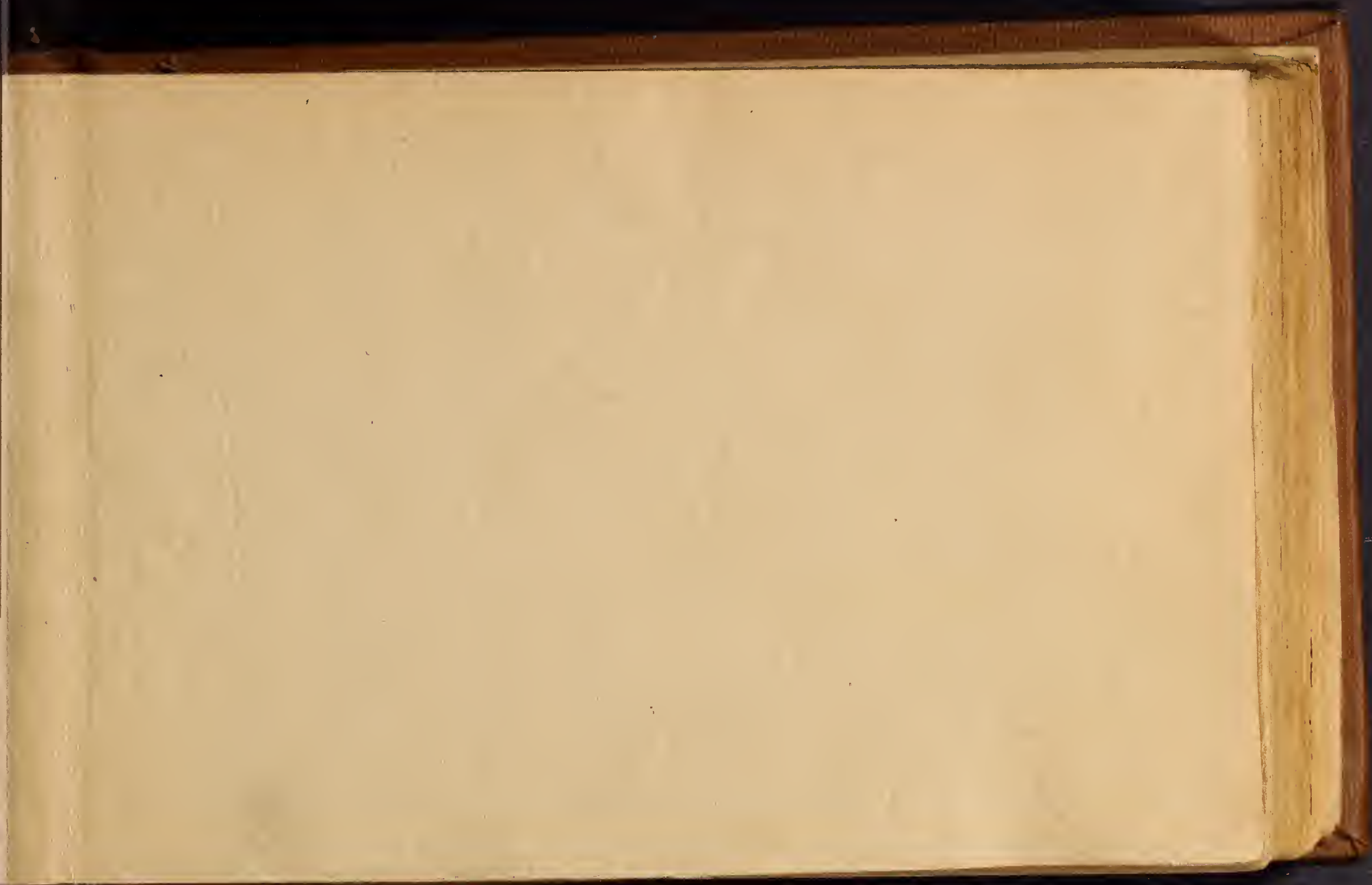


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Wm Frost's 1777

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T H E

Gentleman and Lady's Musical Companion.

C O N T A I N I N G,

A Variety of Excellent *Anthems, Tunes, Hymns, &c.*—Collected from the best Authors ; with a Short Explanation of the Rules of M U S I C K : The Whole corrected and rendered Plain.

By JOHN STICKNEY.

*O Praise ye the LORD, prepare a new Song ; and let all his Saints in full Concert join :
Ye Tribes all assemble, the Feast to prolong ; in solemn Procession with Musick Divine.
O Israel, in Him that made thee Rejoice ; let all ZION's Sons exult in their KING,
While to martial Dances you join a glad Voice ; your Lutes, Harps and Timbrels in Harmony bring.*

DR. DODDRIDGE'S 149th PSALM.



Printed and sold by DANIEL BAYLEY in *Newbury-Port*. Sold also by JOHN BOYLE, HENRY KNOX, JOHN LANGDON, NICHOLAS BOWES, THOMAS LEVERETT, and COX and BERRY in *Boston*. And MASCOLL WILLIAMS in *Salem*. SMITH and COIT in *Hartford*. Price *Eight Shillings*. 1774.

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Schulze

Feb. 16 1898

M



The Gamut, or Scale of MUSICK.

G	---	---	---	sol	TREBLE, or Tenor. COUNTER, or Tenor. BASS.
F	---	---	---	fa	
E	---	---	---	la	
D	---	---	---	sol	
C	---	---	---	fa	
B	---	---	---	Mi	
A	---	---	---	la	
G	---	Cliff		sol	
F	---	---	---	fa	
E	---	---	---	la	
D	---	---	---	sol	
C	---	Cliff		fa	
B	---	---	---	Mi	
A	---	---	---	la	
G	---	---	---	sol	
F	---	Cliff		fa	
E	---	---	---	la	
D	---	---	---	sol	
C	---	---	---	fa	
B	---	---	---	Mi	
A	---	---	---	la	
G	---	---	---	sol	
F	---	---	---	fa	

Explanation.

I. THE Gamut is divided into three parts, each part including five lines with a half circle drawn round the end, on which seven letters are set, which are these, viz. G A B C D E F, and then G again, for every eighth letter is the same upwards or downwards.

Cliffs Explanation.

IN the foregoing Scale, you will find three characters called Cliffs, one of which must be set on one of the five lines, in every piece of Musick, to shew the place to begin to count at, and shew which is Bass, Counter, Tenor, or Treble.

I. The Bass Cliff is made thus  and stands on the second line from the top, its name is F, and when sung called Fa.

II. The Counter, or C Cliff, is made thus  and is set on any of the middle lines, its name is C, and when sung, called Fa.

III. The Treble or Tenor Cliff, is made thus  and is set on the second line from the bottom, its name is G, and when sung called Sol.

A Short EXPLANATION

A Table to find the Mi by Flats and Sharps.

(By Flats.)

(By Sharps.)

When neither Flat nor Sharp is set at the Beginning of a Tune, Mi is in B. But,

I. If B is Flat, Mi is in - - - - E	I. If F is Sharp, Mi is in - - - - F
II. If B and E are Flat, Mi is in - - - - A	II. If F and C are Sharp, Mi is in - - - - C
III. If B E and A are Flat, Mi is in - - - - D	III. If F C and G are Sharp, Mi is in - - - - G
IV. If B E A and D are Flat, Mi is in - - - - G	IV. If F C G and D are Sharp, Mi is in - - - - D

The Rule to call your Notes is this, Fa, Sol, La, Fa, Sol, La, twice over above your Mi, and under Mi, La, Sol, Fa, La, Sol, Fa, twice over, observing that from Mi to Fa, and from La to Fa, are semi or half tones.

Names and Measures of Notes, and their Rests.

1. The Semibreve, is the longest Note now in use, and must be sung in the time of four seconds, in the first Mood of Common Time.
2. The Minim, is but half the length of the Semibreve, having a Tail.
3. The Crotchet, is but half the length of the Minim, having a black Head.
4. The Quaver, is but half the length of the Crotchet, having a Tail turned up.
5. The Semiquaver, is but half the length of the Quaver, having a Tail turned with two strokes.
6. The Demisemiquaver is but half the length of the Semiquaver, having a Tail turned up with three strokes.

Rests are Notes of silence, which signify, that you must rest so long as you are sounding one of their respective Notes.—A Semibreve rest, is a whole Bar, in any time whatever.

Explanation of Characters used in MUSICK.

1. A Flat set at the beginning of a Tune, serves to regulate the Mi, but when a Flat is found set before a Note in a Tune, it sinks it half a tone lower.
2. A Sharp set at the beginning of a Tune serves to regulate the Mi, but when a Sharp is found set before a Note in a Tune, it serves to raise that Note half a tone higher.
3. A Repeat is set to direct the performer, that the strain must be repeated from over or after where it stands.
4. A Direct is set at the end of a line, to shew the place of the first Note in the next line.
5. A Slur is a Bow drawn over or under a quantity of Notes, that are to be sung to but one syllable.
6. A single Bar, divides the Tune according to its measure Note.
7. A double Bar, serves to divide strains, and when used in Psalm-Tunes, to divide lines.
8. A Natural set before any particular Note, reduces it to its natural sound, the same as if no Flats nor Sharps were set at the beginning.
9. A Divider divides the Score and shews what parts move together.
10. A Hold signifies to hold that Note over which it is set, something longer than its usual time.
11. A figure of 3 set over or under any three Notes, makes them a third quicker, viz. three Crotchets must be sung in the time of a Minim, and three Quavers in the time of a Crotchet.
12. A Close is three or more Bars set at the end of a piece of Musick.——Observe also that when you meet with the figures 1, 2, set over two Notes or Bars in a piece of Musick, it signifies a Repeat, and that Note or Bar under the one, to be sung the first time ; the second time skip that Note or Bar under the one, and sing that under the two.
13. A Dot on the right side of a Note, makes it half as long again ; that is, one dotted Semibreve is as long as three Minims ; See the example of dotted Notes.

A Short EXPLANATION

Explanation of Time.

Time is of two Kinds, viz. Common and Treble.

First, Common-Time contains the Quantity of one Semibreve, or two Minims, or four Crotchets in a Bar, the two first are to be sung and beat with the hand or foot down, and the two last with it up.

1. The first mark or Mood of Common-Time is a simple C, Crotchets in this Mood must be sung in the time of Seconds.
2. The second Mood has a line drawn across the C and must be sung and beat half as fast again as the first Mood.
3. The third Mood the C is inverted or turned backward, or is marked with a large figure of 2, and must be sung as fast again as the first Mood.
4. The Fourth Mood is marked 2, 4, and contains two Crotchets in a Bar, the first is to be sung and beat with the hand or foot down, and the second or last with it up; Crotchets in this Mood, are to be sung in the time of Crotchets in the second Mood.

Treble-Time.

Treble-Time contains three Minims, three Crotchets, or three Quavers in a Bar; the two first in each Bar are to be sung and beat with the hand or foot down; and the third or last with it up.

1. The first mark or Mood is three to two thus $\frac{3}{2}$: Containing three Minims in a Bar, and are to be sung in the time of three Seconds, or three Crotchets in the first Mood of Common-Time.
2. The second Mood is three from four, containing three Crotchets in a Bar, and are to be sung in the time of three Crotchets in the second Mood of Common-Time.

3. The third Mood is three from eight, containing three Quavers in a Bar, and are to be sung in the time of three Crotchets in third Mood of Common-Time.

Observe here, that the figures in the Moods of Treble-Time, do not determine the precise time in which the Notes in any of the Moods are to be sounded, as some have weakly imagined; they only shew what kind of Notes the time of any piece of Musick is composed of, whether Minims, Crotchets, or Quavers in a Bar; thus if the Mood is three to two, it is composed of three Minims in a Bar, for the figure of 2 in this Mood having relation to two Minims which make a Bar in Common-Time, shew that the Treble-Time so marked must be in Minims; that is, three Notes in a Bar of that denomination whereof two make a Semibreve.

2. For the same reason the figure of 4 in the second Mood, shews that this Treble-Time must be in Crotchets, that is, three Notes in a Bar of that denomination whereof four make a Semibreve.
3. The figure of 8 in the third Mood, shews in like manner, that this Treble-Time must be in Quavers, that is, three Notes in a Bar of that denomination whereof eight make a Semibreve.
4. But in beating and keeping of Time, I would recommend the beating and dividing by Notes, before that of Bars, although that has already been laid down; for I think a steady motion with the hand and foot right down and up, answers to divide the Notes and Rests with more exactness than the old way of beating and dividing by Bars.
5. In the several Moods of Time, you must beat Notes and Rests in the following manner, viz.

*Common
Time.*

Crotchets in the two First Moods.
Minims in the Third Mood.
Crotchets in the Fourth Mood.

*Treble-
Time.*

Minims in the First Mood.
Crotchets in the Second Mood.
Quavers in the Third Mood.

Explanation of Keys used in Musick.

8. There is naturally but two of these Keys in Musick, the one chearful or sharp ; the other mournful or flat.——Observe that all Tunes in a regular sharp Key, end in the next Note above Mi, and all those in a regular flat Key, end in the next Note below Mi ; a sharp Key has a greater third, sixth and seventh above it ; and a flat Key has a lesser third, sixth and seventh above it :—The Key is known, whether flat or sharp, by the third above the last Note of the Bass : If that third contains two whole tones, viz. Fa, Sol, La, the Tune is in the sharp Key, but if only a tone and half, viz. La, Mi, Fa, it is a flat Key, &c. &c. &c.

Of Tuning and forming the Voice.

9. In order to tune and form the voice for any part of Musick, it will be absolutely necessary to procure the assistance of some skilful Master in this art, to lead your voice in the true knowledge of sounds ; beginning first with your eight Notes ; observing your Semitones till you are Master of the whole lesson ; then proceed to sing in plain Psalmody.

A few Miscellaneous Thoughts in Regard to Singing.

- I. **L**ET not a Learner covet to run on too fast ; but make himself perfect in rising and falling by degrees and intervals ; and each Tune both as to the air and time, before he proceeds further.
- II. LET a Learner's first care be to sing true, and to give the just sound of the Note ; he may afterwards learn graces and ornaments.——In regard to these, the best Instructor is a kind of musical taste, a good imagination and ear, these may be improved by observing a little assistance from rules.—A Trill, which is usual at the last Note but one in the upper part before a close, in some other cases it is made by alternately sounding two Notes as long as the time will allow ; always beginning and resting a little on the highest, and ending somewhat distinctly on the lowest.—See the example of a Trill.

Examples of Notes & Rests

Simibreve, Minim, Crochet, Quaver, Semiquar, Demisemiquar, Prick'd Notes, A Trill.

Notes

Rests

other Musical CHARACTERS

Flat sharp Repeat Direct flourish Single & double Bars Natural Divider Hold Threestyled

Common Time Tripla Time

1st Mood. 2^d Mood. 3^d Mood. 4th Mood. 1st Mood. 2^d Mood. 3^d Mood.

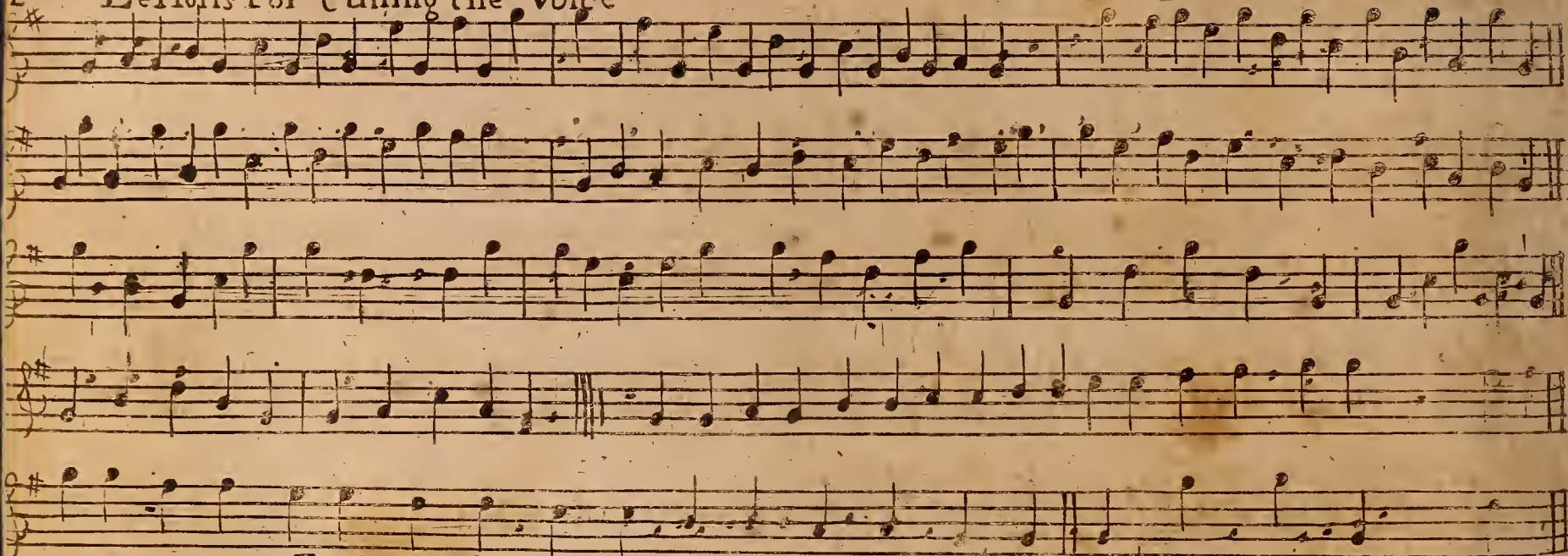
Lessons for Tuning the Voice.

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

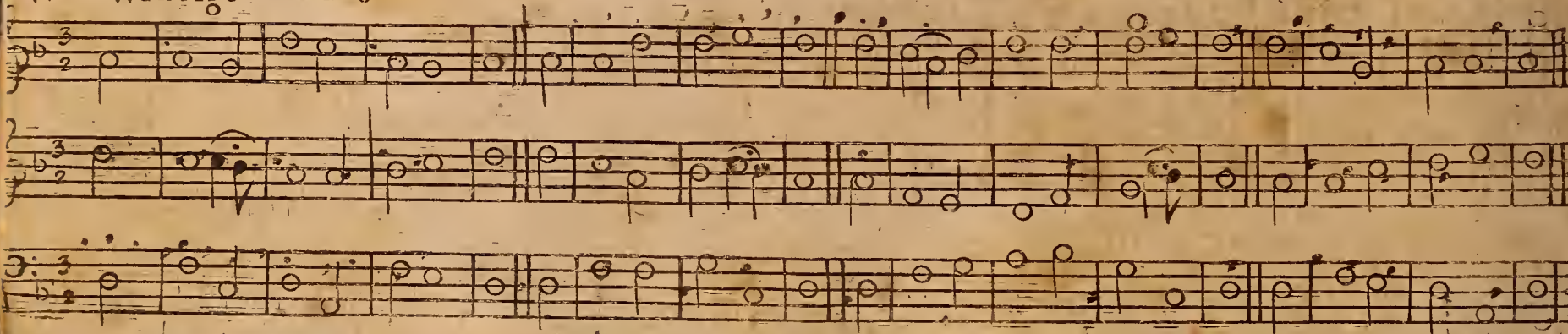
ff l ff l m ff m l f l f

A

2 Lessons for tuning the Voice



Wantage Tune



AN ANTHEM CXXV Pf.

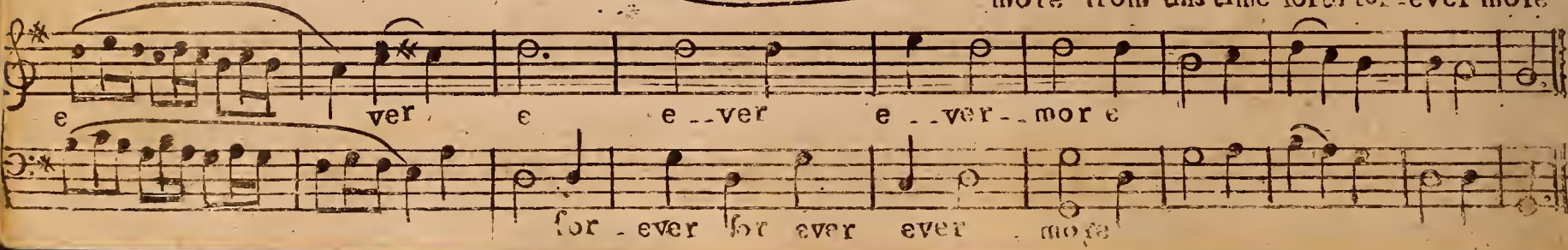
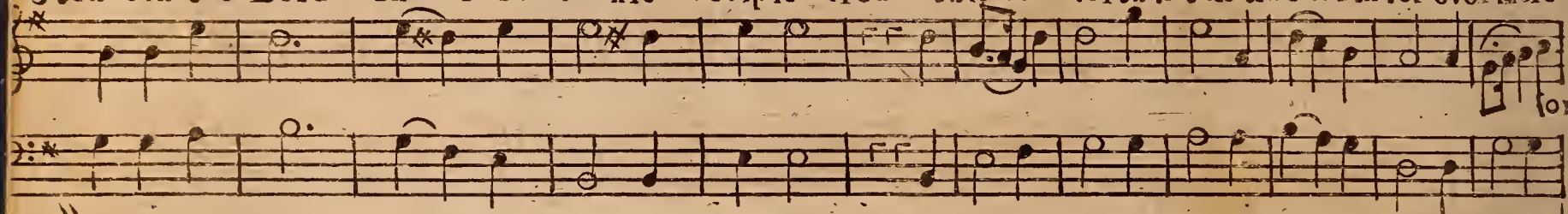
They that put their trust in ^{L^d} shall bee as mount Sion which may not be removed but stand^{eth} but standeth fast but

Standeth Fast for ever But standeth fast for ever The hills stand about jerusalem even so even so

Continue

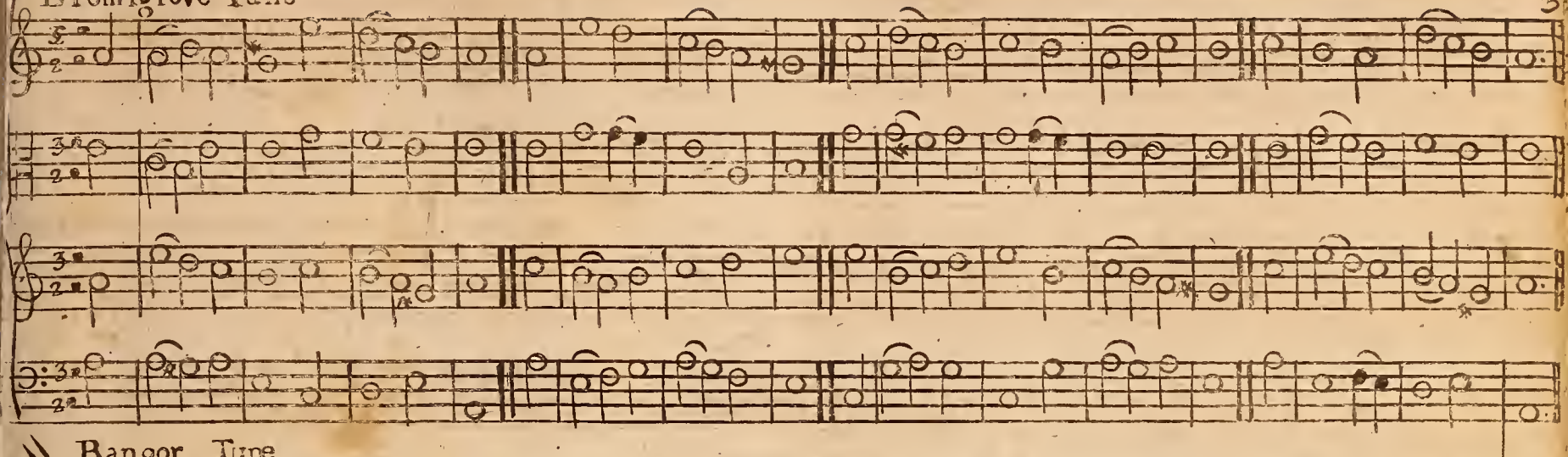


Standeth the Lord round a bout his Peo ple from this time forth ^{om} for this time forth for ever more

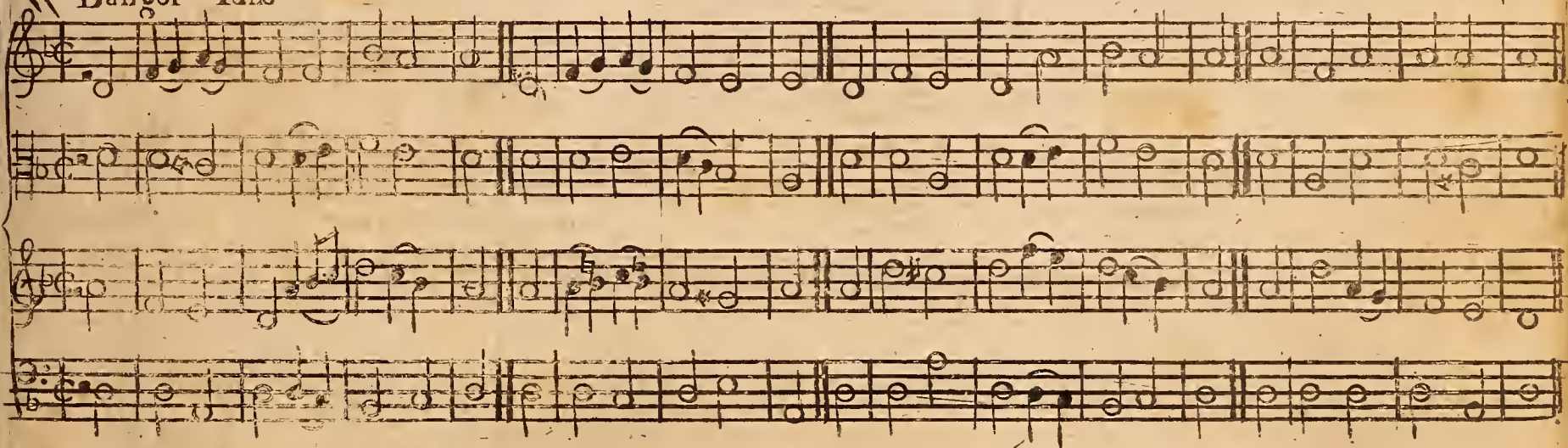


Bromsgrove Tune

5



Bangor Tune



Continued from Page

180

CXXII

Pf

1 2

f-ythy Name I shall co- lebrate thy Fame.

How pleas'd & blest was I To hear y Peo-

Come let us seek our God to Day Come let us seek our God to Day

ple Cry

Come let us seek our Go- d to Day

Con.

Yes with a Chearfull Zeal we haste to Zi- - ons Hill & there our Vows &

& there our Vows & Honours

there our Vows & there our Vows & Honours Pay

hon! & there our Vows & Honours Pay

Pay & there our Vows & Honours Pay

8 An ANTHEM. CXXXVII Pf.

by Ashworth

we sat down and wept

By the Rivers of Baby lon we sat down and wept

we wept we sat down and wept when

we remembered the O Sion when we remember'd the O Sion when we remembered the O Sion As for our Ha

Continued

9

we hanged them up on the trees that were there in for they that led us a way cap-tive re-

quired of us then a Song

and mel-o-dy

and mel-o-dy

a Son

a Son

g and melo-dy

a Son

B

g and melody

10 Continued

Handwritten musical score for a hymn, featuring multiple staves with lyrics and musical notation. The score is written on aged, yellowed paper. The lyrics are: "a Song and Sing sing us one of y^e sons of y^e Songs of Si-on", "g and melody how can we sing y^e Lords Song in a strange", "a Song and", "if I forged the. O jeru - salem if I forget the", "Land if I for get the O jeru - salem if I for get the", "if I for - get if I for - get the O jeru - sa - lem if I for - get the", "if I - forget if I forget thee O jeru sa lem if I for get the". The musical notation includes various note values, rests, and bar lines. The key signature is one sharp (F#). The time signature is 3/4. The score is divided into systems, with some systems containing multiple staves. The lyrics are written below the staves, with some words underlined. The page is numbered 10 in the top left corner.

a Song and Sing sing us one of y^e sons of y^e Songs of Si-on

g and melody how can we sing y^e Lords Song in a strange

a Song and

if I forged the. O jeru - salem if I forget the

Land if I for get the O jeru - salem if I for get the

if I for - get if I for - get the O jeru - sa - lem if I for - get the

if I - forget if I forget thee O jeru sa lem if I for get the

Continued

11

je-ru-salem let my right Hand

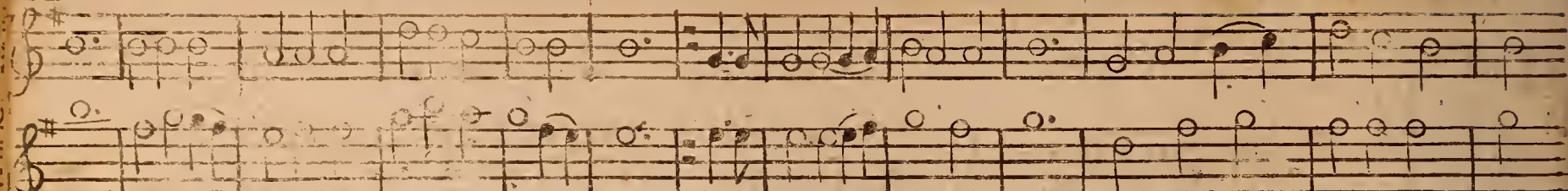
O je-ru-sa-lem let my right Hand forget her Cunning if I do not remembe

je-ru-sa-lem let my right Hand

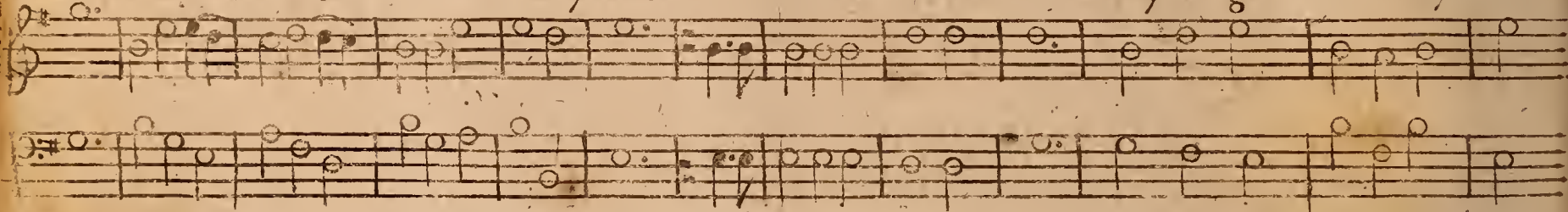
the let my Tongue cleave to the roof of my Mouth Yea if I prefer not Je-ru-sa-lem in my Mirth

Continued

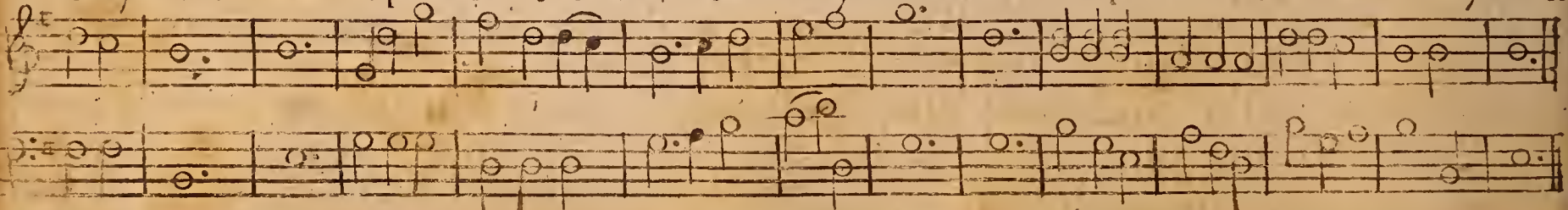
12.



Yea if I prefer not Jerusalem in my Mirth if I do not remember thee let my Tongue cleave to y^e roof

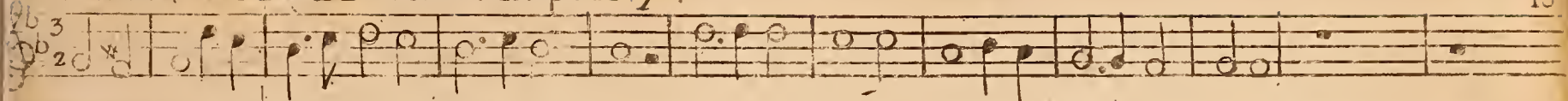


of my Mouth Yea if I prefer not Je-ru-sa-lem in my Mirth Yea if I prefer not Jerusalem in my Mirth

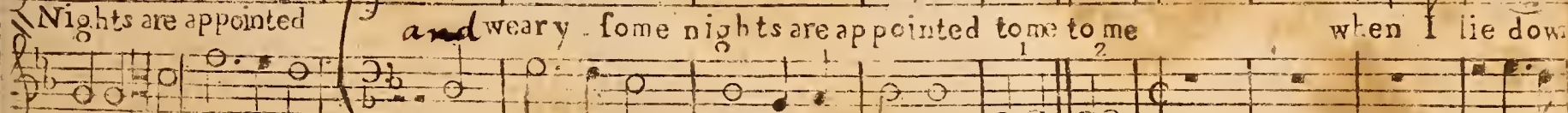
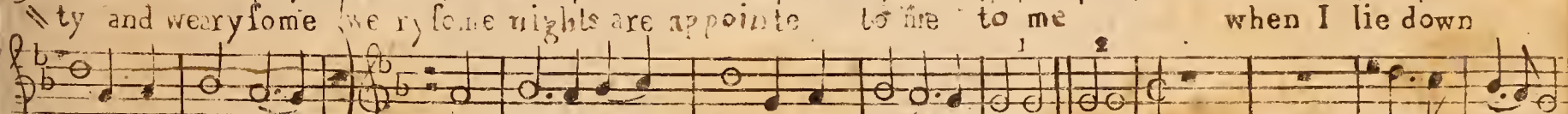
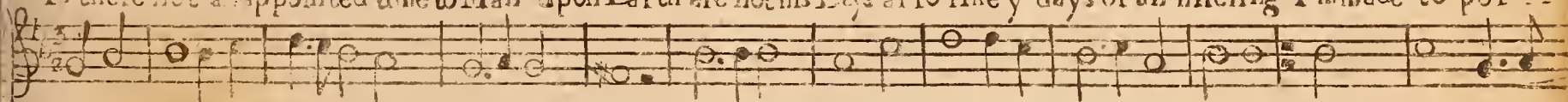


AN AN'THEM. Job. Chapter 7th

13



Is there not an appointed time to Man upon Earth are not his Days al so like y^e days of an hireling I m made to pos



self Moths of vanity
 ty and weary some we ry some nights are appointe to me to me when I lie down
 Nights are appointed and weary some nights are appointed to me to me when I lie down
 to me and weary some nights and when I

I say when shall I arise and y^e night begone

I'm full of tossings

lie down when I lie down I say

I'm full of tossings to and fro tossings

Counter and Bass

My Flesh is cloath'd wth worms my Skin is

to and fro unto the dawning of the Day My Flesh is cloath'd wth worms and clods of Dust my

bro - ken and become loathsome I loath it

Continued

15

I loath it I wold not live alway

I loath it I would not I would not live al way

I loa I

I Would not live alway live alway I would

I loath it I would not live alway

I loath it I wold not I

I loath it I would not I

let me alone for my Days are vani ty my Day are vani ty

O remembe y my Life my Life is

O remembe that my Life is

My days are swifter than a Weavers shuttle & are spent without hope

O remembe y my Life my Life is

as the Cloud is consumed and vanisheth away so he

will my Eye shall no more see good as the Cloud is consumed and vanisheth away so he goeth down to y

as the Cloud is consumed and vanisheth away so he

as the Cloud is consumed and vanisheth away so he

For now shall I sleep shall I sleep in y Dust & thou shalt seek me in y morn^{ing} thou shalt seek me but I shall not be

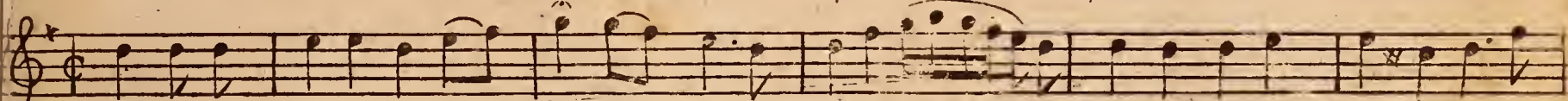
grave shall come up no more :S: For now shall I sleep in y Dust & thou shalt seek me in y morn^{ing} but I shall not be

For now shall I sleep shall I sleep in y Dust & thou shalt seek me in y morn^{ing} thou shalt seek me but I shall not be

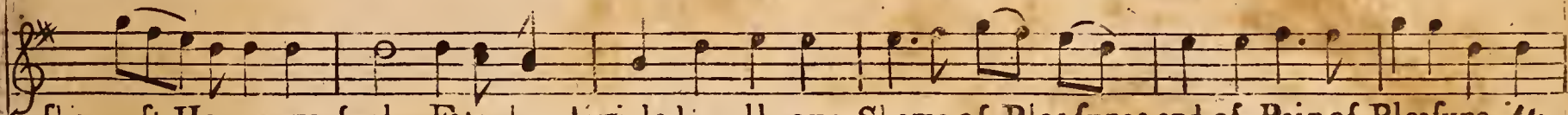
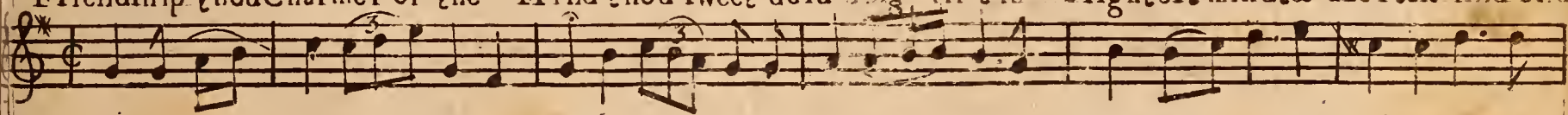
For now shall I sleep in y Dust & thou shalt seek me in y morn^{ing} but I shall not be

Friendship

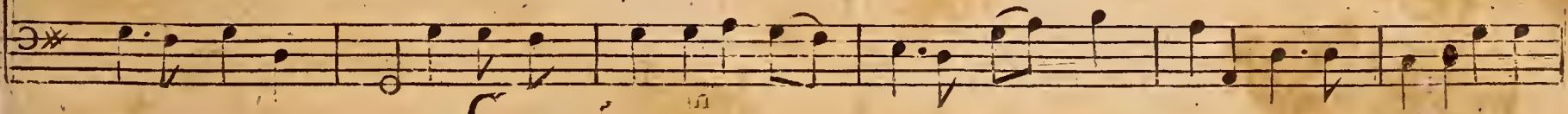
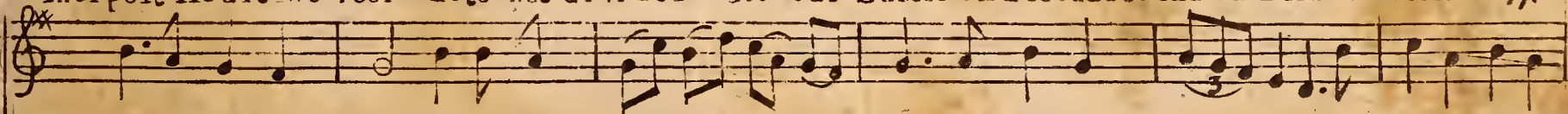
17



Friendship thou Charmer of the Mind thou sweet deluding ill the brightest minutes Mortals find and



sharpest Hours we feel Fate has divided all our Shares of Pleasures and of Pain of Pleasure //

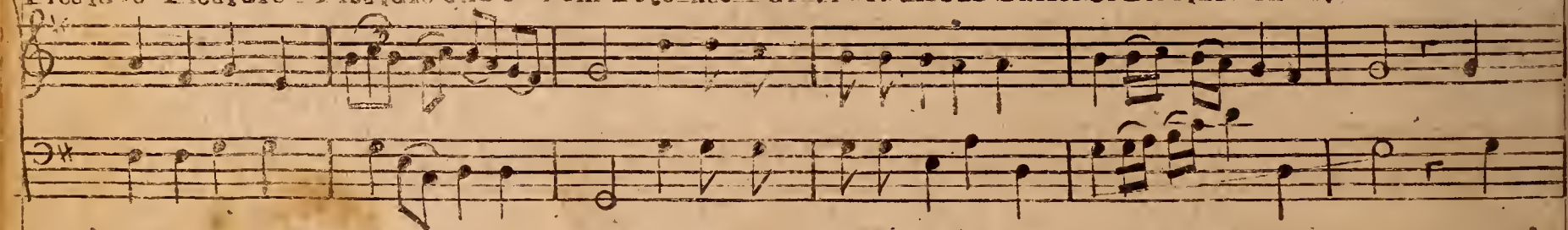


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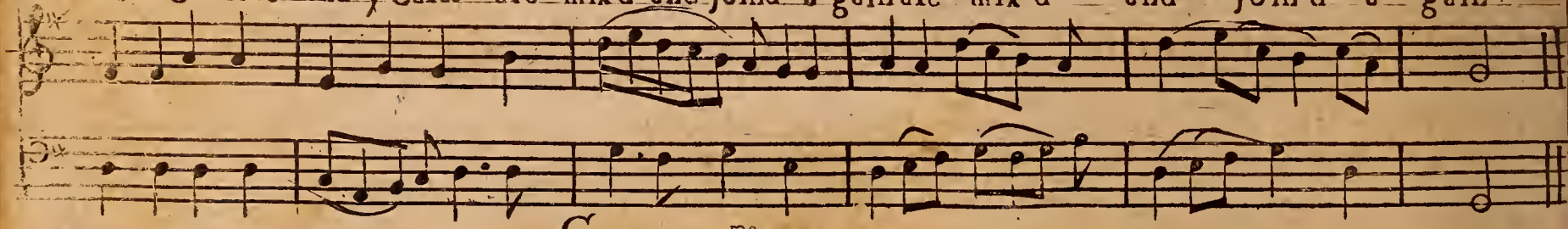
18 Con



Pleasure Pleasure Pleasure and of Pain Fate has di-vi ded all our Shares of Pleasure and of Pain in



Love the Comforts and ^ey Cares are mix'd and joind a-gain are mix'd and joind a-gain



C₂

ma

Con

19

But whilst in Floods our Sorrows rolls and Drops of Joy are few this dear De light of mingling Souls

serves but to sw-----ell our Woe this dear Delight of mingling Souls serve, but to swell our

Handwritten musical score for a song, featuring ten staves of music. The score is written in a single system with ten staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The fifth staff is a treble clef with a key signature of one flat. The sixth staff is a treble clef with a key signature of one flat. The seventh staff is a treble clef with a key signature of one flat. The eighth staff is a treble clef with a key signature of one flat. The ninth staff is a treble clef with a key signature of one flat. The tenth staff is a bass clef with a key signature of one flat. The lyrics are written in a cursive hand between the staves.

woe Oh why should Bliss depart in hast and Friendship stay to moan why y^e fond Passion cling so fast

when ev'ry joy ev'ry joy ev'ry joy ev'ry joy is gone why y^e fond Passion cling so fast when ev'ry

Con

21

Joy is gone Yet never let our Hearts divide nor death dissolve^e Chain nor death nor death dissolve^e

love and joy

Chain for Love and Joy were once ally'd and must be join'd again love and joy love and joy

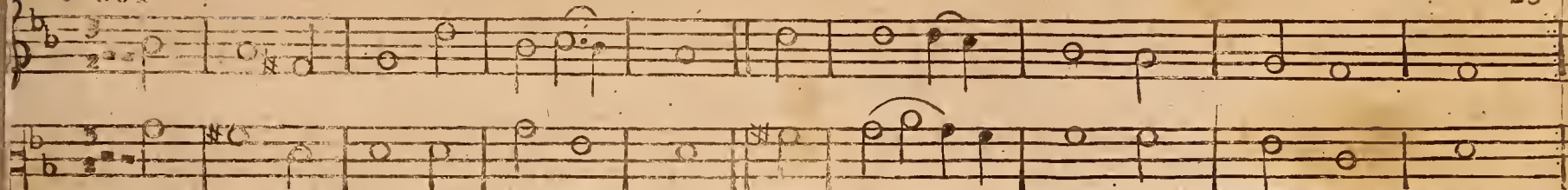
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Love and Jo

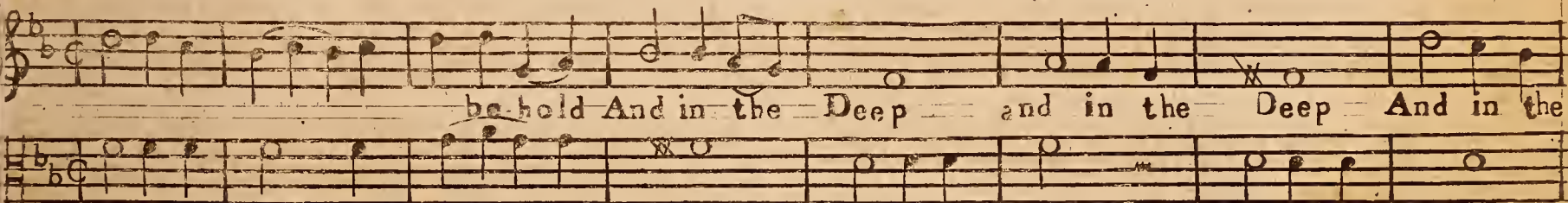
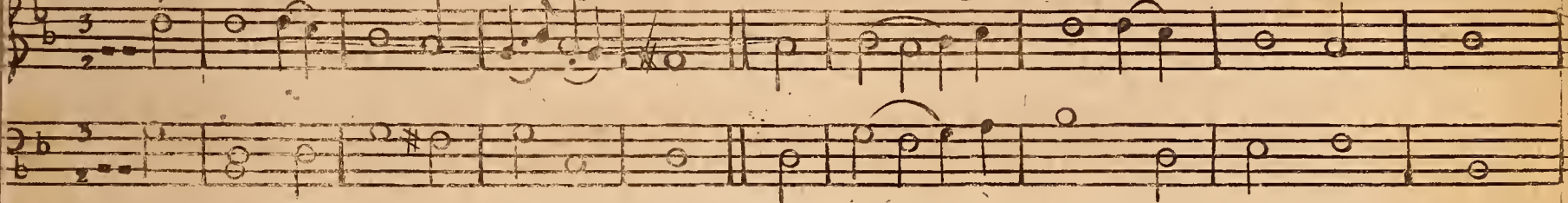
y Love and joy were once ally'd and must be join'd again never let our Hearts

Love and joy

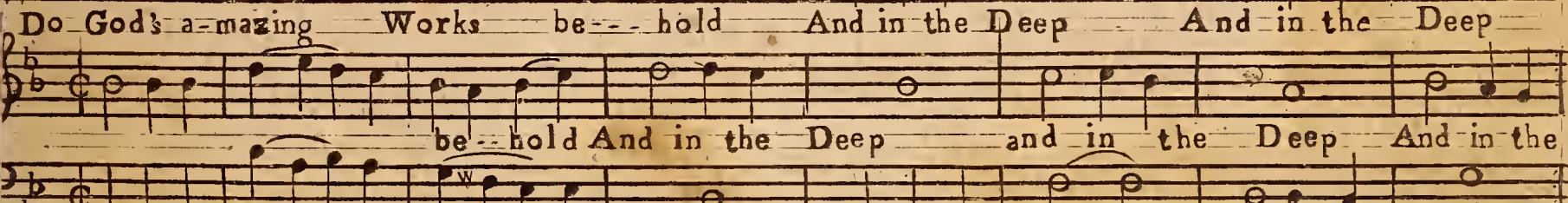
divide nor Death dissolve y^e Chain for Love and Joy were once ally'd and must be join'd a gain



They that in Ships with Courage bold O'er swelling Waves their Trade pur--sue



be-hold And in the Deep and in the Deep And in the



Do God's a-mazing Works be--hold And in the Deep And in the Deep



be--hold And in the Deep and in the Deep And in the

be--hold And in the Deep And in the Deep

Con

Deep his Wonders view his Won- ders wonders view his

And in the Deep his Wonders wonders won- - ders view his wonders wonders wonders

Deep the Dee- - - p his Wond- - - ers view his

And in the Deep his Wond- - - ers won- - - ders view his won- - - ders

Won- - - ders Won- ders view

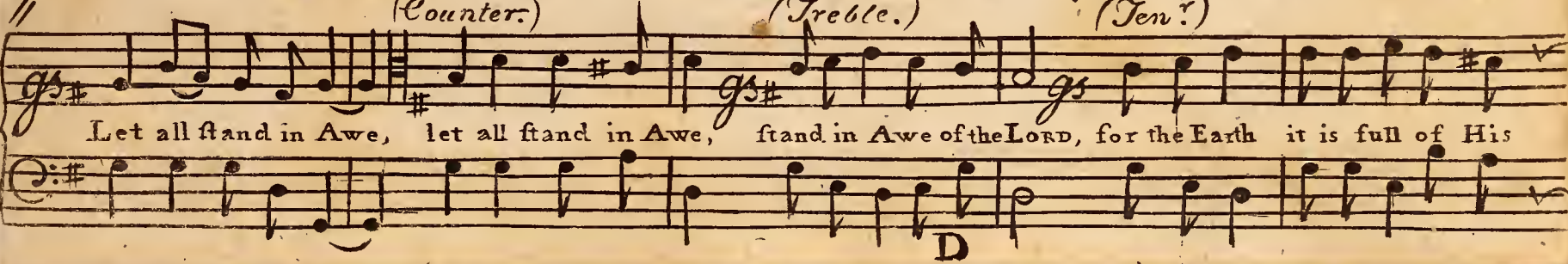
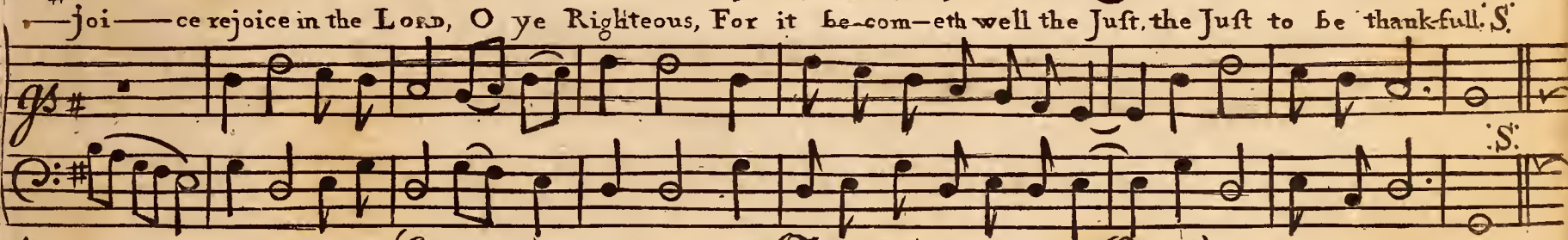
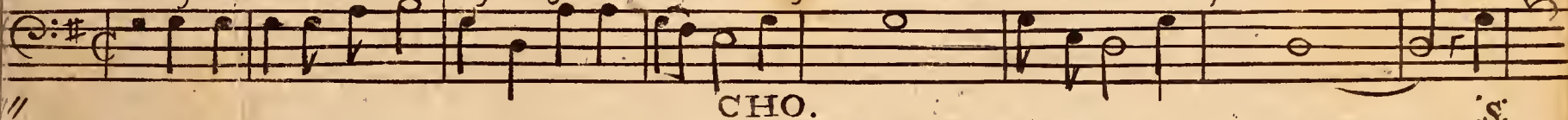
Won- - - ders view

Won- - - ders won- - - ders view

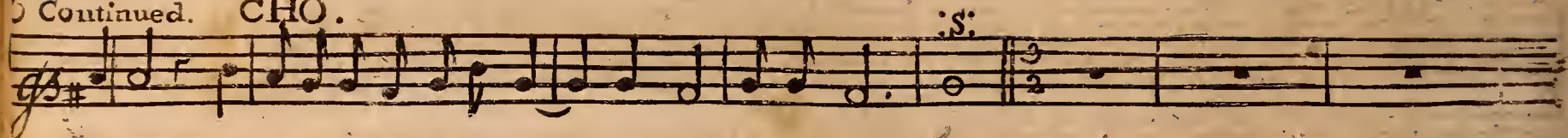
Won- - - ders view

AN ANTHEM. N. XXXIII.

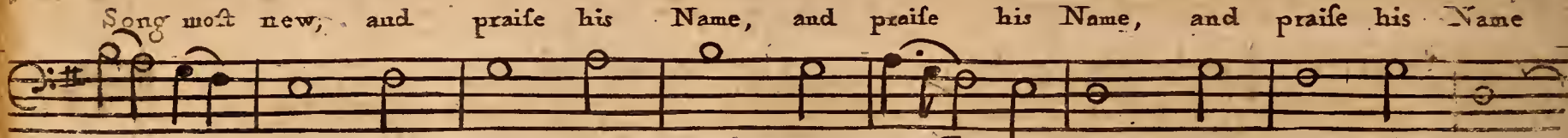
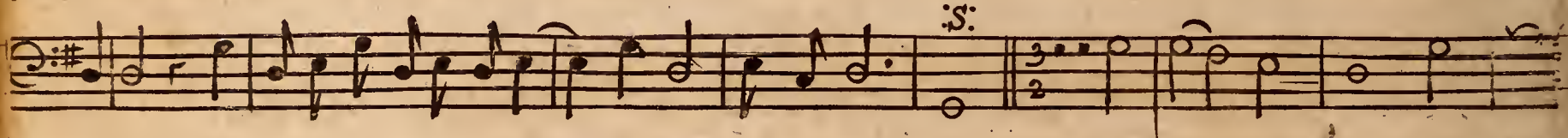
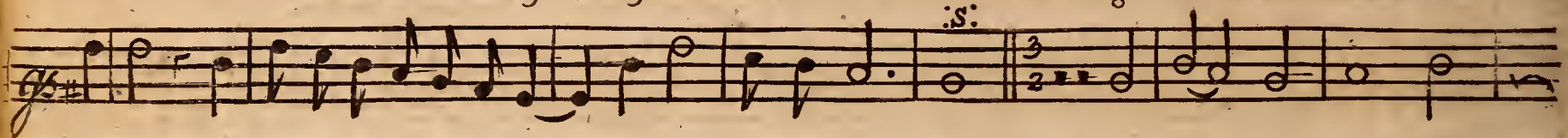
65



Continued. CHO.



Goodness; and it becometh well the Just, the Just to be thank—ful. Sing to the LORD a



Song most new, and praise his Name, and praise his Name, and praise his Name

Continued

CHO.

67

with a good Courage. Re—joice in the Lord, O ye Right—teous, and praise Him with ^eLute & ^eHarp:

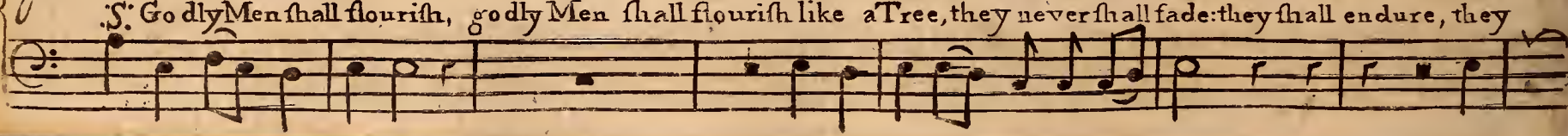
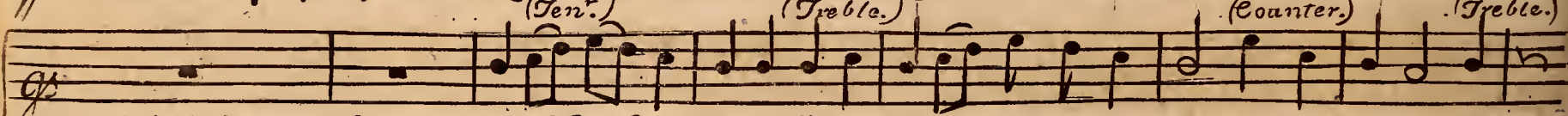
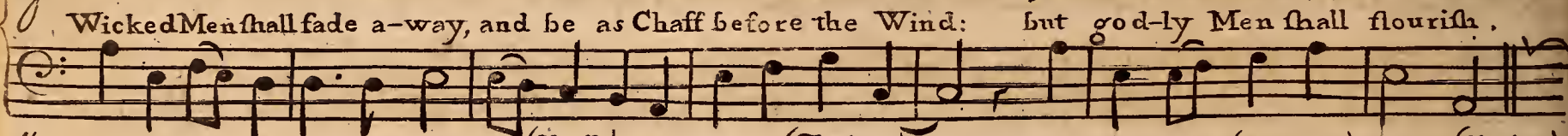
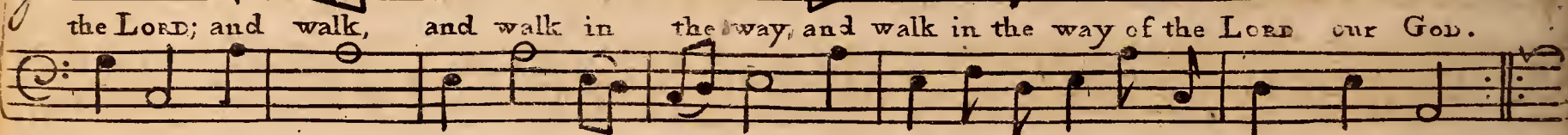
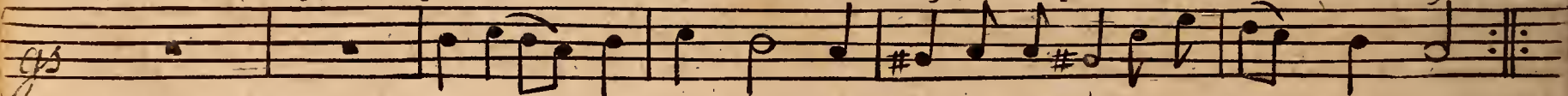
CHO.

HAL.

For it becometh well ^eJust, the Just to be thankful. Hal. ll: ll: ll: Hal—le—lu—jah.

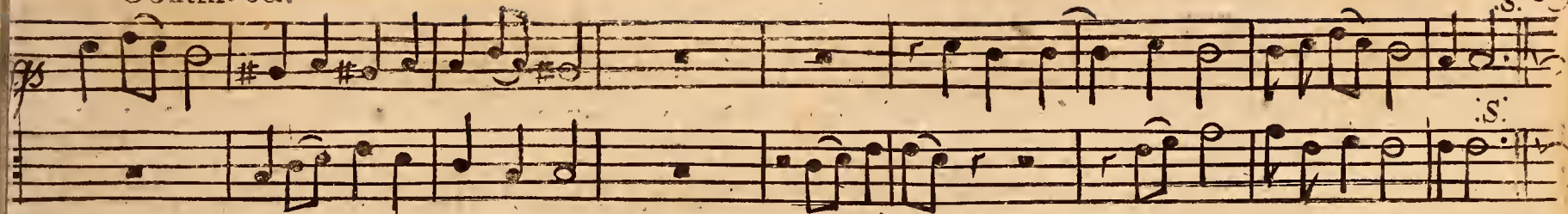
0 8 (Ten: solo.) An ANTHEM. P. 1.

(Bass solo.)

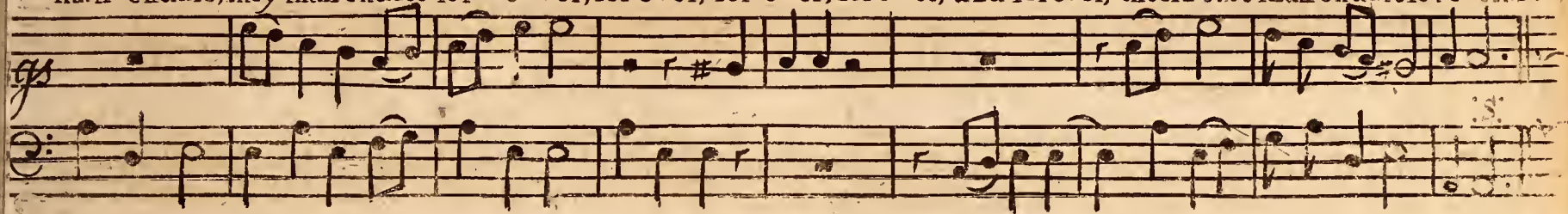


Continued.

S. 69



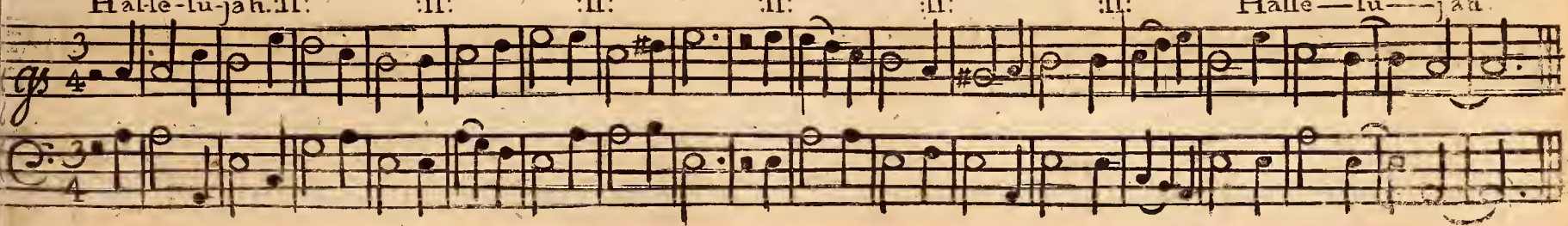
shall endure, they shall endure for e-ver, for ever, for ever, fore-ver, and forever, their Peace shall endure forever. S.



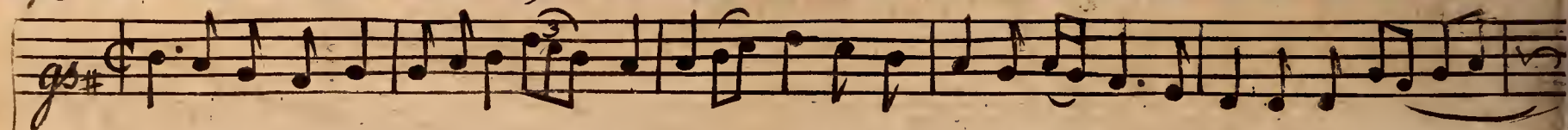
CHO.



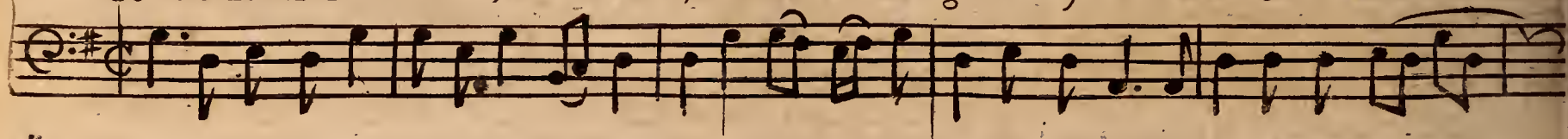
Halle-lu-jah. ll: ll: ll: ll: ll: ll: Halle—lu—jah.



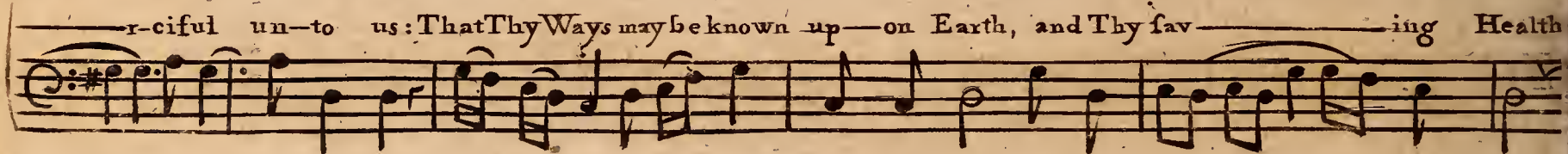
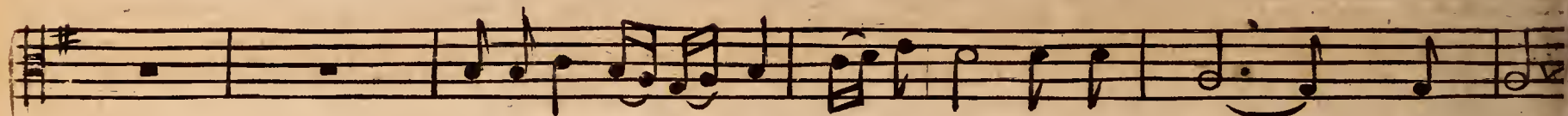
70 An ANTHEM. N. LXVII.



God be mer-ci—full unto us, and bless us, and shew us the Light of Thy Countenance, and be me—



//



—r-ciful un—to us: That Thy Ways may be known up—on Earth, and Thy fav—ing Health

Continued.

(PIENO CHORO.)

71

a-mo—ng all Na—tions. Let the People praise Thee, O God, yea, let all the People praise Thee.

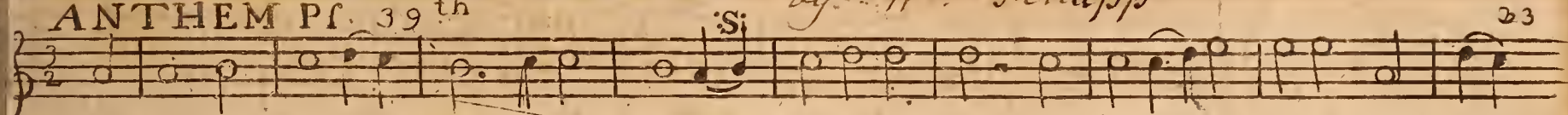
O let the Nations rejoice and be glad, for Thou shalt Judge y^e Folk righ-teous-ly, and govern the Na—

tions of the Earth. Let the People praise Thee, O God, yea, let all y People praise Thee. Then shall the Earth
 bring forth her Increase; and God, even our own God shall give us His Blessing: God shall bless us and all the Ends of the
 World shall fear Him: all the Ends of the Wor—ld sha—ll fear Him.

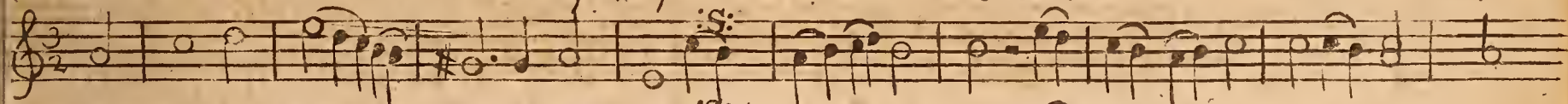
ANTHEM Ps. 39th

by Wm. T. Knapp

23

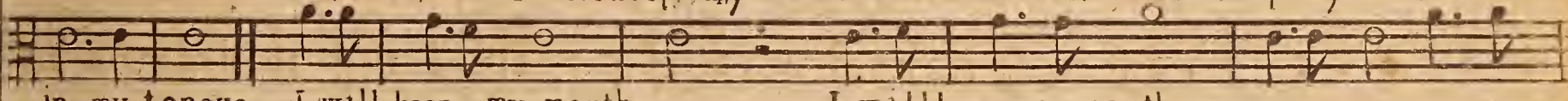


I said I will take heed to my ways that I offend not that I offend not offend not



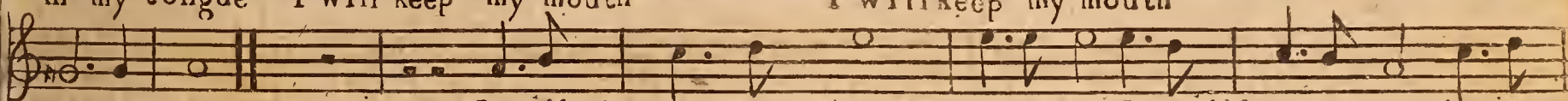
I will keep my mouth

I will keep my mouth



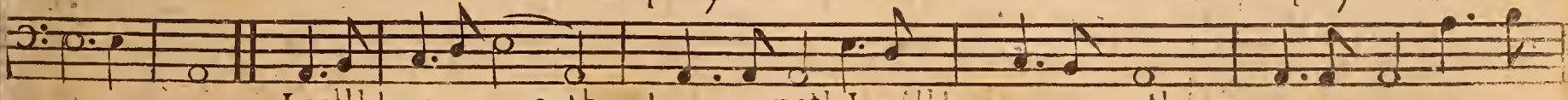
in my tongue I will keep my mouth

I will keep my mouth



I will keep my mouth

I will keep my mouth as it

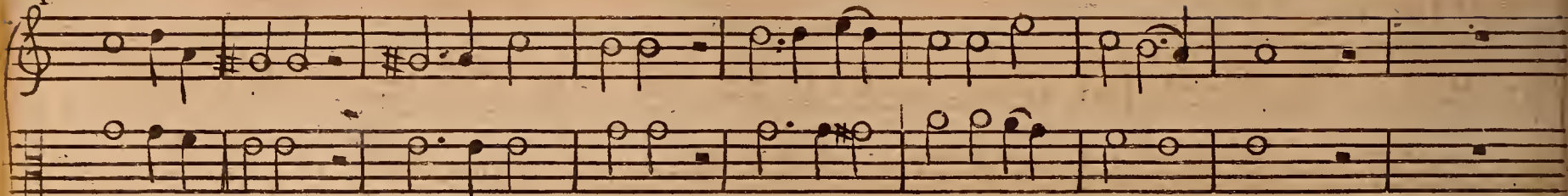


I will keep my mouth

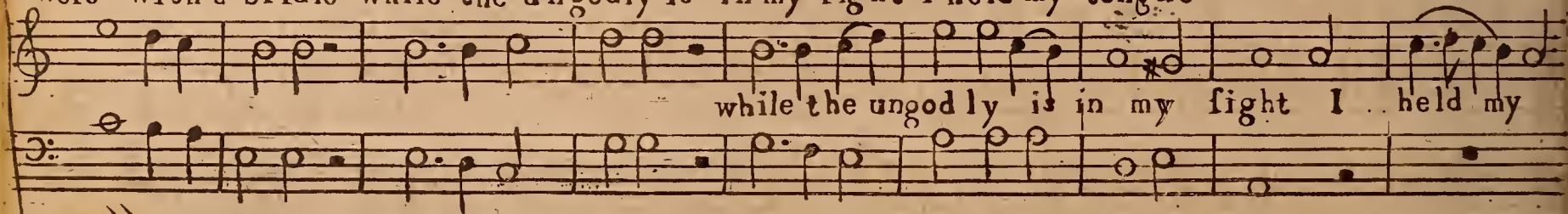
keep my mouth I will keep my mouth

F

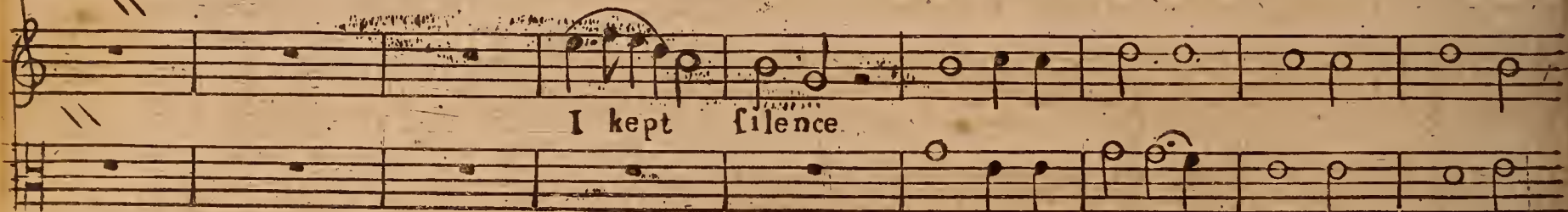
34 Continued



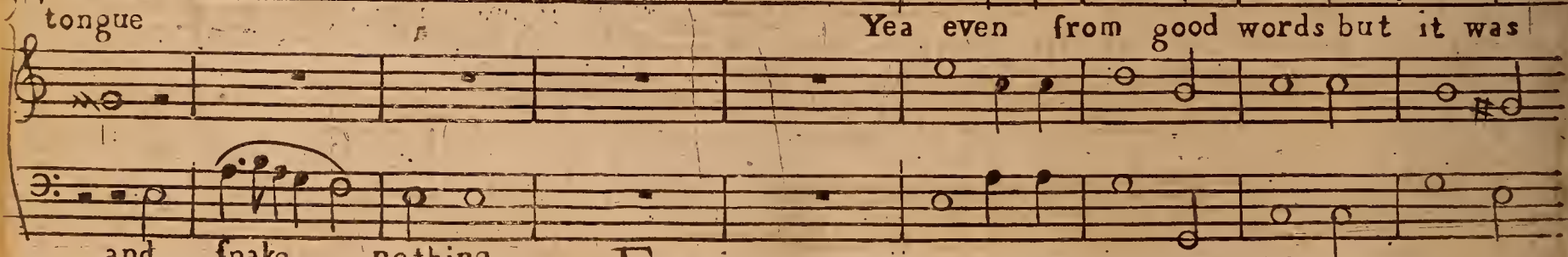
were with a bridle while the ungodly is in my fight i held my tongue



while the ungodly is in my fight I held my



I kept silence



tongue

Yea even from good words but it was

and spake nothing

E₂

Continued

35

Pain and grief un... to me my heart was hot within me and while I was thus musing

Lord, let me know my end and the

the fire kindled and at last I spake with my tongue

num ber of my days that I may be certify

that I may be certify

that I may be certify that I may be certify

that I may be certify. d that I may be certify be cer ti

fyd

how long how long how long I have to live live

fyd

Be hold Be hold

fyd

Continued

37

and my age is ev'n as nothing in re...

Behold thou hast made my days as it were a span long

...spect of the

and verily all men living and verily all men living is altogether

1 2 3
for Man walketh in a va In shadow and dis
1 2 3
vanity is altogether vanity vanity vanity // quieteth and disquieteth him self in
1 2 3 // vain he heapeth up riches and
// S: can not tell who shall gather them
and now Lord what is my hope truly my Hope is ev'n in thee hear my
hear my Pray'r o

Continued

39

hear my pray'r O

hear my pra y'r O Lord and th thine ear confider my call'ng hold not thy peace at my

hear my pray'r O

hear my pray'r O

tears For I am a stranger for I am a str^anger a str^enger wth thee & a sojourner as all my Fathers

40 Continued

were O spare me a little a little little while that I may re. cover my strength before I go

hence be. fore I go hence and be no more seen be. fore I go hence and be no more seen

Lanesborough

41

Be hold the Splendor hear the Shout Heav'n ope's and Angels if sue out and throng the

what

nether Sky

what So lemn Ti dings do they bring wrapt

what So lemn Ti dings do they bring wrapt at the approach of

what Solemn Ti dings do they bring wrapt at the approach of isra'l's King wrapt

4.2 Continued

Solemn tidings do the bring wrapt at the approach of ifra'ls King they Speak y Monarch

at the approach of ifra'ls King they Speak the Monarch nigh they Speak the Monarch

ifra'ls King they Speak the Mon arch nigh they

at the approach of ifra'ls King they Speak t the Mon arch nigh they

wrapt at the approach

nigh they Speak y Monarch nigh Wrapt At the approach of ifra'ls King th

they Speak y Monarch nigh they Speak the Monarch nigh they Spea

they Speak y Monarch ni gh they Speak what Solemn tidings

Continued

43

isra'ls King they Speak y Monarch nigh they Speak y Mon-arch nigh they S.

Speak y Monarch nigh wrapt at the approach of isra'ls King they Spek the

k the Monarch nigh they Spe ak the

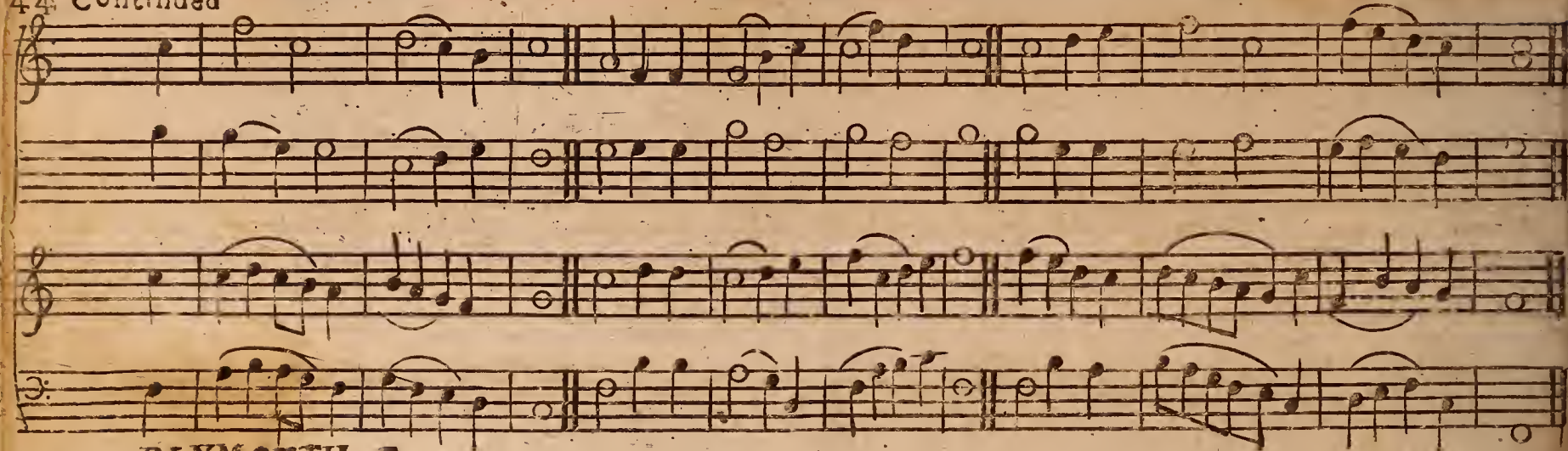
do they bring wrapt at the approach of isra'ls King they Speak the

Spek y Monarch nigh

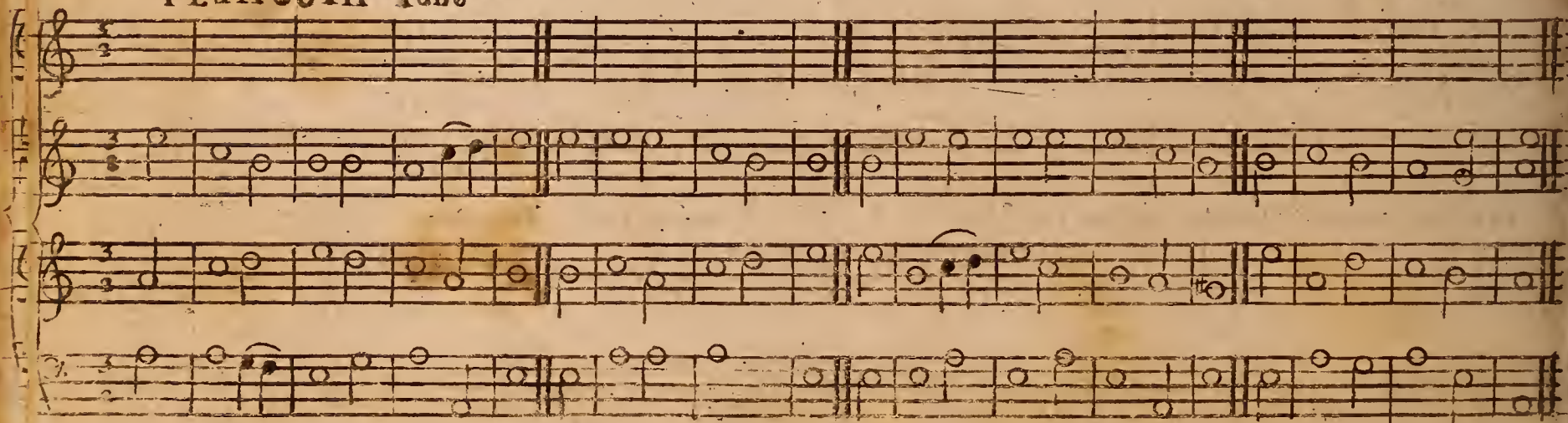
Chefter Tune

Mon arch nigh

44 Continued



PLYMOUTH Tune



ME CHIAS

45

When over whelm'd with grief my Heart within me Dies helpless and far from all re...

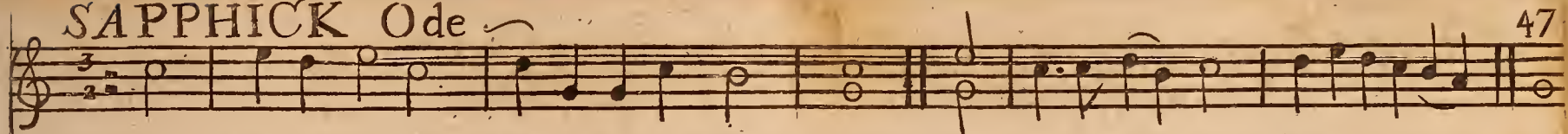
lief to Heav'n I lift mine Eyes to Heav'n I lift mine Eyes O lead

Me to the Rock O lead me to the Rock that's high above my Head and make the

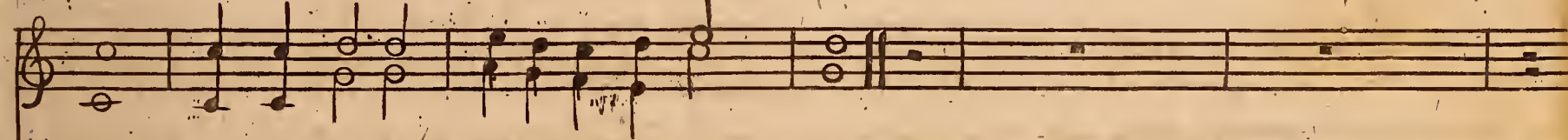
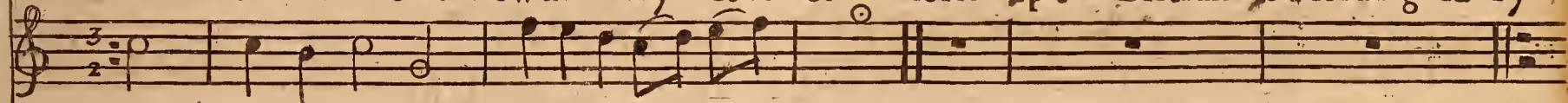
covert of thy wings my shelter and my shade my shelter and my shade

SAPPHICK Ode

47



When the fierce North winds th his airy force Rears up the Baltick to a foaming fury



And the red Lightning with a Storm of Hail comes And the red Lightning with a Storm of Hail come



And the red Lightning th w a Storm of Hail comes Rush - ing a - main down And

This system contains measures 48 through 52. It features a vocal melody in the upper staff and a bass line in the lower staff. The lyrics are: "And the red Lightning th w a Storm of Hail comes Rush - ing a - main down And". The music is in common time, with a key signature of one flat (B-flat). The vocal line has a melisma on "Rush - ing" and a final note on "And".

the red Lightning th w a Storm of Hail comes Rush - ing a - ma - in down

This system contains measures 53 through 57. It continues the vocal melody and bass line from the first system. The lyrics are: "the red Lightning th w a Storm of Hail comes Rush - ing a - ma - in down". The music concludes with a double bar line and repeat signs at the end of the system.

The KING'S ANTHEM. No. LXXII.

49

and thy Righteous — —

Give the King Thy Judgments, Thy Judgments. O God, and Thy Righteousness, Thy

ness thy Righteousness unto King's Son

Righteousness un-to the King's Son. Then shall he judge the People according un-to

Continued.

50

(74)

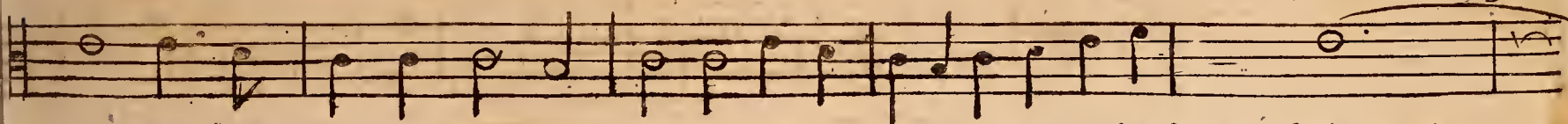
Right and defend the Poor. the Moun — — tains, the Moun — — tains al — so shall bring

//

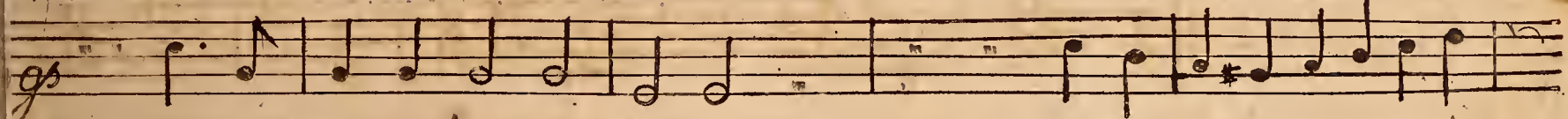
Peace, & little little little,
Peace, and the lit-tle, lit-tle, lit-tle Hil — — l,
Pea — — ce & the little :|| :|| Hil — — l

Continued.

51

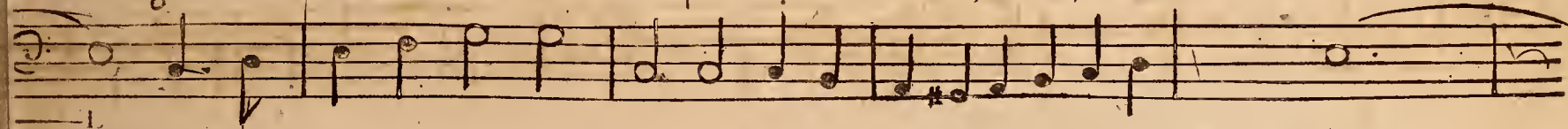


& the little little little

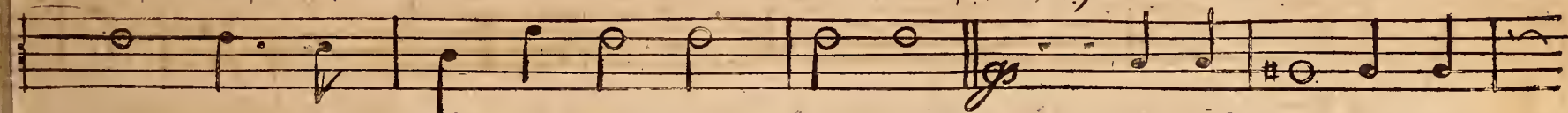


High-teous-ness un-to the Peo-ple and the lit-tle, lit-tle, little

Hil-

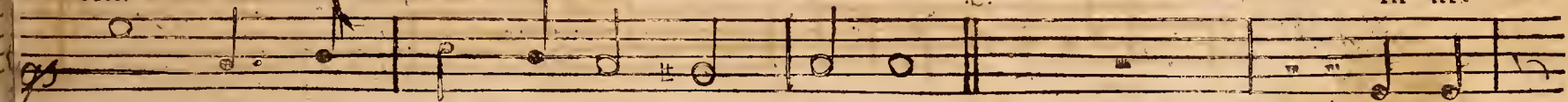


CHORUS.



Hills

In his



High-teous-ness un-to the Peo-ple. In his Time shall the



In his time y Righteous shall flou - rish and
time in his time y Righteous shall flou - rish Yea and A bundance of
Righteous flou - rish Righteous shall flou - rish

Bundance of Peace and a bundance of Peace
Pea - ce and A bundance of Pea - ce so long as the Moon en - du - reth

Continuo. Bles—sed be y Go—d

53

Bles—sed be the Lord God, evn the Go—d of Is—rel, who on—ly doth won—drou Things.

// CHORUS.

And Bles—sed be the Name of His Ma—jes—ty for e—ver, and all the Earth shall be

fill'd with His Majesty, Amen. A-men. Hal le-lu-jah jah.

An ANTHEM. CXXII.

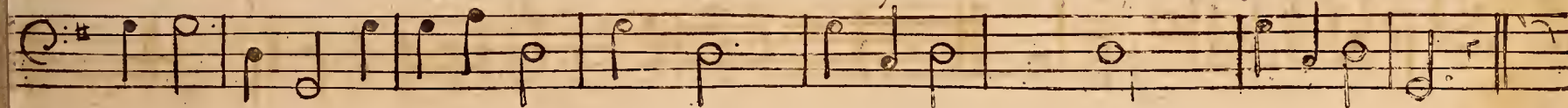
I was glad when they said unto me, we will go into the House of the LORD.

Continuo 1.

55



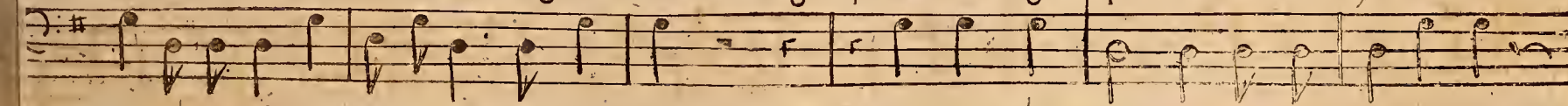
Our Fe-et shall stand. our Feet shall stan I shall sta—nd in thy Gates, O Je—ru—sa—lem: .S.



//

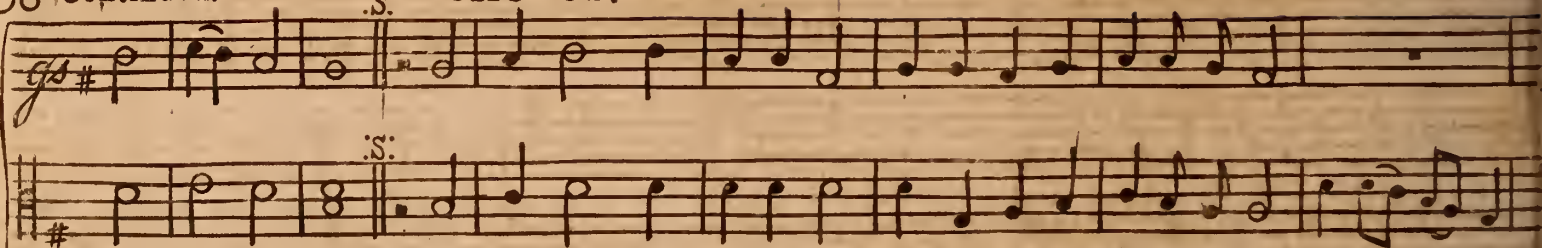


For thi ther the Tribes of the Lord go up, the Tribes go up, the Tribes go up, to tel—ti—fy un—to

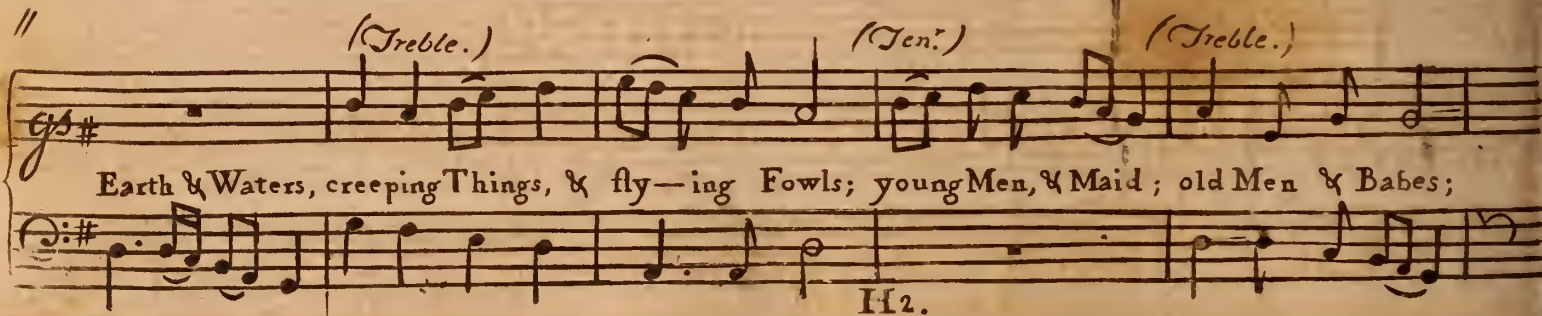
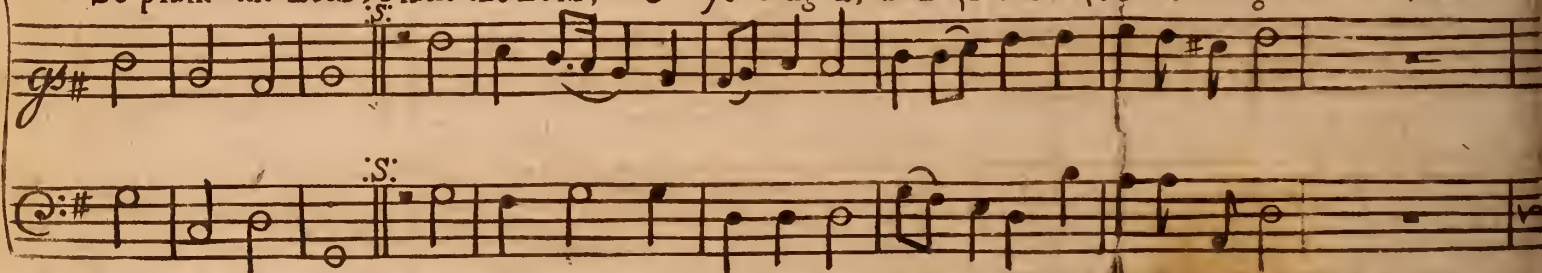


58 Continued.

:S: CHORUS.



So praise the LORD, Praise the LORD, O ye Angels, Sun & Moon & all that is high: Beasts & Cattle.



Continued.

:S: 59

And all People praise the LORD, praise the LORD, praise, praise the LORD.

// HAL.

:S: Hallelujah. :ll:

:ll:

:ll:

:ll:

Hal—Hal—:ll:

Hal-lelu-jah. 2 :S:

58 Continued.

:S: CHORUS.

So praise the LORD, Praise the LORD, O ye Angels, Sun & Moon, & all that is high: Beasts & Cattle.

//

(Treble.) (Tenor.) (Treble.)

Earth & Waters, creeping Things, & fly—ing Fowls; young Men, & Maid; old Men & Babes;

H2.

Continued.

:S: 59

And all People praise the LORD, prai — se . praise the LORD, praise, praise the LORD.

HAL.

:S: Hallelujah :ll:

:ll:

:ll:

:ll:

Hal — Hal — :ll:

Hal — lelu — jah.

2 :S:

An ANTHEM. P. XLVII.

gs # *S:*
 O clap your Hands to-ge ther, all ye Peo-ple, clap your Hands together O clap your Hands to-ge-ther.

// *gs* # *S:*
S:
 Sing, sing, sing, un-to the LORD, with a Voice of Me-lo-dy, with a Voi-ce of Melo-dy. *S:* God is gone u-p,

gs # *S:*
S:
 God is gone up with a mer-ry Noise, and y LORD with y Sound of a Trumpet. *S:*

// *gs* # *S:*
 God is gone up with a mer-ry Noise, and y LORD with y Sound of a Trumpet. *S:*

Continued.

CHO.

:S:

61

O sing Praises, sing Praises unto our GOD: sing Praises sing Praises un-to our King, For the LORD is high, and to be fear'd:

CHO.

:S:

And he is ^ey great Ki - - - - - ng, the great Ki - - - - - ng, the great Ki - ng over all ^ey Earth. :S:

(HAL as page. 59)

62 An ANTHEM. for Christmas-Day Luke II.

(Tutt.)

Organ Be-hold, I bring ye Tidings, behold. I bring ye Tidings, glad Tidings of great Joy! Behold, Behold,

Behold, I bring ye Ti-dings, glad Ti-dings, glad Tidings of great Joy, glad Ti-dings, glad Ti-dings,

which shall be un-to you, and to all Peo-ple. For un-to you, this Day is born a Sav'our, a

Continued.

S.

(Solo.)

(Tutt.)

63

Sav'our who is CHRIST the LORD. And this shall be a Sign un-to you; ye shall find

The Babe meanly wrapt in swathing Bands, and laid in a Manger.

DOXOLOGY.

Glory be

(Treble.)

Glo-ry be to God on High, Peace be on Earth,

Good-will towards Men,

Glory be

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, starting with a 'G' clef and a key signature of one sharp. The second staff is a piano accompaniment in G major, starting with a 'C' clef and a key signature of one sharp. The third and fourth staves are a piano accompaniment in G major, starting with a 'C' clef and a key signature of one sharp. The lyrics 'Peace be on Earth, and Goodwill towards Men: Peace and Goodwill. Peace, Peace,' are written below the second staff.

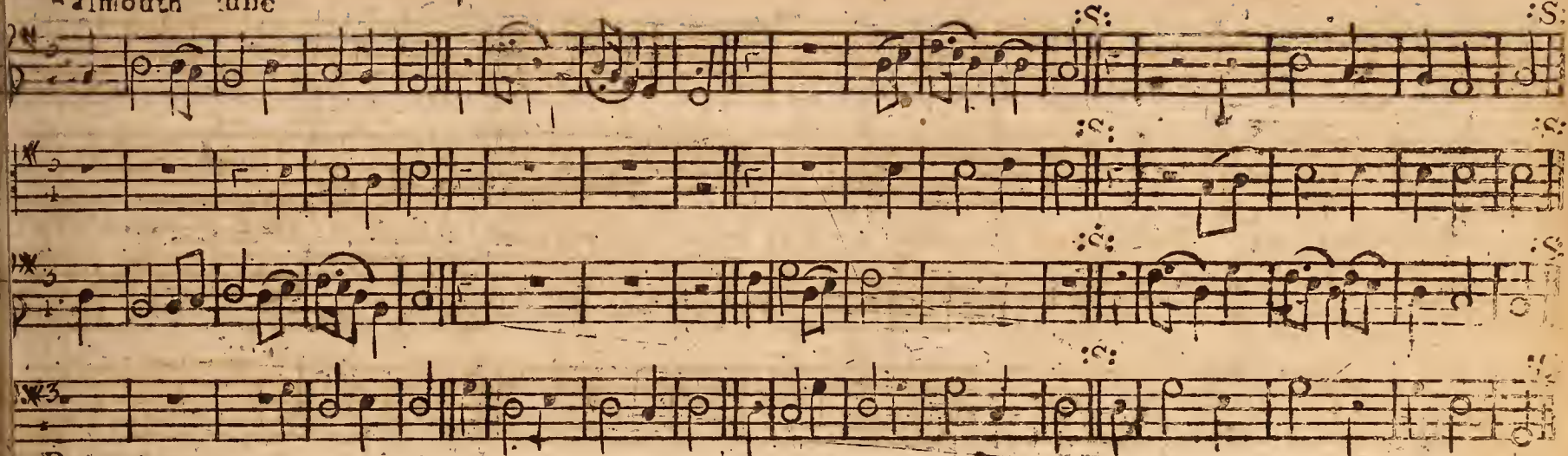
Peace be on Earth, and Goodwill towards Men: Peace and Goodwill. Peace, Peace,

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, starting with a 'G' clef and a key signature of one sharp. The second staff is a piano accompaniment in G major, starting with a 'C' clef and a key signature of one sharp. The third and fourth staves are a piano accompaniment in G major, starting with a 'C' clef and a key signature of one sharp. The lyrics 'be on Earth, Peace, Peace, Peace and Goodwill towards Men. (HAL. as page 5)' are written below the second staff.

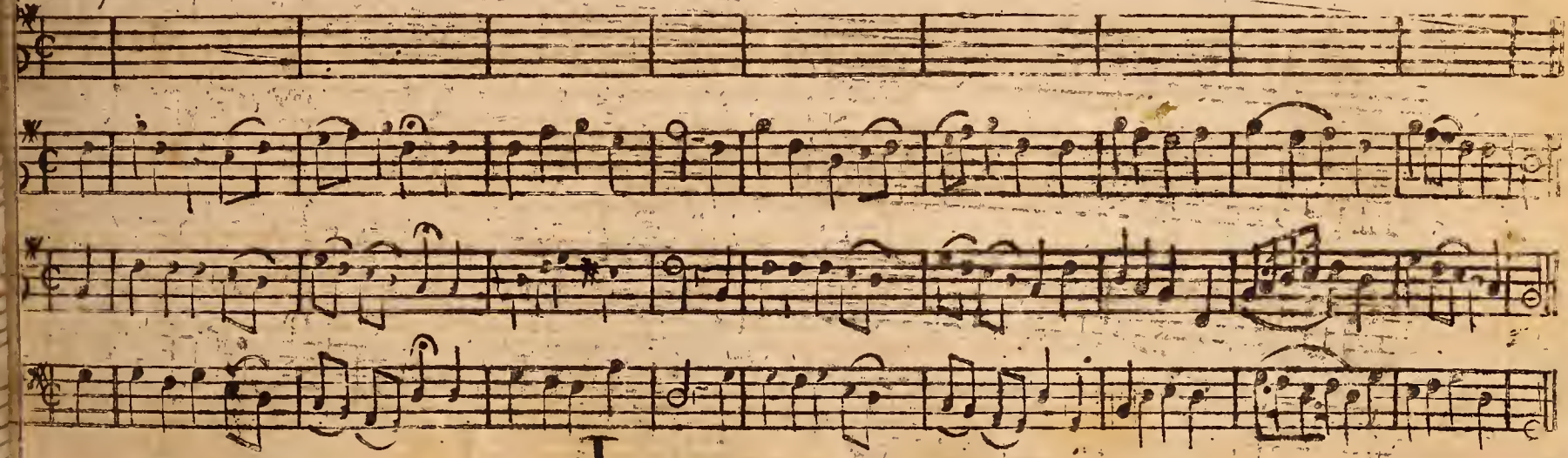
be on Earth, Peace, Peace, Peace and Goodwill towards Men. (HAL. as page 5)

Walmouth Tune

65

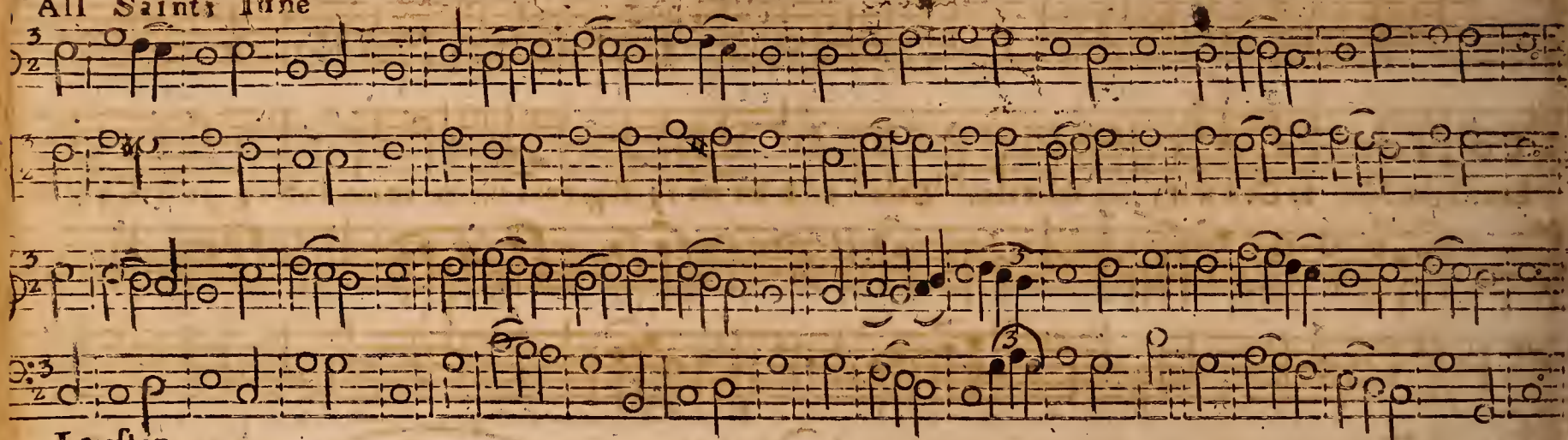


Bray tune

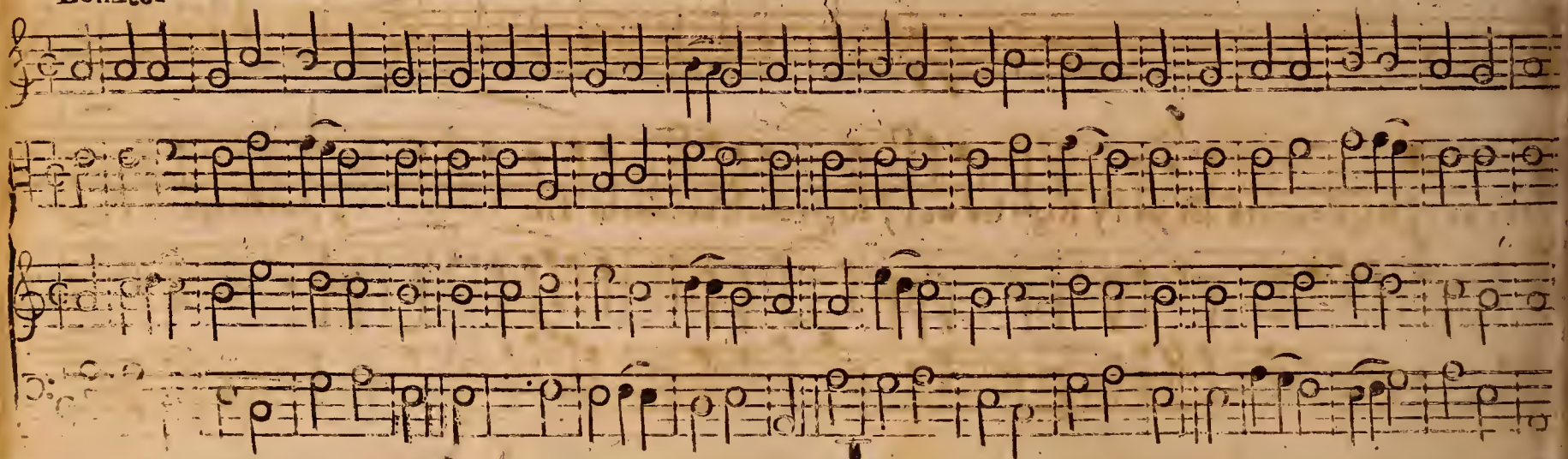


I

6 All Saints Tune



Lemster



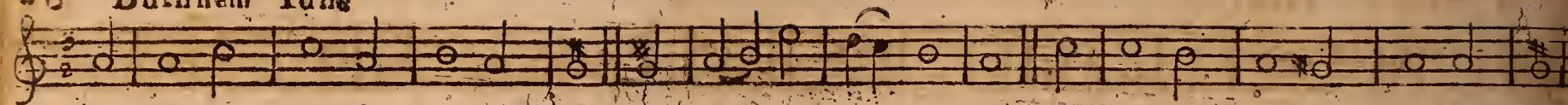
Dorchester Tune

6

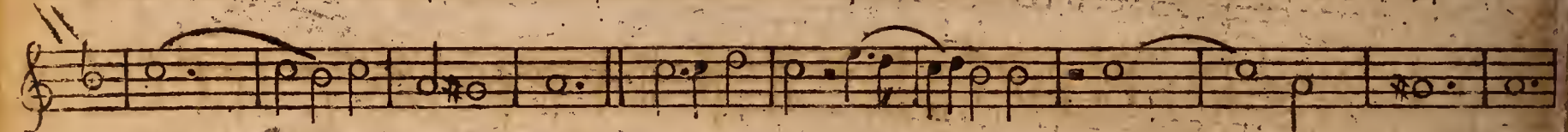
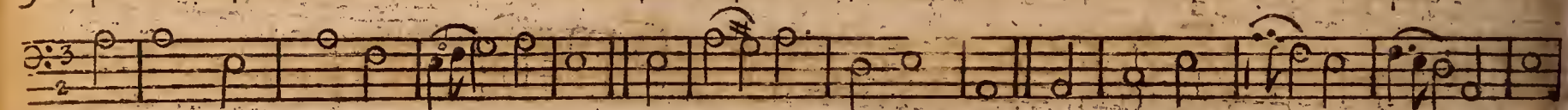
Let all the Just to God with Joy their chear^{ful} Voices raise for well^e Rightous it be comes to Sing glad songs of Praise

For well^e Rightous it be^{comes} for well^e Right for well^e Rightous it be comes to fin^{ish} glad Songs of Praise

68 Burnham Tune



What shall I render to my God For all his kindnes shewn my Feet shall visit thine a bode

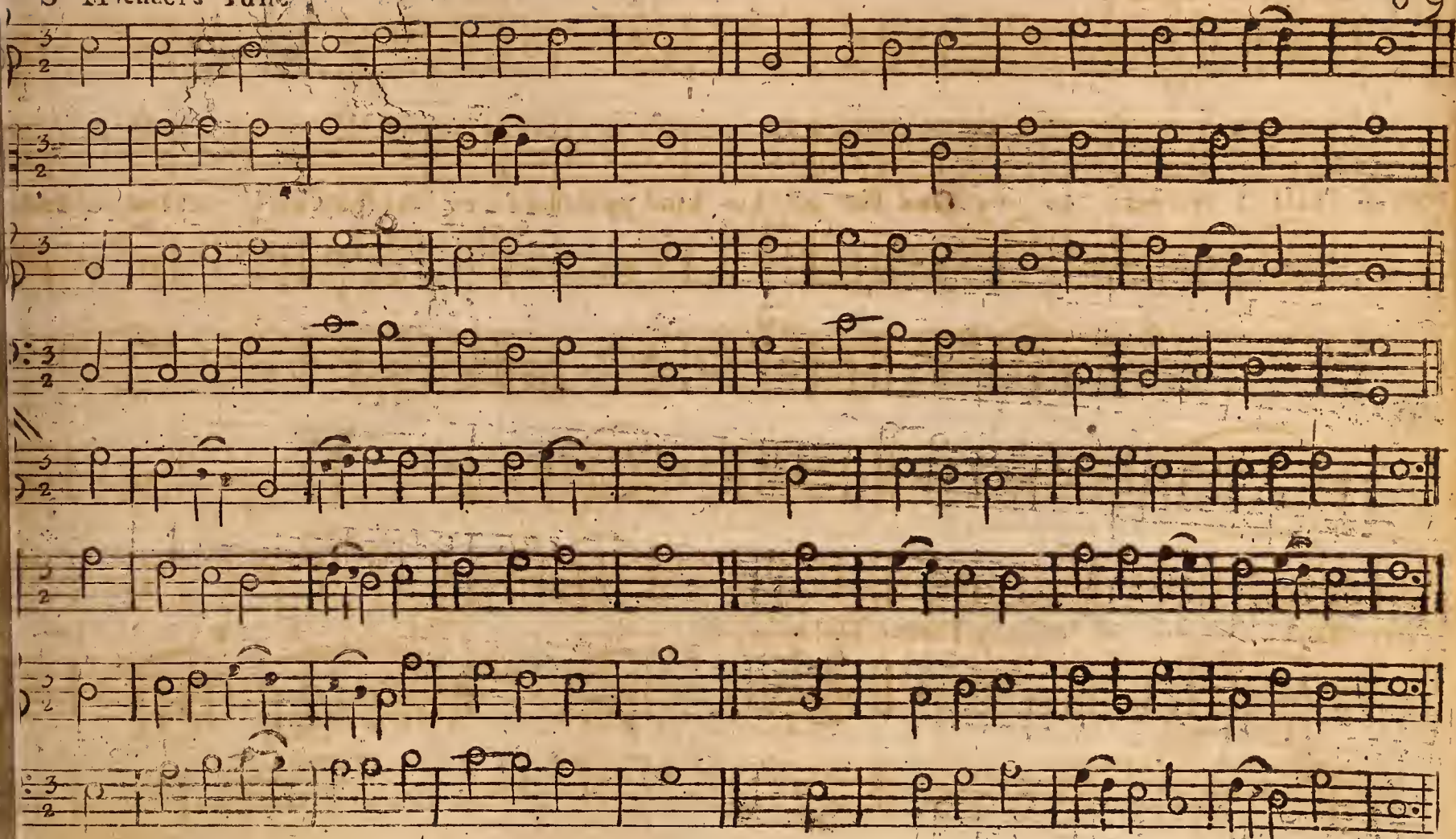


My Songs address thy Throne Hal le lu jah :|| Hal le lu jah

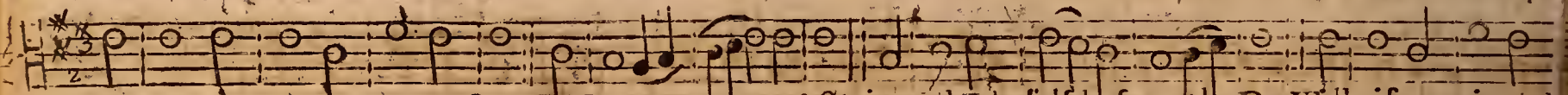
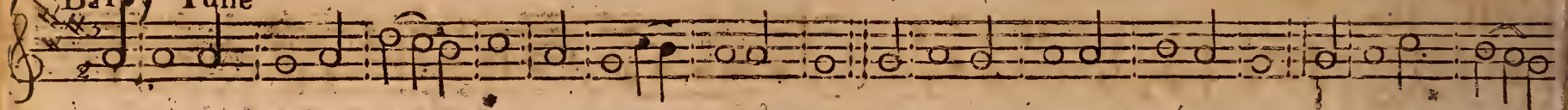


S^t Michael's Tune

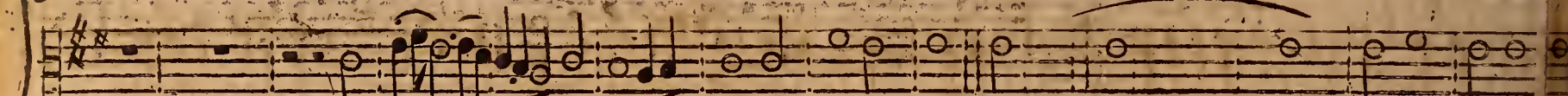
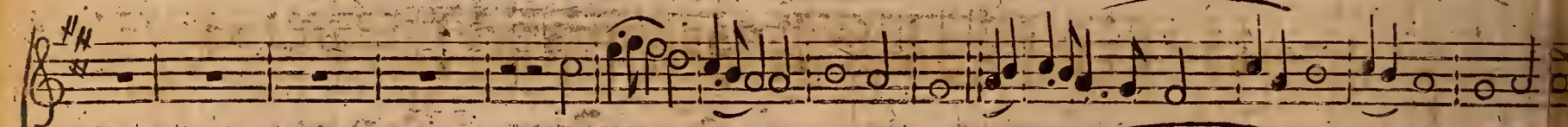
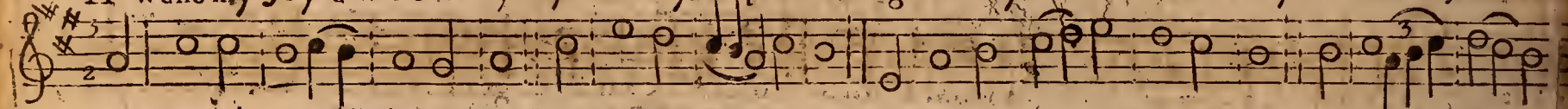
69



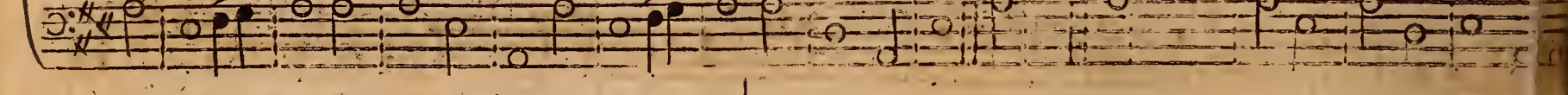
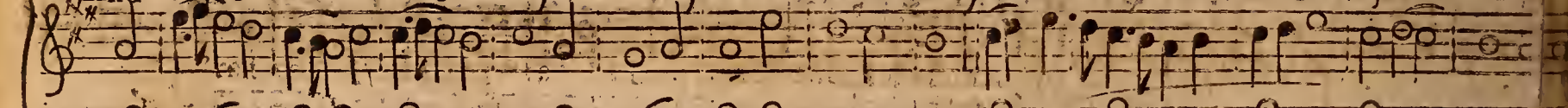
70 Barby Tune



A wake my Joy a wake I say My Lute my Harp and String and I myself before the Day Will rise rejoice and



And I myself be fore the Day and I myself be for the Day will ri - se re joice and fir

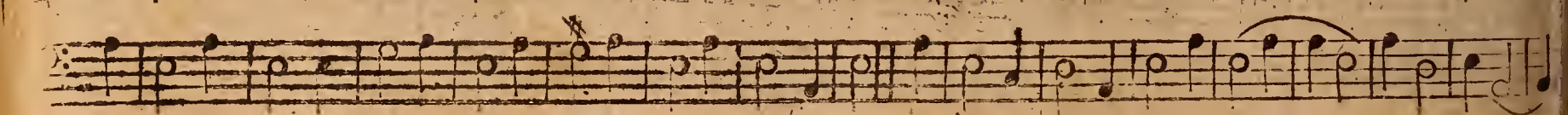
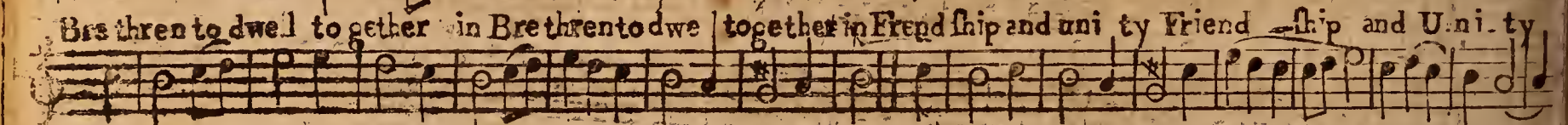
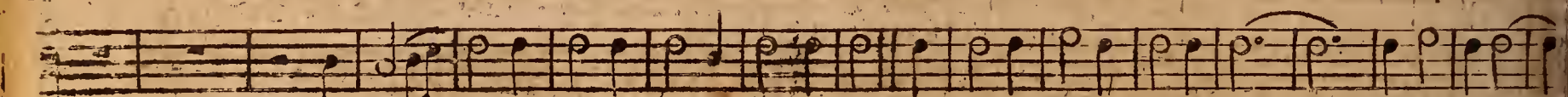
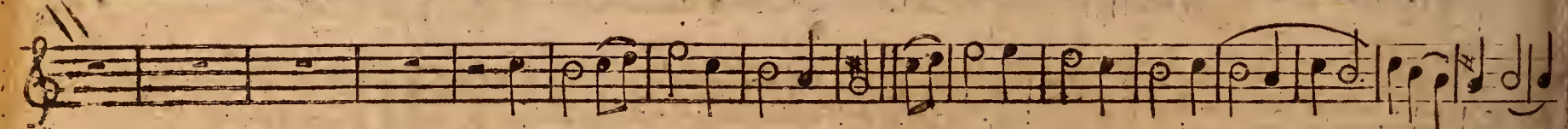
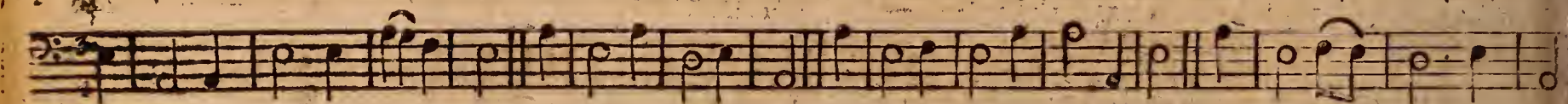
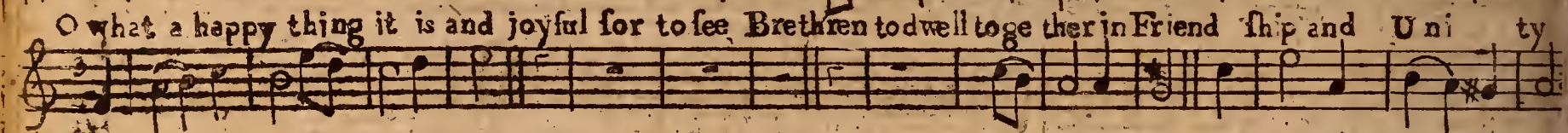
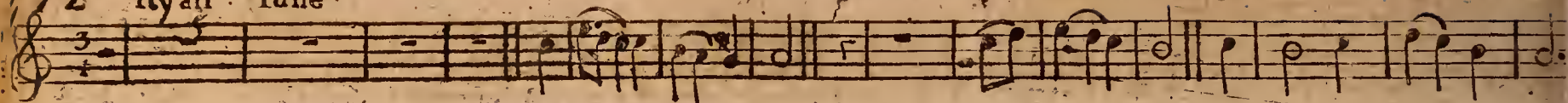


Landaff Tune

72



72 Ryall Tune



Continued. DOXOLOGY. *Glory*

73

Glory

Glory be to y^e Father, and to y^e Son, and to y^e Ho-ly Ghost: as it was in y^e Beginning, is

Glo-ry

Now, and ever shall be, World without End: A mén, A men, Amen, Amen, A ——— men.

4 An ANTHEM. N. CIV.

O praise y^e LORD, O prai—se y^e LORD, O my Soul; O Lor—d my God, Thou art become exceeding

glo—ri—ous! Thou art clothed, Thou art cloa—th—ed with Ma—jes—ty & Honour. S.

// CHO. ft.

Thou deck'd art with Light, as it were with a Garment, thou Deck^d art wth light as it were with a Garment & thou spread

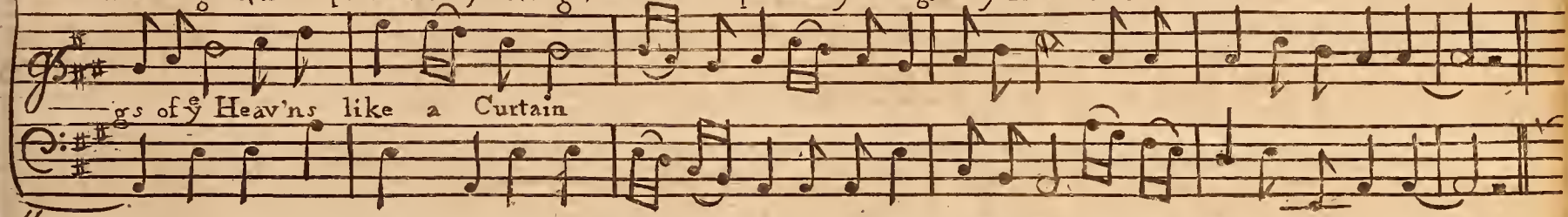
and thou spreadest y^e Wings & thou spreadest y^e Win—

Continued.

7



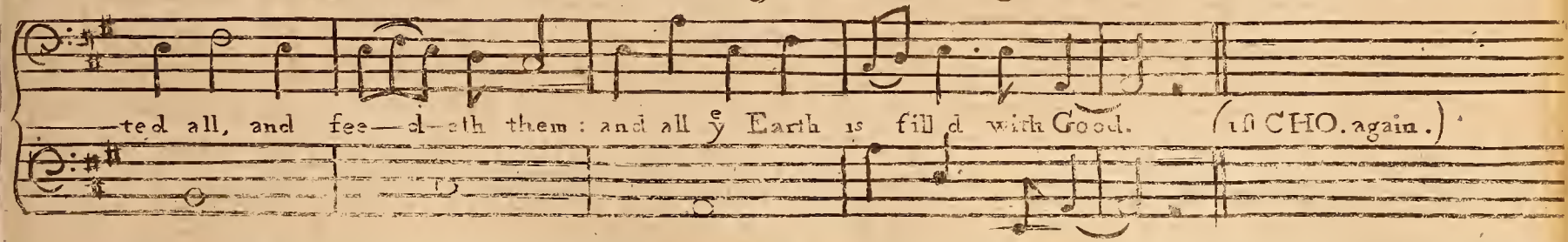
est the wings & thou spreadest ^e Wings, and Thou spreadest ^e Wings of ^e Heav'n's as it were with a Curtain.



gs of ^e Heav'n's like a Curtain

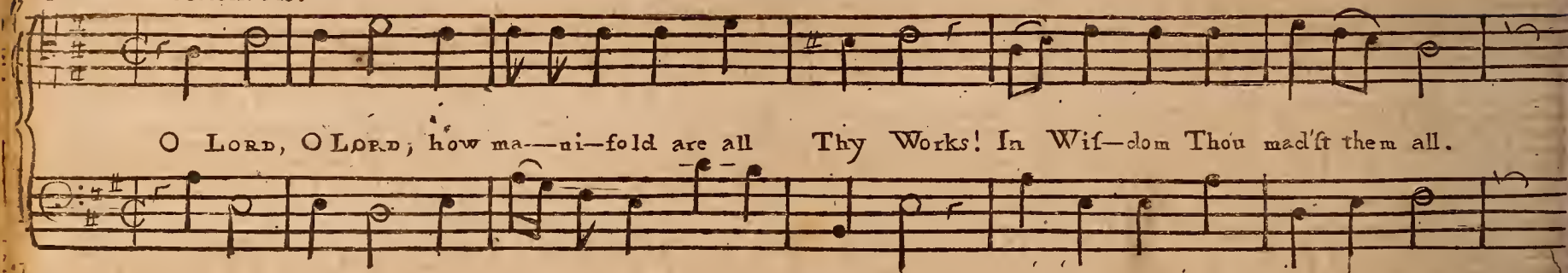


He laid ^e Foun-dations of ^e Earth, and ri—deth on ^e Wings of ^e Wind: He cre—a—



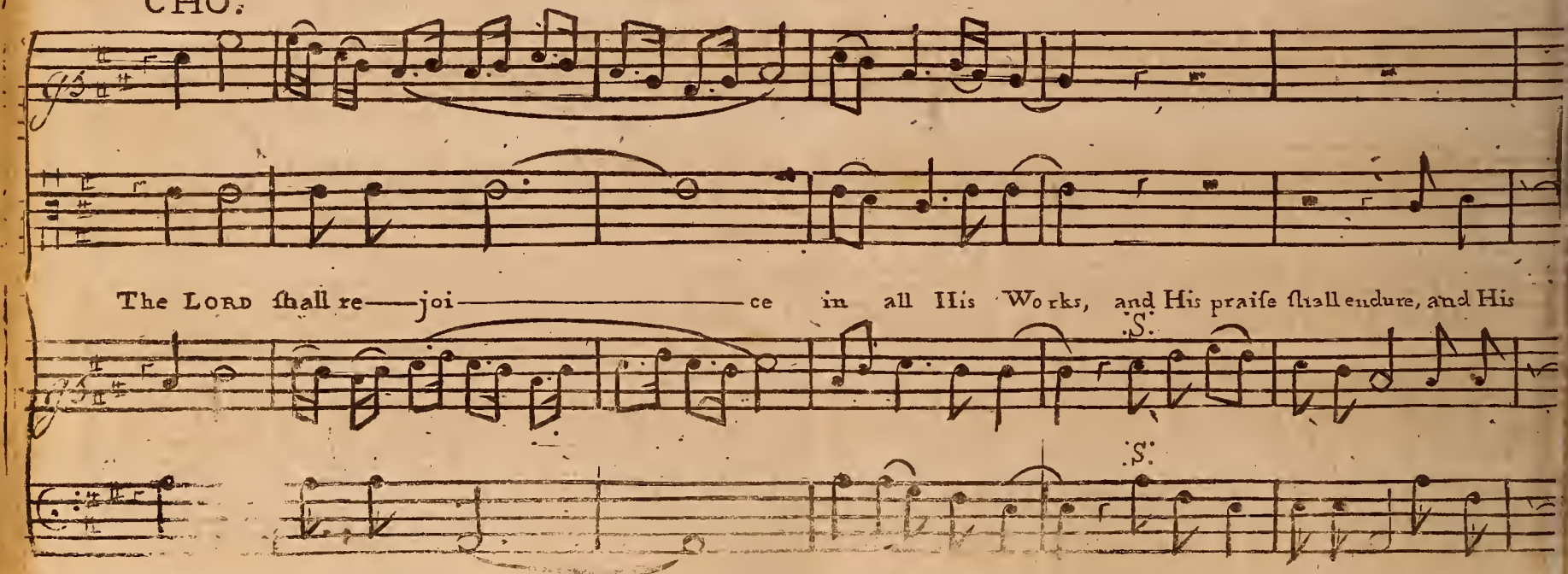
ted all, and fee—d—eth them: and all ^e Earth is fill'd with Good. (in CHO. again.)

Continued.



O LORD, O LORD, how ma—ni—fold are all Thy Works! In Wis—dom Thou mad'st them all.

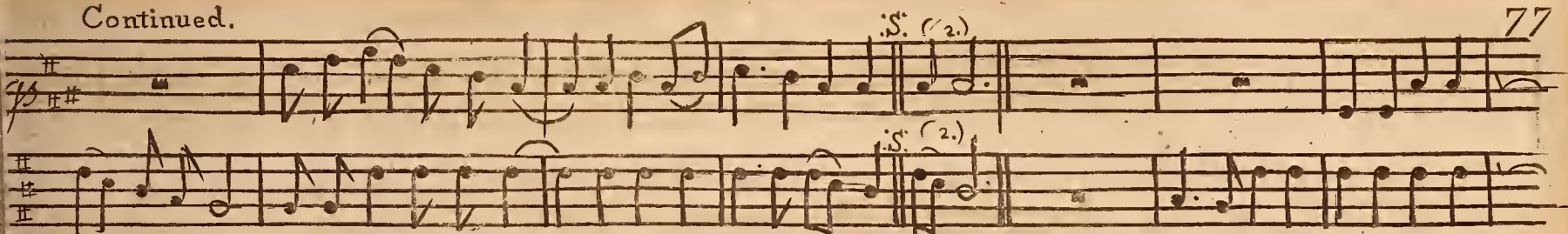
CHO.



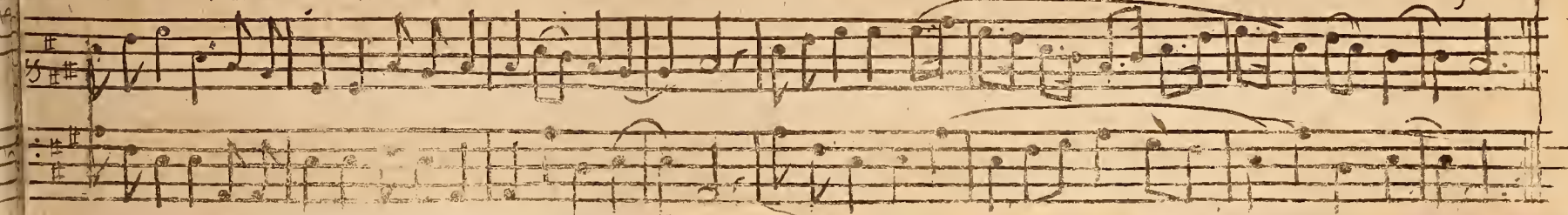
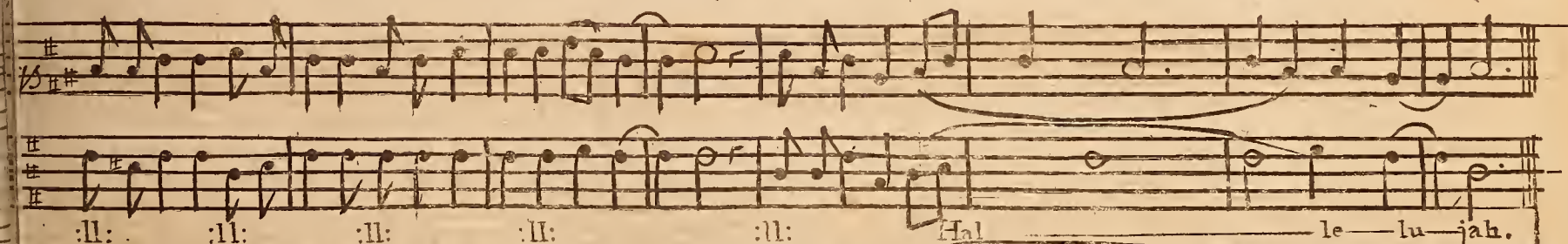
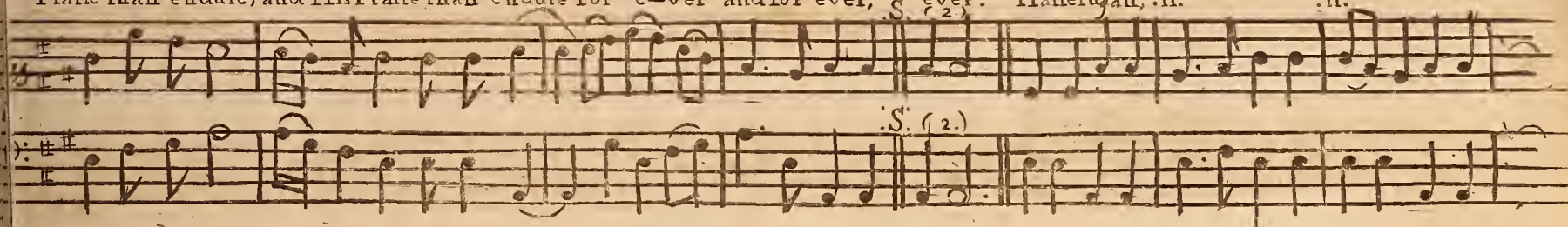
The LORD shall re—joi—ce in all His Works, and His praise shall endure, and His

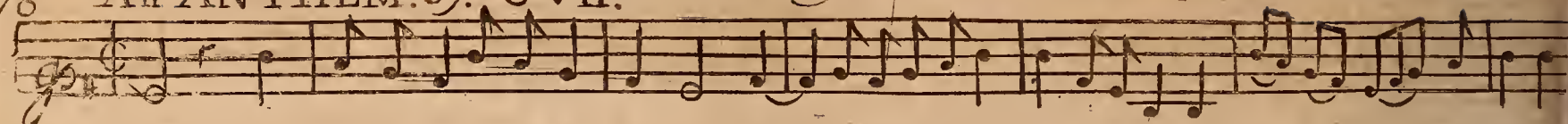
Continued.

77



Praise shall endure, and His Praise shall endure for e-ver and for ever, S. ever. Hallelujah, :ll: :ll:

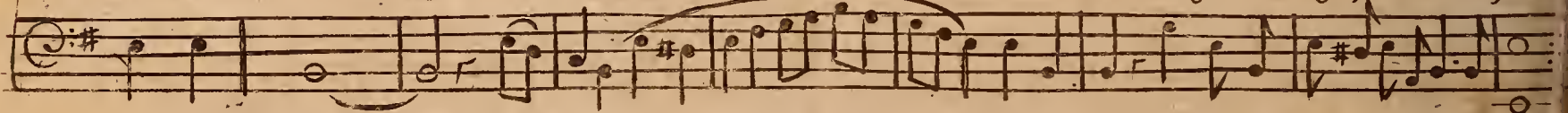




// They, they that go down to y^e Sea in Ships, and oc-cupy their Bus'ness in great Waters, these Men see God's Wond.



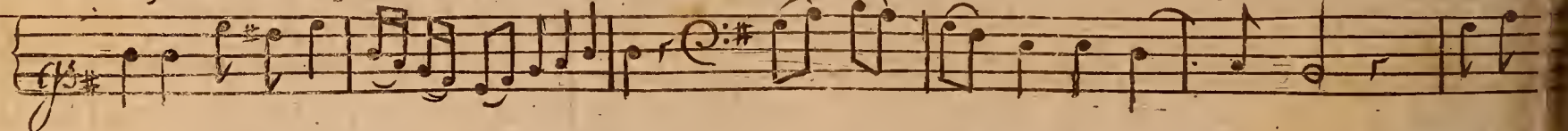
these Men se — e, these Men se — e His Wonders, His great & mighty Wonders in y^e Dee



// For He commandeth y^e sto — r — my Winds to blow, and He lifteth up y^e Wav — es thereof:



// They are mounted up as it were into Heaven; and then down, down in — to y^e Deep; and their



// melts away with Trouble, they stagger to & fro like a drunken Man, and ar — e at their Wits End



Continued.

79

Then, then they cry unto God in their Trouble, and y^e Storm is still'd: and He brings them to y^e Ha-ven

where they would be, and all re-joice, all re-joice, all re-joice, and al-—l re-joice.

CHO.

So let all Men confess Gods Works & Goodness & give thanks & give thanks & give thanks for His Kindness, for His Kindness to y^e Sons of Men. (HAL-
page 81.)

80 AN ANTHEM. N. CXXXVI.

O give ye Thanks un-to y^e LORD: Givethanks un-to y^e GOD of gods: O thank y^e LORD, y^e LORD of lords: For
 Cho For, &c: For, &c:

Who on-ly doth great Wond'rous Works: Who by His Wisdome made y^e Heav'ns: Who made y^e Waters and y^e Earth: For
 For, &c: For, &c:

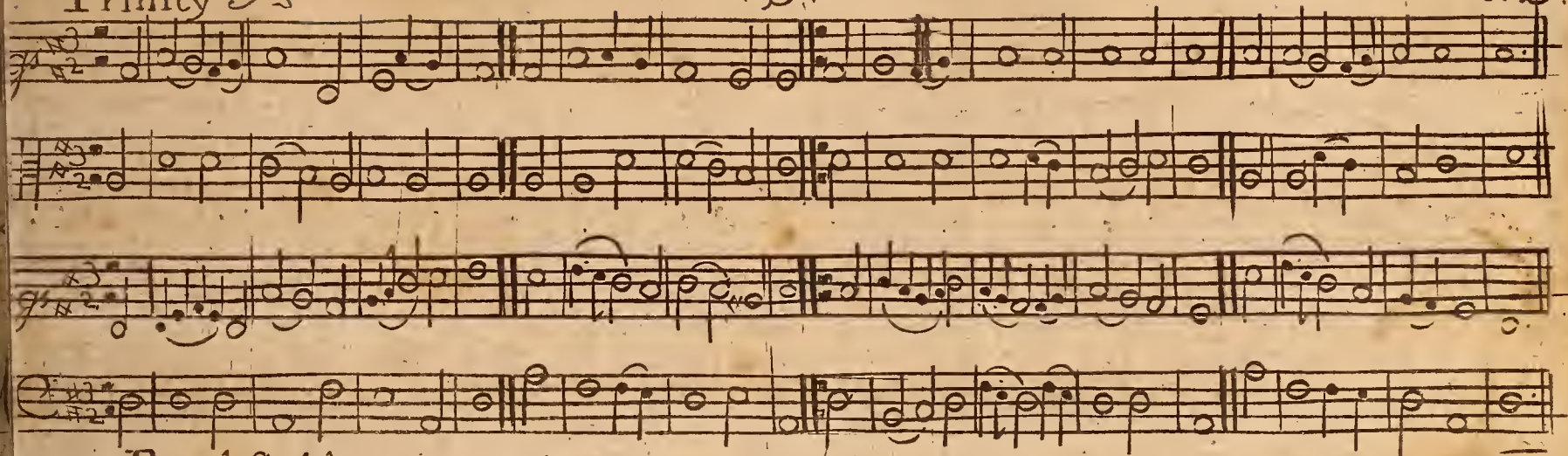
(PIENO-CHORO.)

The glorious Sun to rule y^e Day: And Moon & Stars to rule y^e Night: For His Mercy en-dureth for e-ver.
 For &c:

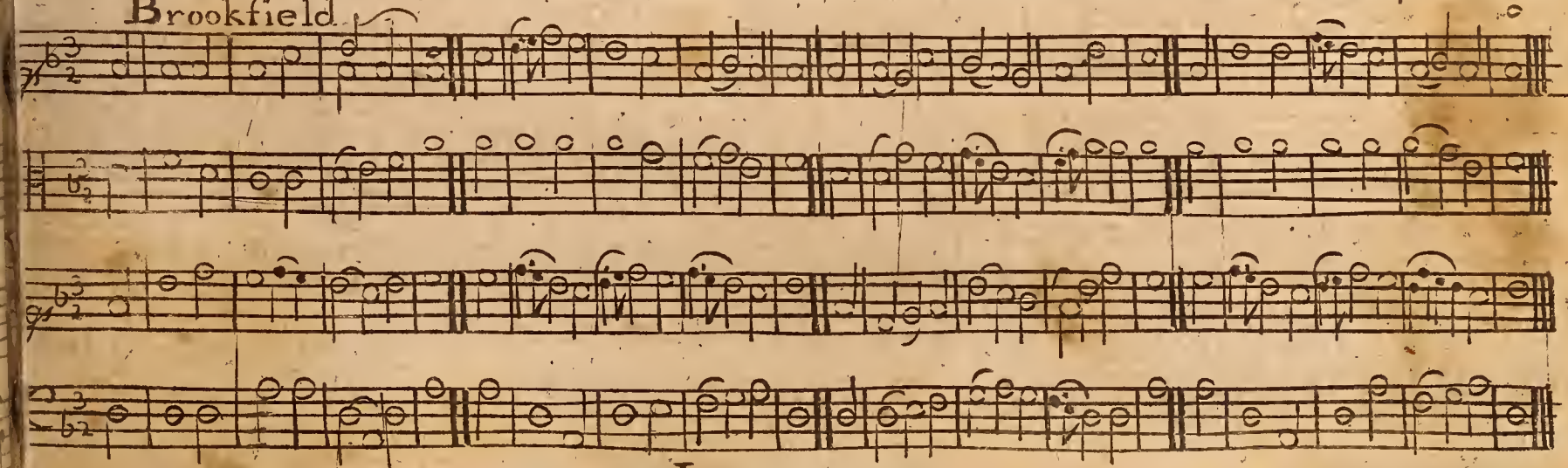
Trinity ~

S:

81:5:

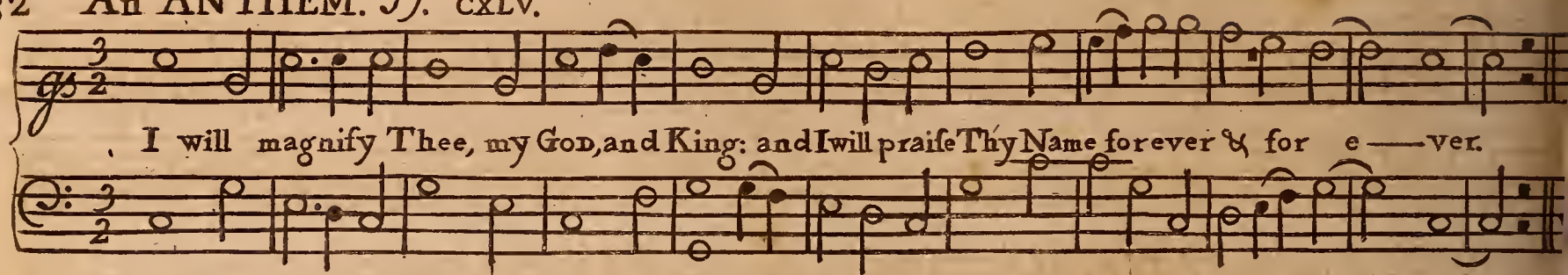


Brookfield ~



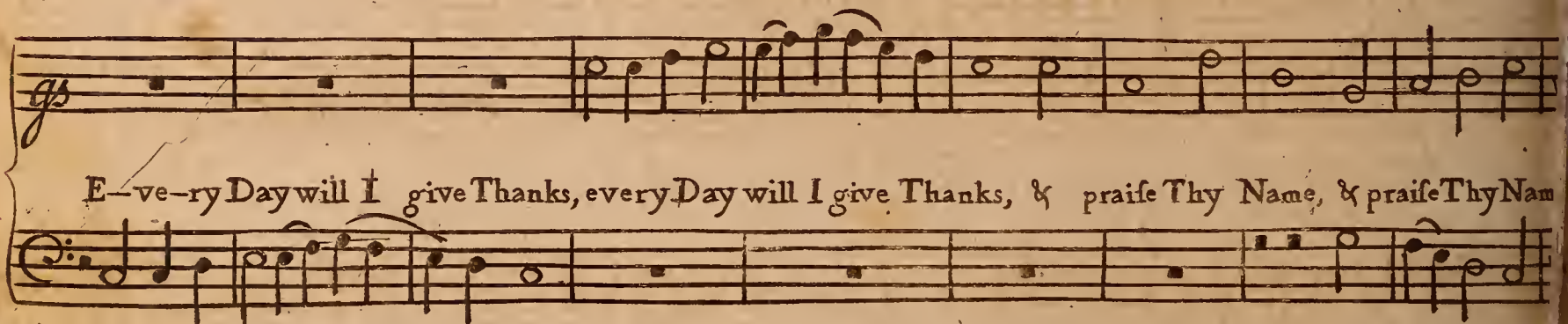
L

82 An ANTHEM. Ps. CXLV.



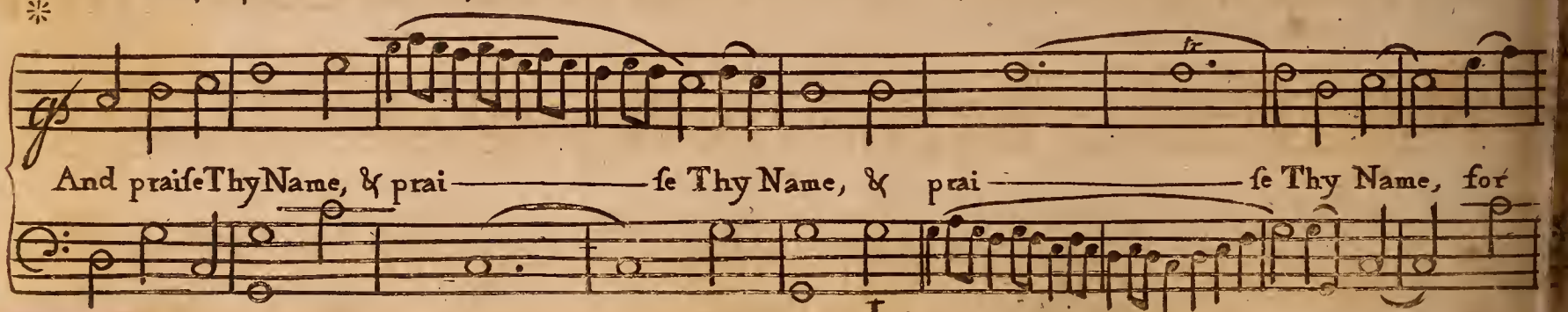
I will magnify Thee, my God, and King: and I will praise Thy Name forever & for e——ver.

*



E——ve——ry Day will I give Thanks, every Day will I give Thanks, & praise Thy Name, & praise Thy Nam

*



And praise Thy Name, & prai——se Thy Name, & prai——se Thy Name, for

Continued.

83

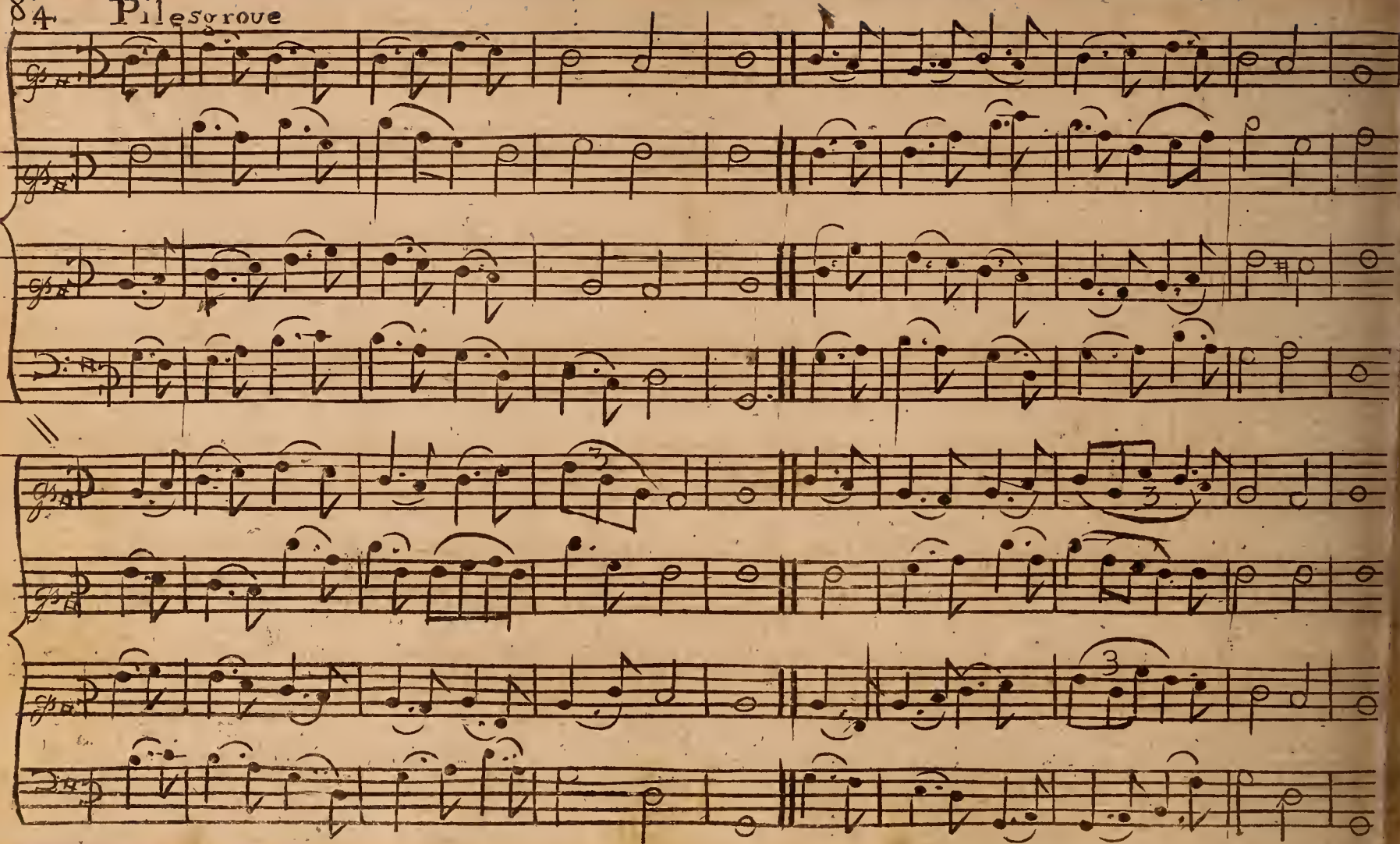
ever for ever. Great is the LORD, great is the LORD, & marvellous; worthy to be praised, worthy to be praised: & there is no End of His Greatness; there is no End, there is no End,

Eunice, Quincy, Seal Westbrook Maine 1826

nd there is no End, no End of His Greatness. Hal :||: :||: :||: :||: :||: :||: :||: 1 2

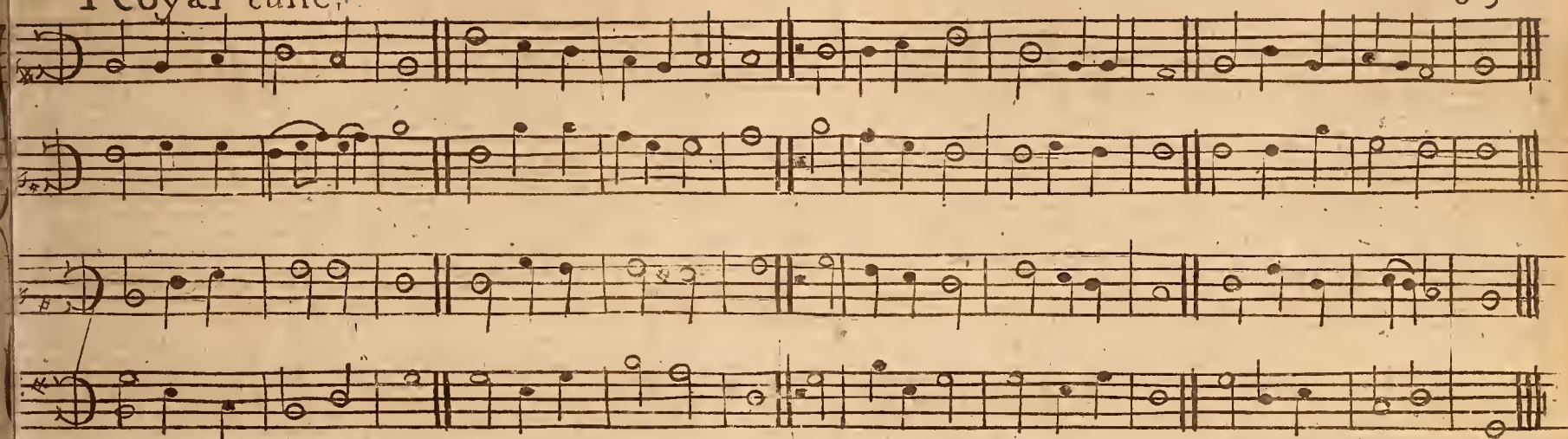
84

Pilesgrove

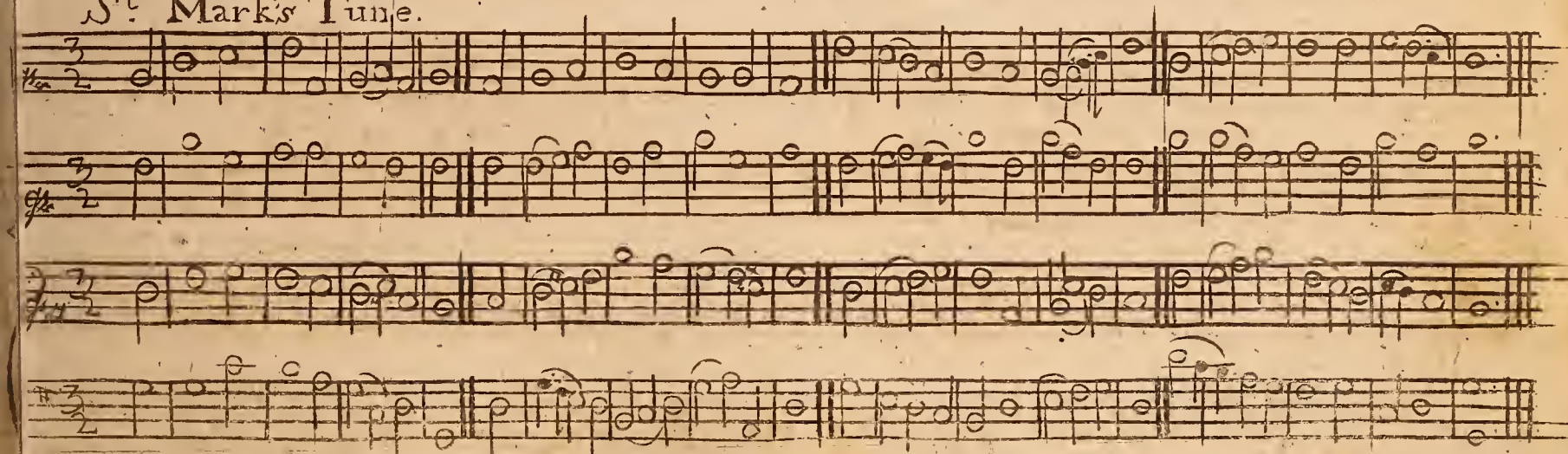


Royal tune.

85

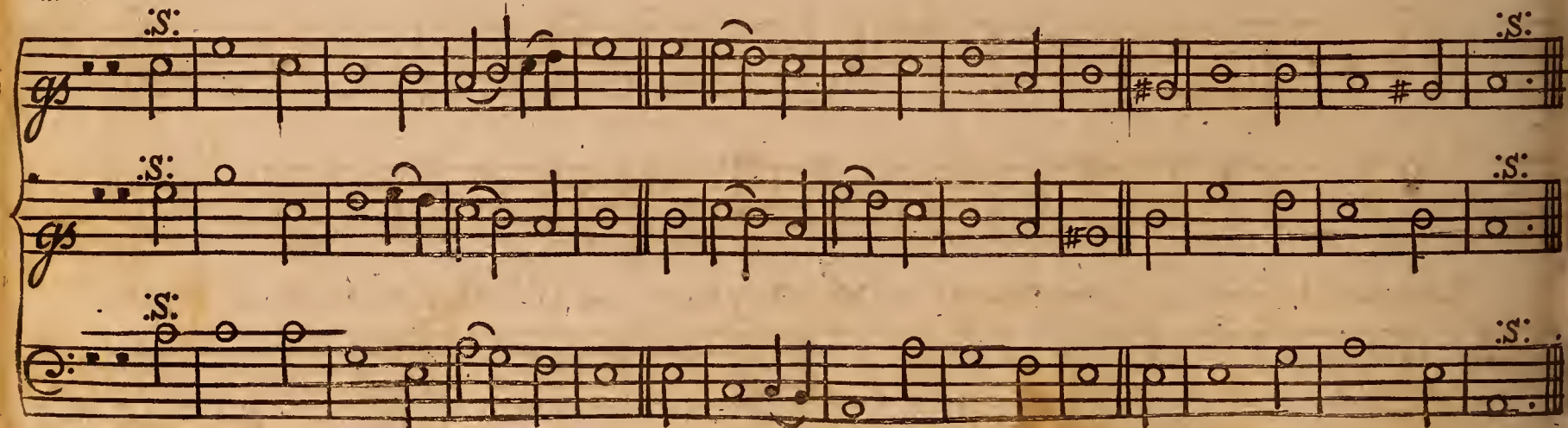
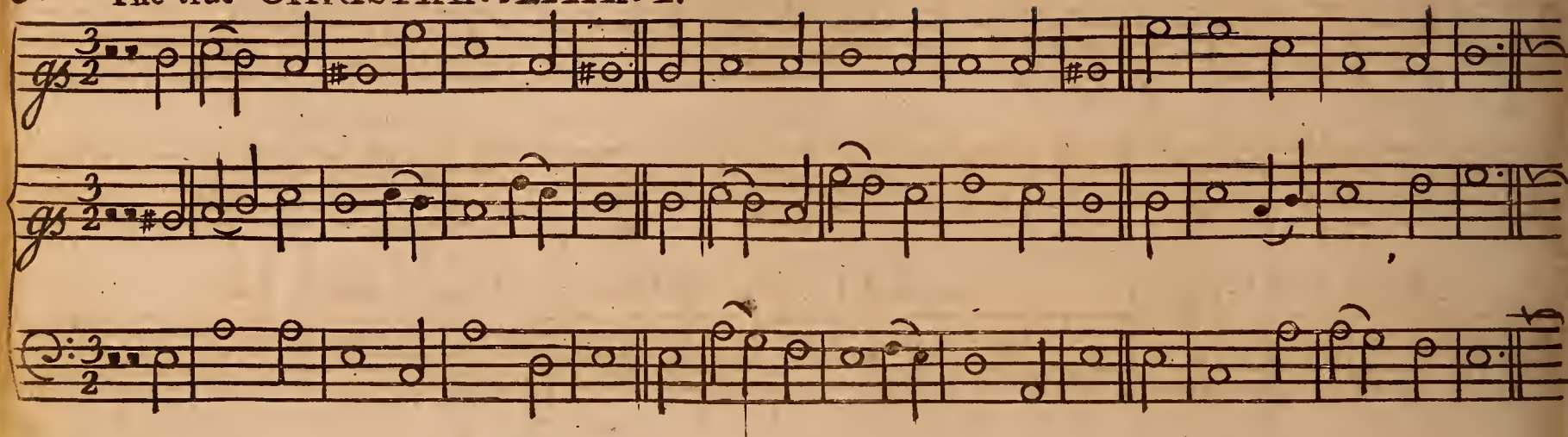


S^t Mark's Tune.



6

The true CHRISTIAN'S LITANY.



A New RESPONSE, or Answer to the Ten Commandments.

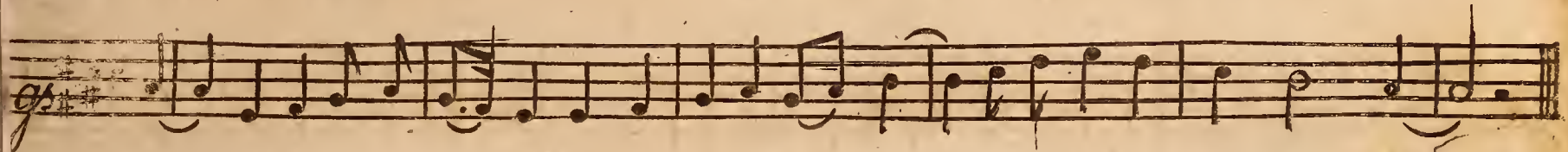
87



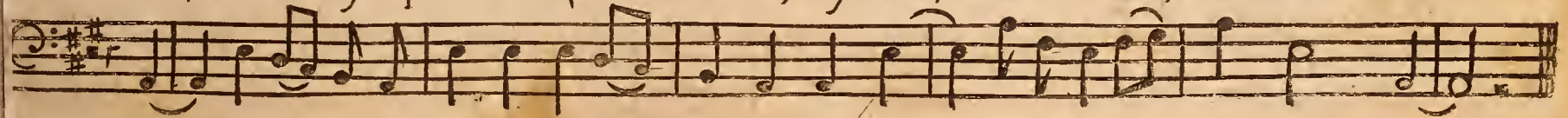
LORD, have Mer-cy up-on us: and in-cline our Hearts to keep this LAW.



✱



LORD, have Mercy up-on us: & write all these, Thy Laws, in our Hearts, we be-seech Thee.



Exeter

Hark from y tombs adolefull sound my ears attend y cry y living men come view y ground where you must shortly lie princes this day

be your bed In spite of all y Tow'rs; The tall the wisey rev'rend head must lie as low as ours,

Dalston TUNE

Ps. 122. D. W.

A.W.

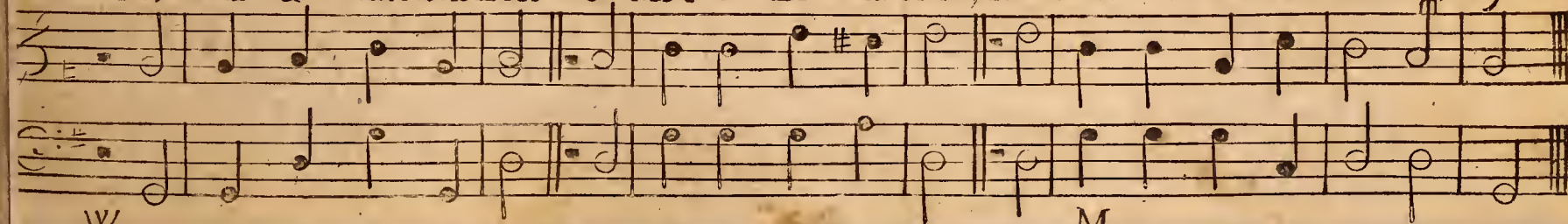
89



How pleased & blest was I To hear y^e People Cry Come let us Seek our God *tr* to Day



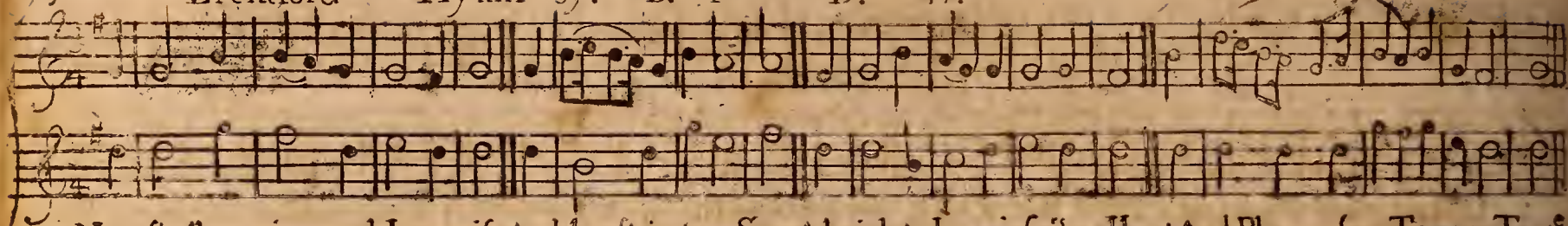
Yes with a chearfull Zeal We haste to Zi—ons Hill And there our Vows and Honours Pay.



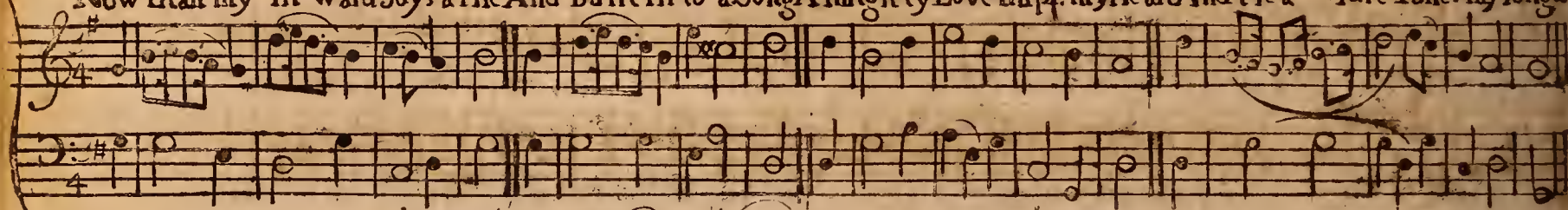
W

M.

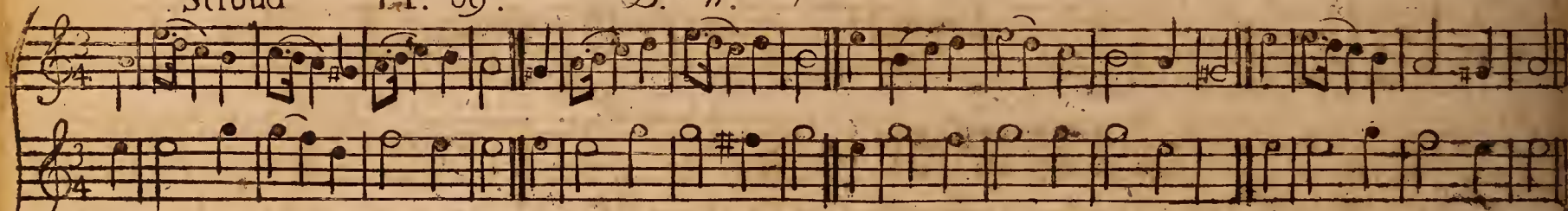
11 Brentford Hymn 39th B. 1st D^r W.



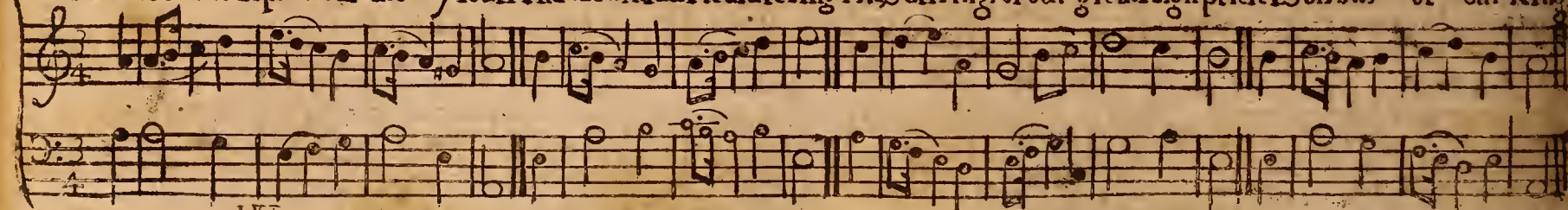
Now shall my inward Joys arise And burst in to a Song Almighty Love inspire my Heart And Plea- - - sure Tunes my Tongue



Stroud Pl. 69th D^r W.



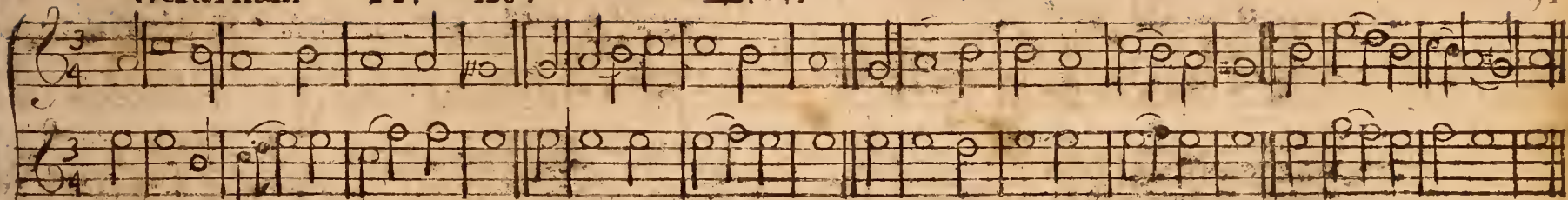
Now let our lips with hol- - y Fear And mournfull Pleasuresing The Sufferings of our great High priest & Sorrows of our King



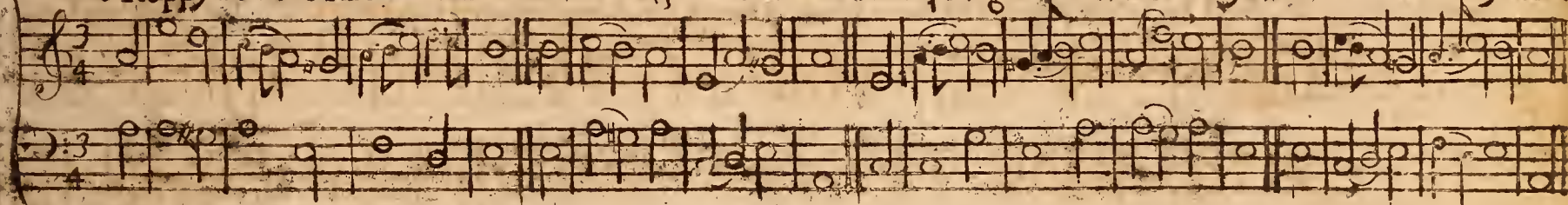
Westerham Ps. 128th

D.W.

91



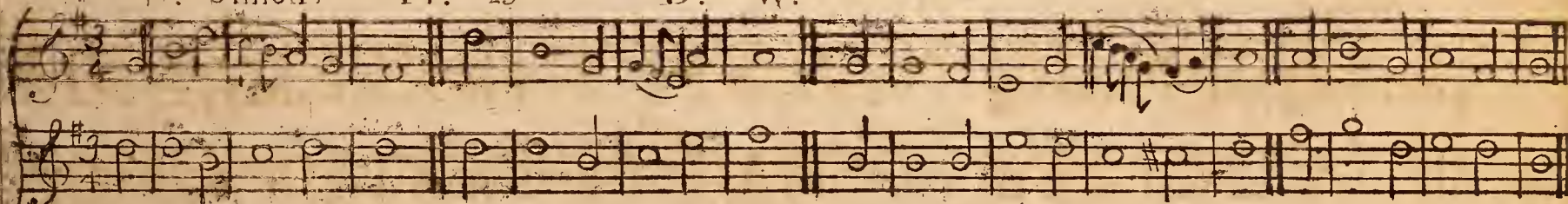
O Happy man whose soul is fill'd With Zeal & rev'rent Awe His lips to god their Honour yield his Life adorns y^e Law.



St Simons

Ps. 25th

D^r W.



Where shall y^e man be found That fears t'offend his God That loves y^e Gospel's joy-ful sound & trembles at the Rod



MANSFIELD Tune

Handwritten musical score for "MANSFIELD Tune" on page 92. The score is written on four systems of staves, each system containing a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and bar lines. A decorative floral ornament is placed between the second and third systems. The paper is aged and shows some staining.

Amsterdam. A Hymn. Page iiith G.W.

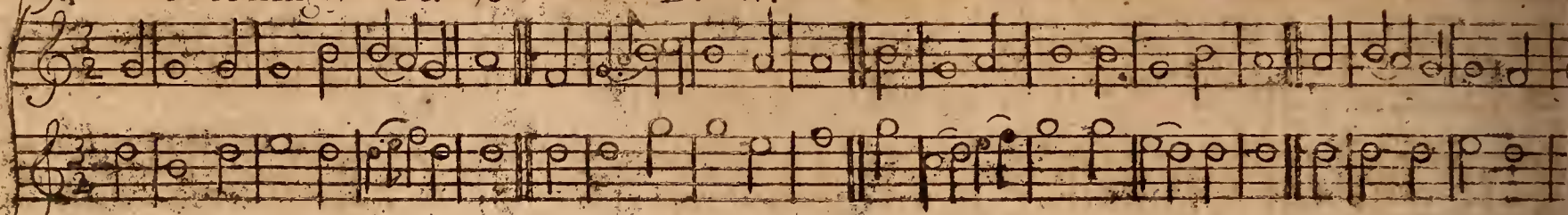
A.W.

93

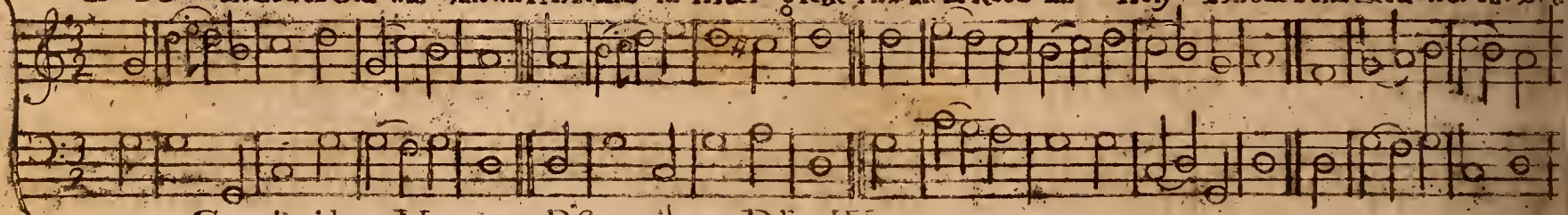
Rise my Soul & stretch thy Wings Thy better Portion trace Rise from transi-to-ry things Towrds Heav'n thy native Place

Sun Moon & Stars decay Time shall soon this Earth remove Rise my Soul & haste away To Seats prepar'd above.

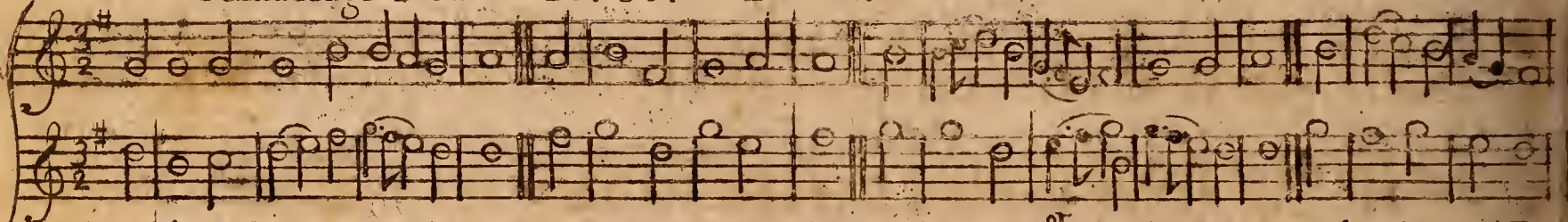
Bletchingly Pf. 76th Dr. W.



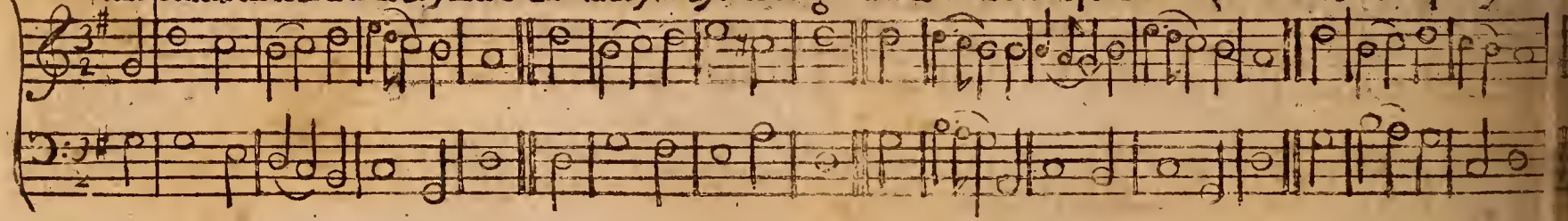
IN Ju-dah God of Old was known His Name in Israel great In Salem stood his Holy Throne And Zion was his Seat



Cambridge New Pf. 34th Dr. W.



Come Children learn to fear y^e Lord and that y^e Days be long Let not a false^{or} Word Be found upon y^e Tongue

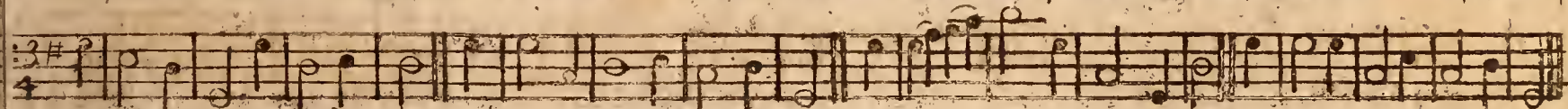


Rockford. Pf. 117th D^r W.

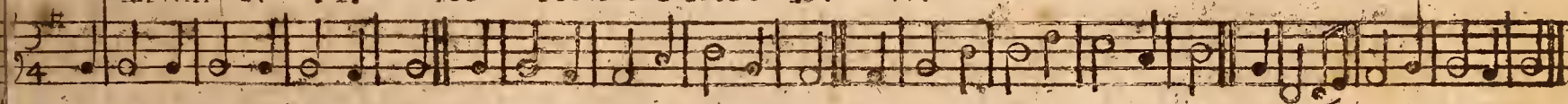
95



From all that dwell below y Skyes Let y Creator's Praise arise . Let the Redeemer's Name be sung Thro' ev ry Land by ev ry Tongue



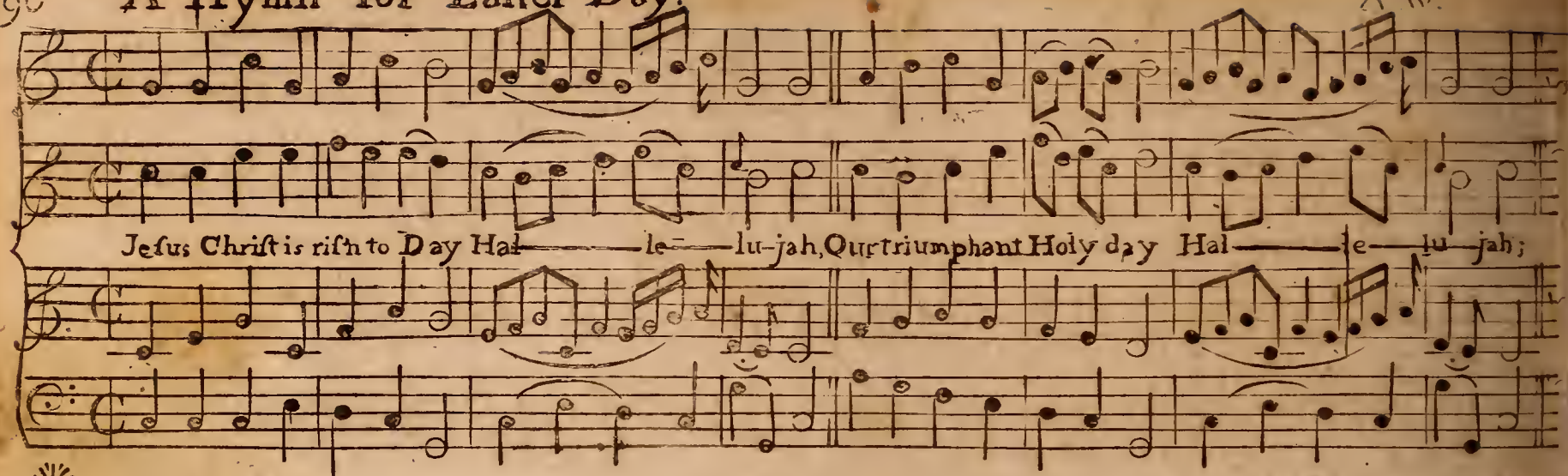
Trumpet Pf. 100th second Metre D^r W.



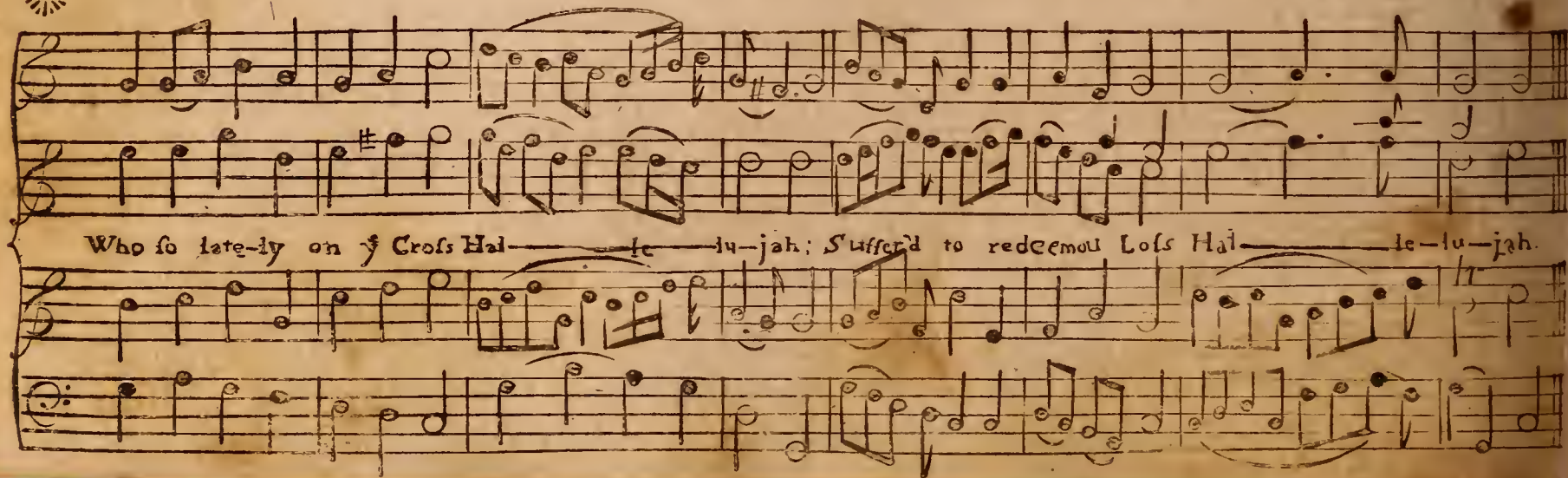
Sing to the Lord with joyfull Voice Let ev' ry Land his Name adore The British Isles ^{shall} send the Noise Across y Ocean to the Shore



A Hymn for Easter Day.



Jesus Christ is risen to Day Hal — le — lu — jah, Our triumphant Holy day Hal — le — lu — jah;



Who so late-ly on y Cross Hal — le — lu — jah; Suffer'd to redeem our Loss Hal — le — lu — jah.

WINDSOR

Tr. b.

97

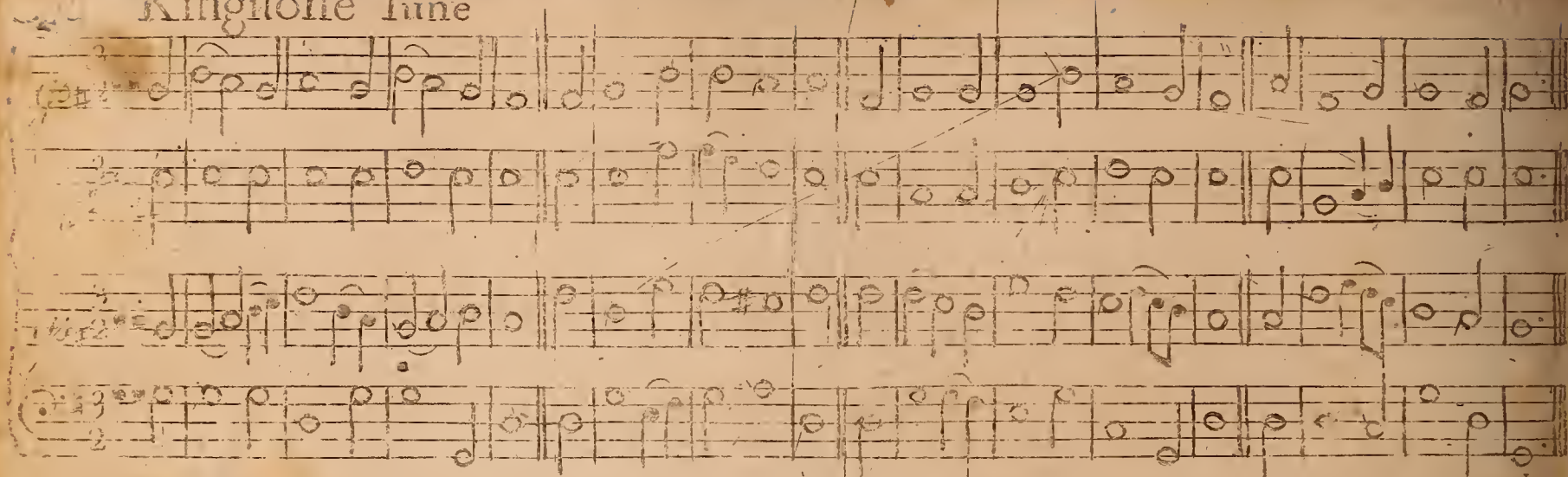
Handwritten musical score for the piece "WINDSOR". The score is written on four staves. The first staff is labeled "Tr. b." and the second staff is labeled "C. m. r.". The third staff is labeled "T. m." and the fourth staff is labeled "F. a. f.". The music is in common time (C) and features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The key signature is one flat (B-flat). The score concludes with a double bar line and a repeat sign.

BEDFORD

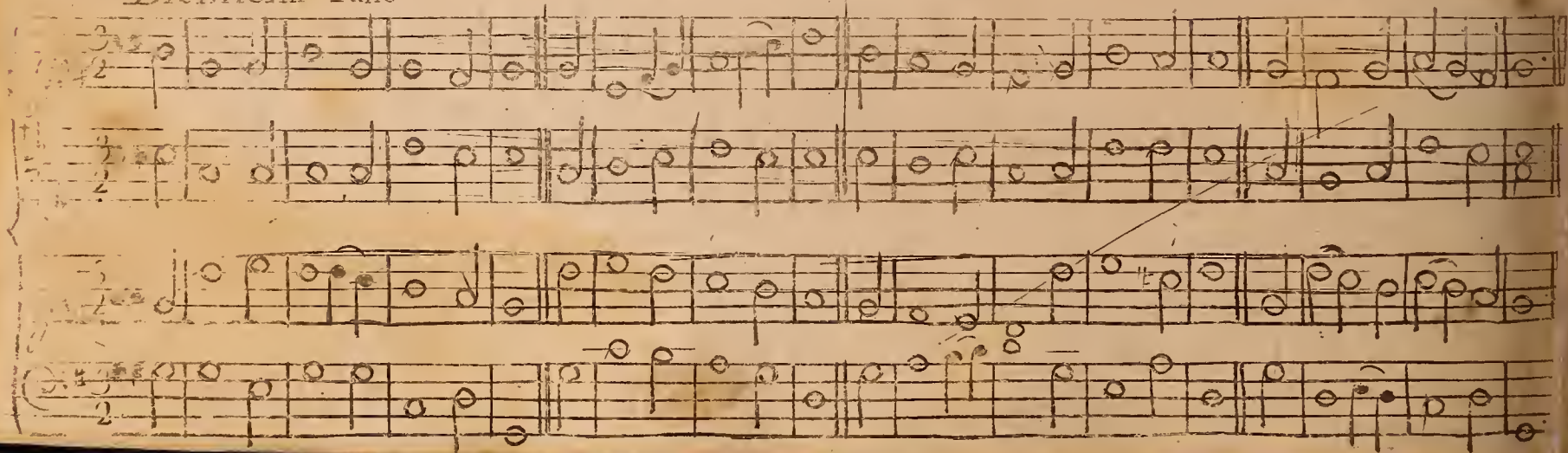
Tr. b.

Handwritten musical score for the piece "BEDFORD". The score is written on four staves. The first staff is labeled "Tr. b." and the second staff is labeled "C. m. r.". The third staff is labeled "T. m." and the fourth staff is labeled "F. a. f.". The music is in common time (C) and features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The key signature is one flat (B-flat). The score concludes with a double bar line and a repeat sign.

Kingstone Tune



Blenheim Tune



Old Savoy Tune

23

Handwritten musical score for 'Old Savoy Tune'. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The subsequent staves use different clefs: the second and third staves use a soprano clef (C1), and the fourth staff uses an alto clef (C3). The music is composed of various note values, including minims, crotchets, and quavers, with some rests. The notation is in a historical style, typical of 17th or 18th-century manuscript notation.

Rothwell or Morning Hymn

Handwritten musical score for 'Rothwell or Morning Hymn'. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The subsequent staves use different clefs: the second and third staves use a soprano clef (C1), and the fourth staff uses an alto clef (C3). The music is composed of various note values, including minims, crotchets, and quavers, with some rests. The notation is in a historical style, typical of 17th or 18th-century manuscript notation.

140 Treble

ST MARTIN'S

Musical score for St Martin's, measures 1-16. The score is written for four parts: Treble, Count, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 3/2. The Treble part begins with a treble clef and a key signature of one sharp. The Count part begins with a common time signature. The Tenor part begins with a tenor clef and a key signature of one sharp. The Bass part begins with a bass clef and a key signature of one sharp. The music is written in a single system with four staves. The Treble and Tenor parts are written in a single system, while the Count and Bass parts are written in a separate system. The music is written in a single system with four staves. The Treble and Tenor parts are written in a single system, while the Count and Bass parts are written in a separate system.

Treble

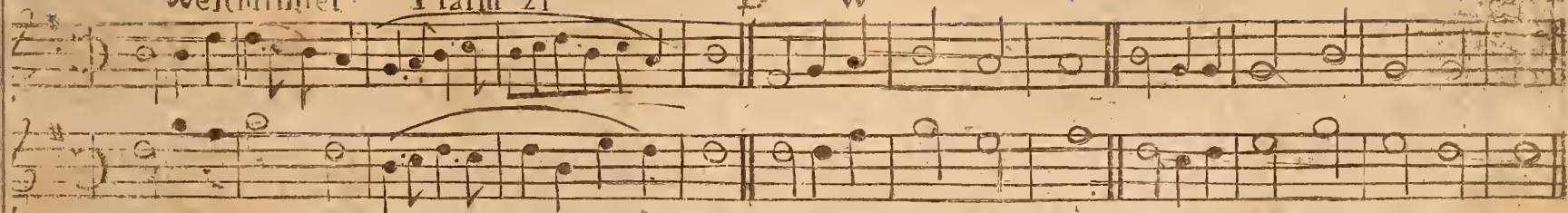
HARTFORD

Musical score for Hartford, measures 1-16. The score is written for four parts: Treble, Count, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 3/2. The Treble part begins with a treble clef and a key signature of one sharp. The Count part begins with a common time signature. The Tenor part begins with a tenor clef and a key signature of one sharp. The Bass part begins with a bass clef and a key signature of one sharp. The music is written in a single system with four staves. The Treble and Tenor parts are written in a single system, while the Count and Bass parts are written in a separate system. The music is written in a single system with four staves. The Treble and Tenor parts are written in a single system, while the Count and Bass parts are written in a separate system.

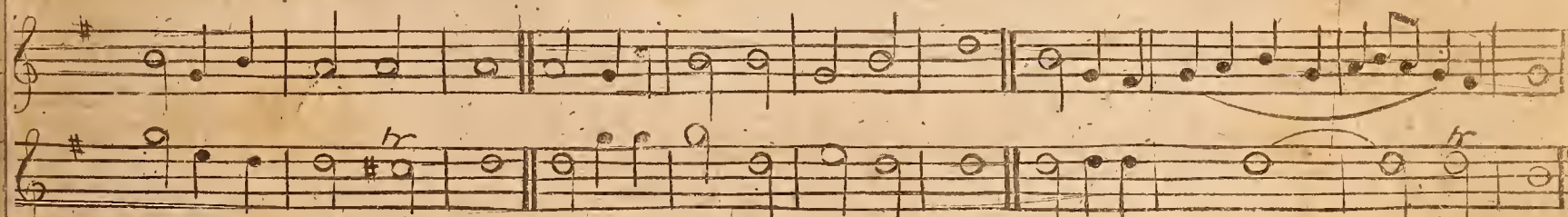
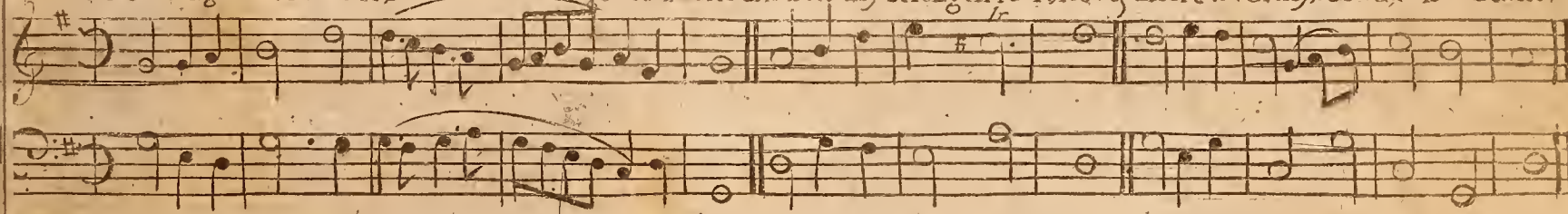
Westminster Psalm 21

Dr W

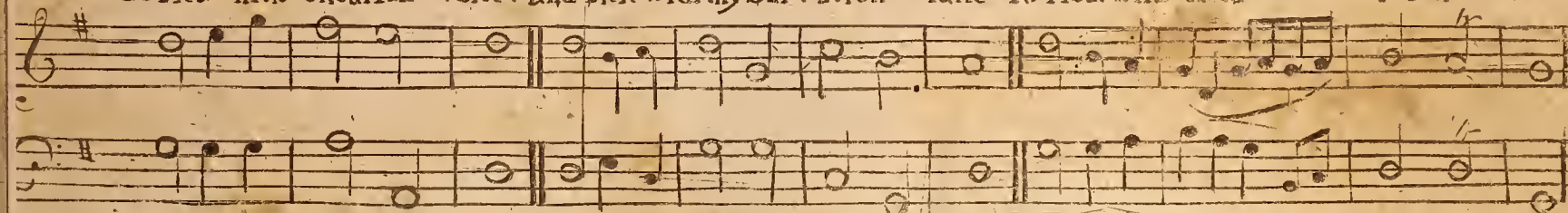
104



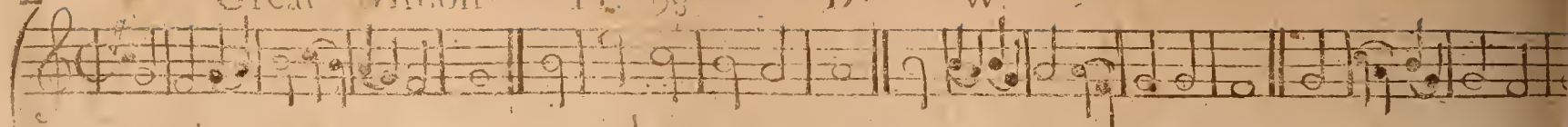
The King O Lord with Songs of Praise shall in thy strength re-joice. & Blest with thy Sal-va-tion Raise,



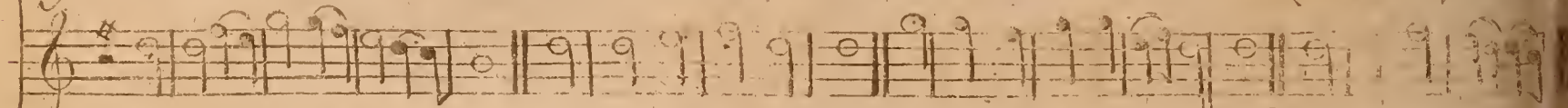
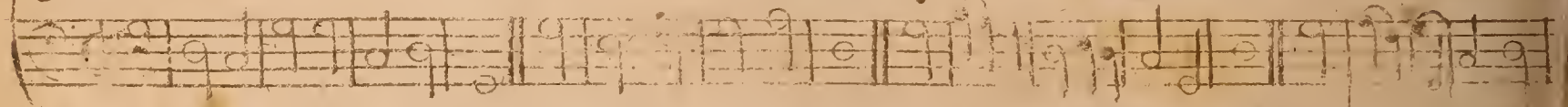
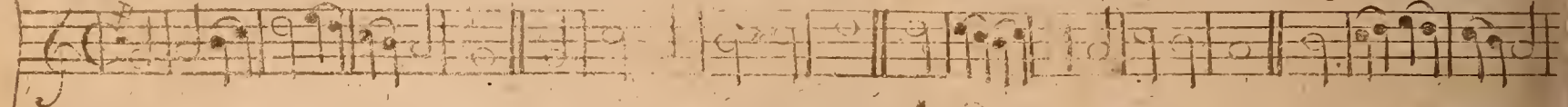
To Heav'n his chearfull Voice. and blest with thy Sal-va-tion raise To Heav'n his chea - - - r-full Voice



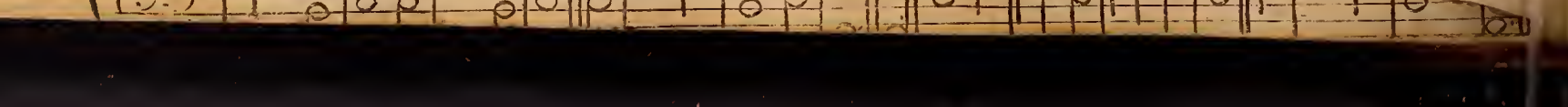
W



JOY to y. World & Lord is come. Let Earth receive her King. Let ev'ry heart prepare him room. & Heav'n & Nature

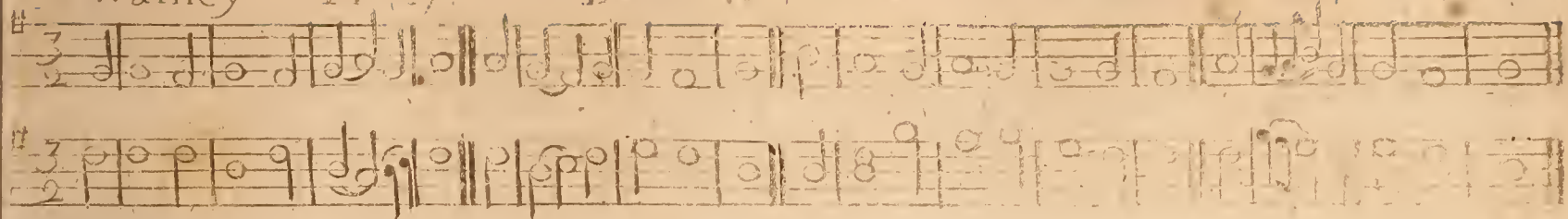


Joy to the Earth & Saviour reign. Let Men their Songs employ While he sits on his Throne, & Reigns

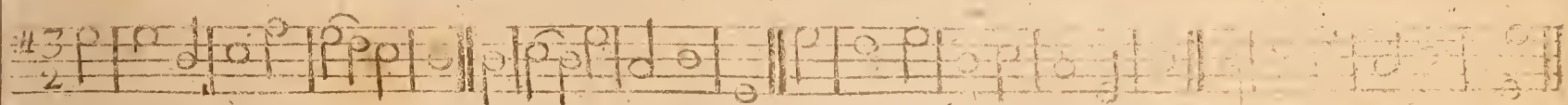


Walney Pf. 27th Dr. W.

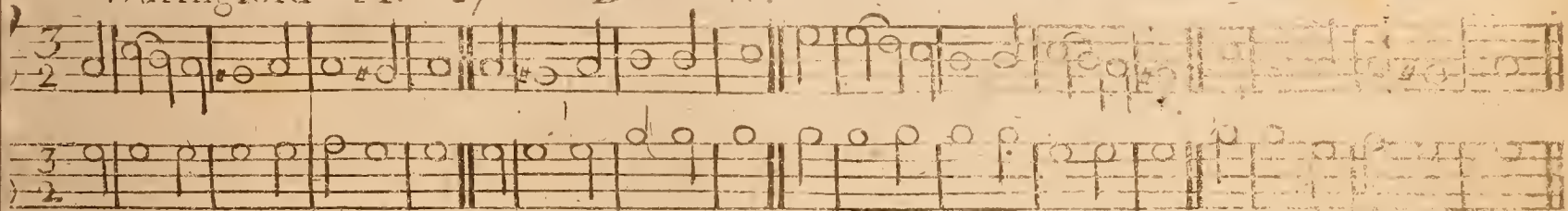
103



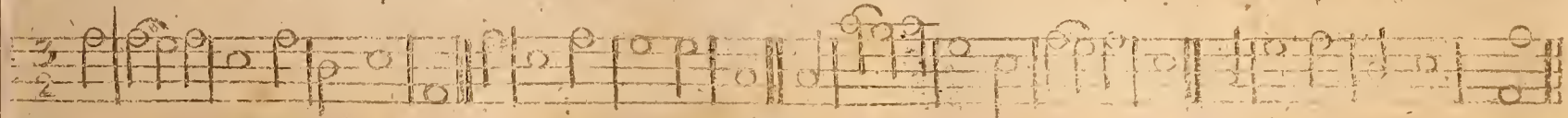
When Troubles rise & storms appear There may his Child be seen
 When the storm is past & the sun is seen
 When the storm is past & the sun is seen

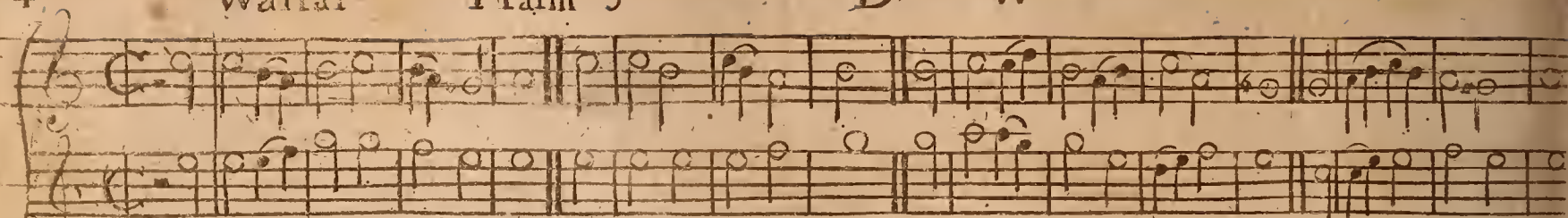


Walingford Pf. 27th Dr. W.

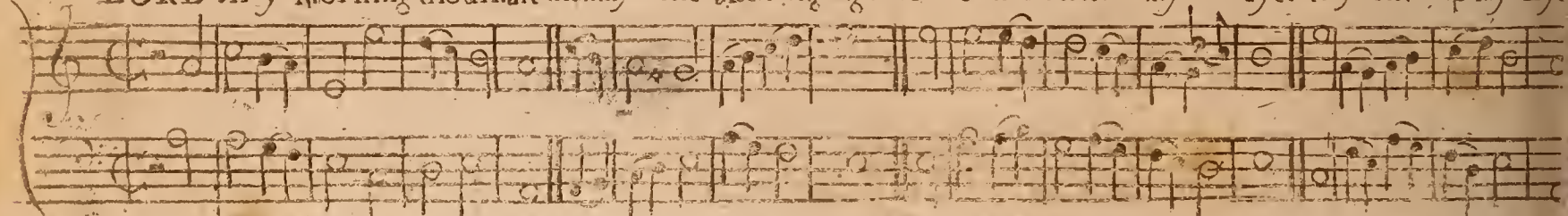


Now shall my Head be lifted high Above my foes around And songs of Joy & Vic-to-ry W. in thy temple found.

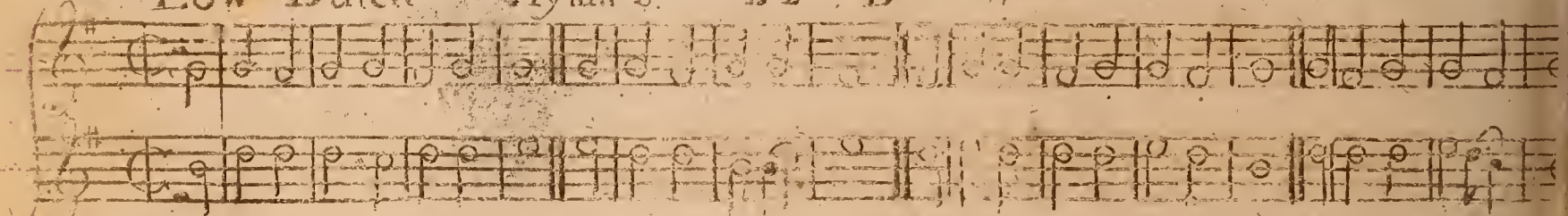




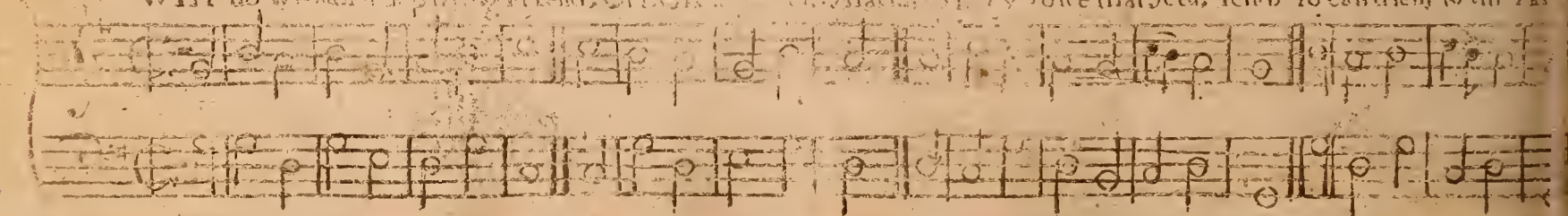
LORD in y morning thou shalt hear my Voice ascending high To the will I direct my Prayer to y lift up my Eye



Low Dutch Hymn 3^d B 2^d D^r W



WHY do we mourn departing friend, Ourselves in Alas, & Voice that Jesus sends To call them to his Ar



Stanes

Psalm 12th

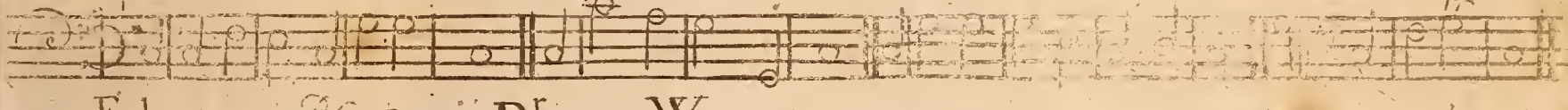
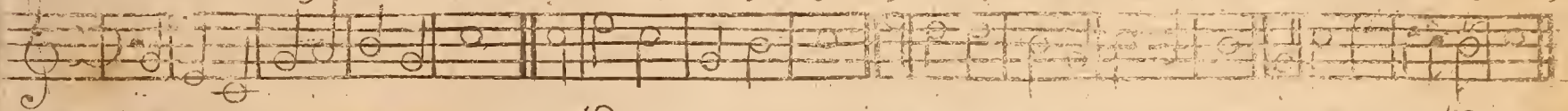
D^r

W

105.



To thine Almighty Arm we owe the Triumphs of y^e Day Thy Terrors Loud confound the Enemies of thy strength away

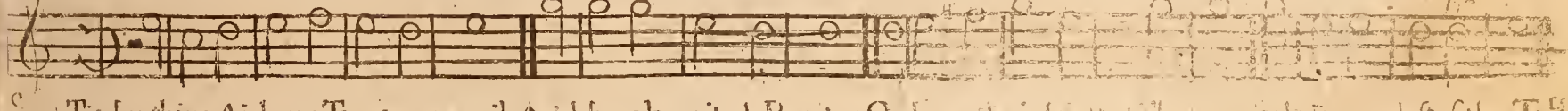
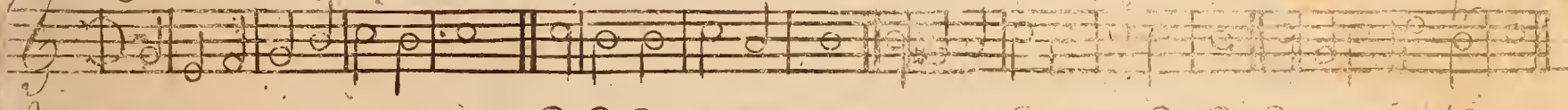


Egham

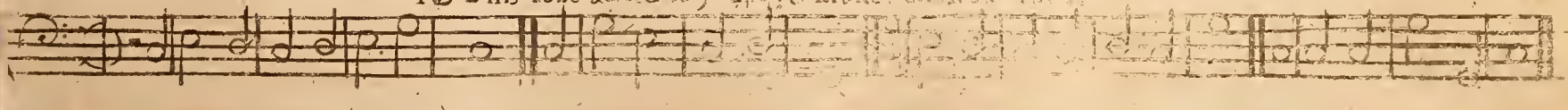
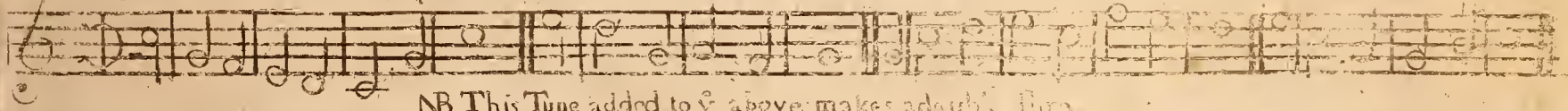
Ps 12

D^r

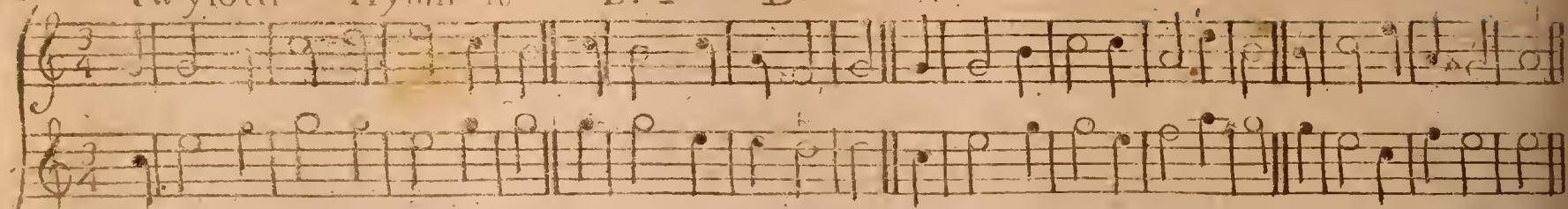
W



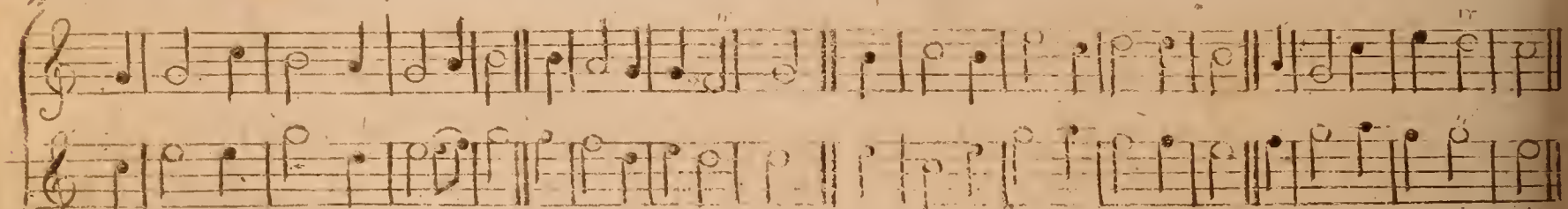
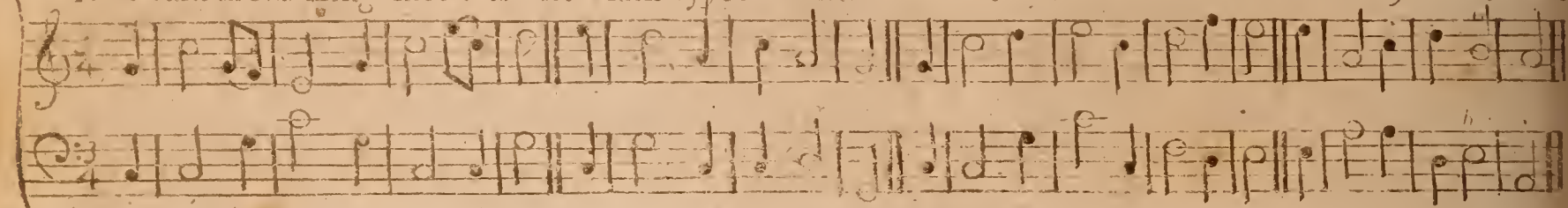
This by thine Aid our Troops prevail And break united Powers Or burnth is beated theis or else y^e proudest of theis low



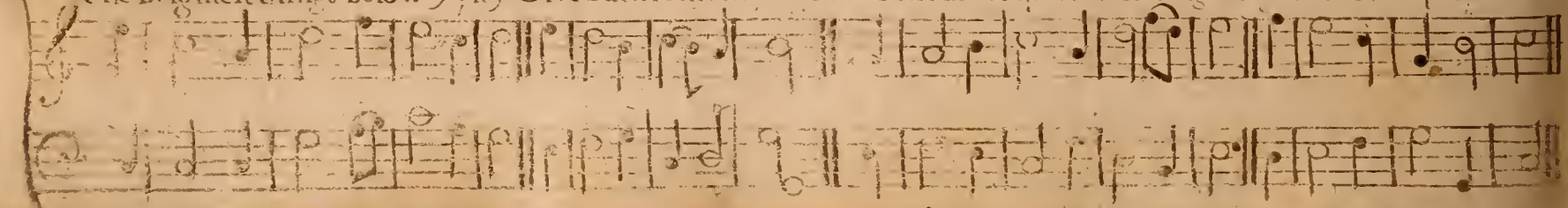
NB This Tune added to y^e above makes adoubtless



How vain are all things here below How false & yet how fair Each Pleasure has its Poison too And ev'ry sweet a snare

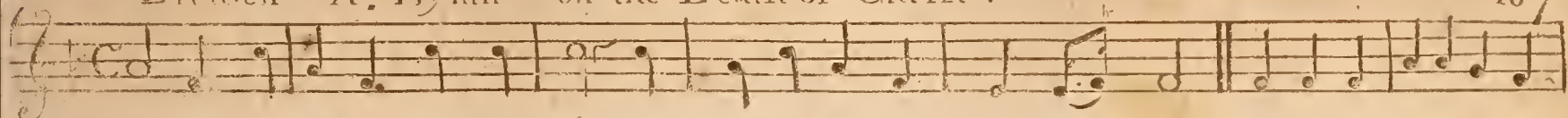


The brightest things below & sky Give but a transient light We should suspect some danger nigh Where we possess Del.

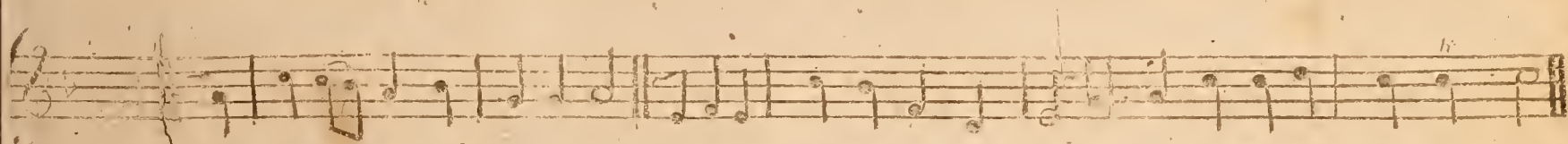
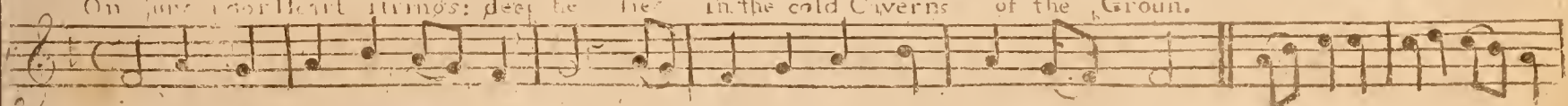


Dresden A. Hymn on the Death of Christ .

167

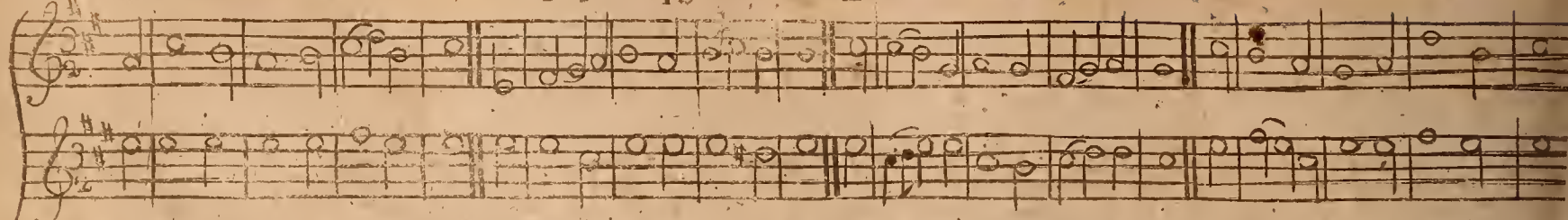


HE die, the hea'ly Lover Die, The Tidings strike a do'full sound. Come saints, drop a Tear or
On your heart strings: deep he lies in the cold Caverns of the Groun.

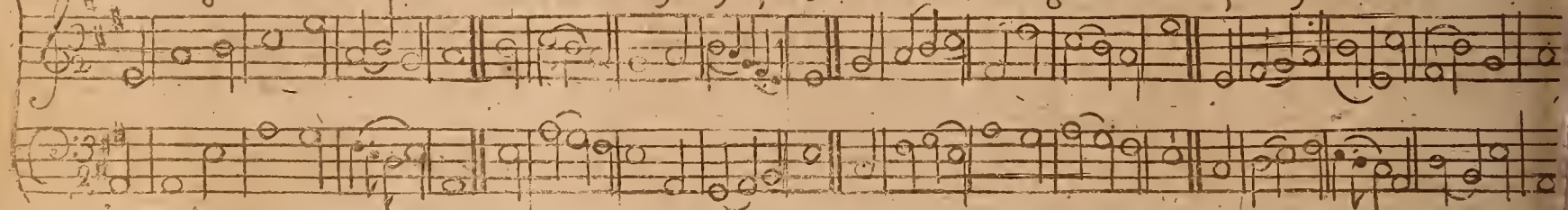


two. On the dear Bosom of your God He shed a thousand drops for you A precious drop of richer Blood.





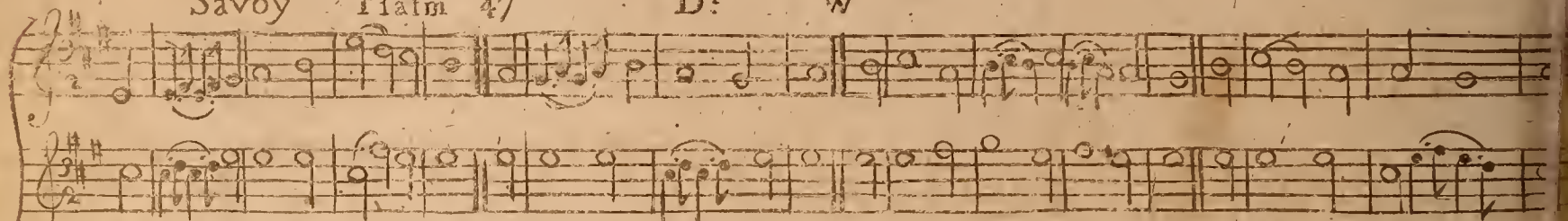
The King of saints how fair his face Adorn'd wth Majes-ty & Grace He comes wth Blessings from above & wins y^e Nations to his Love



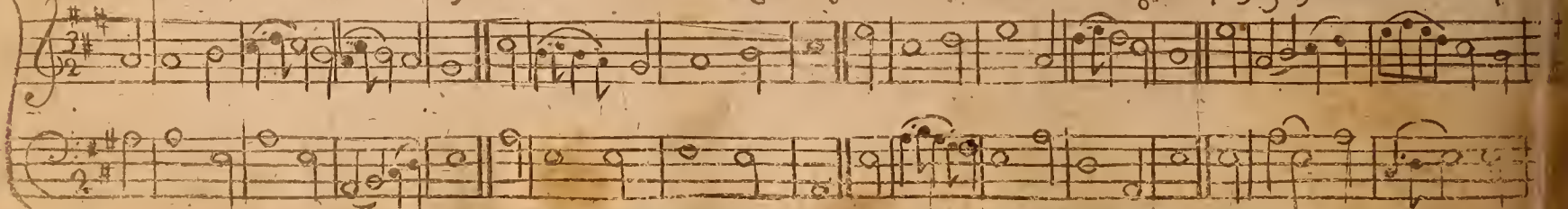
Savoy Psalm 47

Dr

W



I O Eo-r a Shout of sac-red Joy To God the sove-reign king Let ev-ry Land their Tongue employ & Hymns of Tri-umph



Kettering P.f. 92^d

Dr. W.

no 9



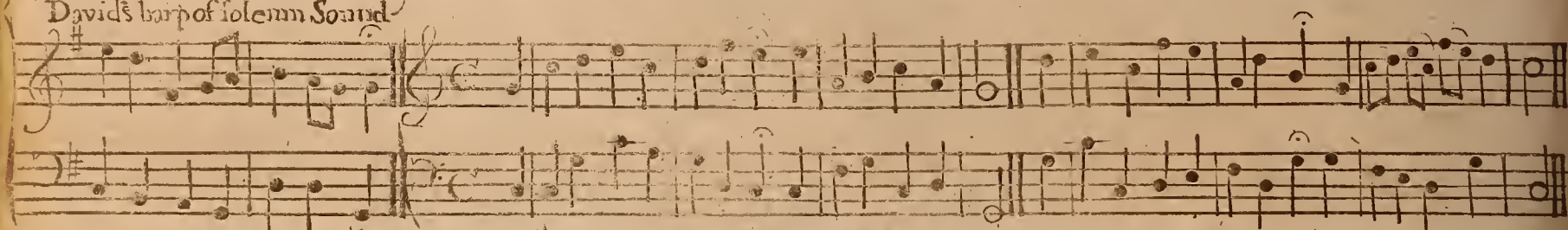
no

St James's Pf. 34th

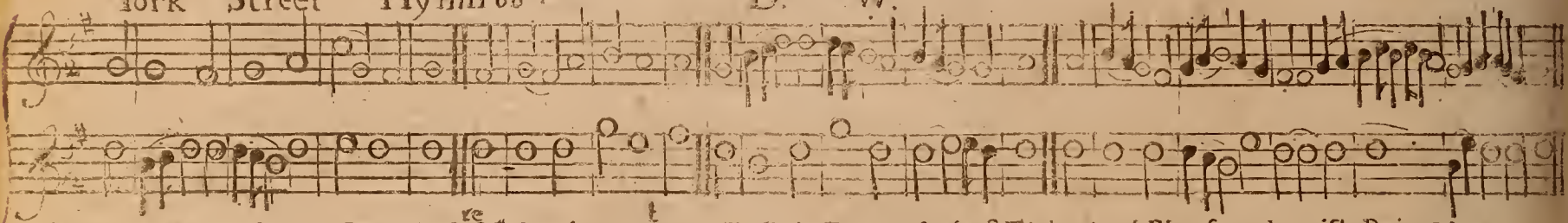
Dr W.



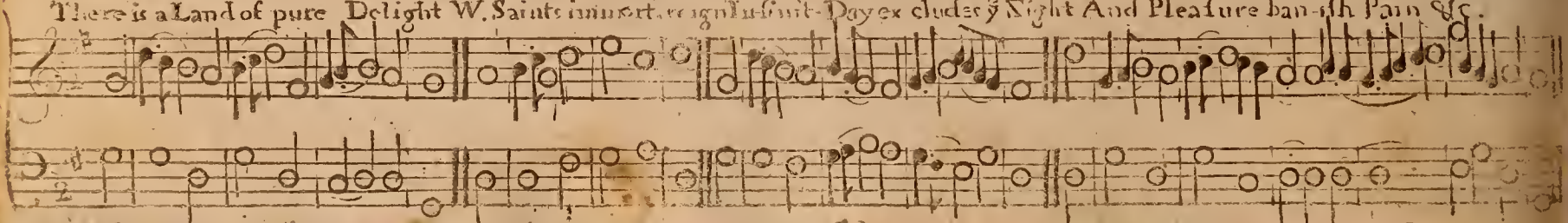
David's harp of solemn Sound

York Street Hymn 66th

Dr W.

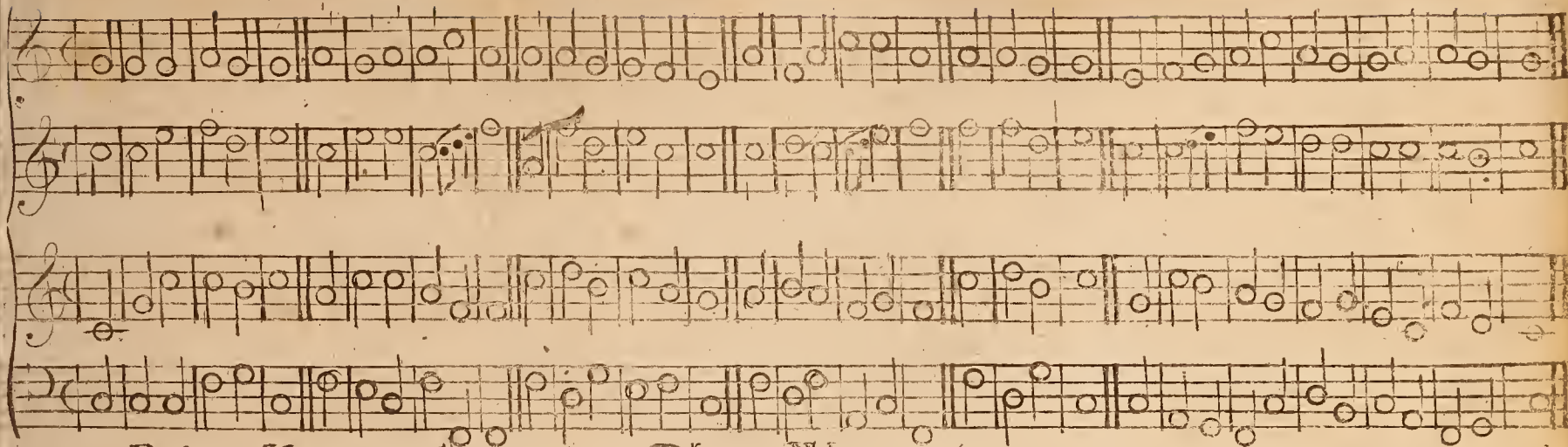


There is a Land of pure Delight W. Saints immortal reign In full Day excludes Night And Pleasure ban-ish Pain &c.



W.

B. 2. b

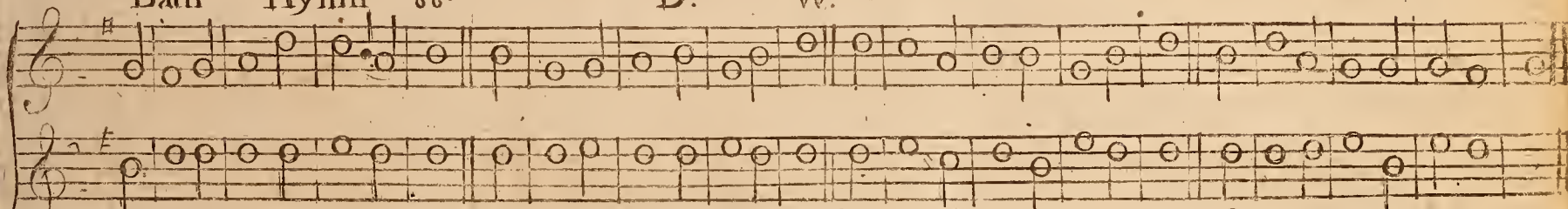


Bath Hymn

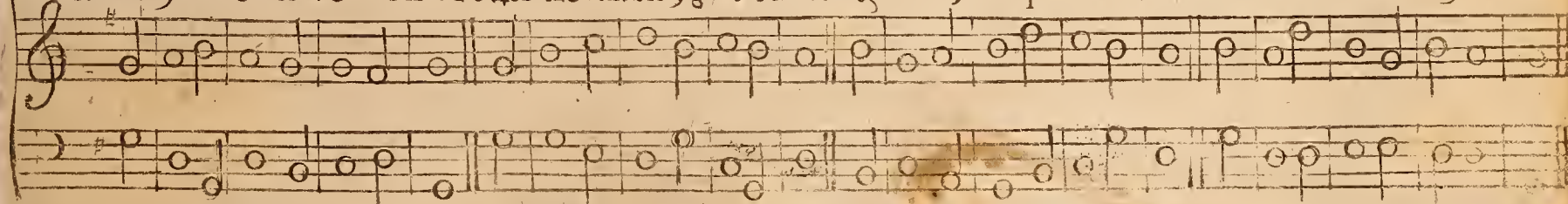
38th

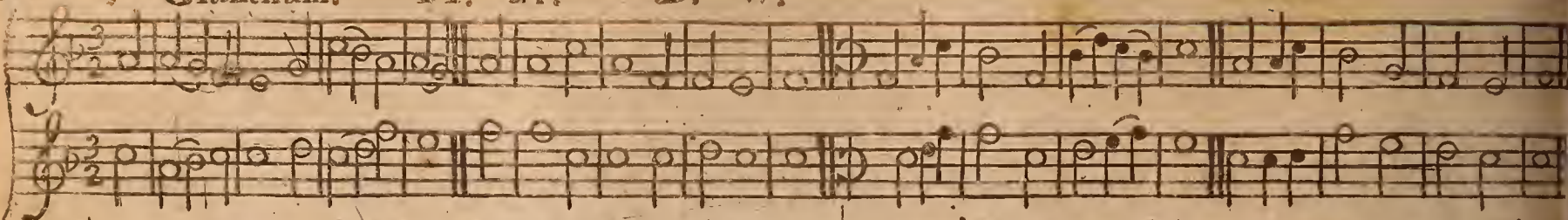
D^r

W.

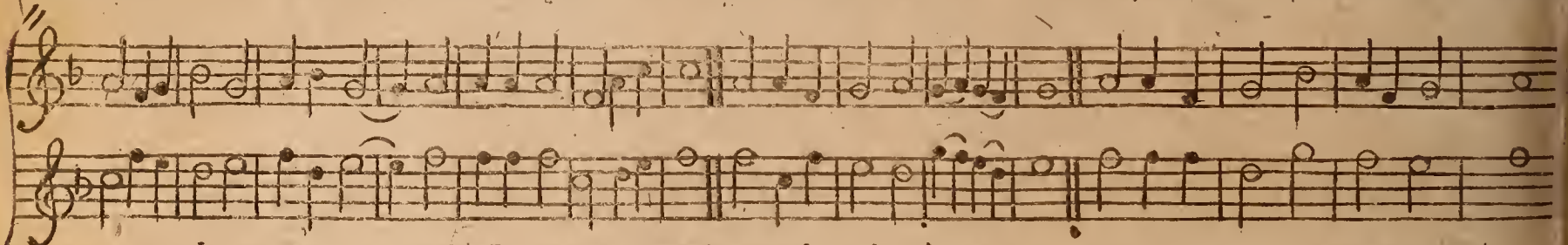
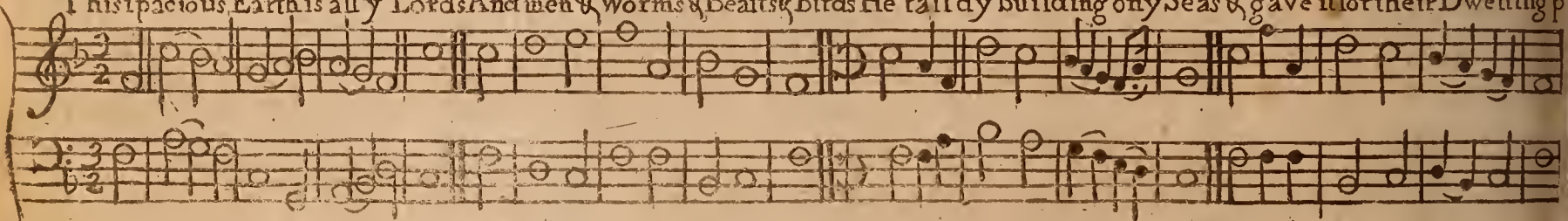


Life is y^e Time to serve the Lord The Time is sure y^e great Reward & while y^e Lampholds ont to burn v^e vilest Sinner may return

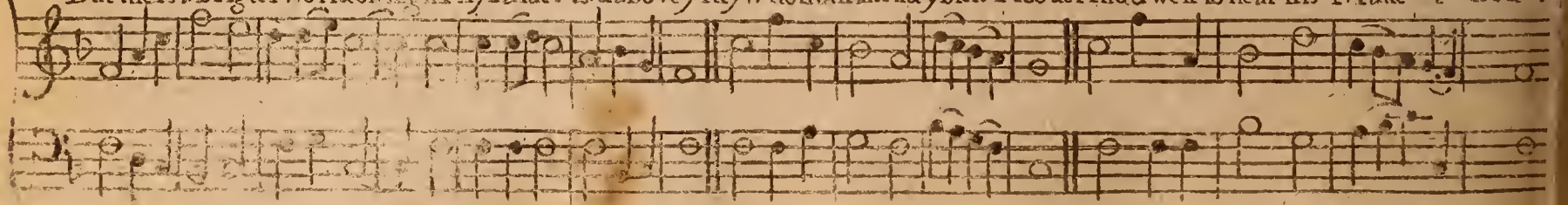




This spacious Earth is all γ Lords And men γ Worms γ Beasts γ Birds He rais'd γ building on γ Seas γ gave it for their Dwelling p

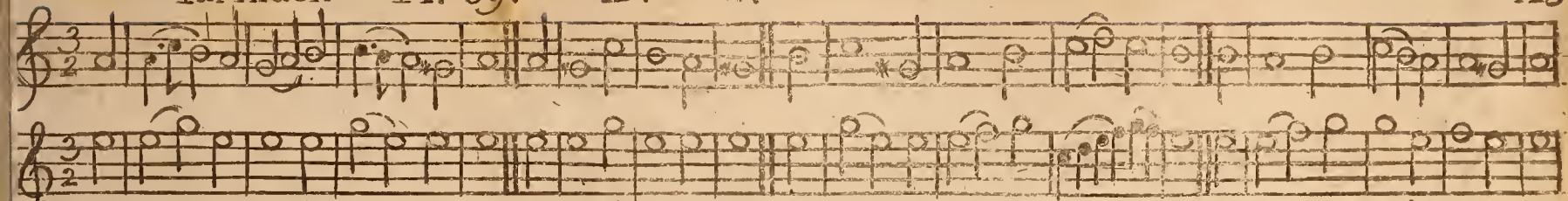


But there's a brighter World on high Thy Palace Lid above γ sky Who shall ascend γ blest Abode And dwell so near his Make - r God .

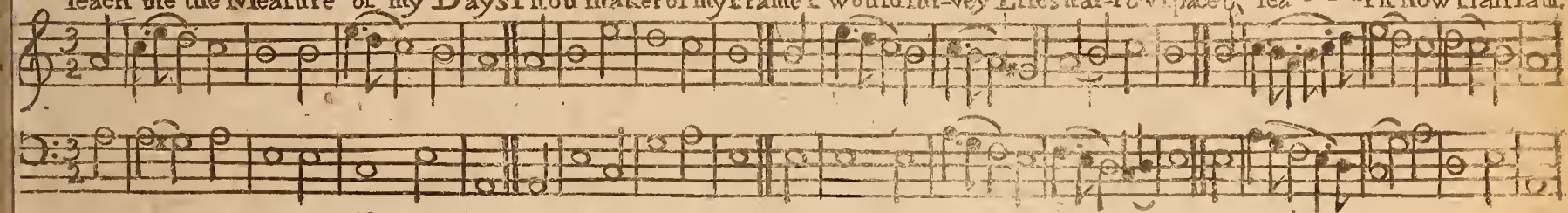


Parindon Pf. 39th Dr W.

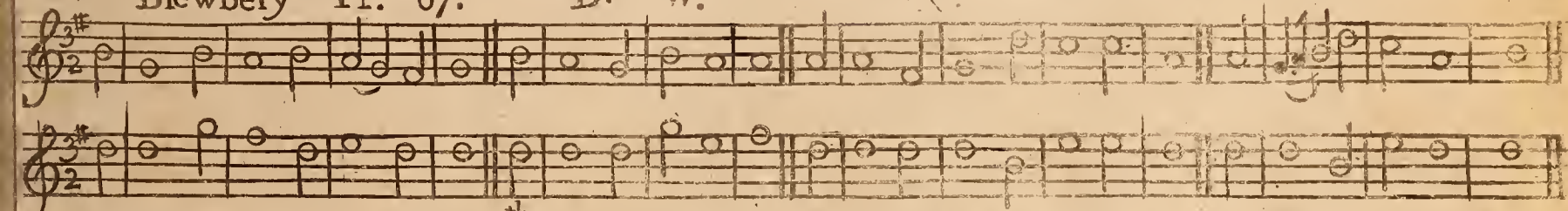
113



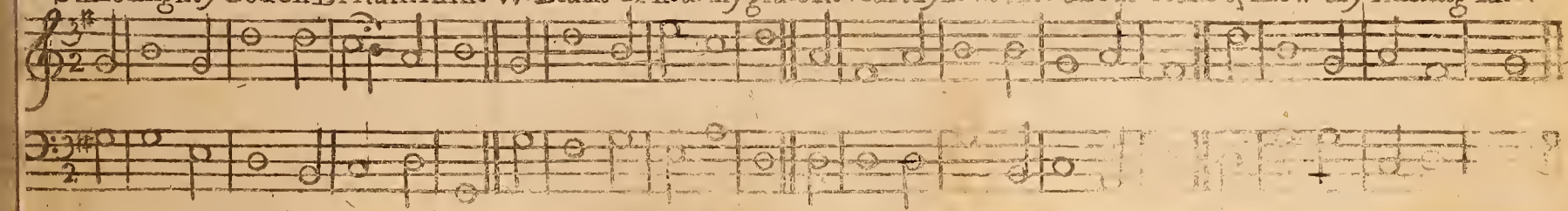
Teach me the Measure of my Days Thou maker of my Frame I would survey Life's narrow space, lea - - - rn how frail I am.

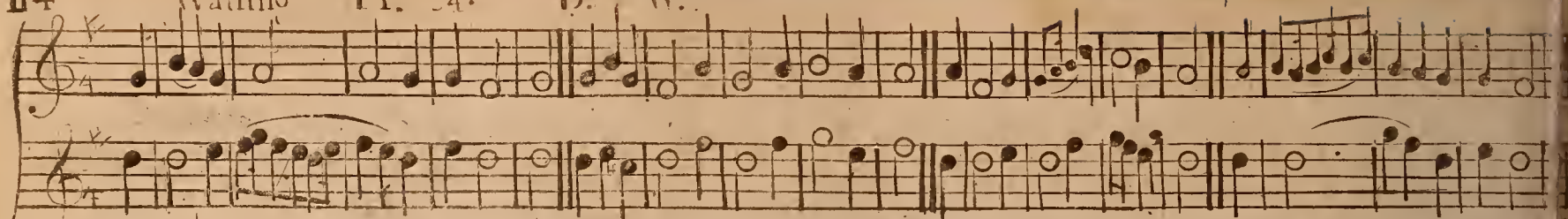


Blewbery Pf. 67th Dr W.

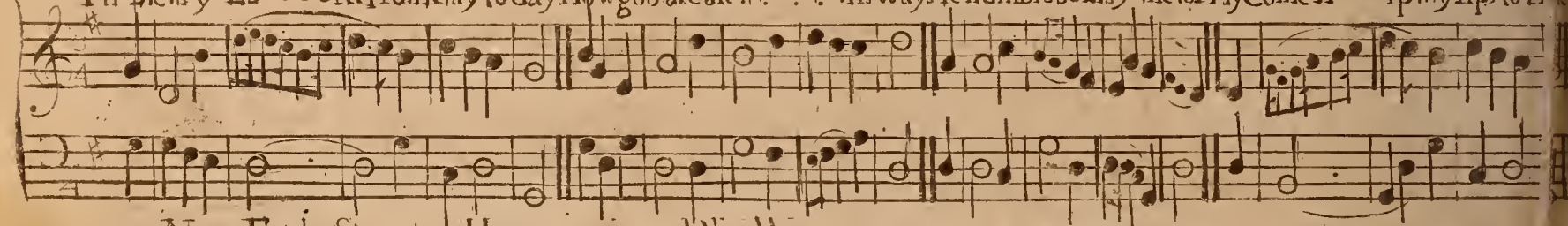


Shine mighty God on Britain shine thW. Beams of heavenly grace Reveal thy Pow^r thro' all our Coasts & shew thy smiling Face.

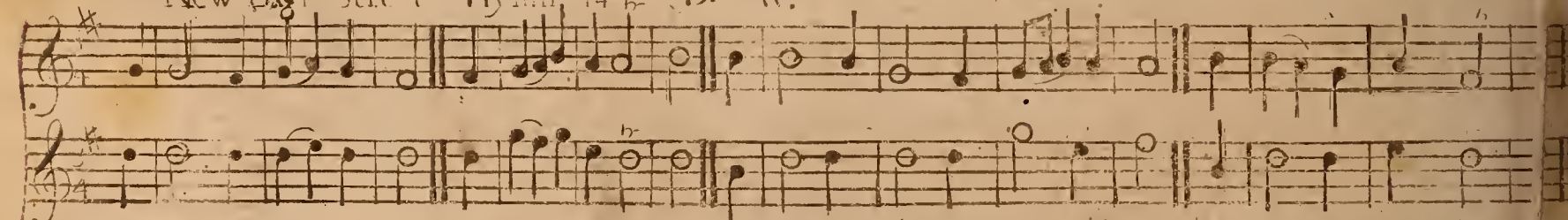




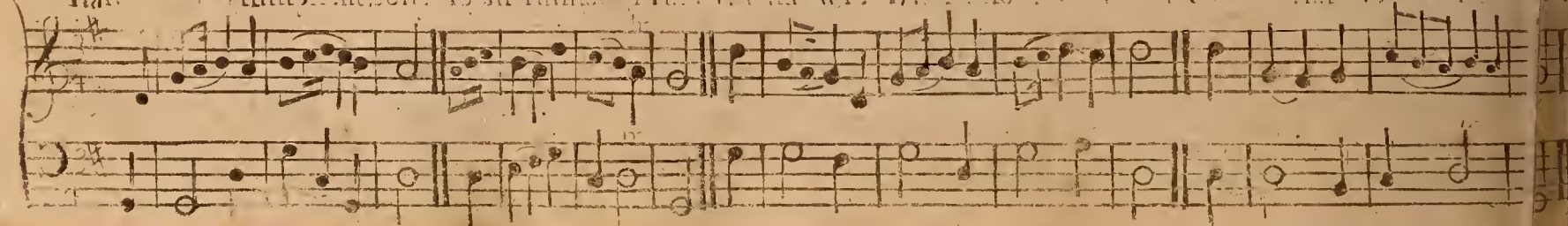
Till bleſſy Lo... and from day to day How good are all . . . his ways Ye humble Souls y^e use to Pray Come h... Ip my lip to P



New Eagl Street Hymn 4th Dr. W.



Rail... ant Son... on innum... the wil... East... D... C... al... l...

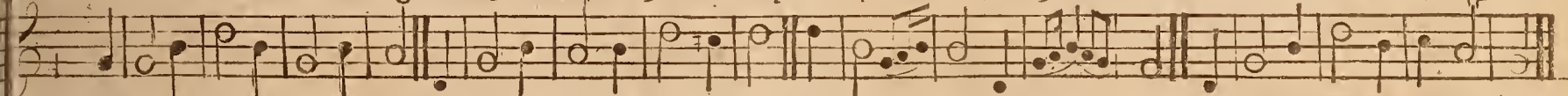


Ricmanfworth Pf. 84th D^r W.

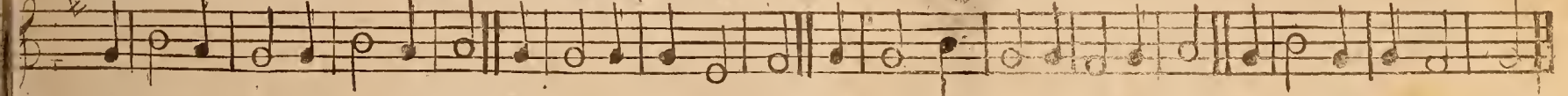
115



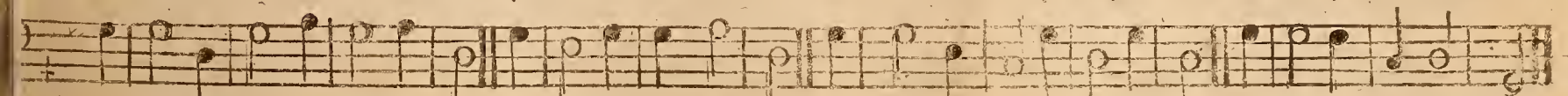
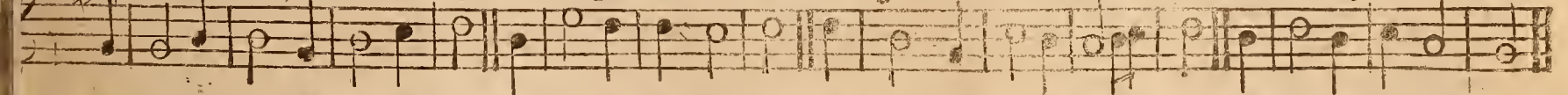
Great God attend while Zion sings The Joy that from thy Presence springs To spend one day wth y on Earth Exceeds a thousand days of Mirth.

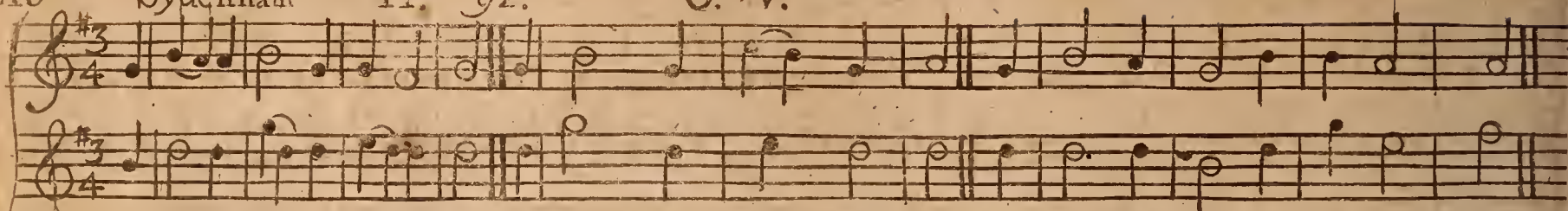


Namure Pf. 84th D^r W.

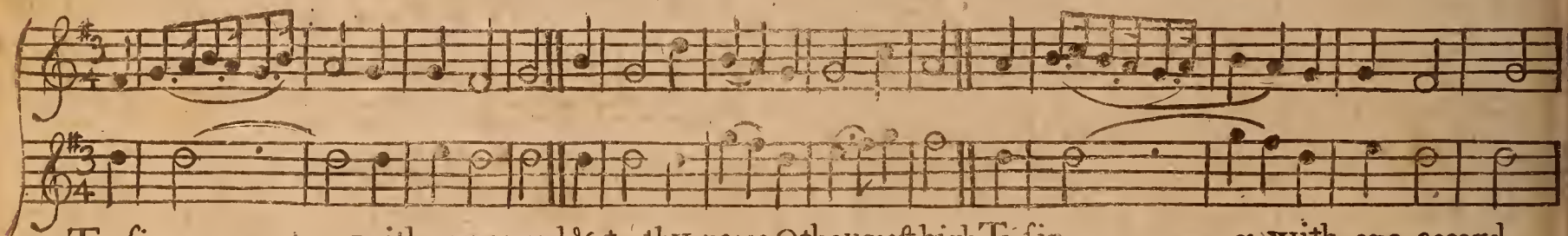
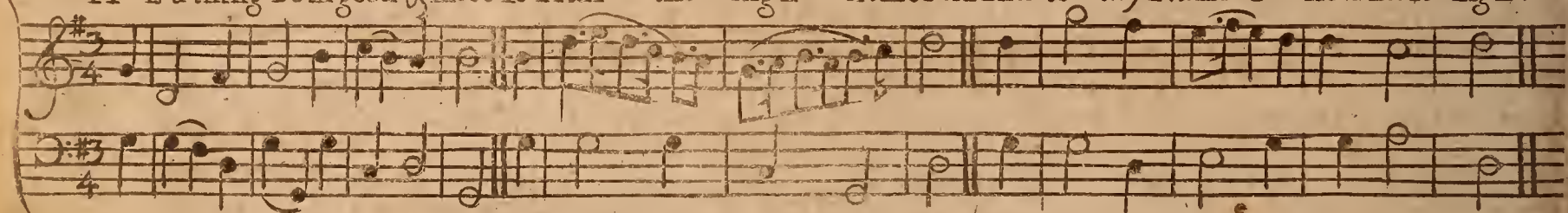


There y great Monarch of y Skies His saving Pow'r displays And light breaks in upon our Eyes wth kind & quickning Rays.

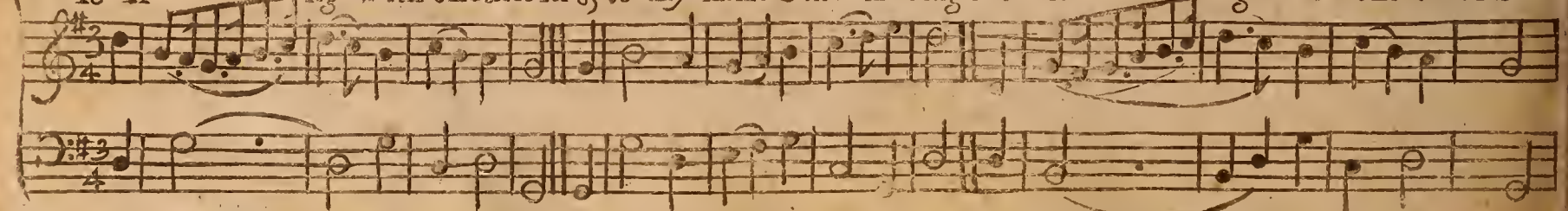




IT is a thing both good & meet To Praise the high—est Lord And to thy Name O thou most high.

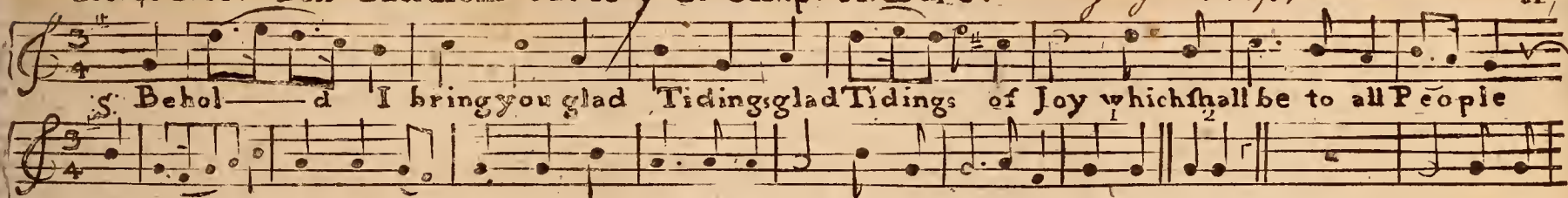


To sing with one accord & to thy name O thou most high To sing with one accord.

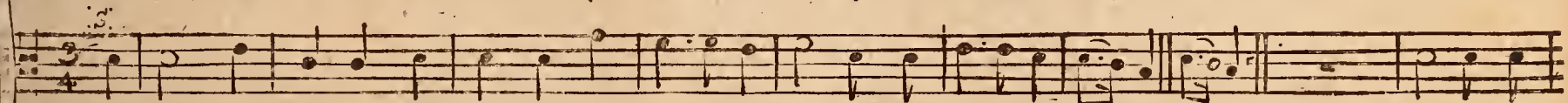
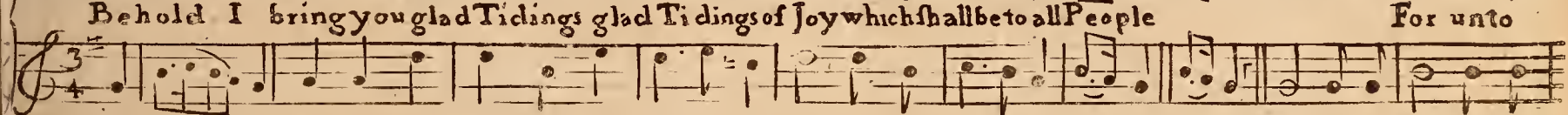


Treble solo. An Anthem out of γ 2^d Chap. of Luke. by J. Stephenson

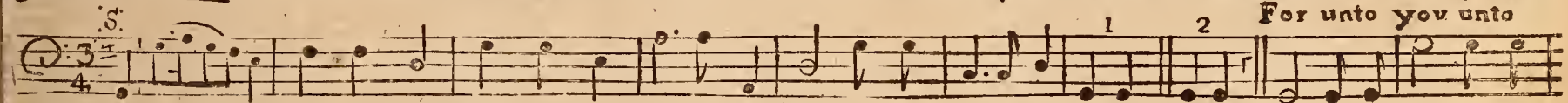
117



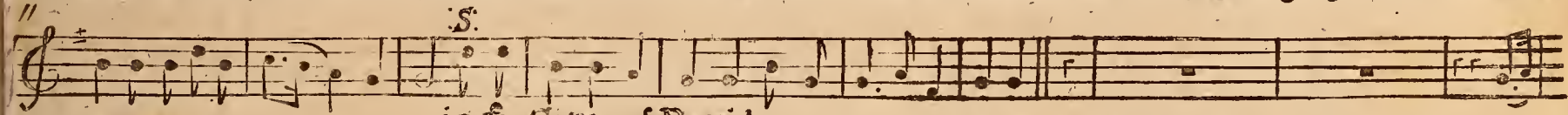
S. Behold I bring you glad Tidings glad Tidings of Joy which shall be to all People

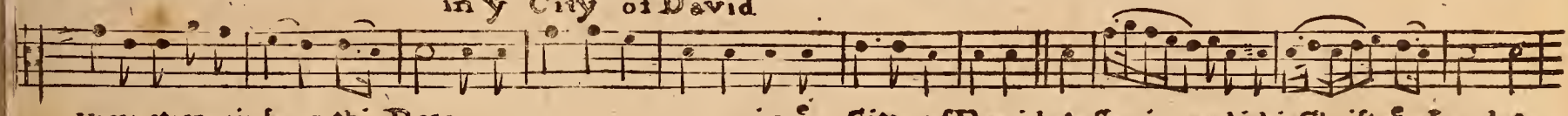
Behold I bring you glad Tidings glad Tidings of Joy which shall be to all People



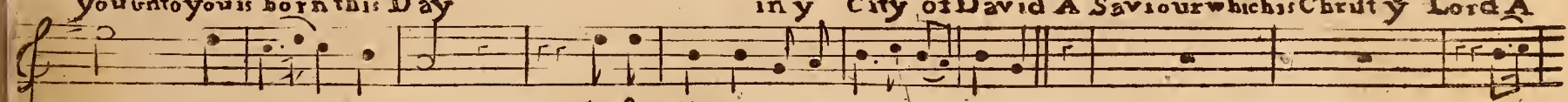
For unto you unto



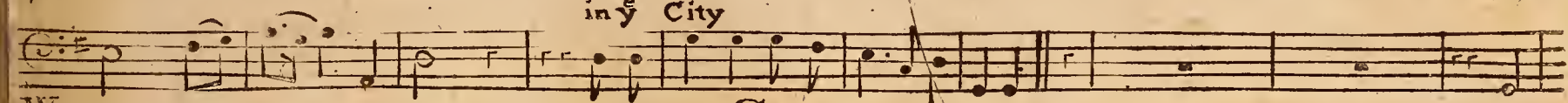
in y City of David



you unto you is born this Day



in y City of David A Saviour which is Christ y Lord A



in y City

W

C.c

S: Glad Tidings Glad Tidings of Joy
 S: Glad Tidings glad Tidings of Joy Glad Tidings
 S: Saviour which is Christ & Lord S: Glad Tidings glad Tidings Glad
 Glad Tidings glad Tidings Glad Tidings of Joy
 Glad Tidings Glad Tidings Glad Tidings Glad

1 2 S:
 1 2 Cho.
 which shall be to all People And this shall be a Si— gn un-to you you shall find & Babewra
 1 2

Continued.

S. Allegro

119

And suddenly there was with y

In Swadling Cloaths Ly-ing in a Manger Ly-ing in a Manger

And suddenly there

And

Angel a Multitude of y Hea - - - v'nly

was with y Angel a Multitude of y Hea - - - v'nly heav'nly heav'nly Host

suddenly there was with y Angel a Multitude of y Hea - - - v'nly

Adagio

And suddenly there was with y Angel a Multitude of y Heav'nly

Pre - - - - -

Glory to God in y highest, Glory to God in y highest & on Earth Peace Peace

S. S.

—sing God & saying

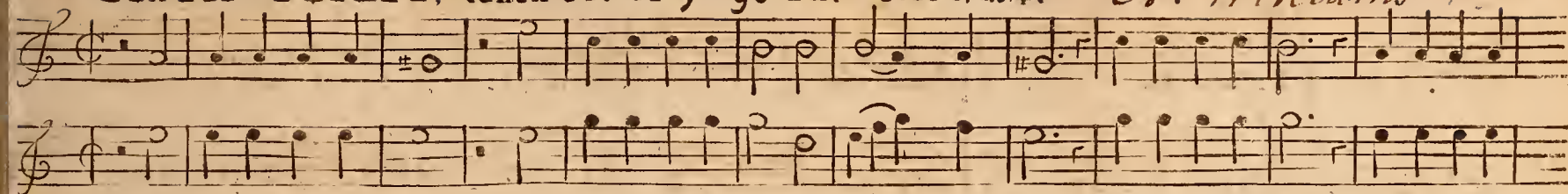
Goodwill towards Men, Hall. // // // // // Hallelu-jah.

lr lr

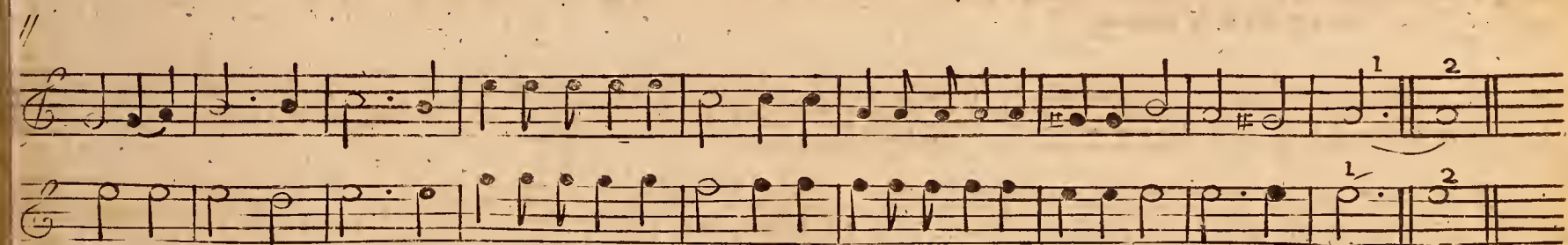
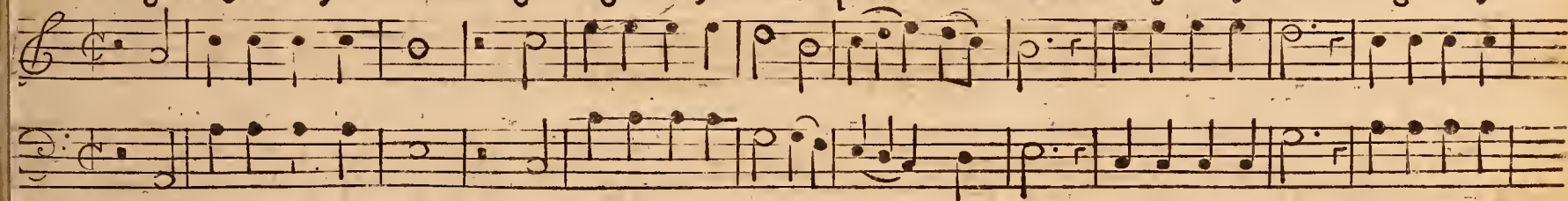
An ANTHEM, taken out of y 96 Ps. Verse 1.2.3.4.

A. Williams

121



Sing sing unto y Lord, Sing sing unto y Lord & praise his Name Sing unto y Lord Sing unto y



Lord and praise his Name be telling of his Salvation be telling of his Salvation from Day to Day Day





Declare his Honour declare his Honour his Honour his Honour un-to y^e Heathen & his Wonders his wonders his



wonders un-to y^e People & his wonders his wonders unto the People. Sing sing &c.
or before



For y^e Lord y^e Lord is Great for y^e Lord y^e Lord is great & cannot cannot worthily be praised be praised



He is more to be feared than all Gods he is more to be feared than all Gods is more to be feared than all Gods.

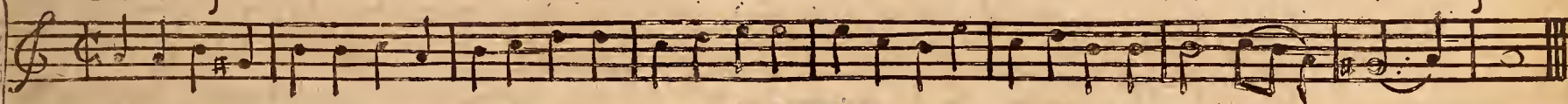


Chorus to 96 Pf.

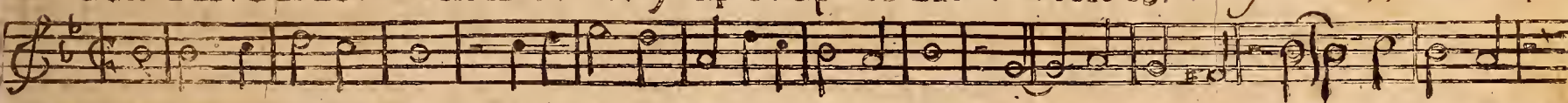
123



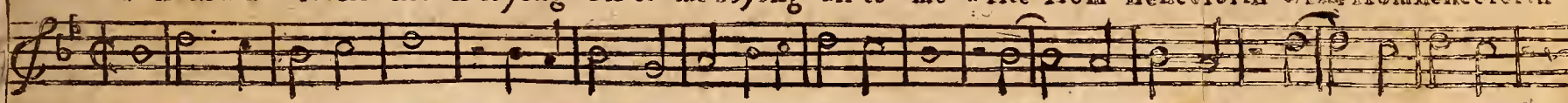
Halle-lujah || || || || || Hal—le—lu—jah.



An ANTHEM taken out of y 14 Chap. of Rev.^m Verse 13. by Williams



I heard a Voice from heav'n saying un-to me saying un-to me write from henceforth write from henceforth.



for they

Blessed are ſ Dead which die in ſ Lord: even ſo even ſo faithy Spirit; for they reſt from their labours, from th

for they reſt from their

for they reſt

reſt from their labours, from their labours, they reſt from their labours, from

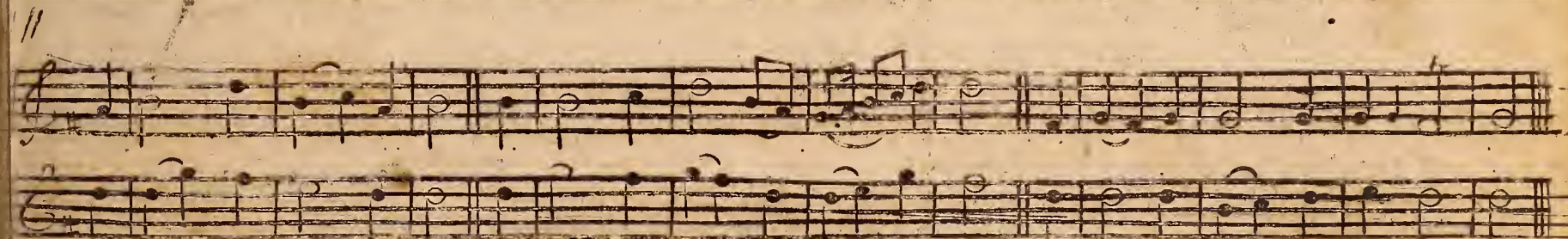
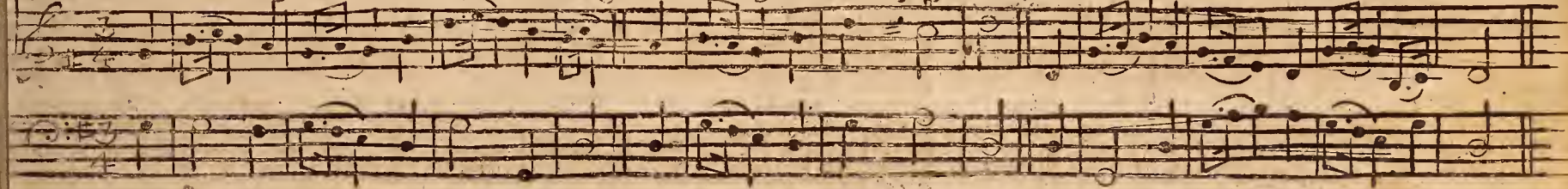
labours, they reſt from their labours, they reſt from their labours, from their labours, from their labours

labours, from their labours, they reſt from their labours, from their labours, they reſt from

from their labours, from their labours, they reſt from their labours, from

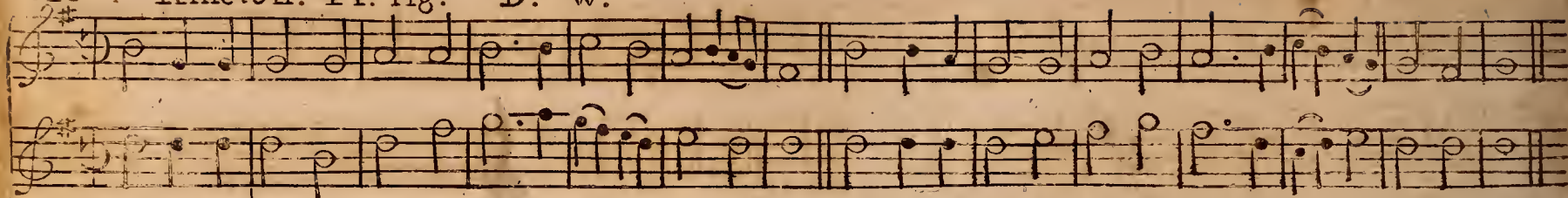


Come let us Join our cheerful song With Angels round y^e Throne Ten thousand thousand are their Tongues

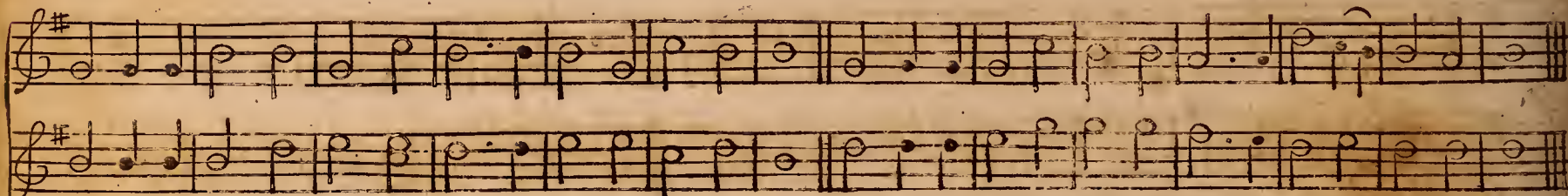
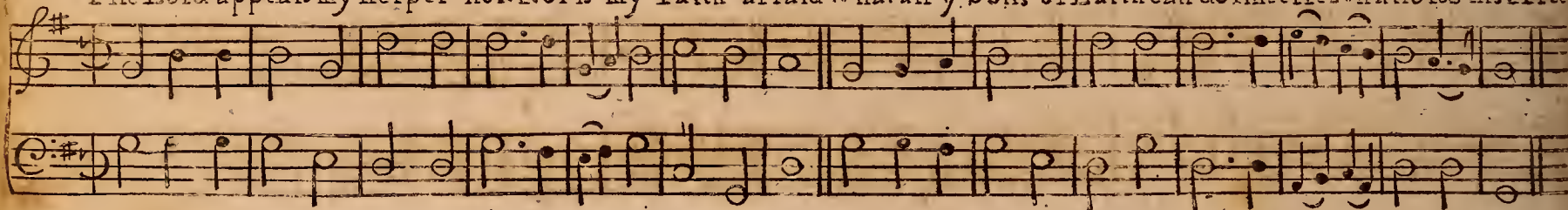


But all their Joys are one Ten thousand thousand are their Tongues But all but all their Joys are one.

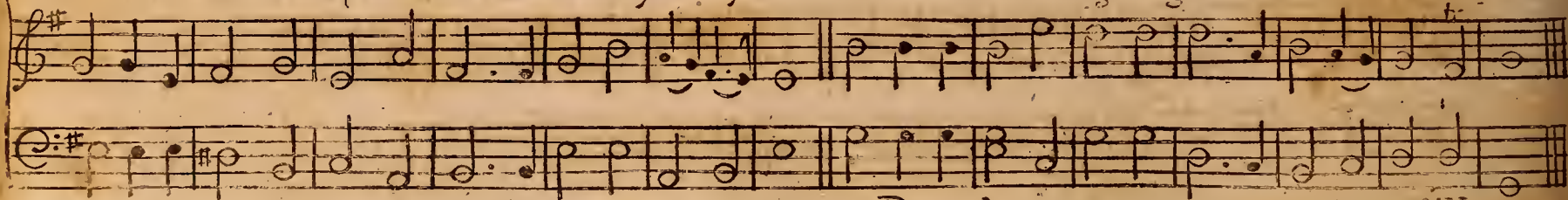




The Lord appears my helper now Nor is my Faith afraid What all y^e Sons of Earth can do since Heav'n affords his Aid

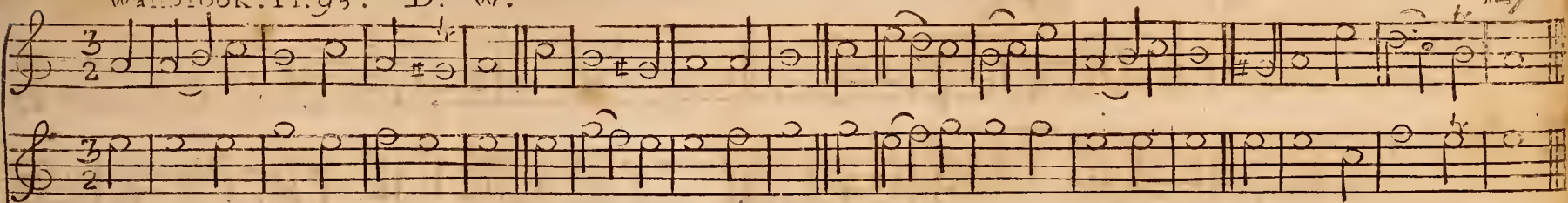


'Tis safer Lord to hope in Thee And have my God my Friend Than trust in Men of high Degree And on their truth depend.

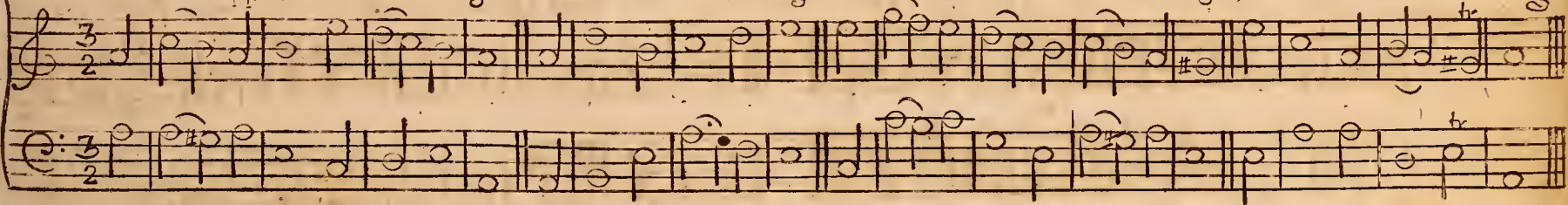


Wallbrook. Pf. 95th D^r W.

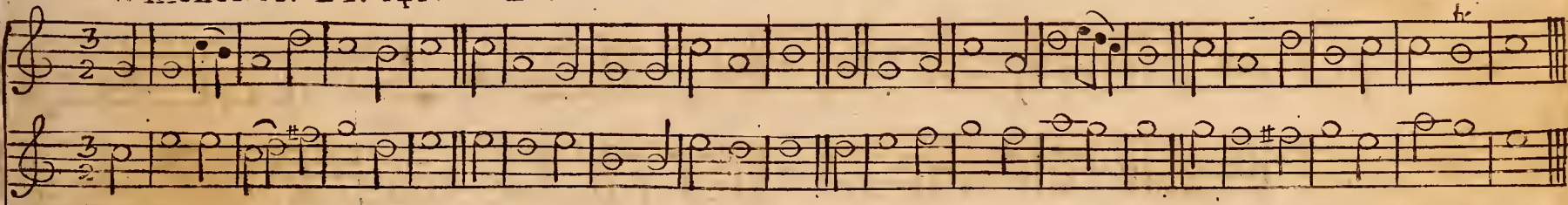
127



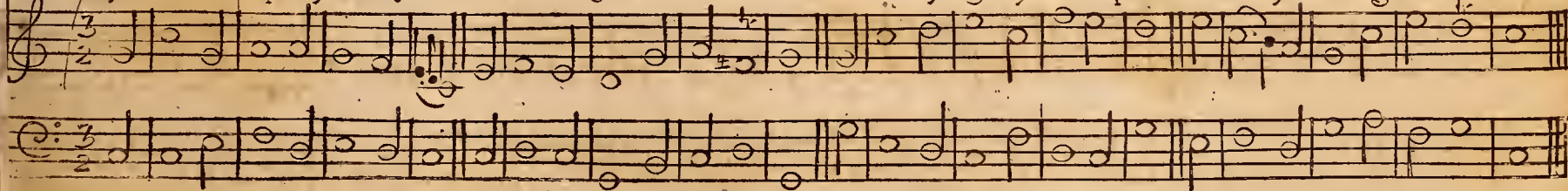
With thanks approach his awful sight And Praise of Honor sing The Lord's a God of boundless might, The whole Creation's King.

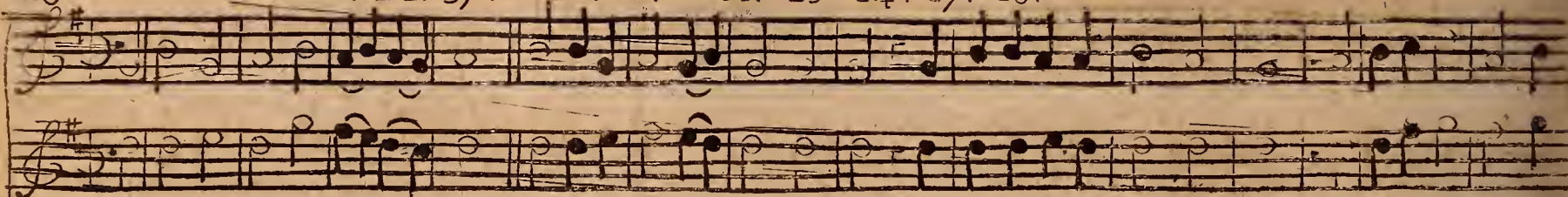


Winchester. Pf. 141st D^r W.

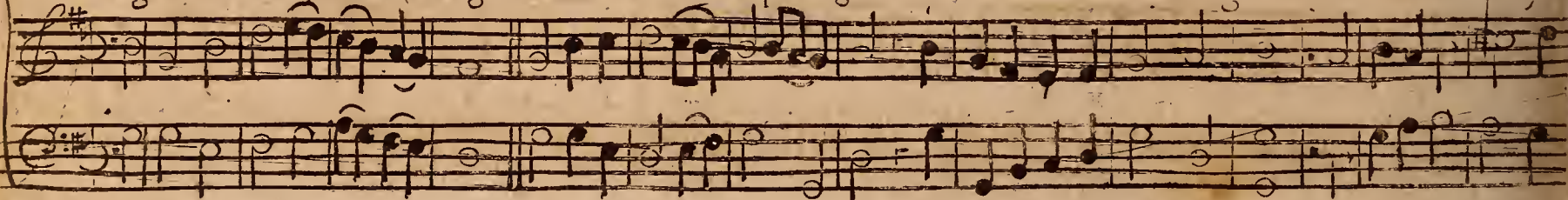


My God accept my early Vows Like morning Incense in thine house And let my nightly Worship rise Sweet as y^e Evening Sacrifice.





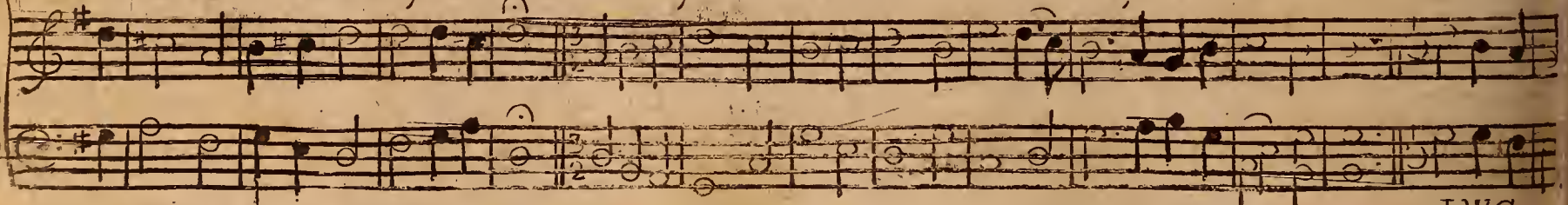
The good man's way is God's delight He orders all his steps aright He orders all his steps aright Of him that moves by his



//

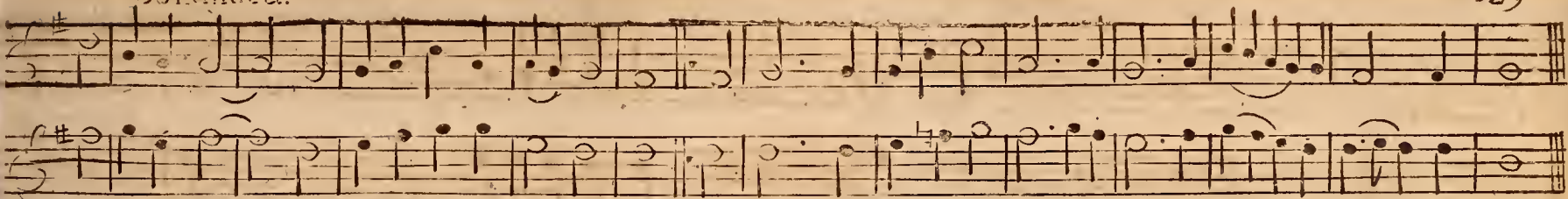


command of him that moves by his command tho' heavy sometimes he distress tho' he may sometime he direct Yet thus all he

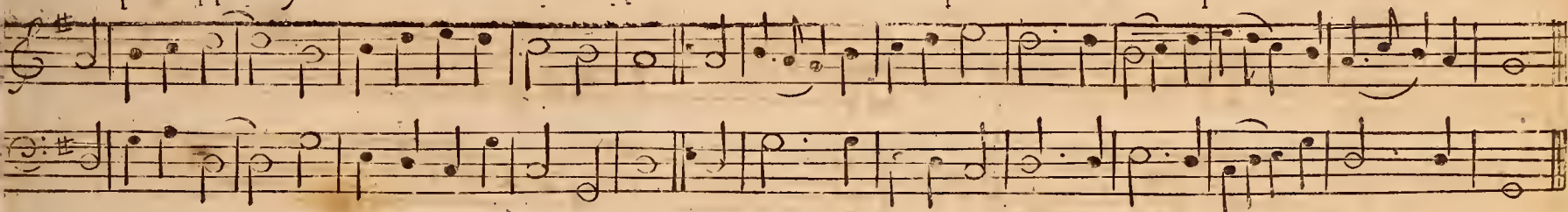


Continued.

129

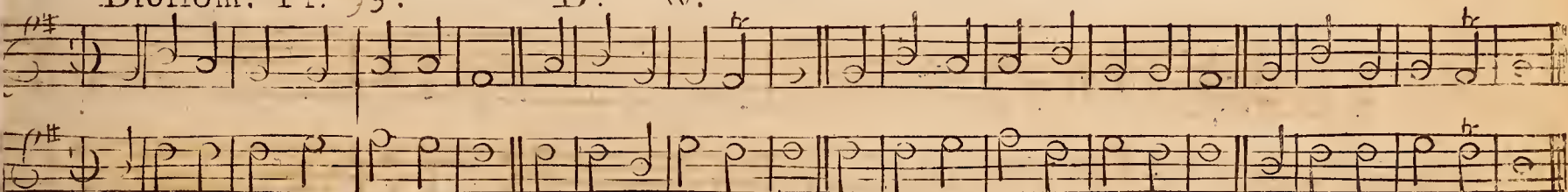


be quite oppress'd yet shall he ne'er be quite oppress'd For God for God upholds him for God upholds him with his Hand.

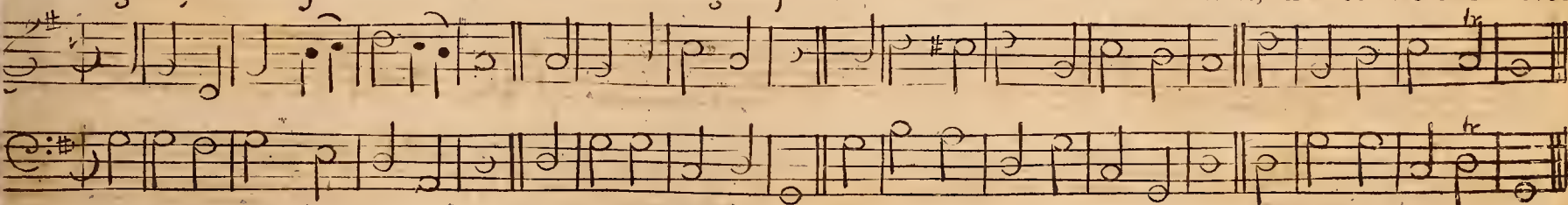


Blossom, Pl. 5.th

D^r W.

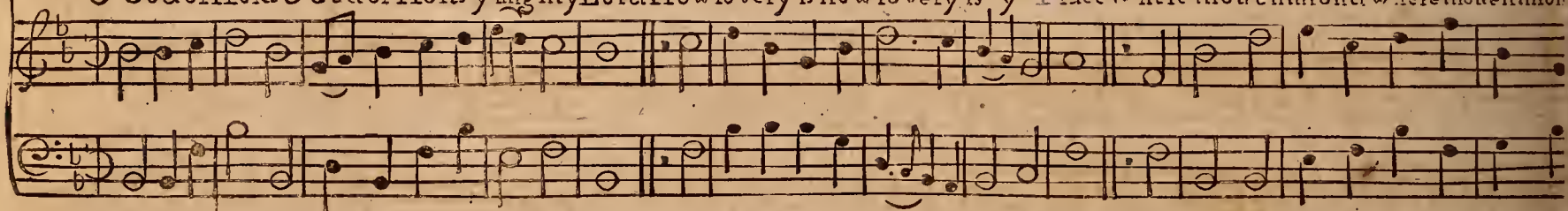


Sing to y^e Lord JEHOVAH His Name & in his strength rejoice! Whom his salvation is 'our Theme, Exalted be our Voice.

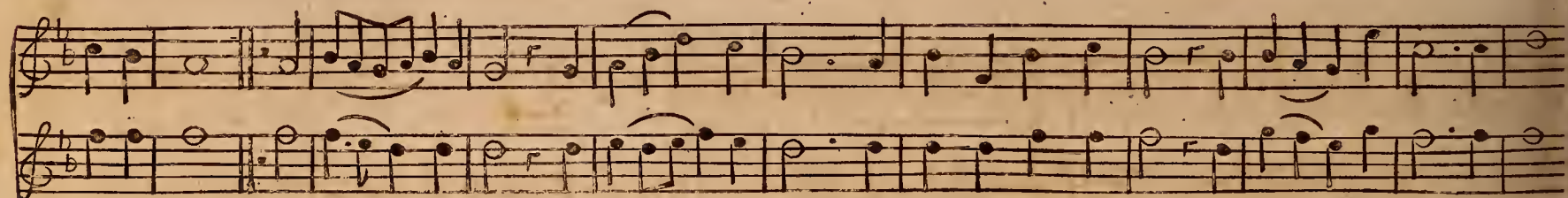




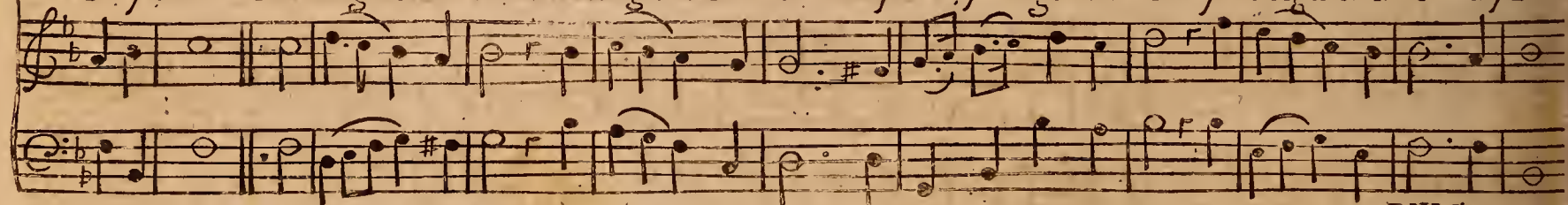
O God of Hosts O God of Hosts y mighty Lord How lovely is how lovely is y Place Where thou enthron'd where thou enthron



//



Glory shewst The brightness of the brightness of thy Face, y brightness of y brightness of thy Face



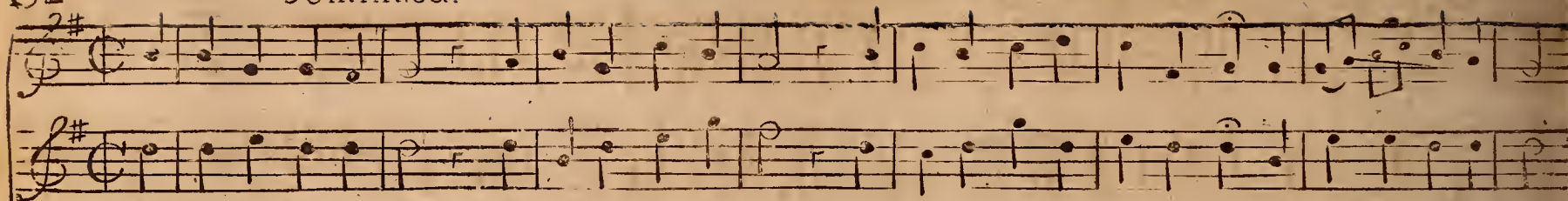
I, W, G

Holborn. The Christian Soldier. Hymn 40.th G W.

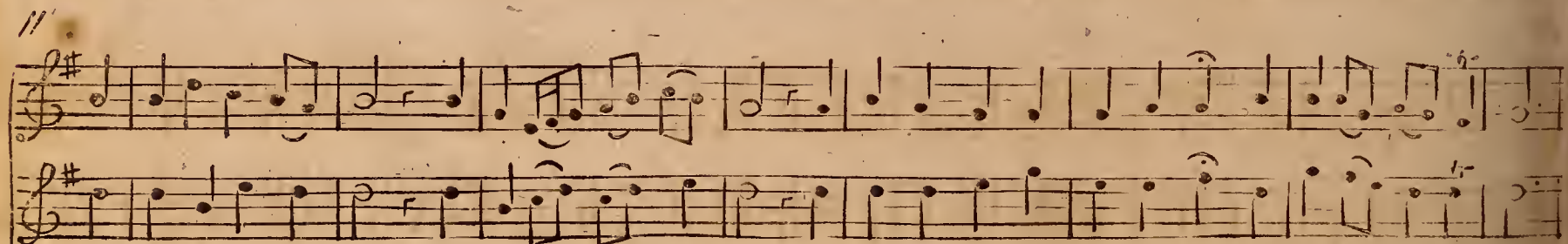
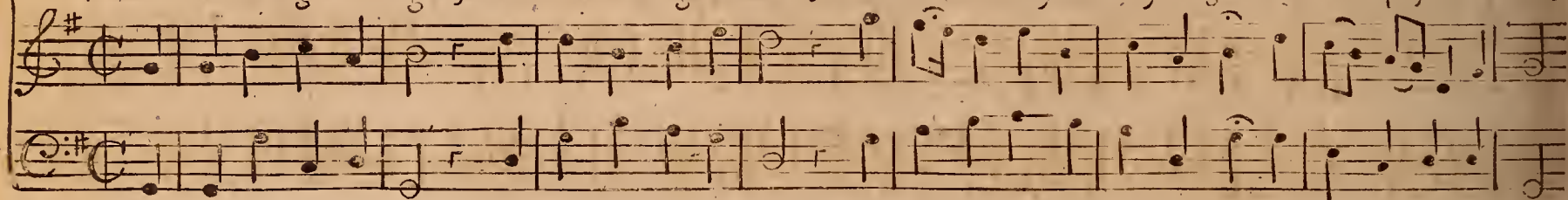
131

Soldiers of CHRIST arise, And put your armour on, Strong in y strength which God supplies, Thro' his Eternal Son;

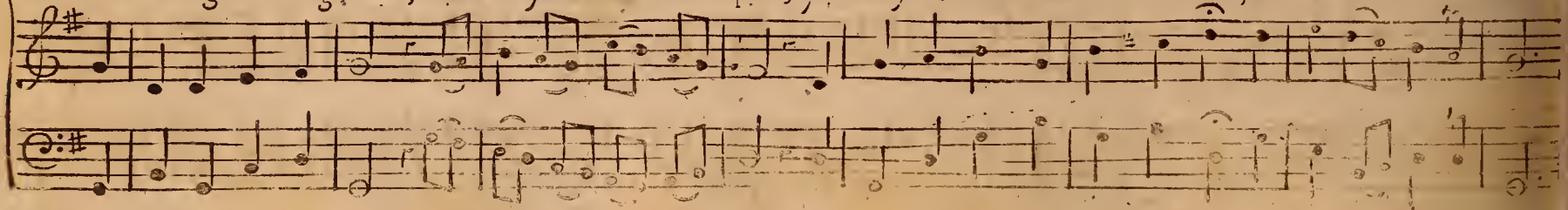
Strong in y Lord of Hosts And in his mighty Pow'r Who in y strength of Jesu trusts Is more than Conqueror

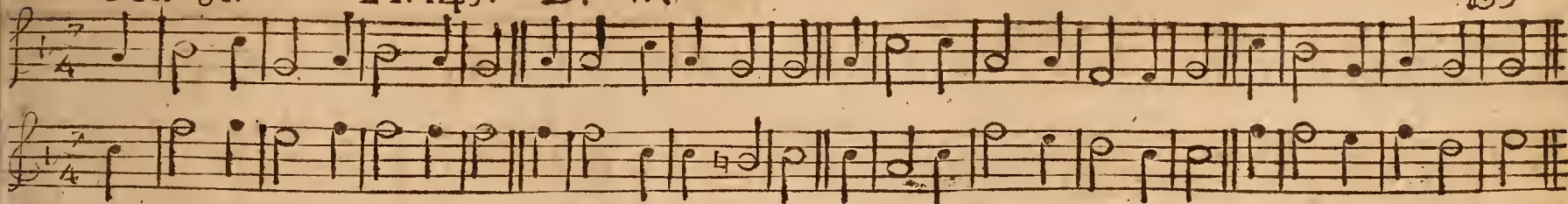


Stand then in his great Might, With all his strength endu'd, And take to arms ye for y^e Fight The Panoply of God;

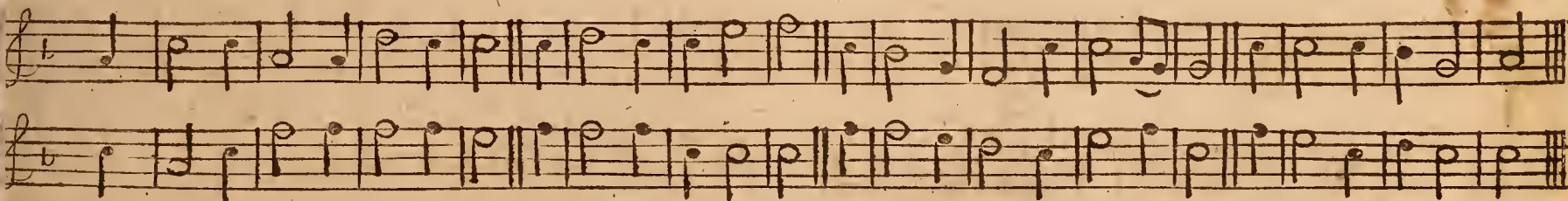
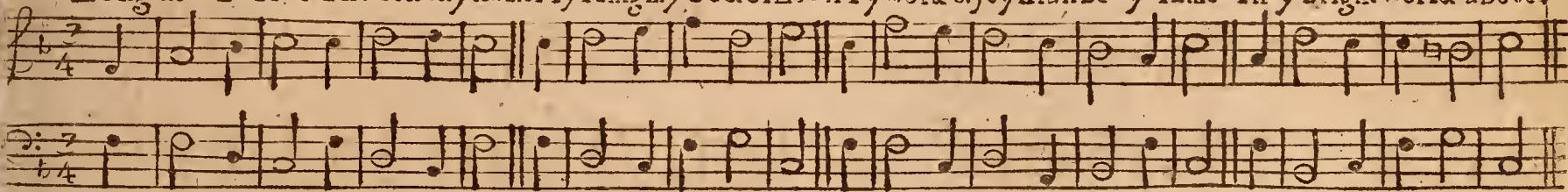


That having all things done, And all your conflicts past; you may overcome Christ alone, And stand secure at last.

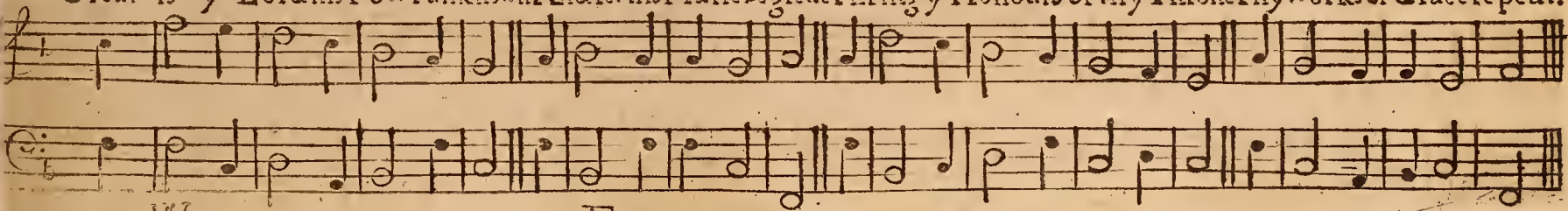




Long as I live I'll bleſſe thy name My King my God of Love My work & Joy ſhall be y ſame In y bright World above.



Great is y Lord his Pow'r unknown And let his Praise be great I'll ſing y Honours of thy Throne Thy Works of Grace repeat.



134 Farnham. Pf. 19th D.^r W.

Behold y Morning Sun Begins his glor'ous Way His Beams thr' all y Nations run And Life & Light convey.

Sutton. Pf. 19th D.^r W.

Behold y lofty Sky Declares his Maker God, And all y Starry Works enhigh Proclaim his Pow'r a' road.

E 2. 3

W

F, W, G

Elenborough. Pf. 42^d. Dr. W.

135

With earnest Longings of y Mind My God to thee I Look So pants y hunted Hart to

find so pants y hunted Hart to find And taste y cooling Brook & taste y cooling Brook.

Derby. Hymn 94th B. 2^d Dr. W.

Let them neglect thy Glory Lord When ever know thy Grace But our loud Songs shall still record The Wonders --- of thy Praise.

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

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is an alto clef with a key signature of one sharp. The third and fourth staves are a bass clef with a key signature of one sharp. The music is written in a common time signature (C). The lyrics are written below the staves, with the first line of lyrics starting with a '3' and a 'C'.

Hand he puts his Rod And cleaves the frightened Sea—s And cleaves y^e frightened Seas.

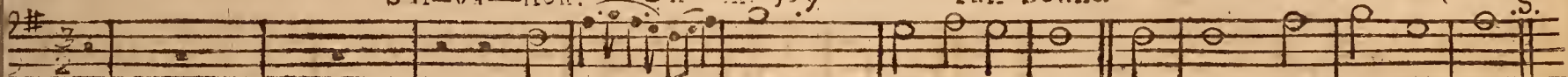
The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is an alto clef with a key signature of one sharp. The third and fourth staves are a bass clef with a key signature of one sharp. The music is written in a common time signature (C). The lyrics are written below the staves, with the first line of lyrics starting with 'Hand he puts his Rod And cleaves the frightened Sea—s And cleaves y^e frightened Seas.'

Penbury. Hymn 32th B. 2.^d D.^r W.

5 :S137



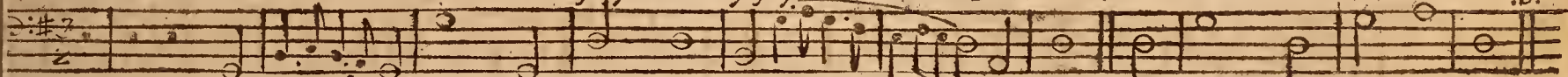
Sal-va-tion! Oh the Joy- full Sound



Sal-va-tion! Oh y Joyfull Sound 'Tis Pleasure to our Ears.



Sal-va-tion! Oh the Joyfull y Joy- - - - full Sound



Sal-va-tion! Oh y Joyfull y Joy- - - - full Sound



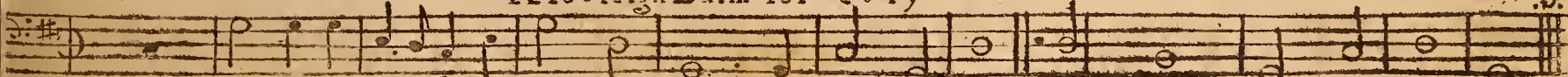
A sov'reign Balm for ev-ry Wound for ev- - - - ry



A sov'reign Balm for ev- - - ry Wound A Cor- - - dial for our Fears.



A sov'reign Balm for ev'ry



A sov'reign Balm for ev'ry Wound for ev-ry

O come loud Anthem: let us sing Loud thank to our Almighty King For we our Voices high should raise When our salvation Rock we praise

Newcastle. Pf. 48th D.^r W.

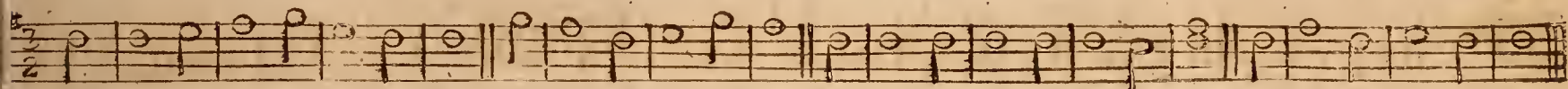
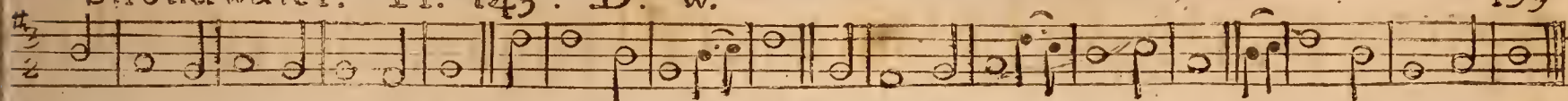
Great is y Lord our God And let his Praise be great He makes his Churches his A Lode His most delightfull

A CANON of 4 in One.

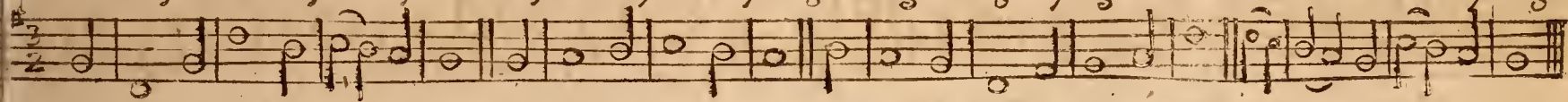
To God y Father, God y Son, And God y Spirit, Three in One, Be Honor, Praise, & Glory given By all on Earth, & all in He

Stroudwater. Pf. 145th D^r W.

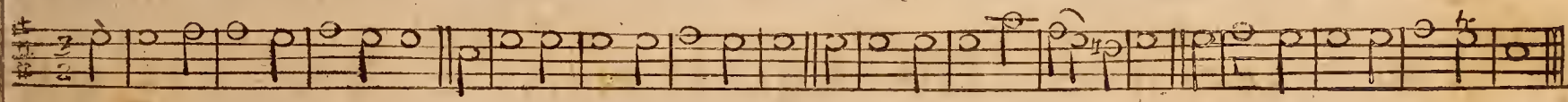
139



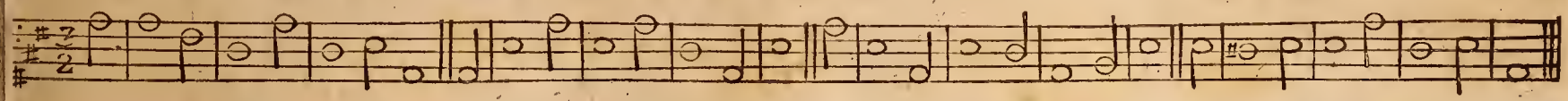
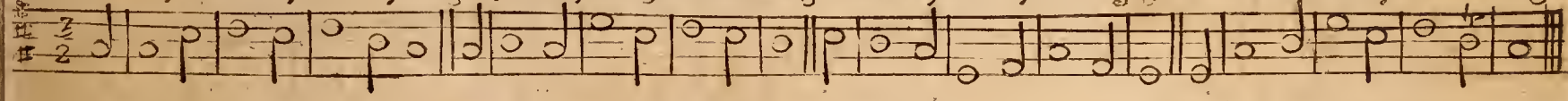
Sweet is y^e Mem^{ry} of thy Grace My God my heavenly King Let Age to Age thy Righteousness In Sounds of Glory sing.



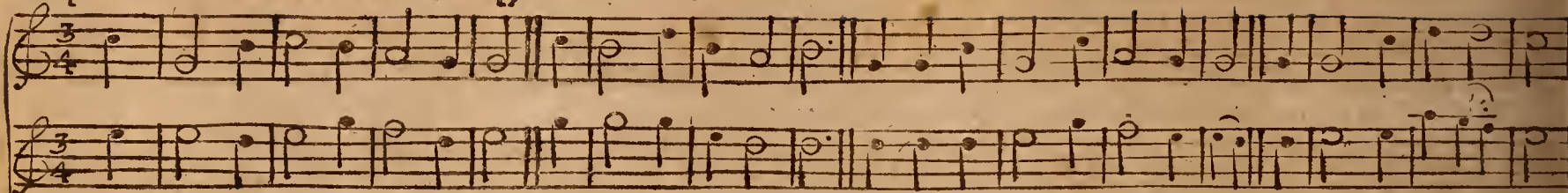
Greens 100. Pf. 92^d D^r W.



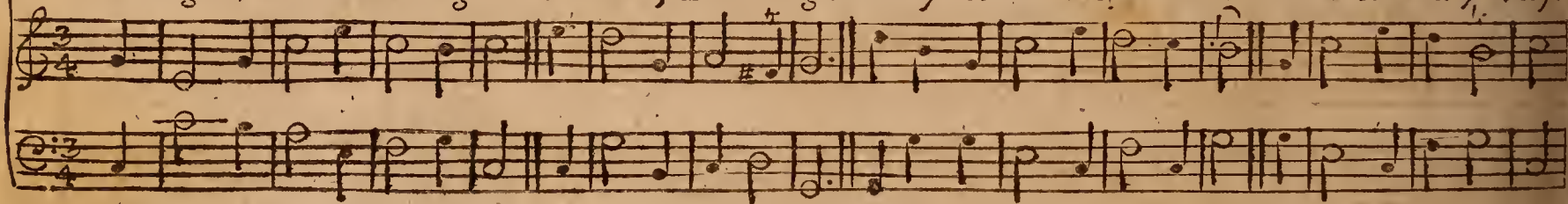
Sweet is y^e Work my God my King To praise thy name give thank & sing To shew thy Love by Morning light And talk of all thy Truth at Night.



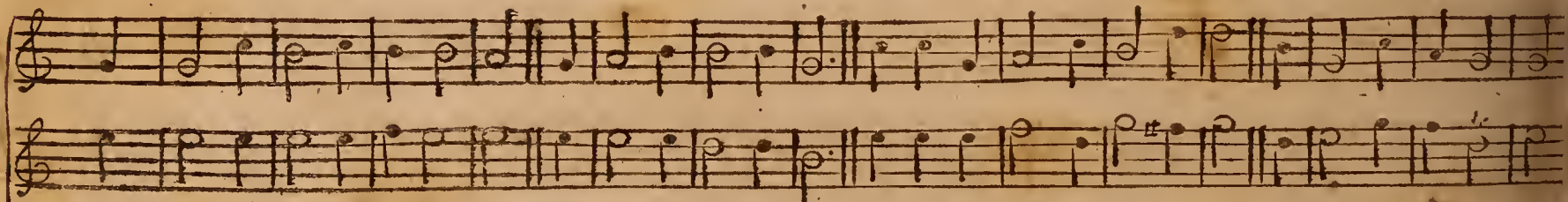
140 S^t Matthews. Pf. 147th D^r W.



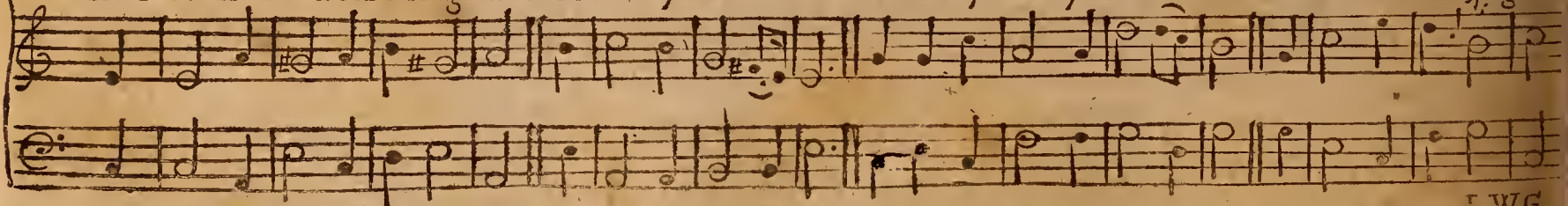
With songs & Honoursoundingloud Addressy Lordonhigh Over y Heav'ns he spreadshisCloud & Waters vail y Sky.



//



He sends his shows of Blessingsdown To cheer y Plain: below Hemakes y Grass y Mountain: crown & Corn in Valley: grow



I, W, G

Rejoice ye shining World on high, Behold y^e King of Glory nigh, Who ^{can} this King of Glory be The mighty Lord y^e Saviour's he.

:S: An Anthem. out of y^e 40th Chap. of Isaiah. by Joseph Stephenson. :S:

Good tidings

O Zion that bringest good Tidings good tidings of Peace

Good tidings of Peace good tidings of peace

Good tidings of peace good tidings

Get thee up into y^e high Moun - - - - - tain O Je - ru - sa -

Get thee up into y^e high Mountain y^e high Moun - - - - - tain O Je - ru - sa - lem that bring -

W Get thee up into y^e high Mountain y^e high Moun - - - - - tain O Je - ru - sa - lem that bringest good Ti -

Ff

Continued.

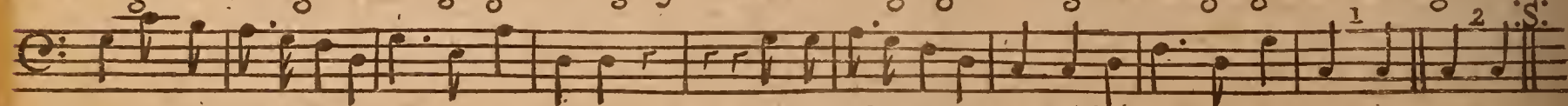


-lem that bringest

O Jerusalem



-est good Tidings that bringest good tidings O Jerusalem that bringest good tidings that bringest good Tidings

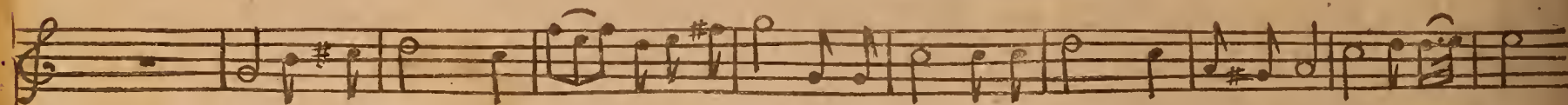


// -dings O Jerusalem

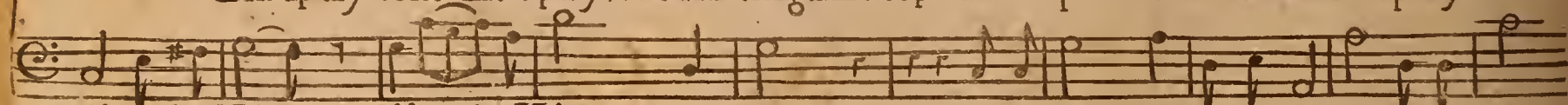
O Jerusalem that bringest



Lift up thy Voice



Lift up thy Voice lift up thy Voice with strength lift it up lift it up be not afraid lift up thy Voice



Lift up thy Voice

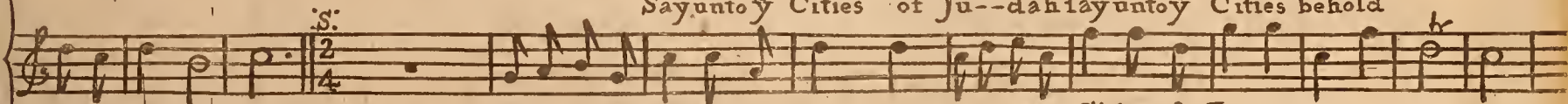
Lift up thy Voice

F 2.f

W

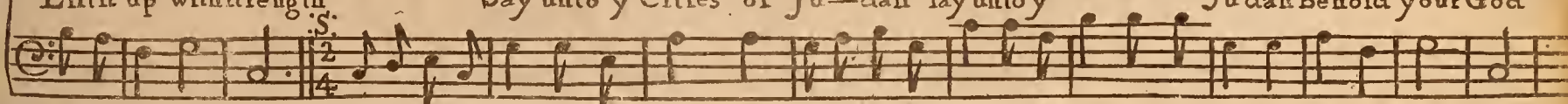


Say unto y Cities of Ju--dah say unto y Cities behold



Liftit up with strength

Say unto ^e Cities of Ju—dah say unto ^e Cities of Judah behold your God



Sayunto y Cities of Ju--dah sayunto y Cities y

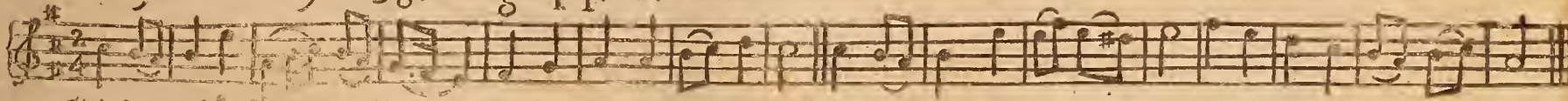


Hallelujah //

Halle — lu-jah

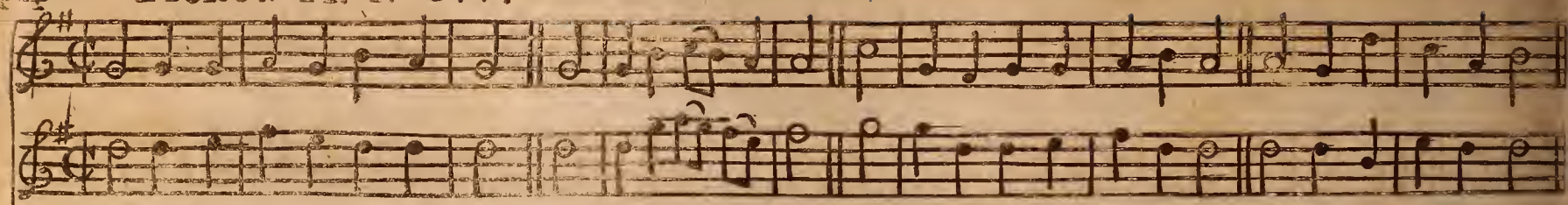


Plymouth. Hymn 38th Page 44. G.W



Children of ~~the~~ King As ye Journeysweetly sing Sing y^e Sayiours worthy Praise Glorious in his Works & Ways.

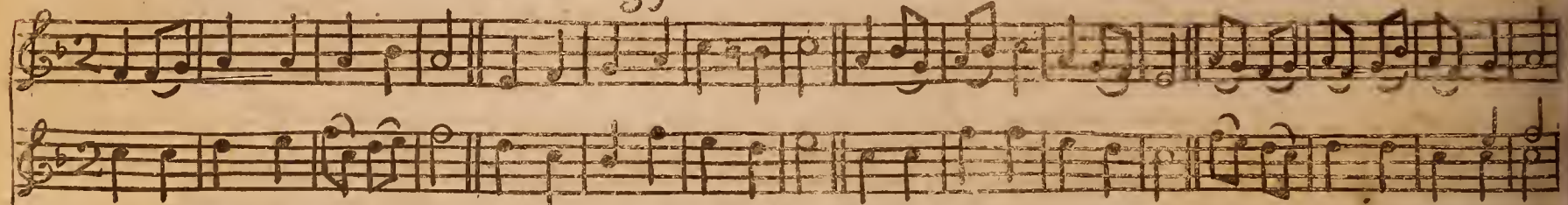
Prescot. Pl. 1st O.V.



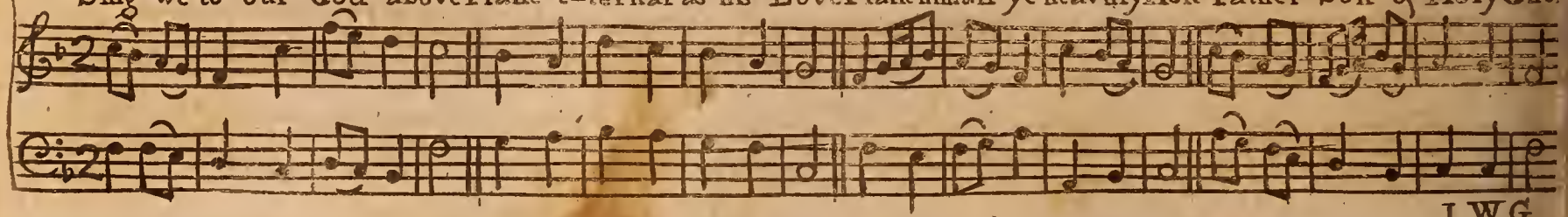
The Man is blest that hath not lent To wicked men his Ear Nor led his Life as Sinners do Nor sat in Scorners Chai



Alcester. A Doxology.



Sing we to our God above Praise e-ternal as his Love Praise him all ye heavnly Host Father Son & Holy Gho

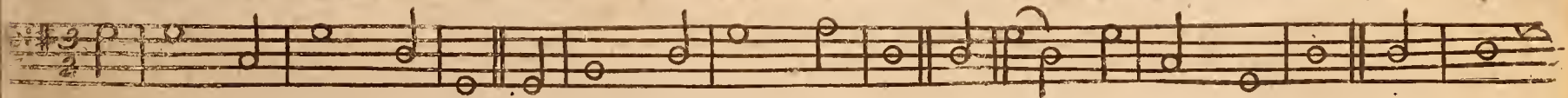
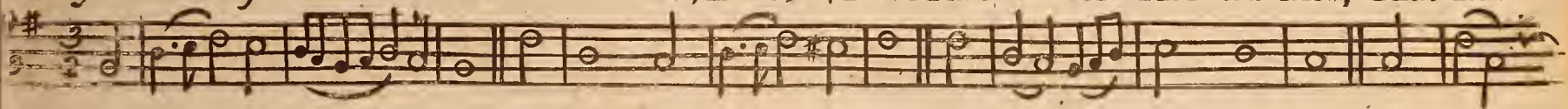


Eagle Street. Hymn 150th D^r W. B. 1.st

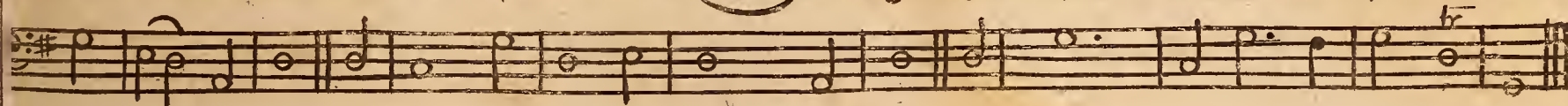
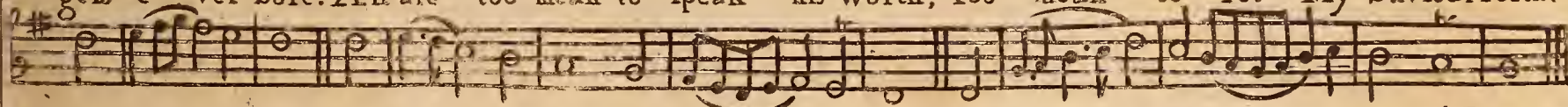
145

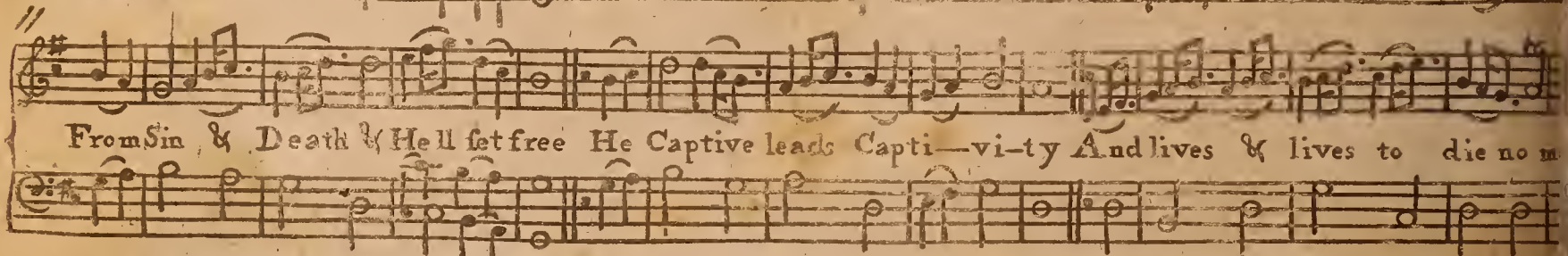
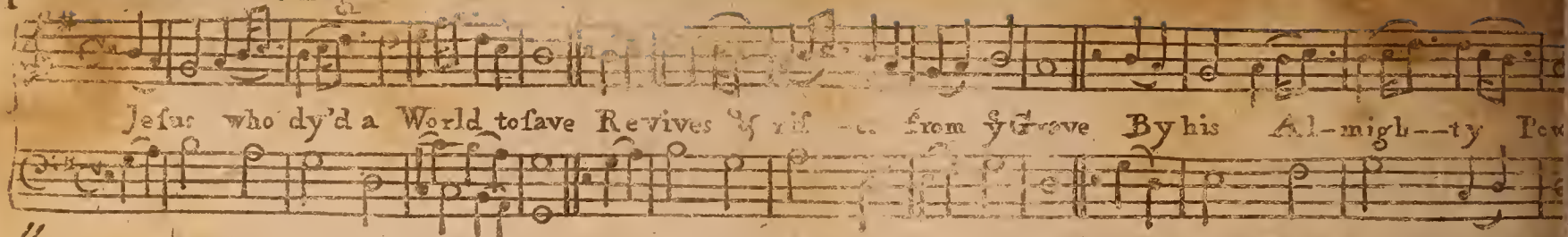
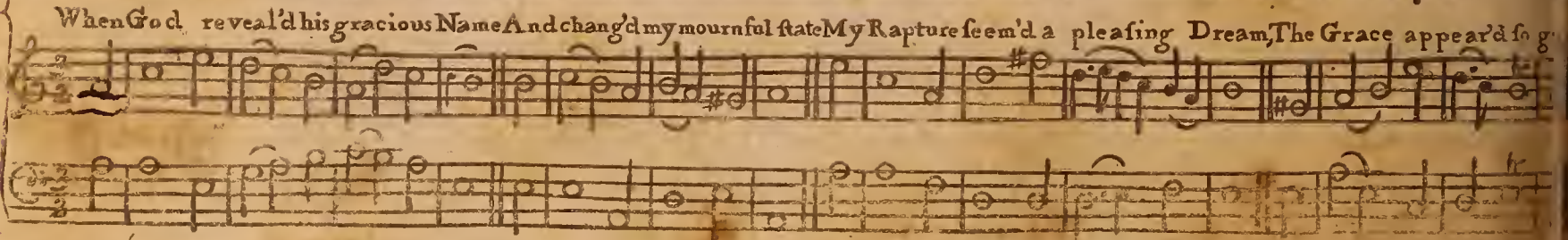
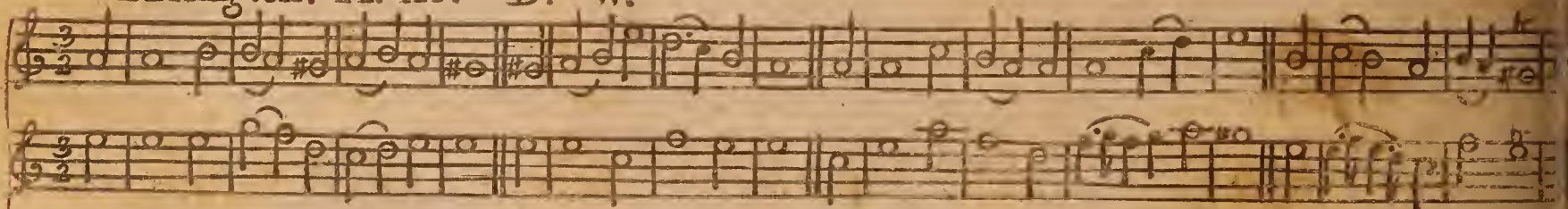


Join all y^e Glorious Names Of Wisdom, Love, & Pow'r That e-ver Mor-tals knew, That An-

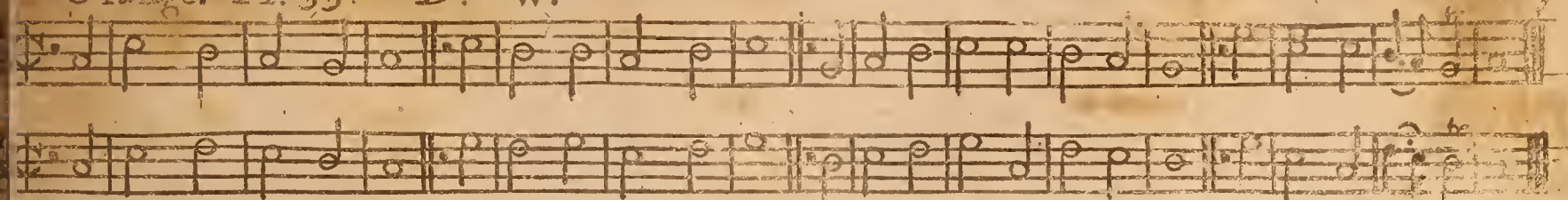


—gels e—ver bore: All are too mean to speak his Worth, Too mean to set My Saviour forth.

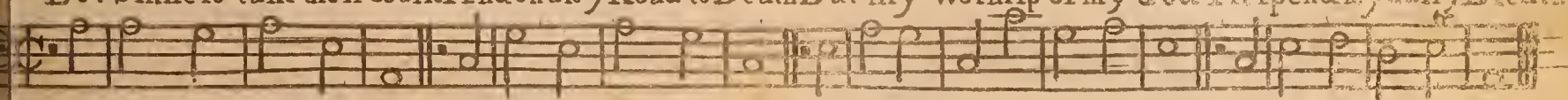


Arlington. Pl. 126.th Dr. W.

Orange. Pf. 55th Dr W.



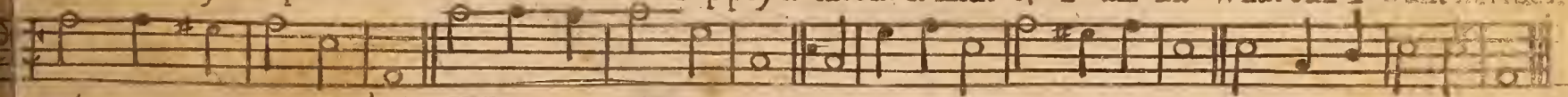
Let Sinners take their Course And chuse y^e Road to Death But in y^e Worship of my God I'll spend my daily Breath.



Alesbury. Pf. 23^d Dr W.



The Lord my Shepherd is I shall be well supply'd Since he is mine & I am his What can I want besides.



Goodman's. Pf. 23^d O.V.



My shepherd is y^e living Lord Nothing therefore I need In Pastures faire ne ar pleasant streams He sette them ~~me~~ to feed.



the Praises of my God shall

Thro' all y changing Scenes of Life, In Trouble & in Joy

the Praises of my God shall still y

the Praises of my God shall still y

still y Praises of my God shall still my Heart my Heart &

God y Praises of my God shall still my Hear- - - t & Tongue employ

God shall still

Praises of my my Hear- - - - t &

St. Clement's . Last Hymn. G.W.

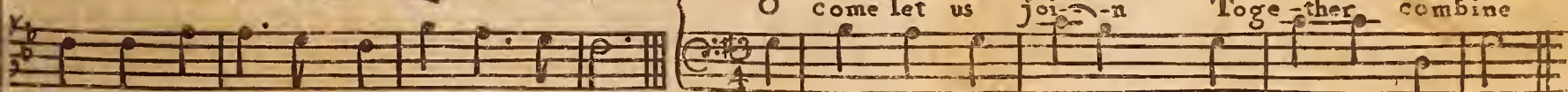
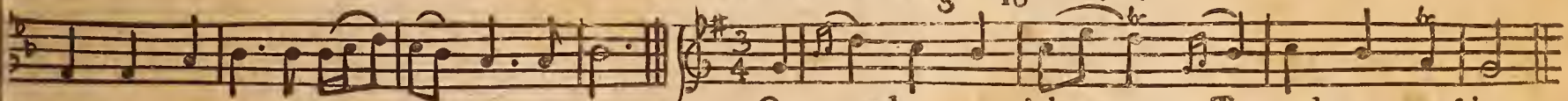
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Comethou Almighty King Help us thy Name to sing help us to Praise Father all glori--ous O'er all Vic-to-ri-ous

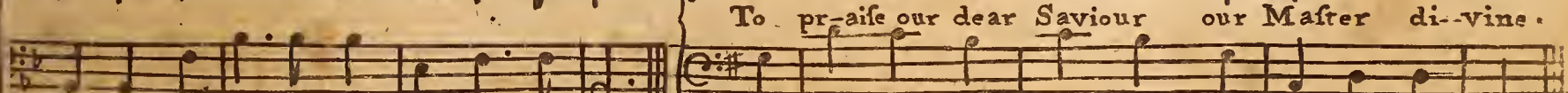


Hereford . Page 148. G.W.

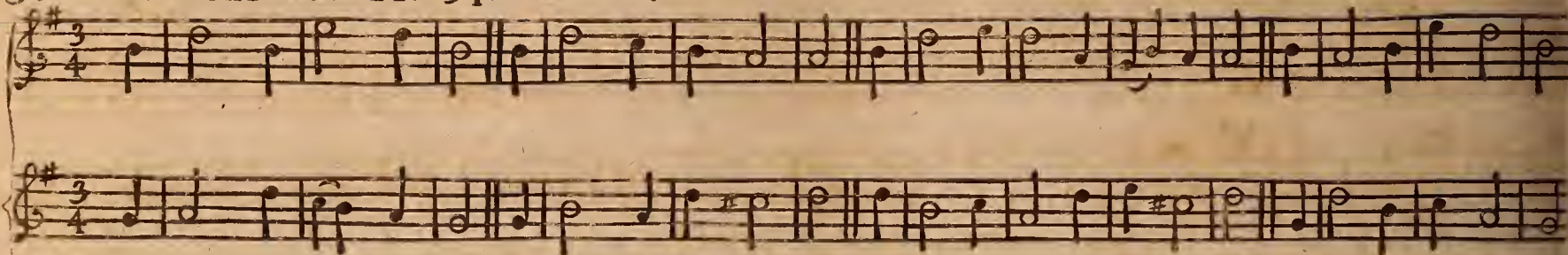


O come let us join To-ge-ther combine

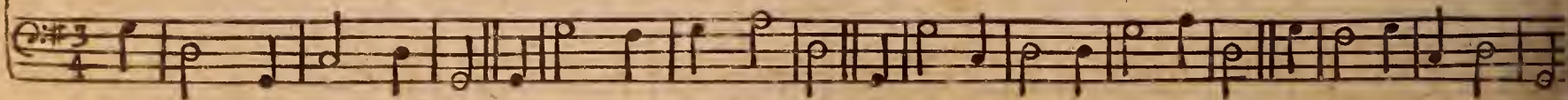
Come & Reign over us Antient of Days. //



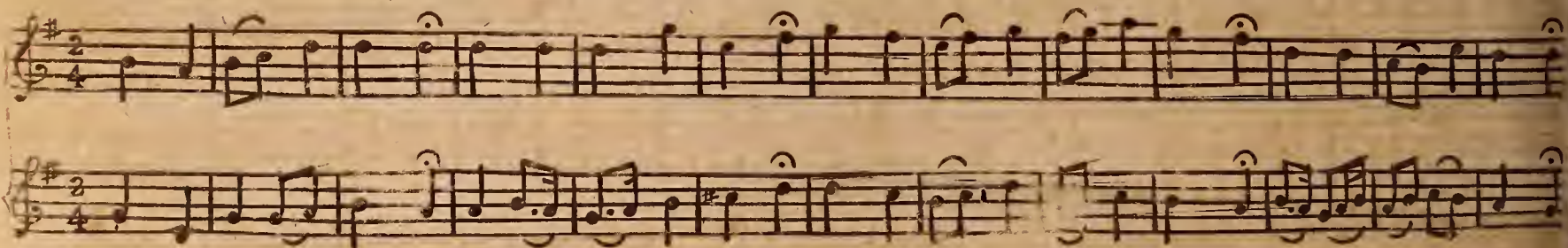
To pr-aise our dear Saviour our Master di-vine.



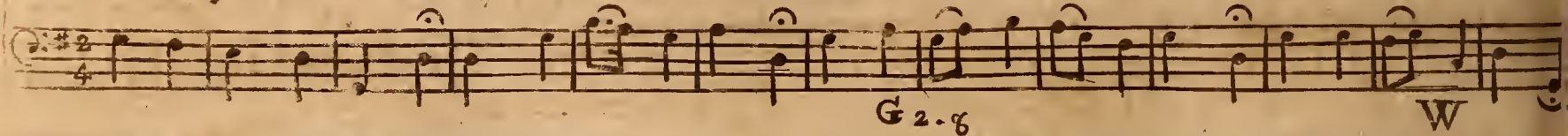
Behold & have regard Ye ser-vants of y^e Lord Who in his house by night do watch Praise him wth one accord



Stortford. Pf. 99th D.^r W.

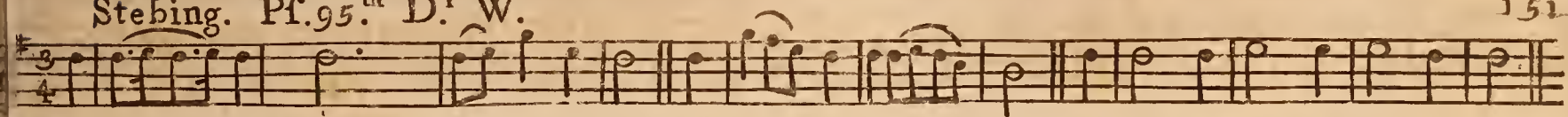


Exalt y^e Lord our God & Worship at his Feet His Nature is all Holi-ness & Mercy is his Sea

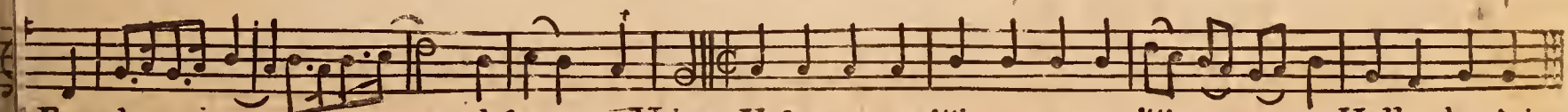
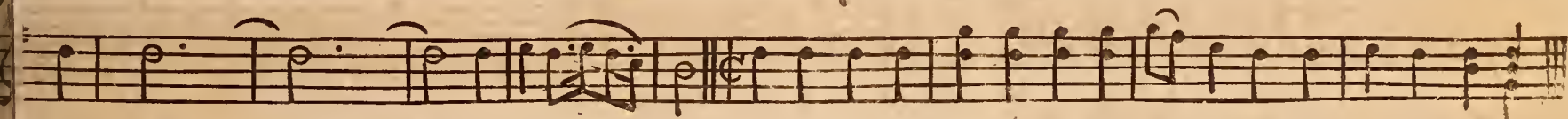


Stebing. Pf. 95th D^r W.

151



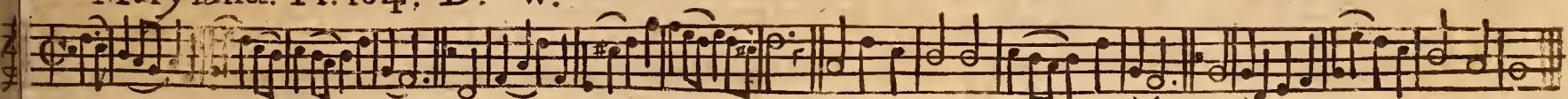
Sing to y^e Lor- - - - d Jeho- - vah's Name And in his Strength rejoyce When his sal-va-tion is our Theme



Ex-al- - - - t-ed be our Voice. Hal. :||: :||: Halle-lu-jah.

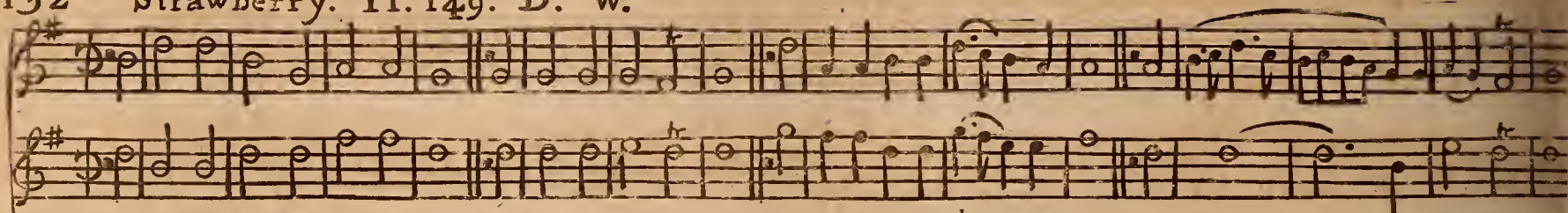


Maryland. Pf. 104th D^r W.

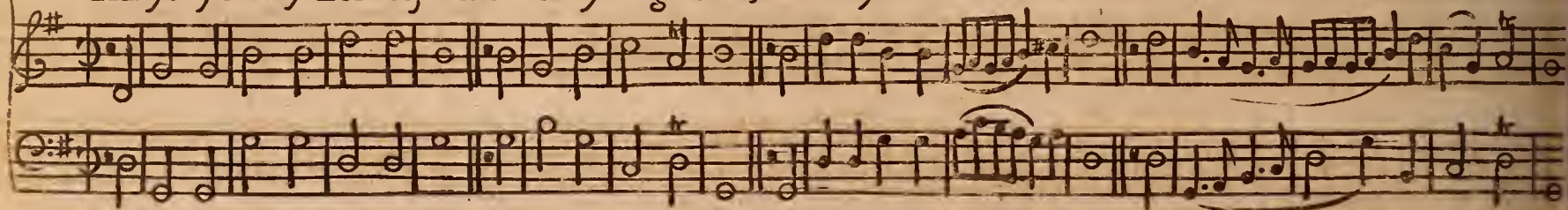


My Soul my Great Creator Praise Wh^o cloath'd in his Celestial Rays He in full Majesty appears And like a Robe his Glory wears.

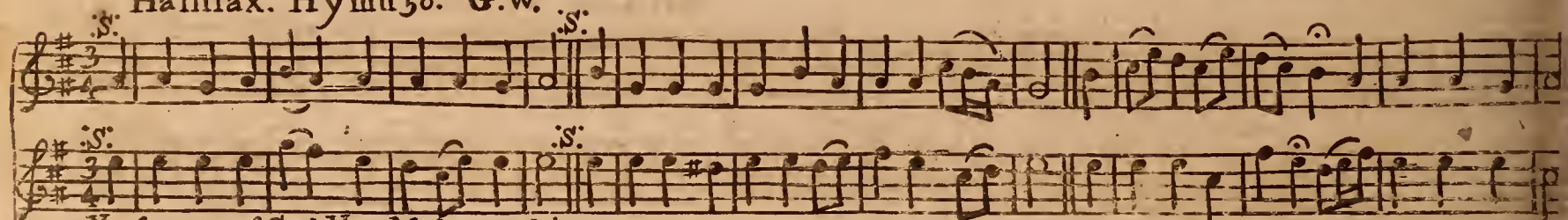




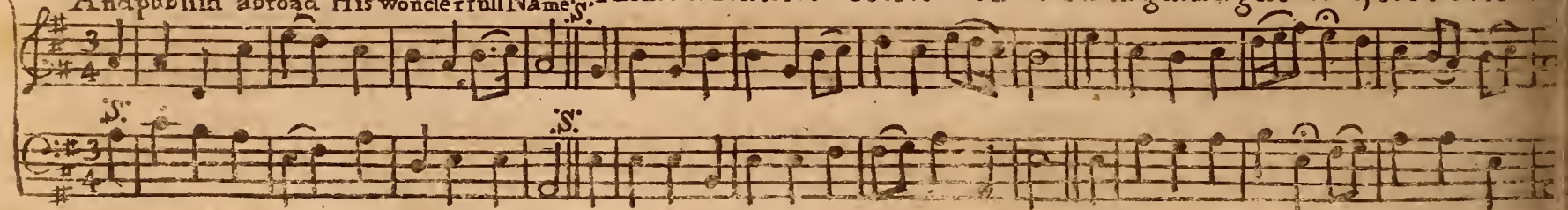
All ye $\hat{\gamma}$ love $\hat{\gamma}$ Lord rejoice And let $\hat{\gamma}$ songs be new; A midst $\hat{\gamma}$ Churchth chearfull Voice His la----- ter Wonders the



Hallifax. Hymn 50.th G. W.

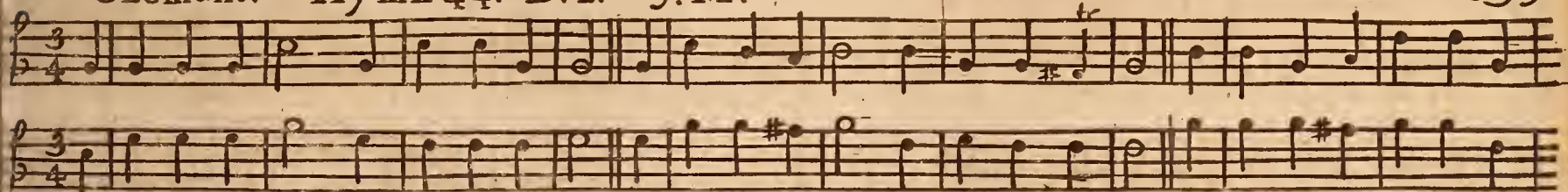


Ye servants of God Your Master proclaim
And publish abroad His wonderfull Name. The name all victorious of Jesus extol The Kingdom is glorious & rules over all



Cheshunt. Hymn 44th B. 2^d J.M.

153



Come sinners attend & make no delay Good News from a friend I bring you to day Glad news of sal-vation come



HAL. to Burnham.



now & receive There's no Condemnation to them y^t believe.

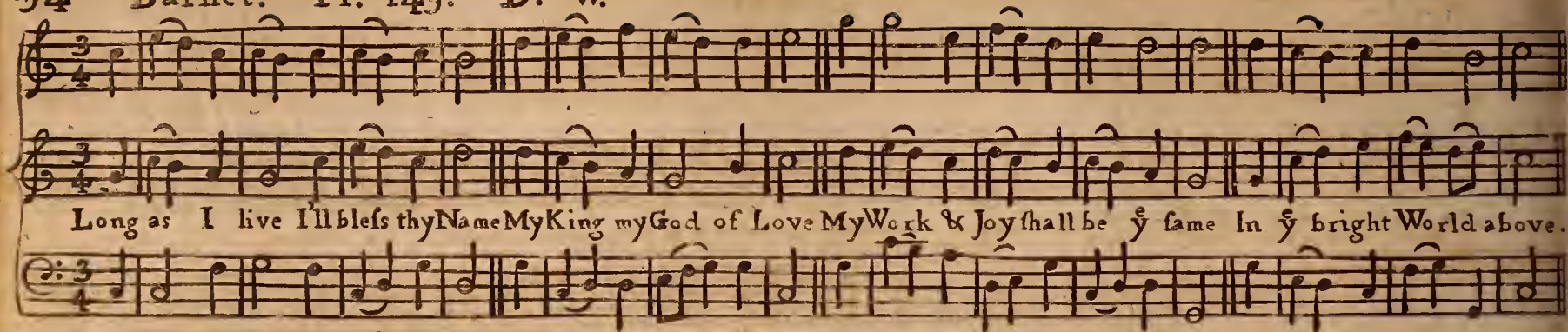
Hal.

://

Hal---le-lu----jah.

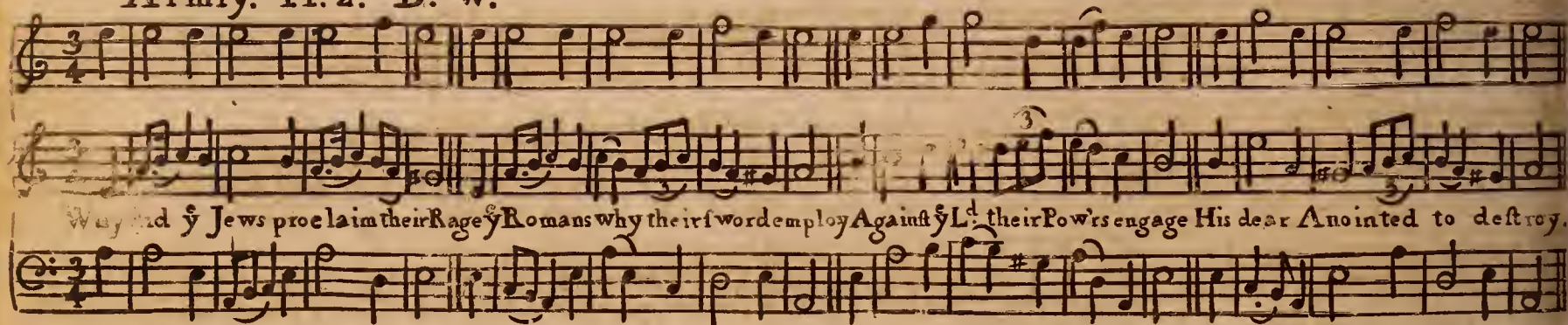


154 Barnet. Pf. 145.th D^r W.



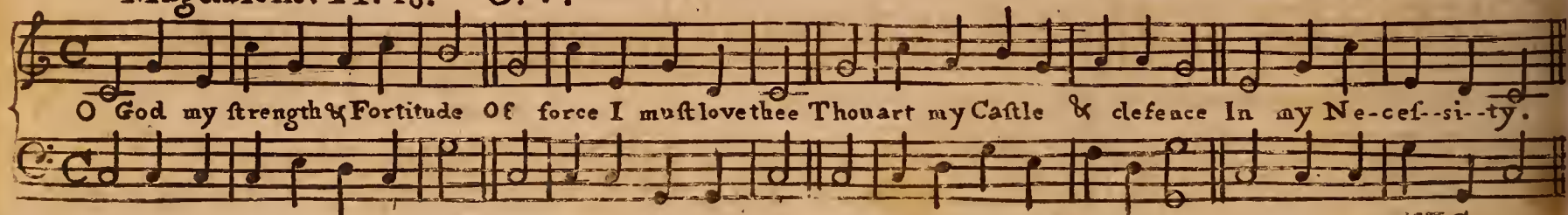
Long as I live I'll bleſs thy Name My King my God of Love My Work & Joy ſhall be y^e ſame In y^e bright World above.

Armly. Pf. 2.^d D^r W.



We y^e Jews proclaim their Rage y^e Romans why their word employ Againſt y^e L^d their Pow'rs engage His dear Anointed to deſtroy.

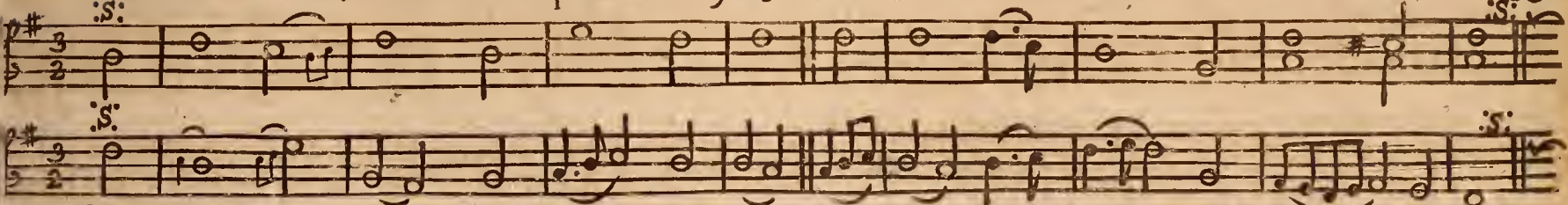
Magdalene. Pf. 18.th O.V.



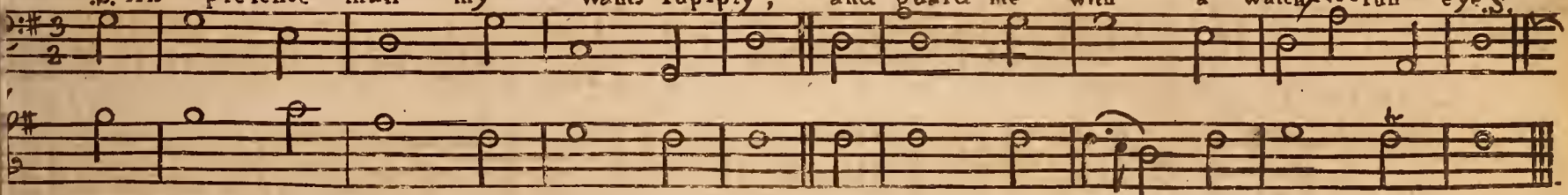
O God my ſtrength & Fortitude Of force I muſt love thee Thou art my Caſtle & defence In my Ne-ces-si-ty.

Cumberland. A Paraphrase on γ 23^d Pf.

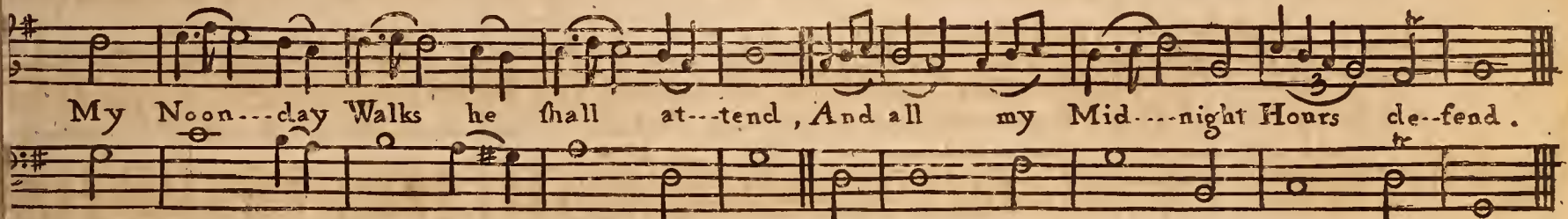
155



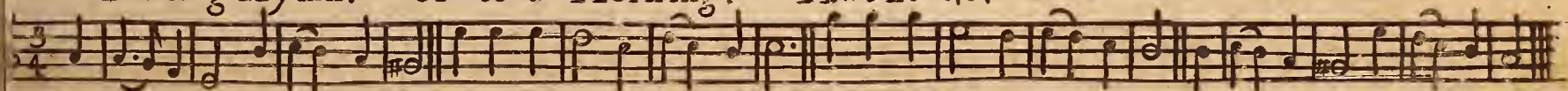
The Lord my Pas-...-ture shall prepare, And feed me with a shep-...-herd's Care;
 His presence shall my Wants sup-ply, and guard me with a watch-...-full eye.



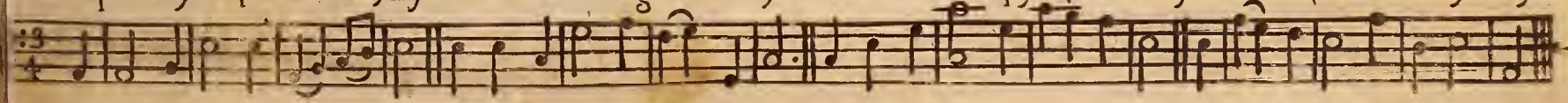
My Noon-day Walks he shall at-tend, And all my Mid-...-night Hours de-fend.



Evening Hymn. or to a Morning. Awake &c.



Sleep downy sleep come close my Eyes Tiredth beholding va-ni-ty Welcome sweet sleep^t driv^r away The Toils & Follies of γ Day.



How pleasant 'tis to see Kindred & friends a--gree, Each in their pro---per Sta---tion move

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a handwritten style with various note values, rests, and trills indicated by 'tr' above notes. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

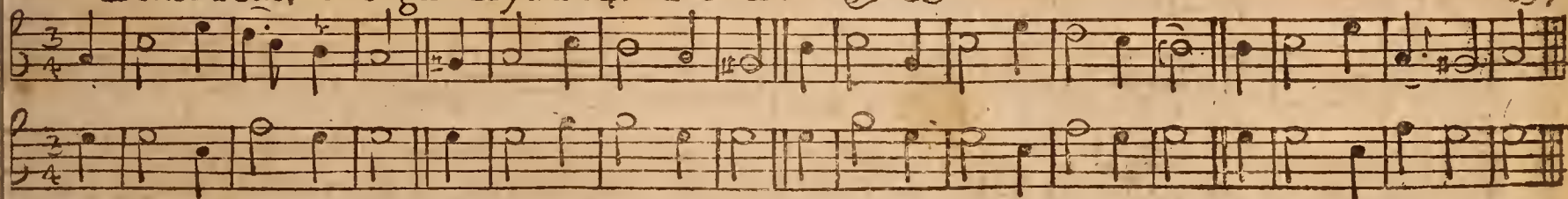
//

And each ful-fill their Part With sym-pa - thi - - - zing Heart In all & Cares of Life & Lov

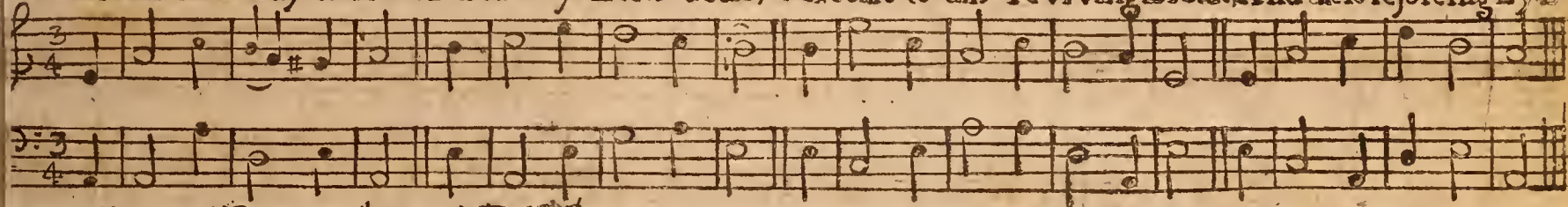
The second system of the musical score also consists of four staves, continuing the same musical notation and key signature as the first system. The lyrics continue below the staves, with the final word 'Lov' being cut off at the end of the line.

Little Marlborough. Hymn 14th B. 2^d D^r W

157



Welcome sweet day of Rest. That saw y Lord arise; Welcome to this reviving Breat. And these rejoicing Eyes.



Down. Hymn 6th B. 2^d D^r W



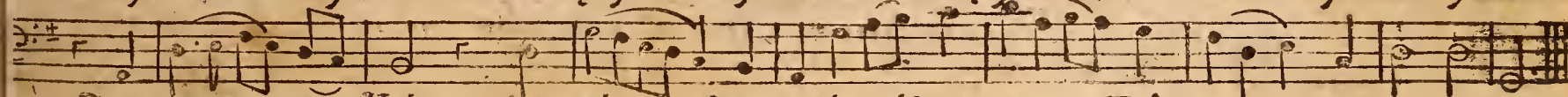
Once more my Sou-l y ri-----sing Day Sa-lutes thy waking Eyes Once more my Voice once mo-----



Once more my Voice



---re my Voice thy Tri-----bute pay thy Tri-----bute pay To him y rolls y Skies.



Once more my Voice thy tri-----bute pay thy tri.bute pay To &c.

W

H. h

Rochester. Ps. 73^d D^r W.

God my Supporter & my Hope My Help for ever near Thine Arm of Mercy held me up When sinking in Despair.

Stafford. Ps. 51[#] D^r W.

O God of Mercy hear my Call My Loads of Guilt remove Break down this separating Wall That bars me from thy Love

A Christmas Hymn.

by J. Steppenson

159

Hark, Hark, Hark, Hark,

Glad tidings of a

Hark, Hark, Hark, Hark, what news? Angels bring glad tidings of glad tidings of a new born

Hark, Hark,

S. Cho

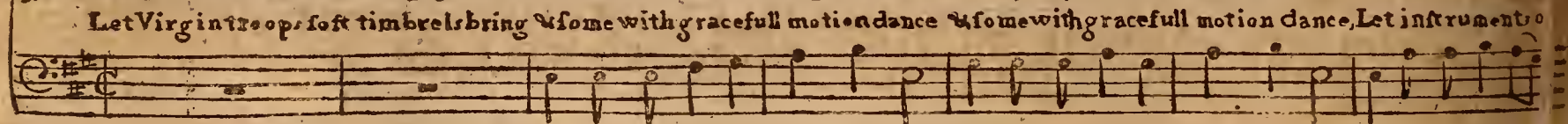
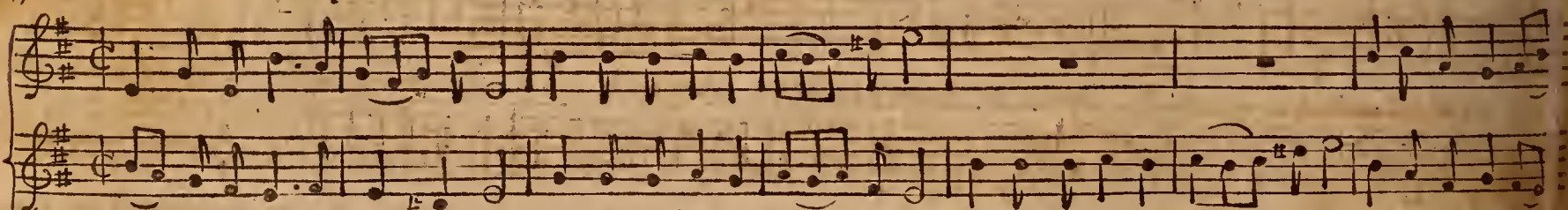
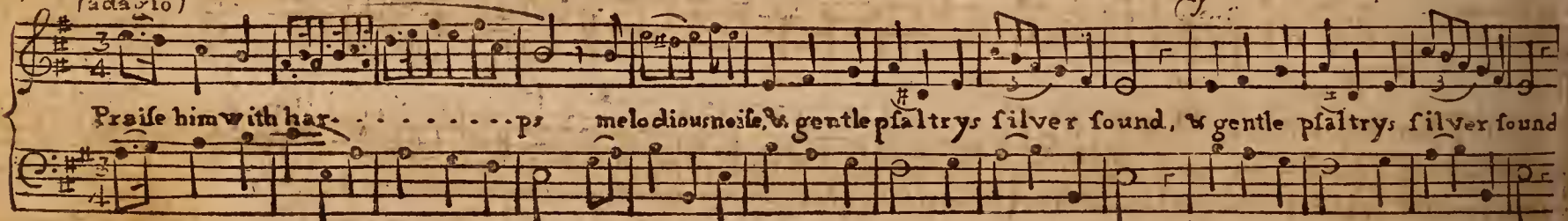
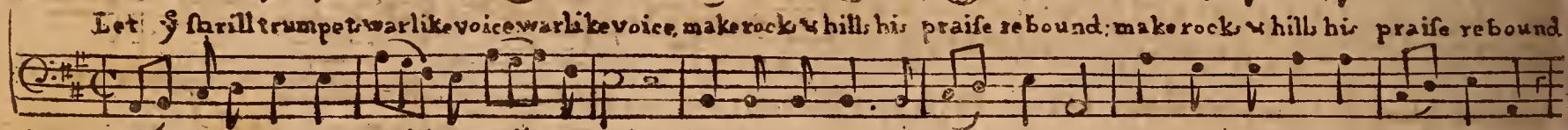
new born King Born of a Maid a Virgin pure

Born without Sin from guilt secure.

Born of a Maid a Virgin pure

Born without Sin from guilt

Born without Sin from guilt se- - cure



Continued

161

th. &c.

||:

His &c.

various strings & organs join'd

th. &c.

||:

||:

||:

||:

His praise advance his praise advance.

th. &c.

||:

||:

||:

His &c.

The Morning Hymn.

Awake my Soul awake mine Eyes Awake my drowly faculties Awake & see thy newborn light sprung from thy darksome womb of Night

ANTHEM XI (in A.W. B. of Anthem) Taken out of 19th Chap. of S^t. Luke. (For Palm Sund)



Tell ye y^e Daughters of Ierusalem be-hold y^e King Cometh meek-ly Even at y^e de-



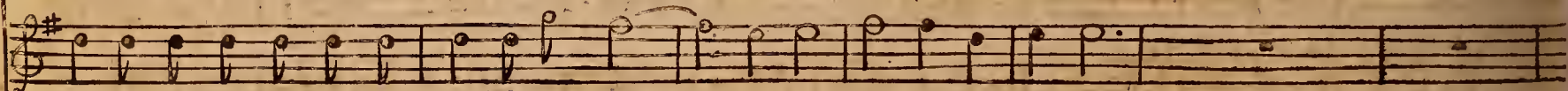
Tell ye y^e Daughters of Ierusa-lem - - - be-hold y^e.



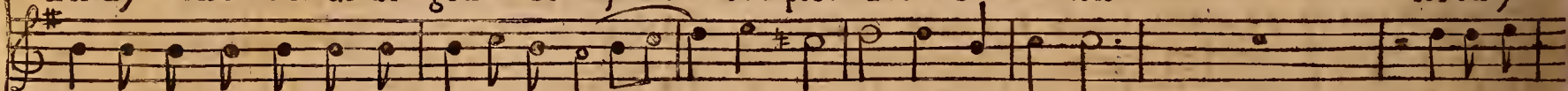
Even at y^e de-cent of y^e mount of O-lives Even at y^e de-cent of y^e mou-nt of O--lives



.....cent of y^e mou-nt y^e.



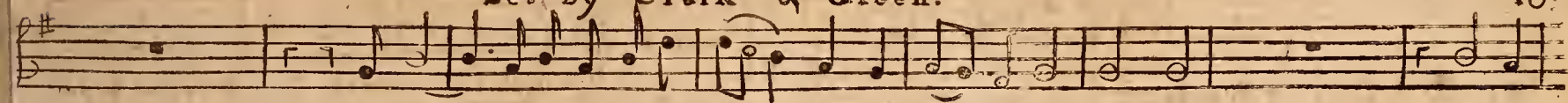
Then y^e whole multitude be-gan to re-joice-- and praise God wth loud Voices for all y^e



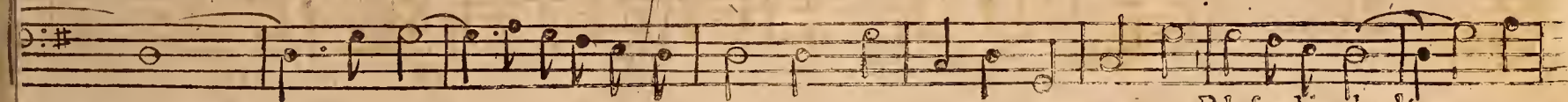
for all y^e migh-ty-- works

Set by Clark & Green.

16



migh-ty works for all y mighty mighty works they had seen saying Blessed is that com



Blessed is he &c.



...eth in y Name of y Lord Hosannah, Hosannah thou King of Glory thou King of Glory peace peace in Heav'n



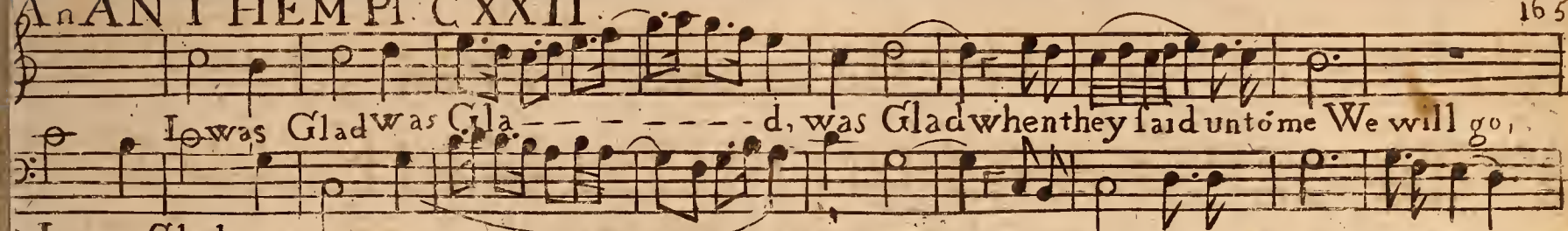
W G.

First system of music, measures 64-73. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are: "Glo.....ry Glo.....ry Glory in the highest Halle-lu-jah, //: //: A--men".

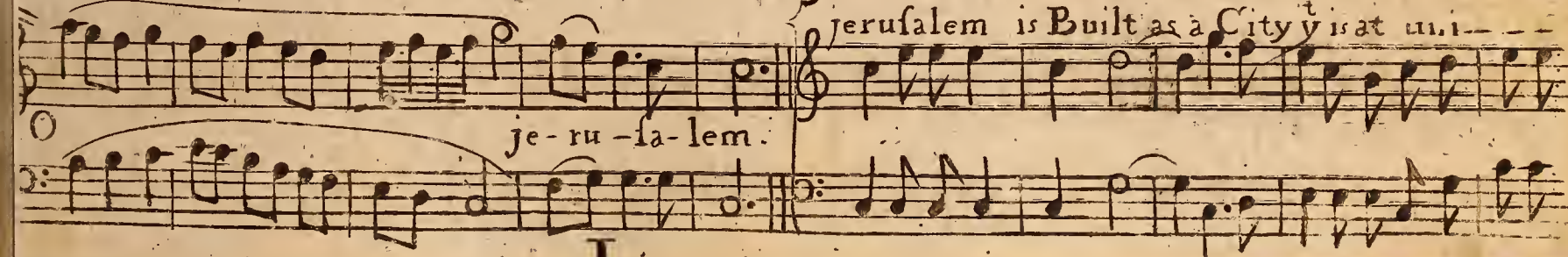
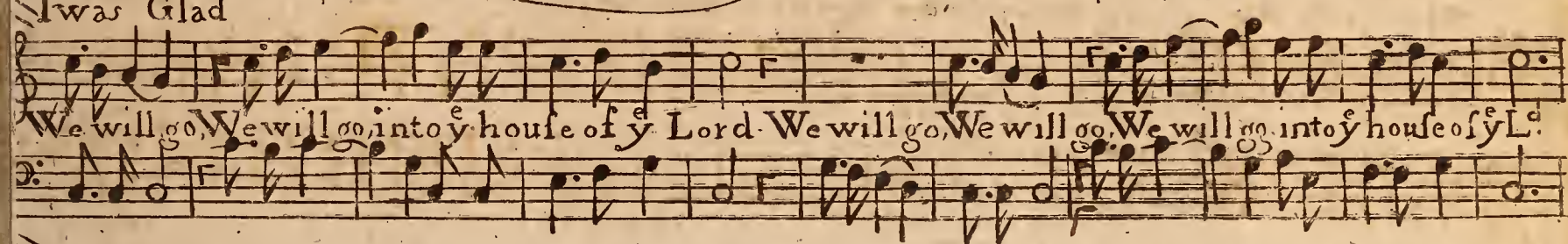
Second system of music, measures 74-83. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are: "Hallelu-jah, //: A.....men A.....men. Slow".

An ANTHEM Ps. CXXII.

165



I was Glad



56 Continued.

:S:

For thither go y^e tribes y^e

ty in itself For thither go For thither go y^e Tribes even y^e tribes of y^e L^d to testify unto If-ra-

to give thanks

to give tha — nks give thanks unto y^e

el to testify unto If-ra-el and to give tha — nks give thanks give thanks unto y^e

to give tha — nks give thanks give tha — nks

I 2. i

Continued. 1. 2. S:

Tenor & Bass

167

Solo

even y Seat even y Seat

Name of y Lord LORD For there is y seat of judgment

even y Seat of y house of David

Slow

CH O

Slow

O pray for y peace O pray for y pea O pray for y peace Je-ru-sa-lem Peace be within thy walls

Peace be within thy walls peace be within thy walls peace be within thy walls & Plenteousness & plenteousness w^t

S.

Counter & Bass.

For my Brethren & Companions sakes

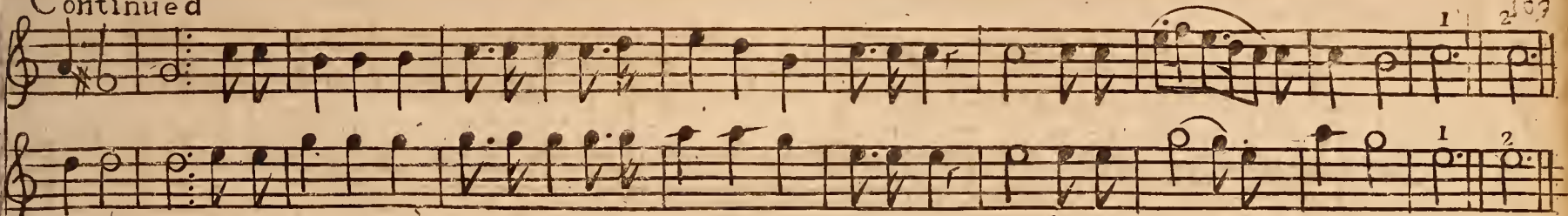
in thy Palaces For my Brethren & companions sakes I will wish y^e Prof- For my Brethren & Com-

I will wish y^e prosperitie I will wish y^e Prospe- rity

-nerity I

Continued

1 2 69



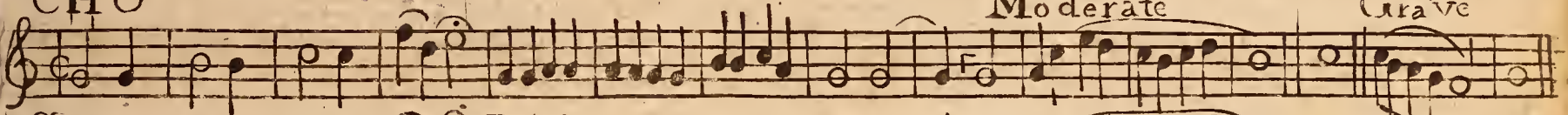
panions sake I will wish ^e prosperity I will wish ^e prosperity & I will fee- - - k to do thee good



CHO

Moderate

Grave



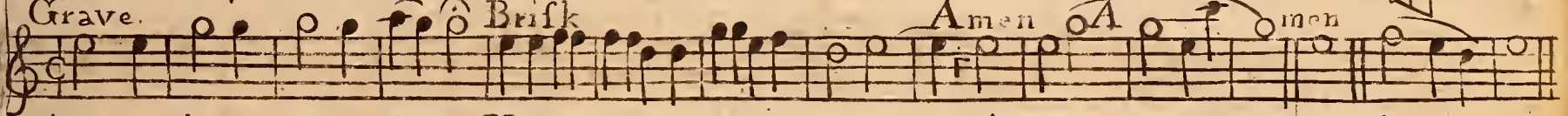
Grave.

Brisk

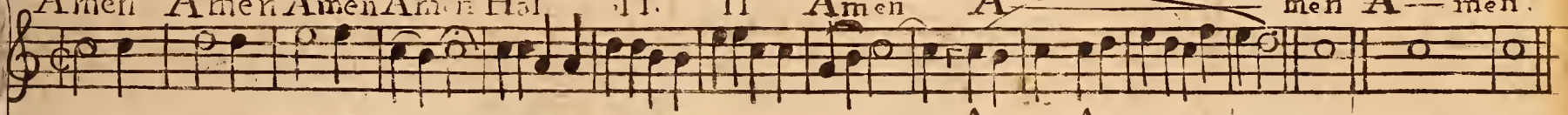
Amen

A

men



Amen Amen Amen Amen Hal- - - - - Amen A - - - - - men A - - - - - men.

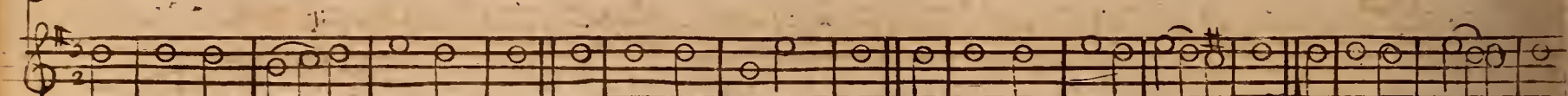
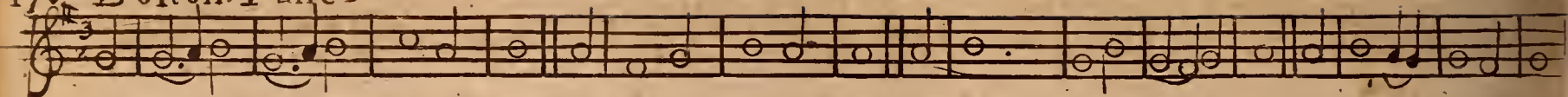


Amen

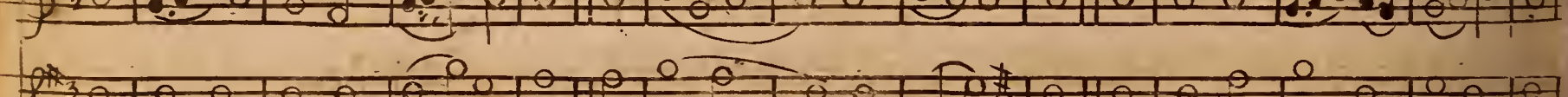
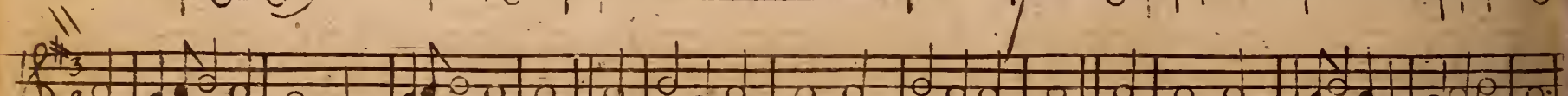
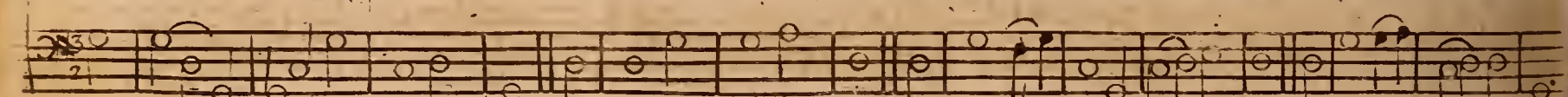
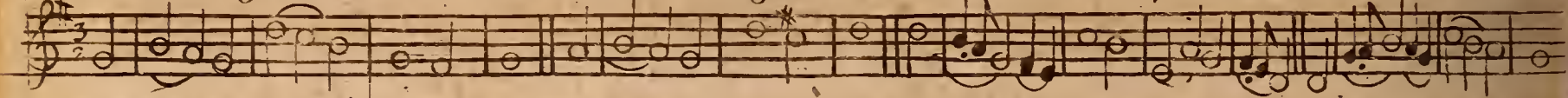
men.



170 Boston Tune ~



Hail Hail all glorious Lamb of God let Saints Angels Join to Cel le brate thy Praise ^{old} whose name is all Divine

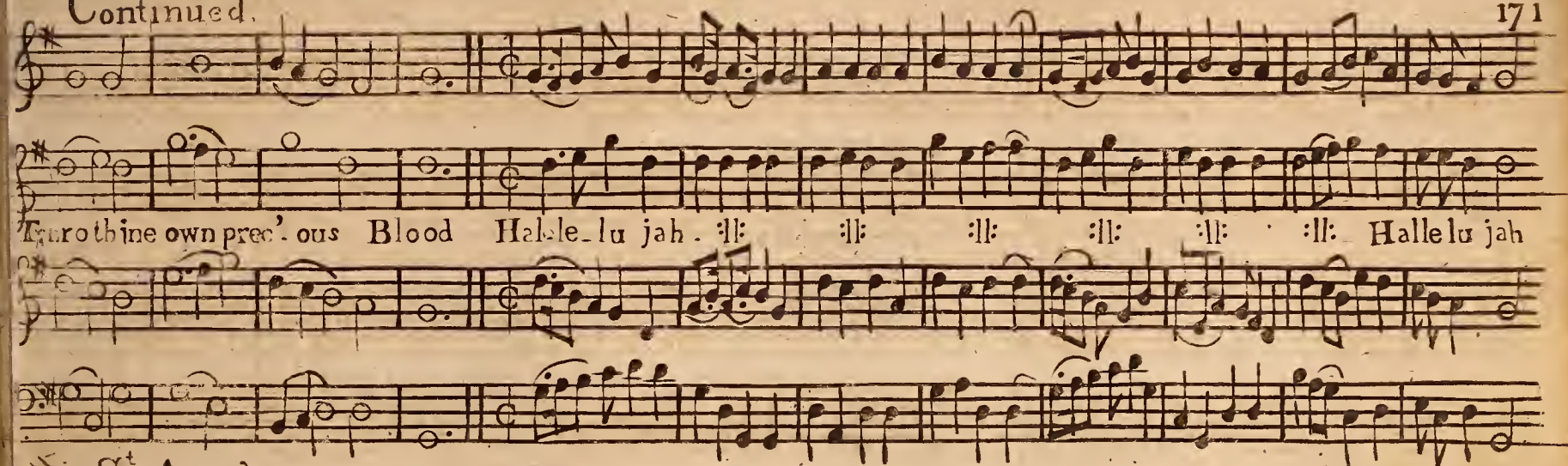


Hail e ver Bless'd and glorious King Thou grea t Incarnate God Who didst to us Sal vation bring



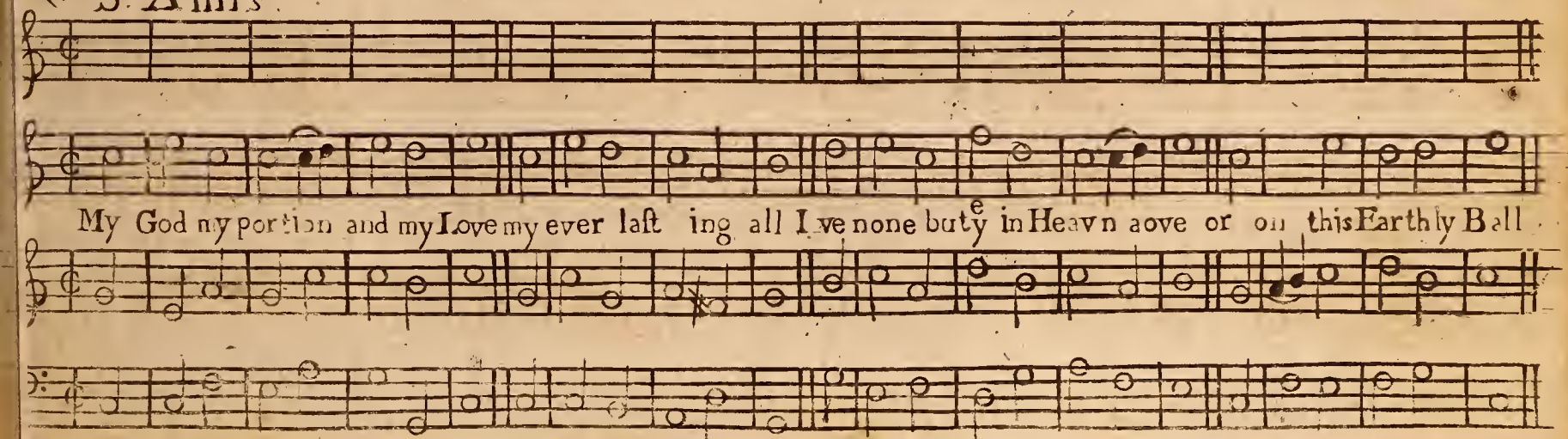
Continued.

171



Thine own prec'ous Blood Hallelu jah. ||: ||: ||: ||: ||: Hallelu jah

St Ann's



My God my portion and my Love my ever last ing all I've none but y in Heav'n above or on this Earthly Ball

172 Islington. Tune.

The first system of musical notation for 'Islington. Tune.' consists of three staves. The top staff is a treble clef with a 3/4 time signature. The middle staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The melody is written in the middle staff, and the bass line is in the bottom staff. The lyrics are written below the middle staff.

This life's a dream an emty shew But^y bright world to which I go hath joys substantial & sincere When shall I wakeⁿ shall I wake & find^{me there}

Charlotte

The second system of musical notation for 'Islington. Tune.' consists of three staves. The top staff is a treble clef with a 3/4 time signature. The middle staff is a treble clef with a 3/4 time signature. The bottom staff is a bass clef with a 3/4 time signature. The melody is written in the middle staff, and the bass line is in the bottom staff. The lyrics are written below the middle staff.

Let^y old heathen tune their song of great diana & of jove But^y sweet Theme^t moves my tongue Is^y Redeemer & his Love

Long-Fleet

173

The L^d. to thy Request Attend, & hear thee in Distr^e,

The Name of Fa

The Name of Je - cob's God defend

The Name of *Jacobi* God Defend

Name of Ia- cob's God defend

Grant thy Arms Success. Grant thy Arms Success.

cob's Jacob's God defend

The Name of *W. C. K.*

I'll praise my Maker with my Breath And when my Voice is Left in Death Praise shall glory y Noil

Power My Days of praise shall ne'er be past While Life & Thought & Memory last O Lord I will praise thee

W

K k

O 2.

Thorley Hymn 1st E. 1st D^r W.

A.W. 1757

BEHOLD y^e Gl^o rious o — f y^e Lamb A — midst his Fathers Throne Prepare new Ho — nours

for Name, Prepare new Ho — nours for his Name And Son — — — — — gs before unknown.

76 A HYMN for Christmas

While sheph^ds watch'd their Flocks by night All seated on the Ground Y Angel of y L^d came down,

Glo-ry Glo-ry Glo-ry shone around

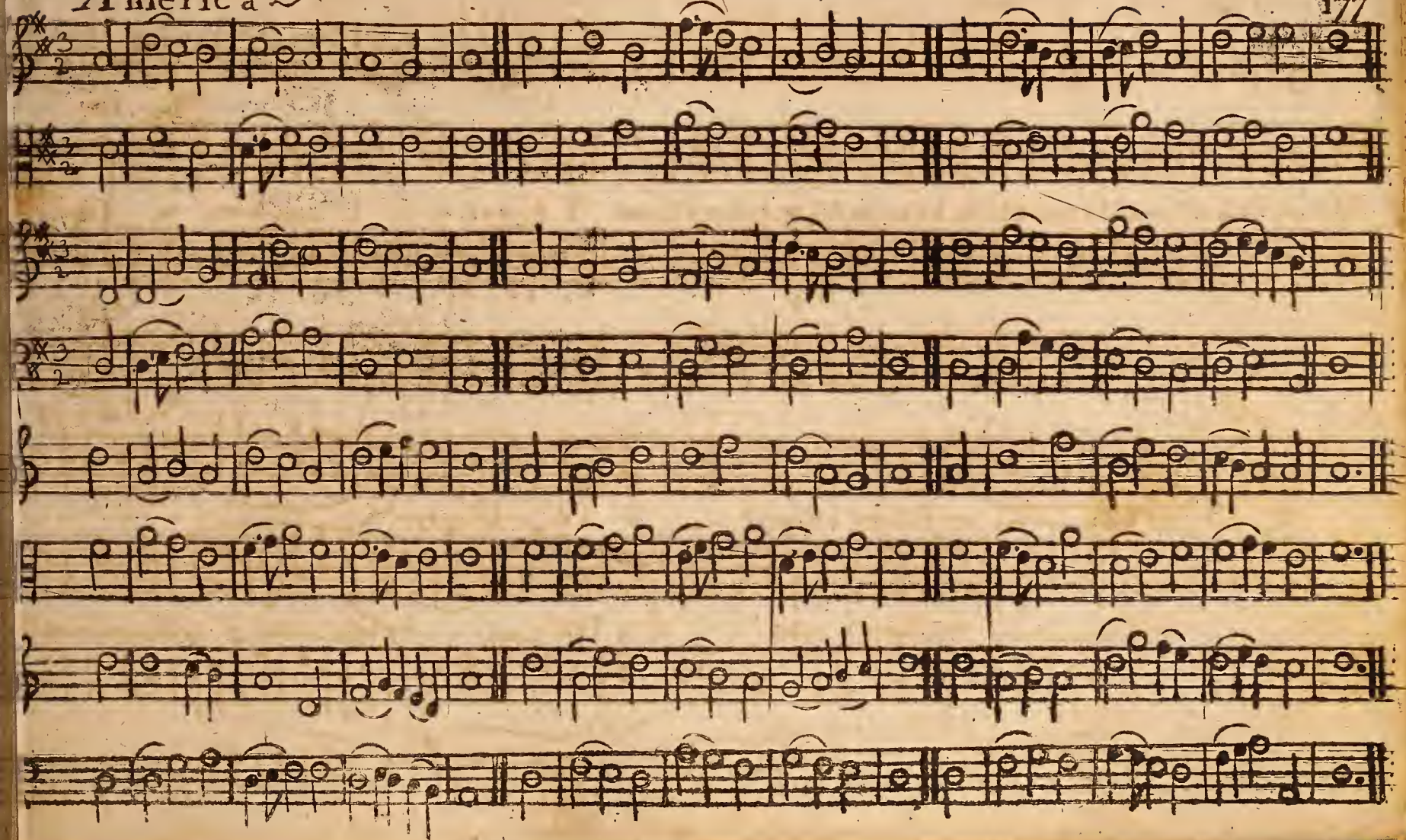
Glo-ry Glo-ry shone a roun- d y Glo-ry Glo-ry shone around

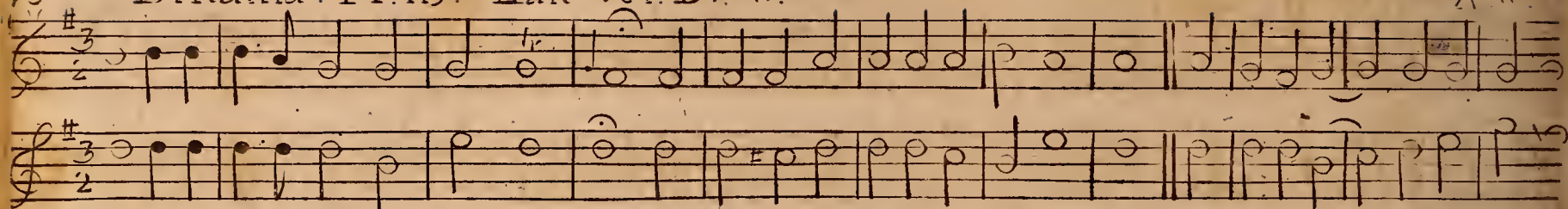
Glo-ry Glo-ry shone around

Glo-ry Glo-ry shone a roun- d y Glo-ry

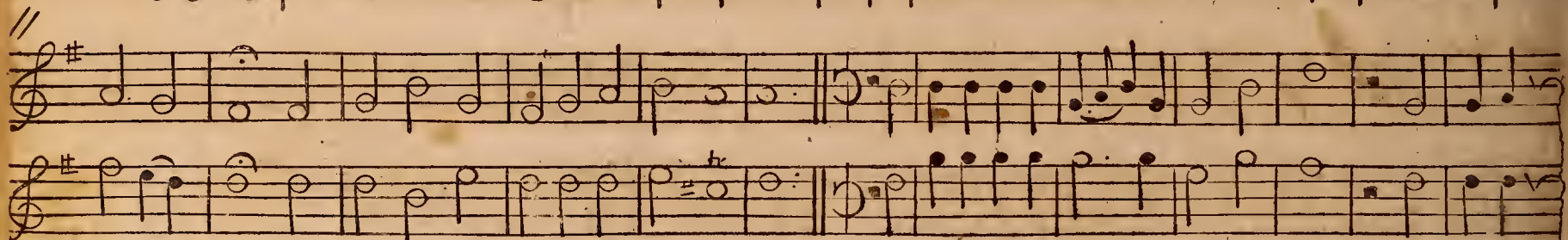
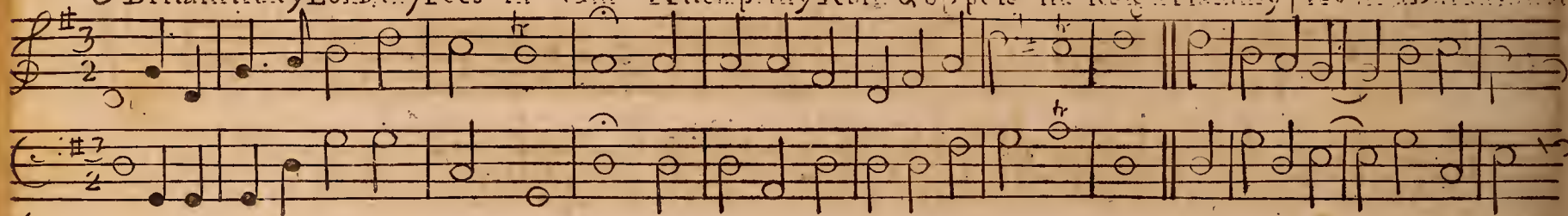
America ~

177

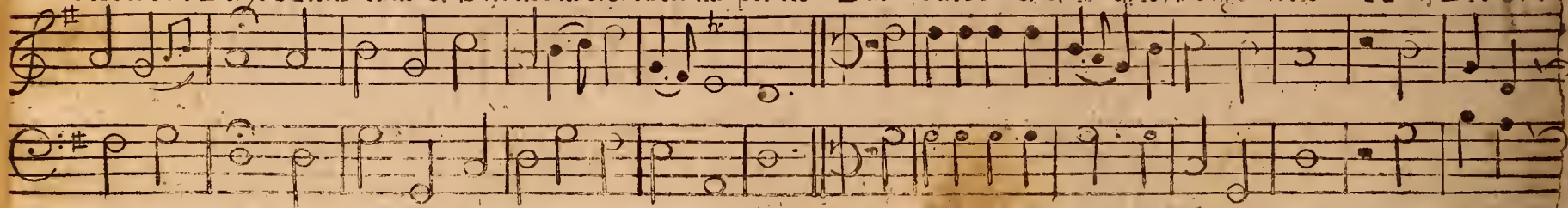




O Britain trusty Lord thy Foes in vain Attempt thy Ruin & oppose his Reign all they j revell in Darkness had



elef our Days And Death & Silence had forbid his praise But were fild & liv'd let Songs arise And Brit



Continued.

Beaconsfield Pf. 84.th Dr W.

AN 179

his y Gon that built y Sky .

How pleasant is thy Dwell—ing place, O Lord of

Hark to me; The ta—ber—na—cles of a thy Grace. How plea—fant Lord they be.

1 So Knighton Tune

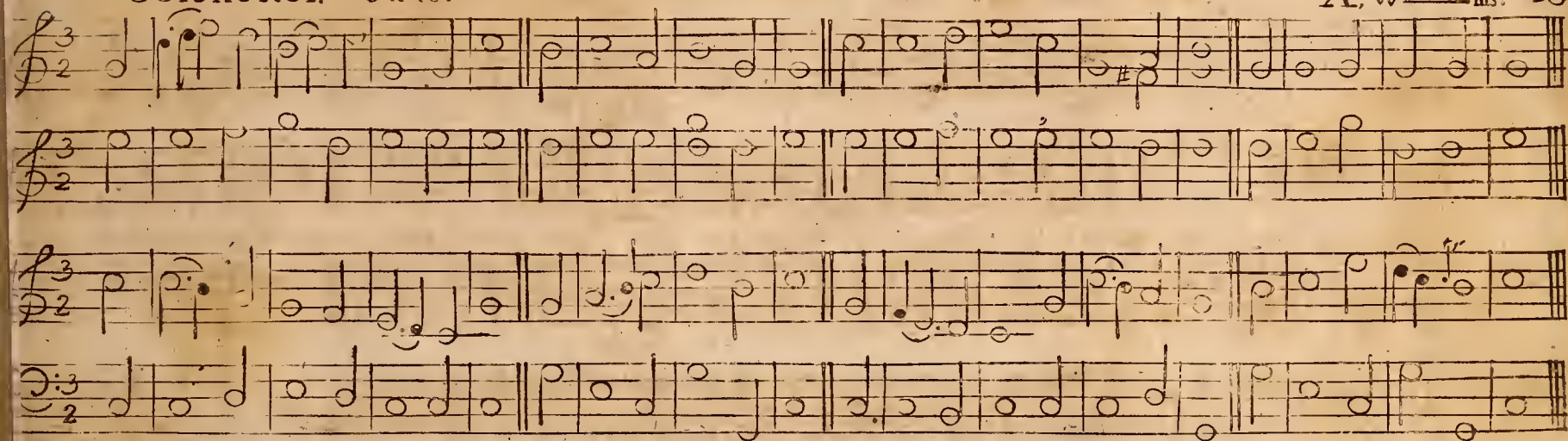
O God my Heart my Heart is ful-ly bent to mag-ni-fy thy Name; my Tongue with chea-

r-ful Songs of Praise my Tongue wth chea-r-ful Songs of Praise shall mag-ni-

Remainder on pag. 6

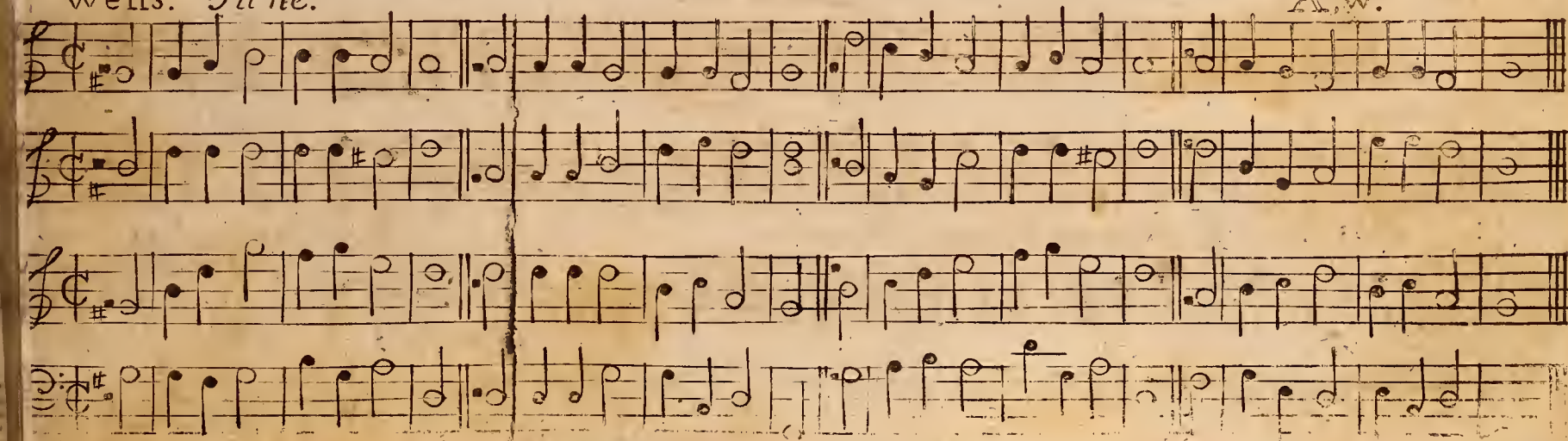
Colchester. Tune.

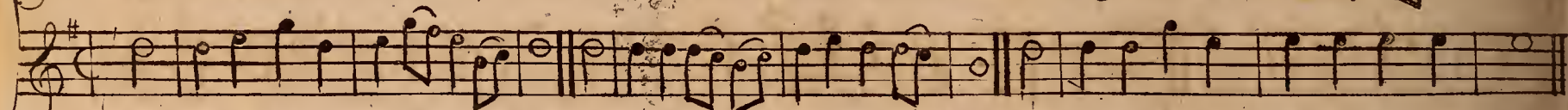
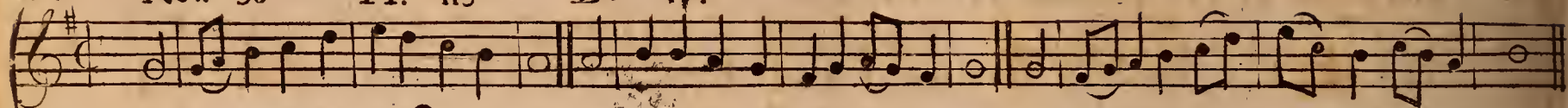
A.W. ms. 181



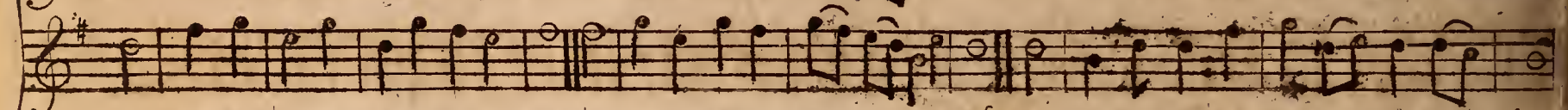
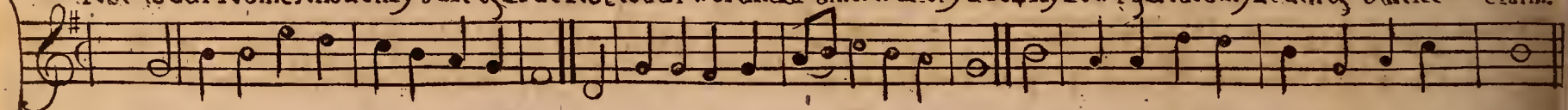
Wells. Tune.

A.W.

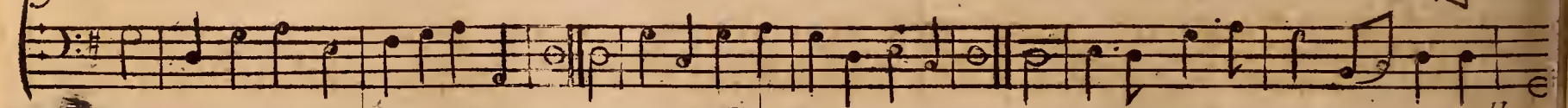
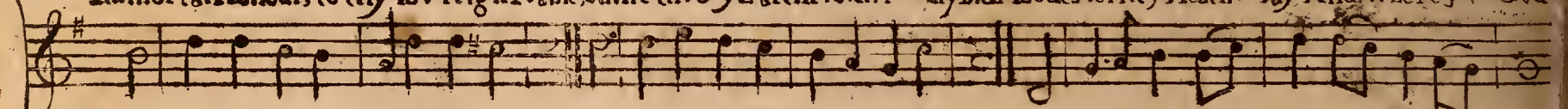


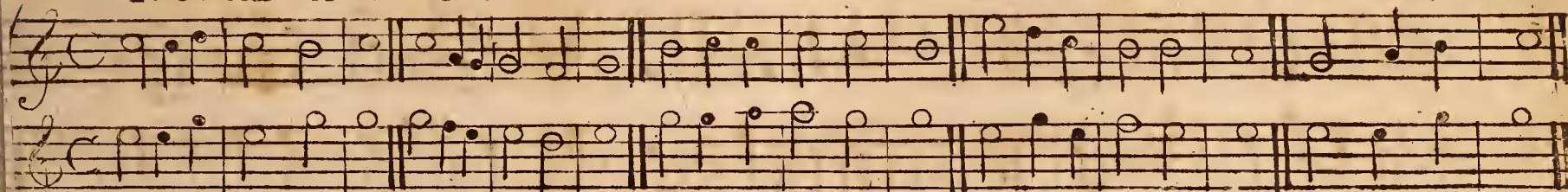


Not to our Name thou only Just & True Not to our worthless Names is Glory due Thy Pow'r & Grace thy Truth & Justice claim.

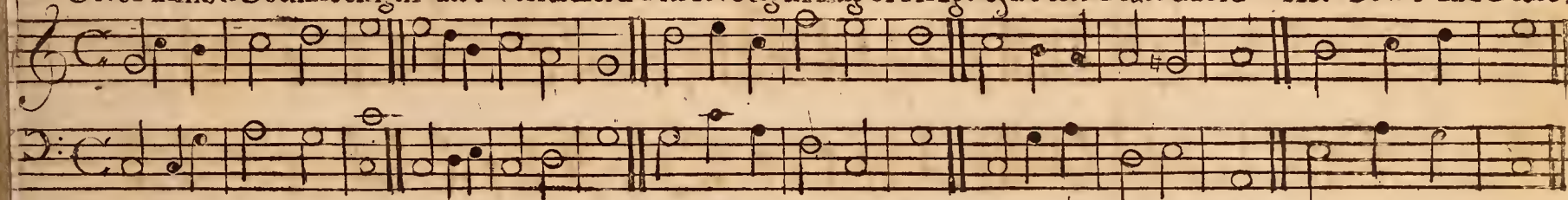


Immortal Honour to thy sov'reign Name Shine thro' Earth from all thy ble^d Abode Nor let's Heathⁿ say And where's God

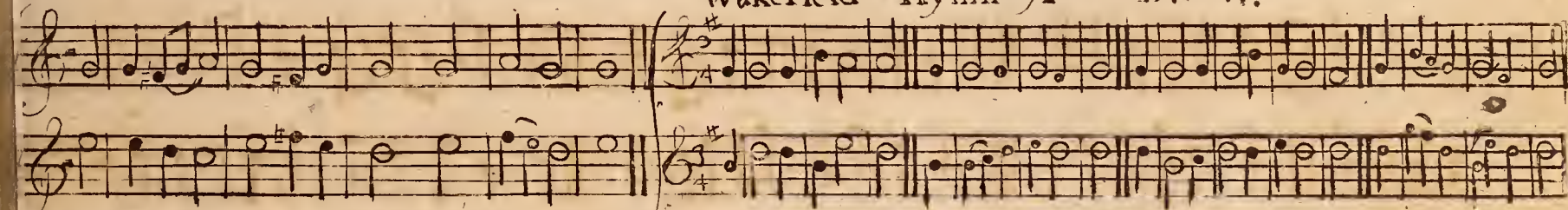




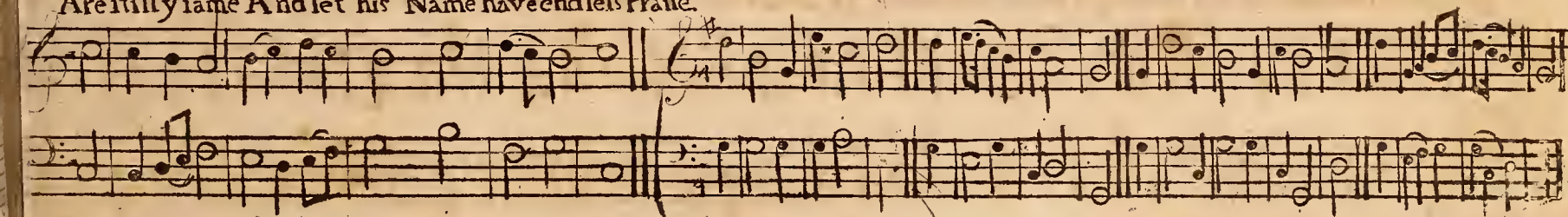
Give Thanks to God most high^e un-i-ver-sal Lord The sov-reign King of Kings & be his Grace adord His Pow'r and Grace.



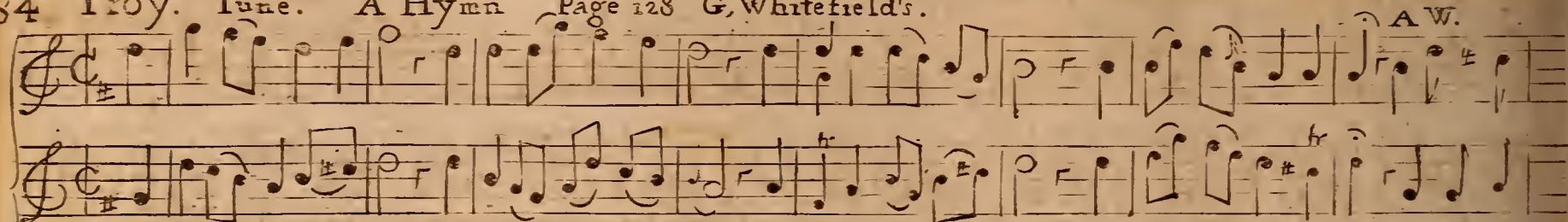
Wakefield Hymn 72^d Dr W.



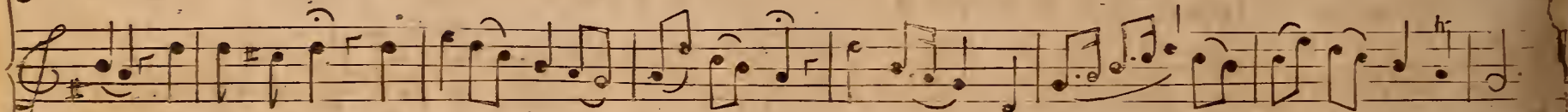
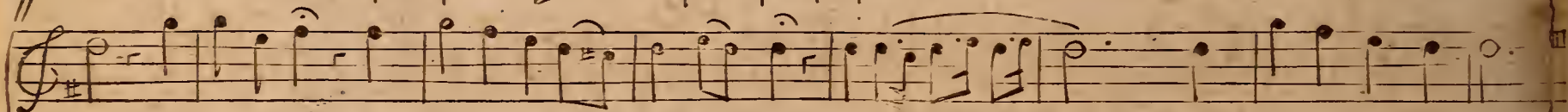
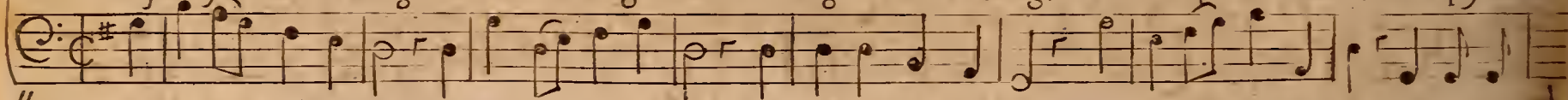
Are still y^e same And let his Name have endless Praise.



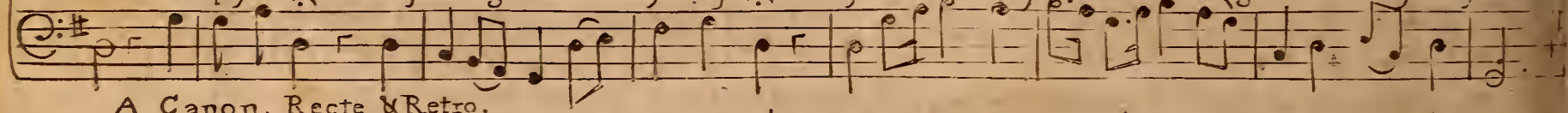
34 Troy. Tune. A Hymn Page 128 G. Whitefield's.



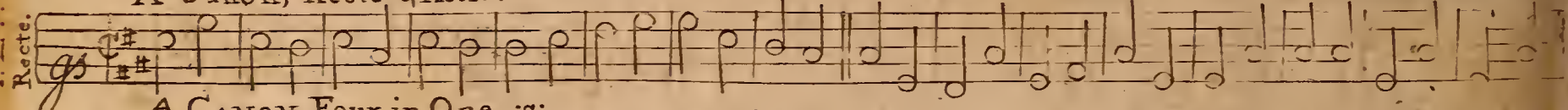
Rejoice, Lord is King, Your Lord & King adore: Mortals give Thanks & Sing, And triumph evermore, Lift up your



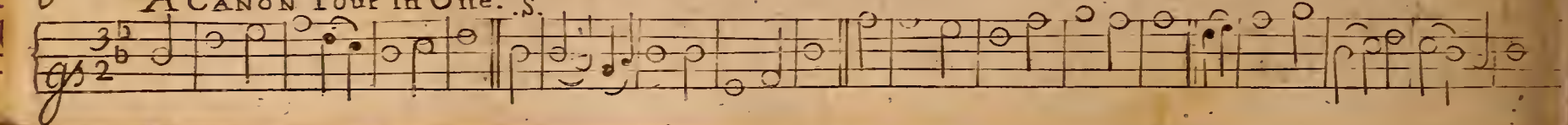
Heart lift up your Voice Rejoice again I say rejoice rejoice rejoice again I say rejoice.



A Canon, Recte & Retro.



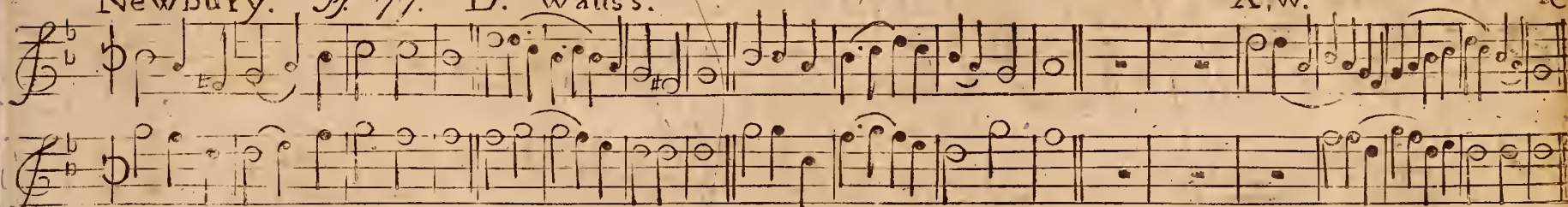
A CANON Four in One. s:



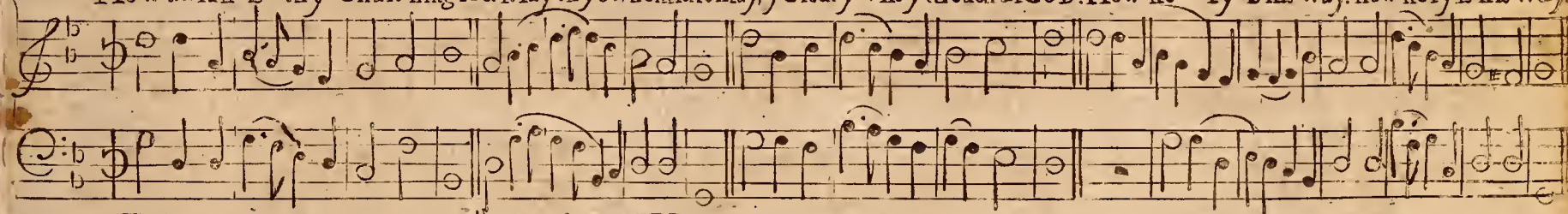
Newbury. N^o 77.th D.^r Watts's.

A.W.

18

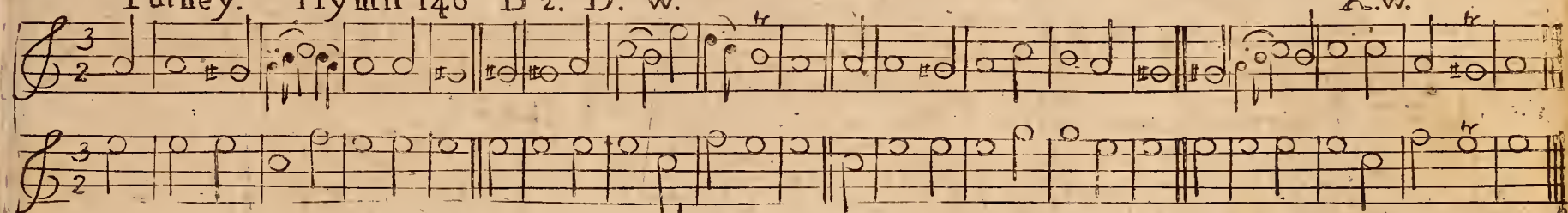


How awfull is thy Chast'ning rod May thy own children say, y^e Great y^e Wise y^e dreadful God: How ho—ly is his Way: how holy is his Way

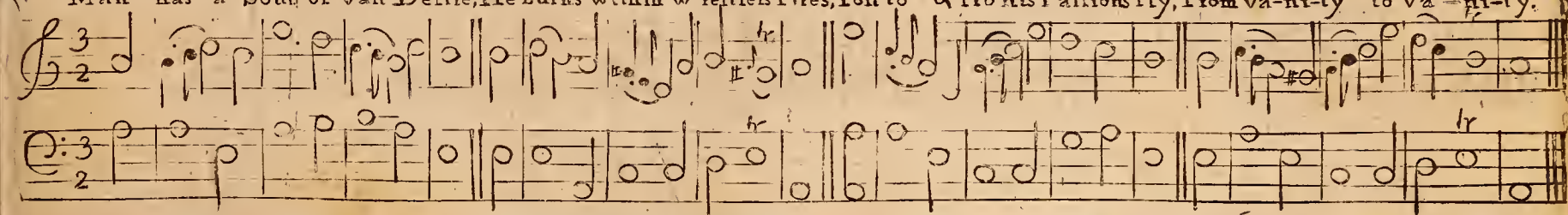


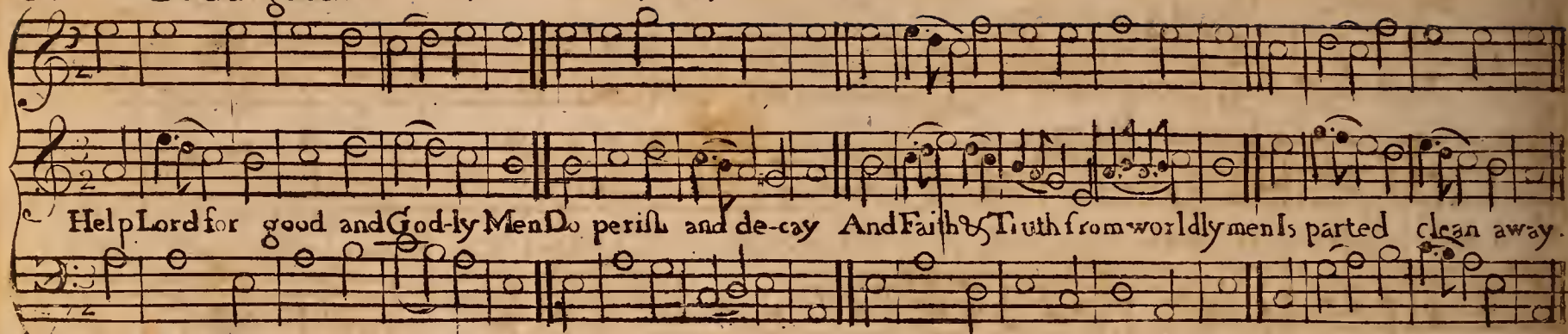
Putney. Hymn 146th B 2.^d D.^r W.

A.W.



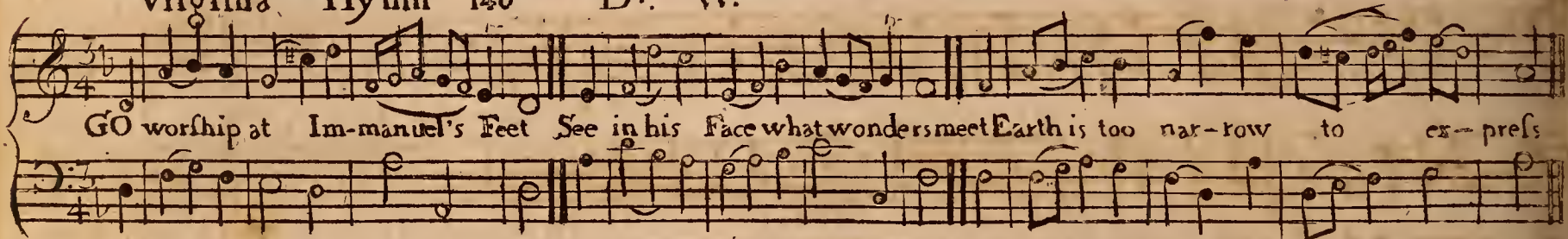
Man has a Soul of vast Desire, He burns withinth restless Fires, Tost to & fro his Passions fly, From Va-ni-ty to Va-ni-ty.



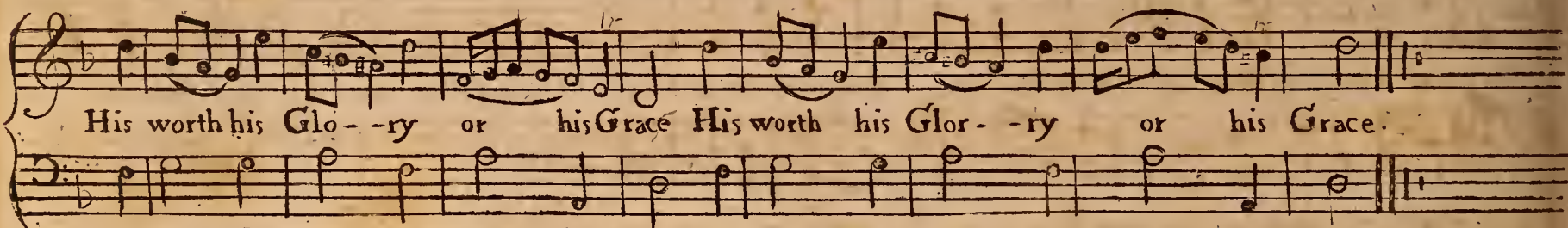


Help Lord for good and God-ly Men Do perish and de-cay And Faith & Truth from worldly men Is parted clean away.

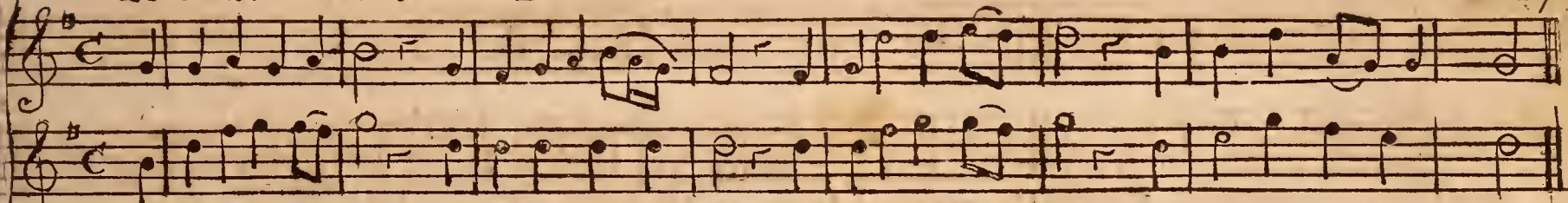
Virginia Hymn 146

D^r. W.

GO worship at Im-manuel's Feet See in his Face what wonders meet Earth is too nar-row to ex-press

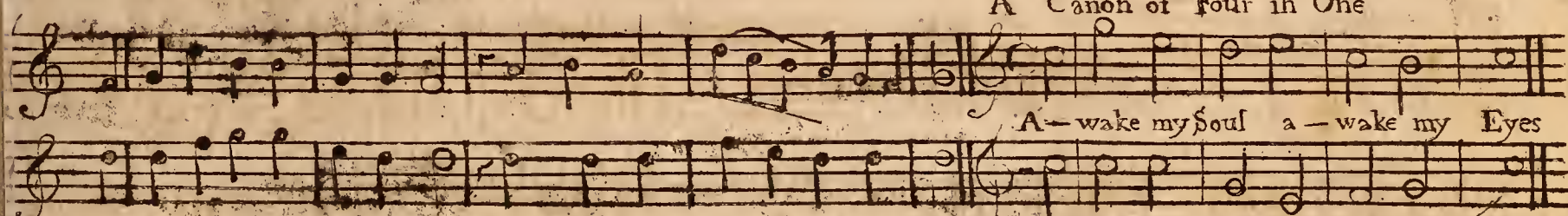


His worth his Glo-ry or his Grace His worth his Glo-ry or his Grace.



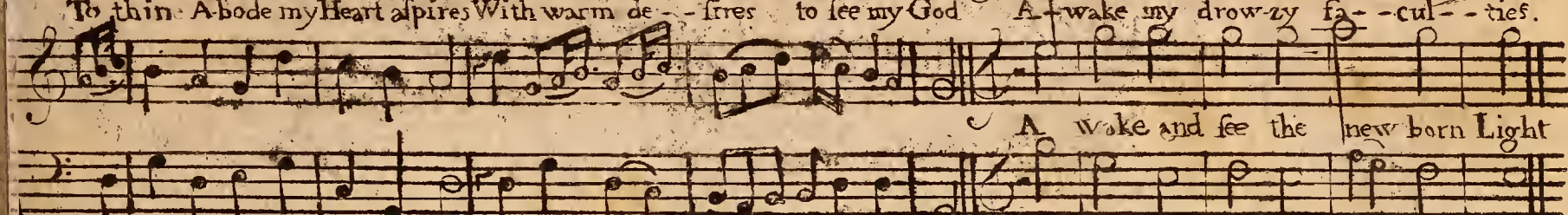
Lord of the Worlds above How pleasant & how Fair The dwellings of thy Love Thy Earthly Temples are

A Canon of Four in One



A - wake my Soul a - wake my Eyes

To thin A-bode my Heart aspires With warm de - - fires to see my God A - wake my drow-zy fa - - cul - - ties.

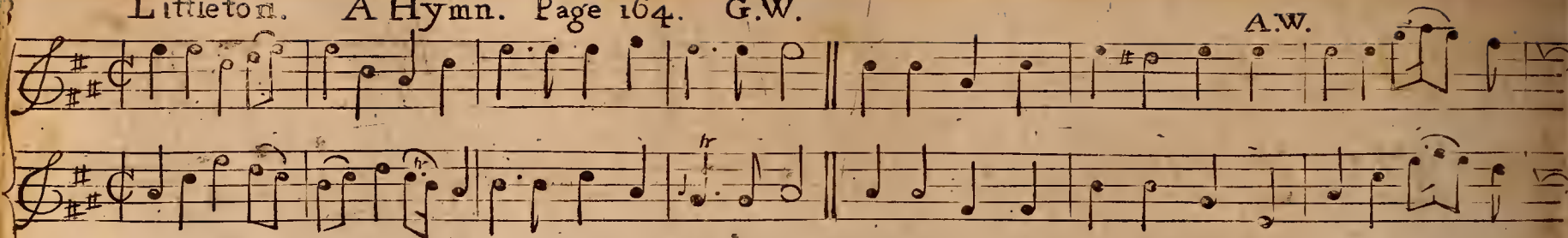


A - wake and see the new born Light

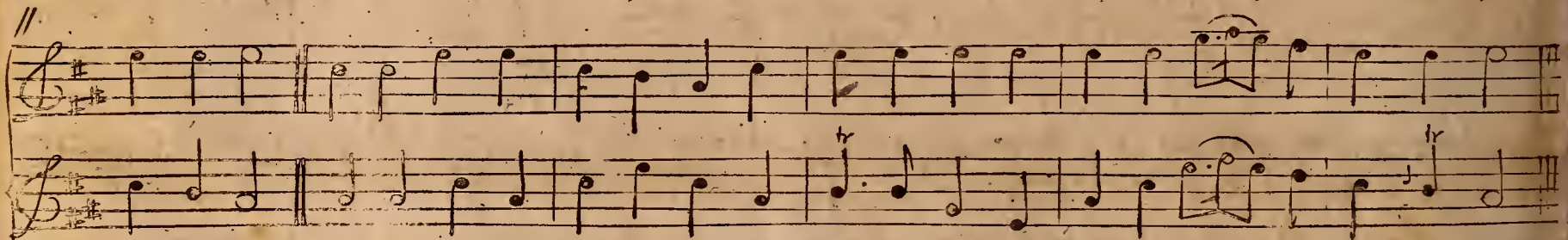
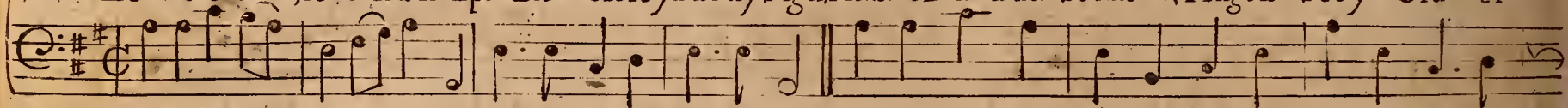
Spring from y - dark-som Womb of Night.

Littleton. A Hymn. Page 164. G.W.

A.W.



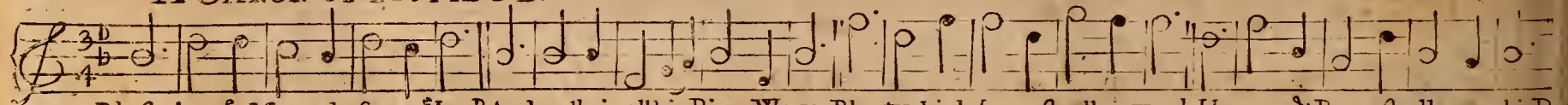
/ Lo he cometh, countles Trumpets Blow before y bloody Sign, Midst tenthousand Saints & Angels See y Cru—ci—



—fi—ed shine, Hal—lu—jah :ll: :ll: Welcome wel—come bleeding Lamb.



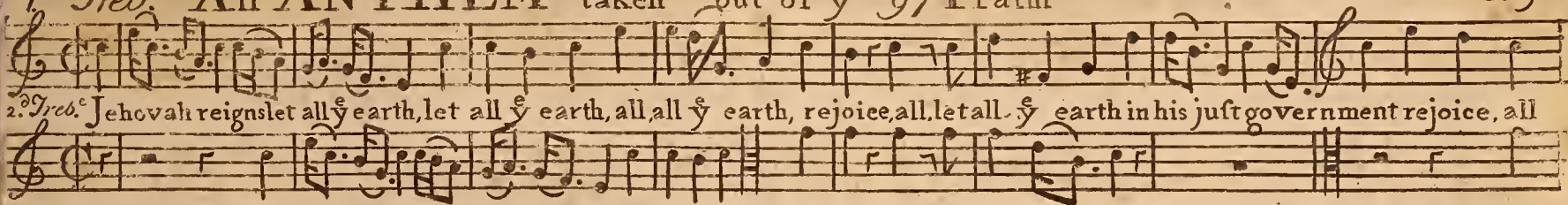
A CANON of Four in One.



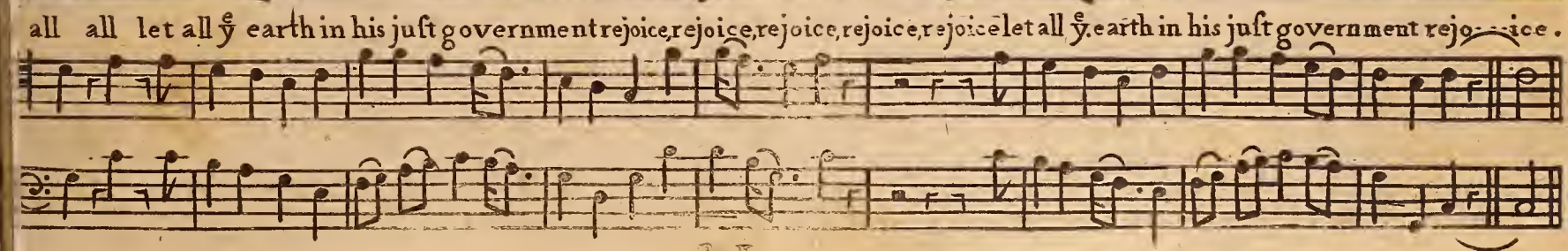
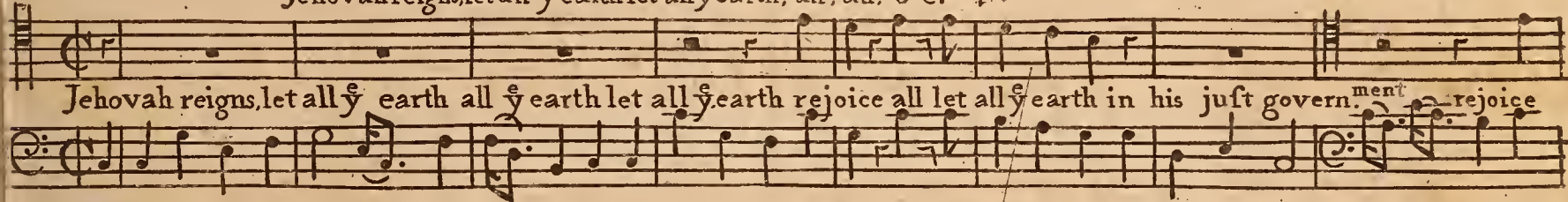
Blest is y Man who fears y Lor And walks in all his Pious Ways, Plenty his labours shall reward, Honour & Peace shall crown hi D

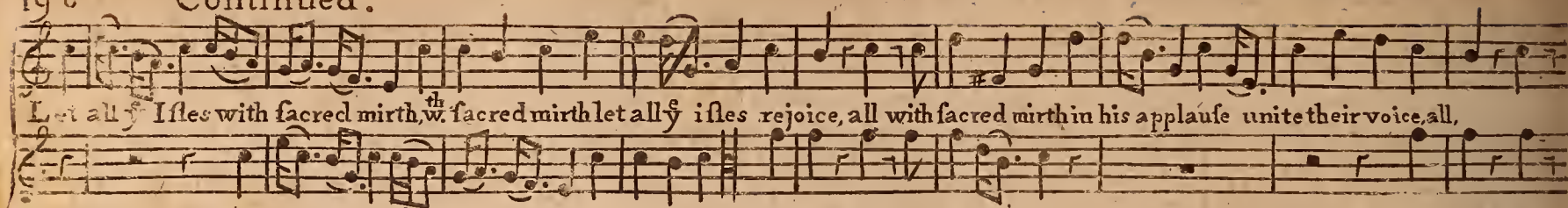
1st Treble. An ANTHEM taken out of y 97 Psalm

189



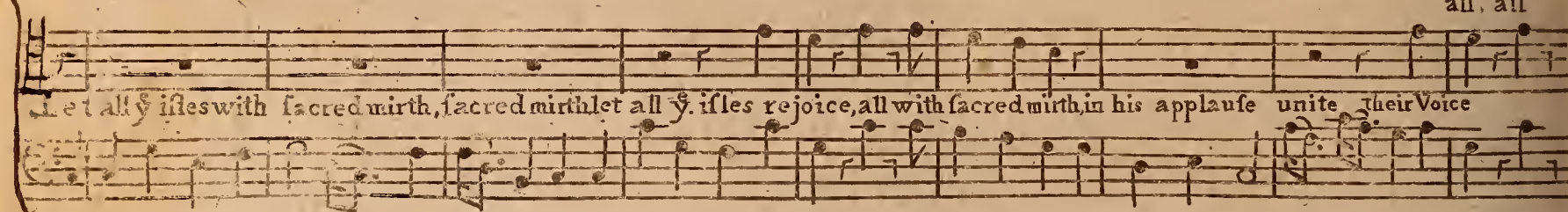
Tenor. Jehovah reigns, let all y earth let all y earth, all, all, &c.



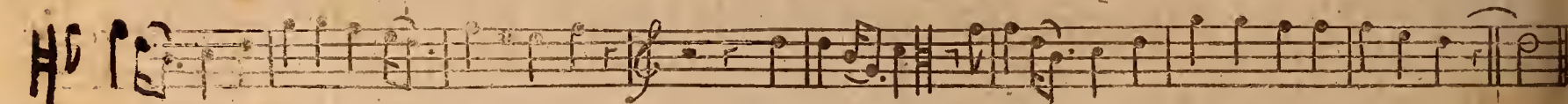


Let all y^e Isles with sacred mirth, wth sacred mirth let all y^e isles rejoice, all with sacred mirth in his applause unite their voice, all,

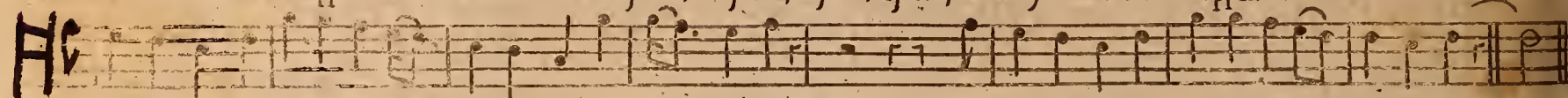
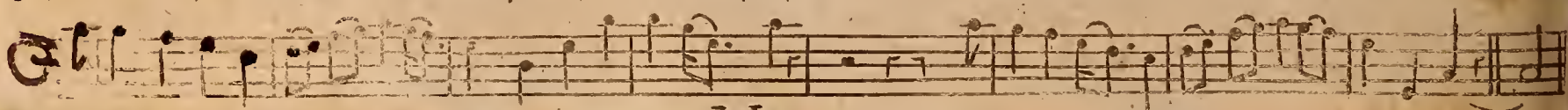
all, all



Let all y^e isles with sacred mirth, sacred mirth let all y^e isles rejoice, all with sacred mirth in his applause unite their Voice

sacred mirth in his applause unite their Voice, rejoice, rejoice, rejoice, rejoice, let all y^e isles in his applause unite their Voice



M² m

Continued.

191

His dazzling
Darkness & Clouds, of awful shade his dazzling glory shroud in state Justice & truth his Guards are made,

Treb. & Bass brisk **CHO.**
Devouring fire before, his face de -
and fix'd by his pavilion wait, // Devouring fire before his face be - His Lightning set y world on
-vouring fire his foes around w. Vengeance struck
-fore his face his &c.

The proudest hills his presence felt, their might nor strength could help afford

blaze earth saw it & with terror shook //

The proudest hills like wax did melt in presence of th'almighty Lord. The

// Slow.

Heav'n's his righteousness to shew with storms of fire his foes pursu'd & all y^e trembling World below

// Tenor & Bass.

1st & 2^d Trebles.

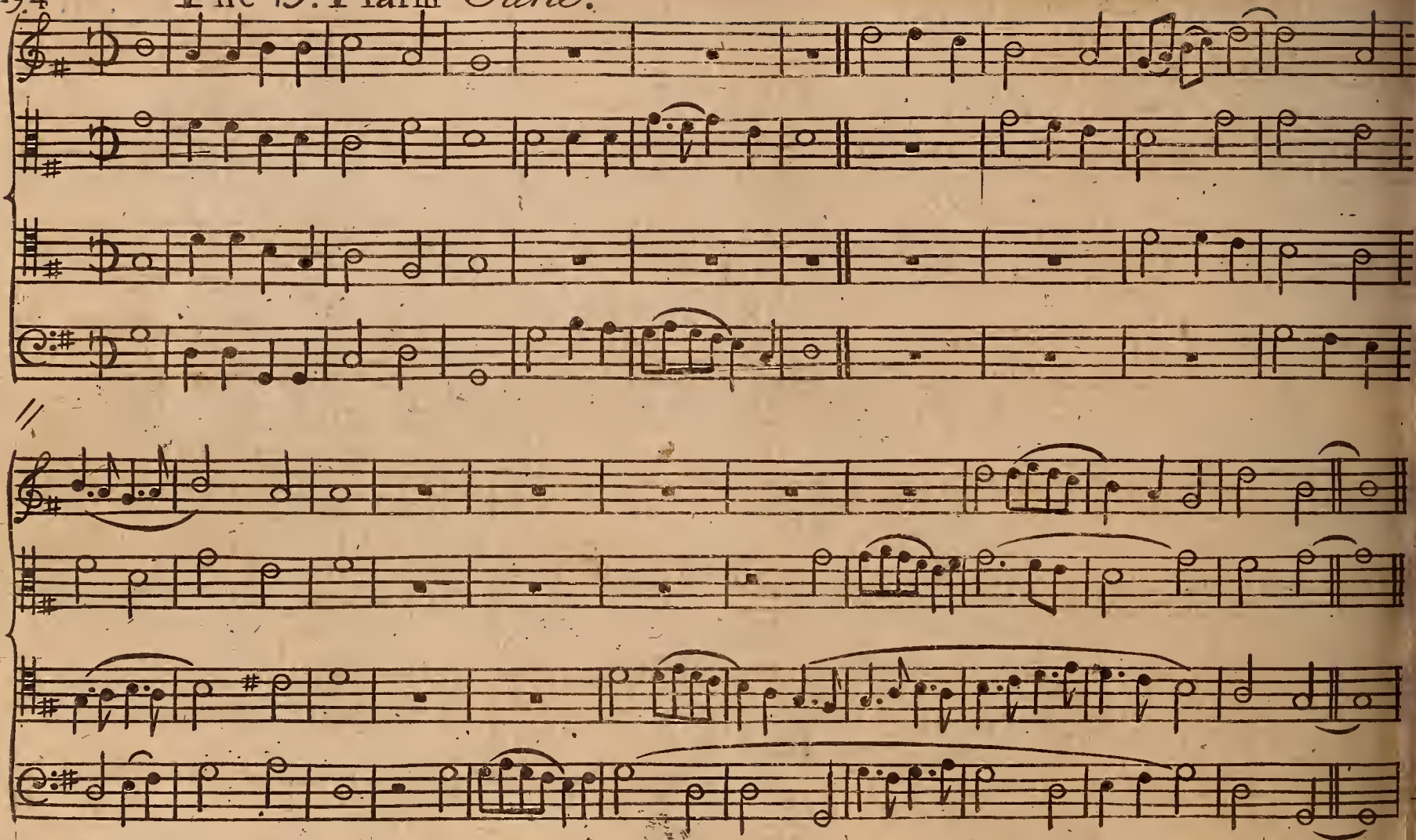
have his descending glory View'd. Glad fion of thy triumph heard And Judah's daughters were O'er Joy'd.

Because thy righteous Judgements Lord have

Rejoice ye righteous, in y Lord, memorial

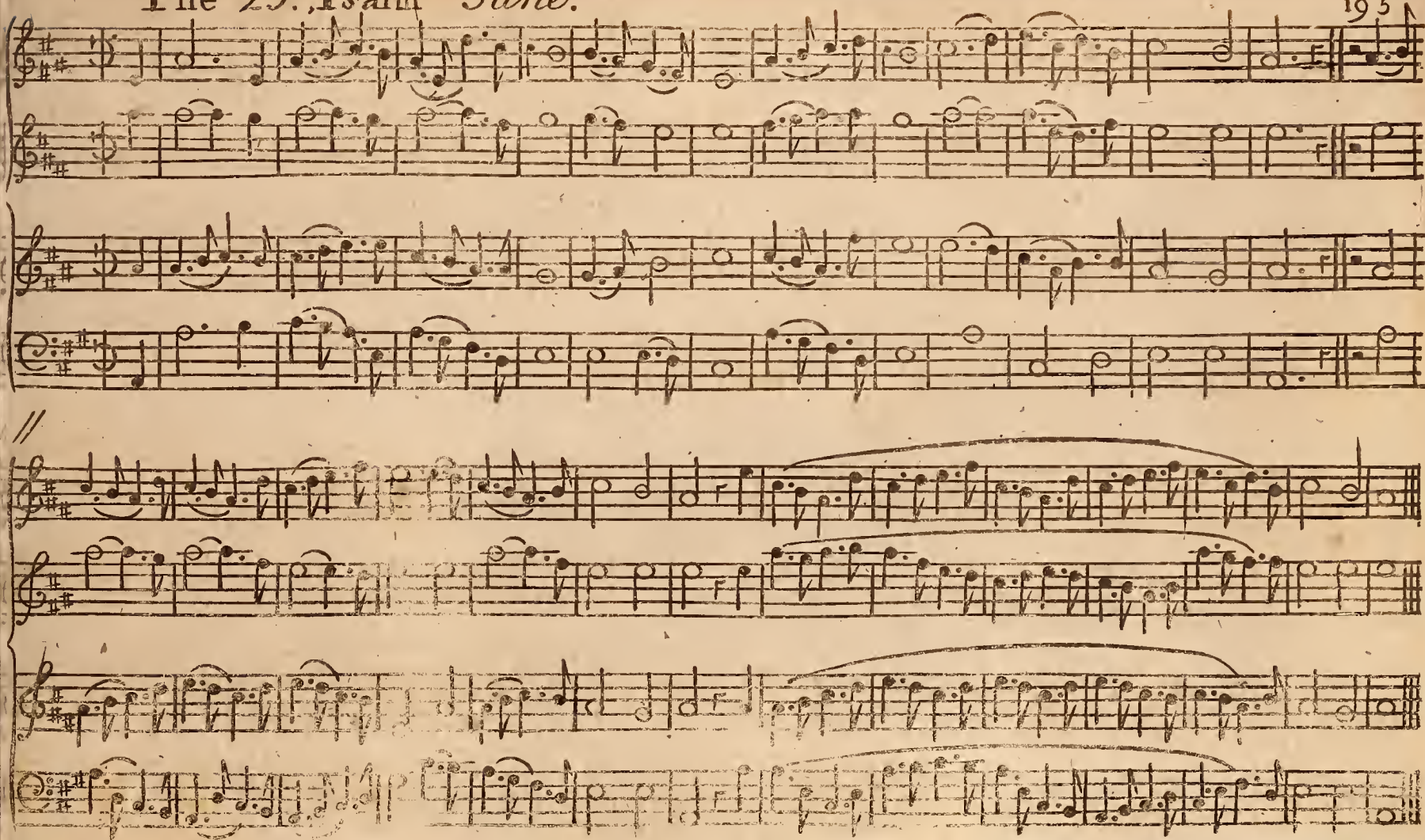
pagan pride & power destroy'd.

of his Ho---li---ness deep in your faithful breasts record & with your thankful Tongues confess.

The 15th Psalm Tune.

The 23^d. Psalm Tune.

195



96 An ANTHEM, by J. Stephenson, composed on y^e occasion of y^e King of Prussia's Victory Nov. 5.th & Dec. 5.th 1757

Sym.

18

Isaiah 44

Sing sing sing O ye Heav'ns sing for y^e Lord hath

18

Sin---g sing sing O ye Heav'ns for y^e Lord hath

18

Sing sing sing O ye Heav'ns sing sing sing for y^e Lord y^e Lord hath

18

Sing sing sing O ye Heav'n sing sing sing for y^e Lord hath

18

Sing sing sing O ye Heav'ns sing sing sing for y^e Lord, for y^e Lord

done it sing sing sing O ye Heav'ns sing sing sing for y^e Lord hath done it

18

sing sing sing O ye Heav'ns for y^e

sing. sing sing O ye Heav'ns for y^e

Continued

197

Sym. 7

7

Shou - - - -

Shou - - - - t, shout, shout ye lower parts ye lower parts of the Earth.

shout, shout, shout

Symphony

7

Shou - - - -

Shou - - - - t, shout, shout ye lower parts, ye lower parts of the Earth.

shout, shout, shout

Menpresto

shout, shout, shout - - - t ye lower parts of the Earth.

For

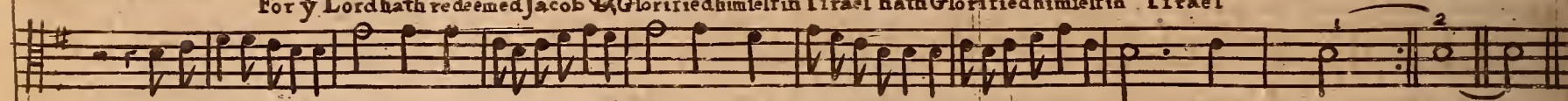
shou - - - - t ye

Nn

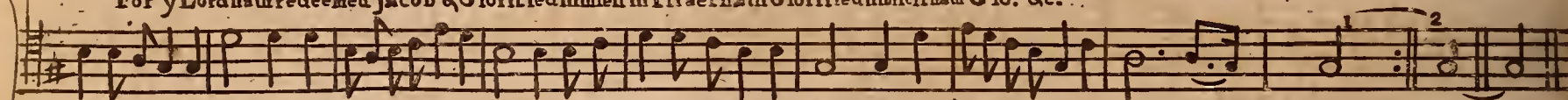
For y Lord hath redeemed



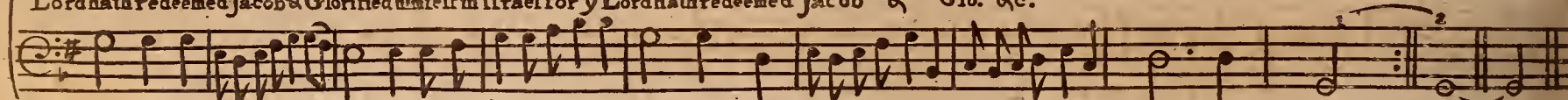
For y^e Lord hath redeemed Jacob & glorified himself in Israel hath glorified himself in Israel



For y^e Lord hath redeemed Jacob & glorified himself in Israel hath glorified himself hath Glo. &c.



Lord hath redeemed Jacob & glorified himself in Israel for y^e Lord hath redeemed Jacob & Glo. &c.

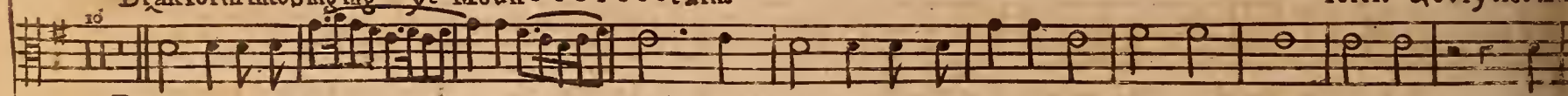


// Jacob & glorified himself in Israel for y^e L^d hath redeemed Jacob & glorified himself hath Glo. &c.
Syn. (Allegro ma non presto)

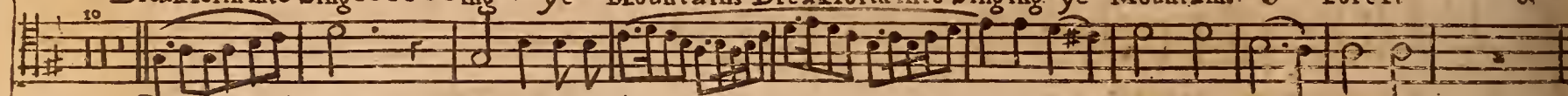


Break forth into Singing ye Moun- - - - tains

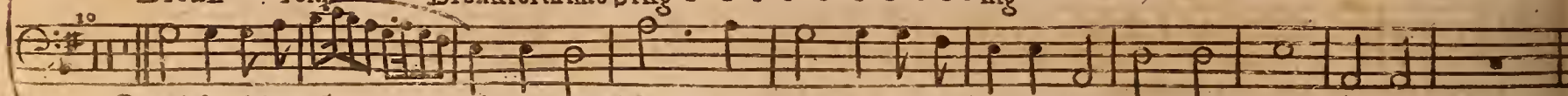
Forest & ev'ry tree there



Break forth into Sing- - - - ing ye Mountains Break forth into Singing ye Mountains O Forest &



Break forth Break forth into Sing- - - - ing



Break forth into Sing- - - - ing ye Mountains Break forth into Singing

Continued.

199

[illegible]

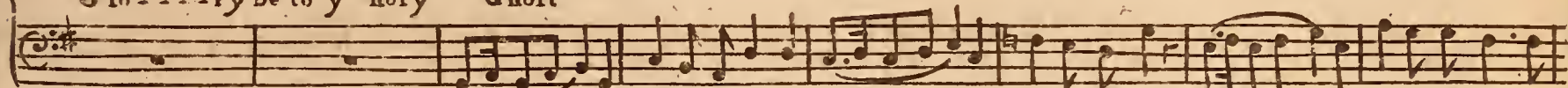
For y^e Lord hath redeemed
 ev^ery tree there in For y^e L^d hath redeemed Ja--cob &
 For y^e L^d hath redeemed Ja--cob & Glorified himself in
 // For y^e Lord hath redeemed Ja--cob & Glorified himself in Israel for y^e
 Ja--cob & glorified himself in Israel & (Tenor solo)
 Glo--ry be to y^e Father
 glorified himself in Israel & glorified himself & Glorified himself in Israel
 // Israel for y^e Lord hath redeemed Ja--cob &
 Glo--ry be to y^e Son
 Lord hath redeemed Ja--cob & glorified himself &

Continued.

201



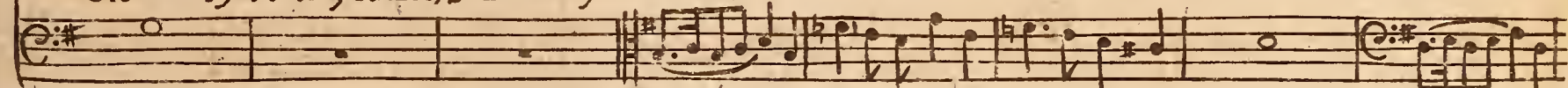
Glo - - - ry be to y holy Ghost



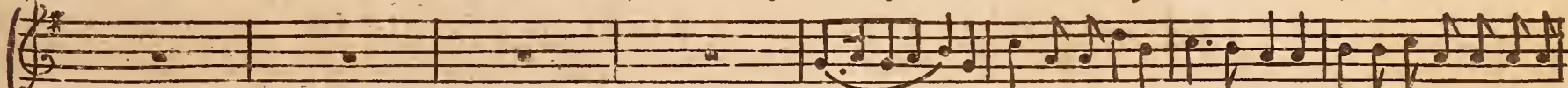
// Glo - - - ry be to y Father Glo - - - ry be to y Son Glo - - - ry be to y holy



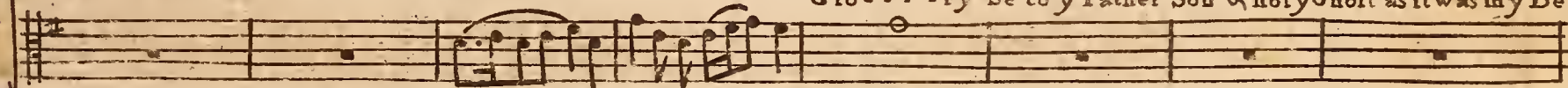
Glo - - - ry be to y Father, Son & holy Ghost



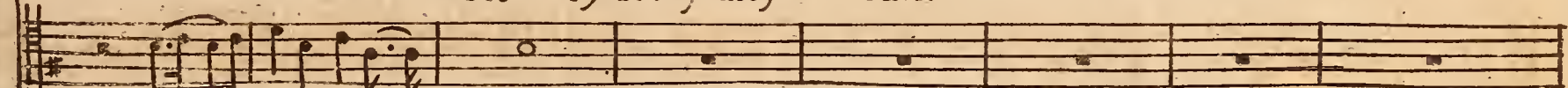
// Ghost Glo - - - ry be to y Father Son & holy Ghost Glo - - - ry



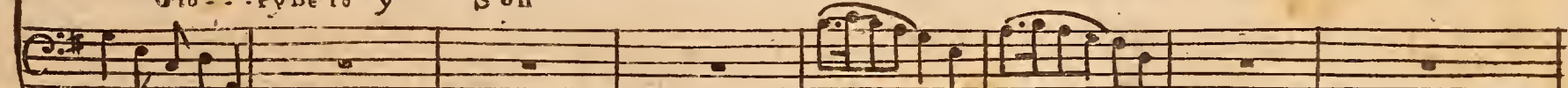
Glo - - - ry be to y Father Son & holy Ghost as it was in y Be -



Glo - - - ry be to y holy Ghost



Glo - - - ry be to y Son



be to y Father

Glo - - - ry Glo - - - ry

-gining is now now now is now now now
 Glo...ry be
 is now now now & ever shall be Glory Glory be to y Father Son & holy
 & e - - - - - ver shall be Glo...ry be
 // is now now now is now now now Glory Glory be
 Amen A-men World without end world without end A--men A--
 Ghost World without end world without end world without end Amen World without end A--men
 A - - - - - men world without end world without end Amen World without
 World without end world without end world without end A--men

Continued.

203

World without end world without end A-men

World without end world without end A-men

World without end A-men

end world without end A-men A - - - - - men world without end world without end world without end A - - men

World without end world without end world without end world without end A - - - - - men

PSALM III. by J Stephenfon.

Look down O Lord re-gard my Cry look down O Lord regard my

Look down O Lord re-gard re-gard my Cry on Thee my Hopes

Look down O Lord re-gard my Cry look down O Lord look down O Lord regard my

Look down O Lord re-gard my Cry look down O Lord regard my

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The lyrics are written below the staves, often aligned with specific notes or measures. Some words are crossed out or corrected. The piece concludes with first and second endings marked with '1' and '2'.

Continued.

I'm close beset without Ally I'm close beset without Ally

depend I'm close beset without Ally I'm close beset without Ally

I'm close beset without Al... ly I'm close beset without Al-ly

I'm close beset without Al - - ly I'm close beset I'm close beset with-out Al-ly be

be thou my shield & Friend be thou my shield & Friend be thou my

be thou my shield & Friend be thou my shield & Friend

be thou my shield & Friend be thou my shield & Friend be thou my

thou my shield & Friend be thou my shield & Friend be thou my

An ANTHEM. Pf. 104th.

J. Stevenson

205

263

Praise ye Lord O my soul - - - - - 1 - - - - - Prai - - - - - e The Lord O my soul O my

Praise ye Lord O my soul - - - - - 1 - - - - - praise ye Lord O my soul O my

Praise ye Lord O my soul - - - - - Prai - - - - - ye Lord O my soul - - - - - praise ye Lord - - - - - praise ye Lord O my

Praise ye L^d O my soul - - - - - praise ye L^d O my soul - - - - - Prai - - - - - se ye Lord O my

Soul praise ye Lord O - - - - - my soul // O - - - - - Lord my God thou

Soul praise ye Lord O my soul O my soul // art become exceeding Glo - - - - -

Soul praise ye L^d O - - - - - my soul. // rious thou art become exceeding Glo - - - - -

Soul praise ye Lord O my soul - - - - - rious art be - - - - - come ex - - - - - cee - - - - - ding

206 Continued.

Thou &c. Thou art cloathed with Majesty with Ma - - - - - jesty & .

Thou art cloathed with Majesty & Honor with Ma - - - - - jesty with Majesty & Honor

Glorious thou art cloathed thou art cloathed with Majesty & Honor with Ma - - - - - jesty & .

// Thou art cloathed with Majesty thou art cloathed with Majesty & Honor with Ma - - - - - jesty & .

:S: Thou art become exceeding Glo - - - - - rious

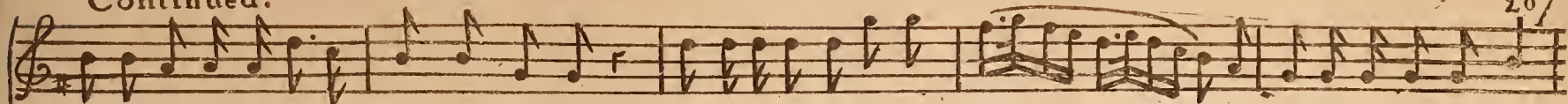
:S: Thou art become exceeding Glo - - - - - rious thou art cloathedth w. Majes - -

:S: Thou art become exceeding Glo - - - - - rious thou art cloathedth w. Majes - ty & Honor

:S: Thou art become exceeding Glo - - - - - rious thou art cloathed with Majes - ty & Honor thou art become exceeding

Continued.

207



Thou art clothed wth Majes-ty & Honor thou art become exceeding Glo - - - - - rious thou art become excee - -



- ty & Honor thou art become exceeding thou art become exceeding exceeding Glorious thou art become excee - -



Thou art become exceeding Glo - - - - - rious become exceeding exceeding Glorious thou art become exceed in Glo - - - - -



// Glo - - - - - rious thou art clothed with Majesty & Honor thou art become exceed in Glo - - - - -



- ding



- ding exceeding Glorious thou art clothed with Majesty & Honor



- rious



- rious

Halle-lu-jah A - - -

Halle-lu-jah A-men Halle - - -

(Treble solo.)

Halle-lu-jah Amen Hallelujah Amen Hallelujah Amen // thou deckest thy-self with Light as it
 Halle-lujah A-men Hallelujah A-men A-----men // were with a Gar-----ment
 --men Hal. // & spreadest out y Heav'ns & spreadest out y
 // lujah, Hal, Amen A-----men // Heav'ns like a Cur-tain
 & walketh &
 Who layeth his Beams of his Chambers in y Waters & maketh y Clouds his Chariots his Chariots & walk-----
 & walketh &
 & walketh &

Continued.

(Bass solo)

209

Walk - - - eth & walketh & walketh // Hemaketh his Angels Sp - - -

- eth & walketh & walk - - - eth upon y wings of y Wind // - rits he maketh his Angels

walk - - - eth & walketh // spirits & his Ministers a

// :S. walk - - - eth & walketh Fla - - - - - wing Fire

:S. foundations y foundations

:S. Helaid y foun - - da - - - tions of y Earth that it never be re - -

:S. foundations y foundations that it never be re - - - mo - - -

that it never be re - - - - - mo - - - - - ved

(Treble solo)

that it never be removed re--moved that it never be removed // O Lord how manifold are thy

--mo--ved that it never be re-moved that &c. // works in wisdom hast thou made them all

---ved that &c. // the Earth is full is full

// that it never be remo--ved re--moved that &c. S: is full of thy Riches

S: re-joy--ce re--

The Glorious Majesty of the Lord shall endure fore-ver y Lord shall S: re-joy--ce shall re--

S: rejoice shall re-joy--

re-joy--ce re--



1520 2 1 1520

