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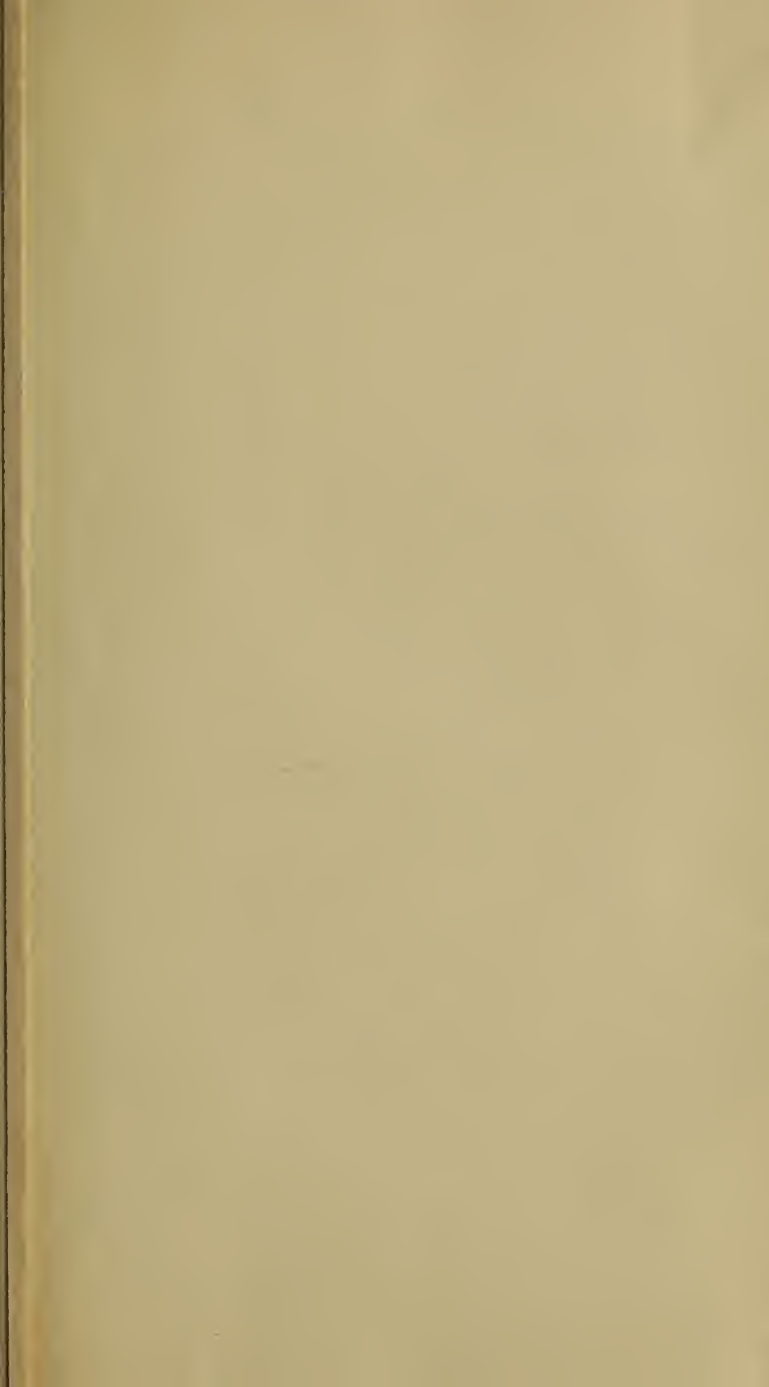
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An INTRODUCTION to
PSALMODY

Containing some Instructions for Young
Beginners, explain'd in a familiar &
easie manner, by way of Dialogue.

By John Church a Member of y^e Collegiate
Church of S^t. Peters Westminster, and
Gentleman in Ordinary of His Majesty's
Chapel Royal.

To Which is added a Select Number of
the best Psalm Tunes extant; in 3 and 4
Parts; as they are now Sung in Parish
Churches & other Places of Divine Worship.

Also a Collection containing Some Hymns
Compos'd by D^r. William Croft; & some
Anthems & Hymns by Mr. Tho: Ravenscroft
& the Author; for 1, 2, and 3 voices.

O praise y^e Lord, for y^e Lord is gracious: O Sing
Praises unto His Name for it is lovely. Psal: 135.
Sing ye Praises with Understanding. Psal: 47.

LONDON,

Engrav'd by T. Crofts for R. Meares
Musick Printer at the Golden Viol in
S^t. Pauls Church Yard. 1723
& Sold by J. Bradway of Ramsay, in Hunting
ton Shire; & H. Croftsgrove of Norwich.



John Bull's Creed

To all Lovers of Psalmody.

The following Introduction is intended as an help & Assistance to all those that shall be desirous of improving in, & learning the Art of Psalmody; there being briefly explain'd by a familiar way of Dialogue, all those Terms or Parts of Musick which are conducive and necessary to that End. —

The Tunes th follow ^e Instructions are ^y best Extant, there are 18 in 3 & 12 in 4 parts; & I am pretty certain ^t there is scarce any Tune ^t is usually Sung (th there is an Organ,) ^t is omitted.

The Anthems & Hymns th follow ^e Psalm Tunes, are intirely new; except Mr. Ravenscroft's, & they were put in to Oblige some particular persons who are very ready to promote ^e Sale of this Book. —

As the Tendency of this Book is towards the improvement of Psalmody in general, & thereby advancing the Honour & Glory of God, tis hop'd it may meet th a candid Reception, & that every one will find some advantage in it, as may at least be thought answerable to ^e small Charge of ^e Purchase.

And should this Book meet wth
such an encouragement as may in
some measure answer y^e Great pains
& expence of y^e Publisher, twill in-
duce him to make such a further
Collection of Hymns and Anthems
from y^e Best Masters, as he has
great reason to hope, will not be
unacceptable to all y^e well wishers to,
& promoters of Psalmody.

So recommending you to y^e favour
of Almighty God, (not doubting but
y^t you'll always secure a Title to his Holy
Protection by y^e Practice & Advancem^t
of this laudable, religious & delightful
Duty,) I humbly take my leave, con-
cluding wth y^e Advice of y^e Royal Psalmist
(whose zeal for his Makers Glory, &
Love for y^e Sacred Songs of Zion,
makes him break out into This Pathe-
tical Exhortation) Psal: 105. ver: 2.
O let y^r Songs be of him & praise
him: & let y^r talking be of all his
wondrous works.

Vale.

So recommending

A Table of all the Psalms Hymns & Anthems containd in this Book .

<i>Tunes.</i>	<i>Page</i>	<i>Tunes.</i>	<i>Page</i>
<i>St Annes</i>	<i>100</i>	<i>Westminster</i>	<i>35</i>
<i>Bristol</i>	<i>56</i>	<i>Winchester</i>	<i>60</i>
<i>Cambridge</i>	<i>47</i>	<i>Windsor</i>	<i>64</i>
<i>Canterbury</i>	<i>63</i>	<i>Worcester</i>	<i>67</i>
<i>Chichester</i>	<i>78</i>	<i>York</i>	<i>34</i>
<i>St Davids</i>	<i>59</i>	<i>Proper Tunes .</i>	
<i>Exceter</i>	<i>39</i>	<i>1st Psalm</i>	<i>50</i>
<i>Glocester</i>	<i>42</i>	<i>81st Psalm</i>	<i>40</i>
<i>Hereford</i>	<i>58</i>	<i>100th Psalm</i>	<i>36</i>
<i>Litchfield</i>	<i>49</i>	<i>113th Psalm</i>	<i>43</i>
<i>London</i>	<i>54</i>	<i>119th Psalm</i>	<i>52</i>
<i>Manchester</i>	<i>66</i>	<i>148th Psalm</i>	<i>37</i>
<i>Martyrs</i>	<i>68</i>	<i>Tunes & Hymns }</i>	
<i>St Mary's</i>	<i>69</i>	<i>by Mr. Ravenscroft. } 70</i>	
<i>Norwich</i>	<i>38</i>	<i>Hymns by D. Croft. . 101</i>	
<i>Oxford</i>	<i>46</i>	<i>Hymn by Mr. Carey. 120</i>	
<i>Peterborough</i>	<i>62</i>	<i>Anthems & Hymns }</i>	
<i>St Peter's</i>	<i>61</i>	<i>by the Author. } 84</i>	
<i>Rochester</i>	<i>65</i>	<i>Non Nobis Domine }</i>	
<i>Salisbury</i>	<i>55</i>	<i>a Canon by Mr Bird. } 122</i>	
<i>Southwell</i>	<i>48</i>	<i>Finis .</i>	



A
*short Introduction to Psalmody,
 by way of Dialogue.*

Chap. 1 .

The Introduction with an Account
 of the Gamut, or Scale of Musick.

Theophilus . *Good morrow Philemon .*

Philemon . *Good morrow good Theo ;
 pray it makes y^e so early abroad this morn^g?*

Theo : *I suppose the same reason which
 gives you the oppertunity of asking y^e questⁿ .
 viz. the lovely Season & Weather, which
 seem united to invite us hither .*

Phil : *You are intirely right : who
 can for bear frequenting these pleas^t
 Fields, both Morn & Even, which
 are now so sweetly adorn'd with
 all the blooming beauties of the
 Youthfull Spring ?*

Theo : *Its true, besides the
 Morning is the fittest time for
 Study, which is another reason of
 my being here so early ; hoping to
 have had some moments to my Self.
 for to tell you the truth I have had
 a new Lesson in Psalmody lately
 given me, which I had a mind to
 peruse this Morning .*

Phil: Since you have nam'd Pfalmody, methinks I am not sorry, that my early appearance has disappointed you of y^e desir'd Solitude; because it gives me the wish'd occasion of my acquainting y^e with the great desire I have long had to attempt the knowledge of that delightful Art; & wish you could recommend me to some person for my Instruction therein.

Theo: Your desire is very commendable, since the knowledge of Musick enables us to sing our Makers praises with understanding, & if you'l accept of so small a proficient as my self for your Instructor, I shall be ready to serve you.

Phil: I thank you for your kind offer, and will begin when you please S^r.

Theo: Then you must first learn your Gamut which is a Scale of Musick so call'd from the first Note in it, as you see here at the bottom of it.

The Gamut Scale.

Gsolreut	<i>in alt</i>	sol
Ffaut		fa
Ela		la
Dlafol		sol
Csolfa		fa
Bfabemi		mi
Alamire		la
Gsolreut	<i>G</i> <i>cliff</i>	sol
Ffaut		fa
Elami		la
Dlafolre		sol
Csolfaut	<i>C</i> <i>cliff</i>	fa
Bfabemi		mi
Alamire		la
Gsolreut		sol
Ffaut	<i>F</i> <i>cliff</i>	fa
Elami		la
Dfolre		sol
Cfaut		fa
Bmi		mi
Are		la
Gamut		sol

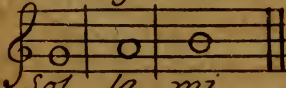
Base. Counter tenor or Tenor. Treble.

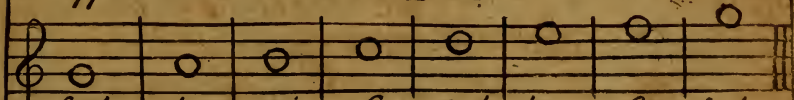
Phil : Pray after what manner must this be learnt ?

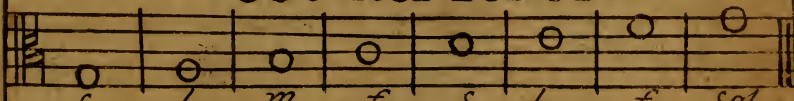
Theo: You may observe three things in the Gamut 1st the Names of the Notes 2^{dly} ψ 3 Several Cliffs, & 3^{dly} the Syllables belonging to ψ Names of the Notes, which are made use of in what we call Solfaying, as for instance Gamut is ψ Name of a Note, but when ψ come to Sing it ψ must name it Sol, as ψ may observe Sol to be plac'd on the same line which is drawn from the word Gamut in like manner Alamire is call'd la, Bfabemi mi, and so on ; in short ψ best way for ψ to remember how to call 'em is this, the Names of all ψ Notes beginning with one of ψ 1st seven letters of ψ Alphabet as A . B . C . D . E . F & G. you may observe that A & E are call'd la, B is mi, C & F fa, D & G sol, all w^{ch} you must get without book, both up & down beginning with Gamut, & ending at Gsolreut in alt, then repeat back again and end with Gamut taking care to remember w^t no no Syllable belongs to each proper name of ψ Notes, as for instance Gamut is call'd Sol, A re la, B mi mi, & so on, as before hinted .

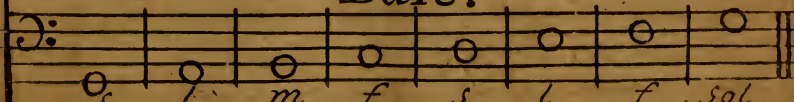
Phil: Of what use are y^e Cliffs?

Theo: They are the Keys or Inlets to y^e knowledge of the Notes, for should y^e place a Note upon any part of 5 lines & put no Cliff at the beginning, y^e cannot call it any thing; but with a Cliff plac'd there you may easily find out any Note, because reckoning up or down from the Cliff y^e may take in y^e extent of any Lesson, for Example, place the Treble Cliff upon y^e 2^d line which is G sol reut & all other Notes ascending or descending must be call'd by y^e same names, as they stand in y^e Gamut.

for Example.  here is 3 Notes, y^e 1st upon the *sol la mi* same line as the Cliff which is G. & call'd sol; y^e 2^d in the space above it which is A. & call'd la; the 3^d upon y^e middle line which is B. & call'd mi; but for y^e better understanding, I will set down 8 Notes in y^e 3 Severall Cliffs. viz: Treble.


sol la mi fa sol la fa sol
Counter Tenor.


s l m f s l f sol
Base.


s l m f s l f sol







compare these Notes with y^e Scale, & you'll easily apprehend what I have said, as to y^e right naming of your Notes, & y^e Cliff you intend to practice in, you must be careful to know readily y^e names of all y^e lines & spaces which the Cliff lets y^e into; also y^e proper Monosyllable belonging to it w^{ch} is always us'd in Solfaying. you see y^e lines of this Scale is divided into three parts by 3 Semicircles; each incloses 5, which may serve to represent a Staff or 5 lines in any Musick book, y^e upper 5 has y^e Cliff upon y^e 2^d line, y^e next 5 has y^e Cliff upon y^e middle line, & y^e lowest 5 has the Cliff upon y^e 4th line, and thus much for the Gamut.

Chap : II.

Notes & Characters usd in Musick.

I shall now proceed to give you some account of the Notes & Characters usd in Musick; as well to express Sounds, as to denote Silence.

and of the first kind there are Six only now generally made use of, & are made after this manner viz.

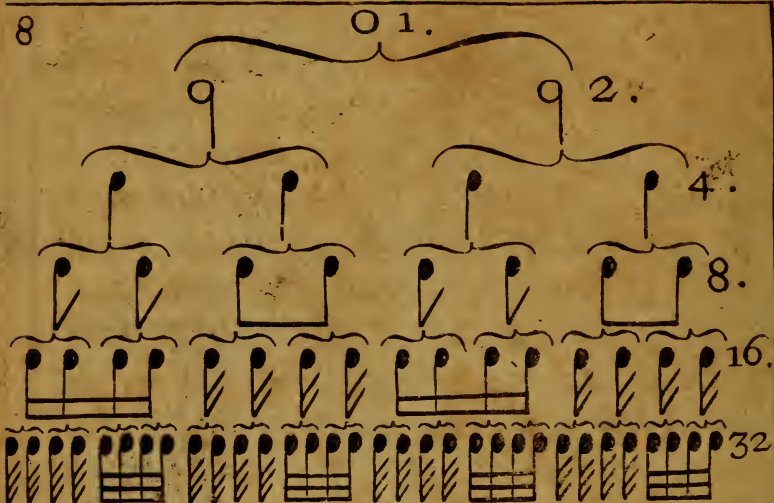
- a Semibreve ,
- a Minim ,
- a Crotchet ,
- a Quaver ,
- a Semiquaver ,
- a demiquaver .

7 To remember the difference you may observe a Semibreve to be somewhat like the Letter O, open & without any stroke or tail to it either upwards or downwards; a Minim is that open mark with a tail to it, a Crotchet has a black head, with a plain tail or stroke either up or down a Quaver is, when the tail has one dash added to it, a Semiquaver has two, and a demiquaver three, as ⁷⁶ y^e may observe in their several figures exprest before.

Phil: I think you have explained this very well; but how shall I know the length of each Note?

Theo: A Semibreve is as long in Singing as while you can tell 4 Strokes of a large pendulum Clock; a Minim half so long; a Crotchet a quarter; a Quaver $\frac{1}{8}$, a Semi-quaver $\frac{1}{16}$, a demiquaver $\frac{1}{32}$. but for a farther illustration I shall give you a Scheme of the 6 Notes, by which you may much plainer distinguish w^h proportion they bear to each other.

here follows y^e Scheme.



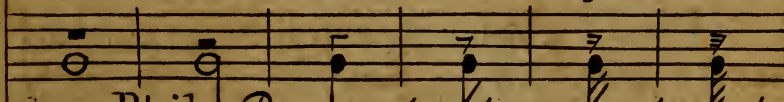
These are what we call Notes, and you may observe by this Scale, that one Semibreve includes, or is as long as 2 Minims; a Minim as 2 Crotchets; a Crotchet as 2 Quavers; a Quaver as 2 Semiquavers; and a Semiquaver as 2 demiquavers. for a farther Illustration, suppose a Semibreve divided into 2 equal parts, they are Minims; if into 4, they are Crotchets; & so on to 32 parts, w^{ch} are demiquavers, as you see above.

Phil: I think you have explain'd *if* enough, but pray what are the other Marks you mention?

Theo: The next in Order, because relating to Sound (as well as *if* 6 Notes) are Flats & Sharps. a Flat is made thus \flat , a Sharp thus \sharp , the use of the Flat, is

to lower y^e Sound of any Note before w^{ch}. it is plac'd, half a note or tone; y^e Sharp on the Contrary raises it so much; which I shall make plainer to you by & by.

The next Characters I shall speak of are Rests or marks for Silence plac'd on any part of the 5 lines & distinguish'd thus

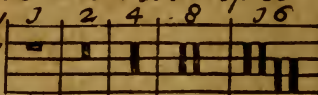


Phil: Pray why do you place the 6 Notes under them?

Theo: To explain 'em. for Instance; y^e Semibreve Rest is a thick Stroke, (as y^u see) drawn from any line down half way to y^e next; the Minim Rest goes up half way; y^e Crotchet (like a Tenter hook) turns off to y^e right hand; y^e Quaver to y^e left, the Semi-quaver with a double Stroke to y^e left, the demiquaver a treble Stroke to the left. y^e use of ^{ch} are, y^t where ever y^u meet wth 'em, y^u are to rest, or keep silent, so long as you woud be performing those notes whose absence they supply. when a Stroke is drawn from one line to y^e next, y^u must not think it a Semibreve & Minim rest joynd; but 2 Semibreves, & ⁿ drawn to another line tis 4. Observe y^e Semibreve rest is always a whole bar in any sort of Time wth ever.

^{ch} w^e you'l y^e better understand wⁿ I come to speak of Time; but heres an example of whats now mentiond,

in y^e first division is a



Semibreve rest w^{ch} stands for a Semibreve or one bar; y^e 2^d. for 2, y^e 3^d. for 4, y^e 4th. for 8, and the last for 16 bars.

Phil: This is very plain; but w^t mean you by a bar?

Theo: 'Tis a strait stroke drawn a cross y^e 5 lines, & divides y^e Notes into equal quantities, in order to y^e keeping or beating of Time. y^e next is a Tye, w^{ch} is a Curv'd line drawn over 2 or more Notes, wⁿ there is but one Syllable to Sing to 'em,

for example the word Sing has 4 Notes Ty'd, & y^e Syllable es 2.

The last Character I shall now mention is a Direct, made at y^e end of y^e 5 lines, to shew you that the first Note in the next 5. is upon that line or space, where the Direct is plac'd.

I shall in the next place attempt something concerning y^e Tone or Sound of your Notes, & y^e farther use of Flats and Sharps, as I before hinted.

Phil: I thank you S^r.

Chap: III .

Concerning ^ey Tone or Sound of Notes

Having ^{tr}preceeding Chapters given
 yⁿ an account of y^e Gamut, y^e 6 kinds of Notes,
 & other Characters thereunto belonging,
 I shall now proceed to some directions rela-
 -ting to y^e Tone or Sound of y^e Notes ^{ch}implac'd
 upon y^e 5 lines, as they ascend or descend, y^e
 is from line to space & from space to line
 are accounted either whole Tones or Semi-
 -tones; y^e is whole Notes, or half Notes; and
 are distinguish'd one from another by y^e 2
 Columes of names in y^e Gamut. for Instance,
 from Gamut to Are is a whole Tone, from
 Are to Bmi another, from Bmi to Cfaut
 but half a Tone, from Cfaut to Dsolre
 a whole one, from Dsolre to Elami the
 same, from Elami to Ffaut but half a
 Tone, from Ffaut to Gsolreut a whole
 one, & so up to y^e top of y^e Gamut, & if it
 was possible for a gradual progression to
 take in a Thousand Notes more, they must
 all ascend in the same proportion of
 Sound, as y^e first 8 Notes do which I
 have above mention'd.

Phil: I understand you Sir;
 but pray w^{ch} is my best method readily
 to remember without book the whole
 Tones from the half Tones?

Theo: Only by observing that from B to C, & from E to F ascending, & from F to E, & from C to B descending are the half Tones; all the rest are whole Tones, & in Solfaying, from mi to fa & from la to fa are $\frac{1}{2}$ Tones ascending, & from fa to la & fa to mi are $\frac{1}{2}$ Tones descending.

Phil: Pray give me an Example.

Theo: I shall, by setting down 8 Notes in $\frac{1}{2}$ G^e Cliff, marking with a Cross the Note $\frac{1}{2}$ riseth or falleth half a Tone.

Sol la mi fa Sol la fa Sol.

Sol fa la Sol fa mi la Sol.

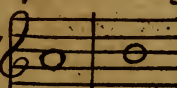
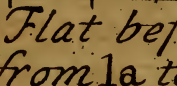
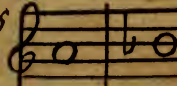
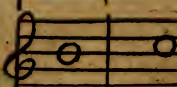


here you may observe $\frac{1}{2}$ fa or C solfa riseth $\frac{1}{2}$ a Tone above mi or B fa bemi, & fa or F faut riseth $\frac{1}{2}$ a Tone above la or Ela; then descending it must be but $\frac{1}{2}$ a Note from fa, to la or mi, as I before hinted.

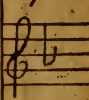
Phil: But how shall I distinguish 'em?

Theo: Observe, $\frac{1}{2}$ all whole Tones have a Chearful Sound, & all half Tones a Melancholy one, either rising or falling. & I know of no better way to learn 'em, $\frac{1}{2}$ by applying to some Skilful person either to Sing the 8 Notes often over to $\frac{1}{2}$, or play

'em upon some Instrum.^t till such time as
 y^e can retain y^e Sound y^e Self. But to give
 you yet a further Illustration we'll Sup-
 -pose all whole Tones to be Inches, & half
 Tones half Inches, w^{ch} is a Mathematical
 demonstration upon any String'd Instrum.^t
 for Instance, take a Violin, & draw y^e Bow
 over any open String & observe y^e Sound it
 gives, y^e place y^e fore finger upon y^e String a-
 -bout an Inch from y^e top of y^e Neck & draw
 y^e bow again you'l find it a whole Tone, y^e
 put y^e middle finger close to y^e other w^{ch} is
 aboutt half an Inch & you'l find that will
 produce but an half Tone.

Phil: I understand y^e, but pray Sir
 explain y^e use of Flats & Sharps to me.

Theo: I promis'd I wou'd, and as I
 told y^e they rais'd or sunk any Note they
 are put before, half a Note or Tone, I'll
 make it plain by a short Instance or 2
 as thus,  those Notes are a full
 Tone  from each other; but
 place a Flat before mi & it's but half
 a Tone from la to mi as thus 
 in like manner I will put
 down 2 Notes more, thus 
 to shew, from mi to fa is but 
 $\frac{1}{2}$ a Tone, but wth a Sharp thus 
 before it, makes it a whole Tone.

14
If a Flat or Sharp is plac'd at y^e begin-
-ning of y^e 5 lines, it affects every Note
upon y^e line or space. for Instance, thus
 a Flat plac'd upon B shews all the
Notes upon y^e line must be Sung Flat
unless contradicted by a Sharp. the
like rule must be observ'd in Sharps.

There is one other Character call'd
a Natural made thus. by y^e quality of it
is to reduce any Note made flat or sharp
by y^e governing flats or sharps plac'd
at the beginning of y^e Lines, to its primi-
-tive sound, as it stands in the Gamut.
as for Instance, a flat plac'd in B, at y^e
beginning of the line, makes all Notes
in that line flat, unless y^e Composer
has a mind to have some one or more
of them Sharp; & then, this Character
is put before such Notes instead of a Sharp

And altho this Character is mightily
us'd in our Modern Musick, especially
the Italian; yet I don't see there is any
great occasion for it, because flats &
sharps produce the very same effect;
and as it Occasions a Note sometimes
to be Sung flat as well as Sharp, it
often serves rather to puzzle than
help a Young Proficient in his
performance.)

Chap: IV.

Concerning the length of Notes .

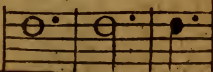
Having explain'd \ddot{y} 6 Several kinds of Notes now made use of, & given \ddot{y} a Scale as they lessen in proportion, till a Semibreve becomes divided into 32 demiquavers; I shall add one familiar Instance for your farther Instruction, w^{ch} I hope will give \ddot{y} a clear & just Idea of \ddot{y} proportion of evry Note with regard to each other. Suppose then, an Inch was \ddot{y} length of a Semibreve, divide it into 2 equal parts they become Minims, \ddot{y} next division makes 'em Crotchets, the next Quavers, then Semiquavers, & lastly Demiquavers; so \ddot{y} a Minim may be accounted $\frac{1}{2}$ an inch, a Crotchet a $\frac{1}{4}$ th; a Quaver an $\frac{1}{8}$ th, a Semiquaver a $\frac{1}{16}$ th, & a demiquaver a $\frac{1}{32}$ ^d. part of an Inch, or Semibreve.

Phil: This is very plain; but I have seen now & \ddot{y} a Character in Musick made thus \square pray what is it?

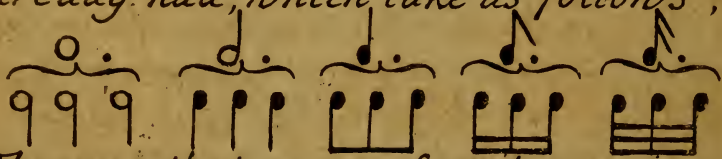
Theo: 'Tis a Breve, w^{ch} is as long as 2 Semibreves & is sometimes usd in Church Musick, & often for \ddot{y} Close, or last Note on't.

Phil: Pray what means a little dot I see plac'd by a Note sometimes.

Theo: 'Tis a point of Addition, and makes \ddot{y} Note half as much more, & is always put on \ddot{y} right side thus



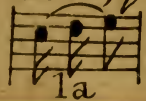
& so after any other Note, as y^e Composer has occasion for it; but to explain it more particularly, I shall give a short Scheme after the same manner as that you have already had, which take as follows,



Observe, that as one Semibreve is as long as 2 Minims, a prick'd Semibreve is as long as 3; y^e same rule of proportion holds wth respect to any other Note.

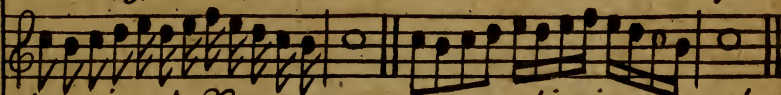
Phil: I understand you S^r, but in this, as well as y^e other Scheme I observe some of y^e Notes, has either 1, 2, or 3 strokes made thro^u y^e tails, tying 2, or more together, pray what means that?

Theo: 'Tis no more than this, as single Quavers, Semiquavers & demiquaver are distinguish'd from each other by the taile being turn'd up or down wth either 1, 2, or 3 dashes added; 'tis usual, that when 2 or more of these kind of Notes are to be Sung to 1 Syllable, they are not made single, but dash'd thro^u the tails all at once as occasion requires; for Instance, suppose 2 Semiquavers & 1 Quaver to be Sung to one Syllable, y^e shoud^d not prick 'em down thus



but thus

17
 and in Lessons y^e have many of em. y^e strok's
 thro' y^e tails is a help to y^e sight, & you may
 more easily discover how many there is
 of each kind in a bar, than if they were in
 single Notes. for example,
 single Notes, the same Notes ty'd.



the single Notes are not so distinct to the
 Eye as them y^e are ty'd 4 and 4 together;
 for which reason, this kind of tyng
 is of great use to facilitate the perfor-
 -mance of any Lesson wherein they
 are made use of, Especially in quick
 Vocal & Instrumental Musick.

I have been the more particular
 because I would not let any thing
 escape you, that is necessary to be
 known towards your attaining to the
 performance of a plain Hymn, or a
 Psalm Tune.

I shall only add some Instructi-
 -ons for keeping or beating of Time,
 then leave you to y^e practice of a few
 short Lessons, as preliminaries to the
 performance of y^e several Psalms &
 Hymns I shall leave with you for y^e
 farther practice & Improvement.

Phil: I thank you S^r. most heartily..

Chap: V.

Of bealing, or keeping of Time.

Theo: Time is a thing so necessary to be observ'd in a Musical Performance, y^t wth out an exact agreement among the Several Performers, tis impossible to do it as it ought to be done.

Phil: I believe what you say; but Pray explain it a little to me.

Theo: I will, Time is a certain & positive way of measuring y^e Notes and Rests made use of in a piece of Musick whether Vocal or Instrumental; and if justly observ'd, occasions y^e performance to be exact, & all y^e parts whether two or more, will fall in wth each other, according to y^e intention of y^e Composer.

There are several kinds of Time, invented for y^e sake of Variety, & may all properly be reduc'd to 2. Sorts, y^t is Common, & Triple Time, w^{ch} is measur'd either by an even or an odd quantity, as 4 or 3; but before I go on, I beg y^e to remember I mention'd a bar, w^{ch} is a plain stroke drawn cross y^e 5 lines, & serves to make an equal division of a Song or Lesson as to y^e Notes or Rests in it, not for number but quantity; so y^t if a Lesson is Compos'd in Common Time, y^e bar is put between every

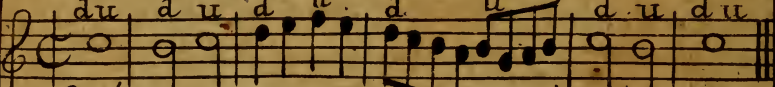
Semibreve, or so many lesser Notes as makes one throughout y^e whole Lesson.

Of Common Time there are 3 kinds, ^{ch} w^{ch} are mark'd thus C, C, D or 2. y^e 1st denotes a very slow movement, y^e 2^d a middling movement, & y^e 2 last, a quick movement. Now one of these is always plac'd at y^e beginning of a Lesson immediately before or after the Cliff, ^{ch} w^{ch} governs y^e whole Song if not contradicted by any other Sign. & y^e way of beating this time is by putting y^e hand down at y^e beginning of every bar, & taking it up when y^e bar is half gone. for Instance, one Semibreve fills a bar, & if y^e lesson consists of Semibreves, y^e must strike y^e hand down at y^e beginning of that Note, & take it up at y^e last half; if Minims, one down & one up; if Crotchets, 2 down & 2 up; y^e like equal division must be made with regard to all lesser Notes.

You may practice beating of Time even without Singing, by only repeating 1, 2, 3, 4, as leisurely as y^e Click or Sound of y^e Pendulum of a large Clock moves. Striking y^e hand down at 1, & taking it up at 3, and 4 of these strokes is y^e length of a Semibreve, ^{ch} w^{ch} Note (or y^e quantity in lesser Notes or Rests) makes a bar in Common time.

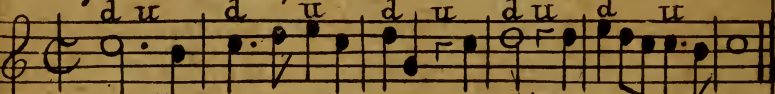
Phil: Pray give me an Example of y^e.

Theo: Here is one th ^e 2^d mark or Mood for Common Time at y^e beginning, & y^e letters d & u plac'd over y^e proper Note, which should be down or up



in y^e 1st bar is a Semibreve, sung half down & half up; in y^e 2^d two Minnims, one down & one up; in y^e 3^d is 4 Crotchets, 2 down, 2 up; in y^e 4th 8 Quavers, 4 down, 4 up; & every bar is of an equal length in performing.

But to make it plainer, I will give you a Lesson with prick'd Notes & Rests.

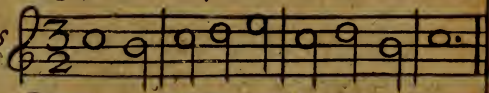


in the first bar is a prick'd Minnim, & you must observe to take up your hand at the prick, which is the last 3^d part of that Note; as likewise in the fourth and fifth bars there is a Crotchet rest ^{ch} you must take your hand up at, telling one softly to your Self; for you are to Observe, that it helps to make up the Several Notes in those Bars the length of a Semibreve.

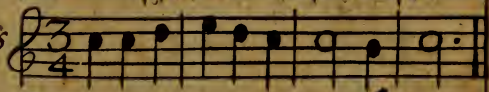
Phil :: I apprehend you S^r and now if you please, I wou'd beg the favour of you to explain to me what you call Triple Time.

Theo: I will;

Of Triple time, there are 3 kinds chiefly made use of in Vocal Musick which are distinguish'd by having either 3 Minims, 3 Crotchets, or 3 Quavers in each bar. 2 thirds of each bar with $\overset{e}{y}$ hand down, one up. & are known by their several Signs or Moods mark'd thus $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$. which are likewise put at the beginning of the 1^{st} 5 lines as $\overset{e}{y}$ signs for Common time are, of which I will give you 3 Examples, the 1^{st} in Minims thus



$\overset{e}{y}$ 2^d in Crotchets



$\overset{e}{y}$ 3^d in Quavers



This last being a very brisk movem^t is Seldom us'd in Church-musick.

Phil: Why does $\overset{e}{y}$ figure under $\overset{e}{y}$ 3 differ in $\overset{e}{y}$ 3 kinds, as 2, 4, & 8?

Theo: All kinds of Time are deduc'd from Common^{time}, & as 2 Minims, 4 Crotchets, or 8 Quavers make up a bar in Common Time, so these figures viz 2, 4, or 8 are plac'd under $\overset{e}{y}$ 3 to denote w^h kind of Notes $\overset{e}{y}$ Triple Time of any Lesson is Compos'd of. as thus, if I see $\overset{e}{y}$ Mood call'd Three to Two mark'd thus $\frac{3}{2}$, then $\overset{e}{y}$ 2 having regard

to 2 Minims^{ch} to make up a bar in Com-
 mon Time, I know y^t That Triple Time
 must be in Minims. & as y^e 4 has regard
 to Crotchets, & y^e 8 to Quavers, y^e same rule
 is to be observ'd, as is given for Minims.
 if I see a Lessonth in this Mood $\frac{3}{4}$, & there
 is 3 Minims, or 3 Quavers in a bar, I
 know y^e Mood is not right y^t, because y^e
 4 underneath has respect to Crotchets,
 & no other Notes, 4 Crotchets making
 a bar, as before hinted.

Phil: I understand you, but what
 other Sorts of Time are there?

Theo: There is a double Triple,
 Compos'd of either Crotchets or Quavers
 6 in a bar, 3th y^e hand down & 3 up, &
 mark'd thus Crotchets $\frac{6}{4}$, Quavers $\frac{6}{8}$.
 theres 2 other kinds, of 9, or 12 Crotchets or
 Quavers in a bar mark'd thus; $\frac{9}{4}$, $\frac{9}{8}$; & $\frac{12}{4}$, $\frac{12}{8}$.
 y^e 1st measur'd by 6 down & 3 up; y^e 2^d 6 down
 & 6 up; as will appear by the Examples.

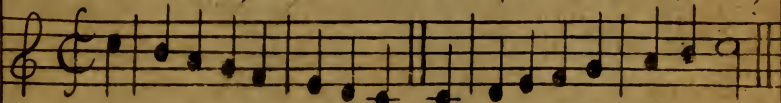
These are seldom or never us'd in Church-musick
 so y^t if y^e practice only y^e Comon time & y^e 2 first
 kinds of Triple, tis sufficient for y^e present purpose

I desire ^u to observe further, ^t whereas in Psalm Tunes & Hymns you'll often meet th more ⁿ one Semibreve in a bar, and in some Church-musick (wherein are seldom any shorter notes ⁿ Crotchets usd) no bar at all, altho ^e Musick is Compos'd in Common Time, in both th cases, ^u must be sure to beat Time to every Semibreve, as if it was bard all ^e way, you will sometimes see, an odd Minnim, Crotchet, Quaver, or 2 Quavers at ^e beginning of a piece whether in Common or Triple Time immediately before ^e 1st barr. such odd Notes must be perform'd with ^e hand up, Examples of th you'll often meet with, in ^e Lessons & Hymns following.

Chap: VI .

Some farther Instructions, with an Account of the several Keys in Musick.

I wou'd now observe to ^u, ^t a ring of 8 Bells if rightly in Tune, are properly exprest by ^e following 8 Notes, beginning with C solfa, or C solfaut (^{ch} is all one)



fa mi la sol fa la sol fa. fa sol la fa sol la mi fa.
 here ^u have an odd Note both at ^e beginning & in ^e middle, which must be kept Time to as if there was no double barr at all.

the last Note before y^e double bar & the odd one following being both wth y^e hand up; w^{ch} Instance will serve to direct y^e in keeping Time to all y^e odd Notes y^e may Ever meet wth.

I shall now Set y^e 8 Notes 2 Several ways, y^e 1st as I set 'em before, & y^e 2^d like 8 Bells, both which ways are taught by Musicians.

sol l m f s l f sol. sol f l s f m l sol.

fa s l f s l m fa. fa m l s f l s fa.

When y^e can Sing these rightly in Tune being all in Semibreves, y^e may make a small variation for the sake of improving in keeping Time, by dividing the Semibreves into Minnims, thus

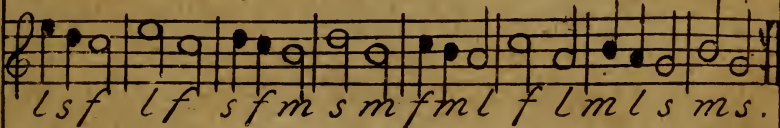
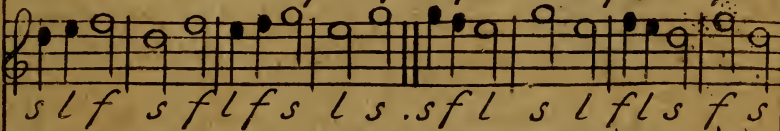
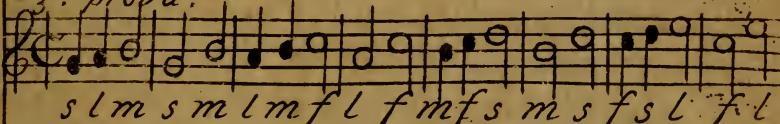
s s l l m m f f s s l l f f s sol.

s s f f l l s s f f m m l l s sol.

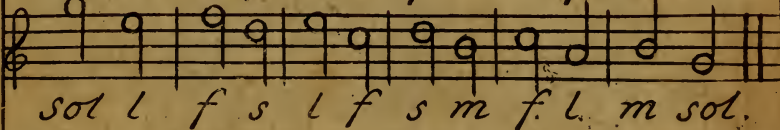
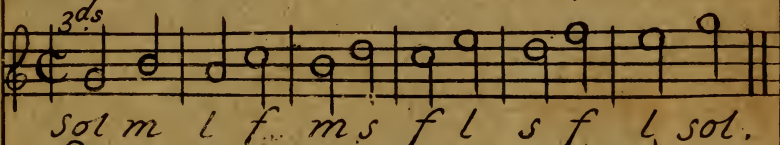
You may further vary in Crotchets and Quavers; by Singing 2 down & 2 up of the 1st and 4 down & 4 up of the 2^d all in one Tone; which y^e may prick down your Self.

Phil: I think I can, & now I woud be glad of another Leson.

Theo: Here is one ascending and descending gradually 3 Notes at a time, w^{ch} is call'd proving of Thirds, as thus:



when y^e are Master of this, y^e may proceed to 3^{ds} without proving them; y^e is by leaving y^e middle Note of every bar quite out, & y^e move from line to line, or space to space, which distance is call'd a Third, as thus.



In like manner all distances are learn'd, first by proving them up, & then leaving out the Intervening Notes, as you'll see in the following Examples.

I shall leave placing the Letters under the Notes, because I hope by this Time you can go on without that Assistance.

4ths provid.

The first system of music consists of three staves. The top staff begins with a treble clef and a common time signature (C). It contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, a quarter note F4, a quarter note E4, a half note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a half note G3. The second and third staves continue this melodic line with similar note values and accidentals, ending with a double bar line.

4ths

The second system of music consists of two staves. The top staff begins with a treble clef and a common time signature (C). It contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, a quarter note F4, a quarter note E4, a half note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a half note G3. The bottom staff continues this melodic line with similar note values and accidentals, ending with a double bar line.

5ths provid.

The third system of music consists of three staves. The top staff begins with a treble clef and a common time signature (C). It contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, a quarter note F4, a quarter note E4, a half note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a half note G3. The second and third staves continue this melodic line with similar note values and accidentals, ending with a double bar line.

5ths

The fourth system of music consists of two staves. The top staff begins with a treble clef and a common time signature (C). It contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a half note G4, a quarter note F4, a quarter note E4, a half note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a half note G3. The bottom staff continues this melodic line with similar note values and accidentals, ending with a double bar line.

27 6^{ths} provid.

Handwritten musical notation for the 6th exercise, consisting of four staves of music in treble clef with a common time signature. The notes are arranged in a sequence of intervals, with some notes marked with dots above them.

6^{ths}

Handwritten musical notation for the 6th exercise, consisting of two staves of music in treble clef with a common time signature. The notes are arranged in a sequence of intervals, with some notes marked with dots above them.

7^{ths} provid.

Handwritten musical notation for the 7th exercise, consisting of three staves of music in treble clef with a common time signature. The notes are arranged in a sequence of intervals, with some notes marked with dots above them.

7^{ths}

Handwritten musical notation for the 7th exercise, consisting of two staves of music in treble clef with a common time signature. The notes are arranged in a sequence of intervals, with some notes marked with dots above them.

8^{ths} provid

Handwritten musical notation for the 8th exercise, consisting of two staves of music in treble clef with a common time signature. The notes are arranged in a sequence of intervals, with some notes marked with dots above them.

8^{ths}

Handwritten musical notation for the 8th exercise, consisting of two staves of music in treble clef with a common time signature. The notes are arranged in a sequence of intervals, with some notes marked with dots above them.

Another short Lesson of all $\frac{1}{2}$ distances from 3^{ds} to 8^{ths} provid. as follows.

Handwritten musical notation on eight staves. The first four staves show intervals of 3ds, 4ths, 5ths, 6ths, 7ths, and 8ths. The last four staves show intervals of 3d, 4th, 5th, 6th, 7th, and 8th. The notation includes treble clefs, a common time signature, and various note values (half, quarter, eighth notes).

These several distances may be varied as you please. as for Instance, You may begin your 3^{ds} or 4^{ths} in C solfa, (which is a line below the 5) as the 5th begin, and carry any of em to what extent you please either up or down. & you may for improvem.^t in keeping Time, turn any of em into prickd Notes after the manner following.

3^{ds} varied.

another way.

When y^e can give a true Sound to y^e Notes, y^e is, Sing y^e proper whole or half Tone that belongs to em, y^e not y^e be confin'd to Solfaying, but may use any other Syllables, as persons do who don't understand Musick, & they hum over any Tune, or Song wth out y^e proper words, for y^e use of Solfaying is only to assist Learners in giving y^e true Sound to each Note as before hinte.

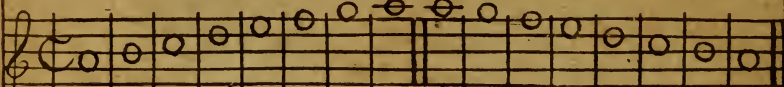
I shall now shew y^e y^e Several Keys generally made use of in Musick, which tho' numerous, may be reduc'd to 2 only, Flat & Sharp, viz. A^{re} & C^{faul}, y^e 2 Natural Keys.

Phil: Pray wth do y^e mean by a Key?

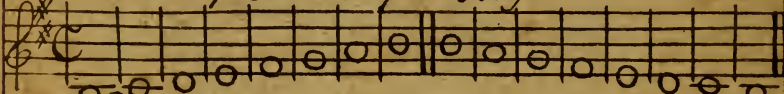
Theo: 'Tis a certain Sound or Note, w^{ch} y^e Tendency of y^e Air of any piece of Musick inclines it to end in, & takes its name from one of y^e 7 Notes in y^e Gamut. for Instance, suppose y^e last Note in a Psalm tune is in Gamut or G solreut, in y^e Base or Treble y^e we say, That Tune is in Gamut; if it ends in A^{re} or Alamire

then tis in Are, and so of all the rest. and is denominated Flat or Sharp from the Flats or Sharps plac'd at the beginning of the 5 lines.

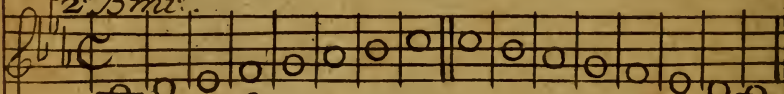
To make it plainer I will set you 8 Notes in all the Keys; first going thro' the Flat Keys, which are all reduceable to the Natural Key, viz: A r e; all the rest being made like that by y^e help of Flats or Sharps.



1. Are y^e Natural flat Key.



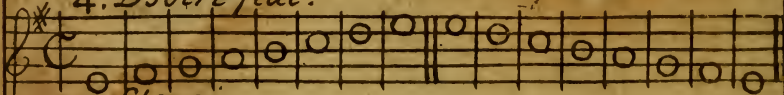
2. B mi.



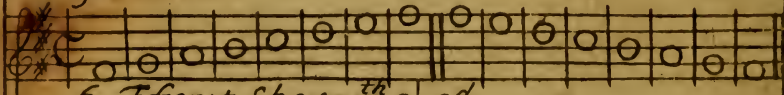
3. C faut flat.



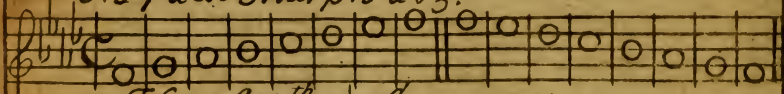
4. D solre flat.



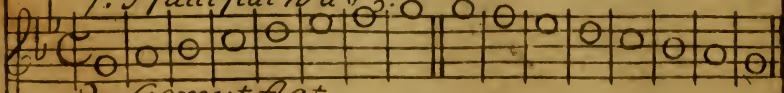
5. E la mi.



6. F faut Sharp 2th a 3^d



7. F faut flat 2th a 3^d



8. Gamut flat.

These are y^e Flat Keys generally made use of; & y^e Effect y^t Musick in any of these Keys has upon our passions, is to produce in us a Serious, Grave or Melancholy disposition of Mind.

The Sharp Keys has y^e contrary Effect, & incites us to be Gay or Chearful, & of a lively Disposition; w^{ch} are all reduceable to the Natural Key, viz: C faut.

1. C faut y^e Natural Sharp Key.

2. Gamut Sharp.

3. A re Sharp.

4. B mi flat.

5. D solre Sharp.

6. Elami Sharp.

7. Elami flat wth a # 3^d.

8. F faut.

Now in these Several Keys y^u are to Observe y^t you must rise or fall a whole Tone or Note, or half a Note just as you do in the 2 Natural Keys .

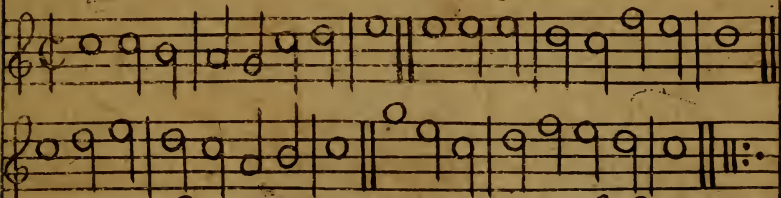
I will now set you 2 Psalm Tunes, one in each Natural Key, w^{ch} nⁿ you have pretty well master'd, y^e other Keys (w^{ch} may be reckon'd Artificial) will appear upon comparing y^m wth these 2, easy to perform.

So recommending y^u to a diligent practice of these short Instructions, & the help of a better Master; I shall take my leave, wishing y^u good Success in your future Studies .

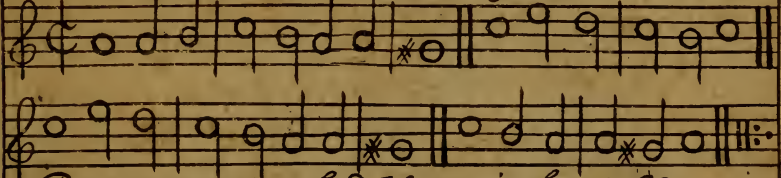
Phil: I thank you most heartily good Theophilus, for your kind Instructions & good Wishes; & may the Almighty grant, That after our Sincere endeavours to praise & please Him here, we may be made Partakers of His Glorious Kingdom, and wth y^e Heavenly Choir, incessantly praise y^e Divine Majesty, in y^e Unity of the Father Son & Holy Ghost, who Liveth & Reigneth One God world without end.

Theo: Amen .

the 100 Psalm Tune by way of Lesson
in the Natural Sharp Key viz: Cfaul.



the Windsor Tune by way of Lesson
in the Natural Flat Key viz: Are.



By observing \bar{y} 8 Notes in \bar{y} 16 Keys
before mention'd, \bar{y} may Transpose any
Tune into one of \bar{y} Natural Keys, or from
any one Key to another, observing always
to put in all accidental flats or sharps, \bar{y}
are plac'd before any particular Notes,
over & above what's plac'd at \bar{y} beginning
of the 5 lines, according to what any Key
requires, for Instance, if you wou'd
transpose the Windsor Tune from Are,
(\bar{r} it now is in) to Cfaul flat, then you
must place 3 flats at the beginning of
every Staff, viz: in A, B and E,
and the first Note in C solfa, by \bar{r} . \bar{y}
following Notes will be govern'd & \bar{y}
accidental sharps which are now in G,
must be made upon B, because \bar{y} Note
following (being transpos'd) will then
be in B.

the like rule will serve for flats.

Here follows 30 Psalm Tunes, viz: 18 in 3, & 12 in 4 parts; among which are most of (if not all) the Tunes that are generally Sung in y^e Parish Churches and other places of Publick-worship throughout the Kingdom.

plac'd according to the several Keys, and not as they stand in y^e Psalter.

Those in the sharp Keys being put first, & those in the flat ones next.

9 in sharp Keys.

Psal: 14. York Tune in G #

There is no God as foolish men affirm & do conclude.

There is no God as foolish men affirm & do conclude.

There is &c.

their drifts are all corrupt & vain, not one of y^m doth good.

their drifts are all corrupt & vain, not one of y^m doth good.

Psal: 40. Westminster Tune in G #.

I waited long and sought the Lord,
I waited long and sought the Lord,
I waited &c.

and patiently did bear: at length to me he
and patiently did bear: at length to me he

did accord, my voice & cry to hear.
did accord, my voice & cry to hear.

Psal: 100. in A #.

Handwritten musical notation on a single staff with treble clef, two sharps (F# and C#), and common time signature. The melody consists of quarter and half notes.

All people that on Earth do dwell, Sing to the

Handwritten musical notation on a single staff with treble clef, two sharps (F# and C#), and common time signature. The melody consists of quarter and half notes.

All people that on Earth do dwell, Sing to the

Handwritten musical notation on a single staff with bass clef, two sharps (F# and C#), and common time signature. The melody consists of quarter and half notes.

All people &c.

Handwritten musical notation on a single staff with treble clef, two sharps (F# and C#), and common time signature. The melody consists of quarter and half notes.

Lord th chearful Voice: Him serve with fear his

Handwritten musical notation on a single staff with treble clef, two sharps (F# and C#), and common time signature. The melody consists of quarter and half notes.

Lord th chearful Voice: Him serve with fear his

Handwritten musical notation on a single staff with bass clef, two sharps (F# and C#), and common time signature. The melody consists of quarter and half notes.

Handwritten musical notation on a single staff with treble clef, two sharps (F# and C#), and common time signature. The melody consists of quarter and half notes.

praise forth tell, come ye before him and rejoyce.

Handwritten musical notation on a single staff with treble clef, two sharps (F# and C#), and common time signature. The melody consists of quarter and half notes.

praise forth tell, come ye before him and rejoyce.

Handwritten musical notation on a single staff with bass clef, two sharps (F# and C#), and common time signature. The melody consists of quarter and half notes.

Psal: 148. Proper Tune in D[#].

Give laud unto the Lord, from heav'n^y is so high

Give laud unto the Lord, from heav'n^y is so high

Give laud &c.

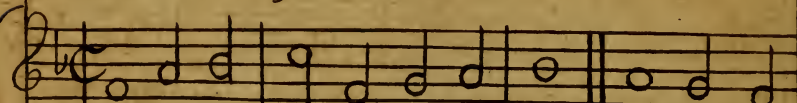
praise him in deed & word above y^e Starry Sky: and also ye

praise him in deed & word above y^e Starry Sky: and also ye

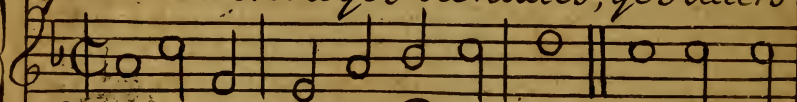
His Angels all Armies royal praise him wth glee.

His Angels all Armies royal praise him wth glee.

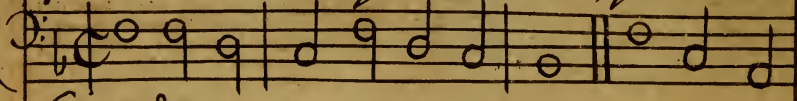
Psal: 29. Norwich Tune in F



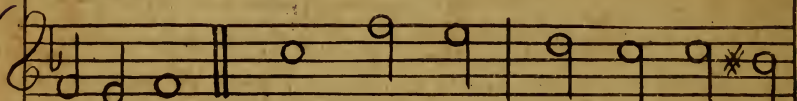
Give to the Lord ye Potentates, ye Rulers



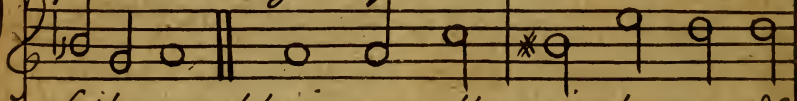
Give to the Lord ye Potentates, ye Rulers



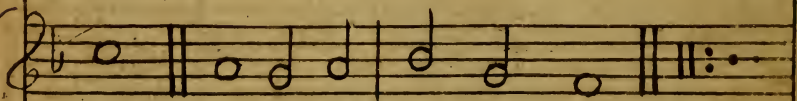
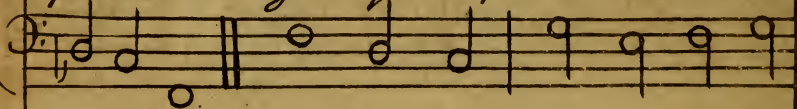
Give &c.



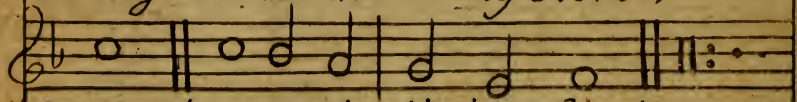
of the world: give ye all praise honour &



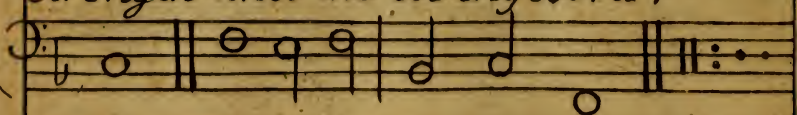
of the world: give ye all praise honour &



strength unto the living Lord.



Strength unto the living Lord.



Psalm: 59. Exeter Tune in F.

Send aid & save me from my Foes, O Lord I

Send aid & save me from my Foes; O Lord I

Send aid &c.

pray to Thee; defend & keep me from all

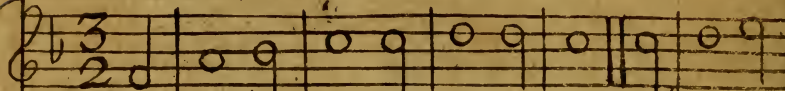
pray to Thee; defend & keep me from all

those, that rise & strive with me.

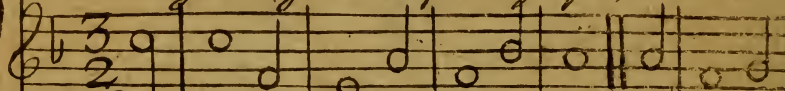
those, that rise & strive with me.

Psal: 83. the Tune in F.

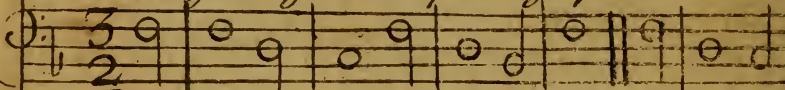
40



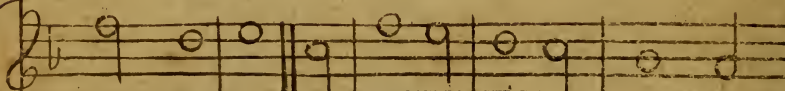
Be light & glad in God rejoyce, ^{tho} is our



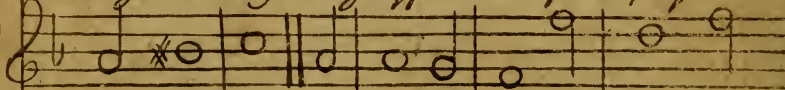
Be light & glad in God rejoyce, ^{tho} is our



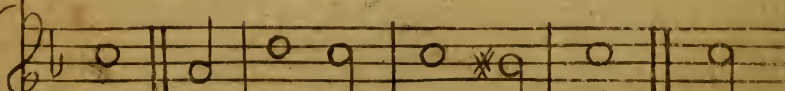
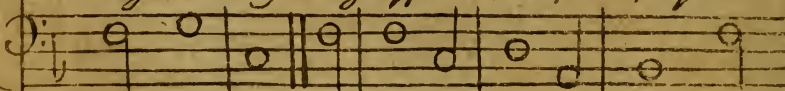
Be light &c.



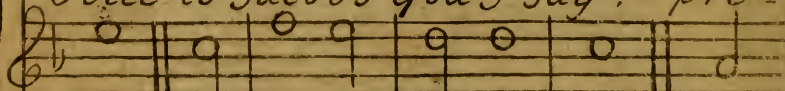
Strength & Stay: be joyful & lift up your



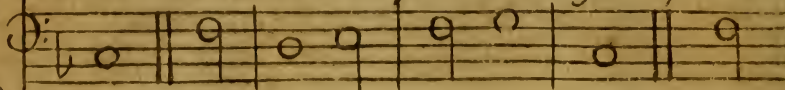
Strength & Stay: be joyful & lift up your



Voice to Jacobs God I say: pre =



Voice to Jacobs God I say: pre =



-pare y^r Instruments most meet some

-pare y^r Instruments most meet some

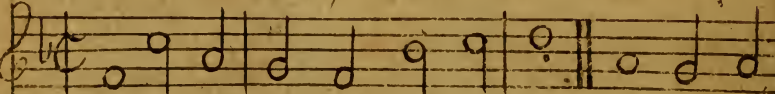
Goyful Psalm to Sing: strike up with Harp &

Goyful Psalm to Sing: strike up with Harp &

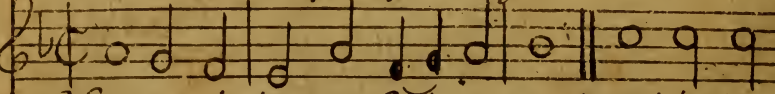
Lute so sweet on ev'ry pleasant string.

Lute so sweet on ev'ry pleasant string.

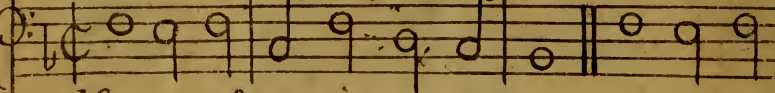
Psal: 73 Gloucester Tune in F. 42



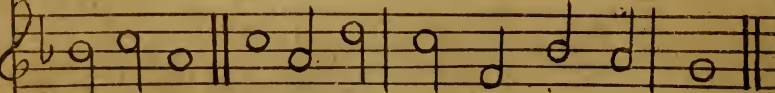
Howe'er it be, yet God is good, & kind to



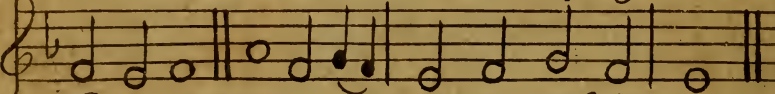
Howe'er it be, yet God is good, & kind to



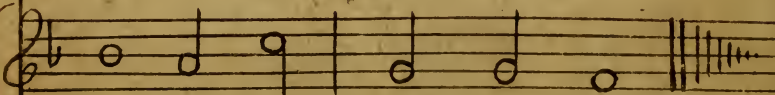
Howe'er &c.



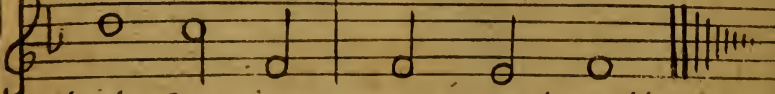
Israel: & to all such as safely keep



Israel: & to all such as safely keep



their Conscience pure and well,



their Conscience pure and well.

Psal: 113th proper Tune in F.

Ye Children ^{ch} do serve y^e Lord, praise ye his
 Ye Children ^{ch} do serve y^e Lord, praise ye his
 Ye Children &c.

The first system consists of three staves. The top staff is a treble clef with a common time signature. The middle and bottom staves are bass clefs. The music is written in a simple, homophonic style with quarter and half notes. A sharp sign is placed above the eighth note in the first measure of the top staff.

Name with one accord: Yea blessed be all-
 Name with one accord: Yea blessed be all-
 Name with one accord: Yea blessed be all-

The second system also consists of three staves. The top staff is a treble clef with a common time signature. The middle and bottom staves are bass clefs. The music continues with quarter and half notes. A sharp sign is placed above the eighth note in the first measure of the top staff.

-ways his Name, who from y^e rising of y^e Sun,
 -ways his Name, who from y^e rising of y^e Sun,
 -ways his Name, who from y^e rising of y^e Sun,

The third system consists of three staves. The top staff is a treble clef with a common time signature. The middle and bottom staves are bass clefs. The music continues with quarter and half notes. A sharp sign is placed above the eighth note in the first measure of the top staff.

till it return where it begun, is to be
 till it return where it begun, is to be

praised with great fame, y^e Lord all people
 praised wth great fame, y^e Lord all people

doth surmount as for his glory we may count
 doth surmount as for his glory we may count

above y heavens high to be: with God the

above y heavens high to be: with God the

above y heavens high to be: with God the

Lord who may compare, whose dwellings in y

Lord who may compare, whose dwellings in y

Lord who may compare, whose dwellings in y

heavens are: of such great pow'r & force is He.

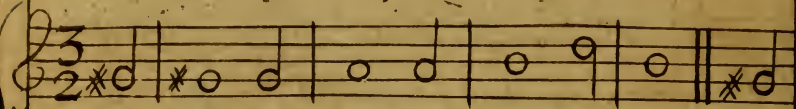
heavens are: of such great pow'r & force is He.

heavens are: of such great pow'r & force is He.

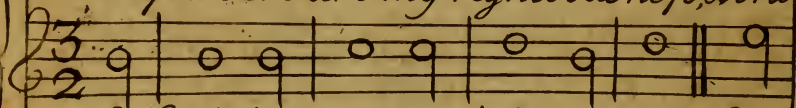
here follow 9 in flat Keys.

Psal: 4 : Oxford Tune in A.

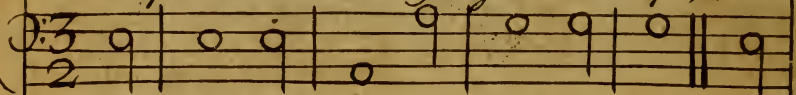
46



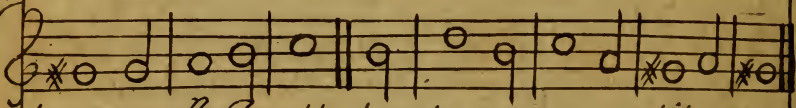
O God that art my righteousness, Lord



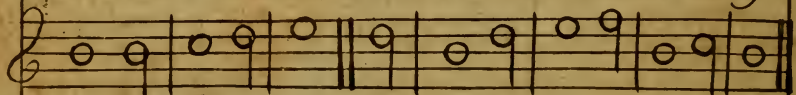
O God that art my righteousness, Lord



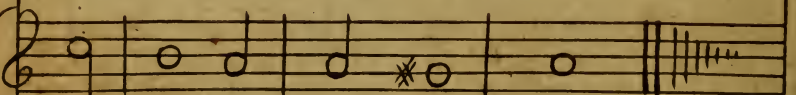
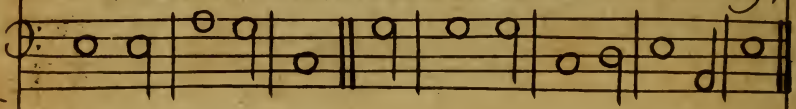
O God &c.



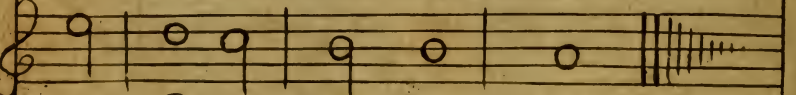
hear me ⁿ I call; thou hast set me at liberty,



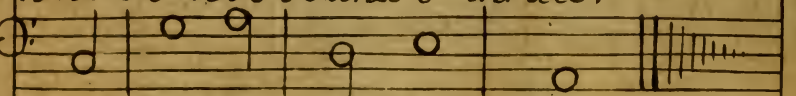
hear me ⁿ I call; thou hast set me at liberty,



when I was bound and thrall,



when I was bound & thrall.



47 *Psal: 62. Cambridg Tune in A.*

My Soul to God shall give good heed, &
 My Soul to God shall give good heed, &
 My Soul &c.

The first system consists of three staves. The top staff is in treble clef with a 3/2 time signature. The middle 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 is written in a simple, homophonic style with quarter and half notes. The lyrics are written below each staff.

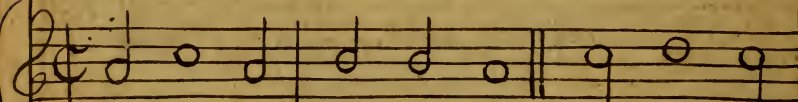
him alone attend: for why? my health &
 him alone attend: for why? my health &

The second system consists of three staves. The top staff is in treble clef with a 3/2 time signature. The middle 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 with quarter and half notes. The lyrics are written below each staff.

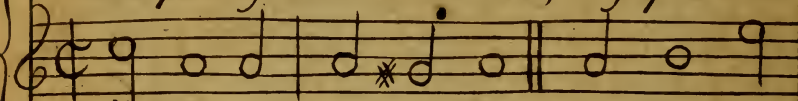
hope to Speed, doth whole on him depend.
 hope to Speed, doth whole on him depend.

The third system consists of three staves. The top staff is in treble clef with a 3/2 time signature. The middle 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 with quarter and half notes. The lyrics are written below each staff.

Psal: 25. Southwell Tune in A. ⁴⁸

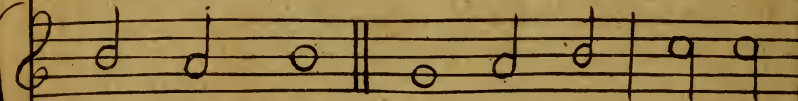


I lift my Heart to Thee, my God and

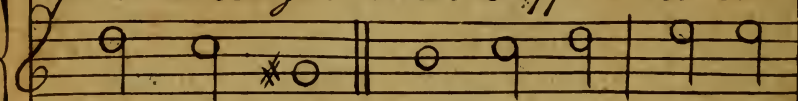


I lift my Heart to Thee, my God and

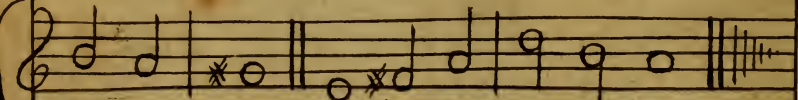
I lift &c.



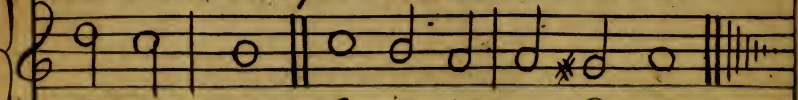
Guide most just: now suffer me to



Guide most just: now suffer me to



take no Shame for in thee do I trust.



take no Shame for in thee do I trust.

Psal: 31. Litchfield Tune in A.

Handwritten musical score for the first system, consisting of three staves (treble, alto, and bass clefs) with lyrics written below each staff. The music is in treble clef with a common time signature. The lyrics are: "O Lord I put my trust in Thee, let nothing".

O Lord I put my trust in Thee, let nothing

O Lord I put my trust in Thee, let nothing

O Lord &c.

Handwritten musical score for the second system, consisting of three staves (treble, alto, and bass clefs) with lyrics written below each staff. The music continues from the first system. The lyrics are: "work me Shame: as thou art just deliver".

work me Shame: as thou art just deliver

work me Shame: as thou art just deliver

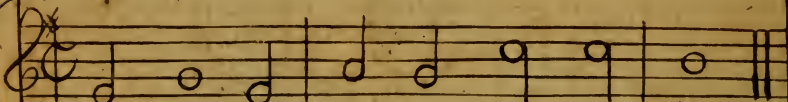
Handwritten musical score for the third system, consisting of three staves (treble, alto, and bass clefs) with lyrics written below each staff. The music concludes with a double bar line and repeat dots. The lyrics are: "me, and set me quite from blame."

me, and set me quite from blame.

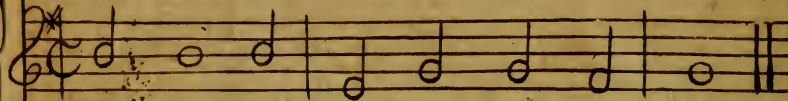
me, and set me quite from blame.

Psal: 1st Tune in E.

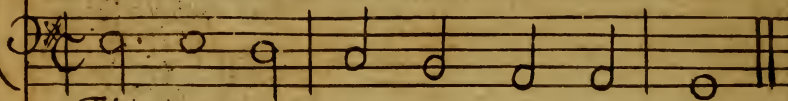
50



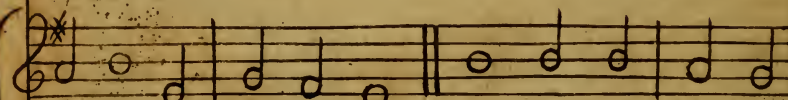
The man is blest that hath not bent,



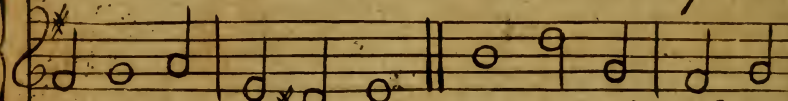
The man is blest that hath not bent,



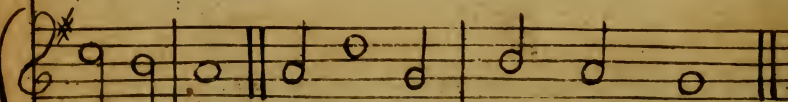
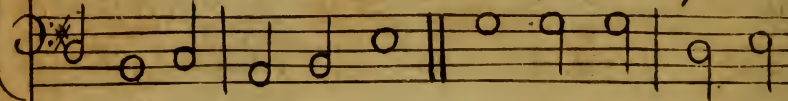
The man &c.



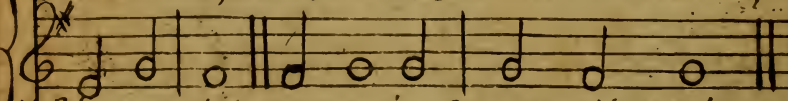
to wicked read his ear: nor led his life as



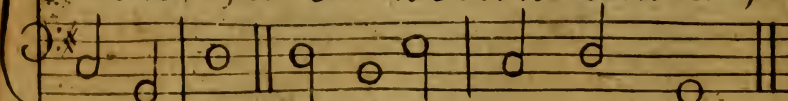
to wicked read his ear: nor led his life as



Sinners do, nor sat in Scorners's Chair;



Sinners do, nor sat in Scorners's Chair;



but in the law of God y^e Lord, doth set his

but in the law of God y^e Lord, doth set his

whole delight: & in y^t law doth exercise

whole delight: & in y^t law doth exercise

himself both day and night.

himself both day and night.

Psal: 119th Tune in E.

Blessed are they y^e perfect are, & pure in
Blessed are they y^e perfect are, & pure in
Blessed &c.

mind & heart: whose lives and conver -
mind & heart: whose lives & conver -

-sation from Gods laws never start.
sation from Gods laws never start.

Blessed are they ^t who give ^m themselves his Statutes

Blessed are they ^t who give ^m themselves his Statutes

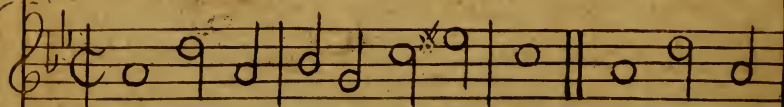
to observe: Seeking ^e the Lord with all their

to observe: Seeking ^e the Lord with all their

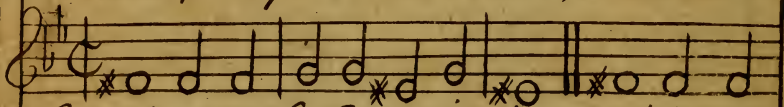
Heart, and never from him swerve.

Heart, and never from him swerve.

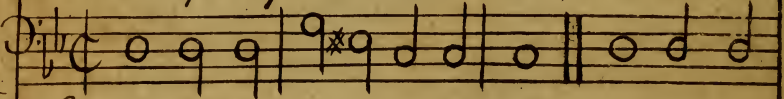
Psal: 16. London Tune in G⁵⁴.



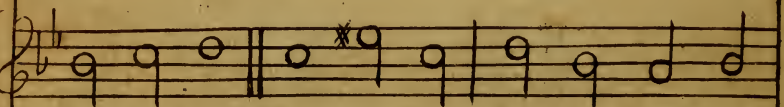
Lord keep me for I trust in thee, and do con-



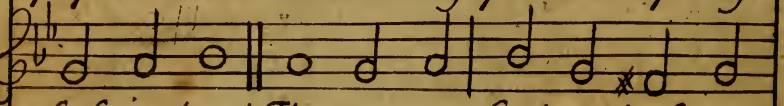
Lord keep me for I trust in thee, and do con-



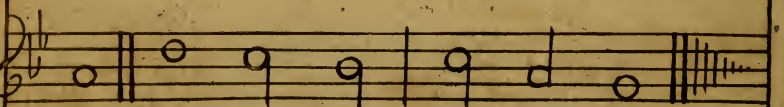
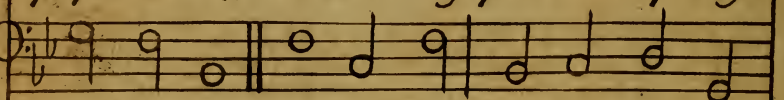
Lord &c.



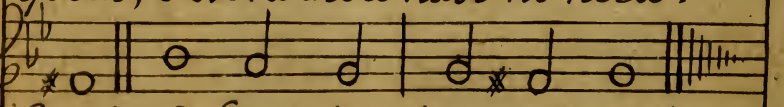
-fess indeed: Thou art my God and of my



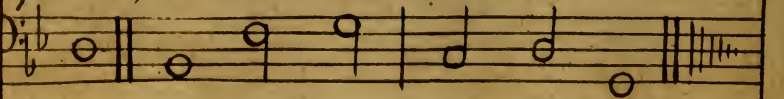
-fess indeed: Thou art my God and of my



Goods, O Lord thou hast no need.



Goods, O Lord thou hast no need.



55 *Psal: 22. Salisbury Tune in G^b.*

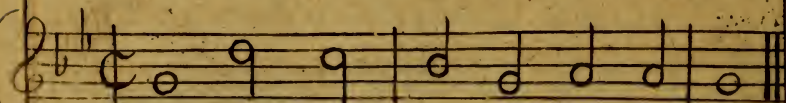
O God my God wherefore dost Thou

O God &c.

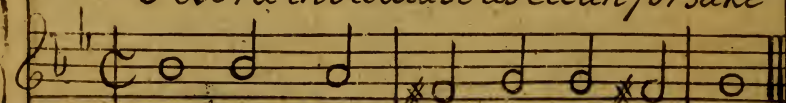
forsake me utterly: & helpest not ^{w^{ch}} I do

make my great complaint and cry?

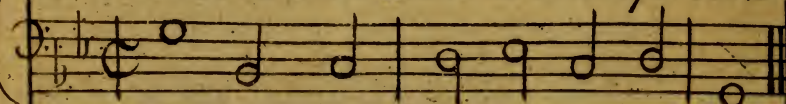
Psal: 60. Bristol Tune in G^b. 56



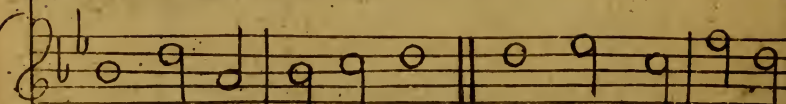
O Lord thou didst us clean forsake



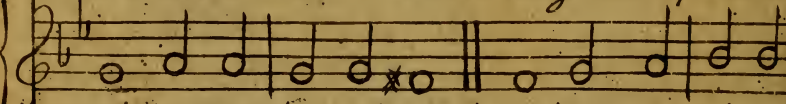
O Lord thou didst us clean forsake



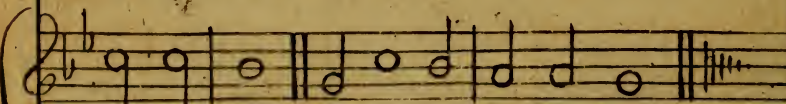
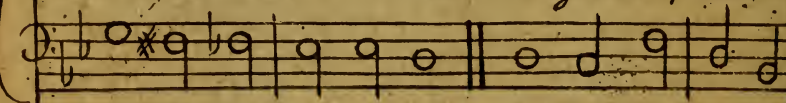
O Lord &c.



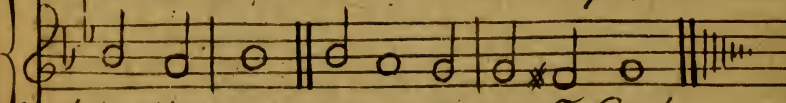
and scatter'd us abroad: Such great displeasure



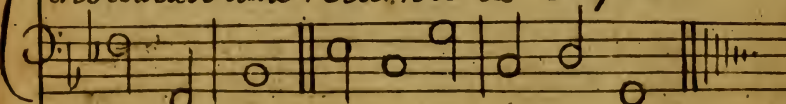
and scatter'd us abroad: Such great displeasure



thou didst take return to us O God,



thou didst take return to us O God.

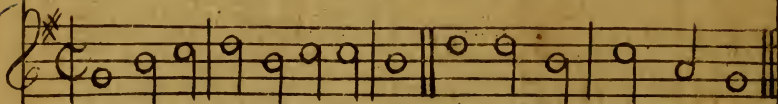


Note, that the following Tunes as well as the foregoing Ones, may be perform'd by 3 Voices, when 4 cannot be had, omitting the Counter-tenor, for which reason 2 of y^e parts are put in the Treble Cliff, the 2^d serving for the Tenor, when Sung by 4 persons. & are so contriv'd y^t upon Occasion when the Counter-tenor is left out, there will be but a very small deficiency in y^e fulness that ought to be, in 3 parts only.

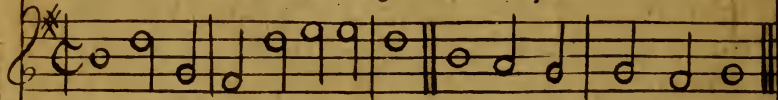
There is a character in Musick omitted, call'd a Repeat, which is mark'd Thus :S: it is commonly plac'd over some Note near the end of a piece of Musick, & directs you to repeat that part over again.

Here follow 6 Psalm Tunes in 4 parts, in a Sharp or Chearful Key.

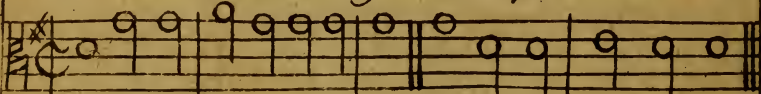
Psal: 20. Hereford Tune in G#.



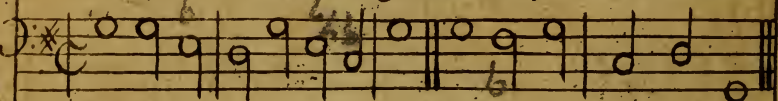
In trouble & adversity, the Lord God hear thee Still.



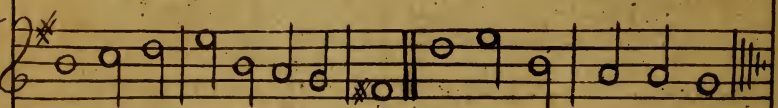
In trouble & adversity, the Lord God hear thee Still.



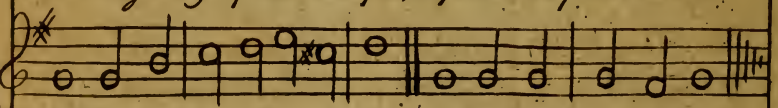
In trouble & adversity, the Lord God hear thee Still.



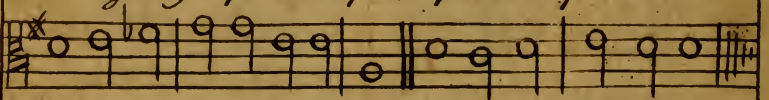
In &c.



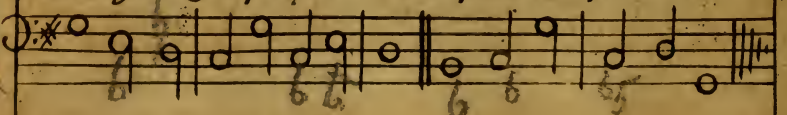
the Majesty of Jacobs God, defend thee from all ill.



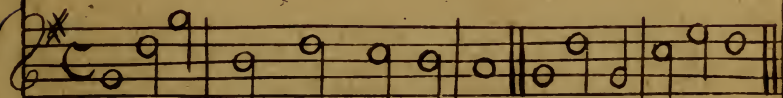
the Majesty of Jacobs God, defend thee from all ill.



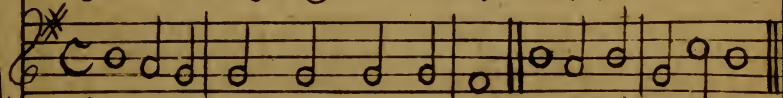
the Majesty of Jacobs God, defend thee from all ill.



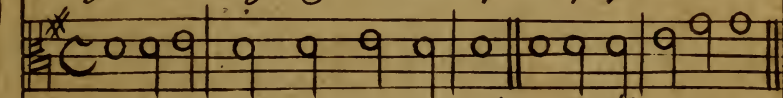
Psal: 43. S.^t Davids Tune in G[#]



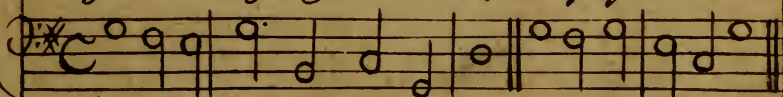
Judge & revenge my cause O L.^d from ^my ^ty evil be :



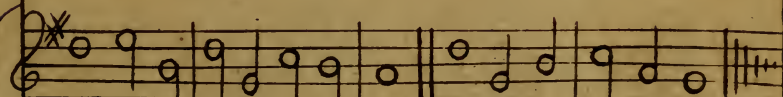
Judge & revenge my cause O L.^d from ^my ^ty evil be :



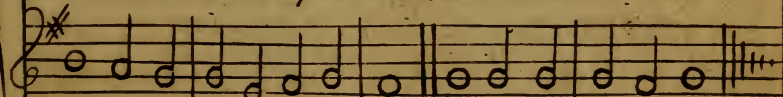
Judge & revenge my cause O L.^d from ^my ^ty evil be :



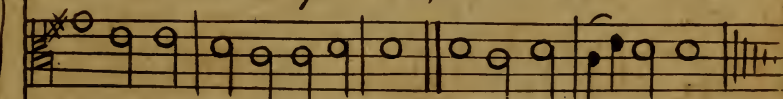
Judge & c



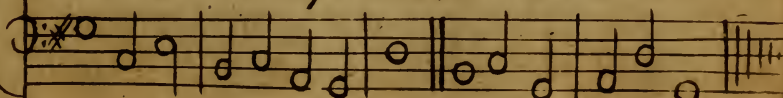
from wicked & deceitful Men, O Lord deliver me .



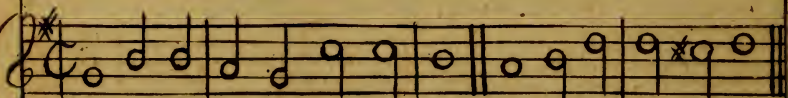
from wicked & deceitful Men, O Lord deliver me .



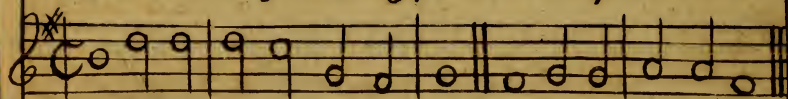
from wicked & deceitful Men, O Lord deliver me .



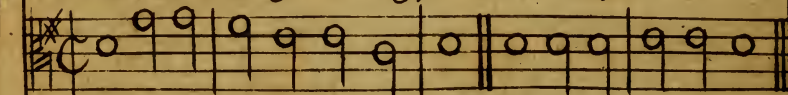
Psal: 84. Winchester Tune in G[#]



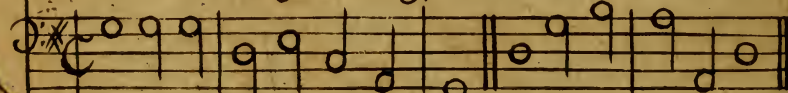
How pleasant is thy dwelling place, O Lord of Hosts to me!



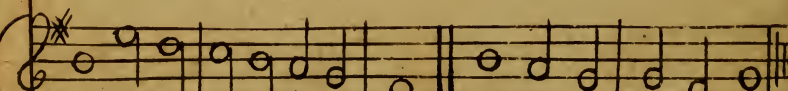
How pleasant is thy dwelling place, O Lord of Hosts to me!



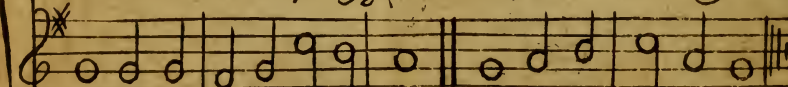
How pleasant is thy dwelling place, O Lord of Hosts to me!



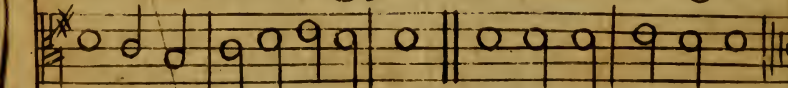
How &c.



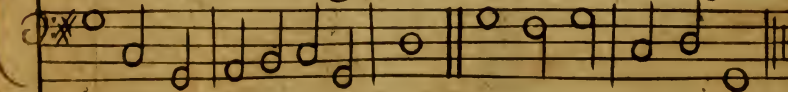
the Tabernacles of thy grace, how pleasant L^d. they be.



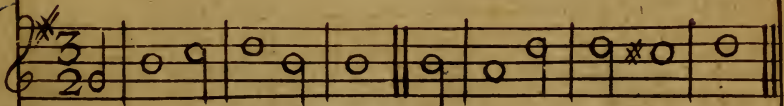
the Tabernacles of thy grace, how pleasant L^d. they be.



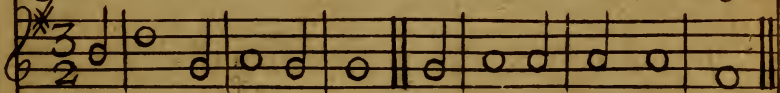
the Tabernacles of thy grace, how pleasant L^d. they be.



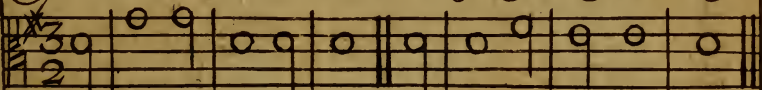
Psal: 45. S^t Peters Tune in G[#]



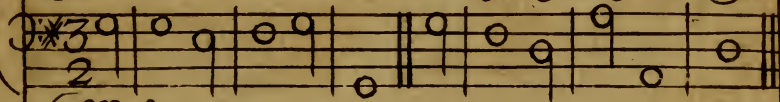
My heart doth take in hand, Some godly Song to Sing:



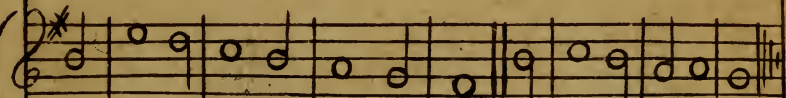
My heart doth take in hand, Some godly Song to Sing:



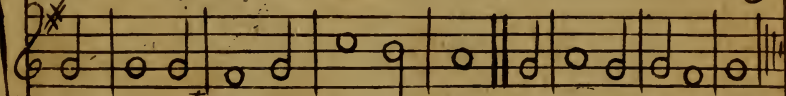
My heart doth take in hand, Some godly Song to Sing:



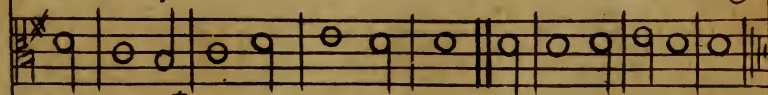
My &c.



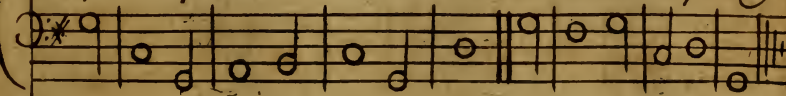
the praise y^e I shall shew therein, pertaineth to the King.



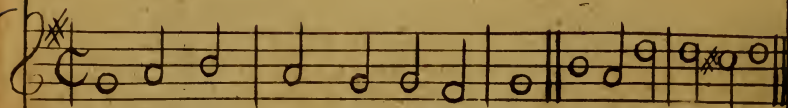
the praise y^e I shall shew therein, pertaineth to the King.



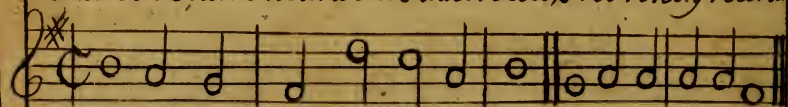
the praise y^e I shall shew therein, pertaineth to y^e King.



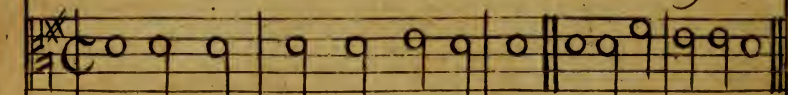
Psal: 44. Peterborough Tune in G#



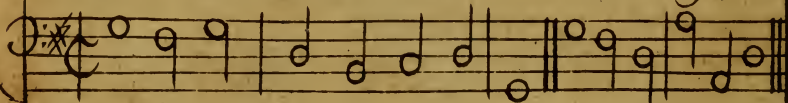
Our ears have heard our Fathers tell, & rev'rently record.



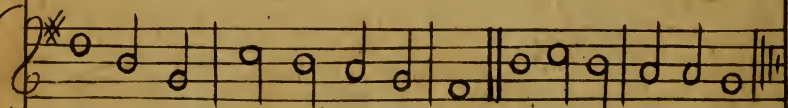
Our ears have heard our Fathers tell, & rev'rently record.



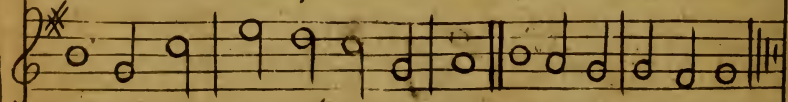
Our ears have heard our Fathers tell, & rev'rently record.



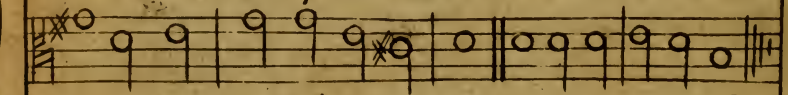
Our &c.



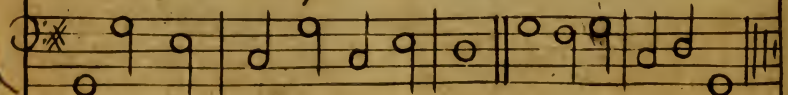
the wondrous works y^e thou hast done, in Older time O Lord.



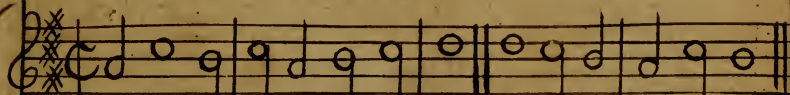
the wondrous works y^e thou hast done, in Older time O Lord.



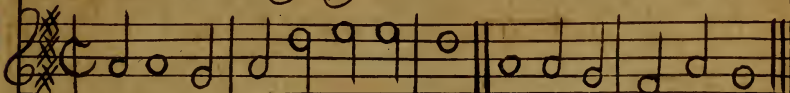
the wondrous works y^e thou hast done, in Older time O Lord.



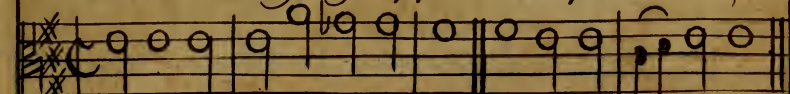
Psal: 23. Canterbury Tune in A \sharp



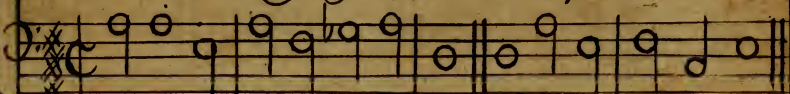
The Lord is only my support, & he \dot{y} doth me feed:



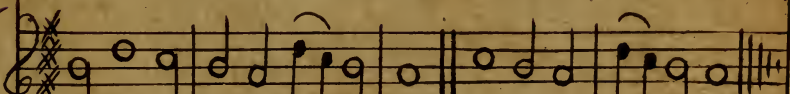
The Lord is only my support, & he \dot{y} doth me feed:



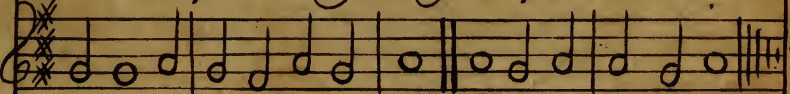
The Lord is only my support, & he \dot{y} doth me feed:



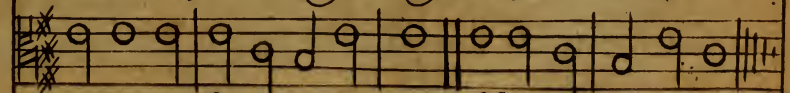
The &c.



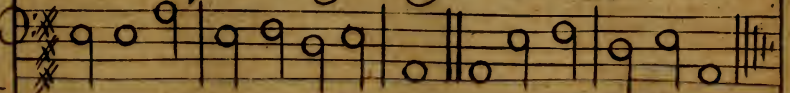
how can I \dot{y}^n lack any thing, \dot{n}^e of I stand in need?



how can I \dot{y}^n lack any thing, \dot{n}^e of I stand in need?

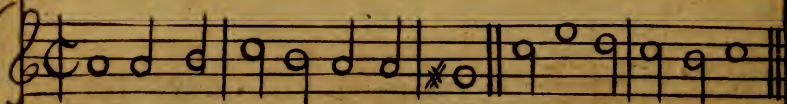


how can I \dot{y}^n lack any thing, \dot{n}^e of I stand in need?

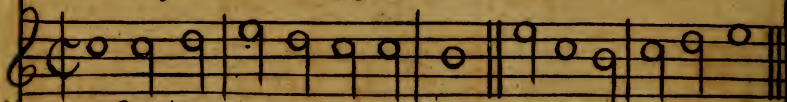


Here follow 6 Tunes in a Flat Key

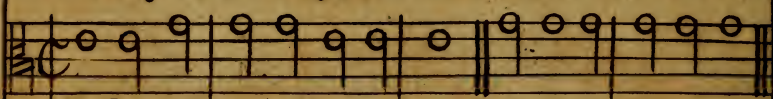
Psal: 17. Windsor Tune in A.



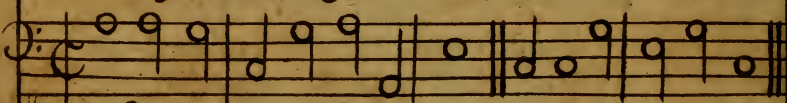
O Lord give ear to my just cause, attend wth I complain:



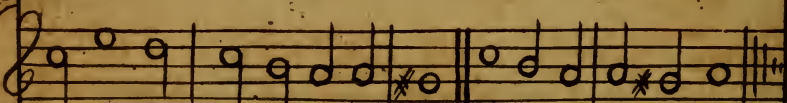
O Lord give ear to my just cause, attend wth I complain.



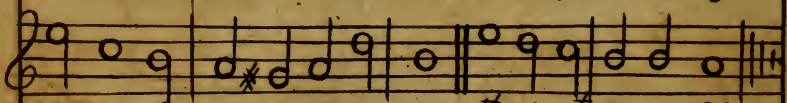
O Lord give ear to my just cause, attend wth I complain:



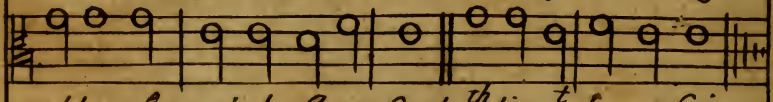
O Lord &c.



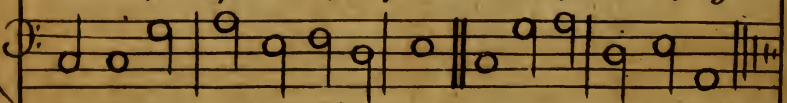
and hear y^e pray'r that I put forth, wth lips y^e do not feign.



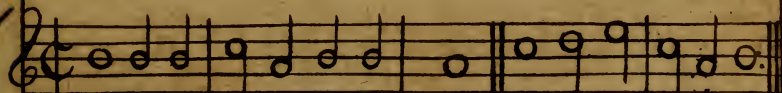
and hear y^e pray'r that I put forth, wth lips y^e do not feign.



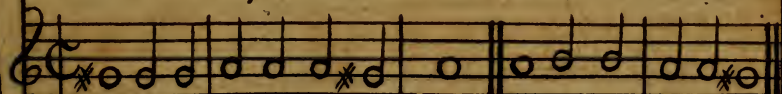
and hear y^e pray'r that I put forth, wth lips y^e do not feign.



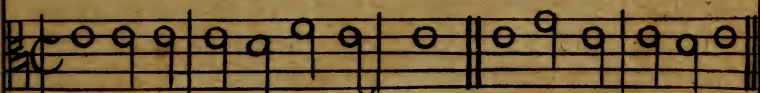
Psal: 24. Rochester Tune in A.



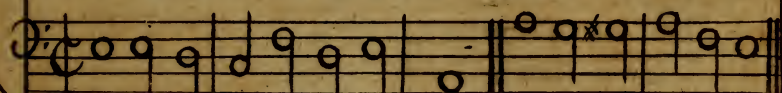
The earth is all y^e Lords, with all her store & furniture



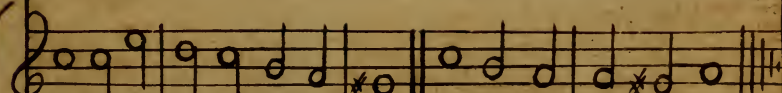
The earth is all y^e Lords, with all her store & furniture:



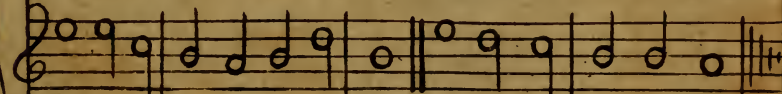
The earth is all y^e Lords, wth all her store & furniture:



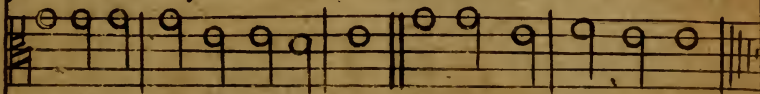
The earth &c.



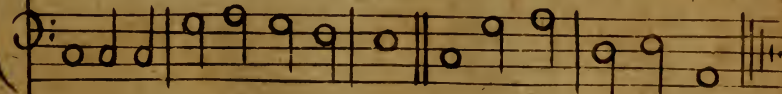
yea his is all y^e world, & all that therein doth endure.



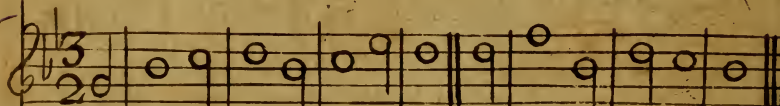
yea his is all y^e world, & all that therein doth endure.



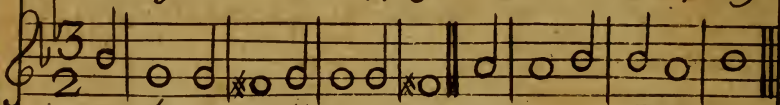
yea his is all y^e world, & all that therein doth endure.



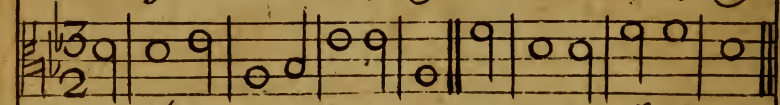
Psal: 55. Manchester Tune in G¹.



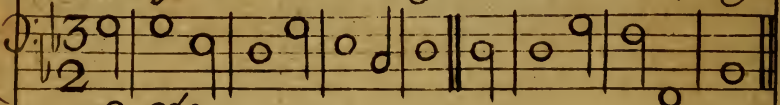
O L^d. give ear & do apply, to hear me ⁿ I pray.



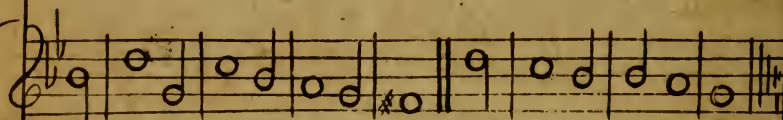
O L^d. give ear & do apply, to hear me ⁿ I pray.



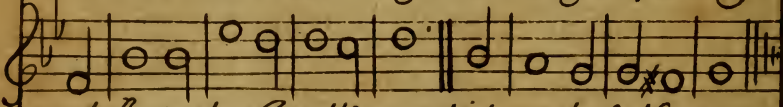
O L^d. give ear & do apply, to hear me ⁿ I pray.



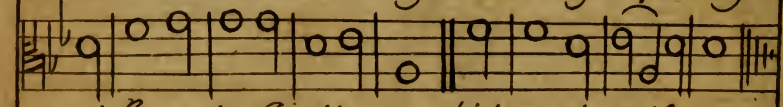
O L^d. &c.



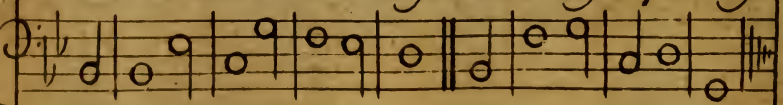
and ⁿ to thee I call & cry, hide not thy Self away:



and ⁿ to thee I call & cry, hide not thy Self away.



and ⁿ to thee I call & cry, hide not thy Self away.



Psal: 75. Worcester tune in E.

Unto thee God will we give thanks, we will give thanks to thee.

Unto thee God will we give thanks, we will give thanks to thee.

Unto thee God will we give thanks, we will give thanks to thee.

Unto &c.

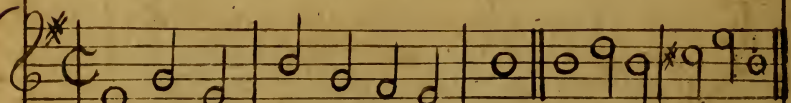
since thy name is so near declare thy wondrous works will we.

since thy name is so near declare thy wondrous works will we.

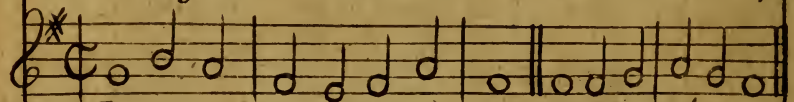
since thy name is so near declare thy wondrous works will we.

since thy name is so near declare thy wondrous works will we.

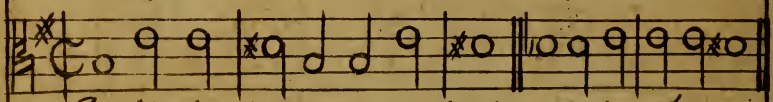
Psal: 34. Martyrs Tune in E.



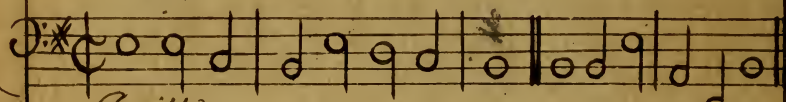
I will give laud & honour both, unto the L^d always:



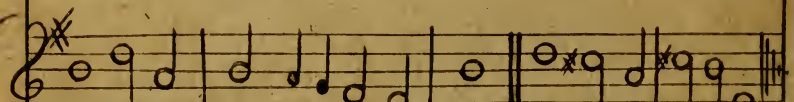
I will give laud & honour both, unto the L^d always:



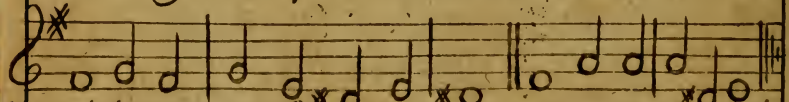
I will give laud & honour both, unto the L^d always:



I will &c.



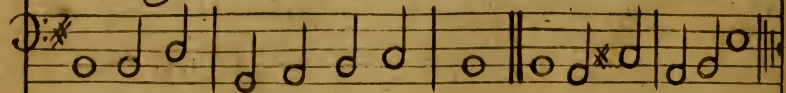
and eke my mouth for ever more, shall speak unto his praise.



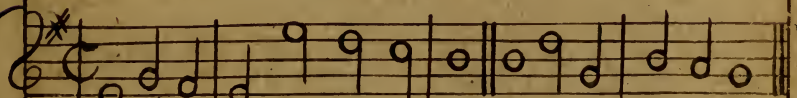
and eke my mouth for ever more, shall speak unto his praise.



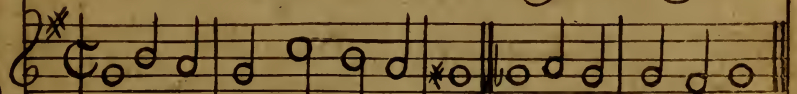
and eke my mouth for ever more, shall speak unto his praise.



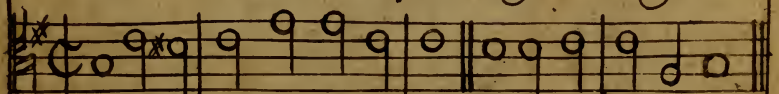
Psal: 8. S^t Mary's Tune in E.



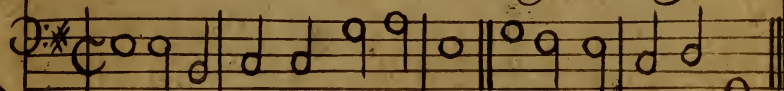
O L^d. our God, how wonderful are thy workes evry where:



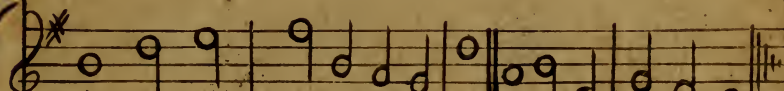
O L^d. our God, how wonderful are thy workes evry where:



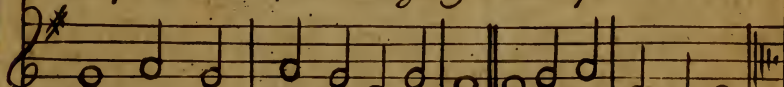
O L^d. our God how wonderful are thy workes evry where:



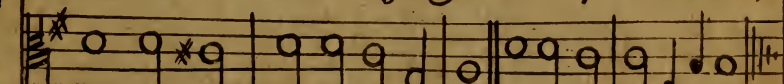
O L^d. &c.



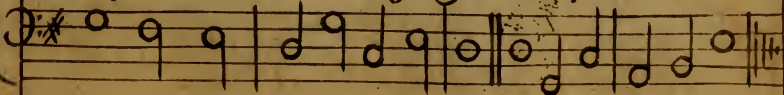
whose fame Surmounts indignity, above y^e heavens clear.



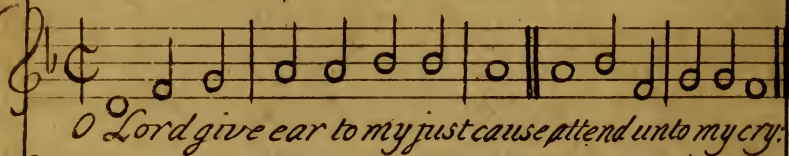
whose fame Surmounts indignity, above y^e heavens clear.



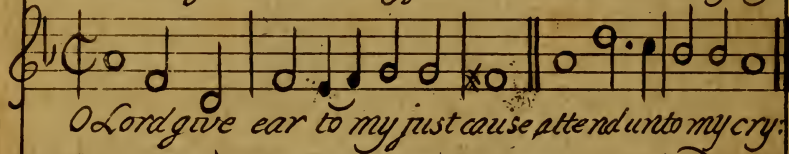
whose fame Surmounts indignity, above y^e heavens clear.



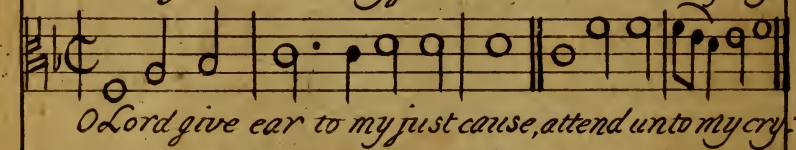
Here follow 6 Psalm Tunes in 4 parts ⁷⁰
Composd by M^r. Tho: Ravenscroft.
Psal: 17. Norwich Tune.



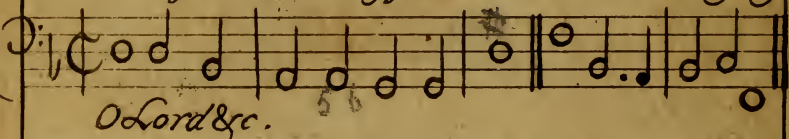
O Lord give ear to my just cause attend unto my cry:



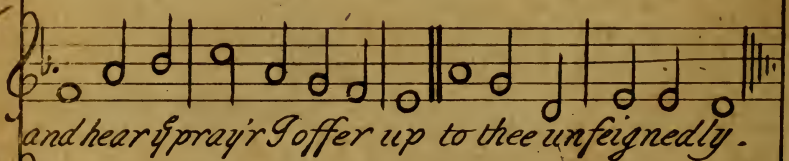
O Lord give ear to my just cause attend unto my cry:



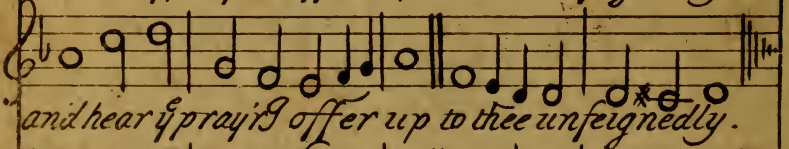
O Lord give ear to my just cause, attend unto my cry:



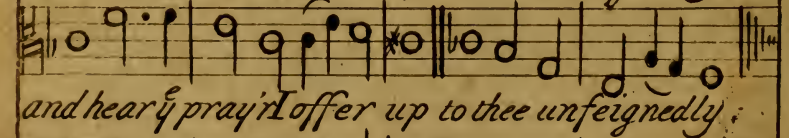
O Lord &c.



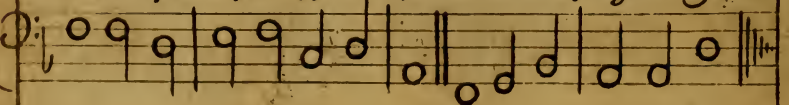
and hear y^e pray'r I offer up to thee unfeignedly.



and hear y^e pray'r I offer up to thee unfeignedly.



and hear y^e pray'r I offer up to thee unfeignedly.



Psal: 21 .

O L^d. how joyful is y King, in thy strength & thy pow'r

O L^d. how joyful is y King, in thy strength & thy pow'r

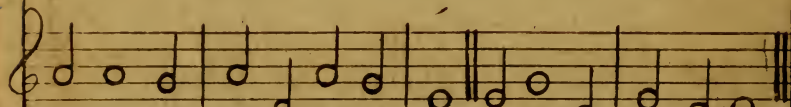
O L^d. how joyful is y King, in thy strength & thy pow'r

O L^d. &c.

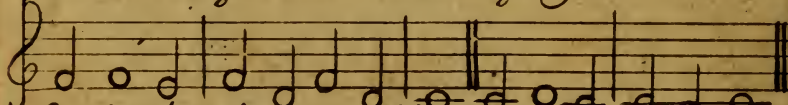
Exceedingly he doth rejoyce, in Thee his Saviour.

Exceedingly he doth rejoyce, in thee his Saviour.

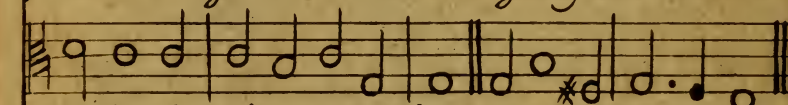
Exceedingly he doth rejoyce, in Thee his Saviour.



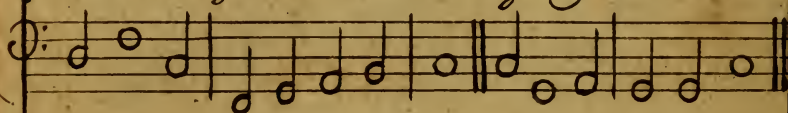
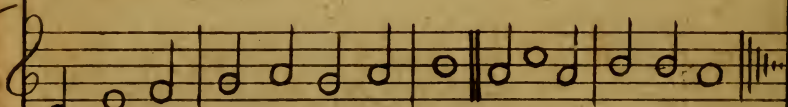
for thou hast given unto him his godly hearts desire:



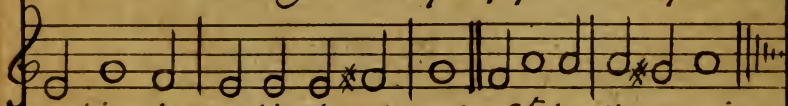
for thou hast given unto him his godly hearts desire:



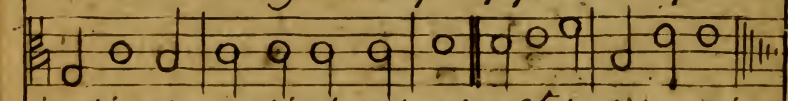
for thou hast given unto him his godly hearts desire:

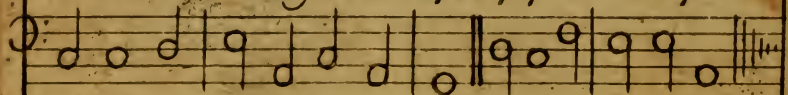
to him thou nothing hast denyd, of y^t he did require.



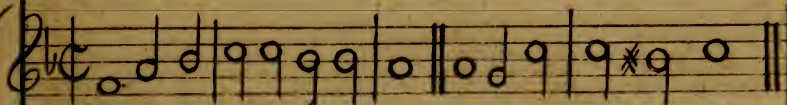
to him thou nothing hast denyd, of y^t he did require.



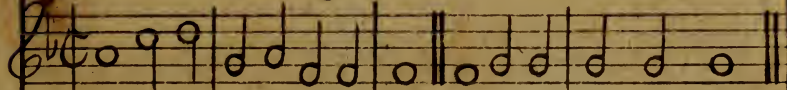
to him thou nothing hast denyd, of y^t he did require.



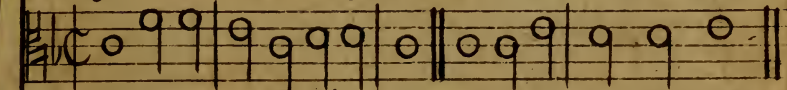
Psal: 23. Dukes tune.



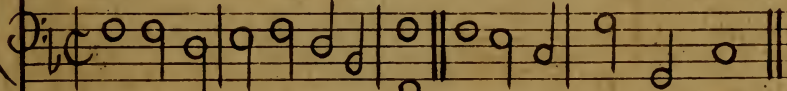
Ye righteous in y^e L^d. rejoyce, it is a seemly sight :



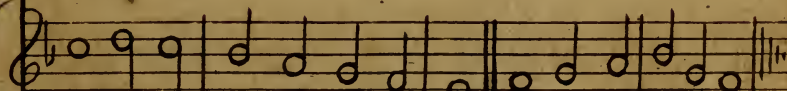
Ye righteous in y^e L^d. rejoyce, it is a seemly sight :



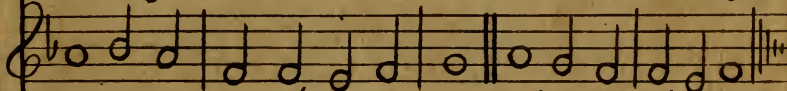
Ye righteous in y^e L^d. rejoyce, it is a seemly sight :



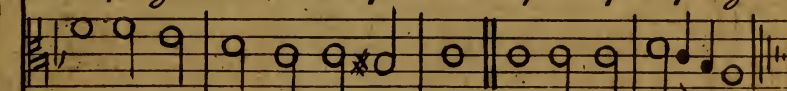
Ye &c.



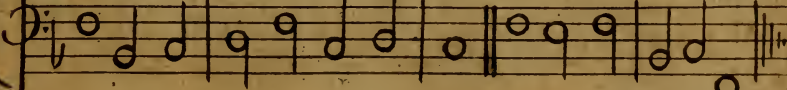
that upright men wth thankful voice, sh^d. praise y^e L^d. of might.



that upright men wth thankful voice, sh^d. prais y^e L^d. of might.



that upright men wth thankful voice, sh^d. praise y^e L^d. of might.



Psal: 3.

O L^d. how are my foes increas'd, ^{ch} w^{ch} vex me more & more.

O L^d. how are my foes increas'd, ^{ch} w^{ch} vex me more & more.

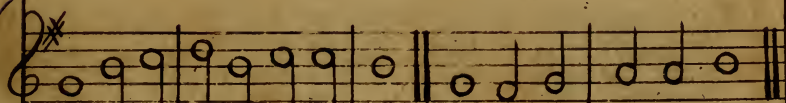
O L^d. how are my foes increas'd, ^{ch} w^{ch} vex me more & more.

O L^d. &c.

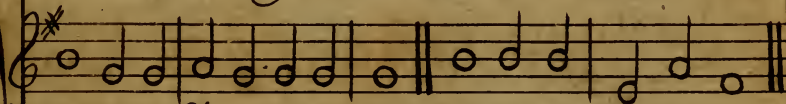
they break my heart ^{to} w^{as} they say God can him not restore.

they break my heart ^{to} w^{as} they say God can him not restore.

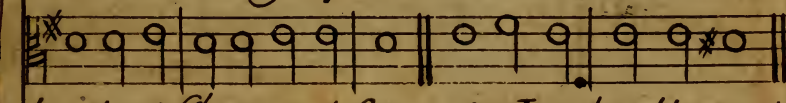
they break my heart ^{to} w^{as} they say God can him not restore.



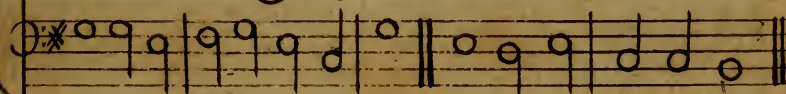
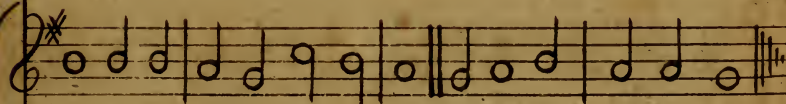
but thou O L^d art my defence, when I am hard bestead:



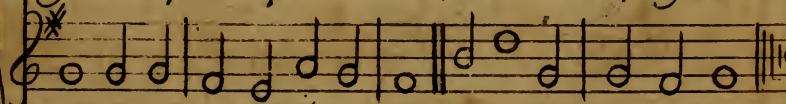
but thou O L^d art my defence, when I am hard bestead:



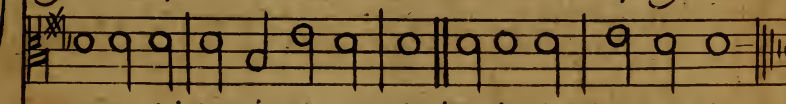
but thou O L^d art my defence, when I am hard bestead:

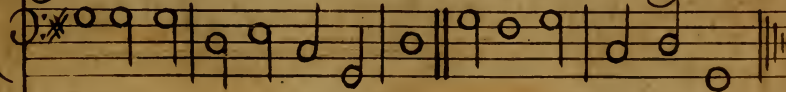
my worship & mine honour both, & thou hold'st up my head.



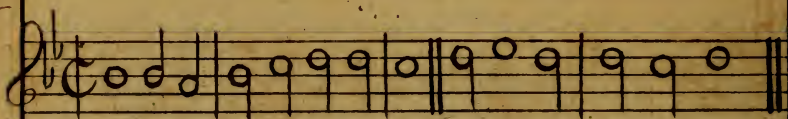
my worship & mine honour both, & thou hold'st up my head.



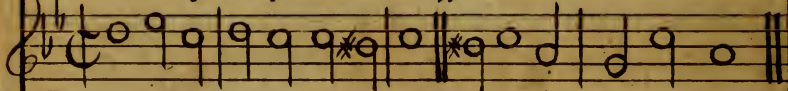
my worship & mine honour both, & thou hold'st up my head.



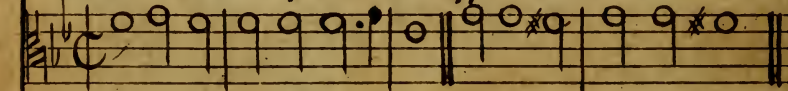
Psal: 14 .



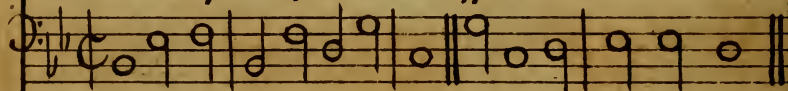
There is no God do foolish men affirm in their mad mood;



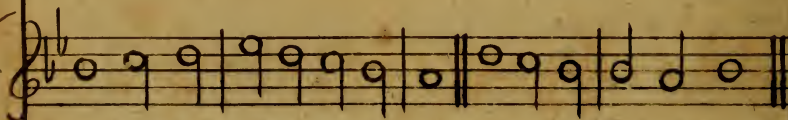
There is no God do foolish men affirm in their mad mood:



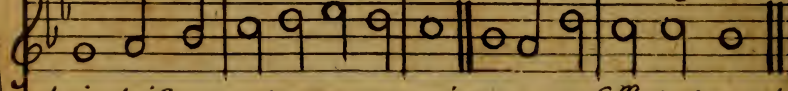
There is no God do foolish men affirm in their mad mood:



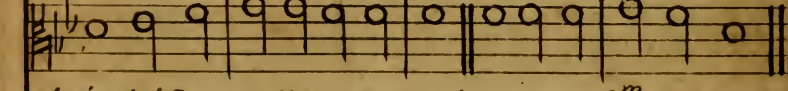
There is &c.



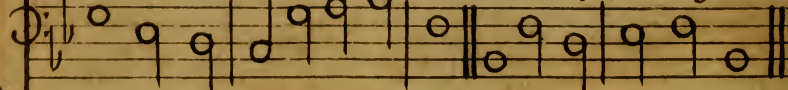
their drifts are all corrupt & vain, not one of y^m doth good;

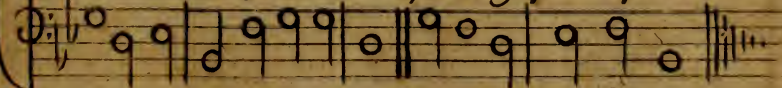
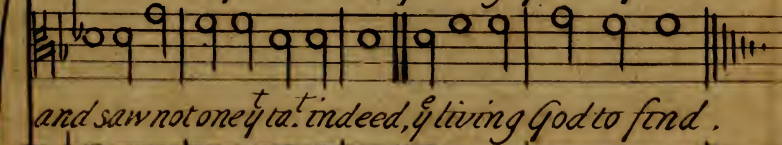
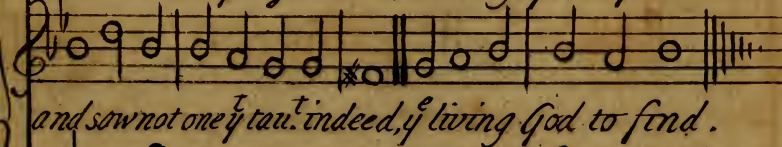
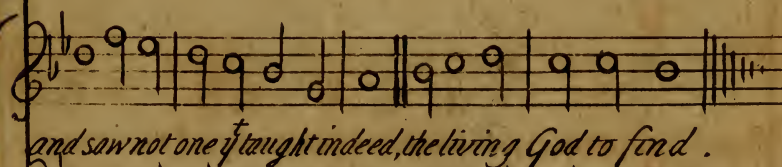
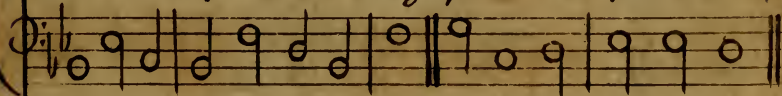
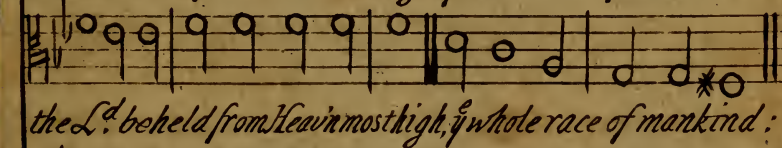
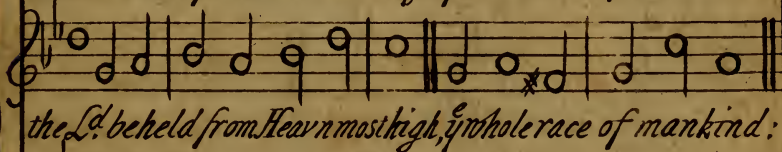
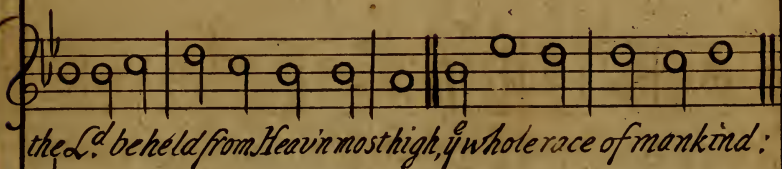


their drifts are all corrupt & vain, not one of y^m doth good.

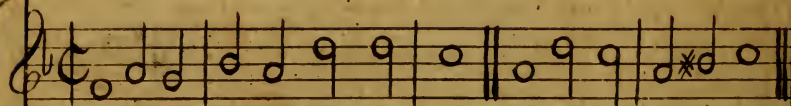


their drifts are all corrupt & vain, not one of y^m doth good.

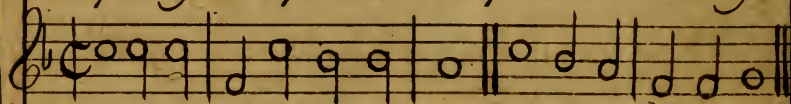




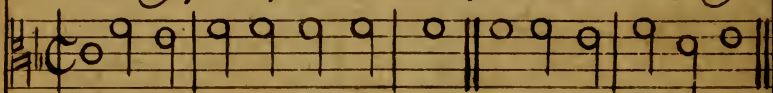
Psal: 22. Chichester Tune.



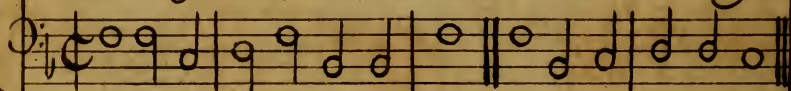
O God my God w^hfore dost thou forsake me utterly?



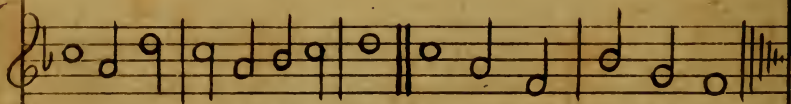
O God my God w^hfore dost thou forsake me utterly?



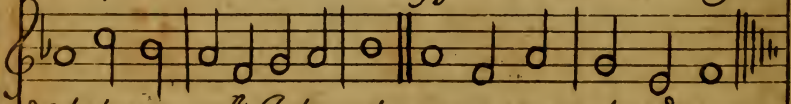
O God my God w^hfore dost thou forsake me utterly?



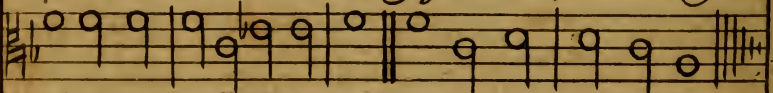
O God &c.



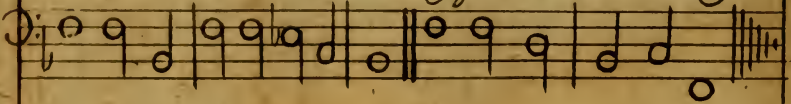
& helpest not w^h I do make my great complaint & cry.



& helpest not w^h I do make my great complaint & cry.



& helpest not w^h I do make my great complaint & cry.



Benedictus by Mr Ravenscroft 3 voc.

The only Lord of Israel, be praised

The only Lord of Israel, be praised

The only &c.

evermore: for through his Vi - si -

evermore: for through his Vi - si -

- ta - ti - on & mercy kept in store

- ta - ti - on & mercy kept in store

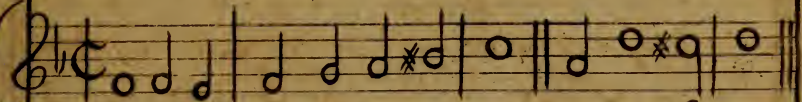
his people now he hath redeemed, y^e long have
 his people now he hath redeemed, y^e long have

been in thrall; & spread abroad his saving
 been in thrall; & spread abroad his saving

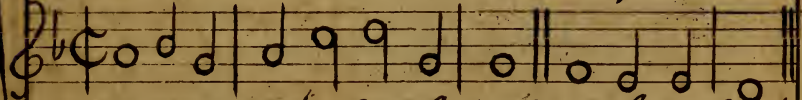
health, upon his servants all.
 health, upon his servants all.

The Song of y^e 3 Children.

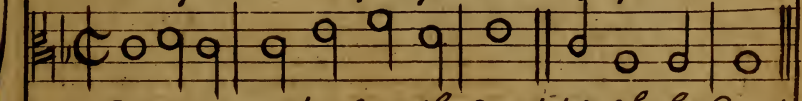
Set by M^r. Ravenscroft. a 4. voc



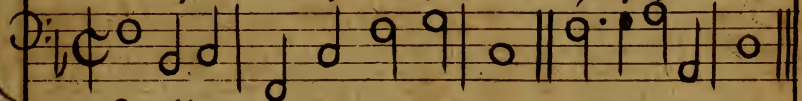
O all ye works of God y^e Lord, bleſs ye y^e Lord,



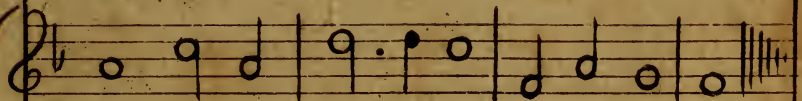
O all ye works of God y^e Lord, bleſs y^e the Lord,



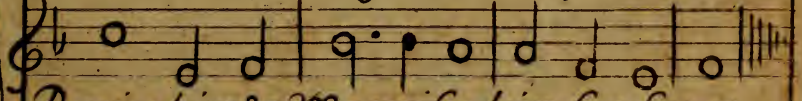
O all ye works of God y^e Lord, bleſs y^e y^e Lord,



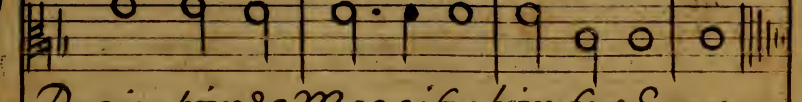
O all &c.



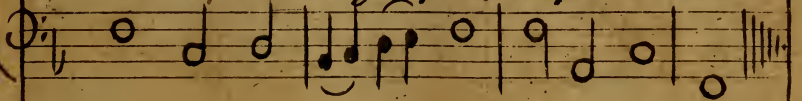
Praise him & Magnifie him for Ever.



Praise him & Magnifie him for Ever.



Praise him & Magnifie him for Ever.



Penitential Hymn by Mr. Ravenscroft 3 vo.

First system of musical notation, Treble clef, 3/2 time signature. The melody consists of quarter notes and half notes, with a double bar line in the middle.

O Lord in thee is all my trust, give ear un.

Second system of musical notation, Treble clef, 3/2 time signature. The melody continues with quarter notes and half notes.

O Lord in thee is all my trust, give ear un.

Third system of musical notation, Bass clef, 3/2 time signature. The bass line consists of quarter notes and half notes.

O Lord &c.

Fourth system of musical notation, Treble clef, 3/2 time signature. The melody continues with quarter notes and half notes.

- to my woful cry: refuse me not that

Fifth system of musical notation, Treble clef, 3/2 time signature. The melody continues with quarter notes and half notes.

to my woful cry: refuse me not that

Sixth system of musical notation, Bass clef, 3/2 time signature. The bass line continues with quarter notes and half notes.

Seventh system of musical notation, Treble clef, 3/2 time signature. The melody continues with quarter notes and half notes.

am unjust, but cast on me thy heav'nly eye:

Eighth system of musical notation, Treble clef, 3/2 time signature. The melody continues with quarter notes and half notes.

am unjust, but cast on me thy heav'nly eye:

Ninth system of musical notation, Bass clef, 3/2 time signature. The bass line continues with quarter notes and half notes.

Behold how I do still lament, my sins where

Behold how I do still lament, my sins where

- in I do offend: shall I for them have

- in I do offend: shall I for them have

punishm^t. since thee to please I do intend.

punishm^t. since thee to please I do intend.

4 3 following Anthems for 1 2 & 3 voices
were Compos'd by M^r. Church.

Psal: 103. Solo

5/2

Praise the Lord O my Soul, & all, all, all that

6 6 15 5 6

is within me praise his holy Name;

7 6 S:

praise the Lord O my Soul, & all, all, all that

* 4/2 S:

is within me praise his holy Name:

who forgiveth all thy Sin, & healeth all,

5 6 * 3 6

healeth all, & healeth all all thine infirmities:

4 * 3

6 6 1st part again

Who saveth thy life, thy life from destruction

& crowneth thee wth mercy, crowneth thee wth

mercy & loving kindness, who saveth thy

life, thy life from destruction &

crowneth thee with mercy, crowneth thee with

mercy, mercy and loving kindness.

*3 76 4 * 3 Da Capo

or st next again

I will alway give thanks, give thanks un-
 I will alway give thanks, give thanks un-
 - to the Lord, his praise shall be e
 - to the Lord, his praise shall be
 . . . ver, his praise shall be ever, be
 e ver, his praise shall be
 ever in my mouth, his praise
 ever in my mouth, shall be
 his praise shall be ever, be
 ever, shall be ever, his praise, his
 ever, his praise shall be ever in my mouth
 praise shall be ever, be ever in my mouth.

My Soul shall make her boast in the

My Soul shall make her boast in the

Lord, the humble, the humble shall

Lord, the humble shall hear, the

hear, shall hear thereof and be

humble shall hear thereof and be

glad, the humble, the

glad; the humble, the humble shall

humble shall hear, shall hear there

hear there of, shall hear there

of and be glad.

of and be glad.

Da Capo.

praise thy Name, will praise thy Name, will
 for ever, for ever,
 for ever, for ever,
 praise thy Name, for ever,
 for ever, for ever,
 for ever, will praise thy Name, will
 for ever, will praise thy
 for ever, will praise thy
 praise thy Name, will praise thy Name for
 Name for ever, for ever & ever, ever.
 Name for ever, for ever & ever, ever.
 ever, for ever, for ever & ever, ever.

Great is y^e Lord & marvellous, great is y^e Lord &

Great is y^e Lord & marvellous, &

Great is y^e Lord & marvellous, &

marvellous,

& marvellous, worthy

marvellous, great is y^e Lord & marvellous, worthy

marvellous,

& marvellous, worthy

to be praised,

& marvellous, worthy

to be praised,

& marvellous, worthy

to be praised, great is y^e Lord & marvellous, worthy

to be praised, there is no end of his greatness,

to be praised, there is no end of his greatness,

to be praised, there is no end of his greatness, great is y^e

great is the Lord and marvellous, marvellous,
 great is the Lord and marvellous,
 Lord. . . . & marvellous,
 worthy to be praised, there is no
 worthy to be praised, there is no
 worthy to be praised, there is no
 end of his greatness, there is no
 end of his greatness, there
 end of his greatness, there is no
 end, no end of his greatness.
 DaCapo
 is no end of his greatness.

92 An Hymn upon Good Friday, by M^r. Church.

Solo. Slow.

Dear Saviour oh! oh!

what ails this heart! sure tis of Stone,

Sure tis of Stone it cannot, cannot

smart, nor yet relent y^e death of Thee, nor yet re-

-lent the death of Thee, whose death a-

-lone, alone could ransom me

can I behold thy pains, can I be-

-hold thy pains so great, thy dying,

dying sighs thy dying, dying

sighs, thy bloody Sweat, can I be-

-hold thy pains, thy pains so great, thy

dying, dying sighs thy bloody Sweat!

Handwritten musical score for a piece with lyrics about "thy pains" and "thy bloody sweat". The score consists of eight systems of two staves each, with various musical notations including notes, rests, and ornaments.

Thy Back wth

Thy Back wth Whips & Scourges torn, with

Whips & Scourges torn, thy Sacred

Whips & Scourges torn, thy Sacred Temples

Temples crown'd with Thorn, thy

crown'd with Thorn, thy hands &

hands & feet nail'd to the wood, & all

feet, & feet nail'd to the wood, &

all, all thy Body drown'd in blood,

all, all, all thy Body drown'd in blood,

6 6 7 6 *3 6 6 *3

canst thou pour forth such streams for

canst thou pour forth such streams for

me, & I not drop, not drop one

me, & I not drop, not drop one tear, not

* *2 *2 6 6 6 6 6 6 7 6

tear, one tear for Thee?

drop one tear for Thee?

*3 7 4 *3

An Hymn upon Easter Day, by M^r. Church. a 3 voc.

Christ from the dead is raised, is
Christ from the dead is raised, is
Christ &c.

raised & made y^e first fruits of the
raised & made y^e first fruits of the

Tomb; for since by man, by man came
Tomb; for since by man, by man came

death, by man shall resurrection come:
death, by man shall resurrection come:

For as in Adam all mankind did
 For as in Adam all mankind did

guilt & death, did guilt, did guilt & death de
 guilt & death, did guilt, did guilt & death de

-rive, so by the righteousness of Christ, shall
 rive, so by the righteousness of Christ, shall

all, all, all be made alive.
 all, all, all be made alive.

If then we ri - sen are with

If then we risen are,

If then we

Christ, with Christ seek only how to

we risen are wth Christ seek only how to

get y^e things y^e are above wth Christ at Gods right

get y^e things y^e are above wth Christ at Gods right

hand, at Gods right hand is Set.

hand, at Gods right hand is Set.

To Father Son & Holy Ghost, one

To Father Son & Holy Ghost, one

God whom we adore; be

God whom we adore; be

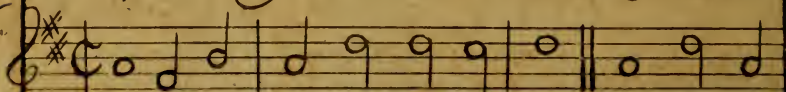
glory as it was is now &

glory as it was is now &

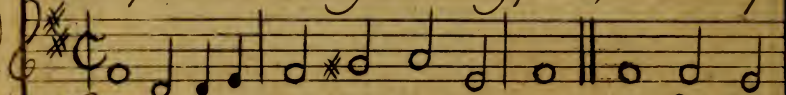
shall be evermore;

shall be evermore.

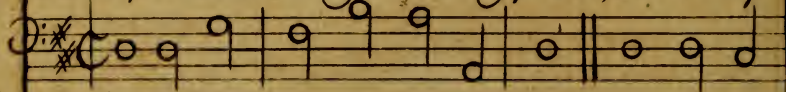
Psal: 84. St Anns Tune
Compos'd by D^r. Croft. 3 voc:



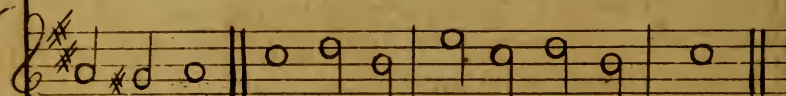
How pleasant is thy dwelling place, O Lord of



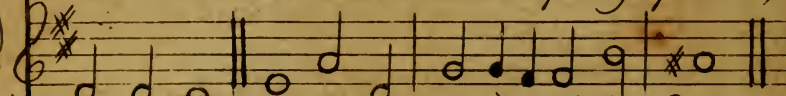
How pleasant is thy dwelling place, O Lord of



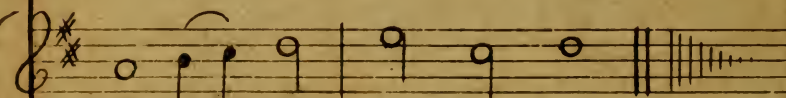
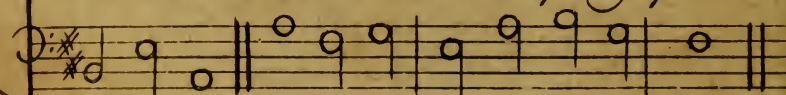
How &c.



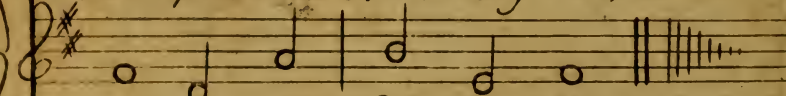
hosts to me: the Tabernacle of thy Grace,



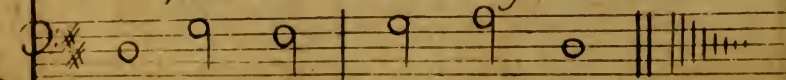
hosts to me: the Tabernacle of thy Grace,



how pleasant Lord they be.



how pleasant Lord they be.



The 4 following Hymns were
Compos'd by D.^r W.^m. Croft

O thou our Souls chief hope, wee
O thou &c mee
to thy mercy Fly, in ev'ry
to &c.
place thou canst protect, in ev'ry
in ev'ry place thou canst pro-
place thou canst protect and all
-tect, thou &c and all
wee need supply.

Whether wee wake, wee wake or sleep to

Whether &c.

to

thee wee both resign, to thee we both re-

thee &c.

to thee &c.

-sign by night we as well as day, by

by night we as well as

night we as well as day if thy light on

day, by night we as well as day if thy

us shine, if thy light on us shine :

light on us shine, on us shine :

Whether wee live, we live or dye, we

Whether wee live, we live or

1st 2.

live or die, or die both we submit to thee: in
 die, we live or &c.

death wee live as well as life, if
 in death we live as well as
 thine in death, if thine in death wee
 life, if &c.

be; in death wee live as well as
 in death wee live as
 life, if thine in death, if thine in
 well as life, if &c.

death wee be

slow Hymn . 2 voc .

Sweet Jesus in y^e name I still I still adore,

Sweet Jesus &c .

the charming sound does my lost life restore,

does my lost life

does my lost life restore, does my lost life

restore, does my lost life restore, my lost life

restore; for ^WI'm dead in sorrow or in sin, for

restore; for ^WI'm dead in sorrow or in sin,

when I'm dead in sorrow or in sin, I call on

for ^WI'm dead in sorrow or in sin, I call &c

Jesus, I call on Jesus & I live, I live again:

I call &c. & I live &c.

Live, live Glorious King, Glorious King by all, by

Live, live Glorious King, Glorious King by
all thy Saints adorid, of peace y prince, of peace y prince, of

1st of peace &c. of &c. of
Heaven & Earth y Lord. Ld. for ever may thy Throne Establish'd

&c. for ever &c.
be, for ever may thy Throne Establish'd be, for

for ever &c. for ever,
ever may wee prai. ses Sing to

for ever may we prai. ses Sing to
Thee; may we prai. ses Sing to Thee.

y, may we prai. ses &c.

Solo. A Hymn

The Son of righteousness ris'n

the Son of righteousness ris'n & brings a glo rious Day

and brings a glo rious Day, a glorious, glorious Day

Infernal Fiends & their dark works before him fly a way, be

fore him fly, away, before him fly away Infernal Fiends & if dark

works before him fly away, before him fly away

3 Voc.

Handwritten musical score for three voices (Soprano, Alto, Tenor) in G major, 3/4 time. The score consists of 14 staves. The lyrics are written below the notes. The music features a simple melody with some grace notes and slurs. The lyrics are: "O all ye Nations of the Earth, know / O all &c. know / O all &c. know / & revere, revere your King; Submit wth / & revere, revere your King; Submit &c. / & revere, revere your King; / Joy to him, to / to him, with Joy to / Submit wth Joy to / him who does our Great Salvation / him who does our &c. / him who does our &c."

O all ye Nations of the Earth, know
 O all &c. know
 O all &c. know
 & revere, revere your King; Submit wth
 & revere, revere your King; Submit &c.
 & revere, revere your King;
 Joy to him, to
 to him, with Joy to
 Submit wth Joy to
 him who does our Great Salvation
 him who does our &c.
 him who does our &c.

bring; Submit with Joy to

Submit with Joy to

him, who

him, Submit wth Joy to him, who

Submit &c. who

does our Great Salvation bring; who

does our &c. who

does our &c. who

does our Great Salvation bring;

does our &c.

does our &c.

Ye Nations of the World rejoyce, &

Ye Nations &c.

Ye &c.

all your Voices raise, and all your

all your &c.

& all your

all your &c.

& all your

Voices raise, the wondrous, won-

Voices raise,

the wondrous,

Voices raise,

the

= drous Faithfullness & Truth of

wondrous &c.

wondrous &c.

our Great God, of our Great God to
of our Great God to prai
of &c. to prai
prai se, to praise, of
se, to praise,
se, of our Great God to praise,
our Great God, of our Great God to
of our Great god to prai
of &c. to prai
prai se, to praise ;
se, to praise ;
se of our Great God to praise ;

turn over

Glory to God the Father give, and

Glory &c. the Father give, and

Glory &c. the Father give, &

to his gracious Son and Holy

to &c. and Holy

to &c. and Holy

Ghost henceforth as long as time his

Ghost

Ghost

as time his

course shall run;

as time his

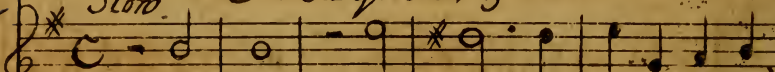
as time his course shall run; as

course, his course shall run; as time his

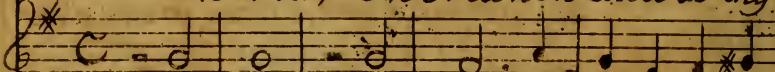
course, his course shall run, as time his
time his &c. as time his
course, his &c. as time his
course shall run as
course shall run, as time his course shall
course shall run, as time his course, his
time his course shall run, as
run; as time his
course shall run, as &c. his
time his &c.
course, his course shall run
his course shall run.

Slow

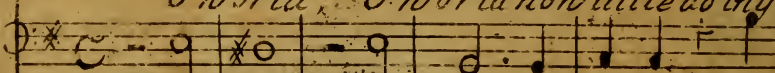
A Hymn, 3 voc:



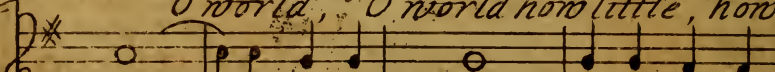
O world, O world how little do thy



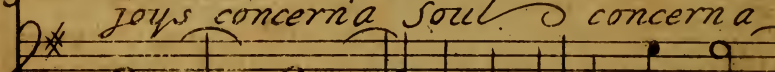
O world, O world how little do thy



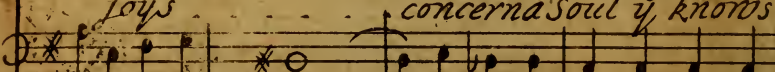
O world, O world how little, how



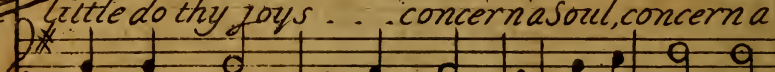
joys concern a Soul concern a



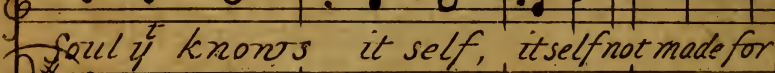
joys concern a Soul ^t knows



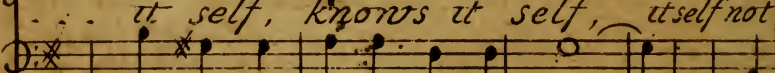
little do thy joys . . . concern a Soul, concern a



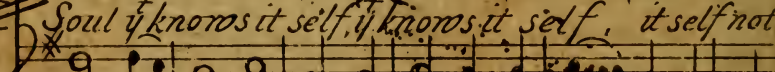
Soul ^t knows it self, it self not made for



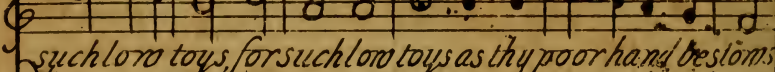
it self, knows it self, it self not



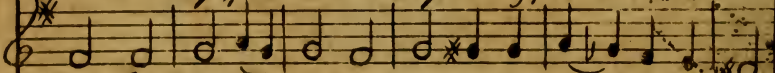
Soul ^t knows it self, ^t knows it self, it self not



such low toys, for such low toys as thy poor hand bestows



made for such, for such low toys as thy poor hand bestows



made for such, for such low toys as thy poor hand bestows

as thy poor hand bestows, as thy poor

as thy poor r. hand bestows, as thy poor

as thy poor r. hand bestows as thy poor

hand bestows, as thy poor hand bestows,

hand bestows as thy poor r. hand bestows,

hand bestows, as thy poor r. hand bestows,

the way wee know our dearest, our dearest

the way wee know our dear est

the way wee know our dearest, our dearest

Lord is gone, is gone before, & has en-

Lord is gone, is gone before,

Lord is gone, is gone before.

gagd his faithful Friends, has engag'd his faithful

& has engag'd his faithful Friends, his faithful

& has en-

Friends, his faithful Friends, & has en-

Friends, & has engag'd his faithful Friends, his

gagd his faithful Friends, has engag'd his

gagd his faithful Friends to open us the door,

faithful Friends to open us y^e door, to

faithful Friends to o-

to open us y^e door, to open us y^e door:

open us y^e door, to open us y^e door:

pen us y^e door, to open us y^e door:

Thou Gracious Lord reach down thine

Thou Gracious

hand, reach down thine hand, &

Lord, thou Gracious Lord reach

Thou Gracious Lord reach

take us up, and take us

down thine hand and take us

down thine hand and take us

up, take us up to Thee.

up, take us up to Thee.

up, take us up to Thee.

that wee around thy Throne may stand, &

that wee around thy Throne may stand,

that wee around thy Throne may stand,

all, all, all, & all thy

& all, & all, all thy

& all, & all all thy

Glories See, and all thy Glories See, thy

Glories See, & all thy Glories See,

Glories See, & all thy Glories See, thy

Glo . . . ries, thy Glo . . .

thy Glo . . . ries

Glories See, thy

Handwritten musical score for a hymn, featuring multiple systems of staves with lyrics and musical notation. The score is written in a historical style with a treble clef and a key signature of one sharp (F#). The lyrics are written in a cursive hand below the notes. The piece concludes with a double bar line and a series of decorative flourishes.

Lyrics:

ries
 See, all thy Glories
 Glo... ries, all, all thy Glories
 See, all, all, all, all thy Glories, thy
 See, all, all thy Glories, thy
 See, all, all thy Glories, thy
 Glories See, all, all, all, all thy
 Glories See, all, all thy
 thy
 Glories, thy Glories See
 Glories, thy Glories See
 Glories, thy Glories See

Psalm the 23^d

Paraphras'd by Mr. Addison,
Set to Musick by Mr. H. Carey.

I.

The Lord my Pasture shall pre-

-pare, & feed me with a Shepherds care; his

Presence shall my wants Supply, and

guard me with a watchful Eye: my

noon - day walks he shall attend, &

all my mid-night hours defend.

When in the Sultry Glebe I faint,
 Or on the thirsty Mountain pant;
 To fertile Vales and deny Meads,
 My weary wandring Steps he leads;
 Where peaceful Rivers soft & Slow,
 Amidst the verdant Landskip flow.

III.

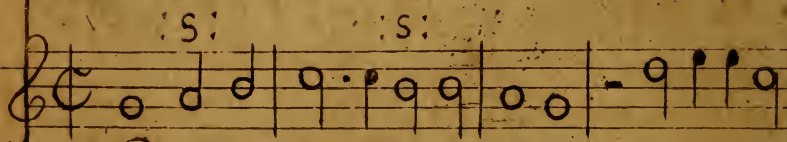
Tho' in the paths of Death I tread,
 With Gloomy Horrors overspread;
 My stedfast heart shall fear no ill,
 For thou O Lord art with me still:
 Thy friendly Crook shall give me Aid,
 & guide me thro' the dismal Shade.

IV.

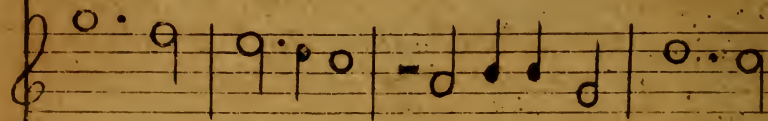
Tho' in a bare and rugged way,
 Thro' Various lonely Wilds I stray;
 Thy presence shall my pains beguile,
 The barren Wilderness shall smile:
 With sudden Greens & Herbage Crown'd,
 & Streams shall murmur all around.

A Cannon

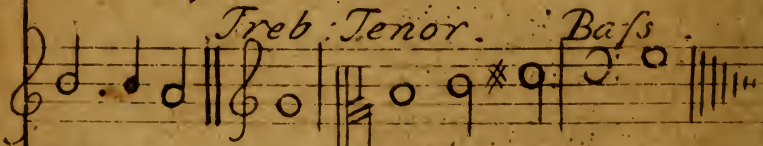
of three parts in one; in $\frac{e}{4}$ & $\frac{8}{8}$
below.



Non nobis Domine, non nobis, sed nomini



tuo da Gloriam, sed nomini tuo da



Gloriam.

Non nobis &c. No, &c.

Fin

Finis .









