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A
COLLECTION
OF
TUNES,
SUITED

To the various METRES in Mr. *Watts's* Imitation of the PSALMS of DAVID, or Dr. *Patrick's* Version; fit to be bound up with either.

To which is added

An *Introduction* to PSALMODY, in a New Method; with several Tunes never before Published.

William Longford



L O N D O N:

Printed by *W. Pearson*, for *John Clark*. at the Bible and Crown, and *R. Ford* at the Angel in the Poultry, and *R. Cruttenden*, at the Bible and Three Crowns in Cheap-side. 1719.

[Price One Shilling.]

NOTES

1. The first part of the paper is devoted to a discussion of the general principles of the theory of the subject.

CHAPTER I

The first part of the paper is devoted to a discussion of the general principles of the theory of the subject.

The second part of the paper is devoted to a discussion of the general principles of the theory of the subject.

The third part of the paper is devoted to a discussion of the general principles of the theory of the subject.

The fourth part of the paper is devoted to a discussion of the general principles of the theory of the subject.

The fifth part of the paper is devoted to a discussion of the general principles of the theory of the subject.

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The seventh part of the paper is devoted to a discussion of the general principles of the theory of the subject.

The eighth part of the paper is devoted to a discussion of the general principles of the theory of the subject.

The ninth part of the paper is devoted to a discussion of the general principles of the theory of the subject.



T O T H E

GENTLEMEN *of the Society,*
that support, and encourage
the Friday Lecture
in Eastcheap, who have
also promoted the de-
lightful Exercise of Psal-
mody.

Gentlemen,



HERE present you with a Col-
lection of Psalm Tunes, which
I hope you will favourably
accept. I think you have a double
Right

DEDICATION.

Right to them : First, because I have taken the Liberty to copy the greatest Part of them (by far) out of your Standard Book of Psalm Tunes : Secondly, because haveing been engag'd in your Service for so many Tears , I thought I could not take a more fitting Opportunity, to offer some Testimony of my grateful Respects to you, than this affords me. Indeed, when I first began to copy them out, I intended them only for my own private Use, in the Desk ; to bind up with Dr. Patrick's Version ; but when I had almost finished what I intended for that Purpose, Application was made to me, to collect a Number of Tunes, that might Suit with the various Metres of Mr. Watts's Imitation of the Psalms of David ; together with an Introduction to Psalmody. I the more readily comply'd with that Request, because I thought I should at once oblige them that made it, and you too.

DEDICATION.

I know many of you stand not in need of such an Introduction, having made very considerable Progress in Psalmody, but at the same time there are others of you, who have more lately join'd your selves to the Society, to whom, I hope, it will be useful, and to such especially, I would recommend the studious perusing of it; and glad should I be, if those that come into the Society, would shew the same Diligence, in attaining to the Knowledge of the Rules of Psalmody, that a great many of you formerly did. The Introduction is in a new and uncommon Method, which, for its Familiarity and Plainness, I hope will be Taking and Profitable. I have added some new Tunes, that I presume, you never have seen in Print before, which I hope will be acceptable to you. I know there are such, that so critically look to espy Faults, that this Performance will not escape their Censures: However this may satisfy me, that

it

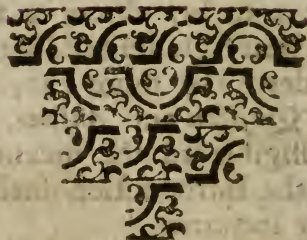
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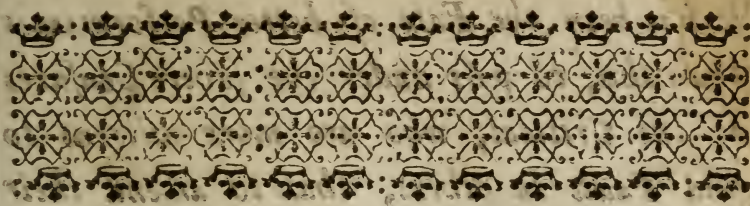
DEDICATION.

it has been the Fate of better Performances than this, to pass under the severe Censures of the Critical, who are more diligent to find Fault in others, than to amend their own. Such as it is, I hope you will please to accept, it as the best way I could think of, to shew my Respect and Gratitude to you. I am, Gentlemen, under many Obligations,

Your very humble Servant,

W. L.





A N

INTRODUCTION

T O

Psalmody.



P ON the Publication of Mr. *Watts's* Psalms, being desired to present the World with a Collection of Psalm Tunes, I thought it would not be improper, by way of Introduction, to lay down a few plain Dire-

ctions, for the better Understanding of Psalmody ; which, to render it the more Familiar, I chose to do by way of *Question* and *Answer*, that thereby it might be Intelligible to the meanest Capacities ; and therefore the Introduction shall be in Answer to the following Inquiries.

Q. What is Psalmody ?

A. Psalmody is the singing of *Psalms* in such Tunes as are proper to the Gravity and Solemnity

of the Subject, according to the Rules of the *Gamut* : Without the Knowledge of which, it is impossible regularly to perform any Musick, either Vocal or Instrumental.

Q. May not a Person learn to sing by the Ear, or by hearing others sing ?

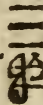
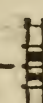
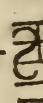
A. There are many Persons who have very good Musical Ears, that can take in a Sound from another that sings true ; but without the Knowledge of the *Gamut* Rules, he cannot judge whether he sings true or false.

Q. What is the *Gamut* or Scale of Musick ?

A. The *Gamut* or Scale of Musick is the Repetition of the seven first Letters of the Alphabet, viz. A B C D E F G, together with a Syllable or Syllables, expressing the Names of the Notes on the several Keys of the *Gamut*.

Q. How do you Repeat your *Gamut* or Scale of Musick ?

A. *Alamire*

A. A lamire		La	
G solreut in Alt.		Sol	
F faut	_____	Fa	} Treble.
E lami		La	
D lasolre	_____	Sol	
C solfaut		Fa	
B fabmi	_____	Mi	
A lamire	=====	La	} Tenor.
G solreut		Sol	
F faut		Fa	
E lami	_____	La	
D lasolre		Sol	
C solfaut		Fa	
B fabmi	_____	Mi	
A lamire	_____	La	
G solreut		Sol	
F faut		Fa	
E lami		La	} Bass.
D solre	_____	Sol	
C faut		Fa	
B mi	_____	Mi	
A re		La	
Gamut	_____	Sol	
FF faut		Fa	
EE lami		La	
DD solre		Sol	

Q. How do you distinguish those Keys in the foregoing Scale which descend below Gamut, or ascend above Ela?

A. All

A. All below *Gamut* are term'd Double, as double *F Faut*, double *E Elami*, &c. and those above *E la*, are called Notes in *Alt.* as *G Sol re ut in Alt*, and *A la mi re in Alt*, &c.


Q. How do you express the *Gamut* in the pricking of Tunes?

A. Every part that is sung is prick'd on five Lines, on which Lines and the Spaces between each Line is the Place for the Notes, answering the several Letters or Keys in the *Gamut*; as you may see by the foregoing Scale.

Q. Do you never exceed the Number of five Lines for the pricking of any Tune?

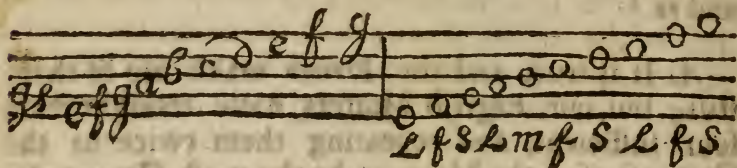
A. No, except there be occasion for a borrow'd Line above or below the five Lines, and then it is extended no further than the Note or Notes for which it was borrow'd.

Q. How shall I know the several Parts of a Tune as they stand in the *Gamut* on those five Lines?

A. You must observe which of those Marks or Characters which you see in the *Gamut* or Scale of Musick is placed at the Beginning of your Tune, for that denominates the Tune or Part you are to sing, there are three of them, which we call *Cliffs* viz. The *F fa ut Cliff* mark'd thus  which gives

the Name of *F fa ut* to that Line on which it stands, and is proper only for the *Bass*; and is, or ought always to be placed on the uppermost Line but one. The second Mark or *Cliff*; its proper Place

3dly, Of the *G sol re ut Cliff*, which is of the most general Use.



Q. How may I understand my Notes so as to sing by the *Gamut* Rules?

A. You must first learn to call your Notes on the Lines and Spaces by their proper Names, which is the readiest way to give them their proper and distinct Sounds.

Q. What are their Names, and how shall I know their Places as they are pricked on the five Lines?

A. The Names now in use, by which your Notes are called, are *Mi Fa Sol La*; you are first to find out the proper place for *Mi*, and above that Place you ascend, and call the first *Fa*, the second *Sol*, the next *La*, and ascending still higher, you repeat *Fa Sol La* over again, so that twice *Fa Sol La* brings you to the Return of your *Mi*, for it comes but once in eight Notes; and descending below *Mi*, you name them backward, *La Sol Fa*, *La Sol Fa*; and then you come to *Mi* again, for every *Octave* is the same.

Q. Why are the Notes call'd by these Names?

A. Because it is necessary for the commodious Expressing of a Musical Sound, to make use of some Syllable; and these Syllables are very well adapted to express the distinct Sounds of your several Keys in the *Gamut*.

Q. But

Q. But I find in the *Gamut* two other Syllables, which you give me no Instructions about, *viz. ut* and *re* ?

A. It is true, and the *French* make use of them still ; but our *English* Masters have thought these four sufficient, and repeating them twice in the Compass of eight Notes to be the most Compendious, and Easier to the Learner, and as fully answers the End, as if they were all continued ; for as *Mi* directs us how to place *Fa Sol* and *La*, so *Fa* directs us where to place the half Tone, which must have two places in the *Octave*, and they are both express'd by *Fa*.

Q. You seem to intimate a Necessity of finding *Mi* first ; Pray how shall I learn its proper Place, that I may know how to call my Notes above and below *Mi*, by their proper Names ?

A. First, observe what *Flats* or *Sharps* you have at the beginning of your Tune, if you find neither *Flat* nor *Sharp* there, then your *Mi* is in *B*, (which is its natural Place ;) but if you find a *Flat* (which is mark'd thus (b) put upon *B*, then you must place your *Mi* in *E* ; and if there be a *Flat* in *E* also, then your *Mi* is placed in *A* ; and sometimes you will find *B*, *E*, and *A* all flatted, and then you must place your *Mi* in *D*.

Q. But how shall I find *Mi* when there are *Sharps* at the beginning of a Tune ?

A. The first place for a *Sharp* is *F*, and if you find a *Sharp* (which is mark'd thus (♯) in *F* only, then *F* is *Mi* ; but if you find *Sharps* in *F* and *C*, then

B

you

you must place your *Mi* in *C*; and in some Authors you will find *F*, *C*, and *G*, all *sharp'd*, and then you must place your *Mi* in *G*; and in which of these Places soever you find *Mi*, your other Notes follow in the same Order as we have already mention'd.

Q. Why are *Flats* and *Sharps* set at the beginning of *Tunes*? And of what Use are they?

A. The Use of a *Flat* at the beginning of a *Tune*, is to depress all the Notes throughout the *Tune* on that Key where it is fixed, half a Tone lower in Sound, than they would have been without a *Flat*; and on the contrary a *Sharp* raises the Sound half a Tone higher.

Q. But suppose I meet with a *Sharp* placed before a Note that is naturally *flat*, or before a Note standing upon a Key flatted at the beginning of the *Tune*?

A. That *Sharp* serveth only to raise that Note, before which it is placed, half a Tone higher than it was without it: And on the contrary, when you meet with an accidental *Flat* before a Note naturally *sharp*, it depresseth the Sound half a Tone lower than it would have been without it, and I think changing the Name into *Fa*, is some Assistance to the Voice in the right flaring such a Note.

Q. Is there so many Keys as there are Letters put down and repeated in the *Gamut*?

A. There is, properly speaking, but seven Keys answering the seven Letters of the *Alphabet*, which you find in the *Gamut*, viz. *A B C D E F G*;

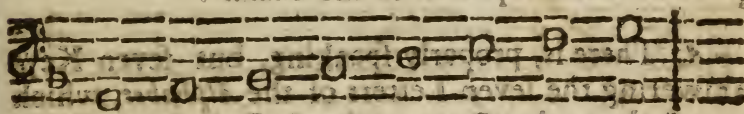
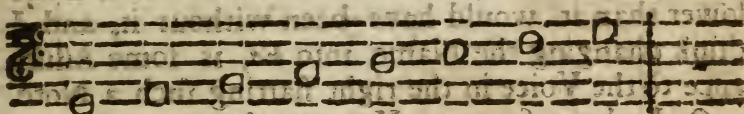
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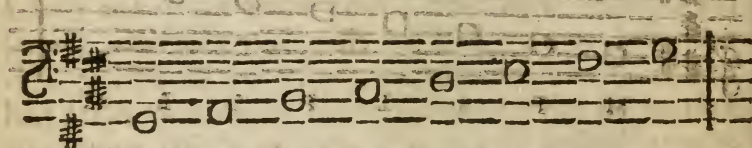
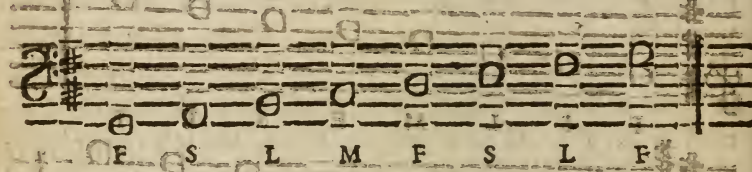
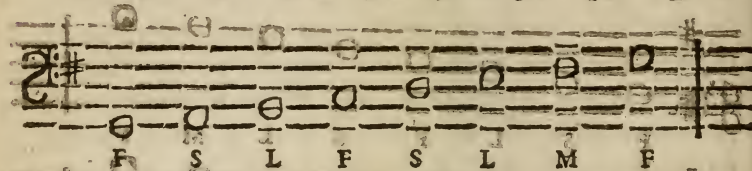
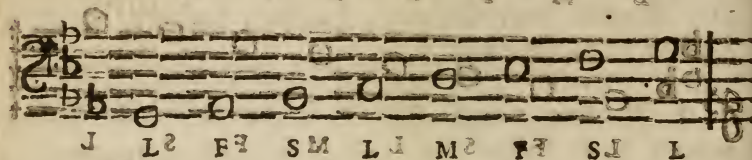
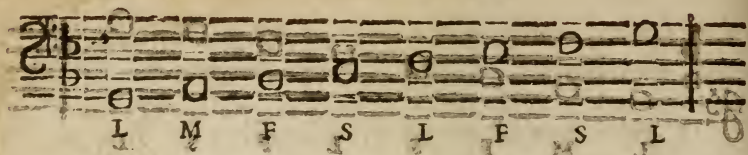
An Introduction

for if they were to be repeated ever so often, as I told you before, all Eighths are the same.

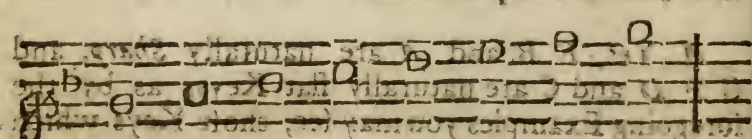
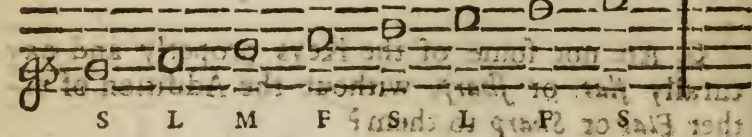
Q. By what Degrees or Intervals of Sound do you ascend your *Octave*; (as for Instance) from *Gamut* to *G Sol re ut*?

A. By five whole Tones, and two half Tones, which half Tones (as I said before) are express'd by the Syllable or Note *Fa*; so that beginning with *G*, to which in a natural Key you apply the Note *Sol*, to *A La*, and to *B Mi*, &c. Then from *G* to *A*, is a whole Tone, from *A* to *B* is a whole Tone, from *B* to *C* is half a Tone, which is express'd by your *Fa* above *Mi*; then from *C* to *D* is a whole Tone, from *D* to *E* is a whole Tone, from *E* to *F* is half a Tone, which is express'd by *Fa* above *La*; and from *F* to *G* is a whole Tone, which compleats the *Octave*. But that I may come up to the End I proposed to my self in this Introduction, (*viz.*) Plainness and Perspicuity, take the following Examples in the several Removes of *Mi* by *Flats* and *Sharps*, before spoken of in the two *Cliffs*, now most in Use, (*viz.*) The *F fa ut* and the *G sol re ut* Cliffs.





the first Introduction with examples



the second Introduction with examples

The image displays five staves of musical notation, each representing a scale in a different key. The notes are represented by circles on a five-line staff. Below each staff, the letter names of the notes are written. The keys and their corresponding letter names are as follows:

- Staff 1 (C major):** C, D, E, F, G, A, B, C. Letters: L, M, F, S, L, F, S, L.
- Staff 2 (F major):** F, G, A, B, C, D, E, F. Letters: L, F, S, L, M, F, S, L.
- Staff 3 (D major):** D, E, F, G, A, B, C, D. Letters: F, S, L, F, S, L, M, F.
- Staff 4 (A major):** A, B, C, D, E, F, G, A. Letters: F, S, L, M, F, S, L, F.
- Staff 5 (E major):** E, F, G, A, B, C, D, E. Letters: M, F, S, L, F, S, L, M.

The same Rule is to be observ'd in the *C sol fa ut Cliff*; but it being so little used, I forbear to swell this small Introduction with Examples.

Q. Are not some of the Keys properly and naturally *flat* or *sharp*, without the Addition of either *Flat* or *Sharp* to them?

A. Yes, E B and A are naturally *Sharp*, and G F D and C are naturally *flat* Keys, as by the foregoing Examples you may see; those Keys which are naturally *sharp* have *flats* apply'd to them, and those naturally *flat* are subjected to *Sharps* at the

B. 3

beginning

beginning of the Tunes, except *D la sol re*, to which you may sometimes find a *Flat* or a *Sharp* accidentally apply'd; but if you find that Key either flatted or sharped at the beginning of your Tune, you may look upon such a Tune as fitter for an Instrument than the Voice, or at least it is irregular for that we call *Sol fa ing* of a Tune.

Q. Is there no other Notion of this Term Key, but what is applicable to the seven Letters in the Gamut?

A. Yes, there is likewise the Tone or Key, in which the Tune is prick'd, and that is either a flat Key or a sharp Key.

Q. How shall I know when a Tune is prick'd in a flat Key, and when it is prick'd in a sharp Key?

A. You are not to make your Judgment from the *Flats* or *Sharps* you find at the beginning of your Tune, but you must observe the last Note of your Tune, for that is the Key in which your Tune is said to go; and if you have a flat Third next above your Key, then your Key is flat, if a sharp Third next above, then your Key is sharp. Only observe if your Tune is compos'd in ever so many Parts, you must always look at the closing Note of your *Bass* to find your Key.

Q. Are not some of your seven Keys capable, of themselves to express either a *Flat* or *Sharp* Tune, without either *Flats* or *Sharps* at the beginning?

A. Yes, these two (*viz.*) *C sol fa ut* and *A la Mi-*

Mi re, and therefore they are call'd Master or Natural Keys; for all other Keys, whether express'd with *Flats* or *Sharps* are reduc'd to the same Air with these two.

Q. Of what further use are these Keys?

A. All those Tunes which are prick'd in a flat Key are proper for melancholly Subjects, such as Psalms of Confession and Humiliation, &c. and those prick'd in a sharp Key for Psalms of Thanksgiving and Praise, &c.

Q. But having thus far instructed me in naming my Notes, and applying the Rules to Practice, how shall I know the Length of my Notes, and what is meant by keeping of Time in singing?

A. You must observe what Mood is fix'd at the beginning of your Tune.

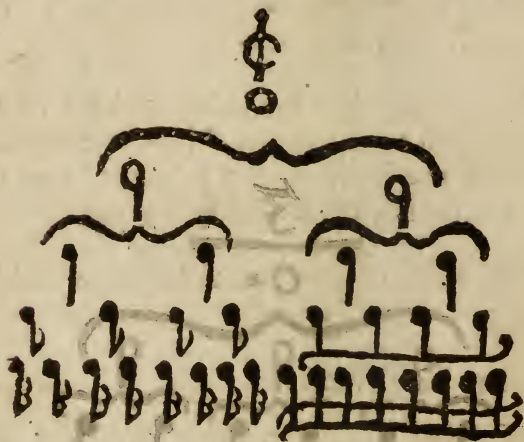
Q. What is a Mood?

A. There is several sorts of Moods, both as to their Characters, and Measures; but I shall only give you an Instance or two of such as are most in Use for Psalmody: And those are either call'd Common Time, or Tripla Time. The Sign of the Mood for Common Time is a Semicircle, which for the slowest Time is mark'd thus C The next is a degree faster, and is mark'd thus $\frac{C}{2}$ and the quickest is mark'd thus $\frac{C}{4}$.

Q. What are the distinct Names of the Notes, according to their several distinct Characters, and what Proportion do they bear one to another?

A. In

A. In this Measure of Common Time, before describ'd, one *Semibreve*, which is the longest Note now generally used, contains two *Minims*, one *Minim* two *Crotchets*, one *Crotchet* two *Quavers*, and one *Quaver* two *Semiquavers*, as appears by the following Example.



Q. What is the meaning of a *Prick*, or *Period*, being plac'd after a *Note*?

A. It is call'd a *Prick* of Perfection, and makes the *Note* going before it, half so long again as it was; as for Instance, a *Semibreve* with a *Prick* after it, is as long as a *Semibreve* and a *Minim*, so a *Minim*.

Minim with a *Prick*, is as long as a *Minim* and a *Crotchet*, and so for all other Notes, as you may see more plainly in the succeeding Example.

Q. How shall I know *Tripla-Time*?

A. There are various Sorts of this, but those most used in Psalmody have three *Minims* in a *Bar*, and are mark'd thus (3) or thus ($\frac{3}{2}$) or thus (31) for the better explaining of this Tune, and the use of the *Prick* of Perfection, take one Example.



Q. Are there no other Musical Adjuncts used in Psalmody?

A. Yes, there is *Rests* or *Pauses* which are sometimes placed at the beginning, or in the Middle of a Tune,

Tune, and signifies an Intermission of Sound, for so long Space as the Note which the *Rest* has its Name from, and are mark'd thus,

Semibreve Rest, Minum Rest, &c.



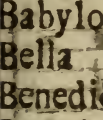
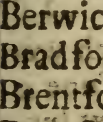

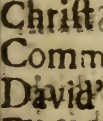
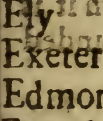
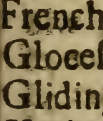
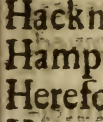
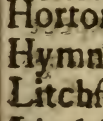
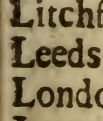
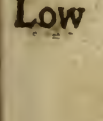

There is also a *Direct*, mark'd thus \curvearrowright which you find at the End of your five Lines, when a Tune is continu'd to direct you in what Key your next succeeding Note stands. And there is also a *Repeat*, mark'd thus (S) or thus (S) which signifies that so much of the Tune must be sung over again, as from that Character, to the beginning of the Strain.

There is also a *Slur*, mark'd thus — , which ties the Notes together, over or under which it is placed, and those Notes, so tied, are to be sounded all in one Syllable.

These short Directions being well digested, will give a sufficient Light into the true Practice of this Noble, I had almost said Angelical Art of Psalmody; which if I can be any way Instrumental to promote, I shall think all my Pains well bestowed.

N. B. Although I have been as plain and intelligible as possible; yet the Learner cannot expect to be a perfect Proficient in the Art of Sol-fa-ing and Sounding his Notes, without the Assistance of a Master that is thoroughly skill'd therein.

A TABLE of the Tunes.

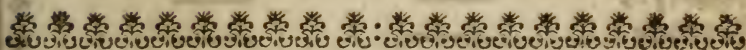
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Andrew St.		13
Angels Song		14
Babylon Streams		15
Bella		18
Benedictus		7
Berwick		17
Bradford		6
Brentford		6
Brunswick		5
Cambridge		1
Chester		2
Christ Church		22
Commandments		15
David's St.		3
Ely		2
Exeter		4
Edmonds St.		15
French Loos		14
Glocester		2
Gliding Streams		last Page.
Hackney		4
Hampton		6
Hereford		15
Horton		5
Hymn Div. Mus.		23
Litchfield New		1
Litchfield Old		2
Leeds		6
London		3
Low Dutch		1

Lamentation	_____	_____	16
Ludlow	_____	_____	18
Manchester	_____	_____	3
Magnificat	_____	_____	9
Martyrs	_____	_____	4
Namur	_____	_____	4
Nottingham	_____	_____	5
Nunc Dimittis	_____	_____	8
Old 100	_____	_____	14
Pfalm of Degaees	_____	_____	18
Reading	_____	_____	14
Southwel	_____	_____	18
Somerfet	_____	_____	17
Te Deum	_____	_____	8
Veni Creator	_____	_____	7
Wantage	_____	_____	5
Wells	_____	_____	12
Windfor	_____	_____	3
York	_____	_____	1

Pfal.

Fol.

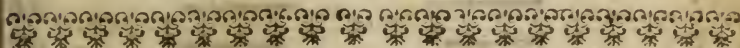
18	_____	_____	9
46	_____	_____	10
50	Old	_____	19
50	New	_____	19
68	_____	_____	10
81	_____	_____	11
107	_____	_____	16
112	_____	_____	20
113	_____	_____	20
119	_____	_____	11
122	_____	_____	21
137	_____	_____	12
148	_____	_____	22



A Collection of
P S A L M - T U N E S
In Two P A R T S,
Of various M E T R E S ;

Viz.

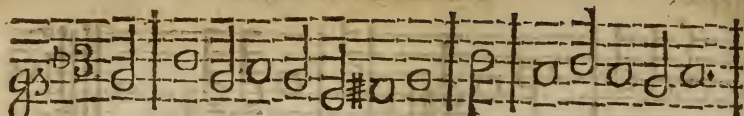
- I. Common Metres single.
- II. Common Metres double.
- III. Long Metres single.
- IV. Long Metres double.
- V. Short Metres.
- VI. Tunes for particular Metres.



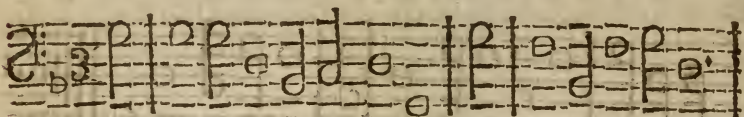
Tenor.

[1]

Cambridge

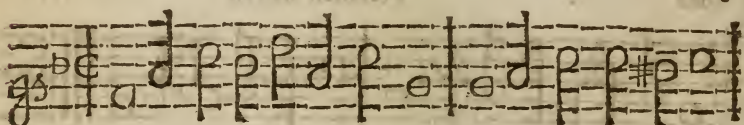


Bass.

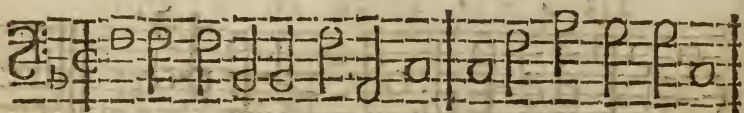


Tenor.

York

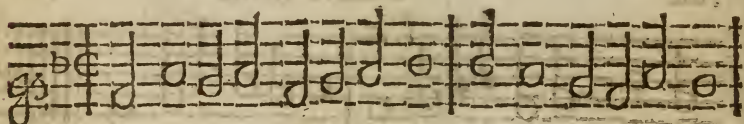


Bass.

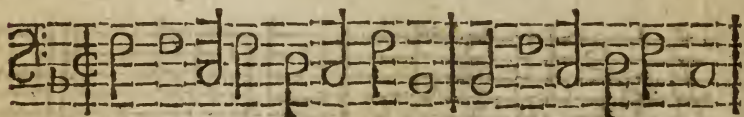


Tenor.

Low Dutch

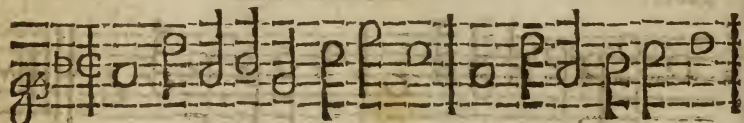


Bass.

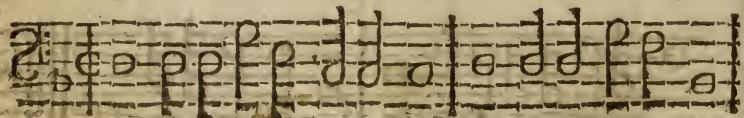


Tenor.

Litchfield New

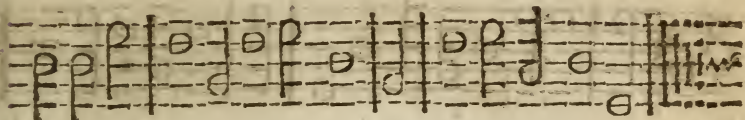
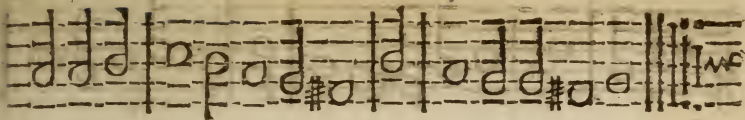


Bass.



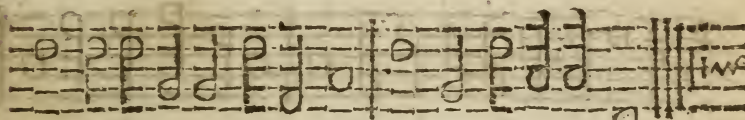
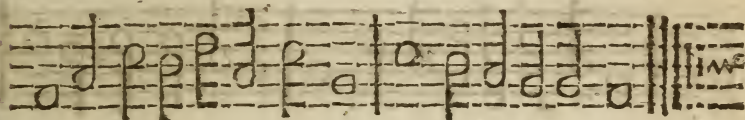
Tune.

Common Metre single.



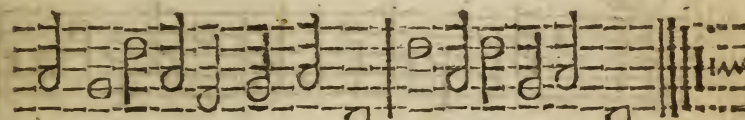
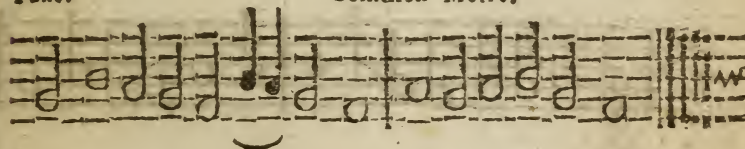
Tune.

Common Metre.



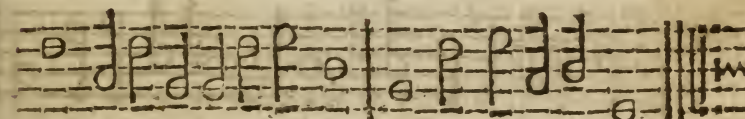
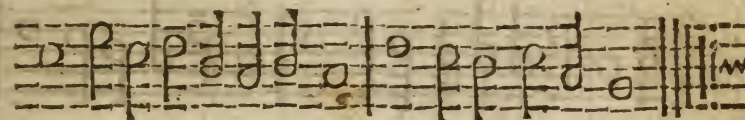
Tune.

Common Metre.



Tune.

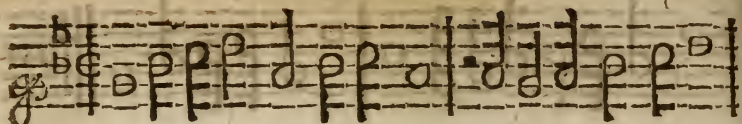
Common Metre.



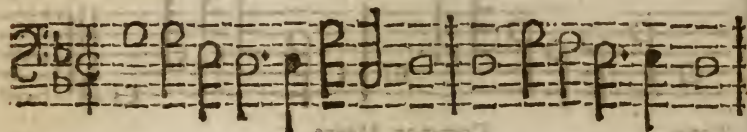
Tenor.

[2]

Litchfield Old

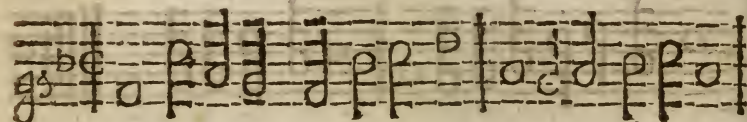


Bass.

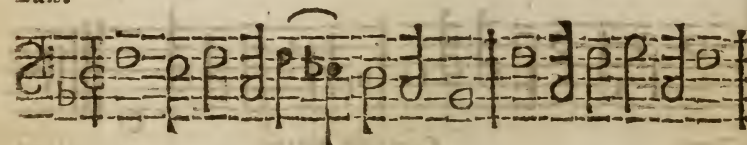


Tenor.

Glocester

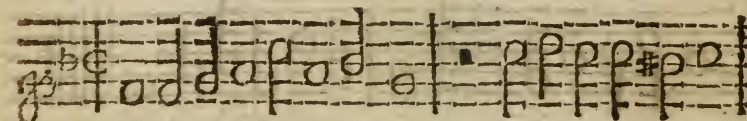


Bass.

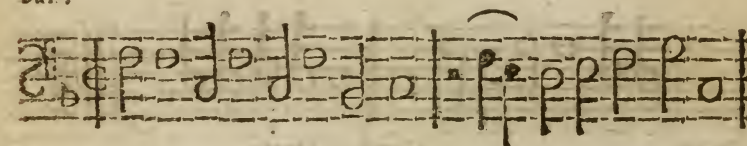


Tenor.

Ely

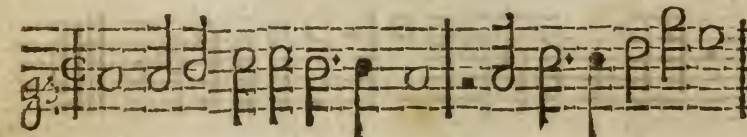


Bass.

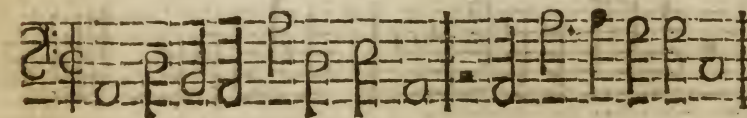


Tenor.

Chester

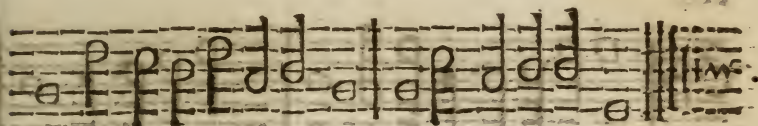
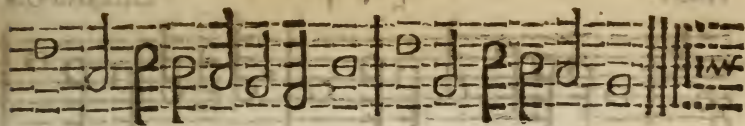


Bass.



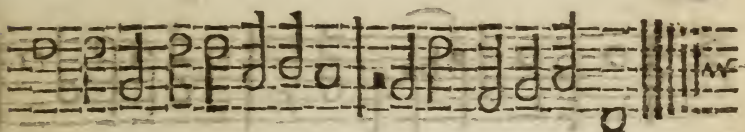
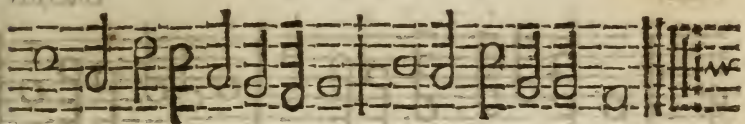
Tune.

Common Metre.



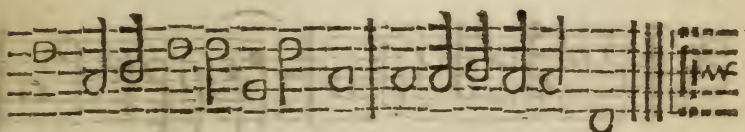
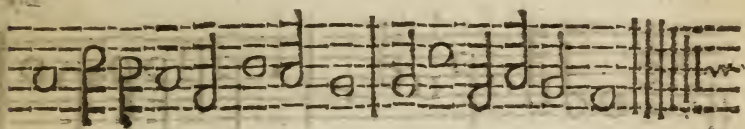
Tune.

Common Metre.



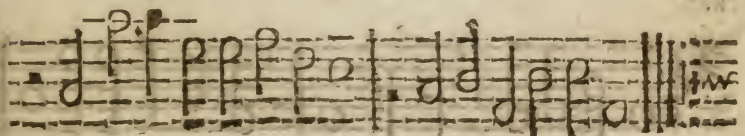
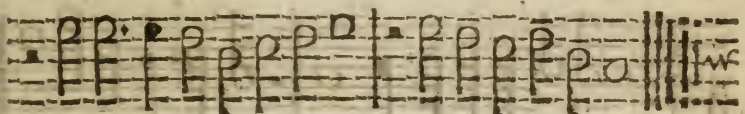
Tune.

Common Metre.



Tune.

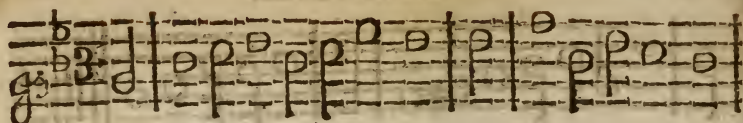
Common Metre.



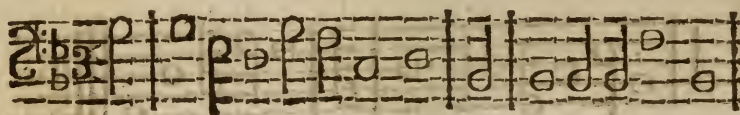
Tenor.

[3]

Manchester

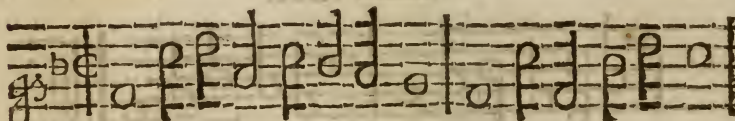


Bass.

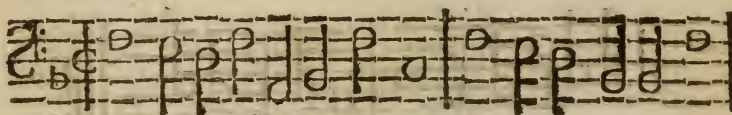


Tenor.

St. David's

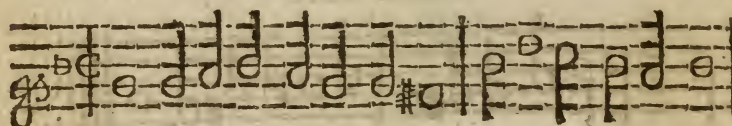


Bass.

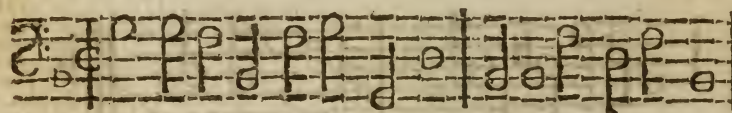


Tenor.

Windfor

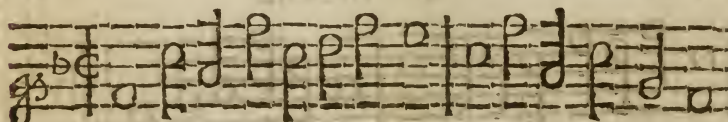


Bass.

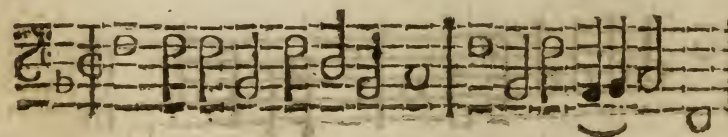


Tenor.

London

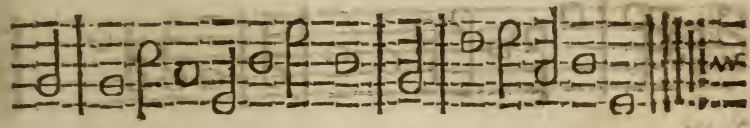
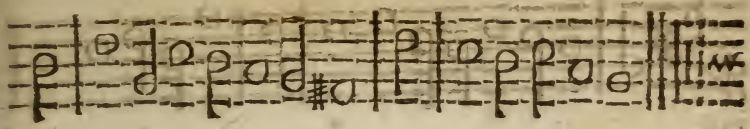


Bass.



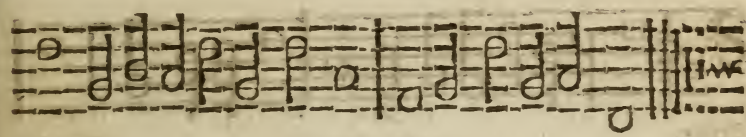
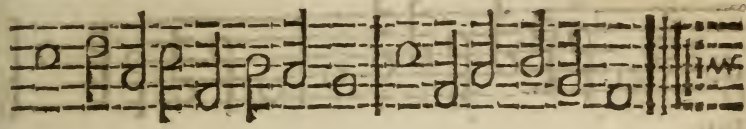
Tune.

Common Metre.



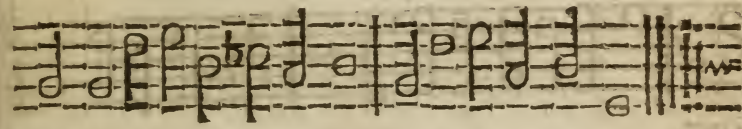
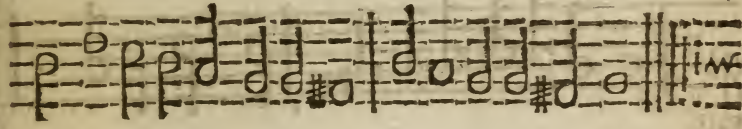
Tune.

Common, Metre.



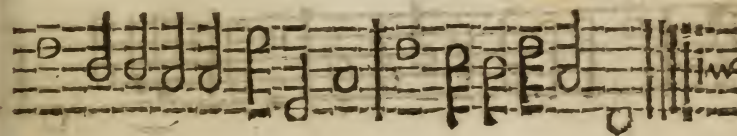
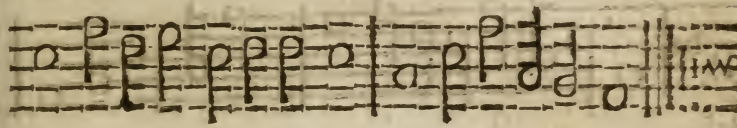
Tune.

Common Metre.



Tune.

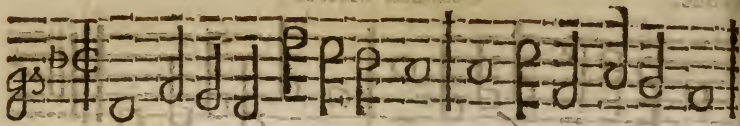
Common Metre.



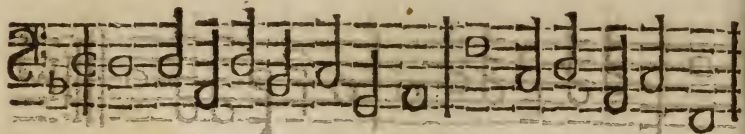
Tenor.

[4]

Hackney

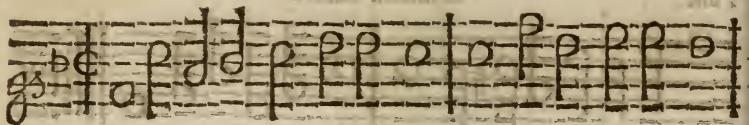


Bass.

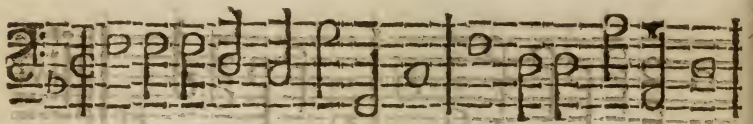


Tenor.

Exeter

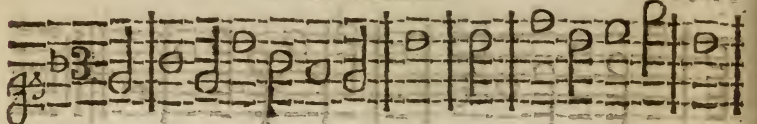


Bass.

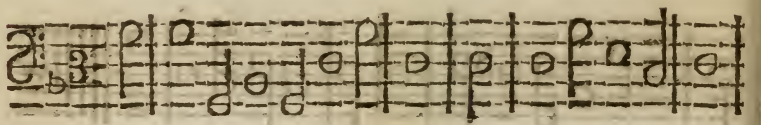


Tenor.

Martyrs

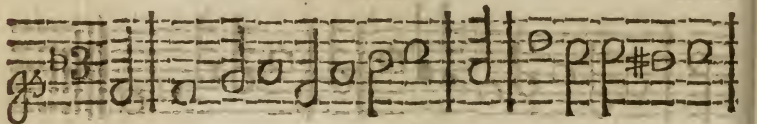


Bass.

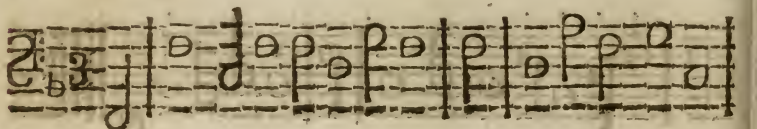


Tenor.

Nature

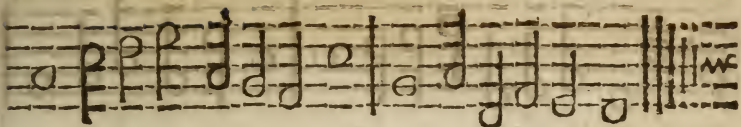


Bass.



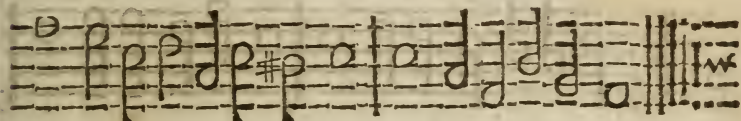
Tune.

Common Metre.



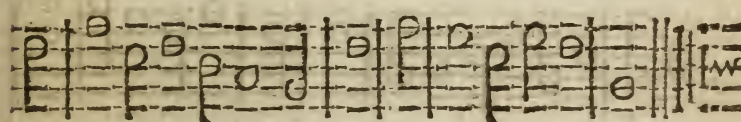
Tune..

Common Metre.



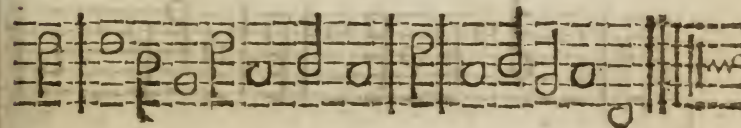
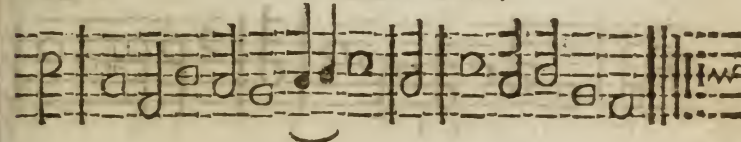
Tune..

Common Metre.



Tune.

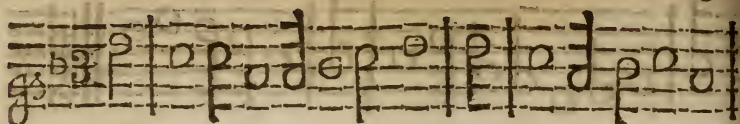
Common Metre.



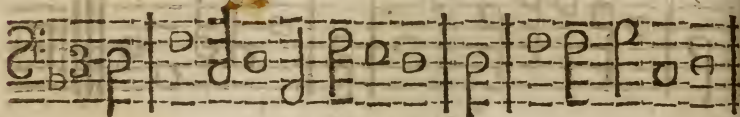
Tenor.

[5]

Wantage

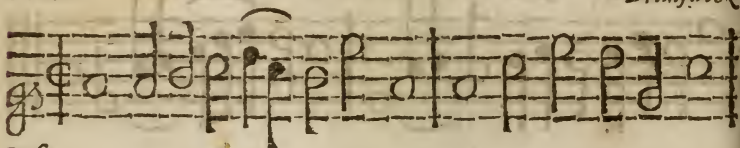


Bass.

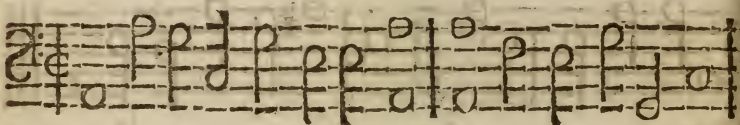


Tenor.

Brunswick

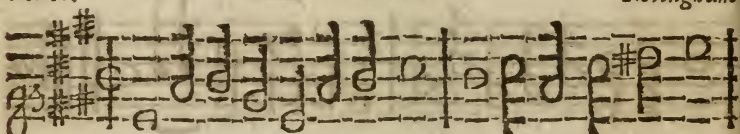


Bass.

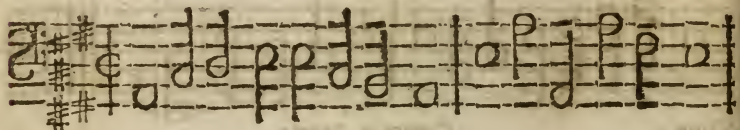


Tenor.

Nottingham

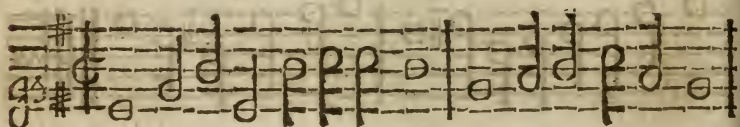


Bass.

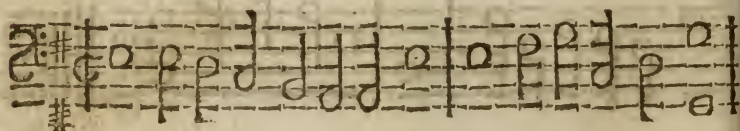


Tenor.

Horton

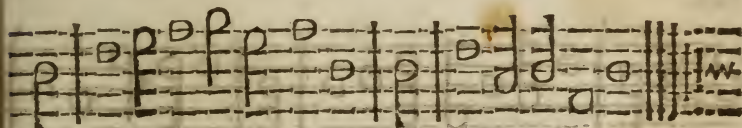
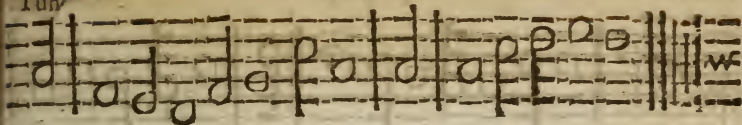


Bass.



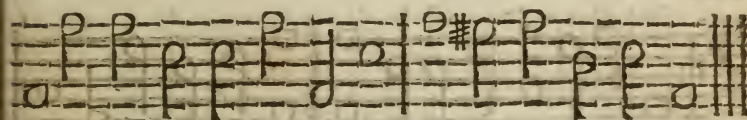
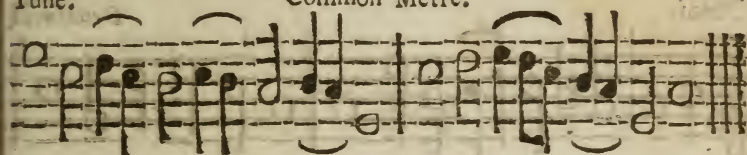
Common Metre.

Tune



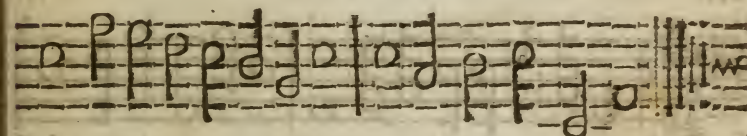
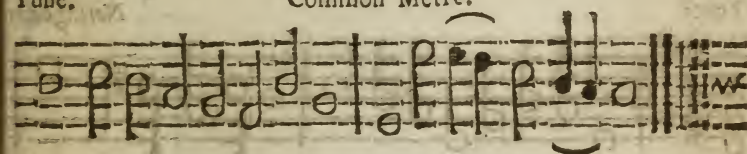
Tune.

Common Metre.



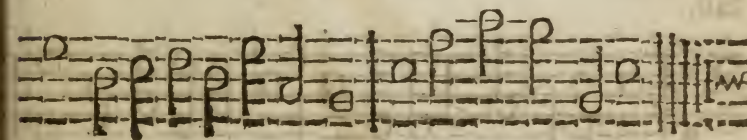
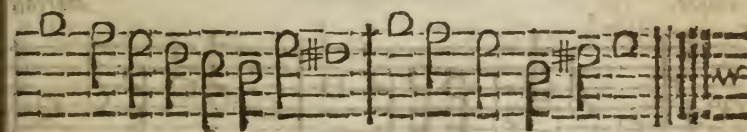
Tune.

Common Metre.



Tune.

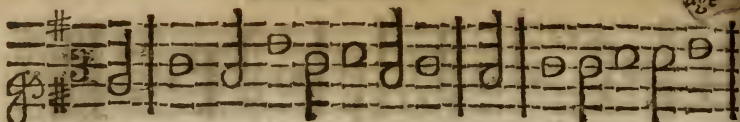
Common Metre.



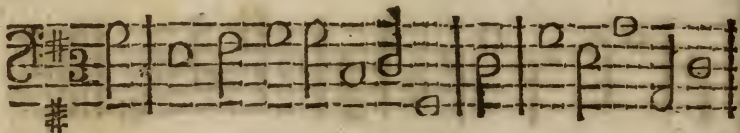
Tenor.

[6]

Bridge

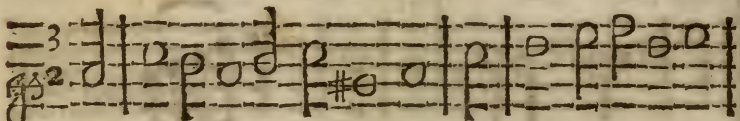


Bass.

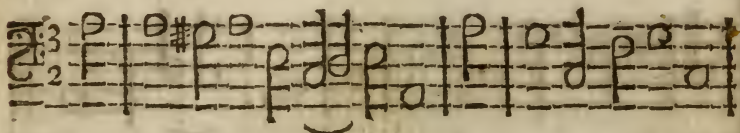


Tenor.

Leeds

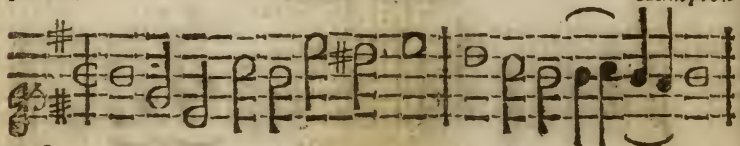


Bass.

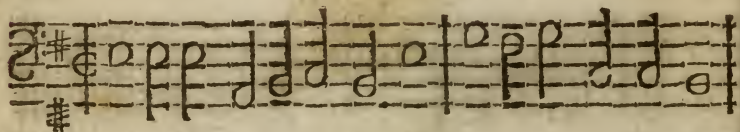


Tenor.

Hampton

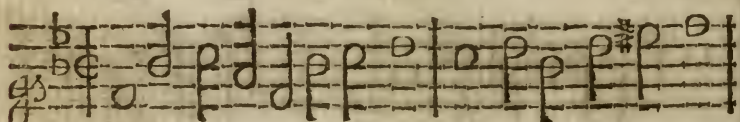


Bass.

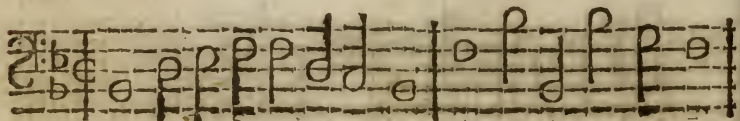


Tenor.

Brentford

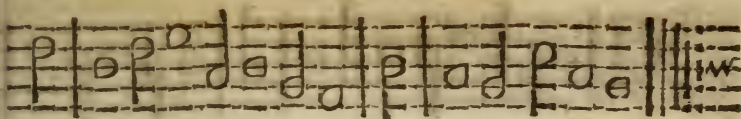


Bass.



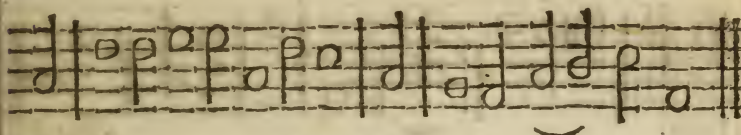
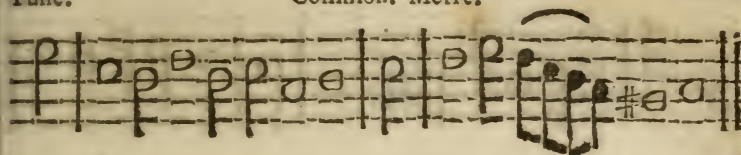
Tune.

Common Metre.



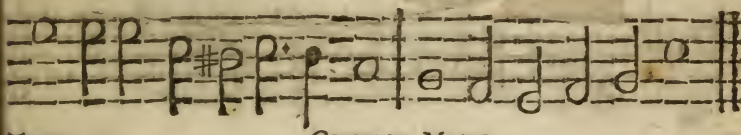
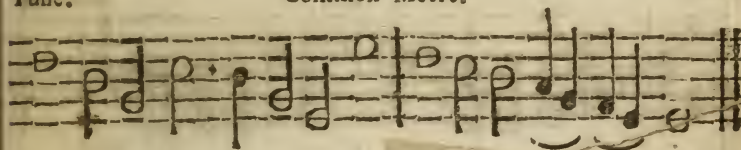
Tune.

Common. Metre.



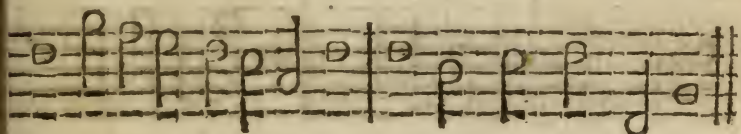
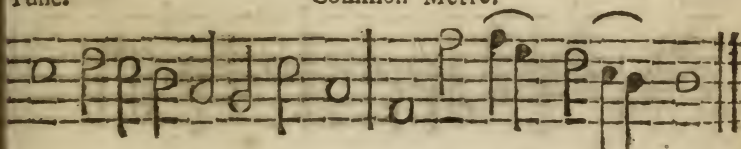
Tune.

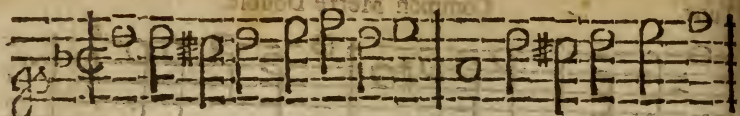
Common Metre.



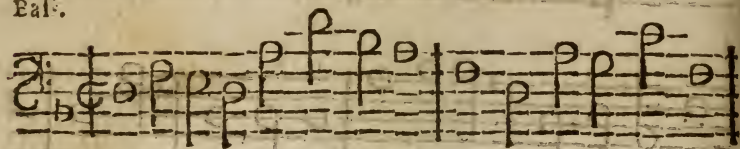
Tune.

Common Metre.

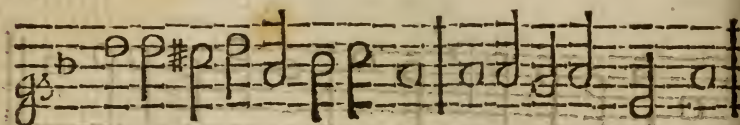




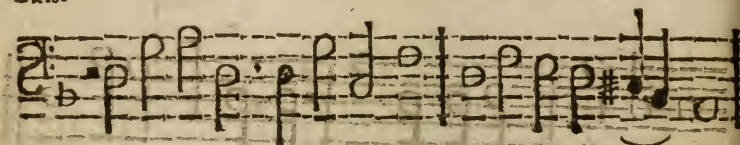
Bass.



Tenor.

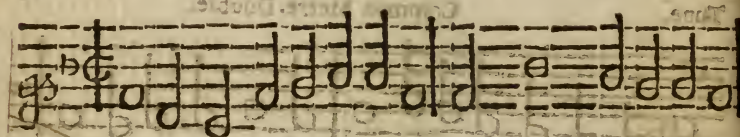


Bass.

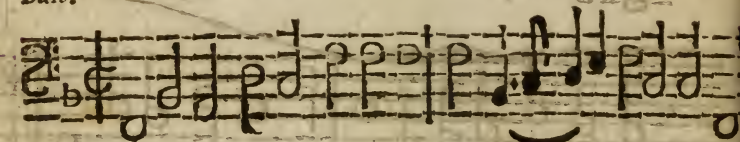


Tenor.

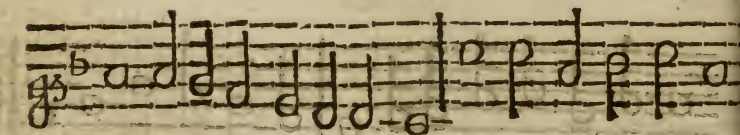
Benedictus



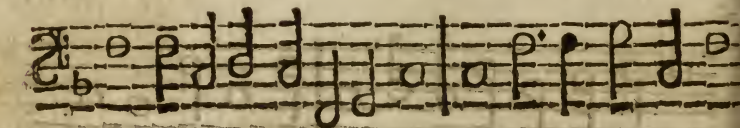
Bass.



Tenor.

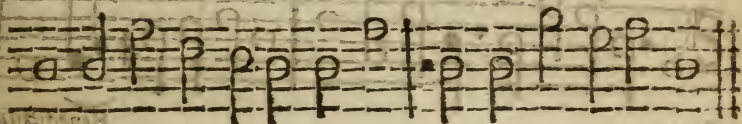
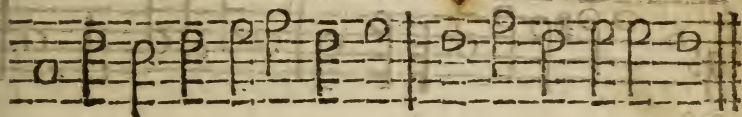
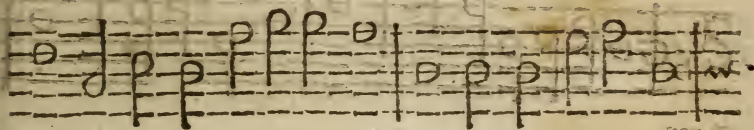
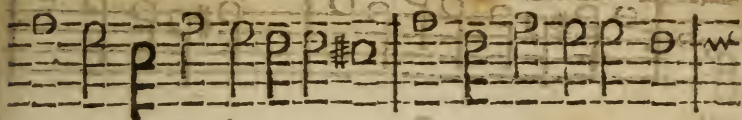


Bass.



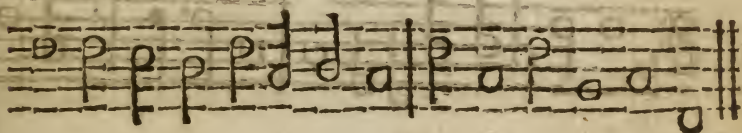
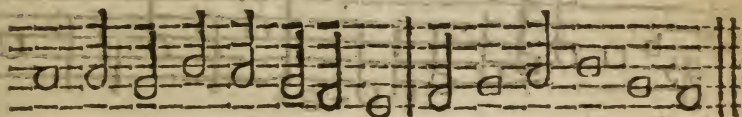
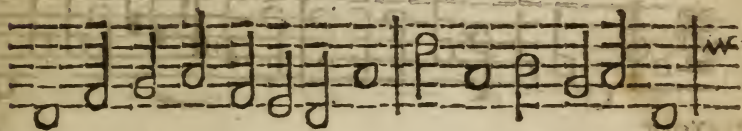
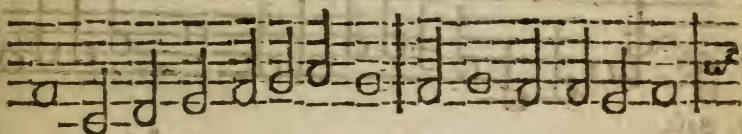
Tune.

Common Metre Double.



Tune.

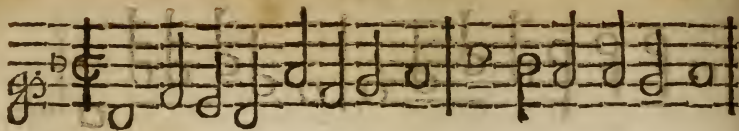
Common Metre Double.



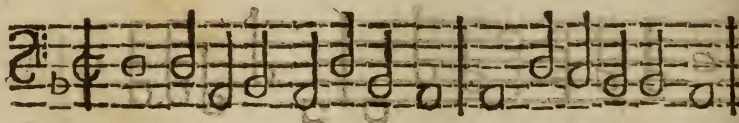
Tenor.

almo 38]

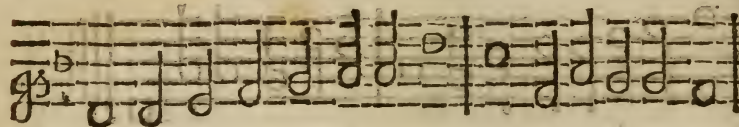
Te Deum



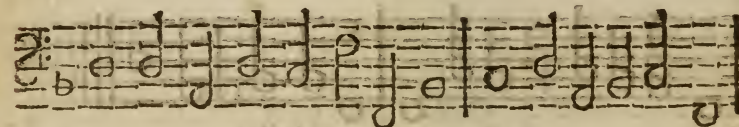
Bass.



Tenor.



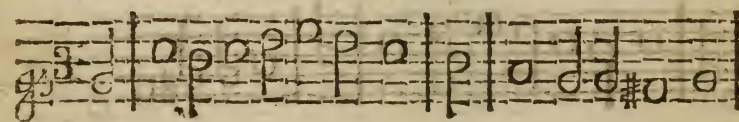
Bass.



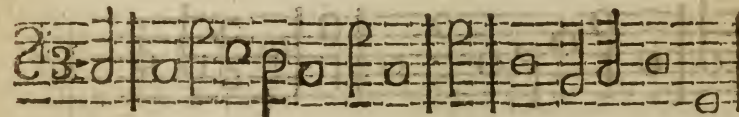
Tenor.

almo 38]

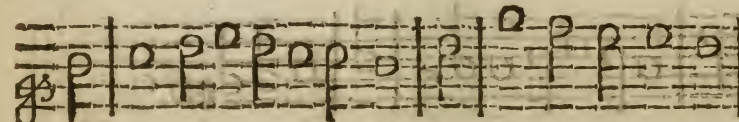
Nunc Dimittis



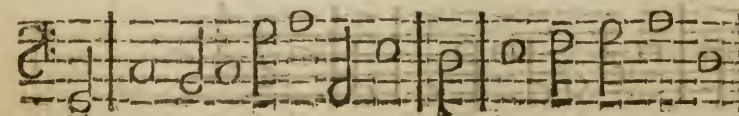
Bass.



Tenor.

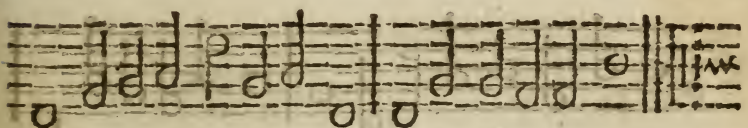
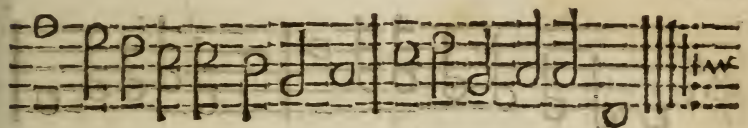
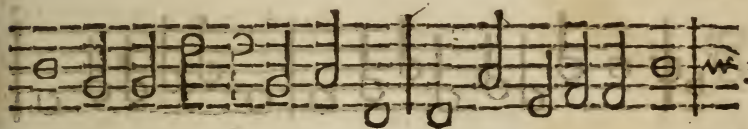
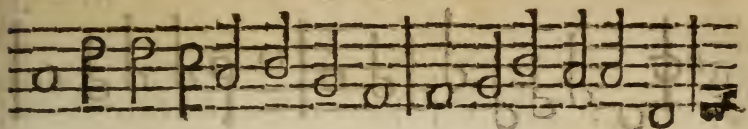


Bass.



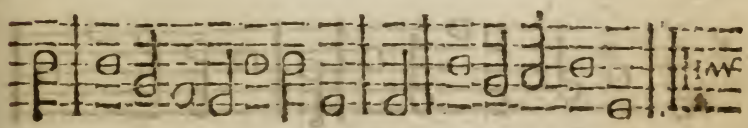
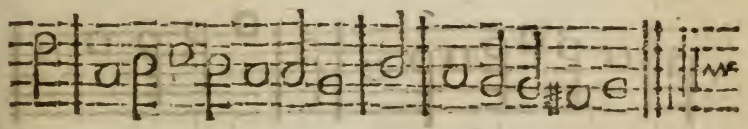
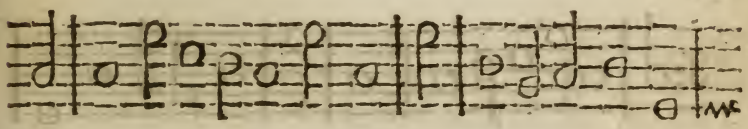
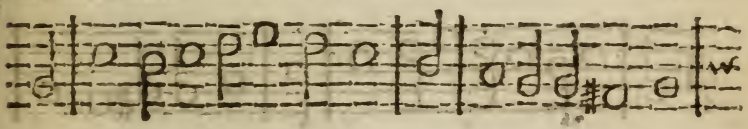
Tune.

Common Metre Double.



Tune.

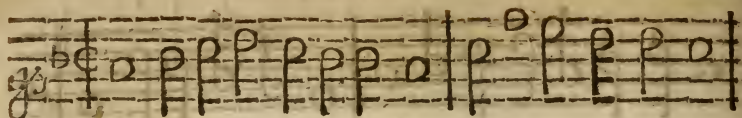
Common Metre Double.



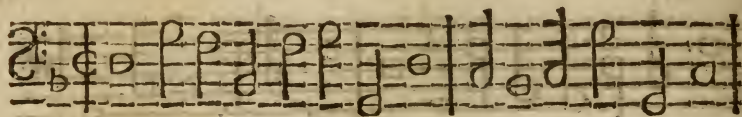
Tenor.

Allegro [9]

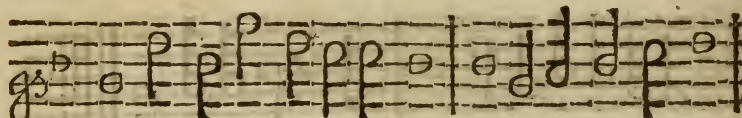
Magnificata



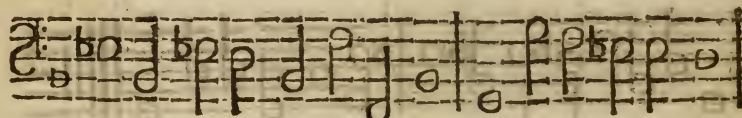
Bass.



Tenor.

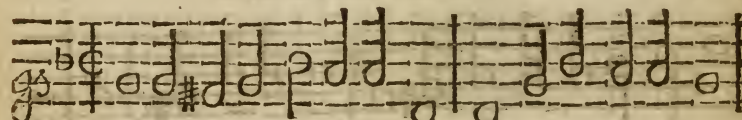


Bass.

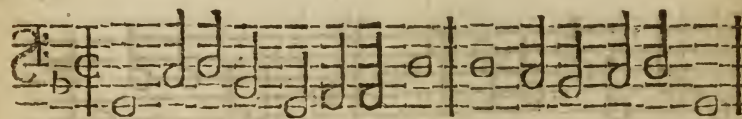


Tenor.

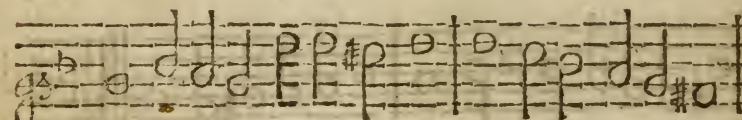
The 18th Psalm



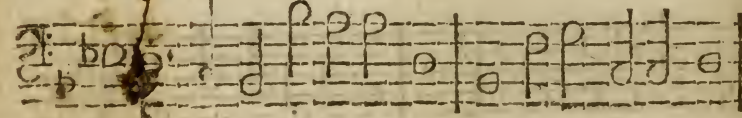
Bass.



Tenor..

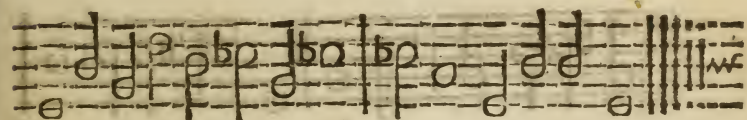
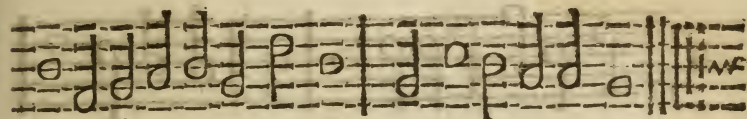
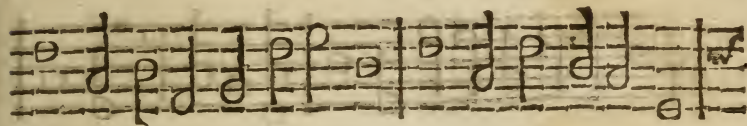
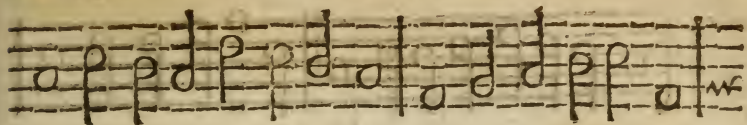


Bass.



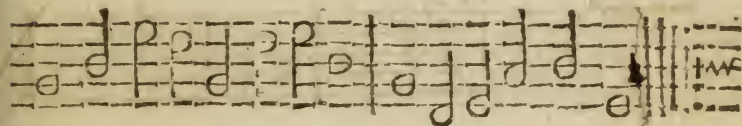
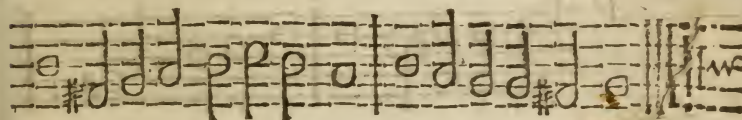
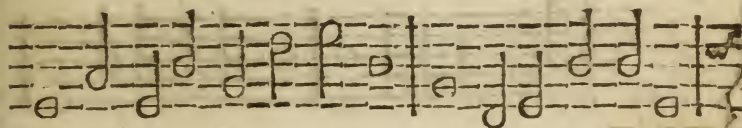
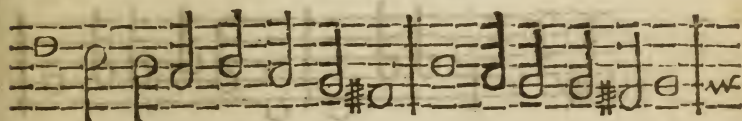
Tune. 178

Common Metre Double.



Tune.

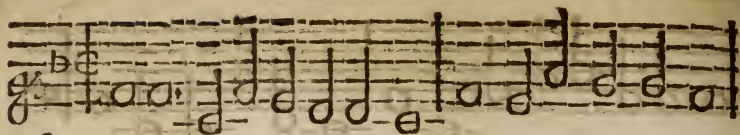
Common Metre Double.



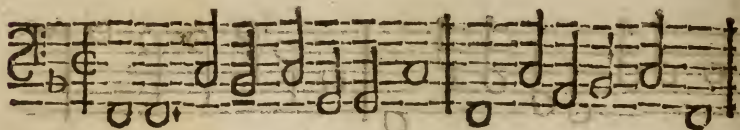
Tenor.

side [10]

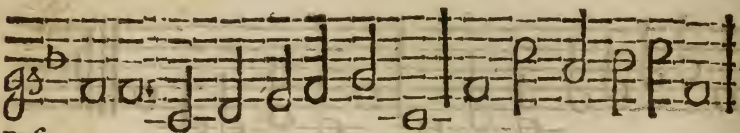
The 46th Psalm



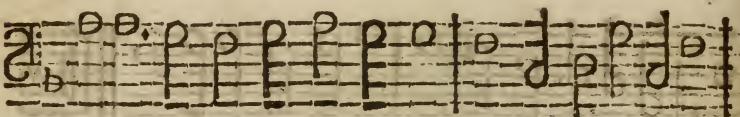
Bass.



Tenor.

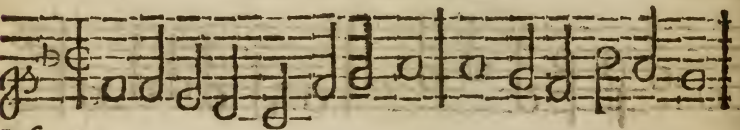


Bass.

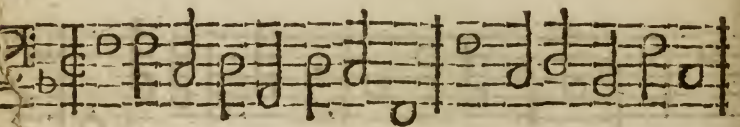


Tenor.

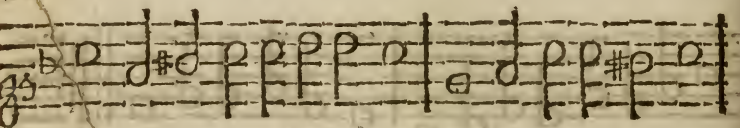
The 68th Psalm



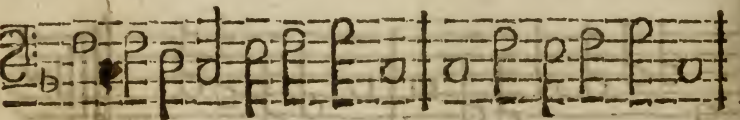
Bass.



Tenor.

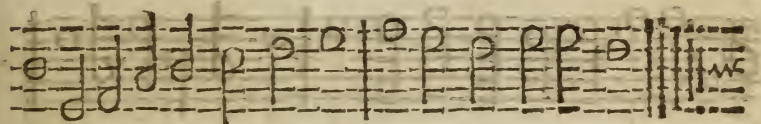
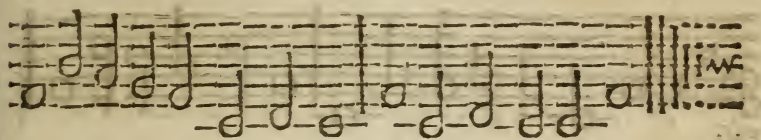
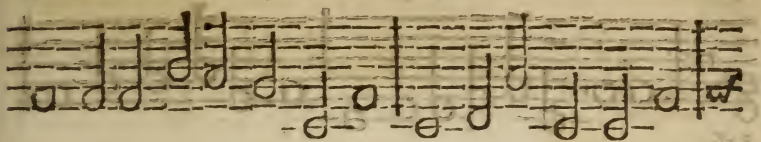


Bass.



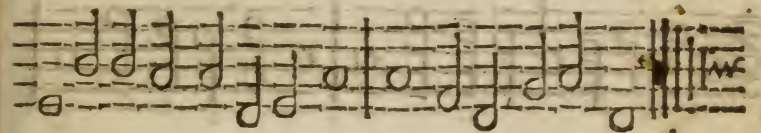
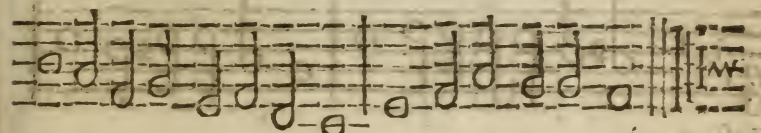
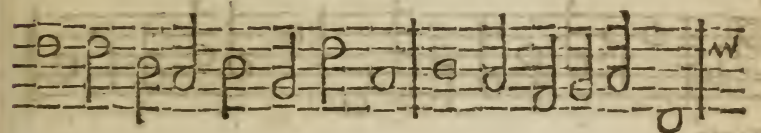
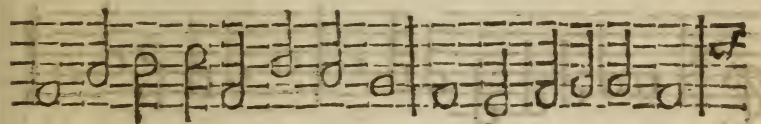
Tune.

Common Metre Double.



Tune.

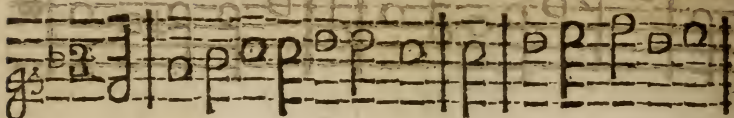
Common Metre Double.



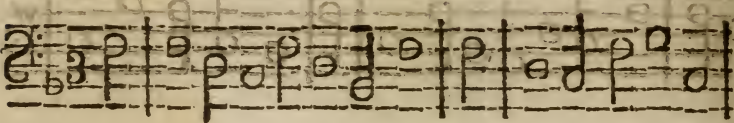
Tenor.

[11.]

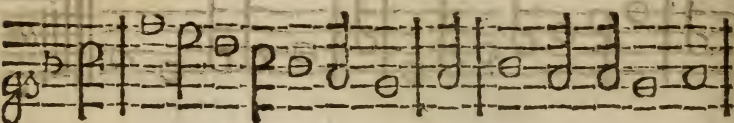
The 81st Psalm



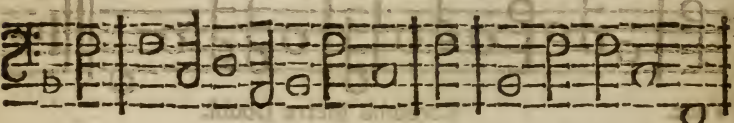
Bass.



Tenor.

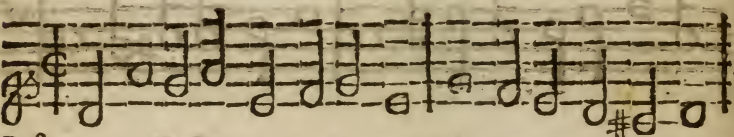


Bass.

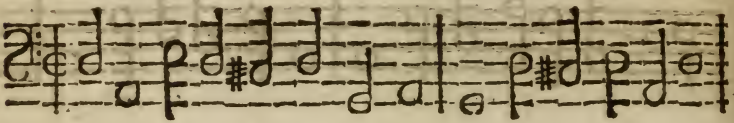


Tenor.

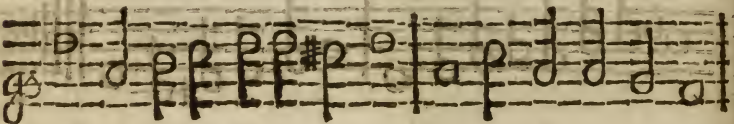
The 119th Psalm



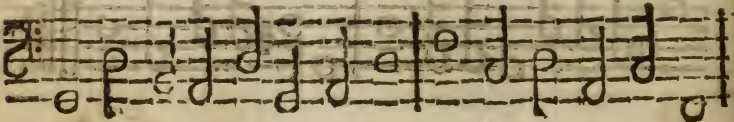
Bass.

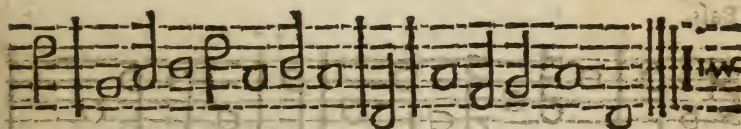
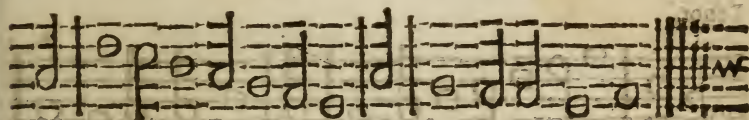
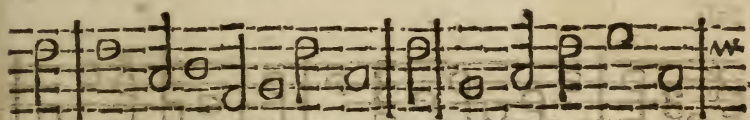
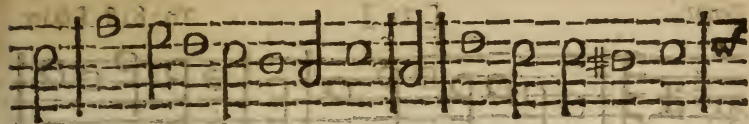


Tenor.



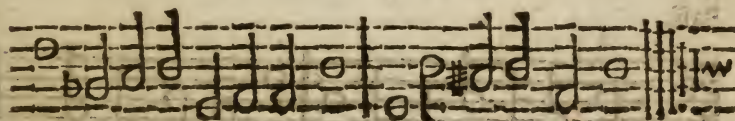
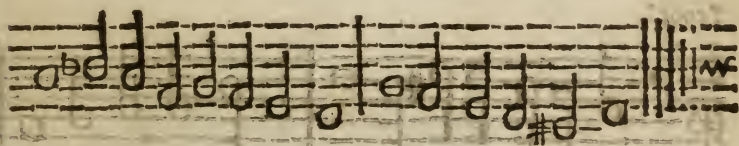
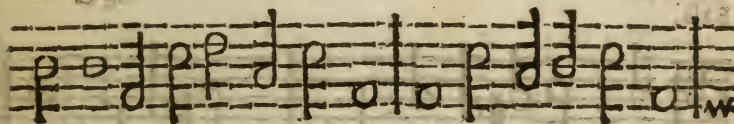
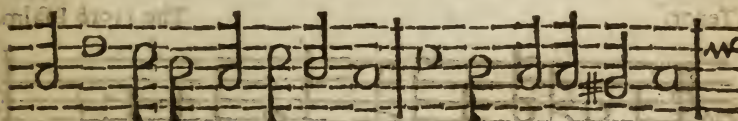
Bass.

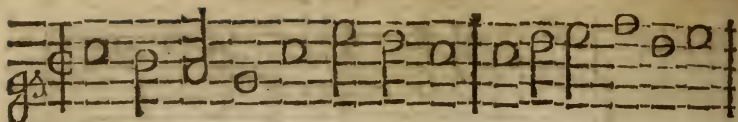




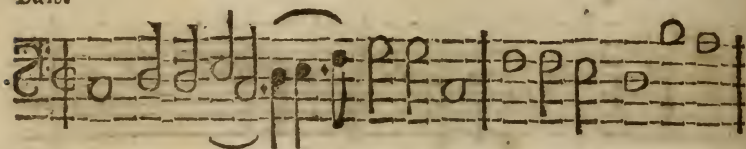
Tune.

Common Metre Doubl.

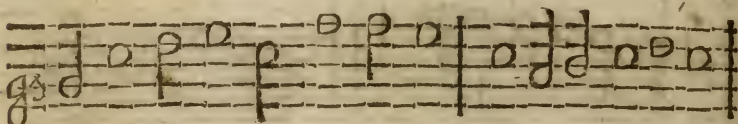




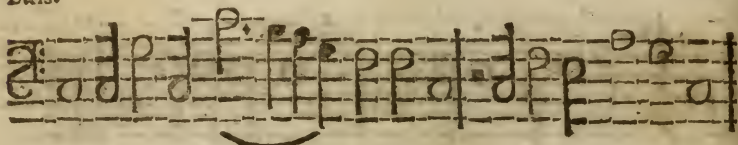
Bass.



Tenor.

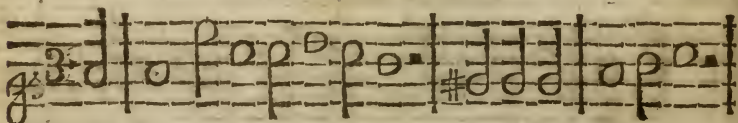


Bass.

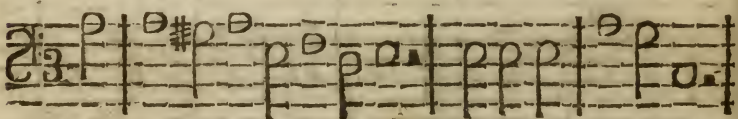


Tenor.

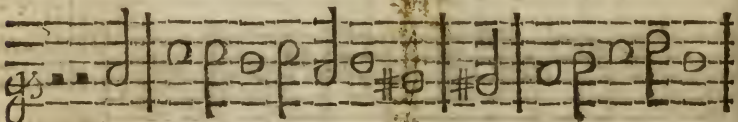
Wells



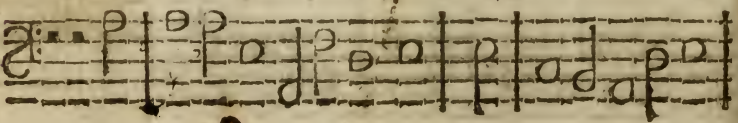
Bass.



Tenor.

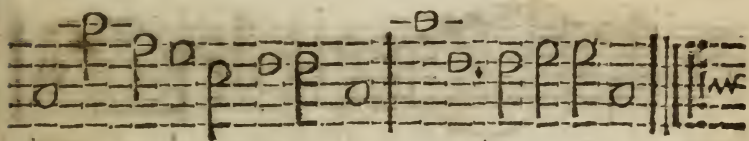
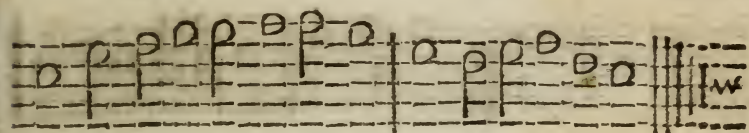
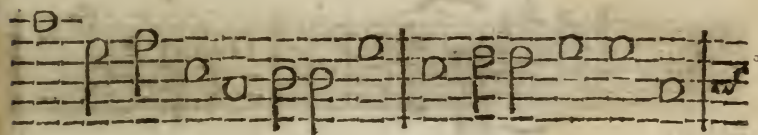
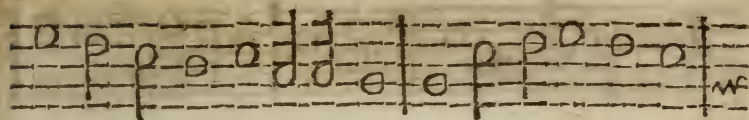


Bass.



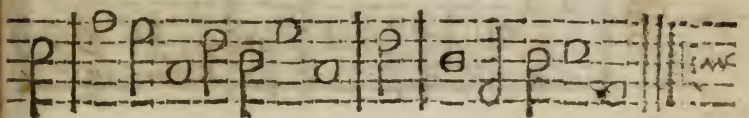
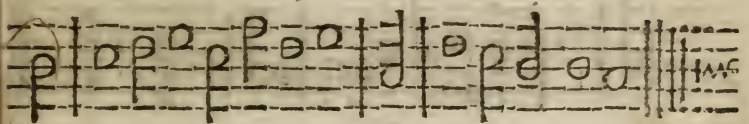
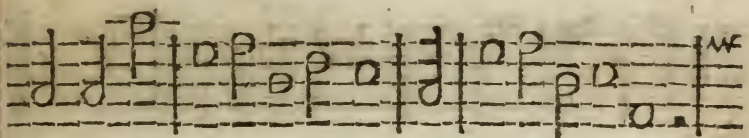
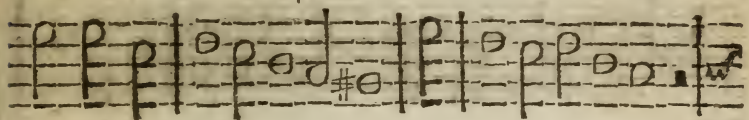
Tune.

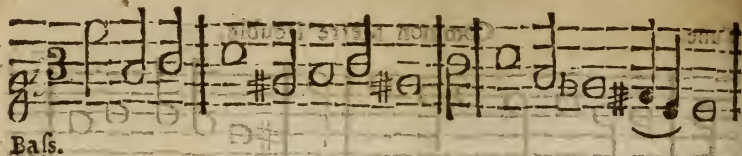
Common Metre Double.



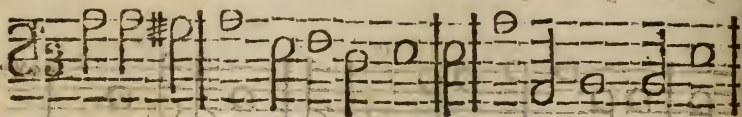
Tune.

Common Metre Double.

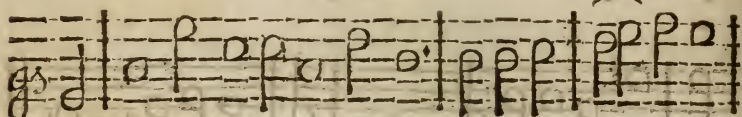




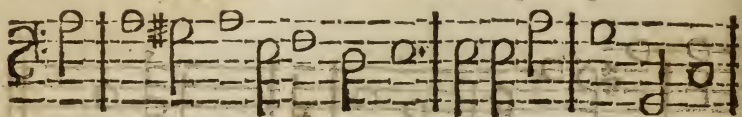
Bass.



Tenor.

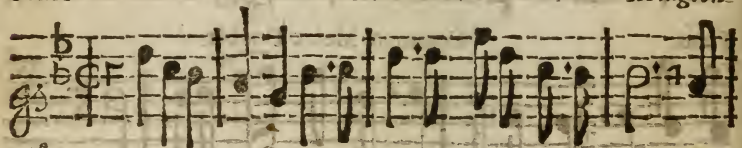


Bass.

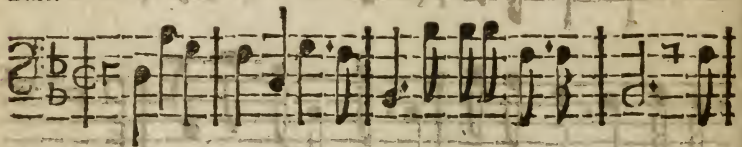


Tenor

Abington



Bass.



Tenor.

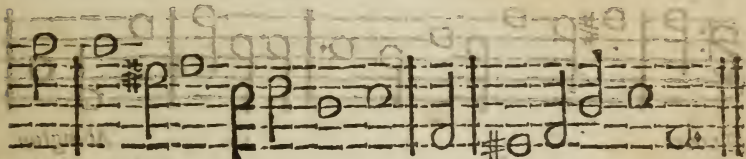
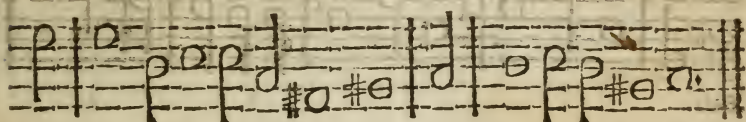
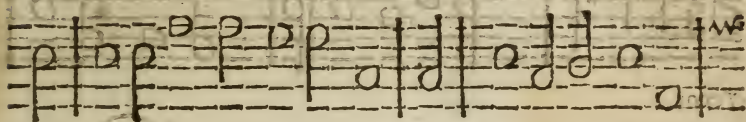
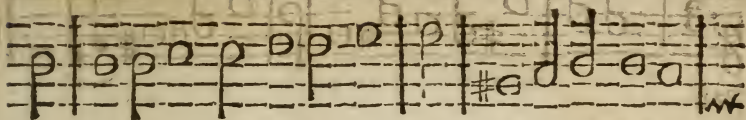


Bass.



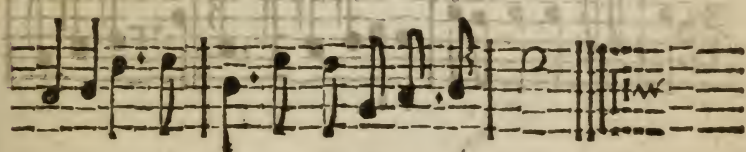
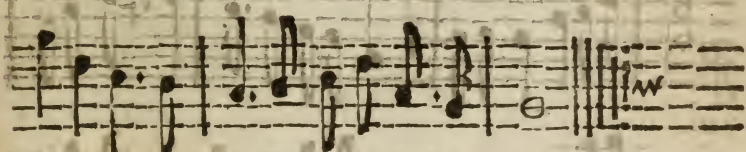
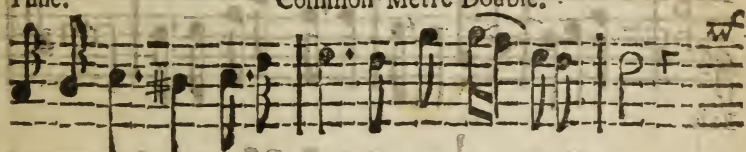
Tune.

Common Metre Double.



Tune.

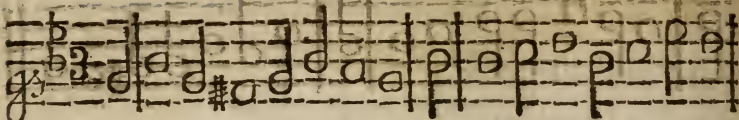
Common Metre Double.



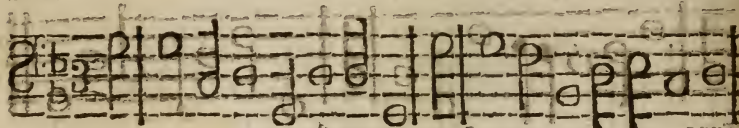
Tenor.

[14]

Reading



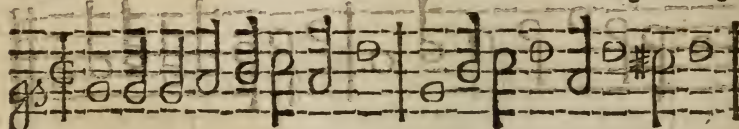
Bass.



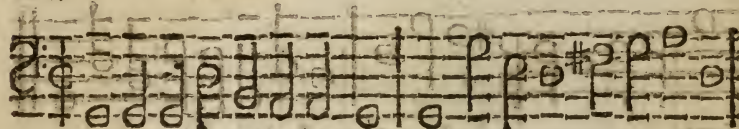
Tenor.

Long Meire Ingle

Angels Song

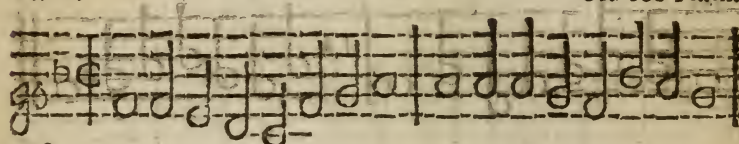


Bass.

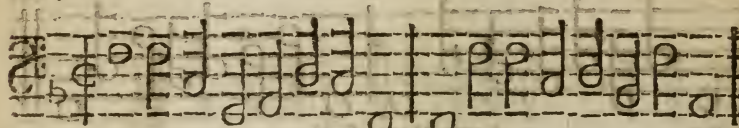


Tenor.

Old 100 Psalm

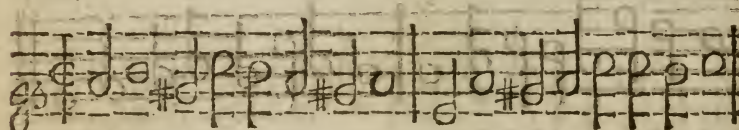


Bass.

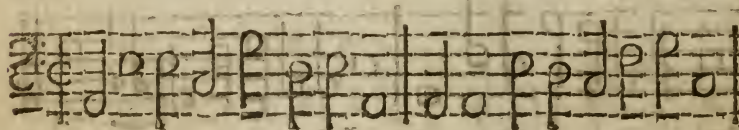


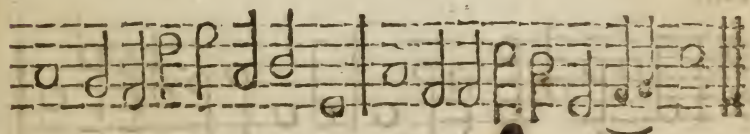
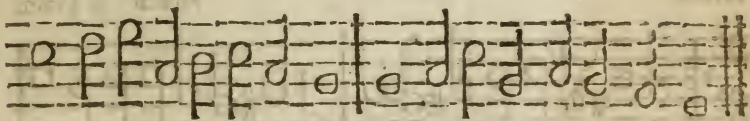
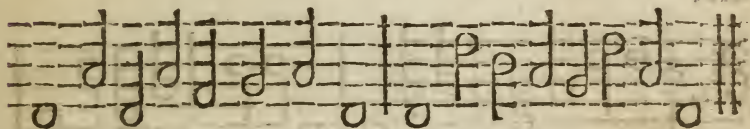
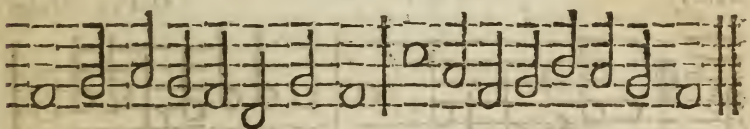
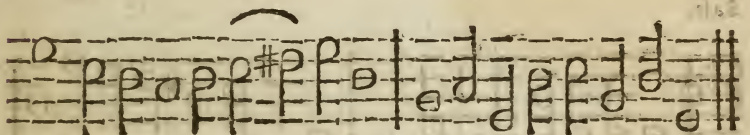
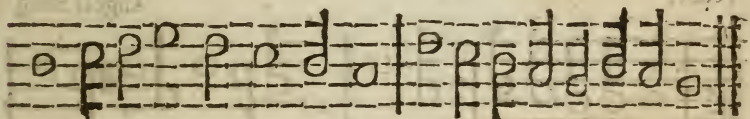
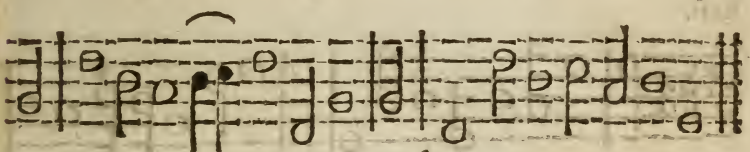
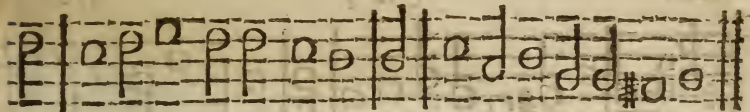
Tenor.

French 100 Psalm



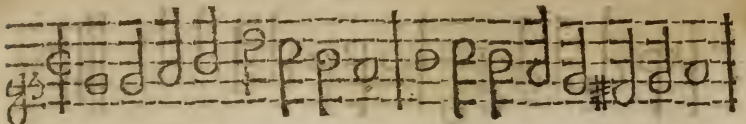
Bass.



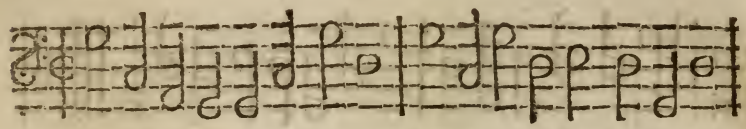


Tenor.

The Tenor

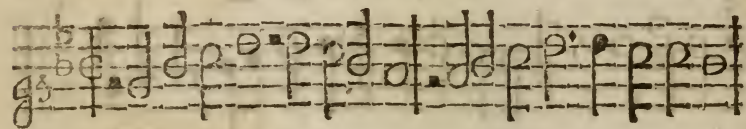


Bass.

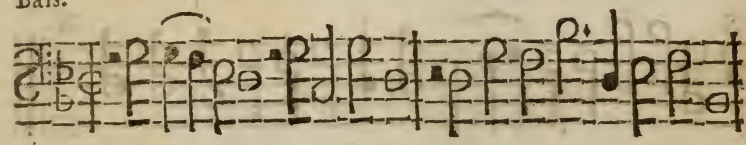


Tenor.

Babylon Streams

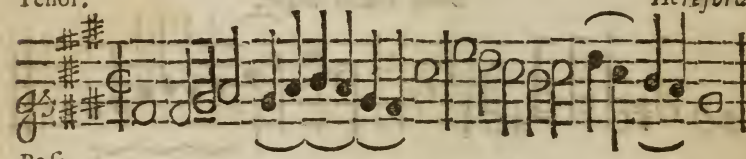


Bass.

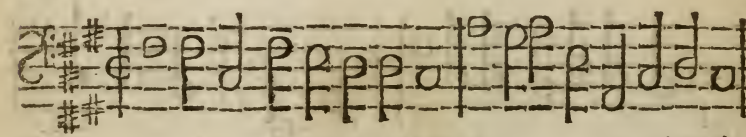


Tenor.

Hereford

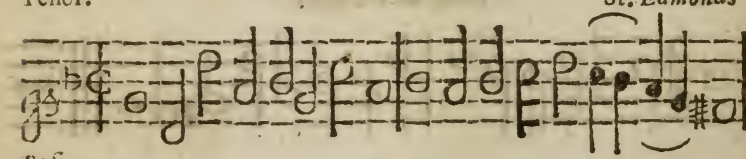


Bass.

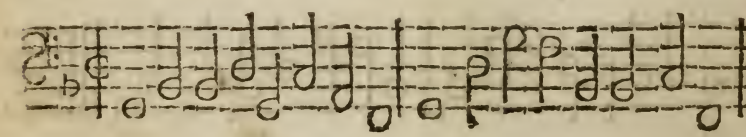


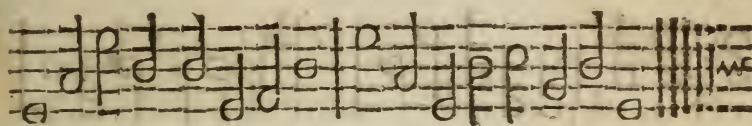
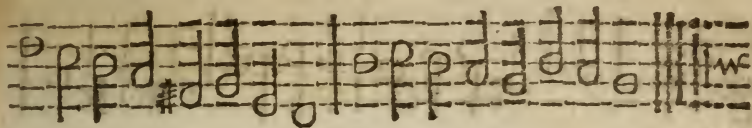
Tenor.

St. Edmonds



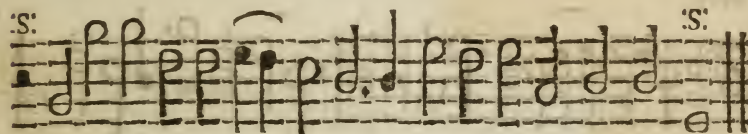
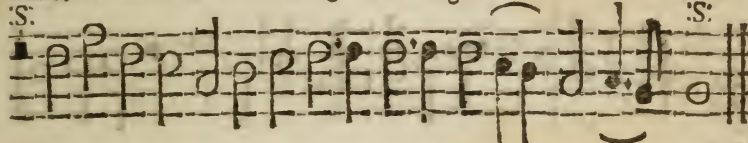
Bass.





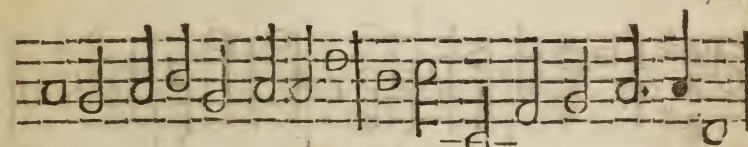
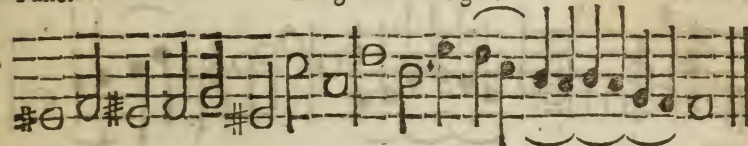
Tune.

Long Metre single.



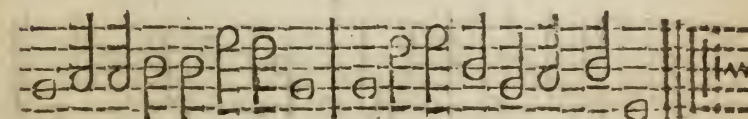
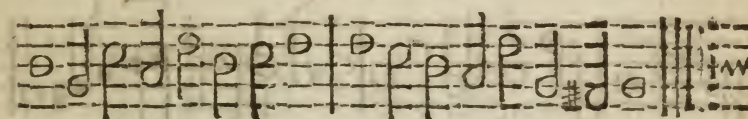
Tune.

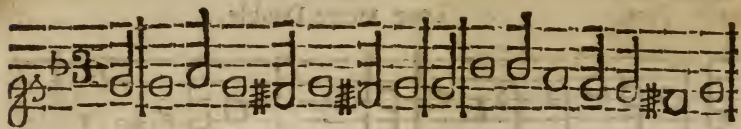
Long Metre single.



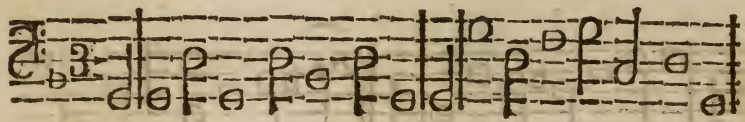
Tune.

Long Metre single.

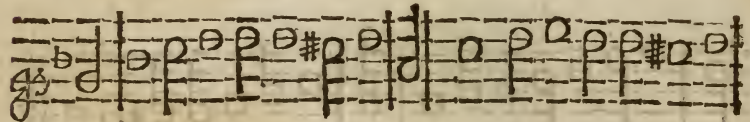




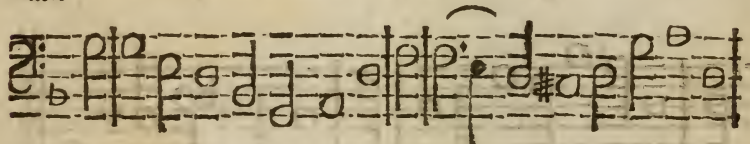
Bass.



Tenor.

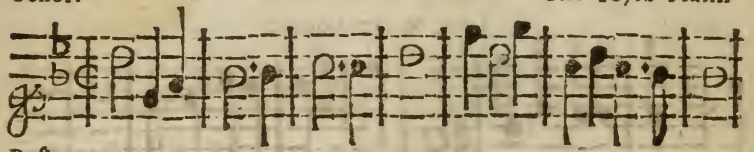


Bass.

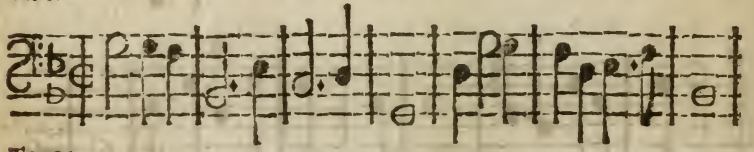


Tenor.

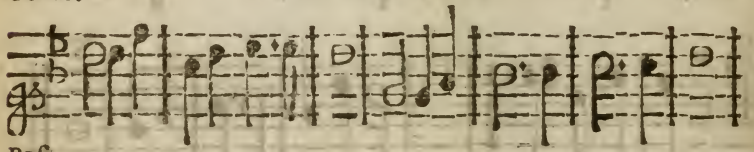
The 107th Psalm



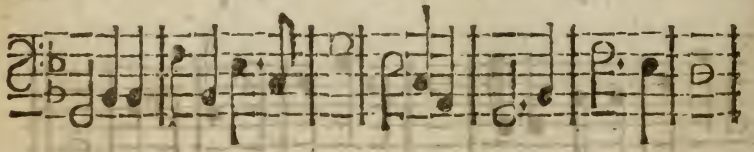
Bass.



Tenor.

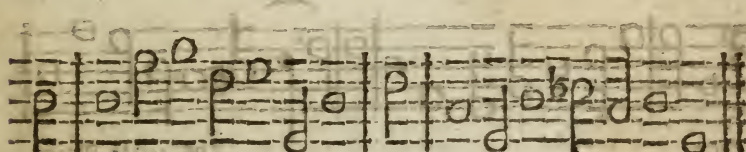
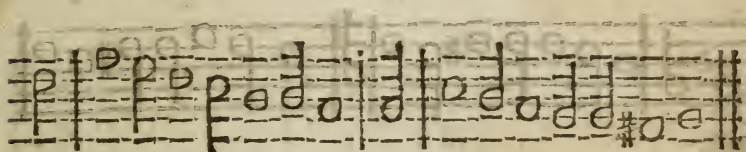
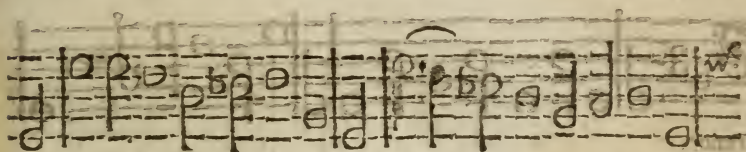
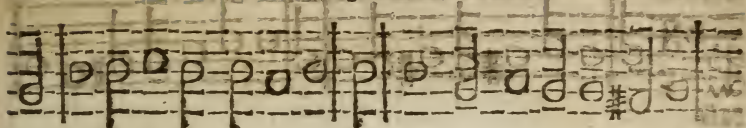


Bass.



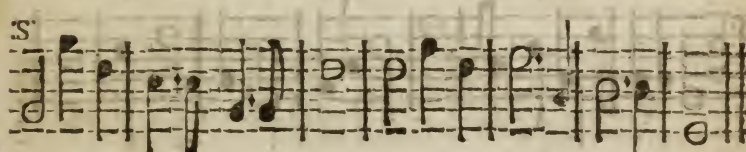
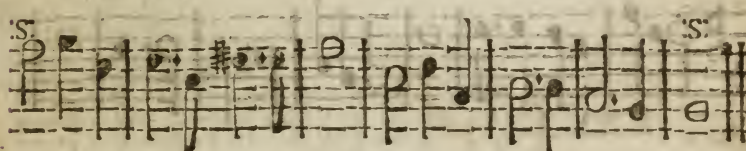
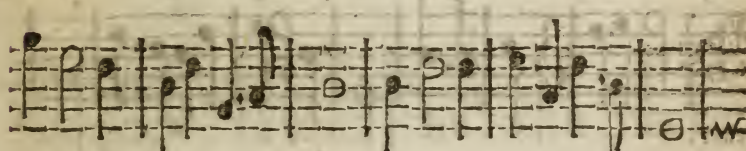
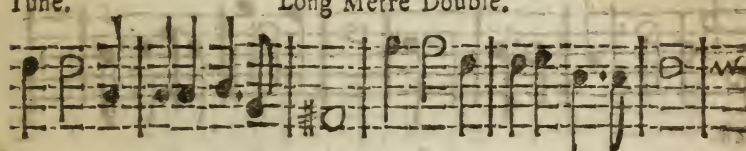
tatin Tune.

Long Metre Double.



Tune.

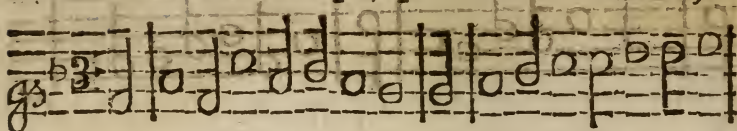
Long Metre Double.



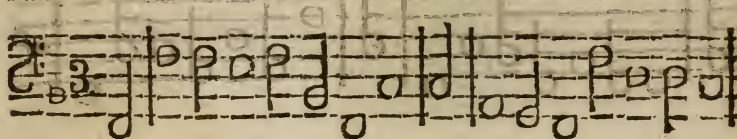
Tenor.

[17]

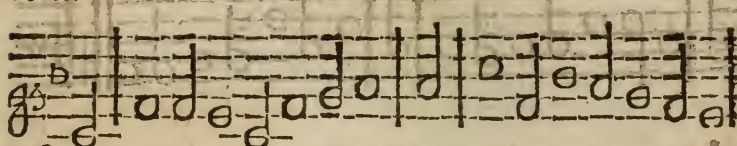
Somerfett



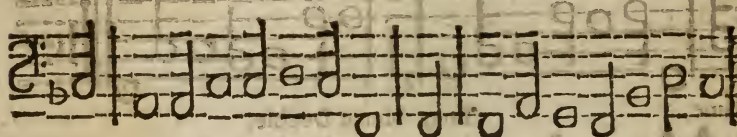
Bass.



Tenor.

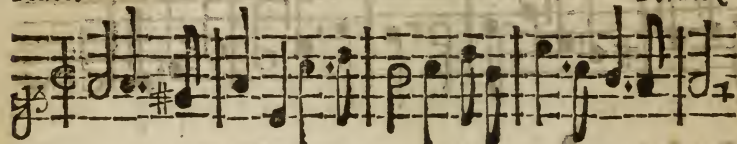


Bass.

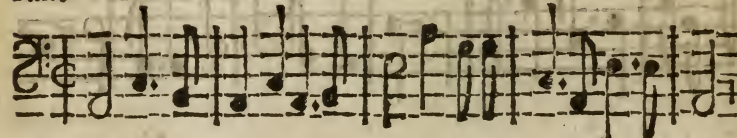


Tenor.

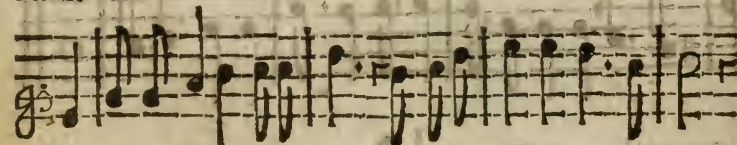
Berwick



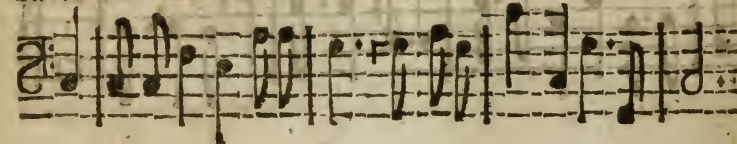
Bass.

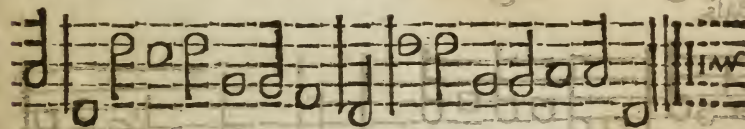
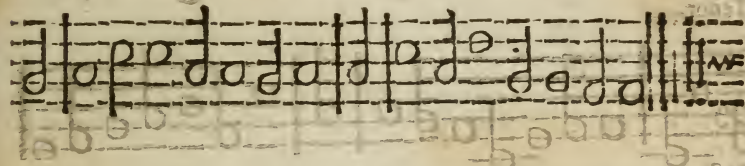
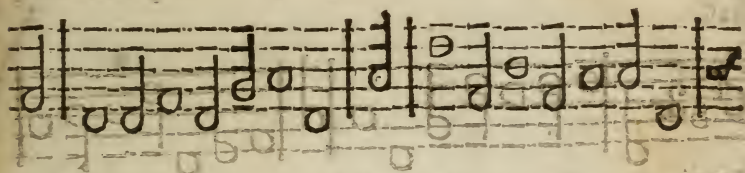
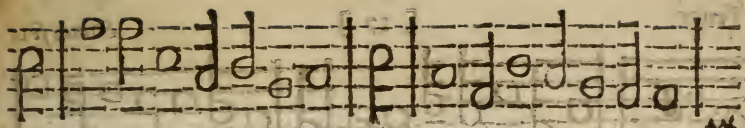


Tenor.



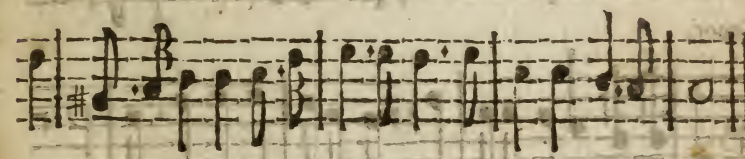
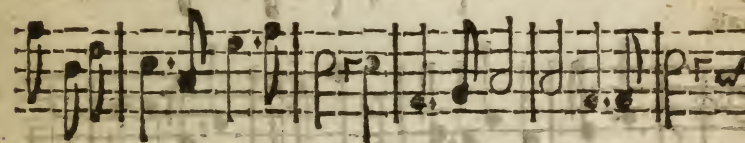
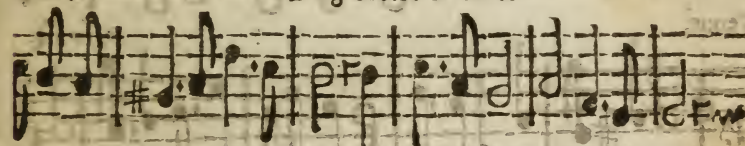
Bass.





Tune.

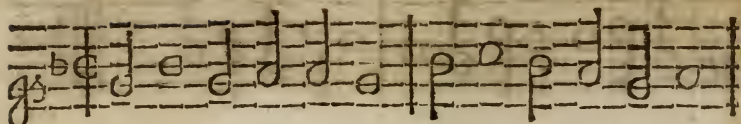
Long Metre Double.



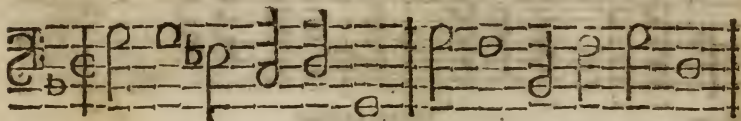
Tenor.

[18]

Southwel

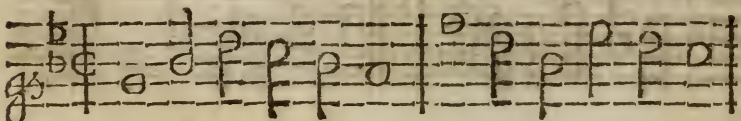


Bass.

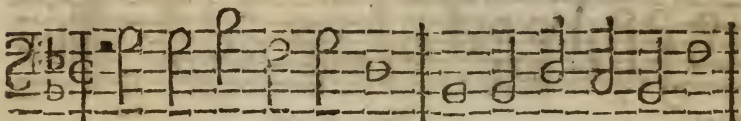


Tenor.

Ludlow.

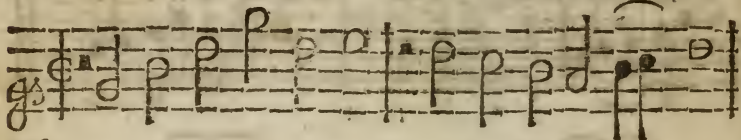


Bass.

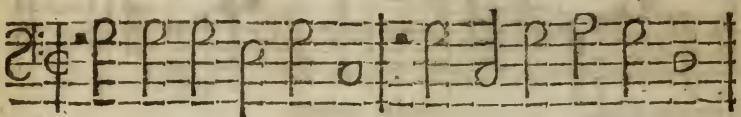


Tenor.

The Bella



Bass.

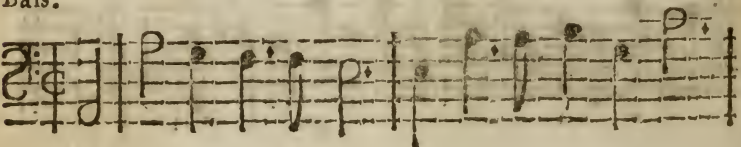


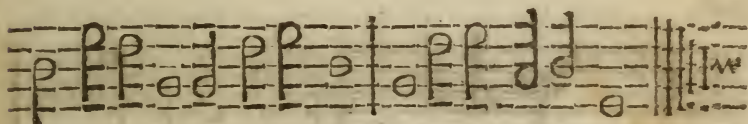
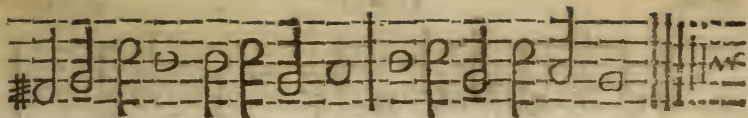
Tenor.

Short Psalm of



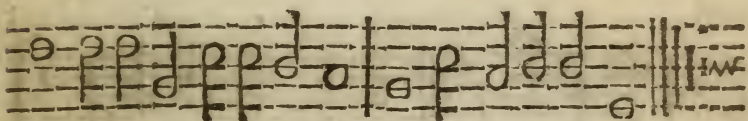
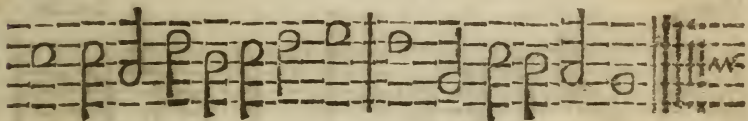
Bass.





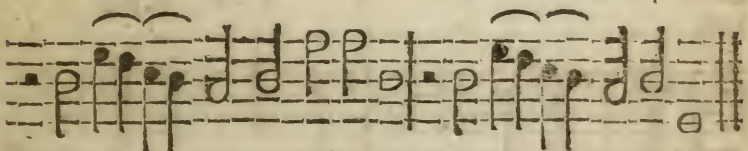
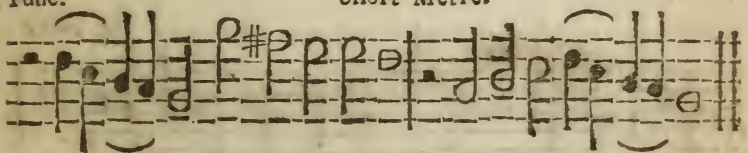
Tune.

Short Metre.



Tune.

Short Metre.

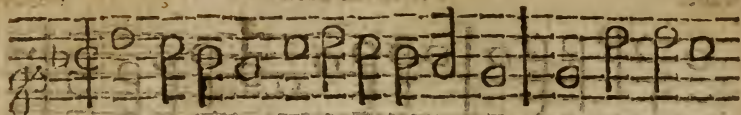


Degrees Tune.

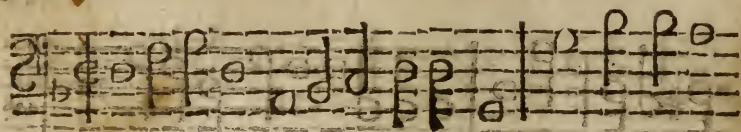
Short Metre.



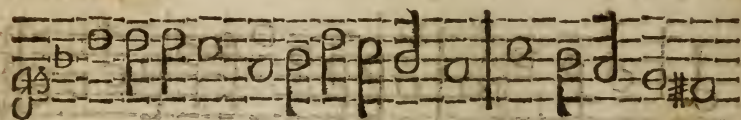
F



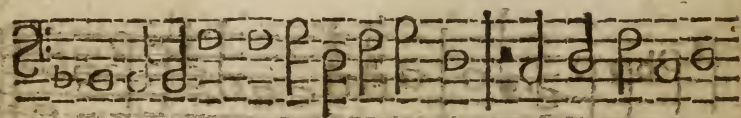
Bass.



Tenor.

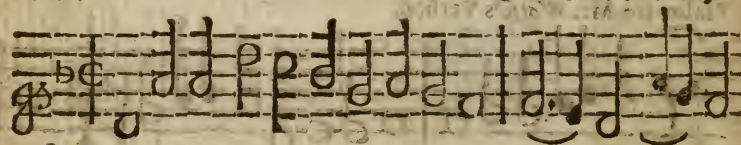


Bass.

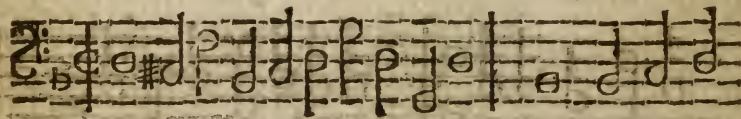


Tenor.

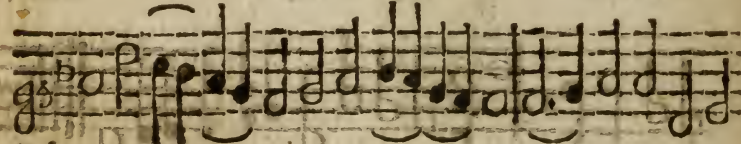
New Tune to the 50



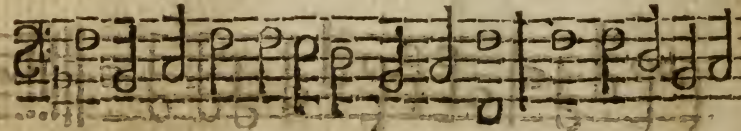
Bass.

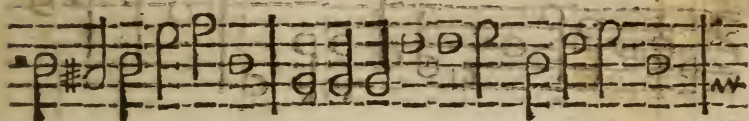
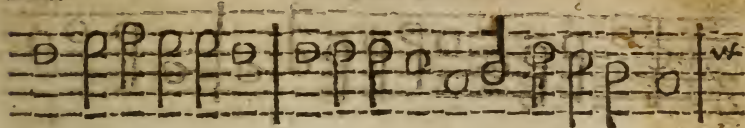


Tenor.

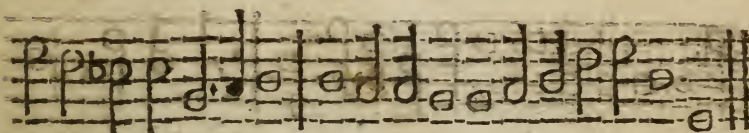
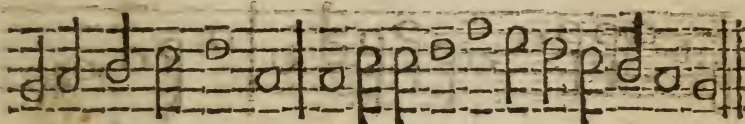


Bass.

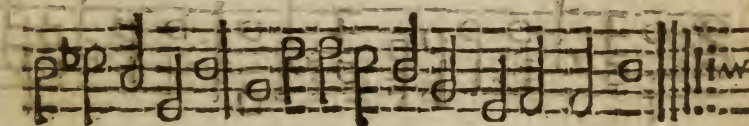
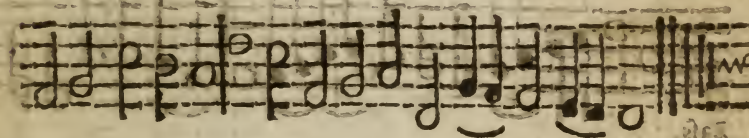
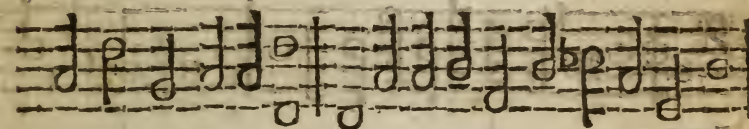
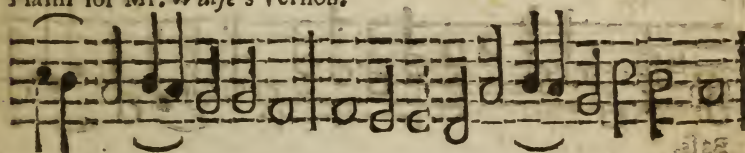




10092



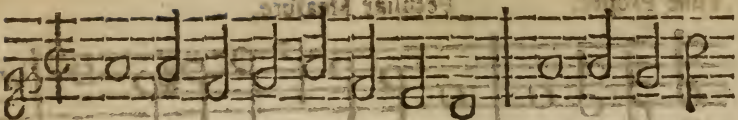
Psalm for Mr. *Waise's* Version.



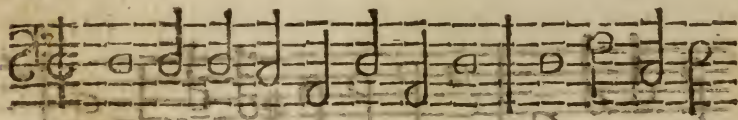
Tenor.

[20]

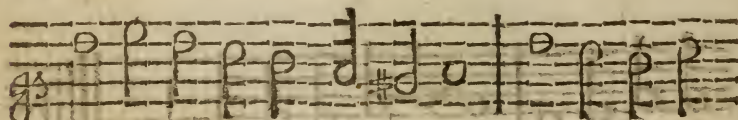
The 112 Psalm



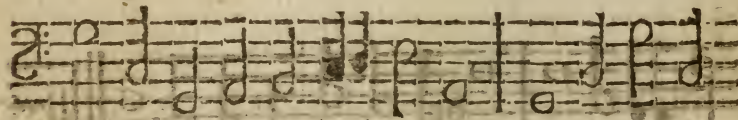
Bass.



Tenor.



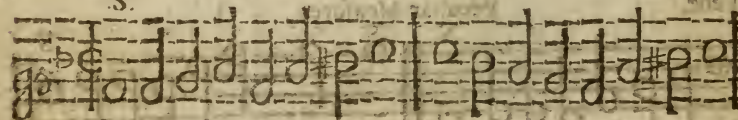
Bass.



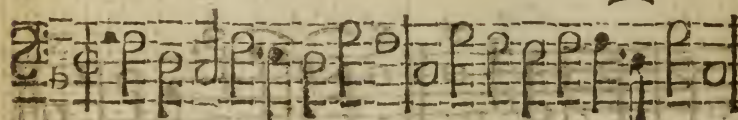
Tenor.

The 113th Psalm

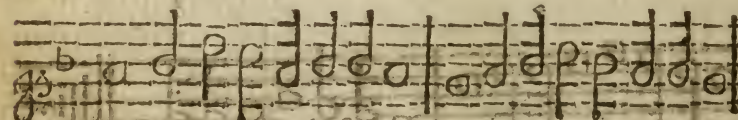
S.



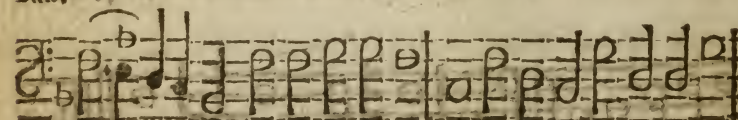
Bass.



Tenor.

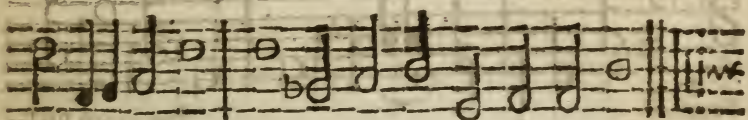
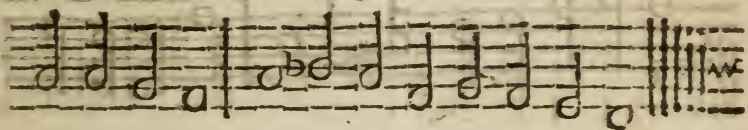
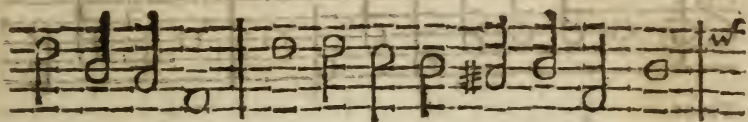
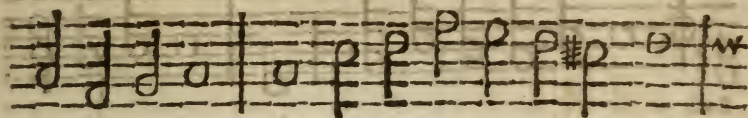


Bass.



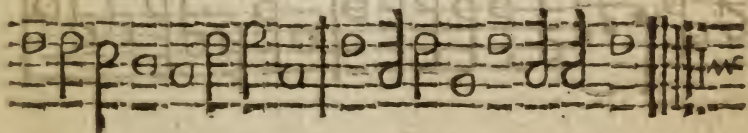
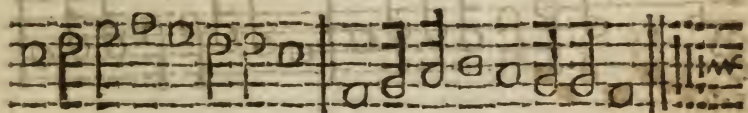
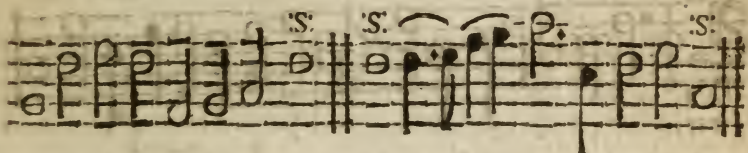
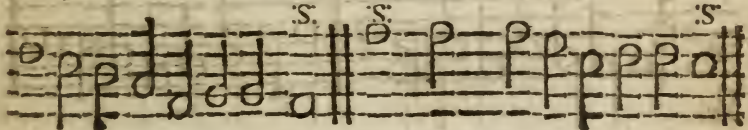
Tune Proper.

Peculiar Measure.



Tune.

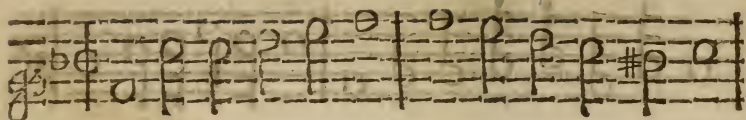
Peculiar Measure.



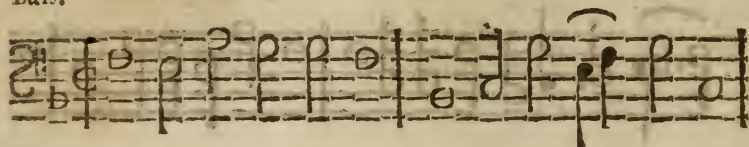
Tenor.

[2^r]

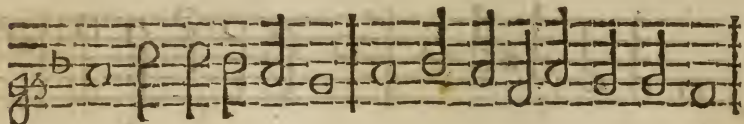
The 122 Psalm



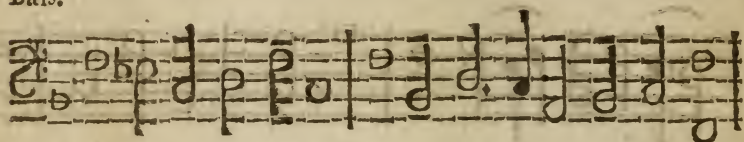
Bass.



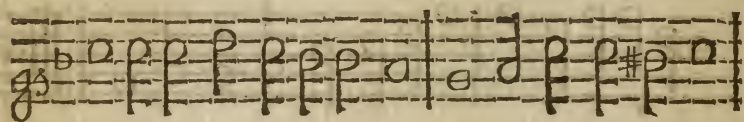
Tenor.



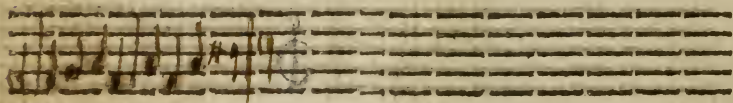
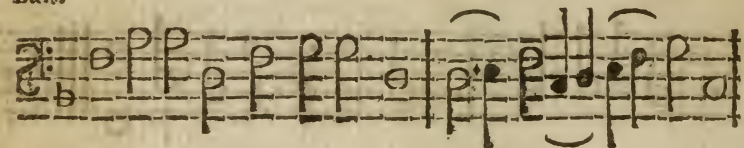
Bass.



Tenor.

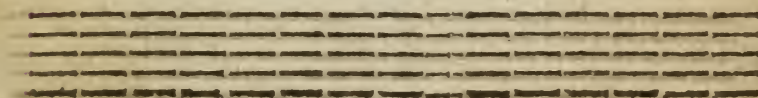
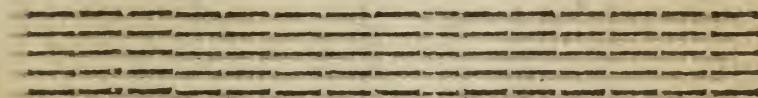
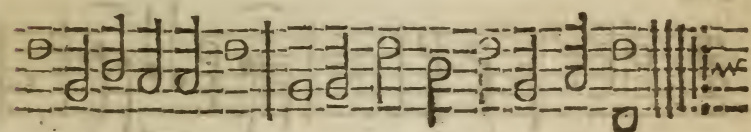
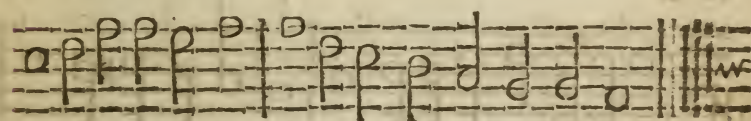
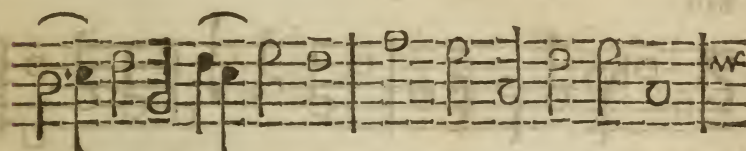
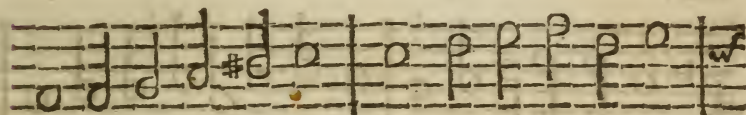
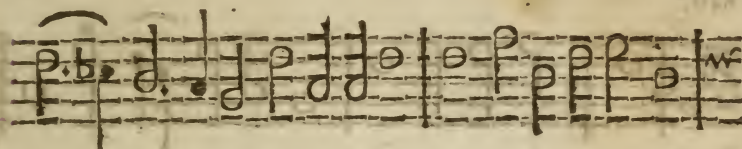
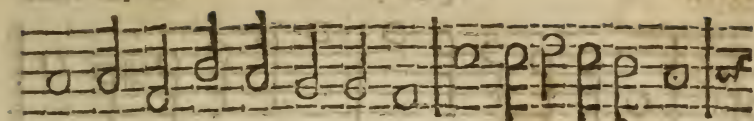


Bass.



Tune Proper.

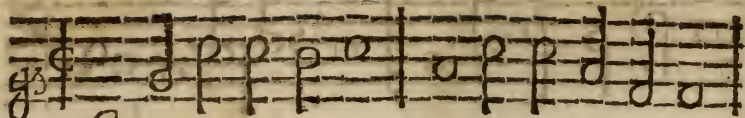
Peculiar Measure.



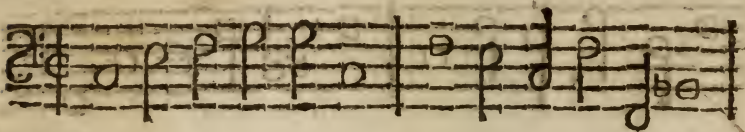
Tenor.

[22]

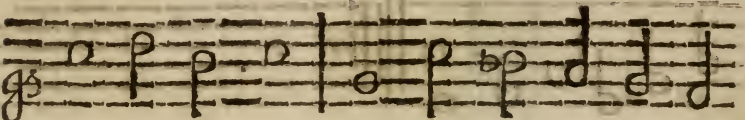
The 148th Psalm



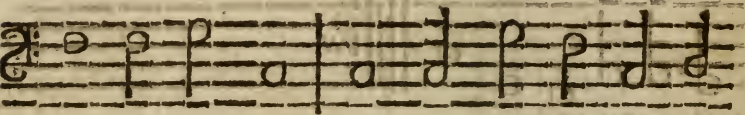
Bass.



Tenor.

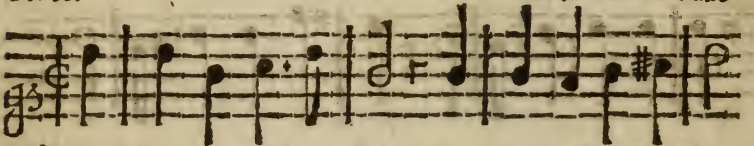


Bass.

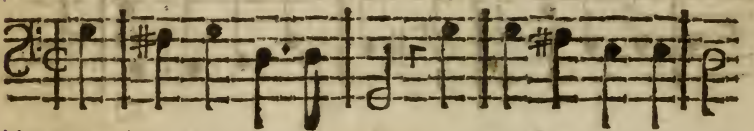


Tenor.

Christ Church Tune



Bass.



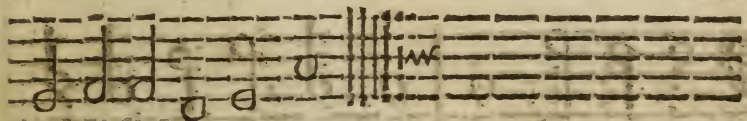
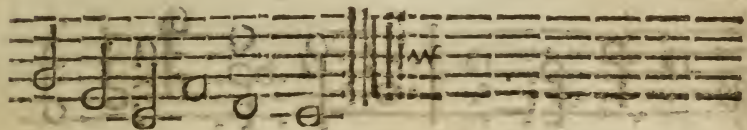
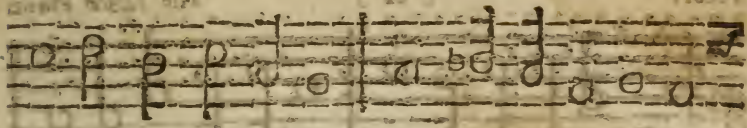
Tenor.



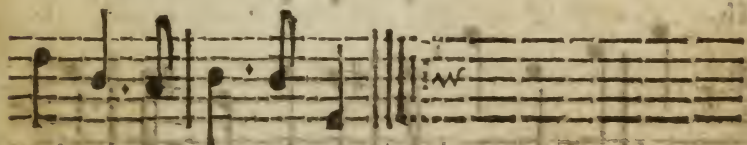
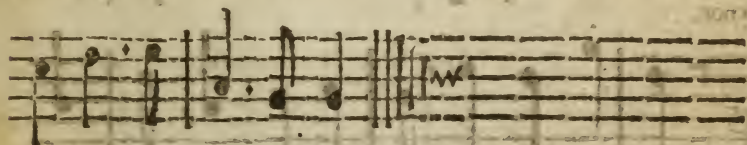
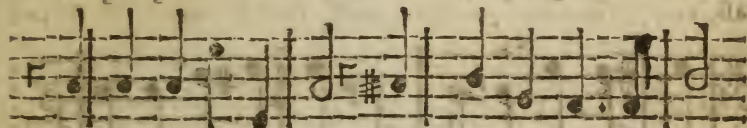
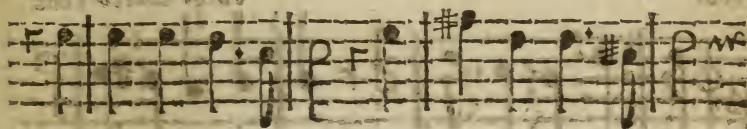
Bass.

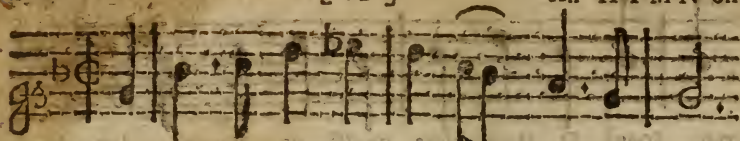


Tune Proper.

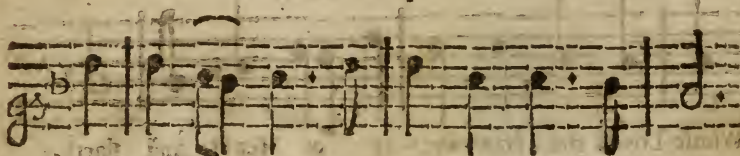


As the 148th Psalm.

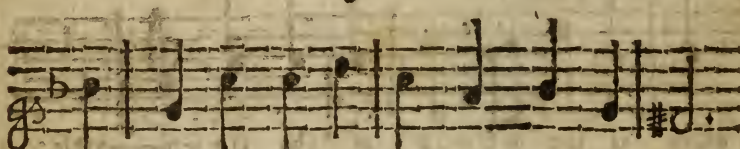




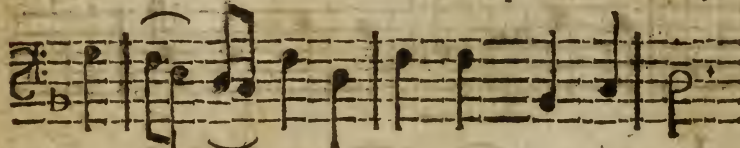
We Sing to him whose wis-dom form'd the Ear,



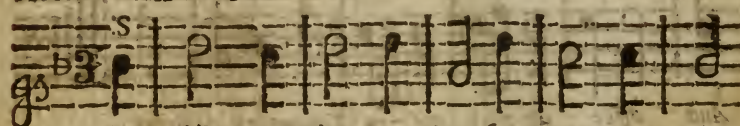
We joy in God who is the Spring of Mirth;



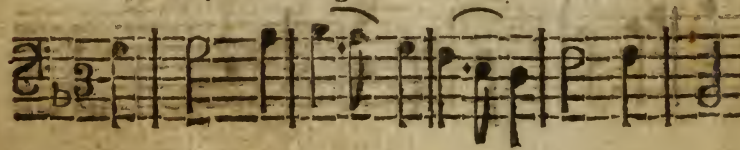
Our humble Sonnets shall that praise re-hearse,

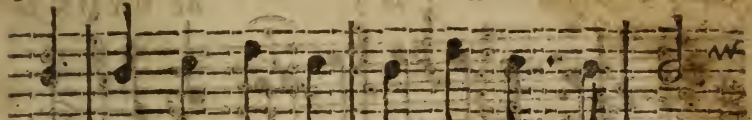


Tenor. CHORUS.

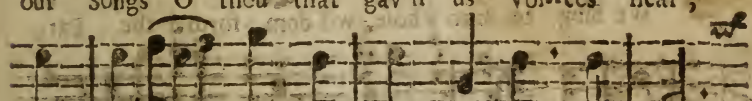


And whilst we Sing we Con-se---crate our Art,

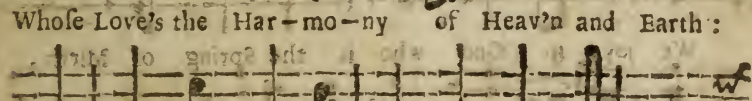





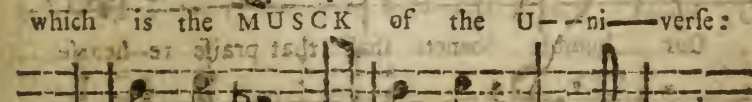
our Songs O thou that gav'st us Voi--ces hear;



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

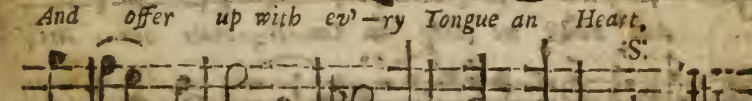


which is the MUSICK of the U--ni--verse:

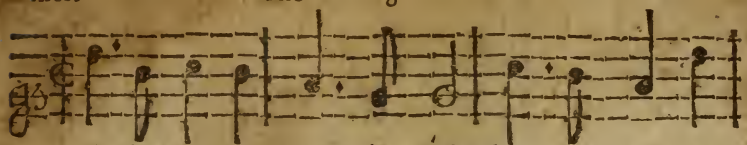


S:

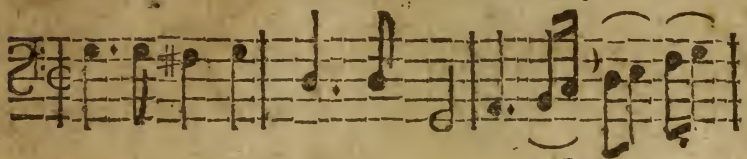
And offer up with ev'-ry Tongue an Heart,



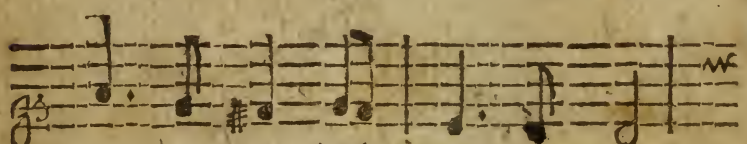
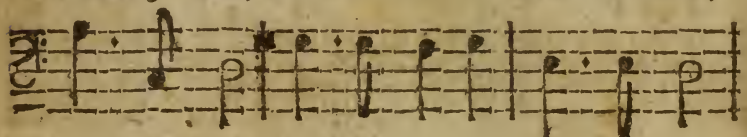
S:



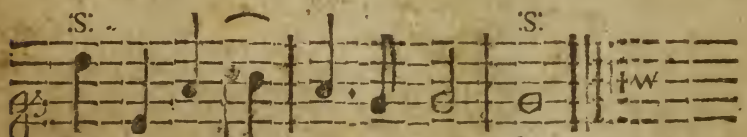
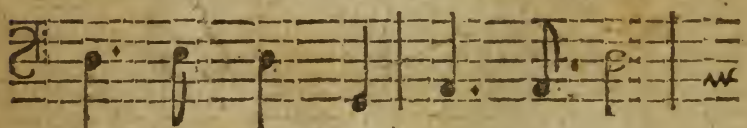
Sit-ting by the Streams that glide, down by Ba-bels



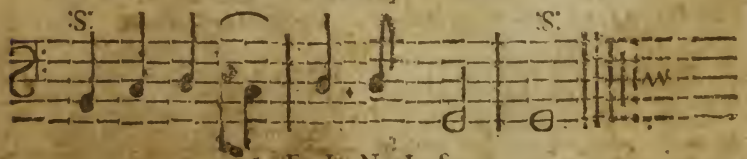
Towering Walls; with our Tears we fill'd the Tide,



Whilst our mind—ful thoughts re—call,



Thee O Si-on and thy fall.



F I N I S.

The "W. L." of The dedication
is William Longford present
at the Wright House Chapel
who was employed in connection
with the East Church Lectures to
go abroad & teach the domestic
Psalmody

See Lightwood
Thurs & Fri 8/11/13

