



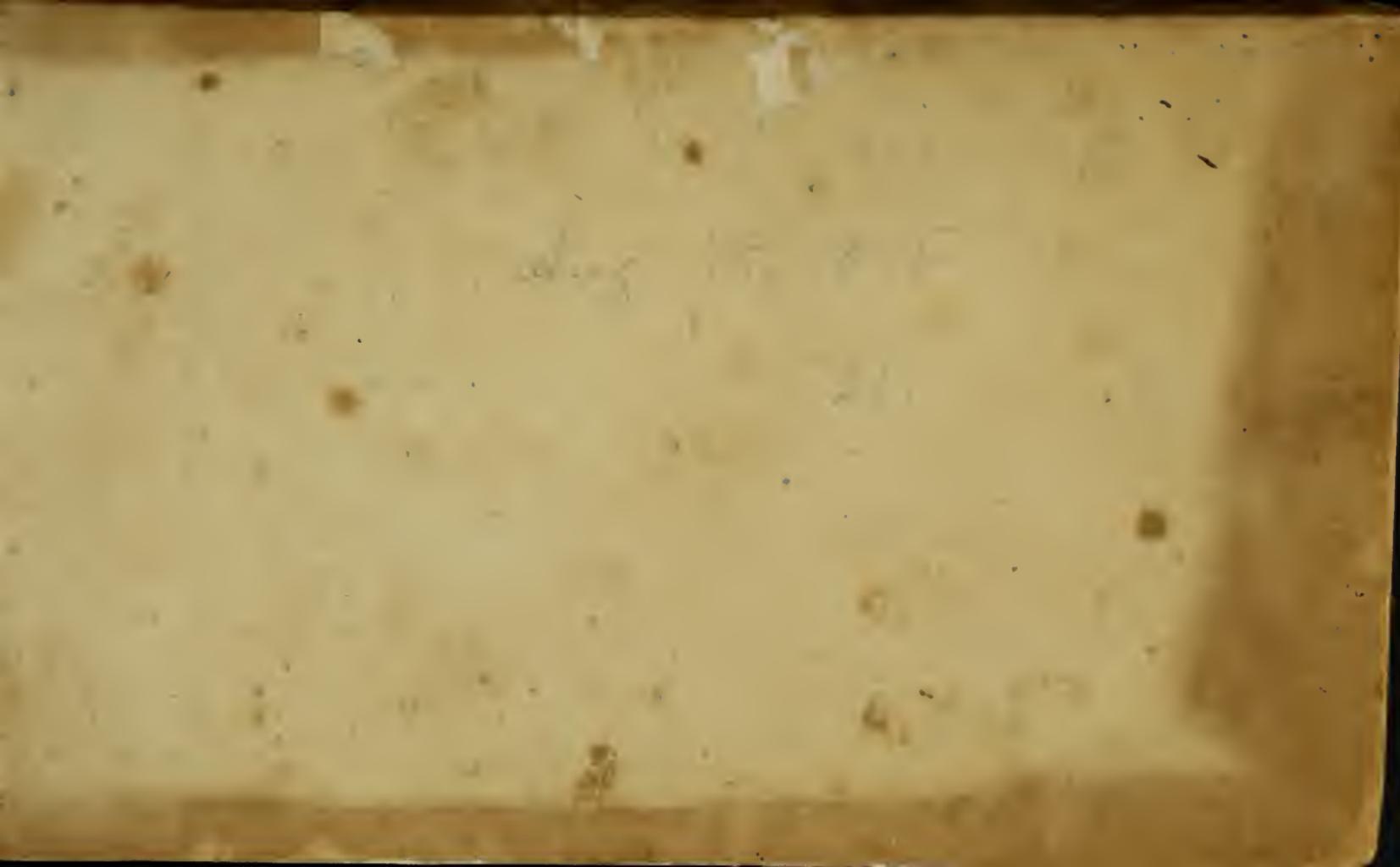
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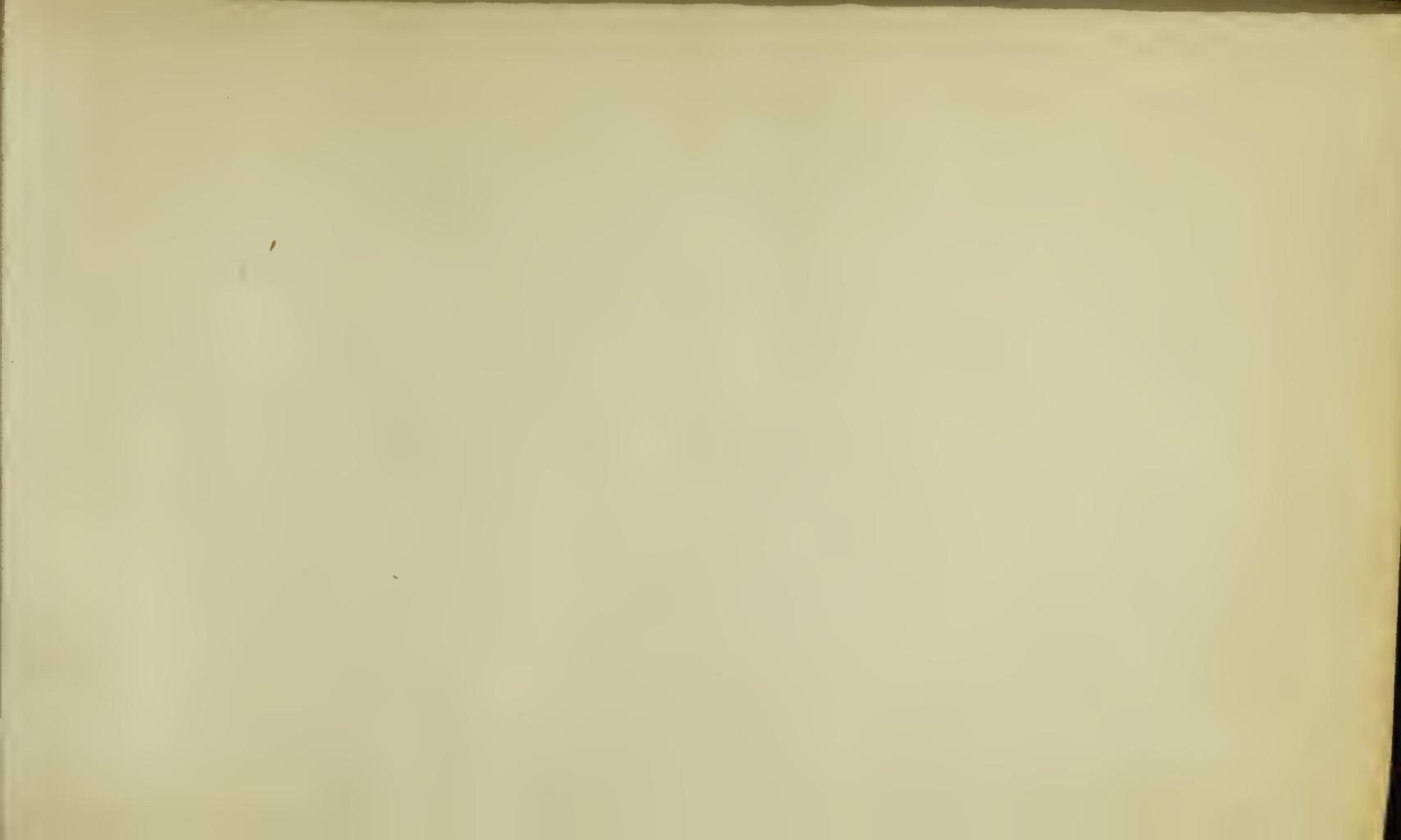
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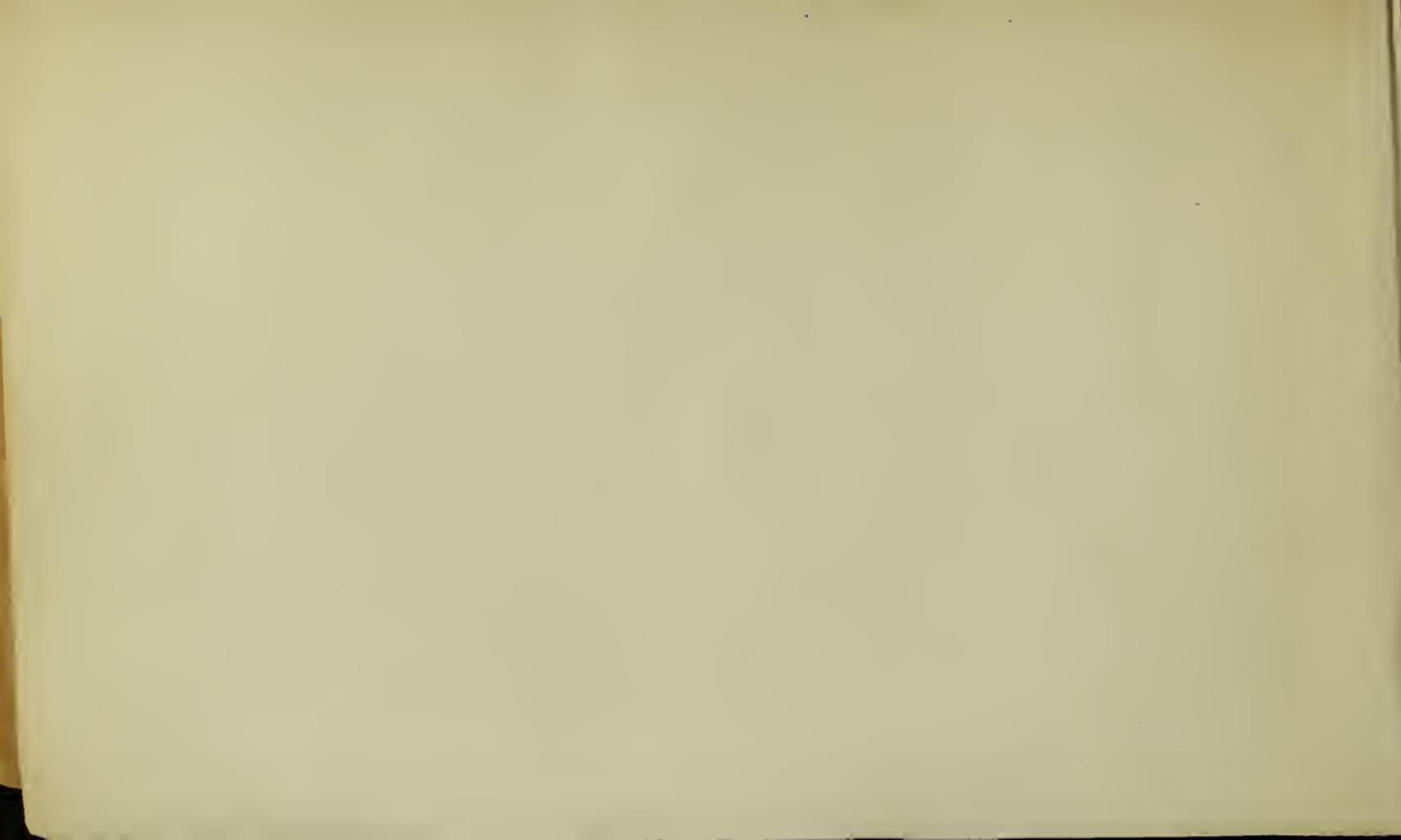
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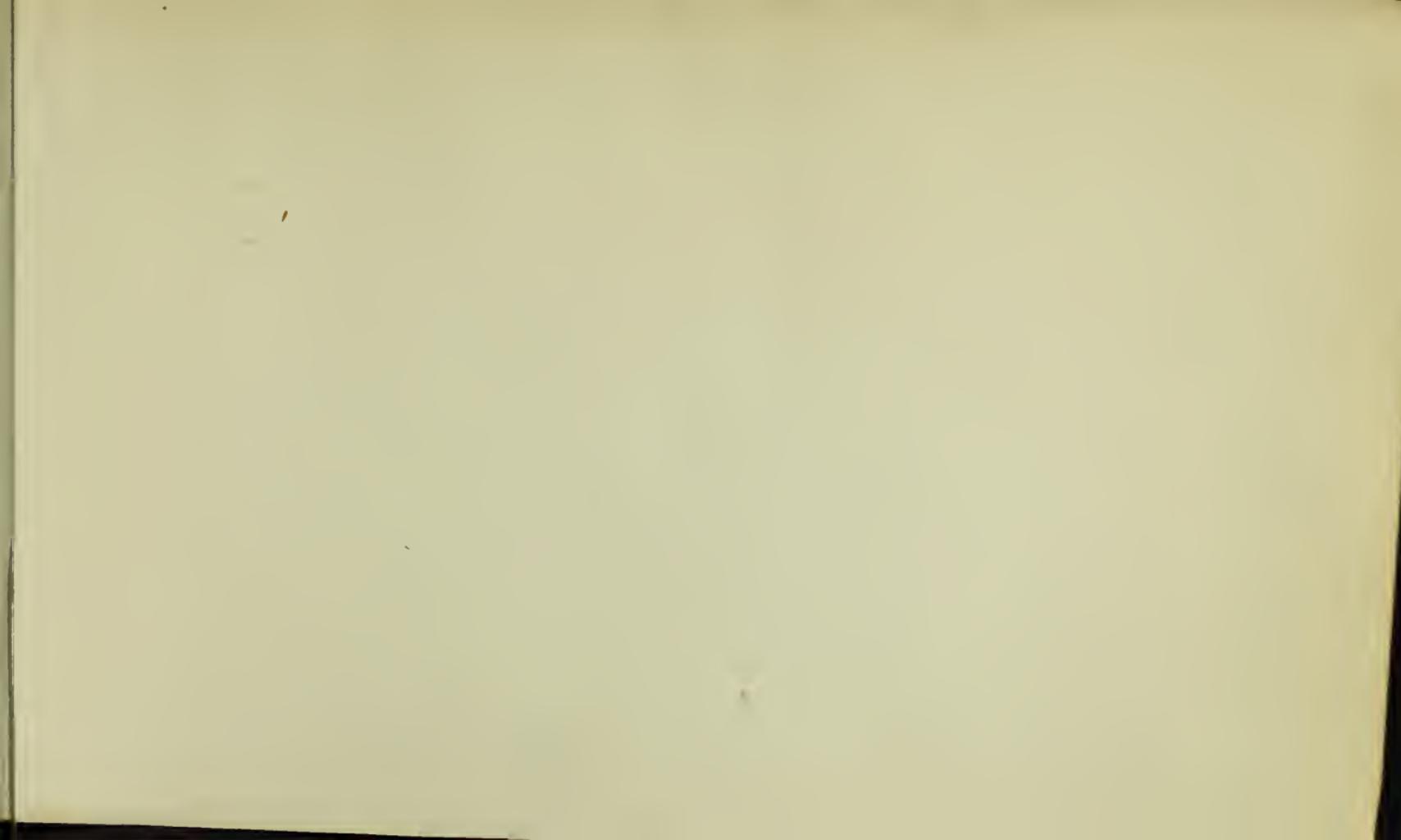


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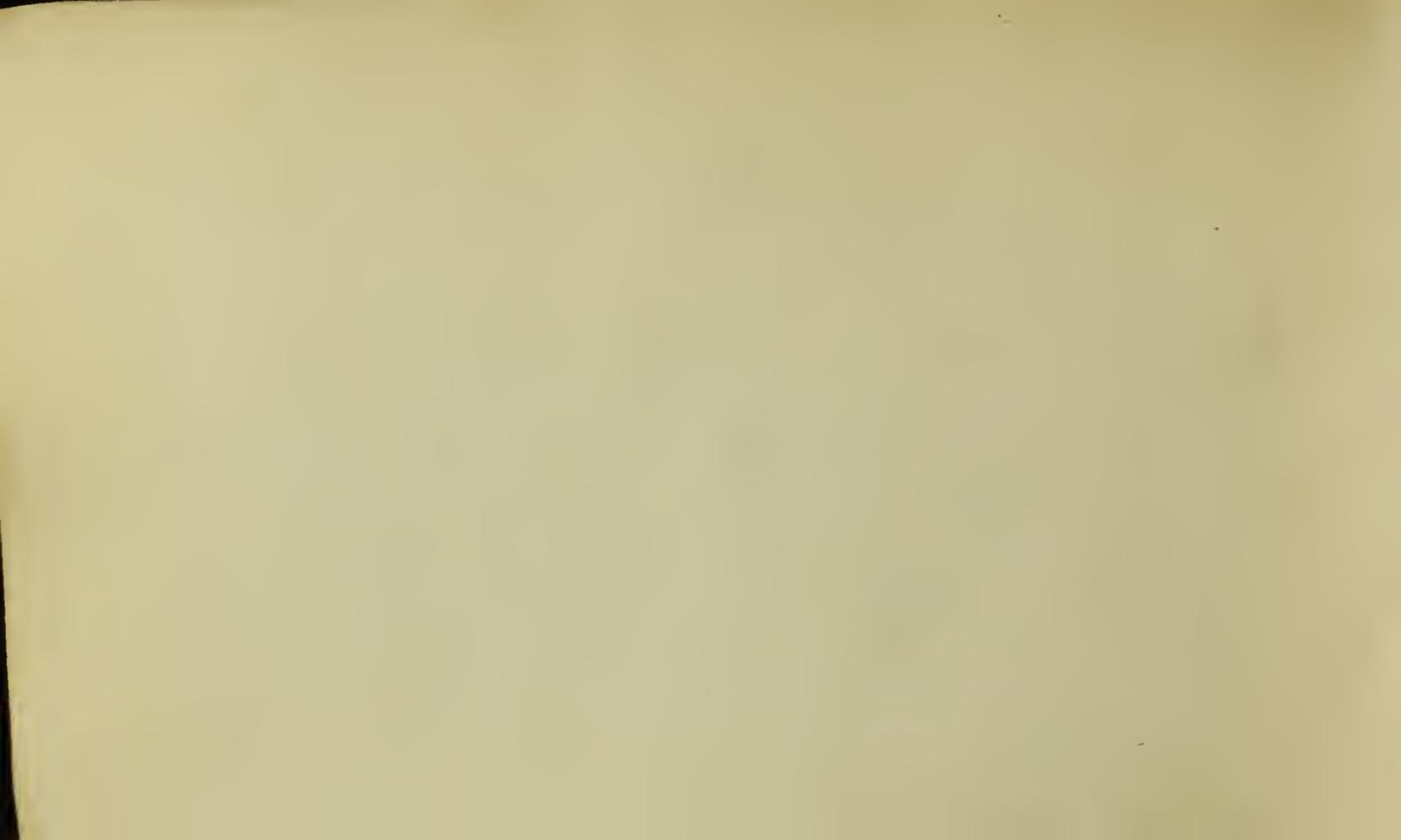












THE
New Universal Harmony,
Or, A COMPENDIUM OF
CHURCH-MUSICK :

BOSTON
PUBLIC
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CONTAINING,

A Variety of Favorite Anthems, Hymn-Tunes, and Carols,
Composed by the greatest Masters. Carefully Set in Score by DANIEL BAYLEY, *Philo Musico.*

665

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J. Boyles, and A. Barclay in Marlboro'-Street ; and H. Knox in Cornhill, Boston. At the same
Places may be had, *Tan'sur* and *Williams's* Singing Book, a New Edition, with Addition of
several New Anthems. Price Eight Shillings. 1773.

P R E F A C E.

I NOW offer to the public, a New Universal Harmony, or a Compendium of Church Music, which contains a variety of excellent Anthems, Hymn-Tunes, Carols, &c. some of them never before printed. I have advised with a Number of the Friends of Music, about the Choice of Pieces that would be agreeable, and I flatter myself I shall have the Approbation of the most of those that are judges of the Noble Art. And as I am determined to publish two or three more Volumes, in Case I meet with Encouragement in the Sale of this, I would signify to my Friends and Customers, that they may depend upon my sparing no Pains in procuring such Pieces as shall be agreeable to those that are Lovers of Church Music. I expect I shall be able to procure some curious Pieces that are the Productions of *America*, by some masterly Hands, who have not yet permitted any of their Work to be made public. In all my Publications I shall take the utmost Pains to have the Music as correct as possible ; and should there some few immaterial Errors Escape my Notice, I hope for Candor from those that are acquainted with Music, and know the Difficulty of having Music intirely free from Errors. Upon the whole, I hope that this Book will be received with the Reader's Acceptance, as my former Publications have, from

Schol.

Feb 16 1778

M.

Their most humble Servant,

DANIEL BAYLEY.



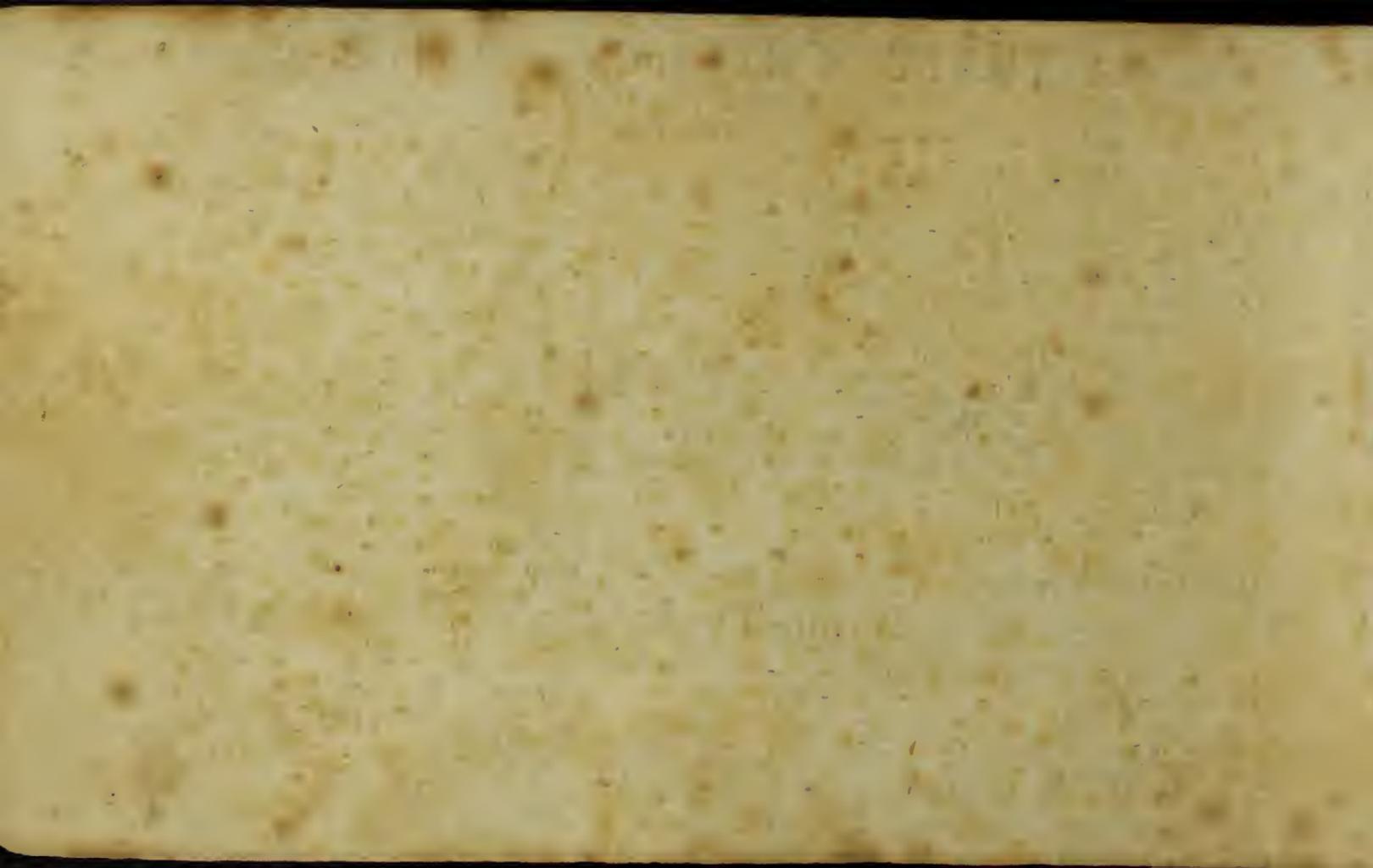
Newbury-Port, January 1, 1773.

A TABLE of the Anthems Beginnings.

	Taken from		Page
ARISE, shine, O Zion,	Williams	-	25
Awake up my Glory,	Williams	-	11
Behold how good and joyful,	Knap	-	69
Bring to the Lord,	Knap	-	5
By the Rivers of Babylon,	Ashworth	-	43
Great is the Lord	Arnold	-	36
Hear O Heavens	Knap	-	73
I Beheld and lo a great multitude	Arnold	-	33
I heard a great voice,	Knap	-	65
I said I will take heed to my Ways	Knap	-	78
I will sing unto the Lord,	Knap	-	1
I will magnify thee O God	Knap	-	51
Is there not an appointed time,	Knap	-	57
O Lord thou hast searched me	Knap	-	38
O Praise the Lord all ye Heathen	Williams	-	61
O that mine eyes	Williams	-	17
Praise the Lord O my Soul	Stephenson	-	93
The Beauty of Israel is slain,	Knap	-	92
The Lord is my Light	Williams	-	20
Unto us a Child is born	Knap	-	89

Hymn-Tunes, &c.

Most gracious God of boundless Might	Knap	-	86
My Life's a shade	Knap	-	54
Look down O Lord,	Stephenson	-	87
O Sight of Anguish	Knap	-	49
The Eternal speaks	Knap	-	84
A Marriage Hymn, by James Lyon	-	-	24



ANTHEM

Exodus 15th

I will sing will sing unto the Lord

triumph- - - - d

I will sing &c.

triumph- - - -

I will sing will sing unto the Lord for he hath triumph'd

I will sing &c. for he hath triumph'd

for he hath triumph'd triumph'd triumph'd triumph'd for he hath triumph'd gloriously &c.

:S:

for he hath triumph'd for he hath triumphed gloriously the horse and his

:S:

for he hath triumph'd triumph'd triumph'd triumph'd for he hath triumphed gloriously &c.

:S:&c.

for he hath triumphed for he hath triumphed

A

2 Continued.

rider hath bethrown - - n into the Sea. The Lord is my strength my strength and Song & he is become is be-

- come my Salvation he is my God my Fathers God he is my God my Fathers God and I will exalt him and

A₂.

Continued.

Med Solo

I will exalt him; the Lord is a man of War; the Lord is a man of War;
exalt him exalt him the Lord is his name it is right and O I just before glo-
exalt him exalt him the Lord is his name it is right and O I just before glo-
Thy right hand O Lord hath dashed in pieces hath The Lord shall reign for ever and ever shall reign forever and ever and ever even ev-
dashed in pieces dashed in pieces The Lord shall reign for ever and ever shall reign forever and ever and ever even ev-
pies the enemy The enemy bid I will draw my sword I will draw my sword my hand shall destroy them
Thou didst blow with thy wind the sea cover'd them they sank as lead in the night

⁴ solo Continued.

waters they sank as lead in the migh - ty waters

Who is like unto the O Lord a mongst the Gods. Who is

like the who is like the O Lord glorious in holines searfull in

praises doing wonders doing won - ders

Cho.

S:

The Lord shall reign for ever and ever

S:

hall reign for ever for ever and ever ever A - men.

A - men A - men.

A - men A - men.

A - men A - men.

ANTHEM Pl. 29th

Chorus

5

Bring unto the Lord

y mighty bring

ye mighty bring

Ascribe unto the Lord ascribe unto the Lord worship and strength Give

young Rams bring young

Rams unto the Lord

honour due unto his name worship the Lord with holy worship. worship the Lord with ho - ly w^{or}ship

Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and a choir. The music is written on six staves, with the first three staves for the three voices and the last three staves for the choir. The vocal parts are in common time, with a key signature of one sharp. The lyrics are in English and describe the power and majesty of God, mentioning the command of the Lord over waters, thunder, fire, and wild animals, and the gathering of people in his temple. The score includes dynamic markings such as forte (f), piano (p), and sforzando (sf).

It is the Lord y commandeth the waters it is the Lord y commandeth the waters it is the glo -

- ri - us G - o - d maketh the thunder It is the Lor - that ruleth the Sea the voice of the Lord is

night a pro - ce - di - tive voice of the Lord is a glo - rious voice of the Lord is a glo - rious voice

the voice of the Lord the voice of the Lord di - vi - deth divi -

lith the fla - mes of fire The voice of the doth every man speak doth every man

Lord sha - keth the wildernes In his Temple doth evry man speak

ve - t - Lord sha - ket the doth evry man

wildernes of Cities d' th

Continued.

7

I speak doth ev'ry man ev'ry man speak of his honour doth speak of his honour doth speak doth speak
doth every man speak of his honour doth every man speak of his honour doth speak doth speak doth speak
doth every man speak of his honour doth every man speak of his honour doth speak doth speak doth speak

I speak doth ev'ry man ev'ry

ev'ry man speak doth ev'ry

The Lord he sitteth the Lord he sitteth abovey water water

every man I speak of his honour,

S: The Lord he sitteth he sitteth a — bove the water

lood and the Lord remaineth a King a King

lood and the Lord remaineth a King the Lord remaineth Ki —

Continued

Con.

9

blessing the Lord shall give his people the blessing.

peace the blessing the blessing the Lord shall give his people the blessing of peace,

people the blessing of peace

peace the Lord shall give his people the

A - - - men Hallelujah A - - - men Hallelujah A - - men A - - - men Hallelujah Halle

A - - - men A - - - - men Halle - lujah A - - men A - - -

A - - - - men Hallelujah A - - - - Hallelujah A - - - -

A - - - - men Hallelujah A - - - -

Hallelujah A - - - -

A - - - - men Hallelujah A - - - -

Hallelujah A - - - -

B.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) on five-line staves. The music consists of two systems. The first system ends with a double bar line and repeat dots, followed by a section labeled "B2.". The lyrics are written below the notes:

lijch Hallelujah A---men A---men
...men Hallelujah A---men A---men Hall'ujah //

The second system begins with a repeat sign and continues the lyrics:

...men Hall-lujah A---men A---men

At the end of the score, there are two endings:

Hal---le---ju---ah
Hal---le---ju---ah

an ANTHEM. Psalm 57th

a--- wake up my Glory a-wake

a--- wake up my Glo -

a--- wake up my Glory a--- wake up my Glory my Glo -

a--- wake up my Glory a--- wake up my Glo

ry a-wake

ry a-wake Lute and Harp.

I my self will awake

ry a--- wake up my Glory

I my self will awake

I my self

2 :S: Continued :S:

:S: :S: Tenor folus

I my self will awake right early S: Bass folus

and I will sing unto thee O Lord among the

For the greatness of thy mercy for the greatness of thy mercy every rea chesteth unto the

A handwritten musical score for three voices: Soprano (S), Alto (A), and Bass (B). The score consists of ten staves of music, each with a treble clef and a key signature of one sharp. The vocal parts are labeled with their initials at the start of each staff. The lyrics are written in a cursive hand, with some words underlined. The first two staves begin with a soprano solo, followed by an alto solo, then a bass solo. The lyrics describe a state of wakefulness and歌颂 (praise) for the Lord's mercy. The music features various note values including eighth and sixteenth notes, and rests. The score is on aged paper with some foxing and staining.

Con.

13

Heavens reacheth unto the Heavens and truth
and thy truth unto the Clouds
and thy truth
and thy truth

This block contains three staves of handwritten musical notation. The top staff is for the bass voice, the middle for the tenor, and the bottom for the soprano. The piano accompaniment is indicated by a treble clef and a bass clef on the far left. The music consists of mostly eighth-note patterns. The lyrics are written below the notes, with 'thy' written above the first note of each line. The vocal parts are connected by horizontal lines between them.

Set up thy self O God Set up thy self O God a bove y^e Heavens and thy Glory

This block contains three staves of handwritten musical notation, continuing from the previous section. The top staff is for the bass voice, the middle for the tenor, and the bottom for the soprano. The piano accompaniment is indicated by a treble clef and a bass clef on the far left. The music consists of mostly eighth-note patterns. The lyrics are written below the notes, with 'thy' written above the first note of each line. The vocal parts are connected by horizontal lines between them.

14 Continued

and thy Glory thy Clo - - - - ry

Glory and thy Glory thy Clo - - - - ry above all all

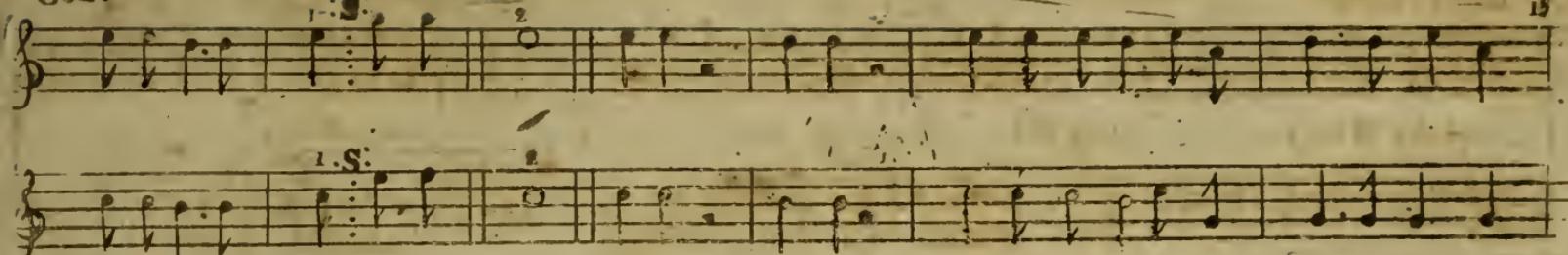
the Earth and thy Glory above all

the Earth and thy Glory thy Glory

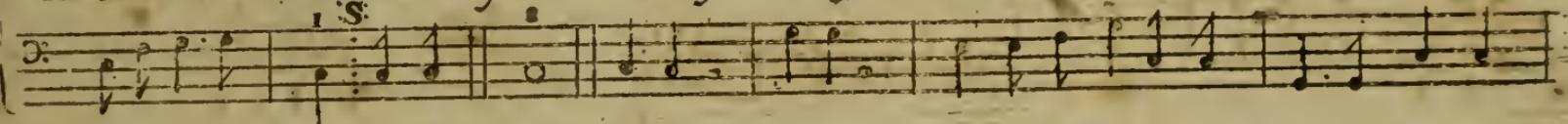
and thy Glory above all all all all

Cos.

15



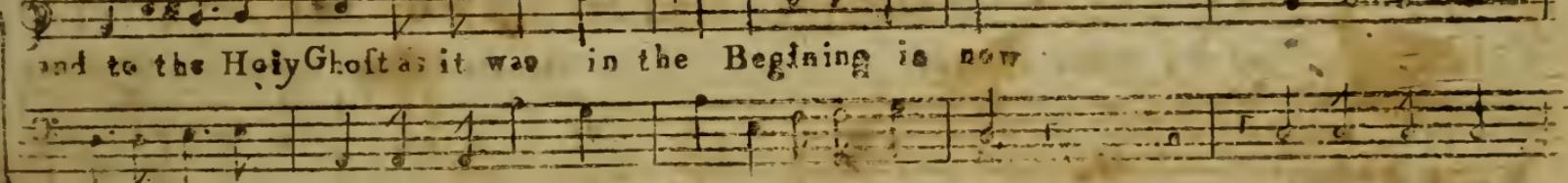
above all the Earth and thy Earth Glory Glory be / to the Father and to the Son and



as it was in the beginning is now and ever shall



and to the Holy Ghost as it was in the Beginning is now



16 Con.

16 Con.

World without End Amen world wout End amen

world without end Amen world wout End amen

world wout end amen

men Amen men Amen

men Amen men Amen

men Amen

ANTHEM For Good Friday.

17

O that mine Eyes would melt in-to a Flood that I might Plunge in tears for ^{ee} as thou did swim in

O y this fleshy Lembic would begin to drop to drop to drop to drop a

O y this, fleshly Lembie would begin to drop to drop

to drop to

~~a Tear~~ see feet of this bloody dabled Arms are

to drop a Tear for every Sin. See how his bloody addled Arms at spread to Entertain Death.

drop a flag

18 Continued

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with various key signatures (G major, F major, C major, G minor, E major). The vocal parts are written on three staves, and the piano part is on a separate staff at the bottom. The lyrics are in English, referring to the crucifixion of Jesus Christ. The score includes dynamic markings like 'f' (fortissimo), 'p' (pianissimo), and 'c' (crescendo). The vocal parts are labeled 'Soprano', 'Alto', and 'Tenor/Bass'. The piano part is labeled 'Piano'. The lyrics are as follows:

Welome Bands Behold his loveing Head his bleed ing Hands His oft repeated stripes
stripes his wounded Side bark bark how he Groans how he Groans Rememb're
bark how he Groans how he Groans
how he Orid bow he Orid the very Heav'n's put weeds of mourning on the solid Rocks in funder Rent

C 2.

Con

19

hard hearted man

Only Man denid to

and yet this Stone will not relent hard-hearted Man Only Man denid to mourn for him

Only Man denid to

for whome a-lone he Di'd Praise God from whome all blessings flow ^{se}pr him all Creatures here be.

for whome a-lone he Di'd

--- low Praise him above yAngelick host praise the Father praise the Son praise

praise the Father praise the Son praise

20 Con.

S:

Praise the Holy Ghost praise ye Father praise the Son praise praise the holy Ghost

ANTHEM Psalm 27:4

The Lord is my Light and my Salvation

The Lord is my Light and my Sal-va-tion

wbme

the Lord is my Sal-va-tion whome then shall I fear he is the

whome then shall I fear my Light and my Sal-va-tion

then shall I fear the Lord is my Sal-va-tion the Lord is my Sal-

C. n.

Strength of my Life of whom the best of whom
he is the strength of my Life of whom then shall I be
afraid he is the strength of my
has is the strength of my Life of whom shall I
strength of my Life of whom then shall I be afraid
Life of whom then of whom then shall I
tho' an host were laid a-gainst me yet
tho' an host were laid a-gainst me yet
tho' an host were laid a-gainst me yet my Heart shall not be afraid
Heart shall not be afraid tho' an host were laid a-gainst me yet my

22. Con.

he is the strength of my
afraid yet my heart shall not be afraid he is the strength of my Life yet
Heart shall not be afraid tho' they rose up war against me yet will I put my Trust in him
Life yet will I put my Trust in him thou hast been my Succour
will I put my Trust in him thou hast been my Succour my Succor O God
thou hast been my Succour Succor Leave me not nor forsake
Leave me not nor forsake me O God of my salvation for in thee will I
of my salvation Leave me not nor forsake me for in the will I trust
for I leave O God of my salvation O God of my salvation O God of my salvation

COD

3

trust leave me not nor forsake me - for me - for - sake

Sakana tor-faka : - ne for in the will I trust leave me not nor for-faka : - ne

for in thee will I trust leave me not nor forsake me

Leave East

for in ^{te}will I trust in God of my Sal - u - tion.

news Union Time leave me not nor forsake me O God

A Marriage HYMN

Lord from thy throne of flowing grace thy ho' est blessings give and on thy servants cause thy face to shine and they shall live to shine and they shall live

The musical score consists of five staves of handwritten notation. The first three staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2/4'). The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The lyrics are written in a cursive hand between the staves.

ANTHEM For Christmas Day.

25

A-rise

for thy Light is

A-rise arise shine shine shine Ozion for thy Light and

is come

Glory of the Lord is Ris'n up - on thee and the Glo -

the Glo

D.

25 Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano, alto, and tenor clefs. The piano part is on the left, indicated by a treble clef and a bass clef. The lyrics are written below the notes. The score consists of two systems of music. The first system starts with "Glo - - - - ry of the Lord is Risen up-on thee, and the Glo - - - - ry of the Lord is Risen up-on thee //". The second system begins with "Light and Kings and Kings to Bright-ness". The third system continues with "Risen up-on thee // And the Gentiles shall come to thy glo - - - - ry of thy rising and the Gentiles shall come to thy light & Kings and". The score is written on aged, yellowed paper.

ry of the Lord is Risen up-on thee, and the Glo - - - - ry of the Lord is
Risen up-on thee //

Light and Kings and Kings to Bright-ness

Risen up-on thee // And the Gentiles shall come to thy glo - - - - ry of thy rising and the Gentiles shall come to thy light & Kings and

Continued.

27

Kings to Bright-nels

Sing sing sing O Heav'n & be Joyfull o' Earth!!

thy rilling

—bold I bring you glad tidings

glad tidings glad

Be-bold I bring you glad tidings

glad

—bold

glad tidings glad tidings

Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The score consists of four systems of music, each with a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal parts are written on three staves above the piano part, which is on a separate staff. The vocal parts are labeled "Soprano", "Alto", and "Tenor/Bass". The lyrics are written below the notes, corresponding to the vocal parts. The lyrics include "tidings glad tidings glad", "ti-dings glad tidings", "glad tidings glad tidings glad", "tidings glad", "tidings glad tidings of great Joy glad", "tidings glad", "tidings of great Joy shall be to all people glad tidings glad tidings glad". The score is written in a cursive hand, with some musical notation appearing as simple stems and dots. The piano part includes various chords and rests. The score is titled "Continued." at the top left.

Continued.

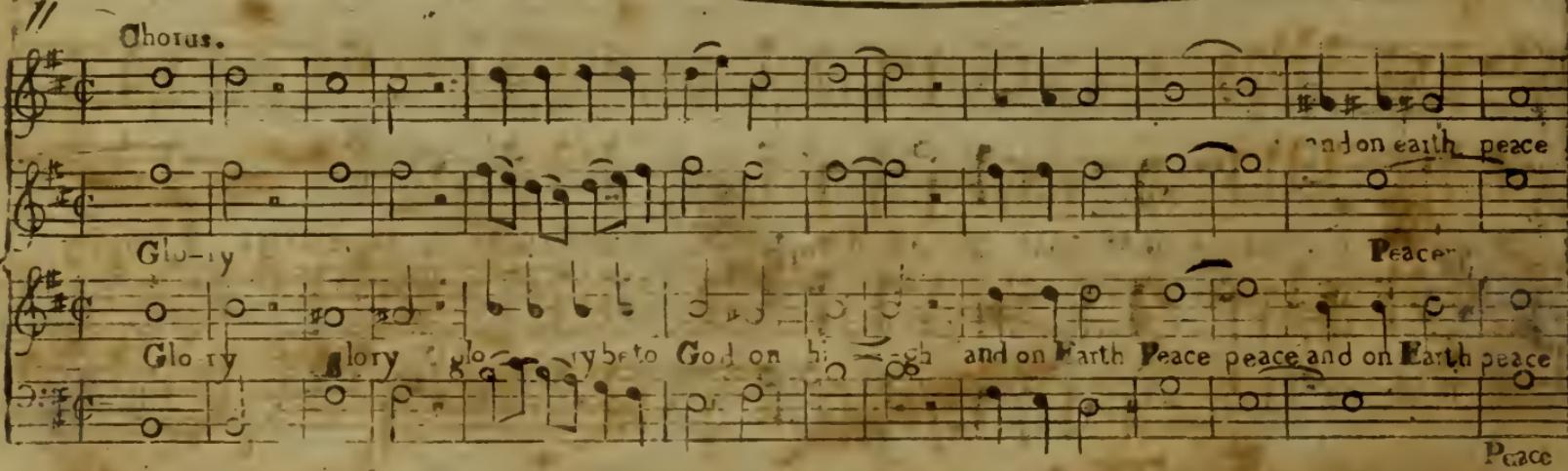
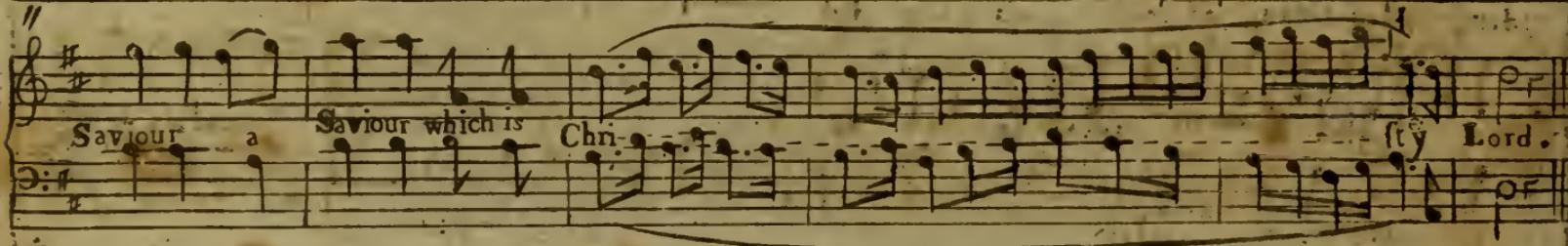
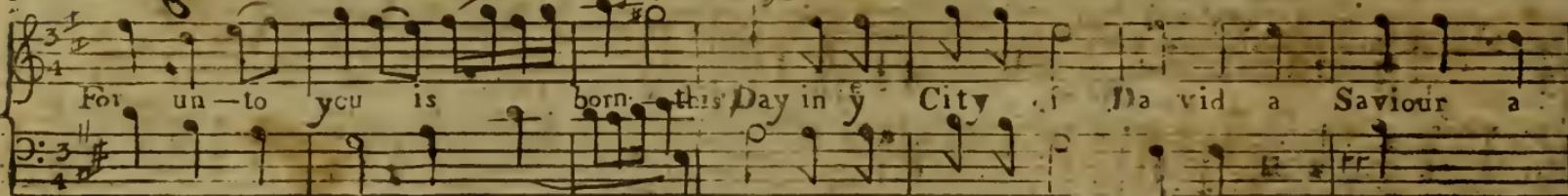
28

Continued.

29

joy glad tidings glad tidings glad tidings of great joy glad
tidings glad tidings of great joy glad tidings glad
glad tidings glad tidings of great joy
glad tidings glad

30 Continued.



Continued.

31

and

Peace

U

and on earth peace Goodwill to-wards Men For unto us a Child is Born ^{for} unto us Child is

peace peace

Born unto us a Son is giv'n and his Name shall be called. Wonders full Counsellor mighty

32 Continued.

Handwritten musical score for three staves in common time with a key signature of one sharp. The music consists of six measures. The lyrics are: "God the everlasting Father, Prince of Peace. Peace Amen Hallelujah Amen, Helle—". The score includes dynamic markings like "f", "p", and "mf".

Handwritten musical score for three staves in common time with a key signature of one sharp. The music consists of six measures. The lyrics are: "Hallelujah amen, amen, amen, amen, amen, Amen". The score includes dynamic markings like "f", "p", and "mf".

ANTHEMTaken out of the 7th Chapter of the Revelations.

3:

I be held and loo^d a great Multitude wth no man could number of all Nations and Kindred and People and Tongues

stood before the Throne and be fore the Lamb clothed in white Robes and Palms were in their bands

And they cry'd wth a loud lou - d voice say - ing Sal - va - tion un - to

lou - d voice lou - d voice say ing Sal - va - tion un - to God Sal -

E.

God Salvation unto God w
 sitteth on Throne
 vation unto God unto God w sitteth on Throne w sitteth on Throne and unto the Lamb and they cry'd w a
 loud a lou d voice lay-ing Blessing Halle-lujah and Glory Halle-lujah and Wisdom and
 log a loud a loud Thanks
 giving Halle-lujah Halle-lujah Blessing and Glory and Wisdom and tiving and Honor and Pow'r and Might be as

1st year

Continues.

A-men

A-men

to the Lord L God for ever and ever for ever and ever and ever Amen A - - - - men

H

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

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

ANTHEM

Taken out of the 48th PSALM, and greatly to be praised, and greatly to be praised, and

and greatly to be praised, and greatly to be praised, greatly, and

Great is the Lord, great is L. and greatly to be praised, and greatly to be praised, and greatly, and

and greatly to be praised, and greatly to be praised, and greatly, and

and greatly to be praised, in y City of

and greatly to be praised, and greatly to be praised, in y City

greatly to be praised, and greatly to be praised to be praised, in y Ci-ty of

and greatly to be praised, and greatly to be praised, in y City

Continued.

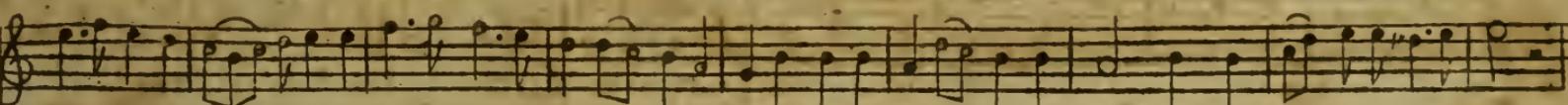
37

God, in y City of God, in y Moun--tain, in y Mountain, in y Mountain of his Ho--li--ness.

of God, in y City of God, in y Moun--tain, Moun--tain, in y Mountain of his Ho --li--ness.

God, in y Ci--iy of God, in y Mountain, in y Mountain of his Holy Ho--li--ness.

of God, in y City of God, in y Mount--ain, in y Mount--ain, in y Mountain of his holy Ho li--ness.



Beautiful for Si--tuation, beautiful for Si--tuation is Mount Sion, is Mount Sion, on this Side, on this side of y North,

beautiful for Si--tuation, beautiful for situ--ation, is Mount Sion the Ci-

the City

a Refuge this is our God this

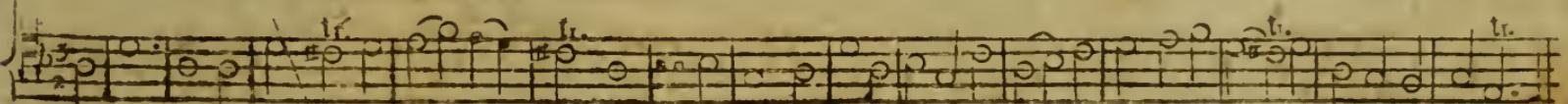
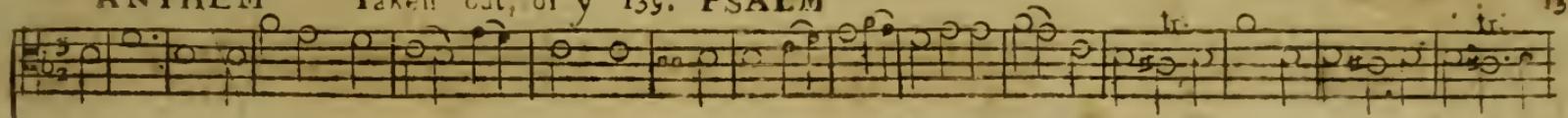
the City of our great King, God is known, God is known in her Palaces for a Refuge, this is our G^d, this is our G^d, this is our God forever.ly of our great King, God is known, God is known in a Refuge, this is our G^d, this is our G^d, this is our G^d, for

CHORUS

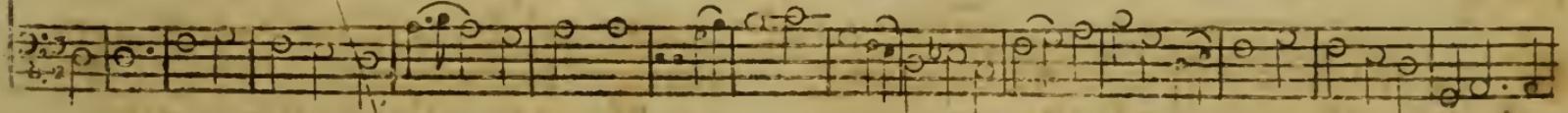
Hallelujah, :ll: :ll: :ll: :ll: :ll: Hal - le - lu - jah.

ANTHEM Taken out, of the 139th PSALM

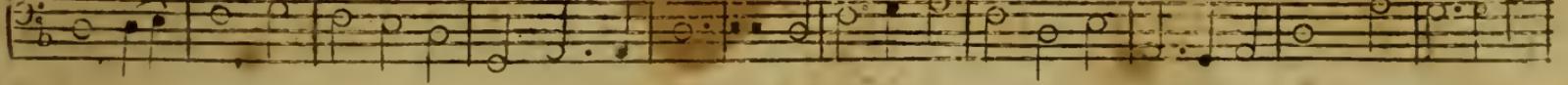
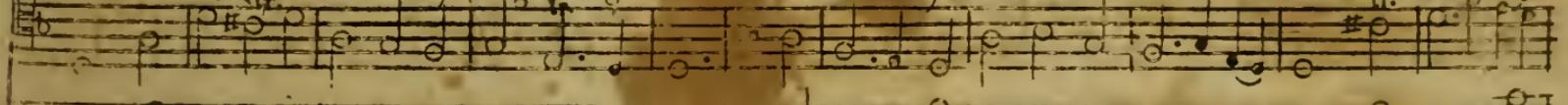
139



O Lord thou hast leaden me out and known me thou knowest my do[ing] and mine up[er]ing thou understandest my The long be



fore thou un- der standest my thought long before How dear are thy Counsels unto me O God how dear are thy



:S:

:S:

Counsels into me O God how dear how dear are thy Counsels how dear are thy Counsels unto me O n. Gd

:S:

Thou art verily P^r a i a b o n t my Bedad so iest out all my ways and spiest out all and spiest out all

Continued

41

all all all a - l - l my ways Whither shall I go whither shall I go then from thy Spirit

Whither shall I go whither shall I go then from thy Spirit

if I go down to Hell there art there also

or whither shall I go then from thy Presence If I climb up into Heav'n thou art there;

Ten solo and remain in the utter most Paths of the Sea;

If I take the wings of the Morning

F.

Tenor solo

Con.

A handwritten musical score for two voices. The top staff is for the Tenor solo, indicated by a treble clef and a '4' above it. The bottom staff is for the Conductor, indicated by a bass clef and a '2' above it. The music consists of several staves of notes. Handwritten lyrics are written below the notes. The first section of lyrics reads: "Even there also shall thy Hand lead me and thy Right Hand shall hold me". The second section starts with "If I say Paradventure the Darkness shall cover me then shall the Night be turned to Day". The third section continues with "Yea the Darkness is no Darkness to thee but the Night is as clear as the Day the Darkness and". The fourth section begins with "Ye Darknes is no". The final section ends with "Light the Darkness and Light to thee are both a---like Conclude with the Chorus".

A.D. ANTHEM Psalm 137th

43

we sat down and wept

By the rivers of Babylon we sat down and wept we wept we sat down and wept

we remembered the O Sion.

when we remembered the O Si-on when we remembered the O Sion. as for our harps

Continued

A handwritten musical score for four voices, consisting of four staves. The music is in common time and includes lyrics in some of the measures. The lyrics are as follows:

we hanged them up--on the trees that were there ---in for they that led us a---way cap-

--tive required of us then a Song .. a Song ..

and melo dy a Song and melo --dy

and melo dy

The score uses a mix of note heads (circles, ovals, diamonds) and rests, with various slurs and ties indicating rhythm and melody.

An Continued

45

a Song

Sing Singus one of e Songs of e Songs of Sion

g and me-lo-dy,

how can we sing e Lords

Song

in a strange Land

If I for...get the o Je...ru...la...lem If I for

If I for...get the o Je...ru...la...lem

If I for...get it I for...get the o Je...ru...sa...len If I for...

If I for...get if I for...get thee o Je...ru...la...lem

Continued

46

If I forr- get the O Je-ru-sa-lem
let my righthand for get her cunning
get the O
let my righthand
If I forr get the O

if I do not remember the let my tongue cleave to the root of my mouth Yea if I prefer not Je-ru-sa-lem

Continued

- 47 -

Handwritten musical score for two voices in common time. The music consists of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef and a common time signature. The vocal parts are written in a simple, rhythmic style using dots and vertical stems. The lyrics are written below the staves:

in my mirth Yea if I prefer not Je ru sa lem in my mirth if I do not remember thee let my tongue cleave to the

Handwritten musical score for two voices in common time, continuing from the previous page. The music consists of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef and a common time signature. The vocal parts are written in a simple, rhythmic style using dots and vertical stems. The lyrics are written below the staves:

roof of my mouth. Yea if I prefer not Jerusa-lem in my mirth. Yea if I prefer not Jeru-salem in my mirth

48 A Hymn by a Singer of Divine Musick or

Reynold's Tune

Of Mercys never sailin g sailing Spring And stedfast Judgment I will sing

f Mercys ne ver sailin g Spring

f Mercys ne ver sailin g sailing Spring

And sincethey both to thee to thee belong

To thee, O Lord ad-dres my Song

And sincethey both to

And sincethey both to thee to thee belong

A Carol for Christmas Day

- 49

The image shows a handwritten musical score for a three-part setting (Soprano, Alto, Bass) on five staves. The music consists of mostly eighth and sixteenth note patterns. The lyrics are written below the staves, corresponding to the musical phrases. The score includes a basso continuo part with a bassoon line and a cello/bass line.

O sight of Anguish o sight of Anguish woe it near w Weeping what wee
O sight of Anguish sight of : S: what weeping w weeping
...-ing Inno-cence is here a manger for his Bed : S: The Bruts yield refuge to his woe Men
weef-ing

G.

Continued

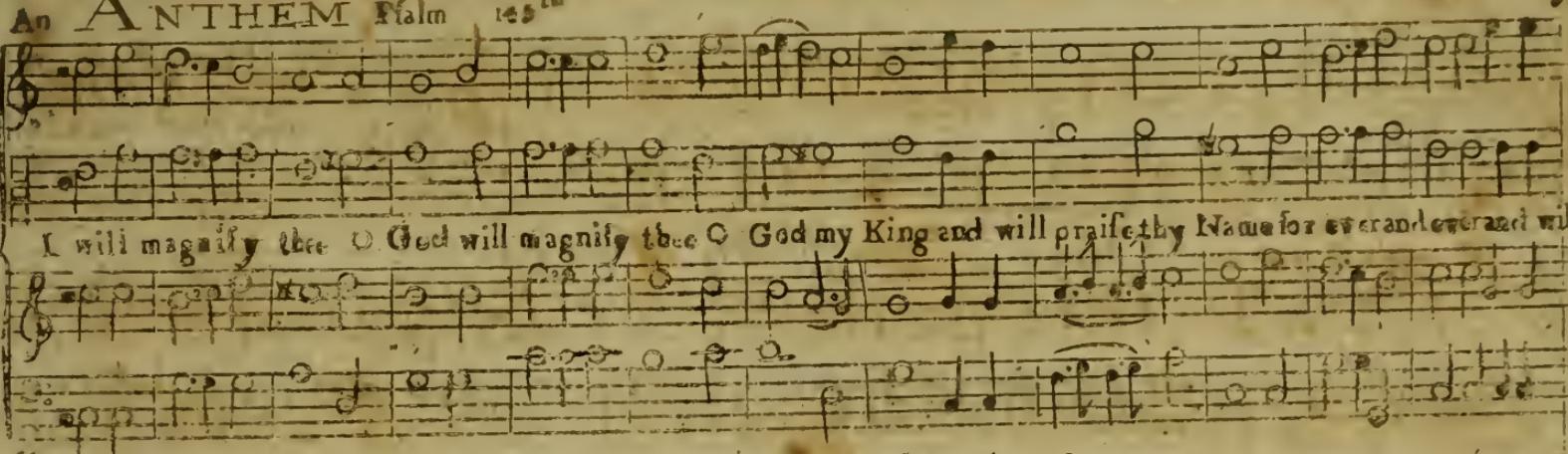
A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six staves. The top two staves are for the Soprano and Alto voices, both in G clef. The third staff is for the Tenor voice in F clef. The bottom three staves are for the piano, with bass clef and a double bar line. The music is in common time. The lyrics are written below the vocal parts. The piano part includes dynamic markings like 'p' (piano) and 'ff' (fortissimo), and rehearsal marks ':S:' and 'II'.

nor give him
the world Brutes no Pity shew nor give him friendly aid nor give
:S:
:S:
dim friendly aid :S:
:S:
II

G₂.

An ANTHEM Psalm 145th

61



Ev-ry Day will I give
praise to thy Name for ever and ever. Thanks un-to thee, and will praise thy Name for

Great is the Lord and very glorious
ever and ever and will praise thy Name for ever and ever
there is no End
no end of his greatness
there is no End
works unto another and declare thy

Ces

63

Pew's As for me I will be talk-ing of thy Wor-ship thy Glory

As for me I will be talk-ing of thy Wor-ship thy Glory thy Prai-e and word works

As for me I will be talk-ing of thy Wor-ship thy Glory

As for me I will be talk-ing of thy Wor-ship thy Glory

the Memorial

of his abundant Kindness shall be shewed and Men shall sing of the Righteousness

the Memorial shall be shewed

§ 4 Continued

Continued

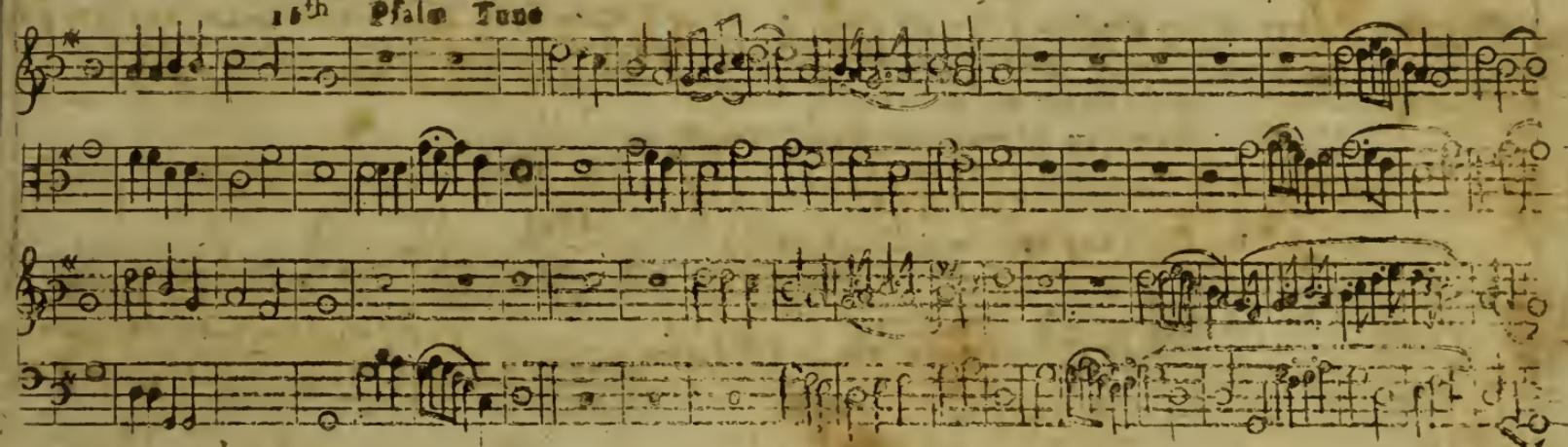
65

might be known unto Men. Thy King ----- dom thy Kin - g^{ing} dom is an everlasting & verlat^{ing} Kingdom

and thy Dominion en dureth throuall ages en du - - - r-ed throuall Ages

Da Capo

16th Psalm Tone



55 An ANTHEM Taken out of the 7th Chapter of Job.

A handwritten musical score for a three-part anthem. The music is written on six staves, each with a key signature of one flat (F#) and a common time signature. The vocal parts are labeled 'Soprano', 'Alto', and 'Bass'. The soprano part begins with a melodic line starting on G. The alto part begins with a melodic line starting on C. The bass part begins with a melodic line starting on F. The music consists of two systems of measures. The lyrics are integrated into the music, appearing below the staff lines. The first system of lyrics is: 'Is ther not an ap---poined Time to Man upon Earth Are not his Days al-fo like the days of an Hire-ling I'm' and 'wade to pos-sess Mon-ts of vani---ty and weary some'. The second system of lyrics is: 'weary lone Nights are ap-pein-ed to me to me' and 'Nights are ap-pointed to me and weary some Nights and'.

Continued

67

When I lie down

I

S: When I lie down

I say when shall I a-rise and Night be gone

S: When I lie down

I

When I lie down ^w I lie down I say

I'm full of tollings to and fro, unto the Dawn-ing of the Day

I'm full of tollings to and fro, to-

H.

My Flesh is clothe'd wth worms my I loath it I would not live alway

My Flesh is clothe'd wth worms and Cleds of Dust I loath it I would not

Skin is bro--ken and be--come leath--some I loath it I would not live alway live alway

I loath it I would not

I

I would not live alway I loath it I woud not live alway Let me a--lone for my Days are

I loath it I would not I H 2.

Continued

69

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is written on five staves. The vocal parts are in common time, with a key signature of one flat. The piano part is in common time, with a key signature of one flat. The vocal parts begin with "vani-- ty--- my Days are vani---- ty." The piano part continues with "O Remember that my Re--member that my Life my Life is". The vocal parts then sing "my Days are swifter than a Weavers Shuttle and are spent w/out hope." The piano part continues with "As the Cloud is consum-ed and vanisbeth away so". The vocal parts then sing "As the Cloud is consum---ed and vanisbeth away so". The piano part continues with "Wind mine Eye ball no more see good As the Cloud is consum-ed and vanisbeth a-way b he that go-eth". The vocal parts then sing "As the Cloud is consum --- ed and vanisbeth away so". The score is written in black ink on aged paper.

vani-- ty--- my Days are vani---- ty.

O Remember that my
Re--member that my Life my Life is

my Days are swifter than a Weavers Shuttle and are spent w/out hope

As the Cloud is consum-ed and vanisbeth away so

As the Cloud is consum---ed and vanisbeth away so

Wind mine Eye ball no more see good As the Cloud is consum-ed and vanisbeth a-way b he that go-eth

As the Cloud is consum --- ed and vanisbeth away so

Continued

For now shall I sleep in the Dust and thou seek me in the Morning
For now shall I sleep in the Dust and thou seek me in the Morning
down to the Grave shall come up no more For now shall I sleep in the Dust and thou seek me in the Morning
For now shall I sleep in the Dust and thou seek me in the Morning
thou failst seek me but I shall not be in the Morning
in the Morning but I shall not be in the Morning
thou failst seek me but I shall not be in the Morning
in the Morning but

An ANTHEM PSALM

A handwritten musical score for a four-part anthem. The music is written on eight staves, each with a different clef (F, C, G, C, F, C, G, C) and a common time signature. The vocal parts are labeled with letters above the staves: A (top), B (second from top), C (third from top), and D (bottom). The lyrics are written below the staves, corresponding to the vocal parts. The first section of lyrics reads: "O Praise the Lord all ye Heathen praise him Lord all ye Nations praise him praise him praise him". The second section of lyrics reads: "all ye People, for his merciful kindness is ever more and more towards us and the Truth of the Lord end". The music consists of various note heads and stems, with some stems pointing upwards and others downwards.

O Praise the Lord all ye Heathen praise him Lord all ye Nations praise him praise him
praise him
all ye People, for his merciful kindness is ever more and more towards us and the Truth of the Lord end

Continued

du-reth far ever and truth of the Lord en-du-reth for ever ever

Glory be to the

Father and to the Son and to the Holy Ghost and let the Holy Ghost the Holy Ghost

to the - Ho ly Ghost Ho ly Ghost the Ho ly Ghost

be to the Father and to the Son and to the Ho ly Ghost and let the Ho ly Ho ly Ghost

Continued

63

as it was in the begining is now and ever shall be Worth out

as it was in the begining is now and e-ver and e-ver and ever shall be

as it was in the begining is now and e-ver and e-ver and ever shall be

as it was in the begining is now and ever and ever shall be

and A----men

World

World

A----men

Worth out end a men

World without end A----men

World A----men

A----men

World A----men A men

A Funeral Hymn



The continuation of the handwritten musical score. The top system continues with the bass clef, common time, and a key signature of one sharp. The lyrics are: "Sweet truth to me". The bottom system continues with the bass clef, common time, and a key signature of one sharp. The lyrics are: "I shall arise and with these eyes my Saviour see".

An ANTHEM

Revelations Chapter 7th

A handwritten musical score for an anthem. The title "An ANTHEM" is at the top left, and "Revelations Chapter 7th" is centered above the music. The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves, corresponding to the musical phrases. The lyrics are taken from Revelation 4:5: "I heard a great voice a great voice a great voice as of a Trum-pet a Trum-pet a Trum-pet and Last I am Alpha and Omega I am Alpha and Omega the First the first and last I am Alpha and Omega the First the first and last I am Alpha and Omega the First the first and last". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The manuscript is written in black ink on aged paper.

I heard a great voice a great voice a great voice as of a Trum-pet a Trum-pet a Trum-pet and Last I am Alpha and Omega I am Alpha and Omega the First the first and last I am Alpha and Omega the First the first and last I am Alpha and Omega the First the first and last I am Alpha and Omega the First the first and last

66

Continued

1 2 *

me gat the First and the Let Let

And I saw one like the Son of Man clothed with a Garment

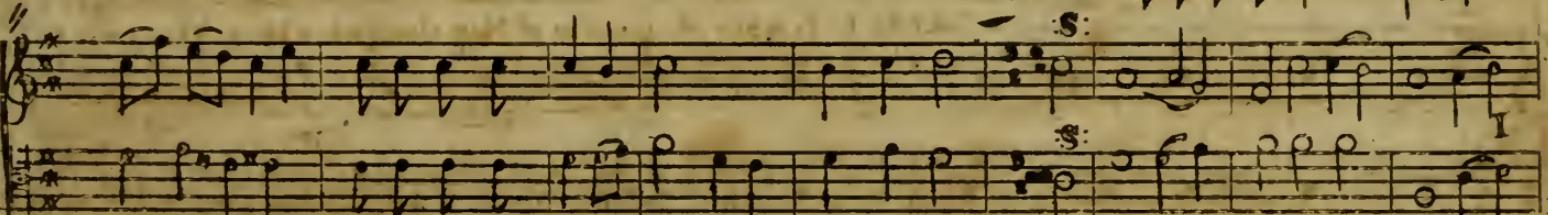
His Head and his Hair were whit like Wool as white as Snow

down to his Foot

and his Eyes were as a Flame of Fire



and his voice as $\frac{2}{3}$ Sound of many Waters His Countenance as the Sun shineth



in his Strength his Countenance was as $\frac{2}{3}$ Sun shineth in his Strength And when I saw him I fell I



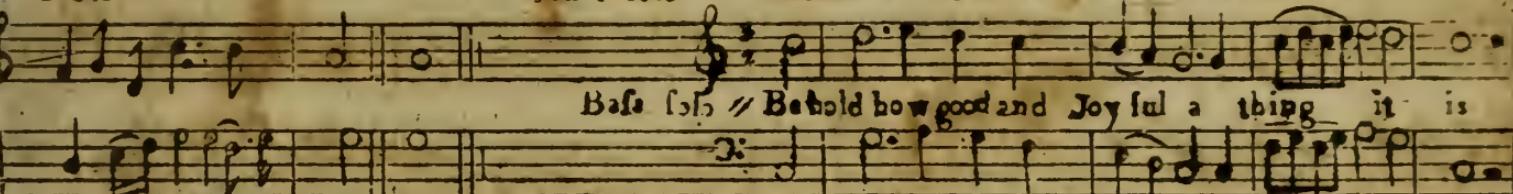
And when I saw him I

Sell at his feet as dead. And he laid his right hand upon me saying unto me fear not I am he that liveth and was dead I am he that liveth and was dead behold I am alive for evermore amen :SA---men I am alive

Gond

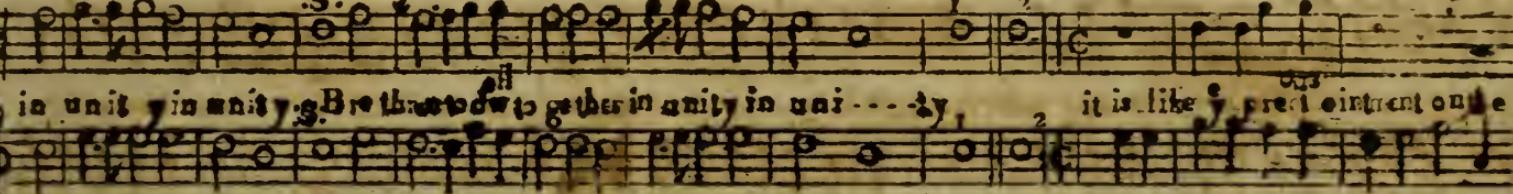
Senor solo

ANTHEM Psalm 133

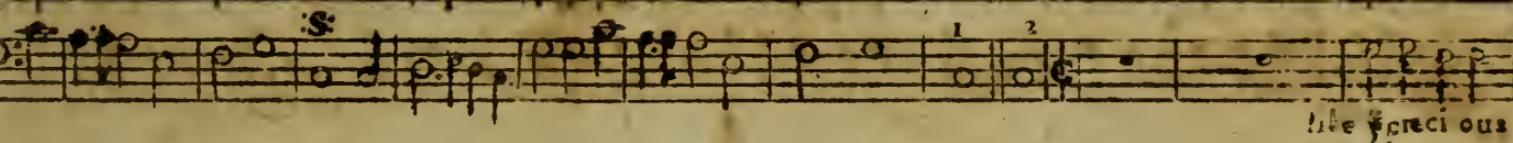


Counter solo // Brethren so dwell together unity in unity

// Brethren so dwell together



is unity in unity. Brethren now to gather in unity in unity, it is like precious ointment on the



like precious

Continued

A handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The music is in common time, with a key signature of one sharp. The lyrics are taken from the King James Bible, Chapter 18, verse 13:

and went
ran down un-to the beard e-ven unto A-a ron's beard
Head that ran down to the beard
ointment up on the head
down to y skirts of his cloth-ing
and went down to y skirts of his cloth-ing
and went down to y skirts of his cloth-ing cloth-ing cloth-ing of his cloth-ing
and went down skirts of his cloth-ing

The vocal parts are labeled Soprano, Alto, and Bass. The score includes dynamic markings such as p (piano), f (forte), and \circ (circumflex). The manuscript is written in ink on aged paper.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is written on five staves. The first two staves are soprano, the third is alto, the fourth is tenor, and the fifth is piano. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts consist of single notes and short melodic fragments. The piano part features sustained notes and chords. The score is set against a background of lyrics from the King James Version of the Bible, specifically Psalm 133:3.

Like as the dew of Hermon, like as the dew of Hermon,^{on} fell upon the hills of Sion so
there the Lord promised his blessing his blessing and life for ever more and life for ever

72 Continued,

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six staves of music. The vocal parts are in common time, with a key signature of one sharp. The piano part is in common time, with a key signature of one sharp. The vocal parts sing in a mix of soprano, alto, and tenor voices. The piano part includes basso continuo parts with bassoon and cello parts. The lyrics are written below the vocal parts, with some words underlined. The score is labeled "Continued" at the top left.

life for ever more and li---le for ever
more life for ever mo---re
and life for ever more and li---le for ever
more and life for ever mo---re and li---le for ever more
more and li---le for ever

For their ^{EL} promised his blessing his blessing and life for evermore
more and li---le for ever more

ANTHEM *Isaiah 1st verse 2d*

73

Hea O Heavens and give ear O Earth for ye Lord hath spoken : S. I have nourish'd and I have

brot up

I have

I have and bro't up children and bro't up

Nourish'd and bro't up children have nourish'd and bro't up children and they have rebell'd against me.

Children have nourish'd and bro't up

Treble sol.

solo A. l'Inlustration a free of evil doers

children are corrupters

they have sol. —

h. p. v. Lord, they have provoked

ly one of them unto anger

74 Continued.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with measures numbered 1 and 2 above the staff. The vocal parts are in soprano, alto, and bass clef. The piano part is in treble clef. The score consists of two systems of music. The first system starts with a key signature of one sharp (F# major). The lyrics include "Ah sinful Nation ah sinful nation", "a. People laden with iniquity", "they Judge not the fatherless", and "neither". The second system starts with a key signature of one sharp (F# major). The lyrics include "Ah sinful nation ah sinful nation", "Wash ye", and "doth the cause of the Widow come unto them". The score is written on aged paper with ink.

Continued.

75

make you clean put away the evil of your doings from before mine eyes cease to do evil

seek Judgment

learn to do well relieve the
S:

Judge the father & plead for y^e Widow and plead for the widow

S:

S:

S:

S:

op press

Come now let us

Continued.

Come

Come now let us begin to - gether reason

Come no - let us reason toge - ther come now let us reason, to - ge - ther faith^y Lord though your

reason together &c.

As they be as Scarle^t they shall be as Woll though they be red like Crim - son like Crim - son like

Continued

77

Crimson they shall be as white as white

Crim - son they shall be as white yet they shall be as white as Snow A

Crimson they shall be as white

Crim - son

Halle-lujah

A---men

men

Hallelujah

A-----men

A-----men

Halle-lujah

A-----men

AN ANTHEM PSALM. th

I said I will take heed to my ways that I offend not that I offend not offend not in my tongue

I will keep my mouth as it were with a bridle

I will keep my mouth

I will keep my mouth

I will keep my mouth

I will keep my mouth, keep thy mouth! I will keep my mouth,

Continued

75

while the ungodly while the ungodly is in my sight I held my tongue

and spake nothing

I kept silence

yes even from good words but it was pain and grief unto me my heart was hot with

In me and while I was thus musing the fire kindled and at last I spake with my tongue :S:
 Lord let me :S:
 know my end and the number of my days :S:

that I
 that I may be cer - ti - fied
 taha I may be certi - fied
 that I may be cer - ti - fied that I may BE certi

Continued

Tenor solo.

61

Behold Behold Beh-

I may be certified how long how long how long I have tow live bold y hast made my days as it

were a span long and my age is viii as

nothing in respect

II

s:

the

s:

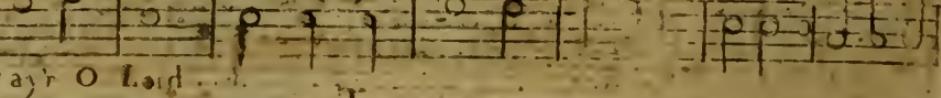
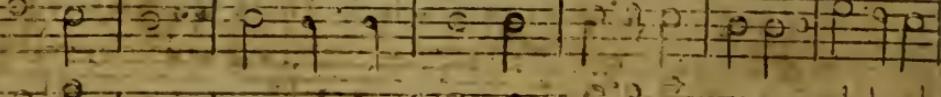
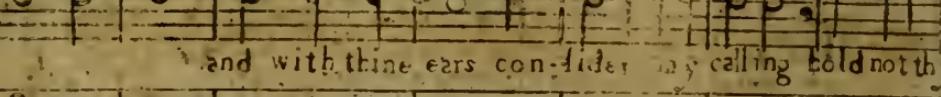
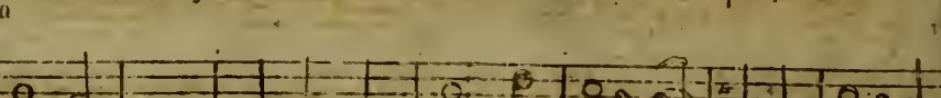
and verily all man living and verily all man living is altogether vanity is altogether vanity

L.

Continued

S² Bass S¹s

riches and cannot tell who shall gather them



Continued

83

pearl my tears how I am a stranger for I am a stranger a stranger with y and a sojourner as all men

Father spare me a little little while y I may recover my strength before I go

Continued

84

bance before I go bance and see no more seem to fore I go bance and see no more seem.

II The Counsels of Grace A Carol.

Th' Eter-nal speaks Th' Eter-nal speaks all heavn' attendz'

Th' Eter-nal lan-nal speaks -

who that unhappy race defends while

Continued

85

Ju-- stice aims the long Bow Nature trembles at their fates Death with Iron

Scep-tre waits Hell opens her Adamen - tine Gates and tri-umphs tri-umphs at their woe
tri-umphs tri-umphs
tri-umphs tri-umphs at their woe

A Hymn Tune by a Lover of Divine Musick

The image shows a handwritten musical score for a hymn tune. It consists of six staves of music, each with a different key signature and time signature. The first two staves are in common time, the third in 2/4, the fourth in 3/4, the fifth in 2/4, and the sixth in 3/4. The music is written in a cursive hand, with some notes and rests indicated by small numbers. Below the music, there are two stanzas of lyrics in a Gothic script. The first stanza reads: "Most glorious God of boundless might supreme the eternal King Direct my heart and voice". The second stanza begins with "right When I thy praises sing when I thy".

Most glorious God of boundless might supreme the eternal King Direct my heart and voice

right When I thy praises sing when I thy

A New-Tune to the 3d Psalm

Look down O Lord regard my Cry

Look down O Lord regard my Cry

Look down O Lord regard my Cry Look down O Lord regard my Cry on

5

I'm close beset without; Al - - ly I'm

thee my Hopes depend

I'm close before without. Al - - - ly - I'm close be

• 5

28

三

-S: I'm closer before without Al... only

I'm close be

I'm close beset without Al - - - - ly

I'm close beside I'm close be

Continued

close beset without
 Be thou my shield and Friend be thou my shield
 set without Al---ly
 Be thou my shield and Friend be
 Be thou my shield and Friend be thou my shield
 Be thou my shield and Friend be thou my shield
 Be thou my shield and Friend be thou my shield
 Friend be thou my
 thou my shield and Friend
 Friend be thou my
 thy my

A ANTHEM Isaiah 9th Chapter

89

solo

Unto us a Child unto us a Son is given and the Gover--ment shall be up-

unto us a Son is given

unto us a Child is born

Hal le lu ah Unto us a Child is born

on his shoulder

Hal-le-lu-ab unto -

Hal-le-lu-Jah

M.

Continued

and his Name shall be called Wonderful

Coun - sellor

us - a Son is givn and his Name shall be call ed shall be called Wonderful

and his Name shall be called Wonderfull shall be call ed Wonderfull

and his Name shall be

the mighty mighty mighty God the ever - lasting Father the ever - lasting Father the

M₂.

Continued

Hal-le-lu-ah

Of the Increase of his Go-vernment his

Prince of Peace

Hal-le-lu-ah

Hal-le-lu-ah

Go-vernment his Go-vernment and

Peace there shall be no End Up--on the Throne of David the Throne of David and up on his Kingdom to

Up on the Throne the Throne of David and up on his Kingdom

order it and to establish it with Judgment and Justice from henceforth even for ever

to order it and

Continued.

92

the Zeal of the Lord of Holts will perform

And his Name shall be called Won

this

Hal - le - lu - ah

And his Name shall be called Wonder

Hal - le - lu - ah

And his

tul

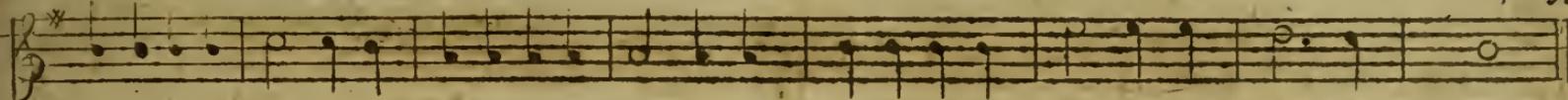
Counsel - - dor

fall - e shall be called Wondersfull

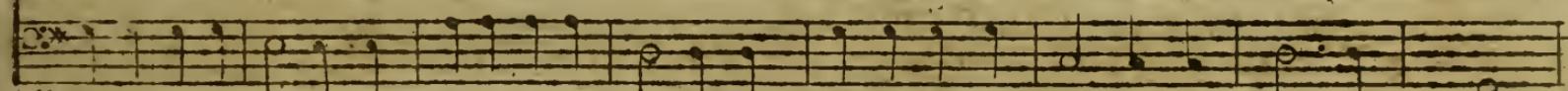
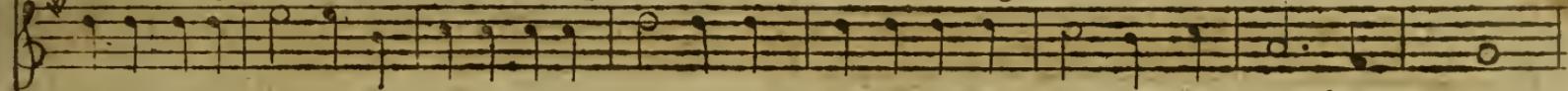
the mighty mighty mighty God the

Continued

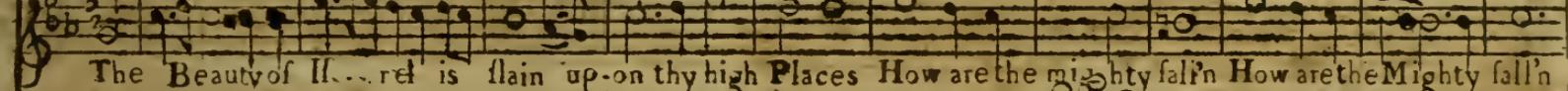
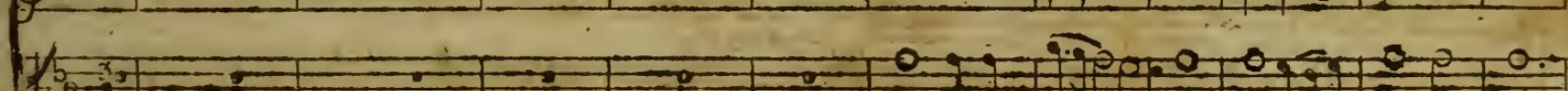
93



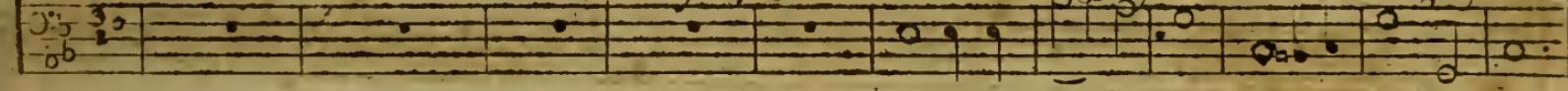
everlasting Father the ever-lasting Father the ever-lasting Father the Prince of Peace



An Anthem Samuel 2 book 1 Chapter



The Beauty of H...ret is slain up-on thy high Places How are the mighty fallen How are the Mighty fallen



Bass solo

Tellitnotin Gath

The Beauty of How are the Mighty fall'n How are the Mighty fall'n Tellitnotin

II. - relis slain up on Tellitnotin Gath

on thy high Places Tenor solo

publishitnot in the Stree ts left the Daughters of the Phi

Gath publishitnot in the Streets of Aske-lon lif times rejoi ce

publishitnot in the Stree Bas solo

Gath publishitnot in the Stree - - - - - left the Daughters of the Un

Gath publishitnot in the Stree - - - - - circumcised tri umph

Continued

95

weep v. Saul we-ep

Ye Daughters of Israel weep we-ep weep over Saul who clothed you in Scarlet wh cloathed you

weep over Saul we-ep

we-ep weep over Saul

Scarlet with other Delights How are the Mighty fall'n in the Mi-----dit of the Battle

O Jona---than

Continued

5

Jonathan

thou wast slain in thine High Places How are the Mighty fall'n How are the Mighty fall'n

Tenor solo

I am distressed for my Brother Jona
than very pleasant hast thou been to me

How are the Mighty fall'n in the Midst

Thy Love to me was wonder-full thy Love to me was wonder-full passing the Love of Women

This is a handwritten musical score for three voices: Bass, Tenor, and Soprano. The music is written on five staves, each with a key signature of two flats. The bass part (bottom staff) consists of mostly eighth-note patterns. The tenor part (middle staff) features a mix of eighth and sixteenth notes. The soprano part (top staff) includes lyrics and melodic lines. The score begins with a bass line, followed by a tenor line, and then a soprano line. The lyrics are integrated into the music, with the first section ending with 'How are the Mighty fall'n'. The second section starts with 'I am distressed for my Brother Jona', followed by 'than very pleasant hast thou been to me'. The final section concludes with 'How are the Mighty fall'n in the Midst' and 'Thy Love to me was wonder-full thy Love to me was wonder-full passing the Love of Women'. The score is annotated with various dynamics and performance instructions.

The image shows a handwritten musical score for "The Battle Hymn of the Republic". The score consists of four staves of music, each with a different key signature and time signature. The lyrics are written below the staves. The first staff starts with a treble clef, a key signature of one sharp, and a common time. The second staff starts with a bass clef, a key signature of one flat, and a common time. The third staff starts with a treble clef, a key signature of one sharp, and a common time. The fourth staff starts with a bass clef, a key signature of one flat, and a common time.

O Jonathan
 of the Battle thou wast slain in thine high Places How are the
 O Jonathan
 Mighty fallen and the Weapons of War perished and the Weapons of War perished

An ANTHEM Psalm 104 th

Praise the Lord O my Soul

Praise the Lord O my Soul O my

Praise the Lord O my Soul

Praise the

Praise the Lord O my Soul

Praise the Lord O my Soul

Praise the Lord Praise the Lord O my

Praise the Lord O my Soul

Praise the Lord

Tenor solo

Praise the Lord O my Soul

Soul Praise the Lord O my Soul O my Soul

God that art become exceeding glo

Praise the Lord O my Soul

art become exceeding

Praise the Lord O my Soul

rious art become exceeding glo

Con

52

with Majeity and Honor thou art cloathed with Majeity with Ma-jety

Thou art cloathed w Majeity and Honor with Ma-jety with Majeity and Honor

thou art cloathed with Majeity and Honor with Ma-jety.

with Majeity thou art cloathed with Majeity and Honor Ma-jety

Thou art become exceeding glo-rios

Thou art become exceeding glo-rios thou art cloathed w Majes

Thou art become exceeding glo-rios thou art cloathed w Maje ty and Honor

Thou art become exceeding glo-rios thou art cloathed w Maje ty and Honor thou art become exceeding

thou art cloathed wth Majety and Honor thou art become exceeding glo-
 rious thou art become exceed-
 ty and Honor thou art become exceeding thou art become exceeding ex^{ce}glori-
 ous thou art become exceed-
 ing glo-
 rious thou art become exceeding glo-
 rious thou art cloathed wth Majety and Honor thou art beco^e exceeding glo
 -ing exceeding
 -ing exceeding glori-ous thou art clathed with Majety and Honor
 exceeding
 exceeding
 Helle-lu-jah A-
 men Helle-
 men

Counter solo

Hallelujah Amen Hallelujah Amen
 Halle lu jahA men Hal lelujah A men A men
 men
 Halle le lujah A men A men
 men like a Curtain
 Who layeth his Beams of his Chambers in the Waters and maketh the Clouds his Chariots his Chariots and walk
 Cha ri ts and walketh

102 Continued

Bass Solo

walketh and walketh and walketh.

Hemaketh his Angel Spir

keth and walketh and walketh upon the Wings of the Wind he maketh his angels Spir

walketh and walketh

and his Ministers a

femin g Yire

Foundations the Foundations

He laid the Founda tions of the Earth

that it never be re

Foundations' eFoundations

that it never be remov

that it never be remov

Continued

Treble solo

103

that it never be removed re---moved that it never be removed

Lord how manifold are thy works in wisdom hast thou made them

mo----ved that it never be re moved

the earth is full

ved that it never be re - moved that it never be removed

is full of thy Riches

that it never be re--moved re---moved

re-joice

re

The glorious Majesty of the Lord shall en-dure for ev-er the Lord shall re---oice shall re

re-joice shall re-joice

re-joice

re

joyce shall rejoice

in his

Hal le lu jah

joyce

re-joice in his Works

— Hal — le lu jah — Hal — le

re-joice re--joice in his

Hallelujah.

~~joyce~~ shall rejoice

in his

Hab - lec lu - ja

lu-jah Hallelujah A-men A-men Halle-lu-jah A-men Halle-lu-jah A-men

lu-jah A-men Halle-lu-jah Amen A-men Halle-lu-jah A-men A-men Halle lu-jah A-men

Lieb Hallelujah. ♪ - - Halle

Hast Hallelujah Hallelujah Hallelujah

lujah-Halle lujah A-men Halle-lujah Halle-lujah A-men A-men Halle-lujah

105

Hal-le-lu-jah A-men

Hal-le-lu-jah A-men

Hal-le-la-jah A-men Hal-le-lu-jah A-men A-----men

Hal---le---lu-jah A----men A----men

A-----men

