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Walter Channing
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1770

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A New and Compleat
I N T R O D U C T I O N
T O T H E

Grounds and Rules of MUSICK,

I N T W O B O O K S :

B O O K I. ST. I. N. P. U. B. L. I. C. H. E. D.

Containing the GROUNDS and RULES of MUSICK; Or an Introduction to the Art of Singing by Note, taken from THOMAS WALTER M. A.

B O O K II.

Containing a New and Correct Introduction to the GROUNDS of MUSICK, Rudimental and Practical; from WILLIAM TANS'UR's *Royal Melody*: The whole being a Collection of a Variety of the Choicest Tunes from the most approved Masters.

*O praise ye the Lord, prepare your glad Voice, his Praise in the great Assembly to sing,
In our great Creator let Israel rejoice, and Children of Zion be glad in their King. Ps. cxlix. i.*

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Brown Collection

Other ed.

W. H. Brown

May 23, 1928

H. H.

Thoughts on *Musick*: By Dr. *Watts*.

VII/138 2/25
THE ART of SINGING is a most charming Gift of the God of Nature; and designed for the Solace of our Sorrows and the Improvement of our Joys. Those young Persons who are blest with a musical Ear and Voice, should have some Instruction bestowed on them, that they may acquire this delightful Skill. I am sorry that the greatest Part of our Songs, whereby young Gentlemen and Ladies are taught to practice this Art, are of the amorous Kind, and some of them polluted too. Will no happy Genius lend a helping Hand to rescue Musick from all its Defilements, and to furnish the Tongue with nobler and more refined Melody? But SINGING must not be named alone.

Various Harmony both of the WIND and STRING, were once in Use in Divine Worship, and that by Divine Appointment. It is certain then that the Use of these Instruments in common Life is no unlawful Practice, tho' the New-Testament has not ordained the Use of it in evangelical Worship.
But

But if the Voice be happily capable of this Art, it is preferable to all Instruments fashioned, and compos'd by Man: This is an Organ formed and tuned by God himself. It is most easily kept in Exercise, the Skill is retained longest, and the Pleasure transcends all the Rest. Where an Ode of noble and seraphick Composure is set throughout to Musick, and sung by an artful Voice, while the Spirit at the same Time enjoys a devout Temper, the Joys of the soul and the Sense are united, and it approaches to the scriptural Ideas of the celestial State.

Happy the Youth who has a bright and harmonious Constitution, with a pious Turn of Soul, a *Cheerful Spirit*, and a Relish of sacred Melody! He takes a frequent Flight above this lower World, beyond the Regions of Sense and Time; he joins the Consort of the heavenly Inhabitants and seems to anticipate the Business and the Blessedness of Eternity.

B O O K I.

Containing the GROUNDS and RULES of MUSICK explained; or an Introduction to the Art of Singing by Note, taken chiefly from *Thomas Walter*, M. A.

First. THERE are in nature but seven distinct sounds, every 8th note being the same. Thus when a tune is sung by another upon a key too low for the compass of my voice, if I would sing with the person, it must be all the way eight notes above him. A woman naturally strikes eight notes above the grum and low sounding voice of a man, and it makes no more difference than the singing of two persons upon a unison or a pitch. And here let it be observed, that the height of a note and the strength of singing it, are two different things. Two notes of equal height may be sounded so as that one shall be heard much farther than the other.

Second. The eight notes, for the sake of the learners, are called by the names, *Fa, Sol, La, Mi*, where it must be observed, that from *Mi* to *Fa*, as also from *La* to *Fa* is but a semitone or half note; and from *Fa* to *Sol*, from *Sol* to *La*, and from *La* to *Mi*, is a tone, or whole note. That is, in rising from *Mi* to *Fa*, or from *La* to *Fa*, I don't raise my voice,

voice but half as much as in rising from *Fa* to *Sol*, from *Sol* to *La*, and from *La* to *Mi*. On the other hand, when I fall from *Fa* to *Mi*, or *Fa* to *La* immediately below it, I fall but half as much as I do from *Mi* to *La*, or *La* to *Sol*, *Sol* to *Fa*, and this you will perceive with your ear when your singing master shall have learnt you to raise and fall your notes.

Third. The question then will be, how shall I know which is *La Fa* or *Mi Fa*; and which is *Fa Sol* and *Sol La*, &c. that I may give the former the true sound of an half note, and the latter the sound of an whole note; for this end was the gamut constructed and made, where there are seven letters of the alphabet made use of, to design out the seven notes, in order to the knowledge of their names, *Fa, Sol, La, Mi*, and by consequence the giving them their true and proper sound.

I shall here present to the reader's view a gamut, containing all the usual keys of musick, in all the placings and removes of the notes *Fa Sol La Mi*, and then explain it, which when we have finished, and it is well studied by the learner, it will be an easy matter by the application of the gamut to any tune, to name the notes thereof.

The

Fourth. We shall now go on to explain the gamut or scale of musick. And here you may observe upon the gamut or scale of musick, two marks, one over against the uppermost G but one, (mark'd thus *gs*) which is called the *G sol re ut cliff*, from the place it stands; the other mark is over against the lowermost F but one, (mark'd thus *g*;) which is called the *F fa ut cliff*, from its station on the gamut. The first of these is plac'd upon the trebles or upper parts, and wherever it stands upon your tune, call the line it stands upon G. Then you are to call the lines and spaces above in order, A, B, C, &c. Call the lines and spaces below this cliff, F, E, D, C, B, A, G, &c.

Fifth. The other is the cliff used upon the bass, or lower parts of a tune, and you are to call the line it stands upon F, then the lines and spaces above, G, A, B, &c. Those descending are E, D, C, B, A, G, &c. just in the order you find them upon the gamut. Take notice that any tune is only so many lines and spaces (upon which notes may be placed) taken from the gamut; and that each line and space corresponds with the line and space answering it on the gamut; and the same letter and name is understood to be thereupon, which is in the same places of the gamut. We will then take the first line of Windsor for treble. See the examples, page first of the copper-plate, where observe, every line and space is mark'd with the proper letters at the beginning of the tune. Upon the lowest line but one stands the G cliff, which
answers

answers to the line upon the gamut, where the same G cliff does stand. If a note stands upon that line, it stands upon G, as you find the last note does. The spaces and lines above, I call in the order of ascending, and as they are there marked, A, B, C, &c. the two first notes and the two last notes but one, being a space above the cliff stands on A. The third and fifth note stands on the line above that space which is B, so the fourth note is upon C. Thus are you first of all to learn to name the letters upon your tune from the gamut. Again, let us take the Bass of Wind for the first line; where first of all observe the F fa ut cliff which shews the tune, to be a bass; the line it stands upon call F, then the lines and spaces below, you must call gradually descending, E, D, C, &c. the lines and spaces above, call G, A, B, &c. Thus in the said tune the first note stands a space and a line above the F cliff. I call the cliff F, the space G, the line above that A, which is the place where the two first notes stand; The third note is but one space above the F cliff, it stands then upon G, which is a note above F. The fourth note is three notes below the cliff; count downwards and say, F, E, D, C; that note therefore stands upon C. And so of all the rest of the notes, by counting up or down from the cliff, you may find them.

Sixth. Having thus far proceeded, it will not be difficult to name the notes by the syllables, *Fa, Sol, La, Mi*, in order to know which are half notes, and which are whole notes, and to give them their proper sound. *Mi* is the master note; and

when you have found which is *Mi*, call the notes above *Fa, Sol, La, Fa, Sol, La*, then the eighth note will be *Mi* again ; and so on forever.

The next question then is, how to find *Mi* ; and here the answer is, that the natural place for *Mi* is in B. Look in the first column of the gamut, and you will find *Mi* upon B, which is the natural place for it. Look for example, on the first line of Wind-for treble, where *Mi* is upon B.

But then there are other characters used in music, which serve to vary the place of *Mi*, that is, to transpose it from B, it's natural place, to some other place or letter ; the one is a flat, the other is a sharp. The B flat depresses a note half a sound lower. Thus we said before, that from *Mi* to *Fa* is but half a note ; but if *Mi* has a flat upon it, it is an whole note from *Mi* to *Fa*, that is, *Mi* is an half note lower than it was before. The sharp serves to raise a note as much higher ; thus from *La* to *Fa* ascending, is but an half note ; but if *Fa* be sharped, it is an whole note above *La*. Note also from the gamut, that the flat makes a note or line before which it is placed, half a note lower ; and a sharp makes it as much higher. Look upon the gamut, column first, and you will see that from B to C is an half note, viz. *Mi, Fa* : but upon column second, from B to C is an whole note, that is, *Fa Sol* ; so upon column first of the gamut, you will find, that from E to F, which is there *La, Fa* ; and in column second, where from E to F is *Mi, Fa*, is but an half note ; but in column third, where

E is flatted, from E to F is an whole note, viz. *Fa, Sol*. So as to the sharps; from E to F in the first colum, is but half a note, that is, *La, Fa*; but in colum fourth, where F is sharped, from E to F is an whole note, that is *La, Mi*; and so you may find it in the rest of the columns.

This gives the reason of the removes of the *Mi*, viz. the making the semitones whole tones, or the half notes whole notes.

For the several Removes of the Mi, take this short SCHEME.

The natural place for *Mi*, is in B, but if

B—		be flat, <i>Mi</i> is in		E	and if	F—		be sharp, <i>Mi</i> is in		F.
B and E		A		F and C	F C and G	C.				
										G.

And when you have found *Mi* in any of these variations, the notes above, are *Fa, Sol, La, Fa, &c.* and below, *La, Sol, Fa, La, &c.* as before.

The examples will shew us the several removes of *Mi*; and here you may compare every example with the gamut, and you will find it answering note for note; only you must observe the distinct colum of the gamut. You will find the letters, the notes, the place of the *Mi* to correspond exactly. compare the first colum of the gamut, with the first example, where *Mi* is in B: the second colum with the second example, where B is flat, and *Mi* is in E, and so of the rest. The tune will

answer

answer with the gamut in all points. See the examples, on page first of the copper-plate.

8. Tunes are said to be upon a flat or sharp key. To know whether your tune be upon a flat or a sharp key, this is the general rule, if the two notes above the last note of your tune be whole notes, it is upon a sharp key; but if the two notes above, be one an whole note, the other an half note, then it is a flat key. For instance, in Canterbury tune, the last note is upon G, and is called *Fa*; the notes above must be *Sol*, *La*, which are two whole notes; so that from *Fa* to *La* is a greater third. Again, in Windsor tune the last note is upon A, and is called *La*; the notes above are *Mi*, *Fa*; which makes it a lesser third. The former consists of two whole notes; the other of an whole note and an half note. When you have learned to raise and fall your notes, the difference of the sound will be perceptible by the ear. From this difference of the greater and lesser third it follows, that tunes upon sharp keys are chearful and sprightly, and therefore more suitable to psalms of praise and thanksgiving. And the flat keys being more grave and mournful, are therefore best set and sung to penitential psalmes, and melancholly airs.

Ninth. The notes in musick do come under a further consideration, and that is their length, or shortness in timing of them: they are known by the names of a semibreve, minim, crotchets, quaver, semiquaver. As for their absolute length
and

and measure of time in sounding, a semibreve is founded in the time that a man may let fall his hand slowly, and raise it again; letting his hand fall at the first sounding, and taking it up when it is half down, which lifting up of the hand finishes it.

As for their comparative length, one semibreve contains two minims; one minim two crotchets, &c. So that if a semibreve is founded while a man lets fall his hand and raises it again, by consequence a minim is founded while the hand is falling, and another while it is rising. And two crotchets while it is falling, and two while it is rising, &c.

From this different length of notes arises what we call the time of a tune, which is two fold, either common time, or triple time. Common time is measured by even numbers, as 2, 4, &c. each bar including such a quantity of notes, as will amount to one semibreve (which is the measure note, and guideth all the rest) it being called a whole time, or the time note.

Tripla time is measured by odd numbers, as 3, 6, 9, &c. each bar including either 3 minims, 3 crotchets, or 3 quavers, and must be founded one third swifter than common time.

For the Musical Characters see BOOK II.

The last Thing we have to direct of, is the doctrine of concords and discords I say among the seven notes, for there are no more in nature, every eighth being
the

the same, (only on a higher key,) a third lesser and greater, a fifth lesser and greater, a sixth lesser and greater, are concords: that is, if I sound a third, or fifth, or sixth above another man, my voice sounds harmoniously with his. A second and seventh are discords; a fourth is by some accounted a chord, by others a discord: but I am inclined to think the former. Note also, that if any note is a chord or discord to another, the octaves or eights of the sounds are so too. You will find in the following tunes, many instances, where the bass is more than eight notes below the tenor answering to it: and when it is so, such two notes are a double concord to one another, and are the same in nature as a single concord. Thus an eighth is the same with a unison, a ninth with a second, a tenth with a third, &c.

The treble, bass, and medius, do not always begin upon a pitch, sometimes three, sometimes eight notes, &c. distance from one another. You may find their distance by observing the letters on which the first note of each stands. Thus if the first note of the bass stands on A, and the treble begins on C, they are a third asunder, the bass must be begun a third below.

Finally, observe that discords are sometimes made use of in musick, to prepare the ear by their harshness, and to relish better the sweetness of a following concord. Thus oftentimes, there will be an imperfect concord, then a discord which is still more grating; which serves to keep the auditor in a longing suspense, till all the parts fall into a perfect set of chords, which finishes the harmony, and strangely charms the hearer.

B O O K II.

Containing a New and Correct INTRODUCTION to the Grounds of MUSICK,
taken from WILLIAM TANS'UR's *Royal Melody*.

CHAPTER I.

Of the gamut and its use: and of cleffs.

THE sole subject of this following discourse is sound: which art or science, is called *musick*, which may be performed, or made either with a voice or an instrument; which art may be properly summed into these three following heads, *viz.* tune, time, and concord.

First. Tune is regulated by the scale of *musick*, called the gamut; which gives a true distinction of all sound or tones, whether grave or chearful.

Second. Time is comprehended and understood by marks or characters, called notes; which being regularly on the lines and spaces of the gamut, guideth the performer

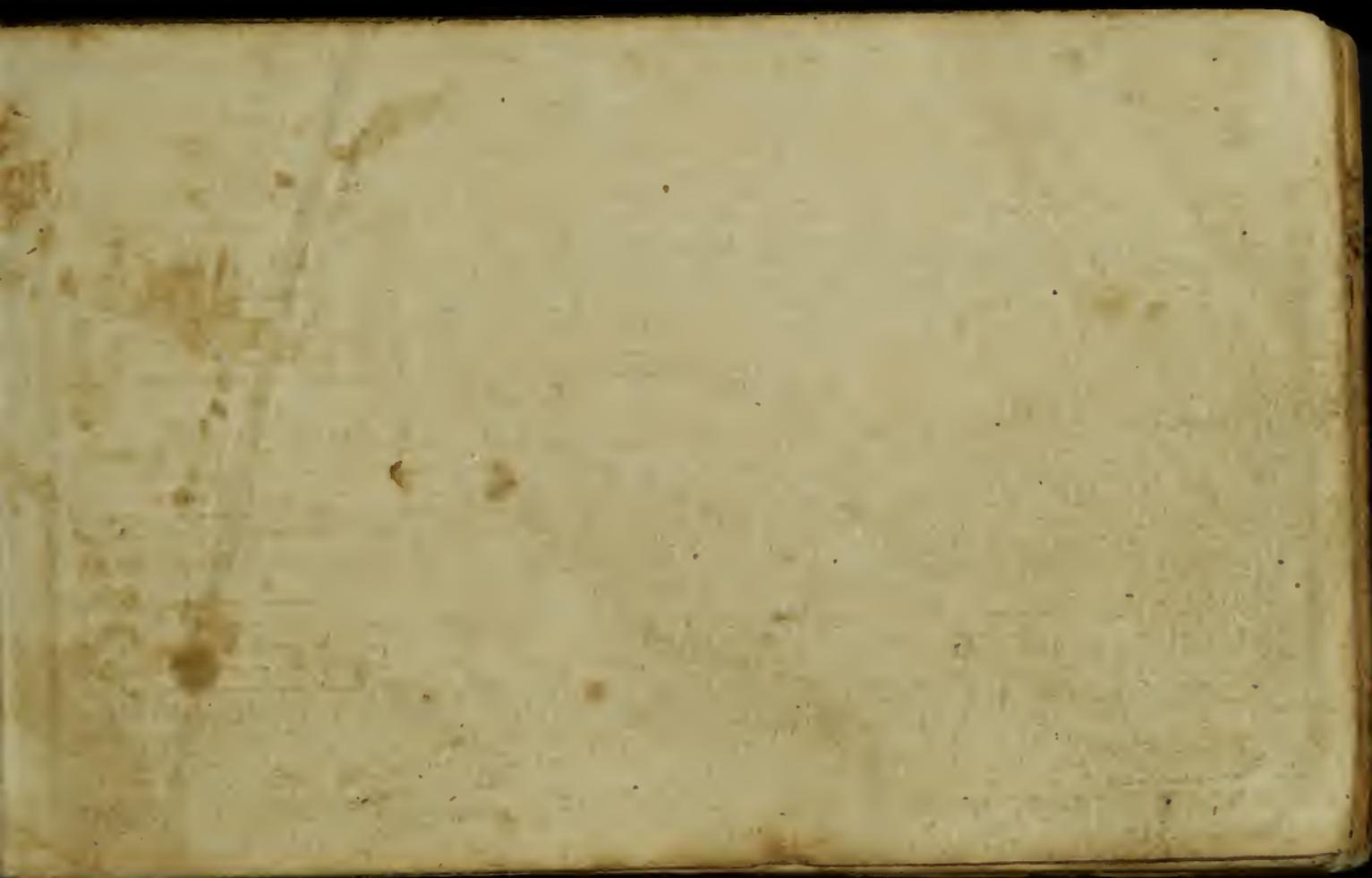
performer to a true and exact movement of time, either quick or slow; which when performed, tis called melody.

Third. Concord is when two, three, or more sounds are performed together in musical concordance; there being the distance of 3, 5, 8, or more notes above another; which when regularly composed, 'tis called harmony, i. e. three in one. The true nature and use of these three heads, I shall endeavour to demonstrate, and explain in a plain and familiar method, in the following chapters.

§ 1st. *Of the GAMUT, &c.*

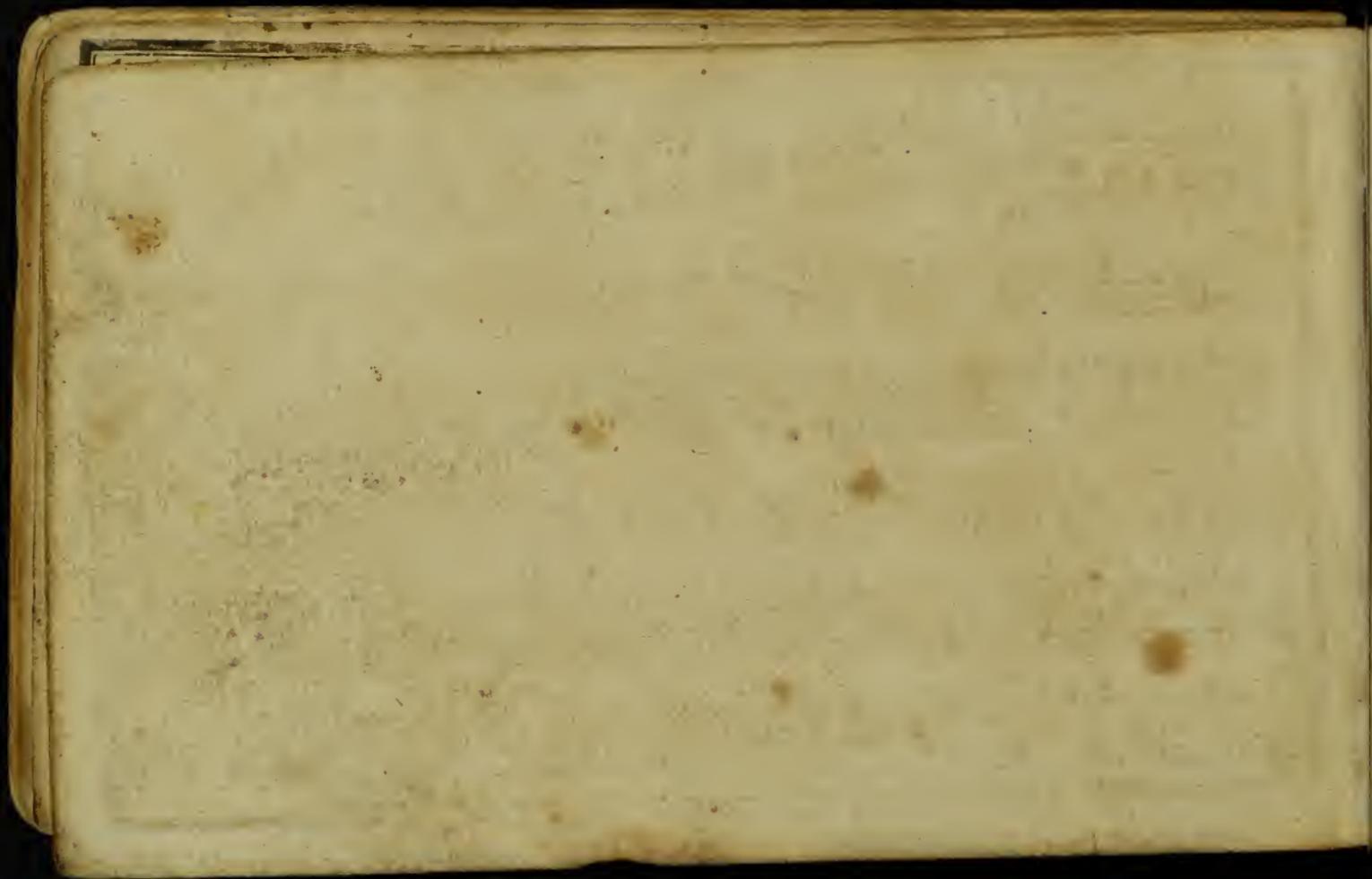
THE gamut or scale of musick contains all the degrees of sound, which is the gramer, or ground-work of all musick; without which, no knowledge can be gained in this noble and divine science. See the gamut on page seventh.

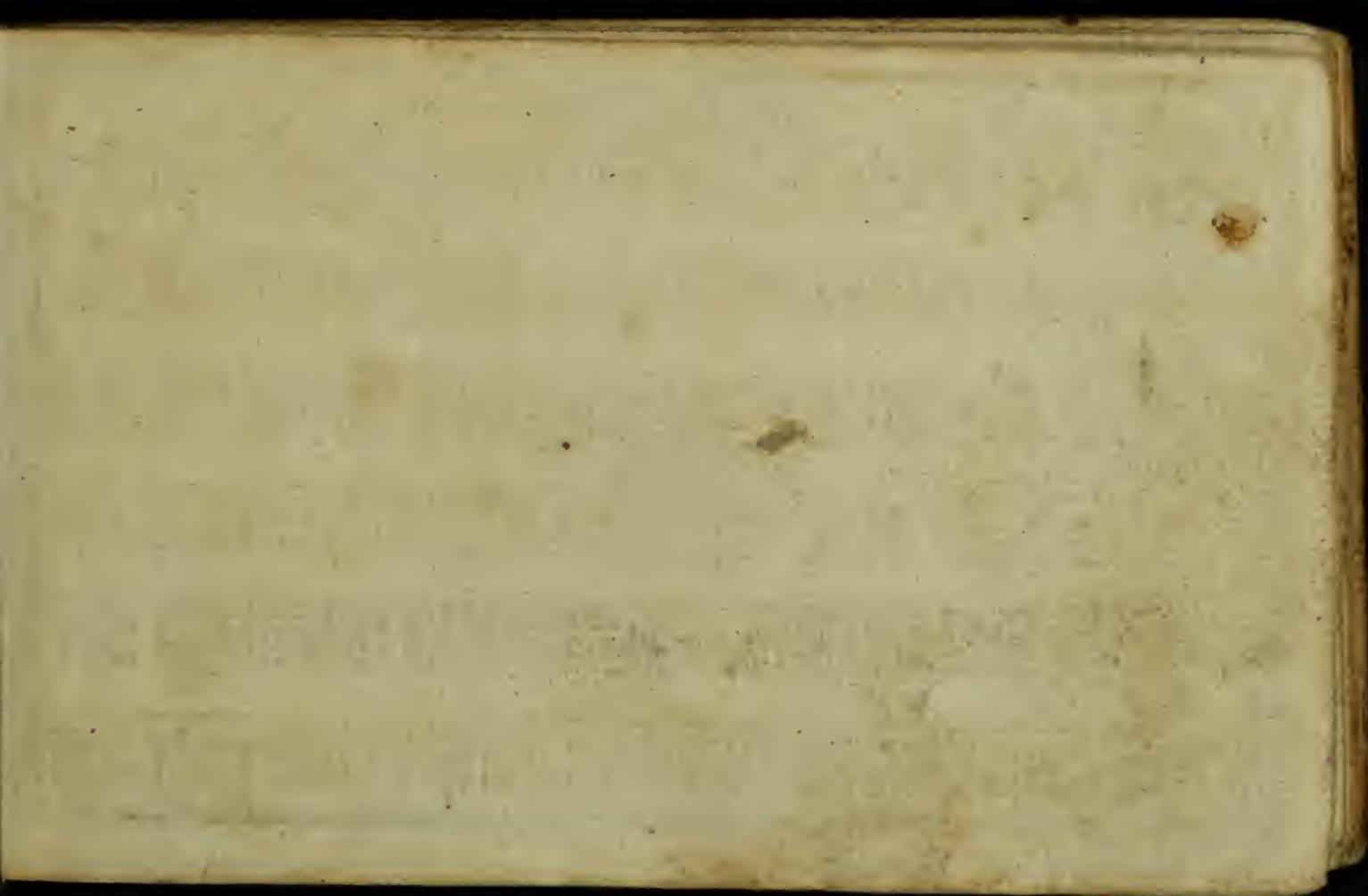
In the scale you have a name for every line, and space; they being either a whole or half note distant, one from another: and when your notes are set down on any of them, you must call them by that same name as is given to that line or space. Observe that every eighth letter (together with its degree of sound) bears the same name as was before; the scale being founded on no more than seven letters, *viz.* G, A, B, C, D, E, F, and then G again; so every eighth is the same upwards, or downwards. This scale you must learn perfect by heart, so that having the name of every line and space perfect in your memory, you may readily call your notes in any of them.



RULES for tuning the Voice

The image displays six staves of musical notation, each beginning with a clef labeled 'gs' and a star symbol (*). The notation consists of diamond-shaped notes connected by lines, with vertical bar lines indicating measures. The notes are arranged in a way that suggests a specific sequence or pattern for tuning the voice. The paper shows signs of age, including some staining and a small brown spot on the fourth staff.





3 * Medius

BICKLAND

gs 3/4

Tenors

gs 3/4

Basses

3/4

Medius

BANGOR

Medius

Tenors

Basses

Counter

WESTONFAVEL

4

* 3
954

Tenor

* 3
954

Bass

* 3
954

Counter

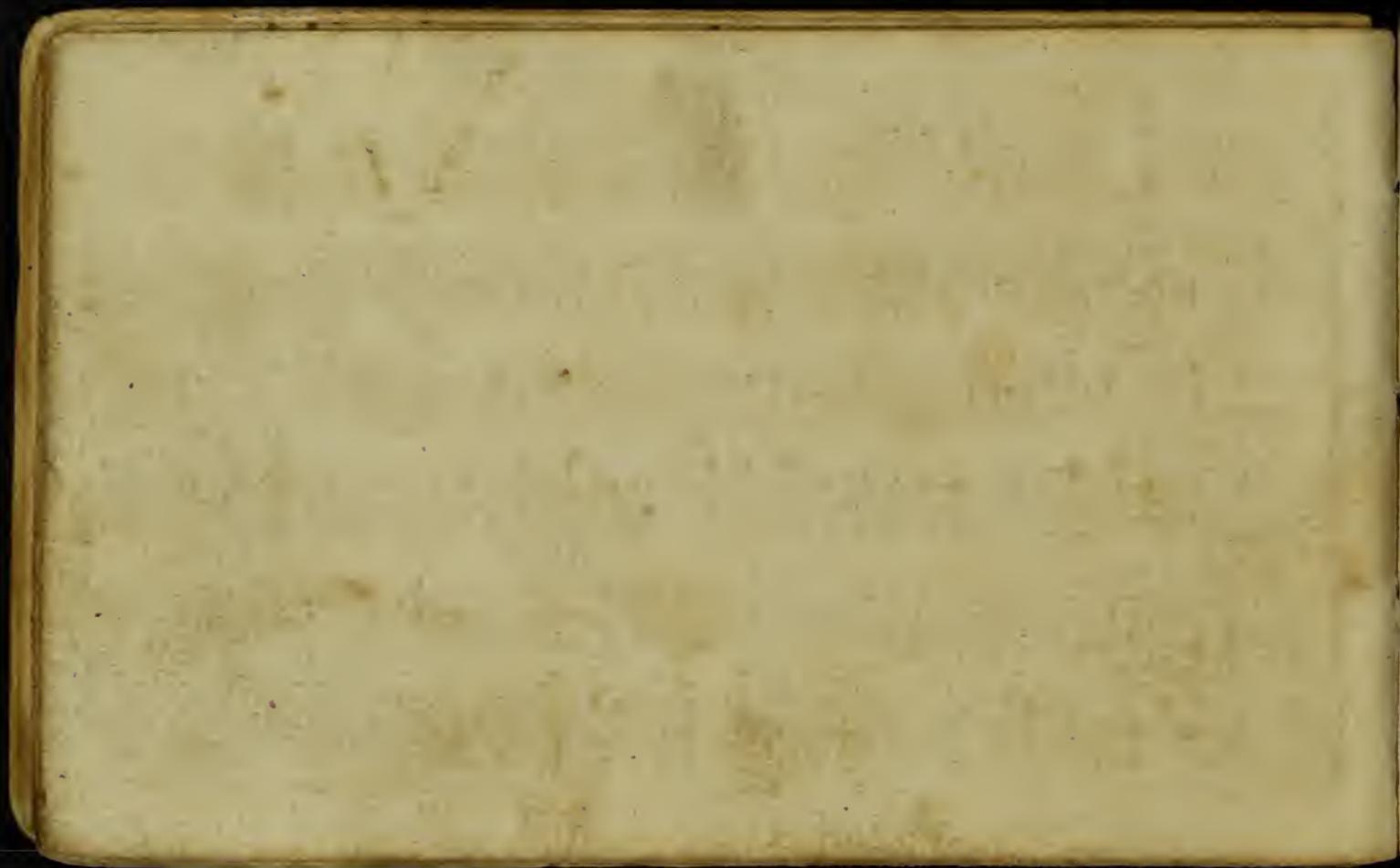
* 3
954

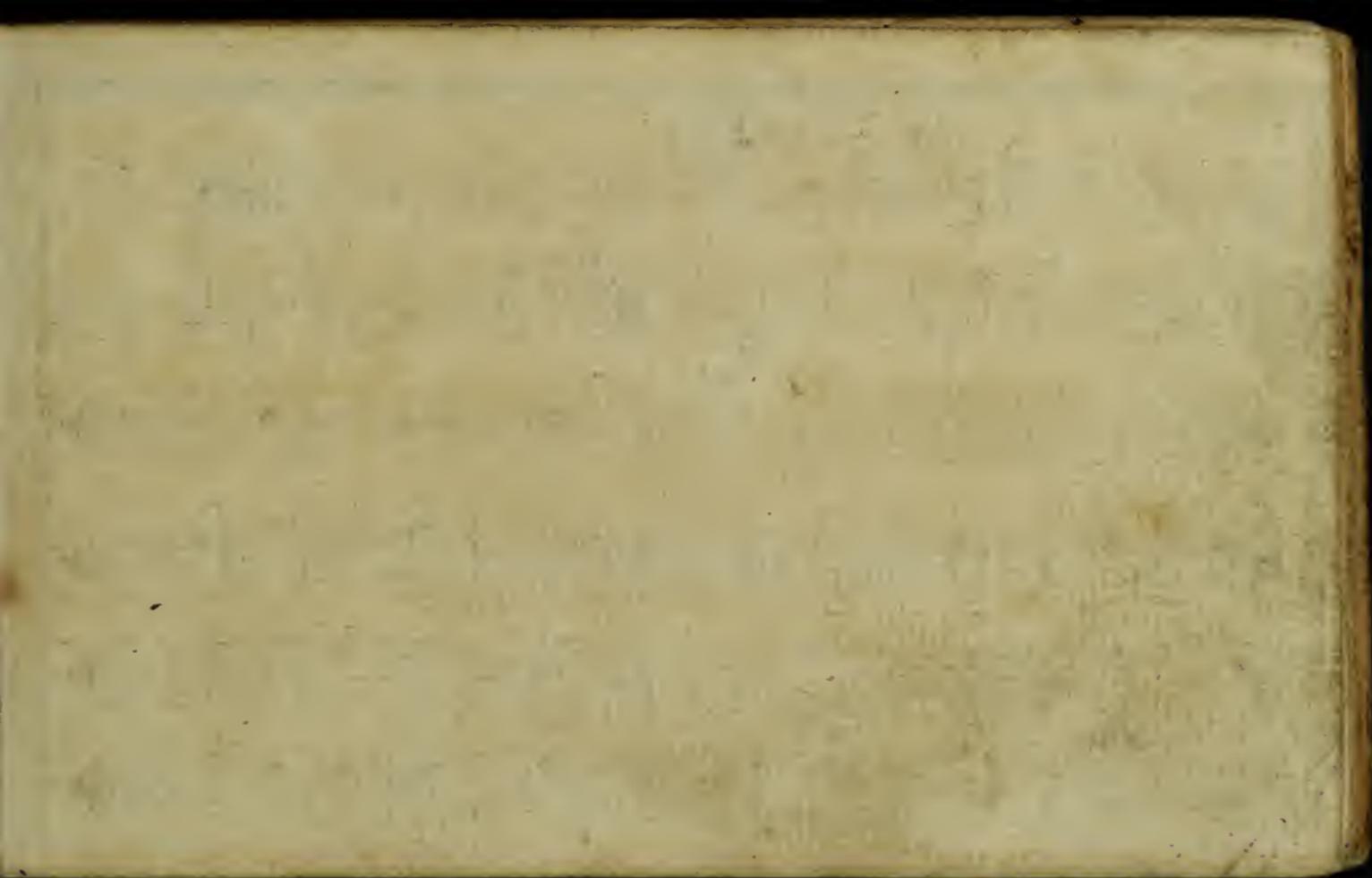
Tenor

* 3
954

Bass

* 3
954





5 Tenor

S^t LUKE'S

3rd 3rd
 2nd 2nd
 3rd 3rd
 2nd 2nd
 Bass

* Treble Chorus

Counter

Tenors

Bass

COLCHESTER NEW

Altus

Altus staff with treble clef, 3/2 time signature, and musical notation.

Tenor

Tenor staff with treble clef, 3/2 time signature, and musical notation.

Bass

Bass staff with bass clef, 3/2 time signature, and musical notation.

100th PSALM

Medius

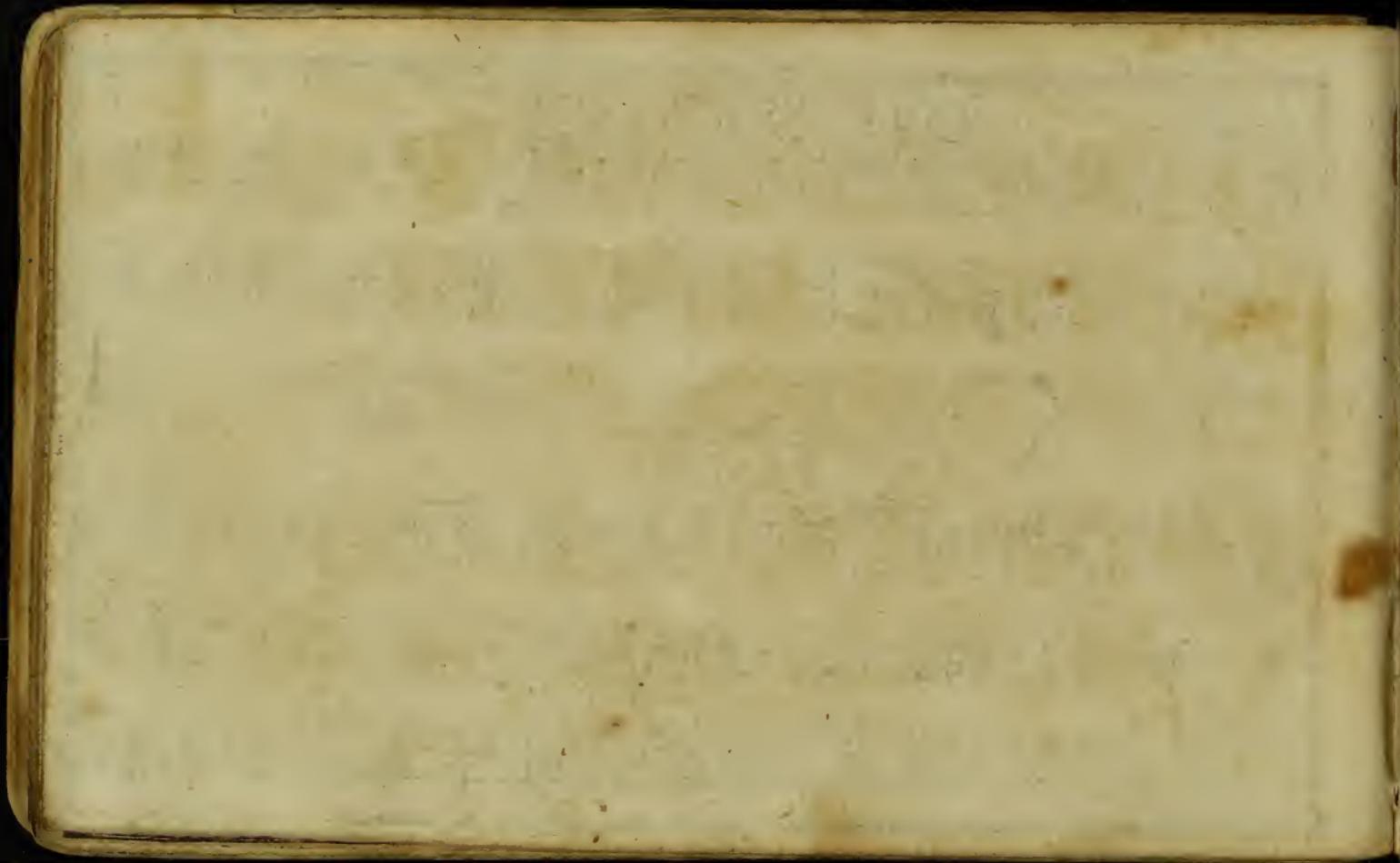
Medius staff with treble clef, 3/2 time signature, and musical notation.

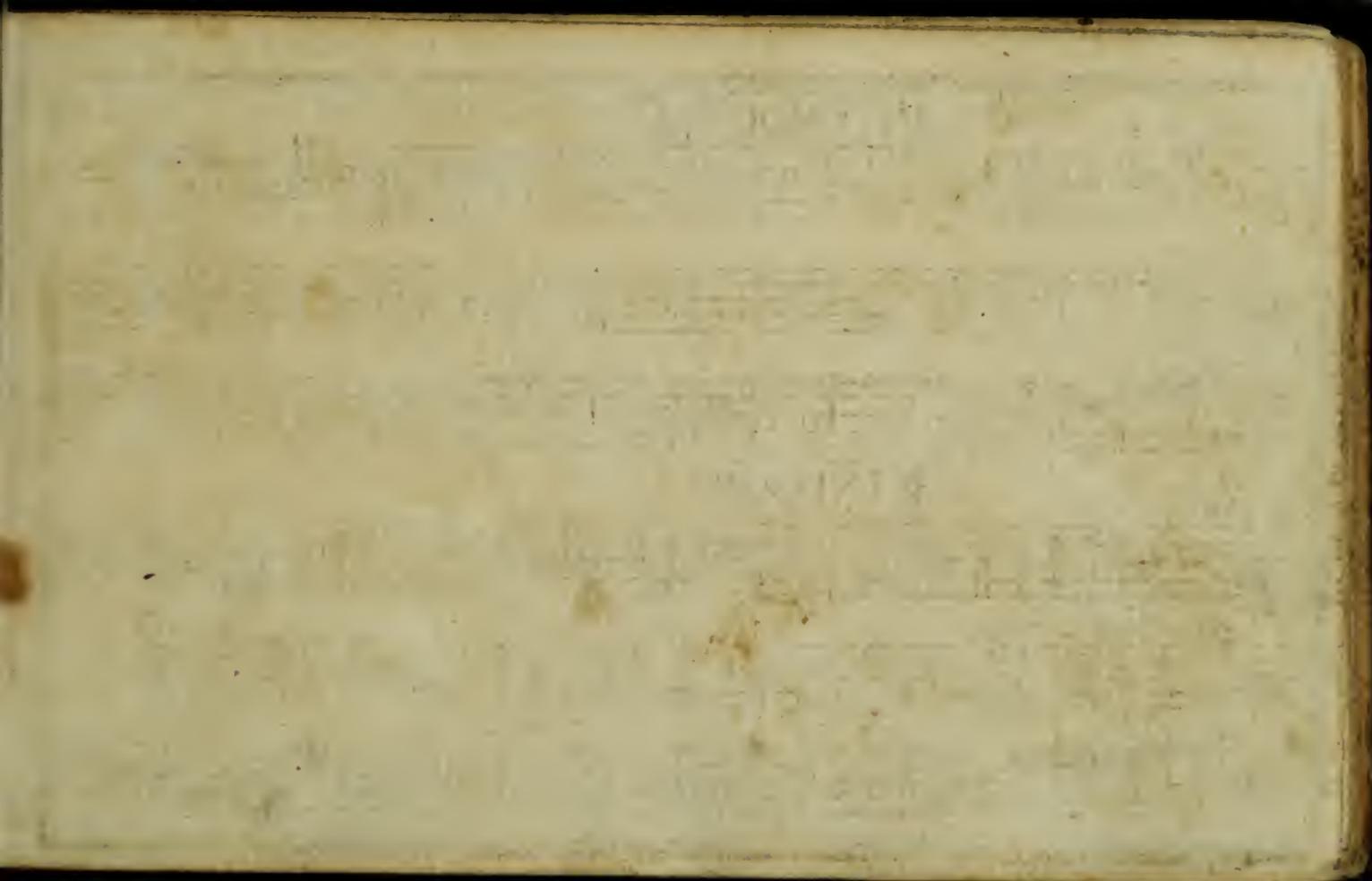
Tenor

Tenor staff with treble clef, 3/2 time signature, and musical notation.

Bass

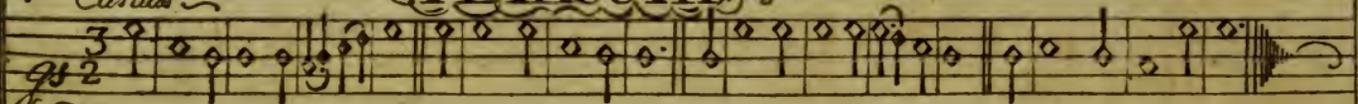
Bass staff with bass clef, 3/2 time signature, and musical notation.





7 Cantus

PLYMOUTH



Tenor

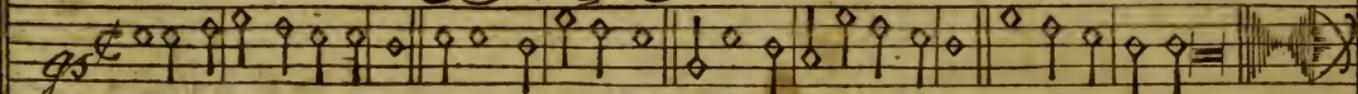


Bass



Meditation

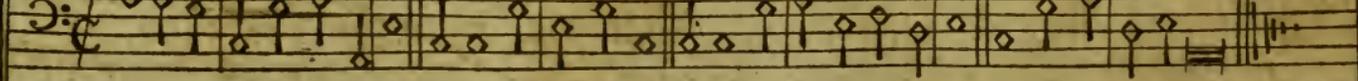
WINDSOR



Tenor



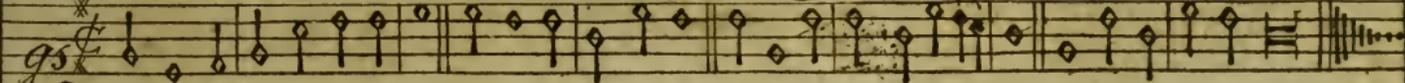
Bass



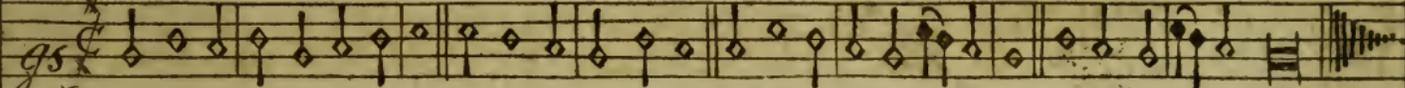
Medius ~

CANTERBURY

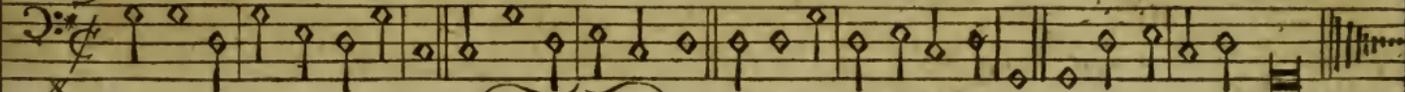
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Tenor ~

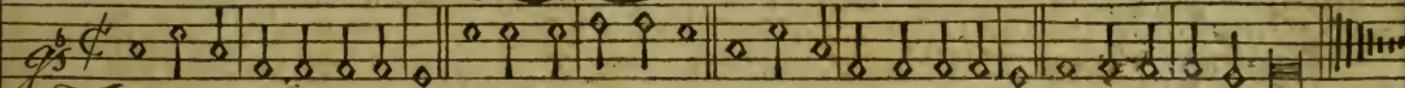


Bass ~

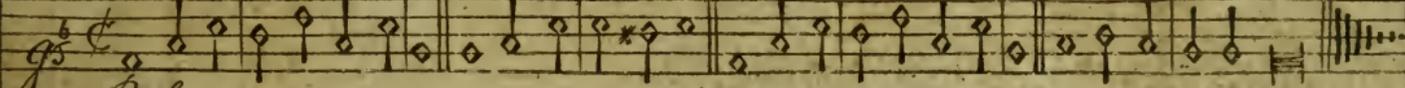


Medius ~

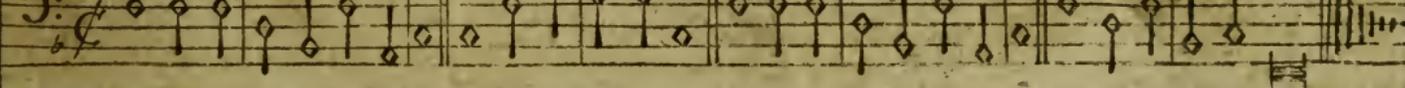
YORK

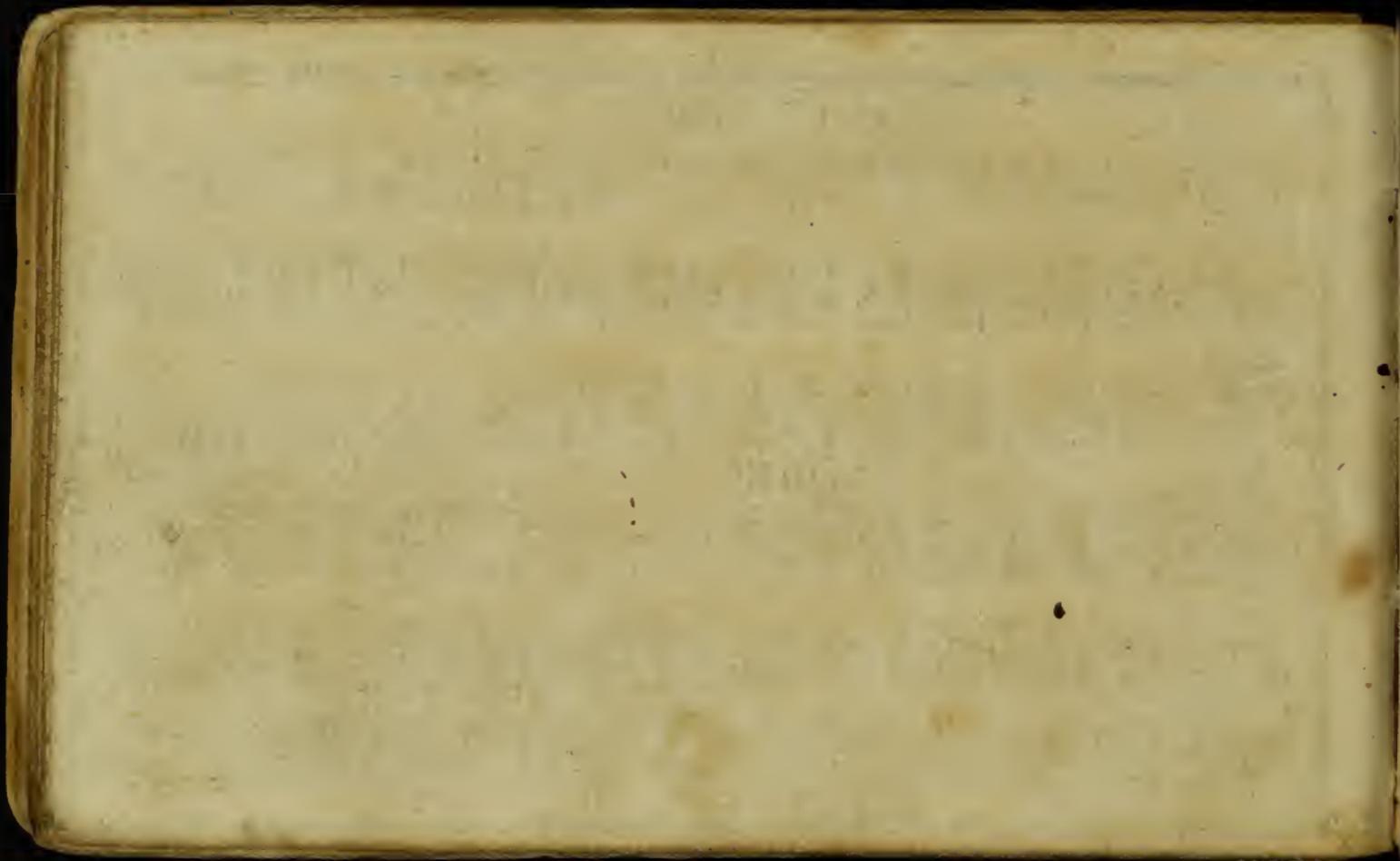


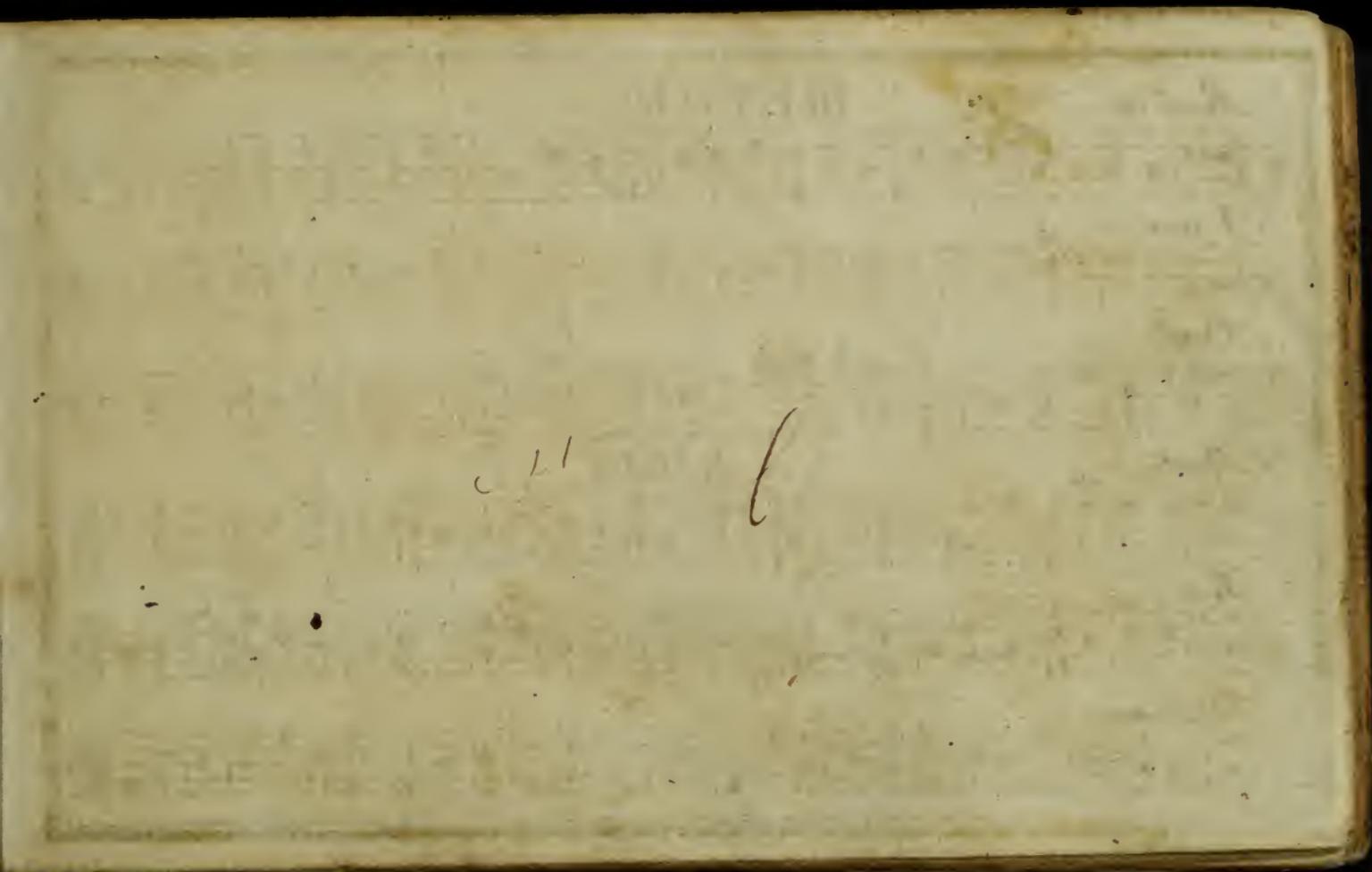
Tenor ~



Bass ~





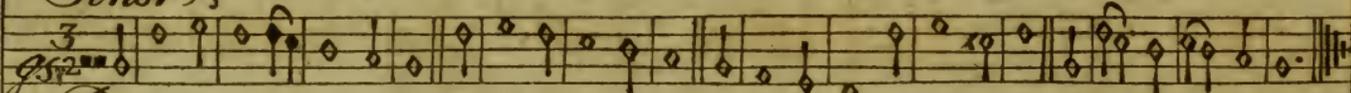


9 *Medius*

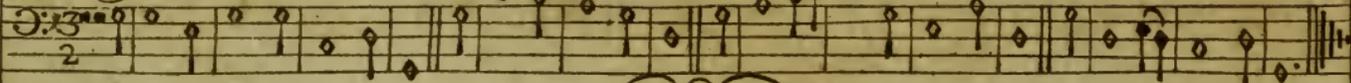
BLENHEIM



* *Tenor*

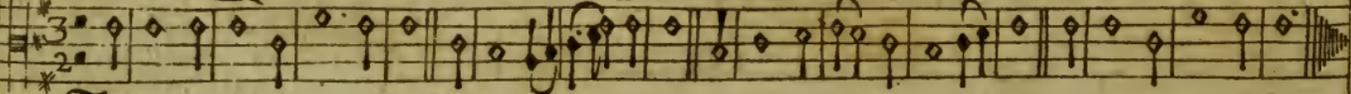


Bass

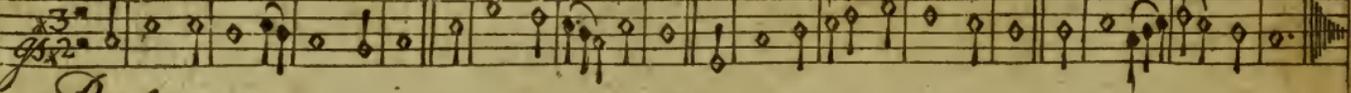


Medius

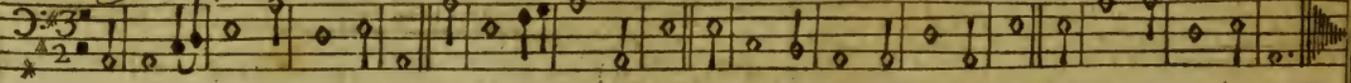
BARBY



* *Tenor*



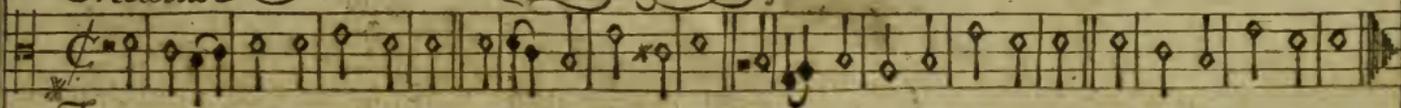
Bass



Medius

S. DAVID'S

10



Tenor



Bass

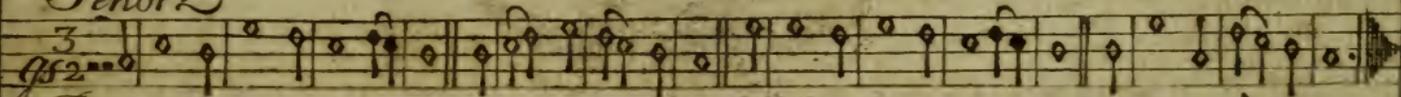


Medius

(WORKSOP)

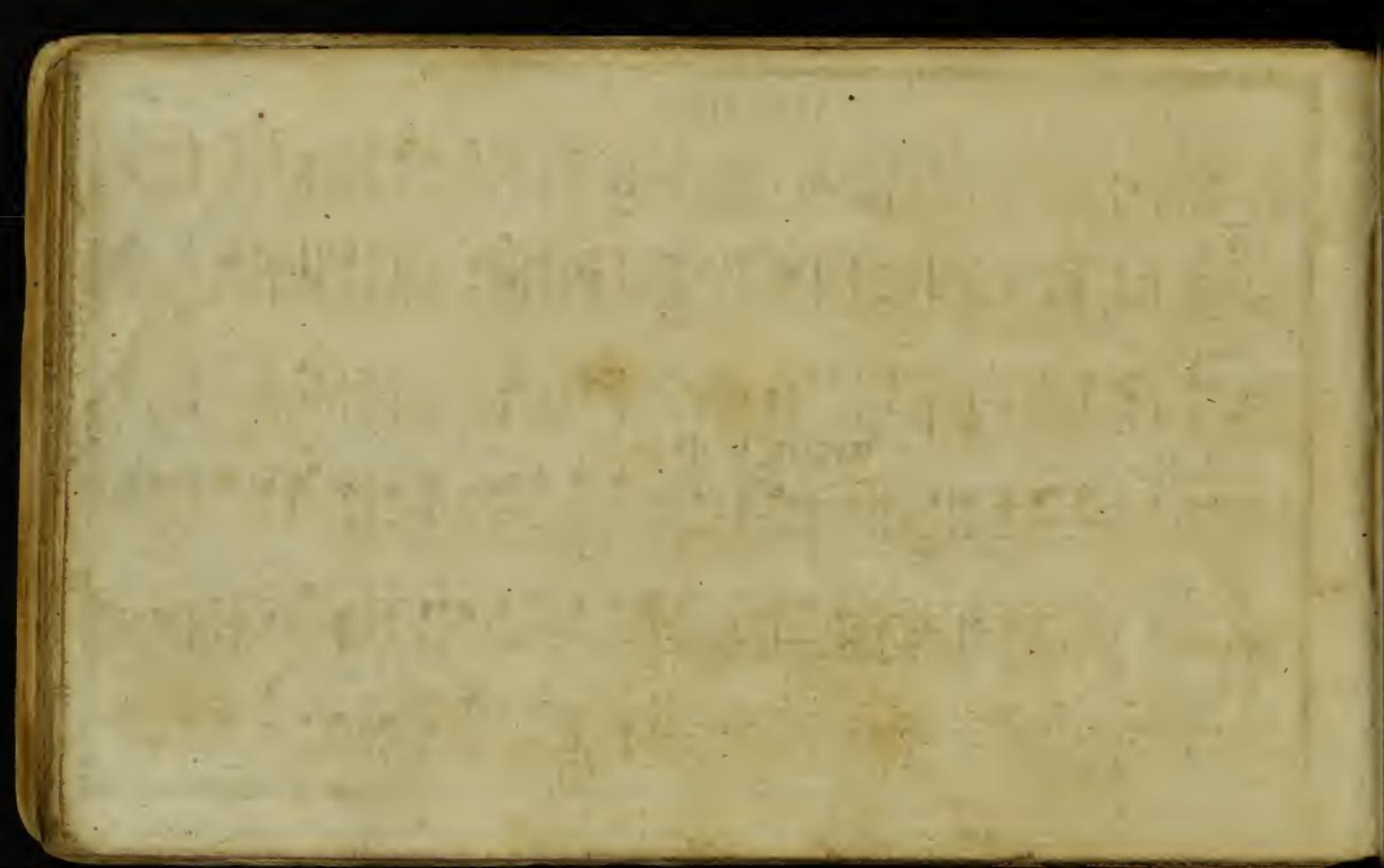


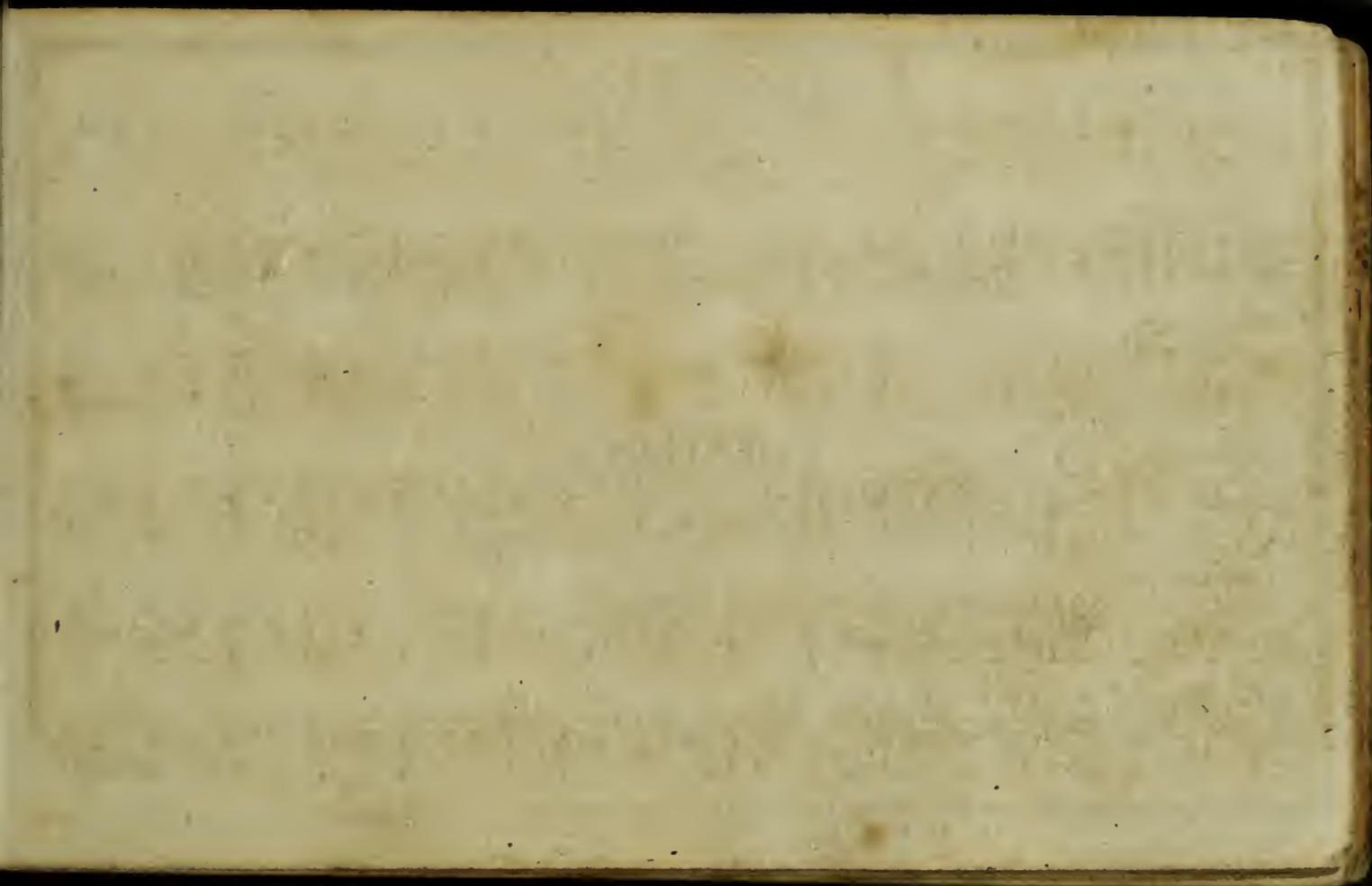
Tenor



Bass







11. *Medius*

BROMSGROVE

Musical staff for the *Medius* part of the song "Bromsgrove". It features a treble clef, a 3/2 time signature, and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes with various rests.

Tenor

Musical staff for the *Tenor* part of the song "Bromsgrove". It features a treble clef, a 3/2 time signature, and a key signature of one flat. The melody is similar to the *Medius* part but with a different rhythmic pattern.

Bass

Musical staff for the *Bass* part of the song "Bromsgrove". It features a bass clef, a 3/2 time signature, and a key signature of one flat. The melody is the lowest of the three parts.

Medius

HEXHAM

Musical staff for the *Medius* part of the song "Hexham". It features a treble clef, a 3/2 time signature, and a key signature of one flat. The melody is similar to the *Medius* part of "Bromsgrove".

Tenor

Musical staff for the *Tenor* part of the song "Hexham". It features a treble clef, a 3/2 time signature, and a key signature of one flat. The melody is similar to the *Tenor* part of "Bromsgrove".

Bass

Musical staff for the *Bass* part of the song "Hexham". It features a bass clef, a 3/2 time signature, and a key signature of one flat. The melody is the lowest of the three parts.

Medius

S^t MARTIN'S

Musical staff for the Medius part of St. Martin's. It features a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The notation includes various note values, rests, and bar lines.

Musical staff for the Tenor part of St. Martin's. It features a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The notation includes various note values, rests, and bar lines.

Musical staff for the Bass part of St. Martin's. It features a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The notation includes various note values, rests, and bar lines.

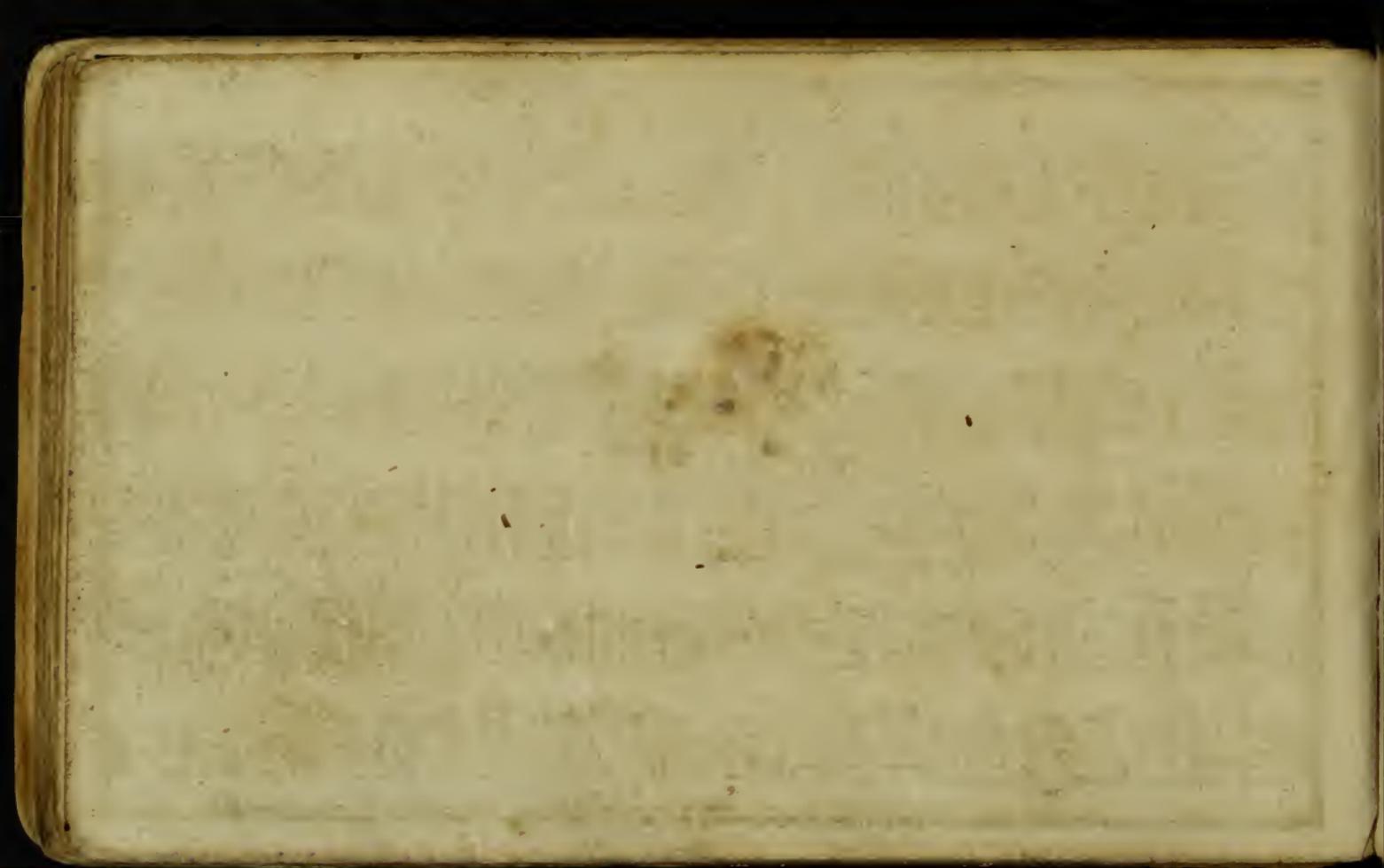
Medius

S^t MICHAEL'S

Musical staff for the Medius part of St. Michael's. It features a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The notation includes various note values, rests, and bar lines.

Musical staff for the Tenor part of St. Michael's. It features a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The notation includes various note values, rests, and bar lines.

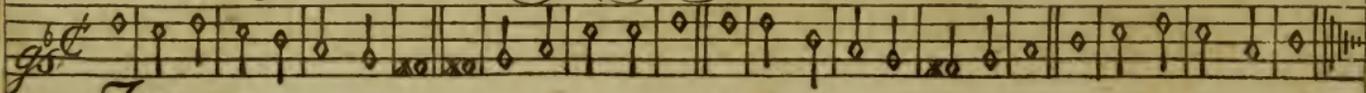
Musical staff for the Bass part of St. Michael's. It features a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The notation includes various note values, rests, and bar lines.



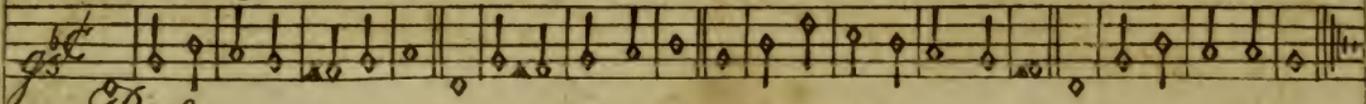
MAILED 1

13 *Medius*

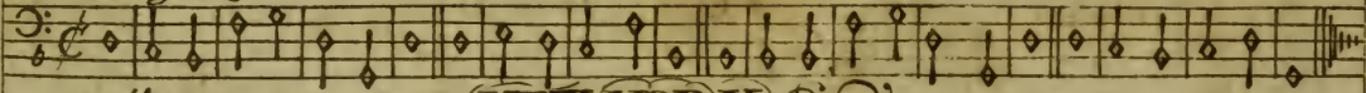
FAREHAM



Tenors

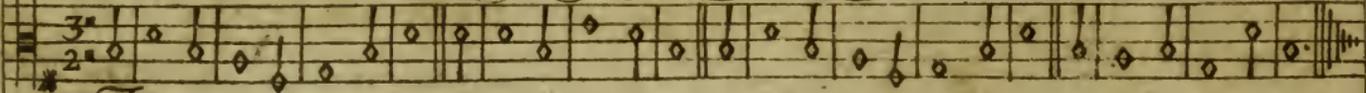


Basses

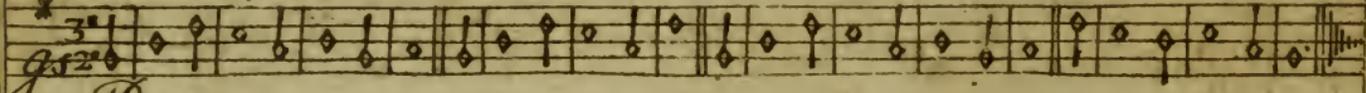


Medius

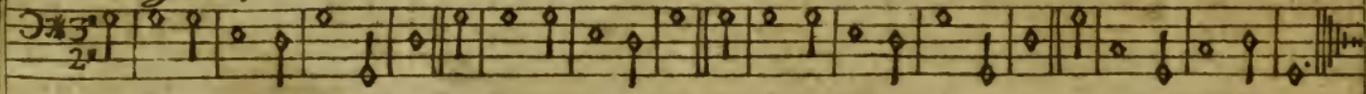
NEW YORK



Tenor



Basses



MORNING HYMN

Medius

Medius staff with treble clef, key signature of one sharp (F#), and 3/2 time signature. The staff contains musical notation for the first part of the Morning Hymn.

Tenor

Tenor staff with treble clef, key signature of one sharp (F#), and 3/2 time signature. The staff contains musical notation for the second part of the Morning Hymn.

Bass

Bass staff with bass clef, key signature of one sharp (F#), and 3/2 time signature. The staff contains musical notation for the third part of the Morning Hymn.

Medius

EVENING HYMN

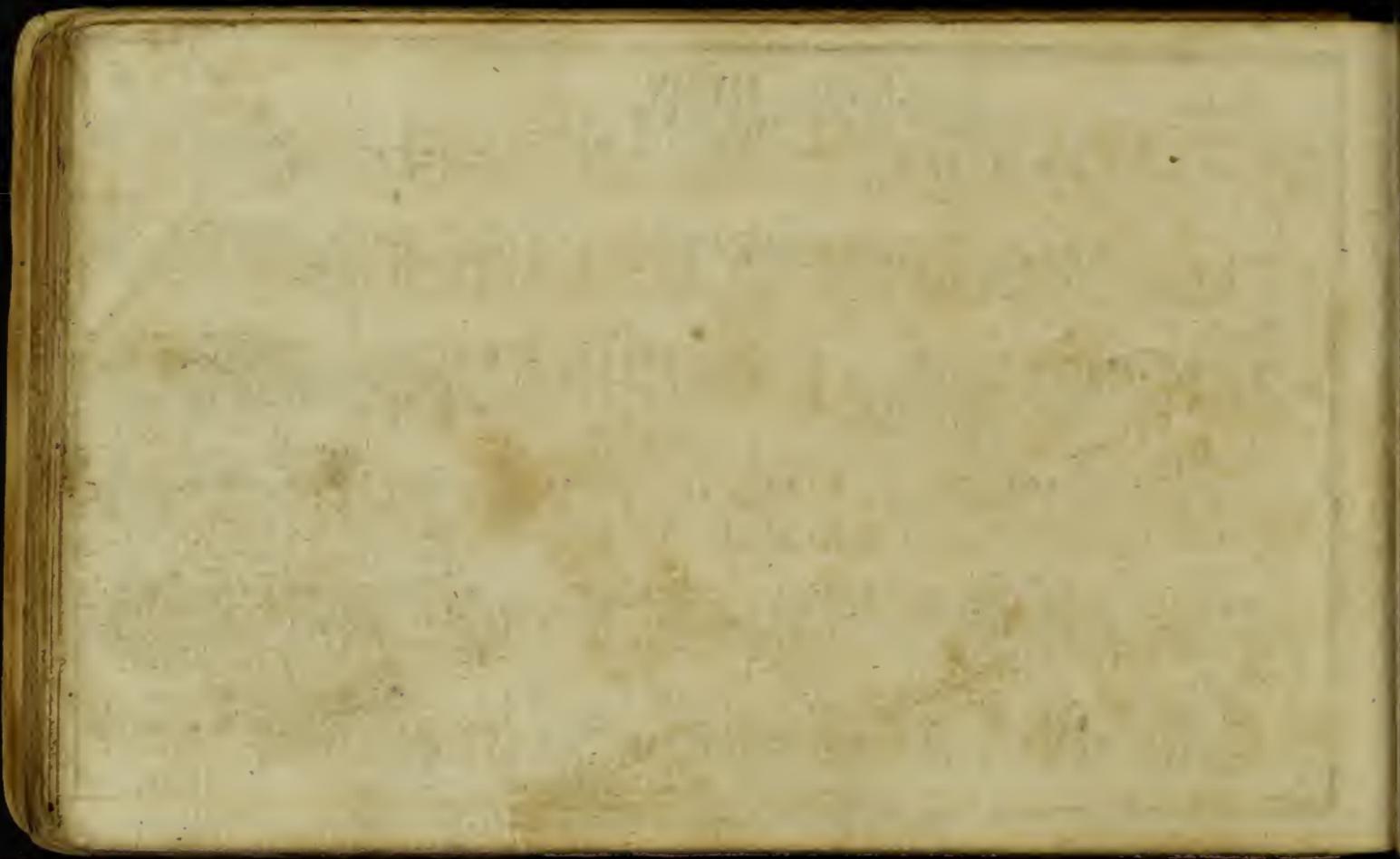
Medius staff with treble clef, key signature of one flat (Bb), and 3/2 time signature. The staff contains musical notation for the first part of the Evening Hymn.

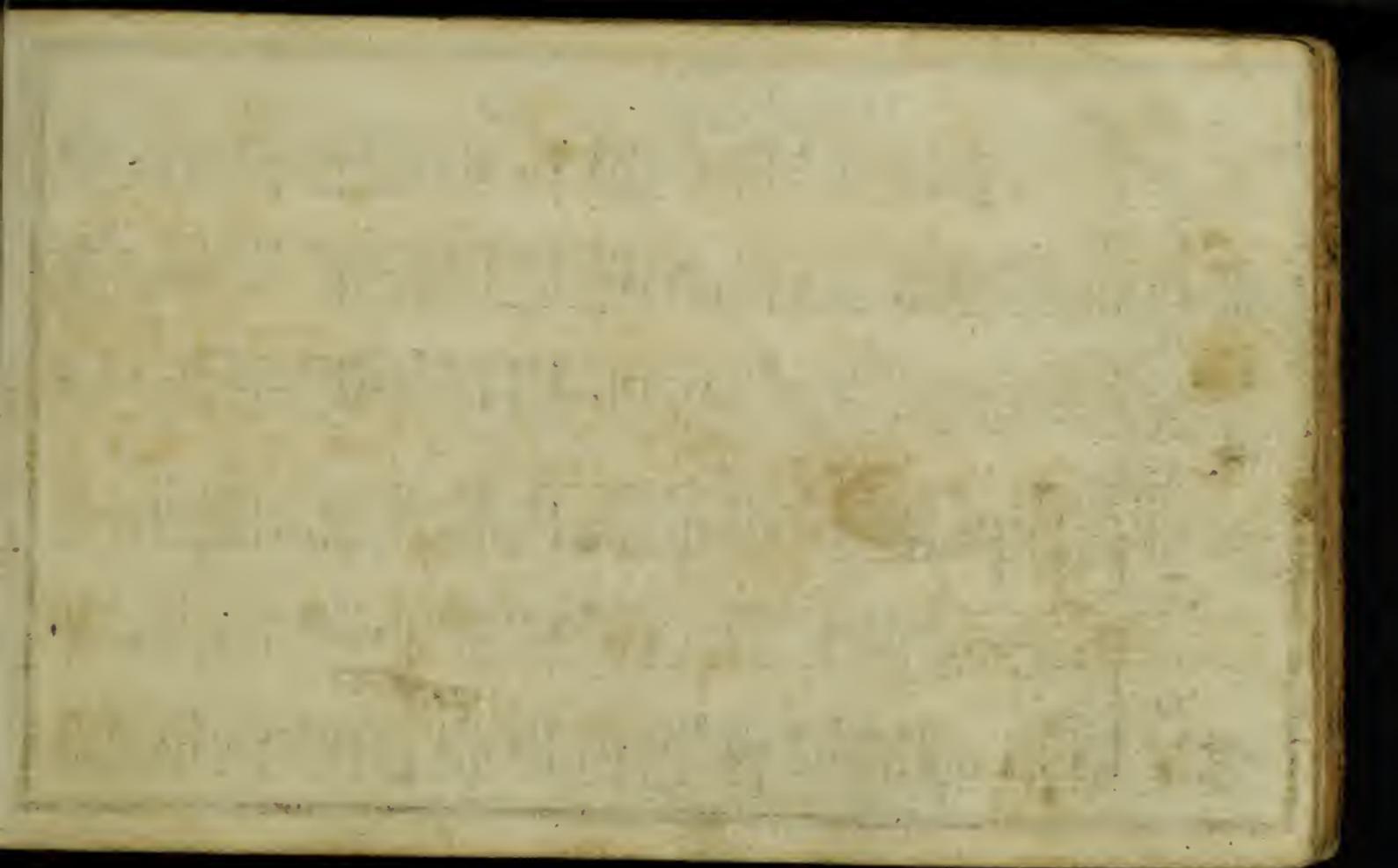
Tenor

Tenor staff with treble clef, key signature of one flat (Bb), and 3/2 time signature. The staff contains musical notation for the second part of the Evening Hymn.

Bass

Bass staff with bass clef, key signature of one flat (Bb), and 3/2 time signature. The staff contains musical notation for the third part of the Evening Hymn.





15 *Medius*

WARWICK

Musical staff for the Medius part of the Warwick piece. It features a treble clef, a 3/2 time signature, and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes.

Tenors

Musical staff for the Tenors part of the Warwick piece. It features a treble clef, a 3/2 time signature, and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes.

Bass

Musical staff for the Bass part of the Warwick piece. It features a bass clef, a 3/2 time signature, and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes.

Medius

QUERCY

Musical staff for the Medius part of the Quercy piece. It features a treble clef, a 3/2 time signature, and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes.

Tenor

Musical staff for the Tenor part of the Quercy piece. It features a treble clef, a 3/2 time signature, and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes.

Bass

Musical staff for the Bass part of the Quercy piece. It features a bass clef, a 3/2 time signature, and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes.

Medius

STANDI'SH

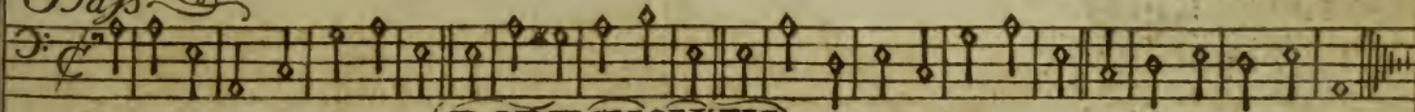
16



Tenor

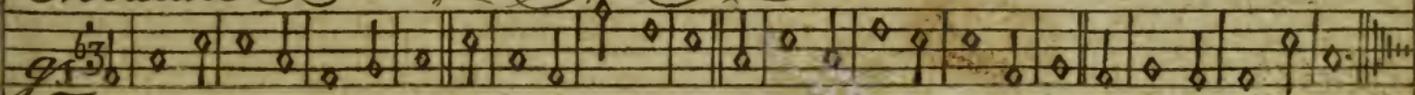


Bass



Medius

PORTSMOUTH

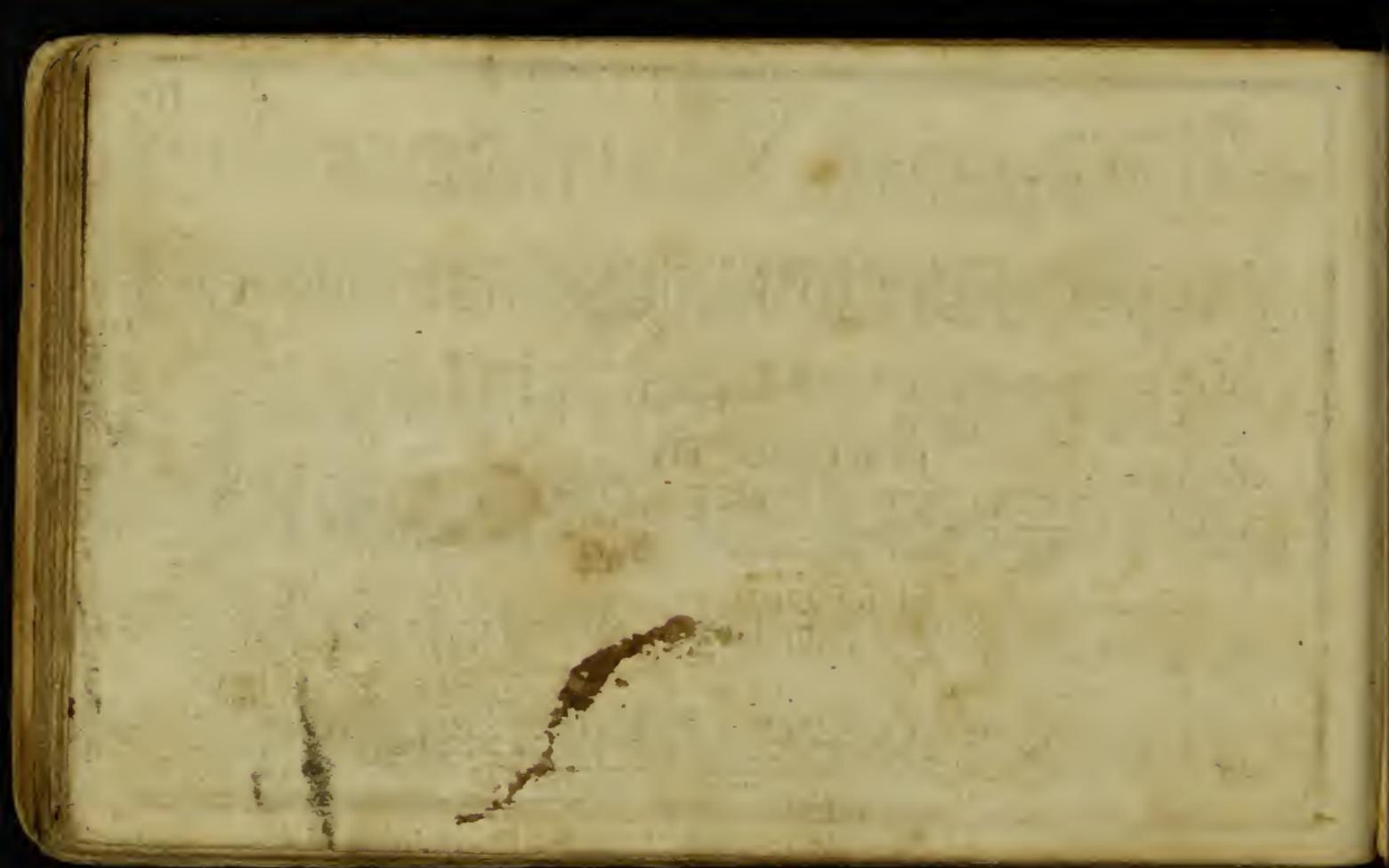


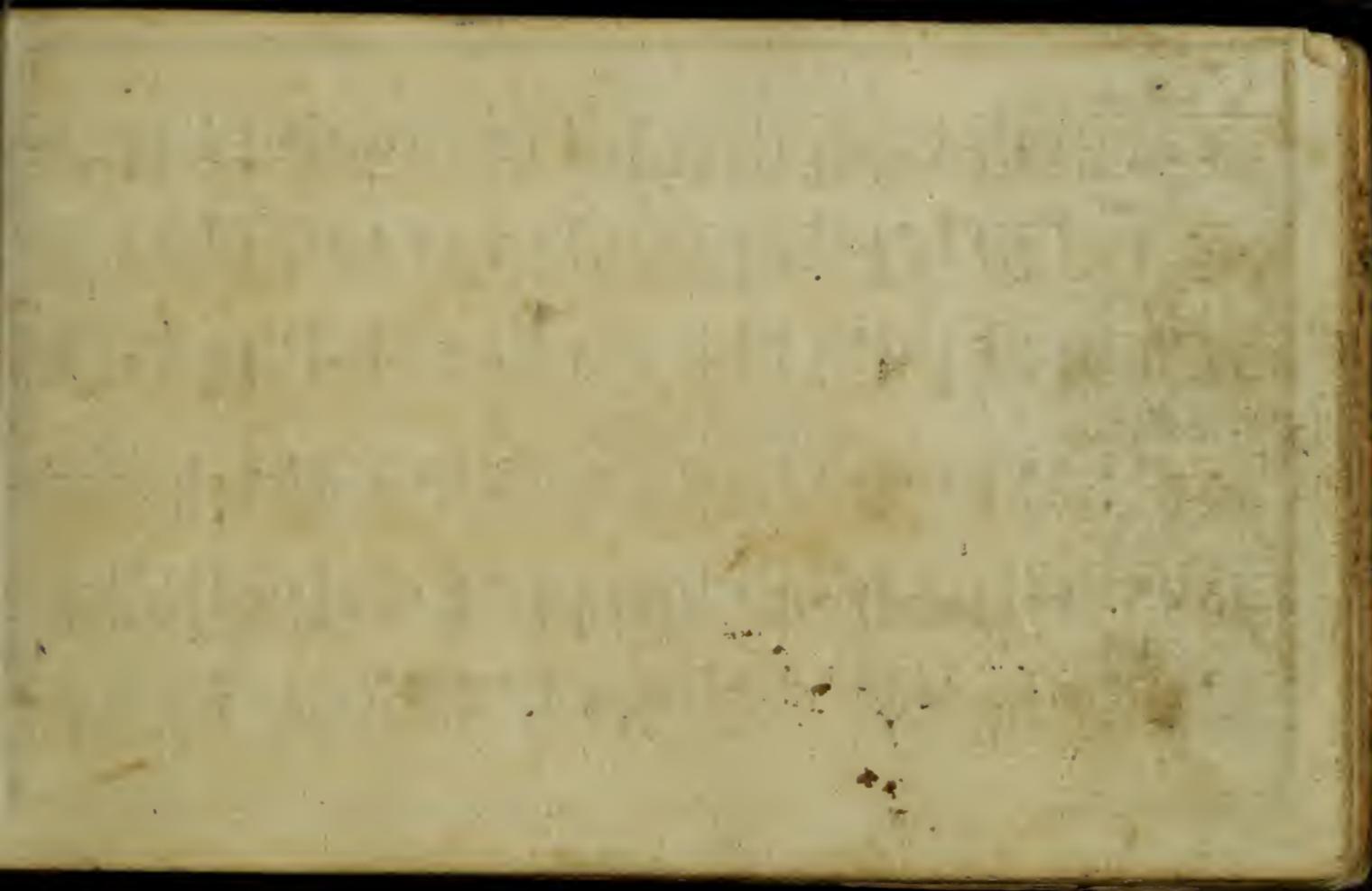
Tenor



Bass







17 *Medius*

LONDON NEW

gst Tenor

This staff contains the Tenor part of the song 'LONDON NEW'. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes, with some accidentals. A double bar line is present after the second measure.

gst Bass

This staff contains the Bass part of the song 'LONDON NEW'. It begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes, with some accidentals. A double bar line is present after the second measure.

Medius

CAMBRIDGE

g³ Tenor

This staff contains the Tenor part of the song 'CAMBRIDGE'. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and eighth notes, with some accidentals. A double bar line is present after the second measure.

g³ Bass

This staff contains the Bass part of the song 'CAMBRIDGE'. It begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and eighth notes, with some accidentals. A double bar line is present after the second measure.

g³ Bass

This staff contains the Bass part of the song 'CAMBRIDGE'. It begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and eighth notes, with some accidentals. A double bar line is present after the second measure.

Medius

SOUTHWEL

18

qs
Tenor

qs
Bass

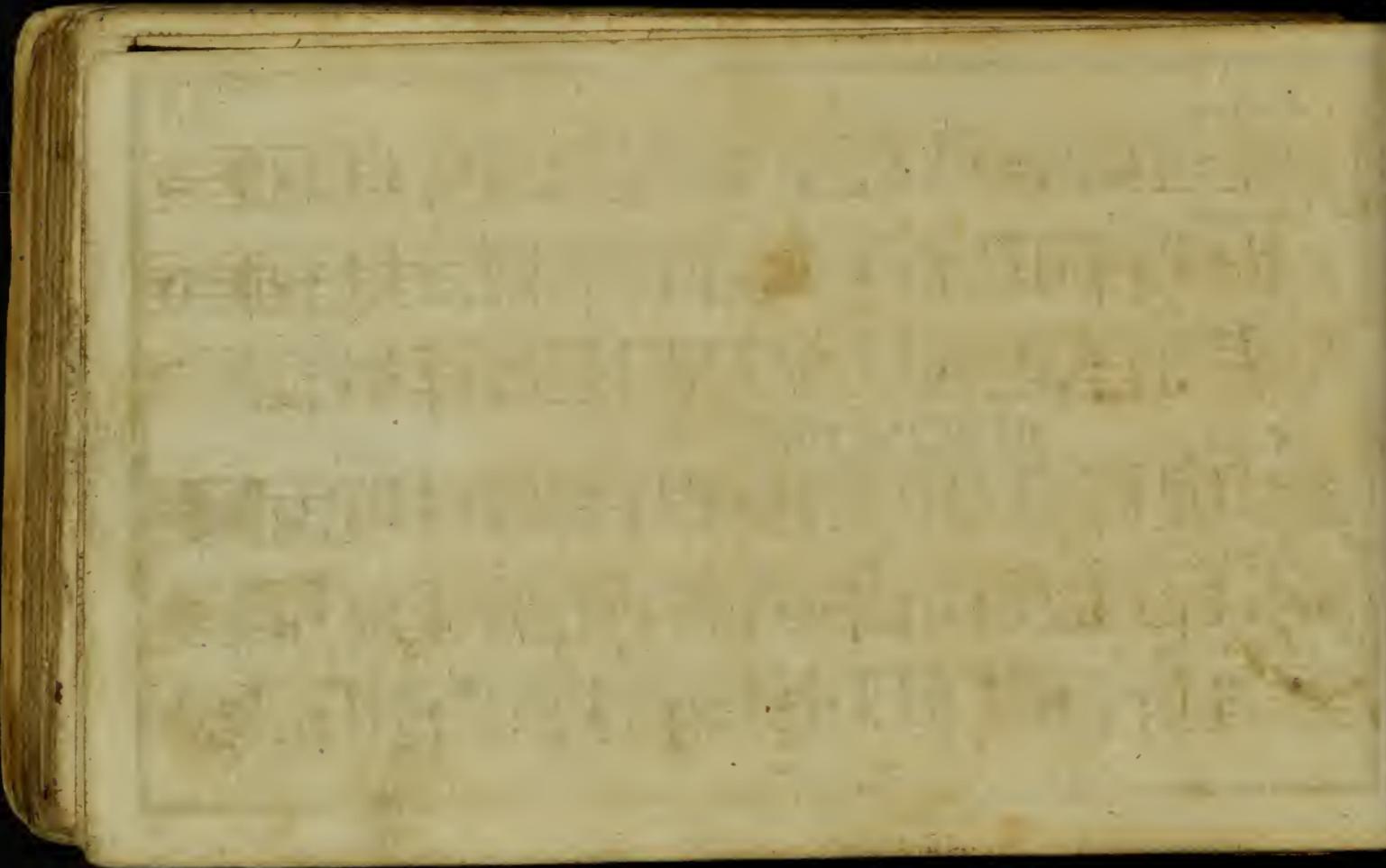
Medius

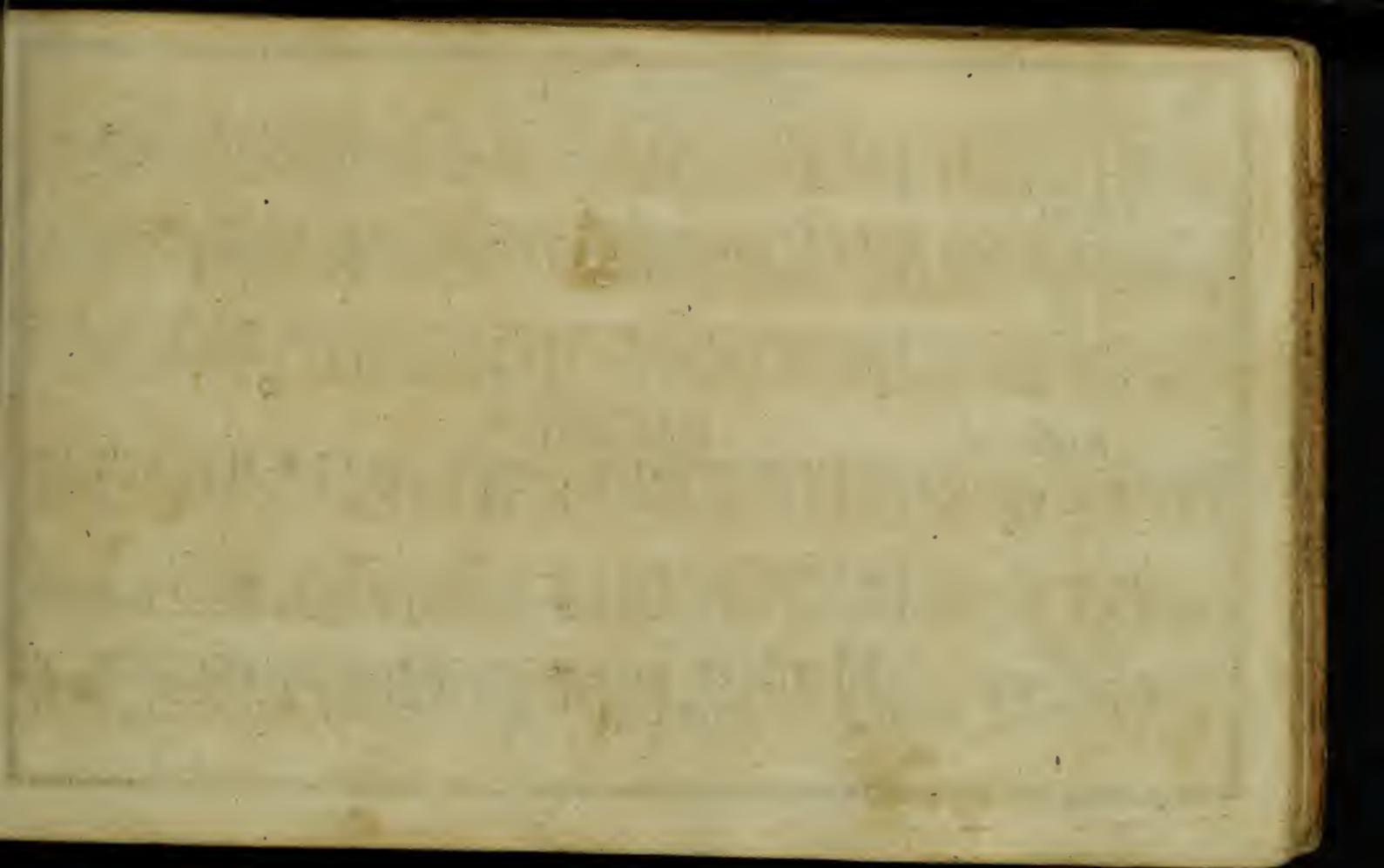
BURLINGTON

qs
Tenor

qs
Bass

qs





19 *Medius*

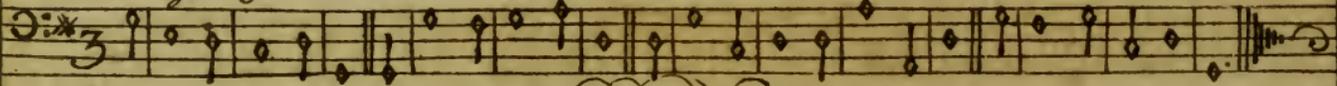
NEWBURY PORT



Tenor



Bass



Medius

EXETER



Tenor



Bass



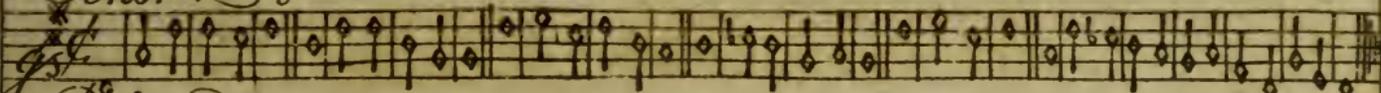
Medius

148 PSALM

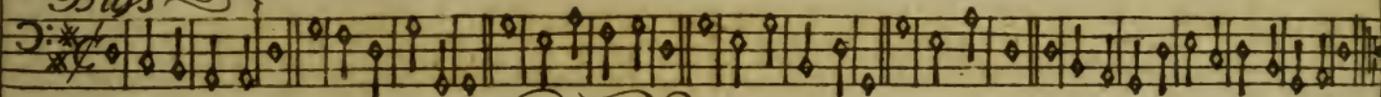
20



Tenor

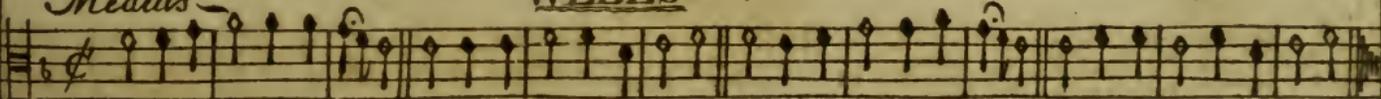


Bass

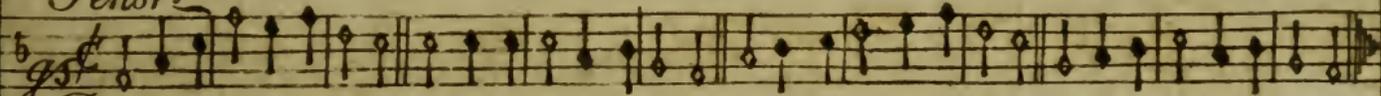


WELLS

Medius

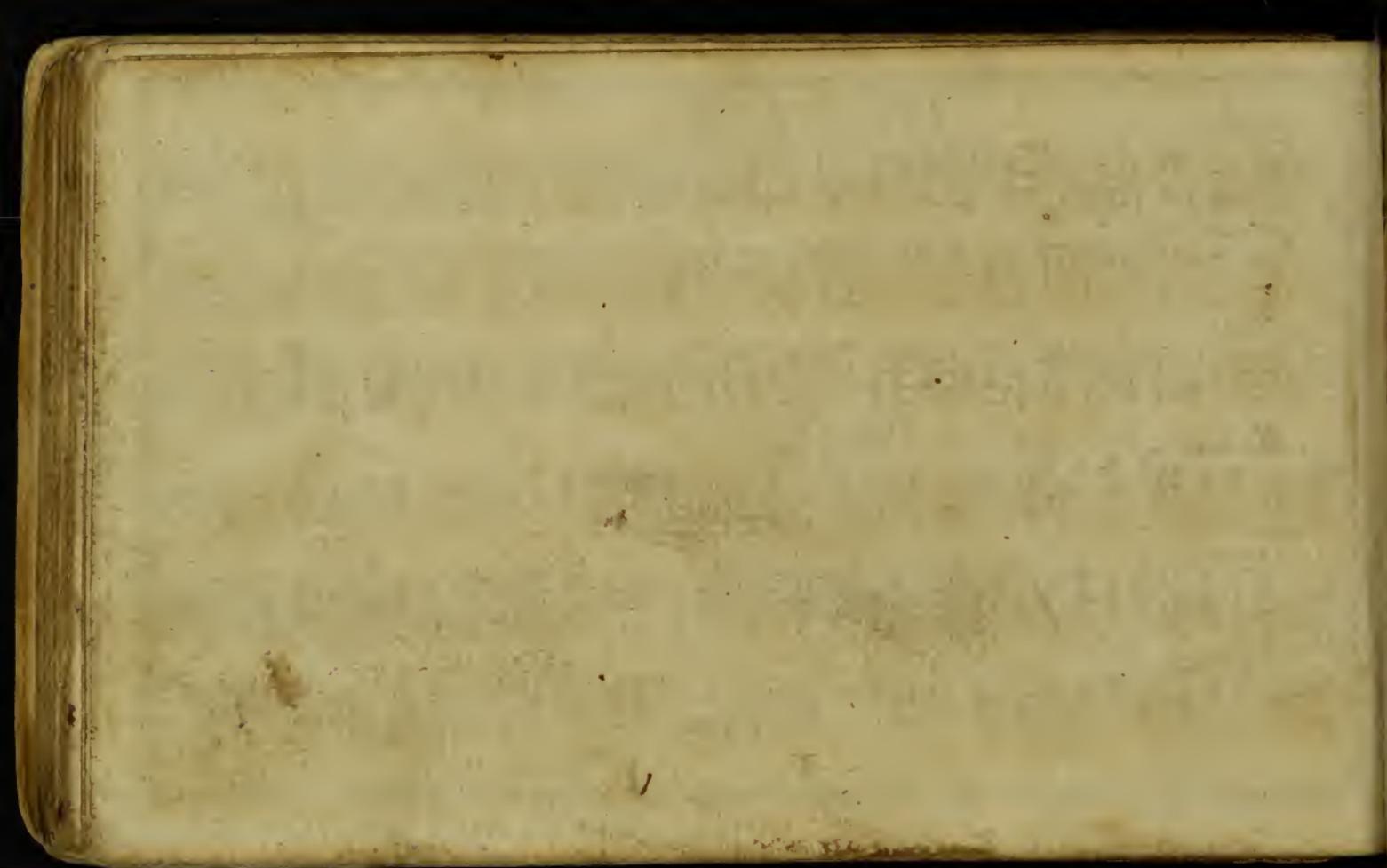


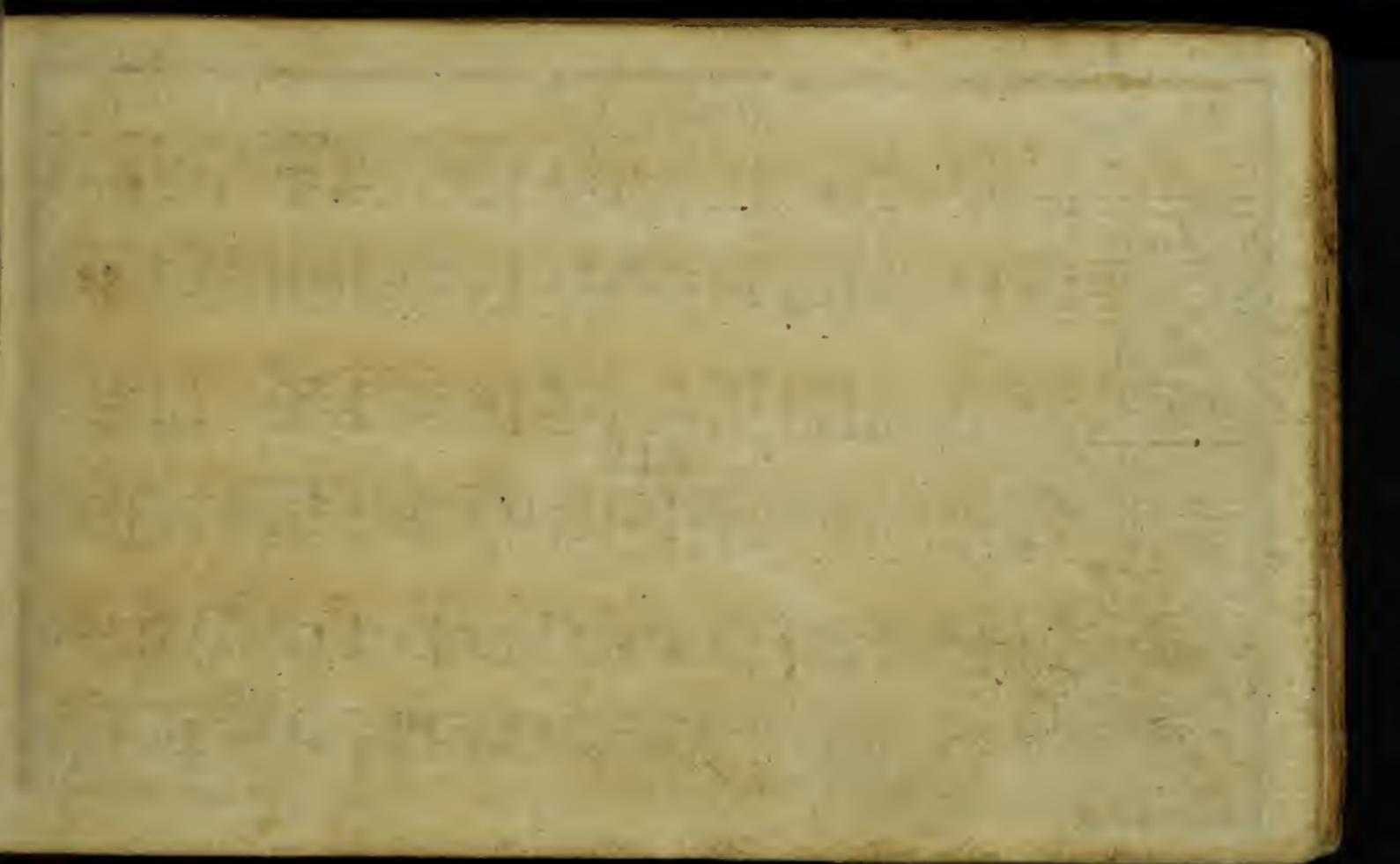
Tenor



Bass







21 *Med.*

Strowdwater.

gs $\frac{3}{2}$ Tenor.

gs $\frac{3}{2}$ Bass.

$\frac{3}{2}$

Med.

ELY.

* *gs* $\frac{3}{2}$ Tenor.

* *gs* $\frac{3}{2}$ Bass.

$\frac{3}{2}$

Med.^o

50th. P SALM.

22

Musical staff for Soprano voice, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests, ending with a double bar line and a repeat sign.

Tenor.

Musical staff for Tenor voice, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests, ending with a double bar line and a repeat sign.

Bass.

Musical staff for Bass voice, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests, ending with a double bar line and a repeat sign.

Med.^o

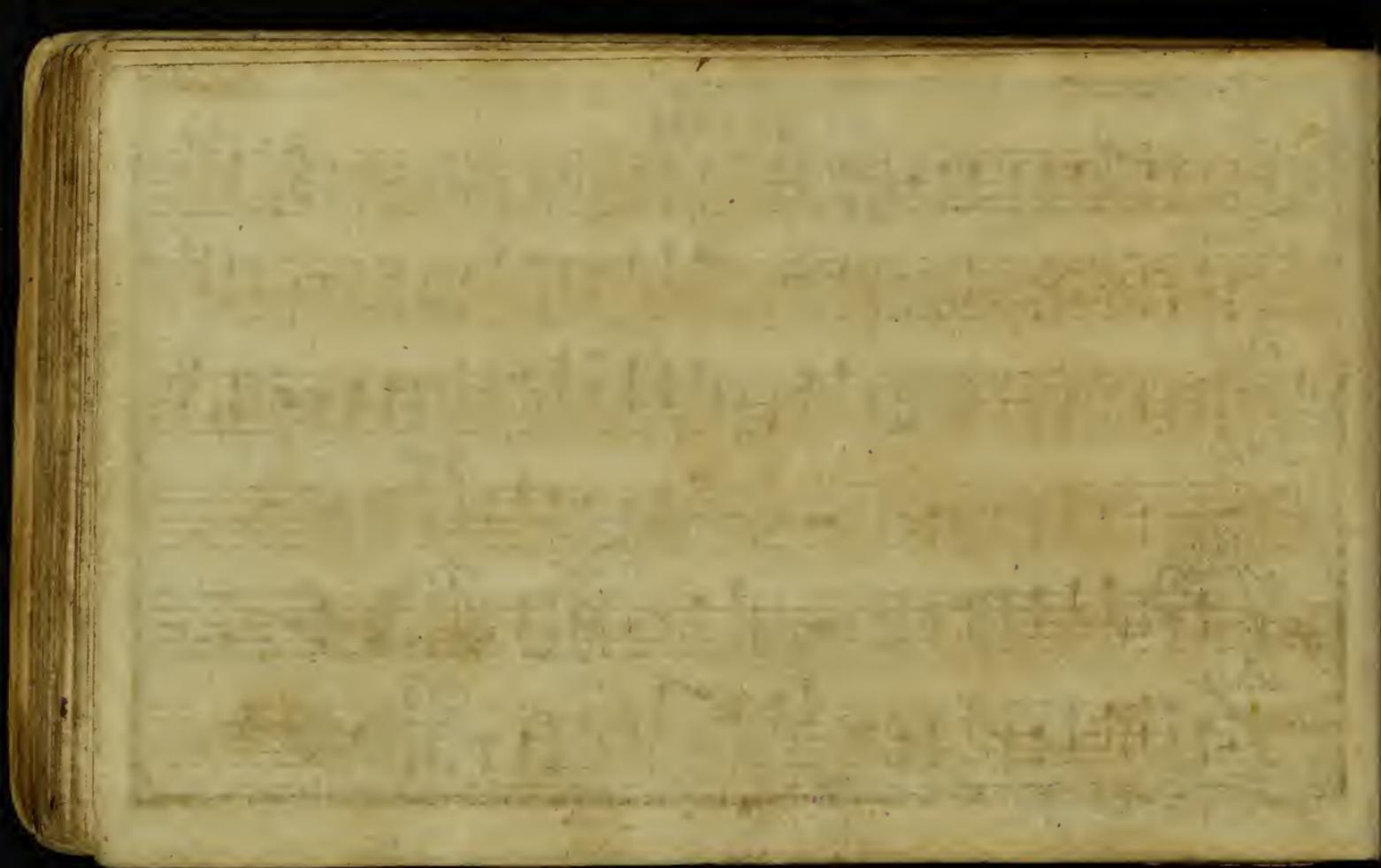
Musical staff for Soprano voice, second system, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests, ending with a double bar line and a repeat sign.

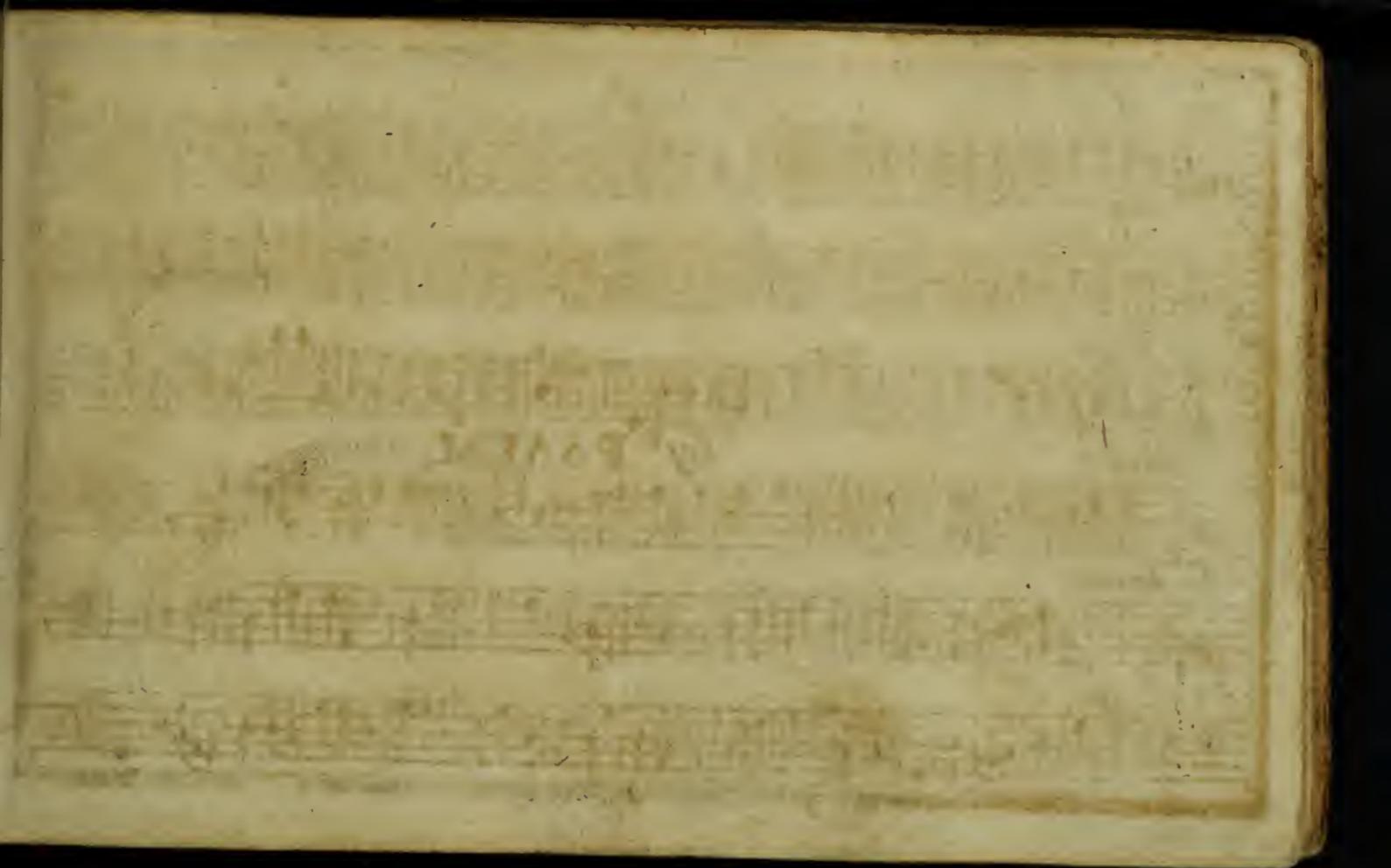
Tenor.

Musical staff for Tenor voice, second system, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests, ending with a double bar line and a repeat sign.

Bass.

Musical staff for Bass voice, second system, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests, ending with a double bar line and a repeat sign.





23 *Med:*

Cheshunt.



Tenor.



Bass.



Med:

67th PSALM



Tenor.



Bass.



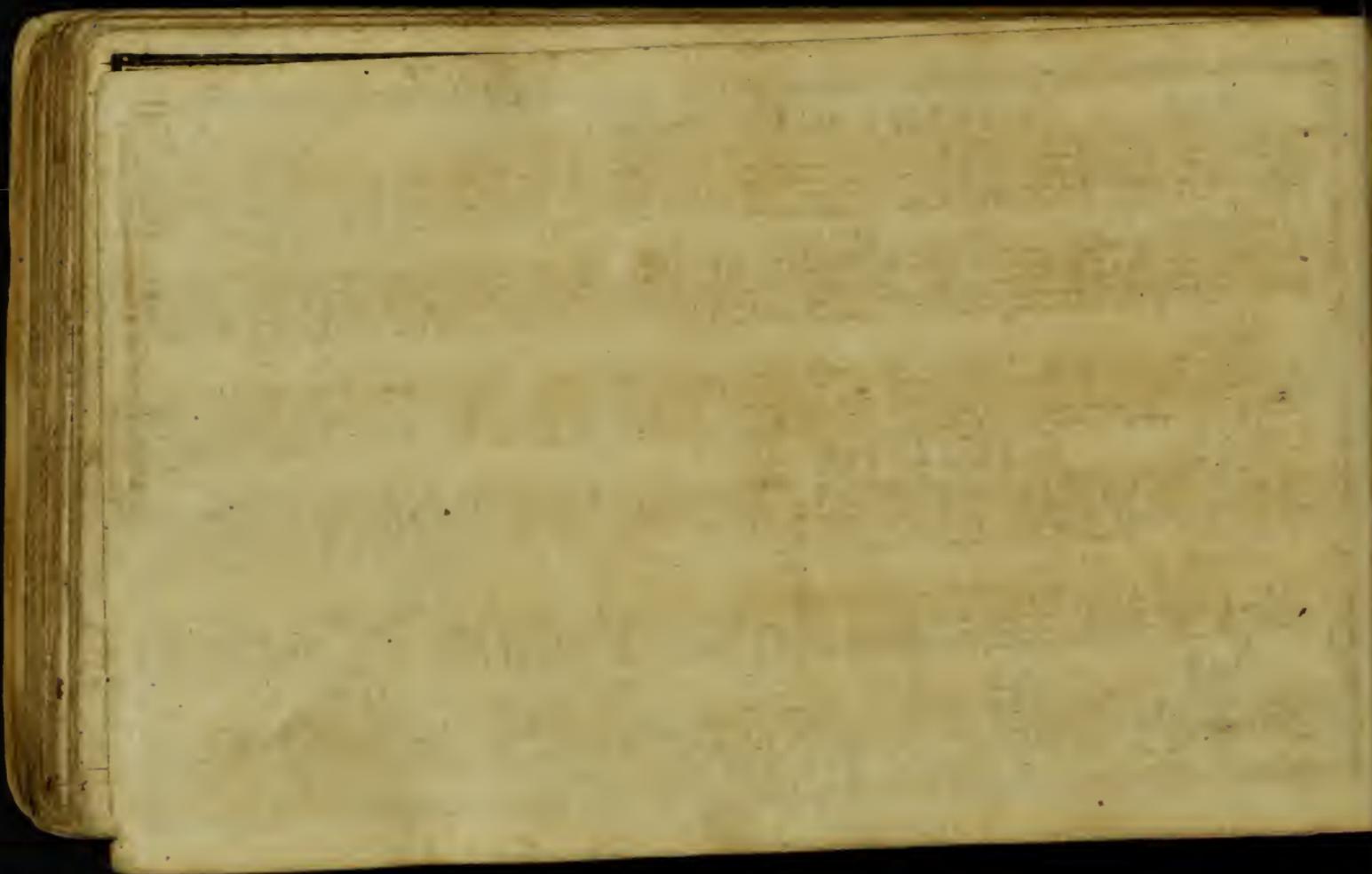
An HYMN for Christmas Day.

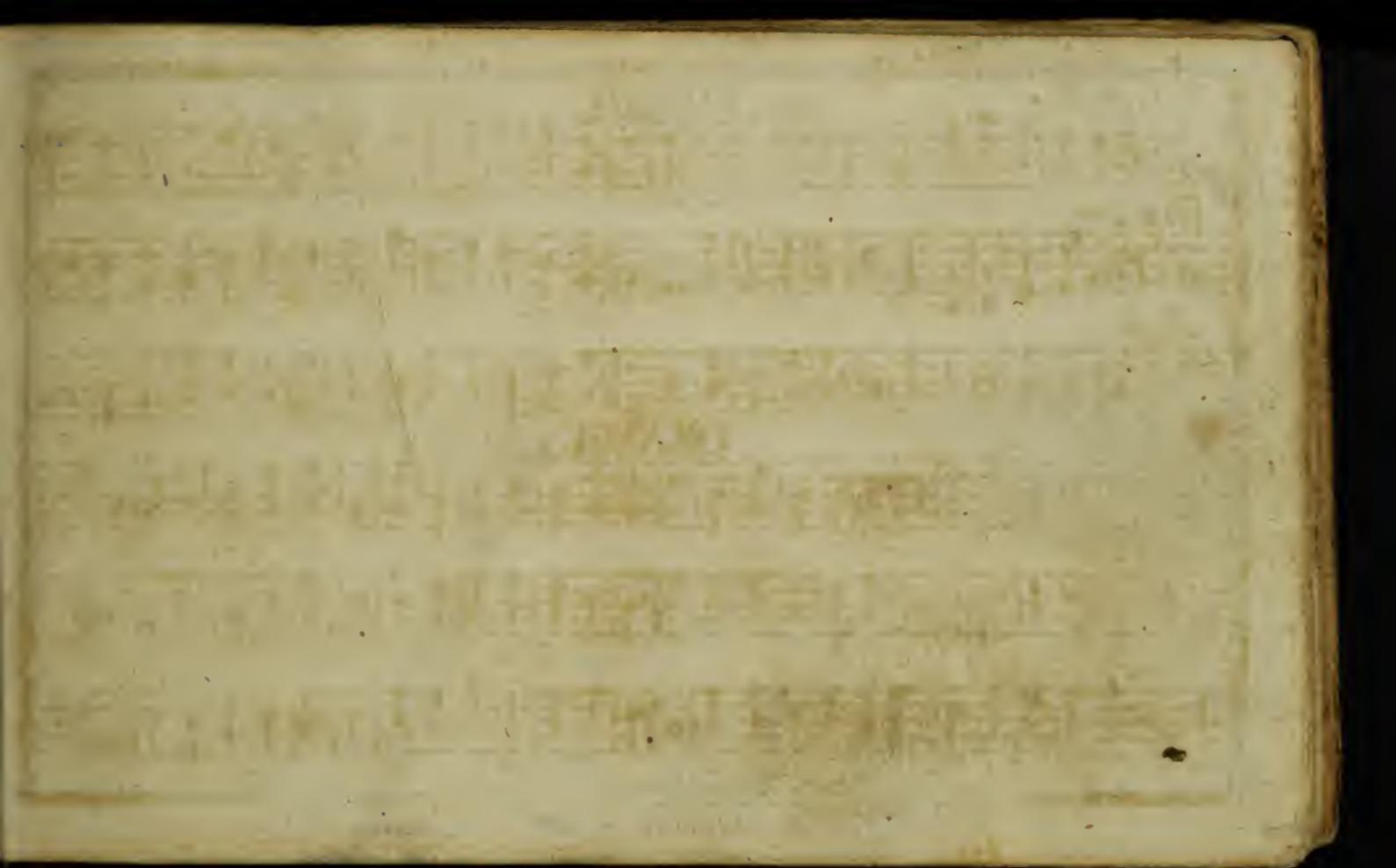
24

Med.^o
* 2
g 5 4
Tenor.
* 2
g 5 4
Bass.
D: 2
4

S^t. HELLENS.

Med.^o
3
g 5 2
Tenor.
3 1
g 5 2
Bass.
D: 3
2

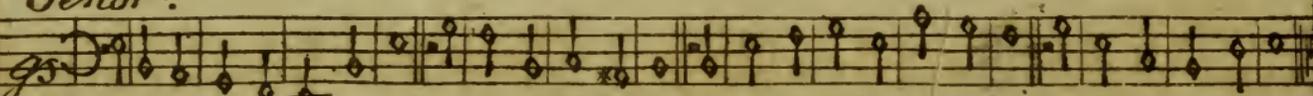


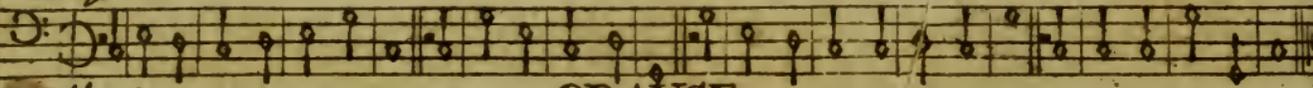


25 *Medius.*

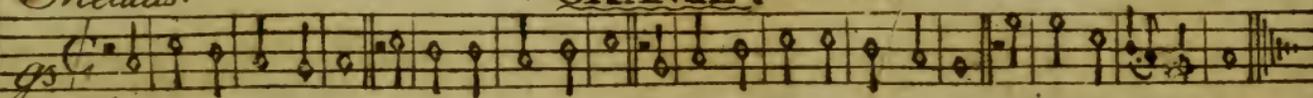
EGHAM.

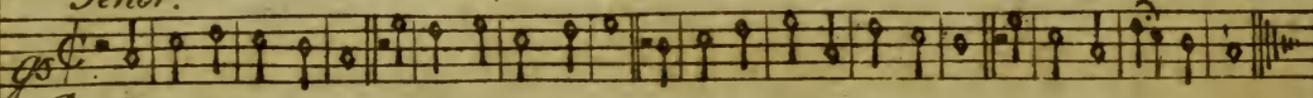
gs 
Tenor.

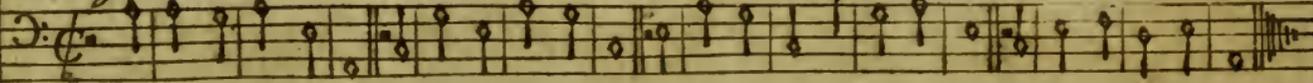
gs 
Bas.


Medius.

ORANGE.

gs 
Tenor.

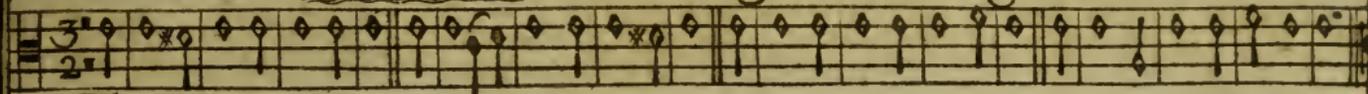
gs 
Bas.



Medius.

An HYMN for Morning or Evening.

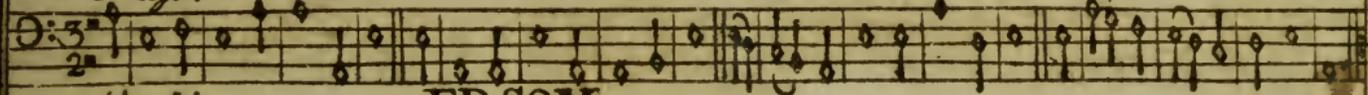
26



Tenor.

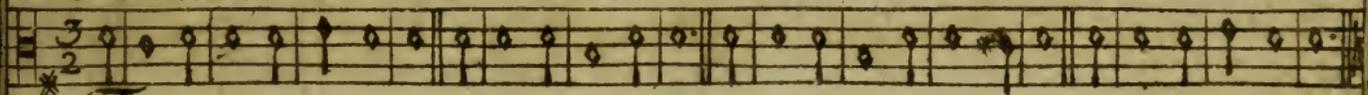


Bass.

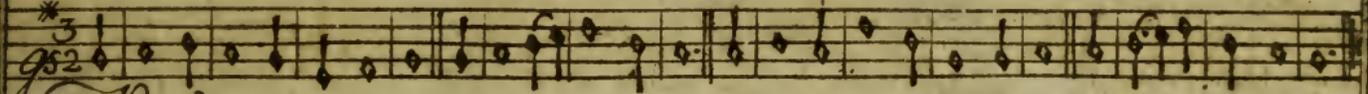


Medius.

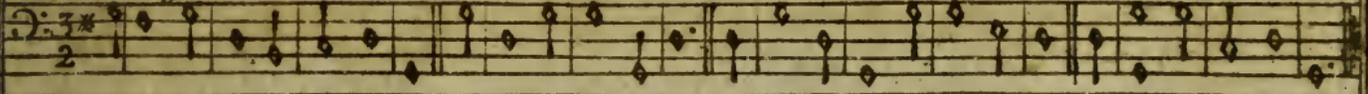
EP SOM.

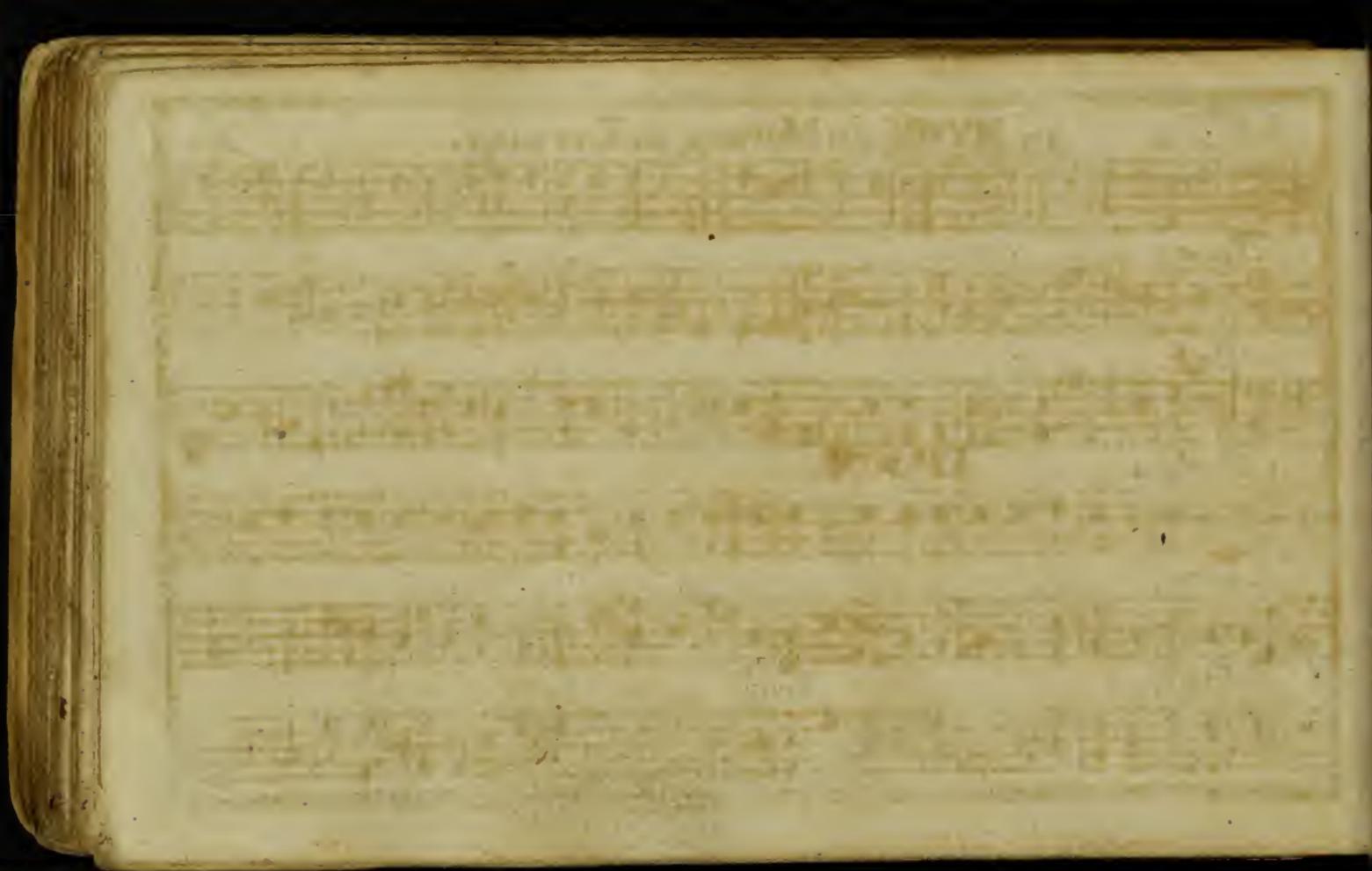


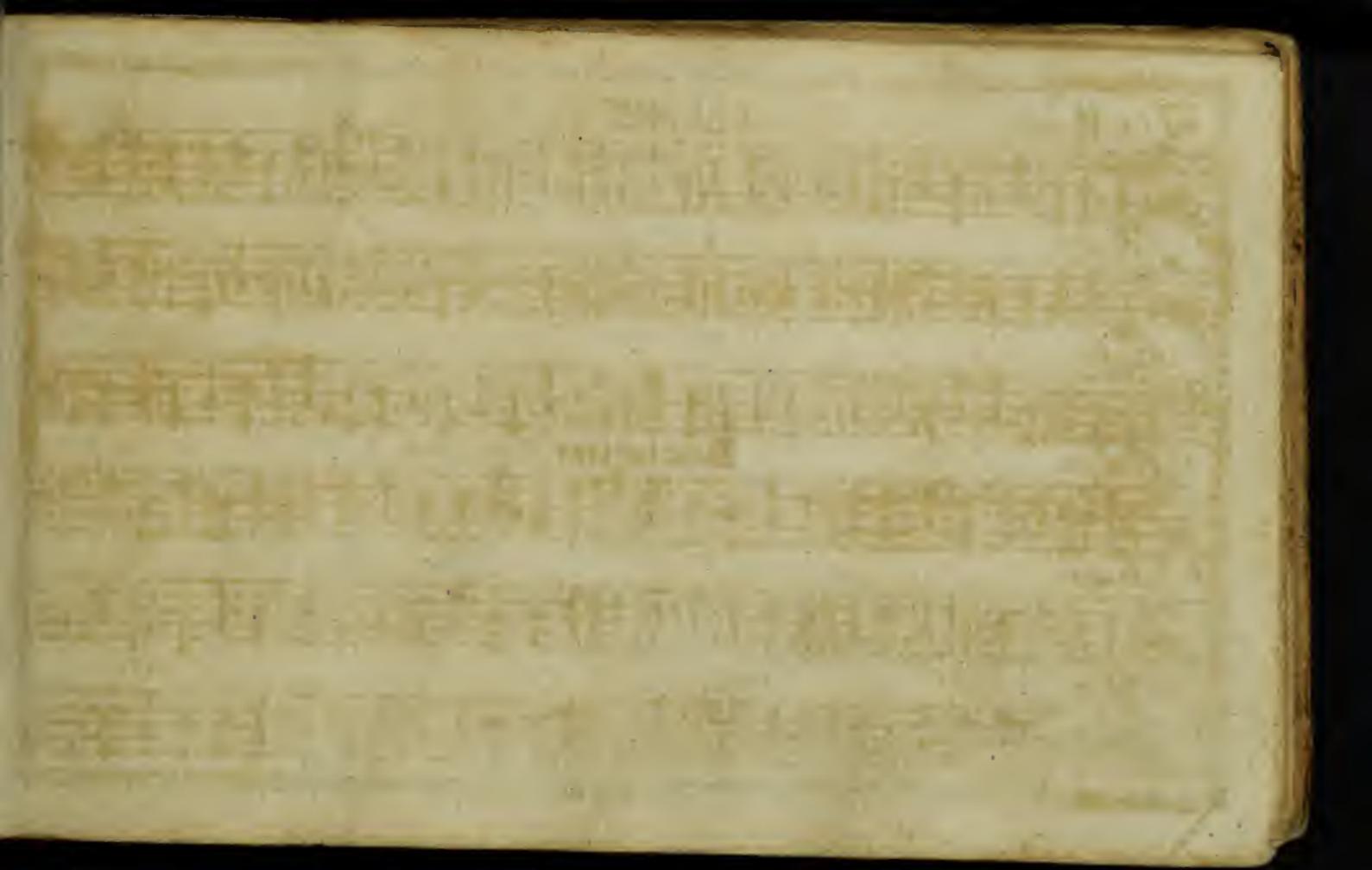
Tenor.



Bass.

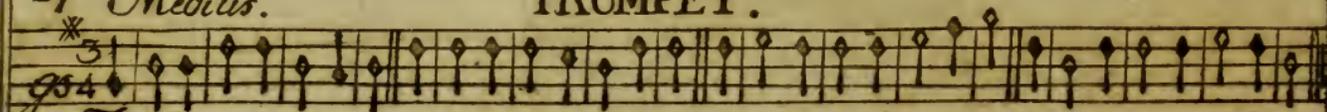






27 *Medius.*

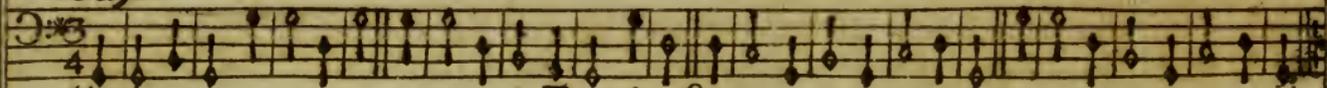
TRUMPET.



Tenor.

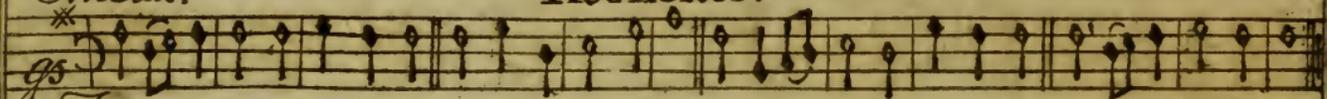


Bass.

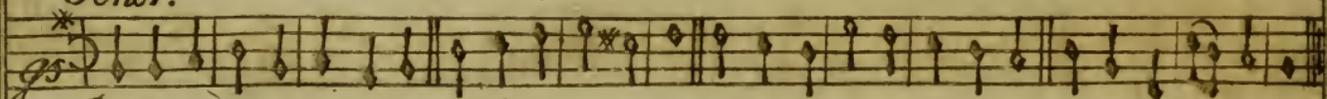


Medius.

Rochester.



Tenor.



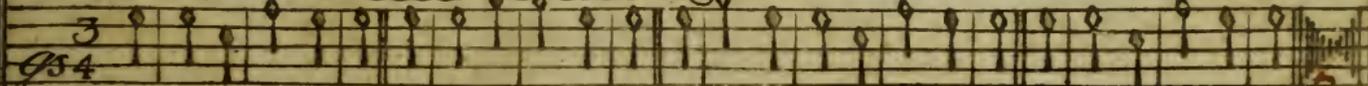
Bass.



Medius.

Little Marlborough.

28



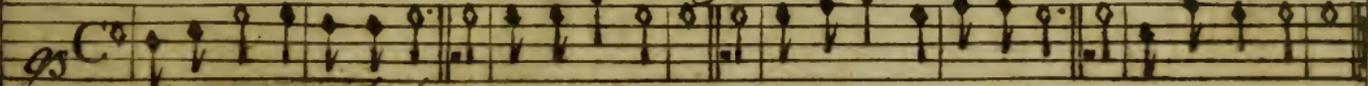
Tenor.



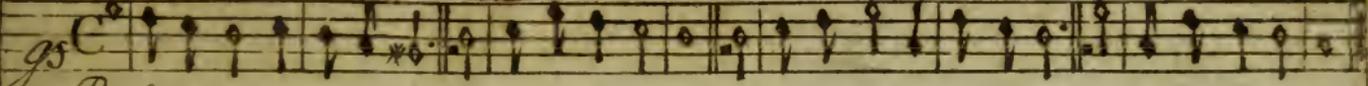
Bass.



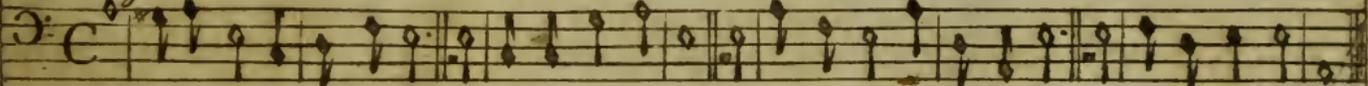
Medius. A Funeral Thought.

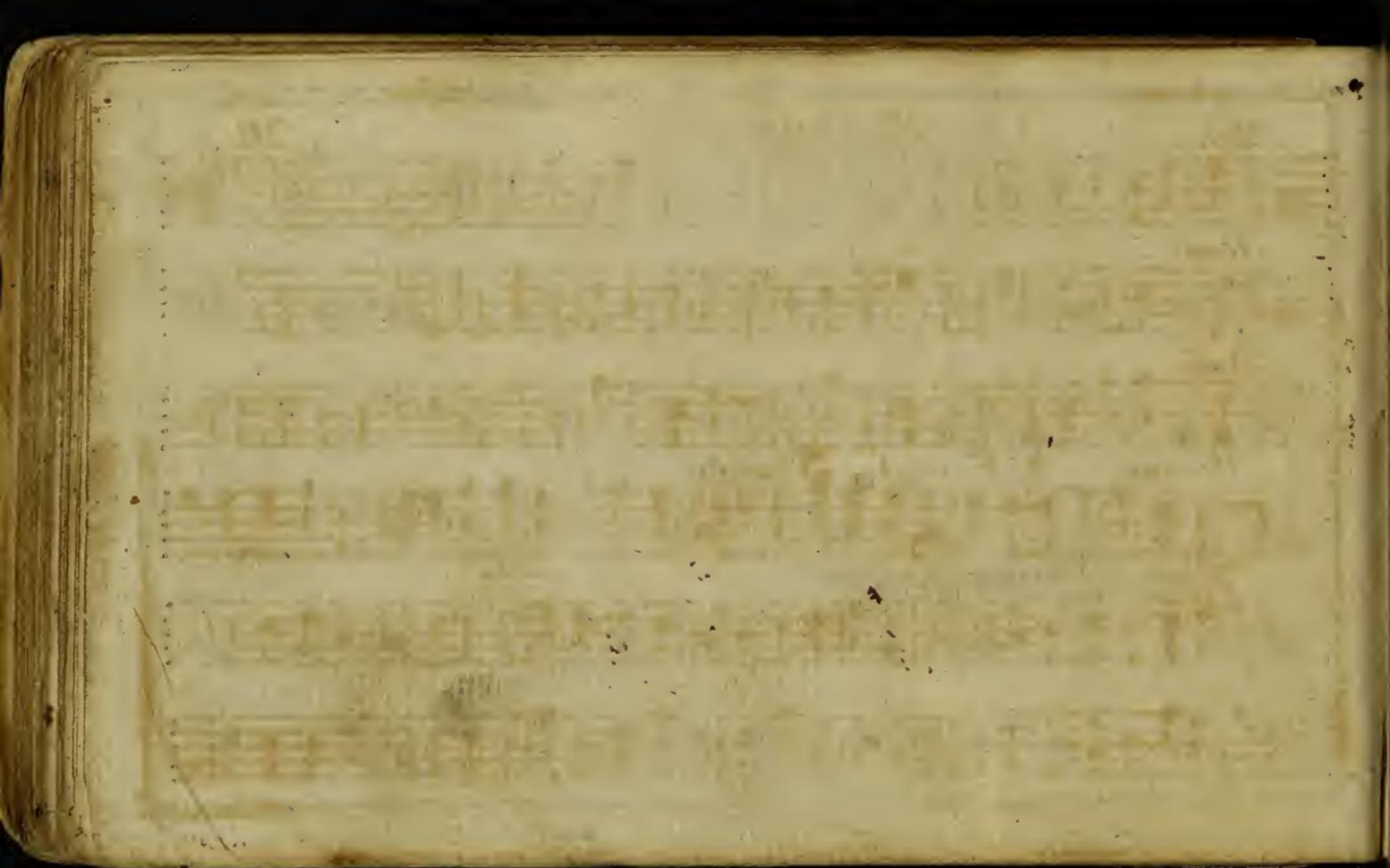


Tenor.



Bass.

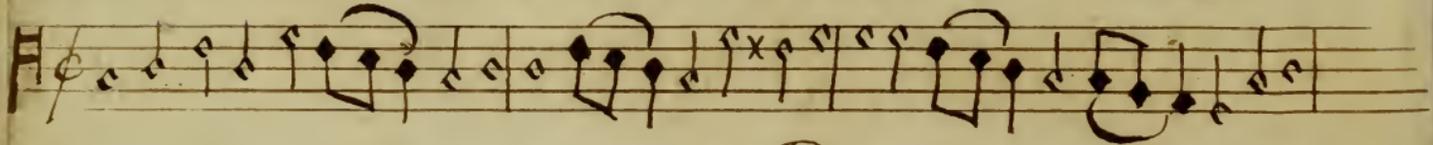




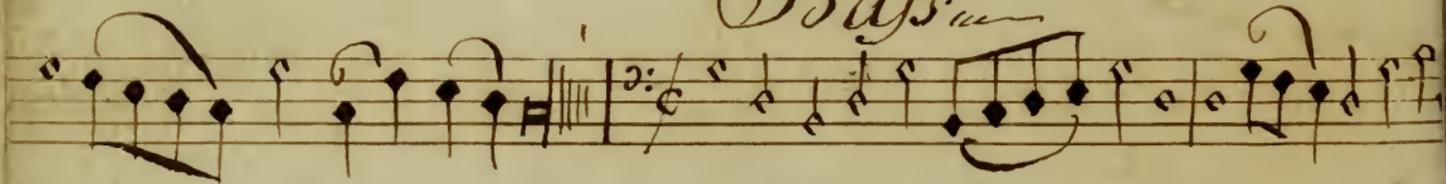
Mr. Smith

S P
Jacob L.

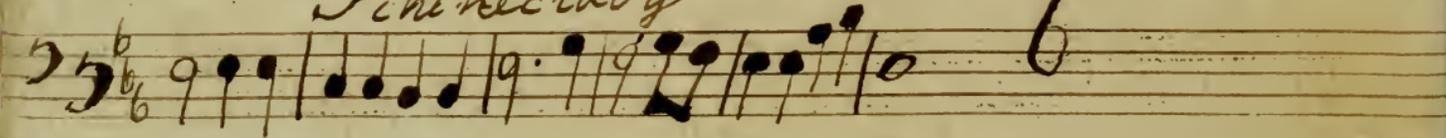
The 103th Psalm Tenor



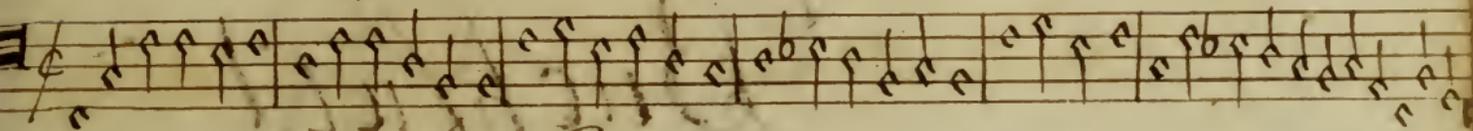
Bass



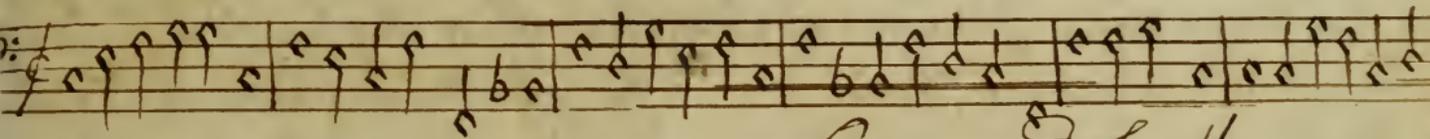
Scherectady



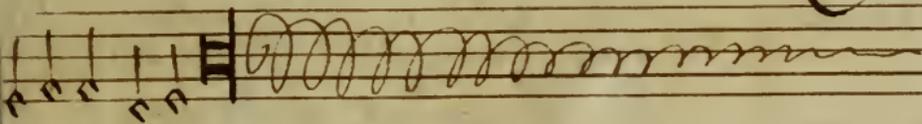
The 148. Psalm Tenor



Base



Concord L. H.

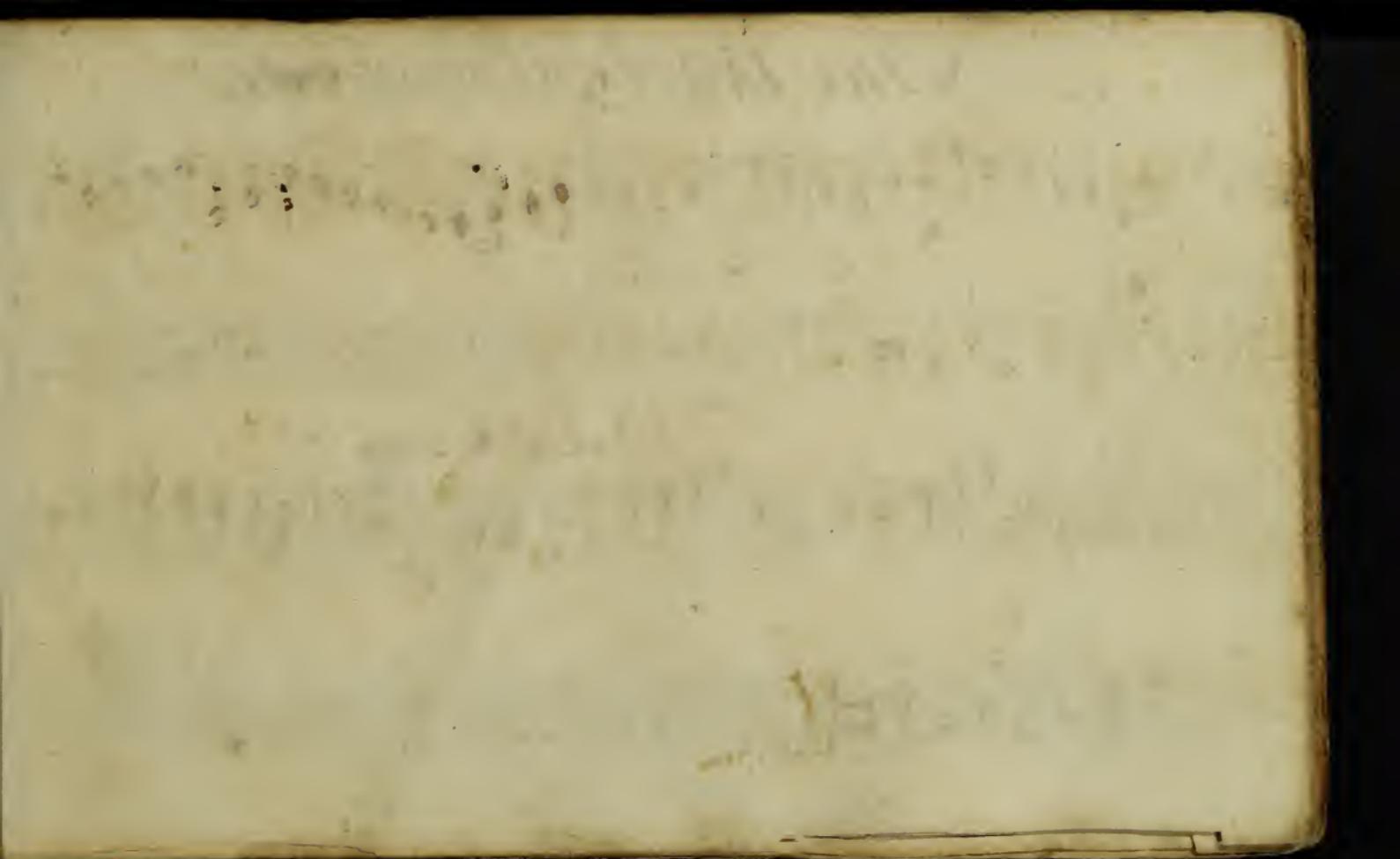


Buckfield

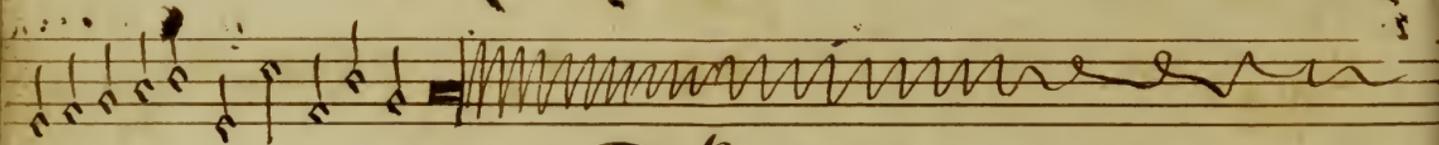
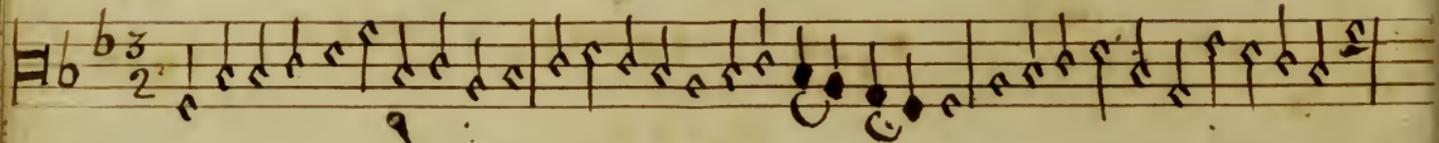
128th Psalm

Ye Boundless Realms of Joy
 Exalt y.^r makers Fame
 his praise Yr Song Employ
 Above the Starry Frame
 Your Voices Raise,
 Ye Cherubims, & Seraphims
 To Sing his praise

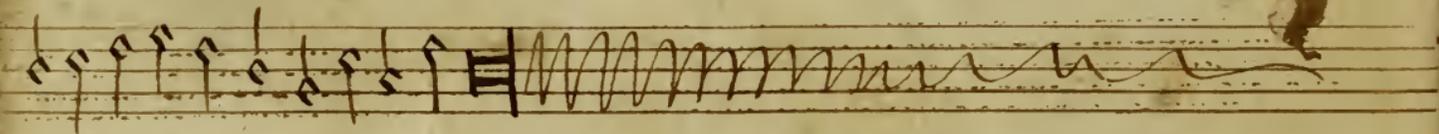
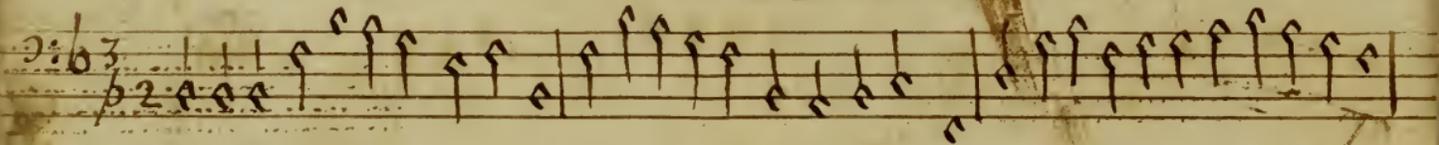
Thou Moon that rulst y.^e Night
 And Sun that guidst the Day
 Ye Glittering Stars of Light
 To him Your homage pay
 his praise Declare
 Ye heavns above
 & Clouds that move
 in Liquid Air



The 149 Psalm Tenor



Base



The 118th Psalm Tenor

Handwritten musical notation for the first staff, featuring a treble clef, a common time signature, and a series of notes with stems and beams.

res

us Bass

us

Handwritten musical notation for the second staff, including a treble clef, a common time signature, and notes with stems and beams.

Handwritten musical notation for the third staff, including a treble clef, a common time signature, and notes with stems and beams.

Treble

Handwritten musical notation for the fourth staff, including a treble clef, a common time signature, and notes with stems and beams.

Handwritten musical notation for the fifth staff, including a treble clef, a common time signature, and notes with stems and beams.

#6. th Psalm //

My soul with grateful thoughts of love
Entirely is possess'd:
Because the Lord vouchsaf'd to hear
The voice of my Request.
O Lord he has now his bar Inclin'd,
I never will Despair
But still in all the Straits of life
To him address my pray'r

2

118th Psalm

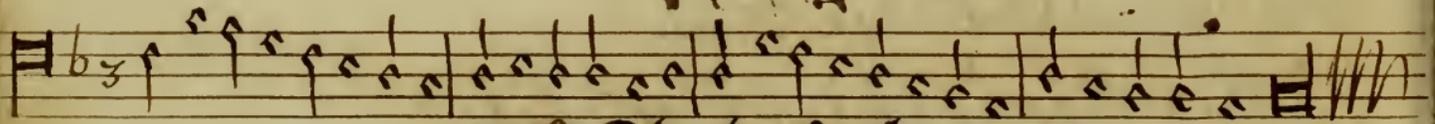
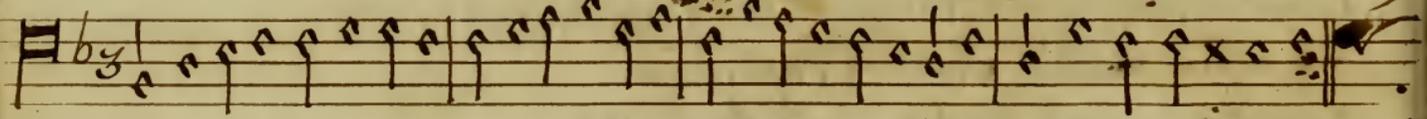
42

Then open wide the Temple Gates
To which the Just Repair
That I may Enter in & praise
My Great Deliverer there
Within those gates of Gods abode
To which the Righteous press
Since thou hast heard & set me safe
Thy holy Name I'll Bless

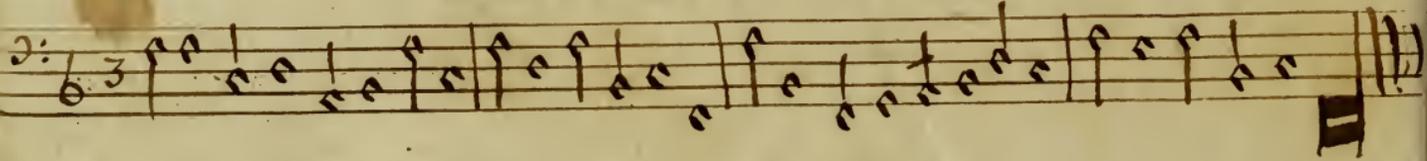
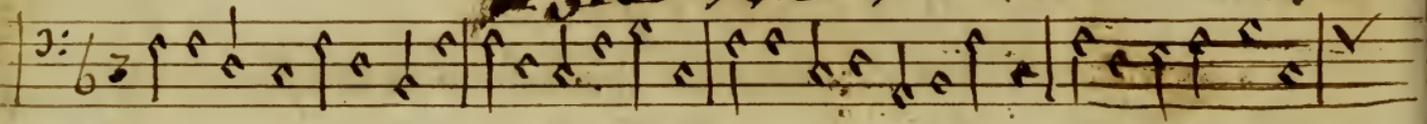
2

43

The 11th Psalm Ten¹⁰



BASE



All ~~the~~

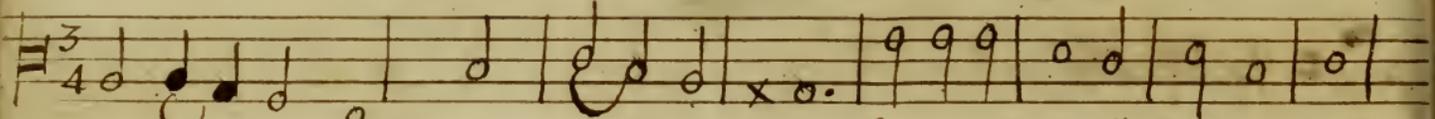
9/2 = 9/10

Alleson

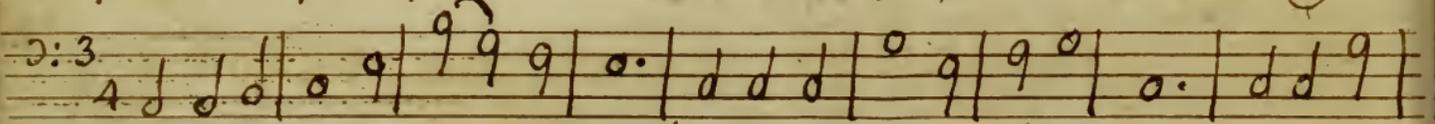
~~Alleson~~

147

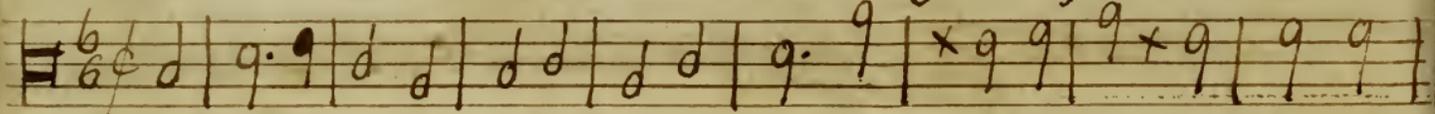
An Evening



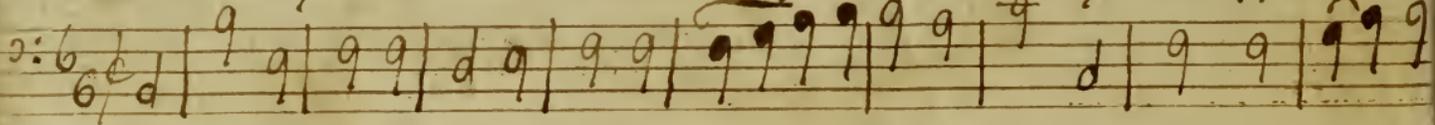
Sleep downey Sleep come close mine Eyes; Lord wth Beholding



A Morning Hymn

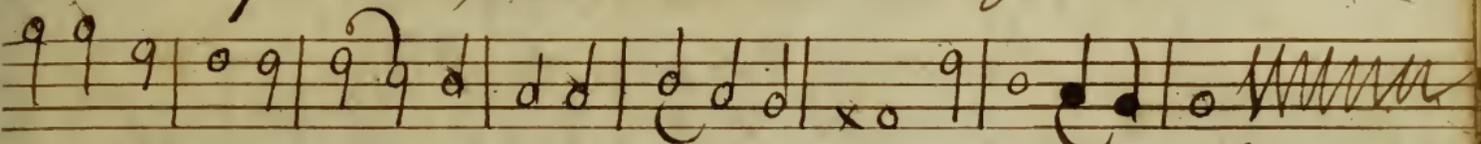


Awake my Soul awake mine Eyes awake my drowsy Faculties

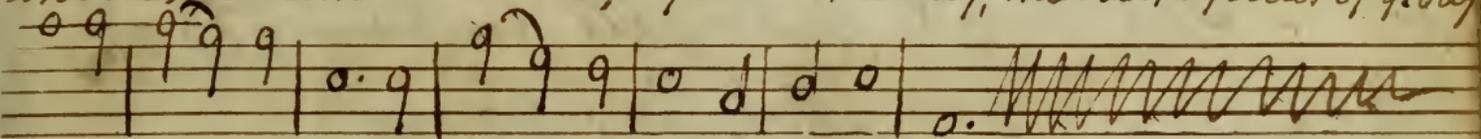


Hymn, Tenor & Basses

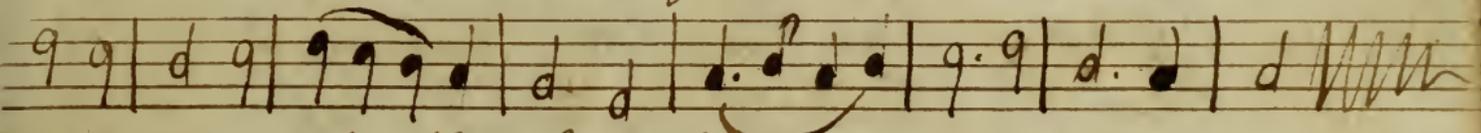
48



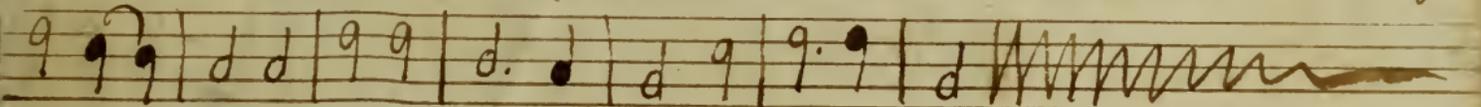
vanities, welcome sweet sleep y^t drives away; the Toils & follies of y^r Day



Tenor & Basses



Awake & see y^r New born light; sprung from y^r Darksome Womb of Night



26
49^d
2^d

Evening Hymn

On thy soft Bosom will I Lye
Forget the World & learn to Die
O Israels Watchfull Shepherds Spread
The Tents of Angels round my Bed.

Morning Hymn

2^d Verse
Look up & see y^e unwearied Sun
Already has his Race begun
The pretty Lark is mounted high
& sings his Matines in the Sky



All Saints Tune

Tenor

3

26
119 n.
51

A. Sapphic Ode

A musical staff with a treble clef and a 3/4 time signature. It contains a series of notes and rests, with some notes marked with an 'x' above them.

J. Gardner Base

A musical staff with a treble clef and a 3/4 time signature. It contains a series of notes and rests, with some notes marked with an 'x' above them.

Rushing Amain Down - How the poor Sailors stand am
Concord Line

A musical staff with a treble clef and a 3/4 time signature. It contains a series of notes and rests, with some notes marked with an 'x' above them.

Roar a loud On the Gaping Waters,
Wetherfield

A musical staff with a treble clef and a 3/4 time signature. It contains a series of notes and rests, with some notes marked with an 'x' above them.

When the fierce North wind with his airy forces,

52

Rears up the Baltic to a foaming Fury
& the red lightning with a storm of hail comes

and Tremble, while the hoarse Thunder, like a bloody Trumpet

Quick to Devour them

Tenor

All Saints D. Sounding Joy

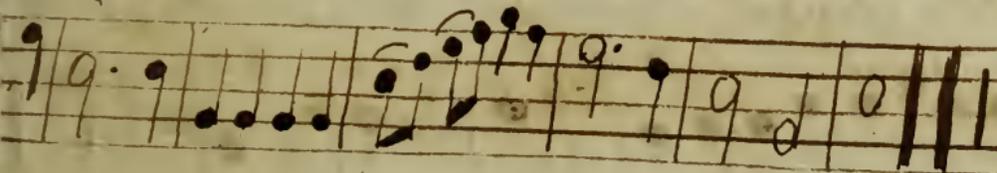
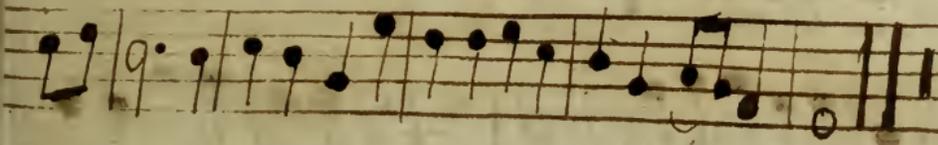
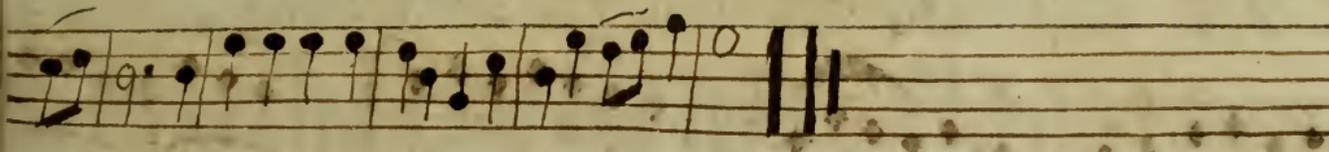
Handwritten musical notation for the Tenor part, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a large initial 'D' and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests.

Basso

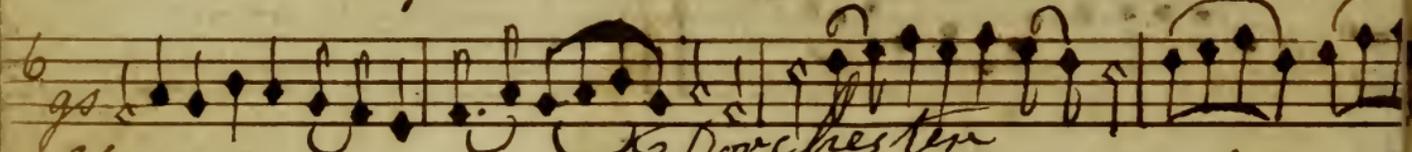
Handwritten musical notation for the Bass part, featuring a bass clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a large initial 'D' and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests.

Handwritten musical notation for the Treble part, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a large initial 'D' and various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests.

Four empty musical staves at the bottom of the page, showing signs of age and staining.



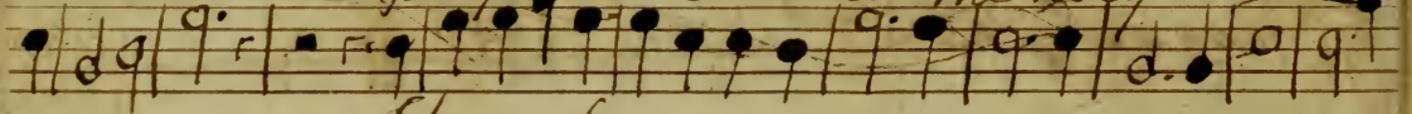
53 An hymn on the Resurrection



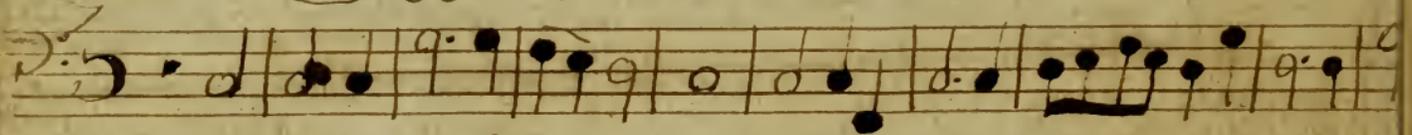
Christ our Lord is risen to day Halle Halle Lujah our Lord



The Cross Halle, Halle Lujah, Suffered to Redeem our Loss
Let the Lord of life be blest &c Let the holy Train be

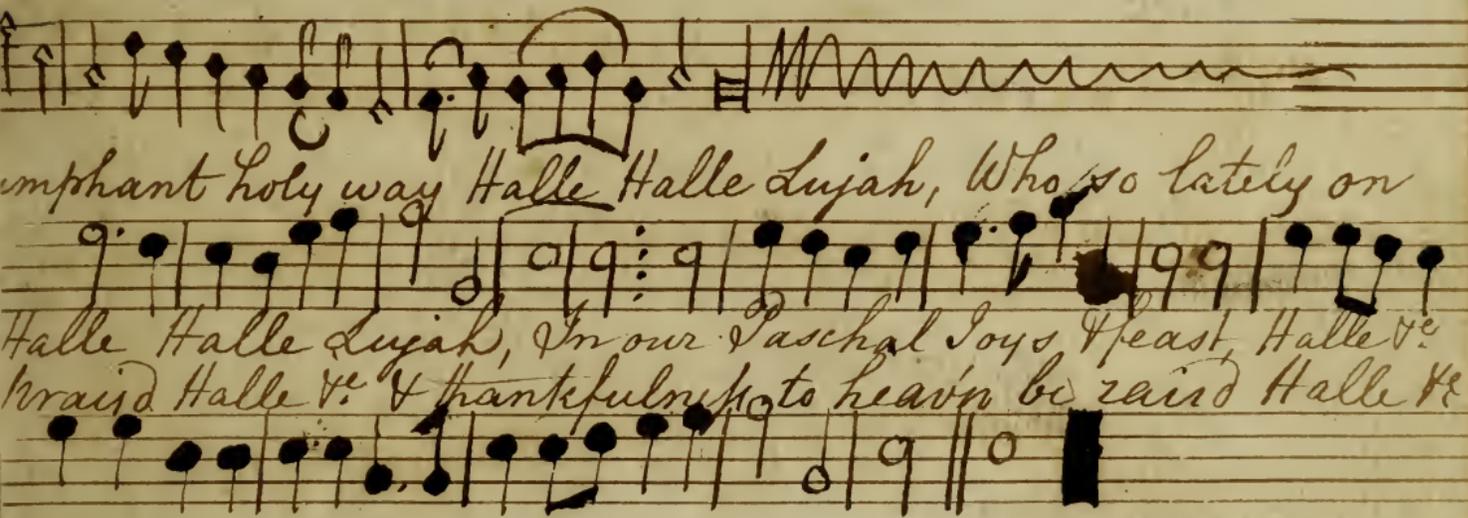


Stoneham



of Christ a

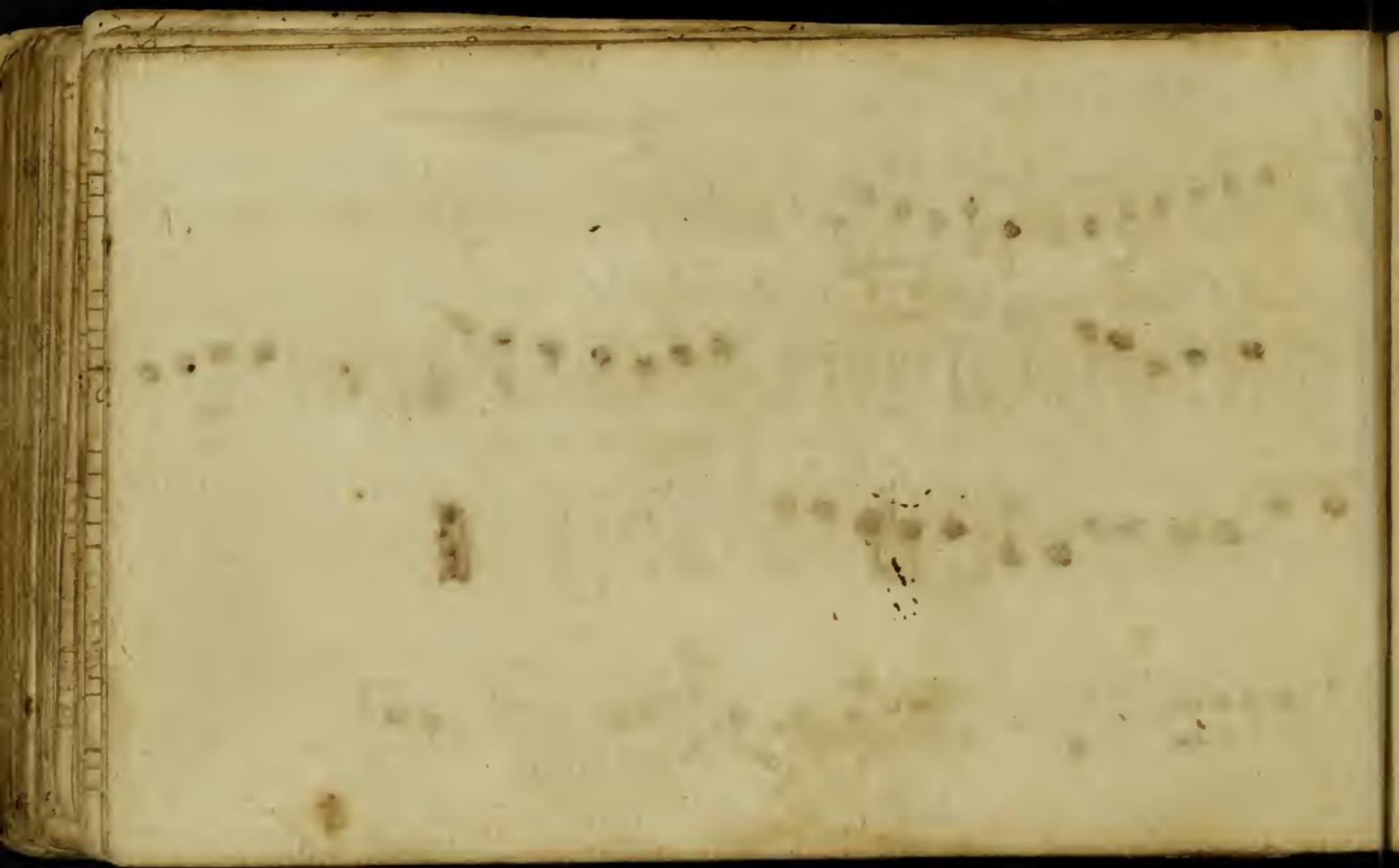
5.



trumpant holy way Halle Halle Lujah, Who so lately on
Halle Halle Lujah, In our Paschal Soys & Feast, Halle &
kraid Halle & & thankfulness to heav'n be rais'd Halle &



1 2



The of P. 2. 111

Handwritten signature or initials

54

#

The 67th Psalm

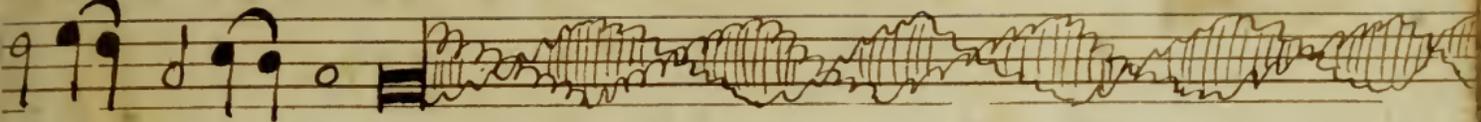
3 *gs* #

nu **Base** *nu*

To Bless thy Chosen Race, in Mercy Lord Incline; And Grant

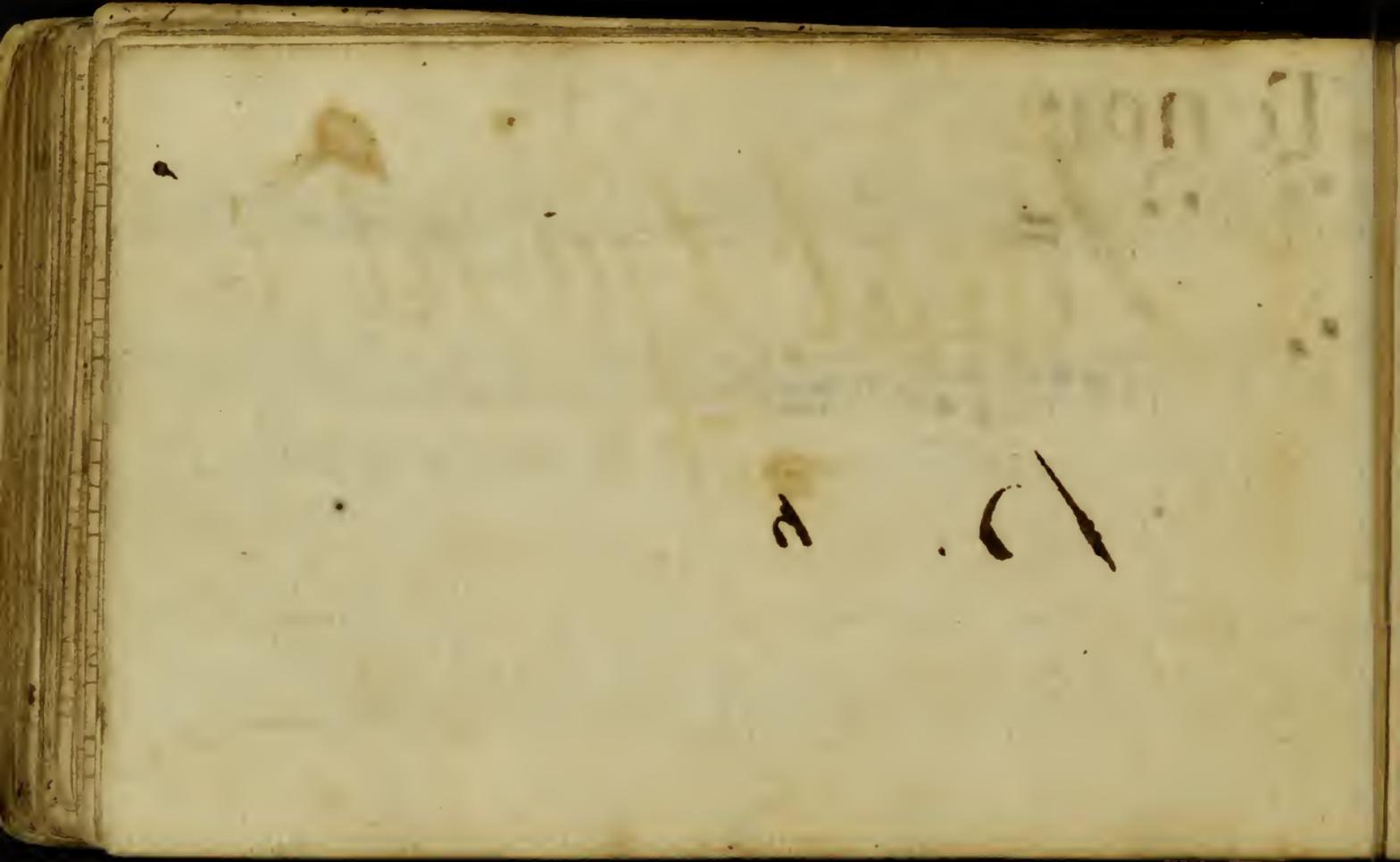
That so thy Wondrous Ways, may through the World be

Tenor



the Brightness of thy face, On all the Saints to Shine

now, whilst distant lands their Tribute pay, & thy Salvation Own



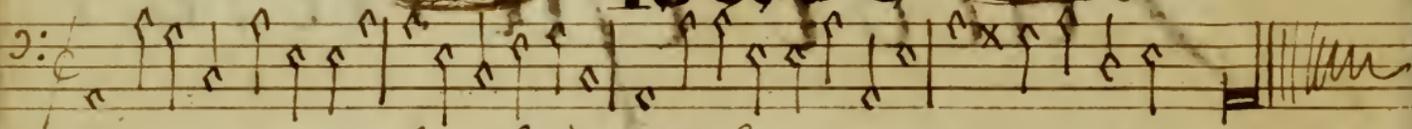
Jacob Gardner
Book

55

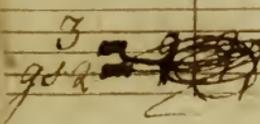
Brunswick Tenor



BASE



~~Allegretto~~ Tune

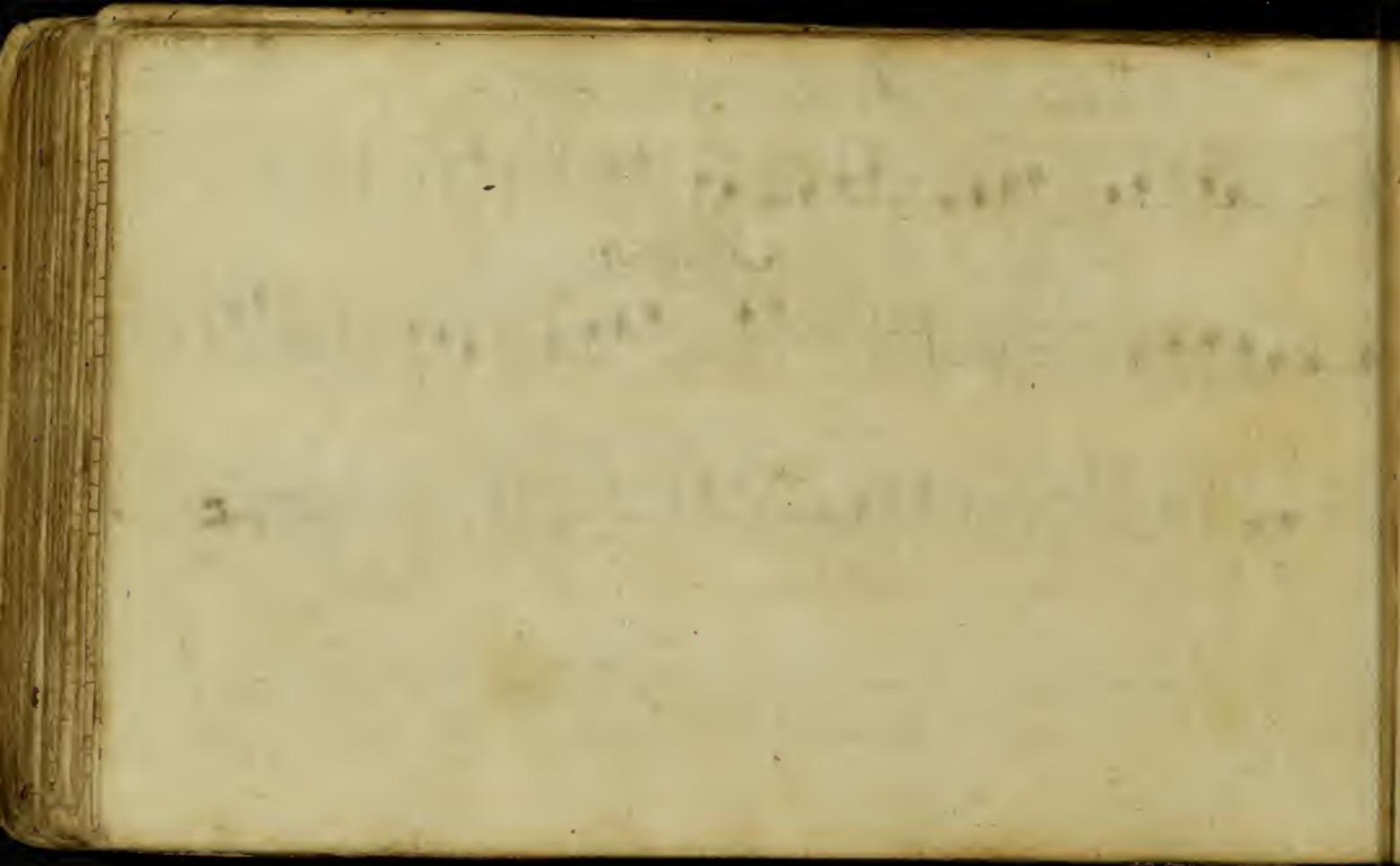


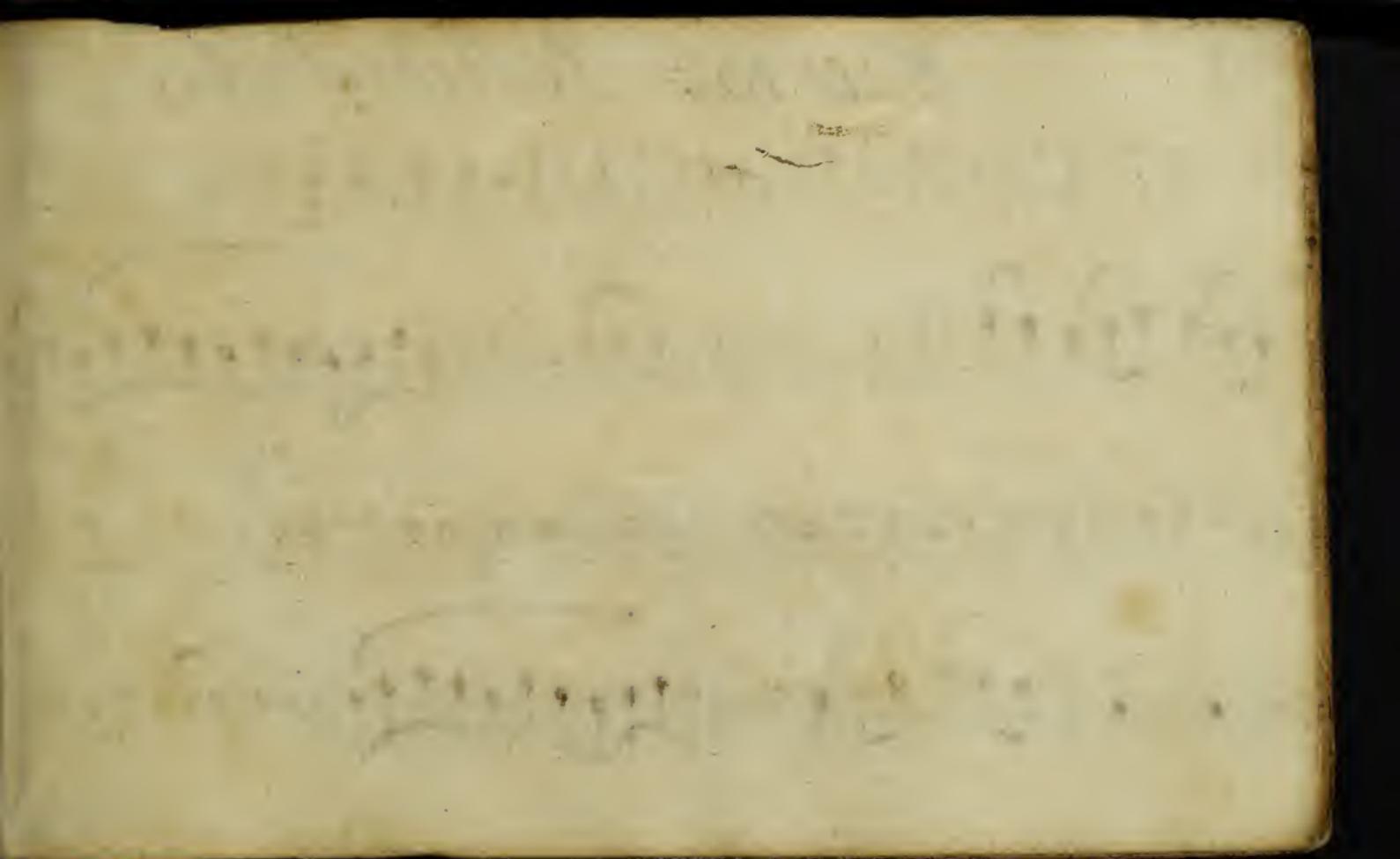
The 2^d Psalm Tenor

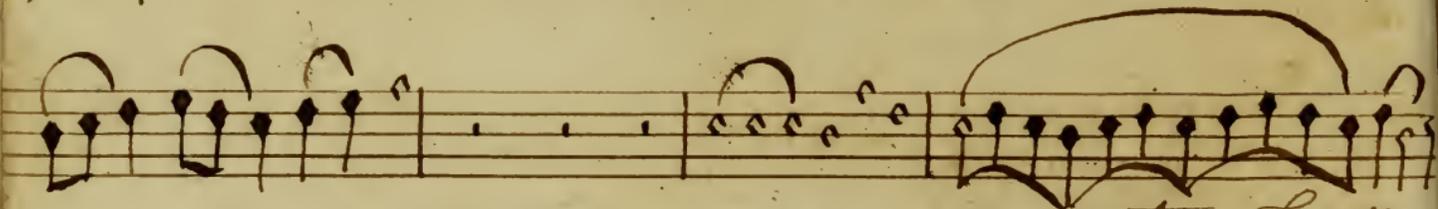
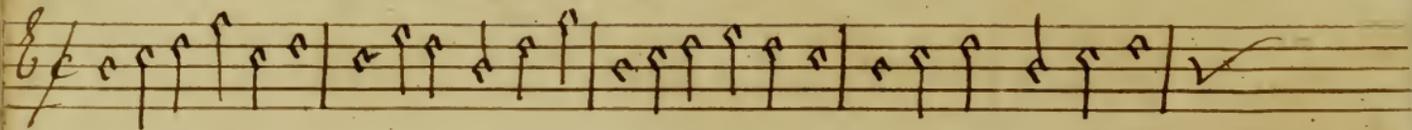
56

With Restless & ungovern'd Rage, why Do the Heathen Storm

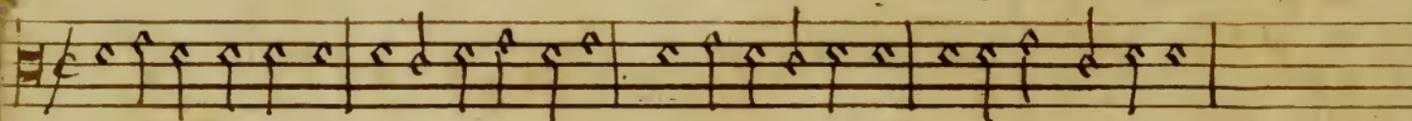
Why in such rash Attempts Engage, as they can neer perform



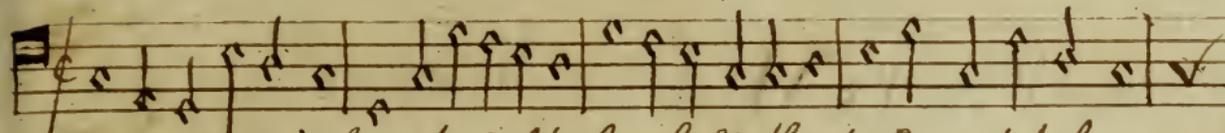


The 136th Psalm Treble

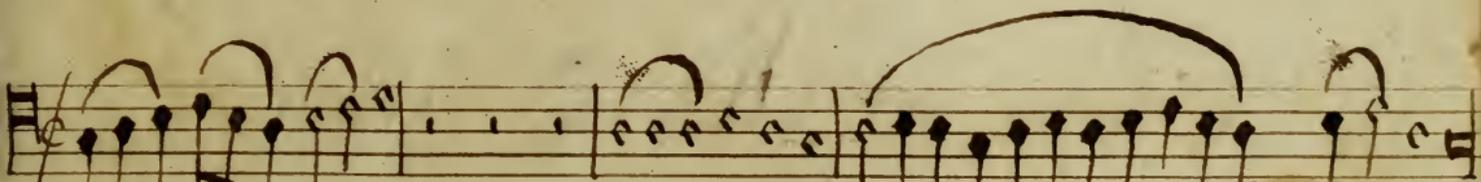
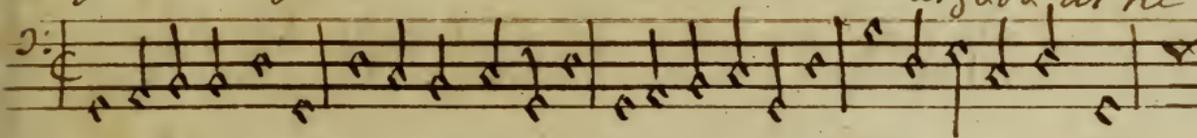
Counter Ten^r



The 136th Psalm Tenor 58



To god y^e Mighty laud y^e Joyfull thankes Repeat to him due praise afford
as good as he is great

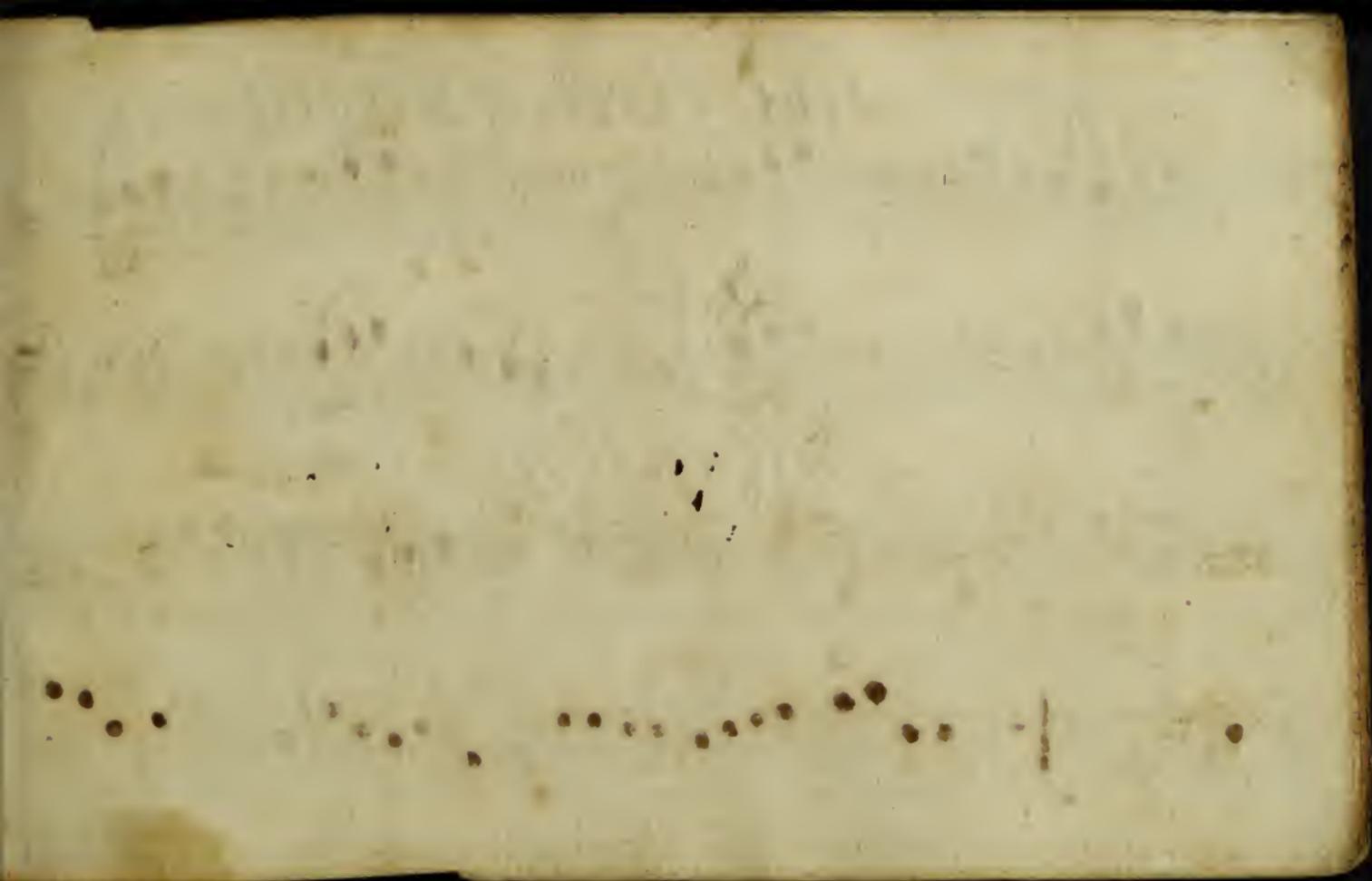


For God does prove --- his boundless love --- that --- a never End

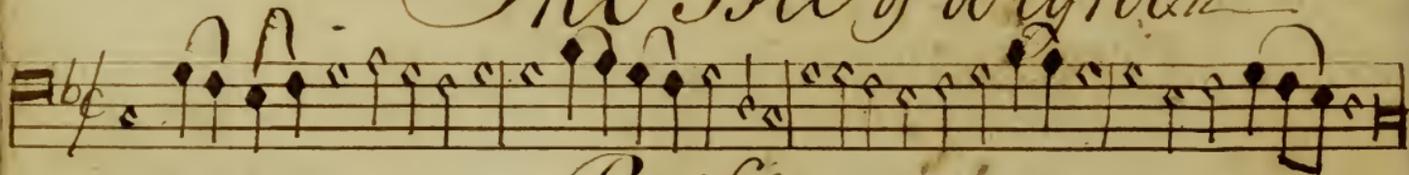


Our Constant friend his --- ---

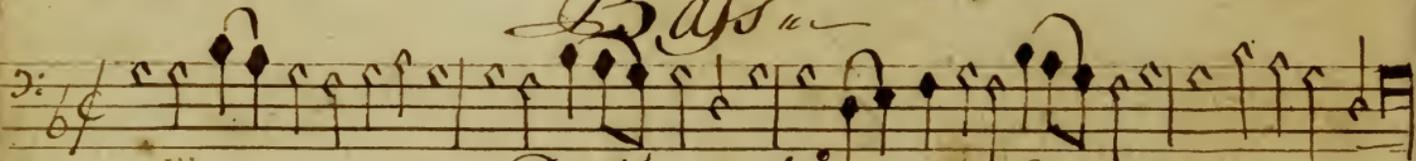
Jacob Jacob Gardner & Newport
Rhode Island March the
17 1900 His Writing Writing



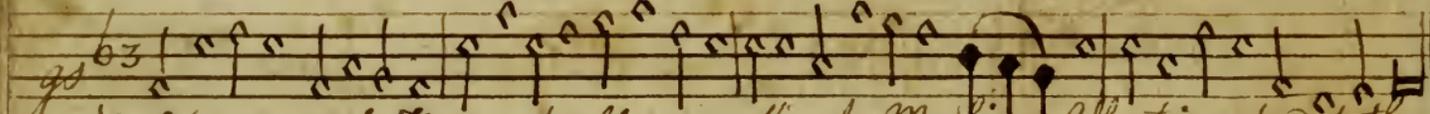
The Isle of Wight



Bass



Pallentine Tune



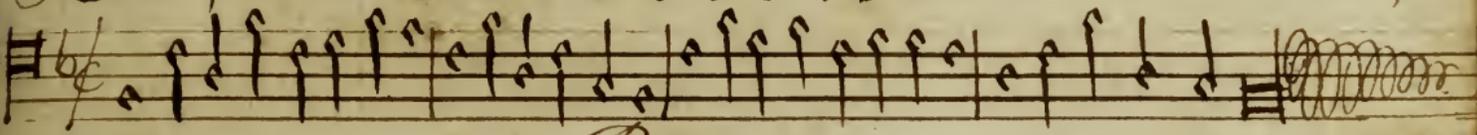
No change of Times shall ever Shock, My firm Affection lodg'd to thee
 For thou hast always been my Rock, a Fortref & Defence to me



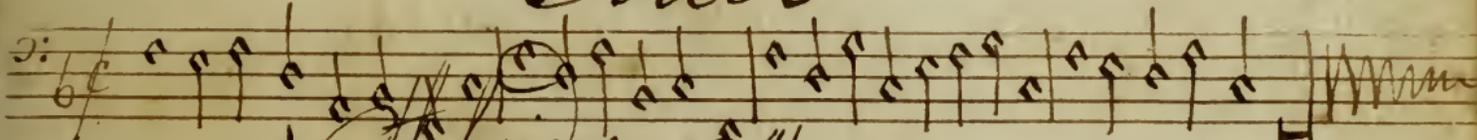
Thou my Deliverer art my God, my Trust is in thy Mighty power
 Thou art my Shield from foes abroad, at home my Safeguard & my Tower

LONDON New Tenor

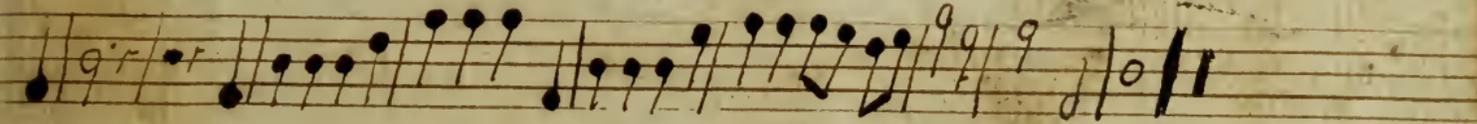
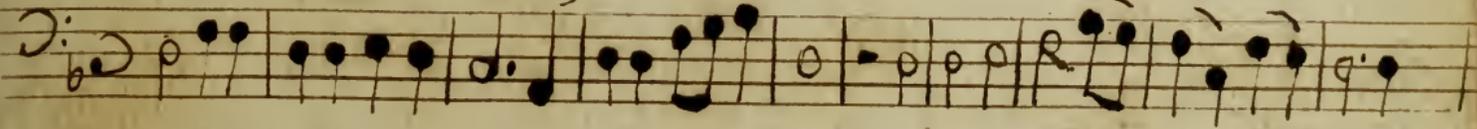
60



Base



Northbridge. E 11

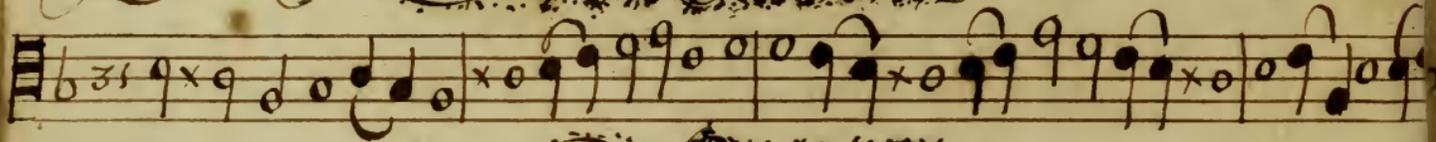


Jacob Gardner his book
De March 4th 1809 his Writing

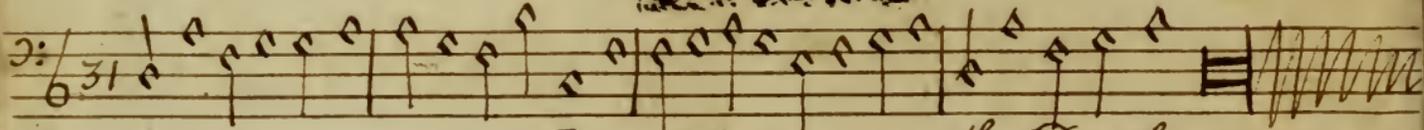
Jacob a Jacob Gardner

Jacob Gardner His Book No 9

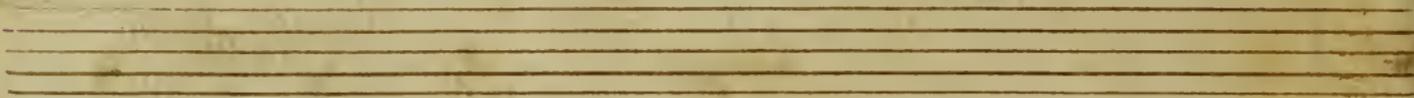
122 *Des N. S. Psalms*



Chorus

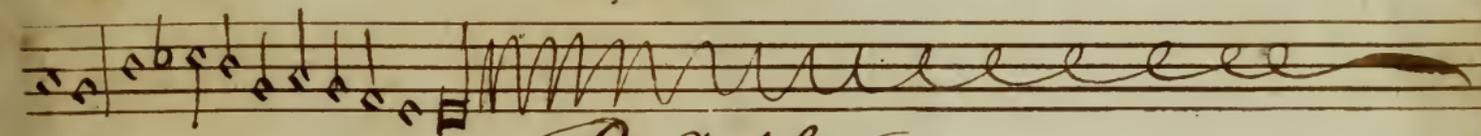
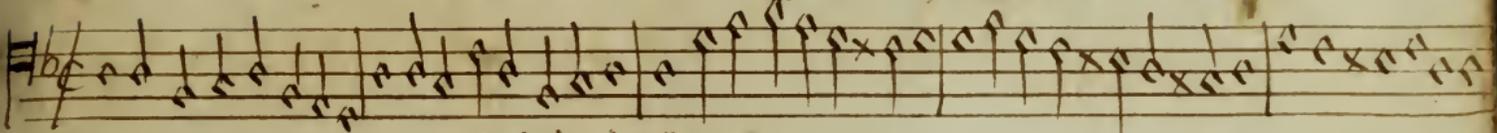


Bella or 24th Psalm

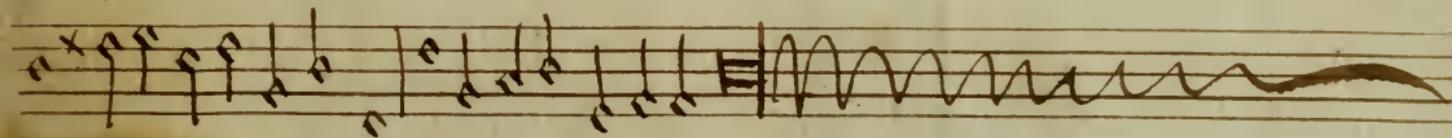
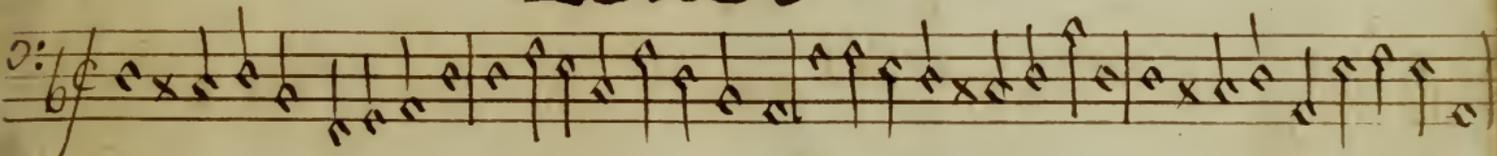


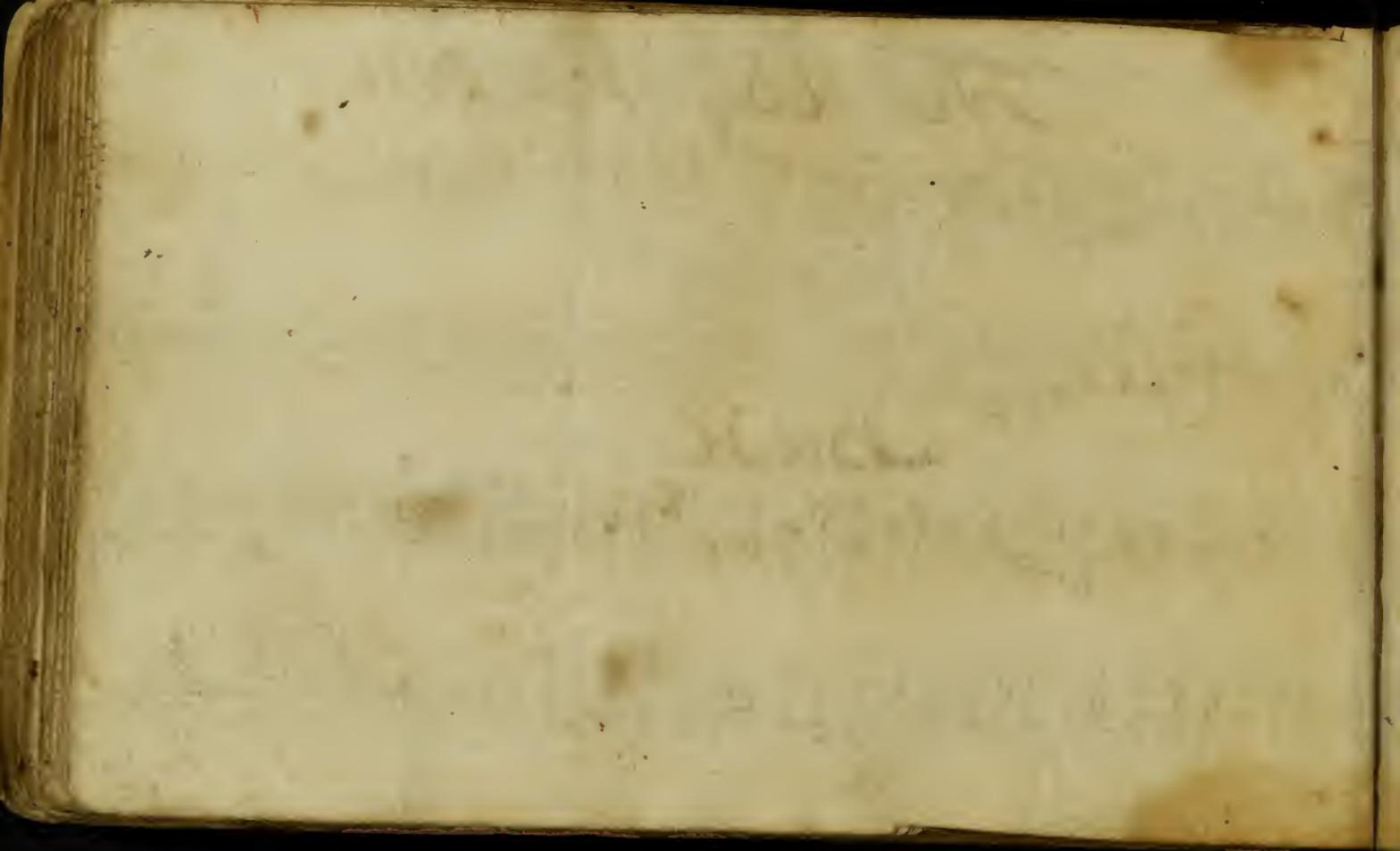
The 85th Psalm

32



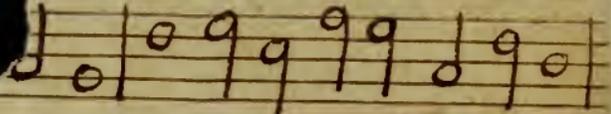
Bass



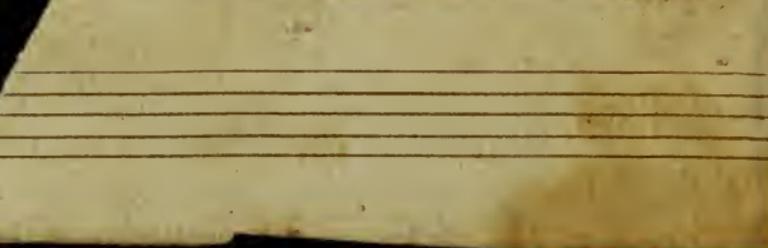
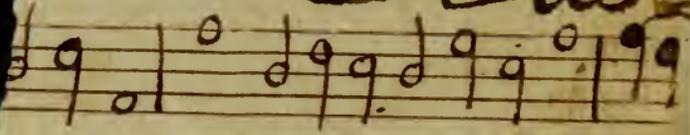


Jacob Garret

Samls



Bass



Walter Channing

His Book

Mar 1170

