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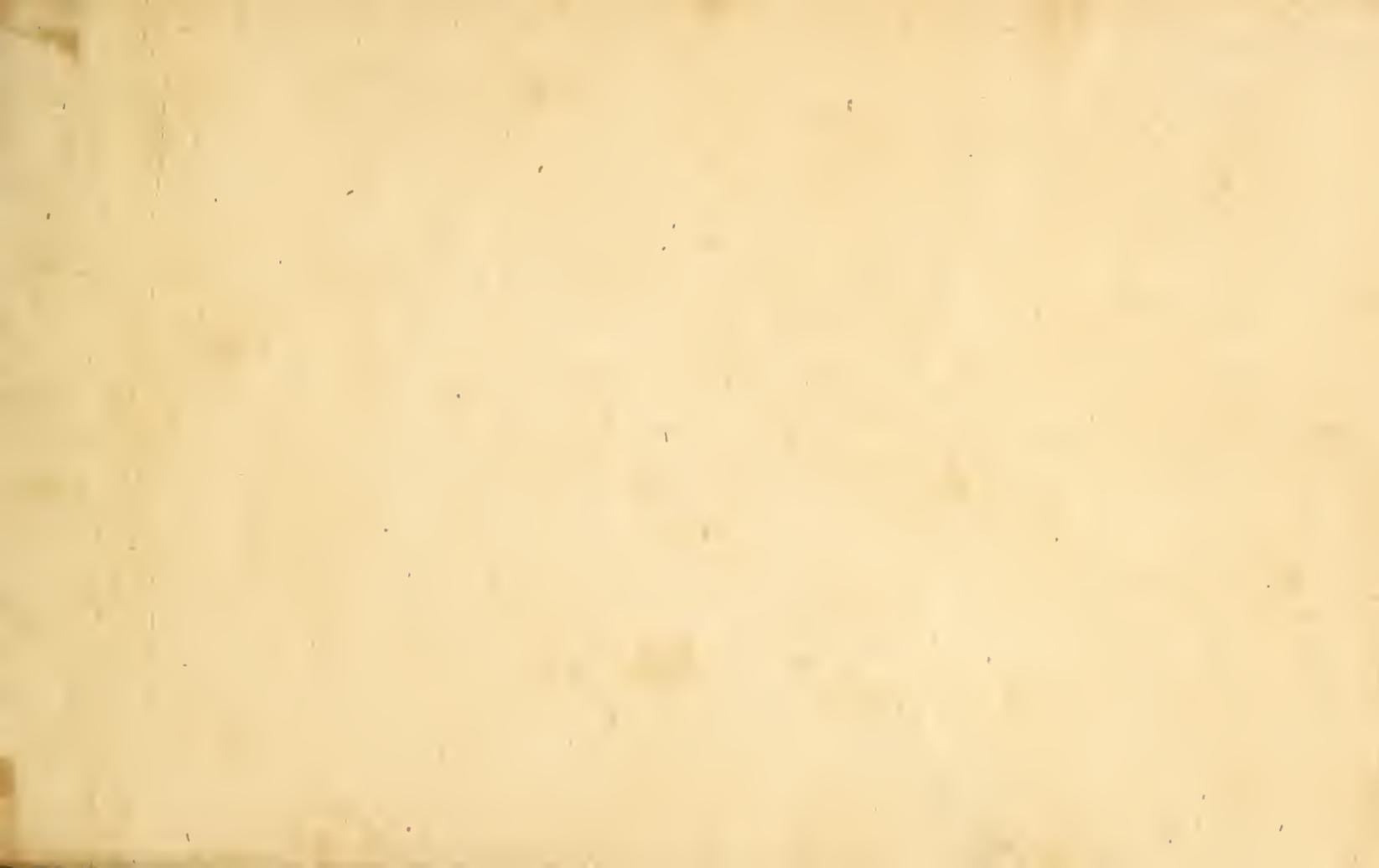
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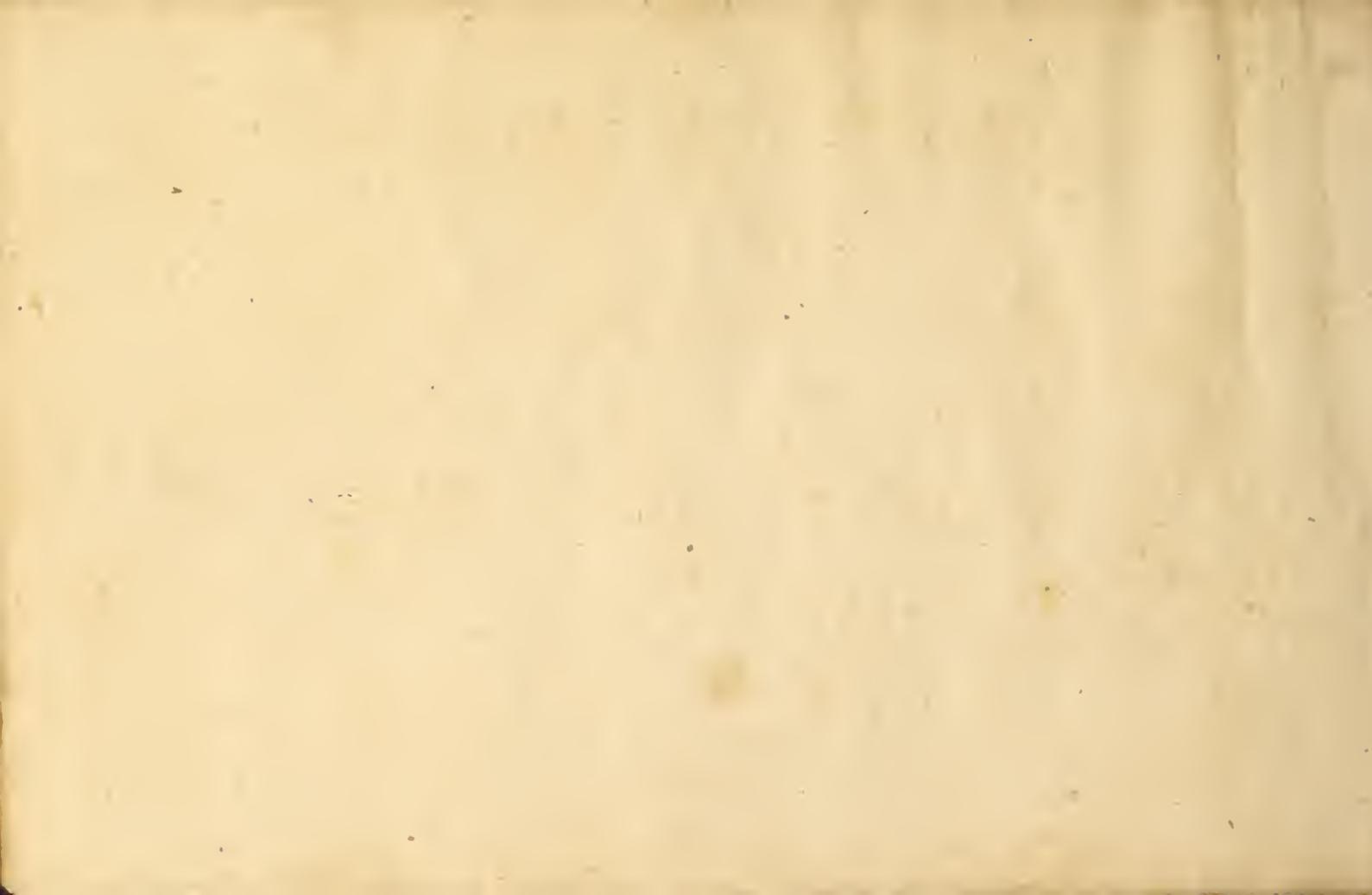
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THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

PHYSICS 309

1954

PHILADELPHIA HARMONY,

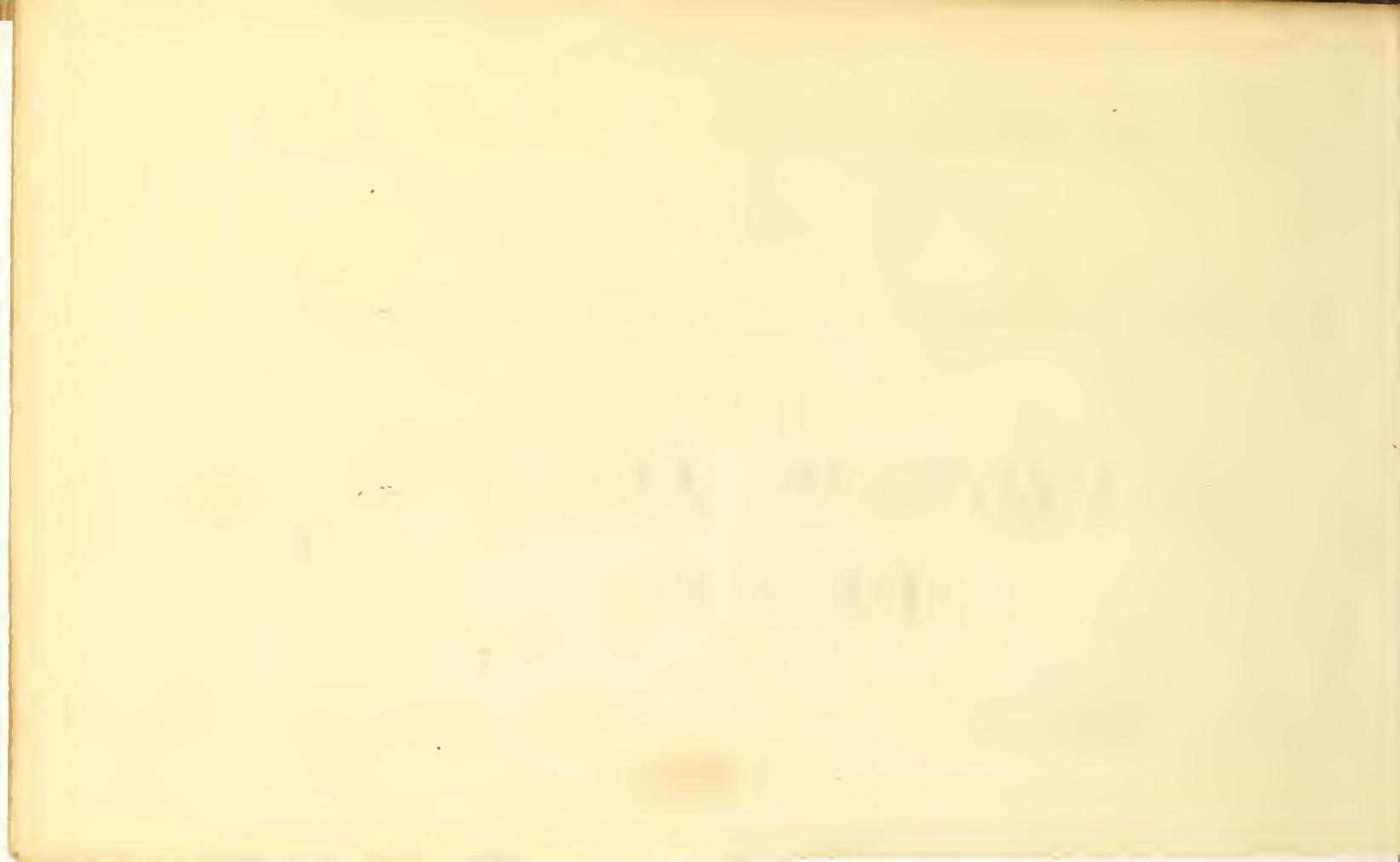
OR,

A Collection of PSALM TUNES, HYMNS, and ANTHEMS,

Selected by

ANDREW ADGATE.

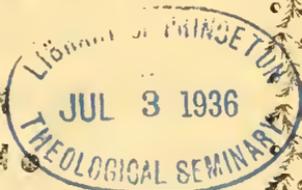
PART II.



R U D I M E N T S

O F

M U S I C



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

THE FOURTH EDITION.

P H I L A D E L P H I A,

Printed and sold by JOHN M'CULLOCH; and also sold by the AUTHOR, at N^o. 59, North Front street.

M. DCC. XCI.

[Entered according to Act of Congress.]

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

J. B. SMITH, Prothonotary.

CHAPTER I.

Of Music in General.

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

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

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

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

CHAPTER II.

Of Tune.

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

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

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

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

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

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

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

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

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

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

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

GAMUT OR GENERAL SCALE.

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

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

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

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

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

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

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

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

Of Transposition.

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

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

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

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

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

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

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

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

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

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

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

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

Table of Transposed Keys.

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

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

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

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

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

B

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

fe fe be de

Examples: Fa x so x la ba x do x &c.

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

CHAPTER III.

Of Time.

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

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

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

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

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

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

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

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

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

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

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

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

Examples of Common Time.

I 2 3 4 I 2 I 2
 m r, m r, m r, m r. m r, m r, m r, m r.

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

Triple Time.

I 2 3 I 2 3 I 2
 m r, m r, m r, m r, m r, m r, m r, m r, m r.

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

Compound Time.

I 2 I 2
 m r r, m r r, m r r, m r r,

d, u. d, u.

CHAPTER IV.

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

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

EXAMPLES.

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

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

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

A sharp \sharp raises it half a tone.

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

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

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

If F be sharp, - G is Fa.

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

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

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

If B be flat, - F is Fa.

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

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

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

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

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

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

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

A Single \parallel Bar divides the tune agreeably to the measure.

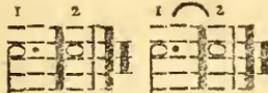
A Double \parallel Bar shews the end of a strain.

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

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

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

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

The figures one two  at the end of a

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

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

A Close  shows the end of a tune.

Moods of Common Time.

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

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

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

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

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

Moods of Triple Time.

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

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

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

Moods of Compound Time.

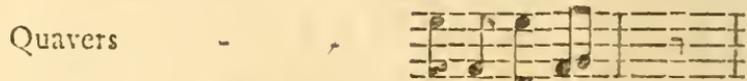
First Mood, is expressed by the figure $\frac{6}{4}$ six and four, has six crotchets in a measure, sung in the time of two seconds, two beats in a bar, one down and one up.

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

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

Marks of SOUND or SILENCE.

Sound. Silence or Rests.



RESTS of several BARS.



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

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

One femibreve is equal, in duration, to two minims, or four crotchets, or eight quavers, or sixteen femiquavers, or thirty-two demifemiquavers.

Lessons for Tuning the Voice.

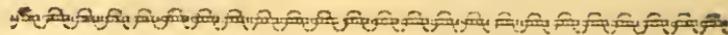




Hymn for Middletown, (p. 41).

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

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



Hymn for 149. (p. 44).

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

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

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



Hymn for Sophronia. (p. 53).

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

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

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

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

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

A MHERST, - - - 21	Litchfield, - - - 50	Sherburne, - - - 23
Angels Hymn, - - - 19	Little Marlborough - - - 2	Sophonra, - - - 53
Aylesbury, - - - 8	Majesty, - - - 42	Stafford, - - - 40
Bangor, - - - 19	Maryland, - - - 22	Standish, - - - 3
Bath, - - - 7	Mear, - - - 15	St. Humphrey's, - - - 40
Bedford, - - - 13	Middletown, - - - 41	St. Martin's, - - - 14
Bridgwater, - - - 4	Montague, - - - 31	St. Thomas's, - - - 2
Bristol, - - - 39	Morning Hymn, - - - 14	Suffield, - - - 3
Brookfield, - - - 6	Newbury, - - - 43	Virginia, - - - 9
Brunswick, - - - 6	New-Jersey, - - - 15	Wantage, - - - 9
Carlisle, - - - 16	Norwich, - - - 29	Washington, - - - 10
Colehill, - - - 5	Ocean, - - - 20	Wells, - - - 8
Dalston, - - - 25	Old Hundred, - - - 4	Worcester, - - - 28
Funeral thought, - - - 5	Psaln 34th, - - - 1	Worthington, - - - 11
Greenfield, - - - 26	— 46th, - - - 24	
Greenwich, - - - 27	— 136th, - - - 40	<i>Anthems.</i>
Hartford, - - - 30	— 149th, - - - 44	Behold I bring you glad tidings, 45
Isle of Wight - - - 14	Plymouth, - - - 13	Before Jehovah's awful throne, 54
Landaff, - - - 49	Putney, - - - 53	If the Lord himself, 17
Leeds, - - - 56	Rainbow, - - - 12	Lift up your eyes he sons of light, 51
Lenox, - - - 32	Rochester, - - - 7	The Rose of Sharon, 33

Chefhunt New.

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

Sky The Powrs &c. Dragg'd &c. Dragg'd &c.

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

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

Duet.

Continued.

Loose your bars of maf, fy light And wide un.....fold thethe.....rial scene He claims these mansions as

his right Re... ceive the King of Glo....ry in He claims these mansions &c.

Re ceive the King &c Loofe your bars &c He claims &c.

He claims these mansions &c Receive the King of Gloy in.

For.

Continued.

Who is the King of Glory, who who who is &c. The Lord that all his Poes oercome The World Sin.

The first system of the musical score consists of three staves. The top staff is a vocal line in C major, C-clef, common time, with lyrics: "Who is the King of Glory, who who who is &c. The Lord that all his Poes oercome The World Sin." The middle and bottom staves are piano accompaniment, with the bottom staff in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Death and Hell oerthrew And Jesus is the Conqurors Name And Jesus &c. And Jesus &c.

The second system of the musical score also consists of three staves. The top staff is a vocal line with lyrics: "Death and Hell oerthrew And Jesus is the Conqurors Name And Jesus &c. And Jesus &c." The middle and bottom staves are piano accompaniment. The piano part continues with the same accompaniment style as the first system, providing a rhythmic foundation for the vocal melody.

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

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

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

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

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

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

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

Helmflely.

Lo he cometh count . Iets trumpets Blow before the bloo...dy sign
Midst ten thousand Saints and Angels See the cru...ci...fi...ed fline Hallelujah, Hallelujah, Hallelujah, Welcome welcome bleeding Lamb

The dwellings of thy lo.....ve

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

Thine earthly temples

The dwellings of thy lo.....ve

Thine earthly temples are

To thine abode my heart aspires

are

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

With warm desires &c.

Thine earthly temples are

To thine abode my heart aspires

He
 For e ver blef sed b.....e the Lord My fa vi our a.....nd my shield.
 He fend s his spi.. rit &c
 He fend s his spi.. rit with his word And

fend s his spi rit with his word &c
 He fend s his spi rit with his word And arm es me for the fie....ld. He fend s his spi rit with his word And arm es me for the field.
 arm es me for the fie....ld. He fend s his spi rit with his word And &c.

Early my God without delay I haste to seek thy fa . . . ce My thirsty spirit faints awa . . . y without thy cheering grace So pilgrims on the

So pilgrims on the scorching sand So pilgrims on the scorching sand

scorching sand Beneath a burning sky Long for a cooling stream Long for a cooling stream at hand Long for a cooling stream And they must drink or die

Long for a cooling stream Long for a cooling stream

Weston Favel. C.M.

Musical score for the first system of "Weston Favel". It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melody in the upper staves and a bass line in the lower staves. The lyrics are written below the second staff.

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

Musical score for the second system of "Weston Favel". It consists of four staves, continuing from the first system. The notation and clefs are consistent with the first system. The lyrics continue below the second staff.

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

Canterbury. C.M.

13

Musical score for "Canterbury. C.M." consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in common time (C). The music features a simple, flowing melody in the treble and a supporting bass line.

Walfal. C.M.

Musical score for "Walfal. C.M." consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in common time (C). The melody in the treble staff is more active, with many eighth and sixteenth notes.

London New. C.M.

Musical score for "London New. C.M." consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in common time (C). The melody is characterized by a series of eighth-note patterns.

New 100. L.M.

Musical score for "New 100. L.M." consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is 3/2. The melody in the treble staff is simple and features a mix of quarter and eighth notes.

Lord what a thoughtless wretch was I to mourn and murmur and repine To see the wicked plac'd on high In pride and robes of her our shine

But oh their end &c.

But oh their end &c.

But oh their end their dreadfid end Thy sanctuary taught me so

On slipp'ry rocks I see them stand And fiery billows roll below.

Death like an overflowing stream Sweeps us a way our life's a dream An empty tale a morning flower Cut down and wither'd in an hour.

The musical score for 'Amanda' is written in 3/2 time. It features a treble and bass staff with a key signature of one sharp (F#). The melody is marked with a repeat sign and a first ending. The lyrics are: "Death like an overflowing stream Sweeps us a way our life's a dream An empty tale a morning flower Cut down and wither'd in an hour."

Albany. S. M.

Edson.

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

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

The musical score for 'Albany' is written in 3/4 time. It features a treble and bass staff with a key signature of one sharp (F#). The melody is marked with a repeat sign and a first ending. The lyrics are: "Behold the morning sun Begins his glorious way His beams thro' all the nations run And life and light convey And life and light convey." The score includes multiple instances of "His beams thro' all &c." and "And life and light convey And &c.".

Rise my soul and stretch thy wings Thy better portion trace Rise from transitory things Towards Heav'nly native place Sun and Moon and Stars decay

A CANON of Four in One

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

Time shall soon this Earth remove Rise my Soul and haste away To seats prepar'd above.

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

55. C. M.

Pfaln 33. D. W.

Tutkey.

id demands of death With all to thy orpo... wr to save. Rejoice ye righteous in the Lord This work belongs to you Sing of his name his ways his word

How ho ly just and true
 His mercy and his righteous ness
 Let heavn and earth proclaim
 His works of na ture
 and of grace Reveal his wondrous na me

NORRISTOWN.

S.M.

A. Davis.

Behold the morning sun
 His beams &c.
 Begins his glorious way
 His beams &c.
 His beams &c.
 And life and light convey.
 His beams thro' all the nations run
 His beams &c.
 And li... fe &c.

From vain &c.

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

From vain desires &c.

From vain desires &c.

From vain desires &c. From vain desires &c.

off these eyes of mine From vain desires &c. Turn off these eyes of mine.

From vain desires &c. From vain desires &c.

From vain desires &c. From vain desires &c.

Despair.

Morgan.

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

Wetherfield. P.M. Morgan.

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

offer notes divine To your creator's praise

Ye holy throng of an gels &c.

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

Ye holy throng &c.

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

Hofannah.

C.M.

Rev.^d D^r Davidson.

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

Stroudwater. C.M.

Musical score for "Stroudwater, C.M." consisting 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 features a variety of note values including quarter, eighth, and sixteenth notes, with some triplets and slurs. The piece concludes with a double bar line and repeat dots.

St. Ann's. C.M.

Musical score for "St. Ann's, C.M." consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a common time signature (C) and a key signature of one sharp (F#). The music is primarily composed of quarter and eighth notes, with some rests and slurs. The piece ends with a double bar line and repeat dots.

Christ Church. C.M.

Musical score for "Christ Church, C.M." consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one sharp (F#) and a 3/2 time signature. The music includes quarter, eighth, and sixteenth notes, with prominent triplets and slurs. The piece concludes with a double bar line and repeat dots.

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

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

Chorus.

Williamsburg: L.M.

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

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

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

S:

The Angel of the Lord &c

While shepherds watch'd their flocks by night All seated on the ground The Angel of the Lord came down And glo. ry shone around .

The Angel of the Lord came down

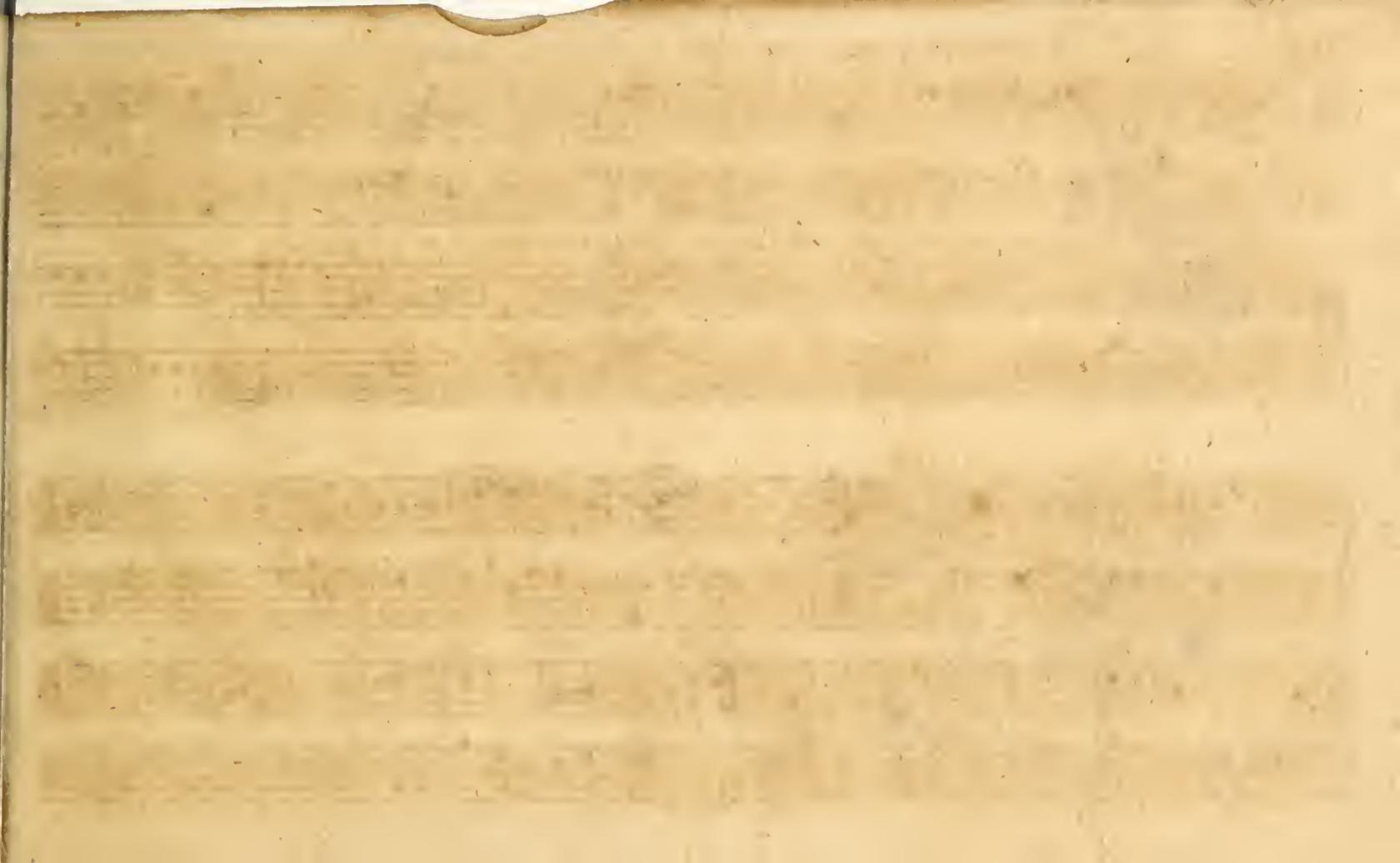
The Angel of the Lord came down

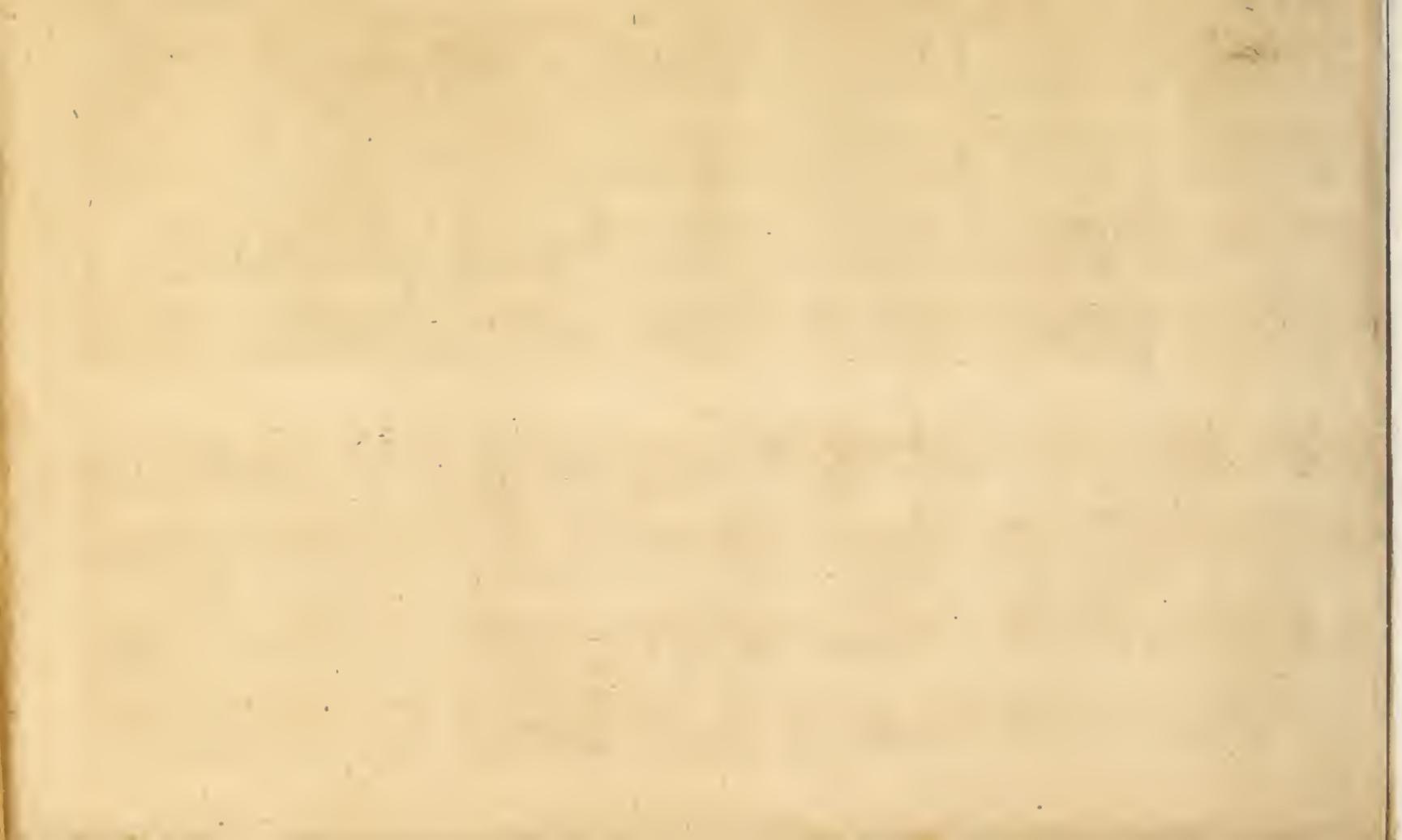
The Angel of the Lord came down And glory shone And glo. ry

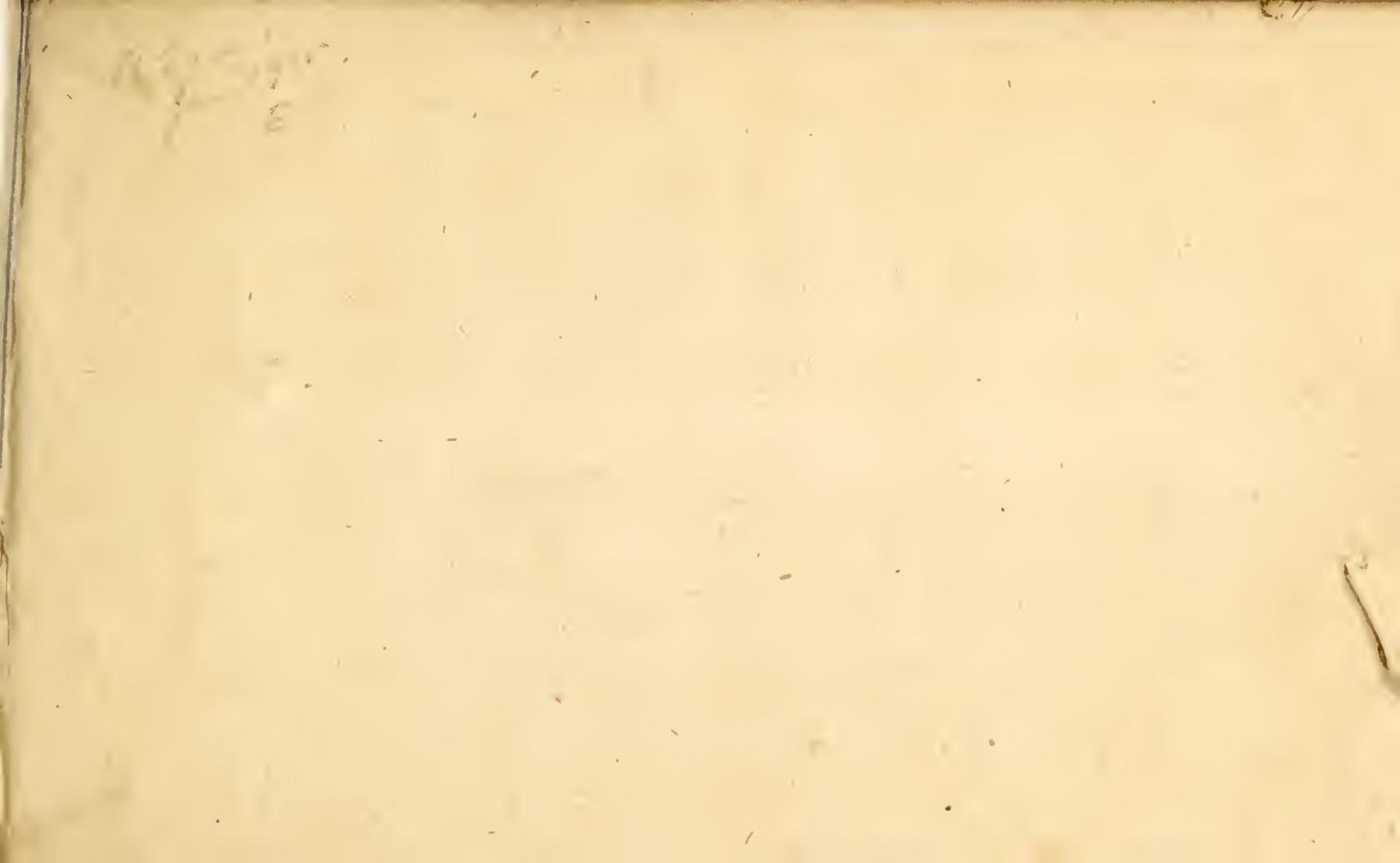
The Angel of the Lord came down And glory shone around and And glo. ry And glo. ry And glo. ry shone a round .

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

And glory shone And glory shone around and And glo. ry







41 antique.

41 antique.