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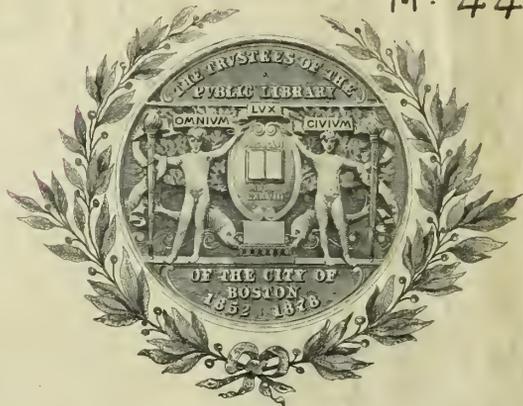
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THE
ROYAL MELODY COMPLETE:
OR THE
NEW HARMONY of ZION.

CONTAINING

- I. A New and Correct INTRODUCTION to the Grounds of MUSICK, Rudimental, Practical and Technical.
- II. A New and Complete Body of CHURCH-MUSICK, adapted to the most select Portions of the Book of PSALMS, of either Versions; with many Fuging Chorus's, and Gloria Patri's to the Whole.
- III. A New and Select Number of HYMNS, ANTHEMS, and CANONS, suited to several Occasions; and many of them never before printed; Set by the greatest Masters in the World.

The Whole are Composed in Two, Three, Four, and Five Musical Parts, according to the nicest Rules; consisting of Solo's, Fuges, and Chorus's, correctly set in Score for Voices or Organ; and fitted for all Teachers, Learners, and Musical SOCIETIES, &c. with a Preface on Church-Musick, shewing the Beauty and Excellency thereof.

The THIRD EDITION, with Additions.

By WILLIAM FANS'UR, Senior, *Musico Theorico.*

Pf. cxlix. { O Praise ye the LORD, prepare your glad Voice; His Praise in the Great Assembly to sing: } Ver. 1.
{ In our Great CREATOR. let Isr'el rejoice; And Children of ZION be glad in their KING. }

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NOTICE TO

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Nov. 24, 1908
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Page 81, 82 89/90, 93/94
Lackington Nov. 24, 1908

To all Persons of the several
M U S I C A L S O C I E T I E S,
B O T H O F
T O W N and C O U N T R Y;
A N D T O A L L
L O V E R S of C H U R C H - M U S I C K in General:
This T R E A T I S E of P S A L M O D Y is most humbly Inscribed and Dedicated,
By their Sincere, and most Harmonious,
And Humble Servant,
WILLIAM TANS'UR, Senior.

THE
P R E F A C E,

SHEWING THE

Antiquity, Beauty, and Excellency of CHURCH-MUSICK in General;
and of the several Abuses thereof; with the Usefulness of this BOOK, &c.

P S A L. C. Ver. 1.

*O be Joyful in the LORD, All ye Lands: Serve the LORD with Gladness, and come before His Presence
with a Song.*

AS PRAISE and *Thanksgiving* is a bounden and indispensible Duty from all Men unto GOD for ever, for all his *Graces, Mercies, and Benefits* towards us; and is by *Him* accepted as the *highest Part of Divine Worship*; so has it been held in the greatest *Reverence, Honour, and Esteem*, by the most *learned, holy, and virtuous Persons* in all Ages; and by most *Religions* in the known World.

And as MUSICK is its *Copartner*, it is no less esteemed; but has the *Superiority* of all other *Arts and Sciences* whatsoever, by Reason it is employed in the *highest Office* that can be performed, by either *Men or Angels*; whereby we found forth the *Praise and Glory* of the great AUTHOR of all created Harmony, &c. &c. *

PRAISING of GOD is as early as the Creation itself, for when JEHOVAH had laid the Foundation of the Earth ^a,—the *Morning Stars sang together, and the Sons of Men shouted for Joy*; meaning the *Angels of GOD*: for the *Stars* were not
formed

* St. Augustin.

* Job xxxviii.

formed till the fourth Day. This plainly shews us our *Duty* on Earth; and, that it was GOD's holy Will at the first Creation that we should *celebrate* the PRAISES of the great JEHOVAH by *Singing*; which is a *moral Duty*.

The *Royal Psalmist* KING DAVID, our Great *Master*, whom we imitate, (though but faintly for want of his *Heart* was not only a Man after GOD's own heart, but was also the greatest *Promoter* of it that ever lived; who was seldom without a *Psalm* in his Mouth, or an *Instrument* in his hand; in whose *Musick* was such sweet, sacred, and charming Power, that it drove the evil Spirit from Saul^b;—and *Elisha*^c brought the holy Spirit upon himself; which *Examples* plainly demonstrate, that no evil Spirit cares to abide where *Musick* or *Harmony* is settled: And certainly, when it is composed into a sweet and regular *Composition*, suitable to the *Subject*, it renders it more fit for the *holy Spirit* to work upon, and convey more *Truth* to the Understanding.

Hence it is, that all must allow *Musick* to be the *Gift of GOD*, as a true Representation of the sweet *Consent* and *Harmony*, which his infinite Wisdom hath made, in the first *Creation*; and is given to us as a *Temporal Blessing*, both for his *Service*, and our own *Recreation*, after hard Labour and Study^d.

What great pains did our *Royal AUTHOR* take, at the *Dedication* of the *Temple*, to promote the *Praise* and *GLORY* of GOD; as appears in the following Words: *Moreover, Four Thousand praised the LORD, with the Instruments that I made, (said David) to praise therewith^e.—So the Number of them, with their Brethren, that were Instructed in the Songs of the LORD, even all such as were Cunning, were Two Hundred, Eighty and Eight^f.—Rejoice in the LORD, O ye Righteous, Praise him with the Lute and the Harp, &c. and sing to him with a good Courage: for it becometh well the just to be thankful^g.*

And DAVID, and all played before GOD, with all their Might; and with Singing; and with Harps, Psalteries, Timbrels, Cymbals, and with Trumpets^h.—And David spake to the Chief of the Levites, to appoint their Brethren to be Singers to all Instruments of Musick; and by sounding, and lifting up their Voices with Joyⁱ, &c.—And all the Congregation worshipped, and the Singers sung, and the Instruments sounded with them; even all such as were of a free and good heart^k.—And they, Day by Day, praised the LORD with Singing and with Instruments^l.—And they sung together by Course; praising and giving Thanks unto the LORD^m.—And all being arrayed in White, their Voices and Instruments sounded altogether, to PRAISE the LORD; and the Glory of the LORD filled the whole houseⁿ, &c.

B

In

^b 1 Sam. xviii. 10.—^c 2 Kings, iii. 15.—^d Eccl. xi. 10.—^e 1 Chron. xxiii. 5.—^f 1 Chron. xxv. 7.—^g Psal. xxiii. 1.—^h 1 Chron. xiii. 8.—ⁱ 1 Chron. xv. 16.—^k 2 Chron. xxix. 28, to 31.—^l 2 Chron. xxx. 21.—^m Ezra iii. 10.—ⁿ 2 Chron. v. 12 to 14.

In our SAVIOUR, and his Apostles Time, *Psalmody* was also recommended as a Christian Duty; for St. Paul says, *Exhort ye one another in Psalms, Hymns, and spiritual Songs, Singing and making Melody in your Hearts, unto the LORD*^o.—*I will sing with my Spirit and with Understanding also*^p.—And St. James says, *If any be afflicted, let him pray; and if any be merry, let him sing Psalms*^q.—

There is scarce any AUTHOR in *holy Writ*, but recommends this Duty as incumbent unto Men, almost in every Part of *Scripture*; which are here too tedious to mention. Holy David often cries out, *O that Men would praise the LORD for his Goodness, and for his wonderful Works to the Children of Men*^r.—*O sing unto the LORD a new Song: Sing unto the LORD all the Earth*^s.—Blessed are they that can Rejoice in thee, O Lord, for they shall walk in the Light of thy countenance^t.—And also all primitive Writers in Times of Old, greatly encouraged this *Divine* and noble *Art*.

GOD also sent his great and heavenly Quire of Angels, to usher in the Birth of his Son Jesus Christ, with these Words, *Glory be to GOD on High, Peace on Earth, and Good-will towards Men, &c.*^u

The excellent BOOK of PSALMS^v, was written by Inspiration, for our *Instruction* and *Learning*; and is, 1. *A Compendiary* of the whole *Scripture*; containing *Laws, Precepts, Precedents, Politicks, Proverbs, Parables, and Prophecies*; and under them, CHRIST, and the *Gospel*. It was formerly called, *The Lesser BIBLE*; or, *An Epitome of the Holy Scriptures*; and was divided into *Five Books*; and *He that rightly understands them, hath a sure and Master Key, to unlock all the Secrets of the Rest*^w.

2. It is also *The Anatomy of the Soul*, and discovers its inmost Sentiments; wherein all its *Affections, Grievs, Joys, Hopes, Fears, Doubts, Cares, and Anxieties*, are so sensibly touched, as to make Us think we ourselves are the real Parties concerned, i. e. The Penitents, in the *Penitential*; The *Petitioners*, in those of *Prayer*; and the joyful Addressers in *Psalms of Praise* and *Thanksgiving*.

3. This precious Book, is also *The Soul's Divinity-school*; or a choice Directory of our Duties to GOD, *Ourselves*, and our *Neighbours*; Being the very Seat of Religious Discipline, to Mortify the *Proud*; Advance the *Humble*; Inform the *Ignorant*; and to Improve the *Skilful, Willing, and Ingenious*.

4. It

^o Eph. v. 19.—^p 1 Cor. xiv. 15.—^q James v. 8.—^r Pſal. cvii. 15.—^s Pſal. xcvi. 1, to 7.—^t Pſal. xcvi. 1.—^u Luke ii.—
(As Mr. Tat.)— St. Austin.

4. It is likewise *The Soul's Dispensatory*, of all *Medicines*, for its several *Diseases*: Wherein are *Lenitives* for tender Wounds; *Corrosives* for Inveterate; *Cures* for the Infested; *Prejervatives* for the Sound; *Cordials* for the Weak; and *Restoratives* for the Relapied.

5. It is *A Treasury, and Magazine of Accommodations*, for every Circumstance of human Life; Whether, in *Sickness, Health, Youth, Old Age, Day, Night, Plenty, Poverty, Safety, Danger, Peace, War, Society, Solitude, Liberty, Confinement, Exile, Land, or Sea.*

6. It is *An Infallible Oracle*; and may be consulted in all Cases, by all Sorts of People in general; *i. e.* by *Princes, Priests, Magistrates, Families, High or Low, Rich or Poor*, one with another.

7. It is *The Churches Oeconomy, Militant, and Triumphant*: Containing a common *Oratory of Prayers, Praises, and Thanksgivings, &c.* Keeping up the glorious *Correspondence* between *Men and Angels; Earth and Heaven.*

8. It is *A true Prospect of Nature, and Mirror of the whole UNIVERSE*: Wherein is a Beautiful Display of *Animals, Elements, Earth, Seas, and Sky*; the *Corporeal, and Incorporeal World*, from the Creature to the *CREATOR*; with His *Divine Attributes and Perfections*: And all these are Invited to praise the *LORD**. *Let every Thing that hath Breath PRAISE THE LORD* *.

9. It is also *The Soul's Paradise, of Spiritual Recreations*; and affords the Body sweet Refreshments after bodily *Labour, and hard Study*; It sweetens the severer *Exercises* of religious *Duties*; *Recruits* the exhausted Spirits with fresh Supplies of *Devotion*; gives *Wings to PRAISE*; *Fervency to Prayer*, by the resistless Charms of *Divine Rhetorick*, and seraphick *Eloquence, &c.*

10. All these, and many more *Advantages*, to assist us in this *Life*, are contained in this *Glorious BOOK of PSALMS*; and what can be more charming to us, than the beautiful *Variety* of its *Stile*, from the *Pen-men* of those *SACRED SONGS*! even from the *Majestick, Sublime, Magnificent, Triumphant, and Exulting*; down to the *Mournful, Condoling, Commiserating, Pathetical, and Expectulatory*! All regularly, and wisely adapted to their respective *Subjects*; in which consists the very *Artifice, and Soul of Divine Poetry*.—With what *Elevation of Spirit* does the *PSALMIST* leap from the *Vale of Tears and Supplication*, to the *PARADISE of PRAISE*! How different is the *Stile* of their *Addresses*! The *PENITENTS*, say, *Be merciful unto*

* Psal. cxvii. —* Psal. cl.

The PREFACE, on the Excellency of Church-Musick.

unto me, for I have sinned¹: PRAYER, says, *From the Ends of the Earth, and out of the Deep have I called². And PRAISE, cheerfully breaks out, O be joyful, in the LORD, all ye Lands; serve the LORD, with Gladness, and come before his Presence with a Song³.*

For whilst, { PRAYER, (as for Alms) does at the Portal wait, }
 { PRAISE enters, like a Royal Guest, in state. }

In sacred Heraldry, PRAISE has the *Ascendant*, being of the *Eldest House*. as early as the *Creation*: when the *Morning Stars* (or *Angels*) sang together^b: and is of so *lasting a Lineage*, as to endure *after this Life*, for ever and ever. For, *Prayers shall cease, and Preaching shall cease; but PRAISING of GOD shall never cease.*

For, { *When we to Heav'n's celestial Temple come,* }
 { *Petition there shall cease, and Pray'r be dumb:* }
 { *But PRAISE, in Accents more sublime and strong,* }
 { *Shall then commence her Everlasting SONG.* }

Thus we see, that the Art of *singing of Psalms*, is a *Duty and Office Angelical*; and greatly recommended to us, to follow and praise as a *Gospel Ordinance^c*: And that we should always *with one Mind, and one Mouth, glorify God^d*; *with the Voice of Melody^e*: *with a free Heart, and with a willing Mind^f.*

What vast *advantages* do arise from the Practice of this *Duty*, in which the *Holy Spirit* always attends us, if we do it *reverently*: For, "*The Holy Ghost seeing the Soul of Man striving after Godliness, and mixing the Power of his Doctrine with sweet Singing, he melteth his Soul with the Sweetness of the Verse; and hearing the Divine Word, it is still the more ingrafted in him; and lifteth up his Heart to heavenly Things. Oh! how oft^g has the very Tears gushed out of mine Eyes, with hearing the sweet Hymns and Songs of GOD; and have been ravished with the Praises and Harmony of the sweet sounding Church! When those sweet Voices have pierced mine Ears, thy Truth, O Lord, hath been distilled into mine Heart; and from thence I felt myself inflamed with Piety and Devotion.*" This we may all know by Experience, if we will, for GOD is always ready to assist the Souls of the *Faithful*, in all *good Offices*, if we do them with a faithful and *true Heart*.

Whensoever I *sing myself*, methinks, the very *Motion*, that I make with my *Hand*, to the *Musick*, makes the same *Pulse* and

¹ Psal. li.—² Psal. cxxx.—³ Psal. c.—^b Job xxxvii.—^c Bp. of London's Use of Primody.—^d Rom. xv. 6.—^e Psal. xlvii.—^f 1 Chron. xxviii. 9.—^g St. Austin's Preface to the Psalms.

and Impression on my Heart; it calls in my Spirits, it diffuses a Calmness all round me, it *delights* my Ear, and *recreates* my Mind; it fills my Soul with pure and *heavenly Thoughts*, so that nothing is near me, but *Peace* and *Tranquillity*: and when the *Musick* sounds sweetest in my Ears, then *Truth* flows the clearest into my Mind.

Oh! How do the *Blessed Spirits* rejoice, to behold Man prostrating his Soul in this *pathetick* Method; pouring it out unto GOD, in such a Warmth of *Piety*! How can the most hardened Sinner, who has made a Scorn of this *noble Part of Devotion*, but be softened, and reclaimed; and have a Veneration for it, when he hears the PRAISES of our *Great CREATOR*, described in the most expressive *Harmony*? when it was his great and infinite Goodness to bestow, and frame *Musick* for us, to the very same End: And we are in *Duty* and *Gratitude* bound to praise him therewith, both in our *publick* and *private Devotions*^h. Praise the LORD, O my Soul, and forget not all his Benefits: yea, as long as I have any Being, I will sing Praises unto my GODⁱ.

And as DIVINE MUSICK excelleth all other *Arts* in the known World, and is deemed a heavenly *Exercise*, and *standing Part of Devotion*^k; how much the more ought we to endeavour the true Knowledge of it^l, to perform it *decently*, and in *good Order*! and to follow the *Examples* of all good and holy Men; who have taken such great Pains to recommend it. Not to do it *lazily*, *lolling*, or *sitting*, as is too frequent in many Places; but to do it *STANDING*: For it is an *ACT OF PRAISE*, therefore we should all *STAND* up, whensoever we lift up our *Hearts* and *Souls* to *SING* the PRAISES of a *loving GOD*, who has done so great Things for us^m. “*Knowest thou notⁿ, that thou standest with Angels? Canst thou sing with them, and sittest thou laughing? O fe, fe for Shame.*” The *Seraphims* all *STOOD* praising GOD^o; which *Posture* holy DAVID always exhorted all Men to follow, as a Mark of *Honour* and *Reverence* to Him that *sitteth on the Throne, for ever and ever*: And shall we make ourselves *equal* with GOD, that are but *Worms*; to *sit* down when his glorious *Spirits* are present? No, GOD forbid; let us blush for Shame, and leave off that daring and vile Practice; lest our Voices be in GOD’s Ears, as a *sounding Brass*, or a *tinkling Cymbal*; praising him with our Mouths, but with our Hearts, we *irreverently deny him*^p.

It may be further added, from the *Experience* of many good *Authors*^q, and Persons of *Virtue*, *Credit*, and *Esteem*^r, “*that where PSALMODY is most used, those Churches are generally the most filled;*” it having a great Influence over the Minds of most People, especially *Youth*, and keeps them from other Vices on the LORD’s Day^s. It is a great Preservative to *Health*, and strengthens all Parts of the Breast, and clears the Lungs; it helps a stammering Speech (as I know by Experience) to a

C

the

^h Bp. Beveridge’s Private Thoughts.—ⁱ Psal. cxlvi. ^k Beza’s Paraphrase. vide Matt. iii. 16.—^l 1 Cor. xiv. 20 —^m Nelson’s Festivals. St. Basil. Bp. Sparrow. ⁿ St. Chryostom. ^o Rev. ix. 10—^p Vide Scougal’s Duty of Praise.—^q Dr. Bray, Dr. Woodward.—^r Edward the Sixth. Q. Eliz. K. James I. K. Charles I. K. Charles II.—^s Prov. xxii. 6.

true Pronunciation of *Words*; and is the only Way to *Knowledge*, where Nature has bestowed a *good Voice*. which excelleth all *Instruments*; for to *speak well*, and *sing well* is of great ART; by Reason it may hold in *Conformity* with the *Spirit*; and the better the *Voice* is, the mecter it is to *serve* GOD withal; it being given HIM for the very same End, &c.

But alas! what Fall-off have we now in this Age, in the right Use of Musick? The better Musick is known, the more shamefully it is used; to the great Grief of all *sober and well-disposed* Persons! Our solid *good Church-Musick* is almost laid aside, and whimsical *Flights* take Place; which instead of *edifying* the People^s, throws the whole Congregation into distraction and Disorder; by Reason they cannot understand one Word in ten that is sung in *Divine Service*; the whole *Subject* and Beauty of the *Doctrine* and *Poetry*, being as it were, drowned by the *Antick Arts* of the Musick, which is more fit for a Play-house, than for Places of *Divine Worship*. These are they that maim *Musick* in her *Wings*, that she cannot soar to her wonted Height; they *profane* her, and others *despise* her.

And, as *Musick*, was called the Handmaid to *Divinity*, and formerly walked, as it were, together, Hand in Hand as *Co-partners*, to the SERVICE OF GOD; why should they differ now? The Reason of this is, the Practitioners thereof slight the one, and carels the other. Some indeed, are very strict, to do all the Justice they are able to the Musick, run on with that, and think but little, or nothing of the Words they say, at the same Time; in which is contained the whole *Marrow* and Beauty of all *Holiness*. They make a great Shew of their *Judgment* in *Musick*, in the Eyes of the World, and have a *saint Idea* of *Notes*; but are entirely ignorant in the *Beauty* and *Excellency* of the *Doctrine*. These are *Enemies* to *Musick*, and *Hatterers* to GOD; and cause it to be despised, as St. Paul did the holy Sacrament: i. e. *all such as shamefully prophaned it*.

It is not a little Wonder to me, that so many Persons of rational Sense, and tolerable Education, have a great Dislike to Musick, when at the same Time, they acknowledge it has the most improving *Influences* over their *Minds*. This seems to be, to proceed from an unhappy *Temper of Contradiction*; that Men should not have Veneration, and speak well of that ART, which at some Times, raises in them the greatest Varieties of *sublime Pleasures*. These are *Despisers* and *Contemners* of God's holy *Ordinances*, and not fit for human *Society*: They are *Enemies* to all *Piety* and *Learning*, and their *Lives* are *Unharmonical*; they *envy* all that are not *worse than themselves*, and *despise* others that perform what they can't attain to: *Destruction and Unhappiness* are in their *Lives*, the *Way of Peace* they have not known. *neither is the Fear of God before their Eyes: He that dwelleth in the Heavens will laugh them to Scorn, and bruise them in Pieces, like a Potter's Vessel*^u.

There were also great *Despisers* of *Singing*, and of such as sung *Praises* and *Hosannas* in former Days, who, like the
Deaf

^t Rom. xv. v. — ^u Psalms xcii. xiv. ii. ver. 6, 7, 9.

Deaf Adder, refused to hear the Voice of the Charmer, char ned he ever so wisely: For, when Our SAVIOUR'S Disciples sung *Hosannas* to HIM, saying, *Blessed be the King, that cometh in the Name of the LORD, Peace in Heaven, and Glory in the Highest*, &c. the envious *Pharisees*, that did not like *Musick*, said to JESUS, among the Multitude, *Master, rebuke thy Disciples*^w: By which it appears that the Devil, who influenced them with Envy, is a great Enemy to Singing, and *Hosannas*, and would not have any sung (could he hinder it) in Honour to the Lord of Life. Our SAVIOUR immediately answered, *I tell you, if these should hold their Peace, the very Stones would immediately cry out*: Which is as if he had said, you labour in vain to hinder my PRAISES, for the *Stones* would cry Shame on them for neglecting their DUTY; or that, GOD would rather cause the senseless *Stones* to proclaim his PRAISE, than it should be neglected. Therefore *Thy Watchmen shall lift up their Voices; with their Voices together shall they sing*^x. Hence, let all take Heed that they hinder not GOD'S People in doing this Office, which is due to his most sacred Name.

Singing is also acceptable to GOD at all Times, and in all Places; for the LORD heard *Paul* and *Silas* at Midnight, when they were in Irons, and in a Prison. And suddenly there was an Earthquake; the Prison shook, the Doors were immediately opened, and their Bands were loosed^y, &c. This very Instance, one would think is sufficient to make the most hardened Contemner of this Ordinance leave off Railing. And though they carry their Mockeries to such a Height, and daily make GOD'S Laws their Game and Ridicule, I doubt not, but they would gladly, at the Great Day of Judgment, be taken into the Society of Angels, if they might be admitted. But, alas, that Place is not for such; shall they who despised it on Earth, enjoy it in Heaven? No, the Lord will then laugh at their Calamity, and mock them when Fear cometh: They shall call and not be heard; seek the Lord, but never shall find Him^z.

These and many more, are Enemies to all Good Society, and true Godliness; and what can we expect else in this degenerate Age? whilst *Pride*, *Vanity*, *Faction*, *Discord*, and *Drunkenness*, are so predominant in Mens Lives; and it is greatly to be feared Nothing can alter it, but some heavy Judgment from above^a. Religion is now become a Ridicule, the last Thing that is here now thought on; and is even so much crippled, that she can scarcely crawl into many Families; nor would many appear in that Shape at Church, if they could well help it; only to make a Shew of *Pride*, keep up a Correspondence for Interest and Fashion Sake.

It is a great Scandal to our Religion (which is the purest in all the World, if rightly practised) to see how greatly *Psalmody* is neglected; and where it is a little minded, it is carried on quite different to what it was intended; for, instead of being done

^vPsal. lviii. 5. — ^wLuke xix. 38. — ^xIsa. lii. 8. — ^yActs xix. 25. — ^zPro. i. 26. — ^aSee Mr. Feltham's Resolves to honour Church-Musick.

done with *good Oeconomy*, *zealously*, and with a *willing Mind*; it is either done *Lazily*, or with *Cavilling* and *Self-Conceit*, which renders it *contemptible* enough; as I know by daily Experience, from near 40 Years Practice, in divers *Countries*, in this *Kingdom*.

If this one *Remedy* was well applied, (as I said before in another *Treatise*) it might in some Measure, work a *Reformation*; i. e. *First*, That Persons of the *Higher Rank*^b, would more *encourage* it, than would the lower Class naturally follow their *Good Examples*, either for *Love*, or for *Fear*; by which Means we should have better *Performances*, larger *Congregations*, and our *Religion* more *flourishing*, instead of a daily Decay.

Secondly, That all *Churches* had Places for their *Quires* convenient Encouragement to persevere in Performance, and be furnished with able and skilful Masters, regularly qualified for so good an Undertaking: And that none appear in that Shape to *Instruct*, without his *Majesty's* Royal Licence and Protection. This would raise the People to a Warmth of *Piety* and *Devotion*, and, in some Measure suppress all such as shamefully prophane and contemn it; it would restore *Church-Musick* to its wonted *Esteem*, and greatly promote the Praise and Glory of God.

From what has been said, by *good* and holy *Men*, concerning this great *Duty*, let us all endeavour to follow their *good Advice* and pious Examples; and daily strive to suppress all *Opponents* as would hinder our Devotions; whereby we may attain a *more* and *sure* eternal *Weight of Glory*, &c.

But to promote the Praise and Glory of GOD, as far as I am able, *1st*. I have laid down a short and easy INTRODUCTION to the *Grounds* and *Principles* of MUSICK; wherein nothing that is useful for this *Book* is omitted.

2d. I have adapted *good* and agreeable MUSICK to the best Portions of the PSALMS of *David*, of either Versions; which is neither too dull, nor yet too gay; but such as well becomes the Subject of the Words; with many *Fuging* CHORUS's, which may be omitted, where *Voices* can't be had to perform them according to *Art*.

3d. For the further promoting of DIVINE-MUSICK, I have laid down, A *new* and select Number of Divine HYMNS, easy ANTHEMS, and CANONS, now in *Vogue*; compos'd in Two, Three, Four, Five, Six, Seven, and Eight Parts; and have set the Whole in *Score* for *Voices* or *Organ*, &c. which I hope will be as useful as intended.

I well

^b Psalm xxix.

I well know, there are many, in this Age, that might have done this WORK much better than myself; but alas! they cared not to go about it, or to appear in Print, about so low a Matter.

But as I have here written at my own *Peril*, I leave all to understand at their own *Pleasure*, not having the Vanity in me to think it is without *faults*, nor even so much Foolery as to assert it: But *let the Faultless Man cast the first Stone*. The *Criticks* I fear not, for they'll not take so mean a Performance into their Hands; neither will they think it worthy of their Examination.

If it please my *Pupils*, I have my End; having through all the whole, endeavoured to make it as *plain* as possible, more than to puzzle the Practitioners by Flowers of Rhetorick; or to tickle the Ears of the Chimerical, or Captious.

To conclude, From what has been said on this holy and *Divine Subject* of SINGING and PRAISING OUR GREAT CREATOR; Let us always remember to whom we do SING, that it is to a *Great*, a *Loving*, and a *Merciful* GOD; and that we do it with *sincere*, *pious*, and *devout Affections*; and with due *Attention* of Mind; with a suitable *Reverence* agreeable thereunto; all STANDING in Awe of His *Great and Holy Name*: *worshipping* and *praising* him for all *Mercies* and *Benefits*, that he so freely has bestowed on us: And that, after this *Life ended*, we may be admitted as *Members* of his HEAVENLY CHOIR of *Saints* and *Angels*; whose HALLELUJAHs have no End,—no End.

Which are the sincere Wishes, of, SIRs,

Your most Humble, Affectionate, and Harmonious Servant,

{ *University of Cambridge, August* }
{ *the 5th. A. D. 1754.* }

WILLIAM TANS'UR, SENIOR.

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A Poetical ENCOMIUM on the AUTHOR, Mr. WILLIAM TANS'UR,
By a LOVER of DIVINE MUSICK.

INGENIOUS TANS'UR! skill'd in MUSICK's Art,
Which *Please* the Ear, likewise *affect* the Heart;
Thy WORKS *melodious*, and *sweet* inflame
Each pious Breast to *Imitate* the same.
This Noble ART thou fully hast Survey'd:
In thy brave WORKS, all *Rules* are well display'd:
Where all the World may view thy good Intent,
And *Tune* to them *Voices* and *Instruments*.
Angelick Breathings sure must Thee inspire
With Heav'nly *Mirth*, To raise a *Heav'nly Quire*
On Earth, to PRAISE our GOD with Sacred *Love*,
And *Imitate* what *Angels* do Above!
As ROYAL DAVID first compos'd the *Lays*,
So thy soft *Notes*, with him must share the *Bays*:
Who (if alive) would now *Re-tune* his Lyre
To *These* thy *Notes*, Divine-Love to *Inspire*.
Rewarded may'st thou be, as thy *Works* merit,
And, after Death, a *Golden Crown* inherit:
ALL HEAV'N enjoy, amidst th' *Angelick* Throng,
And HALLELUJAHS thy e'erlasting *Song*.
Thy COMPOSITIONS, *Monuments* will raise,
Out-lasting *Marble*, to declare Thy PRAISE.

University of Cambridge, }
Feb. 25. 1755. }

C H A P. I.

Of the GAMUT, and its Use: And of CLIFFS.

THE sole Subject of this following Discourse is *SOUND*; which *Art* or *Science*, is called *MUSICK*, which may be performed, or made, either by a *Natural Voice*, or an *Artificial Instrument*; which *Art* may be properly summ'd into these *Three* following *Heads*, viz. *TUNE*, *TIME*, and *CONCORD*.

- I. *TUNE*, is regulated by the *Scale of Musick*, called the *GAMUT*; which gives a true Distinction of all *Sounds*, or *Tones*, either *Grave*, or *Cheerful*.
- II. *TIME*, is comprehended and understood by *Marks*, or *Characters*, called *NOTES*; which being fixed regularly on the *Lines* and *Spaces* of the *Gamut*, guideth the Performer to a true and exact Movement of *Time*, either *Quick* or *Slow*; which when performed by *Voice*, or *Instrument* alone, 'tis called *MELODY*.
- III. *CONCORD*, is when two, three, or more *Sounds*, are performed together in *Musical Concordance*; there being the Distance of 3, 5, 8, or more *Notes* above another; which when regularly compos'd together, 'tis called *HARMONY*, i. e. *Three in One*.

The true *Nature*, and *Use*, of these *Three Heads*, I shall endeavour to demonstrate; and all their useful *Branches* thereunto belonging, in a plain and familiar Method, in the *Eight* following *Chapters*.

Sect. I. *Of the GAMUT, &c.*

The *Scale of Musick*, as Authors report, was Compos'd about the Year 960, by *Guido Aretinus*, a Monk of *St. Benedect*, who first received it from the *Greeks*, and afterwards reduced it into the Form as it now appears, who call'd the Greek Letter *Gamma*, at the Bottom of the *Scale*, from whence it took its Name, which was call'd *Gamma*, or in *Engl^{ish}* *G*, which shew'd from whence he did derive it.

This *Scale* contains all the Degrees of *Sound*, which is the *Grammar*, or *Ground-work* of all *Musick*; without which, no *Art* can be gain'd in this *Noble* and *Divine Science*. Therefore, I shall first set down, and afterwards explain;

The

The SCALE of Musick, called the GAMUT.

G solreut in Alt		sol	} TREBLE, OR TENOR,
F faut	-----	fa	
E la		la	
D lasol	-----	sol	
G solfa		fa	
B fabemi	-----	Mi	
A lamire		la	
G solreut	Cliff 	sol	} TENOR, OR CONTRA-TENOR.
F faut	-----	fa	
E lami	-----	la	
D lasolre		sol	
C solfaut	Cliff 	fa	
B fabemi	-----	Mi	
A lamire	-----	la	
G solreut		sol	} BASSO, OR BASSUS.
F faut	Cliff 	fa	
E lami	-----	la	
D solre	-----	sol	
G faut	-----	fa	
B mi	-----	Mi	
A re	-----	la	
Susmut	-----	sol	

EXPLANATION.

The SCALE is divided into three *Parts*, each *Part* including five *Lines*; in which you have a *Name* for every *Line*, and every *Space*; they being either a *whole*, or *half Tone* distant, one from another: And when your *Notes* are set on any of them, you must call them by that same *Name* as is given to that *Line*, or *Space*.

Observe, that every eighth *Letter*, (together with its Degree of *Sound*) bears the same *Name* as was before; the *Scale* being founded on no more than seven *Letters*, viz. G, A, B, C, D, E, F, and then G again; for every *Eighth* is the same, upwards, or downwards.

This SCALE you must learn perfect by Heart, so that having the *Name* of every *Line* and *Space* perfect in your Memory, you may readily call your *Notes* in any of them.

Observe also, that all *Notes* that shall ascend above F-faut in the *Treble*, are called *Notes* in *Alt*; and all *Notes* that descend below *Gamut* in the *Bass*, are called *Doubles*, as *Double-F-faut*, *Elami*, *Dsolre*, &c.

Sect. 2. Of the three several CLIFFS, and their Use.

IN the foregoing Scale of Musick, there are *three* several Marks or Characters, called CLIFFS; one of which is always (or ought to be) placed at the Beginning of every Stanza, or Line of Musick; in order to shew you what Part it is, whether Treble, Tenor, or Bass, &c. which Characters give to the Line, whereon they are fix'd, the Names of either G, C, or F; whereby you may find the Names of all the rest in their proper Order, both above and below it; which Mark, or Cliff, is like a Key or Inlet to the SCALE of Musick; for every Change of Cliff, changeth the whole Order of the Scale, &c.

1. The *Bass*, or *F-saut Cliff* is generally set on the second Line from the Top: It gives to its Place the Name F, and when sung called *Fa*.

2. The *C-sol faut Cliff*, is mostly used for the Counter-tenor or inner Part, and may be set on any of the four lowest Lines: It gives to its Place the Name C, and when sung called *Fa*.

3. The *G-solreut Cliff* may be used for either Treble or Tenor, or for any inner Parts, and is commonly set on the second Line from the Bottom: It gives to its Place the name G, and when sung called *Sol*.

For the practical Scale of Musick, on the five Lines, vocal and instrumental, in the three usual Cliffs, see Page 7th.

N. B. That in the Compass of every eight Notes, there are two of them called semi, or half-Tones, which are from Mi to Fa, and from La to Fa; there being a Bar drawn between them. Suppose a whole-Tone be an Inch, the half-Tone is but half an Inch, which is a mathematical Demonstration.

{ Learn first by Cliffs to call your Notes, both Lines and Spaces right, }
 { Then learn in time to ground your Skill in Musick's sweet-Delight. }

CHAP. II. Of the Names and Measure of the Notes, and their Rests and Use.

THIS Scale comprehends the six several Sorts of Notes used in Musick, with their Rests under them; of which I shall discourse and begin with.

1. The Semibreve whose Length and Proportion of Time is as long as you may leisurely tell 1, 2, 3, 4, by the slow Motion of
 E
 the

the Pendulum of a Large Chamber-Clock, or any other Pendulum of the like Proportion, it being the longest Note of any now in use, tho' formerly it was the shortest. It is the Measure Note, and guideth all the rest.

2. The Minim is but half the Length of the Semibreve, having a Tail to it.
3. The Crotchet is but half the Length of the Minim, having a black Head.
4. The Quaver is but half the Length of the Crotchet, having the Tail turn'd up.
5. The Semiquaver is but half the Length of the Quaver, having the Tail turned up with a double Stroke.
6. The Demifemiquaver is but half the Length of Semiquaver, having the Tail turn'd up with a treble Stroke which is the shortest Note now used in Musick.

Rests are Notes of Silence, which signify that you must rest, or keep silence, so long as you would be founding one of the respective Notes. For the names of the Notes, see Page 7th.

Of other CHARACTERS used in MUSICK.

1. A Flat is a Mark of Contraction, and causeth any Note it is set before that riseth a whole Tone, to rise but half a Tone; I mean to flat or sink it half a Tone lower than it was before, the same as from Fa to La, or Fa to Mi; also all Flats that are set at the Beginning of a Tune serves to flat all such Notes that shall happen on that Line or Space, except any Note be contradicted by an accidental Sharp or Natural. Flats, are also used to regulate the Mi, in Transposition of Keys.

2. A Sharp is a Mark of Extertion, it being to raise or sharp any Note it is set before, half a tone higher, the same as from Mi to Fa, or La to Fa. Likewise all Sharps that are placed at the Beginning of the 5th Line serves to sharp all such Notes that shall happen on that Line or Space, except contradicted by an accidental Flat or Natural, which serves only for that Note. Sharps are also used to regulate the Mi, in Transposition of Keys.

3. A Repeat is used to direct the Performer that such a Part or Strain must be repeated over again from the Note it is set over, under, or after. Either of these Words signifies the same, *viz. Reptatur, Represa, Replica, Replicato, Reditta, Riditta, Encore, (Italian.)*

This Character is also used in *Canons*, to direct the following *Parts* to fall in at such *Notes* it is placed over.

4. A *Slur*, is in Form like a *Bow*, drawn over, or under the Heads of two, three, or more *Notes*, when they are sung to but one Syllable.

5. A *Single-Bar*, serves to divide the *Time* in *Musick*, according to the *Measure-Note*.

6. *Double*

6. *Double-Bars* serve to divide many *Strains* in Musick, as a *Period* at the End of a *Sentence*. But if they be dotted on each Side, as thus :||: it signifies that such a *Strain*, or *Part*, must be repeated over again. *Double-Bars*, when used in *Psalms-Tunes*, are often set only for the Benefit of the Sight; or that you may, if you please, *rest* to take *Breath*, the Time of one *Beat*, or two *Beats*, if the Subject should so require, &c.

7. A *Direct*, is placed at the End of a *Line*, to direct the Performer to the Place of the first *Note* in the next *Line*. Either of these *Words* signify the same, *viz.* *Index*, *Guiden*, *Monstra*.

8. A *Natural*, is a Mark of *Restoration*, which being set before any *Note* that was made *flat* or *sharp* at the Beginning, restores it to its former *Natural Tone*, or as it was before those *Flats* or *Sharps* were so placed.

9. A *Shake*, called the *Trillse*, is commonly (or ought to be) placed over any *Note* that is to be *shaked* or *graced*.

10. A *Close*, or *Concludo*, is three, four, or more *Bars* together, and always set after the last *Note* of a Piece of Musick, which signifies a *Conclusion*, or the closing of all *Parts* in a *proper Key*.

The *Prick of Perfection*, or *Point of Addition*, which adds to the Sound of any *Note*, half as much as it was before.— When this *Point* is set to the *Semibreve*, it must be held as long as three *Minims*, &c.

Of *Pricked Notes* observe, That sometimes you will meet with a *Point* at the Beginning of a *Bar*, which belongs to the Sound of the last *Note* of the foregoing *Bar*, and that all *Notes* thus divided are called *Notes of Syncopation*, or *Driving-Notes*, from their being cut asunder with *Bars*, and driven thro'; of which I shall say more when I come to treat of *Time*.

Observe, That you will often meet with *Quavers* tied together in *Threes*, which *Three* are to be performed in the Time of a *Crotchet*. If *Crotchets*, but one *Beat*, &c.

There is another *Character* used in Musick, called a *Hold*, made thus \frown , and usually placed over any *Note* that may be held somewhat longer than the *Note* contains. When any *Rest* is placed just under it, both standing over a *Note*, it is called a *Rest* or *Hold*, denoting, that you may either *rest* at *Pleasure*, or *hold* on the Sound at *Pleasure*, on all *Words* of great Importance; or listen if all the Performers are in true Order, &c. This the *French* call a *Surprise*.

There is yet another *Mark*, called a *Divider*, diversly marked, thus \equiv , or thus $\frac{2}{3}$, which divides the *Score* of the *Composition*, shewing what *Parts* move together, and what do not.

{ Unless all Notes, Names, Rests, and Marks—Are perfectly known by Heart, }
 { None ever can attain to know—The Rules of Musick's Art. }

CHAP. VI.

Of the several CONCORDS, and DISCORDS; both Perfect, and Imperfect: And of the Figures, used in the THOROUGH-BASS: With some general Rules thereunto.

THERE are but FOUR CONCORDS in *Musick*, viz. the *Unison*, *Third*, *Fifth*, and *Sixth*; (their *Eighths* or *Octaves* are also meant.) The *Unison* is called a *Perfect Cord*; and commonly the *Fifth* is so called; but the *Fifth* may be made *Imperfect*, if the *Composer* pleases. The *Third* and *Sixth* are called *Imperfect*; their *Sounds* not being so full, nor so sweet as the *Perfect*: But in Four Parts the *Sixth* is used instead of the *Fifth*, in some certain Places, when the *Fifth* is left out; so in Effect, there are but three *Concords*.

The Meaning of the Word *Imperfect*, signifies; that it wants a *Semitone* of its *Perfection*, to what it does when it is perfect; for as the *Lesser*, or *Imperfect*, or *Minor-Third*, includes but three *Half-Tones*; the *Greater*, or *Perfect*, or *Major-Third*, includes four *Half-Tones*, &c.

The *DISCORDS*, are a *Second*, a *Fourth*, and a *Seventh*, and their *Octaves*; though sometimes the *Greater-Fourth* comes very near to the Sound of an *Imperfect Cord*, it being the same in *Ratio* as the *Minor-Fifth*: But I will set you An Example of the several CONCORDS and DISCORDS, with their Octaves under them.

CONCORDS.					DISCORDS.		
1.	3.	5.	6.		2.	4.	7.
8	10	12	13		9	11	14
15	17	19	20		16	18	21
22	24	26	27		23	25	28

Their Octaves, or Eighths—

N. B. That if a *Voice*, or *Instrument*, could reach to Ten Thousand *Octaves*, they are all counted as one in Nature.

The Table of *Cords*, *Major*, and *Minor*, are inserted Page 8th; By which you will see how *Concords* and *Discords* are made either *Greater*, or *Lesser*, (*Perfect*, or *Imperfect*;) without the Help of either *Flats*, or *Sharps*; (except the *Major 4th*;) But they may be made in *Composition* either *Greater* or *Lesser*, by adding either *Flats*, or *Sharps* to one of the *Parts*, that stands joined with another; and that *Discords* may be used in *Composition*, if mixed with Judgment.

C H A P. VII.

Containing, An Explanation of the most useful TERMS that are generally used in MUSICK ; particularly of those that are in this Book.

- A**DAGIO—A very slow Movement.
Affetuoso—very Tender and Affectionate.
Allelujab—PRAISE THE LORD.
Alto, Altus—The Counter-Tenor.
Arsin and Thesis—Rising and Falling.
A Tempo giusto—In Equal Time.
Bass—The lowest foundational Part.
Binary—up, and down, both Equal.
Cadence—All Part making a Close.
Cantus—The Treble, or highest Part.
Canon—A perpetual Fuge.
Chant—To sing. Also the Church Tune.
Chorus—All Parts moving together.
Close—All Parts ending in Harmony.
Comes—The following Fuges.
Come Sopra—Above.
Con—With. (Tenor.
Counter-Tenor—Between Treble and
Da Capo—End with the first Strain.
Demi—The Half.
Diapason—A perfect Eighth.
Diapente—A perfect Fifth.
- Diatessaron**—A perfect Fourth.
Diatonick—The common Scale.
Disdiapason—A Fifteenth.
Divoto—In a devout Manner.
Dux—The Leading Fuge, or Part.
Eccho—Soft, like an Eccho.
Eptachord—A Seventh.
Encore—over again, more, still, yet.
Exempli Gratia, Ex. gr.—As for Example.
Fin—The last, or finishing Note.
Forte—Loud.
Fortissimo—very Loud.
Fuge—Notes flying after, of the same.
Gratioso—Graceful, and agreeable.
Granda—very grand, or the greatest.
Gravifonus—very grave and solid.
Guida—The leading Voice, or Instrument.
Harmonick Sounds—Sounds agreeable.
Haut Contra—The Counter-Tenor.
Hemi—The Half.
Hexachord—A Sixth.
Hypo—Below.
Id est—i. e. that is.
- Imperfect**—Cords of the lesser Intervals.
Infra—Below.
Interval—The Space between Sounds.
Inharmonicall—Sounds disagreeable.
Lamantatone—Lamenting, and grave.
Languissant—In a languishing Manner.
Largo—A middle Movement of Time.
Major—The greater.
Majestoso—With Majesty and Grandeur.
Medius—The Counter-Part
Mixor—The Lesser.
Moderatio—Of a moderate strength.
Musico-Theorico—A Person who Rudies
 Musick, writes Treatises, and explains
 dark Passages therein; and publicly
 gives Instructions by Practice.
Non—Not.
Nota Bene—Note well, or mark well.
Octave—A perfect eight, of 12 Semitones.
Omnes—All Parts move together.
Organo—The Organ Part.
Piano—Soft and sweet like an Eccho.
Presto—Quick.

Pieno—

Pieno—Full, or altogether.

Quarta—Four Parts in Score.

Rette & Retiro—Forwards, & Backwards.

Replica, Represa—Let it be repeated.

Score—All Parts standing Bar against Bar.

Mezzo—The Half.

Semitonick—The Octave divided into 12

Solo, Solus—Alone.

Sharp—Sounds sharp and cheerful.

Sub—Below.

Syncopation—Sounds driven thro' the Bars.

Sopra—Above.

Tacet—Silence.

Tenderment—In a tender Manner.

Transposition—Removing from one Key to another.

Tre, Treza, Trio—Three Parts.

Treble—Threefold, the 3d Octave above the Bass.

Tritone—A greater 3d of 4 *Semitones*.

Tripla—Time moving by *Thress*.

Tutt, Tutti—All *Voices* together.

Veloce—Very quick.

Vivace—Quick, gay and lively.

Verte Volti—Turn over the Leaf.

Vibration—Shaking or Trembling.

Vigorofo—With Life and Vigour.

Voce Solo—A single Voice.

Vide—See thou.

Videlicet, viz.—To wit, *namely*, or that is.

&c. Et Cætera—And the rest, or, and so forth.

N. B. These are the most useful *In-*
structions, I think, necessary for young
Beginners.

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					✻	When <i>Iſrael</i> can

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St. Luke's Tune. N. 95.

When our
O come, loud Anthem, let us sing, Loud Thanksto our Almighty King For we our Voices high should raise, W our sal vation's Rock we praise.

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a 3/2 time signature. The piano accompaniment starts with a grand staff (treble and bass clefs) and a 3/2 time signature. The lyrics are written below the vocal line.

Chorus

For we our Voices high should Raise, When our Sal- vation's Rock we PRAISE.

The chorus section continues with a vocal line and piano accompaniment. The vocal line has a treble clef and a 3/2 time signature. The piano accompaniment uses a grand staff with a 3/2 time signature. The lyrics are written below the vocal line.

2 Dunchurch Tune

Musical score for Dunchurch Tune, consisting of four staves. The first two staves are grouped by a brace on the left. The first staff is in G major (one sharp) and common time (C). The second staff is in E major (two sharps) and common time (C). The third and fourth staves are also in G major and common time. The music is written in a style typical of 17th or 18th-century manuscript notation, featuring various note values and rests.

Winchester Tune

Musical score for Winchester Tune, consisting of four staves. The first two staves are grouped by a brace on the left. The first staff is in G major (one sharp) and common time (C). The second staff is in C major (no sharps or flats) and common time (C). The third and fourth staves are also in G major and common time. The music is written in a style typical of 17th or 18th-century manuscript notation, featuring various note values and rests.

Sion Tune

The first system of musical notation consists of four staves. The top staff is for the treble clef with a 3/2 time signature and a forte dynamic marking. The second staff is for the treble clef with a 3/2 time signature. The third staff is for the treble clef with a 3/2 time signature and a forte dynamic marking. The bottom staff is for the bass clef with a 3/2 time signature. The music is written in G major and features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.



The second system of musical notation consists of four staves, continuing the piece from the first system. The notation is similar to the first system, with treble and bass clefs and a 3/2 time signature. The music concludes with a double bar line and repeat dots. The paper shows signs of age, including some staining and a small mark near the bottom center.

Kimbolton Tune. N^o. 18.

The Lord descended from above, And bow'd the Heavns most high: And underneath His Feet He cast,

*

The Dark-ness of the Sky. On Cherubs, and on Cheru-bims, Full roy-al-ly he rode:

Continued

And on the Wings of mighty Winds Came flying all a-broad.

This musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the second staff. The music features various note values, rests, and phrasing slurs.

S^t Neot's Tune

S^t Neot's Tune

This musical score consists of four staves. The top staff is a treble clef with a 3/4 time signature. The second staff is a bass clef with a 3/4 time signature. The third and fourth staves are also in 3/4 time. The music features various note values, rests, and phrasing slurs.

Kimbolton Tune. No. 18.

The first system of the musical score consists of four staves. The top staff is the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is the vocal line with lyrics. The third staff is the bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is the bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "The Lord descended from above, And bow'd the Heav'n's most high And underneath His Feet He cast,"

*

The second system of the musical score consists of four staves. The top staff is the treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is the vocal line with lyrics. The third staff is the bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is the bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "The Dark-ness of the Sky. On Cherubs, and on Cheru-bims, Full roy-al-ly he rode:"

Continued

5

And on the Wings of mighty Winds Came fly—ing all a—broad.

This section contains a vocal line and three instrumental staves. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the vocal line. The instrumental staves include a treble clef with a key signature of one sharp (F#), a bass clef with a key signature of one sharp (F#), and a bass clef with a key signature of two sharps (F# and C#). The music features various note values, rests, and phrasing slurs.

S^t. Neot's Tune

This section contains a vocal line and three instrumental staves. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The instrumental staves include a treble clef with a key signature of one sharp (F#) and a 3/4 time signature, a bass clef with a key signature of one sharp (F#) and a 3/4 time signature, and a bass clef with a key signature of two sharps (F# and C#). The music features various note values, rests, and phrasing slurs.

6 Newbury Tune

Musical score for 'Newbury Tune'. It consists of four staves. The first two staves are for a treble clef instrument, and the last two are for a bass clef instrument. The key signature has one flat (B-flat) and the time signature is common time (C). The notation includes various note values, rests, and bar lines.

Bromsgrove Tune

Musical score for 'Bromsgrove Tune'. It consists of four staves. The first two staves are for a treble clef instrument, and the last two are for a bass clef instrument. The key signature has one flat (B-flat) and the time signature is 3/2. The notation includes various note values, rests, and bar lines.

Workfop Tune

Musical score for 'Workfop Tune' in 3/2 time. The score is written on four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. There are repeat signs (double bar lines with dots) throughout the piece. A small number '1' is written in the top right corner of the page.

Bellford Tune

Musical score for 'Bellford Tune' in 3/2 time. The score is written on four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. There are repeat signs (double bar lines with dots) throughout the piece.

8 S^t David's Old Tune

Musical score for "S. David's Old Tune" in G major, common time. The score is written on four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music consists of a series of eighth and sixteenth notes, with some rests and accidentals.

Bangor Tune

Musical score for "Bangor Tune" in G major, common time. The score is written on four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music consists of a series of eighth and sixteenth notes, with some rests and accidentals.

Hexham Tune

Musical score for Hexham Tune, consisting of four staves. The first two staves are in G major (one sharp) and 3/2 time. The last two staves are in C major (no sharps or flats) and 3/2 time. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and bar lines. A circled number '9' is written at the top right of the first staff.

S^t Katherine's Tune

Musical score for St Katherine's Tune, consisting of four staves. The first two staves are in G major (one sharp) and 3/2 time. The last two staves are in C major (no sharps or flats) and 3/2 time. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and bar lines.

B

10 Falmouth Tune

Musical score for "Falmouth Tune" in G major and 3/4 time. The score consists of four staves: two for the treble clef and two for the bass clef. The first staff is marked with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff is marked with a treble clef, a key signature of one sharp, and a 4/4 time signature. The third staff is marked with a treble clef, a key signature of one sharp, and a 3/4 time signature. The fourth staff is marked with a bass clef, a key signature of one sharp, and a 4/4 time signature. The music features various rhythmic patterns, including triplets and sixteenth notes, and concludes with repeat signs and a double bar line.

Ewell Tune

Musical score for "Ewell Tune" in G major and 3/2 time. The score consists of four staves: two for the treble clef and two for the bass clef. The first staff is marked with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The second staff is marked with a treble clef, a key signature of one sharp, and a 2/4 time signature. The third staff is marked with a treble clef, a key signature of one sharp, and a 2/4 time signature. The fourth staff is marked with a bass clef, a key signature of one sharp, and a 2/4 time signature. The music features various rhythmic patterns, including triplets and sixteenth notes, and concludes with repeat signs and a double bar line.

Beminster Tune

15

The first system consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The bottom staff is in bass clef with a 3/4 time signature. The music begins with a series of quarter notes in the bass staff, followed by a melodic line in the treble staff. The system concludes with a double bar line.

The second system consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one sharp. The bottom staff is in bass clef with a 3/4 time signature. The music continues from the first system, featuring a mix of quarter and eighth notes. The system ends with a double bar line.

15

*

The third system consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one sharp. The bottom staff is in bass clef with a 3/4 time signature. This system includes repeat signs (double dots) above the treble staff and below the bass staff, indicating repeated rhythmic patterns. The system concludes with a double bar line.

The fourth system consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one sharp. The bottom staff is in bass clef with a 3/4 time signature. This system also includes repeat signs (double dots) above the treble staff and below the bass staff. The system concludes with a double bar line.

16 St. Edmond's Tune

Musical score for St. Edmond's Tune, consisting of four staves. The first two staves are for a treble clef instrument in G major (one sharp) and common time. The last two staves are for a bass clef instrument in G major (one sharp) and common time. The music is written in a traditional style with various note values and rests.

Torrington Tune

Musical score for Torrington Tune, consisting of four staves. The first two staves are for a treble clef instrument in G major (one sharp) and 3/4 time. The last two staves are for a bass clef instrument in G major (one sharp) and 3/4 time. The music is written in a traditional style with various note values and rests.

Oakham Tune

The first system of music consists of four staves. The top staff is for a treble clef instrument, marked with a sharp sign and a 3/2 time signature. The second staff is for a bass clef instrument, also marked with a sharp sign and a 3/2 time signature. The third staff is for a treble clef instrument, marked with a sharp sign and a 3/2 time signature. The fourth staff is for a bass clef instrument, marked with a sharp sign and a 3/2 time signature. The music is written in a style typical of early printed music, with various note values and rests.

The second system of music consists of four staves. The top staff is for a treble clef instrument, marked with a sharp sign and a 3/2 time signature. The second staff is for a bass clef instrument, marked with a sharp sign and a 3/2 time signature. The third staff is for a treble clef instrument, marked with a sharp sign and a 3/2 time signature. The fourth staff is for a bass clef instrument, marked with a sharp sign and a 3/2 time signature. The music is written in a style typical of early printed music, with various note values and rests. A decorative asterisk symbol is located at the beginning of the first staff of this system.

C.

18 Guilford Tune. N. 67.

Have Mercy on us, Lord, And grant to us thy Grace; To shew to us do Thou accord, The Brightness of Thy Face.

Chorus

To shew to us, to shew to us do thou accord, to shew to us do thou accord, The Brightness of thy Face.

Chesterton Tune. N. 95.

O come, let us lift up our Voice, And sing un-to the LORD; In Him our Rock of Health rejoice,

Chorus 19

Let u ——— s with one accord. In Him our Rock of Health, rejoice, Let u ——— s with one ac-cord.

20 Westerham Tune. N. 81.

Handwritten musical score for the first system of 'Westerham Tune'. It consists of four staves. The top two staves are for the treble clef, and the bottom two are for the bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and bar lines. The lyrics are written below the staves.

Be light & glad, in God rejoice, Who is our strength & stay, be joyfull & lift up your Voice, To Jacob's God alway.

Chorus

Handwritten musical score for the Chorus of 'Westerham Tune'. It consists of four staves, following the same clef and key signature as the first system. The music continues with similar note values and includes a triplet of eighth notes in the final measure of the bottom staff. The lyrics are written below the staves.

Be joyfull and, be joyfull, & lift up your Voice, be joyfull, & lift up your Voice, To Ja
cob's God alway

Upminster Tune. N. 92.

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

It is a Thing both good & meet To praise the highest LORD. And to thy name O thou most high! To sing with one accord.

The second system of music continues the melody from the first system. It consists of two staves in treble and bass clefs, both with a 3/2 time signature and a key signature of one sharp (F#). The notation includes various note values and rests, maintaining the same rhythmic and melodic structure.

Chorus

2:

The third system of music is labeled 'Chorus' and features a 3/4 time signature. It consists of two staves in treble and bass clefs, both with a key signature of one sharp (F#). The music is more rhythmic, with many eighth and sixteenth notes, and includes some dynamic markings like 'f'.

And to thy Name, and to thy Name, O thou most high, And to thy Name, O thou most High! To sing with one accord.

The fourth system of music continues the chorus. It consists of two staves in treble and bass clefs, both with a 3/4 time signature and a key signature of one sharp (F#). The notation includes various note values and rests, with some dynamic markings like 'f' and 'ff'.

22 Bincheſter Tune

Musical score for Bincheſter Tune, consisting of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The notation includes various note values, rests, and ornaments. The first staff begins with a treble clef, a sharp sign, and a '3' over a '2' indicating the time signature. The music is written in a style characteristic of 18th-century manuscript notation.

23 Rutland Tune

Musical score for Rutland Tune, consisting of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The notation includes various note values, rests, and ornaments. The first staff begins with a treble clef, a sharp sign, and a '3' over a '2' indicating the time signature. The music is written in a style characteristic of 18th-century manuscript notation.

Exeter Tune. Ps. 47.

Be glad,
Ye Peo—ple all with one Accord, Clap Hands and much re-joyce: Be glad, and sing unto the Lord,

This system contains the first two staves of music. The top staff is a treble clef with a 3/2 time signature and a key signature of one sharp (F#). The bottom staff is a bass clef with a 3/2 time signature and a key signature of one sharp. The lyrics are written below the staves, with 'Be glad,' above the second staff and the full line of lyrics below the first staff.

Chorus

With sweet and pleasant Voice. Be glad, and sing un-to the Lord, With sweet & pleasant Voice.

This section contains the chorus of the tune, consisting of two staves of music. The top staff is a treble clef with a 3/2 time signature and a key signature of one sharp. The bottom staff is a bass clef with a 3/2 time signature and a key signature of one sharp. The lyrics are written below the staves, with 'With sweet and pleasant Voice. Be glad, and sing un-to the Lord, With sweet & pleasant Voice.' centered between the two staves.

24 Rugby Tune

Musical score for 'Rugby Tune' consisting of four staves. The first staff is in treble clef with a 3/2 time signature. The second staff is in bass clef. The third staff is in treble clef with a 3/2 time signature. The fourth staff is in bass clef with a 3/2 time signature. The music is written in G major and 3/2 time.

25 Durham Tune

Musical score for 'Durham Tune' consisting of four staves. The first staff is in treble clef with a common time signature. The second staff is in bass clef. The third staff is 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 D minor and common time.

Manchester Tune

25

Musical score for Manchester Tune, consisting of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one flat (B-flat), and the time signature is 3/2. The notation includes various note values, rests, and bar lines. A handwritten number '25' is visible in the top right corner of the page.

Marlborough Tune

Musical score for Marlborough Tune, consisting of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one sharp (F-sharp), and the time signature is 3/2. The notation includes various note values, rests, and bar lines. A handwritten number '31' is visible above the final measure of the third staff.

D.

24 Rugby Tune

Musical score for 'Rugby Tune' in G major, 3/2 time. The score consists of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The music is written in a simple, folk-like style with many whole and half notes. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The piece concludes with a double bar line.

25 Durham Tune

Musical score for 'Durham Tune' in C major, 3/2 time. The score consists of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The music is written in a simple, folk-like style with many whole and half notes. The first staff begins with a treble clef, a key signature of no sharps or flats (C major), and a 3/2 time signature. The piece concludes with a double bar line.

Manchester Tune

Musical score for Manchester Tune, consisting of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one flat (B-flat), and the time signature is 3/2. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The piece concludes with a double bar line and repeat dots.

Marlborough Tune

Musical score for Marlborough Tune, consisting of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one sharp (F-sharp), and the time signature is 3/2. The music features a mix of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The piece concludes with a double bar line and repeat dots.

26 Christ-Church Tune

The first system of the handwritten musical score consists of four staves. The top two staves are for a treble clef instrument, with a key signature of one flat (B-flat) and a time signature of 3/2. The bottom two staves are for a bass clef instrument, with a key signature of one flat (B-flat) and a time signature of 3/2. The music is written in a historical style, featuring various note values and rests.

The second system of the handwritten musical score consists of four staves, continuing the piece from the first system. It maintains the same key signature of one flat (B-flat) and time signature of 3/2. The notation includes various rhythmic patterns and melodic lines.

D₂.

Uppingham TUNE. N. 106.

27

27

PRAISE ye the Lord for He is good, His Mercy lasts away. Who can express His noble Acts, Or al — I His Powr display

Chorus

Who can express, who can express His noble Acts, who can express his noble Acts, Or al — I His Powr display

D3.

28 Babylon TUNE

Musical score for 'Babylon TUNE'. It consists of two systems of two staves each. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a bass clef on the top staff and a bass clef on the bottom staff. Both systems are in 3/2 time and have a key signature of one flat (B-flat). The notation includes various note values, rests, and repeat signs.

Axminster TUNE

Musical score for 'Axminster TUNE'. It consists of two systems of two staves each. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a treble clef on the top staff and a bass clef on the bottom staff. Both systems are in 3/2 time and have a key signature of one sharp (F-sharp). The notation includes various note values, rests, and repeat signs.

Ryall TUNE. P. 133.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The lower staff is in bass clef with the same time signature and key signature. The music begins with a series of quarter notes on the treble staff, followed by a melodic line with eighth and sixteenth notes. The bass staff provides a simple harmonic accompaniment.

O what a happy Thing it is, And joyful for to see-Brethren to dwell toge-ther in, Friendship and Uni-ty!

The second system of music continues the melody from the first system. It features the same two-staff format (treble and bass clefs, 3/4 time, one flat key signature). The treble staff contains the vocal line, and the bass staff contains the accompaniment. The piece concludes with a double bar line.

CHO.

The third system of music is labeled 'CHO.' and begins with a handwritten number '29' above the staff. It continues the melody in the same two-staff format (treble and bass clefs, 3/4 time, one flat key signature). The treble staff contains the vocal line, and the bass staff contains the accompaniment.

Brethren to dwell together in, Brethren to dwell together in Friendship and Unity, Friend-ship and U-ni-ty!

The fourth system of music continues the choral melody. It features the same two-staff format (treble and bass clefs, 3/4 time, one flat key signature). The treble staff contains the vocal line, and the bass staff contains the accompaniment. The piece concludes with a double bar line.

30

Tamworth Tune

The first system of the handwritten musical score for 'Tamworth Tune' consists of four staves. The top staff is the treble clef melody, starting with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The second staff is the right-hand accompaniment, starting with a treble clef, a key signature of one sharp, and a 3/2 time signature. The third staff is the left-hand accompaniment, starting with a bass clef, a key signature of one sharp, and a 3/2 time signature. The fourth staff is the bass line, starting with a bass clef, a key signature of one sharp, and a 3/2 time signature. The music is written in a cursive hand with various note values, rests, and bar lines.

*

The second system of the handwritten musical score for 'Tamworth Tune' consists of four staves. The top staff is the treble clef melody, starting with a treble clef, a key signature of one sharp, and a 3/2 time signature. The second staff is the right-hand accompaniment, starting with a treble clef, a key signature of one sharp, and a 3/2 time signature. The third staff is the left-hand accompaniment, starting with a bass clef, a key signature of one sharp, and a 3/2 time signature. The fourth staff is the bass line, starting with a bass clef, a key signature of one sharp, and a 3/2 time signature. The music continues with various note values, rests, and bar lines.

S^t David's New, Tune

Musical score for "St. David's New, Tune". The score is written on four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music consists of a series of rhythmic patterns, primarily quarter and eighth notes, with some rests and accidentals.

S^t Afaph's Tune

31

Musical score for "St. Afaph's Tune". The score is written on four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one flat (Bb) and the time signature is 3/2. The music consists of a series of rhythmic patterns, primarily quarter and eighth notes, with some rests and accidentals.

32 St. Michael's Tune

The first system of musical notation consists of two staves. The top staff is in G-clef (treble clef) and the bottom staff is in F-clef (bass clef). Both staves are marked with a 3/2 time signature. The music begins with a treble clef and a common time signature 'C' on the top staff. The notation includes various note values such as minims, crotchets, and quavers, with some notes beamed together. The system concludes with a double bar line and a repeat sign.

The second system of musical notation consists of two staves. The top staff is in G-clef (treble clef) and the bottom staff is in C-clef (alto clef). Both staves are marked with a 3/2 time signature. The music continues from the first system, featuring similar note values and rhythmic patterns. The system concludes with a double bar line and a repeat sign.

The third system of musical notation consists of two staves. The top staff is in G-clef (treble clef) and the bottom staff is in F-clef (bass clef). Both staves are marked with a 3/2 time signature. The music continues with various note values and rhythmic patterns. The system concludes with a double bar line and a repeat sign.

The fourth system of musical notation consists of two staves. The top staff is in G-clef (treble clef) and the bottom staff is in C-clef (alto clef). Both staves are marked with a 3/2 time signature. The music continues with various note values and rhythmic patterns. The system concludes with a double bar line and a repeat sign.

Old Savoy Tune

Musical score for 'Old Savoy Tune' in G major (one sharp) and common time (C). The score consists of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The music is written in a simple, melodic style with various note values including quarter, eighth, and sixteenth notes, as well as rests.

Rothwell, or Morning Hymn

Musical score for 'Rothwell, or Morning Hymn' in G major (one sharp) and 3/2 time. The score consists of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The music features a mix of square notes and circles, with some notes beamed together. There are repeat signs (double dots) at the end of several phrases. A large 'E.' is written below the bottom staff.

31. Landaff Tune

The first system of the handwritten musical score for 'Landaff Tune' consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is an alto clef with a key signature of one flat and a common time signature. The third staff is a treble clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The music is written in a historical style with various note values and rests.



The second system of the handwritten musical score for 'Landaff Tune' consists of four staves, continuing the piece from the first system. The notation and key signature remain consistent with the first system.

Trinity TUNE

35

Musical score for Trinity Tune, consisting of four staves. The first two staves are for treble clef instruments (violin and flute), and the last two are for bass clef instruments (cello and double bass). The key signature is one sharp (F#) and the time signature is 3/2. The score includes various musical notations such as notes, rests, and repeat signs. A handwritten '35' is written in the top right corner.

ZEALAND Tune

Musical score for Zealand Tune, consisting of four staves. The first two staves are for treble clef instruments (violin and flute), and the last two are for bass clef instruments (cello and double bass). The key signature is one sharp (F#) and the time signature is 3/2. The score includes various musical notations such as notes, rests, and repeat signs. A handwritten '35' is written in the top right corner.

An HYMN for Morning, or Evening.

Musical score for 'An HYMN for Morning, or Evening.' The score consists of four staves. The first staff is a vocal line in G major, 3/2 time, marked 'g's'. The second staff is a piano accompaniment in G major, 3/2 time. The third staff is a vocal line in G major, 3/2 time. The fourth staff is a piano accompaniment in G major, 3/2 time.

The old Angels HYMN. 36

Musical score for 'The old Angels HYMN.' The score consists of four staves. The first staff is a vocal line in G major, 3/2 time, marked 'g's'. The second staff is a piano accompaniment in G major, 3/2 time. The third staff is a vocal line in G major, 3/2 time. The fourth staff is a piano accompaniment in G major, 3/2 time.

The Request. Set to A CANON of Seven Partin One.

S.

Give me, O LORD, a Soul so high, Whose vast Di-mensions reach the Sky. That Comprehends within its Thought,
 The whole Contents of Good & Nought. And let it be as Good as Great, its highest Throne a Mer-cy-Seat:
 Dis-sol-ving like a Showr on Earth, to give ten Thousand Seeds a Birth: Which hangs on Flowrs, & ten-der Plants,
 Sucks not their Sweets, but feeds their Wants. So let my Ta-lent, in full Flood, Pour fourth in Streams for o-thers Good:
 And at the last, O Lord, re-store My Soul to JOY for e-ver-moré

An Evening HYMN.

38 YAXLEY Tune

Musical score for 'Yaxley Tune' consisting of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The last two staves are in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and bar lines.

Wendover TUNE

Musical score for 'Wendover Tune' consisting of four staves. The first two staves are in treble clef with a common time signature (C) and a key signature of one sharp (F#). The last two staves are in bass clef with the same key signature and time signature. The notation includes various note values, rests, and bar lines, characteristic of 18th-century manuscript notation.

Ba. by Tune. N. 57.

A wake my joy, awake I say, My Lute, my Harp, & String: And I myself before the Day, Will rise, & rejoice, and sing.

Chorus

And I, my-self, before the Day, and I, myself, before the day, will ri———se, rejoice, and sing.

40 Kingstone Tune

Musical score for Kingstone Tune, consisting of four staves. The first two staves are for a treble clef instrument (likely a violin or flute) and the last two for a bass clef instrument (likely a cello or double bass). The key signature is one sharp (F#) and the time signature is 3/2. The music is written in a simple, melodic style with many notes beamed together.

Blenheim Tune

Musical score for Blenheim Tune, consisting of four staves. The first two staves are for a treble clef instrument and the last two for a bass clef instrument. The key signature is one sharp (F#) and the time signature is 3/2. The music is written in a simple, melodic style with many notes beamed together.

An ANTHEM. P. XVIII.

g *ps* *C*
 I will love Thee, I will love Thee, I will love Thee, O Lord, O Lord, my Strength.

(Jutt.)

g *ps* *C*
 Thou art my stone, my Rock, & my Defence; my God, and my Salvation; my Refuge and my Buckler.

CHORUS.

(Affettuoso) *g* *ps* *C*
 Therefore I will love Thee, will love Thee, will love Thee; Therefore I will love Thee, O Lord my Strength.

The Snares of Death came about me, & the Pains of Hell got hold up-on me; I cal-led

//

Chorus again

to the Lord in my Trouble, and He heard the Voice of my Com-plaint: Therefore he:

// Treble

He bowed the Heav'ns also, and came down, & under his Feet was Darkneſs; He rode upon the Cheru-bims,

//

(Ten.)

and came flying on the Wings of the Wind. He de-li-ver'd me from mine Ene-mies, and

E 2

(Tutti.)

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with various rhythmic patterns. A repeat sign with first and second endings is present at the end of the system.

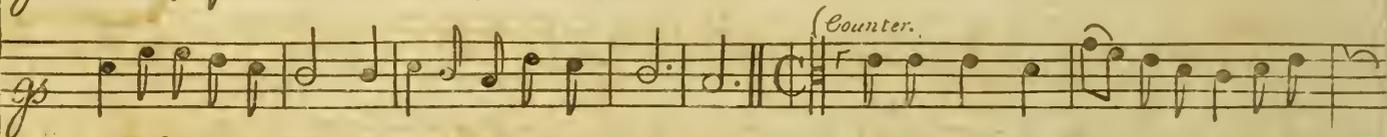
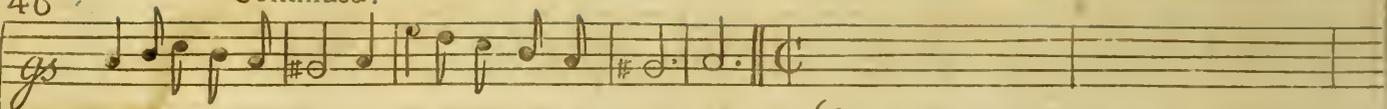
I will sing Prai-ses, and I will sing Praises, and I will sing Praises to his Name for e ver: sing

The second system continues the vocal and piano parts. The vocal line has a whole rest followed by notes. The piano accompaniment continues with similar rhythmic patterns. A repeat sign with first and second endings is present at the end of the system.

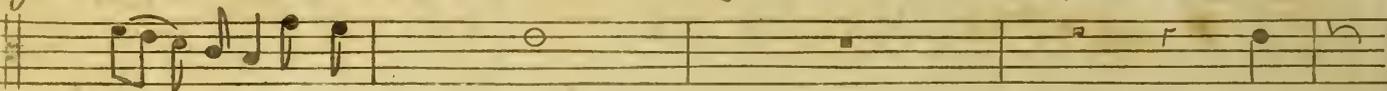
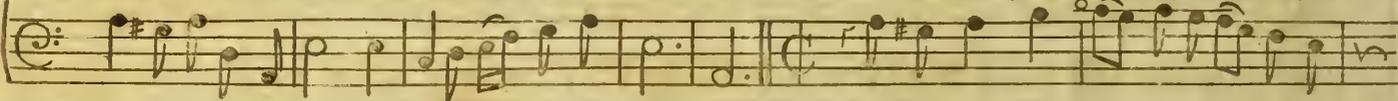
The third system begins with a double bar line and a *rit.* marking. The vocal line has a whole rest followed by notes. The piano accompaniment features a more complex rhythmic pattern with triplets and slurs. A repeat sign with first and second endings is present at the end of the system.

sing Prai- ses to His Name for e-ver. e-ver. HAL.

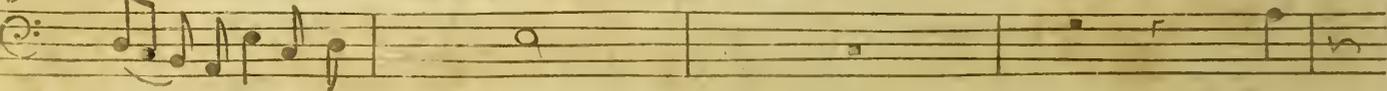
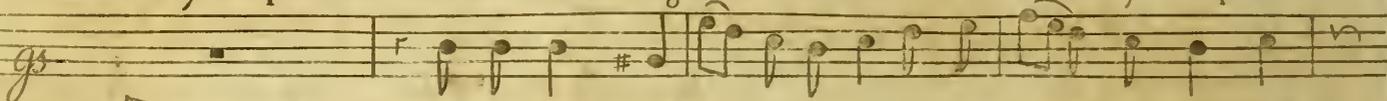
The fourth system continues the vocal and piano parts. The vocal line has a whole rest followed by notes. The piano accompaniment continues with similar rhythmic patterns. A repeat sign with first and second endings is present at the end of the system.



un-to the God of Jacob, unto the God of Ja—cob. Take the Psalm, bring hither, the Tabret, and Me



Mer—ry Harp with the Lute. Take the Psalm, bring hither the Tabret and Mer—ry Harp, and



Continued.

Blow

merry Harp, with the Lute. Blow up the Trumpet, the Trump-et, the Trum—pet

Blow

Detailed description: This system contains two staves of music. The upper staff is a vocal line in G major, starting with a treble clef and a common time signature. It features a triplet of eighth notes in the first measure, followed by a 3/4 time signature change. The lower staff is a piano accompaniment in G major, starting with a bass clef and a common time signature, also changing to 3/4. The lyrics are written between the staves.

CHORUS.

Detailed description: This system contains two staves of music. The upper staff is a vocal line in G major, starting with a treble clef and a common time signature. It begins with a double bar line and a repeat sign. The lower staff is a piano accompaniment in G major, starting with a bass clef and a common time signature. The lyrics are written between the staves.

in the new Moon; even in the Time appointed, and upon our solemn Feast-Day. For this was made

Detailed description: This system contains two staves of music. The upper staff is a vocal line in G major, starting with a treble clef and a common time signature. It begins with a double bar line and a repeat sign. The lower staff is a piano accompaniment in G major, starting with a bass clef and a common time signature. The lyrics are written between the staves.

Continued.

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef, and the lower staff is a piano accompaniment with a bass clef. The music is in a key with one sharp (F#) and a common time signature. The vocal line begins with a melodic phrase, followed by a series of notes. The piano accompaniment provides a harmonic foundation with chords and moving lines.

Statutein If-ra-el, for this was made a Statutein If-ra-el; and a Law of the GOD of Ja-cob, and a

The second system of music continues the vocal and piano parts from the first system. It features the same two-staff format with a vocal line and piano accompaniment. The vocal line has a dynamic marking 'p' (piano) at the beginning. The piano accompaniment continues with its harmonic support.

//

(Slow.)

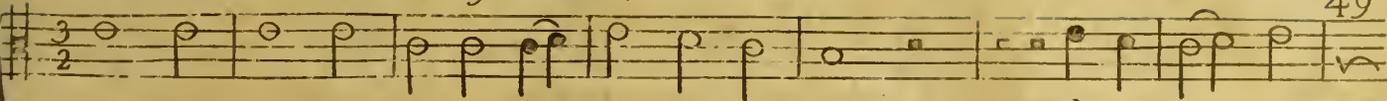
The third system of music is marked with a double bar line and the tempo instruction '(Slow.)'. It consists of two staves: a vocal line and a piano accompaniment. The vocal line features a more melodic and expressive passage, while the piano accompaniment provides a steady, slow accompaniment.

Law of the GOD of Jacob. Halle-lu-jah, :||: :||: :||: :||: :||: Halle-lu-jah.

The fourth system of music continues the 'Halle-lu-jah' section. It features two staves: a vocal line and a piano accompaniment. The vocal line has a dynamic marking 'p' and includes the text 'Halle-lu-jah' written below the notes. The piano accompaniment continues with its harmonic support.

The KING'S ANTHEM. No. LXXII.

49



and



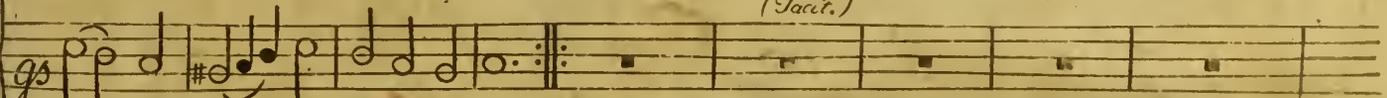
Give the King Thy Judgments, Thy Judgments, O God, and Thy Righteousness, Thy



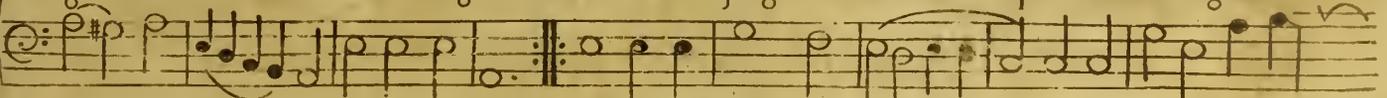
//



(*Tacit.*)



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



G.

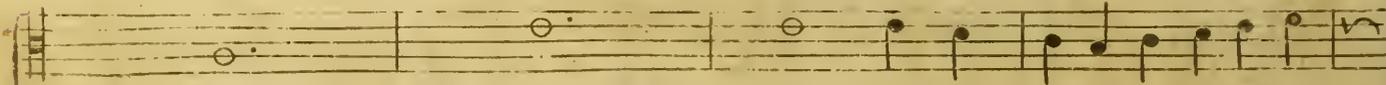
(Tutti.)



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



//



Pea — — ce,



Peace, and the lit- tle, lit- tle, lit- tle Hit — — -le.



Pea — — ce G 2. Hit — — -le

Hills

Righteousness unto the People and the little, little little

Hil

is

CHORUS.

(Treble.)

In his

is, Righteousness unto the People.

In his Time shall the

Bles—sed be the LORD GOD, evn the Go—D of Is—rael, who on—ly doth won—d'rous Things:

// :s: CHORUS.

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

Continued.

fill'd with His Majesty, Amen, A-men. Hal. :||: :||: Hal-lo-lu-jah: jah.

An ANTHEM. *Ps.* CXXII.

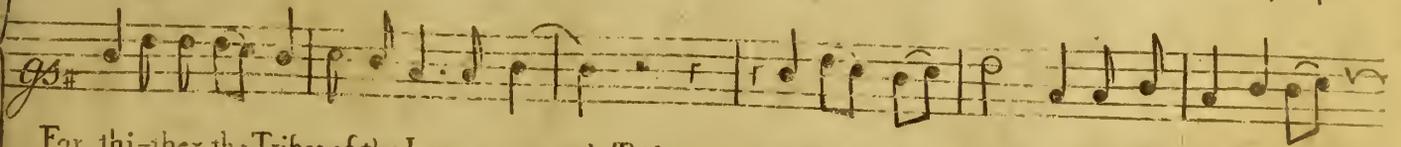
I was glad, I was glad when they said unto me, we will go into the House of the Lord.

Continued.

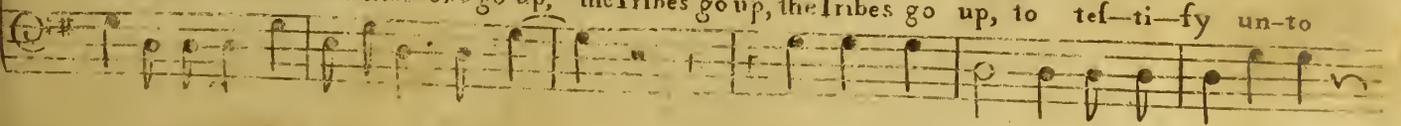
55



Our Fe-et shall stand, our feet shall stand, shall sta—nd in thy Gates, O Je—ru—sa—lem! .S.



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



If-ra-el, and to give Thanks unto the Lord: O pray for y^e Peace of Je-ru-sa-lem. Peace be within

//

thy Walls, Peace be within thy Walls, and Plenteouf-ness, and Plenteouf-ness within thy Pa-laces.

(HAL. as page 67.)

gs#

O praise the Lord of Heaven, praise Him all ye Angels, praise Him Sun & Moon, Earth & Wa-ters,

//

gs#

:S:

Kings & Judges, Men & Angels, praise His Name, His Name, ll: ll: ll: ll: praise, praise His Name for e-ver. :S:

gs#

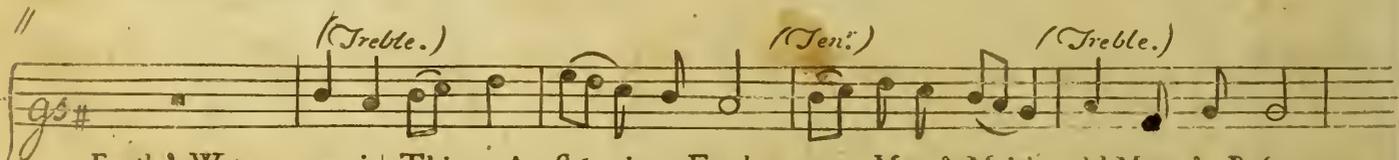
:S:

//

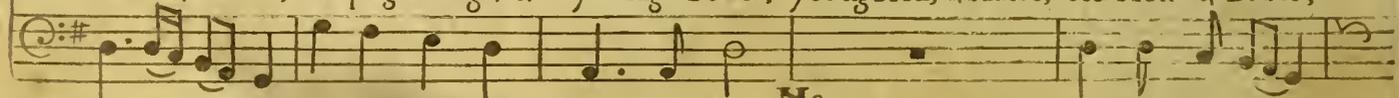
For He spake the Word, and all were made; and what He did command were soon cre-a-ted:



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



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



Continued.

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

// HAL.

:S: Hallelujah, :ll: :ll: :ll: :ll: Hal—Hal—:ll: Hal—lelu-jah. 2 :S:

:S:

An ANTHEM. Ps. XLVII.

O clap your Hands to-ge-ther, all ye Peo-ple, clap your Hands together, O clap your Hands to-ge-ther.

//

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

//

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

Continued.

CHO.

:S:

61

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

This system contains four staves of music. The top staff is a vocal line in G major with a soprano clef and a repeat sign. The second staff is a piano accompaniment in G major with a treble clef. The third staff is a vocal line in G major with an alto clef and a repeat sign. The bottom staff is a piano accompaniment in G major with a bass clef. The lyrics are written below the second and third staves.

//

CHO.

:S:

And he is y^e great Ki—ng, the great Ki—ng, the great Ki—ng over all y^e Earth. :S:

This system contains four staves of music. The top staff is a vocal line in G major with a soprano clef and a repeat sign. The second staff is a piano accompaniment in G major with a treble clef. The third staff is a vocal line in G major with an alto clef and a repeat sign. The bottom staff is a piano accompaniment in G major with a bass clef. The lyrics are written below the second and third staves.

(HAL. as page .59)

Continued.

S. (Solo.)

(Tutt.)

63

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

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

DOXOLOGY.

Glory be

(Trebble.)

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

Good-will towards Men,

Handwritten musical score for a piece titled "Continued." The score is written on four systems of staves, each system containing a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are: "Peace be on Earth, and Goodwill towards Men: Peace and Goodwill, Peace, Peace, be on Earth, Peace, Peace, Peace and Goodwill towards Men. (MAL. as page 54.)" The score concludes with the initials "IWG fc!" in the bottom right corner.

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

be on Earth, Peace, Peace, Peace and Goodwill towards Men. (MAL. as page 54.)

IWG fc!

Re-joyce in the LORD, O ye Righteous, rejoice, re-joyce in the LORD, re-joyce, re-

CHO.

---joi---ce rejoice in the LORD, O ye Righteous, For it be-com-eth well the Just, the Just to be thank-full; S:

(Counter:) (Trebble.) (Tenor?)

Let all stand in Awe, let all stand in Awe, Stand in Awe of the Lord; for the Earth it is full of His

66 Continued. CHO.

First system of musical notation for the choir, featuring a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The music begins with a *g* dynamic marking and concludes with a repeat sign and a *S:* instruction.

Second system of musical notation, continuing the choir part with a treble clef, one sharp key signature, and 3/2 time signature. It ends with a repeat sign and a *S:* instruction.

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

Third system of musical notation, corresponding to the lyrics above. It features a treble clef, one sharp key signature, and 3/2 time signature, ending with a repeat sign and a *S:* instruction.

Fourth system of musical notation, continuing the choir part with a bass clef, one sharp key signature, and 3/2 time signature. It ends with a repeat sign and a *S:* instruction.

Treble.

Fifth system of musical notation, featuring a treble clef, one sharp key signature, and 3/2 time signature. It begins with a *g* dynamic marking and includes a *g* marking above the notes. The system concludes with a repeat sign and a *S:* instruction.

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

Sixth system of musical notation, corresponding to the lyrics above. It features a bass clef, one sharp key signature, and 3/2 time signature.

Continued

CHO.

The first system of music consists of two staves. The upper staff is a vocal line in G major (one sharp) and common time, starting with a treble clef and a soprano clef. The lower staff is an accompaniment for lute and harp, also in G major and common time, starting with a treble clef and a soprano clef. The music features a mix of quarter and eighth notes, with some rests and phrasing slurs.

with a good Courage. Re-joice in the Lord, O ye Righteous, and praise Him with Lute & Harp:

The second system of music continues from the first. It features the same two-staff structure: a vocal line on top and a lute/harp accompaniment on the bottom. The vocal line includes the lyrics "with a good Courage. Re-joice in the Lord, O ye Righteous, and praise Him with Lute & Harp:".

CHO.

HAL.

The third system of music begins with a new section. The upper staff is a vocal line, and the lower staff is an accompaniment. The music is marked with a repeat sign and includes the lyrics "For it becometh well".

For it becometh well Just, the Just to be thankful. Hal. il: il: il: Hal-le-lu-jah.

The fourth system of music continues the "Hal-le-lu-jah" section. It features the same two-staff structure. The vocal line includes the lyrics "Hal-le-lu-jah." and ends with a double bar line.

Continued.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The music consists of several measures of notes and rests.

shall endure, they shall endure for ever, for ever, for ever, for ever, and forever, their Peace shall endure for ever. S.

The second system continues the musical piece with a vocal line and piano accompaniment. It includes a double bar line and a repeat sign (//) at the beginning of the system.

CHO.

The third system is marked for a choir. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The time signature is 3/4. The music includes a triplet of notes in the first measure.

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

The fourth system continues the choral piece with a vocal line and piano accompaniment. It includes a triplet of notes in the first measure and concludes with a double bar line.

70 An ANTHEM. N. LXVII.



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



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



Continued.

(PIENO CHORO.)

71

The first system of music consists of two staves. The top staff is a vocal line in G major, marked 'gs' and 'ff'. It begins with a square symbol and a fermata over a whole note G. The bottom staff is a piano accompaniment in G major, marked 'ff', starting with a treble clef and a key signature of one sharp (F#).

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

The second system of music consists of two staves. The top staff is a vocal line in G major, marked 'gs' and 'ff'. It features a fermata over a whole note G, followed by a triplet of eighth notes. The bottom staff is a piano accompaniment in G major, marked 'ff', continuing the accompaniment from the first system.

//

The third system of music consists of two staves. The top staff is a vocal line in G major, marked 'gs' and 'ff'. The bottom staff is a piano accompaniment in G major, marked 'ff', continuing the accompaniment from the previous systems.

O let the Nations rejoice and be glad; for Thou shalt Judge & Folk righteously, and govern the Na —

Continued. DOXOLOGY. *Glory*

First musical staff, treble clef, key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a fermata.

Glory

Second musical staff, treble clef, key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a fermata.

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

Third musical staff, treble clef, key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a fermata.

Glo-ry

Fourth musical staff, bass clef, key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a fermata.

Fifth musical staff, treble clef, key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a fermata.

Sixth musical staff, treble clef, key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a fermata.

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

Seventh musical staff, treble clef, key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a fermata.

Eighth musical staff, bass clef, key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a fermata.

K.

74 AN ANTHEM. N. CIV.

O praise \hat{y} LOAN, O prai—se \hat{y} LOAN, O my Soul; O LOA—d my GOD, Thou art become exceeding

glo—ri—ous! Thou art cloathed, Thou art cloa—th—ed with Ma—jef—ty & Honour. S:

// CHO. 1st.

Thou deck'st art with Light, as it were with a Garment, and Thou spreadest \hat{y} Wings, and Thou spreadest \hat{y} Win—

Continued.

The first system of music consists of two staves. The upper staff is a vocal line in G major (one sharp) and common time, featuring a melodic line with various note values and rests. The lower staff is a keyboard accompaniment in the same key and time, providing harmonic support with chords and moving lines.

—gs of $\hat{\gamma}$ Heav'ns like a Curtain, and Thou spreadest $\hat{\gamma}$ Wings of $\hat{\gamma}$ Heav'ns as it were with a Curtain.

The second system continues the musical composition with two staves. The vocal line and keyboard accompaniment maintain the same key signature and time signature, with the vocal line continuing its melodic phrase.

The third system begins with a double bar line and a repeat sign. It features two staves of music. The vocal line starts with a new phrase, and the keyboard accompaniment provides accompaniment. The system ends with a fermata over the final note.

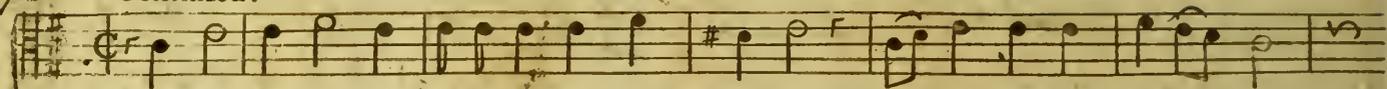
He laid $\hat{\gamma}$ Foun-dations of $\hat{\gamma}$ Earth, and ri—deth on $\hat{\gamma}$ Wings of $\hat{\gamma}$ Wind: He cre-a—

The fourth system continues the musical composition with two staves. The vocal line and keyboard accompaniment are in the same key and time, with the vocal line continuing the phrase from the previous system.

The fifth system continues the musical composition with two staves. The vocal line and keyboard accompaniment are in the same key and time, with the vocal line continuing the phrase.

ted all and fee—d—eth them: and all $\hat{\gamma}$ Earth is fill'd with Good. (1st CHO. again.)

The sixth system concludes the musical composition with two staves. The vocal line and keyboard accompaniment are in the same key and time, with the vocal line ending the phrase. The system ends with a fermata over the final note.



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



CHO.



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



Continued.

77

First system of musical notation. The vocal line (top) is in G major (one sharp) and 4/4 time, starting with a 'G' clef. The basso continuo line (bottom) is in the same key and time, starting with a 'C' clef. Both lines feature a melodic line with various note values and rests. A repeat sign is present at the end of the system.

Praise shall endure, and His Praise shall endure for e-ver and for ever, *S. (2.)* ever. Hallelujah, *ll:* *ll:*

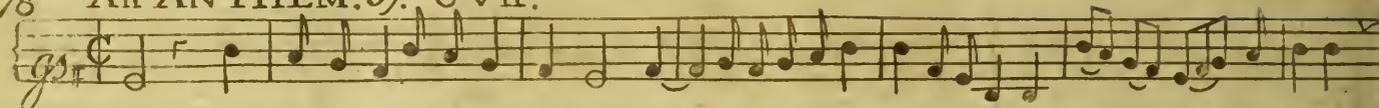
Second system of musical notation. The vocal line (top) continues the melody from the first system. The basso continuo line (bottom) provides harmonic support. A repeat sign is present at the end of the system.

Third system of musical notation. The vocal line (top) continues the melody. The basso continuo line (bottom) continues the harmonic support. A repeat sign is present at the end of the system.

ll: *ll:* *ll:* *ll:* *ll:* Hal — le — lu — jah.

Fourth system of musical notation. The vocal line (top) continues the melody. The basso continuo line (bottom) continues the harmonic support. A repeat sign is present at the end of the system.

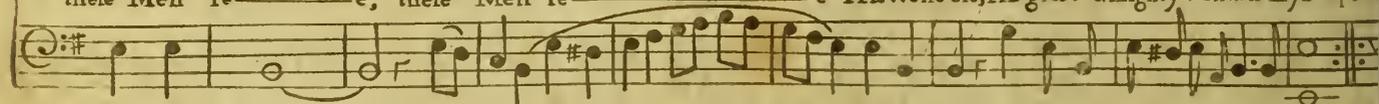
78 An ANTHEM. N. CVII.



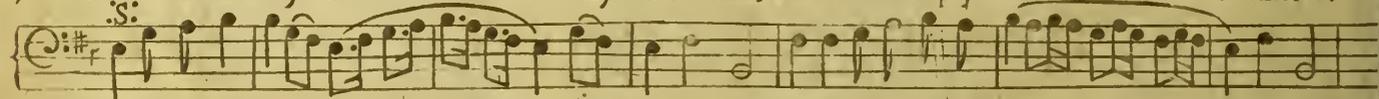
// They, they that go down to y^e Sea in Ships, and oc-cupy their Bus'ness in great Waters, these Men see God's Wonders,



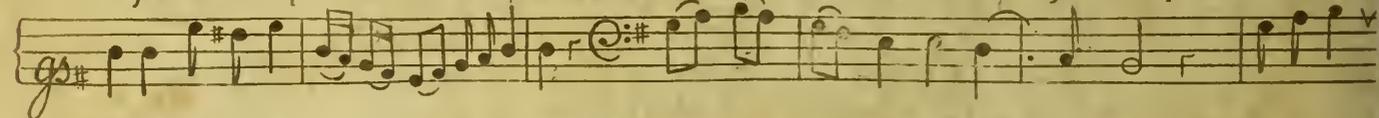
these Men see ——— e, these Men see ——— e His Wonders, His great & mighty Wonders in y^e Deep. C



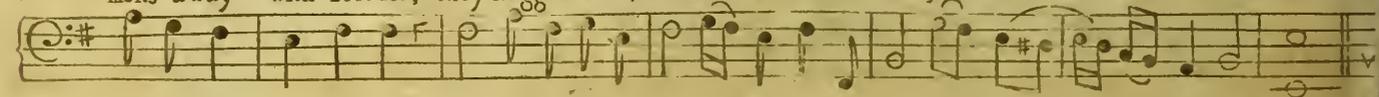
// For He commandeth y^e Sto ——— r ——— my Winds to blow, and He lifteth up y^e Way ——— es thereof:



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



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

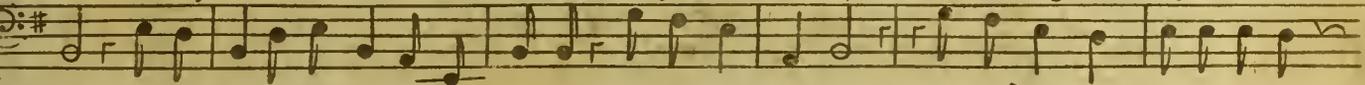


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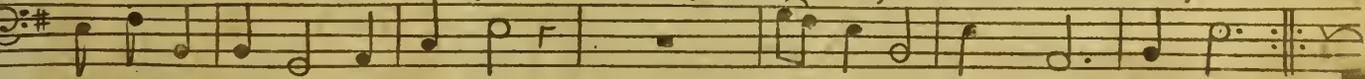
79



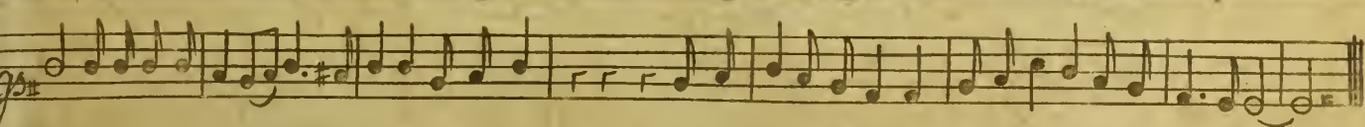
Then, then they cry unto God in their Trouble, and y^e Storm is still'd: and He brings them to y^e Ha-ven



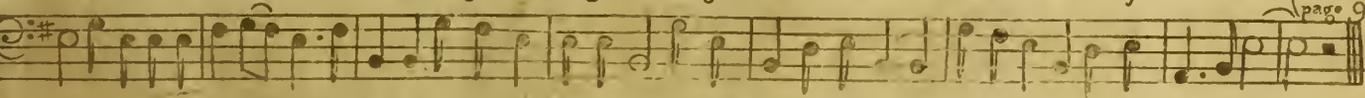
where they would be, and all re-joice, all re-joice, all re-joice, and al-l re-joice.



CHO.



So let all Men confess Gods Works & Goodness, & give thanks, & give thanks, & give thanks for His Kindness, for His Kindness to y^e Sons of Men. (HAL. as page 91.)



80 AN ANTHEM. N. CXXXVI.

O, give ye Thanks un-to ſ LORD: Givethanks un-to ſ God of gods: O thank ſ LORD, ſ LORD of Lords: For, &c

Cho. For, &c: For, &c:

Who on-ly doth great Wond'rous Works: Who by His Wiſdom made ſ Heavns: Who made ſ Waters and ſ Earth: For, &c

For, &c: For, &c:

(PIENO-CHORO.)

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

For, &c: For, &c:

Continued.

ever for ever. Great is the Lord, great is the Lord, & marvellous; worthy to be praised,

worthy to be praised: & there is no End of His Greatness; there is no End, there is no End,

And there is no End, no End of His Greatness. Hal :|| :|| :|| :|| :|| :|| :||

34

A.W.

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

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

anon, Recte & Retro.

SON, Four in One. s:

Newbury. *J.* 77.th D.^r Watt's.

A.W.

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is a bass clef with a key signature of one flat and a common time signature. The music is written in a style typical of 18th-century hymnals, with various note values and rests.

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

The second system of musical notation consists of two staves, continuing the melody and bass line from the first system. The notation includes various note values, rests, and phrasing slurs.

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

A.W.

The first system of musical notation for the second hymn consists of two staves. The upper staff is a treble clef with a key signature of one flat and a 3/4 time signature. The lower staff is a bass clef with a key signature of one flat and a 3/4 time signature. The music is written in a style typical of 18th-century hymnals.

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

The second system of musical notation for the second hymn consists of two staves, continuing the melody and bass line from the first system. The notation includes various note values, rests, and phrasing slurs.

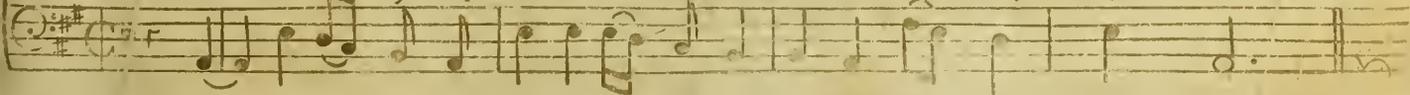
The true CHRISTIAN'S LIBERTY

A handwritten musical score on aged paper, consisting of six staves. The first three staves are grouped together with a brace on the left. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a simple, clear hand. The second and third staves continue the melody and accompaniment. The bottom three staves are also grouped with a brace and feature repeat signs (double dots) at the beginning and end of the section. The paper shows signs of age, including some staining and a small circular mark on the left edge.

A New Response, or Answer to the Ten Commandments.



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

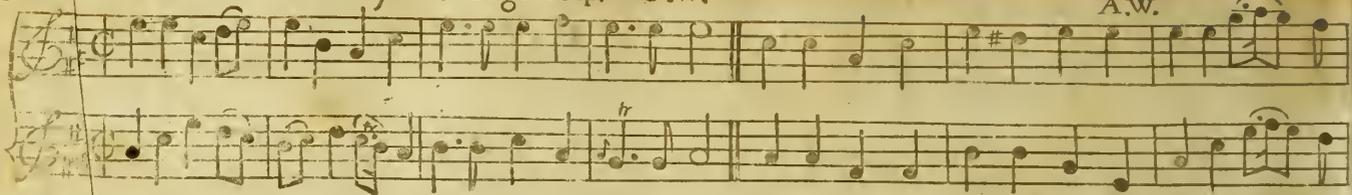


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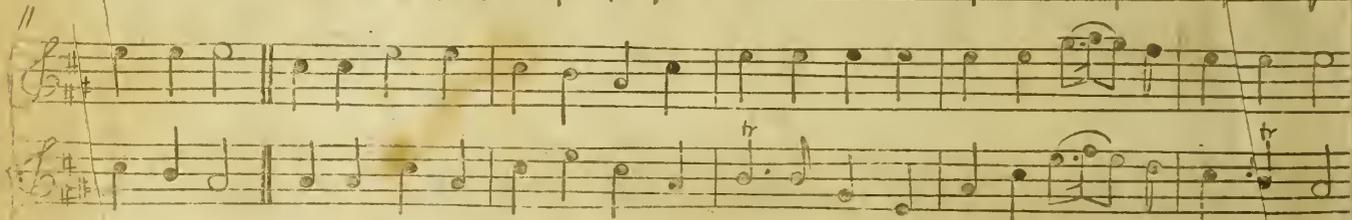
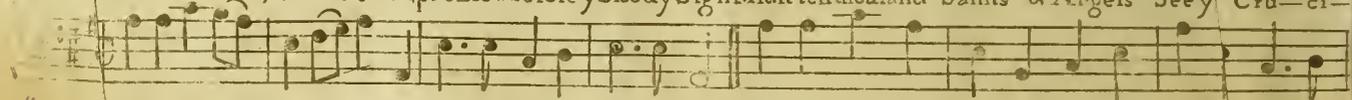


LORD, have Mercy up-on us: Write all these, Thy Laws, in our Hearts, we be-seech Thee.

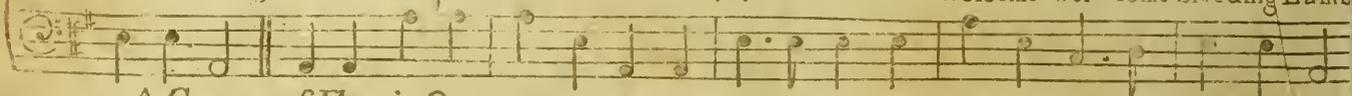




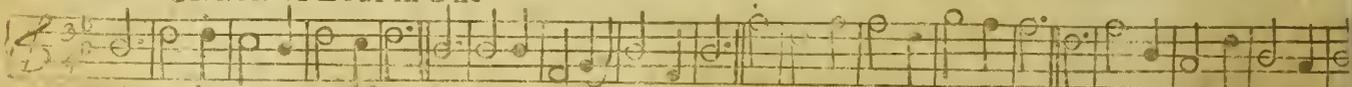
Lo he cometh, countles Trampets Blow before y bloody Sign Midst tenthousand Saints & Angels See y Cru-ci-



fi-ed shine, Hal-le-lu-jah :ll: :ll: Welcome wel-come bleeding Lamb



A CANON of Four in One



is y Man whosea s y Loed and walks in all his Pious Ways; Plenty his labours shall reward, Honour & Peace shall crown h

Continued

olo.) :S: :S: 94

What ailed the, O Sea, O why wast thou Jordan driven back? and why skipped ye, O ye Mountains? -

(Tenor) (Trebble) (Bass)

O fear the Lord, and trem-ble: fear the Lord, & tremble, yea tremble at His Pre--sence: and -

*

(Trio.)

:S: :S:

(Vivace.)

:S:

Praise, praise the God of Jacob. Hal. :||: :||: :||: || :||: :||: :||: :||: Hallelujah.

:S:

MANSFIELD Tune

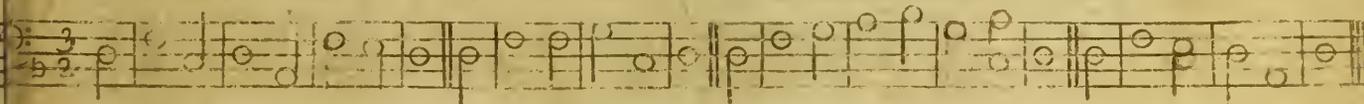
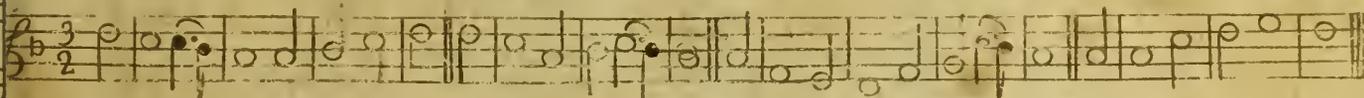
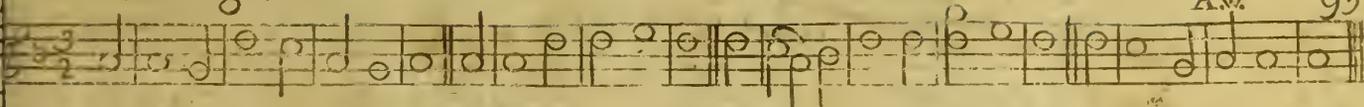
The first system of the musical score consists of four staves. The top two staves are for a treble clef instrument, and the bottom two are for a bass clef instrument. The key signature is one sharp (F#) and the time signature is 3/2. The notation includes various note values, rests, and articulation marks. The first staff has a '3' above the first measure and a '2' below the first measure. The second staff has a '3' above the first measure and a '2' below the first measure. The third staff has a '3' above the first measure and a '2' below the first measure. The fourth staff has a '3' above the first measure and a '2' below the first measure. The music is written in a style typical of 18th-century manuscript notation.



The second system of the musical score consists of four staves. The top two staves are for a treble clef instrument, and the bottom two are for a bass clef instrument. The key signature is one sharp (F#) and the time signature is 3/2. The notation includes various note values, rests, and articulation marks. The first staff has a '3' above the first measure and a '2' below the first measure. The second staff has a '3' above the first measure and a '2' below the first measure. The third staff has a '3' above the first measure and a '2' below the first measure. The fourth staff has a '3' above the first measure and a '2' below the first measure. The music is written in a style typical of 18th-century manuscript notation.

Wantage.

A.W. 95

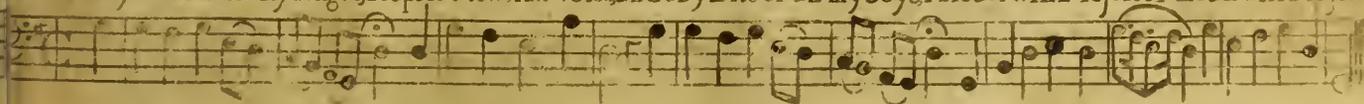


Bay Hymn 20. B. 1. D. W.

A.W.



Awake my Heart arise my Tongue Prepare a tune full Voice In Gods Life of all my Joys A loud will I rejoice A loud will I rejoice



A Hymn for Easter Day.

A.W.

Jesus Christ is ris'n to Day Hal — le — lu-jah, Our triumphant Holy day Hal — le — tu-jah



Who so late-ly on y^e Crofs Hal — le — tu-jah, Suffer'd to redeemour Lofs Hal — le — lu-jah

Surreham

Treb.

g^o C^o
ultra
g^o C^o
ultra
g^o C^o
ultra
C^o C^o

Colchester

Treb.

g^o C^o
Sop.
g^o C^o
Contra
g^o C^o

Treble

Plymouth

Handwritten musical score for 'Plymouth'. It consists of four staves. The top staff is labeled 'Treble' and has a treble clef, a 3/2 time signature, and a key signature of one flat. The second staff is labeled 'Tenor' and has a tenor clef, a 3/2 time signature, and a key signature of one flat. The third staff is labeled 'Bass' and has a bass clef, a 3/2 time signature, and a key signature of one flat. The fourth staff is unlabeled but has a bass clef, a 3/2 time signature, and a key signature of one flat. The music is written in a simple, rhythmic style with many eighth and sixteenth notes.

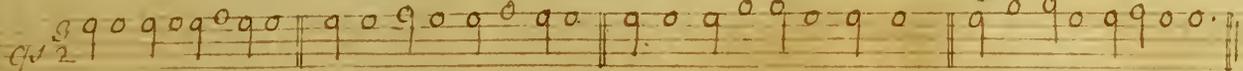
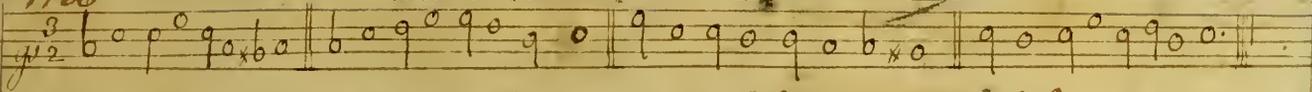
Treble

St. James;

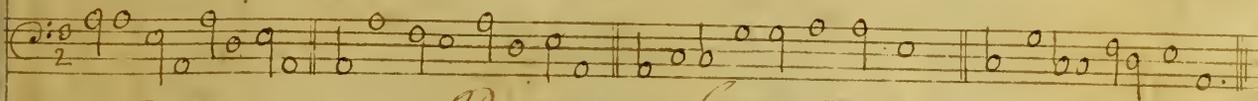
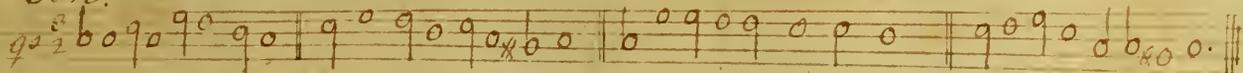
Handwritten musical score for 'St. James'. It consists of four staves. The top staff is labeled 'Treble' and has a treble clef, a common time signature, and a key signature of one flat. The second staff is labeled 'Contr.' and has a soprano clef, a common time signature, and a key signature of one flat. The third staff is labeled 'Ten.' and has a tenor clef, a common time signature, and a key signature of one flat. The fourth staff is labeled 'Basso.' and has a bass clef, a common time signature, and a key signature of one flat. The music is written in a simple, rhythmic style with many quarter and eighth notes.

Treble

Warwick

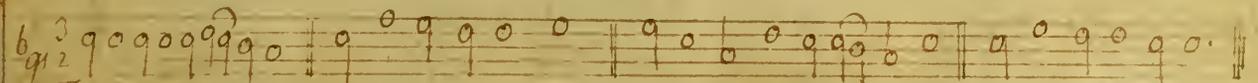
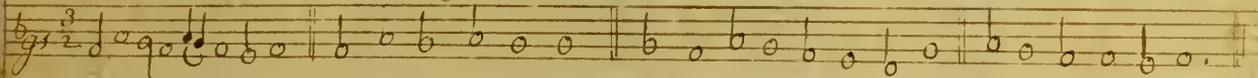


Ten.



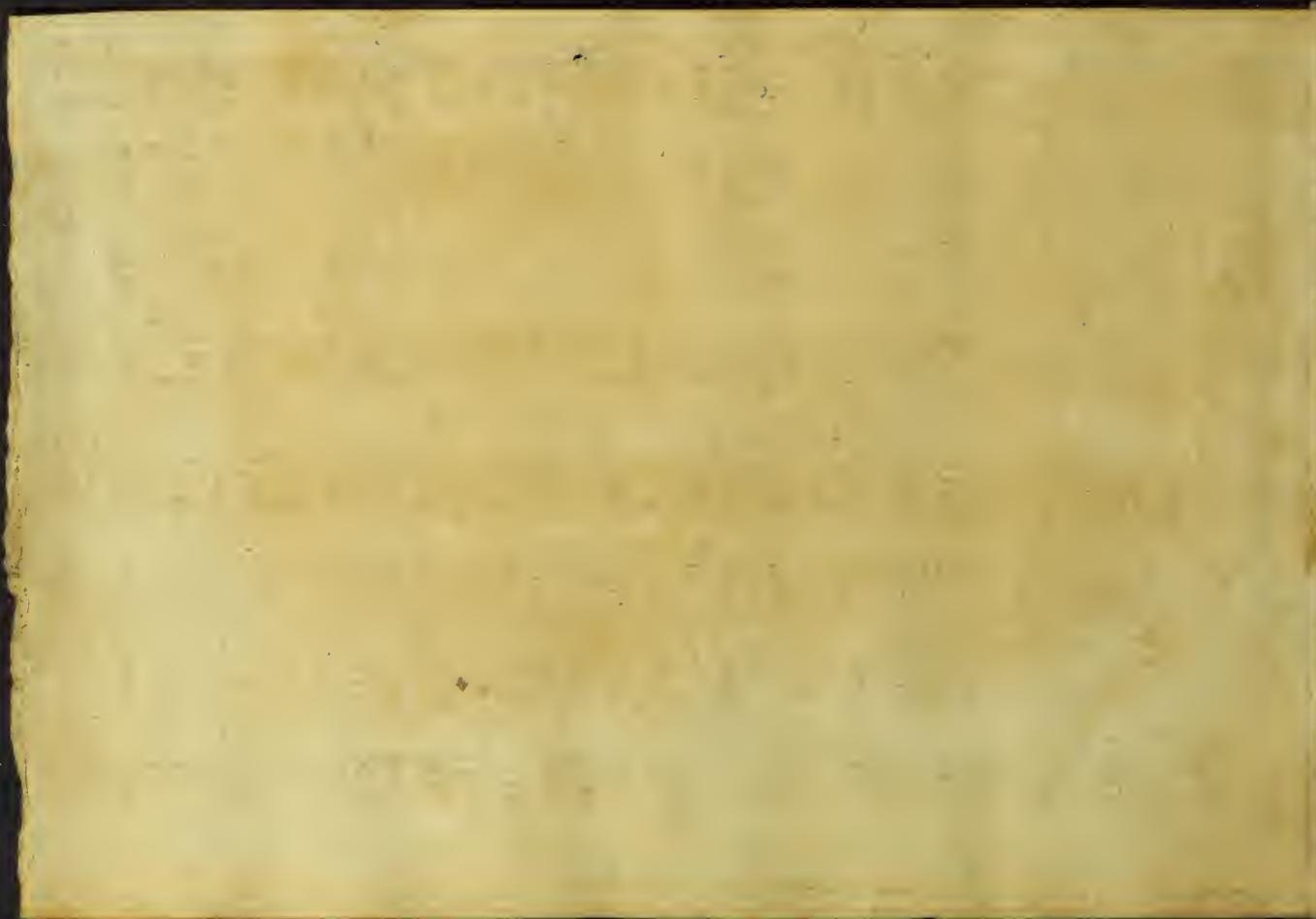
Treble

Portsmouth



Ten.





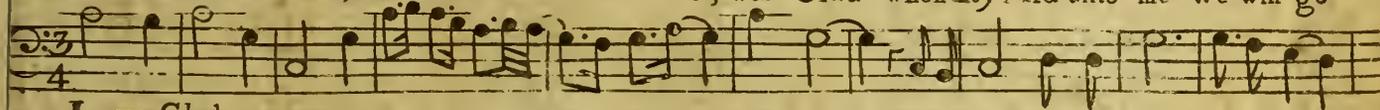
An AN'THEM, No. CXXII.

A.W

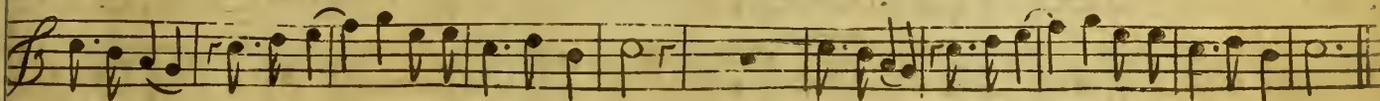
97



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



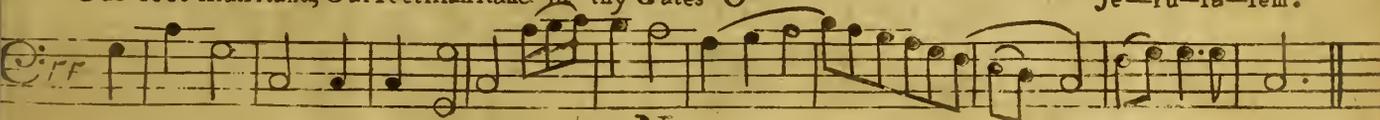
I was Glad



We will go, We will go into thy house of thy LORD. We will go, We will go, We will go into thy house of thy LORD.



Our feet shall stand, Our Feet shall stand in thy Gates O Je—ru—sa—lem.



N.

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 tribes of

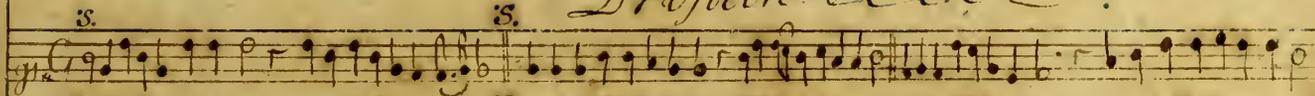
and to give

and to give tha

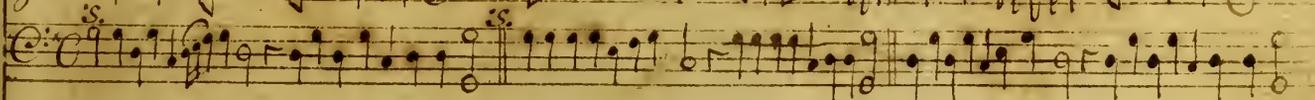
Lord To tes-ti-fy un-to If-ra-el, to tes-ti-fy unto If-ra-el, and to give tha nks give

and to give tha nks give thanks give

Dresden



The dies, y^e heav'nly Lover die, the Indies strike
ad a dolus, il. Lomi. } Come, Saints, & drop a Tear or two } He shed a thousand Drops, & you
On my poor Heart spring, & he lie, in the cold } On the Dear Wofen of your God. } A thousand Drops of rich
A Carcum of the Lyrain. } } Blood



1

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several lines, with some characters appearing as small, dark dots or dashes. The overall appearance is that of a document page with significant fading or ghosting.

A Christmas Hymn

hark! hark!

glad tidings of our new born King

hark! hark!

hark! hark what News y^e Angels bring

glad tidings of glad tidings of our ne-w born King

hark! hark!

glad tidings of our New born King

Born without sin from Guilt see ure

Born of a Maid a Virgin pure

Born without sin from Guilt, from Guilt see ure

Born without sin, from Guilt, from Guilt, from Guilt see ure

Faint, illegible text on aged paper, possibly bleed-through from the reverse side. The text is arranged in several lines and is significantly faded and blurry.

the- nks give thanks

1 2 :S:

Counter alone.

even y Seat

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

tha- nks

1 2 :S:

even y Seat, even y 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 Walls & plentifulness, & plentifulness with

Counter & Bass.

For my Brethren & Companions sakes

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

I will wish y^e prof-pe-ri-ty, I will wish y^e prof-pe-ri-ty

—perity I

with and Companions sake, I will wish $\text{\textcircled{y}}$ prosperity, I will wish $\text{\textcircled{y}}$ prosperity & I will see — k 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. :||: :||: A-men, A-men, A-men.

A-men, A-men,

Boston. A New Hymn for Christmas Day.

Hail, Hail all glor'ous Lamb of God, Let Saints & Angels Join To Ce-le-brate thy Praise abroad, Whole Name is all Divin

Hail e-ver Bless'd & glor'ous King, Thou great Incarnate God! Who did'st to us, Sal-vation bring

Throckfield - T

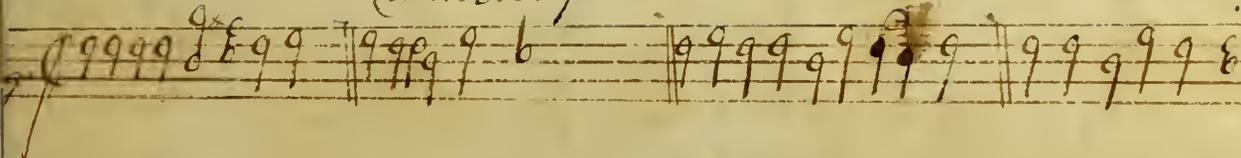
Handwritten musical score for 'Throckfield - T'. The score consists of three staves. The top staff is a treble clef with a 3/2 time signature. The middle and bottom staves are bass clefs with a 3/2 time signature. The music is written in a style characteristic of 18th-century manuscript notation, featuring various note values, rests, and bar lines. The notation includes many beamed notes and rests, suggesting a rhythmic pattern. The piece concludes with a double bar line and a fermata-like flourish.

Sarum

Handwritten musical score for 'Sarum'. The score consists of three staves. The top staff is a treble clef with a 3/2 time signature. The middle and bottom staves are bass clefs with a 3/2 time signature. The music is written in a style characteristic of 18th-century manuscript notation, featuring various note values, rests, and bar lines. The notation includes many beamed notes and rests, suggesting a rhythmic pattern. The piece concludes with a double bar line and a fermata-like flourish.

Handwritten text, likely bleed-through from the reverse side of the page. The text is extremely faint and illegible due to the low contrast and fading of the ink. It appears to be organized into several lines or paragraphs, but the specific words and numbers cannot be discerned.

Canterbury



Thro' thine own precious Blood, Hallelujah: ||: ||: ||: ||: ||: ||: Hallelujah.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piece features a series of repeat signs (double bar lines with dots) indicating repeated rhythmic patterns.

S^t Ann's. Hymn 94th. B. 2^d. D^r. W.

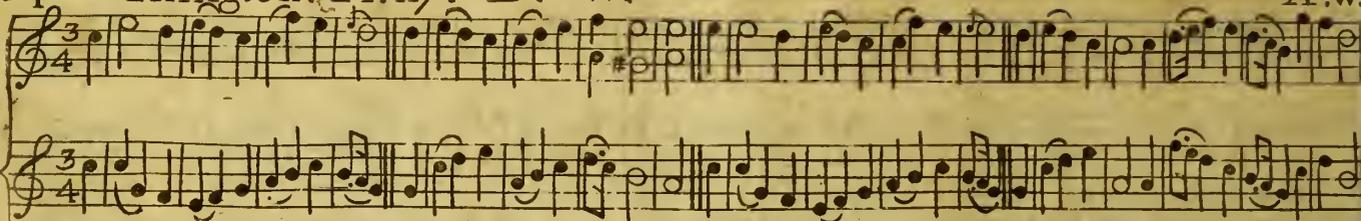
A. W.

My God my Portion & my Love My e-verlasting All I've none but γ in Heavh above, or on this earthly Ball.

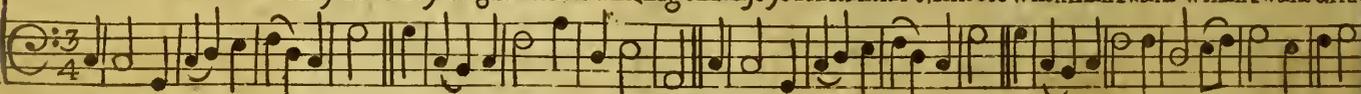
This musical score consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piece is a hymn with a simple, steady melody.

Issington Pf. 117th D^r W.

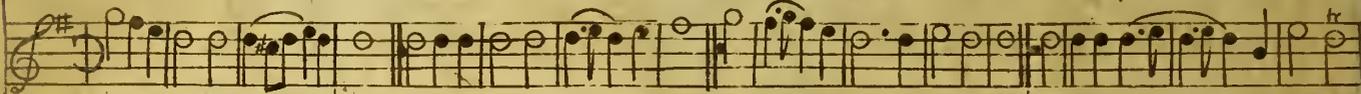
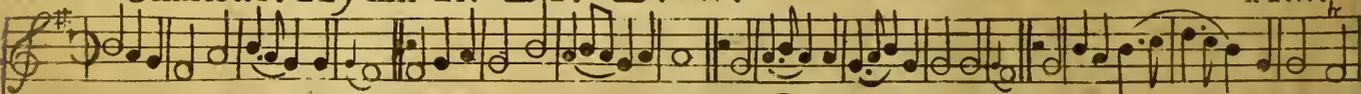
A.W.



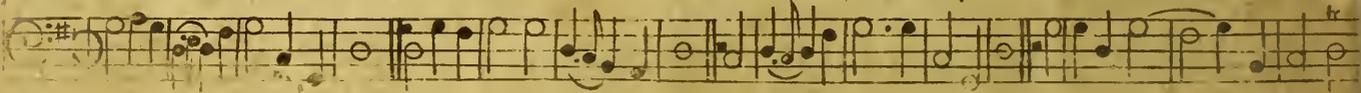
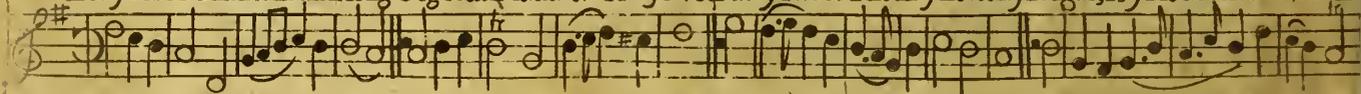
This Life's a Dream an empty show But y^e Bright World to which I go Hath Joys substantial & sincere When shall I wake ⁿ shall I wake & fin^{-t}

Charlotte. Hymn 21st B. 2nd D^r W.

A.W.



Let y^e old Heathen tune their song Of great Diana & of Jove But y^e sweet Theme y^e moves my Tongue, Is y^e Redeemer & his L^o



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

Welsh. A Hymn Page 145. G.W. A.W.

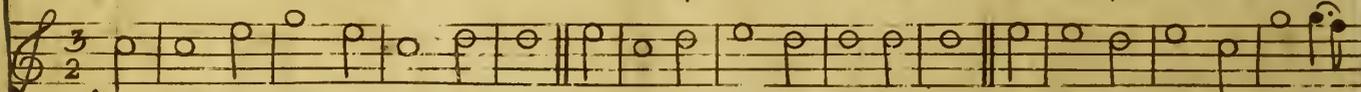
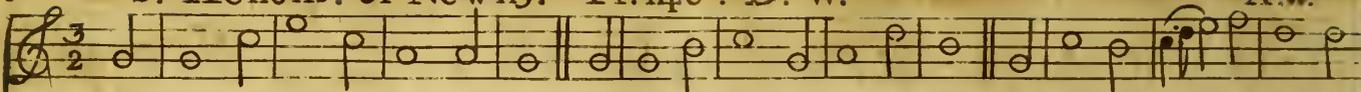
Love Divine all Love excel-ling Joy of Heav'n to Earth come down Jesus thou art all \hat{y} compassion.

Fix in us thy Humble Dwelling all thy Faithfull Mercies Crown

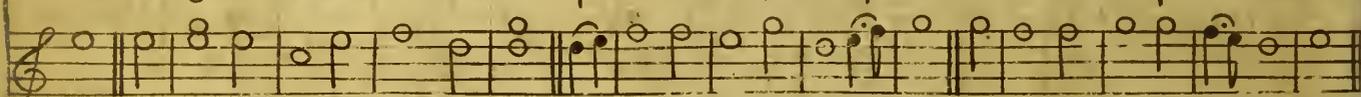
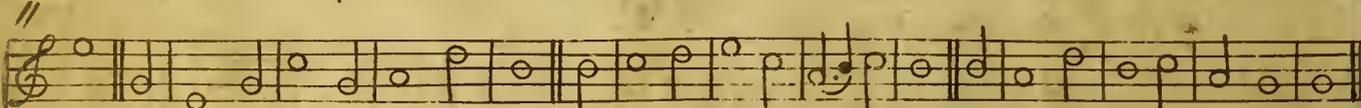
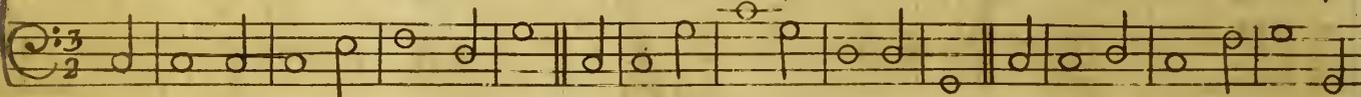
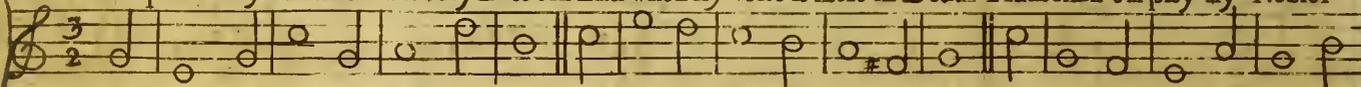
Pure un-bounded Love thou art Visit us with thy Sal-vation Enter ev-^{ry} trembling Heart.

O.

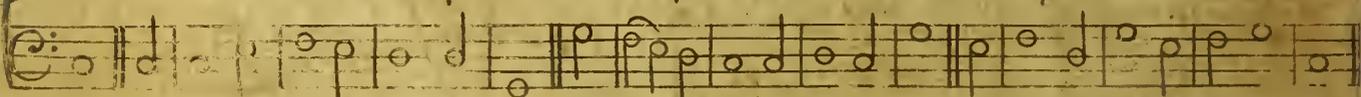
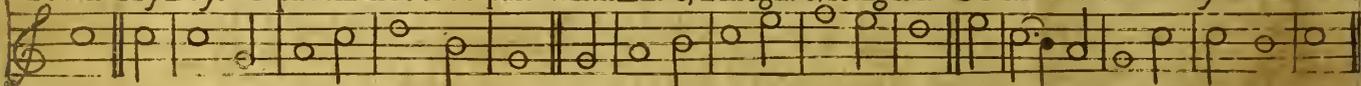
105



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

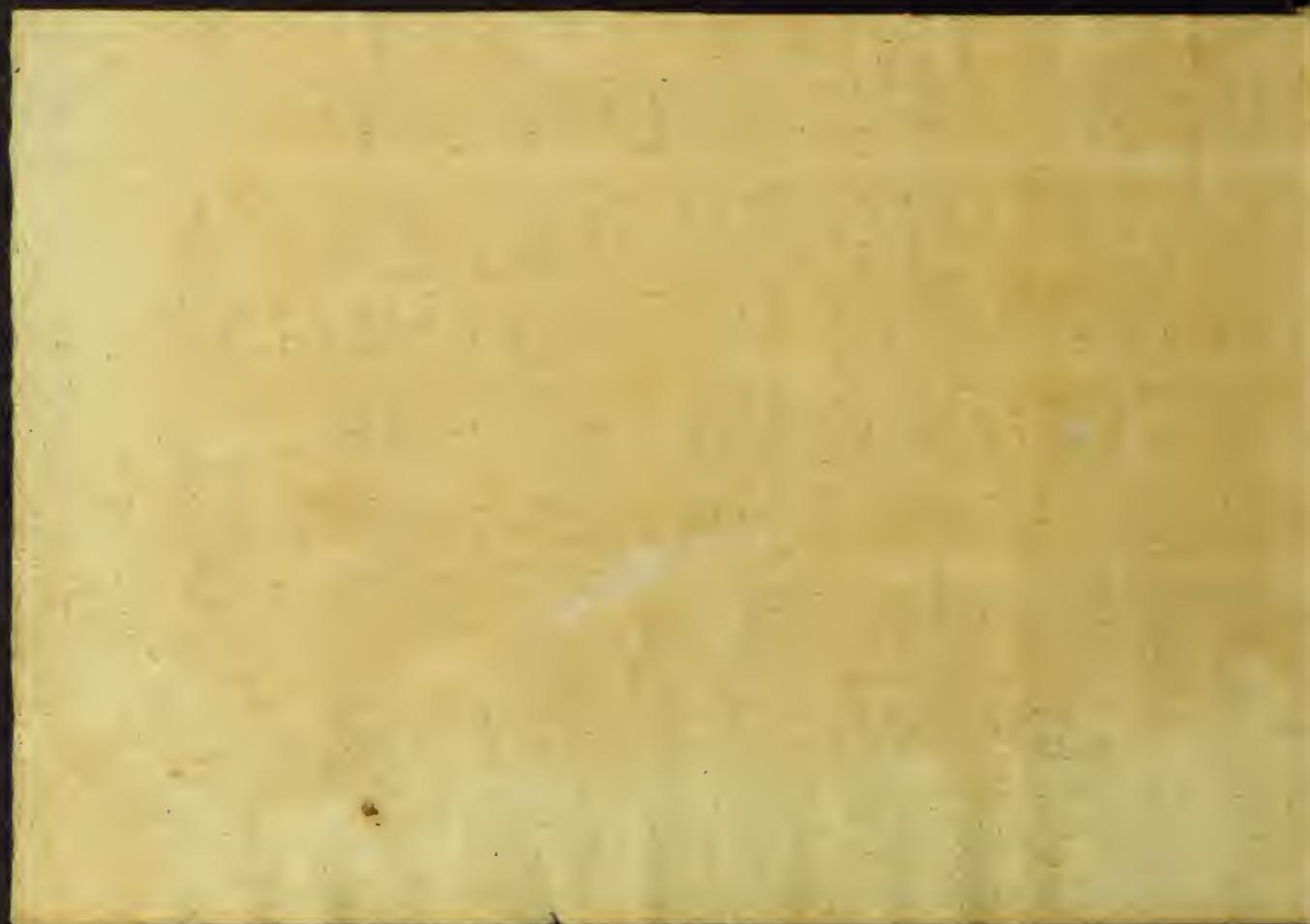


Pow'r's My Days of praise shall ne'er be past While Life & Thought & being last Or Im-mor-tal-i-ty en-dures



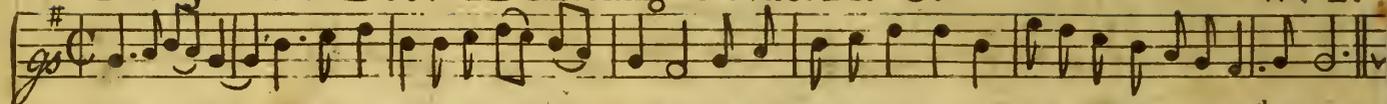
[The main body of the page contains extremely faint, illegible text, likely bleed-through from the reverse side of the leaf.]





The Jubilate Deo. A Morning Service. Pf. C.

W. T.



O be joyfull O be joyfull in y^e Lord, all ye Lands: serve y^e Lord with Gladness, & come before his Presence th a Song.



Be ye sure y^e y^e Lord He is God, it is He that hath made us & not we, ourselves, we are his People, & y^e Sheep of His Pasture:



O go your Way into His Gates th Thanksgiving & into his Courts th praise: be thankfull unto Him, & speak good of His Name.



Continued.



For $\text{\textcircled{L}}$ LORD is gracious His Mercy is everlasting; $\text{\textcircled{T}}$ His Truth endureth from Gene-ration to Gene-ration.



DOXOLOGY. 4 Voc.



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

As it was—

and ever— and ever

World-- A—men.



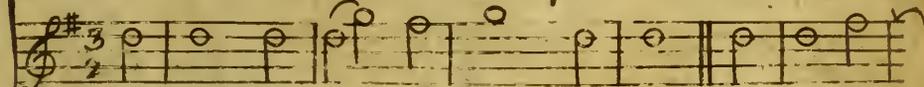
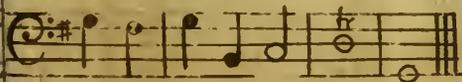
O Britain trusty LORD, thy Foes in vain Attempt thy Ruin & oppose his Reign Had they prevail'd Darknes she

cloſ'd our Days And Death & Silence had forbid his praise But we are sav'd & live, let Songs arise And Britain

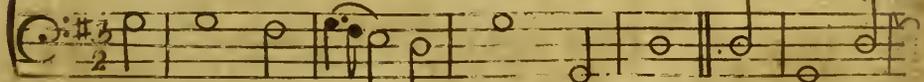
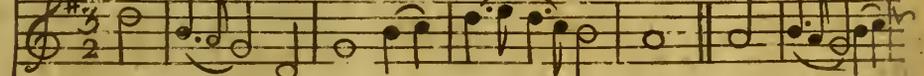
Beconfield. Pf. 84.th D^r W.



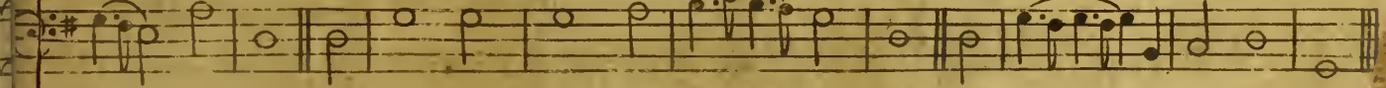
Bless \bar{y} God that built \bar{y} Sky .



How pleasant is thy Dwell-ing place, O LORD of



Holds to me; The ta-ber-na-cles of thy Grace, How plea-sant LORD they be.



Burnham. Ps. 116th D^r W.

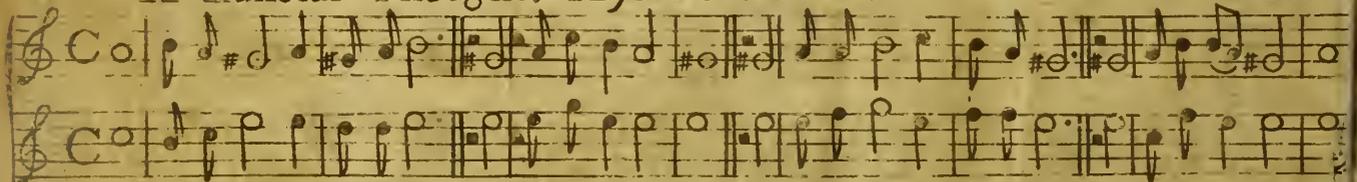
A. W.



What shall I render to my God For all his kindness shewn My Feet shall visit thine Abode My Songs address thy Throne

A Funeral Thought. Hymn 63^d D^r W.

A. W.

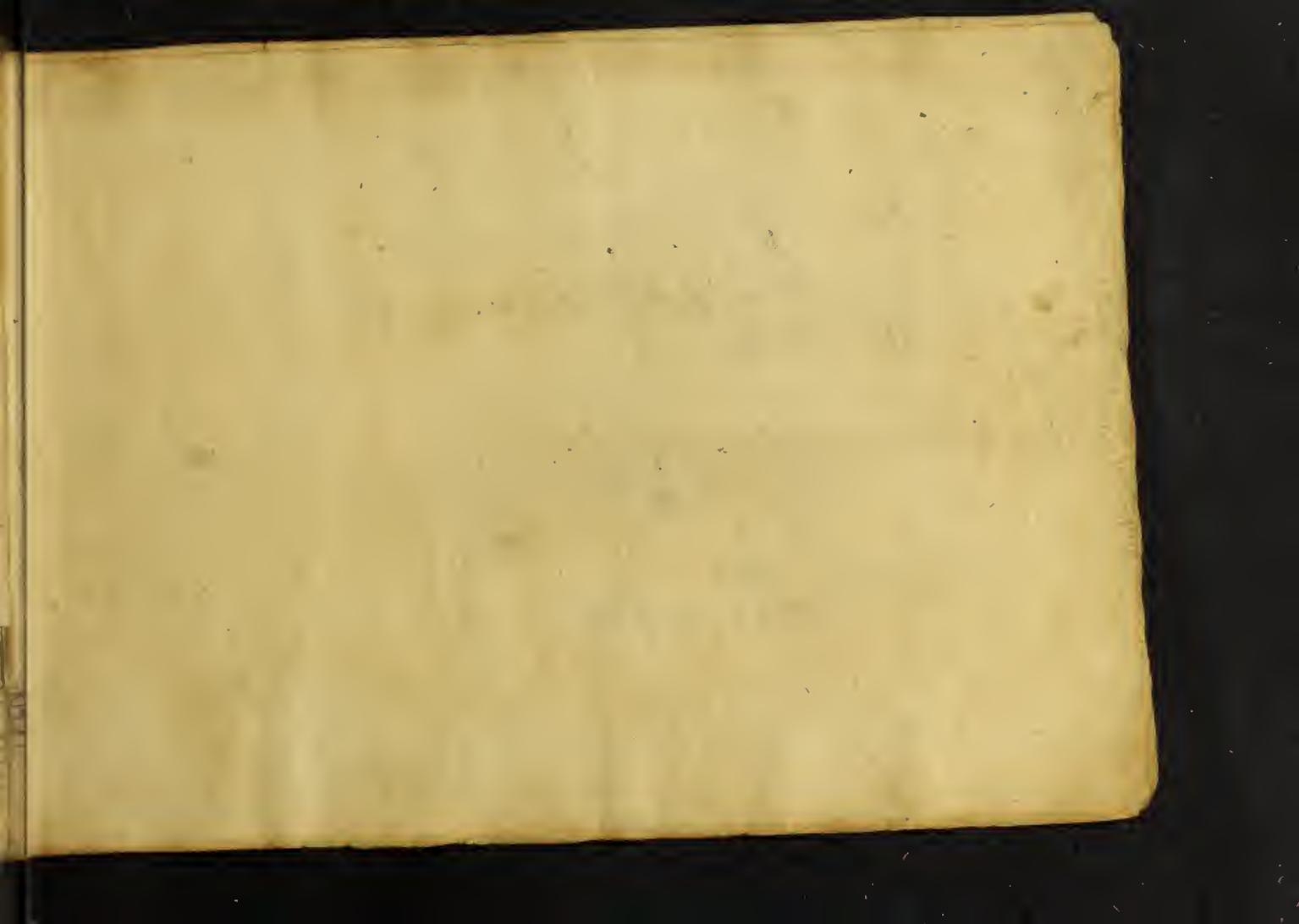


HARK from $\text{\textcircled{y}}$ Tombs a dolefull sound My ears attend $\text{\textcircled{y}}$ Cry Ye living Men come view $\text{\textcircled{y}}$ Ground Where you must shortly



I view the ground nor fear to lie, where Jesus lay before
He rose, and lives, and so shall I thro' him for evermore.

I view the Ground, nor fear to lie, where Jesus lay before
He rose, and lives, and so shall I thro' him for evermore.



What shall I render to my God
For all his kindnesses shown
My feet shall visit His holy place
My songs address Him in His house

I shall from the temple a doleful sound
Mine ear attend the cry
Ye diving men come view the ground
Where ye must shortly lie

Isaac Newton

number 89
St Andrewes
chester
chester

Psalm

1	1	1	126
2	1	1	127
3	1	1	128
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34	1	1	159
35	1	1	160

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63	92	

Isaac Winslow
¹⁷⁸⁸
1788

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Amie D. [unclear]

M. S. [unclear]