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IN TWO VOLUMES.

VOL. I. CONTAINING,

- I. A *New and Correct* INTRODUCTION to the *Grounds of MUSICK, Rudemental, Praetical and Technical.*  
II. A *New and Complete* Body of CHURCH MUSICK, adapted to the most select *Portions of the Book of PSALMS,* with *several* *new* *versions*; with many *Fuging Chorus's,* and *Gloria Patri's* to the whole.  
III. A *New and Select* Number of HYMNS, ANTHEMS, and CANONS, suited to *several* Occasions; and many of them never before printed; Set by the greatest *Masters* in the World.  
The Whole are composed in *Two, Three, Four, and Five* Musical Parts, according to the nicest *Rules*; consisting of *single* *Fuges,* and *Chorus's,* correctly set in *Score* for *Voices* or *Organ*; and fitted for all *Teachers, Learners,* and *Musicians.* &c.

The SEVENTH EDITION, with Additions.

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

Mal. cxix. O Praise ye the LORD, prepare your glad Voice; His Praise in the Great Assize  
In our Great CREATOR, let Is'el rejoice; And Children of ZION.

Printed and Sold by DANIEL BAYLEY, at his House next Door to the

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# The P R E F A C E.

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

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

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

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

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

## The P R E F A C E.

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

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

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

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

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

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

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

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

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

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

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

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

In promoting of DIVINE MUSICK, I have laid down, A new and select Number of Divine HYMNS, now in Vogue; compos'd in Two, Three, and Four Parts; and have set the Whole in Score, which I hope will be as useful as intended, &c.

An Explanation of the most useful TERMS that are generally used in Music.

**A** *DAGIO*, A very slow Movement.  
*Affetuoso*, very Tender and Affectionate.  
*Allelujab*, PRAISE THE LORD.  
*Alto*, *Altus*, The Counter-Tenor.  
*Arise* and *T'besin*, Rising and Falling.  
*Bass*, The lowest foundational Part.  
*Binary*, up, and down, both Equal.  
*Cadence*, All Parts making a Close.  
*Cantus*, The Treble, or highest Part.  
*Canon*, A perpetual Fuge.  
*Chant*, To sing, Also the Church Tune.  
*Chorus*, All parts moving together.  
*Close*, All parts ending in Harmony.  
*Counter-Tenor*, Between Treble and Demi, The Half (Tenor).  
*Diapason*, A perfect Eighth.  
*Diapente*, A perfect Fifth.  
*Diateffaron*, A perfect Fourth.  
*Diatonick*, The common Scale.  
*Devoto*, In a devout Manner.  
*Eccho*, Soft, like an Eccho.  
*Epachord*, A Seventh.  
*Encore*, over again, more still, yet.  
*Exempli Graia*, *Ex gr* - As for Example.  
*Fin*, The last, or finishing Note.

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

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

CHAP. I.

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

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

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

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

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

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

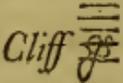
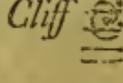
Sect. I. Of the GAMUT, &c.

THE Scale of Musick, as Authors report, was Compos'd about the Year 960, by Guido Arstinus, a Monk of St. Benedic's Order, who first received it from the Greeks, and afterwards reduced it into the Form as it now appears, who used to place this Greek  $\Gamma$  at the Bottom of the Scale, from whence it took its Name, which was called Gamma, or GAMUT, but in English is derived from whence he did derive it.

The Scale consists of the Degrees of Sound, which is the Grammar or Ground-work of all Musick; without which no Knowledge of Music, and Divine Science. Therefore, I shall first set down, and afterwards explain it.

The

## The SCALE of Musick, called the GAMUT.

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

## Explanation.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Of other CHARACTERS used in MUSICK.*

1. A Flat is a Mark of Contraction, and useth any Note it is set before that riseth a whole Tone, to rise but half a Tone: I mean to flat or sink it half a Tone lower than it was before, the same as from Fa to La, or Fa to Mi; also all Flats that are set at the beginning of a Tune serves to flat all such Notes that happen on that Line or Space, except any Note be contradicted by an accidental Sharp or Natural. Flats, are also used to regulate the Mi, in transposition of Keys.
2. A Sharp is a Mark of Extention, it being to raise or sharp any Note it is set before, half a Tone higher, the same as from Mi to Fa, or La to Fa. Likewise all Sharps that are placed at the Beginning of the five Line serves to sharp all such Notes that shall happen on that Line or Space, except contradicted by an accidental Flat or Natural, which serves only for that Note. Sharps are also used to regulate the Mi, in Transposition of Keys.
3. A Repeat is used to direct the Performer that such a Part or Strain must be repeated over again from the Note it is set over, or under, or after. Either of these Words signifies the same, viz. *Reptatur, Represa, Replica, Replicato, Reditta, Riditta, Encore, (Italian.)*  
This Character is also used in *Canons*, to direct the following *Parts* to fall in at such *Notes* it is placed over.
4. A *Slur*, is in Form like a *Bow*, drawn over, or under the Heads of two, three, or more *Notes*, when they are sung to but one Syllable.
5. A *Single Bar*, serves to divide the *Time* in *Musick*, according to the *Measure-Note*: 6 *Double-*

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

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

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

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

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

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

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

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

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

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

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

## C H A P. III.

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

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

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

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

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

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

## C H A P. IV.

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

## SECT. 1. Of the Measure and Proportion of COMMON-TIME and its various Moods.

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

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

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

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

*Syncopation,*

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

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

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

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

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

This Mood is called *Three to Two*, and includes three Minims in a Bar, which are performed in the same Time as two Minims in *Common Time*; two beat down, and one up; marked thus:  $\frac{3}{2}$

The second sort of *Triple Time*, is called *Three from Four*, each Bar containing three Crotchets, or one pointed Minim; two beat down, and one up; marked thus:  $\frac{3}{4}$

The third Sort, is *Three from Eight*, each Bar including three Quavers; two down, and one up; and are marked thus:  $\frac{3}{4}$

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

And

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

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

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

## C H A P. V.

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

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

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

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

## C H A P. VI.

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

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

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

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

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

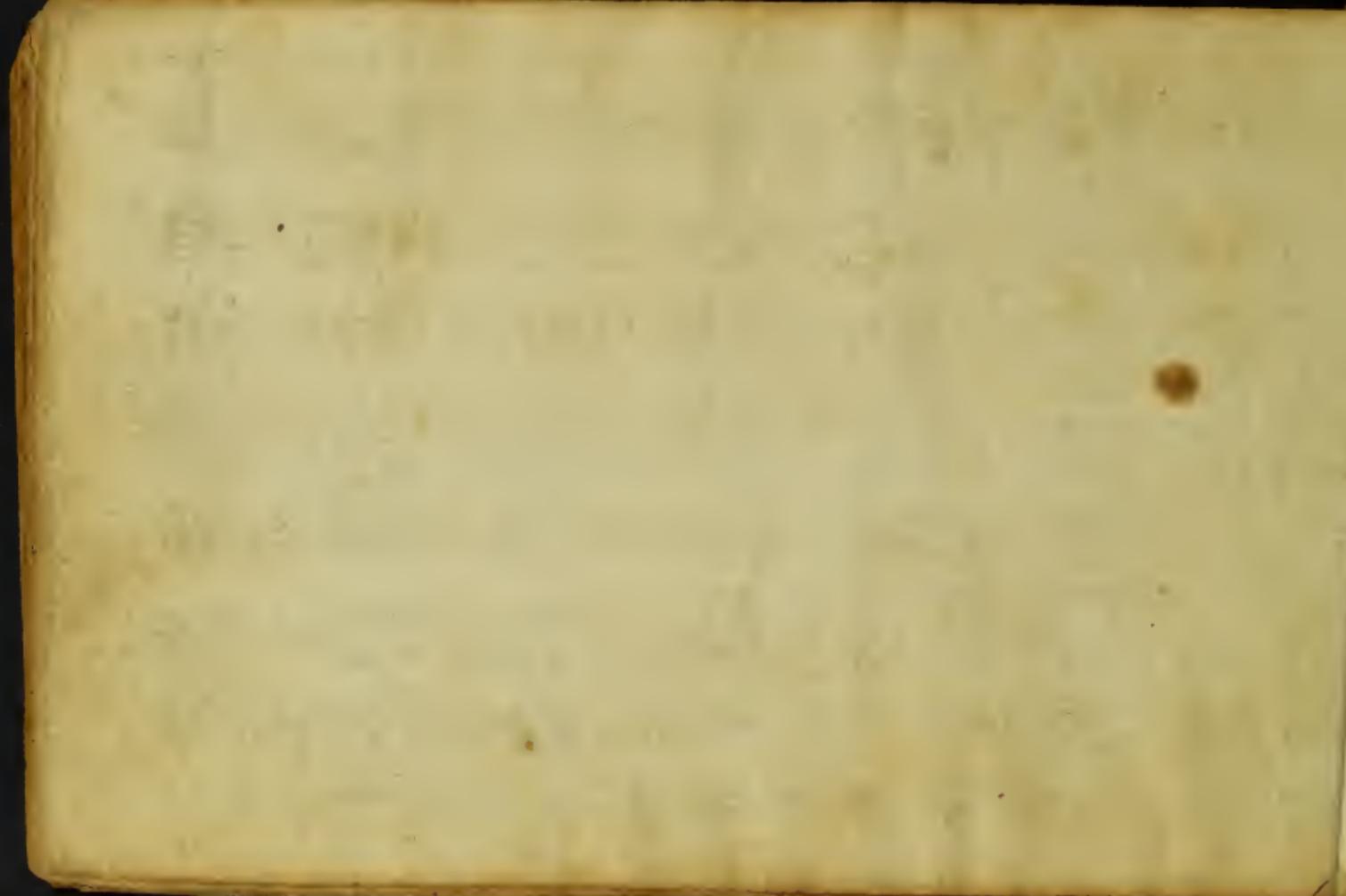
C O N C O R D S.					D I S C O R D S.		
1.	3.	5.	6.		2.	4.	7.
8	10	12	13		9	11	14
15	17	19	20		16	18	21
22	24	26	27		23	25	28

Their Octaves, or Eights—

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

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





S<sup>t</sup> Luke's Tune. N. 95.

When our

O come loud Anthems let us sing Loud Thanks to our Almighty King For we our Voices high should raise Wour salvation's Rock we praise.

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a 3/2 time signature. It begins with a rest, followed by a series of quarter notes, and then a melodic phrase starting with a half note G4. The lower staff is a piano accompaniment in bass clef with a 3/2 time signature, featuring a steady eighth-note accompaniment. The lyrics "When our" are written below the vocal line.

Chorus

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

The second system of the musical score is the chorus. It consists of two staves. The upper staff is a vocal line in treble clef with a 3/2 time signature, starting with a half note G4. The lower staff is a piano accompaniment in bass clef with a 3/2 time signature, featuring a steady eighth-note accompaniment. The lyrics "For we our Voices high should Raise, When our Sal-vation's Rock we PRAISE." are written below the vocal line.

2 Dunchurch Tune

Musical score for Dunchurch Tune, consisting of four staves. The first two staves are for the treble clef (G-clef), and the last two are for the bass clef (F-clef). The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various note values, rests, and bar lines.

Winchester Tune

Musical score for Winchester Tune, consisting of four staves. The first two staves are for the treble clef (G-clef), and the last two are for the bass clef (F-clef). The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various note values, rests, and bar lines.

# Sion Tune

3

First system of musical notation, consisting of two staves. The upper staff is marked with a treble clef, a 3/2 time signature, and a forte dynamic marking. The lower staff is marked with an alto clef, a 3/2 time signature, and a forte dynamic marking. Both staves contain musical notation for the first system.

Second system of musical notation, consisting of two staves. The upper staff is marked with a treble clef, a 3/2 time signature, and a forte dynamic marking. The lower staff is marked with a bass clef, a 3/2 time signature, and a forte dynamic marking. Both staves contain musical notation for the second system.



Third system of musical notation, consisting of two staves. The upper staff is marked with a treble clef, a 3/2 time signature, and a forte dynamic marking. The lower staff is marked with an alto clef, a 3/2 time signature, and a forte dynamic marking. Both staves contain musical notation for the third system.

Fourth system of musical notation, consisting of two staves. The upper staff is marked with a treble clef, a 3/2 time signature, and a forte dynamic marking. The lower staff is marked with a bass clef, a 3/2 time signature, and a forte dynamic marking. Both staves contain musical notation for the fourth system.

## Kimbolton Tune. N. 18.

The first system of the musical score consists of four staves. The top staff is the treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is the alto clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is the treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is the bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written between the second and third staves.

The Lor-d. descended from above, And bow'd the Heavns most high; And underneath His Feet He cast,

\*

The second system of the musical score consists of four staves. The top staff is the treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is the alto clef with a key signature of one sharp (F#) and a time signature of 3/4. The third staff is the treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is the bass clef with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are written between the second and third staves.

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

## Continued

5

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

S<sup>t</sup> Neot's Tune

6 Newbury Tune

Musical score for 'Newbury Tune' consisting of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a bass clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

Bromsgrove Tune

Musical score for 'Bromsgrove Tune' consisting of four staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is a bass clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

Workshop Tune

Musical score for 'Workshop Tune' in 3/2 time. The score consists of two systems of two staves each. The first system includes a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The second system includes a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

Belford Tune

Musical score for 'Belford Tune' in 3/2 time. The score consists of two systems of two staves each. The first system includes a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps (F# and C#). The second system includes a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

8 S<sup>t</sup> David's Old Tune

Musical score for "S<sup>t</sup> David's Old Tune" in G major and common time. The score consists of four staves. The first two staves are for a treble clef instrument (e.g., violin or flute), and the last two are for a bass clef instrument (e.g., cello or double bass). The music is written in a single system with a brace on the left. The notation includes various note values, rests, and accidentals (sharps and naturals).

Bangor Tune

Musical score for "Bangor Tune" in G major and common time. The score consists of four staves. The first two staves are for a treble clef instrument (e.g., violin or flute), and the last two are for a bass clef instrument (e.g., cello or double bass). The music is written in a single system with a brace on the left. The notation includes various note values, rests, and accidentals (sharps and naturals).

# Hexham Tune

Musical score for Hexham Tune, consisting of four staves. The first staff is in treble clef with a 3/2 time signature. The second staff is in alto clef with a 3/2 time signature. The third staff is in treble clef with a 3/2 time signature. The fourth staff is in bass clef with a 3/2 time signature. The music is written in a key with one sharp (F#) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

# S' Katherine's Tune

Musical score for S' Katherine's Tune, consisting of four staves. The first staff is in treble clef with a 3/2 time signature. The second staff is in alto clef with a 3/2 time signature. The third staff is in treble clef with a 3/2 time signature. The fourth staff is in bass clef with a 3/2 time signature. The music is written in a key with one sharp (F#) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. A letter 'B' is written below the fourth staff.

10 Falmouth Tune

Musical score for 'Falmouth Tune' in G major and 3/4 time. The score consists of four staves: two for the treble clef (Violin I and Violin II) and two for the bass clef (Cello and Double Bass). The key signature is one sharp (F#) and the time signature is 3/4. The piece features a melody with eighth and sixteenth notes, often beamed together, and rests. There are repeat signs with first and second endings at the end of the piece. The first ending leads back to the beginning, and the second ending concludes the piece.

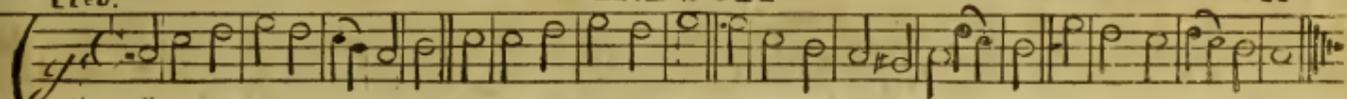
Ewell Tune

Musical score for 'Ewell Tune' in D major and 3/2 time. The score consists of four staves: two for the treble clef (Violin I and Violin II) and two for the bass clef (Cello and Double Bass). The key signature is two sharps (F# and C#) and the time signature is 3/2. The piece features a melody with quarter and eighth notes, often beamed together, and rests. There are repeat signs with first and second endings at the end of the piece. The first ending leads back to the beginning, and the second ending concludes the piece.

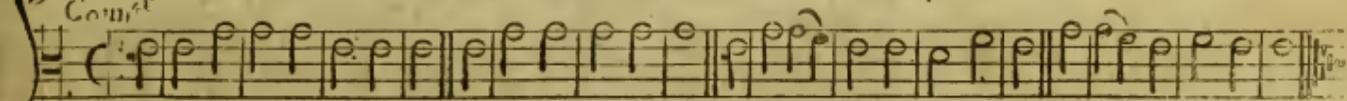
# WINDSOR

11

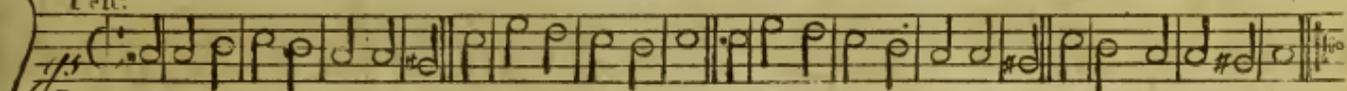
Treb:



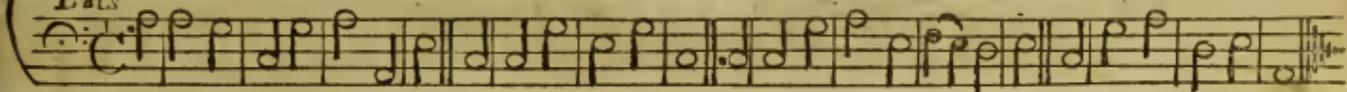
Contra



Ten:

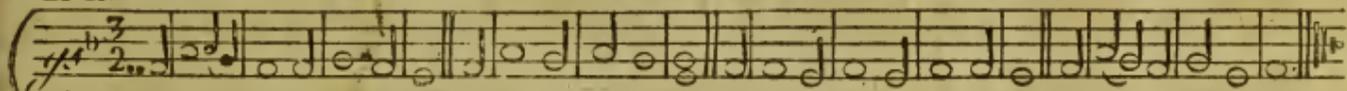


Bass

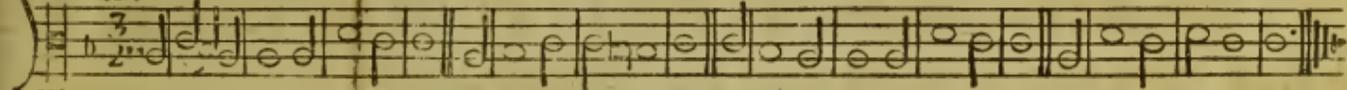


# BEDFORD

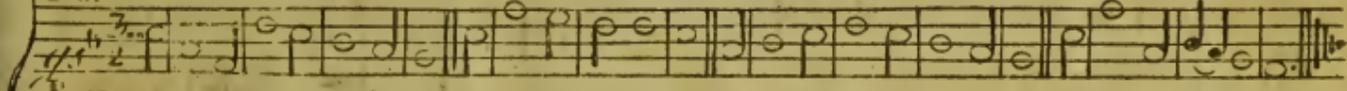
Tr. H.



Cont. H.



Ten.



Bass



12 All-Saints Tune

Musical score for 'All-Saints Tune' in 3/2 time. The score consists of two systems of two staves each. The first system includes a treble clef with a 'G' time signature and a bass clef. The second system includes a treble clef with a 'G' time signature and a bass clef. The music features various note values, rests, and accidentals.

Lemster Tune

Musical score for 'Lemster Tune' in common time (C). The score consists of two systems of two staves each. The first system includes a treble clef with a 'C' time signature and a bass clef. The second system includes a treble clef with a 'C' time signature and a bass clef. The music features various note values, rests, and accidentals.

Dorchester Tune. N<sup>o</sup> 33.

4/4

Let all the just to God with joy, Their heartfull Voice raise: For will the righteous it becomes To sing glad Songs of praise.

4/4

Chorus

4/4

For will the righteous it becomes To sing glad songs of praise.

4/4

S<sup>T</sup> MARTIN'S

Musical score for St. Martin's, featuring Treble, Count, Tenor, and Bass staves. The score is in G major (one sharp) and 3/2 time. The Treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The Count staff is marked 'Count!' and shows a 3/2 time signature. The Tenor staff begins with a tenor clef, a key signature of one sharp (F#), and a 3/2 time signature. The Bass staff begins with a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The music consists of several measures of notes and rests, with repeat signs and first endings indicated by 'S' above the staff.

Treble

## HARTFORD

Musical score for Hartford, featuring Treble, Count, Tenor, and Bass staves. The score is in G major (one sharp) and 3/2 time. The Treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The Count staff is marked 'Count!' and shows a 3/2 time signature. The Tenor staff begins with a tenor clef, a key signature of one sharp (F#), and a 3/2 time signature. The Bass staff begins with a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The music consists of several measures of notes and rests, with repeat signs and first endings indicated by 'S' above the staff.

Beminsten Tune

15

The musical score is arranged in six systems, each containing two staves. The first system uses a treble clef and a 3/4 time signature. The second system uses a bass clef and a 3/4 time signature. The third system uses a treble clef and a 3/4 time signature. The fourth system uses a bass clef and a 3/4 time signature. The fifth system uses a treble clef and a 3/4 time signature, with a '\*' symbol on the left. The sixth system uses a bass clef and a 3/4 time signature. The music is written in a historical style with various note values and rests.

## 16 St. Edmond's Tune

Musical score for St. Edmond's Tune, consisting of four staves. The first staff is the treble clef with a common time signature (C) and a forte dynamic marking (f). The second staff is the alto clef with a common time signature (C). The third staff is the treble clef with a common time signature (C) and a forte dynamic marking (f). The fourth staff is the bass clef with a common time signature (C). The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and accidentals.

## Torrington Tune

Musical score for Torrington Tune, consisting of four staves. The first staff is the treble clef with a 3/4 time signature and a forte dynamic marking (f). The second staff is the alto clef with a 3/4 time signature. The third staff is the treble clef with a 3/4 time signature and a forte dynamic marking (f). The fourth staff is the bass clef with a 3/4 time signature. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and accidentals.

If the tune is not in the upper voice, name the part \_\_\_\_\_

MAJOR OR MINOR (Underline)	<u>SF Edmund</u>						
Time-Mark	Time			5	3	5	
Begins on (in) of the measure		3	2	3	2	4	2
		1	2	3	4	5	6

Composer \_\_\_\_\_ Arranger, if any \_\_\_\_\_

Title of piece \_\_\_\_\_ Key A mmi

Voices \_\_\_\_\_ With or without accompaniment? \_\_\_\_\_  
(Abbrev. S. A. T. B.)

Book-Title or No. \_\_\_\_\_ Beginning on page 16 Ending on page \_\_\_\_\_

First 3 or 4 words of text \_\_\_\_\_  
(If like title, enter a cross)

Enter memoranda in printed copy, showing that the tune has been catalogued



Oakham Tune

The first system of the musical score consists of four staves. The top two staves are for a treble clef instrument (likely a lute or guitar) in G major, with a 3/2 time signature. The bottom two staves are for a bass clef instrument (likely a lute or guitar) in G major, with a 3/2 time signature. The music features a mix of eighth and sixteenth notes, with some triplets and rests. The piece concludes with a fermata on the final note of each staff.



The second system of the musical score consists of four staves, mirroring the instrumentation of the first system. It begins with a repeat sign (two dots) on the first staff, followed by the same musical notation as the first system. The piece concludes with a fermata on the final note of each staff.

18 Guilford Tune. N. 67.

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

Chorus

To shew to us, to shew tous do thou accord, to shew to us do thou accord: The Bri—ght—ness of thy Face.

Chesterton Tune. N. 95.

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

Chorus

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

20 Westerham Tune. N. 81.

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

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

Chorus

The chorus section consists of four staves. The top staff is the treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The second staff is the alto clef with a key signature of one sharp (F#) and a time signature of 3/2. The third staff is the bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The fourth staff is the bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The lyrics are written below the second and third staves.

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

# Upminster Tune. N. 92.

21

First system of musical notation, consisting of a treble staff and a bass staff. The time signature is 3/2. The key signature has one sharp (F#). The music begins with a series of rests in the treble staff, followed by a melodic line in the bass staff.

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

Second system of musical notation, consisting of a treble staff and a bass staff. The time signature is 3/2. The key signature has one sharp (F#). The music continues from the first system, with the treble staff now containing a melodic line and the bass staff providing accompaniment.

## Chorus

Third system of musical notation, consisting of a treble staff and a bass staff. The time signature is 3/4. The key signature has one sharp (F#). The music begins with a series of rests in the treble staff, followed by a melodic line in the bass staff.

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

Fourth system of musical notation, consisting of a treble staff and a bass staff. The time signature is 3/4. The key signature has one sharp (F#). The music continues from the third system, with the treble staff now containing a melodic line and the bass staff providing accompaniment.

## 22 Bincheſter Tune

Musical score for Bincheſter Tune, consisting of four staves. The first two staves are for treble clef instruments (violin and flute), and the last two are for bass clef instruments (cello and double bass). The key signature is one sharp (F#) and the time signature is 3/2. The score includes various musical notations such as notes, rests, and ornaments.

## Rutland Tune

Musical score for Rutland Tune, consisting of four staves. The first two staves are for treble clef instruments (violin and flute), and the last two are for bass clef instruments (cello and double bass). The key signature is one sharp (F#) and the time signature is 3/2. The score includes various musical notations such as notes, rests, and ornaments.

Exeter Tune. N. 47.

23

Be glad,

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

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

Chorus

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

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

24 Rugby Tune

Musical score for 'Rugby Tune' in G major, 3/2 time. The score consists of four staves. The first staff is the treble clef with a G-clef and a 3/2 time signature. The second staff is the alto clef with a C-clef on the third line and a 3/2 time signature. The third staff is the tenor clef with a C-clef on the fourth line and a 3/2 time signature. The fourth staff is the bass clef with an F-clef and a 3/2 time signature. The music features a melody in the treble and bass clefs, with the alto and tenor clefs providing harmonic support. The key signature has one sharp (F#) and the time signature is 3/2.

Durham Tune

Musical score for 'Durham Tune' in G major, 3/2 time. The score consists of four staves. The first staff is the treble clef with a G-clef and a 3/2 time signature. The second staff is the alto clef with a C-clef on the third line and a 3/2 time signature. The third staff is the tenor clef with a C-clef on the fourth line and a 3/2 time signature. The fourth staff is the bass clef with an F-clef and a 3/2 time signature. The music features a melody in the treble and bass clefs, with the alto and tenor clefs providing harmonic support. The key signature has one sharp (F#) and the time signature is 3/2.

# Manchester Tune

25

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

# Marlborough Tune

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

26 Christ-Church Tune

The first system of the musical score consists of four staves. The top staff is the vocal line, written in G-clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is the right-hand piano accompaniment, written in F-clef with the same key signature and time signature. The third staff is the left-hand piano accompaniment, written in G-clef with the same key signature and time signature. The bottom staff is the bass line, written in C-clef with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and phrasing slurs.

The second system of the musical score consists of four staves, continuing the piece from the first system. The notation and instrumentation are consistent with the first system, featuring a vocal line and three piano accompaniment staves. The music continues with similar rhythmic patterns and melodic lines.



28 Babylon TUNE

Musical score for 'Babylon Tune'. It consists of four staves. The first two staves are for a treble clef instrument, and the last two are for a bass clef instrument. The key signature is one flat (B-flat), and the time signature is 3/2. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs. There are 'S' markings above the second and fourth staves, likely indicating a specific performance technique or ornamentation.

Axminster TUNE

Musical score for 'Axminster Tune'. It consists of four staves. The first two staves are for a treble clef instrument, and the last two are for a bass clef instrument. The key signature is one sharp (F#), and the time signature is 3/2. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs.

Ryall TUNE. *P. 133.*

First system of musical notation, consisting of a treble staff and a bass staff. The time signature is 3/4 and the key signature has one flat (B-flat). The music begins with a treble clef and a bass clef.

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

Second system of musical notation, continuing from the first system. It consists of a treble staff and a bass staff in 3/4 time with one flat.

CHO.

Third system of musical notation, labeled 'CHO.'. It consists of a treble staff and a bass staff in 3/4 time with one flat.

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

Fourth system of musical notation, continuing the 'CHO.' section. It consists of a treble staff and a bass staff in 3/4 time with one flat.

## Lamworth Tune

The first system of the musical score for 'Lamworth Tune' consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. Both are in G major (one sharp) and 3/2 time. The music is written in a simple, folk-like style with quarter and eighth notes, and rests. The first two staves are joined by a brace on the left, as are the last two staves.

\*

The second system of the musical score for 'Lamworth Tune' also consists of four staves, continuing from the first system. It maintains the same key signature and time signature. The notation continues with similar rhythmic patterns and melodic lines. The first two staves are joined by a brace on the left, as are the last two staves.

S<sup>t</sup> David's New Tune

31

Musical score for St. David's New Tune, consisting of 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 a key signature of one sharp (F#) and a common time signature (C). The music is written in a simple, melodic style with various note values and rests.

S<sup>t</sup> Asaph's Tune

Musical score for St. Asaph's Tune, consisting of four staves. The first two staves are in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The last two staves are in bass clef with a key signature of one flat (Bb) and a 3/2 time signature. The music is written in a simple, melodic style with various note values and rests.

32 St. Michael's Tune

The first system of the musical score consists of four staves. The top two staves are for a treble clef instrument, with a '3' above the first staff and a '2' below it. The bottom two staves are for a bass clef instrument, with a '3' above the first staff and a '2' below it. The music is written in a common time signature and features a series of rhythmic patterns, including eighth and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line and a repeat sign.

The second system of the musical score consists of four staves. The top two staves are for a treble clef instrument, and the bottom two staves are for a bass clef instrument. The music continues from the first system, maintaining the same rhythmic and melodic patterns. The piece concludes with a double bar line and a repeat sign.

Old Savoy Tune

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

Rothwell, or Morning Hymn

Musical score for 'Rothwell, or Morning Hymn' in G major (one sharp) and 3/2 time. The score consists of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The music is written in a simple, melodic style with various note values including quarter, eighth, and sixteenth notes, as well as rests. The score includes repeat signs and a final double bar line.

## 34 Landaff Tune

The first system of the musical score consists of four staves. The top staff is in G-clef, the second in C-clef, the third in G-clef, and the fourth in C-clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and bar lines.



The second system of the musical score consists of four staves, continuing the piece from the first system. It maintains the same key signature and time signature. The notation includes various rhythmic patterns and melodic lines across the different staves.

Trinity TUNE

35

Musical score for Trinity Tune, consisting of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music features a melody with eighth and sixteenth notes, and a bass line with quarter and eighth notes. There are repeat signs at the end of the first and second staves.

ZEALAND Tune

Musical score for ZEALAND Tune, consisting of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music features a melody with quarter and eighth notes, and a bass line with quarter and eighth notes.

## An HYMN for Morning, or Evening.

Musical score for "An HYMN for Morning, or Evening." The score is written for four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one sharp (F#), and the time signature is 3/2. The music features a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The bass line provides a steady accompaniment with quarter and eighth notes.

## The old Angels HYMN.

Musical score for "The old Angels HYMN." The score is written for four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one flat (Bb), and the time signature is 3/2. The melody is characterized by a series of quarter notes in the treble, while the bass line consists of a steady eighth-note accompaniment.



## YAXLEY Tune

Musical score for the Yaxley Tune, consisting of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

## Wendover TUNE

Musical score for the Wendover Tune, consisting of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The key signature is C major and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Barby Tune. No. 57.

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

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

The second system of music continues the melody from the first system, maintaining the 3/2 time signature and one sharp key signature. It features similar rhythmic patterns of eighth and sixteenth notes.

Chorus

The chorus section begins with a new musical phrase. The upper staff has a treble clef, one sharp, and a 3/2 time signature. The lower staff has a bass clef, one sharp, and a 3/2 time signature. The melody is characterized by a series of eighth notes followed by a long note with a slur.

And I myself, before the Day, and I, myself, before the day, will rise, rejoice, and sing.

The final system of music concludes the piece. It follows the same notation as the previous systems, with treble and bass staves in 3/2 time and one sharp key signature. The music ends with a final cadence.

40 Kingstone Tune

Musical score for Kingstone Tune, consisting of four staves. The first staff is for the treble clef with a G-clef and a key signature of one sharp (F#). The second staff is for the alto clef with a C-clef on the third line and a key signature of one sharp. The third staff is for the treble clef with a G-clef and a key signature of one sharp. The fourth staff is for the bass clef with an F-clef and a key signature of one sharp. The time signature is 3/2. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

Blenheim Tune

Musical score for Blenheim Tune, consisting of four staves. The first staff is for the treble clef with a G-clef and a key signature of one sharp (F#). The second staff is for the alto clef with a C-clef on the third line and a key signature of one sharp. The third staff is for the treble clef with a G-clef and a key signature of one sharp. The fourth staff is for the bass clef with an F-clef and a key signature of one sharp. The time signature is 3/2. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

An ANTHEM. *N<sup>o</sup>.* XVIII.

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

*(Tutt.)*

Thou art my strength, my Rock, my Defence; my GOD, and my Salvation; my Refuge and my Buckler.

CHORUS.

*(Affettuoso)*

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

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

//

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

Chorus again

// *Treble*

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

// *(Ten.)*

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

F 2

sent down to fetch me; and because I loved his Law, He had a favour for me; He hath given

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

(Chorus again

## CHORO - GRANDO.

For this Cause I

(Guida.) For this Cause I and I

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

(Tut.)

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

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G-clef with a treble clef, starting with a fermata. The bottom staff is a piano accompaniment in C-clef with a bass clef. Both staves have a repeat sign at the end. Above the vocal staff, there are two first endings marked ':S:'. The lyrics are written below the vocal staff.

sing Prai—ses to His Name for e—ver. :S: e—ver. HAL.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G-clef with a treble clef, featuring a fermata and a second ending marked '2'. The bottom staff is a piano accompaniment in C-clef with a bass clef, also featuring a fermata and a second ending marked '2'. Above the vocal staff, there are two first endings marked ':S:'. The lyrics are written below the vocal staff, with a double bar line and the word 'HAL.' at the end.

Continued.

45

Hal-le-lu-jah, il: il: il: il: il: Hal-lo-lu-jah: jah.

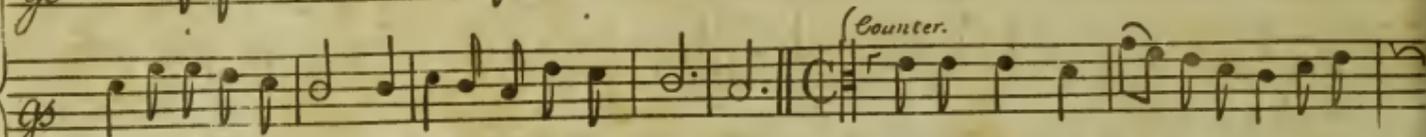
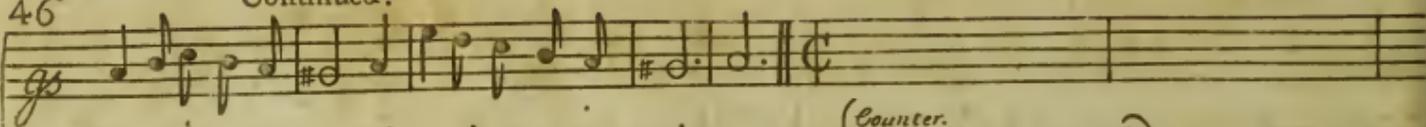
*S: (Nontropo Allegro)*

The first system consists of four staves. The top two staves are vocal parts in G major and 4/4 time, with a tempo marking of *S: (Nontropo Allegro)*. The bottom two staves are for the basso continuo, in G major and 4/4 time. The lyrics are "Hal-le-lu-jah, il: il: il: il: il: Hal-lo-lu-jah: jah." with repeat signs and fermatas.

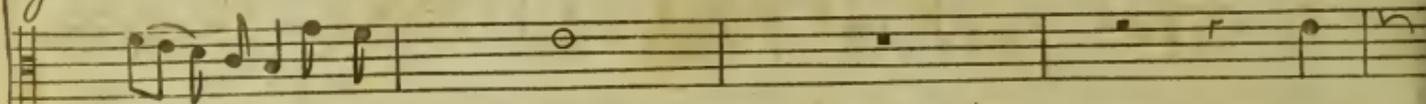
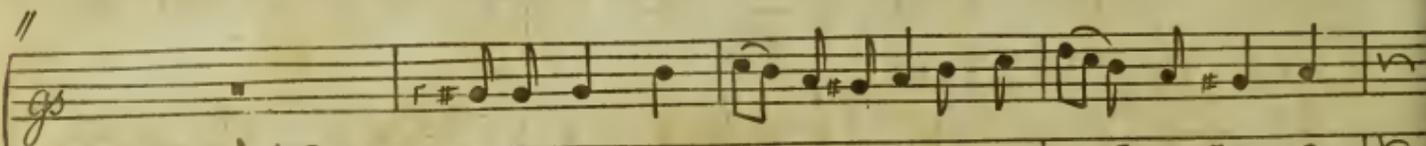
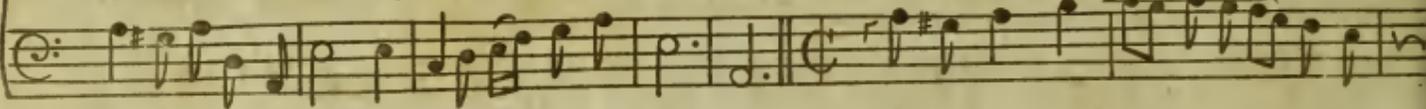
An ANTHEM. N. LXXXI.

Sing ye mer-ri-ly un—to God our Strength, make a chearfull Noi—se

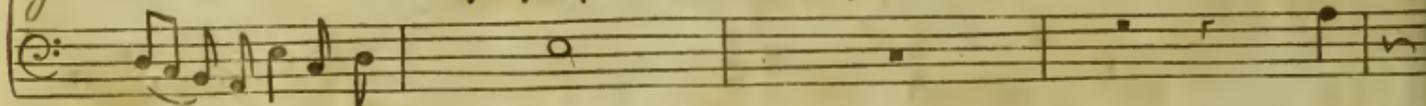
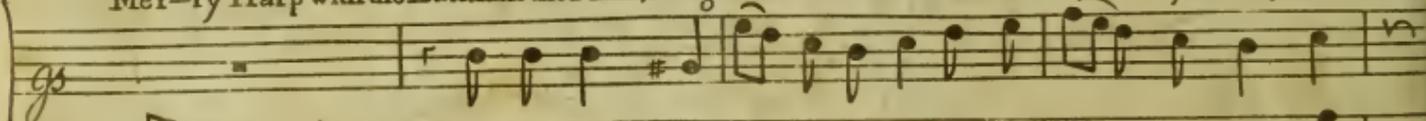
The second system consists of four staves. The top two staves are vocal parts in G major and 4/4 time. The bottom two staves are for the basso continuo, in G major and 4/4 time. The lyrics are "Sing ye mer-ri-ly un—to God our Strength, make a chearfull Noi—se" with a fermata at the end.



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



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



Continued.

Blow

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

Blow

CHORUS.

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

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

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

The KING's ANTHEM. *N.* LXXII.

49

and thy Righ-teous-

Give the King Thy Judgments, Thy Judgments, O God, and Thy Righ-teous-ness, Thy

ness thy Righteousness unto thy King's son

*(Tacet.)*

Righ-teous-ness un-to the King's Son. Then shall he judge the Peo-ple ac-cord-ing un-to

G

Continued.

50

(Tutti.)

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

//

Pea- ce, & y little little little  
Peace, and the lit- tle, lit- tle, lit- tle Hit- tle  
Pea- ce & the little H. H. Hit

C 2

Continued.

Musical staff with notes and rests, starting with a treble clef and a common time signature.

Hills

& the little little little

Musical staff with notes and rests, starting with a treble clef and a common time signature.

Righ-teous-ness un-to the Peo-ple and the lit-tle, lit-tle, little

Hil

Musical staff with notes and rests, starting with a bass clef and a common time signature.

ls

Musical staff with notes and rests, starting with a treble clef and a common time signature.

CHORUS.  
(Trebble.)

Musical staff with notes and rests, starting with a treble clef and a common time signature.

Hills

In his

Musical staff with notes and rests, starting with a treble clef and a common time signature.

ls, Righ-teous-ness un-to the Peo-ple. In his Time shall the

Musical staff with notes and rests, starting with a bass clef and a common time signature.

S:

In his time Righteous shall flourish and a  
time in his time Righteous shall flourish: Yea, and A-bundance of  
Righteous flourish Righteous shall flourish

Bundance of Peace and a bundance of Peace  
Pea—ce, and A bundance of Pea—ce so long as the Moon en—du—reth

Bleſ-ſed be ſy Go— d

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

// :S: CHORUS.

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

The first system of music consists of three staves. The top staff is a vocal line in G-clef with a treble clef and a common time signature. It features a melodic line with various note values and rests, ending with a repeat sign and a first ending bracket labeled '1' and a second ending bracket labeled '2'. The two lower staves are instrumental parts, likely for lute or guitar, with a G-clef and a common time signature. They provide harmonic support with chords and single notes.

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

The second system of music continues the piece with three staves. The top staff is the vocal line, and the two lower staves are instrumental parts. The notation is similar to the first system, with a vocal line and two instrumental parts in G-clef and common time. It concludes with a repeat sign and first and second endings.

An ANTHEM. *Ps.* CXXII.

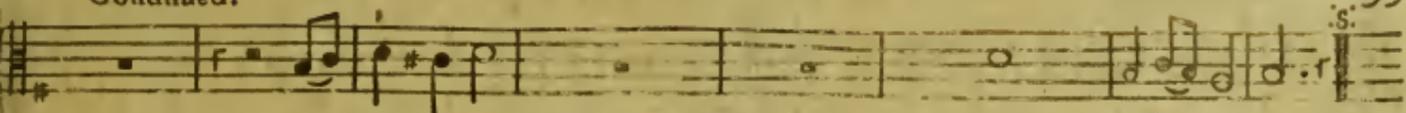
The third system of music begins a new section titled 'An ANTHEM. Ps. CXXII.' It consists of three staves. The top staff is the vocal line, and the two lower staves are instrumental parts. The music is in G-clef and common time. The vocal line starts with a rest followed by a series of notes, while the instrumental parts provide accompaniment.

I was gla—d, I was glad when they said unto me, we will go into the House of the Lord. S:

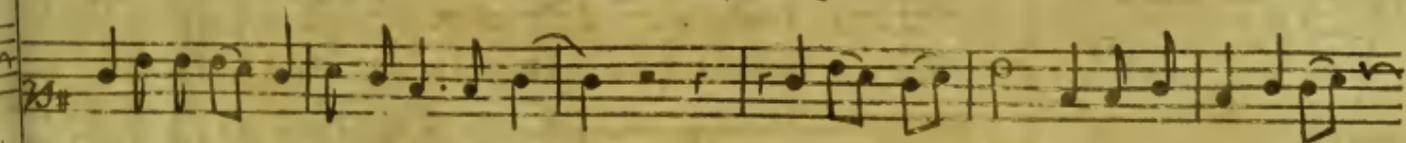
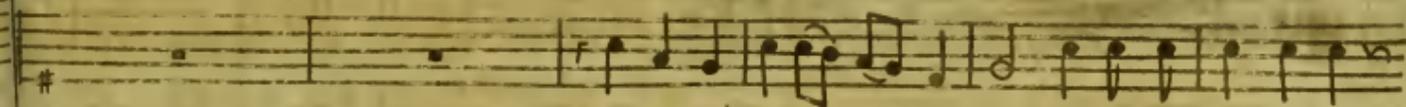
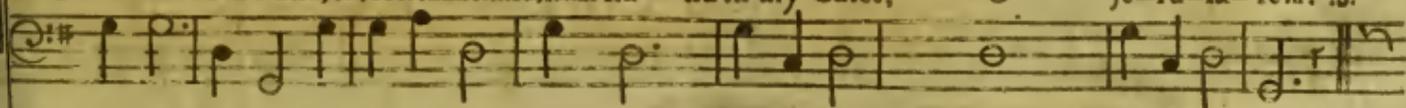
The fourth system of music concludes the anthem. It features three staves: a vocal line and two instrumental parts. The vocal line continues the melody from the previous system, and the instrumental parts provide accompaniment. The system ends with a repeat sign and first and second endings.

Continued.

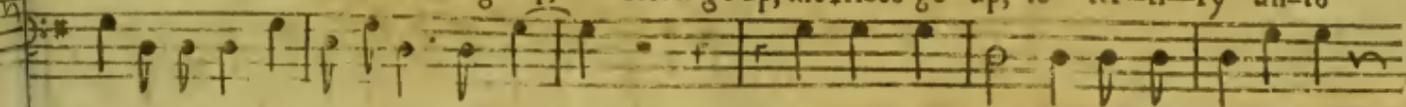
55



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



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



If-ra-el, and to give Thanks unto the LORD: *S.* O pray for *S.* Peace of Je-ru-sa-lem. *S.* Peace be within

thy Walls, Peace be within thy Walls, and Plenteouf-nels, and Plenteouf-nels within thy Pa-la-ces.

.S. An ANTHEM. P. CXLVIII.

57

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

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

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

H

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

//

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

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

H2.

Continued.

:S: 59

gs#

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

gs#

// HAL.

gs#

:S: Hallelujah, :ll:

:ll:

:ll:

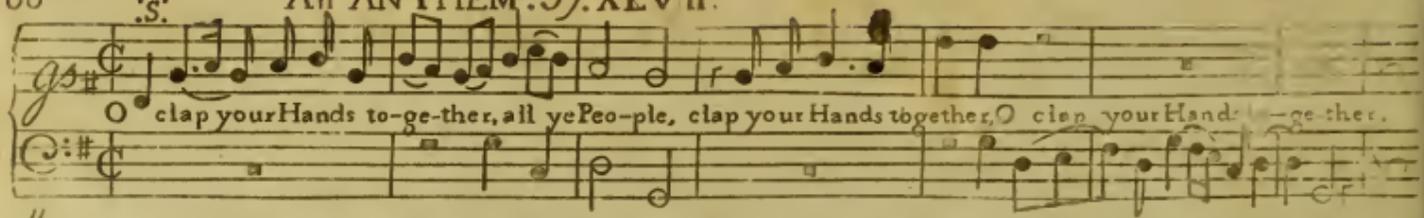
:ll:

Hal-Hal-:ll:

Hal-lelu-jah. :S:

gs#

An ANTHEM. P. XLV II.

gs# C :S: 

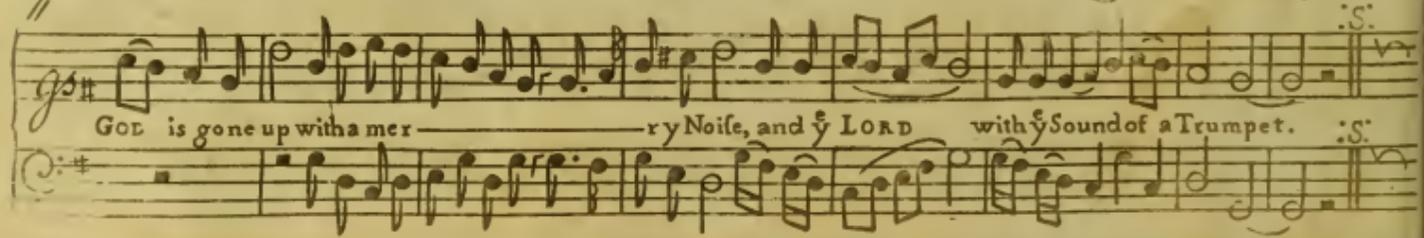
O clap your Hands to-ge-ther, all ye Peo-ple, clap your Hands together, O clap your Hands to-ge-ther.

//

gs# C :S: 

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

//

gs# C :S: 

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

Continued.

CHO.

61

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

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

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

//

And he is y great Ki—ng, the great Ki—ng, the great Ki—ng over all y Earth.

And he is y great Ki—ng, the great Ki—ng, the great Ki—ng over all y Earth.

And he is y great Ki—ng, the great Ki—ng, the great Ki—ng over all y Earth.

(HAL. as page 59)

62 An ANTHEM, for Christmas-Day, Luke II.

(Solo.) (Tutt.)

Be-hold, I bring ye Tidings, behold, I bring ye Tidings, glad Tidings of great Joy! Behold, behold,

//

behold, I bring ye Ti-dings, glad Ti-dings, glad Tidings of great Joy. glad Ti-dings, glad Ti-dings,

//

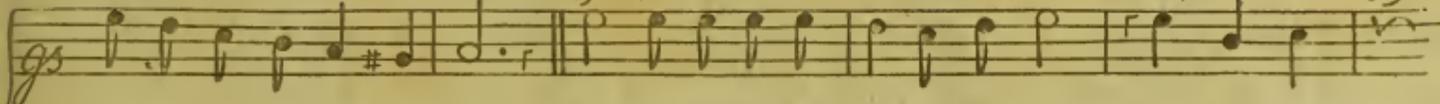
which shall be un-to you, and to all Peo-ple. For un-to you, this Day is born a Sav'our, a

Continued.

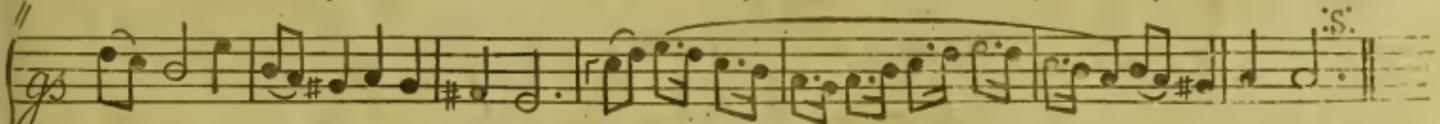
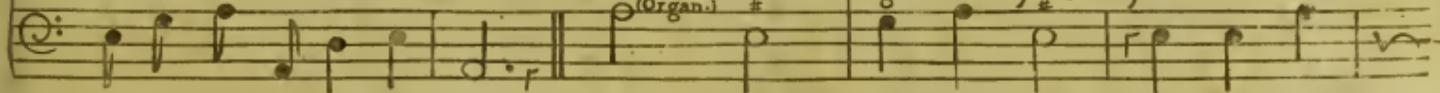
S. (Solo)

(Tutt.)

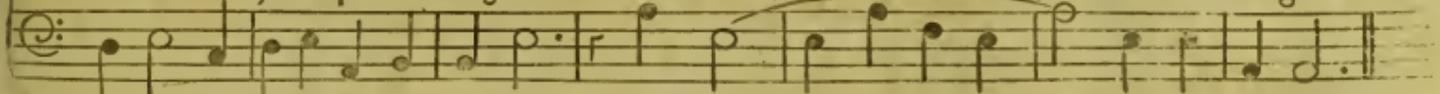
63



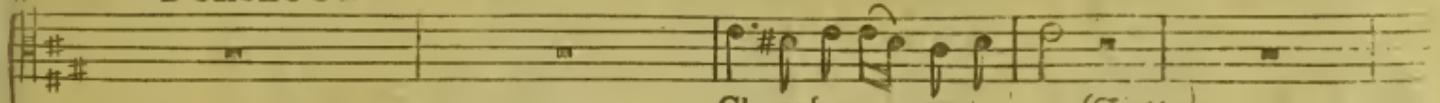
Savour who is CHRIST the LORD. And this shall be a Sign un-to you; ye shall find



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

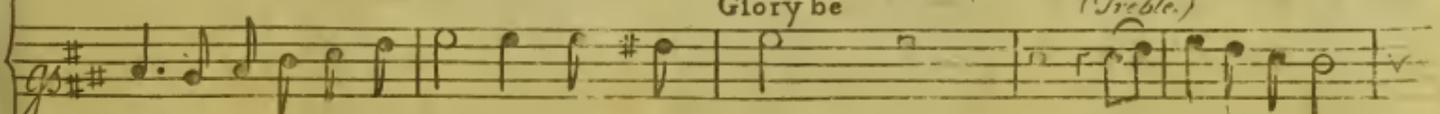


DOXOLOG.

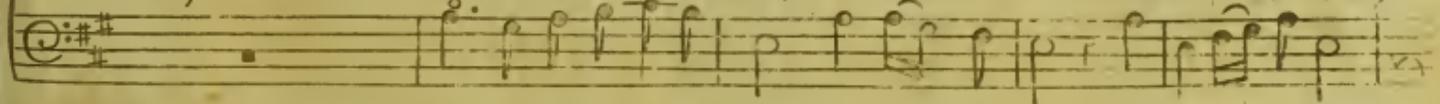


Glory be

(Treb.)



Glo-ry be to God on High, Peace be on Earth, Good-will towards Men,



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

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

IWG sc!

An ANTHEM. P. XXXIII.

65

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

CHO.

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

(Counter.) (Treble.) (Tenor.)

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

## 70 An ANTHEM. N. LXVII.

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

//

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

Continued.

(PIENO CHORO.)

71

gs#

ff

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

gs#

ff

gs#

O let the Nations rejoice and be glad; for Thou shalt Judge y<sup>e</sup> Folk right-teouf-ly, and govern the Na —

ff

*(Tenor solo.)*

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

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

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

*(Tenor.)* *(Treble.)* *(Counter.)* *(Treble.)*

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

Continued.

6

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The lower staff provides a harmonic accompaniment with quarter notes G2, A2, and B2, followed by a half note C3.

shall endure, they shall endure for e-ver, for ever, for ever, for e-ver, and for ever; their Peace shall endure for ever. S.

The second system of music continues the piece. It features two staves in treble and bass clefs. The melody in the upper staff includes notes such as G4, A4, B4, and C5, with some notes beamed together. The lower staff continues the accompaniment with notes like G2, A2, and B2.

CHO.

The third system of music is marked 'CHO.' and is in 3/4 time. It consists of two staves. The upper staff begins with a triplet of quarter notes G4, A4, and B4. The lower staff has a triplet of quarter notes G2, A2, and B2. The music continues with various rhythmic patterns and notes.

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

The fourth system of music continues the 'Halle-lu-jah' section. It features two staves in treble and bass clefs. The melody in the upper staff includes notes like G4, A4, B4, and C5. The lower staff provides accompaniment with notes like G2, A2, and B2. The system ends with a double bar line.

## 66 Continued. CHO.

Two staves of musical notation. The top staff is in G major (one sharp) and the bottom staff is in F major (one sharp). Both staves end with a repeat sign and a 3/2 time signature.

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

Two staves of musical notation. The top staff is in G major and the bottom staff is in F major. The text "Goodness; and it becometh well the Just, the Just to be thank—ful. Sing to the LORD a" is written above the staves.

*Treble.*

Two staves of musical notation. The top staff is in G major and the bottom staff is in F major. The text "Song most new; and praise his Name, and praise his Name, and praise his Name" is written below the staves.



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

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

World shall fear Him: all the Ends of the Wor-ld sha-ll fear Him.

Continued. DOXOLOGY. *Glory*

73

*Glory*

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

*Glory*

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

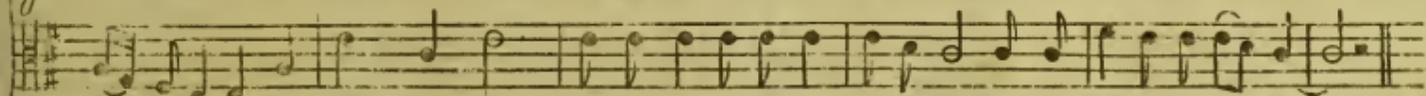
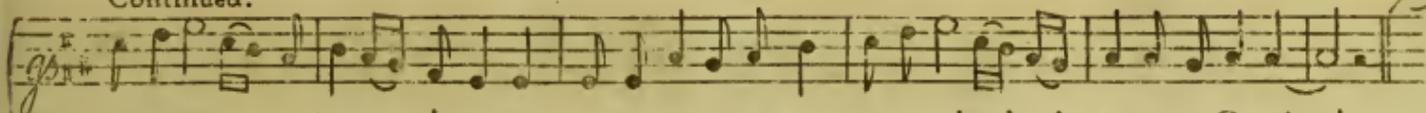
## 74 An ANTHEM. N. CIV.

O praise thy Lord, O praise thy Lord, O my Soul; O Lord my God, Thou art become exceeding

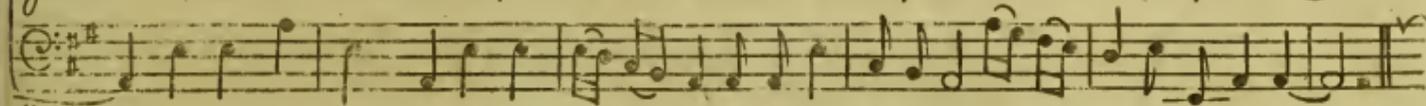
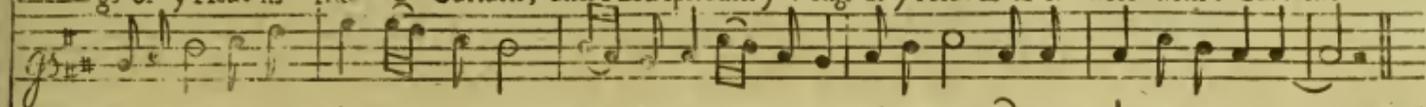
glorious! Thou art clothed, Thou art clothed with Majesty & Honour.

// CHO. 1st.

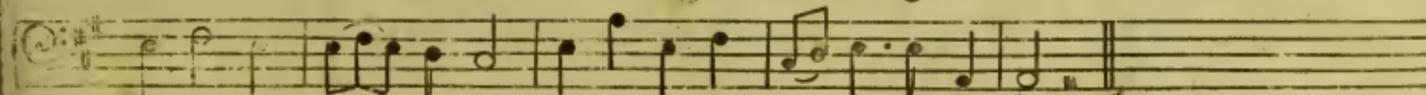
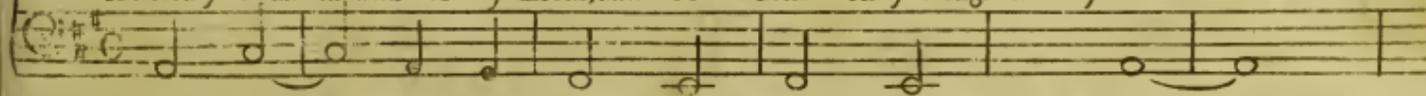
Thou deck'd art with Light, as 't were with a Garment, and Thou spreadest thy Wings, and Thou spreadest thy Win-



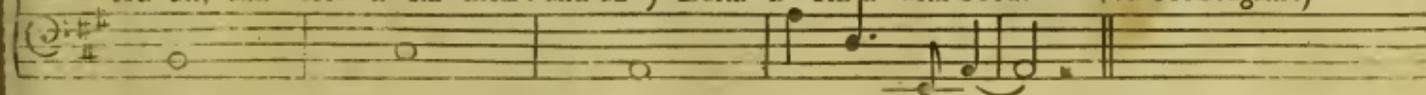
gs of y Heav'ns like a Curtain, and Thou spreadest y Wings of y Heav'ns as it were with a Curtain.

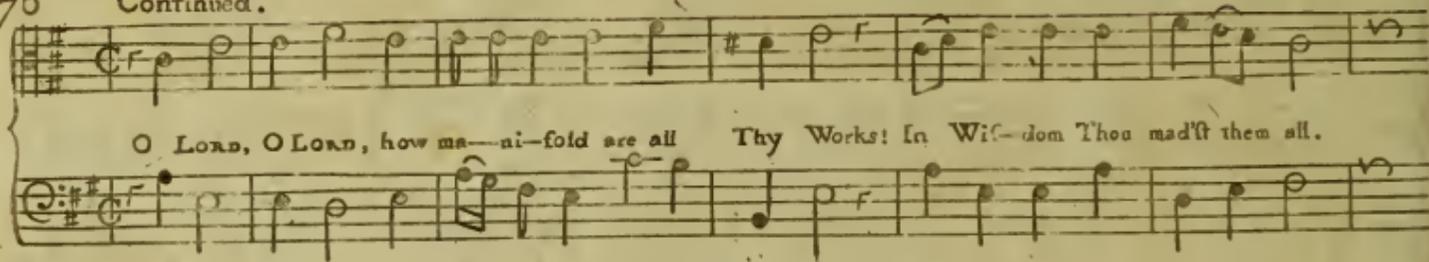


He laid y Foundations of y Earth, and ri—deth on y Wings of y Wind: He cre—a—



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

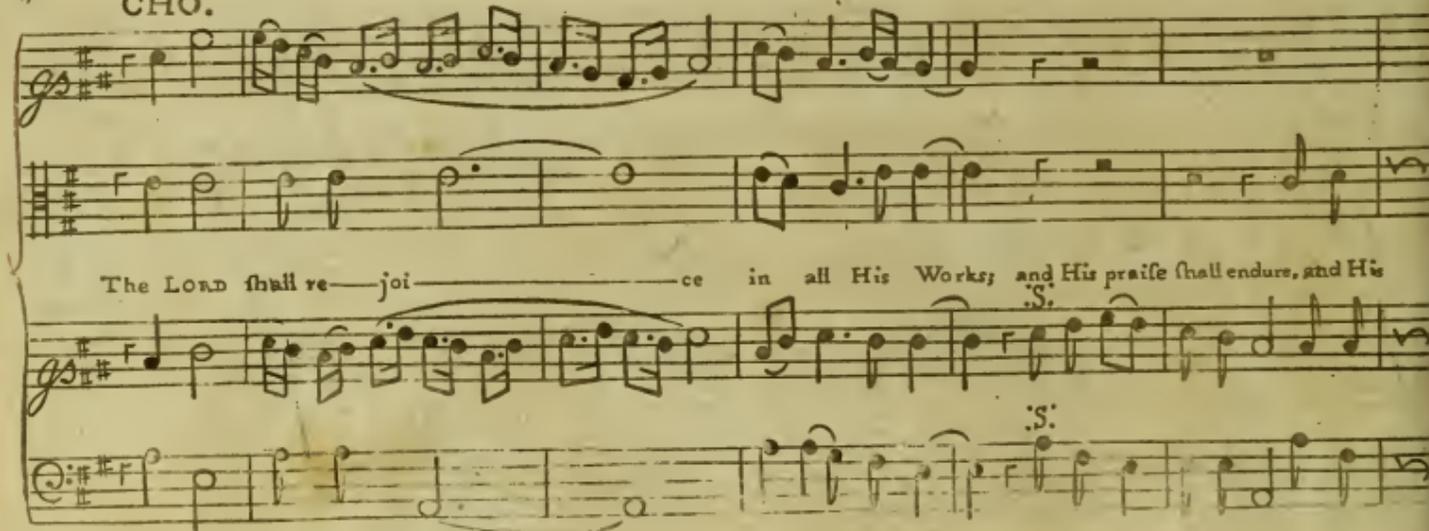




O Lord, O Lord, how ma—ni—fold are all Thy Works! In Wi—dom Thou mad'st them all.

//

## CHO.



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

Continued.

77

First system of musical notation. It consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a fermata and then continues with a melodic line. The piano accompaniment provides harmonic support with chords and moving lines. A first ending bracket labeled ':S. (2.)' spans the final measures of the system.

Praise shall endure, and His Praise shall endure for e-ver and for ever, :S. f<sup>2<sup>o</sup></sup>.

Hallelujah, :ll:

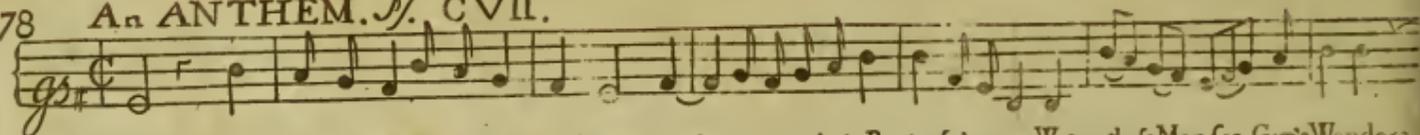
:ll:

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line features a melodic line with some grace notes. The piano accompaniment continues with harmonic support. A first ending bracket labeled ':S. (2.)' is present at the end of the system.

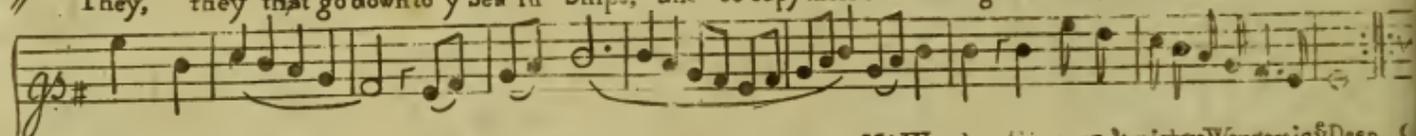
Third system of musical notation. It continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with harmonic support. The system concludes with the word 'Hal-' and a long note.

:ll: :ll: :ll: :ll: :ll: Hal- le- lu- jah.

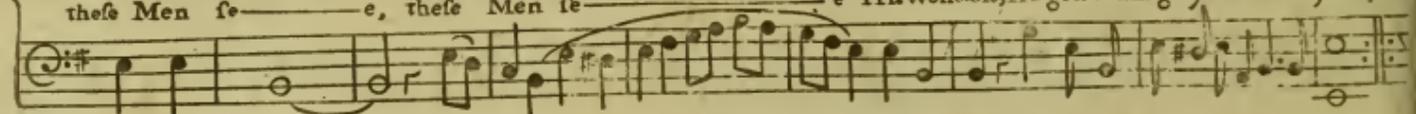
Fourth system of musical notation. It continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with harmonic support. The system concludes with the word 'le- lu- jah.' and a long note.



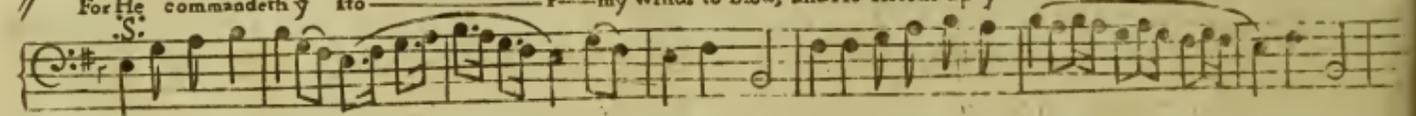
// They, they that go down to y Sea in Ships, and oc-cupy their Bus'nels in great Waters, these Men see God's Wonde-  
 //



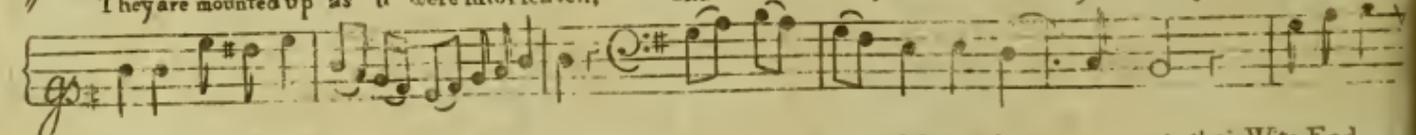
these Men se — e, these Men se — e His Wonders, His great & mighty Wonders in y Deep. C



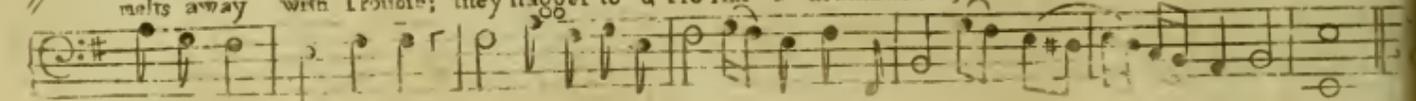
// For He commandeth y sto — r — my Winds to blow, and He lifteth up y Wav — es there of:



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



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



Continued.

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

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

CHO.

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

80 An ANTHEM. ♪. CXXXVI.

O give ye Thanks un-to ♪ Lord: Givethanks un-to ♪ God of gods: O thank ♪ Lord, ♪ Lord of lords: For,  
 // Cho. For, &c: For, &c:

Who on-ly doth great Wond'rous Works: Who by His Wisdom made ♪ Heav'n: Who made ♪ Waters and ♪ Earth: For,  
 // For, &c: For, &c:

(PIENO-CHORO.)

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

Colchester. Tune.

A.W.—ms. 81

Musical score for 'Colchester. Tune.' consisting of four staves. The first two staves are in treble clef with a 3/2 time signature. The last two staves are in bass clef with a 3/2 time signature. The music features a mix of eighth and sixteenth notes, with some rests and a sharp sign in the second staff.

Wells. Tune.

A.W.

Musical score for 'Wells. Tune.' consisting of four staves. The first two staves are in treble clef with a common time signature. The last two staves are in bass clef with a common time signature. The music features a mix of eighth and sixteenth notes, with some rests and a sharp sign in the second staff.

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

\*

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

\*

And praise Thy Name, & prai—se Thy Name, & prai—se Thy Name for

Continued.

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

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

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

Rejoice for Loas is King; Your Loas & King adore: Mortals give Thanks & Sing, And triumph ever more, Lift up your

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

A Canon, Recte & Retro.

A CANON, Four in One. S:

Newbury. N. 77.<sup>th</sup> D.<sup>r</sup> Watt's.

A.W.

The first system of music for 'Newbury' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, hymn-like style with various note values and rests.

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

The second system of music for 'Newbury' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody continues from the first system.

Putney. Hymn 146.<sup>th</sup> B. 2.<sup>d</sup> D.<sup>r</sup> W.

A.W.

The first system of music for 'Putney' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, hymn-like style with various note values and rests.

Man has a Soul of vast Desire, He burns within<sup>th</sup> restless Fires; Toft to<sup>th</sup> fro his Passions fly From Va-ni-ty to Va-ni-ty.

The second system of music for 'Putney' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody continues from the first system.

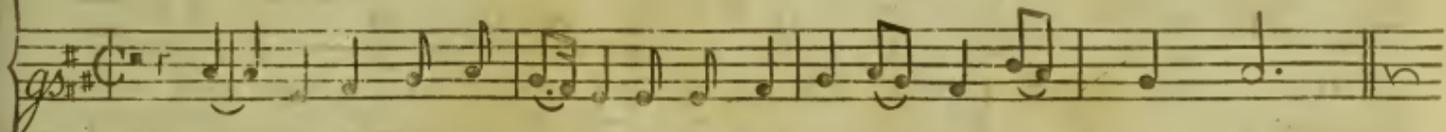
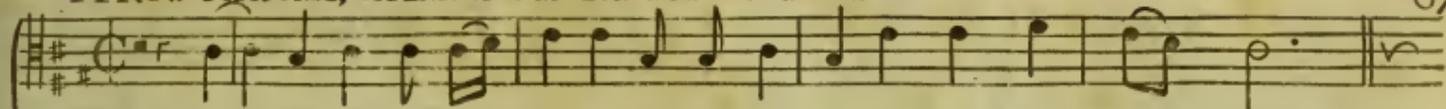
## The true CHRISTIAN'S LITANY.

The first system of musical notation consists of three staves. The top staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The middle staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The bottom staff is in bass clef with a 3/2 time signature and a key signature of one sharp (F#). The music is written in a simple, homophonic style with various note values and rests.

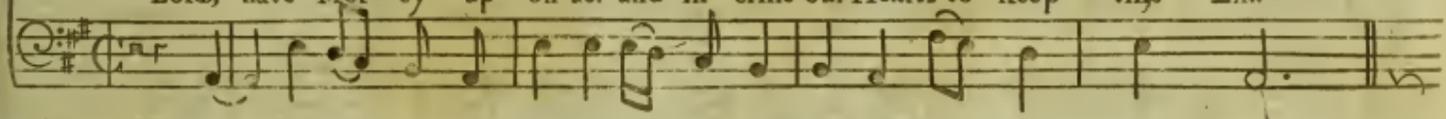


The second system of musical notation consists of three staves. The top staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The middle staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The bottom staff is in bass clef with a 3/2 time signature and a key signature of one sharp (F#). The music continues from the first system, featuring similar note values and rests. Each staff ends with a double bar line and repeat dots.

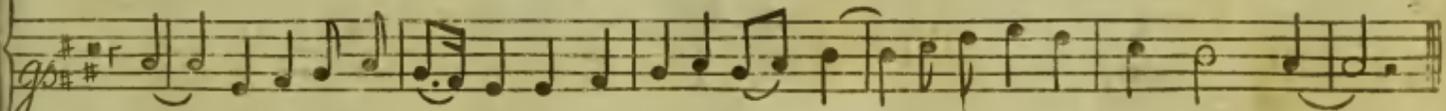
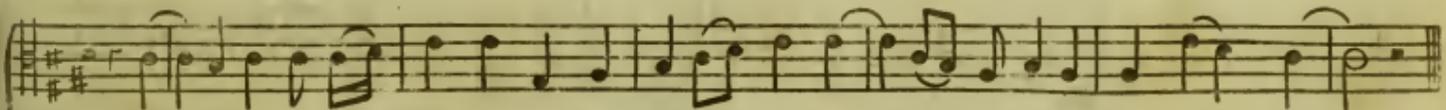
A New RESPONSE, or Answer to the Ten Commandments.



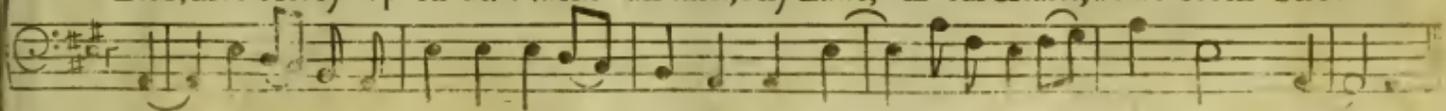
LORD, have Mer-cy up-on us: and in-cline our Hearts to keep this LAW.



\*



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



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

—fi—ed shine, Hal—le—lu—jah !!: Welcome wel—come bleeding Lamb.

## A CANON of FOUR in One

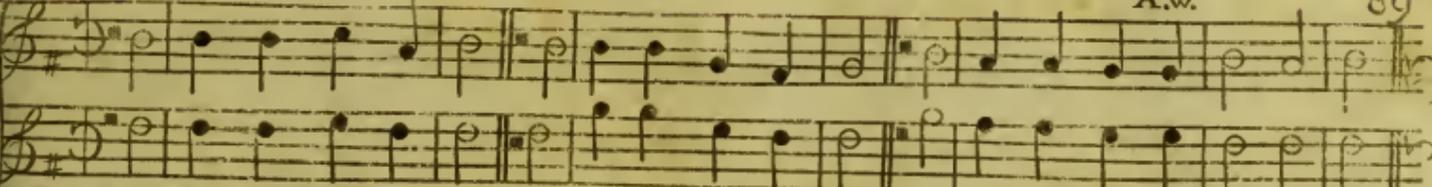
This is y Man who bears y Load and walks in all his Pious Ways; Plenty his labours shall reward, Honour & Peace shall crown his

## Dalston TUNE

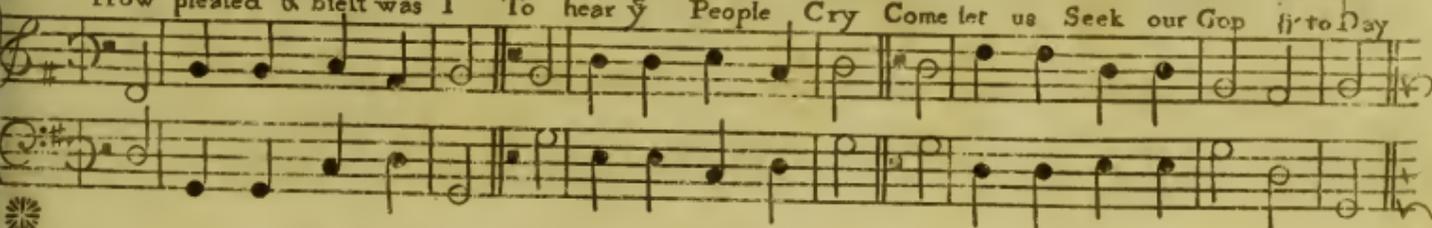
Ps. 122. D. W.

A.W.

89



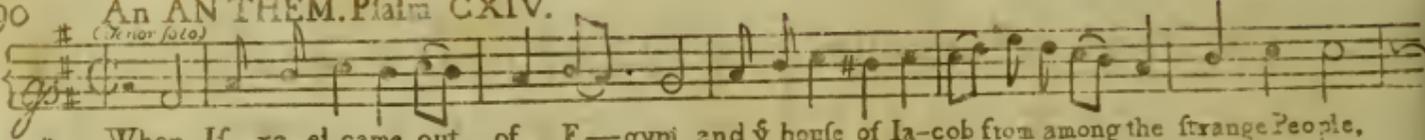
How pleas'd & blest was I To hear y<sup>e</sup> People Cry Come let us Seek our Gop *tr* to Day



Yes with a chearfull Zeal We haste to Zi—ons Hill And there our Vows and Honours *tr* Pay.

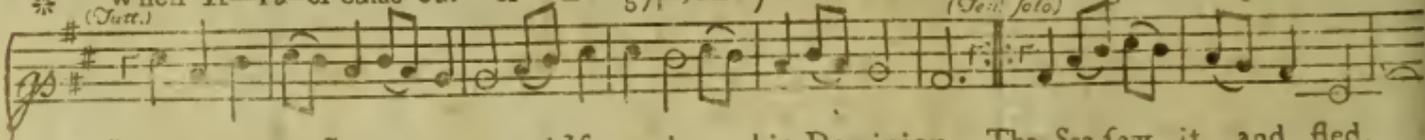
## An ANTHEM. Psalm CXIV.

*(Tenor solo)*

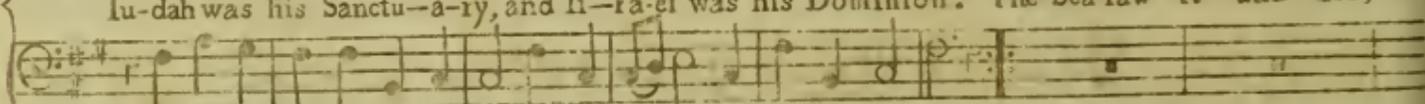


*(Tutti)* When Is-ra-el came out of E-gypt, and y<sup>e</sup> house of Ia-cob from among the strange People.

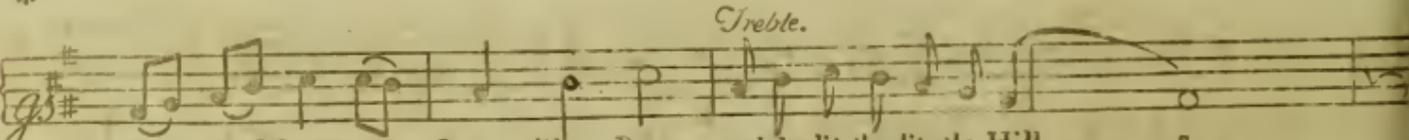
*(Tenor solo)*



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



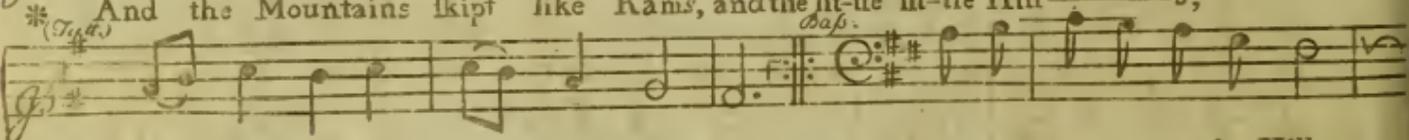
*(Tutti)*



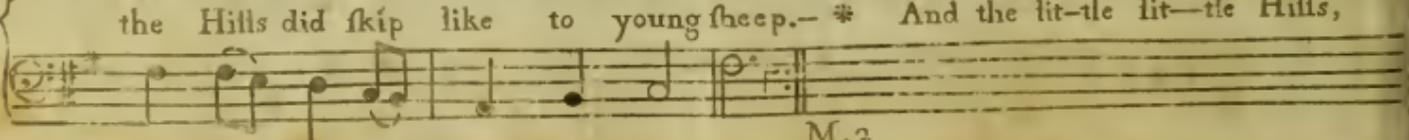
*Treble.*

*(Tutti)* And the Mountains skip like Rams, and the lit-tle lit-tle Hill

*Bass.*



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





## MANSFIELD Tune

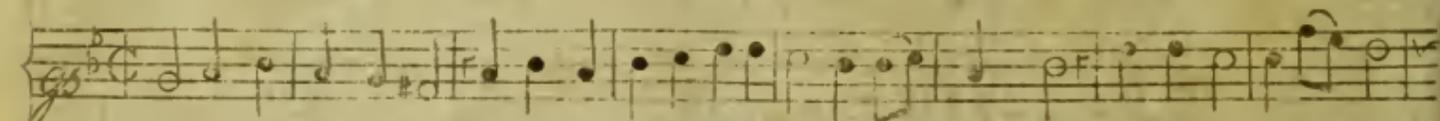
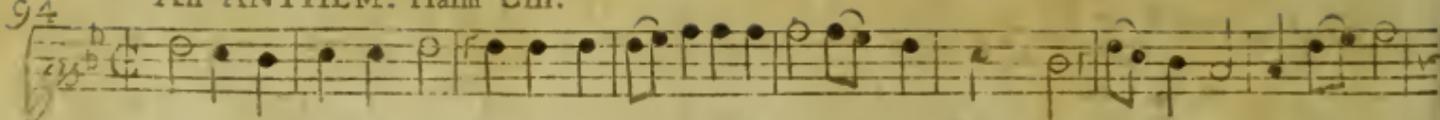
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a *g* dynamic marking. The second staff is a bass clef with a 3/2 time signature. The third staff is a treble clef with a 3/2 time signature. The fourth staff is a bass clef with a 3/2 time signature and a key signature of one sharp (F#). The music is written in a style characteristic of 18th-century manuscript notation, featuring various note values, rests, and articulation marks.

The second system of the musical score consists of four staves. It begins with a decorative flourish on the left. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It begins with a *g* dynamic marking and contains several repeat signs (double dots with vertical lines). The second staff is a bass clef with a 3/2 time signature. The third staff is a treble clef with a 3/2 time signature and a key signature of one sharp (F#). The fourth staff is a bass clef with a 3/2 time signature and a key signature of one sharp (F#). The music continues with various note values and rests, ending with repeat signs on the right side of each staff.

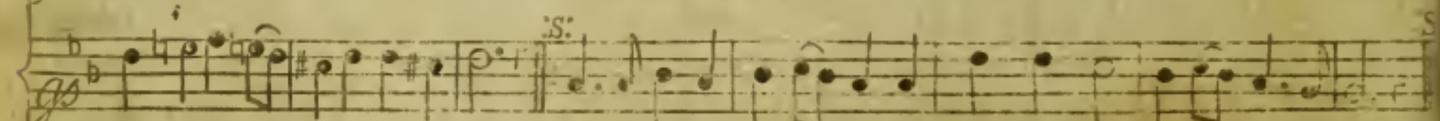
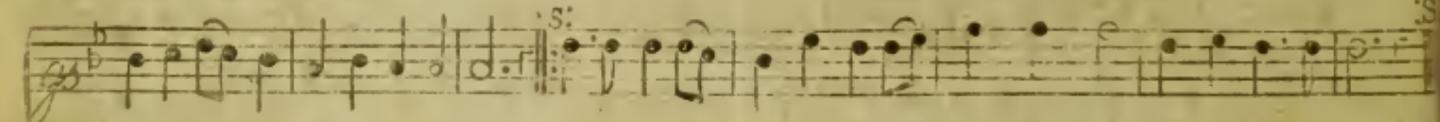
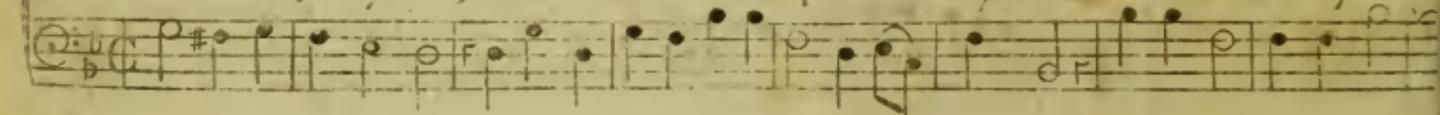
Rise my Soul & stretch thy Wings Thy better Portion trace Rise from tran- si- to- ry things Towards Heav'n thy native Place

Sun, Moon & Stars decay Time shall soon this Earth remove, Rise my Soul, & haste away To Seat prepar'd above.

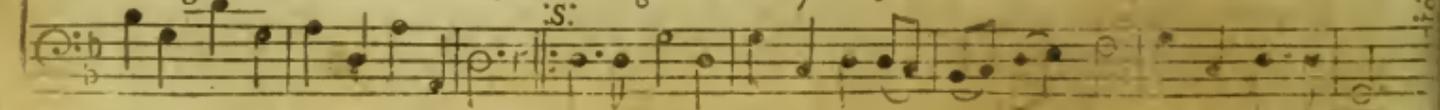
## An ANTHEM. Psalm CIII.



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



And forget not all his Benefits; Who forgiveth all thy Sins, and heal-eth all thine In-fir-mi-ties.



Wantage.

A.W.

95

Musical score for 'Wantage' consisting of three staves. The first staff is in treble clef with a 7/4 time signature. The second staff is in treble clef with a 3/4 time signature. The third staff is in bass clef with a 3/4 time signature. The music is written in a style typical of 17th-century hymnals, featuring various note values and rests.

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

A.W.

Musical score for 'Bray' consisting of three staves. The first staff is in treble clef with a common time signature. The second staff is in treble clef with a common time signature. The third staff is in bass clef with a common time signature. The music is written in a style typical of 17th-century hymnals, featuring various note values and rests.

Awake my Heart arise my Tongue Prepare a tunefull Voice In Gods Life of all my Joys Aloud will I rejoice. Aloud will I re

## A Hymn for Easter Day.

A.W.

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

✻

Who so late-ly on y Cross Hal—te—lu-jah, Suffer'd to redeem our Souls Hal—te—lu-jah.

An ANTHEM, No. CXXII.

A.W

97

I was Glad, was Glad

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

// I was Glad

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

Our feet shall stand, Our Feet shall stand in thy Gates O

Je-ru-sa-lem.

N.

Hail, Hail all glorious Lamb of God, Let Saints & Angels Join To Ce-  
le-brate thy Praise abroad, Whole Name is all Divine.

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

Continued.

103

Thro' thine own precious Blood. Hallelujah:lt: :lt: :lt: :lt: :lt: :lt: Hallelujah.

This block contains a musical score for a hymn. It consists of four staves. The first two staves are vocal parts, and the last two are instrumental accompaniment. The music is in G major (one sharp) and common time. The lyrics are written below the vocal staves, with repeat signs (double dots) indicating repeated sections of the melody.

S<sup>t</sup> Ann's. Hymn 94<sup>th</sup> B. 2<sup>d</sup> D<sup>r</sup> W.

A. W.

My God my Portion & my Love My e-verlasting All I've none but  $\bar{y}$  in Heavh above, or on this earthly Ball.

This block contains a musical score for a hymn. It consists of two staves. The top staff is a vocal line, and the bottom staff is an instrumental accompaniment. The music is in G major (one sharp) and common time. The lyrics are written below the vocal staff.

Peace be within thy Walls, Peace be within thy Walls, Peace be within thy Walls & plentifulness, & plentifulness with-

Counter & Bass.

For my Brethren & Companions sakes

- in thy Pala-ces. For my Brethren & Companions sakes I will wish ſ prof- For my Brethren

I will wish ſ prof-pe-ri-ty, I will wish ſ prof-pe-ri-ty

-perity I

and Companions sake, I will wish  $\forall$  prosperity, I will wish  $\forall$  prosperity & I will see — k to do thee good.

// CHO. N.B. Repeat O pray, &c. and end with this Chorus.

Moderate.

Grave.

Grave. Brisk. A—men, A—men, A—men, A—men, Hal. :||: :||: A—men, A—men, A—men.

For thither go y Tribes y

Jerusalem is built as a City y is at u-ni-ty in it self For thither go, For thither go y Tribes even y tribes off

//

S: and to give

S: and to give tha

Load To tes-ti-fy un-to Is-ra-el, to tes-ti-fy unto Is-ra-el, and to give tha nks give

S: and to give tha nks give thanks give

the nks give thanks

1 2 :S:

Counter alone.

even y Seat

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

1 2 :S:

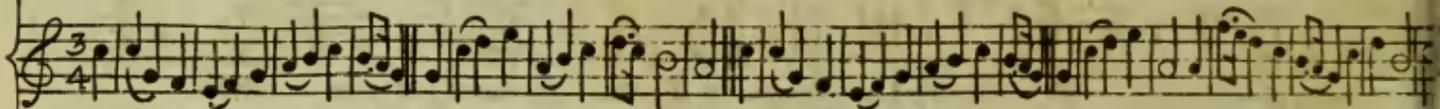
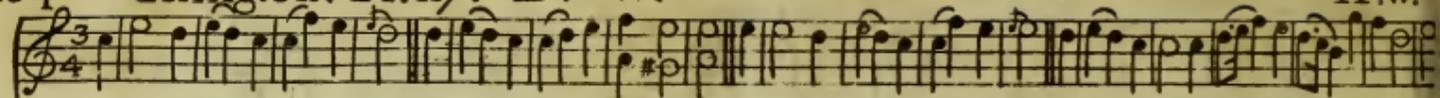
even y Seat, even y Seat of y house of Da-vid:

Slow. CHO. Slow.

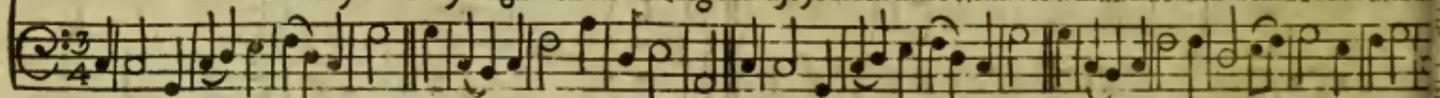
O pray for y Peace, O pray for y Peace, O pray for y Peace of Je-ru-sa-lem. Peace be within thy Walls

Islington. Pf. 117.<sup>th</sup> D<sup>r</sup> W.

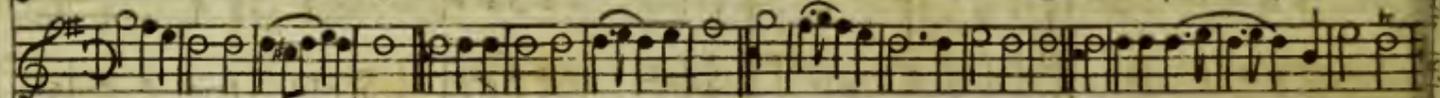
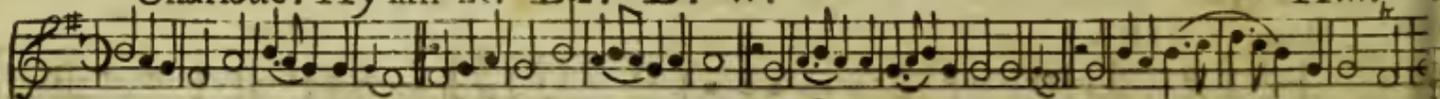
A.W.



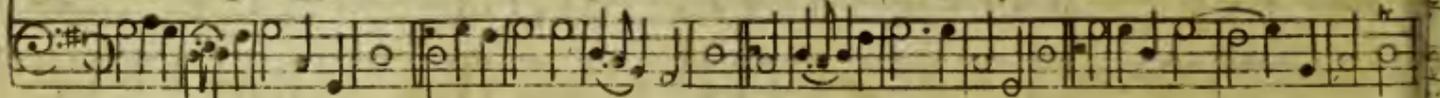
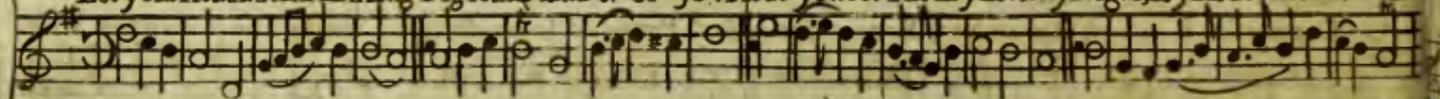
This Life's a Dream an emty shew But y<sup>e</sup> bright World to which I go Hath Joys substantial & sincere When shall I wake W<sup>h</sup> shall I wak<sup>e</sup> & find

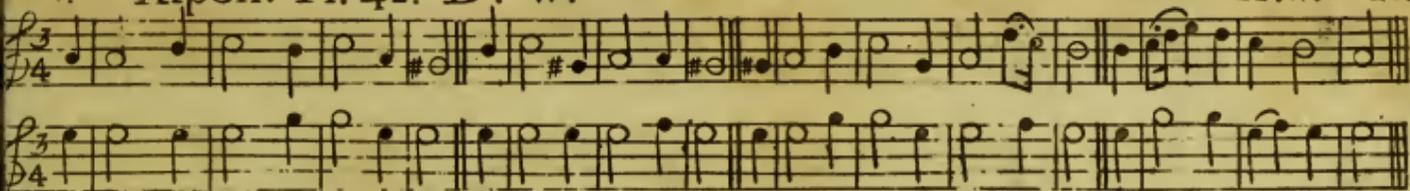
Charlotte. Hymn 21.<sup>st</sup> B.<sub>2</sub><sup>nd</sup> D<sup>r</sup> W.

A.W.

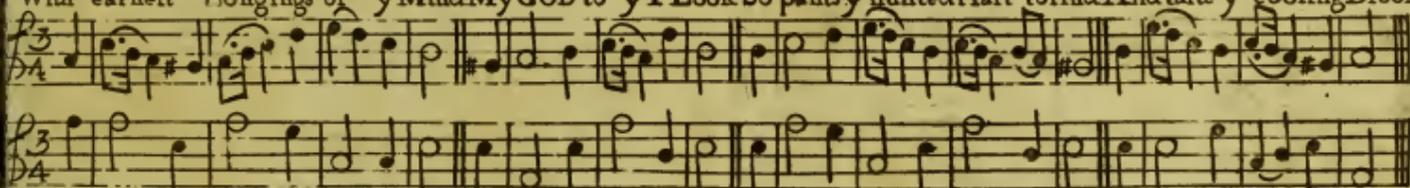


Let y<sup>e</sup> old Heathen tune their song Of great Diana & of Jove But y<sup>e</sup> sweet Theme y<sup>e</sup> moves my Tongue, Is y<sup>e</sup> Redeemer & his Lo



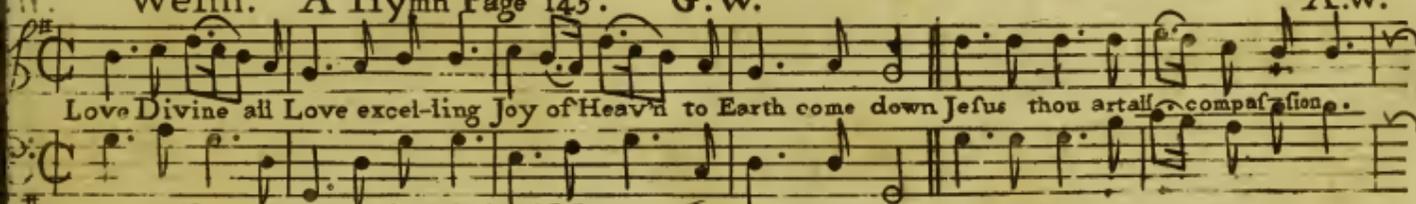


With earnest longings of  $\int$  Mind My GOD to  $\int$  I Look So pants  $\int$  hunted Hart to find And taste  $\int$  cooling Brook.

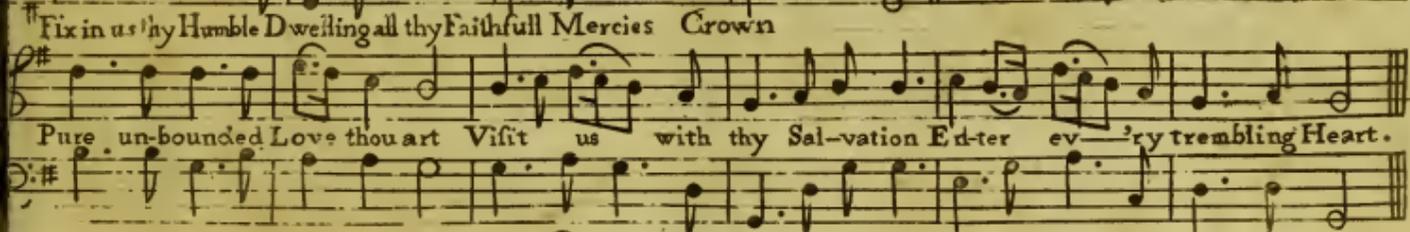


## 11. Welsh. A Hymn Page 145. G.W.

A.W.



Love Divine all Love excel-ling Joy of Heav'n to Earth come down Jesus thou art all  $\int$  compassion.



Fix in us thy Humble Dwelling all thy Faithfull Mercies Crown

Pure un-bounded Love thou art Visit us with thy Sal-vation Ed-ter ev- $\int$ ry trembling Heart.

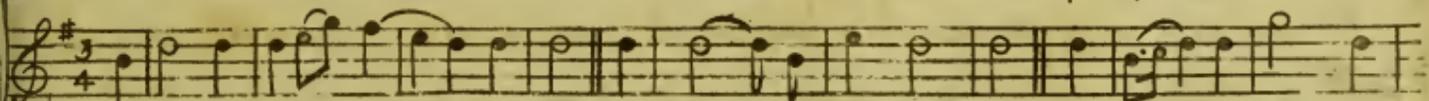
I'll praise my Maker with my Breath And when my Voice is Lost in Death Praise shall employ my Nobler

//

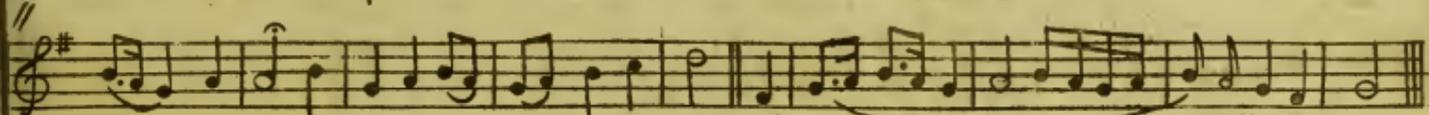
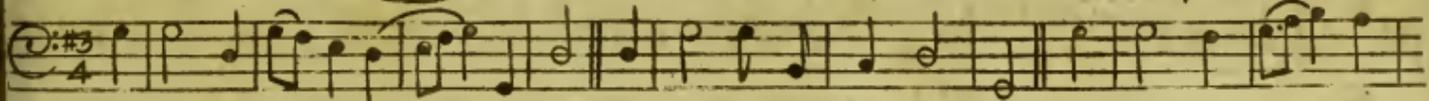
Pow'r's My Days of praise shall ne'er be past While Life & Thought & being last Or Im-mor-tal-i-ty en-dures.

Thorley, Hymn 1<sup>st</sup> B. 1<sup>st</sup> D. W.

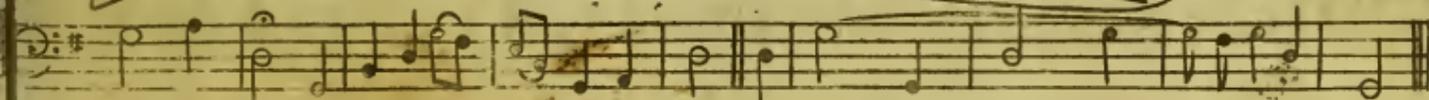
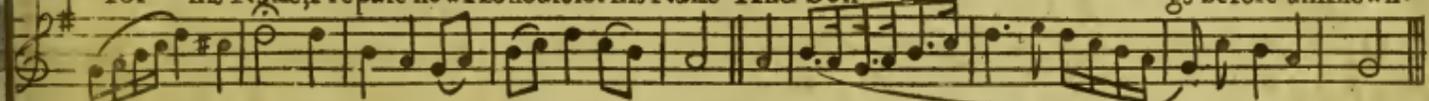
A.W. 107

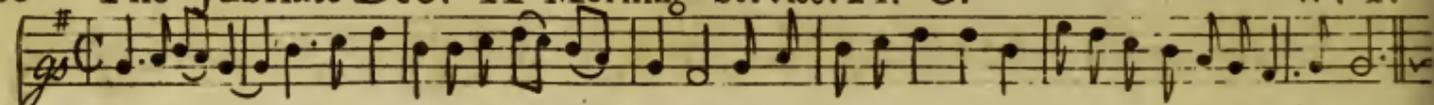


BEHOLD  $\frac{3}{4}$  Glories o — f  $\frac{3}{4}$  Lamb A — midst his Fathers Throne Prepare new Ho — nours

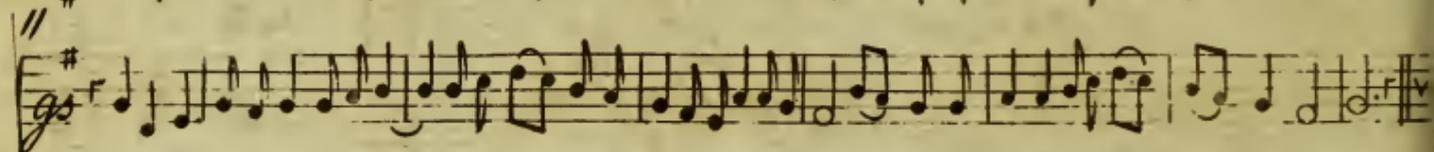
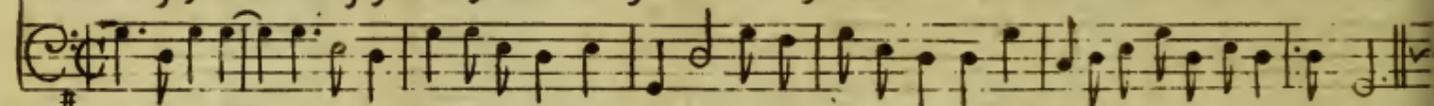


for his Name, Prepare new Honours for his Name And Son — gs before unknown.

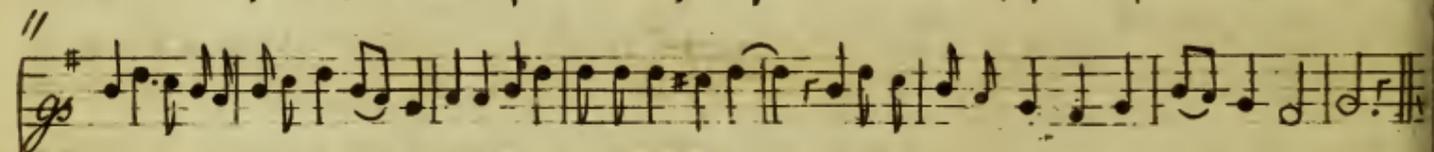




O be joyfull O be joyfull in  $\gamma$  Lord, all ye Land: serve  $\gamma$  Lord with Gladness, & come before his Presence <sup>th</sup> a Song.



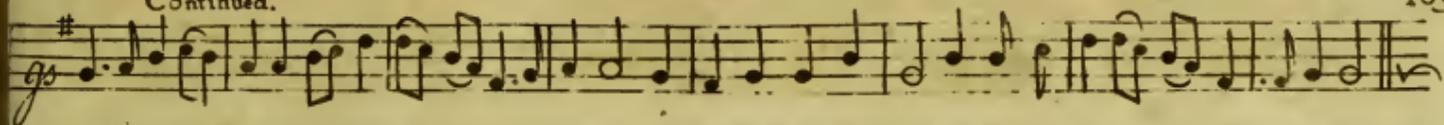
Be ye sure  $\gamma$   $\gamma$  Lord He is God, it is He that hath made us & not we, ourselves, we are his People, &  $\gamma$  Sheep of His Pasture:



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



Continued.

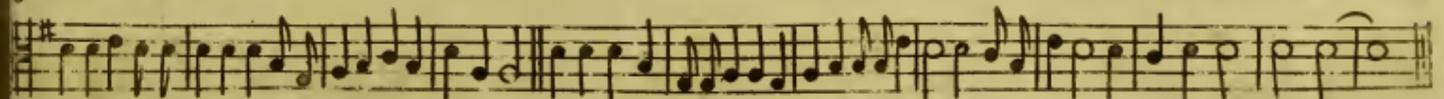
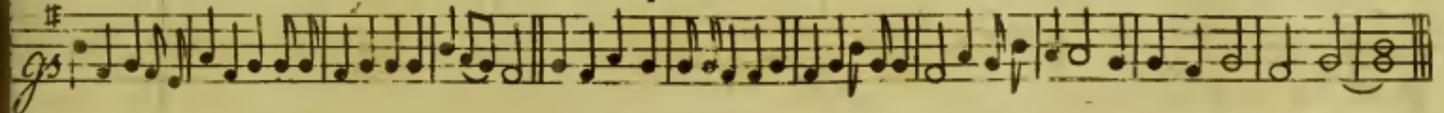


For  $\text{\textcircled{S}}$  LORD is gracious His Mercy is everlasting; & His Truth endureth from Gene-ration to Gene-ration.



## DOXOLOGY.

4 Voc.

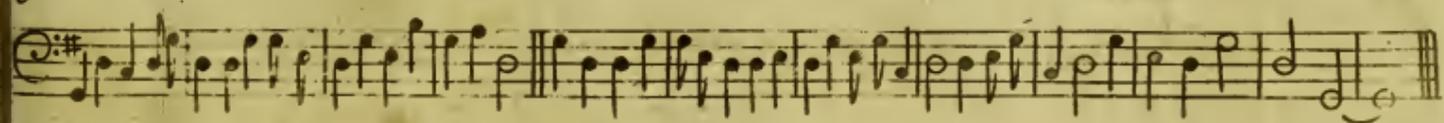
Glo-ry to  $\text{\textcircled{S}}$  Father, &c.

As it was—

and ever— and ever

World—

A—men.



The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/2. The music features a melody in the upper staves and a bass line in the lower staves. There are various musical notations including notes, rests, and ornaments.

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

The second system of the musical score consists of four staves. It begins with a double bar line and a repeat sign. The notation continues with treble and bass clefs, a key signature of one sharp, and a 3/2 time signature. The melody and bass line are clearly defined.

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

Continued.

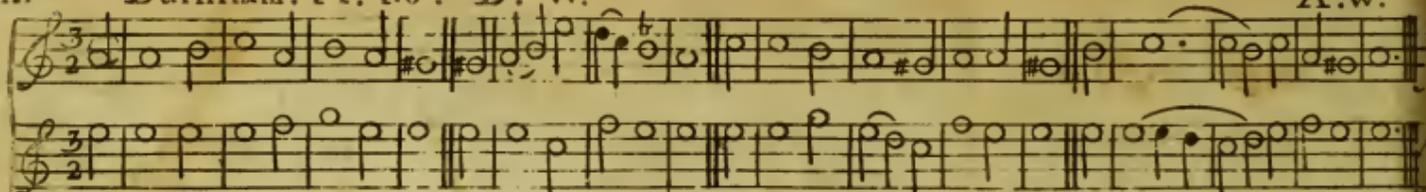
Beaconfield. Pf. 84.<sup>th</sup> D<sup>r</sup> W.

A.W. III

Bless  $\gamma$  God that built  $\gamma$  Sky.

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

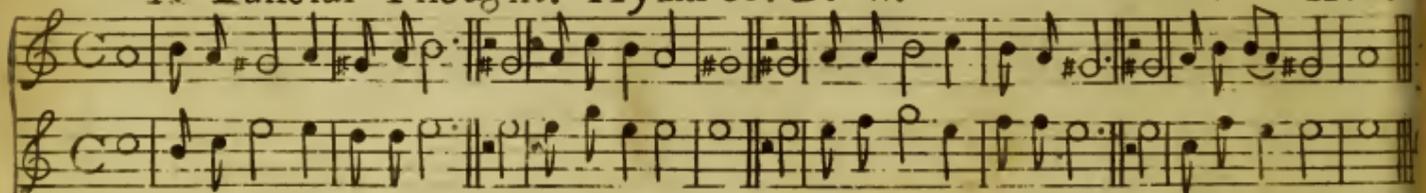
Hests to me; The ts—ber—na—cles of thy Grace, How plea—sant LORD they be.



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



A Funeral Thought. Hymn 63<sup>d</sup> D<sup>r</sup> W.



HARK from y<sup>e</sup> Tombs a dolefull Sound My ears attend y<sup>e</sup> Cry Ye living Men come view y<sup>e</sup> Ground Where you must shortly lie.

