

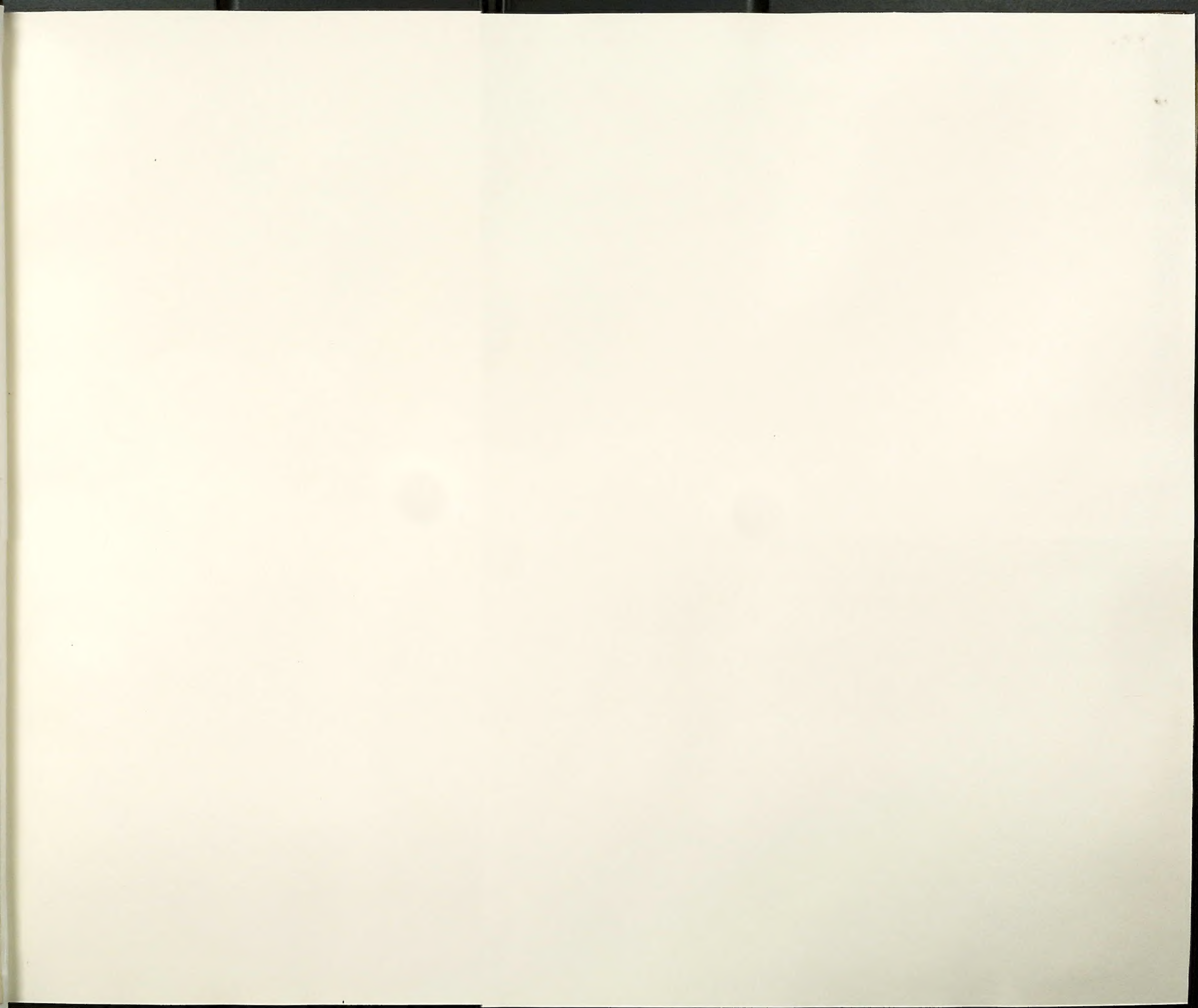


B

Page

A Sett of Voluntaries for the Organ & Harpsichord	} 1. Bl.	
Fugue in B <sup>b</sup> major.	17. Bl.	
Ditto in A major.	21. Bl.	
Canon for 2. Setts of Keys and 2. Performers on the Organ	} 24. Bl.	
Slow Organ peice. in D. minor.	25. Bl.	
Ditto in C. major. (When the Ear heard her)	27. Bl.	
How sleep the Brave.	29. Bl.	for the Catch Club. printed 2. Editions. to Poulton
Beneath a weight of hapless love	39. Bl.	Ditto
Deh! dove	45. Bl.	printed. to Poulton
If tis Joy	55. Bl.	for the Catch Club. printed by Warren.
In the merry month of May	57. Bl.	Ditto printed 2. Editions
Two double Chaunts	66. Bl.	the one in B <sup>b</sup> printed in D <sup>r</sup> Boyce's Score.
Round with the Glass. <small>in Vina Veritas</small>	67. Bl.	for the Catch Club. printed. to Poulton
Where e'er thy Navy	75. Bl.	Catch Club. 1788.
How many Skains of silk. To the Member elect.	} 78. Bl.	Catch Club. printed by Warren
Lovely fair One	79. Bl.	for Miss Birch.











In paper Case	Page 80.	Bf. Catch Club. printed. to Preston
Since our Liquor is good	81.	Bf. Do
Up the Hill	83.	Bf. printed
underneath Lodges	87.	Bf.
Hot spice Ginger bread	89.	Bf.
Quid pejus cura	88.	Bf. Catch Club printed by Warren
Plurimus in Coelis	88.	Bf. Ditto printed by Warren
AMEN.	91.	Bf. Do. Ditto

March in D. major. }  
 part of the Overture to } 93. Bf. Boston March  
 the Passions }

Chants. various Authors. 95.

An Introduction to } 97. Bf.  
 one of Scarlatti's Figures }

An Air to connect several } 98. Bf.  
 other Pieces of Scarlatti }

March for Cap<sup>tn</sup> Baudin. 99. Bf. MAH

Chants. 101. Bf. &c.

Two Psalm Tunes. 102. Bf.

March for the Regiment }  
 of NOTTINGHAMSHIRE } 103. Bf.  
 Militia. p<sup>r</sup> Cap<sup>tn</sup> Baudin }

Chants. various Authors. 111.



Page

Wealth Sire of Flattery. 112. Bl. Catch Club.

Long live the King. 115. Bl. Ditto

The old Dog. 117.

Resolutions of several ancient  
 Canons by. D<sup>r</sup> John Bull and } 119. some of these printed in  
 others. conceived in diverse Shapes } S<sup>r</sup> John Hawkins's History.  
 and forms Circles. Triangles. &c }  
 one enclosing another.

Modulations from Antoniotto explaining the various Resolutions of the same Harmony. 127

Ditto — D<sup>r</sup> Burney exemplified. } 128

"Thy Rebuke" from the Messiah transpos'd by }  
 changing of the Genus. or Gender. of its Harmony. } 128

Air in D. minor. from Hande's Lessons made more intelligible & correct. 130.  
Additions to the AD Libitum. of Hande's first Organ Concerto 132

Evitons le Compere Blaise. DE FESCH. 134.

Hail Light. (anonymous) 137. D<sup>r</sup> ARNE

My Song shall be always. HENRY Purcell. with Accomp. 139.

O Praise the Lord. D<sup>r</sup> PEFESCH. for the Duke of Chandos. 149.

A teneri Affetti. HANDEL. Duett. 174.

Overture. to "I Heard a great Voice. Bl. 182.

Anthem adapted to the Musick CLARI. 186.

Hoyday jolly Rutterkin. W. Cornish junior. printed by S<sup>r</sup> John Hawkins. 202  
 moderniz'd by B<sup>r</sup>

Service (Organ Part.) KELWAY 206.

Place me. Song. B. C. 1790. 206. | Ridiculus Mus: a Dutch. 56.

vide the other end of this Book for the remainder of the INDEX



For the Organ or Harpsichord

first 810

Adagio

Diapasons

This is a handwritten musical score for organ or harpsichord. It consists of approximately 12 systems of two staves each. The notation is in a historical style, likely from the 17th or 18th century. The piece is marked 'Adagio' and 'Diapasons'. There are several dynamic markings, including 'Ad libitum' in the lower right section. The score includes various note values, rests, and some complex passages with many notes. There are some ink blots and a large scribbled-out area in the upper right portion of the page. The paper is aged and shows some staining.



2 Allegro e Staccato

2.<sup>o</sup>

Diapason  
Principal  
& Fifteenth

This page contains a handwritten musical score for organ, consisting of ten systems of two staves each. The top system is explicitly labeled for 'Diapason', 'Principal', and 'Fifteenth' registers. The notation is in common time (C) and features a complex, rhythmic melody with frequent sixteenth-note passages and staccato articulation. The score is written in a historical style with clear note heads and stems, and includes various accidentals and dynamic markings. The paper shows signs of age, with some staining and foxing.



Handwritten musical score for organ, consisting of multiple staves. The notation includes treble and bass clefs, various note values, and rests. Performance instructions are written throughout the score:

- pia* (piano)
- For* (forte)
- 3.<sup>o</sup>* (third time through)
- Swell* (dynamic instruction)
- stop Diapason* (organ stop instruction)
- Choir* (organ stop instruction)
- Andante* (tempo instruction)
- stop Diapason Choir* (organ stop instruction)
- swell* (dynamic instruction)
- Ado ad libitum.* (tempo instruction)

*Volli*



4 Minuet Allegro 4<sup>th</sup>

Full  
Organ  
without  
Reed stops  
and the Repeats on  
the Diapason  
Principal  
& Fifteenth

Handwritten musical score for Minuet Allegro 4th, measures 1-48. The score is written on ten staves. The first staff is the treble clef, and the second is the bass clef. The music is in 3/4 time and G major. The notation includes various rhythmic values, accidentals, and dynamic markings such as 't' (trill) and 'p' (piano). The piece concludes with a double bar line and repeat dots.

5<sup>th</sup>.  
Lively  
March.  
With all  
the Reed stops  
&c.

Handwritten musical score for Lively March, measures 1-48. The score is written on ten staves. The first staff is the treble clef, and the second is the bass clef. The music is in 2/4 time and G major. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and repeat dots.

Be.  
1771.



6th

5

Slow

Diapasons

Handwritten musical score for Diapasons, measures 6-12. The score consists of two staves with treble and bass clefs. The music is in common time and features a melodic line in the upper staff and a supporting bass line in the lower staff. The tempo is marked 'Slow'.

13th

Slow

Treble Trumpet

Alto

Bass Chair: Full

Trump: G.O.

Chair Org: soft

Chair soft

sweet

Trump: G.O.

Chair soft

Handwritten musical score for measures 13-19. The score includes parts for Treble Trumpet, Alto, Bass Chair, Trumpet, and Organ. The tempo is marked 'Slow'. Performance instructions include 'Chair Org: soft', 'Chair soft', 'sweet', and 'Trump: G.O.'.

*Volchi*



ad libitum

sprightly but not too quick

ad libitum

Trump: & Cornet.

Trumpet only

Eecho

Chair Or. & C.

Trumpet

Trumpet

Trumpet

Chair Full

Trump. & Cornet ad libitum

Eechos

Chair Or

Chair Full

Trumpet

Cornet

Eechos

Trumpet & add Principal. 2<sup>th</sup> & Sesquialtra



Handwritten musical score for a band. The score consists of two systems of staves. The first system includes staves for Echoes, Chain Or. soft, Trumpet, and Trump. G. Ors. The second system includes staves for Echoes, Chain Or. Full., and Trump. G. Ors. The music is written in a common time signature and features various rhythmic patterns and dynamics.

Turn over to the March

A series of empty musical staves on the page, intended for the continuation of the piece.



March  
Lively

The musical score is written on ten staves. The first two staves are the vocal line, with the tempo marking 'Lively' and the word 'March' written above. The third and fourth staves are the piano accompaniment, featuring a first ending and a second ending. The fifth staff is labeled 'Pedal.' and contains a single melodic line. The sixth and seventh staves are the piano accompaniment for the second system, with a first ending and a second ending. The eighth and ninth staves are the piano accompaniment for the third system, also with a first ending and a second ending. The final staff contains a wavy line and a signature.

Bl.  
July  
17. 1776  
Greenwich  
by Donat



Copy to Grotovox  
Rock & Evans

# Fugue for the Organ.

8th

Memorandum before this Fugue  
insert the first Movement from the  
Overture of Adam & Eve transposed 9

The image displays a handwritten musical score for an 8th fugue for organ. The score is written on 12 systems, each consisting of two staves. The notation is in a historical style, featuring various note values, rests, and clefs. The first system includes a 'Tutti' marking and a common time signature. The piece is characterized by complex polyphonic textures, with multiple voices moving in parallel motion. The manuscript shows signs of age, with some ink bleed-through and staining, particularly in the lower right quadrant.



A handwritten musical score consisting of ten staves, arranged in five systems of two staves each. The notation is dense and includes various musical symbols such as notes, rests, beams, and clefs. The paper is aged and shows some staining. The score is written in a cursive, historical style.

Ped

///

///



Handwritten musical notation for the first system, consisting of two staves with various notes and rests.

Handwritten musical notation for the second system, consisting of two staves with various notes and rests.

Handwritten musical notation for the third system, featuring rhythmic patterns and dynamic markings.

July 18. 1771.  
Griegsmurich.

9<sup>th</sup>  
Cornet *Allegro & Staccato*

Handwritten musical notation for the 9th system, labeled 'Cornet' and 'Allegro & Staccato'.

Top Diapason  
Principal

Handwritten musical notation for the 10th system, labeled 'Top Diapason' and 'Principal'.

Handwritten musical notation for the 11th system, including a 'twice' marking.

Empty musical staves at the bottom of the page.



Handwritten musical notation on a grand staff (treble and bass clefs). The music features a complex melodic line in the treble clef with many accidentals and a more rhythmic bass line. A small 'tu' marking is present above the first measure.

Handwritten musical notation on a grand staff. The treble clef part continues with intricate melodic patterns, while the bass clef part provides harmonic support with chords and moving lines.

Handwritten musical notation on a grand staff. The notation is dense with notes and accidentals. A 'Peches' marking is visible on the right side of the staff.

Handwritten musical notation on a grand staff. The treble clef part shows a series of ascending and descending runs. A 'tu' marking is at the beginning, and 'g' and 'g' markings are in the bass clef part.

Handwritten musical notation on a grand staff. The word 'Cornet' is written above the treble clef staff. The music continues with complex melodic and harmonic structures.

Handwritten musical notation on a grand staff. A large section of the music is heavily scribbled out with dark ink. The notation resumes after the scribble with a 'tu' marking and a key signature change to one sharp (F#).

July 18. 1771.  
Greenwich.



# Voluntary for the Organ.

Slow.

Diapasons

Handwritten musical score for organ, measures 1-12. The score is written on ten staves. The first two staves are labeled "Diapasons". The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat).

add the Principal

Pedals

shut the Principal

Handwritten musical score for organ, measures 13-16. Measures 13-15 are heavily scribbled out with dark ink. Measure 16 contains some legible notation. The word "Ad libitum" is written at the end of the section.

Ad libitum

Handwritten musical notation for a section labeled "Volta". It consists of two staves with a treble clef and a bass clef. The notation includes a series of vertical lines and dots, possibly representing a specific organ registration or a rhythmic pattern.

Volta



14 Trumpet Stop. with both Hands.

7<sup>th</sup>

not too fast.

This page contains a handwritten musical score for a piece titled "14 Trumpet Stop. with both Hands." The score is written in a cursive hand and consists of several systems of staves. The first system includes a vocal line with the instruction "not too fast." and a piano accompaniment. The second system features a vocal line with the instruction "Echo's" and a piano accompaniment. The third system includes a vocal line with the instruction "Trumpets" and a piano accompaniment. The fourth system features a vocal line with the instruction "Choir Organ." and a piano accompaniment. The score is written in a key signature of one flat and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.



Handwritten musical score for the first system, consisting of four staves. The top two staves appear to be for a string quartet or similar ensemble. The third staff is labeled "Choir" and "soft". The fourth staff is labeled "Trump". The music is written in a common time signature and includes various note values and rests.

July  
13. 1771  
Greenwich  
Dorset Court

Mem<sup>o</sup> This and the next movement must follow the Cornet Piece

Handwritten musical score for the second system, consisting of three staves. The first staff is labeled "Ciliana" and is in 6/8 time. The second and third staves continue the musical notation. The music is written in a common time signature and includes various note values and rests.



16 Rondeau. S.

11. <sup>1/2</sup>

Handwritten musical score for "Rondeau" in G major, 3/4 time. The score consists of six systems of staves. The first system includes a vocal line and a piano accompaniment. The second system features a piano accompaniment with "pia" and "for" markings. The third system includes a vocal line with "ad." and "ad libitum" markings. The fourth system is a piano accompaniment. The fifth system includes a vocal line with "pia" and "for" markings. The sixth system is a piano accompaniment. The score is written in a cursive hand with various musical notations including notes, rests, and ornaments.

July 18, 1771



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of several systems of staves. The notation includes treble and bass clefs, a common time signature (C), and various musical symbols such as notes, rests, and accidentals. The music is arranged in a multi-staff format, with some systems having four staves and others having two. There are several annotations and markings throughout the score, including the word "Pedal" written in cursive near the bottom right, and the letters "BA" written in the middle of a staff. The handwriting is somewhat fluid and characteristic of a composer's draft. The paper shows signs of age, with some staining and discoloration, particularly in the lower half of the page.



The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many sixteenth and thirty-second notes, including some beamed sixteenth-note pairs. The lower staff is in bass clef and features a more rhythmic accompaniment with quarter and eighth notes, some of which are beamed together.

The second system continues the musical piece. The upper staff shows a continuation of the intricate melodic line with various rhythmic values and some rests. The lower staff provides a steady accompaniment with a mix of quarter and eighth notes.

The third system of notation includes a measure in the upper staff marked with a '2', possibly indicating a second ending or a specific fingering. The melodic line remains highly active with many sixteenth notes. The bass staff continues with its accompaniment.

The fourth system features a measure in the upper staff marked with a '3', likely indicating a triplet. The melodic line is dense with sixteenth-note passages. The bass staff accompaniment is also clearly visible.

The fifth and final system on the page shows the continuation of the musical piece. The upper staff has a melodic line with many sixteenth notes, and the lower staff has a corresponding accompaniment. The notation is dense and detailed.



A handwritten musical score for piano, consisting of six systems of staves. Each system typically has two staves (treble and bass clef). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *pp*, *mf*, and *ff*. The score shows a complex melodic and harmonic structure with frequent changes in dynamics and articulation. There are some ink blots and corrections throughout the manuscript.

*pedal*





4

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and single notes. The key signature has two flats.

Handwritten musical notation on a grand staff. The upper staff contains a melodic line with eighth notes, and the lower staff contains a bass line with chords and single notes. The key signature has two flats.

*adagio*

A series of ten empty musical staves on the page.



This page contains a handwritten musical score for a piece in D major, consisting of 11 systems of staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes. The score is characterized by dense melodic lines and complex harmonic textures, particularly in the lower systems. Dynamic markings such as *ff* (fortissimo) and *to* (ritardando) are present. A triplet of eighth notes is marked with a '3' above it in the fifth system. The manuscript shows signs of age, with some ink bleed-through and staining on the paper.



Handwritten musical score on a page numbered 22. The score consists of seven systems of two staves each. The notation is dense and includes various musical symbols such as notes, rests, and accidentals. The right side of the page is heavily scribbled over with dark ink. At the bottom of the page, there are handwritten annotations: "Ped." under the first staff, "Pll" under the second staff, and "o" under the third staff.

Ped.

Pll

o



This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into three systems, each consisting of two staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). A dynamic marking of *Ad.* (Adagio) is written above the second staff. The second system continues the notation with similar clefs and key signatures. The third system features a treble clef and a key signature of two sharps (F# and C#). The notation is somewhat messy, with some ink bleed-through and overlapping notes. At the bottom of the page, there are several empty musical staves.



24  
 Canon 2. in one. Echoes full for One Part; Great Organ Diapasons & Principal for the other

The score consists of seven systems of staves. The first system has four staves with the following labels on the left:

- Great Diapason & Principal
- Choir Diapasons
- Principal
- Principal fifth

The second system has two staves, with the top staff labeled "Echoes" and the bottom staff labeled "Great Organ".

The third system has two staves, with the top staff labeled "Echoes" and the bottom staff labeled "Great".

The fourth system has two staves, with the top staff labeled "Echoes" and the bottom staff labeled "Great".

The fifth system has two staves, with the top staff labeled "Echoes" and the bottom staff labeled "Great".

The sixth system has two staves, with the top staff labeled "Echoes" and the bottom staff labeled "Great".

The seventh system has two staves, with the top staff labeled "Echoes" and the bottom staff labeled "Great".

At the bottom right, there is a date and signature:

B.  
 Sept 2  
 1774  
 Dornet Co.



*Ad Libitum*

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of two staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals. There are several instances of the letter 't' written above notes, possibly indicating trills or specific articulation. The handwriting is fluid and characteristic of 18th-century manuscript notation. In the lower right quadrant, there is a large, dark, irregular stain, likely from a wax seal or glue. At the bottom right, there is a handwritten signature and date: 'Bl. Sep: 26. 1774. Porret Court.'

Bl.  
 Sep:  
 26. 1774.  
 Porret Court.



Handwritten musical notation on two staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The first staff begins with a treble clef and the second with a bass clef. The music consists of several measures of notes and rests. A significant portion of the notation in the middle of the page is obscured by a large, dense scribble of black ink.

Ten blank musical staves, each consisting of five horizontal lines, arranged vertically on the page. These staves are completely empty of any musical notation.



Slow

ураов

This is a handwritten musical score for a string quartet, consisting of four systems of staves. The tempo is marked 'Slow' in the top left corner. The notation is written in dark ink on aged, slightly stained paper. The first system includes a tempo marking and a word 'ураов' written vertically. The score features a variety of musical notations, including treble and bass clefs, common time signatures, and complex rhythmic patterns with many beamed notes. There are several instances of crossed-out or heavily scribbled-out passages, particularly in the first system. The notation includes various note values, rests, and dynamic markings. The overall style is characteristic of 18th or 19th-century manuscript notation.



*At St. Albans  
Sep. 1799*



# Elegy. for 4 Voices.

29 15

Bl.

*low soft* How sleep the Brave who sink to rest *loud* by all their Country's wishes blest

*soft* How sleep, sleep the brave who sink to rest *loud* by all their Country's wishes blest

*soft* How sleep the brave who sink to rest *loud* by

*soft* How sleep the Brave who sink to rest *loud* by all their Country's

By all their Country's wishes blest! *faster*

By all their Country's wishes blest! When Spring with dewy fingers cold re

all their Coun—try's wishes blest! When Spring with dewy fingers cold re

all their Country's wishes blest *Faster* When Spring with dewy fingers cold re



This image shows ten staves of handwritten musical notation on aged, yellowed paper. The notation consists of small, dark, teardrop-shaped notes placed on the lines of the staves. The notes are arranged in a series of horizontal lines across the page, with some notes appearing in pairs or small groups. The paper shows signs of wear, including a large brown stain in the bottom left corner and several smaller spots and smudges throughout. The overall appearance is that of an old, handwritten manuscript page.



turns to dress their hallow'd Mould she there shall dress a sweeter Sod than fancy's feet have

turns to dress their hallow'd Mould she there shall dress a sweeter Sod than fancy's feet have

turns to dress their hallow'd Mould she there shall dress a sweeter Sod than fancy's feet have

ever trod; when Spring with dewy fingers cold re - turns to dress their

ever trod; when Spring with dewy fingers cold re - turns to dress their

ever trod, when Spring returns, when Spring with dewy fingers cold re - turns to dress their



This image shows ten staves of handwritten musical notation on aged, yellowed paper. The notation is written in dark ink and consists of small, dark, irregular marks placed on the lines of the staves. These marks appear to be rhythmic indicators or notes, but they are not standard musical symbols. The staves are arranged vertically, with some staves containing more marks than others. The paper shows signs of wear, including foxing and staining, particularly at the bottom left corner.



hallow'd Mould she there shall dress a sweeter Sod than fancy's feet have ever

hallow'd Mould she there shall dress a sweeter Sod than fancy's feet have ever

hallow'd Mould she there shall dress a sweeter Sod than fancy's feet have ever

<sup>loud</sup> By fairy hands their knell is rung      by fairy hands their

<sup>loud</sup> trod, by fairy hands their knell is rung      by fairy hands their

trod      <sup>loud</sup> Their knell is rung by fairy hands by fairy hands their

trod      By fairy hands by fairy hands their



This page contains ten systems of musical notation. Each system is composed of two five-line staves. The first system is mostly blank. The second system begins with a treble clef on the upper staff. The remaining systems contain sparse, faint pencil markings, including notes and rests, which appear to be a sketch or a very light transcription of a piece of music. The paper is aged and shows significant foxing and staining, particularly in the lower half of the page.



knell is rung, by forms unseen by forms unseen their Dirge is  
 knell is rung ~~by forms unseen~~ by forms unseen their Dirge is  
 knell their knell is rung by forms unseen, by forms unseen their Dirge is  
 knell is rung by forms unseen by forms unseen their Dirge is

*loud* sung, there Honour comes a Pilgrim grey to bless the Turf that wraps their  
*loud* sung, there Honour comes a Pilgrim grey to bless the Turf that wraps their  
 sung, there Honour comes a Pilgrim grey to bless the turf that wraps their  
 sung, there Honour comes a Pilgrim grey to bless the turf that wraps their

*soft* *soft* *soft* *soft*



The image shows ten horizontal musical staves, each consisting of five lines. The notation is handwritten and appears to be a sequence of notes or rests. The notes are represented by small, dark, irregular shapes placed on the lines of the staves. The notation is organized into two columns of five staves each. The paper is aged and shows signs of wear, including a large brownish stain in the upper-middle section and several small dark spots scattered across the page.



loud slower

Clay, and Freedom and Freedom shall awhile re - pair to dwell

Clay, and Freedom and Freedom shall awhile re - pair to dwell a weeping

Clay, and Freedom and Freedom shall awhile re - pair to dwell a weeping

Clay, and Freedom and Freedom shall awhile re - pair to dwell

~~to dwell a weeping~~ Hermit there to dwell a weeping weeping Hermit there

Her - mit there to dwell a weeping to dwell a weeping Hermit there.

Hermit there to dwell a weeping weeping Hermit there.

~~weeping Hermit there to dwell a weeping Hermit there a weeping Hermit there.~~

~~to dwell a weeping~~ here to dwell a weeping

Dorset Court Westminster.  
Nov: 10. 1770.  
sent to the Catch Club.



Copy to the Rev<sup>d</sup> Mr. Warin.

sent to the Catch Club. for 1771.

Performed excellently at Wickham. Sep: 1771. and repeatedly.  
Lord de Despeners



Beneath a Weight of hapless hapless Love how weak does every Effort does

Beneath a Weight of hapless hapless Love how weak does every Effort does

Beneath a Weight of hapless hapless Love how weak does every

Beneath a Weight of hap - less hapless hapless Love how weak does every

Beneath a Weight of hap - less hapless Love how weak does

every Effort prove when struggling when strug - - - - - ling when struggling to get free

every Effort prove when struggling when strug - gling when struggling struggling to get free

Effort prove does every Effort prove when struggling when strug - - - - - ling to get free

Effort does every Effort prove when struggling when strug - - - - - ling to get free

ev - ry Effort prove when struggling when struggling when struggling to get free



in vain against love's pointed Darts the ten - der Soul its  
 in vain against love's pointed Darts the ten - der Soul its  
 in vain in vain against love's pointed Darts the ten - der  
 in vain in vain a - gainst love's pointed Darts the ten - der Soul  
 in vain against love's pointed pointed Darts the Soul its

*quasi?* fires its fires ex - erts, its fires ex - erts soft pants pants  
 fires its fires ex - erts, its fires its fires ex - erts soft pants pants  
 Soul its fires its fires ex - erts and pants pants pants  
 its fires ex - erts its fires exerts and pants pants  
 fires its fires ex - erts soft and pants pants pants



Handwritten musical score on eight staves. The lyrics are: "for and pants and pants for Liberty". The music includes various notes, rests, and dynamic markings like "pia". The lyrics are written below the notes on each staff.

Greenwich.  
July 10 1771.

sent to the Catch Club  
for the Year 1772.



Catch.  
42

The words given by Col: Windus at Lord Desperans  
Question and Answer.

~~4 say which had you rather come tell me you shut have a prick in your  
 Why why a prick Why a Prick in my  
 more certain the cure we can suck we can suck out the  
 hand or a thorn in your foot? which had you rather come tell me you shut have a  
 hand she reply'd to be sure a prick in my hand she reply'd to be sure  
 Venom you know from a Prick but what can we suck - - but what can we  
 Prick in your hand a Prick in your hand or a thorn in your foot  
 to be sure to be sure less painful the wound and more certain the cure more  
 suck but what what can we suck what from a bit of dry stick? say~~

sent to the Catch Club.  
for 1792

Dorset Court  
July 9. 1791  
copied out the notes  
at Gower Street



Handwritten musical notation on a single staff, consisting of a series of notes with various accidentals (sharps, flats, naturals).

Handwritten musical notation on a single staff, consisting of a series of notes with various accidentals.

Handwritten musical notation on a single staff, consisting of a series of notes with various accidentals.

Handwritten musical notation on a single staff, consisting of a series of notes with various accidentals.

Handwritten musical notation on two staves, featuring a complex piece of music with many notes, accidentals, and bar lines.



Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains several notes, including a half note on G4, a quarter note on A4, and a quarter note on B4. The bottom staff begins with a bass clef and contains a series of notes, including a half note on G3, a quarter note on A3, and a quarter note on B3. There are some additional markings and symbols between the two staves, possibly indicating fingerings or performance instructions.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page. These staves are completely blank, with no musical notation or markings.



1774

Mezzo Voce

staccato

Legato

Deh! Deh! dove dove senza me dolce mia vi-ta dolce mia vita

*Larghetto*

Deh! Deh! dove dove

Mezzo Voce Deh! Deh! dove dove senza me dolce mia vi ta dolce mia vita

Deh - - - dove dove senza me dolce mia vita dolce mia vita ri-masa

Deh! Deh! do - - - ve senza me dolce mia vi-ta dolce mia vita ri-masa

Deh Deh dove dove senza me dolce mia vi-ta dolce mia vita ri-masa



sei sì giovane sì giovane e sì bella e sì bella  
 sei sì giovane se giovane e sì bella e sì bella  
 sei sì giovane sì giovane e sì bella e sì bel-la  
 sei sì giovane sì giovane e sì bella e sì bella

deh deh dove senza me dolce mia vi-ta rimasa sei rimasa  
 deh deh dove senza me dolce mia vi-ta rimasa sei ri-masa  
 deh deh dove senza me dolce mia vi-ta rimasa sei ri-masa  
 deh deh dove senza me dolce mia vita rimasa sei rimasa



sei si giovane e si bella si bella e si giovane si giovane si bella si  
 sei si giovane e si bella si bella e si giovane si giovane si bella si  
 se - i si giovane e si bella si bella e si giovane si bella si bella si  
 sei si giovane e si bella si bella e si giovane si bella si bella si

giovane e si bel-la e si bella come poi che la luce e dipartita ri  
 giovane e si bel-la e si bella come poi che la luce e dipartita  
 giovane e si bel-la e si bella come poi che la luce e dipartita  
 giovane e si bel-la e si bella come poi che la luce e dipartita



- man tra boschi tra boschi la smarrita ag nella tra boschi la smarrita ag nella la smarrita ag nella <sup>pia</sup>  
 ri — man tra boschi la smarri - ta ag nella tra  
 ri — man ri man ~~man tra~~  
 ri — man tra boschi la smarrita ag nella la smarrita ag nella <sup>pia</sup>  
 che dal pastor spe - ran do ~~eser u~~ di - ta  
 che dal pas - tor spe - ran — do ~~eser u~~ dita  
 che dal pastor spe rando ~~eser u~~ di ta ~~eser u~~ dita  
 che dal pastor spe ran — do ~~eser u~~ di ta ~~eser u~~ dita



Alla Capella ma poco Largo

se va lag - nan do lagnan <sup>in questa</sup> in questa

se va lag - nan - do se va lag - nan

se va lagnan do <sup>in questa parte</sup> <sup>ed in</sup> <sup>in questa</sup> <sup>parte</sup> se va lagnan

se va lagnan - do in questa parte ed in quella parte in questa parte in questa

parte ed in quella se va lagnan - do se va lagnan - do in

do in questa parte ed in quella in quella in questa parte se va se va lagnando do lagnan -

-do lagnan - do in questa parte in questa parte se va se va lagnando in questa parte se

parte se va lagnando



questa parte ed in quel - la lag - nan - do in questa parte ed in quella parte in  
 do se se va lag - nan do se  
 va se va se va lag - nan do se va lag - nan do lag -  
 questa parte ed in quel - la in questa parte ed in quella par - te ed in quella se  
 questa parte ed in quella par - te lag - nan do se va  
 va . lag - nan do lag - nan do in questa parte ed in quella lag - nan  
 nando in questa parte ed in quella parte questa ed in quel la se va in questa  
 va lag - nan do lag - nan do lag - nan do lag - nan do in questa



- lag - nan - do in questa parte in questa parte se va lag -  
 - do in quella parte in quella parte lagnan - do se va lagnan - do lagnan -  
 parte lag - nan - do se va lagnan - do in questa parte se va se  
 - ta par - te se va ~~lag - nan - do~~ in questa parte se va lag -

- nan - do in questa parte & in quella in questa parte & in quella se va lagnan - do in questa parte & in quella  
 - nan - do in questa parte & in quella in questa parte & in quella se va lagnan - do in questa parte & in quella  
 va lag - nan - do in questa parte & in quella in questa parte & in quella se va lagnan - do in questa parte & in quella  
 - nan - do in questa parte & in quella in questa parte & in quella in questa parte & in quella



Allegro for e Staccato

Tanto ch'il Lupo il Lu - po chil Lupo l'ode tanto ch'il Lu - po l'o -  
 Tanto ch'il Lupo l'o - - - - - de da lon - ta - - - - - no il Lu - po  
 Tanto ch'il Lupo il Lu - po l'o - - - - - de da lon - ta - - - - - no il Lupo l'ode  
 Tanto ch'il Lupo ch'il Lupo l'ode ch'il Lupo l'ode da lon ta - - - - -  
 - - - - - De da lontano l'o - - - - - de il Lupo tanto ch'il Lupo ch'il Lupo l'ode ch'il Lupo  
 l'o - - - - - de l'o - - - - - de il Lupo il Lupo tanto ch'il Lupo ch'il Lupo l'ode ch'il Lupo  
 l'o - - - - - de da lontano il Lupo il Lu - po tanto ch'il Lupo ch'il Lupo l'ode ch'il Lupo  
 - - - - - no il Lupo l'ode da lontano tanto ch'il Lupo ch'il Lupo l'ode ch'il Lupo



*l'ode da lonta* — — — — —

*l'ode da lonta — no il Lu po il Lu — po il Lupo il Lu — po il*

*l'ode da lonta — no il Lu po il Lu — po il Lupo il Lupo da lonta —*

*l'ode da lonta no il Lupo il Lupo l'ode da lonta da lonta lon —*

*— no l'ode da lonta no l'ode da lonta* *Ad. e pia*

*Lupo l'ode da lonta no l'ode da lonta* *ed il misero pas — tor*

*— no l'ode da lonta no l'ode da lonta* *ed il misero pas — tor*

*— no l'ode da lonta no l'ode da lonta* *Ad. e pia: ed il misero pas —*



*for e sostenuto*      *pia e Staccato.*      *pianiss.*      *Adus Gualta.*

tor ne pian-ge ne piange ne piange in vano ne piange in vano  
 ne piange ne pian-ge ne piange in vano ne piange in vano  
 ne piange ne piange ne piange in vano ne piange in vano  
 - tor ne piange ne pian-ge ne piange in vano ne piange in vano

Bl.  
 July 21.  
 1774.

*for e sostenuto*      *pia e Staccato*      *pianiss.*  
*Ad.*

Choice of Words by  
 Uvedale Price Esq<sup>r</sup>  
 of Foxley of Herefordshire  
 and a Copy sent to him  
 Aug 8. 1774.



If tis Joy if tis Joy if tis Joy to wound a lover how much more how much

more how much more to give him ease how much more to give him ease if tis joy to wound a lover how much more to give him

ease to give him ease when his passion we discover Oh how pleasing tis to  
 ease to give him ease when his passion we discover when his passion we discover Oh how pleasing tis to

please Oh how pleasing Oh how pleasing Oh how pleasing tis to please the bliss returns when we receive  
 please Oh how pleasing Oh how pleasing Oh how pleasing tis to please the bliss returns when we receive

The End



Transports greater greater than we give Transports greater greater than we give; if his  
 Transports greater greater than we give Transports greater greater than we give  
 Transports greater greater than we give Transports greater greater than we give

Aug 25. 1774

Hark! hark! its somebody,  
 somebody's broke into the House;  
 What is it? who is it?  
 It's nobody, no, its nobody  
 'Tis only a poor little Mouse.  
 A little ridiculous mouse.

Sent to the Catch Club  
 for 1772.

Catch. 1793, May. 20. ~~The~~ ~~Ballad~~ ~~was~~ Ridiculus Mus.

Hark! hark its somebody some bo - dy, some body hark  
 is it, who is it, what is it, what is it? no its nobody no  
 Mouse, a poor little Mouse, hark, tis a mouse, a mouse, a little ridiculous  
 hark some bodys broke into the House who is it, what  
 bo - dy no body, no body, no bo - dy its a  
 mouse a poor little mouse, a mouse, a mouse



*moderato*

*This gain'd a Poize Medal 1773*

*Ben: Cooke*

*In the mer - - - ry merry Month of May in a*  
*In the mer - - - ry merry Month of May in a Morn*  
*In the merry merry merry Month of May in a Morn in a*  
*In the merry merry month . of May*

*Morn in a Morn by break of Day forth I walked by the*  
*by break of Day, forth I walked, forth I walked, forth - - by*  
*Morn by break . of Day forth I walked forth I walked by the*  
*in a Morn by break of Day forth I walked walked by the*



Wood side where as May was in his pride,  
 the wood side, where as May . as May was in his pride, there I spied all  
 wood side where as May - - was in his pride, there I spy - ed  
 wood side where as May, where as May was in his pride

Phillida and Corydone Phillida and Co - - rydone,  
 - alone Phillida and Corydone Phillida, Phillida and Corydone  
 all alone, Phillida and Corydone Phillida, Phillida and Co - rydone,  
 Phillida and Corydone, Phillida and Co - rydone

5 V 5 V 5



much a = do . there was much ado there was much a =  
 much ado there was there was - good wot - - much ado there  
 much ado there was there was good wot  
 much a do there was there was good wot

= do much ado there was good wot, for he would love for he would love but  
 was much . ado there was good wot for he would love for he would love but  
 much a do there was, there was good wot, for he would love for he would  
 much ado there was good wot for he would love for he would



She . . . but she would not. She said never Man was true  
 she would not she - would not. She said never Man was true  
 Love but she but she would not. He said none was  
 Love but she but she would not. He said none was

She said Love should have no wrong.  
 He said he had lov'd too long, She said Love should have no wrong.  
 false to you, He said he had lov'd too long, She said Love should have no wrong.  
 false to you, she said Love should have no wrong



*All.*

Corydone wou'd kiss her then wou'd kiss her wou'd kiss her

Corydone wou'd kiss her then, wou'd kiss her kiss her wou'd kiss her, wou'd

Corydone wou'd kiss her then, wou'd kiss her wou'd kiss her,

*Diano*

She said Maids must kiss must kiss

wou'd kiss her then, *Lia* She said Maids said Maids must kiss

kiss her wou'd kiss her then. *Lia* She said Maids said Maids must kiss,

wou'd kiss her then. She said Maids said Maids must kiss



Slow For

no men till they did for good and all. Then oh then she  
 no men till they did for good and all. Then oh then she made the  
 no men till they did for good and all. Then oh then she made  
 no men Till then she

made the Shepherd call on all the Heavens to witness truth that never  
 Shepherd call call on all the Heavens to wit - ness truth that never  
 the Shepherd call on all the Heavens to witness truth  
 made the Shepherd call on all the Heavens to witness truth.



Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "lov'd a truer youth. Thus with many a pretty oath, that never lov'd a truer youth." The score includes a repeat sign with a 3/4 time signature and a *All.<sup>o</sup>* marking. The music is written on four staves with treble and bass clefs.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "Yea and Nay, and faith and troth, Such as silly Shepherds use, when they will". The score is written on four staves with treble and bass clefs.



Moderate

not Love . . abuse. Love which had been long deluded was with  
 not Love a - buse. Love which had been long deluded was with  
 not Love . abuse. Love which had been long deluded was  
 not Love . abuse. Love which had been long deluded was with

kisses sweet concluded with kisses sweet with kisses sweet concluded and Phillida with  
 kisses sweet with kisses sweet with kisses sweet with kisses sweet concluded and Phillida with  
 . . . with kisses sweet concluded, with kisses sweet concluded and Phillida was  
 kisses sweet concluded was with kisses sweet with kisses sweet concluded and Phillida with



Garland gay was crown'd was crown'd the  
 Garland gay was crown'd was crown'd was crown'd the Lady of the  
 Garland gay was crown'd was crown'd the Lady of the May was  
 Garland gay was crown'd the Lady of the May was crown'd was

Lady of the May was crown'd the Lady of the May.  
 May was crown'd, was crown'd the Lady of the May.  
 crown'd was crown'd was crown'd the Lady of the May.  
 crown'd was crown'd was crown'd the Lady of the May



Chants

This system of music consists of four staves. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in alto clef with a key signature of one flat. The third staff is in tenor clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The music is written in a style of whole and half notes with vertical bar lines. A handwritten note is written across the third and fourth staves.

*This Part may be omitted*

This system of music consists of four staves. The first staff is in treble clef with a key signature of two sharps (F# and C#). The second staff is in alto clef with a key signature of two sharps. The third staff is in tenor clef with a key signature of two sharps. The fourth staff is in bass clef with a key signature of two sharps. The music is written in a style of whole and half notes with vertical bar lines.



# In Vino Veritas.

Brisk

Handwritten musical notation for the first system. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in common time (C). The lyrics are written across the staves:

Round, round with the Glass Boys as fast as you can as  
 Round round with the Glass Boys as  
 Round

Handwritten musical notation for the second system. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in common time (C). The lyrics are written across the staves:

fast as you can Round with the Glass Boys as fast as you  
 fast as you can as fast as you can round round  
 Round with the glass Boys as fast as you can round round Boys as fast as you



can, round round with the Glafs round with the Glafs round with the Glafs round with the Glafs

round with the Glafs round with the Glafs round with the Glafs

can, Round with the Glafs Round with the Glafs Boys as fast as

Glafs Boys as fast as you can Round with the Glafs Boys as fast as you

Boys round round with the Glafs with the Glafs Boys as fast as you

fast as you can, round with the Glafs as fast as fast as you



can; since he who don't drink, since he who don't drink cannot be a  
 can; since he who don't drink since he who don't drink cannot be a  
 can; since he who don't drink since he who don't drink

true Man he cannot be he cannot be he cannot be he  
 true Man he cannot be a true Man he cannot be he  
 cannot be a true Man he cannot be a true



cannot be a true Man; Round For if Truth is in Wine if  
 cannot be a true Man: For if Truth is in Wine if  
 Man a true Man: For if Truth is in Wine if

Truth is in Wine, then 'tis all but a whim tis all but a whim to think a Man  
 Truth is in Wine Then tis all tis all but a whim to think a Man  
 Truth is in Wine Then tis all but a whim to think a Man



5.

true when the Wines not in Him. Drink drink then and hold it a  
 true when the Wines not in Him. Drink drink then and hold it a  
 true when the Wines not in Him. Drink drink then and hold it a

Maxim di-vine that there's Virtue in Truth and that Truth is in  
 Maxim Divine that there's Virtue in Truth and that Truth is in  
 Maxim Di-vine that there's Virtue in Truth and that Truth is in



Wine there's Virtue in Truth there's Virtue in  
 Wine and Truth is in Wine, there's Virtue in  
 Wine there's Virtue in Truth and Truth is in Wine, there's Virtue in

:S:

Truth and there's Truth in good Wine; Drink Drink then and hold it a Maxim d  
 Truth and there's Truth in good Wine; Drink Drink then and hold it a Maxim d  
 Truth & there's Truth in good Wine; Drink Drink Drink

:S:



- vine, drink drink drink drink drink then and  
 - vine that there's Virtue in Truth and that Truth is in Wine drink drink then &  
 Drink there's Virtue in Truth and that Truth is in Wine Drink

hold it a Maxim divine that there's Virtue in Truth and Truth is in Wine there's Virtue in  
 hold it a Maxim di - vine Drink Drink Drink Drink there's Virtue in  
 Drink Drink Drink there's Virtue in Truth and Truth is in Wine there's Virtue in



Truth and Truth is in Wine there's Virtue in Truth <sup>and</sup> Truth is in Wine there's Virtue in  
 Truth and Truth is in Wine Drink Drink there's Truth in good Wine there's Virtue in  
 Truth and Truth is in Wine there's Virtue in Truth - - - - - there's Virtue in

Truth & there's Truth in good Wine; Drink there's Truth in good Wine in good Wine.  
 Truth & there's Truth in good Wine; Drink there's Truth in good Wine in good Wine in good Wine.  
 Truth & there's Truth in good Wine; there's Truth in good Wine there's Truth in good Wine in good Wine.

Dec: 14. 1770.

Sent to the Catch Club. for 1770



From Waller's Poems.  
address'd to King CHARLES the II.

Where'er thy na-vy spreads her canvas wings Homage to thee Homage to

thee & peace to all peace to all peace to all she brings Homage to thee Homage to thee &

peace & peace to all she brings The french & spanish w<sup>th</sup> thy flag when thy flag ap-pear for -



page on

hatred forget their hatred & consent to fear forget their hatred their hatred & consent <sup>and</sup> con-  
 - get ~~forget~~ their hatred their hatred & consent - to fear forget their hatred & con-  
 forget their hatred. forget their hatred & consent to fear forget their hatred and con-  
 - sent to fear consent to fear the french & spain and when thy flags appear forget their hatred forget their hatred  
 - sent to fear consent to fear the french and spain and when thy flags appear  
 - sent to fear consent to fear the french & spain and when thy flags appear  
 and consent to fear So Jove from Ida' did both hosts survey & when he pleas'd to them - then when he  
 when he pleas'd to them



pleas'd to thunder when he pleas'd to thunder part the fray part the fray when he pleas'd to thunder — — — — —  
 pleas'd to them — — — — — der to thunder part the fray when he pleas'd to them — — — — —  
 — — — — — der part the fray part the fray when he pleas'd to thunder part the fray part the  
 — — — — — der part the fray when he pleas'd to thunder when he pleas'd part the fray when he pleas'd to them — — — — — der to  
 — — — — — der part the fray is he pleas'd to them — — — — — der part the fray when he pleas'd to them — — — — — der part the fray is he pleas'd to  
 — — — — — der part the fray is he pleas'd to them — — — — — when he pleas'd to them — — — — — der part the fray is he pleas'd to them — — — — —  
 — — — — — thunder part the fray part the fray part the fray  
 — — — — — thunder

sent to C. C. 1788.

July 26. 1774.

~~no other copy.~~  
~~Aug. 15. 1775.~~  
~~not ever shown to any one.~~



Jake The Taylor and his Wife dressed for the Pantheon.  
from under a Pint

Handwritten musical score in C major, 4/4 time. The lyrics are: 'How many skins of silk and thread ~~and~~ <sup>erms</sup> ~~rip~~ are on that Devilish head / says she my dear dont look my dear dont look so blue I'll / get a pair of horns ~~get~~ <sup>for you</sup> a pair of horns for you a pair of Horns for you'. The music consists of four staves. A vertical note on the right side reads 'this sent to C. Church for 1779.' Below the music, the text 'An Election Toast.' is written.

B. C. Dorset Com  
July 29  
1774

**Brisk**

Handwritten musical score for 'An Election Toast.' in C major, 4/4 time. The lyrics are: 'To the Member to the Member to the Member the Member elect / And the Member & the Member & the Member that w<sup>d</sup> be that would be / To the Member erect <sup>e</sup>rect\* to the Member Erect / each Member sh<sup>d</sup> be <sup>erect</sup>\* each member sh<sup>d</sup> be'. The music consists of four staves. The word 'Brisk' is written on the left margin.

July 29  
1774.

\*upright

Another Copy now  
over drawn on paper.



Lovely fair one Ah believe me <sup>the</sup> ~~not~~ <sup>in</sup> ~~the~~ <sup>not</sup> ~~seeing~~ I were blest fear not fear not

fear not fear not <sup>can</sup> ~~can~~ <sup>er</sup> deceive thee thou thou alone canst give me rest cease from weeping cease from

sighing For here now a seeming joy while our ~~constancy~~ <sup>hopes</sup> while our ~~constancy~~ <sup>hopes</sup> the ~~joying~~ <sup>we</sup> a

future find my know sweet reflexion then shall cheer us sweet reflexion then shall cheer us sweeter from our <sup>suffrings</sup> ~~suffrings~~

more sweeter from our ~~suffrings~~ <sup>suffrings</sup> more sweeter from our ~~suffrings~~ <sup>suffrings</sup> more from our ~~suffrings~~ <sup>suffrings</sup> former ills shall

more sweeter <sup>too</sup> from our ~~suffrings~~ <sup>suffrings</sup> from former ~~suffrings~~ <sup>suffrings</sup> more

more endear us more endear us and insure a life of love

former ills shall more endear us

Bl. Sec:  
6 7 8

from our ~~suffrings~~ <sup>suffrings</sup>



In paper case hard by this place Dead Dead Dead a poor

In paper case hard by this place Dead Dead a poor

In paper case hard by this place Dead Dead a poor

In paper case hard by this place Dead Dead a poor

Dormouse lies and soon or late summoned by fate each prince each Monarch dies

Dormouse lies and soon or late summoned by fate each prince each Monarch dies

Dormouse lies and soon or late summoned

ye sons of Verse while we rehearse attend attend instructive rhyme No sins had

ye sons of Verse while we rehearse attend attend instructive rhyme

sin to answer for ne-pent repent repent of yours repent <sup>of yours</sup> ~~of yours~~ <sup>in time</sup> ~~in time~~

repent of yours in time

Bl  
Oct 25.  
1773

sent to the Catch Club. for 1774.



Since our liquor is good & were like to be joyous reluctant Lets quit the gay course of to  
 Since our liquor is good & were like to be joyous reluctant Lets quit the gay course of to

Day no Care for tomorrow no care for tomorrow sh' ever annoy the sun's bright example sh'  
 no Care no Care for tomorrow sh' ever annoy the sun's bright example sh'  
 Day no Care for tomorrow sh' ever annoy the sun's bright example sh'

show us the way when he's got his full Dose when he's got his full Dose  
 show us the way when he's got his full Dose his full Dose when he's got his full Dose  
 show us the way when he's got his full Dose when he's got his full Dose when he's got his full Dose  
 show us the way when he's got his full Dose his full Dose when he's got his full Dose

he never thinks of repose for the later he sits up at night he well know however it  
 he never thinks of repose  
 he never thinks of repose  
 he never thinks of repose for the later he sits up at night he well know however it

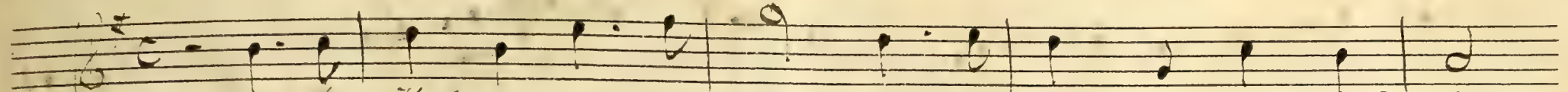


may be to morrow surprizing the brighter & sooner the bright -  
 the bright - er the brighter & sooner next  
 may be some what surprizing the bright - er the bright - er next  
 maybe to morrow surprizing the bright - er after brighter & sooner next  
 er & sooner next Morning his rising  
 morning - - - - - ing next Morning his rising  
 morning the brighter & sooner next Morning his rising  
 Morning the brighter & sooner next morning his rising

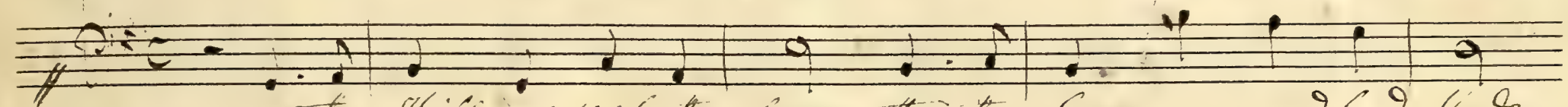
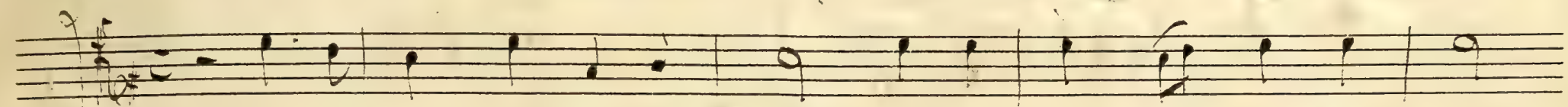
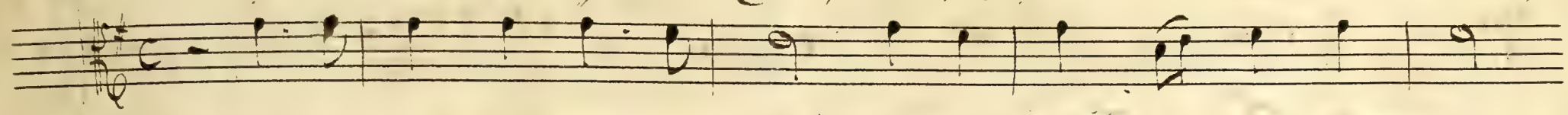
rising the brighter & sooner next morn - ing the bright - er and sooner next  
 rising the brighter & sooner next bright & sooner next Morn - ing next  
 rising the brighter and soon - er next Morning the brighter & sooner next  
 rising the brighter & sooner the bright & sooner next  
 morning his ri - ing  
 morning next ri - ing  
 morning his ri - ing  
 morning his ri - ing

Sent to C.C. for 1775.

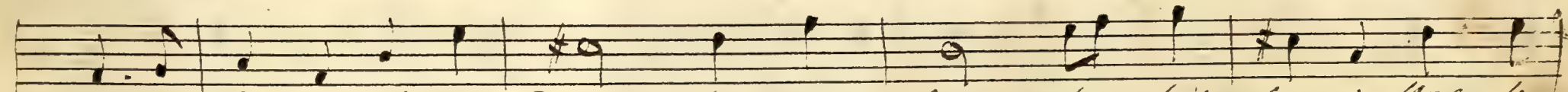




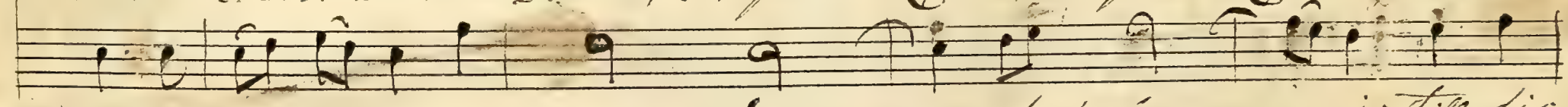
up the Hill or cross the Lawn, thro' the Grove or wood land Shade,



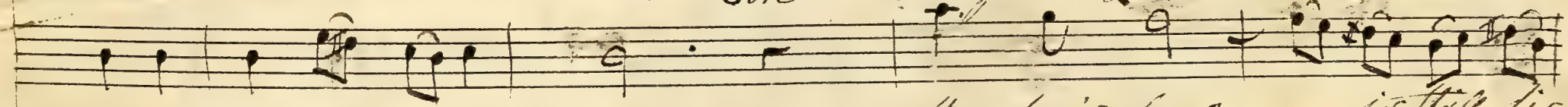
up the Hill or cross the Lawn, thro' the Grove or wood land Shade,



In the Eve. or at the Dawn, Strephon's Love, Strephon's Love is still dis-



Stre - - - phon's Love - - - is still dis-



Strephon's Love is still dis-



In the Eve. or at the Dawn, Strephon's Love, Strephon's Love is still dis-





play ed, Stephen's Love is still display'd Springing  
 play still dis-play'd Stephen's  
 play'd, still dis-play is still display'd is  
 play'd is still display'd is still display'd still display'd Springing

flower or warbling Bird, still are Emblems, are Emblems, still are Emblems of his  
 Still are Emblems, still are  
 Still are Emblems still are  
 flower or warbling Bird, still are Emblems still are Emblems of his

Morning the brighter & sooner next morning us



choire - her Breath ----- Her Breath -----

- Her Breath her Breath is to the first preferred, her Breath is to the first preferred pre =

- Her Breath her Breath is to the first preferred, her Breath is to the first preferred pre =

|| Choire ----- Her Breath -----

= Her Breath her Breath is preferred to the first preferred to the first preferred, to the last her

= ferd, Her Breath her Breath is preferred her Breath ----- to the first preferred,

= ferd, Her Breath her Breath preferred, to the last her

|| Her Breath, Her Breath is to the first preferred preferred



charming voice her charm — — — — — ing charming voice her charming char — — — — — ming  
 Her charming char — — — — —  
 charming voice her char — — — — — ming voice, Her char — ming voice her  
 her char — — — — — ming charming voice, Her charming voice Her

voice, her char — — — — — ming char — — — — — ming charm — — — — — ing voice  
 — — — — — ming voice, her charming, her charming charming charm — — — — — ing voice  
 charming charming voice her char — — — — — ming charming charm: voice.  
 charming voice — — — — — her charming char — — — — — ming voice

a Copy of this to Earl Spencer  
 and to Academy.  
 a Copy with improvements to Miss Bay.  
 a Harpsichord copy to Miss Perry



Round

1 Underneath lodges Nathaniel Hodges who of Apples & Crust did  
 2 Under the ground here be Apple pye found he will empty the Platter of  
 3 Bilk the next Ghost as sure as a Gun and Bilk the next Ghost of  
 eat till he burst of Apples & crust did eat till he burst  
 Apples and crust will empty the Platter before he has done  
 Apples and crust will bilk the next Ghost as sure as a Gun

Burden

who of Apples & crust did eat till he burst of  
 Apples & crust did eat till he Burst

sent to the Earl of Sandwich  
June 4. 1770.



Canon vel Rota

Alacriter

Quid pejus curâ est? quid pejus cura est? Quid pejus curâ? Cri- men crimen quid crimine quid? De- mon Demon quid Demone quid De- mone Muli- er Muli er quid Muliere quid muliere nihil nihil nihil nihil nihil nihil nihil nihil nihil pejus

B. Dec 6. 1771.

Plurimus in Coelistorum est concubia nul- la Plurimus in Coelistorum est concubia nul- la con- ja- gi- a in ter- ris plu- ri- ma plurima nullus nullus a- mor nullus a- mor

B. Dec 11. 1771.

both these sent to the Catch Club

for 1772.



Hot spice ginger bread O, come buy my spice ginger bread

Hot spice ginger bread O, come buy my spice ginger bread

who's for a Flapworth of hot ginger bread O: smooking

smooking Hot

smooking Hot come

smoa-hing Hot.

Bl. Nov: 24. 1767.

Copy sent to the Catch Club.



✓

This image shows ten blank musical staves on aged, yellowish paper. Each staff consists of five horizontal lines. The paper has some minor stains and a small mark on the fourth staff from the top. The staves are arranged vertically and are completely empty of any musical notation.



Canon 3. in 1. in the 4<sup>th</sup> & 8<sup>th</sup> below. by Augmentations <sup>twofold</sup> 91

The musical score consists of three systems of three staves each. The first system shows the initial melodic lines. The second system includes vocal entries with the word "Amen" written below the notes. The third system continues the vocal entries and includes the word "Alleluia" written above the notes. The notation includes various note values, rests, and clefs.

Sent to C. C. for 1775. Bl. Dorsetfont  
Won the Prize. Sept 13. 1774.



3 Voices. Fairies

92

Hand in hand with fairy grace will we sing & bless this place  
we will sing ~~and~~ sing and bless  
and bless this place will ~~let~~ sing and bless this



Handwritten musical score consisting of six systems of staves. Each system typically has two staves. The notation includes treble and bass clefs, various note values, and rests. There are some corrections and scribbles in the lower systems.

Boston August 1. 1796

Copy to Jack Day  
 & to Mr Gayfer.

Handwritten musical notation at the bottom of the page, including a treble clef, a key signature of one sharp (F#), and a series of notes and rests.

48 7 H



This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '94' in the top left corner. It features ten horizontal musical staves, each consisting of five lines. The notation is written in dark ink and includes various note heads, stems, and beams. The first staff contains a series of notes, some with stems pointing up and some with stems pointing down, connected by beams. The subsequent staves contain fewer notes, with some appearing as isolated note heads or stems. The paper shows signs of age, including foxing, smudges, and a vertical crease down the center. The overall appearance is that of a historical manuscript or a composer's sketch.



This page contains six systems of handwritten musical notation. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The music is written in a style characteristic of 18th or 19th-century manuscript notation. Numerous annotations are present throughout the score, including:

- Figured bass notation (numbers 1-7) written below the bass staves, indicating harmonic accompaniment.
- Dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo).
- Tempo or performance instructions like *Andante* and *Allegro*.
- Ornamentation symbols (flourishes) above certain notes.
- Handwritten corrections and additions in various colors (e.g., red ink).
- Section markers and repeat signs.

The paper shows signs of age, including yellowing, foxing, and some staining, particularly in the lower half of the page.

*Handwritten notes at the bottom of the page, possibly a signature or date.*



Handwritten musical notation on five staves. The top four staves are mostly blank, with a few scattered notes. The bottom staff contains a short melodic phrase consisting of several eighth notes.

Handwritten musical notation on five staves, heavily crossed out with a large diagonal line. The notation includes various note values, stems, and beams, but is largely obscured by the diagonal line.

George

Con spirito e Forte



N<sup>o</sup> 3.

Introduction to Page 62. Vol. 2. then follows the Allegro

Page 17. Vol. 1.

Scarlatti - e rina

Handwritten musical score for 'Introduction to Page 62. Vol. 2. then follows the Allegro'. The score is written on five systems of two staves each. The first system is in 3/4 time and includes a treble clef and a bass clef. The music features complex rhythmic patterns and some crossed-out passages. The notation includes various note values, rests, and dynamic markings like 't'.

Bl  
Oct. 22.  
1770.  
Greenwich



Mem: <sup>rum</sup> for N <sup>o</sup> 5.	No 6.	No. 7.	N <sup>o</sup> 8.
Page 33. Vol: 1.	Page 15. Vol. 2.	Page 22. Vol 2	Page 23. 1.
20	17	53	1.
			with Variation

N<sup>o</sup> 4.  
Greenwich.  
Oct 29.  
1770.  
Bl



Chant.  
Cap. Bardin's March

Oboe 1  
Oboe 2  
Clarinetts  
2 Horns  
2 Bassoons



Handwritten musical score for the first system, consisting of five staves. The notation includes various note values, rests, and dynamic markings. A key signature of three sharps (F#, C#, G#) is indicated at the top right of the system.

Handwritten musical score for the second system, consisting of five staves. The notation is dense with many sixteenth and thirty-second notes. The label "Col Oboe" is written on the right side of the third staff.

Handwritten musical score for the third system, consisting of five staves. The notation includes various note values and rests. A key signature change to two sharps (F#, C#) is indicated at the top of the first staff. The date "B.C. Nov. 1766" is written on the right side.



Chants.

Bl.

non

Bl.

stat

Bl.

Bl.

Bl.

Mr Henry  
Mr Phocian  
Henry.



The page contains three systems of handwritten musical notation. Each system consists of a treble clef staff and a bass clef staff. The music is written in common time (C) and the key signature has two sharps (F# and C#). The notation includes quarter notes, eighth notes, and rests. The first system has a double bar line after the second measure. The second system has a double bar line after the fourth measure. The third system has a double bar line after the fourth measure. There are some handwritten annotations, such as '3' and '7' above notes in the first system, and '34' above notes in the third system.

April 12, 1892.

For Mr. Parry, of Salisbury, Bl.



Chants

March for the Nottinghamshire Regiment 103  
of Militia. June. 1779. B.C. 52

Horns

Handwritten musical notation for Horns, first staff.

Handwritten musical notation for Horns, second staff.

Clarinet

Handwritten musical notation for Clarinet, first staff, with the instruction "to mix with the Oboe primo".

Handwritten musical notation for Clarinet, second staff, with the instruction "with the 2. Oboe".

Hautbois

Handwritten musical notation for Hautbois, first staff.

Handwritten musical notation for Hautbois, second staff.

Bassoon

Handwritten musical notation for Bassoon, first staff.

Vertical column of empty musical staves on the right side of the page.



Handwritten musical notation on page 102, including a treble clef staff with a key signature of two sharps and a bass clef staff with a key signature of two sharps.

Trumpet

Handwritten musical score for a trumpet on page 104, featuring a treble clef staff with a key signature of two flats and a 3/4 time signature. The score includes first and second endings.

For Mr. Parry, of Salisbury, Bl.



Chants

105 53

A handwritten musical score for a chant, consisting of seven staves. The first two staves are vocal lines with lyrics written below them. The lyrics are: "Veni in paradisum, / et habitabis in domo domini. / Et tu es habitaculum / domini, et tu es habitaculum / domini." The remaining five staves are instrumental accompaniment, starting with a treble clef and a key signature of two flats. The notation includes various rhythmic values and melodic lines.

A vertical column of musical staves on the right side of the page. It contains several measures of music, including some whole notes and rests. The notation is less dense than the main score on the left.



Handwritten musical notation on page 102, including a grand staff with treble and bass clefs and several staves of music.

*Trompt*

Handwritten musical score for Trompe on page 106, featuring multiple staves with notes, rests, and dynamic markings. The score includes a grand staff with treble and bass clefs, and several staves of music. The notation is in a key with two flats and a common time signature. There are various musical symbols such as notes, rests, and slurs. A section is marked with a 'B' at the bottom right.

*1<sup>st</sup> Bassoon* *2<sup>nd</sup> Bassoon*

**B**

For Mr. Parry. of Salisbury. Bl.



Chants

A single staff of handwritten musical notation at the top of the page, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes several measures with notes and rests.

107-4

A system of seven staves of handwritten musical notation. The first staff is a grand staff with a treble clef and a key signature of one flat (Bb). The second and third staves are bass staves with a bass clef and a key signature of one flat (Bb). The fourth and fifth staves are empty staves with a treble clef and a key signature of one flat (Bb), labeled "with 1. Oboe" and "2. Oboe" respectively. The sixth and seventh staves are treble staves with a treble clef and a key signature of one flat (Bb). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

A vertical column of ten staves of handwritten musical notation on the right side of the page. The notation is sparse, consisting of several measures with notes and rests, possibly representing a vocal line or a specific instrument part.



Handwritten musical notation on page 102, including a grand staff with treble and bass clefs and several empty staves.

Handwritten musical score on page 108, featuring a grand staff with treble and bass clefs, a piano (p) dynamic marking, and various musical notations such as notes, rests, and accidentals.

For Mr. Parry. of Salisbury. Bl.



Chants

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a series of notes with stems.

109/55

Handwritten musical notation on a staff with a bass clef, including a 'tr' marking above a note and a 'Fine' marking at the end.

Handwritten musical notation on a staff with a bass clef, continuing the melodic line.

Handwritten musical notation on a staff with a treble clef, showing a series of notes.

Handwritten musical notation on a staff with a treble clef, showing a series of notes.

Handwritten musical notation on a staff with a treble clef, showing a series of notes.

Handwritten musical notation on a staff with a treble clef, including a 'tr' marking above a note and a 'Fine' marking at the end.

Handwritten musical notation on a staff with a treble clef, including a triplet marking '3' and a 'Fine' marking at the end.

Handwritten musical notation on a staff with a bass clef, including a triplet marking '3' and a 'Fine' marking at the end.

Delectur



For Mr. Parry. of Salisbury. Bl.



# Chants

Handwritten musical notation for the first system. The treble staff contains a melody of quarter and eighth notes. The bass staff contains a bass line with notes and rests. Chord figures are written above the bass staff: 6 6 6, 6 5 6 4 3, 6 6 4 3. A trill symbol is present above the final note of the treble staff.

Handwritten musical notation for the second system. The treble staff contains a melody of quarter and eighth notes. The bass staff contains a bass line with notes and rests. Chord figures are written above the bass staff: 6 #, 6 4 #, 5 6 #, 6 4 3. A trill symbol is present above the final note of the treble staff.

Handwritten musical notation for the third system. The treble staff contains a melody of quarter and eighth notes. The bass staff contains a bass line with notes and rests. Chord figures are written above the bass staff: # 5 #, 6 #, 6 5, 6 4 3. The system concludes with a double bar line and a fermata.

Four empty musical staves, each consisting of five horizontal lines, located at the bottom of the page.



Handwritten musical score for the first system, consisting of five staves. The lyrics are: "Wealth Sire of flattery Son of Care & Woe". The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various note values and rests. Below the bottom staff, there are some numerical figures:  $\frac{6}{4}$ ,  $\frac{5}{3}$ ,  $\frac{6}{4}$ , and  $\frac{5}{3}$ .

Handwritten musical score for the second system, consisting of five staves. The lyrics are: "from thee from thee unnumbr'd Ills". The music continues in the same key and time signature. The notation includes various note values and rests. Below the bottom staff, there are numerical figures:  $\frac{6}{4}$ ,  $\frac{5}{3}$ ,  $\frac{6}{4}$ ,  $\frac{5}{3}$ , and  $\frac{5}{3}$ .



1<sup>st</sup> 2<sup>d</sup>

to mortals flow flow who have or have thee not  
 ill to mortals flow flow who have or have thee not  
 ill to mortals flow flow who have or have thee not  
 to mortals flow flow who have or have thee not

alike complain Fear ever with thee Fear - ever fear  
 alike con plain Fear - - - ever with the fear - ever Fear  
 alike con-plain Fear - - - ever with thee fear - ever Fear  
 alike con-plain Fear - - - ever with thee

6 6 5 4 9  
 7 2 5 9 8 3 7 6 5 7 6 5



fear ever with thee & without thee Pain — fear — ever with thee  
 ever with thee & without thee Pain — fear ever with thee  
 fear ever with thee & without thee Pain — fear ever with thee  
 fear ever with thee & without thee Pain — fear ever with thee

& without thee Pain  
 & without thee Pain  
 & without thee Pain  
 & without thee Pain  
 & without thee Pain

Words written (a translation)  
 by the Rev. Carrington Garrick.



Chorus

*Soli*  
 Long live the King God save the King Long live the King we have got a free trade of France *or the*

Long live the King God save the King Long live the King

Devil we're no more afraid Long live the King *Soli* The Gauls and the Dons shall feel to him cost the

*Cho*

*Cho* *Soli* *Chorus*  
 valor of Britons by no means is lost God save the King we have got a free trade Long live the King

Let every voice sing

Words from a New Paper

P



*Soli* *Cho.* *Soli*

God save the King long live the King with praises and thanks let every street ring God save the King may the

worth of the Senate and Buckingham shall be recorded in story and taught in each school may the Liffes be changed to soft

*Cho.* *soft*

Union's Name may she waft round the World Britan's great fame God save the King may the Whitchy under the stream Con the Whitchy and

*Cho.* *Soli*

stream we have &c. Street Ring. Long live the K. G. with K. Long live K may the King live for e - ver



Clemens Non Papa. Canon Ronda a 5.

119

Handwritten musical notation for the first system, consisting of three staves with notes and rests.

117

Handwritten musical notation for the second system, including lyrics and sound effects.

The old dog the Jolly old dog as he lay in his den a  
 Huffa wotilo as he lay in his den a  
 Huffa wotilo as he lay in his den a, the

Handwritten musical notation for the third system, consisting of three staves with notes and rests.

Resolv Bl.



Soli

Cho. Soli

God save the King long live the King with praises and thanks let every street ring God save the King may the

Street Ring. long live the K. G. with the K. long live the King for e - ver

Cho Soli



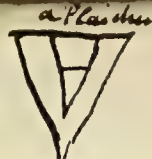
Clemens Non Papa. Canon Rondo a 5.



Resoluto Bl.



Canon a 4 <sup>a Placatus</sup> 2 in Una.



Misere

recto & retro

ECCE AGEC: E

ECCE

ad plac.

Zimbrna



Canon Resoluciones: aliis Modis.

1 Diatessaron 2 Diapason 3 Superdiatessaron / Subdiatessaron 2 Diapason 3 Diapente

Handwritten musical notation on four staves, featuring various rhythmic values and accidentals.

1 Diatessaron 2 Diapason 3 Superdiatessaron

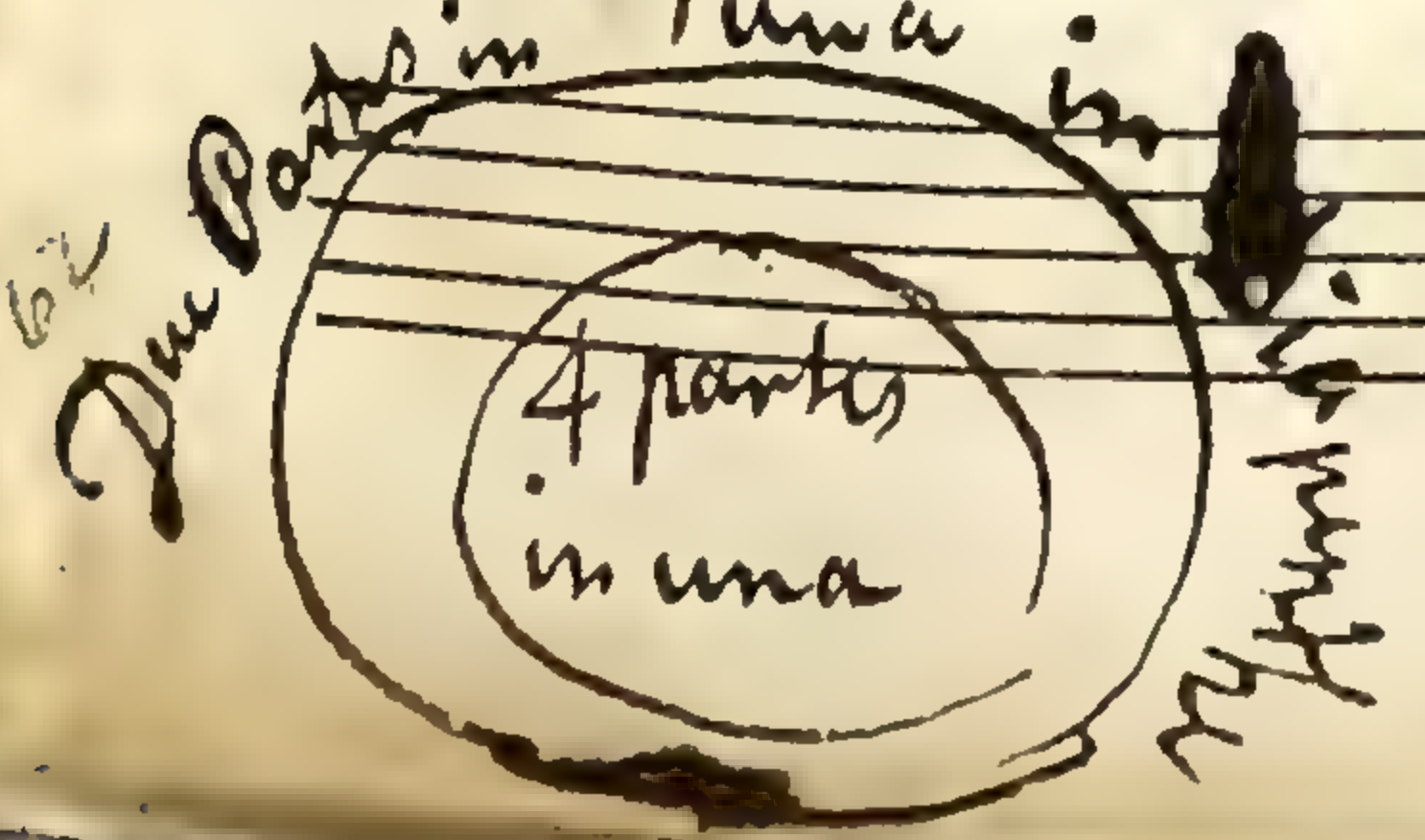
Sphera Mundi.

2 aut 3 partes in una. Diapente, tono, & Unisono in Diapente

Handwritten musical notation on four staves, including a large circular diagram with notes and text.

Canon a 4 partes in 2.

Duo partes in Una in Diapente



John Bull. Dr.

Aug: 23. 24. 1772. Resolvid. B



Resolutions: aliis modis.

- 1. Diatesaron
- 2. Diapason
- 3. superdiatesaron



- 1. Subdiatesaron.
- 2. Diapason
- 3. Diapenthes.

- 1. Diatesaron
- 2. Diapason
- 3. Diapenthes  
superdiatesaron

The first system of music consists of four staves. The top staff begins with a treble clef and a common time signature. It contains several measures of music with notes and rests. The second and third staves are grouped by a brace on the left. The bottom staff begins with a bass clef and a common time signature. The right half of the system is heavily crossed out with multiple diagonal lines, obscuring the original notation.

The second system of music also consists of four staves. The top staff starts with a treble clef and a common time signature. The second and third staves are grouped by a brace on the left. The bottom staff starts with a bass clef and a common time signature. Similar to the first system, the right portion of this system is also crossed out with diagonal lines.



quam false see below

Shape



Miserere

anon  
t. 2 in  
a

2<sup>da</sup> pia

corrected from the other Canons in the same Book

Plainsong

Mem: <sup>dam</sup> This plainsong does not agree as wrote in the original. but  
 seems that the plainsong is miscopied, for taking the ~~the~~ same plainsong from any other Canon in the Book  
 and it is right.



Handwritten musical notation for the first system, consisting of five staves. The top two staves have a treble clef and a common time signature. The bottom two staves have a bass clef and a common time signature. The music consists of simple rhythmic patterns.

B.C. resolved Aug 27

sent to Mr H.

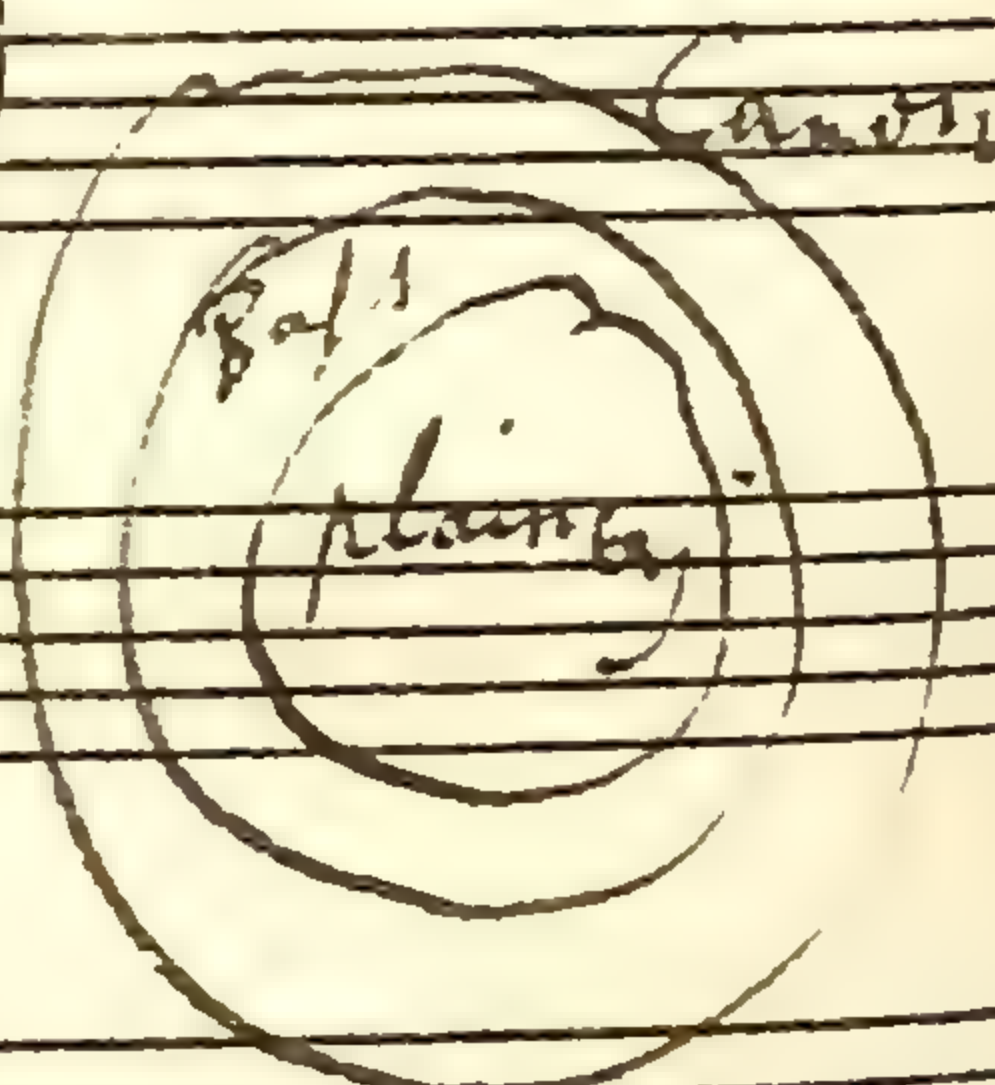
John Bull

Canon a 5.

Tre in  
Una

Handwritten musical notation for the second system, consisting of six staves. The top staff has a treble clef and a common time signature. The bottom five staves have a bass clef and a common time signature. The music is more complex, with many notes and rests.

Canon in Subdiapason per Arsin & Thesis & alii in Unisons



John Bull

B.C. resolved  
Aug 27 1772

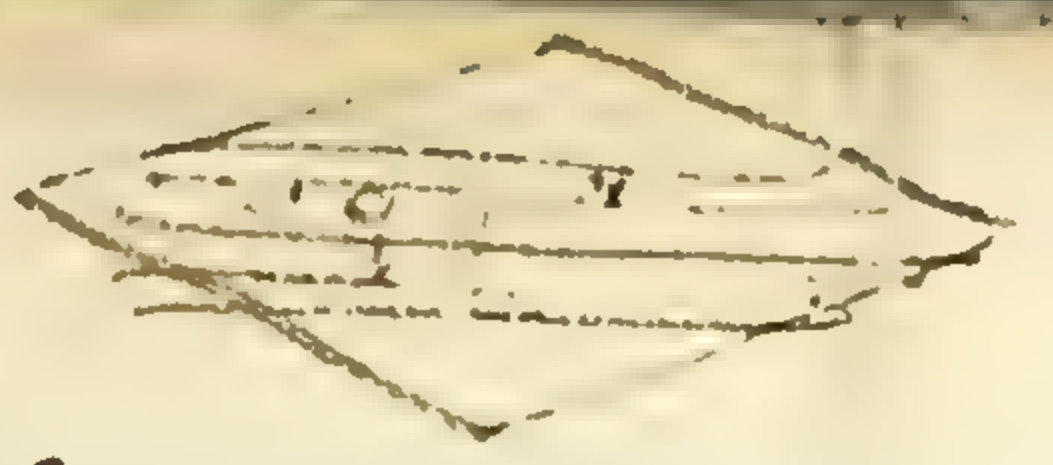
sent to Mr H.

false copy ++

false copy



anon  
K  
Lusin



Canon Arsin  
& Thesis 125

13

Handwritten musical notation on a single staff, consisting of several measures with notes and rests.

Canon a 5. Quatuor partes in 2.

Handwritten musical notation on a single staff, featuring a sequence of notes and rests.

Canon per Arsin & Thesis in 2. in Una.

Handwritten musical notation on a single staff, showing a melodic line with various note values.

Handwritten musical notation on a single staff, continuing the melodic sequence.

Handwritten musical notation on a single staff, showing further development of the musical theme.

Handwritten musical notation on a single staff, with some notes appearing to be crossed out or corrected.

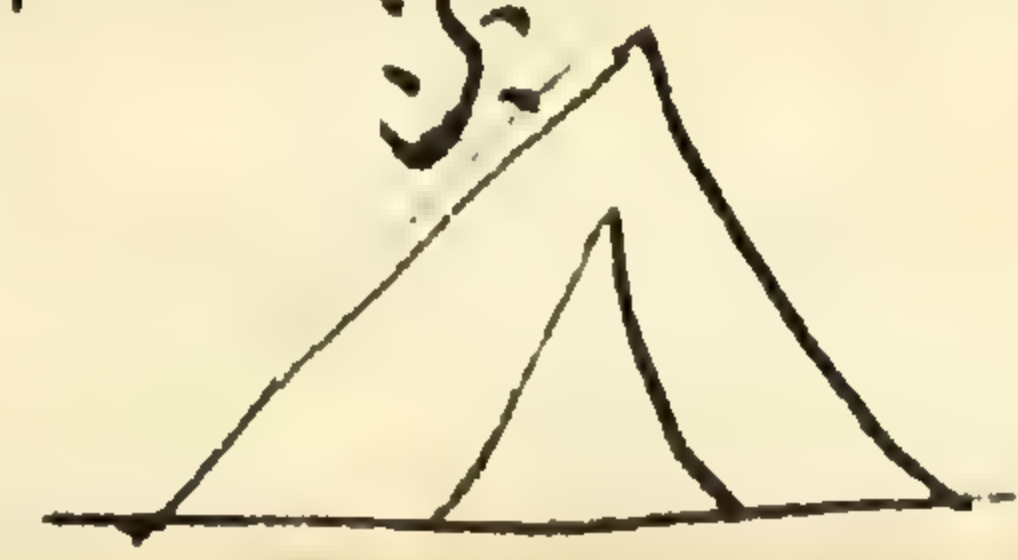
Seven empty musical staves at the bottom of the page, providing space for further notation.



Handwritten musical score for three voices. The notation includes treble clefs, a 4/4 time signature, and various note values. The text "The Festival of Aug. 27. 1772." is written across the top staves. A note "3 Notes in a Bar sing thus" is written below the first staff. The word "sent to Mrs. H." is written across the middle staves.

Handwritten musical score for a single voice. The notation includes a treble clef, a 4/4 time signature, and various note values. The music is written on five staves.

Handwritten text at the bottom of the page: "L. S. in Mrs. J. Bull. Dr."





# Modulations from Antoniotto. containing the various Resolutions of <sup>127</sup>

*Vannini*  
*Marcini Bass*  
*Fundamental*

*69*  
*67*  
*5*  
*4*  
*3*  
*2*  
*1*

*reaching the*  
*same Key as*  
*from different*  
*Fundamentals*

*No. 1.*

*No. 2.*

*No. 3.*

*No. 4.*

*precisely*  
*all the*  
*possible*

*No. 1.* *No. 2.* *No. 3.* *No. 4.* *No. 1.* *No. 2.* *No. 3.* *No. 4.*



Mutations mentioned in Dr. Burney explained

The first system consists of two staves. The top staff contains several measures of music with notes and accidentals (sharps and flats). The bottom staff contains notes and accidentals, including a double sharp and a double flat. A bracket on the right side of the system encompasses both staves and is labeled with the text "Mutations mentioned in Dr. Burney explained".

The second system consists of two staves. The top staff contains notes and accidentals, including a double sharp and a double flat. The bottom staff contains notes and accidentals, including a double sharp and a double flat.

The third system consists of two staves. The top staff contains notes and accidentals, including a double sharp and a double flat. The bottom staff contains notes and accidentals, including a double sharp and a double flat.

The fourth system consists of two staves. The top staff contains notes and accidentals, including a double sharp and a double flat. The bottom staff contains notes and accidentals, including a double sharp and a double flat.

The fifth system consists of two staves. The top staff contains notes and accidentals, including a double sharp and a double flat. The bottom staff contains notes and accidentals, including a double sharp and a double flat.



12. Resolutions of this same Chord

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures of music with complex chord symbols, including triads and dyads with sharps and naturals. The lower staff is in bass clef and contains notes corresponding to the chords above, with some measures showing a whole note and others showing a half note.

The second system continues the musical notation with two staves. It features similar chord symbols and note placements as the first system, showing further resolutions of the chords.

The third system shows more complex chord resolutions, with some measures containing multiple notes in the treble staff and corresponding notes in the bass staff. Some measures are marked with checkmarks, possibly indicating correct resolutions.

The fourth system consists of a single treble staff with chord symbols and notes, continuing the sequence of resolutions.

The fifth system consists of a single bass staff with notes, likely representing the bass line for the previous system's chords.

Four empty musical staves are located at the bottom of the page, providing space for further notation.







Handwritten musical notation for the first system. The treble staff contains a melodic line with eighth and sixteenth notes, including triplets and a circled *Ad Libitum* instruction. The bass staff provides harmonic accompaniment with whole and half notes.

Handwritten musical notation for the second system. The treble staff shows a key signature change from one flat to one sharp, with a circled *Ad Libitum* instruction. The bass staff continues with harmonic accompaniment.

Handwritten musical notation for the third system. The treble staff includes first and second endings, with a circled *Ad Libitum* instruction. The bass staff provides accompaniment.

Four empty musical staves at the bottom of the page, consisting of two treble clef staves and two bass clef staves.



132 Handels Organ Concerto  
Concerto 1. *ad Libitum* in the first Movement

*Adagio*

Handwritten musical notation for the first system of the first movement. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some trills indicated by 'tr' above the notes. The bass staff contains mostly rests, with some chordal accompaniment.

Handwritten musical notation for the second system of the first movement. It continues the treble and bass staves. A time signature change to 3/4 is visible in the treble staff. The notation includes various rhythmic values and trills.

Slow Movement *ad Libitum*

*Adagio*

Handwritten musical notation for the first system of the slow movement. It consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some trills indicated by 'tr' above the notes. The bass staff contains mostly rests, with some chordal accompaniment. The word 'App.' (Appassionato) is written above the bass staff.

Handwritten musical notation for the second system of the slow movement. It continues the treble and bass staves. A time signature change to 7/8 is visible in the treble staff. The notation includes various rhythmic values and trills.

Handwritten musical notation for the third system of the slow movement. It continues the treble and bass staves. A time signature change to 6/8 is visible in the treble staff. The notation includes various rhythmic values and trills. The word 'App.' is written above the bass staff. The number '676' is written at the end of the system.



W a Deux Voix



# Air à Deux Voix

Evitons Evitons le Compere Blaise banissons le banissons le de notre Ecot quoy morbleud un Seul

Evitons le Compere Blaise banissons le de notre Ecot quoy mor ble d'un Seul

trait, ce gou lu vuide un pot dans sa Bouche un jambon se fond comme une Fraise <sup>se</sup>

trait, ce gou lu vuide un pot dans sa Bouche un jambon se fond comme une fra-se <sup>se</sup>

Fuyons fuyons ce gros gou lu fuyons fuyons ce gros gou lu Quelle faim Diabo-

Fuyons, fuyons ce gros goulu fuyons fuyons ce gros goulu Quelle Faim Dia - bo

lique, je nay mange ny bu je nay Mange ni bu quelle faim Dia bolique Peste

lique quelle Faim Dia-bo-lique quelle faim Dia - bo li - que je - nay mange ny Bu Peste

peste du Fame lique Cherchons ailleurs quelque petit Can - ton quelque petit Can - ton

peste du Fame lique Cherchons ailleurs quelque petit Can ton quelque petit Can



su nous puissons tout a notre aise boire et Manger et Manger et Manger Loin du Com pere  
 ton su nous puissons tout a notre aise Boire et Manger et Manger et Manger Loin du Com -

Blaise Blaise Loin du Com pere Blaise Loin, Loin, Loin, Loin, Boire et man-  
 pere Blaise Loin du Com pere Blaise boire et Manger et manger et manger Loin,

ger et manger et manger Loin du Com pere Blai - se Cherchons ailleurs quelque petit Com -  
 Loin, Loin, Loin Loin du Com pere Blai - se Loin, Loin, Loin

ton quelque petit Can ton ou nous puissons tout a notre aise boire et manger et man-ger  
 Loin du Com pere Blaise Loin, Loin, Loin, Loin, Loin du Com pere Blaise

Loin du Com pere Blaise Loin - du Com pere Blai - se - Par  
 Loin du Com pere Blaise Loin Loin du Com pere Blai - se Monsieur  
 Monsieur  
 Will. D. J. H. K.



136 Concerto 4<sup>th</sup> Handels Organ Concertos. Slow Movement

Handwritten musical notation for the first system of the slow movement of Handel's Organ Concerto No. 4. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The music is in common time and features various ornaments and trills.

Handwritten musical notation for the second system of the slow movement of Handel's Organ Concerto No. 4. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The music continues with similar ornamentation.

Handwritten musical notation for the third system of the slow movement of Handel's Organ Concerto No. 4. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The music continues with similar ornamentation.

Handwritten musical notation for the fourth system of the slow movement of Handel's Organ Concerto No. 4. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The music continues with similar ornamentation.

Four empty musical staves at the bottom of the page.



Hymn sung by Mrs. Farrell.

Hail Light far brighter than the Sun Hail mystic union three in

One Enlarge our Hearts, re-lieve our cares accept our alms and hear our

Sym.

Prayers.

Anonymous but supposed to be by Dr. Arne.

Incline the infant heart to God, To point the steps the Saints have trod,  
Gladly may we our wealth employ; and may our duty be our joy.

Then let us open to their sight, The precepts of the Book of Light;  
That, guided by Religion's ray, They hence may walk in Virtue's way.

Hail! Light! far brighter than the Sun! Hail! mystic union, three in one!  
Still may thy providence Divine, On all our works with favour shine.



The image shows ten horizontal musical staves, each consisting of five lines. The notation is handwritten and consists of small, dark dots placed on the lines of the staves. The dots are arranged in a way that suggests a sequence of notes or a specific rhythmic pattern. The notation is spread across the page, with some staves having more dots than others. The paper is aged and shows some wear, including a vertical crease down the center and some discoloration.



*Low*

*Symphony*

The musical score consists of five systems of staves. The first system has four staves: a vocal line (treble clef) and three instrumental staves (treble, alto, and bass clefs). The second system has four staves: a vocal line and three instrumental staves. The third system has four staves: a vocal line and three instrumental staves. The fourth system has four staves: a vocal line and three instrumental staves. The fifth system has four staves: a vocal line and three instrumental staves. The notation includes various note values, rests, and accidentals. The key signature is one sharp (F#) and the time signature is common time (C). The score ends with a double bar line and a fermata.

Four empty musical staves, consisting of four sets of five-line staves, located at the bottom of the page.



Handwritten musical score for a multi-stemmed instrument, featuring treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score consists of eight staves with various musical notations including notes, rests, and accidentals. The first four staves are grouped by a brace on the left. The fifth and sixth staves are also grouped by a brace. The seventh and eighth staves are not grouped. The notation includes various note values, rests, and accidentals, with some notes marked with an asterisk. The piece concludes with a double bar line and repeat dots. Below the main score, there are four empty staves.

Four empty musical staves at the bottom of the page.



:S:

My Song shall be always of the

Lo... ving Kindness of the Lord. My Song shall be always

of the Lo... ving Kindness of the Lord. with my Mouth will I ever be shewing

:S:

forth thy Truth With my Mouth will I ever be shewing forth thy Truth from One Gene-ra...

:S:

tion to... a no... ther O Lord O Lord The



very Heavens shall praise thy Won... drous Works O Lord the very Heavens shall praise

thy Won... drous Works & thy Truth in the Congregation of the Saints & thy Truth in a congre-

gation of the Saints For who is he among the Clouds that shall be compared

unto the Lord? For who is he among the Clouds that shall be compared unto the Lord

For who is he, for who is he among the Clouds that shall be compared unto the Lord And what is he what



What is he is he among the Gods that shall be like unto the Lord and what is he What what is

He among the Gods that shall be like unto the Lord? What what What is he among the Gods that

Shall be like that shall be like unto the Lord what What what is He among the Gods that shall be like that

Shall be like unto the Lord?

Handwritten musical notation for the fifth system, including vocal line and bass line.

made



*Slow*

God is very great...ly to be fear'd in the Council of the Saints & to be had in the reverence of All.

Them that are round about him God is very greatly is very great...ly to be fear'd, & to be had in

the reverence of all Them that are round about him

*Hallelujah* *Hallelujah*



O Lord God of Hosts Who who is like un... to Thee O Lord God of

Hosts who who who is Like un... to Thee Thy Truth Most Migh... ty Lord is on every side Thy Truth Most

Migh ty Lord most Migh... ty Lord is on every side Thou rulest the rage...

ing of the Sea Thou stillest the rage... ing of the

Sea Thou stillest the Waves here of when they a



...rise Thou stillest the Waves there of Thou stillest the Waves there of when they a...

...rise Thou stillest the Waves there of Thou stillest the Waves there of the Waves there of when they a...

...rise - Thou hast a might...

Mighty mighty Arm Thou hast a mighty mighty mighty Arm Strong is thy Hand Strong

Mighty mighty Arm Thou hast a mighty mighty mighty Arm Strong is thy Hand Strong



is thy Hand are high and High is thy Right Hand Thou hast a mighty might-ty

Hand Strong is thy hand Strong is thy hand and High and High is thy right Hand, Righteousness &

Equity are the Habitation of thy Seat Righteousness and Equity are the Ha... bi... ta

tion of thy Seat Mercy and Truth shall go before thy Face Mercy & Truth mercy & Truth shall go be-

fore thy Face Hale lu... yah Hale lu... yah Ha



le lu jah Ha le lu jah *f* *ry* Hale lu jah Ha le

The first system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains the lyrics "le lu jah Ha le lu jah" followed by a fermata and "Hale lu jah Ha le". The lower staff is a piano accompaniment in bass clef with a key signature of one sharp and a 3/4 time signature. It features a rhythmic accompaniment with eighth and sixteenth notes. A measure number "96" is written above the piano staff.

lu jah Ha le lu jah Ha le lu jah

The second system continues the musical piece with two staves. The vocal line (treble clef) has the lyrics "lu jah Ha le lu jah Ha le lu jah". The piano accompaniment (bass clef) continues with a similar rhythmic pattern. The system concludes with a fermata over the final notes.

Ha le lu jah Ha le lu jah

Chorus as before so conclude.

The third system shows the final part of the piece. The vocal line (treble clef) has the lyrics "Ha le lu jah Ha le lu jah". The piano accompaniment (bass clef) concludes with a final cadence. The system ends with a double bar line and a decorative flourish.

Four empty musical staves are provided at the bottom of the page, consisting of four sets of five-line staves.



By L<sup>r</sup> Pepusch for the Duke of 149 75  
Chando's Chapel at Edger

O praise the Lord O O — praise the Lord

O O — praise the Lord O O praise the Lord

O O — praise the Lord O O praise the Lord laud. — — ye the Name

O O praise the Lord O O praise the Lord laud ye ~~the~~

4 3 6 4 3 6 5 # 4 6 2 6

*Andante*



Handwritten musical score on a page numbered 150. The score consists of seven staves. The first four staves contain vocal lines with lyrics. The fifth and sixth staves contain instrumental accompaniment. The seventh staff contains chord numbers. The lyrics are: "laud ye the name of the Lord Praise it o ye servants of the Lord", "laud ye the name of the Lord Praise it o ye servants of the Lord", "of the Lord", "Praise it o ye servants of the Lord", and "name of the Lord". The chord numbers are: 7, 6, 4, 7, 4 3, 9, 9, 7, 9, 7/5.

laud ye the name of the Lord Praise it o ye servants of the Lord

laud ye the name of the Lord Praise it o ye servants of the Lord

of the Lord

Praise it o ye servants of the Lord

name of the Lord

7 6 4 7 4 3 9 9 7 9 7/5



Handwritten musical score for a hymn. The score consists of seven staves. The first three staves are vocal parts with lyrics: "Lord Praise it laud ye the name of the Lord". The fourth staff is a bass line with lyrics: "Praise it laud ye the name of the Lord". The fifth and sixth staves are instrumental accompaniment. The seventh staff is a bass line with figured bass notation: 7 #, #, 7, 9, 6, 6, 9, 3, 7, 5.

Lyrics: Lord Praise it laud ye the name of the Lord

Figured Bass: 7 #, #, 7, 9, 6, 6, 9, 3, 7, 5



of the Lord Praise it o ye servants of the Lord O ye servants Praise  
Name of the Lord Praise it o ye servants of the Lord O ye servants Praise  
Praise it o ye servants of the Lord Praise it o ye  
Praise it o ye servants of the Lord







Handwritten musical score for five voices. The lyrics are: "Name of the Lord", "O ye servants of the Lord", "O ye servants of the Lord". The notation includes treble clefs and a key signature of one sharp (F#).

Two empty musical staves, likely for a keyboard accompaniment.

Handwritten musical notation for a lute or guitar, showing fret numbers: 7, 4, 3, 6, 6, 7, 4, 3, 6, 6, 7, 6, 5, 4, 3.

Rec: *Ye that stand in the House of the Lord Praise it in the*

Handwritten musical notation for a lute or guitar, showing fret numbers: 6, 5.



Courts of the House in the Courts of the House of Our God!

O praise the Lord - - - for the Lord is gracious is - - - gracious

O praise the Lord - - - for the Lord is - - - gracious for the Lord is

O praise the Lord - - - for the Lord is gracious is - - - gracious for the Lord is gracious

O praise the Lord - - - for the Lord is gracious is - - - gracious for the Lord is gracious

for the Lord is gracious O Praise the Lord for he is gracious

Gracious O Praise the Lord for the Lord is gracious the Lord is gracious O praise the

Gracious O Praise the Lord for the Lord is gracious the Lord is gracious O praise the



8

for the Lord is gracious O praise ye Lord for ye Lord is  
 O praise ye Lord for the Lord is gracious for ye Lord is gracious  
 Lord for the Lord is gracious is gracious for ye Lord is gracious

6 4 3 4 3 5 9 8 6 7 5 4 2 6 6 6 6

gracious O praise ye Lord for he is gracious *Ritornello*  
 - praise ye Lord for ye Lord is gracious ye Lord is gracious *Violinelli*  
 for ye Lord is gracious the Lord is - gracious

6 5 3 7 4 3 6 6 6 6

*Ritornella*

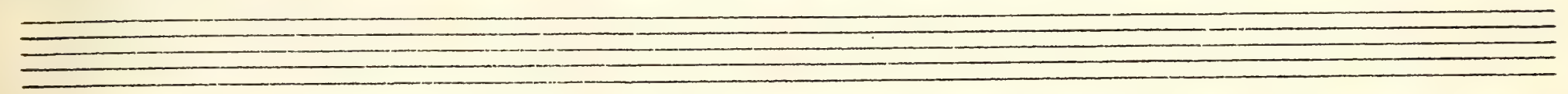


O Sing praise

O Sing

O Sing Praises -- to his Name

6 7 9 3 7 4 3



... ses O Sing praise to his Name for his Love by

Praises -- to his Name O sing praise ... ses O Sing

respect is Love -- by O Sing Praises to his Name



O Sing Prai - ses O Sing Praises - to his Name O Sing prai -  
 Praises to his Name for it is Love - by O Sing Prai - ses

6 7 4 3 6 5 4 # 6 4 3 6

ses Un - to his Name for it is Love by for it is Love -  
 ses Un - to his Name for it is Love by O Sing prai -  
 = to his Name - for it is lovely for it is lovely O Sing Praises to his

6 5 # 4 3 9 8 7 4 # 6 7 4 3 6 7 4 3



ly Sing Prai - ses Un-to his Name for it is lovely

ses Un-to his Name for it is lovely it is lovely *Ritto*

Name Sing prais - ses Un-to his Name for it is lovely

The first system of the handwritten musical score consists of four staves. The top two staves are vocal lines with lyrics: "ly Sing Prai - ses Un-to his Name for it is lovely" and "ses Un-to his Name for it is lovely it is lovely *Ritto*". The third staff is a guitar accompaniment line with lyrics: "Name Sing prais - ses Un-to his Name for it is lovely". The bottom staff is a guitar accompaniment line with chord numbers: 6, 7, 9b, 9b, A3, 7, 4, 3. The music is written in treble clef with a key signature of one sharp (F#).

The second system of the handwritten musical score consists of four staves. The top two staves are vocal lines. The third staff is a guitar accompaniment line with lyrics. The bottom staff is a guitar accompaniment line with chord numbers: 4, 6, 4, 6, A3, 6, 5, A3, 7, 4, 3. The music is written in treble clef with a key signature of one sharp (F#).



For I know that <sup>ye</sup> Lord is great and that our Lord is above all gods

The first system consists of a vocal line and two piano accompaniment staves. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes. The piano accompaniment includes a right-hand part with a treble clef and a left-hand part with a bass clef, both in common time.

What so ever the Lord pleased that did he in Heaven and in

The second system continues the musical piece with a vocal line and two piano accompaniment staves. The notation and key signature remain consistent with the first system. The lyrics are written below the vocal line.



Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "Earth and in the Sea and in all Deep Places". The second staff is a piano accompaniment line. The third and fourth staves are also piano accompaniment lines, with some fingering numbers (5, 6, 4, 3) written above the notes. The music is in a common time signature and ends with a double bar line.

Two empty musical staves, one above the other, with no notes or markings.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "Thy Name O Lord En-". The second staff is a piano accompaniment line. The third and fourth staves are also piano accompaniment lines, with some fingering numbers (6, 7, 2, 8, 4, 3, 6, 6, 7, 4, 5, 6) written above the notes. The music is in a common time signature and ends with a double bar line.

Two empty musical staves, one above the other, with no notes or markings.



*...dureth for ever*

*Thy Name O Lord Endureth for ever and thy glo-*

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line with lyrics written below it. The lyrics are "*...dureth for ever*" and "*Thy Name O Lord Endureth for ever and thy glo-*". The middle staff is a piano accompaniment. The bottom staff contains figured bass notation, including numbers like 7, 7, 4, 3, 6, 9, 6, 5, 7, 4, 6, 7, 7, 4, 3, 6, 5.

*...ry from one Generation to an o - ther*

The second system of the handwritten musical score also consists of three staves. The top staff is a vocal line with lyrics written below it. The lyrics are "*...ry from one Generation to an o - ther*". The middle staff is a piano accompaniment. The bottom staff contains figured bass notation, including numbers like 4, #, 6, 9, 6, 5, 7, 4, #, 6, b, b, 6, 7, 4, #.



and thy glo . . .

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics "and thy glo . . ." written below it. The second staff is a piano accompaniment line. The third and fourth staves are also piano accompaniment lines, with the fourth staff containing several chordal figures marked with a '6' and a '3'.

... from one Generation to another

The second system of the musical score also consists of four staves. The top staff is a vocal line with lyrics "... from one Generation to another" written below it. The second staff is a piano accompaniment line. The third and fourth staves are also piano accompaniment lines, with the fourth staff containing several chordal figures marked with a '6' and a '4'.







ry from one generation to

an the



Praise of Lord ye house of Israel praise the Lord ye House of Aaron

Praise of Lord ye house of Israel praise the Lord ye house of Aaron

Praise of Lord ye house of Le

Praise the Lord ye House of Le

Praise the

ye that fear the

ye that fear the



ye that fear the Lord  
 Lord  
 Lord ye house of Le  
 vi ye that  
 vi  
 Praise

Praise ye Lord ye house of Le

= vi  
 =  
 =  
 =

fear ye Lord praise  
 the Lord  
 Praise ye Lord ye house of  
 the Lord ye house of Le  
 vi

Praise the Lord ye house of Levi  
 vi ye that fear ye



Lord ye house of Le - - - - -

Praise the Lord ye house of Le - vi

Lord, Praise - - - the Lord, praise ye Lord ye house of Levi praise ye Lord ye house of

Praise the L<sup>d</sup> ye house of Le - - - - -

Figured bass notation: 2, 7, 6, 5, 4, 2, 2

-vi ye that fear the Lord praise the Lord praise the Lord ye house of

Praise the Lord ye house of Le - - - - -

Le - vi

Praise ye Lord ye house of Le - - - - -

= vi

Praise the

Figured bass notation: #, 6, #, 7, 6, 4, #



vi  
 vi  
 = vi  
 Lord ye house of Le  
 6 7 # 7 6 5 4 #

vi  
 = vi  
 Lord ye house of Le  
 6 7 # 7 6 5 4 #



Praise ye Lord ye house of Levi praise the Lord praise the Lord ye house of  
 Lord Praise the Lord ye house of Levi Praise the  
 Levi Praise the Lord ye house of Levi Praise ye Lord Praise the  
 Lord Praise the Lord Praise ye Lord ye house of Levi  
 4 5 6 7 6 5 4 3 2 1

Levi Praise the Lord praise ye Lord ye house of  
 Lord Praise ye Lord ye house of Levi Praise the Lord  
 Lord Praise ye Lord ye house of Levi praise ye Lord ye house of Le - vi  
 Praise the Lord Praise the Lord Praise ye Lord ye house of  
 4 II 5 4 2 6 7 6



Levi ye that fear the Lord ye that fear the Lord ye that fear the Lord  
 ye that fear the Lord ye that fear the Lord Praise the Lord ye that fear ye  
 ye that fear the Lord Praise the Lord ye house of Le-

Le-vi ye that fear ye Lord Praise the Lord ye

Praise the Lord ye house of Le - - - - - vi  
 Lord Praise the

vi Praise the Lord ye house of Le - - - - - vi

house of Le - - - - - vi ye that fear ye

7 4/2 6 4/2 6 7 6/4 3 6/4 5/4 6



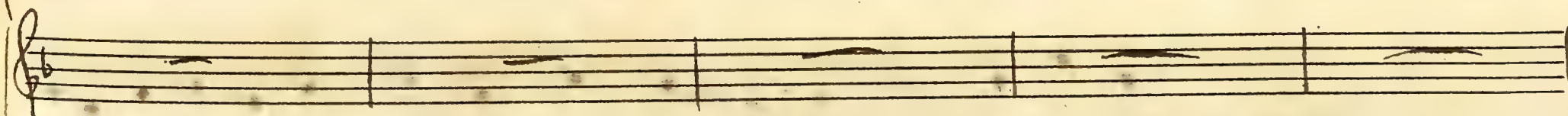
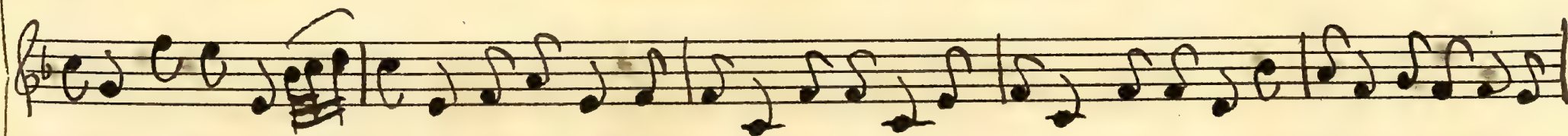
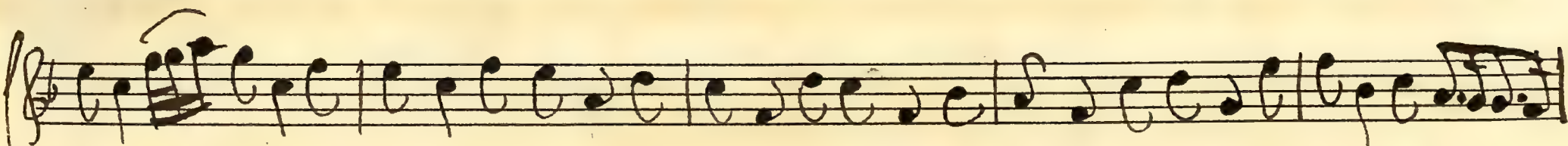
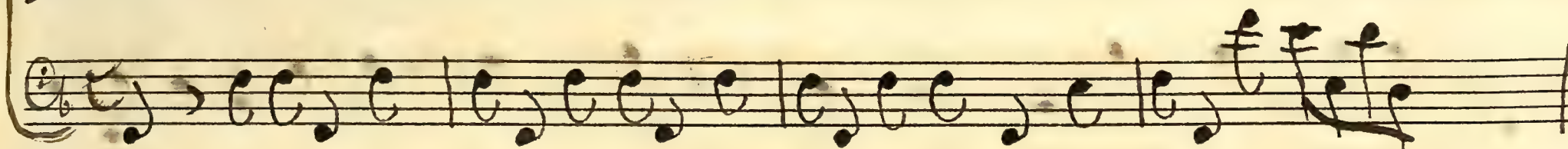
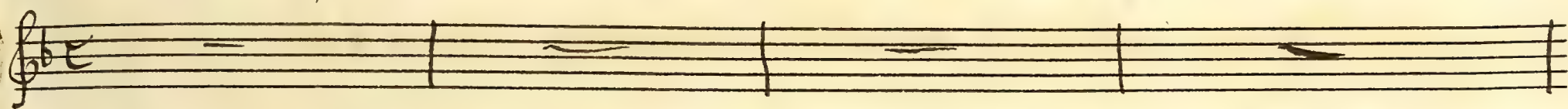
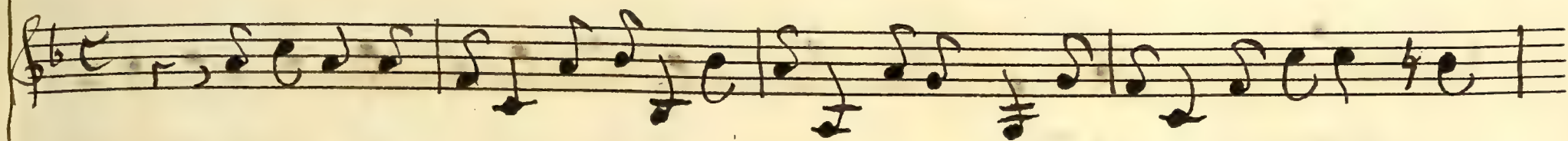
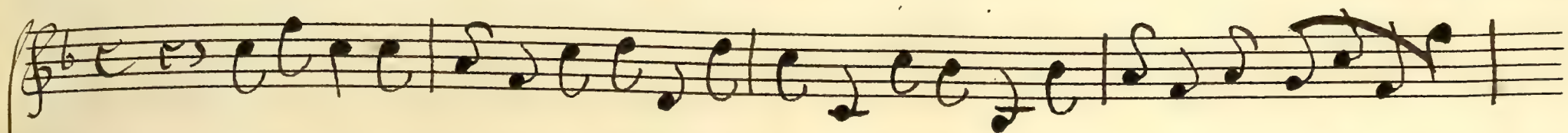
Praise the Lord ye that fear the Lord Praise the Lord ye that fear the Lord  
 Lord ye house of Le - - - - - or ye that fear the Lord  
 ye that fear the Lord ye that fear the Lord Praise the Lord ye that fear the Lord  
 Lord Praise ye Lord ye house of Le - - - - - or ye that fear the Lord

- Praise the Lord Praise - - - - - the Lord  
 Praise the Lord Praise - - - - - the Lord  
 Praise the Lord Praise - - - - - the Lord  
 Praise the Lord Praise - - - - - the Lord

*Finis*  
*J. Pepuck*

6 9 8 7/3 6/4 5/4 3





*Volte subito*



Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat (Bb). The second staff is a piano accompaniment line with a treble clef. The third staff is a piano accompaniment line with a bass clef. The fourth staff is a piano accompaniment line with a bass clef. The lyrics "A teneri affetti - il cor s'abbandoni al duolo per donche" are written across the second and third staves.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one flat (Bb). The second staff is a piano accompaniment line with a treble clef. The third staff is a piano accompaniment line with a bass clef. The fourth staff is a piano accompaniment line with a bass clef. The lyrics "gode cosi chi go - - - - - de co -" are written across the second and third staves. Below the third staff, the text "A teneri affetti il cor s'abbandoni al duolo per" is written.



- si' al duolo per doni al duolo per doni chi

- doni chi go di così chi go = = = = = de così chi

gode co = si co - si' così al

gode co - si così così chi gode così

*Volte Subito*



duolo perdoni chi gode cosi' a teneri affetti il  
 al = duolo perdoni a teneri affetti il

cor s'abbandoni il duolo perdoni chi gode co = si al duolo per =  
 cor s'abbandoni il duolo perdoni chi gode co - si al duolo per



doni chi gode cosi' a teneri affetti il cor s'abbon=

doni chi gode cosi' a teneri affetti il cor s'abbon=

*Alleg*

*Adagio*

=doni al duolo perdoni chi gode cosi' chi gode cosi'

doni al duolo perdoni chi gode cosi' chi gode cosi'

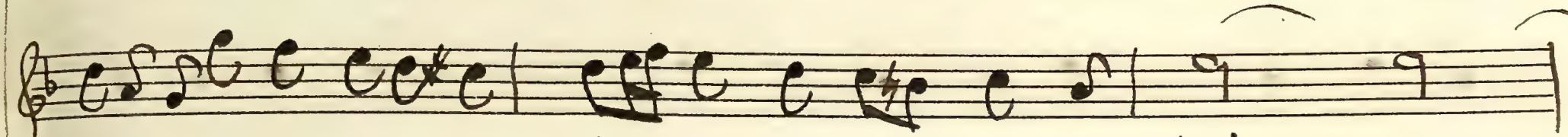
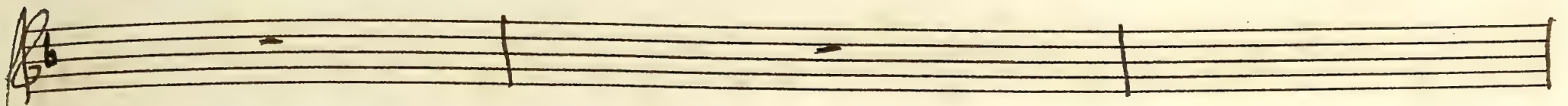
*Adagio* *Alleg*

Volte subito

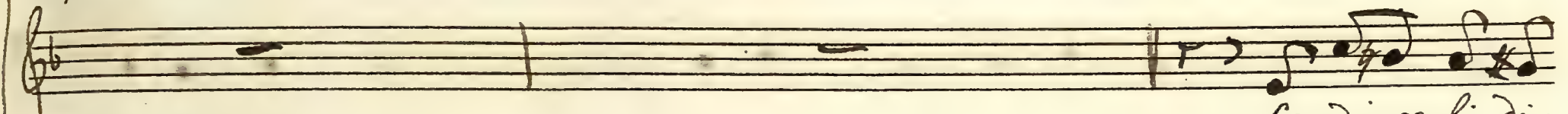


*condisce li diletti memoria di*

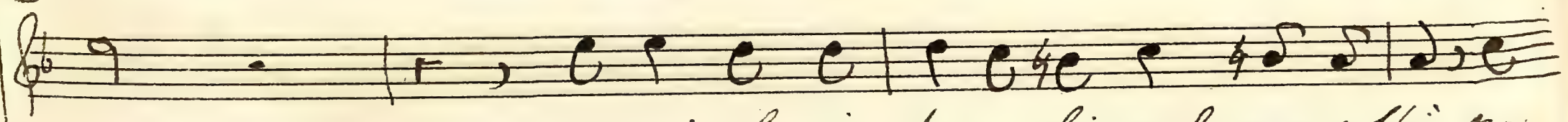
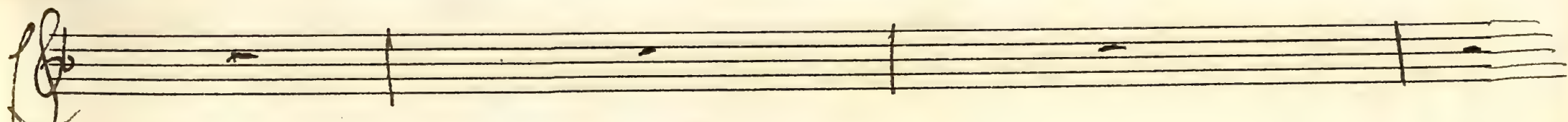
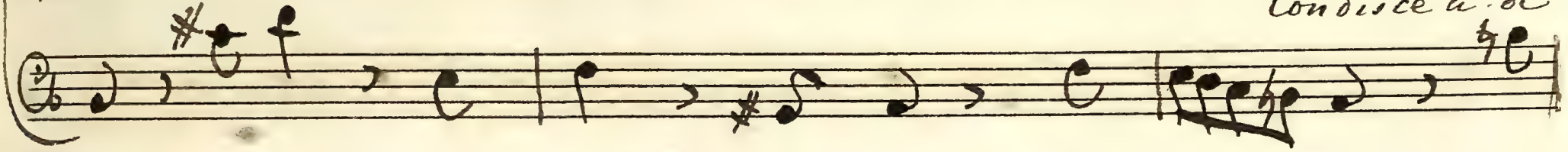




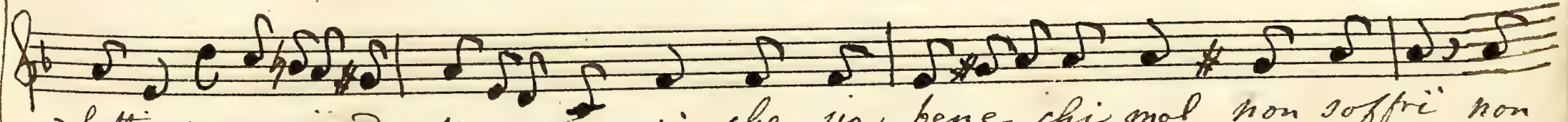
pene ne sa' che sia be = ne chi mal non soffri' = = = = =



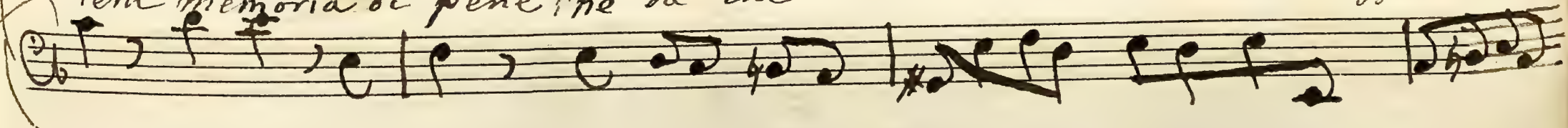
Condisce li di =



= ne sa' che sia bene chi mal non soffri' non



= letti memoria de pene ne sa' che sia bene chi mal non soffri' non



Volte subito



Handwritten musical score for three voices. The top staff is a soprano line with a treble clef and a key signature of one flat (B-flat). The middle and bottom staves are for two other voices, with a treble clef and a key signature of one sharp (F#). The lyrics are written in cursive below the staves. The music consists of several measures with various note values and rests.

sa che sia bene chi mal non soffre' chi mal non soffre'  
sa che sia bene chi mal non soffre' chi mal non soffre'

*Da Capo*

Four empty musical staves, each consisting of five horizontal lines, arranged vertically below the main score.



Part of the three first Verses of the 66.<sup>th</sup> Psalm.  
adapted to the Musick of the Eleventh Madrigal in this Vol.

184

Carlo Cori

Overture I heard a great Voice

182

Handwritten musical score for an overture. The score is written on multiple staves, with various instruments labeled: Oboe, Horns, Violin, Bassoon, Trumpet, and Bass. The notation includes notes, rests, and dynamic markings. The score is written in a cursive hand and is somewhat faded and stained.

ryful, be

6 6  
5 5

in the

ful, be

6

e Nations

Name, O

4+ 6  
2



Partial view of musical notation on the left page, showing three staves with treble clefs and some notes.

Ja

Ja

Main body of handwritten musical notation on page 183, featuring multiple staves with notes, clefs, and performance markings.

*Alor!*

*Tenore*

*Tutti*

*Alor*

*Tenore*



Part of the three first Verses of the 66.<sup>th</sup> Psalm.  
adapted to the Musick of the Eleventh Madrigal in this Vol.

184

Carlo (Cari)

A single musical staff with a treble clef, containing a series of notes and rests.

A large musical score consisting of several systems of staves. The top system is labeled 'Oboe'. The bottom system is labeled 'Bassi'. The score includes various musical notations such as notes, rests, and clefs.

184

Partial view of the musical score on the right page, showing lyrics and musical notation. The lyrics include "joyful, be", "in the", "ful, be", "the Nations", and "Name, O".

Greenwich Sep: 24. 1770.



Handwritten musical notation on page 181. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes a half note on the second line (F) with the lyric 'sa' below it, and a quarter note on the first line (C) with the lyric 'a' below it. The notes are connected by a slur.

Four empty musical staves on page 181, located below the handwritten notation.

A large rectangular area on page 185, possibly a redaction or a very faint musical score, covering most of the page. The area is mostly blank with some faint, illegible markings.

A series of empty musical staves on page 185, located below the redacted area. There are approximately 12 staves visible.



Part of the three first Verses of the 66.<sup>th</sup> Psalm.  
adapted to the Musick of the Eleventh Madrigal in the 1<sup>st</sup> Vol. Carlo Clari

O all ye Nations O be joyfull, be joy = full in the Lords, O be joyfull, be joyfull in the Lords, O all ye Nations, O be joyfull, be joy = full in the Lords, O be joy = full, be joy = full in the Lords, O all ye Nations, O be joyfull, be joyfull in the Lords, O all ye Nations, O be joyfull, be joy = full in the Lords, and glorify his holy Name, O all ye Nations, and glorify his holy Name, O joy = full in the Lords, O all ye Nations, and glorify his holy Name, O



O be joyfull, be joyfull, be joyfull, joyfull, O be joyfull, joyfull in the Lord,  
 = all ye Nations O be joyfull, be joyfull, be joyfull joyfull, joyfull in the Lord,

and glorify his holy Name, O all ye Nations, and glorify his holy Name, O  
 O all ye Nations, O be joyfull, be joyfull, O all ye Nations

be joy=full in the Lord, O be joy=full be joyfull in the Lord, O  
 O be joyfull be joyfull in the Lord, O be joyfull= be joy=full in the Lord, and glorify his



all ye Nations O all ye Nations, O be joyfull, be joyfull, be joyfull in the  
 holy Name O all ye Nations, O be joyfull, be joyfull, be joyfull, be joyfull, be joyfull in the

6 5 4 2 6 7 6 6 6 6 7 6 6 5 9 6 5 5

Lord, be joyfull, joyfull in the Lord, and glorify his holy Name, O all ye Nations, O be joyfull, be  
 Lord, be joyfull in the Lord, O all ye Nations O all ye Nations,

6 5 5 6 5 6 6 6 5 4 6 7 6 6 6

joyfull, be joyfull, be joyfull, be joyfull in the Lord, and glori = fy his holy Name.  
 O be joyfull be joyfull be joyfull in the Lord, and glorify, and glori = fy his holy Name.

6 5 6 5 6 5 6 5 7 6 5 5 Ado 5



*Largo.* O say un=to the Lord, how wonder=full art thou in thy Doings, how wonder=

*Largo.* O say un=to the Lord, how wonderfull art

6 7# 6 6# 8 4# 6 6#

full in thy Doings, how wonder=full in thy Doings, how wonderfull in thy Doings,

thou in thy Doings, how wonder=full in thy Doings, how wonder=full, how wonder=full art=

6 6 5 4 3 - 6 6 6 8 9 # 9 # 7 # 7 # 7 # 7 0

art thou in thy Doings, how wonder=full in thy Doings, art thou in thy=

= thou in thy Doings, O say un=to the Lord, how wonder=full in thy Doings, in thy

7 8 9 # 4# 6 8 4# 7 7 6 6



Doings, art thou in thy Do = ings, how wonder = full art thou in thy Doings,  
 Doings, art thou in thy Do = ings, how wonder = full art thou in thy Doings,

# 4 6 3 4# 6 7 8 7 7 8 7 # 5 #

*Allegro* All the world shall wor = ship thee, sing of thee for ever, for  
*Allegro* All the world shall wor = ship thee, sing of thee for ever, sing of thee for ever, for

6 6 5 # 6 6 4 3 5 6

e = ver, sing of thee for ever all the world shall wor = ship thee  
 e = ver, all the world shall wor = ship thee, sing of thee for ever sing of thee for ever

# 6 # 5 4 5 6 6 6 4 5



Handwritten musical score for the first system, consisting of three staves. The lyrics are: "sing of thee for ever, for ever, for e = = = ver, shall sing of thee, sing of thee for ever". The music is written in a treble and bass clef with a key signature of one sharp (F#). The bass line includes figured bass notation with numbers 6 and #.

Handwritten musical score for the second system, consisting of three staves. The lyrics are: "sing of thee for ever, sing of thee for e = ver, and praise thy name for e = = = ever, sing of thee for ever, sing of thee for e = ver, and praise thy". The music continues in the same treble and bass clef with a key signature of one sharp. The bass line includes figured bass notation with numbers 6, #, and 2.

Handwritten musical score for the third system, consisting of three staves. The lyrics are: "= = = ver, shall sing of thee, shall sing of thee, sing of thee for name for e = = ver, shall sing of thee, sing of thee for ever, shall sing of thee,". The music continues in the same treble and bass clef with a key signature of one sharp. The bass line includes figured bass notation with numbers 6, #, and 2.



ever, sing of thee for ever, shall sing of thee, sing of thee, for e = ver, sing of  
 sing of thee for ever, shall sing of thee, sing of thee, for e = ver, sing of thee, sing of

thee, sing of thee, sing of thee, for = e = ver, shall sing of thee, shall sing of  
 thee, sing of thee, of thee, for e = ver sing of thee, sing of thee

thee, sing of thee for ever, sing of thee, sing of thee, sing of thee, for  
 sing of thee for ever sing of thee, sing of thee, sing of thee of thee, for

Volte Subito



*e = ver, sing of thee for ever, sing of thee for ever, sing of*  
*e = ver, shall sing of thee, shall sing of thee, sing of thee for ever,*

*thee for e - - ver, and praise thy name for e = = =*  
*sing of thee for ever, and praise thy name for e = = = = =*  
*thee for e - - ver, and praise thy name for e = = = ver.*

*e = = ver.*  
*e = = ver.*  
*e = = ver.*



Adagio

My prayer my Crying, O my God, will I make un-to thee will I make un-to thee

My prayer,

for thou shalt hear me, will I make un-to thee, for thou shalt hear me and accord-ing to

my crying, O my God, will I make un-to thee for thou shalt hear me, and accord-ing to

thy great goodness, shalt make me to dwell in safety,

thy great goodness, shalt make me to dwell, shalt make me to dwell in safety, my prayer, O my

Tutti Subito



will I make un-to thee for thou shalt hear me, and accord = ing to thy great  
 God my prayer, my prayer, O my God, and accord = ing to thy great

6 # # 7 4 7 # 6 9 8 6

goodness, shalt make me to dwell = = in safety  
 goodness, shalt make me to dwell, shalt make me to dwell in safety, my prayer, my crying,

4 # 6 # # 7 6 6 # # 6 6 # #

will I make un-to thee will I make un-to thee my prayer, my crying, O my  
 O my God will I make un-to thee, will I make un-to thee, for thou shalt hear me,

6 7 7 # # 6 # # 7



196.

God, and ac-cord-ing to thy great Goodness, shalt make me to dwell =  
 and ac-cord-ing and ac-cording to thy great Goodness, shalt make me to dwell, shalt make me to

in safety, and according to thy great Goodness, to thy great goodness,  
 dwell in safety, and according to thy great goodness, thy great goodness, my prayer, my crying,

will I make un-to thee, my prayer my crying, O my God and ac-cord-ing to = thy great  
 O my God will I make unto thee and ac-cord-ing to thy great

Volte subito



Goodness, shalt make me to dwell in safety, and according to thy great  
 Goodness, shalt make me to dwell, shalt make me to dwell in safety, and according to thy great

4 # # # 6 6 # # 5 5 9 8 6

goodness, shalt make me to dwell, shalt make me to dwell = in safe = ty.

goodness, shalt make me to dwell, shalt make me to dwell in safety,

*allegro*

4 # # 6 # # 7 # #

and I will praise thee, will praise thee for thy great mercies, so  
 And I will praise thee, will praise thee for thy great mercies, so shall thy

6 6 6 6 6 6 7 6 6 6 5 9



shall thy servant be joyfull, and cele = brate thy name for ever, for ever, for e = =

servant be joyfull and cele = brate thy name for ever, and cele = brate thy name thy name for

= ver = more, and I will praise thee, will praise thee for thy great Mercies,

ever = more, and I will praise thee will praise thee for thy great mercies, so

will praise thee for thy great mor = = = cies and cele = brate thy name for ever, for ever, for

shall thy servant be joyfull and praise thee for thy great mercies, and cele = brate thy name,

4 3 5 6 6

*Volti Subito*



ever, and cele = brate thy name and I will praise thee so shall thy servant be  
 and I will praise thee, and I will praise thee, so shall thy servant be joyfull,

7 6 7 6 7 6 4 5 4 5 6 4 3

joyfull, and cele = brate thy name for ever thy name for ever = more, and  
 and cele = brate thy name for ever and cele = brate thy name for ever = more,

6 6 6 6 7 6 7 5 6 5 6 5

praise thee for thy great mercies, and I will praise thee and cele = brate thy name for  
 and praise thee for thy great mercies, and I will praise thee, and cele =

6 7 6 6 6 5 6 5 6 5



over, and ce = le = brate thy Name for ever = more,  
 = brate thy name, thy name, thy Name for ever = more,

6 6 7 7 6 6 6 5

Vide the following Page for the beginning of this

My heart Oh Laura still is thine my heart O Laura still is thine my heart is thine my  
 known

heart is thine whatever my destiny may be that faithful heart still burns for thee  
 Laura Laura my heart is

thine still is thine my faithful heart still burns for thee that faithful heart still burns for thee still burns for thee

July 12  
1790



The Words by Charlotte Smith  
from Petrarch

for Miss Powell

Oh place me where the burning Noon forbids the wi - thers

flower to blow or place me in the frigid Zone on Mountains of eternal

Snow let me pursue the steps of Fame or Poverty's more tranquil road

youths warm tide my Veins inflame nor sixty winters chill my Blood though my for

Soul to heav'n were flown or tho' on Earth tis doom'd to pine Prisoner or free observe or

turn back.



# Magnificat

M<sup>o</sup> Hebray 206.  
103

CXLV. William Cornish Junior.

202

The musical score consists of ten staves of music, each with a corresponding line of lyrics. The lyrics are: "Hoyday hoyday jolly ruttikin hoyday hoyday like a ruttikin hoyday". The notation includes various note values, rests, and bar lines. There are some markings above the first staff, including an 'X' and a '1'. The paper shows signs of age, with some staining and wear.

This block shows the right edge of the adjacent page, which contains musical notation. The lyrics "Hoyday hoyday" are visible on the first few staves. The page number "203" is written at the top right.



The Words by Charlotte Smith  
from Petrarch

for Miss Powell

flower to

snow le

youths war

soul to

CXLVI. Edmund Spenser.

From stor - my winds and grievous weather Good Lord pre -

from stor - my winds and

serve the Estrich feather from stormy Winds - and grievous

turn back.



# Magnificat

N<sup>o</sup> 102  
N<sup>o</sup> 103  
204

204 102

grievous Weather - then good Lord pre - serve the Etrich feather  
Weather Good Lord pre - serve the Etrich fea - - - - - ther

stor - my Winds and grie - vous wea - ther good Lord  
from stormy winds and grie - vous weather  
from stormy winds stormy winds & grievous



The Words by Charlotte Smith  
from Petrarch

for Miss Powell

flower to

snow to

youths war

soul to

preserve the Estrich feather  
God preserve the Estrich feather good Lord - - good Lord preserve you

weather  
good Lord preserve the Estrich

Good Lord preserve the Estrich feather  
Lord preserve the Estrich feather

feather the Estrich feather

turn back.



# Magnificat

M<sup>o</sup> Hevay 204.  
103

*My Soul*

6 5

*Rejoiceth*

6 5

*For he hath regarded*

6 5

*For behold* 6 7 6

6 5

*For he*



Handwritten musical notation for the first system. The treble staff contains a series of notes, and the bass staff contains a corresponding bass line. The lyrics "He hath shew'd" are written above the treble staff, and "he" is written below the treble staff. There are two "6" symbols above the bass staff.

Handwritten musical notation for the second system. The treble staff contains notes and the lyrics "he" written below it. The bass staff contains a bass line. There are two "6" symbols above the bass staff.

Handwritten musical notation for the third system. The treble staff contains notes and the lyrics "He hath met" written below it, and "the Mighty" written above it. The bass staff contains a bass line.

Handwritten musical notation for the fourth system. The treble staff contains notes and the lyrics "He hath" written below it, and "and the" written above it. The bass staff contains a bass line. There are "6", "6", "6", and "48" symbols above the bass staff.

Handwritten musical notation for the fifth system. The treble staff contains notes and the lyrics "He remem-" written below it, and "hath" written above it. The bass staff contains a bass line. There are "6", "6", and "6" symbols above the bass staff, and "56" is written above the treble staff.



Handwritten musical notation on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of a sequence of notes, primarily quarter and eighth notes. Below the bottom staff, there are several figured bass numbers: 6, 6, 76, 6, 76.

Handwritten musical notation on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with a sequence of notes. Below the bottom staff, there are figured bass numbers: 76, 76, 65. The word "Gloria" is written in cursive below the bottom staff.

Handwritten musical notation on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with a sequence of notes. Below the bottom staff, there are figured bass numbers: 76, 6, 6.

Handwritten musical notation on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with a sequence of notes. Below the bottom staff, there are figured bass numbers: 6, 6.

Four empty musical staves, consisting of four sets of five-line staves.



# Vance Dimitis

Lord 6 6 6 6 for mine

So be alight 6 87

6 Glory 5 6 6

6 6 5 6 6 6 6



Cantate Domine

N<sup>o</sup> Helwig<sup>210</sup>

105

*Sing* 6 6 7<sup>b</sup> 6 6 6

6 6 6 6 6<sup>b</sup>

Vers

She Lord declared

6 6 6<sup>b</sup>

6<sup>7</sup>

Cho

6 6

He hath remembered

105



Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music is in 4/4 time with a key signature of one flat. Chords '6 6' and '6b5' are written above the second staff.

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music continues in 4/4 time with a key signature of one flat.

Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music continues in 4/4 time with a key signature of one flat.

Handwritten musical notation for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. A chord '6' is written above the second staff.

Handwritten musical notation for the fifth system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The system is divided into 'Vers' and 'Cho' sections. Chords '6 6b5' and '6 6' are written above the staves.

With Trumpets



*Vers*

*Cho*

Handwritten musical notation for the first system, featuring a vocal line and a piano accompaniment line.

*O. thes*

Handwritten musical notation for the second system, including a vocal line and piano accompaniment with a '6' marking.

*Let of Sea*

Handwritten musical notation for the third system, showing a vocal line and piano accompaniment.

*Let the floods*

Handwritten musical notation for the fourth system, featuring a vocal line and piano accompaniment.

Handwritten musical notation for the fifth system, including a vocal line and piano accompaniment with '66' and '6' markings.



Vers

Vers

with Right *m*

Cho

Cho

Glory

as it

world. with out



# Deus Misereatur

214

107

god be

56

and Thev us

66

48

63

87

Vers

Cho

43

Let us

ye let all

O let us



and

govern

6

vers

Let us

yea let all

Cha

Then shall of

vers

god shall



Cho

Gloria

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests. The notation is in a cursive, historical style.

The second system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests. The notation is in a cursive, historical style.

The third system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests. The notation is in a cursive, historical style.

The fourth system of handwritten musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests. The notation is in a cursive, historical style.

Finis M<sup>o</sup> Helway

55

Four empty musical staves are located at the bottom of the page, arranged in two pairs. They are blank, with no notation or clefs.

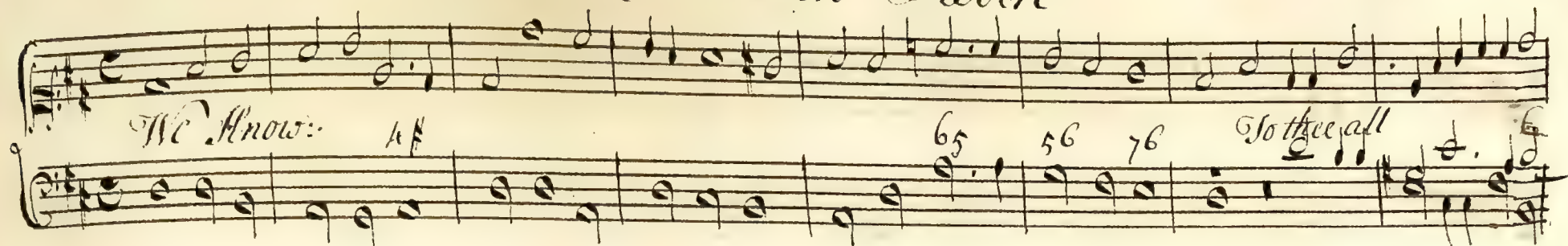


This page contains ten hand-drawn musical staves, each consisting of five horizontal lines. The notation is written in dark ink and is most prominent on the first two staves. The first staff begins with a clef and contains several notes with stems. The second staff continues the notation with more notes and stems. The remaining staves are mostly blank, with some faint, illegible markings scattered across them. The paper is aged and shows some staining, particularly along the left edge where the book's binding is visible.

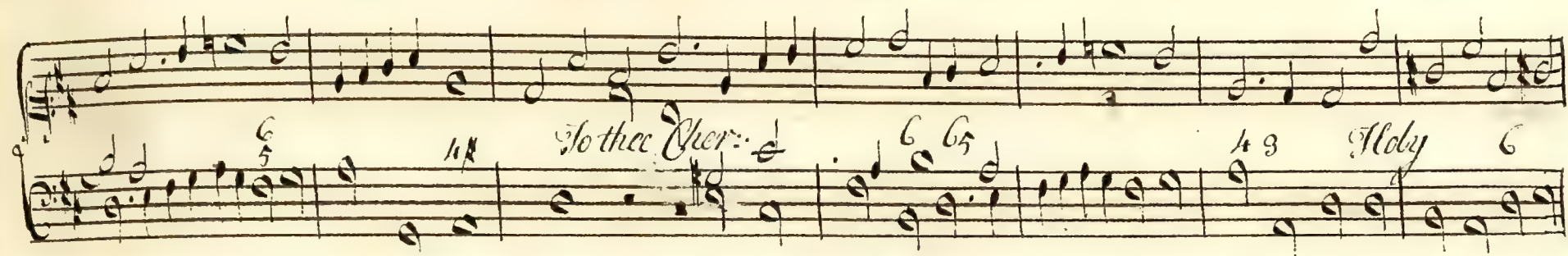


# For Childs in Desbre

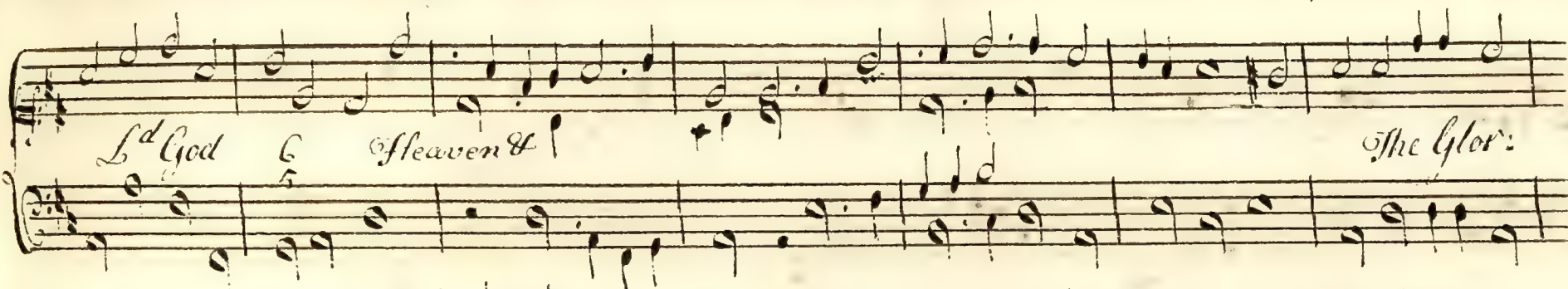
We know: *mf* 65 56 76 So thee all



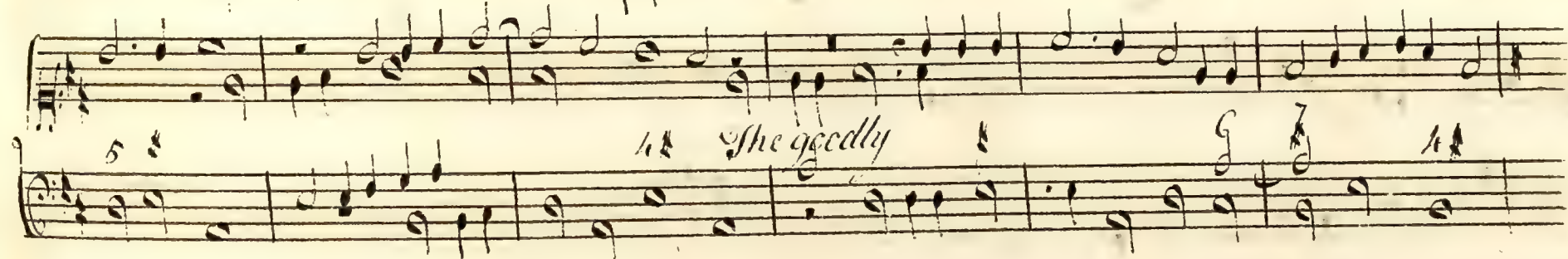
So thee Cher: *mf* 6 65 49 Holy 6



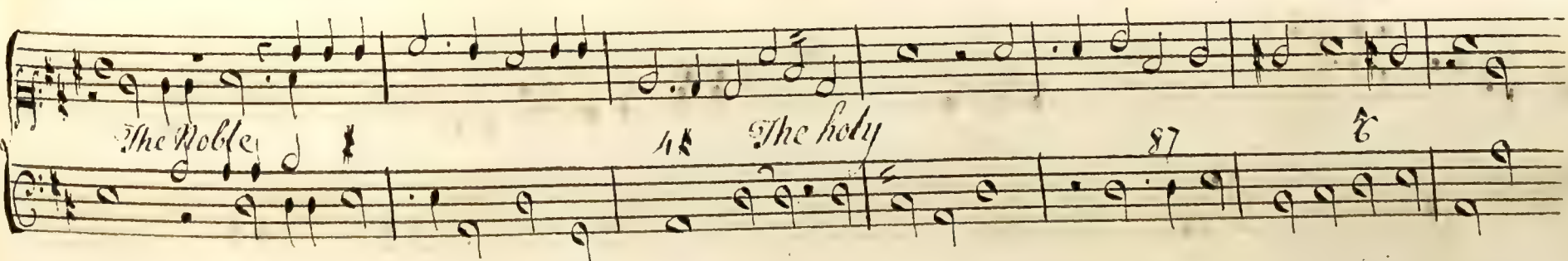
Ld God *mf* Heaven & She glor:



*mf* She goodly *mf*



The Noble *mf* The holy 87





The father *6* *4* *Thine hon:* *6* *4* *Also the holy*

*5* *6* *4* *Thou art* *Thou art of ever*

*When y<sup>2</sup> looks* *Thou*

*didst not ab:* *When y<sup>2</sup>* *6* *5* *Thou dost*

*open* *4* *Thou sittest* *7*



We believe

we therefore

Make them

O Lord Save

Govern

Day by

Vouchsafe



O Lord have

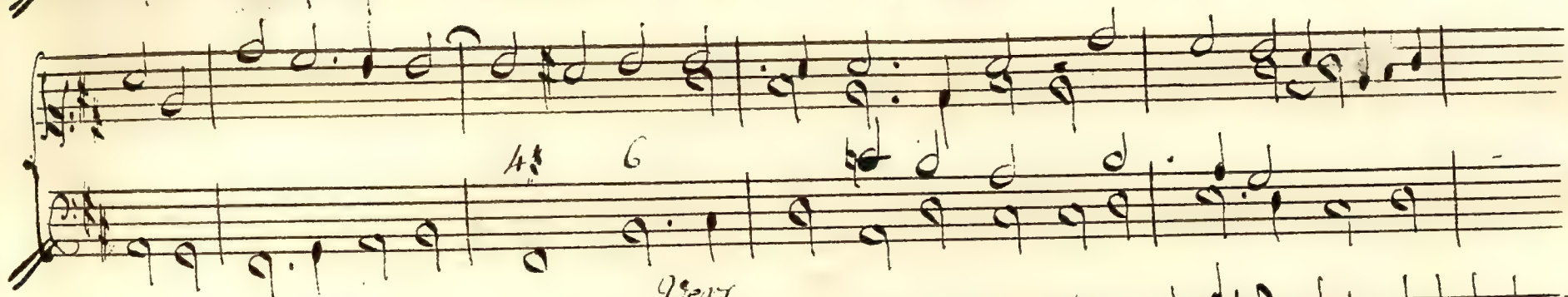
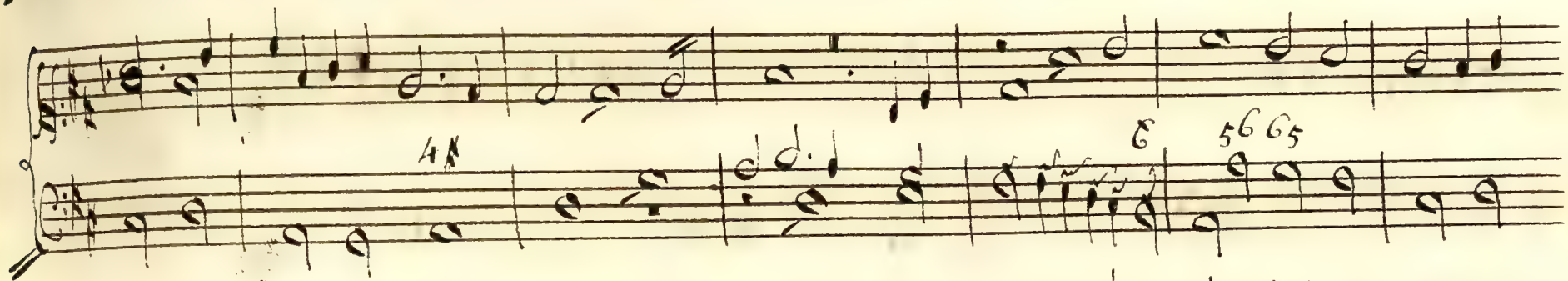
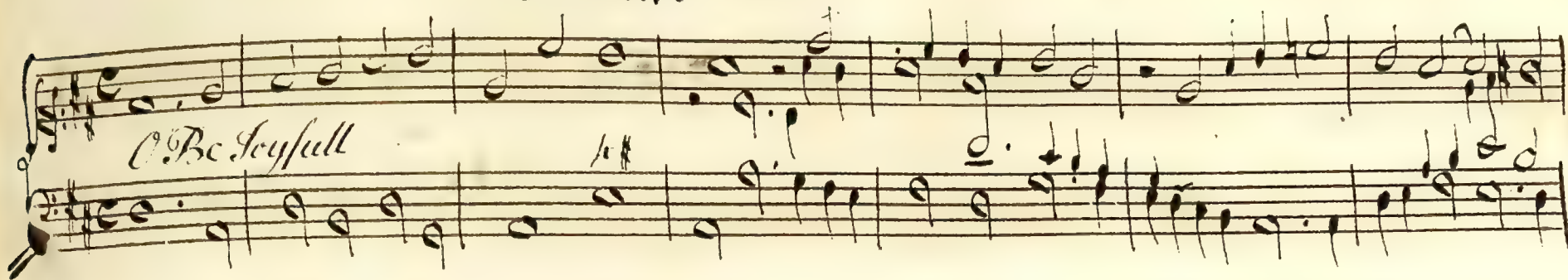
O Lord let

O Lord in thee



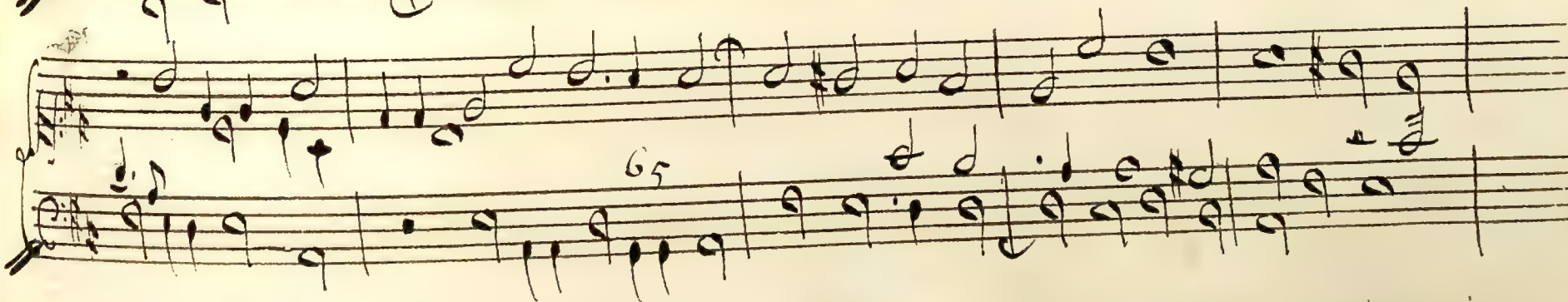
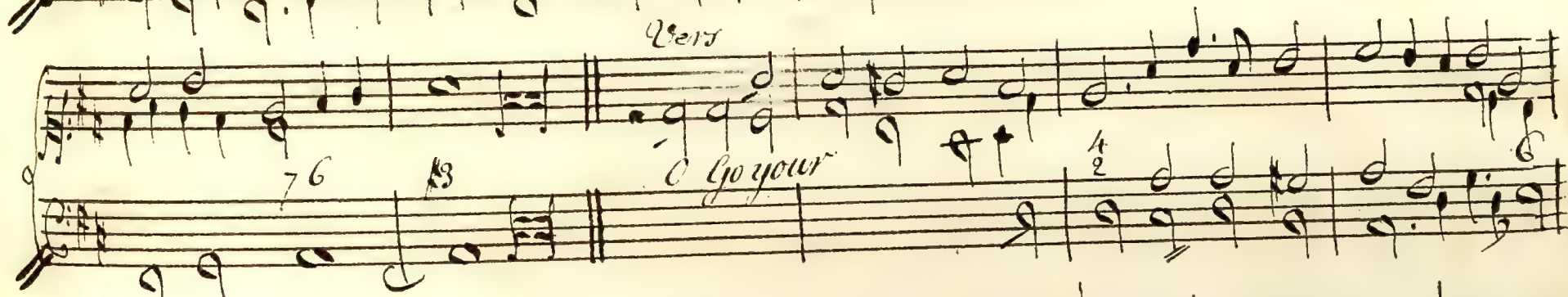
*Subilate*

*O Be Joyfull*



*Verit*

*O Go your*





Vers

Handwritten musical notation for the first system, consisting of a treble clef staff and a bass clef staff. The music is in a common time signature and features various note values and rests.

For the Lord

Handwritten musical notation for the second system, consisting of a treble clef staff and a bass clef staff. The music continues with similar rhythmic patterns and note values.

Etc

Handwritten musical notation for the third system, consisting of a treble clef staff and a bass clef staff. The music includes a section marked 'Etc'.

Gloria

as it was

Handwritten musical notation for the fourth system, consisting of a treble clef staff and a bass clef staff. The music concludes with a final cadence. There are some handwritten markings like '65' and '48' below the staves.

Four empty musical staves at the bottom of the page, consisting of two treble clef staves and two bass clef staves.



# Magnificat

224

112

My Soul

For

he hath

the lowliness

For

behold

3 4 3

For he that

and holy

and his mercy



*He hath shew'd*

*He hath put*

*He hath filled*



Vers

3

Offe reme

As he pro

Choro

Choro

Glory

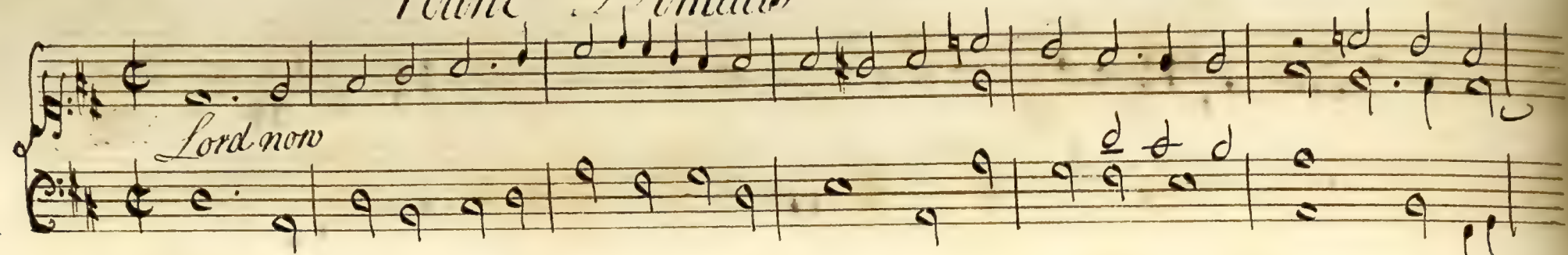
Glory

Glory



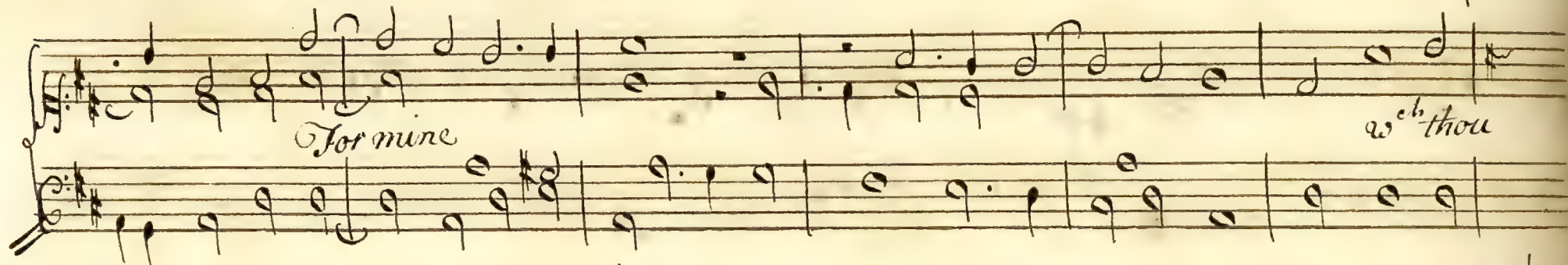
# Nunc Dimittis

Lord now

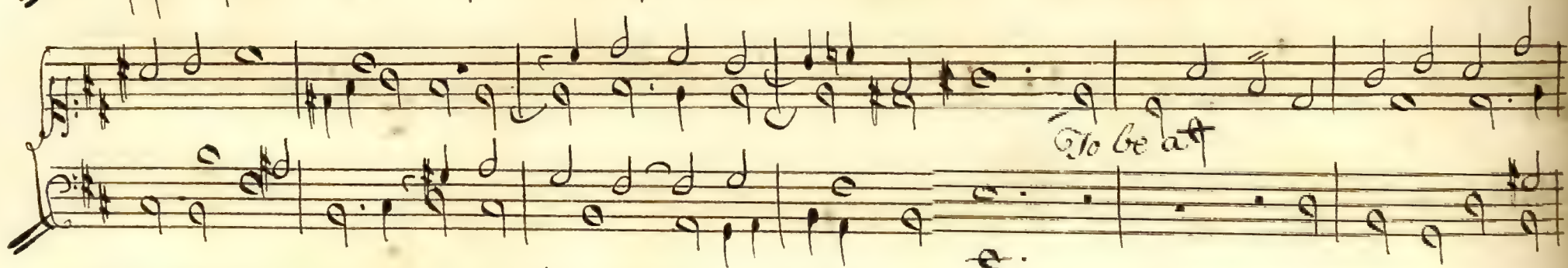


For mine

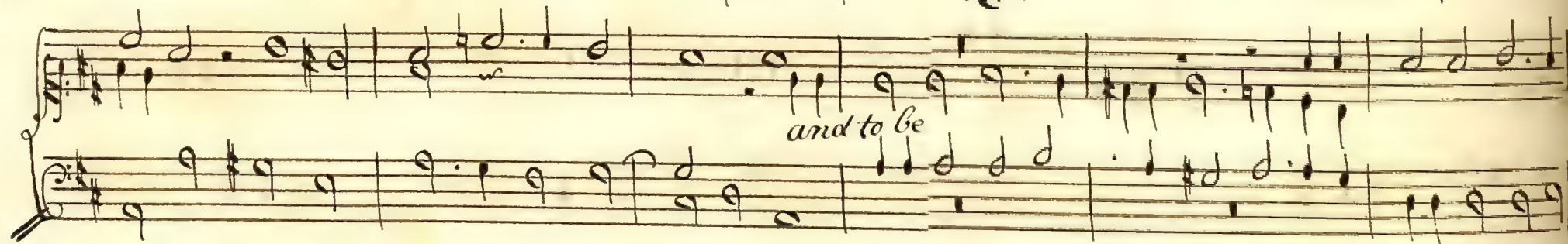
with thou



To be at



and to be



Glory

56





Handwritten musical score for a piece titled "Finis D' Childs in D". The score is written on five systems of two staves each. The notation includes various note values, rests, and clefs. The paper is aged and yellowed.

Finis D' Childs in D



Wee acknowledge *6* all the *6 5* the father *87 5*

To thee all *6* *6 5* *87* *4 #* To the cherubin

*Full* *Sides*  
*6 5* *4 #* Holy Holy Lord *6 5* Heaven &

*6 5* The glorious *5*

*Full*  
 The goodly *6* *4 #* The noble *5* The holy



87 *ff* The father Thine Honour

*ff* Full Also the 5 6 6. 6 Thou art the King

Very Thou art the ever 5 6 When thou tookst

*ff* 5 6 When thou

hadst 6 5 6 6 6 5 6



Sides

5 6 5 Thou sittest 87 In the glory 6 5

Woe be to be our Woe therefore

6 6 Vers Shall Whom thou 5 Make

56 6 65 in glory in glory 5 4 4 O Lord

45 45 save blest Govern Jay be



*Sides*  
*Vouchsafe*  
 to keep O Lord have have Mercy have  
*Full*

*Verse 2* *Countre* *Passes*  
 O Lord let As our  
*Full*

O Lord in three let me never



Blessed be the Lord God <sup>65</sup> For he hath visited <sup>6</sup> And hath

<sup>65</sup> <sup>4</sup> <sup>76</sup> <sup>65</sup> <sup>65</sup> <sup>6</sup> <sup>76</sup> <sup>6</sup> As he spake <sup>6</sup> <sup>6</sup>

<sup>6</sup> <sup>5</sup> <sup>87</sup> which have been <sup>5</sup> That wee <sup>6</sup> for our <sup>6</sup> & from <sup>6</sup> <sup>6</sup>

To perform of <sup>6</sup> <sup>76</sup> promised <sup>6</sup> <sup>76</sup> & to remeanber <sup>7</sup> <sup>43</sup> To perform of Oath <sup>Full</sup>

<sup>08</sup> <sup>4</sup> <sup>87</sup> <sup>5</sup> <sup>6</sup> <sup>76</sup> <sup>65</sup> <sup>6</sup> <sup>2</sup> <sup>Countra</sup> <sup>Basses</sup> That we <sup>76</sup>



Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the second system, including lyrics "And thou Child" and chord markings like "A#", "G", "76", "4#", "65", "A3", "G5".

Handwritten musical notation for the third system, showing a continuation of the melody and accompaniment.

Handwritten musical notation for the fourth system, including lyrics "To give knowledge for theire" and chord markings like "66", "4#", "76", "65", "A3", "4#", "65", "4#", "65".

Handwritten musical notation for the fifth system, including lyrics "Through the tender" and "To give" and chord markings like "A#", "A3", "65", "65".



*Tull*

*in the hand to guide us*

*Glory*

*As it was*

*My soul*

*For he hath*

*For be-*

*hold*

*For he et*



And his

He hath sheared

*Full*

He hath scattered

He hath put down

76 566 6

He hath filled

And the

4 6 5 4 6 5 87 6 5 # #

He remem

As he

6 6 5 # # 6 7 6 6

and

Glory be

76 6 5 # 5 # 8 to 4



Handwritten musical notation on a grand staff. The upper staff contains a melody with lyrics "as it" and "is now". The lower staff contains a bass line. Fingerings are indicated by numbers 1-5. A sharp sign (#) is present above the first measure.

Handwritten musical notation on a grand staff. The upper staff contains a melody with lyrics "Lord now". The lower staff contains a bass line. A double bar line is present. The word "Full" is written above the first measure. Fingerings and a sharp sign (#) are indicated.

Handwritten musical notation on a grand staff. The upper staff contains a melody with lyrics "which" and "before". The lower staff contains a bass line. Fingerings and a sharp sign (#) are indicated.

Handwritten musical notation on a grand staff. The upper staff contains a melody with lyrics "To be a light" and "of thy". The lower staff contains a bass line. Fingerings and a sharp sign (#) are indicated.

Handwritten musical notation on a grand staff. The upper staff contains a melody with lyrics "glory" and "and it". The lower staff contains a bass line. Fingerings and a sharp sign (#) are indicated.



Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. The music consists of several measures of notes and rests. The piece concludes with a double bar line and the word "Finis" written in cursive to the right. Fingering numbers are present: "76" above the first measure of the top staff, "65" above the fourth and fifth measures, "76" below the eighth measure, and "5" below the ninth measure.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically in the center of the page.

Handwritten musical notation on two staves. The top staff starts with a treble clef and a key signature of one flat. It features a repeat sign (two vertical lines with dots) followed by several measures of music. The bottom staff starts with a bass clef and a key signature of one flat, with several measures of music. The word "fines" is written in cursive below the bottom staff. Fingering numbers "5" and "7" are visible above the bottom staff.

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef and a key signature of one flat. The music consists of several measures of notes and rests.



Handwritten musical notation for the first system, consisting of two staves. The notation includes various note values, rests, and dynamic markings such as *p* and *pp*. The system concludes with a double bar line and repeat dots.

Handwritten musical notation for the second system, consisting of two staves. The notation includes various note values, rests, and dynamic markings such as *p* and *pp*. The system concludes with a double bar line and repeat dots.

Handwritten musical notation for the third system, consisting of two staves. The notation includes various note values, rests, and dynamic markings such as *p* and *pp*. The system concludes with a double bar line and repeat dots.

Handwritten musical notation for the fourth system, consisting of two staves. The notation includes various note values, rests, and dynamic markings such as *p* and *pp*. The system concludes with a double bar line and repeat dots.

Handwritten musical notation for the fifth system, consisting of two staves. The notation includes various note values, rests, and dynamic markings such as *p* and *pp*. The system concludes with a double bar line and repeat dots.

*Streichquartett*

*Flauto*

*Oboe*



Handwritten musical score for the piece "Remember the Children". The score is written on ten staves, with the first two staves containing the vocal line and the remaining eight staves containing the piano accompaniment. The music is in a minor key, indicated by the key signature of one flat (B-flat). The tempo is marked "Adagio". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with a double bar line and repeat dots.

Remember the Children

Adagio



A handwritten musical score consisting of ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The score is organized into systems, with some staves containing multiple systems of music. The first two staves are a grand staff with treble and bass clefs. The third and fourth staves are also grand staves, with the third staff having a '2' and '3' written vertically on the left side. The fifth and sixth staves are single-line staves. The seventh and eighth staves are also single-line staves. The ninth and tenth staves are single-line staves. The notation is dense and detailed, with many accidentals and dynamic markings. The paper is aged and shows some staining.



The musical score is written in a historical style, likely from the 18th or 19th century. It consists of six systems, each with two staves. The notation includes various note values (minims, crotchets, quavers), rests, and clefs. The music is arranged in a way that suggests it is for a multi-part setting, possibly for voices or instruments. The handwriting is clear and professional, characteristic of a composer's manuscript.

*Joy the Nations of Babylon*

*M. Boyce*







Handwritten musical notation for the first system, consisting of two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with notes and rests. There are some handwritten numbers like '4 8' and '5 9' above the notes.

Handwritten musical notation for the second system, consisting of two staves. The notation continues with notes and rests. Some handwritten numbers like '6 5' and '6 5' are visible above the notes.

Handwritten musical notation for the third system, consisting of two staves. The notation continues with notes and rests. Some handwritten numbers like '4 8', '2', '4 3 7 6', and '5 6' are visible above the notes.

Handwritten musical notation for the fourth system, consisting of two staves. The notation continues with notes and rests. Some handwritten numbers like '6', '4 6', and '6' are visible above the notes.

Handwritten musical notation for the fifth system, consisting of two staves. The notation continues with notes and rests. Some handwritten numbers like '4' and '6' are visible above the notes.

We have heard with our ears

We have heard

Dr Albin



*Dr. Blenc*

A handwritten musical score consisting of ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The score is annotated with several handwritten words and phrases:

- Dr. Blenc* (written vertically on the left side of the first two staves)
- 206* (written above the third staff)
- Shell* (written above the fifth staff)
- and redeemed of all* (written above the sixth staff)
- think upon of* (written above the seventh staff)
- West* (written above the eighth staff)

The manuscript shows signs of age, with some ink bleed-through from the reverse side of the page.



*o Wirth again*

*Why is thy wrath so hot*

*Why is thy wrath so hot*

*Why*

*o God therefore*

*o God therefore art thou absent*



Handwritten musical score on aged paper, consisting of six systems of two staves each. The notation includes various note values, rests, and clefs. The music is written in a historical style, possibly Baroque or Classical. There are several handwritten annotations and markings:

- At the top of the first system, there are handwritten numbers: *86 95 99* above the first staff and *87 91 99* above the second staff.
- At the top of the second system, there is a handwritten number *92* above the first staff.
- At the top of the third system, there are handwritten numbers *92* above the first staff and *92* above the second staff.
- At the top of the fourth system, there is a handwritten number *92* above the first staff.
- At the top of the fifth system, there is a handwritten number *96* above the first staff.
- At the top of the sixth system, there is a handwritten number *96* above the first staff.
- There are several handwritten numbers *92* scattered throughout the score, often above specific notes or measures.
- There are some handwritten markings that look like *Ch* or *Ch* written vertically or diagonally.
- At the bottom right of the page, there is a handwritten signature or name, possibly *Ch...*



A page of handwritten musical notation on ten staves. The notation is written in dark ink on aged, yellowish paper. The notes are small, dark dots, and the stems are thin lines. The notation is arranged in pairs of staves, with five pairs across the page. The first pair of staves shows a few scattered notes. The second pair has more notes, some with stems. The third pair has a dense cluster of notes. The fourth pair has a very dense cluster of notes, appearing as a thick line of dots. The fifth pair has a dense cluster of notes, similar to the fourth pair. The sixth pair has a dense cluster of notes, similar to the fourth pair. The seventh pair has a dense cluster of notes, similar to the fourth pair. The eighth pair has a dense cluster of notes, similar to the fourth pair. The ninth pair has a dense cluster of notes, similar to the fourth pair. The tenth pair has a dense cluster of notes, similar to the fourth pair.



213

Handwritten musical notation on two staves. The top staff contains a series of notes, including quarter and eighth notes, with some rests. The bottom staff contains a more complex rhythmic pattern with many beamed notes, possibly sixteenth or thirty-second notes.

Handwritten musical notation on two staves. The top staff continues with a melodic line of quarter and eighth notes. The bottom staff continues with a rhythmic accompaniment of beamed notes.

Handwritten musical notation on two staves. The title "Cut of the Deep" is written in cursive in the center of the system, between the two staves. The notation continues on both staves.

Handwritten musical notation on two staves. The title "Mr for Golden" is written in cursive in the center of the system, between the two staves. The notation continues on both staves.

Handwritten musical notation on two staves. The top staff features a melodic line with quarter and eighth notes. The bottom staff features a rhythmic accompaniment with beamed notes.



A handwritten musical score consisting of ten staves. The notation includes various note values, rests, and clefs. The score is annotated with several numerical sequences and text:

- Staff 2: *The Legend* (written upside down), 76 56 65
- Staff 3: 6 7 9
- Staff 4: 6 7 9
- Staff 5: 56 96 56 66
- Staff 6: 6 9 6 9 6 9
- Staff 7: 76



A handwritten musical score for the hymn "The Lord God of Hosts". The score is written on ten staves, with the first two staves of each system containing vocal parts and the remaining staves containing instrumental accompaniment. The music is in a common time signature and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are written in a cursive hand below the staves. The score includes several performance markings such as "Alto", "Tenor", "Bass", and "Violoncello". The title "The Lord God of Hosts" is written at the bottom of the page in a large, elegant cursive script.

The Lord God of Hosts

Alto

Tenor

Bass

Violoncello

The Lord God



Handwritten musical notation on two staves. The first staff begins with a dense cluster of notes, followed by a melodic line. The second staff provides a harmonic accompaniment. Measure numbers 48, 54, 6, 6, 6, and 6 are written above the staves.

Handwritten musical notation on two staves. The notation continues with a melodic line and a harmonic accompaniment. Measure numbers 48, 54, 6, and 6 are written above the staves.

Handwritten musical notation on two staves. The notation continues with a melodic line and a harmonic accompaniment. Measure numbers 48, 54, 6, and 6 are written above the staves.

Handwritten musical notation on two staves. The notation continues with a melodic line and a harmonic accompaniment. Measure numbers 48, 54, 65, 65, 65, and 5 are written above the staves.

Handwritten musical notation on two staves. The notation continues with a melodic line and a harmonic accompaniment. The name "Coffell" is written at the bottom right of the page.



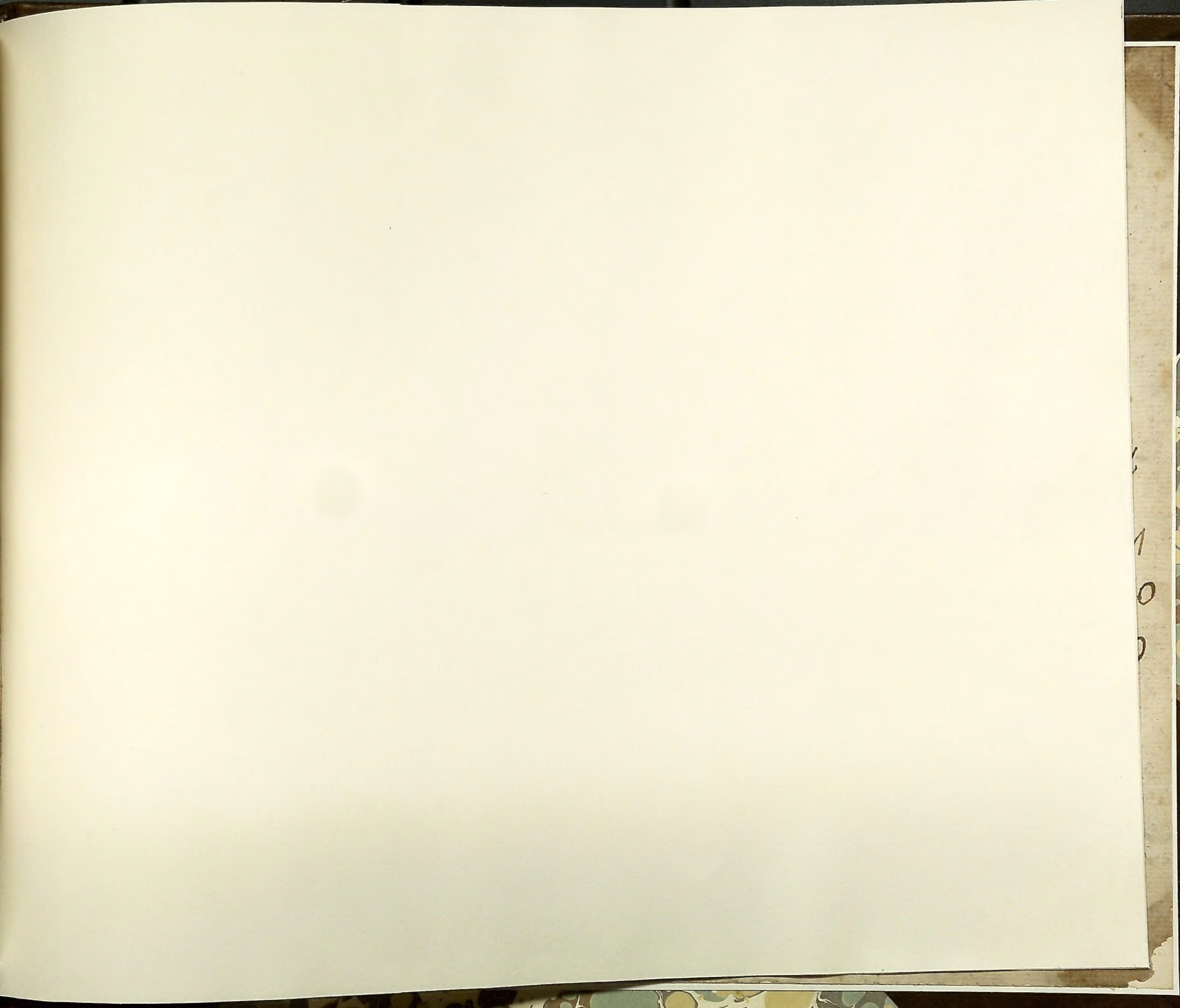
A handwritten musical score consisting of ten staves. The notation includes various note values, rests, and clefs. Annotations are present throughout the score:

- Staff 1: *5 4 3 2* above the first measure; *5* above the second measure; *5* above the third measure.
- Staff 2: *mf* at the beginning; *son* written upside down in the middle; *son* written upside down at the end.
- Staff 3: *6 5* above the first measure.
- Staff 4: *6 5* above the first measure; *6 5 4 3* above the second measure; *6 5* above the third measure.
- Staff 5: *6 5* above the first measure.
- Staff 6: *6 5* above the first measure.
- Staff 7: *6 5* above the first measure.
- Staff 8: *6 5* above the first measure.
- Staff 9: *6 5* above the first measure.
- Staff 10: *6 5* above the first measure.

*Mr. Bird*

*How thine ear*











B 810

vide the INDEX at the other end.

Dr Wm BOYCE	242.	By the waters of } Babylon
Dr ALDRICH <i>from Persia</i>	247.	We have heard with } our ears.
Dr Jm BLOW	248.	O God wherefore art thou
Dr ALDRICH	249.	Out of the Deep.
Jm GOLDWIN	251.	O Lord God of Hosts
W. BIRD	253.	How thin is ear organ part.

At the end of the Book.



