

T H E

American Harmony,

O R,

Royal Melody Complete.

IN TWO VOLUMES.

VOL. I. CONTAINING,

- I. A *New and Correct* INTRODUCTION to the *Grounds of MUSIC*, *Rudemental, Practical and Technical*.
 - II. A *New and Complete* Body of CHURCH MUSIC, adapted to the most select *Portions* of the Book of PSALMS, of either *Versions*; with many *Fuging Chorus's*, and *Gloria Patri's* to the whole.
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- The Whole are composed in *Two, Three, Four and Five* Musical Parts, according to the nicest *Rules*; consisting of *Solo's, Fuges, and Chorus's*, correctly set in *Score* for *Voices or Organ*; and fitted for all *Teachers, Learners, and Musical SOCIETIES, &c.*

The EIGHTH EDITION, with Additions.

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

Pfal. cxlix. { O Praise ye the LORD, prepare your glad Voice; His Praise in the Great Assembly to sing, } Ver. 1.
 { In our Great CREATOR, let livel rejoice; and Children of ZION be glad in their KING. }

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The P R E F A C E.

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

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

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

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

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

The P R E F A C E.

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

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

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

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

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

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

Singing

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

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

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

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

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

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

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

An Explanation of the most useful T E R M S that are generally used in MUSICK.

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

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

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

C H A P I.

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

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

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

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

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

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

Sect. 1. Of the GAMUT, &c.

THE *Scale of Musick*, as Authors report, was Compos'd about the Year 960, by *Guido Aretinus*, a Monk of *St. Benedikt's* Order, who first received it from the *Greeks*, and afterwards reduced it into the form as it now appears, who used to place this *Greek Letter T*, at the Bottom of the *Scale*, from whence it took its *Name*, which was called *Gamma*, or *GAMUT*, but in *English G*, which shew'd from whence he did derive it.

This *Scale* contains all the *Degrees of Sound*, which is the *Grammar* or *Ground-work* of all *Musick*; without which no Knowledge can be gained in this *Noble* and *Divine Science*. Therefore, I shall first set down, and afterwards explain it.

The

The SCALE of Musick, called the GAMUT.

G solreut in Alt		sol
F faut	-----	fa
E la	-----	la
D lesel	-----	sel
C solfa	-----	fa
B sabemi	-----	Mi
A lamire	-----	la
G solreut	<i>Cliff</i> 	sol
F faut	-----	fa
E lami	-----	la
D lesolre	-----	sol
C solfaut	<i>Cliff</i> 	fa
B sabemi	-----	Mi
A lamire	-----	la
G solreut		sol
F faut	<i>Cliff</i> 	fa
E lami	-----	la
D solre	-----	sol
C faut	-----	fa
B mi	-----	Mi
A re	-----	la
Ganul	-----	sol

Explanation.

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

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

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

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

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

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

1. The Bass or F *faut Cliff* is generally set on the second Line from the Top: It gives to its Place the Name F, and when sung called *Fa*.
2. The C-*sol faut Cliff* is mostly used for the Counter-tenor or inner Part, and may be set on any of the four lowest Lines: It gives to its Place the Name C, and when sung called *Fa*.
3. The G *solreut Cliff*, may be used for either Treble or Tenor, or for any inner Parts, and is commonly set on the second Line from the Bottom: It gives to its Place the Name G, and when sung called *Sol*.

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

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

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

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

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

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

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

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

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

Of other CHARACTERS used in MUSICK.

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

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

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

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

4. A *Slur*, is in form like a *Bow*, drawn over, or under the Heads of two, three, or more *Notes*, when they are sung to but one Syllable.
5. A *Single Bar*, serves to divide the *Time* in *Musick*, according to the *Measure-Note*.

6. *Double-*

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

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

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

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

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

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

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

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

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

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

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

C H A P. III.

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

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

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

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

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

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

CHAP. IV.

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

Sect. I. Of the Measure and Proportion of COMMON-TIME and its various Moods.

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

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

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

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

Syncopation,

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

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

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

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

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

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

The second sort of *Triple Time*, is called *Three from four*, each Bar containing three Crotchets, or one pointed Minim ; two beat down, and one up ; marked thus : ²3

The third sort, is *Three from Eight*, each Bar including three Quavers ; two down, and one up ; and are marked thus : ⁴3

These being all the Moods that are commonly used in *Vocal Musick*. 8
And

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

Triple Time contains 3 Minims, 3 Crotchets, or 3 Quavers, in a Bar. The whole Bar or Measure, in all these different Moods, are divided into three equal Parts, called from that Property *Triple Time* : the two first in each Bar are to be beat and sung with the Hand or Foot down, and the third or last with it up. Three Minims in a Bar are marked thus $\frac{3}{2}$ and are to be sung near as quick as Crotchets in slow *Common Time*. Three Crotchets in a Bar are marked thus $\frac{3}{4}$, and are to be sung about as quick as Crotchets in brisk *Common Time*, or the *Largo Mood*.

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

C H A P. V.

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

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

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

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

CHAP. VI.

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

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

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

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

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

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

Their Octaves, or Eights—

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

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



7. The Practical Scale of MUSICK, on 5 Five Lines, Vocal & Instrumental
 In 3 Three usual Cliffs.

(Bass.)
 G A B, C D E, F G:
 Sol La Mi, Fa Sol La, Fa Sol:

(Counter-Tenor.)
 G A B, C D E, F G:
 Sol La Mi, Fa Sol La, Fa Sol:

(Treble.)
 G A B, C D E, F G:
 Sol La Mi, Fa Sol La, Fa Sol:

The NAMES, and Measures of 3 NOTES, and of their RESTS.

Proportions.	1 1/2	1	1/2	1/4	1/8
A Semibreve.	A Minim.	A Crotchet.	A Quaver.	A Sixteenth.	A Demisemibre.

Other Characters used in MUSICK.

Flat, a Sharp, a Repeat, a Direct, a Stop, a Simile, a Double Bar, a Repeat Sign, a Trill, a Fermata.

An Example of 3 three several Meeds in Common Time,
 1. Adagio. Very slow. 2. Largo. a little quicker. 3. Allegro. Very quick.

An Example of three Vocal Meeds Tripla Time.
 (3 to 2.) (3 from 4.) (3 to 6.)

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An Example of Prick'd NOTES.

Musical Characters: Minims, Crotchets, Quavers, Semibreves.

An Example of two Natural Keys.

A Natural Key. C 3 = Key.

A Table of Transposition B-Mi, by flats & sharps.

74. E, A, D, C.

75. Mi, Mi, Mi, Mi, Mi.

76. I, Sharps. B, F, C, G, D.

77. Mi, Mi, Mi, Mi, Mi.

78. Mi, Mi, Mi, Mi, Mi.

J. G. S. 1791

Lesson I. The Eight Notes, Ascending & Descending. Lesson II. Two Tones alike through $\frac{1}{2}$ whole Octave.

C A B C D E F G G F E D C B A G.

A single musical staff in treble clef showing the eight notes of the scale ascending (C, D, E, F, G, A, B, C) and then descending (B, A, G, F, E, D, C). The notes are marked with circles and stems.

Lesson III. Of Skipping Notes. Ascending

A musical staff in treble clef showing an ascending scale with skipping notes. The notes are marked with circles and stems, and some are connected by slurs.

A musical staff in treble clef showing a descending scale with skipping notes. The notes are marked with circles and stems, and some are connected by slurs.

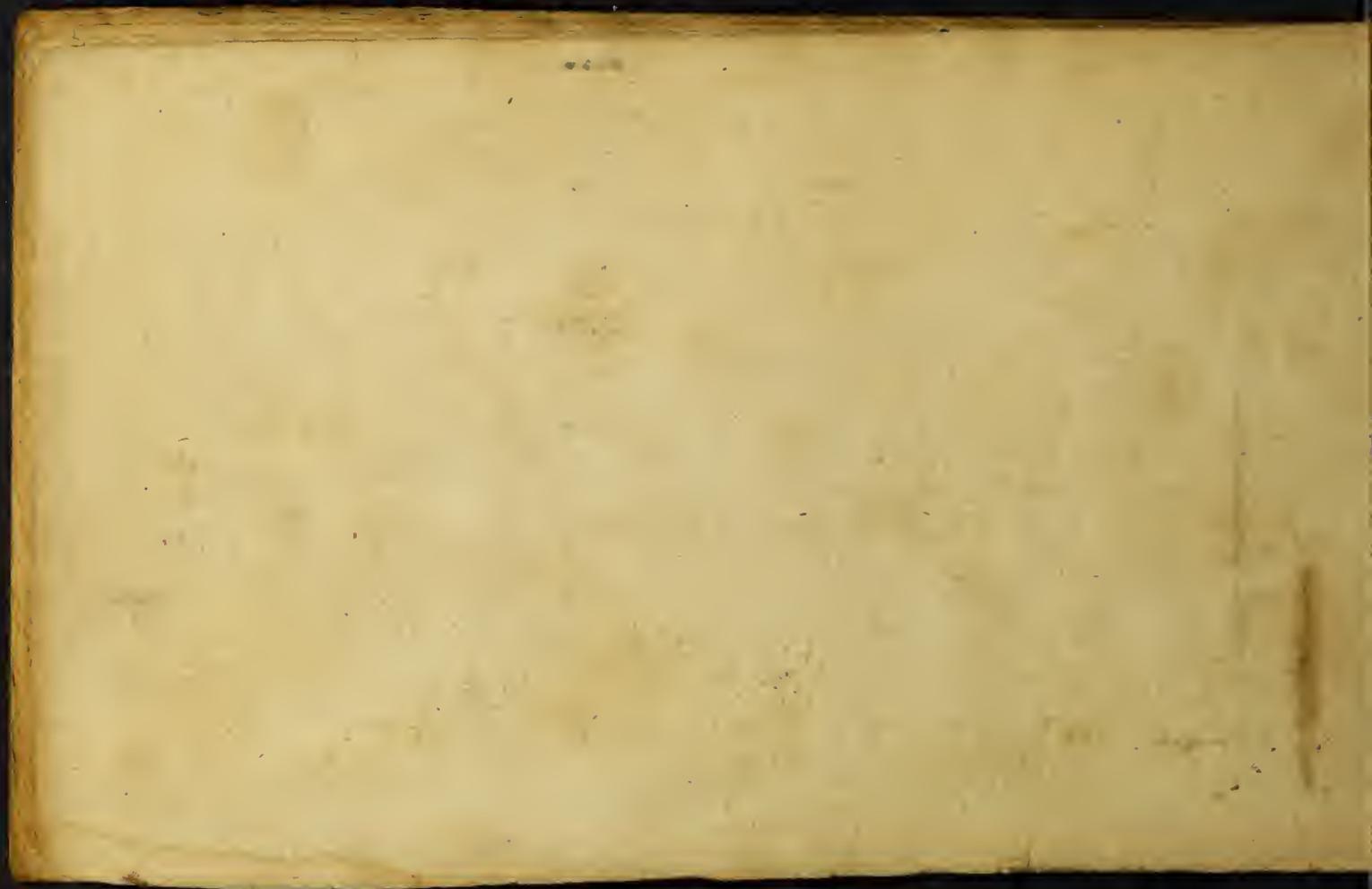
A Table of Chords, Major & Minor.

1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	8th.	9th.	10th.	11th.	12th.
Major	Minor										
1st.	2nd.	3rd.	4th.	5th.	6th.	7th.	8th.	9th.	10th.	11th.	12th.

A musical staff in treble clef showing various chords. The notes are marked with circles and stems. The chords are labeled with numbers 1 through 12, corresponding to the table above.

An Example of Transition, or Breaking of Notes.

A musical staff in treble clef showing transitions between notes. The notes are marked with circles and stems, and some are connected by slurs. The transitions are labeled with 'tr.' above the notes.



The Names of the Notes

A Simibreve Minim Crotchet Quaver Simiquaver Demisemiquat flat sharp Repeat Dir. + flat Proper shake Bars

Notes

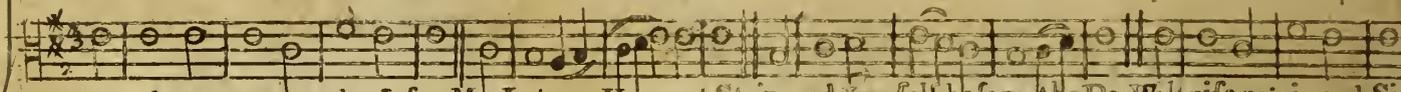
Notes

The several moods in Common Time And Tripla Time
 Ad. is very flow Largo little quicker Allegro very quick

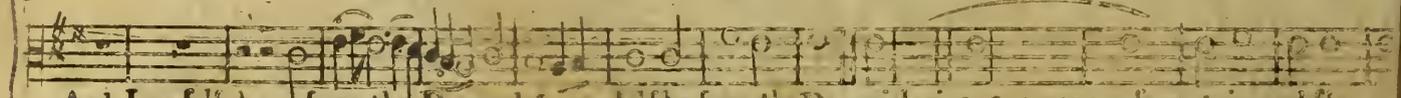
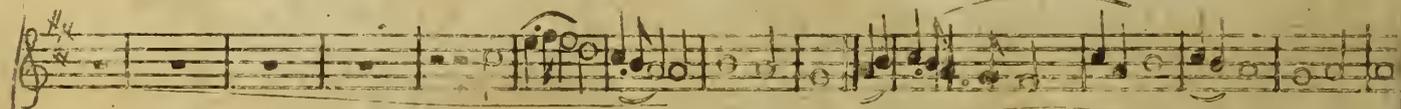
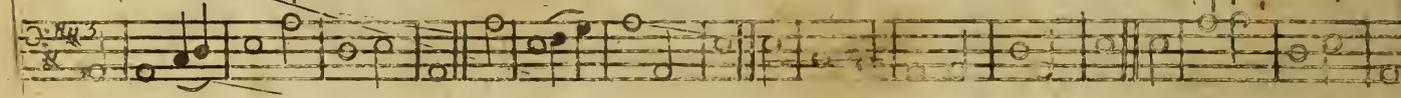
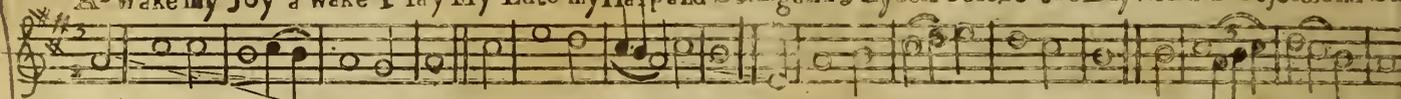
The Two Natural Keys
 A natural key C key Transposition B-Mi by flats & sharps by sharps

Lessons for Tuning the Voice

2^d Barby Tune



A- wake my Joy a wake I say My Lute my Harp and Steing and I my self before the Day Will rise rejoice and Sing



And I my self be fore the Day and I my self be fore the Day will ri se rejoice and Sing



L. ndaff Tune

The image shows a page of handwritten musical notation. At the top left, the title "L. ndaff Tune" is written in a cursive hand. At the top right, the page number "3" is written. The music is arranged in eight horizontal staves, each beginning with a treble clef and a common time signature (C). The notation consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests and bar lines. The paper is aged and yellowed, and the handwriting is in a historical style.

4 Uppingham Tune *P.* 106

3
4 #

3
4 #

3
4 #

3
4 #

Praise ye the Lord for He is good His Mercy lasts always Who can express His noble Acts Or al — I His Powr display

Detailed description: This system contains the first four staves of the musical score. The first two staves are for the vocal line, with a treble clef and a 3/4 time signature. The third staff is for the right-hand accompaniment, also with a treble clef and 3/4 time signature. The fourth staff is for the left-hand accompaniment, with a bass clef and 3/4 time signature. The key signature has one sharp (F#). The lyrics are written across the staves, with some words like 'Or al' and 'Powr' written in a slightly different script.

Chorus

Who can express who can express his noble Acts who can express his noble Acts Or al — I His Power display

Detailed description: This system contains the musical score for the chorus, consisting of four staves. The first two staves are for the vocal line, with a treble clef and a key signature of one sharp (F#). The third staff is for the right-hand accompaniment, with a treble clef and a key signature of one sharp. The fourth staff is for the left-hand accompaniment, with a bass clef and a key signature of one sharp. The lyrics are written across the staves.

An HYMN for Morning or Evening

5

Musical score for 'An HYMN for Morning or Evening'. The score consists of four staves. The first staff is the vocal line, starting with a treble clef, a 3/2 time signature, and a key signature of one sharp (F#). The second and third staves are for a lute or guitar, with a treble clef and a 3/2 time signature. The fourth staff is for a basso continuo, with a bass clef and a 3/2 time signature. The music is written in a style typical of 17th or 18th-century hymn books, featuring simple harmonic structures and a focus on the vocal melody.

The old Angels HYMN

Musical score for 'The old Angels HYMN'. The score consists of four staves. The first staff is the vocal line, starting with a treble clef, a 3/2 time signature, and a key signature of one flat (Bb). The second and third staves are for a lute or guitar, with a treble clef and a 3/2 time signature. The fourth staff is for a basso continuo, with a bass clef and a 3/2 time signature. The music is written in a style typical of 17th or 18th-century hymn books, featuring simple harmonic structures and a focus on the vocal melody.

All Saints Tune

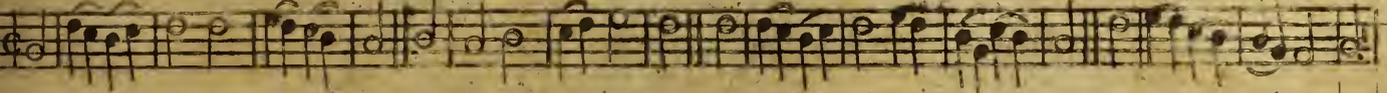
Musical score for 'All Saints Tune' consisting of two systems of two staves each. The notation is in a historical style, featuring a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a single melodic line with various note values, including minims, crotchets, and quavers, and includes rests and phrasing slurs.

Lenster

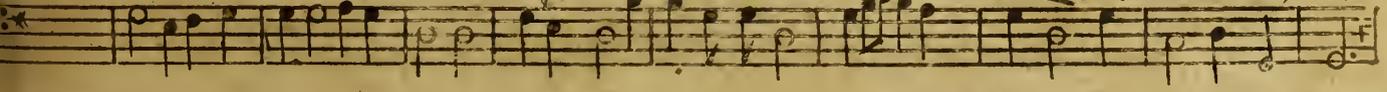
Musical score for 'Lenster' consisting of two systems of two staves each. The notation is in a historical style, featuring a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a single melodic line with various note values, including minims, crotchets, and quavers, and includes rests and phrasing slurs.



Let all the Juſt to God with Joy their chearful Voices raiſe for well y Rightous it be comes to Sing glad ſongs of Praise



for well y Rightous it be for well y Right for well y Rightous it be comes to fin - - - - - glad Songs of Praise



An Evening HYMN

Few Happy matches

Say mighty Love & teach my Song to whom thy sweetest Joys be-long and who the Happy Pain whose yieldin

Hear'st Joining hands find Blessings twisted with their Bands To soft - en all their - to soft - en all their Car

Hexham Tune

Musical score for Hexham Tune, consisting of four staves. The first staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The second and third staves are in alto clef with a 3/2 time signature. The fourth staff is in bass clef with a 3/2 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. A circled number '9' is written above the final note of the first staff.

S' Katherine's Tune

Musical score for S' Katherine's Tune, consisting of four staves. The first staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The second and third staves are in alto clef with a 3/2 time signature. The fourth staff is in bass clef with a 3/2 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

B

10 Falmouth Tune

Musical score for "Falmouth Tune" in G major and 3/4 time. The score consists of four staves: Treble, Bass, Treble, and Bass. The first two staves are for the right hand, and the last two are for the left hand. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs and first/second endings marked with "S:" at the end of the piece.

Ewell Tune

Musical score for "Ewell Tune" in G major and 3/4 time. The score consists of four staves: Treble, Bass, Treble, and Bass. The first two staves are for the right hand, and the last two are for the left hand. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs and first/second endings marked with "S:" at the end of the piece.

WINDSOR

11

Treble

Com^o

T-1st

Bass

BEDFORD

T-1st

Com^o

T-1st

Bass

12. Kimbolton Tune. No. 12.

The Lord descende I from above. An I low Ith Heavyns stih; An I un lerneth Ith. E. d I l. cat

*

The Dark-ness of the Sky, On Cherubs, and on Cheru—lim. Full joy—at—ly, he r l:

Continued

15

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

This block contains a vocal melody on a single staff with lyrics. The melody is written in a treble clef with a key signature of one sharp (F#). The lyrics are: "And on the Wings of mighty Winds Came flying all a-broad." The music consists of a single line of notes with various rhythmic values including quarter, eighth, and sixteenth notes, along with rests and bar lines.

S^t Neot's Tune

This block contains three staves of music for "St Neot's Tune". The top staff is in treble clef with a 3/4 time signature. The middle staff is in bass clef with a 3/4 time signature. The bottom staff is in bass clef with a 4/4 time signature. The music is written in a key signature of one sharp (F#) and consists of three systems of notes, rests, and bar lines.

S. MARTIN'S

14 Trtbl.

Musical score for S. MARTIN'S, featuring four staves: Trtbl. (Trumpet), Contr. (Contra), Ten. (Tenor), and B.ass. (Bass). The score is in 3/4 time with a key signature of one sharp (F#). The music is written in a single system with repeat signs and first/second endings. The Trtbl. part has a treble clef, while the other three parts have bass clefs. The Trtbl. part includes a '3' above the staff and a '2' below the staff. The Contr. part includes a '3' above the staff and a '2' below the staff. The Ten. part includes a '3' above the staff and a '2' below the staff. The B.ass. part includes a '3' above the staff and a '2' below the staff. The score ends with a double bar line and repeat signs.

HARTFORD

Trble

Musical score for HARTFORD, featuring four staves: Trble (Trumpet), Contr. (Contra), Ten. (Tenor), and B.ass. (Bass). The score is in 3/4 time with a key signature of one sharp (F#). The music is written in a single system with repeat signs and first/second endings. The Trble part has a treble clef, while the other three parts have bass clefs. The Trble part includes a '3' above the staff and a '2' below the staff. The Contr. part includes a '3' above the staff and a '2' below the staff. The Ten. part includes a '3' above the staff and a '2' below the staff. The B.ass. part includes a '3' above the staff and a '2' below the staff. The score ends with a double bar line and repeat signs.

Beminstler Tune

Handwritten musical score for "Beminstler Tune" on page 15. The score is arranged in six systems, each consisting of two staves. The first system is in 3/4 time. The second system is in 7/4 time. The third system is in 7/4 time. The fourth system is in 7/4 time and begins with an asterisk (*). The fifth system is in 3/4 time and features several "S" markings above notes. The sixth system is in 3/4 time and also features "S" markings. The notation includes various note values, rests, and bar lines.

16 St. Edmond's Tune

Musical score for St. Edmond's Tune, consisting of four staves. The first staff is the treble clef with a common time signature (C). The second staff is the alto clef with a common time signature (C). The third staff is the treble clef with a common time signature (C). The fourth staff is the bass clef with a common time signature (C). The music is written in a single system with repeat signs.

Torrington Tune Torrington

Musical score for Torrington Tune, consisting of four staves. The first staff is the treble clef with a 3/4 time signature. The second staff is the alto clef with a 3/4 time signature. The third staff is the treble clef with a 3/4 time signature. The fourth staff is the bass clef with a 3/4 time signature. The music is written in a single system with repeat signs.

Oakham Tune

O O O O k

The first system of the musical score consists of four staves. The top staff is a treble clef with a 7/2 time signature. The second staff is an alto clef with a 7/2 time signature. The third staff is a bass clef with a 7/2 time signature. The fourth staff is a bass clef with a 7/2 time signature. The music is written in G major (one sharp) and 7/2 time. The notation includes various note values, rests, and phrasing slurs.

The second system of the musical score consists of four staves. A decorative asterisk symbol is located to the left of the first staff. The notation continues from the first system, maintaining the same key signature and time signature. The music concludes with repeat signs (double dots) at the end of each staff.

18 Guilford Tune. N 67.

Have Mercy on us, Lord, And grant to us thy Graces: That we may do Thy uacill. Thine Inimies. Thy Face.

The first system of the score consists of four staves. The top staff is the vocal line in G-clef with a 2/4 time signature. The second staff is a lute tablature line with a 2/4 time signature. The third staff is the bass line in C-clef with a 2/4 time signature. The fourth staff is a lute tablature line with a 2/4 time signature. The lyrics are written between the second and third staves.

Chorus

To shew to us, to shew to us, the uacill, to shew to us, the uacill, the Inimies of thy Face.

The chorus section consists of four staves. The top staff is the vocal line in G-clef with a common time signature. The second staff is a lute tablature line with a common time signature. The third staff is the bass line in C-clef with a common time signature. The fourth staff is a lute tablature line with a common time signature. The lyrics are written between the second and third staves.

3
2

2

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

3
2

2

Chorus

3
2

2

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

3
2

2

20 Westerham Tune. N. 81.

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

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

Chorus

The chorus section consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The lyrics are written between the second and third staves. The third and fourth staves continue the musical notation.

Be joyfull and, be joyfull, blift up your Voice, be j yfull, & lift up your V i T, J a c o b ' s G o d a l w a y

Upminster Tune. N. 92.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/2 time signature. The lower staff is in bass clef with a 2/2 time signature. The music is written in a key with one sharp (F#).

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

The second system of musical notation consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music continues in the same key as the first system.

Chorus

The first staff of the Chorus is in treble clef with a 3/4 time signature. It begins with a dynamic marking of *ff* (fortissimo).

The second staff of the Chorus is in treble clef with a 3/4 time signature. It begins with a dynamic marking of *f* (forte).

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

The third staff of the Chorus is in treble clef with a 3/4 time signature. It begins with a dynamic marking of *f* (forte).

The fourth staff of the Chorus is in treble clef with a 3/4 time signature. It begins with a dynamic marking of *f* (forte).

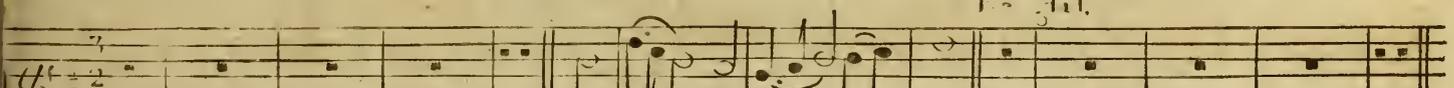
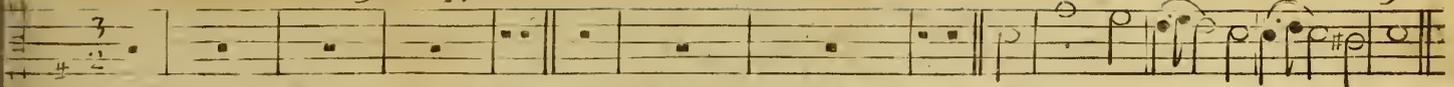
22 Binchester Tune

Musical score for Binchester Tune, consisting of four staves. The first two staves are for treble clef instruments, and the last two are for bass clef instruments. The key signature is one sharp (F#) and the time signature is 3/2. The notation includes various note values, rests, and articulation marks.

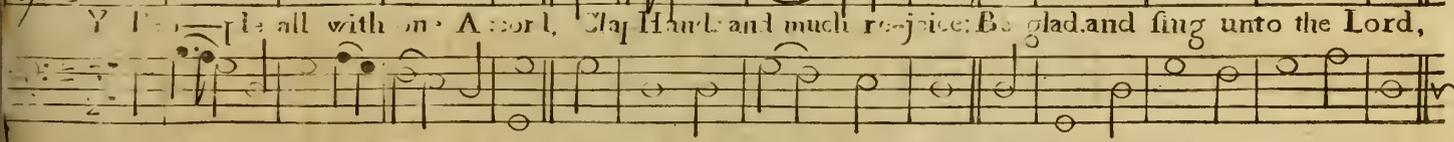
Rutland Tune

Musical score for Rutland Tune, consisting of four staves. The first two staves are for treble clef instruments, and the last two are for bass clef instruments. The key signature is one sharp (F#) and the time signature is 3/2. The notation includes various note values, rests, and articulation marks.

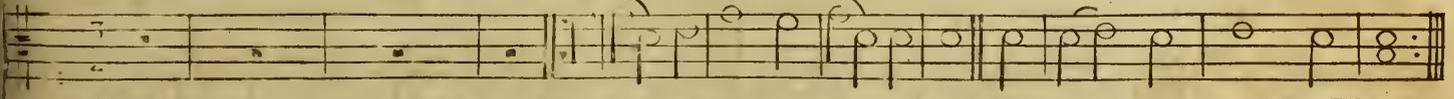
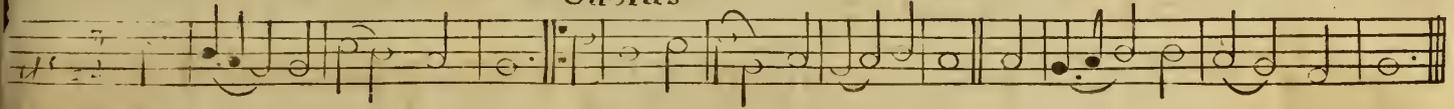
Exeter Tune. N. 47.



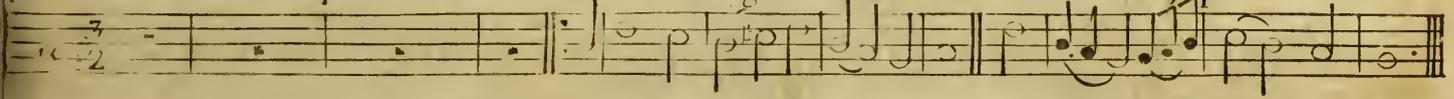
Y^e People all with one Accord, Clap Hand: and much re-joyce: Be glad and sing unto the Lord,



Chorus



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



24 Rugby Tune

Musical score for 'Rugby Tune' in G major, 2/4 time. The score consists of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The music is written in a simple, rhythmic style with many quarter and eighth notes. A '7' is written above the first measure of each staff, likely indicating a fingering or a specific note.

Durham Tune

Musical score for 'Durham Tune' in C major, 2/4 time. The score consists of four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The music is written in a simple, rhythmic style with many quarter and eighth notes. The key signature has one flat (B-flat), and the time signature is 2/4.

Manchester Tune

25

Musical score for Manchester Tune, consisting of four staves. The first staff is in treble clef with a 3/2 time signature. The second staff is in alto clef with a 2/2 time signature. The third staff is in bass clef with a 3/2 time signature. The fourth staff is in tenor clef with a 2/2 time signature. The music is written in G major and consists of a single melodic line.

Marlborough Tune

Musical score for Marlborough Tune, consisting of four staves. The first staff is in treble clef with a 3/2 time signature. The second staff is in alto clef with a 2/2 time signature. The third staff is in bass clef with a 3/2 time signature. The fourth staff is in tenor clef with a 2/2 time signature. The music is written in G major and consists of a single melodic line.

D.

26 Christ-Church Tune

A handwritten musical score for the tune "Christ-Church Tune". The score is written on four systems of staves. Each system consists of two staves joined by a brace on the left. The first two systems are in G major (one sharp) and 3/2 time. The third system is marked with a double asterisk (**) and is in D major (two sharps) and 3/2 time. The fourth system is in D major and 3/2 time. The notation includes treble and bass clefs, a key signature of one sharp (F#) for the first two systems and two sharps (F# and C#) for the last two systems, and a 3/2 time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The paper is aged and shows some wear.

D2.

St Luke's Tune. N 95.

When our

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

Chorus

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

Babylon TUNE

Musical score for 'Babylon TUNE' consisting of four staves. The first two staves are for a treble clef instrument, and the last two are for a bass clef instrument. The key signature is one flat (B-flat), and the time signature is 3/2. The notation includes various note values, rests, and ornaments. A '3.' (trill) is indicated above the first note of the second staff. A '3.' (trill) is also indicated above the first note of the third staff. The piece concludes with a double bar line.

Axminster TUNE

Musical score for 'Axminster TUNE' consisting of four staves. The first two staves are for a treble clef instrument, and the last two are for a bass clef instrument. The key signature is one sharp (F-sharp), and the time signature is 3/2. The notation includes various note values, rests, and ornaments. A '3.' (trill) is indicated above the first note of the second staff. A '3.' (trill) is also indicated above the first note of the third staff. The piece concludes with a double bar line.

Ryall TUNE. P. 133.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef. The music begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with quarter and eighth notes.

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

The second system of music continues the melody from the first system. It features two staves in treble and bass clefs, maintaining the 3/4 time signature and one sharp key signature. The notation includes various note values and rests, with some notes beamed together.

CHO.

The third system of music is the beginning of the choral section. It consists of two staves in treble and bass clefs, continuing the 3/4 time signature and one sharp key signature. The melody is more complex than the previous systems, featuring some sixteenth notes and longer note values.

Brethren to dwell together in Brethren to dwell together in Friend—ship and U—ni—ty, Friend—ship and U—ni—ty!

The fourth system of music continues the choral melody. It features two staves in treble and bass clefs, maintaining the 3/4 time signature and one sharp key signature. The notation includes various note values and rests, with some notes beamed together.

30 S^t David's Old Tune

Musical score for 'S^t David's Old Tune' in G major and common time. The score consists of four staves: two for the treble clef and two for the bass clef. The first staff is marked with a forte dynamic (ff) and a sharp sign. The second staff is marked with a mezzo-forte dynamic (mf) and a sharp sign. The third staff is marked with a forte dynamic (ff) and a sharp sign. The fourth staff is marked with a mezzo-forte dynamic (mf) and a sharp sign. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and bar lines.

Bangor Tune

Musical score for 'Bangor Tune' in B-flat major and common time. The score consists of four staves: two for the treble clef and two for the bass clef. The first staff is marked with a forte dynamic (ff) and a flat sign. The second staff is marked with a mezzo-forte dynamic (mf) and a flat sign. The third staff is marked with a forte dynamic (ff) and a flat sign. The fourth staff is marked with a mezzo-forte dynamic (mf) and a flat sign. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and bar lines.

S^t David's New. Tune

Musical score for St. David's New. Tune, consisting of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The third and fourth staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and bar lines.

S^t Asaph's Tune

Musical score for St. Asaph's Tune, consisting of four staves. The first staff is in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The second staff is in bass clef with a key signature of one flat (Bb) and a 3/2 time signature. The third and fourth staves are in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and bar lines.

232 St. Michael's Tune

The first system of the handwritten musical score for 'St. Michael's Tune' consists of four staves. The top staff is in G-clef (treble clef) with a 3/2 time signature. The second staff is in C-clef (alto clef) with a 3/2 time signature. The third staff is in G-clef (treble clef) with a 3/2 time signature. The fourth staff is in C-clef (bass clef) with a 3/2 time signature. The music is written in a simple, rhythmic style with various note values and rests.

✱

The second system of the handwritten musical score for 'St. Michael's Tune' consists of four staves. The top staff is in G-clef (treble clef). The second staff is in C-clef (alto clef). The third staff is in G-clef (treble clef). The fourth staff is in C-clef (bass clef). The music continues with similar rhythmic patterns and note values as the first system.

Old Savoy Tune

Musical score for 'Old Savoy Tune' in G major, 3/4 time. The score consists of four staves: two for the treble clef (Violin and Flute) and two for the bass clef (Viola and Cello/Double Bass). The music is written in a single system with repeat signs at the beginning and end of the piece. The melody is simple and characteristic of a hymn tune.

Rothwell, or Morning Hymn

Musical score for 'Rothwell, or Morning Hymn' in G major, 3/2 time. The score consists of four staves: two for the treble clef (Violin and Flute) and two for the bass clef (Viola and Cello/Double Bass). The music is written in a single system with repeat signs at the beginning and end of the piece. The melody is more complex than the first tune, featuring a prominent triplet in the first measure of the treble part. The bass part provides a steady accompaniment. The piece concludes with a double bar line and a fermata over the final note.

E.

34 Newbury Tune

Musical score for 'Newbury Tune' in 3/4 time, featuring four staves. The first staff is the treble clef melody, the second is the right-hand accompaniment, the third is the bass clef melody, and the fourth is the left-hand accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece consists of 16 measures.

Bromsgrove Tune

Musical score for 'Bromsgrove Tune' in 3/2 time, featuring four staves. The first staff is the treble clef melody, the second is the right-hand accompaniment, the third is the bass clef melody, and the fourth is the left-hand accompaniment. The key signature has one sharp (F-sharp), and the time signature is 3/2. The piece consists of 16 measures.

Trinity TUNE

35

Musical score for Trinity Tune, consisting of four staves. The first staff is in treble clef with a 3/2 time signature. The second staff is in bass clef with a 3/2 time signature. The third and fourth staves are in treble clef with a 3/2 time signature. The score includes various musical notations such as notes, rests, and bar lines. There are repeat signs with first and second endings indicated by '1.' and '2.' and a double bar line with repeat dots. The number '35' is written in the top right corner.

ZEALAND Tune

Musical score for ZEALAND Tune, consisting of four staves. The first staff is in treble clef with a 3/2 time signature. The second staff is in bass clef with a 3/2 time signature. The third and fourth staves are in treble clef with a 3/2 time signature. The score includes various musical notations such as notes, rests, and bar lines. There are repeat signs with first and second endings indicated by '1.' and '2.' and a double bar line with repeat dots.

E3

36 Dunchurch Tune

A musical score for the Dunchurch Tune, consisting of four staves. The first two staves are for a treble and alto clef, and the last two are for a soprano and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a simple, rhythmic style with many quarter and eighth notes.

Winchester Tune

A musical score for the Winchester Tune, consisting of four staves. The first two staves are for a treble and alto clef, and the last two are for a soprano and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a simple, rhythmic style with many quarter and eighth notes.

Workshop Tune

Musical score for 'Workshop Tune' consisting of four staves. The first two staves are in treble clef with a 3/2 time signature. The last two staves are in bass clef with a 3/2 time signature. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and bar lines.

Belford Tune

Musical score for 'Belford Tune' consisting of four staves. The first two staves are in treble clef with a 3/2 time signature. The last two staves are in bass clef with a 3/2 time signature. The music is written in a style typical of 18th-century manuscript notation, featuring various note values, rests, and bar lines.

38 YAXLEY Tune

Musical score for 'Yaxley Tune' consisting of four staves. The first two staves are for a treble clef instrument (likely a flute or violin) and the last two for a bass clef instrument (likely a cello or double bass). The key signature is one sharp (F#) and the time signature is 3/2. The notation includes various note values, rests, and bar lines. There are some ink stains on the right side of the page.

Wendover TUNE

Musical score for 'Wendover Tune' consisting of four staves. The first two staves are for a treble clef instrument and the last two for a bass clef instrument. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various note values, rests, and bar lines. There are some ink stains on the right side of the page.

Sion Tune

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music features a melody with various note values and rests, including a triplet of eighth notes in the first measure of the top staff.

Handwritten musical notation for the second system, consisting of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music continues the melody from the first system.



Handwritten musical notation for the third system, consisting of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music continues the melody from the second system.

Handwritten musical notation for the fourth system, consisting of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music concludes the piece with a final cadence.

A 3.

40 Kingstone Tune

Musical score for Kingstone Tune, consisting of four staves. The first two staves are for a treble clef instrument (likely a lute or guitar), and the last two are for a bass clef instrument (likely a lute or guitar). The key signature is one sharp (F#) and the time signature is 3/2. The notation includes various rhythmic values, including triplets and slurs.

Blenheim Tune

Musical score for Blenheim Tune, consisting of four staves. The first two staves are for a treble clef instrument (likely a lute or guitar), and the last two are for a bass clef instrument (likely a lute or guitar). The key signature is one sharp (F#) and the time signature is 3/2. The notation includes various rhythmic values, including triplets and slurs.

AN ANTHEM. No. XVIII.

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

// (Cant.)

Thou art my Strength, my Defence, my God, and my Salvation; my Refuge and my Bulwark.

// CHORUS.

(A 3. m. l.)

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

The Snakes of Death came about me, & the Pains of Hell set themselves upon me; I called

to the Lord in my Trouble, and He heard the Voice of my Complaint: That he was

He bowed the Heav'ns also, and came down, & under his Feet was Darkness; He rose upon the Cheru-sim,

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

sent down to fetch me; and cause I v. I his Law. He had a favour for me; He hath given

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

(Chorus again

For thi. Cause I

For thi. Cause I and I

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

Continued.

g^s *S:*
 I will sing Prai-les, and I will sing Praises, and I will sing Praises to his Name for e- ver: sin-

//

g^s *S:* 2
 sing Prai-les to his Name for e-ver. e-ver. HAL.

Continue 1.

4)

Hal-lu-lu-jah. *Al: Al: Al: Al: Al:* Hal-la-lu-jah.

Detailed description: This section contains four staves of musical notation. The top staff is a vocal line in G major (one sharp) and 4/4 time, featuring a melodic line with some grace notes. The second staff is a piano accompaniment with a similar rhythmic pattern. The third and fourth staves provide further accompaniment. The lyrics 'Hal-lu-lu-jah.' are written below the first staff, with five 'Al:' markings indicating repeated sections. The second staff continues the lyrics with 'Hal-la-lu-jah.' and includes a '2' marking above the final notes.

An ANTHEM. N. LXXXI.

Sing ye merrily un—to God our strength, make a cheerfull Noi—se

Detailed description: This section contains three staves of musical notation. The top staff is a vocal line in G major (one sharp) and 4/4 time. The middle and bottom staves are piano accompaniment. The lyrics 'Sing ye merrily un—to God our strength, make a cheerfull Noi—se' are written below the first staff. The music is characterized by a steady, rhythmic accompaniment.

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

//

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

Continued.

47

Blow

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

Blow

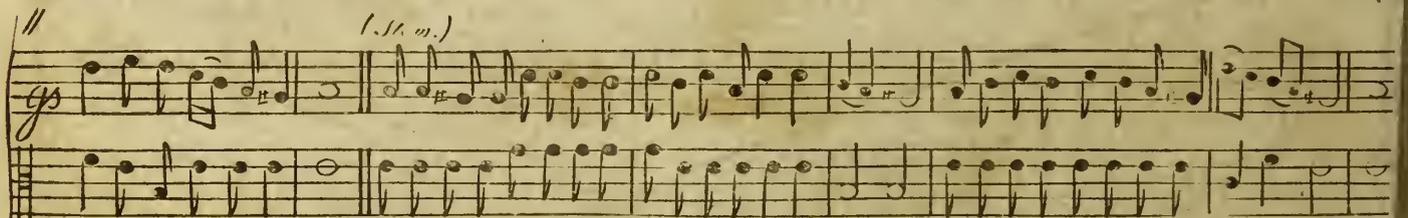
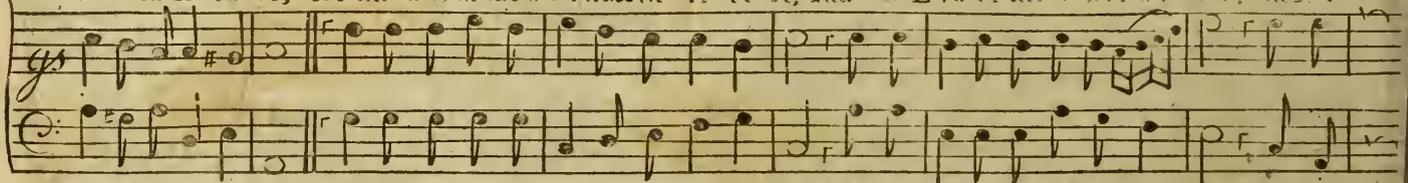
CHORUS.

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

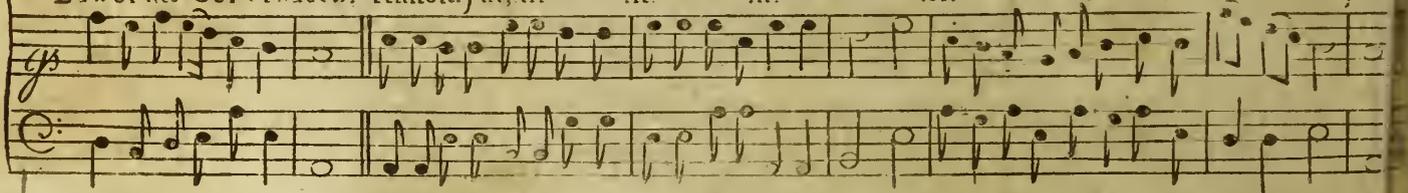
Continued.



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



Law of the God of Jacob. Hallelu-jah, li: :ll: :ll: :ll: :ll: :ll: (Hal-le-lu-jah



The KING'S ANTHEM. LXXII.

and thy Righteous -

Give the King Thy Judgments, Thy Judgments. O God, and Thy Righteous - nels, Thy

nels thy Righteousness unto y King's son

his Righteousness unto the King's Son. Then shall he judge the Peo - ple ac - cord - ing un - to

his Righteousness unto the King's Son. Then shall he judge the Peo - ple ac - cord - ing un - to

his Righteousness unto the King's Son. Then shall he judge the Peo - ple ac - cord - ing un - to

G

Continued.

50

(5 n.)

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

//

Pea—ce, & y^e little little little
 Peace, and the lit—tle, lit—tle, lit—tle Hil—l—l,
 Pea—ce & the little # III III Hil—l—l

Continued.

Hills & the little little little
Ri-h-teous-ness un-to the Peo-ple and the lit-tle, lit-tle, little Hil-

//

CHORUS.
(7. 11. 2.)

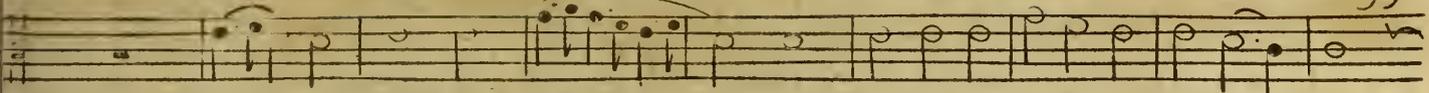
Hills In his
-ness, Ri h-teous-ness un-to the Peo-ple. In his Time shall the

S:

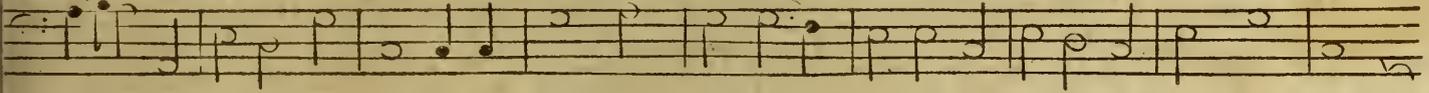
g In his time y Righteous shall flou- rish : and a
 time in his time y Righteous shall flou- rish: Yea, and A-bundance of
 Righteous flou- rish Righteous shall flou- rish :

//
g Bundance of Peace and a bundance of Peace
 Pea—ce, and A bundance of Pea—ce se—cun- a the Me n—su—Ju—rth

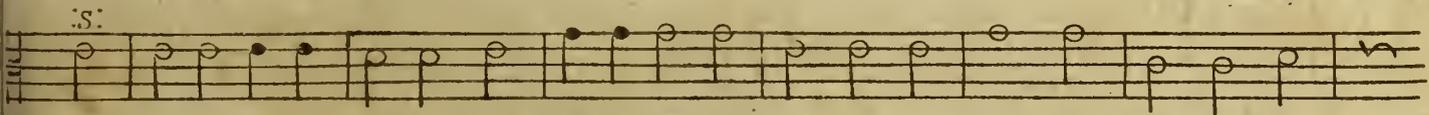
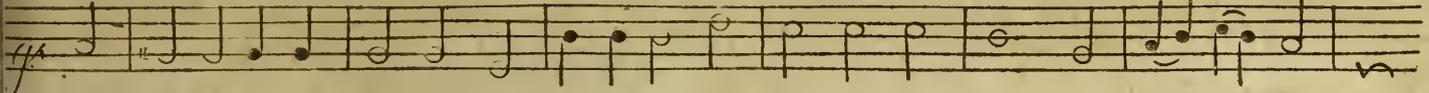
Bleſſed be ſy Go — d



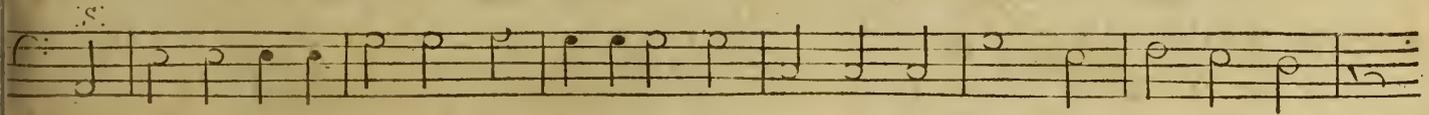
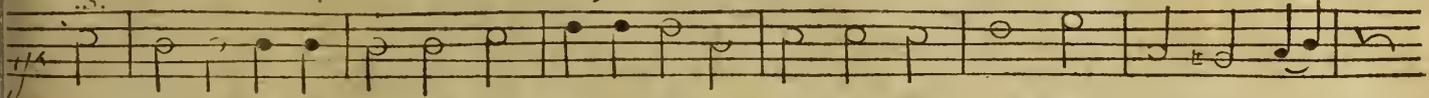
ſe: Bleſſed be the LORD GOD, with the Co — r — ſe If — r'el, who on — ly doth won — d'rous Things:



// :S: CHORUS.



And. Bleſſed be the Name of His Ma — jeſ — ty for e — ver; and all the Earth ſhall be



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

An ANTHEM. *N.* CXXII.

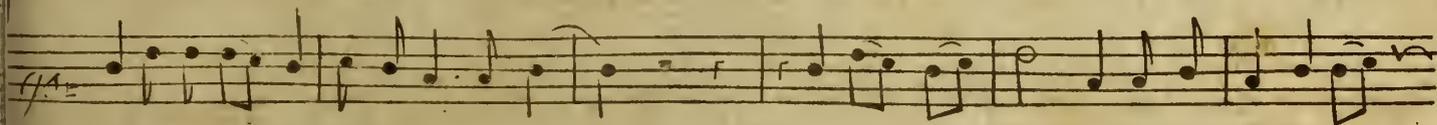
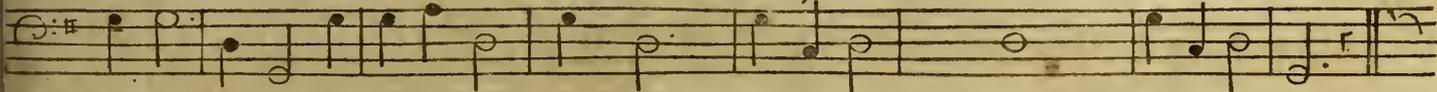
I was glad, I was glad when they said unto me, we will go into the House of the Lord.

Continued.

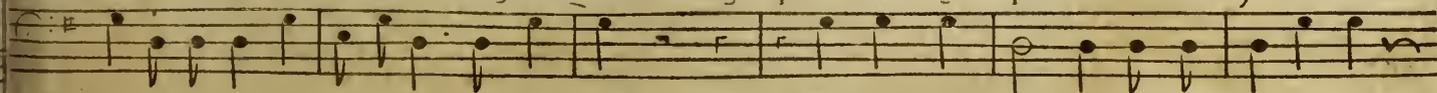
55



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



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



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

//

thy Walls, Peace be within thy Walls, and Plente-ous-ness, and Plente-ous-ness within thy Pa-lace.

Musical staff for Continuo l. (top) with treble clef and key signature of one sharp (F#). The staff contains a series of rhythmic patterns and notes.

Musical staff for Continuo l. (middle) with bass clef and key signature of one sharp (F#). The staff contains a series of rhythmic patterns and notes.

O Lord, be Præside unt our God; be Præside unt our King For the Lowly high, an to be heard:

Musical staff for Continuo l. (bottom) with treble clef and key signature of one sharp (F#). The staff contains a series of rhythmic patterns and notes.

Musical staff for Continuo l. (bottom) with bass clef and key signature of one sharp (F#). The staff contains a series of rhythmic patterns and notes.

//

Musical staff for Continuo l. (top) with treble clef and key signature of one sharp (F#). The staff contains a series of rhythmic patterns and notes.

Musical staff for Continuo l. (middle) with bass clef and key signature of one sharp (F#). The staff contains a series of rhythmic patterns and notes.

Anthony the great King, the great King, the great King over all y Earth. :S:

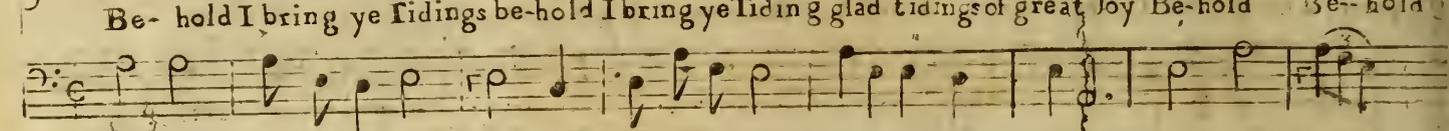
Musical staff for Continuo l. (bottom) with treble clef and key signature of one sharp (F#). The staff contains a series of rhythmic patterns and notes.

Musical staff for Continuo l. (bottom) with bass clef and key signature of one sharp (F#). The staff contains a series of rhythmic patterns and notes.

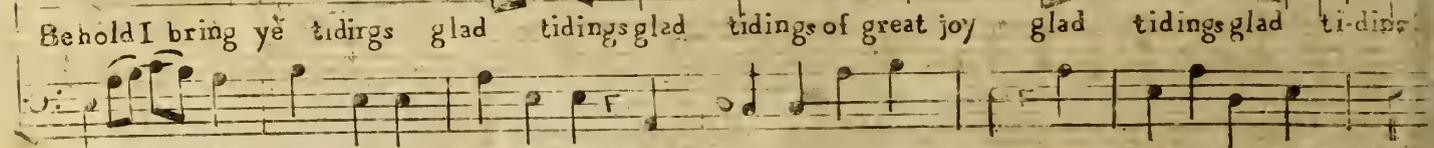
62 A ANTHEM for Christmas Day



Be- hold I bring ye tidings be-hold I bring ye Tiding glad tidings of great Joy Be-hold Be-hold



Behold I bring ye tidings glad tidings glad tidings of great joy glad tidings glad tidings

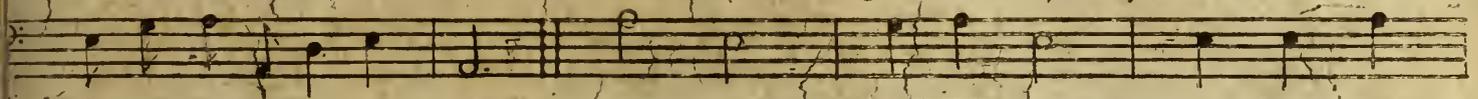


which shall come into you and to all People For unto you this Day is born a Saviour a

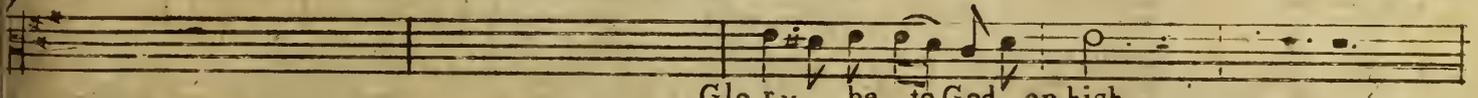




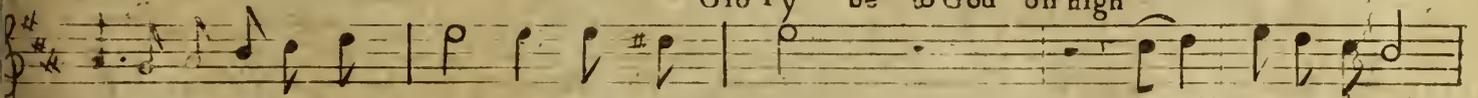
Savour who is Christ the Lord And this shall be a Sign unto you ye shall find



the Babe meanly wrapt in swathing Bands and laid in a manger



Glo ry be to God on high



Glory be to God on high Peace be on Earth good will towards Men



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

be on Earth, Peace, Peace, Peace and Goodwill towards Men. HAL. as page 54

:S: AN ANTHEM. *J.* CXLVIII.

57

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

King, & Judges, Men & Angels, praise His Name: His Name: ||: ||: ||: praise, praise His Name for e-ver. :S:

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

H.

So praise the Lord praise the Lord O ye Angels Sun and Moon and all that is high Beast and Cattle

Earth and Waters creeping things and fly ing fowls young Ien and Maid: old Men and Babe:

and all People praise the Lord prai - - se praise the Lord praise praise the Lord

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

An ANTHEM. N^o. XXXIII.

65

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

CHO.

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

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

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

I.

66 Continued. CHO.

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

//

Treble.

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

Continued

CHO.

First system of musical notation. The vocal line (top) begins with a treble clef and a key signature of one sharp (F#). The lute and harp accompaniment (bottom) begins with a C-clef and a key signature of one sharp. Both parts feature a series of quarter notes and half notes, with some phrasing slurs.

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

Second system of musical notation. The vocal line continues with the same clef and key signature. The lute and harp accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line.

CHO.

HAL.

Third system of musical notation. The vocal line begins with a treble clef and a key signature of one sharp. The lute and harp accompaniment begins with a C-clef and a key signature of one sharp. The system concludes with a double bar line.

For it becometh well & Just, the Just to be thankful. Hal. il: il: il: Hal-le-lu-jah.

Fourth system of musical notation. The vocal line continues with the same clef and key signature. The lute and harp accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line.

10 (Tenor solo.) AN ANTHEM.

(Bass solo.)

gs

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

gs

gs

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

gs

gs

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

gs

gs

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

gs

Continued.

:s. 69

The first system of music consists of two staves. The upper staff is a vocal line starting with a *ps* marking. The lower staff is a piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal line features a melodic phrase with a fermata over the final note.

shall endure, they shall endure for e-ver, for ever, for ever, for e-ver, and for ever, their Peace shall endure for ever. :s.

The second system of music continues the vocal and piano parts from the first system. It maintains the same key signature and time signature. The vocal line has a *ps* marking at the beginning and ends with a fermata. The piano accompaniment provides harmonic support with chords and moving lines.

CHO.

The third system of music is marked with a double bar line and the word "CHO." above it. It features a vocal line and piano accompaniment. The time signature changes to 3/4. The vocal line begins with a *ps* marking and includes a triplet of eighth notes. The piano accompaniment has a steady rhythmic pattern.

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

The fourth system of music continues the choral piece. It features a vocal line and piano accompaniment. The time signature is 3/4. The vocal line has a *ps* marking and includes a triplet of eighth notes. The piano accompaniment continues with a consistent rhythmic accompaniment.

70 An ANTHEM. N. LXVII.



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



//



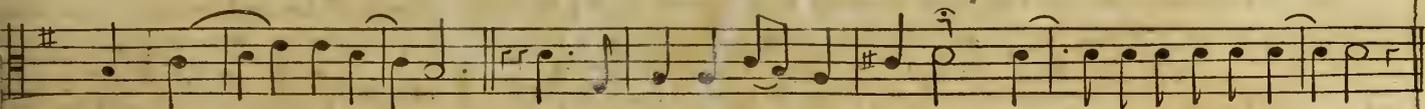
r-ciful un-to us: That Thy Ways may be known up-on Earth, and Thy sav-ing Health



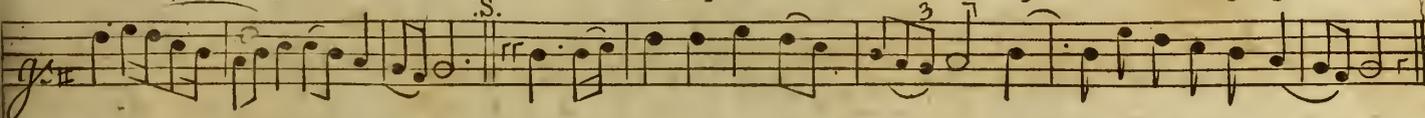
Continued.

(PIENO CHORO.)

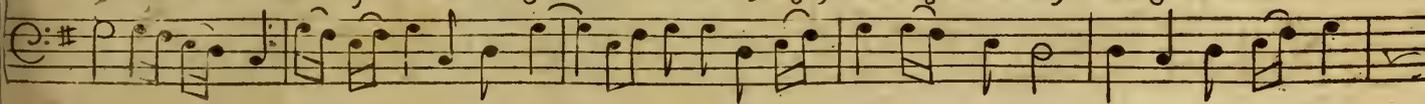
71



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



O let the Nations rejoice and be glad, for Thou shalt Judge y Folk righ-teous-ly, and govern the Na —



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

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

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

gs #

Glory

Glory be to y^e Father, and to y^e Son, ₃ and to y^e Ho-ly Ghost: as it was in y^e Beginning, is

gs #

Glo-ry

//

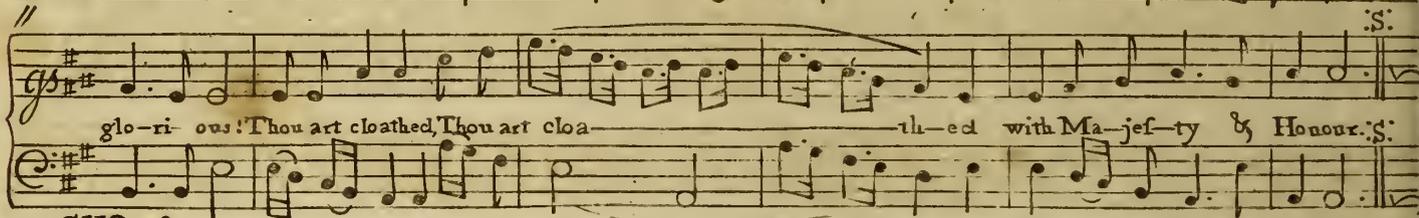
gs #

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

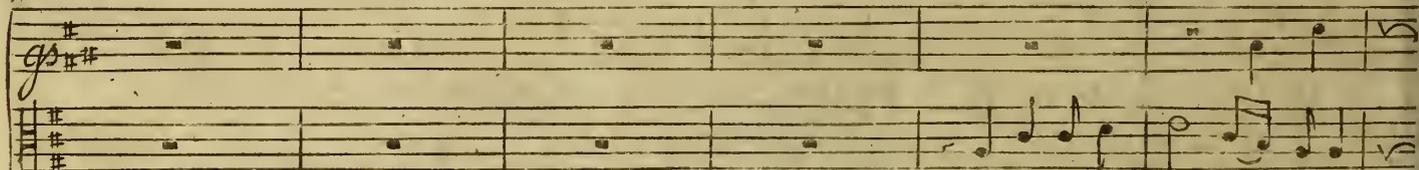
gs #

74 An ANTHEM. N. CIV.

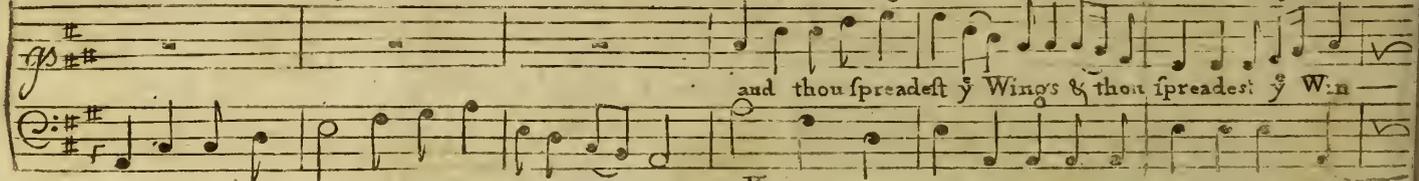
gs  O praise \hat{y} Lord, O prai—se \hat{y} LORD, O my Soul; O Loa—rd my God, Thou art become exceeding

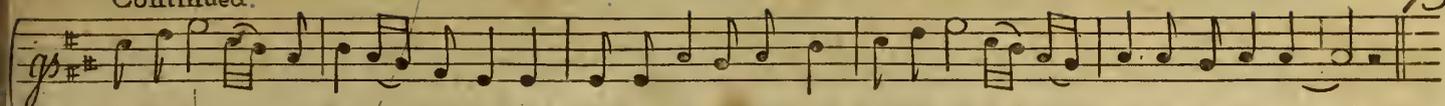
gs  glo—ri—ous: Thou art cloathed, Thou art cloa—th—ed with Ma—jef—ty & Honour. *S.*

// CHO. *st.*

gs 

Thou deck'd art with Light, as it were with a Garment, thou Deck art^d with light as it were with a Garment... spread

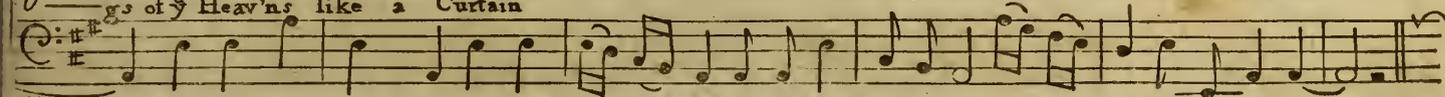
gs  and thou spreadest \hat{y} Wings & thou spreadest \hat{y} Win—



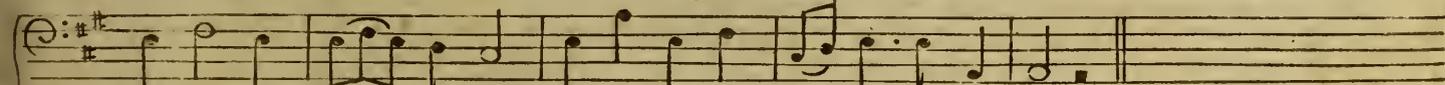
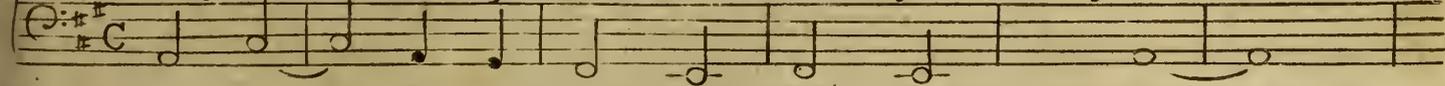
est the wings & thou spreadest thy Wings, and Thou spreadest thy Wings of thy Heav'ns as it were with a Curtain.



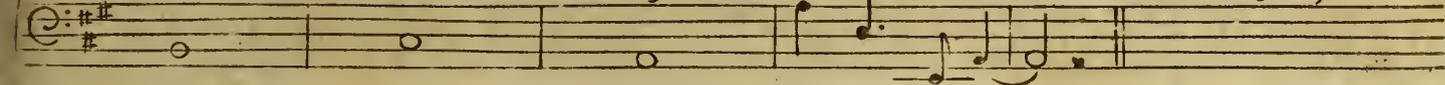
of thy Heav'ns like a Curtain



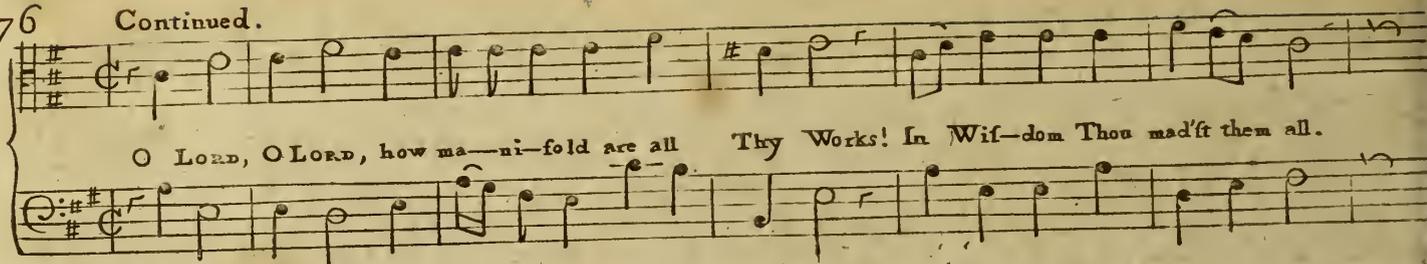
He laid thy Foundations of thy Earth, and ri—deth on thy Wings of thy Wind: He cre—a—



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



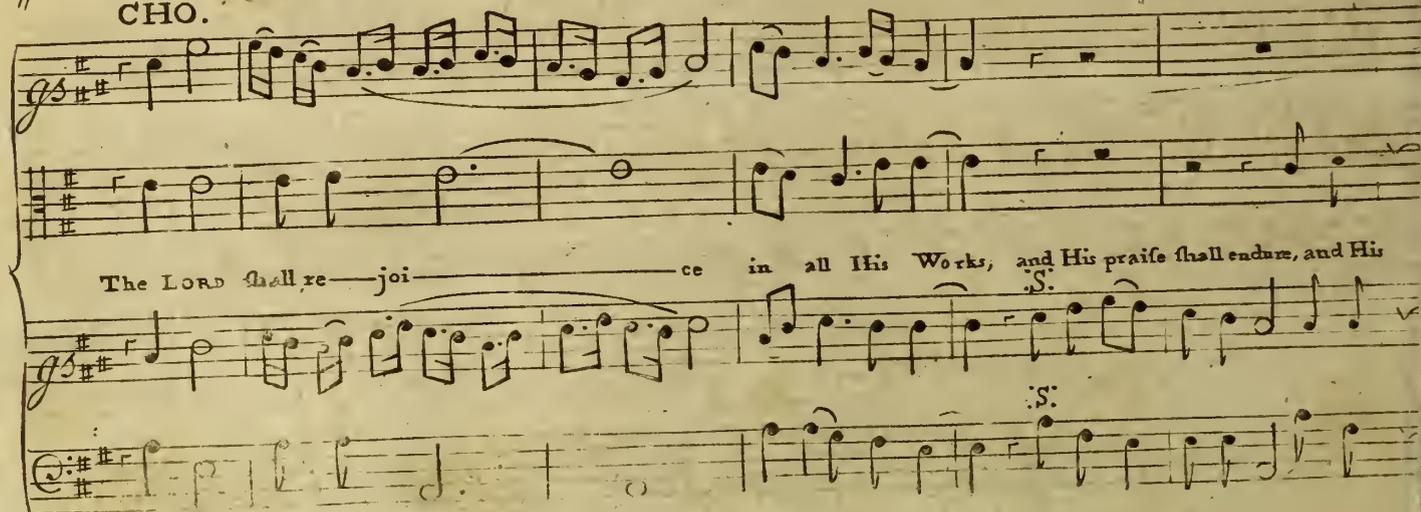
Continued.



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

//

CHO.



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

Continued.

77

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a 'gs' marking and includes a first ending bracket labeled ':S: (2.)'. The piano accompaniment provides harmonic support with chords and moving lines.

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

The second system continues the musical piece. It features the same vocal and piano parts. The vocal line includes a second ending bracket labeled ':S: (2.)'. The piano accompaniment continues with its harmonic accompaniment.

The third system of music shows the vocal line and piano accompaniment. The vocal line has a first ending bracket labeled ':ll:'. The piano accompaniment continues. The lyrics 'Hal le lu jah.' are written below the vocal line, with a long horizontal line connecting the words.

The fourth system of music shows the vocal line and piano accompaniment. The vocal line has a first ending bracket labeled ':ll:'. The piano accompaniment continues. The lyrics 'Hal le lu jah.' are written below the vocal line, with a long horizontal line connecting the words.



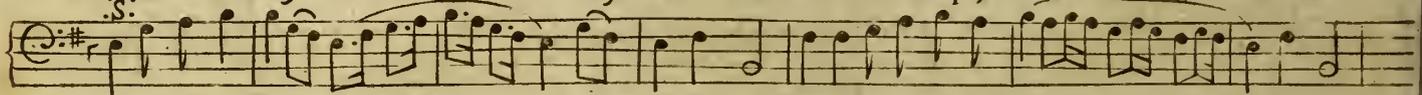
// They, they that go down to $\frac{y}{y}$ Sea in Ships, and oc-cupy their Bus'ness in great Waters, these Men see God's Wonders,



these Men se ————— e, these Men se ————— e His Wonders, His great & mighty Wonders in $\frac{y}{y}$ Deep. *Cl*



// For He commandeth $\frac{y}{y}$ *S.* fo ————— r ————— my Winds to blow, and He lifteth up $\frac{y}{y}$ Wav ————— es thereof:



// They are mounted up as it were into Heaven; and then down, down in — to $\frac{y}{y}$ Deep; and their Soul



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



Continued.

79

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

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

CHO.

So let all Men confest God's Works & Goodness & give thanks & give thanks & give thanks for His Kindness for His Kindness to y^e Sons of Men. (HAL. 25.)

page 81.

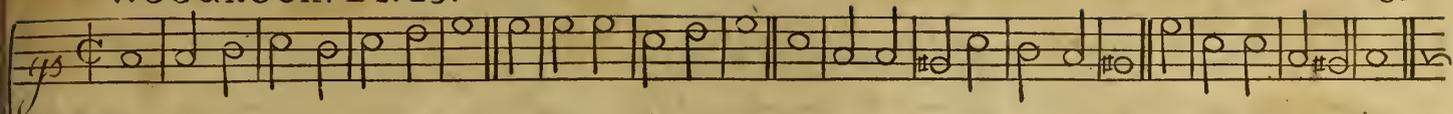
80 An ANTHEM. *Ps.* CXXXVI.

O give ye Thanks un-to y Lord: Givethanks un-to y God of gods: O thank y Lord, y Lord of lords: For

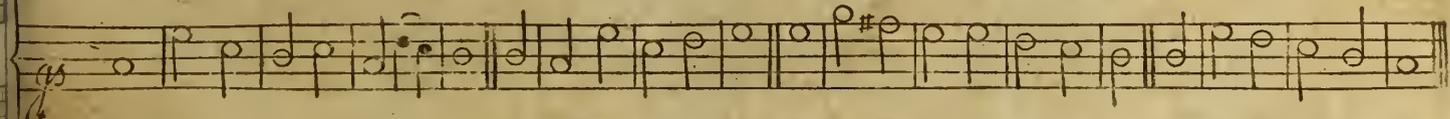
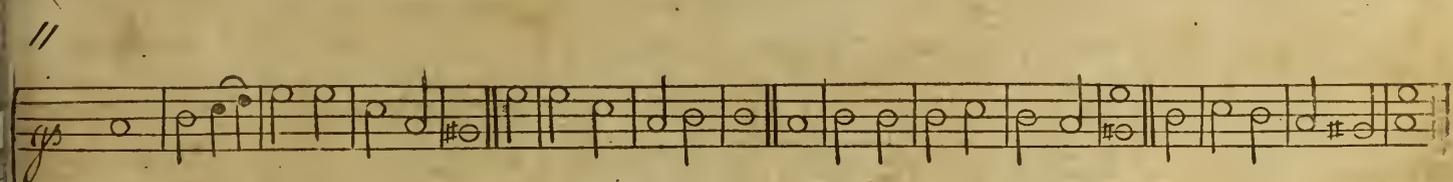
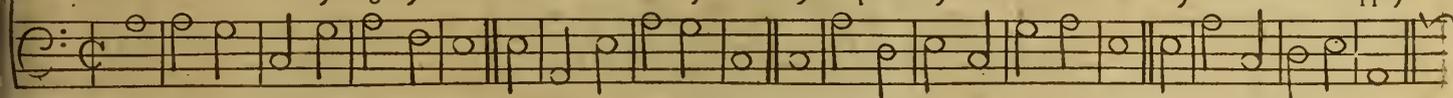
Cho For, &c: Who on-ly doth great Wond'rous Works: Who by His Wisdome made y Heav'ns: Who made y Waters and y Earth: For, For, &c:

(PIENO-CHORO.)

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



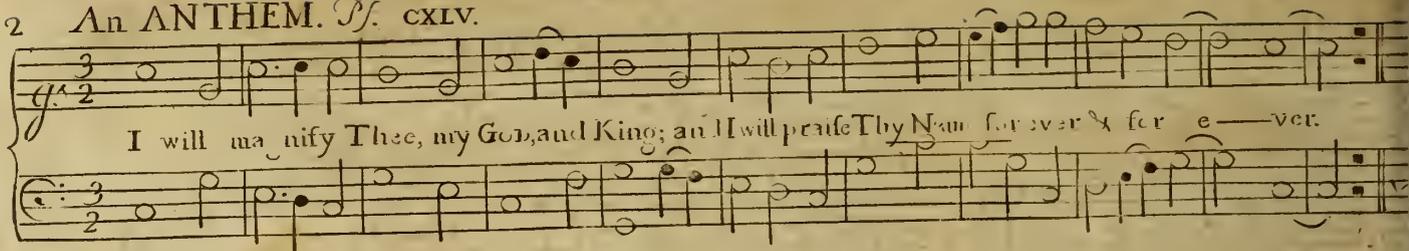
The Lord himself, y^e mighty Lord, vouchsafes to be my Guide; y^e Shepherd, by whose constant Care my Wants are all supply'd.



In tender Grass he will feed, & gently there repose; Then lead me to cool Shad^e, where refreshing Waters flows.

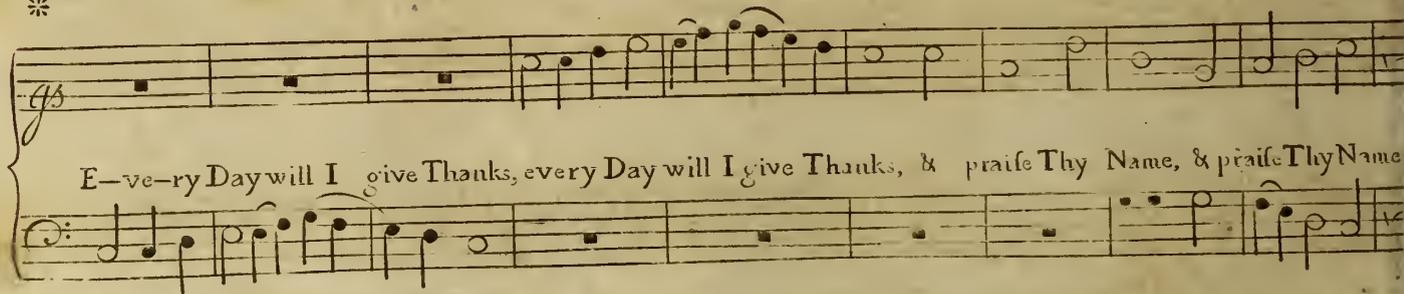


82 An ANTHEM. Ps. CXLV.



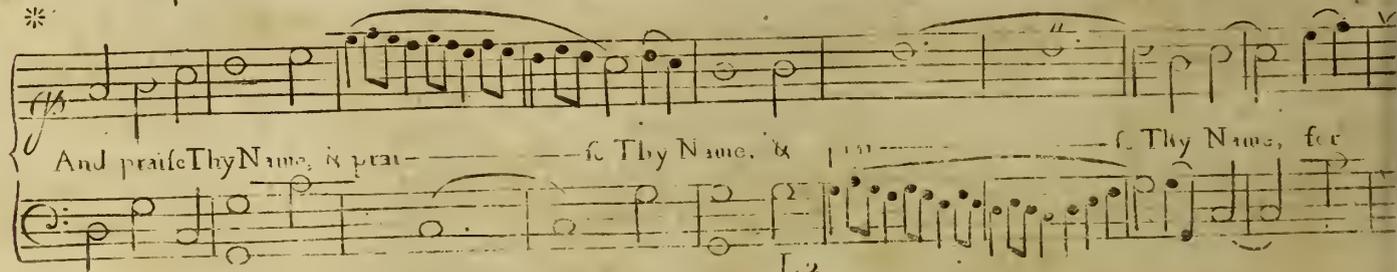
I will ma_nify Thee, my God, and King; an I will praise Thy Nam for ever & for e—ver.

*



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

*



And praise Thy Name, & pra... Thy Name, & ... Thy Name, for

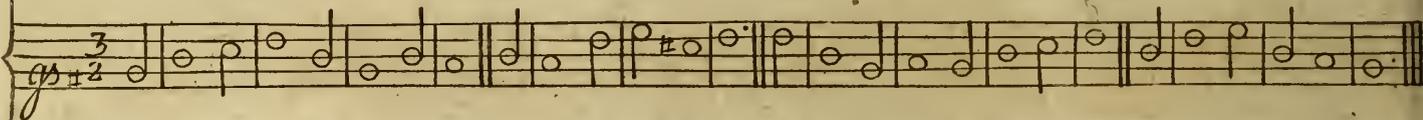
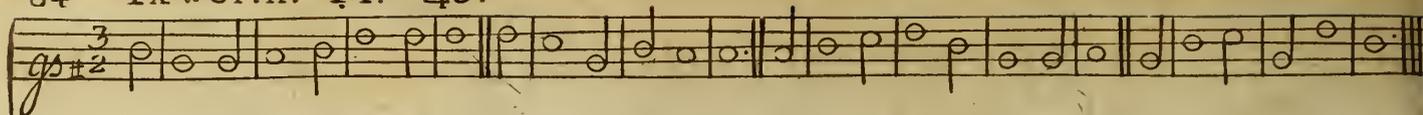
Continued.

ev. r. w. r. Great i the Lord, great is the Lord, & marvellous; worthy to be praised,

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

*

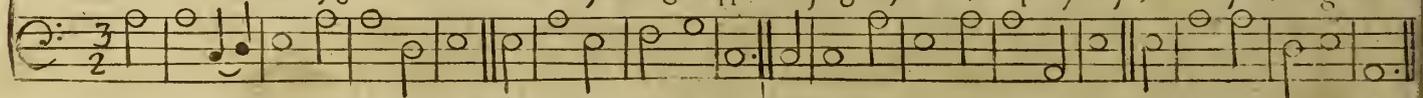
And there is no End, no End of His Greatness. Hal. Il: Il: Il: Il: Il:

84 Ixworth. Pf. 48th

The Lord, & only God is great, and greatly to be praif'd; In Sion, on whose happy Mount, his sacred Throne is rais'd

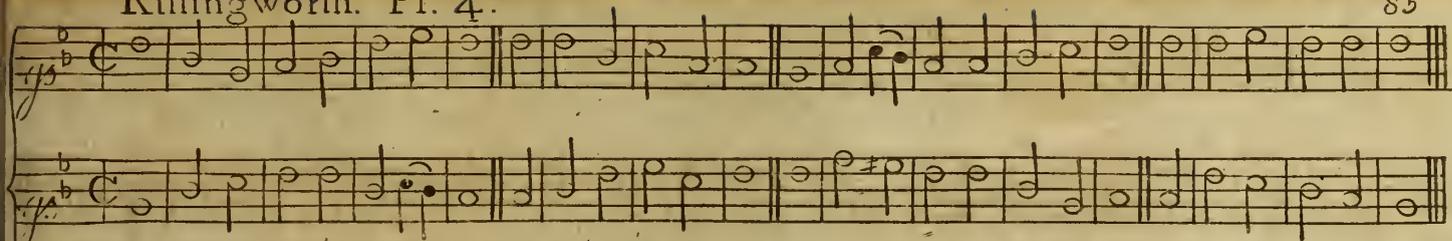
Chelmsford. Pf. 54th

Lord, save me, for thy glorious Name, & in thy Strength appear To judg my Cause; accept my Pray'r, & to my Words give Ear

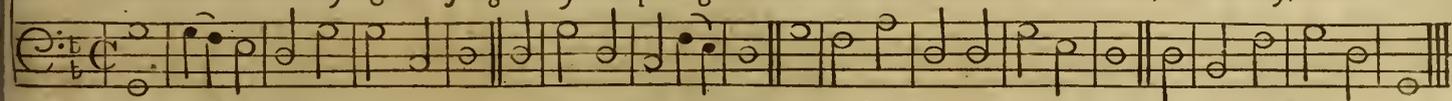
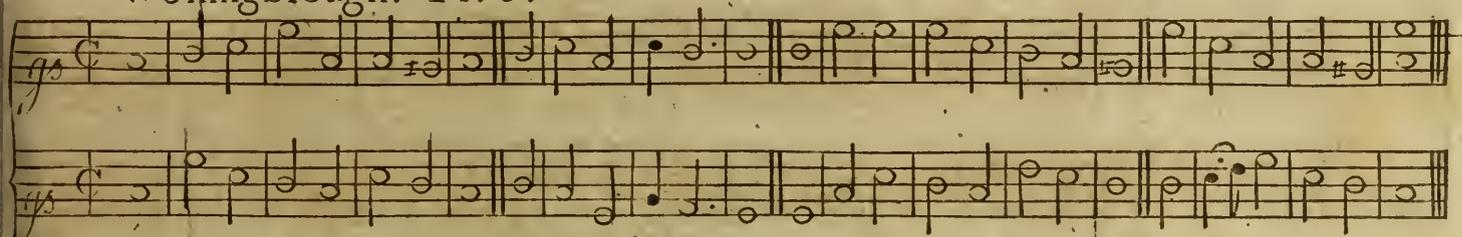


Killingworth. Pf. 4th

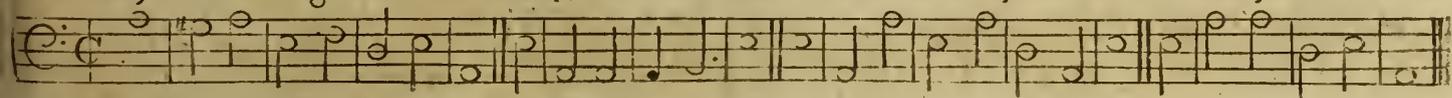
85



O Lord, that art my righteous Judge, to my Complaint give Ear, Thou still redeem'st me from Distress, have Mercy, Lord, & hear.

Wellingbrough. Pf. 6th

Thy dreadfull Anger, Lord restrain, & spare a Wretch forlorn: Correct me not in thy fierce Wrath, too heavy to be born.



The true CHRISTIAN'S LITANY.

The first system of the musical score consists of three staves. The top staff is in treble clef with a 3/2 time signature and a 'g's' dynamic marking. The middle staff is in treble clef with a 3/2 time signature and a 'g's' dynamic marking. The bottom staff is in bass clef with a 3/2 time signature. The music features various note values, rests, and accidentals, including a double bar line with repeat dots.



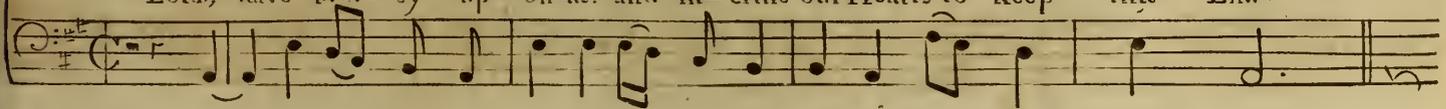
The second system of the musical score consists of three staves. Each staff begins with a 'g's' dynamic marking and an 'S:' marking above the first few notes. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music continues with various note values and rests, ending with a double bar line and repeat dots.

A New RESPONSE, or Answer to the Ten Commandments.

87



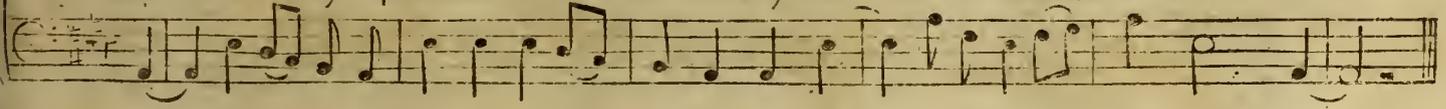
Lord, have Mer-cy up-on us: and in-cline our Hearts to keep this LAW.

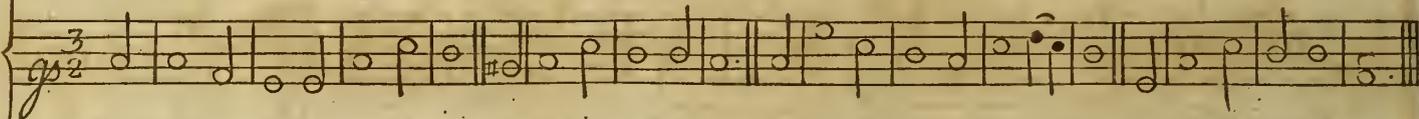
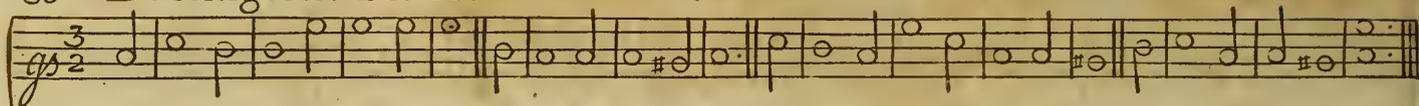


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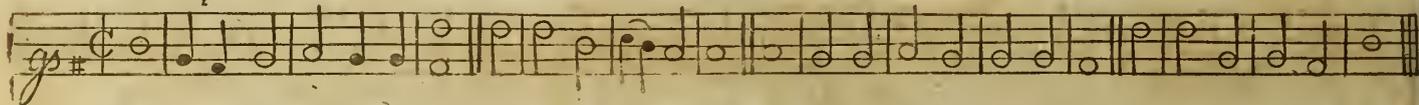


Lord, have Mer-cy up-on us. Remit all these Thy Laws, in our Hearts, we be-seech Thee.

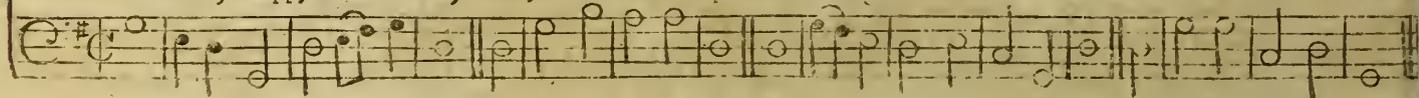


88 Darlington. Pf. 22^d

My God, my God, why leav'st thou me, when I th anguish faint? O! why so far from me remov'd, & from my loud Complain

Newport. Pf. 15th

Lord who's y^e happy Man that may to thy blef'd Courts repair? Not Stranger like to visit, them, but to inhabit there?



Belford. Pf. 33.^d

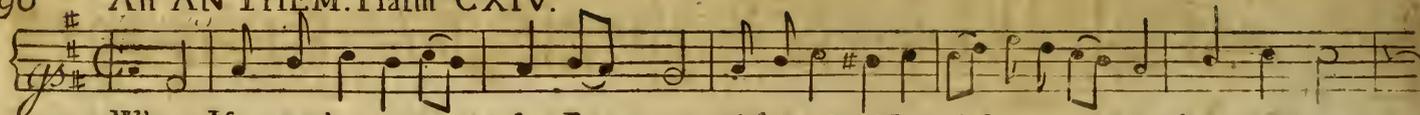
89

Let all y Just to God with Joy, their chearful Voices raise; For well y Righteous it becomes to sing glad Songs of Praise.

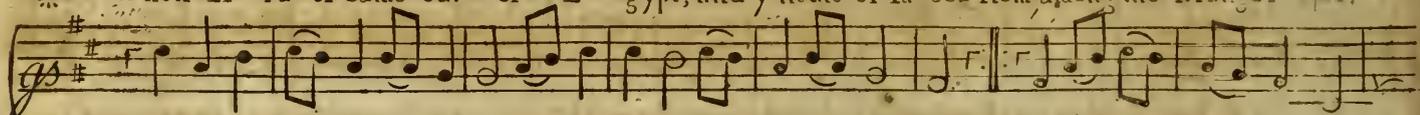
Portsmouth. Pf 41.st

Happy: y Man, whose tender Care relieves y poor Distress'd. When troubles compass him around, y Lord shall give him Rest.

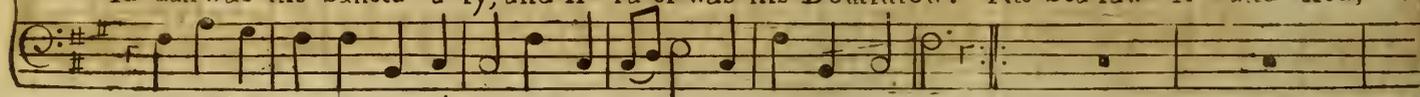
An ANTHEM. Psalm CXIV.



* When Is-ra-el came out of E-gypt, and y^e house of Ia-cob from among the strange^r pe^ople.



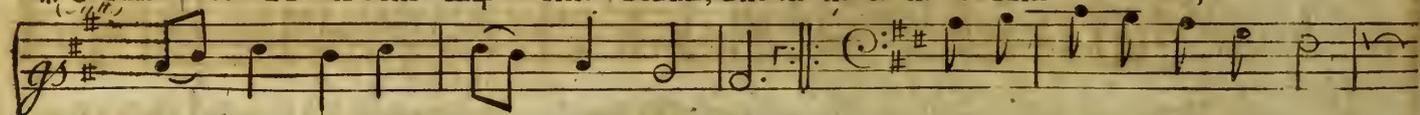
Iu-dah was his Sanctu-a-ry, and Is-ra-el was his Dominion. The Sea saw it and fled,



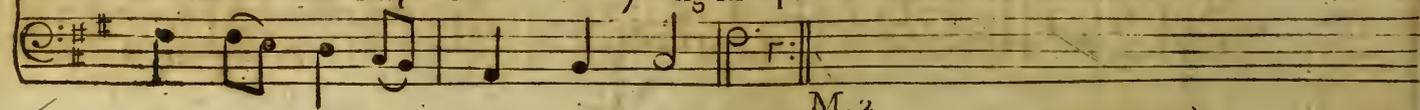
*



* And the Mountains skipt like Rams, and the lit-tle lit-tle Hill—s,



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



Continued

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

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

Praise, praise th: God of Jacob. Hal. al. al. al. al. al. al. al. al. Hallelujah!

92. Utoxeter. Ps. 25th



To God in whom I trust, I lift my Heart & Voice; O let me not be put to Shame, nor let my Foes rejoice.



Quinzay. Ps 26th



Judge me, O Lord, for I my Paths of Righteousnes have trod; I cannot fail, who all my trust repose in thee my God.



Ely. Pf. 9th

3
3/2

3
3/2

To celebrate thy Praise O Lord, I will my Heart prepare: To all \forall listning World thy Works, thy wond'rous Works declare.

3/2
2

Banbury. Pf. 11th

C

C

Since I have plac'd my Trust in God, a Refuge alway nigh: Why should I, like a tim'rous Bird, to distant Mountains fly

C

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and common time, marked 'g's'. The middle staff is an instrumental line in G major and common time, marked 'g's'. The bottom staff is a basso continuo line in G major and common time, marked 'C'. The lyrics are written below the middle staff.

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

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The second system of the musical score consists of three staves. The top staff is a vocal line in G major and common time, marked 'g's'. The middle staff is an instrumental line in G major and common time, marked 'g's'. The bottom staff is a basso continuo line in G major and common time, marked 'C'. The lyrics are written below the middle staff.

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

26 Axminster. Pf. 1.st

How bleſ'd is he who ne'er consents by ill Advice to walk: Nor stand in Sinners Way nor sits Where Men prophanely talk

Lutterworth. Pf. 42.^d

As pants y^e Hart for cooling Streams, when heated in y^e Chace; So longs my Soul, O God, for thee, & thy restim^e Grace.

Farnham. Pf. 62.^d

My Soul for help on God relies, From him alone my safety flows: My Rock, my health, y^e strength, th^{is} sup^{er} To bear y^e Scorn of all my Foes.

The End.