

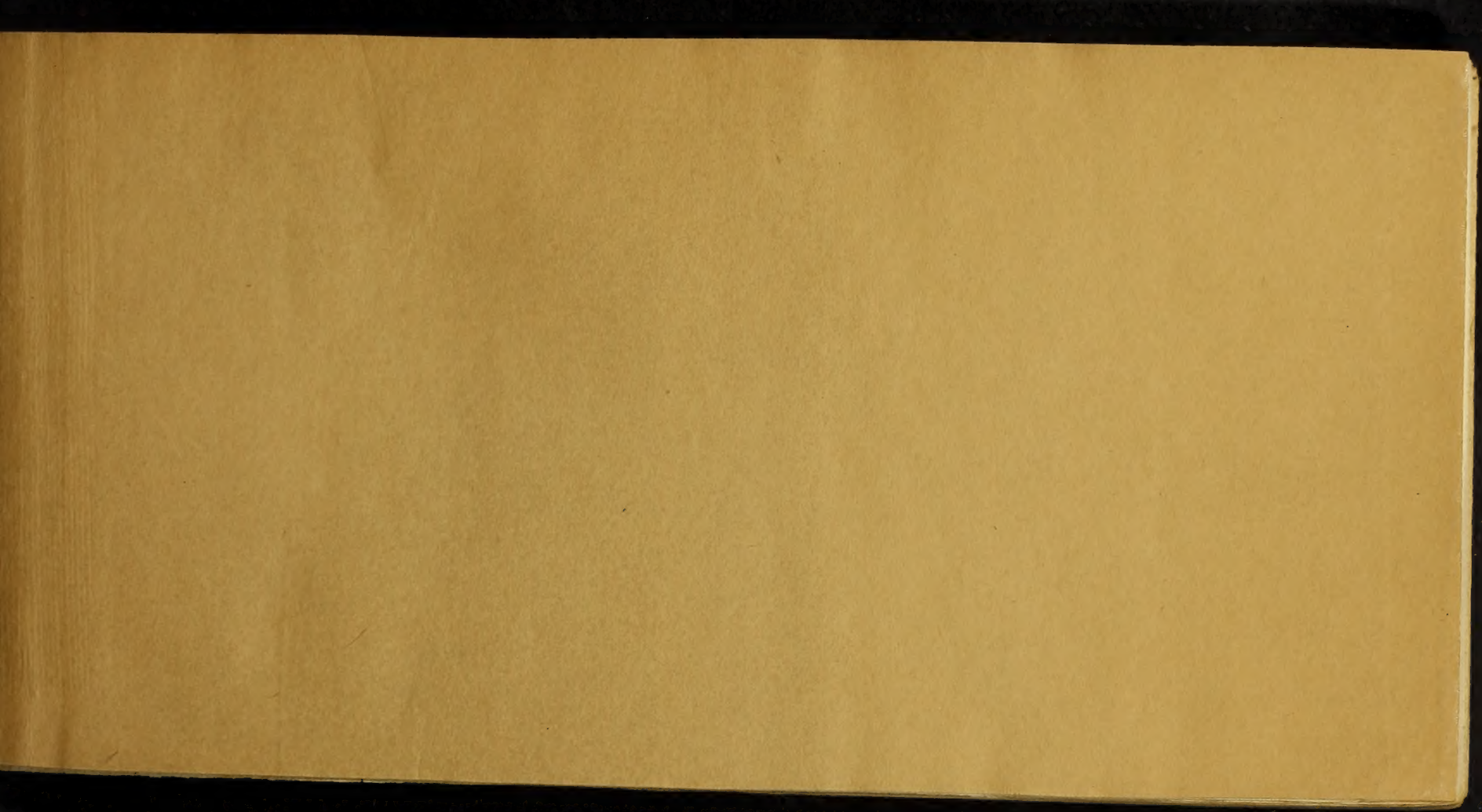




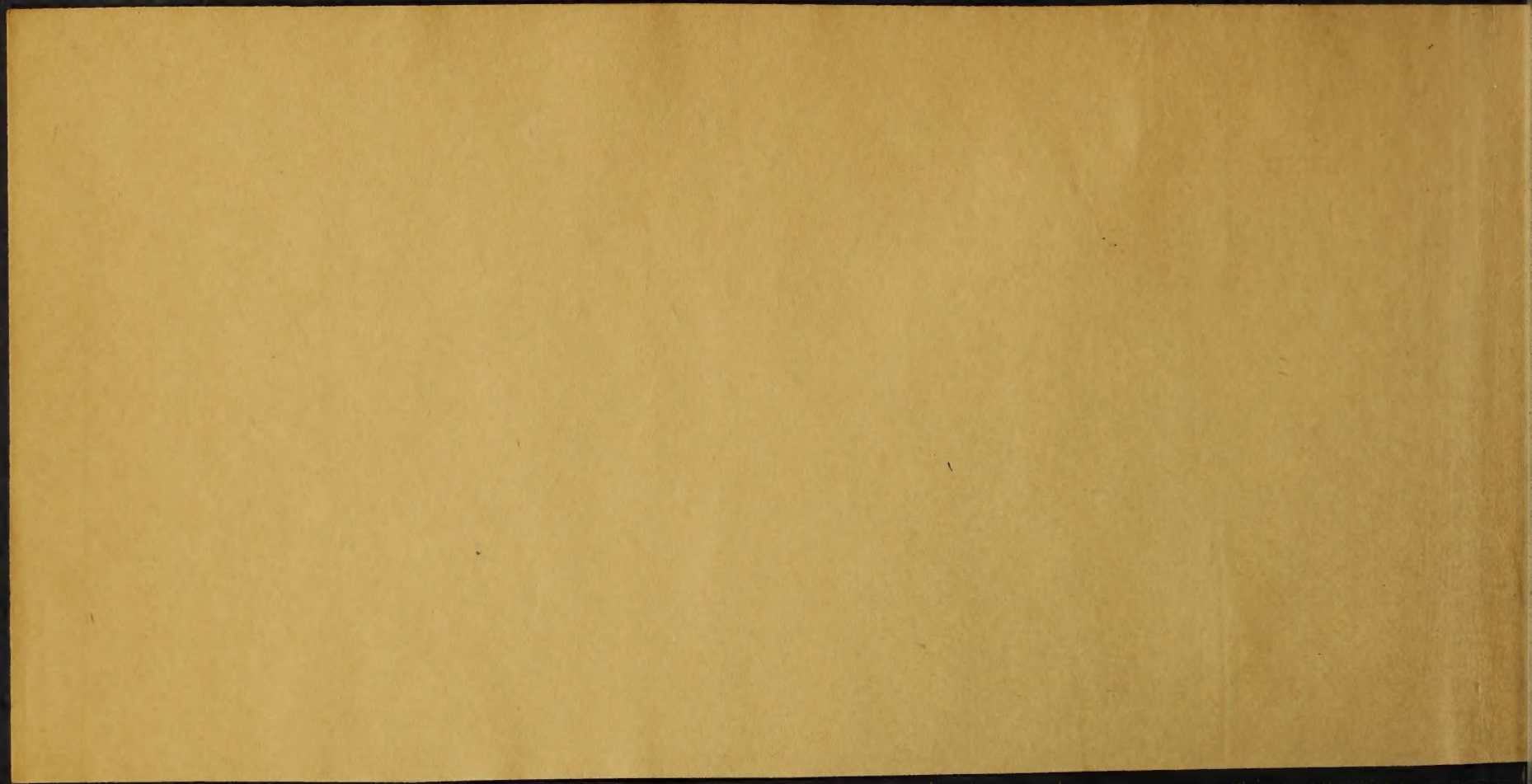


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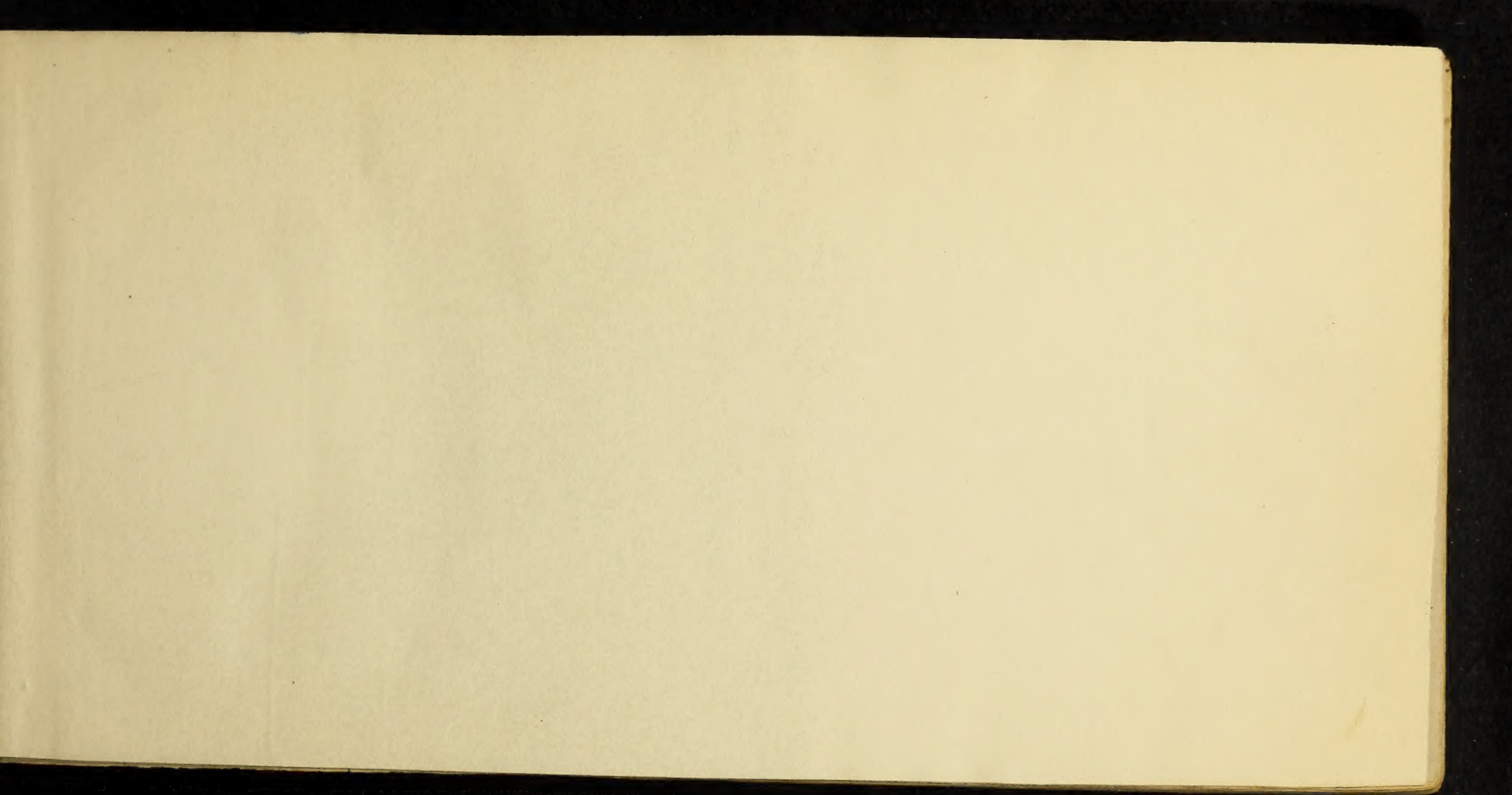


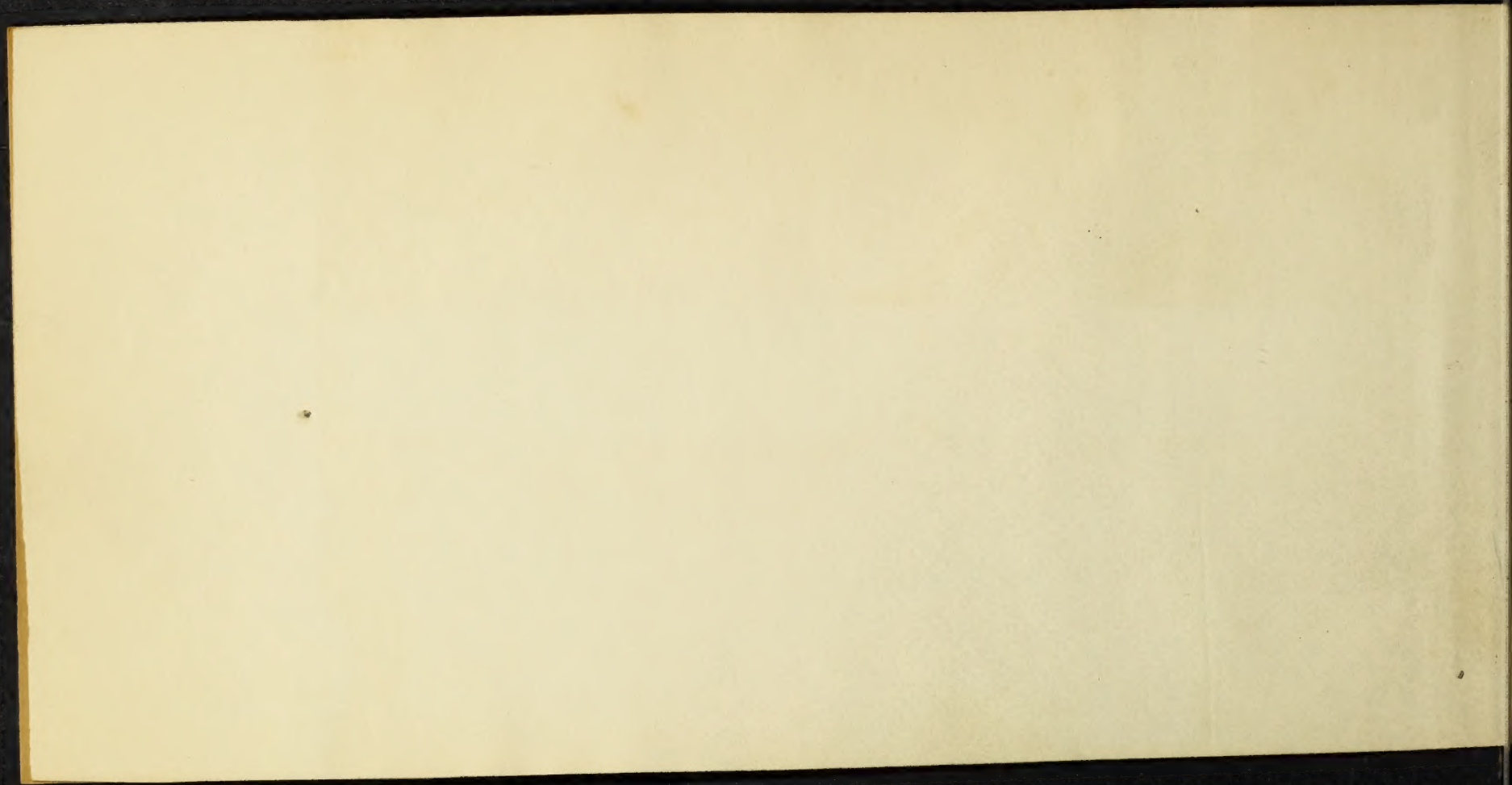














*P*

Tenor      *virginia*      *s:*

9 9\*9

1 2

2



John Brown  
Brooks's Book 175



T H E  
MASSACHUSETTS HARMONY.

B E I N G

XXM 447.47  
A NEW COLLECTION OF

P S A L M T U N E S,

FUGES AND ANTHEMS, *part 1*

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By A LOVER OF HARMONY.

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E. O. S. T. O. N. 7203

PRINTED for, and Sold by JOHN NORMAN, at his Shop in Marshall's Lane, near the Boston Stone; where may be had a new Collection of Tunes suitable to bind up with WATT's Plains and Hymns; also, the British Grammar, French Grammar, Spelling Books, Plalters, Primers, &c.



I N D E X.

M. 497.47

Tones.	Page.				
<b>A</b>					
A IPSLURY	39	Fairfield	24	Norwich	53
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<b>B</b>					
Be Ly Dem	28	Guilford	82	Old Hundred	28
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<b>E</b>					
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<b>Q</b>					
<b>R</b>					
<b>S</b>					
<b>T</b>					
<b>U</b>					
<b>V</b>					
<b>W</b>					
<b>X</b>					
<b>Y</b>					
<b>Z</b>					

The Cliff on the Tenor, in the 15th Psalm Tune, should be on the upper line but one.



## P R E F A C E.

**T**HE Motives which first induc'd me to publish the following sheets, were the repeated solicitations of many persons, and a sincere desire to furnish Schools with a variety of plain Psalm Tunes, and such as were particularly adapted to public social Worship. I have selected most of the Fuges and Anthems from different European Publications, and some are entirely Original. I wish'd to have added several other Anthems; but the propos'd size would not admit of it. I hope none of those worthy Characters who have heretofore published Books of this kind, will be so ungenerous as to brand me with the appellation of pirate, or plagiarist, because I have so high an opinion of their knowledge in this Science, their judgment, and good taste, as to publish some of their Compositions. If I have any claim to Truth, it shall be believed when I assert, that I did not undertake this Compilation from lucrative motives; but, as hinted before, with a desire to be serviceable to such as wish to gain some knowledge in this divine Science. I have endeavour'd to fill the following pages with the works of the most approved Authors, both ancient and modern, though it cannot be expected that all the good pieces which they contain can appear in so small a compass as this; doubtless there may be many in this, which the judicious and curious may think might have been omitted, and their places filled with those which are better. I am very sensible, that no publication of this kind will universally please; because those pieces which agreeably affect the auricular Organs of some, will not strike others in the same manner: And indeed there are some heroic souls, whom music's charms could never move, and who would not blush to assert, that the grinding of knives entertained them as agreeably as Handell's organ. To such I have nothing to say; but only that they are deprived of part of that pleasure and satisfaction which I enjoy. I shall receive it kindly of those who may discover errors, if they would judge candidly, and hope to be believed when I assert, that I have meant well, and had this collection been as much better as some may think it might have been, they should have been as sincerely welcome.

The EDITOR.

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

**S**OME Tunes (being given to the Engraver, who took them from wrong publications) will appear without the usual Cliff on the Counter, and some with double Bars, and two or three with a C Cliff on the Tenor, from the great Mr. Arnold, who always used the Cliff: But as the Counter may as easily be sung without a C Cliff, and the Tenor with a C, as a G Cliff, and the trouble of erasing would be so great, I presume it will be excus'd. Some discords may be found in several pieces; but they are allowed when properly covered, and all parts move together; and I only wish there may not more be made in performing the pieces, than there really are in the n. I must confess, I don't think it absolutely necessary to introduce discords into the composition of a tune, in order to have some discovered in performing it. And I wish Mutes in particular would attend to such persons, and chide as they intrust, and observe that they give the right sound to Mi, in a natural sharp key; for 'tis very seldom that I hear St. Hellens or 34th Psalm, &c. sung right, and even by such persons, who would not think you complimented them too highly, if you told them they had a most delicate ear, and could accurately distinguish between a concord and discord, even if they were then grating your ear with their Jargon. Correctness has been the principal object in view, if I have failed in attempting to obtain it, the indulgence of the public, and the candour of teachers in particular, will plead in my favour. I shall omit suggesting any rules respecting composition, lest it might be too justly observed, that I had attempted what I did not sufficiently understand.

## O R N A M E N T S of M U S I C.

**I**N performing vocal Music, it is absolutely necessary, that the voice should be as clear as possible, that every note should be sounded clear and distinct; the words and syllable, should be pronounced plain and full, except such, in which are letters, which are not sounded in common pronunciation, as in people, chosen, &c. Accent is a certain force of the voice upon particular parts of the Bar, and distinguishes one mood from another, and without which there would be but one mood. Common Time being divided into four equal parts, the first and third are accented. Triple Time into three equal parts, the first and third likewise. Compound Time into six, the first and fourth are accented. The first part of a Bar is always accented, and more forcibly than the last accented part. The fourth Mood of Common Time, and the Moods of Triple, can but just be said to have more than one accent in a Bar. The length of Notes sometimes answers, in some measure, for force of voice, which is common in Triple Time; by this Notes of Synchobation are formed, which interfere with the proper Accent, and have it in the middle of the Note. The accent of the Music should always agree with emphatical Words and accented Syllables.

## OF MOODS.

Common Time	First	C	Common Time is measured by even Numbers, as 2, 4, 8, &c. each bar including such a Quantity of Notes, or Rests, as will amount to a Semibreve, which is the Measure Note, and is to be founded while you may distinctly tell 1, 2, 3, 4, containing 1, 2, with the hand down, and 3, 4, with it up.
	Second	C	Has a Semibreve for the Measure Note, and beats after the same manner, only half as quick again.
	Third	C or C	Has the same Measure Note, and Sung as quick again as the first and second, the hand once down, and once up in each Bar, which contains two beats.
	Fourth	$\frac{2}{4}$	This has a Minim for a Measure Note, and beat as in the last, only a third quicker
Triple Time.	First	$\frac{3}{2}$	Triple Time is measured by odd Numbers, as three Minims, three Crotchets, three Quavers, and in a Bar. This Mood contains three Minims in a Bar; and sung in the line of two Seconds, two beats down, and one up.
	Second	$\frac{3}{4}$	Contains three Crotchets, or a pricked Minim in a Bar, and beat after the same manner, but a third quicker.
	Third	$\frac{3}{8}$	Has three Quavers in a Bar, and Sung a third quicker than the 2d—two beats in a Bar, the Hand twice as long down as up.
Compound.	First	$\frac{6}{4}$	Contains six Crotchets in a Bar, three beat down, and three up, two beats in a Bar.
	Second	$\frac{6}{8}$	Contains six Quavers in each Bar, three beat down, and three up, in each Bar.



Treble and Tenor

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

Counter,

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

Bass.













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

This Cliff  $\text{g}$  is used on the Treble and Tenor, and is always on the Second line from the bottom.

This Cliff  $\text{c}$  is seldom used but in Counter, and is placed on the middle Line and is called the C Cliff.

This Cliff  $\text{b}$  used only in Bass, is set on the Second Line from the Top, and is called the F Cliff.

THE G A M U T, &c.

Names	Notes	Refts
Semibreve		
Minion		
Crotchet		
Quaver		
Siquaver		
Demisiquaver		

If there are neither Flats nor Sharps on a Tune, Mi is in —B. But if B be flat Mi is in —E. If B & E be flat Mi is in —A. If B & A be flat Mi is in —D. If B E A & D be flat Mi is in —G. B E A D & G be flat Mi is in —C. If B E A D G & C be flat Mi is in —F. If B E A D G C & E be flat Mi is in —B.

If F be Sharp Mi is in —F. If F & C be sharp Mi is in —C. If F C & G be sharp Mi is in —G. F C G & D be sharp Mi is in —D. If F C G D & A be sharp Mi is in —A. If F C G D A & E be sharp Mi is in —E. If F C G D A E & B be flat Mi is in —B.

The following Scale will easily discover whether a Tune is on a flat, or sharp Key, if the third sixth and seventh, are half a Tone higher, or are major thirds, sixth and seventh it is on a Sharp Key, if minor, then it is on a Flat Key. If the last Note in the Bass which is the Key Note, is immediately above Mi, consequently Fa, it is a Sharp Key, if below Mi, consequently La, the Tune is on a Flat Key.

Sharp Key,	Flat Key.
Major — Mi — 7th —	Minor — Sol — 7th —
Major — La — 6th —	Minor — Fa —
— Sol —	— La —
— Fa —	— Sol —
Major — La — 3d —	Minor — Fa — 3d —
— Sol —	— Mi —
— Fa —	— La —

## Explanation of the several Musical Characters.

Characters.		
A Brace.	{	Shews how many Parts move together.
Single Bar.		Divides the time equally according to the Measure Note.
Double Bar.		Denotes that the strain is ended.
A Stave	≡	The five Lines on which the Music is written.
Ledger Line.	—	A Line added when the Notes ascend, or descend above or below the Stave.
A Flat.	b	Set before a Note, sinks it half a Tone.
A Sharp.	♯	Set before a Note raises it half a Tone.
A Natural	♮	Reduces a Note made Flat or Sharp to its primitive Sound.
A Slur.	(	Is drawn over or under as many Notes as are Sung to one Syllable.
Figure.	3	Set over any three Notes, shews that they must be sung in the time of two.
Repeat.	:S:	Shews the strain, from the note over which it is placed to a double bar, or close, is repeated.
Dot or Point.		At the right hand of a Note, makes it half as long again, as without it.
Figures,	1. 2.	Shew that Note under figure 1. is Sung before the Repeat, and under figure 2 after, but if tied, both are Sung after the Repeat.
A Close.	:	Shews the End of the Tune.

### Of Flats, Sharps, and Transposition of Keys:

Flats and Sharps placed at the beginning of Tunes, regulate the *Mi* in the Translations of Keys. There are but two natural Keys in Music, viz. *C* the Sharp, or cheerful, and *A* the Flat and melancholly Key, and these are distinguished as may be seen in the Scale. No Tune can be formed on any other Key than these, without the addition of Flats or Sharps at the beginning, which brings the progressions of the other Keys to the same effect as the two natural Keys. The reason why the two natural Keys are so transposed, is to bring the several Tunes within the compass of the human voice. Observe that from *mi* to *fa*, and *la* to *fa*, ascending, are but half notes, and from *fa* to *la*, and *fa* to *mi* descending.

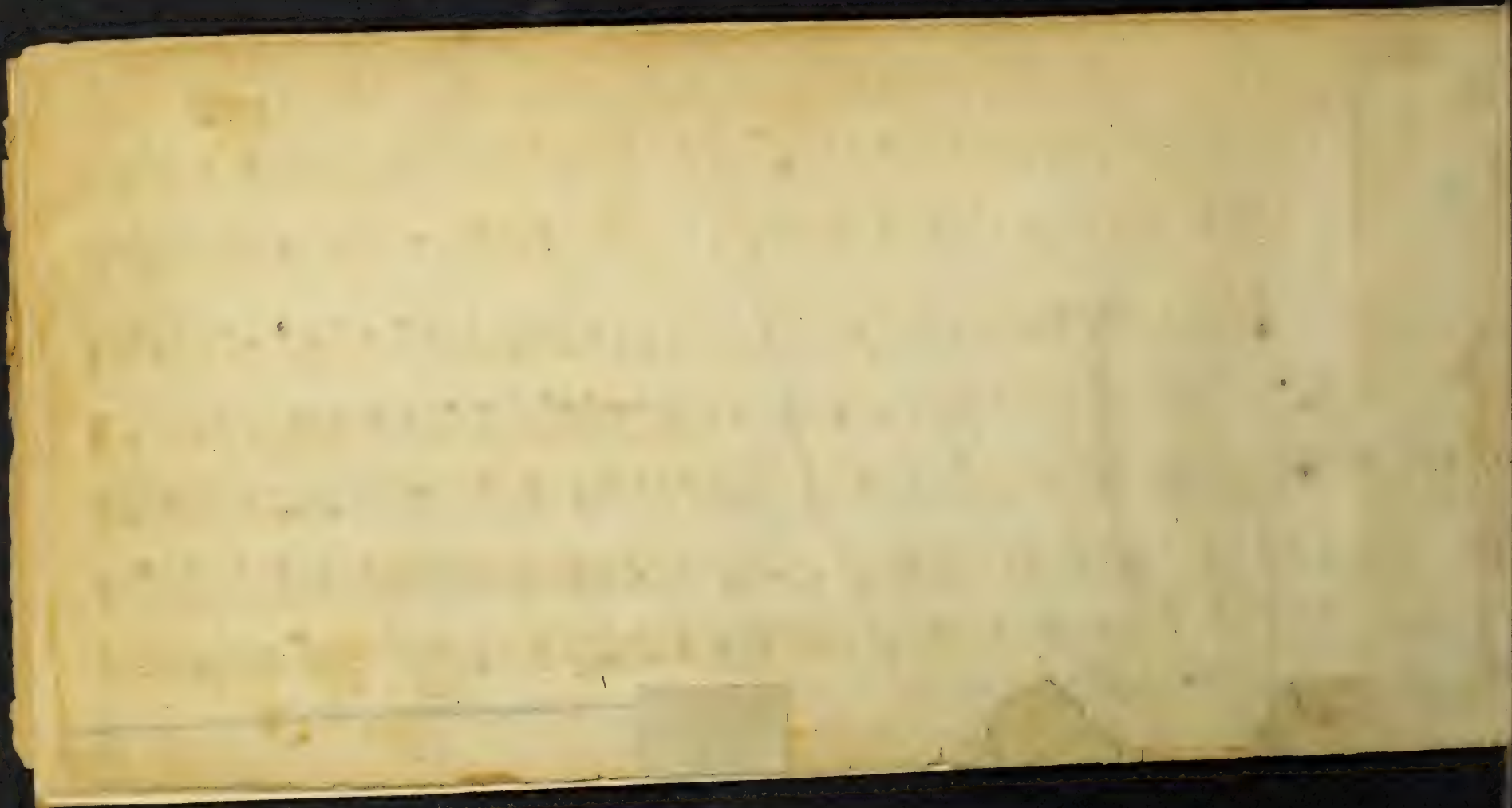
**N. B.** Whenever you have found *Mi*, the Notes above are *fa sol la*, *fa sol la*; and below, *la sol fa*, *la sol fa*, then *Mi* again, whether Flats Sharps or not.



G A B C D E F G G F E D C B A G

Lessons for Tuning the Voice

A handwritten musical score on aged paper, titled "Lessons for Tuning the Voice". The score consists of ten staves of music, arranged in two groups of five. Each staff begins with a treble clef and a key signature of one sharp (F#). The notes are written in a simple, clear hand, and the music is organized into measures by vertical bar lines. The first group of five staves contains a sequence of notes that corresponds to the letters G, A, B, C, D, E, F, G, G, F, E, D, C, B, A, G, as indicated by the title. The second group of five staves continues the sequence with similar note patterns. The paper shows signs of age, including some staining and discoloration.





Pfalm 34. B.T. :S:

The praises of my God, shall  
 Thro' all the changing scenes of life In trouble and in joy: S: The praises of my  
 S The praises of my God shall still the  
 The praises of my God shall still the  
 still the praises of my God still till my heart t my heart and  
 d the praises of my God shall still My hear t and tongue employ my heart and tongue em-ploy  
 fes of my God shall till

7 Rochester

C. M.

Musical score for '7 Rochester' in common time (C. M.). The score consists of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one sharp (F#). The music is written in a simple, melodic style with various note values and rests.

Colchester

C. M.

Musical score for 'Colchester' in common time (C. M.). The score consists of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one sharp (F#). The music is written in a simple, melodic style with various note values and rests.



# Funeral Thought

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

This block contains the musical score for the hymn 'Funeral Thought'. It consists of four staves of music. The first staff is the vocal line in treble clef with a common time signature (C). The second staff is the vocal line with the lyrics written below it. The third and fourth staves are instrumental accompaniment in treble clef with a common time signature (C). The music is written in a simple, clear style typical of 18th-century hymnals.

# Little Marlborough

This block contains the musical score for the hymn 'Little Marlborough'. It consists of four staves of music. The first staff is the vocal line in treble clef with a 3/4 time signature. The second, third, and fourth staves are instrumental accompaniment in treble clef with a 4/4 time signature. The music is written in a simple, clear style typical of 18th-century hymnals.

11

## Suffield

Pf. 39.

Teach me the measure of my days thou maker of my frame : I would survey life's narrow space And learn how frail I am

The musical score for 'Suffield' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves. The score includes repeat signs and first/second endings.

## St Anns

My God my portion and my Love my ever last ing all I've none but thee in Heavn above or on this Earthly ball

The musical score for 'St Anns' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves. The score includes repeat signs and first/second endings.



Amherst P. M

Musical score for 'Amherst P. M'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The second and third staves appear to be accompaniment parts, possibly for a second voice or a keyboard instrument, with similar notation. The fourth staff continues the melodic line. There are several repeat signs with a 'S' above them, indicating sections to be repeated.

Richmond Words by Rely

Musical score for 'Richmond' with lyrics by Rely. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The lyrics are written below the first two staves. The music is written in a single melodic line. The second and third staves appear to be accompaniment parts. The fourth staff continues the melodic line. There are several repeat signs with a 'S' above them, indicating sections to be repeated.

My beloved haste away sick of love for the I languish Fails my soul at thy delay Feels a dying lover's anguish :S: quickly quickly Jesus come O make my breast thy native land

The first system of the handwritten musical score for 'Rineton' consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in alto clef with a key signature of one sharp. The third staff is in treble clef with a key signature of one sharp. The bottom staff is in bass clef with a key signature of one sharp. The music is written in a historical style, featuring various note values including minims, crotchets, and quavers, along with rests and bar lines.

The second system of the handwritten musical score for 'Rineton' consists of four staves. The top staff is in treble clef with a key signature of one sharp. The second staff is in alto clef with a key signature of one sharp. The third staff is in treble clef with a key signature of one sharp. The bottom staff is in bass clef with a key signature of one sharp. The music continues with various note values and rests, ending with a double bar line and repeat dots in the top staff.



B edford

Musical score for 'Bedford' consisting of four staves. The first staff is in treble clef with a 3/2 time signature. The second staff is in alto clef with a 2/2 time signature. The third staff is in treble clef with a 3/2 time signature. The fourth staff is in bass clef with a 2/2 time signature. The music is written in a simple, rhythmic style with many whole and half notes.

Efingham

Musical score for 'Efingham' consisting of three staves. The first staff is in treble clef with a 2/2 time signature. The second staff is in alto clef with a 2/2 time signature. The third staff is in bass clef with a 2/2 time signature. The music is more complex than 'Bedford', featuring many eighth and sixteenth notes with slurs and ties.

Let the Redeemers name be sung Thro every land by every tongue let the Redeemers name be

Let the Creators praise arise

From all that dwell below the skies

ing Thro every land by every tongue O come loud Anthems let us sing Loud thanks to our almighty King for we our voices high should raise when our salutations rock we praise



S<sup>t</sup> Matthews Pl. 147<sup>th</sup> D.W

With songs & Honours sounding loud Address the Lord on High over the Heavns he spreads his cloud & Waters veil the sky

He sends his showers of Blessings down to cheer the plains below He makes the grass the Mountains crown & corn in valleys grow

17 Bunker hill A Sapphick Ode

A handwritten musical score for 'Bunker hill A Sapphick Ode'. The score is written on eight staves, organized into two systems of four staves each. The first system (top two staves) begins with a treble clef and a key signature of one flat (B-flat). The second system (bottom two staves) begins with a soprano clef (C1) and a key signature of one flat. The music is written in a style characteristic of 18th-century manuscript notation, featuring various note values, rests, and phrasing slurs. The final measure of the piece in the second system includes first and second endings, indicated by the numbers '1' and '2' above the notes.



Savoy Pf. 47 D.W

I O For a shout of sacred Joy To God the sove reign king let ev'ry land their Tongue employ & Hymns of Tri ump sing

This musical score is for 'Savoy Pf. 47 D.W'. It consists of four staves of music. The first staff is the treble clef melody, followed by a second staff for the right hand accompaniment, a third staff for the left hand accompaniment, and a fourth staff for the bass clef melody. The lyrics are written below the second and third staves.

Newbury Pf 77

How ho... ly is his ways  
How awful is thy chastning rod May thy own children say The great the wise the dreadful God How ho... ly is his way!  
How holy is his way How holy is his way  
How holy is his way.

This musical score is for 'Newbury Pf 77'. It consists of four staves of music. The first staff is the treble clef melody, followed by a second staff for the right hand accompaniment, a third staff for the left hand accompaniment, and a fourth staff for the bass clef melody. The lyrics are written below the staves.

Handwritten musical score for the piece "Irish". It consists of four staves of music. The first staff is in G major (one sharp) and 3/4 time, starting with a treble clef and a G-clef. The second staff is in G major and 3/4 time, starting with a treble clef and a G-clef. The third staff is in G major and 3/4 time, starting with a treble clef and a G-clef. The fourth staff is in G major and 3/4 time, starting with a bass clef and a G-clef. The music is written in a cursive style with various note values and rests.

## Aylesbury.

Handwritten musical score for the piece "Aylesbury". It consists of four staves of music. The first staff is in G major (one sharp) and 3/4 time, starting with a treble clef and a G-clef. The second staff is in G major and 3/4 time, starting with a treble clef and a G-clef. The third staff is in G major and 3/4 time, starting with a treble clef and a G-clef. The fourth staff is in G major and 3/4 time, starting with a bass clef and a G-clef. The music is written in a cursive style with various note values and rests.



Old 100.

Musical score for 'Old 100.' consisting of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The last two staves are in bass clef with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and phrasing slurs.

Parillon.

Musical score for 'Parillon.' consisting of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The last two staves are in bass clef with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with many phrasing slurs and some dynamic markings.

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

3  
Come see the Wonders of our God How glorious are his ways In Moses

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "Come see the Wonders of our God How glorious are his ways In Moses". The second staff is a piano accompaniment line in treble clef. The third and fourth staves are piano accompaniment lines in bass clef. The music features various note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several measures with repeat signs (double bar lines with dots) throughout the system.

Hand he puts this Rod and cleaves the frightened Seas and cleaves the frightened Seas

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "Hand he puts this Rod and cleaves the frightened Seas and cleaves the frightened Seas". The second staff is a piano accompaniment line in treble clef. The third and fourth staves are piano accompaniment lines in bass clef. The music continues with similar note values and structures as the first system, including repeat signs.



# Lexington

A handwritten musical score for the hymn 'Lexington'. The score is written on four systems of three staves each. The first system includes a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The lyrics are written below the second staff of each system. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and slurs. The lyrics are: 'come let our Voices join to raise a sacred song of solemn praise to GOD who sits enthron'd on high this That our sorrows shall assuage That GOD is the same thro' every age he reigns supreme above the sky'. The page number '22' is written in the top right corner.

22

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

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

## Bath

Musical score for the piece "Bath". It consists of four staves. The first staff is marked *quasi* and has a treble clef, a key signature of two sharps (F# and C#), and a 3/2 time signature. The second staff has a treble clef and the same key signature and time signature. The third staff is marked *quasi* and has a treble clef, a key signature of two sharps, and a 3/2 time signature. The fourth staff has a bass clef and the same key signature and time signature. The music is written in a simple, melodic style with many whole and half notes.

## Wantage

Musical score for the piece "Wantage". It consists of four staves. The first staff is marked *quasi* and has a treble clef, a key signature of one flat (Bb), and a 3/2 time signature. The second staff has a treble clef and the same key signature and time signature, featuring a triplet of eighth notes. The third staff is marked *quasi* and has a treble clef, a key signature of one flat, and a 3/2 time signature. The fourth staff has a bass clef and the same key signature and time signature. The music is written in a simple, melodic style with many whole and half notes.



# Falmouth

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

Soft Loud Soft Loud

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

25

Brookfield.

L. M

A musical score for the hymn "Brookfield" in the "L. M." (Long Meter) style. The score is written on four staves. The first staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 2/2 time signature. The second staff is the alto line, starting with a C-clef (soprano clef) and a 2/2 time signature. The third staff is the tenor line, starting with a G-clef (alto clef) and a 2/2 time signature. The fourth staff is the bass line, starting with an F-clef (bass clef) and a 2/2 time signature. The music consists of a series of chords and melodic lines, with some notes beamed together and some rests.

Wells.

LM

A musical score for the hymn "Wells" in the "LM" (Long Meter) style. The score is written on four staves. The first staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 2/2 time signature. The second staff is the alto line, starting with a C-clef (soprano clef) and a 2/2 time signature. The third staff is the tenor line, starting with a G-clef (alto clef) and a 2/2 time signature. The fourth staff is the bass line, starting with an F-clef (bass clef) and a 2/2 time signature. The music consists of a series of chords and melodic lines, with some notes beamed together and some rests.



Milford.

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

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

If angels, fung a Sa- viours birth if ange l's fung

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

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

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

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

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

This image shows a page of handwritten musical notation for Psalm 124. The page is numbered 27 in the top left corner. The title "Pfalm 124" is written in the top center. The music is arranged in four systems, each consisting of two staves. The notation includes various note values, rests, and repeat signs. The first system has a treble clef and a common time signature. The second system has a bass clef and a common time signature. The third and fourth systems have treble clefs and common time signatures. The notation is written in a historical style, with some notes having stems that are not clearly defined. There are several repeat signs (double dots) and first/second endings (1 2) throughout the piece. The paper is aged and shows some staining.



Beethoven

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

down and glory thine a round The Angel of the Lord came down and glory thine  
 Angel of the Lord came down and glory thine a round And glory and glory and glory thine around  
 Lord came down of glory thine a round The Angel of the Lord came down  
 glory thine a round

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

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

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



With rev' rence let the saints appear, with reverence let the saints appear

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

With reverence let the saints appear With reverence let the saints appear the saints appear

With reverence let the saints appear with reverence let the saints appear His high commands

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

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

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

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

# 31 The Infant Saviour

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

O sight of anguish sight of weeping what weeping

give him give

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



# Middletown

32

Christ awhile to mortals giv'n  
Hail the day that see him rise Ravish'd from our wishful eyes

Re-ascends his native Heavn

The first system of music features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with the lyrics "Christ awhile to mortals giv'n" and continues with "Hail the day that see him rise Ravish'd from our wishful eyes". The piano accompaniment consists of a treble and bass line. The system concludes with the lyrics "Re-ascends his native Heavn".

There the pompous triumph waits List your heads e-ternal gates  
un-<sup>de</sup> unfold the radiant scene take the King of glory in

The second system of music continues the vocal line and piano accompaniment. The lyrics are "There the pompous triumph waits List your heads e-ternal gates un-<sup>de</sup> unfold the radiant scene take the King of glory in". The system concludes with a double bar line and repeat signs.

33 Putney

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

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

Kingsbridge

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

The musical score for 'Kingsbridge' consists of four staves. The first staff is a vocal line in treble clef with a 3/4 time signature. The second staff is a vocal line in treble clef with a 3/4 time signature. The third staff is a vocal line in treble clef with a 3/4 time signature. The fourth staff is a bass line in bass clef with a 3/4 time signature. The lyrics are written below the second and third staves.



g#4 2/4

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

g#4 2/4

S: 1 2

S: His mercy and his righteous-ness and of grace 1 2

S: Let heavn and earth proclaim His works of nature and of grace Reveal his wondrous name 1 2

S: 1 2

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

And I can trust and I can trust and

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

Ill go and come nor fear to die till from on high



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

be-hold And in the deep, And in the

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

behold And in the deep, And in the

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

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

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

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

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

powers My days of praise shall ne'er be past While life and thought and being last or im-mor-tal-ity endures



Salem Pl 74 B.T

Wilt thou no more re turn wilt thou no more

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

does thy fierce anger burn does

why against thy chosen flock O why against thy chosen flock does thy fierce an - ger burn

does thy fierce anger burn does

why against O does thy

39 Grantham Pt D: V

This spacious Earth is all the Lions and men & Worms & Beasts & Birds He reild the Building on the Seas & gave it for their Dwelling place

But there a brighter World on high thy Father Lord above he sayes Who shall ascend that will abide and dwell so neer his Maker God



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

I'll praise my Maker with my breath and when my Voice is lost in Death praise shall employ my Nobler

Powers my Days of praise shall never be past while Life & Thought & being last of Immortal - ta - h - by endures

## Springfield.

Jesus drinks the bitter cup the Wine press treads along  
 Tears the graves and mountains up By his ex... pi... ring groans

Long the powers of heav'n as thine's Nature in confusion lies  
 The earth's profoundest center quakes the great Jehovah dies



Christ Church Pf. 68.

42

The first system of the musical score consists of four staves. The top staff is the vocal line, marked with a soprano clef and a 2/2 time signature. The second staff is the alto line, marked with an alto clef and a 3/2 time signature. The third staff is the tenor line, marked with a tenor clef and a 3/2 time signature. The bottom staff is the bass line, marked with a bass clef and a 3/2 time signature. The music is written in G major and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties.

The second system of the musical score consists of four staves, continuing the composition from the first system. It maintains the same four-part setting with soprano, alto, tenor, and bass parts. The notation includes various rhythmic patterns and melodic lines characteristic of 17th-century church music.

G

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

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

And all the world O Lord O Lord combine

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

and all the world O Lord O Lord &c



Windfor Pf. 39.

44

A musical score for a piece titled 'Windfor Pf. 39.' It consists of four staves. The first staff begins with a treble clef, a common time signature, and a dynamic marking of 'g'. The music is written in a style characteristic of 18th-century manuscript notation, featuring various note values, rests, and articulation marks. The piece concludes with a double bar line and repeat dots.

Trinity. Pf. 145

A musical score for a piece titled 'Trinity. Pf. 145'. It consists of four staves. The first staff begins with a treble clef, a 3/2 time signature, and a dynamic marking of 'g'. The music is written in a style characteristic of 18th-century manuscript notation, featuring various note values, rests, and articulation marks. The piece concludes with a double bar line and repeat dots. There are additional markings like ':S:' and 'S' scattered throughout the score.

45 South Ockendon Pf. 47.

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

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

This musical score is for a hymn in 3/2 time. It features a vocal line with lyrics and two instrumental accompaniment parts. The lyrics are: "Our God ascend ed up on high with joy and pleasant Noise The Lord goes up a bove the sky with Trumpets royal Voice". The notation includes various musical symbols such as clefs, time signatures, and note values.

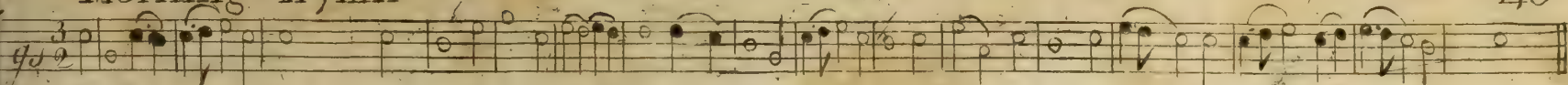
Burnham Pf. 116.

What shall I render to my God for all his kindnes shewn my feet shall visit thine Abode My so...ngs address thy throne

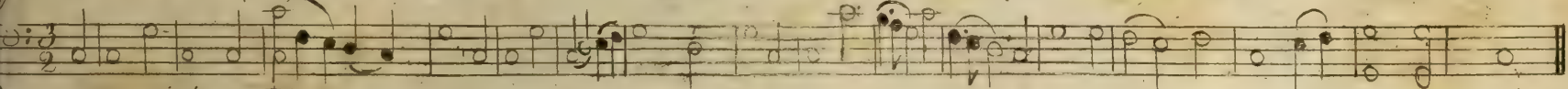
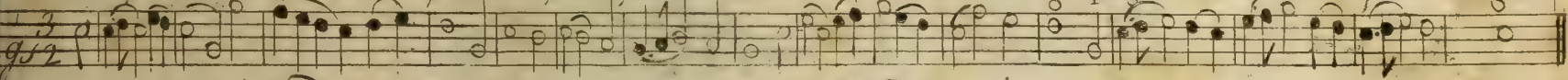
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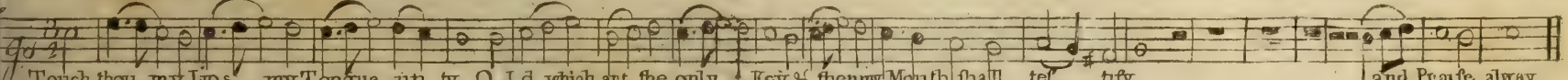
Morning Hymn



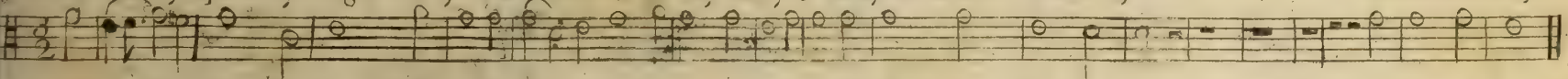
A wake my Soul awake mine eyes Awake my drowly faculties, Awake & see the newborn light sprung from the darksome womb of Night



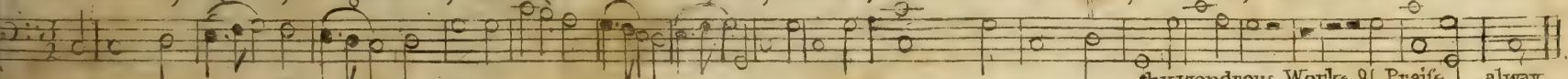
Moreton. Pf. 31.



Touch thou my Lips my Tongue un ty O Ld which art the only Key & then my Mouth shall tes... tify and Praise alway



Touch thou my Lips my Tongue un ty O Ld which art the only Key & then my Mouth shall tes... tify thy wondrous Works & Praise alway



thy wondrous Works & Praise alway

47 Me of Wight

Handwritten musical score for 'Me of Wight'. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a common time signature (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The notation is characteristic of 17th or 18th-century manuscript notation.

Rothwell Pf. 100.

Handwritten musical score for 'Rothwell Pf. 100.'. The score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a common time signature (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The notation is characteristic of 17th or 18th-century manuscript notation.



Chestnut Hymn 44<sup>th</sup> B<sub>2</sub><sup>d</sup>

Come sinners attend & make no delay Good News from a friend I bring you to day Glad

news of sal...va...tion come now and receive there's no condemnation to them that believe

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

A handwritten musical score for a piece titled "The 15<sup>th</sup> Pf. Tune". The score is written on eight staves, organized into four systems of two staves each. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with a double bar line and repeat signs. The manuscript shows signs of age, with some ink bleed-through and wear on the paper.



S<sup>t</sup> Martins

Musical score for St. Martins, measures 1-16. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

Sutton

Musical score for Sutton, measures 1-16. The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines.

51 Dalton Pf. 122 D.W

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

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, D major, and F major. The second staff is a piano accompaniment in G major, D major, and F major. The lyrics are written below the vocal line.

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

The second system of the musical score consists of four staves. The top staff is a vocal line in G major, D major, and F major. The second staff is a piano accompaniment in G major, D major, and F major. The lyrics are written below the vocal line.



# Christmas Hymn

Glad tidings of a new born King  
Hark- Hark Hark Hark Glad tidings of  
Hark Hark Hark Hark what news the Angels bring glad tidings of Glad tidings of a new born  
Hark Hark

new born King  
:S: Cho horn without sin from guilt secure  
new born King Born of a Maid a Virgin pure Born without sin from Guilt secure  
King Born of a Maid a Virgin pure Born without sin from guilt  
Born without sin from sin secure

53 Psalm 25

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

24<sup>th</sup> or NORWICH :S:

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

Into thy bosom O thy bosom O

Into thy bosom O my God



ANTHEM 1 Kings 8 Chap and Ps 132

O Lord O Lord O Lord God of Israel there is no God like thee in heavn above or on the earth beneath who keepst covenant and mercy who keepst covenant.

that walk before thee Arise arise  
and mercy with those that walk that walk that walk before thee with all their heart O Lord into thy resting place thou and the ark of thy strength  
Arise arise  
that walk before thee

Let thy priests O Lord sing sing with joy fullness

Thou and the ark of thy strength be clothed with righteousness, and let thy saints

let thy priests O Lord sing with joy fullness

Behold the heavn of heavens

But will God indeed dwell on earth Behold the heavn and the heavn of heavens cannot contain thee: yet have respect to the pray of thy servants that thy eyes may be

Behold the heavn of heavens



may be open day & night

open day & night to the prayr the prayr of thy people O Lord my God he or hear hear from heavn thy dwelling place & when thou hear for give

day and night

may be open day and night

and when thou hearst for give for thy ser...vant Davids sake turn not away turn not away yface of thine annointed

for the Lord hath chosen Zion

for the Lord hath chosen Zion to be an habitation for himself  
 this shall be my rest for ever here will I dwell

*Soft*

I will deck her priests with health I will deck her priests with health with health & her saints shall  
 rejoice rejoice rejoice rejoice & sing



from this time forth for e . . . . .

Blessed blessed \_blessed be the Lord God of Israel from this time forth for e . . . . . ver for

from this time forth for e . . . . . ver for e . . . . . ver for e . . . . . ver for

from this time forth for e . . . . . ver

ver from this time forth for ever for ever from this time forth from

ever for ever for e . . . . . ver from this time forth for e . . . . . ver for e . . . . . ver for e . . . . . ver more from this time forth for e . . . . . ver for

e . . . . . ver from this time forth for e . . . . . ver from

ever from this time forth for e . . . . . ver from this time forth for

this time forth for ever for e ver  
 e ver for ever for ever for e ver more from this time for e ver for e ver more from  
 this time forth for e ver for e ver

this time forth for ever for ever for e ver for e ver for e ver more from this time forth for e ver more for e ver more Amen  
 Grave



# ANTHEM from sundry scriptures

60

A rise for thy light

A rise arise shine shine shine O Zion for thy light is come & the glory of the Lord is risen up on thee

for thy light

for thy light

and the glo ry

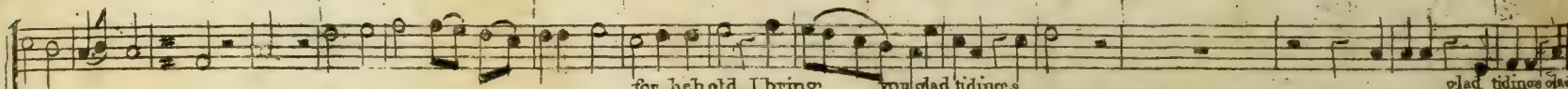
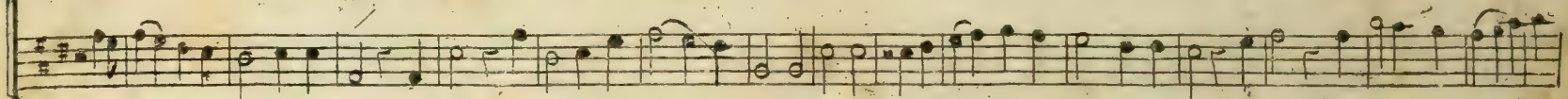
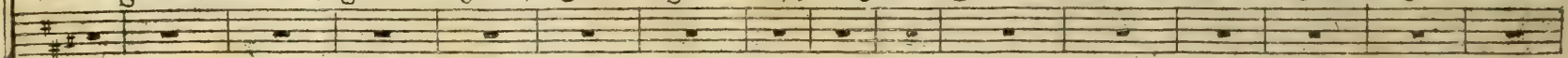
of the Lord is risen upon the and the glo ry of the Lord is risen upon thee

the glory

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The music features various note values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the piece. The paper shows signs of age, including some staining and foxing.



And the gentiles shall come to thy light and kings and kings to the brightness of thy rising and the gentiles shall come to thy light and kings and kings to the brightness



for behold I bring you glad tidings

glad tidings glad

of thy rising: sing sing sing O heavens & be joyful O earth

behold I bring you glad tidings glad tidings glad



glad tidings glad



for behold

glad



glad tidings glad tidings glad tidings glad tidings  
 tidings glad tidings glad tidings of great joy which shall be to all people glad tidings glad tidings  
 glad tidings glad tidings of great joy glad tidings  
 tidings glad glad tidings glad

glad tidings of great joy glad tidings glad tidings glad tidings of great joy  
 glad tidings glad tidings of great joy glad tidings glad tidings glad tidings glad tidings of great joy which shall be to all people  
 glad tidings glad tidings glad tidings glad tidings glad tidings glad tidings of great joy  
 glad tidings glad tidings glad tidings glad tidings





S:

Unto us a child is born

S:

For unto us a child is born unto us a son is given his name shall be called wonderful counsellor the mighty God the everlasting

S:

Father the prince of peace Amen Hallelujah amen hallelujah amen a men amena men a men

65

## Bethesda Pf. 84 D.W

90

Lord of the Worlds above How pleasant & How fair the dwellings of thy Love thine

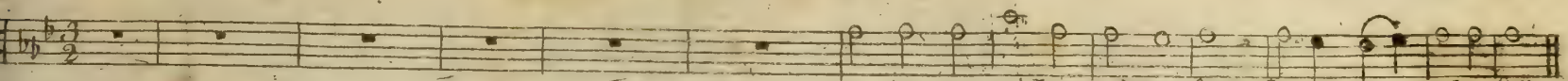
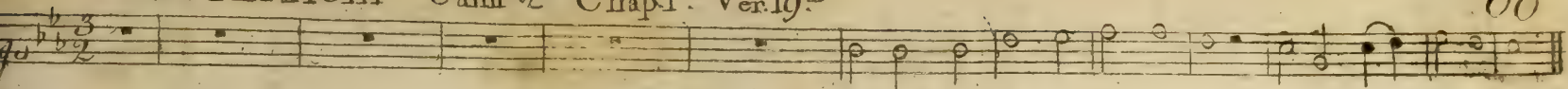
90

earth ly Temples are to thine abode my Heart aspires with warm de...ires to see my GOD

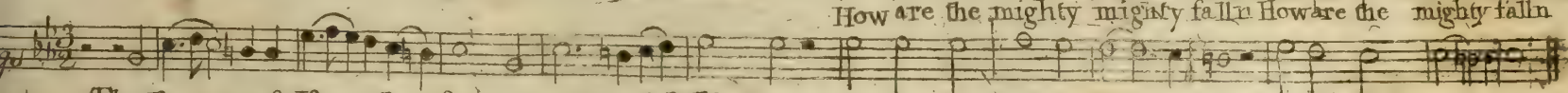


An Anthem Saml 2<sup>d</sup> Chap I<sup>st</sup> Ver. 19<sup>th</sup>

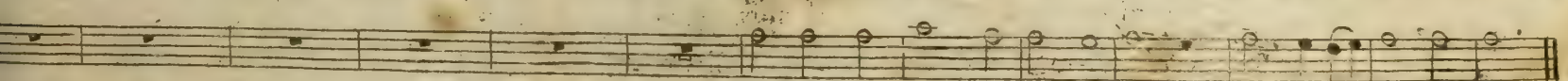
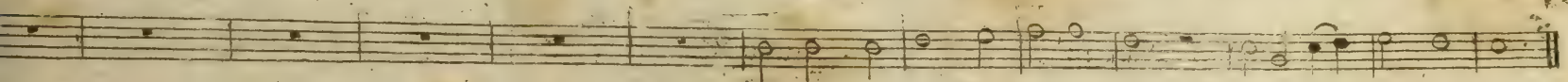
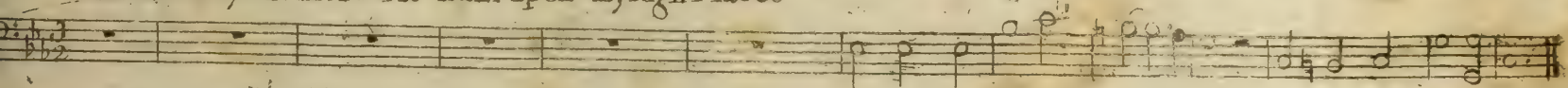
66



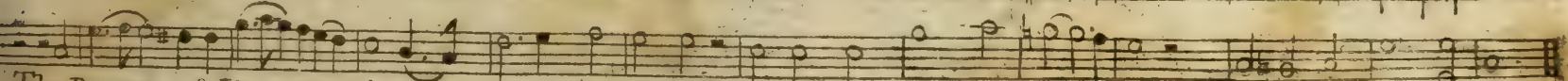
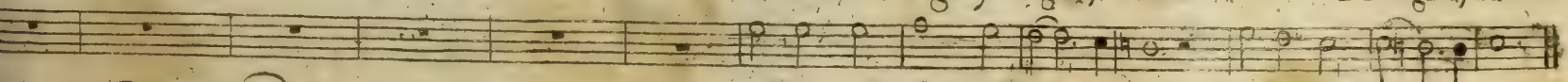
How are the mighty mighty fall'n How are the mighty fall'n



The Beauty of If rael is slain upon thy high Places



How are the mighty mighty fall'n. How are the mighty fall'n



The Beauty of If rael is slain upon thine high Places

K

Tell it not in Gath publish it not in the streets of Askelon

Tell it not in Gath publish it not in the streets of Askelon

Tell it not in Gath publish it not in the streets of Askelon lest ye Daughters of y<sup>e</sup> Phi

Tell it not in Gath publish it not in the streets of Askelon

Ye Daughters of

Askelon lift up your voices and rejoice

lest the Daughters of the uncircumcised triumph triumph



weep over Saul weep p

Israel weep weep --- p weep over Saul who cloathed you in Scarlet who cloathed you in Scarlet with other delights

weep over Saul

How are the mighty mighty fall in the midst of the Battle

thou wast slain

O Jonathan

O Jonathan

in thine high places thou wast slain in thine high Places  
I am distressed for thee my Brother Jonathan

very pleasant hast thou been unto me.  
thy love to me was wonderful thy love to me was wonderful passing the Love



Handwritten musical notation on a single staff, starting with a treble clef and a 3/2 time signature. The notes are mostly quarter and half notes. A small 'S' is written above the first measure.

Handwritten musical notation on a single staff, starting with a treble clef and a 3/2 time signature. A small 'S' is written above the first measure.

How <sup>S</sup> are the mighty mighty fallen the weapons of War perish; & the weapons of War perished,

Handwritten musical notation on a single staff, starting with a treble clef and a 3/2 time signature. The notes are mostly quarter and half notes.

Handwritten musical notation on a single staff, starting with a treble clef and a 3/2 time signature. The notes are mostly quarter and half notes.

Woman Plymouth

Handwritten musical notation on a single staff, starting with a treble clef and a 3/2 time signature. The notes are mostly quarter and half notes.

Handwritten musical notation on a single staff, starting with a treble clef and a 3/2 time signature. The notes are mostly quarter and half notes.

Handwritten musical notation on a single staff, starting with a treble clef and a 3/2 time signature. The notes are mostly quarter and half notes.

Handwritten musical notation on a single staff, starting with a treble clef and a 3/2 time signature. The notes are mostly quarter and half notes.

71 An Anthem Exodus 15th

I will sing will sing unto the Lord. triumphed for  
 I will sing &c triumphed for  
 I will sing will sing unto the Lord for he hath triumphed for

for he hath triumphed for  
 he hath triumph'd triumph'd triumph'd triumph'd for he hath triumph'd gloriously &c.  
 he hath triumph'd ||: for he hath triumphed gloriously the horse & his rider hath he throw  
 he hath triumph'd triumph'd triumph'd triumph ed gloriously &c.  
 umph'd &c



1 2

1 2

in into the Sea The Lord is my strength is my strength Song & he is become is become my Salvation he is my God my

1 2

Fathers God he is my God my Fathers God and I will exalt him and I will exa. It him The

alt him exa. It him

It him

The Lord is a man of War: the Lord is a man of War: the Lord is his name.

thy right hand O Lord is become glo

rious glo rious glo rious in powr

Thy right hand O Lord hath dauid in pieces hath dauid in pieces dauid in



S: S: 1 2 3

The Lord shall reign for ever & ever shall reign for ever for ever & ever ever ever

S: 1 2 3 The enemy

pieces the Enemy

said I will draw my sword I will draw my sword my hand my hand shall destroy them

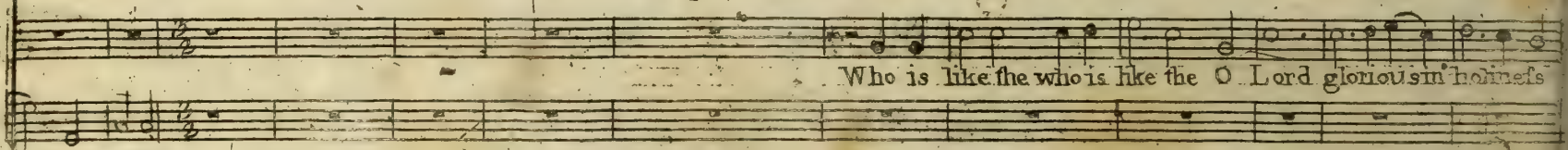
thou didst blow. . . with thy wind the



Sea covered them. they sank as lead in the mighty waters they sank as lead in the mighty



who is like unto the O-Lord amongst the Gods



Who is like the who is like the O-Lord glorious in his

ty waters



The Lord shall reign for ever and  
 ever shall reign for ever for ever and ever ever ever A  
 men A men A men Amen Amen  
 ever shall reign for ever for ever and ever ever ever A  
 men A men A men A men

# Sheffield

90#4

Ye Tribes of A... dain join with Heavn and Earth and Seas and off... er Notes divine to your Creator's

1 2

1 2

1 2

Praise Ye ho... ly Throng of Angels bright in worlds of Light beg... in the 1 Song



Rickmansworth.

78

Handwritten musical score for 'Rickmansworth'. It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The second staff begins with a bass clef and a 4/4 time signature. The third and fourth staves continue the piece with various clefs and time signatures, including 3/4 and 4/4. The notation includes notes, rests, and bar lines.

North Street

Handwritten musical score for 'North Street'. It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The second staff begins with a bass clef and a 4/4 time signature. The third and fourth staves continue the piece with various clefs and time signatures, including 3/4 and 4/4. The notation includes notes, rests, and bar lines, with some triplets indicated by the number '3' above groups of notes.

70 Denbigh

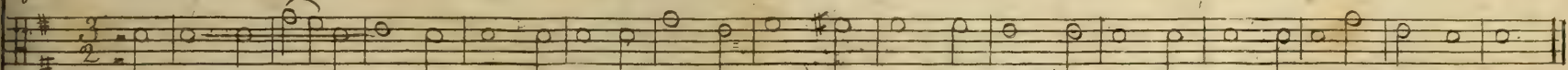
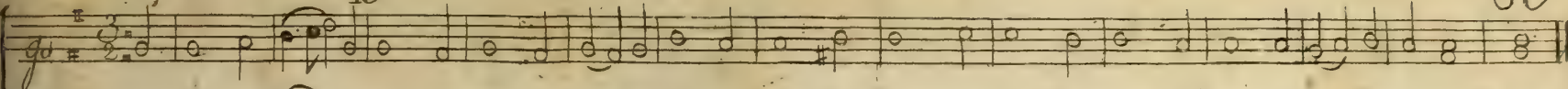
From all who dwell below the skies let the Creator's praise arise Let the Redeemer's name be sung thro'

every land by every tongue Eternal are thy mercies Lord Eternal truth attends thy word Thy praise shall sound from

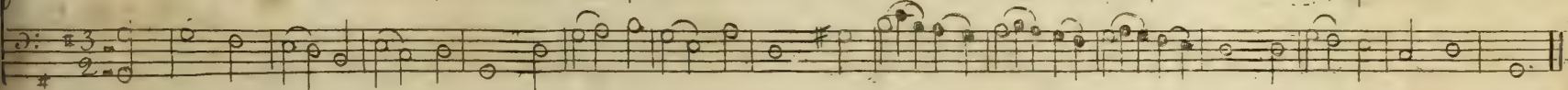
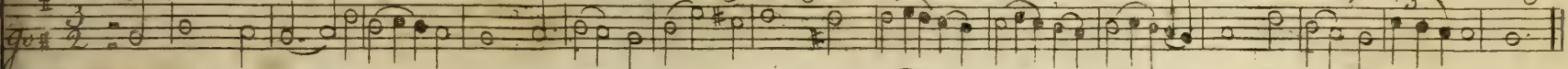
by  
 have to shore Till suns shall rise and set no more till suns shall rise and set no more till suns shall rise and set no more



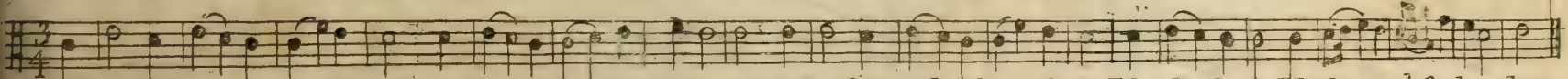
Lydd Pf. 149



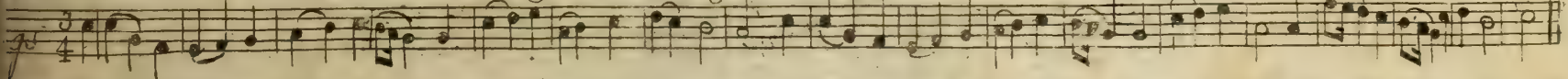
Sing ye un to the Lord our God a new re joice ing Song and let the praise of him be heard his holy Saints a mong



Mington



This life's a dream an empty shew but the bright world to which I go hath joys substantial & sincere when shall I wake when shall I wake and find me there.



87 All Saints Pf. 36

Musical score for 'All Saints' (Pf. 36). The score consists of four staves. The first staff is the treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second and third staves are the right and left hands of a keyboard instrument, both in 3/2 time. The fourth staff is the bass clef. The music is written in a style characteristic of 18th-century manuscript notation.

Cantabury

Musical score for 'Cantabury'. The score consists of four staves. The first two staves are the treble clef, and the last two are the bass clef. The music is written in a style characteristic of 18th-century manuscript notation.

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

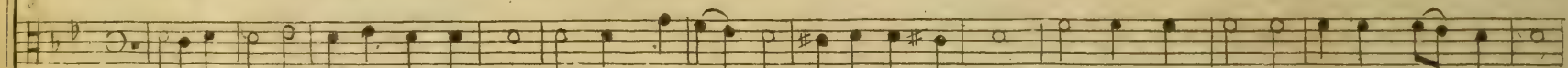
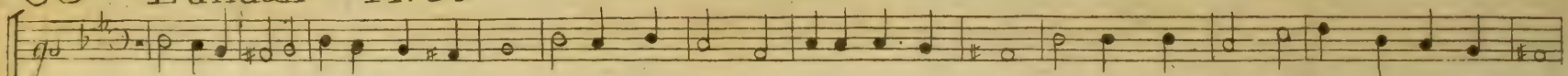


Handwritten musical score for the first system, consisting of four staves. The top staff is marked 'g♯' and '3/4'. The second staff is marked '2/4'. The third staff is marked 'g♯' and '3/4'. The bottom staff is marked '2/4'. The music features various note values, rests, and a triplet in the third staff.

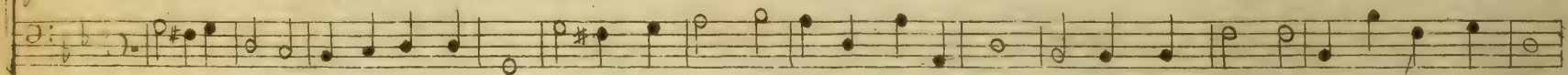
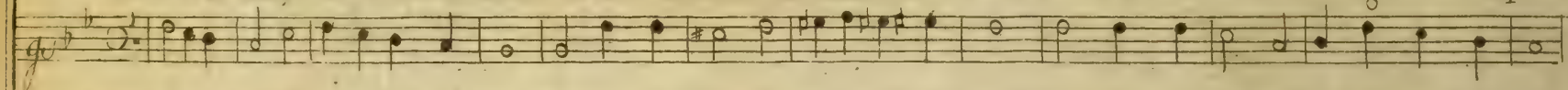
*Handwritten note, possibly 'a' or 'b'.*

S<sup>t</sup>. James'

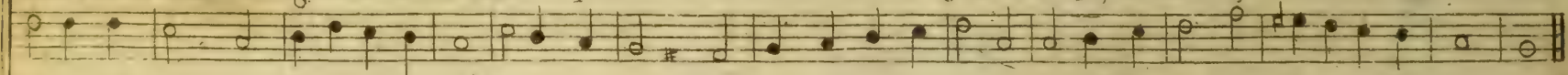
Handwritten musical score for the second system, consisting of four staves. The top staff is marked 'g♯' and '3/4'. The second staff is marked '2/4'. The third staff is marked 'g♯' and '3/4'. The bottom staff is marked '2/4'. The music continues with various note values and rests.



The God of Glory sends his summons forth Calls the south nations and awakes the north from East to West the sov'reign orders spread



Thro distant worlds and regions of the dead the trumpet sounds hell trembles heav'n rejoices Lift up your heads ye saints with che'arful voices





# Denmark

84

Before Je-ho-va's awful throne Nations bow with sacred joy Know that Lord is God alone He can create and

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle and bottom staves are bass clefs. The lyrics are written below the top staff.

he destroy he can create and he destroy His sovereign power without our aid Made us of clay & formed us men & when like wandering

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle and bottom staves are bass clefs. The lyrics are written below the top staff. A large letter 'M' is written below the bottom staff.

Sheep we strayd He brought us to his fold again he brought us to his fold again Well crowd thy gates with thankful

Songs High as the heavens our voice raise And earths earth with her ten thousand thousand tongues shall fill thy courts with sounding praise shall



fill thy courts with sounding praise shall fill shall fill thy courts with sounding praise Wide wide as the world is thy command vast as eternity eternity thy

fill thy courts with sounding praise shall fill shall fill thy courts with sounding praise Wide wide as the world is thy command vast as eternity eternity thy

fill thy courts with sounding praise shall fill shall fill thy courts with sounding praise Wide wide as the world is thy command vast as eternity eternity thy

love firm as a rock thy truth must stand When rolling years shall cease to move shall cease to move when rolling years shall cease to move when rolling years shall cease to move

love firm as a rock thy truth must stand When rolling years shall cease to move shall cease to move when rolling years shall cease to move when rolling years shall cease to move

love firm as a rock thy truth must stand When rolling years shall cease to move shall cease to move when rolling years shall cease to move when rolling years shall cease to move





# Washington

88

Ye sons of men with joy record the various wonders of the Lord And let his power & goodness sound Thro'ally

The first system of musical notation for the hymn 'Washington'. It consists of four staves. The top staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the alto line, starting with a C-clef. The third staff is the tenor line, starting with a C-clef. The bottom staff is the bass line, starting with a bass clef. The lyrics are written below the vocal line.

tribe the World a-round  
Let the high heavns your songs in vife those spacious fields of  
Let the high heavns your songs in vife those spacious fields of brilliant light where  
Let the high heavns your songs in vife those spacious fields of brilliant light where the Sun & Moon & planets roll

The second system of musical notation, continuing the hymn. It consists of four staves. The lyrics are written below the vocal line. There are repeat signs (S:) at the beginning of the second, third, and fourth staves.

brilliant light where Sun & Moon & planets roll and Stars that glow from pole to pole and Stars that glow from pole to pole.

Sun and Moon and planets roll and Stars that glow from pole to pole Stars that glow from pole to pole where Sun & Moon & planets roll and Stars that glow &c.

Hatfield

To thee my God & Saviour I by Day & Night address my Cry voucht for my mournful voice to hear

my distress incline incline thine Ear  
To my distress incline thy Ear incline thine Ear



Lift up your Heads O ye Gates ye Gates and be ye lift up you

Lift up your Heads O ye Gates and be ye lift up ye

Lift up your Heads O ye Gates and be ye Lift up ye

everlasting Doors and the King of Glo ry shall come in and the King of

everlasting Doors and the King of Glo ry of Glo ry shall come in

and the King of Glo ry and the King of Glo ry shall come in

Glo... ry shall come in shall come in and the King of Glo ry shall come in

and the King of Glo... ry shall come in and the King of Glo ry shall come in

and the King of Glo... ry shall come in

it is the Lord Strong the Lord Strong and Migh... ty

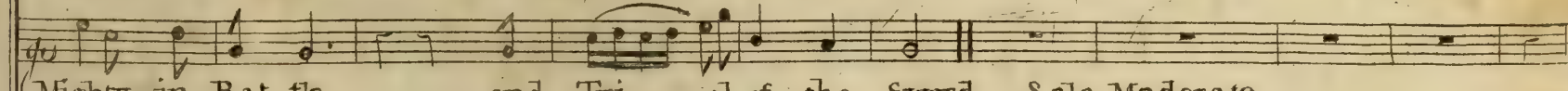
it is the Lord Strong and Migh... ty

who is the King of Glory it is the Lord Strong and Migh... ty

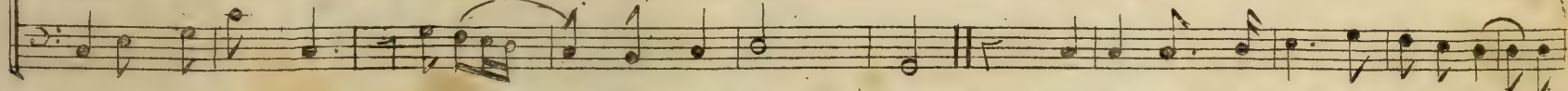




Migh ty in Bat tle and Tri ..... al of the Sword



Mighty in Battle and Tri ..... al of the Sword Solo Moderate



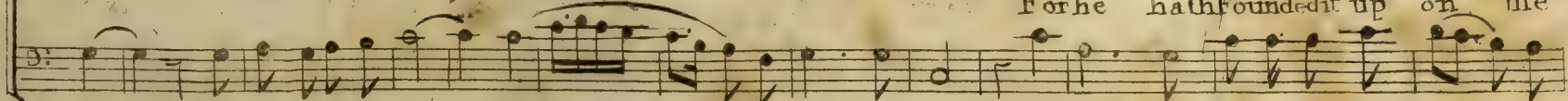
and Tri ..... al of the Sword the Earth is the Lords & all that there in



For he hath Founded it up on the



For he hath Founded it up on the



18

the Compass of the World and all that dwell therein

95

Seas and prepar ed it up on the Floods

Seas and prepar ed it up on the Floods

Halle lu jah Halle lu jah Halle lu jah A men Amen Amen A men A men

Halle lu jah Halle lu jah Halle lu jah A men Amen Amen A men A men



# Fairfield

94

God is our refuge in distress a present help when dangers press In him undaunted we'll confide. The Earth were from her center

tost and Mountains in the Ocean tost Torn piecemeal by the roar and roaring Tide  
Torn piecemeal by the roaring Tide Torn piecemeal by the roaring Tide  
Torn piecemeal by the roaring tide Torn piecemeal by the roaring Tide

95 Hannover

O thou to whom all Crea...tures bow

O thou to whom all Creatures bow within this Earth...ly Frame Thro all the world how

O thou to whom all creatures bow O thou to whom all Creatures bow

O thou to whom all creatures Crea...tures bow

how glorious is thy Name

great art thou How glorious is thy Na...me how glorious is thy Name

How glorious is thy Name how glorious is thy Name

How glorious is thy Name how glorious is thy Na...me



Dover L.M.  $\flat$

Musical score for 'Dover L.M.' in 3/4 time, featuring four staves of music. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as notes, rests, and bar lines.

Stoke L.M.  $\flat$

Musical score for 'Stoke L.M.' in 3/4 time, featuring four staves of music. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as notes, rests, and bar lines.

Wilton C.M ♭

Musical score for Wilton C.M ♭, consisting of four staves. The top staff is the melody in treble clef. The second staff is a tenor line in alto clef. The third staff is the bass line in bass clef. The bottom staff is a figured bass line in bass clef with numerical figures (6, #, 6, #, 6, #, 4, 6, #) and a 4/4 time signature. The music is in common time (C.M) and features various rhythmic patterns and accidentals.

Preston C.M #

Musical score for Preston C.M #, consisting of four staves. The top staff is the melody in treble clef. The second staff is a tenor line in alto clef. The third staff is the bass line in bass clef. The bottom staff is a figured bass line in bass clef with numerical figures (6, #, 6, #, 6, #, 4, 6, #) and a 4/4 time signature. The music is in common time (C.M) and features various rhythmic patterns and accidentals.



New Oxford C. M. #

Musical score for 'New Oxford' in C major, Common Time. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the keyboard accompaniment. The music features a simple, hymn-like melody with a steady accompaniment.

Winterbourne L. M. b

Musical score for 'Winterbourne' in B-flat major, Largo. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the keyboard accompaniment. The music is characterized by a slower tempo and a more complex, flowing accompaniment.

99 Warrington L. M

Musical score for 'Warrington L. M'. The score consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features various note values, rests, and bar lines.

Ipswich S. M

Musical score for 'Ipswich S. M'. The score consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features various note values, rests, and bar lines.



Plymouth L.M. ♭

100

Musical score for 'Plymouth L.M.' in 3/4 time, featuring four staves. The first staff is the vocal line, the second is the treble clef accompaniment, the third is the bass clef accompaniment, and the fourth is the basso continuo line. The piece concludes with a double bar line.

New York L.M.

Musical score for 'New York L.M.' in 3/4 time, featuring four staves. The first staff is the vocal line, the second is the treble clef accompaniment, the third is the bass clef accompaniment, and the fourth is the basso continuo line. The piece concludes with a double bar line.

101 Bristol C. M. #

Handwritten musical score for 'Bristol C. M. #'. The score is written on four staves. The first staff is the treble clef, and the second is the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music consists of a series of notes and rests, with some notes beamed together. There are repeat signs (double bar lines with dots) throughout the piece. A sharp sign (#) is written above the second staff.

Sudbury C. M. #

Handwritten musical score for 'Sudbury C. M. #'. The score is written on four staves. The first staff is the treble clef, and the second is the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music consists of a series of notes and rests, with some notes beamed together. There are repeat signs (double bar lines with dots) throughout the piece.



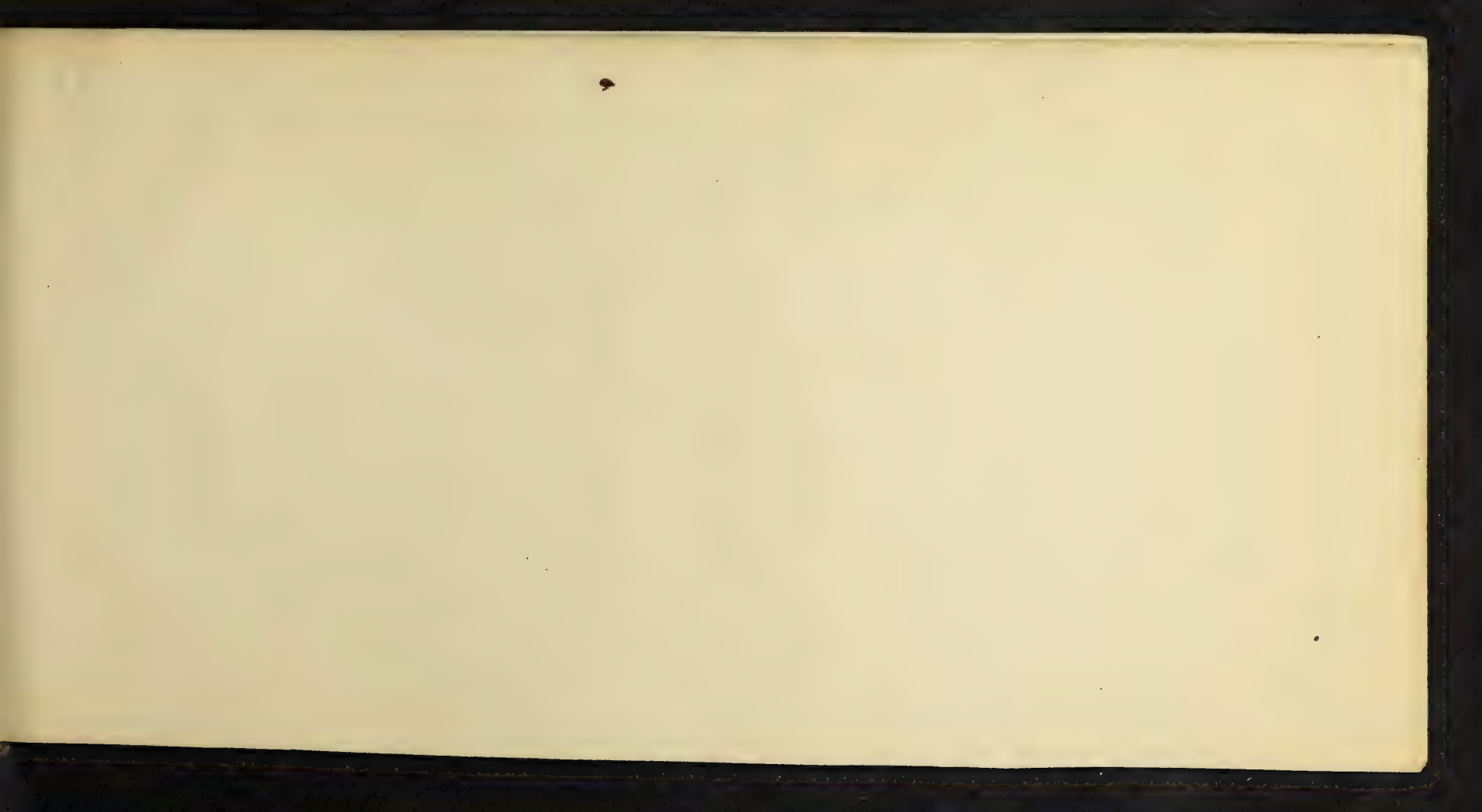
My soul the great creature appears  
When clothed in his celestial rays  
His infinite majesty appears  
And like a robe his glory wears

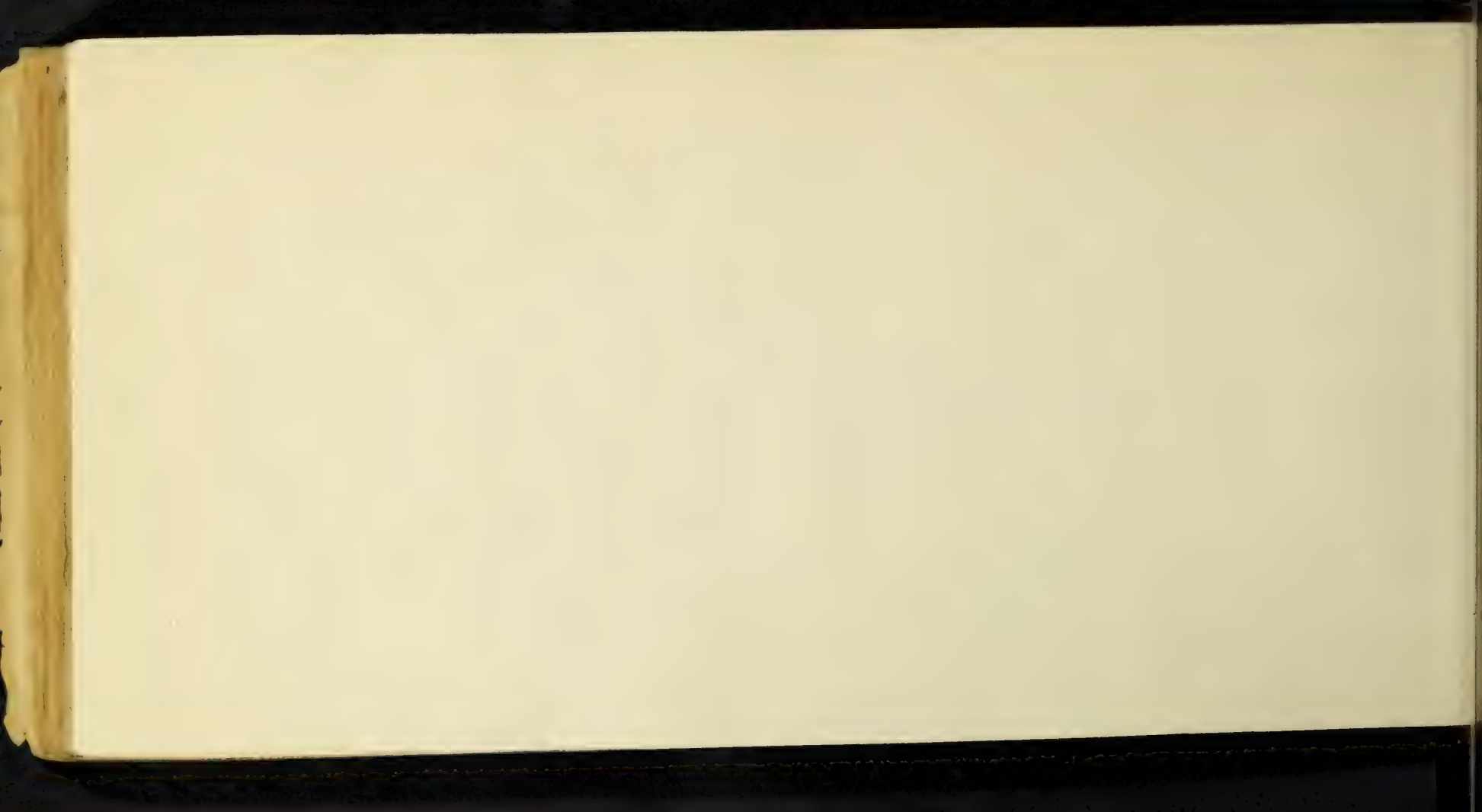
*[Faint, illegible handwritten text, possibly bleed-through from the reverse side of the page.]*

4

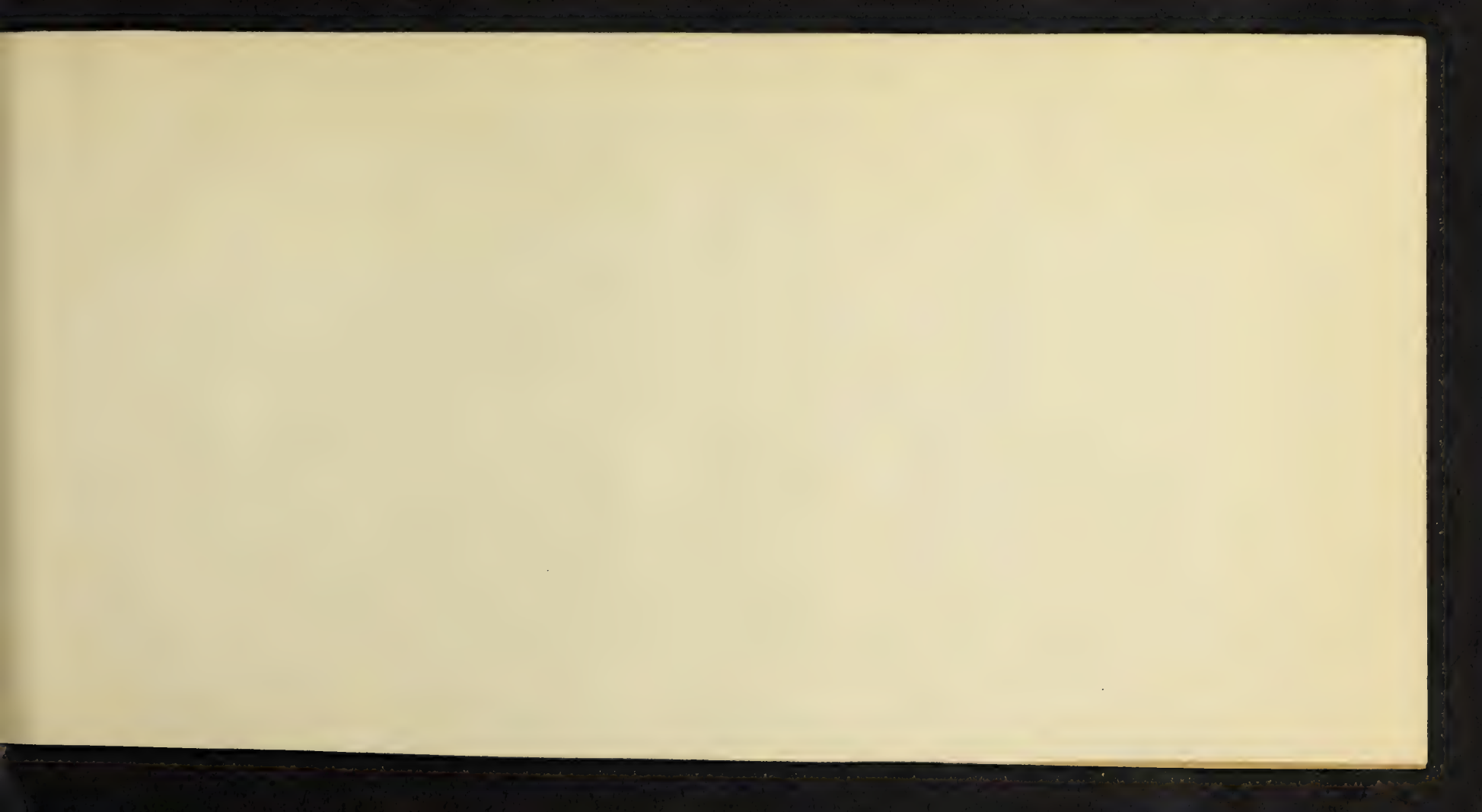
8

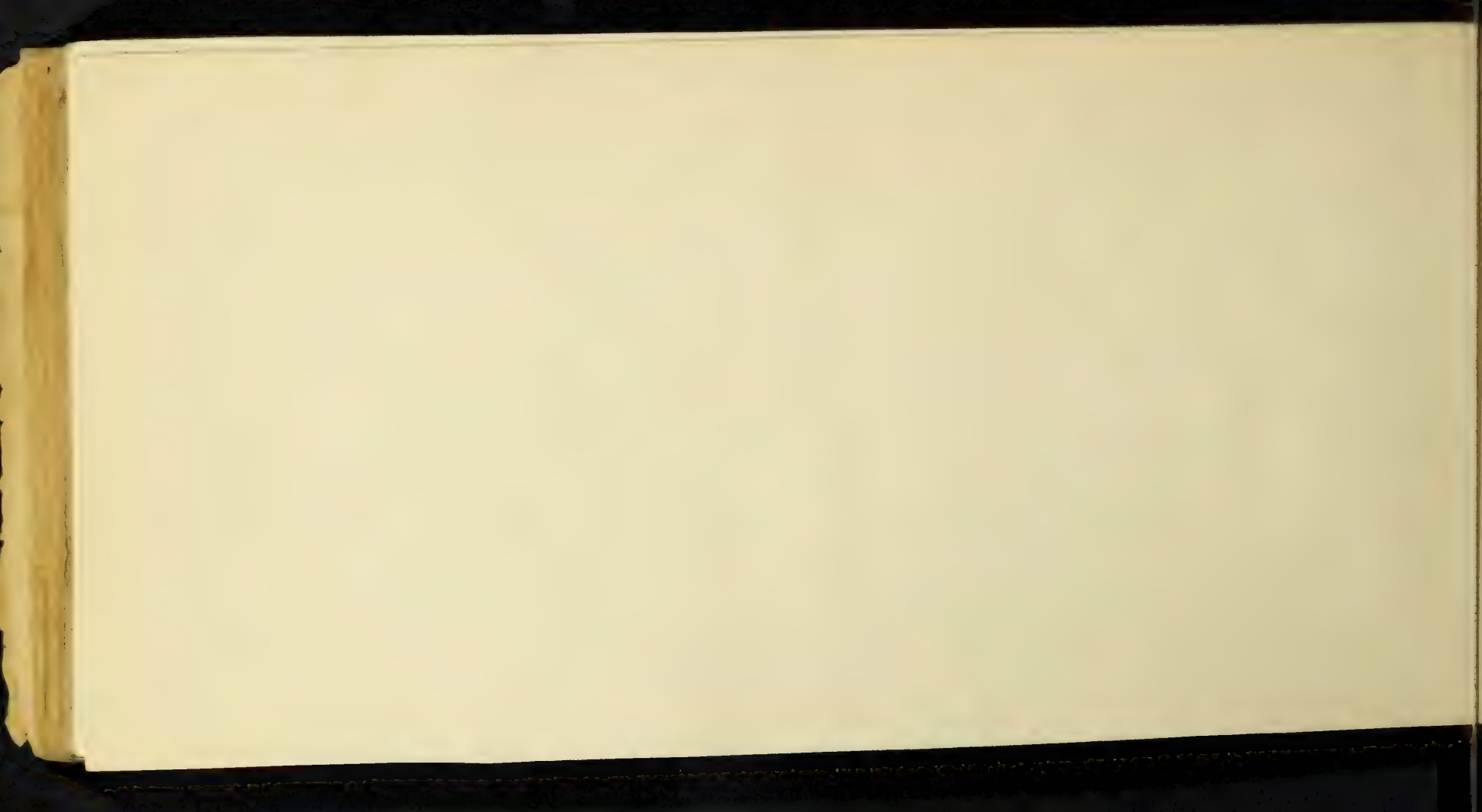






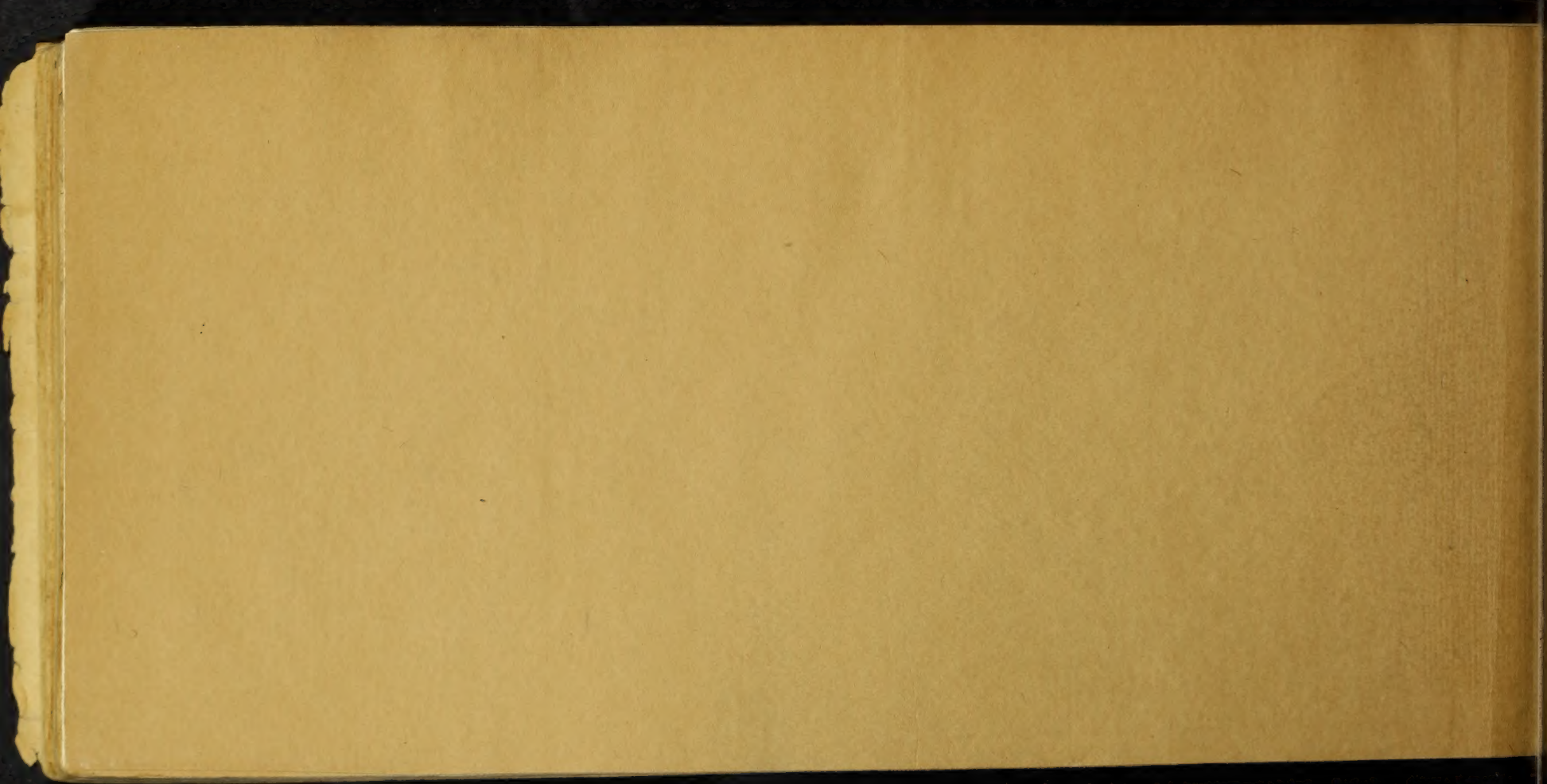














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