

The Psalms by D^r Blow Set full for the Organ or Harpsicord as they are Playd in Churches or Chapels

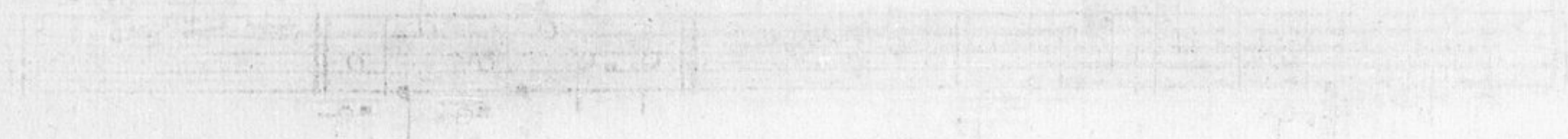
J. H. Emmett

Wind for tune
to Psalm the
17. 26. 39. 74.
85. 90. 123. 131.



Southwell tune
to Psalm the
25. 50. 67.
70. 139.





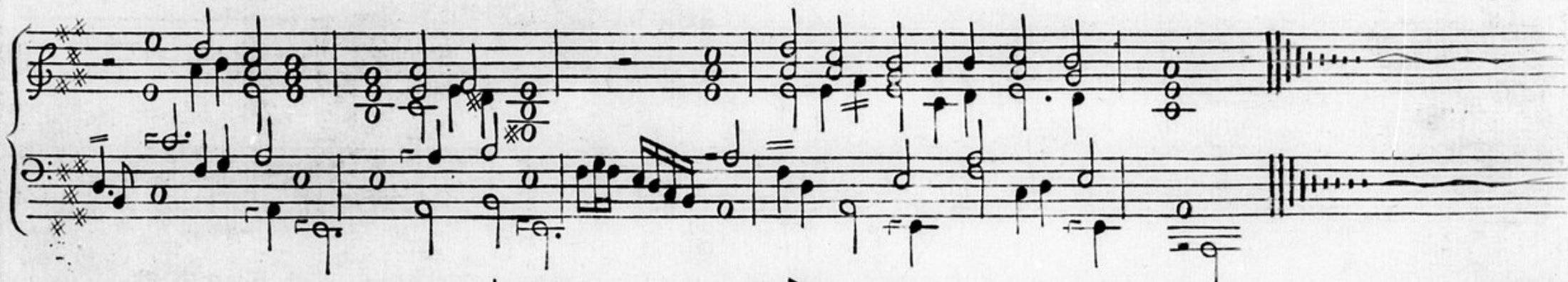
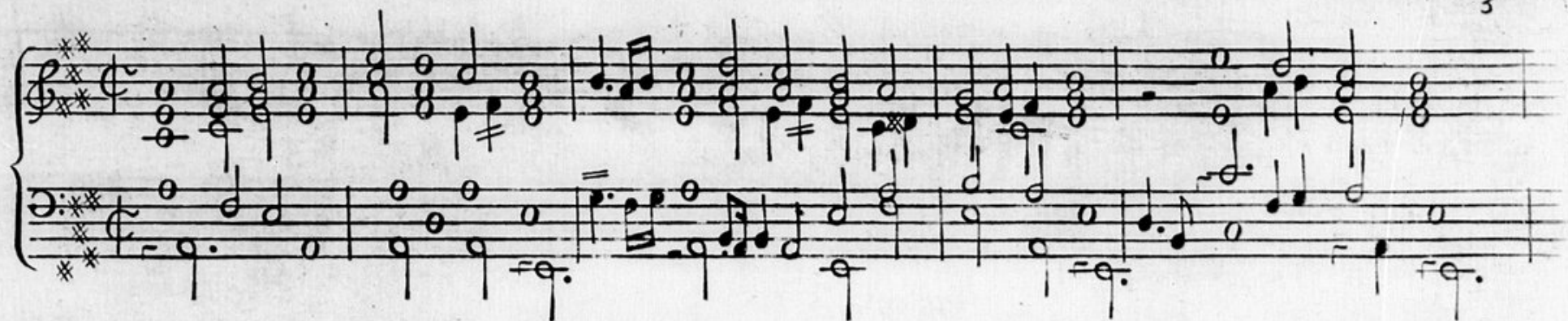
Lichfield tune
to Pfalm the
31. 52.



Oxford tune
to Pfalm the
4.



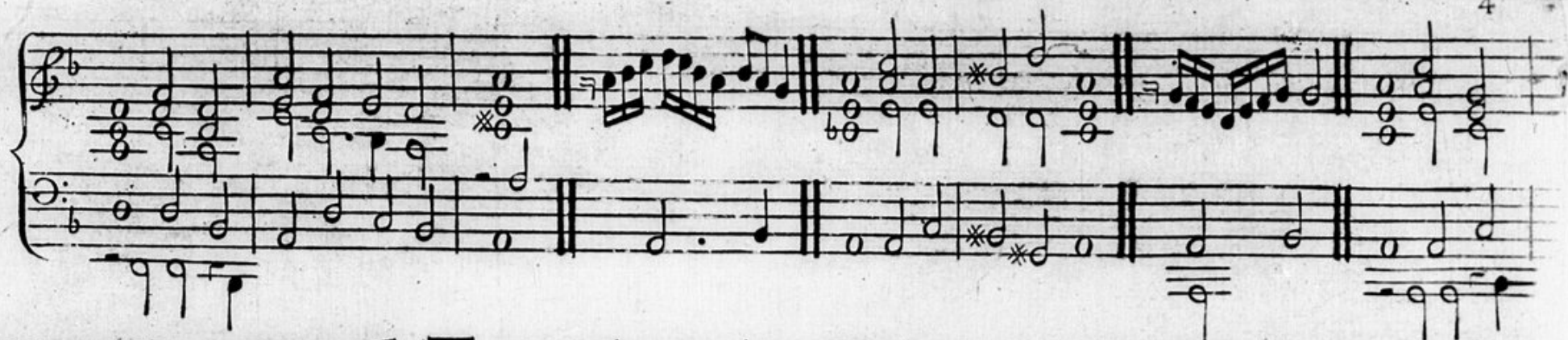
Proper tune
to Psalm the
125.



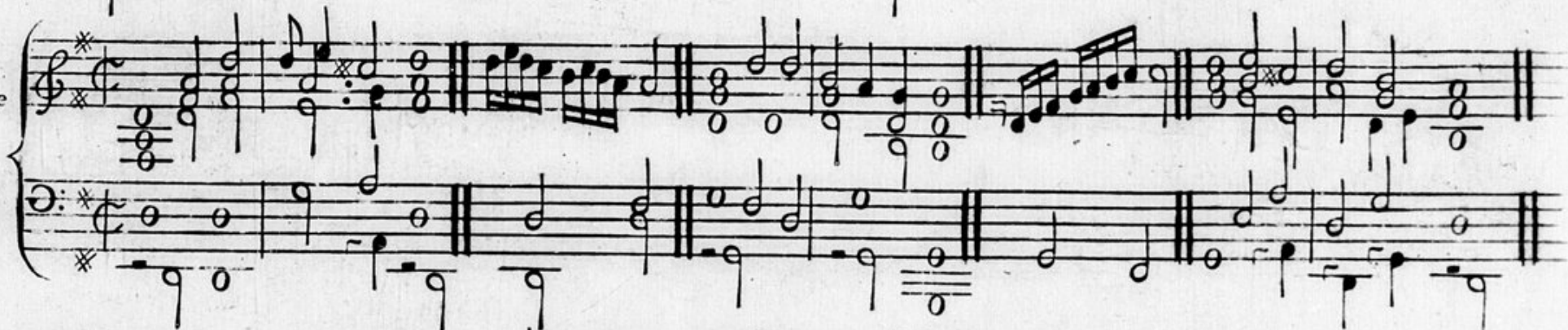
St Mary Hackny
to Psalm the
8. 32. 91.
142.



Martyrs tune
to Psalm the
15. 18. 34.
63. 92. 108.
119. 136. 149.



148. Psalm tune
2^d Metre of
Psalm the 136.



Canterbury tune
to Psalm the
12. 25. 105. 146.

The first system of the Canterbury tune is written for two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords and melodic lines. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The system concludes with a double bar line.

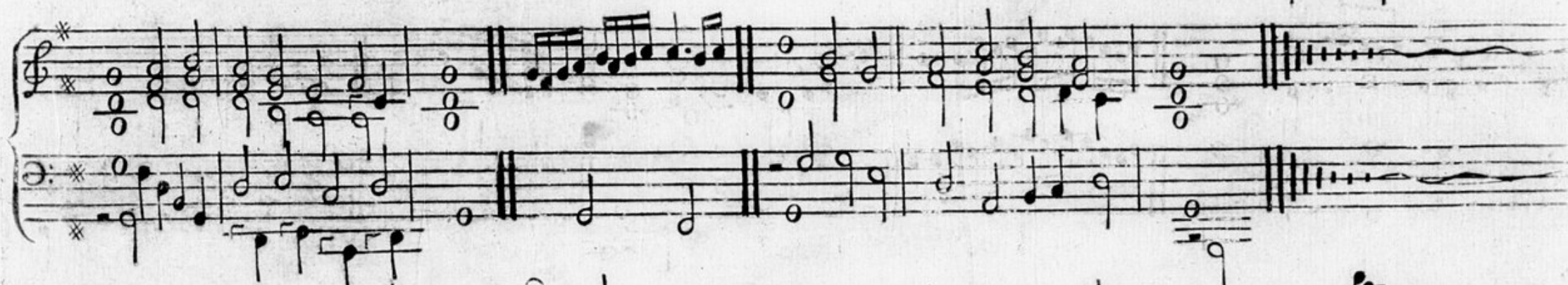
The second system of the Canterbury tune continues the musical piece. It features similar chordal and melodic structures to the first system, with a double bar line at the end.

York - tune
to Psalm the
1. 14. 19. 28. 53.
65. 78. 144.

The first system of the York tune is written for two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords and melodic lines. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The system concludes with a double bar line.

The second system of the York tune continues the musical piece. It features similar chordal and melodic structures to the first system, with a double bar line at the end.

Pfalm the 100
136. 148.



London tune
to Pfalm the
5. 16. 23. 42.
57. 66. 101.
110. 128.



Cantus 119
61. 89. 119.
145.

This block contains the handwritten musical notation for Cantus 119, measures 61 through 119. The score is written on four systems of grand staves, each with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals (sharps and naturals), and dynamic markings (e.g., 'f' for forte). The first system ends with a double bar line and a fermata. The second system continues the melodic and harmonic development. The third system features more complex rhythmic patterns and rests. The fourth system concludes the piece with a final cadence and a wavy line indicating the end of the score.

Pfalm the
148

This page contains a handwritten musical score for Psalm 148. The score is organized into five systems, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature for the entire piece is one sharp (F#), indicated by a sharp sign on the F line of the treble clef in the first system. The notation includes various musical symbols: eighth and sixteenth notes, rests, and bar lines. The first system begins with a treble clef, a key signature of one sharp, and a common time signature 'C'. The music is written in a fluid, handwritten style. The fifth system concludes with a double bar line and a wavy line, suggesting the end of the piece or a section. The paper shows signs of age, with some staining and wear visible.

Pfalm the
113

This is a handwritten musical score for Psalm 113. The score is written on five systems of two staves each (treble and bass clef). The music is in a key with one flat (B-flat) and a common time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). There are several repeat signs and first/second endings. A specific instruction is written in the third system: "first part a gain and so on". The handwriting is in ink on aged paper.



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