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THE

ROYAL MELODY COMPLETE:

OR THE

NEW HARMONY of ZION.

CONTAINING

- I. A New and Correct INTRODUCTION to the Grounds of MUSICK, Rudimental, Practical and Technical.
- II. A New and Complete Body of CHURCH-MUSICK, adapted to the most select Portions of the Book of PSALMS, of either 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 *Solo's, Fuges, and Chorus's*, correctly set in Score for *Voices or Organ*; and fitted for all *Teachers, Learners, and Musical Societies, &c.* with a Preface on *Church-Musick*, shewing the Beauty and Excellency thereof.

The THIRD EDITION, with Additions.

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

Pf. cxlix. { O Praise ye the LORD, prepare your glad Voice; His Praise in the Great Assembly to sing: } Ver. 1.
In our Great CREATOR. let Isr'el rejoice; And Children of ZION be glad in their KING. }

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NOTES BY TO

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Nov. 24, 1908
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To all Persons of the several

M U S I C A L S O C I E T I E S,

B O T H O F

T O W N and C O U N T R Y;

A N D T O A L L

L O V E R S of C H U R C H - M U S I C K in General:

This T R E A T I S E of P S A L M O D Y is most humbly Inscribed and Dedicated,

By their Sincere, and most Harmonious,

[And Humble Servant]

WILLIAM TANS'UR, *Senior.*

T H E


THE
P R E F A C E,

SHEWING THE

Antiquity, Beauty, and Excellency of CHURCH-MUSICK in General;
and of the several Abuses thereof; with the Usefulness of this BOOK, &c.

P S A L. C. Ver. 1.

O be Joyful in the LORD, All ye Lands: Serve the LORD with Gladness, and come before His Presence with a Song.

 PRAISE and *Thanksgiving* is a bounden and indispensible 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 *highest 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 ^a,—the *Morning Stars sang together, and the Sons of Men shouted for Joy*; meaning the *Angels of GOD*: for the *Stars* were not formed

* St. Augustin.

* Job xxxviii.

formed till the fourth Day. 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 the great 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 was seldom 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*^b;—and *Elisha*^c brought the holy Spirit upon himself; which *Examples* plainly demonstrate, that no evil Spirit cares to abide where *Musick* or *Harmony* is settled: And certainly, when it is composed into a sweet and regular *Composition*, suitable to the *Subject*, it renders it more fit for the *holy Spirit* to work upon, and convey more *Truth* to the Understanding.

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

What great pains did our *Royal AUTHOR* take, at the *Dedication* of the *Temple*, to promote the *Praise* and *GLORY* of GOD; as appears in the following Words: *Moreover, Four Thousand praised the LORD, with the Instruments that I made, (said David) to praise therewith*^e.—*So the Number of them, with their Brethren, that were Instructed in the Songs of the LORD, even all such as were Cunning, were Two Hundred, Eighty and Eight*^f.—*Rejoice in the LORD, O ye Righteous, Praise him with the Lute and the Harp, &c. and sing to him with a good Courage: for it becometh well the just to be thankful*^g.

And DAVID, and all played before GOD, with all their Might; and with Singing; and with Harps, Psalteries, Timbrels, Cymbals, and with Trumpets^h.—And David spake to the Chief of the Levites, to appoint their Brethren to be Singers to all Instruments of Musick; and by sounding, and lifting up their Voices with Joyⁱ, &c.—And all the Congregation worshipped, and the Singers sung, and the Instruments sounded with them; even all such as were of a free and good heart^k.—And they, Day by Day, praised the LORD with Singing and with Instruments^l.—And they sung together by Course; praising and giving Thanks unto the LORD^m.—And all being arrayed in White, their Voices and Instruments sounded altogether, to PRAISE the LORD; and the Glory of the LORD filled the whole houseⁿ, &c.

B

In

^b 1 Sam. xviii. 10.—^c 2 Kings, iii. 15.—^d Eccl. xi. 10.—^e 1 Chron. xxiii. 5.—^f 1 Chron. xxv. 7.—^g Psal. xxiii. 1.—^h 1 Chron. xiii. 8.—ⁱ 1 Chron. xv. 16.—^k 2 Chron. xxix. 28, to 31.—^l 2 Chron. xxx. 21.—^m Ezra iii. 10.—ⁿ 2 Chron. v. 12 to 14.

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*^o.—*I will sing with my Spirit and with Understanding also*^p.—And St. James says, *If any be afflicted, let him pray; and if any be merry, let him sing Psalms*^q.—

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*^r.—*O sing unto the LORD a new Song: Sing unto the LORD all the Earth*^s.—Blessed are they that can Rejoice in thee, O Lord, for they shall walk in the Light of thy countenance^t.—And also all primitive Writers in Times of Old, greatly encouraged this *Divine* and noble *Art*.

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

The excellent BOOK of *PSALMS*^v, was written by Inspiration, for our *Instruction* and *Learning*; and is, 1. *A Compendiary* of the whole *Scripture*; containing *Laws, Precepts, Precedents, Politicks, Proverbs, Parables, and Prophecies*; and under them, *CHRIST*, and the *Gospel*. It was formerly called, *The Lesser BIBLE*; or, *An Epitome of the Holy Scriptures*; and was divided into *Five Books*; and *He that rightly understands them, hath a sure and Master Key, to unlock all the Secrets of the Rest*^w.

2. It is also *The Anatomy of the Soul*, and discovers its inmost Sentiments; wherein all its *Affections, Grievs, Joys, Hopes, Fears, Doubts, Cares, and Anxieties*, are so sensibly touched, as to make Us think we ourselves are the real Parties concerned, i. e. The Penitents, in the Penitential; The Petitioners, in those of Prayer; and the joyful Addressers in *Psalms* of Praise and Thanksgiving.

3. This precious Book, is also *The Soul's Divinity-school*; or a choice Directory of our Duties to God, *Ourselves*, and our Neighbours; Being the very Seat of Religious Discipline, to Mortify the Proud; Advance the Humble; Inform the Ignorant; and to Improve the *Skilful, Willing, and Ingenious*.

4. It

^o Eph. v. 19.—^p 1 Cor. xiv. 15.—^q James v. 8.—^r Psal. cxvii. 15.—^s Psal. xcvi. 1, to 7.—^t Psal. xcvi. 1.—^u Luke ii.—
(*As Mr. Teller.*)— St. Austin.

4. It is likewise *The Soul's Dispensatory*, of all *Medicines*, for its several *Diseases*: Wherein are *Lenitives* for tender Wounds; *Corrosives* for Inveterate; *Cures* for the Infested; *Preservatives* for the Sound; *Cordials* for the Weak; and *Restoratives* for the Relapsed.

5. It is *A Treasury, and Magazine of Accommodations*, for every Circumstance of human Life; Whether, in *Sickness, Health, Youth, Old Age, Day, Night, Plenty, Poverty, Safety, Danger, Peace, War, Society, Solitude, Liberty, Confinement, Exile, Land, or Sea*.

6. It is *An Infallible Oracle*; and may be consulted in all Cases, by all Sorts of People in general; *i. e.* by *Princes, Priests, Magistrates, Families, High or Low, Rich or Poor*, one with another.

7. It is *The Churches Oeconomy, Militant, and Triumphant*: Containing a common *Oratory of Prayers, Praises, and Thanksgivings, &c.* Keeping up the glorious *Correspondence* between *Men and Angels; Earth and Heaven*.

8. It is *A true Prospect of Nature, and Mirror of the whole UNIVERSE*: Wherein is a Beautiful Display of *Animals, Elements, Earth, Seas, and Sky*; the *Corporeal, and Incorporeal World*, from the Creature to the CREATOR; with His *Divine Attributes and Perfections*: And all these are Invited to praise the LORD*. *Let every Thing that hath Breath PRAISE THE LORD* *.

9. It is also *The Soul's Paradise, of Spiritual Recreations*; and affords the Body sweet Refreshments after bodily Labour, and hard Study; It sweetens the severer Exercises of religious Duties; Recruits the exhausted Spirits with fresh Supplies of Devotion; gives Wings to PRAISE; Fervency to Prayer, by the resplendent Charms of Divine Rhetorick, and seraphick Eloquence, &c.

10. All these, and many more Advantages, to assist us in this Life, are contained in this Glorious BOOK of PSALMS; and what can be more charming to us, than the beautiful Variety of its Style, from the Pen-men of those SACRED SONGS! even from the *Majestick, Sublime, Magnificent, Triumphant, and Exulting*; down to the *Mournful, Condoling, Commiserating, Pathetical, and Expectatory*! All regularly, and wisely adapted to their respective Subjects; in which consists the very Artifice, and Soul of Divine Poetry.—With what Elevation of Spirit does the PSALMIST leap from the Vale of Tears and Supplication, to the PARADISE of PRAISE! How different is the Style of their Addresses! The PENITENTS, say, *Be merciful unto*

* Psal. cxviii.—* Psal. cl.

The PREFACE, on the Excellency of Church-Musick.

unto me, for I have sinned¹: PRAYER, says, *From the Ends of the Earth, and out of the Deep have I called². And PRAISE, cheerfully; breaks out, O be joyful, in the LORD, all ye Lands; serve the LORD, with Gladness, and come before his Presence with a Song³.*

For whilst, { PRAYER, (as for Alms) does at the Portal wait, }
 { PRAISE enters, like a Royal Guest, in state. }

In sacred Heraldry, PRAISE has the *Ascendant*, being of the *Eldest House*. as early as the *Creation*; when the *Morning Stars* (or *Angels*) sang together⁴: and is of so *lasting a Lineage*, as to endure *after this Life*, for ever and ever. For, *Prayers shall cease, and Preaching shall cease; but PRAISING of GOD shall never cease.*

For, { *When we to Heav'n's celestial Temple come,* }
 { *Petition there shall cease, and Pray'r be dumb:* }
 { *But PRAISE, in Accents more sublime and strong,* }
 { *Shall then commence her Everlasting SONG.* }

Thus we see, that the Art of *singing of Psalms*, is a *Duty and Office Angelical*; and greatly recommended to us, to follow and praise as a *Gospel Ordinance*⁵: And that we should always with *one Mind, and one Mouth, glorify GOD*⁶; with the *Voice of Melody*⁷: with a *free Heart, and with a willing Mind*⁸.

What vast *advantages* do arise from the *Practice of this Duty*, in which the *Holy Spirit* always attends us, if we do it *reverently*: For, "*The Holy Ghost seeing the Soul of Man striving after Godliness, and mixing the Power of his Doctrine with sweet Singing, he melteth his Soul with the Sweetness of the Verse; and hearing the Divine Word, it is still the more ingrafted in him; and lifteth up his Heart to heavenly Things. Oh! how oft⁹ has the very Tears gushed out of mine Eyes, with hearing the sweet Hymns and Songs of GOD; and have been ravished with the Praises and Harmony of the sweet sounding Church! When those sweet Voices have pierced mine Ears, thy Truth, O Lord, hath been distilled into mine Heart; and from thence I felt myself inflamed with Piety and Devotion.*" This we may all know by Experience, if we will, for GOD is always ready to assist the Souls of the Faithful, in all good Offices, if we do them with a faithful and true Heart.

Whensoever I sing myself, methinks, the very *Motion*, that I make with my Hand, to the *Musick*, makes the same Pulse and

¹ Psal. li.—² Psal. cxxx.—³ Psal. c.—⁴ Job xxxvii.—⁵ Bp. of London's Use of Psalmody.—⁶ Rom. xv. 6.—⁷ Psal. xlvii.—⁸ 1 Chron. xxviii. 9.—⁹ St. Austin's Preface to the Psalms.

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 *Tranquillity*: and when the Musick sounds sweetest in my Ears, then *Truth* flows the clearest into my Mind.

Oh! How do the *Blessed Spirits* rejoice, to behold Man prostrating his Soul in this *pathetick* Method; pouring it out unto God, in such a Warmth of *Piety*! How can the most hardened Sinner, who has made a Scorn of this *noble Part of Devotion*, but be softened, and reclaimed; and have a Veneration for it, when he hears the PRAISES of our Great CREATOR, described in the most expressive *Harmony*? when it was his great and infinite Goodness to bestow, and frame Musick for us, to the very same End: And we are in *Duty* and *Gratitude* bound to praise him therewith, both in our *publick* and *private Devotions*^h. Praise the LORD, O my Soul, and forget not all his Benefits: yea, as long as I have any Being, I will sing Praises unto my GODⁱ.

And as DIVINE MUSICK excelleth all other Arts in the known World, and is deemed a heavenly Exercise, and *standing Part of Devotion*^k; how much the more ought we to endeavour the true Knowledge of it^l, to perform it *decently, and in good Order*! and to follow the Examples of all good and holy Men; who have taken such great Pains to recommend it. Not to do it lazily, lolling, or sitting, as is too frequent in many Places; but to do it *STANDING*: For it is an ACT OF PRAISE, therefore we should all *STAND* up, whensoever we lift up our Hearts and Souls to SING the PRAISES of a loving GOD, who has done so great Things for us^m. “Knowest thou notⁿ, that thou standest with Angels? Canst thou sing with them, and sittest thou laughing? O fe, fie for Shame.” The Seraphims all stood praising GOD^o; which Posture holy DAVID always exhorted all Men to follow, as a Mark of Honour and Reverence to Him that sitteth on the Throne, for ever and ever: And shall we make ourselves equal with GOD, that are but Worms; to sit down when his glorious Spirits are present? No, GOD forbid; let us blush for Shame, and leave off that daring and vile Practice; lest our Voices be in GOD’s Ears, as a sounding Brass, or a tinkling Cymbal; praising him with our Mouths, but with our Hearts, we irreverently deny him^p.

It may be further added, from the Experience of many good Authors^q, and Persons of Virtue, Credit, and Esteem^r, “that where PSALMODY is most used, those Churches are generally the most filled;” it having a great Influence over the Minds of most People, especially Youth, and keeps them from other Vices on the LORD’s Day^s. It is a great Preservative to Health, and strengthens all Parts of the Breast, and clears the Lungs; it helps a stammering Speech (as I know by Experience) to a

true

^h Bp. Beveridge’s Private Thoughts.—ⁱ Psal. cxlvi. ^k Beza’s Paraphrase. vide Matt. iii. 16.—^l 1 Cor. xiv. 20.—^m Nelson’s Festivals. St. Basil. Bp. Sparrow. ⁿ St. Chrysostom. ^o Rev. ix. 10.—^p Vide Scougal’s Duty of Praise.—^q Dr. Bray, Dr. Woodward.—^r Edward the Sixth. Q. Eliz. K. James I. K. Charles I. K. Charles II.—^s Prov. xxii. 6.

true Pronunciation of *Words*; and is the only Way to *Knowledge*, where Nature has bestowed a *good Voice*. which excelleth all *Instruments*; for to *speak well*, and *sing well* is of great *ART*; by Reason it may hold in *Conformity* with the *Spirit*; and the better the *Voice* is, the mecter it is to *serve* GOD withal; it being given HIM for the very same End, &c.

But alas! what Fall-off have we now in this Age, in the right Use of Musick? The better Musick is known, the more shamefully it is used; to the great Grief of all *sober and well-disposed* Persons! Our solid *good Church-Musick* is almost laid aside, and whimsical Flights take Place; which instead of *edifying* the People^t, throws the whole Congregation into distraction and Disorder; by Reason they cannot understand one Word in ten that is sung in *Divine Service*; the whole *Subject* and Beauty of the *Doctrine* and *Poetry*, being as it were, drowned by the *Antick Arts* of the Musick, which is more fit for a Play-house, than for Places of *Divine Worship*. These are they that maim *Musick* in her *Wings*, that she cannot soar to her wonted Height; they *profane* her, and others *despise* her.

And, as *Musick*, was called the Handmaid to *Divinity*, and formerly walked, as it were, together, Hand in Hand as *Co-partners*, to the *SERVICE* OF GOD; why should they differ now? The Reason of this is, the Practitioners thereof slight the one, and caress the other. Some indeed, are very strict, to do all the Justice they are able to the Musick, run on with that, and think but little, or nothing of the Words they say, at the same Time; in which is contained the whole *Marrow* and *Beauty* of all *Holiness*. They make a great Shew of their *Judgment* in *Musick*, in the Eyes of the World, and have a *saint* Plea of *Notes*; but are entirely ignorant in the *Beauty* and *Excellency* of the *Doctrine*. These are *Enemies* to *Musick*, and *Flatterers* to GOD; and cause it to be despised, as St. Paul did the holy Sacrament: i.e. *all such as shamefully profaned it*.

It is not a little Wonder to me, that so many Persons of rational Sense, and tolerable Education, have a great Dislike to Musick, when at the same Time, they acknowledge it has the most improving *Influences* over their *Minds*. This seems to me, to proceed from an unhappy *Temper of Contradiction*; that Men should not have Veneration, and speak well of that *ART*, which at some Times, raises in them the greatest Varieties of *sublime Pleasures*. These are *Despisers* and *Contemners* of GOD's holy *Ordinances*, and not fit for human *Society*: They are *Enemies* to all *Piety* and *Learning*, and their *Lives* are *disharmonical*; they envy all that are not worse than themselves, and despise others that perform what they can't attain to: *Destruction* and *Unhappiness* are in their *Lives*, the *Way of Peace* they have not known. *neither is the Fear of God before their Eyes: He that dwelleth in the Heavens will laugh them to Scorn, and bruise them in Pieces, like a Potter's Vessel*^u.

There were also great *Despisers* of *Singing*, and of such as sung *Praises* and *Hosannas* in former Days, who, like the Deaf

^t Rem. xv. v. — ^u Psalms xcii. xiv. ii. ver. 6, 7, 9.

Deaf Adder, refused to hear the Voice of the Charmer, char ned he ever so wisely: For, when Our SAVIOUR's Disciples sung *Hosannas* to HIM, saying, *Blessed be the King, that cometh in the Name of the LORD, Peace in Heaven, and Glory in the Highest*, &c. the envious Pharisees, that did not like *Musick*, said to Jesus, among the Multitude, *Master, rebuke thy Disciples*^w: By which it appears that the Devil, who influenced them with Envy, is a great Enemy to Singing, and *Hosannas*, and would not have any sung (could he hinder it) in Honour to the Lord of Life. Our SAVIOUR immediately answered, *I tell you, if these should hold their Peace, the very Stones would immediately cry out*: Which is as if he had said, you labour in vain to hinder my PRAISES, for the Stones would cry Shame on them for neglecting their DUTY; or that, God would rather cause the senseless Stones to proclaim his PRAISE, than it should be neglected. Therefore *Thy Watchmen shall lift up their Voices; with their Voices together shall they sing*^x. Hence, let all take Heed that they hinder not God's People in doing this Office, which is due to his most sacred Name.

Singing is also acceptable to God at all Times, and in all Places; for the LORD heard Paul and Silas at Midnight, when they were in Irons, and in a Prison. And suddenly there was an Earthquake; the Prison shook, the Doors were immediately opened, and their Bands were loosed^y, &c. This very Instance, one would think is sufficient to make the most hardened Contemner of this Ordinance leave off Railing. And though they carry their Mockeries to such a Height, and daily make God's Laws their Game and Ridicule, I doubt not, but they would gladly, at the Great Day of Judgment, be taken into the Society of Angels, if they might be admitted. But, alas, that Place is not for such; shall they who despised it on Earth, enjoy it in Heaven? No, the Lord will then laugh at their Calamity, and mock them when Fear cometh: *They shall call and not be heard; seek the Lord, but never shall find Him*^z.

These and many more, are Enemies to all Good Society, and true Godliness; and what can we expect else in this degenerate Age? whilst Pride, Vanity, Faction, Discord, and Drunkenness, are so predominant in Mens Lives; and it is greatly to be feared Nothing can alter it, but some heavy Judgment from above^a. Religion is now become a Ridicule, the last Thing that is here now thought on; and is even so much crippled, that she can scarcely crawl into many Families; nor would many appear in that Shape at Church, if they could well help it; only to make a Shew of Pride, keep up a Correspondence for Interest and Fashion Sake.

It is a great Scandal to our Religion (which is the purest in all the World, if rightly practised) to see how greatly *Psalmody* is neglected; and where it is a little minded, it is carried on quite different to what it was intended; for, instead of being done

^wPsal. lvi. 5. — ^xLuke xix. 38. — ^yIsa. lii. 8. — ^zActs xix. 25. — ^aPro. i. 26. — See Mr. Feltham's Resolves to honour Church-Musick.

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*^b, 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: And that none appear in that Shape to *Instruct*, without his *Majesty's* Royal Licence and Protection. This would raise the People to a Warmth of *Piety* and *Devotion*, and, in some Measure suppress all such as shamefully prophane and contemn it; it would restore *Church-Musick* to its wonted *Esteem*, and greatly promote the Praise and Glory of God.

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* and *sure* eternal Weight of *Glory*, &c.

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

2d. 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 omitted, where *Voices* can't be had to perform them according to *Art*.

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

I well

^b Psalm xxix.

I well know, there are many, in this Age, that might have done this WORK much better than myself; but alas! they cared not to go about it, or to appear in Print, about so low a Matter.

But as I have here written at my own *Peril*, I leave all to understand at their own *Pleasure*, not having the Vanity in me to think it is without *faults*, nor even so much Foolery as to assert it: But *let the Faultless Man cast the first Stone*. The *Criticks* I fear not, for they'll not take so mean a Performance into their Hands; neither will they think it worthy of their Examination.

If it please my *Pupils*, I have my End; having through all the whole, endeavoured to make it as *plain* as possible, more than to puzzle the Practitioners by Flowers of Rhetorick; or to tickle the Ears of the Chimerical, or Captious.

To conclude, From what has been said on this holy and *Divine Subject* of SINGING and PRAISING our GREAT CREATOR; Let us always remember to whom we do sing, that it is to a *Great*, a *Loving*, and a *Merciful* God; and that we do it with *sincere*, *pious*, and *devout Affections*; and with due *Attention* of Mind; with a suitable *Reverence* agreeable thereunto; all STANDING in Awe of His *Great and Holy Name*; *worshipping* and *praising* him for all *Mercies* and *Benefits*, that he so freely has bestowed on us: And that, after this *Life ended*, we may be admitted as *Members* of his HEAVENLY CHOIR of *Saints* and *Angels*; whose HALLELUJAHs have no End,—no End.

Which are the sincere Wishes, of, SIRs,

Your most Humble, Affectionate, and Harmonious Servant,

{ *University of Cambridge, August* }
the 5th. A. D. 1754. }

D

WILLIAM TANS'UR, SENIOR.

116.

111.

110.

112.

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A Poetical ENCOMIUM on the AUTHOR, Mr. WILLIAM TANS'UR,
By a LOVER of DIVINE MUSICK.

INGENIOUS TANS'UR! skill'd in MUSICK's Art,
Which *Please* the Ear, likewise affect the Heart;
Thy WORKS *melodious*, and *sweet* inflame
Each pious Breast to *Imitate* the same.
This Noble ART thou fully hast Survey'd:
In thy brave WORKS, all *Rules* are well display'd:
Where all the World may view thy good Intents,
And *Tune* to them *Voices* and *Instruments*.
Angelick Breathings sure must Thee inspire
With Heav'nly *Mirth*, To raise a *Heav'nly Quire*
On Earth, to PRAISE our GOD with Sacred Love,
And *Imitate* what *Angels* do Above!
As ROYAL DAVID first compos'd the *Lays*,
So thy soft *Notes*, with him must share the *Bays*:
Who (if alive) would now *Re-tune* his Lyre
To *These* thy *Notes*, Divine-Love to *Inspire*.
Rewarded may'st thou be, as thy *Works* merit,
And, after Death, a *Golden Crown* inherit:
ALL HEAV'N enjoy, amidst th' *Angelick* Throng,
And HALLELUJAHS thy e'erlasting Song.
Thy COMPOSITIONS, *Monuments* will raise,
Out-lasting *Marble*, to declare Thy PRAISE.

University of Cambridge, }
Feb. 25. 1755. }

C H A P. I.

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

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

- I. *TUNE*, is regulated by the *Scale of Musick*, called the *GAMUT*; which gives a true Distinction of all *Sounds*, or *Tones*, either *Grave*, or *Cheerful*.
- II. *TIME*, is comprehended and understood by *Marks*, or *Characters*, called *NOTES*; which being fixed regularly on the *Lines* and *Spaces* of the *Gamut*, guideth the Performer to a true and exact Movement of *Time*, either *Quick* or *Slow*; which when performed by *Voice*, or *Instrument* alone, 'tis called *MELODY*.
- III. *CONCORD*, is when two, three, or more *Sounds*, are performed together in *Musical Concordance*; there being the Distance of 3, 5, 8, or more *Notes* above another; which when regularly compos'd together, 'tis called *HARMONY*, i. e. *Three in One*.

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

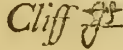


Sect. I. *Of the GAMUT, &c.*

The *Art of Musick*, as Authors report, was Compos'd about the Year 960, by *Guido Aretinus*, a Monk of *St. Beno-Order*, who first received it from the *Greeks*, and afterwards reduced it into the Form as it now appears, who in the *Greek Letter Γ*, at the Bottom of the *Scale*, from whence it took its *Name*, which was called *Gamma*, or in *English G*, which shew'd from whence he did derive it.

It contains all the Degrees of *Sound*, which is the *Grammar*, or *Ground-work* of all *Musick*; without which, can be gained in this *Noble* and *Divine Science*. Therefore, I shall first set down, and afterwards explain;

The

The SCALE of Musick, called the GAMUT.

G solreut in Alt		sol	TREBLE, or TENOR.
F faut	-----	fa	
E la		la	
D lasol	-----	sol	
G solfa		fa	
B fabemi	-----	Mi	TENOR, or CONTRA-TENOR.
A lamire	=====	la	
G solreut	Cliff 	sol	
F faut		fa	
E lami	-----	la	
D lasolre		sol	TENOR, or CONTRA-TENOR.
G solfaut	Cliff 	fa	
B fabemi		Mi	
A lamire	-----	la	
G solreut		sol	
F faut	Cliff 	fa	BASSO, or BASS.
E lami		la	
D solre	-----	sol	
G faut		fa	
B mi	-----	Mi	
A re		la	BASSO, or BASS.
Gaut	-----	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 *Treble*, are called *Notes* in *Alt*; and all *Notes* that descend below *Gaut* in the *Bass*, are called *Doubles*, as *Double-F-faut*, *Elami*, *Dsolre*, &c.

Sect. 2. Of

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

IN the foregoing *Scale of Musick*, there are *three* several *Marks* or *Characters*, called *CLIFFS*; one of which is always (or ought to be) placed at the Beginning of every Stanza, or *Line of Musick*; in order to shew you what *Part* 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-saut Cliff* is generally set on the second *Line* from the *Top*: It gives to its Place the *Name F*, and when sung called *Fa*.

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

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

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

N. B. That in the *Compass* of every eight *Notes*, there are two of them called *femi*, 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. }

CHAP. II. Of the Names and Measure of the Notes, and their Rests and Use.

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

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

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 turned up with a double Stroke.
6. The Demifemiquaver is but half the Length of 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, or keep silence, so long as you would be sounding one of the respective Notes. For the names of the Notes, see Page 7th.

Of other CHARACTERS used in MUSICK.

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

2. A Sharp is a Mark of Extension, it being to raise or sharp any Note it is set before, half a tone higher, the same as from Mi to Fa, or La to Fa. Likewise all Sharps that are placed at the Beginning of the 5th 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, 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 :||: it signifies that such a *Strain*, or *Part*, must be repeated over again. *Double-Bars*, when used in *Psalm-Tunes*, are often set only for the Benefit of the Sight; or that you may, if you please, *rest* to take *Breath*, the Time of one *Beat*, or two *Beats*, if the Subject should so require, &c.

7. A *Direct*, is placed at the End of a *Line*, to direct the Performer to the Place of the first *Note* in the next *Line*. Either of these *Words* signify the same, viz. *Index*, *Guiden*, *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 *Trillse*, 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 of all Parts in a *proper Key*.

The *Prick 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 Syncopation*, 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 *Crotchets*. If *Crotchets*, but one *Beat*, &c.

There is another *Character* used in Musick, called a *Hold*, made thus \frown , and usually placed over any *Note* that may be held somewhat 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 \equiv , or thus $\frac{1}{2}$, 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. }

CHAP. VI.

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

THERE are but Four CONCORDS in *Musick*, viz. the *Unison*, *Third*, *Fifth*, and *Sixth*; (their *Eighths* 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.

CONCORDS.				DISCORDS.		
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 Eighths—

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.

CHAP.

CHAP. VII.

Containing, An Explanation of the most useful TERMS that are generally used in MUSICK ; particularly of those that are in this Book.

- A**DAGIO—A very slow Movement.
Affettuoso—very Tender and Affectionate.
Allelujab—PRAISE THE LORD.
Alto, Altus—The Counter-Tenor.
Arsin and *Thefin*—Rising and Falling.
A Tempo giusto—In Equal Time.
Bass—The lowest foundational Part.
Binary—up, and down, both Equal.
Cadence—All Part 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.
Comes—The following Fuges.
Come Sopra—Above.
Con—With. (Tenor.)
Counter-Tenor—Between Treble and Bass.
Da Capo—End with the first Strain.
Demi—The Half.
Diapason—A perfect Eighth.
Diapente—A perfect Fifth.
Diatessaron—A perfect Fourth.
Diatonick—The common Scale.
Disdiapason—A Fifteenth.
Divoto—In a devout Manner.
Dux—The Leading Fuge, or Part.
Eccho—Soft, like an Eccho.
Eptachord—A Seventh.
Encore—over again, more, still, yet.
Exempli Gratia, Ex. gr.—As for Example.
Fin—The last, or finishing Note.
Forte—Loud.
Fortissimo—very Loud.
Fuge—Notes flying after, of the same.
Gratioso—Graceful, and agreeable.
Granda—very grand, or the greatest.
Gravifonus—very grave and solid.
Guida—The leading Voice, or Instrument.
Harmonick Sounds—Sounds agreeable.
Haut Contra—The Counter-Tenor.
Hemi—The Half.
Hexachord—A Sixth.
Hypo—Below.
Id est—i. e. that is.
Imperfect—Cords of the lesser Intervals.
Infra—Below.
Interval—The Space between Sounds.
Inharmonical—Sounds disagreeable.
Lamentatone—Lamenting, and grave.
Languissant—In a languishing Manner.
Largo—A middle Movement of Time.
Major—The greater.
Majestoso—With Majesty and Grandeur.
Medius—The Counter-Part.
Minor—The lesser.
Moderatio—Of a moderate strength.
Musico-Theorico—A Person who studies Music, writes Treatises, and explains dark Passages therein; and publicly gives Instructions by Practice.
Non—Not.
Nota Bene—Note well, or mark well.
Octave—A perfect eight, of 12 Semitones.
Omnes—All Parts move together.
Organo—The Organ Part.
Piano—Soft and sweet like an Eccho.
Presto—Quick.

Pieno—

Pieno—Full, or altogether.

Quarta—Four Parts in Score.

Rette & Retiro—Forwards, & Backwards.

Replica, Represa—Let it be repeated.

Score—All Parts standing Bar against Bar.

Hemi—The Half.

Semitonick—The Octave divided into 12

Solo, Solus—Alone.

Sharp—Sounds sharp and cheerful.

Sub—Below.

Syncopation—Sounds driven thro' the Bars.

Sopra—Above.

Tacet—Silence.

Tenderment—In a tender Manner.

Transposition—Removing from one Key to another.

Tre, Treza, Trio—Three Parts.

Treble—Threesfold, the 3d Octave above the Bass.

Tritone—A greater 3d of 4 Semitones.

Tripla—Time moving by Threes.

Tutt, Tutti—All Voices together.

Veloce—Very quick.

Vivace—Quick, gay and lively.

Verte Volti—Turn over the Leaf.

Vibration—Shaking or Trembling.

Vigorofo—With Life and Vigour.

Voce Solo—A single Voice.

Vide—See thou.

Videlicet, viz.—To wit, namely, or that is.

&c. Et Cætera—And the rest, or, and so forth.

N. B. These are the most useful Instructions, I think, necessary for young Beginners.

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14	✻	Bray
25	✻	Colchester (New)
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25	✻	Littleton
92	✻	Newbury
36	✻	Putney
6	✻	Troy
5	✻	Wantage
17	✻	Wells

24 ✻
22 ✻
✻

33 ✻ A N T H

29	✻	Blessed are the
3	✻	Behold I bring
33	✻	God be merciful
16	✻	Give the King
30	✻	I will love The
35	✻	I was glad wh
21	✻	I will magnify
27	✻	O Give ye th
2	✻	O Clap your
7	✻	O Praise the
11	✻	O Praise the
20	✻	Praise the Lo
28	✻	Rejoice in the
ib.	✻	Sing ye merrily
35	✻	They that go d
	✻	When <i>Israel</i> can

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St Luke's Tune. N. 95.

When our
O come, loud Anthem, let us sing, Loud Thanks to our Almighty King For we our Voices high should raise, W our sal-va-tion's Rock we praise.

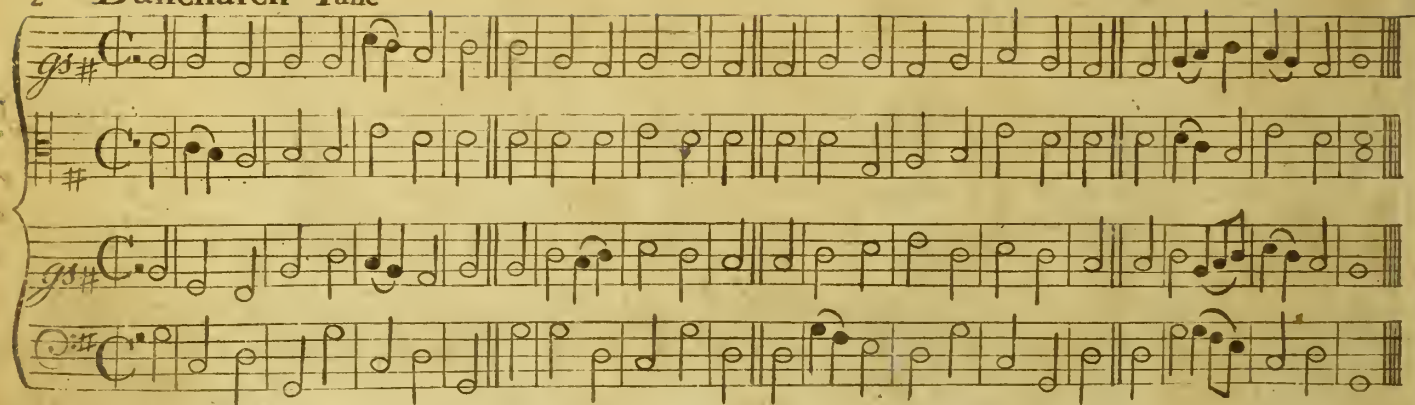
This block contains the first system of the musical score. It features four staves: a soprano staff (treble clef, 3/2 time), an alto staff (treble clef, 3/2 time), a tenor staff (treble clef, 3/2 time), and a bass staff (bass clef, 3/2 time). The lyrics are written below the staves, with 'When our' appearing above the alto staff and the rest of the verse below the tenor and bass staves.

Chorus

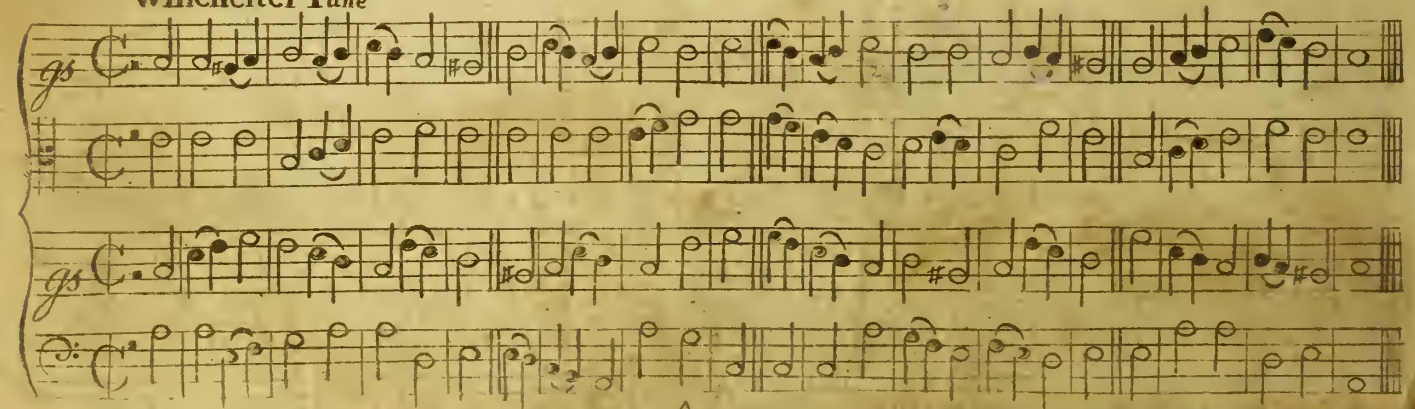
For we our Voices high should Raise, When our Sal-va-tion's Rock we PRAISE.

This block contains the Chorus of the musical score. It features four staves: a soprano staff (treble clef, 3/2 time), an alto staff (treble clef, 3/2 time), a tenor staff (treble clef, 3/2 time), and a bass staff (bass clef, 3/2 time). The lyrics 'For we our Voices high should Raise, When our Sal-va-tion's Rock we PRAISE.' are written below the staves.

2 Dunchurch Tune



Winchester Tune



Sion Tune

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is in bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and accidentals.



The second system of musical notation consists of four staves, continuing the piece from the first system. The notation is consistent with the first system, featuring treble and bass clefs, a key signature of one sharp (F#), and a 3/2 time signature. The music continues with various note values, rests, and accidentals, ending with a double bar line.

The Lord descended from above, And bow'd the Heavns most high And underneath His Feet He cast,

*

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

Continued

5

And on the Wings of migh—ty Winds Came fly—ing all a—broad.

This block contains the musical notation for the 'Continued' section, measures 5 through 8. It features four staves: Treble (G-clef, key of D major), Alto (C-clef, key of D major), Bass (F-clef, key of D major), and Tenor (C-clef, key of D major). The lyrics 'And on the Wings of migh—ty Winds Came fly—ing all a—broad.' are written below the staves, with a slur over the words 'fly—ing'.

St Neot's Tune

This block contains the musical notation for 'St Neot's Tune'. It consists of four staves: Treble (G-clef, 3/4 time), Alto (C-clef, 3/4 time), Bass (F-clef, 3/4 time), and Tenor (C-clef, 3/4 time). The melody is primarily composed of quarter and eighth notes, with some rests and accidentals.

The Lord descended from above, And bow'd the Heav'n's most high And underneath His Feet He cast,

*

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

Continued

5

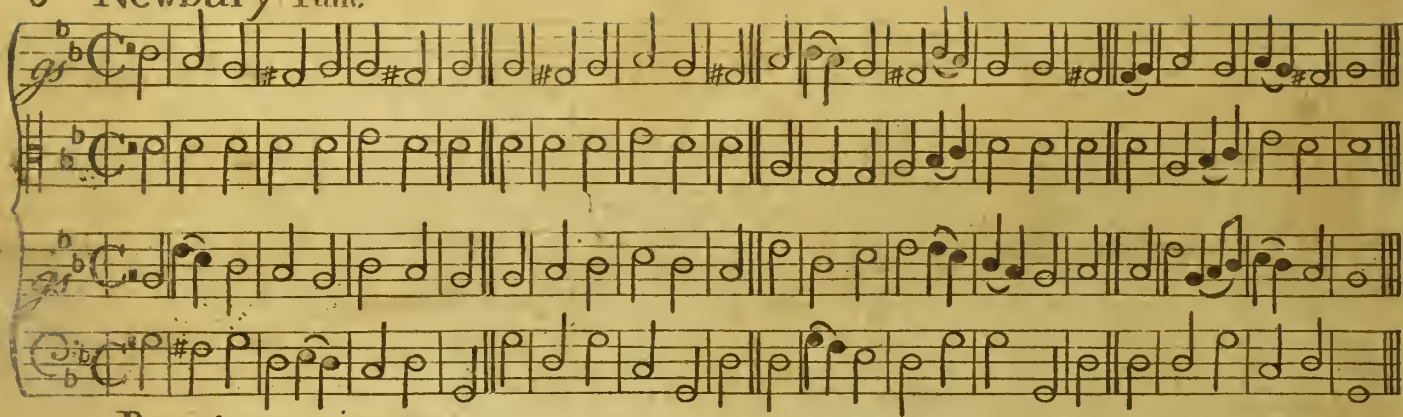
And on the Wings of migh—ty Winds Came fly—ing all a—broad.

This musical block contains the first five measures of the 'Continued' section. It is written for four staves: Treble (G-clef, key of D major), Alto (C-clef, key of D major), Bass (F-clef, key of D major), and Tenor (C-clef, key of D major). The melody is primarily in the Treble and Alto staves. The lyrics 'And on the Wings of migh—ty Winds Came fly—ing all a—broad.' are written below the Alto staff, with hyphens indicating syllables spanning multiple notes. A fermata is placed over the final measure of the first system.

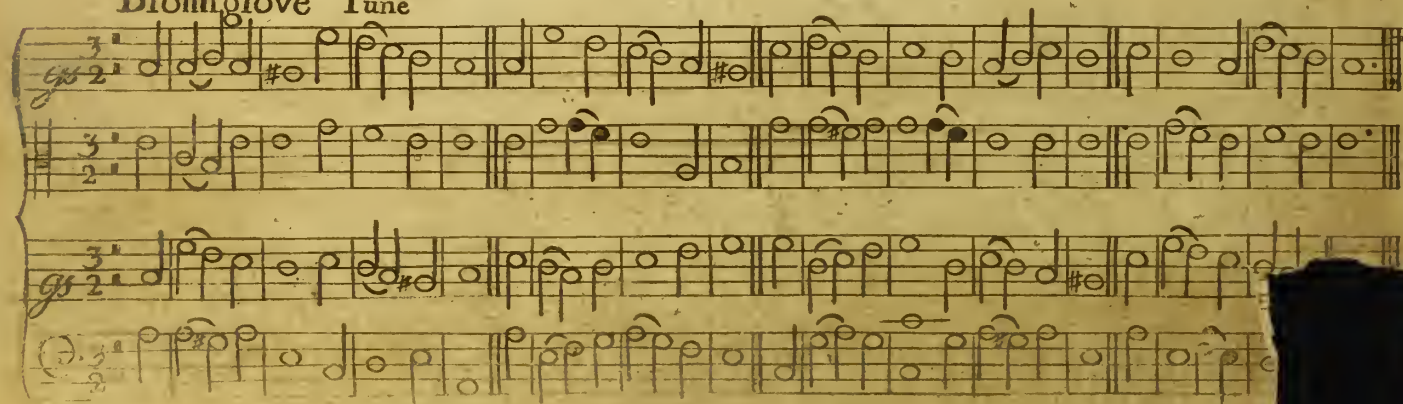
S^t Neot's Tune

This musical block contains the full score for 'S^t Neot's Tune'. It is written for four staves: Treble (G-clef, 3/4 time), Alto (C-clef, 3/4 time), Bass (F-clef, 3/4 time), and Tenor (C-clef, 3/4 time). The melody is primarily in the Treble and Alto staves. The key signature is D major (two sharps). The piece concludes with a double bar line and repeat dots.

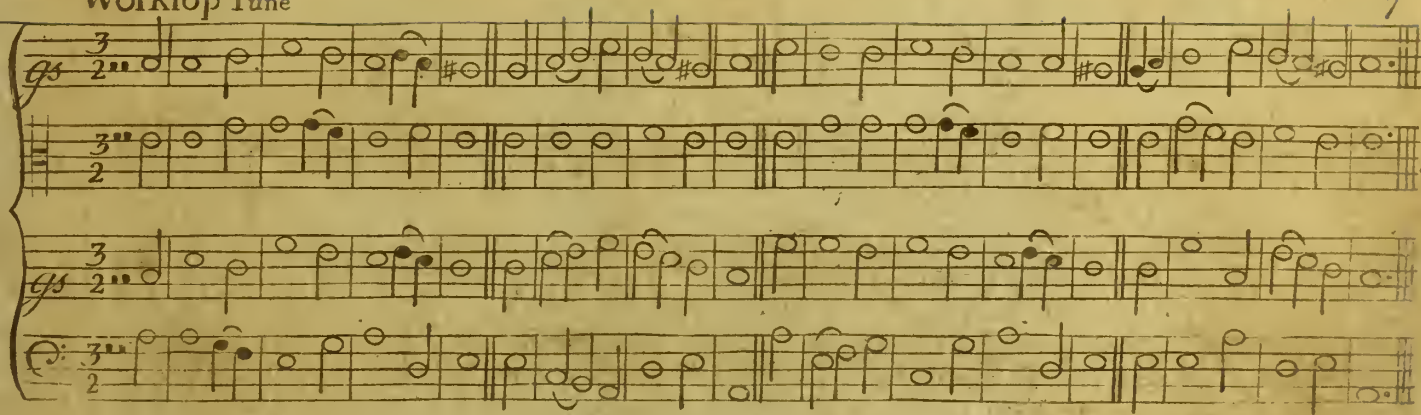
6 Newbury Tune



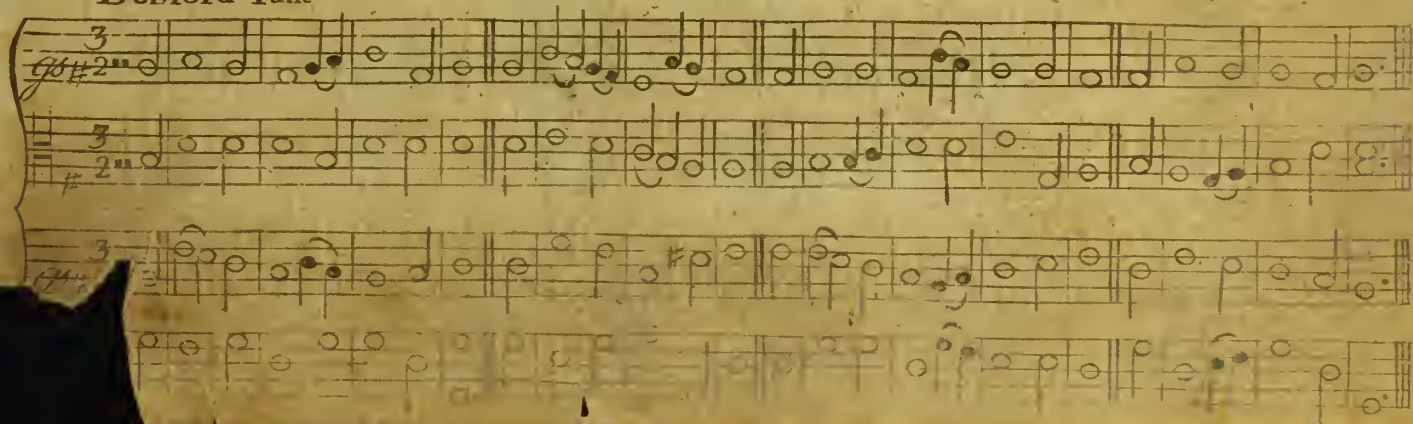
Bromsgrove Tune



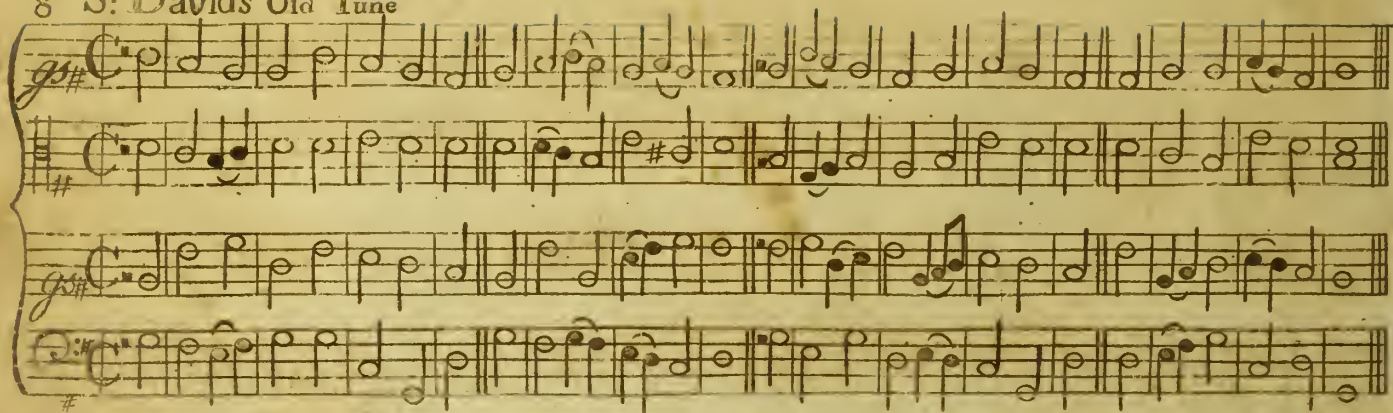
Workfop Tune



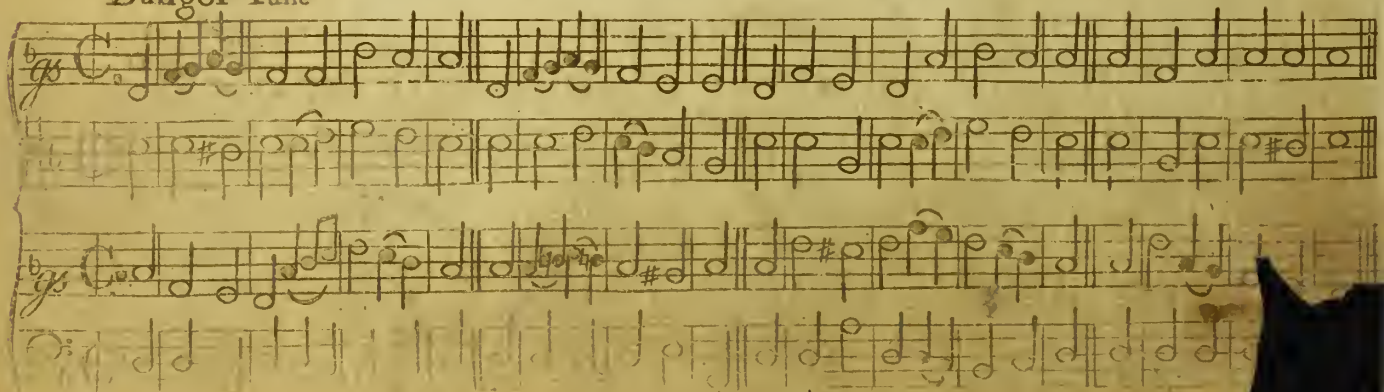
Bellford Tune



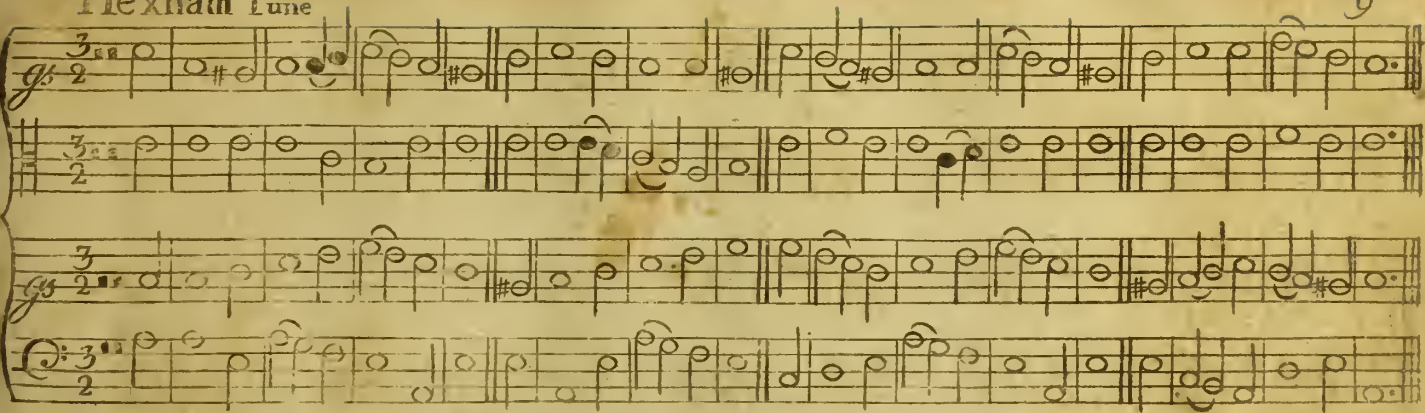
8 S^t David's Old Tune



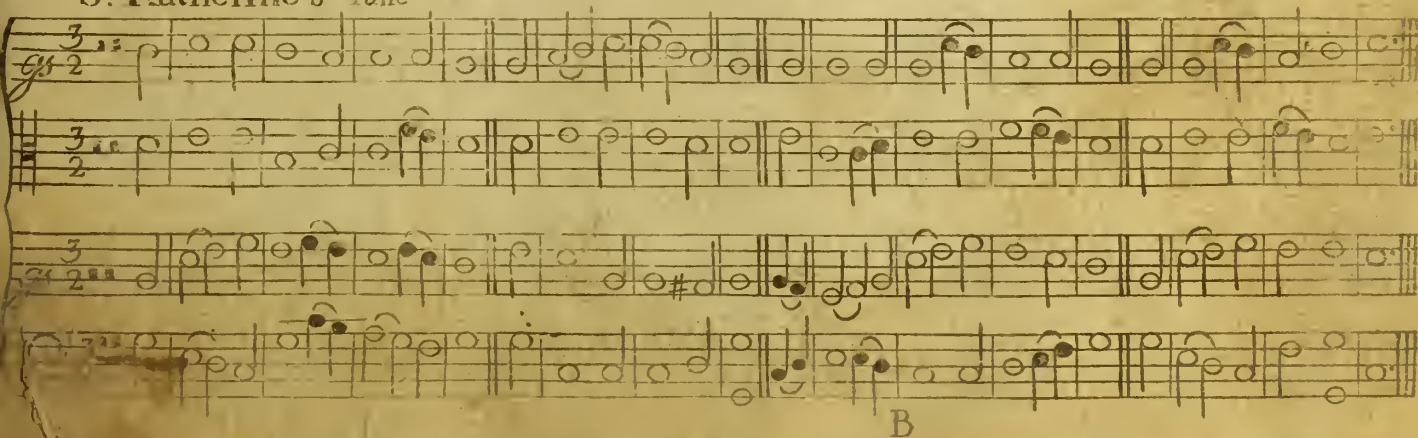
Bangor Tune



Hexham Tune



S^t Katherine's Tune



10 Falmouth Tune

Handwritten musical score for the Falmouth Tune, measures 1 through 16. The score is written on four staves. The first two staves are for treble clef instruments (e.g., violin, flute) and the last two for bass clef instruments (e.g., cello, double bass). The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. The first staff begins with a '3' above the first measure, indicating a triplet. The piece concludes with repeat signs and first/second endings on the final measures.

Ewell Tune

Handwritten musical score for the Ewell Tune, measures 1 through 16. The score is written on four staves, following the same layout as the Falmouth Tune. The key signature is one sharp (F#), and the time signature is 3/4. The notation is characterized by a more rhythmic, dance-like feel with many eighth and sixteenth notes. The first staff begins with a '3' above the first measure. The piece ends with repeat signs and first/second endings.

Bemminster Tune

15

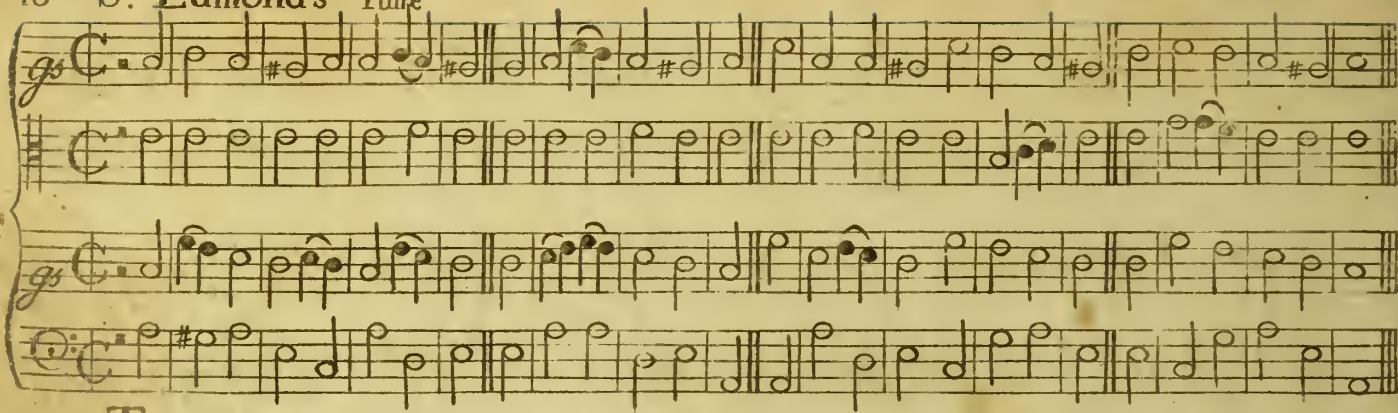
The first system of musical notation consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 3/4. The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines. A large bracket on the left side groups the four staves together.

15

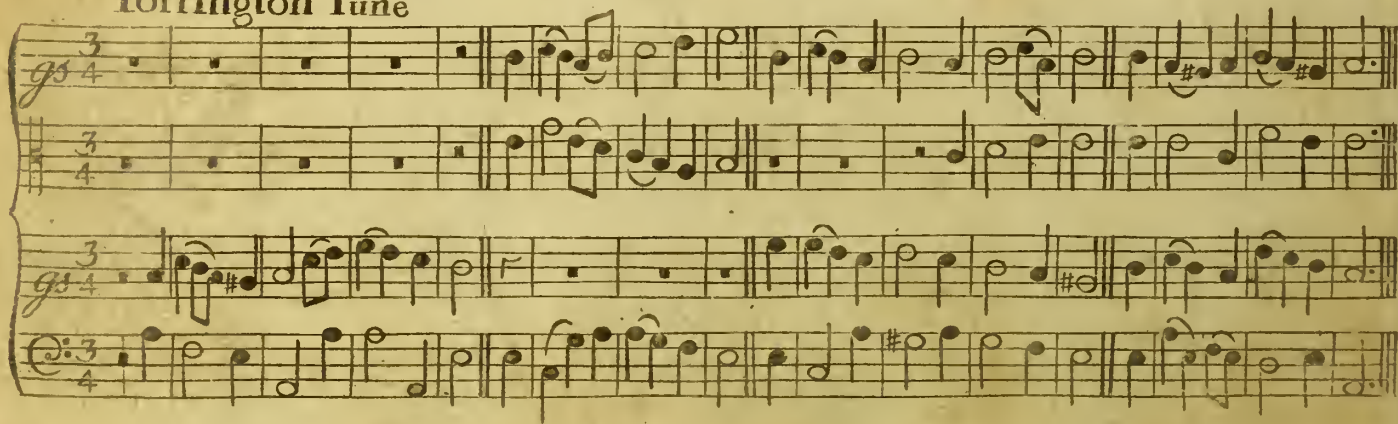
*

The second system of musical notation also consists of four staves, continuing the piece. It features the same notation style as the first system, with treble and bass clefs, a 3/4 time signature, and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and bar lines. A large bracket on the left side groups the four staves together.

16 St. Edmond's Tune



Torrington Tune

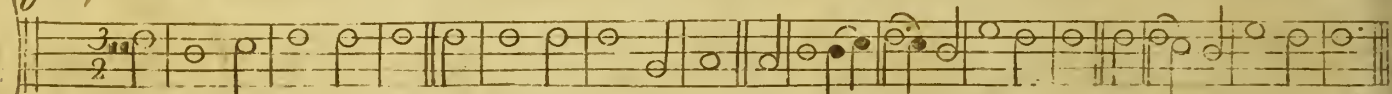
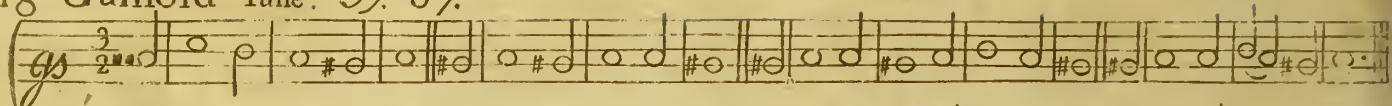


Oakham Tune

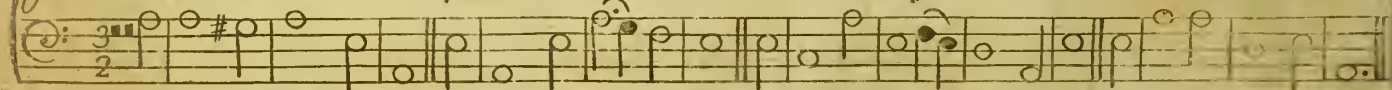
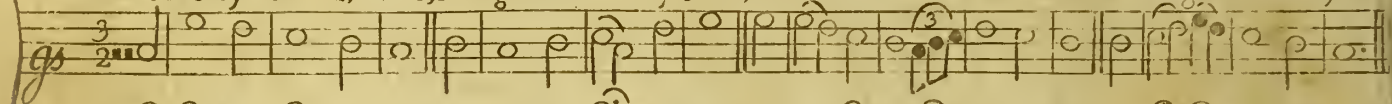
17

Handwritten musical score for "Oakham Tune". The score is written on eight staves, organized into four pairs. Each staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/2. The notation includes various note values, rests, and bar lines. The first staff is marked with a "3" and a "2" in a box, and a "gs" with a sharp. The second staff is marked with a "3" and a "2" in a box, and a "g" with a sharp. The third staff is marked with a "3" and a "2" in a box, and a "g" with a sharp. The fourth staff is marked with a "3" and a "2" in a box, and a "g" with a sharp. The fifth staff is marked with a "3" and a "2" in a box, and a "g" with a sharp. The sixth staff is marked with a "3" and a "2" in a box, and a "g" with a sharp. The seventh staff is marked with a "3" and a "2" in a box, and a "g" with a sharp. The eighth staff is marked with a "3" and a "2" in a box, and a "g" with a sharp. The score ends with a double bar line and a repeat sign.

18 Guilford Tune. N. 67.



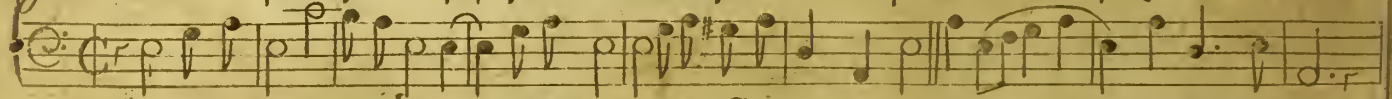
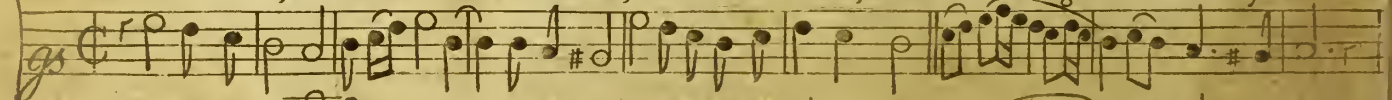
Have Mercy on us, Lord, And grant to us thy Grace; To shew to us do Thou accord, The Brightness of Thy Face.



Chorus



To shew to us, to shew to us do thou accord, to shew to us do thou accord The Brightness of thy Face.



Chesterton Tune. N. 95.

19

3/2

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

3/2

Chorus

3/2

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

3/2

C3.

20 Westerham Tune. N. 81.

20

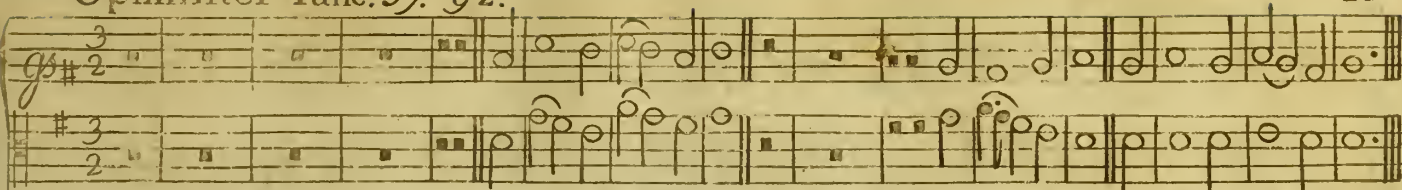
Belight & glad, in God rejoice, Who is our strength & stay, be joyfull & lift up your Voice, To Jacob's God alway.

Chorus

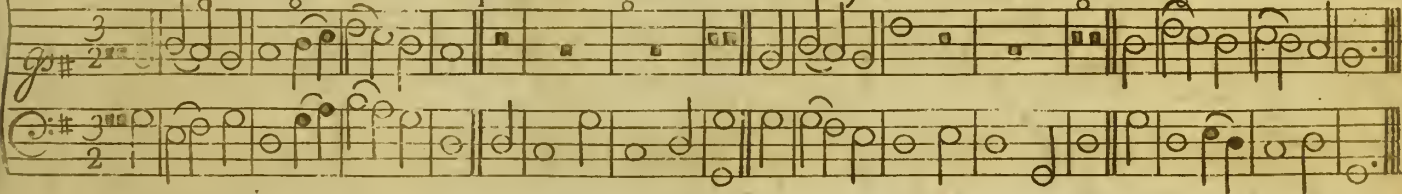
Be joyfull and, be joy-full, & lift up your Voice, be joyfull, & lift up your Voice, To Ja cob's God alway

Upminster Tune. N. 92.

21



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.

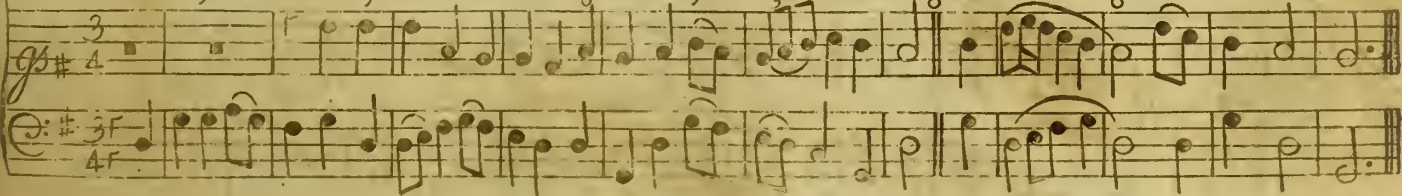


Chorus

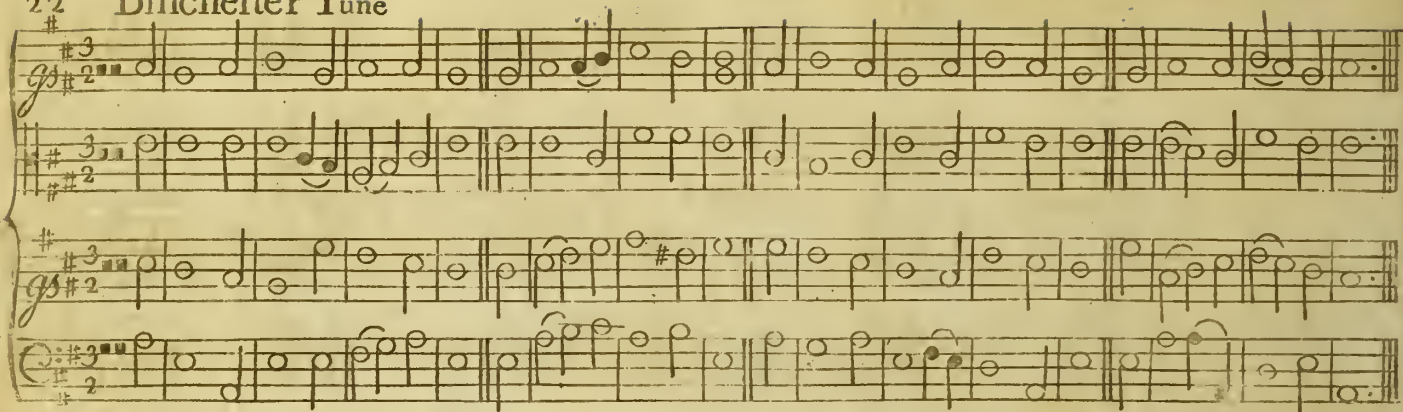
2



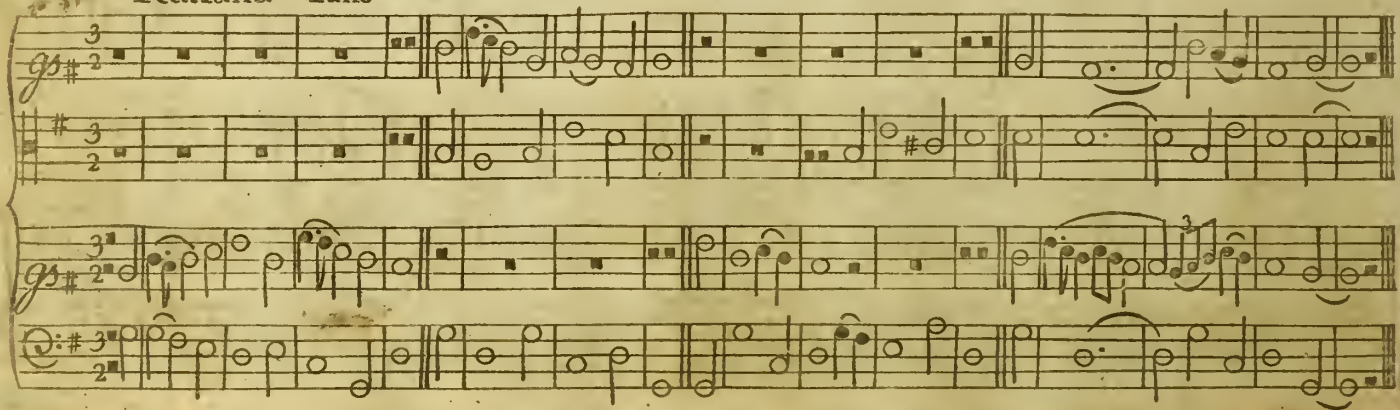
And to thy Name, and to thy Name, O thou most high, And to thy Name, O thou most High! To sing with one accord.



22 Bincheſter Tune



23 Rutland Tune

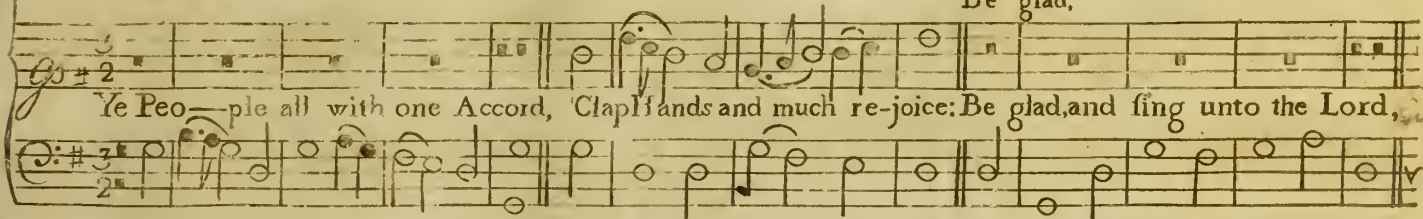


Exeter Tune. No. 47.

23

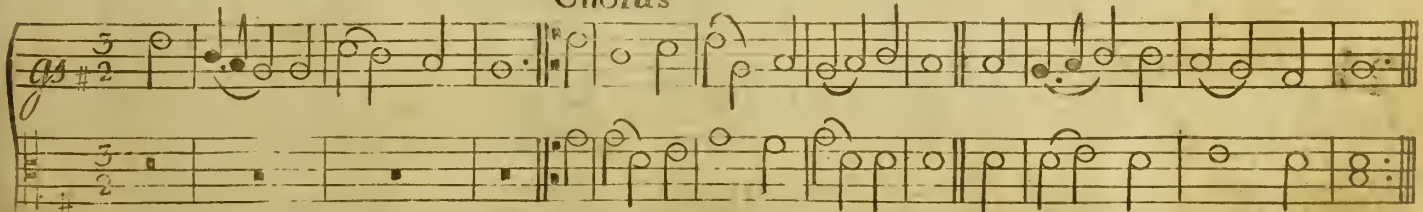


Be glad,



Ye People all with one Accord, Clap hands and much re-joice: Be glad, and sing unto the Lord,

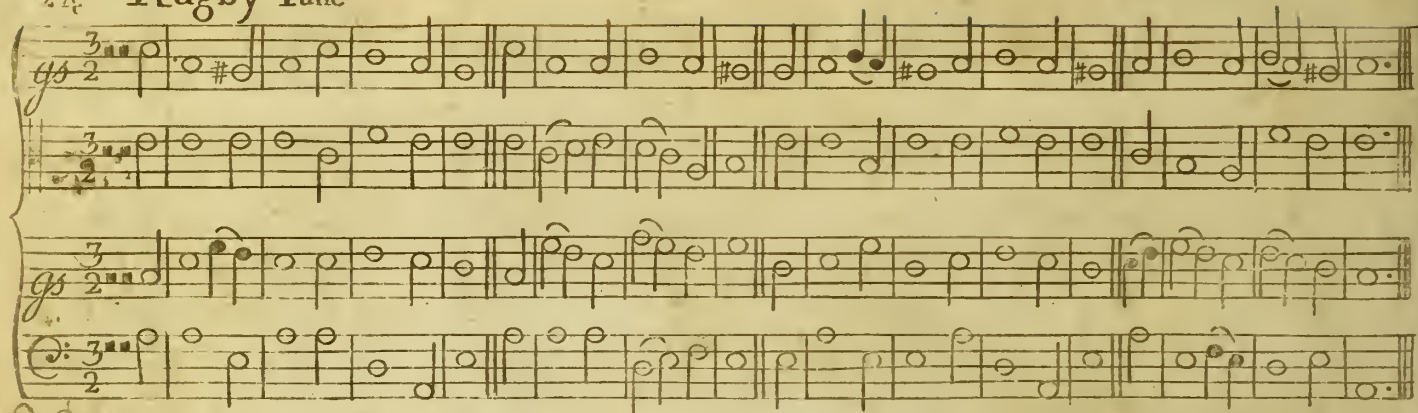
Chorus



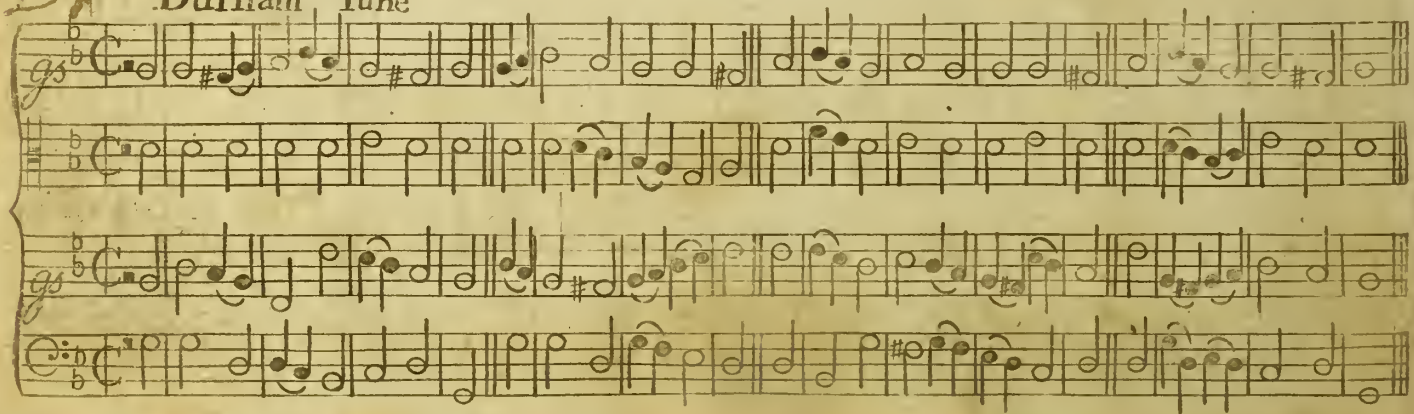
With sweet and pleasant Voice. Be glad, and sing un-to the Lord, With sweet & pleasant Voice.



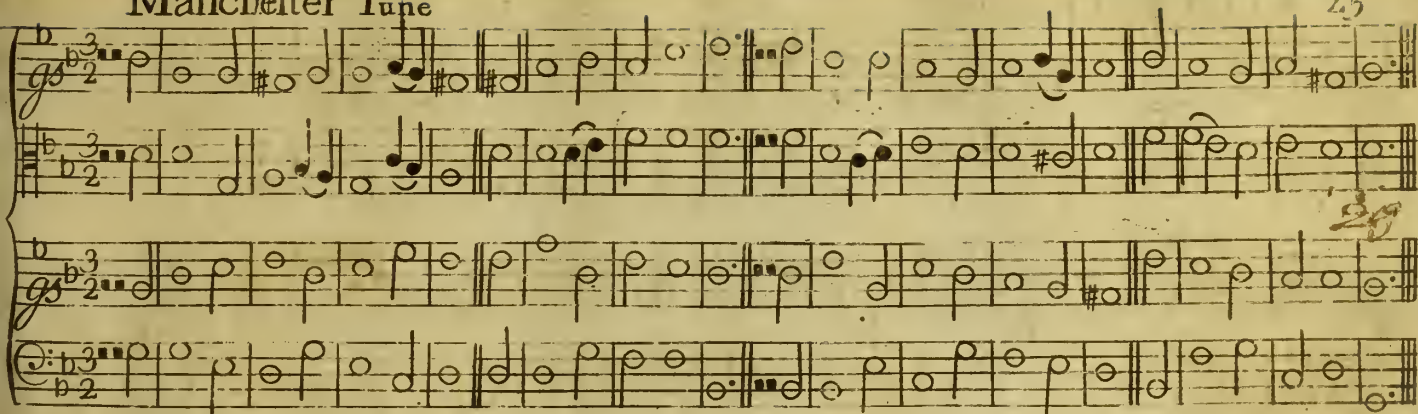
24 Rugby Tune



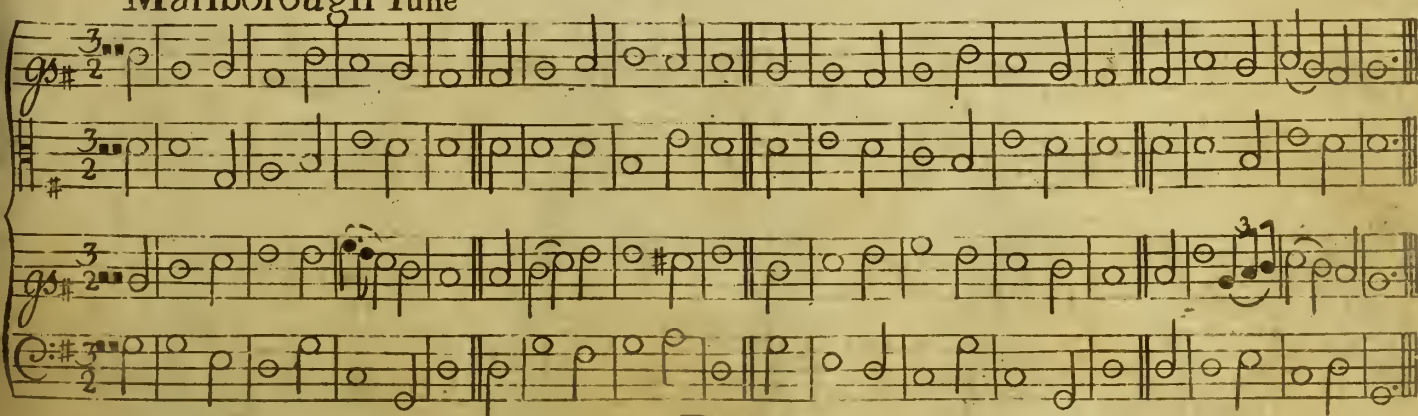
25 Durham Tune



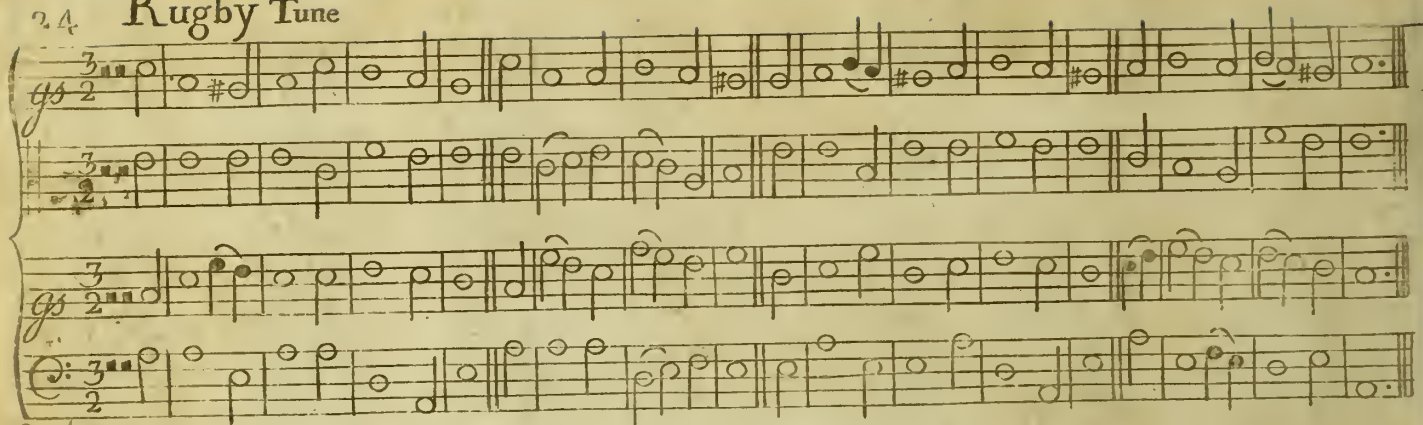
Manchester Tune



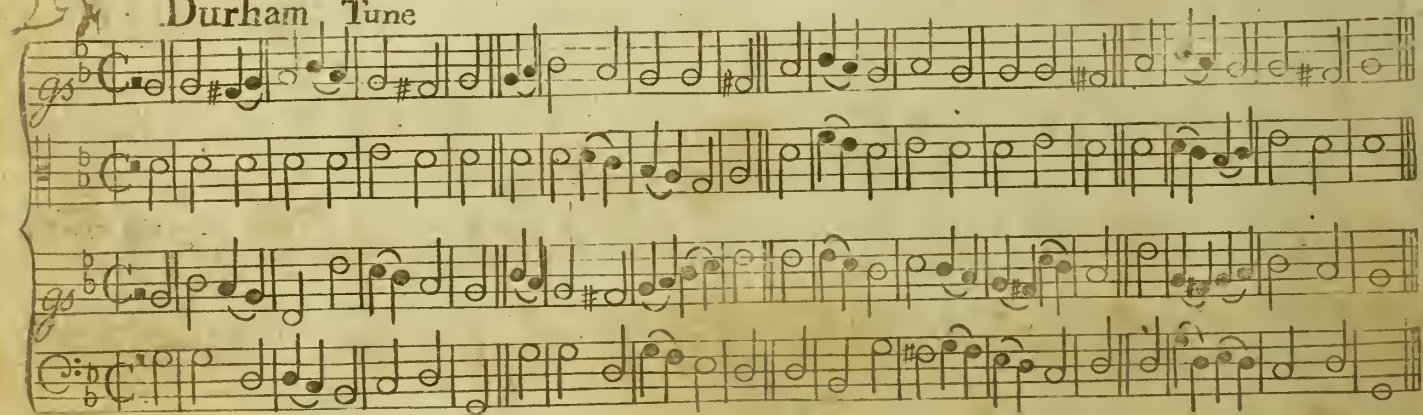
Marlborough Tune



24 Rugby Tune

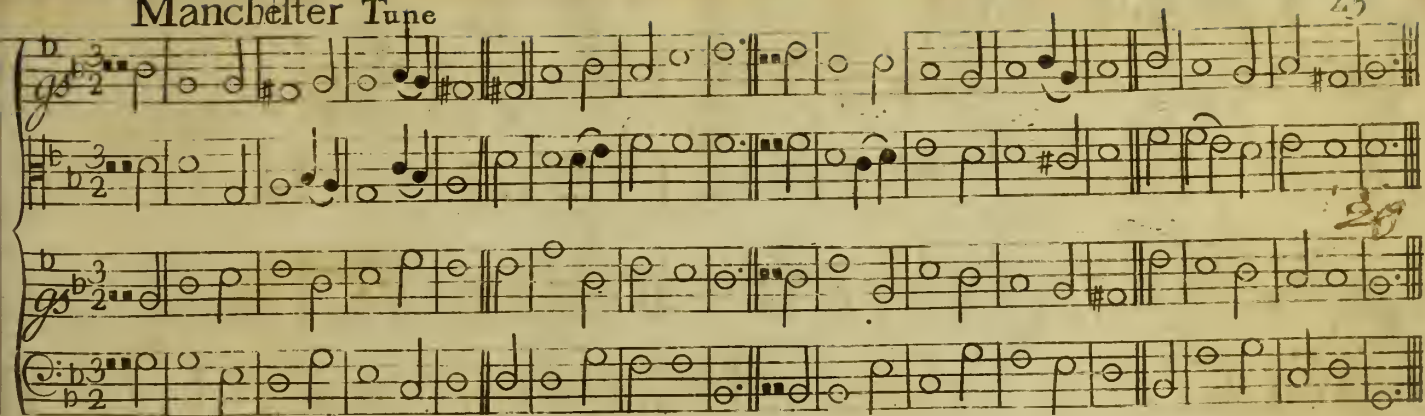


25 Durham Tune

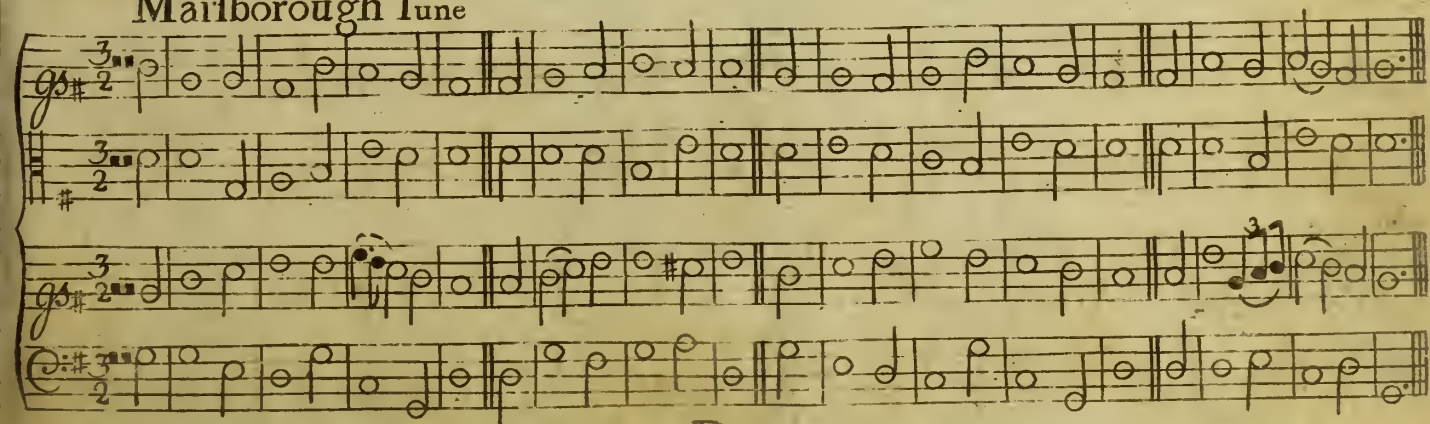


Manchester Tune

25



Marlborough Tune



D.

26 Christ-Church Tune

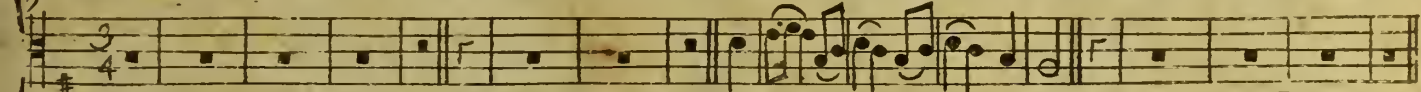
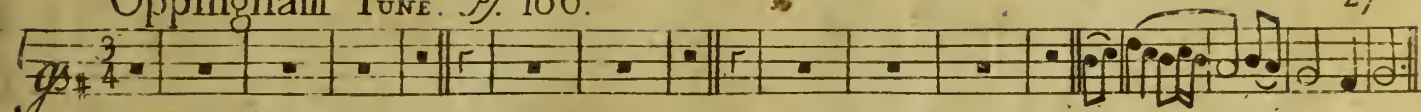
Handwritten musical score for "Christ-Church Tune". The score is written on six systems of staves. The first system consists of two staves: the top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a 3/2 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. The second system also consists of two staves in treble and bass clefs, with a key signature of one flat and a 3/2 time signature. The third system consists of two staves in treble and bass clefs, with a key signature of one flat and a 3/2 time signature. The fourth system consists of two staves in treble and bass clefs, with a key signature of one flat and a 3/2 time signature. The fifth system consists of two staves in treble and bass clefs, with a key signature of one flat and a 3/2 time signature. The sixth system consists of two staves in treble and bass clefs, with a key signature of one flat and a 3/2 time signature.

D₂.

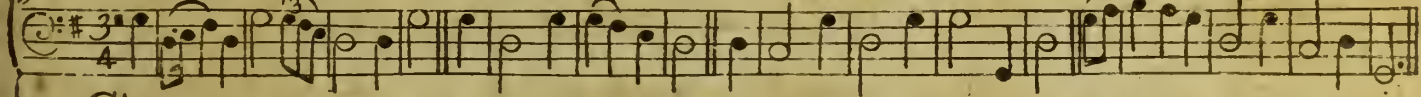
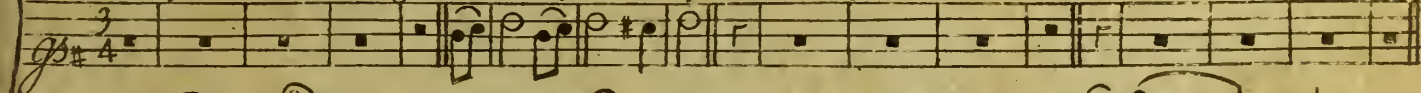
Uppingham TUNE. No. 106.

27

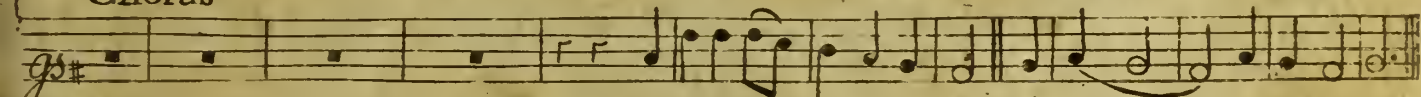
27



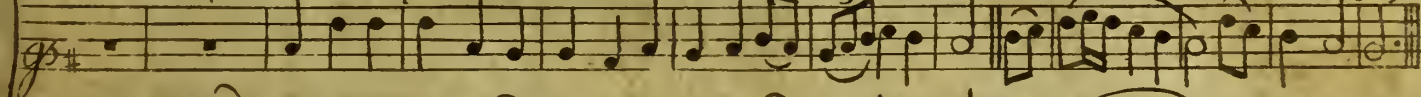
PRAISE ye the Lord for He is good, His Mercy lasts alway. Who can express His noble Acts, Or al— His Pow'r display?



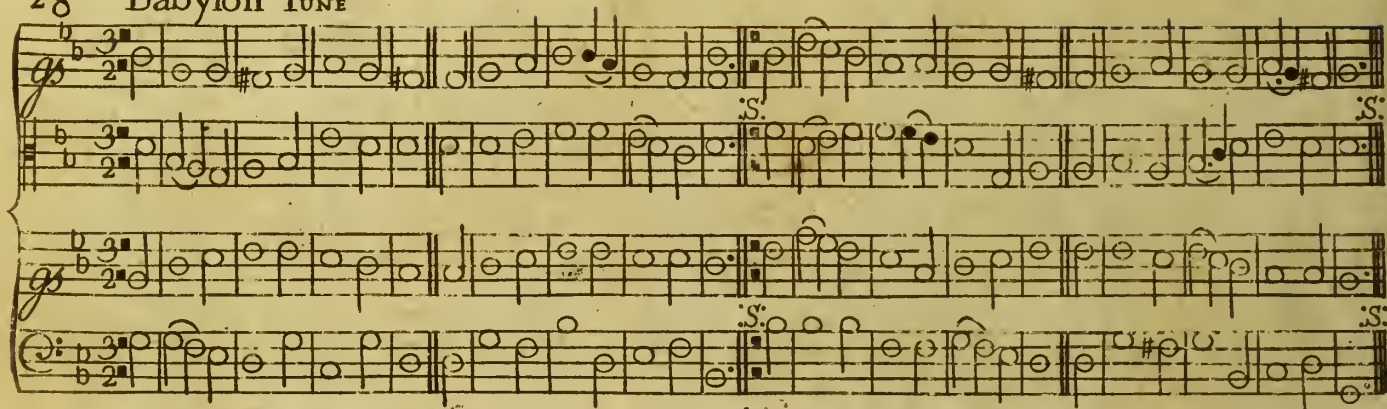
Chorus



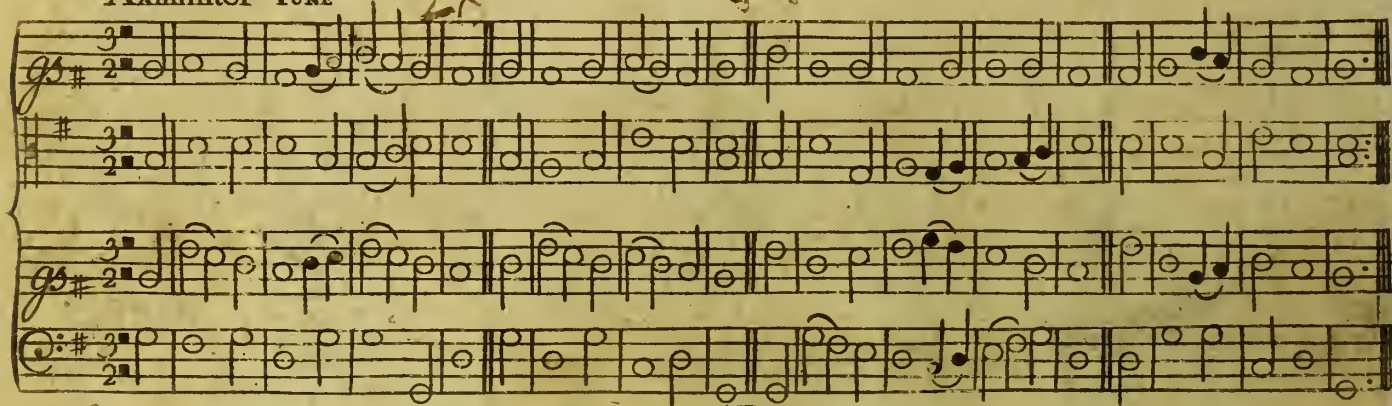
Who can express, who can express His noble Acts, who can express his noble Acts, Or al— His Pow'r display?



28 Babylon TUNE



Axminster TUNE



Ryall TUNE. N. 133.

29

The first system of musical notation consists of two staves. The upper staff is in G-clef (soprano) and the lower staff is in C-clef (alto). Both staves are in the key of B-flat major (two flats) and 3/4 time. The music begins with a treble clef and a key signature of two flats. The melody is written in a simple, clear style with various note values including minims, crotchets, and quavers.

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

The second system of musical notation continues the melody from the first system. It consists of two staves in G-clef and C-clef, maintaining the key of B-flat major and 3/4 time. The notation includes various musical symbols such as notes, rests, and bar lines.

CHO.

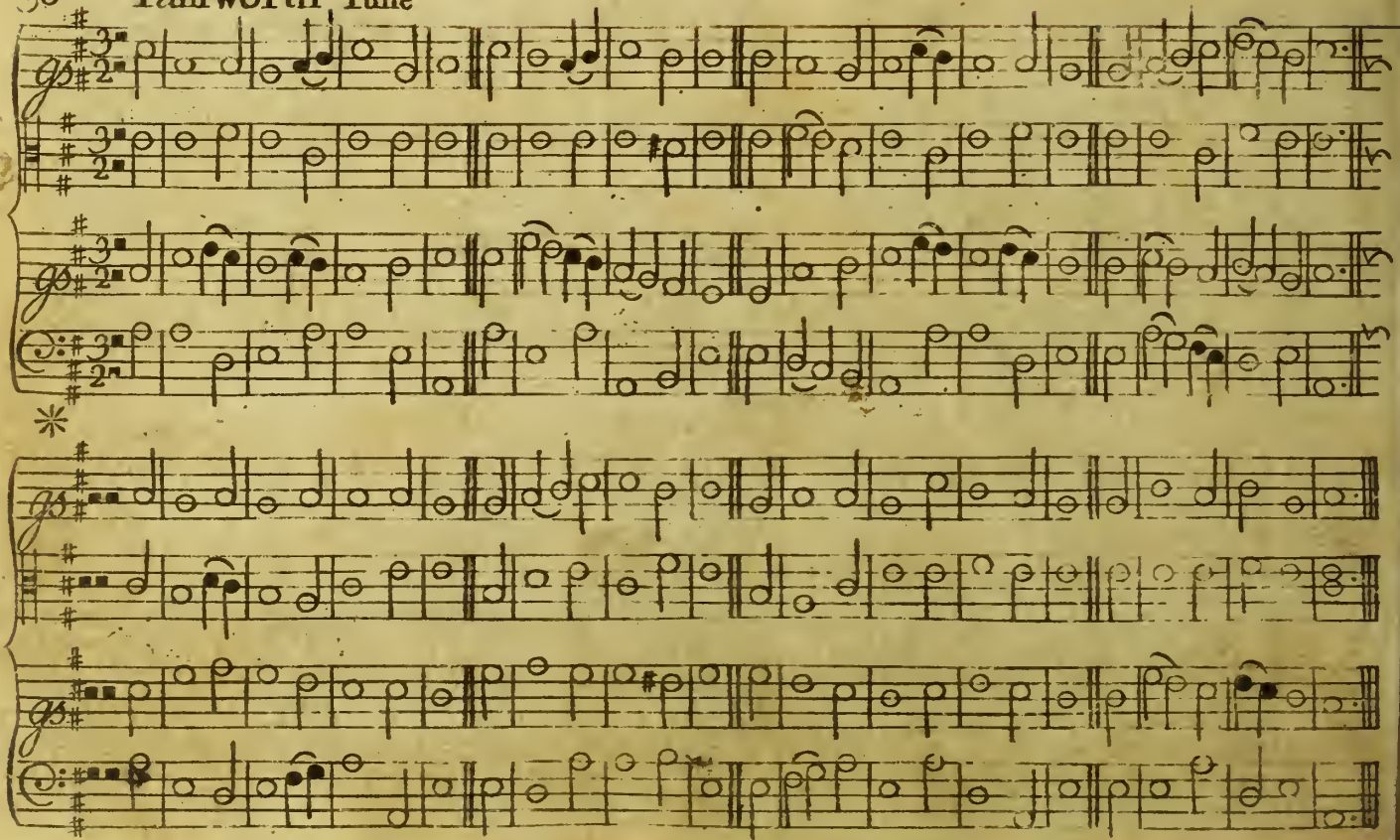
The third system of musical notation, marked 'CHO.', continues the melody. It consists of two staves in G-clef and C-clef, maintaining the key of B-flat major and 3/4 time. The notation includes various musical symbols such as notes, rests, and bar lines.

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

The fourth system of musical notation continues the melody. It consists of two staves in G-clef and C-clef, maintaining the key of B-flat major and 3/4 time. The notation includes various musical symbols such as notes, rests, and bar lines.

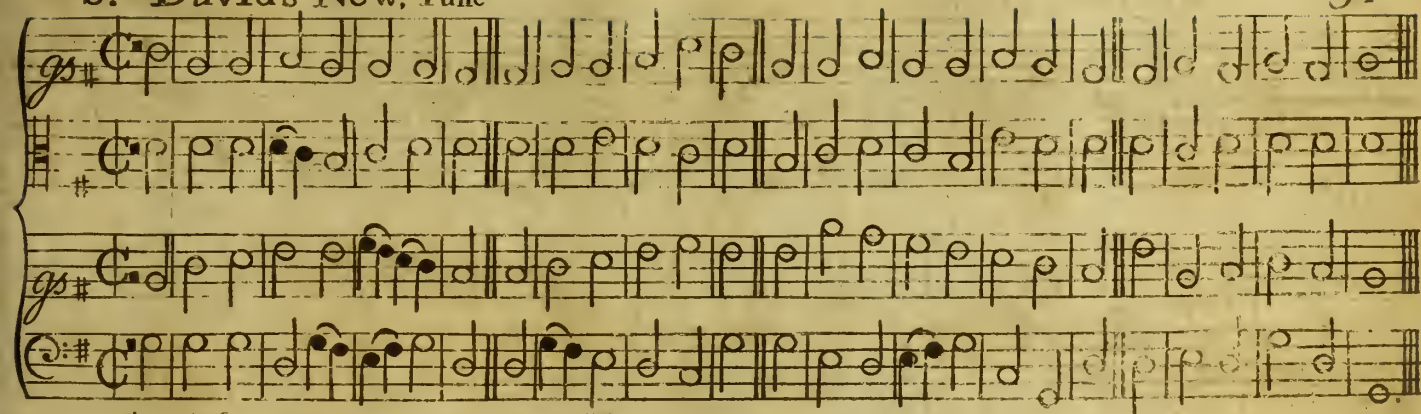
30

Tamworth Tune



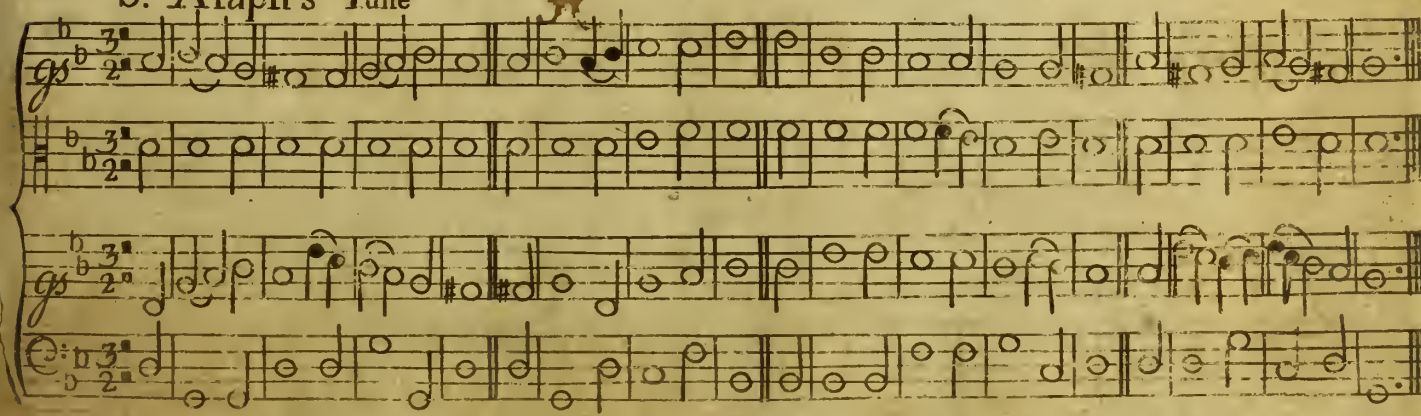
St David's New Tune

31



St Asaph's Tune

31



32 St Michael's Tune

Handwritten musical notation for the first system of "St Michael's Tune". It consists of two staves. The top staff is in G-clef (soprano) and the bottom staff is in F-clef (bass). Both staves are marked with a treble clef and a 3/2 time signature. The music is written in a single system, with a repeat sign at the end of the first staff.

Handwritten musical notation for the second system of "St Michael's Tune". It consists of two staves. The top staff is in G-clef (soprano) and the bottom staff is in F-clef (bass). Both staves are marked with a treble clef and a 3/2 time signature. The music is written in a single system, with a repeat sign at the end of the first staff.

Old Savoy Tune

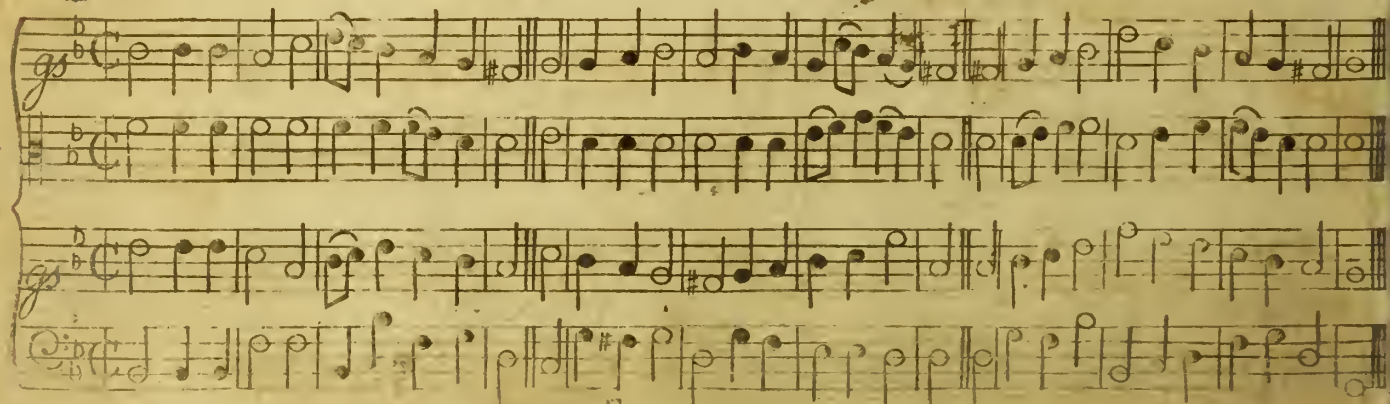
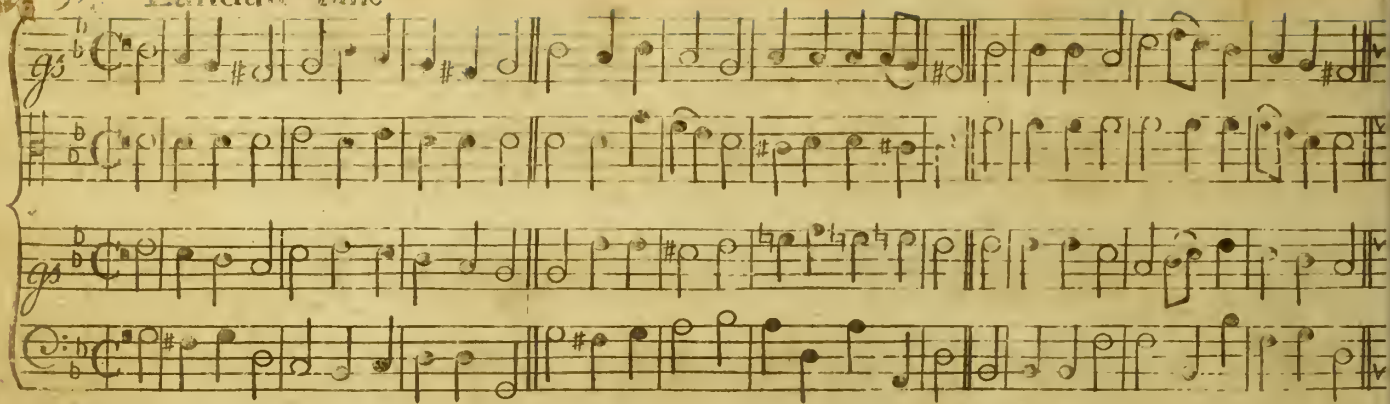
33

Handwritten musical score for 'Old Savoy Tune'. The score is written on four staves. The first two staves are in G major (one sharp) and C major (no sharps or flats). The third and fourth staves are in C major. The music is in 4/4 time and consists of a single melodic line with some ornamentation.

Rothwell, or Morning Hymn

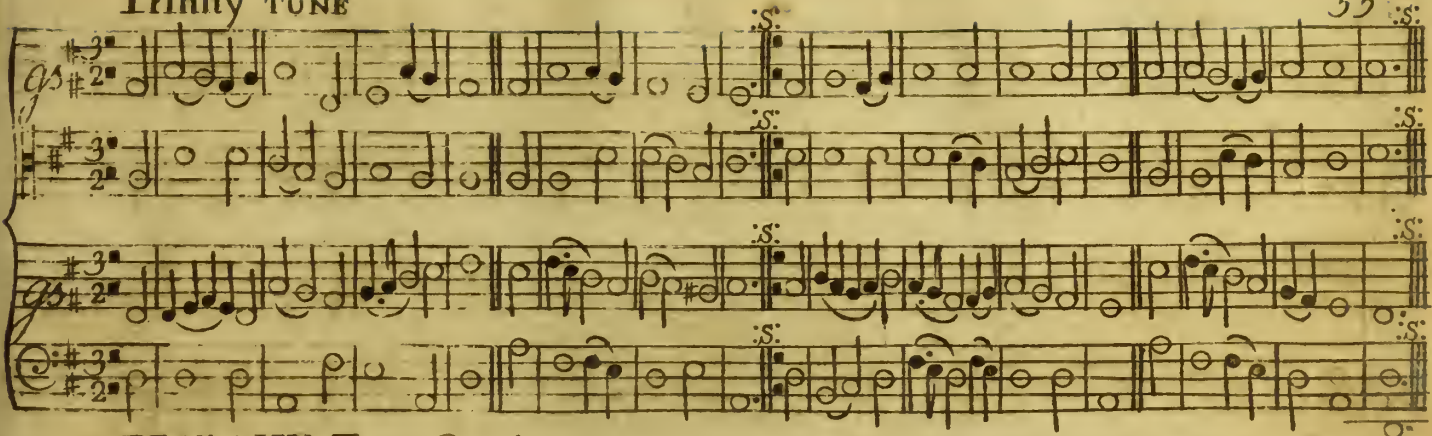
Handwritten musical score for 'Rothwell, or Morning Hymn'. The score is written on four staves. The first two staves are in G major (one sharp) and C major (no sharps or flats). The third and fourth staves are in C major. The music is in 3/2 time and consists of a single melodic line with some ornamentation. The score includes a key signature change from G major to C major between the second and third staves.

Landaff Tune



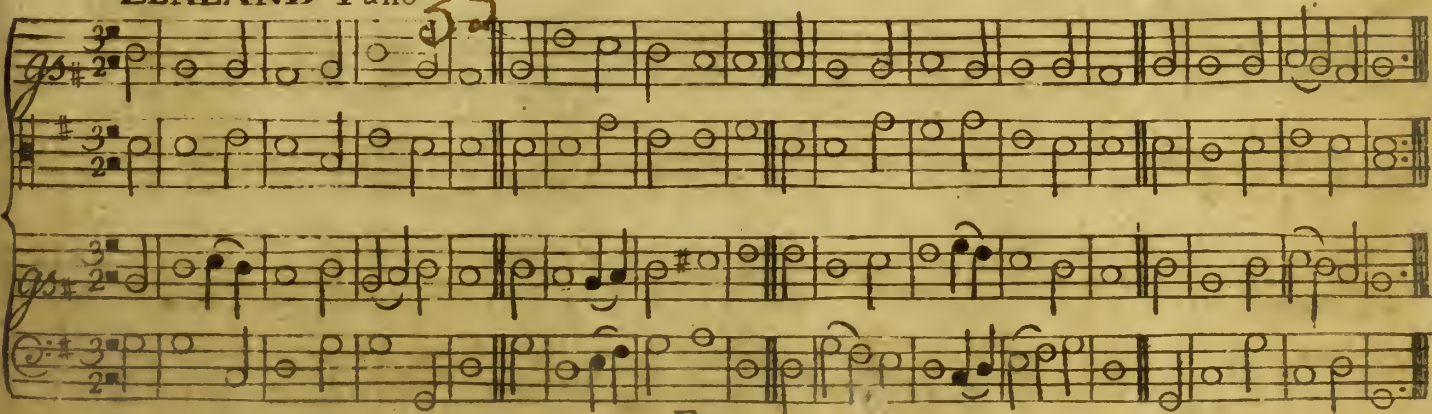
Trinity TUNE

35



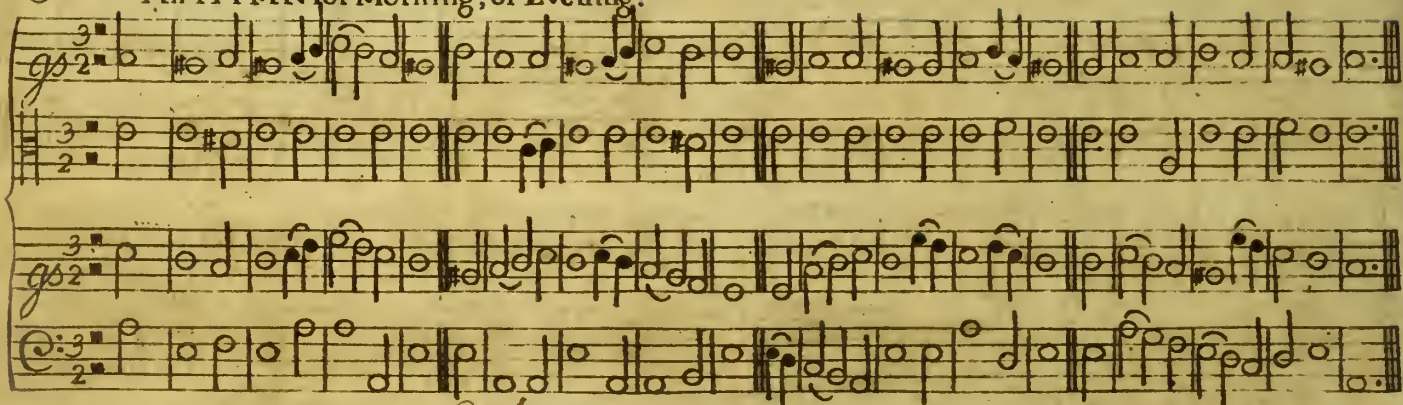
ZEALAND Tune

35

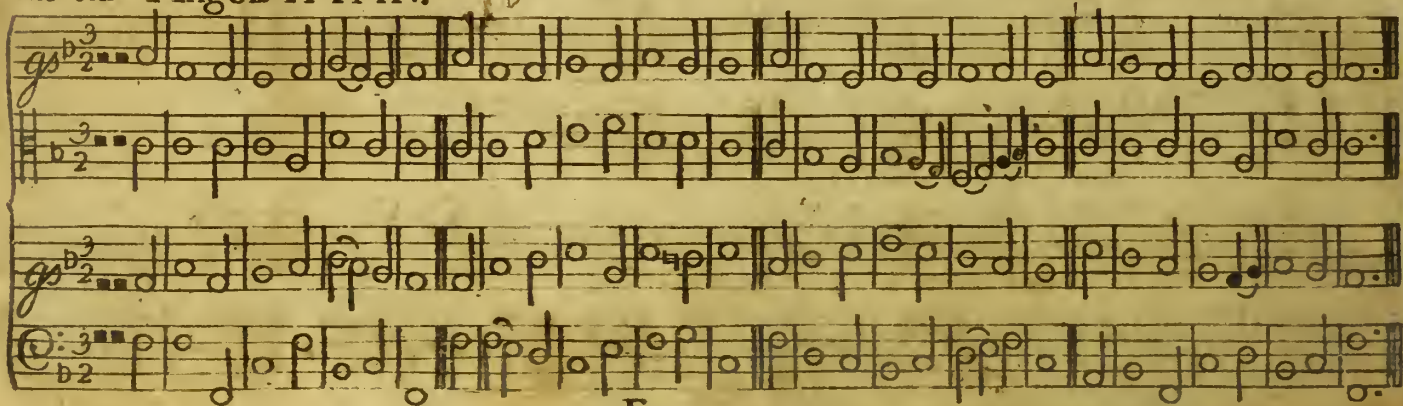


E3.

An HYMN for Morning, or Evening.



The old Angels HYMN. 36



The Request. Set to A CANON of Seven Partin One.

37

Give me, O LORD, a Soul so high, Whose vast Dimensions reach the Sky: That Comprehends within its Thought,
The whole Contents of Good & Nought. And let it be as Good as Great, its highest Throne a Mer-cy-Seat:
Dis-sol-ving like a Showr on Earth, to give ten Thousand Seeds a Birth: Which hangs on Flowers, & ten-der Plants,
Sucks not their Sweets, but feeds their Wants. So let my Ta-lent, in full Flood, Pour fourth in Streams for o—thers Good:
And at the last, O LORD, re-store My Soul to JOY for e-ver—more

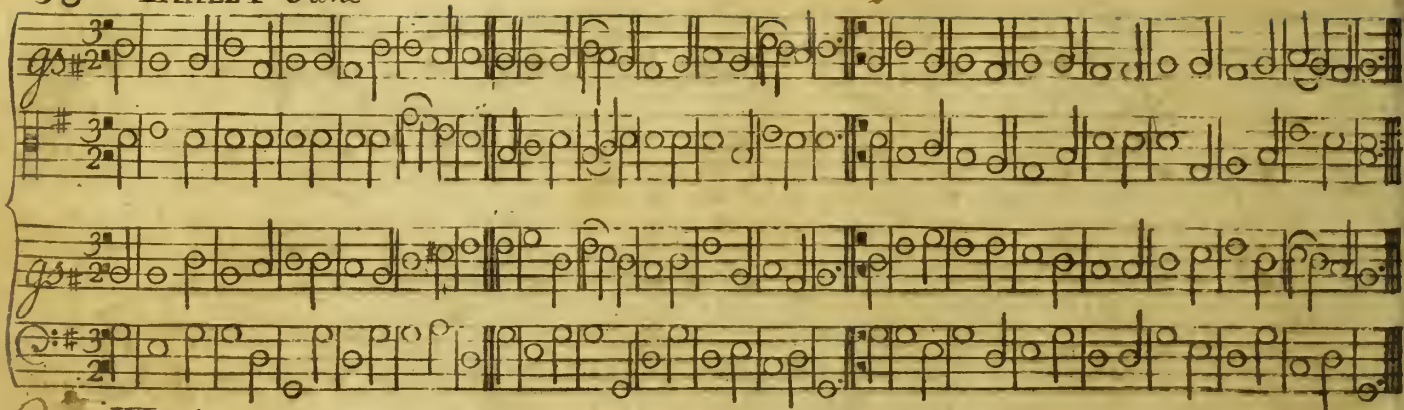
An Evening HYMN.

3
2

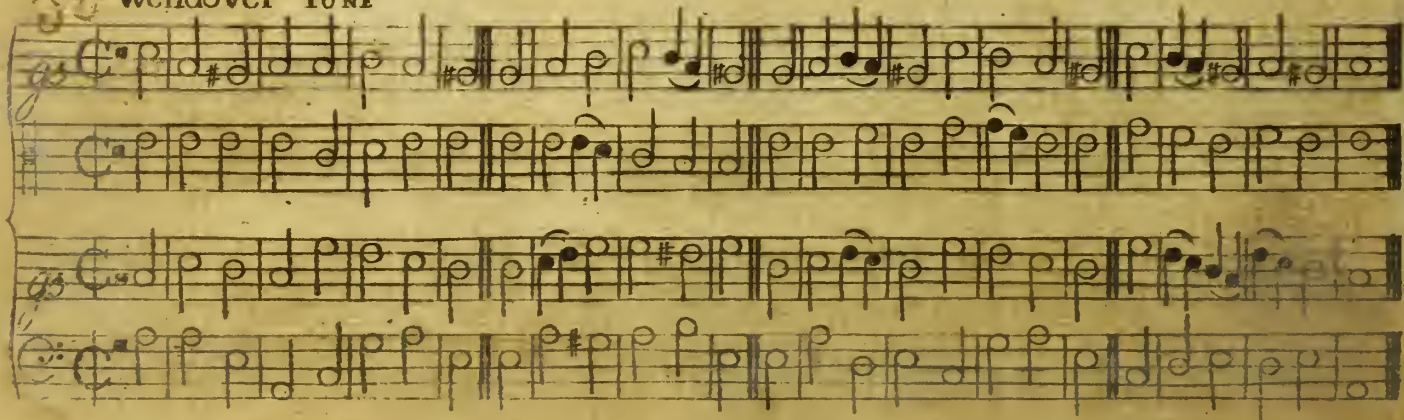
3
2

3
2

38 YAXLEY Tune



Wendover TUNE



Ba by Tune. N. 57.

3/2

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

3/2

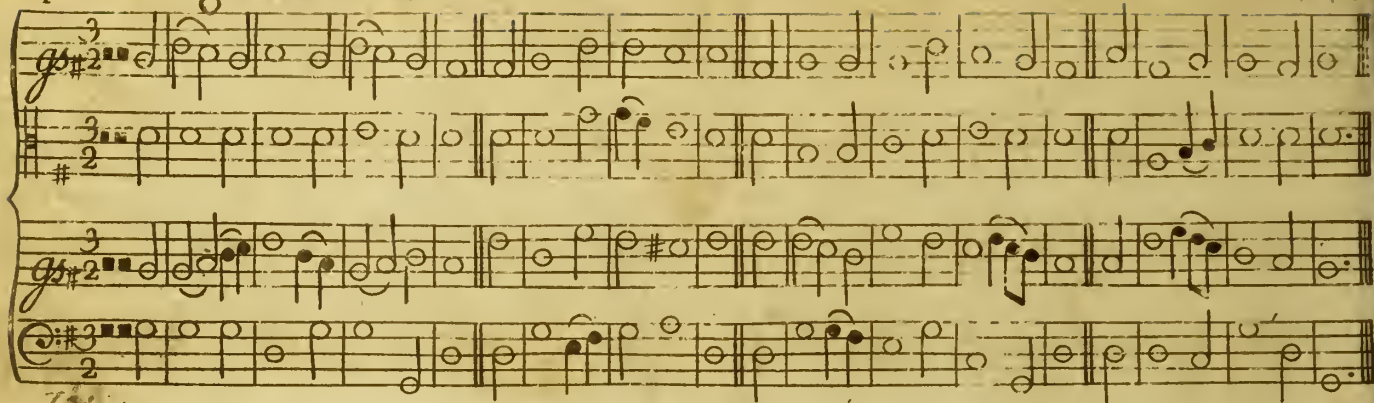
Chorus

3/2

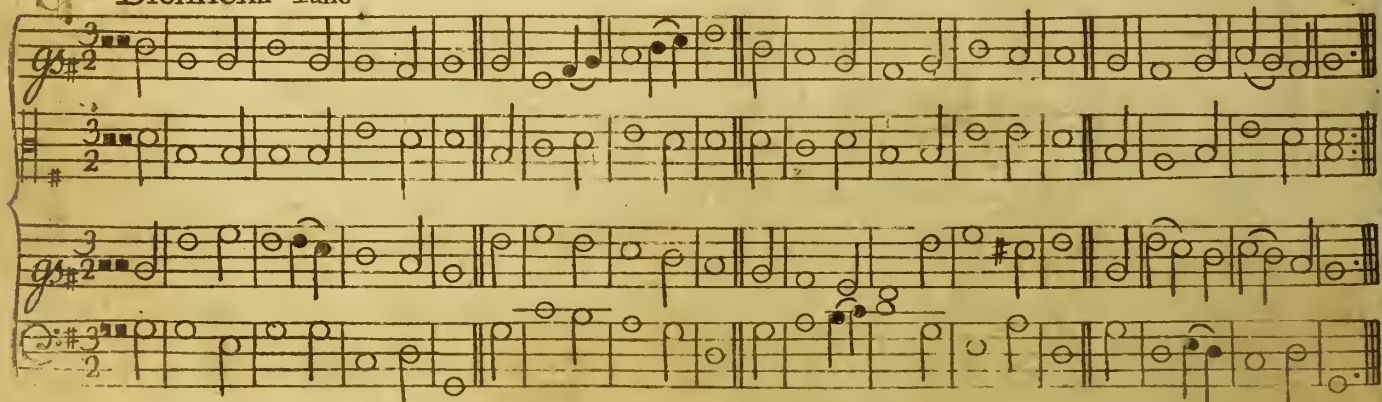
And I, my-self, before the Day, and I, myself, before the day, will ri—se, re-joyce, and sing.

3/2

40 Kingstone Tune



Blenheim Tune



An ANTHEM. P. XVIII.

gs *C* I will love Thee, I will love Thee, I will love Thee, O Lord, O Lord, my Strength.

C

// (Jutt.)

gs Thou art my stone, my Rock, & my Defence; my God, and my Salvation; my Refuge and my Buckler.

C

CHORUS.

gs (Affettuoso) Therefore I will love Thee, will love Thee, will love Thee; Therefore I will love Thee, O Lord my Strength.

C

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

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

Treble
He bowed the Heav'ns also, and came down, & under his Feet was Darknels; 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

Continued.

3 sent down to fetch me; and because I loved his Law, He had a fa-vour 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

For this Cause I and I

(Guida.) For this Cause I will give thanks, I will give thanks, will give thanks

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

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

ing Prai- ses to His Name for e-ver. e-ver. HAL.

Continued

Handwritten musical score for 'Hal-le-lu-jah'. The score is written on four staves. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'S: Nontropo Allegro'. The lyrics are 'Hal-le-lu-jah, il: il: il: il: il: Hal-le-lu-jah: jah.' with repeat signs. The score includes various musical notations such as notes, rests, and ornaments.

An ANTHEM. N. LXXXI.

Handwritten musical score for 'Sing ye mer-ri-ly unto God'. The score is written on three staves. The first two staves are for the vocal parts, and the last is for the keyboard accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are 'Sing ye mer-ri-ly un—to God our Strength, make a chearfull Noi—se'. The score includes various musical notations such as notes, rests, and ornaments.

gs

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

(Counter.)

//

gs

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

Continued.

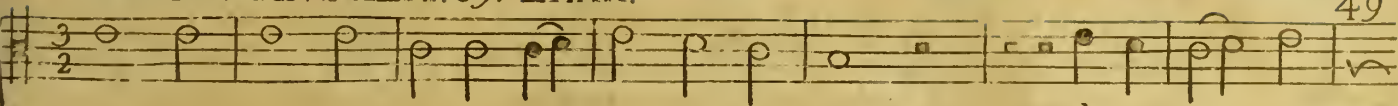
Statutein If-ra-el, for this was made a Statutein If-ra-el; and a Law of the God of Ja-cob, and a

// (Slow.)

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

THE KING'S ANTHEM. *Ps.* LXXII.

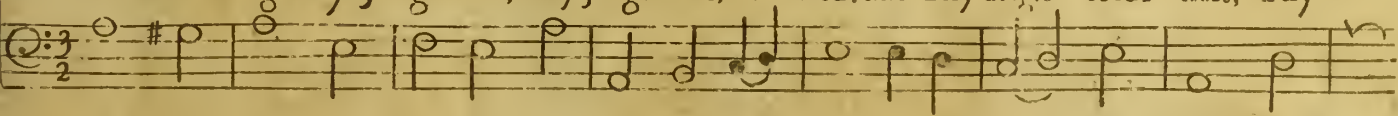
49



and



Give the King Thy Judgments, Thy Judgments, O God, and Thy Righteousness, Thy



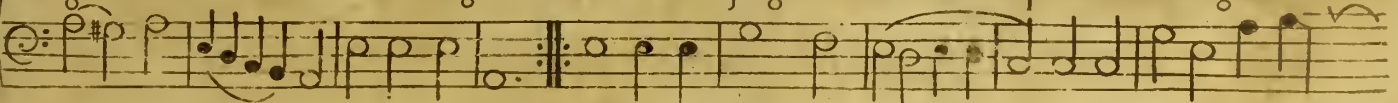
//



(Facit.)



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



G.

(Tult.)

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

Peace, and the lit- tle, lit- tle, lit- tle Hit- -le.

Pca - - ce G 2. Hit -

Continued.

51

Hills

Righteousness un-to the People and the little, lit-tle, lit-tle

Hil-

CHORUS.

S.
(Treble.)

In his

Is, Righteousness un-to the People.

In his Time shall the

In his
 —rith: Yea, and A-bundance of
 Pea—ce, and A-bundance of Pea—ce so long as the Moon en—du—reth
 1 2

Bles—sed be the LORD GOD, ev'n the Go—d of Is—rael, 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

Continued.

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

An ANTHEM. *Ps.* CXXII.

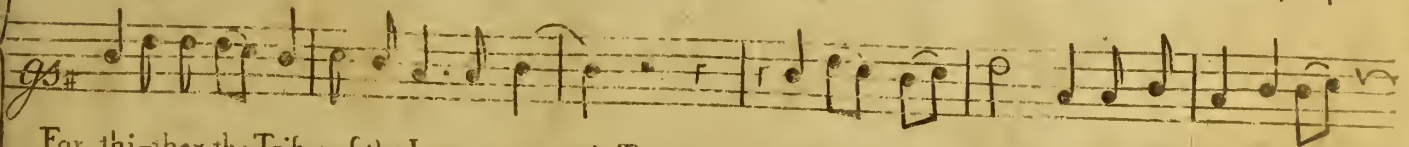
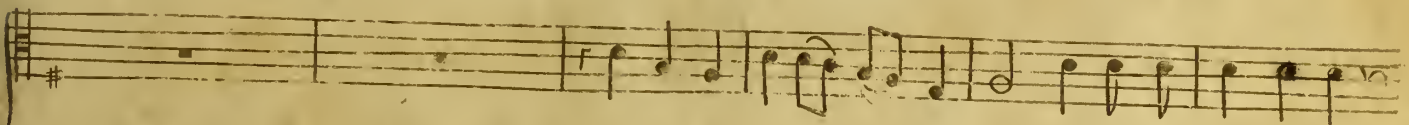
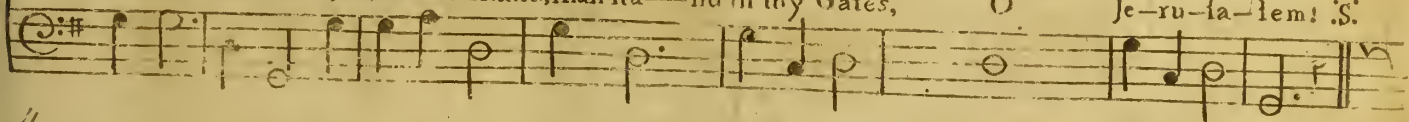
I was gla——d, I was glad when they said unto me, we will go into the House of the Lord. :S:

Continued.

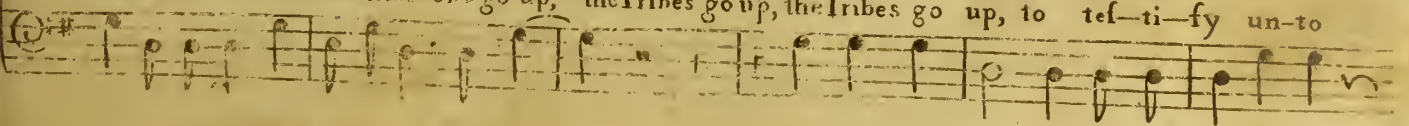
55



Our Fe-et shall stand, our feet shall stand, shall sta—nd in thy Gates, O Je—ru—sa—lem! .S.



For thi—ther the Tribes of the Lord go up, the Tribes go up, the Tribes go up, to tel—ti—fy un-to



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

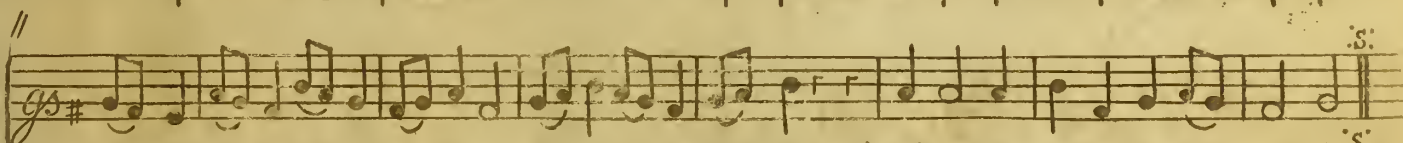
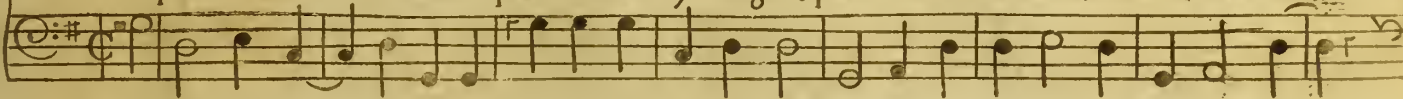
//

thy Walls, Peace be within thy Walls, and Plenteous-ness, and Plenteous-ness within thy Pa-laces.

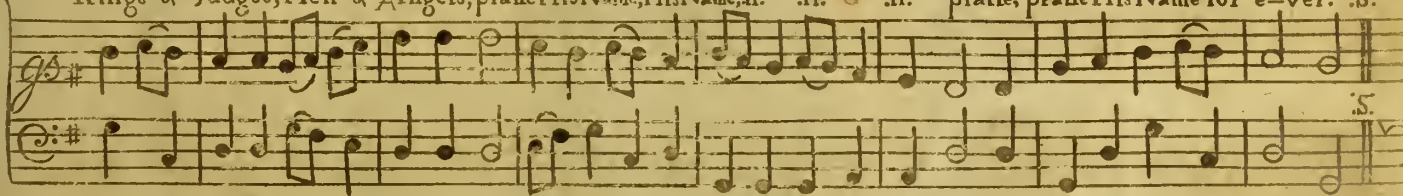
(HAL. as page 67.)



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



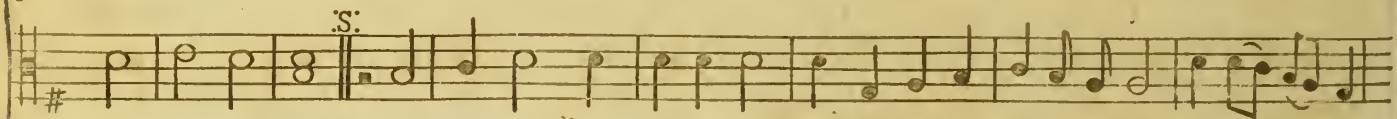
Kings & Judges, Men & Angels, praise His Name, His Name, ll: ll: ll: praise, praise His Name for e-ver.



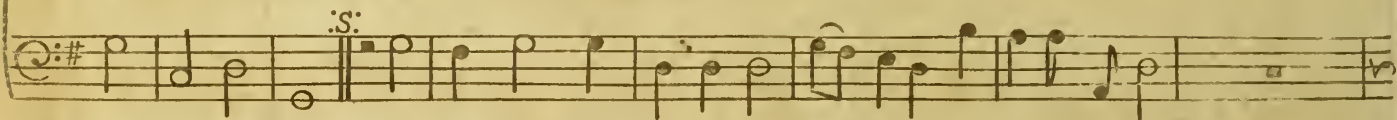
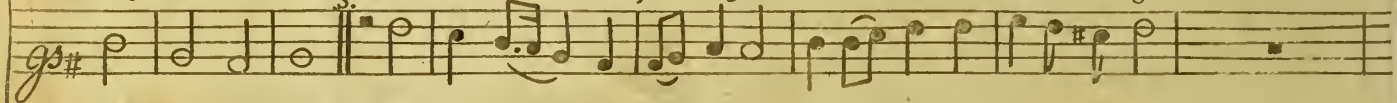
For He spake the Word, and all were made; and what He did command were soon cre-a-ted:



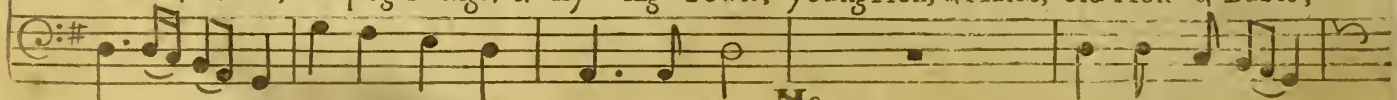
H.



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



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



Continued.

:S: 59

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

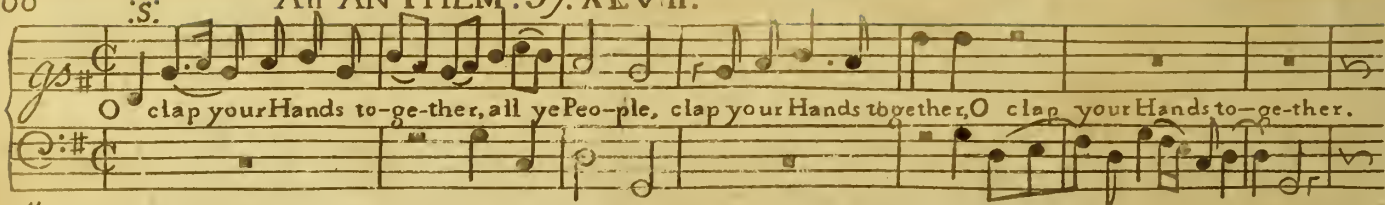
This system contains four staves. The top staff is a vocal line in G major (one sharp) with a treble clef. The second staff is an instrumental line in G major with a treble clef. The third staff is a vocal line in G major with a treble clef. The fourth staff is an instrumental line in G major with a bass clef. The lyrics are written below the third staff.

// HAL.

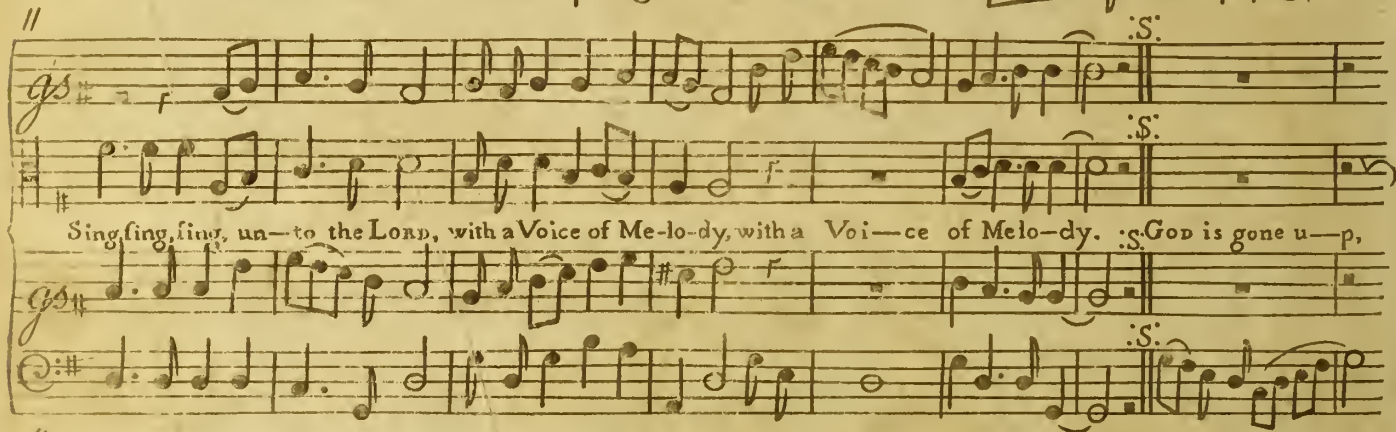
:S: Hallelujah, :ll: :ll: :ll: :ll: Hal—Hal—:ll: Hal—lelu-jah. :S:

This system contains four staves. The top staff is a vocal line in G major with a treble clef. The second staff is an instrumental line in G major with a treble clef. The third staff is a vocal line in G major with a treble clef. The fourth staff is an instrumental line in G major with a bass clef. The lyrics are written below the third staff.

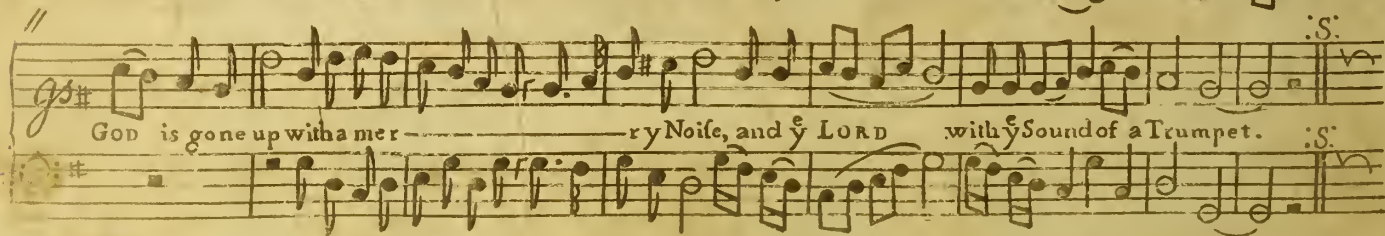
An ANTHEM. Ps. XLVII.

gs 

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

// *gs* 

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* 

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

Continued.

CHO.

:S:

61

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

//

CHO.

:S:

And he is y^e great Ki—ng, the great Ki—ng, the great Ki—ng over all y^e Earth. :S:

(HAL. as page 59)

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

(Solo.) (Tutti.)

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

Sav'our 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.

DOXOLOGY.

Glory be

(Treble.)

Glo-ry be to God on High, Peace be on Earth,

Good-will towards Men,

Handwritten musical score for a hymn, page 64, titled "Continued." The score is written in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system has two staves: the top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The lyrics "Peace be on Earth, and Goodwill towards Men: Peace and Goodwill, Peace, Peace," are written below the first system. The second system also has two staves, with the lyrics "be on Earth, Peace, Peace, Peace and Goodwill towards Men. (MAL. as page 54.)" written below. The third system has two staves, with the lyrics "be on Earth, Peace, Peace, Peace and Goodwill towards Men. (MAL. as page 54.)" written below. The score ends with a double bar line and the initials "IWG fc!" in the bottom right corner.

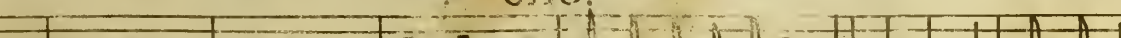
Peace be on Earth, and Goodwill towards Men: Peace and Goodwill, Peace, Peace,

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

IWG fc!

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

CHIO.

// CHO. S.

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

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The tempo is marked "Allegretto". The melody is in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line and a repeat sign.

(Counter.)

(Treble.)

(Fen r)

Handwritten musical score for the hymn "Let all stand in Awe". The score is written on two staves. The top staff is divided into three parts: (Counter.), (Treble.), and (Tenor.). The bottom staff is the bass line. The lyrics are written below the staves.

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

1.

66 Continued. CHO.

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

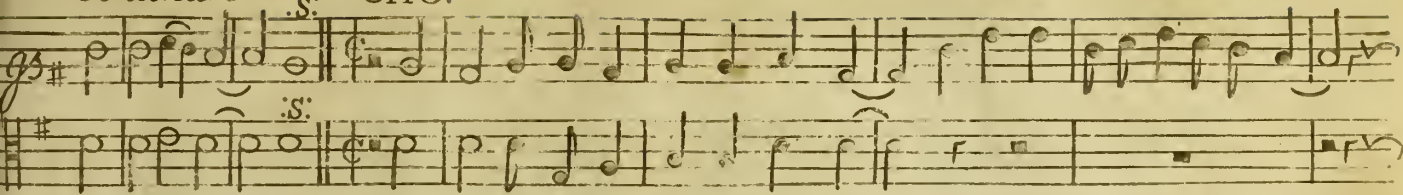
Treble.

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

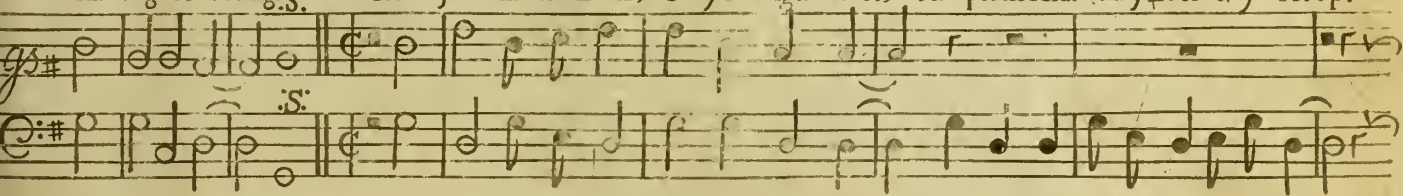
Continued

CHO.

67

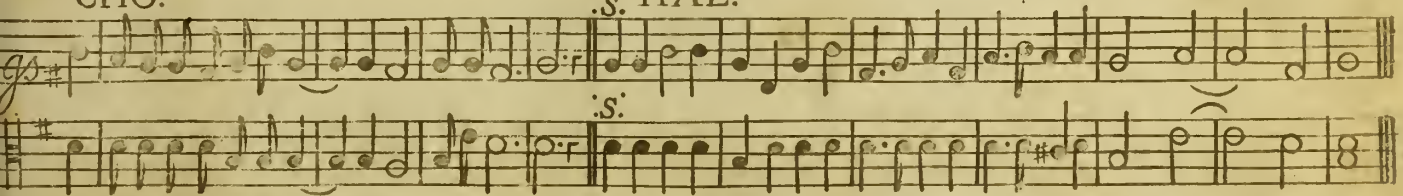


with a good Courage. Re—joice in the Lord, O ye Righteous, and praise Him with Lute & Harp :

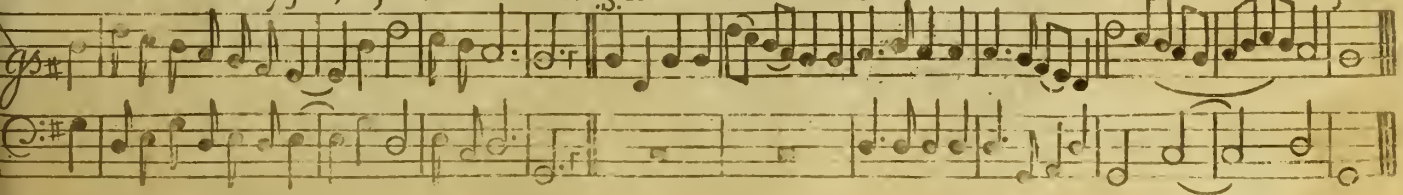


CHO.

:S: HAL.

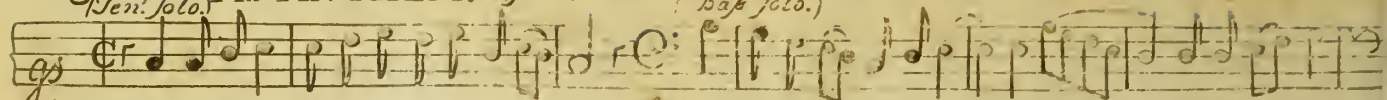


For it becometh well J ust, the J ust to be thankful. :S: Hal. ill: ill: ill: Hal—le lu—jah.

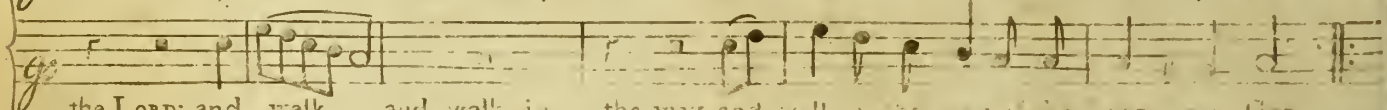


68 *(Tenor solo.)* An ANTHEM. *(V. I.)*

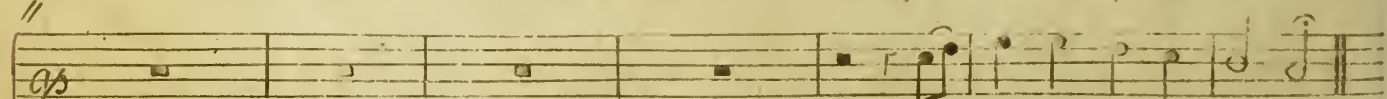
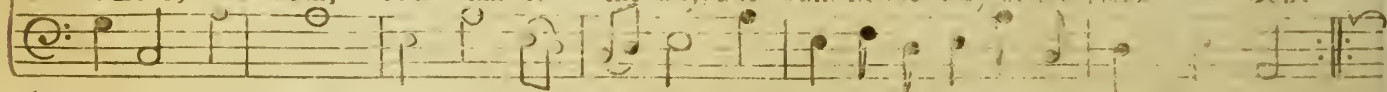
(Bass solo.)



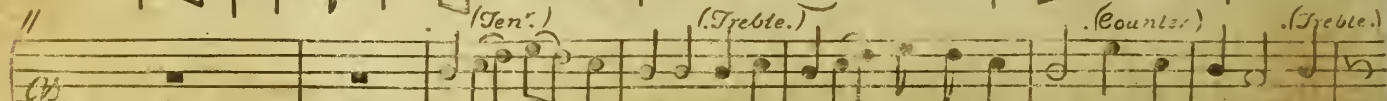
Blessed are they that are pure and undefiled: Blessed are they that are pure, and walk in the way of



the Lord; and walk, and walk in the way, and walk in the way of the Lord. Gen.



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



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



Continued.

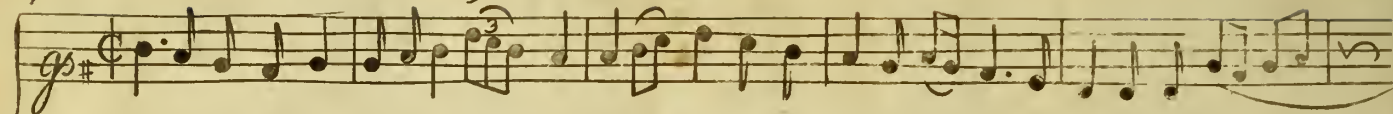
s. 69

shall endure, they shall endure for ever, for ever, for ever, for ever, and forever; their Peace shall endure for ever. S.

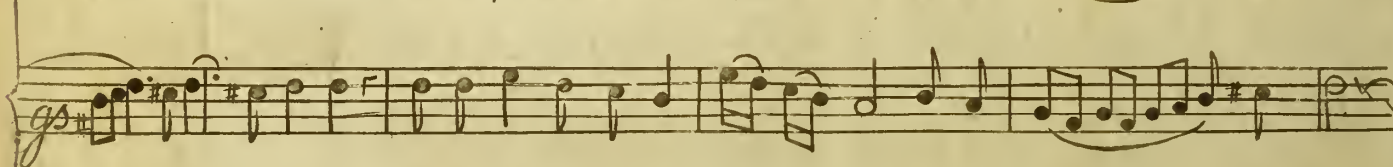
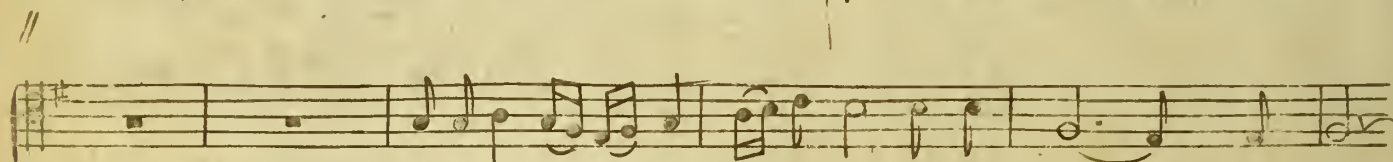
// CHO.

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

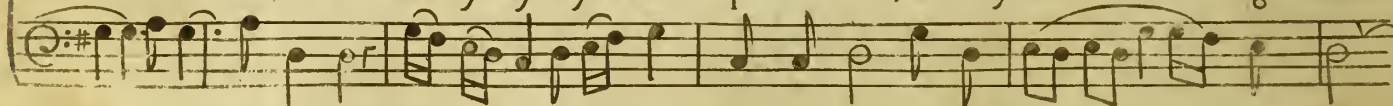
70 An ANTHEM. Ps. LXVII.



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



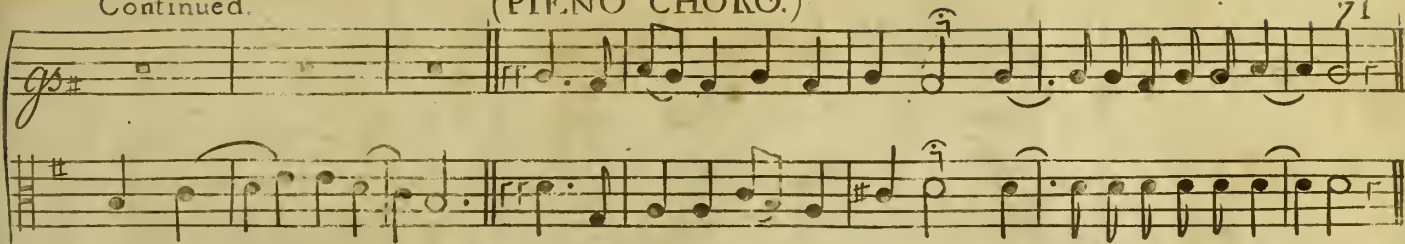
—r-ciful un—to us: That Thy Ways may be known up—on Earth, and Thy fav—ing Health



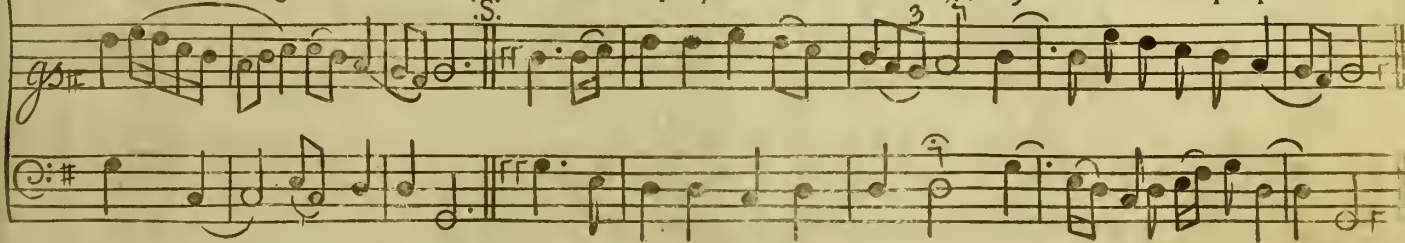
Continued.

(PIENO CHORO.)

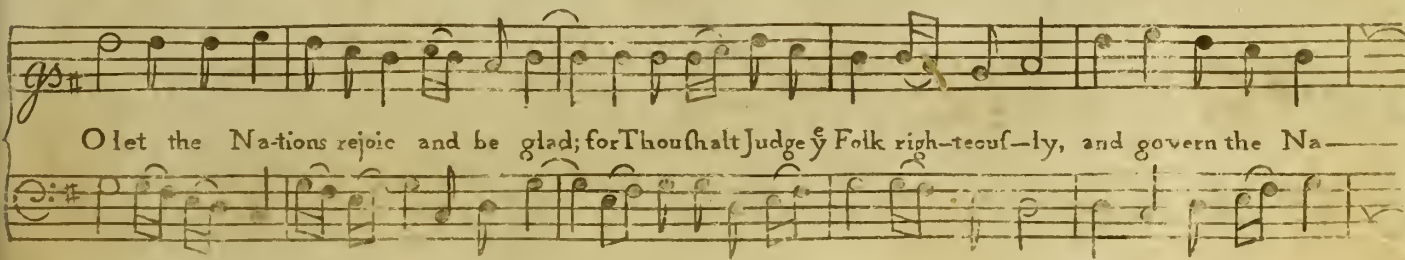
71



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



//



O let the Nations rejoice and be glad; for Thou shalt Judge Thy Folk righteously, and govern the Na —

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

Glory

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

Glo-ry

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

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

74 AN ANTHEM. N. CIV.

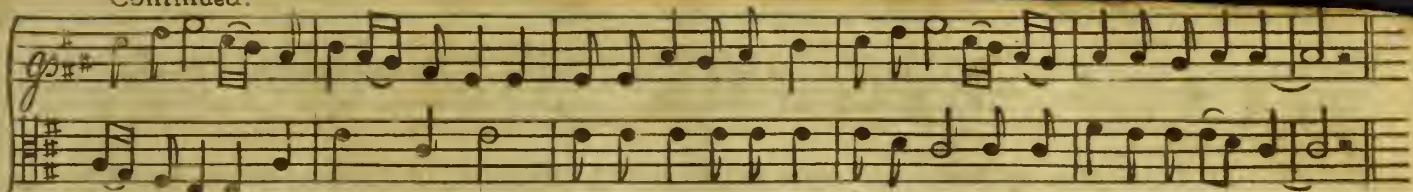
O praise γ LoRD, O prai—se γ LoRD, O my Soul; O LoR—d my GoD, Thou art become exceeding

glo—ri—ous! Thou art cloathed, Thou art cloa—th—ed with Ma—jes—ty & Honour. S:

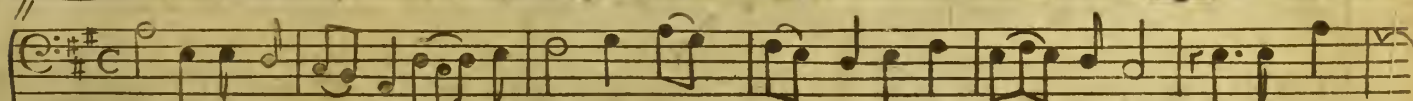
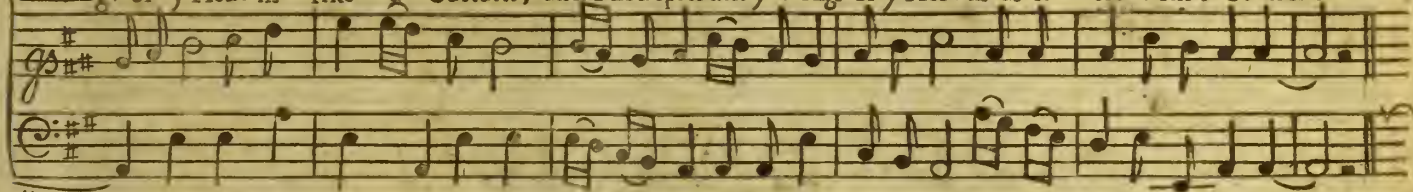
// CHO. 1st.

Thou deck'st art with Light, as it were with a Garment, and Thou spreadest γ Wings, and Thou spreadest γ Win—

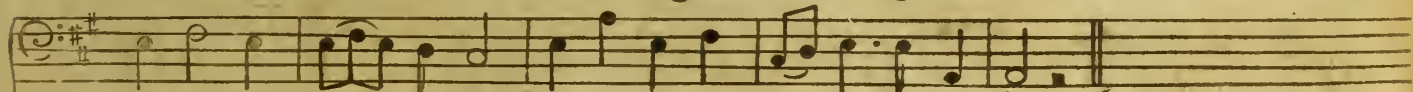
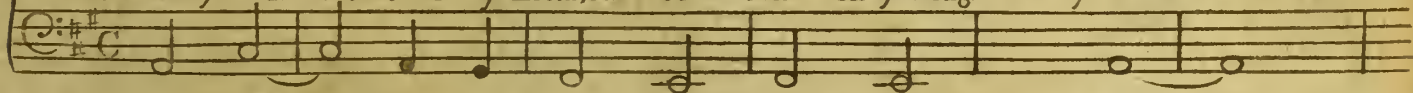
Continued.



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



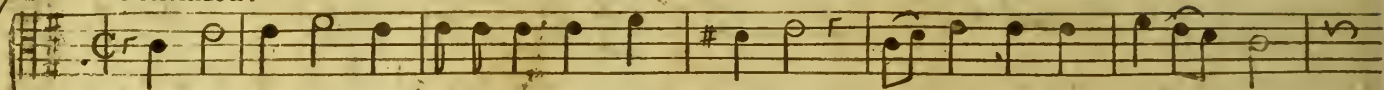
He laid y^e Foun-da-tions of y^e Earth, and ri—deth on y^e Wings of y^e Wind: He cre-a—



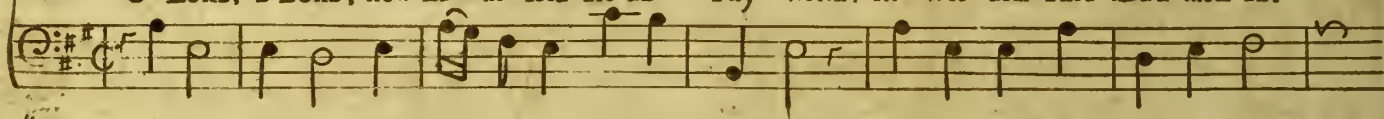
ted all and fee—d—eth them: and all y^e Earth is fill'd with Good. (1st CHO. again.)



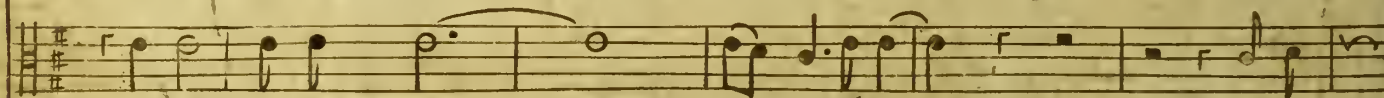
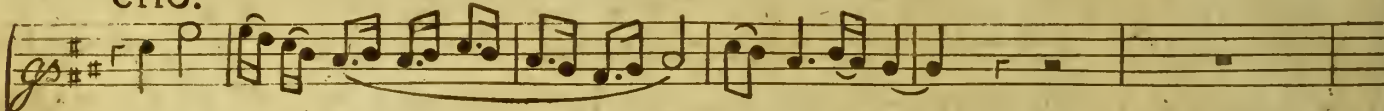
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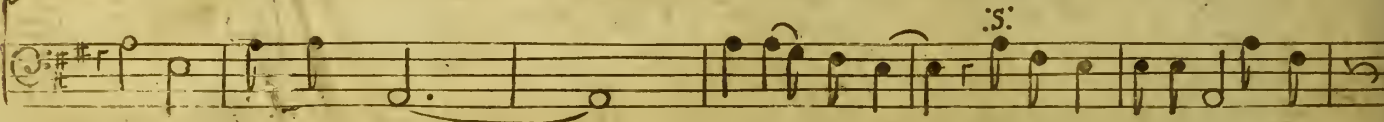
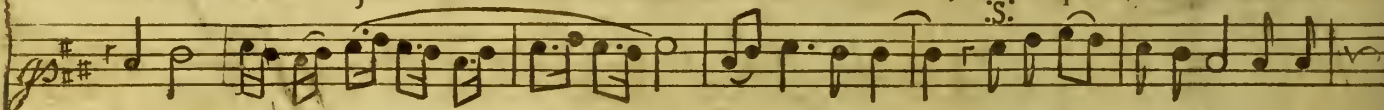
O LORD, O LORD, how ma—ni—fold are all Thy Works! In Wis—dom Thou mad'st them all.



CHO.



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



Continued.

77

gs

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

gs

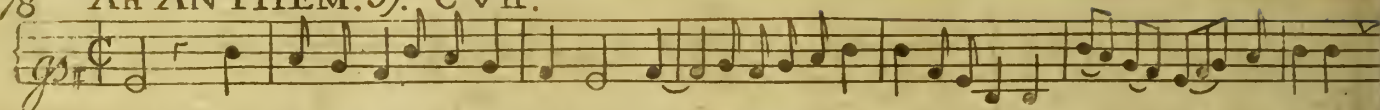
gs

:ll: :ll: :ll: :ll: :ll: Hal

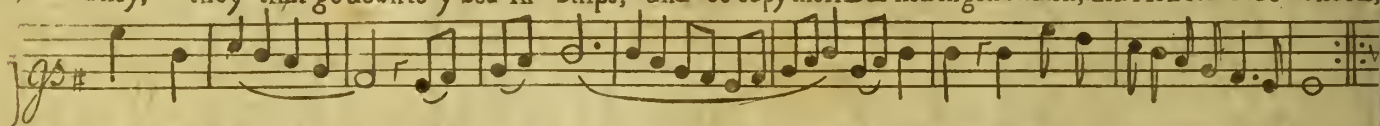
gs

le-lu-jah.

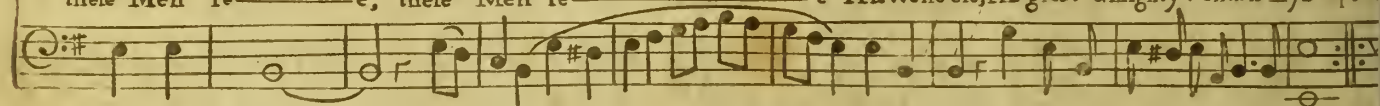
78 An ANTHEM. N. CVII.



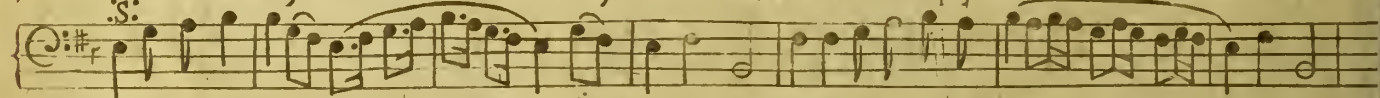
// They, they that go down to y Sea in Ships, and oc-cupy their Bus'ness in great Waters, these Men see God's Wonders,



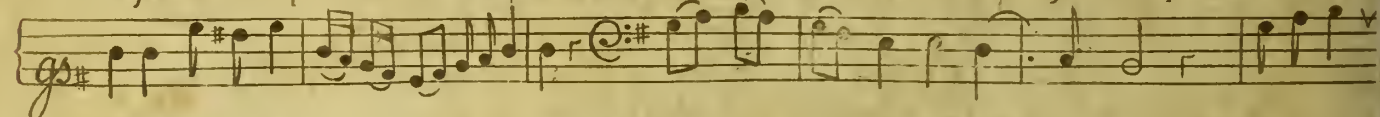
these Men se ——— e, these Men se ——— e His Wonders, His great & mighty Wonders in y Deep. C



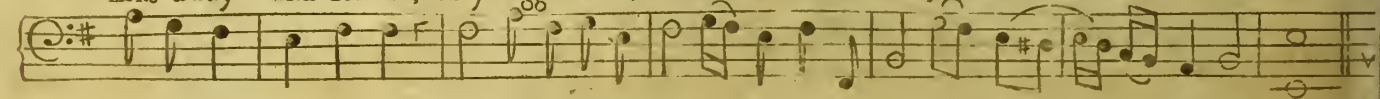
// For He commandeth y sto ——— r ——— my Winds to blow, and He lifteth up y Way ——— es thereof:



// 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.

79

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

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

CHO.

So let all Men confess God's Works & Goodness, & give thanks, & give thanks, & give thanks for His Kindness, for His Kindness to y^e Sons of Men. (HAL. as page 91.)

80 An ANTHEM. N. CXXXVI.

O, give ye Thanks un-to ſ Lord: Givethanks un-to ſ Gon of gods: O thank ſ Lord, ſ Lord of Lords: For, &c
 Cho. For, &c: For, &c:

Who on-ly doth great Wond'rous Works: Who by His Wiſdom made ſ Heavhs: Who made ſ Waters and ſ Earth: For, &c
 For, &c: For, &c:

(PIENO-CHORO.)

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

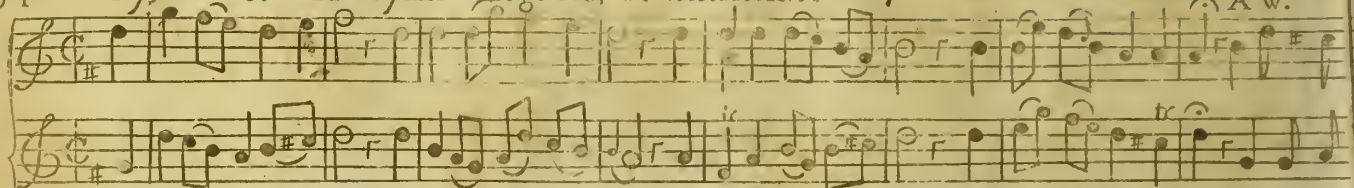
Continued.

83

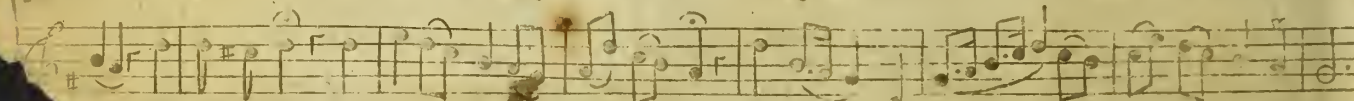
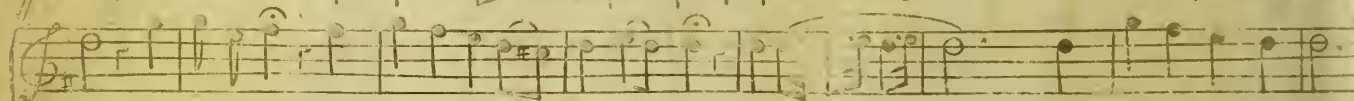
ever for ever. Great is the Lord, great is the Lord, & marvellous; worthy to be praised,

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

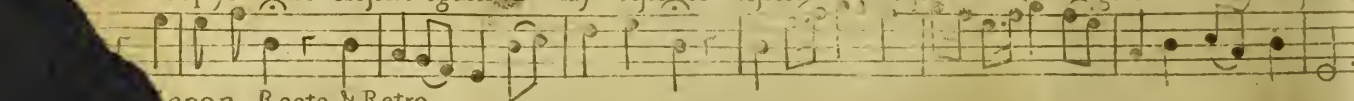
And there is no End, no End of His Greatness. Hal :||: :||: :||: :||: :||: :||:



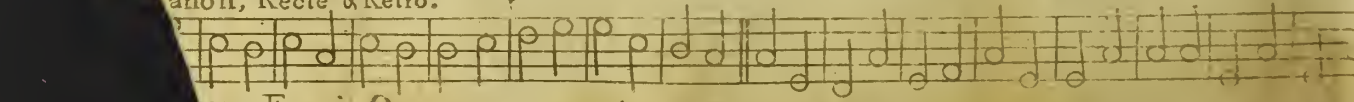
Rejoice, Lord is King: Your Lord & King adore: Mortals give Thanks & Sing, And triumph evermore, Lift up your



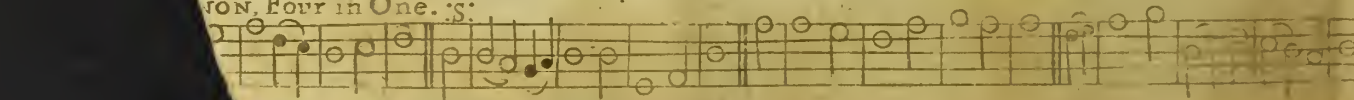
Heart lift up your Voice Rejoice again I say rejoice rejoice again I say rejoice



anon, Recte & Retro.



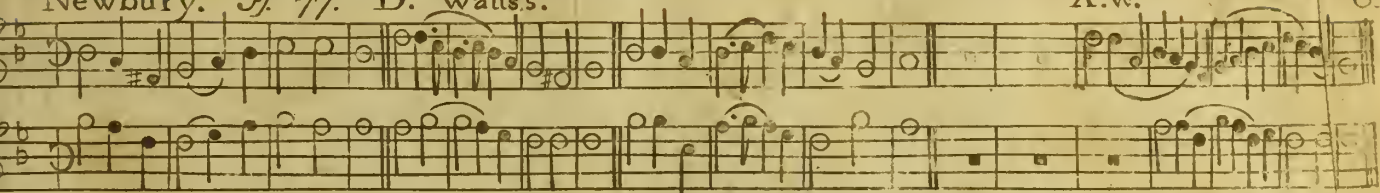
anon, Four in One. s:



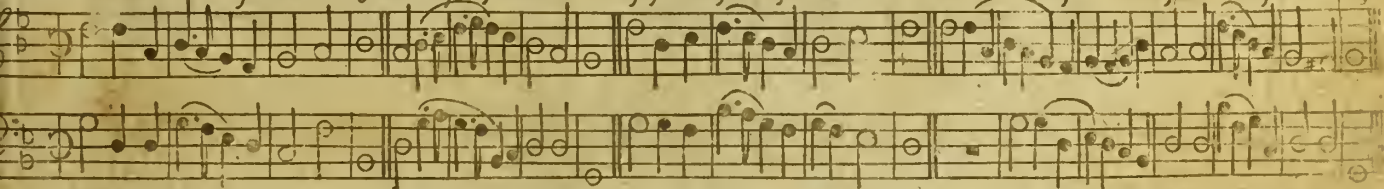
Newbury. *M.* 77.th D.^r Watt's.

A.W.

85

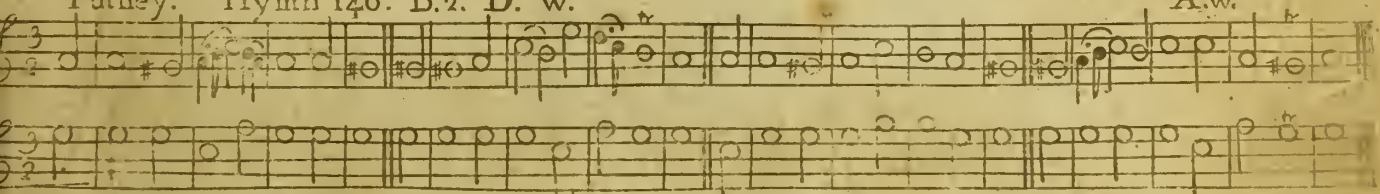


How awfull is thy Chast'ning rod May thy own children say, y Great y Wise y dreadful God: How ho-ly is his Way, how holy is his Way.

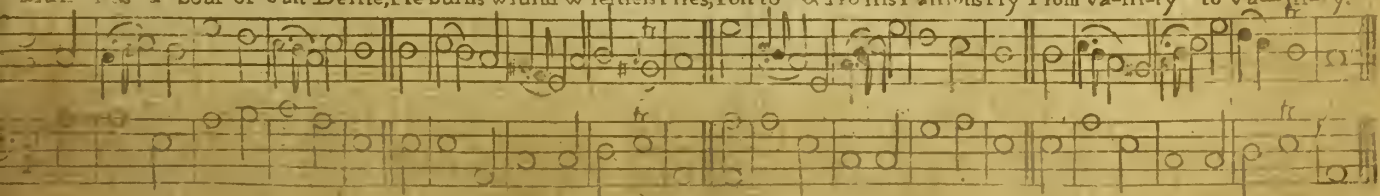


Putney. Hymn 146.th B. 2.^d D.^r W.

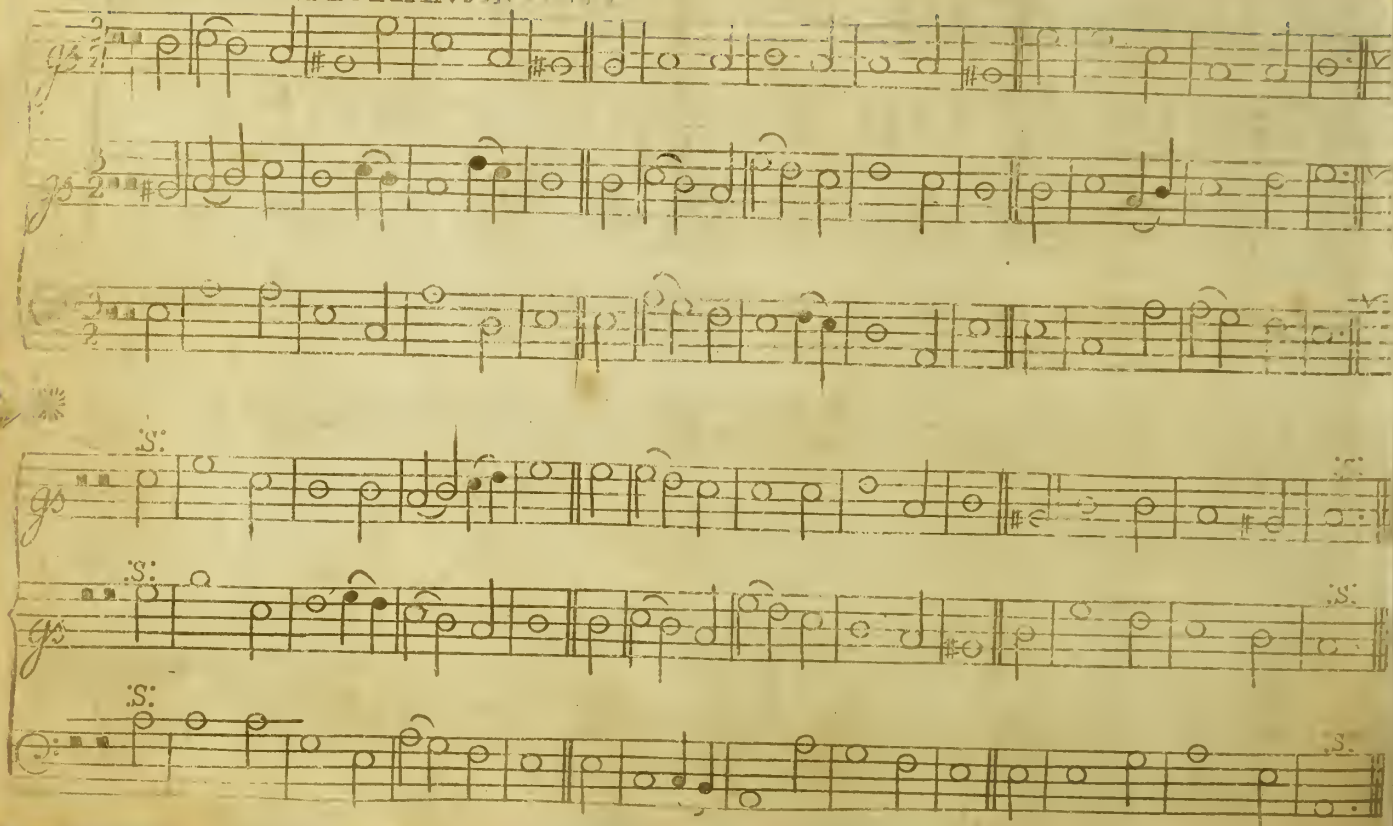
A.W.



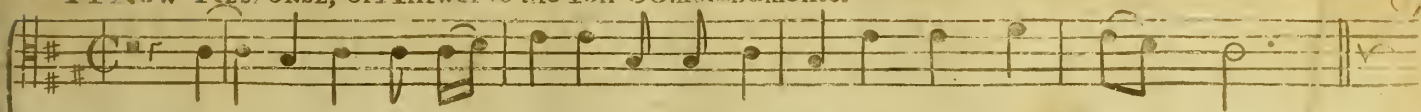
Man has a Soul of vast Desire, He burns withinth restless Fires; To st to & fro his Passions fly From Va-ni-ty to Va-ni-ty.

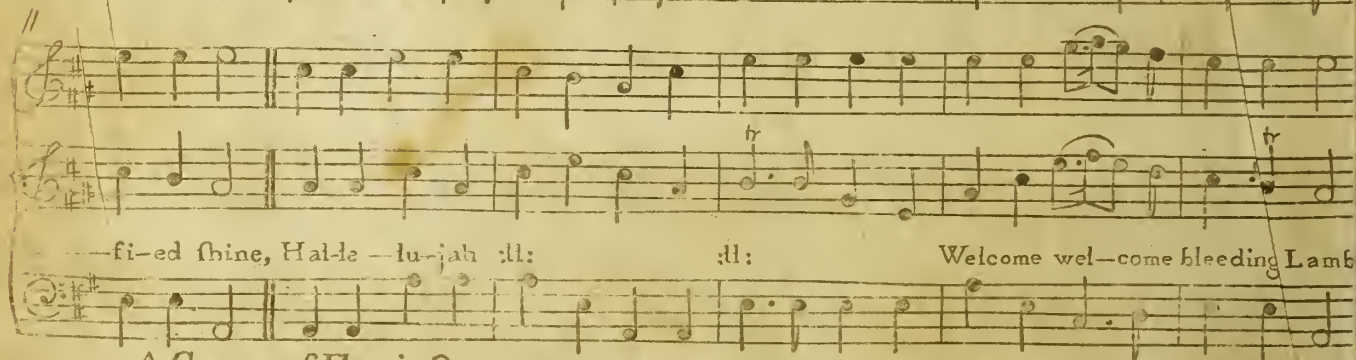
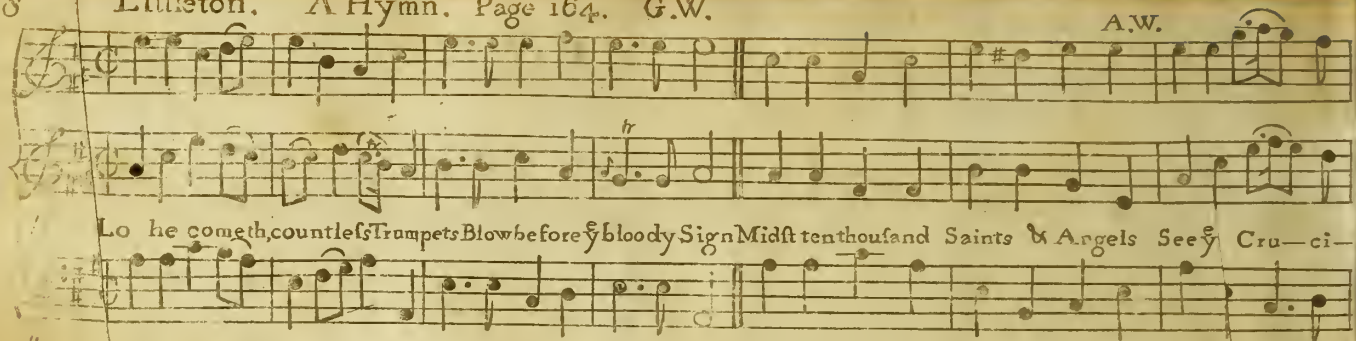


The true CHRISTIAN'S LIBERTY

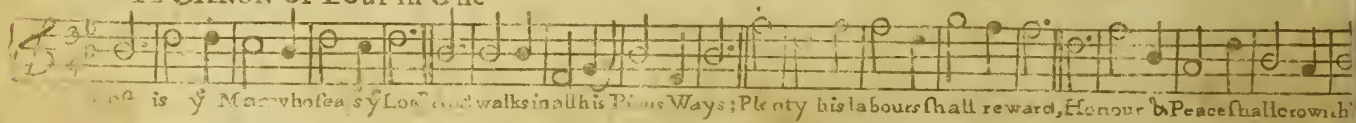


A New Response, or Answer to the Ten Commandments.





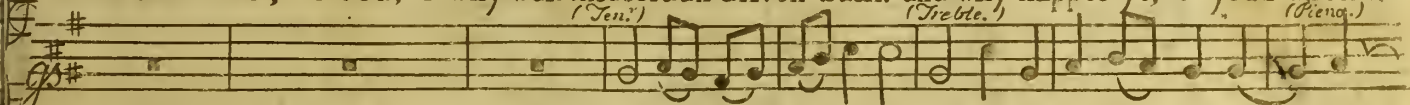
A CANON of Four in One



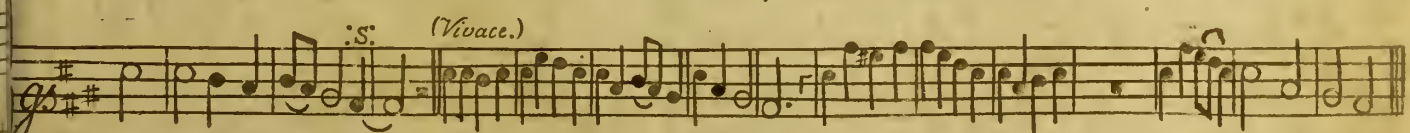
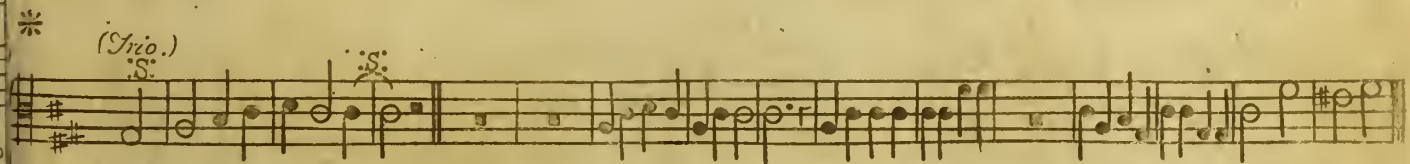
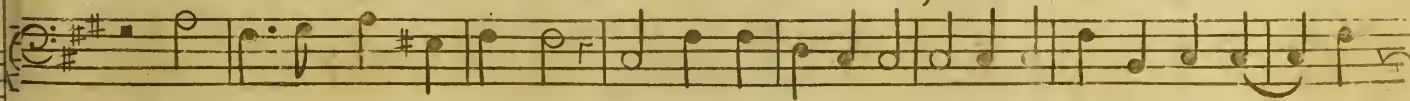
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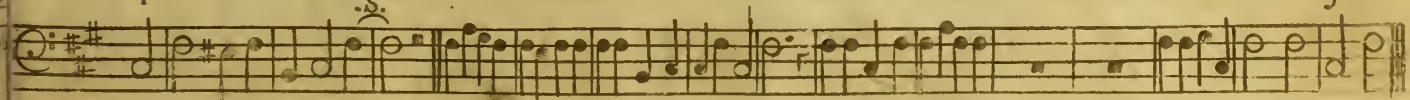
What ailed the, O Sea, O why wast thou Jordan driven back? and why skipped ye, O ye Mountains? -



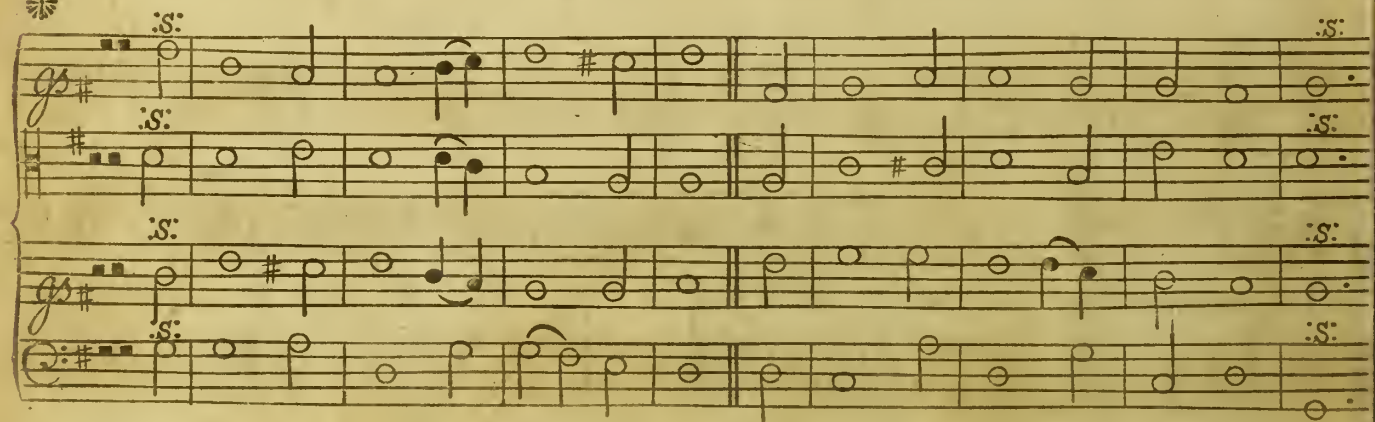
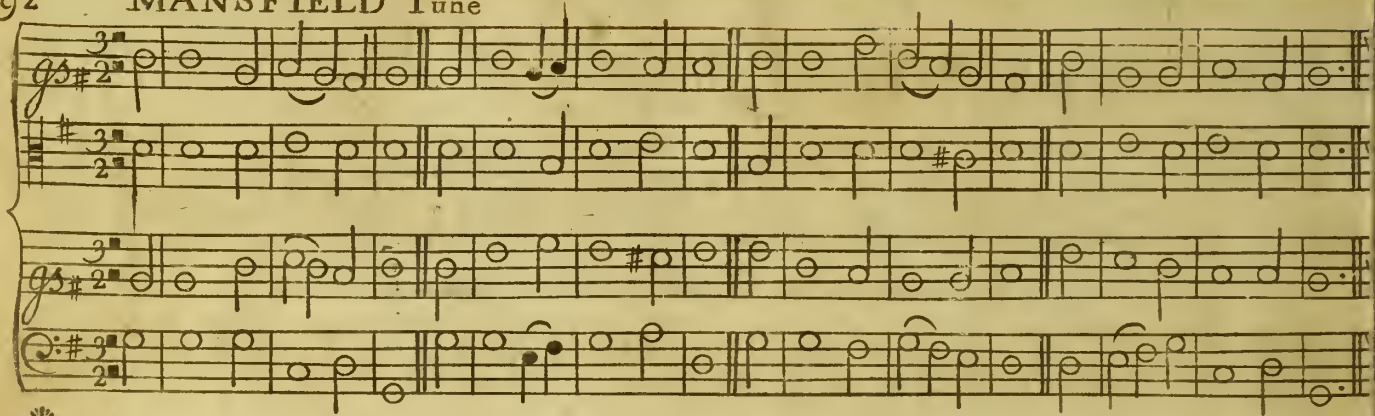
O fear the Lord, and trem-ble: fear the Lord, & tremble, yea tremble at His Pre--sence: and -



Praise, praise the God of Jacob. Hal. :||: :||: :||: :||: :||: :||: :||: Hallelujah.

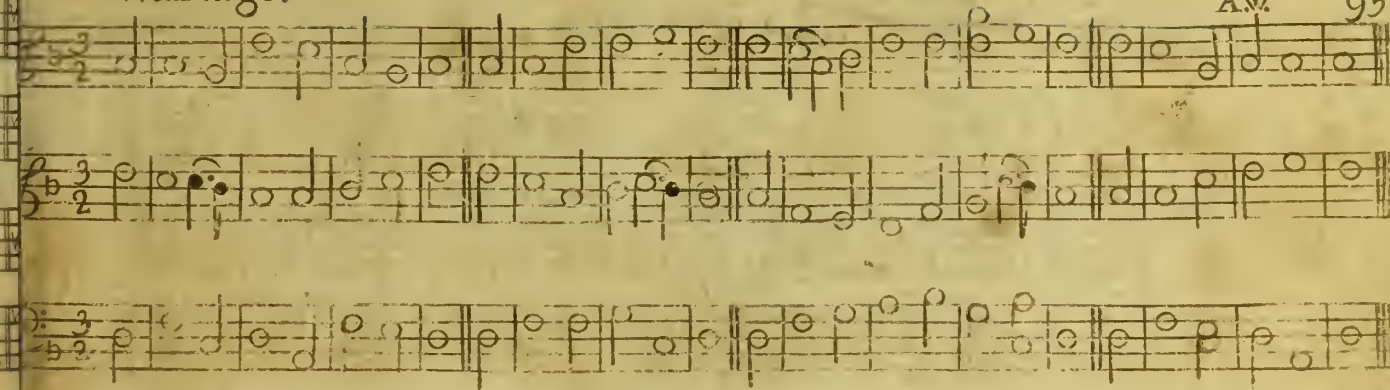


MANSFIELD Tune



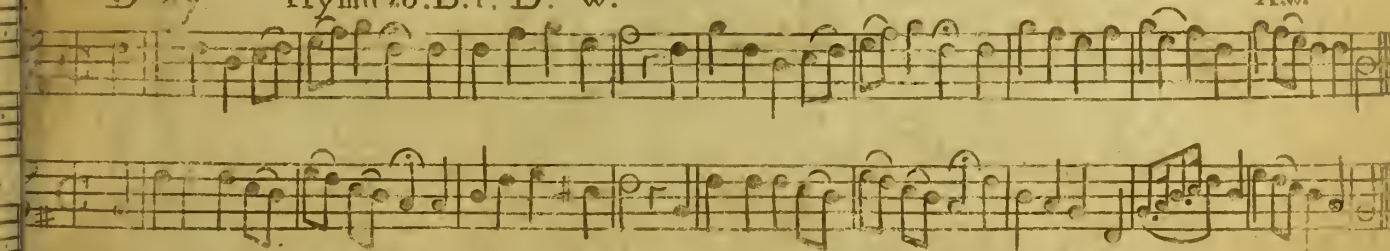
Wantage.

AW. 95

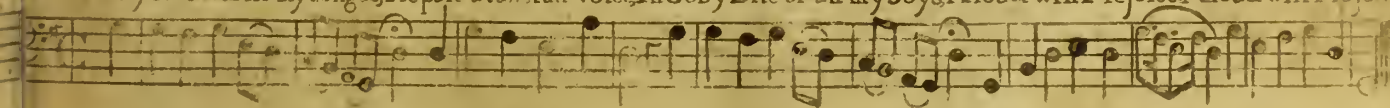


Bay Hymn 20. B. 1. D. W.

AW.

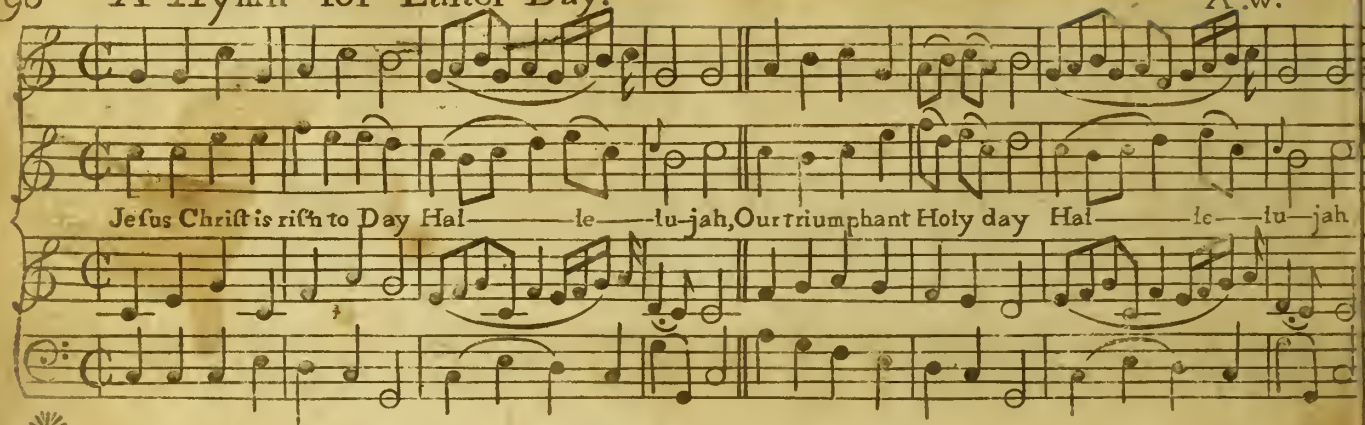


Awake my Heart arise my Tongue Prepare a tune full Voice In Gods Life of all my Joys A loud will I rejoice A loud will I rejoice



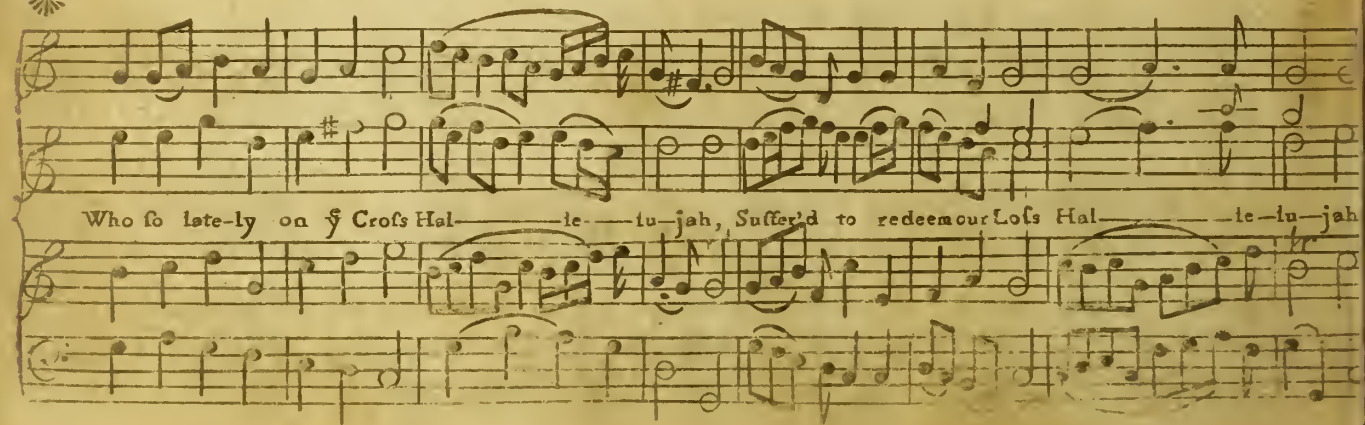
A Hymn for Easter Day.

A.W.



Jesus Christ is risen to Day Hal—le—lu-jah, Our triumphant Holy day Hal—le—lu-jah

The first system of the musical score consists of four staves. The top staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C). The third staff is a treble clef with a common time signature (C). The fourth staff is a bass clef with a common time signature (C). The lyrics are written below the second and third staves.

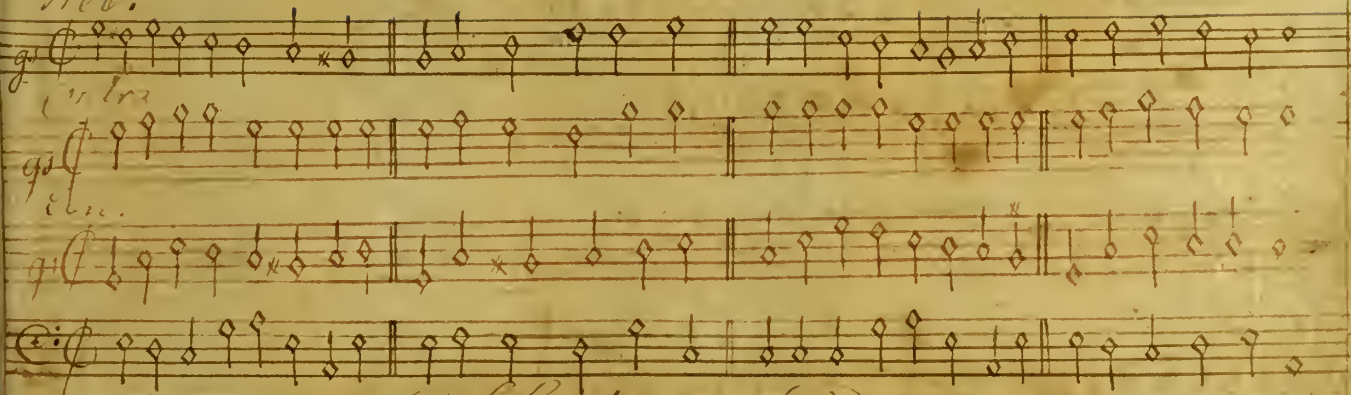


Who so late-ly on y Cross Hal—le—lu-jah, Suffer'd to redeem our Loss Hal—le—lu-jah

The second system of the musical score consists of four staves. The top staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C). The third staff is a treble clef with a common time signature (C). The fourth staff is a bass clef with a common time signature (C). The lyrics are written below the second and third staves.

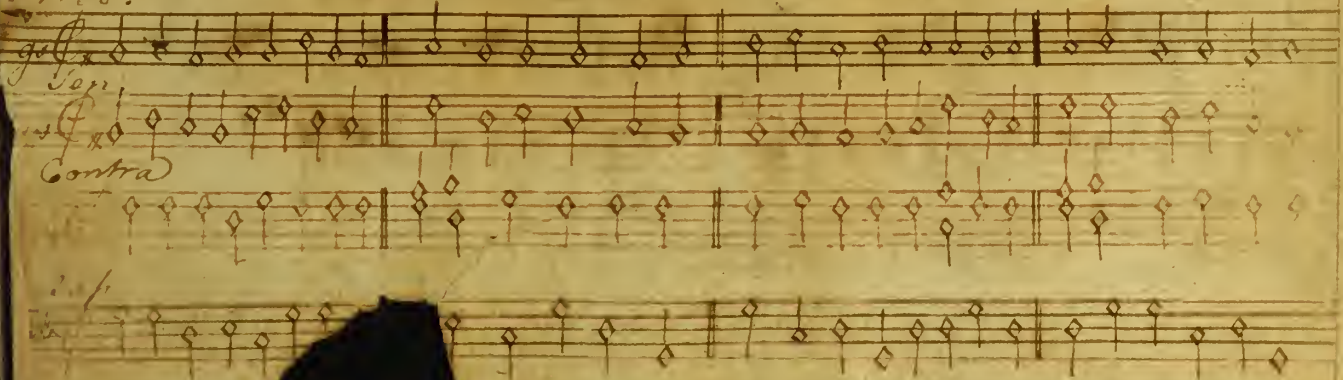
Treb.

Surreham



Treb.

Colchester



Treble

Plymouth

Handwritten musical score for 'Plymouth'. It consists of three staves. The top staff is labeled 'Treble' and the bottom staff is labeled 'Bass'. The middle staff is labeled 'Tenor'. The music is written in treble and bass clefs. The time signature is 3/2. The key signature has one flat (B-flat). The music is written in a cursive style. The first staff has a treble clef and a 3/2 time signature. The second staff has a tenor clef and a 3/2 time signature. The third staff has a bass clef and a 3/2 time signature. The music is written in a cursive style. The first staff has a treble clef and a 3/2 time signature. The second staff has a tenor clef and a 3/2 time signature. The third staff has a bass clef and a 3/2 time signature. The music is written in a cursive style.

Treble

St. James;

Handwritten musical score for 'St. James;'. It consists of four staves. The top staff is labeled 'Treble' and the bottom staff is labeled 'Bass'. The middle two staves are labeled 'Contr' and 'Tenor'. The music is written in treble and bass clefs. The time signature is 3/2. The key signature has one flat (B-flat). The music is written in a cursive style. The first staff has a treble clef and a 3/2 time signature. The second staff has a tenor clef and a 3/2 time signature. The third staff has a contralto clef and a 3/2 time signature. The fourth staff has a bass clef and a 3/2 time signature. The music is written in a cursive style.

Treb

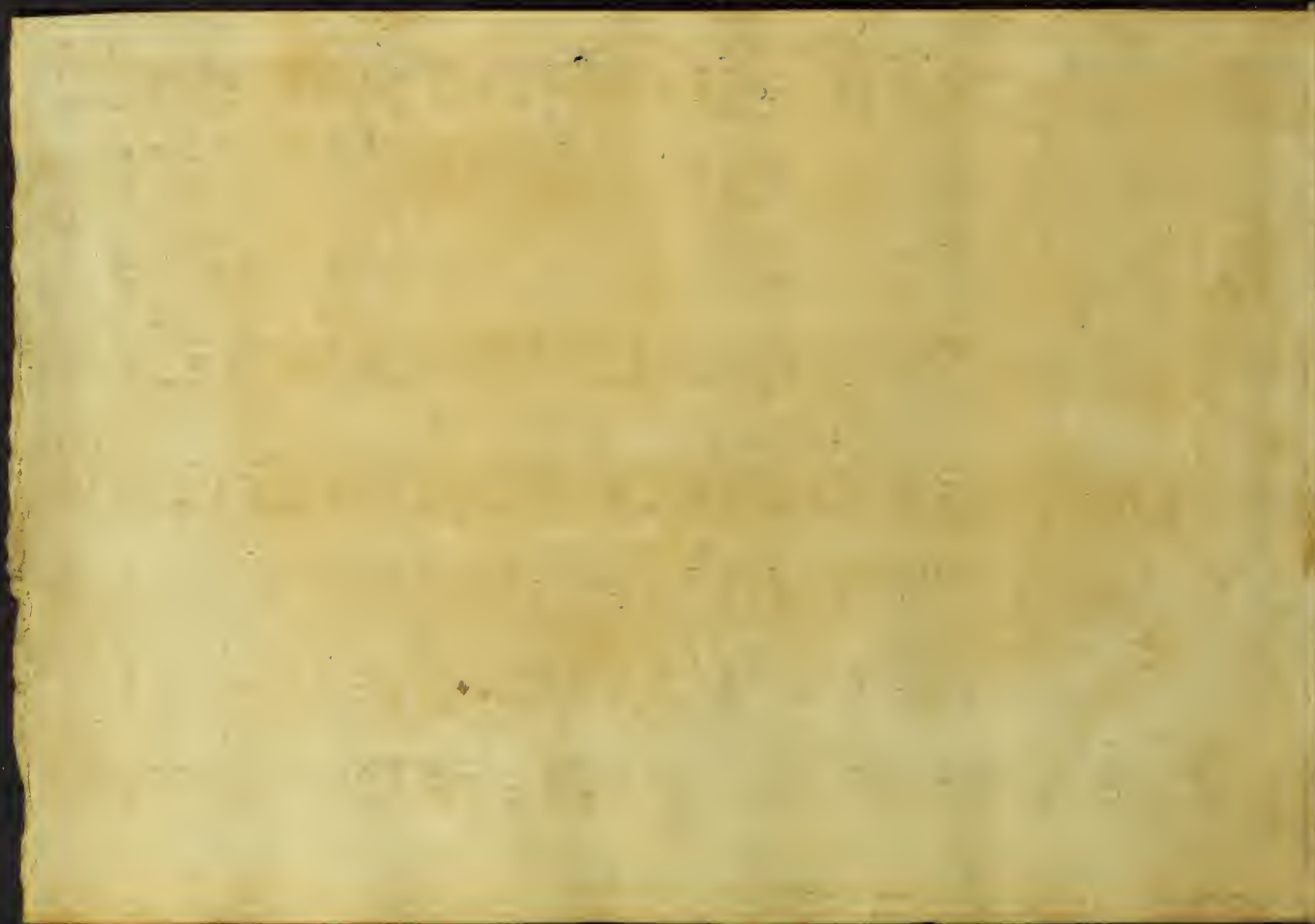
Warwick

Handwritten musical score for 'Warwick'. The score is written on four staves. The first staff is labeled 'Treb' and has a treble clef with a 3/2 time signature. The second staff has a soprano clef with a 3/2 time signature. The third staff is labeled 'Ten.' and has a soprano clef with a 3/2 time signature. The fourth staff has a bass clef with a 3/2 time signature. The music is written in a simple, handwritten style with notes and rests.

Treb

Portsmouth

Handwritten musical score for 'Portsmouth'. The score is written on four staves. The first staff is labeled 'Treb' and has a treble clef with a 3/2 time signature. The second staff has a soprano clef with a 3/2 time signature. The third staff is labeled 'Ten.' and has a soprano clef with a 3/2 time signature. The fourth staff has a bass clef with a 3/2 time signature. The music is written in a simple, handwritten style with notes and rests.



AN ANTHEM, N. CXXII.

A.W

97

I was Glad, was Glad, 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.

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 of

// S: and to give

S: and to give tha

Lord Totef-tify un-to If-ra-el, to tef-ti-fy unto If-ra-el, and to give tha nks give

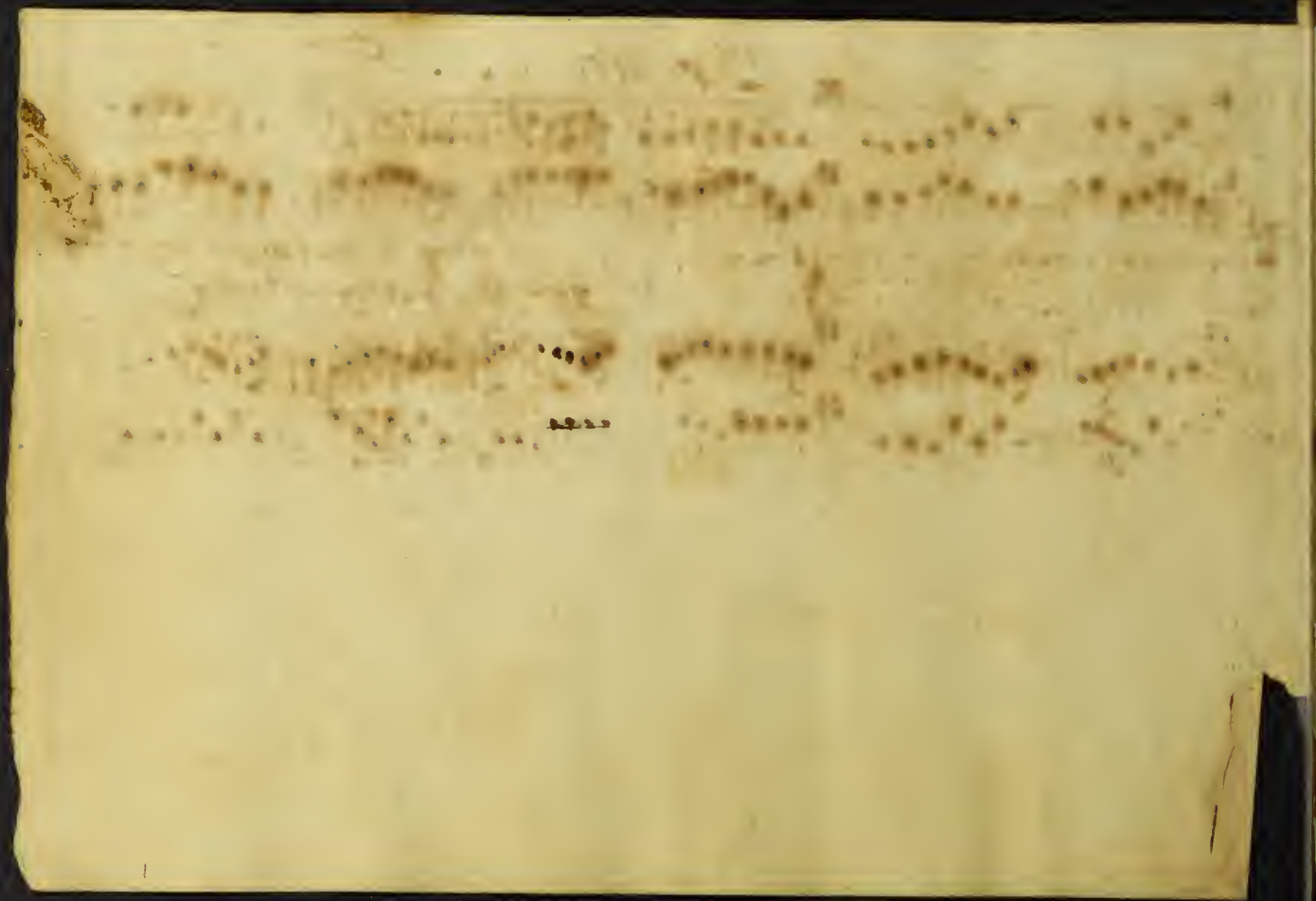
S: and to give tha nks give thanks give

N 2.

Dresden

S. S. S. S.

He die, y^e heav'nly Lover die, the Widows strike
 Come, Saint, & drop a Tear or two
 He shed a thousand Drops, & you
 On my poor Heart spring, & he lie, in the cold
 On the Dear Bosom of your God.
 A thousand Drops of rich red
 Blood



A Christmas Hymn

hark! hark!

glad tidings of our new born thing

hark! hark!

hark! hark what News y^e Angels bring

glad tidings of, glad tidings of our ne-w born thing

hark! hark!

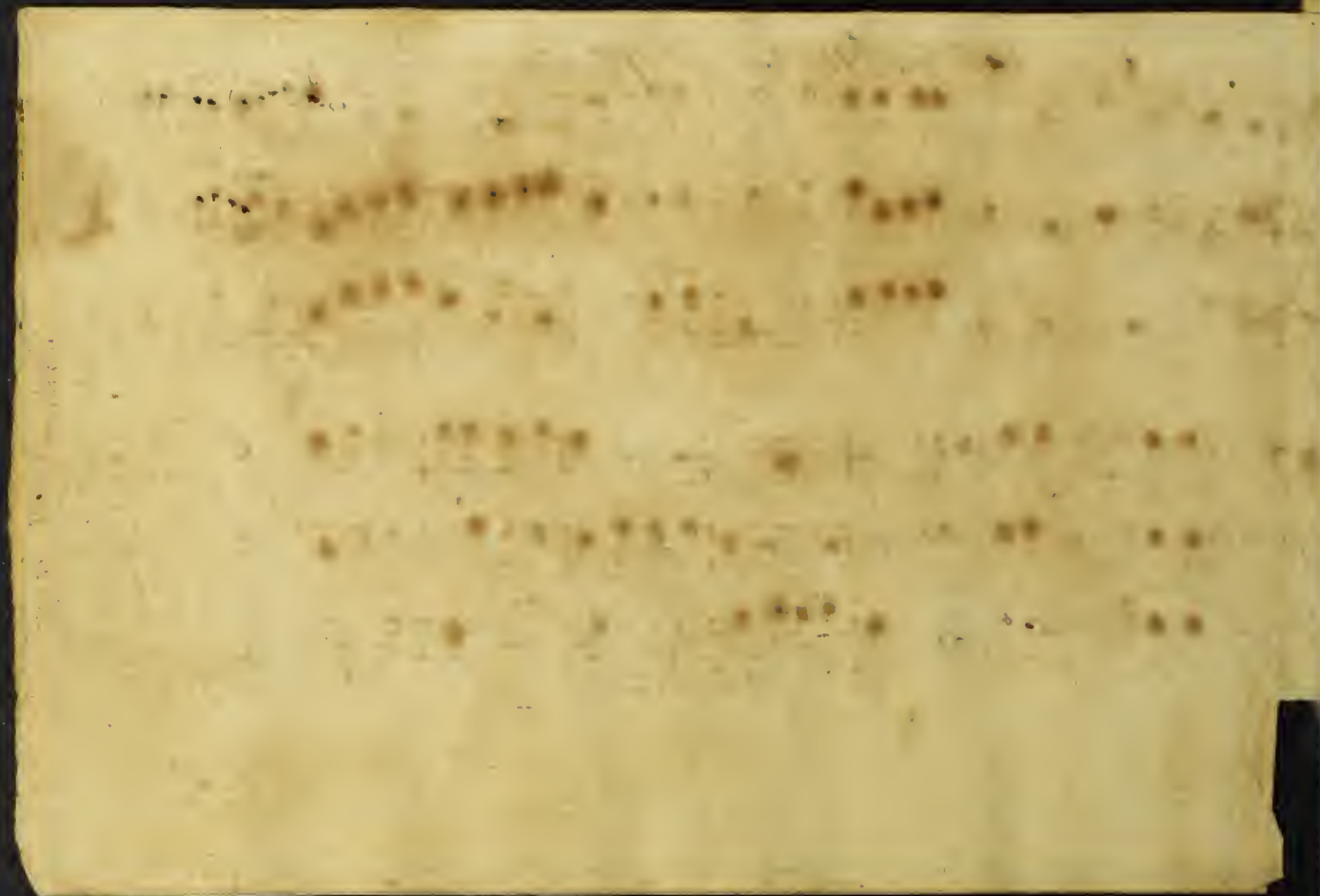
glad tidings of our New born thing

Born without sin from guilt see ure

Born of a Maid a Virgin pure

Born without sin from guilt, from guilt see ure

Born without sin, from guilt, from guilt, from guilt see ure



the- nks give thanks

1 2 :S: Counter alone.

even y Seat

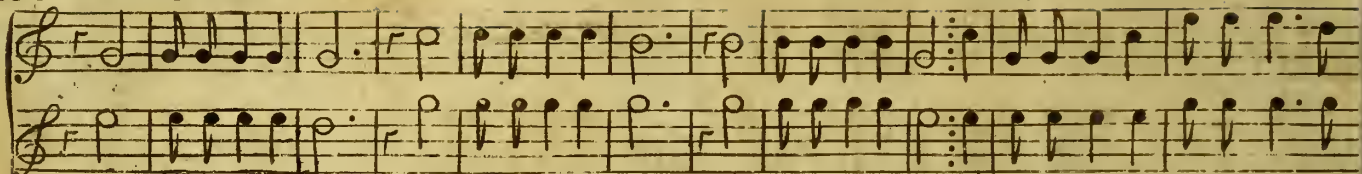
thanks give thanks un-to y name of y LORD. LORD. // For there is y Seat of Judgment,

tha- nks

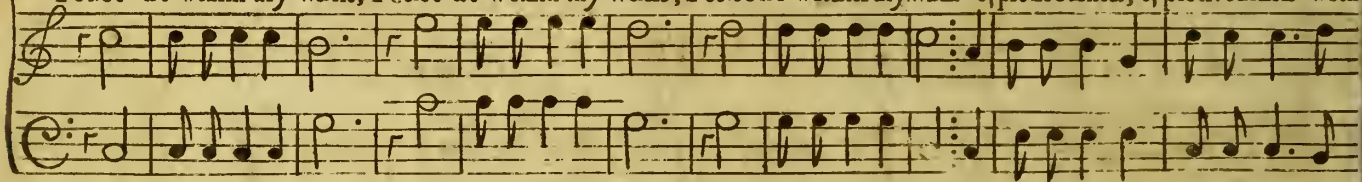
1 2 :S: even y Seat, even y Seat of y house of Da-vid:

// 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



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

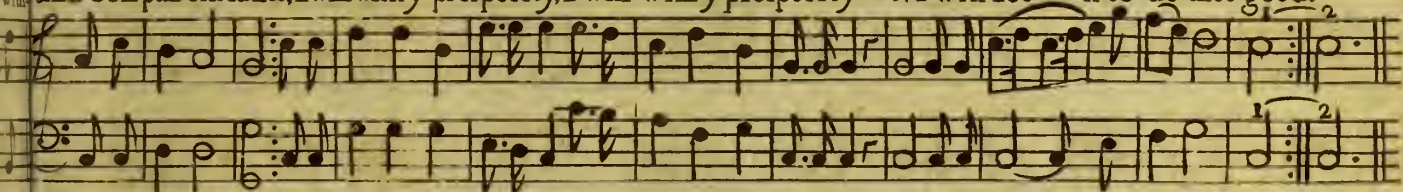
— in thy Pala-ces. // For my Brethren & Companions sakes I will wish \oint prof — For my Brethren

I will wish \oint prof-pe-ri-ty, I will wish \oint prof-pe-ri-ty

— perity I



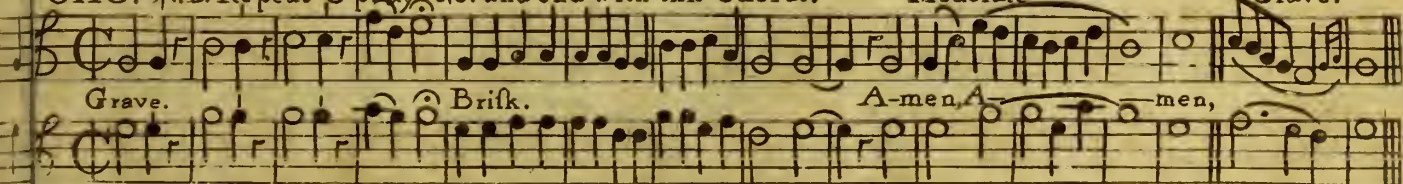
with and Companions sake, I will wish $\frac{y}{y}$ prosperity, I will wish $\frac{y}{y}$ prosperity & I will see — k to do thee good.



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

Moderate.

Grave.

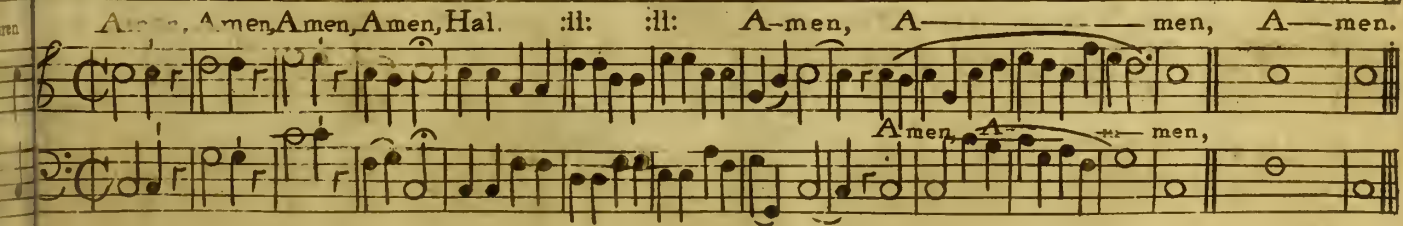


Grave.

Brisk.

A-men, A

men,



A-men, Amen, Amen, Amen, Hal.

il:

il:

A-men, A

men,

A-men.

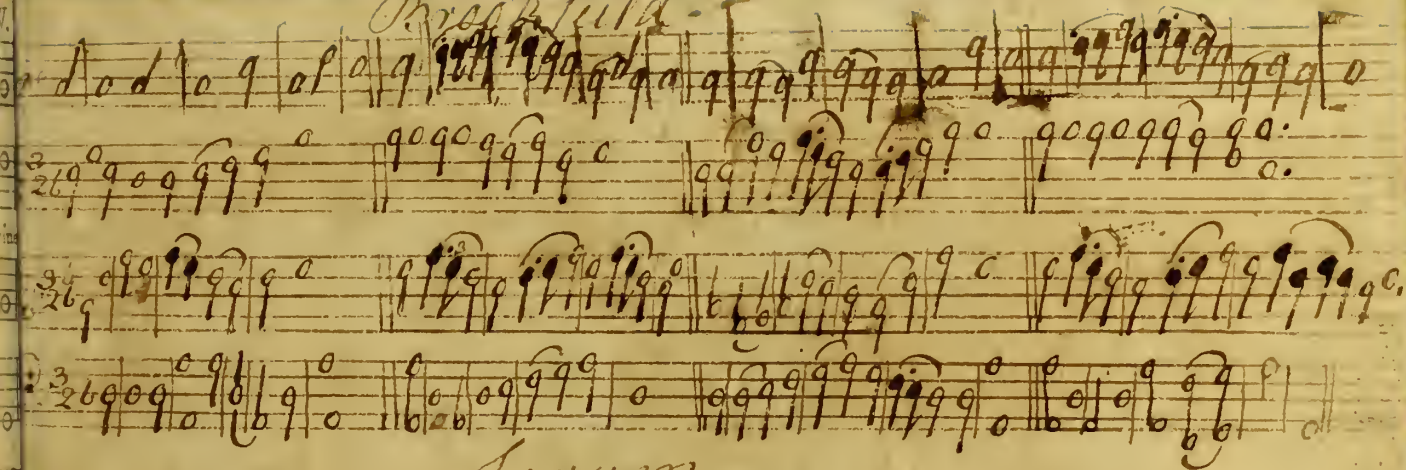
A-men, A

men,

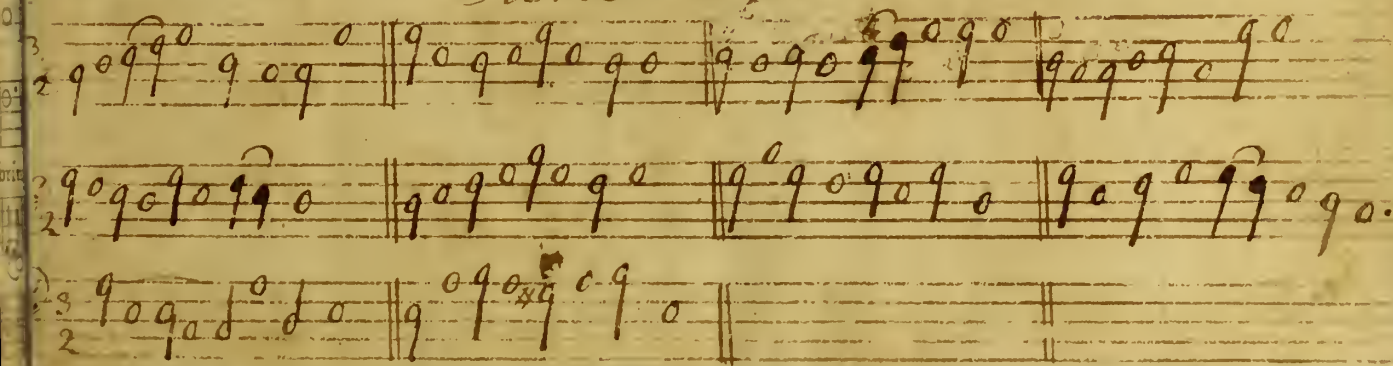
Hail, Hail all glorious Lamb of God, Let Saints & Angels Join To Ce - le - brate thy Praise abroad, Whole Name is all Divin

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

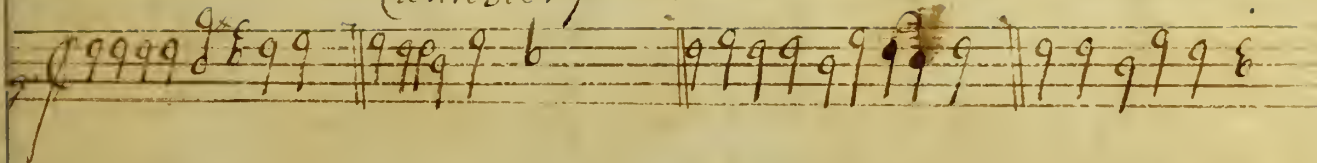
Breakfield



Sarum



Canterbury



1000 1000 1000 1000 1000 1000 1000 1000 1000 1000

1000 1000 1000 1000 1000 1000 1000 1000 1000 1000

1000 1000 1000 1000 1000 1000 1000 1000 1000 1000

Thro' thine own precious Blood, Hallelujah:ll: :ll: :ll: :ll: :ll: :ll: Hallelujah.

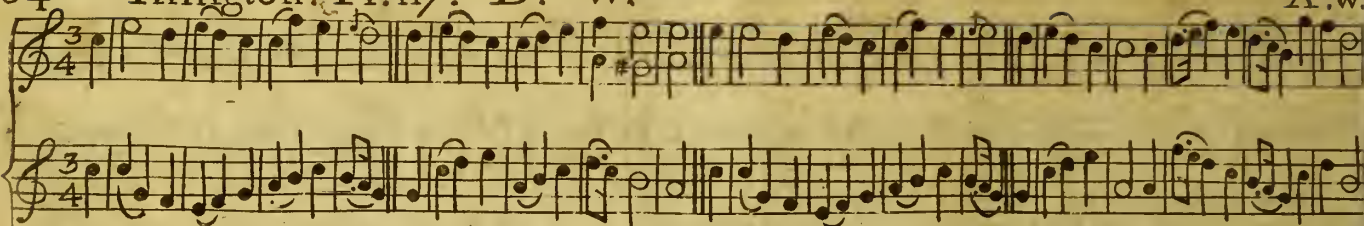
This block contains a musical score for a hymn. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The music is in G major (one sharp) and common time (C). The lyrics are written below the staves, with repeat signs indicating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

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

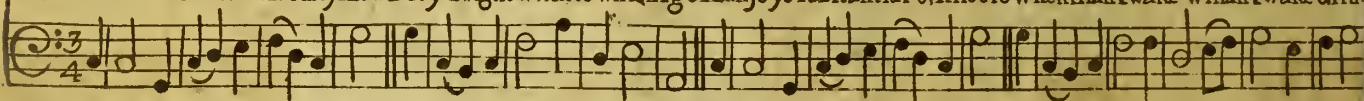
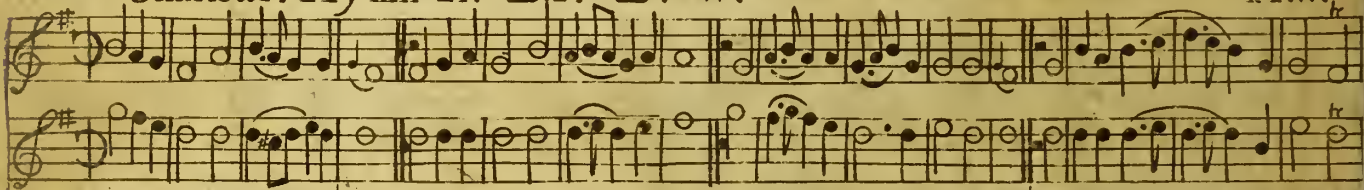
A. W.

My God my Portion & my Love My e-verlasting All I've none but γ in Heavh above, or on this earthly Ball.

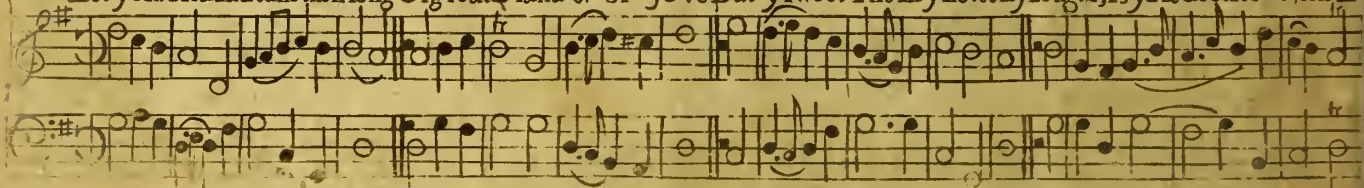
This block contains a musical score for a hymn. It consists of two staves. The first staff is for the vocal part, and the second is for the keyboard accompaniment. The music is in C major (no sharps or flats) and common time (C). The lyrics are written below the staves, with repeat signs indicating multiple measures of the same melody.

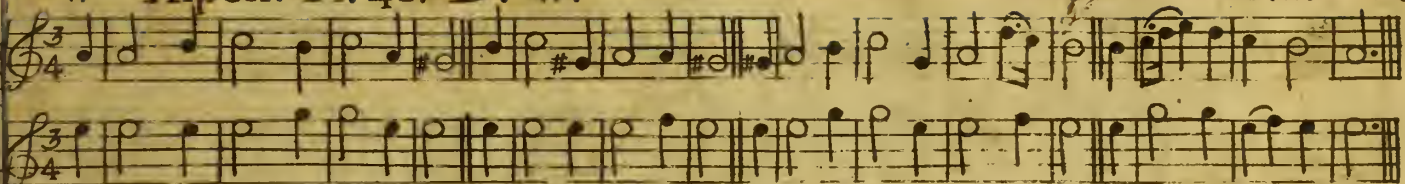


This Life's a Dream an empty show But y^e Bright World to which I go Hath Joys substantial & sincere When shall I wake Wⁿ shall I wake & fin^{-tl}

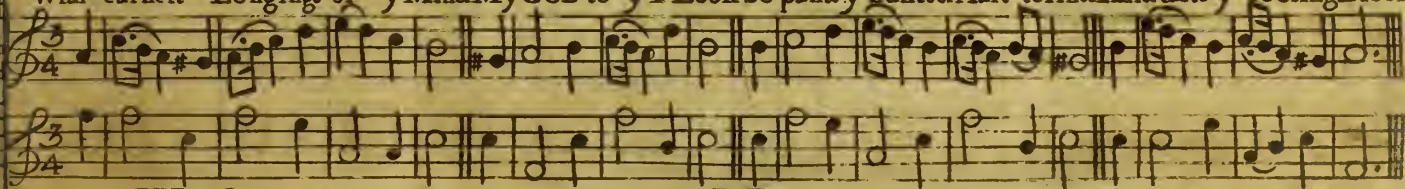
Charlotte. Hymn 21st B.^{2nd} D^r W.

Let y^e old Heathen tune their song Of great Diana & of Jove But y^e sweet Theme y^e moves my Tongue, Is y^e Redeemer & his L^o



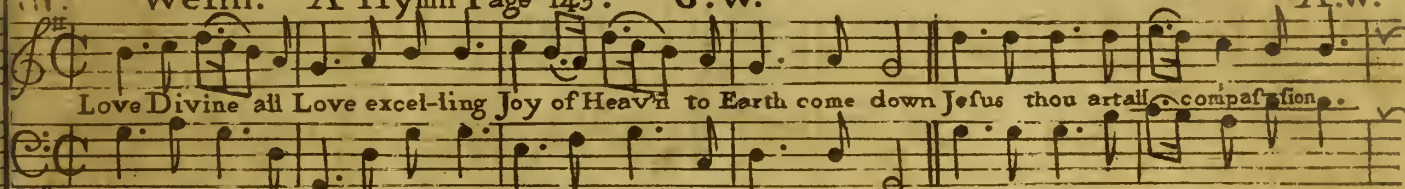


With earnest Longings of $\text{\textcircled{y}}$ Mind My GOD to $\text{\textcircled{y}}$ I Look So pants $\text{\textcircled{y}}$ hunted Hart to find And taste $\text{\textcircled{y}}$ cooling Brook.

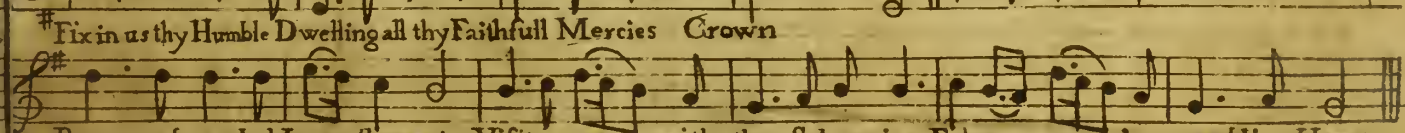


Welsh. A Hymn Page 145. G.W.

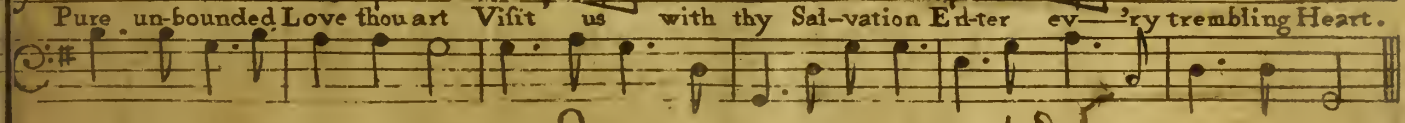
A.W.



Love Divine all Love excel-ling Joy of Heaven to Earth come down Jesus thou art all compassion.



Fix in us thy Humble Dwelling all thy Faithfull Mercies Crown



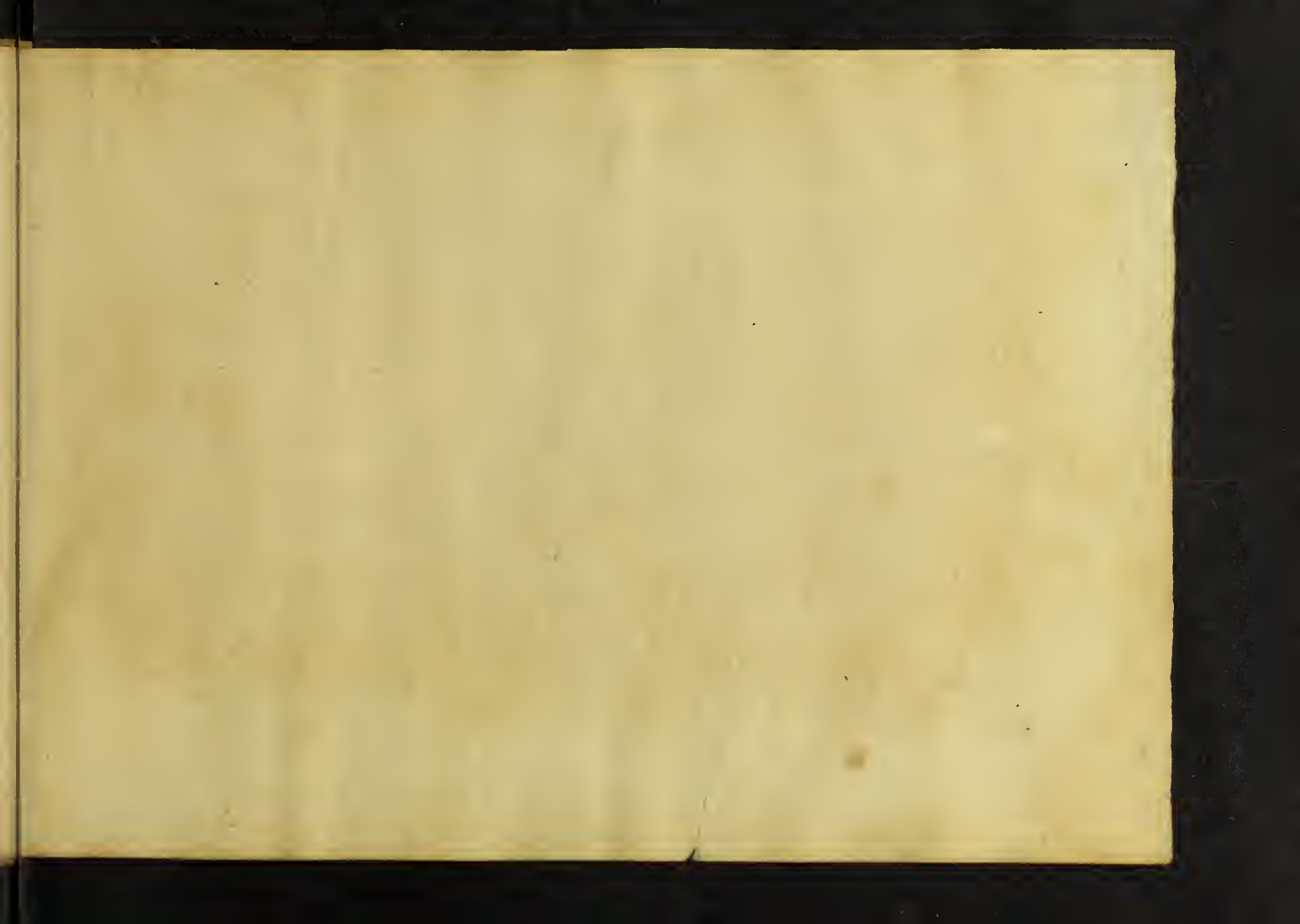
Pure un-bounded Love thou art Visit us with thy Sal-vation Enter ev-ry trembling Heart.

O.

105

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

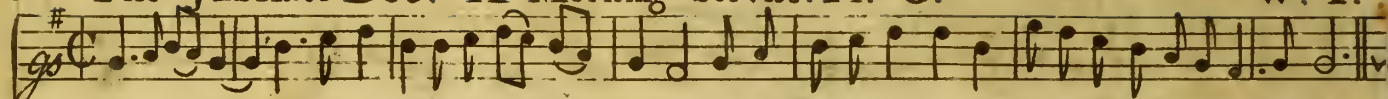
Pow'r's My Days of praise shall ne'er be past While Life & Thought & being last Or Im-mor-tal-i-ty en-dures



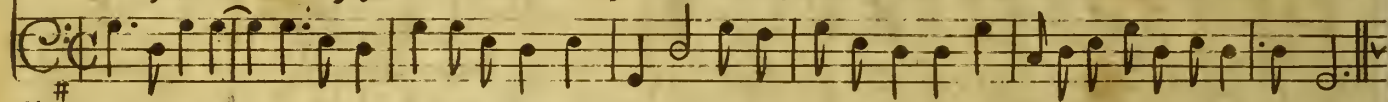


The Jubilate Deo. A Morning Service. Ps. C.

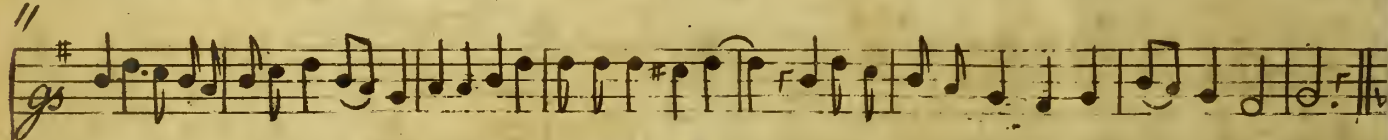
W. T.



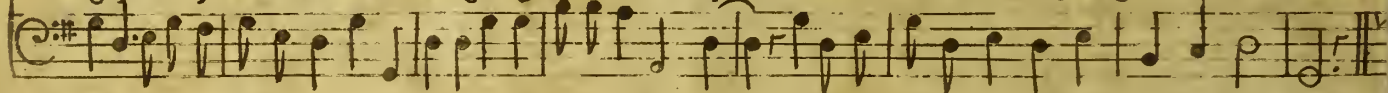
O be joyfull: O be joyfull in γ Lord, all ye Lands: serve γ Lord with Gladness, & come before his Presence w^{th} a Song.



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



O go your Way into His Gates w^{th} Thanksgiving & into his Courts w^{th} praise: be thankfull unto Him, & speak good of His Name.



Continued.

109

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

// DOXOLOGY.

4 Vol.

Glory be to $\text{\textcircled{y}}$ Father, &c.

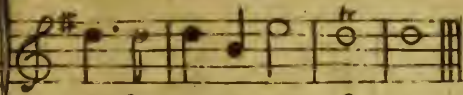
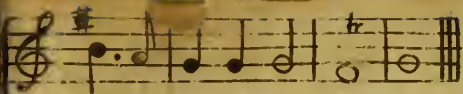
As it was—

and ever— and ever

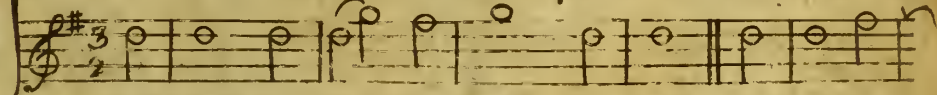
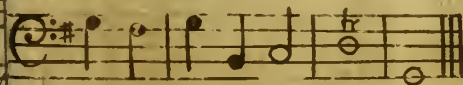
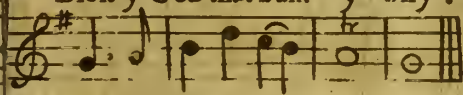
World-- A—men.

Handwritten musical score for a hymn. The score is written on eight staves, organized into two systems of four staves each. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the staves, with some words appearing on the staves themselves (e.g., 'O Britain', 'thy Foes'). The notation includes various musical symbols such as notes, rests, and accidentals. The paper shows signs of age, including some staining and wear.

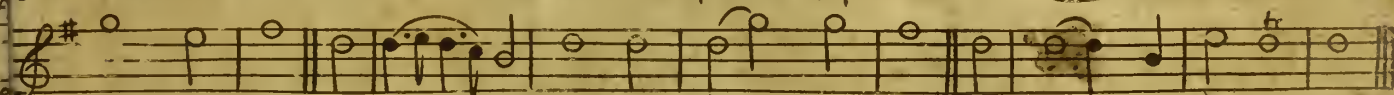
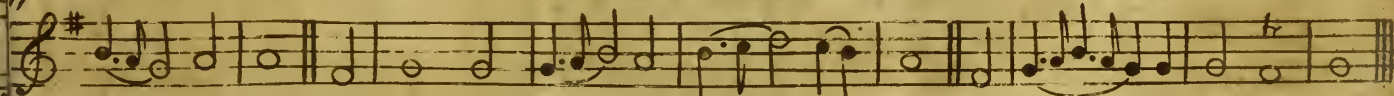
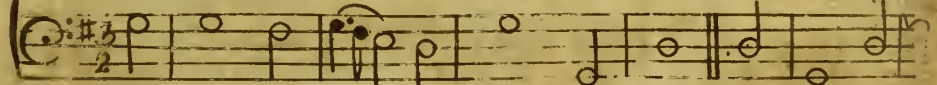
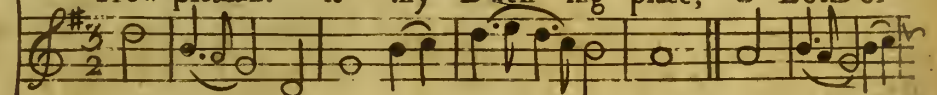
O Britain trusty Lord, thy Foes in vain Attempt thy Ruin & oppose his Reign Had they prevail'd Darknes she
 clos'd our Days And Death & Silence had forbid his praise But we are sav'd & live, let Songs arise And Britain



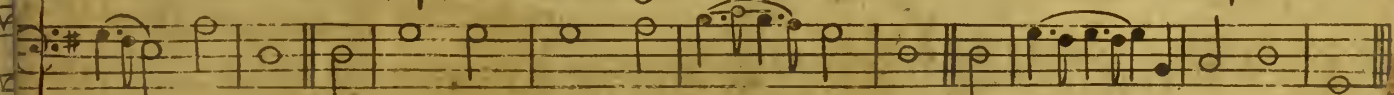
Bless $\frac{e}{y}$ God that built $\frac{e}{y}$ Sky .

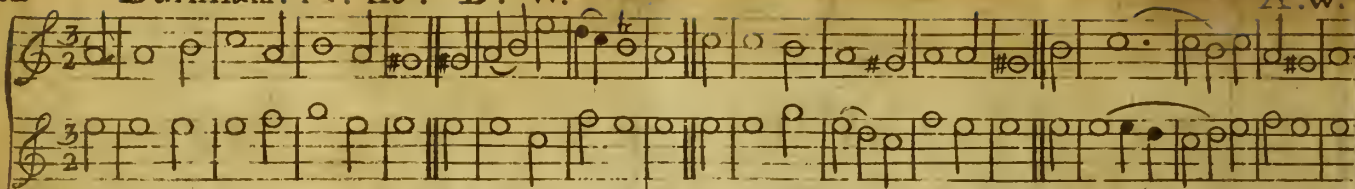


How pleasant is thy Dwell-ing place, O LORD of

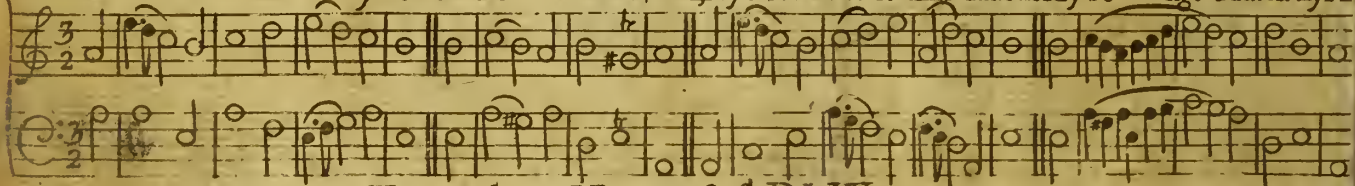


Holds to me; The ta—ber—na—cles of thy Grace, How plea—sant LORD they be.

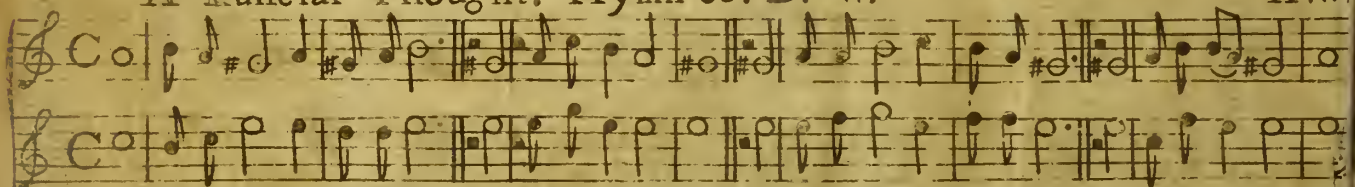




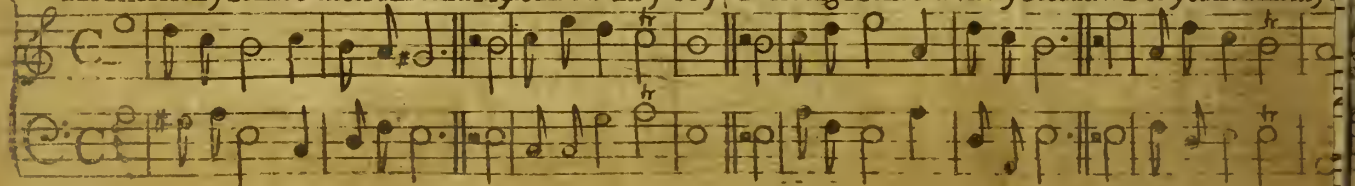
What shall I render to my God For all his kindness shewn My Feet shall visit thine Abode My Songs address thy Th



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



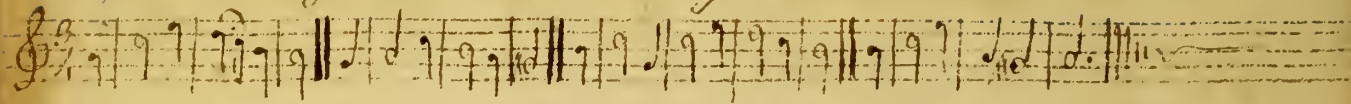
HARK from ^ſ Tombs a dolefull Sound My ears attend ^ſ Cry Ye living Men come view ^ſ Ground Where you muſt ſhortly



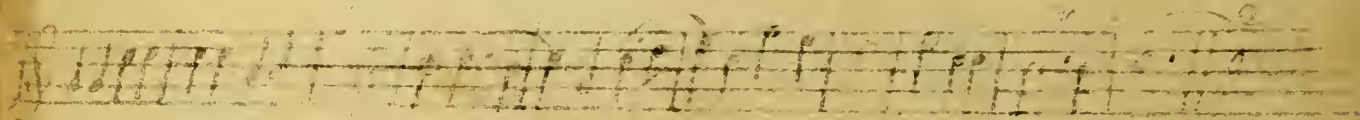
I view the ground nor fear to lie, where Jesus lay before
He rose and lives and so shall I thro' him for evermore

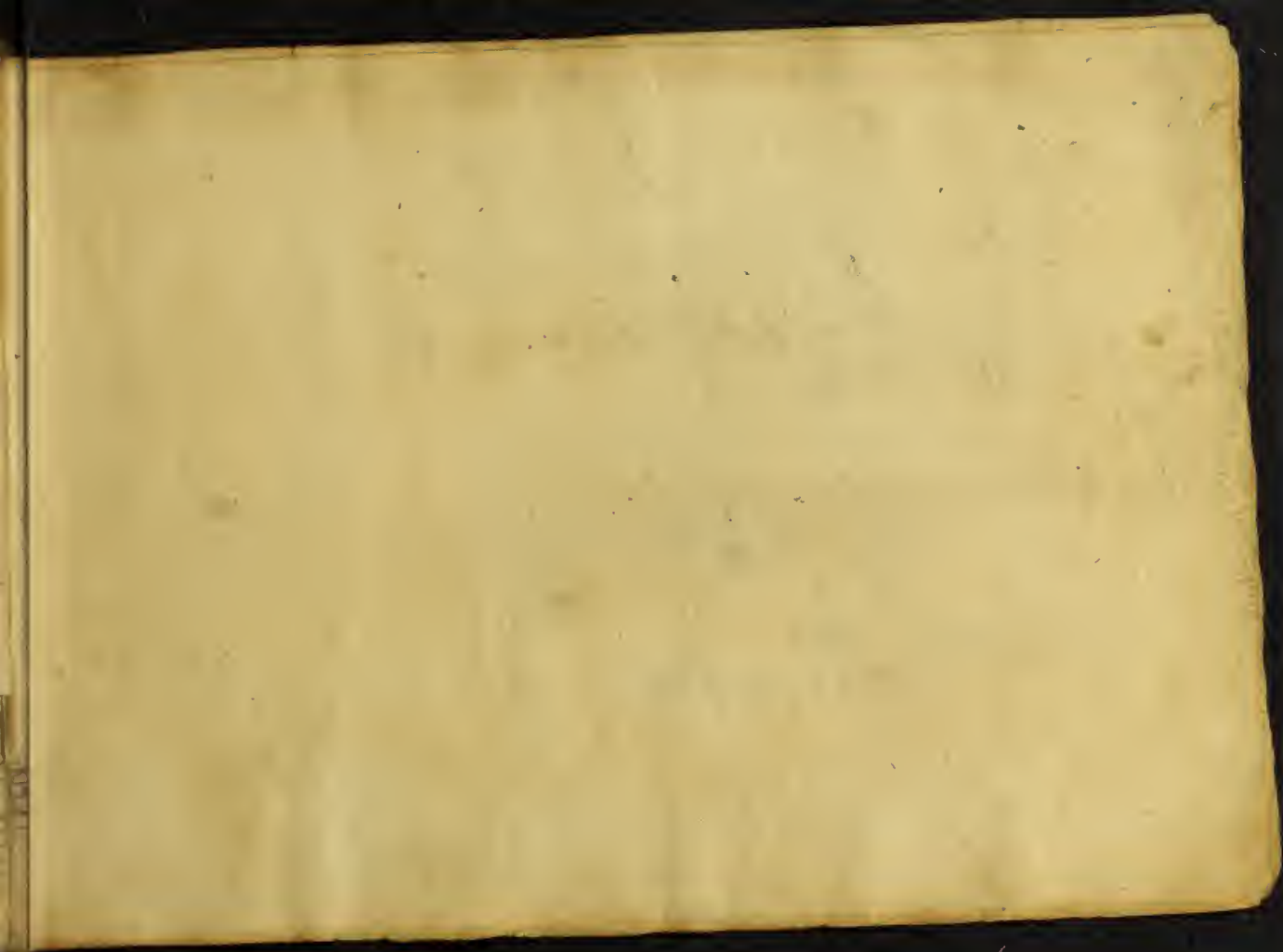
I view the Ground, nor fear to lie, where Jesus lay before
He rose, and lives, and so shall I thro' him for evermore.

Treble of Little Harleborough



Notes of 1st By. Harmonium





What shall I render to my God
For all his kindness shown
My feet shall visit those who
My songs address thy throne

I hark from the tomb a doleful sound
Mine ear attend the cry
Ye living now come view the ground
Where ye must shortly lie

Isaac Newton

manerij 89
St hallowes
charterij 89
benminsterij

Psalm

1	1	1	1	125
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Isaac Winslow
^{Aug 28}
1788

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June 10, 1864

My dear Mr. [unclear]