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THE
American Harmony :
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Royal Melody Complete.

IN TWO VOLUMES.

VOL. I. CONTAINING,

- I. A New and Correct INTRODUCTION to the Grounds of MUSICK, Rudemental, Practical and Technical.
II. A New and Complete Body of CHURCH MUSICK, adapted to the most select Portions of the Book of PSALMS, 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 compos'd in Two, Three, Four, and Five Musical Parts, according to the nicest Rules; consisting of Solo's, Fugues, and Chorus's, correctly set in Score for Voices or Organ; and fitted for all Teachers, Learners, and Musicians. &c.

The SEVENTH EDITION, with Additions.

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

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

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I will magnify Thee
O give ye Thanks unto the Lord
O Clap your Hands together
O Praise ye the Lord of Heaven
O Praise the Lord, O Soul,
Praise the Lord, O my Soul,
Rejoice in the Lord
Sing ye merrily unto the Lord
They that go down to the sea
When Israel came out of Egypt

The P R E F A C E.

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

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

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

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

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

The P R E F A C E.

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

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

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

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

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

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

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

If this one *Remedy* was well applied, (as I said before in another *Treatise*) it might in some Measure, work a *Reformation* : i. e. *First*, that Persons of the *Higher Rank* would more *encourage* it, then would the lower Class naturally follow their *Good Exemplar*, 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 *Performances*, and be furnished with able and skilful Masters, regularly qualified for so good an Undertaking.

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

But to promote the Praise and Glory of God, as far as I am able, 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 performed where Voices can't be had to perform them according to Art.

For promoting of Divine Musick, I have laid down, A new and select Number of Divine Hymns, now in Vogue ; composed in Two, Three, and Four Parts ; and have set the Whole in Score which I hope will be as useful as intended, &c.

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

A *DAGIO*, A very slow Movement.
Affetuoso, very Tender and Affectionate.
Allelujab, PRAISE THE LORD.
Alto, *Altus*, The Counter-Tenor.
Arfin and *Tbesin*, Rising and Falling.
Bafs, The lowest foundational Part.
Binary, up, and down, both Equal.
Cadence, All Parts making a Close.
Cantus, The Treble, or highest Part.
Canon, A perpetual Fuge.
Chant, To sing, Also the Church Tune.
Chorus, All parts moving together.
Close, All parts ending in Harmony.
Counter-Tenor, Between Treble and Demi, The Half (Tenor).
Diapafon, A perfect Eighth.
Diapente, A perfect Fifth.
Diateffaron, A perfect Fourth.
Diatonick, The common Scale.
Divoto, In a devout Manner.
Eccho, Soft, like an Eccho.
Epachord, A Seventh.
Encore, over again, more still, yet.
Exempli Graia, *Ex gr*—As for Example.
Fin, The last, or finishing Note.

Forte, Loud.
Fortissimo, very Loud.
Fuge, Notes flying after, of the same.
Gratiofo, Graceful, and agreeable.
Granda, very grand, or the greatest.
Gravifonns, very grave and folid.
Harmonick Sounds, Sounds agreeable.
Haut Contra, The Counter-Tenor.
Hemi, The Half.
Hexachard, A Sixth.
Imperfet, Cords of the leffer Intervals.
Interval, The Space between Sounds.
Inharmonical, Sounds difagreeable.
Lamantatone, Lamenting and grave.
Languiffiant, In a languifhing Manner.
Largo, A middle Movement of Time.
Major, The greater.
Medius, The Counter-Part.
Minor, The Leffer.
Moderatio, Of a moderate strength.
Mufice-Theroico, A Person who studies *Mufick*, writes *Treatifes*, and explains dark *Passages* therein; and publickly gives *Inffruftion* by *Pradtice*.
Nota Bene, Note well, or mark well.
Octave, A perfect eight, of 12 Semitones.

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

CHAP. I.

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

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

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

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

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

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




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

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

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

The

The SCALE of Musick, called the GAMUT.

G solreut in Alt		sol	TREBLE, or Tenor.
F faut — — — —		fa	
E la		la	
D 'asol — — — —		sol	
C 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	BASSO, or Bassus.
C solfaut — Cliff		fa	
B fabemi —		Mi	
A lamire — — — —		la	
G solreut		sol	
F faut — Cliff		fa	
E lami		la	
D solre		sol	
C faut		fa	
B mi — — — —		Mi	
A re		la	
Gamut — — — —		sol	

Explanation.

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

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

Th's 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 *Tiells*, are called *Notes* in *Alt*; and all *Notes* that descend below Gamut in the *Bass* are called *Double Bass*, *Elami*, *Desolre*, &c.

SECT. 2. *Of the 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 faut Cliff* is generally set on the second *Line* from the *Top*: It gives to its *Place* the *Name F*, and when sung called *Fa*.

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

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

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

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

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

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

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

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

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

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

Of other CHARACTERS used in MUSICK.

1. A Flat is a Mark of Contraction, and 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 happen on that Line or Space, except any Note be contradicted by an accidental Sharp or Natural. Flats, are also used to regulate the Mi, in transposition of Keys.

2. A Sharp is a Mark of Extention, it being to raise or sharp any Note it is set before, half a Tone higher, the same as from Mi to Fa, or La to Fa. Likewise all Sharps that are placed at the Beginning of the five Line serves to sharp all such Notes that shall happen on that Line or Space, except contradicted by an accidental Flat or Natural, which serves only for that Note. Sharps are also used to regulate the Mi, in Transposition of Keys.

3. A Repeat is used to direct the Performer that such a Part or Strain must be repeated over again from the Note it is set over, or under, or after. Either of these Words signifies the same, viz. *Reptatur, Represa, Replica, Replicato, Reditta, Riditta, Encore, (Italian.)*

This Character is also used in *Canons*, to direct the following Parts to fall in at such Notes it is placed over.

4. A *Slur*, is in Form like a *Bow*, drawn over, or under the Heads of two, three, or more Notes, when they are sung to but one Syllable.

5. A *Single Bar*, serves to divide the Time in Musick, according to the Measure Note:

6 *Double-*

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

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

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

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

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

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

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

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

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

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

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

C H A P. III.

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

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

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

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

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

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

C H A P. IV.

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

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

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

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

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

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

Syncope,

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

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

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

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

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

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

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

The third Sort, is *Three from Eight*, each Bar including three Quavers ; two down, and one up ; and are marked thus : $\frac{3}{8}$

These being all the Moods that are commonly used in *Vocal Musick*. 4
And

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

Triple Time contains 3 Minims, 3 Crotchets, or 3 Quavers, in a Bar. The whole Bar or Measure, in all these different Moods, are divided into three equal Parts, called from that Property *Triple Time* : the two first in each Bar are to be beat and sung with the Hand or Foot down, and the third or last with it up. Three Minims in a Bar are marked thus $\frac{3}{4}$ and are to be sung near as quick as Crotchets in slow *Common Time*. Three Crotchets in a Bar are marked thus $\frac{3}{8}$, and are to be sung about as quick as Crotchets in brisk *Common Time*, or the *Largo Mood*.

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

C H A P. V.

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

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

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

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

C H A P. VI.

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

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

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

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

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

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

Their *Octaves*, or *Eights*— { &c.

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

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





S^t Luke's Tune. N. 95.

1

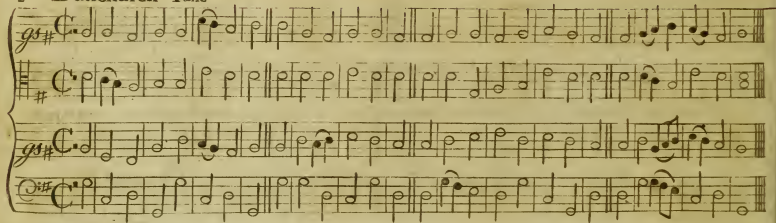
When our

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

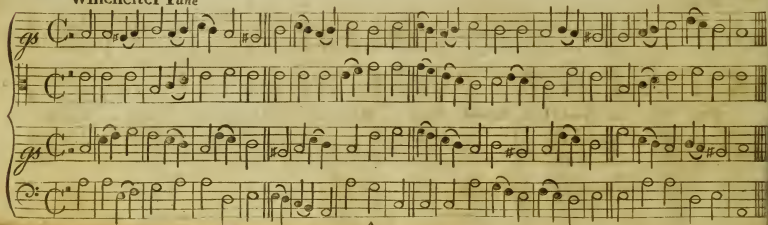
Chorus

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

2 Dunchurch Tune



Winchester Tune



Sion Tune

3

The musical score is written in 3/2 time and features a key signature of one sharp (F#). It consists of four systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and triplets. A decorative floral ornament is placed between the second and third systems. The score concludes with a double bar line and repeat dots.

The first system of the musical score consists of four staves. The top two staves are for the treble and alto clefs, both in G major (one sharp) and 3/4 time. The bottom two staves are for the bass and tenor clefs, both in G major and 3/4 time. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the staves.

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

✱

The second system of the musical score consists of four staves, continuing the melody and bass line from the first system. The lyrics are written below the staves.

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

Continued

5

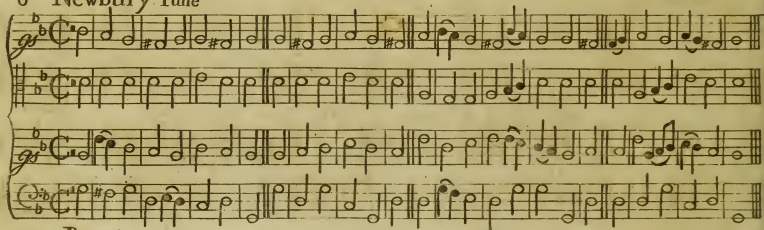
And on the Wings of mighty Winds Came fly—ing all a—broad.

This section contains measures 5 through 8 of the piece. It is written for four staves: two for the right hand (treble clef, G-clef) and two for the left hand (bass clef, C-clef). The key signature has one sharp (F#). The melody is primarily in the right hand, with the left hand providing harmonic support. The lyrics are written below the second staff.

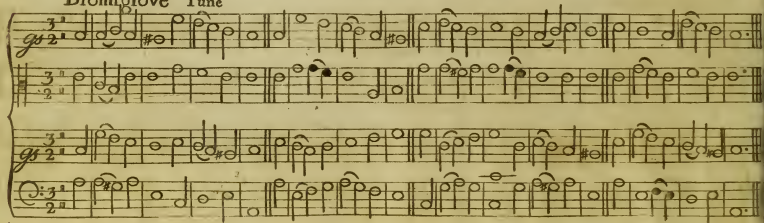
S^t Neot's Tune

This section contains measures 9 through 16 of the piece. It is written for four staves: two for the right hand (treble clef, G-clef) and two for the left hand (bass clef, C-clef). The key signature has one sharp (F#). The time signature is 3/4. The melody is primarily in the right hand, with the left hand providing harmonic support. The lyrics are not present in this section.

6 Newbury Tune

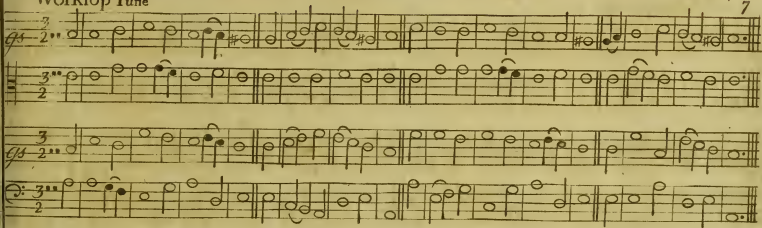


Bromsgrove Tune

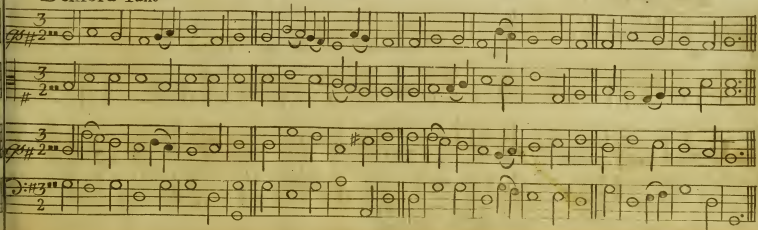


Workshop Tune

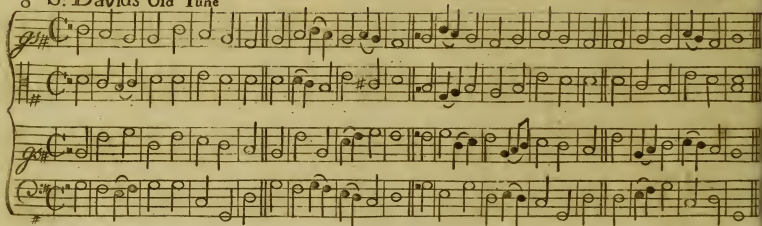
7



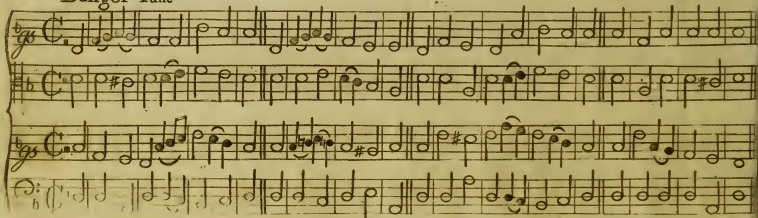
Bellford Tune



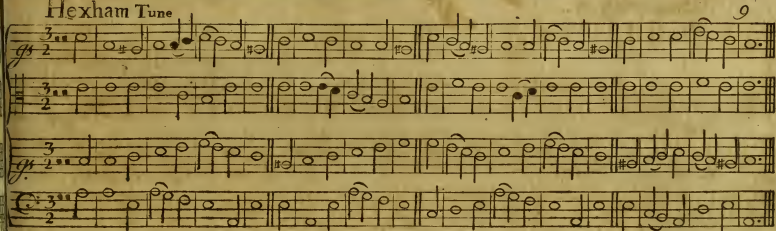
8 S^t David's Old Tune



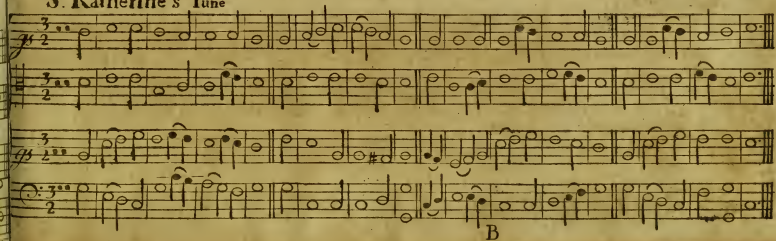
Bangor Tune



Hexham Tune



S' Katherine's Tune



10 Falmouth Tune

Handwritten musical score for the Falmouth Tune. The score is written on four staves, organized into two systems of two staves each. The top system uses a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom system uses a bass clef with the same key signature and time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are repeat signs at the end of the first and second systems. The notation is in a historical style, with some notes beamed together and some rests indicated by dots.

Ewell Tune

Handwritten musical score for the Ewell Tune. The score is written on four staves, organized into two systems of two staves each. The top system uses a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom system uses a bass clef with the same key signature and time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are repeat signs at the end of the first and second systems. The notation is in a historical style, with some notes beamed together and some rests indicated by dots.

Treb:

WINDSOR

11

Compt

Tenr

Bass

BEDFORD

Treb

Compt

Treb

Bass

12 All-Saints Tune

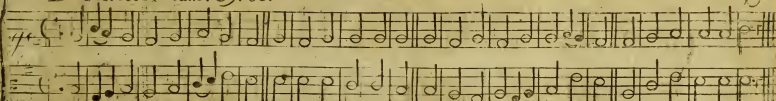
Handwritten musical notation for the 'All-Saints Tune'. It consists of two systems of two staves each. The first system is in treble and bass clef with a 2/2 time signature. The second system is in treble and bass clef with a 3/2 time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

Lemster Tune

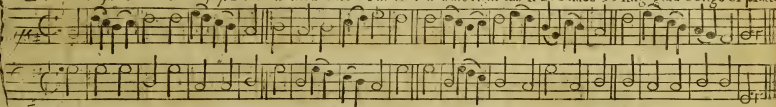
Handwritten musical notation for the 'Lemster Tune'. It consists of two systems of two staves each. The first system is in treble and bass clef with a common time signature. The second system is in treble and bass clef with a common time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

Dorchester Tune. No. 33.

13



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



Chorus



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



ST MARTIN'S

Count^r

Ten^r

Bass

This musical score for 'ST MARTIN'S' consists of four staves. The top staff is the Treble clef, followed by the Count^r (Cello), Ten^r (Tenor), and Bass. The key signature has one sharp (F#) and the time signature is 3/2. The music spans 8 measures, with repeat signs at the end of measures 4 and 8. The notation includes various note values, rests, and dynamic markings.

Treble

HARTFORD

Count^r

Ten^r

Bass

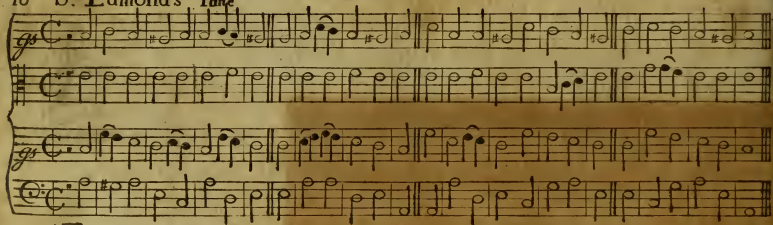
This musical score for 'HARTFORD' consists of four staves. The top staff is the Treble clef, followed by the Count^r (Cello), Ten^r (Tenor), and Bass. The key signature has one sharp (F#) and the time signature is 3/2. The music spans 8 measures, with repeat signs at the end of measures 4 and 8. The notation includes various note values, rests, and dynamic markings.

Beminsten Tune

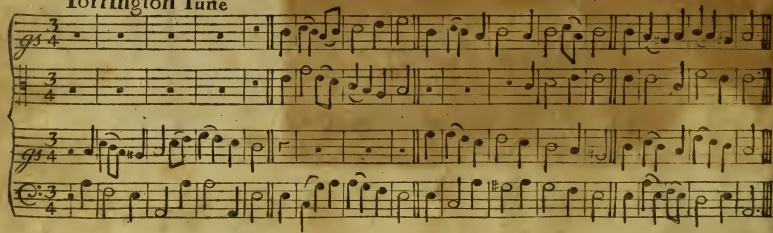
15

The musical score is written on six systems of two staves each. The first four systems are in 3/4 time, and the last two are in 3/4 time. The notation includes various musical symbols such as notes, rests, and bar lines. A double bar line with repeat dots is present in the first system. A star symbol is located at the beginning of the fifth system. The score is written in a historical style with a treble and bass clef.

16 St Edmond's Tune



Torrington Tune



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

MAJOR OR MINOR (Underline)	St Edmund's					
Time-Mark	Time					
Begins on (in) of the measure	3	2	3	2	4	2
	1	2	3	4	5	6

Composer _____ Arranger, if any _____

Title of piece _____ Key A mmi

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

Book-Title or No. _____ Beginning on page 16 Ending on page _____

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

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



Oakham Tune

17

The first system of musical notation consists of four staves. The top two staves are for the treble clef, and the bottom two are for the bass clef. The key signature is one sharp (F#), and the time signature is 3/2. The music is written in a traditional style with various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp.



The second system of musical notation consists of four staves, continuing the piece from the first system. It maintains the same key signature of one sharp and 3/2 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a bass clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp.

18 Guilford Tune. N. 67.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It begins with a 'gs' (G-clef) and contains a series of half and quarter notes. The second staff is an alto clef with a 3/2 time signature. The third staff is a treble clef with a 3/2 time signature, also beginning with a 'gs'. The fourth staff is a bass clef with a 3/2 time signature. The lyrics 'Have Mercy on us, Lord, And grant to us thy Grace; To shew to us do Thou accord. The Brightness of Thy Face.' are written across the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two.

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

Chorus

The Chorus section consists of four staves. The top staff is a treble clef with a common time signature (C). It begins with a 'gs' and contains a series of eighth and sixteenth notes. The second staff is an alto clef with a common time signature. The third staff is a treble clef with a common time signature. The fourth staff is a bass clef with a common time signature. The lyrics 'To shew to us, to shew tous do thou accord, to shew to us do thou accord! The Brightness of thy Face.' are written across the staves, with the first line of lyrics corresponding to the first two staves and the second line to the last two.

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

Chesterton Tune. N. 95.

19

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

Chorus

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

20 Westerham Tune. N. 81.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. It begins with a treble clef and a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The music is written in a style typical of 18th-century hymnals, with notes, rests, and bar lines.

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

Chorus

The Chorus section of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. It begins with a treble clef and a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The music is written in a style typical of 18th-century hymnals, with notes, rests, and bar lines.

Be joyfull and, be joyfull, & lift up your Voice, be joyfull, & lift up your Voice, To Jacob's God alway

Upminster Tune. N. 92.

21

The first system of music consists of two staves. The top staff is in G major (one sharp) and 3/2 time, starting with a treble clef and a key signature of one sharp. The bottom staff is in the same key and time, starting with a bass clef. Both staves contain a series of quarter and eighth notes, with some measures containing triplets indicated by a '3' over the notes.

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.

The second system of music continues the melody from the first system. It consists of two staves in G major and 3/2 time, with treble and bass clefs respectively. The notation includes various note values and triplet markings.

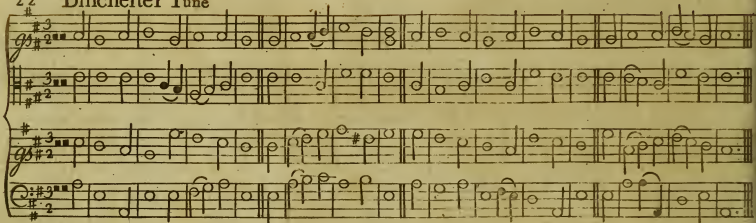
Chorus

The third system of music begins the Chorus section. It consists of two staves in G major and 3/4 time, with treble and bass clefs respectively. The notation features a mix of quarter, eighth, and sixteenth notes, with some measures containing triplets.

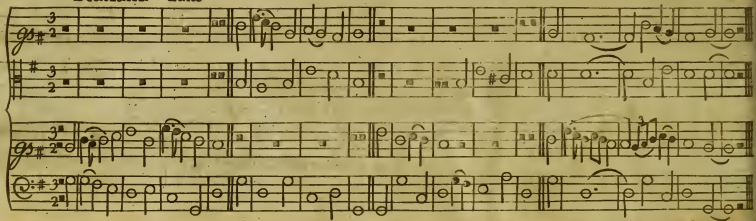
And to thy Name, and to thy Name, O thou most high, And to thy Name, O thou most High! To sing with one accord.

The fourth system of music continues the Chorus section. It consists of two staves in G major and 3/4 time, with treble and bass clefs respectively. The notation includes various note values and triplet markings, ending with a double bar line.

22 Bincheſter Tune



Rutland Tune



Exeter Tune. N. 47.

23

Be glad,

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

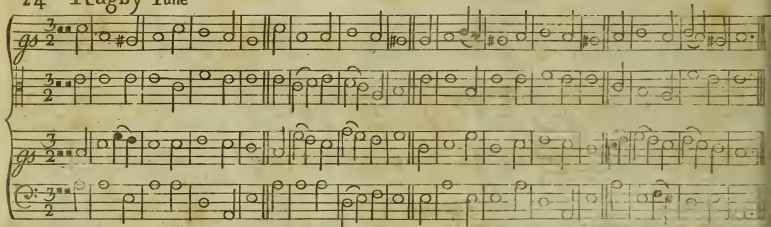
This system contains the first two staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with the phrase 'Be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

Chorus

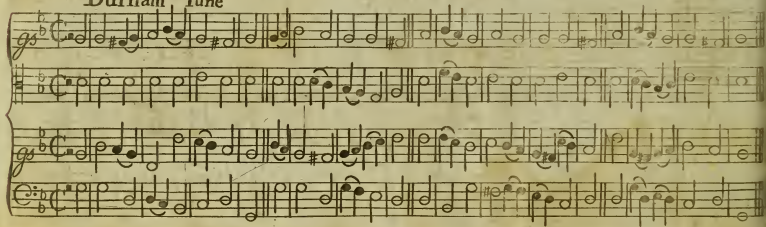
With sweet and pleasant Voice. Be glad, and sing un-to the Lord, With sweet & pleasant Voice.

This system contains the Chorus of the musical score, consisting of two staves. The first staff is a treble clef and the second is a bass clef, both with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics 'With sweet and pleasant Voice. Be glad, and sing un-to the Lord, With sweet & pleasant Voice.' are written below the staves.

24 Rugby Tune

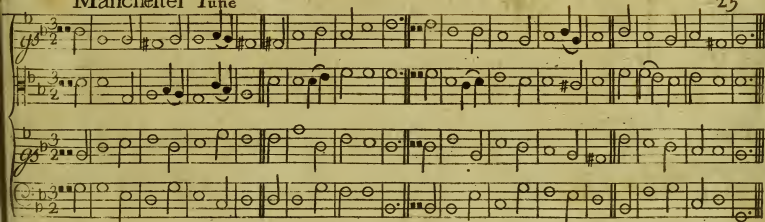


Durham Tune

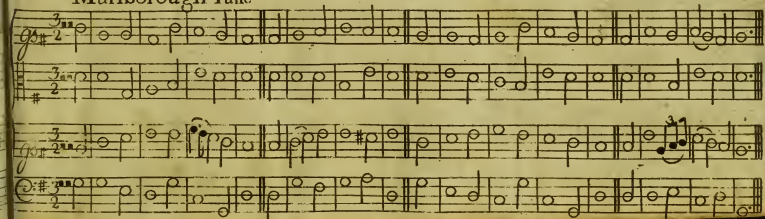


Manchester Tune

25



Marlborough Tune



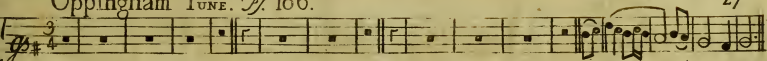
26 Christ-Church Tune

The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/2. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a style typical of 18th or 19th-century hymnals, featuring a mix of eighth and sixteenth notes, rests, and bar lines. The first staff begins with a 'G' time signature, indicating common time (C). The music is divided into measures by vertical bar lines, with repeat signs (double bar lines with dots) appearing at the end of the first and third measures of the first staff.

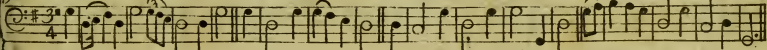
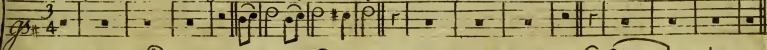
The second system of musical notation also consists of four staves, continuing the piece from the first system. It maintains the same key signature of one flat and 3/2 time signature. The notation continues with similar rhythmic patterns and melodic lines. The first staff of this system also begins with a 'G' time signature. The system concludes with a final double bar line and a repeat sign at the end of the fourth staff.

Uppingham TUNE. N. 106.

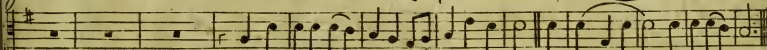
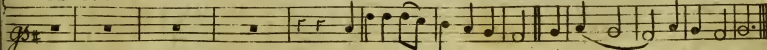
27



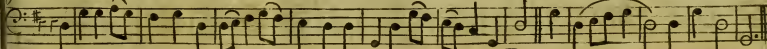
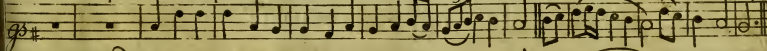
PRAISE ye the Lord for He is good, His Mercy lasts alway. Who can exprefs His noble Acts, Or al——l His Pow'r display



Chorus

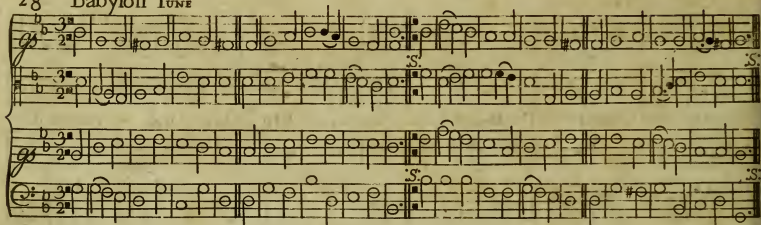


Who can exprefs, who can exprefs His noble Acts, who can exprefs his noble Acts, Or al——l His Pow'r display?

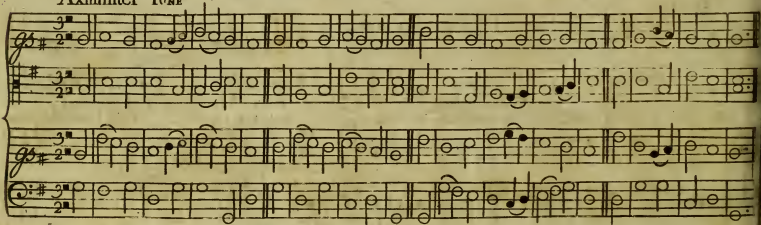


D3.

28 Babylon TUNE

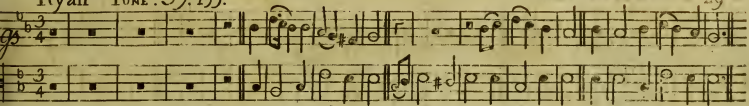


Axminster TUNE

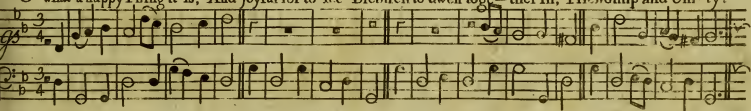


Ryall TUNE. No. 133.

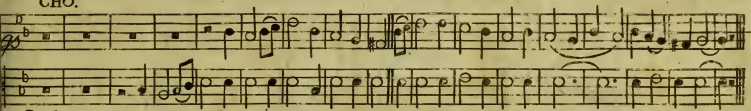
29



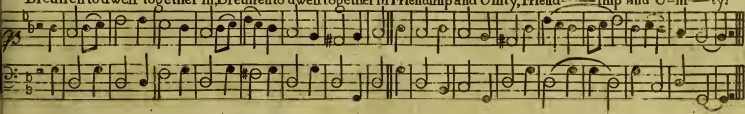
O what a happy Thing it is, And joyful for to see-Brethren to dwell toge-ther in, Friendship and Uni-ty!

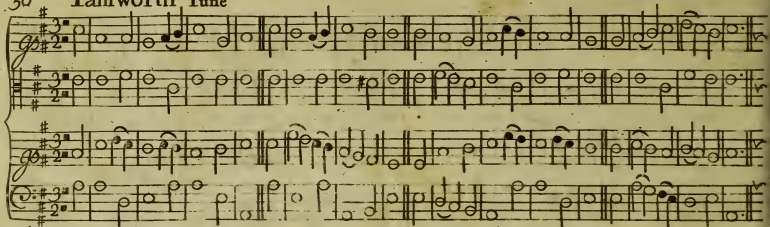


CHO.

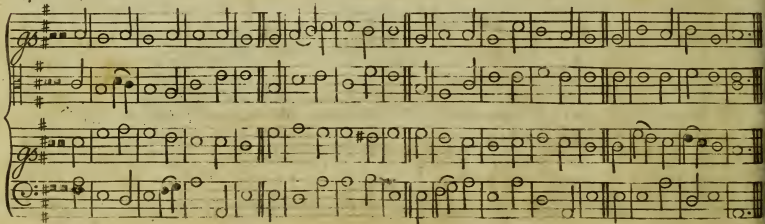


Brethren to dwell together in, Brethren to dwell together in Friendship and Unity, Friend-ship and U-ni-ty!



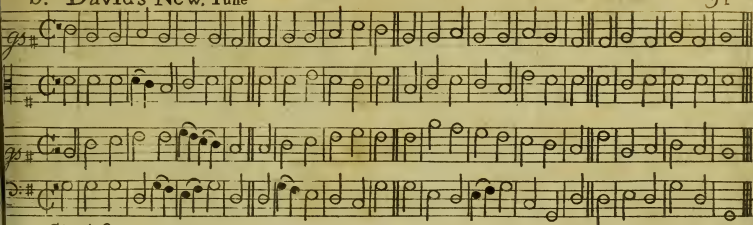


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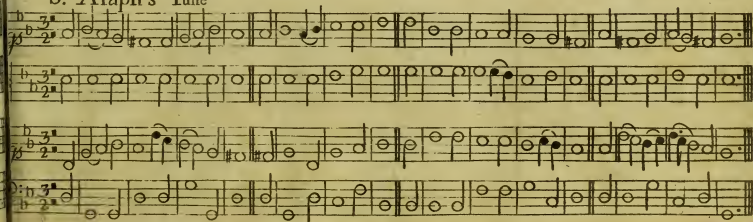


St. David's New Tune

31



St. Asaph's Tune



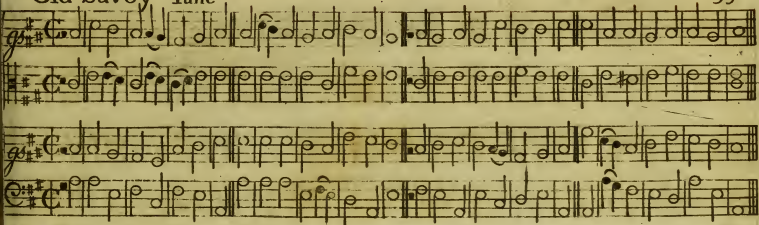
32 St. Michael's Tune

The first system of musical notation consists of two staves. The top staff is in G-clef (soprano) and the bottom staff is in C-clef (alto). Both staves are marked with a '3' over a '2', indicating a 3/2 time signature. The music is written in a simple, folk-like style with whole and half notes, and some rests. The system ends with a double bar line and a repeat sign.

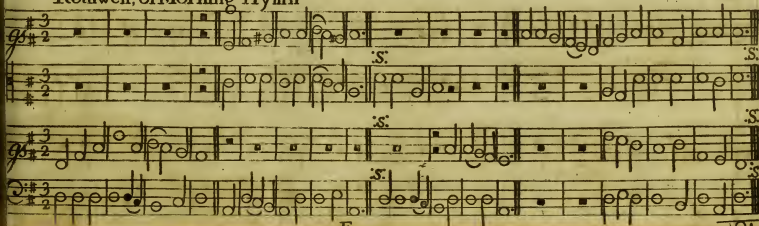
The second system of musical notation also consists of two staves, continuing the melody from the first system. The notation is consistent, using whole and half notes with stems. The system concludes with a final double bar line and a repeat sign.

Old Savoy Tune

33



Rothwell, or Morning Hymn

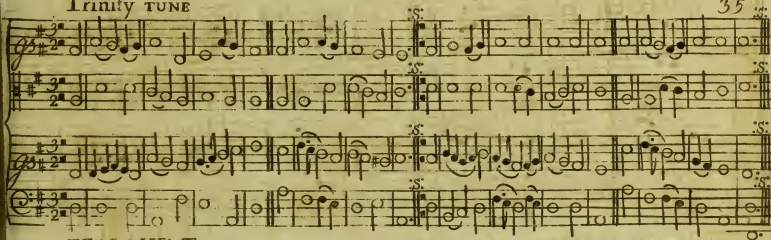


34 Landaff Tune

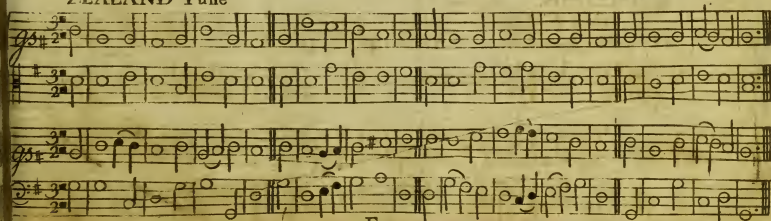
A handwritten musical score for a piece titled "Landaff Tune". The score is written on ten staves, organized into two systems of five staves each. The notation is in a historical style, featuring a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The music consists of a single melodic line in the upper staff of each system, with the lower staves providing a harmonic accompaniment. The notation includes various note values, rests, and bar lines. A small decorative flourish is visible between the two systems of staves.

Trinity TUNE

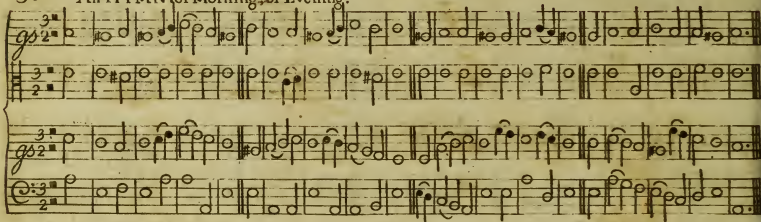
35



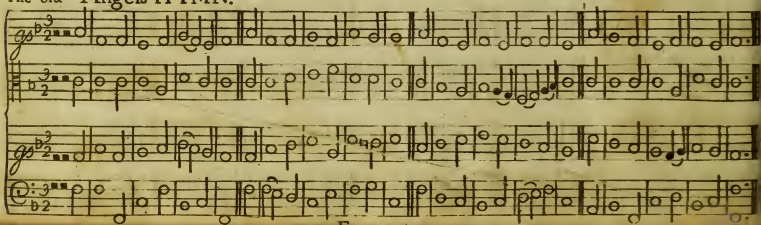
ZEALAND Tune



An HYMN for Morning, or Evening.



The old Angels HYMN.



The Request, Set to A CANON of Seven Part in One.

15

37

Give me, O Lord, a Soul so high, Whose vast Dimensions reach the Sky: That Comprehends within its Thought,

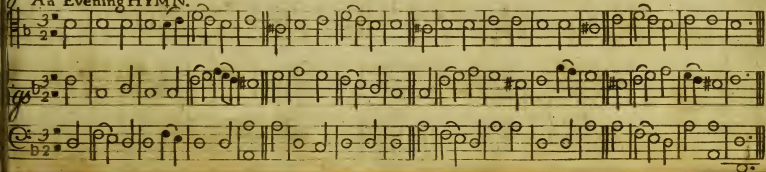
The whole Contents of Good & Nought. And let it be as Good as Great, its highest Throne a Mer-cy-Seat:

Dis-sol-ving like a Show'r on Earth, to give ten Thousand Seeds a Bird: Which hangs on Flowers, & ten-der Plants,

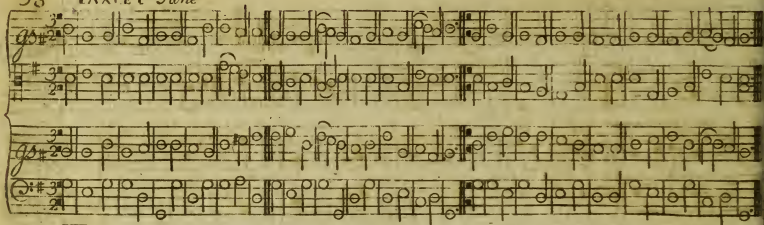
Sucks not their Sweet, but feeds their Wants. So let my Ta-lent, in full Flood, Pour fourth in Streams for o-thers Good:

And at the last, O Lord, re-store My Soul to JOY for e-ver more

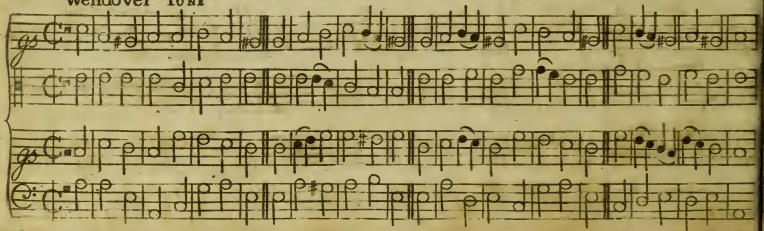
An Evening HYMN.



38 YAXLEY Tune

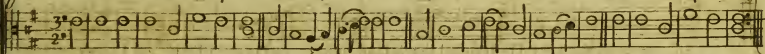
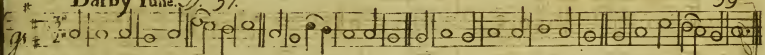


Wendover Tune

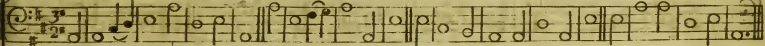
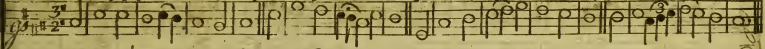


Barby Tune. No. 57.

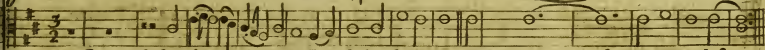
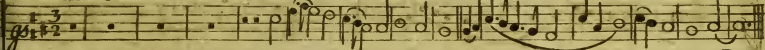
39



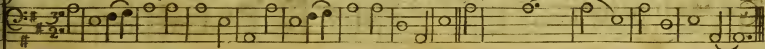
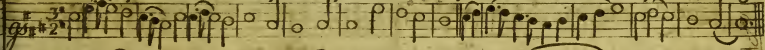
A wake my joy, awake I say, My Lute, my Harp, & String: And I myself before the Day, Will rise, rejoice, and sing.



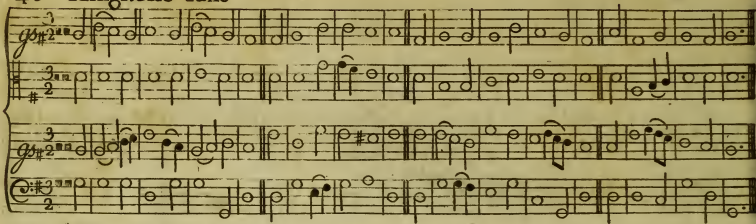
Chorus



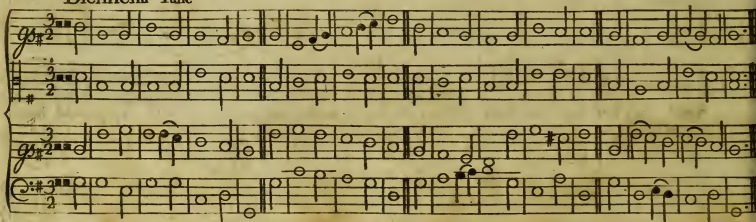
And I, my self, before the Day, and I, my self, before the day, will rise, rejoice, and sing.



40 Kingstone Tune



Blenheim Tune



An ANTHEM. *N^o.* XVIII.

41

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

(Tutt.)

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

CHORUS.

(Affettuoso.)

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

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

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

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

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

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

// (Chorus again

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

// CHORO - GRANDO.

gs For this Cause I

For this Cause I and I

gs (Guida.) For this Cause I

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

(Tutti.)

:S:

:S:

:S:

:S:

:S:

:S:

:S:

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

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

Continued.

45

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

S: (Nontropo Allegro)

The musical score consists of four staves. The first staff is for Soprano (S), the second for Alto (A), the third for Tenor (T), and the fourth for Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'Hal-le-lu-jah, il: il: il: il: il: Hal-le-lu-jah: jah.' with a tempo marking of *S: (Nontropo Allegro)*. The score includes various musical notations such as notes, rests, and dynamic markings.

An ANTHEM. N. LXXXI.

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

The musical score consists of two staves. The first staff is for Soprano (S) and the second for Bass (B). 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 dynamic markings.

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

//

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

Continued.

47

Blow

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

Blow

CHORUS.

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

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

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

The KING's ANTHEM. Ps. LXXII.

49

and thy Righ—teous—

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

ness thy Righteousness unto thy King's Son

(Tacet.)

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

Continued.

50

(Tult.)

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

//

Pea- ce, & y little little little

Peace, and the lit- tle, lit- tle, lit- tle Hil- ls,

Pea- ce & the little Hl. Hl. Hil

Continued.

51

Hills

& the little little little

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

Hil

Is

S.
(Treble.)

CHORUS.

Hills

In his

Is, Righ-teous-ness un-to the Peo-ple. *S.* In his Time shall the

S:

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

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

Bleſ—ſed be ſy Go— d

53

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

// :S: CHORUS.

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

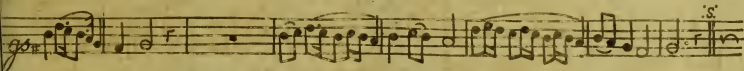
fill'd with His Majesty, Amen, A-men. Hal. Hal. Hal-le-lu-jah: jah.

An ANTHEM. *Ps.* CXXII.

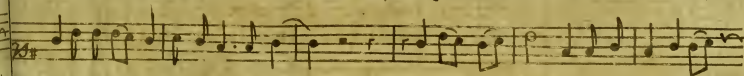
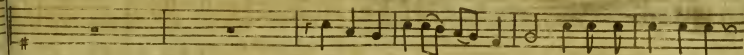
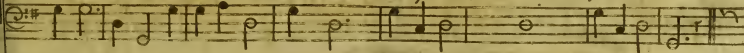
I was glad, I was glad when they said unto me, we will go into the House of the Lord.

Continued.

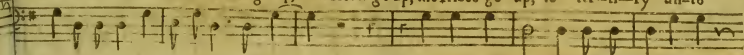
55



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



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



S.
 T.
 B.

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

S.
 T.
 B.

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

An ANTHEM. P. CXLVIII.

57

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

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

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

H

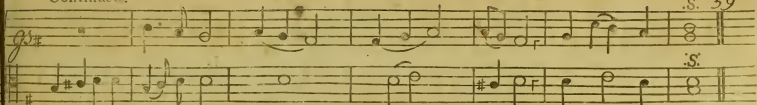
So praise the LORD, Praise the LORD, O ye Angels, Sun & Moon, & all that is high: Beatt: & Cattle,

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

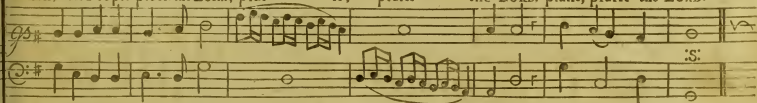
H2.

Continued.

:S: 59



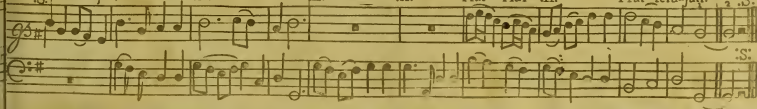
And all People praise the LORD, praise the LORD, praise, praise the LORD.



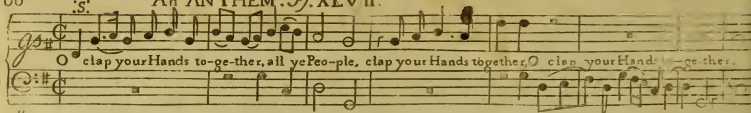
// HAL.



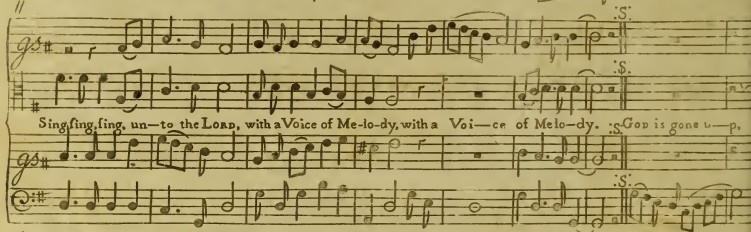
:S: Hallelujah, :ll: :ll: :ll: :ll: Hal-Hal-:ll: Hal-lelu-jah. :S:



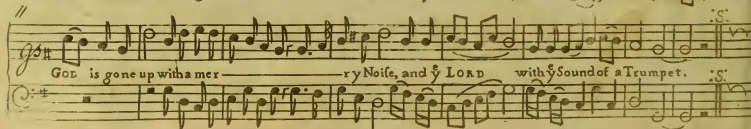
An ANTHEM. Ps. XLV II.

gs *S:* 

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

gs *S:* 

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

gs *S:* 

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

Continued.

CHO.

:S:

61

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

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.) (Tutt.)

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

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

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

Continued.

S.

(Solo.)

(Tutt.)

63

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

(Organ.)

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

DOXOLOG.

Glory be

(Treble.)

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

Good-will towards Men,

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

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

IWG sc!

An ANTHEM. Ps. XXXIII.

65

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

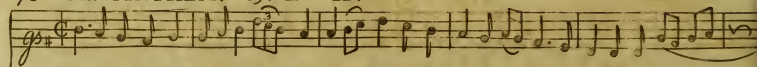
CHO.

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

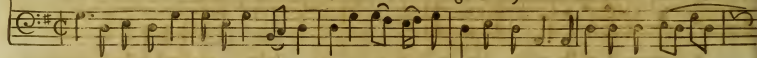
(Counter.) (Treble.) (Tenor.)

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

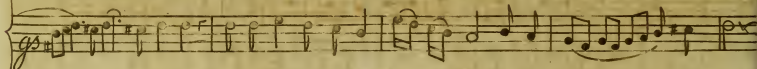
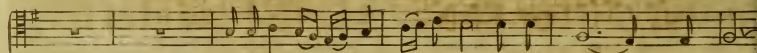
70 An ANTHEM. N. LXVII.



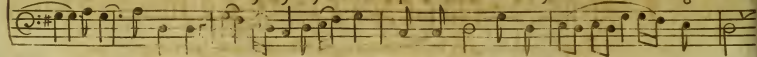
God be mer-ci-ful unto us, and bless us, and shew us the Light of Thy Countenance, and be me



//



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



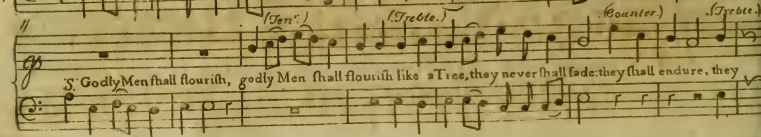
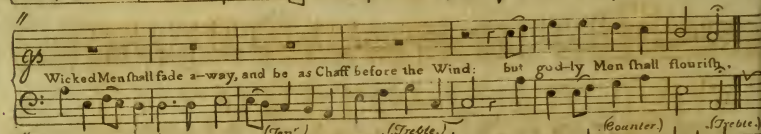
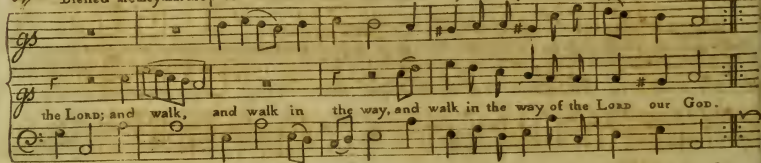
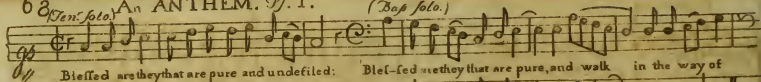
Continued.

(PIENO CHORO.)

71

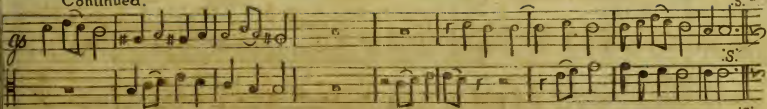
a-mo — ng all Na — tions. Let the People praise Thee, O God, yea, let all the People praise Thee.

O let the Nations rejoice and be glad; for Thou shalt Judge $\hat{\gamma}$ Folk right — teous — ly, and govern the Na —

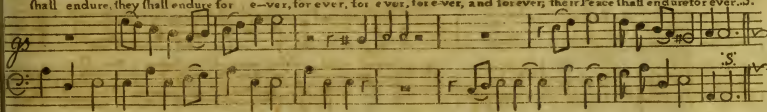


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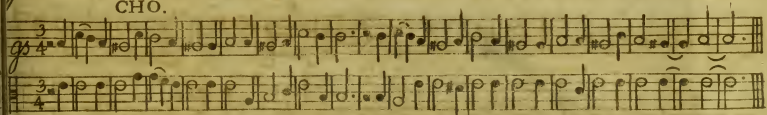
S. 6



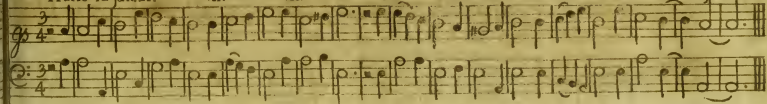
shall endure, they shall endure for e-ver, for ever, for ever, for e-ver, and forever; their Peace shall endure for ever. S.



CHO.



Halle-lu-jah, II: II: II: II: II: II: Halle-lu-jah.

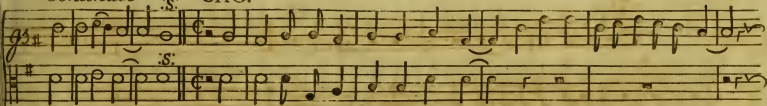


66 Continued. CHO.

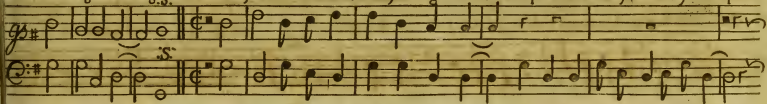
Goodness; and it becometh well the Just, the Just to be thank—ful. Sing to the Lord a

Treble.

12.

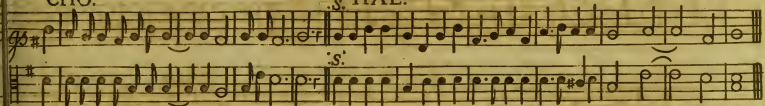


with a good Courage. :S: Re—joice in the Lord, O ye Righteous, and praise Him with Lute & Harp :

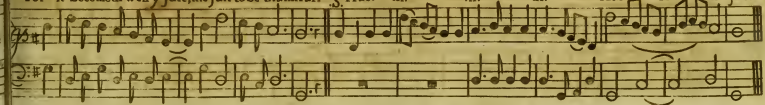


CHO.

:S: HAL.



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



gs#

tions of the Earth. Let the People praise Thee, O God, yea, let all People praise Thee. Then shall the Earth

gs#

||

gs#

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

||

gs#

World shall fear Him: all the Ends of the World shall fear Him.

Continued. DOXOLOGY. *Glory*

73

Glory

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

Glo-ry

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

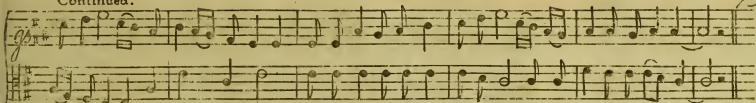
74 An ANTHEM. N. CIV.

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

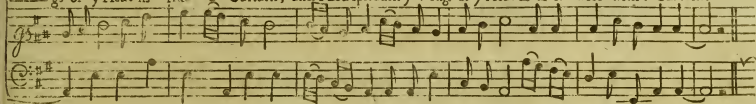
glo-ri-ous! Thou art clothed, Thou art clothed with Ma-jes-ty & Honour.

// CHO. 1st.

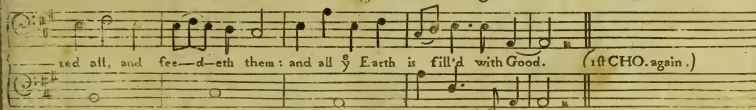
Thou deck'd art with Light, as 't were with a Garment, and Thou spreadest thy Wings, and Thou spreadest thy Win-



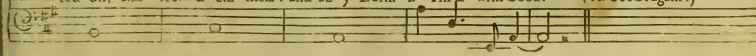
gs of y Heav'ns like a Curtain, and Thou spreadest y Wings of y Heav'ns as it were with a Curtain.

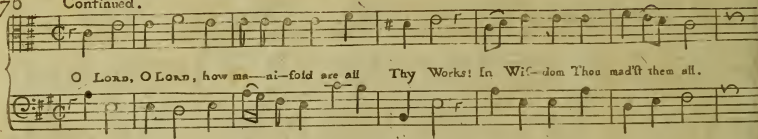


He laid y Foundations of y Earth, and ri—deth on y Wings of y Wind: He cre—a—



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

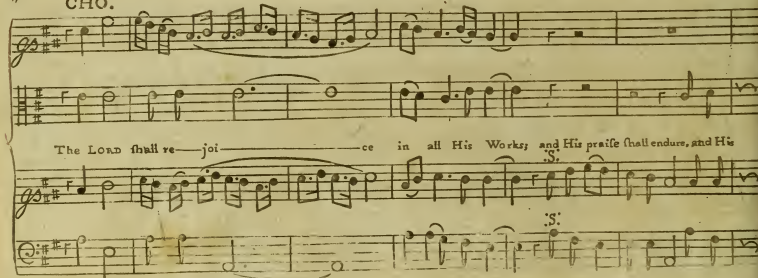




O Lord, O Lord, how ma—ni—fold are all Thy Works! In Wi—dom Thou mad'st them all.

//

CHO.



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

Continued.

77

gs

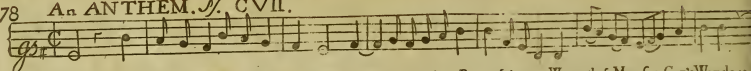
S. (2.)

Praise shall endure, and His Praise shall endure for e-ver and for ever, S. f 2. Hallelujah, il: il:

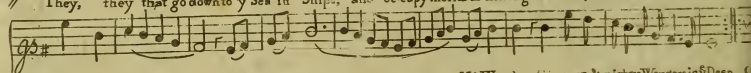
S. (2.)

il: il: il: il: il: Hal le lu jah.

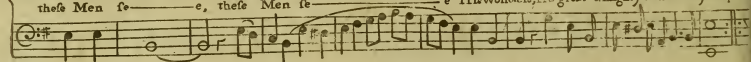
gs



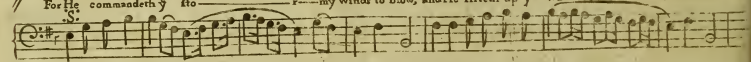
// They, they that go down to y Sea in Ships, and oc-cupy their Bus'ness in great Waters, these Men see God's Wonde-
 //



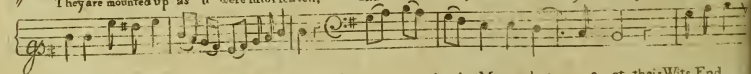
these Men se — e, these Men se — e His Wonders, His great & mighty Wonders in y Deep. C



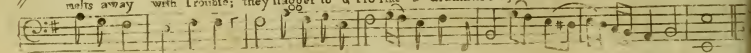
// For He commandeth y Sto — r — my Winds to blow, and He lifteth up y Wav — es thereof:



// They are mounted up as it were into Heaven; and then down, down n — 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.

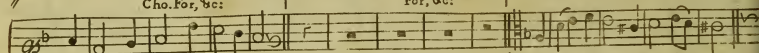
CHO.

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. ♪. CXXXVI.

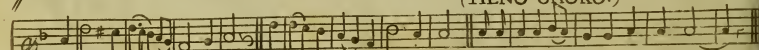


O give ye Thanks un-to ♪ Lord: Givethanks un-to ♪ God of gods: O thank ♪ Lord, ♪ Lord of lords: For,
 // Cho. For, &c: For, &c:



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

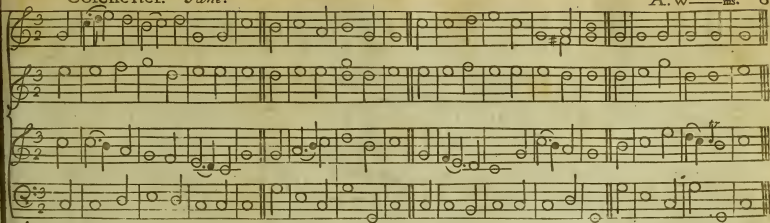
(PIENO-CHORO.)



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

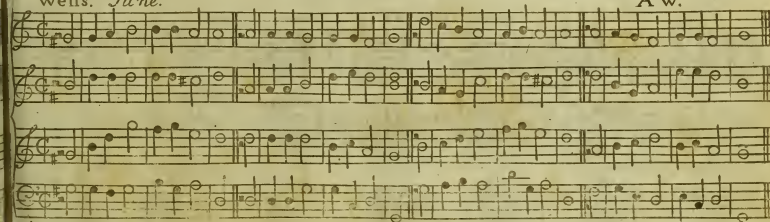
Colchester. Tune.

A.W.—ms. 81



Wells. Tune.

A.W.



82 An ANTHEM. *Ps.* CXLV.

g $\frac{3}{2}$ $\frac{3}{2}$

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

*

g $\frac{3}{2}$

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

*

g $\frac{3}{2}$

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

1. 2.

Continued.

83

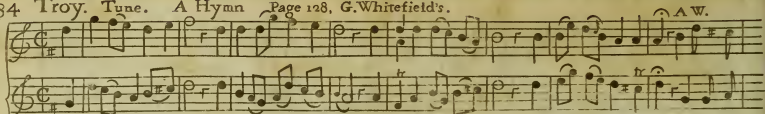
ever for ever. Great is the Lord, great is the Lord, & marvellous; worthy to be praised,

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

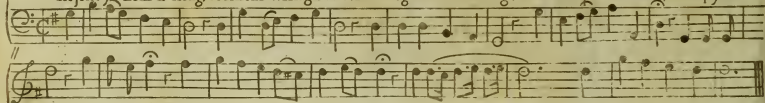
And there is no End, no End of His Greatness. Hal

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

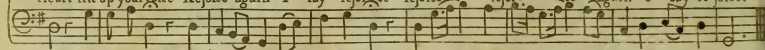
And there is no End, no End of His Greatness. Hal



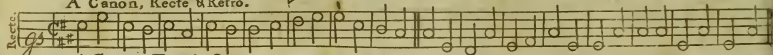
Rejoice f. Loam is King, Your Loam & King adore: Mortals give Thanks & Sing. And triumph ever more, Lift up your



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



A Canon, Recte & Retro.



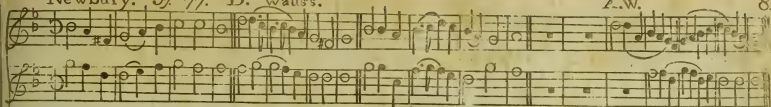
A CANON, Four in One. S:



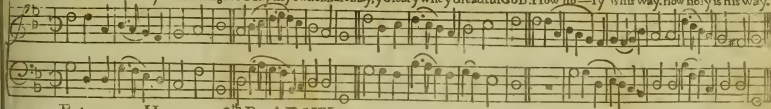
Newbury. N. 77.th D.^r Watt's.

A.W.

85

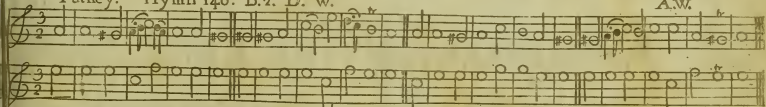


How awfull is thy Chastning rod May thy own children say, y Great y Wise y dreadful God: How ho—ly is his Way. how holy is his Way.

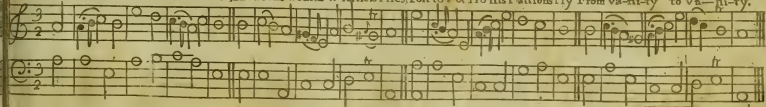


Putney. Hymn 146.th B. 2.^d D.^r W.

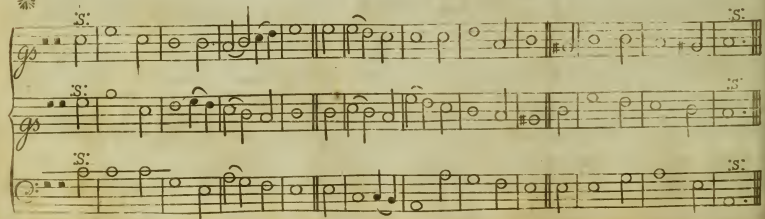
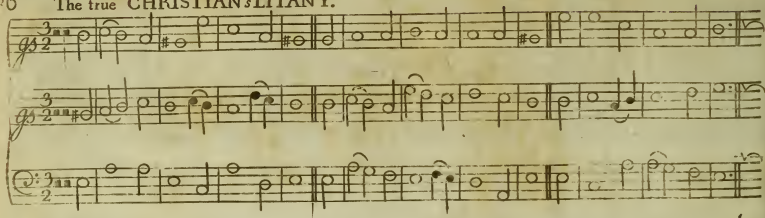
A.W.



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

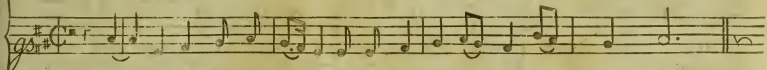
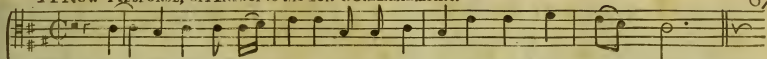


The true CHRISTIAN'S LITANY.

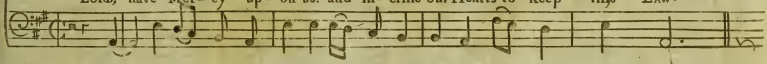


A New RESPONSE, or Answer to the Ten Commandments.

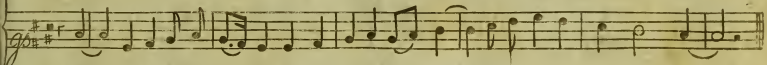
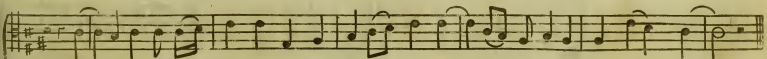
87



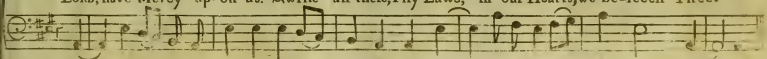
LORD, have Mer-cy up-on us: and in-cline our Hearts to keep this LAW.

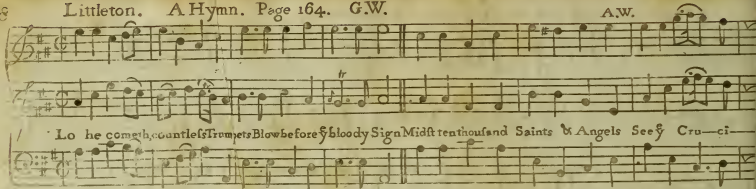


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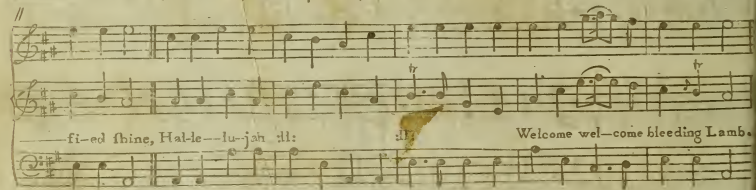


LORD, have Mercy up-on us: & write all these, Thy Laws, in our Hearts, we be-seech Thee.



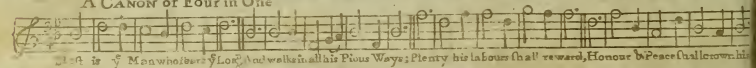


Lo he cometh, countless Trumpets Blow before y^e bloody Sign Midst tenthousand Saints & Angels See y^e Cru—ci—



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

A CANON of Four in One



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

Dalston TUNE PC. 122. D. W.

A.W.

89

How pleased & blest was I To hear y^e People Cry Come let us Seek our Gop *tr* to Day

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

An ANTHEM. Psalm CXIV.

(Tenor solo)

(Tutti.) When If-ra-el came out of E-gypt, and y^e house of Ia-cob from among the strange People.

(Tenor solo)

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

Treble.

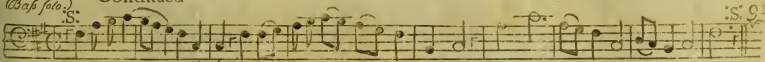
(Tutti.) And the Mountains skip like Rams, and the lit-tle lit-tle Hill — s,

(Bass.)

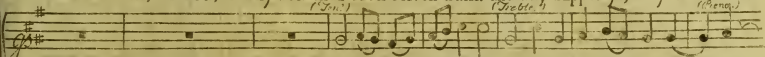
the Hills did skip like to young sheep. — * And the lit-tle lit-tle Hills,

Continued

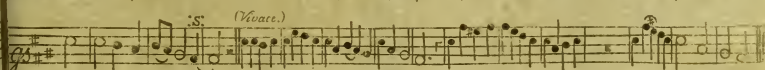
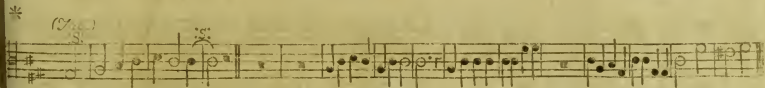
(Bass solo.)



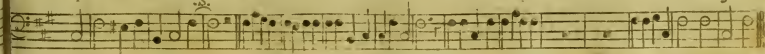
* What ailed the, O Sea, O why wast thou Jordan driven back? and why skipped ye, O ye Mountains? -



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.

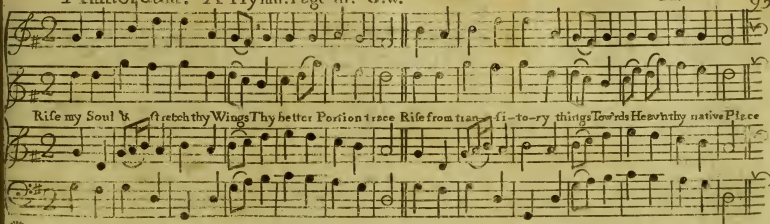


MANSFIELD Tune

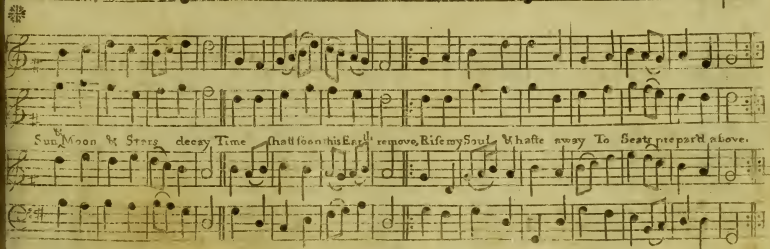
The first system of musical notation consists of four staves. The top two staves are in G major (one sharp) and 2/4 time, with a treble clef and a 'G' time signature. The bottom two staves are in G major and 2/4 time, with a bass clef and a 'G' time signature. The music is written in a simple, folk-like style with many whole and half notes.



The second system of musical notation consists of four staves. The top two staves are in G major (one sharp) and 2/4 time, with a treble clef and a 'G' time signature. The bottom two staves are in G major and 2/4 time, with a bass clef and a 'G' time signature. The music continues from the first system, maintaining the same simple, folk-like style.

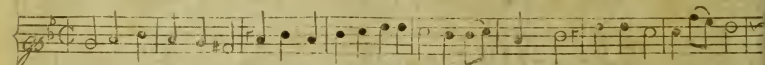
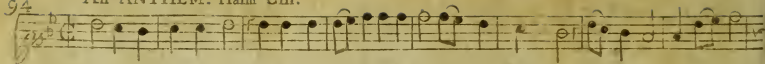


Rise my Soul & stretch thy Wings Thy better Portion trace Rise from tran-si-to-ry things Towards Heav'n thy native Place

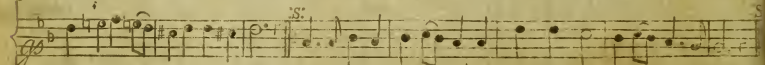
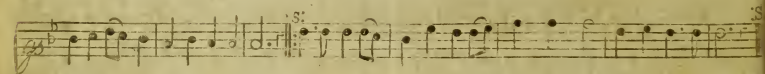
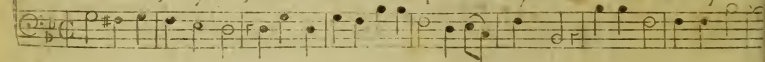


Sun Moon & Stars decay Time shall soon this Earth remove, Rise my Soul, & haste away To Seat prepar'd above.

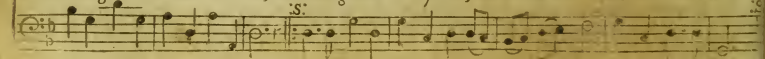
AN ANTHEM. Psalm CIII.



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



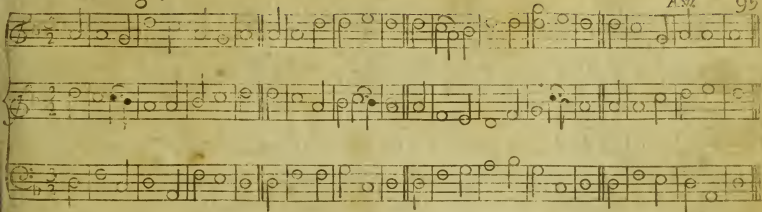
And forget not all his Bene-fits; Who forgiveth all thy Sins, and heal-eth all thine In-fir-mi-ties.



Wantage.

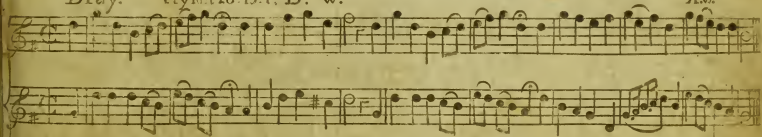
A.W.

95

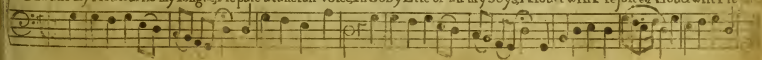


Bray. Hymn 20. B. 1. D. W.

A.W.



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



A Hymn for Easter Day.

A.W.

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

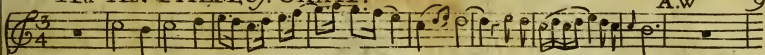


Who so late-ly on y Cross Hal—le—lu-jah, Suffer'd to redeem our Lofs Hal—le—lu-jah.

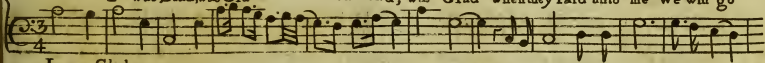
An ANTHEM, N. CXXII.

A.W

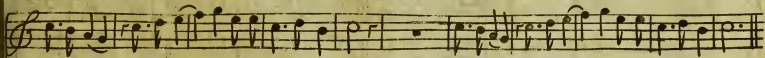
97



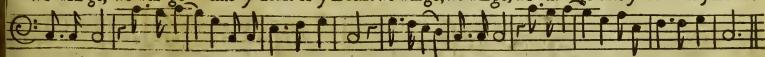
I was Glad, was Glad ————— d, was Glad when they said unto me We will go



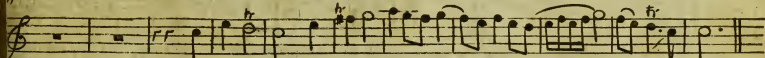
// I was Glad



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

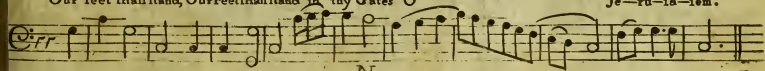


//



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

Je—ru—sa—lem.



N.

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of D major (one sharp) and 3/2 time. The first system contains the first line of the hymn, and the second system contains the second line. The lyrics are printed below the vocal staves.

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

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

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 staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music is written in a common time signature (C). The lyrics 'Thro' thine own precious Blood. Hallelujah:ll: :ll: :ll: :ll: :ll: :ll: Hallelujah.' are written below the staves.

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 y^e 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 a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp. The music is written in a common time signature (C). The lyrics 'My God my Portion & my Love My e-verlasting All I've none but y^e in Heavh above, or on this earthly Ball.' are written below the staves.

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

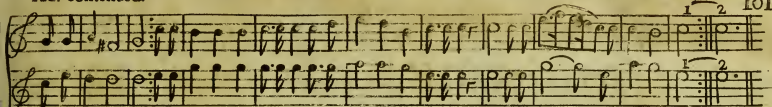
Counter & Bass.

For my Brethren & Companions sakes

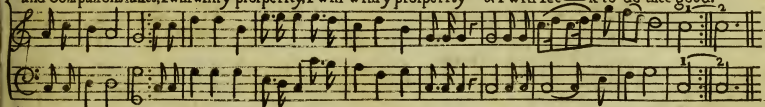
—in thy Pala-ces. // For my Brethren & Companions sakes I will wish ſ prof— For my Brethren

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

—perity I



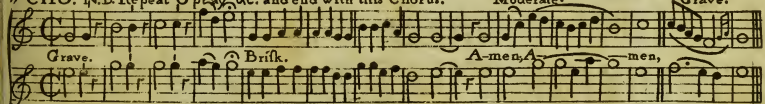
and Companions sake, I will wish $\frac{y}{y}$ prosperity, I will wish $\frac{y}{y}$ prosperity & I will see — k to do thee good.



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

Moderate.

Grave.



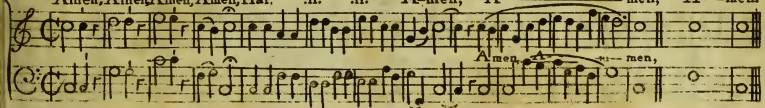
Grave.

Brisk.

A-men, A

men,

Amen, Amen, Amen, Amen, Hal. :||: :||: A-men, A — men, A — men.



Amen, A

men,

For thither go y Tribes y

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

// S: and to give

S: and to give tha—

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

S: and to give tha—nks give thanks give

the nks give thanks

1 2 :S:

Counter alone.

even y Seat

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

1 2 :S:

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

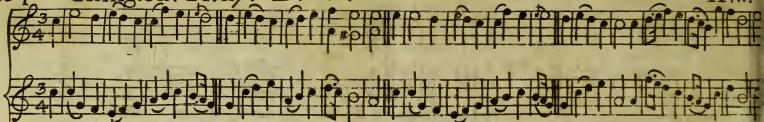
tha nks

// Slow. CHO. Slow.

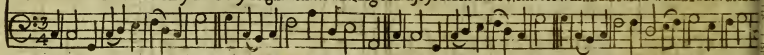
O pray for y Peace, O pray for y Peace, O pray for y Peace of Je-ru-sa-lem. Peace be within thy Walls

Islington. Ps. 117.th D^r W.

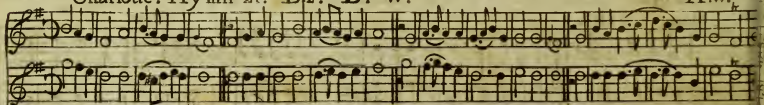
A.W.



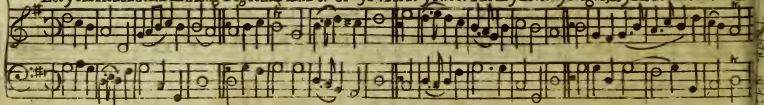
This Life's a Dream an empty show But y^e bright World to which I go Hath Joys substantial & sincere When shall I wake Wⁿ shall I wake & find

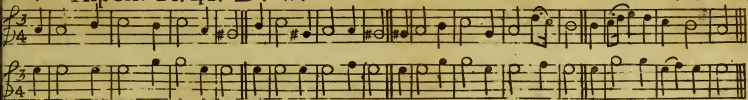
Charlotte. Hymn 21.st B.₂nd D^r W.

A.W.

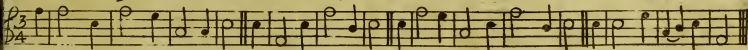


Let y^e old Heathen tune their song Of great Diana & of Jove But y^e sweet Theme y^e moves my Tongue, Is y^e Redeemer & his Lo

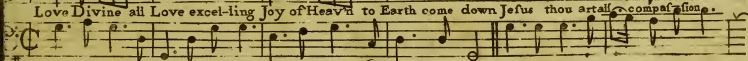




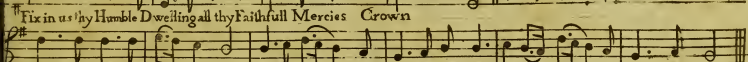
With earnest longings of ² Mind My GOD to ² I Look So pants ² hunted Hart to find And taste ² cooling Brook.



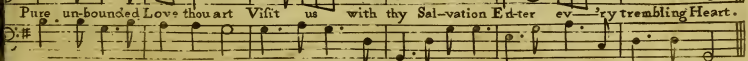
Welsh. A Hymn Page 145. G.W. A.W.



Love Divine all Love excel-ling Joy of Heav'n to Earth come down Jesus thou art all ² compassion.



Fix in us thy Humble Dwelling all thy Faithfull Mercies Crown



Pure un-bounded Love thou art Visit us with thy Sal-vation Ed-ter ev-²ry trembling Heart.

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

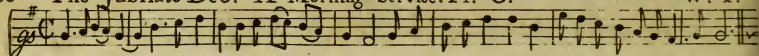
Pow'r My Days of praise shall ne'er be past While Life & Thought & being last Or Im-mor-tal-i-ty en-dures.

Thorley. Hymn 1st B. 1st D. W.

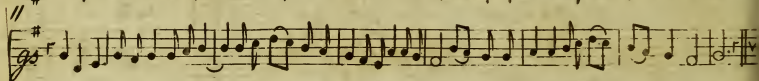
A.W. 107

BEHOLD thy Glories o — f thy Lamb A — midst his Fathers Throne Prepare new Ho — nours

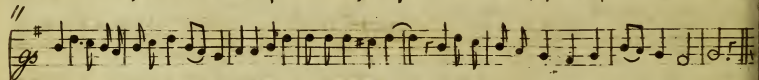
for his Name, Prepare new Honours for his Name And Son — gs before unknown.



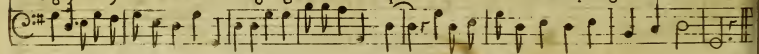
O be joyfull O be joyfull in γ Lord, all ye Land: serve γ Lord with Gladness, & come before his Presence th a Song.



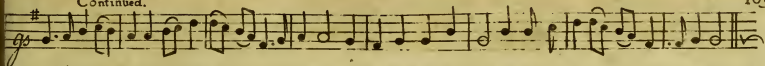
Be ye sure γ Lord He is God, it is He that hath made us & not we, ourselves, we are his People, & γ Sheep of His Pasture:



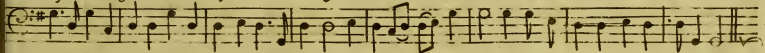
O go your Way into His Gates th Thanksgiving & into his Courts th praise: be thankfull unto Him, & speak good of His Name.



Continued.

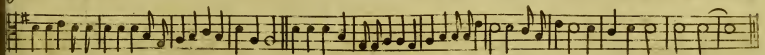
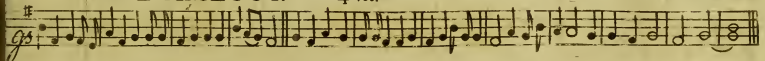


For $\text{\textcircled{S}}$ LORD is gracious His Mercy is everlasting; & His Truth endureth from Gene-ration to Gene-ration.



DOXOLOGY.

4 Voc.

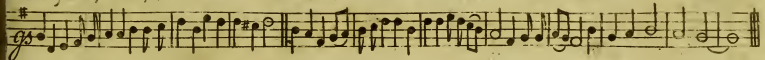
Glo-ry to $\text{\textcircled{S}}$ Father, &c.

As it was—

and ever— and ever

World—

A—men.



First system of musical notation, consisting of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a 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 hymnals, with various note values and rests.

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

Second system of musical notation, consisting of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The music continues from the first system.

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

Third system of musical notation, consisting of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The music concludes the piece.

Continued.

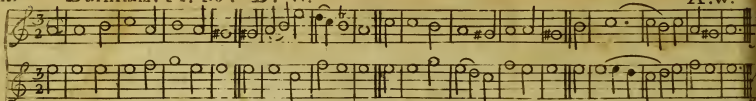
Beaconsfield. Pf. 84th D^r W.

A.W. III.

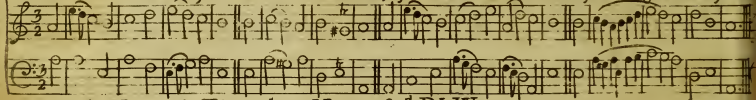
Bless γ God that built γ Sky.

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

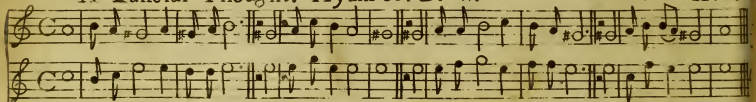
Hos to me; The ts—ber—na—cles of thy Grace, How plea—sant LORD they be.



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



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



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

