



~~61.7~~

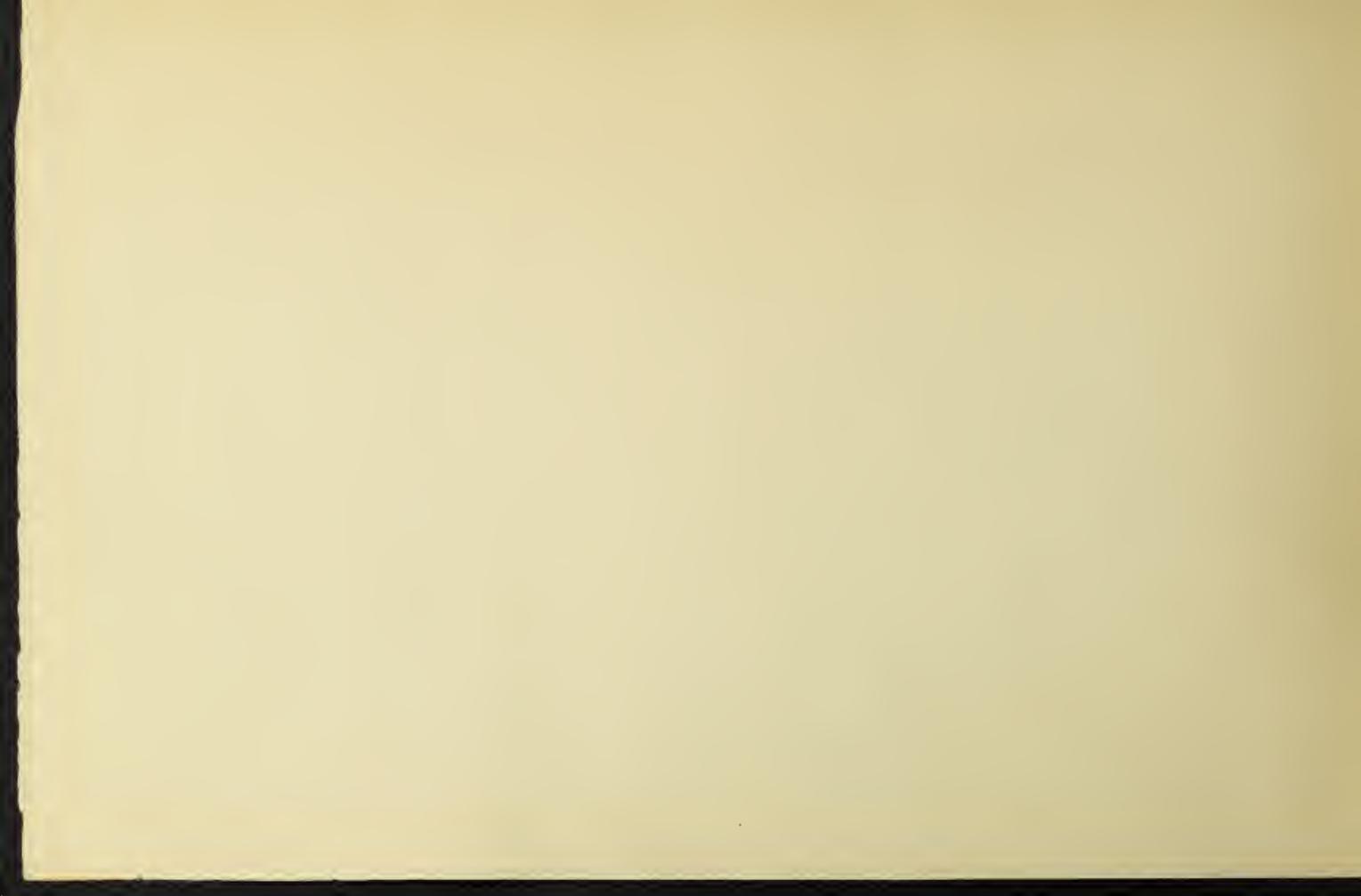
xx M. 447. 18

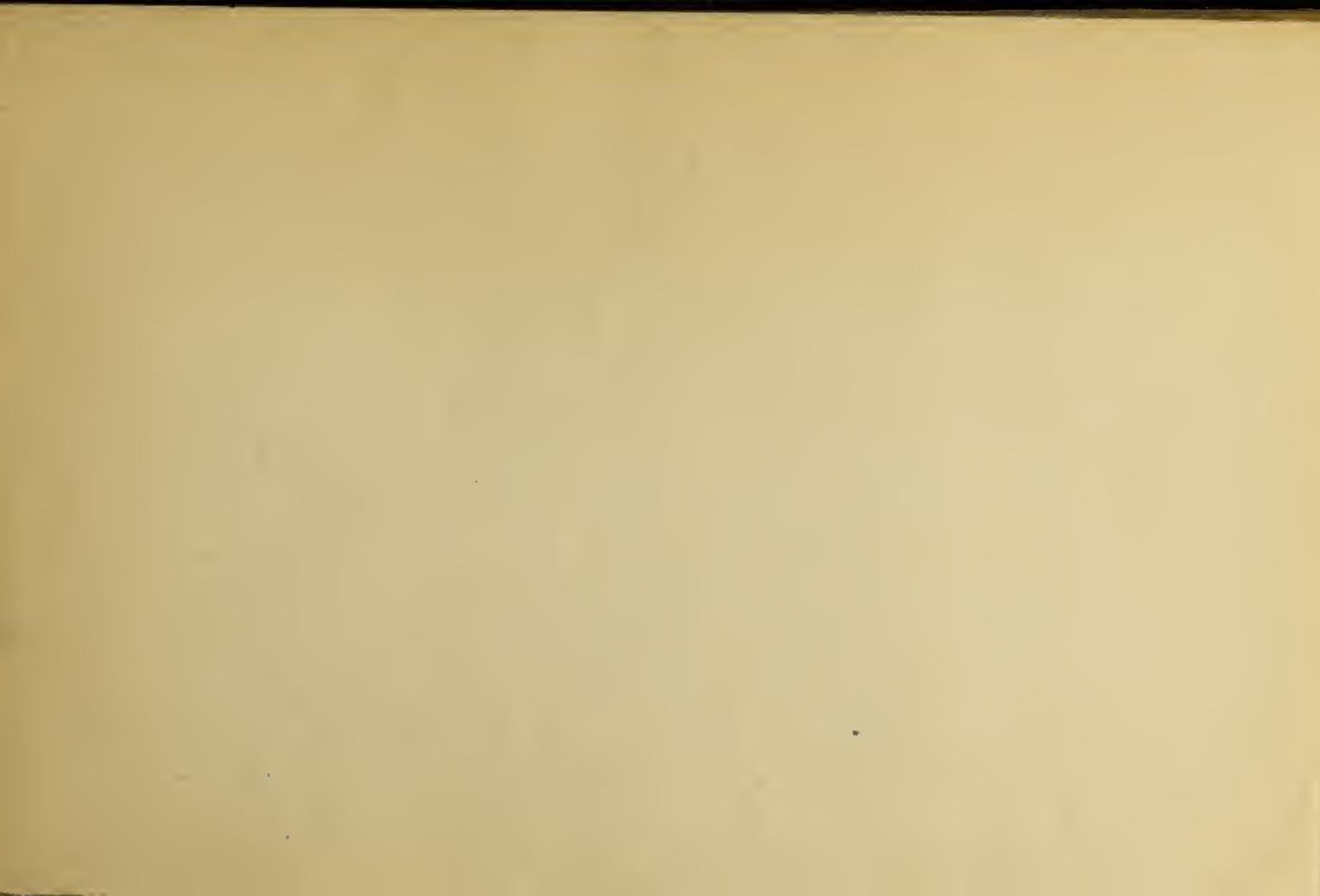
No 4059. 71

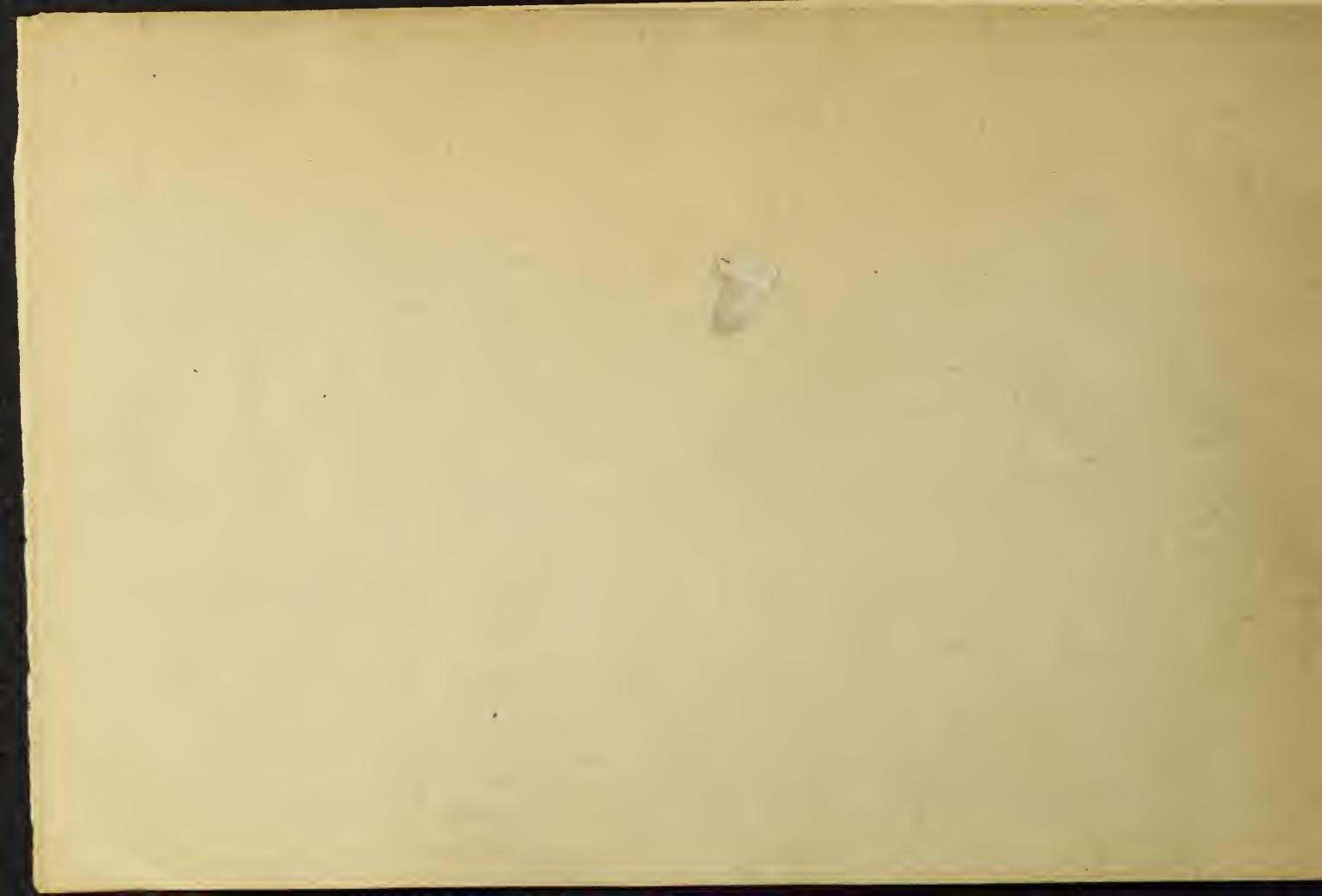


Exchange from  
C. F. Libbie









A Collection of

The best Psalm Tunes in two, three, and four Parts.

From the most approved Authors, fitted to all Occasions and approved

of by the best Masters in Boston, New England; to which are added  
some Hymns and Anthems the greater part of them never before printed

in America.

By Josiah Flagg

Engraved by Paul Revere, Printed & sold by him,

and Josiah Flagg BOSTON,

1764

Daniel Cady

Mar. 4, 1903

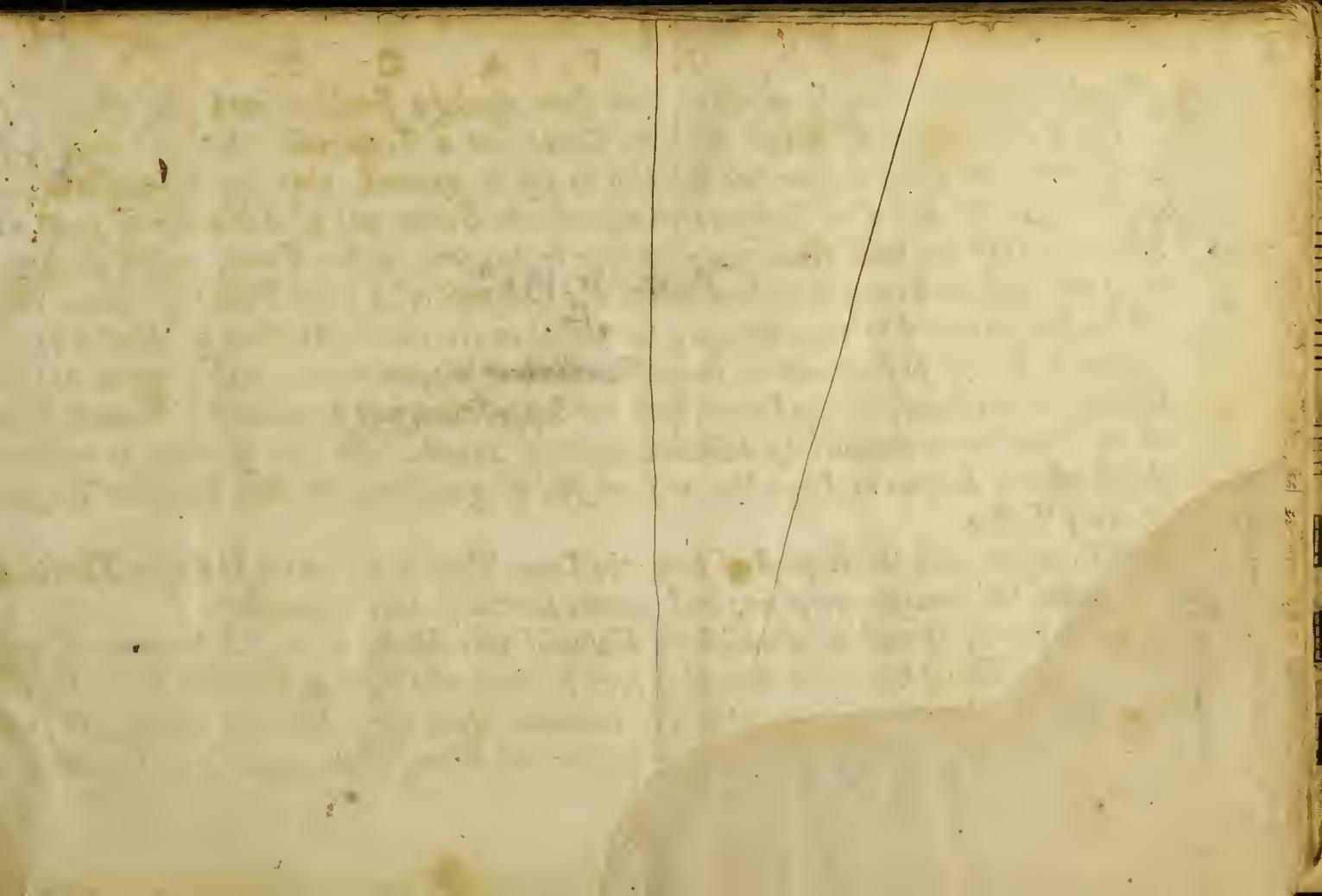
A

exchange

c.t. libre



4.70 59.71



P E F A C E.

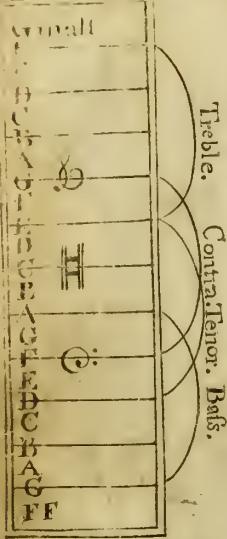
IT may possibly be thought necessary, that some Apology should be made, for offering to the Publick, a new Collection of Psalm Tunes, at a Time when there are already so many among us : The Editor has only this to say in general, that he has endeavour'd, according to the best of his Judgment, to extract the Sweets out of a Variety of fragrant Flowers : He has taken from every Author he has seen, a few Tunes, which he judges to be the best, and compriz'd them within the Compass of a small Pocket Volumn ; how far he has succeeded in his Attempt, he leaves to the candid Masters of Musick to determine : If he is so fortunate as to meet with their Approbation, with Regard to the Choice he has made, he begs Leave, upon the Supposition, just to make this Remark, That as the Tunes were compos'd by different masterly Hands, the Air of them is various, which affords Reason to Hope they will not fail of gratifying in some Measure Persons of every Taste.

TO comply with the Request of some, the Tenor Part is set on the G Cliff : The Rules, id down, tho' concise, are plain, and contain the whole that is necessary.

It is hoped, it will not diminish the Value of this Book, in the Estimation of any, in some Degree recommend it even to those who have no peculiar Relish for the bat however we are oblig'd to the other Side the Atlantick chiefly, for our re printed is the Manufacture of our own Country.

Mar: 4, 1782  
A.

A	Page	C	Page	G	Page	M	Page	th	Page	Page	Page	
Abington	64	Canterbury	38	Gainsborough	58	March of Richd.	19	Psalms	85	57	Stroud	44
Ailoff Street	45	Cambridge	17	S. George's	66	S. Martin's	30	Pf-m	100 old	32	Sutton	8
All Saints	28	S. Christopher's	37	Goodman's	31	Mecklinbourg	58	Pf-m	100 new	62		
Amsterdam	10	Charlotte	22	Gray's	51	Morton	51	Pf-m	108 <sup>th</sup>	13	Trinity	T 23
America	21	Chorus	7	Greens	100	Morning Hymn	29	Pf-m	136 <sup>th</sup>	8	Trumpet	29
Angel's	24	Christin Soldier	18	Guilford	9			Pf-m	148 <sup>th</sup>	41	Troy	42
S. Ann's	40	Clifton	32	Nazing	63			Pf-m	149 <sup>th</sup>	60		
Apostles	12	Colchester	64	H		Newcastle	35	Pf-m	90 <sup>th</sup>	21	Wamited	W 15
Arnley	39	Colchester New	37	Hallifax	52	Newbury	56	Pf-m	103 <sup>d</sup>	36	Wantage	62
Avely	20	Cumberland	38	S. Humphrys	49	Norfolk	44	Portsmouth	66	Warwick	25	
		Cannon	46							Westminster	53	
B		D		S. James's	63	S. Okendon	O	Quercy	25	Westminster new	7	
Bangor	53	Dalston	54	I	rish	23				Wendover	65	
Blackmore	41	Denton	61	Isle of Wight	48	S. Pancras	P	Ricmanworth	24	Welsh	40	
Beminstier	43					S. Patrick's	45	Rochester	52	Westonfavel	61	
S. Bennet's	36	N Eagle street	33									
Boston	50	S. Edmonds	22	Kettering	K	Penbury	10	Rotounell	56	Willingail	16	
Brentwood	20	Evangelist	39	Kingsbridge	57	Plymouth p. M.	55			Windsor	65	
S. Bridget's	62	Fiveng Hymir	33	Lajndon	L	Plymouth	14	Sheffield	S	Workshop	27	
Broomsgrove	26			Leighton	26	Psalms 50 <sup>th</sup> old	47	Southwell	59	Anthems		
Bursford	27	Fareham	14	Leeds	9	Pf-m	50 new	59		to 117 Pf-m		
Buckland	28	Funeral thought	31			Solomon's Songs	51	Yarmouth	12			
Bumham	14											
Burnington	13											



## The GAMUT or Scale of MUSICK

The Gamut being the Foundation of all Musick, it is absolutely Necessary every Person who would learn to Sing, should be able perfectly to call the Lines & Spaces by their proper Names; which is the Letter thereon placed, & this may easily be done by paying a regard to each Part of the Scale as divided.

This Scale sheweth Semi or half Tones included in an Octave according to Keys of an Organ.

	G		F	F#	
Gb					1011.12
F					
Eb					
D			D	D#	
D#					
C			C	C#	
B			B		1.2.3.4.
B#			A#		2.6.7.3.9
A					
A#			G#		
By Flats					
Proper Notes	G				
By Sharps					

## AN INTRODUCTION

### The Scale Divided.

In Scale of Musick there are three different Characters which are call'd Cliffs, the Bass Cliff is set on the fourth line from the Bottom & called the F Cliff, the Tenor Cliff is also set on the fourth line & is called the C Cliff, the Contratenor C Cliff on the third line, the Treble Cliff is set on the second line & called the G Cliff all which you may see in the scale divided, the Cliffs are always 5' to each other as in G amout, G is 5' above F, and G or Treble Cliff a 5' above C. As most of Tenors in this Book is set with G Cliff it is taken 5' Octave below. The Bass being the Foundation of all Musick Keys take their denomination from thence, for the last Note of the Bass of any Tune is the Key note, all Tunes are either in a Flat or Sharp Key, which is 3' above

the Key Note also always determines, so if his a Sharp 3<sup>d</sup>. & 5<sup>th</sup> Tune is in a Sharp Key, if a flat 3<sup>d</sup>. is in a Flat key, also 5<sup>th</sup> & 7<sup>th</sup> of a Sharp key will be Sharp like wise of a Flat Key will be Flat, & 5<sup>d</sup>. 6<sup>th</sup>. & 7<sup>th</sup> are call'd Greater or Lesser according to the Number of Semitones contained in them for

The Greater or Sharp	$\left\{ \begin{matrix} 3 \\ 5 \end{matrix} \right.$	Contains	$\left\{ \begin{matrix} 4 \\ 6 \\ 9 \\ 11 \end{matrix} \right.$
A Perfect	$\left\{ \begin{matrix} 5 \\ 7 \end{matrix} \right.$		$\left\{ \begin{matrix} 11 \\ 1 \end{matrix} \right.$
The Lesser or Flat	$\left\{ \begin{matrix} 3 \\ 5 \\ 7 \end{matrix} \right.$	Contains	$\left\{ \begin{matrix} 2 \\ 4 \\ 6 \\ 8 \end{matrix} \right.$
The Defective	$\left\{ \begin{matrix} 5 \\ 7 \\ 9 \end{matrix} \right.$		$\left\{ \begin{matrix} 10 \\ 12 \\ 1 \end{matrix} \right.$

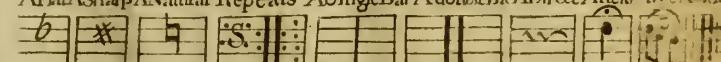
As there is but two Natural Keys Viz. A Flat & C Sharp, all other Keys may be converted to them by help of flats & sharps set at the beginning, & the Master Note is B, having a flat Key under it which ends in la, & a sharp Key above it ending in fa; in a compass of eight Notes you will always have two of a re Semitones Viz. B & C being only half a Note distant, as also E & F in Sol-faing of any eight Notes regularly ascending you repeat fa sol la twice and in descending la sol fa but I refer you to Scale divided, mi being your Master Note that being sound you call rest of your Notes as before. The removes of mi in a following manner must be perfectly learnt by heart.

The Natural place for mi is in B but if

B.	$\left\{ \begin{matrix} \dots \\ \dots \end{matrix} \right.$	E	F	F
B&E.	$\left\{ \begin{matrix} \dots \\ \dots \end{matrix} \right.$	A	F & C.	C
B,E,A.	be Flat, mi is in	D	& if F,C,G.	G
B,E,A,D.		G	F,C,G,& D.	D
B,E,A,D,G.		C	F,C,G,D,& A.	A
B,E,A,D,G,C.		F	F,C,G,D,A,E	E

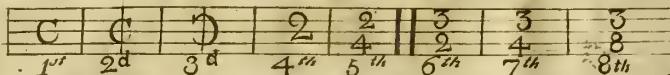
Thus you may remove your mi to every Letter in Octave, the design of these removes is to keep Notes within a Compass of five Lines as much as Possible.

### Of Names, & measures of Notes, & of their Rests.

A Semibreve | a Minim | Crochet | Quaver | Semiquaver | a Demisemiquaver  
 Proportions 1 Bar      3    4    6    12    24  
 Notes      O      |      3      4      6      12      24  
 Rests      1      2      3      4      5      6  
 A Flat A Sharp A Natural Repeats A Single Bar A double Bar A Direct A Held A Tie  


A flat before any Note sinks it half a tone lower than its natural sound; A sharp raises it as much; A double bar restores both. A single bar divides the time; A double bar shews the end of the lines & when dotted or read aside, the line is to be repeated; A tie is to direct where the following note stands; A held note is to sound the note something longer, over which is placed; A single bar is to be sung in the time of one.

### The Different Moods of Common & Triple Time



The first is a slow Movement, Crotchetts in this Mood are Sung in  $\frac{1}{2}$  Time of Seconds, so  $\frac{1}{2}$  60 P., 80 P., or 15 O. are Sung in a Minute take a thread of  $39\frac{1}{2}$  Inches w<sup>t</sup> a small Bullet at y<sup>e</sup> end & swing it, & every Motion is a P.  $\frac{1}{2}$  2<sup>d</sup> Mood is half as fast again as  $\frac{1}{2}$ ;  $\frac{1}{2}$  3<sup>d</sup> is as quick again as  $\frac{1}{2}$  1<sup>st</sup>;  $\frac{1}{2}$  4<sup>th</sup> is of same,  $\frac{1}{2}$  5<sup>th</sup> is 2 to 4 & to be Sung in  $\frac{1}{2}$  Time of suchlike Notes in  $\frac{1}{2}$  2<sup>d</sup> Mood (which is worthy of Notice)  $\frac{1}{2}$  6<sup>th</sup> is 3 to 2 & 3 P. in this Mood is to be Sung in  $\frac{1}{2}$  Time of 2 P. in  $\frac{1}{2}$  1<sup>st</sup> Mood,  $\frac{1}{2}$  7<sup>th</sup> is 3 from 4 & to be Sung in  $\frac{1}{2}$  Time of Crotchetts in  $\frac{1}{2}$  2<sup>d</sup> Mood;  $\frac{1}{2}$  8<sup>th</sup> is to be Sung in  $\frac{1}{2}$  Time of a P. in  $\frac{1}{2}$  1<sup>st</sup> Mood. N.B. The words quick slow &c. plac'd over y<sup>e</sup> Moods alters y<sup>e</sup> Time either quicker or slower.

A dot on y<sup>e</sup> Right side of a Note makes it half as long again

Example

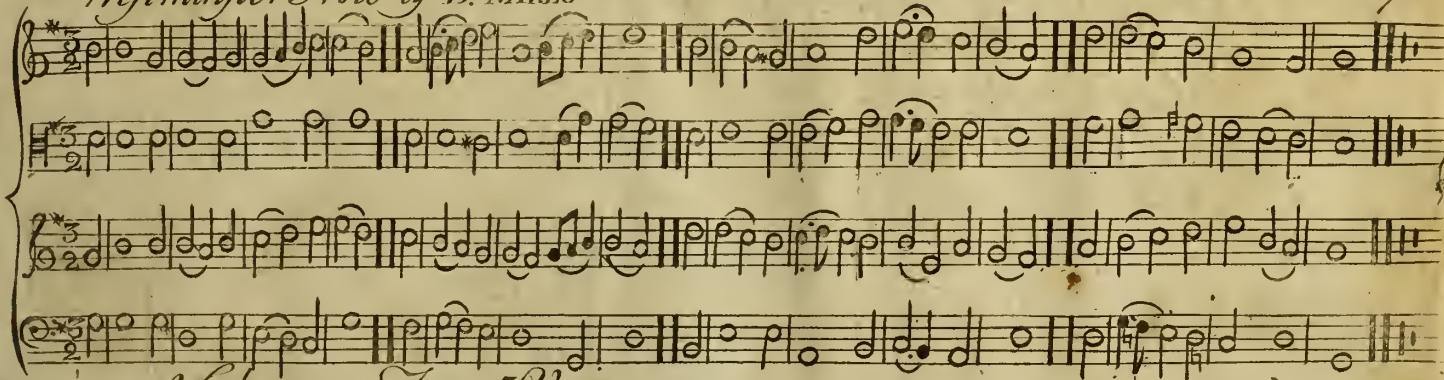
A musical example showing a trill (G, C, S, A Trill fore fall back fall A Turn A shake Turn) followed by a series of notes labeled "of Rising & Falling Notes". The notes are shown in pairs, with the first note being longer than the second, illustrating the concept of a note being "half as long again" due to a dot.

### of two Notes upon a Key

A musical score titled "Thirds Varied" consisting of four staves of music. The first three staves are in common time (C) and the fourth is in triple time (3). The music shows various patterns of two notes on a single staff, with labels indicating intervals: "3ds", "4ths", "5ths", "6ths", "7ths", and "8ths". The notes are primarily eighth notes and sixteenth notes.

*Westminster New* by D. NARES

7



*A Chorus For 5 Voices*

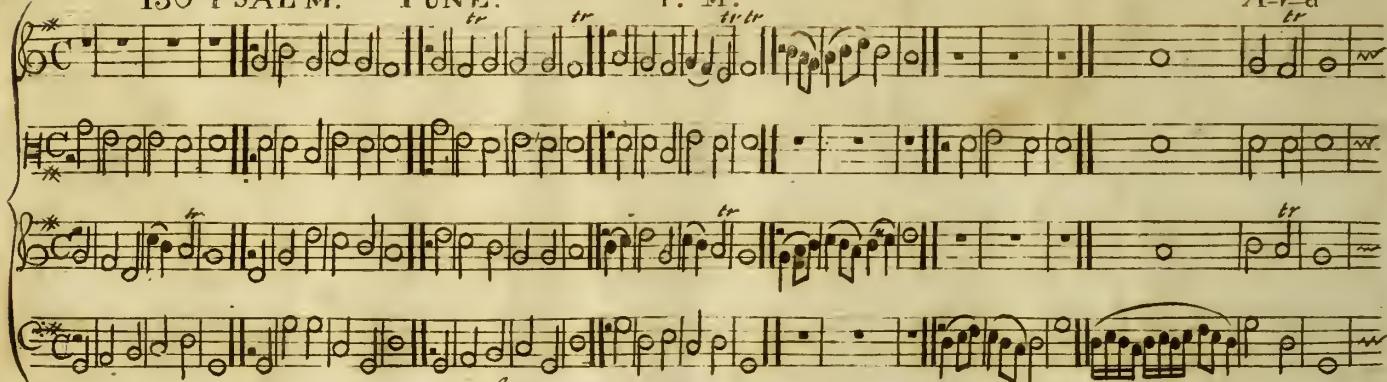
A handwritten musical score for a 5-voice chorus of "Hallelujah". The score begins with a treble clef and a common time signature. The lyrics "Hallelujah" are repeated five times across the staves, with each repetition having a different vocal line. The music consists of five staves, each representing a different voice part. The vocal parts are labeled "V. 1", "V. 2", "V. 3", "V. 4", and "V. 5". The score continues with a bass clef and a common time signature, followed by another section of the same musical pattern.

3

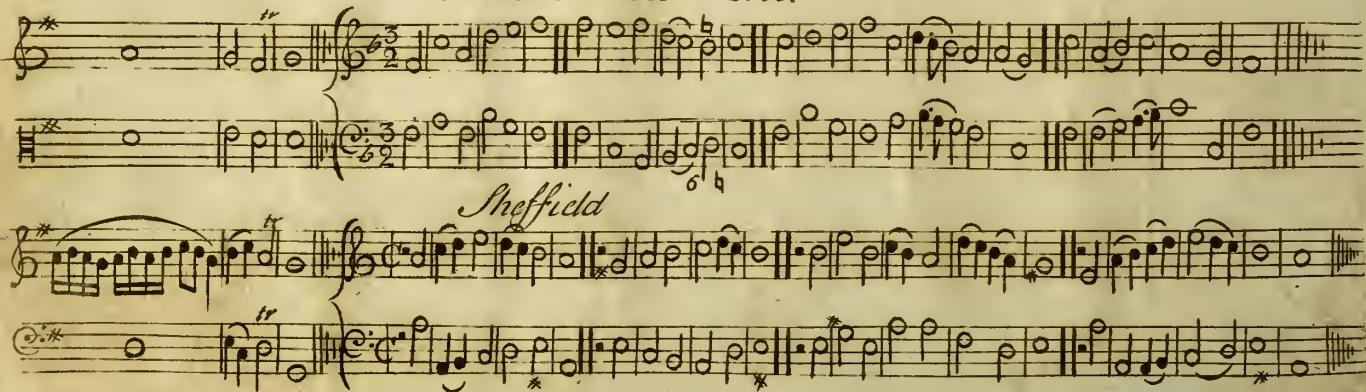
## 136 PSALM. TUNE.

P. M.

A-r-d



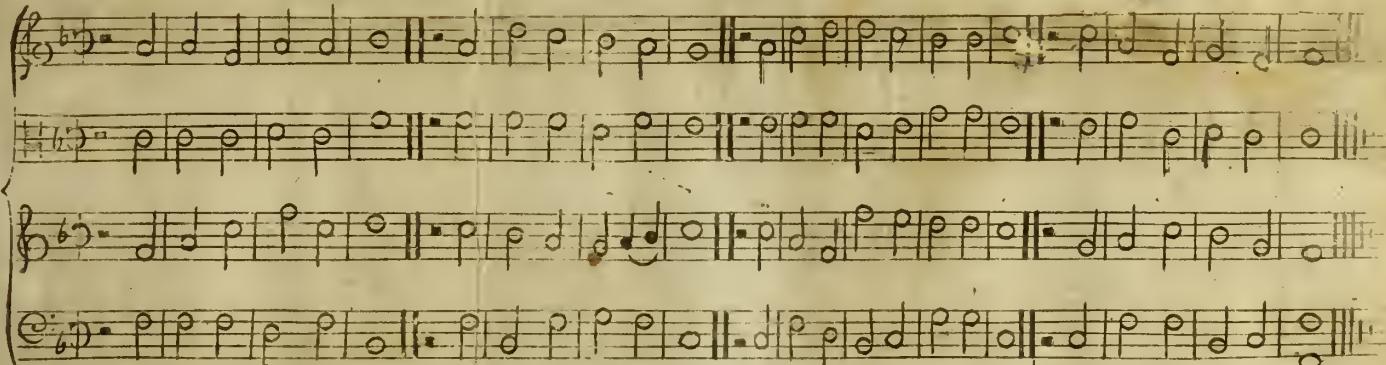
Sutton. Tune. S. M.



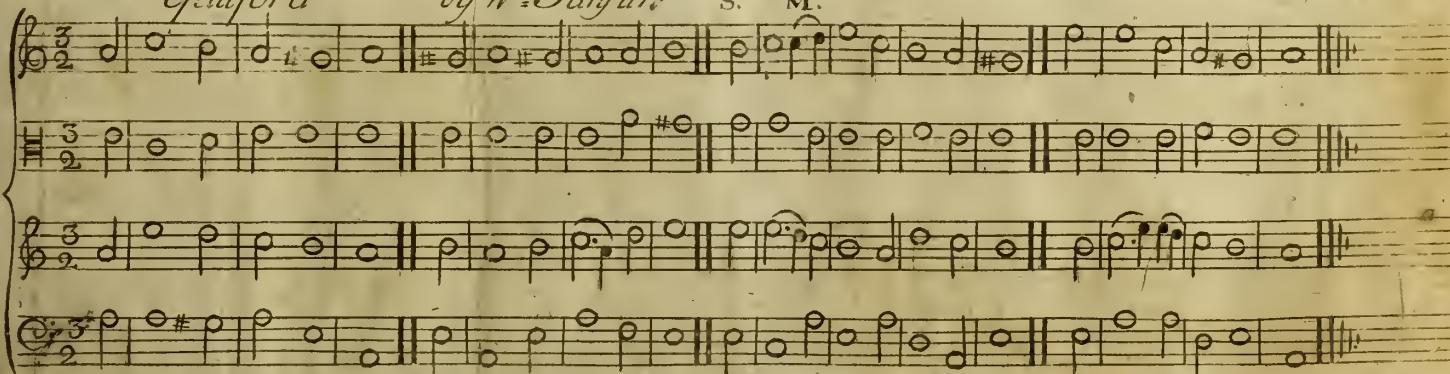
Leeds

S. M.

W.S.



Guilford by W<sup>m</sup> Tansuri S. M.

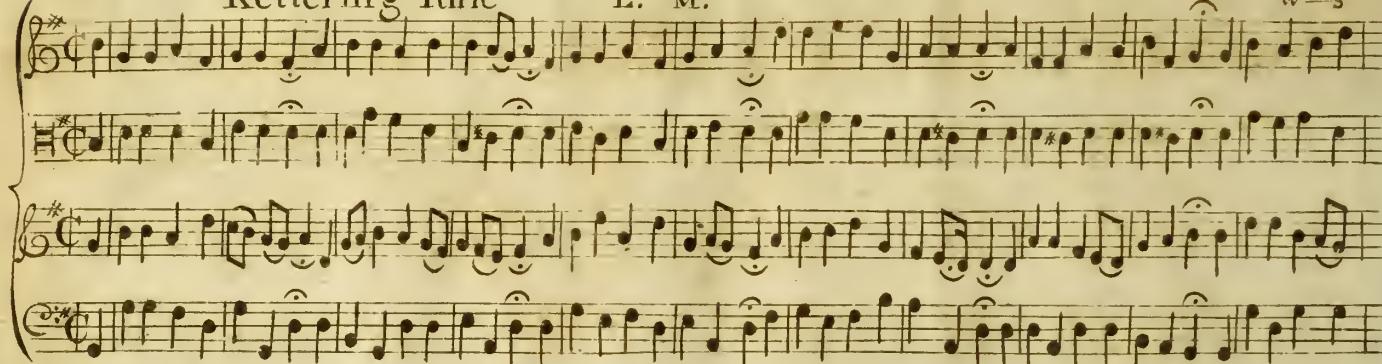


10

## Kettering Tune

L. M.

W-S



Amsterdam. A.HYMN. S:

A handwritten musical score for 'Amsterdam. A.HYMN.' in common time. It features four staves of music with lyrics in English. The lyrics are:

Rise my soul & stretch thy wings thy better portion to see  
Rise from transitory things Tow'rds heavenly native place

Musical markings include a measure in 6/2 time and another in 2/2 time, separated by a vertical bar line.

Continued

W-s 11

Sun & Moon & Stars decay Time shall soon this Earth remove Rise my soul & hasten away To Seats prepar'd above.

This section contains three staves of handwritten musical notation. The first two staves begin with a treble clef, while the third begins with a bass clef. The music consists primarily of eighth and sixteenth note patterns. The lyrics "Sun & Moon & Stars decay Time shall soon this Earth remove Rise my soul & hasten away To Seats prepar'd above." are written below the staves. The key signature is indicated by "W-s" and the measure number is "11".

148<sup>th</sup> PSALM TUNE

A-s

A-s

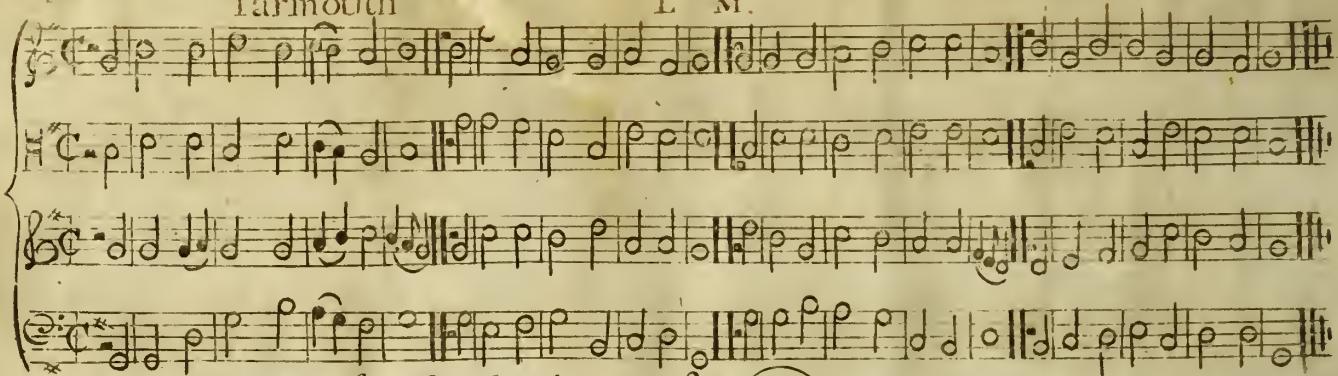
This section contains four staves of handwritten musical notation, likely for a four-part choir. The staves begin with a treble clef, followed by alto, bass, and tenor clefs. The music consists of eighth and sixteenth note patterns. The key signature is indicated by "A-s".

15

## Yarmouth

L. M.

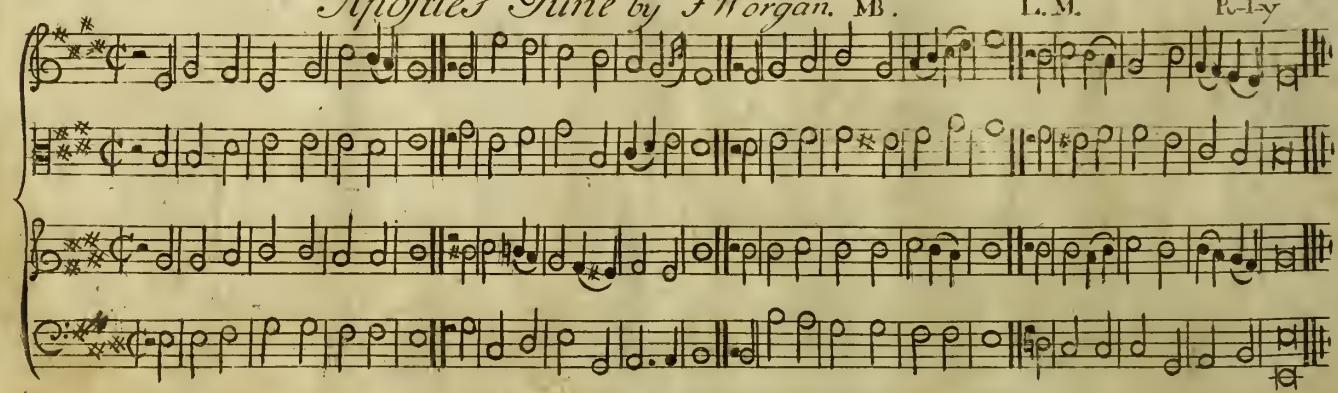
W. - S



Apostles' Tune by F. Morgan. M.B.

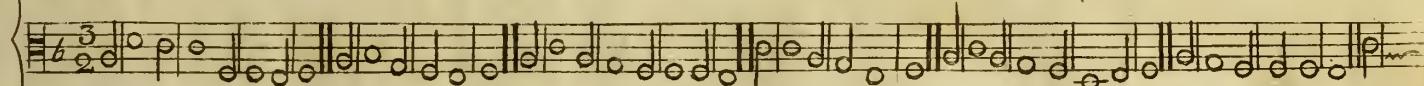
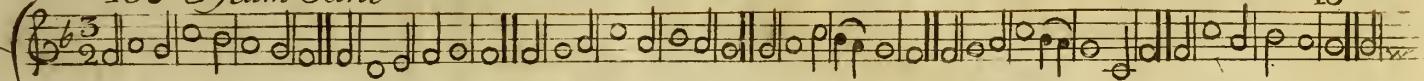
L. M.

R. - y

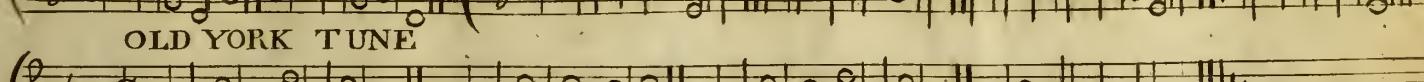
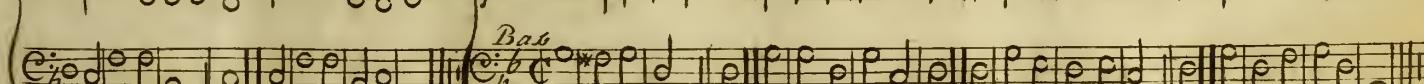


102<sup>nd</sup> Psalm Tune

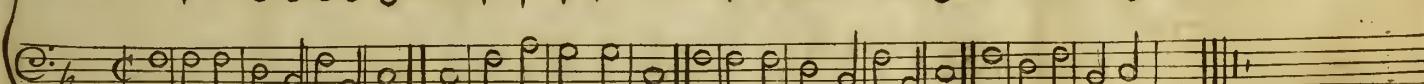
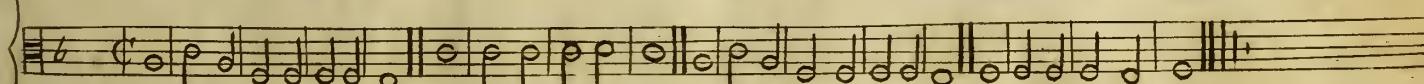
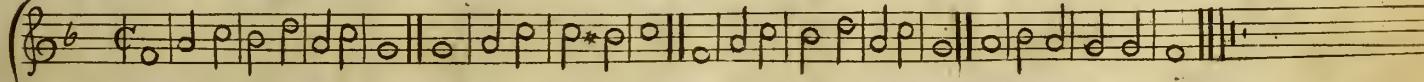
13



## sonor Burlington Tune



## OLD YORK TUNE



14

Burnham

No. 116 D. W.

C. M.

W - S

What shall I render to my God  
For all his kindness? My feet shall visit thine abode,  
My sovereign's abode, by name Hallelujah. :11: :11:

Fareham

c. m.

Plymouth

c. m.

Penbury. Hymn 82<sup>th</sup> B. 2<sup>d</sup>

D. W.

C. M.

w. s. :S:

15

Salva-tion! Oh the joy-ful Sound Tis Pleas-ure to our Ears :S: A sov'reign Balm for

Salva-tion On the joy-ful :S:

Salva-tion! Oh the joy-ful the joy-ful :S:

Salva-tion! Oh the joy-ful the :S: A sov'reign

ev'-ry Wound for ev'-ry Wound A Cor-dial for our Fears :S: \* Wanted Tune

A sov'reign Balm for ev'-ry Wound

A sov'reign Balm for ev'-ry Wound

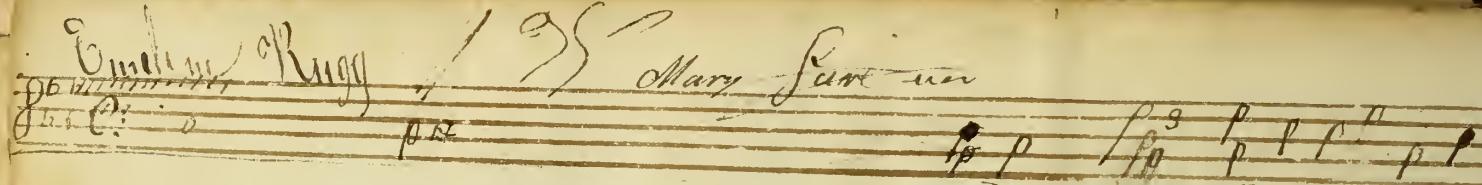
Balm for ev'-ry Wound for ev'-ry Wound

D

Emmett Rugg

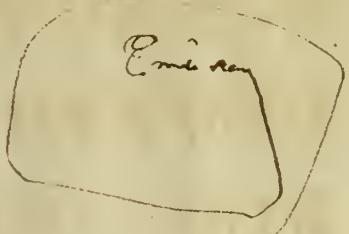
1950

Mary Garrison



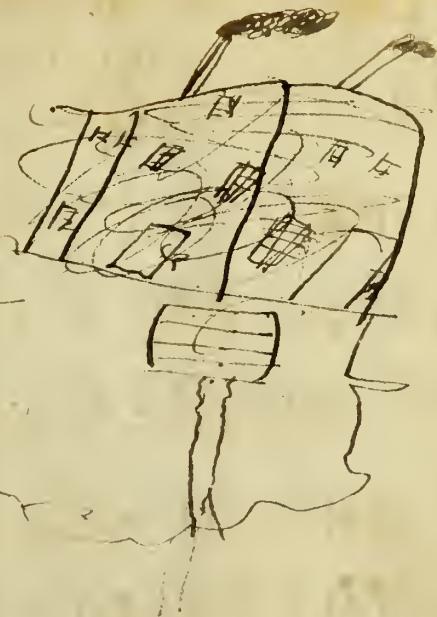
I mother of Bill  
of my mother Eliza  
Nurse of Abby  
Sister of Bill  
Mother of Bill  
Mother of Bill  
Mother of Bill  
Mother of Bill

Elyzette



Elyzette

Mary d 87



12 / *willingale?*  
Willingale?"

The musical score consists of eight staves of music. The first four staves are in common time (indicated by a 'C') and the last four are in common time with a key signature of one sharp (indicated by a 'F#'). The music is divided into measures by vertical bar lines. The vocal parts are represented by soprano, alto, tenor, and bass clefs. The notation includes various note values such as eighth and sixteenth notes, and rests. The manuscript is written in black ink on aged paper.

*For Recitation* *Tune* *Winton Chorale* *And tr.* *17*

*Cambridge Tune* *C.M.*

Soldiers of Christ arise & put your Armour on Strong in y<sup>r</sup> fight w<sup>t</sup> God supplieth tho his Elia<sup>r</sup> Son Strong in y<sup>r</sup> Lord of Hosts And in his mighty pow'r

Who in y<sup>r</sup> strength of Jesus trusts Is more than Conqueror Stand in his great Might W<sup>t</sup> all his strength endued And take to arms for y<sup>r</sup> Right The Panoply of God's

Continued

19

Marches Richard 3d.

That having all things done, And all your conflicts past Your may o'ercom thro Christ alone, And stand secur at last

Soldiers of Christ Arise

St. Marlborough

17

18

19

20

21

In a priour  
Pastora sat  
With charicess  
Sistord to see  
Morning starum  
Thine  
Bind a green bow  
It a rose is a blush

With the young  
His somon alone  
I tell him I doo  
Yet surely I love  
With the young

When I went to the grave  
At morn the last may I remeber it still  
He taught me a messe  
And of the hand presse

Whenevr he meett Aone  
Jocom as if did not obie  
He afford to kiff me farr  
Whicant you he eareyng land With a blus

One Sunday he came and took me to walk  
She was down in the meadow where we were  
He called me his dearest & if damon be his  
There sombody coming & sayd a bush

My mother she chid me when I mention the  
Word, no to go to the meadows again  
But there for his sake I did venture a bush  
I forsooke him I did forgo it with a blusht

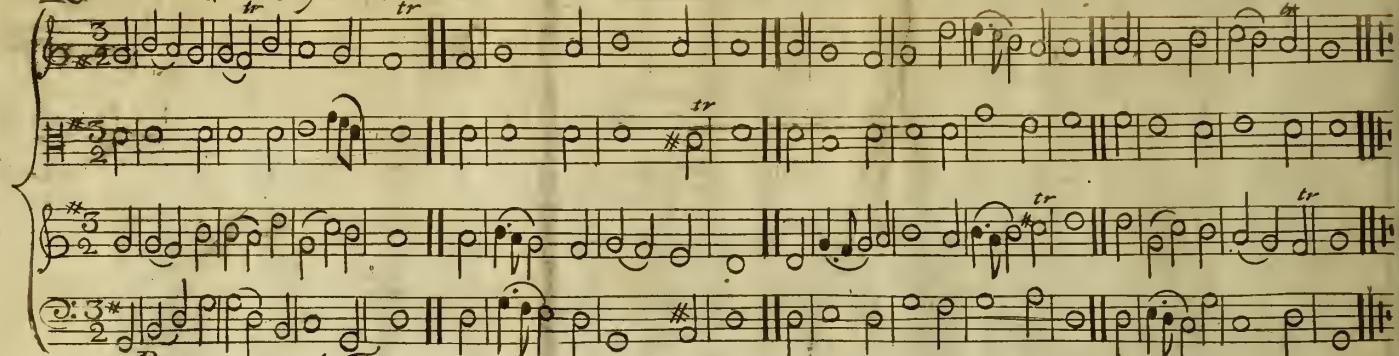
thus warbled the bird which my heart leapt at  
the little the time that had Damon was nigh  
that he minded the one behind a green bough  
He ended not

20

## Avely. Tune.

C. M.

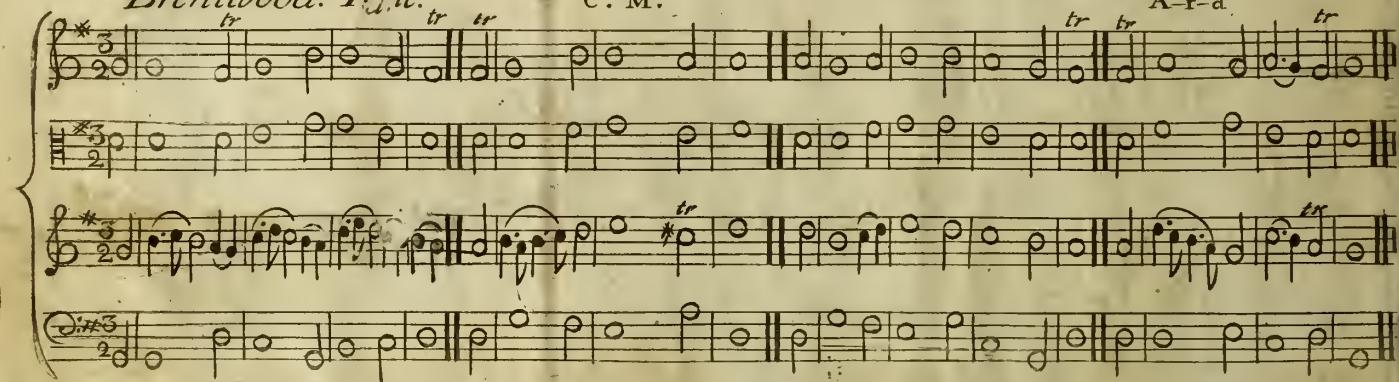
A-r-b



## Brentwood. Tune.

C. M.

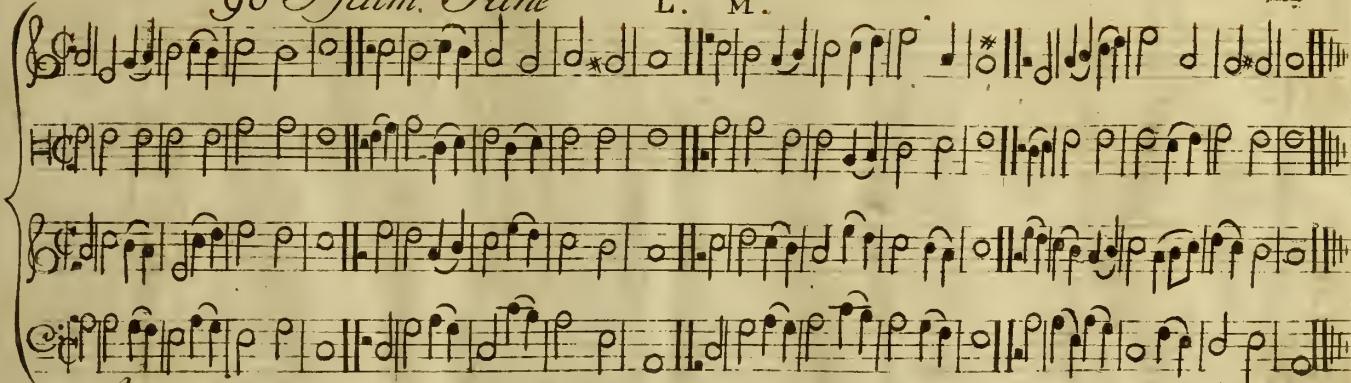
A-r-d.



90<sup>th</sup> Psalm. Tune

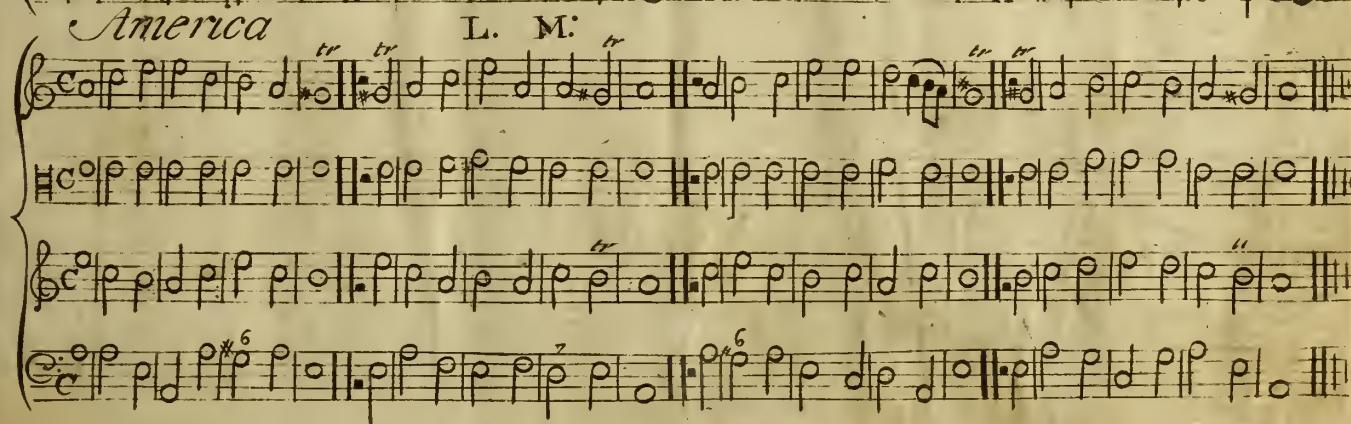
L. M.

21

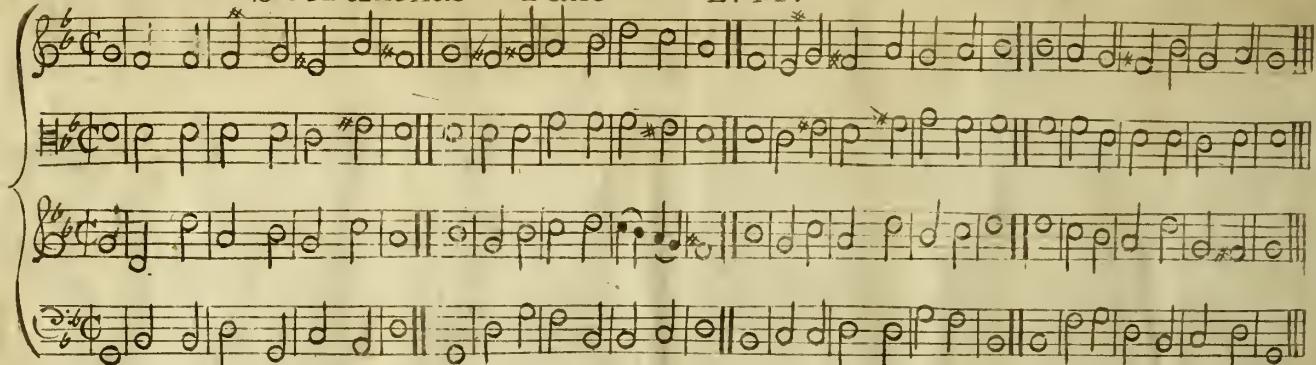


## America

L. M:



22

S<sup>t</sup> E dimonds Tune L. M.

## Charlotte TUNE L. M.

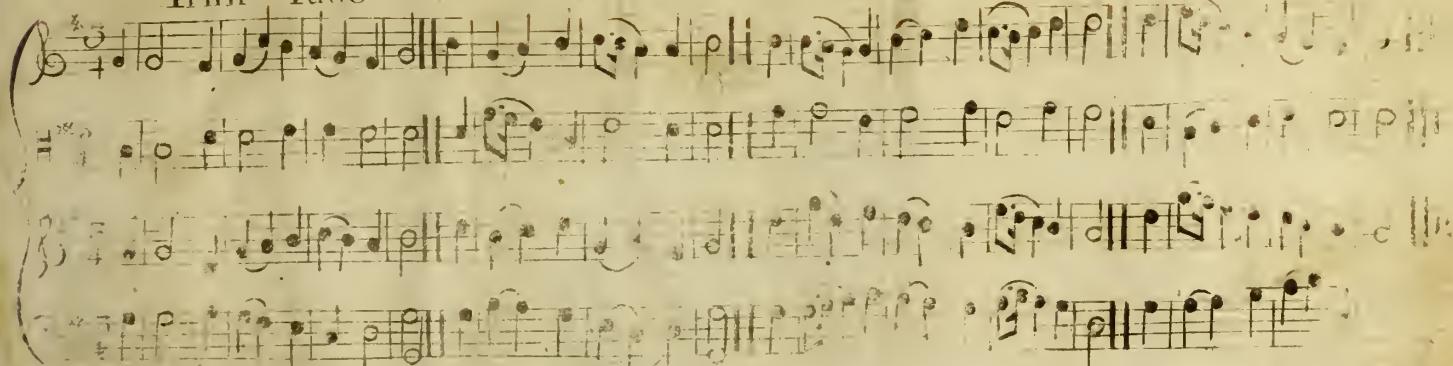
A musical score for four voices or instruments. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a tenor C-clef. The music consists of measures with various note heads and stems, some with vertical dashes and others with diagonal dashes. Measures are separated by vertical bar lines. The word "W—s" is written above the top staff.

Let yold heathen tune their Song Of great Diana and of Jove But y sweet bane y moves my Tonguelys Pie dee --- mer and his Love

Irish Tune

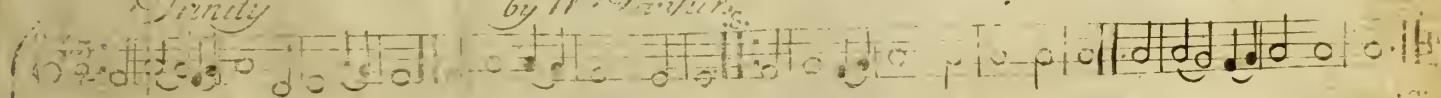
C. M.

A. w.

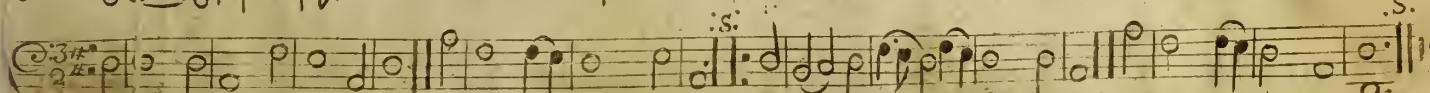
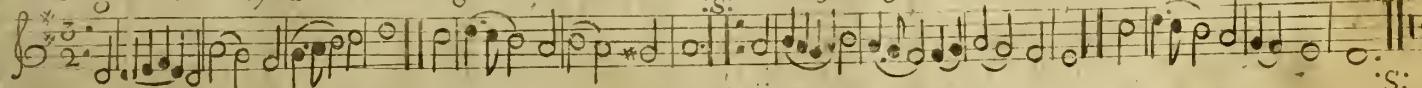


Dearly

by H. T. Farfus.



Sing to the Lord ye distant Lands Sing loud with solemn Voice While Brit<sup>s</sup> Tongues exalt his Praise And Brit<sup>s</sup> Hearts rejoice



E

24

## Angel's Tune.

L. M.

R-I-Y

A handwritten musical score for "Angel's Tune" in common time (indicated by 'C'). The music is written in three staves, each consisting of five horizontal lines. The notes are represented by small circles with stems. Measure numbers 1 through 12 are written above the first staff. Measure 13 begins with a repeat sign. Measures 14 through 18 are shown. Measure 19 starts with a repeat sign. Measures 20 through 24 are shown. Measure 25 starts with a repeat sign. Measures 26 through 30 are shown. Measure 31 starts with a repeat sign. Measures 32 through 36 are shown. Measure 37 starts with a repeat sign. Measures 38 through 42 are shown. Measure 43 starts with a repeat sign. Measures 44 through 48 are shown. Measure 49 starts with a repeat sign. Measures 50 through 54 are shown. Measure 55 starts with a repeat sign. Measures 56 through 60 are shown. Measure 61 starts with a repeat sign. Measures 62 through 66 are shown. Measure 67 starts with a repeat sign. Measures 68 through 72 are shown. Measure 73 starts with a repeat sign. Measures 74 through 78 are shown. Measure 79 starts with a repeat sign. Measures 80 through 84 are shown. Measure 85 starts with a repeat sign. Measures 86 through 90 are shown. Measure 91 starts with a repeat sign. Measures 92 through 96 are shown. Measure 97 starts with a repeat sign. Measures 98 through 102 are shown. Measure 103 starts with a repeat sign. Measures 104 through 108 are shown. Measure 109 starts with a repeat sign. Measures 110 through 114 are shown. Measure 115 starts with a repeat sign. Measures 116 through 120 are shown.

## Rickmansworth. Tune.

L. M.

W-S

A handwritten musical score for "Rickmansworth. Tune." in common time (indicated by 'C'). The music is written in three staves, each consisting of five horizontal lines. The notes are represented by small circles with stems. Measure numbers 1 through 12 are written above the first staff. Measure 13 starts with a repeat sign. Measures 14 through 18 are shown. Measure 19 starts with a repeat sign. Measures 20 through 24 are shown. Measure 25 starts with a repeat sign. Measures 26 through 30 are shown. Measure 31 starts with a repeat sign. Measures 32 through 36 are shown. Measure 37 starts with a repeat sign. Measures 38 through 42 are shown. Measure 43 starts with a repeat sign. Measures 44 through 48 are shown. Measure 49 starts with a repeat sign. Measures 50 through 54 are shown. Measure 55 starts with a repeat sign. Measures 56 through 60 are shown. Measure 61 starts with a repeat sign. Measures 62 through 66 are shown. Measure 67 starts with a repeat sign. Measures 68 through 72 are shown. Measure 73 starts with a repeat sign. Measures 74 through 78 are shown. Measure 79 starts with a repeat sign. Measures 80 through 84 are shown. Measure 85 starts with a repeat sign. Measures 86 through 90 are shown. Measure 91 starts with a repeat sign. Measures 92 through 96 are shown. Measure 97 starts with a repeat sign. Measures 98 through 102 are shown. Measure 103 starts with a repeat sign. Measures 104 through 108 are shown. Measure 109 starts with a repeat sign. Measures 110 through 114 are shown. Measure 115 starts with a repeat sign. Measures 116 through 120 are shown.

Great God attend while Zi-on sings The Joy that from thy Presence springs To spend one Day with thee on Earth Exceeds all thousand Days of Mirth

## Morning Hymn.

L.M.

L-n 29

A handwritten musical score for "Morning Hymn" in common time (indicated by a '3' over a '2'). The score consists of four staves, each with a different key signature: F major (no sharps or flats), C major (one sharp), G major (two sharps), and D major (three sharps). The music is in a lyrical style with various note heads and stems. The first staff begins with a quarter note followed by eighth notes. The second staff starts with a half note. The third staff has a quarter note followed by eighth notes. The fourth staff begins with a half note. The music concludes with a final cadence.

## Trumpet. Tune.

L.M.

w-s

A handwritten musical score for "Trumpet. Tune" in common time (indicated by a '3' over a '2'). The score consists of four staves, each with a different key signature: F major (no sharps or flats), C major (one sharp), G major (two sharps), and D major (three sharps). The music is in a rhythmic style with eighth and sixteenth notes. The first staff begins with a quarter note followed by eighth notes. The second staff starts with a half note. The third staff has a quarter note followed by eighth notes. The fourth staff begins with a half note. The music concludes with a final cadence.

Come holly spine heavenly close  
off the all thy spincathing spined  
Come shed a broad and that shall  
bind our earth and shall bind

old

o  
o

old

o

El  
Diaz  
Diazam



El

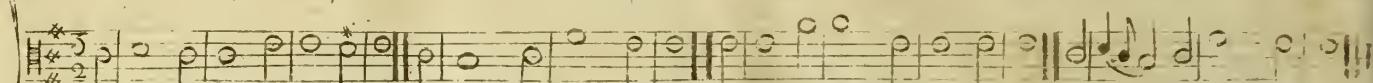
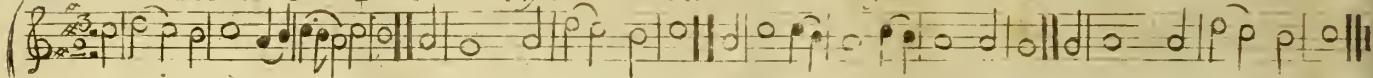
Edith Dawson Nurse

Framingham ~~Mass~~ Mass

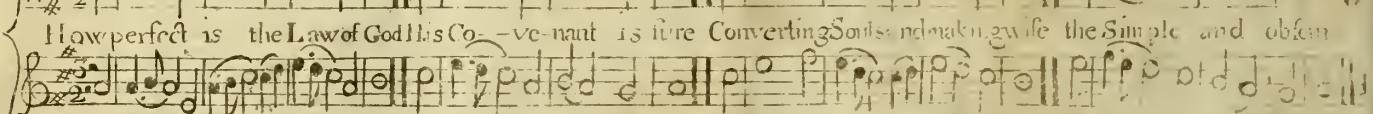
Miss Lydia a Nurse

S<sup>t</sup> Martin's Tune.

by H. T.

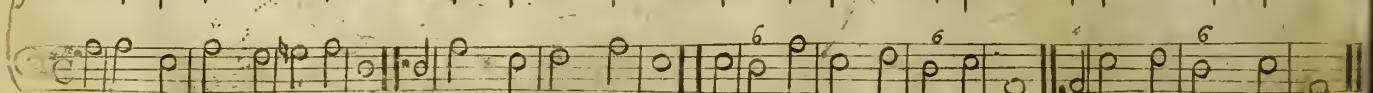
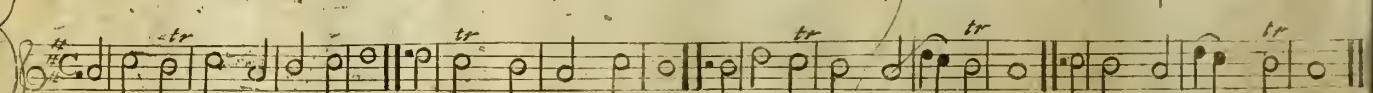
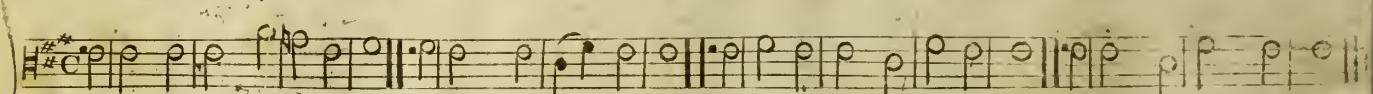
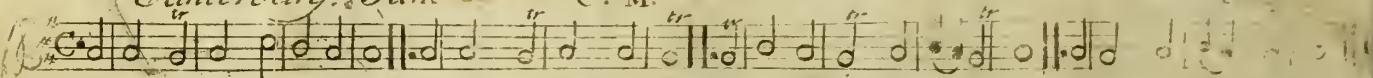


How perfect is the Law of God His Co-<sup>n</sup>ve-nant is sure Converting Sons in making wise the Simple and obser-



Canterbury. Tune

C. M.



## A Funeral Thought

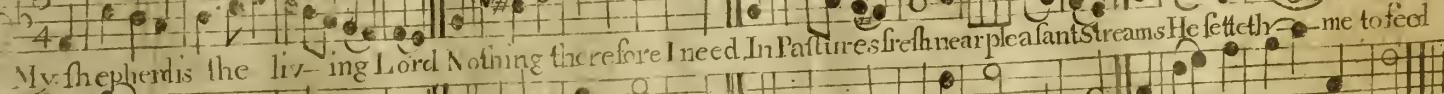
Hymn 53<sup>a</sup>

D. 11.

C. M.



G. W. man's.

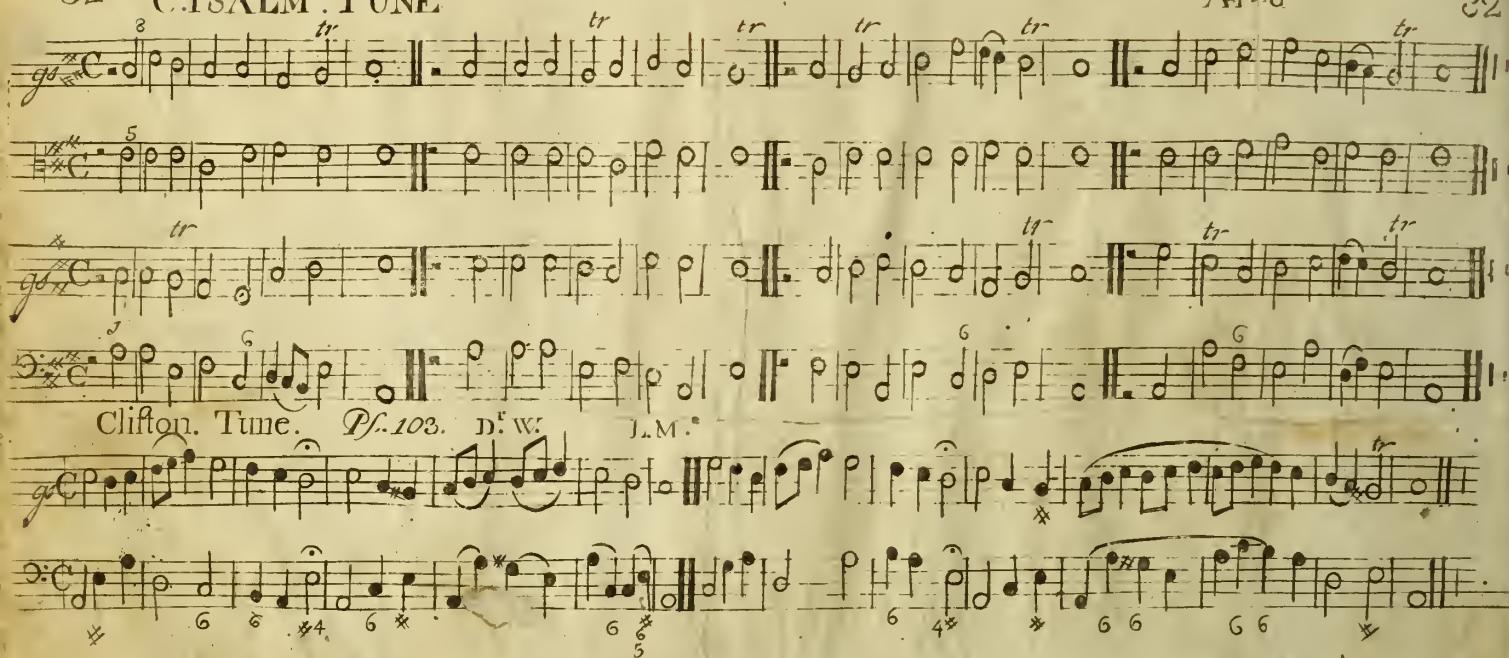


F

## 32 C.PSALM.TUNE

Arr'd

32



An Evening Hymn

GW

PM

33



o farther Go to night but stay Dear Saviour till break of Day Turn <sup>in</sup> Dear Lord w me And in y<sup>e</sup> morning when I wake Me in thy Arm, my



New Eagle Street



take <sup>in</sup> All go on with the <sup>in</sup> I'll go on with the



34 Littleton A Hymn G. w.

The musical score consists of three staves, each with a key signature of one sharp. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The music is in common time. The lyrics are written below the notes in a cursive hand. The first section of lyrics reads: "Lo he cometh countless trumpets Blow before bloody Sign Midst tenthousand Saints & Angels See y' Cru". The second section continues with: "fi-ed shine Hallelujah // Halle-lu iaH Wel-come wel-come bleeding Lamb". Below the music, three large, stylized initials are written in cursive script: "HL" on the left, "HL" in the center, and "LB" on the right.

Lo he cometh countless trumpets Blow before bloody Sign Midst tenthousand Saints & Angels See y' Cru

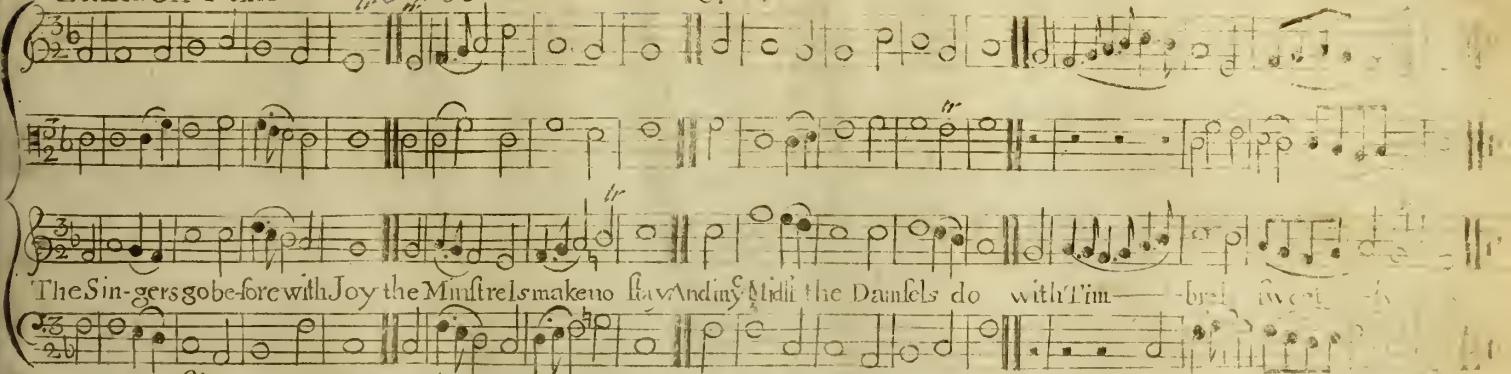
fi-ed shine Hallelujah // Halle-lu iaH Wel-come wel-come bleeding Lamb

HL HL LB

## Landon Tune

P. 62.<sup>u</sup>

C. M.



Newcastle

P. I. m. 48<sup>th</sup>

D. r. w.

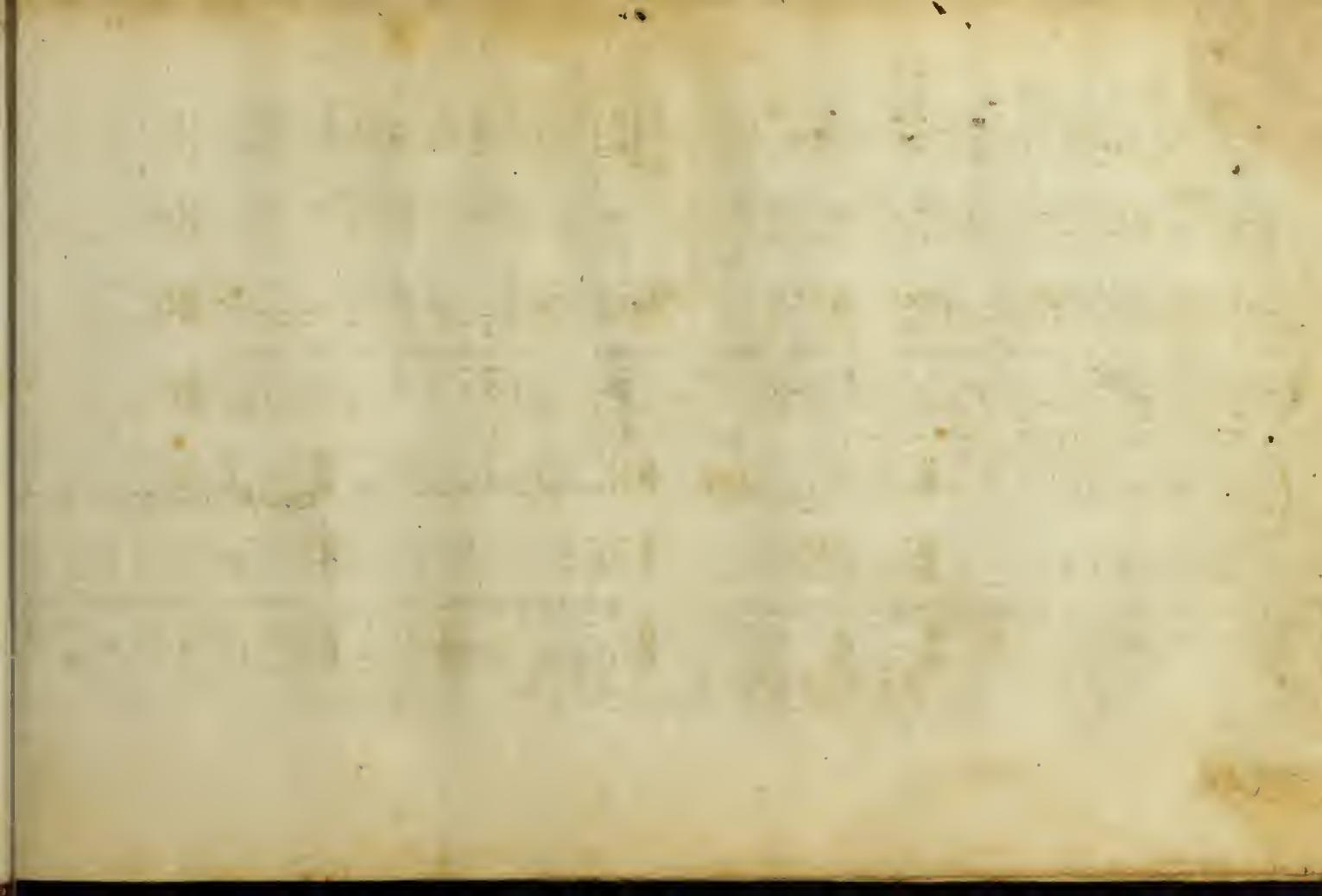
S. M.

tr. w.

Great is the Lord our God and let his Praise be great He makes his Churches his abode His most delightfull Seat

My sole with frictance miles for the living go

~~the same~~



## 36 PSALM. CIII

C.M.

D.V.A

My soul give laud un-to the Lord my spirit do Y same And all these erets of my heart praiseth his holy name

S<sup>t</sup>. BENNET's TUNE. P. 150 NV. by W<sup>m</sup> Riley L.M.

Let all that vi-tal Breath en-joy The Brith he does to them al-ford In just reurns of Praise em-ploy Let ev-ry Creature Praise y<sup>e</sup> Lord

Colchester Tune *New*

C.M.

*tr*

*S<sup>t</sup> CHRISTOPHERS TUNE by W. Riley*

I.M.

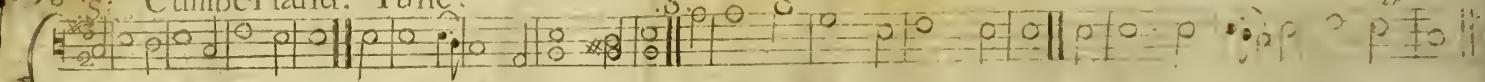
Gloria Patri

To Father Son & Holy Ghost The God whom Heaven & Earth adore Be Glory as in Ages past Is now & shall be e- vermore

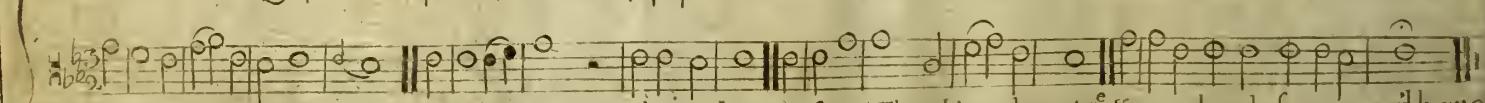
36 S: Cumberland. Tune.

S: L. M

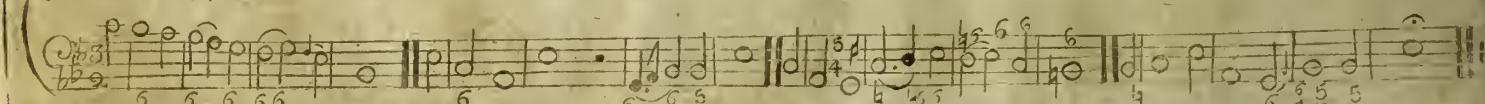
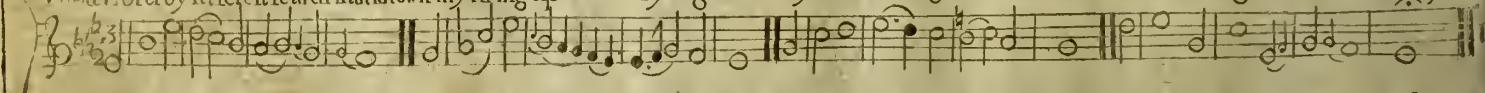
W:

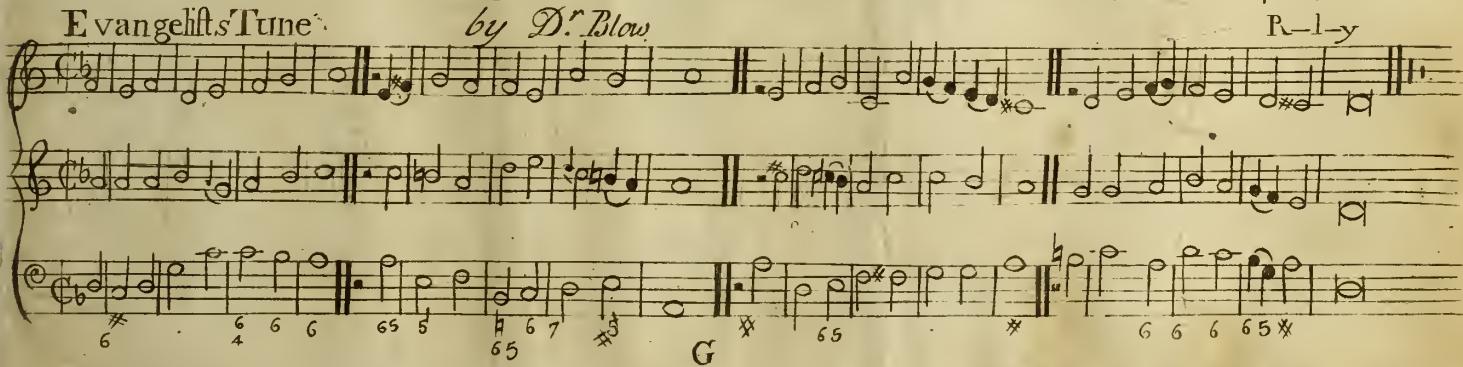
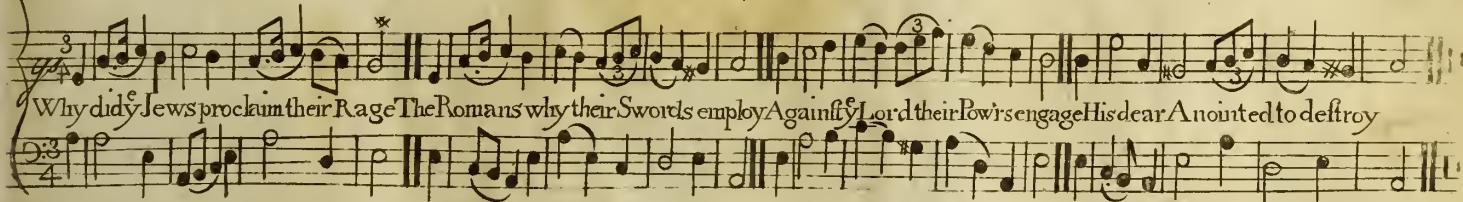


S<sup>t</sup> Pancras. Tune. by Jon<sup>n</sup>. Battishill P. 132 N.Y. L. M. Re-<sup>s</sup>



Thout I ord by strictest search haſt known my rising up & lying down My ſecret thoughts are known to Y<sup>e</sup> Known long before conceivd by me





40 S<sup>t</sup>. Ann's Tune. by D<sup>r</sup> Crofts L. 62

C.M.

A-r-d

My Glo-ry and Sal-va-tion doth on him a-lone de-pend, He is my Strength my Stay my Wealth and still cloth me de-fend

WELSH. TUNE

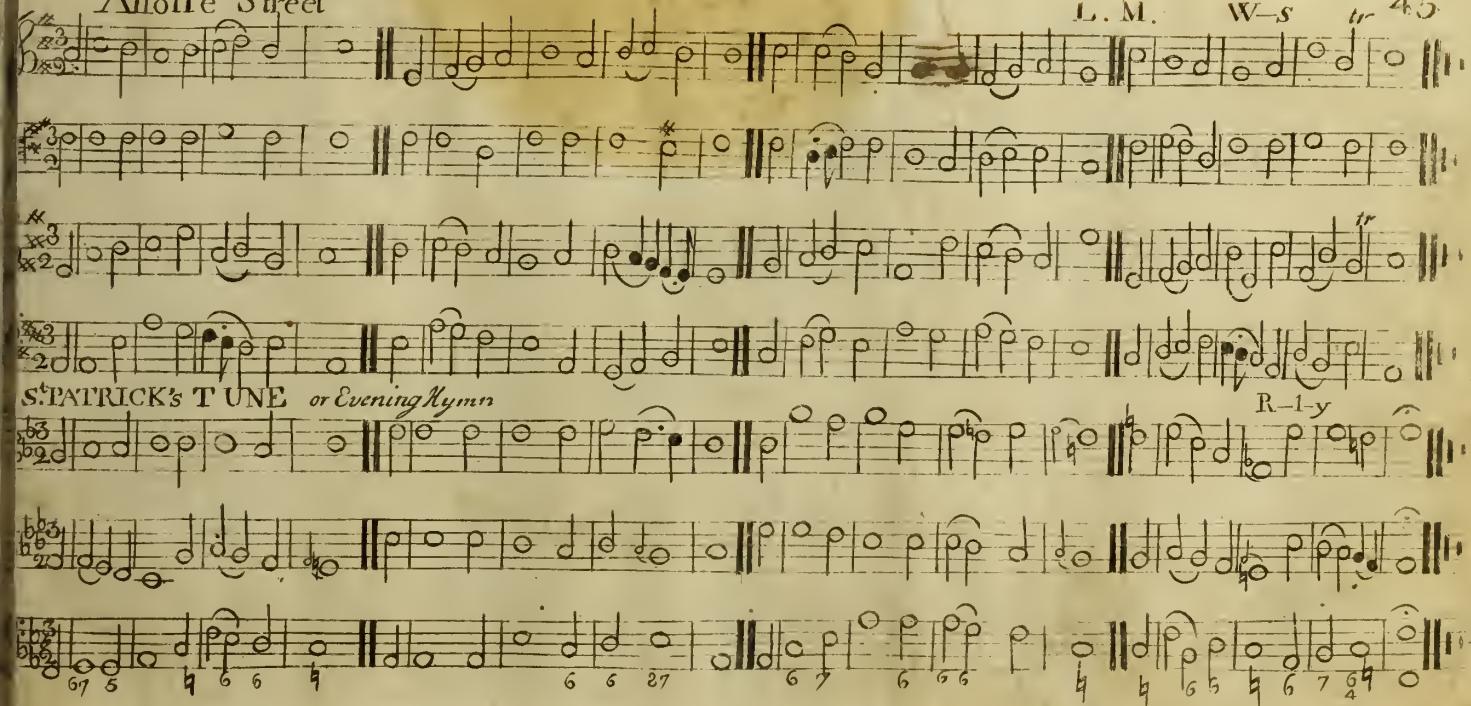
End with 1<sup>st</sup> strain

Ailoffe Street

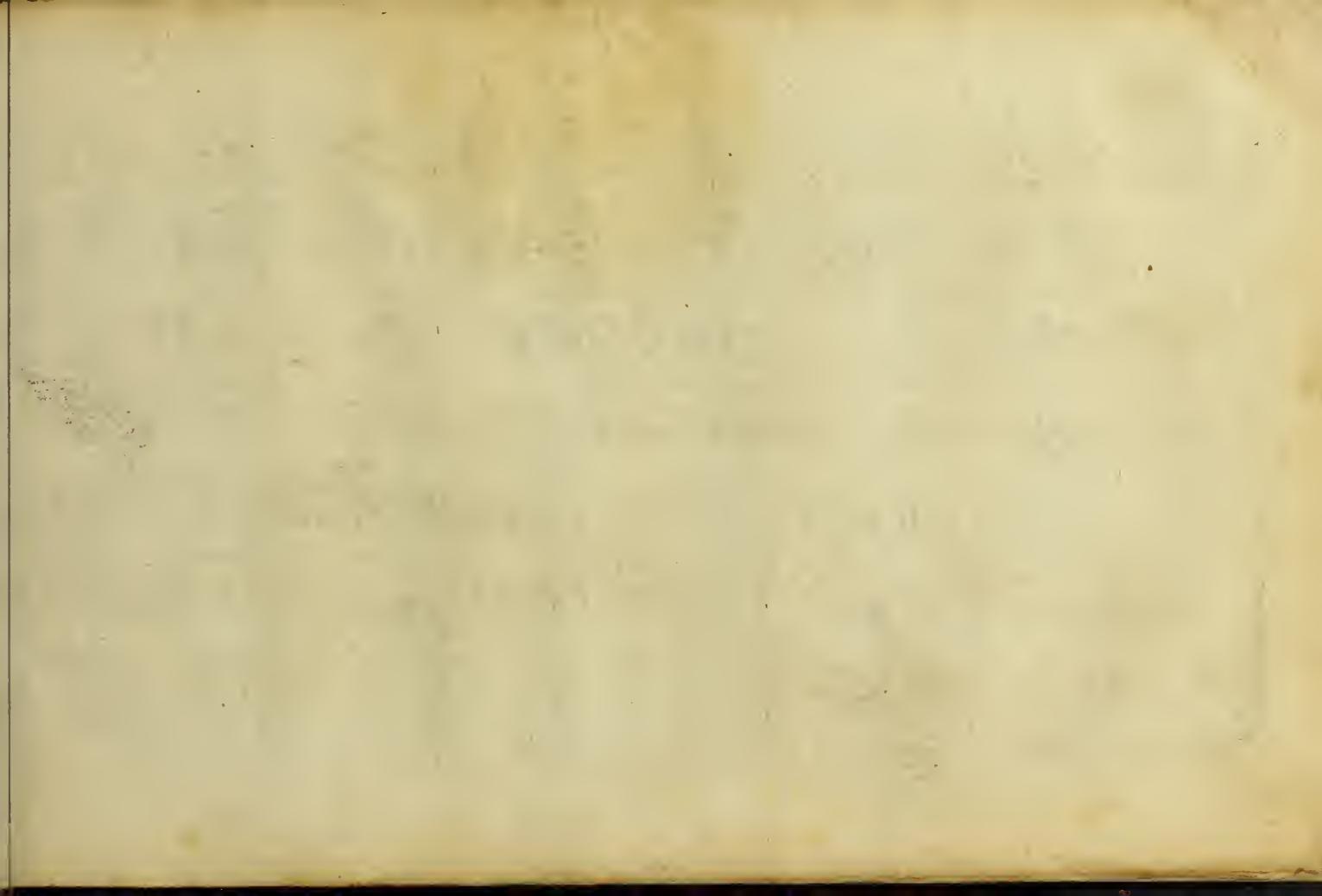
L. M.

W-s

45



9 " C 888  
" 85 or 8.8  
88888 88888  
2<sup>nd</sup> May 19<sup>th</sup>  
Band number 88888



46 An Anthem. Ps. 136 Set by Wm Sansur

Bass soloist Cho tenor soloist Cho contra soloist Cho

G. 3 64

Give ye thanks unto the Lord | Give thanks unto the God of gods. | O thank the Lord the Lord of lords  
who on ly doth great won drous works | Who made y Waters and the Earth | The glorious Sun to rule the Day  
Wh by his Wisdom madeth Heav'n's (Piano Chor o) A Canon of four in one L.M.

And Moon & Stars to rule the Night For His Merc y en dureth for e ver A Canon of four in one

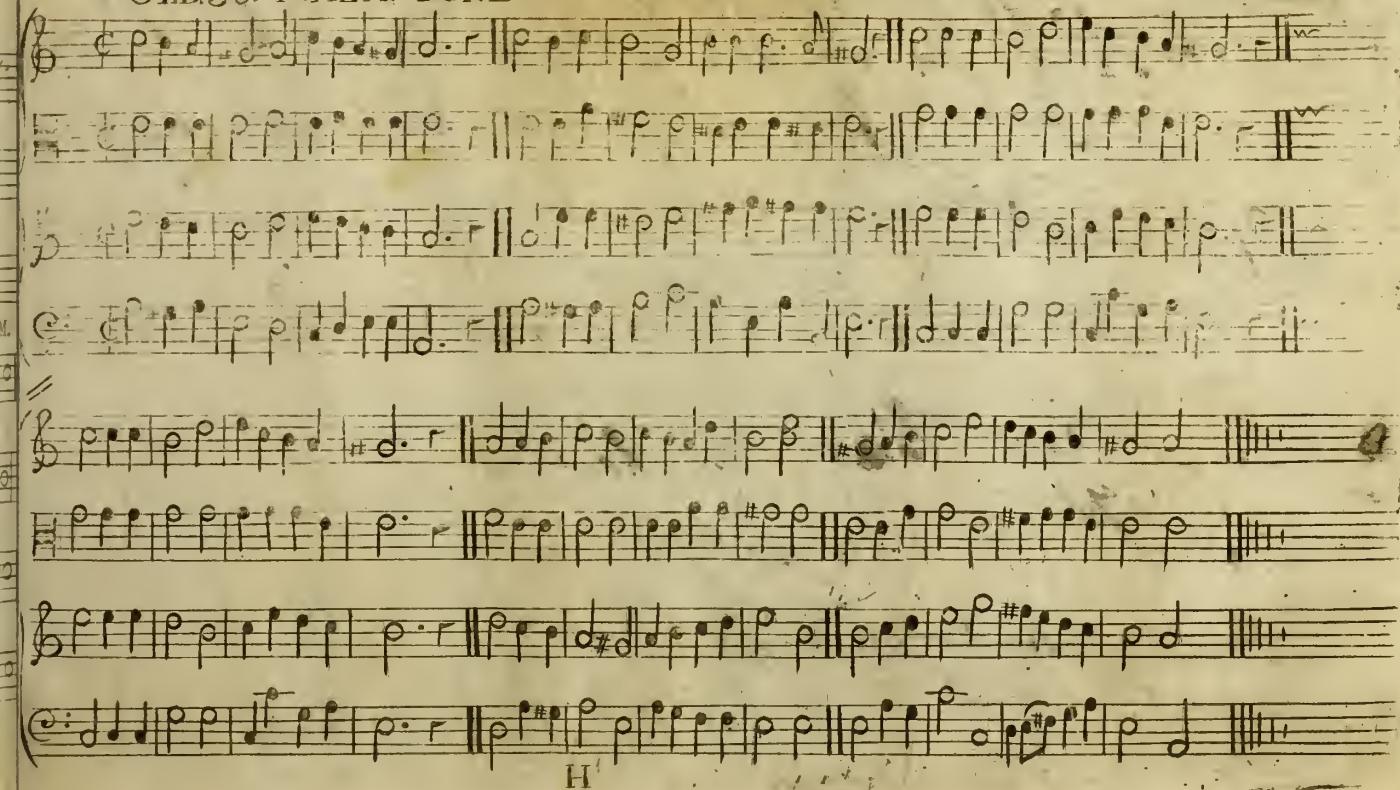
C. 6

## OLD 50. "PSALM. TUNE

P. M.

w.s.

47



H'

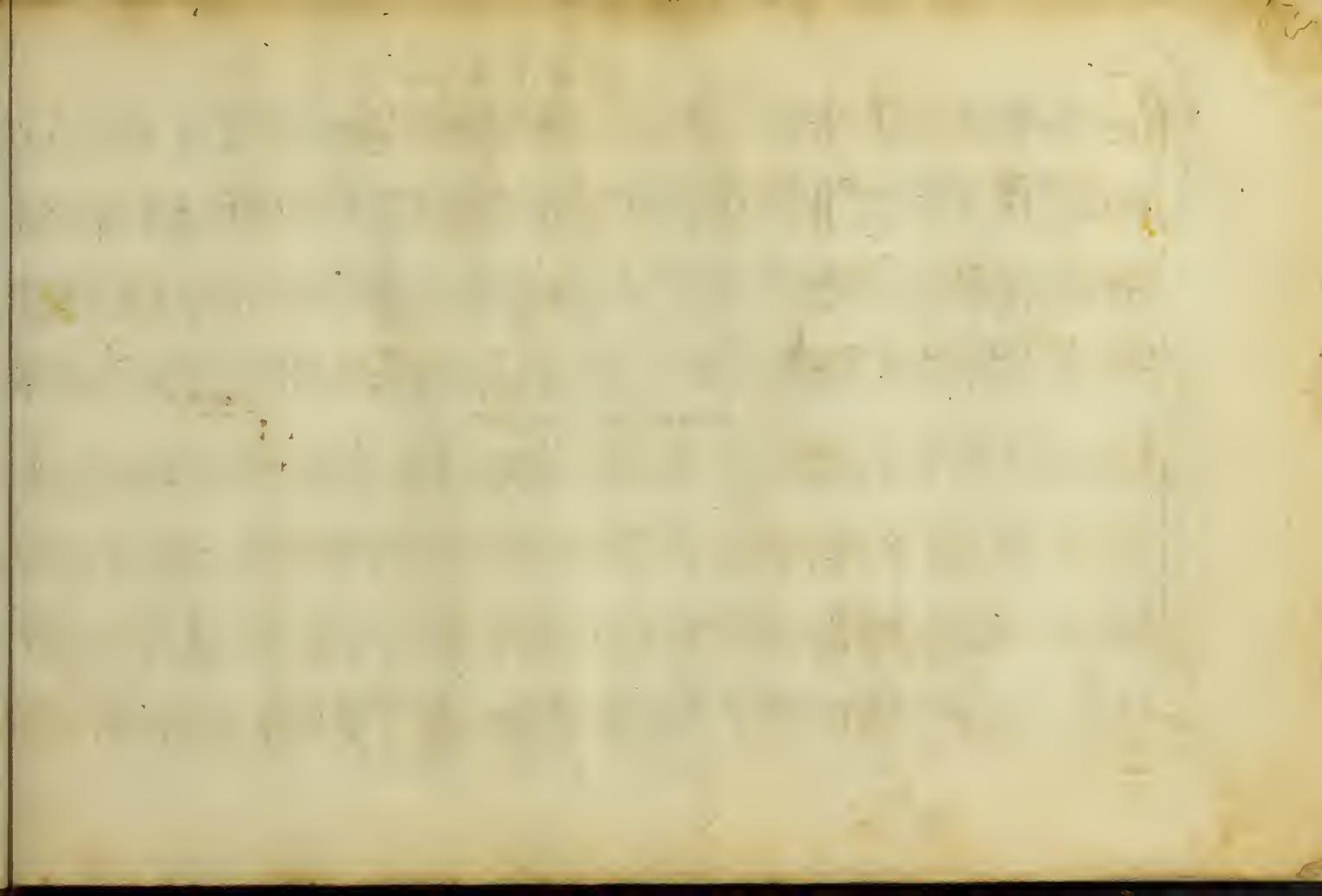
978 9932

222 M L A D Joseph Ballou T P  
222 15 A 24 222 J. W. Tolman T  
222 2 2 Cha John C Tolman T  
  
D Danville P

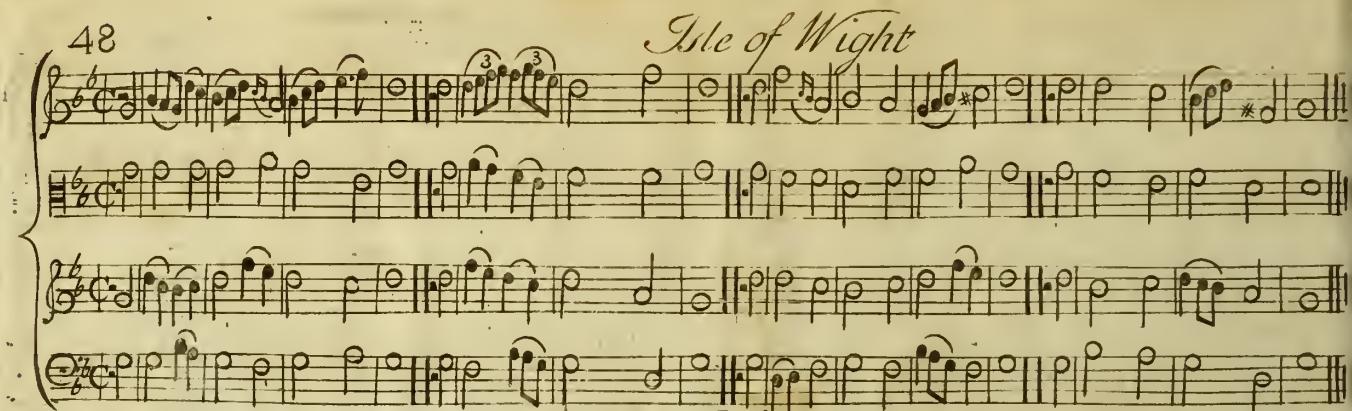
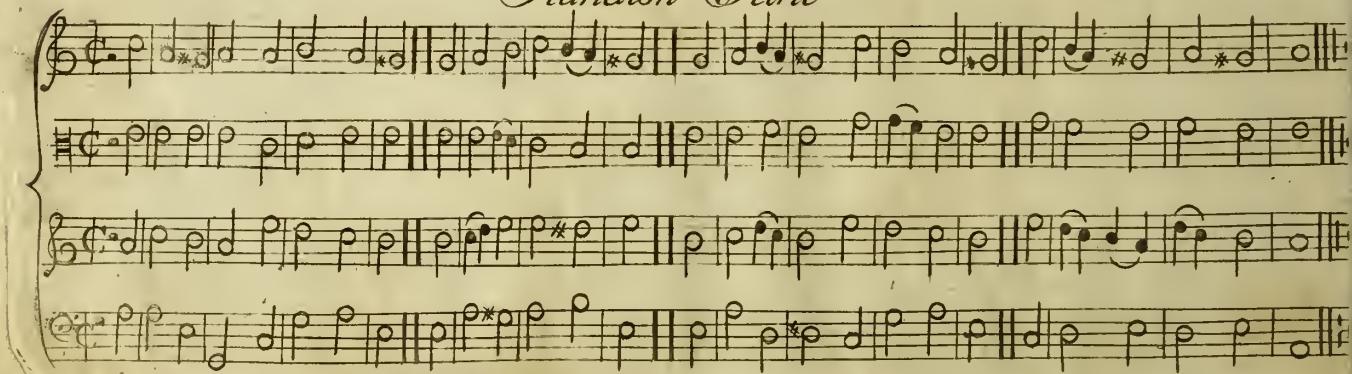
Dear Rev. Mr. Tolman.

Book GB

Book Grammian



48

*Isle of Wight**Standish Tune*

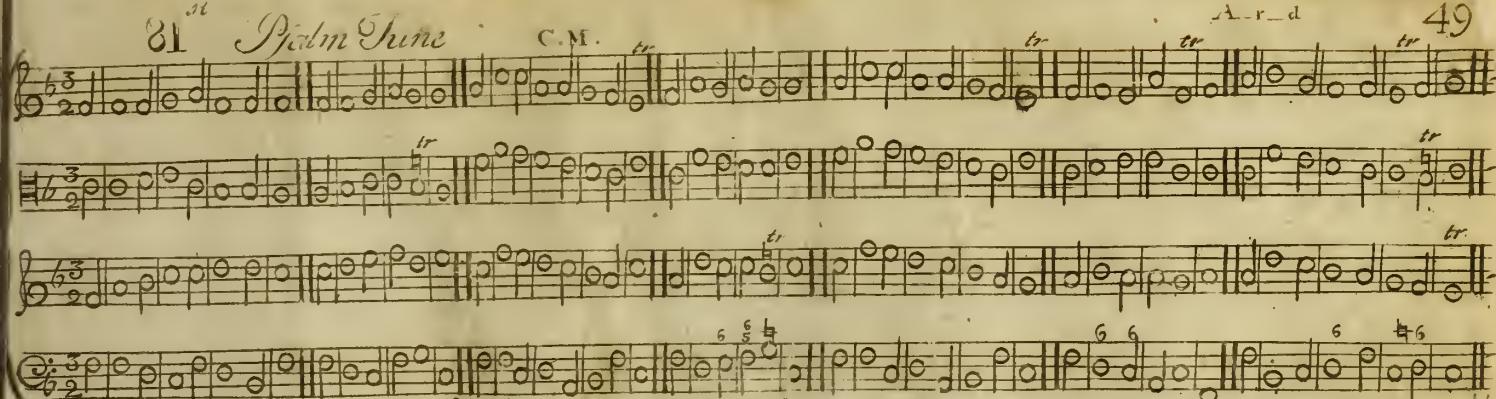
81<sup>st</sup>

Psalm Tune

C. M.

Arr'd

49

*J. Humphrys* C. M.

Handwritten musical score for J. Humphrys, C. M., arranged for four voices. The score consists of four staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The music is written in common time with various note heads and stems. Measure numbers 1 through 12 are indicated above the staves.

## 10. Boston

C. M.

W-s

Hail! Glorious Lamb of God, Let Saints & Angels join, To Ce-le-brate thy Praise abroad, Whose name is all Di-vine, Hail e-ver-Blessed & glo-rous!

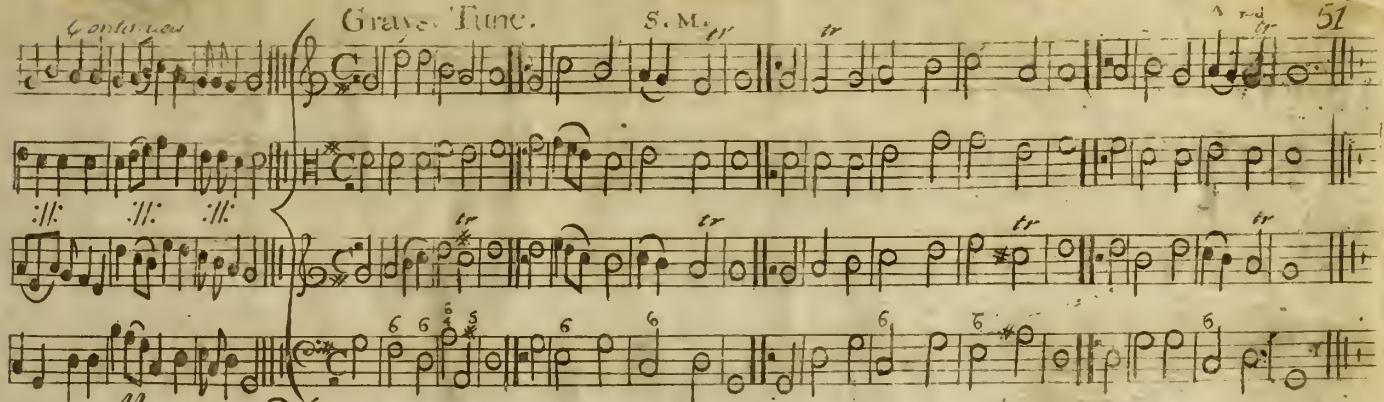
Thou great In carnate God! Who didst to us Sal-va-tion bring Thro' thine own precious Blood Halle-luah

Contineas

Grave. Tune.

S. M.

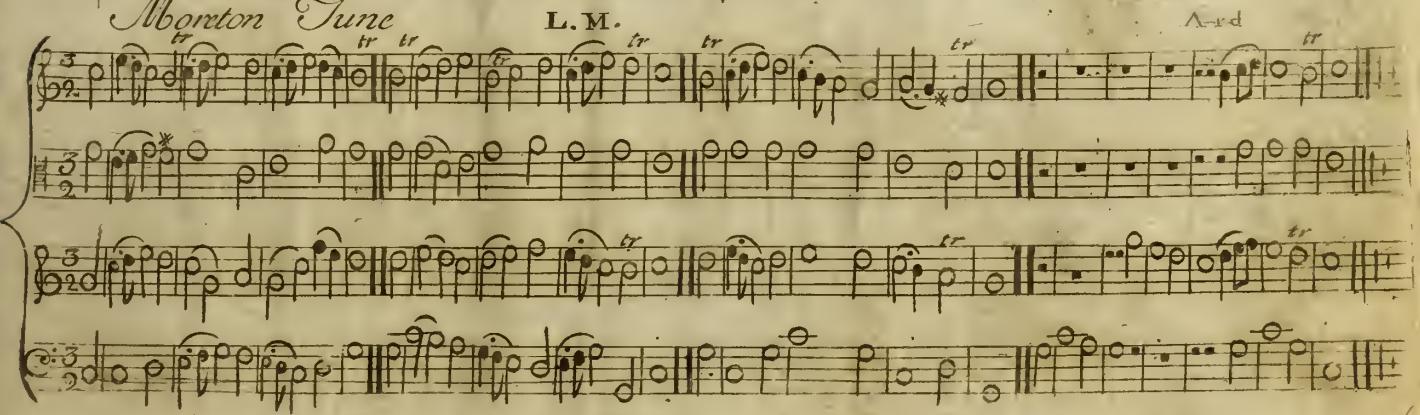
51



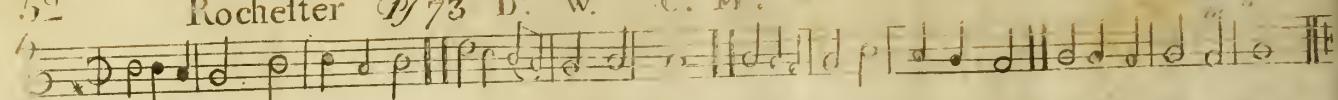
Merton Tune

L. M.

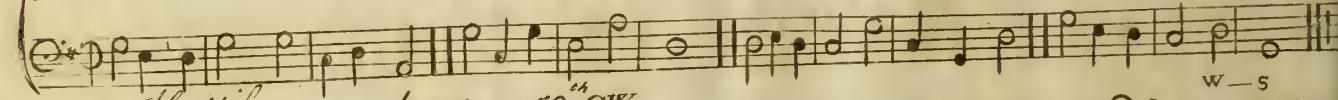
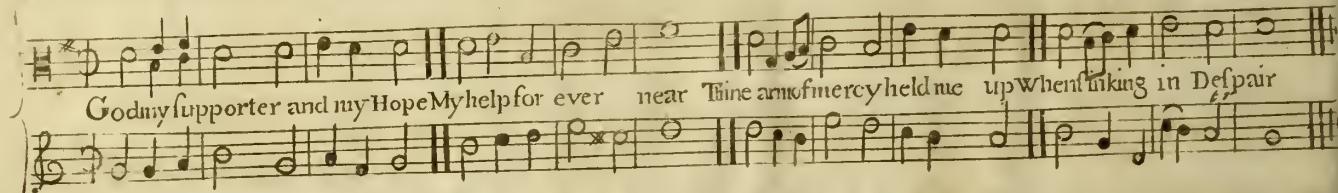
Ard



52

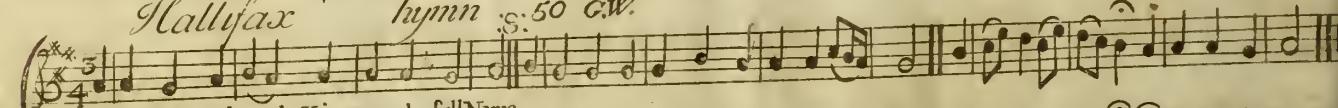
Rochester *D. 73* D. W. C. M.

God my supporter and my Hope My help for ever near  
Thine arm of mercy held me up When sinking in Despair

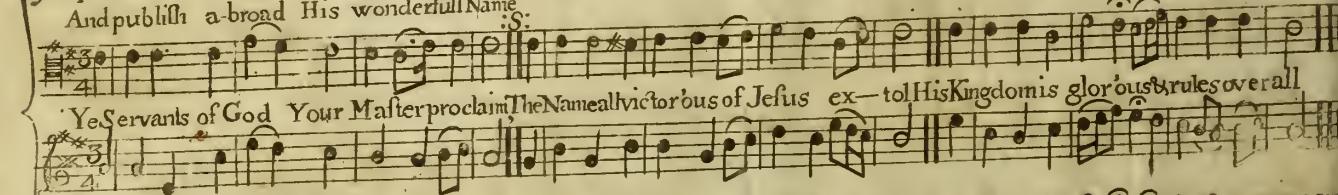


*Hallifax hymn S. 50<sup>th</sup> C.W.*

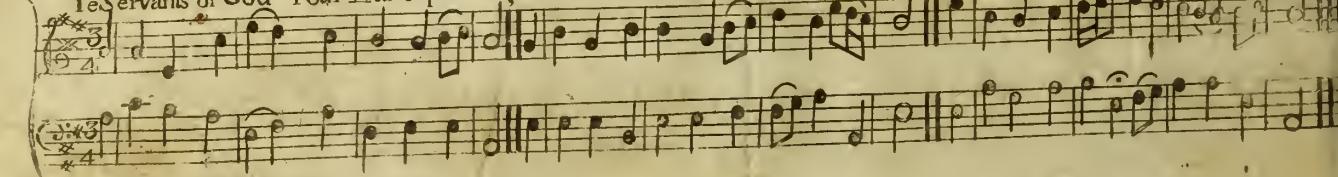
w-s



And publish a-broad His wonderfull Name



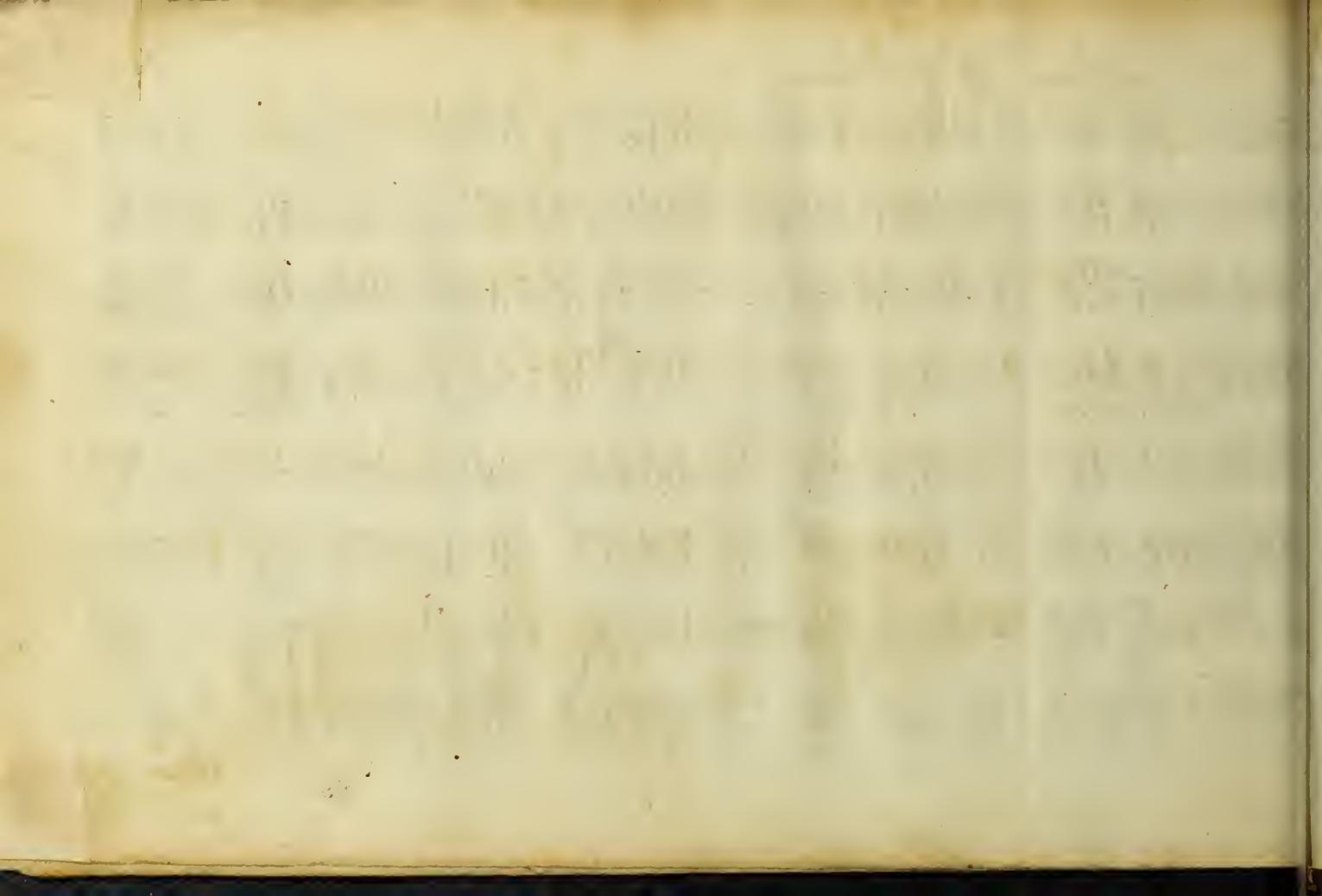
Ye Servants of God Your Master proclaim The Name alvictor'ous of Jesus ex-tol His Kingdomis glor'ous & rules over all

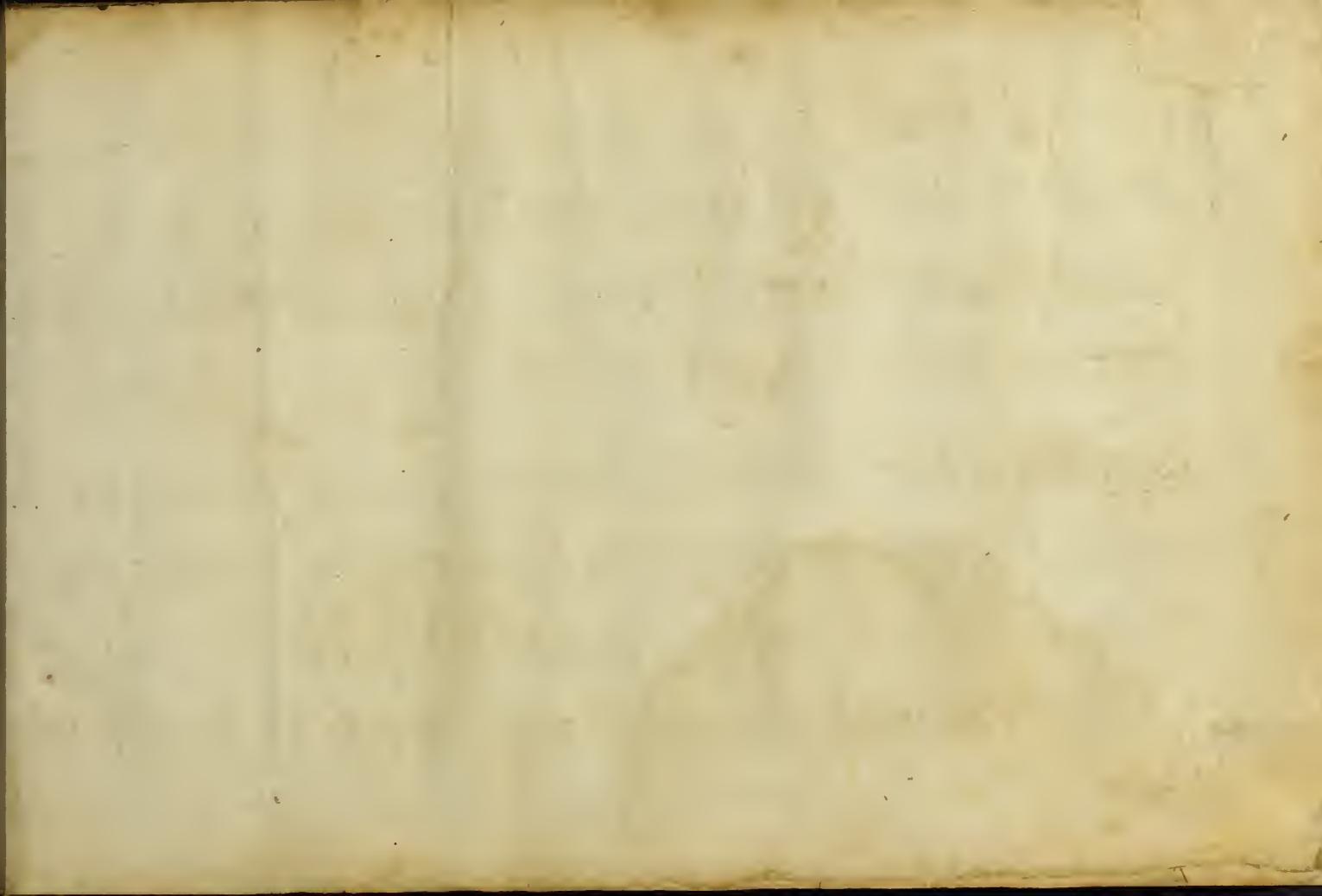


Bangor Tune. by W<sup>m</sup> Tansur.

53

The musical score consists of six staves of handwritten notation on five-line staff paper. The notation uses a variety of note heads, including solid black dots, open circles, and small crosses, often with vertical stems or horizontal dashes extending from them. The first three staves are grouped together under the heading "Westminster C. M." The last three staves are grouped together under the heading "Ard". Measure lines divide the staves into measures, and some notes have vertical stems or horizontal dashes extending from them. The notation is highly rhythmic, with many eighth and sixteenth note patterns. The manuscript is written in black ink on aged, yellowish paper.

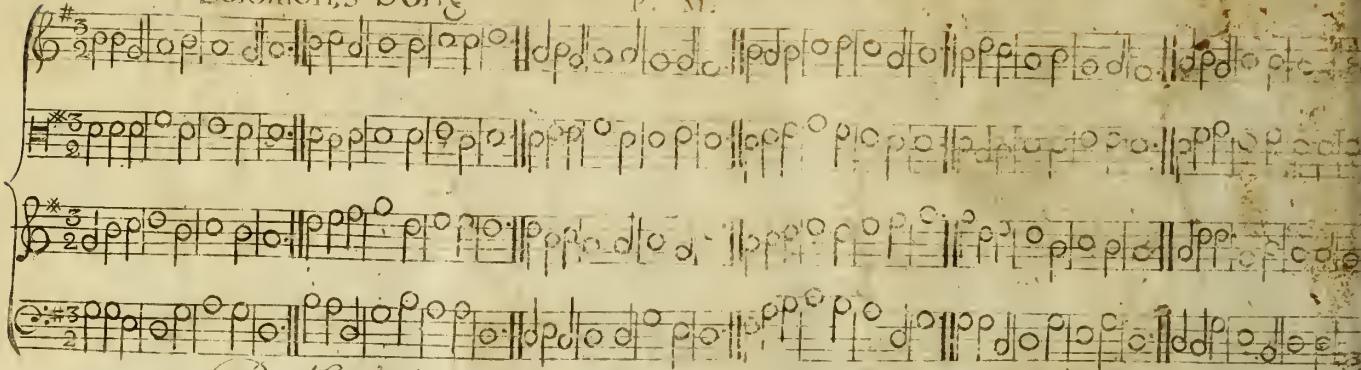




54

## Solomon's Song

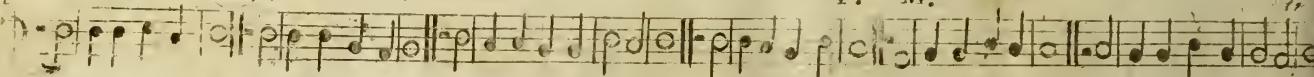
P. M.



## Dallison Tune

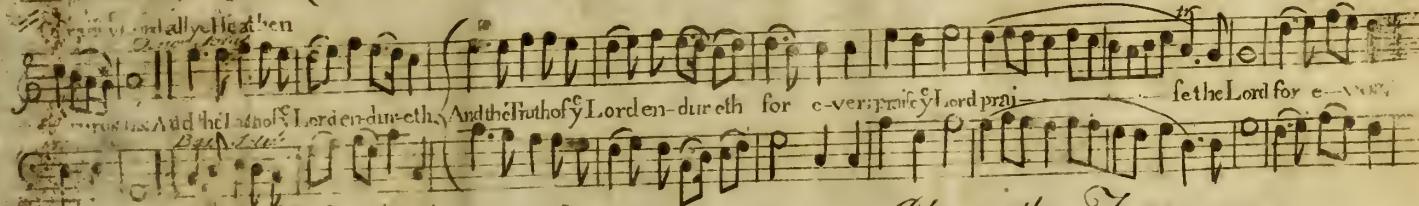
P. M.

W-S



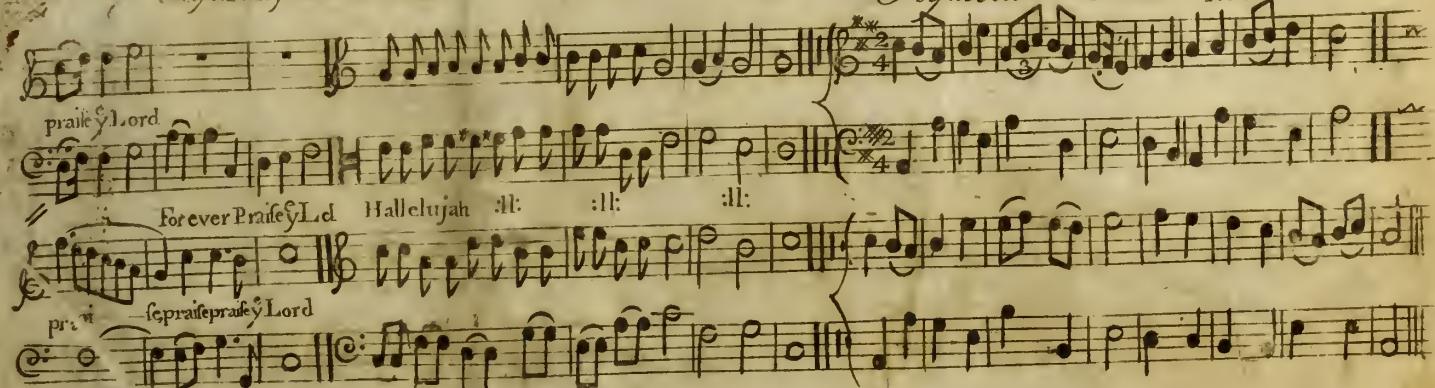
How pleasant it was to hear thy people cry Come let us seek our God to day Yes a cheerful zeal we hast to Zions Hill And there our vows & honors

Sing in to my Psalms:



Amen. Hallelujah.

Plymouth Tune P.M.



forever praise the Lord.

Newbury.

P. 7/4. D. W.

W-s

How ho---ly is his way

How aw ful is thy chaffing god May thy own children say The Greaty Wise y dread ful God

How ho---ly is his way

How ho---ly is his way how ho---ly is his way

How ho---ly is his way

Rothwell

by W<sup>m</sup> Tansure

Sprung from y darksome

Awaken my Soul awaken mine Eyes Awaken my throughe Faculties Awake &amp; see the newborn light

Spring from y darksome Womb of Night

2\*3

G2

Weston. Favel.

C. M.

w-s 61

A handwritten musical score for Weston. Favel. The score consists of three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in common time (indicated by a 'C'). The key signature is common (no sharps or flats). The music is written in a cursive hand, with some notes and rests indicated by small vertical strokes. The score is set against a background of lyrics in a Gothic script. The lyrics read: "Come let us join in our cheerful songs, Angels round thy throne Ten thousand thousand are their tongues But all their joys are one, Ten thousand thousand are their tongues".

Denton Tune

S. M.

A handwritten musical score for Denton Tune. The score consists of three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in common time (indicated by a 'C'). The key signature is common (no sharps or flats). The music is written in a cursive hand, with some notes and rests indicated by small vertical strokes. The score is set against a background of lyrics in a Gothic script. The lyrics read: "But all but all their joys are one".

An Anticm out of the 40<sup>th</sup> Chap of Isaiah

3:5:

O zion that bringest good tidings good tidings of peace

good tidings

p

3

O zion that bringest good tidings good tidings of peace

good tidings of peace good tidings of

c: 3

4

Good tidings of peace good tidings

get the up into the high moun - - - tain o f je-su

get the up into the high mountain the high Moun - - - tain o f jerusalem that bri

c:

Get the up into the high Mountain the high Moun - - - tain o f jerusalem that bringst good ti

Norweg. TUNE.

C. M.

A-r-d

St. James's Tune

A-r-d

K

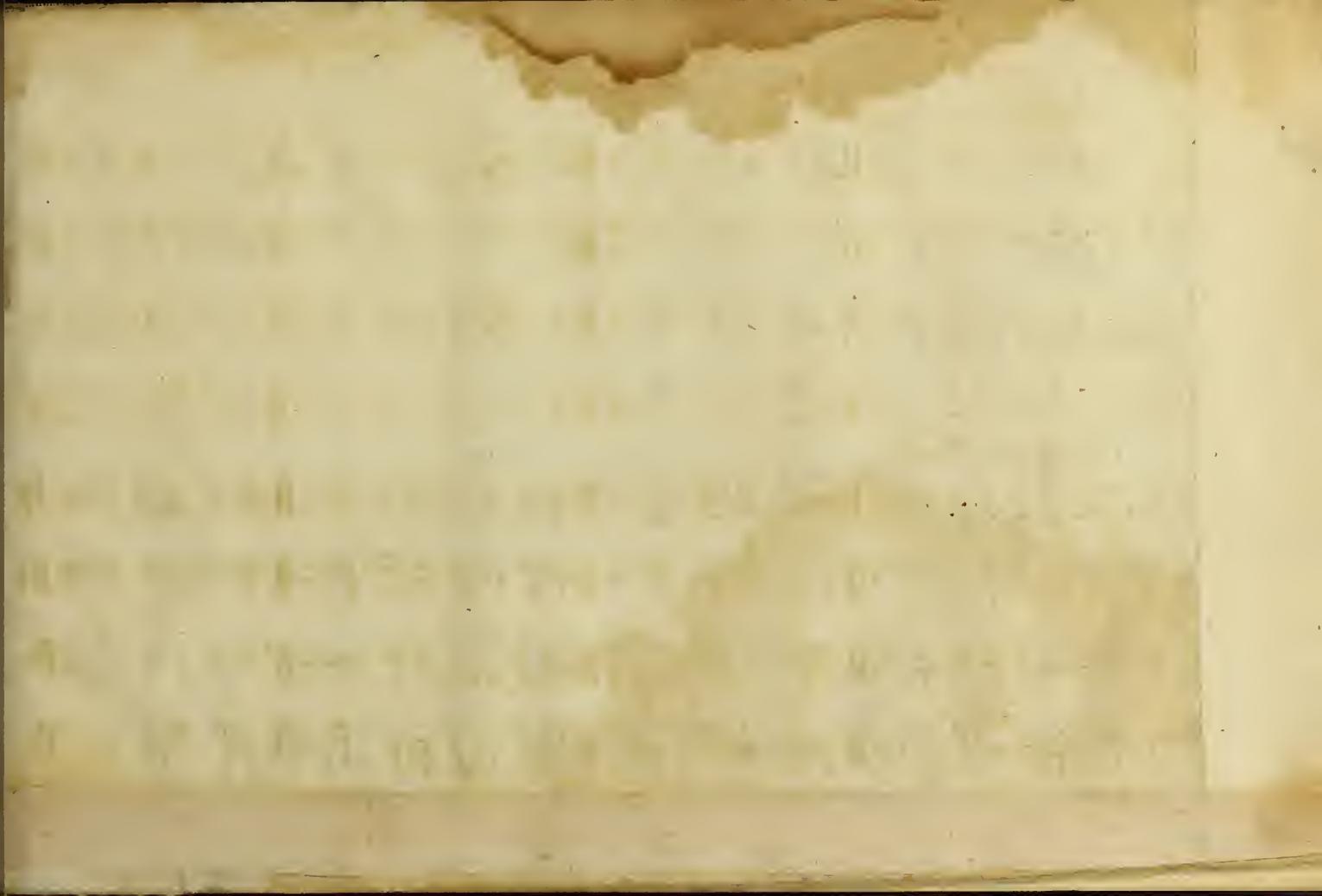
M

Emily Carter  
Framingham

Mary Ann Alden Framingham. 18<sup>th</sup> 1861

Minerva Hunt

Idas Hunt

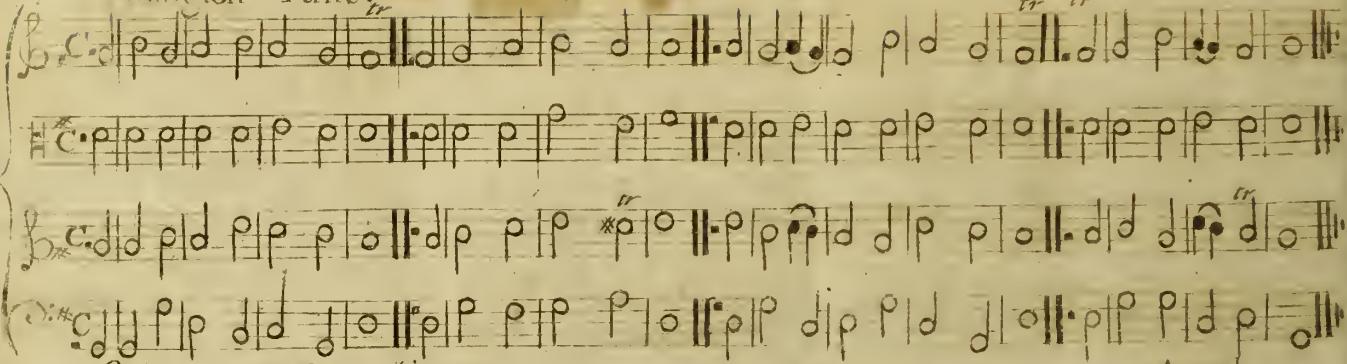


4 Washington Tune.

"

C.M.

A rd

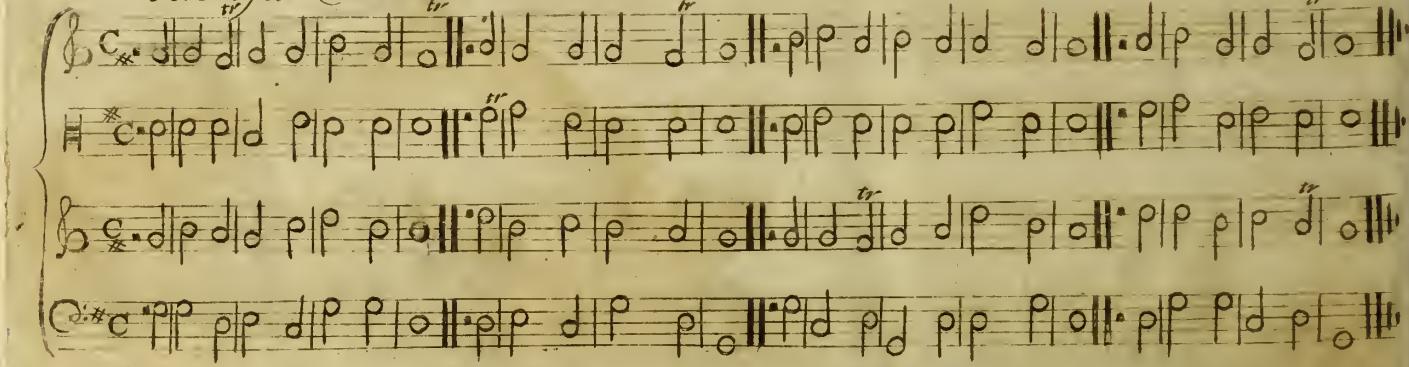


Colchester Tune.

"

C.M.

A rd



*Hendover or Medfield Tune*

C. M.

A handwritten musical score for "Hendover or Medfield Tune" in common time (C. M.). The score consists of four staves of music, each with a unique key signature. The first staff uses a key signature of one sharp (F#), the second staff uses a key signature of one flat (B-flat), the third staff uses a key signature of one sharp (F#), and the fourth staff uses a key signature of one flat (B-flat). The music features various note heads, stems, and rests, with specific performance instructions like "tr" (trill) and "A-r-d" (arduous) placed above certain notes. Measures are separated by vertical bar lines, and repeat signs with endings are present in the middle section of each staff.

*Windsor June*

C. M.

A-r-d

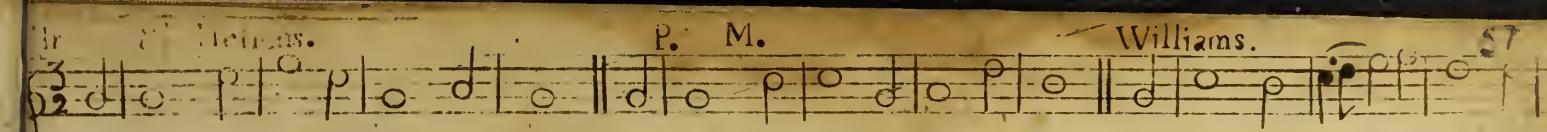
A handwritten musical score for "Windsor June" in common time (C. M.). The score consists of four staves of music, each with a unique key signature. The first staff uses a key signature of one sharp (F#), the second staff uses a key signature of one flat (B-flat), the third staff uses a key signature of one sharp (F#), and the fourth staff uses a key signature of one flat (B-flat). The music features various note heads, stems, and rests, with specific performance instructions like "tr" (trill) and "A-r-d" (arduous) placed above certain notes. Measures are separated by vertical bar lines, and repeat signs with endings are present in the middle section of each staff.

56

## St. George's Tune.

The image shows a handwritten musical score on aged paper. It consists of two parts: the top part for 'St. George's Tune' and the bottom part for 'Portsmouth Tune'. Both parts are written in common time (C.M.) and feature three staves each. The notation is a mix of note heads and rhythmic patterns. The 'St. George's Tune' section includes a key signature of one sharp (F#) and a tempo marking of 'Moderato' (M.). The 'Portsmouth Tune' section includes a key signature of one flat (B-flat) and a tempo marking of 'Common Time' (C.M.). The lyrics begin with 'O God my God I early seek to come to the in haste For why? my Soul and Bo-dy both do thirst of thee to taste'.

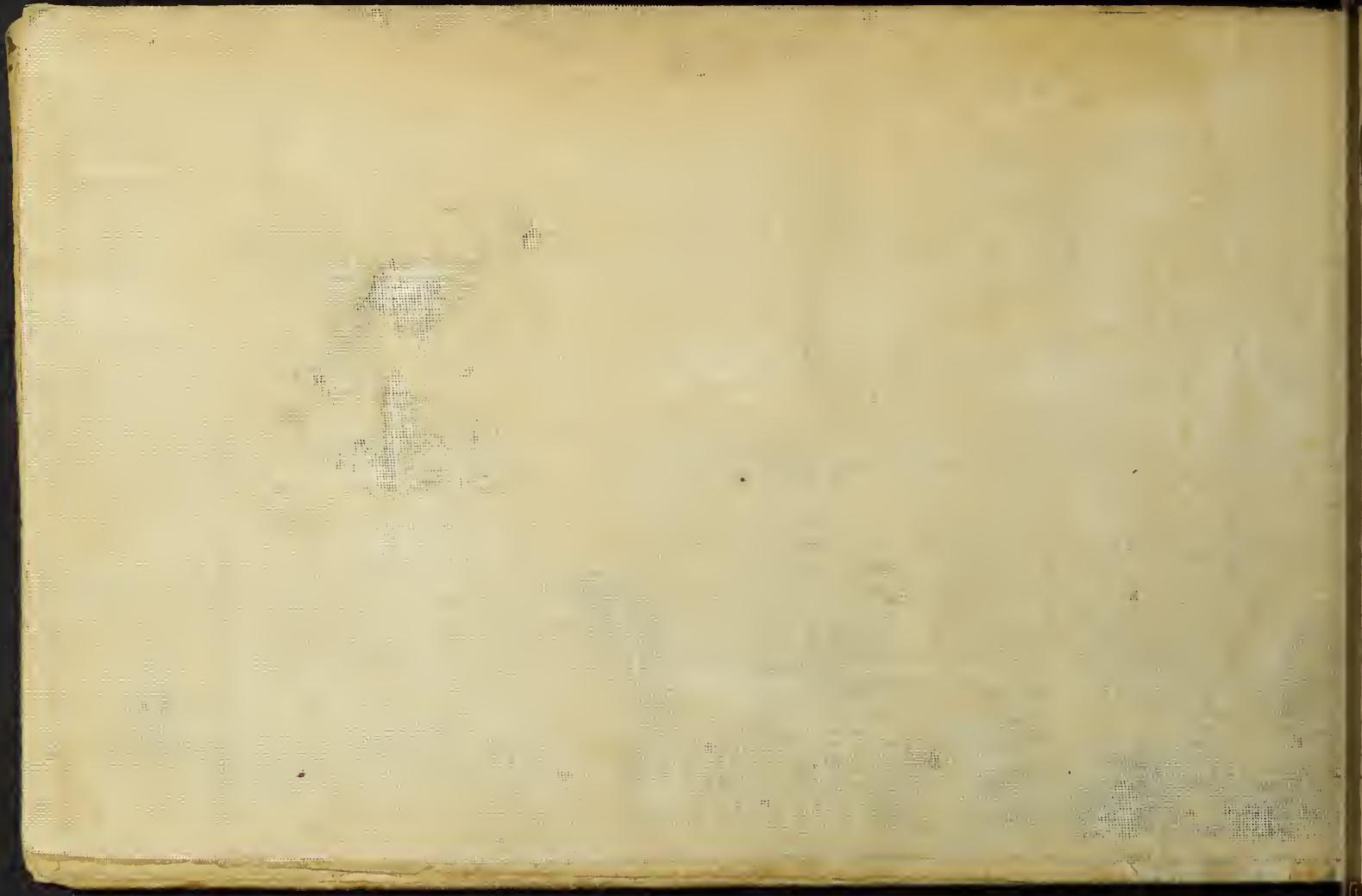
O God my God I early seek to come to the in haste For why? my Soul and Bo-dy both do thirst of thee to taste



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

Tr.

Pow'r My days of prais shall ne'er be past While Life and Thought and being last Or Immortal - i-ty endures.



(43 voc)

# A Christmas Hymn

Cho.

Hark hark, Hark hark

Glad tidings of a

Hark hark, Hark hark what news the Angels bring glad tidings of glad tidings of a new born

Hark hark, . . .

Hail mighty Prince eternal King, Let Heavn and Earth rejoice and sing,  
 Angels and men with one accord, Break forth in Songs O praise the Lord.

:Cho.

new born King Born of a maid a Virgin pure .

Born without Sin from guilt secure

Born of a maid a Virgin pure

Born without Sin from

Born without Sin from guilt

se -- cure from

Bryant







