

Melodia Sacra:

A.647.f.

O R,

The Devout Psalmist's New Musical Companion.

BEING

A Choice Collection of PSALM-TUNES for Divine Service, &c.

Adapted to the most *select Portions* of the PSALMS, of the *Old*, and *New Versions*: Half of which were never before Printed. Correctly set in *Four Musical Parts*, in *Score*, for *Voices*, or *Organs*, &c.

With INSTRUCTIONS for Young Beginners.

---

By WILLIAM TANS'UR, Senior, *Musico Theorico*, &c. AUTHOR of the *Royal Melody*:  
*The Elements of Musick made easy*, and *Musical Dictionary*: and *The Psalm-Singer's Jewel*, &c. &c.

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*Thro' all the changing Scenes of Life, In Trouble and in Joy: The Praises of my GOD shall fill my Heart and Tongue employ.* Psal 34. 4.

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Engraved, and Printed by the AUTHOR, and his SON, (sometime Chorister of *Trinity College, Cambridge*,) who Teach the same: With all *other Grounds*, and *Principles*, of MUSICK, &c. 1768. [Price 2 s. 6 d.]

Philadelphia, 1844.

The Devout Friends of the Medical Profession.

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Professor of the Principles and Practice of Medicine, &c.



# The Practical GAMUT, or Scale of Musick : By way of Letters, and by Syllables.

They that would justly sing their Part,  
Must learn these Gamut-Rules by Heart.  
Then, knowing well each Line and Space,  
You'll rightly read them in their Place.

**F-Cliff.** **BASS.**  
G, A, B, C, D, E, F, G.

Sol, la, Mi, fa, sol, la, fa, sol.

**C-Cliff.** **COUNTER-TENOR.**  
G, A, B, C, D, E, F, G.

Sol, la, Mi, fa, sol, la, fa, sol.

**G-Cliff.** **TENOR, or TREBLE.**  
G, A, B, C, D, E, F, G.

Sol, la, Mi, fa, sol, la, fa, sol.

This Mark \*  
sheweth the  
Places of  
the Semitones.

(N. B. For Mi, sing Mee.)

*Common-Time*, moves by *Even Numbers*, as 2, or 4, *Beats* to a *Bar*; 2 beat down, and 2 up; or sometimes but 1 down and 1 up; mark'd with a C; or a Line drawn thro' it, to make it *half* as quick again, &c. If thus,  $\frac{2}{4}$ , as quick again as C.

*Tripla-Time*, moves by *Threes*, or 3 *Beats* to a *Bar*, 2 beat down and 1 up; mark'd thus,  $\frac{3}{4}$  or  $\frac{3}{2}$ .—A *Point*,  $\bar{1}$  adds to any Note, *half* as much more as it was before.

## A Scale of Notes, and Rests, and their Proportions, &c.

	A Semibreve.	A Minim.	A Crotchet.	A Quaver.	A Semiquav.	A Demiquav.
Proportions.	1.	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$
NOTES.						
RESTS.						
BEATS.	1, 2: 3, 4.	1: 2.	1.	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$

They first would justly say that I am  
not less than I am - that by their  
then, knowing well each & every part  
You'll rightly read them in their place

COUNTER-TENOR. G. A. B. C. D. E. F. G.  
TENOR. G. A. B. C. D. E. F. G.

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

THE NAME  
of  
the  
Instrument

Common-Time, moves by Roman Numbers, as a  
or a flat to a flat; a best above, and a wa;  
or sometimes but a vowel and a wa; marked  
with an O; or a line drawn thro' it, to make it  
half as quick again, &c. It thus, as quick  
again as C.

Triple-Time, moves by Roman, or 1 time to a  
two, a best above and a wa; mark a time 3 or  
3. - A Point I add to any Note, & it is much more as it was before.

A Scale of Notes, and Rests, and their Proportions, &c.

The Twelfth of A. M. U. in Scale of Music: By way of Letters, and by Signs.

# Of CHARACTERS used in Musick.

A single Bar, | divides the Time to a just Number of Beats between every Bar.—A Double-Bar, || divides Lines, or Strains.—A Bow or ( joins many Notes, to be sung to one Syllable.—A Repeat S<sup>c</sup> causeth Strains to be sung over again. A Flat, ♭ sinketh any Note, Half a Tone lower, A #, Sharp raiseth any Note, Half a Tone higher—Flats, or Sharps, also Change the Note B-mi, with all others; in order to form all Keys to the Two Natural ones; which are A, the Flat; and C, the Sharp Key: Being so called from the Minor, or Major 3d above the Key-Note, &c.—A Natural, □, makes Flats, or Sharps, of no effect. CONCORDS are the Unison, 3d, 5th, 6th, and their Octaves.—DISCORDS are the 2d, 4th, and their Octaves, &c. &c. &c.

N. B. For farther Instructions I refer you to my New Musical GRAMMAR, and Dictionary; and to my other Books of Psalmody.

10 3rd B-mi. &c.

By Flats.                      By Sharps.

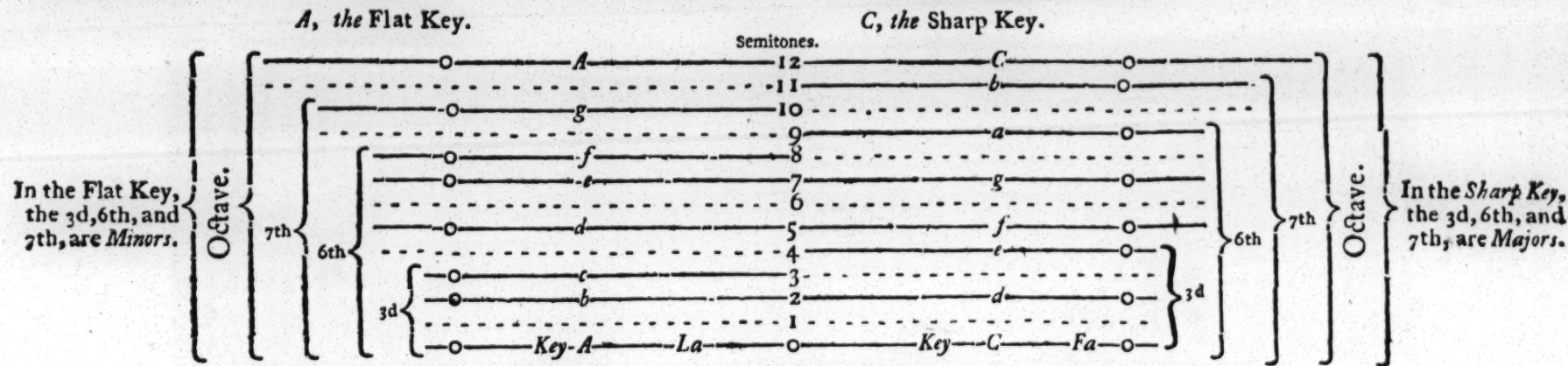
	On B.	E.	A.	D.		On F.	C.	G.
Tener or Treble.								
	Mi.	Mi.	Mi.	Mi.		Mi.	Mi.	Mi.
Counter.								
	Mi.	Mi.	Mi.	Mi.		Mi.	Mi.	Mi.
Bass.								
	B.	E.	A.	D.		F.	C.	G.

— Your's, &c. W. TANS'UR.



## A New-Invented SCALE of Practical-Mufick :

*Shewing, (by parallel Lines) what Number of Semitones are included in every INTERVAL ; as they progressively ascend, in Diatonick, and Semitonic-Order, thro' the TWO Primitive KEYS, Flat, or Sharp ; from the KEY-NOTE below, to its Octave, of the same, above, &c. &c. ————— N. B. The dotted Lines serve for both Flats and Sharps.*



*This Universal TABLE can remind  
What Semitones, in ev'ry Cord assign'd :*

*These, in Effect, for ev'ry KEY will Answer,  
If Flat, or Sharp, — I am, Your's, WILLIAM TANS'UR.*







Bromsgrove Tune. C.M. As Psalm I. O. or N. V. — W.T.

Treble.  
Counter.  
Tenor.  
Bass.

The man is blest

Pitch as Ab.

— N.B. C. stands for Common — L. for Long — M. for Meter — O. for Old — N. for New — V. for Version — S. Short

PSALM I. *New Version.*

(*Rewards to the Just and unjust.*)

- Verse 1.* **H**OW blest is he who ne'er consents  
By *ill Advice* to walk!  
Nor stand in *Sinners Ways*, nor sits  
Where Men profanely talk.
- Verse 2.* But, makes the *perfect Law* of GOD  
His *Buis'ness* and *Delight* :  
Devoutly *reads* therein by Day,  
And *meditates* by Night.
- Verse 3.* Like some fair *Tree*, which fed by *Streams*  
With timely *Fruits* does bend :  
He still shall *flourish*, and success  
Shall his *Designs* attend.
- Verse 4.* *Ungodly Men*, in their *Attempts*  
No lasting *Root* shall find :  
Untimely blasted, and dispers'd,  
Like *Chaff* before the Wind.

To Father, Son, and Holy Ghost, *The undivided Three* : *The One, sole Giver of all Life, Glory for ever be.*

PSALM XVII. *Old Version.*

(*Prayer for GOD's Protection.*)

- Verse 5.* **W**ithin Thy *Paths*, that are most pure,  
Me *guide*, LORD, and *preserve* :  
Then, from the *Ways* wherein I walk,  
My Steps will never swerve.
- Verse 6.* For, I do call to Thee, O LORD,  
And sure Thou wilt me *aid* :  
Then hear my *Pray'r*, and weigh right well  
The *Words* which I have said.
- Verse 7.* O Thou, the *Sav'our* of all them  
That put their *Trust* in Thee !  
Declare Thy *Pow'r* on them that spurn  
Against Thy *Majesty*.
- Verse 8.* O *keep* me as, Thou wouldest keep,  
The *Apple* of Thine Eye :  
And, under *Covert* of Thy *Wings*,  
*Defend* me secretly. —

PSALM IX. *Old Version.*

(*GOD our only Safe-Guard.*)

*Verse 9.* **G**OD is *Protector* of the *Poor*,  
When e'er they are oppress'd :  
And, He, in all *Necessity*,  
Is their *Refuge* and *Rest*.

*Verse 10.* All such as know Thy Holy Name,  
Shall surely trust in Thee :  
For, Thou deniedst not their *suit*,  
In their *Necessity*.

*Verse 12.* Sing *PSALMS*, therefore, unto the *LORD*,  
Who dwells on *Sion-Hill* :  
And, tell the *People*, all abroad,  
His noble *Acts*, and *Will*.

*Verse 11.* For, *GOD* is mindful of all them  
That forely are oppress'd :  
And, ne'er forgets the *humble Man*,  
That seeks to Him for *Rest*. —

*To Father, Son, and Holy Ghost, The GOD whom we adore, Be Glory ; as it was, is now, and shall be evermore.*

PSALM IX. *New Version.*

(*Thanksgiving for GOD's Mercies, &c.*)

*Verse 1.* **T**O celebrate Thy *Praise*, O *LORD*,  
I will my *Heart* prepare :  
To all the list'ning *World*, Thy *WORKS*,  
And *Wonders* I'll declare.

*Verse 2.* The *Thoughts* of Them, shall to my *Soul*  
Exalted *Pleasure* bring :  
Whilst to Thy *Name*, O *Thou*, my *GOD* !  
*Triumphant Praise* I'll sing.

*Verse 3.* Thou mad'st my haughty *Foes* to turn  
Their *Backs*, in shameful *Flight* :  
Struck with Thy *Presence*, down they fell,  
And perish'd at Thy *fight*.

*Verse 4.* Against insulting *Foes*, advanc'd,  
Thou didst my *Cause* maintain :  
My *Right* asserting, from Thy *Throne*,  
Where *Truth* and *Justice* reign. —

Sarum Tune. C.M. As Psalm 9. D. or N. V. — W. T.

The musical score consists of four staves. The first staff begins with a treble clef, a common time signature (C), and a 3/4 time signature. The melody is written in C major and includes several trills (tr) and mordents. The second staff continues the melody and includes the lyrics "God is Protector" written below the notes. The third and fourth staves complete the piece, ending with a double bar line and repeat signs. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as triplets and ornaments.

PSALM IX. *Old Version.*

(*GOD our only Safe-Guard.*)

*Verse 9.* **G**OD is *Protector* of the *Poor*,  
When e'er they are oppress'd :  
And, He, in all *Necessity*,  
Is their *Refuge* and *Rest*.

*Verse 10.* All such as know Thy Holy Name,  
Shall surely trust in Thee :  
For, Thou deniedst not their *suit*,  
In their *Necessity*.

*Verse 12.* Sing *PSALMS*, therefore, unto the *LORD*,  
Who dwells on *Sion-Hill* :  
And, tell the *People*, all abroad,  
His noble *Acts*, and *Will*.

*Verse 11.* For, *GOD* is mindful of all them  
That solely are oppress'd :  
And, ne'er forgets the *humble Man*,  
That seeks to Him for *Rest*. —

*To Father, Son, and Holy Ghost, The GOD whom we adore, Be Glory ; as it was, is now, And shall be evermore.*

PSALM IX. *New Version.*

(*Thanksgiving for GOD's Mercies, &c.*)

*Verse 1.* **T**O celebrate Thy *Praise*, O *LORD*,  
I will my *Heart* prepare :  
To all the list'ning *World*, Thy *WORKS*,  
And *Wonders* I'll declare.

*Verse 2.* The *Thoughts* of *Them*, shall to my *Soul*  
Exalted *Pleasure* bring :  
Whilst to Thy *Name*, O *Thou*, my *GOD*!  
Triumphant *Praise* I'll sing.

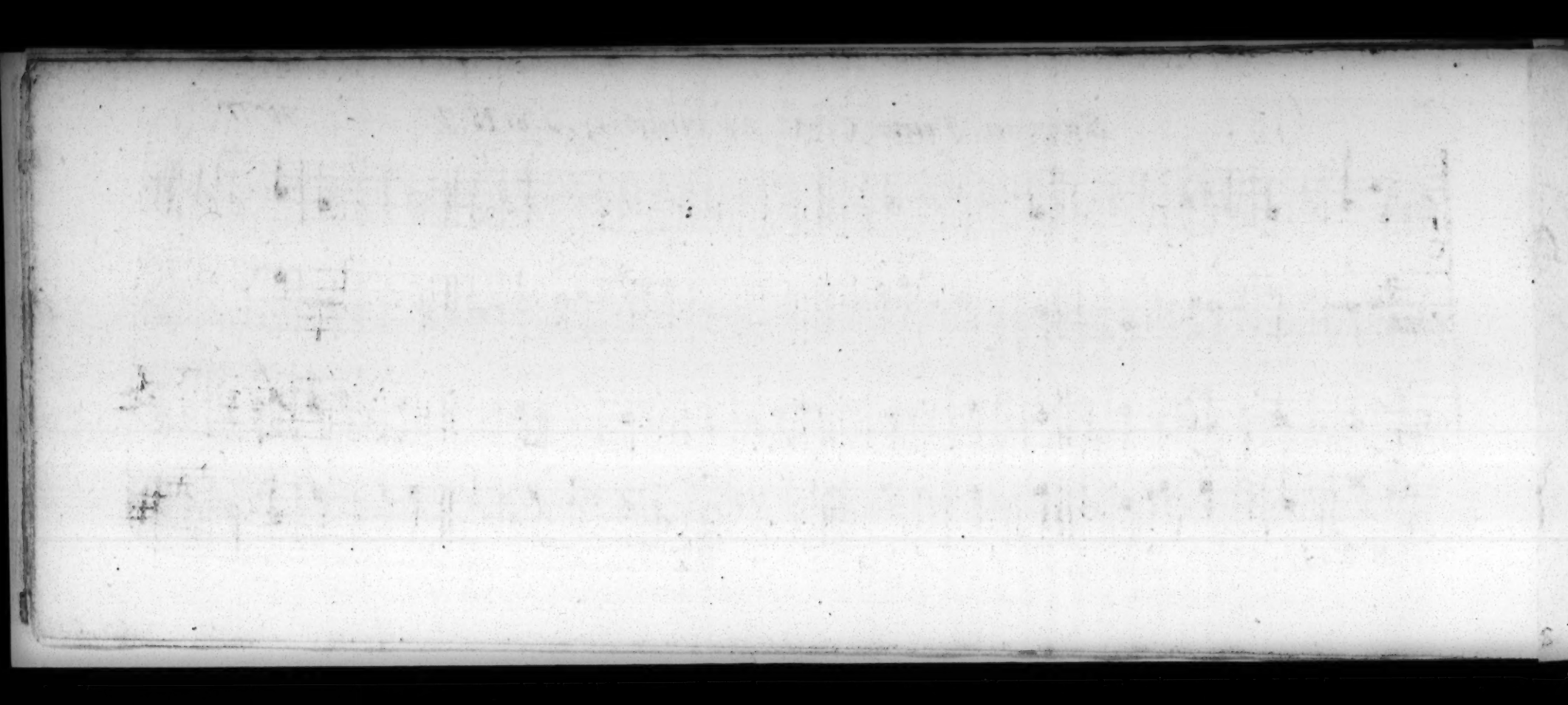
*Verse 3.* Thou mad'st my haughty *Foes* to turn  
Their *Backs*, in shameful *Flight* :  
Struck with Thy *Presence*, down they fell,  
And perish'd at Thy *fight*.

*Verse 4.* Against insulting *Foes*, advanc'd,  
Thou didst my *Cause* maintain :  
My *Right* asserting, from Thy *Throne*,  
Where *Truth* and *Justice* reign. —

Sarum Tune. C.M. As Psalm 9. O. or N. V. — W.T.

9. God is Protector

(P. G#)





Handwritten musical score on aged paper, featuring several staves of music with notes and clefs. The text is mirrored across the page, suggesting bleed-through from the reverse side. The notation includes various musical symbols such as clefs, notes, and rests, though the specific details are difficult to discern due to the image's low resolution and the paper's texture.

Wendy Tune. C.M. As Psalm 15. O. or N.V. — W.T.

A handwritten musical score consisting of four staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and trills (marked 'tr.'). The first staff begins with a treble clef and a common time signature 'C'. The second staff has a treble clef. The third staff has a treble clef and the word 'Within' written below it. The fourth staff has a bass clef. The music is arranged in a four-part setting. The paper shows signs of age, including some staining and a small mark near the top right.

P. 6#

PSALM XV. *Old Version.*

(*Heavenly Citizens described;*)

- Verse 1.* **W**ithin Thy *Tabernacle*, LORD,  
Who shall inhabit still?  
Or, whom wilt Thou receive to dwell  
On Thy most *Holy-Hill!*
- Verse 2.* The Man, whose *Life* is uncorrupt,  
Whose *Ways* are *just*, and streight:  
Whose *Heart* doth think the *very Truth*,  
And *Tongue* speaks no Deceit.
- Verse 3.* Who to his Neighbour doth no Ill,  
In *Body*, *Goods*, or *Name*:  
Nor wilfully doth *Slanders* raise,  
For to impair the same.
- Verse 4.* And, in his *Heart*, regardeth not  
Malicious wicked Men:  
But, those that *love* and *fear*, the LORD,  
He maketh much of them.

To Father, Son, and Holy Ghost, One God we will adore — In Trinity, and Unity, Now, and for evermore.

PSALM XV. *New Version.*

(*Or, Good Men's Conversation described.*)

- Verse 1.* **L**ORD, who's the *Happy Man* that may  
To Thy *blest Courts* repair?  
Not, Stranger-like, to *visit* Them,  
But, to *inhabit* There!
- Verse 2.* 'Tis he, whose ev'ry *Thought*, and *Deed*,  
By *Rules* of VIRTUE moves:  
Whose gen'rous *Tongue* disdains to speak  
One Thing his *Heart* disproves.
- Verse 3.* Who ne'er did any *Slanders* raise,  
His Neighbour's *Fame* to wound:  
Nor hearken to a *false Report*,  
By *Malice*, whisper'd round.
- Verse 4.* Who *Vice*, in all its Pomp'ous Pow'r  
Can treat with just Neglect:  
And, PIETY, tho' cloath'd in Rags,  
Doth *lovingly* respect. — &c.

PSALM XVIII. *Old Version.*

(Praise for GOD's mercies.)

Verse 1. O GOD, my Strength and Fortitude  
Of force I must love Thee:  
Thou art my Castle, and Defence,  
In my Necessity.

Verse 2. My GOD, my Rock, in whom I trust,  
The worker of my Wealth:  
My Refuge, Buckler, and my Shield,  
The Horn of all my Health.

Verse 3. When I sing Laud unto the LORD,  
Most worthy to be serv'd!  
Then, from my Foes I am right sure  
That I shall be preserv'd.

Ver. 45. So blessed be His Holy Name,  
Most worthy of all Praise!  
He is my Rock, and saving-Health,  
I praise HIM will, always.

To Father, Son, and Holy Ghost, The GOD whom we adore, Be Glory; as it was, is now, And shall be evermore.

PSALM LXXXVI. *New Version.*

(Praying to GOD for mercy, &c.)

Verse 1. TO my Complaint, O LORD, my GOD,  
Thy gracious Ear incline:  
Hear me distress'd, and destitute  
Of all Relief, but Thine.

Verse 2. Do Thou, O GOD, preserve my Soul,  
For I Thy Name adore:  
Thy Servant keep, whose only Trust  
Lies in Thee, evermore.

Verse 3. To Thee, LORD, daily I invoke,  
Thy Mercy to extend:  
Refresh my Soul, O LORD, whose Hopes  
On Thee alone depend.

Verse 4. Thou, LORD, art Good, not only Good,  
But prompt to Pardon too:  
Of plenteous mercy to all such  
As for Thy mercy sue.

New-York Tune. C.M. As Psalm 18. 0. 4.

W. T. Carr

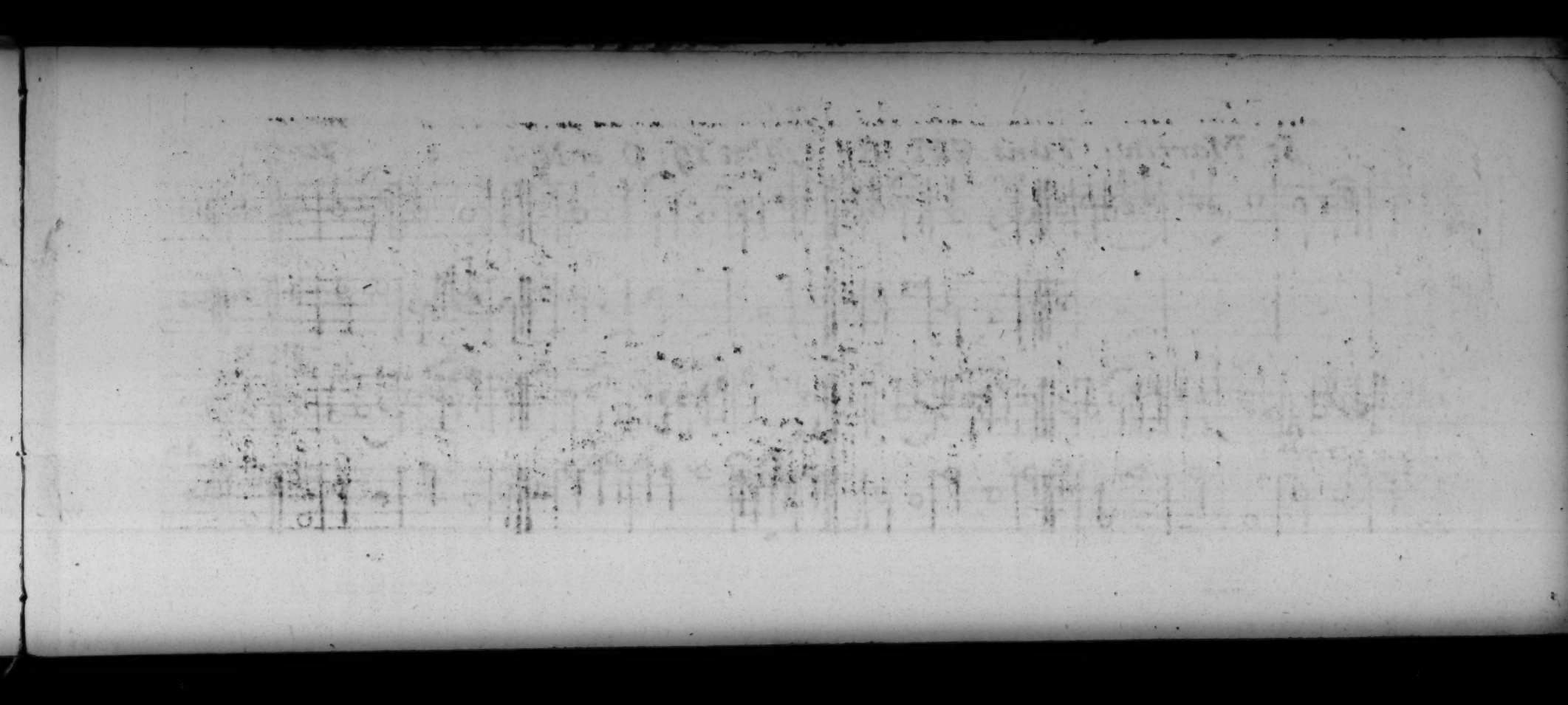
A handwritten musical score consisting of four staves. The first staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a bass clef with a common time signature. The third staff is a treble clef with a common time signature and a 'C' time signature above it. The fourth staff is a bass clef with a common time signature. The music features various note values, rests, and ornaments. The lyrics 'O god my strength' are written below the third staff. The initials 'P.A.B.' are written at the bottom right of the page.

O god my strength

P.A.B.

Handwritten text at the top of the page, possibly a title or header, which is mostly illegible due to fading.

The page contains four staves of handwritten musical notation. Each staff begins with a clef and a key signature. The notation consists of rhythmic stems and beams, with some notes having stems that cross the staff lines. The handwriting is cursive and somewhat faded, making it difficult to discern specific note values or clef types. The staves are arranged vertically, with some space between them.



St. Martin's Tune. CM. As Psalm 19. O. or N. V.

W. T.

7. How perfect is -

I: S. 2.

I: S. 2. Ab.



PSALM XIX. *Old Version.*

(*Excellency of God's Word, &c.*)

Verse 7. **H**OW perfect is the *Law* of God  
His *Covenant* is sure:  
Converting Souls, and making wise  
The Simple, and Obscure.

Verse 8. The *LORD's* *Commands* are righteous, and  
Rejoice the Heart likewise:  
His *Precepts* are most pure, and do  
Give *Light* unto the Eyes.

Verse 9. The *Fear* of God is excellent,  
And doth for ever dure:  
The *Judgements* of the *LORD* also  
Most righteous are, and pure,

Verse 10. And more to be desired are  
Than much fine *Gold* always:  
The *Honey*, and the *Honey-Comb*,  
Are not so sweet as they.

To Father, Son, and Holy Ghost, *The undivided Three*: *The One, sole Giver of all Life, Glory for ever be.*

PSALM XXXIV. *New Version.*

(*GOD, our greatest Refuge.*)

Verse 1. **T**Hro' all the changing *Scenes* of Life,  
In *Trouble*, and in *Joy*:  
The *Praises* of my *GOD* shall still  
My *Heart* and *Tongue* employ.

Verse 2. Of His *Deliv'rance* I will boast,  
'Till all that are distressed,  
From my *Example*, Comfort take,  
And *charm* their *Griefs* to rest.

Verse 3. **O** magnify the *LORD* with me,  
With me exalt His *Nome*:  
When, in *Distress*, to him I call'd,  
He to my *Rescue* came.

Verse 4. Their drooping *Hearts* were soon refresh'd  
Who look'd to *GOD* for *Aid*:  
Desir'd *Success*, in ev'ry *Face*,  
A chearful *Air* display'd.

PSALM XXIII. *Old Version.*

(*Comfort to the Afflicted.*)

*Verse 1.* **T**HE LORD is only my *Support*,  
And He that doth me *feed*,  
How can I then lack any *Thing*,  
Whereof I stand in *Need*?

*Verse 2.* In tender *Grass* he *feedeth* me,  
Where I in *Safety* lie:  
And after leads me to the *Streams*,  
Which run most *pleasantly*.

*Verse 3.* When I perceive myself near *lost*,  
Then doth he me *Home* take:  
Conducting me in His right *Paths*,  
Ev'n for his own *Name's* Sake.

*Verse 4.* And, tho' I was ev'n at *Death's* Door,  
Yet will I fear no *Ill*:  
For why? His aiding *Rod*, and *Staff*,  
Affords me *Comfort* still.

*To Father, Son, and Holy Ghost, The undivided Three: The One, sole Giver of all Life; Glory for ever be.*

PSALM XXIII. *New Version.*

(*Comfort to the Afflicted.*)

*Verse 1.* **T**HE LORD himself, the mighty LORD,  
Vouchsafes to be my *Guide*:  
The *Shepherd* by Whose constant *Care*  
My *Wants* are all supply'd.

*Verse 2.* In tender *Grass* he feedeth me,  
And gently there *repose*:  
Then leads me to cool *Shades*, and where  
Refreshing *Water* flows.

*Verse 3.* He does my wand'ring Soul *reclaim*,  
And, to His endless *Praise*,  
Instruct, with humble *Zeal*, to walk  
In His most righteous *Ways*.

*Verse 4.* I pass the gloomy *Vale* of *Death*,  
From *Fear*, and *Danger* free:  
For, there His aiding *Rod*, and *Staff*,  
Defends and Comforts me.

*St. Edmund's Tune. C.M. As Psalm 23. O. or N.V. — W. T.*

*The Lord is only -*

P. A. B.

PSALM XXIII. *Old Version.*

(*Comfort to the Afflicted.*)

Verse 1. **T**HE LORD is only my *Support*,  
And He that doth me *feed*,  
How can I then lack any *Thing*,  
Whereof I stand in *Need*?

Verse 2. In tender *Grass* he *feedeth* me,  
Where I in *Safety* lie:  
And after leads me to the *Streams*,  
Which run most *pleasantly*.

Verse 3. When I perceive myself near *lost*,  
Then doth he me *Home* take:  
Conducting me in His right *Paths*,  
Ev'n for his own *Name's* Sake.

Verse 4. And, tho' I was ev'n at *Death's* Door,  
Yet will I fear no *Ill*:  
For why? His aiding *Rod*, and *Staff*,  
Affords me *Comfort* still.

To Father, Son, and Holy Ghost, *The undivided Three*: *The One, sole Giver of all Life*; *Glory for ever be.*

PSALM XXIII. *New Version.*

(*Comfort to the Afflicted.*)

Verse 1. **T**HE LORD himself, the mighty LORD,  
Vouchsafes to be my *Guide*:  
The *Shepherd* by Whose constant *Care*  
My *Wants* are all supply'd.

Verse 2. In tender *Grass* he *feedeth* me,  
And gently there *repose*:  
Then leads me to cool *Shades*, and where  
*Refreshing Water* flows.

Verse 3. He does my wand'ring *Soul* reclaim,  
And, to His endless *Praise*,  
Instruct, with humble *Zeal*, to walk  
In His most righteous *Ways*.

Verse 4. I pass the gloomy *Vale* of *Death*,  
From *Fear*, and *Danger* free:  
For, there His aiding *Rod*, and *Staff*,  
Defends and Comforts me.

*St. Edmund's Tune. C.M. As Psalm 23. O. or N. V. — W. T.*

*The Lord is only -*

P. A. B.

Handwritten text at the top of the page, possibly a title or header, which is mostly illegible due to fading and bleed-through.

Four staves of handwritten musical notation, likely a score for a piece of music. The notation is dense and appears to be a form of early printed or handwritten notation, possibly including notes, rests, and bar lines. The ink is faded, making it difficult to discern specific details.

Handwritten text at the top of the page, possibly a title or header, which is mostly illegible due to fading.

The image shows a page of handwritten musical notation on a five-line staff. The notation is extremely faint and difficult to discern, but it appears to be a single melodic line with various note values and rests. The staff is divided into measures by vertical bar lines. The overall appearance is that of a very old or poorly preserved manuscript page.

Newcastle Tune. S.M. As. Psalm 23. O. or N.V. — W.T.

A handwritten musical score for a hymn. The score consists of four staves. The first staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains several trills marked 'tr.'. The second staff is the first guitar accompaniment, starting with a treble clef, a key signature of one sharp, and a 4/4 time signature. The third staff is the second guitar accompaniment, starting with a treble clef, a key signature of one sharp, and a 3/4 time signature. The fourth staff is the bass guitar accompaniment, starting with a bass clef, a key signature of one sharp, and a 4/4 time signature. The lyrics 'I lift my' are written under the third staff. The initials 'P.G.E.' are written at the end of the fourth staff. The manuscript shows signs of age, including some ink bleed-through and staining.



PSALM XXV. *Old Version.*

(*Praying for GOD's Protection.*)

- Verse 1.* **I** Lift my *Heart* to Thee,  
My **GOD**, and *Guide* most just.  
O suffer me to take no shame,  
For, in Thee do I trust.
- Verse 2.* Let not my *Foes* rejoice,  
Nor make a *scorn* of me:  
And, Let them not be overthrown,  
That put their *Trust* in Thee.
- Verse 4.* Direct me in Thy *Truth*,  
And *teach* me, I Thee pray:  
Thou art my **GOD**, and **SAVIOUR** dear,  
On Thee I wait alway.

DOXOLOGY.

*Glory to Father, Son,  
And Spirit, whom we adore:  
All Highest Praise as first begun,  
Now, and for evermore.*

PSALM XXV. *New Version.*

(*Trusting in GOD's Direction, &c.*)

- Verse 1.* **T**O **GOD**, in whom I trust,  
I lift my *Heart*, and *Voice*:  
O let me not be put to Shame,  
Nor let my *Foes* rejoice.
- Verse 2.* Those who on Thee rely,  
Let no disgrace attend:  
Be that the shameful *Lot* of those  
As wilfully offend.
- Verse 3.* To me Thy *Truth* impart,  
And, lead me in Thy way:  
For, Thou art He that brings me *Help*,  
On Thee I wait all Day.
- Verse 4.* Thy *Mercies*, and Thy *Love*,  
O **LORD**, recall to mind:  
And graciously continue still  
Thy *Favours*, ever kind.— *Glory to, &c.*

PSALM XXXIII. *New Version.*

(*Praises for GOD's Providence, &c.*)

Verse 1. **Y**E righteous in the LORD rejoice,  
It is a seemly sight:  
That upright Men, with thankful Voice,  
To praise the LORD of Might.

Verse 2. Praise ye the LORD, with Harp, and Sing  
To Him, with Psaltery:  
With ten-string'd Instruments, sounding,  
Praise ye the LORD most high.

Verse 3. Sing to the LORD, a Song most New,  
With Courage give Him praise:  
For why? His Word is ever true,  
His Works, and all His Ways.

Verse 4. Both Judgement, Equity, and Right,  
God ever lov'd, and will:  
And with His Gifts He doth delight  
The Earth thro'out to fill.

To Father, Son, and Holy Ghost, The undivided Three: The One, sole Giver of all Life; Glory for ever be.

PSALM XXXIII. *New Version.*

(*Praises, due to GOD, &c.*)

Verse 1. **L**ET all the Just to GOD, with Joy,  
Their cheerful Voices raise:  
For, well the Righteous it becomes  
To sing glad Songs of Praise.

Verse 2. Let Harps, and Psalteries, and Lutes,  
In joyful Consort meet:  
And New-made Songs, of loud Applause,  
The Harmony compleat.

Verse 3. For, faithful is the Word of GOD,  
His Works with Truth abound:  
He Justice loves, and all the Earth  
Is with His Goodness crown'd.

Verse 4. By His Almighty Word, at first,  
The heav'nly Arch was rear'd:  
And all the beauteous Hosts of Light,  
At His Command appear'd.

Gosberton Tune. C.M. As Psalm 33. O. or N.V. —

W.I.

(Trill.)

Yeright

P.A.

Handwritten title or header text, possibly including a date or page number.

Four staves of handwritten musical notation, likely representing a piece of music. The notation is dense and appears to be a form of shorthand or early musical notation, possibly for a specific instrument or voice part. The staves are arranged vertically and contain various symbols, including what look like notes, rests, and bar lines.

25. Katherina's Lament. C. Major. 4/4. No. 10. 1877.



*St. Katharine's Tune. C. M. As Psalm 60. V. of 42. N. — W. T.*

Handwritten musical score for *St. Katharine's Tune*. The score consists of four staves of music, each beginning with a treble clef and a 3/4 time signature. The notation includes various notes, rests, and trills (marked 'tr.'). The lyrics "Thy mercy-" are written under the third staff. The initials "P.C." are written at the bottom right of the fourth staff.

PSALM XXXVI. *Old Version.*

(*God's Mercies, and Providence, &c. over All.*)

Verse 7. **T**HY Mercy, LORD, above all Things  
In *Beauty* doth excell :

In trust whereof, as on Thy *Wings*,  
The Sons of Men shall dwell.

Verse 8. Within Thy *House* they shall be fed,  
With *plenty*, at their Will :

Of all *Delights* they shall be sped,  
And drink thereof their fill.

Verse 9. Because the *Well of Life*, most pure !  
Doth always flow from Thee :

And, in Thy *Light* we are full sure  
Eternal LIGHT to see.

Verse 10. From such as Thee desire to know,  
Let not Thy *Grace* depart :

Thy *Righteousness*, LORD, fully show  
To men of upright Heart.

To Father, Son, and Holy Ghost, *The undivided Three* : *The One sole Giver of all Life, Glory for ever be.*

PSALM XLII. *New Version.*

(*David's Longing for God's House, &c*)

Verse 1. **A**S pants the *Hart* for cooling *Streams*,  
When heated in the *Chace* :

So longs my Soul, O LORD, for THEE,  
And Thy refreshing *Grace*.

Verse 2. For Thee, my GOD, the living GOD,  
My thirsty Soul doth pine :

O when shall I behold Thy Face,  
Thou MAJESTY *Divine* !

Verse 3. I sigh whene'er my melting Thoughts  
Those *Happy Days* present,

When I, with *Troops of pious Friends*,  
Thy *Temple* did frequent. —

Verse 11. Why restless? why cast down my Soul?  
Hope still, and thou shalt *sing*

The *Praise* of HIM, who is thy GOD,  
Thy *Life's Eternal Spring*.





Handwritten title or header text, possibly including a name and a date.

A handwritten musical score consisting of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The notation is in a historical style, likely from the 18th or 19th century. The lyrics are written in a cursive hand below the notes. The piano part is written on a grand staff (treble and bass clefs). The score is divided into two main sections by a vertical line, with four staves in each section. The handwriting is somewhat faded and difficult to read.

Birchington Tune. As Psalm 42. C.M. O. or N.V. — W. J.

(Tribble and Tenor.)

Like as y<sup>e</sup> Hart doth pant & cry,

(Counter and Bass.)

The well-springs to obtain,

(P. G.)

(Divotto.)

So doth my so-...ul de-fi-...re alway,

S-CHO. so-...ul de-sire alway,

So doth my so-...ul de-fi-...re alway,

so-...ul de-sire alway,

42, Continued .

with thee, Lord, t... remain.

(Fuga.) with thee, Lord, t... remain.

With thee, Lord, t... remain.

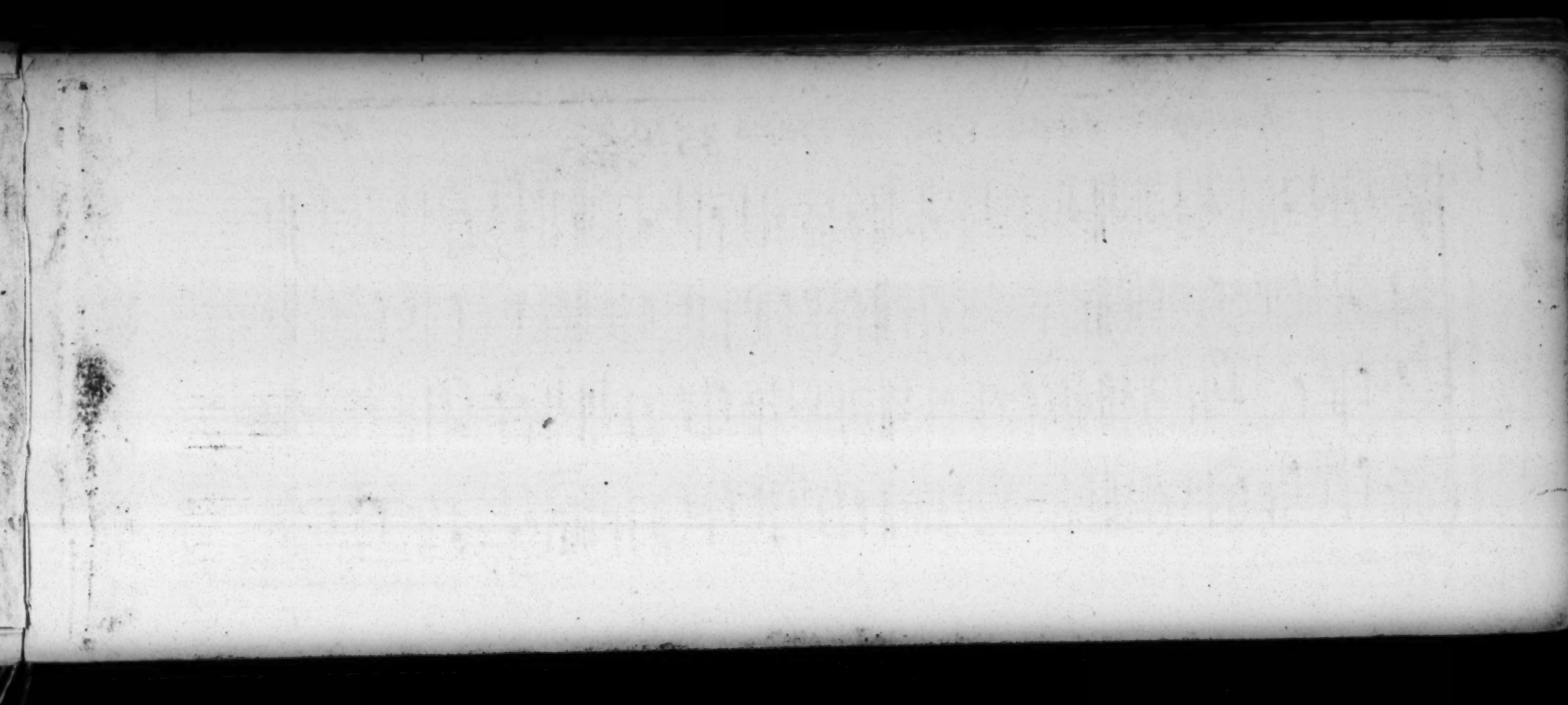
with thee, Lord, t... remain.

(VER. 4. 6. 15.)

4. Alas, what Grief it is to think  
The Freedom once I had!  
But, now, my Soul, as at Pit's Brink,  
Most heavy is, and sad.
6. My Soul, why art thou sad always,  
And frett'st thus in my Breast?  
Trust still in God, for Him to praise,  
I hold it over best.
13. Trust in the Lord, thy God, always,  
And thou the Time, shalt see,  
To give Him Thanks, to Laud & Pr.  
For Mercies unto thee. ... To Fa

Handwritten text, likely bleed-through from the reverse side of the page. The text is extremely faint and illegible.

A large, faint table or ledger with multiple columns and rows, possibly containing numerical data or a schedule. The content is illegible due to fading.



Leicester Tune. C.M. As Psalm 35. O.V. —

W.T.

Handwritten musical score for the "Leicester Tune" in C Major, 3/4 time. The score consists of four staves of music. The first three staves are instrumental parts, and the fourth staff is a vocal line. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a simple, clear hand. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics "Lord, plead my -" are written below the fourth staff. The score ends with a double bar line and repeat dots.

Lord, plead my -

P. Ab.

PSALM XXXV. *Old Version.*

(*Faithful Prayer for Victory.*)

Verse 1. LORD, plead my *Cause* against my Foes,  
Confound their *Force* and *might* :  
And, take my *part* against all those  
That seek with me to fight.

Verse 2. Lay Hand upon the *Spear*, and *Shield*,  
Thyself in *Armour* dress :  
Stand up with me, and fight in *Field*,  
And help me in *Distress*.

Verse 3. Gird on Thy *Sword*, and stop the *Way*,  
Mine *Enemies* withstand :  
That Thou unto my *Soul* may't say,  
*I am Thy Help, at Hand.*

Verse 4. Confound them with *Rebuke*, and *Blame*,  
That seek my *Life* to kill :  
Let them turn back, and flee, with *shame*,  
That think to do me *Ill*.

To Father, Son, and Holy Ghost, The undivided Three : The One, sole Giver of all Life ; Glory for ever be.

PSALM XXXV. *New Version.*

(*Faithful Prayer for Victory.*)

Verse 1. AGAINST all those that strive with me,  
O LORD, assert my *Right* :  
With such as *War* unjustly wage,  
Do Thou my *Battles* fight.

Verse 2. Thy *Buckler* take, and bind Thy *Shield*  
Upon Thy *War-like* Arm :  
Stand up, my *GOD*, in my *Defence*,  
And keep me safe from *Harm*.

Verse 3. Bring forth Thy *Spear*, and stop their *Course*,  
That haste my *Blood* to spill :  
Say to my *Soul*, "*I am thy Health,*  
*And will preserve thee still.*"

Verse 5. Then shall they fly, dispers'd like *Chaff*  
Before the driving *Wind* :  
GOD's vengeful *Minister* of *wrath*  
Shall follow close behind.

PSALM XXXIX. *Old Version.*

(*Man's Life, vain and mortal.*)

*Verse 5.* LORD, number out my *Life* and *Days*,  
Which yet I have not past:  
So that I may be certify'd  
How long my *Life* shall last.

*Verse 6.* For Thou hast pointed out my *Life*,  
In length much like a span:  
Mine *Age* is nothing unto Thee,  
So frail a Thing is Man.

*Verse 7.* Man walketh in a Shade, and doth  
In vain himself annoy:  
In getting *Goods*, but cannot tell  
Who may the same enjoy.

*Verse 8.* Therefore, O LORD, what wait I for?  
What *Help* do I desire?  
Truly, my *Hope* is all in Thee,  
I nothing else require.

*To Father, Son, and Holy Ghost, The undivided Three: The One, sole Giver of all Blessings, Glory for ever be.*

A FUNERAL HYMN: *From PSALM XC.*

(*Tho' Man is frail, yet GOD is eternal.*)

*Verse 3.* LORD! what a feeble tender Piece,  
Is this our mortal *Frame*?  
Our *Life*, at best, a *Trifle* is,  
That scarce deserves a Name.

*Verse 6.* Alas! the crumb'ling brittle *Clay*,  
That made our Bodies first!  
Is ev'ry *Month*, and ev'ry *Day*,  
Now mould'ring back to *Dust*.

*Verse 13.* Since thus, away our *Days* must fly,  
Let's keep their *End* in sight;  
And spend them all *Wisdom's* way;  
So let them speed their Flight.

*Verse 15.* Their *Haste* will sooner waft us o'er  
This *Life's* tempestuous Sea:  
And land us on the peaceful *Shore*,  
Of blest ETERNITY. —



Psalms XXXIX. - Windsor Tune. W. T.

The image shows a handwritten musical score for the tune 'Windsor Tune' from Psalm XXXIX. The score is written on four staves. The first staff uses a treble clef and a common time signature (C). The second staff uses a soprano clef. The third staff uses a treble clef. The fourth staff uses a bass clef. The music consists of quarter and eighth notes, with some rests. There are several performance markings: 'tr.' (trill) above notes in the first and third staves, and 'm' (marcato) below notes in the first and third staves. A bracket labeled '(Pipe A b.)' spans the second and third staves. The score ends with a double bar line and repeat dots on each staff. The number '2724' is written in the bottom right corner.

Handwritten musical score on five staves. The notation is extremely faint and difficult to decipher. At the top center, the Roman numeral "XLIX" is visible. The staves contain various musical symbols, including notes, stems, and bar lines, though they are too light to identify precisely.

Wandley Tune. C. M. As Psalm 40. — 10. or N. V.

W. T. Fen!

(Slow.)

(P.A.)

I waited long—

Warwick Tune. C.M. As Psalm 43. O.V.4I.N.W.T.

The image shows a handwritten musical score for a hymn titled "Warwick Tune. C.M. As Psalm 43. O.V.4I.N.W.T." The score is written on four staves. The first staff begins with a treble clef and a common time signature (C). The second staff includes a bass clef and a common time signature (C). The third staff has a treble clef and a common time signature (C). The fourth staff has a treble clef and a common time signature (C). The music is written in a style typical of 18th or 19th-century manuscript notation, with various ornaments and markings. The lyrics "3. O Lord, send out" are written below the third staff. The score concludes with a double bar line and repeat dots on the fourth staff.

L. 46.

PSALM XLIII. *Old Version.*

(*Prayer, and Hope, in Affliction.*)

*Verse 3.* **O** LORD send out Thy *Light* and *Truth*,  
And lead me with Thy *Grace* :  
Which may conduct me to the *Hill*  
Of Thy blest Dwelling-Place.

*Verse 4.* Then shall I to Thine *Altar* go,  
With *Joy*, to *worship* there :  
An on my *Harp* give *Thanks* to Thee,  
O GOD, my GOD most dear !

*Verse 6.* By HIM I have *Deliverance*,  
From all my *Pain* and *Grief* :  
He is my GOD, and doth alway  
At Need send me *Relief*.

DOXOLOGY.

To Father, Son, and Holy Ghost,  
The GOD whom we adore :  
Glory and Praise to th' Heav'nly Host,  
Now, and for evermore.

PSALM XLI. *New Version.*

(*Charity to the Poor rewarded.*)

*Verse 1.* **H**APPY's the Man, whose tender care  
Relieves the *Poor*, distrest :  
When *Troubles* him compass around  
The LORD will give him Rest.

*Verse 2.* The LORD his *Life*, with *Blessings* crown'd,  
In safety will prolong :  
And disappoint the *Will* of those  
That seek to do him wrong.

*Verse 3.* If he, in *languishing* estate,  
Oppress'd with *Sickness* lie ;  
The LORD will easy make his Bed,  
And, inward *Strength* supply.

DOXOLOGY.

To Father, Son, and Holy Ghost,  
The undivided Three :  
The One, sole Giver of all Life,  
Glory for ever be.

PSALM XLVII. *Old Version.*

(*God praised for his Assistance, &c.*)

*Verse 1.* YE People all, with one Accord,  
Clap Hands, and much rejoice:  
Be Glad, and Sing unto the LORD,  
With sweet and pleasant *Voice*.

*Verse 2.* For, high the LORD and dreadful is,  
His *Wonders* manifold:  
A mighty KING he truly is,  
On all the *Earth* extoll'd.

*Verse 3.* The People He shall make to be  
Unto our *Bondage* Thrall:  
And underneath our Feet shall He  
The *Nations* make to fall.

*Verse 4.* For us the *Heritage* He chose,  
Which we possess alone:  
The Excellency of *Jacob*,  
His *well-beloved* One.

To Father, Son, and Holy Ghost, *The undivided Three*: *The One, sole Giver of all Life, Glory for ever be.*

PSALM CXXXV. *New Version.*

(*A Song of Praise.*)

*Verse 1.* O Praise the LORD, with one Consent  
And magnify His Name:  
Let all the Servants of the LORD,  
His worthy *Praise* proclaim.

*Verse 2.* Praise Him all ye that in His *House*  
Attend with constant Care:  
And those that to His outmost *Courts*  
With humble *Zeal* repair.

*Verse 3.* For, this our truest *Int'rest* is,  
Glad *Hymns* of Praise to sing:  
And, with loud *Songs* to bless His Name,  
A most *delightful* Thing!

*Verse 4.* For, God His own peculiar *Choice*  
The Sons of *Jacob* makes:  
And *Isr'el's* Offspring for His own,  
Most valu'd *Treasure* takes.

Exeter Tune. C.M. As Psalm 47. O.V.

W.T.

*Tenor*

*Ye people all—*

*Sub.*

*Count.*

*Treble.*

*Be glad—*

*(Tutti.)*

*Be glad—*

*CHO. Last two lines.*

*Be glad—*

*(P.F.)*

Allegretto  
Sonata in G Major, Op. 10, No. 3

The image shows a page of handwritten musical notation. At the top, there is a title in a cursive hand: "Allegretto" followed by "Sonata in G Major, Op. 10, No. 3". Below the title, the page is filled with four staves of music. The first two staves are on the left, and the last two are on the right, separated by a vertical double bar line. The notation consists of notes, rests, and some dynamic markings like "p" (piano) and "f" (forte). The handwriting is somewhat faded and the paper shows signs of age.



Main body of handwritten text, consisting of several lines of cursive script.

Newton Tune. L.M. As Psalm 51. O.V.

W.T.

Handwritten musical score for 'Newton Tune'. The score consists of four staves of music. The first staff is marked with a '12' above the first measure. The second staff is marked with a '10' above the first measure. The third staff is marked with a '7' above the first measure and a '3' above the third measure. The fourth staff is marked with a '7' above the first measure. The music is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and trills, indicated by 'tr.' above notes. The piece concludes with a double bar line and repeat dots. The initials 'P.B.' are written at the end of the third staff.

II. Cast me not

+( Or, Treble may be Counter, and Counter be Treble.)

PSALM LI. *Old Version.*

(*Humble Confession to GOD.*)

Verse 11. **C**AST me not, LORD, out from thy Face,  
But, speedily my *Torments* end:  
Take not from me Thy Spir't of *Grace*,  
Which may from *Dangers* me defend.

Verse 12. Restore me to those *Joy*s again,  
That I was wont in Thee to find:  
And, let me Thy free *Spir't* retain,  
Which unto Thee may stir my Mind.

Verse 13. Thus, when I shall Thy *Mercies* know,  
I will *instruct* others therein:  
And, Men likewise that are brought *low*,  
By my *Example* flee from Sin.

Verse 14. O GOD, that of my *Health* art LORD,  
Forgive me all my sinful *Vice*.  
My *Heart*, and *Tongue*, shall then accord,  
To sing Thy *Mercy* and *Justice*.

To Father, Son, and Holy Ghost, *The blest and undivided Three*: *The One, sole Giver of all Life*; *Glory and Praise for ever be.*

PSALM XVIII. *New Version.*

(*Dependance on GOD for Success.*)

Verse 1. **N**O Change of *Times* shall ever shock  
My firm *Affection*, LORD, to Thee;  
For Thou hast always been my *Rock*,  
A *Fortress*, and *Defence* to me.

Verse 2. Thou my *Deliv'rer* art, my GOD,  
My Trust is in Thy mighty *Pow'r*:  
Thou art my *Shield* from Foes, *Abroad*,  
At *Home*, my *Safe-guard* and my *Tow'r*.

Verse 3. To Thee I will address my *Pray'r*,  
(To Whom all *Praise* we justly owe:)  
So shall I, by Thy watchful *Care*,  
Be guarded from my treach'rous Foe.

Verse 6. To Heav'n I made my mournful *Pray'r*,  
To GOD address'd my humble *Moan*:  
Who graciously inclin'd his Ear,  
And heard me from His lofty *Throne*.

PSALM LIV. *Old Version.*

(*Deliverance by Prayer, with Faith.*)

Verse 1. **G**OD save me for Thy Holy Name,  
And for Thy *Goodness* sake:  
Unto the *Strength*, LORD, of the same,  
I do my *Cause* betake.

Verse 2. Regard, O LORD, and give an Ear  
To me when I do *pray*:  
Bow down Thyself, to me, and hear  
The *Words* that I do say.

Verse 3. For *Strangers* up against me rise,  
And *Tyrants* vex me still:  
Who have not GOD before their Eyes,  
They seek my Soul to spill.

Verse 4. But, lo! my GOD doth give me *Aid*,  
The LORD is nigh at Hand:  
With them, by whom my Soul is staid,  
The LORD doth ever stand.

To Father, Son, and Holy Ghost, One GOD we will adore — In Trinity, and Unity, Now, and for evermore.

PSALM LIV. *New Version.*

(*Deliverance by Prayer, with Praises.*)

Verse 1. **L**ORD, save me, for Thy glorious Name,  
And, in Thy *Strength* appear;  
To judge my *Cause*; accept my *Pray'r*,  
And to my *Words* give Ear.

Verse 2. For, *Strangers*, whom I never wrong'd,  
To *ruin* me design'd:  
And cruel Men, that fear not GOD,  
Against me have combin'd.

Verse 3. But, GOD takes part with all my *Friends*,  
And He's my surest *Guard*:  
The GOD of *Truth* will give my Foes  
Their *Falshoods* just Reward.

Verse 4. Whilst I to GOD my *Off'rings* bring,  
And *Sacrifice*, with Joy:  
I in His *Praise*, my *Time* to come  
Will gratefully employ.

Wakefield Tune. C.M. As Psalm 54. O. or N.V. — W.T.

Handwritten musical score for the 'Wakefield Tune'. The score is written on four staves. The first three staves contain the main melody, and the fourth staff contains the lyrics 'God save me, -'. The music is in common time (C.M.) and features various musical notations including notes, rests, and trills (tr). The piece concludes with a double bar line and a repeat sign. The initials 'P.A.' are visible at the bottom right of the page.

Handwritten text, likely bleed-through from the reverse side of the page. The text is extremely faint and illegible.

Handwritten title or header text, possibly including a name and a date, located at the top of the page.

Handwritten musical notation on three staves. The notation includes notes, stems, and rests, though it is significantly faded and difficult to read. The first staff appears to be a vocal line, while the second and third staves likely represent a piano accompaniment. The paper shows signs of age, including a large dark stain in the lower-left quadrant and some foxing throughout.

St. George's Tune. C.M. As Psalm 36. O.V.

W.T.

10. I glory in -

P. G.



PSALM LVI. *Old Version.*

(*GOD praised for his Power and Mercy.*)

- Verse 10.* **I** Glory in the *Word* of GOD,  
To praise it I accord:  
With *Joy*, I will declare Abroad,  
The *Goodness* of the LORD.
- Verse 11.* I trust in GOD the LORD, I say,  
Ev'n as I *first* began:  
The LORD is all my *Help* and *Stay*,  
So I'll not trust in Man.
- Verse 12.* I will *perform*, with Heart most free,  
My *Vows* to GOD, always:  
And, I, O LORD, all *Times*, to Thee  
Will offer *Thanks*, and *Praise*.
- Verse 13.* My Soul from *Death* Thou dost defend,  
And, keep'st my Feet upright:  
That I before Thee may ascend,  
With such as live in *Light*.

To Father, Son, and Holy Ghost, The GOD whom we adore, Be Glory; as it was, is now, And shall be evermore.

PSALM LXVI. *New Version.*

(*GOD's Power, and Mercy to the Afflicted.*)

- Verse 1.* **L**ET all the Lands, with shouts of *Joy*,  
To GOD their *Voices* raise:  
Sing PSALMS, in *Honour* of His Name,  
And spread his glorious *Praise*.
- Verse 2.* And, let them say, *how dreadful*, LORD,  
In all Thy *WORKS* art Thou!  
To Thy great *Pow'r* Thy stubborn Foes  
Shall all be forc'd to bow.
- Verse 3.* Thro' all the Earth, the Nations round  
Shall Thee their GOD confess:  
And, with glad *Hymns* their awful *Dread*  
Of Thy *GREAT* Name confess.—
- Verse 4.* Come, come, behold the *WORKS* of GOD!  
And then, with me, you'll own,  
That He to all the *Sons* of Men,  
Hath wond'rous *Mercy* shown.—

PSALM LXII. *New Version.*

(*Glory and Trust in GOD's Power.*)

Verse 7. **M**Y *Glory* and *SALVATION* doth  
On *GOD* alone depend :  
He is my *Strength*, my *Wealth*, and *Stay*,  
And still doth me defend.

Verse 8. O put your *Trust* in *HIM* alway,  
Ye *Folk*, with one *Accord* :  
Pour out your *Hearts* to *Him*, and say,  
*Our Trust is in the LORD.*

DOXOLOGY.

To *Father*, *Son*, and *Holy Ghost*,  
The *GOD* whom we adore,  
All highest *Praise*, and humblest *Thanks*,  
Now, and for evermore.

PSALM CXXI. *New Version.*

(*GOD our Great Preserver.*)

Verse 1. **T**O *Sion's Hill* I lift my *Eyes*,  
From thence expecting *Aid* :  
From *Sion's Hill*, and *Sion's GOD*,  
Who *Heav'n* and *Earth* hath made.

Verse 2. Shelter'd beneath th' *Almighty's Wings*,  
Thou shalt securely rest :  
Where neither *Sun*, nor *Moon*, shall thee  
By *Day* or *Night* molest.

Verse 3. From common *Accidents* of *Life*,  
*GOD's Care* shall guard thee still :  
And from all strokes of *Chance*, and *Foes*  
That lie in wait to kill,

Verse 4. At *Home*, *Abroad*, in *Peace*, or *War*,  
Thy *GOD* shall thee defend :  
And, will conduct thee thro' this *Life*,  
Safe to thy *Journey's end*,  
To *Father*, *Son*, and *Holy Ghost*, &c.

Workshop Tune. C.M. As Psalm 62. O.V. —

W.T.

A handwritten musical score on aged paper, consisting of five staves. The title at the top is "Workshop Tune. C.M. As Psalm 62. O.V. —". The notation is in common time (C.M.) and features various musical symbols including treble clefs, time signatures (3/2, 2/2, 3/2, 2/2), notes, rests, and trills (tr.). The first staff begins with a treble clef and a 3/2 time signature. The second staff has a treble clef and a 2/2 time signature. The third staff has a treble clef and a 3/2 time signature. The fourth staff has a treble clef and a 2/2 time signature. The fifth staff has a treble clef and a 3/2 time signature. The text "7. My Glory and —" is written below the fourth staff. The initials "P.A.B." are written at the end of the fifth staff. The paper shows signs of age, including some staining and wear.

P.A.B.

V. O. Ed. m. 105. 2A. M. 2. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

The image shows four staves of handwritten musical notation. The notation is extremely faint and difficult to decipher, but it appears to be a standard musical score with notes, stems, and bar lines. The handwriting is cursive and somewhat illegible. The staves are arranged vertically, with the first staff at the top and the fourth at the bottom. The paper is aged and shows some staining and wear.

Barry Jones & Co. No. 100 N. 2nd St. Phila. Pa.

The image shows a page of handwritten musical notation, likely a score for a piece of music. The notation is extremely faded and difficult to read. It consists of four horizontal staves, each containing several measures of music. The notes and clefs are barely visible against the light background of the paper. The overall appearance is that of an old, worn manuscript.

Barby Tune. C.M. As Psalm 57. O.V. —

W. T.

(trill)

(Fuga.)

And I my —

And I my — and I my —

CHO —

And I my —

and I my —

10. Anals —

sof

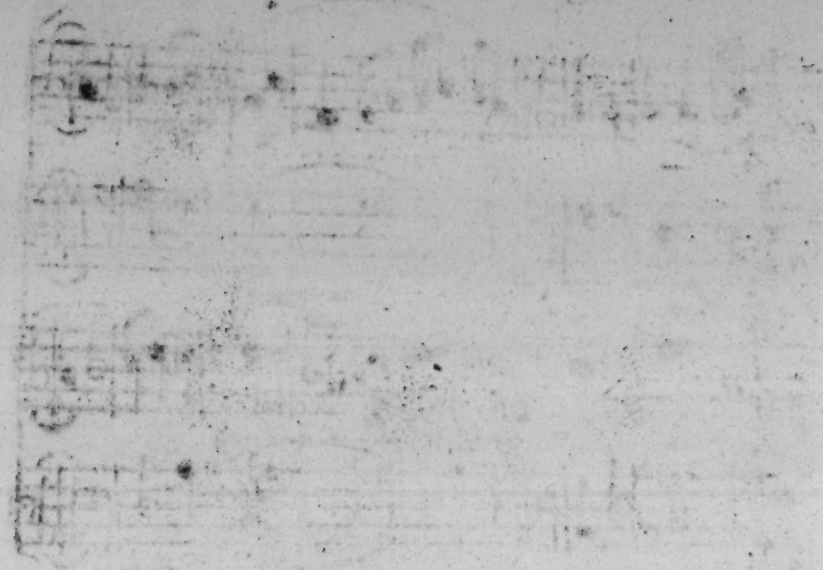
37 Continued.

self - will ri... se,  
self - will ri... se,  
P. A. b.

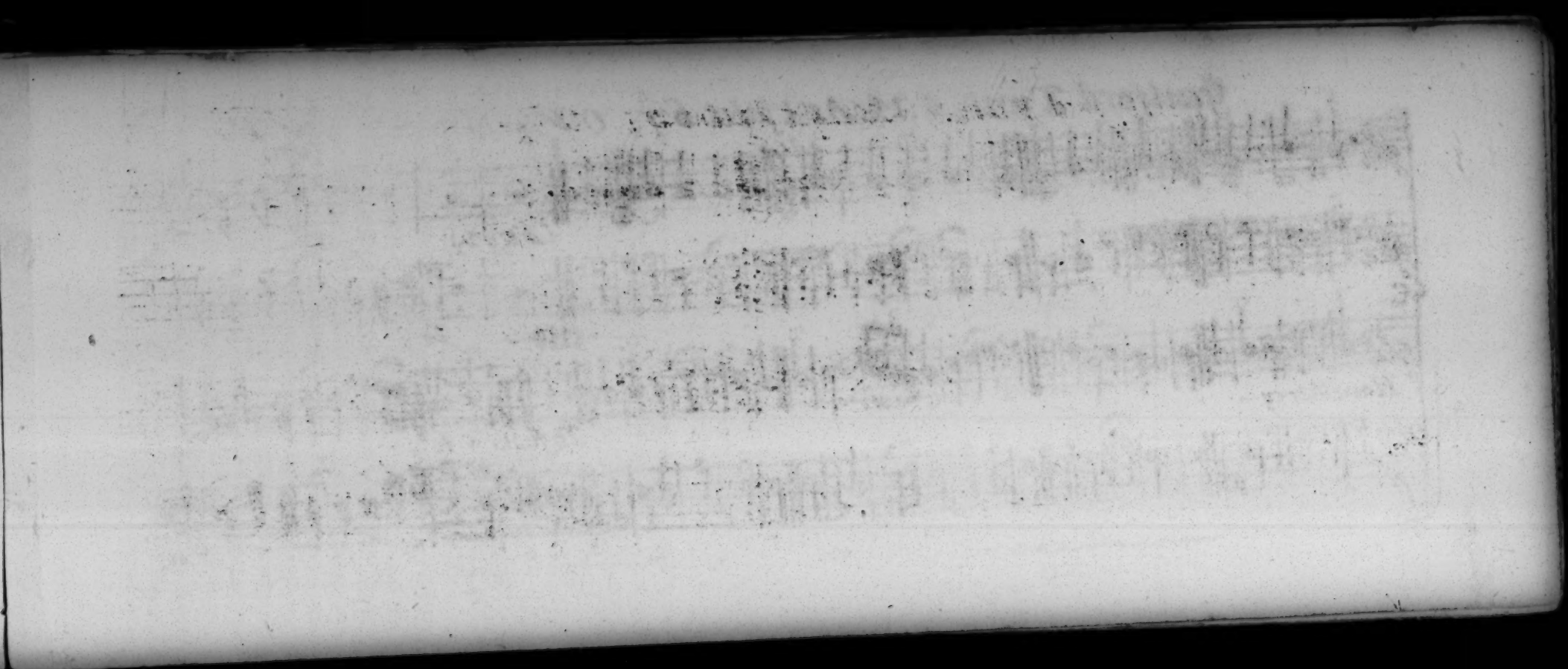
PSALM LVII.

(Praise for Protection, Grace, and Truth.)

10. **A** Wake my Joy, awake, I say,  
My Lute, my Harp, and String :  
And I myself, before the Day,  
Will rise, rejoice, and sing.
11. Among the People I will tell  
The Goodness of the LORD :  
And shew His Praise that doth excel  
The Heathen Lands abroad.
12. His Mercy doth extend as far  
As all the Heav'ns are high :  
And Truth more high than any Star,  
That shineth in the Sky.
13. Set forth, and shew Thyself, O GOD,  
Above the Heav'ns most bright :  
Exalt Thyself, on Earth, abroad,  
In Majesty and Might.  
To Father, &c.







Guilford Tune. S.M. As Psalm 67. O.V. or N.

W.T.  
(Quitt.)

(Fuga.)

CHO -

Have mercy -

To show - to -

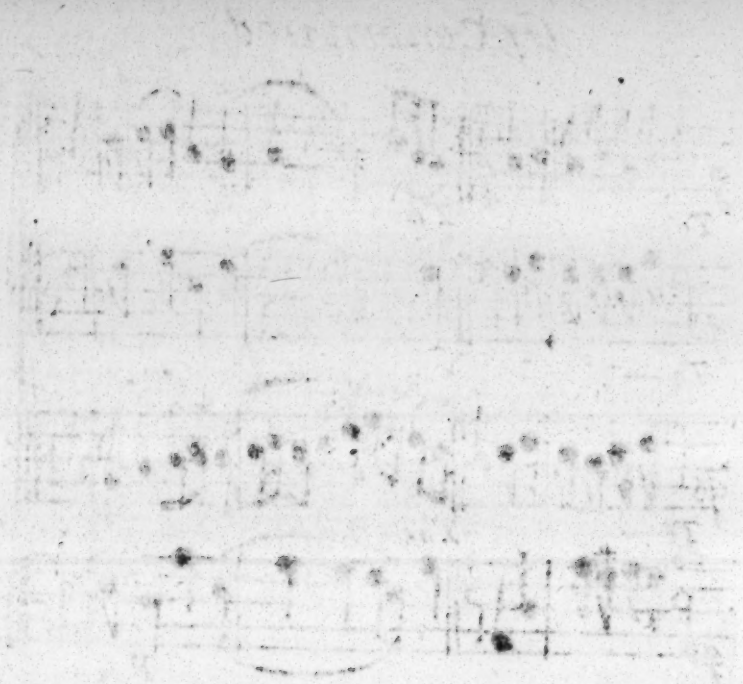
67 Continued.

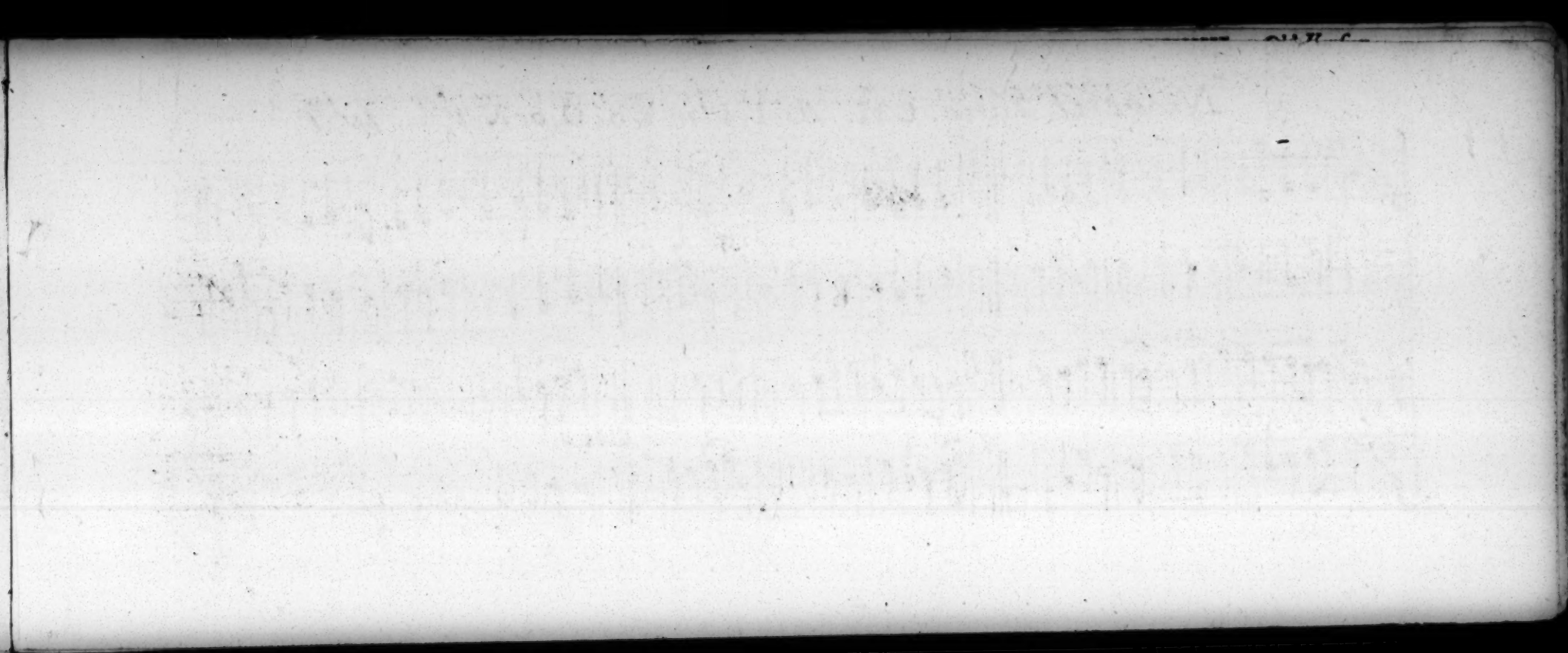
Handwritten musical score for '67 Continued.' The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics 'To - The -' are written below the first two measures. The second staff continues the melody with the lyrics 'To -'. The third staff continues with the lyrics 'To - The -'. The fourth staff concludes the piece with the initials 'P. A. b.' at the bottom right. The music features various note values, including eighth and sixteenth notes, and rests. Trills are indicated by 'tr.' above certain notes.

PSALM LXVII. *Old Version.*

*Prayer for Prosperity, & the Church's Increase.*

1. **H**AVE Mercy on us, LORD,  
And grant to us Thy Grace :  
To shew to us do Thou accord  
The Brightness of Thy Face.
2. That all the World may know  
The Way to *Godly-Wealth* :  
And All the *Nations* here below,  
May see Thy *Saving-Health*.
3. Let all the World, O GOD,  
Give *Praise* unto Thy Name :  
And let the People all abroad,  
Extol, and *laud* the same.
4. Throughout the World so wide  
Let all *rejoice*, with *Mirth* :  
For Thou, with *Truth*, and *Right* dost *guide*  
All *Nations* of the Earth.  
*To GOD, the Father, &c.*





Newent Tune. C.M. As Psalm 68. O. or N.V. - W.T.

The image shows a handwritten musical score on aged paper. It consists of four staves of music. The first two staves are instrumental, with the first staff starting with a treble clef and a common time signature (C.M.). The second staff continues the melody. The third and fourth staves contain lyrics. The lyrics are: "If God arise -" on the third staff and "like as -" on the fourth staff. The music is written in a style typical of 18th or 19th-century manuscript notation, with various ornaments and trills indicated by 'tr.' and 'm.'.

## 68 Continued.

So in

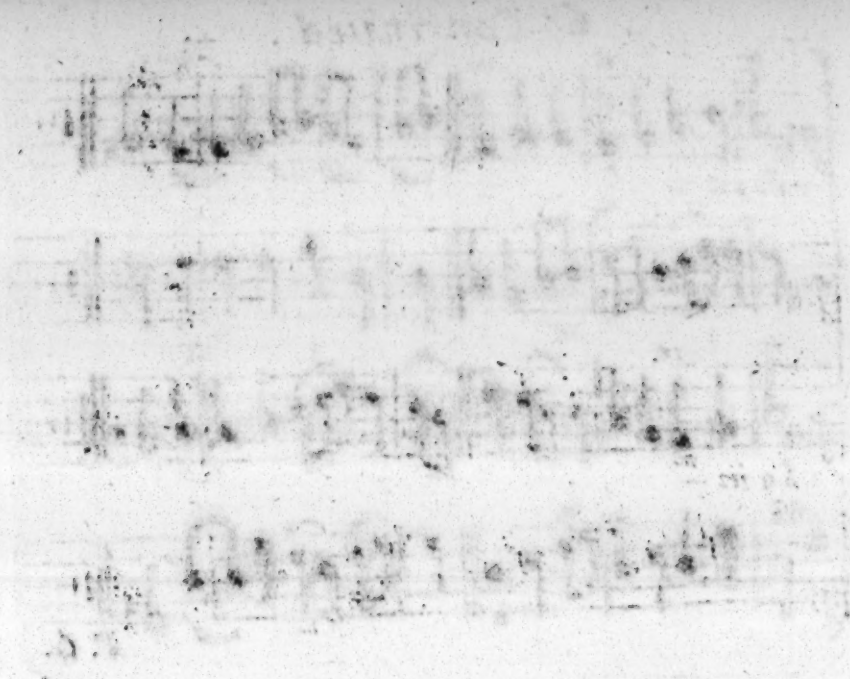
So in

P. G.

PSALM LXVIII. *Old Version.*

(Vengeance to the wicked, and Mercy to the good.)

1. **I**F GOD arise, then all His *Foes*  
Will turn themselves to Flight :  
His *Enemies* for *Fear* shall run,  
And scatter out of Sight.
2. Like as the *Fire* doth melt the *Wax*,  
And *Wind* blow *Smoke* away :  
So in the *Presence* of the LORD,  
The wicked shall decay.
3. But, *righteous* Men, before the LORD,  
Shall heartily *rejoice* :  
They shall be glad, and *merry* all,  
And *cheerful* in their *Voice*.
4. Sing *Praise*, sing *Praise* unto the LORD,  
Who rideth on the *Sky* :  
Extol the Great *JEHOVAH's* Name,  
And *HIM* do magnify.  
To Father, Son, &c.





Handwritten text at the top of the page, possibly a title or header, which is mostly illegible due to fading.

The image shows a page of handwritten musical notation on five staves. The notation is extremely faint and difficult to read. It appears to be a single melodic line or a simple harmonic setting. Some notes, stems, and bar lines are visible, but the specific notes and their values are mostly lost to fading. The paper is aged and has some dark spots.

Bemminster Tune. C. M. As Psalm 71. N. or D. V. W. T.

The image shows a handwritten musical score on aged paper. It consists of four staves of music. The first staff is a treble clef with a 3/4 time signature. The second staff is a bass clef with a 3/4 time signature. The third staff is a treble clef with a 3/4 time signature. The fourth staff is a bass clef with a 3/4 time signature. The music is written in a style typical of 18th or 19th-century manuscript notation, featuring various note values, rests, and ornaments. The lyrics are written below the staves: "In God I put—" on the third staff and "Thy—" on the fourth staff. There are several trills marked with "tr." and a mordent marked with "m". The piece concludes with a double bar line and a repeat sign on the fourth staff. The initials "P. Ab" are written in the bottom left corner.

In God I put—

Thy—

(P. Ab)

71 Continued.

*Tr.*

The image shows a page of handwritten musical notation on four staves. The first staff is labeled "Dutt." and the second staff is labeled "Thy Constant". The notation includes various musical symbols such as notes, rests, and ornaments. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third and fourth staves have a treble clef and a key signature of one sharp (F#). The notation is dense and includes many ornaments and slurs. There are also some markings like "1:5:2." and "tr." scattered throughout the score.



W. T. Westham Lane C. M. An Psalm 81 O. N. V.

A handwritten musical score consisting of four staves. The notation is dense and somewhat faded, typical of an early manuscript. The first staff begins with a treble clef and a key signature of one flat. The second staff has a 'C' above it, possibly indicating a common time signature. The third and fourth staves continue the musical notation with various note values and rests. The paper shows signs of age, including some staining and a horizontal fold line near the bottom.

Westerham Tune. C.M. As Psalm 81. O. or N. V. —

W. I.

The image shows a handwritten musical score on aged paper. It consists of four staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a soprano vocal line with lyrics 'Be light -' and 'CHO.'. The third staff is an alto vocal line with lyrics 'Be light -' and '(Fuga.)'. The fourth staff is a bass vocal line with lyrics 'Be joyful - Be -'. The music features various ornaments (trills) and dynamic markings like 'p' and 'f'. The notation includes eighth and sixteenth notes, rests, and bar lines. The paper shows signs of age, including some staining and wear.

Be light -

Be light -

(P.G#)

CHO.

(Fuga.)

Be joyful - Be -

81 Continued.

(Tutt.)

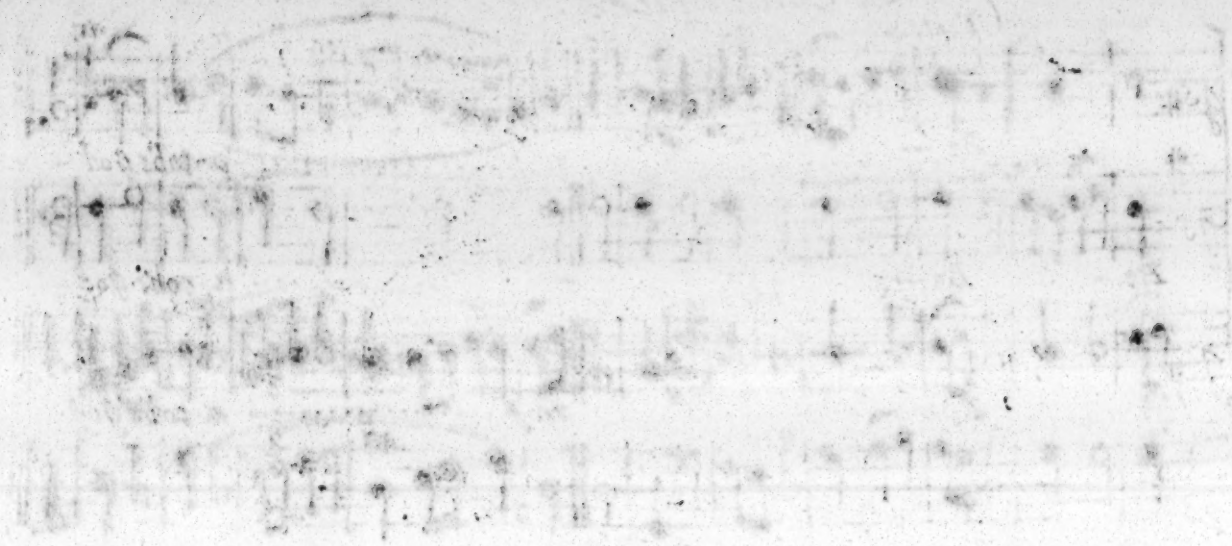
Be -  
Be -  
Lift -  
Be -

a-cob's god -  
a-cob's god -  
a-cob's god -

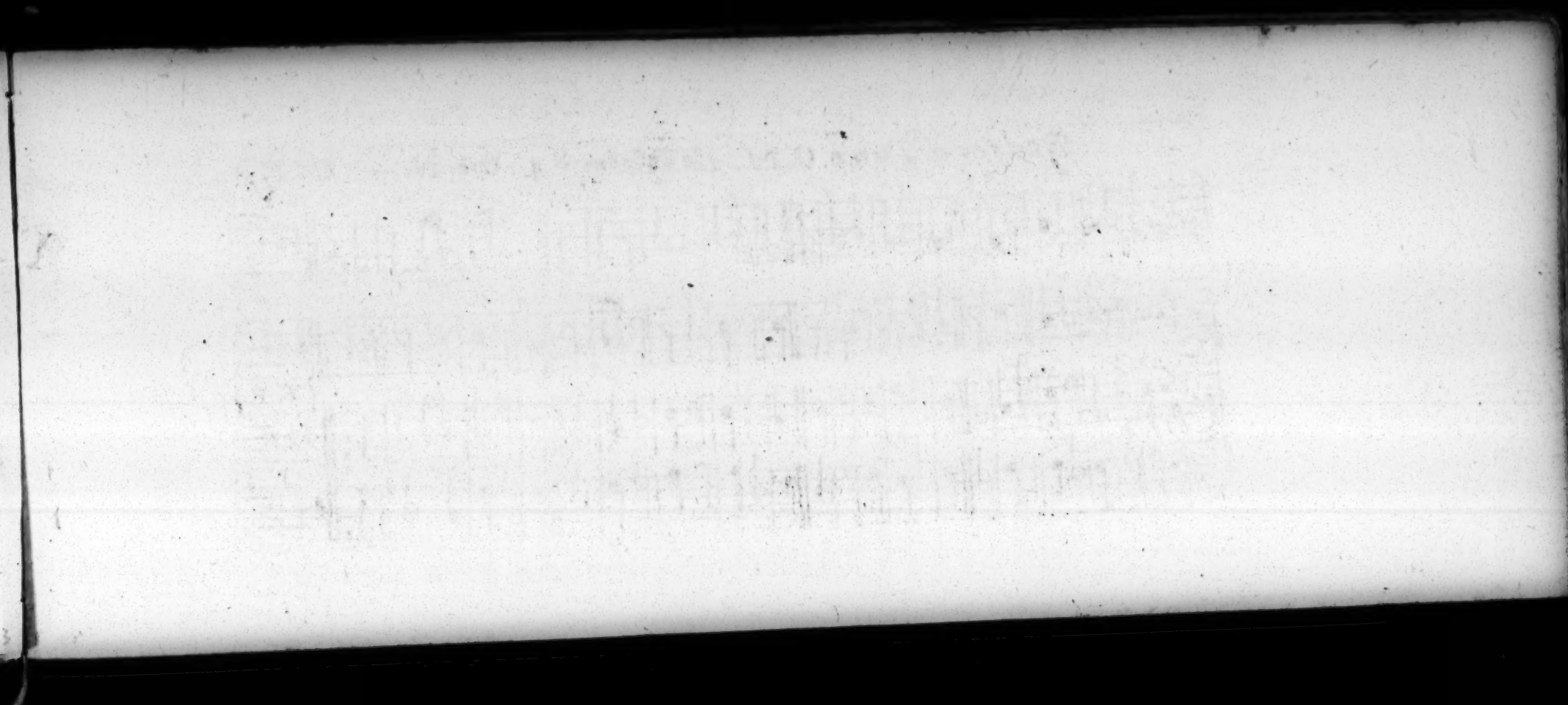
PSALM LXXXI. Old Version.

(A general Rejoicing for God's Providence.)

1. **B**E light, and glad, in GOD rejoice,  
Who is our Strength and Stay:  
Be joyful, and lift up your Voice,  
To Jacob's GOD always.
  2. Prepare your Instruments most meet,  
A joyful PSALM to sing:  
Strike up with Harp, and Lute most sweet,  
On ev'ry pleasant String.
  3. Blow, as it were in the New-Moon,  
With Trumpets of the Best:  
As it were usual to be done,  
At ev'ry Solemn Feast.
  4. For, this is unto Israel  
A Statute that was made  
By Jacob's GOD, and must full well,  
Be evermore obey'd.
- To Father, Son, &c.







*Bedford Tune. C.M. As Psalm 84. O. or N. — W.T.*

The image shows a handwritten musical score for the 'Bedford Tune'. It consists of four staves of music. The first three staves are in treble clef, and the fourth staff is in bass clef. The music is written in C major (one flat) and 4/4 time. The score includes various musical notations such as notes, rests, and trills (marked 'tr'). There are also dynamic markings like 'p' and 'P. F.' (Piano Forte). The title 'Bedford Tune. C.M. As Psalm 84. O. or N. — W.T.' is written above the first staff. The fourth staff begins with the lyrics 'O. O Lord'.

PSALM LXXXIV. *Old Version.*

(*Longing for GOD's Divine presence, in His Church.*)

Verse 9. O LORD, of *Hosts!* to me give Heed,  
And hearken to my Cry:

• And let it thro' Thine Ears proceed,  
O *Jacob's GOD*, most High!

Verse 10. O GOD, our *Shield!* of Thy good Grace,  
Regard, and so draw near:  
Give Ear, O LORD, and view the Face  
Of Thy *Anointed Dear.*

Verse 11. For Why? within Thy *Courts*, one Day,  
Is better to abide,  
Than elsewhere to keep or stay,  
A Thousand Days beside.

Verse 12. Much rather had I keep the *Door*,  
Within the *House* of GOD,  
Than in the *Tents* of wickedness,  
To settle my Abode.

PSALM LXXXIV. *New Version.*

(*The great security of GOD's true worshippers.*)

Verse 4. O LORD of *Hosts*, my King, and GOD,  
How highly *Blest* are They  
Who in Thy *Temple* always dwell,  
And there thy *Praise* display!

Verse 5. Thrice *happy* They, whose *Choice* has there  
Their sure *Protection* made:  
Who *long* to tread such *sacred Ways*,  
As to Thy *Presence* lead! —

Verse 7. They thus proceed from *strength* to *strength*,  
And still approach more near:  
'Till all on *Sion's Holy Mount*,  
Before their GOD appear. —

Verse 11. Our GOD, is both our *Sun*, and *shield*,  
Doth *Grace*, and *Glory* give:  
And no *good* Thing will He with-hold  
From such as *justly* live.

To Father, Son, and Holy Ghost, One GOD, *we will adore: In Trinity, and Unity, Now, and for evermore.*



Handwritten text at the top of the page, possibly a title or header, which is mostly illegible due to fading.

Five staves of handwritten musical notation. Each staff contains several measures of music with notes, stems, and bar lines. The notation is very faint and difficult to read.

Small handwritten text or a signature located at the bottom left of the page.

Brackley Tune. C.M. As Psalm 92. O. or N. ♯ —

W.T.

Handwritten musical score for 'Brackley Tune' in C Major, 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef and a common time signature (C). The third staff begins with a treble clef and a common time signature (C). The fourth staff begins with a bass clef and a common time signature (C). The music is written in a simple, clear style with various ornaments and trills. The lyrics 'It is a thing' are written under the third staff. The score ends with a double bar line and a repeat sign. The initials 'W.T.' are written in the top right corner, and 'P. F.' is written in the bottom right corner.

It is a thing—

P. F.

PSALM XCII. *Old Version.*

(*A Psalm of Praise for the LORD's Day.*)

Verse 1. **I**T is a Thing both *good* and meet  
To Praise the highest LORD :  
And to Thy Name, O Thou most High !  
To Sing, with *one* Accord.

Verse 2. To shew the *Kindness* of the LORD,  
Before the Day be light ;  
And to declare Thy *Truth* Abroad,  
When it doth draw to *Night*.

Verse 3. Upon the Ten-string'd *Instrument*,  
On *Lute*, and *Harp*, so sweet :  
With all the *Mirth* ye can invent,  
Of *Instruments* most meet.

Verse 4. For, Thou hast made me to *rejoice*  
In *Things* so wrought by Thee :  
That I have *Joy* in *Heart*, and *Voice*,  
Thy *Handy-works* to see.

To Father, Son, and Holy Ghost, The God whom we adore, Be Glory ; as it was, is now, And shall be evermore.

PSALM XCII. *New Version.*

(*Or, Public Praises for Works and Mercies.*)

Verse 1. **H**OW *good* and pleasant must it be  
To *thank* the LORD most High !  
And, with repeated *Hymns* of *Praise*,  
His Name to *magnify* ?

Verse 2. With ev'ry *Morning's* early dawn,  
His *Goodness* to relate :  
And of His constant *Truth*, each Night  
The glad *Effects* repeat.

Verse 3. To Ten-string'd *Instruments* we'll sing,  
With *tuneful Psalt'ries* join'd :  
And to the *Harp*, with *solemn* sound,  
For *sacred* Use design'd.

Verse 4. For, thro' Thy wond'rous *Works*, O LORD !  
Thou mak'st my Heart *rejoice* :  
The Thoughts of them shall make me *glad*,  
And sing with *cheerful* *Voice*,

PSALM XCV. *New Version.*

(*GOD most Powerful.*)

- Verse 1.* **O** Come, loud *Anthems* let us sing,  
Loud *Thanks* to our *Almighty King* :  
For we our *Voices* high should raise,  
When our *Salvation's* *Rock* we praise.
- Verse 2.* Into His *Presence* let us haste,  
And thank Him for his *Favours* past :  
To Him address, in joyful *Songs*,  
The *Praise* that to His *NAME* belongs.
- Verse 3.* For *GOD*, the *LORD*, inthron'd in *State*,  
Is, with unrival'd *GLORY*, Great :  
A *KING*, superior to All,  
Such *gods*, as *Heathens* falsely call.
- Verse 4.* The *Depths* of th' *Earth* are in His *Hand*,  
Her secret *Wealth* at His *Command* :  
The highest *Hills*, that reach the *Skies*,  
Subjected to His *Empire* lies.

To *Father*, *Son*, and *Holy Ghost*, *The undivided Three* : *The One*, sole *Giver of all Life* ; *Glory for ever be.*

PSALM CVI. *New Version.*

(*GOD's Excellency, &c.*)

- Verse 1.* **O** Render *Thanks* to *GOD* above,  
The *Fountain* of *Eternal Love* :  
Whose *Mercy* has, through *Ages* past,  
Endur'd, and shall for ever last.
- Verse 2.* Who can His mighty *Deeds* express ?  
Not only *Great*, but *Numberless* :  
What mortal *Eloquence* can raise  
His *Tribute* of immortal *Praise* !
- Verse 3.* Happy are they, and only they,  
Who from *GOD's Judgements* never stray :  
Who *know* them right, not only so,  
But, also *practise* what they know.
- Verse 4.* Extend to me those *Favours*, *LORD*,  
As Thou dost to the *Just* afford ;  
And when thou *com'st* to set them free,  
Let Thy *Salvation* visit me.



St. Luke's Tune. L.M. As Psalm 95. N.V. or 106. —

W.T.

Tenor.

C. O come, loud—

Solo.

For we our—

Treble.

This system contains the first two staves of music. The top staff is for the Tenor voice, and the bottom staff is for the Treble clef piano accompaniment. The lyrics 'C. O come, loud—' and 'Solo. For we our—' are written below the vocal staff. The music is in 3/4 time with a key signature of one sharp (F#).

(Tutti.)

For-||

CHO. Two last lines.

For-||

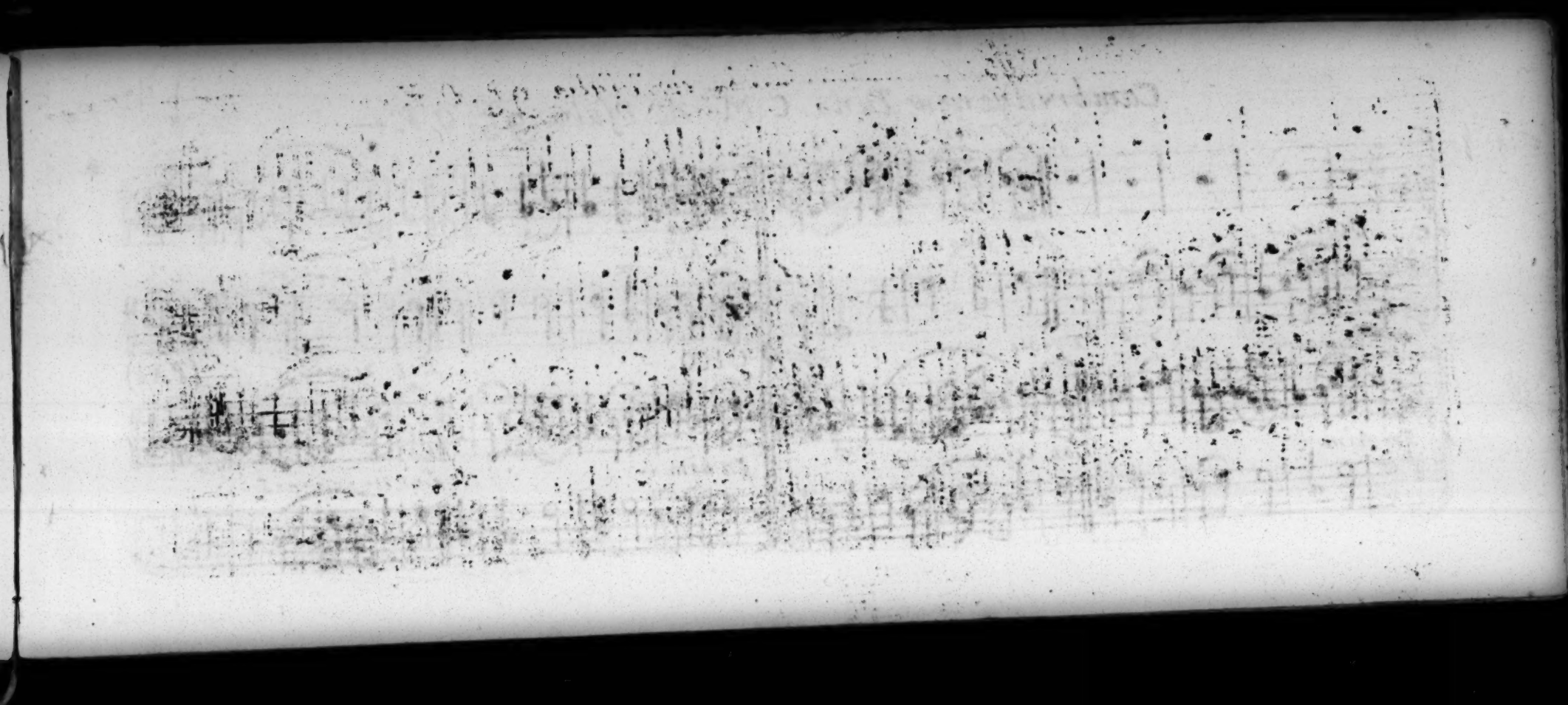
(Or, to F. 112. or 125.)

This system contains the second two staves of music. The top staff is for the Soprano voice, and the bottom staff is for the Bass clef piano accompaniment. The lyrics '(Tutti.)' and 'For-||' are written above the vocal staff. The lyrics 'CHO. Two last lines.' and 'For-||' are written below the piano staff. The lyrics '(Or, to F. 112. or 125.)' are written below the bottom staff. The music continues in 3/4 time with a key signature of one sharp (F#).

1810 N.W. 5000

M.A. 18000 - 18100

The table is extremely faint and illegible. It appears to have several columns and rows of data, possibly including names, dates, and numerical values. The text is too light to be transcribed accurately.



Cambridge new Tune. C.M. As Psalm 95. O.V. — W. T.

*Tenor.*  
O come — And sing — In him — Let u — — — — —

*Alto.*  
O come — And sing — In him — Let u — — — — —

*Treble.*  
O come — And sing — In him — Let u — — — — —

*Bass.*  
O come — And sing — In him — Let u — — — — —

**CHO. —** Let u — — — — — (PA)

*Violoncello.*

*Violino.*

Handwritten musical score for a hymn titled "Cambridge new Tune. C.M. As Psalm 95. O.V. — W. T." The score is written on four staves, each with a different vocal part: Tenor, Alto, Treble, and Bass. The music is in common time (C) and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ornaments. The lyrics are "O come — And sing — In him — Let u — — — — —". A choral part is indicated by "CHO. —" and "Let u — — — — — (PA)". The score includes various musical notations such as slurs, ties, and dynamic markings.

PSALM XCV. *Old Version.*

(*God's Power : A Psalm of Praise.*)

- Verse 1. **O** Come, let us lift up our *Voice*;  
And *Sing* unto the LORD :  
In Him, our *Rock* of Health, rejoice,  
Let us, with one Accord.
- Verse 2. Yea, let us come before His Face  
And give Him *Thanks* of Praise :  
In singing PSALMS to Him, with *Grace*,  
Let us be *Glad* always.
- Verse 3. For Why? the LORD He is, no doubt,  
A *Great* and *Mighty* GOD !  
A KING above all *gods*; throughout,  
On all the Earth *Abroad*.
- Verse 4. The *Secrets* of the *Earth*, so deep,  
And *Corners* of the *Land* :  
The *Tops* of *Hills*, so high and steep,  
Are in His *MIGHTY* Hand. — &c.  
*To Father, Son, &c.*

PSALM XCVII. *Old Version.*

(*Glory to GOD for Redemption.*)

- Verse 11. **A**LL ye that *love* the LORD, do this,  
Hate all Things that are ill :  
For, He doth keep the Souls of His,  
From such as would them spill.
- Verse 12. And *Light* doth spring up to the *Just*,  
And *Pleasure* is His Part :  
*Gladness* and *Joy* likewise to them  
That are of *upright* Heart.
- Verse 13. Ye *Righteous* in the LORD rejoice,  
His *Holiness* proclaim :  
And, thankfully with *Heart*, and *Voice*,  
Be mindful of the same.
- DOXOLOGY  
To Father, Son, and Holy Ghost ;  
The GOD whom we adore :  
All Highest Praise, and humblest Thanks,  
Now, and for evermore.

PSALM CXVI. *Old Version.*

(CHRIST, *The New Song : His Coming, &c.*)

Verse 1. SING ye, with Praise, unto the LORD,  
New Songs, with Joy, and Mirth,  
Sing unto Him, with one Accord,  
All People on the Earth.

Verse 2. Yea, Sing unto the LORD alway,  
Praise ye His Holy Name:  
Declare and show, from Day to Day,  
SALVATION by the same.

Verse 3. Among the People all declare  
His Honour round about:  
To shew His Wonders do not spare  
To all the World throughout.

Verse 4. For why? the LORD is of Great Might,  
And worthy of All Praise:  
And He is to be fear'd, of Right,  
Above all gods always.

To Father, Sou, and Holy Ghost, All Glory be therefore: Glory and Praise to th' Heav'nly Host, Now, and for evermore.

PSALM CXVIII. *New Version.*

(A Song of Salvation: or Confidence in GOD.)

Verse 1. O Praise the LORD, for He is Good,  
His Mercies ne'er decay:  
That His kind Favours ever last,  
Let thankful Isr'el say.

Verse 2. Their Sense of His eternal LOVE,  
Let Aaron's House express:  
And, that His Mercy never fails,  
Let all, that fear, confess.

Verse 3. To GOD I made my humble Moan,  
When Troubles me oppress:  
And He releas'd me from my Straits,  
And granted my Request.

Verse 4. Far better 'tis to trust in GOD,  
And have the LORD our Friend,  
Than on the Greatest Human Pow'r,  
For Safety to depend.

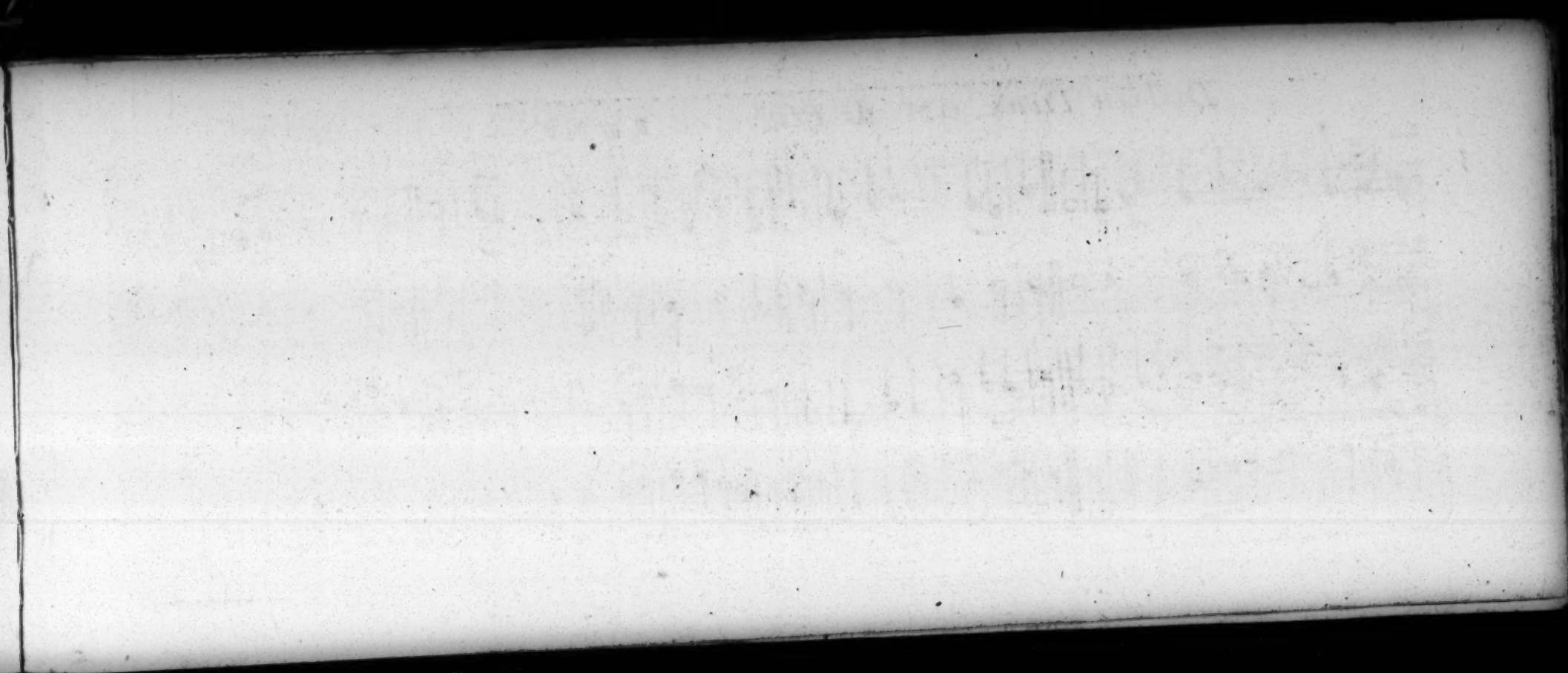
Rutland Tune, G.M. As Psalm 96. 118. N.

W.T.

A handwritten musical score for the 'Rutland Tune'. The score is written on four staves. The first staff begins with a treble clef and a common time signature (C). The music is in G major, indicated by one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'm' (mezzo-forte) and 'f' (forte). A 'Tutti' marking is present on the third staff. The piece concludes with a double bar line and a 'P.C.F.' marking. The signature 'W.T.' is located in the upper right corner of the page.

Handwritten musical notation on a page with four staves. The notation is extremely faint and illegible, appearing as dark smudges and lines on a light background. The page shows signs of age and wear, including a dark border on the left and some staining.





Dublin Tune. CM. As Psalm 98. O. or N.V. —

W. T.

A handwritten musical score for the 'Dublin Tune'. It consists of four staves of music. The first three staves are for a keyboard instrument, likely a harp, and the fourth is for a lute or guitar. The music is in common time (C.M.) and features various ornaments, including trills (tr.) and mordents (m). The notation includes eighth and sixteenth notes, rests, and bar lines. The piece concludes with a double bar line and a final cadence.

6. Upon the Harp

P. F.

PSALM XCVIII. *Old Version.*

(On CHRIST's Coming, and Kingdom.)

Verse 6. UPON the Harp unto Him sing,  
Give Thanks to GOD always:  
Rejoice before the LORD, our KING,  
With Trumpets sound His Praise.

Verse 7. Yea, let the Sea, and all therein,  
For Joy, both roar and swell:  
And, let the Earth, with Gladness, sing,  
With all that therein dwell.

Verse 8. And let the Floods rejoice their fills,  
And clap their Hands apace:  
Yea, let the Mountains, and the Hills,  
Triumph before His Face.

Verse 9. For He will surely come to try  
The World, and ev'ry Wight:  
And judge the People, mightily,  
With Justice, Truth, and Right. —

To Father, Son, and Holy Ghost, The undivided Three: The One, sole Giver of all Life, Glory for ever be.

PSALM XCVIII. *New Version.*

(Praise for CHRIST, and His Gospel.)

Verse 1. SING to the LORD a new-made Song,  
Who mighty Things has done:  
With His Right-Hand, and Holy Arm,  
The Conquest He hath won.

Verse 2. The LORD hath thro' th' astonish'd World  
Display'd His saving Might:  
And, made His righteous Acts appear  
To all the People's sight.

Verse 3. Of Israel's House, His Love and Truth  
Has ever mindful been:  
All Earth's remotest Parts, the Pow'r  
Of Israel's GOD have seen.

Verse 4. Let therefore Earth's Inhabitants  
Their chearful Voices raise:  
And, all with universal Joy,  
Resound their MAKER's Praise.

PSALM C. *Old Version.*

(*Universal Praise to our CREATOR :*)

*Verse 1.* ALL People, that on Earth do dwell,  
Sing to the LORD, with cheerful Voice:  
Him serve with Fear, His Praise forth tell,  
Come ye before Him, and rejoice.

*Verse 2.* The LORD, ye know, is GOD indeed,  
Without our Aid He did us make;  
We are His Flock, He doth us feed,  
And for His Sheep He doth us take.

*Verse 3.* O enter then His Gates, with Praise,  
Approach, with Joy, His Courts into:  
Praise, laud, and bless His Name always,  
For it is seemly so to do.

*Verse 4.* For Why? the LORD, our GOD, is good,  
His Mercy is for ever sure:  
His Truth, at all times firmly stood,  
And shall from Age to Age endure.

To Father, Son, and Holy Ghost, The blest and undivided Three: The One, sole Giver of all Life; Glory and Praise for ever be.

PSALM C. *New Version.*

(*Or, A Congregational SONG of Praise.*)

*Verse 1.* WITH one consent let all the Earth,  
To GOD their chearful Voices raise:  
Glad Homage pay, with awful Mirth,  
And Sing before Him SONGS of Praise.

*Verse 2.* Convinc'd that He is GOD alone,  
From Him both we, and all proceed,  
We, whom He chuses for His own,  
Are ev'n the Flock He daily Feeds.

*Verse 3.* O, enter then His Temple Gate,  
Into His Courts devoutly press:  
And there your grateful HYMNS repeat,  
And His GREAT NAME with praises bless.

*Verse 4.* For, He's the LORD, supremely Good,  
His Mercy is for ever sure:  
His Truth, which always firmly stood,  
To endless Ages shall endure.

Rothwel Tune. L.M. As Psalm 100. O. or N.V. — W.T.

The image shows a handwritten musical score for the 'Rothwel Tune'. It consists of four staves of music, all in 3/4 time and G major (one flat). The notation includes various note values, rests, and ornaments. The first staff begins with a treble clef and a '4' below the time signature. The second staff has a '4' below the time signature. The third staff has a '4' below the time signature and the instruction 'With one consent' written below it. The fourth staff has a '4' below the time signature. The score includes several trills (tr.) and slurs. At the end of the piece, there is a double bar line with repeat dots and a 'C' time signature. The initials 'W.T.' are written in the top right corner, and '(Tutt.)' is written above the first staff.

Faint, illegible text at the top of the page, possibly a title or header.

Handwritten musical notation on five staves. The notation is extremely faint and difficult to decipher, but it appears to be a single melodic line. The notes are mostly quarter and eighth notes, with some rests. The staves are hand-drawn and the ink is very light.

Savoy Tune. L. M. As Psalm 100, old V. — W.T.

Handwritten musical score for 'Savoy Tune'. The score consists of four staves of music. The first three staves are instrumental parts, and the fourth staff is a vocal line. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and trills (tr.). The first staff has a '3' above the first measure and a 'tr.' above the second measure. The second staff has a '3' above the first measure and a 'tr.' above the second measure. The third staff has a '1' above the first measure and a 'tr.' above the second measure. The fourth staff begins with the lyrics 'All people —'. The score ends with a double bar line and repeat dots. The initials 'P.G.#' are written in the right margin.

Handwritten title or header text, possibly including a name and a number.





Handwritten title or header text, possibly a name or date, located at the top of the page.

Four staves of handwritten musical notation, likely a score for a piece of music. The notation is dense and appears to be a form of shorthand or a specific musical notation system. Each staff contains several measures of music, with various notes, rests, and bar lines visible. The handwriting is somewhat faded and the ink is light, making it difficult to discern specific notes or symbols.

Newport Tune. C.M. As Psalm 101.0. or 116.N.-W.T.

The image shows a handwritten musical score for a hymn. It consists of four staves of music. The first staff begins with a treble clef and a common time signature (C). The second staff begins with a bass clef and a common time signature (C). The third staff begins with a treble clef and a common time signature (C). The fourth staff begins with a bass clef and a common time signature (C). The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring various note values, rests, and trills. The word "Ad:" is written above the third staff. The lyrics "I mercy will-" are written below the third staff. The initials "P.G.F." are written at the end of the fourth staff. There are several trills marked with "tr." throughout the score. The paper is aged and shows some staining.

PSALM CI. *Old Version.*

(*David's Resolution: A Family Psalm.*)

Verse 1. **I** Mercy will and Judgement sing,  
O LORD GOD, unto Thee:  
O let me understand the Ways  
That good and holy be.

Verse 2. Within my House I'll daily walk,  
And with an Heart upright:  
And I no kind of wicked Men  
Will set before my fight.

Verse 3. I hate their Works, that fall away,  
They shall not dwell with me;  
From me shall part the froward Heart,  
No Evil will I see.

Verse 4. Him I'll destroy that slandereth  
His Neighbour privily:  
The lofty Heart I will not bear,  
Nor he that looketh high.

To Father, Son, and Holy Ghost, The undivided Three: The One, sole Giver of all Life, Glory for ever be.

PSALM CXVI. *Old Version.*

(*Thanks to GOD, for private Deliverance, &c.*)

Verse 5. **H**OW just and merciful is GOD,  
How gracious is the LORD!  
Who saves the Harmless, and to me  
Did timely Aid afford.

Verse 8. When Death alarm'd me, He remov'd  
My Danger, and my Fears;  
My Feet from falling He secur'd,  
And dry'd up all my Tears.

Verse 9. Therefore, my Life's remaining Years  
Which GOD to me does send:  
I will, in Praises to His Name,  
In His blest Service spend.

Verse 18. Saints in Jerusalem shall meet,  
And in Thy House shall join;  
To bless Thy Name, with one consent,  
And mix their SONGS with mine.

PSALM CIII. *Old Version.*

(*Praise to GOD for Mercies, &c.*)

Verse 1. **M**Y Soul give laud unto the LORD,  
My Spirit do the same:  
And all the *Secrets* of my Heart,  
Praise ye His holy Name.

Verse 2. Praise thou the LORD, my Soul, Who hath  
To thee been very kind:  
And suffer not His *Benefits*  
To slip out of thy Mind.

Verse 3. That gave thee *Pardon* for thy Sins,  
And thee *restor'd* again:  
And from thy weak and frail *Disease*,  
Did heal thee of thy *Pain*.

Verse 4. That did *redeem* thy *Life* from *Death*,  
From which thou couldst not flee:  
Great *Mercy* and *Compassion* both  
GOD did extend to thee.

To Father, Son, and Holy Ghost, The GOD whom we adore, Be Glory; as it was, is now, And shall be evermore.

PSALM CXXXIII. *New Version.*

(*The Blessing of Friendship, &c.*)

Verse 1. **H**OW vast must their *Advantage* be!  
How great their *Pleasure* prove!  
To live as *Brethren*, and consent  
In Offices of *Love*!

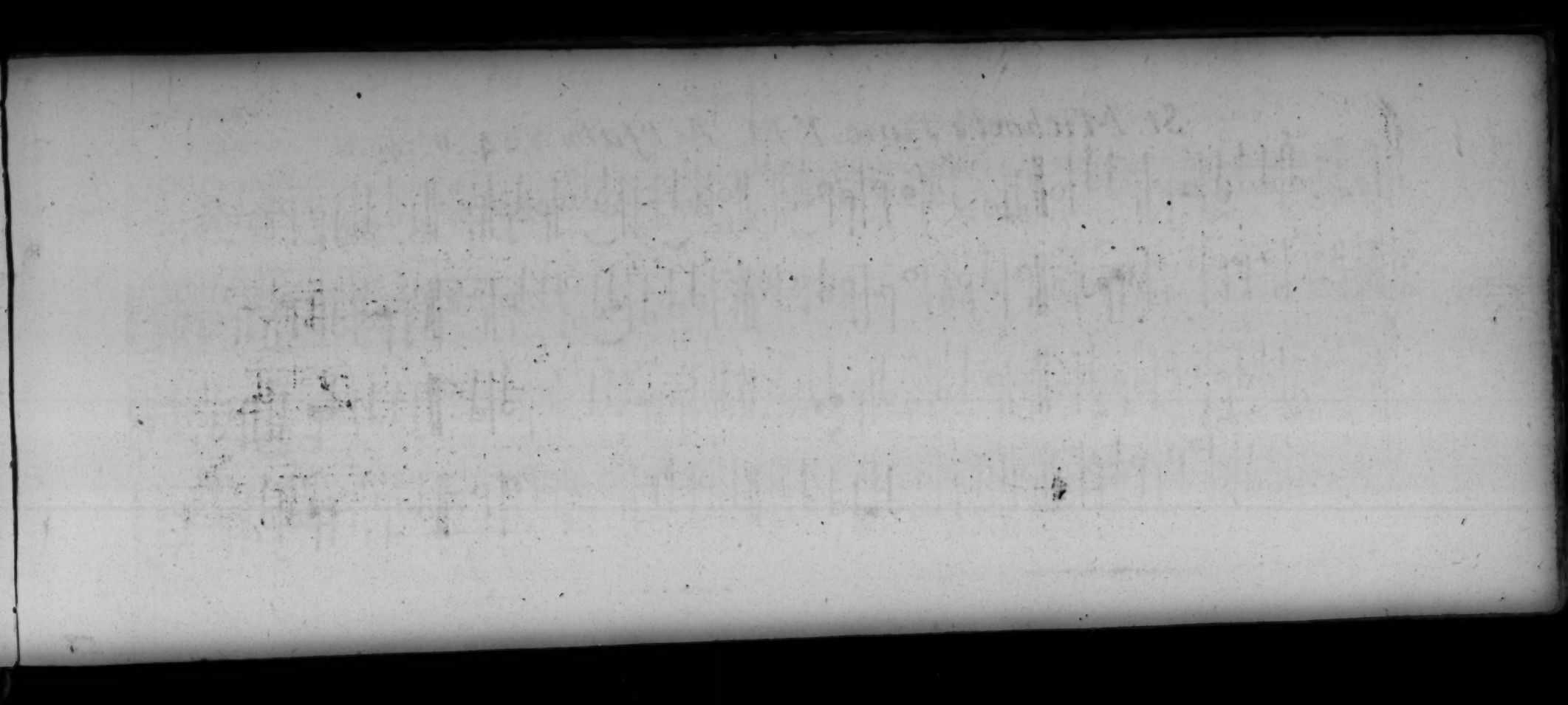
Verse 2. True *Love* is like that precious *Oil*,  
Which pour'd on *Aaron's* Head:  
Which down his *Beard*, and on his *Robes*,  
Its costly *Moisture* shed.

Verse 3. 'Tis like refreshing *Dew* that does  
On *Hermon's* Top distill:  
Or, like the early *Drops*, that fall  
On *Sion's* fruitful *Hill*.

Verse 4. So, *Sion* is the chosen *Seat*,  
Where the *Almighty* KING,  
The promis'd *Blessing* has ordain'd,  
And, *Life's* eternal *Spring*.



Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several lines and is difficult to decipher due to its low contrast and ghostly appearance.



*St. Michael's Tune. P.M. As Psalm 104. O. 149. N. — W.T.*

*25*  
*m*

*22*  
*tr*

*5*  
*tr*

*7*  
*m*

*The Praise of -*

*P.A.#.*



PSALM CIV. *Old Version.*

(*God's Glory, in Creation and Providence.*)

Verse 22. **T**HE Praise of the LORD, for ever shall last,  
Who may in His Works, by right well rejoice:  
His look can the Earth make, to tremble full fast,  
And likewise the Mountains to smock at His Voice.

Verse 23. To this LORD and GOD, *sing* will I always;  
So long as I live, my GOD Praise will I:  
Then am I most certain, my Words will Him please,  
I will rejoice in Him, to Him will I cry.

Verse 24. The Sinners, O LORD, consume in Thine Ire;  
Also the Perverse, them root out with Shame:  
But as for my Soul now, let it still desire,  
And, say with the faithful, Praise ye the LORD's  
[Name.]

To Father, Son, Spir't, &c.

PSALM CXLIX. *New Version.*

(*Glory to GOD for Salvation by CHRIST.*)

Verse 1. **O** Praise ye the LORD, prepare your glad Voice,  
His Praise in the great Assembly to sing;  
In our Great CREATOR, let *Isr'el* rejoice,  
And, children of *Sion* be glad in their KING.

Verse 2. Let them His great NAME extol in the Dance,  
With *Timbrel* and *Harp*, His Praises express:  
Who always takes Pleasure, His Saints to advance,  
And, with His SALVATION the *Humble* to bless.

DOXOLOGY.

To Father, Son, Spir't, all Praise be address,  
By Angels, and Saints, of ev'ry Degree:  
To GOD, in Three Persons, One GOD, ever blest;  
As it has been, now is, and ever shall be.

PSALM CV. *Old Version.*

(*God's conduct, and care of Israel.*)

*Verse 1.* **G**IVE Praises unto GOD the LORD,  
And call upon His Name:  
Among the People all declare  
His Works, to spread His Fame.

*Verse 2.* Sing joyfully unto the LORD,  
Yea, sing unto His Praise:  
And talk of all His wondrous Works,  
That He hath wrought always.

*Verse 3.* In Honour of His Holy Name,  
Rejoice, with one accord:  
And let the Hearts also be glad  
Of them that seek the LORD.

*Verse 4.* Seek ye the LORD, and seek the strength  
Of His eternal Might:  
Yea, seek His Face incessantly,  
And Presence of His sight.

To Father, Son, and Holy Ghost, One God we will adore — In Trinity, and Unity, Now, and for evermore.

PSALM CV. *New Version.*

(*Praises for God's Care, and Protection.*)

*Verse 1.* **O** Render Thanks, and bless the LORD,  
Invoke His sacred Name:  
Acquaint the Nations with His Deeds,  
His matchless Deeds proclaim.

*Verse 2.* Sing to GOD's Praise, in lofty Hymns,  
His wondrous WORKS rehearse:  
Make them the Theme of your Discourse,  
And, Subject of your Verse.

*Verse 3.* Rejoice in His ALMIGHTY Name,  
Alone to be ador'd:  
And let their Hearts o'erflow with Joy,  
That humbly seek the LORD.

*Verse 4.* Seek ye the LORD, His saving Strength  
Devoutly still implore:  
And, where He's ever present, seek  
His Face for evermore.

Thrapston Tune. C.M. As Psalm 103. O. or N.V. —

W. T.

Give Praises —

P. 6#.

1871  
Washington June 10 M. at 10:30 A.M.  
Dear Mother  
I received your letter of the 7th and was  
glad to hear from you. I am well and  
hope these few lines will find you the same.  
I have not much news to write at present.  
I am still in the city and will be here  
for some time longer. I will write again  
when I have more news to tell you.  
I love you very much and hope to see  
you soon.  
Your affectionate son,  
John M. Smith

Upprethit Lane Cal. in 1880

The image shows five staves of handwritten musical notation. The notation is written in dark ink on aged, slightly yellowed paper. Each staff contains a series of notes, stems, and beams, typical of a musical score. The notes are mostly quarter and eighth notes, with some beamed together. There are also some rests and longer note values. The handwriting is somewhat cursive and appears to be from the late 19th or early 20th century. The paper shows signs of wear, including some smudges and discoloration.



106 Continued.

(Fuga.)

(Tutt.)

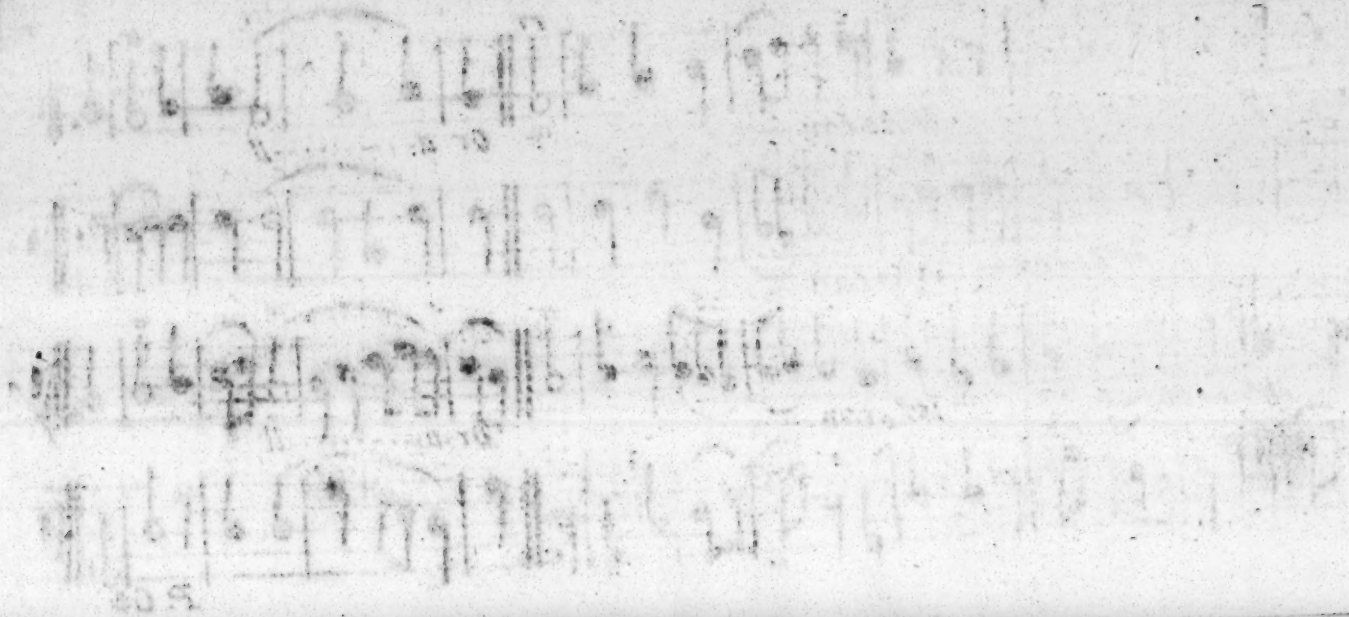
Who can — m Or a.....ll

CHO. — Who can — Who can —

Who can — m Who can — Or a.....ll

Who can — m

P. G. #.





PSALM CVI. *Old Version.*

(*Praises to God, and Prayer for his favour.*)

1. **P**Raise ye the LORD, for He is good,  
His *Mercies* last alway:  
Who can express His noble *Acts*,  
Or, all His *Pow'r* display?
2. As they are blest that *Judgement* keep,  
And justly do alway;  
In Favour of Thy People, LORD,  
Remember me, I pray.
3. And, with Thy *Saving-Health*, O Lord,  
In *Mercy*, visit me:  
That I the great *Felicity*  
Of Thine *Elect* may see.
4. That with the People's Joy I may  
A joyful mind possess:  
And may with Thine *Inheritance*  
A thankful Heart express.

To Father, Son, &c.

Babylon Tune. L.M. As Psalm 137. O. or N. -

W.T.

A handwritten musical score for a hymn titled "Babylon Tune." The score is written on four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The music consists of quarter and eighth notes, with various ornaments and trills indicated by "tr." and "s:" above the notes. The second staff continues the melody with similar notation. The third staff begins with a common time signature (C) and continues the melody. The fourth staff continues the melody and includes the instruction "His blasphemous servants led with fear—" written below the notes. The score concludes with a double bar line and repeat dots. The initials "W.T." are written in the upper right corner of the page.

PSALM CXII. *Old Version.*

- Verse 1. **H**E's blest that serves the LORD, with *Fear*,  
And that His *Law* doth love indeed :  
His *Seed* on Earth GOD will up-rear,  
And *blefs* such as for Him proceed.  
His House with *Riches* He will fill,  
His *Righteousness* endure shall still.
- Verse 2. Unto the *Righteous* doth arise,  
In trouble *Joy*, in darkness *Light* :  
*Compassion* great is in His Eyes,  
And *Mercy* always in His Sight.  
Yea, *Pity* moveth him to lend,  
He doth with Judgement things expend.
- Verse 3. And surely he shall never fail,  
For in *remembrance* had is He :  
Nor Tidings Ill His Mind assail,  
Who in the LORD sure Hope doth see.  
His *Heart* is *firm*, His *Fear* is past,  
For he shall see his *Foes* down cast.

To Father, Son, and Holy Ghost, The undivided Three : The One, sole Giver of all Life ; Glory for ever be.

PSALM CXII. *New Version.*

(*God's Blessing to the Liberal.*)

- Verse 1. **T**HE Man is *blest*, that stands in Awe  
Of GOD, and loves His sacred *Law* :  
His *Seed* on Earth shall be renown'd,  
And with successful *Honours* crown'd.
- Verse 2. His House a *Seat of Wealth* shall be,  
An inexhausted *Treasury* :  
His *Justice*, free from all decay,  
Shall *Blessings* to his *Heirs* convey.
- Verse 3. The Soul that's fill'd with *Virtue's* Light,  
Shines brightest in Affliction's Night :  
To *Pity* he is well inclin'd,  
As well as *Just* to all Mankind.
- Verse 4. His lib'ral *Favours* he extends,  
To some he *gives*, to others *lends* :  
And, what his *Charity* impairs,  
He saves, by *Prudence*, in Affairs. — &c.

PSALM CXIX. *Old Version.*

(*Observers of GOD's Law truly blessed.*)

- Verse 1.* **B**lessed are they that *Perfect* are,  
And *pure* in *Mind* and *Heart* :  
Whose *Lives* and *Conversations* do  
From *GOD's Laws* never start.
- Verse 2.* Blessed are they that give themselves  
His *Statutes* to observe :  
Seeking the *LORD*, with all their *Heart*,  
And never from Him swerve.
- Verse 3.* Doubtless such Men go not astray,  
Nor do a wicked Thing :  
But *stedfastly* walk in His Way,  
Without any wand'ring.
- Verse 4.* 'Tis Thy *Commandment*, and Thy Will,  
That with attentive heed,  
Thy *Precepts* which are most divine,  
We learn and keep, indeed.

To Father, Son, and Holy Ghost, The undivided Three : The One, sole Giver of all Life, Glory for ever be.

PSALM CXIX. *New Version.*

(*Blessings to the Upright.*)

- Verse 1.* **H**OW blest are they, who always keep  
The *pure* and *perfect* Way !  
Who never from the *sacred Paths*  
Of *GOD's Commandments* stray.
- Verse 2.* How blest ! who to His righteous *Laws*  
Have still *obedient* been :  
And have, with fervent humble *Zeal*,  
*GOD's Favours* sought to win.
- Verse 3.* Such Men their utmost *Caution* use  
To shun each wicked Deed :  
But, in the *Path* which He directs  
With constant *Care* proceeds.
- Verse 4.* Thou strictly hast enjoin'd us, *LORD*,  
To learn Thy Holy *Will* :  
That we our *Diligence* employ  
Thy *Statutes* to fulfil. —





Handwritten text at the top of the page, possibly a title or header, which is mostly illegible due to fading.

The page contains five staves of handwritten musical notation. The notes and clefs are very faint, making them difficult to read. The notation appears to be a single melodic line, possibly in a common time signature, with various note values and rests. The paper is aged and shows some staining and discoloration.

St. Ives Tune. C.M. As Psalm 117. O. or N.V.

W.T.

The musical score is written on four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a treble clef and a 2/4 time signature. The second staff is also in treble clef with a 2/4 time signature. The third staff is in treble clef with a 2/4 time signature and includes the instruction "(Slow.)" at the beginning. The fourth staff is in bass clef with a 2/4 time signature and includes the instruction "O all -" at the beginning. The music features various notations including trills (tr.), slurs, and dynamics such as "m" (mezzo) and "p" (piano). The piece concludes with a double bar line and repeat dots.



PSALM CXVII. *Old Version.*

(*All Nations to praise GOD for His loving kindness, &c.*)

*Verse 1.* **O** All ye *Nations* of the World,  
Praise ye the LORD always:  
And All ye People, ev'ry where,  
Set forth His Noble *Praise*.

*Verse 2.* For, great His *Kindness* is to us,  
His *Truth* doth not decay:  
Wherefore, *praise* ye the LORD, our GOD,  
*Praise* ye the LORD alway.

DOXOLOGY.

To Father, Son, and Holy Ghost,  
The GOD whom we adore;  
All Highest Praise, and Humblest Thanks,  
Now, and for Evermore.

A *Soliloquy* HYMN, of Praise, Prayer, and Thank-  
giving. — By W. TANS'UR.

**K**EEP me, O LORD, Thou KING of Kings!  
By Thy ALMIGHTY POWER:  
Supply me, with all *needful* Things,  
And Guard me, ev'ry Hour. —  
When I Thy WORKS, O LORD, behold,  
In HEAV'N, and where I've trod:  
They all out-shine the finest Gold,  
And shew, THEE, ALL A GOD: —  
Give me, O LORD, Thy *Saving-Grace*,  
Keep me from sin secure:  
That I the *Paths* of VIRTUE trace,  
And make SALVATION sure. —  
For ev'ry *Mercy* I enjoy,  
Give me a *thankful Heart*:  
And, graciously, my *Thoughts* employ,  
In Thy ANGELICK Part. —  
O Holy! Holy! Holy! LORD!  
Of Earth, and HEAVEN Above:  
Thy Spirit of Peace to me afford,  
To Sing, Adore, and Love. — &c. —

Faint, illegible text in the upper left quadrant, possibly bleed-through from the reverse side of the page.

Faint, illegible text in the upper right quadrant, possibly bleed-through from the reverse side of the page.



An Ancient Canon  
This is a Canon and a Ground by Mr. Thomas Tomkins  
The Teller 1650.

The image shows a page of handwritten musical notation. At the top, there is a title and a dedication: "An Ancient Canon" followed by "This is a Canon and a Ground by Mr. Thomas Tomkins" and "The Teller 1650." Below the text are four staves of music. The notation is in a historical style, likely lute tablature or early keyboard notation, with notes and rests written on a five-line staff. The handwriting is somewhat faded and the paper shows signs of age.

— An Antient CANON Tune. L.M. Set by Dr. Tho. Tallis. 1560.—  
With a Counter, and a Ground, by W. Tans'ur, sen<sup>r</sup>. 1742.— Tr. & Tr. in Canon

(Non Troppo Presto.)

Psalm 107, or 130. N. V.

— A Morning Hymn. —

1. Awake, my Soul, and, as the Sun,  
A Thy daily Stage of Duty run:  
Shake off dull Sloth, and gladly rise,  
To pay thy Morning-Sacrifice.
2. Redeem thy misspent moments past,  
And live this Day as 'twere thy last:  
Thy Talents to improve take Care,  
For the Great Day thyself prepare. —
3. Let all thy Converse be sincere,  
Thy Conscience, as the noon-Day, clear:  
For God's All-seeing Eye surveys  
Thy secret Thoughts, thy Works, and Ways.
4. Awake, lift up thyself, my Heart,  
And, with the Angels, bear a Part:  
Who Day and Night, incessant, sing  
Glory to God! th' Eternal King! —  
Praise God, from whom all Blessings flow, Pr. Him above, Angelic Host, Pr. Father, son, & H. Ghost:

— An Evening Hymn. —

1. Glory to Thee, my God, this Night,  
For all the Blessings of the Light:  
Keep me, this Night, Thou King of kings,  
Under Thy blest Almighty Wings. —
2. Forgive me, Lord, thro' Thy dear Son,  
The Ills that I, this Day, have done:  
That with the World, myself, and TAME,  
My sweet Repose, in Peace, may be. —
4. Teach me to live, that I may dread  
The Grave as little as my Bed:  
Teach me to die, so that I may  
With Joy, behold the Judgment-Day. —
3. O, may my Soul on Thee repose,  
And, may sweet sleep my Eye-Lids close:  
Sleep, that may me more active make,  
To serve my God, when I awake. —



Faint, illegible text at the top of the page, possibly a title or header.

Handwritten musical notation on five staves. The notation is extremely faint and difficult to decipher, but it appears to be a single melodic line. The notes are small and the stems are thin. There are some vertical lines that could be bar lines or measure markers. The overall appearance is that of a very light or faded manuscript.

Newborough Tune. L.M. As Psalm 123. O. or 107. N. —

— W. T. Jen:

Handwritten musical score for 'Newborough Tune'. The score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with various ornaments (trills, grace notes) and slurs. The second staff is a bass clef with a 3/4 time signature, providing a harmonic accompaniment. The third staff is a treble clef with a common time signature (C) and a key signature of one sharp (F#), containing a second melodic line. The fourth staff is a bass clef with a common time signature (C) and a key signature of one sharp (F#), providing a second harmonic accompaniment. The lyrics 'Those that do -' are written below the third staff. The piece concludes with a double bar line and repeat dots. The initials 'P. G#' are written at the bottom right of the page.

Those that do -

P. G#



PSALM CXXV. *Old Version.*

(*GOD, the good Man's surest Safe-Guard.*)

- Verse 1.* **T**Hose that do place their confidence  
Upon the LORD our GOD, only,  
And flee to Him for their *Defence*  
In all their *Need* and *Misery* :
- Verse 2.* Their *Faith* is sure still to endure,  
Grounded on CHRIST, the Corner Stone;  
Mov'd with no Ill, but standeth sure,  
Stedfast like to thee *Mount Sion*.
- Verse 3.* And, as about *Jerusalem*,  
The mighty Hills do it compass,  
So that no Foes can come to them,  
To hurt that *Town* in any case.
- Verse 4.* So GOD indeed, in every *Need*,  
His faithful People doth *defend* :  
That they from *Harms* shall sure be freed,  
From this *Time* forth, *World* without end.

*To Father, Son, and Holy Ghost, The blest and undivided Three : The One, sole Giver of all Life ; Glory and Praise for ever be.*

PSALM CVII. *New Version.*

(*Israel led to Canaan, and Christians to Heaven.*)

- Verse 1.* **T**O GOD your grateful *Voices* raise,  
Who does your daily *Patron* prove :  
And let your never-ceasing *Praise*  
Attend on His eternal *LOVE*.
- Verse 2.* Let those give *Thanks*, whom He from *Bands*  
Of Proud oppressing *Foes* releas'd ;  
And brought them back from distant *Lands*,  
From *North*, and *South*, and *West*, and *East*.
- Verse 3.* Thro' lonely *Desart* Ways they went,  
Nor could a *Peopl'd City* find :  
Until, with *Thirst* and *Hunger* spent,  
Their fainting *Souls* within them pin'd.
- Verse 4.* But, when to GOD's indulgent *Ear*,  
They did their mournful *Cry* address ;  
He, graciously, vouchsaf'd to hear,  
And freed them from their sore *Distress*.

PSALM CXXVII. *Old Version.*

- Verse 1.* **E**XCEPT the LORD the *House* doth make,  
And thereunto doth set His Hand,  
What Men do *build*, it cannot stand :  
Likewise in vain men undertake,  
*Cities* and *Holds* to watch and ward,  
Except the LORD be their *Safe-guard* :
- Verse 2.* Tho' in the *Morn* ye rise early,  
And so at *Night* go late to Bed,  
Eating with *Carefulness* your Bread,  
Your *Labour* is but Vanity :  
But they whom GOD doth *Love* and keep,  
Enjoy all Things with *quiet* Sleep.
- Verse 4.* Therefore, mark well, when e'er ye see  
That Man have *Heirs* t' enjoy their Land,  
It is the *Gift* of GOD's own Hand :  
For, He doth multiply to thee.  
GOD, of His *Liberality*,  
Gives Blessings of *Posterity*.

To Father, Son, and Holy Ghost, The GOD whom we adore, Be Glory ; as it was, is now, And shall be evermore.

PSALM XCVI. *New Version.*

(CHRIST, *The New Song : His Coming, &c.*)

- Verse 1.* **S**ING to the LORD a new-made SONG,  
Let Earth, in one assembly *Throng*,  
Her common PATRON's *Praise* resound ;  
Sing to the LORD, and bless His Name,  
From Day to Day His *Peace* proclaim,  
Who has us with SALVATION crown'd :  
To Heathen Lands GOD's *Praise* rehearse,  
And WONDERS, to the *Universe*.
- Verse 2.* GOD's GREAT ! and greatly to be prais'd,  
In *Majesty*, and *Glory* rais'd,  
Above all other *Dieties* ;  
For *Pagantry*, and *Idols* all  
Are gods the Heathens falsely call,  
HE only *Rules*, Who made the *Skies* :  
With *Majesty*, and *Honour* crown'd  
Beauty and Strength GOD's Throne surround.

New-Plumstead Tune. L.M. As Psalm 127. O. or 96. N. —

—W.T. Fuld?

The musical score consists of four staves of handwritten notation. The first staff begins with a treble clef and a common time signature. The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one flat (Bb). The fourth staff has a bass clef and a key signature of one flat (Bb). The notation includes various note values, rests, and ornaments. Annotations include 'tr.' (trill), '(Tutt.)' (tutti), 'Cho. —' (choir), and ':S: Cities —'. The piece concludes with a double bar line and a repeat sign. The initials 'P.F.' are written in the bottom right corner.

P.F.



Handwritten text at the top of the page, possibly a title or header, which is mostly illegible due to fading and bleed-through.

A handwritten musical score consisting of four staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef. The third and fourth staves also begin with clefs, likely alto and tenor respectively. The music is written in a cursive, historical style.

Handwritten text at the bottom of the page, possibly a signature or page number, which is mostly illegible.

Hilary Tune. S.M. As Psalm 134. O. or 142. N. — W.T.

The image shows a handwritten musical score for a hymn titled "Hilary Tune." The score is written on four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The last two staves are in bass clef with the same key signature and time signature. The music consists of a single melodic line with various ornaments and performance markings. Trills are indicated by "tr." above notes. Slurs are used to group notes, and some are marked with "3" for triplets. Dynamic markings include "m" for mezzo-forte and "I" for fortissimo. There are also markings for "S:" which likely refer to specific sections or ornaments. The piece concludes with a double bar line and repeat dots. The text "Behold, and—" is written below the third staff. At the bottom right, the initials "(P. A b)" are written.

Behold, and—

(P. A b)

PSALM CXXXIV. *Old Version.*

*(Daily, and Nightly Devotion.)*

1. **B**EHOLD, and have Regard,  
Ye *Servants* of the LORD:  
Who in His *House* by Night doth watch,  
Praise Him, with one Accord.
2. Lift up your *Voices* high  
Unto His Holy *Place*:  
And give the LORD His Praises due,  
His Benefits embrace.
3. For why? the LORD, our GOD,  
Who *Heav'n* and *Earth* did frame,  
Doth *Sion* bless, and will preserve  
For evermore the same.

DOXOLOGY.

To GOD the Father, Son,  
And Holy Ghost, *therefore*,  
Be GLORY, Praise, as first begun,  
Now, and for evermore.

Newnham Tune. C.M. As Psalm 135. O.V. -

W. T.

The image shows a handwritten musical score for the 'Newnham Tune'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music is written in a style characteristic of 17th or 18th-century manuscript notation, featuring various note values, rests, and ornaments (trills, mordents, and grace notes). The second staff continues the melody and includes a 'C' time signature, indicating common time. The third staff begins with the word 'Praise' written below the notes. The fourth staff concludes the piece. The manuscript is written in dark ink on aged, slightly yellowed paper.



135 Continued.

A handwritten musical score consisting of four staves. The first staff is a vocal line with lyrics. The second and fourth staves are piano accompaniment. The third staff contains the lyrics "O praise him -". The music is written in a single system with various musical notations including notes, rests, trills (tr.), and dynamics (m). The score concludes with a double bar line and the initials "P.B." in the bottom right corner.

*O praise him -*

P.B.



Handwritten musical notation on a page with five staves. The notation is extremely faint and illegible, appearing as ghostly shapes and lines. The page is otherwise blank.

Royston Tune. L.M. As Psalm 139. N.V.

W.T.

A handwritten musical score consisting of four staves. The notation is in treble clef with a 3/4 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Trills are indicated by 'tr' above notes. The score is divided into measures by vertical bar lines. The bottom right corner of the page contains the number 'E 46.'

PSALM CXI. *New Version.*

(*God's Wisdom in His Works, &c.*)

Verse 1. PRAISE ye LORD; our GOD to Praise,  
My Soul her utmost Pow'r shall raise:  
With private *Friends*, and in the Throng  
Of *Saints*, His Praise shall be my Song.

Verse 2. His Works, for Greatness tho' renown'd,  
His wond'rous WORKS are easy found,  
By those who seek for them aright,  
And in that *Pious Search* delight.

Verse 3. GOD'S Works are all of matchless Frame,  
And *universal* GLORY claim:  
His Truth, confirm'd thro' Ages past,  
Shall to eternal Ages last.

Verse 4. By Precept, GOD has us enjoin'd,  
To keep His wond'rous Works in mind:  
And, to Posterity record,  
How Good and Gracious is our LORD.

To Father, Son, and Holy Ghost, The blest and undivided Three: The One, sole Giver of all Life; Glory and Praise for ever be.

PSALM CXXXIX. *New Version.*

(*GOD, the All-seeing Eye.*)

Verse 1. THOU, LORD, by strictest search, hast  
My rising up, and lying down: [known  
My secret Thoughts are known to Thee,  
Ev'n long before conceiv'd by me.

Verse 2. Thine Eye my Bed and Path surveys,  
My publick Haunts, and private Ways:  
Thou know'st what 'tis my Lips would vent,  
And, yet unutter'd Words Intent

Verse 3. Surrounded by Thy Pow'r I stand,  
On ev'ry side I find Thy Hand:  
O Skill! for human reach too High!  
Too dazzling Bright for mortal Eye!

Verse 4. O, could I so perfidious be  
To think of once deserting Thee!  
Where could I Thy Influence shun?  
Or, wherefrom Thy All-Presence run!--8.If

PSALM CXLV. *Old Version.*

(*God's Greatness : or, David's Praises.*)

*Verse 1.* **T**HEE will I laud, my God and King,  
And *blefs* Thy Name, alway :  
For ever I will *Praise* the same,  
And *blefs* Thee, Day by Day.

*Verse 2.* Great is the LORD ! most worthy *Praise* !  
His *Greatness* none can reach :  
From Race to Race, all shall Thy WORKS  
*Praise*, and Thy POWER preach.

*Verse 3.* Of Thy glorious *Majesty*,  
And *Beauty*, I'll record :  
And, *meditate* upon Thy *Works*,  
Most wonderful ! O LORD !

*Verse 4.* And all shall Thy great POW'R, O LORD,  
And Mighty *Acts* declare :  
And I to publish, all Abroad,  
Thy *Greatness* will not spare.

*To Father, Son, and Holy Ghost, The undivided Three : The One, sole Giver of all Life, Glory for ever be.*

PSALM CXLVI. *New Version.*

(*Praise to GOD, for His Goodness and Truth.*)

*Verse 1.* **O** Praise the LORD, and thou my Soul,  
For ever *blefs* His Name :  
His wond'rous LOVE, while Life does last,  
My constant *Praise* shall claim.

*Verse 2.* On *Kings*, the greatest Sons of Men,  
Let none for *Aid* rely :  
For none can save, in dang'rous Times,  
Nor timely *Help* apply.

*Verse 3.* Depriv'd of *Life*, to *Dust* they turn,  
And there neglected lie :  
And all their *Thoughts* and vain *Designs*,  
Together with them die.

*Verse 4.* Then *happy* he, who *Jacob's* GOD  
For his *Protector* takes !  
Who still, with well-plac'd *Hope*, the LORD  
His constant *Refuge* makes.

Trinity Tune. C.M. As Psalm 145. O.V.

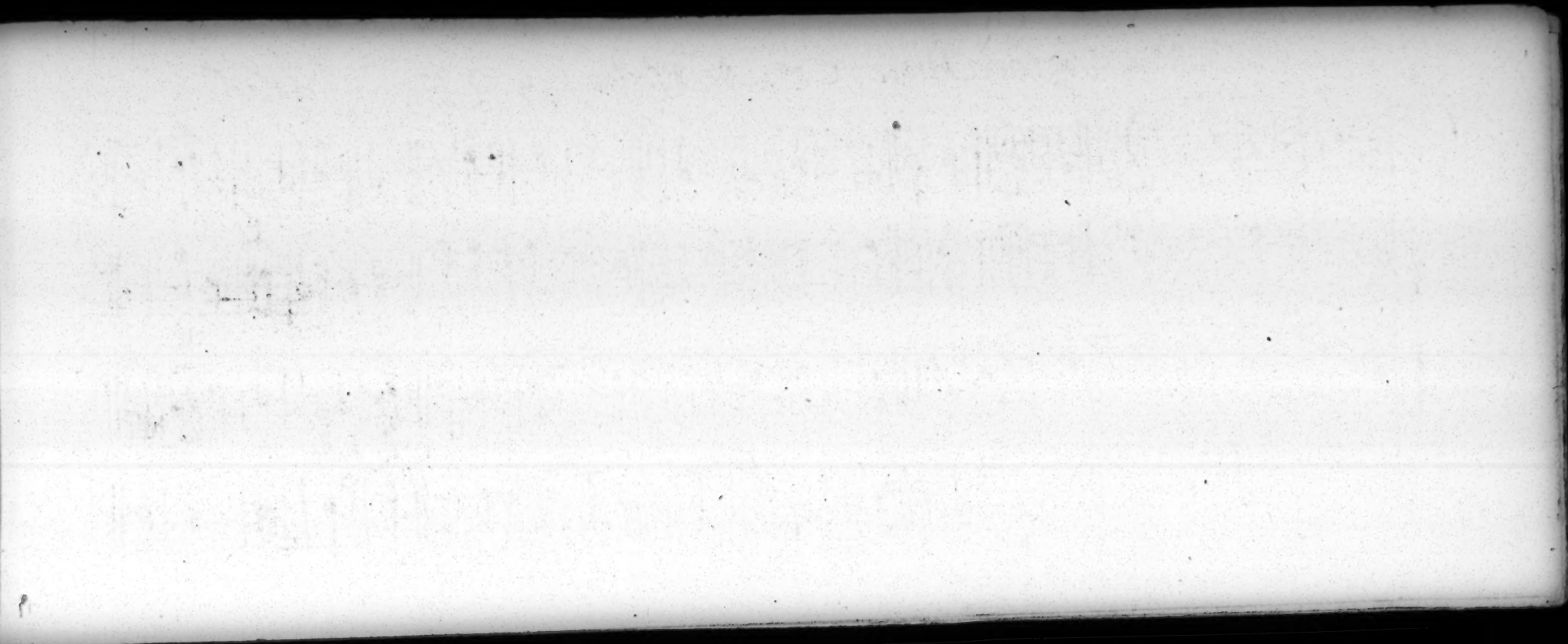
W.T.

The image shows a handwritten musical score for a hymn titled "Trinity Tune. C.M. As Psalm 145. O.V." by W.T. The score is written on four staves. The first staff begins with a treble clef and a common time signature (C). The second staff has a bass clef and a common time signature (C). The third and fourth staves also have common time signatures (C). The music is written in a style typical of 18th or 19th-century manuscript notation, featuring various note values, rests, and ornaments. There are several trill ornaments (tr.) and slurs throughout the piece. The notation includes various clefs, time signatures, and dynamic markings such as *mf* and *tr.*. The piece concludes with a double bar line and repeat signs.

Violin Solo. C. M. A. M. 1845.

The image shows a page of handwritten musical notation. At the top, the title "Violin Solo. C. M. A. M. 1845." is written in a cursive hand. Below the title, there are four staves of music. The notation is dense and characteristic of the mid-19th century, featuring various note values, rests, and bar lines. The paper is aged and slightly yellowed.





Newington Tune. C.M. As Psalm 139. O. V. - W.T.

A handwritten musical score for a hymn titled "Newington Tune. C.M. As Psalm 139. O. V. - W.T.". The score is written on 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). A measure rest of 8 measures is indicated at the start. The second staff continues the melody. The third staff includes the lyrics "O Lord, thou hast" and features a first ending bracket. The fourth staff includes the lyrics "My Path" and features a second ending bracket. The music is characterized by frequent trills (tr.) and grace notes (m). The notation includes various note values, rests, and accidentals.

139 Continued. O. V.

Thou art -

Thou art -

P. A. b.

PSALM CXXXIX. *Old Version.*

(*GOD, the All-seeing Eye, &c.*)

1. **O** LORD! thou hast metry'd, and known  
My sitting down dost know:  
My rising up, and Thoughts far off,  
Thou understand'st also.
2. My Path, yea, and my Bed likewise,  
Thou art about always:  
And, by familiar Custom, art  
Acquainted with my Ways.
3. No Word is on my Tongue, O LORD,  
But what is known to Thee:  
Thou hast beset me round about,  
And laid Thine Hand on me.
4. Such KNOWLEDGE is too wonderful!  
And past my Skill to gain:  
It is so HIGH! that I unto  
The same cannot attain.

To Father, Son, &c,

Handwritten musical notation on four staves. The notation is dense and appears to be a complex piece of music, possibly a fugue or a multi-measure rest exercise. The staves are connected by a vertical line on the right side. The handwriting is somewhat faded and the paper shows signs of age.

Handwritten title: "Handwritten Title. C. H. A. ... 1800 ..."

W. T. ...

Handwritten musical notation on five staves. The notation includes notes, rests, and bar lines, typical of a musical score. The paper is aged and shows some staining.



PSALM CXXXIX. *Old Version.*

(*GOD, the All-seeing Eye; and in all Places.*)

*Verse 1.* O LORD, thou hast me try'd and known,  
My sitting down dost know;  
My rising up, and Thoughts far off,  
Thou understand'st also.

*Verse 2.* My Path, yea, and my Bed likewise,  
Thou art about always:  
And by familiar Custom art  
Acquainted with my Ways.

*Verse 3.* No Word is in my Tongue, O LORD!  
But what is known to Thee:  
Thou hast beset me round about,  
And laid Thine Hand on me.

*Verse 4.* Such Knowledge is too wonderful,  
And past my Skill to gain:  
It is so High, that I unto  
The same cannot attain. —

*To Father, Son, and Holy Ghost, One GOD we will adore — In Trinity, and Unity, Now, and for evermore.*

PSALM LXXXII. *New Version.*

(*GOD Supreme: or, Counsel to Magistrates, &c.*)

*Verse 1.* GOD in the Great Assembly stands,  
Where His Impartial Eye  
In State, surveys all earthly gods,  
And does their Judgement try.

*Verse 2.* How dare ye then unjustly judge?  
Or, be to Sinners kind?  
Defend the Orphans, and the Poor,  
Let such your Justice find.

*Verse 3.* Protect the Humble, Harmless Man,  
Reduc'd to deep Distress:  
And, let not him become a Prey  
To such as would oppress. —

*Verse 4.* Some neither know, nor will they learn,  
But, blindly, go astray:  
Justice, and Truth, the World's Support,  
Now thro' the Land decay,

PSALM CXLVIII. *Old Version.*

(*Praise to GOD, from all Creatures.*)

1. **G**IVE *Laud* unto the LORD, From Heav'n that is so High;  
*Praise* Him in *Deed*, and *Word*, Above the Starry Sky:  
And ye on High, His *Angels* all,  
*Armies* Royal, *Praise* Joyfully.
2. Praise Him both *Moon* and *Sun*, Which are so clear and bright;  
The same of ye be done, Ye glittering *Stars* of Light:  
And ye no less, Ye *Heavens* most fair,  
And *Clouds* of th' Air, His *Laud* express.
3. For, at His *Word*, they were All formed as we see;  
At His Voice did appear All Things in their Degree:  
Which He set fast, To them he made  
A law and trade, Always to last.

DOXOLOGY.

To GOD, the Father, Son, And to the Holy Ghost;  
Be Praise, as first begun, Join with the Heav'nly Host;  
GLORY on High, as it has been, So shall remain eternally.

PSALM CXXXVI. *New Version.*

(*GOD's Wonders of Creation, Providence, and Redemption.*)

1. **T**O GOD, the mighty LORD, Your joyful *Thanks* repeat;  
To him due *Praise* afford, As good as He is Great:  
*For GOD does prove our constant Friend,*  
*His boundless LOVE shall never end.*
2. To Him, Whose wond'rous *Pow'r*, All other *gods* obey;  
When earthly *Kings* adore, This grateful *Homage* pay:  
*For GOD does prove, &c.*
3. By His *Almighty* Hand Amazing *WORKS* were wrought;  
The *Heav'ns*, by His *Command*, Were to Perfection brought:  
*For GOD does prove, &c.*
4. He spread the *Ocean* round, About the spacious Land;  
And made the rising Ground Above the *Waters* stand:  
*For GOD does prove our constant Friend,*  
*His boundless LOVE shall never end.*  
To GOD, the Father, Son, &c.



*Yaxley Tune. S.M. As Psalm 136. or 148.0. W.T.*

Handwritten musical score for "Yaxley Tune" in G major, 3/2 time. The score consists of four staves. The first staff is the vocal line with lyrics "For -". The second staff is the organ accompaniment. The third staff is the vocal line with lyrics "To God -" and "Cho. -". The fourth staff is the organ accompaniment with the marking "P. G#". The score includes various musical notations such as treble clefs, a key signature of one sharp (F#), a 3/2 time signature, and dynamic markings like "m" and "tr".

Handwritten text at the top of the page, possibly a title or header, which is mostly illegible due to fading.

Main body of handwritten text, consisting of several lines of script that are extremely faded and difficult to decipher.

Newark June 21. M. A. ...

The image shows four staves of handwritten musical notation. The notation is extremely faint and difficult to decipher, but it appears to be a single melodic line written across the four staves. The notes are small and the ink is light, making it challenging to read. The staves are arranged vertically, and the notation is written in a cursive, handwritten style.

Newark Tune. C.M. As Psalm 149. O.V. - 147. N.

W.T.

Sing ye unto -

P. G.

PSALM CXLIX. *Old Version.*

(*Saints praising GOD; or, Salvation by CHRIST.*)

Verse 1. SING ye unto the LORD our GOD,  
A *New rejoicing Song* :

And let the *Praise* of him be heard  
His holy *Saints* among.

Verse 2. Let *Israel* rejoice in GOD,  
And *Praises* to Him sing :

And let the *Seed of Sion* be  
Most joyful in their KING.

Verse 3. Let them sound *Praise*, with *Voice* and *Lute*,  
Unto His holy Name :

And with the *Timbrel* and the *Harp*,  
Sing *Praises* to the same.

Verse 4. For why? The LORD His pleasure all  
Hath in His People set :

And by *Deliv'rance* He will raise  
The Meek to GLORY great.

*To Father, Son, and Holy Ghost, The GOD whom we adore, Be Glory; as it was, is now, And shall be evermore.*

PSALM CXLVII. *New Version.*

(*Praise for Providence, Grace, and Mercy.*)

Verse 1. O Praise the LORD, with *Hymns* of Joy,  
And celebrate His *Fame* :

For pleasant, good, and comely 'tis  
To *Praise* His Holy Name.

Verse 2. His Holy *City* GOD will build,  
Tho' level'd with the Ground ;  
Bring back His *People*, tho' dispers'd,  
Thro' all the *Nations* round.

Verse 3. He kindly *heals* the broken *Hearts*,  
And all their *Wounds* does close :  
He tells the Number of the *Stars*,  
And all their *Names* He knows.

Verse 4. Great is the LORD, and Great His *Pow'r*!  
His *Wisdom* has no bound :  
The *Meek* He raises, and throws down  
The *Wicked* to the Ground.

PSALM CL. *Old Version.*

(*All Creatures to praise GOD.*)

- Verse 1.* **Y**ield unto GOD, the mighty LORD,  
*Praise, in His Holiness :*  
And in the *Firmament* of His  
Great *Pow'r*, *Praise Him* no less.
- Verse 2.* Advance His Name, and *Praise Him* in  
His noble *Acts*, always :  
According to His *Excellence*,  
And *Greatness* give Him *Praise*.
- Verse 3.* His *Praises* with the princely Noise  
Of sounding *Trumpets*, blow :  
*Praise Him* upon the *Viol*, and  
Upon the *Harp* also.
- Verse 4.* *Praise Him* with *Timbrel*, and with *Flute*,  
*Organs*, and *Virginals* :  
With sounding *Cymbals*, *Praise ye Him*,  
*Praise Him* with loud *Cymbal*. — 5. Whatever  
To Father, Son, and Holy Ghost, *The undivided Three : The One, sole Giver of all Life, Glory for ever be.*

AN HYMN FOR EASTER DAY.

- Verse 1.* **T**HE SON of RIGTEOUSNESS is ris'n,  
And brings a glorious *Day* :  
Infernal Fiends, and their dark Works,  
Before HIM fly away.
- Verse 2.* Let ev'ry *Nation* now rejoice,  
And all their *Voices* raise :  
The wond'rous Faithfulness, and Truth,  
Of our Great GOD to Praise.
- Verse 3.* And ev'ry Soul, with thankful Heart,  
Know, and *revere* their KING :  
Submit to HIM, with *Joy*, who does  
Our Great SALVATION bring.
- Verse 4.* Live then, O CHRIST, O glorious KING !  
Thy *Throne* establish'd be :  
For ever may all Hearts and Tongues  
Sing PRAISES unto Thee.

Colchester Tune. C.M. As Psalm 150. O.V.

W.T.

The musical score consists of four staves of music. The first staff begins with a treble clef, a 3/2 time signature, and a key signature of one flat (B-flat). The second staff has a 3/2 time signature. The third staff begins with a common time signature (C) and a 3/2 time signature. The fourth staff has 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 ornaments. The text 'Yield unto God' is written below the third staff. The piece concludes with the instruction '(End of the Psalm-Tunes.)' and the initials 'P.C.' in the bottom right corner.

Yield unto God

(End of the Psalm-Tunes.)

P.C.

Collected by Mrs. C. M. ... 180. O.V.

Handwritten musical notation on four staves, including notes, stems, and clefs.



A Double Chant to **MAGNIFICAT**: Or, to the Pointed Psalms. — W.T.

(Tenor, & Treble.)

Counter.

My soul doth — see the — : and my — God my — || For he hath — regarded — : the lowly — hand m —

For behold — from — : all gen — call me — For he that — fed me — : and holy — is his —  
 And his — that fear — : thro' out — gener — He hath — with his — : he hath — of —  
 He hath put — from — : and he — humble — He hath — with good — : and the — ty —  
 He rememb — If — ra — el — : as he pro — seed for — GLORY be — to the Son — : and to the — Holy G. —  
 As it was — ver shall be — : World without end. —

Tenor: Treble: Bass: (A... men.) P.A.

*[Faint, illegible text, possibly bleed-through from the reverse side of the page]*

An ANTHEM. Psalm 18. Set by Wm. Tans'uk.

(Sym.) *Divto.*

Vers. I Will love thee, I will love thee, I will love thee, O Lord, O Lord, my strength.

*Tutt.*

Thou art my Sto-ry Rock, and my Defence; my God, and my Salvation; my Refuge, and my Buckler:

(P.A.)

CHO. The

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1860

CHURCH

1860

1860

1860

1860

1860

18 Continued.

CHORUS. *Quarta*

*Affettuoso.*

Therefore I will love thee, will love thee, will love thee; therefore I will love thee, O Lord, my Strength.

Therefore I will

O Lord, my Strength.

Therefore I will love thee, will love thee, will love thee; therefore I will love thee, O Lord, my Strength.

3

2

18 Continued.

Counter. Vers.

*Fort.*

The Snarers of Death came about me, and the Toils of the Grave got hold upon me; I called

*Solus.* *tr.* *tr.*

3

to the Lord, in my Trouble, and He heard the voice of my complaint: - Therefore

*tr.* *tr.* *tr.*

3

CHO. He

10



Handwritten title or header at the top center of the page.

First system of handwritten musical notation on a five-line staff, including notes and stems.

Second system of handwritten musical notation on a five-line staff, including notes and stems.

18 Continued.

Treble. Verse.

He bow-ed the Hea-v'n as al-fo, and came down, and under his feet was dark-ness; he rode upon the

Cher-u-bims, and came fly-ing on the wings of the Wind. He deliver'd me from mine E-ne

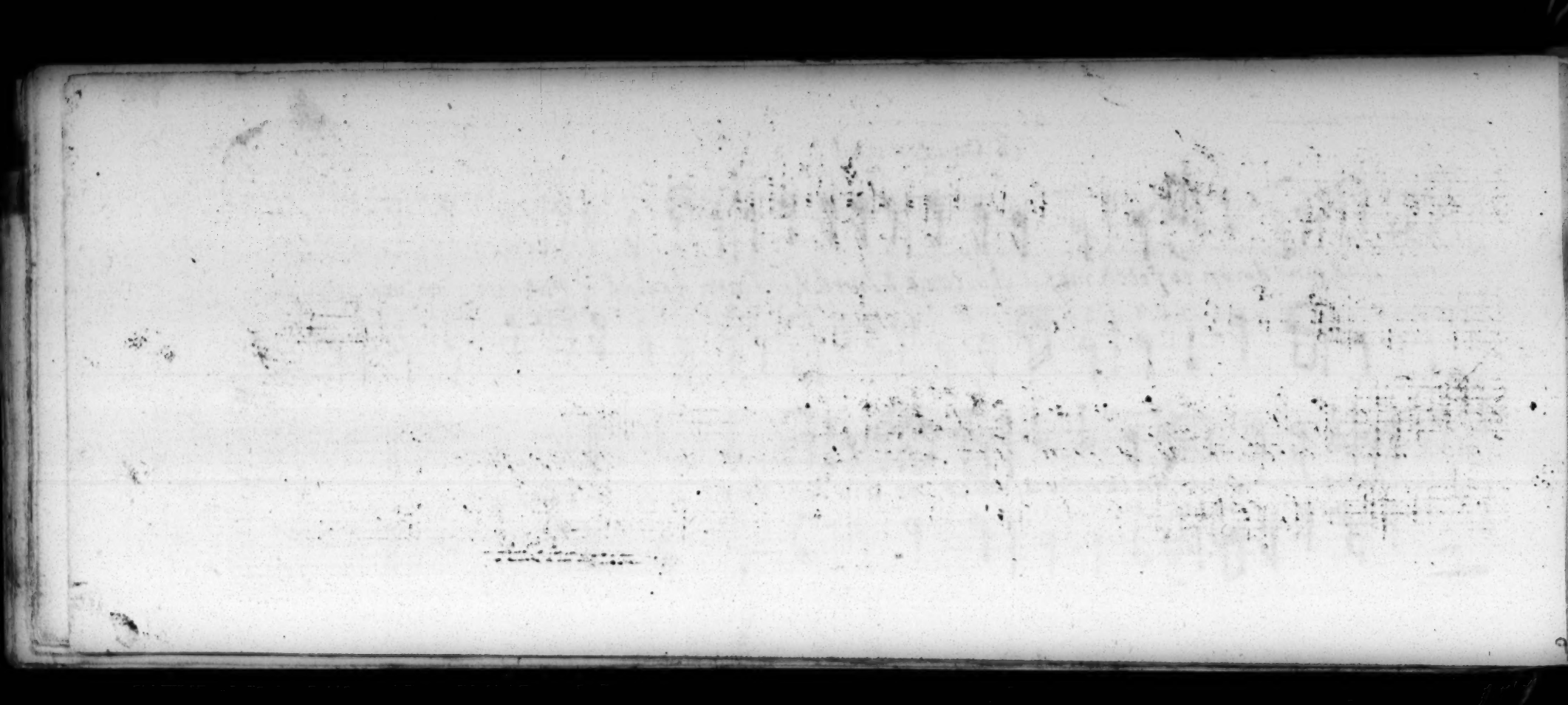
18 Continued.

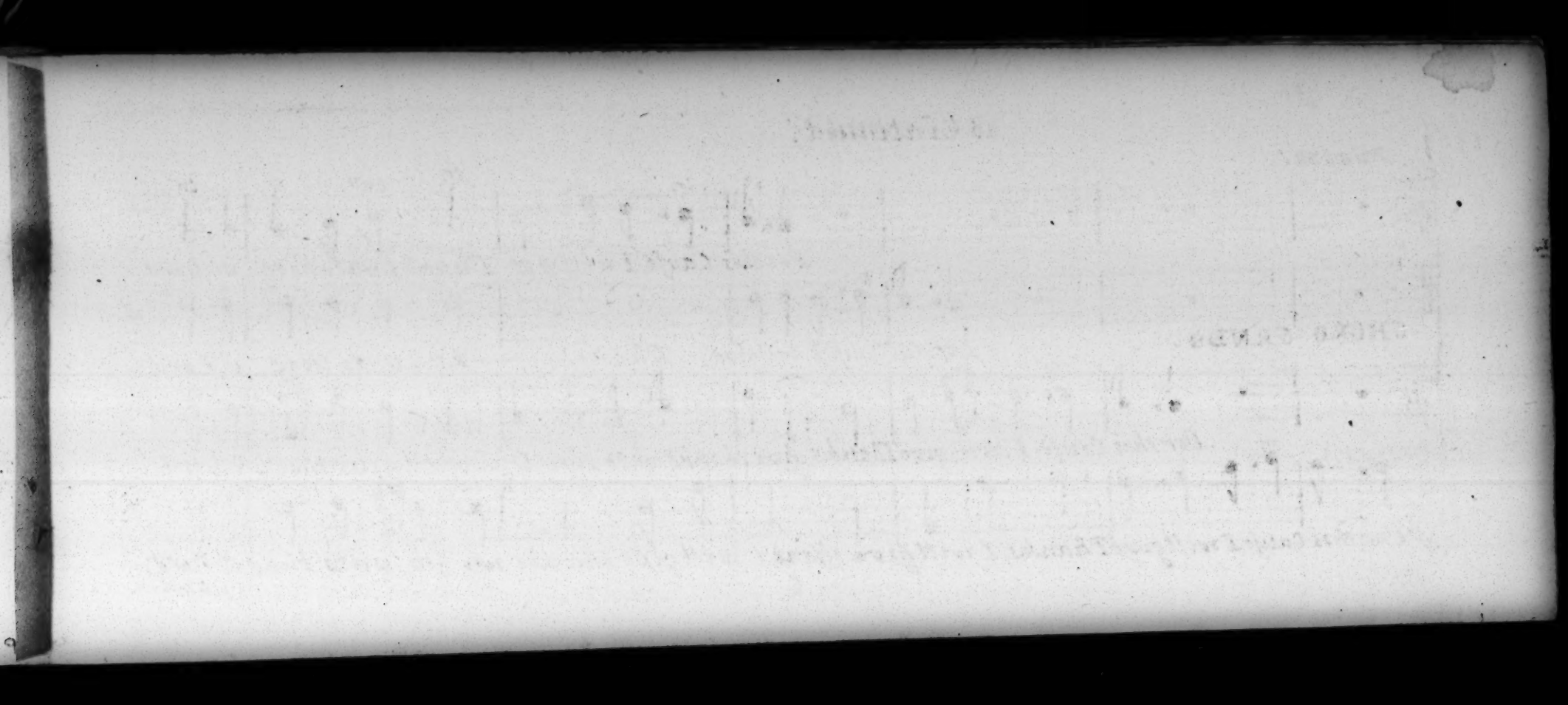
Tenor.

-mies, and sent down to fetch me; and because I loved his Law, he had a Favour for me; He hath

giv-en me the defence, Salvation, that no one can hurt me: - Therefore -

CHO. For -





18 Continued.

Quarta,

Handwritten musical score for four voices. The score consists of four staves. The first staff is for the Soprano (Quarta), the second for the Alto (CHORO-GRNDO), the third for the Tenor (Quinta), and the fourth for the Bass. The lyrics are written below the staves. The music includes various ornaments (tr.) and dynamics (tutt.).

For this Cause I will give Thanks unto thee, O Lord;

CHORO-GRNDO. — For this Cause I will give Than — ks unto thee, O Lord;

(Quinta.) For this Cause. I will give Thanks; give thanks unto thee, O Lord, unto thee, O Lord;

For this Cause I will give Thanks, I will give thanks, will give thanks in-to, unto thee, O Lord; and—



Id Continued.

Handwritten musical score for 'Id Continued'. The score consists of four staves. The first staff is marked 'S: Tut.' and contains the lyrics 'and I will sing Praises, and I will sing Praises to his Name for e - ver;'. The second staff is marked 'Solo.' and contains the lyrics 'and I will sing Praises'. The third staff contains the lyrics 'and I will sing Praises, and I will sing Praises to his Name for e - ver;'. The fourth staff contains the lyrics 'and I will sing Praises, and I will sing Praises to his Name for e - ver;'. The score includes various musical notations such as notes, rests, and dynamic markings like 'tr.' and 'p'.



I & Continued.

Handwritten musical score for four staves. The lyrics are: "sing Prai...ses to his Name for ever, - ever. :: :: :: ::" and "sing Prai...ses to his Name for ever, - ever. Al-le- :: :: :: ::". The score includes various musical notations such as treble clefs, a common time signature (C), and dynamic markings like *mf*. It features trills (tr.), triplets (3), and repeat signs (double bar lines with dots). The first staff has a triplet of eighth notes. The second staff has a trill. The third staff has two trills. The fourth staff has a circled eighth-note chord. The piece concludes with repeat signs and first/second endings.

Andantino

A handwritten musical score consisting of five staves. The notation is dense and somewhat faded, featuring various note values, stems, and beams. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style, typical of 18th or 19th-century manuscripts. The paper shows signs of age, including some staining and discoloration.

An ANTHEM. Psalm 104. Set by Wm. Jarvis'ur.

*Verse.*

O Praise the Lord, O praise the Lord, O my soul; O Lord my God, thou art become exceeding glorious.

*Tutti.*

thou art cloathed, thou art cloa.....th-ed with Ma-jes-ty and Honour: s.

( P. 6# )

I

Thou

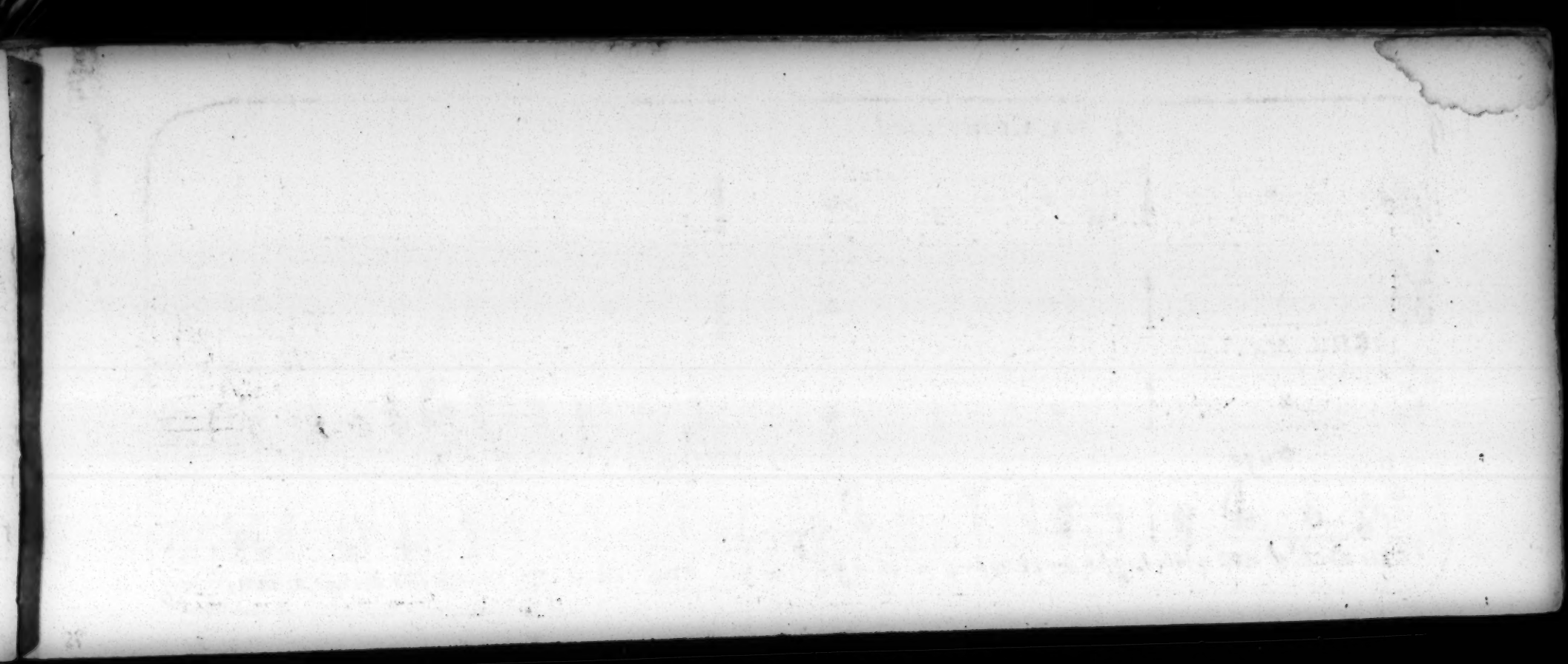
THE HISTORY OF THE

ROYAL SOCIETY OF LONDON

FROM ITS INSTITUTION

TO THE PRESENT TIME

BY JOHN VAUGHAN



104. Continued.

*Tutti.*  
Thou  
*BASSO. Maestoso.* (Comas.) Thou deck'd art <sup>th</sup>with Light, as it  
(Dux.) Fuga. Thou deck'd art <sup>th</sup>with Light, as it were <sup>th</sup>with a garment, and thou spreadest the wings, & thou fill'st the

104 Continued.

Handwritten musical score on four staves. The music is written in a cursive style with various ornaments and slurs. The lyrics are written in a cursive hand below the staves. The page is numbered '104 Continued.' at the top.

dock'art <sup>th</sup>. Light as it were <sup>th</sup> a Garment, and thou <sup>tr.</sup> as it <sup>tr.</sup> were

were with a Garment, and thou spreadest, and thou <sup>tr.</sup>

spreadest the wings, and thou spreadest the wings, and thou spreadest the wings of the Head. as it <sup>tr.</sup> were <sup>tr.</sup> a curtain.

wings of the Heav'ns like a Curtain, and thou <sup>tr.</sup>

8 116

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## 104 Continued.

(Solo)

He laid the Foundations of the Earth, and ri-deth on the Wings of the Wind: He created  
 all, and feed-eth them: and all the Earth is fill'd with Good. (1st CHO. again.) Thou de-

Verse. (Divoto.) O Lord, O Lord, how ma-ni-fold are all Thy Works! In Wisdom Thou mad'st them all.

The

104 Continuum

Faint, illegible text, possibly bleed-through from the reverse side of the page.

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1900

104 Continued.

CHO. *Vivacissimo.*

The Lord shall re-joy-  
ce in all his Works; *Tutti.*

The Lord shall re-joy-  
ce in all his Works; *Fuga.* and his

The Lord shall re-joy-  
ce in all his Works; and his Praise shall endure, and his  
joy-  
ce *Praisi*

104 Continued.

*Tutti.*

*Tutti.* and his Praise shall en-dure for e-ver, and for e-ver: -ver.

*Praise*

*Praise shall endure, and his Praise shall en-dure for e-ver, and for e-ver: ver. Hal-le*

The musical score consists of four staves. The first staff is marked *Tutti.* and contains the first line of music. The second staff is also marked *Tutti.* and contains the lyrics "and his Praise shall en-dure for e-ver, and for e-ver: -ver." The third staff is marked *Praise* and contains the lyrics "Praise shall endure, and his Praise shall en-dure for e-ver, and for e-ver: ver. Hal-le". The fourth staff contains the final line of music. The score includes various musical notations such as notes, rests, and bar lines. There are also some markings like "1. S. 2." and "6" at the bottom of the staves.



(Pieno.) — HALLELUJAH.

The musical score consists of five staves. The first staff is a vocal line with lyrics: "Hal-...-le-lu-ya." and includes trills (tr.) and repeat signs (||:). The second staff is a piano accompaniment starting with the instruction "(Vigoroso.)" and contains rhythmic patterns and repeat signs. The third staff is another piano accompaniment starting with "Pieno." and contains similar rhythmic patterns. The fourth and fifth staves are vocal lines with lyrics "Hal-...-le-lu-ya." and include trills and repeat signs. The score concludes with a double bar line and the number "7." at the bottom center.

This image shows a page of handwritten musical notation on five staves. The notation is extremely faint and difficult to read, but it appears to be a single melodic line. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notes are mostly quarter and eighth notes, with some rests. The notation is spread across the page, with some notes appearing to be grouped together. The overall appearance is that of a very light or faded manuscript page.



By Wm. T. Towner

AN ANTHEM

The image shows a page of handwritten musical notation. At the top, the text "By Wm. T. Towner" is written on the left, and "AN ANTHEM" is centered. Below this, there are several staves of music. The notation is very faint, but some notes and stems are visible. The first staff appears to have a treble clef and contains several notes. The second staff also has a treble clef and contains notes. The third staff has a treble clef and contains notes. The fourth staff has a treble clef and contains notes. The fifth staff has a treble clef and contains notes. The sixth staff has a treble clef and contains notes. The seventh staff has a treble clef and contains notes. The eighth staff has a treble clef and contains notes. The ninth staff has a treble clef and contains notes. The tenth staff has a treble clef and contains notes. The notation is very faint and difficult to read.

An ANTHEM. Psalm 145. — By W<sup>m</sup> Tans'ur.

*(Dolce.)* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

I will magnify thee, my God, and King; and I will Praise thy Name for ever, and fore — ver. S.

*Moderato.)* *(Solus)* *tr.* *tr.* *tr.* *(Tutt)* *tr.*

Every Day will I give thanks, Every day will I give thanks, and praise thy Name, and praise thy Name

*(P.A#)* — and —

145 Continued.

and praise thy name, and prai-... se thy name, and prai-... se thy name, for

e-ver, and for e-ver. - Great is the Lord, &c. is the Id. and marvelous; Worthy to be praised,

*S. (Solus.)* *(Tutt.)* *(Piano.)*

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is arranged in several lines across the page.

(Moder.)

145 Continued.

worthy to be praised; and there is no end of his greatness: there is no end, there is no end, — and —

(Trio Omnes.)

and —  
no end —  
and there is no end, no end of his greatness. Halle —

(Vigorous.)

Handwritten text at the top of the page, possibly a title or section heading.

1700

The page contains approximately 10 staves of handwritten musical notation. The notation is dense and includes various note values, stems, and clefs. The paper is aged and shows signs of wear, including a significant tear in the top left corner. The handwriting is somewhat cursive and difficult to decipher due to fading.

Universal Praise. An ANTHEM. Psalm 130. - By W. Tans'ur.

O Praise the Great King, pr. him in his Holiness; pr. him, pr. him in the Firmament of his

(P. G#.)

Power: Praise him in his noble Acts; pr. him according to his excellent Great-ness. Pr.

Universal Psalms An ANTHEM Psalm 130

The image shows a handwritten musical score on aged paper. The title at the top is "Universal Psalms An ANTHEM Psalm 130". The score is written on four staves. The first two staves appear to be for a vocal line, with lyrics written below the notes. The last two staves appear to be for a keyboard accompaniment. The handwriting is in an older style, and the paper shows signs of age and wear.



150 Continued.

*tr. (Piano.)*

*Praise him in the Sound of the Tru- . . . m-pet; pr. him upon the Lute and Harp;*

*moder.*

*Praise him on the Cymbals and Danc- . . . es; praise Him with ev'ry String and Pipe:*

*tr.*

*1c.*

Detailed description: This is a page of handwritten musical notation, labeled '150 Continued.' It contains four staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with various ornaments (trills) and dynamic markings, including '(Piano.)'. The second staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with some octaves (8) and triplets (3). The third staff is in treble clef with a key signature of one sharp and a 'moder.' tempo marking. It continues the melodic line with more ornaments and dynamics. The fourth staff is in bass clef with the same key signature and tempo, providing a rhythmic accompaniment with triplets and other figures. The lyrics are written below the staves, describing the instruments used for praise: 'Praise him in the Sound of the Tru- . . . m-pet; pr. him upon the Lute and Harp;' and 'Praise him on the Cymbals and Danc- . . . es; praise Him with ev'ry String and Pipe:'. The page concludes with a trill ornament and the marking '1c.'.

180 Eastman

Handwritten musical notation on five staves. The notation is very faint and difficult to read, but it appears to be a single melodic line. The notes are mostly quarter and eighth notes, with some rests. The staves are connected by a brace on the right side. The paper is aged and shows some staining.

CHO. 4 VOC.

150 Continued.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and instrumental accompaniment. The score is titled "CHO. 4 VOC." and "150 Continued." The lyrics are: "Let ev'ry Thing that hath Breath praise the Lord; prai-...se, praise, praise the Lord." The music is written on five staves. The first two staves are vocal lines with lyrics. The third and fourth staves are instrumental accompaniment. The fifth staff is a bass line. The score includes various musical notations such as treble clefs, a key signature of one sharp (F#), and a common time signature (C). Trills (tr.) are indicated above several notes. The piece concludes with a double bar line and the word "(Hallelujah.)" written below the final staff.

Let ev'ry Thing that hath Breath praise the Lord; prai-...se, praise, praise the Lord.

Let ev'ry Thing that hath Breath praise the Lord; prai-...se, praise, praise the Lord.

(Hallelujah.)

*[Faint, illegible text, possibly bleed-through from the reverse side of the page]*

(Pieno.) — HALLELUJAH.

The musical score consists of four staves. The top staff is a vocal line with lyrics: "Hal- :||: :||: :||: :||: Ha.....l-le-lu-ya." The second staff is a piano accompaniment line with lyrics: "Pieno. Hal-:||: :||: :||: :||: Ha.....l-le-lu-ya." The third staff is another vocal line with lyrics: "Hal-:||: :||: :||: :||: Ha.....l-le-lu-ya." The bottom staff is a piano accompaniment line with lyrics: "Hal-:||: :||: :||: :||: Ha.....l-le-lu-ya." The score includes various musical notations such as treble clefs, a key signature of one sharp (F#), and dynamic markings like "Pieno." and "Vigoroso." There are also trill ornaments (tr.) and repeat signs (||:) throughout the piece.