

THE  
American Harmony,  
OR,  
Universal Psalmody.

VOL. II. CONTAINING,

A Choice and Valuable Collection of PSALM and HYMN-TUNES; CANONS and ANTHEMS; with Words Adapted to each TUNE.

The whole Composed in a New and Easy Taste, for Two, Three and Four Voices; in the most familiar KEYS and CLIFFS:—Calculated to Promote and Improve this most Excellent Part of Social-Worship; and render it both Useful and Delightful; in Quires, as well as in Congregations in the COUNTRY.

By A. WILLIAMS, Teacher of Psalmody, in LONDON.

To which is added a Variety of FAVOURITE Hymn Tunes and Anthems; Collected from the Latest and most Celebrated AUTHORS; Carefully set in SCORE, and neatly ENGRAVED.

Printed and Sold by DANIEL BAYLEY, at his House next Door to St. Paul's Church, Newbury-Port. 1771.  
Sold also by most Booksellers in Boston.

Thomas Buckingham's Book No. 1771

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

I Take this *Opportunity* to return my *sincere* Thanks to my *Friends* and *Customers*, for their kind Acceptance of my Publications of MUSICK, which has far exceeded my Expectation :---And I would inform them that I have now added the chief of Mr. *Williams's* *Universal Psalmody* :---And as I expect they will be bound *mostly* with the *Royal Melody*, I have therefore left out those Tunes which were in it ; and as Mr. *Tansur's* *Introduction to Musick*, is universally approved, I have not added Mr. *Williams's*, which is very lengthy ; as my design was to have a *large* Collection of *Musick*, at a *low* Price.

I have also added *fundry Anthems* and *Hymn-Tunes*, from the *latest* and most celebrated *Authors*, such as I find approved of by my *Musical* Friends, which I hope will be received with their usual Candor,

From their

Humble Servant,

DANIEL BAYLEY.

Newbury-Port, January 5th, 1771.

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## Westminster

Psalm 21<sup>a</sup>D<sup>r</sup> W

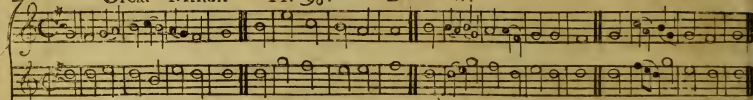
1

The King O Lord with Songs of Praise shall in thy strength re-joice. & Blest with thy Salvation Raise

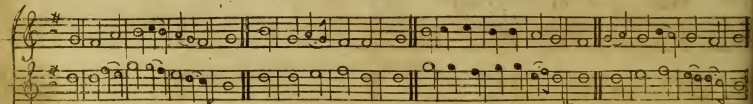
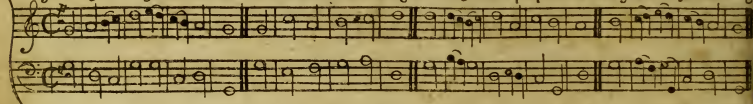
To Heav'n his cheerfull Voice, and blest with thy Salvation raise To Heav'n his chea - - - r-full Voice

W

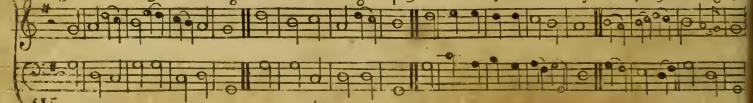
A



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



Joy to the Earth  $\&$  Saviour reigns Let Men their Songs employ While Feilds  $\&$  Floods Rock H<sup>ills</sup>  $\&$  Plains repeat  $\&$  founding Joy



Walney Ps. 27<sup>th</sup> D<sup>r</sup> W.

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is an alto clef with a 3/2 time signature. The music is written in a simple, homophonic style with quarter and eighth notes.

When Troubles rise & storms appear There may his Child<sup>d</sup> hide God has a strong Pavillion where He makes my soul a bide .

The second system of music consists of two staves, continuing the melody and bass line from the first system. It maintains the same 3/2 time signature and key signature.

Walingford Ps. 27<sup>th</sup> D<sup>r</sup> W.

The first system of music for the second piece consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is an alto clef with a 3/2 time signature. The melody is more active than in the first piece, featuring many eighth notes.

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

The second system of music for the second piece consists of two staves, continuing the melody and bass line. It maintains the same 3/2 time signature and key signature.



The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music is written in a simple, homophonic style with quarter and eighth notes.

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

The second system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music continues from the first system.

Low Dutch Hymn 3<sup>d</sup> B 2<sup>d</sup> D<sup>r</sup> W

The first system of music for the second hymn consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a simple, homophonic style with quarter and eighth notes.

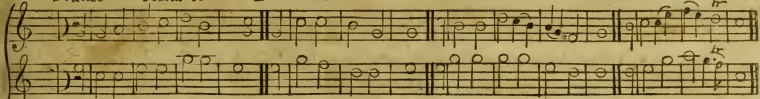
WHY do we morn departing Friends Or shake at Deaths Alarms tis but y Voice that Jesus sends To call them to his Arms.

The second system of music for the second hymn consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music continues from the first system.

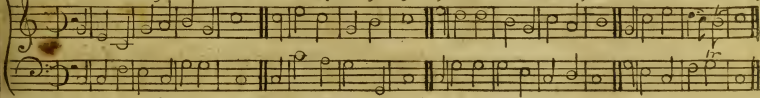


Stanes Psalm 13<sup>th</sup> D<sup>r</sup> W

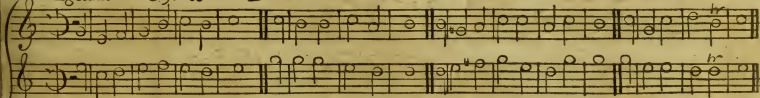
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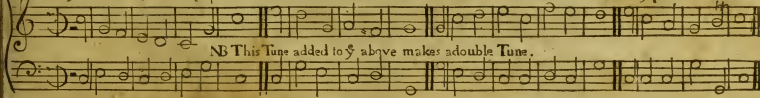
To thine Almighty Arm we owe the Triumphs of y<sup>e</sup> Day Thy Terrors Lord confound y<sup>e</sup> Foe And melt there strength away



Egham Ps. 13 D<sup>r</sup> W



'Tis by thine Aid our Troops prevail And break united Pow'rs Or burn their boasted Fleets or scale y<sup>e</sup> proudest of their Tow'rs



NB This Tune added to y<sup>e</sup> above makes adouble Tune.

6 Twysford Hymn 48<sup>th</sup> B. 2<sup>d</sup> D<sup>r</sup> W.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature, and the lower staff is in bass clef with a 3/4 time signature. The music is written in a simple, homophonic style with quarter and eighth notes.

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

The second system of music continues the melody from the first system. It features two staves in treble and bass clefs, maintaining the 3/4 time signature. The notation includes various note values and rests, with some notes marked with a 'tr' (trill) above them.

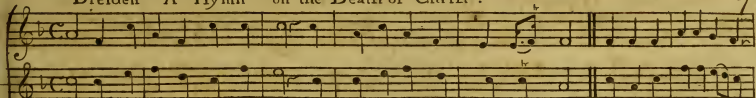
The third system of music continues the melody. It consists of two staves in treble and bass clefs. The notation includes various note values and rests, with some notes marked with a 'tr' (trill) above them.

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

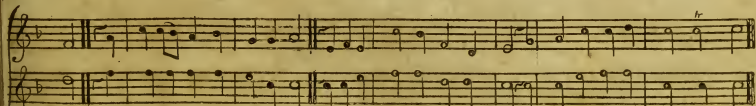
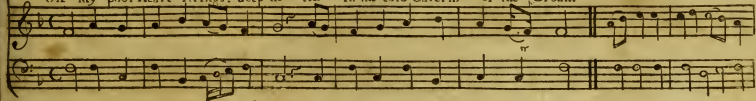
The fourth system of music concludes the piece. It features two staves in treble and bass clefs. The notation includes various note values and rests, with some notes marked with a 'tr' (trill) above them.

Dresden A Hymn on the Death of Christ .

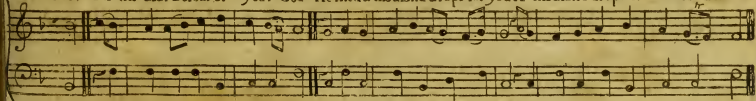
7



HE dies, the heav'nly Lover Dies . The Tidings strike a dolfull sound. Come saints & drop a Tear or  
On my poor 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 thousand drops of richer Blood.



Aliff Street

Psalm 45<sup>th</sup>

D<sup>r</sup>

W

The first system of musical notation for 'Aliff Street' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

The King offaints how fair his Face Adorn'd w<sup>th</sup> Majef-ty & Grace He comes w<sup>th</sup> Bleffings from above & wins y<sup>e</sup> Nations to his Love

The second system of musical notation for 'Aliff Street' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The lower staff is in bass clef with the same key signature and time signature. The music continues with various note values and rests.

Savoy

Psalm 47

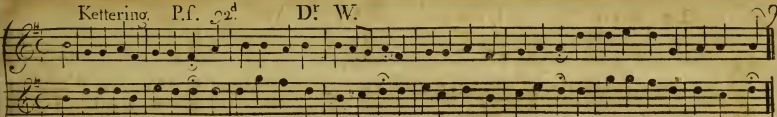
D<sup>r</sup>

W

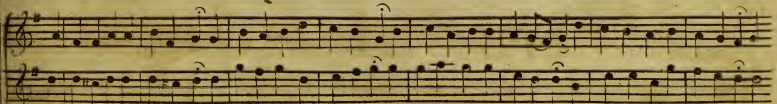
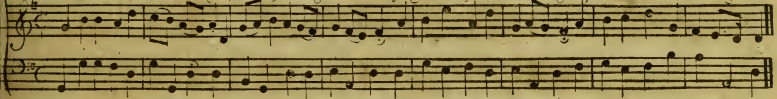
The first system of musical notation for 'Savoy' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The lower staff is in bass clef with the same key signature and time signature. The music begins with a series of eighth notes.

I O Fo-r a Shout of fac-red Joy To God the love-reign king Let ev-ry Land their Tongue employ w<sup>th</sup> Hymns of Tri-umphing.

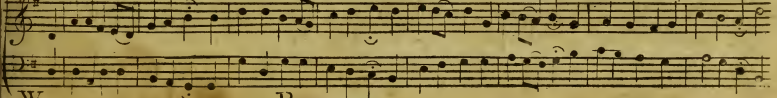
The second system of musical notation for 'Savoy' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The lower staff is in bass clef with the same key signature and time signature. The music continues with various note values and rests.



Sweet is  $\text{\textcircled{S}}$  Work my God my Ling To praise thy Name give Thanks sing  $\text{\textcircled{S}}$  In thy love by m $\text{\textcircled{S}}$  light talk of all in a Night.



Sweet is  $\text{\textcircled{S}}$  day of sacred Rest No mortal Cares shall seize my breath O may my heart in Tune be found Like David's harp of solemn sound like



W

B

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a series of eighth and sixteenth notes, with some rests and a repeat sign.

David's harp of Lament Sound

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with similar rhythmic patterns as the first system.

York Street Hymn 66<sup>th</sup> D<sup>r</sup> W.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a series of eighth and sixteenth notes, with some rests and a repeat sign.

There is a Land of pure Delight W<sup>h</sup>ere Saints immortal reign Infinite Dayes & Nights Night And Plea sure can-oth Pain

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music continues with similar rhythmic patterns as the previous systems.

Musical score for the first hymn, consisting of four staves of music in a common time signature. The notation includes various note values and rests, with a fermata over a note in the second staff.

Bath Hymn 88<sup>th</sup>. D<sup>r</sup> W.

Musical score for the second hymn, consisting of four staves of music in a common time signature with a key signature of one sharp. The notation includes various note values and rests.

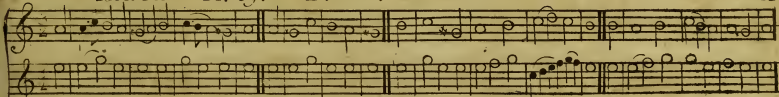
Life & Time to serve the Lord The Time is short & great Reward & while y<sup>e</sup> Lampho<sup>l</sup>ds out to burn a vile Sinner may return



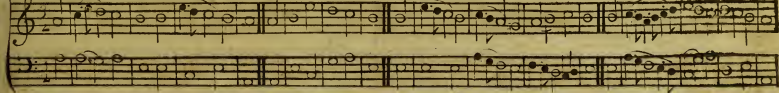
This spacious Earth is all for Lords, And men, & Worms, & Beasts, & birds He rais'd by building on & Seas, & gave it for their Dwelling place

But here a bridle World on high, Thy Palace I, & take up Thy Whilom I bend, that Alas And dwell so near his Make - r God

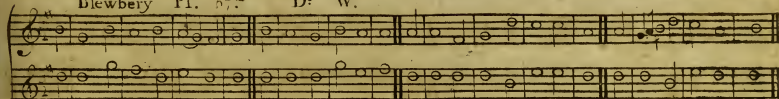
Parindon Pf. 39<sup>th</sup> D<sup>r</sup> W.



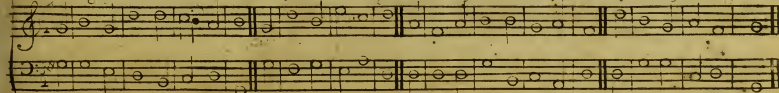
Teach me the Measure of my Days Thou maker of my Frame I would for vey Lifes narrow space be - - - n how frail I am.

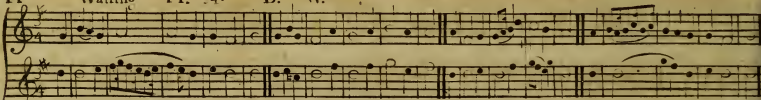


Blewbery Pf. 67<sup>th</sup> D<sup>r</sup> W.

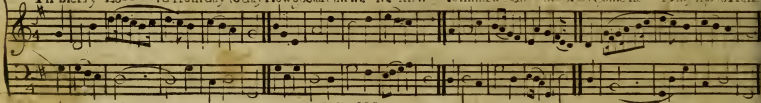


Shine mighty God on Britain mine W. Beams of heav<sup>n</sup>ly grace Reveal thy Pow thro' all our Coasts & shew thy smiling Face.

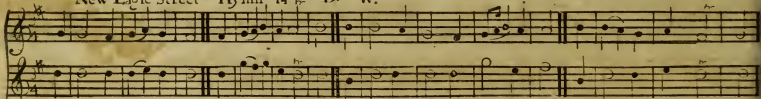




Till bleis'd Lo---rd from day to day // We adore all th' Hisw- Yeluable Sab- tute. Praise Come he--- by all his Praise

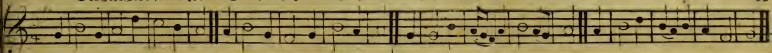


New Eagle Street • Hymn 14<sup>th</sup> D<sup>r</sup> W.

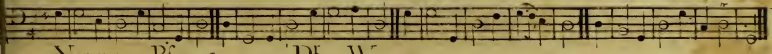
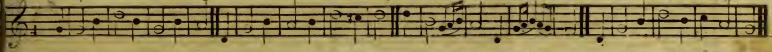


Praise your triumphant Songs to an immortal Tune // Let the wide Earth, resound y' Deed Celestial G-ods done.

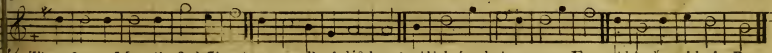
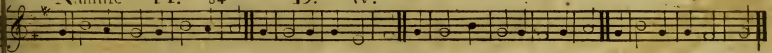




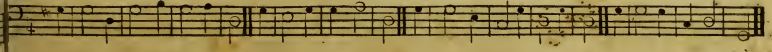
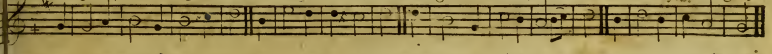
Great God attend while Zion sings The Joy that from thy Presence is To pend one day w<sup>th</sup> y<sup>e</sup> on Earth Exceeds a thousand days of Mirth.



Namure P<sup>f</sup>. 84 D<sup>r</sup> W.



There & great Monarch of Sky Pow'r displays And light breaks in upon our Eyes w<sup>th</sup> Lines quickning Rays.



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

The first system of the musical score consists of a vocal line (treble clef, 4/4 time) and a lute accompaniment (treble and bass clefs, 4/4 time). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are written below the vocal line. The lute accompaniment features a bass line and a treble line, with various rhythmic patterns and accidentals.

To fin- - - - - ing with one accord & to thy name O thou most high To fin- - - - - g with one accord .

The second system of the musical score continues the vocal line and lute accompaniment. The vocal line includes a fermata over the word "fin-" and a long dash indicating a continuation. The lute accompaniment continues with similar rhythmic and melodic patterns.

Treble solo. An Anthem our of  $\gamma$  2<sup>d</sup> Chap. of Luke.

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

For unto you unto

in  $\gamma$  City of David

you unto you is born this Day in  $\gamma$  City of David A Saviour which is Christ  $\gamma$  Lord A

in  $\gamma$  City

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

Glad Tidings Glad Tidings Glad Tidings of Joy Glad Tidings

Glad Tidings Glad Tidings Glad Tidings Glad

1 2 :S: Cho.

which shall be to all People And this shall be a Sign un-to you you shall find & Bats wrap

1 2



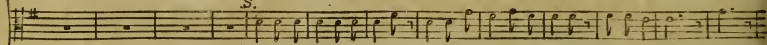
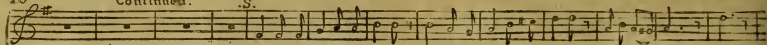
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*S: Allegro*

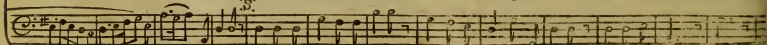
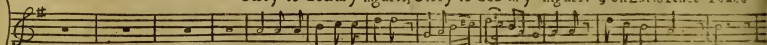
19

And suddenly there was with y<sup>e</sup>  
 In Swadling Cloaths Ly-ing in a Manger Ly-ing in a Manger And suddenly there  
 And

Angel a Multitude of y<sup>e</sup> Hea—v'nly  
 was with y<sup>e</sup> Angel a Multitude of y<sup>e</sup> Hea—v'nly heav'nly heav'nly Host  
 suddenly there was with y<sup>e</sup> Angel a Multitude of y<sup>e</sup> Hea—v'nly *Adagio*  
 And suddenly there was with y<sup>e</sup> Angel a Multitude of y<sup>e</sup> Heav'nly Pra—

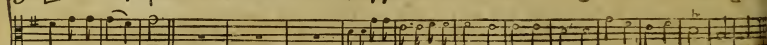
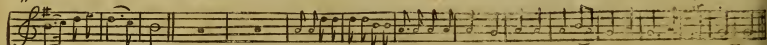


Glory to God in  $\heaven$  highest, Glory to God in  $\heaven$  highest & on Earth Peace Peace



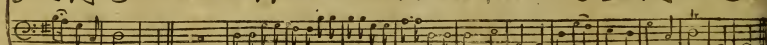
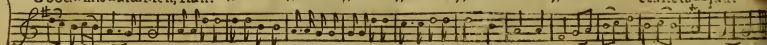
--- ifing God & saying

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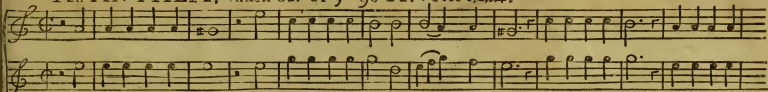


Goodwill toward: Men, Hall. // // // // // //

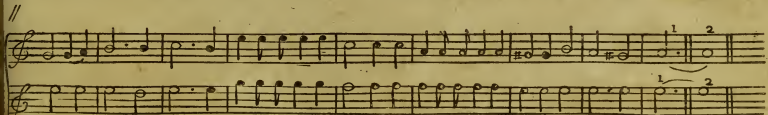
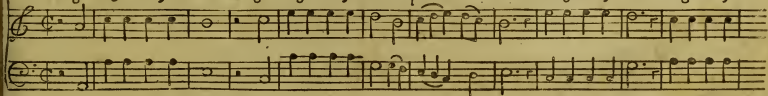
Uallelu-jah.



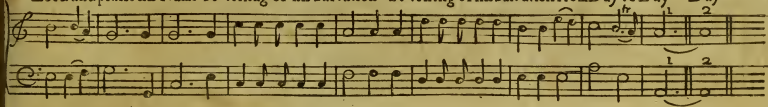
AN ANTHEM, taken out of  $\text{y}$  96 Ps. Verse 1,2,3,4.



Sing sing unto  $\text{y}$  Lord, Sing sing unto  $\text{y}$  Lord & praise his Name Sing unto  $\text{y}$  Lord Sing unto  $\text{y}$



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<sup>e</sup> Heathen & his Wonders his wonders his

wonders un-to y<sup>e</sup> People & his wonders his wonders unto the People. Sing Sing *as before*

For y<sup>e</sup> Lord y<sup>e</sup> Lord is Great for y<sup>e</sup> Lord y<sup>e</sup> 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.

Musical score for 'Chorus to 95 Pf.' consisting of four staves. The first staff is the vocal line with lyrics 'Hal-le-lu-jah' repeated five times followed by 'Hal-le-lu-jah'. The second staff is the treble clef accompaniment. The third staff is the vocal line with lyrics 'Hal-le-lu-jah'. The fourth staff is the bass clef accompaniment.

Hal-le-lu-jah    :||    :||    :||    :||    :||    Hal-le-lu-jah.

An ANTHEM taken out of y<sup>e</sup> 14 Chap. of Rev.<sup>m</sup> Verse 13.

Musical score for 'An ANTHEM taken out of y 14 Chap. of Rev. Verse 13.' consisting of four staves. The first staff is the vocal line with lyrics 'I heard a Voice from heav'n saying un-to me saying un-to me write from henceforth write from henceforth'. The second staff is the treble clef accompaniment. The third staff is the vocal line with lyrics 'I heard a Voice from heav'n saying un-to me saying un-to me write from henceforth write from henceforth'. The fourth staff is the bass clef accompaniment.

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  $\gamma$  Dead which die in  $\gamma$  Lord: even so even so faith  $\gamma$  Spirit; for they rest from their labours, from their

for they rest from their

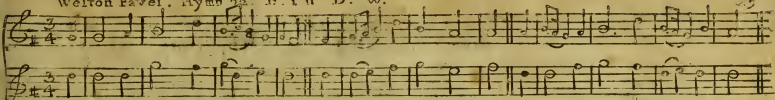
for they rest

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

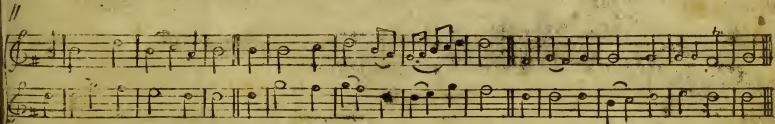
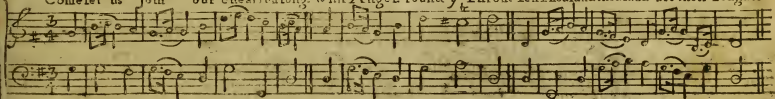
labours, they rest from their labours, they rest from their labours, from their labours, from their labours.

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

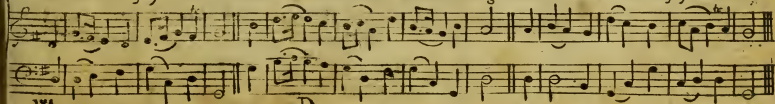
from their labours, from their labours, they rest from their labours, from



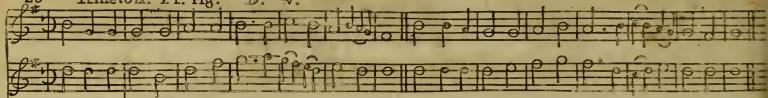
Come let us Join our chearfull song With Angels round y<sup>e</sup> Throne Ten Thousand thousand are their Tongues



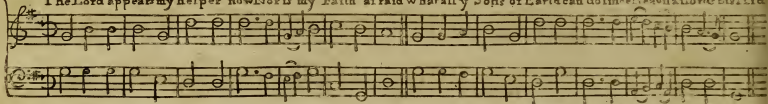
But all their Joys are one Ten thousand thousand are their Tongues But all but all their Joys are one.



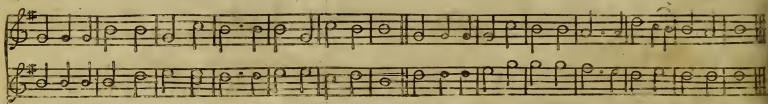




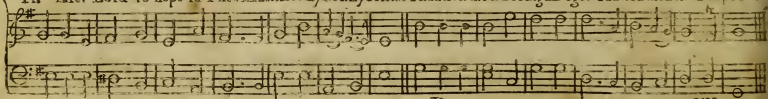
The Lord appears my helper now Nor is my Faith afraid What all y<sup>e</sup> Sons of Earth can do since Heav'n afford his Aid



//

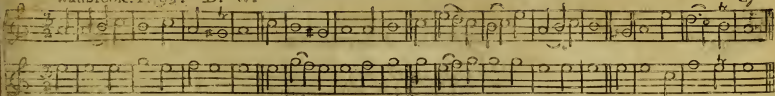


'Tis safer Lord to hope in Thee And have my God my Friend Than trust in Men of high Degree And on their truth depend.

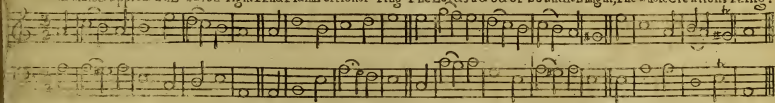
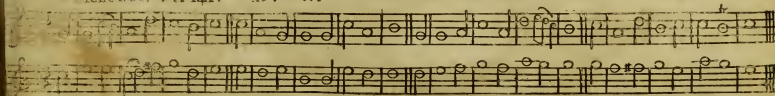


Wallbrook. No. 95.<sup>th</sup> D<sup>r</sup> W.

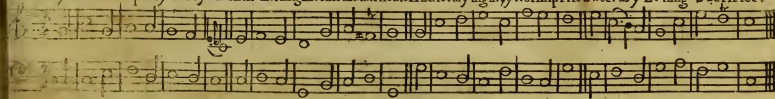
27

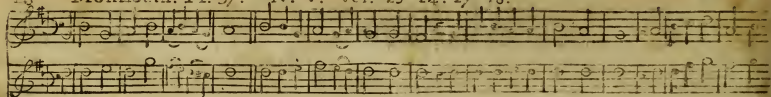


With thanks approach his awful sight And Psalms of Honor sing The Lord's a God of boundless might, The whole Creation's King.

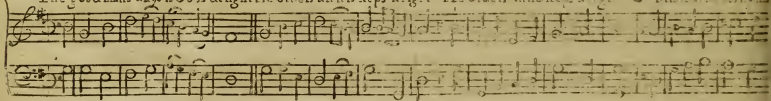
Winchester. Ps. 141.<sup>o</sup> D<sup>r</sup> W.

My God accept my early Vows: Like morning Incense in thine house And let my nightly Worship rise Sweet as y<sup>e</sup> Evning Sacrifice.

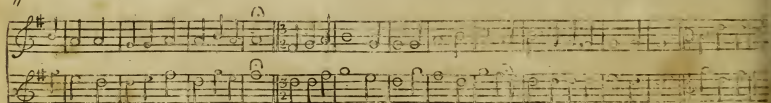




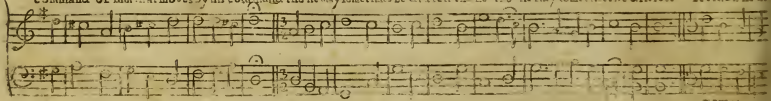
The good man's way is God's delight He orders all his steps aright He orders all his steps aright Of him that moves by his



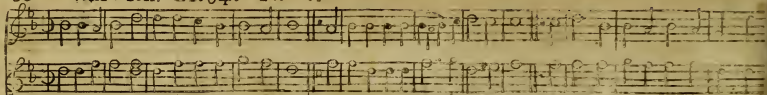
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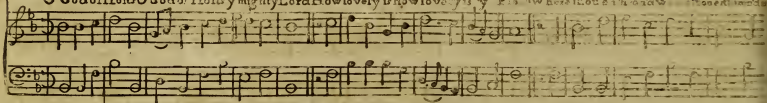
command of him that moves by his command tho' he may sometimes be distract tho' he may sometimes be distract Yet still he is



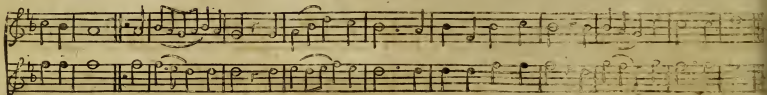




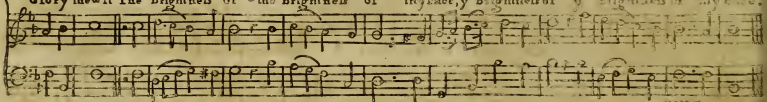
O God of Hosts O God of Hosts y mighty Lord How lovely is how lovely is y Pls Where thou art and low as thou art in the world



//



Glory shewt The brightnes of the brightnes of thy Face, y brightnes of y brightnes of thy Face.



The first system of the hymn consists of two staves of music. Both staves use a treble clef and a key signature of one sharp (F#). The music is written in a common time signature (C). The melody is primarily composed of quarter and eighth notes, with some rests and slurs.

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

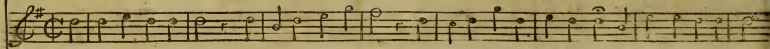
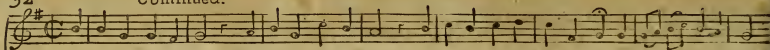
The second system of the hymn consists of two staves of music. Both staves use a treble clef and a key signature of one sharp (F#). The music continues the melody from the first system, featuring similar rhythmic patterns and note values.

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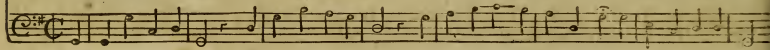
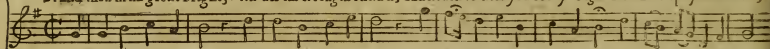
The third system of the hymn consists of two staves of music. Both staves use a treble clef and a key signature of one sharp (F#). The music continues the melody, with some notes marked with a trill (tr) and a fermata.

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

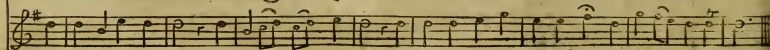
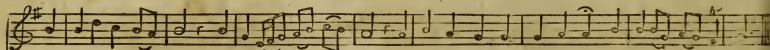
The fourth system of the hymn consists of two staves of music. Both staves use a treble clef and a key signature of one sharp (F#). The music concludes the hymn with a final cadence, including a trill and a fermata on the final notes.



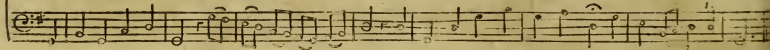
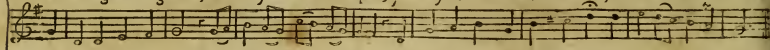
Stand then in his great Might, With all his strength endu'd, And take to arm you for y<sup>e</sup> Fight The Paucity of God;



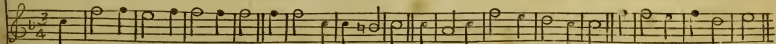
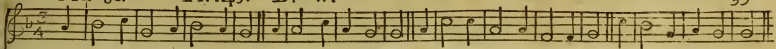
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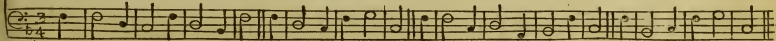
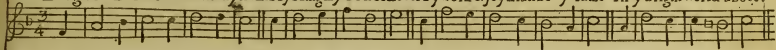
That having all things done, And all your conflicts past; you may o'ercome thro' Christ alone, And stand secure at last.



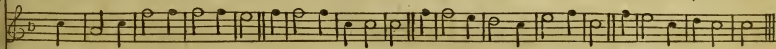
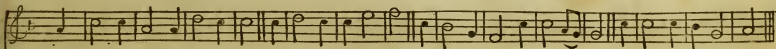




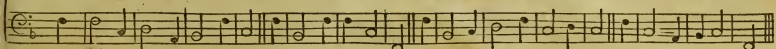
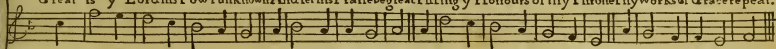
Long as I live I'll bleſſe thy name My King my God of Love My work & Joy ſhall be thy fame In thy bright World above.



//



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



W

E.

34 Farnham. Pf. 19<sup>th</sup> D<sup>r</sup> W.

Behold y Morning Sun Begins his glor'ous Way His Beams thro' all y Nations r an Ard life & Light convey.

Sutton. Pf. 19<sup>th</sup> D<sup>r</sup> W.

Behold y lofty Sky Declares his Maker God, And all y Starr y Worksonhigh Proclaimhis Pow'r & Loud.

Elenborough. Pf. 4. 2<sup>d</sup>. D<sup>r</sup> W.

35

With earnest Longings of  $\text{y}$  Mind My God to thee I Look So pants  $\text{y}$  hunted Hart to

find to pants  $\text{y}$  hunted Hart to find And taste  $\text{y}$  cooling Brook & taste  $\text{y}$  cooling Brook.

Derby. Hymn 34<sup>th</sup> B. 2<sup>d</sup> D<sup>r</sup> W.

Let them neglect thy Glory Lord Whomever know thy Grace But our loud Song shall still record The Wonders o---f thy Praise.

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

//

Hand he puts his Rod And cleaves the frighted Sea - - - s And cleaves y<sup>e</sup> frighted Seas.

Penbury. Hymn 38<sup>th</sup> B. 2<sup>d</sup> D: W.

Sal-va-tion! Oh the Joy full Sound

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

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

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

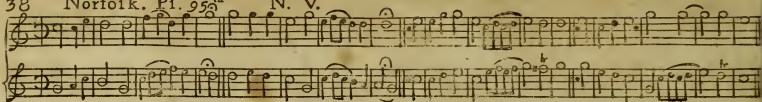
A fov'reign Balm for ev-ry Wound for ev- - - - -ry

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

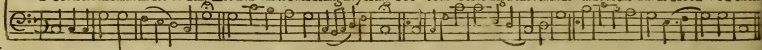
A fov'reign Balm for ev'ry

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

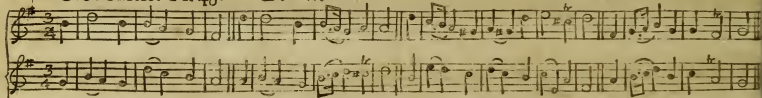
38 Norfolk. Pf. 95<sup>th</sup> N. V.



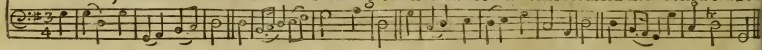
O come loud Anthems let us sing Loud thank to our Almighty King For we our Voices high should raise When our salvation's Rock we Praise



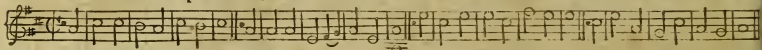
Newcastle. Pf. 48<sup>th</sup> D<sup>r</sup> W.



Great is  $\gamma$  Lord our God And let his Praise be great He makes his Churches his Abode His most delightfull Sea



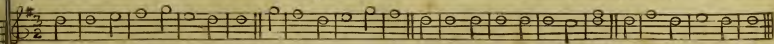
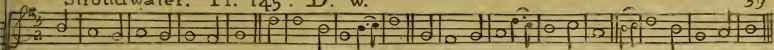
A CANON of 4 in One.



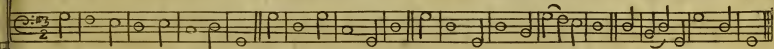
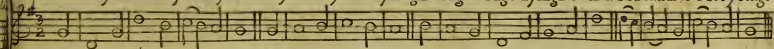
To God  $\gamma$  Father, God  $\gamma$  Son, And God  $\gamma$  Spirit, Three in One, Be Honor, Praise, & Glory  $\gamma$  all on Earth, & all in Heav'n

Stroudwater. Pf. 145<sup>th</sup> D: W.

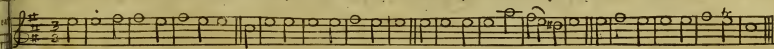
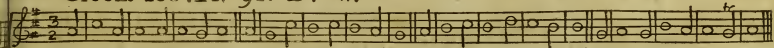
39



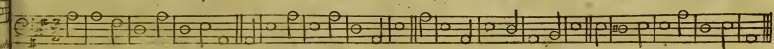
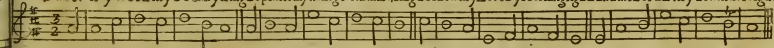
Sweet is y Mem'ry of thy Grace My God my heavhly King Let Age to Age thy Righteousness In Sounds of Glory sing.



Greens 100. Pl. 92<sup>d</sup> D: W.



Sweet is y 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.





40 S<sup>t</sup> Matthews. Pf. 147<sup>th</sup> D<sup>r</sup> W.

With songs & Honoursoundingloud Addressy Lordonhigh Over y Heavns he spreadhisCloud & Waters veil y Sky.

//

He sends his Showerof Blessingsdown To cheer y Plains below He makes y Grassy Mountainscrowa & Corn in Valleys grow.

Rojice ye sinners World high Behold y King of Glory nigh Who can this King of Glory be The mighty Lord y Saviour he.

:S: An Anthem. out of y 40<sup>th</sup> 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

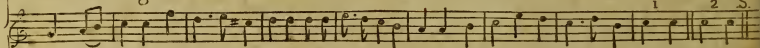
Get thee up into y high Moun - - - - - tain O Je - ru - sa -

Get thee up into y high Mountain y high Moun - - - - - tain O Jeru - sa - lem that bring -

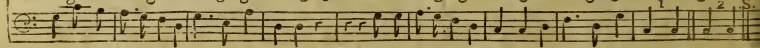


-lem that bringest

O Jerusalem

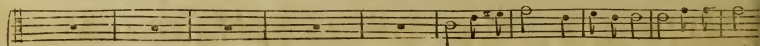


-est good Tidings: that bringest good tidings: O Jerusalem that bringest good tidings: that bringest good Tidings

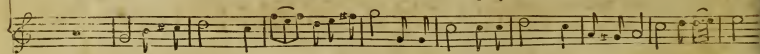


// -ding: O Jerusalem

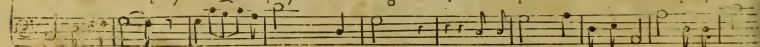
O Jerusalem that bringest



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.

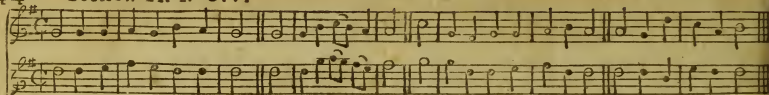
W

Continued.

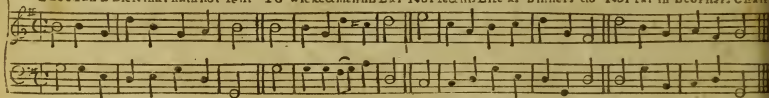
Hallelujah // // // // // Halle—lu-jah

Plymouth. Hymn 38<sup>th</sup> Page 44. G.W

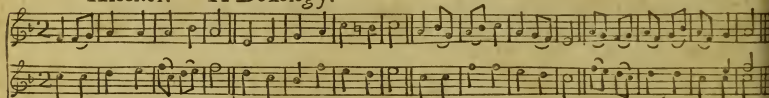
Children of y<sup>e</sup> Heavenly King As y<sup>e</sup> Journey sweetly sing Sing y<sup>e</sup> Saviour's worthy Praise Glorious in his Works & Ways.



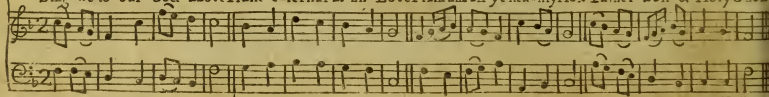
The Man is blest that hath not lent To wicked men his Ear Nor led his Life as Sinners do Nor sat in Scorners' Chair



Alcester. A Doxology.



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



Eagle Street. Hymn 150.<sup>th</sup> D<sup>r</sup> W. B. 1.<sup>st</sup>

45

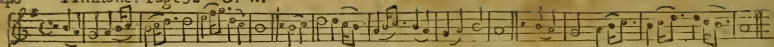
Join all y<sup>e</sup> Glorious Names Of Wisdom, Love, & Pow<sup>r</sup> That e-ver Mor-tals knew, That An-

The first system of the musical score consists of four staves. The top staff is the treble clef, the second is the bass clef, the third is the treble clef, and the fourth is the bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music features various note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several rests and dynamic markings throughout the system.

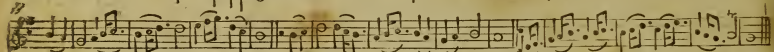
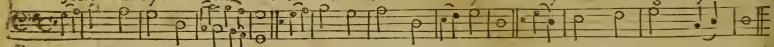
//

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

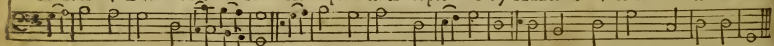
The second system of the musical score also consists of four staves, following the same clef and key signature as the first system. The lyrics are written below the third staff. The music continues with similar note values and includes a double bar line at the end of the system.



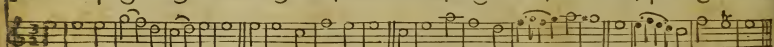
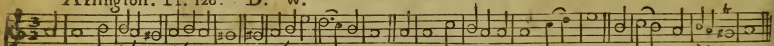
Jesus who dy'd a World to save Revives & ris---es from  $\frac{3}{4}$  Grave By His Al-migh--ty Pow'r



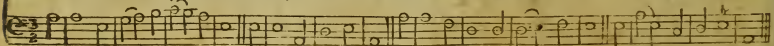
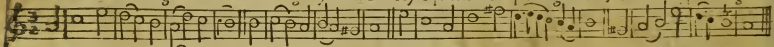
From Sin & Death & Hell set free He Captive leads Capti-vi-ty And lives & lives to die no more.



Arlington. Pf. 126<sup>th</sup> D<sup>s</sup> W.

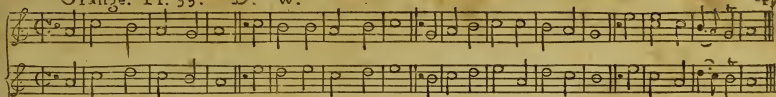


When God reveal'd his gracious Name And chang'd my mournful fate My Rapture seem'd a pleasing Dream The Grace appear'd so great.

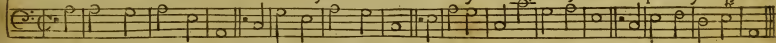




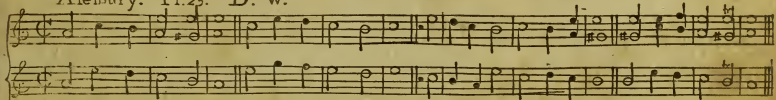
Orange. Pf. 55<sup>th</sup> D<sup>r</sup> W.



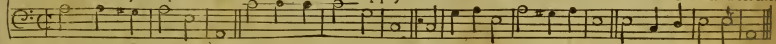
Let Sinners take their Curse And chuse y<sup>e</sup> Road to Death But in y<sup>e</sup> Worship of my God I'll spend my daily Breath.



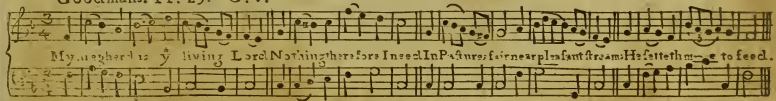
Alesbury. Pf. 23<sup>d</sup> D<sup>r</sup> W.



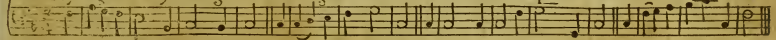
The Lord my Shepherd is I shall be well supplyd Since he is mine & I am his What can I want besides.



Goodman's. Pf. 23<sup>d</sup> O.V.



My shepherd is y<sup>e</sup> living Lord Nothing therefore I need In Pasture: fair near pleasant stream: He setteth me to feed.



S:

the Praises of my God shall

Thro' all y changing Sceners of Life , In trouble & in Joy :

the Praises of my

the Praises of my God shall still y

The Praises of my God shall sti-ll y

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

God y Praiser of my God shall still Hear - - - t & Tongue imploy

God shall still

Praises of my my Hear - - - t &

S<sup>t</sup> Clement's . Last Hymn. G.W.

Comethon Almighty King Helps thy Name to sing helps us to Praise Father all glorious O'er all Vic-tor-ious

This musical score is for a hymn in G major and 3/4 time. It consists of four staves: a vocal line and three accompaniment staves (treble and bass clefs). The lyrics are: "Comethon Almighty King Helps thy Name to sing helps us to Praise Father all glorious O'er all Vic-tor-ious". The music features various note values including quarter, eighth, and sixteenth notes, with some rests and trills.

//

Hereford. Page 143. G.W.

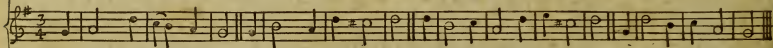
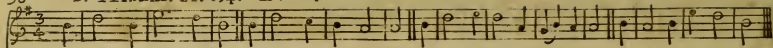
O come let us join Together combine  
Come & Reign over us Antient of Days.  
To praise our dear Saviour our Master di-vine.

This musical score is for a hymn in G major and 3/4 time. It consists of four staves: a vocal line and three accompaniment staves. The lyrics are: "O come let us join Together combine", "Come & Reign over us Antient of Days.", and "To praise our dear Saviour our Master di-vine.". The music includes various note values and rests, with some trills and slurs.

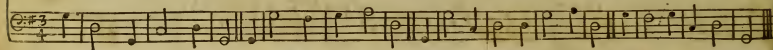
W

G.

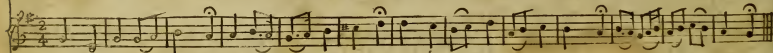
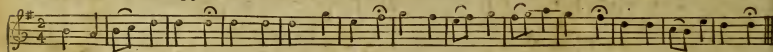
St Albans. Pl. 134<sup>th</sup> D<sup>r</sup> W.



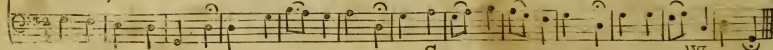
Behold & have regard Ye ser-vants of  $\text{y}$  Lord Who in his house by night do watch Praise him <sup>in</sup> one accord.



Stortford. Pl. 99<sup>th</sup> D<sup>r</sup> W.



Exalt  $\text{y}$  Lord our G. d. & Worship at his Feet His Nature is all Holi- nels & Mercy is his Seat.



Stehing Pl. 95<sup>th</sup> D. W.

Sing to  $\gamma$  Lor-----d Jeho-vah's Name And in his Strength rejoice When his sal-va-tion is our Theme

//

Ex-al-----t-ed be our Voice. Hal. // // Halle-lu-iah.

Maryland. Pl. 104<sup>th</sup> D. W.

My Soul my Great Creator Praise: Whose bright Celestial Rays He in full Majesty appears: And like a Roshie, His Glory wears.

52 Strawberry. Pf. 149<sup>th</sup> D<sup>r</sup> W.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

All ye  $\hat{y}$  love  $\hat{y}$  Lord rejoice And let  $\hat{y}$  songs be new; Amidst  $\hat{y}$  Church<sup>th</sup> cheerful Voice His la.....ter Wonders show.

The second system of musical notation continues the piece from the first system. It consists of two staves in treble and bass clefs with a key signature of one sharp and common time. The notation includes various musical ornaments and phrasing slurs.

Hallifax. Hymn 50<sup>th</sup> G.W.

The first system of musical notation for 'Hallifax' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

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

The second system of musical notation continues the piece from the first system. It consists of two staves in treble and bass clefs with a key signature of one sharp and 3/4 time. The notation includes various musical ornaments and phrasing slurs.

Three systems of musical notation. The first system consists of two staves (treble and bass clef) with a 3/4 time signature. The second system is a single treble staff. The third system consists of two staves (treble and bass clef). The lyrics are written below the second staff.

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

//

HAL. to Burnham.

Four systems of musical notation. The first system consists of two staves (treble and bass clef) with a 3/4 time signature. The second system is a single treble staff. The third system consists of two staves (treble and bass clef). The lyrics are written below the second staff. The score includes a key signature change to one sharp (F#) and a time signature change to 3/2.

now & receive There is no Condemnation to them y<sup>e</sup> believe. Hal. Hal...le...lu...jah.



54 Barnet. Pf. 145.<sup>th</sup> D: W.

Long as I live I'll bleſs thy Name My King my God of Love My Weal & Joy ſhall be y<sup>e</sup> ſame In y<sup>e</sup> bright World above.

This musical score is for the hymn 'Barnet. Pf. 145. D: W.'. It consists of three staves. The top staff is the vocal line in treble clef, the middle staff is the tenor line in alto clef, and the bottom staff is the bass line in bass clef. The time signature is 3/4. The lyrics are written below the tenor staff.

Armsly. Pf. 2.<sup>d</sup> D: W.

Why did y<sup>e</sup> Jews proclaim their Rage y<sup>e</sup> Romans: why their ſword employ Againt y<sup>e</sup> L<sup>o</sup>rd their Pow<sup>r</sup> engage His dear Anointed to deſtroy.

This musical score is for the hymn 'Armsly. Pf. 2. D: W.'. It consists of three staves. The top staff is the vocal line in treble clef, the middle staff is the tenor line in alto clef, and the bottom staff is the bass line in bass clef. The time signature is 3/4. The lyrics are written below the tenor staff.

Magdalene. Pf. 18.<sup>th</sup> O. V.

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

This musical score is for the hymn 'Magdalene. Pf. 18. O. V.'. It consists of two staves. The top staff is the vocal line in treble clef, and the bottom staff is the bass line in bass clef. The time signature is common time (C). The lyrics are written below the bottom staff.

Cumberland. A Paraphrase on  $\hat{y}$  23<sup>d</sup> Pf.

The Lord my Pro-tection shall pre-pare, And feed me with a sleep-herd's Care;  
 His pre-ence shall my Wants sup-ply, and guard me with a watch-ful eye.

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

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

Sleep down, sleep down, close thy Eyes; Thy  $\hat{w}$  be holding us in-ty Welcome sweet sleep,  $\hat{y}$  drive away The Tills & Follies of  $\hat{y}$  Day.

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

//

And each ful-fill their Part With symps - thi - - - zing Heart In a!l 'y Carez of Life & Love

Little Marlborough. Hymn 14<sup>th</sup> B. 2<sup>d</sup> D<sup>r</sup> W.

The first two staves of music are in 3/4 time. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is an alto clef. The melody consists of quarter and eighth notes, with some rests.

Welcome sweet day of Rest, That saw  $\hat{\gamma}$  Lord arise; Welcome to this reviving Breast, And these rejoicing Eyes.

The first two staves of music for the lyrics are in 3/4 time. The first staff is a treble clef with a key signature of one sharp. The second staff is a bass clef. The melody is simple, following the rhythm of the lyrics.

Down. Hymn 6<sup>th</sup> B. 2<sup>d</sup> D<sup>r</sup> W.

The first two staves of music for 'Down' are in 3/4 time. The first staff is a treble clef with a key signature of one sharp. The second staff is a bass clef. The melody is more complex, with many eighth and sixteenth notes.

Once more my Soul  $\hat{\gamma}$  ri...sing Day Sa...lutes thy waking Eyes Once more my Voice once mo...

The first two staves of music for the lyrics are in 3/4 time. The first staff is a treble clef with a key signature of one sharp. The second staff is a bass clef. The melody is complex, with many eighth and sixteenth notes.

Once more my Voice

...re my Voice thy Tri...bute pay thy Tri...bute pay To him  $\hat{\gamma}$  rolls  $\hat{\gamma}$  Skies.

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

W

H.

Rochester. Pf. 73<sup>d</sup> D<sup>r</sup> W.

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

Stafford. Pf. 51<sup>a</sup> D<sup>r</sup> 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.

59

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

6. An Anthem. Taken from Pf 150<sup>th</sup>

J. Lyon.

tru...mpets warlike voice,

Let  $\gamma$  flourish trumpet warlike voice, warlike voice, make rock & hill his praise rebound; make rock & hill his praise rebound

warlike, warlike, voice.

Praise him with harp... melodious noise, & gentle psaltrys silver sound, & gentle psaltrys silver sound,

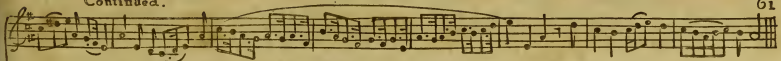
harp, melodious noise,

Let Virgins troops soft timbrels bring & some with gracefull motion dance & some with gracefull motion dance, Let instruments of



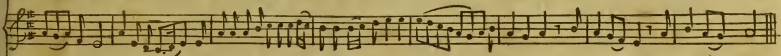
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61



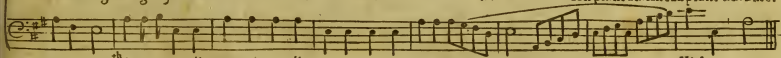
<sup>th</sup> w. &c. :||

His &c.



various strings: <sup>th</sup> organs join'd <sup>th</sup> w. &c. :|| :|| :|| :||

His praise advance his praise advance.



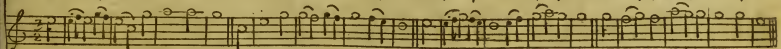
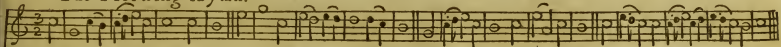
<sup>th</sup> w. &c. :||

:||

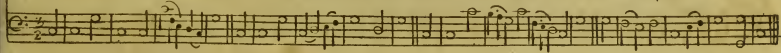
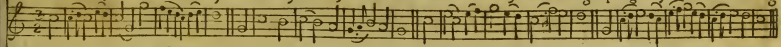
:||

His &c.

### The Morning Hymn.



Awake my Soul awake mine Eyes Awake my drowsy faculties Awake & see  $\xi$  new becalight sprung from y<sup>e</sup> darksome womb of Night

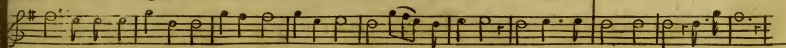
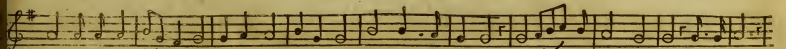
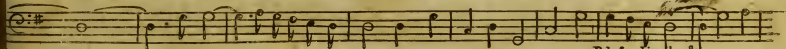
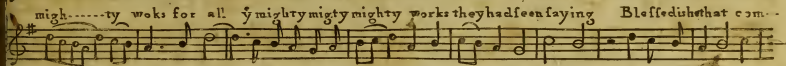
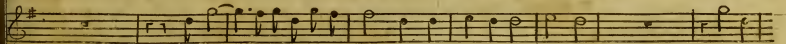
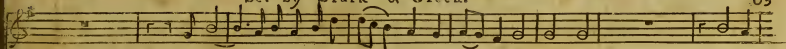


ANTHEM XI (in A.W. B. of Anthem) Taken out of y<sup>e</sup> 19<sup>th</sup> Chap. of S<sup>t</sup> Luke. (For Palm Sunday)

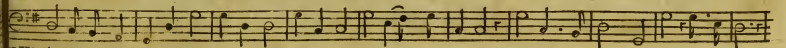
Tellye y<sup>e</sup> Daughter of Ierusalem be-hold o' y<sup>e</sup> King Cometh meek-ly Even at y<sup>e</sup> de...

Tellye y<sup>e</sup> Daughter of Ierusa... lem . . . . . be-hold &c.  
 Even at y<sup>e</sup> de-cent of y<sup>e</sup> mount of O-lives Even at y<sup>e</sup> de-cent of y<sup>e</sup> mount of O-lives  
 . . . . . cent of y<sup>e</sup> mou-nt &c.

The y<sup>e</sup> whole multitude be-gan to re-joyce . . . and praise God w<sup>th</sup> loud Voices for all y<sup>e</sup>  
 for all y<sup>e</sup> might-ty . . . works



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



Glo...ry Glo...ry Glory in the highest Halle-lu-jah, //: //: A-men

//

Hallelu...jah //: A.....men A.....men. *Slow*

# An ANTHEM N<sup>o</sup>. CXXII.

A.W. 65

I was Glad, was Glad, was Glad, was Glad when they said unto me We will go

// I was Glad

We will go, We will go into y<sup>e</sup> house of y<sup>e</sup> LORD. We will go, We will go, We will go into y<sup>e</sup> house of y<sup>e</sup> LORD.

Our God shall stand, Our Faith shall stand in thy Gates O Je—ru—sa—lem.

W I I

For thither go, y Tribes y

Jerusalem is built as a City y is at u-ni-ty in it self For thither go, For thither go, y Tribes every trib.

S: and to give

S: and to give th-anks

LORD To tes-ti-fy unto Is-ra-el, to tes-ti-fy unto Is-ra-el, and to give th-anks give

1 2 :S:

thanks give thanks un to y name of y Lord. Lord. // For there is y Seat of Judgment,

:S: Counter alone. *tr* even y Seat

:S: every seat. every seat of y house of Da-vid:

// Slow. CHO. Slow.

O pray for y Peace, O pray for y Peace, O pray for y Peace of Je-ru-sa-lem. Peace be within thy Walls



Peace be within thy Walls, Peace be within thy Walls, Peace be within thy Wall & plentifulness, & plentifulness with-

// Counter & Bass.

For my Brethren & Companions sakes

-in thy Pala-ces. // For my Brethren & Companions sakes I will with y prof— For my Brethren

I will with y prof—

I will with y prof—

perity I

and Companion. sake, I will wish prosperity. I will wish prosperity & I will seek to do thee good.

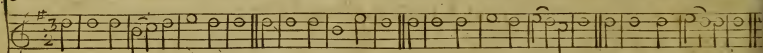
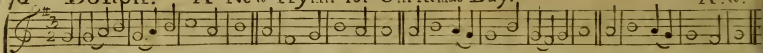
// CHO. N.B. Repeat O pray, &c. and end with this Chorus.

Moderate. Grave.

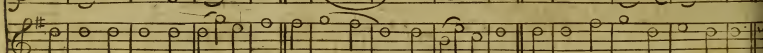
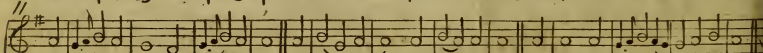
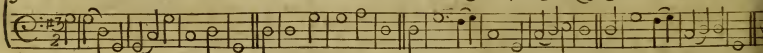
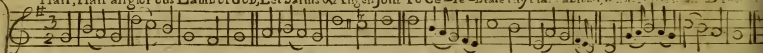
Grave. Brisk. A-men, A-men,

A-men, A-men, Amen, Amen, Hal. il: il. A-men, A-men, A-men.

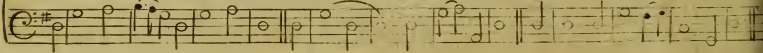
A-men, A-men.



Hail, Hail all glorious Lamb of God, Let Saints & Angels Join To Ce-le-brate thy Praise abroad, While Nations all Divine



Hail e-ver Bless'd & glorious King, Thine gra-ti- Incarnate God! Who did'st to us Sal-vati-ber.



Continued.

71

Thrs' time, o'ur prec'ous Blood. Hallelujah:ll: :ll: :ll: :ll: :ll: Hallelujah.

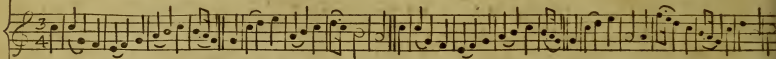
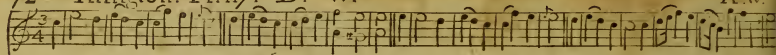
S<sup>t</sup>. Ann's. Hymn 94<sup>th</sup> B. 2<sup>d</sup> D<sup>r</sup> W.

A. W.

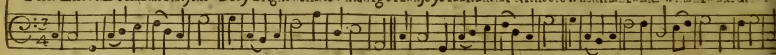
My G<sup>d</sup> my Portion & my Love My e-verlasting All I've none but  $\hat{y}$  in Heav'n above, or on thi. earthly Ball.

72 Islington. Ps. 117<sup>th</sup> D<sup>r</sup> W.

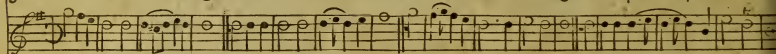
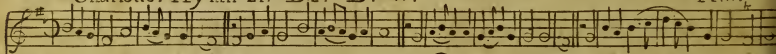
A.W.



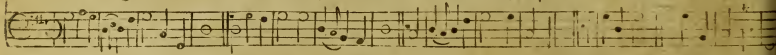
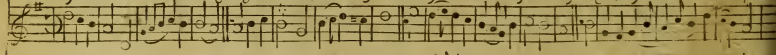
This Life's a Dream an empty show But y<sup>e</sup> bright World to which I go Hath joys substantial & sincere When I wake W<sup>o</sup> I wake Af<sup>r</sup> - the

Charlotte. Hymn 21<sup>st</sup> B. 2<sup>nd</sup> D<sup>r</sup> W.

A.W.



Let y<sup>e</sup> old Heathen tune their song Of great Diana & of Jove But y<sup>e</sup> sweet Theme y<sup>e</sup> new song Tune, L<sup>y</sup> Redeemer & his Lov.



With earnest Longings of  $\text{\textcircled{y}}$  Mind My GOD to  $\text{\textcircled{y}}$  I Look So pants  $\text{\textcircled{y}}$  hunted Hart to find And taste  $\text{\textcircled{y}}$  cooling Brook.

Welsh. A Hymn Page 145. G.W.

Love Divine all Love excel-ling Joy of Heaven to Earth come down Jesus thou art all  $\text{\textcircled{y}}$  compassion.

# Fix in as thy  $\text{\textcircled{y}}$  Temple Dwelling all thy Faithfull Mercies Crown

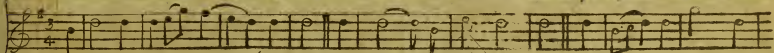
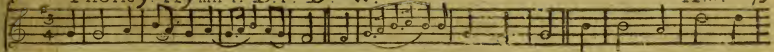
Pure and true I Love thou art  $\text{\textcircled{y}}$  with thy Sal-vation Enter ev-  $\text{\textcircled{y}}$  my trembling Heart.

I'll praise my Maker with my Breath And when my Voice is Lost in Death Praise shall employ my Nether

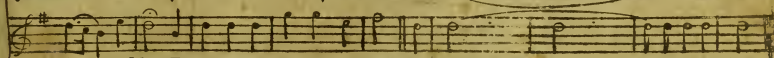
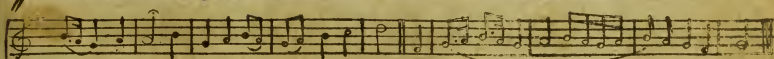
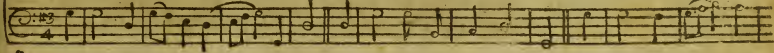
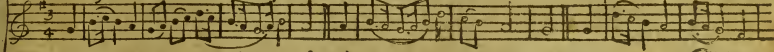
Pow'r My Days of praise shall ne'er be past While Life & Thought & being last Or Im-mortal-ty



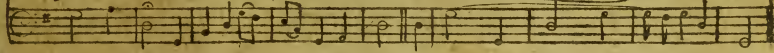
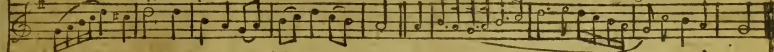
Thorley. Hymn 1<sup>st</sup> B. 1<sup>st</sup> D<sup>r</sup> W.

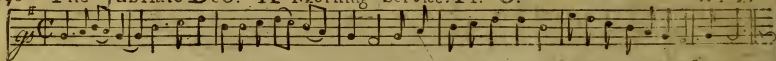


BEHOLD <sup>o</sup> Glories o — f <sup>y</sup> Lamb A — midst his Fathers Throne Prepare new Ho — nours

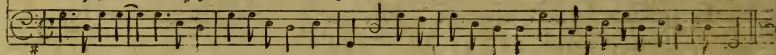


for his Name, Prepare new Honours for his Name And Son — — — — — gs before unknown.

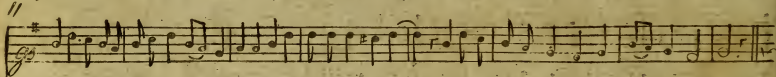
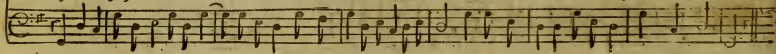




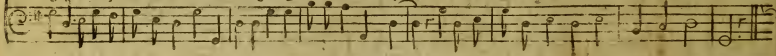
O be joyfull O be joyfull in  $\gamma$  Lord, all ye Lands: serve  $\gamma$  Ln with Gladnes, & come before hi  $\gamma$  Praise w<sup>th</sup> a Sing.



Be ye sure  $\gamma$   $\gamma$  Ln He is Gon, it is He that hath made us: & not we ourselves, we are hi People, &  $\gamma$  Sheep of His Pasture:



O go your Way into His Gates:  $\gamma$  Thanksgiving  $\gamma$  into hi Courts:  $\gamma$  praise: be thankfull unto Him, & speak good of His Name.



Continued.

For  $\text{\textcircled{y}}$  LORD is gracious, His Mercy is everlasting, & His Truth endureth from Generation to Generation.

DOXOLOGY.

4 Voc.

Glory be to  $\text{\textcircled{y}}$  Father, &c.

As it was --

and ever -- and ever

World --

A -- men.

O Britain trust thy Lord, thy Foes in vain Attempt thy Ruin & oppose his Reign if they prevail'd Darknes fits  
 close our Days And Death & Silence had forbid his praise But we are sav'd & live, let Songs arise And Britain

The musical score consists of two systems of four staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/2. The lyrics are written below the staves. The second system begins with a double bar line and a repeat sign, followed by the same musical notation and lyrics. The score is written in a historical style with various note values and rests.

Continued.

Beconfield. Pf. 84.<sup>th</sup> D<sup>r</sup>. W.

AV791

Musical notation for the first system, left side. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music features a melody in the upper staves and a bass line in the lower staves. A double bar line is present at the end of the system.

Bless'd God that built thy Sky.

Musical notation for the first system, right side. It 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 features a melody in the upper staves and a bass line in the lower staves. A double bar line is present at the end of the system.

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

Musical notation for the second system. It consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music features a melody in the upper staves and a bass line in the lower staves. A double bar line is present at the end of the system.

Holds to me; The ta—ber—na—cles of thy Grace. How plea—sant Lord they be.

Musical notation for the first system of the hymn, consisting of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef. The music is written in a key with one sharp (F#).

What shall I render to my God For all his kindnesses My Feet shall visit thine Abode My So — nee address thy Tar

Musical notation for the second system of the hymn, continuing the two-staff format from the first system.

A Funeral Thought. Hymn 63<sup>d</sup> D. W.

Musical notation for the first system of the second hymn, consisting of two staves. The top staff is in treble clef with a common time signature. The bottom staff is in bass clef. The music is written in a key with one sharp (F#).

HARK from y<sup>e</sup> Tombs a doleful! Sound My ears attend y<sup>e</sup> Cry Ye living Men come view y<sup>e</sup> Ground Where you must so ly lie.

Musical notation for the second system of the second hymn, continuing the two-staff format from the first system.

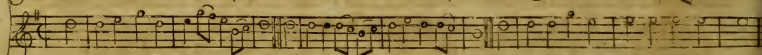
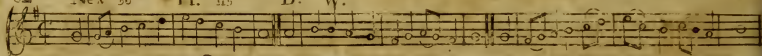
Colchester. *Tune.*

Musical score for "Colchester. Tune." consisting of four staves. The first two staves are in treble clef with a 3/2 time signature. The last two staves are in bass clef with a 3/2 time signature. The music is written in a single system with repeat signs and a double bar line at the end.

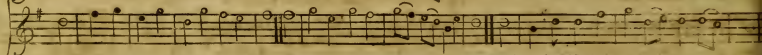
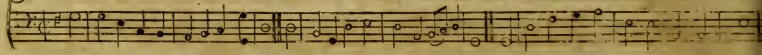
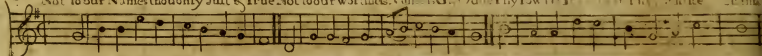
Wells. *Tune.*

Musical score for "Wells. Tune." consisting of four staves. The first three staves are in treble clef with a common time signature. The fourth staff is in bass clef with a common time signature. The music is written in a single system with repeat signs and a double bar line at the end.

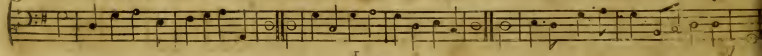
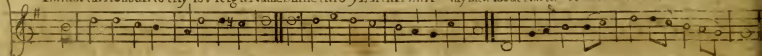


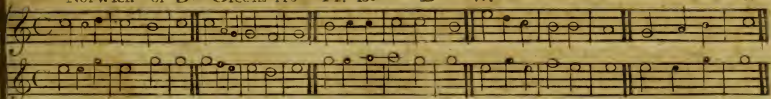


Not to our Name thou only Just & True Not to our worldly Names Glory due Thy Power great Justice & Love

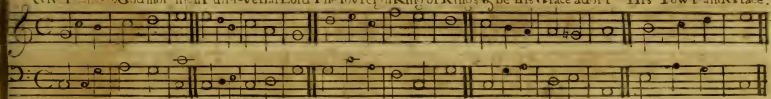


Immortal Honour to thy sov'reign Name Shine thro' & Earth to all H<sup>er</sup>ty ble. Abode Nat<sup>l</sup> of H<sup>er</sup>ty

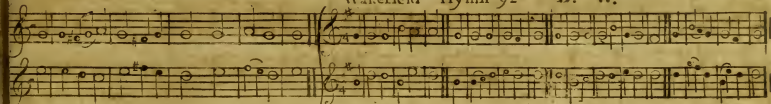




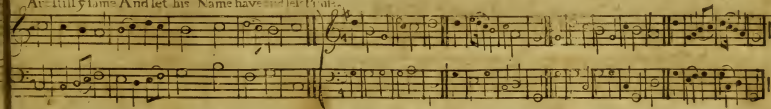
Civil thanks to God most high A un-i-ver-sal Lord The sov'reign King of Kings be his Grace ador'd His Pow'r and Grace.



Wakefield Hymn 92<sup>d</sup> D<sup>r</sup> W.



Are still the same And let his Name have and let Praise.



Two staves of musical notation in treble clef, key signature of one sharp (F#). The first staff begins with a common time signature 'C'. The music consists of eighth and sixteenth notes, with some rests and slurs. The second staff continues the melody with similar rhythmic patterns.

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

A single staff of musical notation in alto clef, key signature of one sharp (F#). The music continues the hymn's melody with eighth and sixteenth notes.

A single staff of musical notation in treble clef, key signature of one sharp (F#). The music continues the hymn's melody with eighth and sixteenth notes.

A single staff of musical notation in treble clef, key signature of one sharp (F#). The music continues the hymn's melody with eighth and sixteenth notes.

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

A single staff of musical notation in alto clef, key signature of one sharp (F#). The music continues the hymn's melody with eighth and sixteenth notes.

A Canon, Recte & Retzo.

A single staff of musical notation in G-clef, key signature of two sharps (F# and C#). The music consists of quarter notes and rests, forming a canon.

A CANON Four in One. 3:

A single staff of musical notation in G-clef, key signature of two sharps (F# and C#). The music consists of quarter notes and rests, forming a canon.

Newbury. N<sup>o</sup> 77.<sup>th</sup> D.<sup>r</sup> Watts's.

A.W.

85

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff.

How awful is thy Chast'ning rod May thy own children say, O Great & Wise & dreadful God: How ho-ly is his Way, how ho-ly is his Way.

The second system of music continues the piece from the first system, maintaining the same two-staff structure and musical characteristics.

Putney. Hymn 146.<sup>th</sup> B 2.<sup>d</sup> D.<sup>r</sup> W.

A.W.

The first system of music for 'Putney' is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The melody is written in the upper staff, and the bass line is in the lower staff.

Man has a Soul of vast Desire, He burns within<sup>th</sup> restless Fires, Tost to & fro his Passions ty, From Va-ni-ty to Va-pi-ty.

The second system of music continues the piece from the first system, maintaining the same two-staff structure and musical characteristics.

86 Buckingham Pi. 12<sup>th</sup> O. V.

Help Lord for good and Godly Men Do perith and de-cay And Faith & Truth from worldly men's parted clean away.

This musical score is for a hymn in G major, 2/4 time. It consists of three staves: a treble staff with a soprano clef, a middle staff with an alto clef, and a bass staff with a bass clef. The melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment. The lyrics are written below the middle staff.

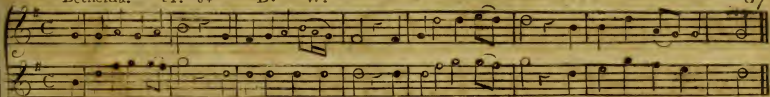
Virginia Hymn 146 D<sup>r</sup>. W.

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

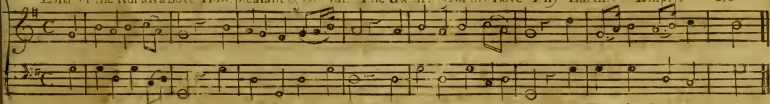
This musical score is for a hymn in D major, 4/4 time. It consists of two staves: a treble staff with a soprano clef and a bass staff with a bass clef. The melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment. The lyrics are written below the treble staff.

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

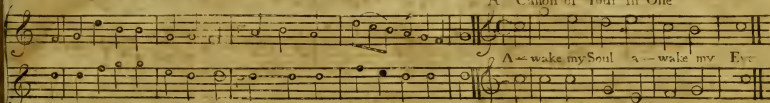
This is the second system of the musical score for 'Virginia Hymn 146 D. W.', continuing from the previous system. It consists of two staves: a treble staff with a soprano clef and a bass staff with a bass clef. The melody is primarily in the treble staff, with the bass staff providing a simple harmonic accompaniment. The lyrics are written below the treble staff.



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

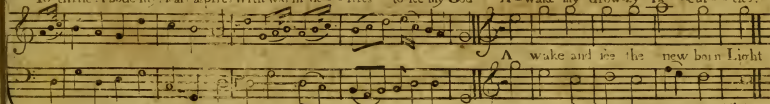


A Canon of Four in One



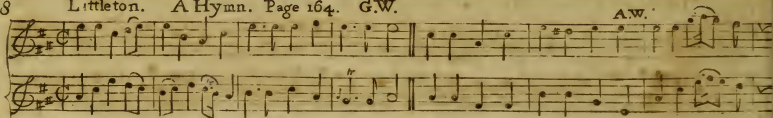
A - wake my Soul a - wake my Eye

To thine Abode my Heart aspires With warm de - - sires to see my God A - wake my drow-zy fa - cul - - ties.

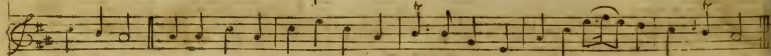
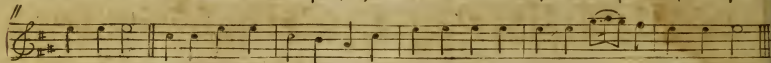
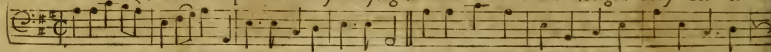


A wake and see the new born Light

Sprung from y - dark - som Womb of Night.



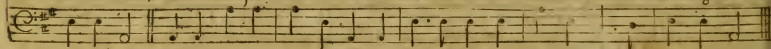
Lo he cometh, countles Trumpets Blow before y<sup>e</sup> bloody Sign, Midst tenthousand Saints & Angels See y<sup>e</sup> Cru-ci-



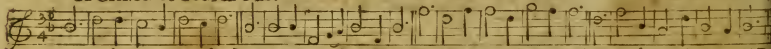
fi-ed shine, Hal-le-lu-jah :ll:

:ll:

Welcome wel-come bleeding Lamb.

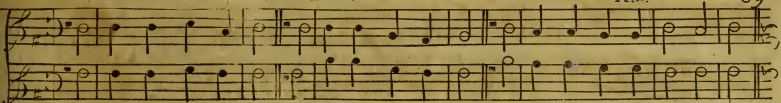


A CANON of Four in One.

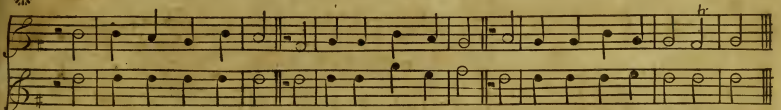
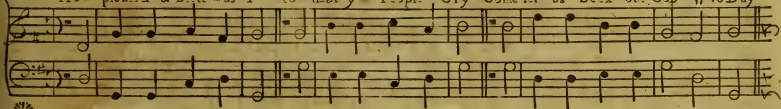


blest is y<sup>e</sup> Man whose fear of Lo<sup>d</sup> And walks in all his Pious Ways, Plenty his labours shall reward, Honour & Peace shall crown his Days.

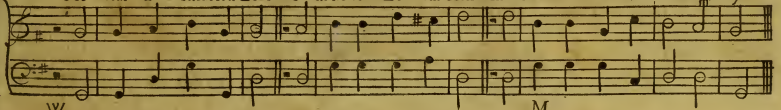




How pleas'd & blest was I To hear y<sup>e</sup> People Cry Come let us Seek our God h<sup>r</sup>to Day



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



Brentford Hymn 39<sup>th</sup> B. 1<sup>st</sup> D<sup>r</sup> W.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a 4/4 time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various note values including quarter, eighth, and sixteenth notes, and rests.

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

The second system of music continues the melody and bass line from the first system. It consists of two staves in treble and bass clefs, maintaining the 4/4 time signature and one sharp key signature.

Stroud Pt. 69<sup>th</sup> D<sup>r</sup> II.

The first system of music for the second hymn consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with a 4/4 time signature. The melody is more active than in the first hymn, featuring many sixteenth and thirty-second notes.

Now let our lips with holy Fear, And mournfull Pleasure sing, The Suffering of our great High-priest, & Sorrows of our King.

The second system of music continues the melody and bass line for the second hymn. It consists of two staves in treble and bass clefs, maintaining the 4/4 time signature and one sharp key signature.

Westerham Pf. 128<sup>th</sup> D.W.

The first system of music consists of two staves. The upper staff is in treble clef with a 4/4 time signature, and the lower staff is in bass clef with a 4/4 time signature. The music features a series of quarter and eighth notes, with some rests and a key signature of one sharp (F#).

O Happy man whose soul is fill'd With Zeal & reverent A well his lips to god their Honours yield his Life adorns & Law.

The second system of music continues the piece with two staves. The upper staff is in treble clef with a 4/4 time signature, and the lower staff is in bass clef with a 4/4 time signature. The melody continues with various note values and rests.

S<sup>t</sup> Simons Pf. 25<sup>th</sup> D<sup>r</sup> W.

The third system of music consists of two staves. The upper staff is in treble clef with a 4/4 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 4/4 time signature. The music begins with a treble clef and a 3/4 time signature, then changes to 4/4.

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

The fourth system of music consists of two staves. The upper staff is in treble clef with a 4/4 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with a 4/4 time signature. The music concludes with various note values and rests.

## MANSFIELD Tune

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#) and a 3/2 time signature. It contains a melodic line with various note values and rests. The second staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment. The third and fourth staves are also treble and bass clefs respectively, with the same key signature and time signature, continuing the melodic and harmonic lines. The system concludes with a double bar line and repeat signs.



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#) and a 3/2 time signature. It contains a melodic line with various note values and rests. The second staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment. The third and fourth staves are also treble and bass clefs respectively, with the same key signature and time signature, continuing the melodic and harmonic lines. The system concludes with a double bar line and repeat signs.

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

This system contains the first system of music, featuring a vocal line and two instrumental parts. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Rise my Soul & stretch thy Wings Thy better Portion trace Rise from transi-to-ry things Towards Heav'n thy native Place".



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

This system contains the second system of music, continuing the vocal line and instrumental parts. The key signature remains one sharp (F#) and the time signature is 2/4. The lyrics are: "Sun, Moon & Stars decay Time shall Consume this Earth remove, Rise my Soul & haste away To Seats prepar'd above.".

Bletchingly Pf. 70<sup>th</sup> D<sup>r</sup> W.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/2. The music is written in a simple, homophonic style with quarter and half notes.

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

The second system of music continues the piece with two staves in treble and bass clefs, maintaining the 3/2 time signature.

Cambridge New Pf. 34<sup>th</sup> D<sup>r</sup> W.

The third system of music begins with a new section. It features two staves in treble and bass clefs. The time signature is 3/2, and the key signature has one sharp (F#). The notation is similar to the first piece.

Come Children learn to fear  $\gamma$  Lord: and that  $\gamma$  Days be long Let not a falſe <sup>u</sup>ipiterul Word Be found upon  $\gamma$  Tongue

The fourth system of music continues the second piece with two staves in treble and bass clefs, maintaining the 3/2 time signature and one sharp key signature.

Rochford Pf. 117<sup>th</sup> D<sup>r</sup> W.

The first system consists of two staves. The top staff is a vocal line in treble clef with a 3/4 time signature and a key signature of one sharp (F#). It contains a melody of eighth and quarter notes. The bottom staff is a piano accompaniment line in treble clef with a 3/4 time signature and a key signature of one sharp (F#), featuring a simple harmonic accompaniment of quarter notes.

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

The second system consists of two staves. The top staff is a vocal line in treble clef with a 2/4 time signature and a key signature of one sharp (F#). It contains a melody of quarter and eighth notes. The bottom staff is a piano accompaniment line in bass clef with a 2/4 time signature and a key signature of one sharp (F#), featuring a simple harmonic accompaniment of quarter notes.

Trumpet Pf. 100<sup>th</sup> second Metre D<sup>r</sup> W.

The third system consists of two staves. The top staff is a vocal line in treble clef with a 3/4 time signature and a key signature of one sharp (F#). It contains a melody of quarter and eighth notes. The bottom staff is a piano accompaniment line in treble clef with a 3/4 time signature and a key signature of one sharp (F#), featuring a simple harmonic accompaniment of quarter notes.

Sing to the Lord with joyfull Voice Let ev' ry Land his Name adore The British Isles <sup>shall</sup> send the Noise Across & Ocean to the Shore

The fourth system consists of two staves. The top staff is a vocal line in treble clef with a 3/4 time signature and a key signature of one sharp (F#). It contains a melody of quarter and eighth notes. The bottom staff is a piano accompaniment line in bass clef with a 3/4 time signature and a key signature of one sharp (F#), featuring a simple harmonic accompaniment of quarter notes.



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



Who so late-ly on y Cross Hal—le—lu-jah, Suffer'd to redemption: Lo! Hal—le—lu-jah.

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