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No. 4059.71

Exchange from

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A Collection of

The best Psalm Tunes, in two, three, and four Parts,
From the most approvd Authors, *fitted to all Measures, and approvd*
of by the best Masters *in* Boston, *New England; to which are added*
some Hymns *and* Anthems *the Greater part of them never before* Printed
in America

By Josiah Flagg

Engravd by Paul Revere; *Printed & Sold by him*
and Josiah Flagg BOSTON,
1764

Daniel Osborn

Mar. 4, 1903
A
Exchange
C. F. Libbie

*4059.71

P R E F A C E.

IT may possibly be thought necessary, that some Apology should be made, for offering to the Publick, a new Collection of Psalm Tunes, at a Time when there are already so many among us: The Editor has only this to say in general, that he has endeavour'd, according to the best of his Judgment, to extract the Sweets out of a Variety of fragrant Flowers: He has taken from every Author he has seen, a few Tunes, which he judges to be the best, *and compriz'd them within the Compass of a small Pocket Volumn; how far he has succeeded in this Attempt, he leaves to the candid Masters of Musick to determine: If he is so fortunate as to meet with their Approbation, with Regard to the* Choice *he has made, he begs Leave, upon the Supposition, just to make this Remark, That as the Tunes were compos'd by* different *masterly Hands, the Air of them is* various, *which affords Reason to Hope they will not fail of gratifying in some Measure Persons of* every *Taste.*

TO comply with the Request of some, the Tenor Part is set on the G *Cliff: The Rules* [illegible]*id down, tho' concise, are plain, and contain the whole that is necessary.*

[illegible]T is hoped, it will not diminish the Value of this Book, in the Estimation of any, [illegible] in some Degree recommend it even to those who have no peculiar Relish for the [illegible] That however we are oblig'd to the other Side the Atlantick chiefly, *for our [illegible] re printed is the Manufacture of our own Country.*

Mar. 4, 1903
A.
Exchange

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Anthems to 117 Psalm

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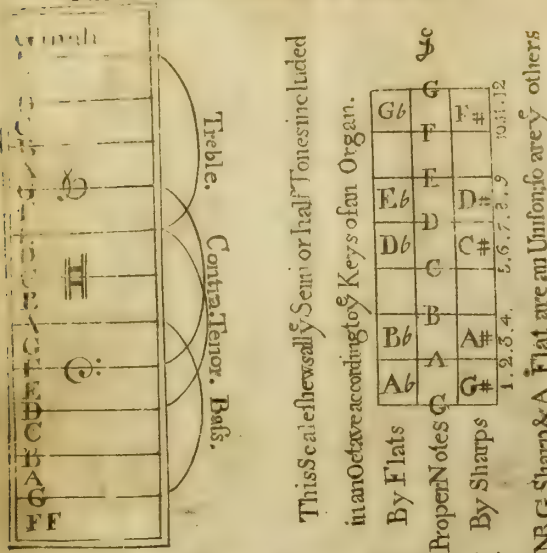
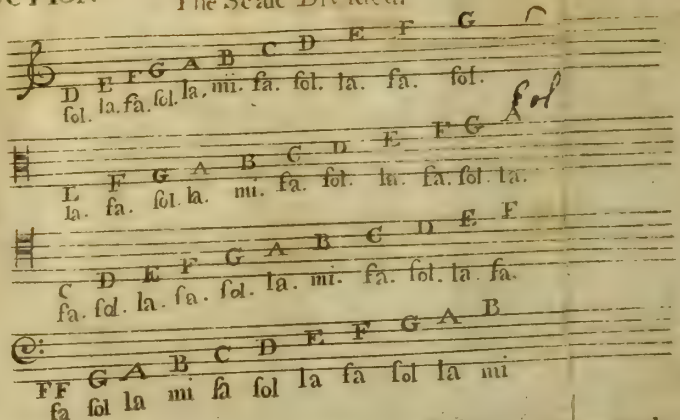
The Gamut or Scale of Musick



The Gamut being ye Foundation of all Musick, it is absolutely Necessary ye every Person who would learn to Sing, should be able Perfectly to call ye Lines & Spaces by thier proper Names; which is the Letter thereon placed, & this may easily be done by paying a due regard to each Part of ye Scale as divided.

The Scale Divided.



In ye Scale of Musick there are three different Characters which are call'd Cliffs, the Bass Cliff is set on ye fourth line from ye Bottom & called ye F Cliff, the Tenor Cliff is also set on ye fourth line & is called ye C Cliff, ye Contra Tenor C Cliff on ye third line, ye Trible Cliff is set on ye second line & called ye G Cliff all which you may see in ye scale divided, ye Cliffs are always 5ths to each other as in ye G amut, ye is ye C is a 5th above ye F and ye G or Trible Cliff a 5th above C. ☞ As most of ye Tenors in this Book is set with ye G Cliff it is taken ye Octave below.

The Bass being ye Foundation of all Music ye Keys take their denomination from thence, for ye last Note of ye Bass of any Tune is ye Key note, all Tunes are either in a Flat or Sharp Key, which ye 3d above

the Key Note always determines, for if 'tis a Sharp 3.d ye Tune is in a Sharp Key, if a Flat 3.d 'tis in a Flat Key, also ye 6.th & 7.th of a Sharp Key will be Sharp likewise, if a Flat Key will be Flat, ye 3.d 6.th & 7.th are call'd Greater or Lesser according to ye Number of Semitones contain'd in them for

The Greater or Sharp	3.d, 6.th, 7.th	Contains	4, 9, 11
A Perfect	5.th		7
The Lesser or Flat	3.d, 6th, 7th	Contains	3, 8, 10
The Defective	5th		6

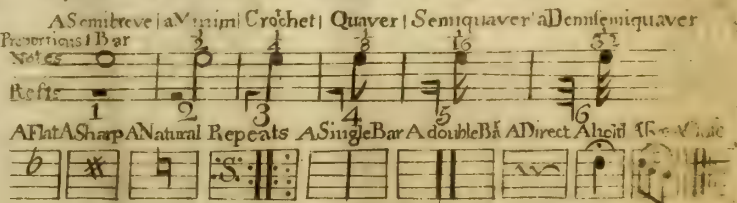
As there is but two Natural Keys Viz. A. Flat & C. Sharp, all ye other Keys may be reconcil'd to them by ye help of Flats & Sharps set at the beginning thereof, ye Mi or master Note is B. having ye Flat Key under it which ends in la, & ye Sharp Key above it ending in fa; in ye Compass of eight Notes you will always have two yt are Semitones Viz. B. & C. being only half a Note distant, as also E. & F. in Solfaing of any eight Notes regularly ascending you repeat, fa. sol. la. twice and in descending la. sol. fa. but I refer you to ye Scale divided, mi being your Master Note that being found you call ye rest of your Notes as before. The removes of mi in ye following manner should be Perfectly Learnt by Heart.

The Natural place for mi is in B but if

B.	be Flat, mi is in	E	& if	F.	be Sharp, mi is in F
B. & E.		A		F. & C.	C
B. E. A.		D		F. C. & G.	G
B. E. A. & D.		G		F. C. G. & D.	D
B. E. A. D. G		C		F. C. G. D. & A.	A
B. E. A. D. G. & C.		F		F. C. G. D. A. E.	E

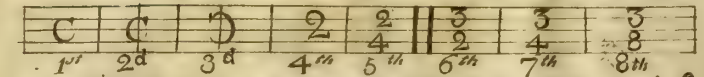
Thus you may remove your mi, to every Letter in ye Octave; the design of these removes, is to keep ye Notes within ye Compass of ye five Lines as much as Posible.

Of ye Names, & measures of Notes, & of their Rests.



A b set before any Note sinks it half a Tone lower than its Natural sound; A ✕ raises it as much; A ♮ restores both. A :S: is to Sing yt part over again where it is set, A single Bar divides ye Time, A double Bar shews ye end of ye Lines & when doted on each side, yt Line is to be repeated; A ~ is to Direct where ye following Note stand; A 𝄐 is to sound yt Note something longer, over wch 'tis Plac'd; A 𝄐 is to be Sung in ye Time of one 𝅘𝅥𝅯

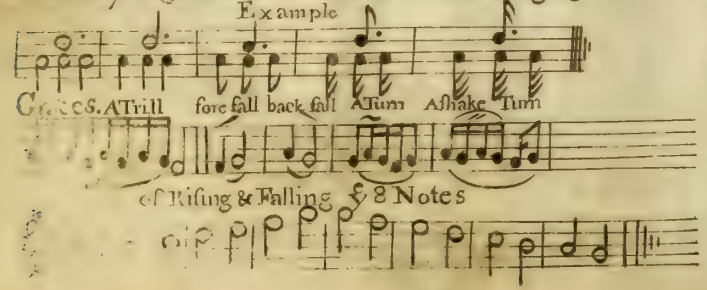
The Different Moods of Common & Triple Time



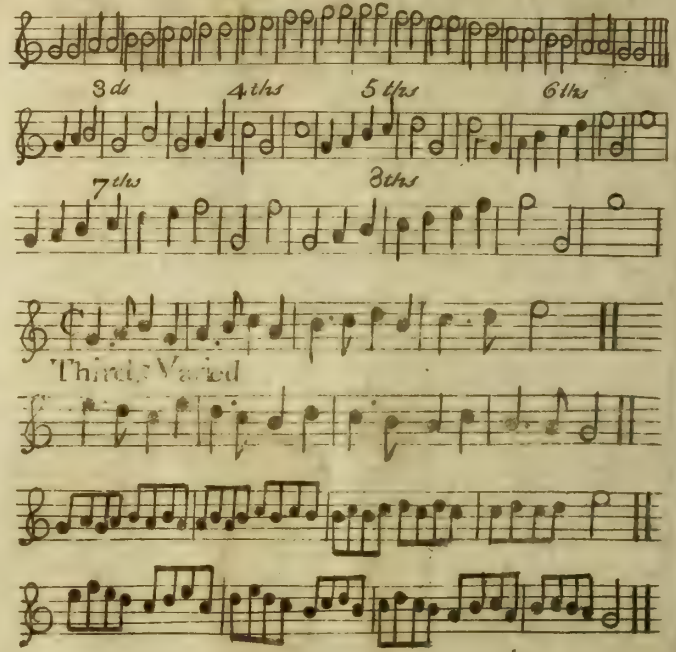
The first is a slow Movement, Crotchets in this Mood are Sung in ye Time of Seconds, so ye 60 ♩, 30 𝅗𝅥, or 15 𝅝 are Sung in a Minute take a thread of 39½ Inches wth a small Bullet at ye end & swing it, & every Motion is a ♩, ye 2d Mood is half as fast again as ye 1st; ye 3d is as quick again as ye 1st, ye 4th is ye same, ye 5th is 2 to 4 & to be Sung in ye Time of such like Notes in ye 2d Mood (wich is worthy of Notice) ye 6th is 3 to 2 & 3 ♩ in this Mood is to be Sung in ye Time of 2 ♩, in ye 1st Mood, ye 7th is 3 from 4 & to be Sung in ye Time of Crotchets in ye 2d Mood; ye 8th is to be Sung in ye Time of a ♩ in ye 1st Mood. NB. The words quick slow &c. placed over ye Moods alters ye Time either quicker or slower.

A dot on ye Right side of a Note makes it half as long again

Example

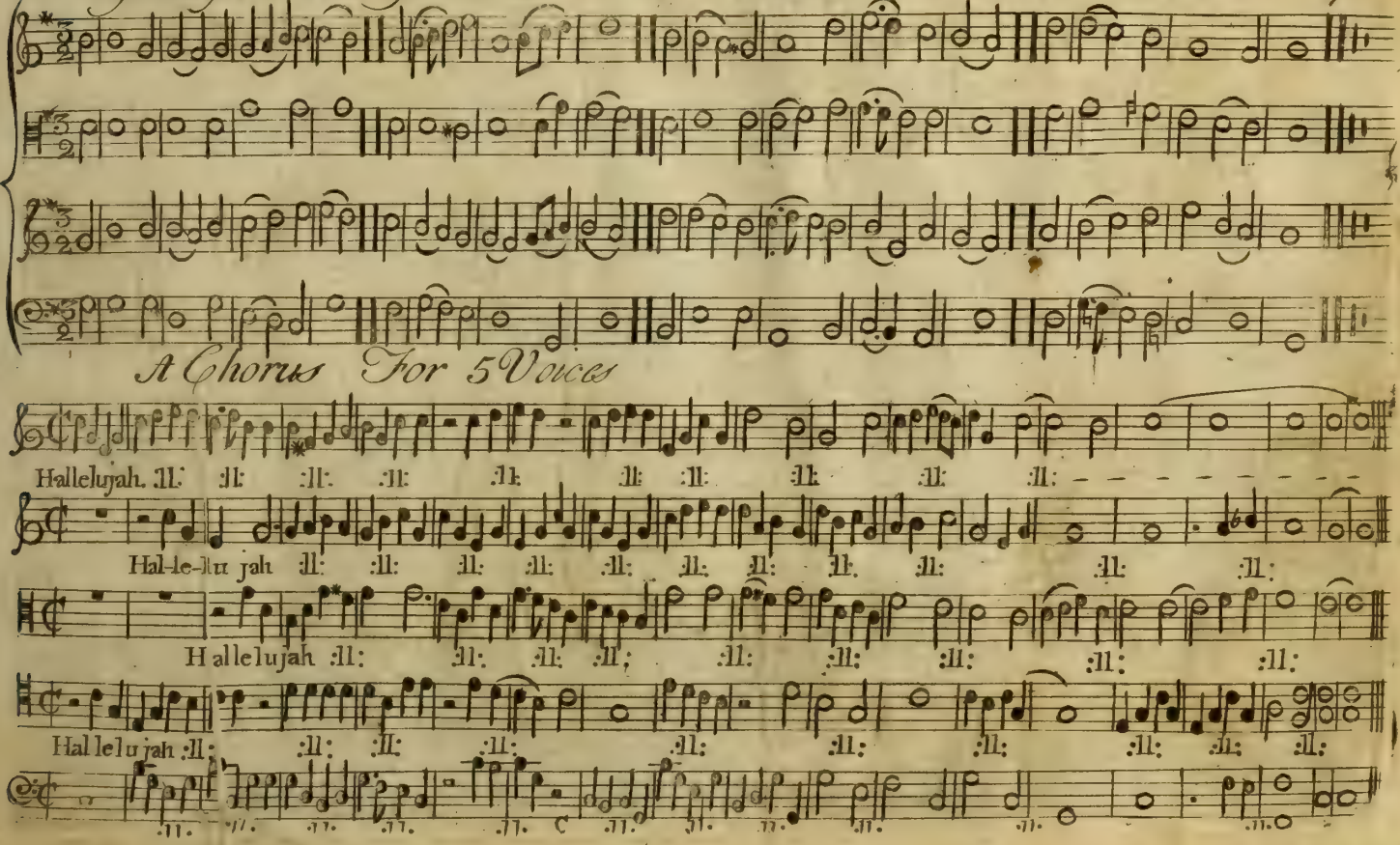


of two Notes upon a Key

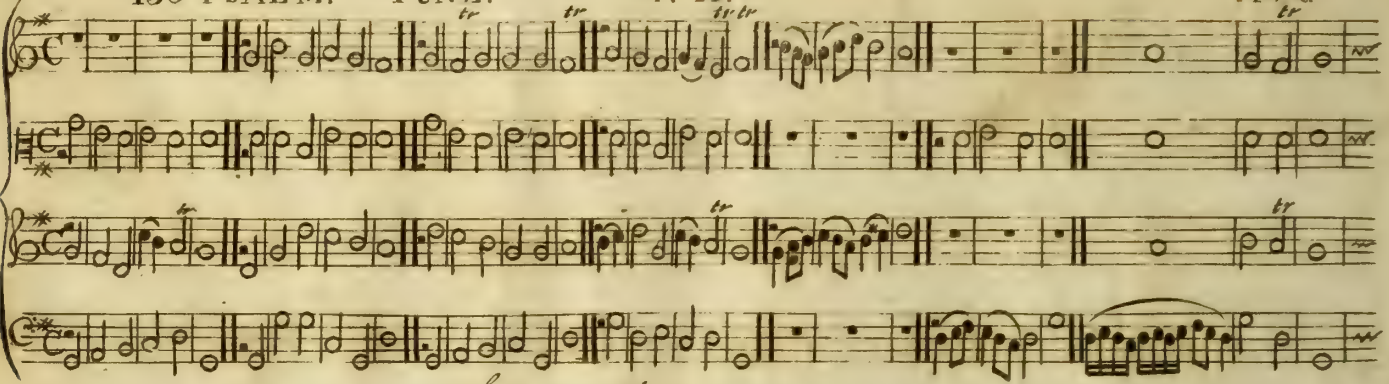


Westminster New by Dr. NARES

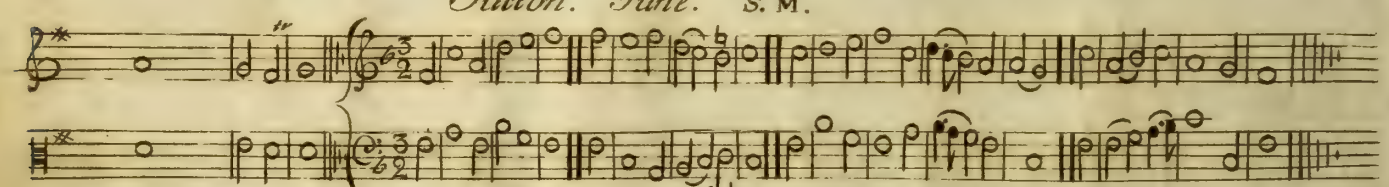
A Chorus For 5 Voices



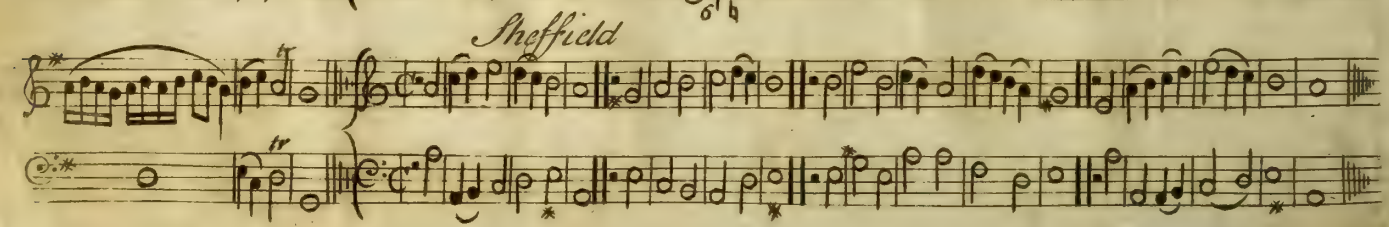
136 PSALM. TUNE. P. M. A-r-d

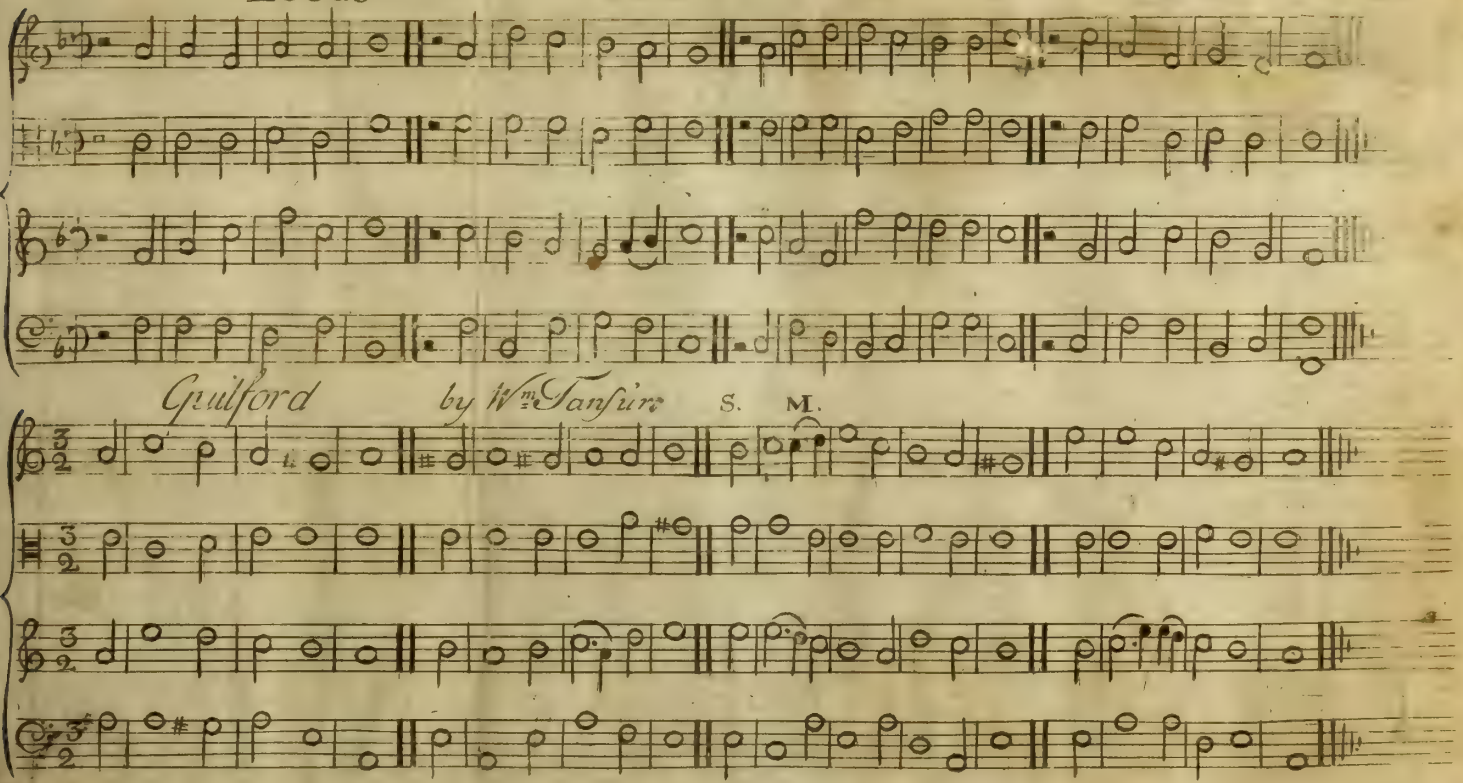


Sutton. Tune. S. M.



Sheffield




Leeds
S. M.
W s
Guilford
by Wm Tansur
S. M.

Kettering Tune L. M. W-S

Amsterdam. A. HYMN. :S:

1 Rise my soul & stretch thy Wings Thy better Portion trace

2 Rise from transitory things Towards Heav'n thy native Place

Continued

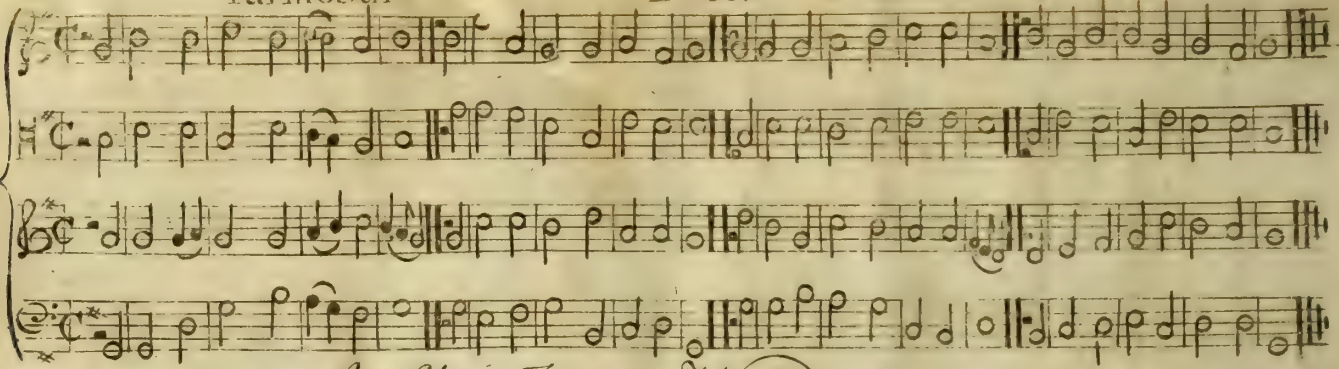
W—s

Sun & Moon & Stars decay Time shall soon this Earth remove Rise my soul & haste away To Seats prepar'd above

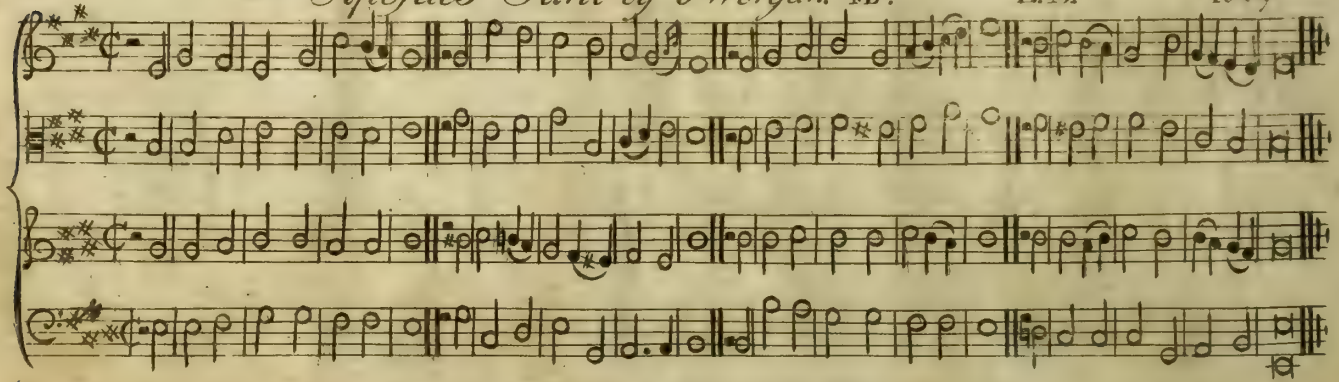
148th PSALM TUNE

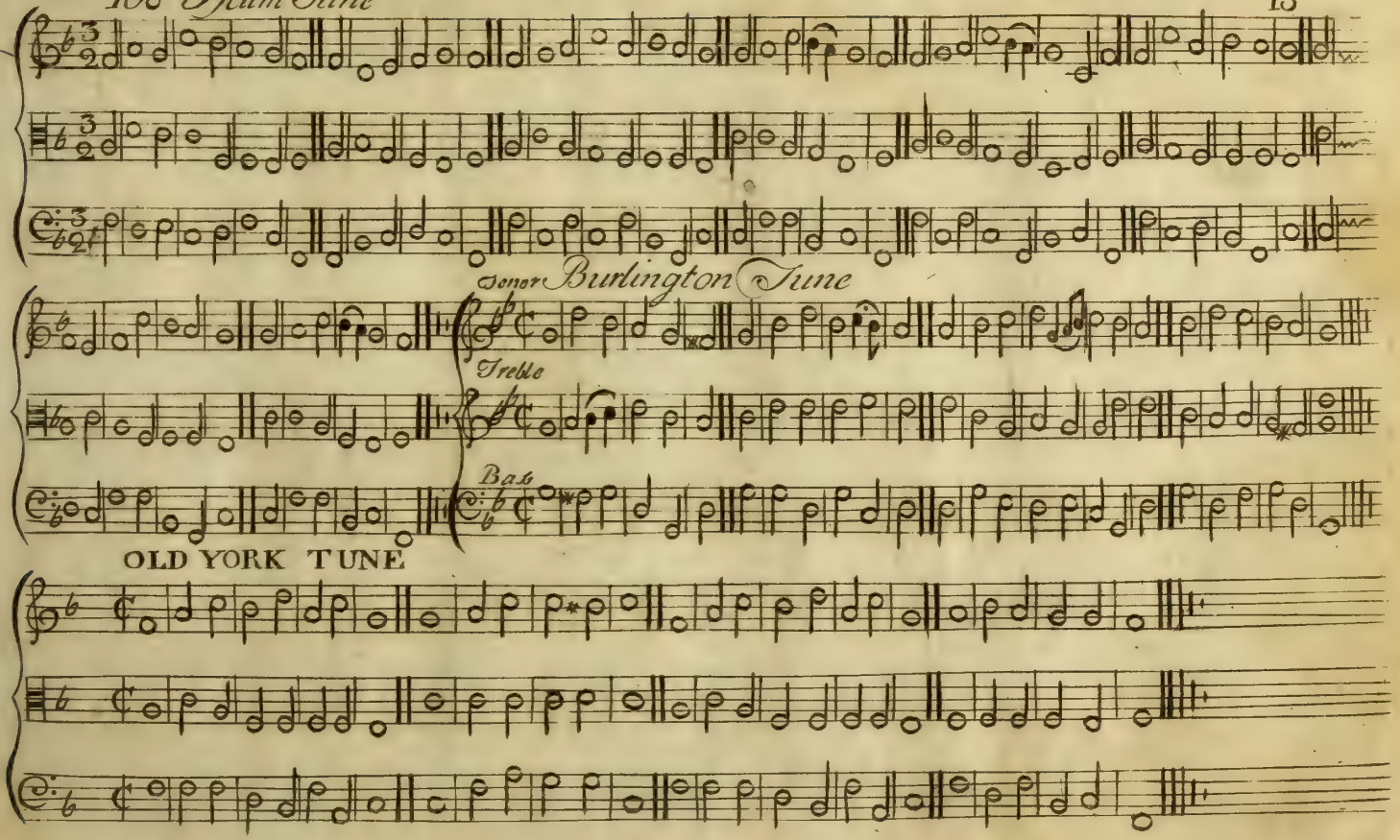
A—s

Yarmouth L M.

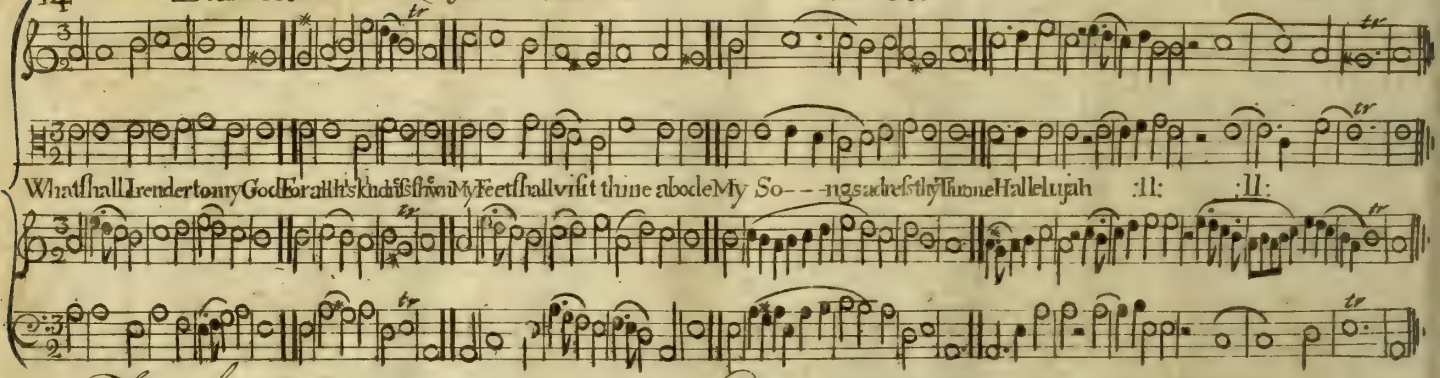


Apostles Tune by J Worgan. MB. L.M. P-l-y

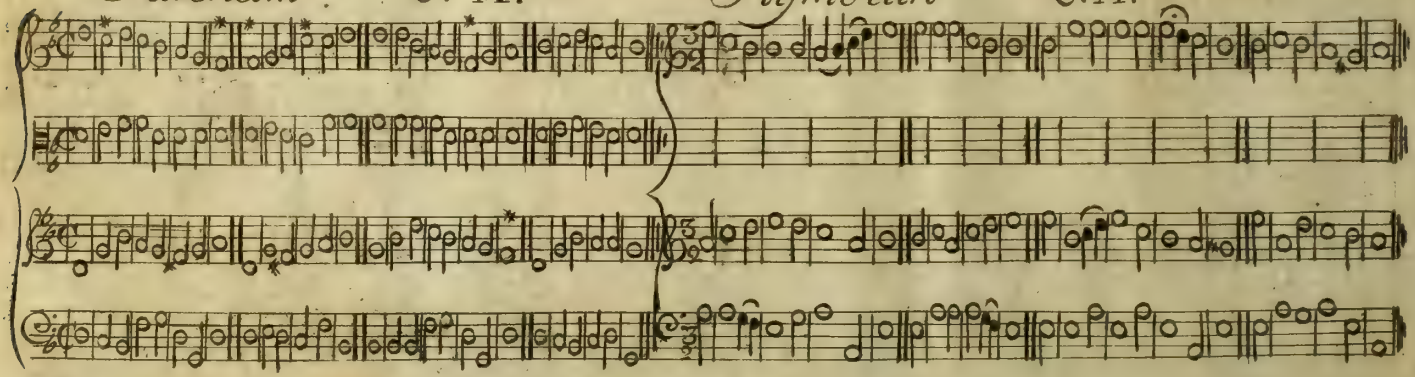


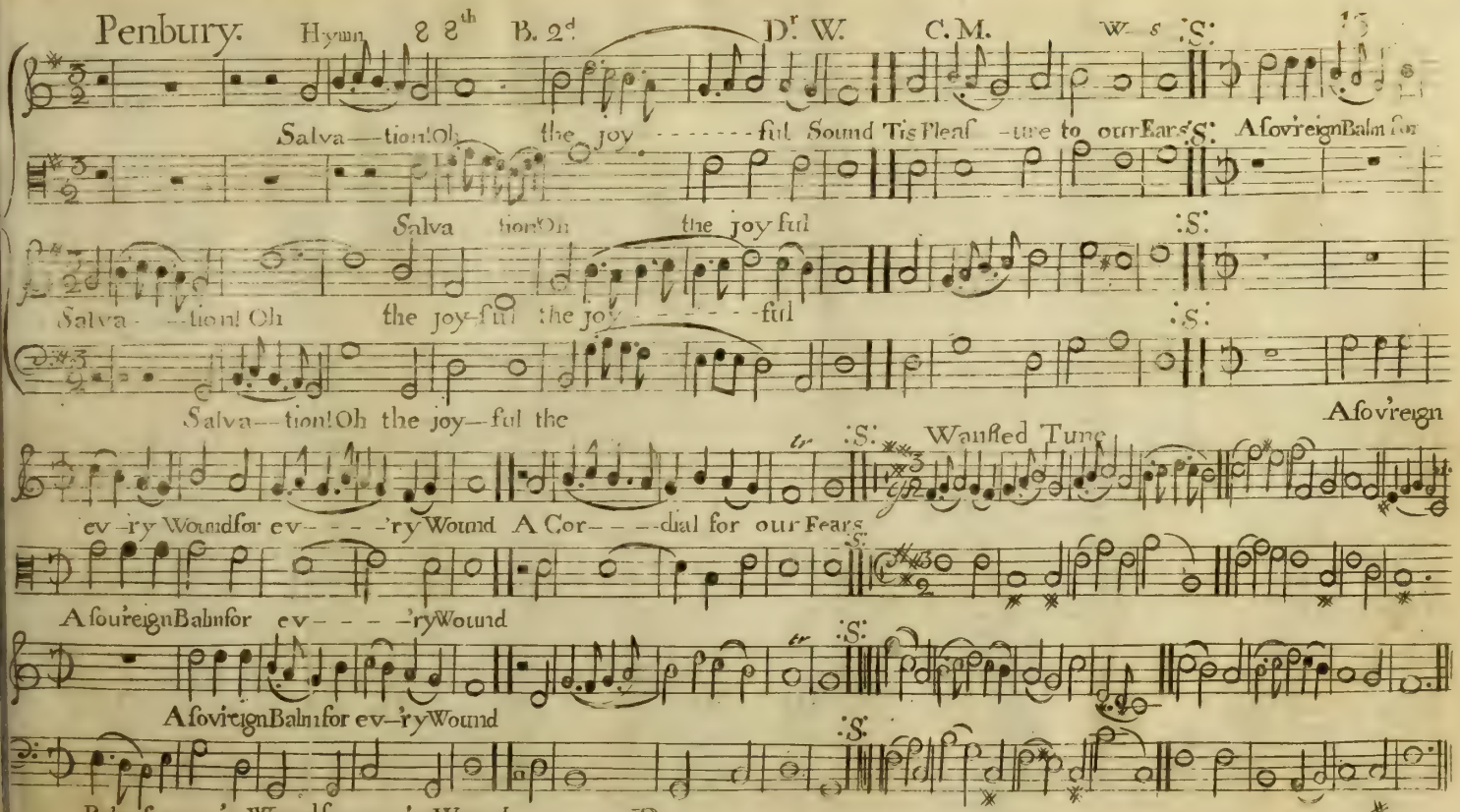

102th Psalm Tune
Tenor Burlington Tune
Treble
Bas
OLD YORK TUNE

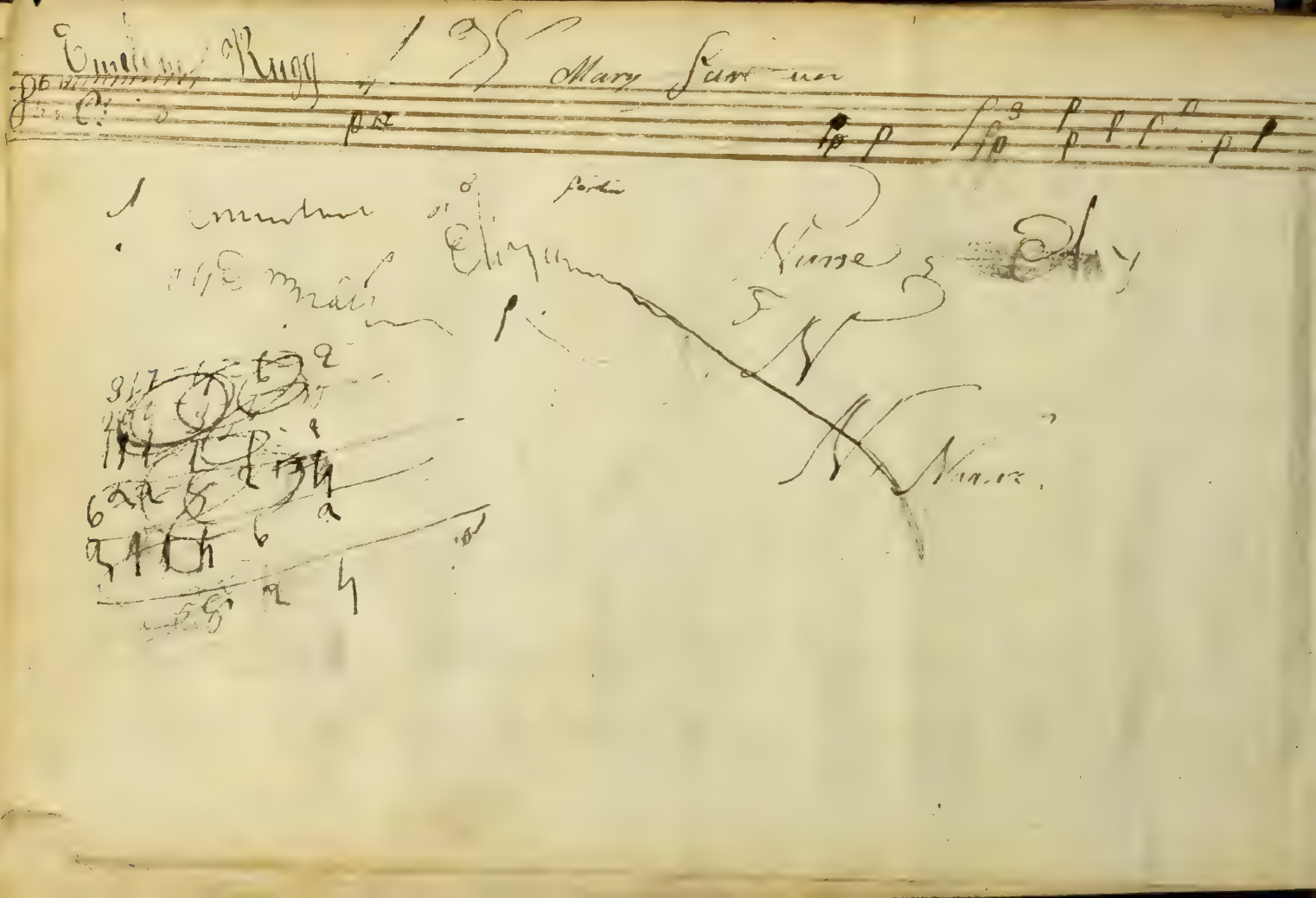
Burnham *Ps. 116* D.r W. C. M. W — s

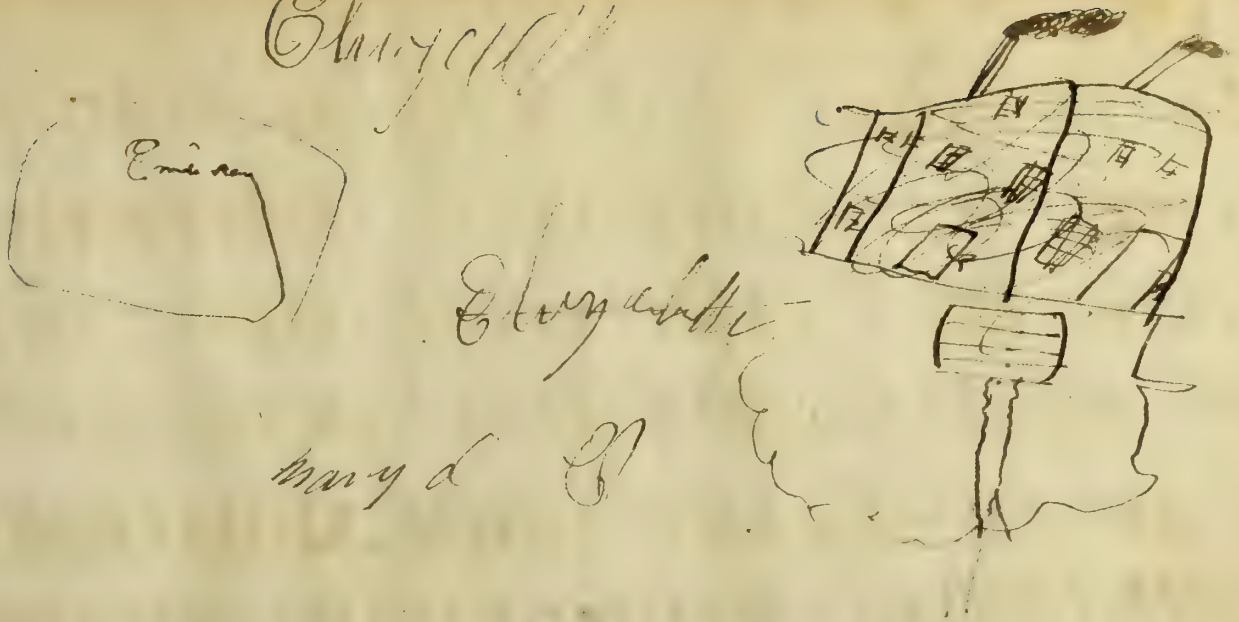


Fareham C. M. *Plymouth* C.M.



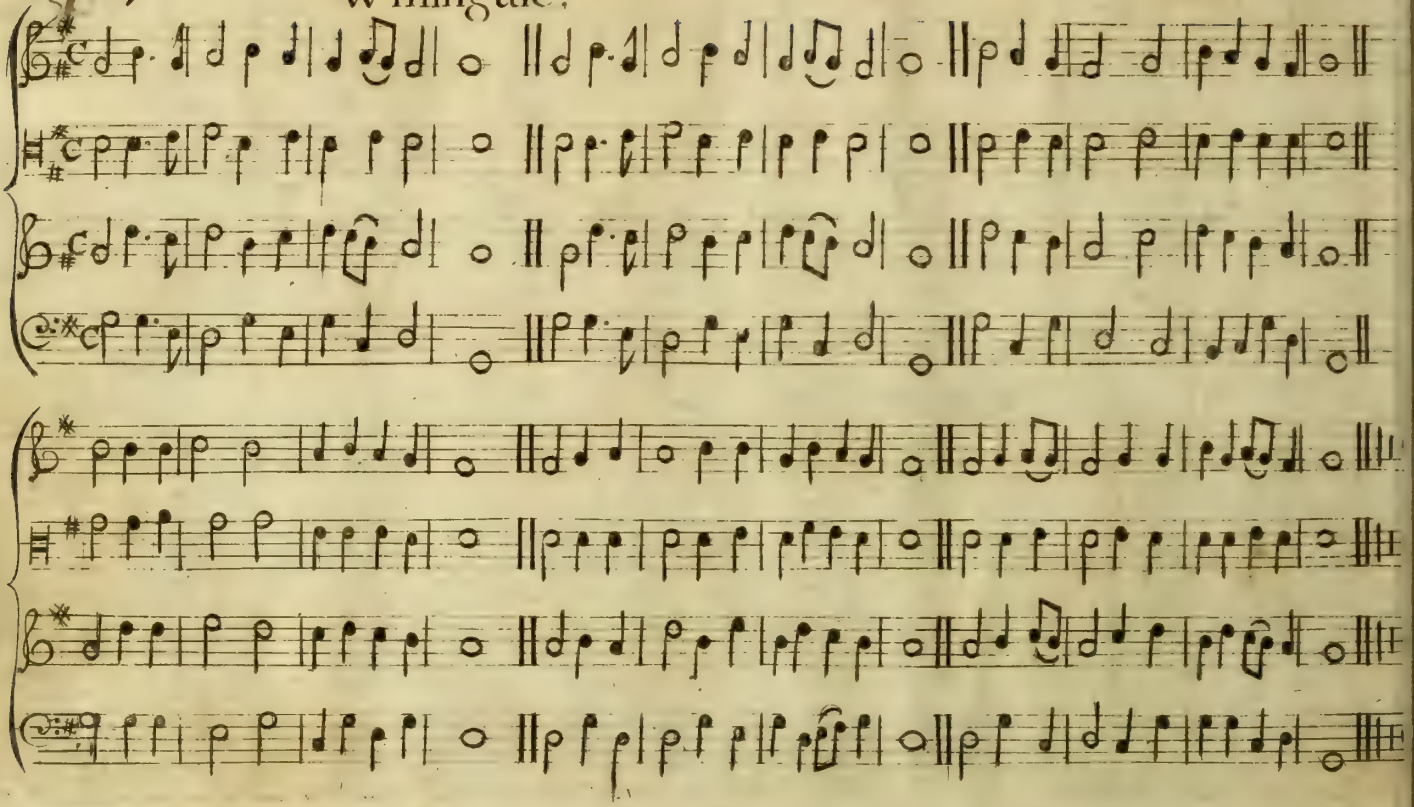

Penbury. Hymn 88th B. 2d Dr. W. C.M.
Salva—tion! Oh the joy-ful Sound Tis Pleas-ure to our Ears A sov'reign Balm for
Salva tion! Oh the joy ful
Salva—tion! Oh the joy-ful the joy-ful
Salva—tion! Oh the joy—ful the
A sov'reign
Wanted Tune
ev-ry Wound for ev-ry Wound A Cor-dial for our Fears
A sov'reign Balm for ev-ry Wound
A sov'reign Balm for ev-ry Wound
Balm for ev-ry Wound for ev-ry Wound
D

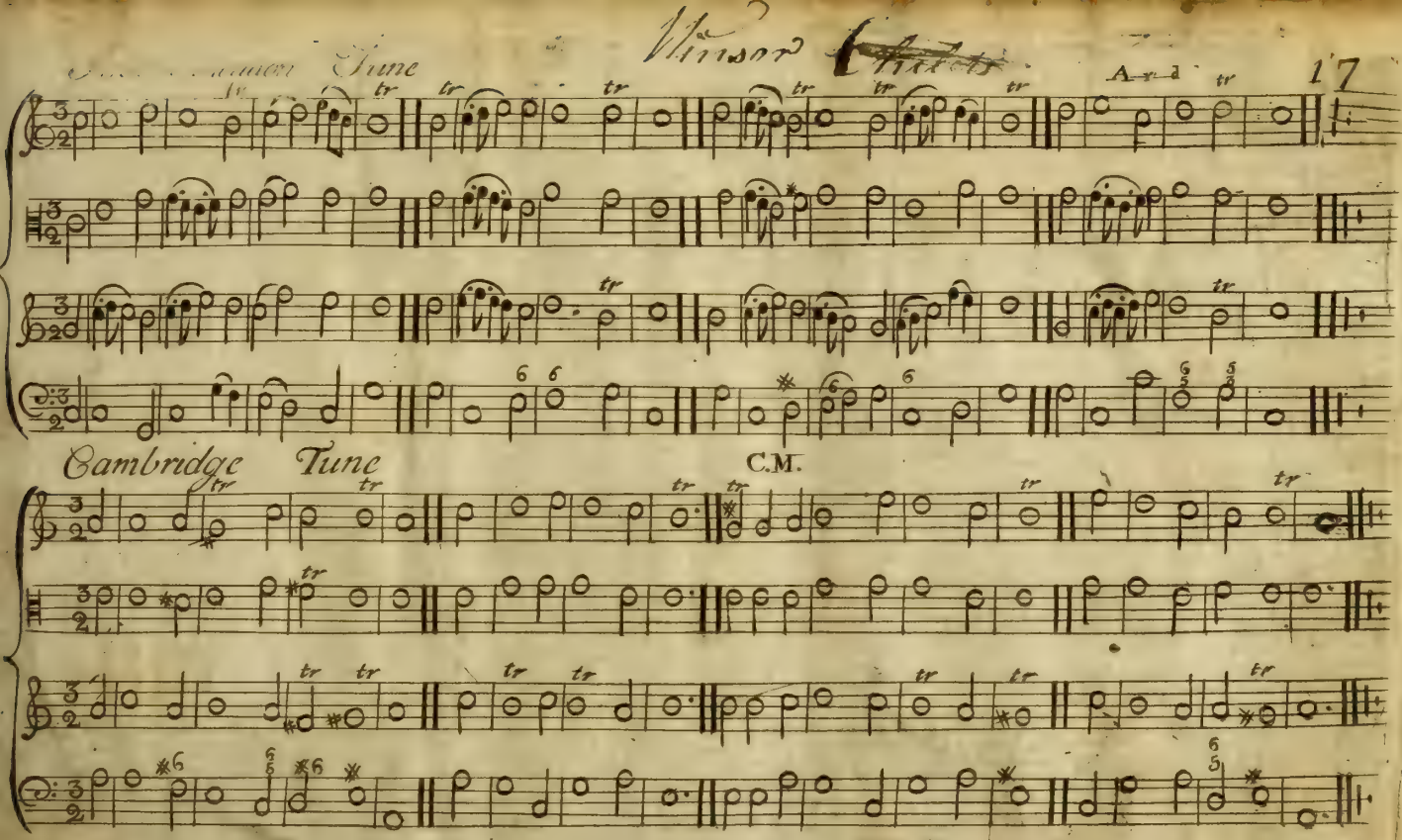




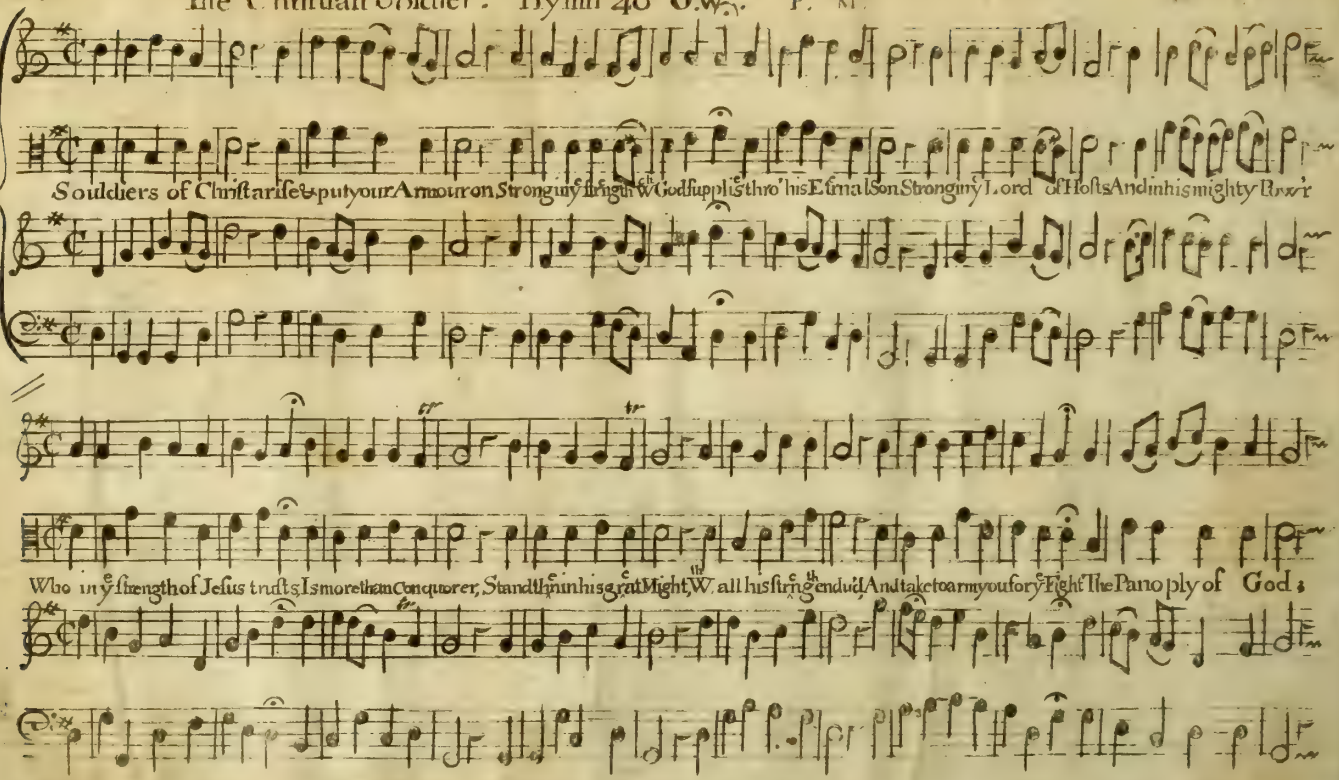
willingale

Willingale!!




Tune
And
Cambridge Tune
C.M.

The Christian Soldier. Hymn 40th G.W. P. M.

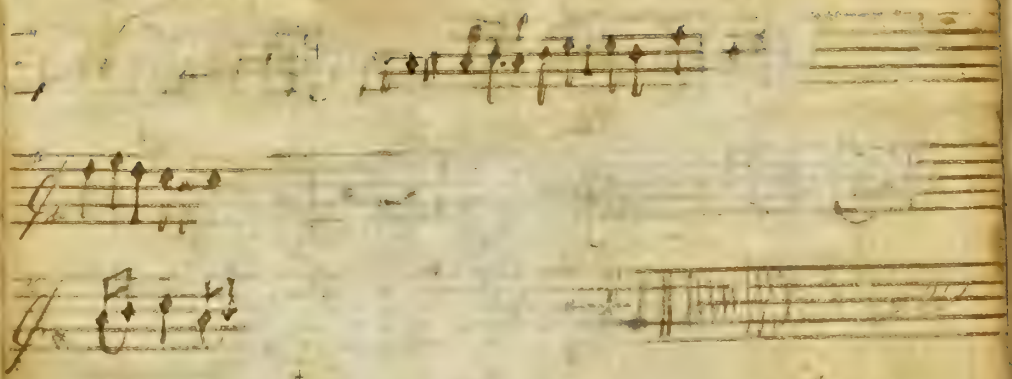


Continued

Marching Richard 3d

That having all things done, And all your conflicts past You may o'ercom thro Christ alone, And stand secur at last

Soldiers of Christ Arise



On a prim[illegible] [illegible]uring Stream
Pastor[illegible] sat [illegible] theme
Whilst charme[illegible] [illegible]nd a green bus[illegible]
I listen'd to [illegible] a Blush

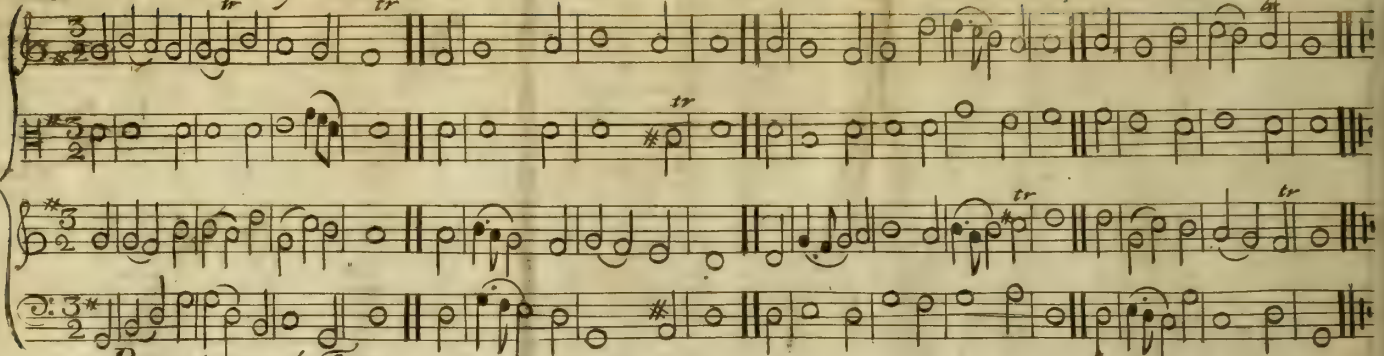
Of all the young [illegible] the [illegible] on the reed
Sis damon alone [illegible] [illegible]eed
I Tell him I [illegible] [illegible] a kush
Yet Surely I love [illegible] to bluss.

When I went to the grove [illegible] the top of the Hill
I'll [illegible] the Last may I remember it still
He [illegible]ughi me a nest [illegible] [illegible]ung Linnets quite flush
And I the kind pres[illegible] receiv'd with a blush

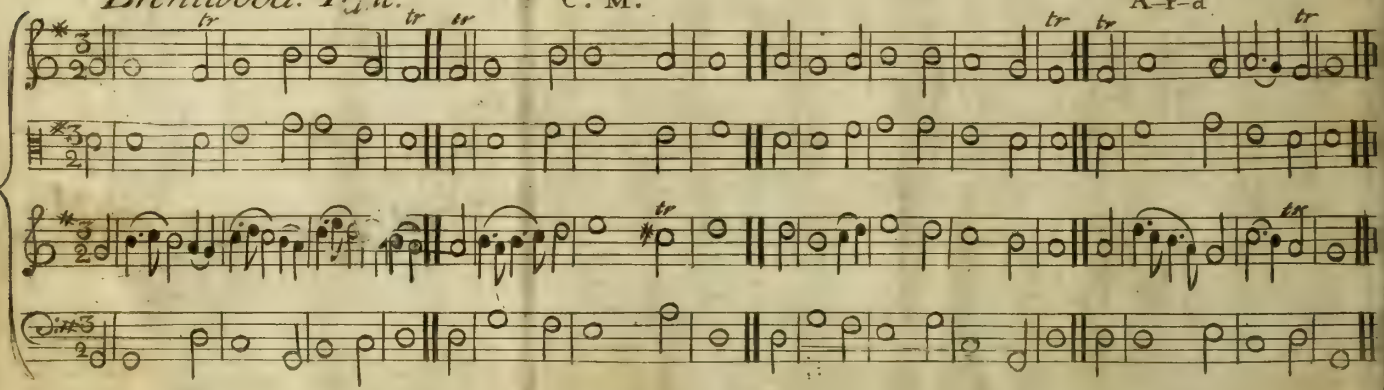
Whenever he meets [illegible] [illegible] Simper and Smile
I Seem as I did not obse[illegible] him the while
He aferd to kiss me I [illegible] a flush
Wh[illegible] cant you be cas[illegible] I [illegible] With a Blush

One Sundy he came [illegible] me to walk
I was down in the meddo[illegible] love was our tal[illegible] {lk
He called me his Dearest [illegible] damon be hish
there Sombody Coming [illegible] a Blush
{ Swain
My mother she chids [illegible] when I mention the
Fort[illegible] me to go to the meadows again
But Sure for his sake [illegible] venture a Brush
For love him I do [illegible] with a Blush
{ for iny
Thus warbled the [illegible] my heart Leap'd
tho' little She [illegible] that hur Damon was nigh
But chancing to [illegible] me behind a Green Bus[illegible]
She ended [illegible] with a Blush

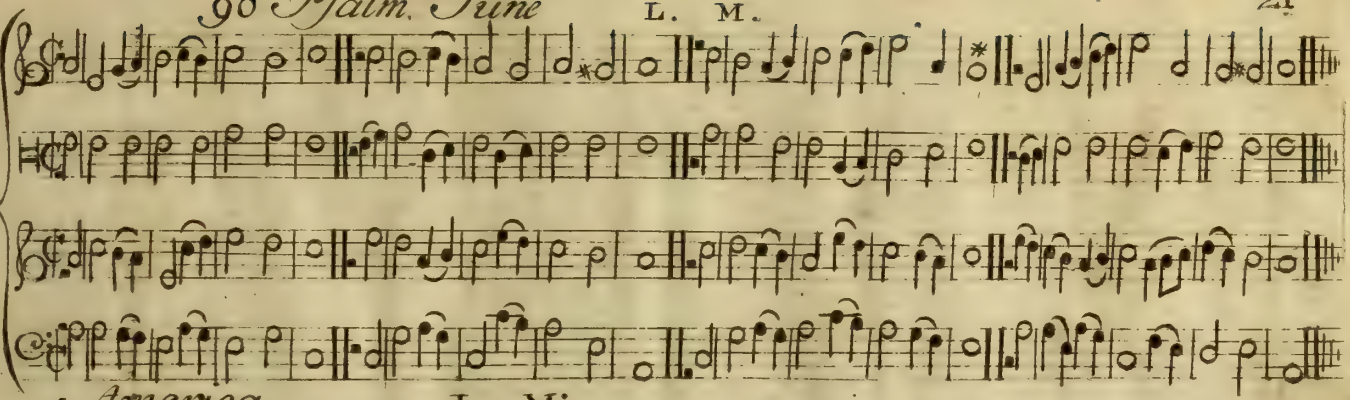
Avely. Tune. C. M. A-r-b



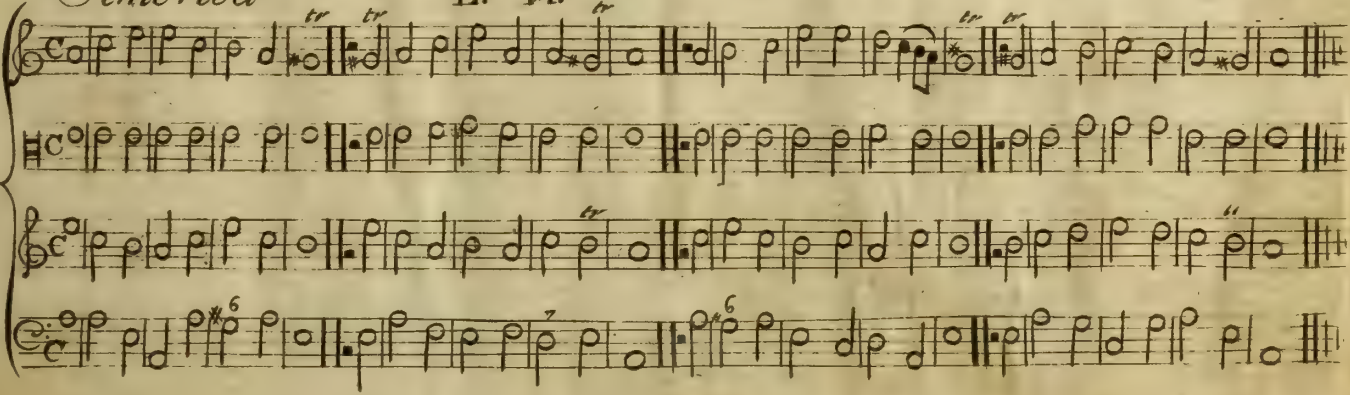
Brentwood. Tune. C. M. A-r-d



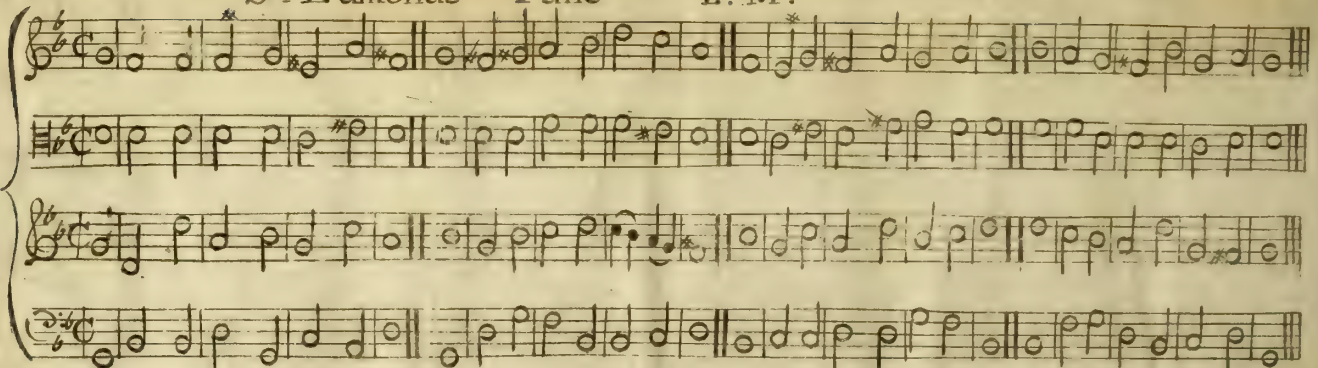
90th Psalm Tune L. M.



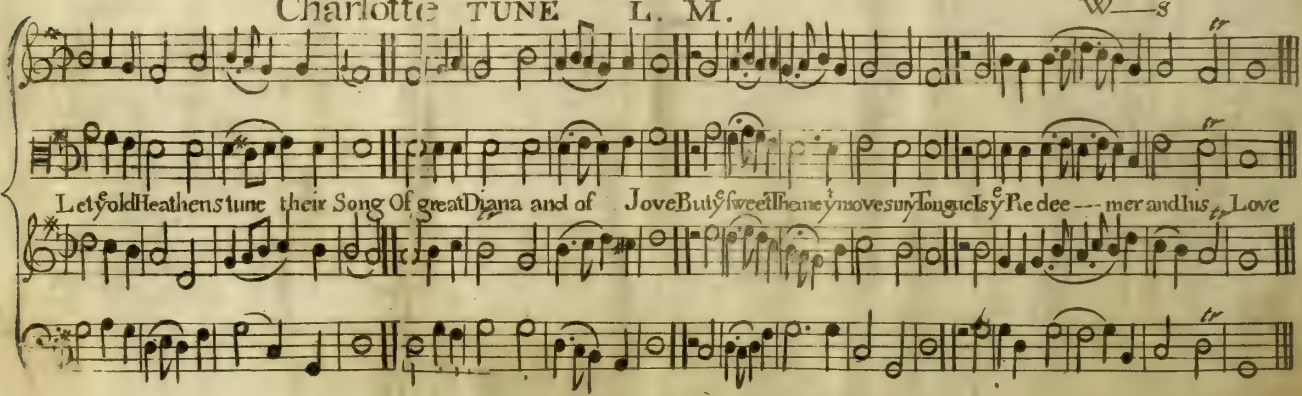
America L. M.



S^t. Edmonds Tune L. M.



Charlotte TUNE L. M.



Irish Tune

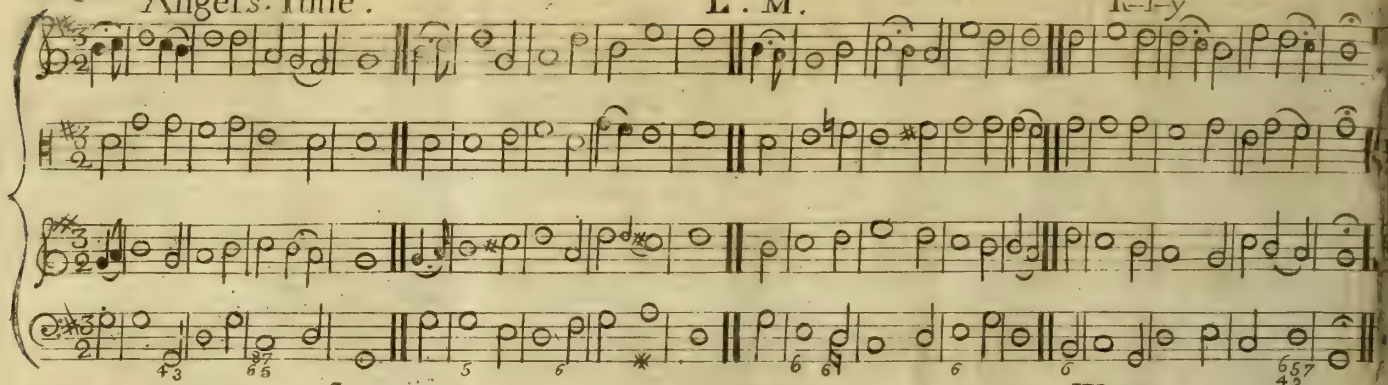
C.M.

Trinity

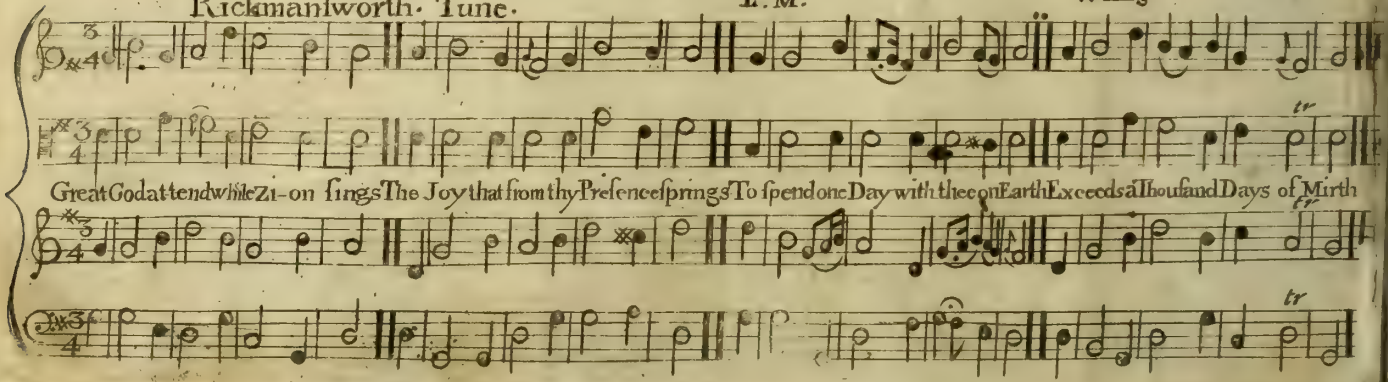
by W[illegible]

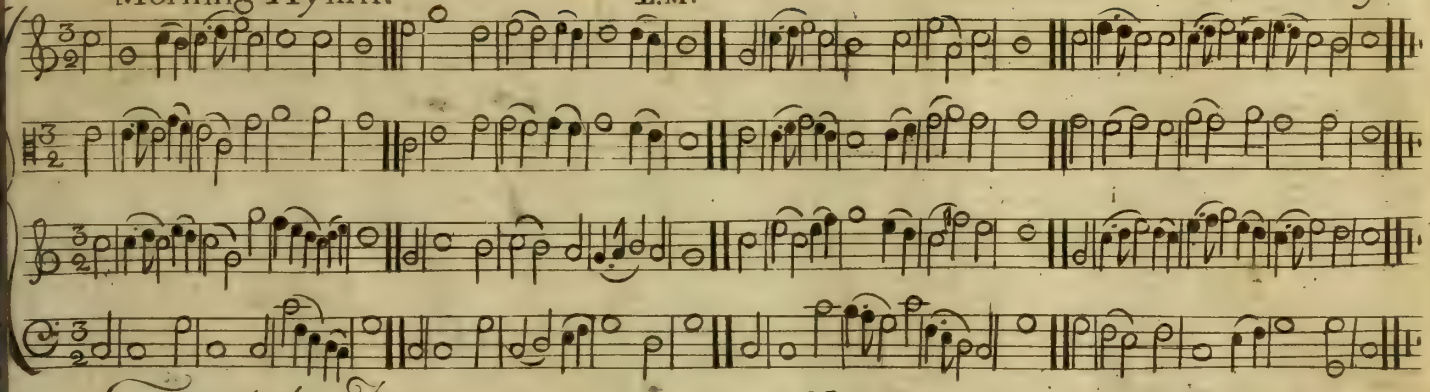
Sing to the Lordye distant Lands Singloud with solemn Voice While *British* Tongues exalt his Praise And *Bri*[illegible] Hearts rejoice.

Angel's Tune. L. M.

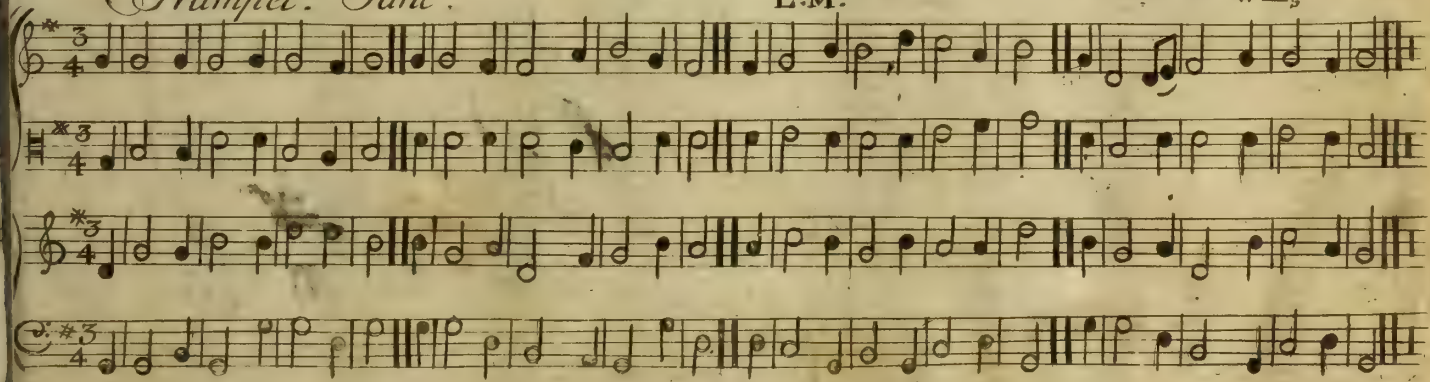


Rickmansworth Tune. L. M.





Trumpet. Tune. L.M. W—s

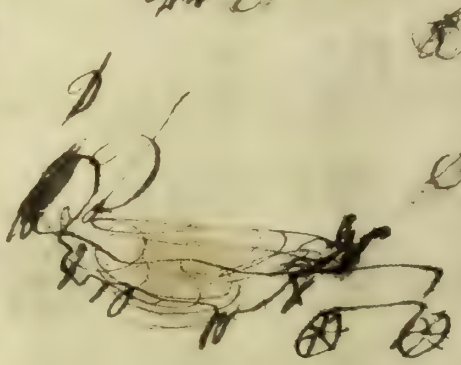


Come holy spirit heavenly dove
Withall thy quickning power
Come shed a broad thy sa~~vours~~ love
and that shall
Cinde ours anathat shall Cinde

Eli

El
Eliza
Elizaann

Eliza

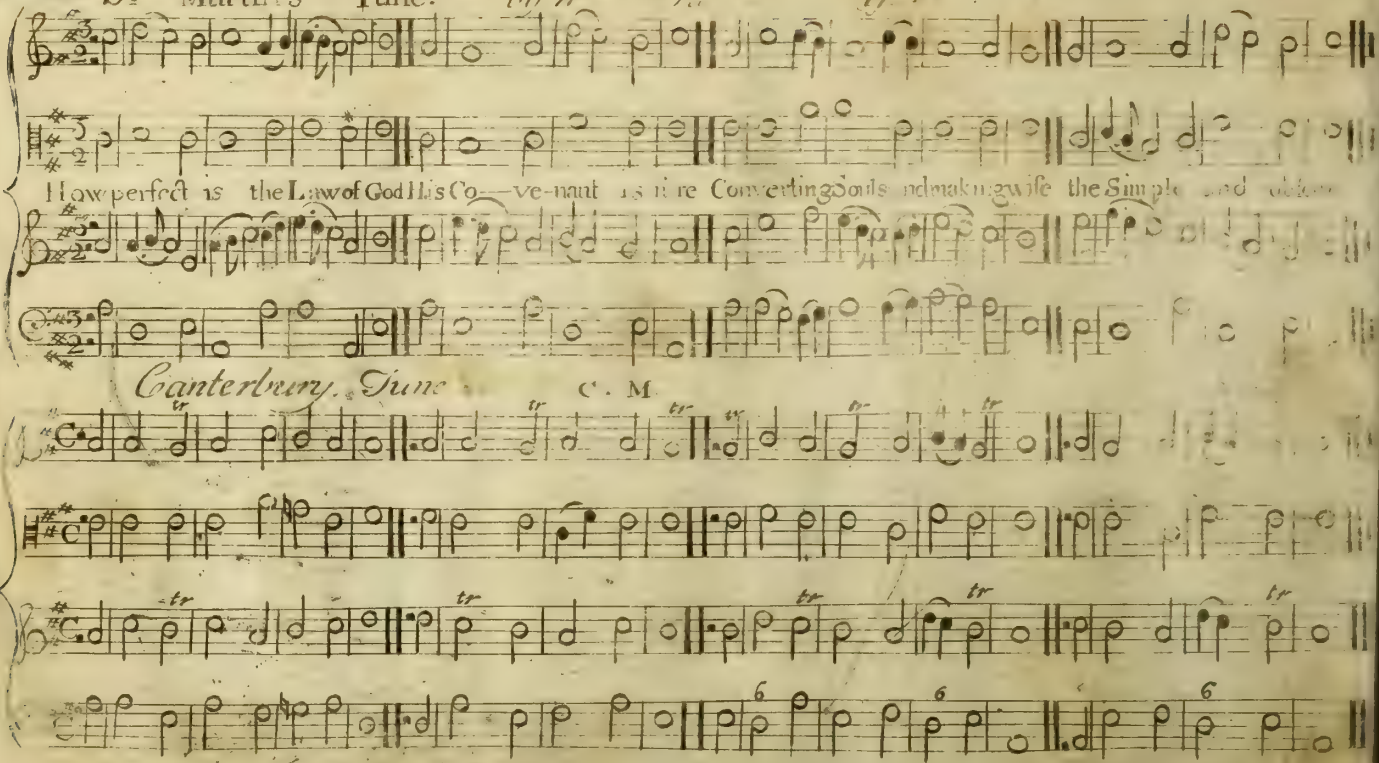


Lawson Nurse

Framingham

Miss Lydia Nurse

St Martin's Tune.

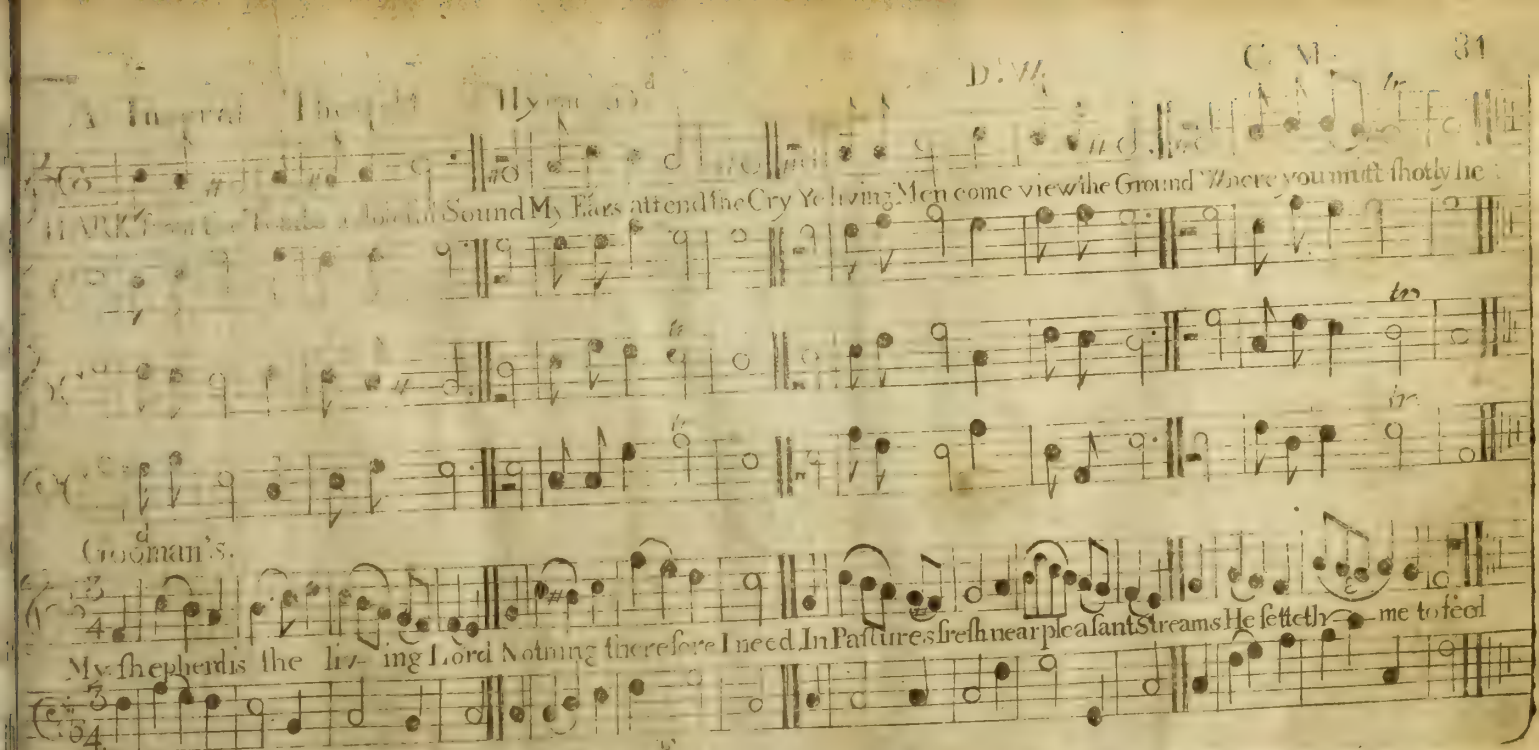


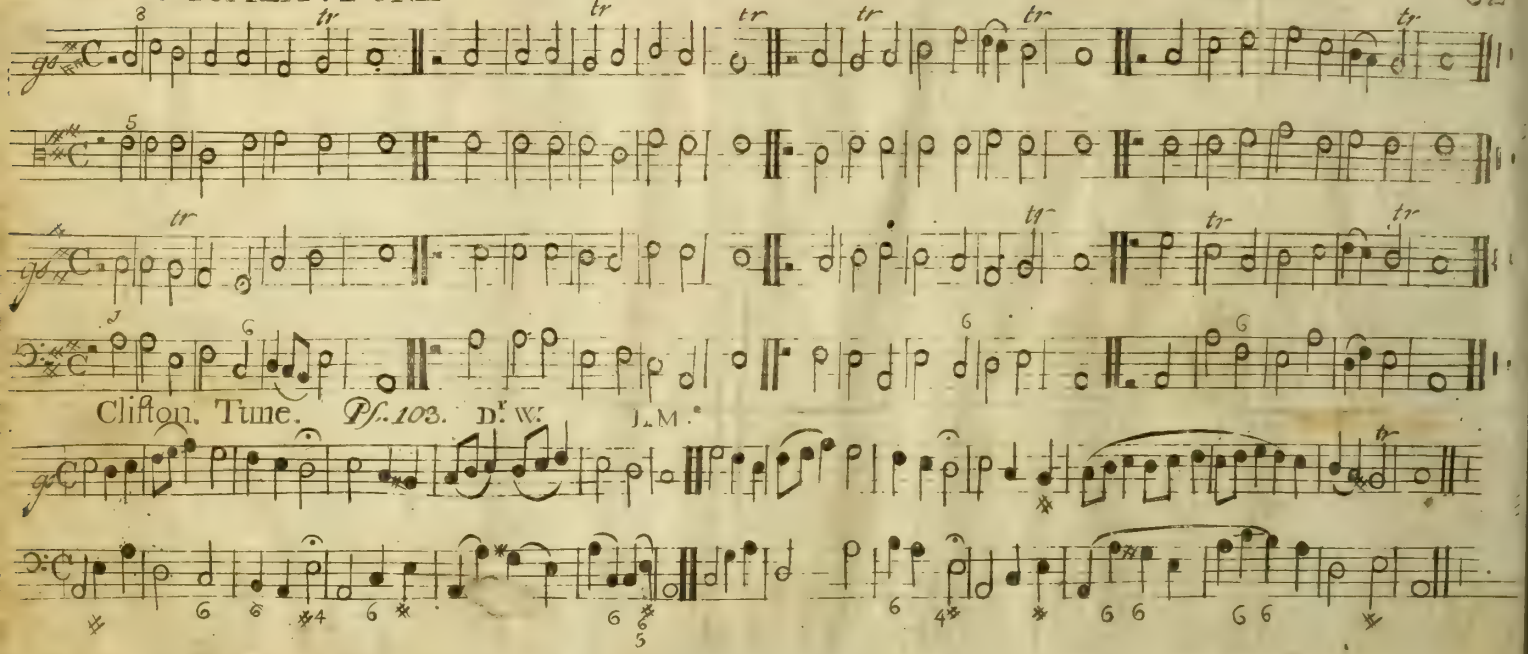
A Integral Thought Hymn 53d D. W. C. M.

HARK from the Tombs a doleful Sound My Ears attend the Cry Ye living Men come view the Ground Where you must shotly lie

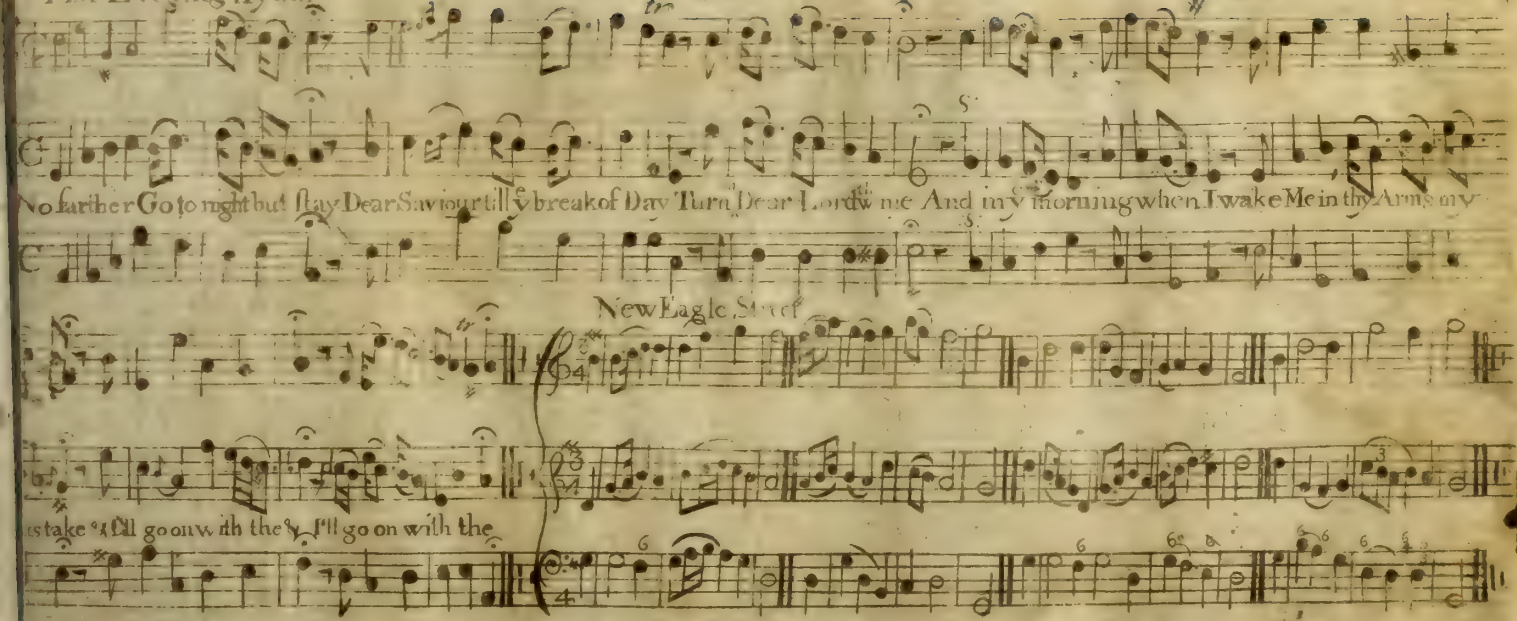
Goodman's.

My shepherd is the liv- ing Lord Nothing therefore I need In Pastures fresh near pleasant Streams He setteth me to feed



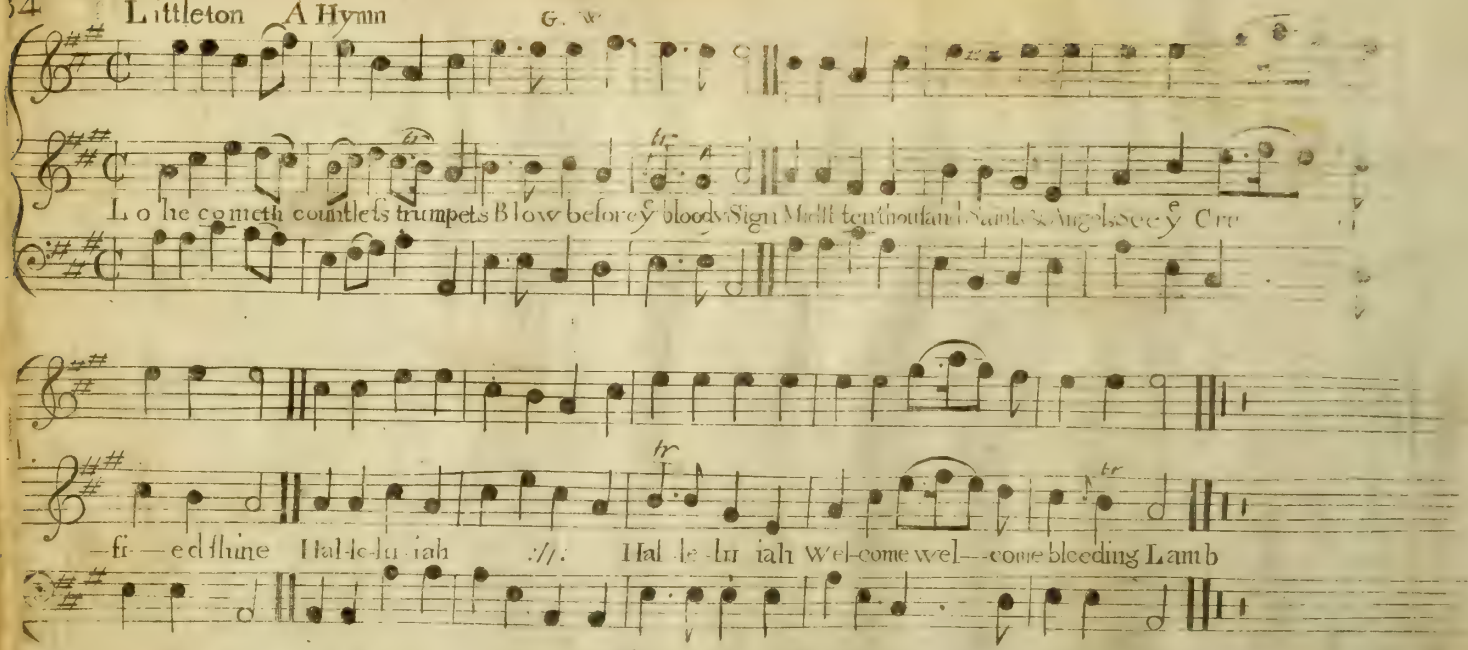

Clifton. Tune. Ps. 103. D.r W.r J.M.

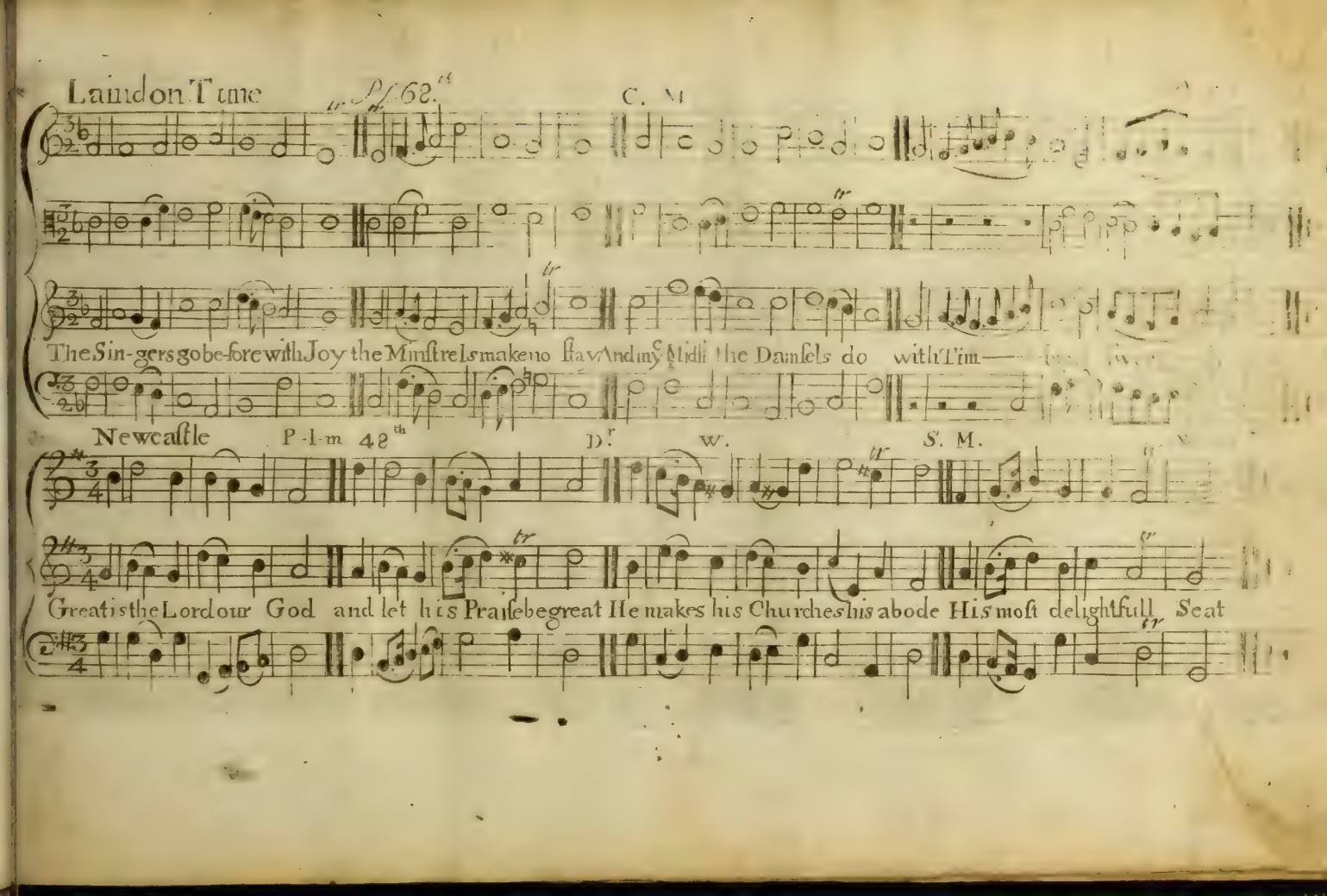
An Evening Hymn. GW PM



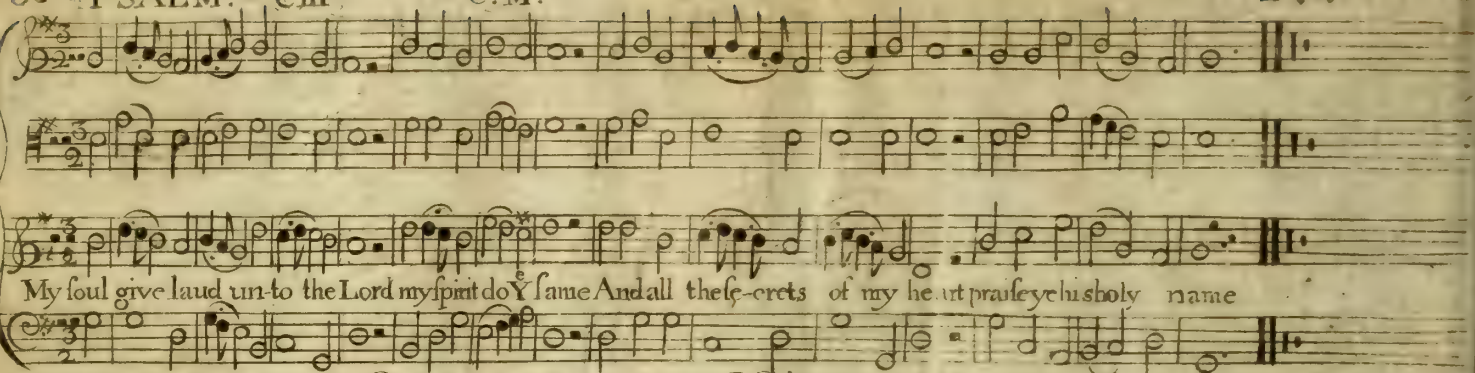
Littleton A Hymn

G. W

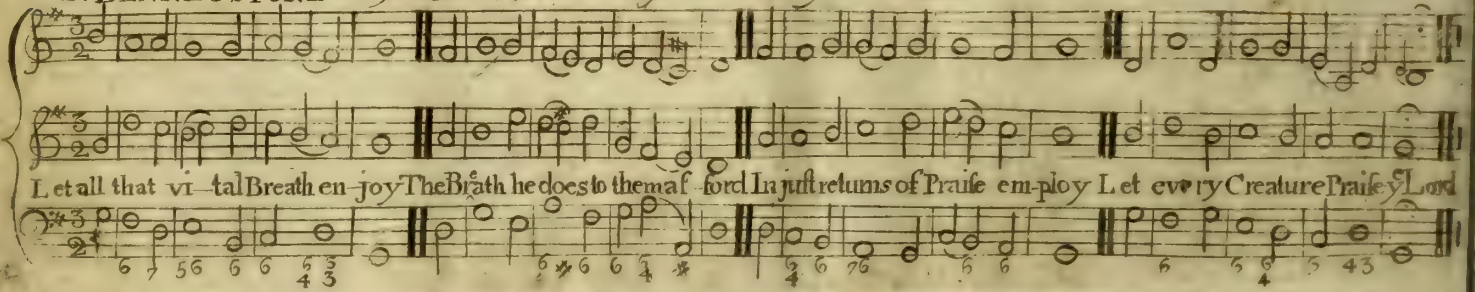



Laindon Tune
Ps. 68.th
C. M
The Sin-gers go be-fore with Joy the Minstrels make no stay And my Midst the Damsels do with Tim
Newcastle
P-l-m 48th
Dr. W.
S. M.
Great is the Lord our God and let his Praise be great He makes his Churches his abode His most delightfull Seat

My sole with pretence [illegible] for this living yo



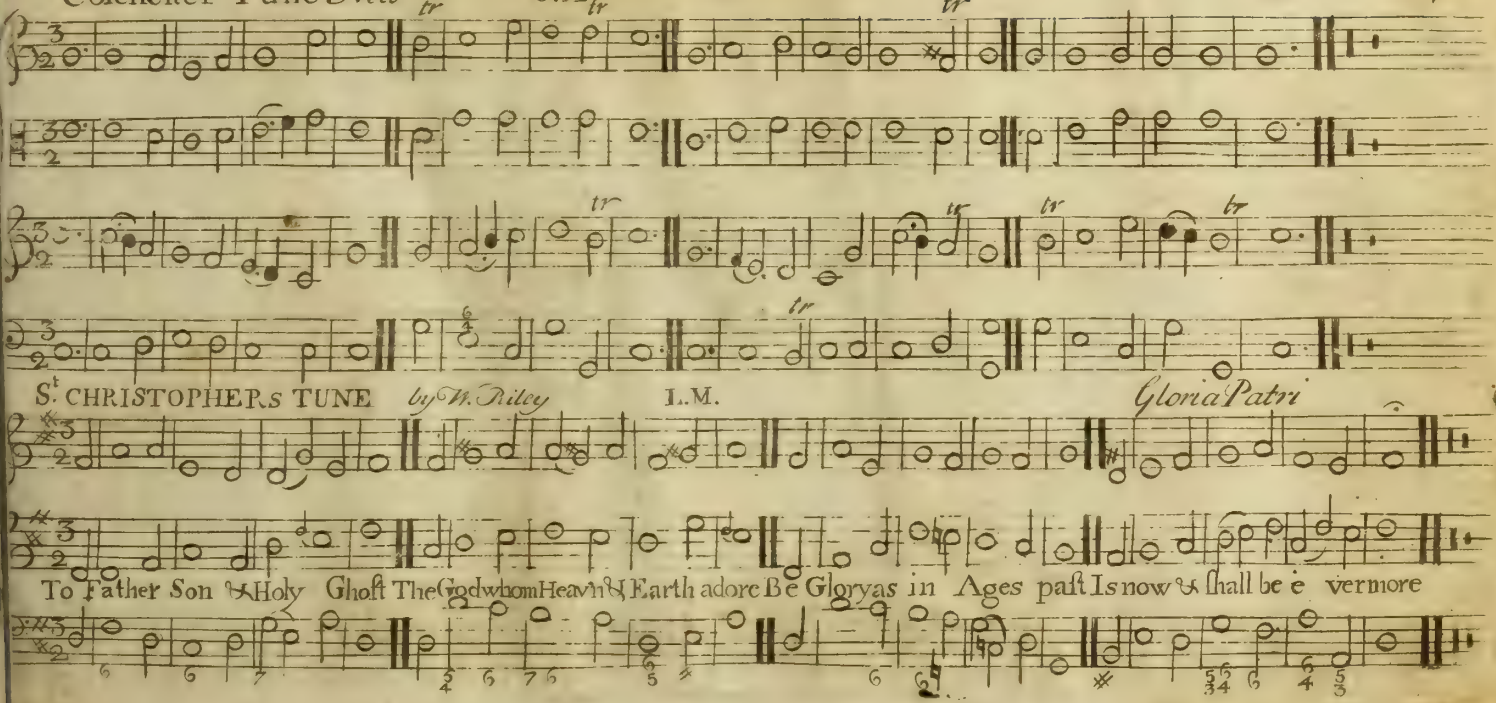
St BENNET's TUNE. *Ps. 150 N.V.* *by Wm Riley* L.M.



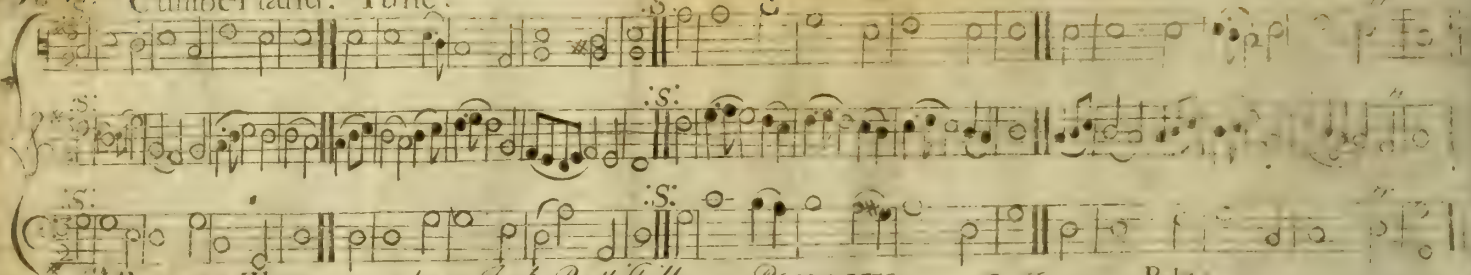
Colchester Tune *New* C.M

St CHRISTOPHERS TUNE *by M. Riley* L.M. *Gloria Patri*

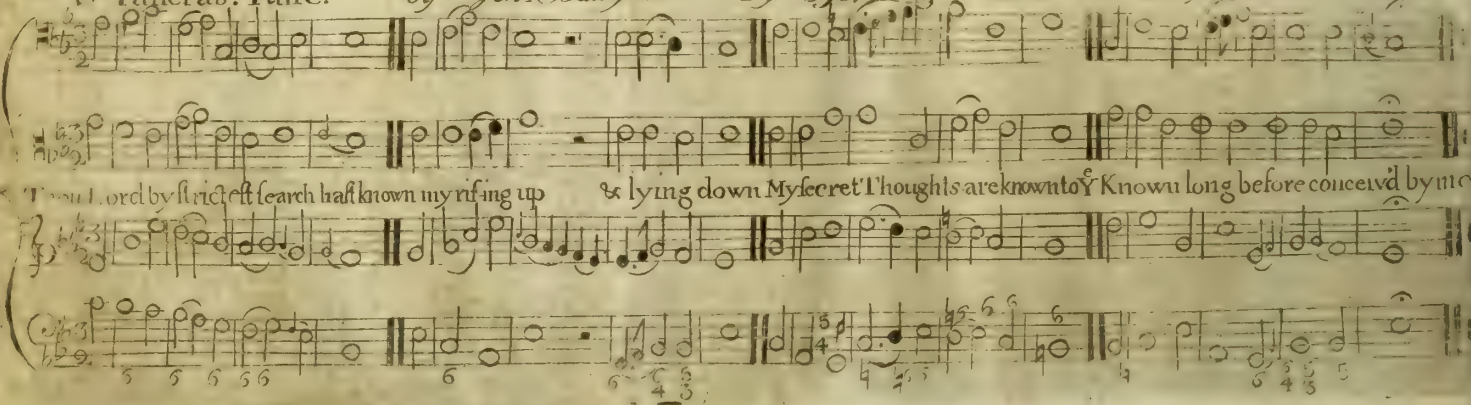
To Father Son & Holy Ghost The God whom Heav'n & Earth adore Be Glory as in Ages past Is now & shall be e vermore

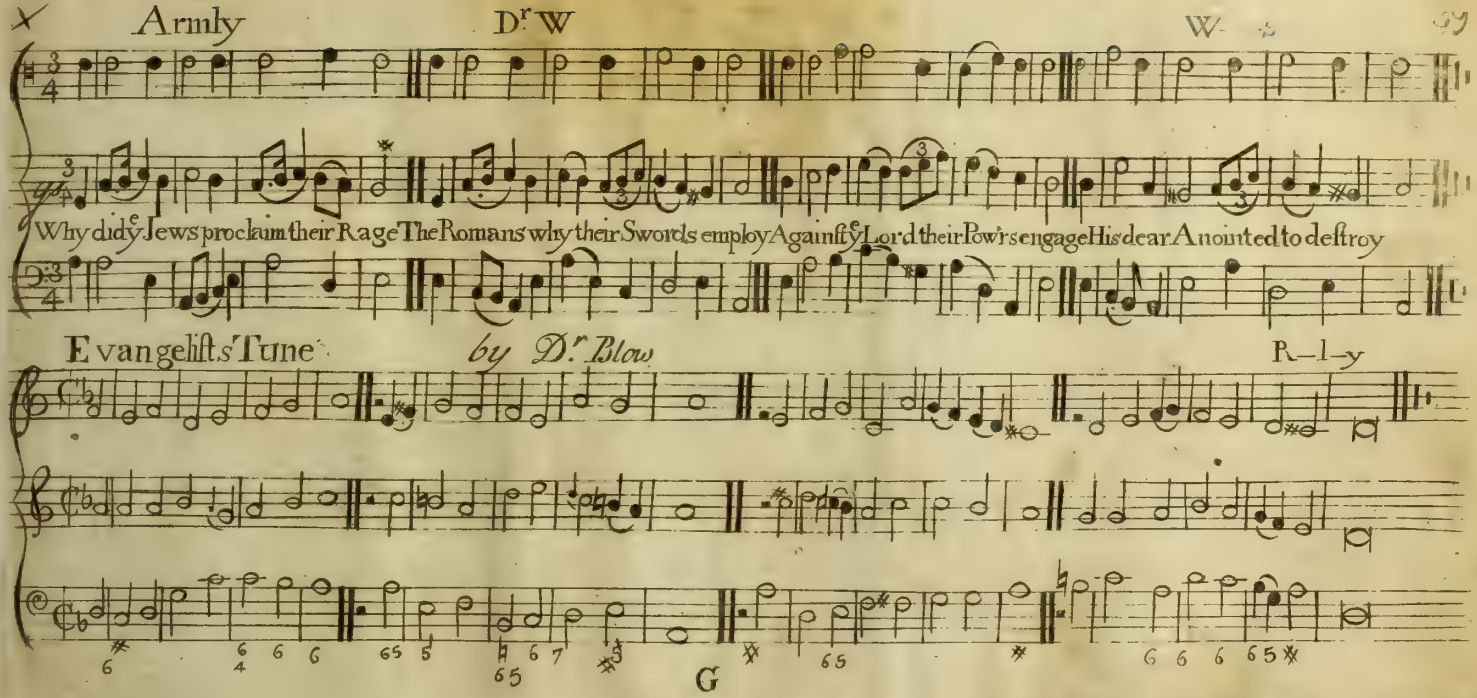


Cumberland. Tune. L. M.



St Pancras. Tune. by Jon.ª Battishill Ps. 139 N.V. L. M. Rely




Armly
Dr W
W-
Why did ye Jews proclaim their Rage The Romans why their Swords employ Against ye Lord their Pow'rs engage His dear Anointed to destroy
Evangelists Tune
by Dr Blow
R—l—y
G

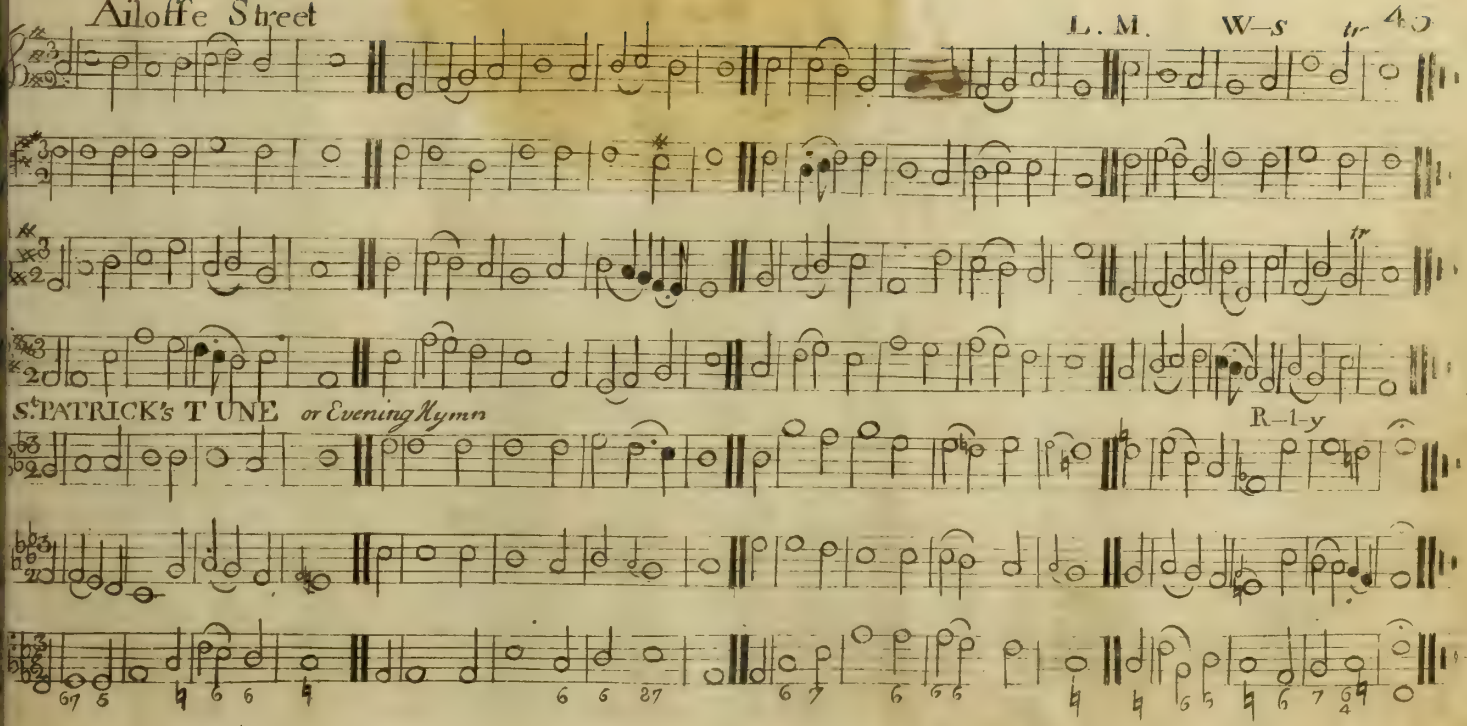
40 St. Ann's Tune. by D.r Crofts Ps.62 C.M. A-r-d

My Glo-ry and Sal-va-tion doth on him a-lone de-pend, He is my Strength my stay my Wealth and still doth me de-fend

WELSH. TUNE

S.

End with y.e 1st strain


Ailoffe Street
L. M.
W—s
S.t PATRICK's TUNE or Evening Hymn
R—l—y

C

8 85 00 8 8

8 8 8 8 8 8 8 8

9 m 049 8 8 8 8

19

½ Mary ~~Hanson~~

Cond happen

h

 An Anthem. Ps. 136 Set by Wm Tansur

Bass solus — Cho — tenor solus — Cho — contra solus — Cho

O give ye thanks un—to the Lord. | Give thanks un—to the God of gods. | O thank the Lord the Lord of lords

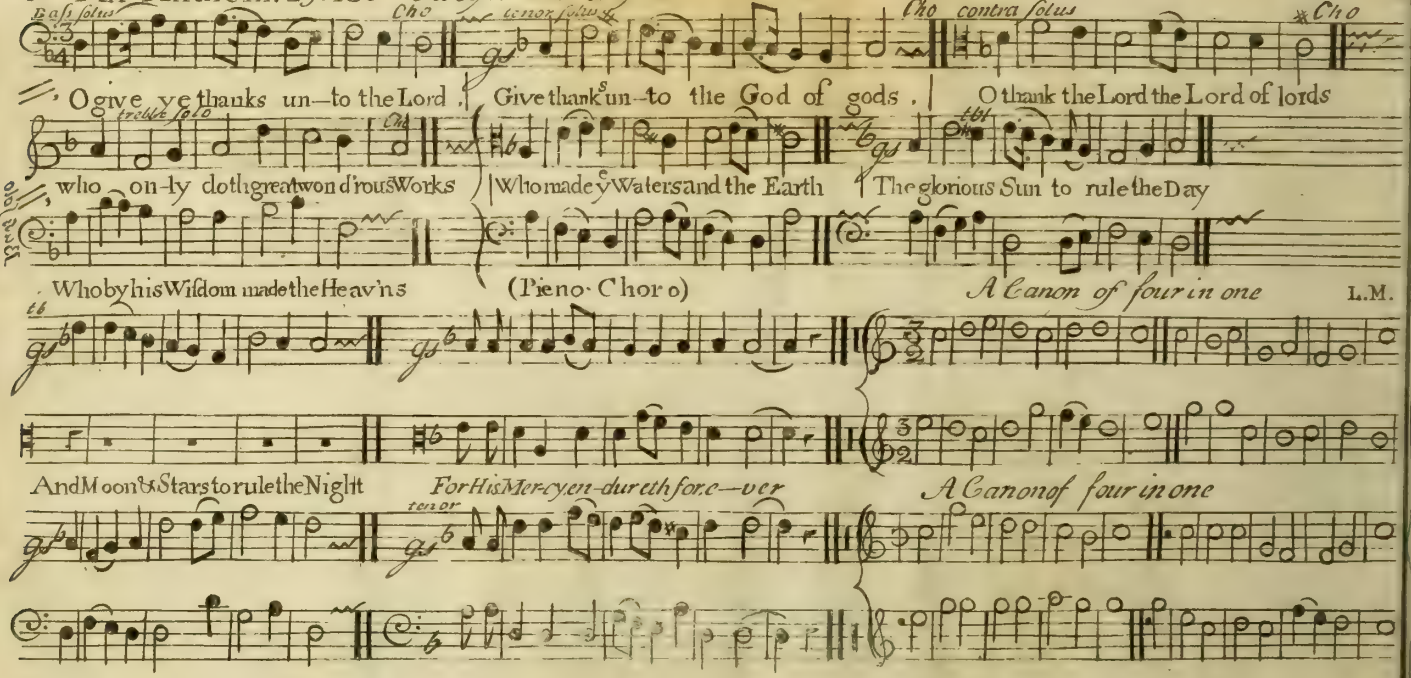
treble solo — Cho — tbl

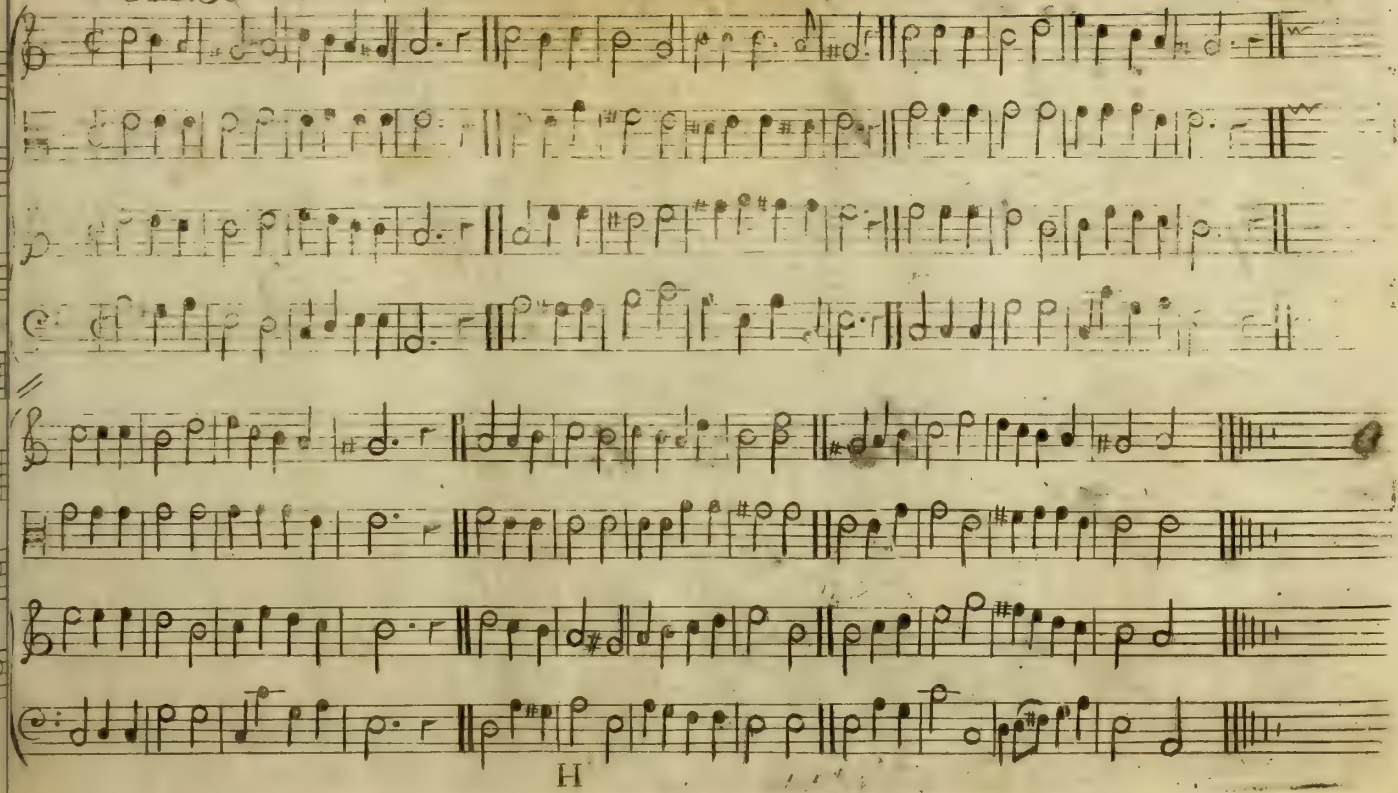
who on-ly doth great won d'rous Works | Who made ye Waters and the Earth | The glorious Sun to rule the Day

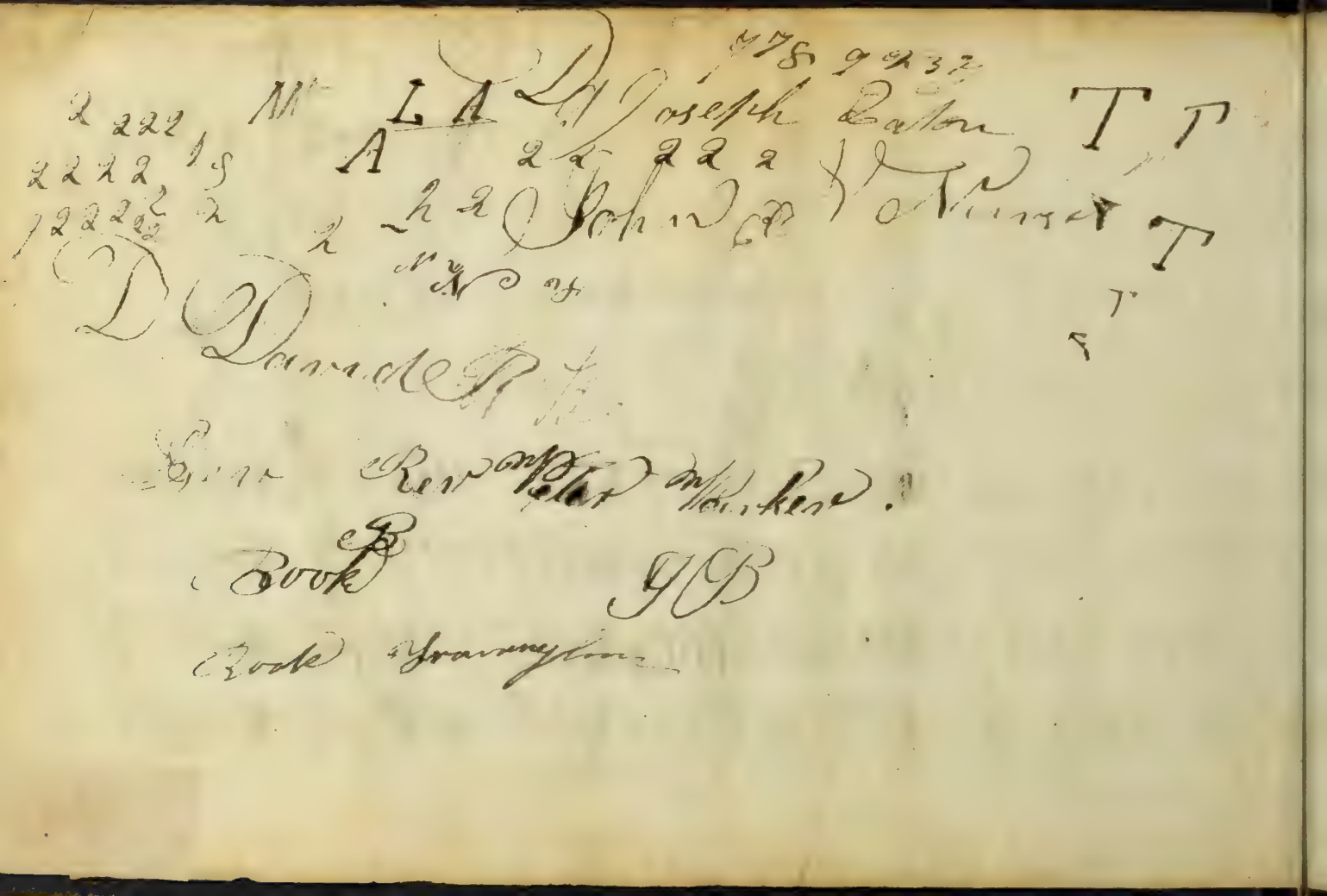
Who by his Wisdom made the Heav'ns (Pieno Choro) A Canon of four in one L.M.

And Moon & Stars to rule the Night For His Mer-cy en-dur eth for e—ver A Canon of four in one

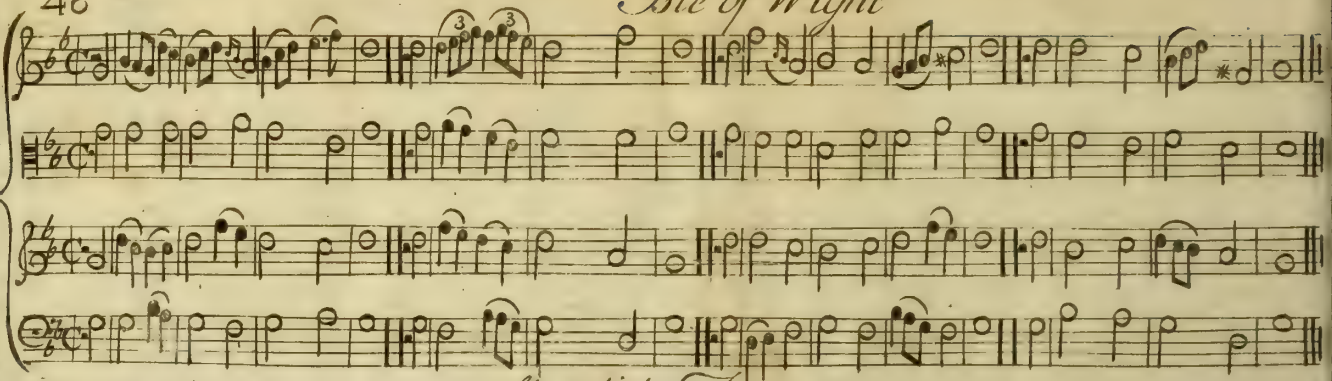
tenor



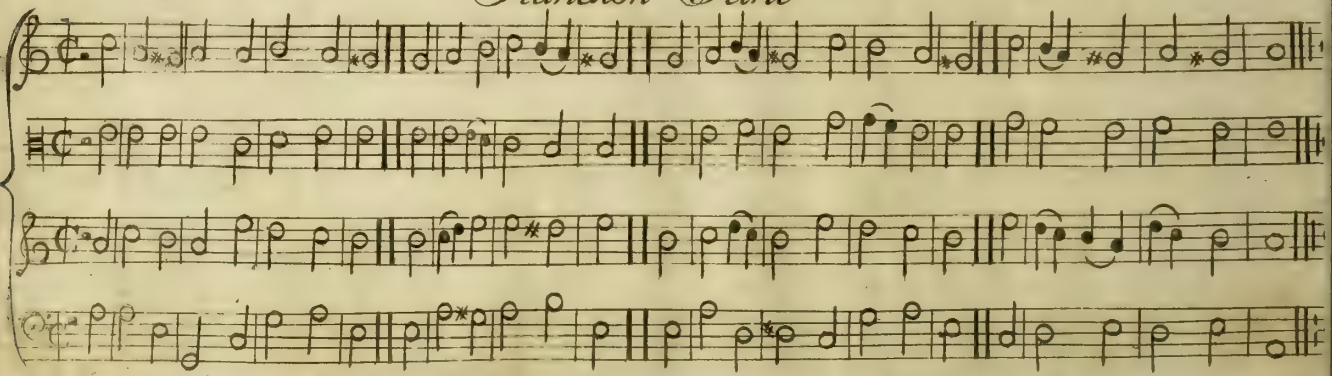




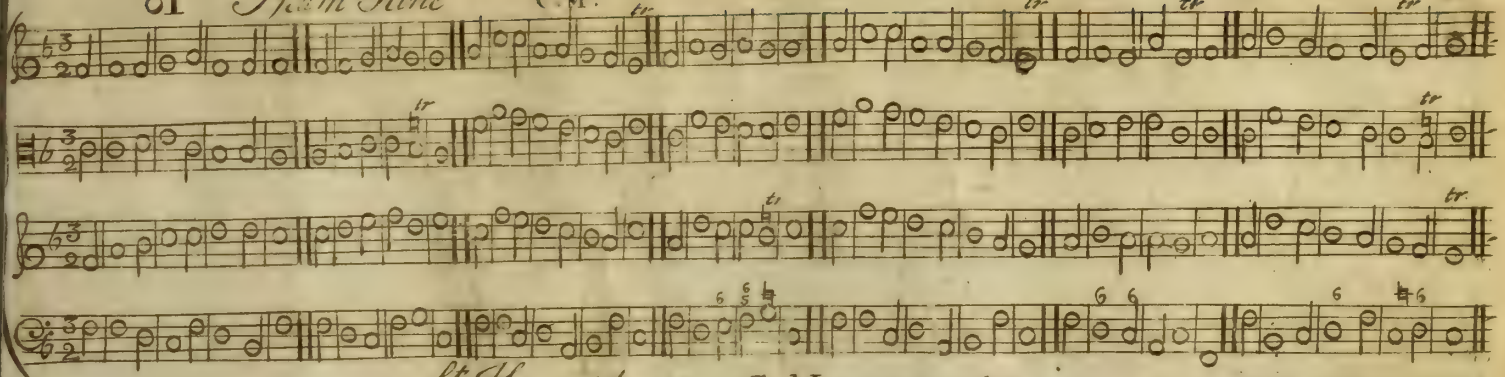
Isle of Wight



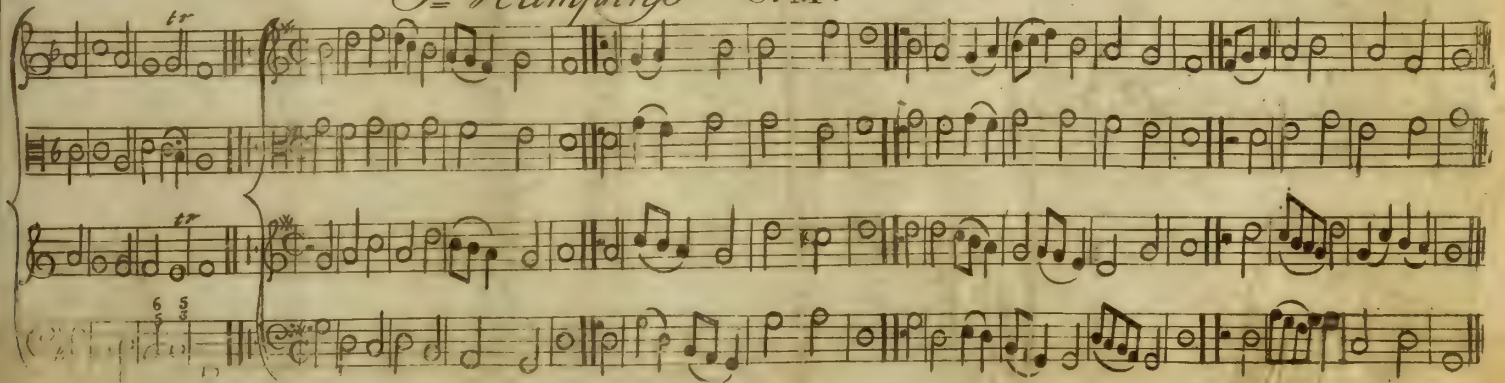
Standish Tune

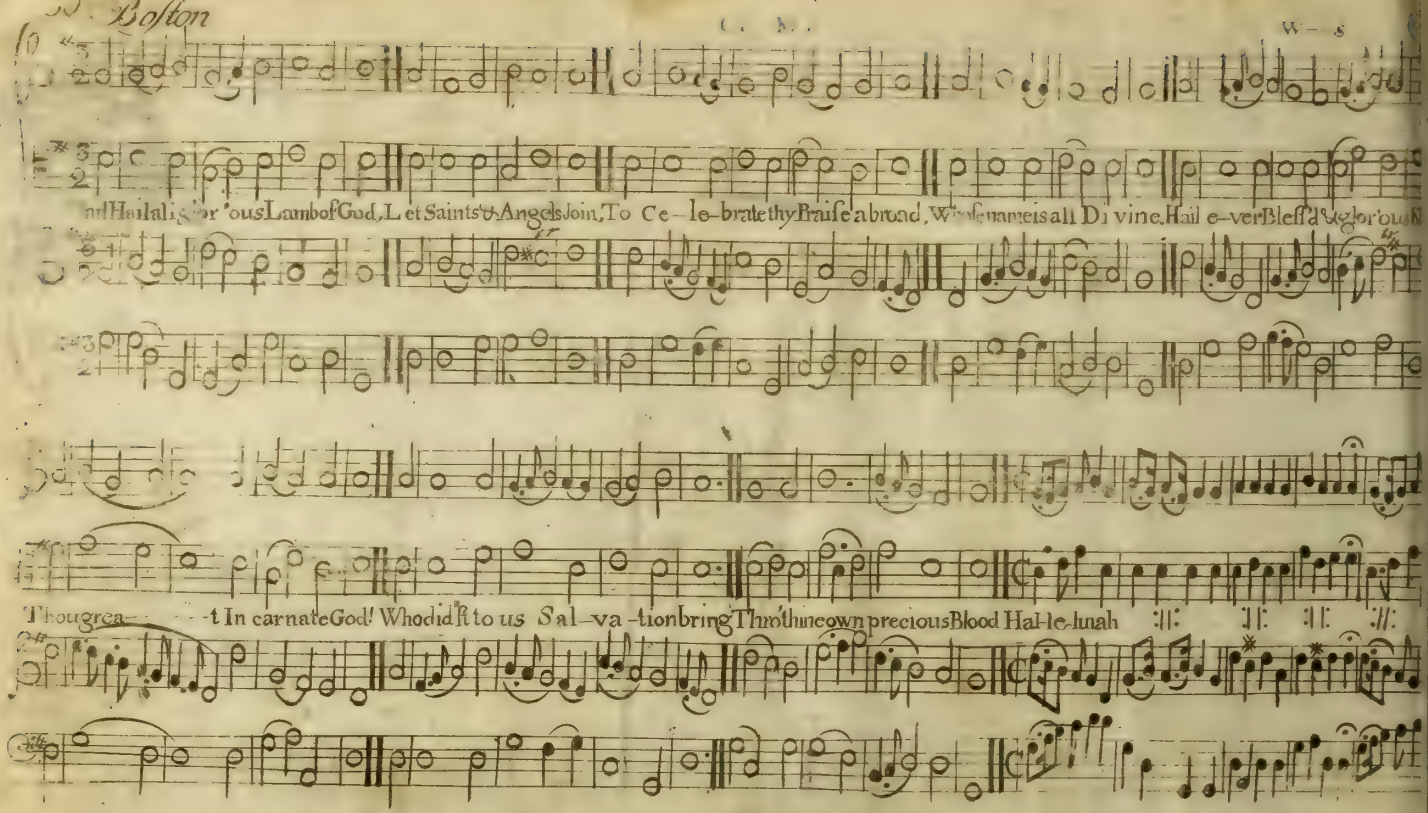


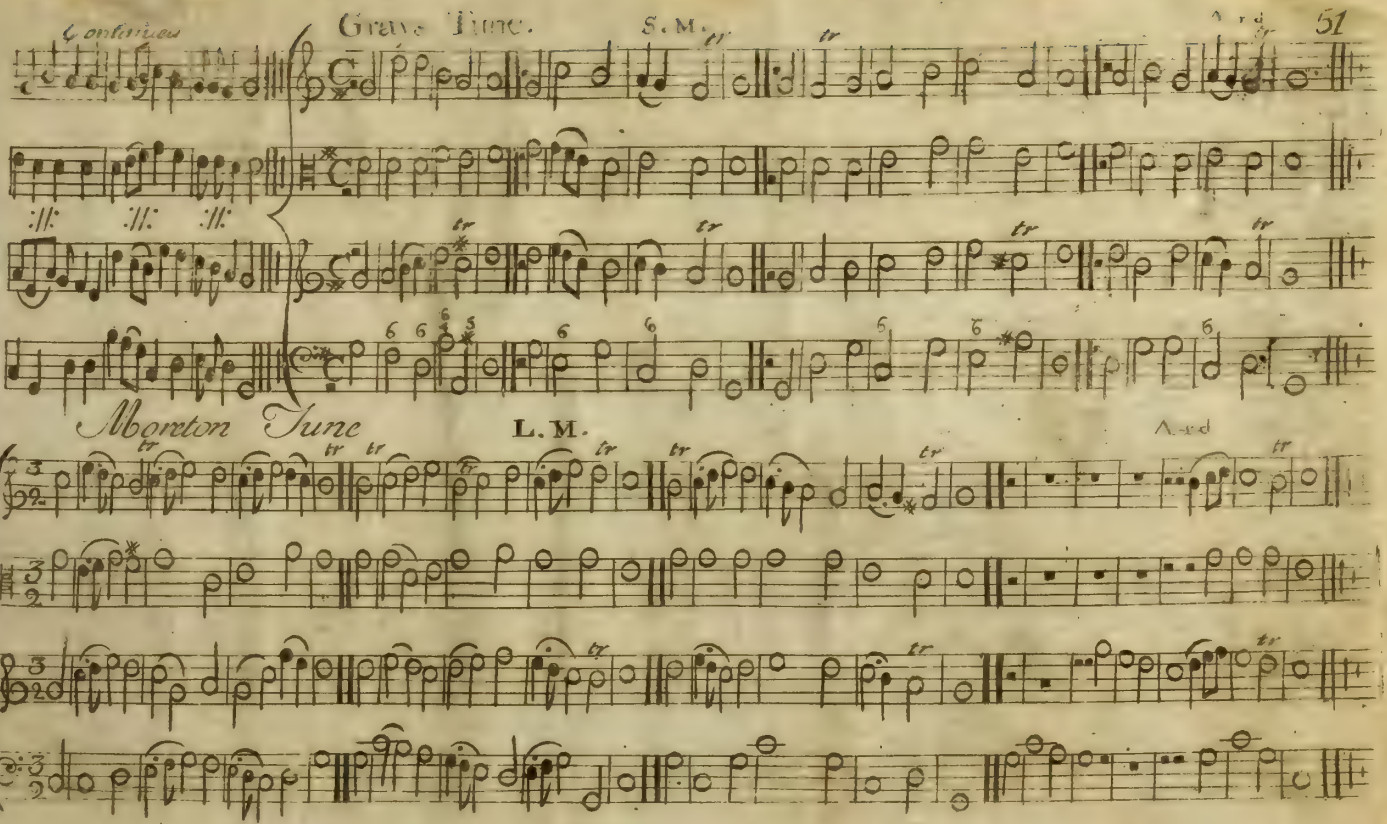
81st Psalm Tune C.M.



St Humphrys C.M.




Boston
C. M.
W—s
Hail all glor'ous Lamb of God, Let Saints & Angels Join, To Ce-le-brate thy Praise abroad, Whose name is all Di vine. Hail e-ver Bless'd & glor'ous
Thou grea- -t In carnate God! Who did'st to us Sal-va-tion bring Thro' thine own precious Blood Hal-le-lu-iah


Grave Tune.
S.M.
Morton Tune
L.M.

52 Rochester *Ps 73* Dr W. C. M.

God my supporter and my Hope My help for ever near Thine arm of mercy held me up When sinking in Despair

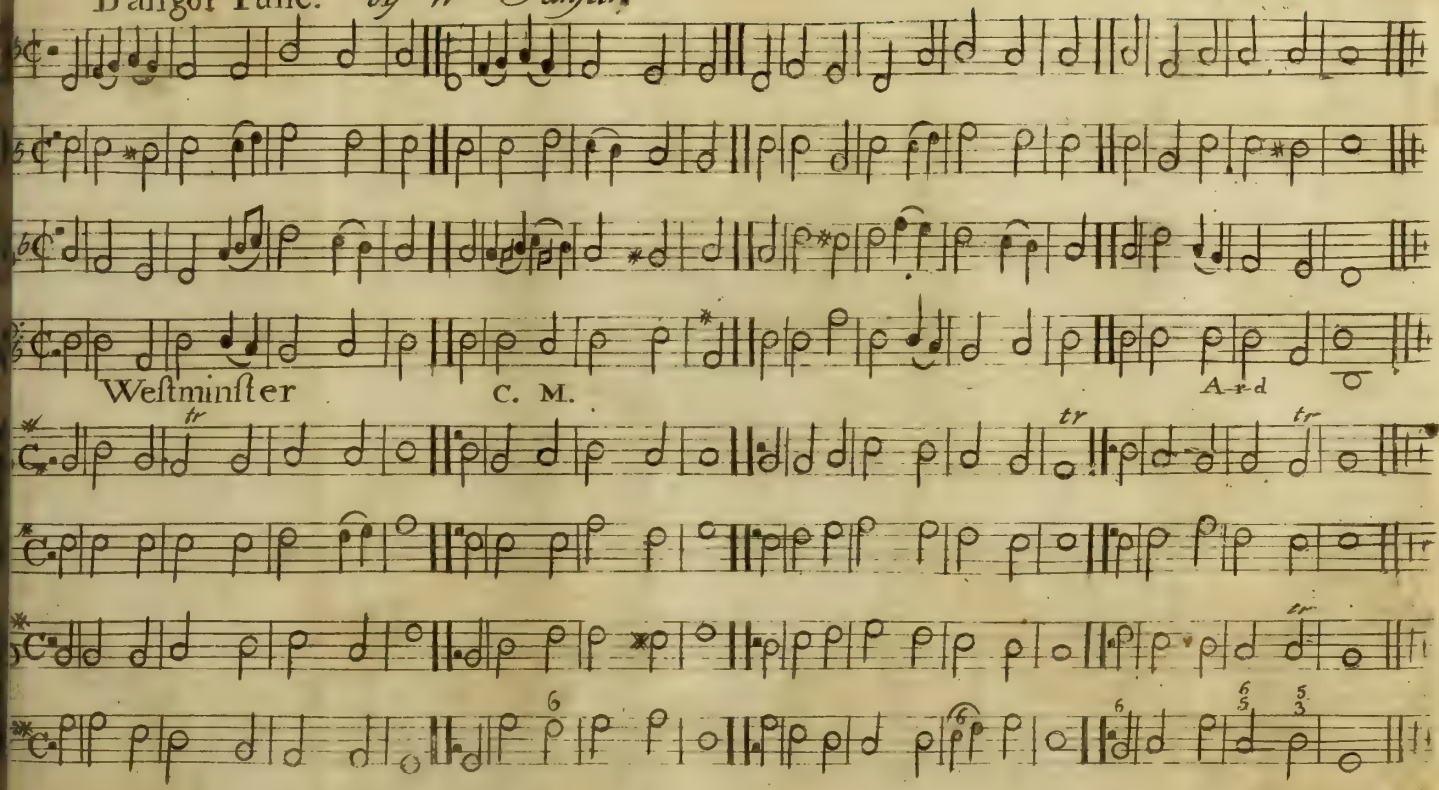
W – 5

Hallifax hymn S: 50th G.W.

And publish a-broad His wonderfull Name

Ye Servants of God Your Master proclaim The Name all victor'ous of Jesus ex— tol His Kingdom is glor'ous & rules over all

Bangor Tune. *by Wm Tansur*



Solomon,s Song

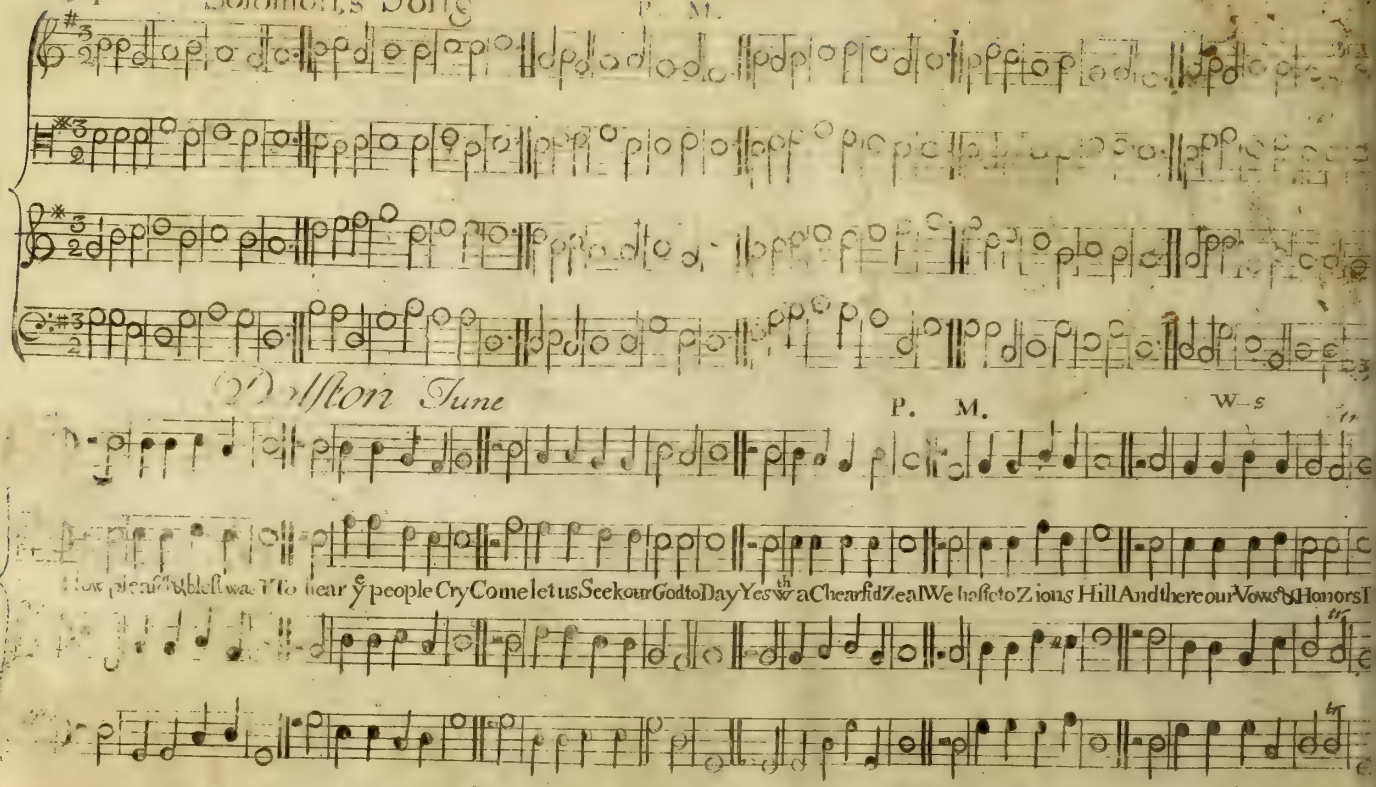
P. M.

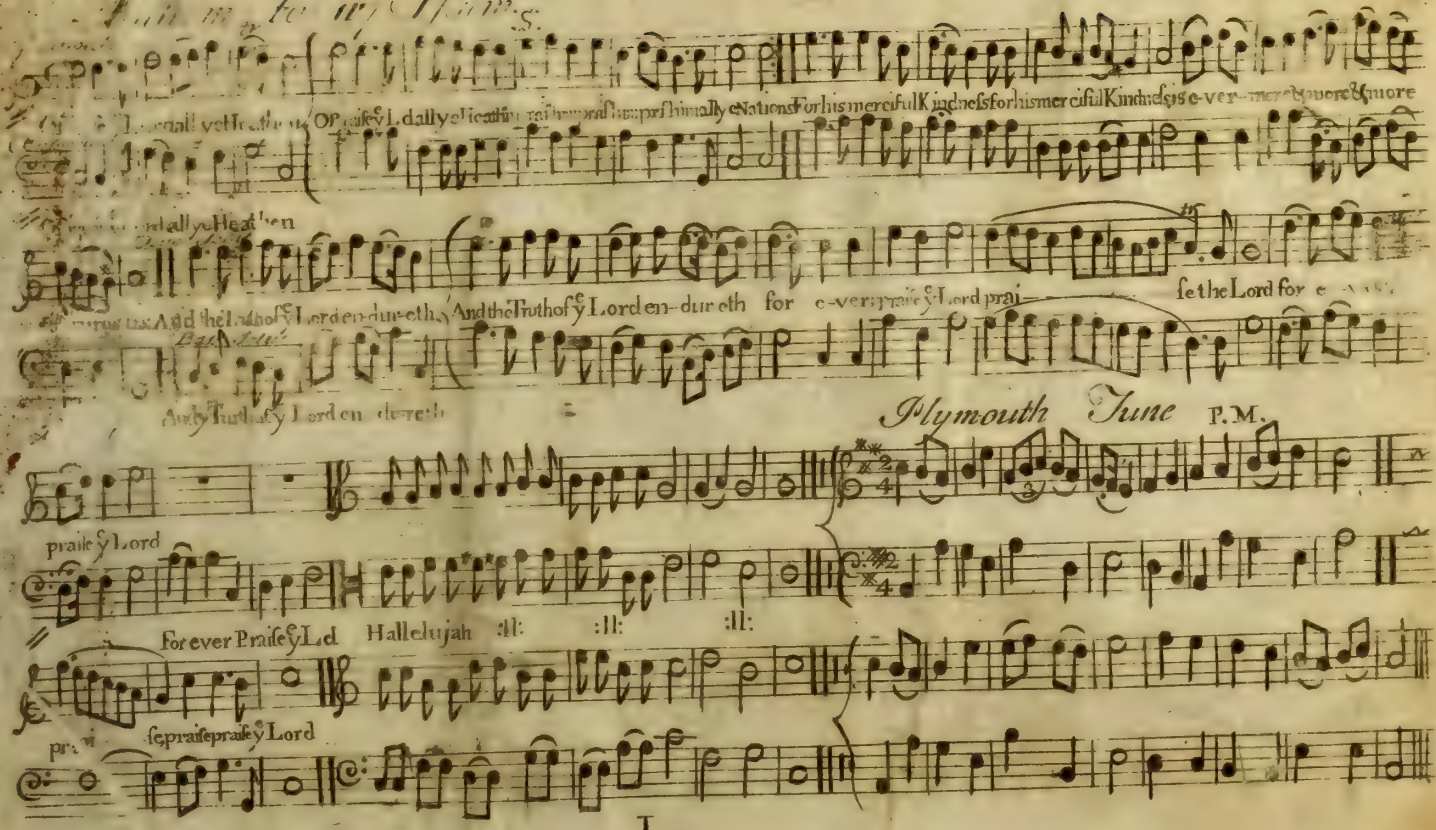
Dalston Tune

P. M.

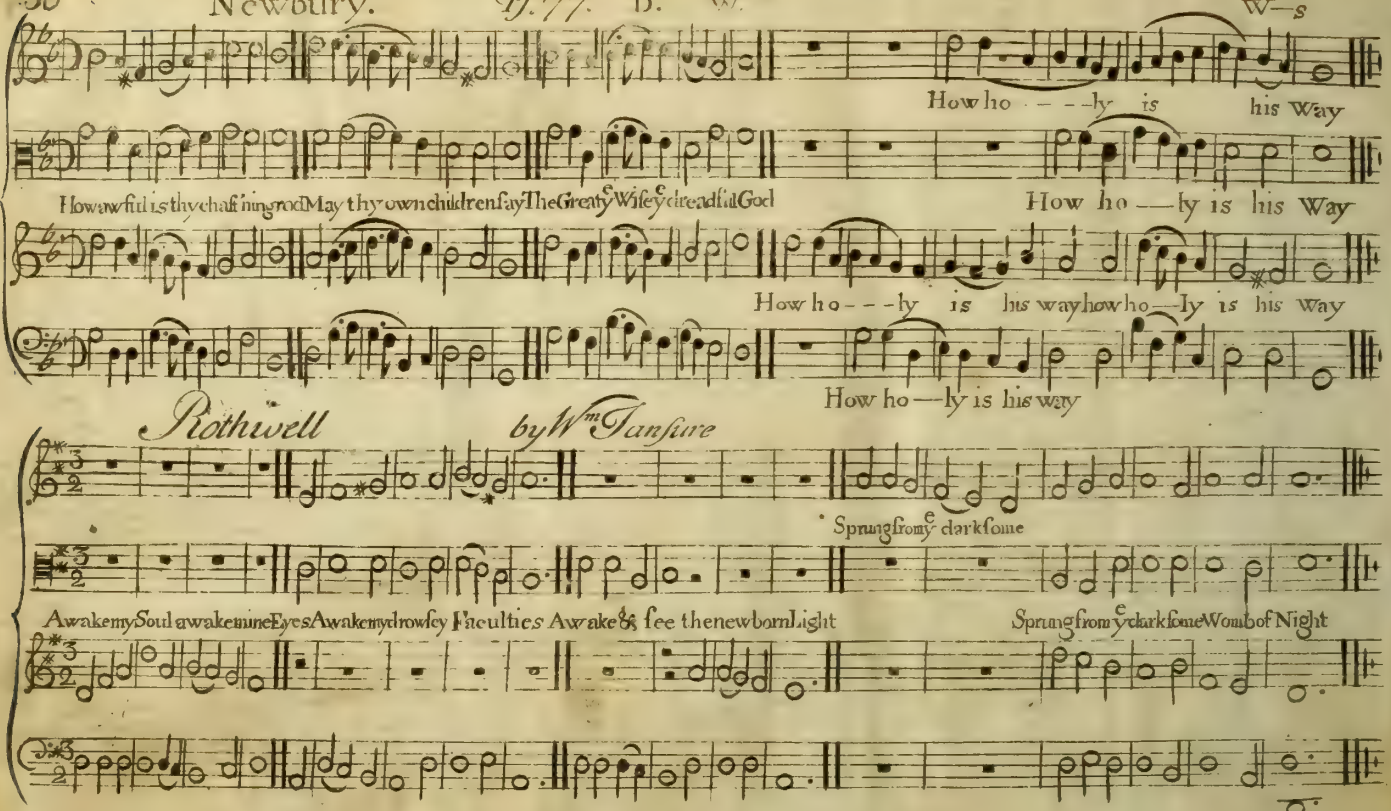
W-s

How pleas'd & blest was I To hear ye people Cry Come let us Seek our God to Day Yes wth a Chearfid Zeal We hasse to Zions Hill And there our Vows & Honors I

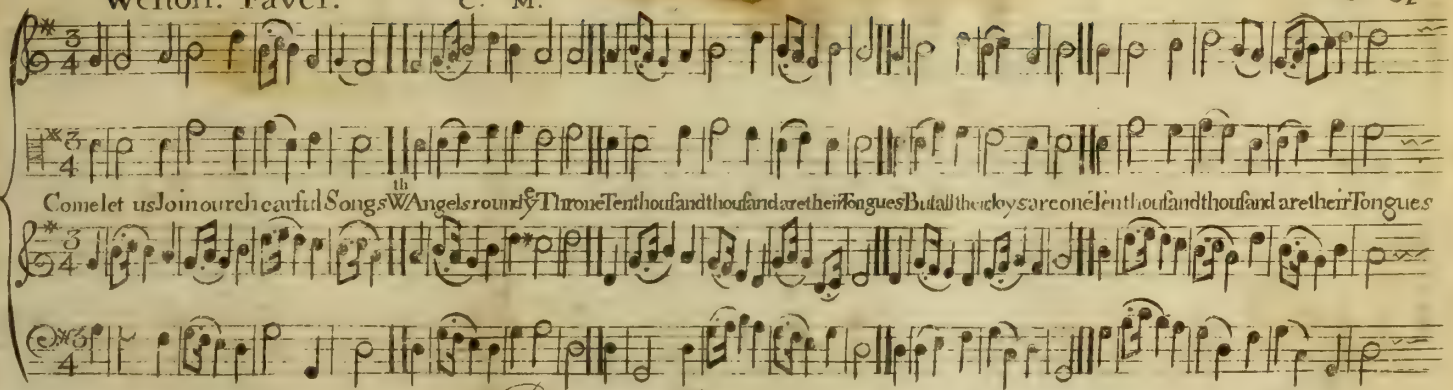



Plymouth Tune P.M.
Nations For his merciful Kindness for his merciful Kindness is e-ver-more & more
And the Truth of ye Lord en-dureth for e-ver; praise ye Lord prai-se the Lord for e-ver
praise ye Lord
For ever Praise ye Lord Hallelujah :ll: :ll: :ll:
praise praise ye Lord

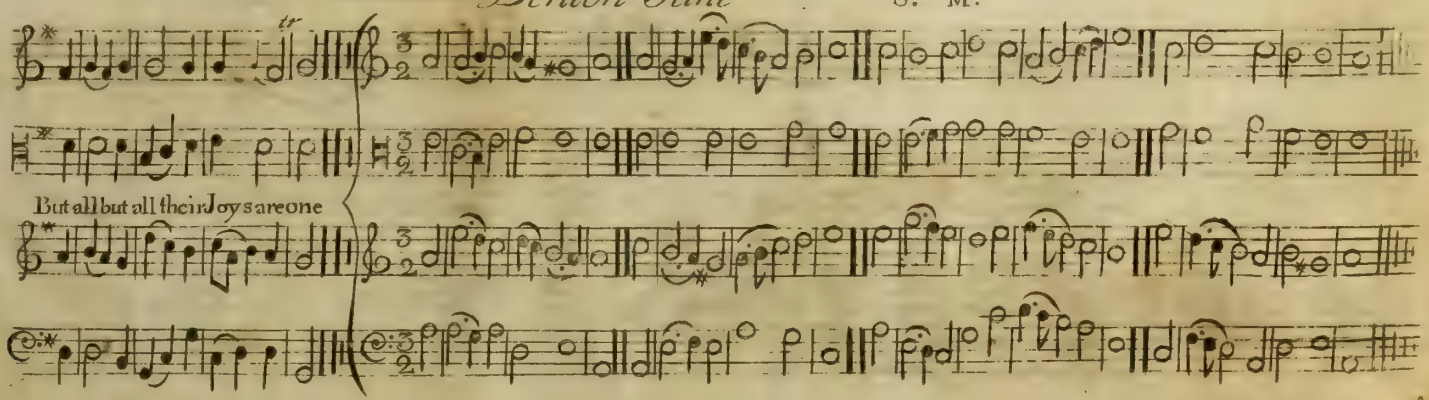
Newbury. Ps. 77. D.r W.



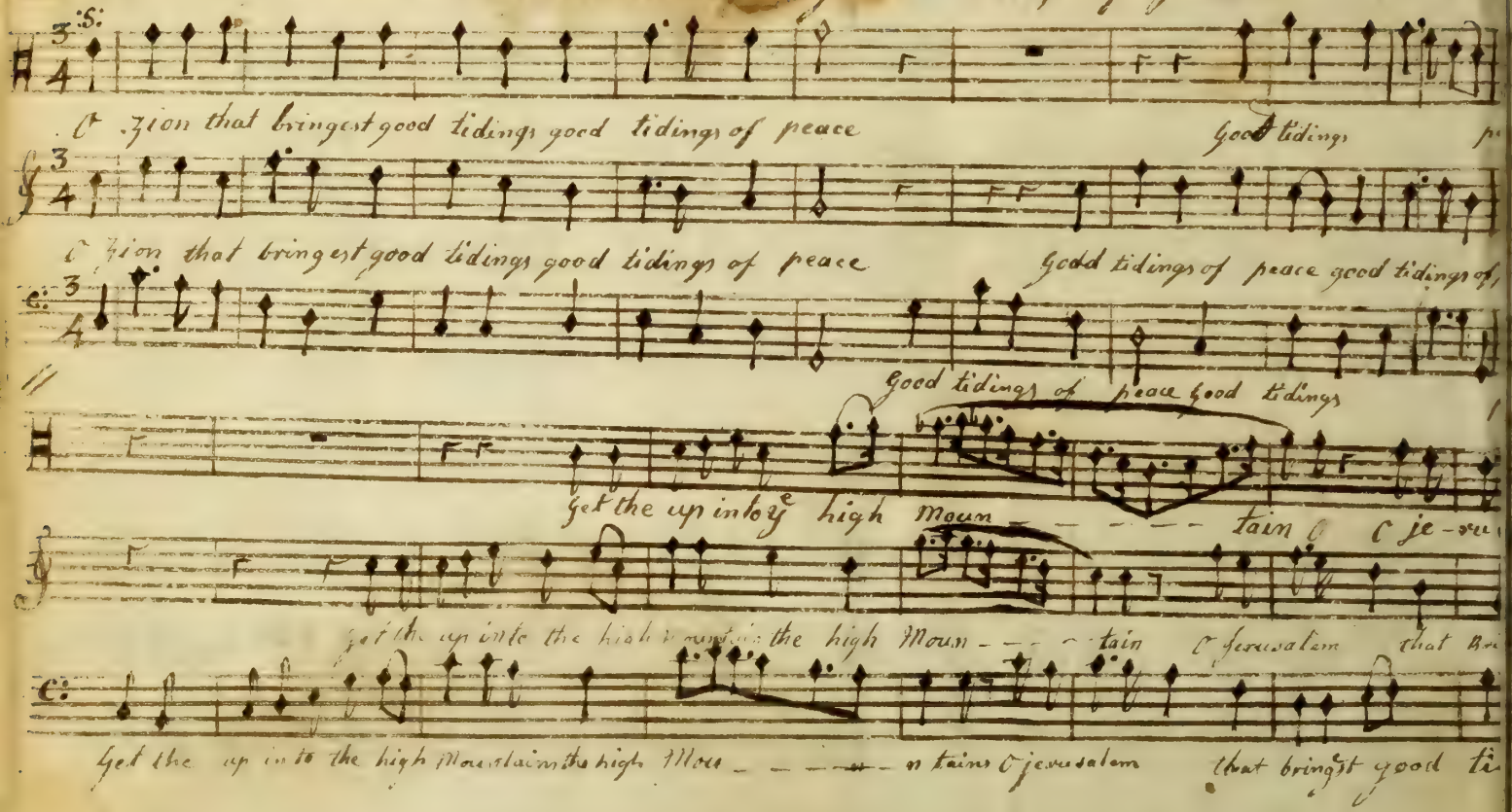
Weston. Favel. C. M.



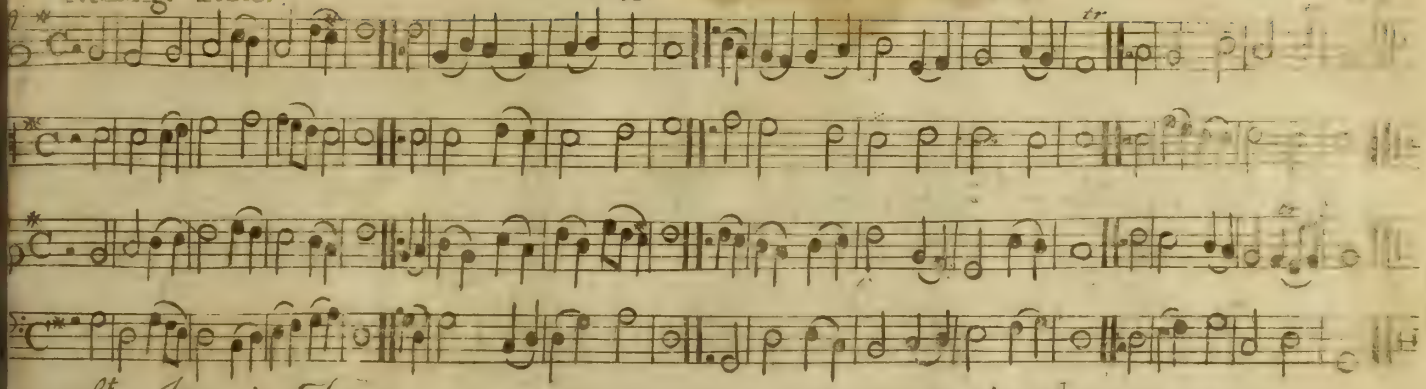
Denton Tune S. M.



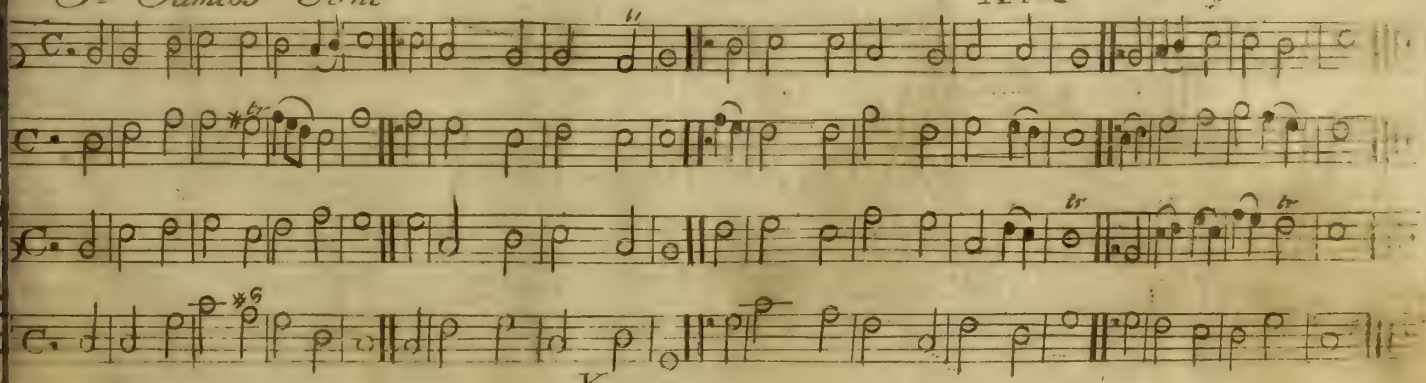
An Anthem on the 40th Chap of Isaiah



Nazing. Tune. C.M. A-r-d



St James's Tune A-r-d

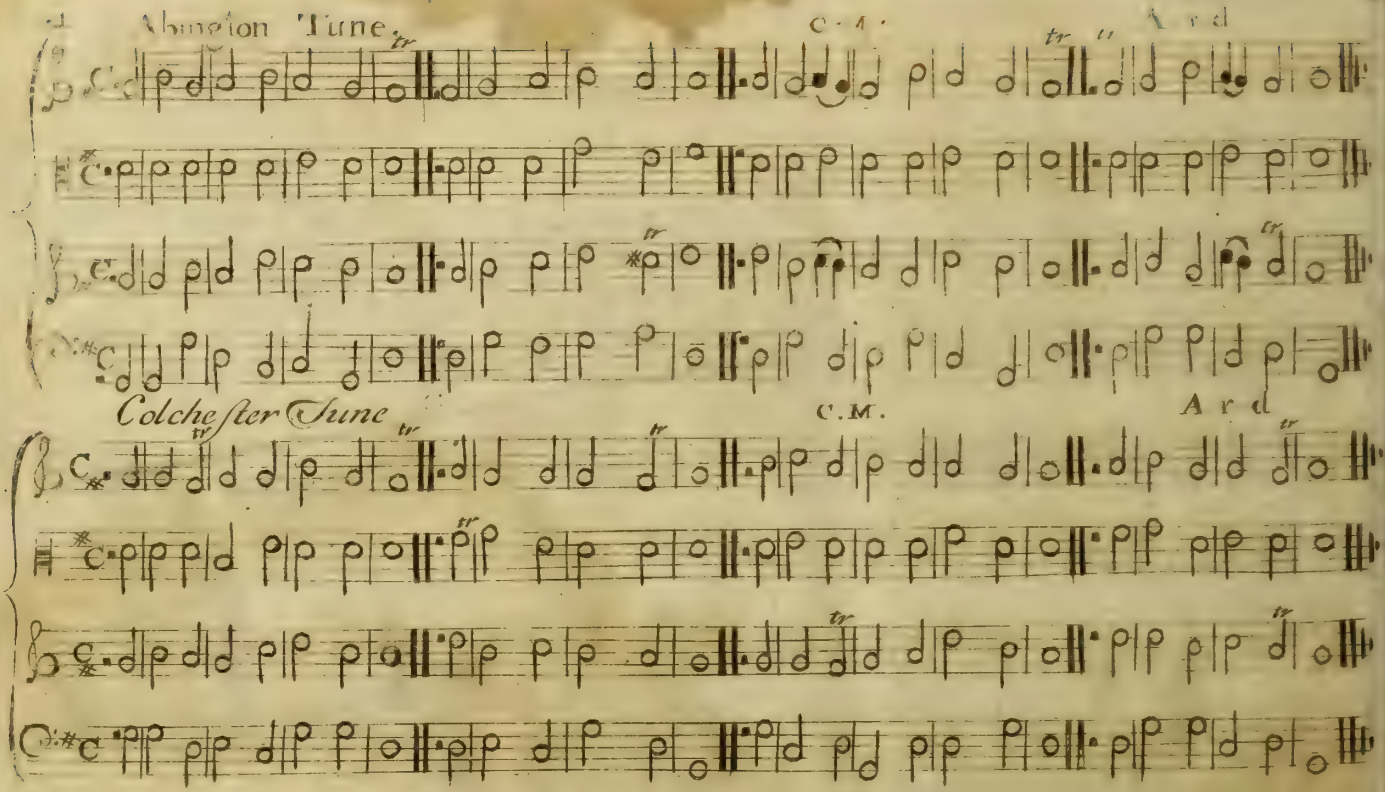


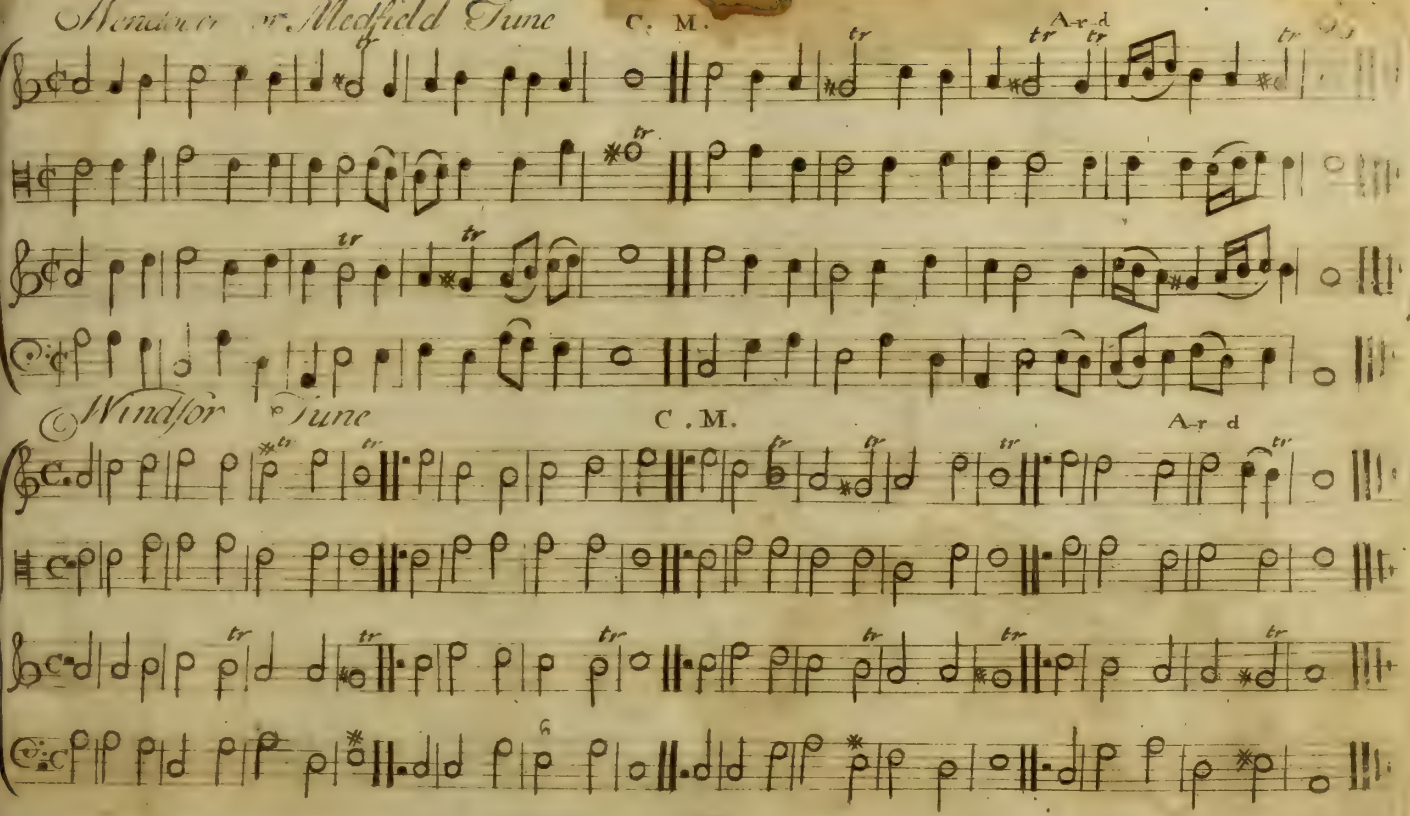
Emily [illegible]
Framingham

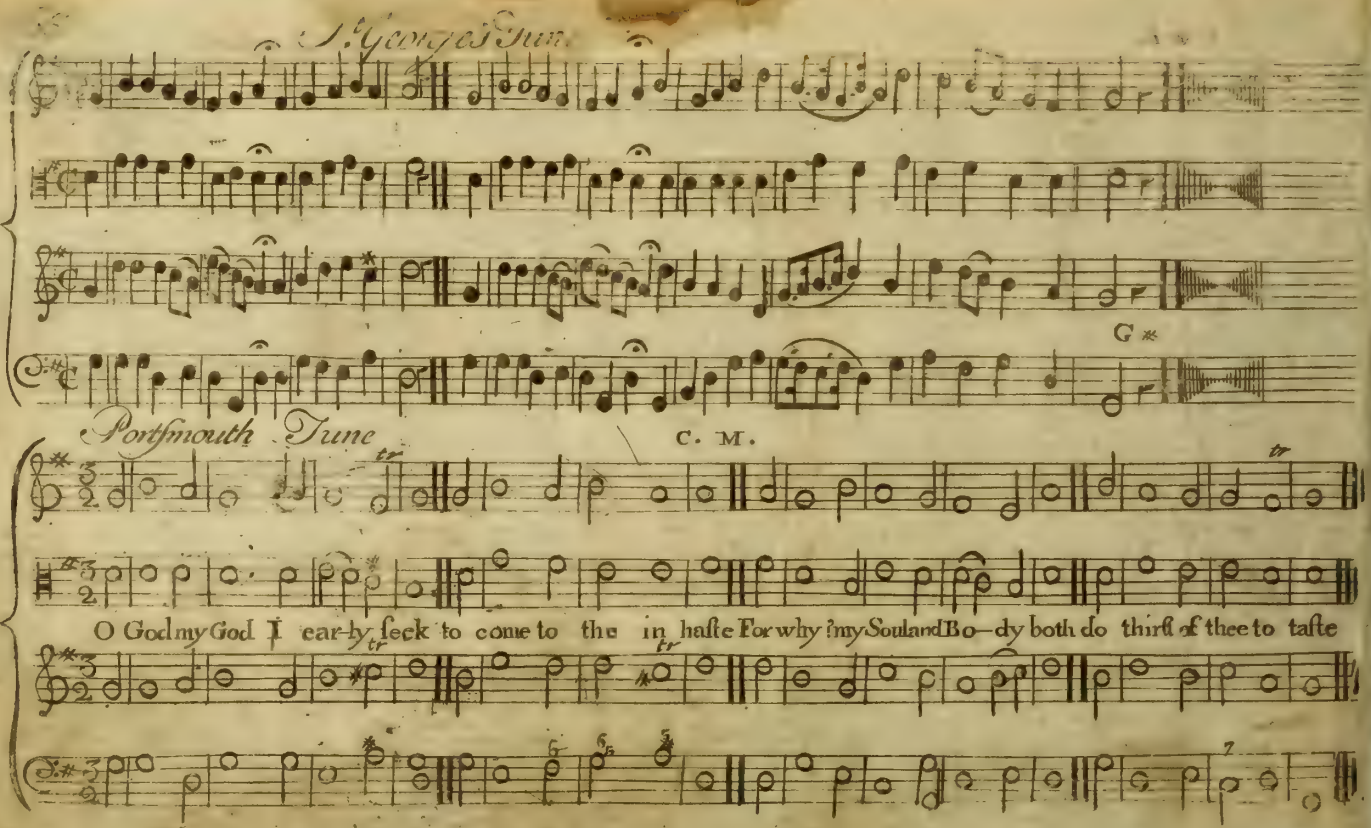
Mary Ann Alden Framingham. 18[illegible] 18[illegible]

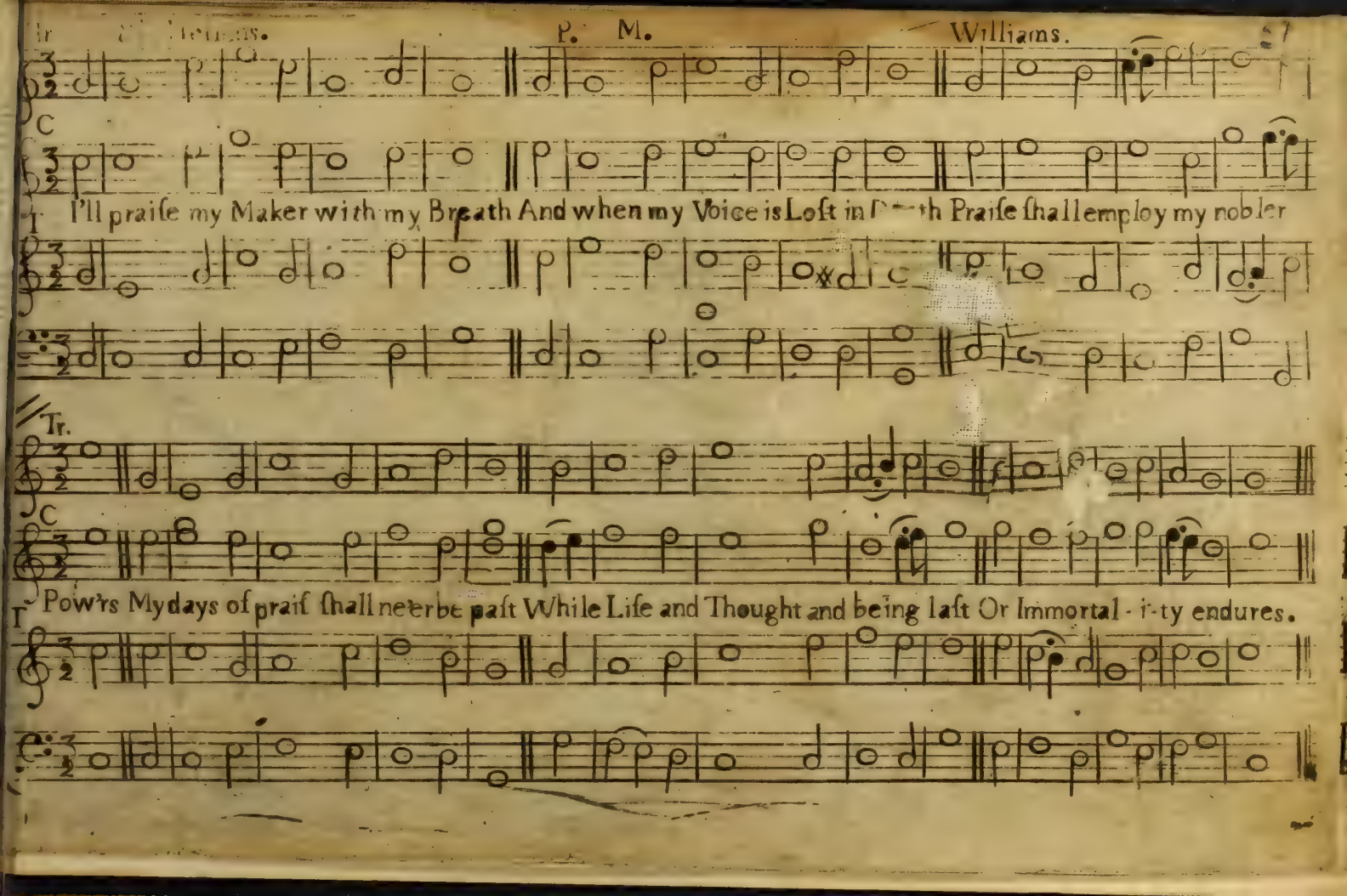
Minera W. Hunt

Silas Hunt


Abington Tune
C. M.
A r d
Colchester Tune
C. M.
A r d


Mendon or Medfield Tune
C. M.
Windsor Tune
C. M.


St. George's Tune.
C *
Portsmouth Tune
C. M.
O God my God I ear-ly seek to come to thee in haste For why? my Soul and Bo—dy both do thirst of thee to taste


P. M.
Williams.
C
I'll praiſe my Maker with my Breath And when my Voice is Loſt in D th Praiſe ſhall employ my nobler
Tr.
C
Pow'rs My days of praiſ ſhall ne'er be paſt While Liſe and Thought and being laſt Or Immortal - i-ty endures.

(A3 voc)

A Christmas Hymn

Cho.

Hark hark, Hark hark — Glad tidings of a

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

Hark hark.

Hail mighty Prince eternal King, Let Heav'n and Earth rejoyce and sing,
Angels and men with one accord, Break forth in Songs O praise the Lord.

:S Cho.

new born King Born of a maid a Virgin pure — Born without Sin from guilt secure

Born of a maid a Virgin pure — Born without Sin from

Born without Sin from guilt — se — — cure — from

JUN 1 1909