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by A. Millet

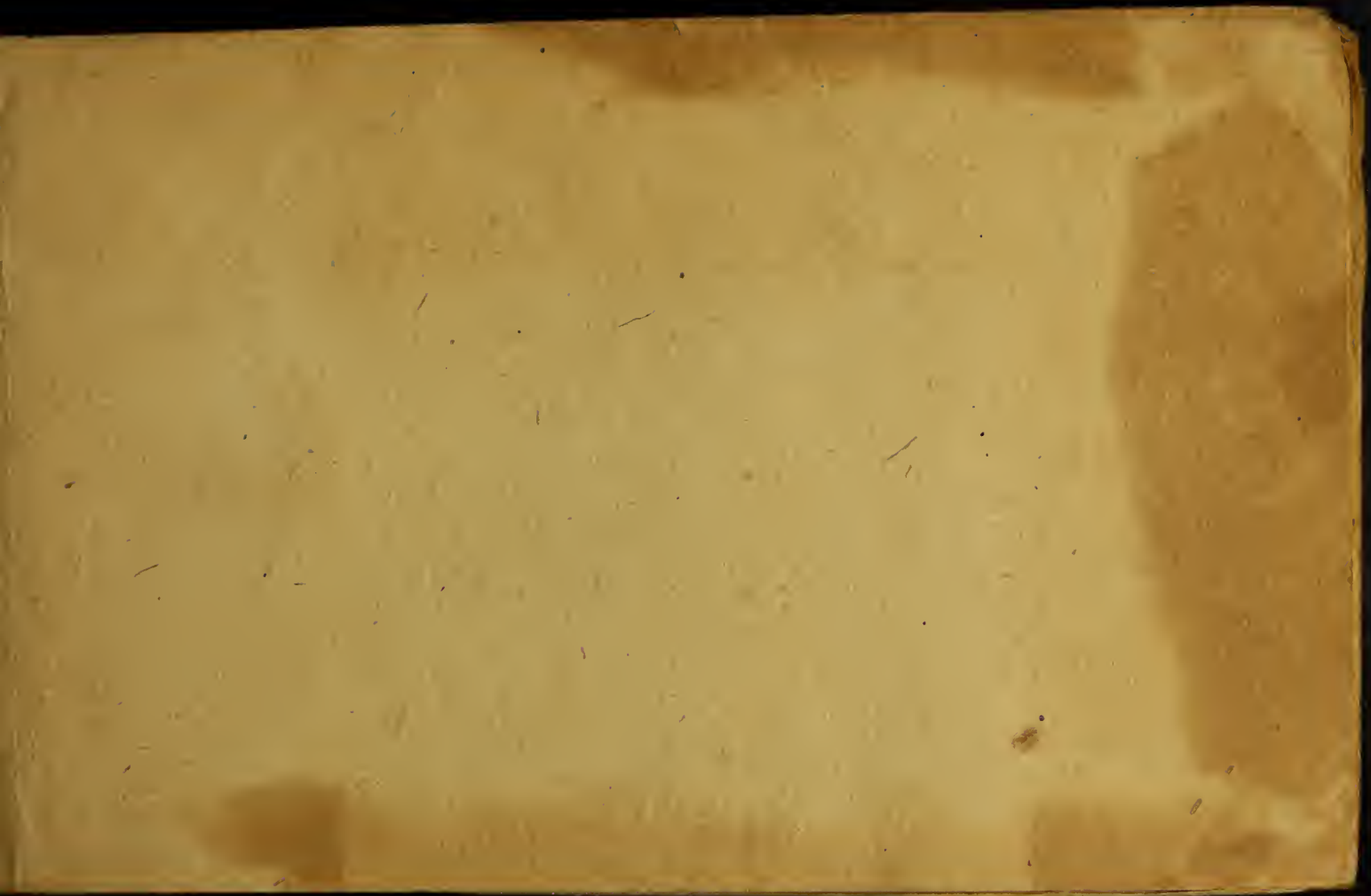
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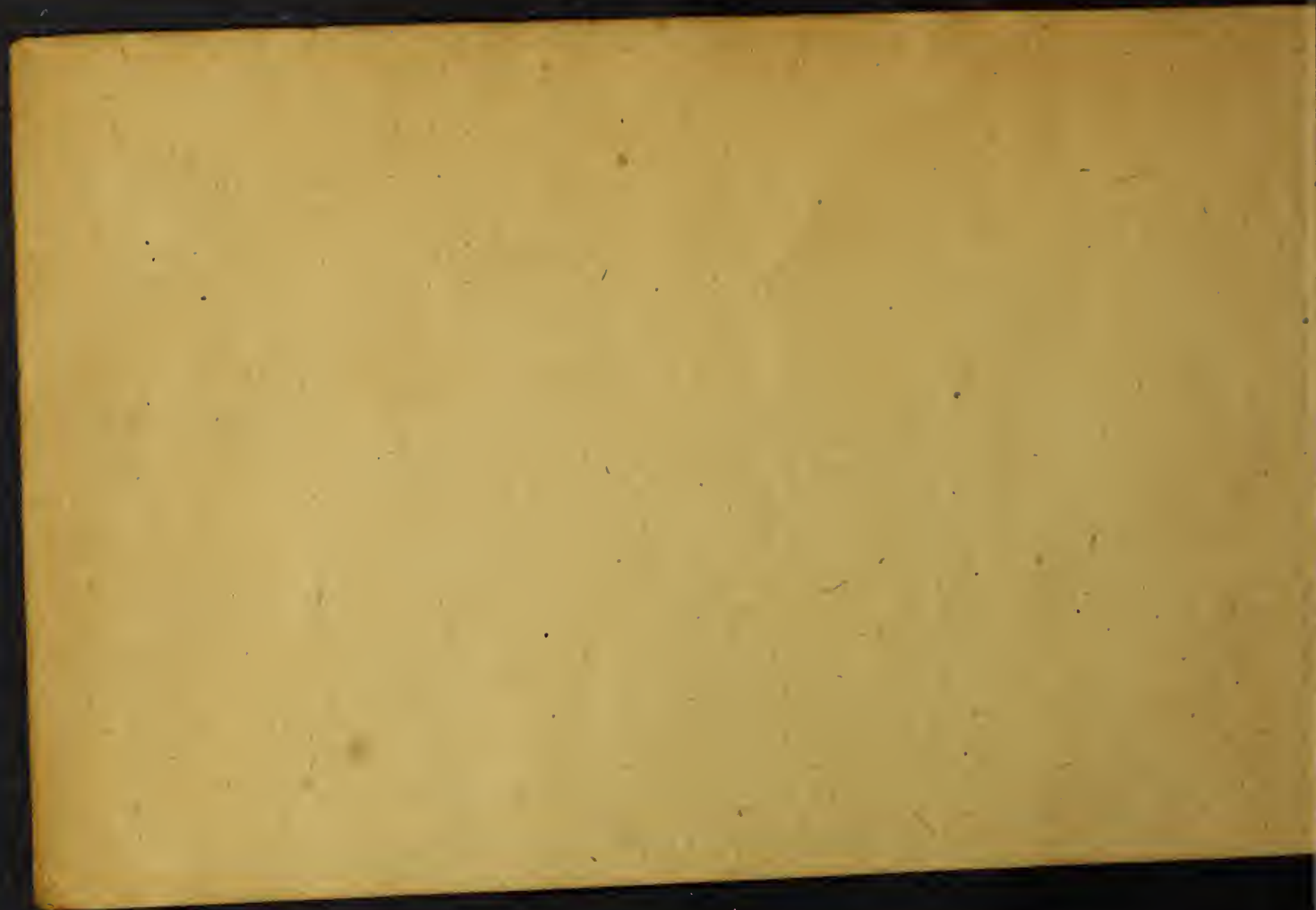
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T H E

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VOL. I. CONTAINING,

- I. A *New and Correct* INTRODUCTION to the *Grounds of MUSIC*, *Rudemental, Practical and Technical*.
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The EIGHTH EDITION, with Additions.

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

Pfal. cxlix. { O Praise ye the LORD, prepare your glad Voice; His Praise in the Great Assembly to sing, } Ver. 1.
 { In our Great CREATOR, let livel rejoice; and Children of ZION be glad in their KING. }

Printed and sold by DANIEL BAYLEY, at his House, next Door to St. Paul's Church, *Newbury-Port*. 1773. Sold also by most Booksellers in *Boston*. Just Published, and to be sold by said BAYLEY, and the Booksellers in *Boston*, *The New Universal Harmony, or a Compendium of Church Music*: Being a Collection of *Favorite Anthems, Hymn-Tunes and Carols*, composed by the greatest *Masters*. Price *Six Shillings*.

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The P R E F A C E.

AS PRAISE and *Thanksgiving* is a bounden and indispenfable *Duty* from all Men unto GOD for ever, for all his *Graces, Mercies, and Benefits* towards us; and is by *Him* accepted as the *bighest Part of Divine Worship*; fo has it been held in the greatest *Reverence, Honour and Esteem*, by the moft *learned, holy, and virtuous* Perfons in all ages; and by moft *Religion*: in the known World.

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

PRAISING of GOD is as early as the *Creation* itſelf, for when *JEHOVAH* had laid the *Foundation* of the Earth, the *Morning Stars ſang together, and the Sons of Men ſouted for Joy*. This plainly ſhews us our *Duty* on Earth; and, that it was GOD's holy Will at the firſt *Creation*, that we ſhould *celebrate* the *PRAISES* of *JEHOVAH* by *Singing*; which is a *moral Duty*.

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

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

The P R E F A C E.

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

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

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

Singing of *Psalms* is a Duty and Office angelical, and greatly recommended to us to practice as a Gospel Ordinance ; and that we should always with one Mind and one Mouth glorify God with the Voice of Melody. Whenever I sing myself, methinks, the very Motion that I make with my Hand to the Musick, makes the same Pulse and Impression on my Heart ; it calls in my Spirits, it diffuses a Calmness all round me ; it delights my Ear and recreates my Mind, it fills my Soul with pure and heavenly Thoughts, so that nothing is near me but Peace and Tranquility : And when the Musick sounds sweetest in my Ear, Truth flows the clearest in my Mind.

And as Divine Musick excelleth all other Arts in the known World, and is deemed a heavenly Exercise and standing Part of Devotion, how much the more ought we to endeavor the true Knowledge of it, to perform it decently and in good Order : And to follow the Examples of all good Men who have taken such Pains to recommend it.

It may be further added, from the Experience of many good Authors, that where *Psalmody* is most used, those Churches are generally the most filled : it having a great Influence over the Minds of most People, especially Youth ; and keeps them from many Vices on the Lord's Day. It is a great Preservative to Health, it strengthens the Breast, and clears the Lungs. It helps a stammering Speech (as I know by Experience) to a true Pronunciation of Words ; and is the only Way to Knowledge, where Nature has bestowed a good Voice, which excelleth all Instruments ; and the better the Voice is, the meetter it is to serve God withal ; it being given us for the very same End.

Singing

Singing is acceptable to GOD at all Times, and in all Places, For the LORD heard Paul and Silas, at Midnight when they were in Prison and the Prison Doors were opened, and their Bands were loosed, &c. This very Instance one would think is sufficient to make the most hardned Contemner of this Ordinance leave off railing against it. It is a great scandal to our Religion, which is the purest in the World, if rightly understood, to see how greatly *Psalmody* is neglected; and where it is a little minded, it is carried on quite different to what was intended: For instead of being done with good *Oeconomy*, zealously, and with a willing Mind; it is either done *Lazily*, or with *Cavilling*, and *Self-Conceit*, which renders it contemptible enough; as I know by daily Experience, from near 40 Years Practice, in divers Countries in this Kingdom.

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

Secondly, That all Churches had Places for their *Quires*, convenient Encouragement to persevere in Performance, and be furnished with able and skilful Masters, regularly qualified for so good an Undertaking.

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

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

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

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

An Explanation of the most useful T E R M S that are generally used in MUSICK.

A DAGIO, A very slow Movement.
Affetuoso, very Tender and Affectionate.
Allelujab, PRAISE THE LORD.
Alto, *Altus*, The Counter-Tenor.
Arfin and *Thefin*, Rising and Falling.
Bass, The lowest foundational Part.
Binary, up, and down, both Equal.
Cadence, All Parts making a Close.
Cantus, The Treble, or highest Part.
Canon, A perpetual Fuge.
Chant, To sing, Also the Church Tune.
Chorus, All parts moving together.
Close, All parts ending in Harmony.
Counter-Tenor, Between Treble and *Demi*, The Half. Tenor.
Diapason, A perfect Eighth.
Diapente, A perfect Fifth.
Diateffaron, A perfect Fourth.
Diatonick, The common Scale.
Divoto, In a devout Manner.
Eccho, Soft, like an Eccho.
Epachord, A Seventh.
Encore, over again, more still, yet.
Exempli Gratia, *Ex gr---* As for Example.
Fin, The last, or finishing Note.

Forte, Loud.
Fortissimo, very Loud.
Fuge, Notes flying after of the same.
Gratioso, Graceful, and agreeable.
Granda, very grand, or the greatest.
Gravisonns, very grave and solid.
Harmonick Sounds, Sounds agreeable.
Haut Contra, The Counter-Tenor.
Hemi, The Half.
Hexacard, A Sixth.
Imperfect, Cords of the lesser Intervals.
Interval, The Space between Sounds.
Inbarmonical, Sounds disagreeable.
Lamantatone, Lamenting and grave.
Languissant, In a languishing Manner.
Largo, A middle Movement of Time.
Major, The greater.
Medius, The Counter-Part.
Minor, The Lesser.
Moderatio, Of a moderate strength.
Musico-Theorico, A Person who studies *Musick*, writes *Treatises*, and explains dark Passages therein; and publickly gives *Instruction by Practice*.
Nota Bene, Note well, or mark well.
Octave, A perfect eight, of 12 Semitones.

Organe, The Organ Part.
Piano, Soft and sweet like an Eccho.
Presto, Quick.
Pieno, Full, or altogether.
Quarta, Four Parts in Score.
Recte & Retro, Forwards, & Backwards.
Replica, *Represa*, Let it be repeated.
Score, All Parts standing Bar against Bar.
Semi, The half.
Semitonick, The Octave divided into 12
Solo, *Solus*, Alone. (Sounds.)
Sharp, Sounds sharp and chearful.
Syncopation, Sounds driven thro' the Bars.
Tacet, Silence.
Tenderment, In a tender Manner.
Transposition, Removing from one Key to another.
Treble, Threefold the 3d Octave above the Bass.
Tripla, *Time*, moving by *Threes*.
Tutt Tutte, All *Voices* together.
Veloce, Very Quick.
Vivace, Quick, gay and lively.
Vibration, Shaking or Trembling.
Vigorefo, with Life and vigour.
Voce Solo, A single Voice.

C H A P I.

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

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

I. *TUNE* is regulated by the *Scale of Musick*, called the *GAMUT*; which gives a true Distinction of all *Sounds*, or *Tones*, either *Grave* or *Cheerful*.

II. *TIME* is comprehended and understood by *Marks* or *Characters* called *NOTES*; which being fixed regularly on the *Lines* and *Spaces* of the *Gamut*, guideth the Performer to a true and exact Movement of *Time*, either *Quick* or *Slow*; which when performed by *Voice* or *Instrument* alone, 'tis called *MELODY*.

III. *CONCORD* is when two, three, or more *Sounds*, are performed together in *Musical Concordance*; there being the Distance of 3, 5, 8, or more *Notes* above another; which when regularly compos'd together, 'tis called *HARMONY*, i. e. *Three in One*.

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

Sect. 1. Of the GAMUT, &c.

THE *Scale of Musick*, as Authors report, was Compos'd about the Year 960, by *Guido Aretinus*, a Monk of *St. Benedikt's* Order, who first received it from the *Greeks*, and afterwards reduced it into the form as it now appears, who used to place this *Greek Letter T*, at the Bottom of the *Scale*, from whence it took its *Name*, which was called *Gamma*, or *GAMUT*, but in *English G*, which shewed from whence he did derive it.

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

The

The SCALE of Musick, called the GAMUT.

G solreut in Alt		sol
F faut	-----	fa
E la	-----	la
D lafel	-----	sol
C solfa	-----	fa
B fabemi	-----	Mi
A lamire	-----	la
G solreut	<i>Cliff</i> 	sol
F faut	-----	fa
E lami	-----	la
D lafolre	-----	sol
C solfaut	<i>Cliff</i> 	fa
B fabemi	-----	Mi
A lamire	-----	la
G solreut		sol
F faut	<i>Cliff</i> 	fa
E lami	-----	la
D solre	-----	sol
C faut	-----	fa
B mi	-----	Mi
A re	-----	la
Ganul	-----	sol

TREBLE,
OR
TENOR.TENOR,
OR
CONTRA-TENOR.BASSO,
OR
BASSUS.

Explanation.

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

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

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

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

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

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

1. The Bass or F *faut* Cliff is generally set on the second Line from the Top: It gives to its Place the Name F, and when sung called *Fa*.
2. The C-*sol* *faut* Cliff is mostly used for the Counter-tenor or inner Part, and may be set on any of the four lowest Lines: It gives to its Place the Name C, and when sung called *Fa*.
3. The G *solreut* Cliff, may be used for either Treble or Tenor, or for any inner Parts, and is commonly set on the second Line from the Bottom: It gives to its Place the Name G, and when sung called *Sol*.

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

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

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

C H A P. II. Of the Names and Measures of the Notes, and their Rests and Use.

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

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

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

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

Rests are Notes of Silence, which signify that you must rest, to keep silence, so long as you would be sounding one of the respective Notes. For the names of the Notes, see Page first.

Of other CHARACTERS used in MUSICK.

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

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

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

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

4. A *Slur*, is in form like a *Bow*, drawn over, or under the Heads of two, three, or more *Notes*, when they are sung to but one Syllable.
5. A *Single Bar*, serves to divide the *Time* in *Musick*, according to the *Measure-Note*.

6. *Double-*

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

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

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

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

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

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

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

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

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

There is yet another *Mark*, called a *Divider*, diversly marked, thus =, or thus ∞ , which divides the *Score* of the Composition, shewing what *Parts* move together, and what do not.

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

C H A P. III.

Sect. 1. *Of Tuning the Voice with Variety of Lessons for young Beginners, which Lessons see Page First.*

IT is not to be imagined that any Art or Science can ever so perfectly be learned without a compleat Master or Tutor as it is with ; though many have attained great Skill by reading good Authors ; and not tinged with the Spirit of Contradiction and Self-conceit, have acquired great Knowledge therein. The first Rule the young Performer is to begin with, is the Gamut, as I have said before, which he must not only learn to say, but also must know well by Heart, both Line and Space, learning both by Letters, and by the Vocal Syllables.

By these *Lessons* you are taught how to *rise* or *fall* to any Sound that ascends or descends but *one Degree*, in regular Order ; or how to *skip* or *leap* from any Sound given, that rises or falls either *Thrids*, *Fourths*, *Fifths*, *Sixths*, *Sevenths*, or *Eights* ; which when perfectly learned by Heart, both by *Letters* and by *Way of Sol Fa*, will enable you to proceed to some easy *Psalm-Tune* that is natural, which is as easy as any Lesson that can be set ; always observing the *Places* of the *Semitones*, and to call all natural Tunes at first by *Letters*, as well as by *Sol Fa*, &c.----- N. B. That *Solfaing of Notes* is always used in *PSALMODY*, to learn the Musick by ; that the *Sacred Word* may not be profaned by the many Repetitions, &c.

Sect. 2. *Of the several GRACES used in MUSICK.*

THE *Trilloe*, or *Shake*, is the principal *Grace*, used in Musick ; that is, to move or shake your *Voice* or *Instrument*, distinctly on one Note, or Syllable, the Distance of a *whole Tone*. First move slow, then faster by Degrees ; and by observing this Method, you will certainly gain the perfection of it. You must move as fast as possible while the Length of the Note is performing. The *Trilloe*, or *Shake*, may be used in all descending *Pricked Notes*, and always before a *Close* ; also on all descending *sharp Notes*, and descending *Semitones*, but none shorter than *Crotchets*.

There is another *Grace* used in Musick that requires much Judgment, called the *Grace of Transition* ; that is, to *slur*, or break a *Note* to sweeten the Roughness of a *Leap* ; and in Instrumental Musick, *Transition* is often used on the *Note* before a *Close* ; by which you will see how you may make *Transitions*, which sometimes are pricked down in small supernumerary Notes, they being as it were to *bear* or *lean* on as you slip over Intervals, to soften the Roughness of a *Leap*, &c. which is the Perfection of a *Singer*, be it Man or Woman.

C H A P. IV.

Of TIME in its various Moods, and how to beat them.

Sect. I. Of the Measure and Proportion of COMMON-TIME and its various Moods.

COMMON-TIME *, is measured by *even* Numbers, as 2, 4, 8, &c. each Bar including such a Quantity of Notes as will amount to one *Semibreve*, (which is the *Measure-Note*, and guideth all the rest) it being called a *Whole Time*, or the *Time-Note*.

But to give every Note its due *Measure of Time*, you must use a constant *Motion* with your *Hand*, or *Foot*; once down, and once up in every *Bar*; which *Motion* is called *Time* and *Measure*.

I told you before, that the *Time* and *Measure* of the *Semibreve*, (which is the *Measure-Note* in *Common-Time*) was so long as you may leisurely tell 1, 2 : 3, 4 : therefore the *Motion* of your *Hand*, or *Foot*, is to beat two with your hand *down*, and two *up*, in every *Bar*; so that you are as long *down* as *up*; which sort of *Time* is known by the several *Marks* or *Moods* called *Quadruple Proportion*, being measured by *Four*.

The *First Mood* or *Mark*, is the *Adagio Mood*, which denotes a very slow *Movement*. The second Sort is the *Large Mood*, being half as quick again. The third *Mood*, is the *Allegro Mood*, or *Retorted Mood*, being as quick again as the second; so that you may tell 1, 2 : 3, 4 in every *Bar*, almost as fast as the *Motion* of a *Watch*. It is sometimes marked with a large *Figure* of 2; and sometimes contains but two *Crotchets* in a *Bar*. See the *Examples* of the several *Moods* of *Time* Page first; by the *Help* of which, and observing other *Lessons* in *Common Time* you may be able to beat and perform any *Lesson* in this Sort of *Time*, still dividing the *Semibreve* into as many lesser *Notes* as you please, according to its *Measure-Note*.

Syncopation,

* There are two sorts of *Time*, in *Musick*, *viz.* *Common Time*, and *Triple Time*. *Common Time* contains the quantity of one *Semibreve*, or two *Minims*, or four *Crotchets* in a *Bar*; the two first are to beat with the *Hand* or *foot* down, and the two last with it up. The first *Mood* or *Mark* for *Common Time*, is a simple C, and denotes a slow grave *Movement*. The *Crotchets* in this *Mood* are to be sung in the *Time* of *Seconds*; so that 60 *Crotchets*, 30 *Minims*, or 15 *Semibreves*, are to be sung in the *Time* of a *Minute*. The second *Mood*, which has a *Line* drawn across the

Syncopation, or Driving of Notes, is very difficult for young Beginners, by reason your hand or foot is either up or down, while the Note is sounding : But the foregoing Examples are sufficient to give you a right Understanding of them, by telling 1, 2, with the Hand down, and 3, 4, with it up.

SECT. 2. *Of the Measure and Proportion of TRIPLA TIME, in its various Moods.*

TRIPLA TIME is measured by odd Numbers, as 3, 6, 9, &c. each Bar including either 3 Semibreves, 3 Minims, 3 Crotchets, or 3 Quavers ; two of which must be sung or played with the Hand or foot down, and one up ; so that you are just as long again down as up.

The first, and generally the slowest mood in *Triple Time* is called *Sesquialtera Proportion*, being a *Triple Measure* of three Notes to two such like Notes in *Common Time*, and sung or played in the same time ; which is one fourth Part quicker in every Bar.

This Mood is called *Three to Two*, and includes three Minims in a Bar, which are performed in the same Time as two Minims in *Common Time* ; two beat down, and one up ; marked thus : 3

The second sort of *Triple Time*, is called *Three from four*, each Bar containing three Crotchets, or one pointed Minim ; two beat down, and one up ; marked thus : ²3

The third sort, is *Three from Eight*, each Bar including three Quavers ; two down, and one up ; and are marked thus : ⁴3

These being all the Moods that are commonly used in *Vocal Musick*. 8
And

Middle of the C, denotes a brisk movement ; the Time is to be beat and sung about half as fast again as in the slow Mood : and when the C; is inverted, or turned backwards, or marked with a large Figure of 2, it denotes a very quick Movement, and is to be beat or sung about as quick again as the slowest Mood. Note, That the Mood in *Common Time*, which denotes a brisk Movement, called the *Largo Mood*, is now generally fixed to all *Psalms Tunes* that are in *Common Time* ; in which the Crotchets, and so all other Notes in proportion, have been from a long Time past, and now for the most Part, are sung in the time of Seconds.

Triple Time contains 3 Minims, 3 Crotchets, or 3 Quavers, in a Bar. The whole Bar or Measure, in all these different Moods, are divided into three equal Parts, called from that Property *Triple Time* : the two first in each Bar are to be beat and sung with the Hand or Foot down, and the third or last with it up. Three Minims in a Bar are marked thus $\frac{3}{2}$ and are to be sung near as quick as Crotchets in slow *Common Time*. Three Crotchets in a Bar are marked thus $\frac{3}{4}$, and are to be sung about as quick as Crotchets in brisk *Common Time*, or the *Largo Mood*.

And though these *Directions* import, that your *Hand* must be always down at the first *Note* in every *Bar*, it is now become a practice to *beat* every *Beat* down, both in *Common Time* and in *Triple*; But I think it is not very material how a person *beats*, or what *Motion* he uses, so he keeps but a true *Movement*, to answer both *Notes* and *Rests*: For, unless a person can count his *Time* in his thoughts, as he sees it, it is impossible either to *beat*, or perform in *Consort*.

C H A P. V.

Of the several KEYS in Musick : And of Transposition of Keys.

IN *Musick* there are but two *natural primitive Keys*, viz. *C-faut*, the *sharp* and cheerful *Key*; and *A-re*, the *flat* and melancholy *Key*: And that no *Tune* can be formed on any other *Key* but these two, without the Help of placing either *Flats* or *Sharps* at the beginning of the five *Lines*; which transposes *B-mi*, the *Center* or *Master-Note* (together with all the rest in their *Order*, both above and below it) to be the same in effect as the two *Natural Keys*. For an example of the two *natural Keys*, see *Table Page 7th*.

The *Key-Note* is the *last Note of the Bass*, by reason it is the *Fundamental Part* of all others; which is taken from *B-mi*, the *Center-Note*, which lies between both the *Key-Notes*, the one *flat*, and the other *sharp*; which are so called, from their having their *Thirds*, *Sixths*, and *Sevenths*, *Major* or *Minor* above. And as the *Key-Note*, of every *Composition* is a certain *principal*, and *DOMINANT TONE*, fixed on to guide all other *Sounds* in *Order*, above and below it; even so *B-mi* governs that; and when *B-mi* (or *Mi*, as we call it) changes its *Place*, all other *Notes*, in their *Order*, like so many *Attendants*, remove along with it. And although, in *Instrumental Musick*, it is not practicable to change their *Letters* for every *Remove* of *B-mi*, by flats, or sharps, (by reason they always play by *Letters*) yet they are obliged to *flat* or *sharp* all *Notes* as are order'd to change the *Places* of the *Semitones*, to be the very same in effect; yet it may be practicable in *Vocal-Musick*, if the performers are well skill'd enough to call their *Notes* by *Letters*; but this is too perplexing for young *Beginners*, they generally finding it difficult enough, at first, to *sol-fa* them.

But I shall no longer descant on this *Point*; but shall, in the next *Place*, set down the several *Removes* of *B-mi*, (as are concern'd in this *Book*) whereby you may be able to *transpose* any *Piece* from its *Natural-Key*, to any of the other *Artificial-Keys*, whether *flat* or *sharp*; and to be the very same in *Effect*, though higher, or lower, &c. which *Table* you may see *Page first*.

CHAP. VI.

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

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

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

The DISCORDS, are a Second, a Fourth, and a Seventh, and their Octaves: though sometimes the Greater-Fourth comes very near to the Sound of an Imperfect Cord, it being the same in Ratio as the Minor Fifth: but I will set you

An Example of the several CONCORDS and DISCORDS, with their Octaves under them.

C O N C O R D S.					D I S C O R D S.		
1.	3	5.	6.		2.	4.	7.
8	10	12	13		9	11	14
15	17	19	20		16	18	21
22	24	26	27		23	25	28

Their Octaves, or Eights—

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

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



7. The Practical Scale of MUSICK, on 5 Five Lines, Vocal & Instrumental
 In 3 Three usual Cliffs.

(Bass.)
 G A B, C D E, F G:
 Sol La Mi, Fa Sol La, Fa Sol:

(Counter-Tenor.)
 G A B, C D E, F G:
 Sol La Mi, Fa Sol La, Fa Sol:

(Treble or Soprano.)
 G A B, C D E, F G:
 Sol La Mi, Fa Sol La, Fa Sol:

The NAMES, and Measures of 5 NOTES, and of their RESTS.

	A Semibreve.	A Minim.	A Crotchet.	A Quaver.	A Sixteenth.	A Demicrest.
Proportions.	11 or .	1.	1.	1.	1.	1.
Notes						
Rests						

Other Characters used in MUSICK.

Flat, a Sharp, a Repeat, a Direct, a Stop, a Simulacrum, a Double Bar, a Repeat, a Coda.

An Example of 3 three several Meeds in Common Time,
 1. Adagio. Very slow. 2. Largo. a little quicker. 3. Allegro. Very quick.

An Example of three Vocal Meeds, Tripla Time.
 (3 to 2.) (3 from 4.) (3 to 6.)

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An Example of Prick'd Notes.

Musical Characters: 1. Quarter, 2. Semi-quaver.

An Example of two Natural Keys.

A Natural Key. C 5 = Key.

A Table of Transposition B-Mi, by flats & sharps.

B, E, A, D, G.

75

Mi, Mi, Mi, Mi, Mi.

1) Sharps. B, F, C, G, D.

Mi, Mi, Mi, Mi, Mi.

J. G. S. 1791

Lesson I. The Eight Notes, Ascending & Descending. Lesson II. Two Tones alike through y whole Octave.

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

A single musical staff in treble clef showing the eight notes of an octave ascending (C, D, E, F, G, A, B, C) and then descending (B, A, G, F, E, D, C). The notes are marked with circles and stems.

Lesson III. Of Skipping Notes. Ascending

A musical staff in treble clef showing a sequence of notes with skips. The notes are marked with circles and stems, and some are numbered 6 and 7.

A musical staff in treble clef showing a sequence of notes with skips, descending. The notes are marked with circles and stems, and some are numbered 5, 6, 7, and 8.

A Table of Chords, Major & Minor.

A table of chords presented as musical staves. It shows Major and Minor chords for intervals of 3rd, 4th, 5th, 6th, and 7th. The chords are represented by circles on a staff.

3 rd	4 th	5 th	6 th	7 th	Dissonance, 2 ^d	4 th	7 th
Minor 3 rd	Major 3 rd	Minor 5 th	Major 5 th	Minor 6 th	Major 6 th	Minor 7 th	Major 7 th

An Example of Transition, or Breaking of Notes.

A musical staff in treble clef showing a sequence of notes with trills (tr.) and transitions. The notes are marked with circles and stems, and some are marked with 'tr.' above them.



The Names of the Notes

A Simibreve Minim Crotchet Quaver Simiquaver Demisemiquat flat sharp Repeat Dir. + flat Proper shake Bars

Notes

Notes

The several moods in Common Time And Tripla Time

Ado is very flow Largo little quicker Allegro very quick

The Two Natural Keys

A natural key C key

Transposition B-Mi by flats

by flats

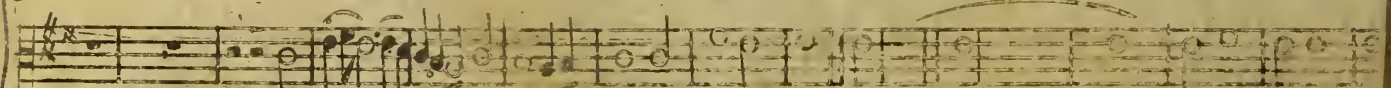
by sharps

Lessons for Tuning the Voice

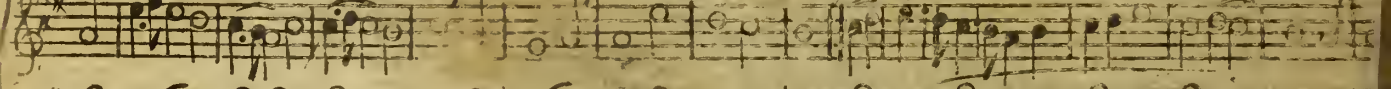
2^d Barby Tune



A- wake my Joy a wake I say My Lute my Harp and Steing and I my self before the Day Will rise rejoice and Sing



And I my self be fore the Day and I my self be fore the Day will ri se rejoice and Sing



L. ndaff Tune

The image shows a page of handwritten musical notation. At the top left, the title "L. ndaff Tune" is written in a cursive hand. At the top right, the page number "3" is written. The page contains eight staves of music, each beginning with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including minims, crotchets, and quavers, along with rests and accidentals. The paper is aged and yellowed, and the handwriting is in dark ink.

4 Uppingham Tune *P.* 106

3
4 #

3
4 #

Praise ye the Lord for He is good His Mercy lasts always Who can express His noble Acts Or al — I His Powr display

3
4 #

3
4 #

Detailed description: This system contains four staves of music. The first two staves are treble clefs with a 3/4 time signature and a key signature of one sharp (F#). The third staff is a vocal line with lyrics. The fourth staff is a bass clef with a 3/4 time signature and a key signature of one sharp. The music consists of rhythmic patterns and melodic lines.

Chorus

#

#

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

#

#

Detailed description: This system contains four staves of music for the chorus. The first two staves are treble clefs with a key signature of one sharp (F#). The third staff is a vocal line with lyrics. The fourth staff is a bass clef with a key signature of one sharp. The music consists of rhythmic patterns and melodic lines.

An HYMN for Morning or Evening

5

Musical score for 'An HYMN for Morning or Evening'. The score consists of four staves. The first two staves are in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The last two staves are in bass clef with a 3/2 time signature and a key signature of one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and bar lines.

The old Angels HYMN

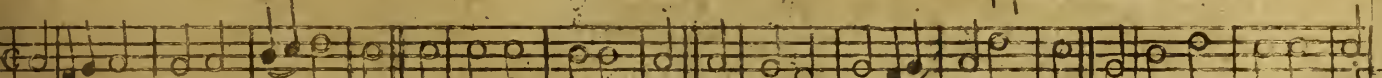
Musical score for 'The old Angels HYMN'. The score consists of four staves. The first two staves are in treble clef with a 3/2 time signature and a key signature of one flat (Bb). The last two staves are in bass clef with a 3/2 time signature and a key signature of one flat (Bb). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and bar lines.

All Saints Tune

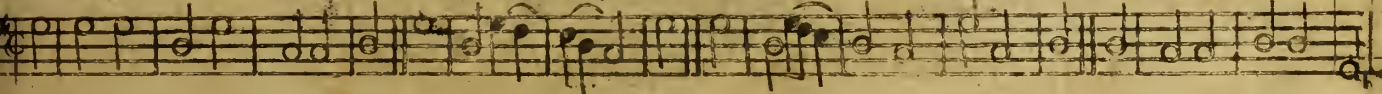
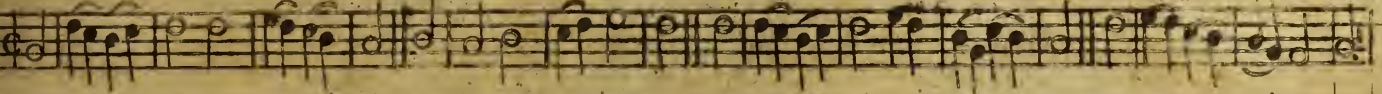
Musical score for 'All Saints Tune' consisting of two systems of two staves each. The notation is in a historical style, featuring a treble clef on the upper staff and a bass clef on the lower staff of each system. The music is written in a single melodic line with various note values and rests.

Lenster

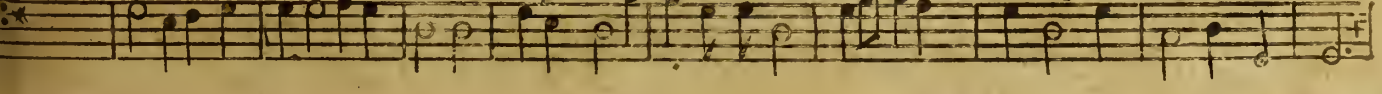
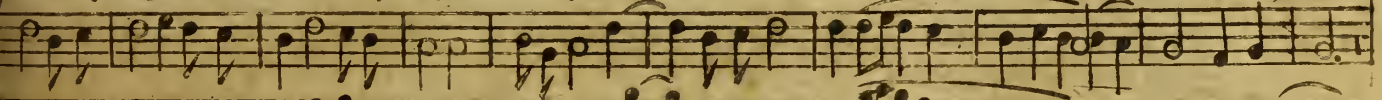
Musical score for 'Lenster' consisting of two systems of two staves each. The notation is in a historical style, featuring a treble clef on the upper staff and a bass clef on the lower staff of each system. The music is written in a single melodic line with various note values and rests.



Let all the Juſt to God with Joy their chearful Voices raiſe for well y Rightous it be comes to Sing glad ſongs of Praise



for well y Rightous it be for well y Right for well y Rightous it be comes to fin - - - - - glad Songs of Praise



An Evening HYMN

Few Happy matches

Say mighty Love & teach my Song to whom thy sweetest Joys be-long and who the Happy Pain whose yieldin

Hear'st Joining hands find Blessings twisted with their Bands To soft - en all their - to soft - en all their Car

Hexham Tune

Musical score for Hexham Tune, consisting of four staves. The first staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The second staff is in bass clef with a 3/2 time signature. The third staff is in treble clef with a 3/2 time signature and a key signature of one sharp. The fourth staff is in bass clef with a 3/2 time signature. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and bar lines. A small number '9' is written above the final measure of the first staff.

S' Katherine's Tune

Musical score for S' Katherine's Tune, consisting of four staves. The first staff is in treble clef with a 3/2 time signature and a key signature of one sharp. The second staff is in bass clef with a 3/2 time signature. The third staff is in treble clef with a 3/2 time signature and a key signature of one sharp. The fourth staff is in bass clef with a 3/2 time signature. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and bar lines.

B

10 Falmouth Tune

Musical score for "Falmouth Tune" in G major and 3/4 time. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The right hand part features a melody with many triplets and slurs. The left hand part provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and a repeat sign.

Ewell Tune

Musical score for "Ewell Tune" in G major and 2/4 time. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The right hand part features a melody with many triplets and slurs. The left hand part provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and a repeat sign.

WINDSOR

11

Treble

Com¹

T-1st

Bass

BEDFORD

T-1st

Com¹

T-2nd

Bass

12. Kimbolton Tune. No. 12.

The Lord descende I from above. An I low Ith Heavyns stih; An I un lerneth Ith. E. d I l. cat

*

The Dark-ness of the Sky, On Cherubs, and on Cheru—lim. Full joy—at—ly, he r l:

Continued

15

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

This musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional instrumental parts. The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are: "And on the Wings of mighty Winds Came flying all a-broad." The word "flying" is written with a long horizontal line underneath it, indicating a sustained note.

S^t Neot's Tune

This musical score consists of four staves. The top two staves are in 3/4 time, and the bottom two staves are in 4/4 time. The key signature has one sharp (F#). The music is a instrumental piece with a melody in the upper staves and a bass line in the lower staves.

S. MARTIN'S

14 Trtbl.

Musical score for S. MARTIN'S, featuring four staves: Trtbl., Contr., Tenor, and Bass. The score is written in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The music consists of a single melodic line with various rhythmic values and rests, including a repeat sign at the end of the piece. The staves are labeled Trtbl., Contr., Tenor, and Bass.

HARTFORD

Trble

Musical score for HARTFORD, featuring four staves: Trble, Contr., Tenor, and Bass. The score is written in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The music consists of a single melodic line with various rhythmic values and rests, including a repeat sign at the end of the piece. The staves are labeled Trble, Contr., Tenor, and Bass.

Beminstler Tune

The musical score is written on six systems of two staves each. The first system is in 3/4 time. The second system is in 7/4 time. The third system is in 7/4 time. The fourth system is in 7/4 time and begins with an asterisk (*). The fifth system is in 3/4 time and contains several 'S' markings above notes. The sixth system is in 3/4 time and also contains several 'S' markings above notes. The notation includes various note values, rests, and bar lines.

16 St. Edmond's Tune

Musical score for St. Edmond's Tune, consisting of four staves. The first staff is the treble clef melody in C major, starting with a G-clef and a common time signature. The second staff is the right-hand accompaniment in C major, starting with a C-clef and a common time signature. The third staff is the left-hand accompaniment in C major, starting with a G-clef and a common time signature. The fourth staff is the bass clef accompaniment in C major, starting with an F-clef and a common time signature. The piece concludes with a double bar line.

Torrington Tune Torrington

Musical score for Torrington Tune, consisting of four staves. The first staff is the treble clef melody in 3/4 time, starting with a G-clef and a 3/4 time signature. The second staff is the right-hand accompaniment in 3/4 time, starting with a C-clef and a 3/4 time signature. The third staff is the left-hand accompaniment in 3/4 time, starting with a G-clef and a 3/4 time signature. The fourth staff is the bass clef accompaniment in 3/4 time, starting with an F-clef and a 3/4 time signature. The piece concludes with a double bar line.

Oakham Tune

O O O a k

The first system of musical notation consists of four staves. The top staff is a treble clef with a 7/2 time signature. The second staff is an alto clef with a 7/2 time signature. The third staff is a bass clef with a 7/2 time signature. The fourth staff is a bass clef with a 7/2 time signature. The music is written in G major (one sharp) and 7/2 time. The notation includes various note values, rests, and phrasing slurs.

The second system of musical notation consists of four staves. A decorative asterisk symbol is located to the left of the first staff. The notation continues from the first system, maintaining the same clefs and time signature. The music concludes with repeat signs (double dots) at the end of each staff.

18 Guilford Tune. N 67.

Have Mercy on us, Lord, And grant to us thy Graces: That we may do Thy uacill. Thine Inimies. Thy Face.

The first system of the score consists of four staves. The top staff is a treble clef with a 2/4 time signature. The second staff is a bass clef with a 2/4 time signature. The third staff is a treble clef with a 2/4 time signature. The fourth staff is a bass clef with a 2/4 time signature. The music is written in a simple, homophonic style with many whole and half notes.

Chorus

To shew to us, to shew to us, the uacill, to shew to us, the uacill, the Inimies of thy Face.

The chorus section consists of four staves. The top staff is a treble clef with a 2/4 time signature. The second staff is a bass clef with a 2/4 time signature. The third staff is a treble clef with a 2/4 time signature. The fourth staff is a bass clef with a 2/4 time signature. The music continues in the same homophonic style as the first system.

3
2

2

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

3
2

2

Chorus

3
2

2

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

3
2

2

20 Westerham Tune. N. 81.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The second staff is an alto clef with a key signature of one sharp (F#) and a time signature of 3/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The lyrics are written between the second and third staves.

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

Chorus

The chorus section consists of four staves, similar in notation to the first system. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The second staff is an alto clef with a key signature of one sharp (F#) and a time signature of 3/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The lyrics are written between the second and third staves.

Be joyfull and, be joyfull, blift up your Voice, be j yfull, & lift up your V i T, J a c o b ' s G o d a l w a y

Upminster Tune. N. 92.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/2 time signature. The lower staff is in bass clef with a 2/2 time signature. The music begins with a key signature of one sharp (F#) and contains several measures of music with various note values and rests.

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

The second system of musical notation consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music continues from the first system, with lyrics written below the notes.

Chorus

The first staff of the Chorus section is in treble clef with a 3/4 time signature. It begins with a key signature of one sharp (F#) and contains several measures of music.

The second staff of the Chorus section is in bass clef with a 3/4 time signature. It continues the musical notation from the first staff of the Chorus.

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

The third staff of the Chorus section is in treble clef with a 3/4 time signature. It continues the musical notation from the second staff of the Chorus.

The fourth staff of the Chorus section is in bass clef with a 3/4 time signature. It concludes the Chorus section with several final measures of music.

22 Binchester Tune

Musical score for Binchester Tune, consisting of four staves. The first two staves are for treble clef instruments, and the last two are for bass clef instruments. The key signature is one sharp (F#) and the time signature is 3/2. The notation includes various note values, rests, and articulation marks such as slurs and accents.

Rutland Tune

Musical score for Rutland Tune, consisting of four staves. The first two staves are for treble clef instruments, and the last two are for bass clef instruments. The key signature is one sharp (F#) and the time signature is 3/2. The notation includes various note values, rests, and articulation marks such as slurs and accents.

Exeter Tune. N. 47.

Musical staff 1: Treble clef, 7/2 time signature. The staff contains a series of notes, including a sharp sign (F#) on the second line.

Musical staff 2: Treble clef, 7/2 time signature. The staff contains a series of notes, including a sharp sign (F#) on the second line.

Y^e People all with one Accord, Clap Hand: and much re-joyce: Be glad and sing unto the Lord,

Musical staff 3: Treble clef, 7/2 time signature. The staff contains a series of notes, including a sharp sign (F#) on the second line.

Chorus

Musical staff 4: Treble clef, 7/2 time signature. The staff contains a series of notes, including a sharp sign (F#) on the second line.

Musical staff 5: Treble clef, 7/2 time signature. The staff contains a series of notes, including a sharp sign (F#) on the second line.

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

Musical staff 6: Treble clef, 7/2 time signature. The staff contains a series of notes, including a sharp sign (F#) on the second line.

Musical staff 7: Treble clef, 7/2 time signature. The staff contains a series of notes, including a sharp sign (F#) on the second line.

24 Rugby Tune

Musical score for 'Rugby Tune' in G major, 2/4 time. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The piano part features a prominent seven-measure rest in the first measure of each staff, indicating a specific fingering or breath mark. The melody is characterized by a series of eighth and sixteenth notes, with a final cadence in the fourth measure.

Durham Tune

Musical score for 'Durham Tune' in C major, common time. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The piano part features a prominent seven-measure rest in the first measure of each staff, indicating a specific fingering or breath mark. The melody is characterized by a series of eighth and sixteenth notes, with a final cadence in the fourth measure.

Manchester Tune

25

Musical score for Manchester Tune, consisting of four staves. The first staff is in treble clef with a 3/2 time signature. The second staff is in alto clef with a 2/2 time signature. The third staff is in bass clef with a 3/2 time signature. The fourth staff is in bass clef with a 2/2 time signature. The music is written in G major and consists of a single melodic line.

Marlborough Tune

Musical score for Marlborough Tune, consisting of four staves. The first staff is in treble clef with a 3/2 time signature. The second staff is in alto clef with a 2/2 time signature. The third staff is in bass clef with a 3/2 time signature. The fourth staff is in bass clef with a 2/2 time signature. The music is written in G major and consists of a single melodic line.

D.

26 Christ-Church Tune

A handwritten musical score for the tune 'Christ-Church Tune'. The score is written on four systems of staves. Each system consists of two staves joined by a brace on the left. The first two systems are in G major (one sharp) and 3/2 time. The third system is marked with a double asterisk (*) and is in D major (two sharps) and 3/2 time. The fourth system is in D major and 3/2 time. The notation includes treble and bass clefs, a key signature of one sharp (F#) for the first two systems and two sharps (F# and C#) for the last two systems, and a 3/2 time signature. The music features a variety of note values including minims, crotchets, and quavers, with some notes beamed together. Bar lines are clearly marked throughout the score.

D².

St Luke's Tune. N^o 25.

When our

O come ye Anthems let us sing Loud Thanks to our Almighty King For we our Voices high should raise W^our sal-va-tion's Rock we praise.

Chorus

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

Babylon TUNE

Musical score for 'Babylon TUNE'. The score is written on four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one flat (B-flat), and the time signature is 3/2. The music consists of a single melodic line with various note values, including minims, crotchets, and quavers, with some notes beamed together. There are some markings above the notes, possibly indicating ornaments or specific articulation.

Axminster TUNE

Musical score for 'Axminster TUNE'. The score is written on four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one sharp (F-sharp), and the time signature is 3/2. The music consists of a single melodic line with various note values, including minims, crotchets, and quavers, with some notes beamed together. There are some markings above the notes, possibly indicating ornaments or specific articulation.

Ryall TUNE. P. 133.

29

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The music begins with a whole rest on the treble staff and a whole note on the bass staff. The melody in the treble staff features a series of eighth and quarter notes, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line.

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

The second system of music continues the melody from the first system. It features two staves in treble and bass clefs with a 3/4 time signature. The treble staff contains the vocal line, and the bass staff provides a harmonic accompaniment. The music concludes with a double bar line and repeat dots.

CHO.

The third system of music is a choral setting. It consists of two staves in treble and bass clefs with a 3/4 time signature. The melody is written in the treble staff, and the bass staff provides accompaniment. The music ends with a double bar line and repeat dots.

Brethren to dwell together in Brethren to dwell together in Friend—ship and U—ni—ty:

The fourth system of music is a choral setting. It consists of two staves in treble and bass clefs with a 3/4 time signature. The melody is written in the treble staff, and the bass staff provides accompaniment. The music ends with a double bar line and repeat dots.

30 S^t David's Old Tune

Musical score for 'S. David's Old Tune' in G major and common time. The score consists of four staves: two for the treble clef and two for the bass clef. The first staff begins with a treble clef, a sharp sign, and a common time signature. The music is written in a style typical of 18th-century manuscript notation, featuring various note values and rests.

Bangor Tune

Musical score for 'Bangor Tune' in F major and common time. The score consists of four staves: two for the treble clef and two for the bass clef. The first staff begins with a treble clef, a flat sign, and a common time signature. The notation is similar to the first piece, with various note values and rests.

S^t David's New. Tune

Handwritten musical score for "St. David's New. Tune". The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a style characteristic of 17th or 18th-century manuscript notation, featuring various note values, rests, and bar lines. The second and third staves continue the melody, while the fourth staff provides a bass line. The piece concludes with a double bar line.

S^t Asaph's Tune

Handwritten musical score for "St. Asaph's Tune". The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/2 time signature. The music is written in a style characteristic of 17th or 18th-century manuscript notation, featuring various note values, rests, and bar lines. The second and third staves continue the melody, while the fourth staff provides a bass line. The piece concludes with a double bar line.

232 St. Michael's Tune

The first system of the handwritten musical score consists of four staves. The top staff is in G-clef (treble clef) with a 3/2 time signature. The second staff is in C-clef (alto clef) with a 3/2 time signature. The third staff is in G-clef (treble clef) with a 3/2 time signature. The fourth staff is in F-clef (bass clef) with a 3/2 time signature. The music is written in a simple, rhythmic style with various note values and rests.

✱

The second system of the handwritten musical score consists of four staves. The top staff is in G-clef (treble clef). The second staff is in C-clef (alto clef). The third staff is in G-clef (treble clef). The fourth staff is in F-clef (bass clef). The music continues with similar rhythmic patterns and note values as the first system.

Old Savoy Tune

Musical score for 'Old Savoy Tune' in G major, 3/4 time. The score consists of four staves: two for the treble clef and two for the bass clef. The melody is written in the upper treble staff, and the bass line is in the lower bass staff. The music features a series of eighth and sixteenth notes, with some rests and a final cadence.

Rothwell, or Morning Hymn

Musical score for 'Rothwell, or Morning Hymn' in G major, 3/2 time. The score consists of four staves: two for the treble clef and two for the bass clef. The melody is written in the upper treble staff, and the bass line is in the lower bass staff. The music features a series of eighth and sixteenth notes, with some rests and a final cadence. The score includes repeat signs and a final 'E.' marking.

34 Newbury Tune

Musical score for 'Newbury Tune' in 3/4 time, featuring four staves. The first staff is the treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is the alto clef with the same key signature and time signature. The third staff is the bass clef with the same key signature and time signature. The fourth staff is the tenor clef with a key signature of one flat and a common time signature. The music consists of a series of rhythmic patterns and notes across the staves.

Bromsgrove Tune

Musical score for 'Bromsgrove Tune' in 3/2 time, featuring four staves. The first staff is the treble clef with a key signature of one sharp (F-sharp) and a 3/2 time signature. The second staff is the alto clef with the same key signature and time signature. The third staff is the bass clef with the same key signature and time signature. The fourth staff is the tenor clef with a key signature of one sharp and a 3/2 time signature. The music consists of a series of rhythmic patterns and notes across the staves.

Trinity TUNE

35

Musical score for Trinity Tune, consisting of four staves. The first staff is in treble clef with a 3/2 time signature. The second staff is in bass clef with a 3/2 time signature. The third and fourth staves are in treble clef with a 3/2 time signature. The score includes various musical notations such as notes, rests, and bar lines. There are repeat signs with first and second endings indicated by '1.' and '2.' and a double bar line with a repeat sign at the end of each staff.

ZEALAND Tune

Musical score for ZEALAND Tune, consisting of four staves. The first staff is in treble clef with a 3/2 time signature. The second staff is in bass clef with a 3/2 time signature. The third and fourth staves are in treble clef with a 3/2 time signature. The score includes various musical notations such as notes, rests, and bar lines. There are repeat signs with first and second endings indicated by '1.' and '2.' and a double bar line with a repeat sign at the end of each staff.

E3

36 Dunchurch Tune

A musical score for the 'Dunchurch Tune' consisting of four staves. The first two staves are for a treble and alto voice, and the last two are for a soprano and bass voice. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in a simple, diatonic style with various note values including minims, crotchets, and quavers.

Winchester Tune

A musical score for the 'Winchester Tune' consisting of four staves. The first two staves are for a treble and alto voice, and the last two are for a soprano and bass voice. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in a simple, diatonic style with various note values including minims, crotchets, and quavers.

Workshop Tune

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

Bellford Tune

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

38 YAXLEY Tune

Musical score for Yaxley Tune, consisting of four staves. The first two staves are for a treble clef instrument (likely a flute or violin) and the last two for a bass clef instrument (likely a cello or double bass). The key signature is one sharp (F#) and the time signature is 3/2. The notation includes various note values, rests, and bar lines. There are some ink stains on the right side of the page.

Wendover TUNE

Musical score for Wendover Tune, consisting of four staves. The first two staves are for a treble clef instrument and the last two for a bass clef instrument. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various note values, rests, and bar lines. There are some ink stains on the right side of the page.

Sion Tune

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music features a melody with various note values and rests, including a triplet of eighth notes in the first measure of the top staff.

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music continues the melody from the first system.



Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music continues the melody from the second system.

Handwritten musical notation for the fourth system, consisting of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music concludes the piece with a final cadence.

40 Kingstone Tune

Musical score for Kingstone Tune, consisting of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature, marked 'g's'. The second staff is a treble clef with a key signature of one sharp and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp and a 3/2 time signature. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and ornaments.

Blenheim Tune

Musical score for Blenheim Tune, consisting of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature, marked 'g's'. The second staff is a treble clef with a key signature of one sharp and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp and a 3/2 time signature. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and ornaments.

AN ANTHEM. No. XVIII.

I will love Thee, I will love Thee, I will love Thee, O Lord, O Lord, my Strength.

// (Cant.)

Thou art my Strength, my Defence, my God, and my Salvation; my Refuge and my Bulwark.

// CHORUS.

(A 3. m. l.)

Therefore I will love Thee, will love Thee, will love Thee; Therefore I will love Thee, O Lord my Strength.

The Snakes of Death came about me, & the Pains of Hell set themselves upon me; I called

to the Lord in my Trouble, and He heard the Voice of my Complaint: That he would

He bowed the Heavens also, and came down, & under his Feet was Darkness; He rode upon the Cherubim,

and came flying on the Wings of the Wind. He delivered me from mine Enemies, and

sent down to fetch me; and cause I v. I his Law. He had a favour for me; He hath given

me the De-fence of Salvation, that no one can hurt me: Therefore

(Chorus again

CHORO - GRANDO.

For thi. Cause I

For thi. Cause I and I

(Guit.) For thi. Cause I

For this Cause I will give Thanks. I will give Thanks, will give Thank unto, unto Thee, O LORD;

Continued.

(Tenor)
S:

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

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

The second system continues the musical piece. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has a whole rest at the beginning, followed by notes corresponding to the lyrics. The piano accompaniment continues with similar rhythmic patterns.

//

The third system of music shows the vocal line and piano accompaniment. The vocal line includes a fermata over a note, followed by a double bar line and a second ending marked with a '2'. The piano accompaniment also features a second ending marked with a '2'.

ing Prai-les to his Name for e-ver. e-ver. HAL.

The fourth system concludes the piece. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has a fermata over a note, followed by a double bar line and a final ending marked with a '2'. The piano accompaniment also features a final ending marked with a '2'.

Continue 1.

4)

Hal-lu-lu-jah. All: All: All: All: Hal-la-lu-jah.

Detailed description: This block contains a musical score for a four-part setting of 'Continue 1'. It consists of four staves. The top staff is the vocal line with lyrics. The second staff is a vocal line with 'All:' markings. The third and fourth staves are instrumental parts. The key signature is one sharp (F#) and the time signature is 4/4. There are various musical notations including notes, rests, and ornaments.

An ANTHEM. N. LXXXI.

Sing ye merrily un—to God our strength, make a cheerfull Noi—se

Detailed description: This block contains a musical score for an anthem. It consists of three staves. The top two staves are vocal parts, and the bottom staff is an instrumental part. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'Sing ye merrily un—to God our strength, make a cheerfull Noi—se'. There are various musical notations including notes, rests, and ornaments.

un-to the God of Jacob, unto the GOD of Ja—cob. Take the Psalm, bring hither the Talret, and M

//

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

Continued.

47

Blow

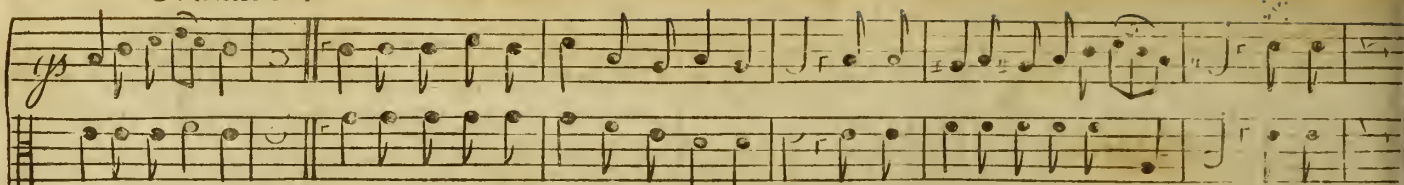
merry Harp, with the Lute. Blow up the Trumpet, the Trump-et, the Trum—pet

Blow

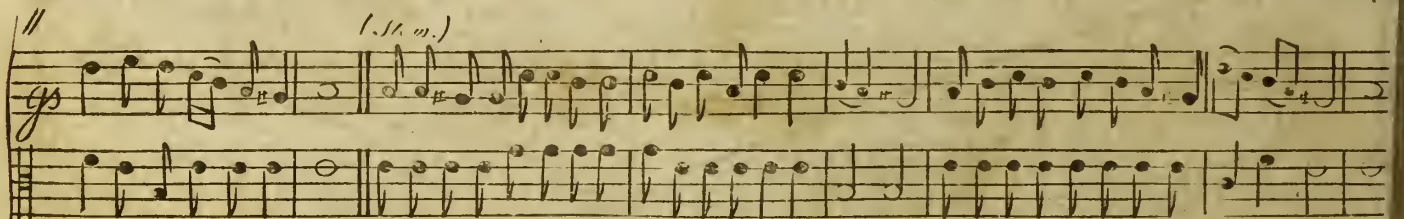
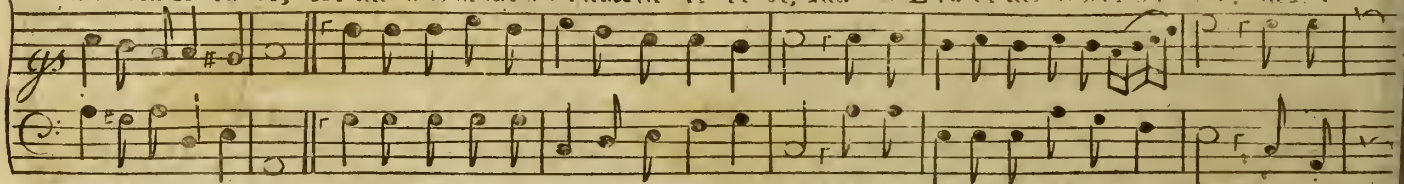
CHORUS.

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

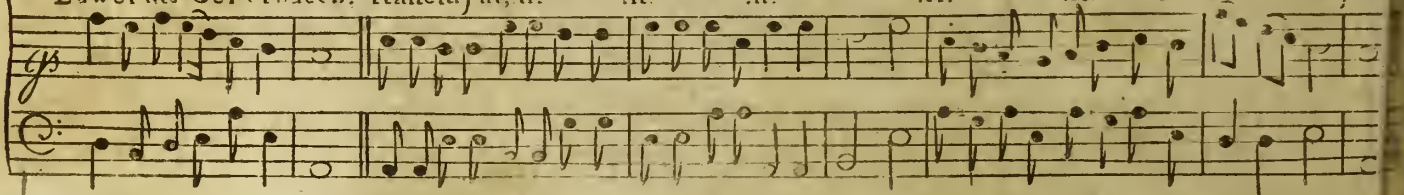
Continued.



Statute in Is-ra-el, for this was made a Statute in Is-ra-el; and a Law of the God of Ja-cob, and a



Law of the God of Jacob. Hallelu-jah, li: :ll: :ll: :ll: :ll: :ll: (Hal-le-lu-jah)



The KING'S ANTHEM. No. LXXII.

and thy Righteous -

Give the King Thy Judgments, Thy Judgments. O God, and Thy Righteous - nels, Thy

nels thy Righteousness unto y King's son

his Righteousness unto the King's Son. Then shall he judge the Peo - ple according un-to

his Righteousness unto the King's Son. Then shall he judge the Peo - ple according un-to

his Righteousness unto the King's Son. Then shall he judge the Peo - ple according un-to

G

Continued.

50

(5 4)

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

//

Pea—ce, & y^e little little little
 Peace, and the lit—tle, lit—tle, lit—tle Hil—l—l,
 Pea—ce & the little # Hil—l—l.

32

Continued.

Hills & the little little little
 Ri-h-teous-ness un-to the Peo-ple and the lit-tle, lit-tle, little Hil-

//

CHORUS.

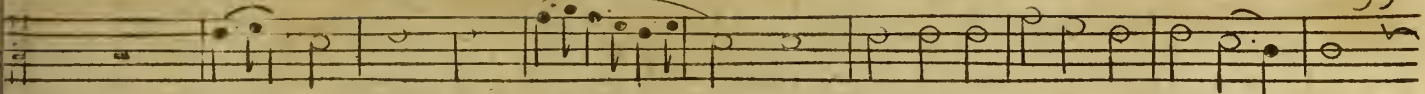
Hills In his
 -ls, Ri h-teous-ness un-to the Peo-ple. In his Time shall the

S:

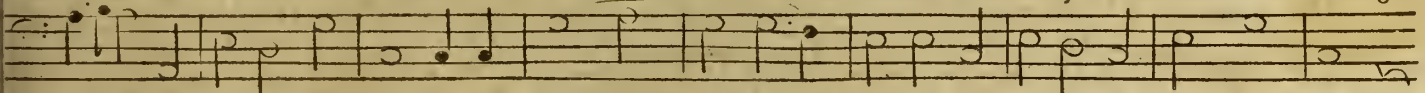
g
 In his time y Righteous shall flou- rish : and a
 time in his time y Righteous shall flou- rish : Yea, and A-bundance of
 Righteous flou- rish Righteous shall flou- rish :

//
g
 Bundance of Peace and a bundance of Peace
 Pea—ce, and A bundance of Pea—ce se—len— a the Me—n— Ju—rth

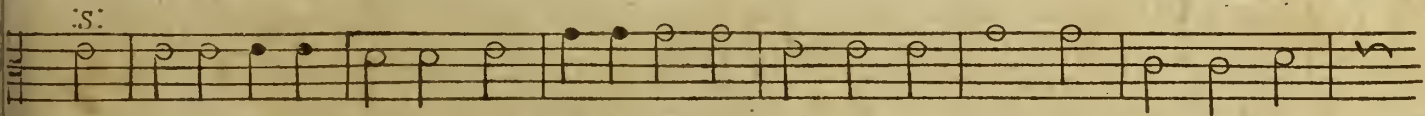
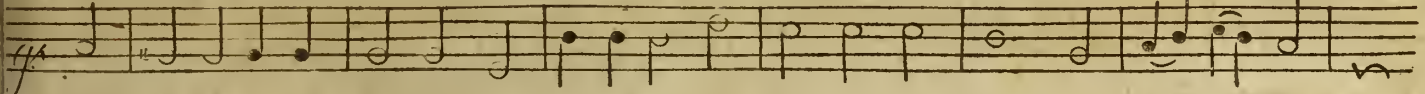
Bleſſed be ſy Go — d



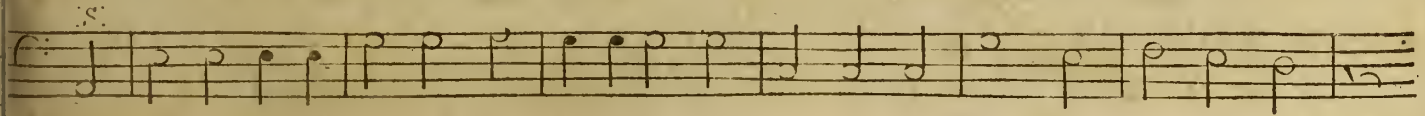
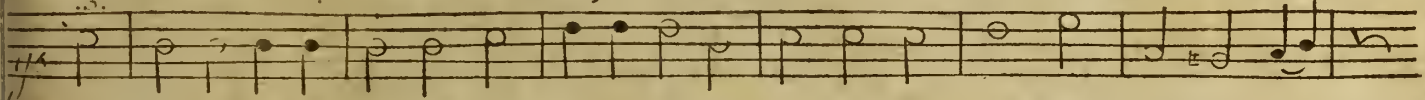
ſe: Bleſſed be the LORD GOD, with the Co — r — ſe If — r'el, who on — ly doth won — d'rous Things:



// :S: CHORUS.



And. Bleſſed be the Name of His Ma — jef — ty for e — ver; and all the Earth ſhall be

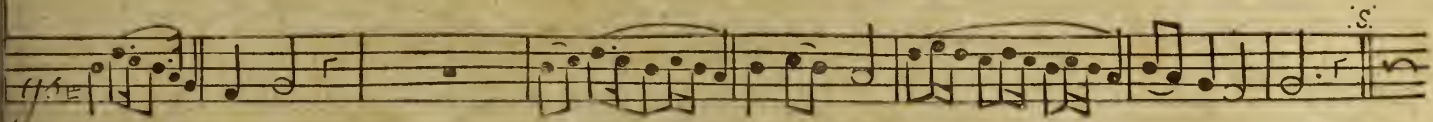


fill'd with His Majesty, Amen, A-men. Hal. ll: ll: Hal-le-lu-jah: jah.

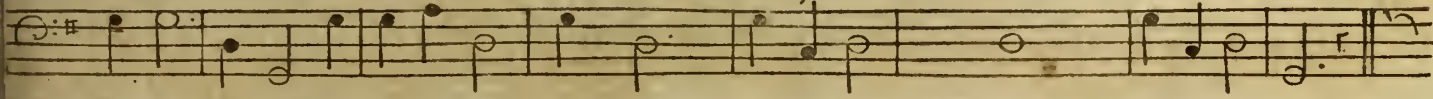
An ANTHEM. *N.* CXXII.

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

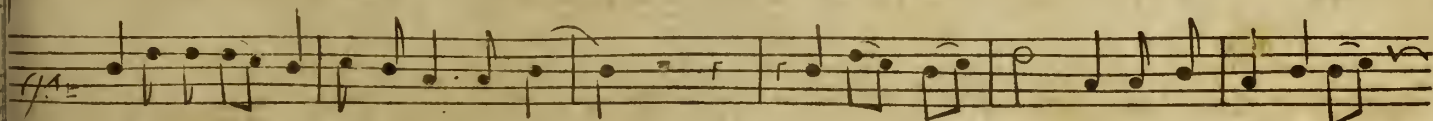
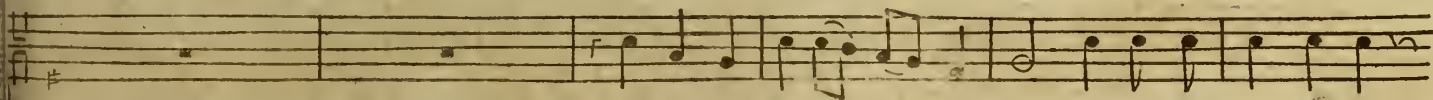
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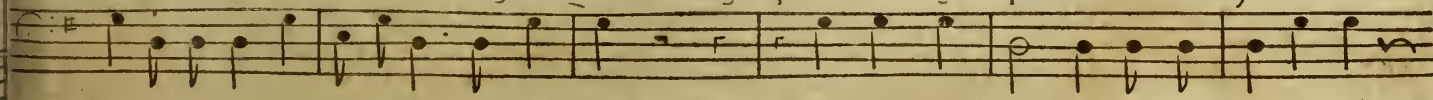
Our Feet shall stand, our Feet shall stand, shall stand in thy Gates, O Je-ru-sa-lem! :S:



//



For thither the Tribes of the Land go up, the Tribes go up, the Tribes go up, to tel-ti-fy un-to



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

//

thy Walls, Peace be within thy Walls, and Plente-ous-ness, and Plente-ous-ness within thy Pa-lace.

Musical staff for Continuo l. (top) with treble clef and key signature of one sharp (F#). The staff contains a series of rhythmic figures and notes.

Musical staff for Continuo l. (middle) with bass clef and key signature of one sharp (F#). The staff contains a series of rhythmic figures and notes.

O Lord, be Præsideunt our God; be Præsideunt our King For the Lowly high, and to be heard:

Musical staff for Continuo l. (bottom) with treble clef and key signature of one sharp (F#). The staff contains a series of rhythmic figures and notes.

Musical staff for Continuo l. (bottom) with bass clef and key signature of one sharp (F#). The staff contains a series of rhythmic figures and notes.

//

Musical staff for Continuo l. (top) with treble clef and key signature of one sharp (F#). The staff contains a series of rhythmic figures and notes.

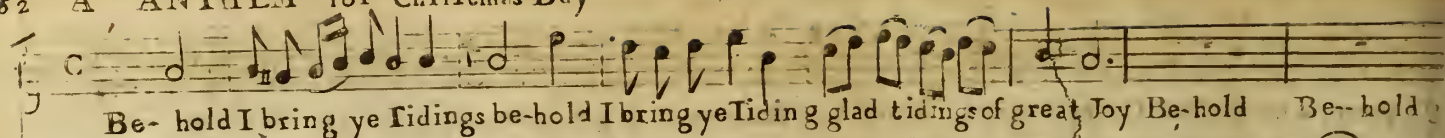
Musical staff for Continuo l. (middle) with bass clef and key signature of one sharp (F#). The staff contains a series of rhythmic figures and notes.

Anthony the great King, the great King, the great King over all y^e Earth. :S:

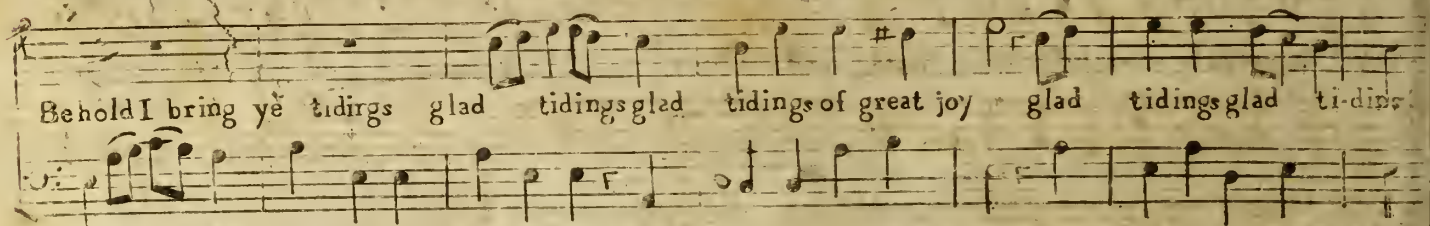
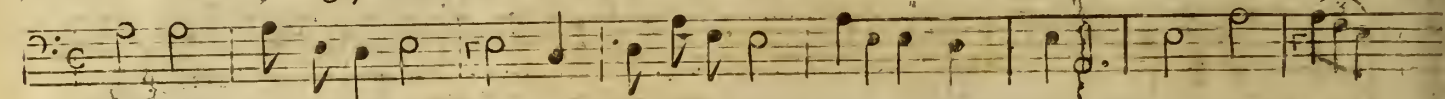
Musical staff for Continuo l. (bottom) with treble clef and key signature of one sharp (F#). The staff contains a series of rhythmic figures and notes.

Musical staff for Continuo l. (bottom) with bass clef and key signature of one sharp (F#). The staff contains a series of rhythmic figures and notes.

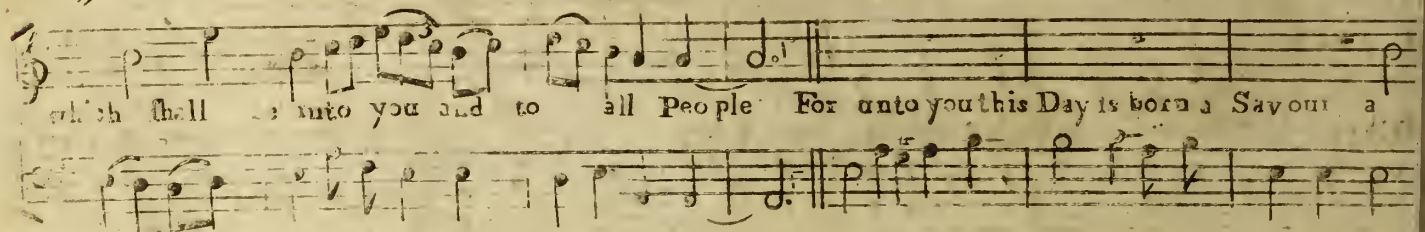
62 A ANTHEM for Christmas Day



Be- hold I bring ye tidings be-hold I bring ye Tiding glad tidings of great Joy Be-hold Be-hold



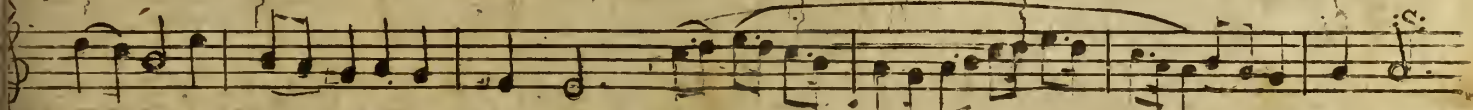
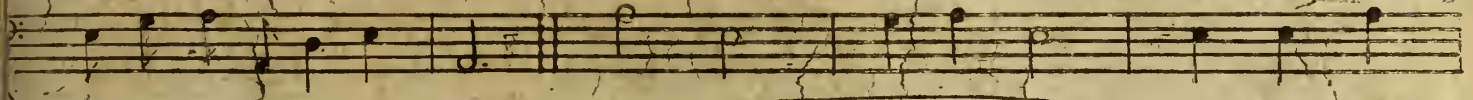
Behold I bring ye tidings glad tidings glad tidings of great joy glad tidings glad tidings



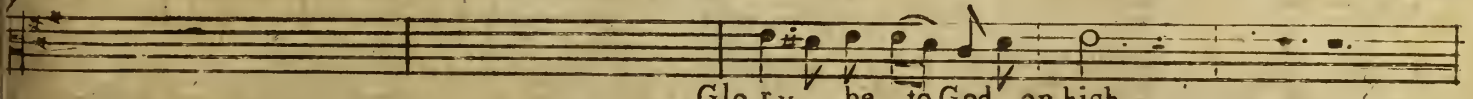
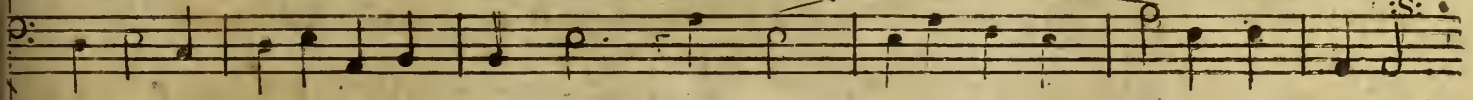
which shall be unto you and to all People For unto you this Day is born a Saviour a



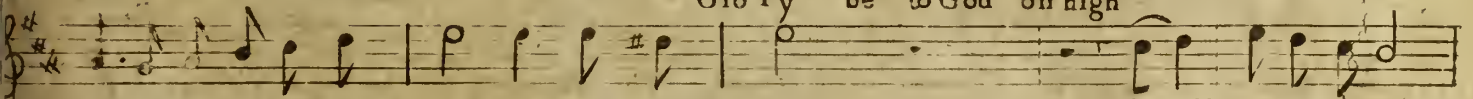
Savour who is Christ the Lord And this shall be a Sign unto you ye shall find



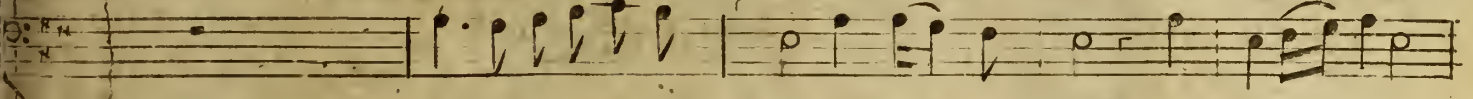
the Babe mealy wrapt in swathing Bands and laid in a manger



Glo ry be to God on high



Glory be to God on high Peace be on Earth good will towards Men



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

be on Earth, Peace, Peace, Peace and Goodwill towards Men. HAL. as page 54

:S: AN ANTHEM. *J.* CXLVIII.

57

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

King, & Judges, Men & Angels, praise His Name: His Name: ||: ||: ||: praise, praise His Name for e-ver. :S:

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

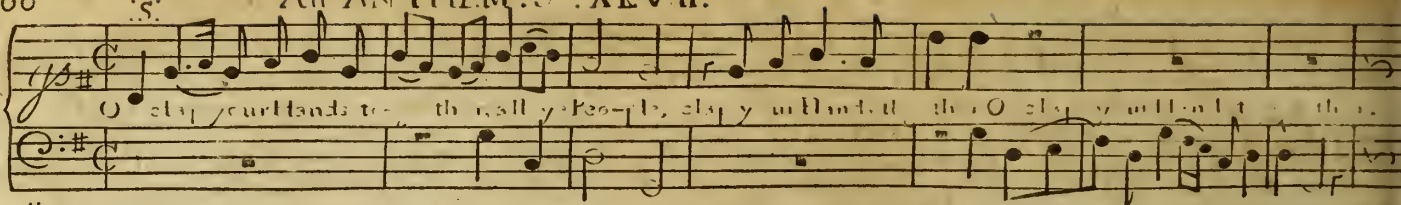
H.

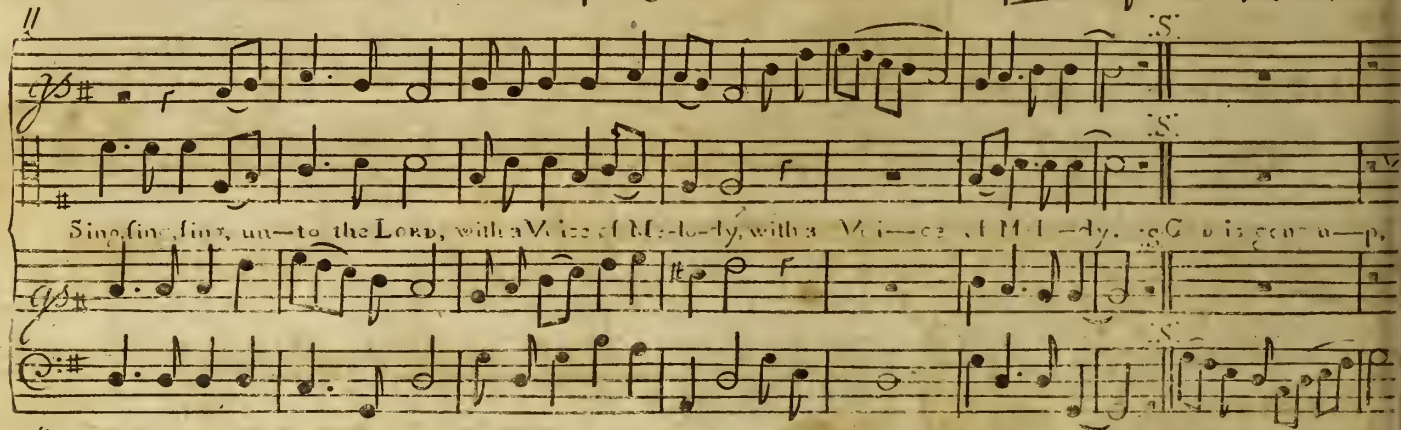
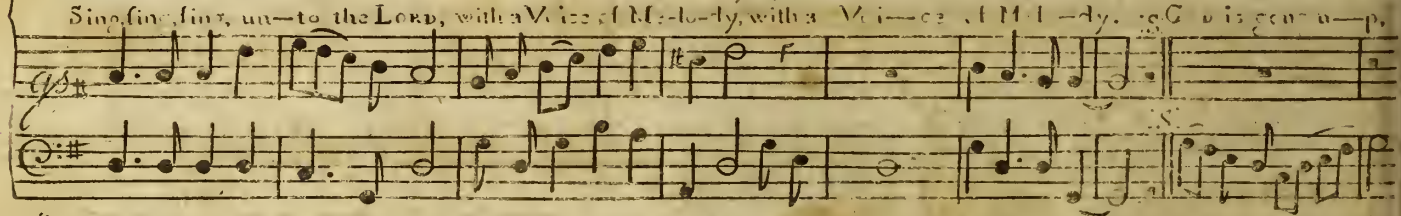
So praise the Lord praise the Lord O ye Angels Sun and Moon and all that is high Beast and Cattle

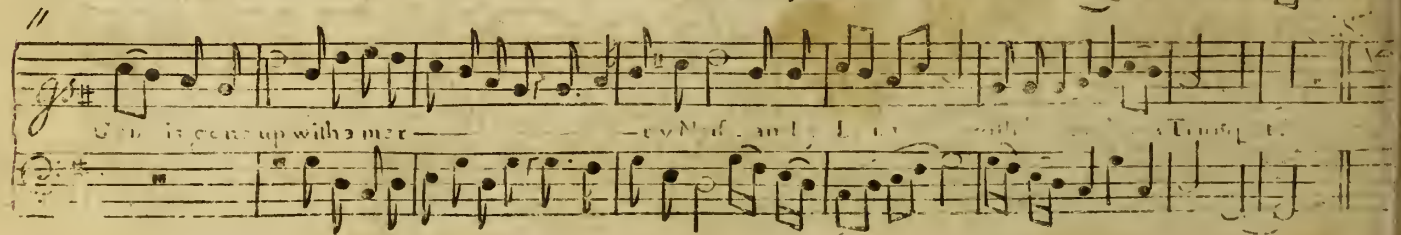
Earth and Waters creeping things and fly ing fowls young Ien and Maid: old Men and Babe:

and all People praise the Lord prai - - se praise the Lord praise praise the Lord

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

ps # *S:*

 O clasp your hands to the wall ye people, clasp ye with hand to the wall
 O clasp ye with hand to the wall

ps # *S:*

 Sing, sing, sing, un- to the Lord, with a Voice of Mel-ody, with a Voice of Mel-ody. *G* is gen u- p.
ps # *S:*


ps # *S:*

G is gen u- p. with a voice of melody
 with a voice of melody

An ANTHEM. N^o. XXXIII.

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

CHO.

—joi—ce rejoice in the LORD, O ye Righteous, For it be-com-eth well the Just, the Just to be thank-ful, S.

(Counter.) (Trebble.) (Tenor.)

Let all stand in Awe, let all stand in Awe, stand in Awe of the LORD, for the Earth it is full of His

66 Continued. CHO.

Musical staff 1: Treble clef, G major key signature (one sharp), common time. The staff contains a melodic line with eighth and sixteenth notes, ending with a repeat sign and a double bar line. A section marked 'S:' follows, with a 3/2 time signature.

Musical staff 2: Treble clef, G major key signature. The staff contains a melodic line with eighth and sixteenth notes, ending with a repeat sign and a double bar line. A section marked 'S:' follows, with a 3/2 time signature.

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

Musical staff 3: Treble clef, G major key signature. The staff contains a melodic line with eighth and sixteenth notes, ending with a repeat sign and a double bar line. A section marked 'S:' follows, with a 3/2 time signature.

Musical staff 4: Bass clef, G major key signature. The staff contains a bass line with eighth and sixteenth notes, ending with a repeat sign and a double bar line. A section marked 'S:' follows, with a 3/2 time signature.

//

Treble.

Musical staff 5: Treble clef, G major key signature. The staff contains a melodic line with quarter and eighth notes, ending with a repeat sign and a double bar line.

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

Musical staff 6: Bass clef, G major key signature. The staff contains a bass line with quarter and eighth notes, ending with a repeat sign and a double bar line.

Continued :S: CHO.

67

The first system of music consists of two staves. The upper staff is a vocal line in G major, starting with a treble clef and a common time signature. It begins with a half rest followed by a quarter note G, then a half note A, and continues with a melodic line. The lower staff is a piano accompaniment in G major, starting with a treble clef and a common time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

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

The second system of music continues the vocal and piano parts from the first system. The vocal line and piano accompaniment maintain their respective parts, with the vocal line continuing its melodic phrase and the piano accompaniment providing harmonic support.

CHO.

:S: HAL.

The third system of music begins with a new section. The vocal line starts with a treble clef and a common time signature, featuring a melodic line. The piano accompaniment starts with a treble clef and a common time signature, featuring a steady eighth-note accompaniment. The system concludes with a double bar line.

For it becometh well \hat{y} Just, the Just to be thankful. :S: Hal. il: il: il: Hal-le-lu-jah.

The fourth system of music continues the vocal and piano parts. The vocal line and piano accompaniment maintain their respective parts, with the vocal line continuing its melodic phrase and the piano accompaniment providing harmonic support. The system concludes with a double bar line.

10 (Tenor solo.) AN ANTHEM.

(Bass solo.)

gs

Blessed are they that are pure and undefiled: Blessed are they that are pure, and walk in the way of

gs

gs

the LORD; and walk, and walk in the way, and walk in the way of the LORD our God.

gs

gs

Wicked Men shall fade a-way, and be as Chaff before the Wind: but godly Men shall flourish.

gs

gs

Godly Men shall flourish, godly Men shall flourish like a Tree, they never shall fade: they shall endure, they

gs

Continued.

:s. 69

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a *grasso* (*grs*) marking and contains several measures of music with various note values and rests. The piano accompaniment provides a harmonic foundation with chords and moving lines.

shall endure, they shall endure for e-ver, for ever, for ever, for e-ver, and for ever, their Peace shall endure for ever. :s.

The second system continues the vocal and piano parts. The vocal line includes the lyrics "shall endure, they shall endure for e-ver, for ever, for ever, for e-ver, and for ever, their Peace shall endure for ever." The piano accompaniment continues with similar rhythmic and harmonic patterns.

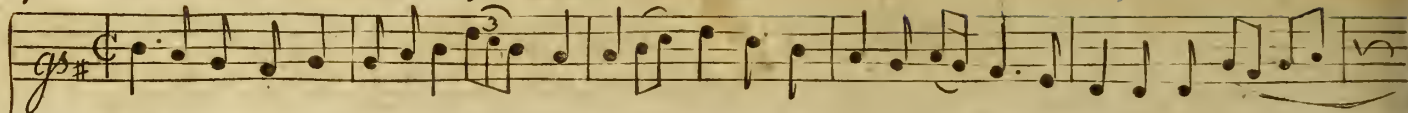
CHO.

The third system is marked for the choir. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The time signature is 3/4. The vocal line starts with a *grasso* (*grs*) marking and contains several measures of music.

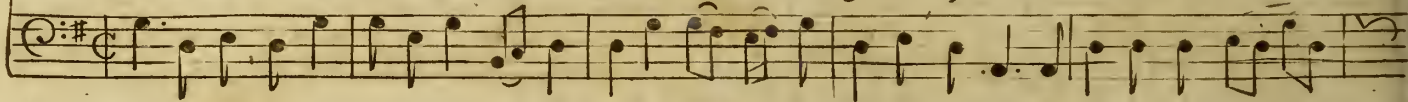
Halle-lu-jah. :ll: :ll: :ll: :ll: :ll: :ll: Halle-lu-jah.

The fourth system continues the choir's performance of "Halle-lu-jah." It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The time signature is 3/4. The vocal line includes the lyrics "Halle-lu-jah." repeated several times with double bar lines and repeat signs. The piano accompaniment provides a steady accompaniment.

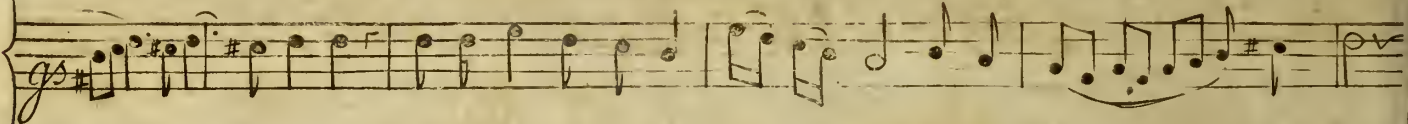
70 An ANTHEM. N. LXVII.



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



//



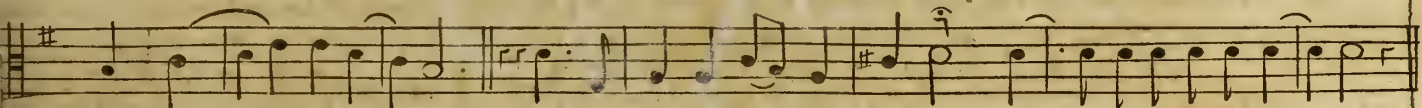
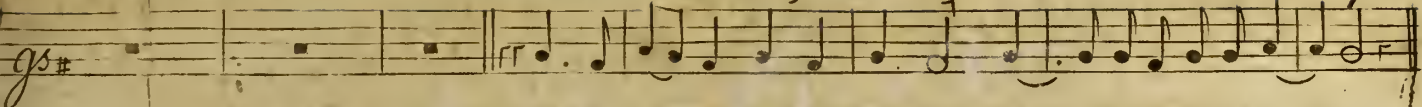
r-ciful un-to us: That Thy Ways may be known up-on Earth, and Thy sav-ing Health



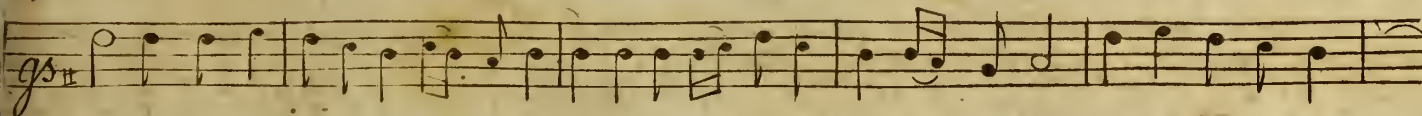
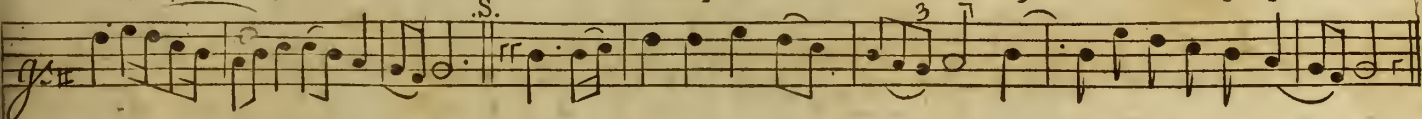
Continued.

(PIENO CHORO.)

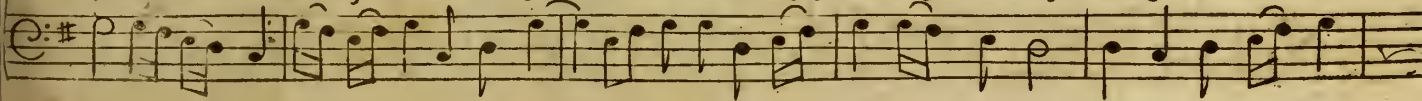
71



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



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



— tions of the Earth. Let the Peo-ple praise Thee, O God, yea, is all y People praise Thee. Then shall the Earth

bring forth her Increase; and God, even our own God shall give us His Blessing: God shall bless us and all the Ends of the

World shall fear Him: all the Ends of the Wor — la — — ll fear Him.

gs#

#

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

gs#

#

//

gs#

#

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

gs#

#

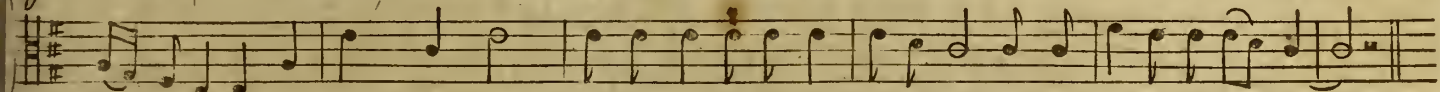
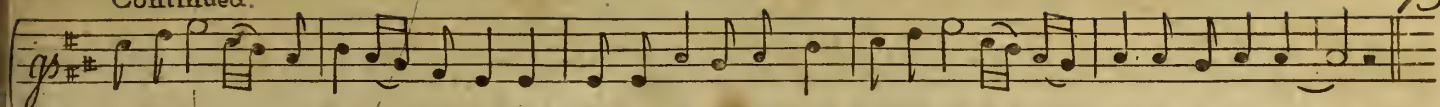
74 An ANTHEM. N. CIV.

gs O praise \hat{y} LoRD, O prai—se \hat{y} LoRD, O my Soul; O Lo—rd my God, Thou art become exceeding

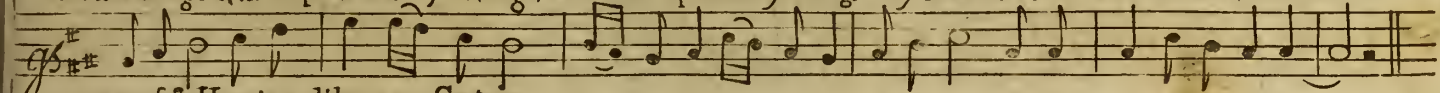
// glo—ri—ous: Thou art cloathed, Thou art cloa—th—ed with Ma—jef—ty & Honour. *s.*

// CHO. *sf.*

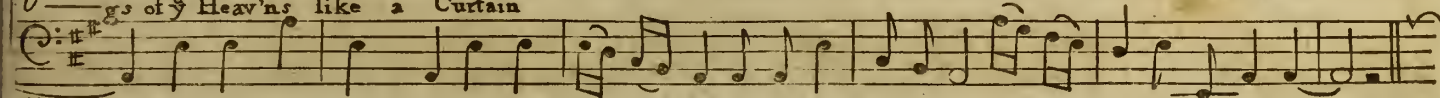
Thou deck'd art with Light, as it were with a Garment, thou Deck art ^dwith light as it were with a Garment... spread—
and thou spreadest \hat{y} Wings & thou spreadest \hat{y} Win—



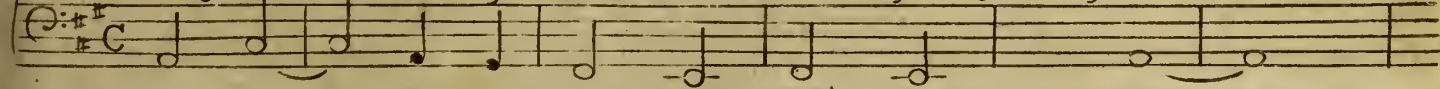
est the wings & thou spreadest thy Wings, and Thou spreadest thy Wings of thy Heav'ns as it were with a Curtain.



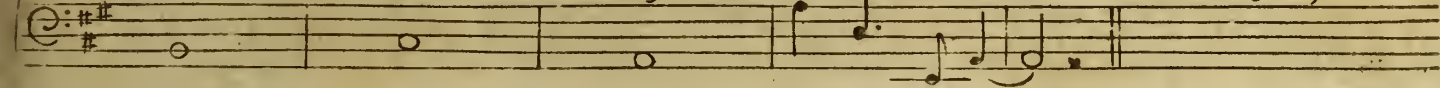
of thy Heav'ns like a Curtain



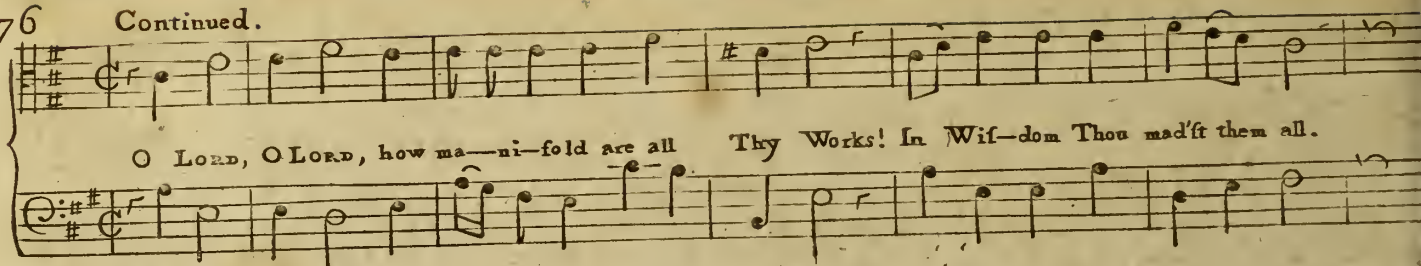
He laid thy Foundations of thy Earth, and ri—deth on thy Wings of thy Wind: He cre—a—



ted all, and fee—d—eth them: and all thy Earth is fill'd with Good. (1st CHO. again.)



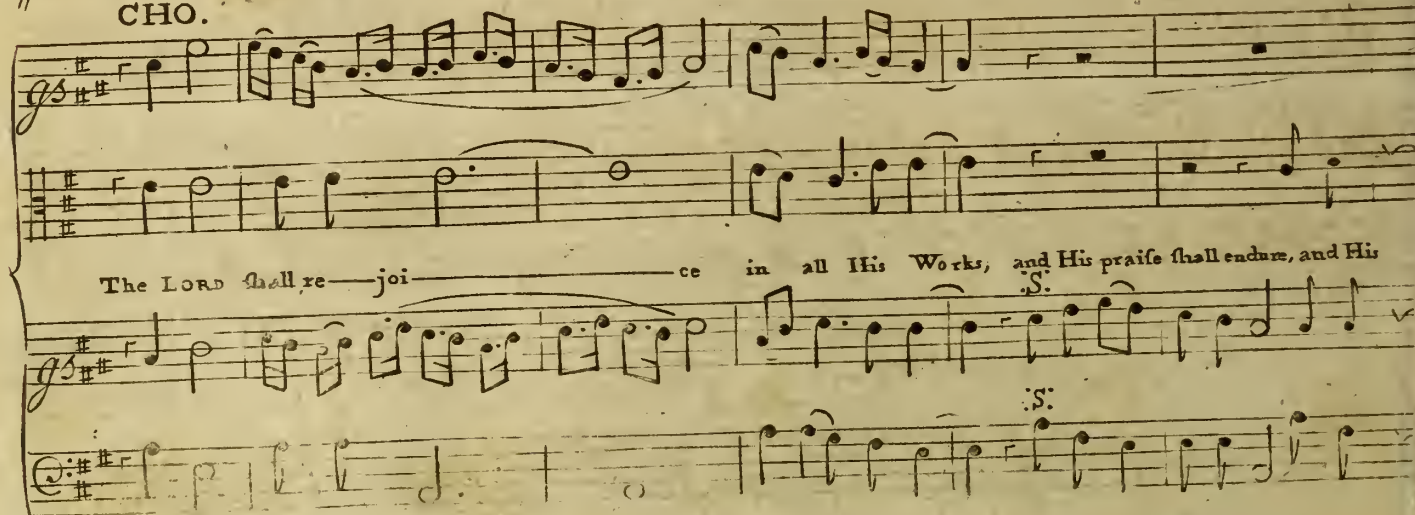
Continued.



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

//

CHO.



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

Continued.

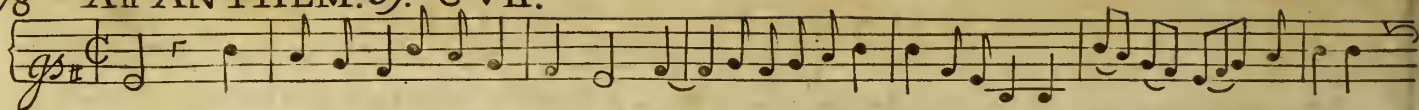
gs

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

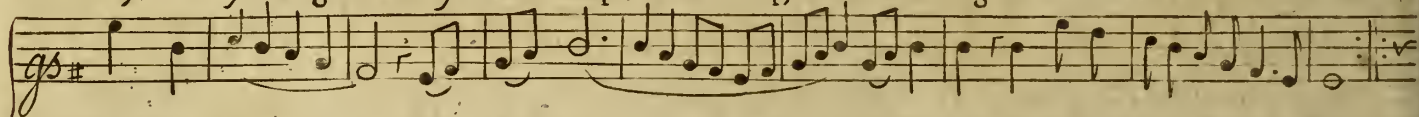
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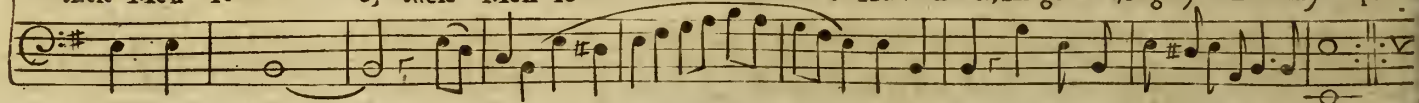
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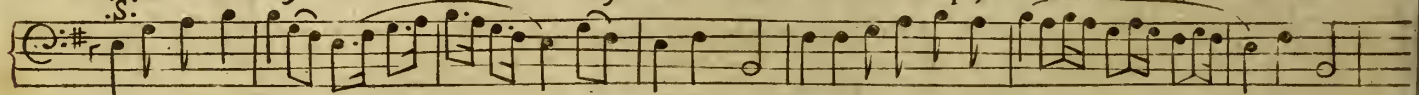
// They, they that go down to $\frac{y}{y}$ Sea in Ships, and oc-cupy their Bus'ness in great Waters, these Men see God's Wonders,



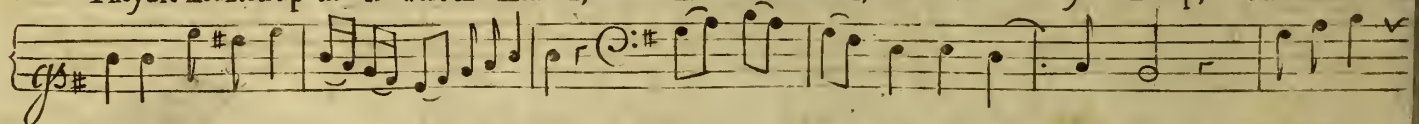
these Men se ————— e, these Men se ————— e His Wonders, His great & mighty Wonders in $\frac{y}{y}$ Deep. *Cl*



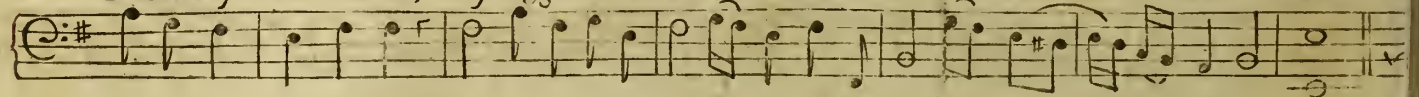
// For He commandeth $\frac{y}{y}$ *S.* fo ————— r ————— my Winds to blow, and He lifteth up $\frac{y}{y}$ Wav ————— es thereof:



// They are mounted up as it were into Heaven; and then down, down in — to $\frac{y}{y}$ Deep; and their Soul



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



Continued.

79

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

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

CHO.

So let all Men confest God's Works & Goodness & give thanks & give thanks & give thanks for His Kindness for His Kindness to y^e Sons of Men. (HAL. 25.)

page 81.

80 An ANTHEM. *Ps.* CXXXVI.

O give ye Thanks un-to *y* LORD: Givethanks un-to *y* God of gods: O thank *y* LORD, *y* LORD of lords: For

// *Chor.* For, &c: For, &c:

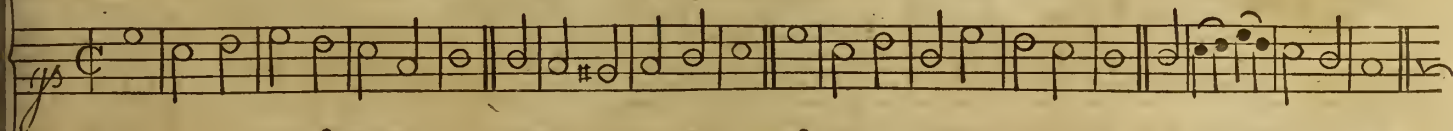
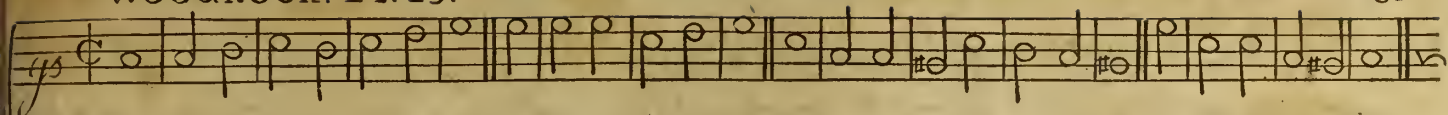
Who on-ly doth great Wond'rous Works: Who by His Wisdome made *y* Heav'n's: Who made *y* Waters and *y* Earth: For,

// *Chor.* For, &c: For, &c:

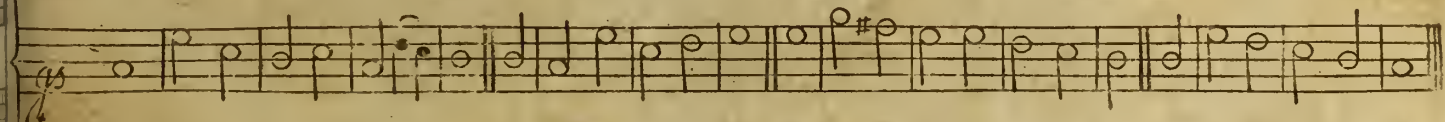
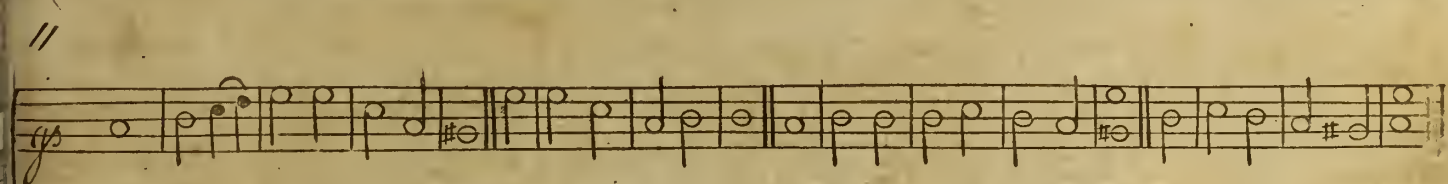
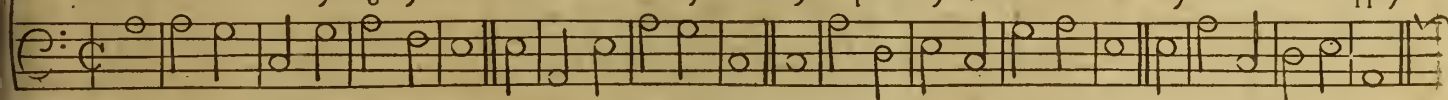
(PIENO-CHORO.)

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

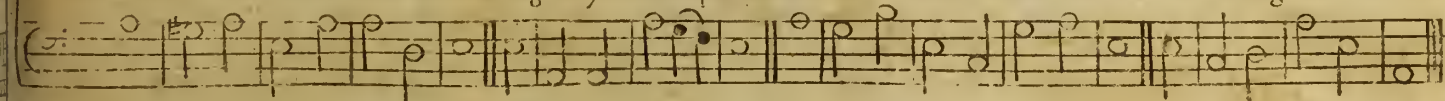
// *Chor.* For, &c:



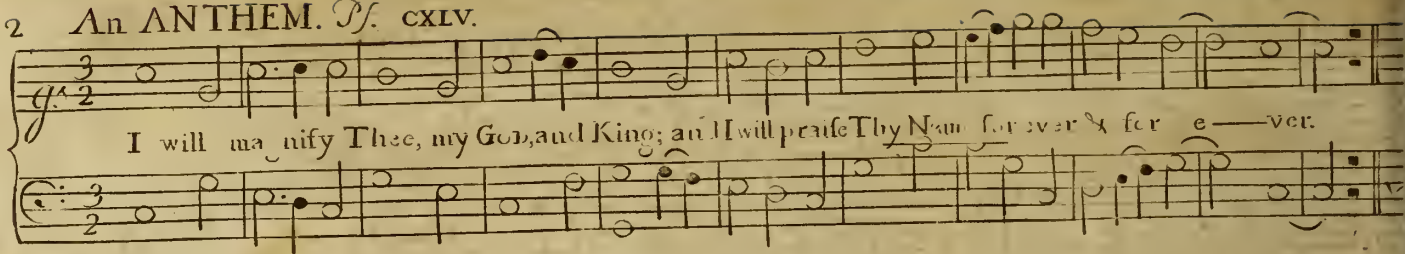
The Lord himself, y^e mighty Lord, vouchsafes to be my Guide; y^e Shepherd, by whose constant Care my Wants are all supply'd.



In tender Grass he will feed, & gently there repose; Then lead me to cool Shades, where refreshing Waters flows.

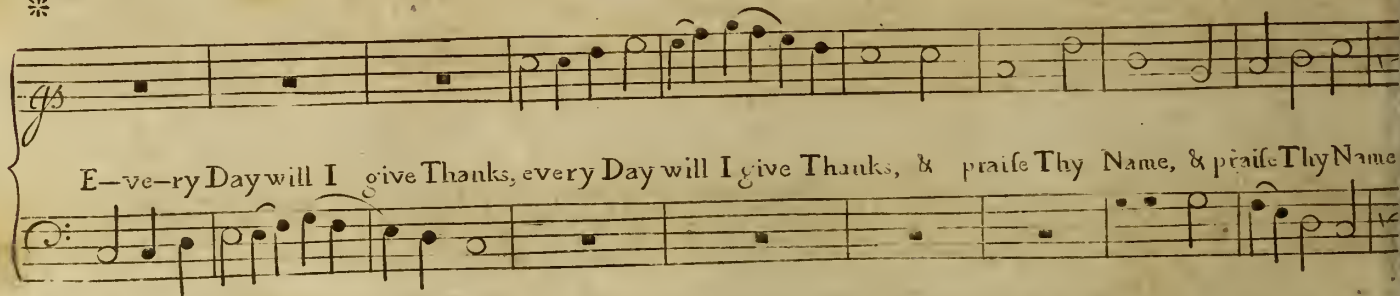


82 An ANTHEM. Ps. CXLV.



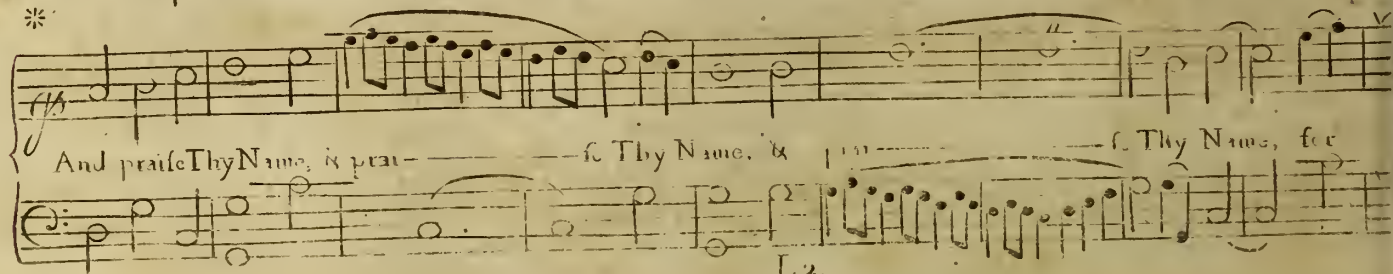
I will maunify Thee, my God, and King; an I will praise Thy Name for ever & for e—ver.

*



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

*



And praise Thy Name, & pra... Thy Name, & ... Thy Name, for

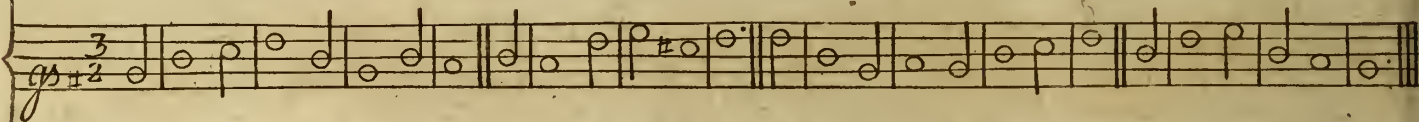
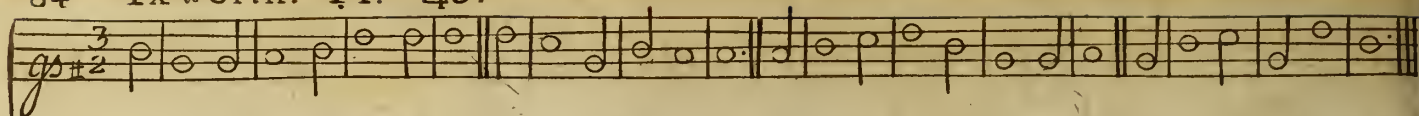
Continued.

ev. r. w. r. Great i the Lord, great is the Lord, & marvellous; worthy to be praised,

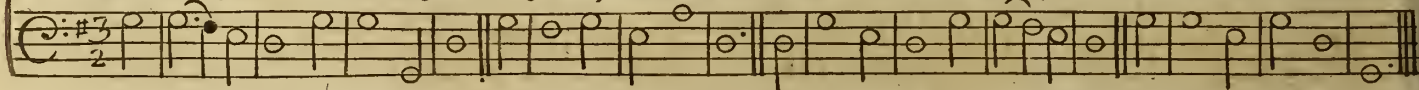
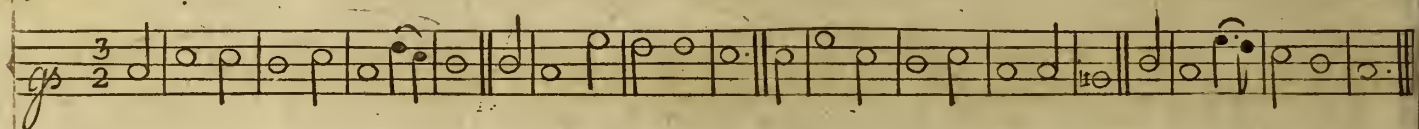
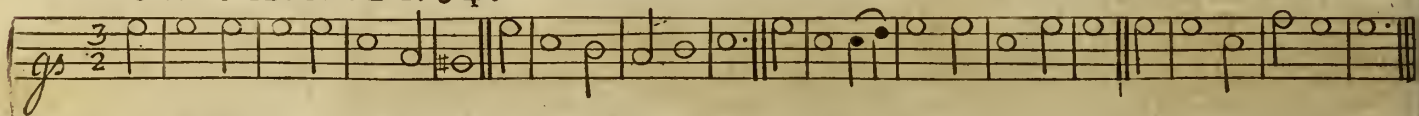
worthy to be praised. & there is no End of His Greatness; & there is no End, there is no End,

*

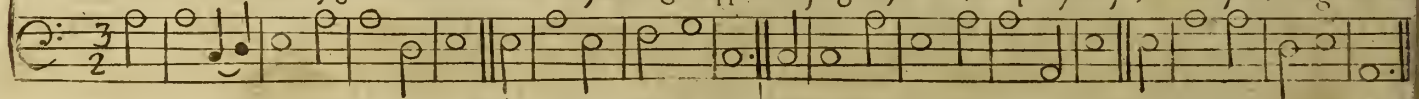
And there is no End, no End of His Greatness. Hal. Il: Il: Il: Il: Il:

84 Ixworth. Pf. 48th

The Lord, & only God is great, and greatly to be praif'd; In Sion, on whose happy Mount, his sacred Throne is rais'd

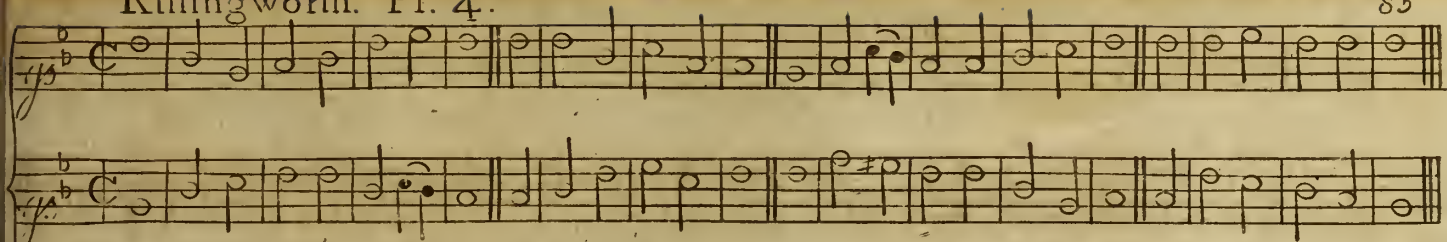
Chelmsford. Pf. 54th

Lord, save me, for thy glorious Name, & in thy Strength appear To judg my Cause; accept my Pray'r, & to my Words give Ear

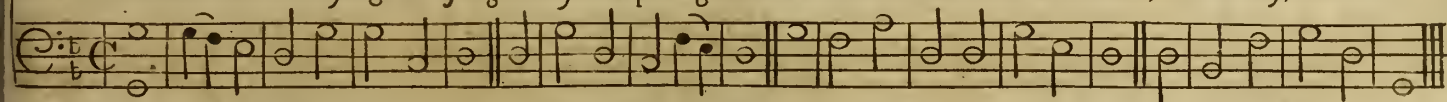


Killingworth. Pf. 4th

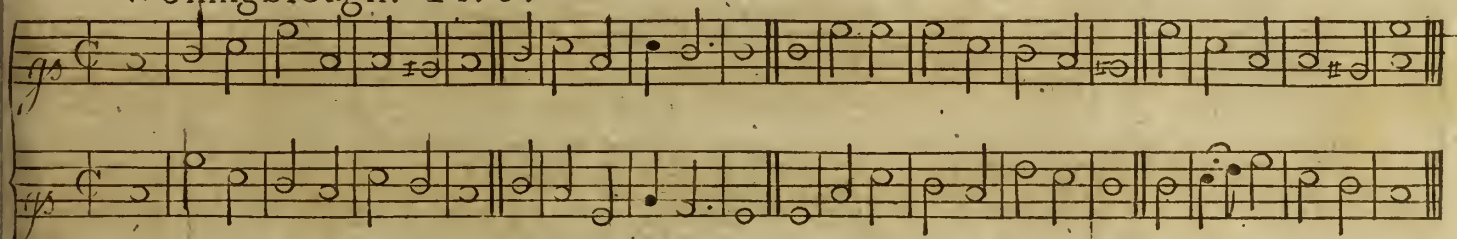
85



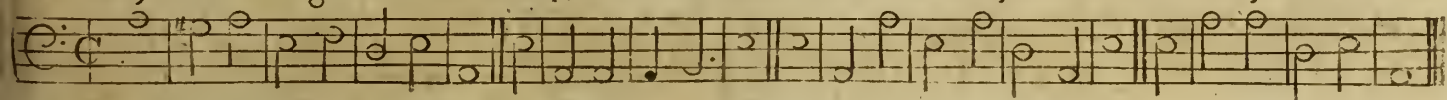
O Lord, that art my righteous Judge, to my Complaint give Ear, Thou still redeem'st me from Distress, have Mercy, Lord, & hear.



Wellingbrough. Pf. 6th



Thy dreadfull Anger, Lord restrain, & spare a Wretch forlorn: Correct me not in thy fierce Wrath, too heavy to be born.



The true CHRISTIAN'S LITANY.

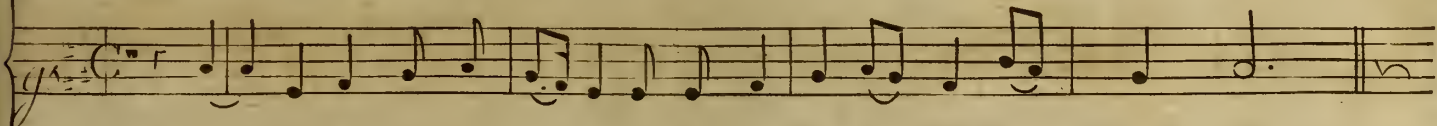
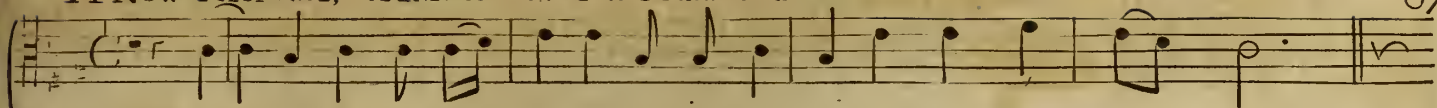
The first system of the musical score consists of three staves. The top staff is in treble clef with a 3/2 time signature and a 'g's' dynamic marking. The middle staff is in treble clef with a 3/2 time signature and a 'g's' dynamic marking. The bottom staff is in bass clef with a 3/2 time signature. The music is written in a key with one sharp (F#) and features various note values, rests, and phrasing slurs.



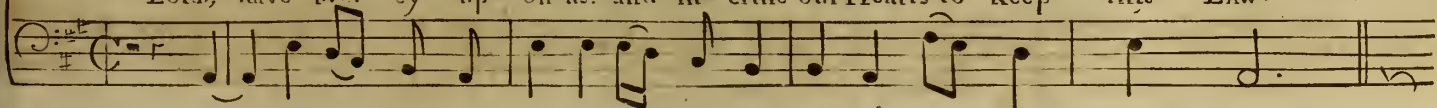
The second system of the musical score consists of three staves. Each staff begins with a 'g's' dynamic marking and an 'S:' marking above the first few notes. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music continues with similar notation to the first system, including note values, rests, and phrasing slurs.

A New RESPONSE, or Answer to the Ten Commandments.

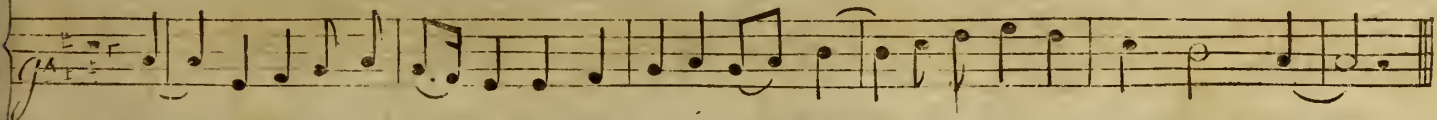
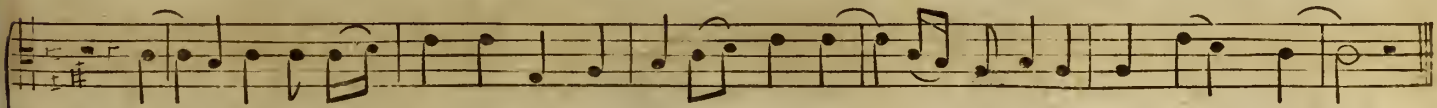
87



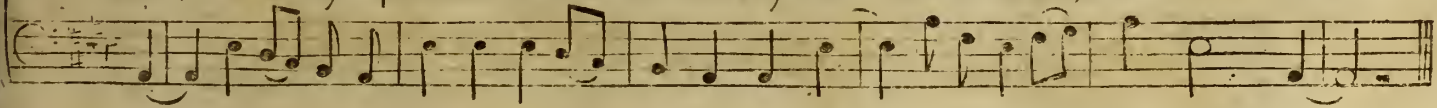
Lord, have Mer-cy up-on us: and in-cline our Hearts to keep this LAW.

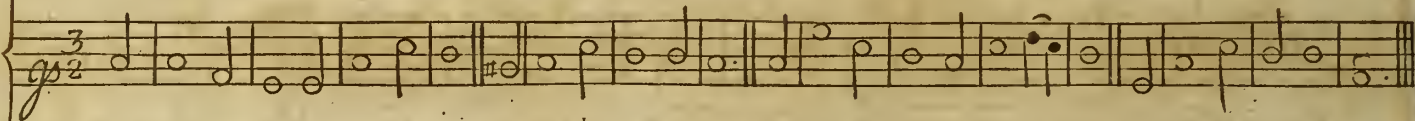
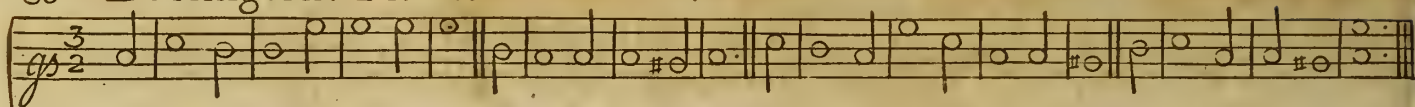


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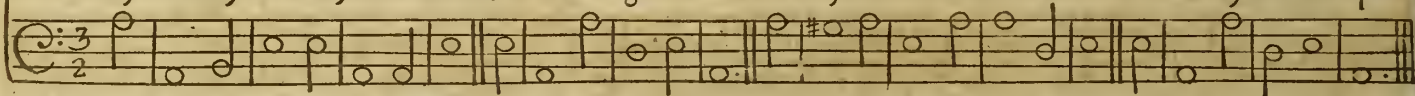
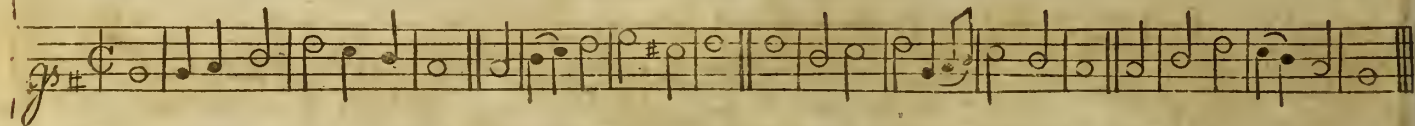
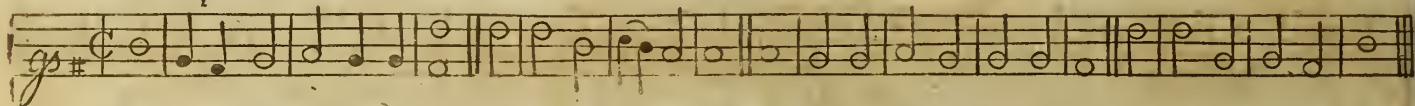


Lord, have Mer-cy up-on us. Remit all these Thy Laws, in our Hearts, we be-seech Thee.

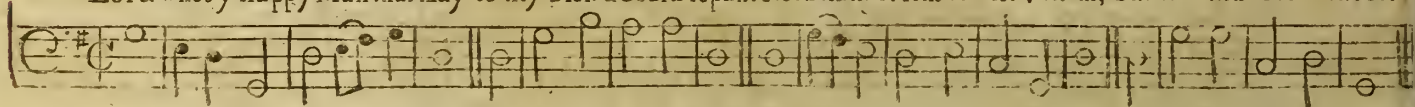


88 Darlington. Pf. 22^d

My God, my God, why leav'st thou me, when I th anguish faint? O! why so far from me remov'd, & from my loud Complain

Newport. Pf. 15th

Lord who's y^e happy Man that may to thy blef'd Courts repair? Not Stranger like to visit, them, but to inhabit there?



Belford. Pf. 33.^d

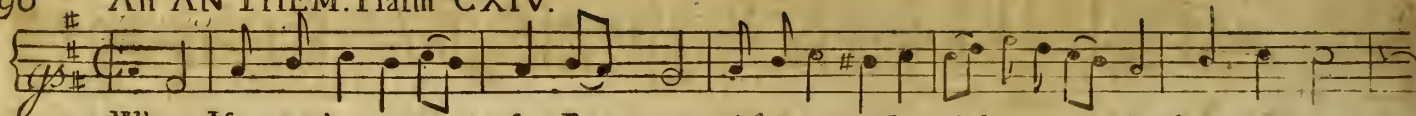
89

Let all \bar{y} Just to God with Joy, their chearful Voices raise; For well \bar{y} Righteous it becomes to sing glad Songs of Praise.

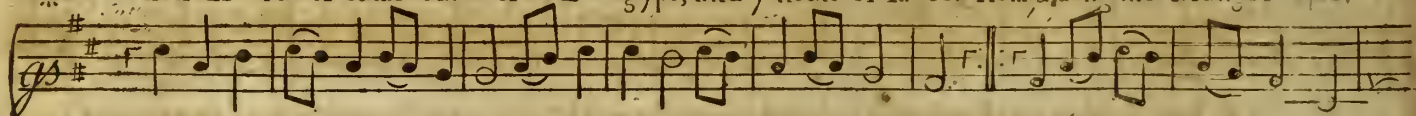
Portsmouth. Pf 41.^d

Happy: \bar{y} Man, whose tender Care relieves \bar{y} poor Distres'd; Whentroubles compass him around, \bar{y} Lord shall give him Rest.

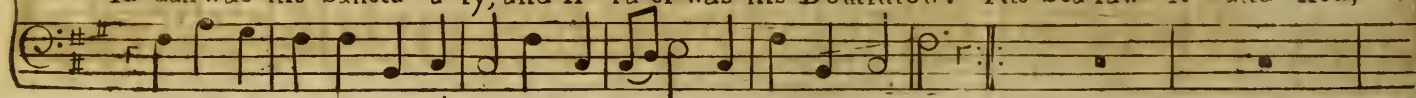
An ANTHEM. Psalm CXIV.



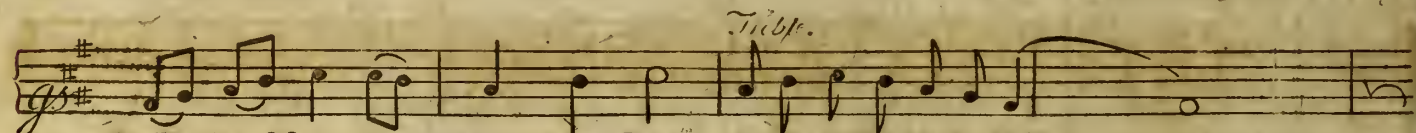
* When Is-ra-el came out of E-gypt, and y^e house of Ia-cob from among the strange^r pe^ople.



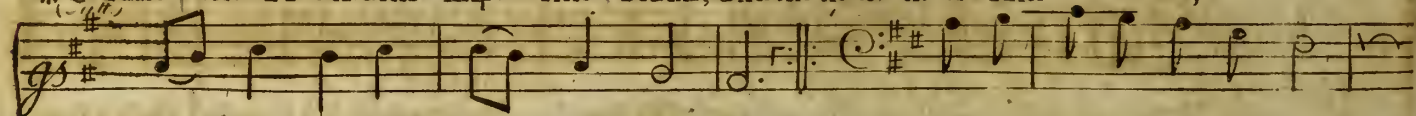
Iu-dah was his Sanctu-a-ry, and Is-ra-el was his Dominion. The Sea saw it and fled,



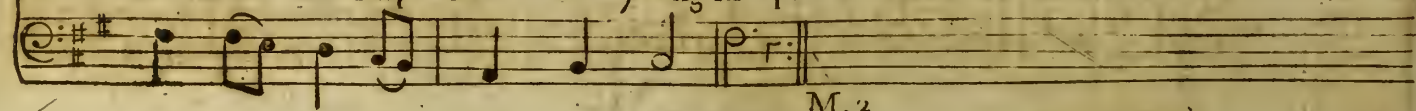
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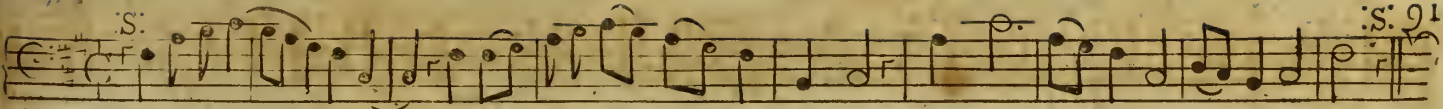
* And the Mountains skip like Rams, and the lit-tle lit-tle Hill—s,



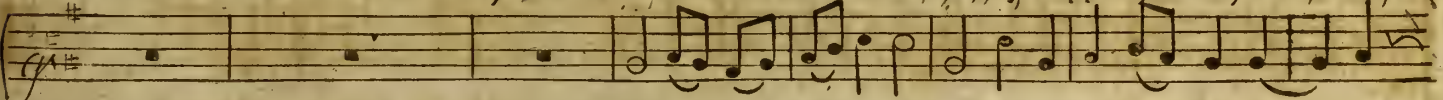
the Hills did skip like to young sheep.—* And the lit-tle lit-tle Hills,



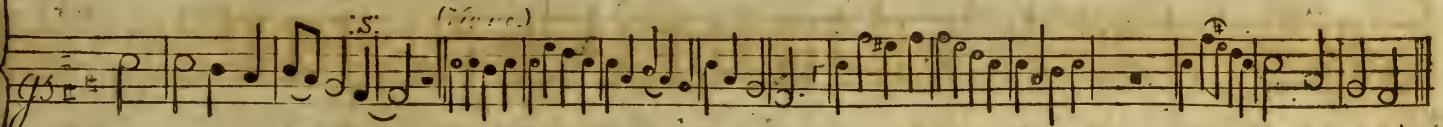
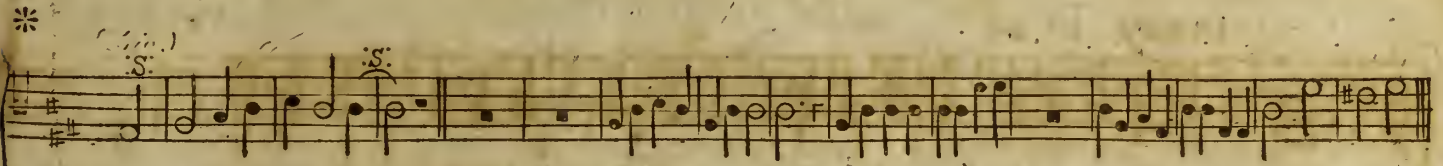
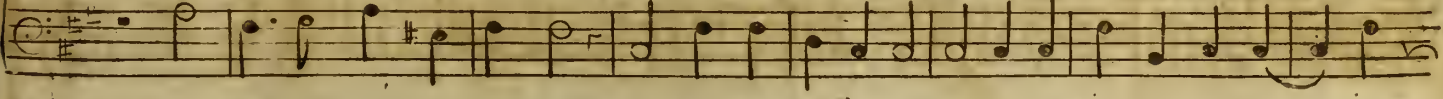
Continued



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



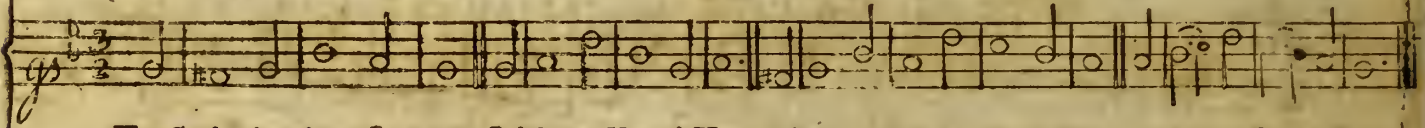
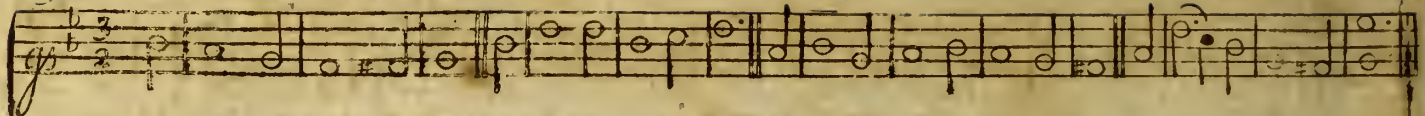
O fear the Lord, and trem-ble: fear the Lord, & tremble, yea tremble at His Pre-sence: and -



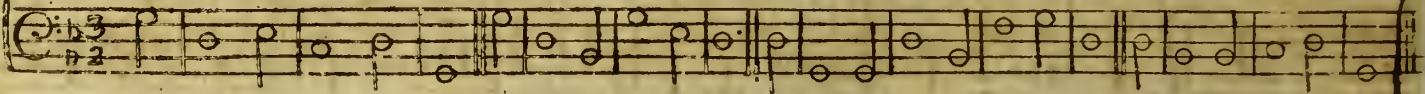
Praise, praise th: God of Jacob. Hal. al. al. al. al. al. al. al. al. Hallelujah!



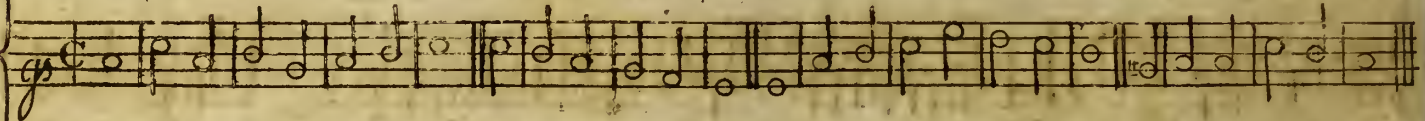
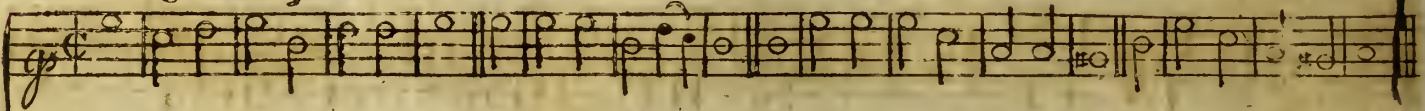
92. Utoxeter. Ps. 25th



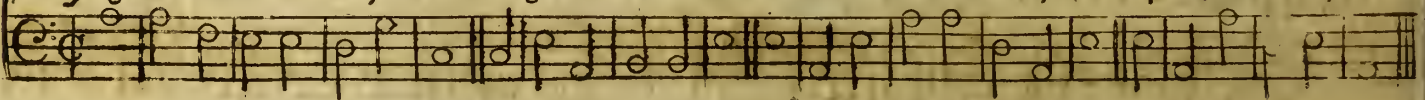
To God in whom I trust, I lift my Heart & Voice; O let me not be put to Shame, nor let my Foes rejoice.



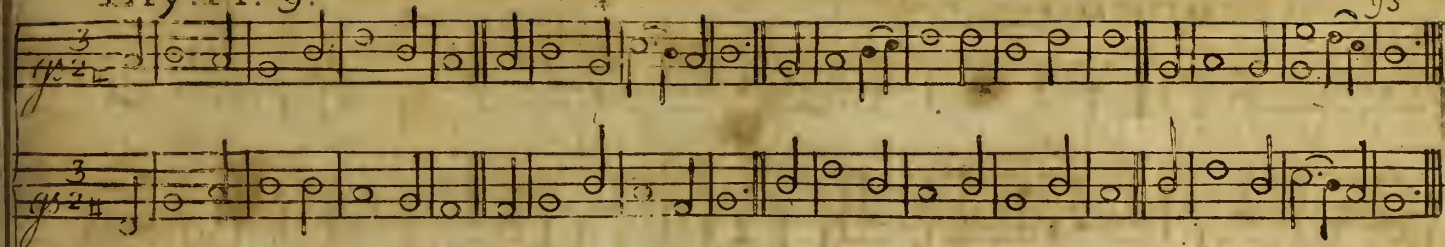
Quinzay. Ps 26th



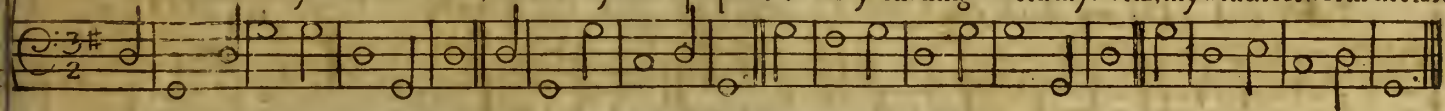
Judge me, O Lord, for I my Paths of Righteousnes have trod; I cannot fail, who all my trust repose in thee my God.



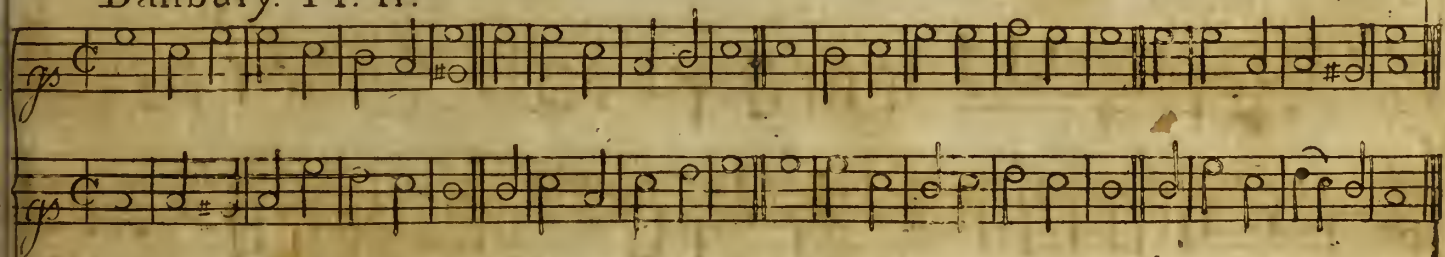
Ely. Pf. 9th



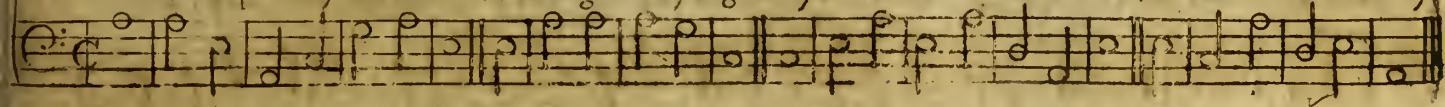
To celebrate thy Praise O Lord, I will my Heart prepare: To all y^e listning World thy Works, thy wond'rous Works declare.



Banbury. Pf. 11th



Since I have plac'd my Trust in God, a Refuge alway nigh: Why should I, like a tim'rous Bird, to distant Mountains fly



The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and common time, marked 'gs'. The middle staff is an instrumental line in G major and common time, also marked 'gs'. The bottom staff is a basso continuo line in G major and common time, marked 'C'. The lyrics are written below the middle staff.

Praise the Lord, O my Soul, And all that is within me praise His holy Name Praise the Lord, O my Soul,

*

The second system of the musical score consists of three staves. The top staff is a vocal line in G major and common time, marked 'gs'. The middle staff is an instrumental line in G major and common time, also marked 'gs'. The bottom staff is a basso continuo line in G major and common time, marked 'C'. The lyrics are written below the middle staff.

And forget not all his Bene-fits; Who forgiveth all thy Sins, and heal-eth all thine In-fit-mi-tie.

Wantage.

A.W. 95

Musical score for 'Wantage' consisting of three staves. The first staff is in G major (one sharp) and 2/2 time. The second and third staves are in F major (one flat) and 2/2 time. The music is written in a simple, homophonic style with a clear melodic line and accompaniment.

Bray. Hymn 20. B. 1. D. W.

A.W.

Musical score for 'Bray' consisting of three staves. The first two staves are in C major (no sharps or flats) and common time (C). The third staff is in F major (one flat) and common time. The music is written in a simple, homophonic style with a clear melodic line and accompaniment.

W. I. G. O. Life I joy. Aloud will I rejoice. Aloud will I rejoice.

26 Axminster. Pf. 1.st

How bleſ'd is he who ne'er consents by ill Advice to walk: Nor stand in Sinners Way nor sits Where Men prophanely talk

Lutterworth. Pf. 42.^d

As pants y^e Hart for cooling Streams, when heated in y^e Chace; So longs my Soul, O God, for thee, & thy restim^e Grace.

Farnham. Pf. 62.^d

My Soul for help on God relies, From him alone my safety flows: My Rock, my health, y^e strength, th^{is} sup^{er} To bear y^e Scorn of all my Foes.

The End.

T H E

American Harmony,

O R,

Universal Psalmody.

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

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

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

From their
Humble Servant,
DANIEL BAYLEY.

Newbury-Port, January 5th 1773.

An Alphabetical TABLE of Tunes.

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Derby	35 ✓	Newbury	85 ✓	Sydenham	16 ✓	Weils	81 ✓
Down	57 ✓	Newcaftle	38 ✓	Stafford	58 ✓	York-Street	10 ✓
Droftler	7 ✓						

Hymns, Tunes, and Anthems Beginnings.

A WAKE my soul
Behold I bring you glad Tidings
Hark ! Hark ! what News the Angel
I heard a voice
I was glad when they said

Page.	Let the shrill Trumphet's warlike	60
87	O Zion I bring you	41
17	O be joyful in the Lord	76
59	Sing, sing unto the Lord	21
23	Tell ye daughters of	62
65	Thro' all the changing scenes of	48

Westminster Psalm 21 D^r W

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

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

W

A

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

Joy to the Earth γ Saviour reigns Let Men their Songs employ While Feilds & Floods Rock II γ Plains repeat γ . founding Joy

W

A. 2.

Walney Pf. 27th D^r W.

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

When Troubles rise & storms appear I here may his Childⁿ hide God has a strong Pavillion where He makes my soul a bide .

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The music continues from the first system.

Walingford Pf. 27th D^r W.

The first system of music for 'Walingford Pf. 27th D^r W.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The music is written in a simple, homophonic style with quarter and eighth notes.

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

The second system of music for 'Walingford Pf. 27th D^r W.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The music continues from the first system.

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

Low Dutch

Hymn 3^dB 2^dD^r

W

WHY do we moan departing Friends Or shake at Deaths Alarm: tis Luts Voice that Jesus sends To call them to his Arms.

Stanes Psalm 12th D^r W

5

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a simple, homophonic style with quarter and half notes. There are some ornaments or grace notes above the final notes of the first and second measures of the upper staff.

'Tis thine Almighty Arm we owe the Triumphs of thy Day Thy Terrors Lord confound thy Foe And melt thine strength away

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. There are some ornaments or grace notes above the final notes of the first and second measures of the upper staff.

Egham Ps. 12 D^r W

The first system of music for 'Egham Ps. 12' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a simple, homophonic style with quarter and half notes. There are some ornaments or grace notes above the final notes of the first and second measures of the upper staff.

'Tis by thine Aid our Troops prevail And break united Powers Or burn their bowels Fleets or scale thy proudest of their Towers

The second system of music for 'Egham Ps. 12' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. There are some ornaments or grace notes above the final notes of the first and second measures of the upper staff.

NB This Tune added to the above makes a double Tune.

The third system of music for 'Egham Ps. 12' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system. There are some ornaments or grace notes above the final notes of the first and second measures of the upper staff.

Twysford Hymn 48th B. 2^d D^r W.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time. The music features a series of quarter and eighth notes, with some rests. There are trill ornaments (tr) above certain notes in both staves.

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

The second system of music continues the melody from the first system. It consists of two staves in treble and bass clefs, 3/4 time. The notation includes various note values and rests, with trill ornaments (tr) present.

The third system of music continues the melody. It consists of two staves in treble and bass clefs, 3/4 time. The notation includes various note values and rests, with trill ornaments (tr) present.

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

The fourth system of music concludes the piece. It consists of two staves in treble and bass clefs, 3/4 time. The notation includes various note values and rests, with trill ornaments (tr) present.

Dresden A Hymn on the Death of Christ .

HE dies, the heav'nly Lover Dies. The Tidings strike a do'full sound. Come saints & drop a Tear or
On my poor Heart strings: deep he lies in the cold Caverns of the Groun.

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

The King of faints how fair his Face Adorn'd wth Majes-ty & Grace He com- & blefimes from Love wins v^o Nation to his Love

Savoy

Psalm 47

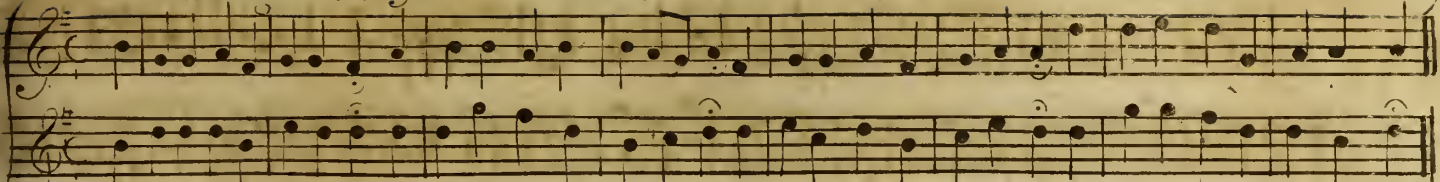
D^r

W

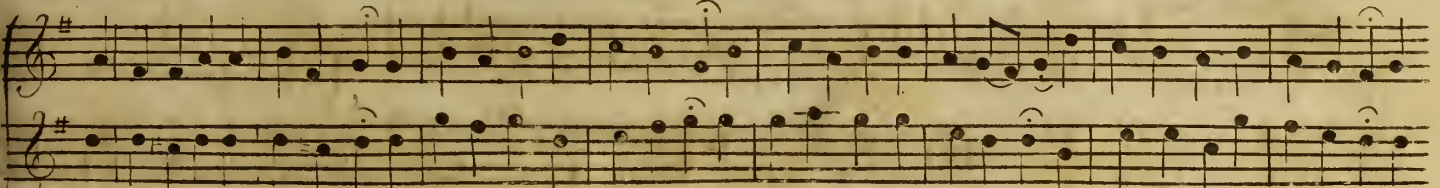
I O Fo-r a Shout of fac-red Joy To God the sove-reign king. Let ev-ry Land their Tongu-employ & It, his of Tri-umphing

Kettering P.f. 2^d

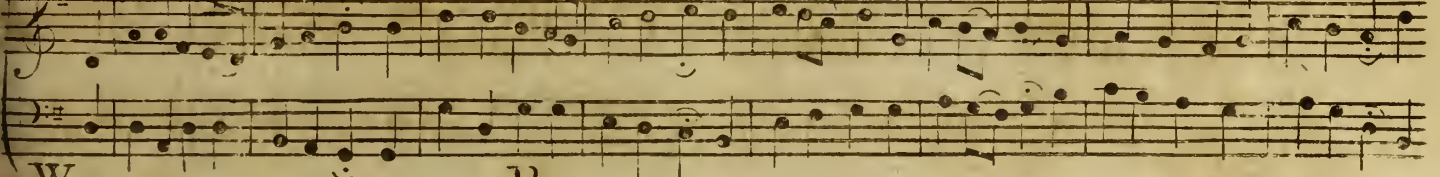
D^r W.



Sweet is ^{to} Work my God my King To praise thy Name give Thanks sing of thy love by most light & talk of all ^{thy} truth at Night.



Sweet is ^{to} be d^evo^ted Rest N^o mortal Care shall teize my heart O may my heart in Tune be found Like Davids Lute of Solemn found like



W

B

Watling Pf. 34th D^F W.

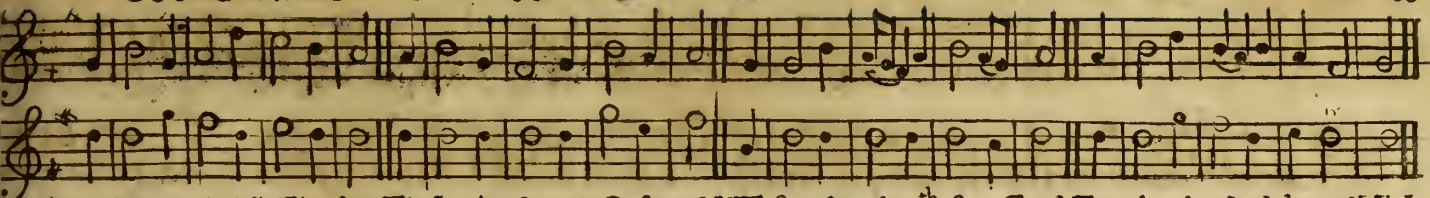
I'll bless y Lo... - - - id from clay to day How god are all th' his ways Ye humble Souls y use to Pray Come h... lp my lips to Prais

This musical score is for a hymn in D major and 4/4 time. It consists of four staves: a vocal line (treble clef), a tenor line (treble clef), a soprano line (treble clef), and a bass line (bass clef). The lyrics are written below the vocal line.

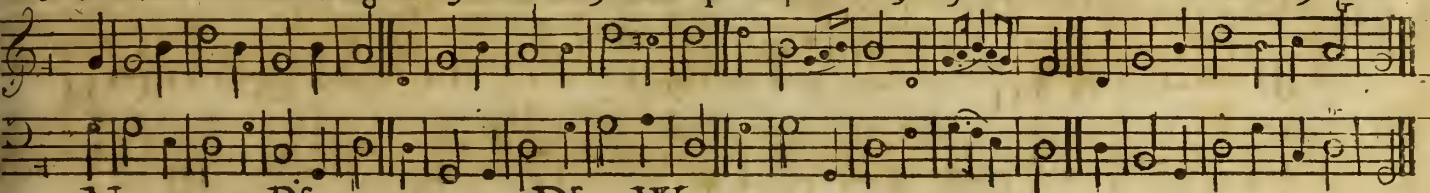
New Eng^l Street Hymn 14th D^F W.

Raise your triumphant Son To an immortal Time Let the wide Earth resound D... C... tial G... l... s... e...

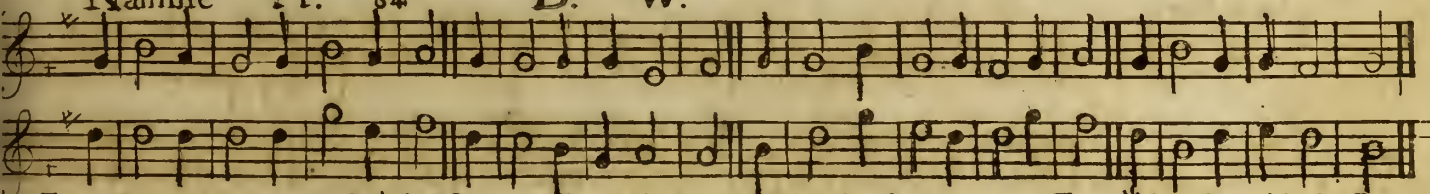
This musical score is for a hymn in D major and 4/4 time. It consists of four staves: a vocal line (treble clef), a tenor line (treble clef), a soprano line (treble clef), and a bass line (bass clef). The lyrics are written below the vocal line.



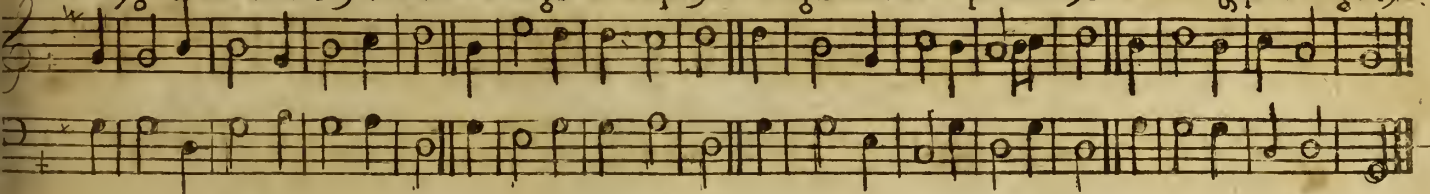
Great God attend while Zion sings: The Joy that from thy Prefences ^{ps.} To spend one day ^{w.} & on Earth Exceeds a thousand days of Mirth.



Namure Pf. 84 D^r W.



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



This spacious Earth is all \forall Lords And men \forall Worms \forall Beasts \forall Birds He rai'd \forall building \forall Seas \forall gave it for their Dwelling pl

But there is a brighter World on high Thy Palace I, above \forall \forall shall ascend \forall \forall Alas \forall how few men his Maker God .

Parindon Pf. 39th D^r W.

Teach me the Measure of my Days Thou ma' d. of my Fram. I would sur vey Lifes nar row space? sea - - re How frail I am

Blewbery Pf. 67th D^r W.

Shine might' God on Britain fair W. Beams of heav'n grace reveal thy Bow thro' all our Coasts & shew thy smiling face

David's harp of solemn Sound

York Street Hymn 66th D^r W.

There is a Land of pure Delight W. Saints immortal reign In blissful Day excluder y Sight And Pleasure ban-ish Pain &c.

W

B₂.

The first system of music consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third and fourth staves are bass clefs with a key signature of one sharp. The music is written in a style typical of 17th or 18th-century manuscript notation, featuring various note values and rests.

Bath Hymn 88th D^r W.

The second system of music consists of two staves. The top staff is a treble clef with a key signature of one sharp. The bottom staff is a treble clef with a key signature of one sharp. The music continues with various note values and rests.

Life is $\&$ Time to serve the Lord The Time is sure $\&$ great Reward $\&$ while $\&$ Lampholds out to burn $\&$ vilest Sinner may return

The third system of music consists of two staves. The top staff is a treble clef with a key signature of one sharp. The bottom staff is a treble clef with a key signature of one sharp. The music continues with various note values and rests.

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

To si- - - - - ng with one accord & to thy name O thou most high To sin- - - - - or with one accord .

Treble solo. An Anthem out of y^e 2^d Chap. of Luke.

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

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

For unto

S. For unto you unto

S. For unto you unto

in y^e City of David

you are born this Day in y^e City of David A Saviour which is Christ y^e Lord A

in y^e City

C

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

//

S: Cho.
 which shall beto all People And this shall be a Si- on un- to you you shall find & Babe wra
 1 2
 1 2

W

C 2

JWC.

W

Continued.

S. Allegro

19

And suddenly there was with y^e

In Swadling Cloaths Ly-ing in a Manger Ly--ing in a Manger And suddenly there

And

//

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

was with y^e Angel a Multitude of y^e Hea--v'nly heavenly heavenly Host

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

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

Adagio

Pea--

Continued.

S:

Glory to God in y^e highest, Glory to God in y^e highest y^e on Earth Peace Peace

--- ifing God & saying

//

Goodwill toward: Men, Hall. // // // // // // Hallelu-jah.

An ANTHEM, taken out of y 96 Pl. Verse 1, 2, 3, 4.

Musical notation for the first system of the anthem, consisting of two staves with treble and bass clefs. The music is in G major and 4/4 time. A wax seal is visible on the right side of the page.

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

Musical notation for the second system of the anthem, consisting of two staves with treble and bass clefs. The music continues from the first system.

//

Musical notation for the third system of the anthem, consisting of two staves with treble and bass clefs. The music includes first and second endings.

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

Musical notation for the fourth system of the anthem, consisting of two staves with treble and bass clefs. The music includes first and second endings.

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

//

wonders un-to y People & his wonders his wonders unto the People. Sing Sing &c.
as before

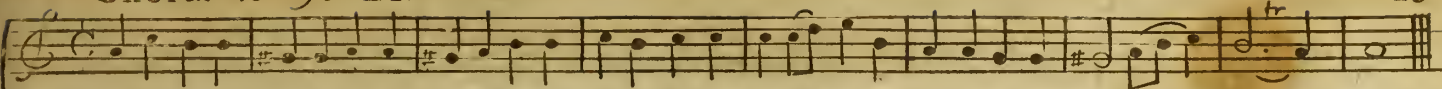
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For y Lord y Lord is Great for y Lord y Lord is great & cannot cannot worthily be praised be praised

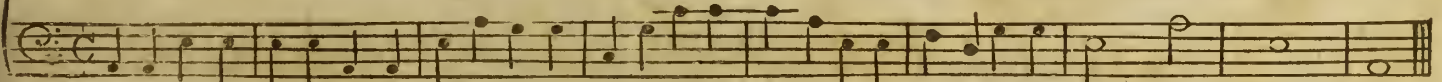
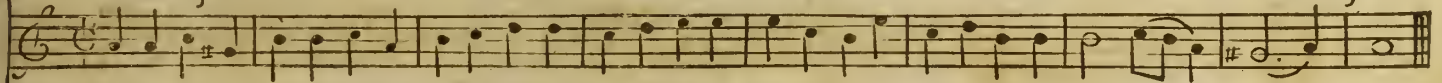
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He is more to be feared than all Gods he is more to be feared than all Gods is more to be feared than all Gods.

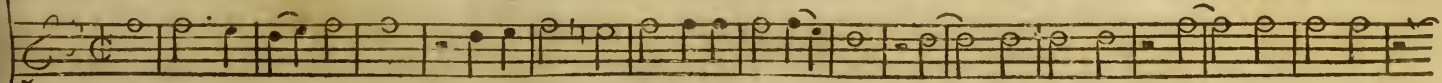
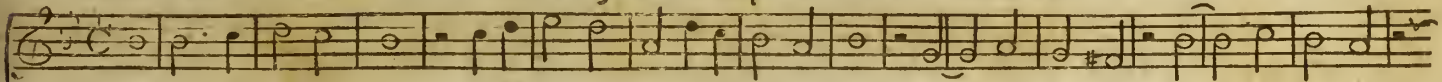
Chorus to 26 Pf.



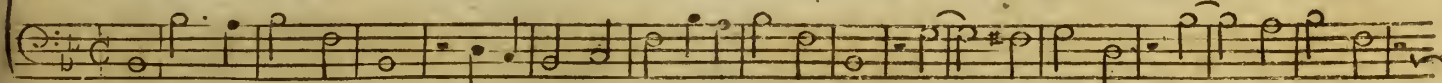
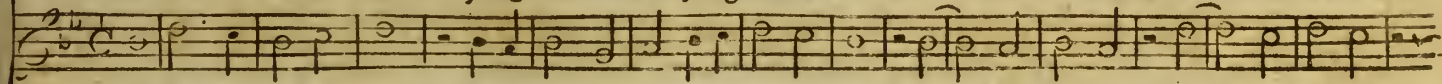
Halle Injah :||: :||: :||: :||: :||: Hal—le—lu—jah.



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



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



The first system of music consists of two staves in treble clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written on the upper staff, and the bass line is on the lower staff.

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

The second system of music includes the vocal melody on the upper staff and a basso continuo line on the lower staff. The key signature remains one sharp (F#) and the time signature is 3/4. The lyrics are written above the vocal staff.

//

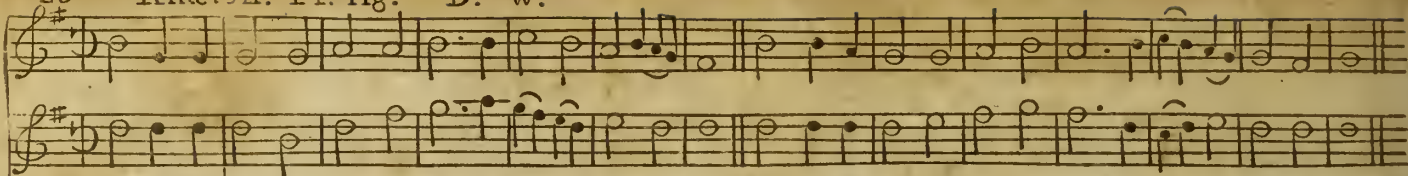
The third system of music consists of two staves in treble clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody continues on the upper staff, and the bass line is on the lower staff.

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

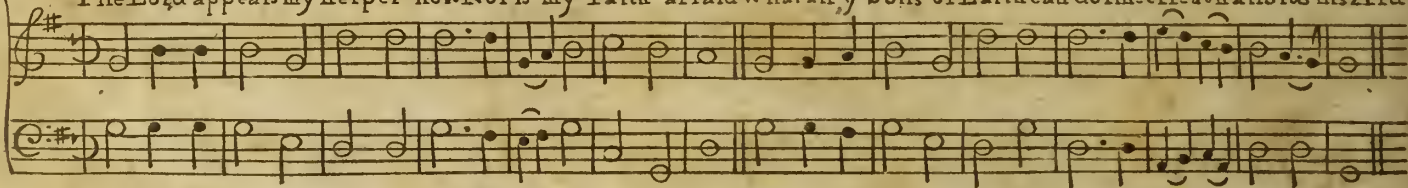
The fourth system of music includes the vocal melody on the upper staff and a basso continuo line on the lower staff. The key signature remains one sharp (F#) and the time signature is 3/4. The lyrics are written above the vocal staff.

W

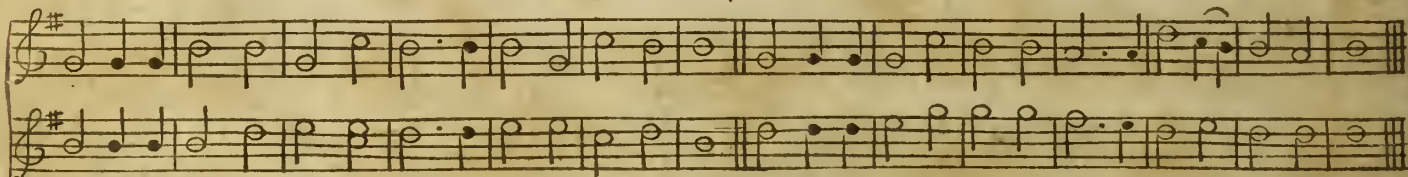
D.



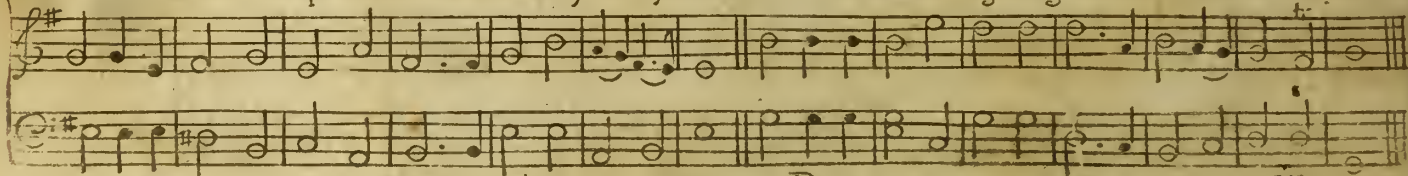
The Lord appears my helper now Nor is my Faith afraid What all y^e Sons of Earth can do since Heav'n afford his Aid



//



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



Wallbrook. Pf. 95th D^r W.

27

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

Winchester. Pf. 141st D^r W.

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

2, Monmouth. Pf. 37th N. V. ver. 23^d 24th 27th 29th

The good man's way is Gods delight He orders all his steps a right He orders all his steps a right Of him that moves by his

//

command of him that moves by his command tho' he may sometimes be distressed tho' he may sometimes be distressed Yet he all he

Continued.

29

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

Blossom. Pf. 95th

D: W.

Sing to y Lord JEHOVAHS Name & in his strength rejoice When his salvation is our Theme, Exalted be our Voice.

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

//

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

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

First system of musical notation, consisting of two staves with treble clefs and a key signature of one sharp (F#). The melody is written on the upper staff and the accompaniment on the lower staff.

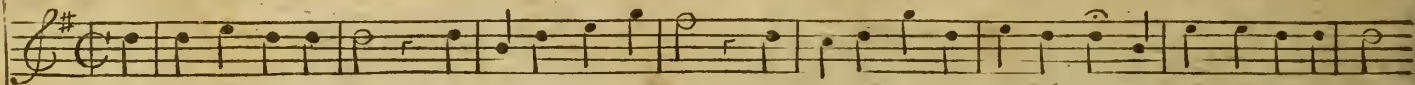
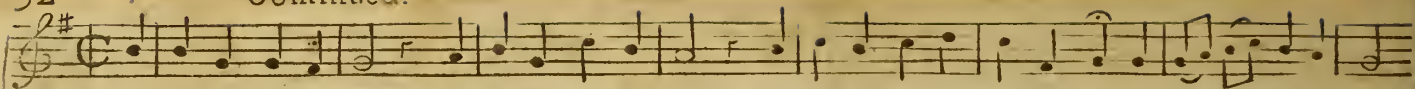
Soldiers of CHRIST arise, And put your armour on, Strong in γ strength which God supplies, Thro' his Eternal Son;

Second system of musical notation, continuing the melody and accompaniment from the first system.

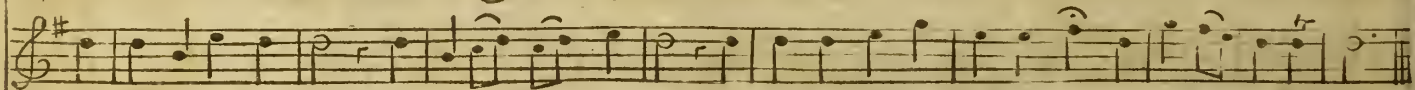
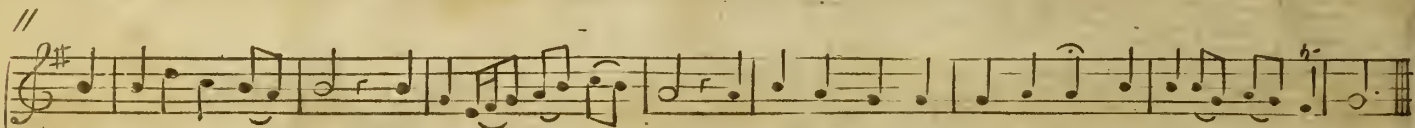
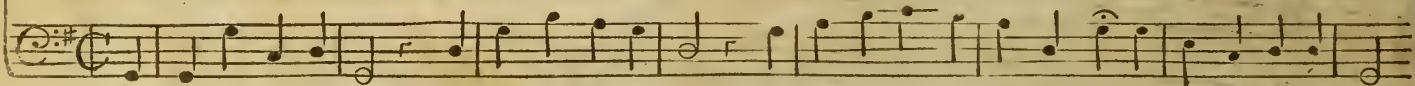
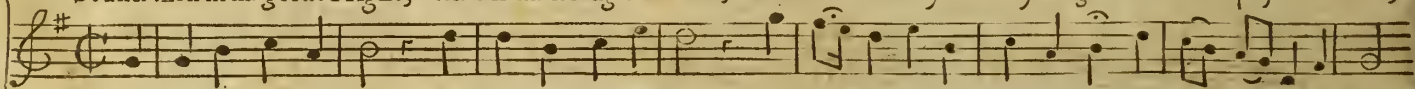
Third system of musical notation, including a double bar line and a repeat sign at the beginning.

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

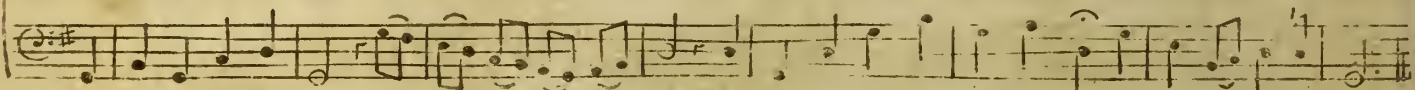
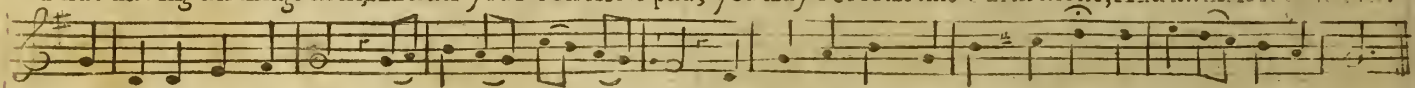
Fourth system of musical notation, concluding the piece with a double bar line.

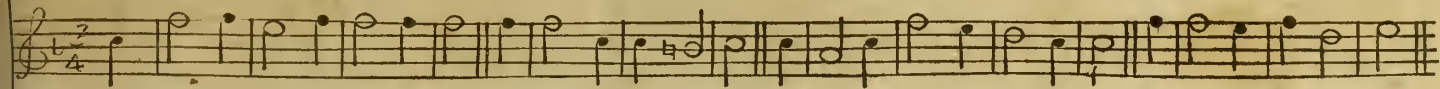


Stand then in his great Might, With all his strength endu'd, And take to army on for y^e Fight The Panoply of God,

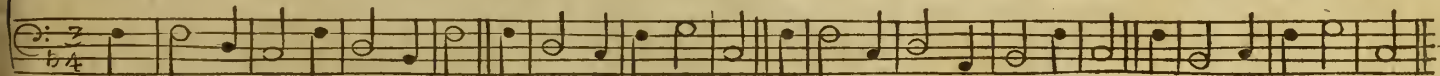
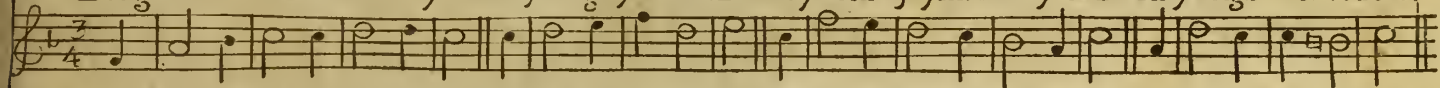


That having all things done, And all your conflicts past; you may o'ercome thro' Christ alone, And stand firm as a rock.

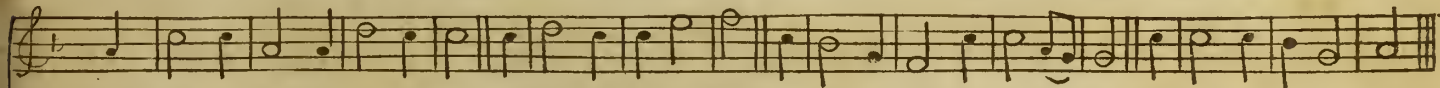




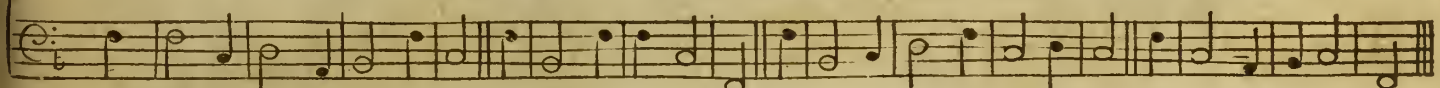
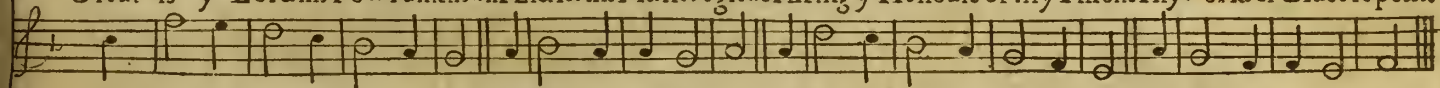
Long as I live I'll bleis thy name My King my God of Love My work & Joy shall be y same In y bright World above.



//



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



W

E.

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

Behold $\text{\textcircled{y}}$ Morning Sun Begins his glor'ous Way His Beam thro' all $\text{\textcircled{y}}$ Nations run And Life & Light convey.

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

Behold $\text{\textcircled{y}}$ lofty Sky Declares his Maker God; And all $\text{\textcircled{y}}$ Starry Works on high Proclaim his Pow'r a broad.

E 2.

W

I, W, G

Etenborough. Pf. 42^a. D^r W.

35

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

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

Derby. Hymn 34th B. 2^d D^r W.

Let them neglect thy Glory Lord! Whom ever knew thy Grace: But our loud Songs shall still record The Wonders o---f thy Praise.

36 Wickham. Pl. 66.th D^r W.

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

//

Hand he puts his Rod And cleaves the frighted Sea - - - s And cleaves y^e frighted Seas.

38 Norfolk. Pf. 95th N. V.

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

Newcastle. Pf. 48th D. W.

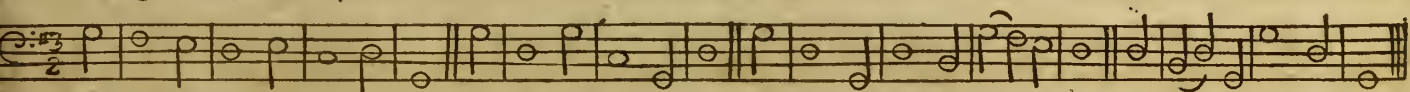
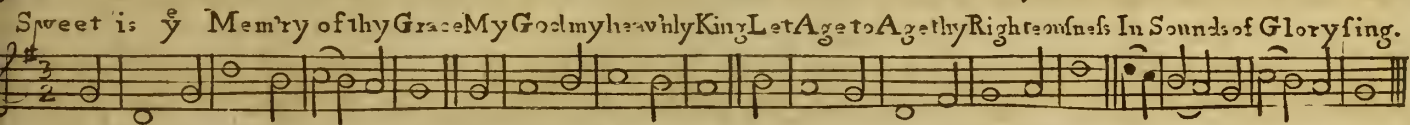
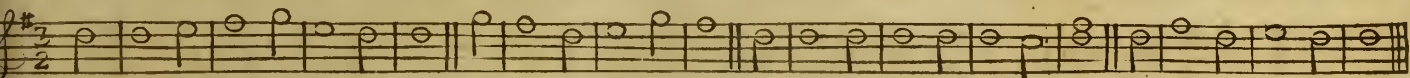
Great is thy Lord our God And let his Praise be great He makes his Churches his Abode His most delightfull Se

A CANON of 4 in One.

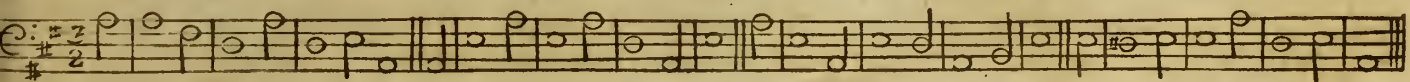
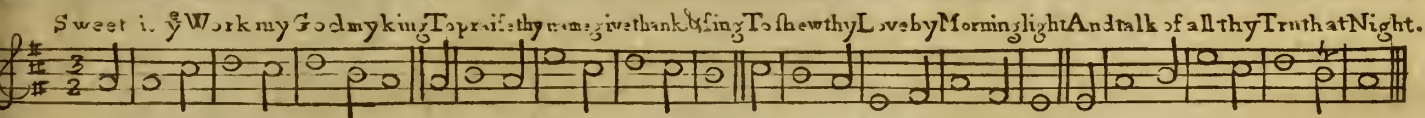
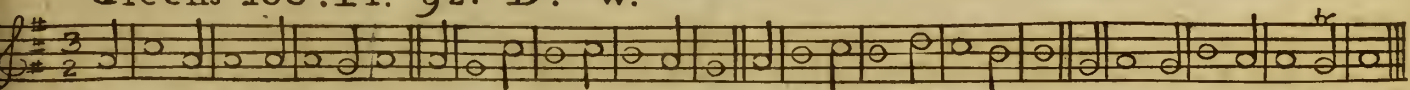
To God thy Father, God thy Son, And God thy Spirit, Three in One, Be Honor, Praise, & Glory given By all on Earth & all in Heav

Stroudwater. Pf. 145th D^r W.

39



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



40 S^t Matthews. Pf. 147th D^s W.

With songs & Honoursoundingloud Address y^e Lord on high Over y^e Heavⁿs he spread his Cloud & Waters vail y^e Sky.

//

He sends his show^{rs} of Blessings down To cheery Plain: below He makes y^e Gr^{ass} y^e Mountain: crown & Corn in Valley: grow.

Rejoice ye in him World high Behold y King of Glory nigh Who is this King of Glory be The mighty Lord y Saviour he.

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

Good tidings

O Zion that bringest good Tidings good tidings of Peace Good tidings of Peace good tidings of peace

Good tidings of peace good tidings

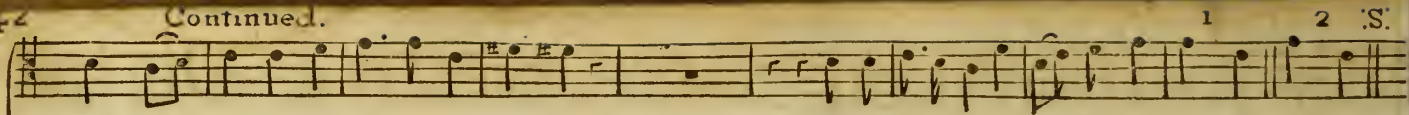
Get thee up into y high Moun - - - tain O Jeru - sa -

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

Get thee up into y high Moun - - - tain y high Moun - - - tain O Jeru - sa - lem that bringest good Ti -

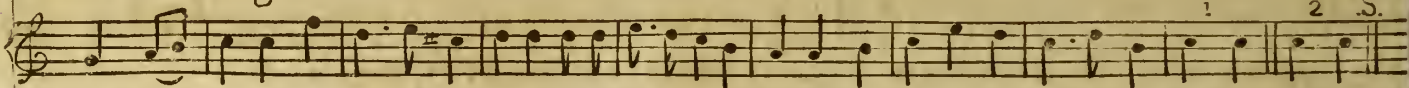
W

F.

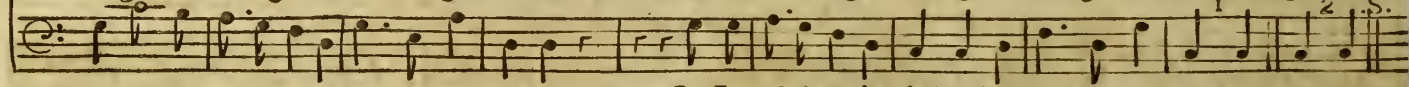


-lem that bringest

O Jerusalem



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

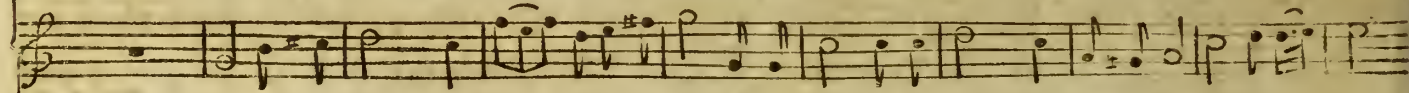


// -dings O Jerusalem

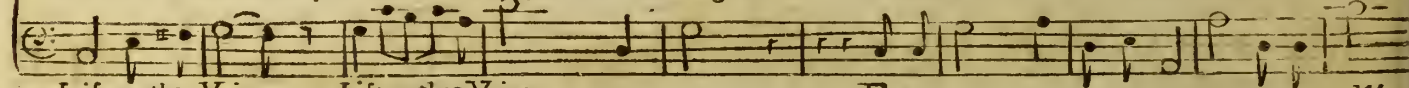
O Jerusalem that bringest



Lift up thy Voice



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



Lift up thy Voice

Lift up thy Voice

F 2.

w

Continued.

Musical staff with notes and rests.

Musical staff with notes and rests.

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

Musical staff with notes and rests.

Lift it up with t'rench. Say unto y^e Cities of Ju--dah say unto y^e Cities of Judah behold your God

// Say unto y^e Cities of Ju--dah say unto y^e Cities y^e

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Halle-lujah // // // // // Halle-lujah

Plymouth. Hymn 33th Page 44. G.W

Musical staff with notes and rests.

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

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

Alceſter. A Doxology.

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

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

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

Handwritten musical notation for the first system of 'Aithlone'. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff with a key signature of one sharp (F#). The melody is written in a simple, folk-like style with many eighth and sixteenth notes.

Jesus who dy'd a World to save Revives & rises from y^e Grave By his Al-migh--ty Pow'r

Handwritten musical notation for the second system of 'Aithlone'. It consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), and a bass clef staff with a key signature of one sharp (F#). The melody continues from the first system.

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

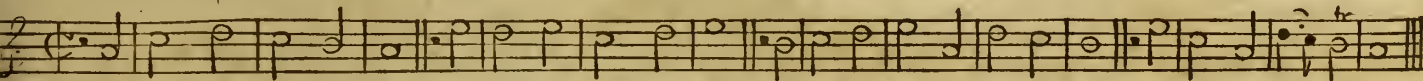
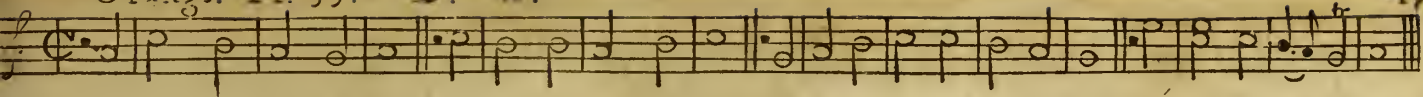
Arlington. Pf. 126th D^r W.

Handwritten musical notation for the first system of 'Arlington'. It consists of two staves: a treble clef staff with a 3/2 time signature and a key signature of one sharp (F#), and a bass clef staff with a 3/2 time signature and a key signature of one sharp (F#). The melody is written in a simple, folk-like style.

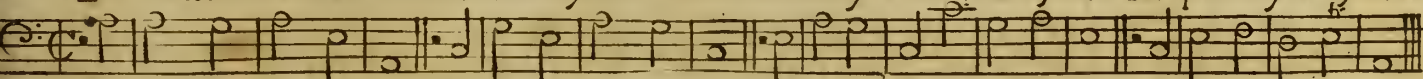
When God reveals his gracion Name And changeth my mourning into My heartes feed a pleasing Dreame The Grace we need is great.

Handwritten musical notation for the second system of 'Arlington'. It consists of two staves: a treble clef staff with a 3/2 time signature and a key signature of one sharp (F#), and a bass clef staff with a 3/2 time signature and a key signature of one sharp (F#). The melody continues from the first system.

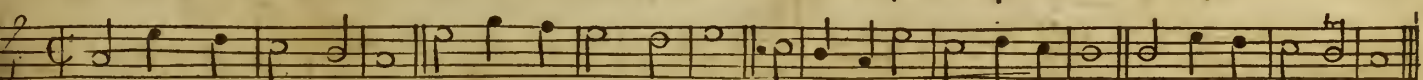
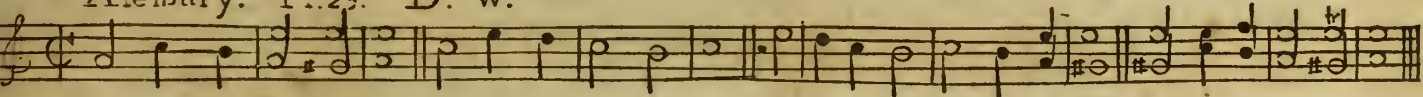
Orange. Pf. 55.th D^r W.



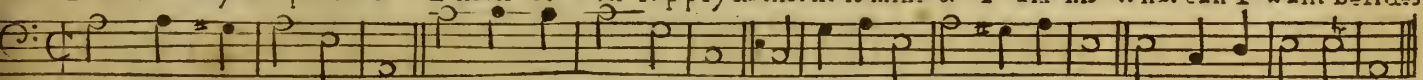
Let Sinners take their Curſe And chuſe y^e Road to Death But in y^e Worſhip of my God I'll ſpend my daily Breath.



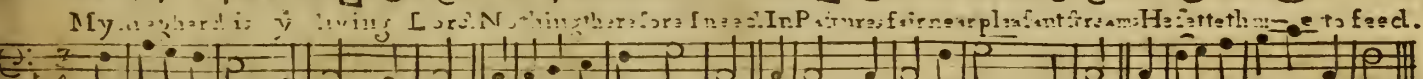
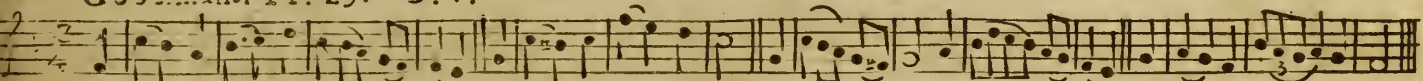
Aleſbury. Pf. 23.^d D^r W.



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



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



My Shepherd is y^e living Lord. Nothing therefore I need. In Paſtures fair and pleaſant ſtreams He ſetteth me to feed.

the Praises of my God shall

Thro' all y^e changing Scenes of Life, In trouble & in Joy :s: the Praises of my

:s: the Praises of my God shall still y^e

// the Praises of my God shall still y^e

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

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

God shall still &

Praises of my my Hear - - - t &

Comethou Almighty King Helps us thy Name to sing helps us to Praise Father all glorious O'er all Victo-ri-ous

//

Hereford. Page 148. G. W.

O come let us join Together combine

Come & Reize over us Antient of Days. //

To praise our dear Saviour our Master di-vine.

W

G.

Steinig. Pf. 95th D. r. W.

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

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

Maryland. Pf. 104th D. r. W.

My Soul my Eyes Testi-fy to thee O Celestial King: He in full Majesty appears And his ad-mir-able Glory wears

52 Strawberry. Pf. 149th D^r W.

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with various note values and rests, including trills marked with 'tr'.

All ye $\dot{\gamma}$ love $\dot{\gamma}$ Lord rejoice And let $\dot{\gamma}$ songs be new; Amidst $\dot{\gamma}$ Churchth cheerfull Voice His la-----ter Wonders shew.

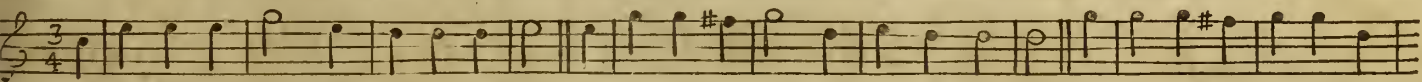
The second system of music continues the piece with two staves in treble and bass clefs, maintaining the one sharp key signature and common time. The melody continues with similar rhythmic patterns and includes trills.

Hallifax. Hymn 50th G.W.

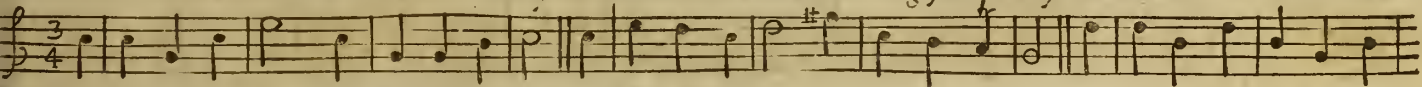
The first system of music for 'Hallifax' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with various note values and rests, including trills marked with 'tr'.

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

The second system of music continues the piece with two staves in treble and bass clefs, maintaining the one sharp key signature and 3/4 time signature. The melody continues with similar rhythmic patterns and includes trills.

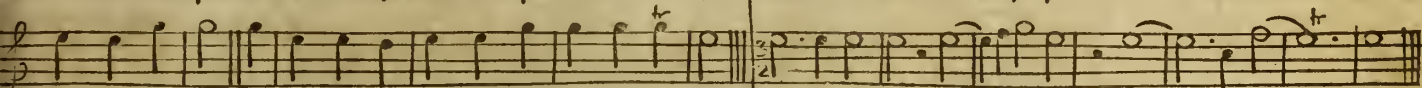
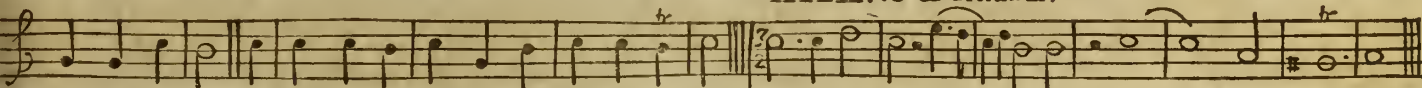


Compassers attend & make no delay Good News from a friend I bring you to day Glad news of sal-va-tion come

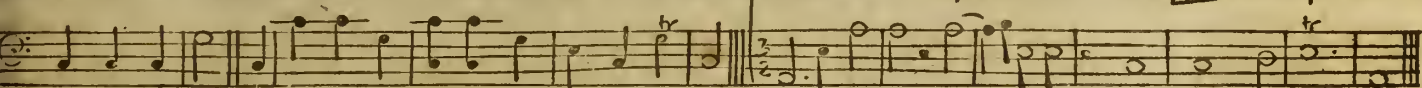
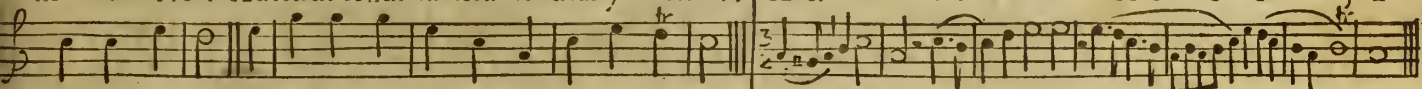


//

HAL. to Burnham.



now & receive There is no Condemnation to them [†] believe. Hal. III Hal...le...lu...jah.



54. Barnet. Pf. 145th D: W.

Long a. I live I'll bleſs thy Name My King my God of Love My Vnck & Joy ſhall be ſome In ſome Bright World above

Army. Pf. 2^d D: W.

Why did ſome Jews proclaim their Rage ſome Romans why their words employ Againſt ſome their Powrs engage His dear Anointed to deſtroy

Magdalene. Pf. 18th O. V.

O God my ſtrength & Fortitude Of force I muſt love thee Thou art my Cade & defence In my Neceſſi-ty.

The Lord my Pro-... ture shall prepare, And feed me with a sup-... heral Care;
 His presence shall my Wants supply, and guard me with a watch-... full eye.

My Noon-day Walk he will attend, And all my Mid-... night Hours de-fend.

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

Down I sleep com'd down Eyes Tired wth beholding y^e vanity Welcome sweet sleep^t drive away The Tills & Follies of y^e Day.

How pleasant 'tis to see Kindred & friends agree, Each in their proper Station mov

//

And each fulfill their Part With sympathizing Heart In all y Care of Life & Lov

Little Marlborough. Hymn 14.^a B. 2.^d D. W.

The first two staves of the hymn are written in treble clef with a 3/4 time signature. The melody consists of quarter and eighth notes, with a key signature of one sharp (F#).

Welcome sweet day of Rest, That saw \bar{y} Lord arise; Welcome to this reviving Brea \bar{c} t, And these rejoicing Eyes.

The first two staves of the hymn are written in treble clef with a 3/4 time signature. The melody consists of quarter and eighth notes, with a key signature of one sharp (F#).

Down. Hymn 6.^h B. 2.^d D. W.

Once more my Sou- \bar{l} \bar{y} ri...sing Day Sa...lutes thy waking Eyes Once more my Voice once mo...

The first two staves of the hymn are written in treble clef with a 3/4 time signature. The melody consists of quarter and eighth notes, with a key signature of one sharp (F#).

Once more my Voice

The first two staves of the hymn are written in treble clef with a 3/4 time signature. The melody consists of quarter and eighth notes, with a key signature of one sharp (F#).

...re my Voice thy Tri...bute pay thy Tri...bute pay To him \bar{y} rolls \bar{y} Skies.

The first two staves of the hymn are written in treble clef with a 3/4 time signature. The melody consists of quarter and eighth notes, with a key signature of one sharp (F#).

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

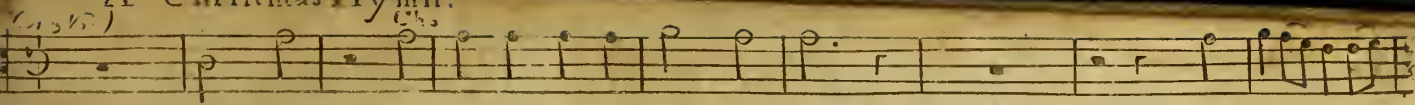
Rochester. Pf. 73^d D^r W.

God my Supporter & my Hope My Help forever near Thine O God of Mercy hold me up When sinking in Despair

Stafford. Pf. 51^a D^r W.

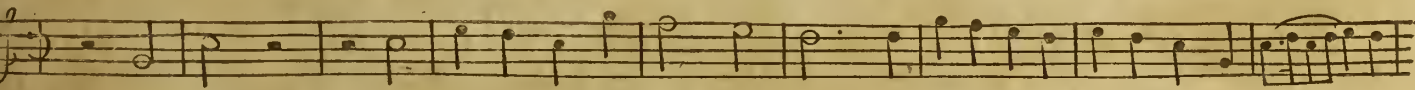
O God of Mercy hear my Call My Loads of Guilt remove Break down this separating Wall That Lets me from thy Love

A Christmas Hymn.

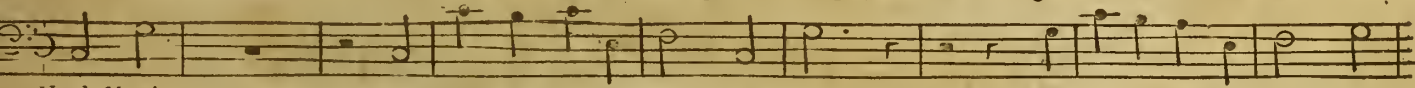


Hark, Hark, Hark, Hark,

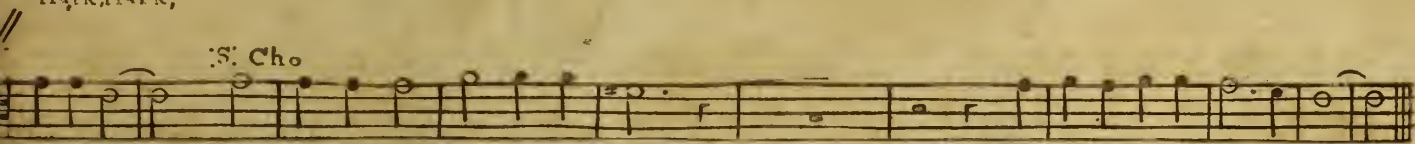
Glad tidings of a



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

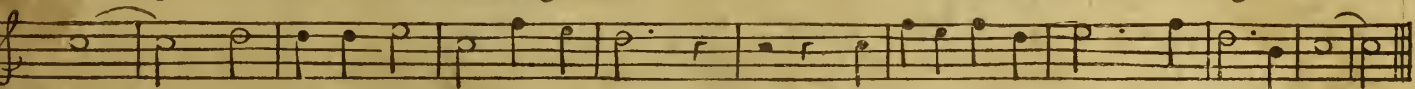


Hark, Hark,



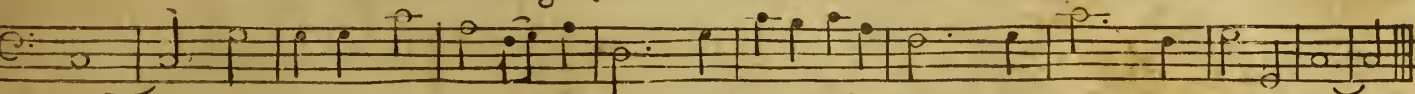
S: Cho

new born King Born of a Maid a Virgin pure Born without Sin from guilt secure.



Born of a Maid a Virgin pure

Born without Sin from guilt



Born without Sin from guilt se... cure

ten mpet warlike voice,

Let y^e shrill trumpet warlike voice warlike voice, make rock & hill his praise rebound; make rock & hill his praise rebound

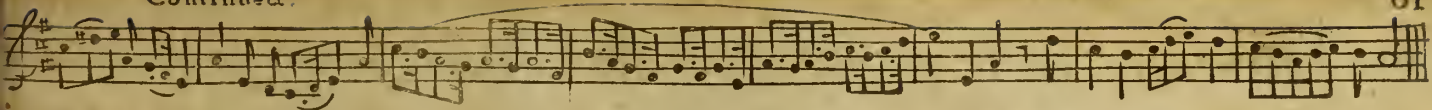
warlike, warlike, voice.

(adagio)

Peace him with harp ps melodiou noise, & gentle psaltrys silver sound, & gentle psaltry: silver sound,

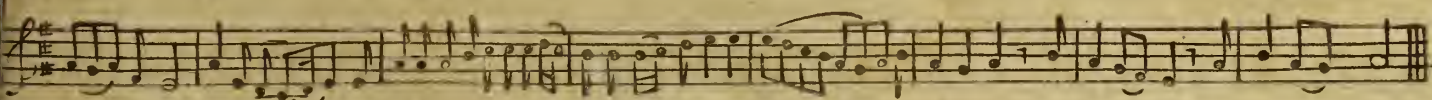
harp melodiou noise,

Let Virgin troops soft timbrels bring & some with racefull motion dance & some with racefull motion dance, Let instruments of



th^o &c. :||

His &c.



various stringsth organs join'dth &c. :|| :|| :|| :||

His praise advance his praise advance.



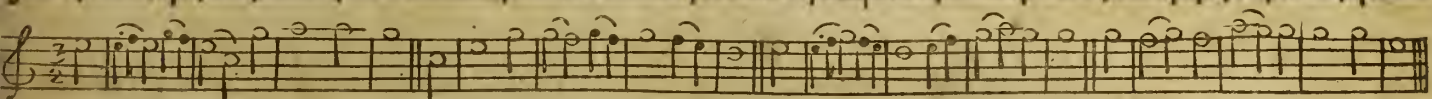
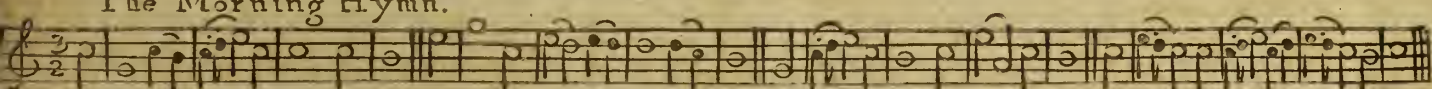
th^o &c. :||

:||

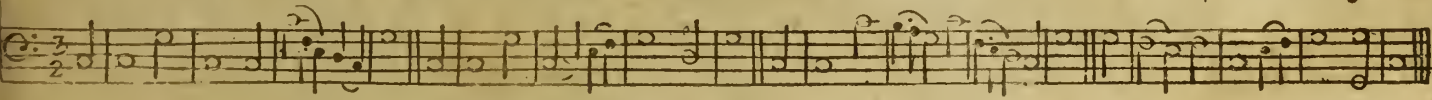
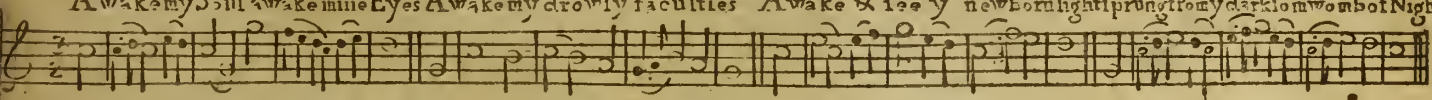
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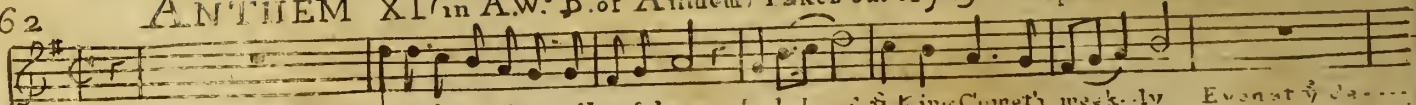
His &c.

The Morning Hymn.

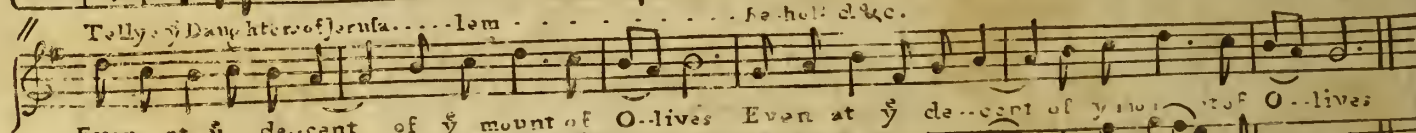


Awake my Soul awake mine Eyes Awake my drowsy faculties Awake & see y^e new born light sprung from y^e dark womb of Night




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


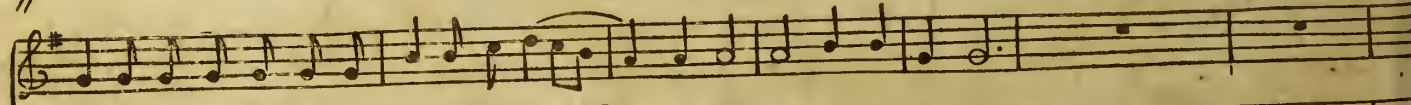
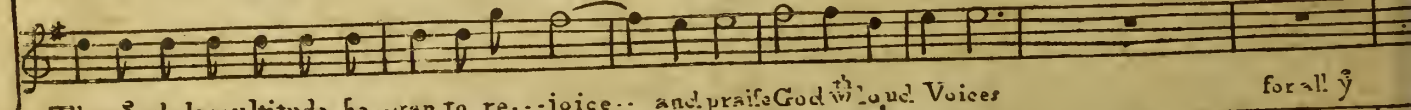
Telly y^e Daughter of Ierusalem Behold y^e King Cometh week-ly Even at y^e de-



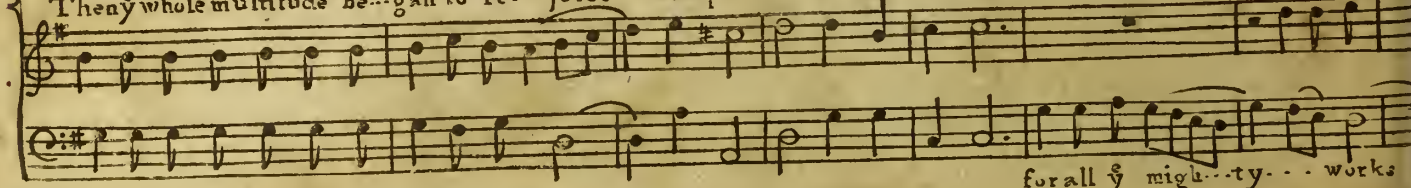
Telly y^e Daughter of Ierusa...lem Behold &c.
Even at y^e de-cent of y^e mount of O-lives Even at y^e de-cent of y^e mount of O-lives



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

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



for all y^e mighty... works

migh.....ty woks for all y^e mighry wighty mighty works they had seen saying Blessed is that com-

Blessed is he &c.

//

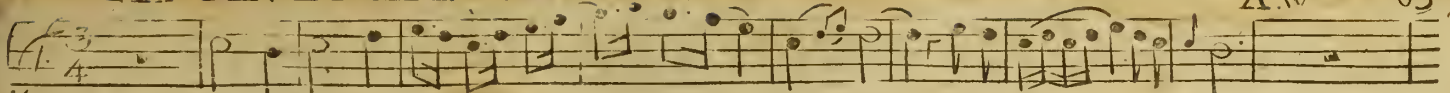
.....eth in y^e Name of y^e Lord Hosannah. Hosannah thou King of Glory thou King of Glory peace peace in Heav'n

JWG.

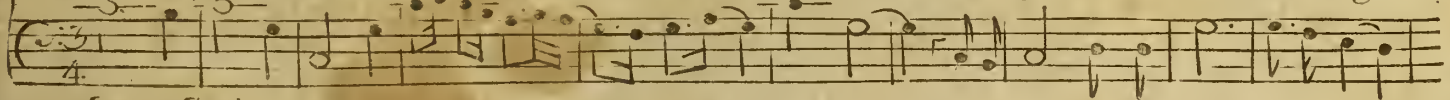
Glo.....ry Glo.....ry Glory in the highest Halle-lu-jah, //: //: A-men

Hallelu-jah //: A.....men A.....men.

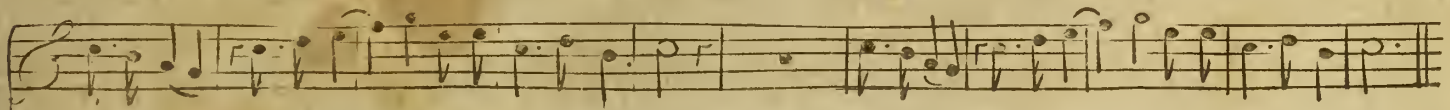
J. W. G.



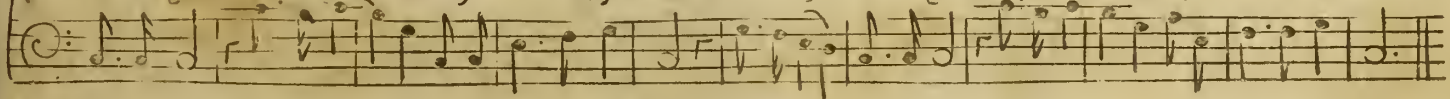
I was Glad wa. G. I, was Glad when they said unto me We will go



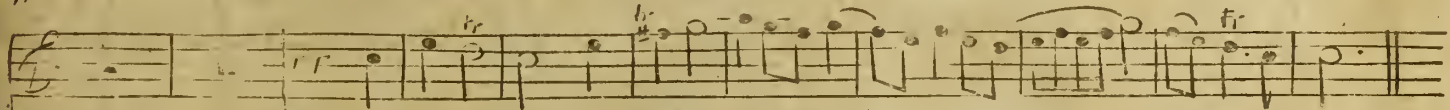
// I was Glad



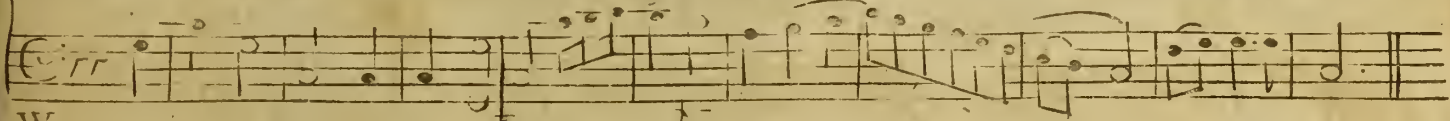
We will go, We will go into the house of the LORD. We will go, We will go, We will go into the house of the LORD.



//



Our God, Our God, Our God, stand in the Gates O Je-ru-sa-lem.



W

Jerusalem is built as a City y is at u-ni-ty in it self For thither go, For thither go y Thither

//

and to give
 LORD Totel-ti-ty unto If-ra-el, to tel-ti-ty unto If-ra-el
 and to give the

1. 2. S. Counter alone. 4. even y Seat

Thanks give thanks unto y name of y Lord. // For there is y Seat of Judgment,

1. 2. S. my sing. every part of y house of David:

Sl^o. CHO.

Sl^o.

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

Peace be within thy Walls, Peace be within thy Walls, Peace be within thy Walls & plentiful & plenty abound with-

// Counter & Bass.

For my Lethren & Companions sake

in thy Pala-ces. // For my Lethren & Companions sake I will with y^e peo- ple

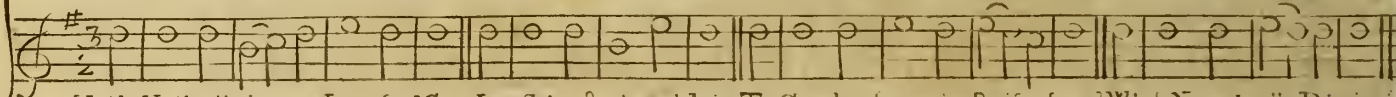
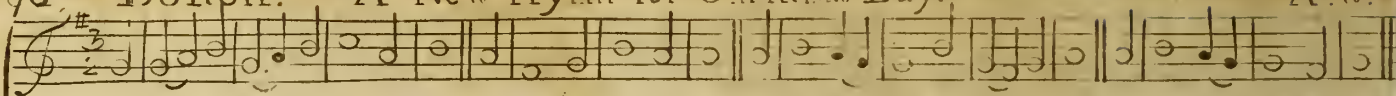
I will with y^e peo- ple in thy Pala-ces. I will with y^e peo- ple in thy Pala-ces.

—perity I

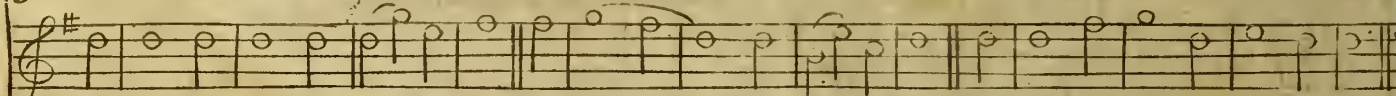
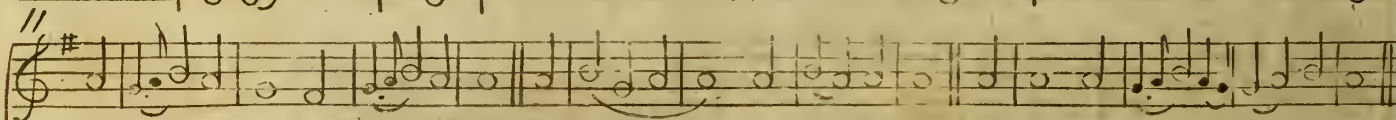
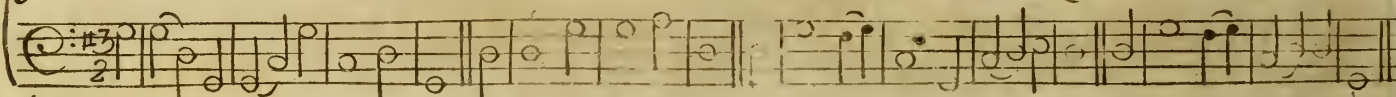
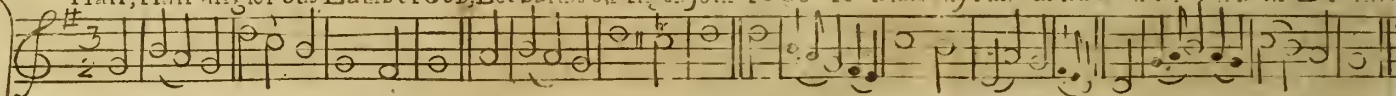
and Companion. I will wish thy prosperity, I will wish thy prosperity & I will see — k'to do thee good.

CHO. 1. 2. Repeat. *And end with this Chorus.* *Moderato.* *Grave.*

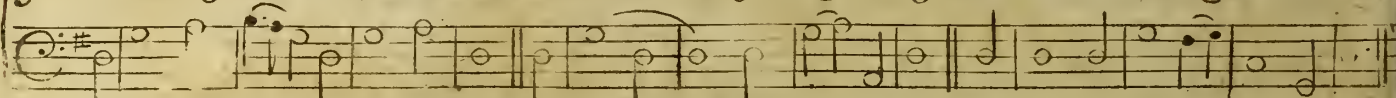
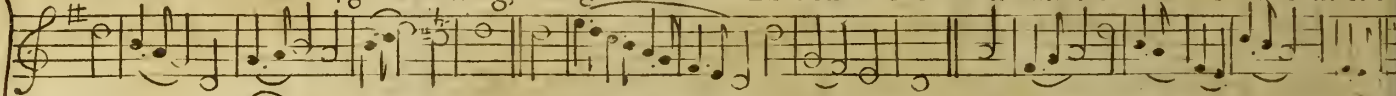
A-men A-men A-men Amen, Hal. ul. A-men, A — — — men, A — — — men.



Hail, Hail all glorious Lamb of God, Let Saints & Angels Join To Co-ordinate by Praising The Divine!

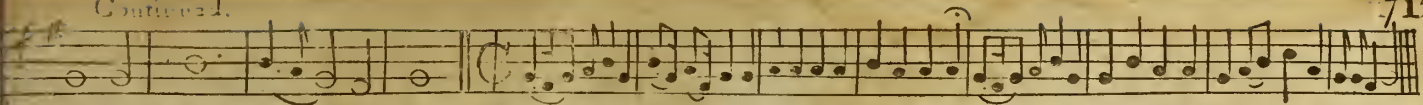


Hail e—ver Bless'd & glorious King, Thou Great Incarnate God! Who didst to us Sal—vati—on bring!

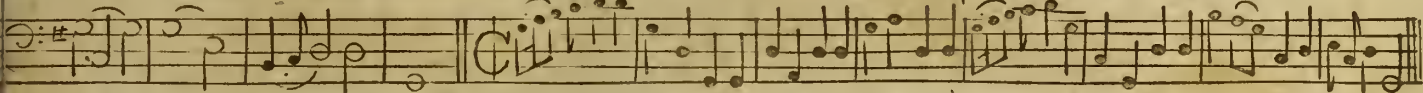
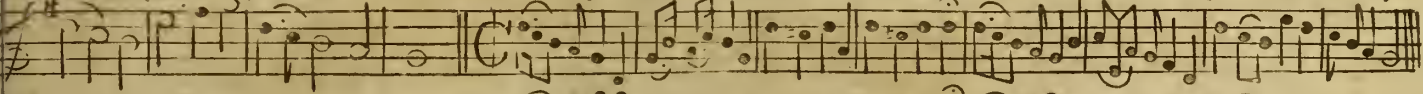


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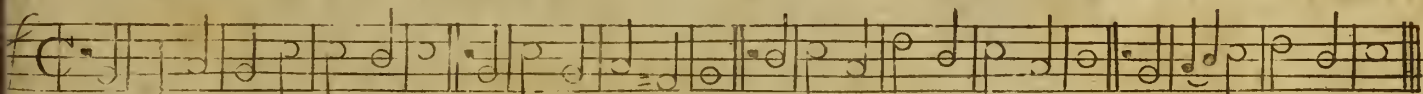
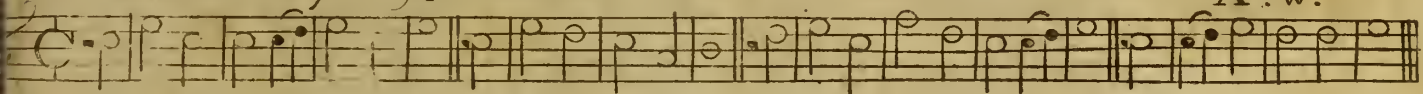


The same precious Blood. Hallelujah. H. H. H. H. H. H. Hallelujah.

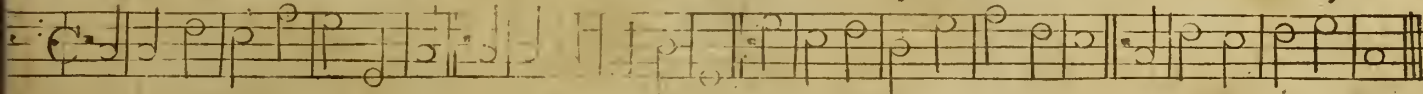


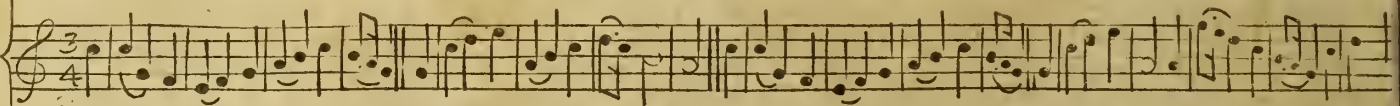
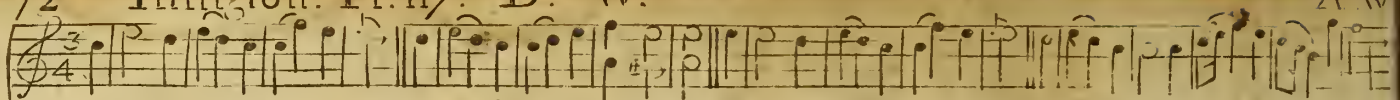
S^t Ann's. Hymn 94th B. 2^d D^r W.

A. W.

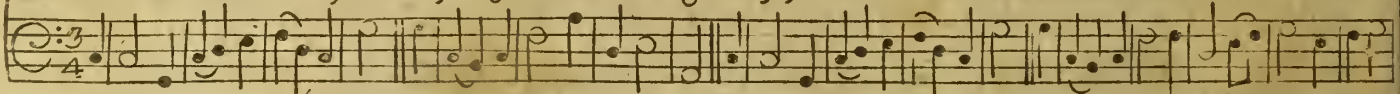


My God my Portion & my Lov. My everlasting All I've none but y^e in Heaven above, or on this earthly Ball.

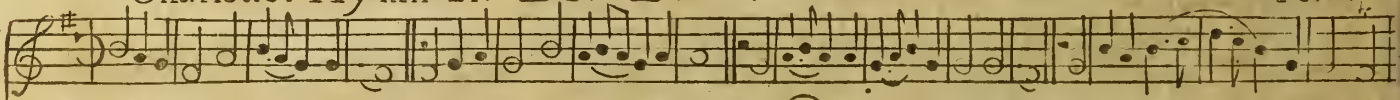




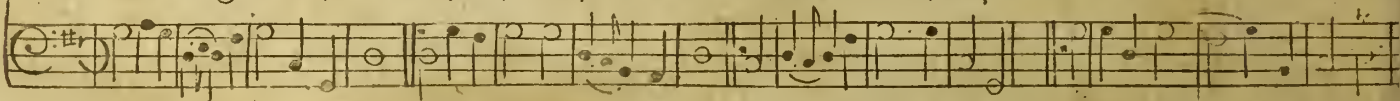
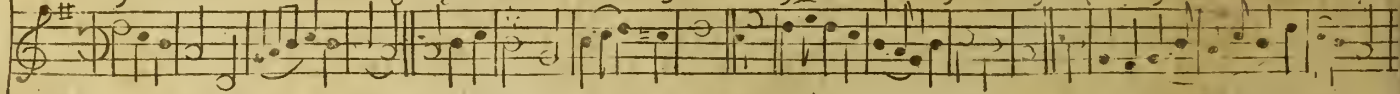
This Life's a Dream an empty show But y^e Light World to which I go Hath Joys so full so true & sincere When I shall awake W^{ill} I shall awake &c.



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



Let y^e of Heathen trust their gods Of great Diana & of Jove But y^e meet Them y^e never see I y^e ...



3/4

With earnest Longings of y^e Mind My GOD to y^e I Look So pant y^e hunted Hart to find And taste y^e cooling Brook.

3/4

C

Love Divine all Love excel-ling Joy of Heavⁿ to Earth come down Jesus thou art all^l comp^lerⁿ.

C

Fix in us th^y Habable Dwelling all th^y Faithfull Mercies Crown

C

Pre- sent our selfe to thee with my Sal- vation Enter ev^{er} my trembling Heart.

C

First system of musical notation, consisting of two staves (treble and bass clef) in 3/2 time. The melody is written in the treble clef, and the bass line is in the bass clef. The music features a series of quarter and half notes.

I'll praise my Maker with my Breath And when my Voice is Left in Death Praise shall ext play my Nostr

Second system of musical notation, continuing the melody from the first system. It consists of two staves in 3/2 time.

//

Third system of musical notation, continuing the melody. It consists of two staves in 3/2 time.

Pow'rs My Days of praise shall ne'er be past While Life & Thought & Pain last Or Immortal-ty end-ess

Fourth system of musical notation, concluding the piece. It consists of two staves in 3/2 time.

W

R 2.

Thorley Hymn 1st B. 1st D. W.

A. W.

First musical staff, treble clef, key signature of one sharp (F#), time signature of 3/4. The staff contains the first line of the hymn melody.

Second musical staff, treble clef, key signature of one sharp (F#), time signature of 3/4. The staff contains the second line of the hymn melody.

BEHOLD y Glories o f y Lamb A-midst his Fathers Throne Prepare new Ho-nours

Third musical staff, treble clef, key signature of one sharp (F#), time signature of 3/4. The staff contains the third line of the hymn melody.

Fourth musical staff, treble clef, key signature of one sharp (F#), time signature of 3/4. The staff contains the fourth line of the hymn melody.

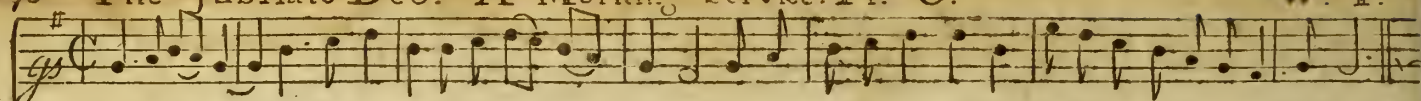
Fifth musical staff, treble clef, key signature of one sharp (F#), time signature of 3/4. The staff contains the fifth line of the hymn melody.

Sixth musical staff, treble clef, key signature of one sharp (F#), time signature of 3/4. The staff contains the sixth line of the hymn melody.

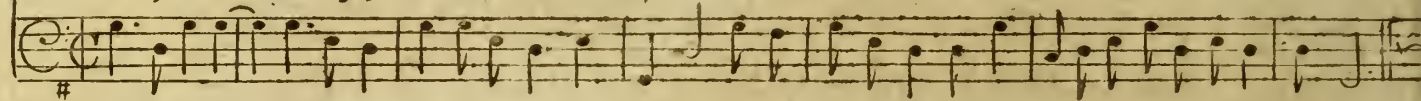
for his Name Prepare new Honours for his Name And Son - - - - - gs before unknown.

Seventh musical staff, treble clef, key signature of one sharp (F#), time signature of 3/4. The staff contains the seventh line of the hymn melody.

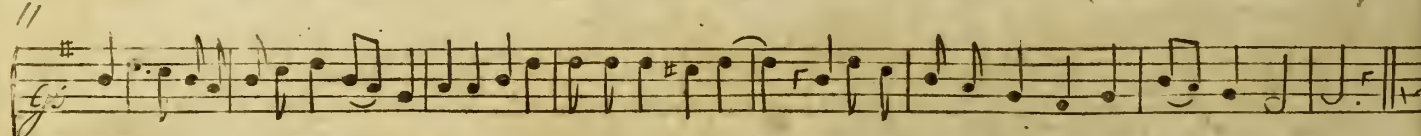
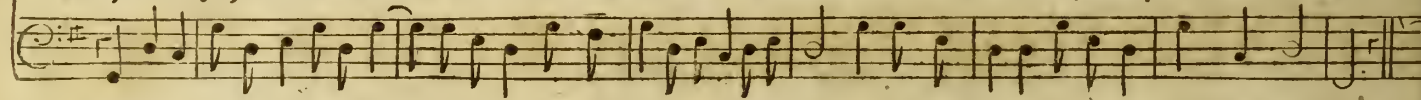
Eighth musical staff, treble clef, key signature of one sharp (F#), time signature of 3/4. The staff contains the eighth line of the hymn melody.



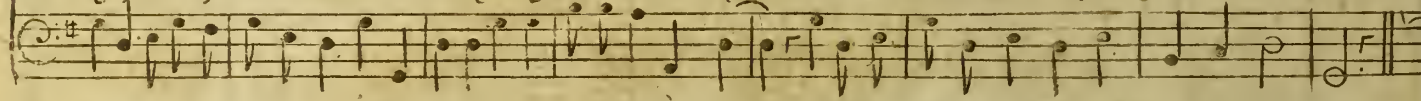
O be joyfull O be joyfull in y^e Lord, all ye Lands, serve y^e Lord with Gladnes, & come before his reference wth a Sing.



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

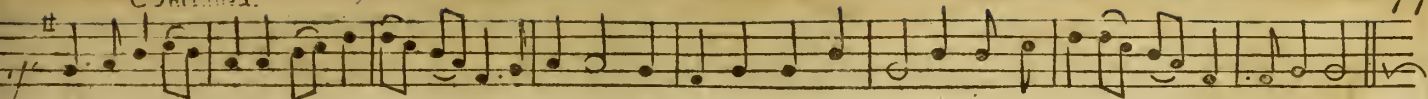


O go your Way into His Gates wth Thankes, & into his Courts wth praise, be thankfull unto Him, & speak good of His Name.

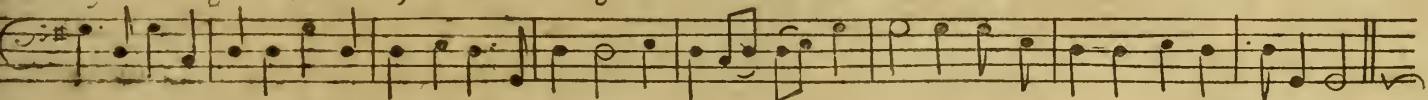


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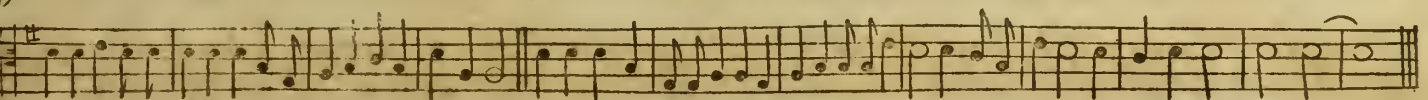
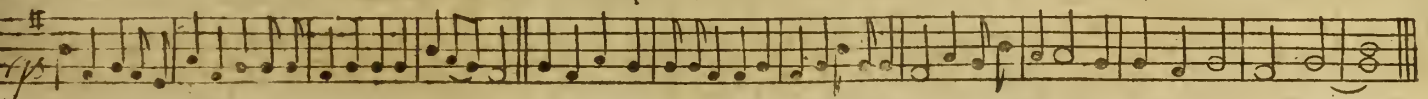
77



For His Love is gracious, His Mercy is everlasting; & His Truth endureth from Gene-ration to Gene-ration.

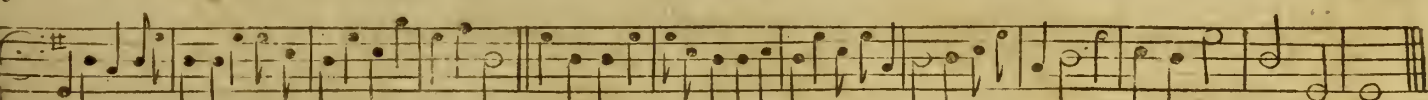


DOXOLOGY. 4 Vers.



Glory be to Father, &c.

As it was — and ever — and ever World — A — men.



O Britaintrusty Lord, thy Foes in vain Attempt thy Ruin & oppose his Reign Had they prevail'd Darkness had

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

Continued.

Beconfield. Pl. 84. D. W.

19

bleſſ'd God that built thy Sky.

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

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

What shall I render to my God For all his kindnesses My Feet shall visit thine Altar My

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

HARK from y^e Tomb a delectful Sound My ears attend y^e Cry Ye living Mourn a view y^e Grave Where you

Colchester. Tune.

Musical score for "Colchester. Tune." in 3/2 time. The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music is written in a style characteristic of early manuscript notation, with various note values and rests.

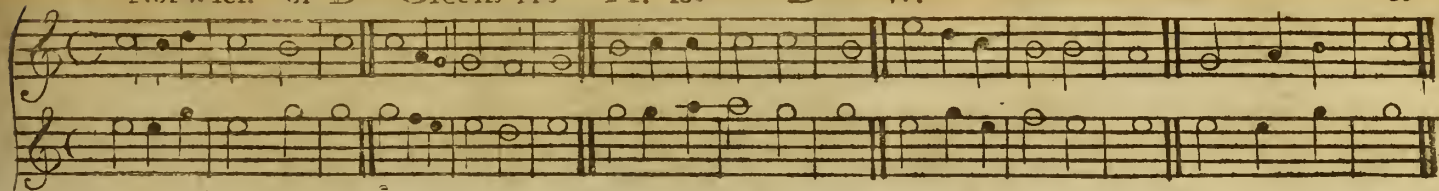
Wells. Tune.

Musical score for "Wells. Tune." in common time (C). The score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The music is written in a style characteristic of early manuscript notation, with various note values and rests.

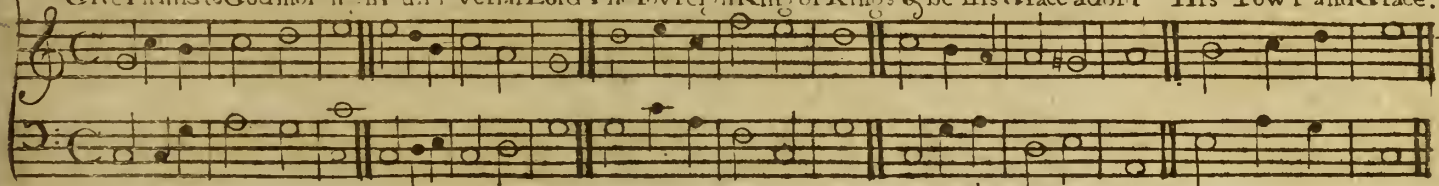
W L

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

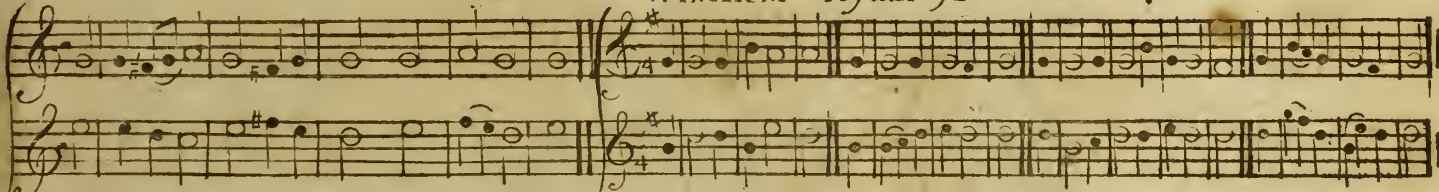
Immortal Honour to thy sov'reign Name Shine thro' & Earth and Heav'n thy ble^sd Abode Nor let thy Head be Gay And where's thy God



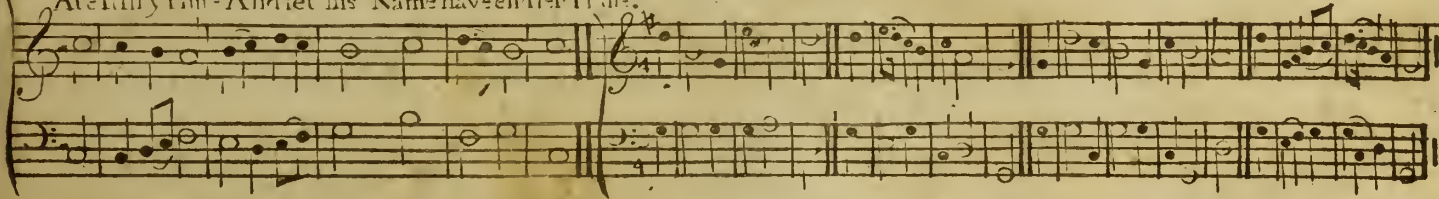
Give thanks to God most high, the universal Lord The sov'reign King of Kings & be his Grace ador'd His Pow'r and Grace.



Wakefield Hymn 9^d Dr W.



As itill & sun - And let his Name have en - d - u - r - i - n - g.



A. W.

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

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

A Canon, Recte & Retro.

A CANON Four in One. :S:

Newbury. *H* 77th D.^r Watts's.

A.W.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some rests and phrasing slurs.

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

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff, with some words underlined. The music continues with similar note values and phrasing as the first system.

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

A.W.

The first system of music for 'Putney' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some rests and phrasing slurs. There are trill ornaments (tr) above some notes in the upper staff.

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

The second system of music for 'Putney' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the upper staff, with some words underlined. The music continues with similar note values and phrasing as the first system, including trill ornaments (tr) above some notes.

Help Lord for good and Godly Men Do perith and de-cay And fill by Imitation worldly men's part-d In away.

This musical score is for a hymn in G major, 3/4 time. It consists of three staves: a treble staff with a soprano clef, a middle staff with an alto clef, and a bass staff with a bass clef. The melody is primarily composed of quarter and eighth notes, with some rests. The lyrics are written below the middle staff.

Virginia Hymn 146 D^F. W.

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

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

This musical score is for a hymn in D major, 4/4 time. It consists of three staves: a treble staff with a soprano clef, a middle staff with an alto clef, and a bass staff with a bass clef. The melody is primarily composed of quarter and eighth notes, with some rests. The lyrics are written below the middle staff.

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

A Canon of Four in One

A - wake my Soul a - wake my Eyes

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

A - wake and see the new born Light

e - sprung from y - dark - som Womb of Night.

Lo he cometh, countles Trumpets Blow before γ bloody Sign, Midst tenthousand Saints & Angels See γ Cru-

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

A CANON of Four in One.

Blest is γ Man who fears γ Lo^d And walks in all his Pious Ways, Plenty his labours shall reward, Honour & Peace shall crown his I

How pleas'd & bless'd was I To hear y^e People Cry Come let us Seek our God h^{er}to Day

Yes with a cheerful Zeal We haste to Zi—on: Hill And there our Vows and Honours Pay.

Brentford

Hymn

39.

B. 1st

D¹

Now shall my in ward Joys arise And burst in to a Song Which I have in of my Heart And Plea- sure I have in to

Stroud

Pf. 69th

D¹ W.

Now let our lips with hol- y Fear And mournfull Pleasure in The Sufferings of our great High priest Y Sorrow- of our K

W

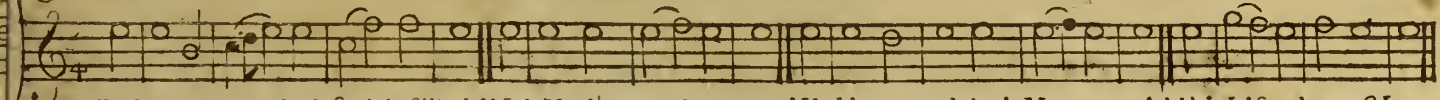
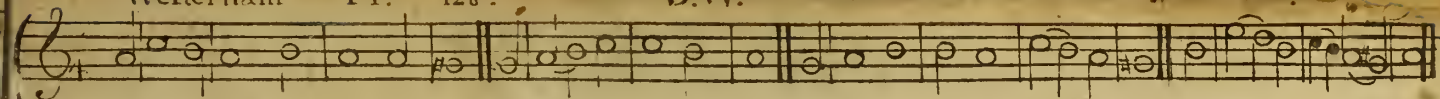
M 2.

Wetterham

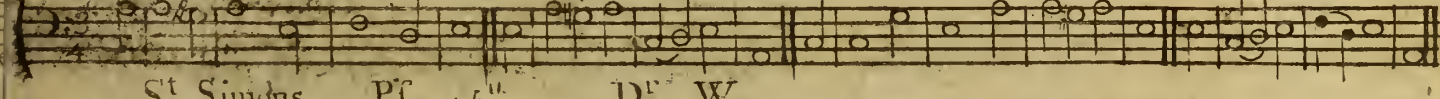
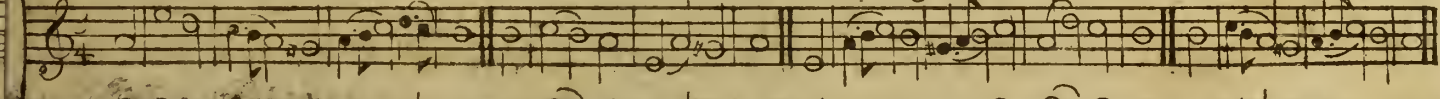
F1.

128.

D. W.



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



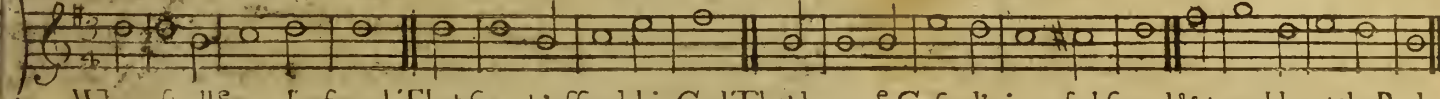
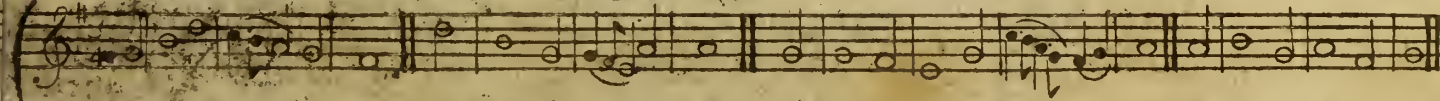
St. Simons

Pf.

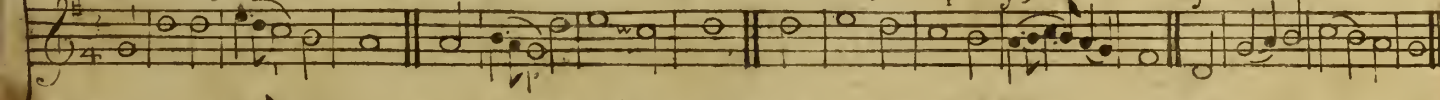
25th

D.

W.



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



MANSFIELD LUNE

The first system of the handwritten musical score for "Mansfield Lune" consists of four staves. The top two staves are for the treble clef, and the bottom two are for the bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music is written in a simple, clear hand with various note values, rests, and bar lines. The first staff begins with a treble clef, a sharp sign, and a 3/2 time signature. The second staff has a similar signature. The third and fourth staves also have treble and bass clefs with sharp signs and 3/2 time signatures. The music is organized into measures by vertical bar lines.



The second system of the handwritten musical score for "Mansfield Lune" consists of four staves, continuing the piece from the first system. It maintains the same key signature of one sharp (F#) and a 3/2 time signature. The notation is consistent with the first system, featuring treble and bass clefs, sharp signs, and 3/2 time signatures. The music continues with various note values and rests, ending with double bar lines at the end of the system.

Musical staff 1: Treble clef, 2/2 time signature, first line of music.

Musical staff 2: Bass clef, 2/2 time signature, second line of music.

Rise by Soberly Cast thy Wings Thy Feet be Placed on these Rocks from hence Go to thy things Towards Heavenly native Place

Musical staff 3: Treble clef, 2/2 time signature, third line of music.

Musical staff 4: Bass clef, 2/2 time signature, fourth line of music.

Musical staff 5: Treble clef, 2/2 time signature, fifth line of music.

Musical staff 6: Bass clef, 2/2 time signature, sixth line of music.

Thy Cross X. Jesus Leave Behind Shall Go with Earthy things Rise by Soberly Waste away To Seats prepared above.

Musical staff 7: Treble clef, 2/2 time signature, seventh line of music.

Musical staff 8: Bass clef, 2/2 time signature, eighth line of music.

24

Blethingly Ps. 70 D: W.

The first system of music consists of two staves. The upper staff is a treble clef with a 2/4 time signature, and the lower staff is a bass clef with a 2/4 time signature. The music is written in a simple, homophonic style with quarter and eighth notes.

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

The second system of music consists of two staves. The upper staff is a treble clef with a 3/2 time signature, and the lower staff is a bass clef with a 3/2 time signature. The music continues with a similar homophonic style.

Cambridge New Ps. 34th D: W.

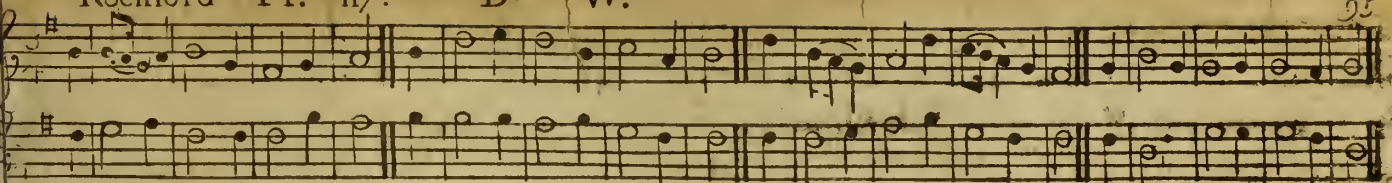
The first system of music for the second piece consists of two staves. The upper staff is a treble clef with a 3/4 time signature and a key signature of one sharp (F#), and the lower staff is a bass clef with a 3/4 time signature and a key signature of one sharp (F#). The music is written in a homophonic style.

Come Children learn to fear the Lord and that ye days be long Let not a false witness Word be found upon thy Tongue

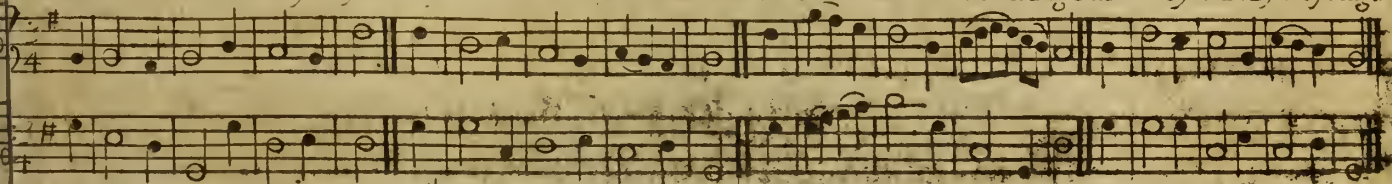
The second system of music for the second piece consists of two staves. The upper staff is a treble clef with a 3/4 time signature and a key signature of one sharp (F#), and the lower staff is a bass clef with a 3/4 time signature and a key signature of one sharp (F#). The music continues with a homophonic style.

Rochford Pf. 117th D^l W.

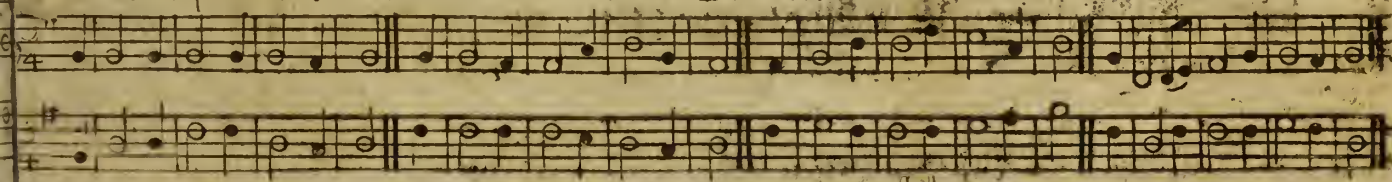
95



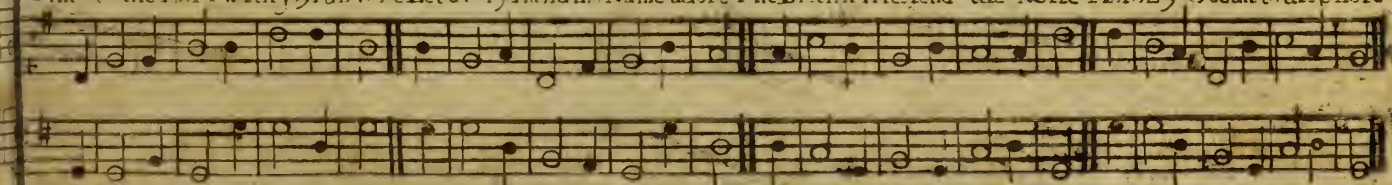
From all that dwell below & Skyes Let & Creator's Praise arise. Let the Redeemer's Name be sung Thro' ev'ry Land by ev'ry Tongu



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



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

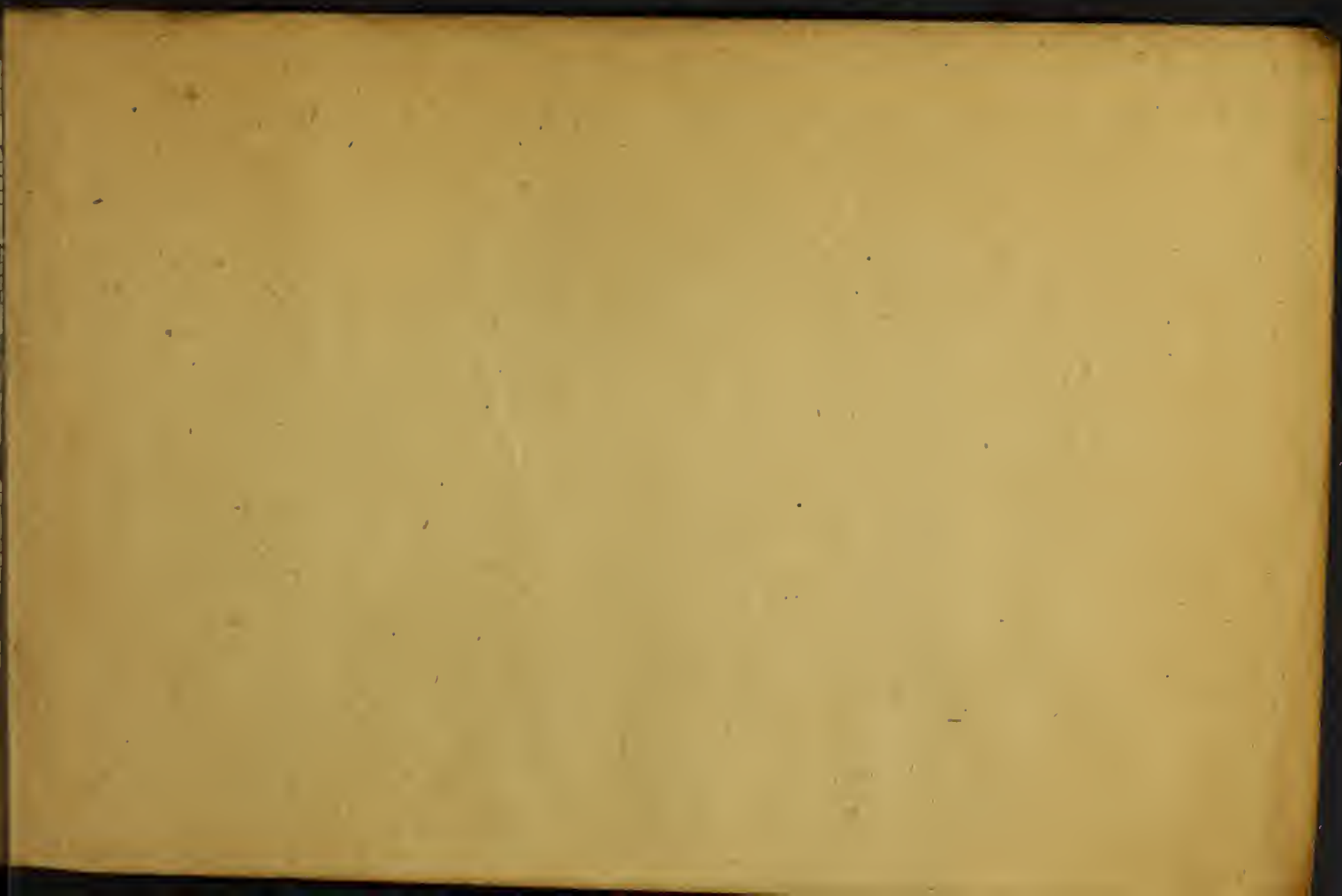


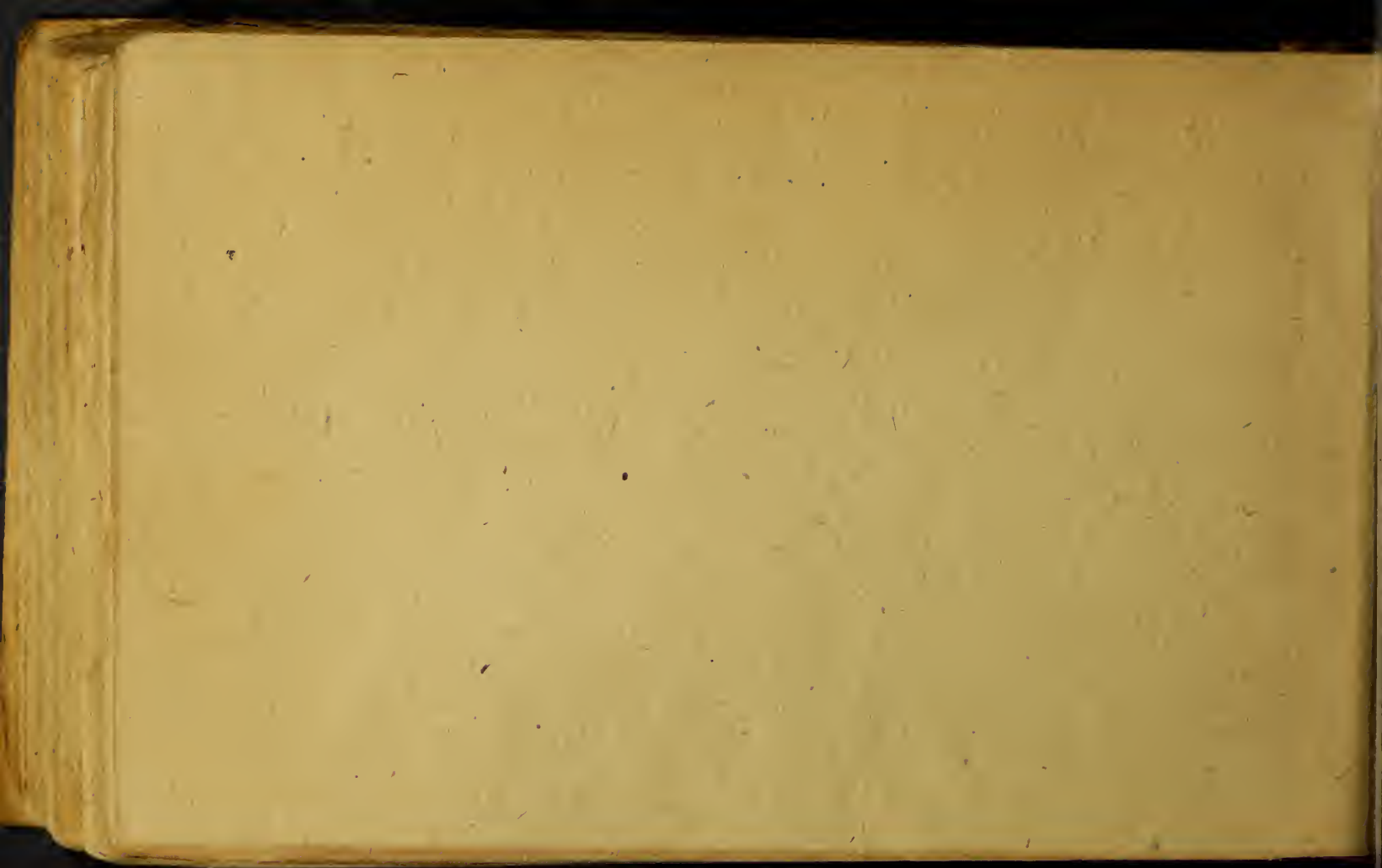
Hymn for Easter Day

Jesus Christ is risen Day Hal- le- lu-jah, O thou most Holy day Hal- le- lu-jah;



Who so lately on y Cross Hal- le- lu-jah, Did to redeem us Love Hal- le- lu-jah.





Oct 20 1914

