



146 GAWTHORN (N.), *Harmonia Perfecta* : a Compleat Collection of Psalm Tunes, in Four Parts, taken from the most Eminent Masters, chiefly from Mr. Ravenscroft. To which is added, a Dialogue upon Death : with several Psalm Tunes, Hymns, and Anthems, never before Publish'd : with an Introduction to Psalmody. London, 1730. 8vo, FIRST EDITION, *the music printed (round notes), old calf, 18s.*

The author was clerk at the Friday Lecture in East Cheap.

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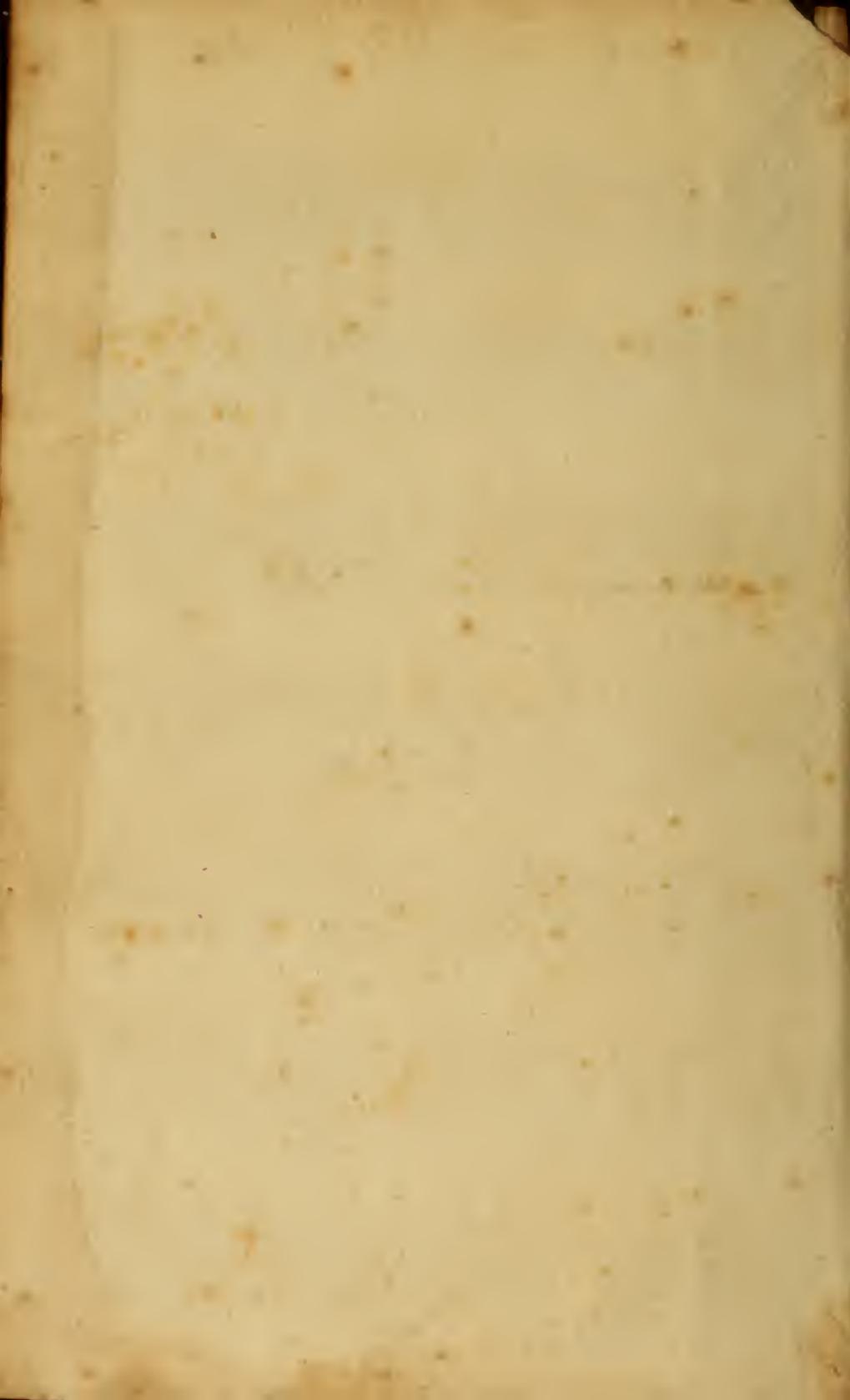
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# *Harmonia Perfecta:*

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## Compleat Collection

O F

# PSALM TUNES, IN FOUR PARTS,

The three Upper Parts being Transposed into  
the *Treble Cliff*; fitted to all the various  
Measures now in Use: Taken from the most  
Eminent Masters, chiefly from

## Mr. RAVENSCROFT.

To which is added,

A Dialogue upon DEATH: With several *Psalm*  
*Tunes*, *Hymns*, and *Anthems*, never before Publish'd:  
With an Introduction to *Psalmody*, and a Table  
directing to each particular Tune contain'd in this  
BOOK.

The whole being Principally design'd for the Ease, Im-  
provement, and Delight of all Lovers of *Psalmody*:  
Being the *first of this kind* ever yet Extant.

---

LONGDON:

Printed by William Pearson, and Sold by Richard Ford, at the  
*Angel*, and Richard Hett at the *Bible and Crown*, both in the  
*Poultry*; John Gilbert Mathematical-Instrument-Maker, on  
*Tower-Hill*; and Nathaniel Gawthorn at the *Black Peruke* in  
*Rood Lane, Fenchurch-Street.* 1730.

of his Decease, Mr. Ravenscroft's Book was Reprinted, which I thought would have render'd this Collection useless. However, it appeared that there was only one of the upper Parts Transposed into the Treble Cliff; and that several of the Tunes were alter'd, as to their Time from what they Originally were; upon which I was advised to compleat this Collection; it concludes the whole of Mr. Ravenscroft; (three or four Tunes excepted) the Substance of Mr. Laurence's last Edition; Playford has been carefully consulted, and other Authors of the first Name; to these I have made Additions entirely New, gather'd elsewhere. I have prefix'd to this Book some general Rules, of which no Notice was taken in his last Edition; as to the Method in which the whole is disposed, it is this, (viz.) The several Measures are thrown together by themselves; and the proper Psalm Tunes, rang'd in their Order, according to their Metres. I pretend not to be the Author of any one Tune, it would be Vanity, which I dare not allow, to say this Performance after all my Pains upon it, is Faultless; and Weaknes indeed, to think of it's being beyond the Reach of Capricious Censure; if it meet with a Candid Acceptance from you, with whom it is mine Ambition to stand Approv'd, this will be a sufficient Gratification, to

GENTLEMEN,

Your Obliged,

Humble Servant,

Rood Lane, August  
the 12<sup>th</sup>, 1730.

Nathaniel Gawthorn.

A N  
INTRODUCTION  
T O  
PSALMODY.

**F**OR the Understanding of Psalmody, there are five Lines devised; which with their Spaces serves as Steps, gradually to express the several Degrees of the Voice, Ascending or Descending; but these Lines alone are too few, to contain all the Notes requisite in the Compass of Musick; the whole Scale consisting of eleven Lines, with their intermediate Spaces, is (by arch'd Lines) divided into three such System's or Parts, each Arch comprehending five Lines. As followeth;

*The GAMUT.*

<i>G G sol re ut in Alt.</i>	<i>Sol</i>	
<i>F fa ut</i>	<i>Fa</i>	
<i>E la</i>	<i>La</i>	
<i>D la sol</i>	<i>Sol</i>	
<i>C sol fa</i>	<i>Fa</i>	
<i>B fa be mi</i>	<i>Mi</i>	
<i>A la mi re</i>	<i>La</i>	
<i>G sol re ut</i>	<i>Sol</i>	
<i>F fa ut</i>	<i>Fa</i>	
<i>E la mi</i>	<i>La</i>	
<i>D la sol re</i>	<i>Sol</i>	
<i>C sol fa ut</i>	<i>Fa</i>	
<i>B fa be mi</i>	<i>Mi</i>	
<i>A la mi re</i>	<i>La</i>	
<i>G sol re ut</i>	<i>Sol</i>	
<i>F fa ut</i>	<i>Fa</i>	
<i>E la mi</i>	<i>La</i>	
<i>D sol re</i>	<i>Sol</i>	
<i>C fa ut</i>	<i>Fa</i>	
<i>B mi</i>	<i>Mi</i>	
<i>A are</i>	<i>La</i>	
<i>Gamut</i>	<i>Sol</i>	
<i>F F faut</i>	<i>Fa</i>	
		<i>Treble.</i>
		<i>Tenor.</i>
		<i>Bass.</i>
		<i>As</i>

## vi. The INTRODUCTION.

As these Lines and Parts lie together in a Body, the uppermost five belong to the *Treble*, the lowermost five to the *Bass*; the middle Arch (taking in two Lines of the *Bass*, and two of the *Treble*) is proper to the *Tenor*.

The *Gamut* is Composed of the seven first Letters of the Alphabet, *viz.* *A, B, C, D, E, F, G*, together with a Syllable or Syllables, expressing their Names.

In the first and second Column, you have the Names of the several Lines and Spaces, in the third you have the Notes to each Line and Space, and their Names as they are to be Sung when *Mi* is in *B mi*.

You see the Lines of the *Gamut* are divided into 3 fives, expressing the three several Parts in Musick, (*viz.*) *Treble*, *Tenor* and *Bass*; and upon one of these five Lines in every Part, you will find a particular Mark or Character called a *Cliff*; by which you may know exactly how to call every Note that is plac'd upon the five Lines, or Spaces; for upon the fourth Line from the bottom, which is *F faut*, you will see this Mark  which is called the *Bass*, or *F faut Cliff*; because it is placed upon *F faut*; and upon the second Line above it you will see this Mark  which is called the *Tenor* or *C sol faut Cliff*; and upon the second Line above that, you will find this Mark  which is called the *G sol reut Cliff*.

Now take any of the five Lines which you see Tied or Braced together, out of the Scale; and you'll find the several Cliffs, placed as follows; the *Bass* upon the upper Line but one of the five; the *Tenor* upon the middle Line of the five; and the *Treble* upon the lower Line but one of the five.

But I would have it observed, that the *Tenor* (or *C sol faut*) *Cliff* mark'd thus  is variously placed, *viz.* sometimes on the middle Line, sometimes on the uppermost Line but one, sometimes on the lower most Line but one, and sometimes on the lowest Line of all; but upon what Line soever it stands, the same takes its Denomination from the letter *C*, and therefore 'tis called *C sol faut*; and all the Notes above and below it, are to be named in *Solfaiseing*, according to the foregoing Rules of the *Gamut*: And tho' this *Cliff* is no where used in the following Collection, the *Gamut* or *Scale* would not have been perfect, had it not been incerted.

By these *Cliffs* you may know exactly how to name your Notes when you see them prick'd down, either in *Treble*, *Tenor*, or *Bass*;

Bass; but as this is variable according as *Mi* is plac'd. Observe the following *Gamut*, which is more particular.

The *Gamut*, or Scale of Musick. | Seven other Rules, shewing the Variations, by Flats and Sharps through the 7 Letters.

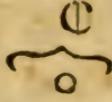
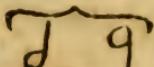
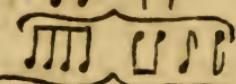
GG	sol re ut		sol	sol	la	la	fa	fa	# mi
F	fa ut		-fa-	-fa-	-sol-	-sol-	# mi	# la-	# la-
E	la mi		la	mi	b fa	b fa	la	sol	sol
D	la sol re		-sol-	-la-	-la-	-mi-	--sol-	--fa-	--fi-
C	sol fa ut		fa	sol	sol	la	fa	# mi	# la
B	fa be mi	Cliff.	-mi-	b fa-	b fa-	-sol-	--la--	--la--	-sol-
A	la mi re	==	la	la	mi	b fa	sol	sol	fa
G	sol re ut	#	-sol-	-sol-	-la-	-la-	--fa--	--fa--	# mi
F	fa ut	#	fa	fa	sol	sol	# mi	# la	# la
E	la mi	Cliff.	-la-	-mi-	b fa-	b fa-	--la--	-sol--	--sol-
D	la sol re	口	sol	la	la	mi	sol	fa	fa
C	sol fa ut	■	-fa-	-sol-	-sol-	-la--	--fa--	# mi-	# la-
B	fa be mi	口	mi	b fa	b fa	b sol	la	la	sol
A	la mi re	Cliff.	-la-	-la-	-mi-	b fa-	-sol-	-sol-	--fa--
G	sol re ut	#	sol	sol	la	la	fa	fa	# mi
F	fa ut	#	-fa-	-fa-	-sol-	-sol-	# mi	# la-	# la-
E	la	==	la	mi	b fa	b fa	la	sol	sol
D	sol re		-sol-	-la-	-la-	-mi-	--sol-	--fa-	--fa-
C	fa ut		fa	sol	sol	la	fa	# mi	# la
B	mi		-mi-	b fa-	b fa-	b sol-	--la--	--la--	--sol-
A	re		la	la	mi	b fa-	sol	sol	fa
G	amut		-sol-	-sol-	-la-	la	--fa--	--fa--	# mi
FF	fa ut		fa	-fa-	sol	-sol-	# mi	# la-	# la-
			B	E	A	D	F	C	G

As the *Gamut* is the ground of all Musick, so such as would understand what they Sing, must study to be perfect in the Knowledge of it, and learn it by heart, that they may know the Use of the *Cliffs*, and readily give every Line and Space its proper Denomination, either forward or backward; observing what Syllable each proper Name points to, in the seven Columns to the right-hand, according to the Variations of *Mi*, which being the master Note, all the rest depend upon it; for having found out that the others follow in course, and this *Mi* as I have shewn before, has it's being in various Places, as it is remov'd by *Flats*; or *Sharps*.

x.      *The INTRODUCTION.*

In *Common Time* there are three *Moods*, mark'd thus C  the first signifies a very slow Movement, the second a midling Movement, and the third a quick Movement, and one of these is placed at the beginning of a Lesson, directly after the *Cliff*, which governs the Song or Lesson, if not contradicted by another Sign.

*The Notes for Common Time.*

One Semibreve		Contains.
Two Minims		Contains.
Four Crotchets		Contains.
Eight Quavers		Contains
Sixteen Semiquavers		

Keeping of Time is the giving every Note its due length; and the way of beating this Time may be practis'd even without Singing, by repeating 1, 2, 3, 4, distinctly, as the Pendulum of a Clock moves; striking the Hand or Foot down at 1, and taking it up at 3, and 4 of these Strokes is the length of a *Semibreve*, which Note (or that quantity in lesser Notes or Rests) makes a *Bar* in *Common Time*, and as the *Semibreve* is the Measure of all other Notes, so in keeping time to it, you must strike down your Hand when you first sound it, and take it up again when half done; or if *Minims*, one must be with the Hand down, and the other up, and if *Crotchets*, then two down and two up, if *Quavers*, then four down, and four up: Here follows two Examples, with Letters *d*, and *u* placed over the Notes which should be down or up.

d u d u d u d u d u d u d u d u



d u d u d u d u d u d u



where

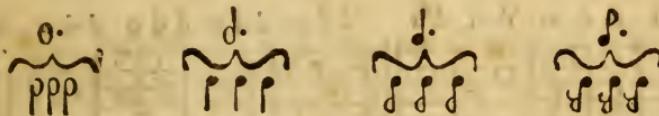
where you have *d* and *u* over the Notes to direct where your Hand must be down or up: Observe, that *d* and *u* are over the Semibreve, because it makes a whole Bar, but Minims are one *d*, and one *u*, Crotchets 2, and Quavers 4, and if Semiquavers then 8 down and 8 up.

In *Tripla Time*, you have a pointed Semibreve, or 3 Minims, 6 Crotchets, 12 Quavers, or 24 Semiquavers in a Bar, as may be observ'd in the following Scheme.

**I Pointed Semibreve**



By this Scheme you may Observe that a Point, or Dot on the right Side of the Semibreve makes it half as much more, and the same is to be observed of any other Notes, as you may see by the following Scheme.



The Moods for *Tripla Time* are chiefly one of these 3, which are distinguish'd by having either 3 Minims, 3 Crotchets, or 3 Quavers in each Bar, 2 thirds of each Bar with the Hand down, and one up, and are known by these Signs or Moods, mark'd thus  $\frac{1}{2}$ ,  $\frac{2}{3}$ ,  $\frac{3}{4}$ , which are likewise put at the beginning of the first five Lines, as the Moods for *Common Time* are.

**E X A M P L E.**

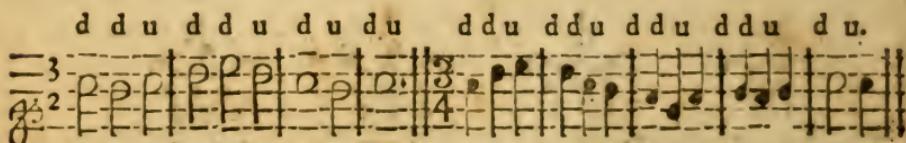
<i>Minims.</i>	
<i>Crotchets.</i>	
	<i>Qua-</i>



This last being a very brisk Movement is seldom used in Psalmody.

As all kinds of Time are reduced from *Common Time*, and as one *Semibreve*, 2 *Minims*, 4 *Crotchets*, or 8 *Quavers* make up a *Bar* in *Common Time*, so these Figures, *viz.* 2, 4, or 8 are plac'd under the 3, to denote what kind of Notes the *Tripla Time* of any Lesson is Composed, as thus, if I see the Mood call'd three to two mark'd thus  $\frac{3}{2}$ . then the 2 having regard to 2 *Minims* which makes up a *Bar* in *Common Time*; I know that *Tripla Time* must be in *Minims*, and as the 4 has regard to *Crotchets*, and the 8 to *Quavers*; the same Rule is to be observed, which is given for *Minims*; if I see a Lesson with this Mood  $\frac{3}{4}$ , and there be 3 *Minims*, or 3 *Quavers* in a *Bar*, I know the Mood is not right, the 4 underneath the 3 respecting *Crotchets*, and no other Notes; 4 *Crotchets* making a *Bar* as before hinted.

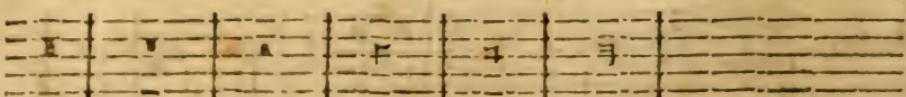
For the beating of *Tripla Time* you are to observe, that your Hand must be down while you Sing 2 *Minims*, and up at the third, the same of *Crotchets*, as follows.



The Number and Names of the Notes of different Measure which are commonly made use of in *Musick*, with *Rests*, or *Pauses* proper to each, as they are plac'd on any of the five Lines, where you may observe the proportion they bear to each other, by the Figures plac'd under the Notes and over their Names.



Breve, Semibreve Minim Crotchet, Quaver, Semiqua. a Repeat, a Direct.



A *Direct* is a Character in *Musick*, usually put at the end of a System of Lines, and only serves to direct where the first Note, on the next System of Lines stands.

A *Repeat* is used to signifie, that the part of a Song, or Lesson, must be Sung or Play'd over again, from that Note over which it is plac'd.

*Bars* are of two Sorts, single and double, the single *Bar* is a Stroke drawn cross the five Lines, and divides the Time according to the Measure of the *Semibreve*. Where you find two Strokes together, it is called a double *Bar*, which divides the several Strains of a Song or Tune; and in Songs, Hymns, or Anthems, is used to intimate, that the preceeding Strain must be repeated.

The *Tye* or *Bow* which you see drawn over, two, or more Notes signifieth that only one Syllable must be Sung to them, as will appear by the following

#### E X A M P L E.



Sing      prais—es      un—to      our      King.

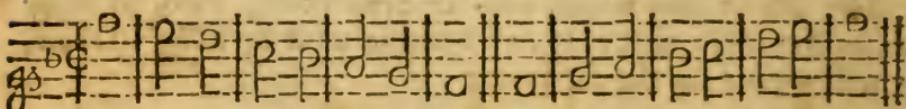
Where you may observe the word *Sing*, hath four Notes ty'd; *Praise* three, &c.

Now follows some Directions for Tuning the Voice, and in regard none can attain to the right guiding his Voice, in rising and falling of the several Sounds which are in *Musick*, at first, without some help; as I said before, it is necessary to get the Assistance of some skilful Person, either with his Voice or Instrument, to instruct you in the Sound of Notes; but in this Case the Voice is prefer'd, those who have good Ears may attain to some knowledge in this, by imitating the sound of a ring of Bells, which if the Number be 8, will be express'd as in the Example following; ascending or descending gradually on the eight Notes, by whole and half Notes, as in *Page 9*, are always between *La* and *Fa*, and *Mi* and *Fa*; then follow Rules for rising and falling the Voice by leaps, *viz.* by Thirds, Fourths, Fifths, Sixths, Sevenths and Eights, which are perform'd by proceeding, from one Note to another gradually,

ally, till you come to the highest Note in the distance, and then passing over the intermediate Notes, Sing only the two extremes, by which Method you may find the true Sound of any distance in any Time, within the Octave, as for instance, suppose you have a Third ascending, beginning at *G solreut*, at first Sound these three Notes, *Sol, La, Mi*, and at the second Tuning leave out *La*, the middle Note, and sound only *Sol and Mi*, which is a Third; observe the same Rule for Fourths, Fifths, &c.

Strive also to have your Voice as clear as possible, and let the sound be utter'd clear from the Throate, and not through your Teeth.

*Examples follow, Mi in E.*

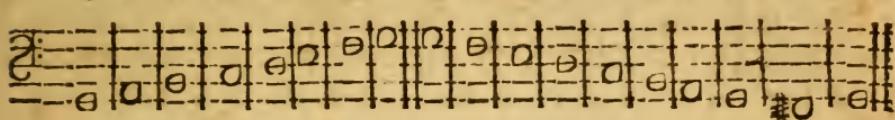
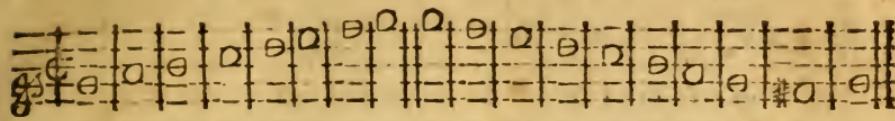


Fa Mi la sol fa la sol fa fa sol la fa sol la Mi fa.

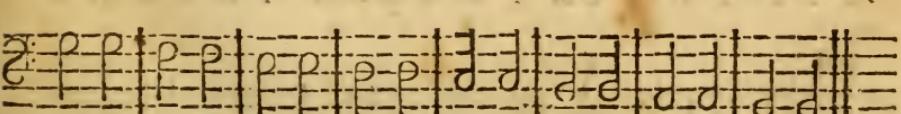
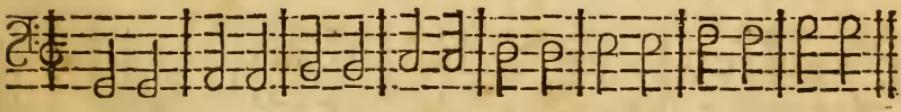
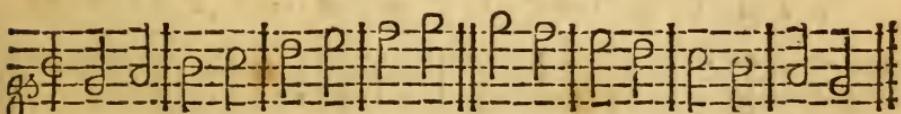
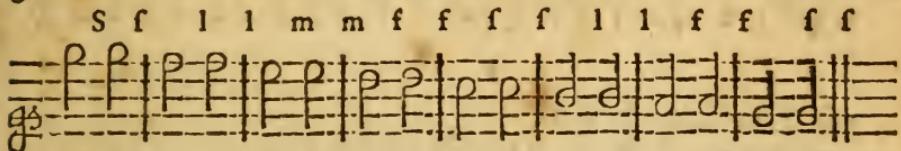
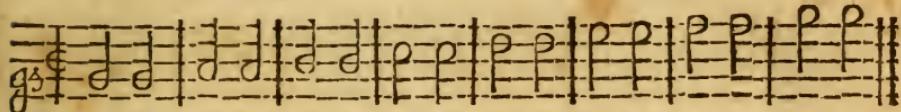
Hear I would have it observ'd, that your *Mi* comes but once in every eight Notes; and as was mention'd before, *Mi* being the Master-Note, all the rest depends upon it; and wheresoever your *Mi* is, you must call your Notes, above *Mi Fa, Sol, La, Fa, Sol, La*, and then your next Note is *Mi*, in the Example above you may observe, that the first Note above *Mi* is *Fa, Sol, La*, and below *Mi* is *La, Sol, Fa*, twice repeated, which brings you to the return of the Place of *Mi*, as you may see more particularly in the second Scale of the Gamut.

But the Design of this Undertaking, being chiefly to furnish all true Lovers of this delightly Exercise, with a compleat Collection of Psalm Tunes in four Parts; freed from the Extricasy and Difficulties that attend the *C solfau Cliff*: This short but intelligable Introduction by the proper Application of every young Beginner, I hope will be thought sufficient to answer the end proposed herein, which is only to lend some Assistance, by giving the shortest but plainest Directions, to a right understanding of *Psalmody*.

Hear follows a second Rule for the eight Notes in the *Treble* and *Bass Cliffs*, with *Mi* in *B mi*; the first and last Note beginning and ending on *Gsolreut* and *Gamut*.



When you can Sound these right up and down, being all *Semibreves*, you may make a small variation for your Improvement, in keeping Time.



A Rule for Proving your Thirds, Fourths, Fifths, &c. in  
in the Treble and Bass Cliffs.

3ds Prov'd.

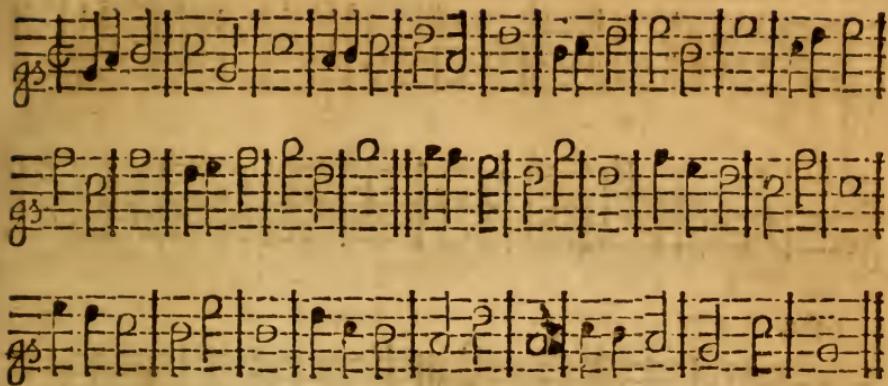
A page of musical notation on three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves have a common time signature. The music consists of six measures. Measure 1: Treble staff has eighth notes (G, A, B), Alto staff has eighth notes (D, E, F), Bass staff has eighth notes (B, C, D). Measure 2: Treble staff has eighth notes (G, A, B), Alto staff has eighth notes (D, E, F), Bass staff has eighth notes (B, C, D). Measure 3: Treble staff has eighth notes (G, A, B), Alto staff has eighth notes (D, E, F), Bass staff has eighth notes (B, C, D). Measure 4: Treble staff has eighth notes (G, A, B), Alto staff has eighth notes (D, E, F), Bass staff has eighth notes (B, C, D). Measure 5: Treble staff has eighth notes (G, A, B), Alto staff has eighth notes (D, E, F), Bass staff has eighth notes (B, C, D). Measure 6: Treble staff has eighth notes (G, A, B), Alto staff has eighth notes (D, E, F), Bass staff has eighth notes (B, C, D).

3ds.

3ds Prov'd in the Bass.

3ds.

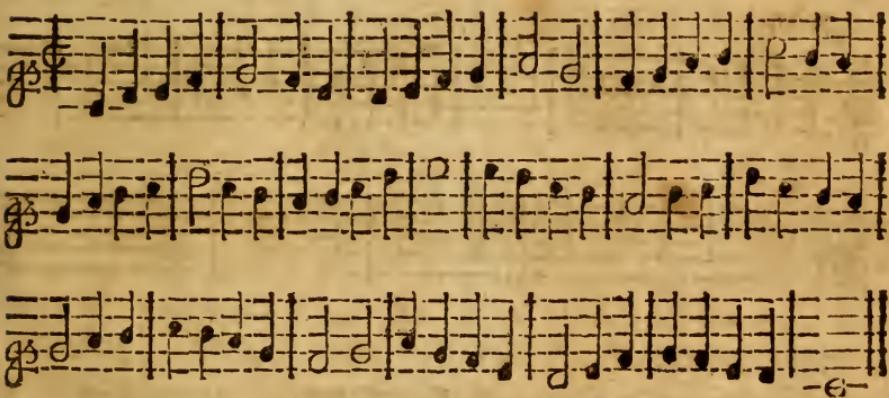
4ths Prov'd.



4ths.



5ths Prov'd.



5ths.



6ths Prov'd.

6ths.

7ths Prov'd.

A musical score page showing a single staff of music in G major, common time. The staff begins with a clef, followed by a G sharp symbol indicating one sharp. The music consists of a series of eighth and sixteenth notes, primarily on the first and second beats of each measure, creating a rhythmic pattern.

7ths.

A musical score page featuring a single staff of music. The staff consists of five horizontal lines. There are several note heads of different shapes and stems attached to them, indicating a complex rhythmic pattern. The notes include quarter notes, eighth notes, sixteenth notes, and thirty-second notes. Some notes have vertical stems pointing up or down, while others have diagonal stems. The music is written in a standard black ink on aged paper.

A handwritten musical score on five-line staff paper. The top staff is for Treble voice and the bottom staff is for Bass voice. Both voices begin with a quarter note followed by a half note. Measures 2 and 3 show eighth-note patterns: measure 2 has a bass eighth note followed by a treble eighth note, and measure 3 has a treble eighth note followed by a bass eighth note. Measure 4 begins with a bass eighth note followed by a treble eighth note.

8ths Prov'd.

8ths:

3ds.                  4ths.                  5ths.

Three staves of musical notation for three voices. The first staff uses eighth notes. The second staff uses sixteenth notes. The third staff uses eighth notes. The fourth staff uses sixteenth notes. The notation is labeled with '3ds.', '4ths.', '5ths.' above the staves.

6ths.                  7ths.

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3ds.    4ths.    5ths.    6ths.    7ths.    8ths.

Three staves of musical notation for three voices. The first staff uses eighth notes. The second staff uses sixteenth notes. The third staff uses eighth notes. The fourth staff uses sixteenth notes. The notation is labeled with '3ds.', '4ths.', '5ths.', '6ths.', '7ths.', '8ths.' above the staves.

3ds.    4ths.    5ths.    6ths.    7ths.    8ths.

Three staves of musical notation for three voices. The first staff uses eighth notes. The second staff uses sixteenth notes. The third staff uses eighth notes. The fourth staff uses sixteenth notes. The notation is labeled with '3ds.', '4ths.', '5ths.', '6ths.', '7ths.', '8ths.' above the staves.

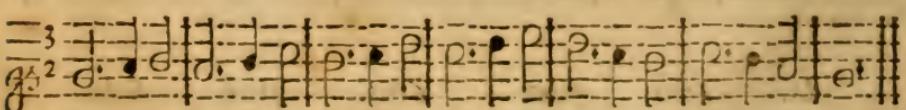
3ds. varied



Another Rule.



A Rule for Tripla-Time.



Besides the right Tuning the Notes, as to their Distance, we must duly observe their Quantity, as to their time or Prolation. Several Examples follow of 3ds, 4ths, 5ths, &c. and rising and falling in Notes of different Measures, and here you will find a Point or Dot after some of the Notes, which makes such Notes half as long again as without it.

### *E X A M P L E S.*

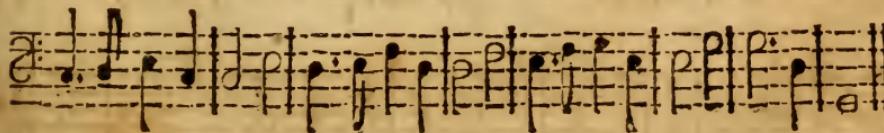
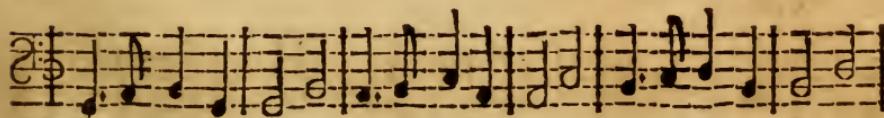
3ds.



4ths.

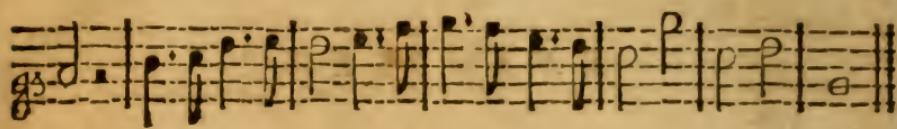
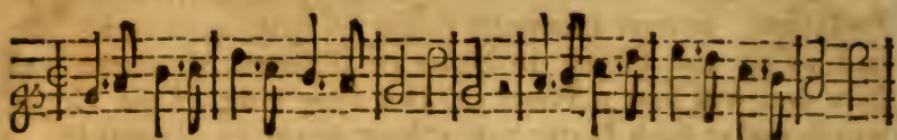


3ds. prov'd for the Bass.

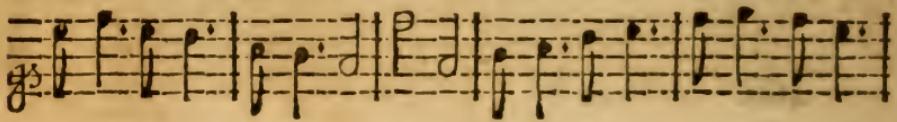


5ths.

5ths.



6ths.



7ths.



8ths.



An Alphabetical TABLE of Psalm Tunes, Hymns,  
Sc. contain'd in this Book.

Psalm.		Page.	Psalm.		Page.
	A			F.	
Ann's St.	—	43	French 100	—	74
Angels Song	—	76	Farnham	—	93
Arundel	—	38	Farringdon	—	86
Alesbury	—	94		G.	
Andover	—	97	Gloucester	—	6
Aldermaston	—	52		H.	
Andrew's St.	—	166	Hackney	—	13
Abby	—	35	Hereford	—	62
Albans St.	—	272	Humble suit of a Sinner	—	100
Blewberry	—	28	Henly	—	49
Burford	—	31	Hanover	—	220
Buckingham	—	21	Heslington	—	87
Barnet	—	53		I.	
Brunswick	—	44	Isley	—	83
Babilon's Streams	—	78	James's St.	—	26
Bella	—	92	Isle of Wight	—	269
Berwick	—	180		K.	
Bedford	—	80	King's	—	58
Buckland	—	85	Kingston	—	55
Brimton	—	48		L.	
Bangor	—	51	Low Dutch	—	3
Benedictus	—	108	Litchfield Old	—	5
Bristol	—	67	Litchfield New	—	4
Bucklebury	—	178	London New	—	11
Belford	—	186	Ludlow	—	95
Bath	—	222	Lincoln	—	37
	C		Lamentation	—	170
Cambridge	—	1	Lamentation by W. P.	—	102
Chichester	—	16	Lamborn	—	29
Colechester	—	24	Lewis	—	30
Chester	—	8	Laurence St.	—	50
Carlisle	—	20	Long Billington	—	226
Christ's Hospital	—	63		M.	
Chichester, to Dr. Watt's 122d	—	206	Midgham	—	188
Clement's St.	—	65	Manchester	—	9
Christ's Church	—	224	Martyr's	—	17
	D.		Malborough	—	84
David's St.	—	10	Monmouth	—	47
Durham	—	18	Marlow	—	32
Dundee	—	36	Magnificat	—	114
Dumferlin	—	61	Mansfield	—	70
Dukes	—	60	Margaret's St.	—	72
	E.			N.	
Edmond's St.	—	89	Norwich	—	34
Ely	—	7	Nottingham	—	25
Exeter	—	15	Newbury	—	79
Eltham	—	88	Namure	—	42
Emly	—	69	Northampton	—	22
Exeter by J. P.	—	66	Newark	—	39
			Nunc Dimittis	—	112
				New-	

An Alphabetical TABLE.

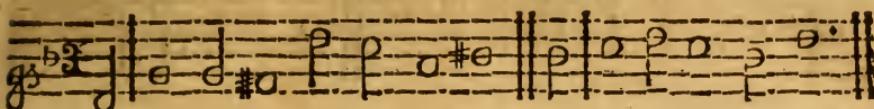
Newport	—	176	50 2d Metre	98
Oxford	O.	51	—	168
Peterborough	P.	52	—	138
Portsmouth	—	61	—	140
Reading	—	33	—	142
Roxton	—	57	—	144
Salisbury	R.	68	—	146
Southwell	—	69	—	148
Somerset	S.	78	—	150
Southampton	—	81	—	152
Sandwich	—	86	—	154
Stepney	—	98	—	156
Shrewsbury	T.	19	100	73
Torrington to the New 50th	—	91	103	154
Ten Commandments	—	172	104	190
Te Deum	—	40	107	174
Venicreator	V.	41	111	192
Wandsworth	W.	45	112	194
Winchester	—	56	113 Old	196
Windsor	—	—	113 New	198
Wolverhampton	—	184	119	156
Worcester	—	82	120	200
Wandford	—	110	121	202
Wantage	—	—	122	204
Whitechurch	—	106	124	208
Wallingford	—	—	125	210
Wells	—	14	125 2d Metre.	77
Y.	—	12	126	212
York	—	59	130	214
1	—	64	132	158
3	—	23	153	160
6	—	46	136	216
18	—	54	137	162
21	—	96	141	270
23	—	27	148	218
25	—	164	A Table of the Hymns, Anthems, Etc. is as follows.	
30	—	2	Hymn of divine Musick	230
38	—	116	The gliding Streams.	234
41	—	118	The longing Soul	236
42	—	120	An Anthem on the 117th Psalm	237
44	—	122	A Dialogue upon Death	240
46	—	124	A Meditation on Death	244
50 Old	—	228	An Hymn, Thus mortals	245
	—	99	An Anthem out of the 47 Psalm	248
	—	126	A new Anthem taken out of the	
	—	128	106th Psalm:	252
	—	130	An Anthem taken out of the	
	—	132	47th Psalm, by Mr. F. Hicks	258
	—	134	A Canon	90
	—	136	Quicunque Vult	104
	—	182	Non Nobis, A Canon	125

ERATA. The Reader is desired to leave out all the Flats, in the last Strain, Page 156, of the Anthem taken out of the 106 Psalm.

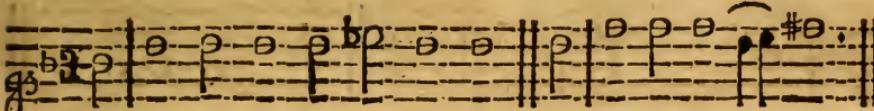
Psalm

*Cambridge Tune.**Common Metre single.*

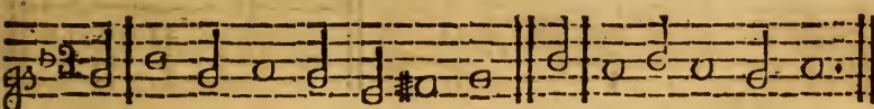
1st Treble.



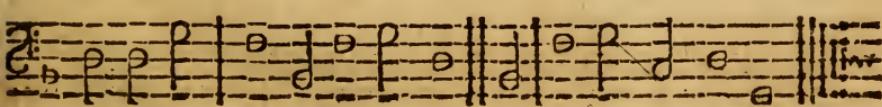
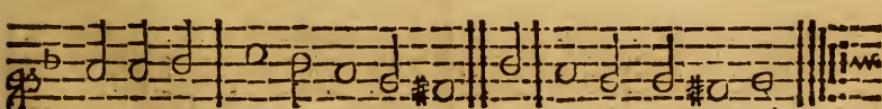
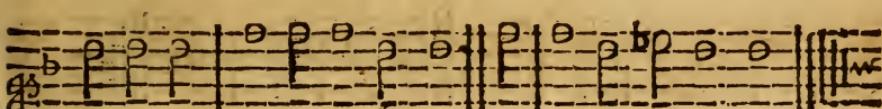
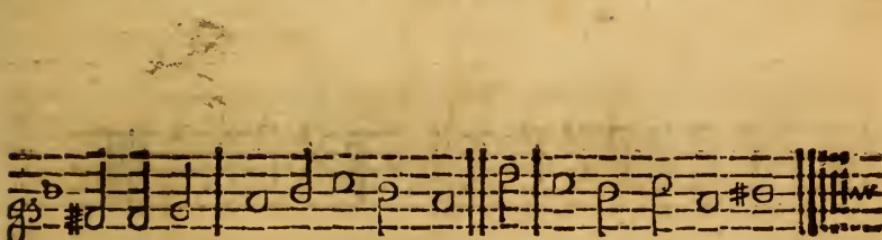
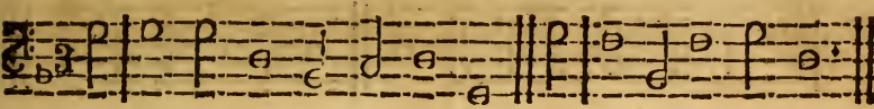
2d Treble.



Tenor.

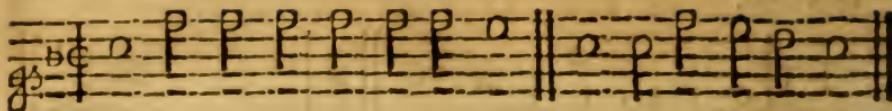


The Bass.

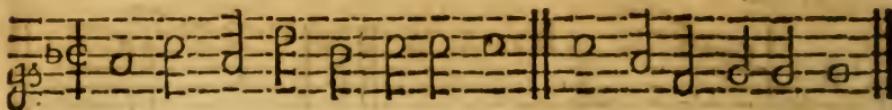


*Tork Twie.***Common Metre single**

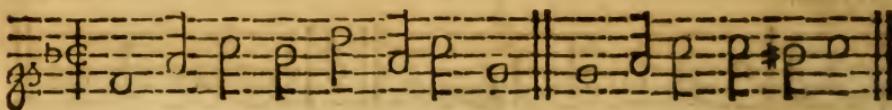
1st Treble.



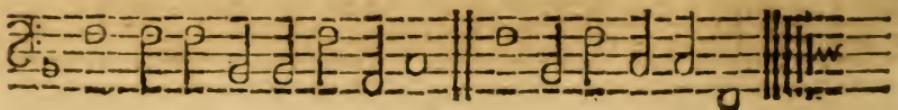
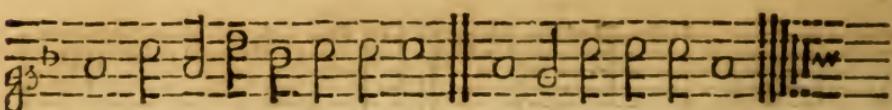
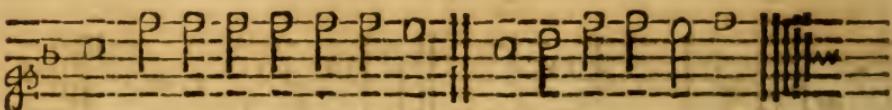
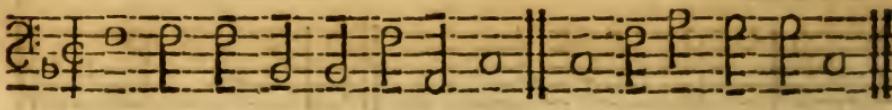
2d Treble.



Tenor.

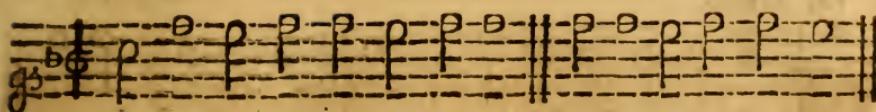


The Bass.

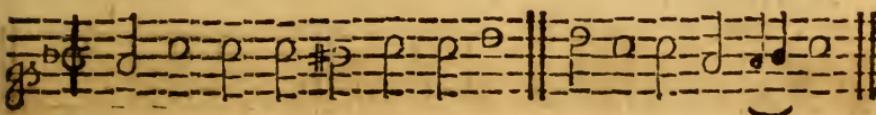


*Low Dutch Tune.**Common Metre single.*

1 Treble.



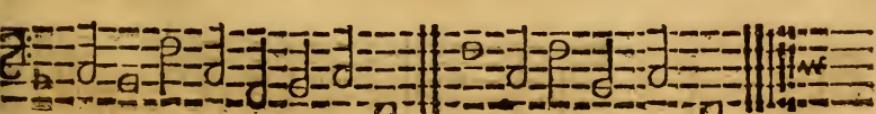
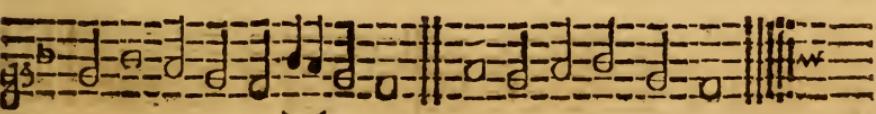
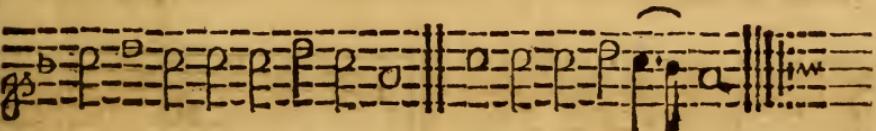
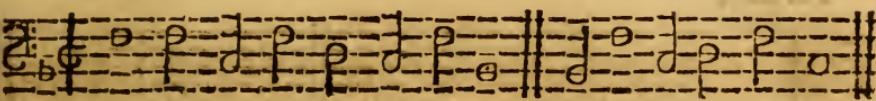
2d Treble.



Tenor.

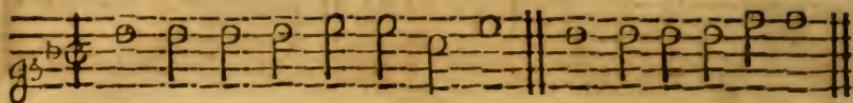


The Bass.

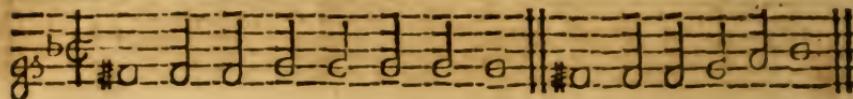


Litchfield New Tune. Common Metre single.

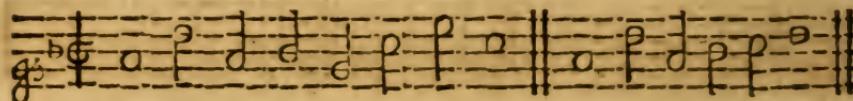
1st. Treble:



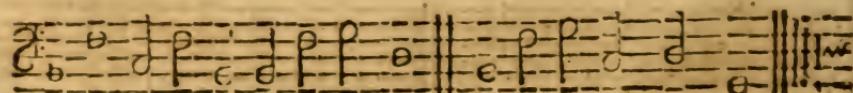
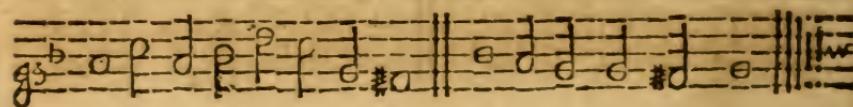
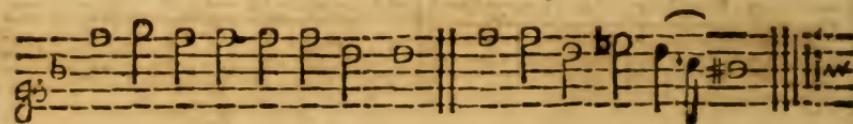
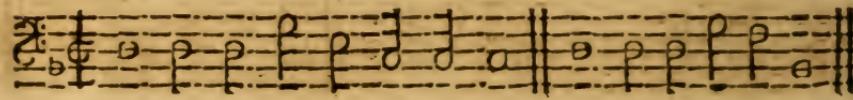
2d. Treble.



Tenor.

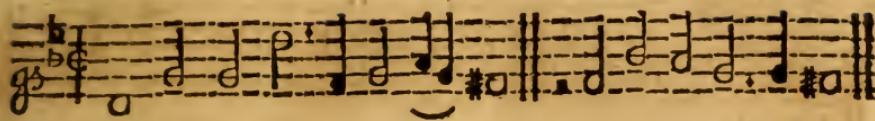


The Bass,



Litchfield Old Tune.      Common Metre single.

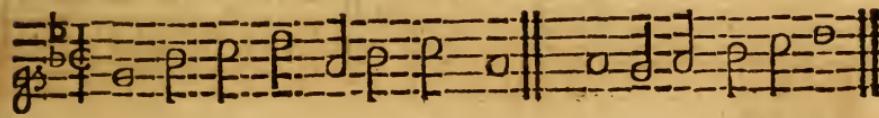
1st. Treble.



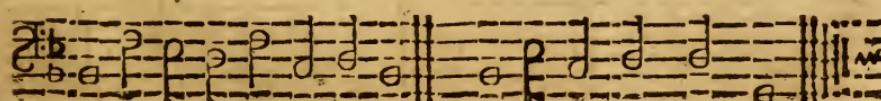
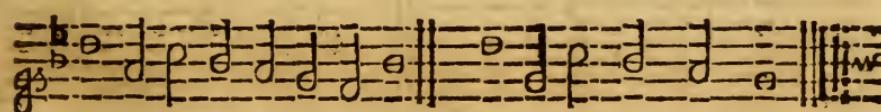
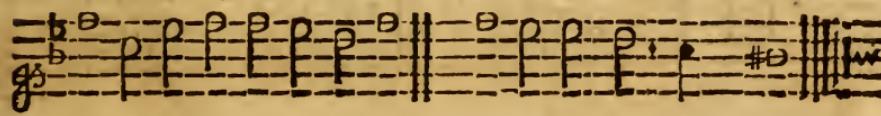
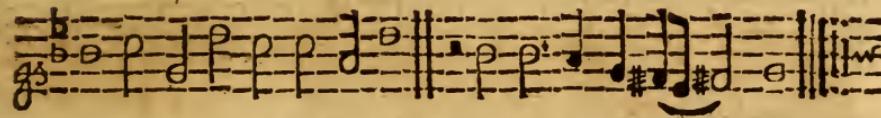
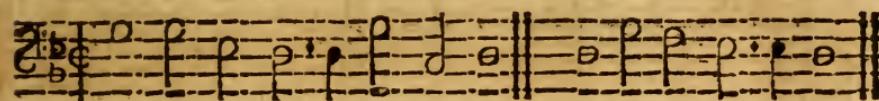
2d. Treble.



Tenor.



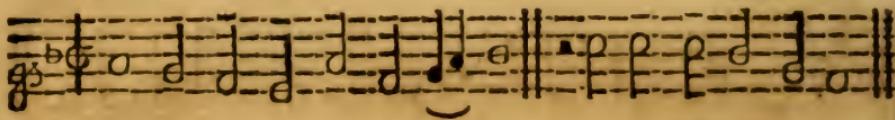
The Bass.



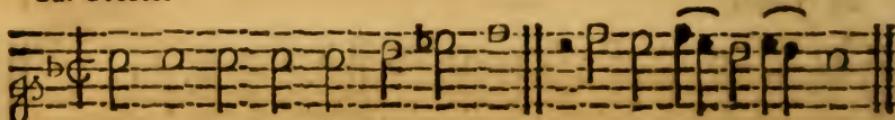
Gloucester Tune.

Common Metre single.

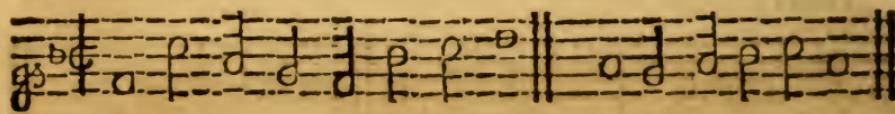
1st Treble.



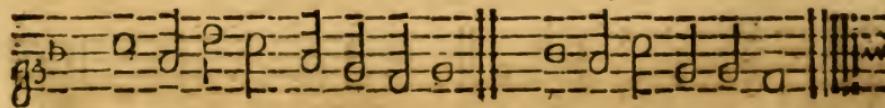
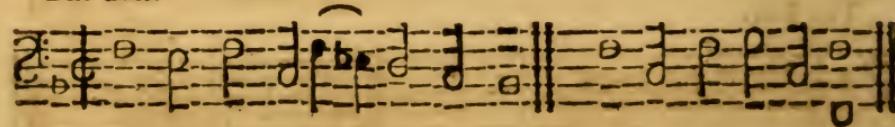
2d. Treble.



Tenor.



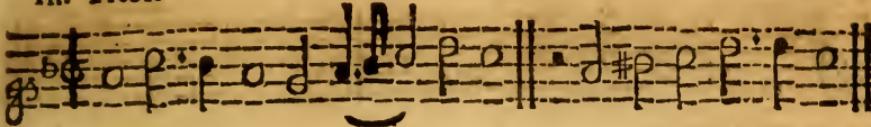
The Bass.



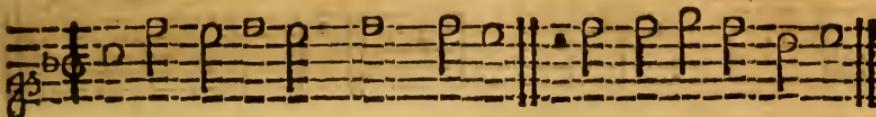
*Ely Tune.*

## Common Metre single.

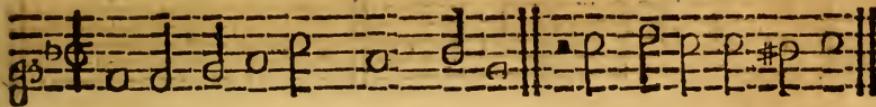
1st. Treble:



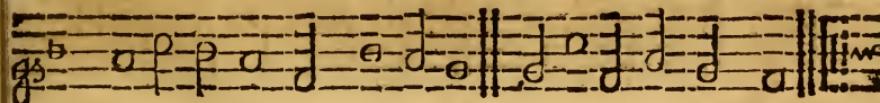
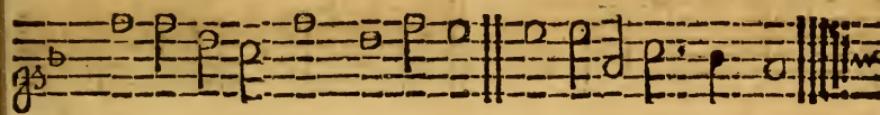
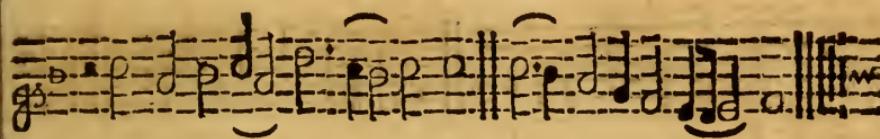
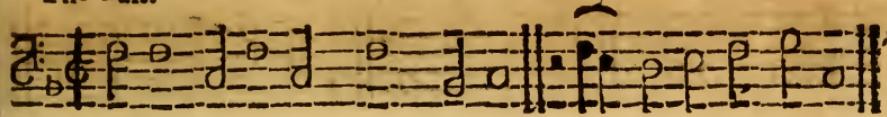
2d. Treble.



Tenor:



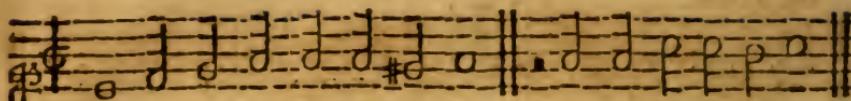
The Bass.



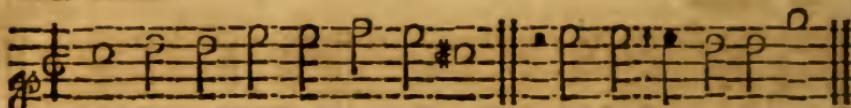
*Chester Tune.*

Common Metre single.

1st. Treble.



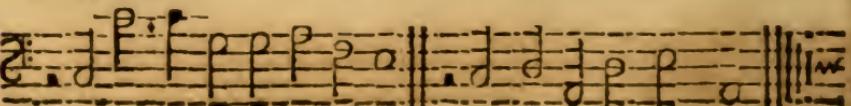
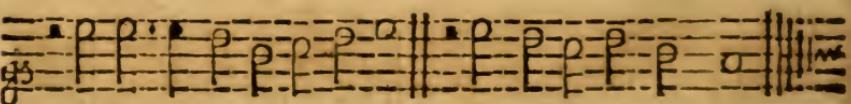
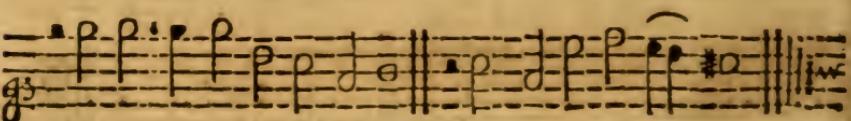
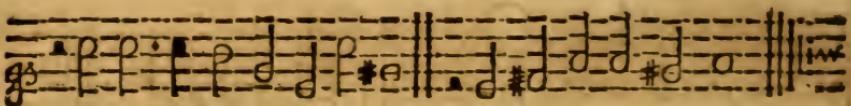
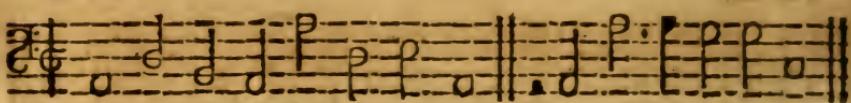
2d. Treble.



Tenor.

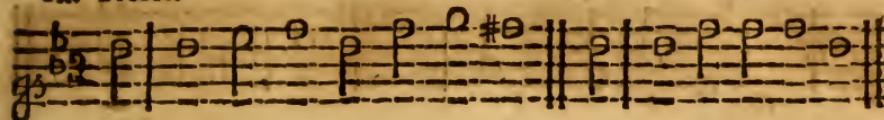


The Bass.

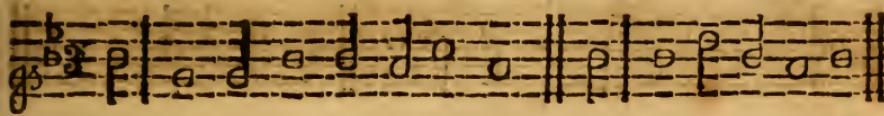


*Manchester Tune.* Common Metre single:

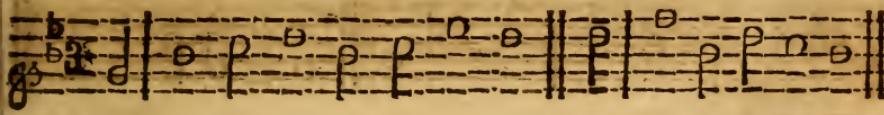
1st. Treble.



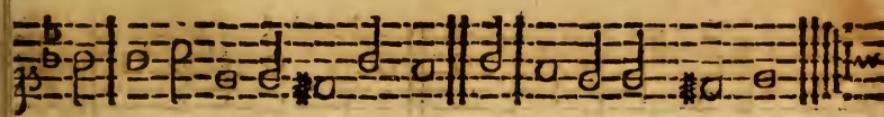
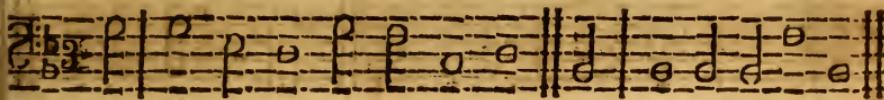
2d. Treble:



Tenor.

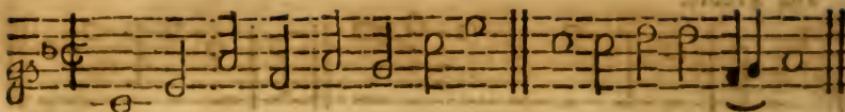


The Bass.

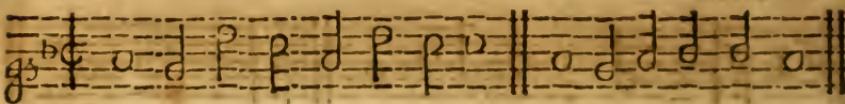


## St. David's Tune. Common Metric Single.

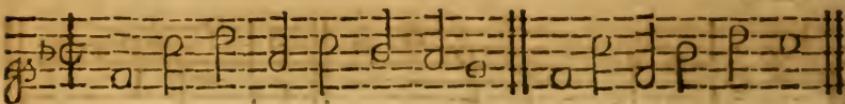
1st. Treble.



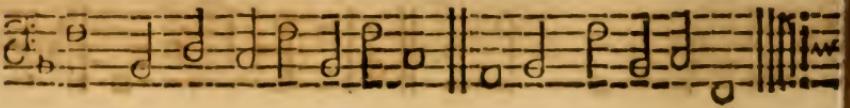
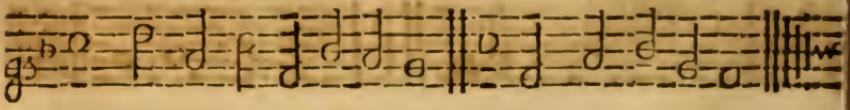
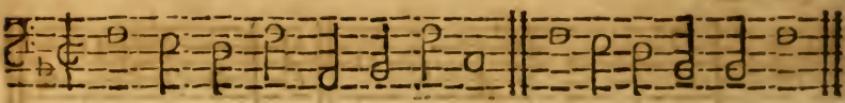
2d. Treble.



Tenor.



The Bass.



**London New Tune.** Common Metre single.

**1st. Treble.**

A handwritten musical score on four-line staves. The first staff is for Treble (C-clef) and the second is for Bass (F-clef). The key signature is one sharp (G major). The time signature is common time. Measures 1-4 show eighth-note patterns: Treble staff has G-A-B-C-D-E-F-G; Bass staff has D-E-F-G-A-B-C-D. Measures 5-8 show eighth-note patterns: Treble staff has A-B-C-D-E-F-G-A; Bass staff has E-F-G-A-B-C-D-E.

**2d: Treble.**

## Tenor.

A musical score for two voices. The top staff is for soprano (S) and the bottom staff is for alto (A). The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The vocal parts sing eighth-note patterns of 'F' and 'D'. The vocal parts sing eighth-note patterns of 'F' and 'D'.

## The Bass.

A musical score page featuring a single staff with five horizontal lines. The staff begins with a clef symbol and a key signature of one sharp. It contains several note heads of different shapes and sizes, some with vertical stems extending upwards or downwards. There are also short vertical tick marks on the lines without stems. The notes are distributed across the staff, with some appearing on the top line and others on the bottom line.

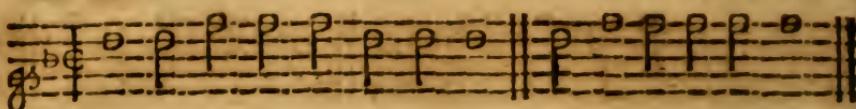
A handwritten musical score page featuring two systems of music. The first system starts with a bass clef, a key signature of one sharp, and a common time signature. It consists of six measures, ending with a fermata over the final note. The second system begins with a treble clef, a key signature of one sharp, and common time. It contains five measures. The notation includes various note heads, stems, and rests, typical of early printed music notation.

A handwritten musical score for a string quartet, featuring two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of music, ending with a double bar line and repeat dots. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also consists of six measures of music, ending with a double bar line and repeat dots.

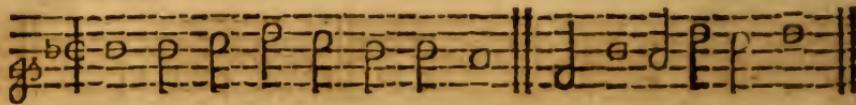
A handwritten musical score for soprano voice, page 10, featuring ten measures of music. The vocal line begins with a half note followed by a series of eighth notes and sixteenth notes. Measures 2 through 5 consist of eighth-note patterns. Measures 6 through 9 feature sixteenth-note patterns. Measure 10 concludes with a single eighth note. The score is written on five-line staff paper.

*Windsor Tune.**Common Metre single.*

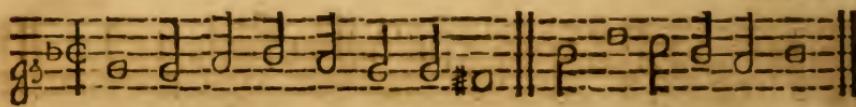
1st. Treble.



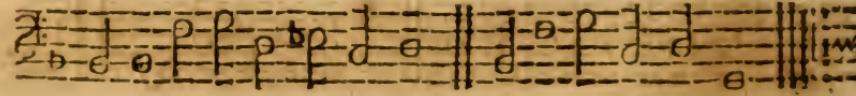
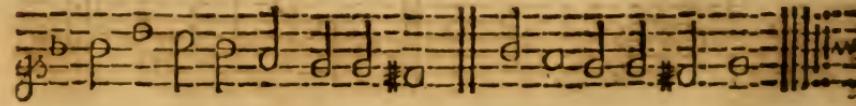
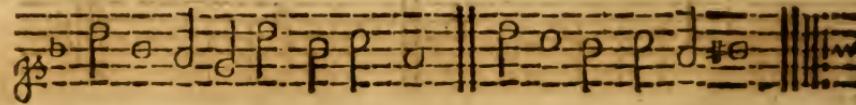
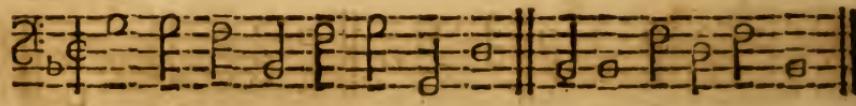
2d. Treble.



Tenor.



The Bass.



*Hackney Tunes.***Common Metre single.**

1st. Treble;



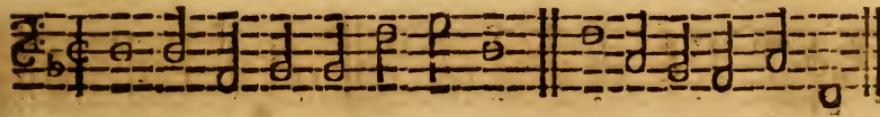
2d. Treble.



Tenor.

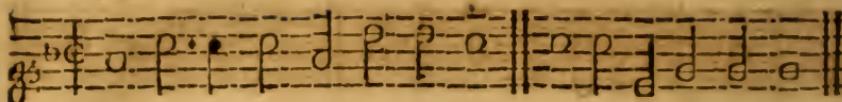


The Bass.

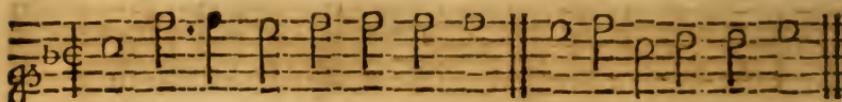


*Winchester Tune.**Common Metre single.*

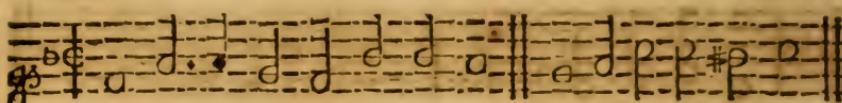
1st. Treble.



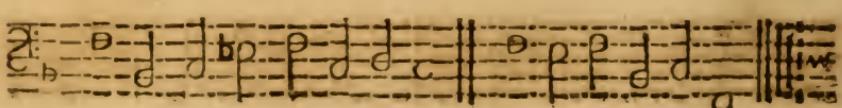
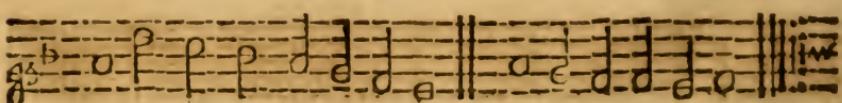
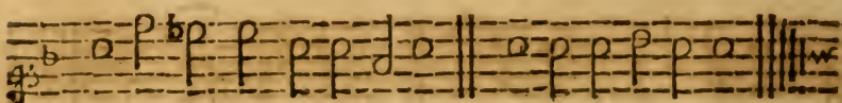
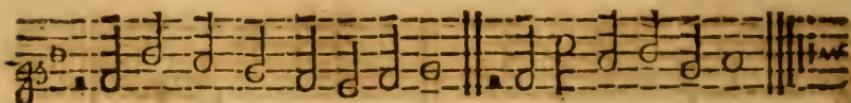
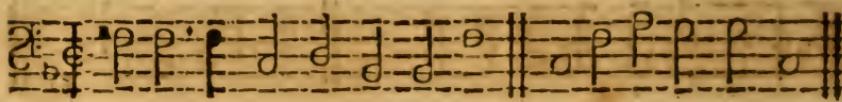
2d. Treble.



Tenor.



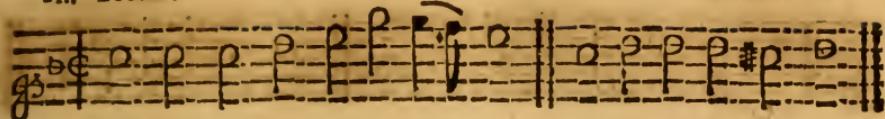
The Bass.



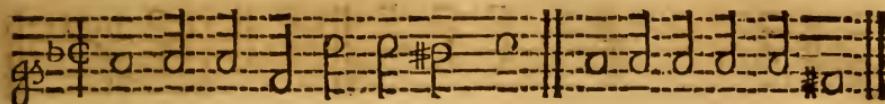
*Exeter Tune.*

Common Metre single.

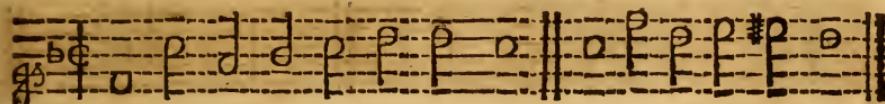
1st. Treble;



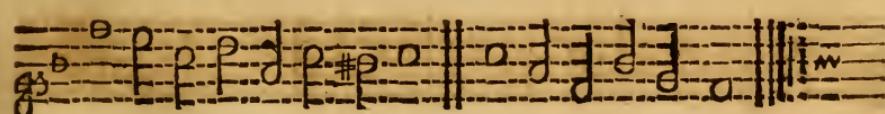
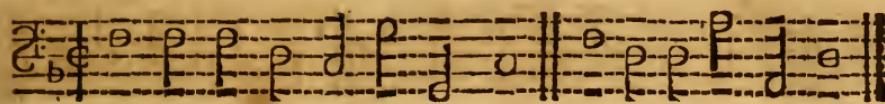
2d. Treble.



Tenor.

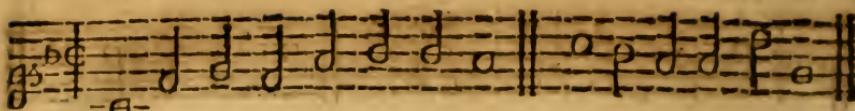


The Bass.

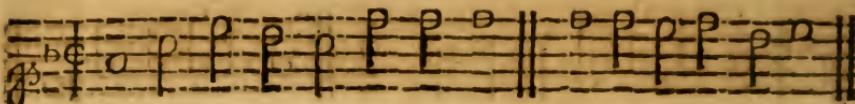


*Chichester Tune.**Common Metre Single.*

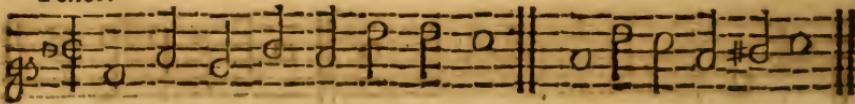
1st. Treble.



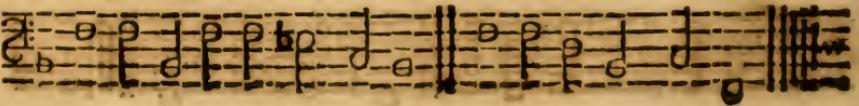
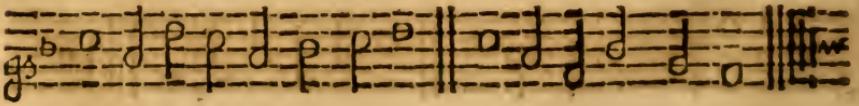
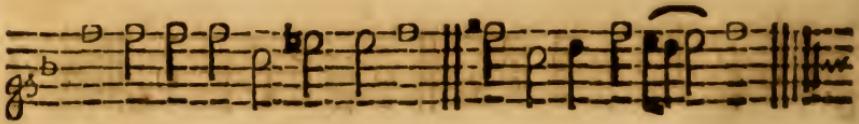
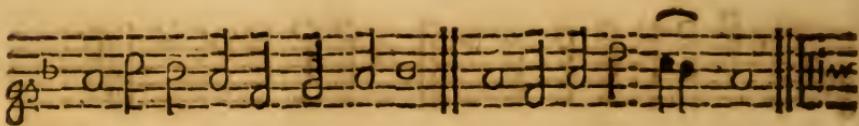
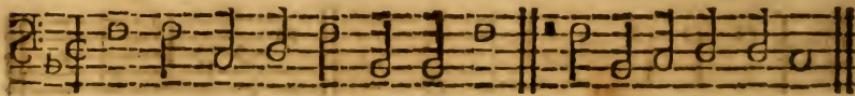
2d. Treble.



Tenor.



The Bass.



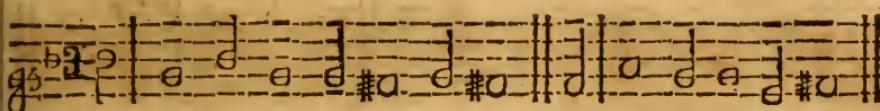
*Martyrs Tune.*

## Common Metre single:

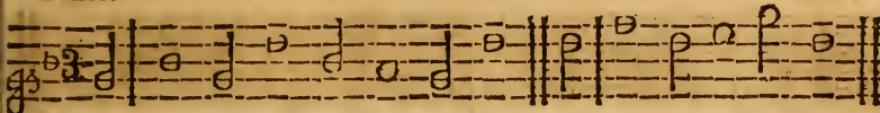
1st. Treble.



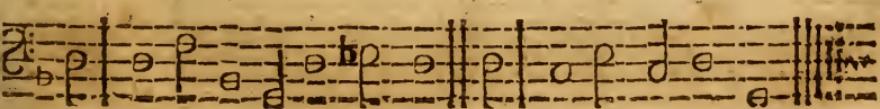
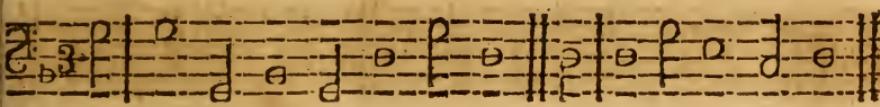
2d. Treble.



Tenor.

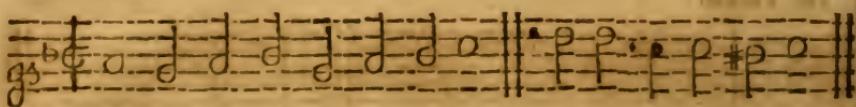


The Bass.

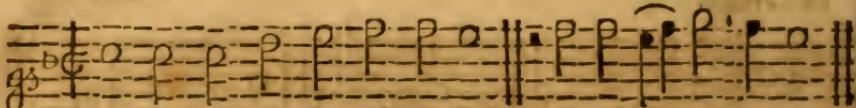


*Durham Tune.***Common Metre single.**

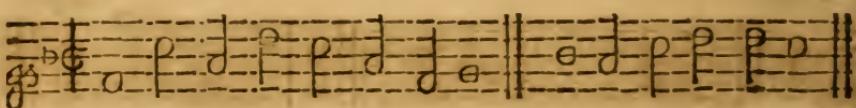
1st. Treble.



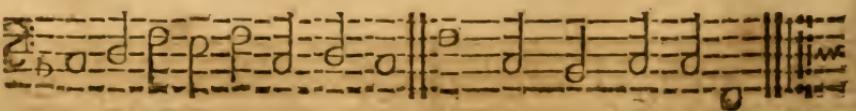
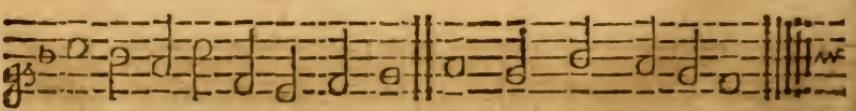
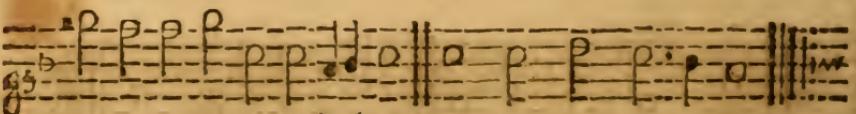
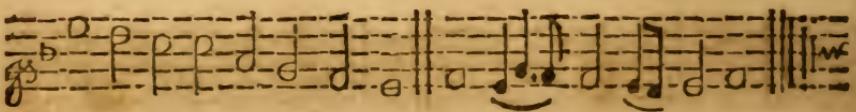
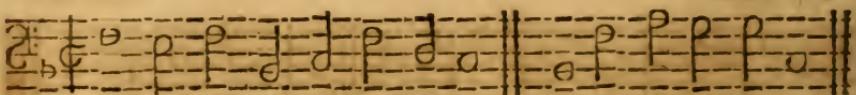
2d. Treble.



Tenor.



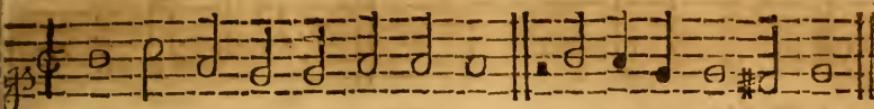
The Bass.



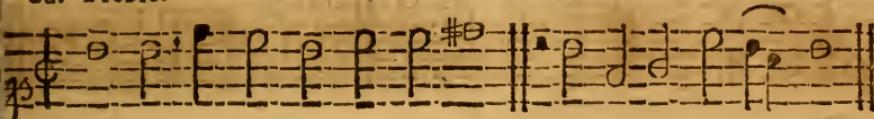
*Salisbury Tune.*

Common Metre single.

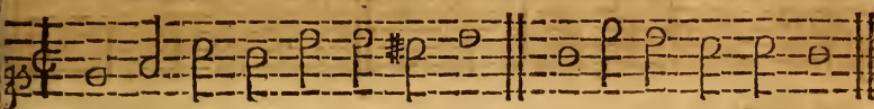
1st. Treble.



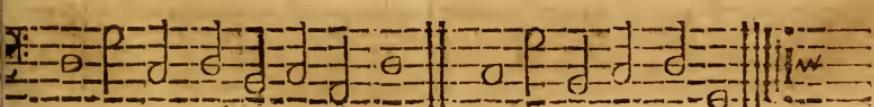
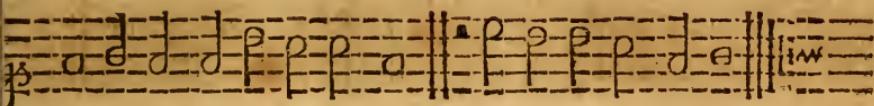
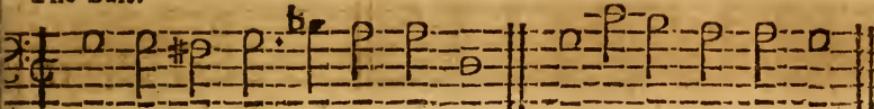
2d. Treble.



Tenor.

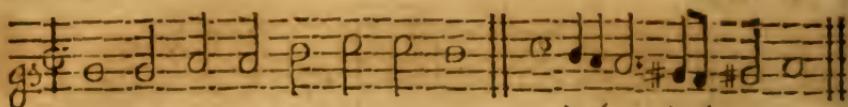


The Bass.

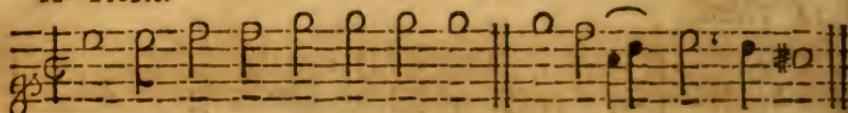


*Carlisle Tune.**Common Metre Single.*

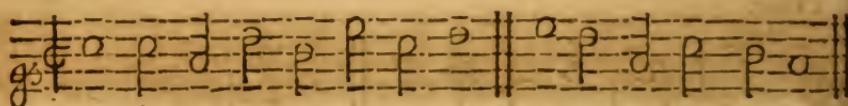
1st. Treble.



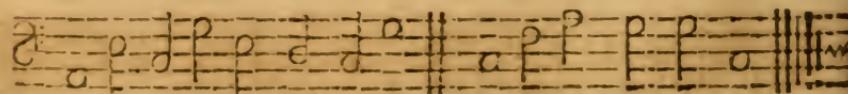
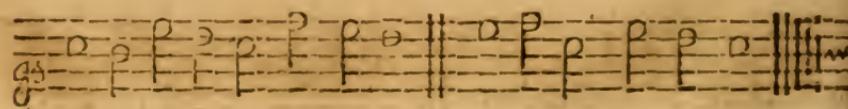
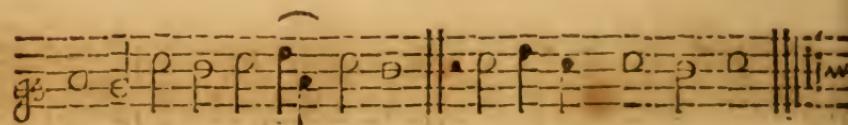
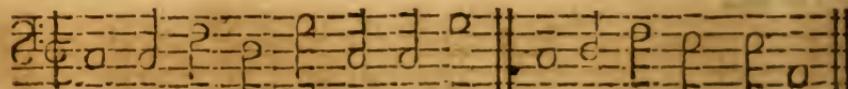
2d. Treble.



Tenor.



The Bass.

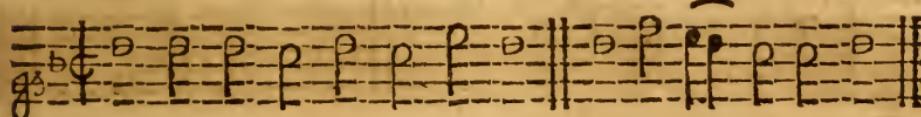


## Buckingham Tune. Common Metre single.

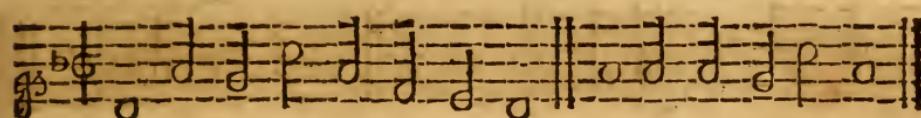
1st. Treble.



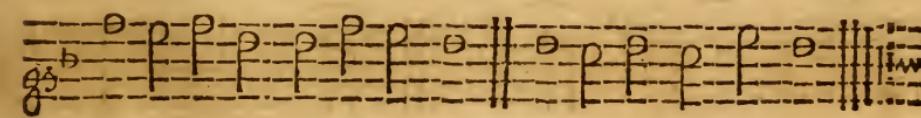
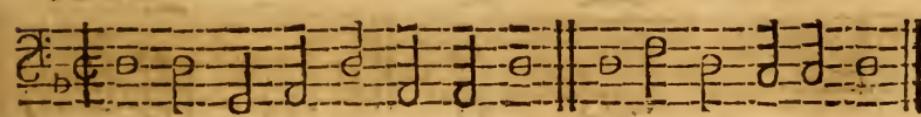
2d. Treble.



Tenor.

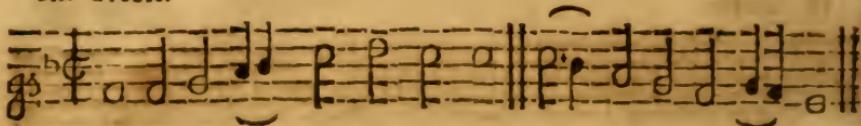


The Bass.

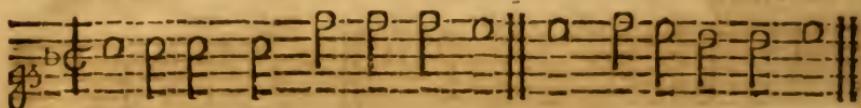


*Northampton Tune.* Common Metre single.

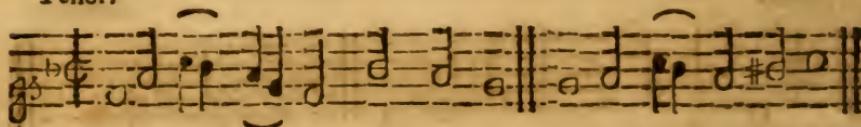
1st. Treble.



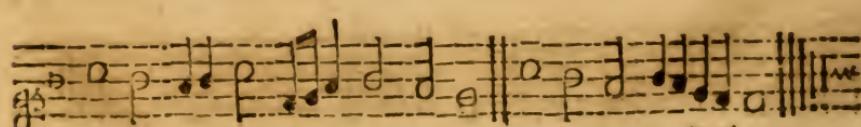
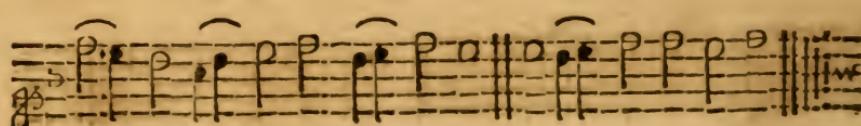
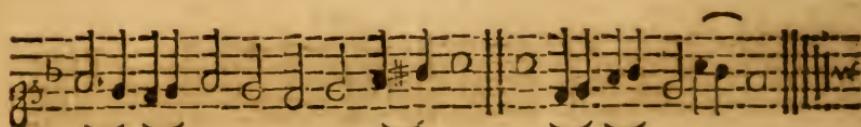
2d Treble:



Tenor.



The Bass.



*Wanford Tune.*

Common Metre single.

1st. Treble.



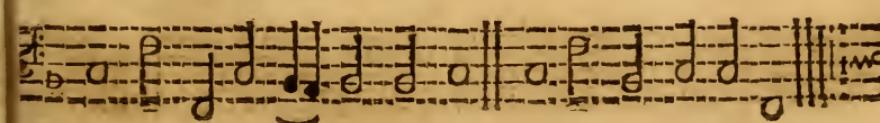
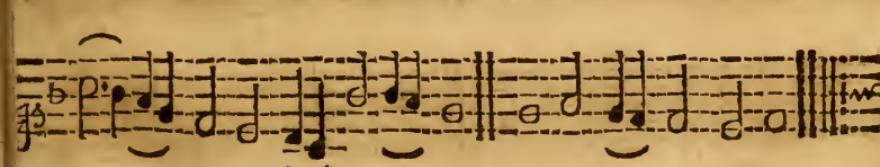
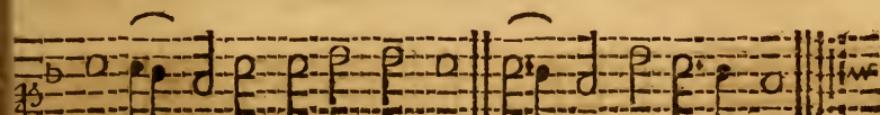
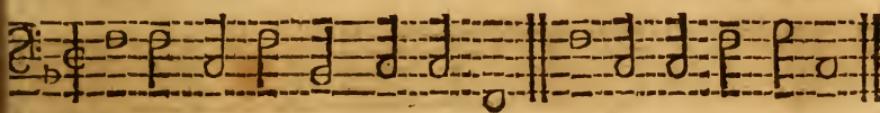
2d. Treble.



Tenor.



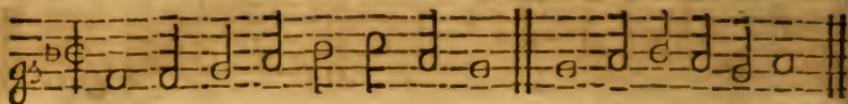
The Bass.



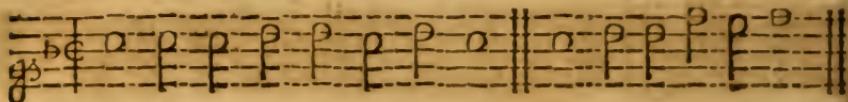
*Colchester Tune.*

Common Metre single.

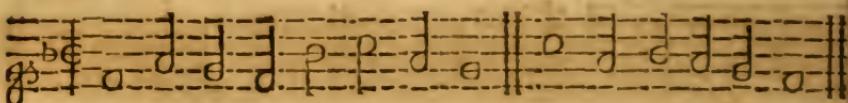
1st. Treble.



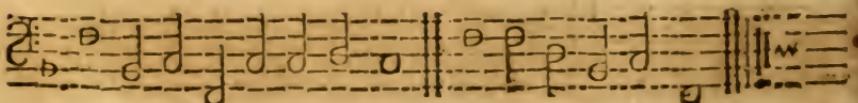
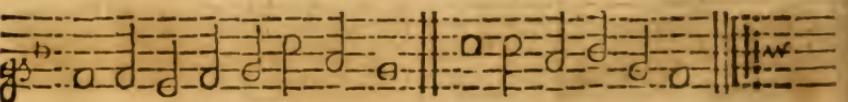
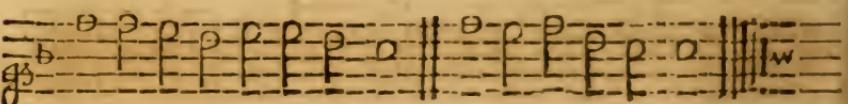
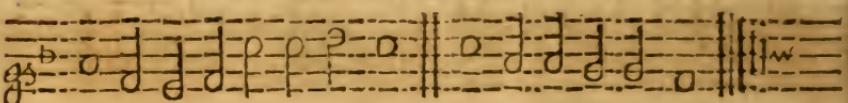
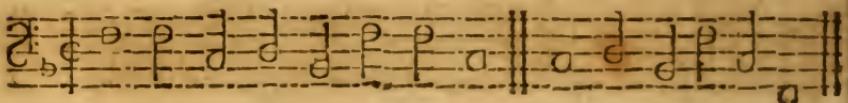
2d. Treble.



Tenor.

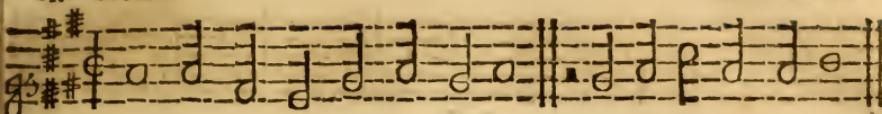


The Bass.

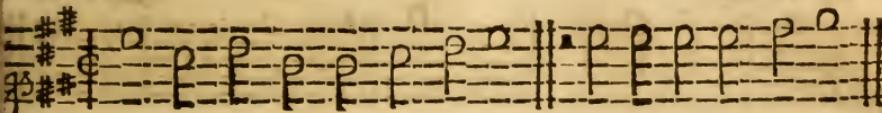


## Notingham Tune. Common Metre single.

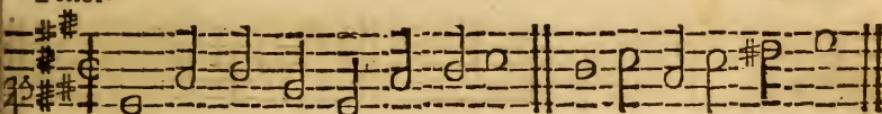
1st. Treble.



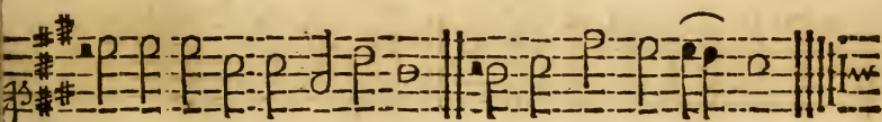
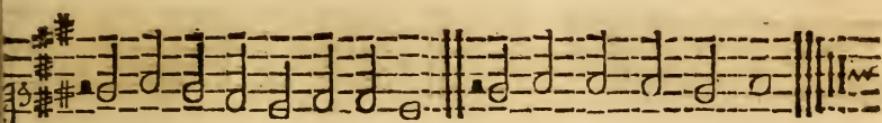
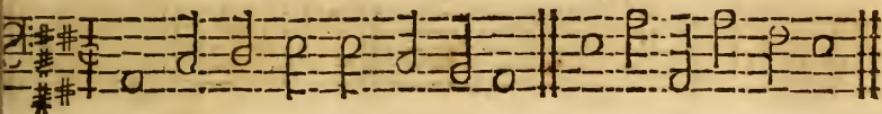
2d. Treble:



Tenor.

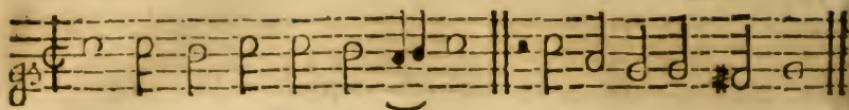


The Bass.

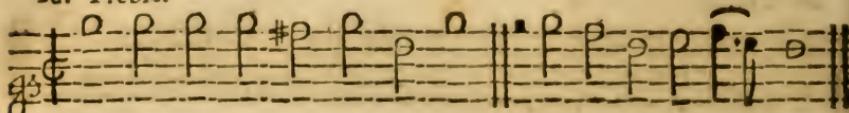


## St. James's Tune. Common Metre single;

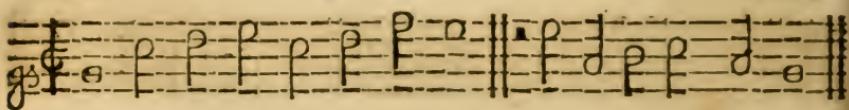
1st. Treble.



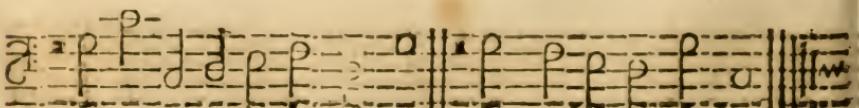
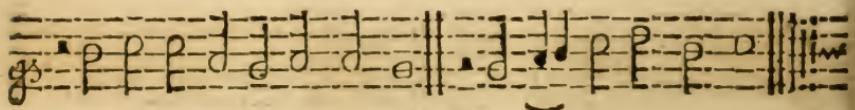
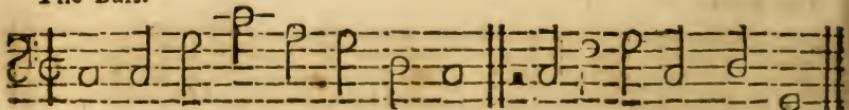
2d. Trebles.



Tenor.

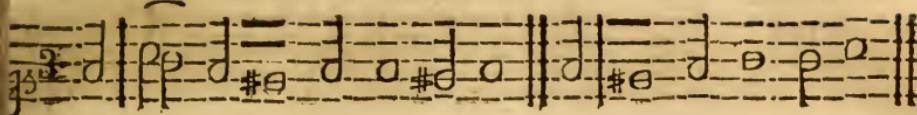


The Bass.

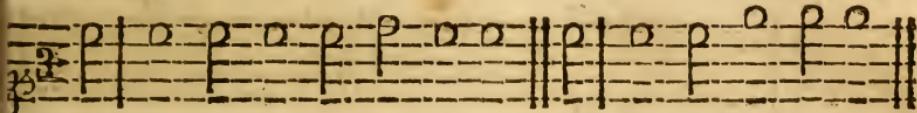


## Walingford Tune. Common Metre single:

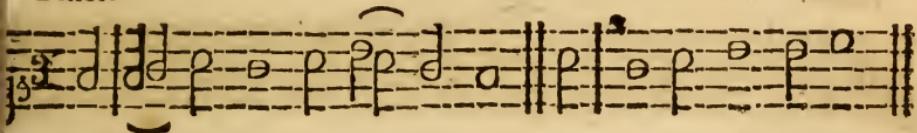
1st. Treble.



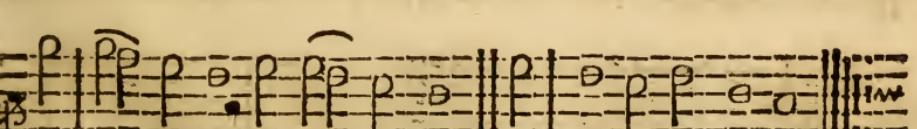
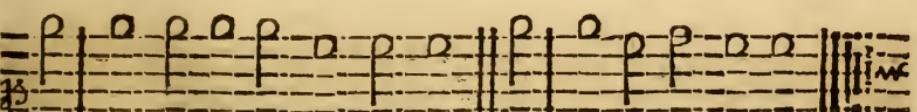
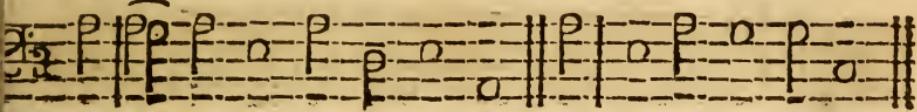
2d. Treble.



Tenor.



The Bass.

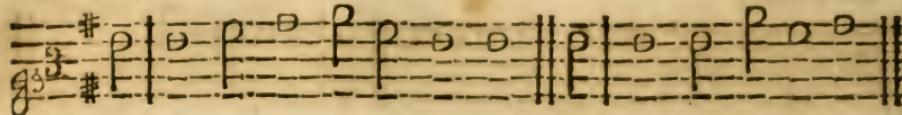


*Blewberry Tune.***Common Metre single:**

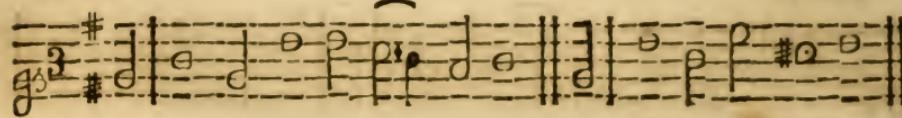
1st. Treble.



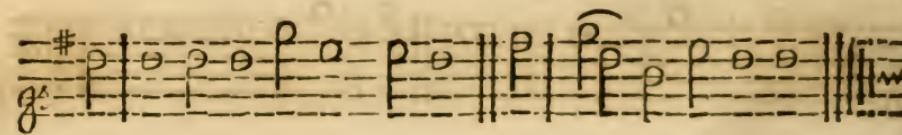
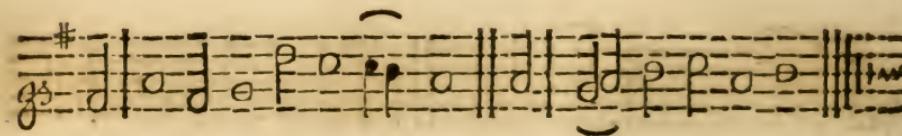
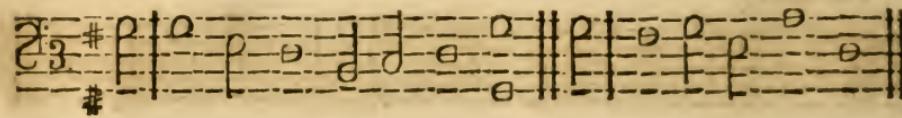
2d. Treble.



Tenor.

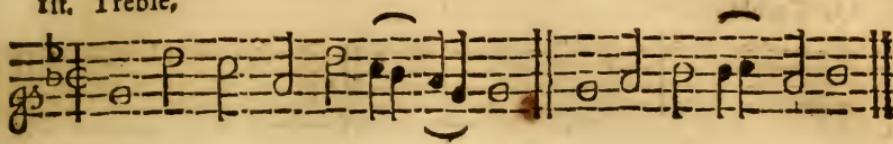


The Bass.

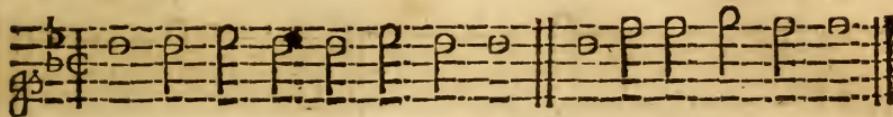


*Lamborn Tune.*Common Metre single.

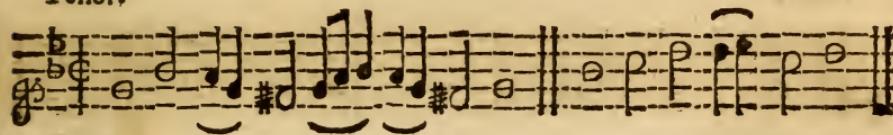
1st. Treble;



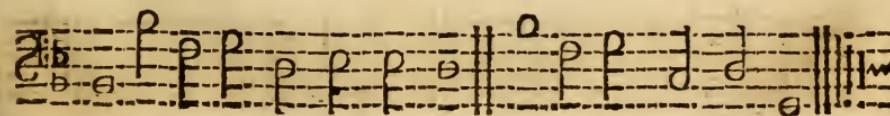
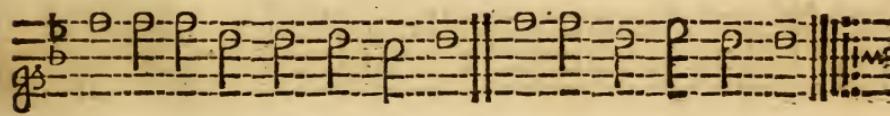
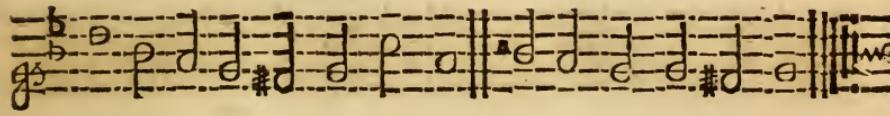
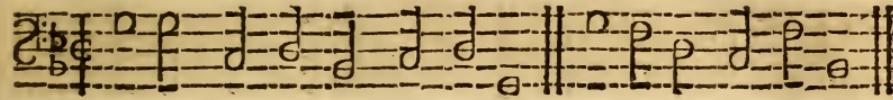
2d. Treble.



Tenor;

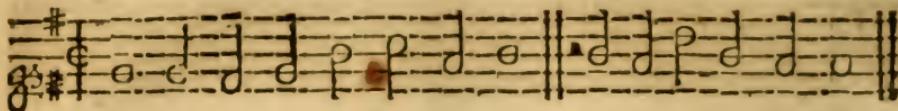


The Bass.

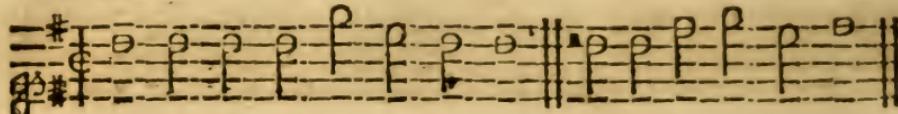


*Lewis Tune.**Common Metre single.*

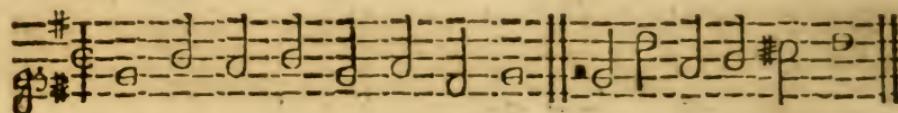
1st. Treble.



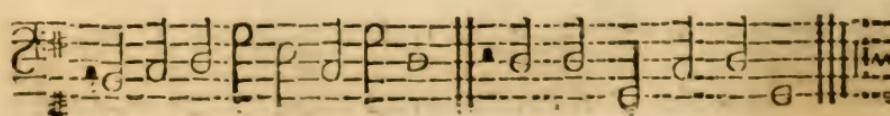
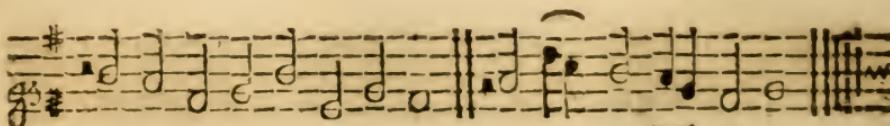
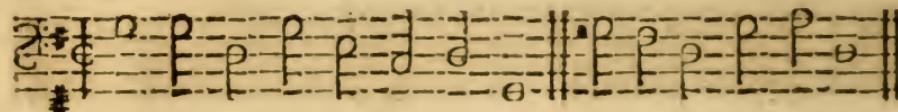
2d. Treble.



Tenor.



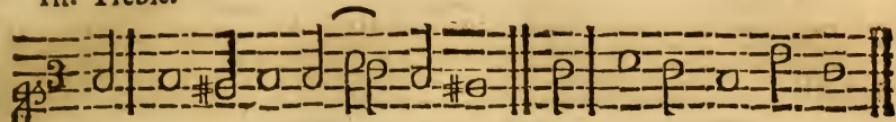
The Bass.



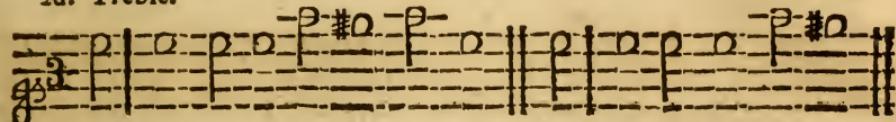
*Burford Tune.*

Common Metre single.

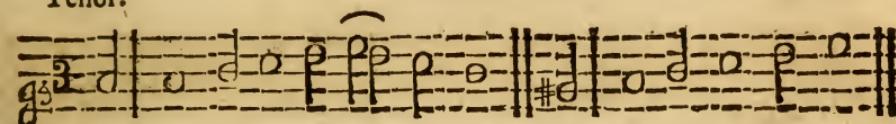
1st. Treble.



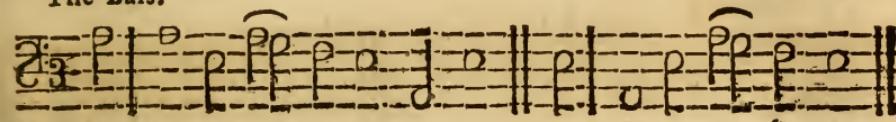
2d. Treble.



Tenor.



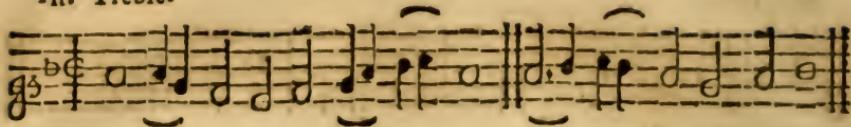
The Bass.



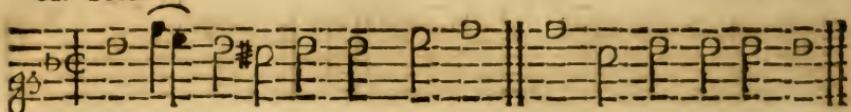
*Marlow Tune.*

Common Metre single:

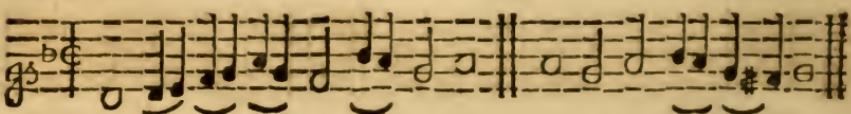
1st. Treble.



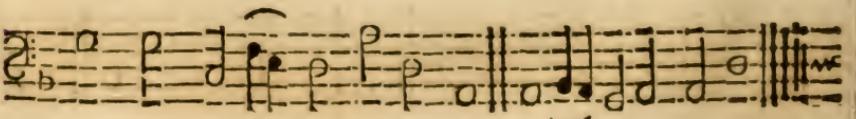
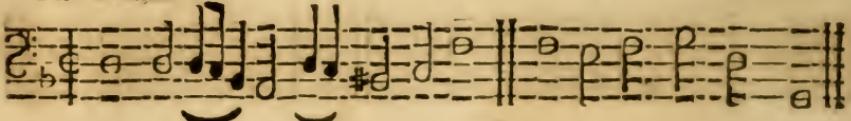
2d. Treble.



Tenor.



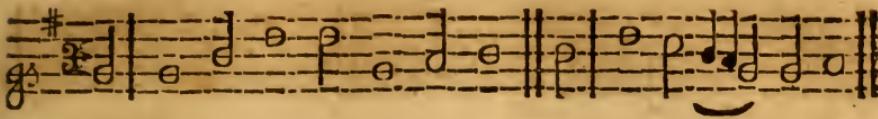
The Bass.



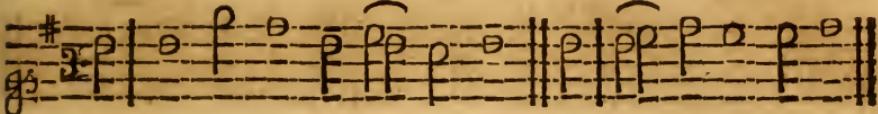
Portsmouth Tune.

Common Metre single:

1st. Treble.



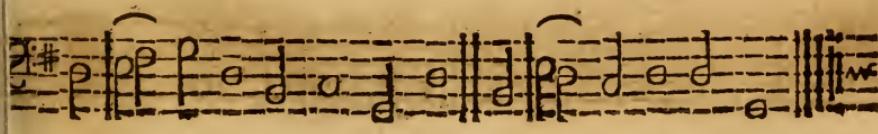
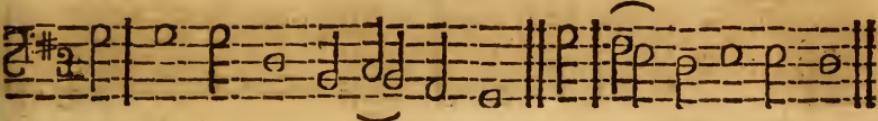
2d. Treble.



Tenor.



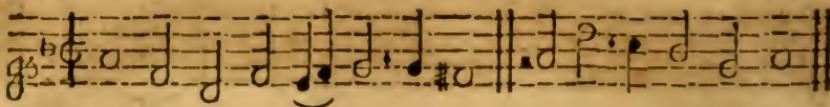
The Bass.



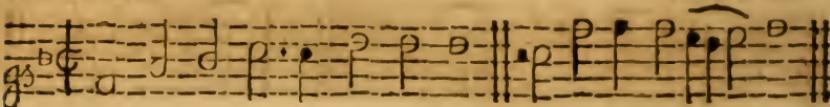
*Norwich Tune.*

Common Metre single.

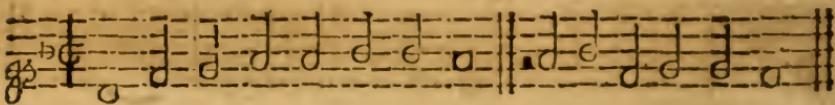
1st. Treble.



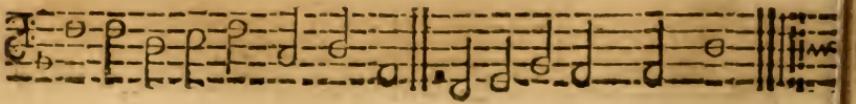
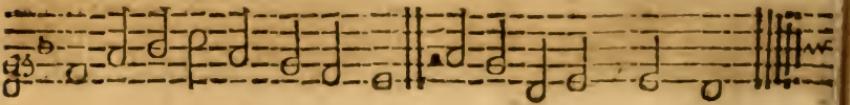
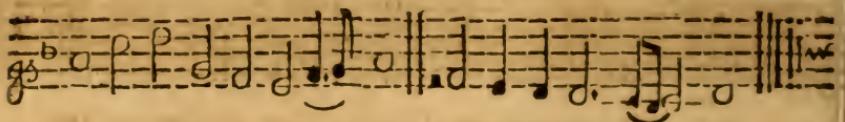
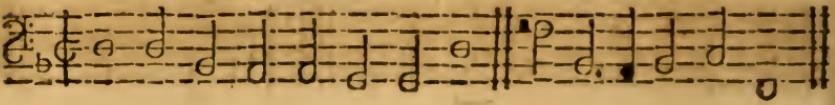
2d. Treble.



Tenor.



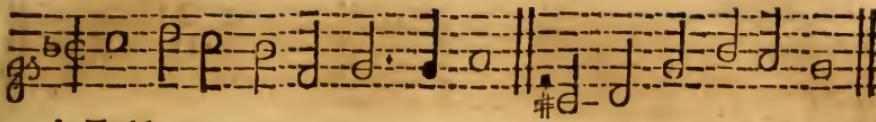
The Bass.



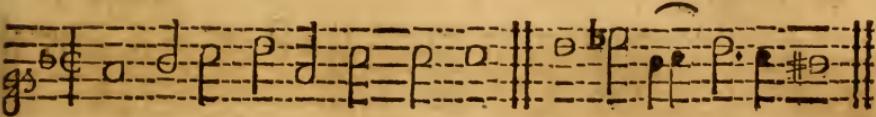
*Abby Tune.*

Common Metre single.

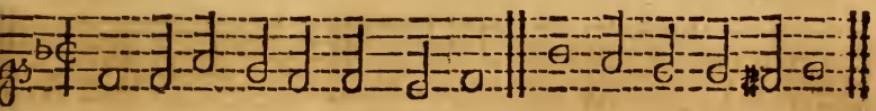
1st. Treble.



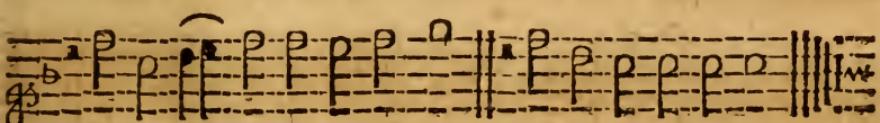
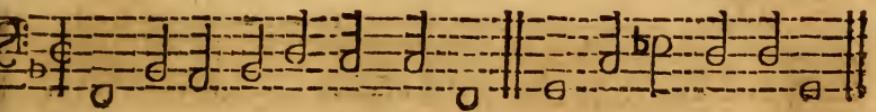
2d. Treble.



Tenor.



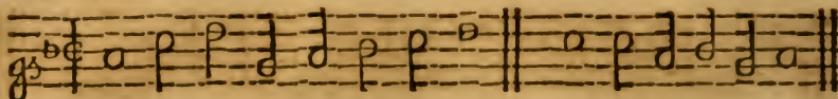
The Bass.



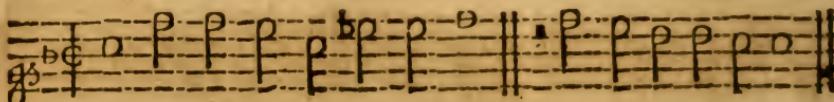
Dundee Tune.

Common Metre single.

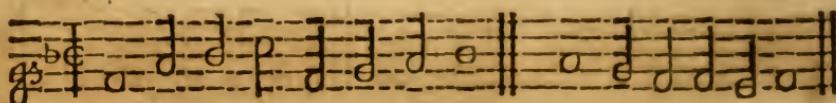
1st. Treble.



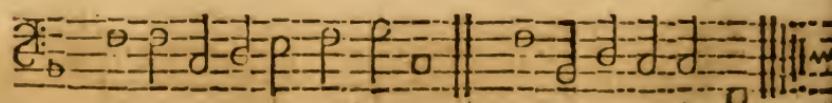
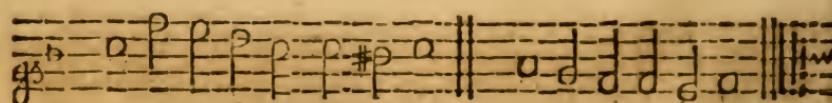
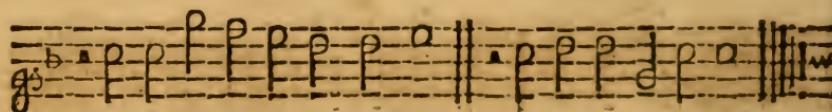
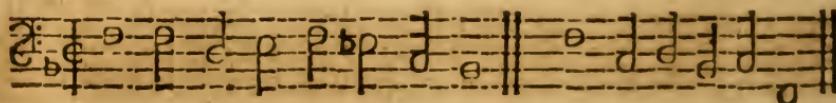
2d. Treble.



Tenor.



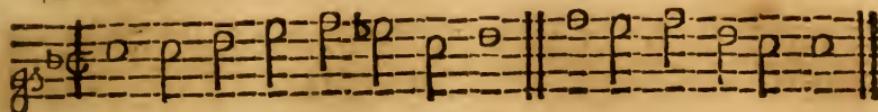
The Bass.



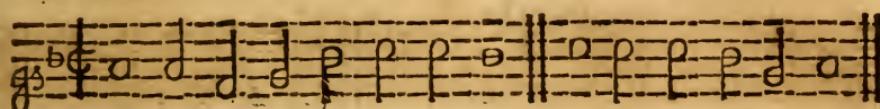
*Lincoln Tune.*

Common Metre single.

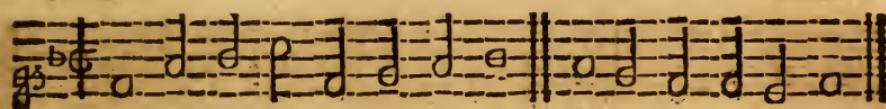
1st. Treble.



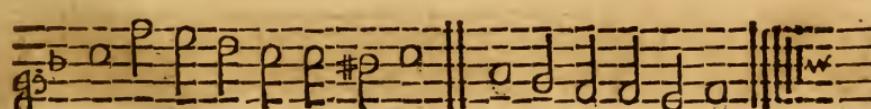
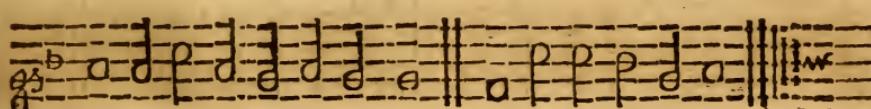
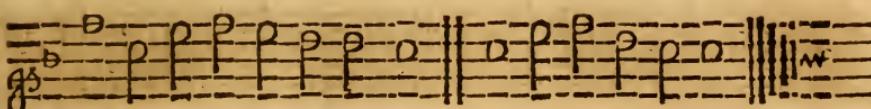
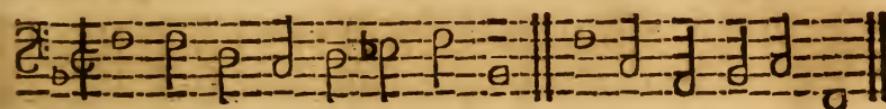
2d. Treble.



Tenor.



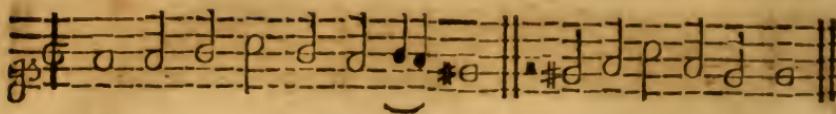
The Bass.



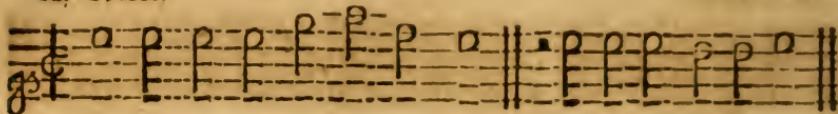
*Arundel Tune.*

## Common Metre single.

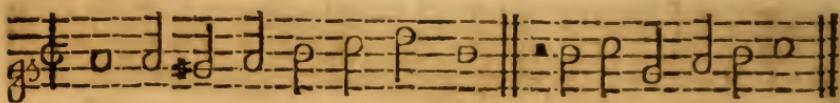
1st. Treble.



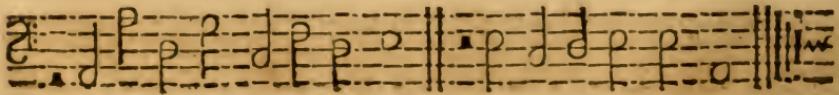
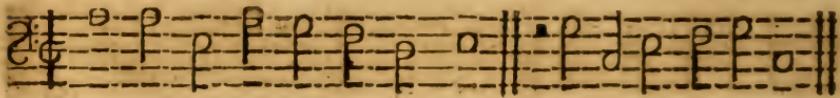
2d. Treble.



Tenor.



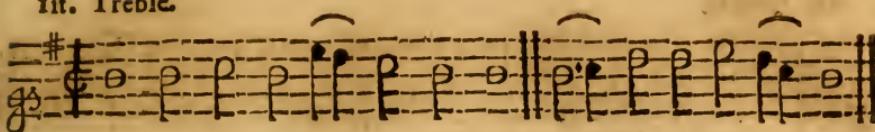
The Bass.



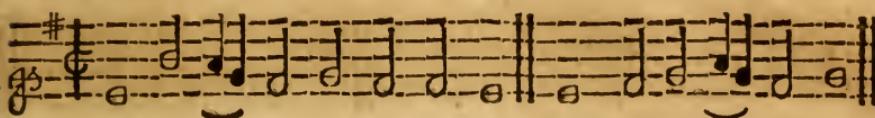
Newark Tune.

Common Metre single.

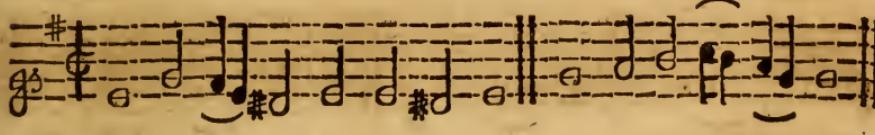
1st. Treble.



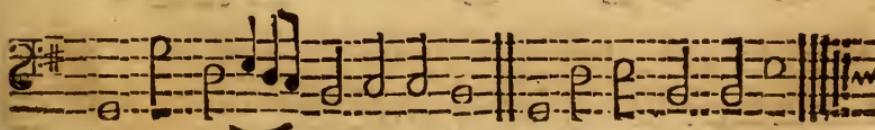
2d Treble.



Tenor.



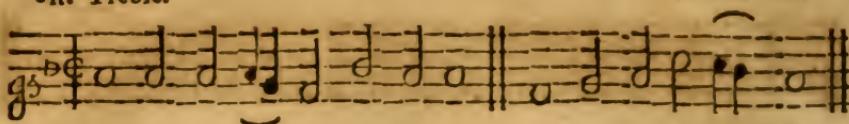
The Bass.



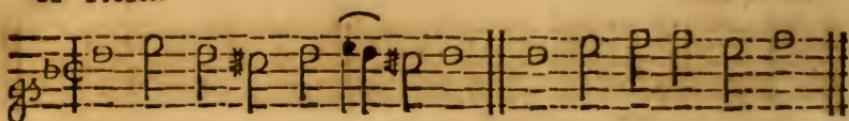
*Southampton Tune.*

Common Metre single.

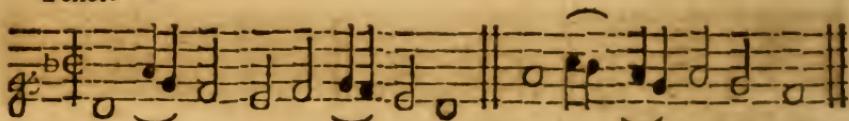
1st. Treble.



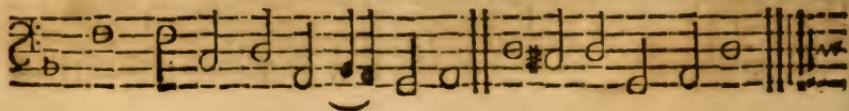
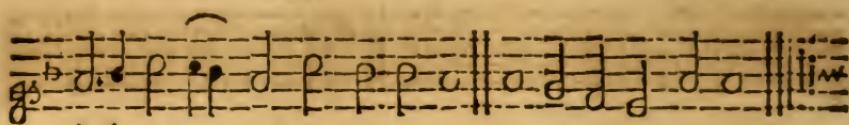
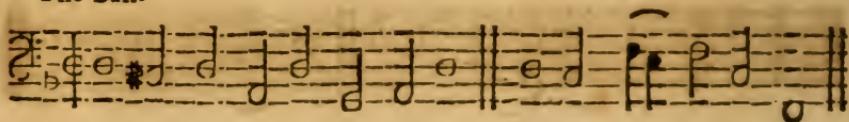
2d. Treble.



Tenor.



The Bass.



### *Sandwich Tune.*

## Common Metre single.

**1st. Treble.**

A musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The page shows measures 11 and 12. Measure 11 starts with a bass note followed by a half note and a quarter note. Measure 12 begins with a half note, followed by a quarter note, a dotted half note, and a quarter note.

## **2d. Treble.**

## Tenor.

## The Bafs.

A handwritten musical score on five-line staff paper. The score consists of two parts: Treble (top) and Bass (bottom). The Treble part has a key signature of one sharp (F#) and a time signature of common time (C). It features a single melodic line with various note heads and stems. The Bass part also has a key signature of one sharp (F#) and a time signature of common time (C). It features a single melodic line with various note heads and stems. The music is divided into measures by vertical bar lines.

A horizontal strip of musical notation on a five-line staff. The notes include quarter notes, eighth notes, sixteenth notes, and rests. Some notes have stems pointing up or down, and some have vertical bar lines through them. There are also several rests of varying lengths.

A handwritten musical score page featuring two measures of music. The first measure begins with a bass clef, a key signature of one sharp, and a common time signature. It contains six notes: a dotted half note, a quarter note, a eighth note followed by a sixteenth note, another eighth note, a quarter note, and a eighth note followed by a sixteenth note. The second measure begins with a treble clef, a key signature of one sharp, and a common time signature. It contains five notes: a quarter note, a eighth note followed by a sixteenth note, a quarter note, a eighth note followed by a sixteenth note, and a eighth note followed by a sixteenth note.

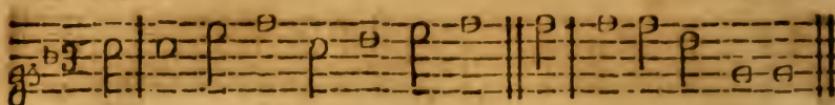
A handwritten musical score page featuring two systems of music. The first system consists of six measures on a single staff, starting with a bass clef, a key signature of one sharp, and a common time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The second system begins with a repeat sign and continues with four measures on a single staff, also in common time and one sharp key signature.

A musical score page showing measures 11 through 14. The first measure contains eighth-note patterns (pp, pp, pp, pp, pp). The second measure contains eighth-note patterns (e-e, e-e, e-e). The third measure contains eighth-note patterns (e-e, e-e, e-e). The fourth measure contains eighth-note patterns (e-e, e-e, e-e). The page number '11' is at the top right.

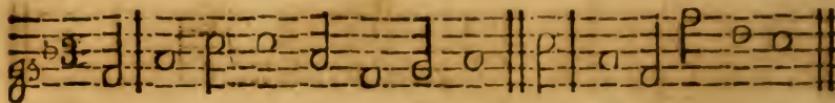
Namure Tune.

Common Metre single.

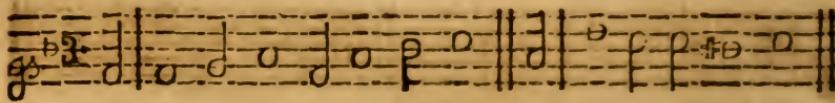
1st. Treble.



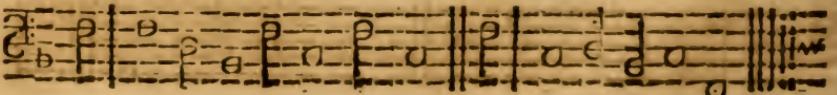
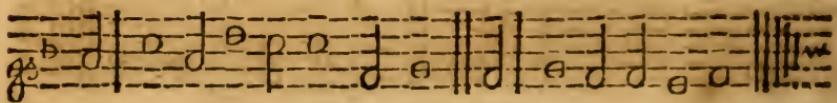
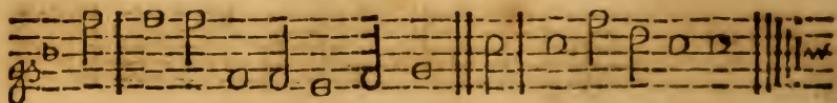
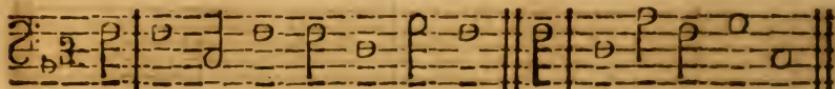
2d. Treble.



Tenor.



The Bass.



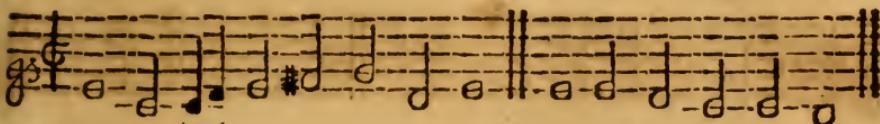
St. Anns Tune.

Common Metre single.

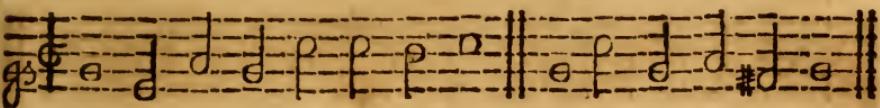
1st. Treble.



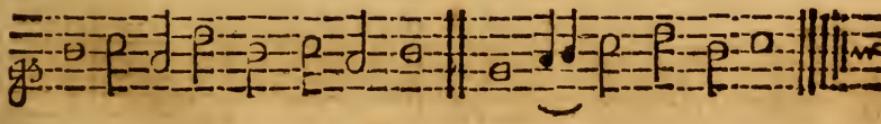
2d. Treble.



Tenor.



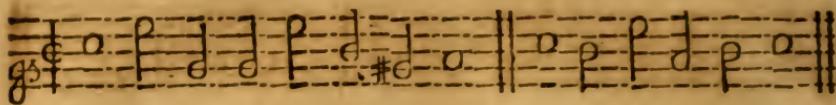
The Bass.



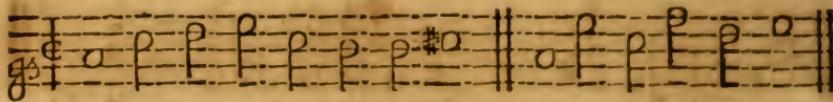
*Brunswick Tune.*

Common Metre single.

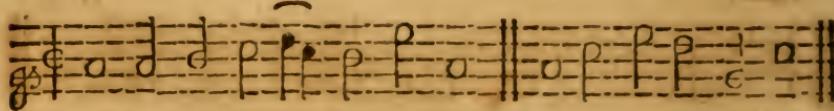
1st. Treble.



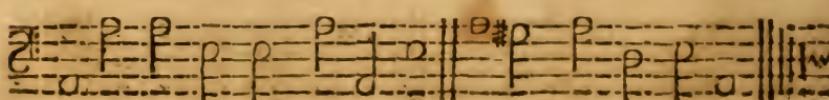
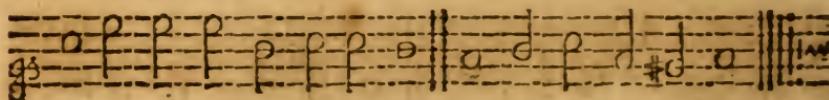
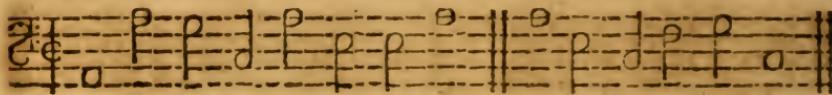
2d. Treble.



Tenor.



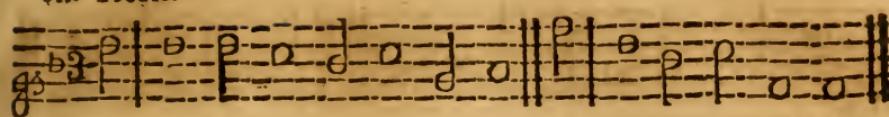
The Bass.



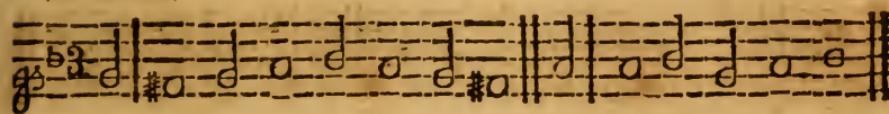
Stepney Tune.

Common Metre single.

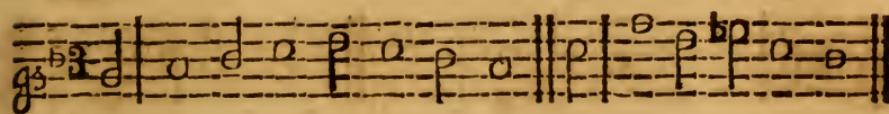
1st. Treble.



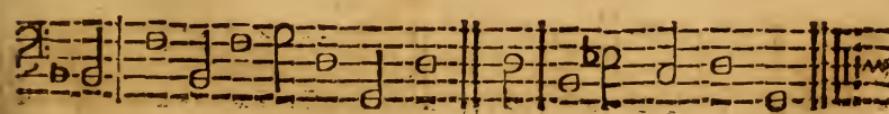
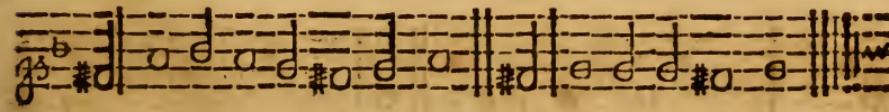
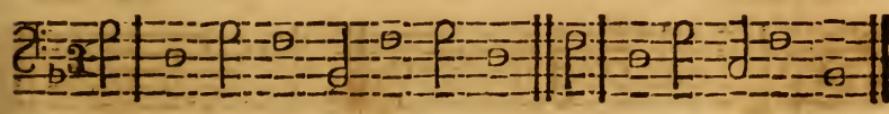
2d. Treble.



Tenor.



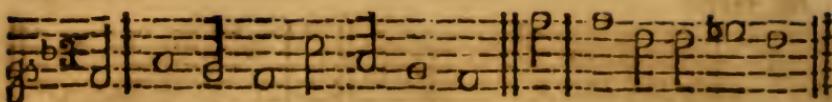
The Bass.



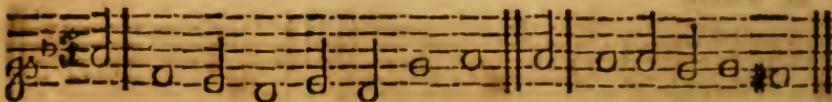
*Wantage Tune.*

Common Metre single.

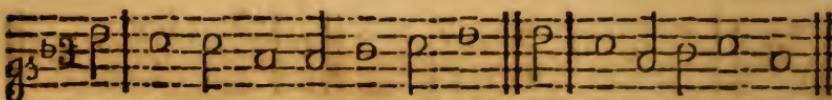
1st. Treble.



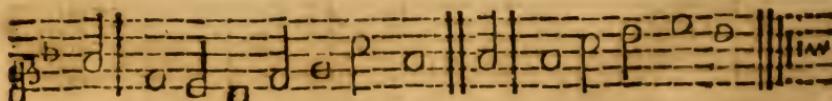
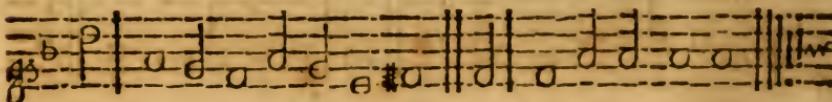
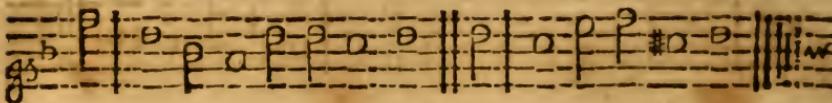
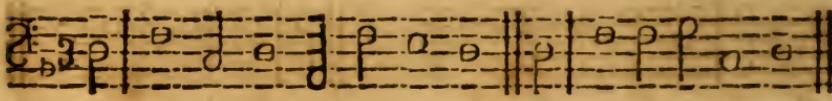
2d. Treble.



Tenor.



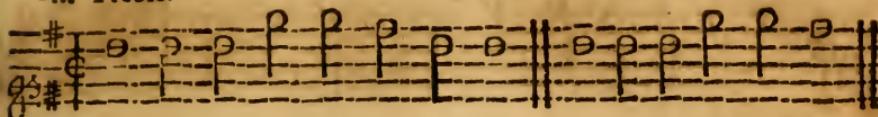
The Bass.



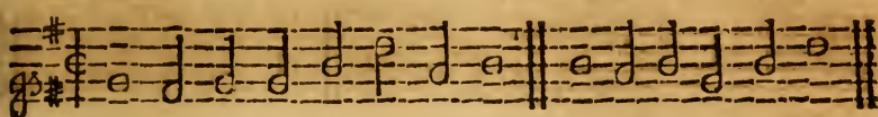
Munmoutb Tune.

Common Metre single.

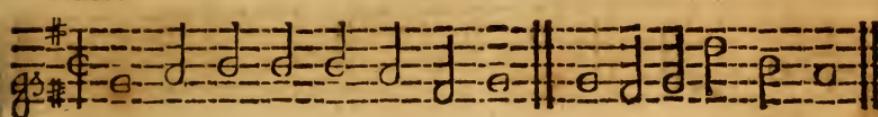
1st. Treble.



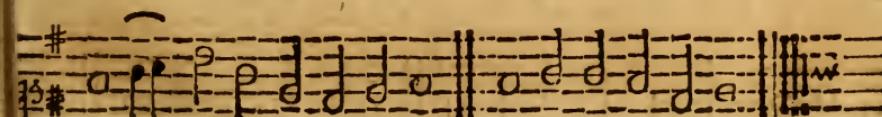
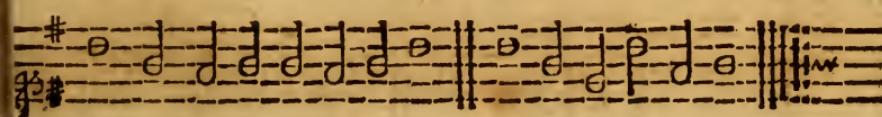
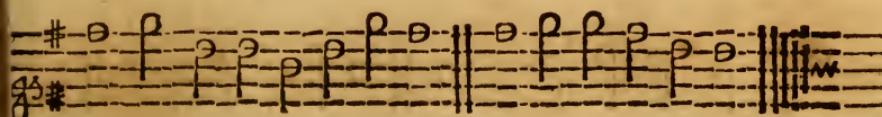
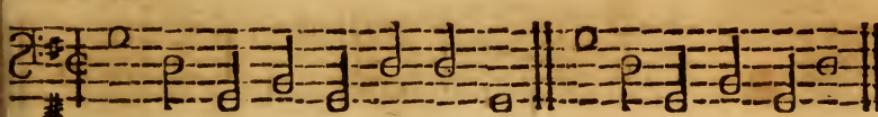
2d. Treble.



Tenor.



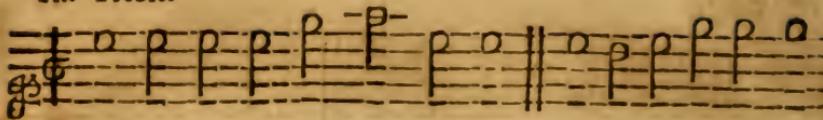
The Bass.



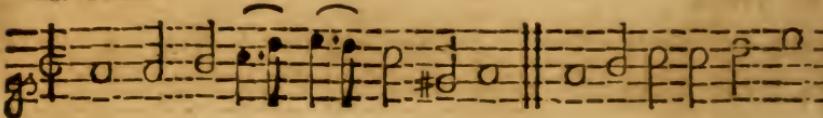
*Brimpton Tune.*

Common Metre single.

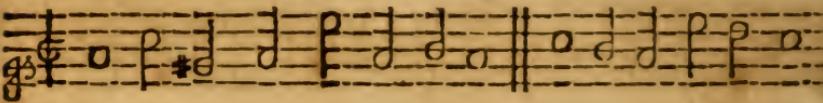
1st. Treble.



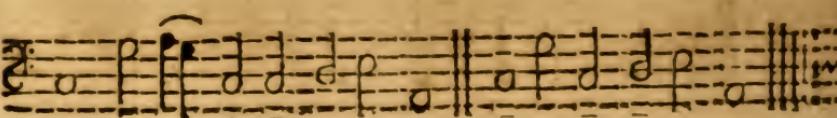
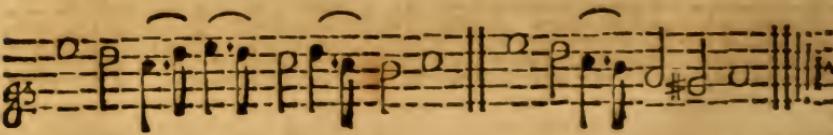
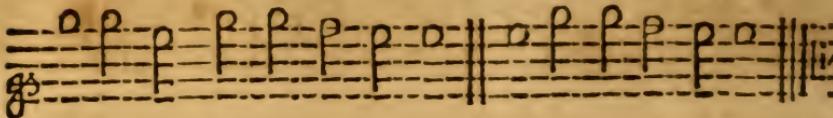
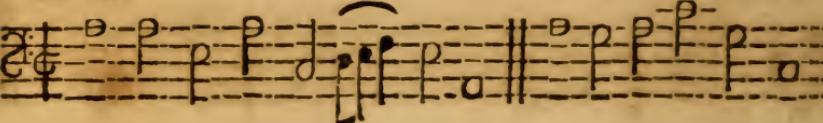
2d. Treble.



Tenor.



The Bass.



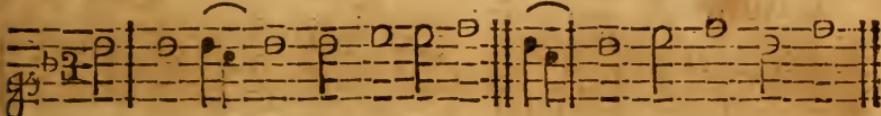
*Henry Tune.*

Common Metre single.

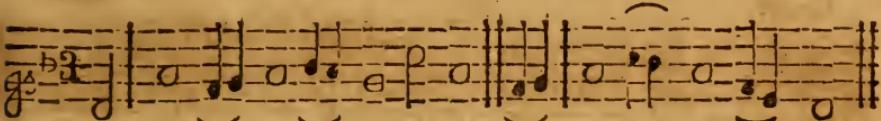
1st. Treble.



2d. Treble.



Tenor.



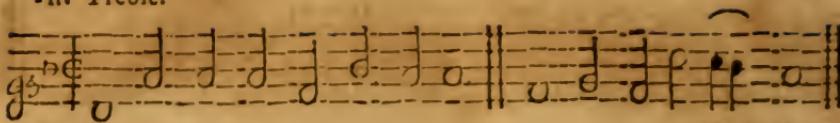
The Bass.



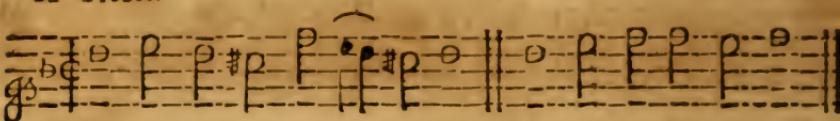
St. Laurence's Tune.

Common Metre single.

1st. Treble.



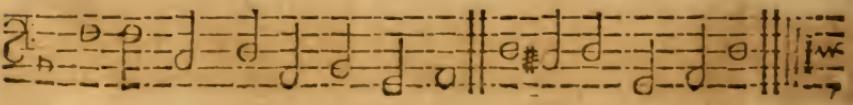
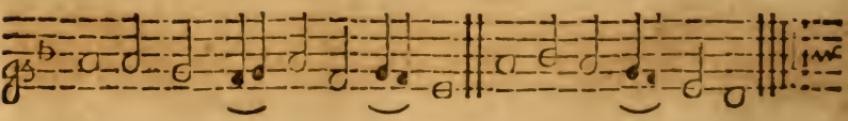
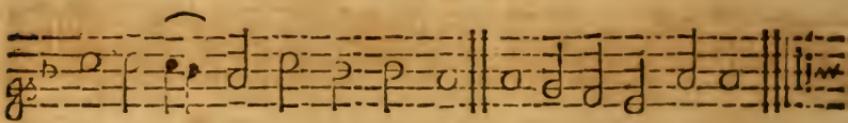
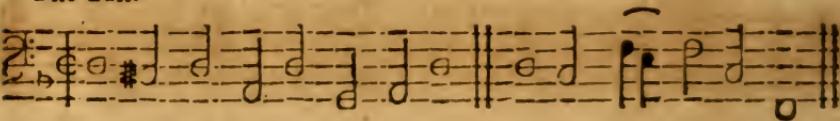
2d. Treble.



Tenor.



The Bass.



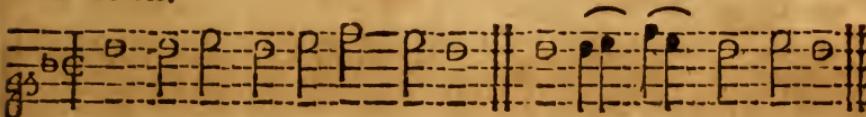
Bangor Tune.

Common Metre single.

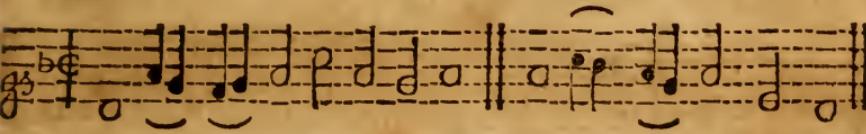
1st. Treble.



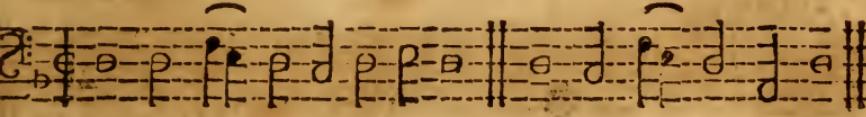
2d. Treble.



Tenor.

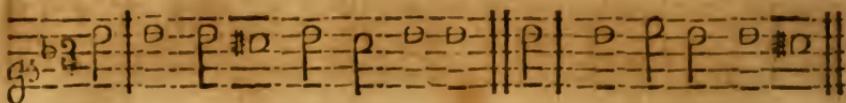


The Bass.

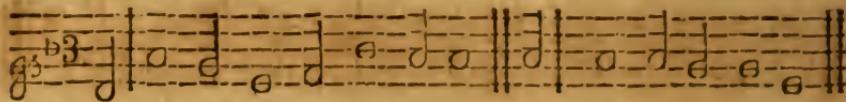


*Aldermanston Tune.* Common Metre single.

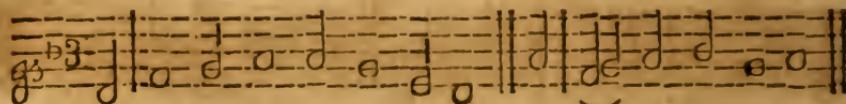
1st. Treble.



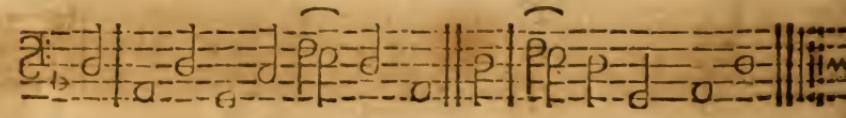
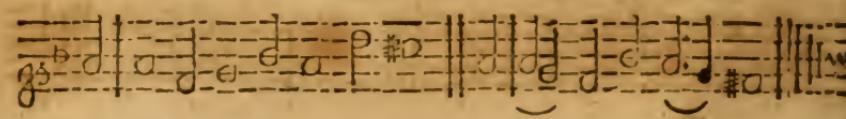
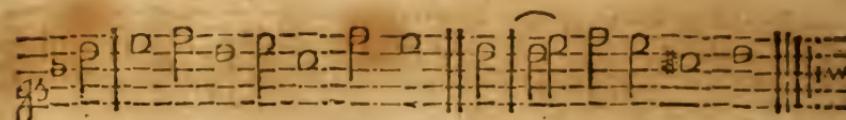
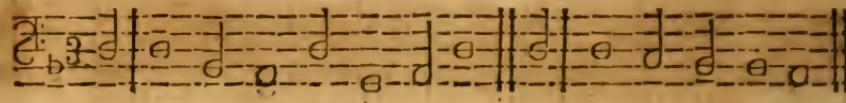
2d. Treble.



Tenor.



The Bass.



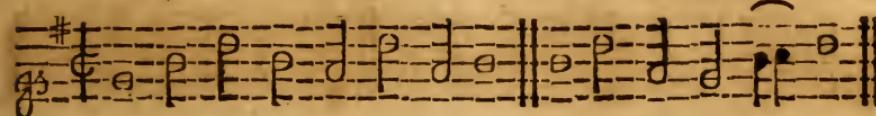
Barnet Tune.

Common Metre single.

1st. Treble.



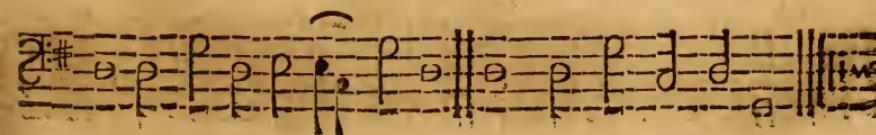
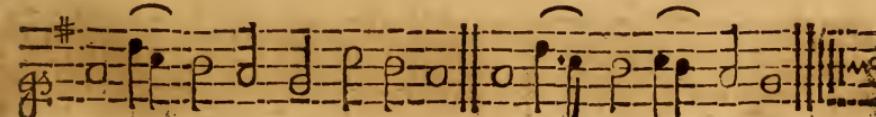
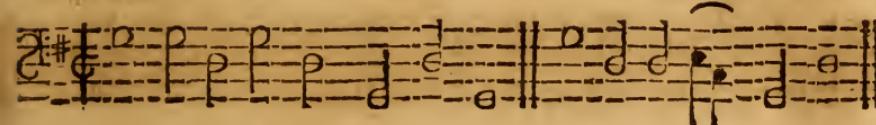
2d. Treble.



Tenor.

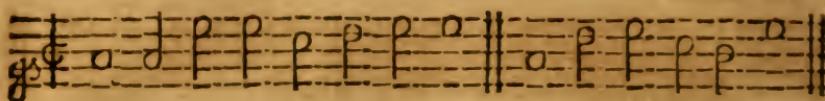


The Bass.



*Wandsworth Tune.* Common Metre single.

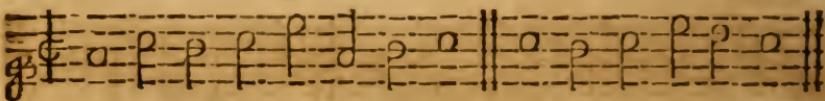
1st. Treble.



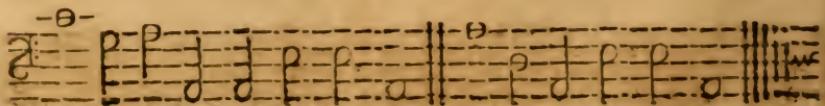
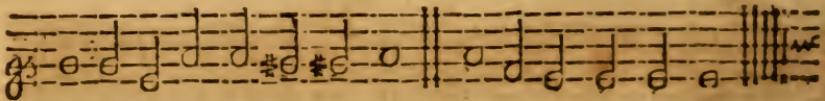
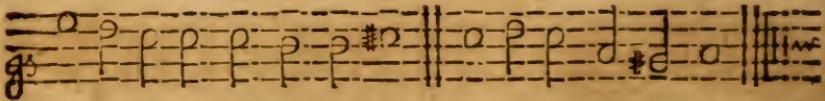
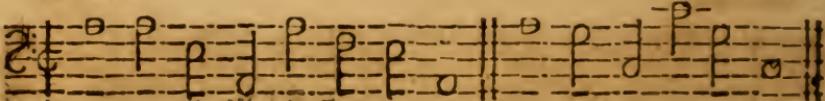
2d. Treble.



Tenor.

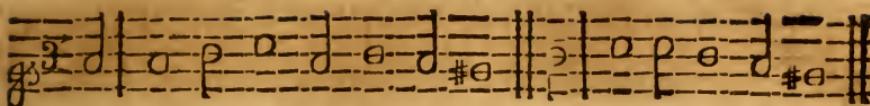


The Bass.

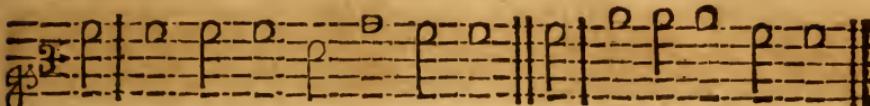


*Kingston Tune.***Common Metro single.**

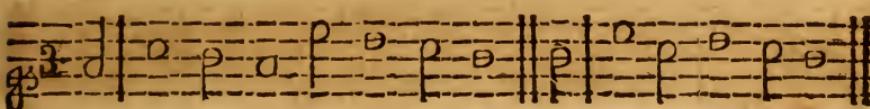
1st. Treble.



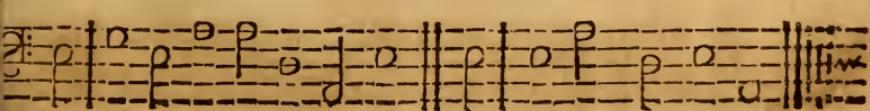
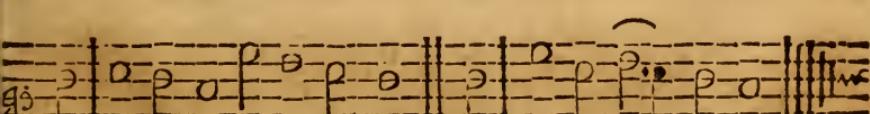
2d. Treble.



Tenor.



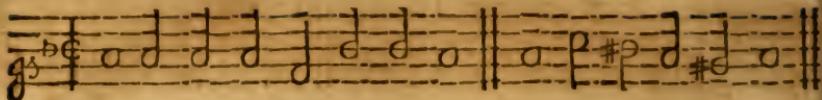
The Bass.



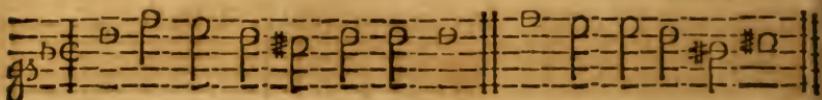
*Shrewsbury Tune.*

## Common Metre single.

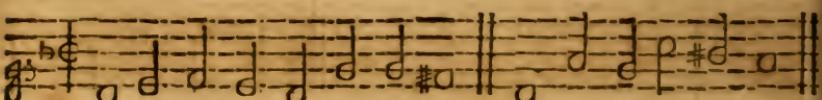
1st. Treble.



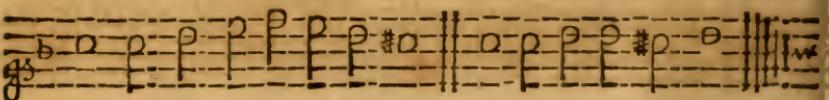
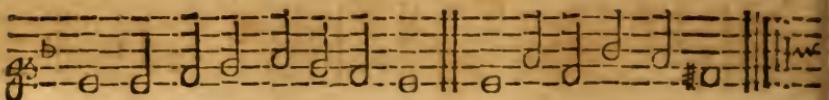
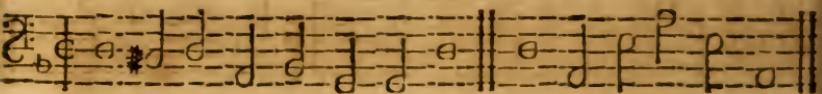
2d. Treble.



Tenor.



The Bass.



Peterborow Tune.

Common Metre single:

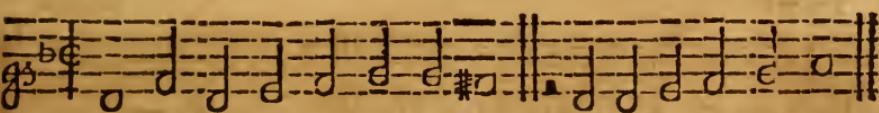
1st. Treble.



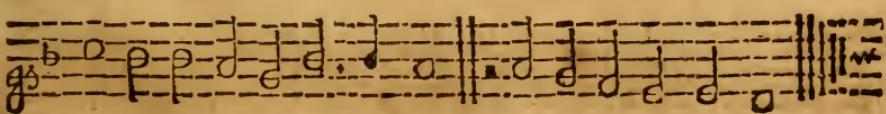
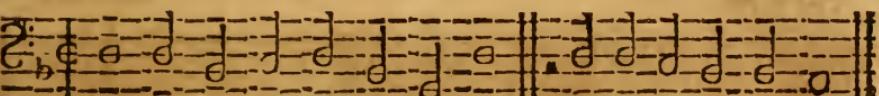
2d. Treble.



Tenor.



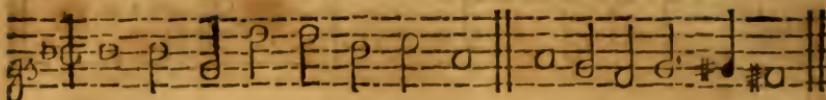
The Bass.



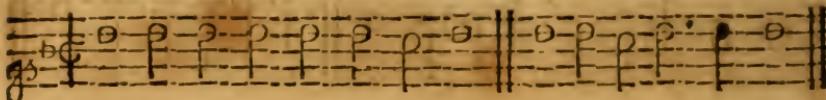
King's Tune.

Common Metre single;

1st. Treble.



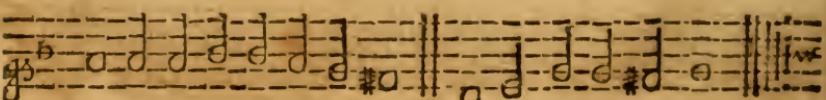
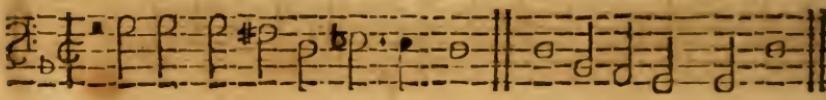
2d. Treble.



Tenor.

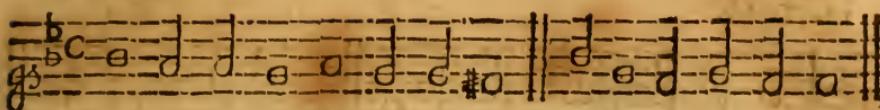


The Bass.

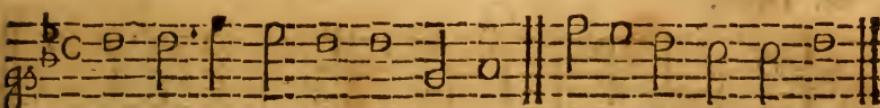


*Wolverhampton Tune.* Common Metre single:

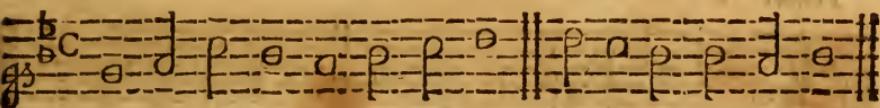
1st. Treble.



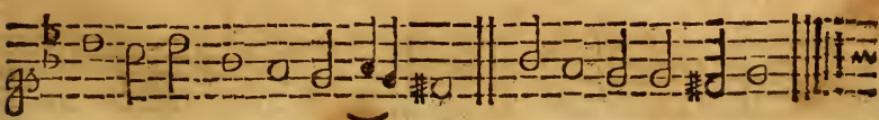
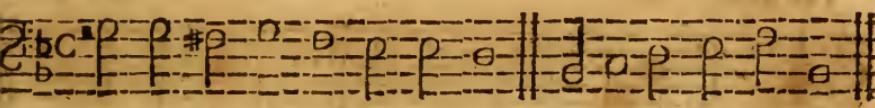
2d. Treble.



Tenor.



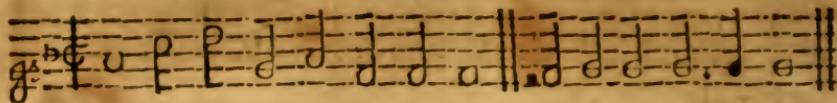
The Bass.



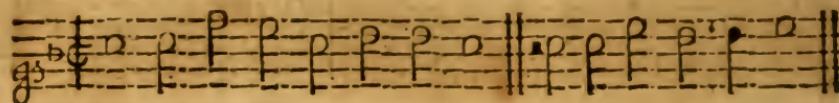
*Dukes Tune.*

Common Metre single;

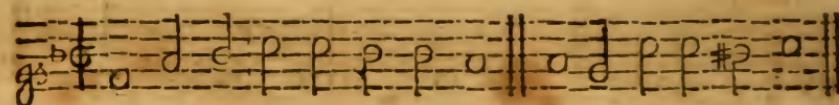
1st. Treble.



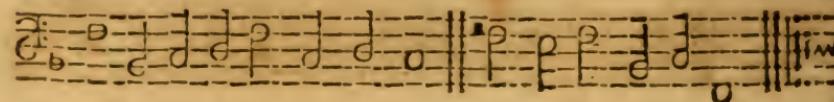
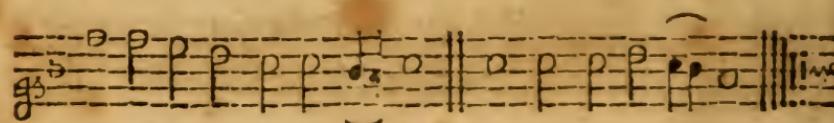
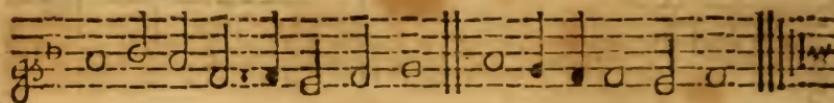
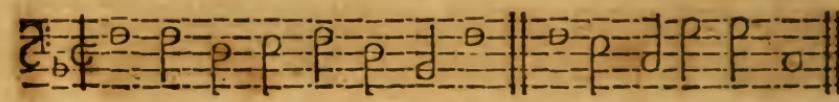
2d. Treble.



Tenor.

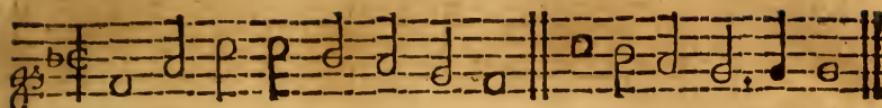


The Bass.

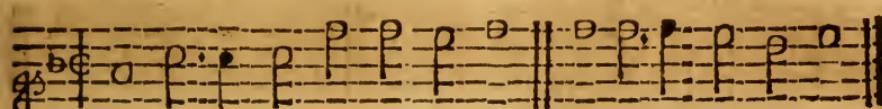


*Dumferling Tune.***Common Metre single.**

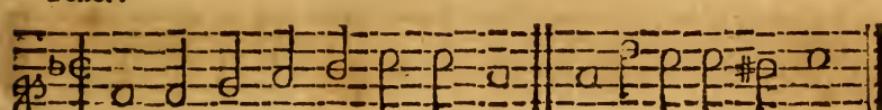
1st. Treble.



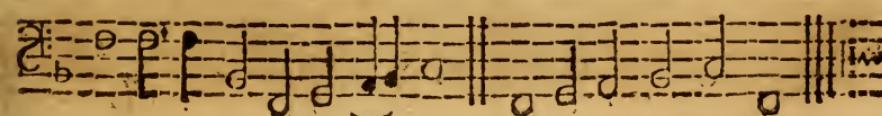
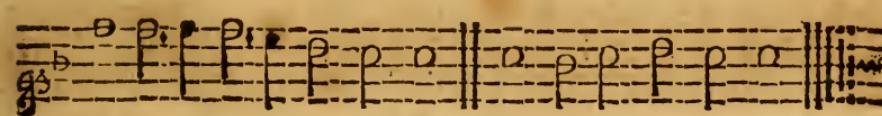
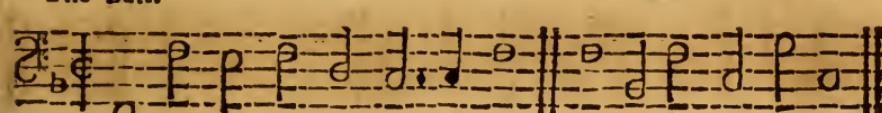
2d. Treble.



Tenor.

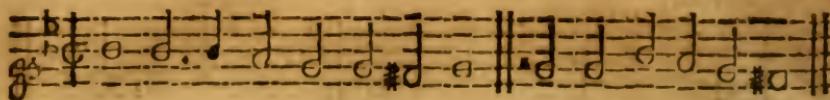


The Bass.

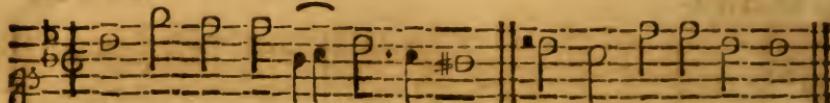


*Hereford Tune.**Common Metre single.*

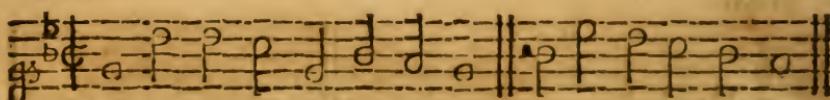
1st. Treble.



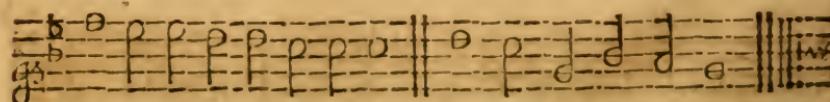
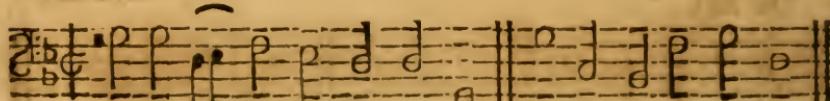
2d. Treble.



Tenor.

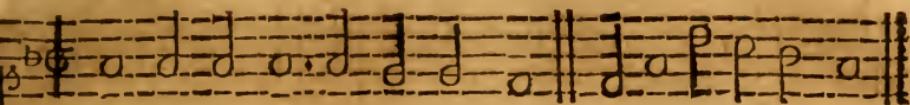


The Bass.



*Christ's-Hospital Tune. Common Metre single.*

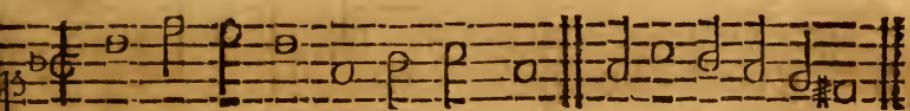
1st. Treble.



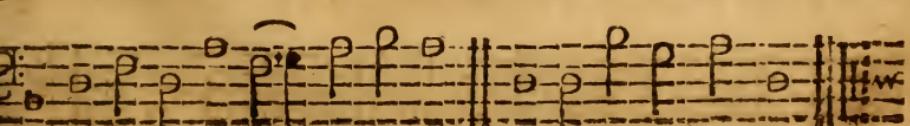
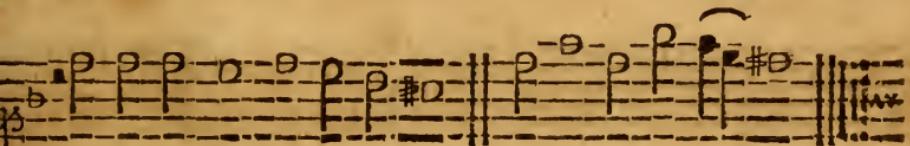
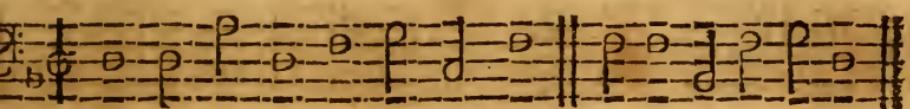
2d. Treble.



Tenor.



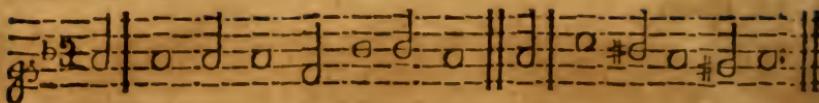
The Bass.



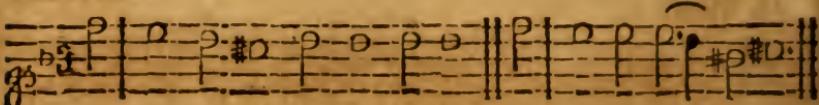
*Woofer Tune.*

Common Metre single.

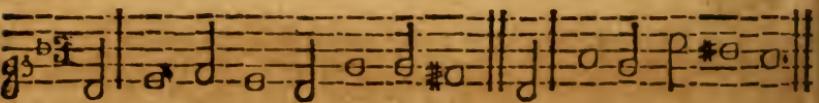
1st. Treble.



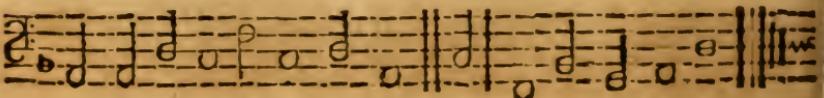
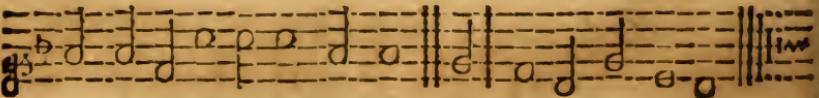
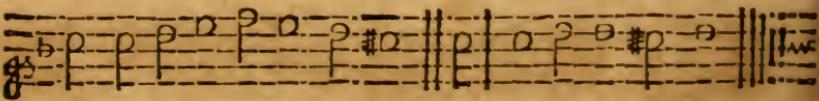
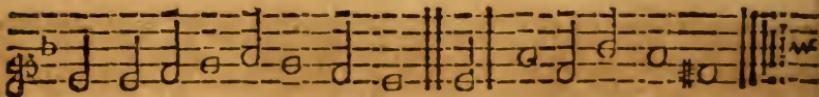
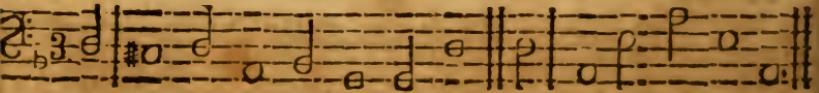
2d. Treble.



Tenor.

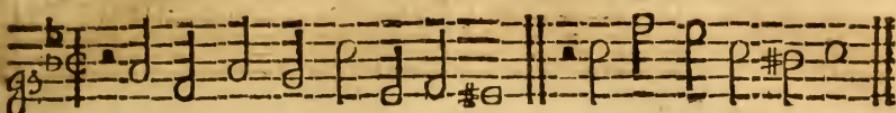


The Bass.

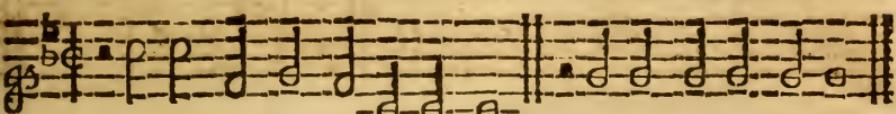


St. Clement's Tune. Common Metre single:

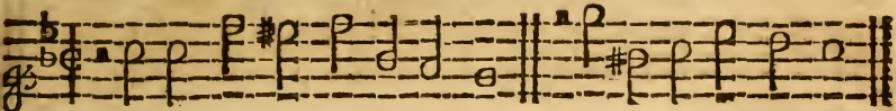
1st. Treble.



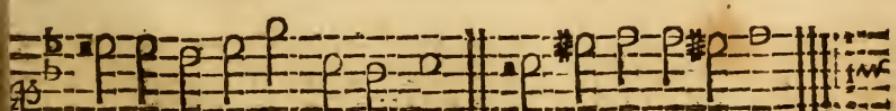
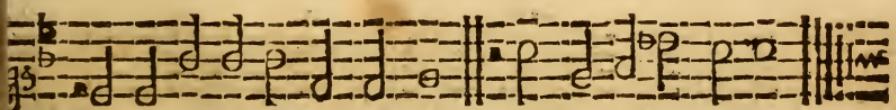
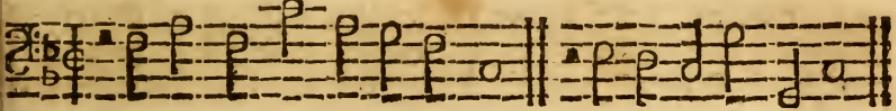
2d. Treble.



Tenor.



The Bass.

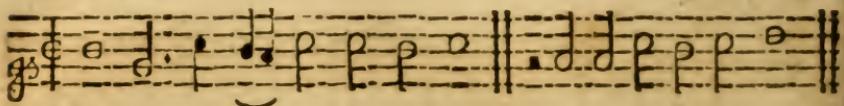


*Exeter Tune.**Common Metre single.*

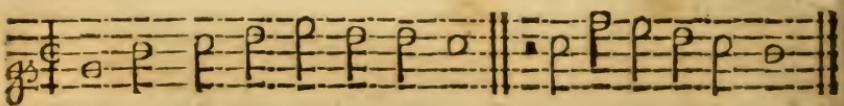
1st. Treble.



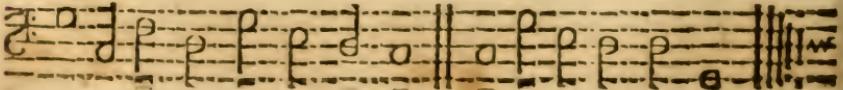
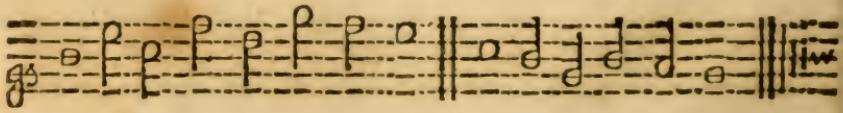
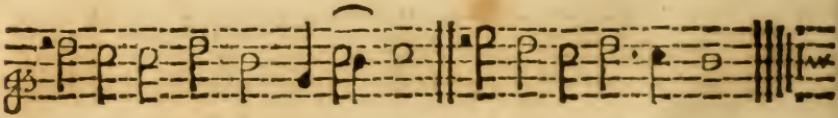
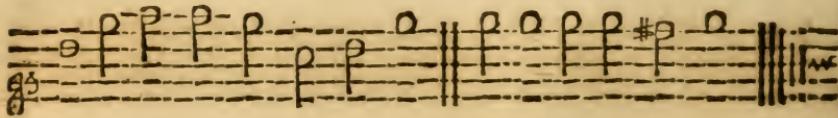
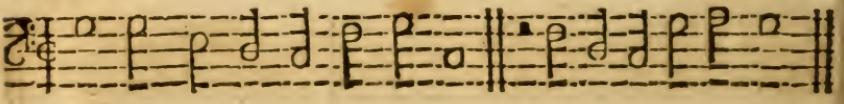
2d. Treble.



Tenor.



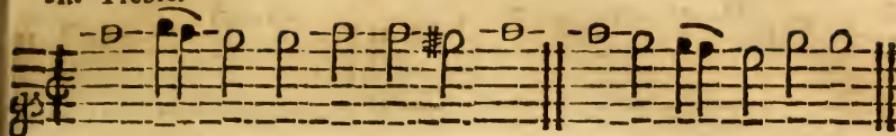
The Bass.



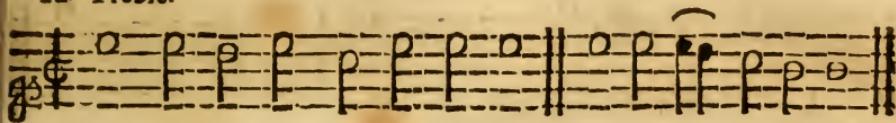
*Bristol Tune.*

Common Metre single.

1st. Treble.



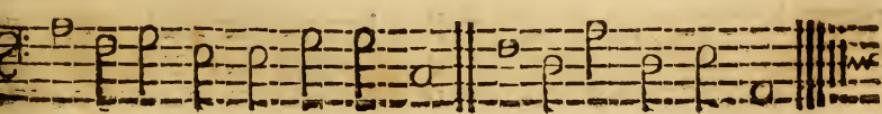
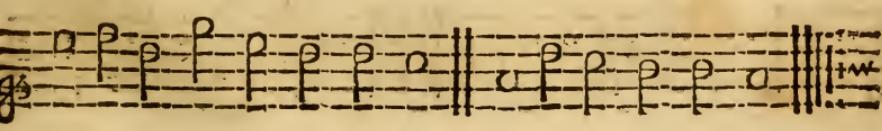
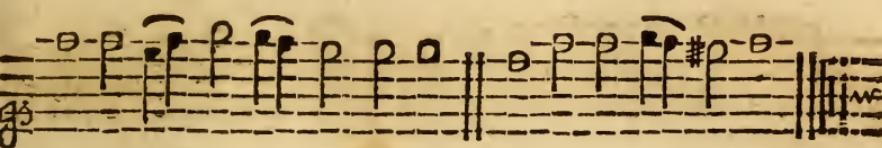
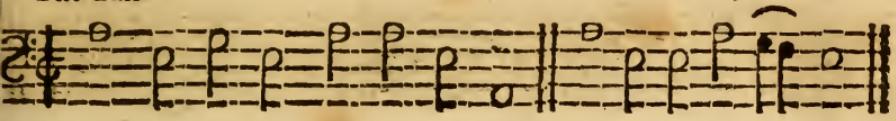
2d. Treble.



Tenor.



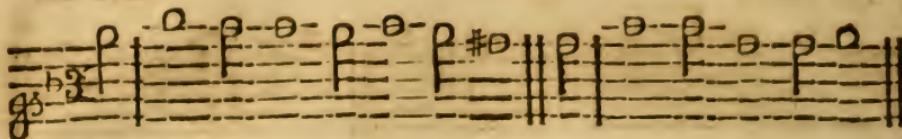
The Bass.



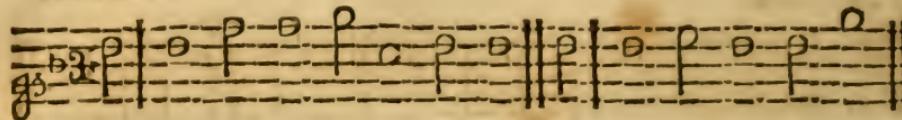
Royton Tune.

Common Metre single.

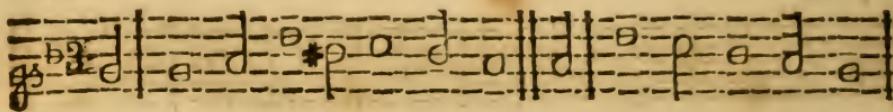
1st. Treble.



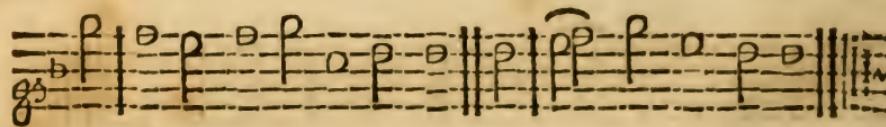
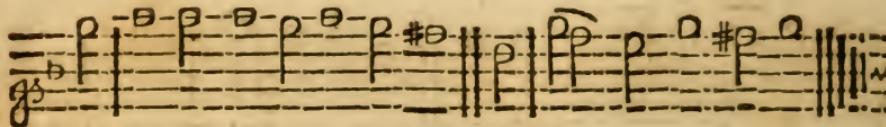
2d. Treble.



Tenor.



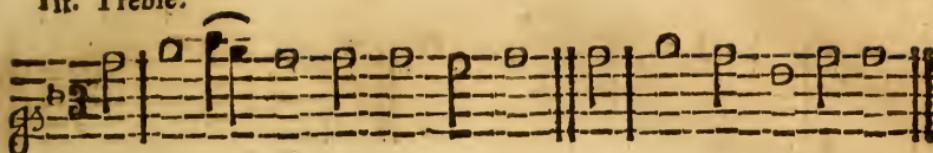
The Bass.



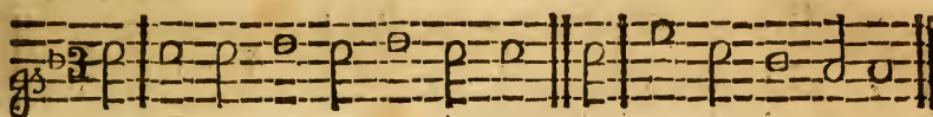
*Emly Tune.*

Common Metre single.

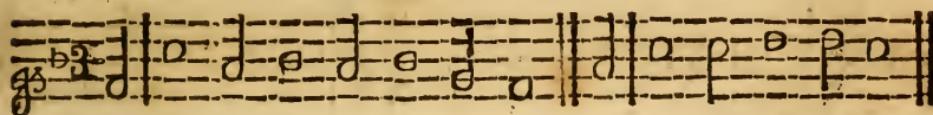
1st. Treble.



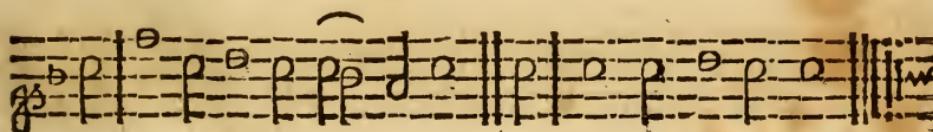
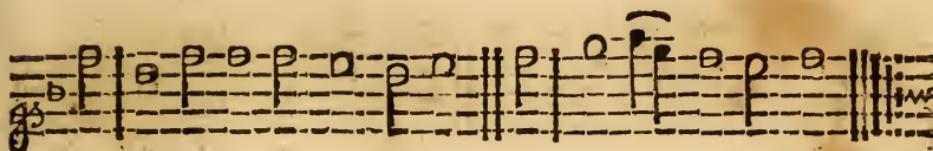
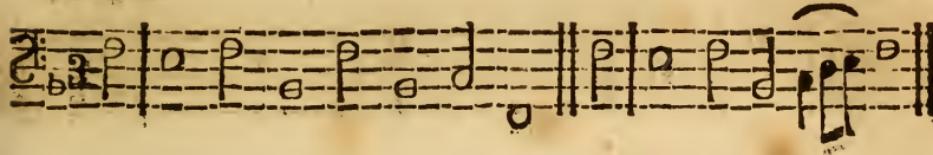
2d. Treble.



Tenor.

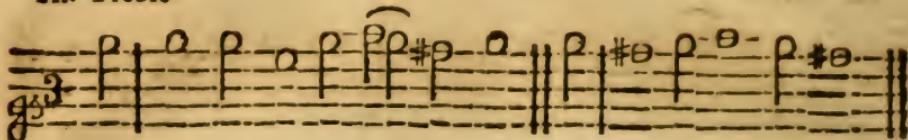


The Bass.

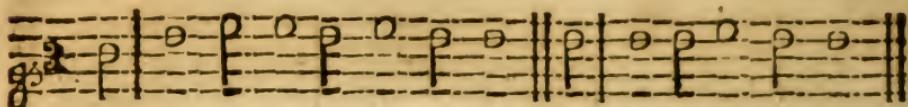


*Mansfield Tune.***Common Metre single;**

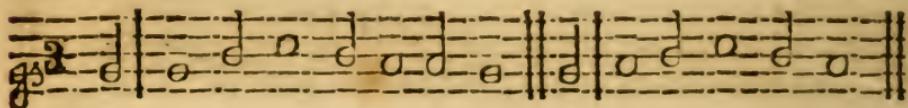
1st. Treble.



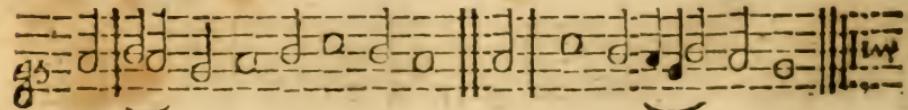
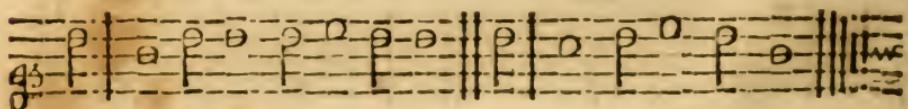
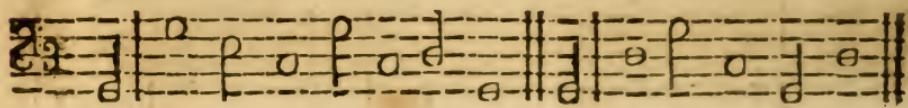
2d. Treble.



Tenor.



The Bass.



'Abby Tune.

Common Metre single.

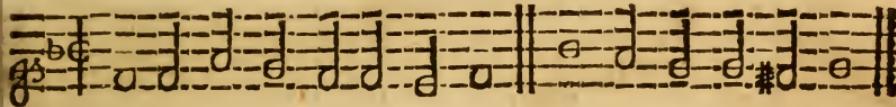
1st. Treble.



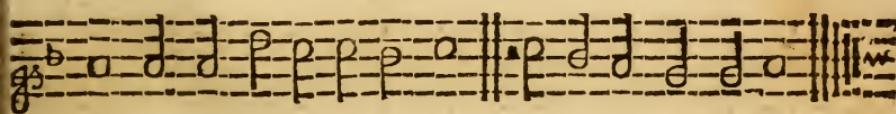
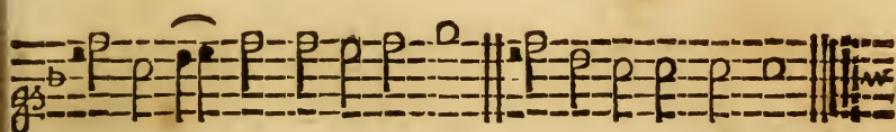
2d. Treble.



Tenor.

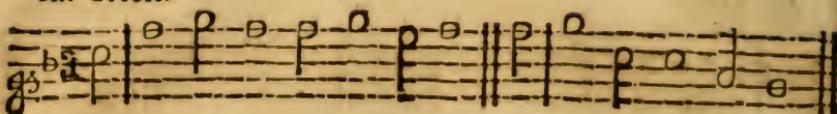


The Bass.

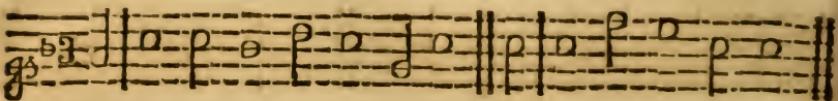


## St. Margaret's Tune; Common Metre single;

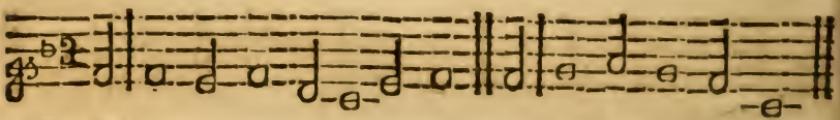
1st. Treble.



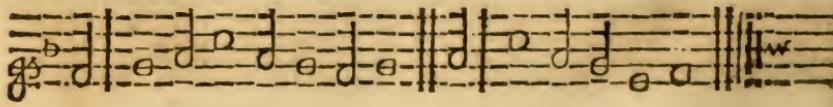
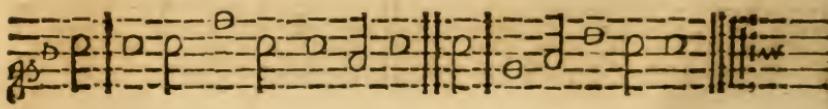
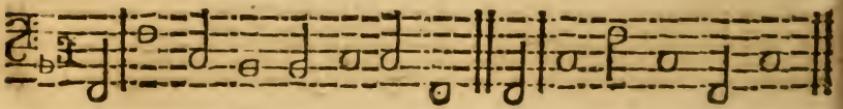
2d. Treble.



Tenor.

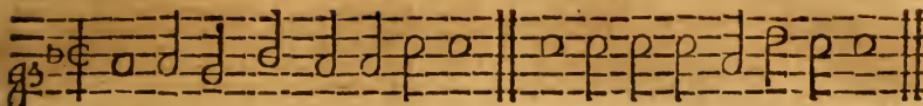


The Bass.

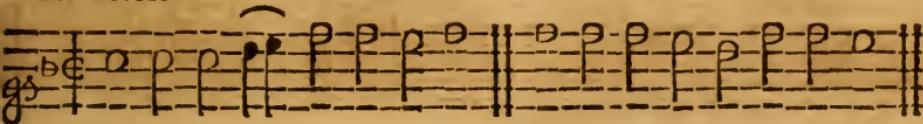


## Old 100 Psalm Tune. Long Metre single.

1st. Treble.



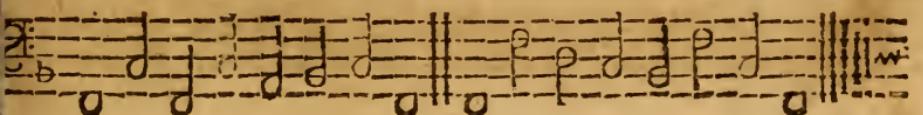
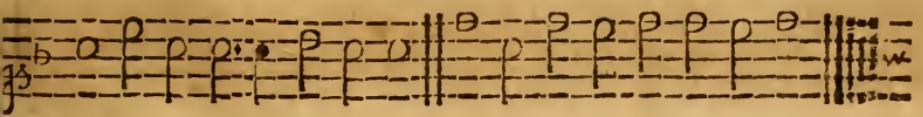
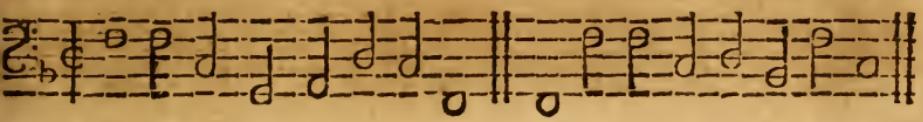
2d. Treble.



Tenor.

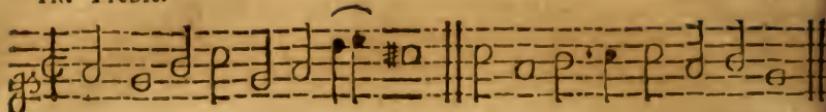


The Bass.



## French 100 Psalm Tunes. Long Metre single.

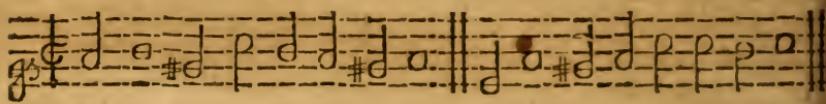
1st. Treble.



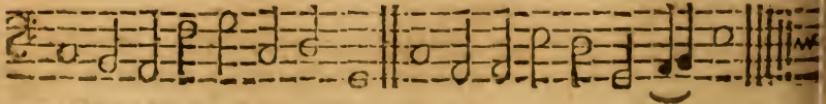
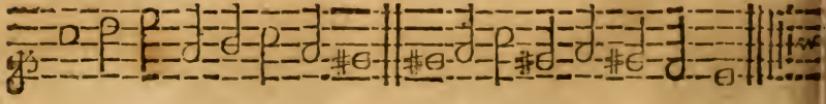
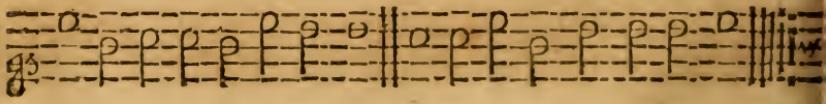
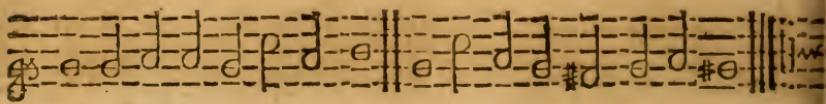
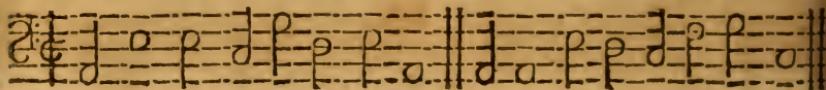
2d. Treble.



Tenor.



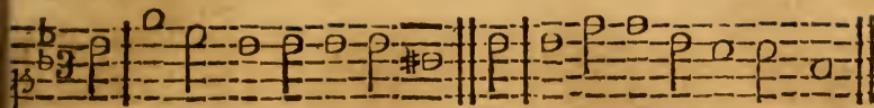
The Bass.



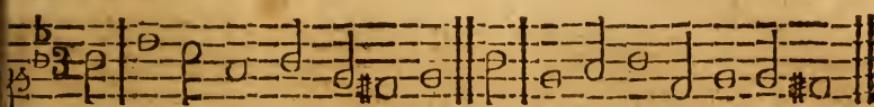
Reading Tune.

Long Metre single.

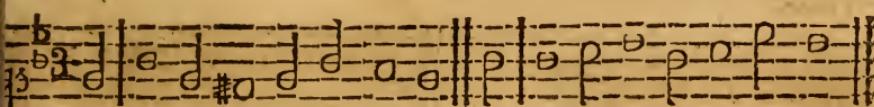
1st. Treble.



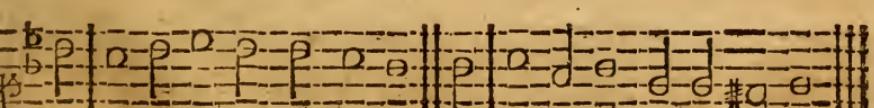
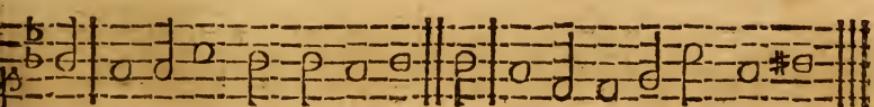
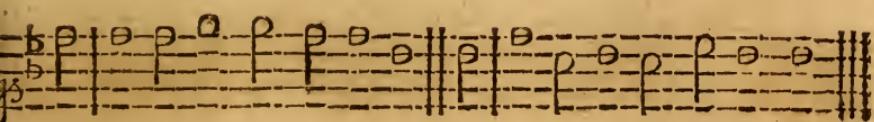
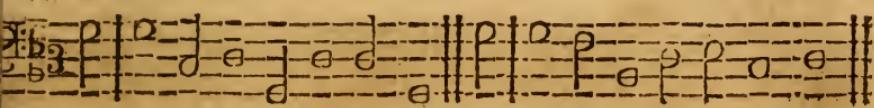
2d. Treble.



Tenor.



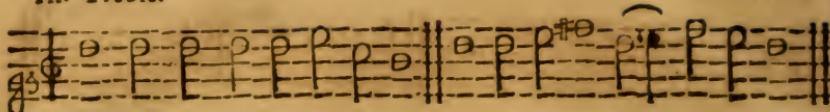
The Bass.



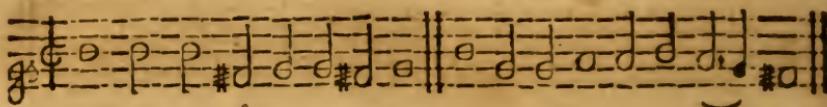
*Angels Song Tune.*

Long Metre single.

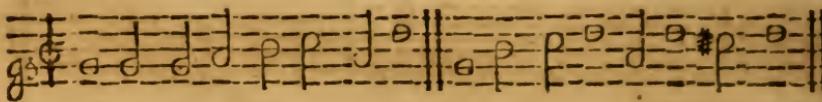
1st. Treble.



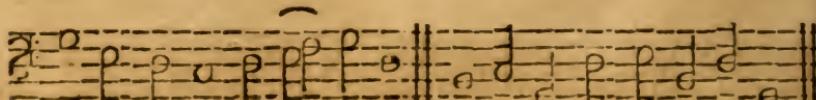
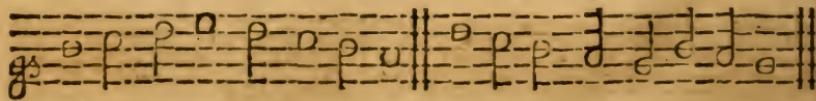
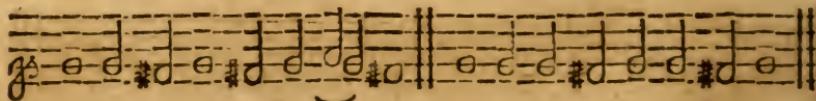
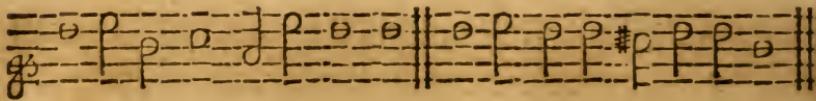
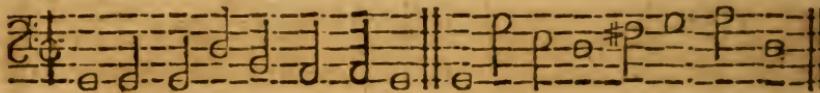
2d. Treble.



Tenor.



The Bass.



Old 125 Psal. Tune. 2d. Me. Long Metre single;

1st. Treble.



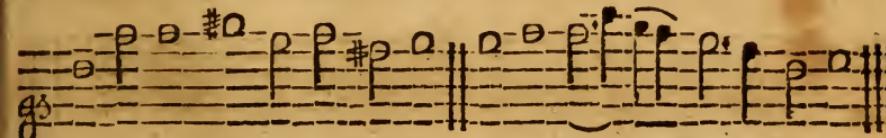
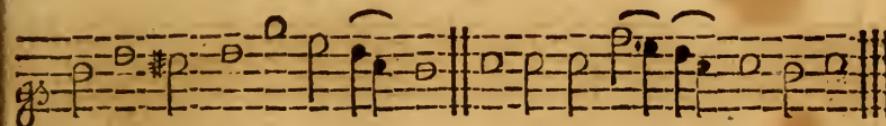
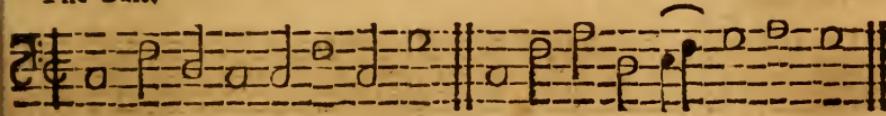
2d. Treble.



Tenor.

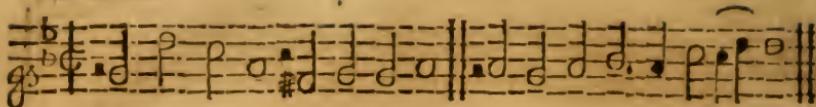


The Bass.

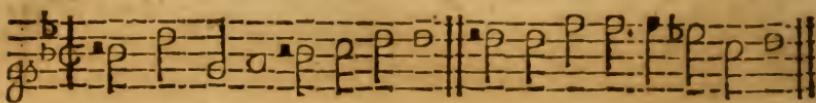


*Babilon Streams Tune.* Long Metre single.

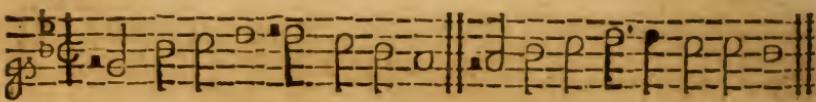
1st. Treble.



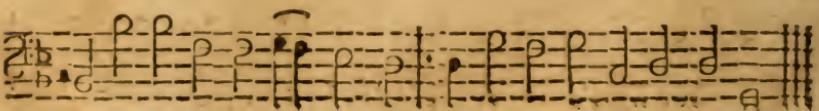
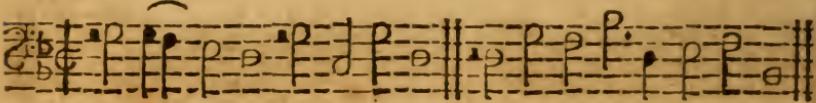
2d. Treble.



Tenor.



The Bass.

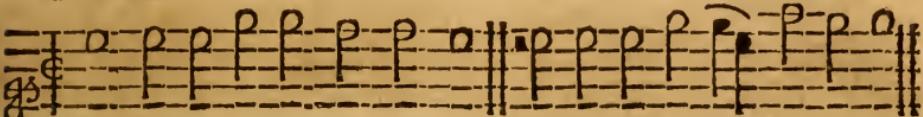


*Newbury Tune.**Long Metre single.*

1st. Treble.



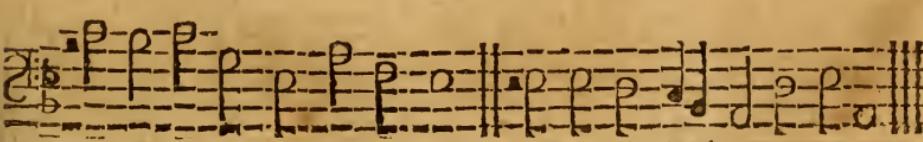
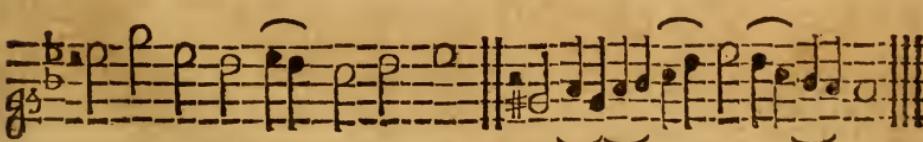
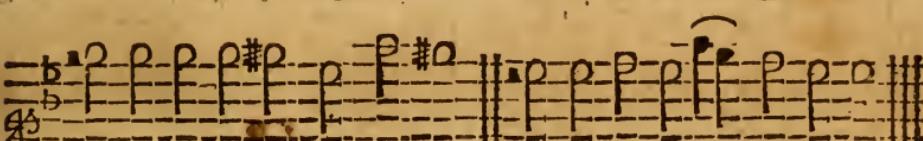
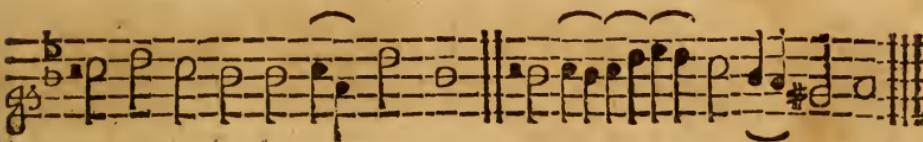
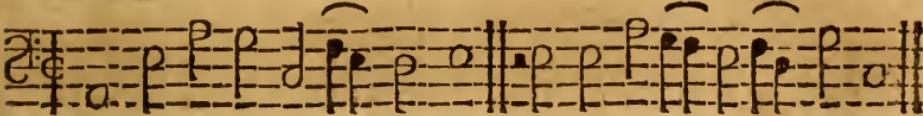
2d. Treble.



Tenor.



The Bass.



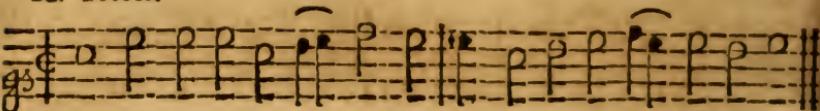
*Bedford Tune.*

## Long Metre single.

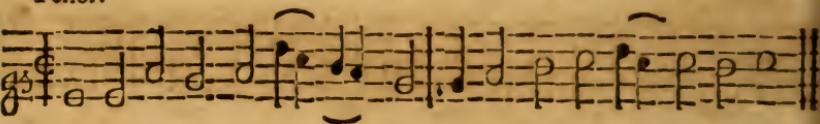
1st. Treble.



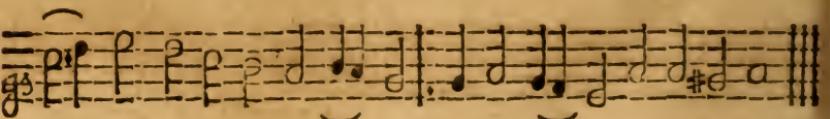
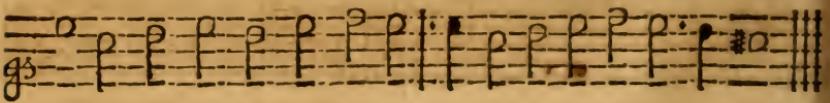
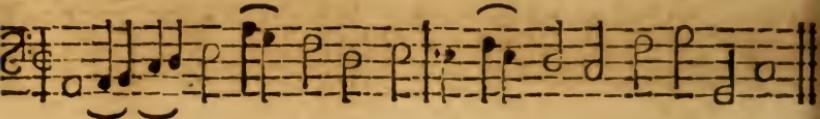
2d. Treble.



Tenor.



The Bass.



*Oxford Tune.**Long Metre single.*

1st. Treble.



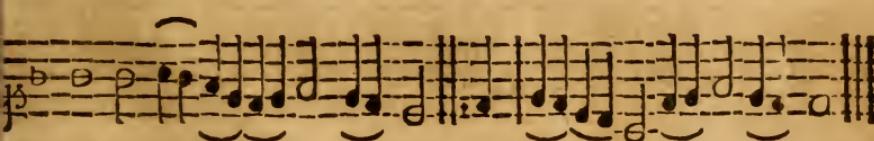
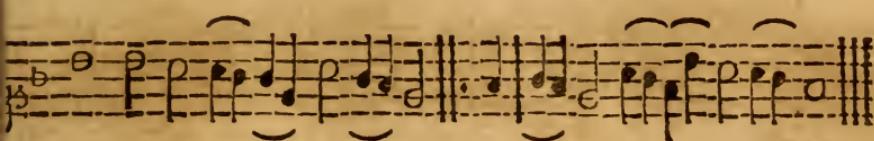
2d. Treble.



Tenor.

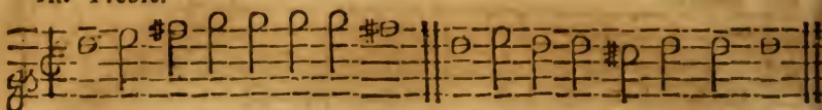
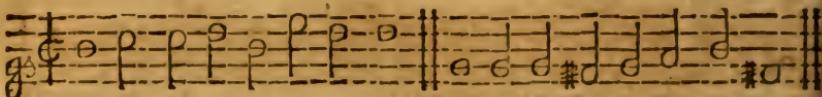


The Bass.

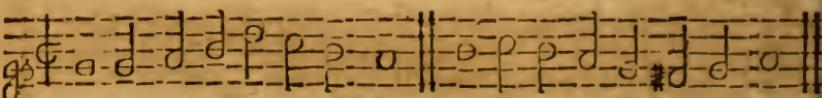


## 10 Commandment Tune. Long Metre single.

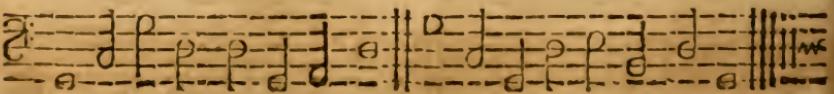
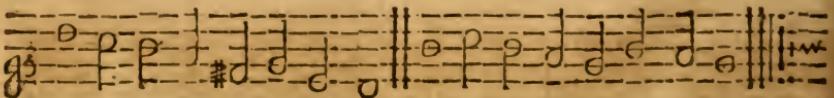
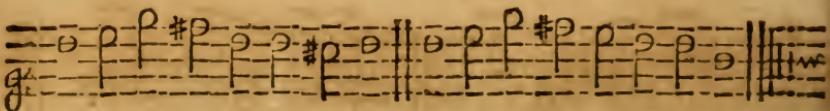
1st. Treble.

d<sub>2</sub>. Treble.

Tenor.



The Bass.



Jley Tune.

Long Metre single.

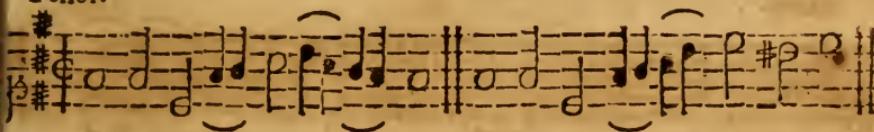
1st. Treble.



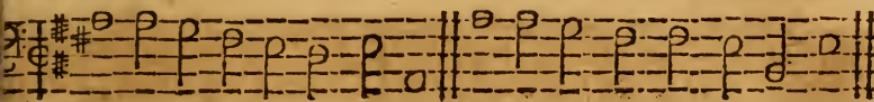
2d. Treble.



Tenor.



The Bass.



*Marlborough Tune.*

Long Metre single.

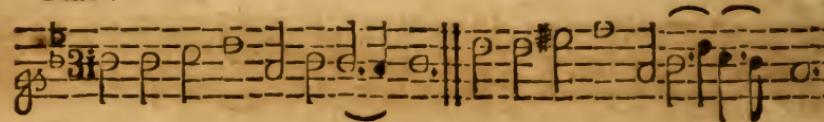
1st. Treble.



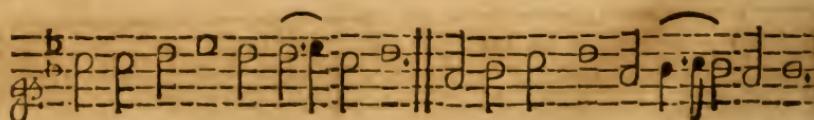
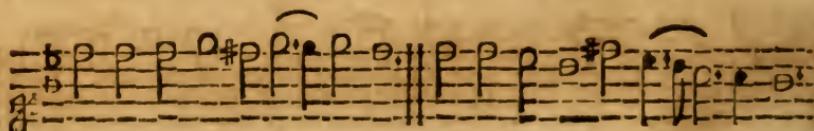
2d. Treble.



Tenor.



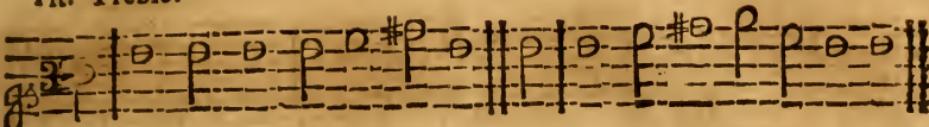
The Bass.



Buckland Tune.

Long Metre single.

1st. Treble.



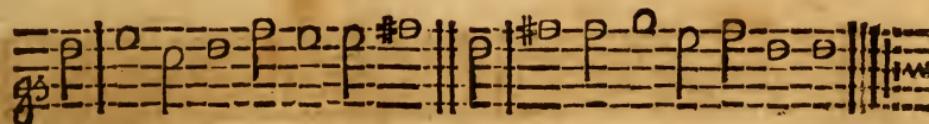
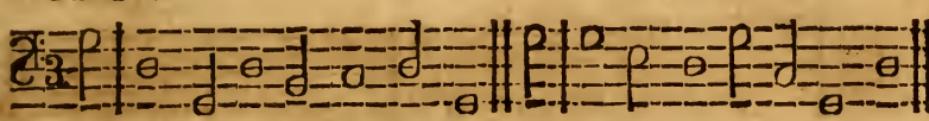
2d. Treble.



Tenor.

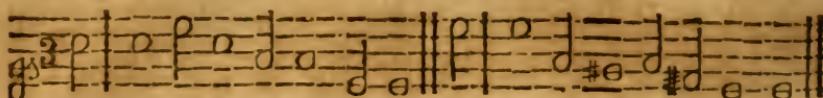


The Bass.



*Faringdon Tune.**Long Metre single.*

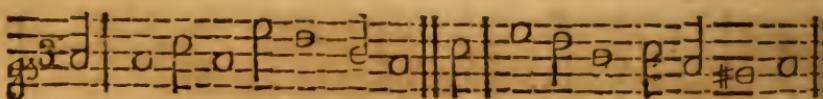
1st. Treble.



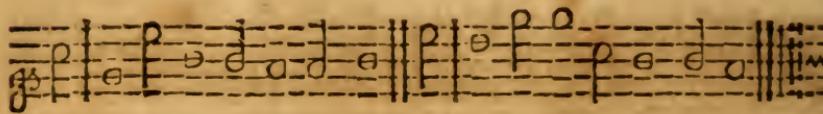
2d. Treble.



Tenor.



The Bass.



*Heslington Tune*

Long Metre single.

1st. Treble.



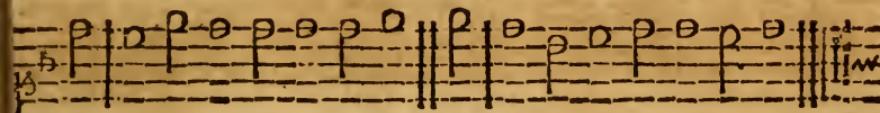
2d. Treble.



Tenor.



The Bass.

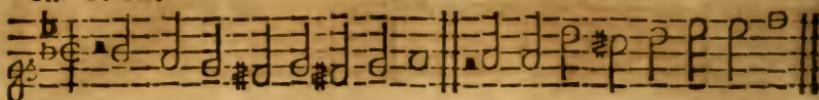


*Eltham Tune.*

Long Metre single.

To Dr. Watt's Hymn: Had I the tongues of Greeks and Jews;

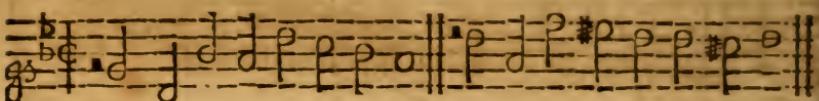
1st. Treble.



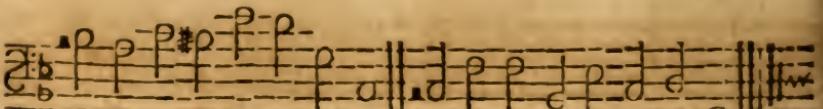
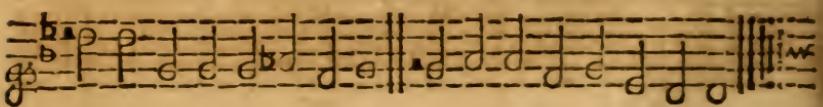
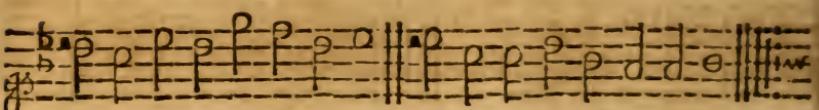
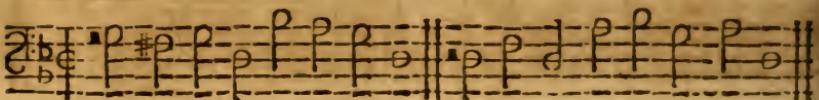
2d. Treble.



Tenor.



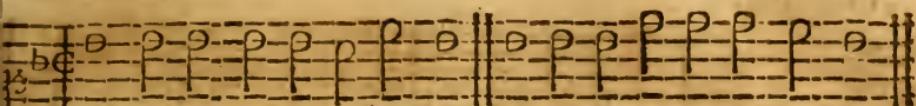
The Bass.



St. Edmond's Tune.

Long Metre single.

1st. Treble.



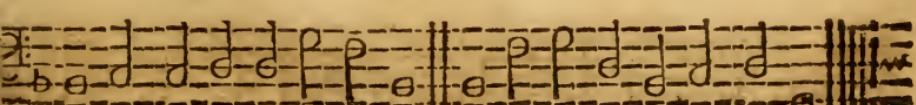
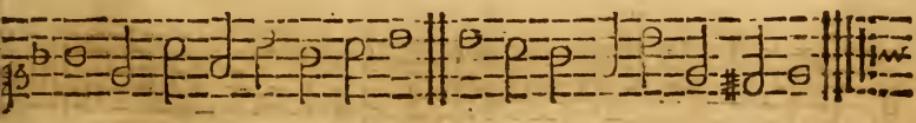
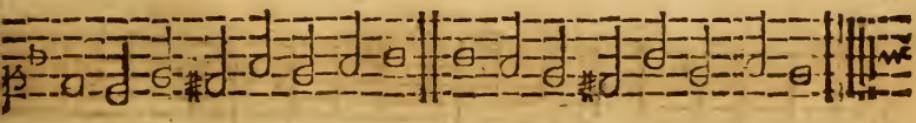
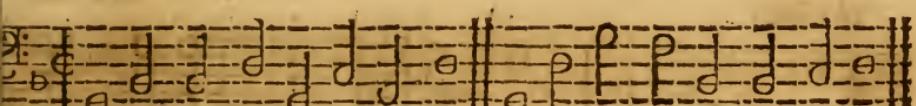
2d. Treble.



Tenor.



The Bass.

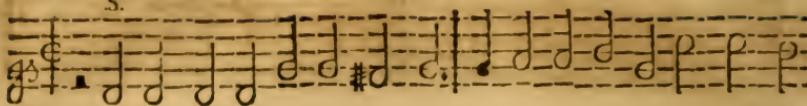


## A CANON.

Long Metre single.

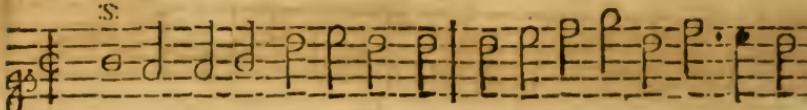
1st. Treble.

S.

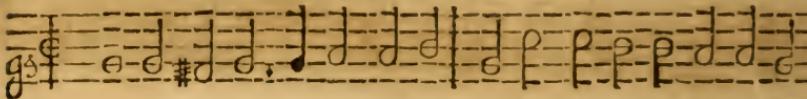


2d. Treble.

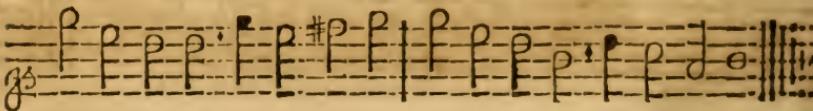
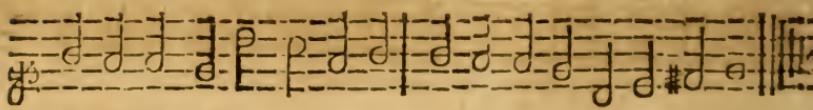
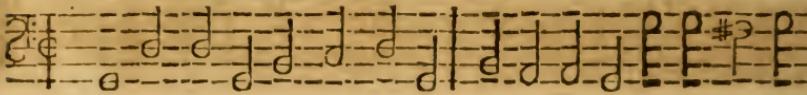
S.



Tenor.



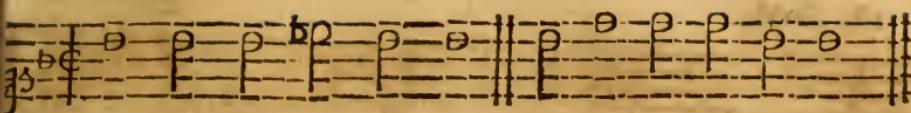
The Bass.



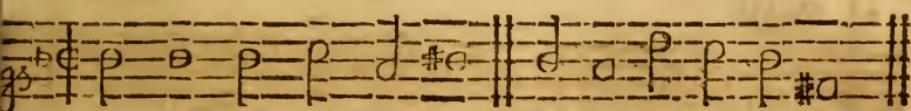
Southwell Tune.

Short Metre single:

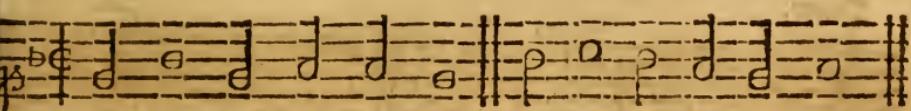
1st. Treble.



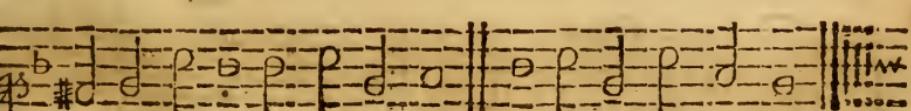
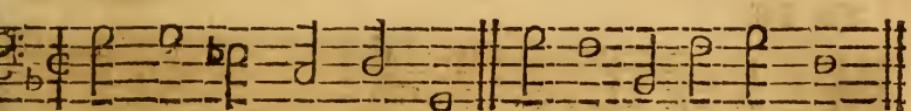
2d. Treble.



Tenor.



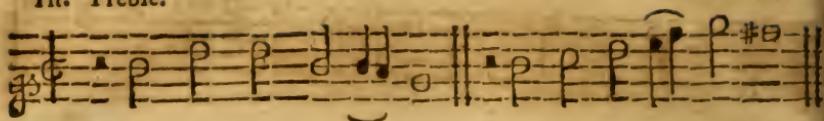
The Bass.



*Bella Tune.*

Short Metre single:

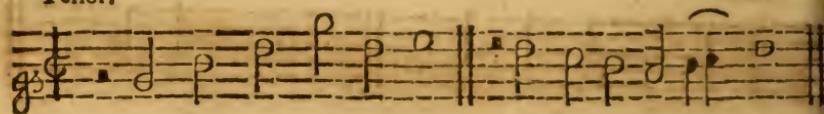
1st. Treble.



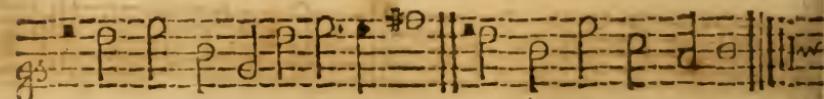
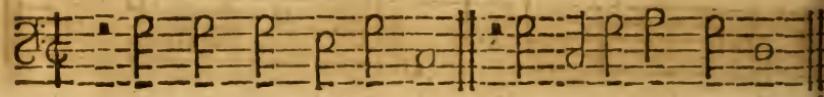
2d. Treble.



Tenor.



The Bass.



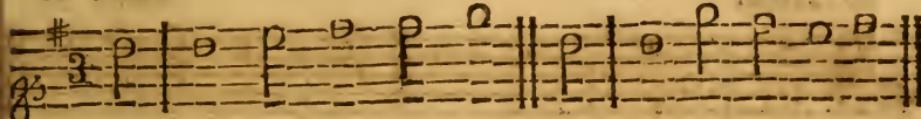
Farnham Tune;

Short Metre single.

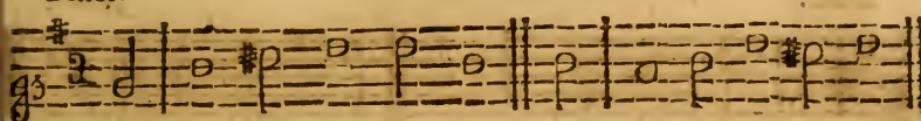
1st. Treble.



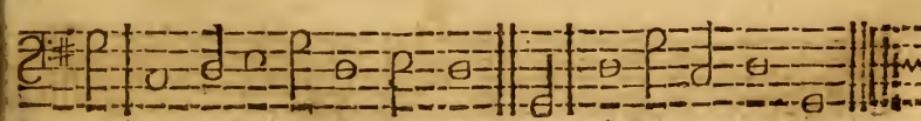
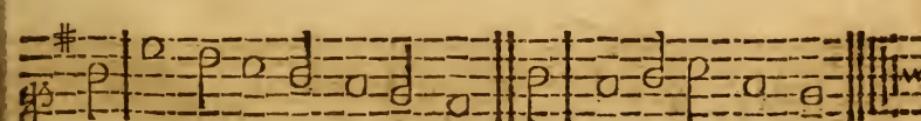
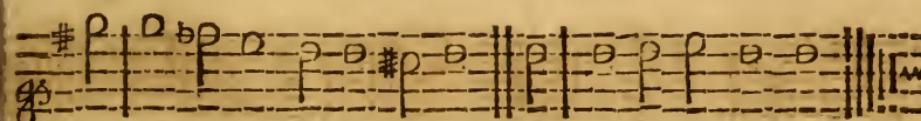
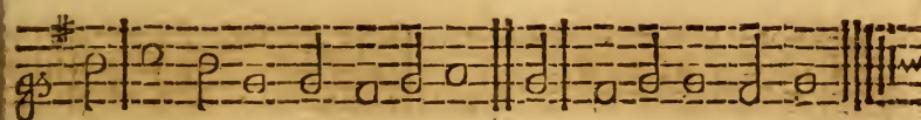
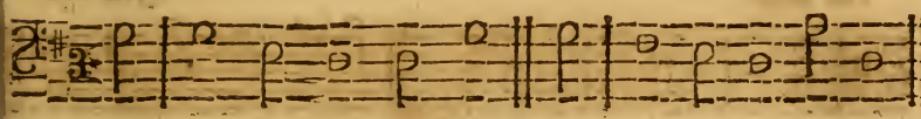
2d. Treble.



Tenor.



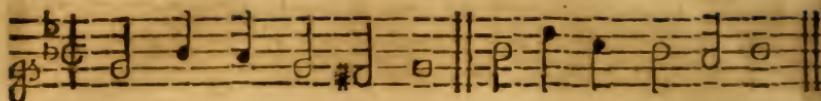
The Bass.



*Alesbury Tune.*

## Short Metre single.

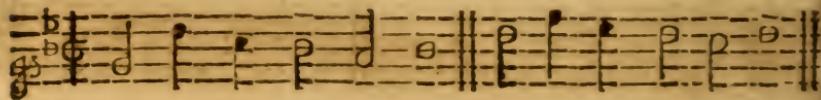
1st. Treble.



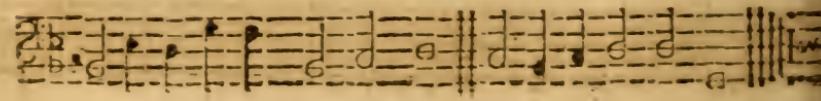
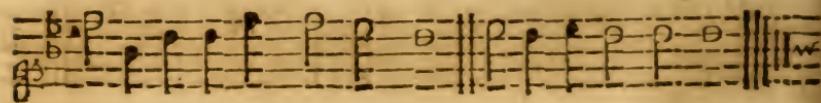
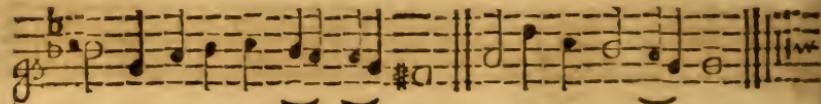
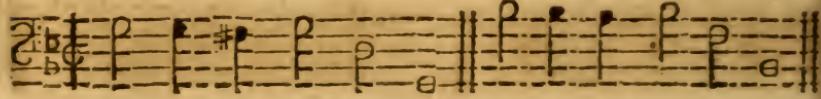
2d. Treble.



Tenor.



The Bass.



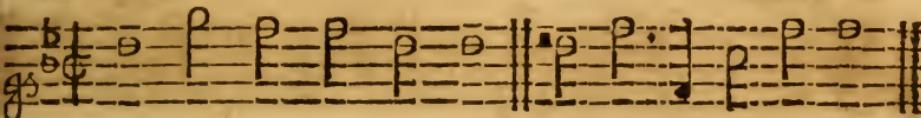
*Ludlow Tune.*

Short Metre single.

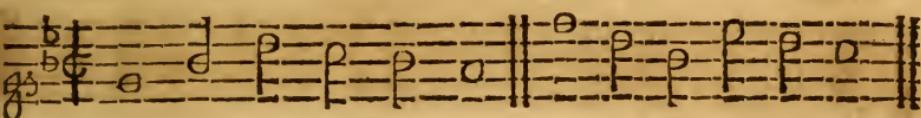
1st. Treble.



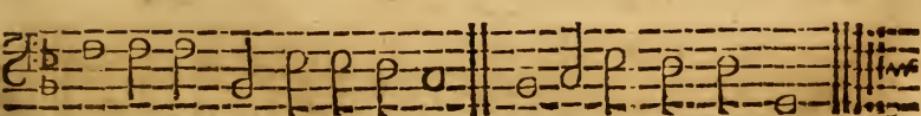
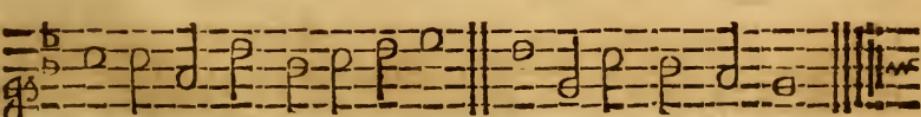
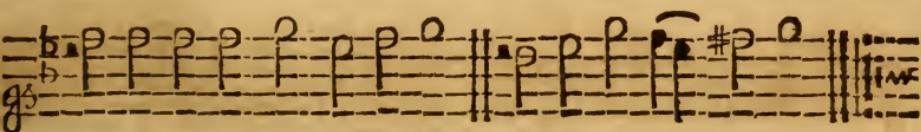
2d. Treble.



Tenor.



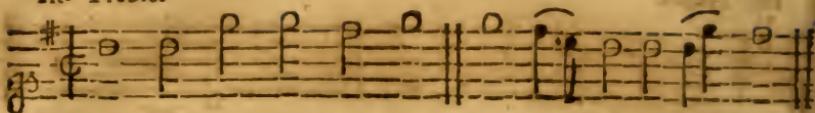
The Bass.



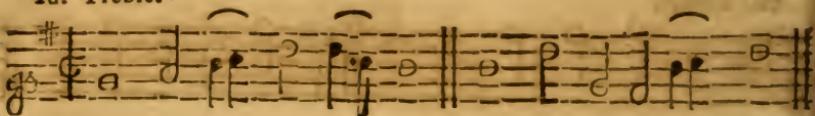
*Whitchurch Tune.*

Short Metre single:

1st. Treble.



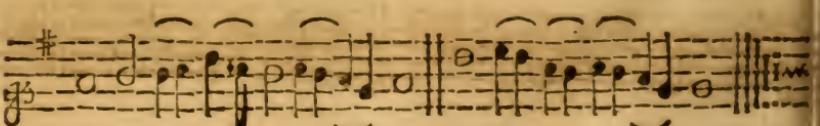
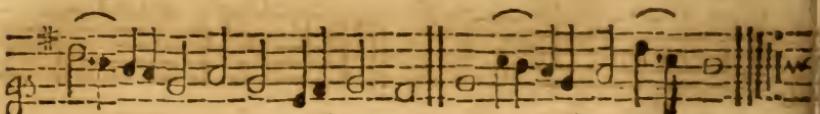
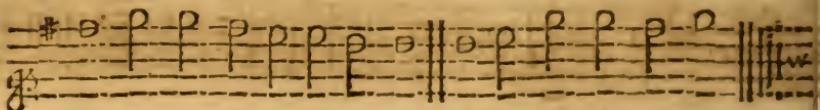
2d. Treble.



Tenor.



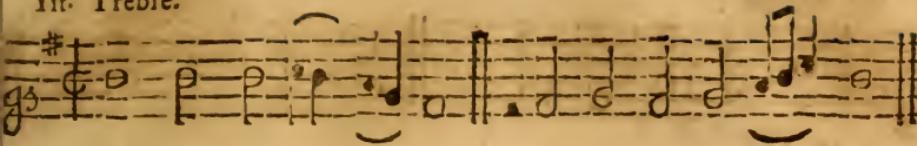
The Bass.



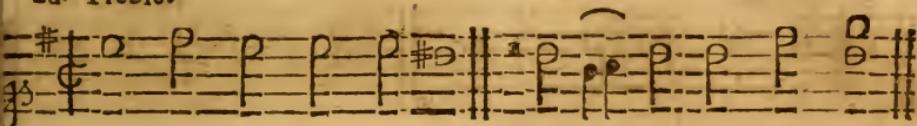
*Andover Tune.*

Short Metre single.

1st. Treble.



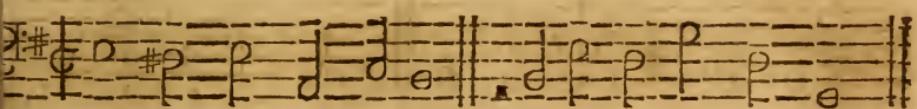
2d. Treble.



Tenor.

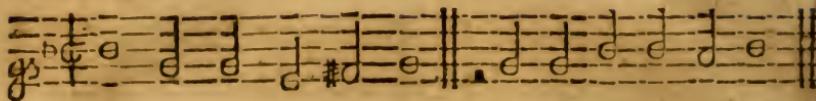


The Bass.



*Old 50 Psalm Tune, 2d. Metre. Short Metre single.*

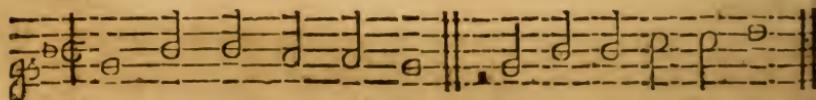
1st. Treble.



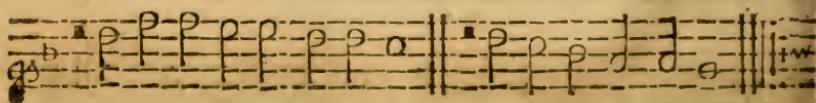
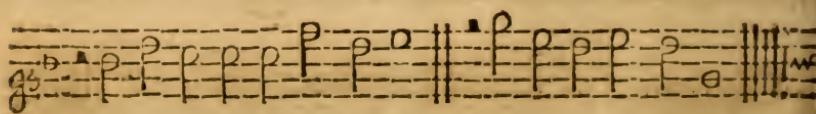
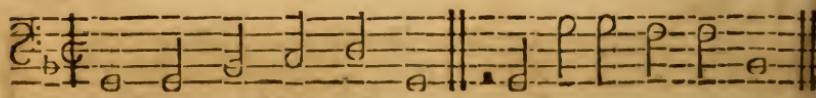
d2. Treble.



Tenor.

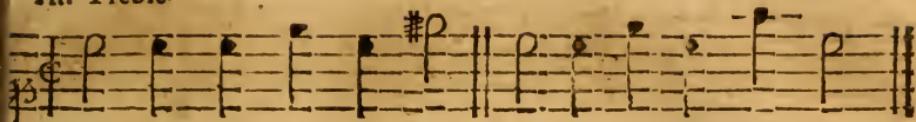


The Bass.

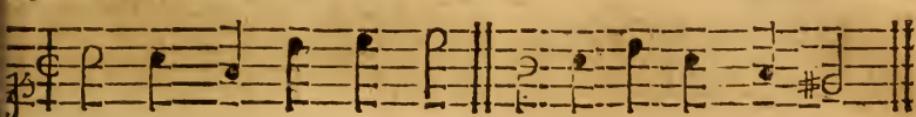


To the 25th Psalm, a New Tune. Short Metre single.

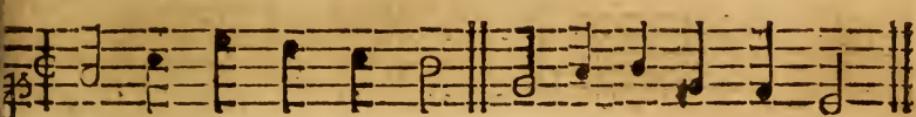
1st. Treble:



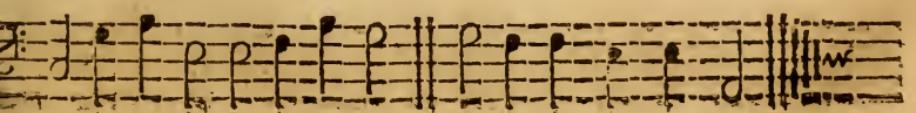
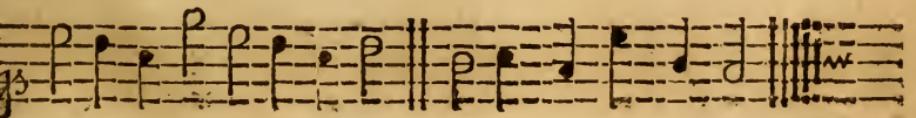
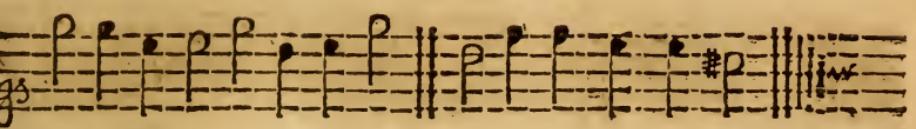
2d. Treble.



Tenor.

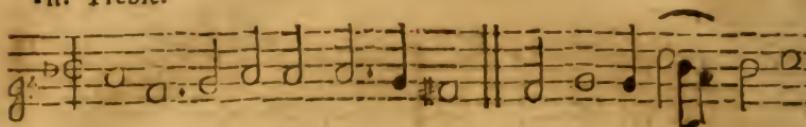


The Bass.

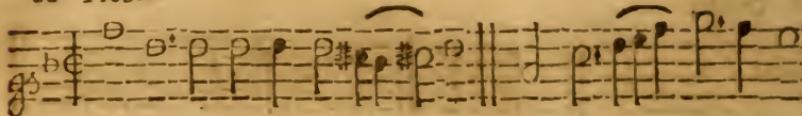


*Humble Suit of a finner.* Common Metre Double.

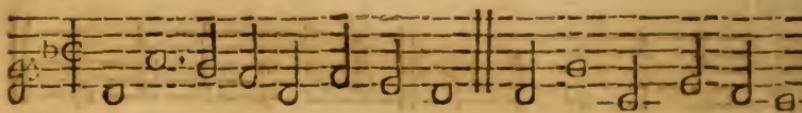
1st. Treble.



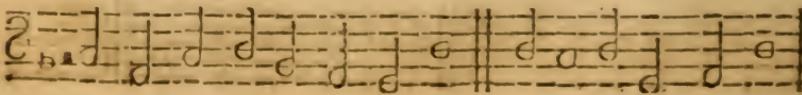
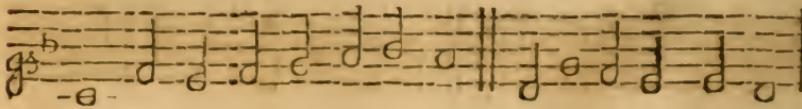
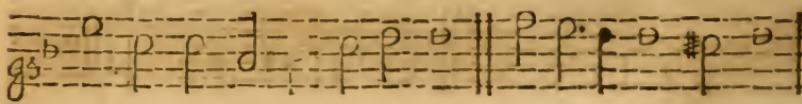
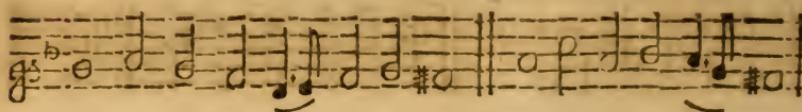
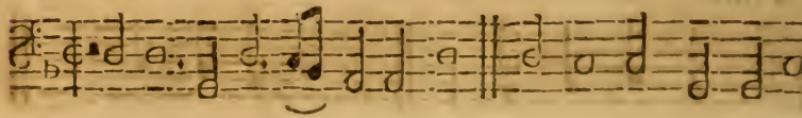
2d. Treble.



Tenor.

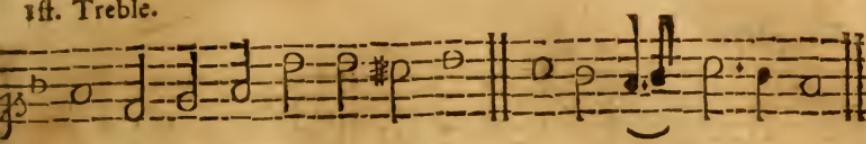


The Bass.

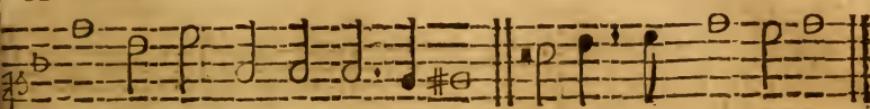


## Common Metre Double.

1st. Treble.



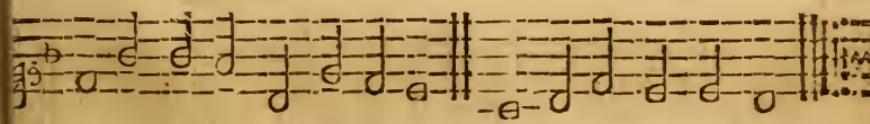
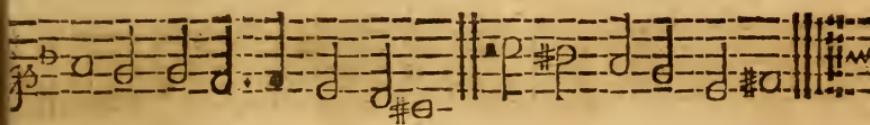
2d. Treble.



Tenor.

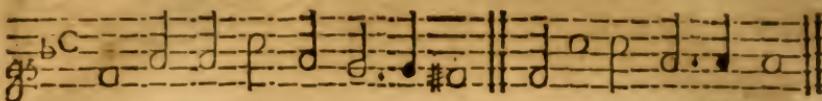


The Bass.

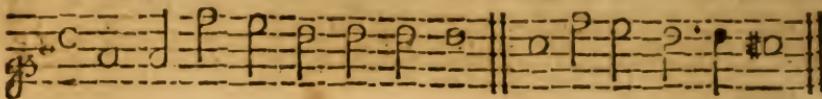


*Lamentation, By W. P. Common Metre Double.*

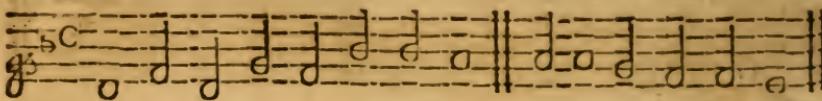
1st. Treble.



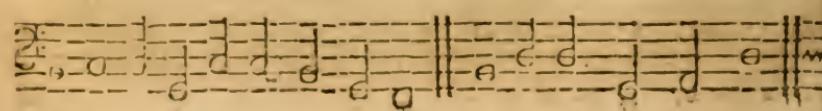
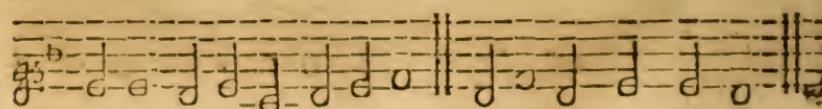
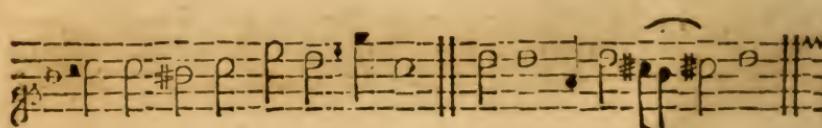
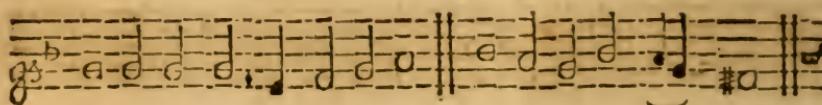
2d. Treble.



Tenor.

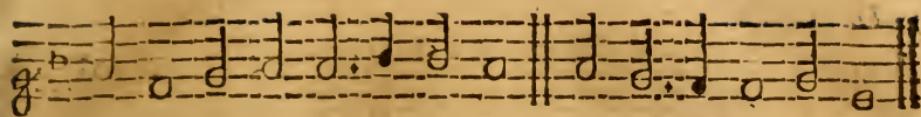


The Bass.

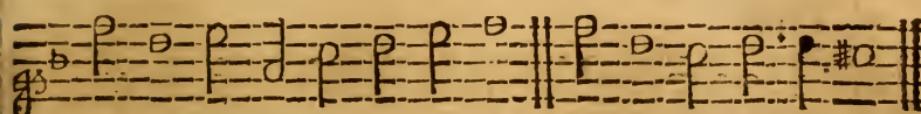


## Common Metre Double:

1st. Treble.



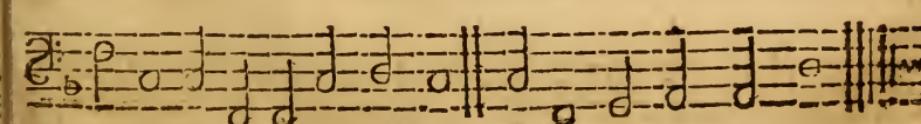
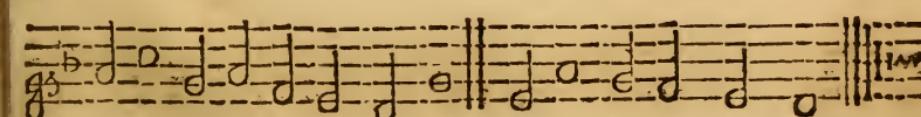
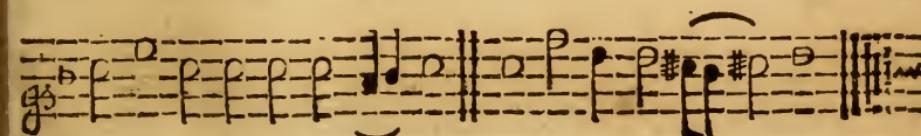
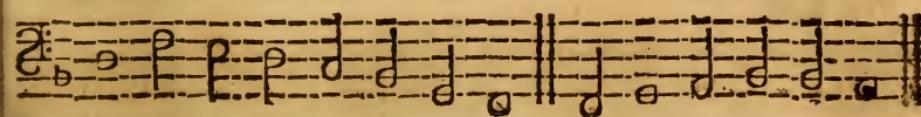
2d. Treble.



Tenor.

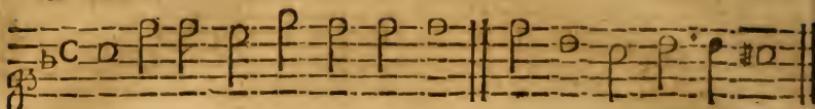


The Bass.

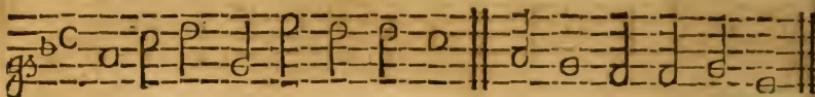


*Quicunque Vult.* Common Metre Double;

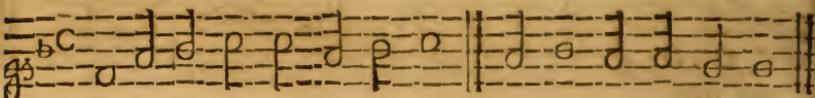
1st. Treble.



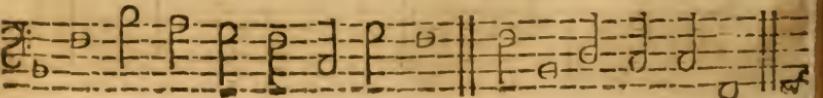
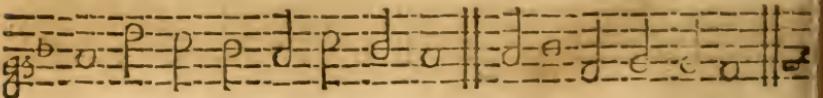
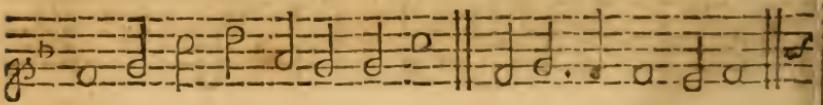
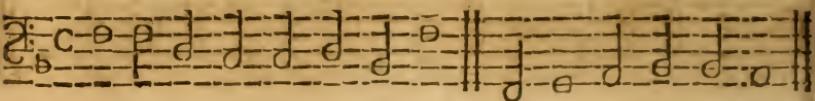
2d. Treble.



Tenor.

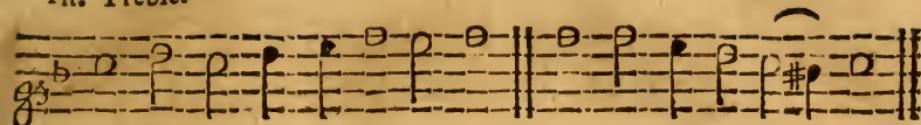


The Bass.

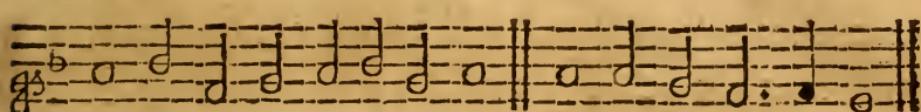


## Common Metre Double.

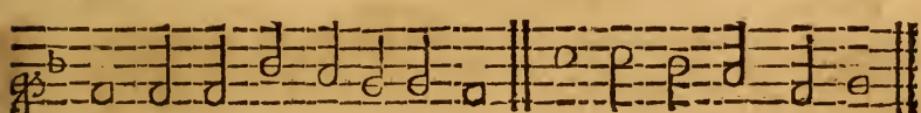
1st. Treble.



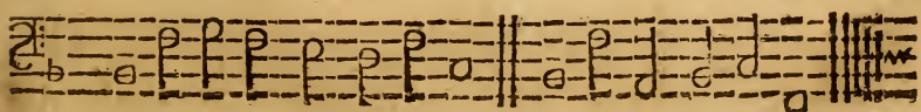
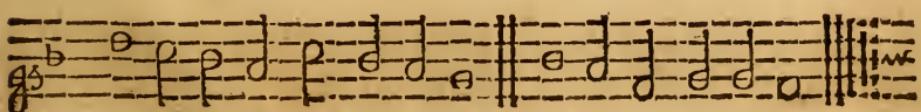
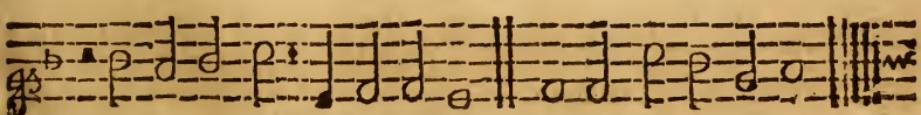
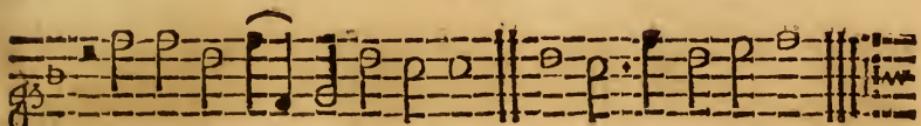
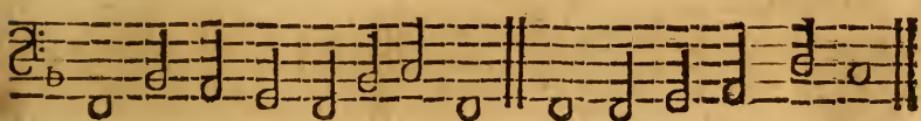
2d. Treble.



Tenor.

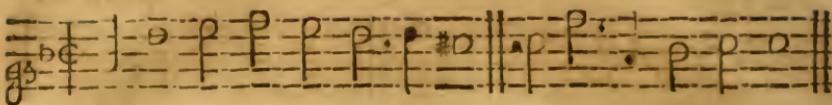


The Bass.

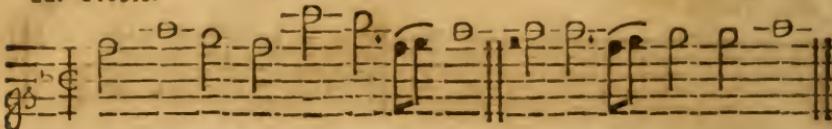


*Veni Creator Tune.* Common Metre Double.

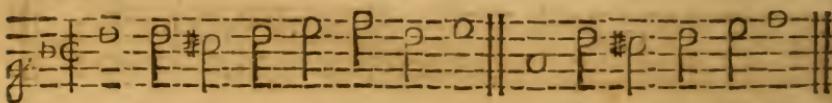
1st. Treble.



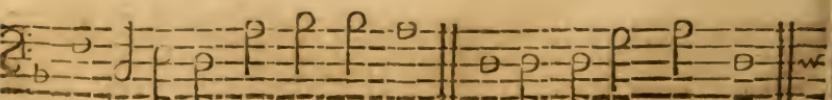
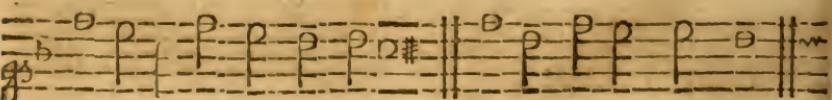
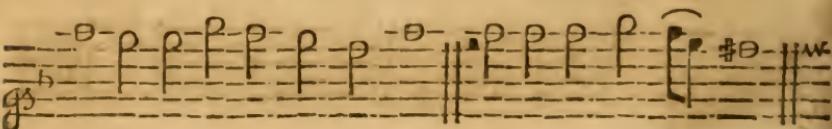
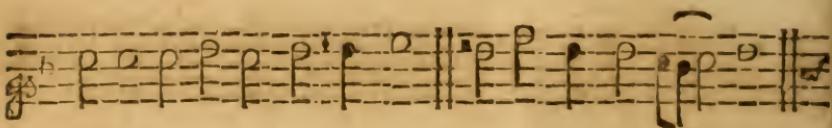
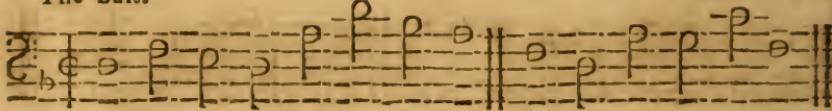
2d. Treble.



Tenor.



The Bass.



## Common Metre Double.

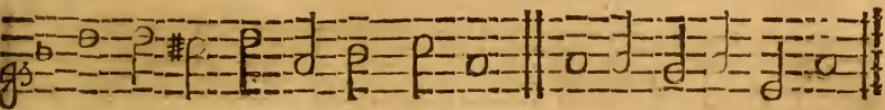
1st. Treble.



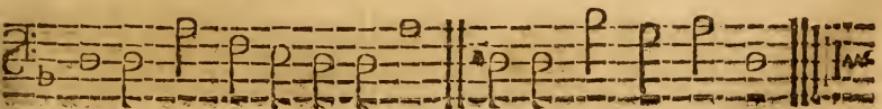
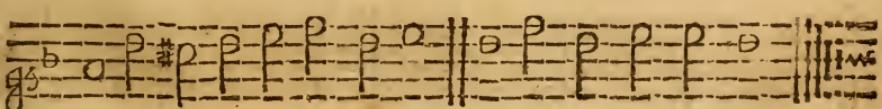
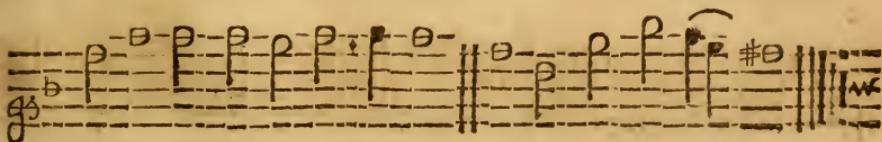
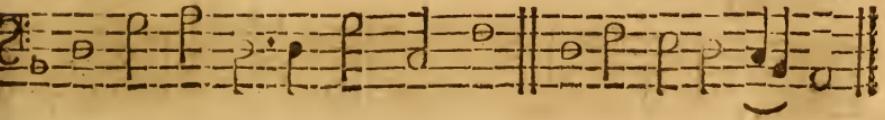
2d. Treble.



Tenor.

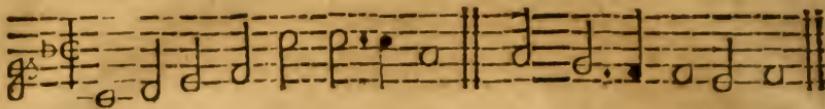


The Bass.

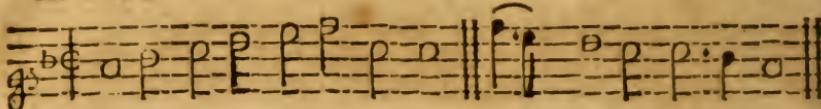


*Benedictus Tune.* Common Metre Double.

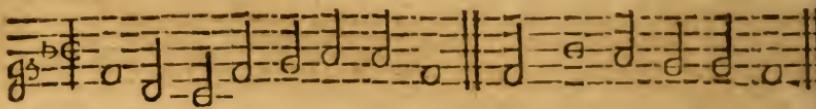
1st. Treble.



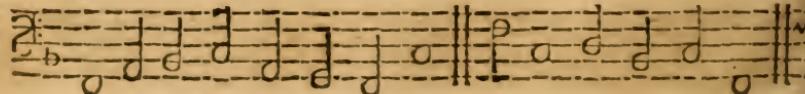
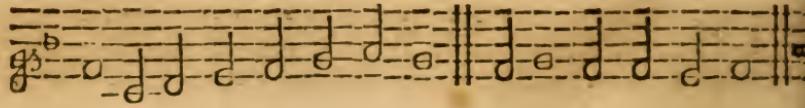
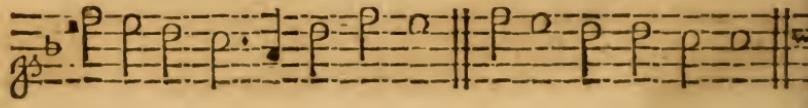
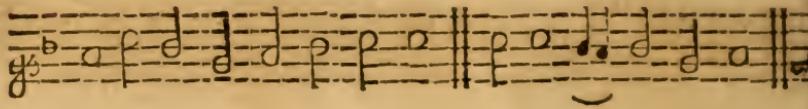
2d. Treble.



Tenor.



The Bass.

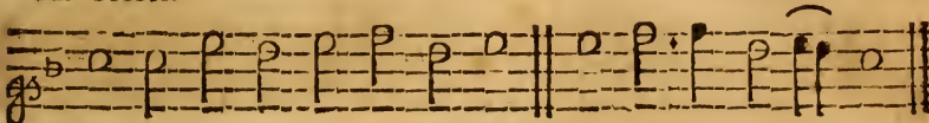


## Common Metre Double.

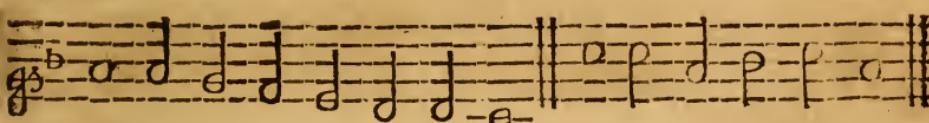
1st. Treble,



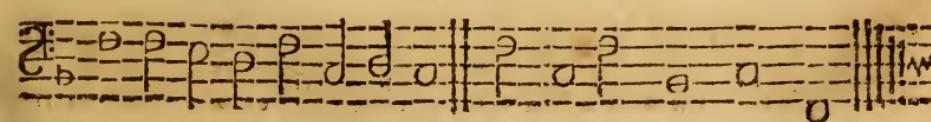
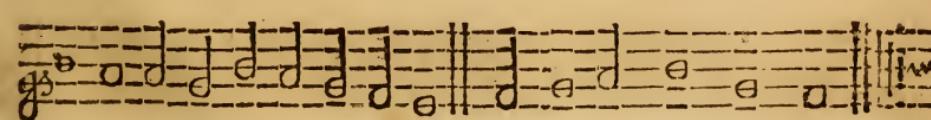
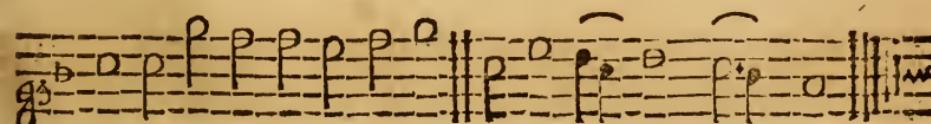
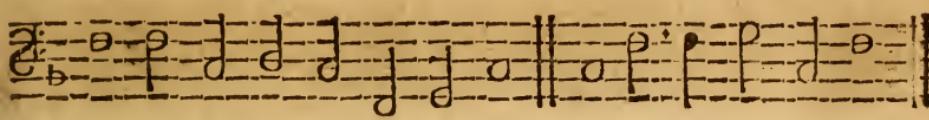
2d. Treble.



Tenor.

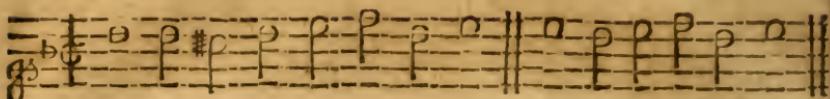


The Bass.

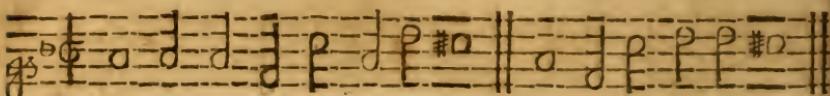


**TE DEUM** Tune, By J. P. Common Metre Double.

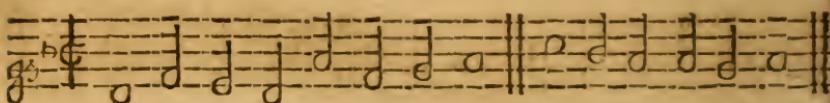
1st. Treble.



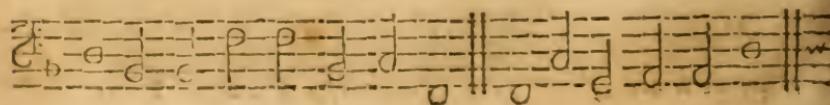
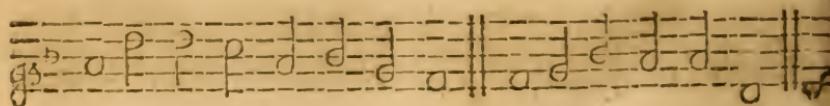
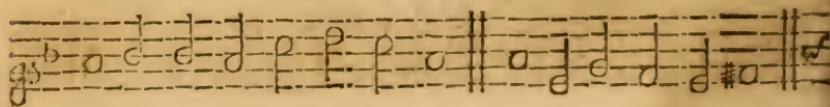
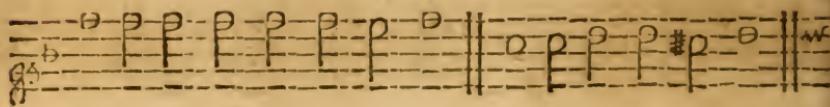
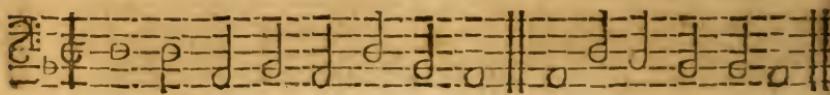
2d. Treble.



Tenor.

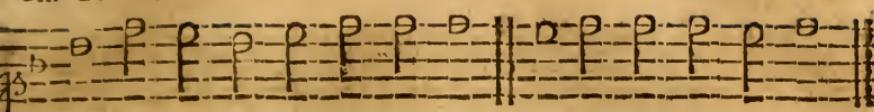


The Bass.

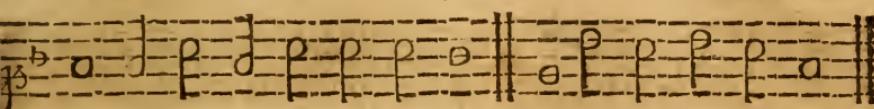


## Common Metre Double.

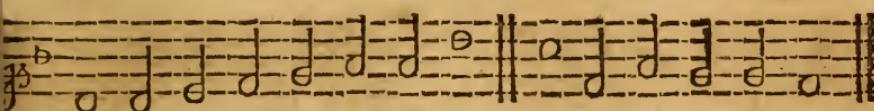
1st. Treble.



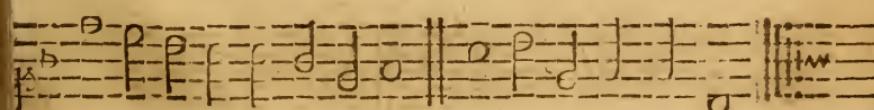
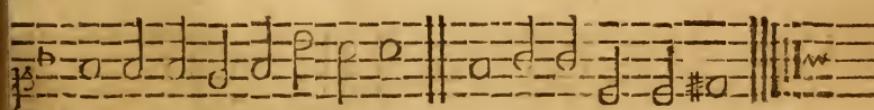
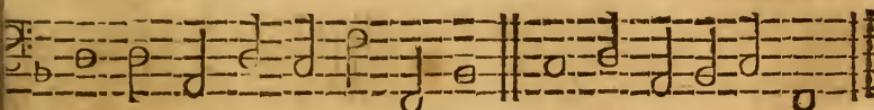
2d. Treble.



Tenor.

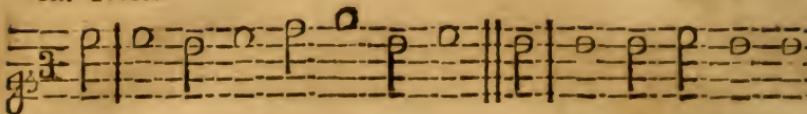


The Bass.

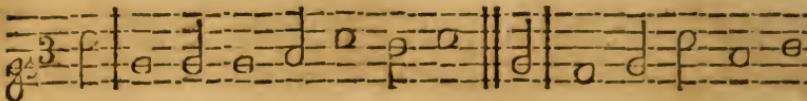


*Nunc Dimittis Tune.* Common Metre Double.

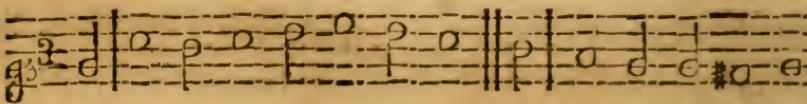
1st. Treble.



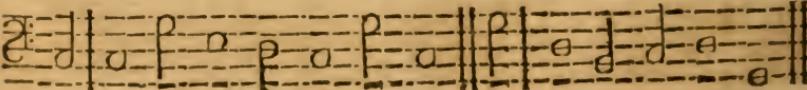
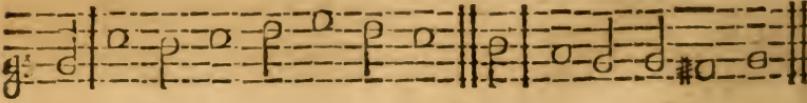
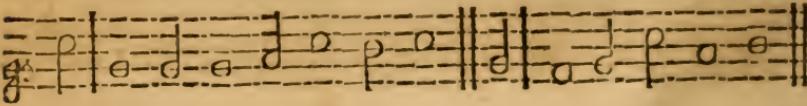
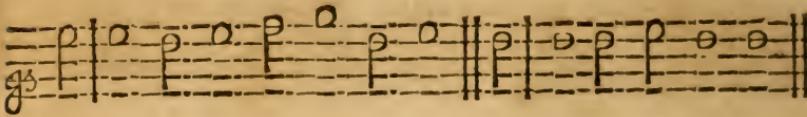
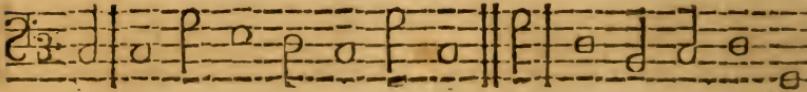
2d. Treble.



Tenor.

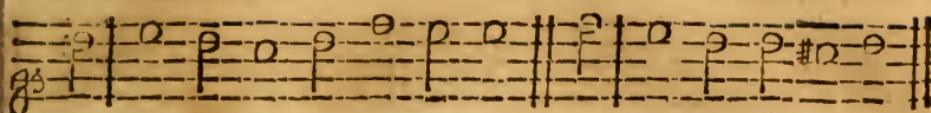


The Bass.

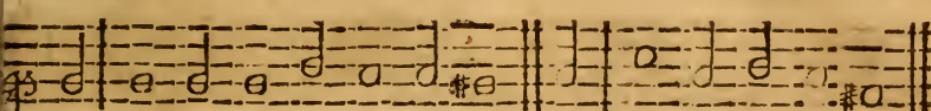


## Common Metre Double.

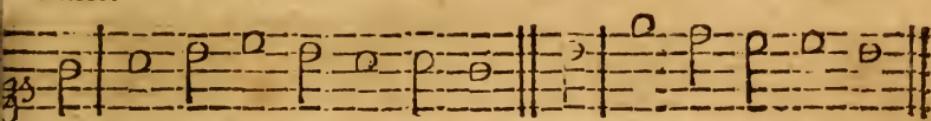
1st. Treble.



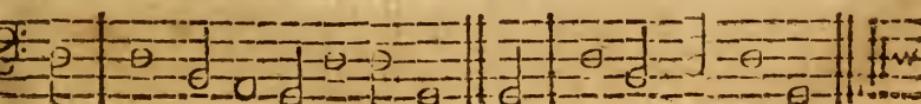
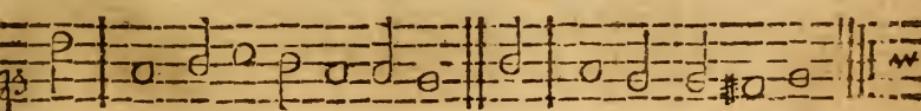
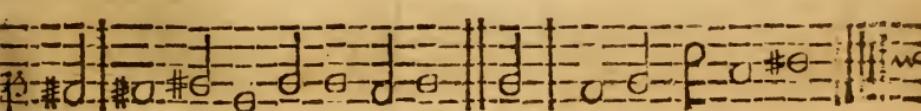
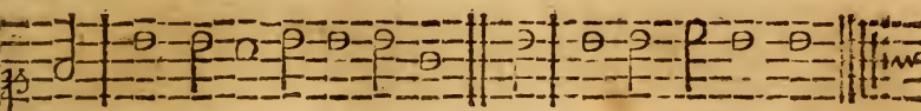
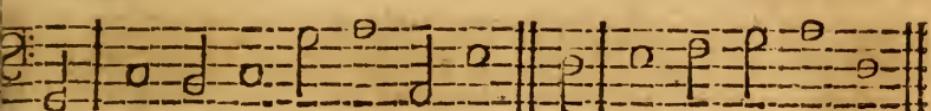
2d. Treble.



Tenor.

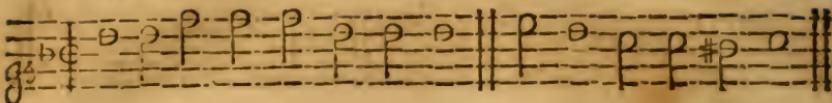


The Bass.

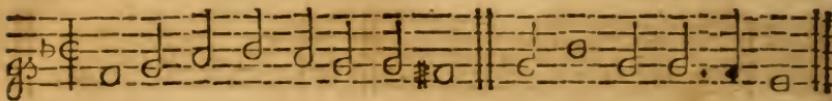


*Magnificat. Common Metre Double.*

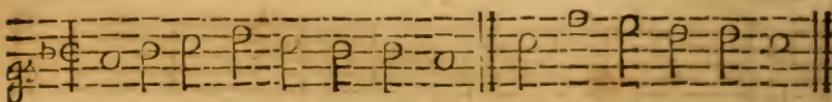
1st. Treble.



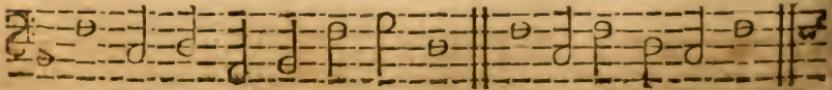
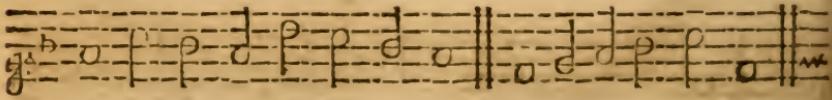
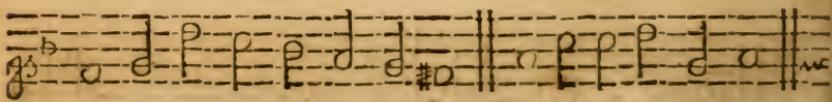
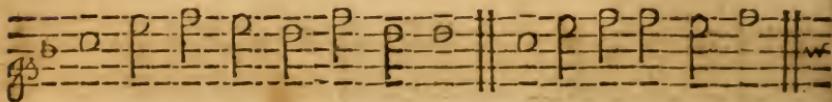
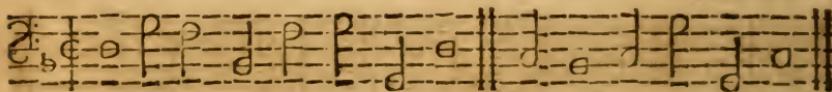
2d. Treble.



Tenor.

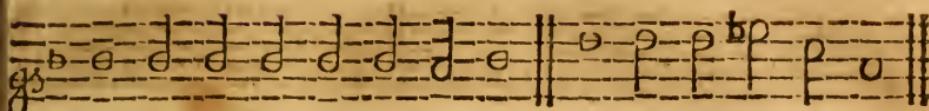


The Bass.

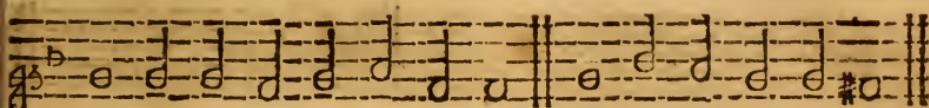


## Common Metre Double:

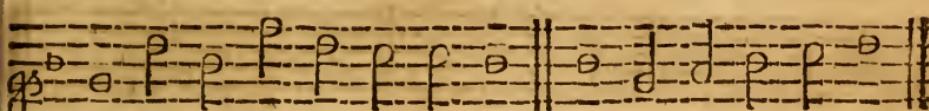
1st. Treble.



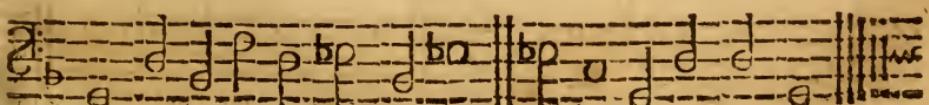
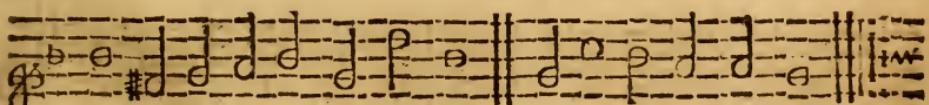
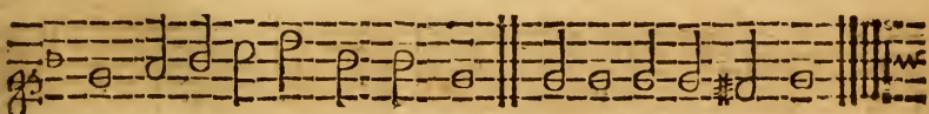
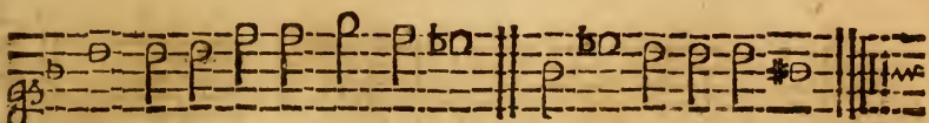
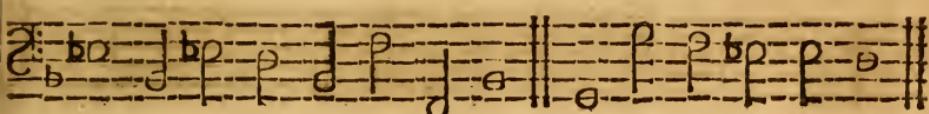
2d. Treble:



Tenor.

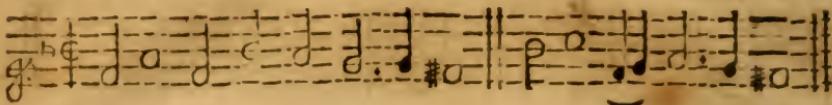


The Bass.

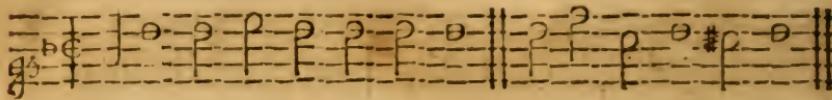


*Psalm the 1st. Old Tune. Common Metre Double.*

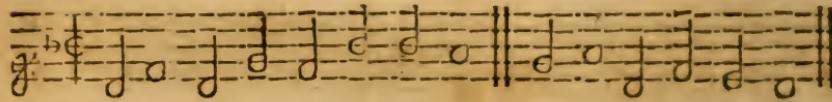
1st. Treble.



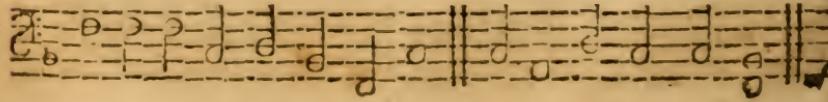
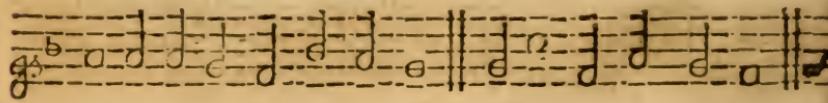
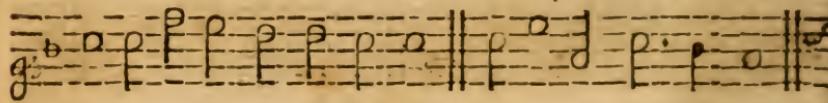
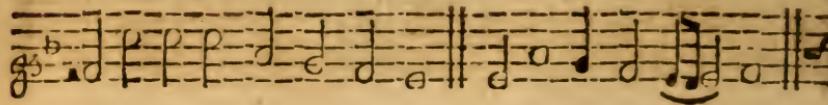
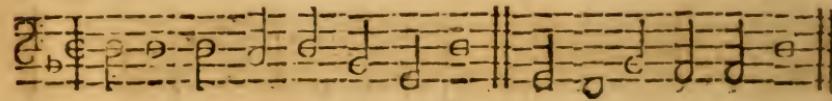
2d. Treble.



Tenor.



The Bass.



## Common Metre Double:

**1st. Treble.**

A handwritten musical score page featuring a single system of music. The system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of six measures. The first measure contains a dotted half note followed by a quarter note. The second measure contains a dotted half note followed by a quarter note. The third measure contains a dotted half note followed by a quarter note. The fourth measure contains a dotted half note followed by a quarter note. The fifth measure contains a dotted half note followed by a quarter note. The sixth measure contains a dotted half note followed by a quarter note.

## 2d. Treble.

A handwritten musical score on four-line staves. The top staff is labeled "Treble" and the bottom staff is labeled "Bass". Measure 11 starts with a bass note followed by a treble note. Measures 12 and 13 show alternating bass and treble notes. Measure 14 begins with a bass note.

## Tenor.

A musical score page featuring two staves of handwritten musical notation. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The first staff begins with a bass clef, followed by a series of notes and rests. The second staff begins with a treble clef, followed by a series of notes and rests.

## The Bafs.

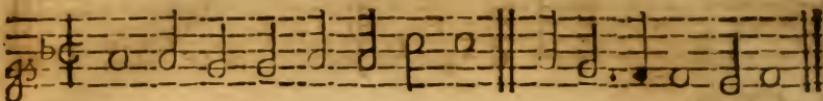
A handwritten musical score for soprano voice, page 10, featuring two staves of music. The first staff begins with a soprano clef, a key signature of one sharp, and a common time signature. It consists of ten measures. The second staff begins with a soprano clef, a key signature of one sharp, and a common time signature. It consists of four measures.

A handwritten musical score for a string quartet, featuring four staves of music on a single page. The score includes clefs, key signatures, and various musical markings such as dynamics and performance instructions.

A handwritten musical score page featuring two measures of music on five-line staff paper. The key signature is B-flat major (two flats). Measure 11 starts with a bass note, followed by a series of eighth notes and sixteenth-note patterns. Measure 12 continues with a bass note, followed by a similar pattern of eighth and sixteenth notes.

*Psalm the 3d. Old Tune.* Common Metre Double:

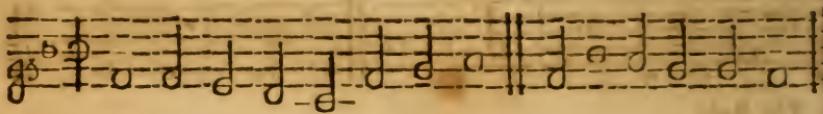
1st. Treble.



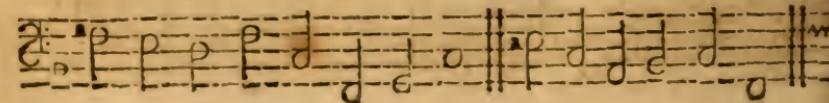
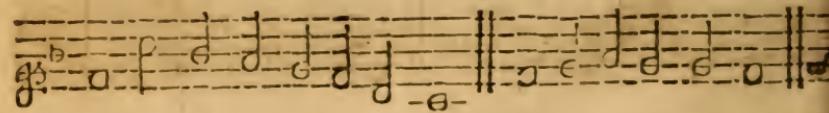
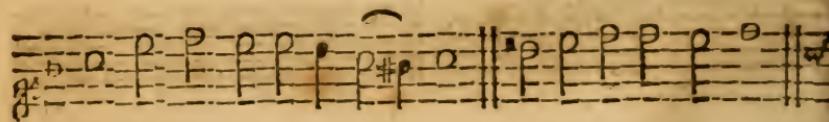
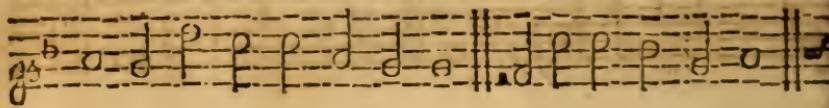
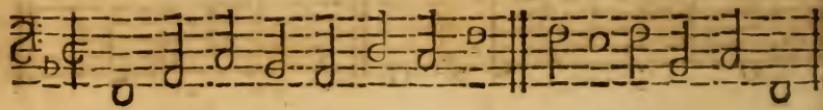
2d. Treble.



Tenor.

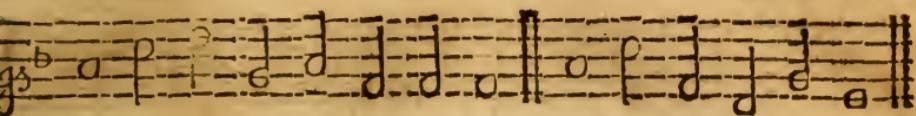


The Bass.

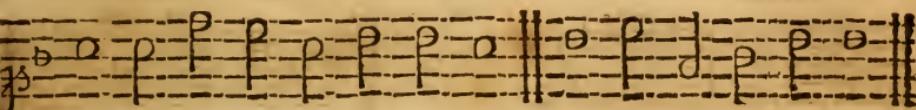


## Common Metre Double.

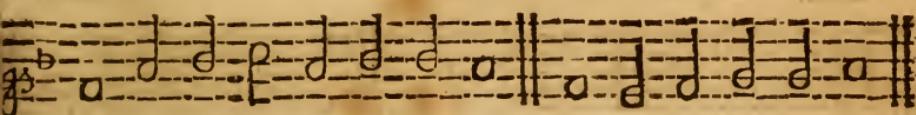
1st. Treble.



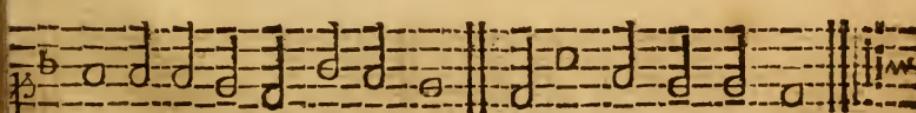
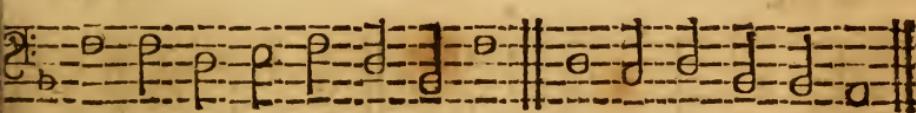
2d. Treble.



Tenor.



The Bass.



*The 6th Psalm Tune. Common Metre Double;*

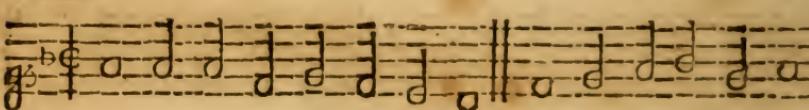
1st. Treble.



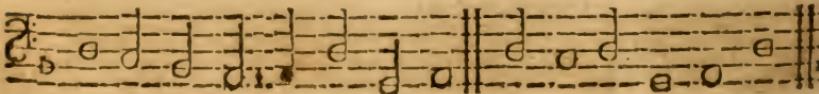
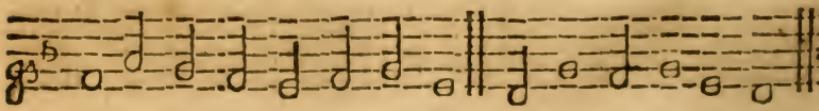
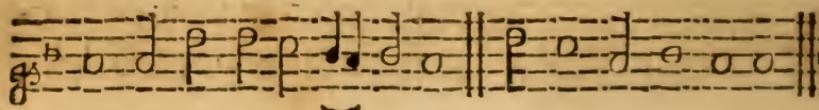
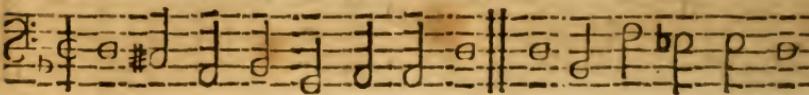
2d. Treble.



Tenor.

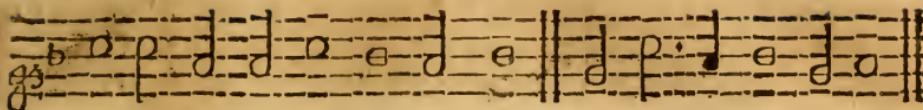


The Bass.

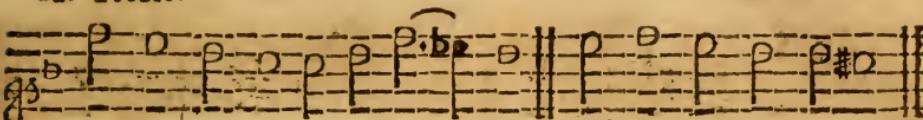


## Common Metre Double.

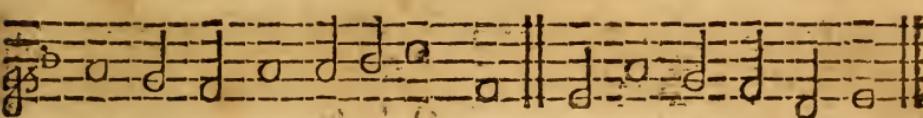
1st. Treble.



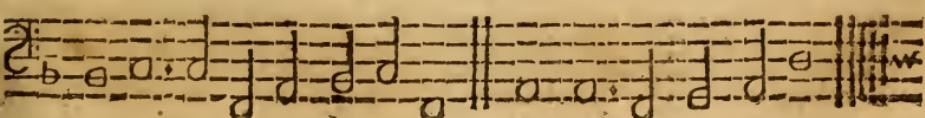
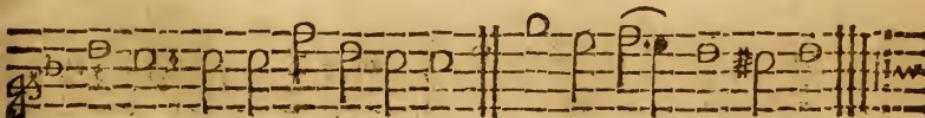
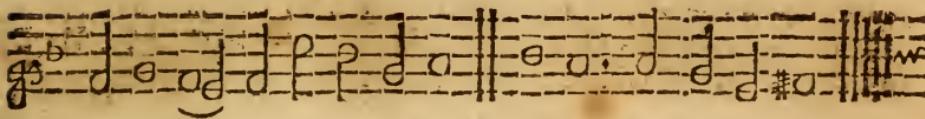
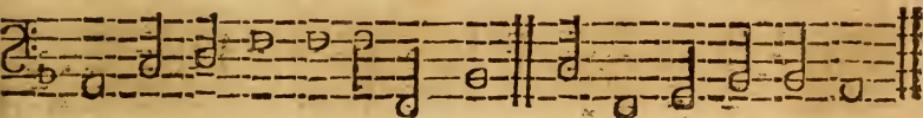
2d. Treble.



Tenor.

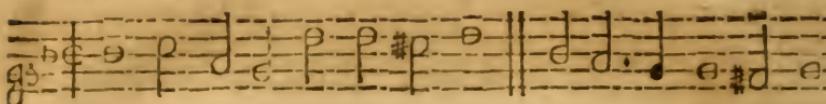


The Bass.

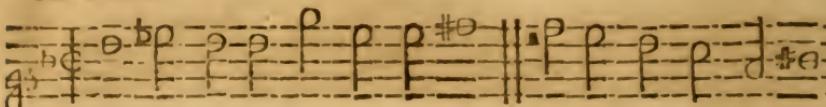


*The Old 18th. Psalm Tune. Common Metre Double.*

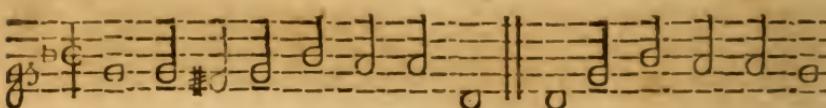
1st. Treble.



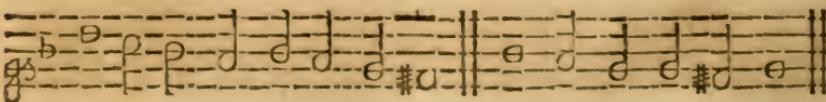
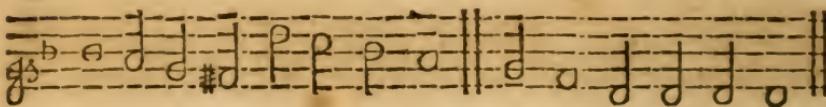
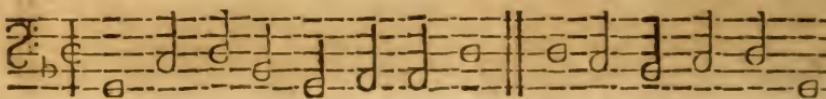
2d. Treble.



Tenor.

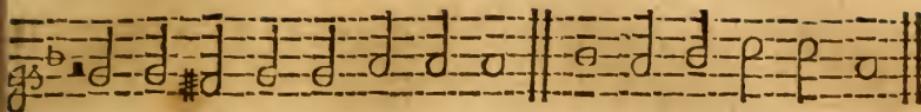


The Bass.

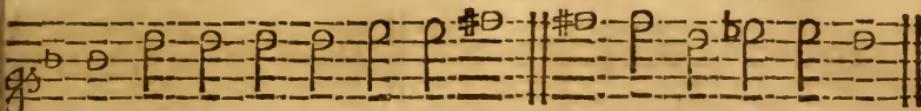


## Common Metre Double:

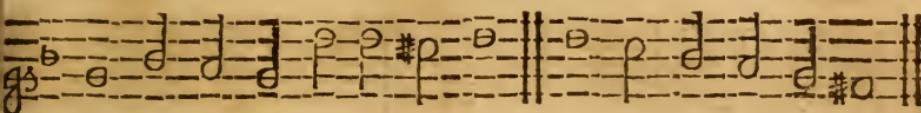
1st. Treble.



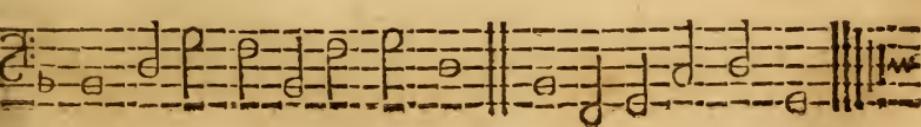
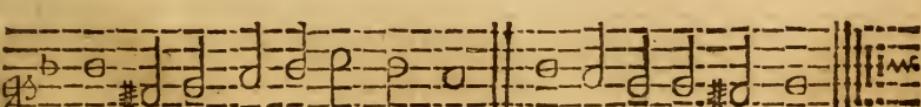
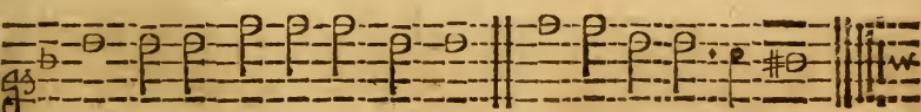
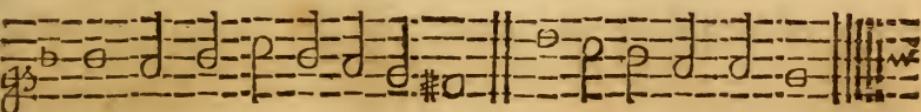
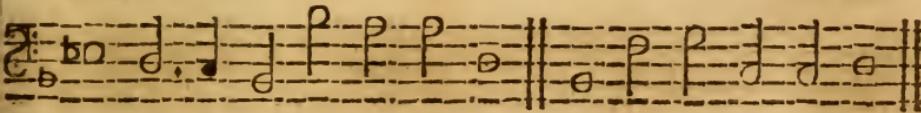
2d. Treble.



Tenor.

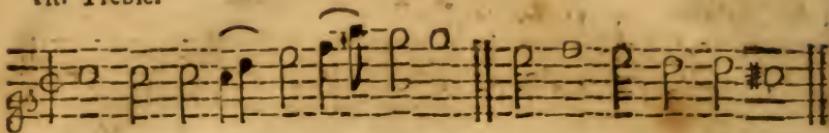


The Bass.

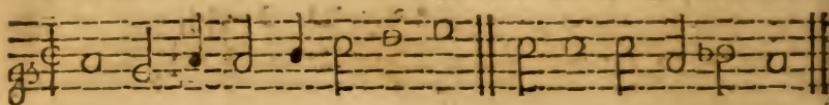


*The Old 21 Psalm Tune. Common Metre Double.*

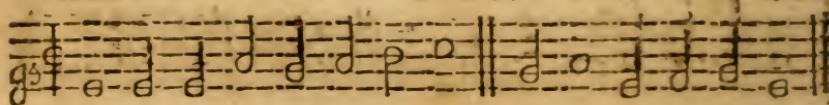
1st. Treble.



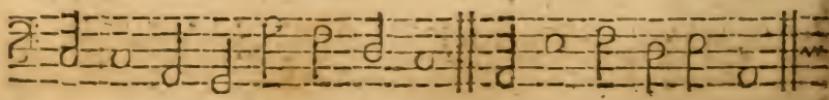
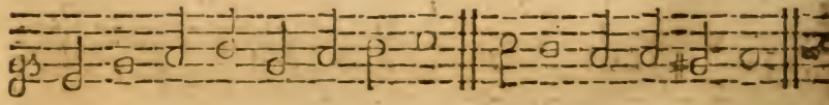
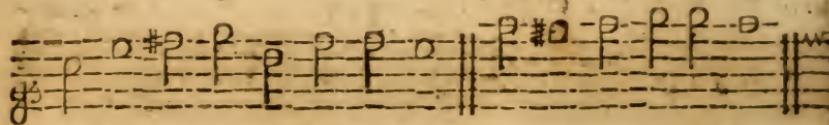
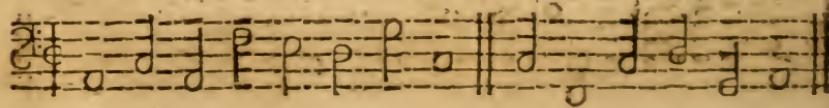
2d. Treble.



Tenor.



The Bass.



## Common Metre Double.

1st. Treble.



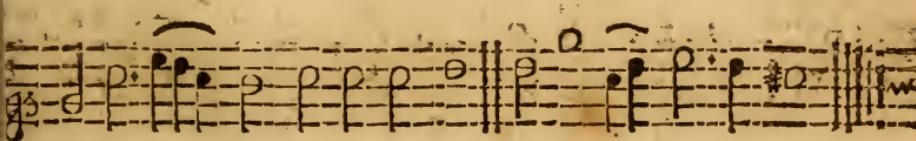
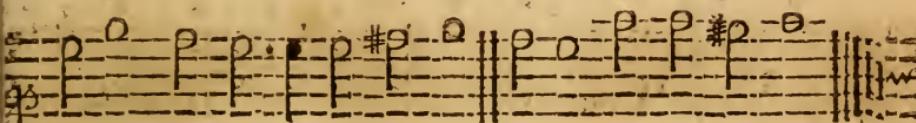
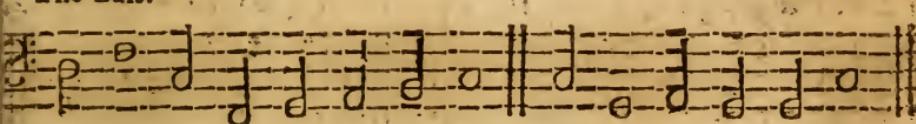
2d. Treble.



Tenor.

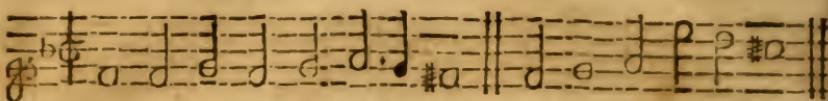


The Bass.

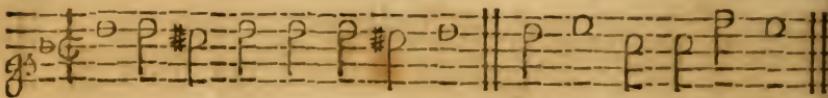


*The 30th. Psalm Tune, Proper. Common Metre Double.*

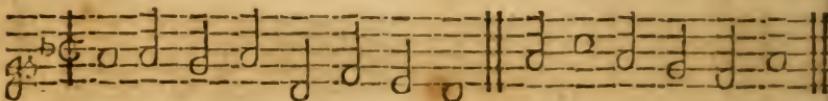
1st. Treble.



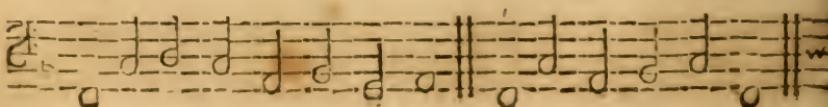
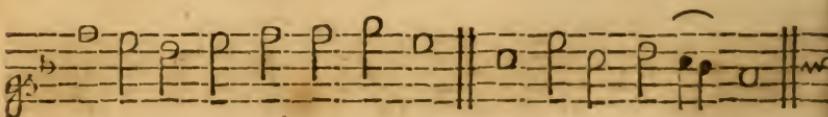
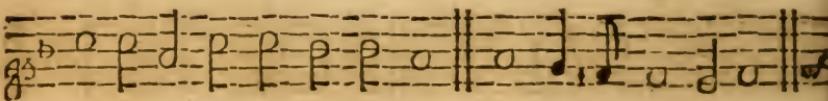
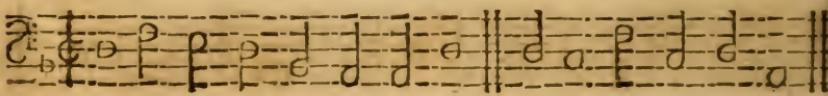
2d. Treble.



Tenor.

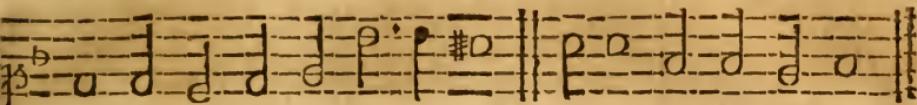


The Bass.

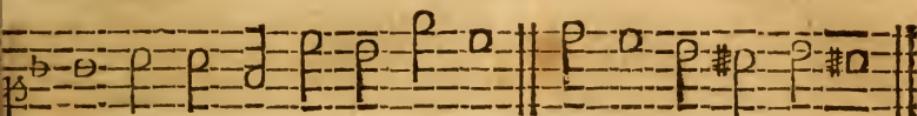


## Common Metre Double.

1st. Treble.



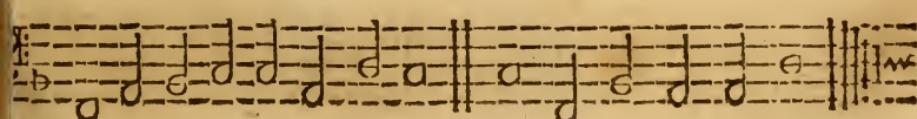
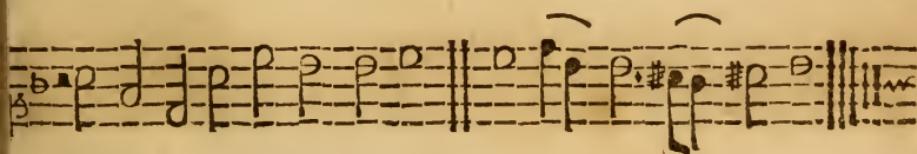
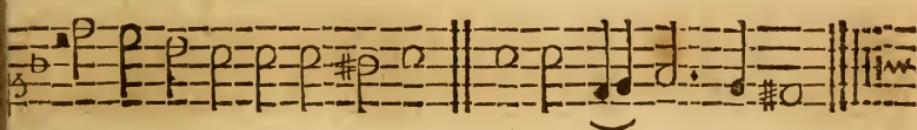
2d. Treble.



Tenor.

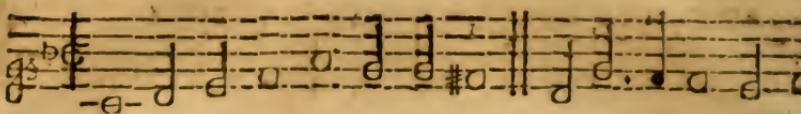


The Bass.



*The 38th. Psalm Tune.* Common Metre Double.

1st. Treble.



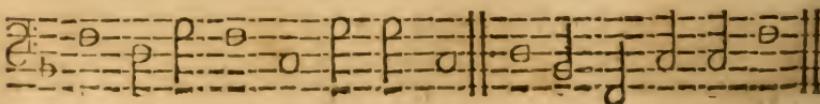
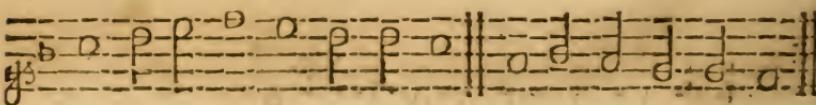
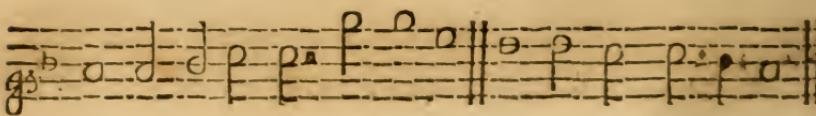
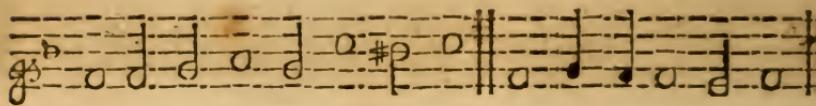
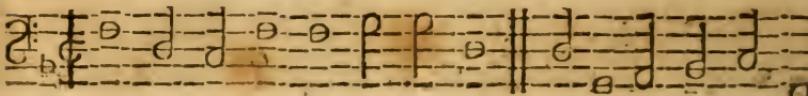
2d. Treble.



Tenor.

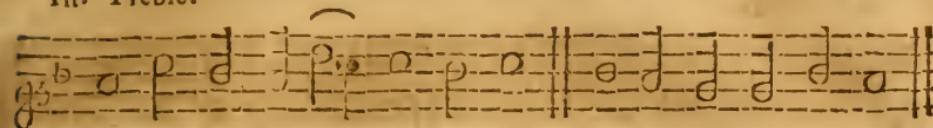


The Bass.

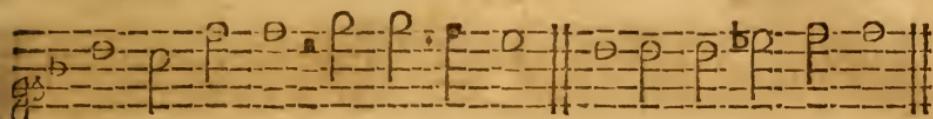


## Common Metre Double.

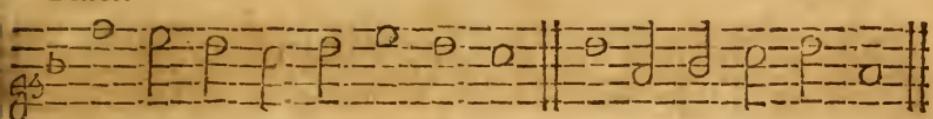
1st. Treble.



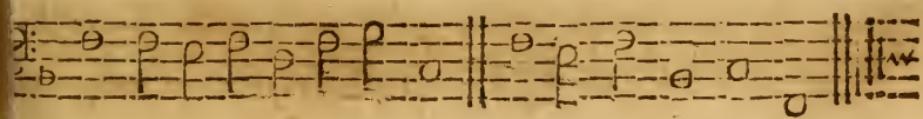
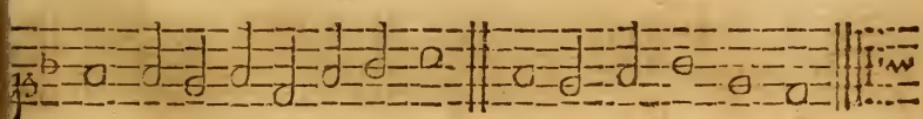
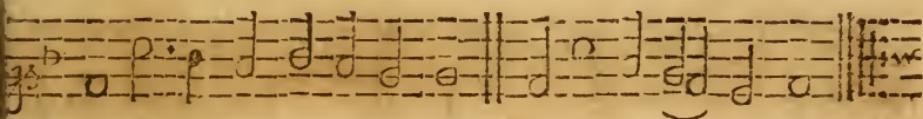
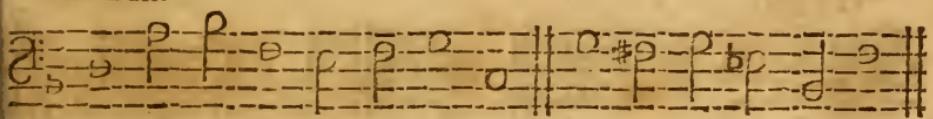
2d. Treble.



Tenor.

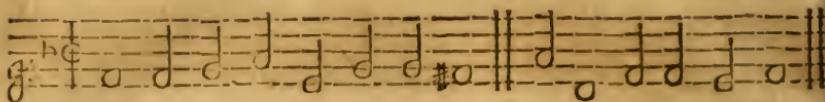


The Bass.

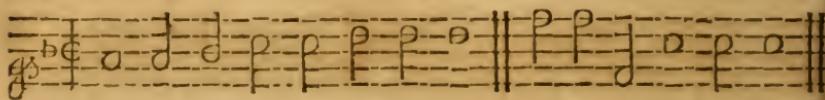


*The 41st Psalm Tune, Proper. Common Metre Double.*

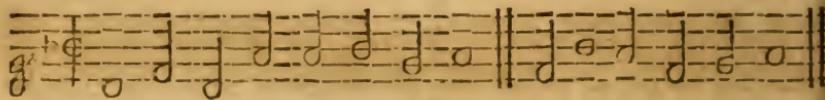
1st. Treble.



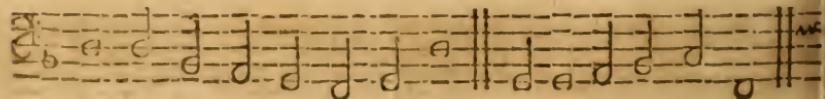
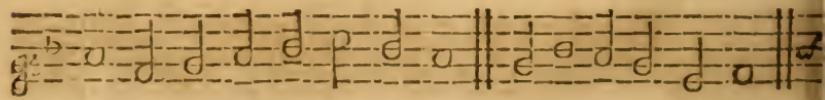
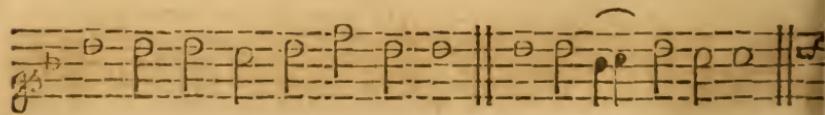
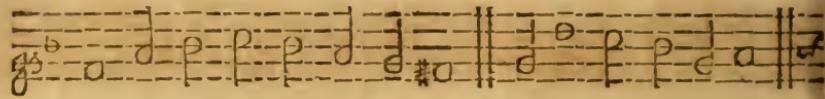
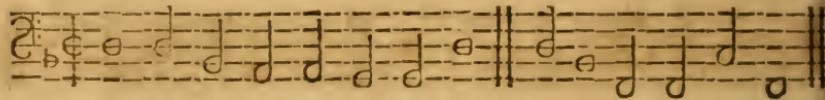
2d. Treble.



Tenor.

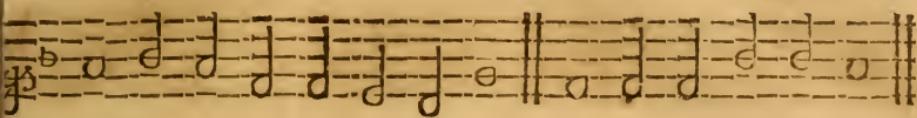


The Bass.

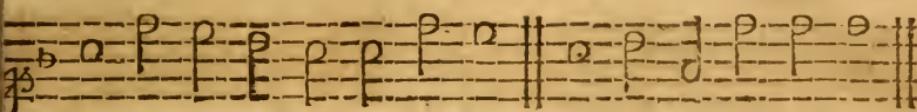


## Common Metre Double.

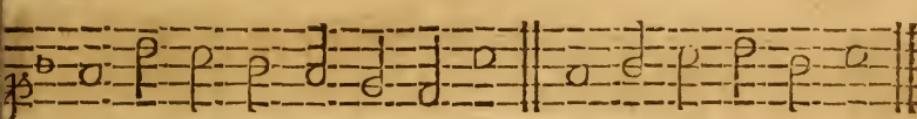
1st. Treble.



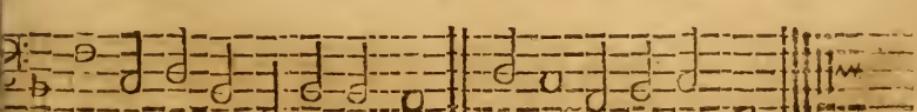
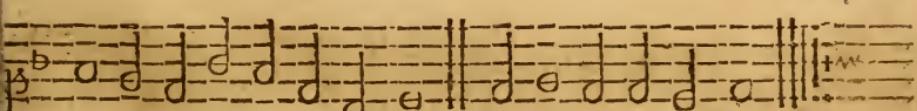
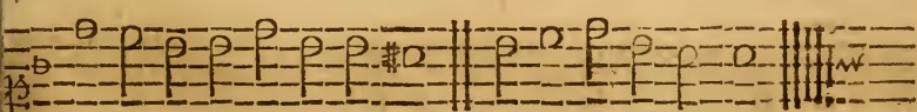
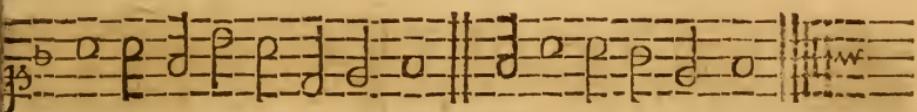
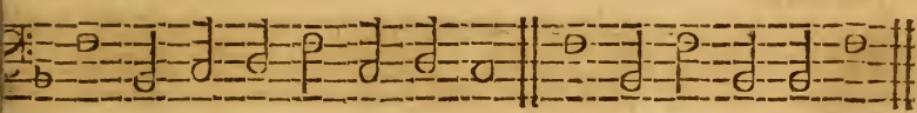
d2. Treble.



Tenor.

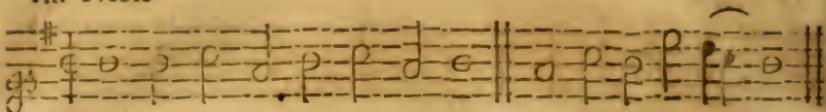


The Bass.

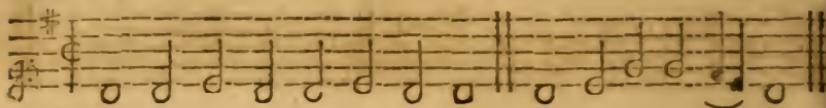


*The 42d. Psalm Tune. Common Metre Double.*

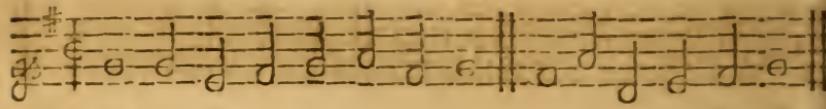
1st. Treble.



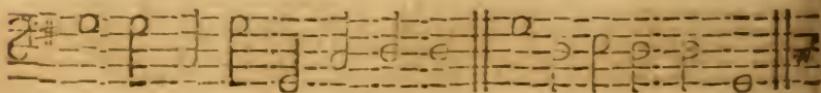
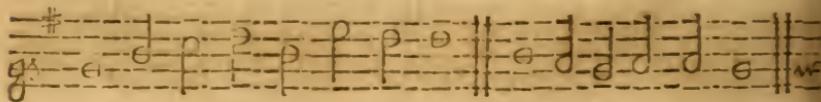
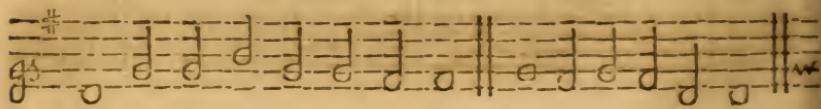
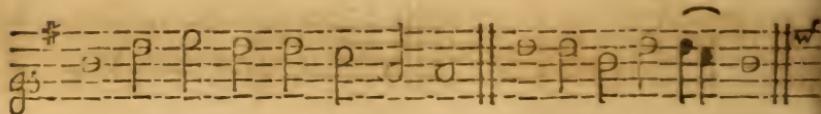
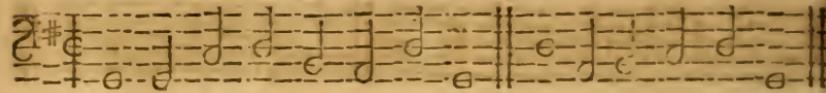
2d. Treble.



Tenor.

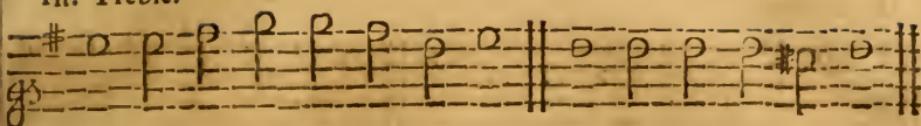


The Bass.

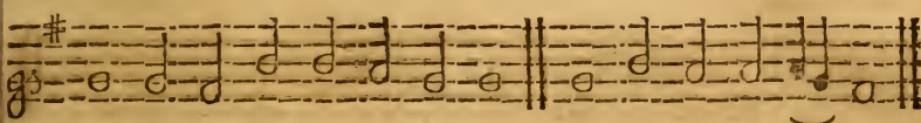


## Common Metre Double.

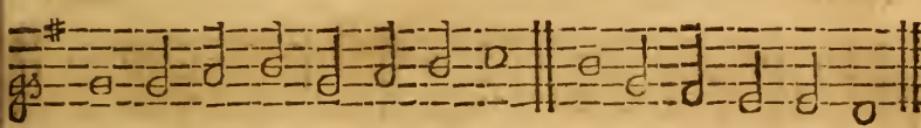
1st. Treble.



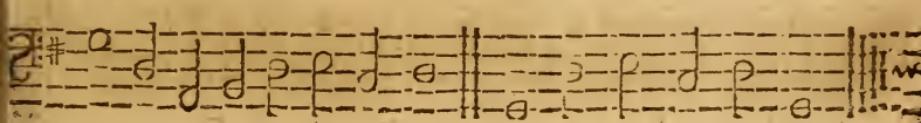
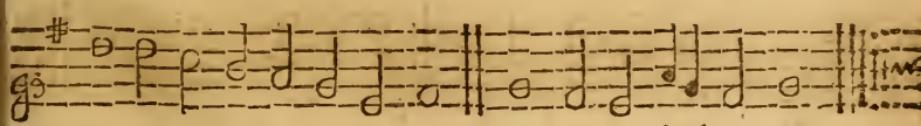
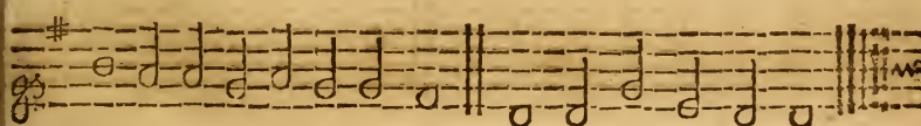
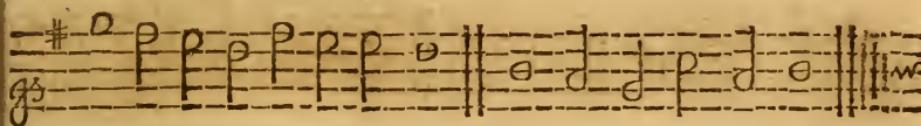
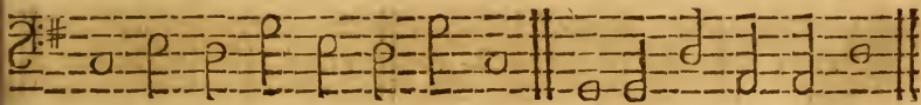
2d. Treble.



Tenor.

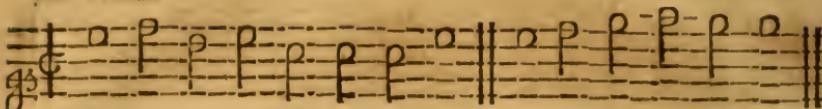


The Bass.

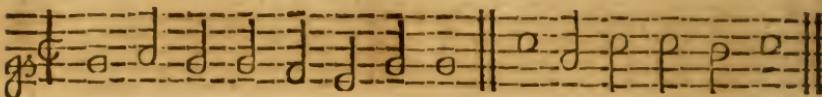


*The 44th Psalm Tune, Proper. Common Metre Double.*

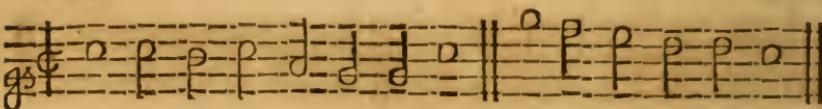
1st. Treble.



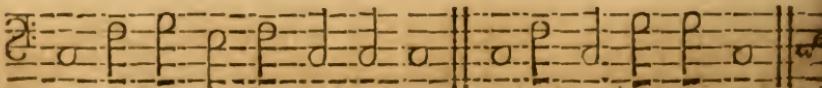
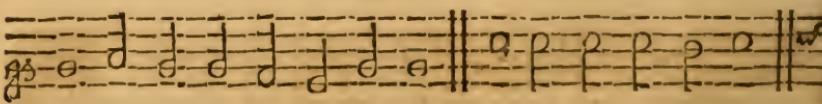
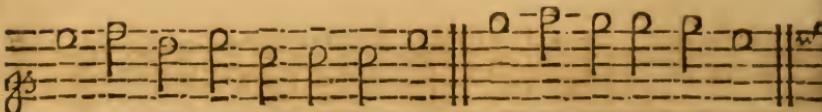
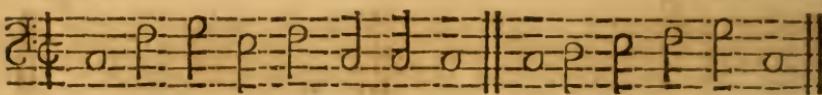
2d. Treble.



Tenor.

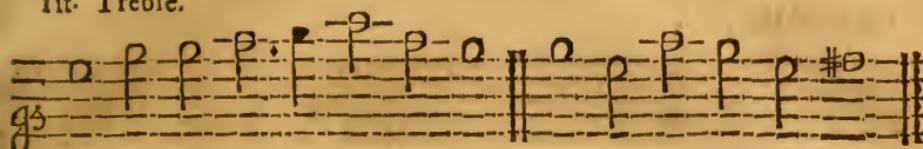


The Bass.

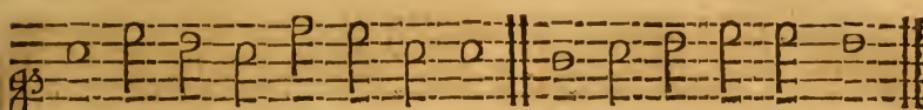


## Common Metre Double.

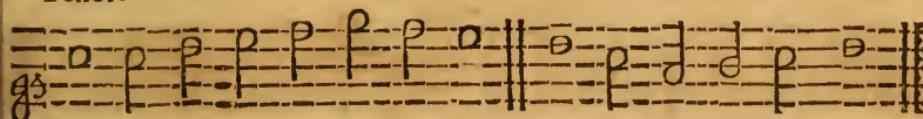
1st. Treble.



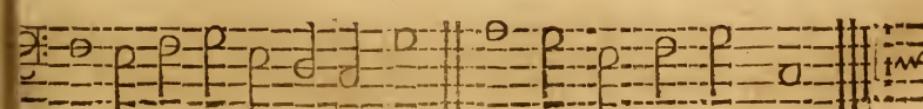
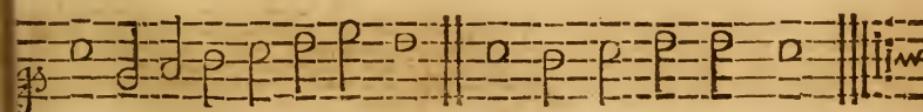
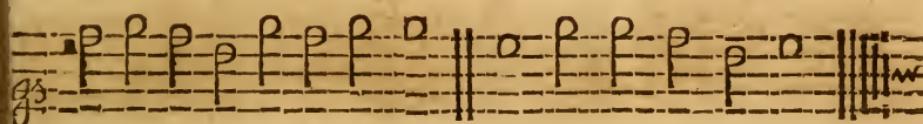
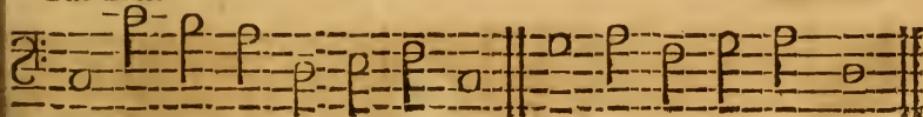
2d. Treble.



Tenor.

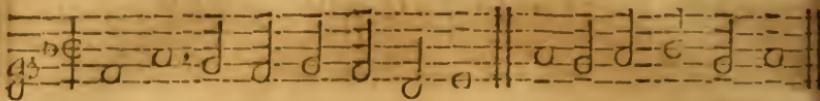


The Bass.

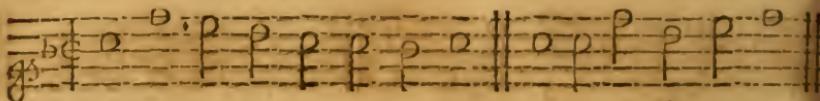


*The 46th Psalm Tune. Common Metre Double.*

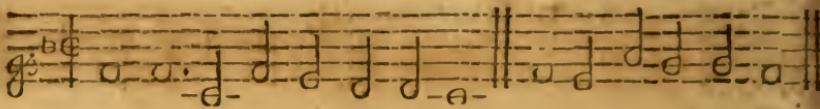
1st. Treble.



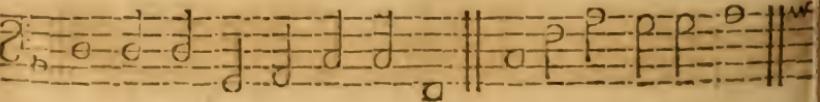
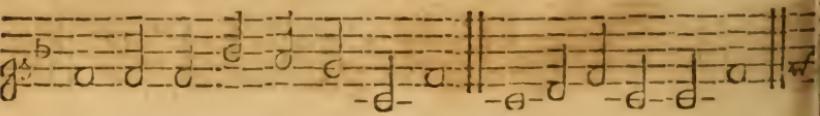
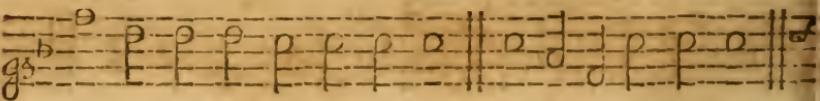
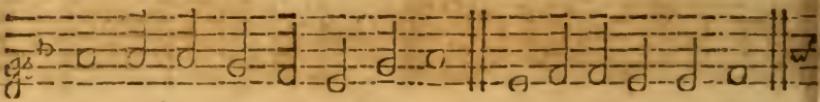
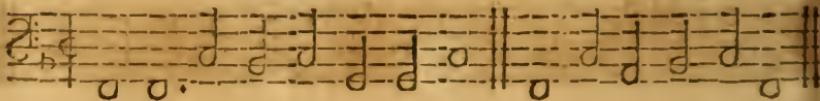
2d. Treble.



Tenor.

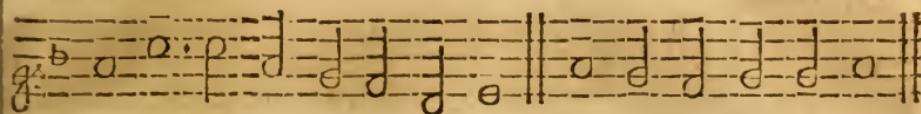


The Bass.

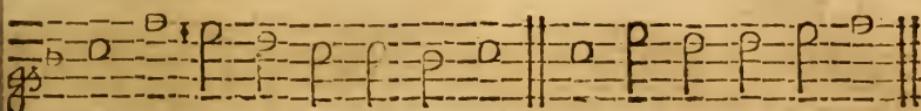


## Common Metre Double.

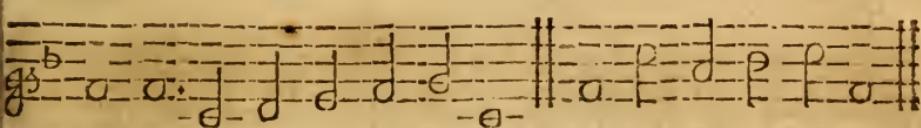
1st. Treble.



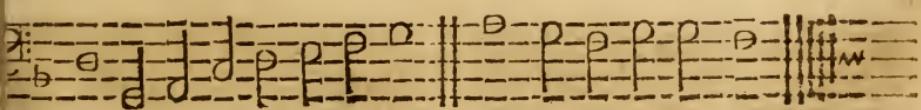
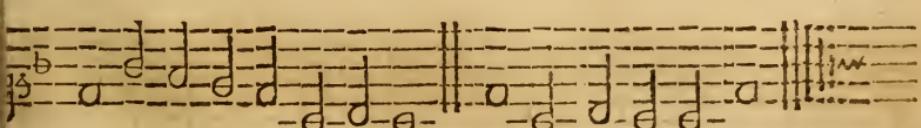
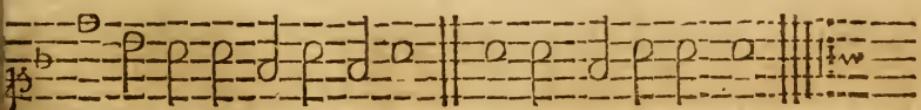
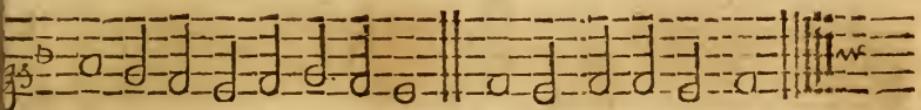
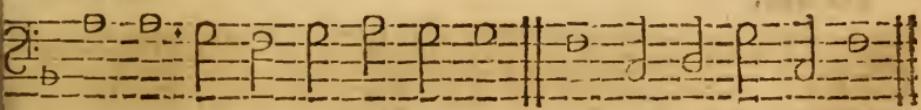
2d. Treble.



Tenor.

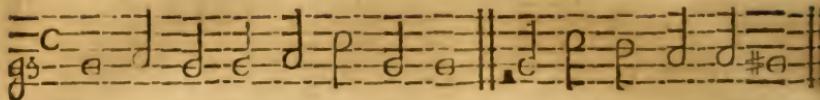


The Bass.



*The 52d. Psalm Tune. Common Metre Double.*

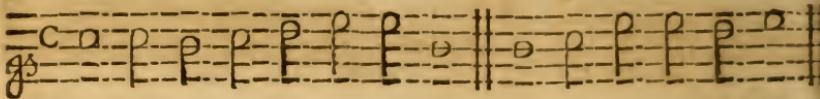
1st. Treble.



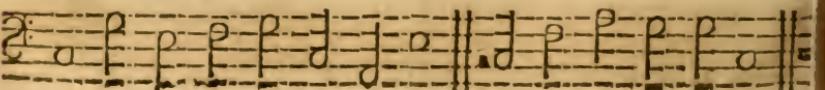
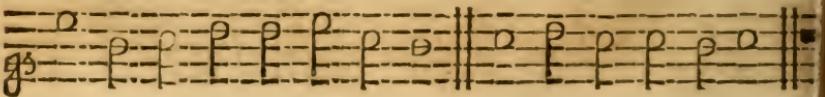
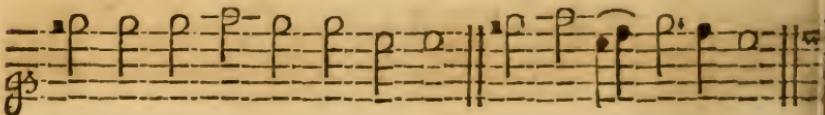
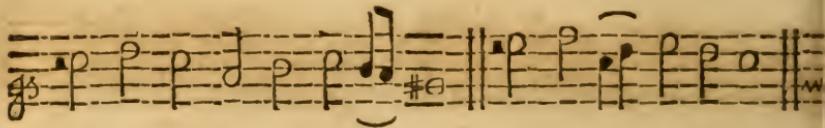
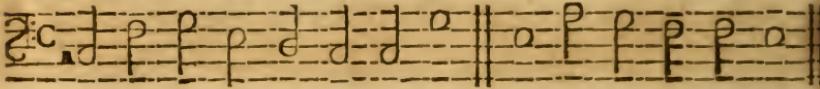
2d. Treble.



Tenor.

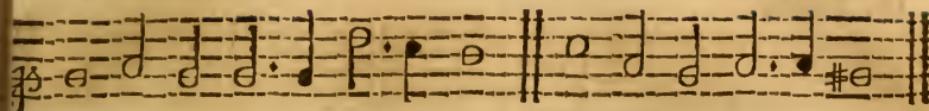


The Bass.

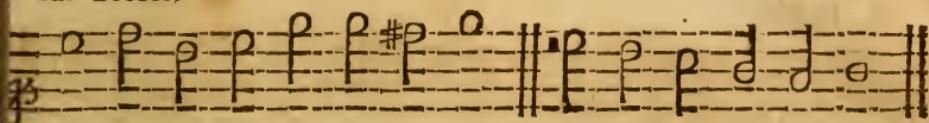


## Common Metre Double.

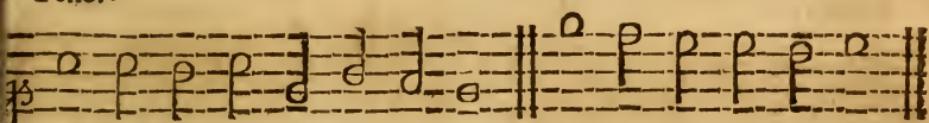
1st. Treble.



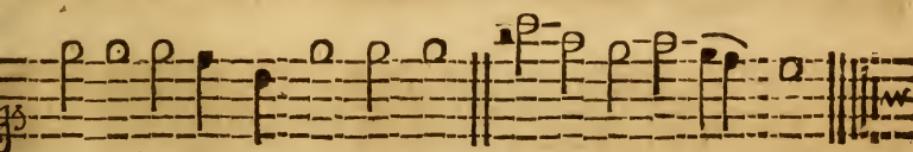
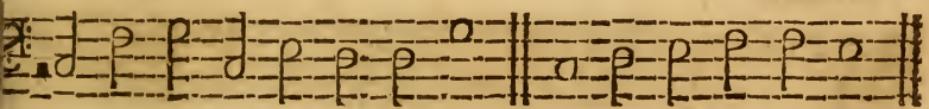
2d. Treble.



Tenor.

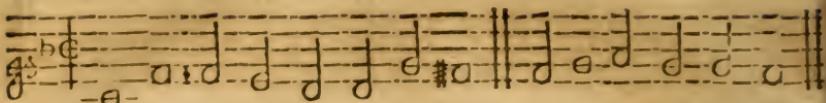


The Bass.

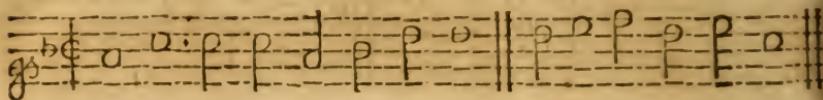


*The 61st. Psalm Tune, Common Metre Double.*

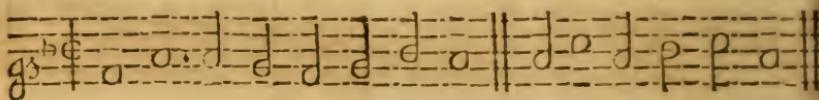
1st. Treble.



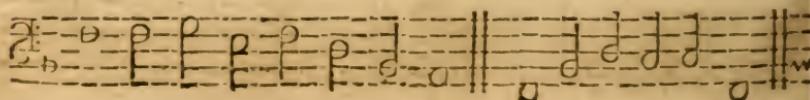
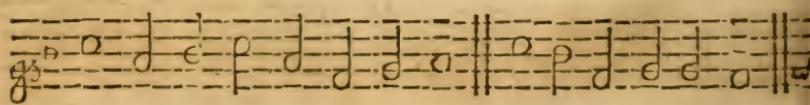
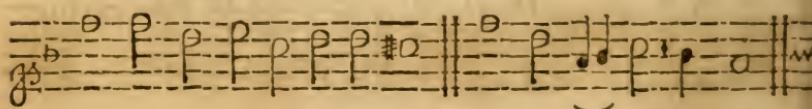
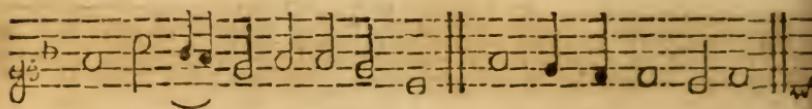
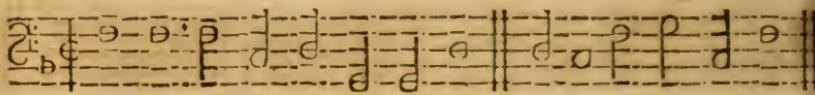
2d. Treble.



Tenor.

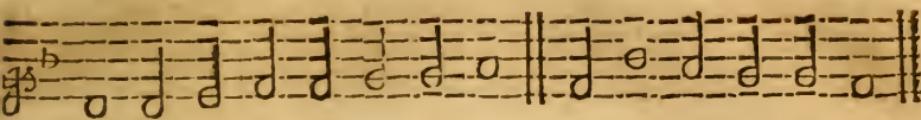


The Bass.

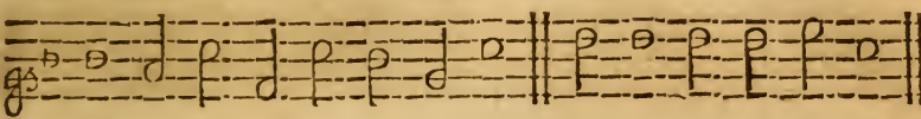


## Common Metre Double.

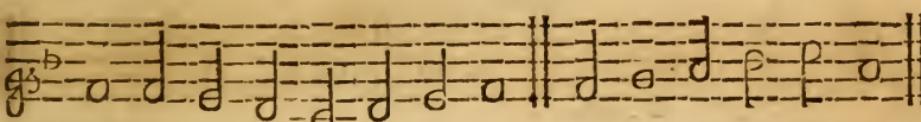
1st. Treble.



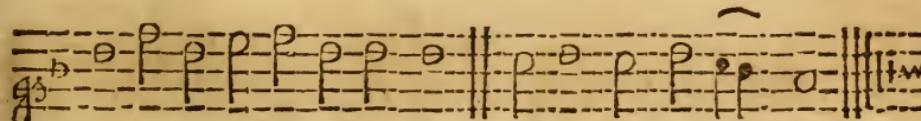
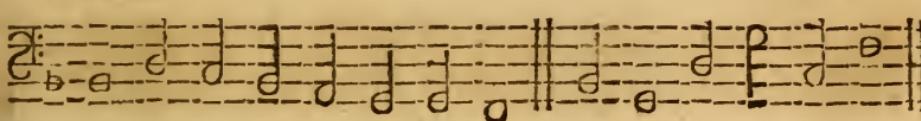
2d. Treble.



Tenor.

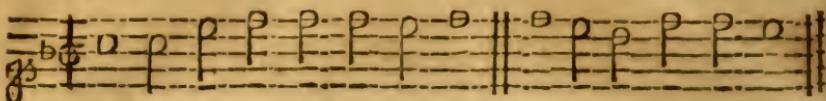


The Bass.

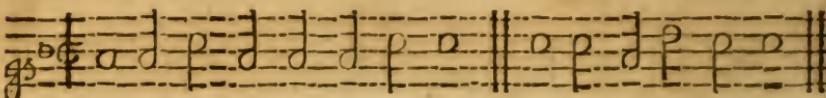


*The Old 68th. Psalm Tune. Common Metre Double.*

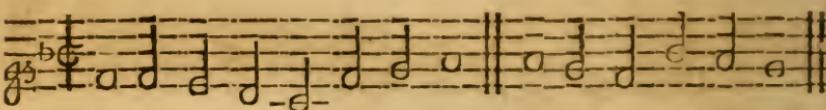
1st. Treble.



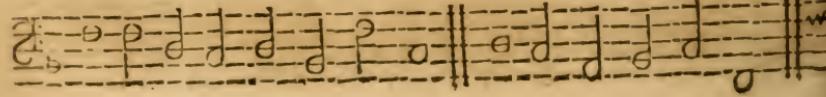
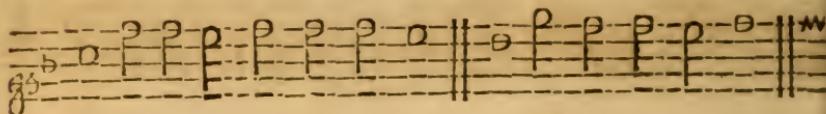
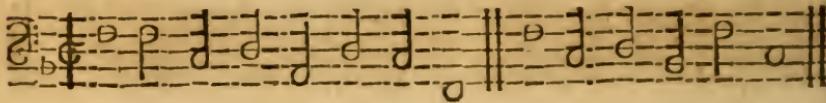
2d. Treble.



Tenor.

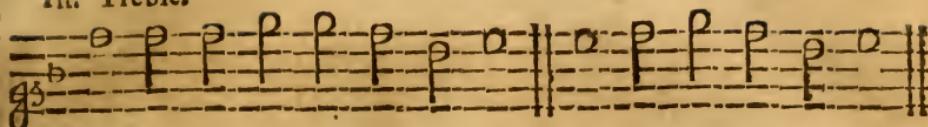


The Bass.

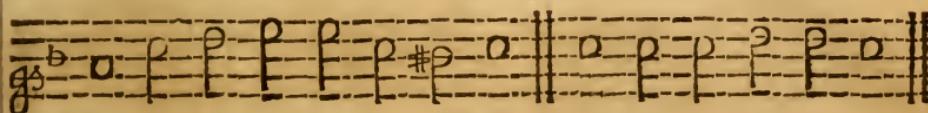


## Common Metre Double.

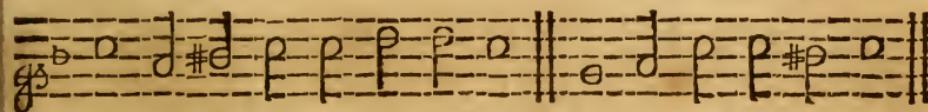
1st. Treble.



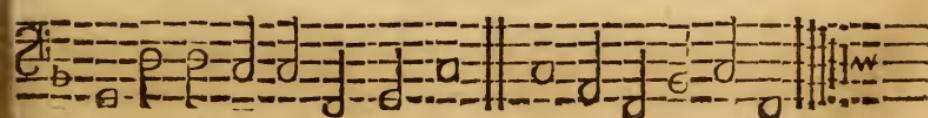
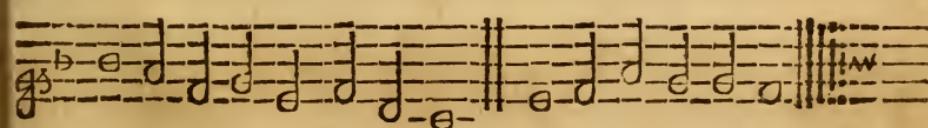
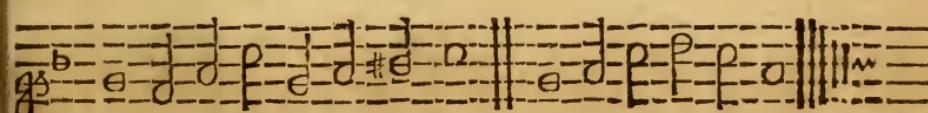
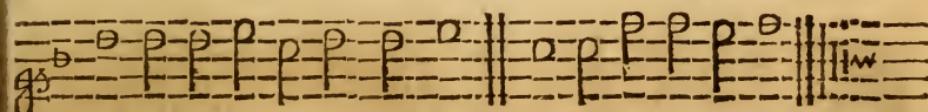
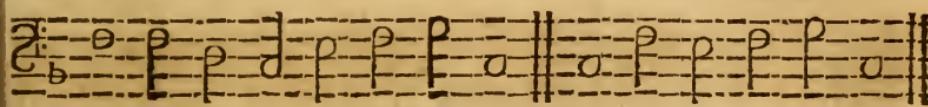
2d. Treble.



Tenor.

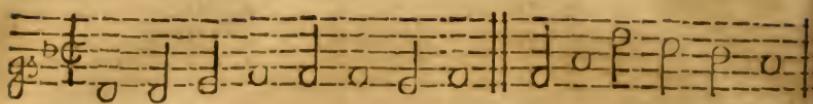


The Bass.

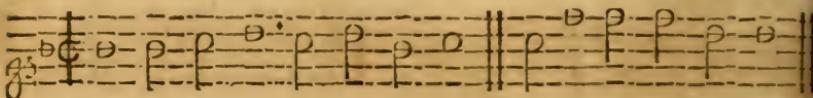


*The 69th. Psalm Tune. Common Metre Double.*

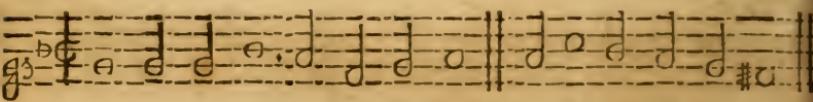
1st. Treble.



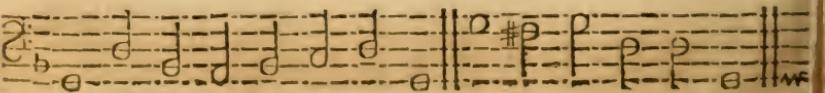
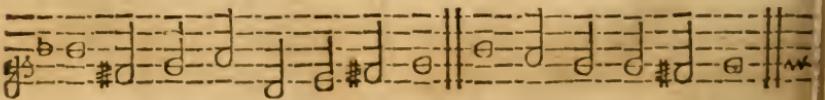
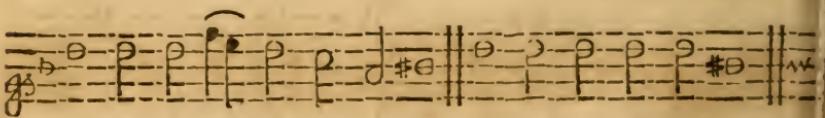
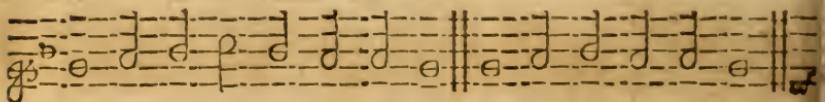
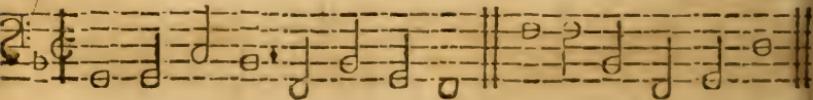
2d. Treble.



Tenor.

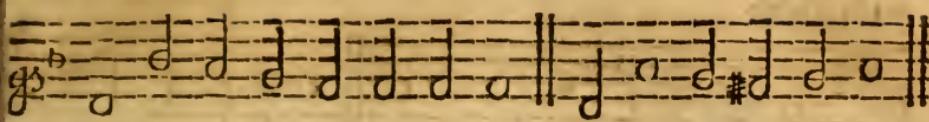


The Bass.

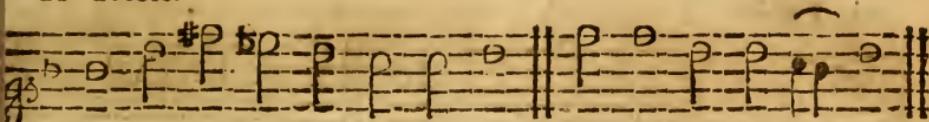


## Common Metre Double:

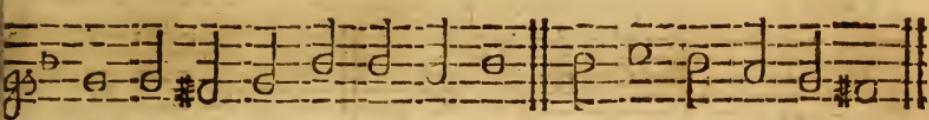
1st. Treble.



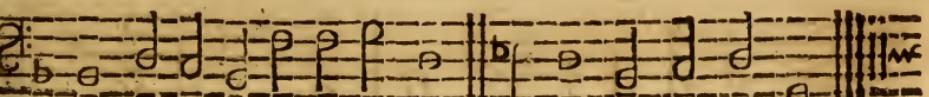
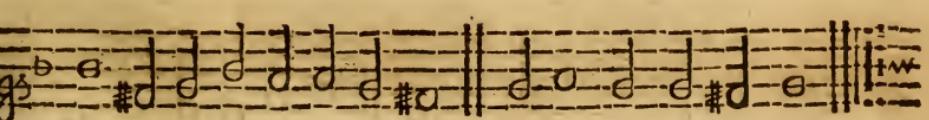
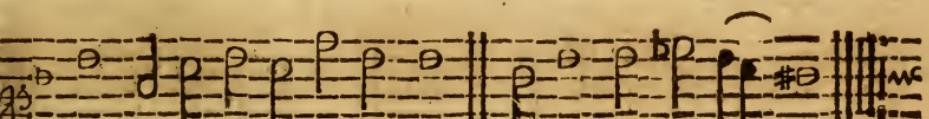
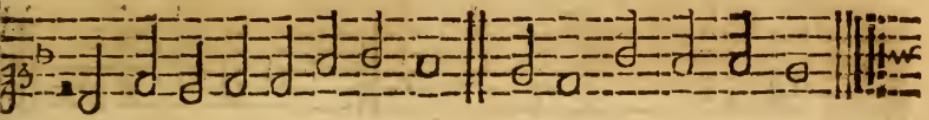
2d. Treble.



Tenor.

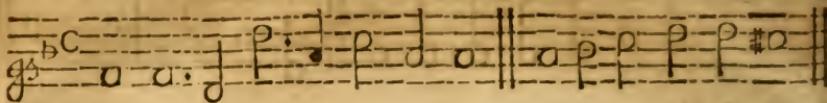


The Bass.

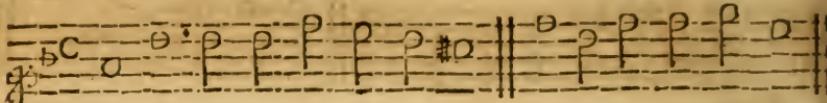


*The 78th. Psalm Tune. Common Metre Double.*

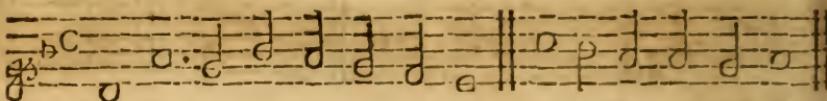
1st. Treble.



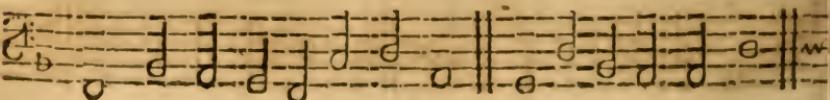
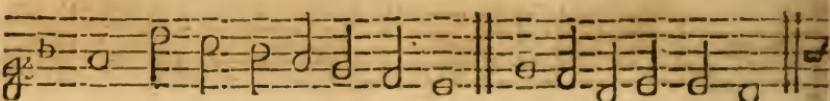
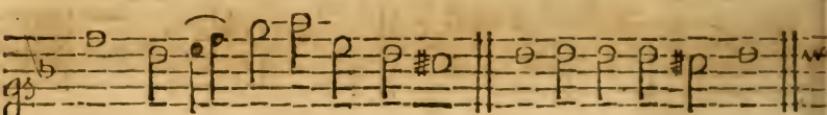
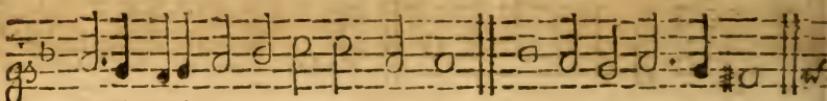
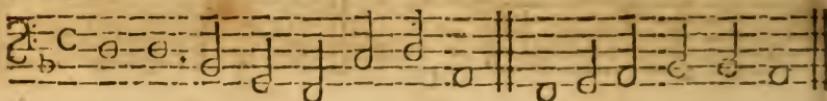
2d. Treble.



Tenor.

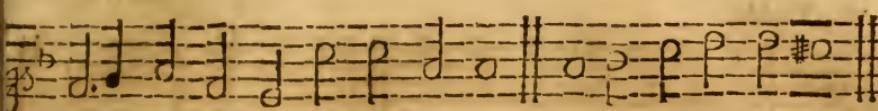


The Bass.

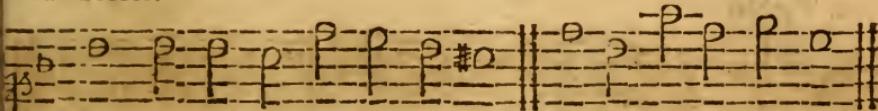


## Common Metre Double.

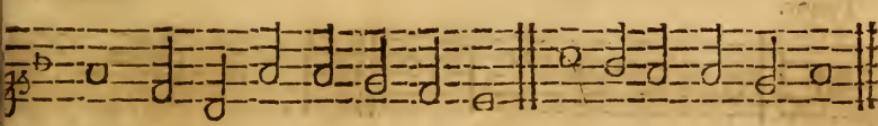
1st. Treble.



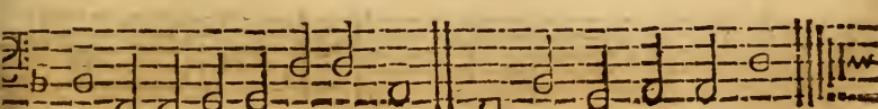
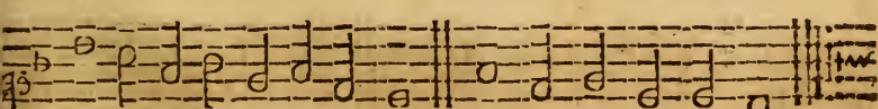
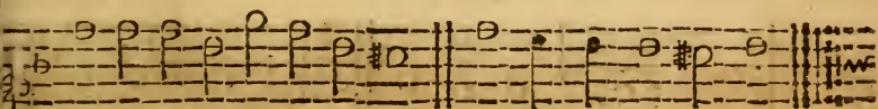
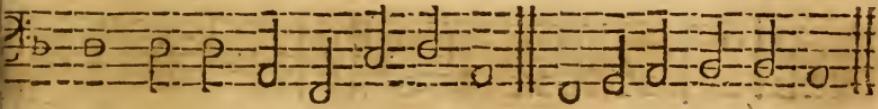
2d. Treble.



Tenor.

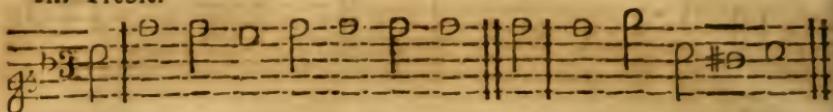


The Bass.

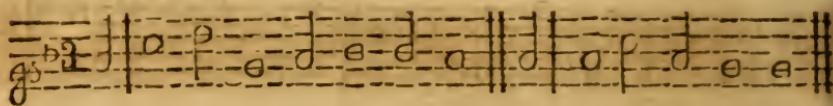


*The Old 81st Psalm Tune. Common Metre Double.*

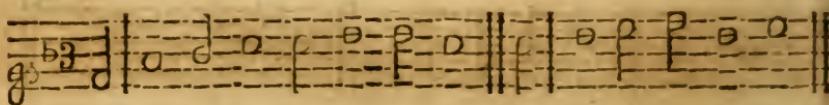
1st. Treble.



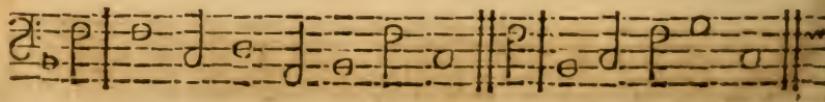
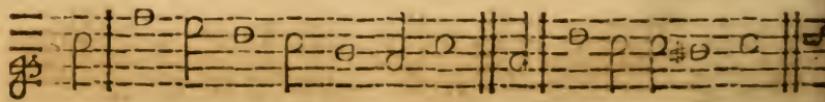
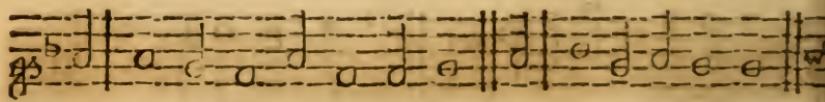
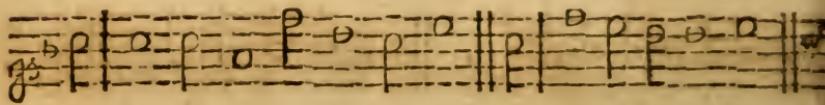
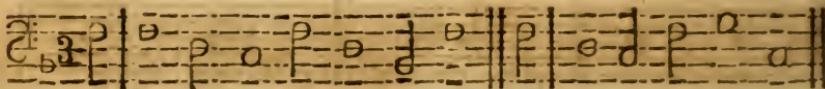
2d. Treble.



Tenor.

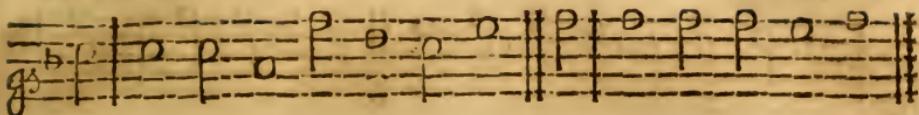


The Bass.

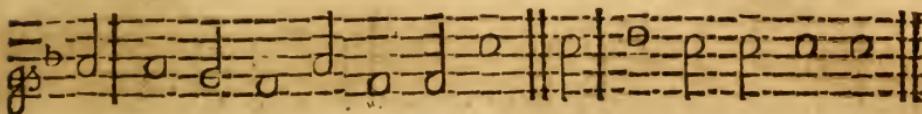


## Common Metre Double.

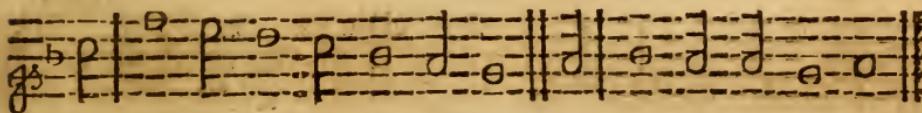
1st. Treble.



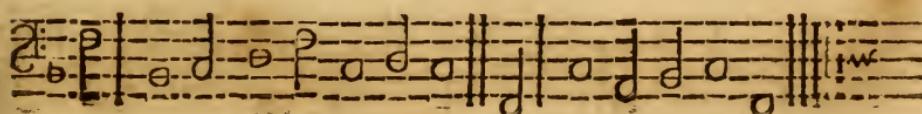
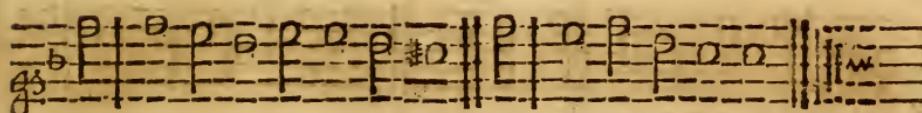
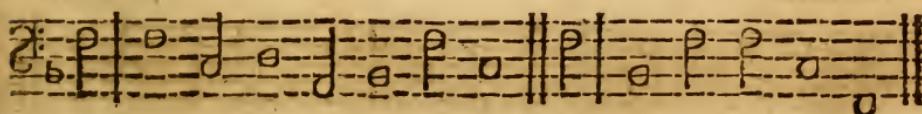
2d. Treble.



Tenor.

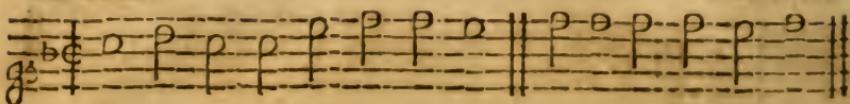


The Bass.

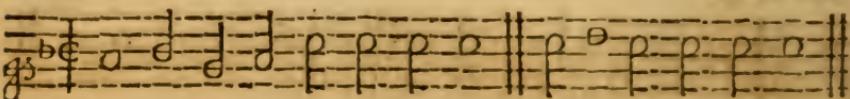


## Psalm 86th. Proper. J. P. F. Common Metre Double.

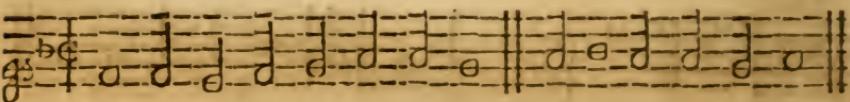
1st. Treble.



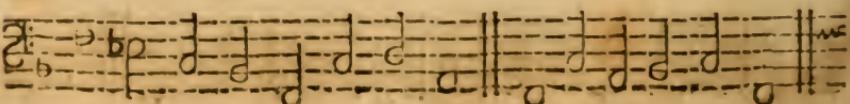
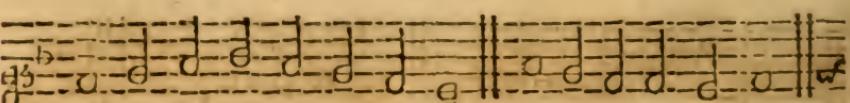
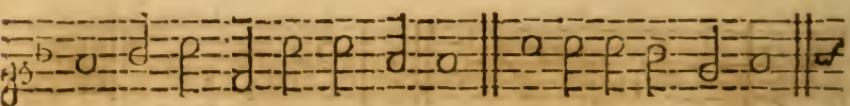
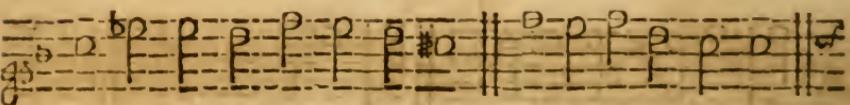
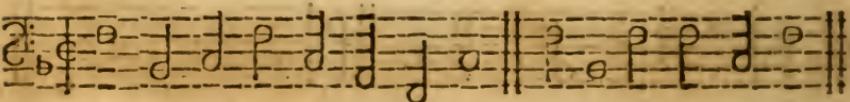
2d. Treble.



Tenor.

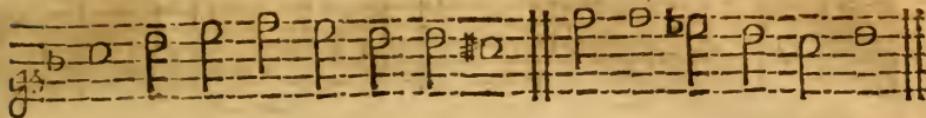


The Bass.

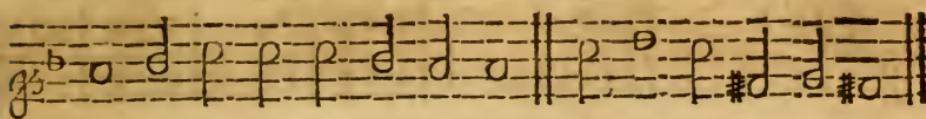


## Common Metre Double.

1st. Treble.



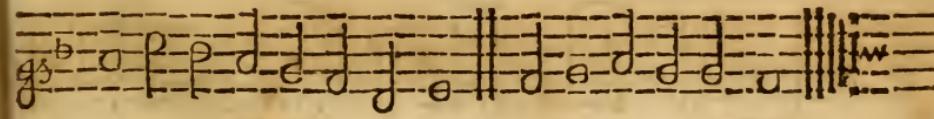
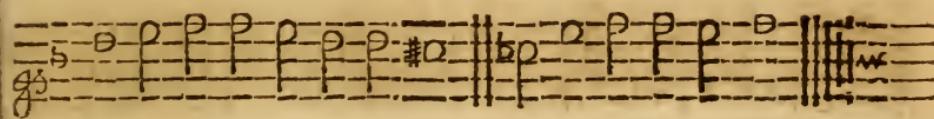
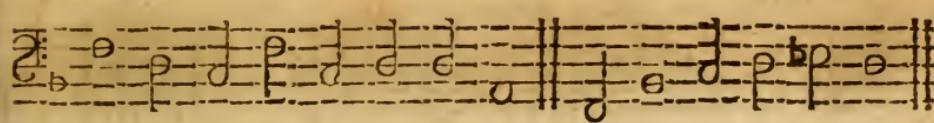
2d. Treble.



Tenor.



The Bass.

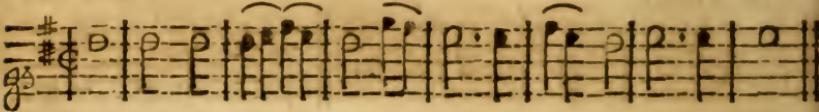


*The 98th Psalm Tune. Common Metre Double.*

1st. Treble.



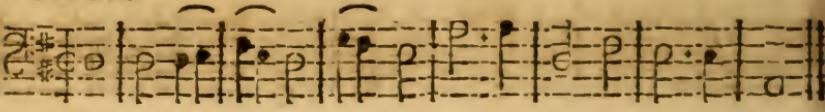
2d. Treble.



Tenor.



The Bass.

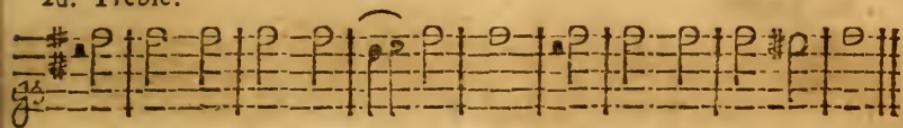


## Common Metre Double.

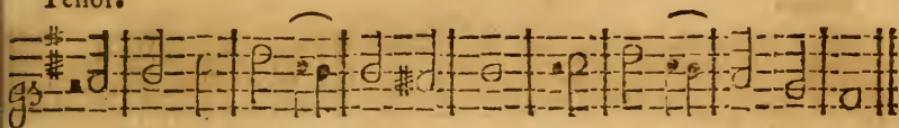
1st. Treble.



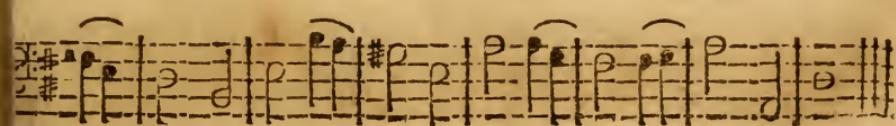
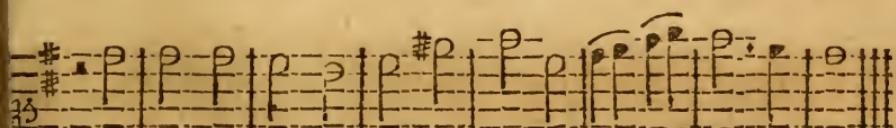
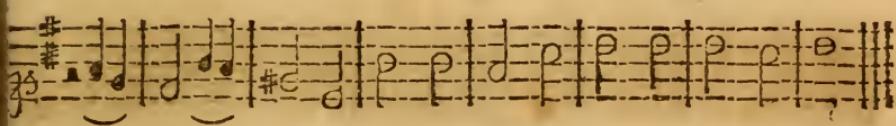
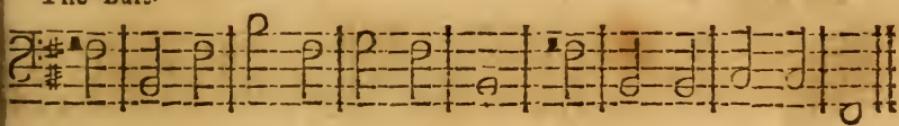
2d. Treble.



Tenor.

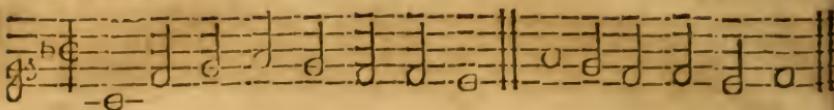


The Bass.

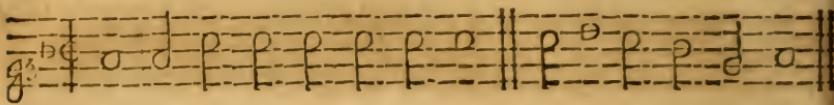


*The Old 103d. Psalm Tune. Common Metre Double.*

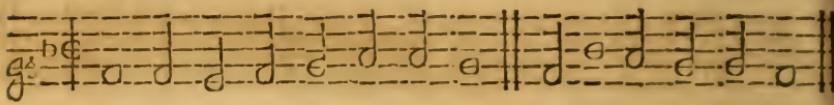
1st. Treble.



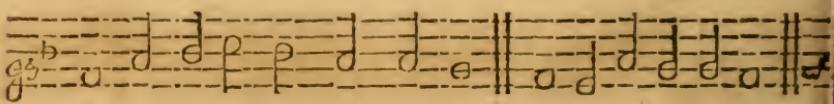
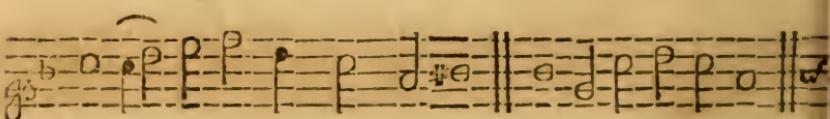
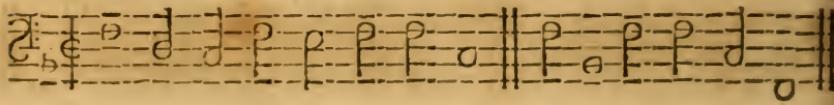
2d. Treble.



Tenor.

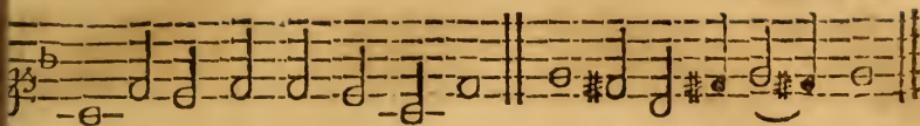


The Bass.

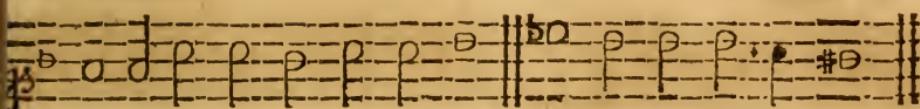


## Common Metre Double.

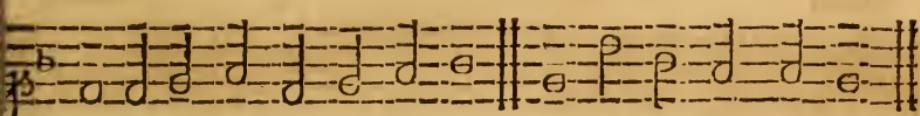
1st. Treble.



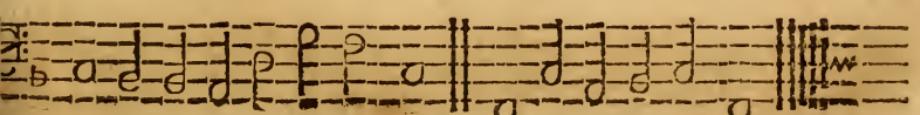
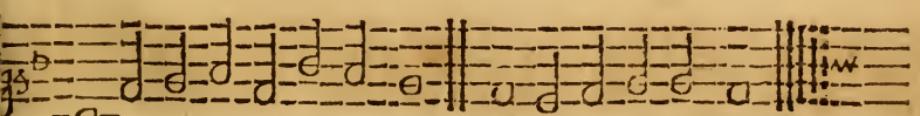
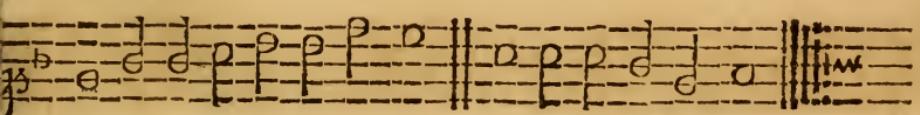
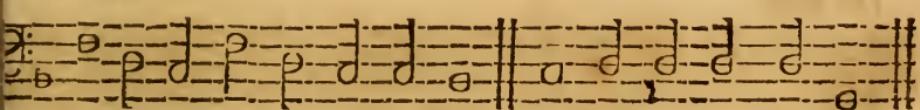
2d. Treble.



Tenor.

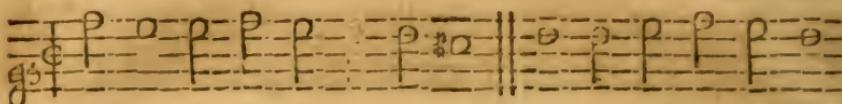


The Bass.

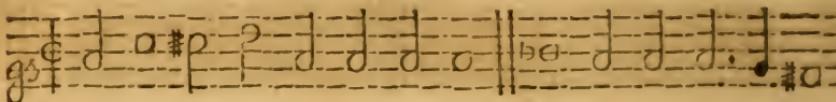


*The Old 119th. Psalm Tune.* Common Metre Double.

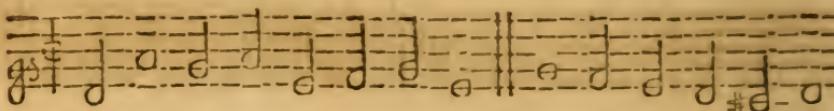
1st. Treble.



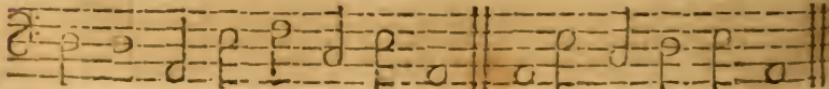
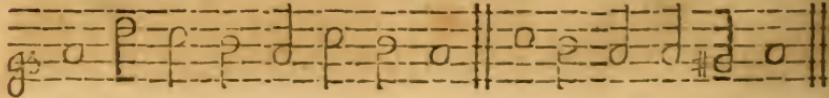
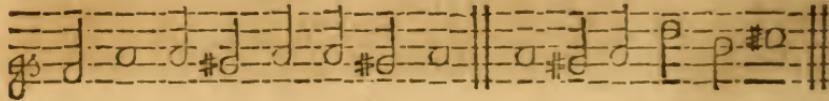
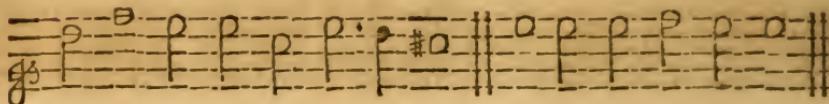
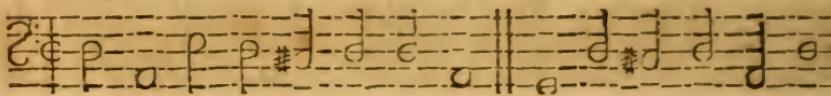
2d. Treble.



Tenor.



The Bass.

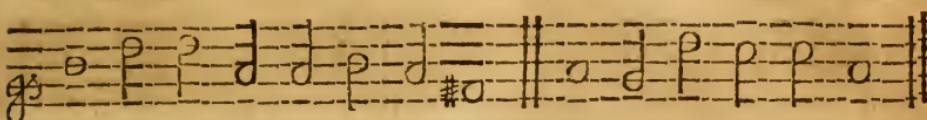


## Common Metre Double.

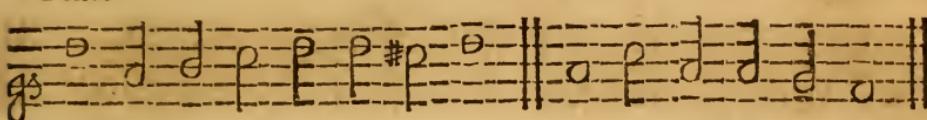
1st. Treble.



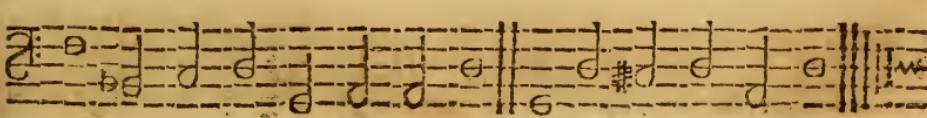
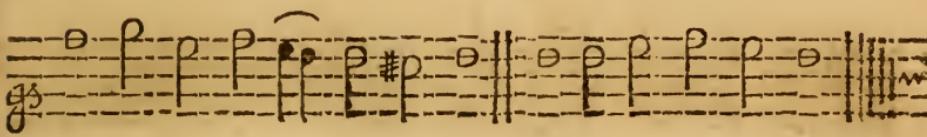
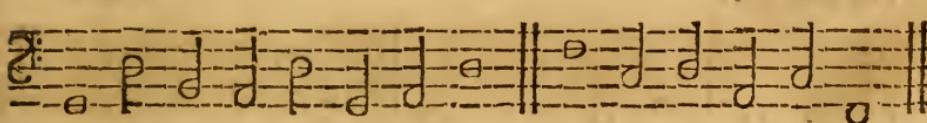
2d. Treble.



Tenor.

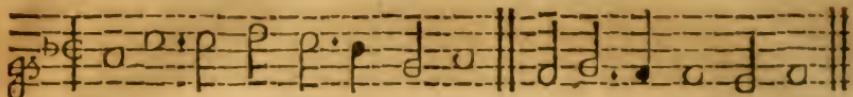


The Bass.

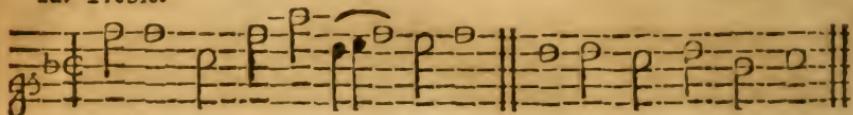


*The 132d. Psalm Tune.* Common Metre Double.

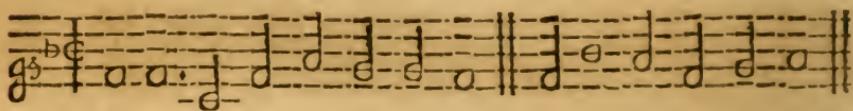
1st. Treble.



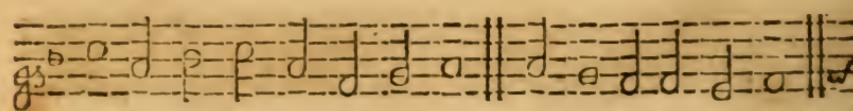
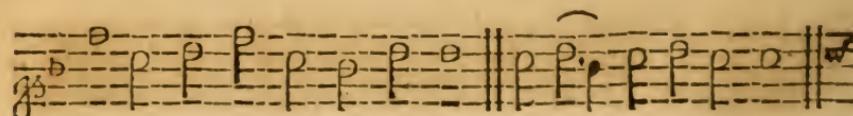
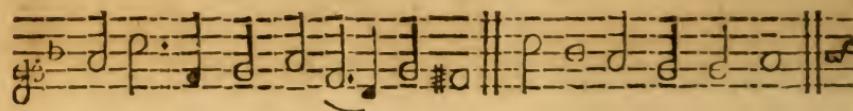
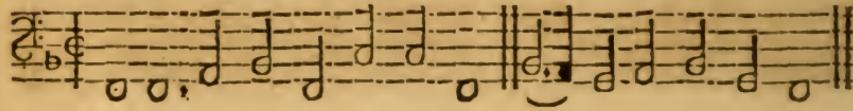
2d. Treble.



Tenor.

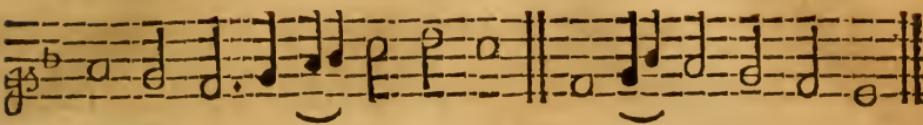


The Bass.

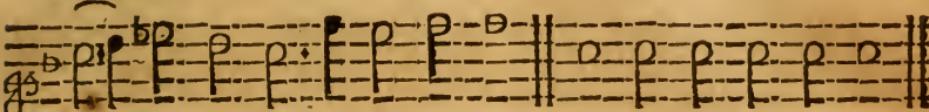


## Common Metre Double.

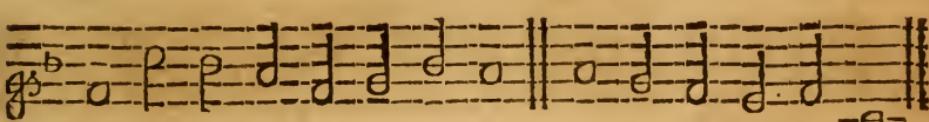
1st. Treble.



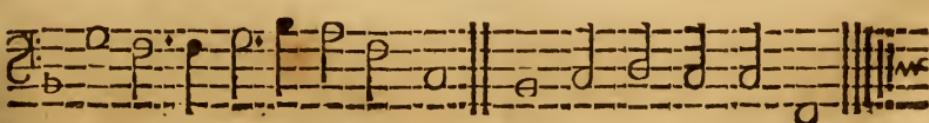
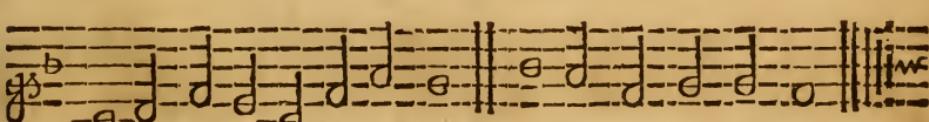
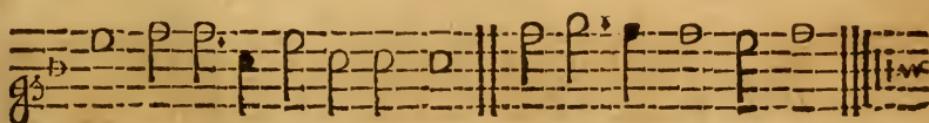
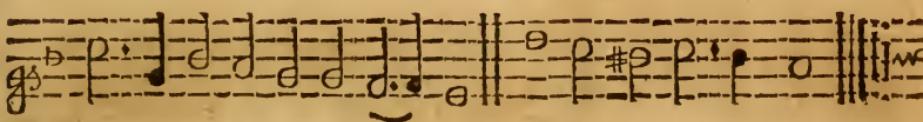
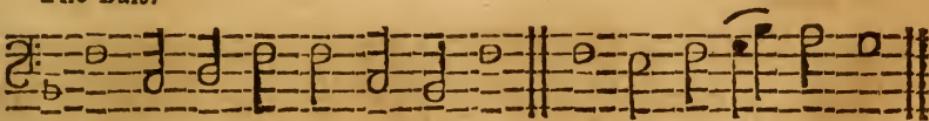
2d. Treble.



Tenor.



The Bass.

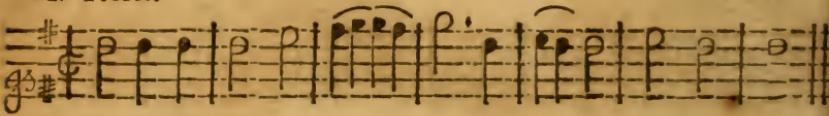


*The 133d. Psalm Tune.* Common Metre Double.

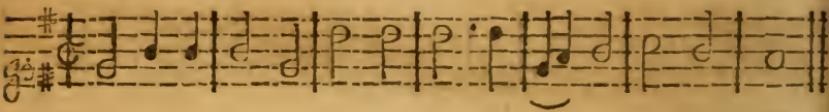
1st. Treble.



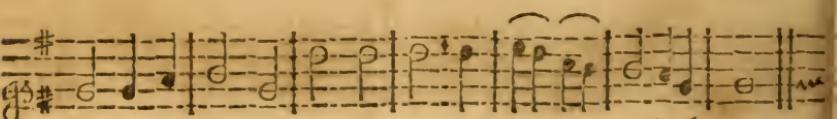
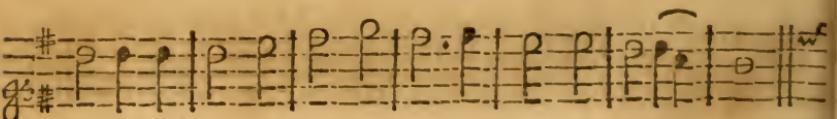
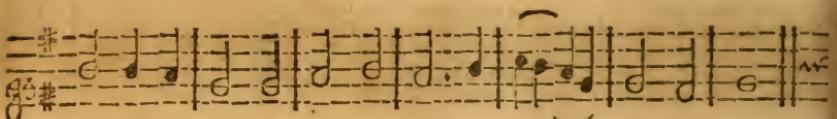
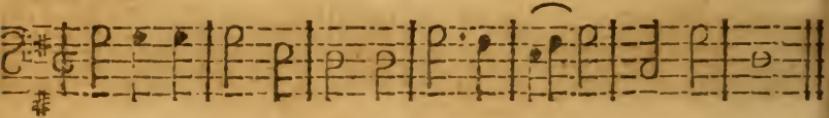
2d. Treble.



Tenor.



The Bass.



## Common Metre Double.

1st. Treble.



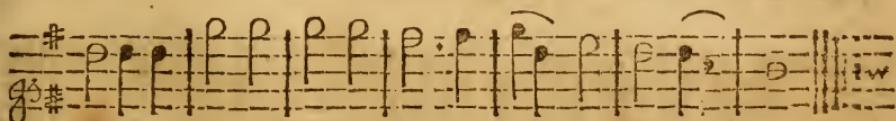
2d. Treble.



Tenor.



The Bass.

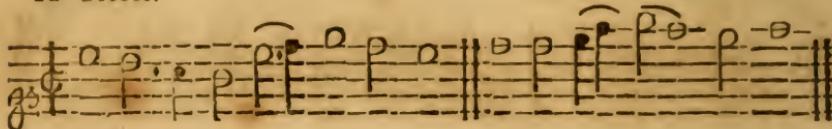


## The Old 137th. Psalm Tune. Common Metre Double.

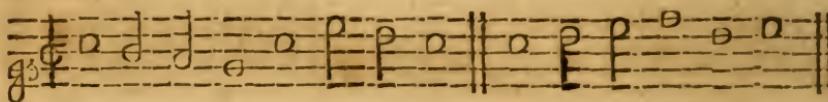
1st. Treble.



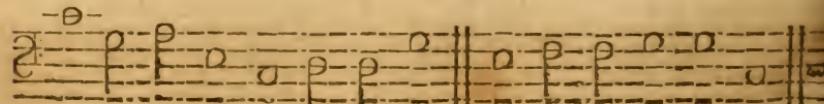
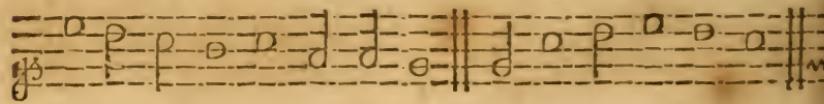
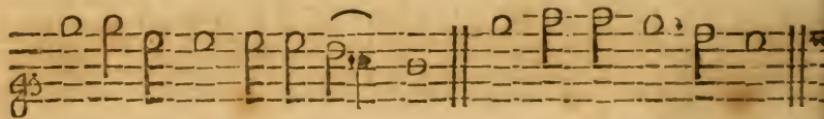
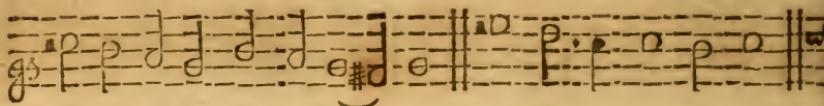
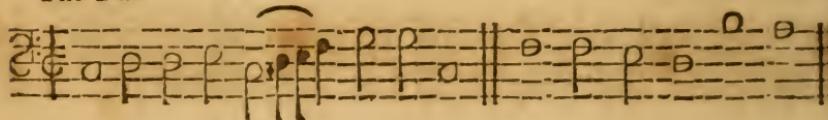
2d. Treble.



Tenor.

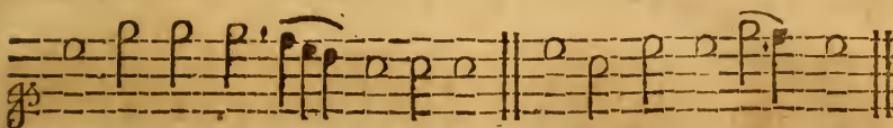


The Bass.

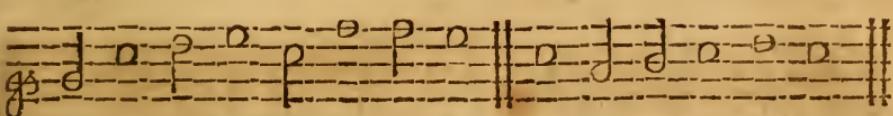


## Common Metre Double.

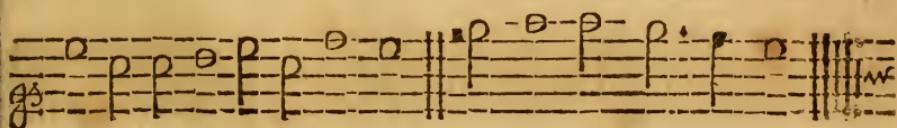
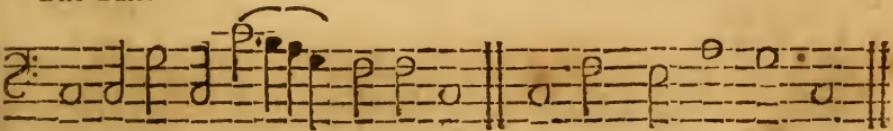
1st. Treble.

d<sub>2</sub>. Treble.

Tenor.

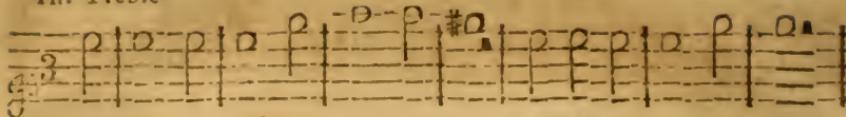


The Bass.

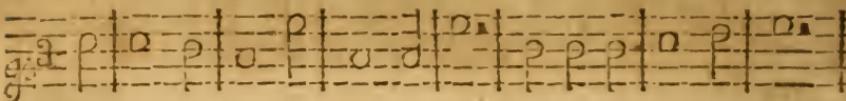


## Wells Tune. Common Metre Double.

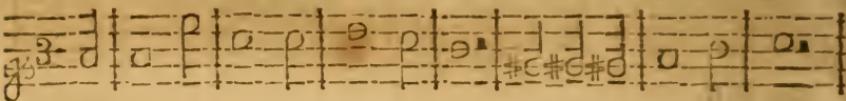
1st. Treble.



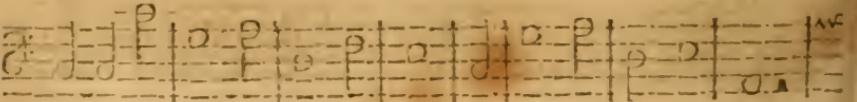
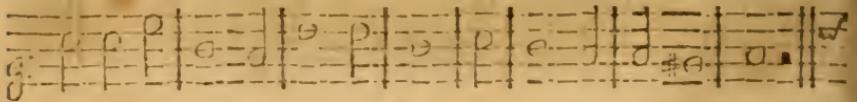
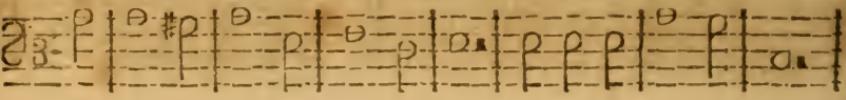
2d. Treble.



Tenor.

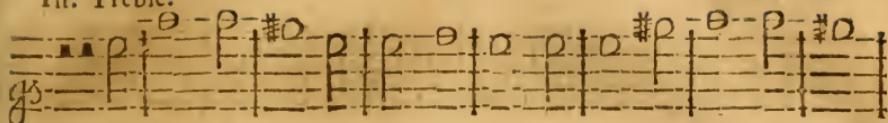


The Bass.

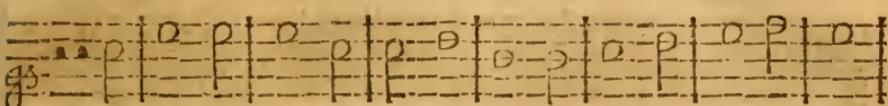


## Common Metre Double.

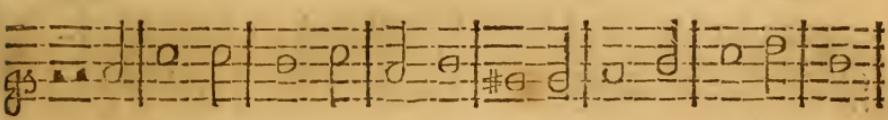
1st. Treble.



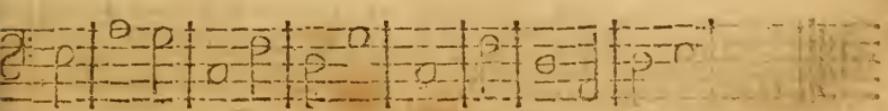
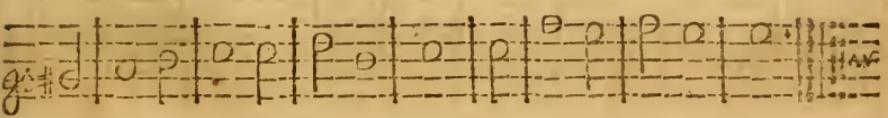
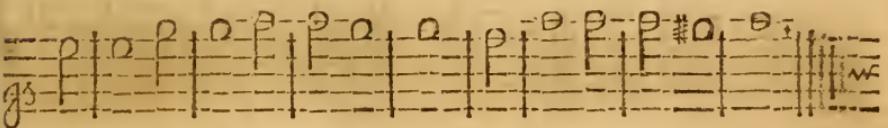
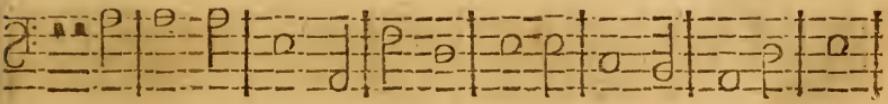
2d. Treble.



Tenor.

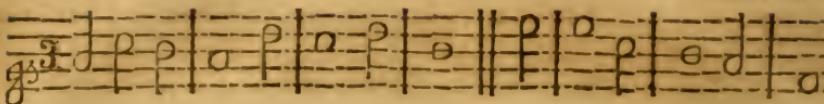


The Bass.

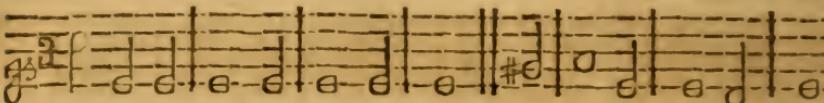


## St. Andrew's Tune. Common Metre Double.

1st. Treble.



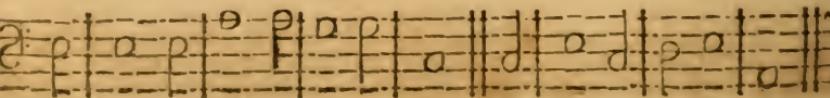
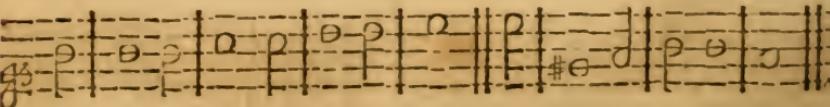
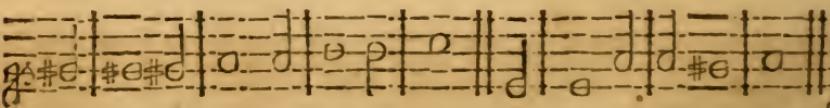
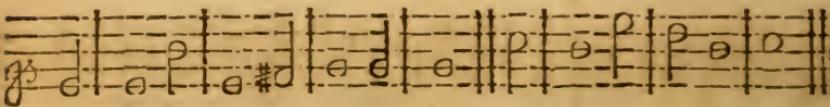
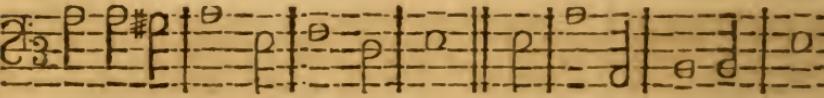
2d. Treble.



Tenor.

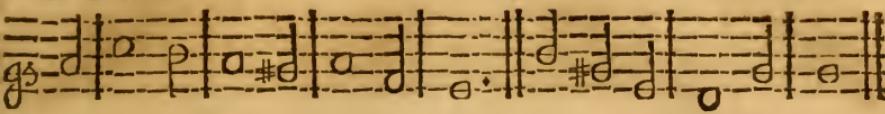


The Bass.

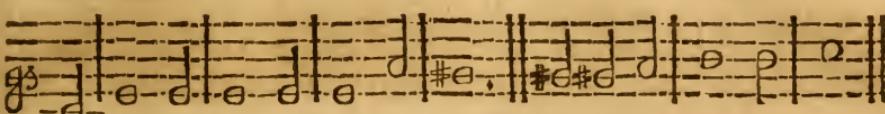


## Common Metre Double.

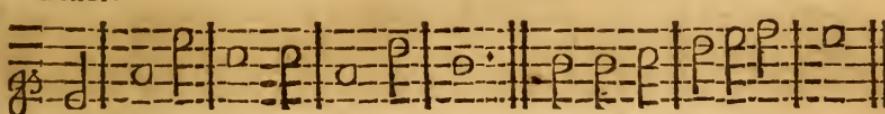
1st. Treble.



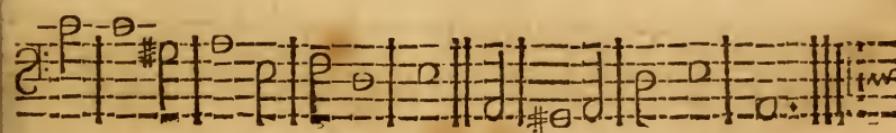
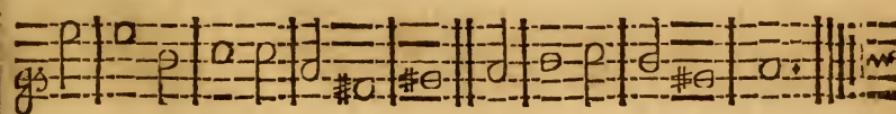
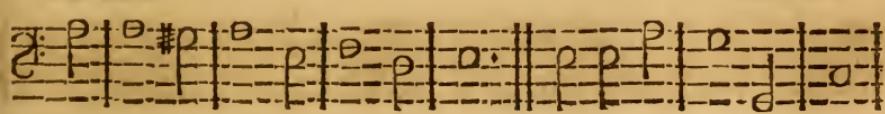
2d. Treble.



Tenor.

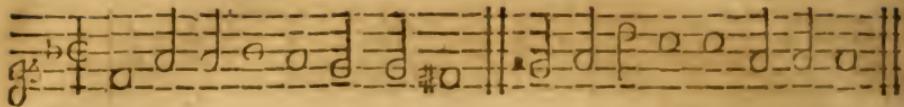


The Bass.



*The Old 51st Psalm Tune. Long Metre Double.*

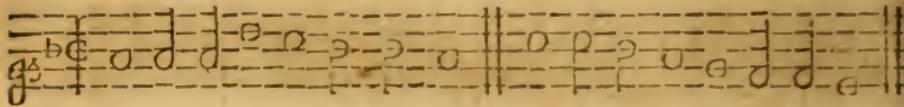
1st. Treble.



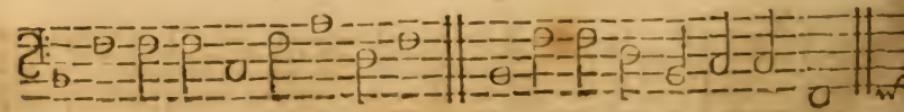
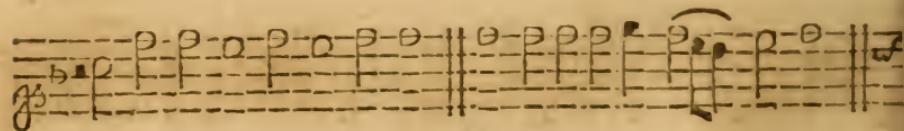
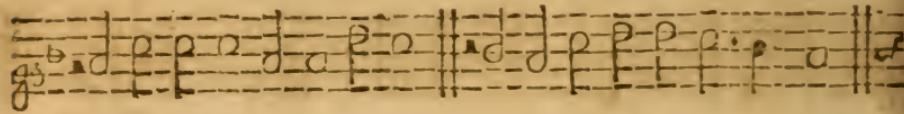
2d. Treble.



Tenor.

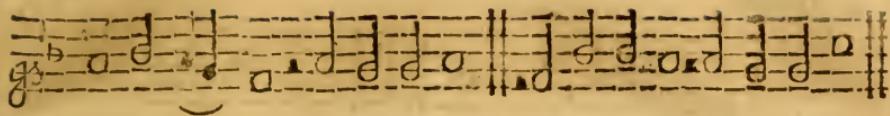


The Bass.



## Long Metre Double.

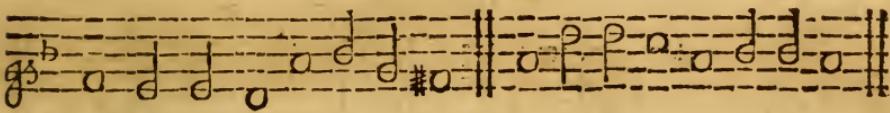
1st. Treble.



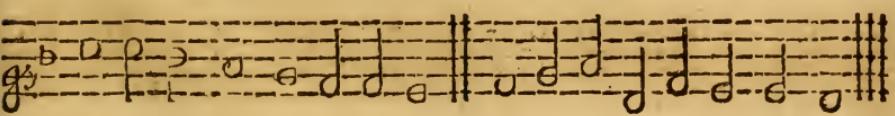
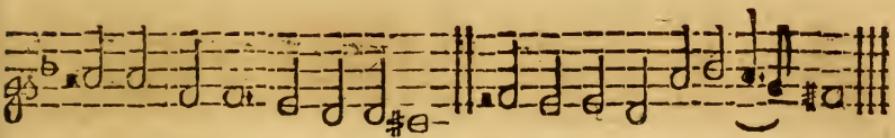
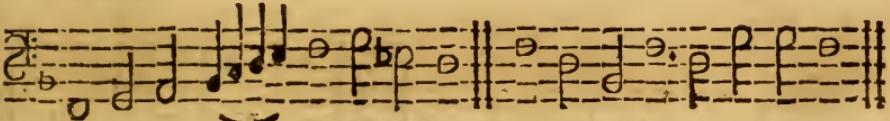
2d. Treble.



Tenor.



The Bass.

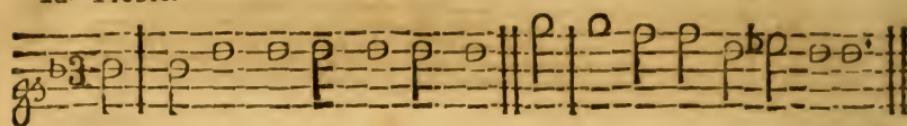


*Lamentation Tune. Long Metre Double.*

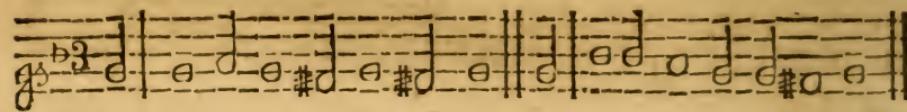
1st. Treble.



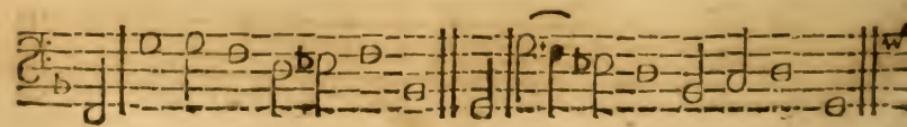
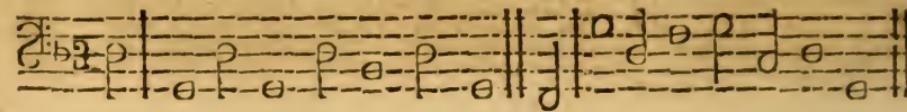
2d. Treble.



Tenor.



The Bass.

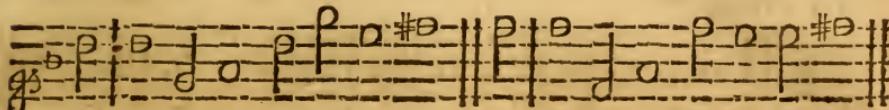


## Long Metre Double.

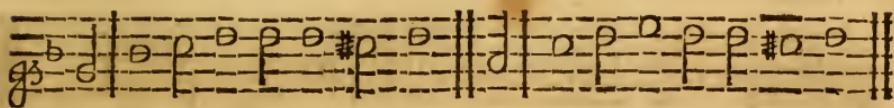
1st. Treble.



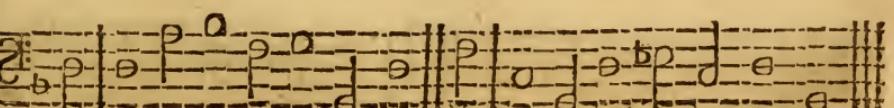
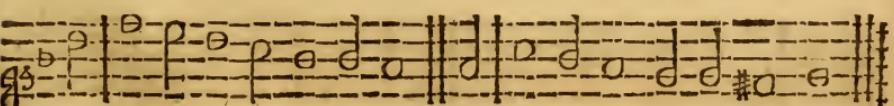
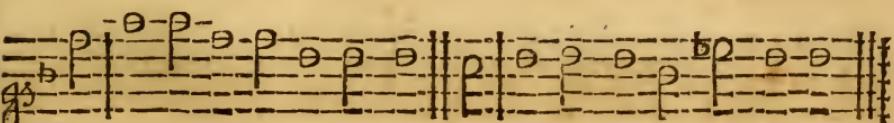
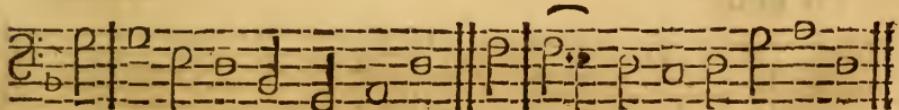
2d. Treble.



Tenor.

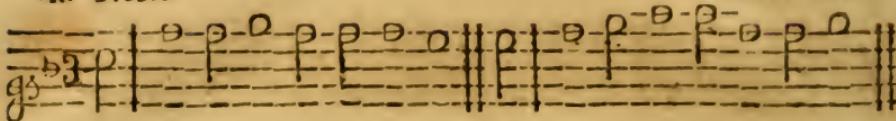


The Bass.

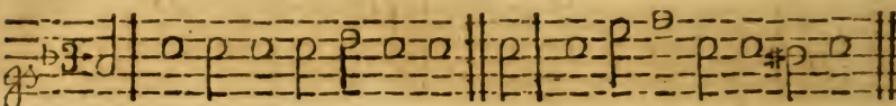


## Somerset Tune. Long Metre Double.

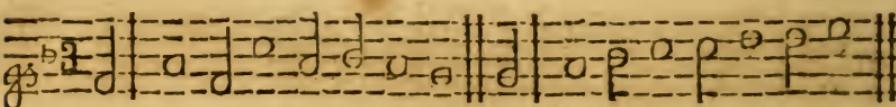
1st. Treble.



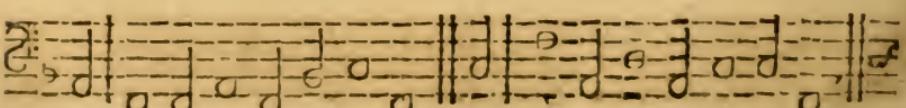
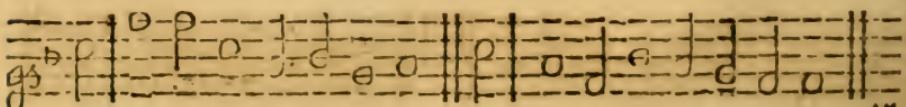
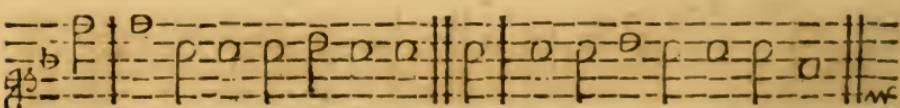
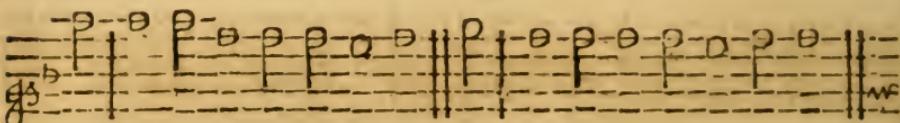
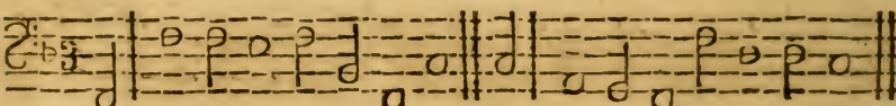
2d. Treble.



Tenor.

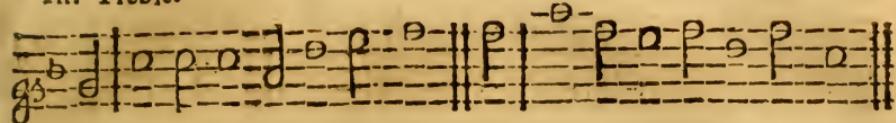


The Bass.

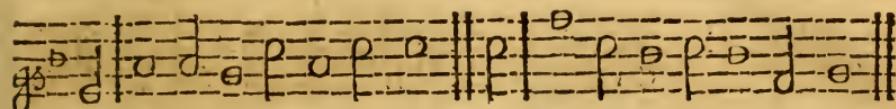


## Long Metre Double.

1st. Treble.



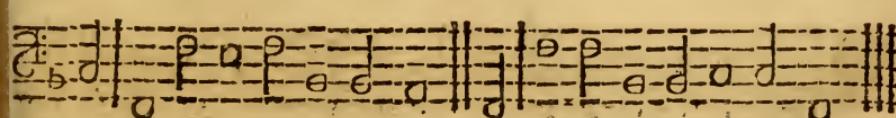
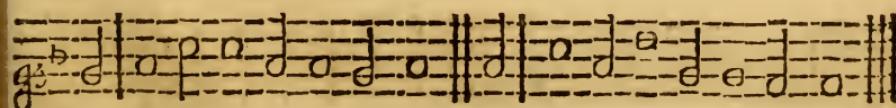
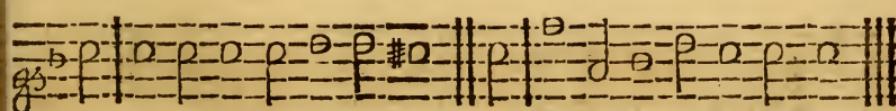
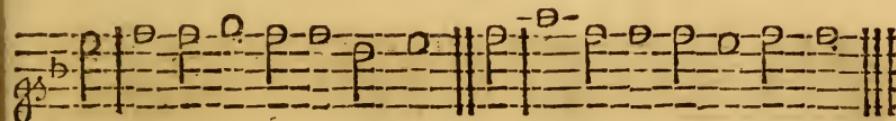
2d. Treble.



Tenor.



The Bass.



*The 107th. Psalm Tune. Long Metre Double.*

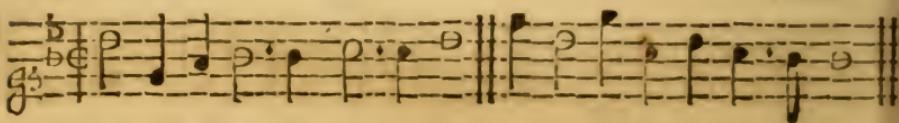
1st. Treble.



2d. Treble.



Tenor.



The Bass.

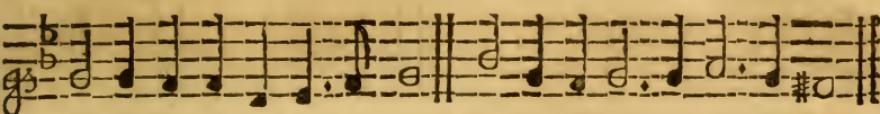


## Long Metre Double.

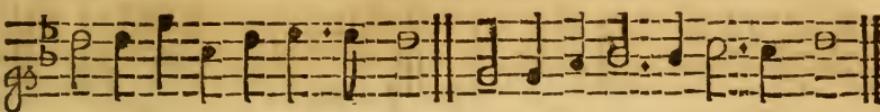
1st. Treble.



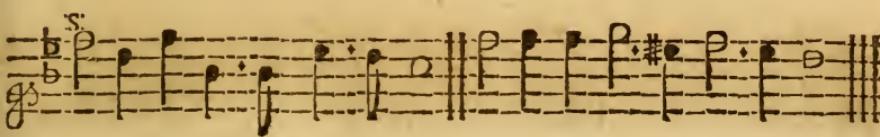
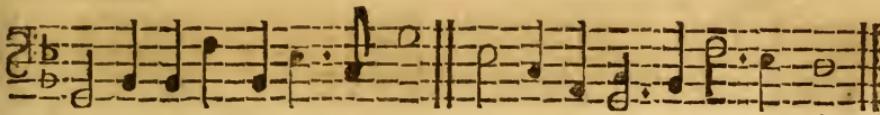
2d. Treble.



Tenor.



The Bass.

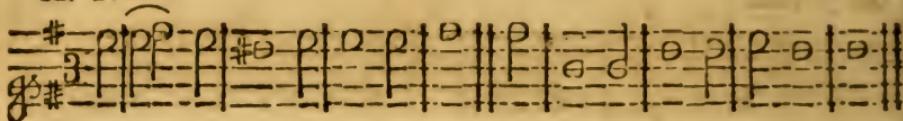


*Newport Tune.* Long Metre Double.

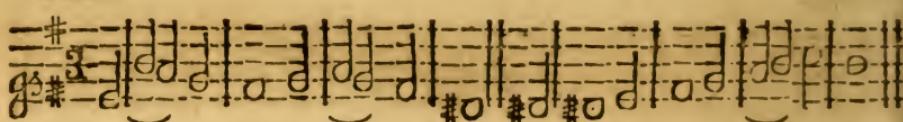
1st. Treble.



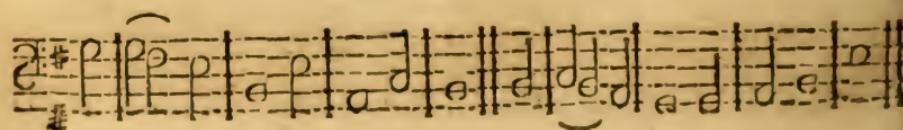
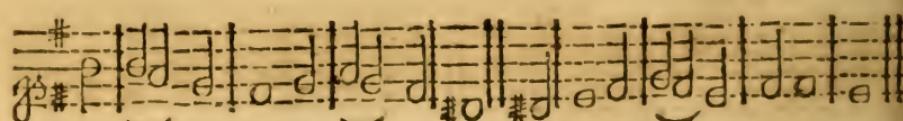
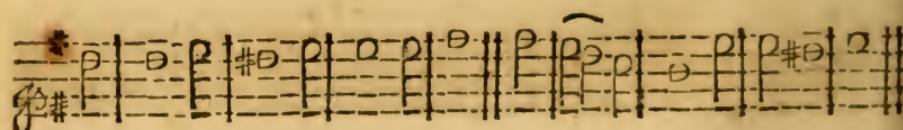
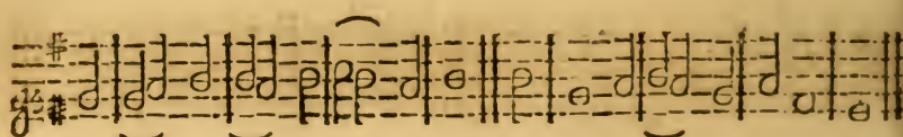
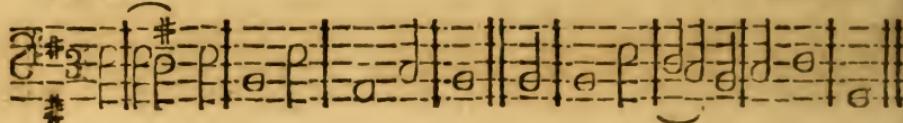
2d. Treble.



Tenor.



The Bass.



### Long Metre Double.

**1st. Treble.**

## 2d. Treble.

A handwritten musical score for three instruments: two violins and cello. The score consists of ten staves of music, numbered 1 through 10. Each staff begins with a clef (F or C), a key signature, and a time signature of common time (indicated by a 'C'). The music includes various note heads (circles with stems) and rests, with some notes having vertical stems extending upwards. Measures 1-4 show a melodic line primarily in the upper voices. Measures 5-8 introduce a bass line in the cello part. Measures 9-10 conclude the section with a final cadence.

## Тенор.

A handwritten musical score for string quartet (two violins, viola, cello) on five-line staff paper. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains ten measures. The second system begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains four measures. The notation includes various note heads (solid black, hollow white, and cross-hatched), stems, and rests. Measure numbers 11 and 12 are written below the staves.

## The Bass.

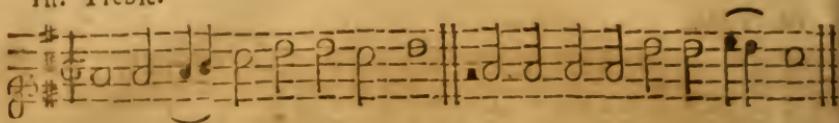
A handwritten musical score for a string quartet, featuring four staves of music with various notes and rests.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, each consisting of four measures. The notation includes various note heads (solid black, white with a black dot, white with a black cross) and rests, with some notes having stems pointing up or down. Measure 11 starts with a solid black note on the second line of the treble staff, followed by a white note with a black dot on the first line, a white note with a black cross on the third line, and a solid black note on the fourth line. Measure 12 starts with a white note with a black dot on the first line of the treble staff, followed by a white note with a black cross on the third line, a solid black note on the second line, and a white note with a black dot on the first line.

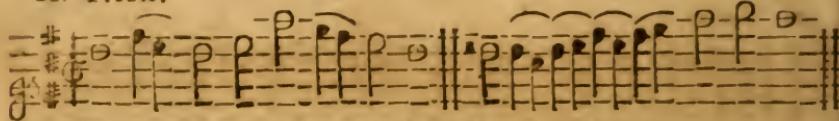
A page from a handwritten musical score, page 10, system 1. The music is written on five staves using a soprano C-clef, a common time signature, and a key signature of one sharp. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The handwriting is in black ink on aged paper.

*Bucklebury Tune.* Long Metre Double.

1st. Treble.



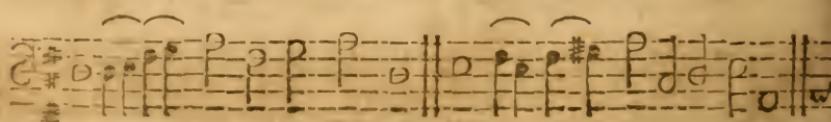
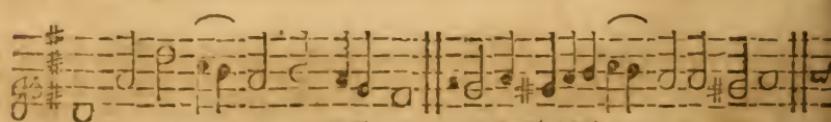
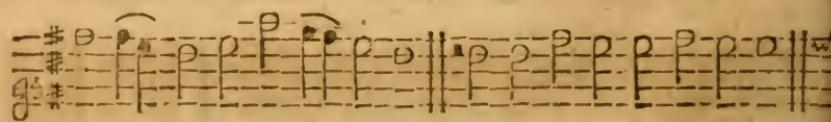
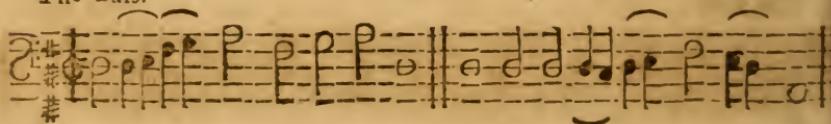
2d. Treble.



Tenor.



The Bass.

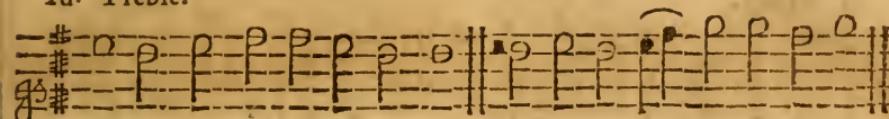


## Long Metre Double.

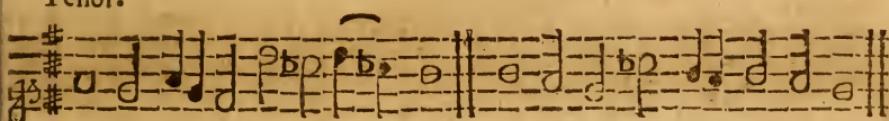
1st. Treble.



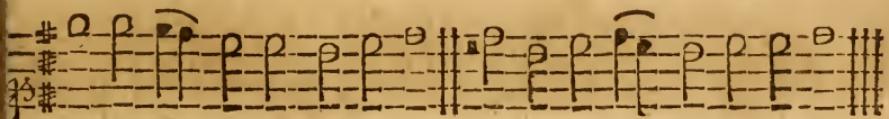
2d. Treble.



Tenor.



The Bass.



## Barwick Tune to the 112th. Psalm. Long Metre Double.

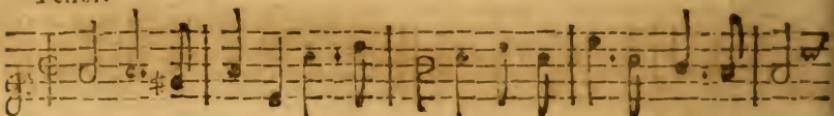
1st. Treble.



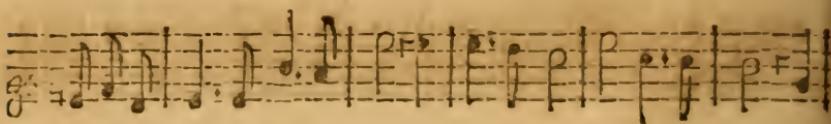
2d. Treble.



Tenor.



The Bass.



## Long Metric Double:

**1st. Treble.**

A handwritten musical score page featuring a single system of music. The key signature is G major (one sharp). The time signature is common time (indicated by a 'C'). The music consists of six measures. Measure 1 starts with a bass note followed by a treble note. Measures 2-4 show a pattern of eighth and sixteenth notes in the treble clef. Measure 5 begins with a bass note. Measure 6 ends with a bass note. The score is written on five-line staff paper.

## 2d. Treble.

A handwritten musical score page featuring a single system of music. The key signature is G major (one sharp). The time signature is common time (indicated by a 'C'). The melody consists of eighth and sixteenth note patterns, primarily in the soprano clef. The notes are written on five-line staff paper.

## Tenor.

A musical score for 'The Star-Spangled Banner' on a five-line staff. The key signature is G major (no sharps or flats). The time signature is common time (indicated by 'C'). The vocal line begins with a bass clef, followed by a soprano clef. The lyrics 'O'er the rampart we watch' are written below the staff. Measures 11 and 12 are shown, ending with a double bar line and repeat dots.

## The Bafs.

A page from a handwritten musical score, showing a single system of music on five staves. The music consists of various note heads and stems, some with vertical dashes indicating pitch or rhythm. The handwriting is in black ink on aged paper.

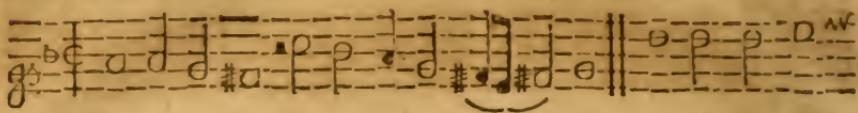
A page from a handwritten musical score, showing system 3. The page includes a key signature of one sharp, a time signature of common time, and a tempo marking of 'P'. The music consists of two staves of five measures each, featuring various note heads and stems.

A page from a handwritten musical score. The page contains two systems of music. System 1 starts with a treble clef, a 'G3' dynamic, and a common time signature. It consists of six measures of music. System 2 starts with a bass clef, a 'G3' dynamic, and a common time signature. It consists of four measures of music.

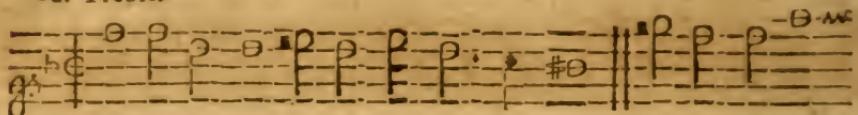
A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). Measures 11 and 12 are shown, ending with a double bar line and repeat dots, indicating a repeat of the section.

*The 50th Psalm Tune Proper. Particular Measure.*

1st. Treble.



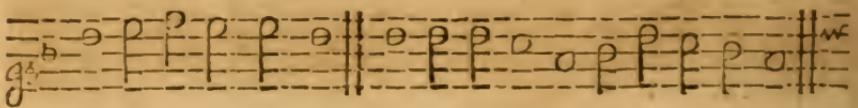
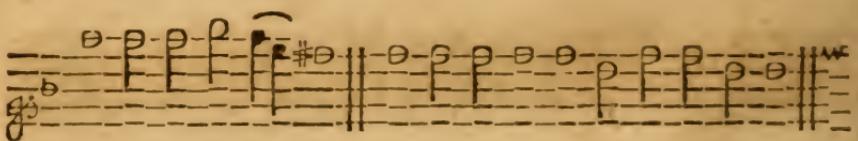
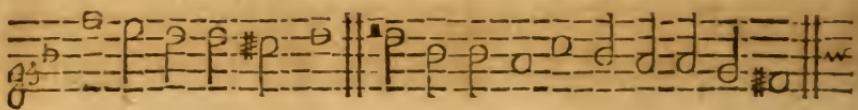
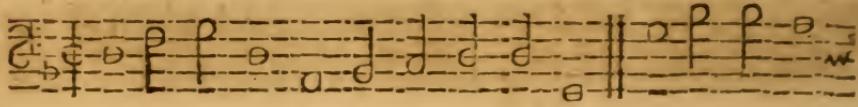
2d. Treble.



Tenor.



The Bass.



## **Particular Measure.**

**1st. Treble.**

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, each consisting of six beats. The notation includes various note heads (circles, squares, triangles) and rests, with some notes having stems and others not. Measure 11 starts with a square note on the second line of the treble staff. Measure 12 starts with a circle note on the first line of the treble staff.

## 2d. Treble.

A handwritten musical score for two voices, Treble and Bass. The score consists of ten measures. The Treble voice (top line) starts with a dotted half note followed by eighth notes, then quarter notes, and finally eighth notes again. The Bass voice (bottom line) starts with a half note, followed by quarter notes, and ends with a half note. Measures 2-10 follow a similar pattern, with the Treble voice having a longer休止符 (rest) in each measure.

## Tenor.

## The Bass.

A handwritten musical score for a single instrument, likely a flute or recorder. The score consists of two systems of music. Each system begins with a clef (F), a key signature of one sharp (G major), and a common time signature. The first system contains six measures, starting with a dotted half note followed by quarter notes. The second system also has six measures, starting with a dotted half note followed by quarter notes. Measures are separated by vertical bar lines, and measure numbers are placed above the staff.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a double bar line with repeat dots. Measure 11 begins with a dynamic 'p' and contains sixteenth-note patterns. Measure 12 begins with a dynamic 'f' and contains eighth-note patterns.

A handwritten musical score for a string quartet (two violins, viola, cello) on five-line staves. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains measures 10 through 12. Measure 10 begins with a half note followed by eighth-note pairs. Measure 11 starts with a quarter note. Measure 12 ends with a half note. The second system begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains measures 13 through 15. Measure 13 starts with a half note followed by eighth-note pairs. Measure 14 starts with a quarter note. Measure 15 ends with a half note.

A handwritten musical staff consisting of five horizontal lines. It features several note heads, some with stems extending upwards and others downwards. The notes vary in size and shape, suggesting different pitch or duration values. There are also some small, illegible markings near the bottom of the staff.

A handwritten musical score consisting of two parts: Treble and Bass. Each part is written on a five-line staff with vertical bar lines indicating measures. The notes are represented by vertical dashes, and rests are indicated by vertical dashes with a diagonal line through them. The score includes a bass clef, a treble clef, and a key signature of one sharp. The handwriting is cursive and appears to be in ink.

*Torrington Tune. New 50th. for Dr. Watts's Version.*

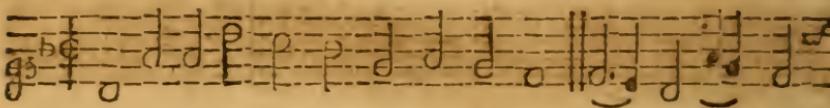
1st. Treble.



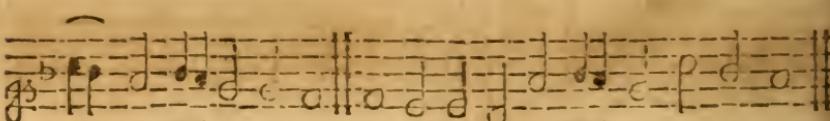
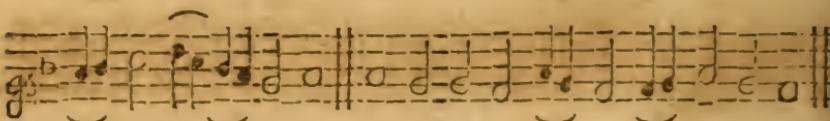
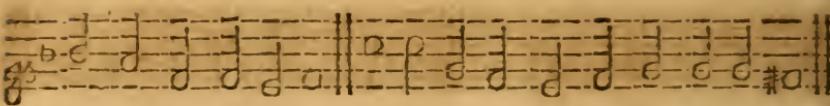
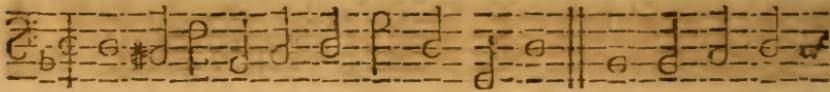
2d. Treble.



Tenor.



The Bass.



## **Particular Measure**

1st. Treble.

A handwritten musical score for a string quartet, featuring two systems of music on five-line staves. The first system consists of ten measures, starting with a treble clef, a key signature of one sharp, and a common time signature. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. The notation includes various note heads, stems, and rests.

## d<sub>2</sub>. Treble.

A musical score page showing measures 1 through 10. The music is in common time and consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Measures 1-4 show a pattern of eighth-note pairs followed by quarter notes. Measures 5-8 show eighth-note pairs followed by eighth-note pairs. Measures 9-10 show eighth-note pairs followed by quarter notes.

Тенор.

A page from a handwritten musical score, showing a single system of music for two voices. The top staff is in common time and consists of a basso continuo part with a bassoon-like line and a cello-like line, both marked with a 'b'. The bottom staff is also in common time and consists of a soprano part with a soprano line and a alto part with an alto line, both marked with an 'a'. The music includes various rests and note heads.

## The Bass.

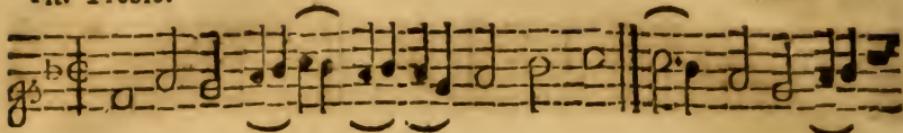
A handwritten musical score consisting of a single melodic line on five-line staff paper. The music begins with a dynamic instruction 'g3' followed by a measure containing two eighth notes and a half note. The next measure contains a half note, a quarter note, and a half note. This pattern repeats three more times, followed by a final measure ending with a half note.

A handwritten musical score page featuring a single staff with six measures. The key signature is B-flat major (two flats). The first measure starts with a bass clef, a B-flat, and a common time signature. The second measure begins with a treble clef. Measures 3 and 4 start with bass clefs. Measure 5 begins with a treble clef. Measure 6 ends with a double bar line and repeat dots, indicating a repeat of the section.

A horizontal musical staff consisting of five lines and four spaces. It features several note heads, some with stems extending upwards and others downwards. The notes vary in size and shape, suggesting different pitch or duration values. There are no clefs, keys, or time signatures present on this specific staff.

*Belford Tune, to the Old 50th. Psalm. Particular Measure)*

1st. Treble.



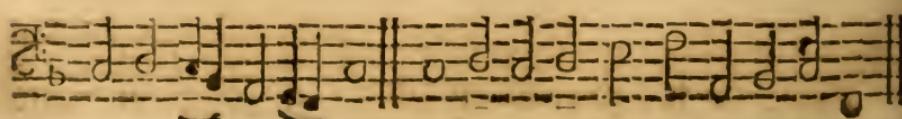
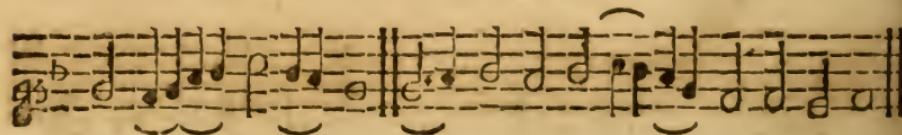
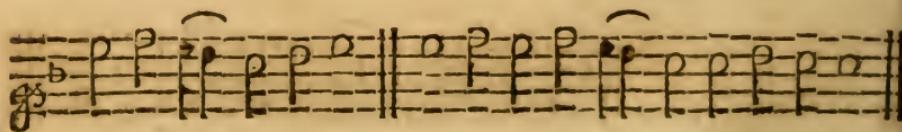
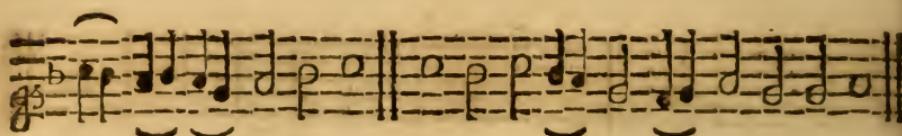
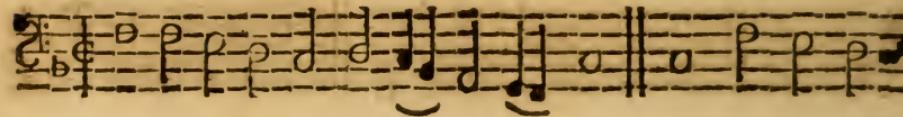
ad. Treble.



Tenor.



The Bass.

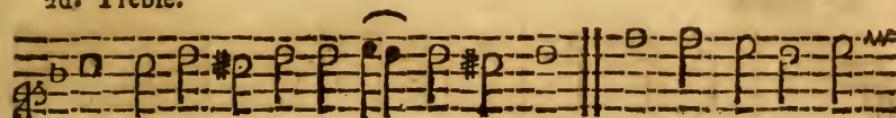


## Particular Measure,

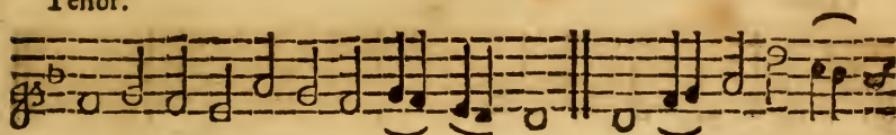
1st. Treble.



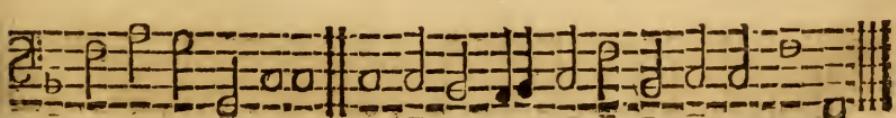
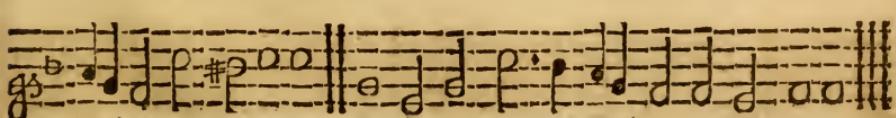
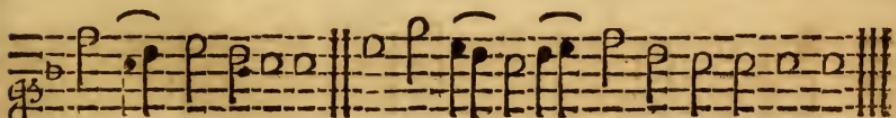
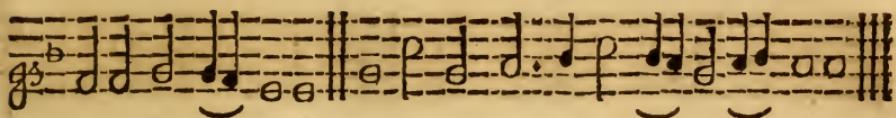
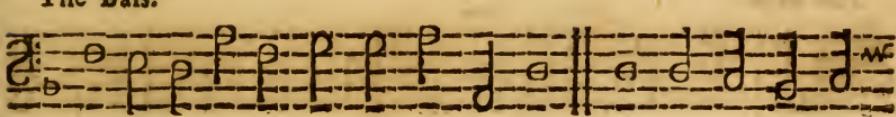
2d. Treble.



Tenor.

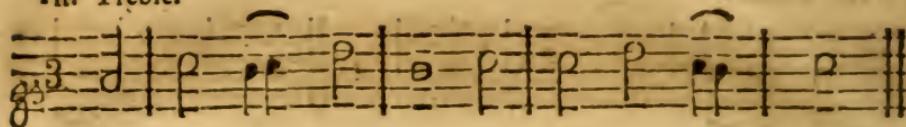


The Bass.

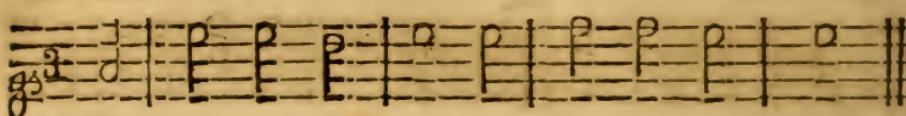


*Midgbam. A New Tune to the Old 104th. Psal. Partic. Measure.*

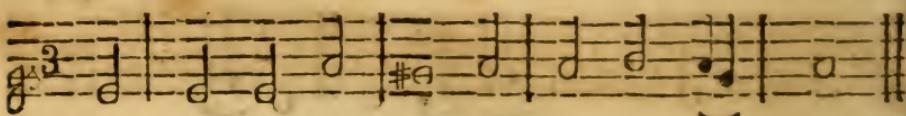
1st. Treble.



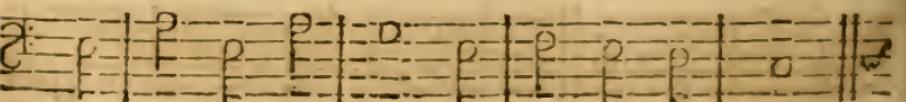
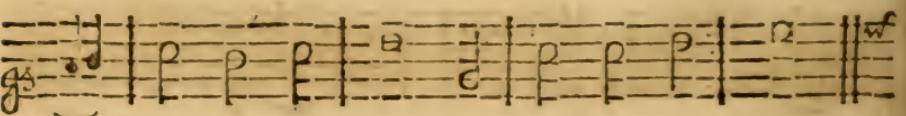
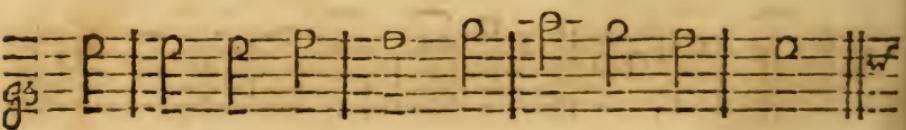
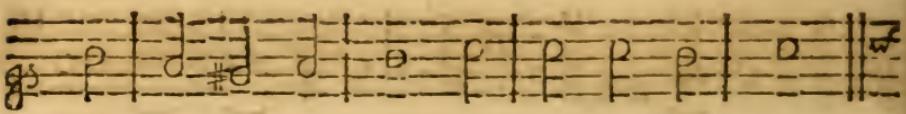
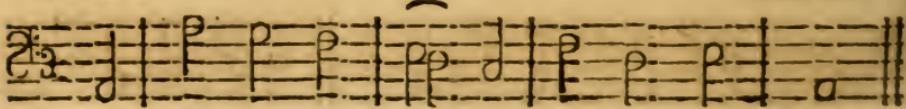
2d. Treble.



Tenor.



The Bass.

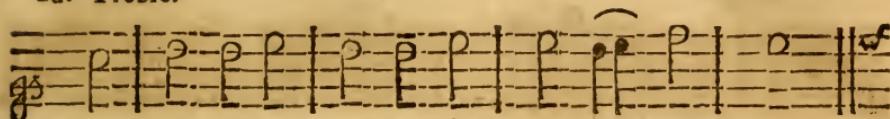


## Particular Measure.

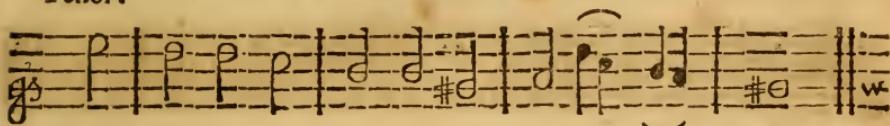
1st. Treble.



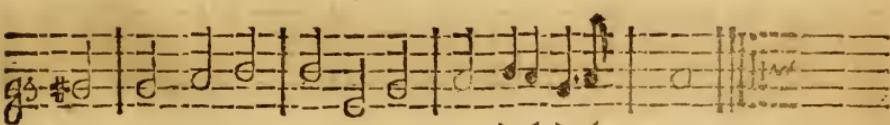
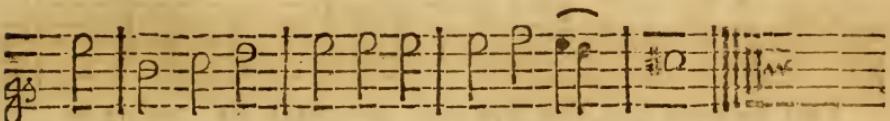
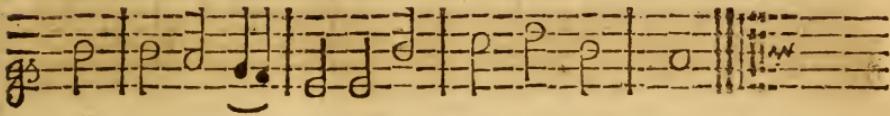
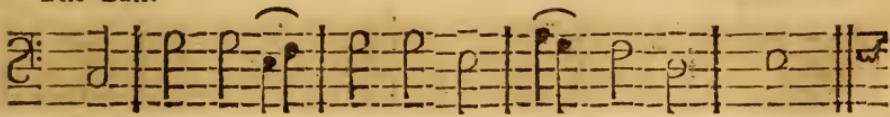
2d. Treble.



Tenor.

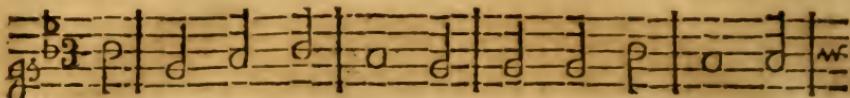


The Bass.

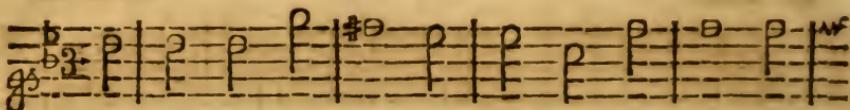


*The Old 104th Psalm Tune. Particular Measure:*

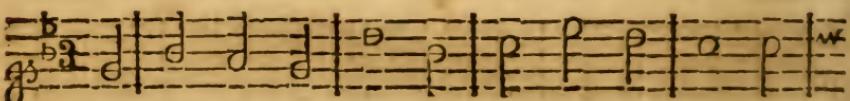
1st. Treble.



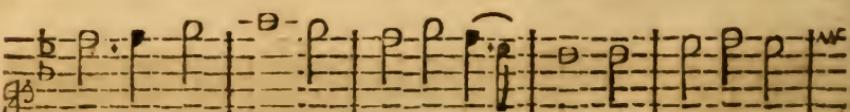
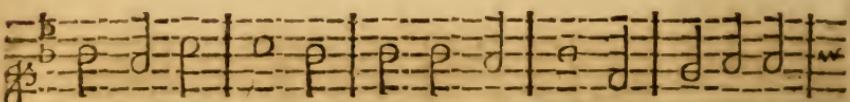
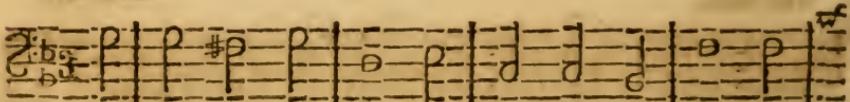
ad. Treble.



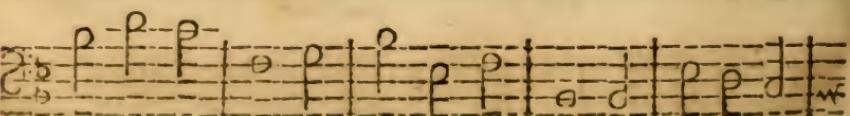
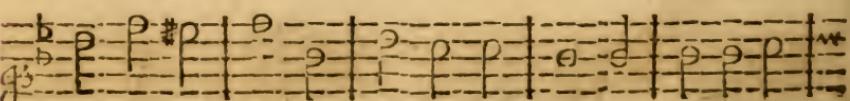
My soul, praise the Lord, speak good of his Name, O



The Bass.



Lord our great God, how dost thou ap-pear! So passing in



## Particular Measure,

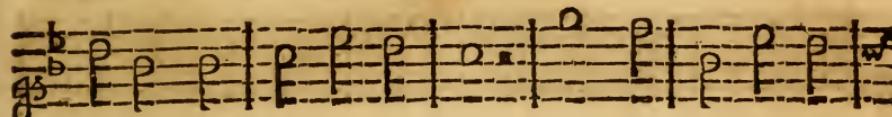
1st. Treble:



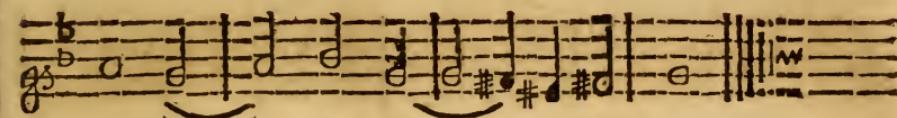
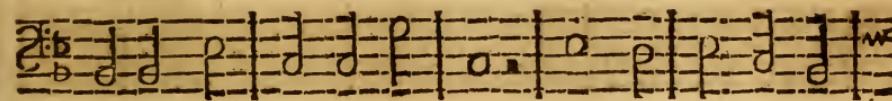
2d. Treble.



glory, that great is thy fame: Honour and Ma-jes—



The Bass.



ty in thee shine most clear.

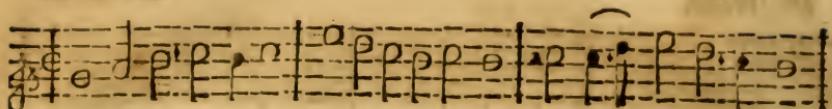


ty in thee shine most clear.

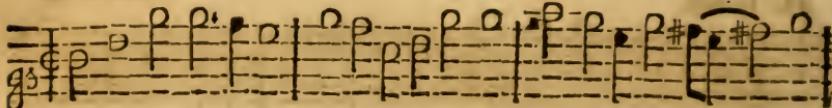


*The 111th. Psalm Tune. Particular Measure:*

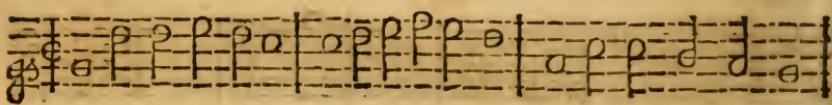
1st. Treble.



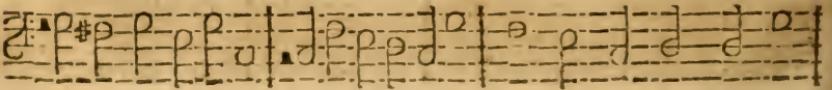
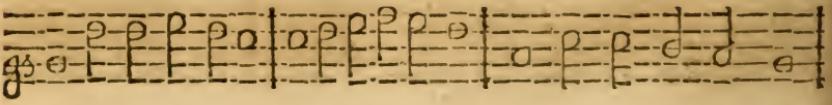
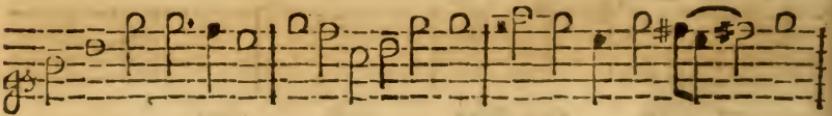
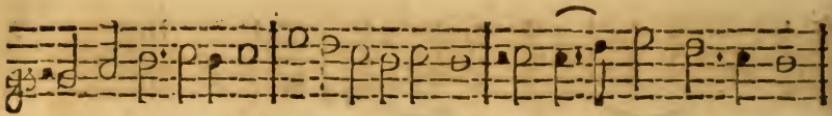
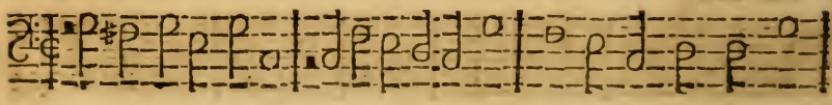
2d. Treble.



Tenor.

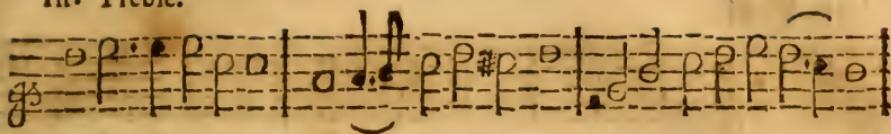


The Bass.

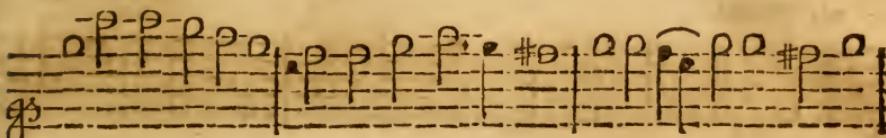


## Particular Measure;

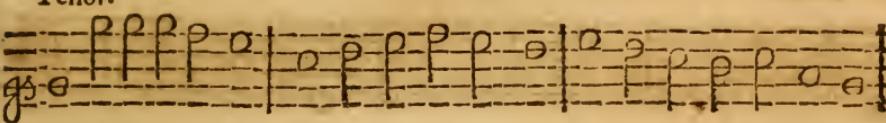
1st. Treble.



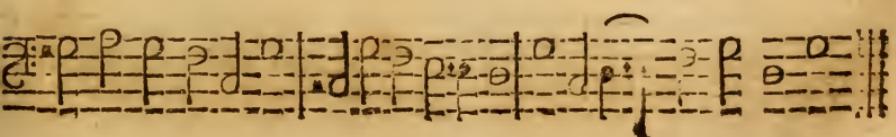
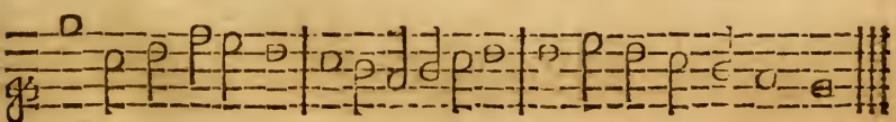
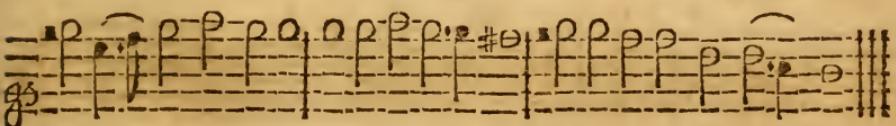
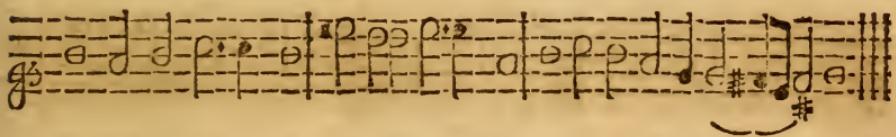
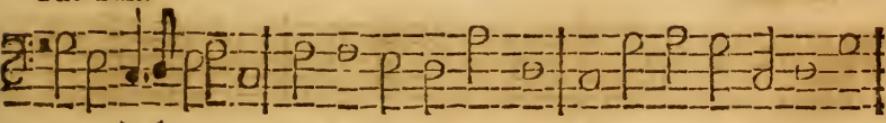
2d. Treble.



Tenor.



The Bass.



## The Old 112th. Psalm Tune: Particular Measure.

### **2<sup>nd</sup>. Treble.**

A handwritten musical score page featuring a treble clef staff with six measures. The first measure starts with a whole note followed by a half note. The second measure has a half note followed by a quarter note. The third measure has a half note followed by a quarter note. The fourth measure has a half note followed by a quarter note. The fifth measure has a half note followed by a quarter note. The sixth measure has a half note followed by a quarter note.

## 2d. Treble.

A musical staff consisting of five horizontal lines and four spaces. It features a clef symbol at the beginning. A continuous sequence of notes is played: a dotted half note followed by a sixteenth note, then a series of eighth notes (two pairs), followed by another sixteenth note, and finally a dotted half note.

## Tenor.

## The Bass.

A musical score for piano featuring a treble clef staff and a bass clef staff. The top staff contains a melodic line with notes and rests, and the bottom staff shows harmonic chords. The score includes dynamic markings like 'p' (piano) and 'mf' (mezzo-forte), and a tempo marking '♩ = 120'. The page number '10' is visible at the bottom right.

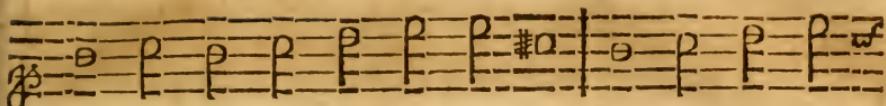
A musical staff consisting of five horizontal lines and four spaces. It features a key signature of one sharp (F#) and a common time signature (indicated by a 'C'). The notes are primarily eighth notes, with some sixteenth notes interspersed. The notes are grouped by vertical bar lines. The first note is a quarter note (two eighth notes), followed by a series of eighth notes (B, A, G, F, E, D, C), a sixteenth note (B), another series of eighth notes (D, C, B, A, G, F), a sixteenth note (D), and finally a sixteenth note (C). The notes are written in black ink on a light-colored background.

A handwritten musical score page featuring a single system of music. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C'). The music consists of ten measures. Measure 1 starts with a bass clef, a B-flat, and a dotted half note. Measures 2-4 show a bass line with quarter notes and eighth-note patterns. Measures 5-8 feature a soprano line with quarter notes and eighth-note patterns. Measures 9-10 conclude with a bass line. Various dynamics like 'p' (piano) and 'f' (forte) are indicated, along with a crescendo mark at the end.

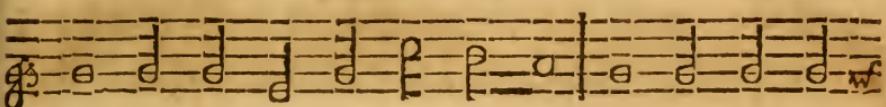
A musical score page featuring a single staff on five-line paper. The staff begins with a clef symbol resembling a 'G' with a diagonal line through it. It contains several note heads and rests of different shapes and sizes, including a large open circle, a small solid circle, a vertical bar with a dot, a vertical bar with a cross, a vertical bar with a diagonal line, a vertical bar with a horizontal line, and a vertical bar with a diagonal line and a horizontal line. The notes are separated by vertical bar lines, and there are rests indicated by vertical bars with horizontal dashes.

## Particular Measure.

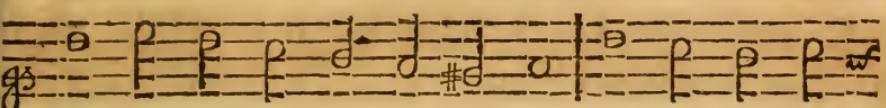
1st. Treble.



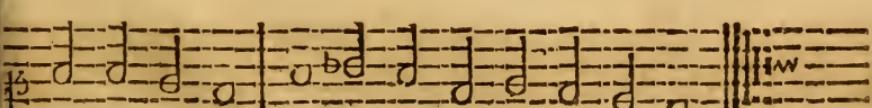
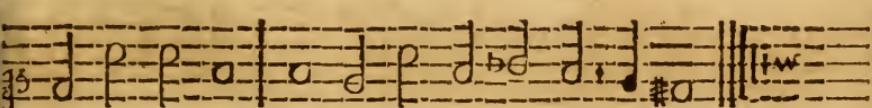
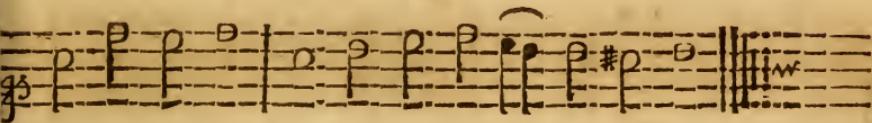
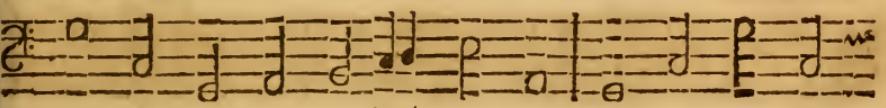
2d. Treble.



Tenor.

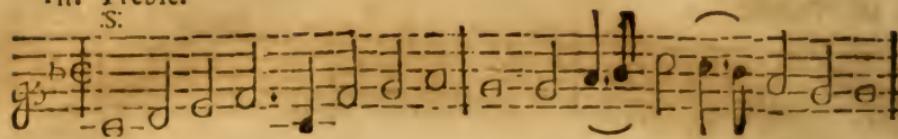


The Bass.

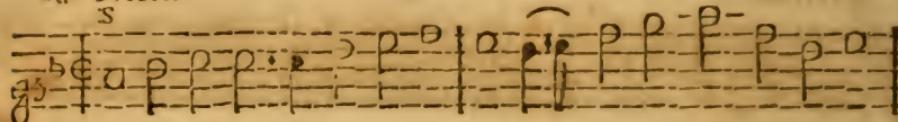


*The Old 113th. Psalm Tune Proper. Particular Measure.*

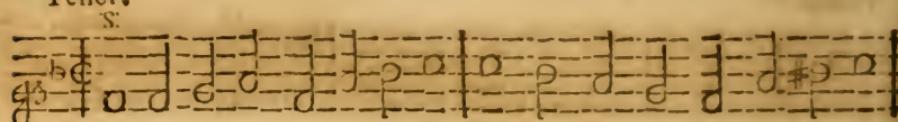
1st. Treble.



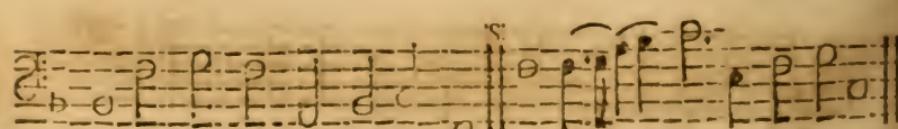
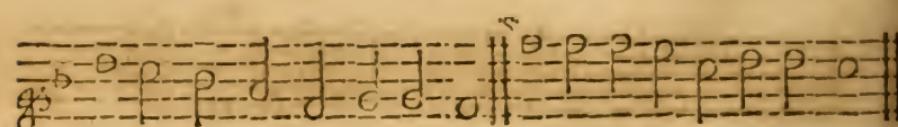
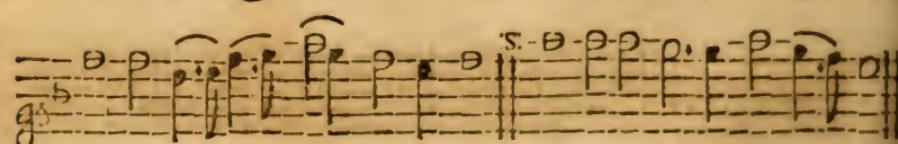
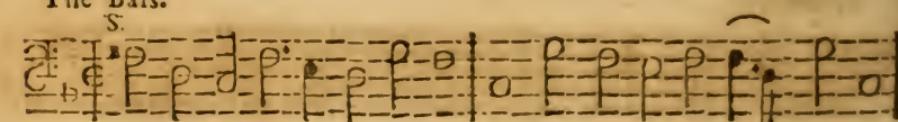
2d. Treble.



Tenor.

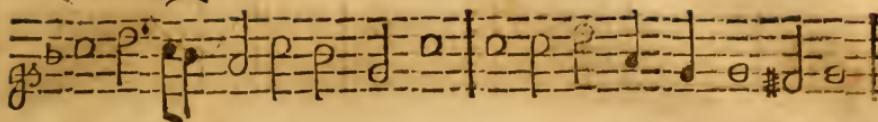


The Bass.



## Particular Measure.

1st. Treble.



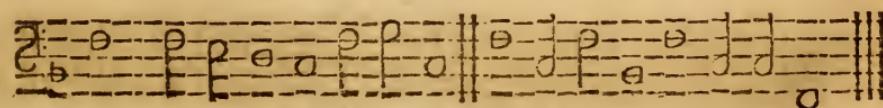
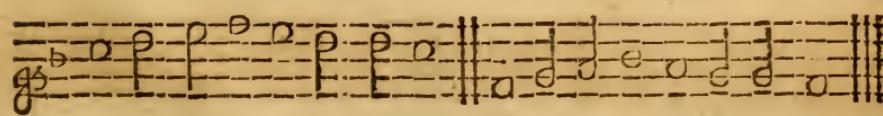
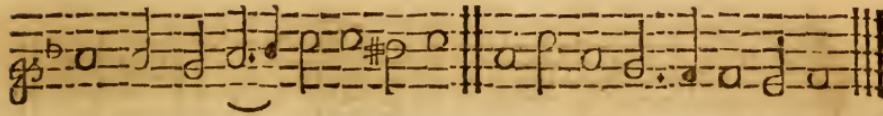
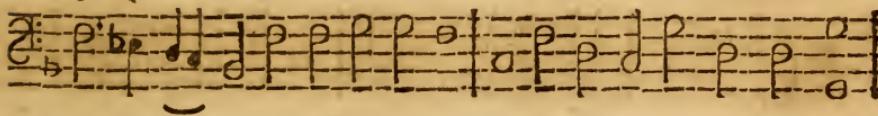
2d. Treble.



Tenor.

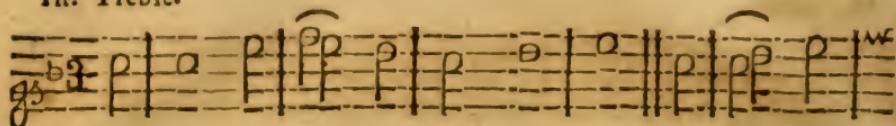


The Bass.



*A New Tune to the 113th. Psalm. Particular Measure.*

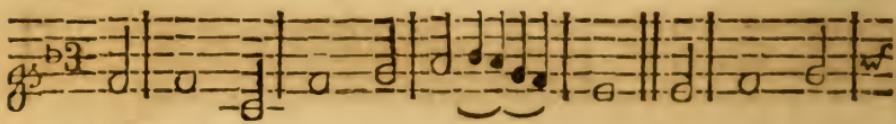
1st. Treble.



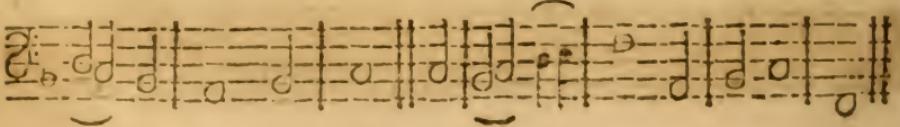
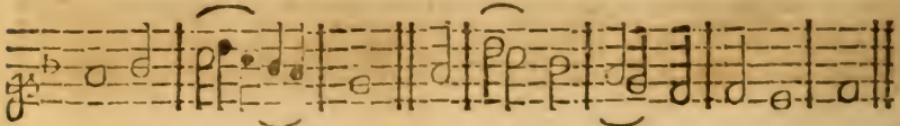
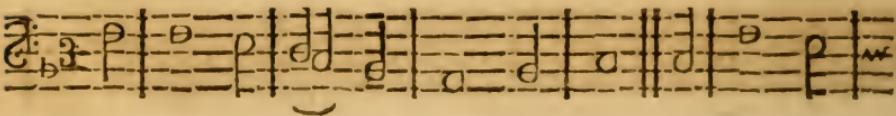
2d. Treble.



Tenor.

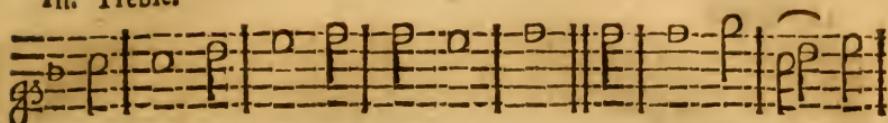


The Bass.

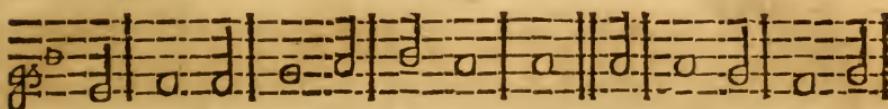


## Particular Measure;

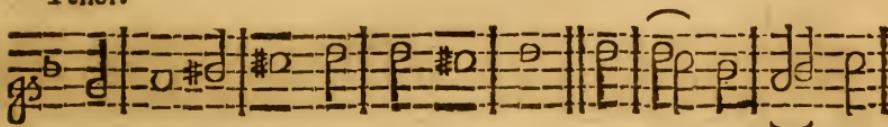
1st. Treble:



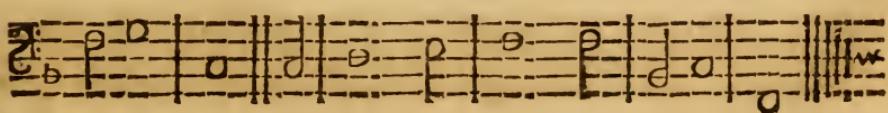
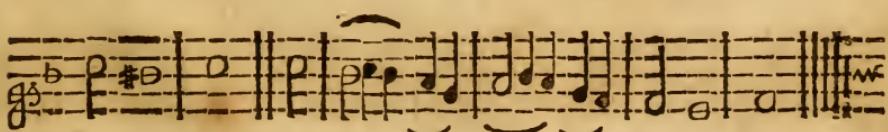
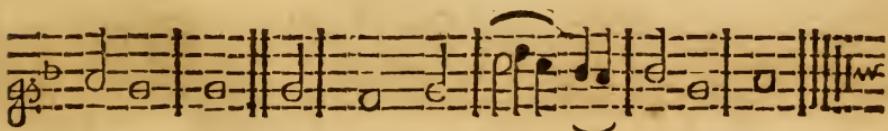
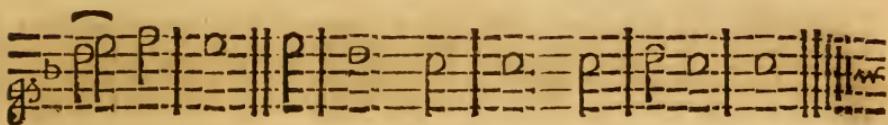
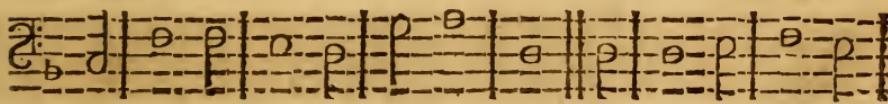
2d. Treble.



Tenor.

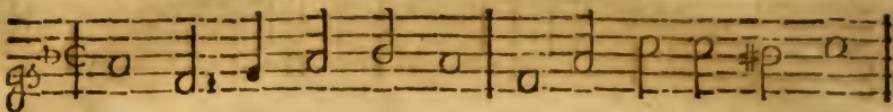


The Bass.

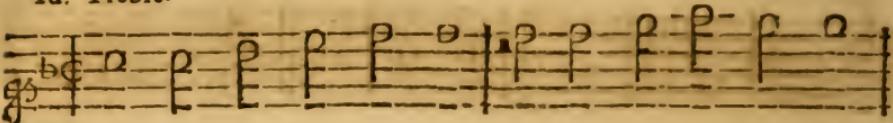


*The Old 120th. Psalm Tune. Particular Measure.*

1st. Treble.



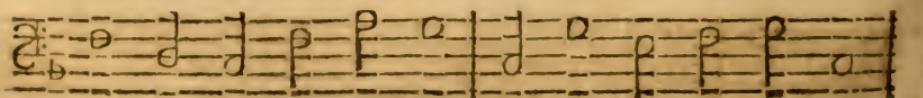
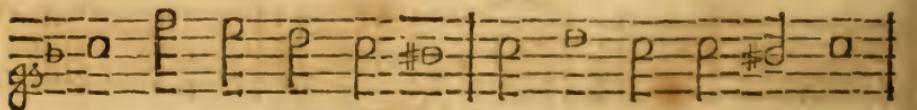
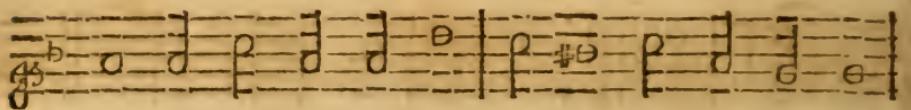
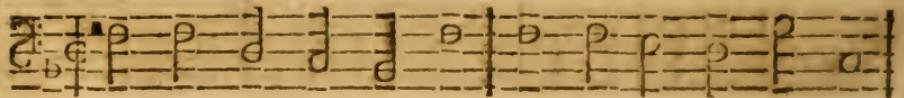
2d. Treble.



Tenor.



The Bass.



## Particular Measure.

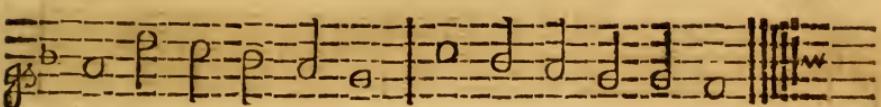
1st. Treble.



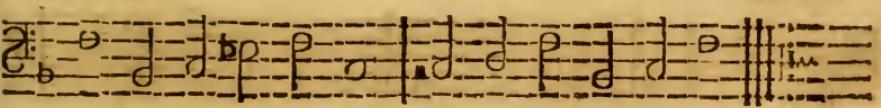
2d. Treble.



Tenor.

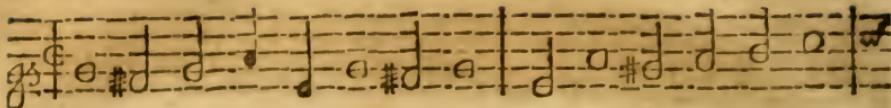


The Bass.



*The Old 121st Psalm Tune. Particular Measure.*

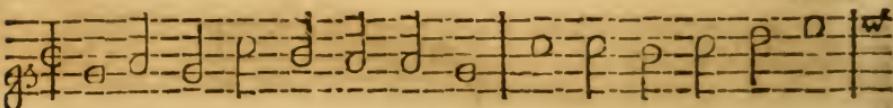
1st. Treble.



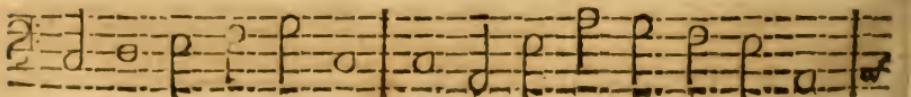
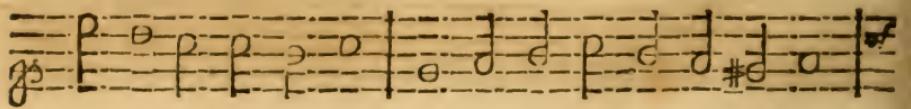
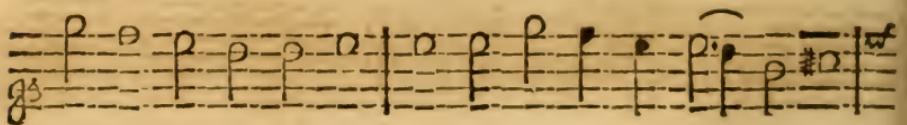
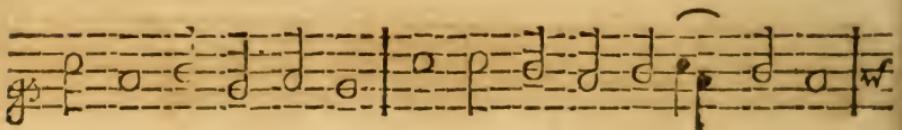
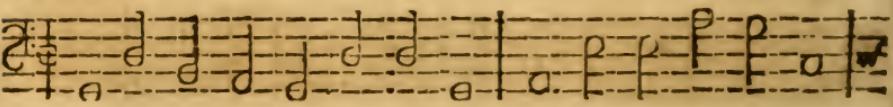
2d. Treble.



Tenor.



The Bass.

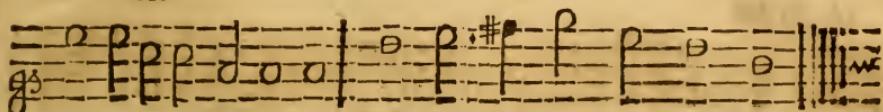


## Particular Measure.

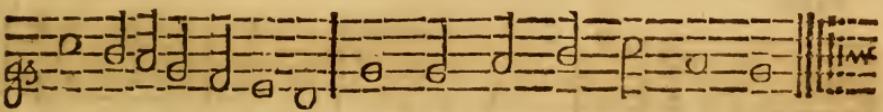
1st. Treble.



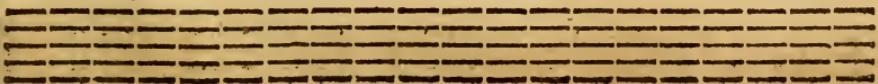
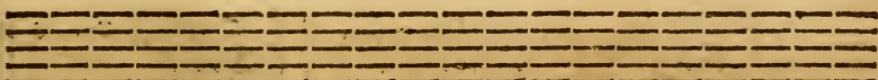
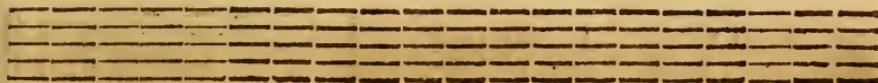
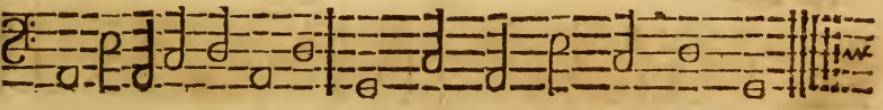
2d. Treble.



Tenor.

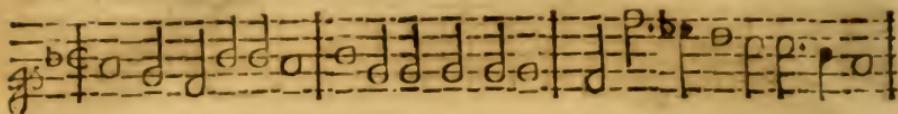


The Bass.

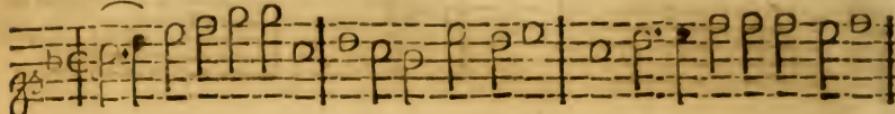


*The Old 122d. Psalm Tune. Particular Measure.*

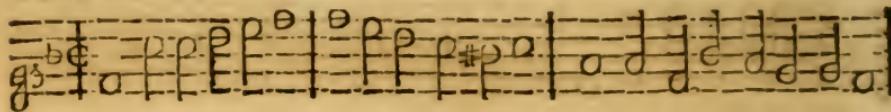
1st. Treble.



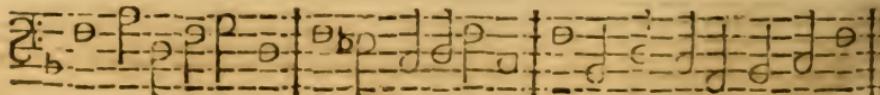
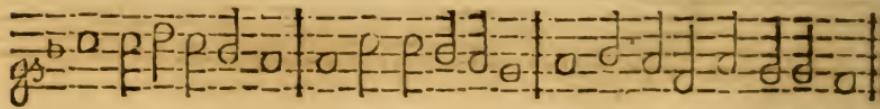
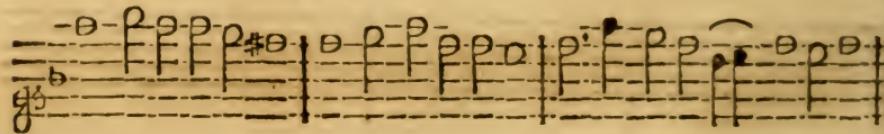
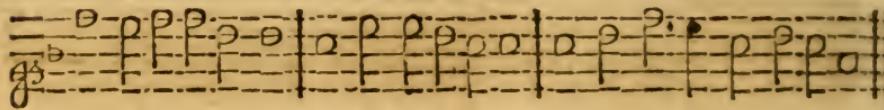
2d. Treble.



Tenor.



The Bass.

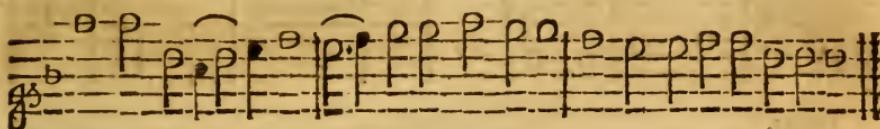


## Particular Measure.

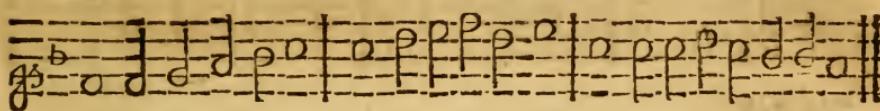
1st. Treble.



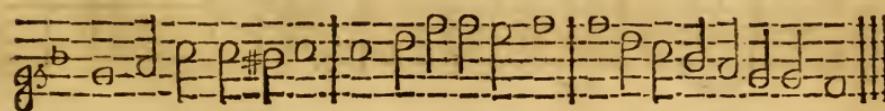
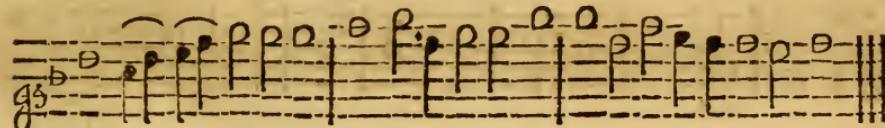
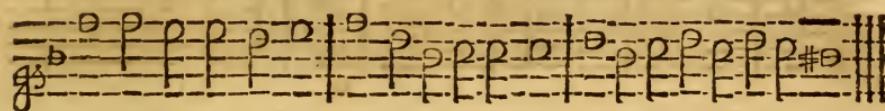
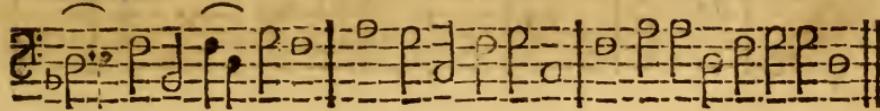
2d. Treble.



Tenor.



The Bass.

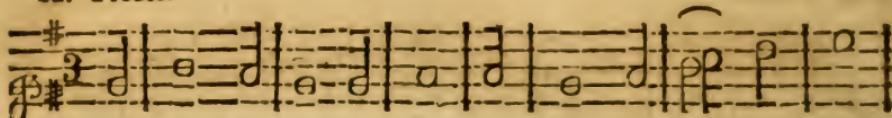


*Chichester New Tune, to Dr. Watts's 122d. Psalm.*

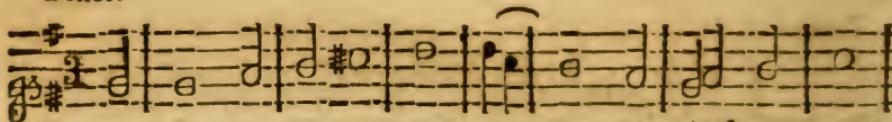
1st. Treble.



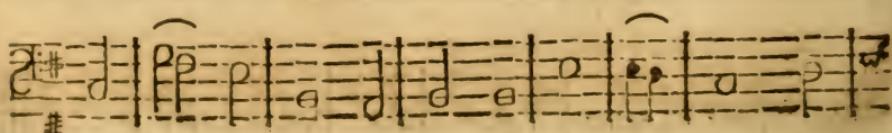
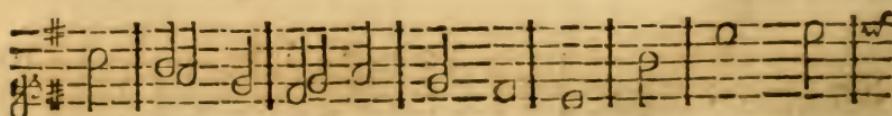
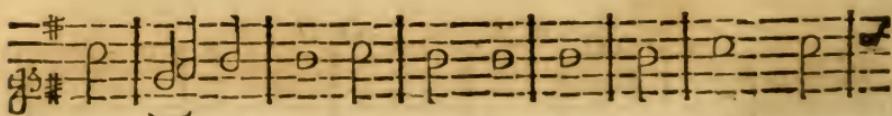
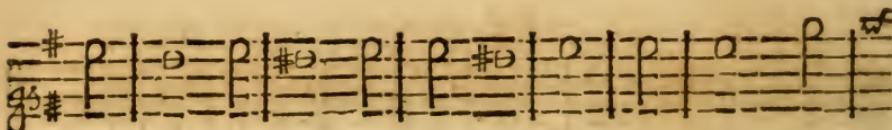
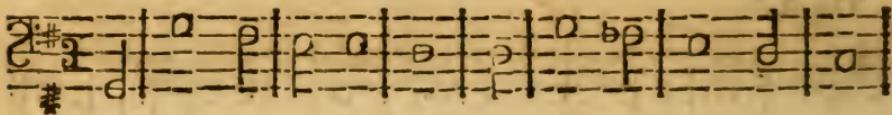
2d. Treble.



Tenor.

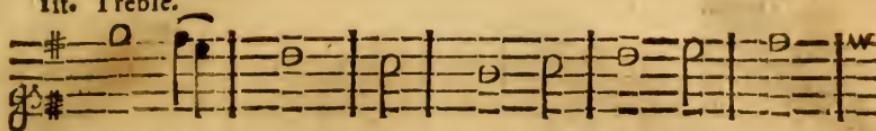


The Bass.

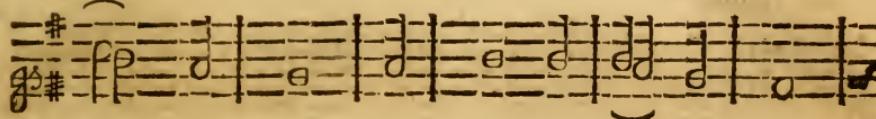


## Particular Measure.

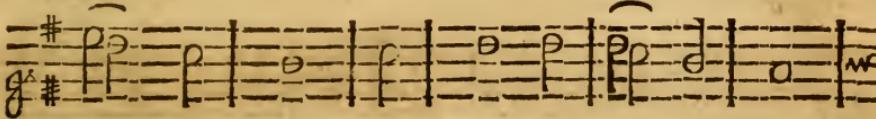
1st. Treble.



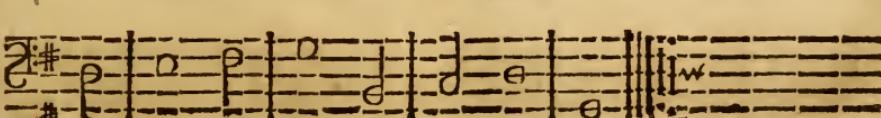
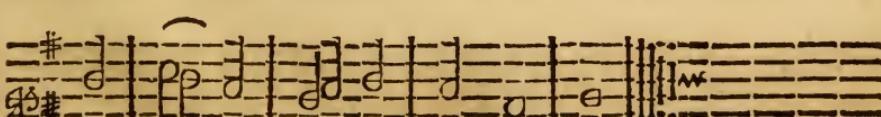
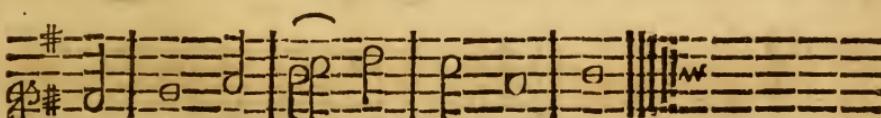
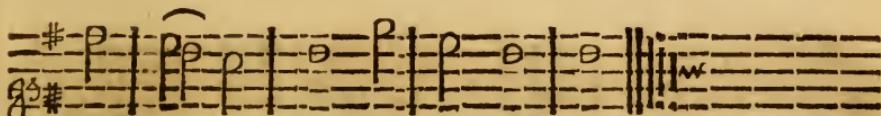
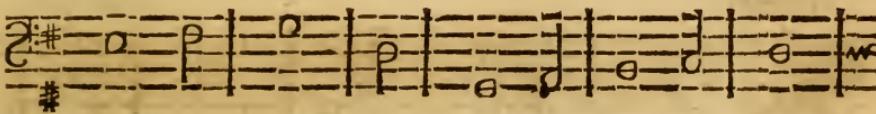
d. 2. Treble.



Tenor.

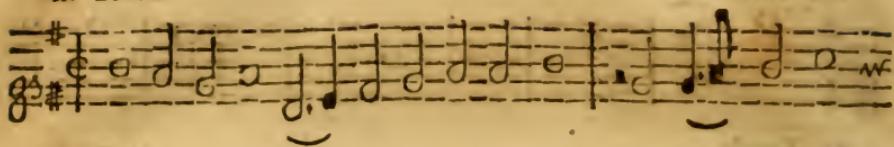


The Bass.

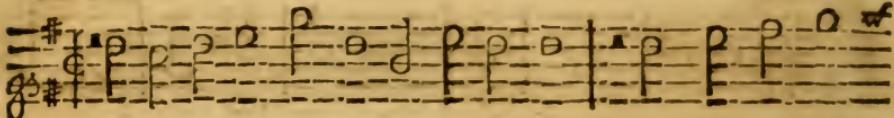


## The Old 124th Psalm Tune. Particular Measure.

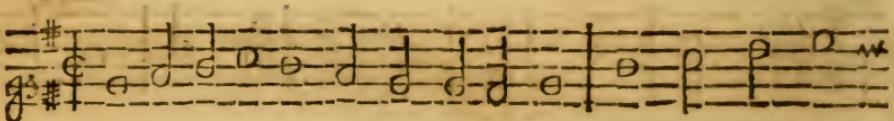
1st. Treble.



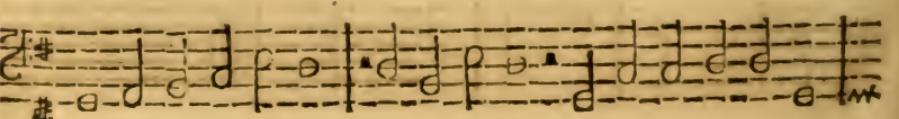
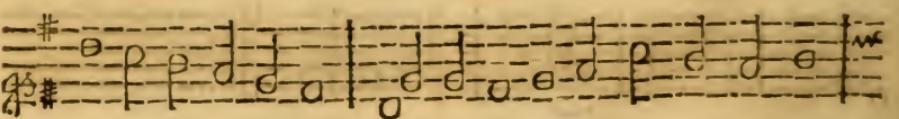
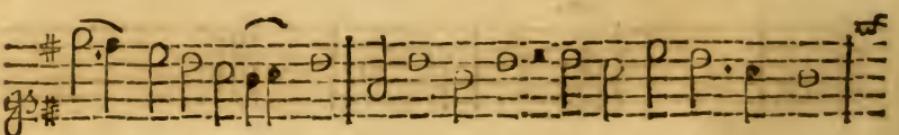
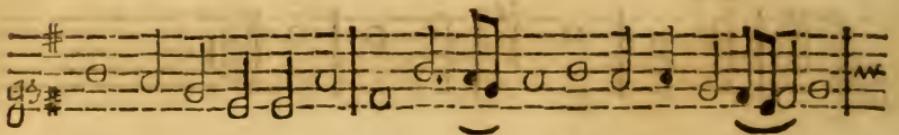
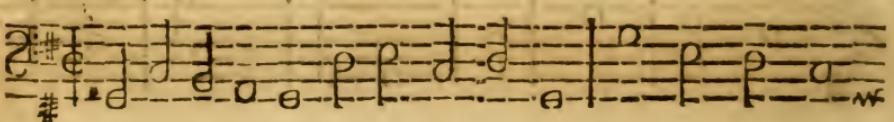
2d. Treble.



Tenor.

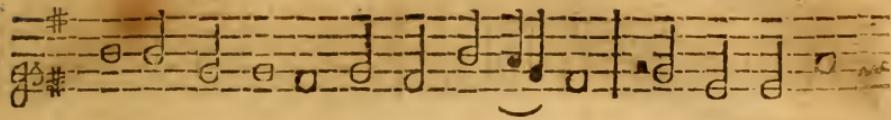


The Bass.

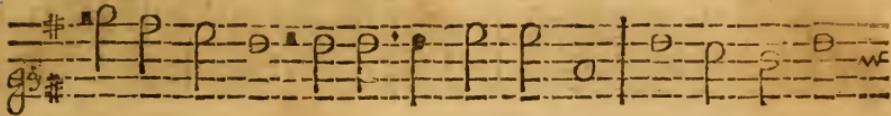


## Particular Measure.

1st. Treble.



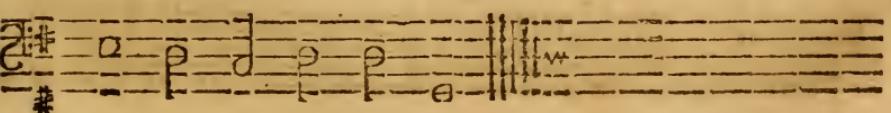
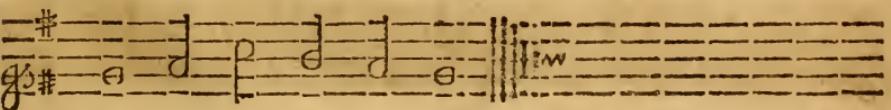
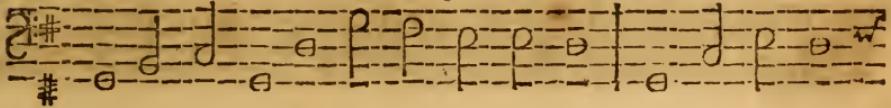
2d. Treble.



Tenor.

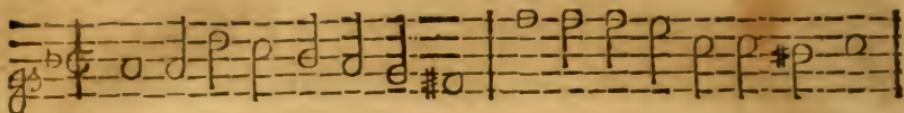


The Bass.



*The Old 125th. Psalm Tune. Particular Measure.*

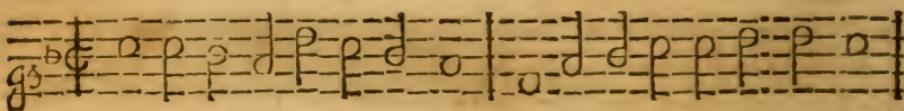
1st. Treble.



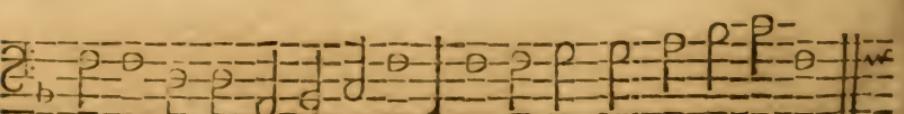
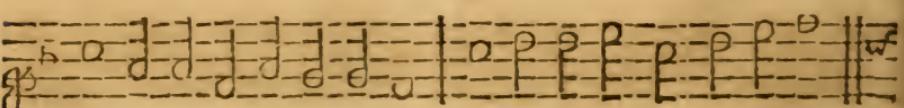
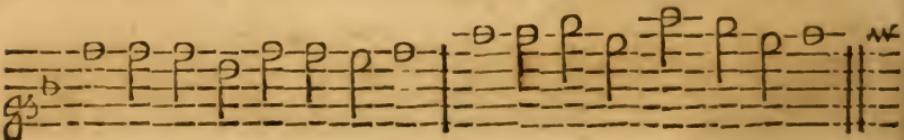
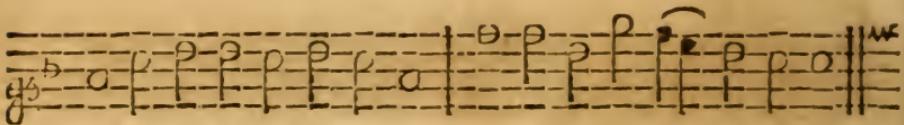
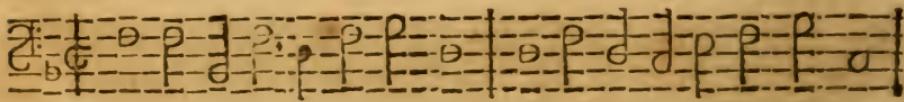
2d. Treble.



Tenor.

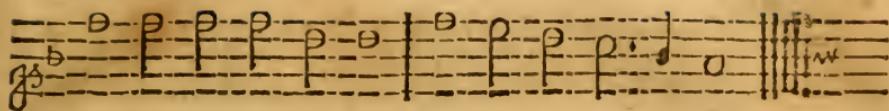


The Bass.



## Particular Measure.

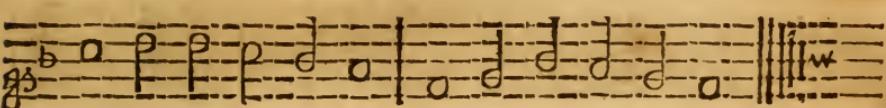
1st. Treble.



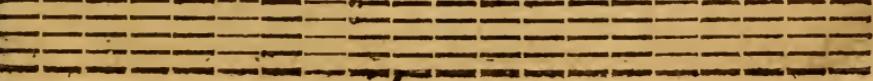
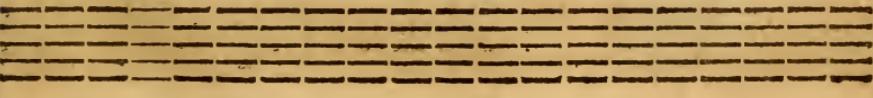
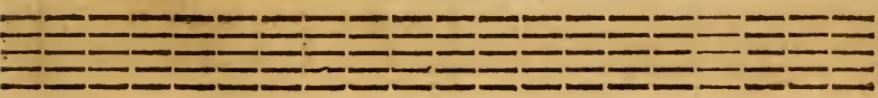
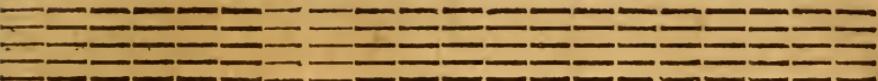
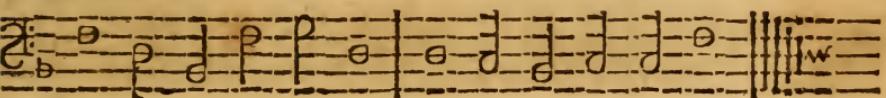
2d. Treble.



Tenor.

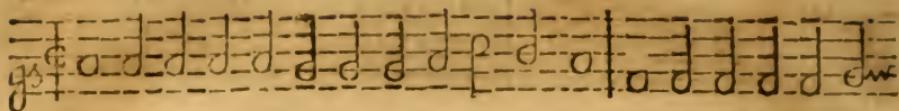


The Bass.

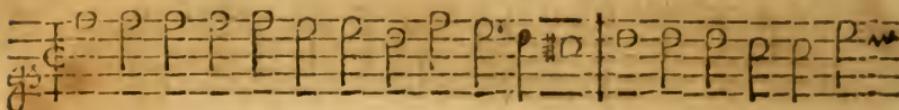


*The Old 126th. Psalm Tune. Particular Measure.*

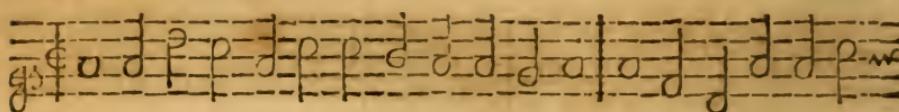
1st. Treble.



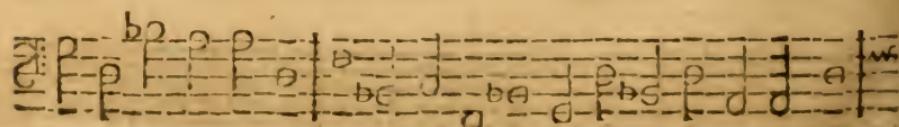
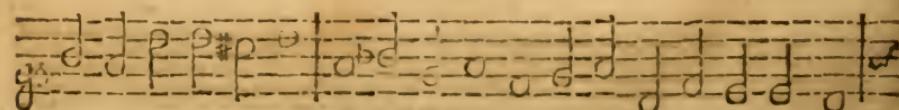
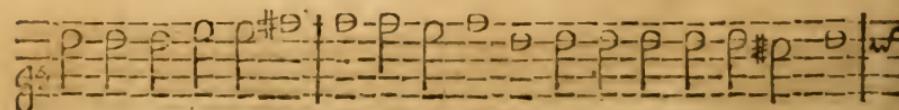
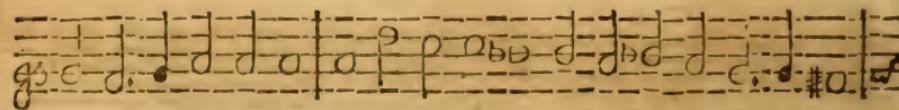
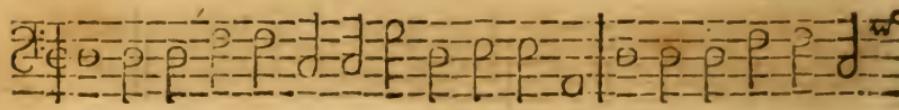
2d. Treble.



Tenor.

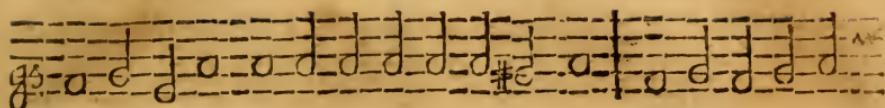


The Bass.

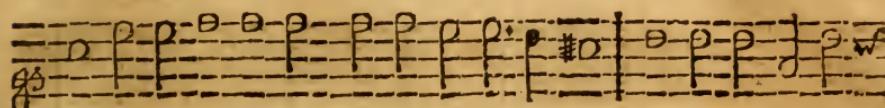


## Particular Measure.

1st. Treble.



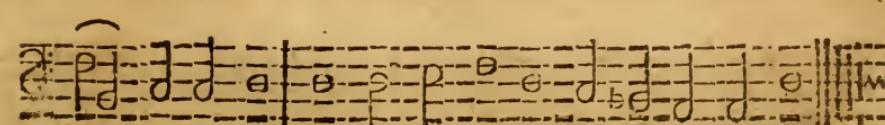
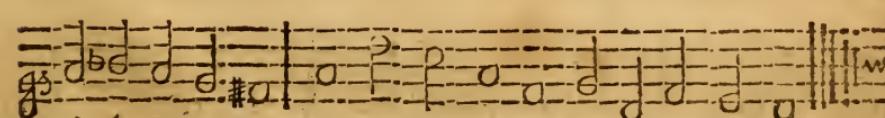
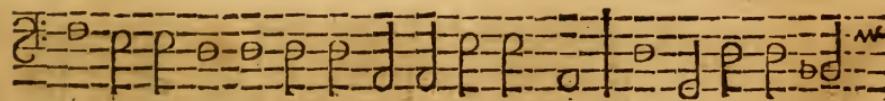
2d. Treble.



Tenor.

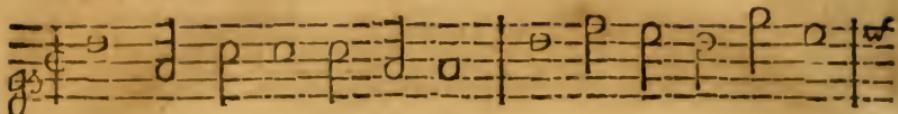


The Bass.

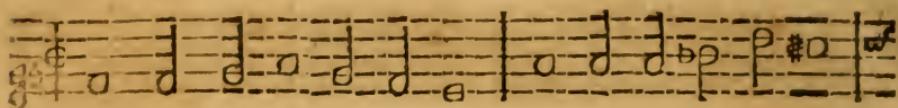


*The Old 130th. Psalm Tune. Particular Measure.*

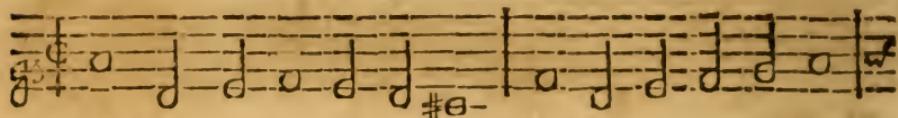
1st. Treble.



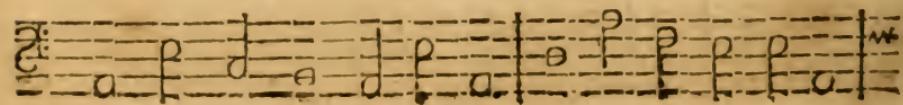
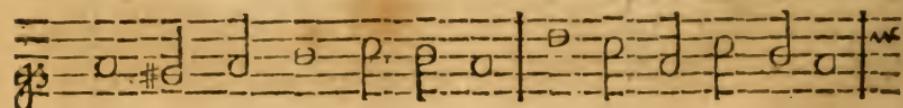
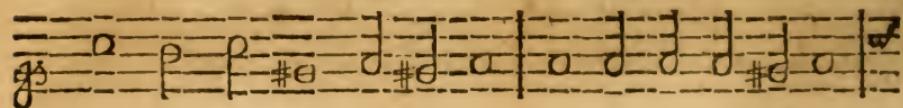
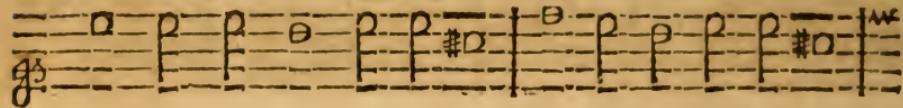
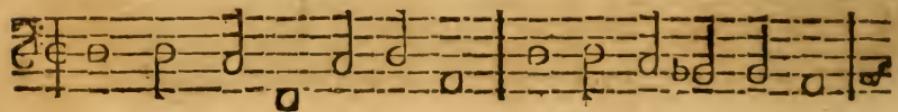
2d. Treble.



Tenor.



The Bass.



## **Particular Measures**

### 1st. Treble:

A musical score for 'The Star-Spangled Banner' on a treble clef staff. The key signature is B-flat major (two flats). The time signature is common time. Measures 11 and 12 are shown, ending with a double bar line and repeat dots, indicating a repeat of the section.

**2d. Treble.**

A handwritten musical score for a string quartet, featuring four staves of music. The first staff begins with a bass clef, a 'G' time signature, and a dynamic instruction 'p'. The second staff begins with a treble clef and a 'C' time signature. The third staff begins with a bass clef and a 'C' time signature. The fourth staff begins with a treble clef and a 'C' time signature.

## Тенор.

## The Bass.

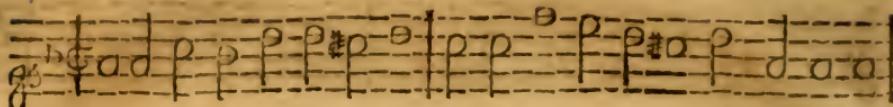
A handwritten musical score page featuring a single system of music. The key signature is one sharp, and the time signature is common time. The melody begins with a bass clef, followed by a treble clef, and then continues in treble clef. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. The dynamic marking 'ff' (fortissimo) is present at the beginning. The score includes a rehearsal mark '11' and a repeat sign with a 'w' (without repeat) below it.

A handwritten musical score page featuring two measures of music on a five-line staff. Measure 11 begins with a bass clef, a common time signature, and a dynamic marking of 'pp'. The notes include a half note, a quarter note, another half note, and a quarter note. Measure 12 begins with a treble clef, a dynamic marking of 'p', and a half note. The score continues with a measure starting with a sharp sign and a dynamic marking of 'mf'.

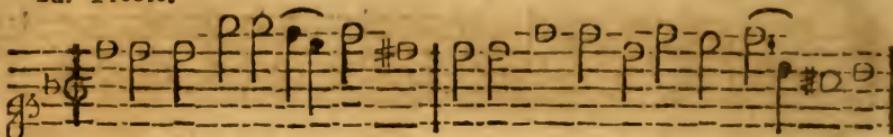
A musical score page showing a single staff with six measures. The first measure has a common time signature. Measures 2 through 5 show a 2/4 time signature. Measure 6 shows a 3/4 time signature. The key signature changes from no sharps or flats in the first measure to one sharp in measures 2-5, and then to one flat in measure 6. The music consists of eighth-note patterns.

*The Old 136th. Psalm Tune. Particular Measure.*

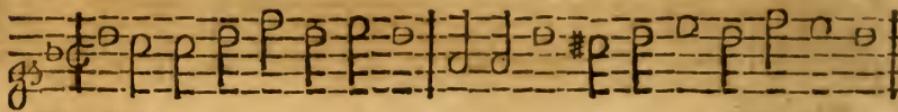
1st. Treble.



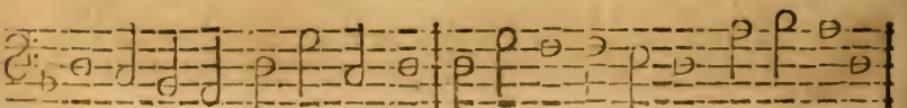
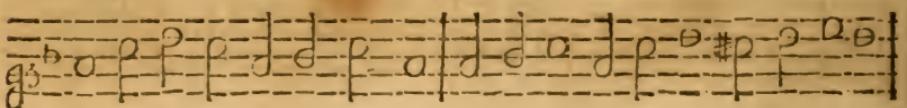
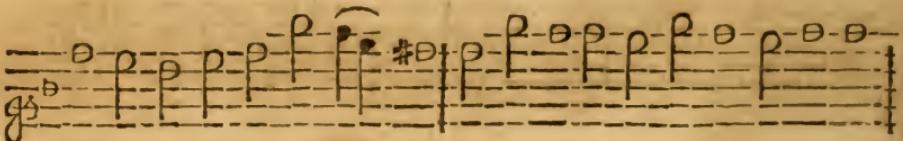
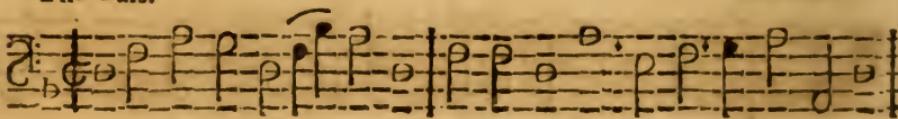
2d. Treble.



Tenor.

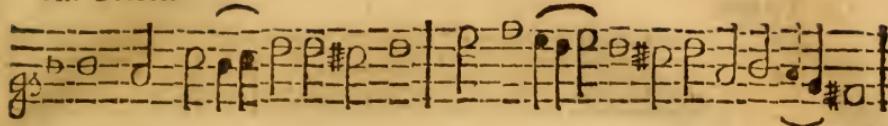


The Bass.

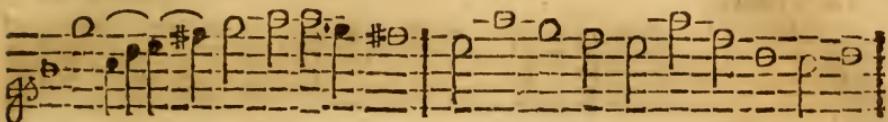


## Particular Measure:

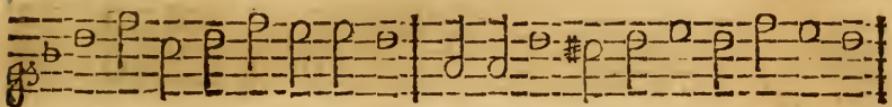
1st. Treble.



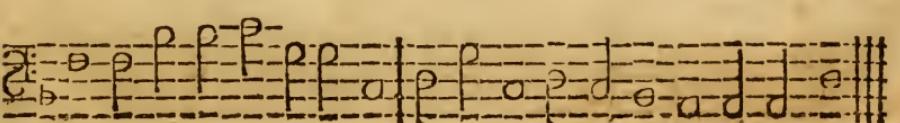
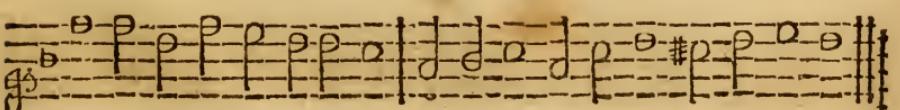
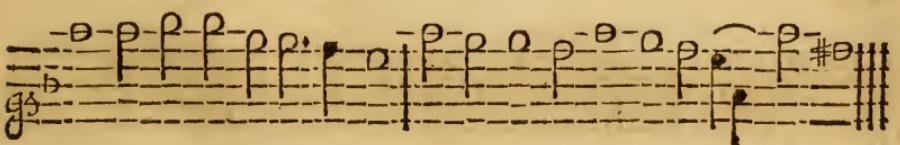
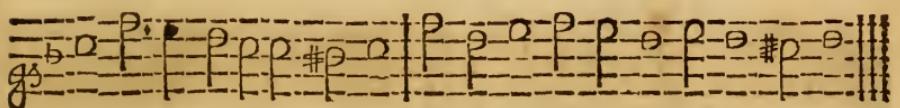
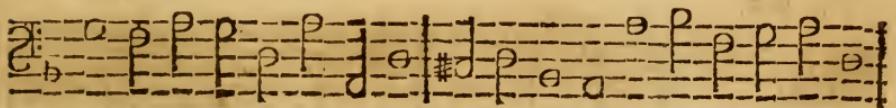
2d. Treble.



Tenor.

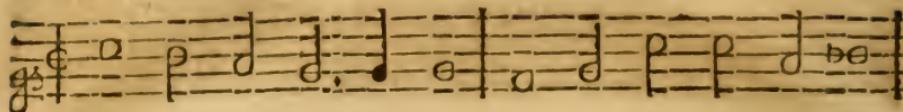


The Bass.

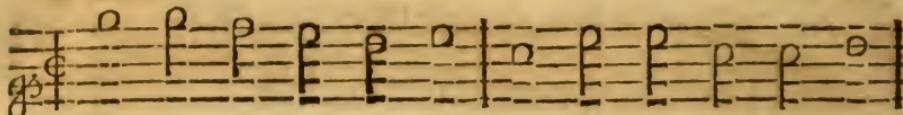


*The Old 148th. Psalm Tune; Particular Measure.*

1st. Treble.



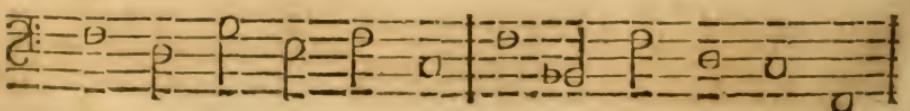
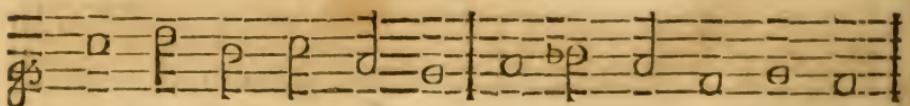
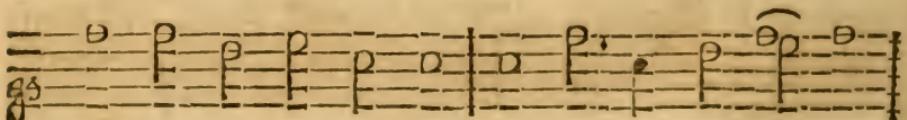
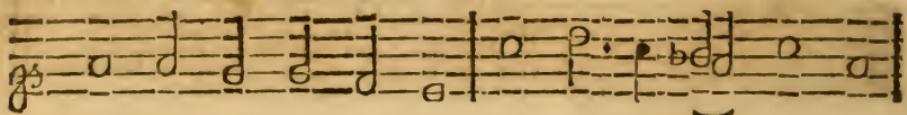
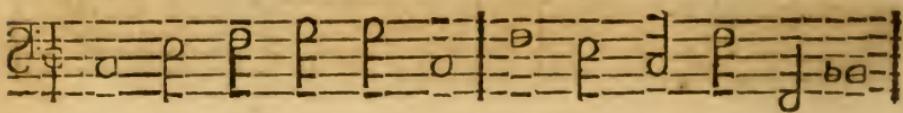
2d. Treble.



Tenor.



The Bass.

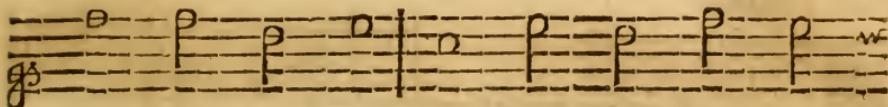


## Particular Measure.

1st. Treble.



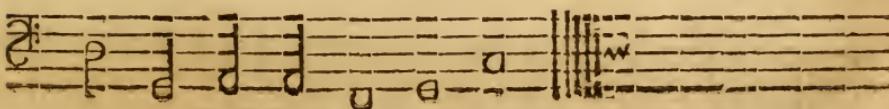
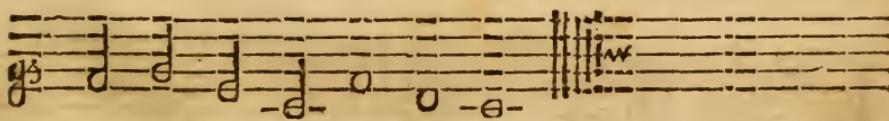
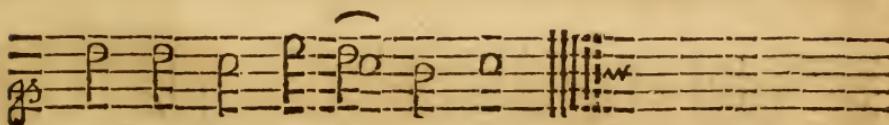
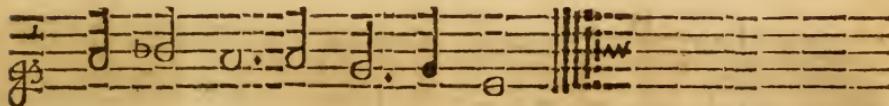
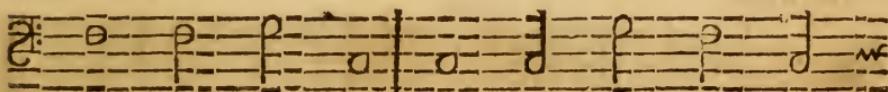
2d. Treble.



Tenor.

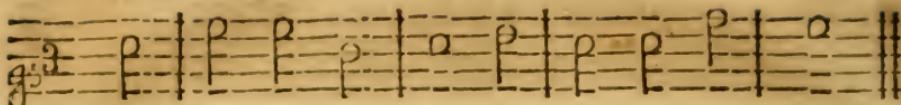


The Bass.



*Hanover Tune.* Particular Measure.

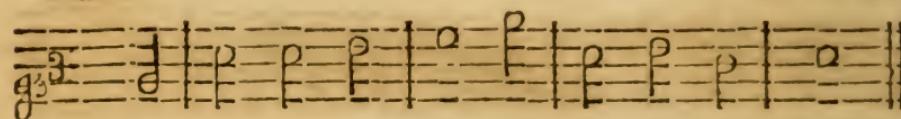
1st. Treble.



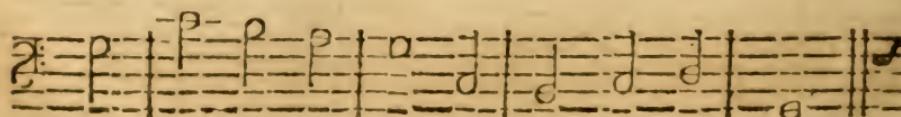
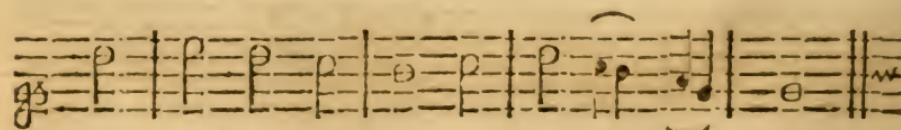
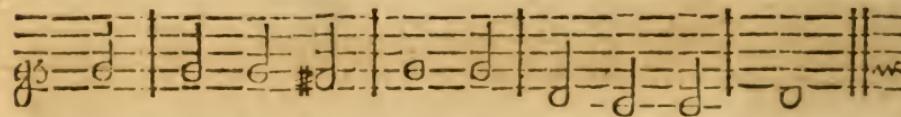
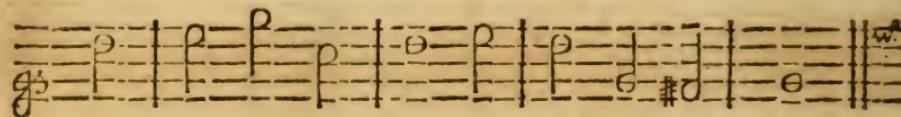
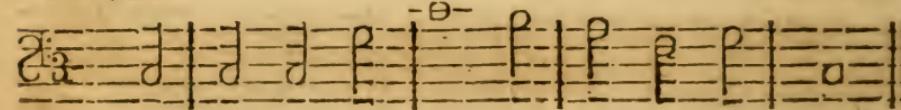
2d. Treble.



Tenor.

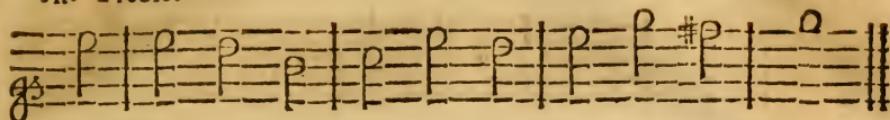


The Bass.

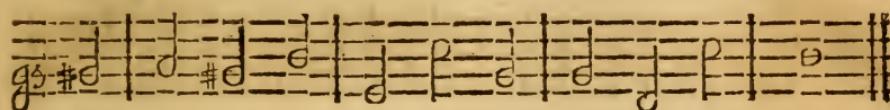


## Particular Measure.

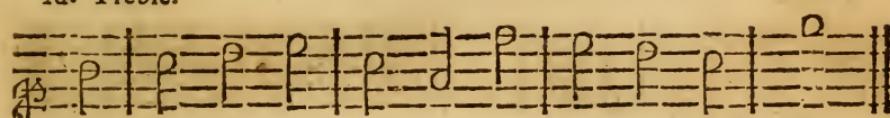
1st. Treble.



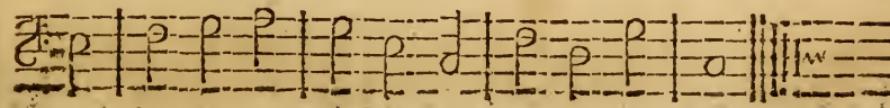
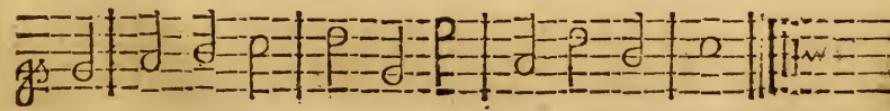
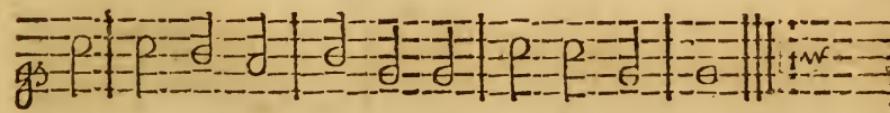
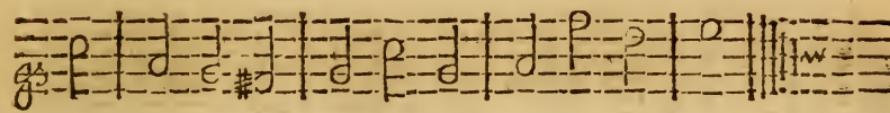
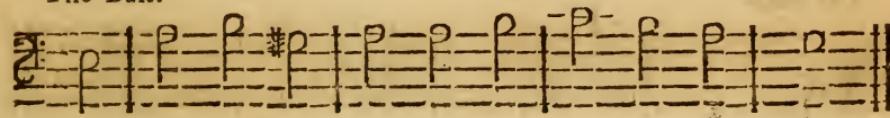
Tenor.



2d. Treble.

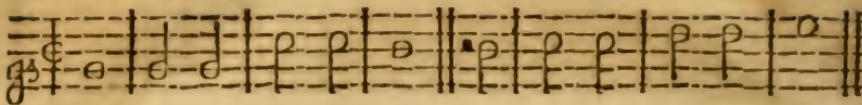


The Bass.

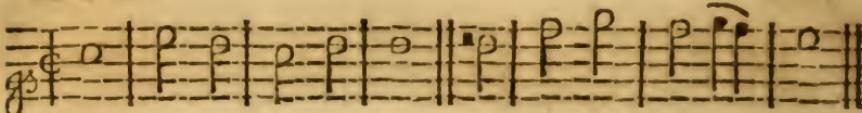


*Bath Tune, to the 148th. Psalm.*

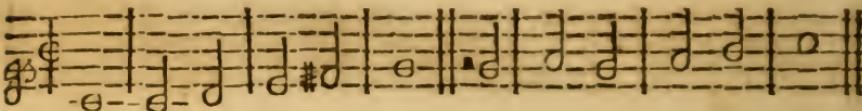
1st. Treble.



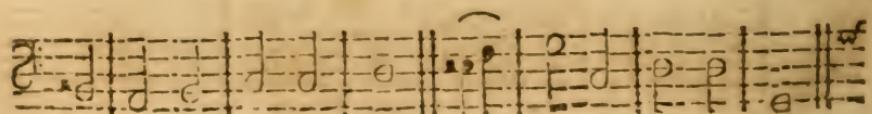
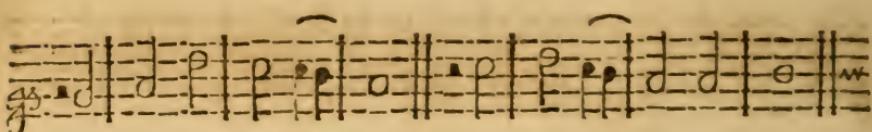
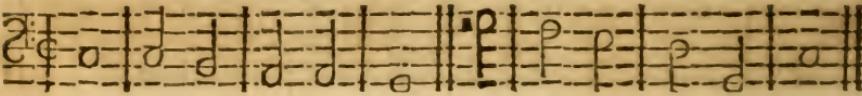
2d. Treble.



Tenor.

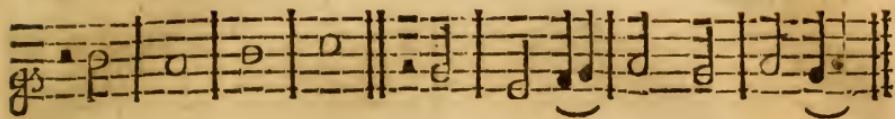


The Bass.



## Particular Measure.

1st. Treble.



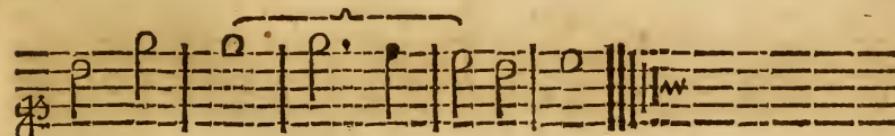
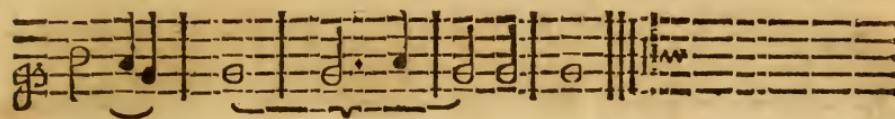
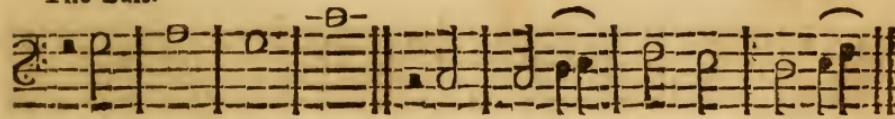
d2. Treble.



Tenor.

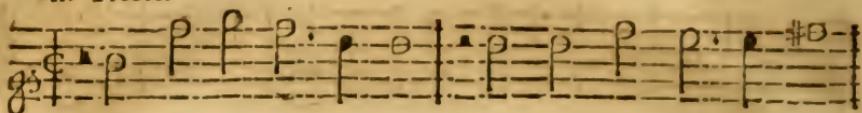


The Bass.



## Christ Church Tune. Particular Measure.

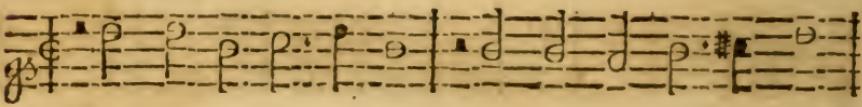
1st. Treble.



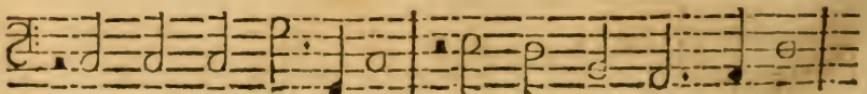
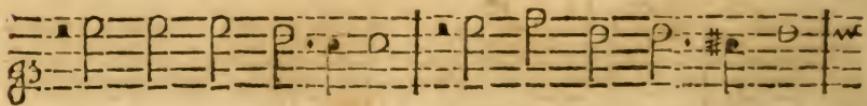
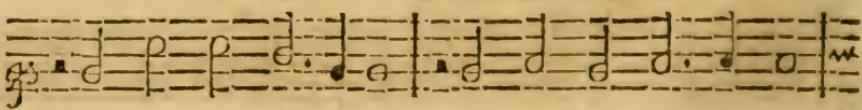
2d. Treble.



Tenor.

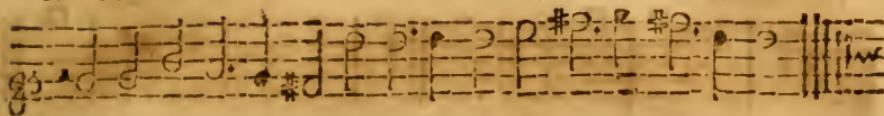


The Bass.

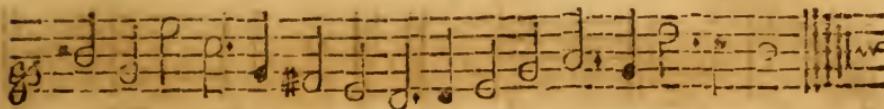


## Particular Measure.

1st. Treble.



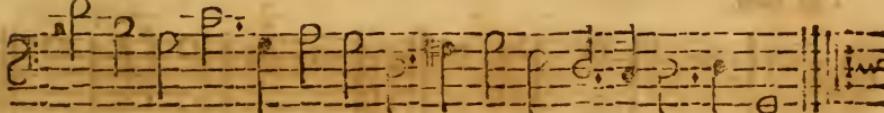
2d. Treble.



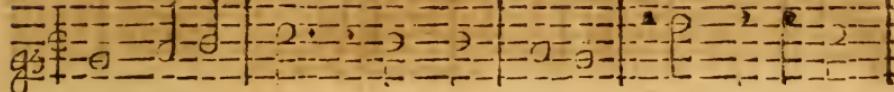
Tenor.



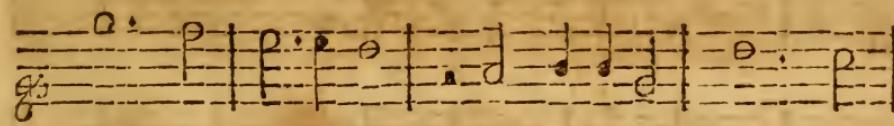
The Bass.

*A CANON in the 4th. and 8th. below.*

S. S.



Non nobis Do-mi-ne, non nobis, Sed no-mi-ni

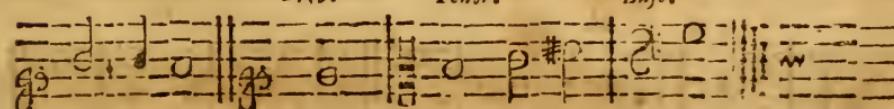


tuo da Glo-ri-am, sed no-mi-ni tuo da

Trub.

Tenor.

Bass.



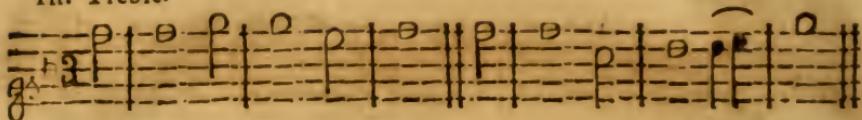
Glo-ri-am.

Non nobis &amp;c. No, &amp;c.

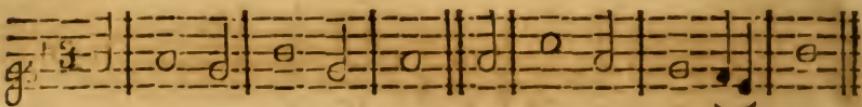
G g

*Long Billington as the 25th. Short Metre Double.*

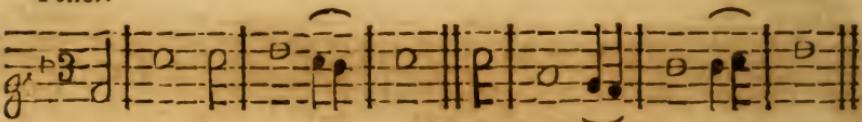
1st. Treble.



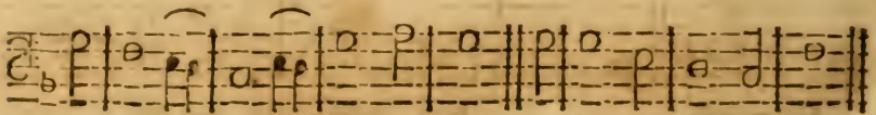
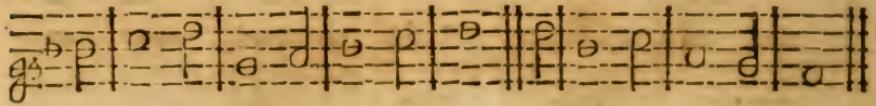
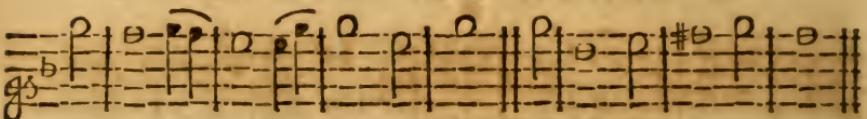
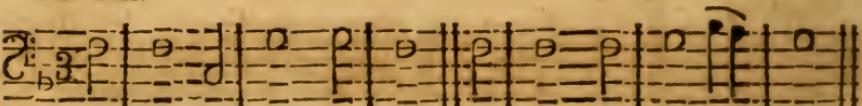
2d. Treble.



Tenor.

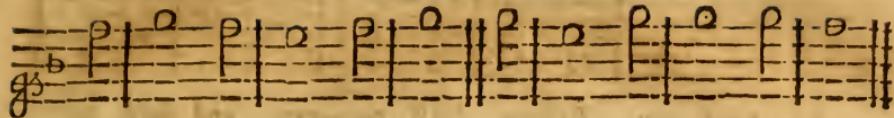


The Bass.



## Short Metre Double.

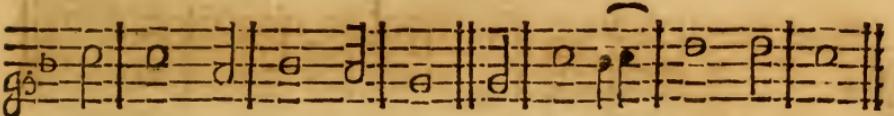
1st. Treble.



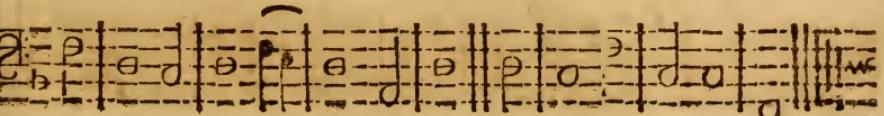
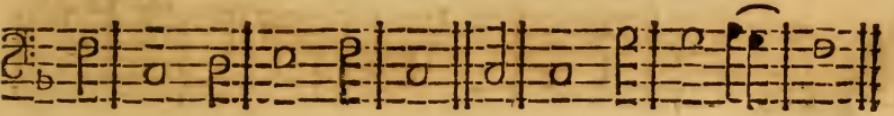
2d. Treble.



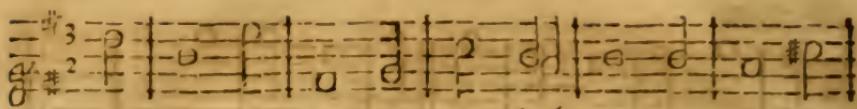
Tenor.



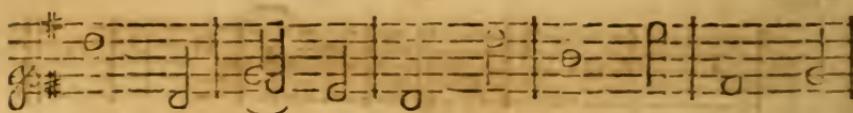
The Bass.



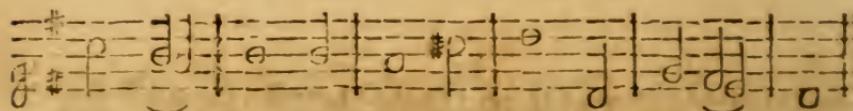
*Psalm the 23d. Paraphras'd by Mr. Addison. Set to MUSICK  
by Mr. Henry Carey.*



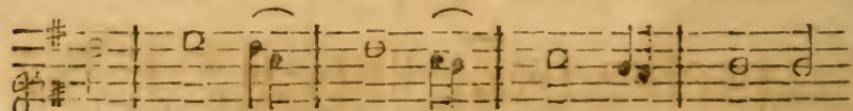
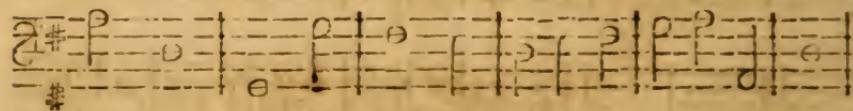
The Lord my Pasture shall pic—pare, and feed me



with a Shepherds care; his pre—sence shall my



wants sup—ply, and guard me with a watchful Eye:



My noon—day walks he shall at—tend, and



## Continued.



all my mid-night hours at—tend.



## II.

When in the sultry Globe I faint,  
Or on the thirsty Mountain pant ;  
To fertile Vales and dewey Meads,  
My weary wandring steeps he leads :  
Where peaceful Rivers soft and slow,  
Amidst the verdent Landskip flow.

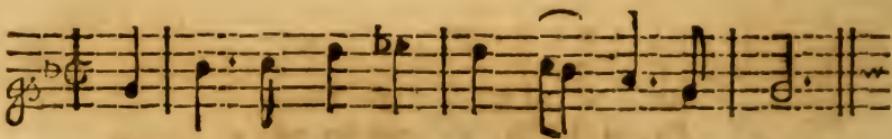
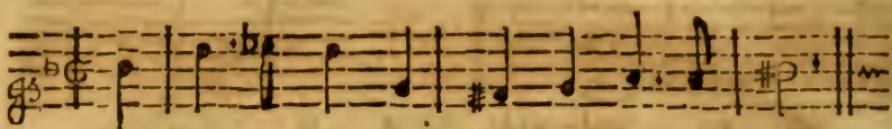
## III.

Tho in the paths of Death I tread,  
With gloomy horrors over spread ;  
My steadfast heart shall fear no ill,  
For thou O Lord art with me still :  
Thy friendly Crook shall give me aid,  
And guide me through the dismal shade.

## IV.

Tho in a bare and rugged way,  
Through various lonely Wilds I stray ;  
Thy presence shall my pains beguile,  
The barren Wildernes shall smile :  
With sudden Greens and Herbage crown'd,  
And Streams shall murmur all around.



*An HYMN on Divine MUSICK.*

We Sing to him whose wisdom form'd the Ear;



Our Songs O thou that gav'st us Voi—ces hear:



Our Songs O thou that gav'st us Voi—ces hear:



Continued.



We joy in God who is the Spring of mirth;



We joy in God who is the Spring of mirth;



Whose Love's the Har-mo-ny of Heav'n and Earth:



Whose Love's the Har-mo-ny of Heav'n and Earth:



Continued.



Our hum—ble Son—nets shall that praise re—herse,



Our hum—ble Son—nets shall that praise re—herse,



Which is the *MUSICK* of the U—ni—verse.



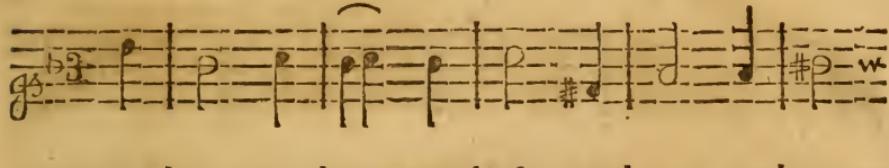
Which is the *MUSICK* of the U—ni—verse.



## CHORUS.



And whilst we Sing, we con—se—cate our Art;



And whilst we Sing, we con—se—cate our Art;

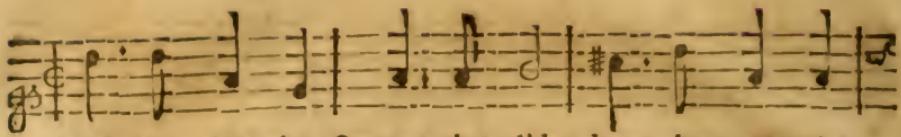


And of—fer up with ev'ry Tongue an Heart.



And of—fer up with ev'ry Tongue an Heart.



*The Gliding Streams, Psalm 137.*

Sitting by the Streams that glide, down by Ba—bells



Sitting by the Streams that glide, down by Ba—bells



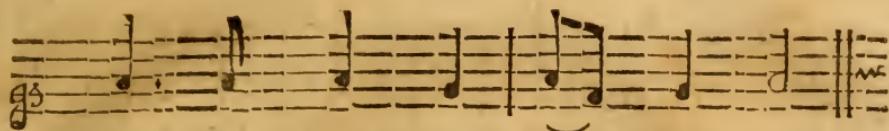
Towring Walls; with our Tears we fill'd the Tide,



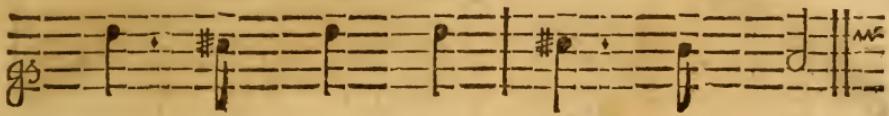
Towring Walls; with our Tears we fill'd the Tide,



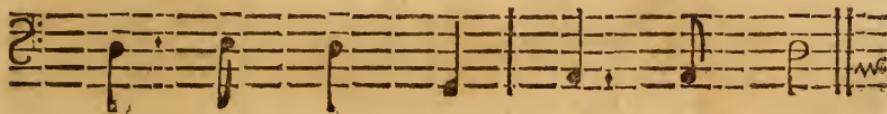
## Continued:



Whilst our mind—ful thoughts re—call,



Whilst our mind—ful thoughts re—call,



Thee O Si—on, and thy fall.



Thee O Si—on, and thy fall.

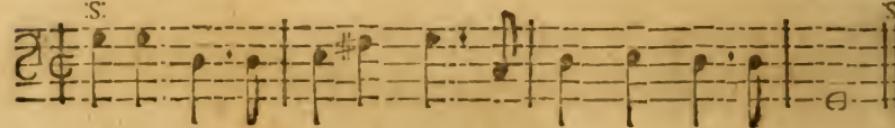


*The longing SOUL, an HYMN.*

A. 3 Voc.



Never weather beaten Sails more willing bent to shore,  
Never tyred Pilgrims limbs af-fell-ed slumber more:



Than my rai-sed Spi-rits longs to fly out of my troubled breast;



O come quick-ly, O come quick-ly, O come quick-ly,



## Continued:

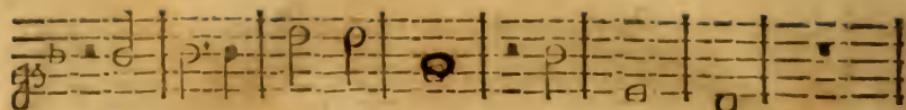
sweetest Lord and take my soul to rest.

*An ANTHEM Psalm the 117th. A. 2. Voc.*

O Praise the Lord all ye heathen, praise him all ye Na-ti-ons;  
O praise the Lord, &c.

for his merciful kindness, for his merciful kindness,  
for his merciful kindness, for his merciful

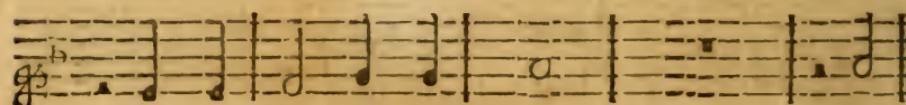
Continued.



is e-ver more and more to-wards us,



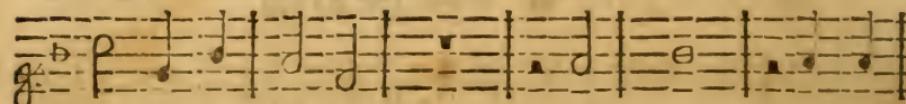
kindness, is e-ver more and more toward us, and the



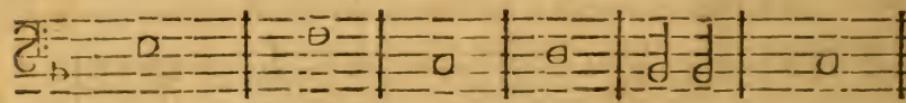
and the truth of the Lord, en-



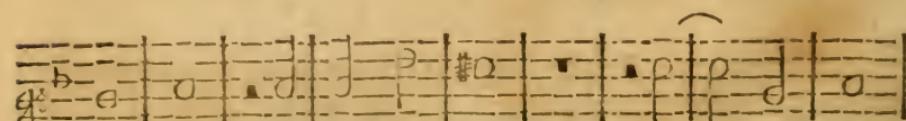
truth of the Lord, and the truth of the Lord,



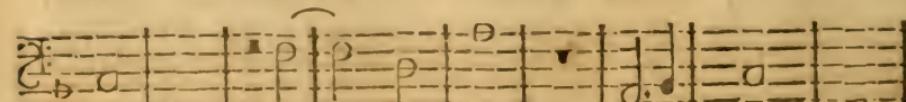
dureth for e-ver, en-du-reth for



en-du-reth for eyer, for



e-ver, praise the Lord, praise the Lord.



e-ver, praise the Lord, praise the Lord.

## CHORUS.



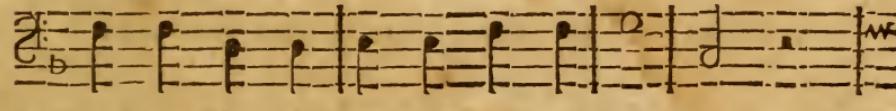
Halle—lu—jah, Halle—lu—jah, Halle—lu—jah, Halle—



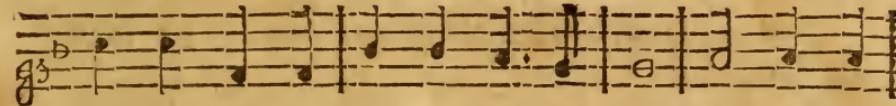
Halle—



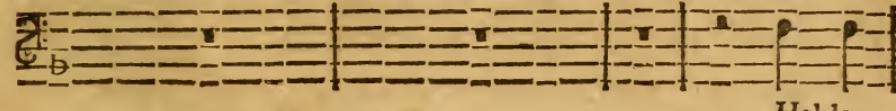
—lu—jah, Halle—lu—jah, Hal—le—lu—jah, Halle—



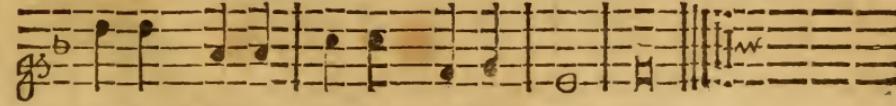
—lu—jah, Halle &c.



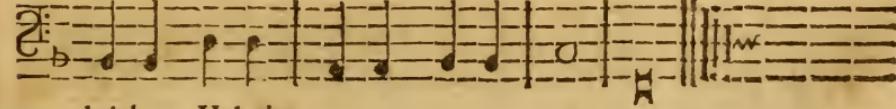
—lu—jah, Hal—le—lu—jah, Hal—le—lu—jah, Hal—le—



Hal—le—



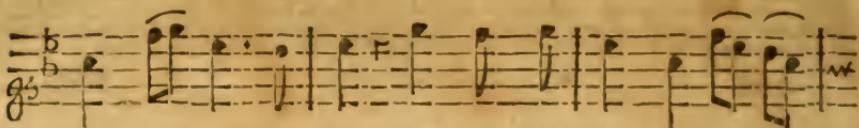
—lujah, Halle—lujah, Halle—lujah.



—lujah, Hal &c.

*A Dialogue on DEATH.*

When Death, when Death shall drive our souls a-way, and we be-



—come cold senseless clay, tell us blest An-gels, tell us



true; shall we be e-ver ba-ni-shed from you?



O no, O no, you see the flow'r's dacay, yet in the



Spring rise fresh and gay: The Sun when dropt below, be-



—low the sphere, as bright next morning does appear, so in the



Grave a while you lie, and then a-gain sa-lute the Skye.

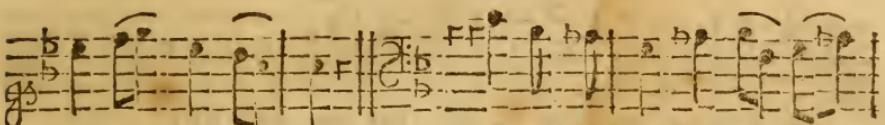
## Continued.



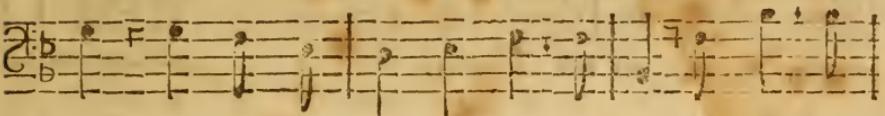
But shou'd our A—shes blown a—bout, in—to some Plant, or



Cedar sprout, or shou'd some mountains be our Urn, how can we



to our selves re—turn? We cannot fair ones tell you



how, but please your selves it will be so, for Death no

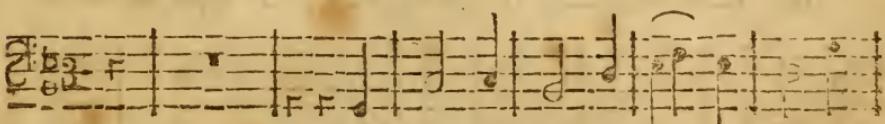


lon—ger is a pain, if you be—lieve you rise a—gain.

## C H O R U S.



Then whilst we live let's joy—ful be, then whilst we live let's

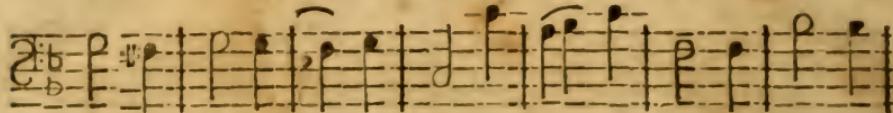


Then whilst we live let's joy—ful be, let's

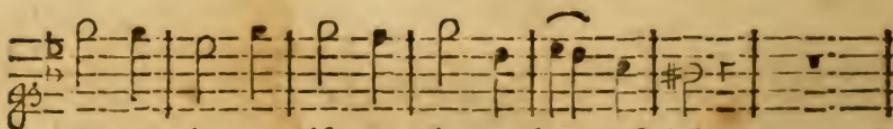
Continued.



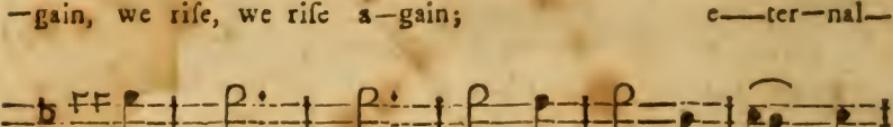
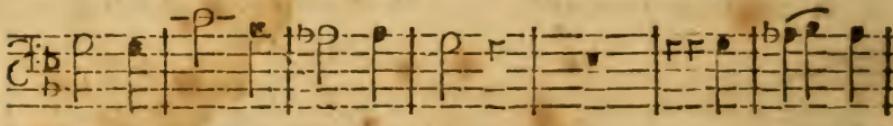
joy-ful be; if from the Grave, we rise a-gain, we



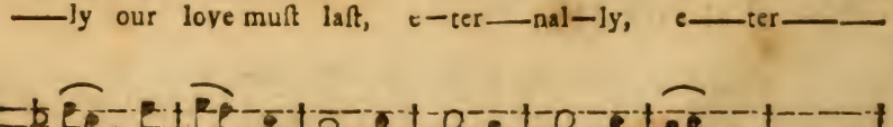
joy-ful be; if from the Grave, if from the Grave we rise a-



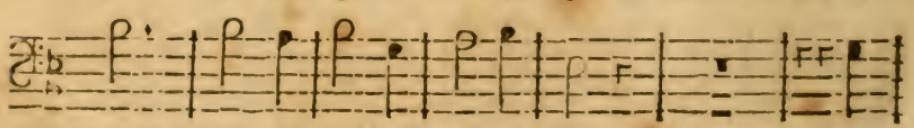
rise a-gain, we rise a-gain, our love must last;



e-ter-nal-ly, our love must



last e-ter-nal-ly, e-ter-nal-ly; if from the Grave,

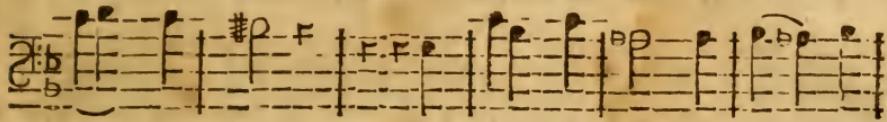


e-ter-nal-ly, e-ter-nal-ly, we

Continued.



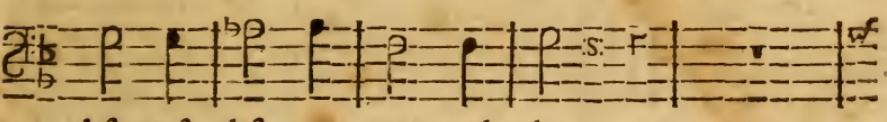
our love must last e—ter—nal—ly, e—



rise a—gain; our love must last, our love must



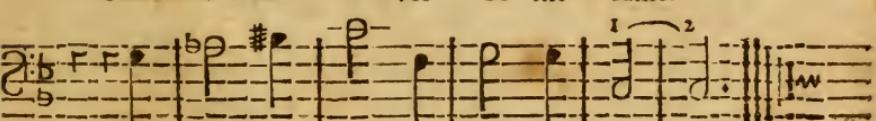
—ter—nal—ly, e—ter—nal—ly, for we shall



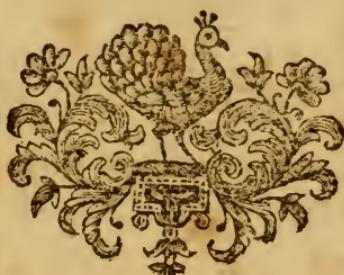
last must last e—ter—nal—ly;



e———ver be the same.



for we shall e—ver be the same.



*A Meditation on DEATH.*

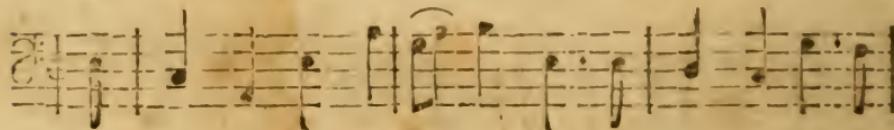
A. 3. Voc.



Hark! hark! how swift the moments fly, and I not yet pre-



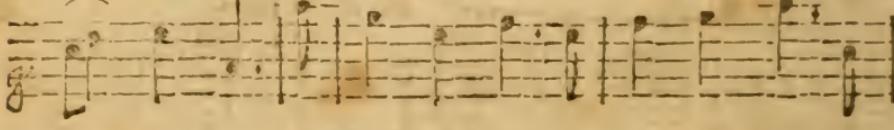
Hark! hark! how swift the moments fly, and I not yet pre-



—par'd to dye, by Day, by Night the summons sounds, but



—par'd to dye, by Day, by Night the summons sounds, but



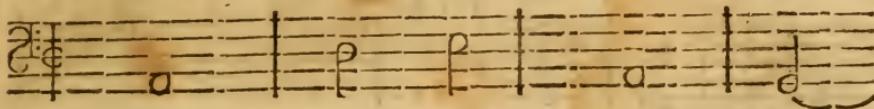
Sleep or Cares it's cry-ing drowns.



Sleep or Cares it's cry-ing drowns.

*An H Y M N.*

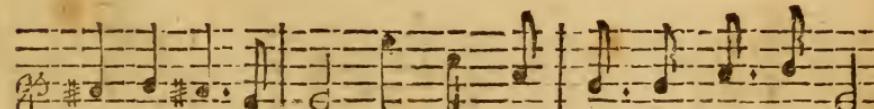
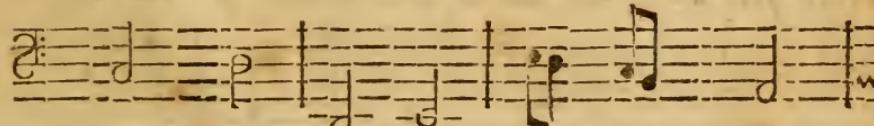
Thus Mor-tals must submit to Fate, some more ear-ly,



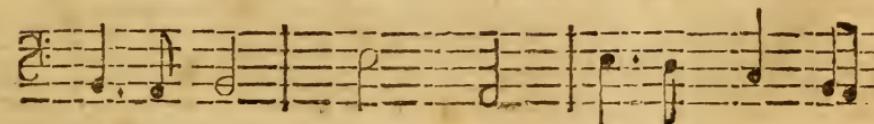
some more late; Life to the World is only lent, and is re-



—paid by Time and Ac-cident, and is re-paid by



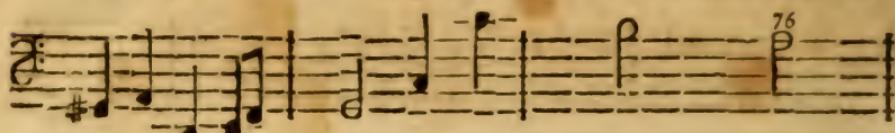
Time and Ac-cident: Why then should wretched Souls repine,



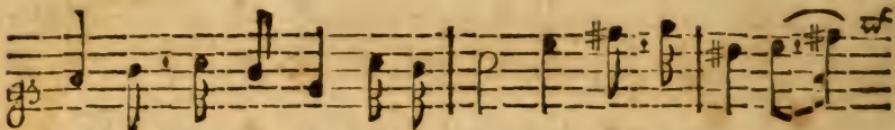
Continued.



for being soonest made Divine; and go where they shall be se-



—cure of Joys, and no more shock of Chance en—dure?



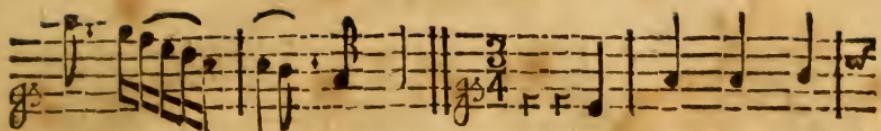
Their Joys are perfect, and no Care, nothing is left to



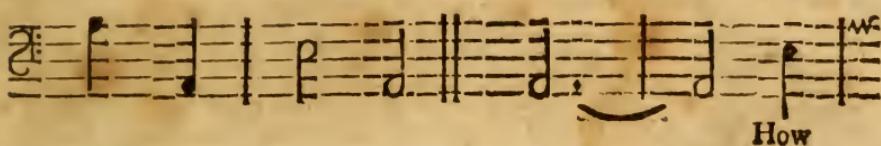
— wish or fear; their Joys are perfect, and no Care, nothing is



## CHORUS.



left to wish or fear. How hap—py, how



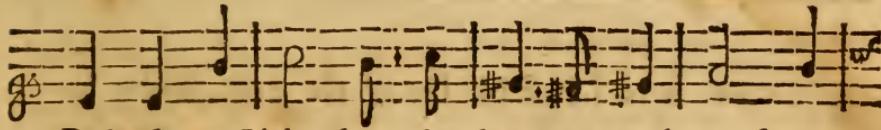
How



happy's the Soul that has took his best flight, from



happy's the, &c.



Darkness to Light, from be—low to a—bove, from



Darkness. &c:

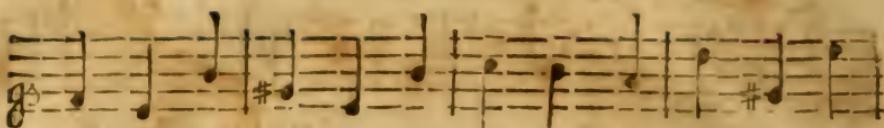


En--vy and Ha—tred, to Praise and to Love, from



En--vy, &c.

Continued.



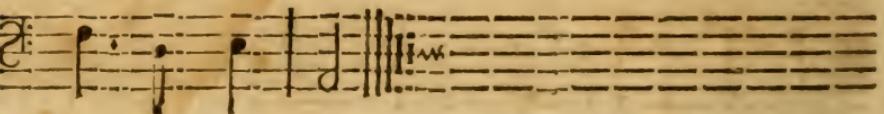
En-vy and Ha-tred, from En-vy and Ha-tred to



En-vy, &amp;c.



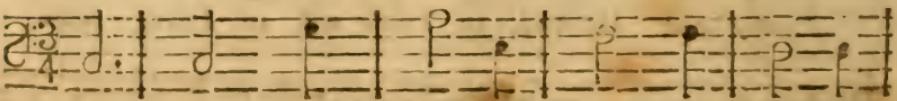
Praise and to Love.

*An ANTHEM Out of the 47th. Psalm.*

O, O Clap your Hands to—ge—ther all,



O, O Clap your Hands to—ge—ther,



Continued.

all the peo-ple, sing un-to the Lord;

all the peo-ple, sing un-to the Lord, unto the Lord;

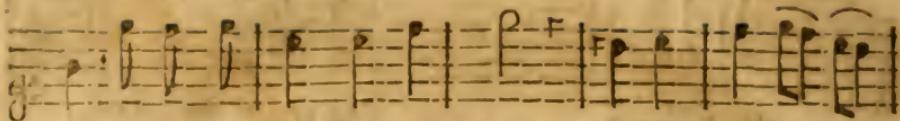
sing un-to the Lord, sing un-to the

sing un-to the Lord, sing un-to the Lord, un-to the

Lord with the voice, with the voice of Me-lo-dy; sing un-to the

Lord, with the voice of Me-lo-dy,

Continued.



Lord unto the Lord with the voice, with the voice, with the  
 sing un-to the Lord, with the voice, with the

voice of Me-lo-dy, with the voice, with the voi — ce,  
 voice of Me-lo-dy, with the voice,

with the voice, the voice the voice of Me-lo-dy.  
 with the voi — ce with the voice of Me-lo-dy.

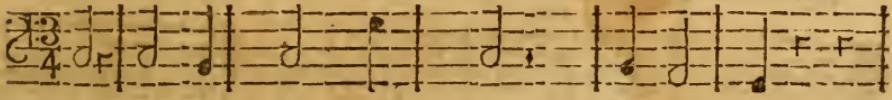
## CHORUS.



O, O sing Praises, sing prai—ses un—to our God, O sing



O, O sing Praises, sing praises un—to our God,



praises sing praises un—to our God O sing



O sing praises un—to our God, O sing



O sing praises sing praises un—to our God, O sing



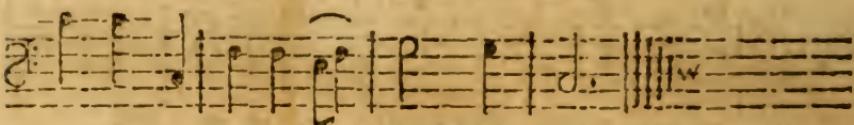
Continued.



praises sing prai—ses un—to our King.



praises, sing, sing praises un-to our King.



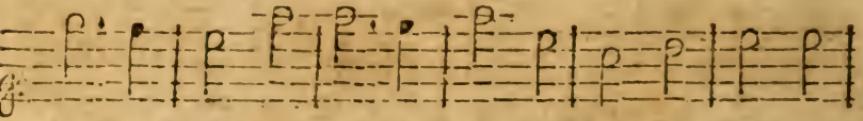
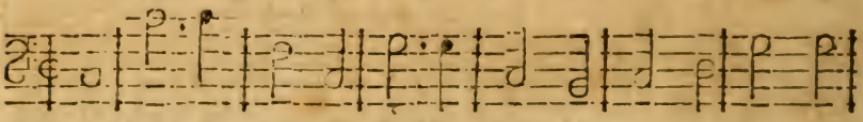
praises, sing praises un—to our King.



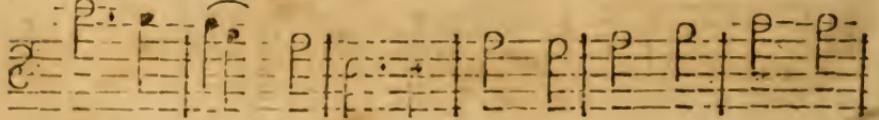
*A New ANTHEM taken out of the 106th. Psalm.*



O, O give thanks un—to the Lord, for he is gracious



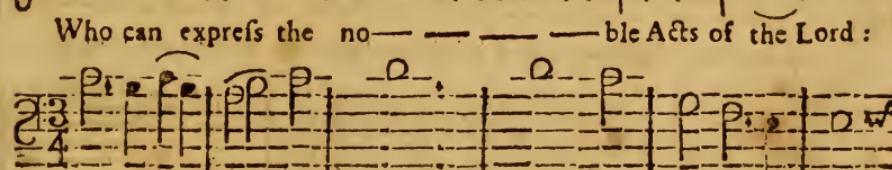
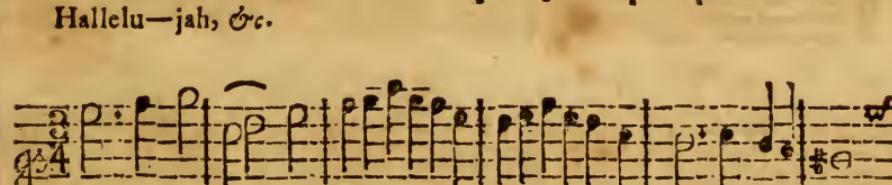
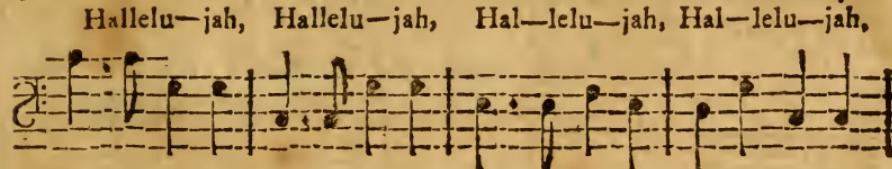
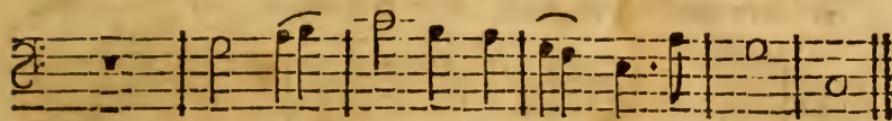
O give thanks un—to the Lord, for he is gracious



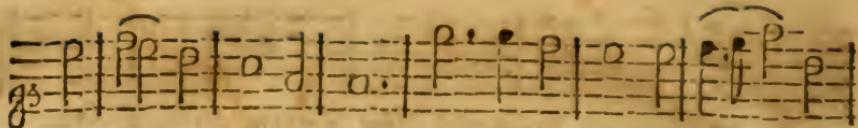
Continued:



and his mer—cy en—dureth for e—ver, for e—ver.



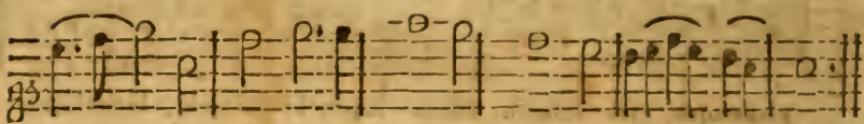
Continued.



or shew forth all his praise? Who can ex-press the no—ble,



Who can ex-press the noble, the



no—ble, A&ts of the Lord: or shew forth all his praise?



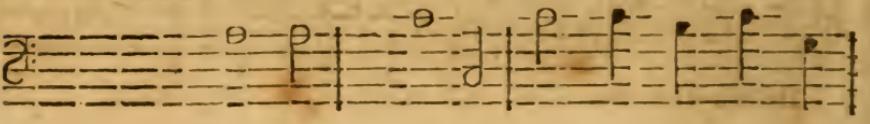
no—ble Acts of the Lord: or shew forth all his praise?



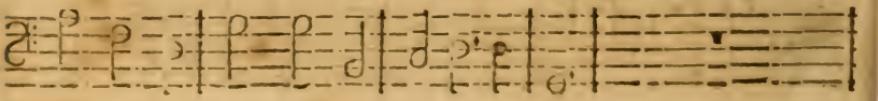
Hallelujah

*as before.*

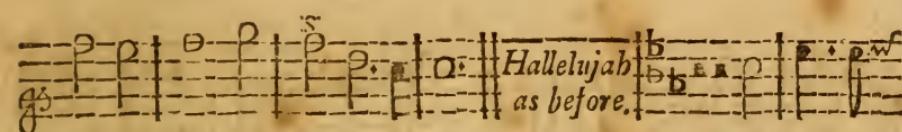
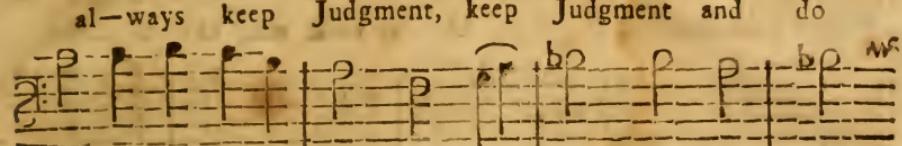
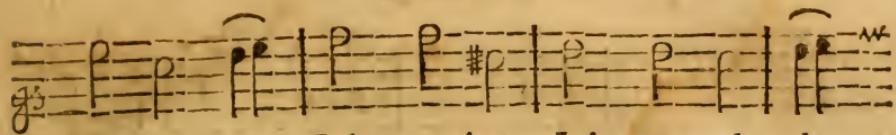
Bles—sed, Bles—sed, Bles—sed are they that



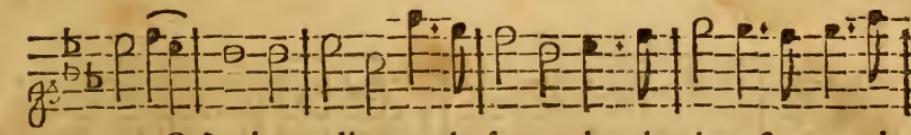
always keep Judgment and Righteousness. Blessed are they that



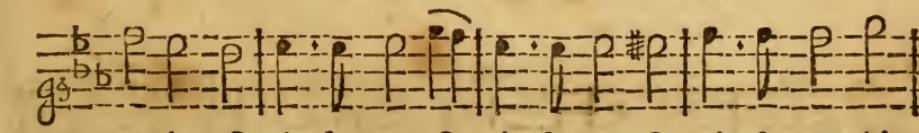
Continued.



Righteousness and Righteousness. Re-member



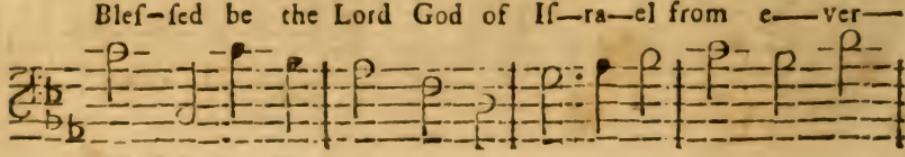
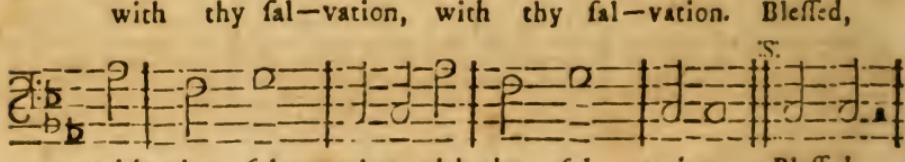
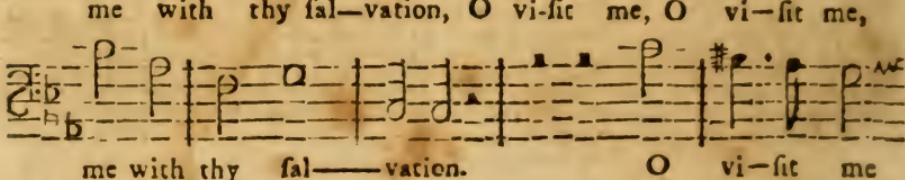
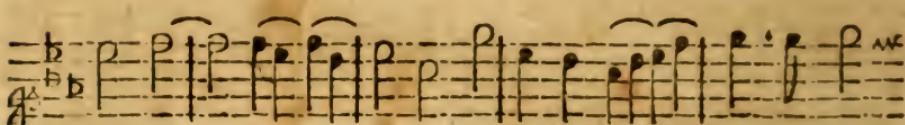
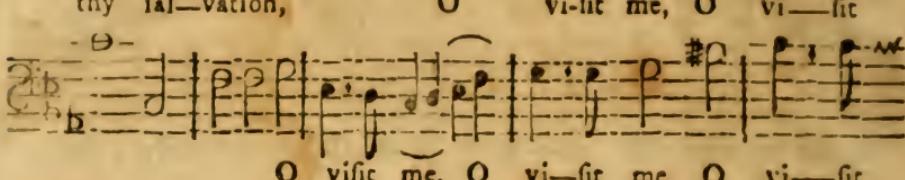
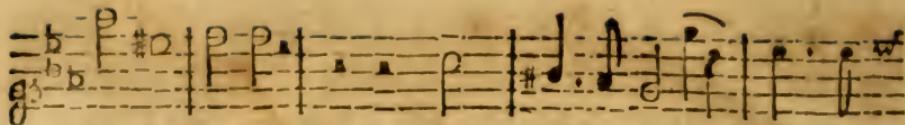
me O Lord according to the favour that thou bearest unto thy



people: O vi—sit me, O vi—sit me, O vi—sit me with



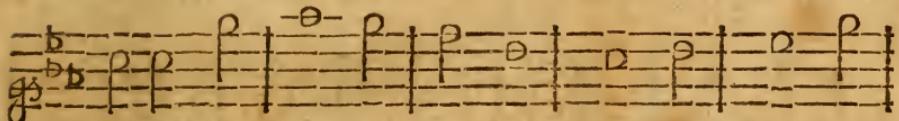
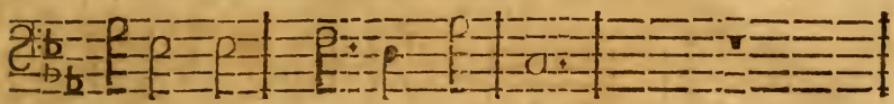
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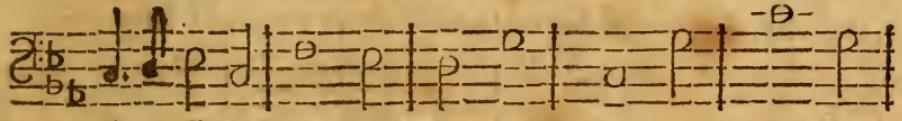
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—lasting, and world without end; and let all the



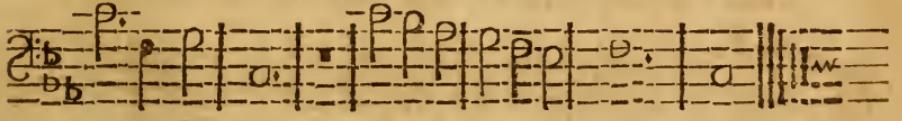
people, the peo-ple say A——men, A——men, A——



and let all the people say A——men, A——men, A——

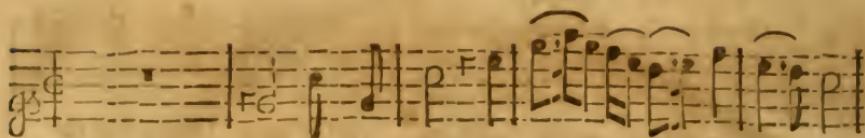


—men, and A——men, A———men.



—men, and A——men, A———men.

An ANTHEM taken out of the 47th. Psal. by Mr. F. Hicks:



O clap your hands to—ge—ther all ye peo—ple,



O clap your hands to—gether, all ye people,



clap, clap, clap, your hands to—gether all ye people, O sing un—to



clap, clap, &c.



God with the voi—ce of Me-lo—



O sing un-to God with the voice, the voice of Me-lo—



dy, with the voi—ce, of Me-lo—dy.



dy, with the voi—ce of Me-lo—dy.

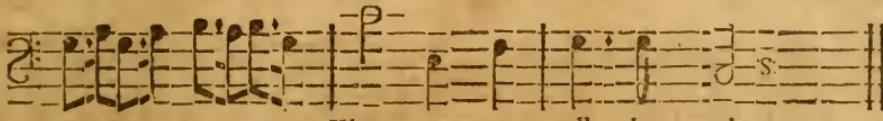
Continued.

*Verse Solus.*

For the Lord, the Lord is high, is high and to be



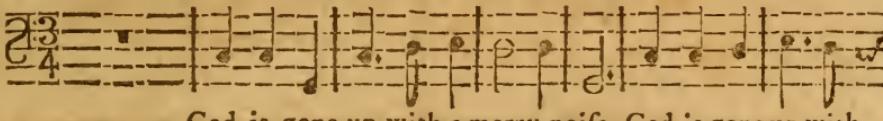
fear'd, he is the great King, the grea—



— — — — — t King up-on all the earth,



God is gone up, is gone up with a merry noi— — — — se,



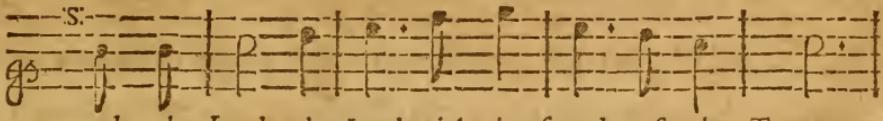
God is gone up with a merry noise, God is gone up with



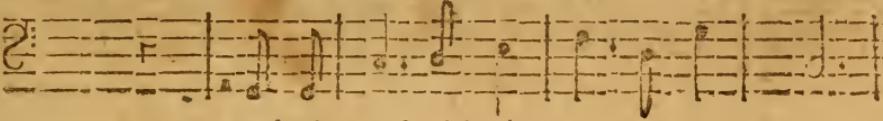
a mer-ry noise, and the Lord with the sound of the Trump.



a me-ry noise, and the Lord with the sound of the Trum.



and the Lord, the Lord with the sound of the Trump.



and the Lord with, &c.

## CHORUS.



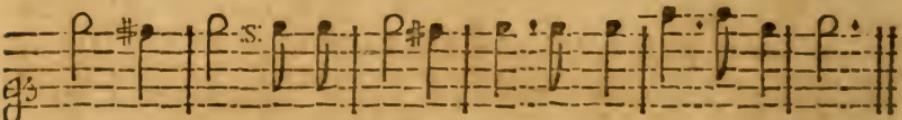
God is gone up with a merry noise, God is gone up with a



God is gone up with a merry noise, God is gone up with a



mer-ry noise, and the Lord, the Lord with the sound of the trump.



mer-ry noise, and the Lord, the Lord with the sound of the trump.



*Another C H O R U S.*

God is gone up with a mer—ry noise,  
God is gone up with a mer—ry noise,

and the Lord with the sound of the trump.

and the Lord with the sound of the trump.

## Verse for two Voc.

O sing, praises, prai— — — — — ses,

O sing praises, O sing prai— — — — — ses,

sing praises un--to our God, sing prai— — — — —

sing praises un--to our God, sing prai— — — — —

ses un—to our King, sing

ses un—to our King,

Continued.

pra-fes, sing praises un-to our King.  
sing prai-fes un-to our King,

## C H O R U S.

O sing prai-fes, sing prai-fes un-to our God.  
O sing prai-fes, sing prai-fes un-to our God.

Continued.

O sing prai-ses, sing prai-ses un-to our King.  
O sing prai-ses, sing prai-ses un-to our King.

*Symphony.*
*Verse S O L U S.*

For God is King, is King of all the earth, of all the earth; sing ye

praises, sing ye prai— — — — — ses with understandings.

## CHORUS.

Ha—le—lu—jah, Hal—le—lu—jah.  
Hal—le—lu—jah, Hal—le—lu—jah.

## Verse S O L U S.

Halle—lu—jah, Halle—lu—jah, Hal—le—  
lujah, Hal—le—lujah.

M m

## C H O R U S.

Hal-le—lu—jah, Hal—le—lu—jah, Hal—le—  
 Hal—le—lu—jah, Hal—le—lu—jah, Hal—le—  
 lu—jah, Hal—le—lu—jah, Hal—le—lu—jah,

lu—jah, Hal—le—lu—jah, Hal—le—lu—jah,  
 lu—jah, Hal—le—lu—jah, Hal—le—lu—jah,  
 lu—jah, Hal—le—lu—jah, Hal—le—lu—jah,

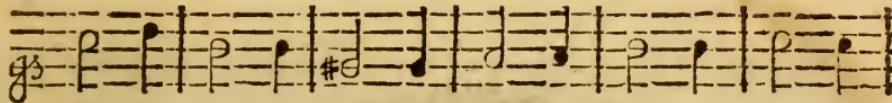
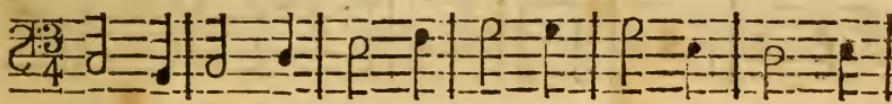
## Another C H O R U S.



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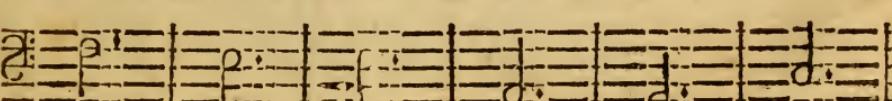
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Continued.

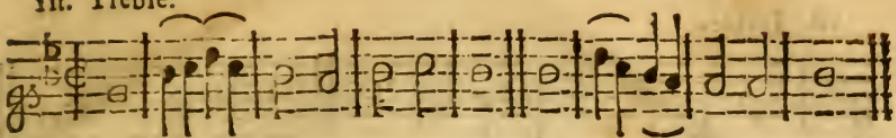
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Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

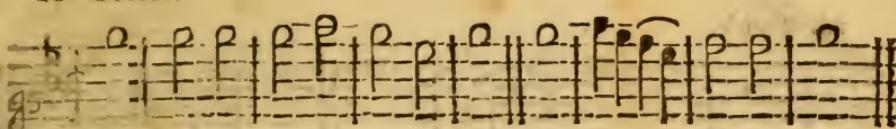


*Isle of Wight Tune.* Common Metre single

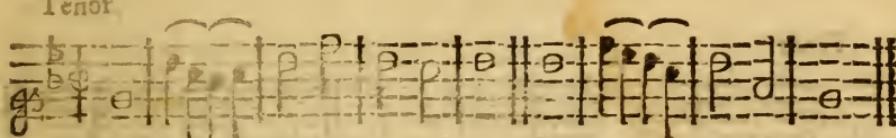
1st. Treble.



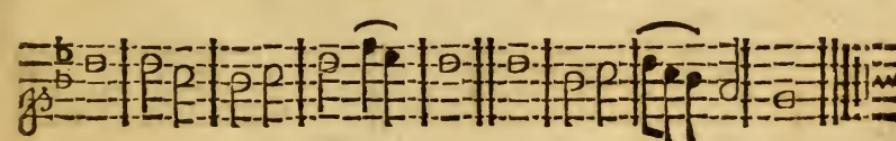
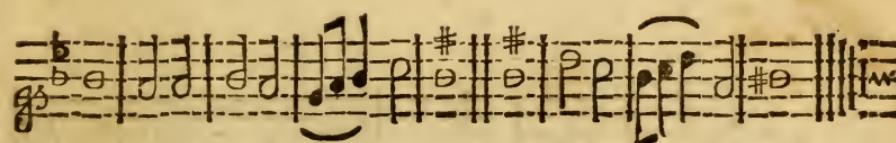
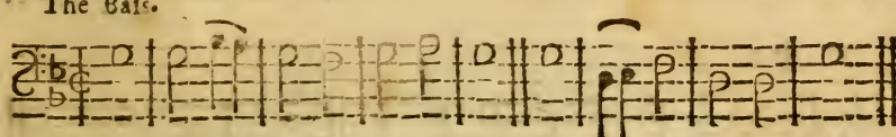
2d. Treble.



Tenor



The Bass.

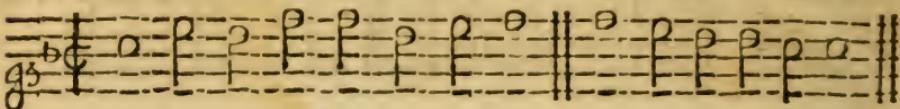


*The 141st. Psalm Tune. Common Metre double.*

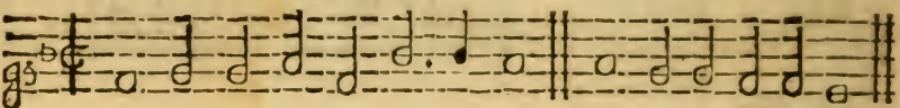
1st. Treble.



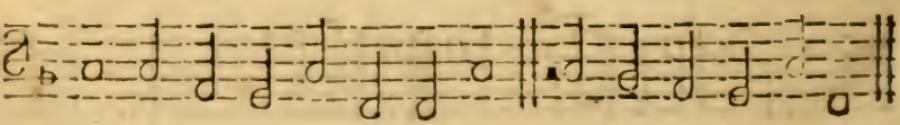
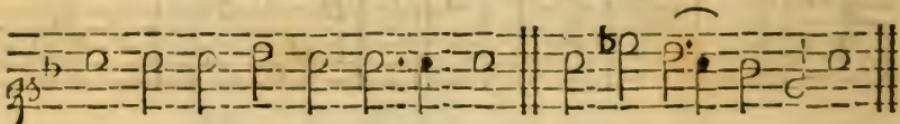
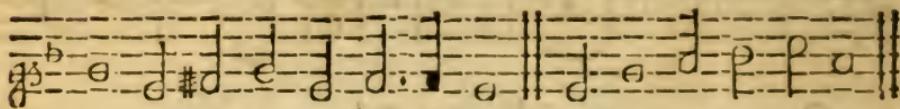
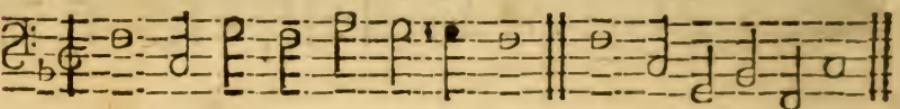
2d. Treble.



Tenor.



The Bass.



## **Common Metre double.**

**1st. Treble.**

A musical score page featuring a vocal line and a piano accompaniment. The vocal line consists of a series of eighth notes and sixteenth-note patterns. The piano accompaniment features a bass line with sustained notes and a treble line with eighth-note chords.

## 2d. Treble.

A musical score for a single instrument, likely a guitar or mandolin, featuring a six-string neck diagram. The strings are labeled from bottom to top as E, B, G, D, A, and E. The score consists of two measures. The first measure starts with a common time signature (C) and a key signature of one sharp (F#). It contains six eighth-note chords: E, B, G, D, A, and E. The second measure begins with a new key signature of one flat (B-flat). It contains three eighth-note chords: E, B, and G. The music concludes with a double bar line.

## Tenor.

A musical score page featuring a vocal line in soprano clef and a piano accompaniment. The vocal line consists of eighth-note patterns and rests, while the piano part features eighth-note chords.

## The Bafs.

A musical score for two voices. The top staff is for Treble (Soprano) and the bottom staff is for Bass (Bassoon). The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The vocal parts are mostly sustained notes, with some melodic movement in the bass line. The vocal parts are mostly sustained notes, with some melodic movement in the bass line.

A musical score page featuring a single staff. The staff begins with a sharp sign, followed by a series of eighth notes and sixteenth note pairs. A double bar line with a repeat sign is positioned in the middle of the staff. After the repeat sign, the pattern continues with eighth notes and sixteenth note pairs. The staff concludes with a sharp sign and a final sixteenth note pair.

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a double bar line with repeat dots. The music consists of eighth and sixteenth note patterns, primarily in common time.

A musical score page featuring a vocal line and a piano accompaniment. The vocal line consists of a series of eighth-note chords and sustained notes, primarily in the soprano range. The piano accompaniment features a bass line with sustained notes and harmonic chords. The score is set against a background of horizontal dashed lines.

A musical score page showing measures 26 through 30 of a piece for two voices. The top staff is for the soprano voice and the bottom staff is for the alto voice. The music consists of eighth-note patterns.

## St. Alban's Tune. Common Metre single.



F I N I S.

# S U P P L E M E N T

T O

## *Harmonia Perfecta :*

B E I N G

Part of several PSALM'S to particular  
Measures.

### *To the Old 50th PSALM.*

HE God of Glory sends his Summons forth,  
Calls the *South* Nations, and awakes the *North* ;  
From *East* to *West* the Sov'reign Orders spread,  
Thro' distant Worlds and Regions of the Dead.

*The Trumpet sounds ; Hell trembles ; Heaven rejoices ;*  
*Lift up your Heads, ye Saints, with cheerful Voices.*  
No more shall Atheists mock his long Delay :  
His Vengeance sleeps no more : Behold the Day ;  
Behold the Judge descends ; his Guards are nigh ;  
Tempest and Fire attend him down the Sky.

*When God appears, all Nature shall adore him,*  
*While Sinners tremble, Saints rejoice before him, &c.*

### *To the New 50th PSALM.*

**T**HE Lord, the Sov'reign, sends his Summons forth,  
Calls the *South* Nations, and awakes the *North* ;  
From *East* to *West* the sounding Orders spread,  
Thro' distant W'ds, and Regions of the Dead.  
No more shall Atheists mock his long Delay :  
His Vengeance sleeps no more : Behold the Day.

Behold the Judge descends : His Guards are nigh,  
Tempest and Fire attend him down the Sky :  
Heaven, Earth, and Hell draw near ; let all Things come  
To hear his Justice and the Sinner's Doom :  
But gather first my Saints (the Judge commands)  
Bring them, ye Angels, from their distant Lands, &c.

To

# A SUPPLEMENT to

## To the 111th PSALM Tune.

WITH my whole Heart, thy Frame,  
O Lord, I will proclaim  
In all the People's Sight :  
The Works that thou hast wrought  
Are great and duly sought,  
Of all whom they delight.

God's Work is noble, vast,  
His Truth shall always last ;  
His Works of wond'rous Fashion  
Shall still be kept in Mind :  
The gracious Lord is kind,  
And full of sweet Compassion, &c.

## To the Old 112th PSALM Tune.

HOW bleſſ'd is he, and only he,  
Who fears the Lord, and loves his Law !  
His Seed on Earth renown'd shall be,  
And Blessings on their Offspring draw :  
His House in Wealth shall never fail ;  
His Justice shall his Heirs avail.

To him shall Light in Darkness rise ;  
Kind, Good, and Just, he gives and lends ;  
While prudent Management supplies  
What he in Charity expends,  
The sweet Remembrance of the Just,  
Shall flourish when he sleeps in Dust, &c.

## To the Old 122d PSALM Tune.

HOW did my Soul rejoice,  
To hear the People's Voice ?  
To Zion's Courts let us repair :  
*Jerusalem* in thee  
We shall assembled be,  
Thou City, most compact and fair.

The Tribes shall thither throng,  
Who to our God belong,  
To worship at his Holy Place ;  
For there with Justice crown'd  
The Judgment-Seats are found  
Of David, and his royal Race.

O pray

# *Harmonia Perfecta, &c.*

O pray for *Salem's* Peace ;  
Their Blessings shall increase,  
Who hearty Zeal for thee retain :  
May therefore Happiness  
Thy Palaces posses,  
And Plenty in thy Streets remain.

For Friends and Brethrens Sake,  
Who in thy Joys partake,  
I'll seek thy Good, and wish thee well :  
But for the Temple, more,  
Where we our God adore,  
And where our God vouchsafes to dwell.

*Chichester New Tune, to the 122d, Dr. Watts.*

**H**OW pleas'd and bless'd was I  
To hear the People cry,  
*Come let us seek our God to day ?*  
Yes, with a cheerful Zeal,  
We haste to *Zion's* Hill,  
And there our Vows and Honours pay.

*Zion*, thrice happy Place,  
Adorn'd with wond'rous Grace,  
And Walls of Strength embrace thee round ;  
In thee our Tribes appear,  
To pray, and praise, and hear  
The sacred Gospel's joyful Sound.

There *David's* greater Son  
Has fix'd his Royal Throne,  
He fits for Grace and Judgment there ;  
He bids the Saint be glad,  
He makes the Sinner sad,  
And humble Souls rejoice with Fear.

May Peace attend thy Gate,  
And Joy within thee wait  
To bless the Soul of every Guest !  
The Man that seeks thy Peace,  
And wishes thine Encrease,  
A thousand Blessings on him rest ! &c.

## A SUPPLEMENT to, &c.

To the Old 124th PSALM Tune.

**H**AD not the Lord (let thankful Israel say)  
Had not the Lord been pleas'd to interpose  
For our Relief, when Men against us rose ;  
Their swelling Rage in that most dismal Day,  
Had soon o'erwhelm'd, and snatch'd us quite away.

But God be bleſ'd, his Praise we will declare,  
Whose Mercy did our ſentenc'd Lives reprieve,  
And from their Jaws the panting Prey retrieve.  
Our heedleſſ Souls, by his moft watchful Care,  
Are 'ſcap'd, like Birds out of the Fowler's Snare, &c.

### P S A L M 126.

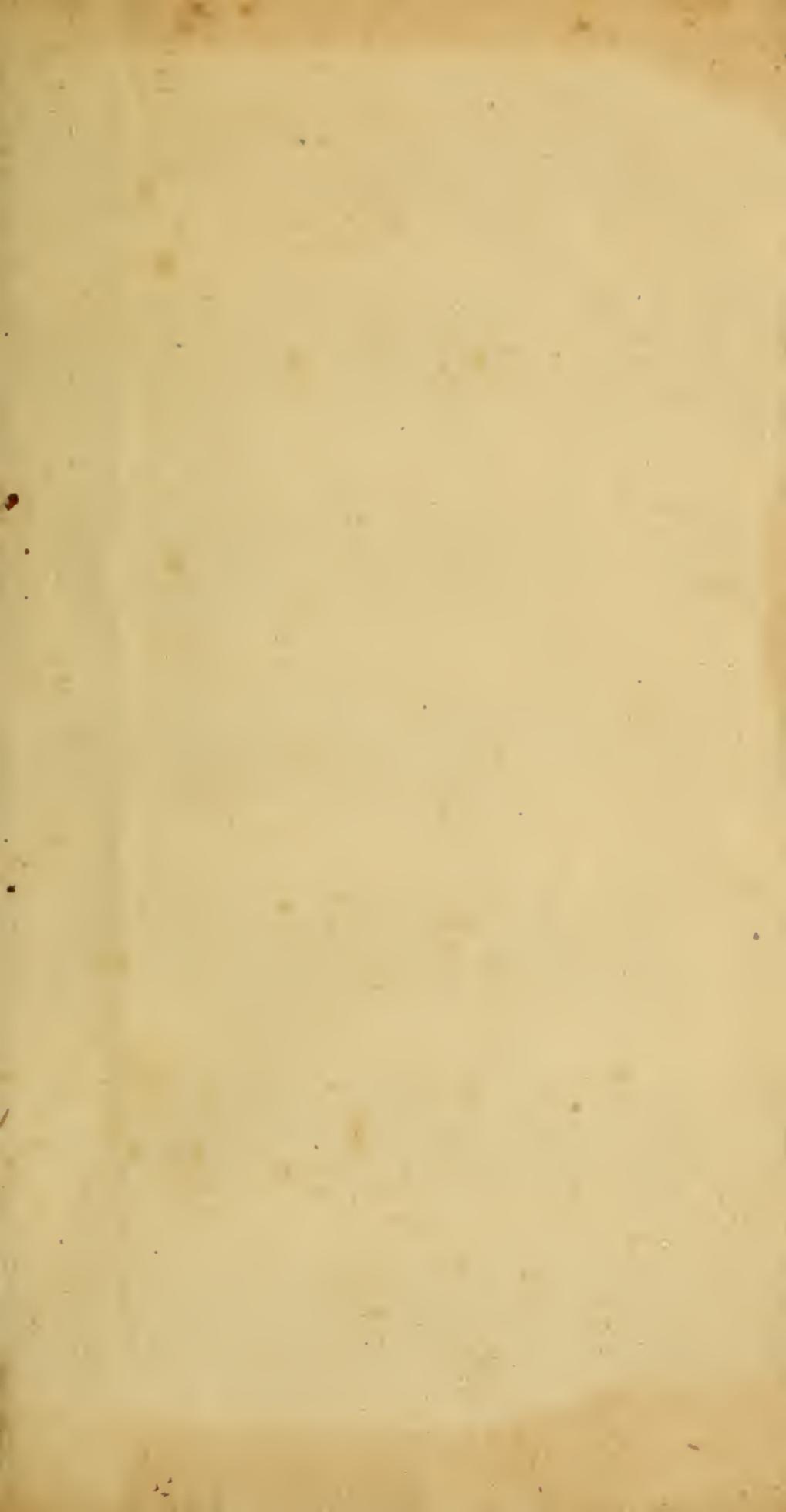
**W**HEN Sion's God her captive Sons from Bondage freed,  
A pleasing Dream it ſeem'd, of what we long defir'd;  
But when convinc'd, by happy Proofs, 'twas ſo indeed ;  
Mirth fill'd our Mouth, and Joy our silent Tongues inspir'd  
Our Foes repin'd, but were compell'd to own,  
The wond'rous Works our God for us had done. &c.

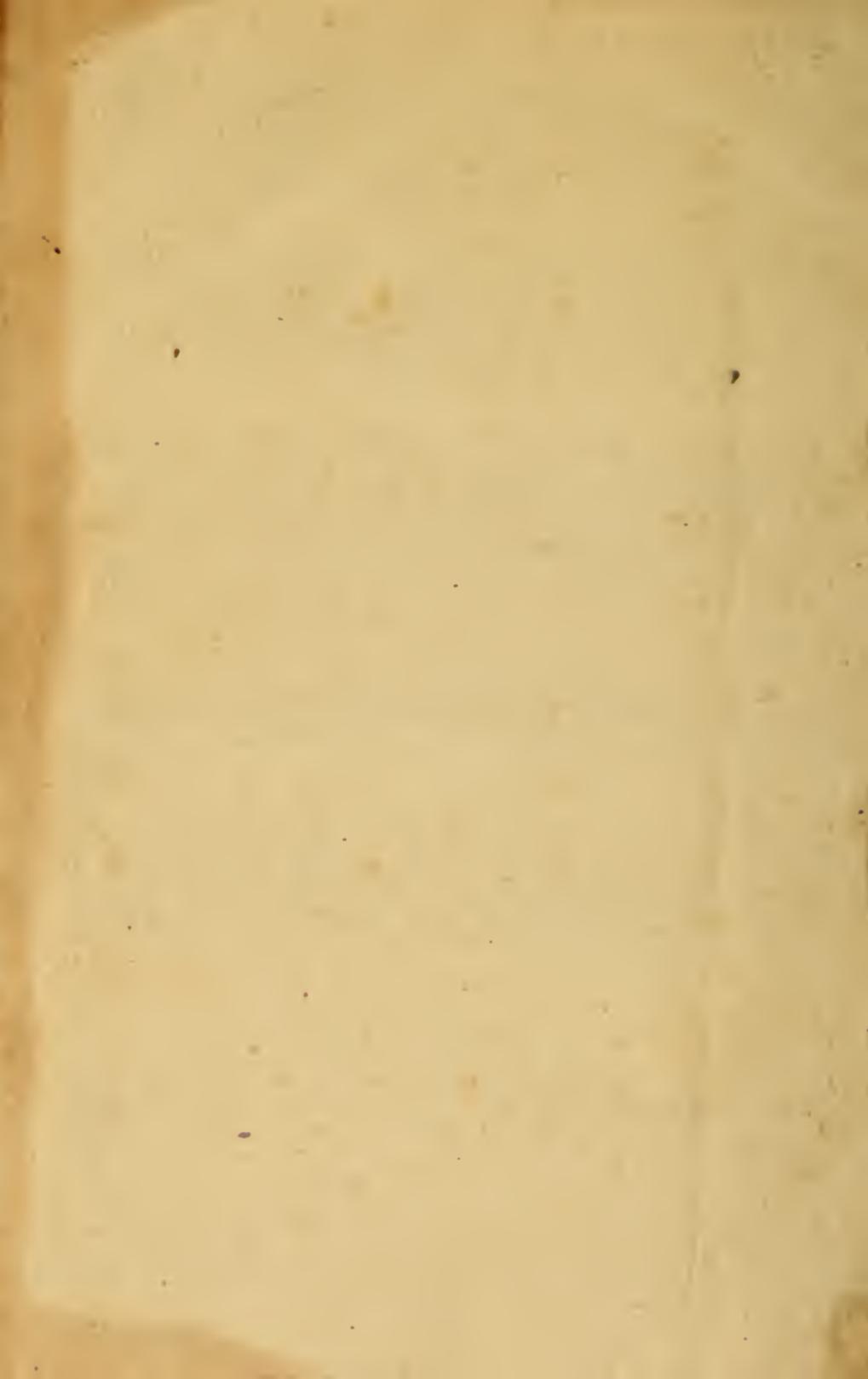
To the Hanover Tune.

**O**UR God bleſs us all with Mercy and Love,  
The cheriſhing Beams of Favour beſtow ;  
That Earth his just Dealings may fee and approve,  
His healing Salvation all People may know.

Let therefore Mankind, O God, praise thy Name,  
For Joy shout and ſing to fee thy just Ways ;  
With Wisdom thou govern't the World's mighty Frame,  
Let therefore all Nations, O God give thee Praife, &c.

F I N I S.





Waggoner  
Jan 1910

2.50

2.00

