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Section

4870

In this book appears the affi-  
time known as Durham  
an. in 3/4 time. Its  
Blandford time p 157

It had first appeared  
in his Set of New  
Psalm Tunes 1738 -

This copy is imperfect  
at end of last anthem,  
which does not much  
affect it practically



... (William), *New Church Melody*, being a set of Anthems, Psalms, Hymns, &c. in Four Parts on Various Occasions. To which is added, An Imploration to the King of Kings, wrote by Charles I during his Captivity in Carisbrook Castle, 1648. Together with an Anthem for the Martyrdom of that blessed Prince. *London* [1753]. 8vo, FIRST EDITION, the words and music engraved (some headlines cut into), old sheep, 15s.

Knapp was Parish Clerk of Poole, and most of his tunes are named after neighbouring places in Dorsetshire, though the well-known tune "Wareham" is here called "Blandford."



NEW  
CHURCH MELODY:

BEING A SET OF  
ANTHEMS, PSALMS, HYMNS, &c.  
ON VARIOUS OCCASIONS.

IN  
FOUR PARTS.

WITH

A great Variety of other ANTHEMS, PSALMS, HYMNS,  
&c. composed after a Method entirely new, and never  
printed before.

---

By WILLIAM KNAPP,

*Author of the first Book of Psalm Tunes and Anthems on various  
Occasions.*

---

WITH

An Anthem on *Psalm cxxvii.* by one of the greatest Masters in  
*Europe.* Together with four excellent Hymns, and an Anthem  
for the Nativity.

*I will give thee Thanks in the great Congregation, I will praise thee  
among much People, Psalm xxxv. 18. And all her Streets shall  
say Alleluia, Tobit xiii. 18.*

To which is added,

An Imploration to the KING of KINGS.

Wrote by King CHARLES I. during his Captivity in *Carisbrook  
Castle, in the Isle of Wight, Anno Dom. 1648.*

Together with

An Anthem for the MARTYRDOM of that blessed PRINCE.

---

THE FOURTH EDITION

---

LONDON:

Printed for R BALDWIN, and S. CROWDER and Co. in Pater-noster-Row;  
the AUTHOR at Poole; B. COLLINS, Bookfeller, in Salisbury; and sold  
by most Bookfellers in Great-Britain and Ireland. Price 3s. 6d.

M DCC LXI.

## ADVERTISEMENT.

READER,

I HAVE followed the same Rule as in my first Book, by drawing the Work all out in Score, and setting the Tenor in the G. Cliff, the Cantus or Treble stands the upper Part. Some of the Anthems and Psalm-Tunes are not entirely my own Composition, *viz.* the 16th and 139th Anthems: but I was desired by some Friends to compose Counters to them, and publish them with my own Works: Likewise the Anthem taken out of the Communion Service is not my own.

Mr. *Christopher Simpson* in the Preface to his *Compendium of Music*, says, That he hopes it is no Theft to make Use of one's own; I am of that great Man's Opinion, and shall make use of the same Paragraph for a Conclusion, as I did in my Preface to the second Edition of my first Book, it being entirely my own.

If by what I here offer to the Publick, I find I shall be instrumental in propagating the Knowledge of this excellent Art, it will give me a very sensible Pleasure: and with a secret Complacency of Mind, I shall reflect on what I have done, to advance the Praise and Glory of that GOD who is the Author of Harmony.

I hope, therefore, this second Book will be as candidly received as the first, from,

READER,

*Your most humble Servant,*

William Knapp.

To all Lovers not only of Psalmody, but likewise of Hymns, Spiritual Songs, and Anthems, and all Harmonious Ways of celebrating the Divine Praises.

BRETHREN,

**D**IVINE Music commenc'd with the Creation, and, in succeeding Ages, has been honoured with Signals of Divine Approbation. The *Israelites* sang in the Wilderness, and the Water-Spring opened; the Priests and *Levites* sang Praise in the Temple, and the Glory of the Lord filled the House. *Jehosaphat* marched his Army singing, and returned triumphant, his Enemies having slain one another. In the Infancy of the *Christian* Church, *Paul* and *Silas* sang at Midnight in Prison, the Foundations shook, the Prison Doors opened, the Prisoners Bands were loosed, and the Jailor was converted. Here, (says an ingenious Remarker) were Songs in the Night without a Furia, and Stones moved by Music without a Fiction.

A worthy Divine, (Dr. BRAY) amongst his other pious Endeavours, has express'd no small Zeal and Skill in recommending and promoting this religious Exercise; and assures us, "That through the Fondness of People for  
" Psalm-singing many have recovered their Reading,  
" which they had almost forgot, and many have learned  
" to read for the sake of singing Psalms:" To this we may add the Testimony of a worthy Minister, written to the Reverend Dr. *Woodward*: "When I first came to  
" my Parish, I found to my great Grief, the People very  
" ignorant and irreligious; the Place of divine Worship  
" indecently kept; the public Service neither understood  
" nor attended; the Ministrations of the Lord's Supper  
" supported only by the Piety of three or four Commu-  
" nicants, and the divine Ordinance of singing Psalms  
" almost

“ almost laid aside. Now in order to redress this general  
 “ Neglect of Religion, I began to teach three or four  
 “ Youths the Skill of singing Psalms orderly, and ac-  
 “ cording to Rules, which greatly tended, through the  
 “ Grace of God, to awaken their Affections towards Re-  
 “ ligion, and to give them a Relish for it. The Improve-  
 “ ment of these in Psalm-singing being soon observed by  
 “ others, many young Men desired to be admitted to the  
 “ same Instruction; which being granted, and the Num-  
 “ of them encreasing daily, they readily submitted to  
 “ the Rules of a religious Society, and have ever since  
 “ been careful Observers of them; by whose Means a  
 “ general Reviving of Piety, and a solemn Observance  
 “ of the publick Ordinances of God, hath been pro-  
 “ duced amongst us: And to the Joy of all pious Souls,  
 “ our Shepherds, Ploughmen, and other Labourers at  
 “ their Work, perfume the Air with the melodious sing-  
 “ ing of a Psalm or Hymn to their Creator and Redeemer.”

What Daughter of Devotion has so noble an Appearance as this Cælestial \* Beauty? For while

*Prayer, as for Alms, does at the Portal wait,  
 Praise enters, like a Royal Guest, in State.*

When is it that our noble Frequenters of the Almighty's Courts make the greatest Figures, petitioning for Favours, or presenting their Oblations of Respect and Honour? For who so offers Praise honours him, *Psalm l. ult.* With what Elevation of Spirit does the Psalmist start from the Vale of Tears and Supplication, to the Paradise of Praise! The Daughters of the Temple are all of heavenly Race, *Omnes Cælicolæ*, but not *Omnes supera alta tenentes*: The *Fastigia Cæli* are the Prerogative of Psalmody. How different is the Stile of their Addresses! Be merciful to me for I have sinned, says Penitence! From

\* I shall make no Apology for mentioning Psalmody as a Princess and Beauty, as *Solomon* speaks of Wisdom, *Plato* of Virtue, *Classick Poets* of the Graces; nor for not confining her to the single Province of Psalm-singing, but likewise including Hymns, Spiritual Songs, Anthems, and all harmonious Ways of celebrating the divine Praises.

the Ends of the Earth, and out of the Deep have I cried, says Prayer: O be joyful in the Lord, come before his Presence with a Song, &c. This is the Language of Praise.

Accordingly some also of our own Poets;  
*For Prayer the Ocean is, where diversly  
 Men steer their Course, each to a different Coast,  
 Where oft our Int'rests so discordant be,  
 That half beg Winds, by which the rest are lost.*

Sir W. D.

But Praise is Devotion fit for mighty Minds; the differing World's agreeing Sacrifice, &c. nor only the common Sacrifice of Rational Beings; but so just a Tribute to the Almighty, that inferior Creatures, Elements, and the whole Universe, are summon'd to pay it, *Psalm* 148.

And for its being Devotion fit for mighty Minds, if you doubt a Poet's Word, take a Preacher's. "Singing the Praises of God is the noblest Part of Worship, the most generous Service that we can perform, and carries with it the liveliest Signatures of a divine and God-like Temper of Mind." Thus the practical Discourser, and what can a Poet say more? But still this Preference to other religious Duties must be understood in some certain Respects, not in every Respect. And we acknowledge each of the fair Competitors to be a Princess and Sovereign in her own Province: Yet Psalmody, in her sublimest Exercise, (that of celebrating the divine Attributes and Perfections) appears with the Grandeur of an Empress.

In sacred Heraldry she has the Ascendant, as being of the eldest House, and early as the Creation, when the Morning Stars sung together; and of a Lineage that will last when Time shall be extinct.

*For when to the Cælestial Temple come,  
 Petition there shall cease, and Pray'r be dumb:  
 But Praise, in Accents more sublime and strong,  
 Shall then commence her everlasting Song.*

W. K.



T O

Mr. K N A P P,

O N H I S N E W

C H U R C H M E L O D Y.

**I**S it the justest Praise of every Art,  
To second Nature, and improve the Heart?  
Then sure amidst the Circle none can vie  
With true Devotion's Handmaid, *Psalmody*.

When meditating all that's good and great,  
The Soul sinks down beneath the mighty Weight  
Of the divine Perfections, what shall ease  
The lab'ring Thought, but Strains divine as these?

But various Passions act the human Mind,  
To Joy, to Grief, to Pray'r, to Praise inclin'd:  
When our rude untaught Tongues would these express,  
What but a Godlike Art can find the Dress?

How great your Merit, who employ your Pains  
To form the Choir, to regulate its Strains!  
And shewing Musick why herself was given,  
Recall the Wand'rer to her native Heaven!

An



AN ALPHABETICAL

T A B L E,

For the more readily finding any ANTHEM, HYMN,  
or PSALM, contained in this Book.

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A Hymn by a Singer of Divine Mufick A 4 Voc. 1

Most gracious God, of boundless might, fu -

Most gracious God, of boundless might, fu -

preme eternal King; Direct my heart and Voice a

preme eternal King; Direct my heart and Voice a

right, When I - thy prai - ses sing, when

right, When I - thy prai - ses sing, when

1 - thy praises sing. 1 2

thy praises sing. 1 2

1 2

2

Lord hear my pray'r accept my Song,  
 And sanctify my mind;  
 And grant I may my whole life long,  
 Be Virtuouſly inclin'd.

3

That when thou mayſt my Soul require  
 And I muſt hence remove,  
 I then may join the Heav'nly Choir,  
 And ſing with Saints above.

An Anthem, Psalm 60<sup>th</sup> For a Publick Fast 3  
 in time of War or at any other Time. A 4 Voc.

The first system consists of a vocal line in treble clef and a keyboard accompaniment in alto clef. Both are in G minor (one flat) and 3/2 time. The vocal line begins with a whole rest followed by a half note G, then a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The keyboard accompaniment follows the same rhythmic pattern with corresponding notes.

O God, thou hast been displeas'd; O

The second system continues the vocal line and keyboard accompaniment. The vocal line has a whole rest, then a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. There are asterisks under the notes for A and F. The keyboard accompaniment continues with the same rhythmic pattern.

The third system continues the vocal line and keyboard accompaniment. The vocal line has a whole rest, then a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. There are asterisks under the notes for A and F. The keyboard accompaniment continues with the same rhythmic pattern.

God, thou hast been displeas'd; O turn thee O

The fourth system continues the vocal line and keyboard accompaniment. The vocal line has a whole rest, then a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. There are asterisks under the notes for A and F. The keyboard accompaniment continues with the same rhythmic pattern.

The fifth system continues the vocal line and keyboard accompaniment. The vocal line has a whole rest, then a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. There are asterisks under the notes for A and F. The keyboard accompaniment continues with the same rhythmic pattern.

tur - - - n thee unto us again. Thou ha'

The sixth system continues the vocal line and keyboard accompaniment. The vocal line has a whole rest, then a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. There are asterisks under the notes for A and F. The keyboard accompaniment continues with the same rhythmic pattern.

movd the land and divi - - - - - ded it,

**Chorus**

Heal the for - es heal the fores thereof

Heal the fores heal the fores thereof

for it sc. Verse Counter Bass

for it sha - - - - - keth Thou hast

for it sc. Thou hast givn a

givn a token for such as fear thee that they  
token for such as fear thee that they may tri-

may tri - - - - - umph because of thy

ump<sup>h</sup> may &c.

Chorus

truth Therefore were thy beloved deliverd; help me

O help me w<sup>th</sup> thy

with thy right hand and hear me, with thy right hand &c

O help me w<sup>th</sup> thy

with thy right hand &c

Continued

right hand and hear me O help me with thy  
 hear me O help me w<sup>th</sup> thy right hand thy

right hand and hear me O help me with thy  
 hear me O help me w<sup>th</sup> thy right hand thy

Who will  
 right hand and hear me, hear me.

Treble &  
 Counter

lead me into the strong City: who will bring me

into E. dom!

Two staves of musical notation, both containing rests. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#).

Two staves of musical notation. The top staff is a vocal line in treble clef with lyrics: "Bass Solo tr wilt not thou O God go". The bottom staff is piano accompaniment in bass clef. The key signature is one sharp (F#).

Hast not thou cast us out, O God:

Two staves of musical notation. The top staff is a vocal line in treble clef with lyrics: "O help us in the time of". The bottom staff is piano accompaniment in bass clef. The key signature is one sharp (F#).

:S:

O help us in the time of

Two staves of musical notation. The top staff is a vocal line in treble clef with lyrics: "out with our hosts? O". The bottom staff is piano accompaniment in bass clef. The key signature is one sharp (F#).

out with our hosts? O

Two staves of musical notation. The top staff is a vocal line in treble clef with lyrics: "O help us in the time of". The bottom staff is piano accompaniment in bass clef. The key signature is one sharp (F#).

O help us in the time of

trouble for vain O

Two staves of musical notation. The top staff is a vocal line in treble clef with lyrics: "help us in the time of trouble for". The bottom staff is piano accompaniment in bass clef. The key signature is one sharp (F#).

help us in the time of trouble for

O help us in the time of

trouble for vain for vain &c.

help us for vain is the help of man.

vain O help us for vain &c.

trouble for vain for vain &c.

Chorus for it is he

Through God will we do great Acts: for

for it is he

for it is

for it is

it is he that shall tread down our enemies

that shall it is

he for

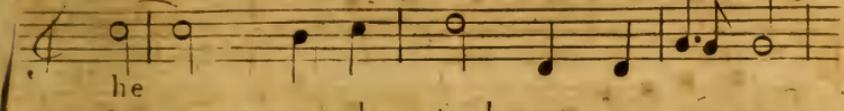
Continued



he &c.



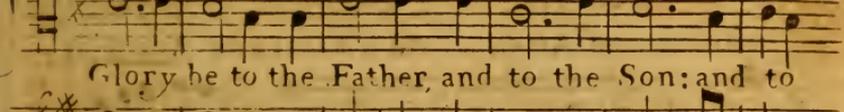
for it is he that shall tread down our enemies.



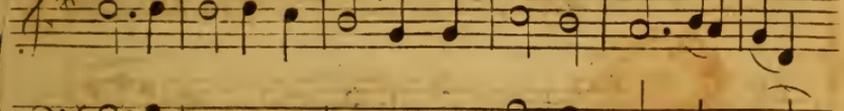
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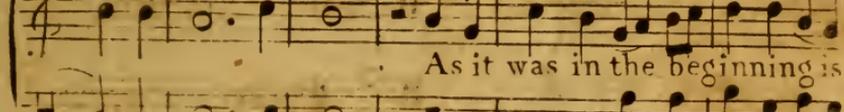


it is he &c.

Glory be to the Father, and to the Son; and to

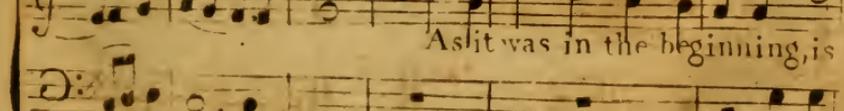
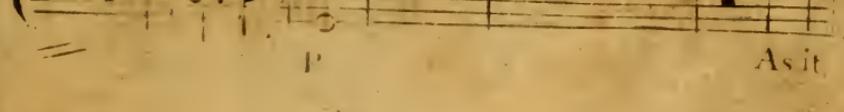




Loud  
As it was in the beginning is



the Ho . ly Ghost; As it was in y<sup>e</sup> be

As it was in the beginning, is

P

As it

Soft

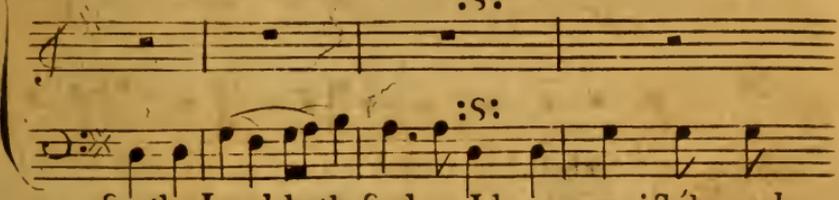
now is now and ever shall be :S:  
 ginning is now is now and ever shall be World :S:  
 now is now and ever shall be :S:

was in the beginning is now and ever shall be  
 without end Amen world without end Amen A  
 A

men A men 2  
 men I 2  
 men I 2



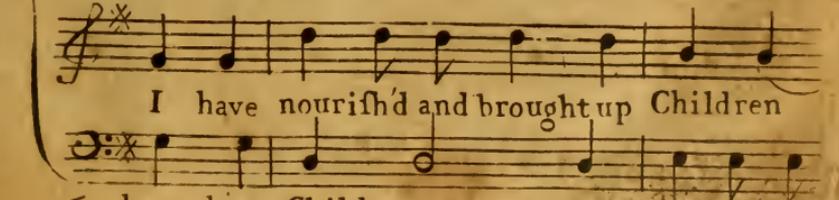
Hear O Heavens and give ear O Earth



for the Lord hath spoken I have nourish'd and



I have nourish'd and



I have nourish'd and brought up Children

brought up Children R have nourish'd

I have nourishd and brought up Children &c.  
 brought up Children and brought up Children and  
 have nourishd and brought up Children and  
 brought up

1 2  
 1 2  
 1 2  
 1 2

they have rebell'd against me. Ah sinful  
 children that are corrupters,  
 Nation,  
 A feed of evil doers

they have forsa - - - ken the Lord, they

:S: Ch<sup>o</sup>  
:S:

Ah /  
:S:  
:S:

have provoked the ho - ly one of Isr'el unto anger,

sinful Nation, ah sinful nation, a people laden

with iniquity

they Judge not the fatherless

neither

Chorus

Ah

doth the cause of the Widow come unto them

sinful nation ah sinful nation Wash ye

make you clean put away the evil of your doings

from before mine eyes cease to do evil

Judge

learn to do well relieve th'oppressed

fatherless plead for the Widow, and plead

:S: :S:

for the Widow.

Come now let us

Come

Come now let us reason to

Come now let us reason together come

reason together &c.

now let us reason together &c.

gether reason together faith the Lord; though

now let us reason together &c.

fins they be as Scarlet they shall be as Wooll;

though they be Red like Crimfon like Crimfon like

Crimson, they shall be as white as white

Crim - - - - - son, they shall be as white

Crimson, they shall be as white - - - - -

Crim - - - - - son, they shall be as white

yet they shall be as white as Snow. A -

Hallelujah :::

- men A - men

Hallelujah :::

Hallelujah :::

A -

Hallelujah :::

A musical score for the word "Amen". It consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics "A - men" are written below the notes. The second staff is a piano accompaniment with a bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. The third and fourth staves continue the vocal and piano parts respectively, with the lyrics "A - men" and "A - men" appearing on the third staff and "men" on the fourth. The piece concludes with a double bar line and a repeat sign.

An Anthem Psalm 147<sup>th</sup> Ver. 1<sup>st</sup> for the reesta -  
blishment of Peace or any other time A 4 Voc.

A musical score for the hymn "O praise the Lord". It consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics "O praise the Lor - - - d praise the" are written below the notes. The second staff is a piano accompaniment with a bass clef. The third and fourth staves continue the vocal and piano parts respectively, with the lyrics "O praise the Lord O praise the" and "Lord for it is a good thing forit" appearing on the third staff and "Lord for it is a good thing forit is go" on the fourth. The piece concludes with a double bar line and a repeat sign.

is a good thing to sing praif - - es unto our God

thing goodthing sic.

yea a jo - - - yful a jo - - - yful and

yea a jo - - - yful a jo - - - yful a

yea a jo - - - yfull a jo - - - yful a jo - - -

pleasant thing it is and pleasant

jo - - - y - ful and pleasant thing it is

- y - ful and pleasant thing it is and pleasant

thing it is it is to be thankful He

and pleafant thing it is to be thankful

maketh wars to ceafe in all the world He maketh

wars to ceafe in all the world he brea

- keth the Bow  
he brea - - keth the Bow and knappeth

spear in funder  
he brea - keth the Bow and knappet'

the spear in funder and burneth and burneth and burneth

the Cha - - - - riots in the fire

Chorus, Pfalm 147<sup>th</sup> Ver. 5<sup>th</sup>

Great is our Lord and great is his pow'r yea

and his wisdom and his wisdom is in-finite.

Ver. 2 Voc.

He maketh peace in thy borders he

He maketh peace in thy borders he maketh

maketh peace and filleth thee

peace in thy borders and filleth thee and

not too fast

filleth thee with the flour of Wheat praisey<sup>e</sup>

filleth thee Sc.

praise the Lord O Jerusalem  
Lord O Jerusalem

praise the Lord O Jerusalem

praise thy God O Sion, praise the Lord O Je -

praise thy God O Sion, praise the Lord O Je -

rusalem praise the Lor -

praise thy God O Sion,  
rusalem praise the

D

d O Jerufalem  
praise thy God O Sion. Tenor

Lord O Jerufalem He

Solus  
maketh peace maketh peace in thy borders and filleth

thee filleth thee and filleth thee with the flou,

Continued

praise the Lo  
 of wheat  
 tr

Praise the Lord O Jerufalem

praise thy

rd O Jerufalem &c.  
 Lord O Jerufalem praise thy God O Sion, praise the

praise the Lo

rd O Jerufalem &c.  
 Lord O Jerufalem &c.  
 praise thy God O Sion,  
 praise thy God O Sion,

praise thy Lo

praise thy

Treble

rd O Jerufalem &c. He

praise thy God O Sion

Lord O Jerufalem

Solus

maketh peace maketh peace in thy borders and

filleth thee with the flour of wheat

The musical score consists of six systems of staves. The first system has a treble clef and a common time signature. The second system has a bass clef. The third system has a treble clef and a common time signature. The fourth system has a bass clef. The fifth system has a treble clef and a common time signature. The sixth system has a bass clef. The lyrics are written below the staves, with some words in italics. The score ends with a double bar line.

End with the first Strain and Chorus and the Amens  
 and Hallelujahs or with the Chorus Great is our L<sup>d</sup> &c.  
 and the Amens and Hallelujahs as follows

Great is our Lord and great is his pow'r

:S:  
:S:  
:S:

and his wisdom and his wisdom is infinite

:S:  
:S:  
:S:

A - - - - - men Hallelujah A - - - - - men Halle

A - - - - - men A - - - - -

A - - - - - men Hallelujah A - - - - - men Halle

A - - - - - men Hallelujah A - - - - -

- lu jah A - men A - men Halle lu jah Halle -  
 men Hallelujah A - men A - - - -  
 - lu jah A - men A - men Halle lu jah A -  
 men Hallelujah A - - - -  
 lujah Hallelujah A - - - - men Amen  
 men Hallelujah Amen A - men Amen  
 - - - - men Hallelujah A - men Amen  
 men Hallelujah A - - - - men Amen  
 Quick  
 Hallelujah :::: :::: ::::

The musical score is written for voice and piano. It consists of six systems of staves. The first five systems are vocal parts with lyrics, and the sixth system is a piano accompaniment. The tempo is marked 'Quick' for the final section. The lyrics are: '- lu jah A - men A - men Halle lu jah Halle - men Hallelujah A - men A - - - -', '- lu jah A - men A - men Halle lu jah A - men Hallelujah A - - - -', 'lujah Hallelujah A - - - - men Amen', 'men Hallelujah Amen A - men Amen', '- - - - men Hallelujah A - men Amen', and 'men Hallelujah A - - - - men Amen'. The final section is marked 'Quick' and features the word 'Hallelujah' repeated three times with a double bar line and repeat dots.

The first system consists of two staves. The upper staff is in treble clef and contains a sequence of eighth and sixteenth notes. The lower staff is in bass clef and contains a sequence of eighth and sixteenth notes. There are four repeat signs (double bar lines with two dots) placed between the two staves at regular intervals.

The second system consists of two staves. The upper staff is in treble clef and contains a sequence of eighth and sixteenth notes. The lower staff is in bass clef and contains a sequence of eighth and sixteenth notes.

The third system begins with a double bar line and the word "Slow" written above the treble staff. It consists of two staves. The upper staff is in treble clef and contains half notes and quarter notes. The lower staff is in bass clef and contains half notes and quarter notes. There are repeat signs at the end of each staff.

The fourth system consists of two staves. The upper staff is in treble clef and contains half notes and quarter notes. The lower staff is in bass clef and contains half notes and quarter notes. There are repeat signs at the end of each staff.

Four empty musical staves are located at the bottom of the page, arranged in two pairs of two staves each.

An Anthem Exodus 15<sup>th</sup> For a thanksgiving for  
a Victory or at any other time. A 4. Voc.

I will sing will sing unto the Lord,  
I will sing sic  
I will sing will sing unto the Lord, for he hath  
I will sing sic.

triumph ed  
tri  
triumphed  
for he hath triumphed  
for he hath triumph'd triumph'd  
umph - - ed for he hath triumph'd :: for  
for he hath triumph'd triumph'd  
for he hath triumph'd for he hath tri

Continued

triumph'd triumph'd for he hath triumph'd glorious

he hath tri - umph - - - - - ed glorious

triumph'd triumph - - - - - ed glorious

umph'd &c.

ly. c. s:

ly, the horse and his rider hath he throw

ly. c. s:

I 2

I 2 Verse 3 Voc.

n into the S. a. The Lord is my strength is my

I 2

Continued

Strength and Song and he is become is become my

Salvation he is my God my Fathers God he is my

God my Fathers God and I will exalt him and I

will exalt him exalt him exalt him

## Continued

## Verfe Medius

The Lord is a man of War: the Lord is a man of  
War: the Lor - - is his name.

Verfe  
Cantus

Thy right hand O Lord is become glo - -  
rious glo - - rious glo - - rious in powr

Verfe  
Bafs

Thy right hand O Lord hath dash'd in  
pieces hath dash'd in pieces dash'd in pieces the  
enemy,

## Chorus

The Lord shall reign for ever and ever, shall reign for

## Continued

ever for ever and ever, ever, ever.

The musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. Each staff contains a triplet of notes, with the numbers 1, 2, and 3 written above the notes to indicate the triplet. The notes are quarter notes.

Verse  
Tenor

The enemy said I will draw my sword,  
I will draw my sword my hand my hand shall de-  
stroy them

The musical score for the Tenor voice is in treble clef. It begins with a C-clef and a common time signature. The lyrics are written below the notes.

Verse  
Bass

Thou didst blow - - with thy wind the  
Sea - - coverd them; they sank as lead in the migh-  
ty waters, they sank as lead  
in the migh - - - - - ty waters

The musical score for the Bass voice is in bass clef. It begins with a C-clef and a common time signature. The lyrics are written below the notes.

Sing the first strain again,  
I will sing unto the Lord &c.

Continued

Verfe  
Medius.

Who is like unto thee, O Lord, a -  
mongst the Gods.

Verfe  
Cantus

Who is like thee who is like thee O Lord.

Verfe  
Tenor

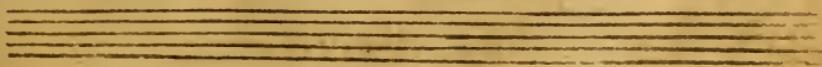
glorious in holiness,

Verfe  
Bafs

fearful in praifes, doing wonders, doing  
wonders doing wonders doing won - - - ders

Chorus

The Lord shall reign for ever and ever, shall



First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with notes and rests, ending with a double bar line. The bass staff contains a supporting line with notes and rests, also ending with a double bar line. Above the treble staff, the numbers 1, 2, and 3 are placed above the final three notes, indicating a triplet.

reign for ever for ever, and ever, ever, ever.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with notes and rests, ending with a double bar line. The bass staff contains a supporting line with notes and rests, also ending with a double bar line. Above the treble staff, the numbers 1, 2, and 3 are placed above the final three notes, indicating a triplet.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with notes and rests, ending with a double bar line. The bass staff contains a supporting line with notes and rests, also ending with a double bar line. Above the treble staff, the numbers 1, 2, and 3 are placed above the final three notes, indicating a triplet.

A - men A - men A

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with notes and rests, ending with a double bar line. The bass staff contains a supporting line with notes and rests, also ending with a double bar line. Above the treble staff, the numbers 1, 2, and 3 are placed above the final three notes, indicating a triplet.

A - men A - men A - men

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with notes and rests, ending with a double bar line. The bass staff contains a supporting line with notes and rests, also ending with a double bar line.

men Amen Amen

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with notes and rests, ending with a double bar line. The bass staff contains a supporting line with notes and rests, also ending with a double bar line.

men A men men

An Anthem Psalm 29<sup>th</sup>

A 4 Voc.

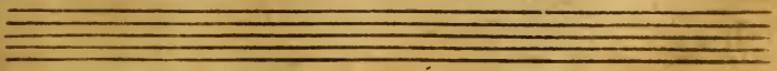
Tenor Solus

Bring unto the Lord, O ye mighty, bring  
young Rams bring young Rams unto the Lord

Chorus

Ascribe unto the Lord ascribe unto the Lord

worship and strength Give the Lord the honour



## Continued

due un - to his name, worship the Lord with ho -

ly worship worship the Lord with ho - ly

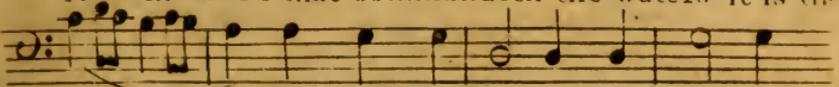
worship

Verse Bass

It is the Lord that commandeth the water



it is the Lord that commandeth the waters it is the

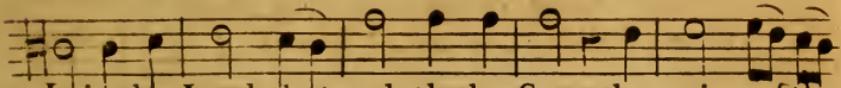


glorious God that maketh the thunder

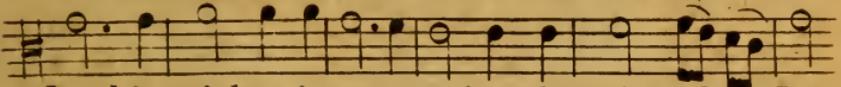
Sing the Chorus again

Ascribe unto the Lord &c.

Verse Counter



It is the Lord that ruleth the Sea the voice of the



Lord is mighty in operation the voice of the Lord



is a glorious voice the voice of the Lord is a



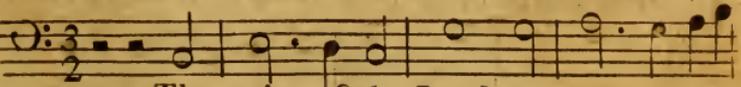
Sing the Chorus again

Ascribe unto the Lord &c.

glorious voice.

Verse

Bass

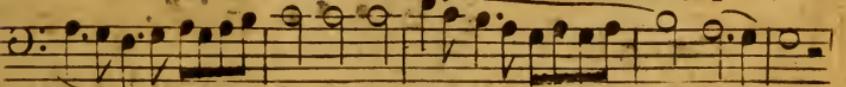


The voice of the Lord the voice of the



Lord divi

deth divi

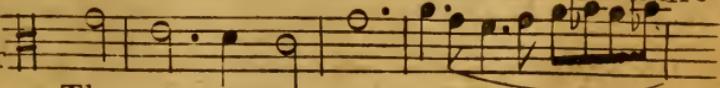


deth the fla

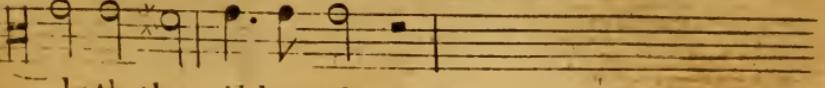
mes of fire

Verse

Counter



The voice of the Lord sha



meth the wilderness

Verse Bass

Continued

yea the Lord sha - - - - - keth the wildernes

of Cades. Chorus

doth evry man speak doth evry man

In his Temple doth evry man spea -  
doth evry man

doth  
speak doth evry man evry man speak of his honour

- - - - - k doth evry man speak of his honour

speak doth evry man evry man speak of his honour

evry man speak doth evry man speak of his honour

doth speak of his honour doth speak

doth evry man speak of his honour doth

speak doth evry man speak of his honour.

speak doth evry man speak of his honour.

Verse Counter and Bass

The Lord he sitteth the Lord he sitteth above

The Lord he sitteth the Lord he sitteth above

The Lord he sitteth he sitteth a -

water water-flood and the Lord re

bove the water-flood and the Lord re - maineth

maineth remaineth a King a Ki  
 King the Lord remaineth a d.c.  
 ng for ever

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal line. The music features a series of quarter notes in the vocal line, followed by a melodic phrase with eighth notes. A double bar line with first and second endings is present at the end of the system.

Chorus

The Lord shall give strength the Lord shall give.  
 strength give strength unto his people the Lord

Detailed description: This system contains the chorus section, consisting of four staves. The top two staves are vocal lines in treble clef, and the bottom two staves are piano accompaniment in bass clef. The lyrics are written below the vocal lines. The music is in a simple, homophonic style with quarter notes. The key signature remains one flat. The system concludes with a double bar line and repeat signs.

## Continued

the  
 shall give his people the blessing of peace the  
 the  
 the

blessing the blessing of peace the  
 Lord shall give his people the blessing of  
 blessing of peace the Lord shall give his  
 blessing the blessing the blessing of

blessing the Lord shall give his  
 peace the blessing the blessing the  
 people the blessing of peace the  
 peace the Lord shall give his people the

Continued

people the blessing  
 Lord shall give his people the blessing of peace

1 2  
 1 2  
 1 2

A - - - men Hallelujah A - men Halle -  
 A - - - - - men A - - - - -

A - - - - - men Hallelujah A - men Halle -  
 A - - - - - men Hallelujah A -

lujah A - men A - men Hallelujah Halle -  
 men Hallelujah A - men A - - - - -

lujah A - men A - men Hallelujah A -  
 - - - - - men Hallelujah A - - - - -

lujah Hallelujah A - - - - - men, Amen,  
men Hallelujah A - men A - men, Amen,  
men Hallelujah A - men, Amen,  
men Hallelujah A - - - - - men, Amen,

Quick  
Hallelujah

Slow

Hal - le - lu - jah

Hal - le - lu - jah

Detailed description: This block contains a musical score for a vocal piece. It features four staves. The top two staves are vocal parts with lyrics 'Hal - le - lu - jah'. The bottom two staves are piano accompaniment. The music is in common time (C) and has a 'Slow' tempo. The score ends with a double bar line and repeat dots.

An Anthem Psalm 139<sup>th</sup>

A 3 Voc.

O Lord thou hast searched me out and

known me, thou knowest my down sitting and

Detailed description: This block contains a musical score for a three-part vocal anthem. It features four staves. The top two staves are vocal parts with lyrics 'O Lord thou hast searched me out and'. The bottom two staves are piano accompaniment. The music is in 3/2 time and has a key signature of one flat (B-flat). The score ends with a double bar line and repeat dots.

mine uprising thou understandest my thoughts long be

fore, thou understandest my thoughts long before

Chorus

How dear are thy counfels unto me O God, how

dear are thy counfels unto me O God, how dear, how

G :S: :S:

dear are thy counfels how dear are thy counfels un-

to me O God. Thou art about my Path and a-

bout my Bed and spiest out all my ways, and

spiest out all, and spiest out all, all, all,

all, a - - - ll my ways whither shall I

go whither shall I go then from

whither shall I go whither shall I go then

thy Spirit or whither shall I go then from thy

from thy Spirit &c.

presence, if I climb up into Heav'n thou art

if I go down to Hell thou art there also

there if I

if I go down to Hell thou art there also

take the wings, the wings of the morning and re-

main in the uttermost parts of the Sea, evn

there - - also shall thy hand lead me and thy

right hand shall hold me

if I say peradventure the

darkness shall cover me then shall my night be

yea the darkness is no

turned to day,

yea y<sup>e</sup> darkness is no

darkness with thee but the night is as clear as the

darkness &c.

day the darknes and light the darknes and light

to thee are both alike.

Conclude with the Chorus, How dear are thy counfels  
 &c.

Detailed description: This block contains a musical score for three systems. The first system has a vocal line with five rests and a bass line with five quarter notes. The second system has a vocal line with the lyrics 'day the darknes and light the darknes and light' and a bass line with five quarter notes. The third system has a vocal line with the lyrics 'to thee are both alike.' and a bass line with five quarter notes. Each system ends with a double bar line and a fermata.

Pfalm 10<sup>th</sup> Verfe 5<sup>th</sup> New Verſion A. 3. Voc.

My lot is fall'n in that bleſſ'd Land, where

My lot is fall'n in that bleſſ'd

Detailed description: This block contains a musical score for three systems. The first system has a vocal line with the lyrics 'My lot is fall'n in that bleſſ'd Land, where' and a bass line with five quarter notes. The second system has a vocal line with the lyrics 'My lot is fall'n in that bleſſ'd' and a bass line with five quarter notes. The third system has a vocal line with five quarter notes and a bass line with five quarter notes. Each system ends with a double bar line and a fermata.

God is truly known He fills my Cup  
Land, where God

:S:

with a lib-ral hand, tis he supports my Throne

:S:

In Natures most delight-ful scene my happy

happy Portion lies the place of my appointed Reignall

## Continued

Ver 2 Voc

other other Lands out-vies Therefore my  
Soul shall bless the Lord, whose Precepts  
give me Light and private coun-  
sel still afford in sorrows dismal night,  
in sorrows dismal, dismal, dismal night,  
in sorrows dismal, dismal, dis- mal night.  
dismal, dismal, dismal night.

I strive each action to approve to his all =

seeing Eye no danger shall my hopes remove

no

no danger shall my hopes remove be

danger shall my hopes, my hopes remove;

cause he still is nigh

I 2

I 2

I 2

4

Beat one down & one up twice in every bar & two following verses

Therefore my heart all grief defies my Glo -  
Glor

- ry does rejoyce my flesh shall rest in hope to  
Glor

rise wakd by his pow'ful pow' - - - -  
pow'ful voice wakd by his

- rful voice my flesh shall rest in hope to  
pow'ful pow'ful voice

rife waked by his powerful voice  
 waked by his powerful  
 hope to rife waked by his powerful powerful  
 my flesh shall rest in hope to rife waked by his  
 voice in hope to rife  
 powerful pow' - - - - - rful  
 voice  
 waked by his powerful powerful voice waked by his  
 voice my flesh shall rest in  
 waked by his powerful voice shall rest &c.  
 powerful powerful voice my flesh shall rest &c.

hope to rise wak'd by his pow'rful pow-  
 voi -  
 powerful voice  
 - r ful voice wak'd by his  
 ce his pow'rful voice pow- - r ful  
 wak'd by his pow'rful pow- - - r - ful  
 powerful voice Thou Lord when I resign my breath my  
 powerful voice  
 powerful voice  
 Soul from Hell shall free nor let thy Hbly One in

## Continued

death the least Corruption see nor let thy Holy

One in death the least Corruption see nor

let thy Holy One in death the least Corruption

see the least Corruption see

Beat one down & one up in each bar

Thou shalt the Paths of life display thou

shalt the paths of life display that to thy pre

sence lead thou shalt the paths of life - dis

play that to thy presence lead Where pleasure

Brisk

dwell without allay and Joys that never

never never never fade Joys that never

fade and Joys that never &c.

never never fade that never never

that never &c.

that never, never, never, never, never fade.

An Anthem Psalm 133<sup>d</sup>. A 4 Voc.

Tenor Solus by M<sup>r</sup> Henry Brown

Behold, how good and joyful a thing it is

Bass Solus

Behold, how good and joyful a thing it is

Treble Solus

Brethren to dwell together in unity in unity

Counter Solus

Brethren to dwell together

Chorus

Brethren to dwell together  
in unity in unity Brethren to dwell together in

Brethren to dwell together in

Brethren to dwell together in

unity in uni-ty It is like the

It is like the precious ointment up -  
precious ointment up - on the head

oint - ment up - on the head that  
It is on the head that ran down unto the beard

ran down un-to the beard:  
like the precious ointment up - on the head y

ran down unto the beard: even unto *Aarons*

ran down &c.

and went down to the skirts of his cloth-

beard, and went down to the skirts

and went down

ing

of his clothing

to the skirts of his clothing clothing

and went down and went down to the skirts of his

Chorus 1 2 Chorus

of his cloth- ing Like as the  
 clothing clothing

This system contains the first two vocal phrases and their piano accompaniment. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The music features a chorus structure with two endings, marked '1' and '2'. The lyrics 'of his cloth- ing' and 'Like as the clothing' are placed below the vocal line.

dew of Hermon, like as the dew of Hermon of

This system continues the vocal and piano parts. The lyrics 'dew of Hermon, like as the dew of Hermon of' are written below the vocal line. The piano accompaniment provides harmonic support for the vocal melody.

Hermon which fell upon the hill of Sion, For

This system continues the vocal and piano parts. The lyrics 'Hermon which fell upon the hill of Sion, For' are written below the vocal line. The piano accompaniment continues with a steady rhythm.

Hermon which fell upon the hill of Sion, For

This system concludes the vocal and piano parts. The lyrics 'Hermon which fell upon the hill of Sion, For' are repeated below the vocal line. The piano accompaniment ends with a final chord. The system includes a '3/2' time signature change and a '1 2' marking at the bottom.

there the Lord promised his blessing his blessing his

blessing and life for evermore, and life for ever -

more and life for ever -

and

and life for ever more

and life for ever mo - - - re

life for evermore and li - - - fe for  
mo - - - re  
and li - - - fe  
and li - - - fe for

e - ver - more,

For there the Lord promised his  
for evermore,

e - vermore,  
blessing his blessing his blessing and life for ever

Continued.

and li - fe for e - vermore.

more  
and li - fe for evermore.

An Anthem Psalm 100<sup>th</sup>  
by M<sup>r</sup> H. Brown. A 4 Voc.

O be joyful in the

O be joyful in the Lord all ye lands;

Continued

O be joyful in the  
 O be joyful in the Lord all ye lands  
 Lord, all ye lands be joyful in the Lord all ye  
 O be joyful in the Lord all ye lands  
 Lord all ye lands: **S:** Chorus  
 all all ye lands: Serve the Lord with glad-  
 lands all all ye lands: **S:**  
 all all ye lands:  
 . nefs, Serve the Lord with gladness, and come be

Detailed description: This is a page of a musical score, page 71, titled 'Continued'. It features a three-part setting of the hymn 'O be joyful in the Lord all ye lands'. The score is written on four systems of staves. Each system consists of a vocal line (treble clef), a piano accompaniment line (tenor clef), and a basso continuo line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are printed below the vocal line. The score includes repeat signs and first endings, with a 'Chorus' section starting at the second system. The music is in a simple, homophonic style typical of 17th or 18th-century hymn books.

## Continued

Beye sure  
fore his preface with a Song  
that the Lord he is God; it is he that hath made us  
it is he that hath made us  
and not we our selves  
and the  
we are his people

Sheep of his pasture and the Sheep of his pasture

O go your way in - to his gates with

O go your way in -  
way in - to his gates with thanks giv -  
ing,  
to his gates with thanks giving,

ing, with thanks giving, and into his courts with praise

2 be thankful un-to him bethankful un-to him  
 2 be thankful unto him unto  
 2 be thankful unto him un  
 be thankful un

and speak good of his name  
 him &c. and speak

to him and speak good of his name  
 to him

Continued

:S:

:S:

good of his name, speak good, speak good, speak

:S:

Brisk

1

2

good of his name.

For the Lord is gracious, his

mercy is everlasting and his truth endu

## Continued

reth from genera — tion to generation

Glory be to the Father and to the Son and

to the Ho — — ly Ghost

As it was in the be —

The musical score consists of several systems of staves. Each system includes a vocal line (treble clef) and an instrumental line (bass clef). The lyrics are written below the vocal line. The score includes repeat signs and a double bar line with repeat dots at the end of the piece.

Lyrics:

As it was in the beginning  
 As it is now and  
 ever shall be  
 As it was in the beginning  
 is now and  
 ever shall be  
 ever ever

Continued

end A - - men A - - - men  
 World without end A - - men A -  
 World without end A - men  
 World without end &c.

Amen &c.  
 men A - men A -  
 Amen world without end A - men  
 end A - men

- - - men .

An Anthem Psalm 127<sup>th</sup> A 3. Voc.

Their labour is but  
 Except the Lord build the house, their

lost that build it.  
 labour is but lost that build it.  
 Except the

the Watchman  
 the Watchman waketh in  
 Lord keep the City

waketh in vain the watchman  
 vain the watchman waketh in  
 the watchman waketh in vain

waketh in vain in vain

vain the watchman waketh in

the watchman waketh in vain *verse* in

the watchman waketh in vain. It is but

vain in vain in vain.

vain in vain in vain.

lost labour that you haste to rise up

It is but lost labour

early and so late take rest, it is but lost

it is but lost labour

Continued

labour  
that you haſte to riſe up early and ſo late take

and eat the bread of  
reſt and ſc.

and eat the bread of carefulneſs  
carefulneſs ſo he giveth his beloved  
ſo he

for ſo he giveth his be-lov-ed ſl-  
- eep he giveth his be-  
giveth his beloved ſl-eep  
eep he giveth his be-loved ſl-

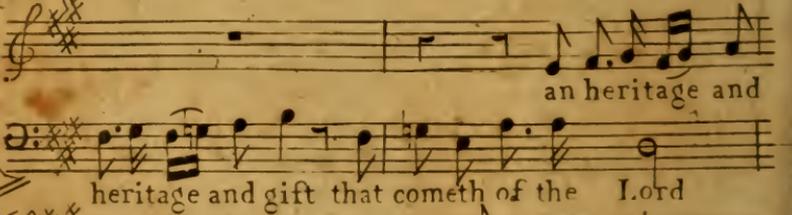
Continued



loved sleep his beloved sleep.  
 he giveth his beloved sleep his beloved sleep.  
 eep he giveth his be loved sleep.




Lo, children and the fruit of the womb are an  
 an



an heritage and  
 an heritage and  
 heritage and gift that cometh of the Lord



heritage and gift an heritage and gift an  
 gift an heritage and gift an heritage and  
 an heritage and gift an

## Continued

heritage and gift that cometh of the Lord Like as

gift and gift that &c.

heritage and gift that &c.

arrows in the hand of the Giant, so, so, so are young

so, so, &c.

so, so, &c.

children

Like as arrows in the hand of the Giant

so, so, so are young children

Happy is the

## Continued

Happy is the  
man that hath his quiver full of them

man that hath his quiver full of them

he shall not be a -  
Hap -

Happy is the man  
shamed to speak with his enemies Hap -

py is the man that hath his quiver full of them  
that hath his quiver full of them

py is the man that hath his quiver full of them

Continued

Chorus

He shall not be a

He shall not be a

He shall not be ashamed to speak<sup>th</sup> his

He shall not be ashamed to speak<sup>th</sup> his

He shall not be ashamed to speak with his enemies

shamed to speak with his enemies

shamed to &c.

enemies

enemies

He shall not be a

He shall not be a

He shall not be ashamed to

He shall not be ashamed to speak w<sup>th</sup> his

He shall not be a d.c.

shamed to speak with his enemies he shall not be a -

shamed to speak with his

Speak with his enemies his enemies

enemies he shall not be ashamed to speak w<sup>th</sup> his

shamed to speak with his enemies his

his enemies to speak with his

Continued

enemies in the gate to speak with his enemies

enemies in the gate to speak with his enemies

in the gate

in the gate

An Anthem taken out of the Communion Service A 3 Voc.

Glory be to God on  
 Glory be to God on high,  
 and in earth peace,  
 high, and in earth peace,  
 good will towards men  
 and in earth peace, good will towards  
 good will towards men to God on high,  
 and in earth peace Glory be to God on high,  
 men  
 and in earth peace good will towards men we praise thee  
 we

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) in 3/2 time. It features a variety of note values including minims, crotchets, and quavers, with some notes marked with an asterisk. The lyrics are placed below the corresponding staves, with some words appearing on multiple staves. The score is divided into systems by double bar lines with repeat signs.

blefs thêe we praise thee we blefsy we

we worship thee we praise thee we blefsy we

worship thee we glorify thee we give thanks to thee

for thy great glo-ry O Lord God heavenly

Chorus



Slow

King God the Father Almighty

O Lord the

O Lord<sup>e</sup> only begotten

O Lord the only begotten Son Jefu

only begotten Son - Je - fu Christ

Son Je fu Christ O Lord God Lamb of God Son of y Father

Christ

Counter Solus

Counter Bals

that takest away the Sins of the world have

Continued  
Chorus

musical notation for the first system, including vocal lines and a basso continuo line.

mercy up - on us have mercy up - on us

Bass Solus

thou that takest away the Sins of the world

Counter & Bass

Chorus

have mercy up - on us have mercy up - on us

Tenor Solus

thou that takest away the Sins of the world re

ceive our pray - - ers

Chorus

Counter Tenor & Bass

re-ceive our pray - ers re-ceive our pray-ers

Bass Solus

thou that sitt'st at the right hand of God the

Counter & Bass

have mercy up - on us

Father

Chorus

Chorus

have mercy up on us For thou only art

holy thou only art the Lord thou only

Christ with the Holy Ghost art most high

high ::: glory the glory of

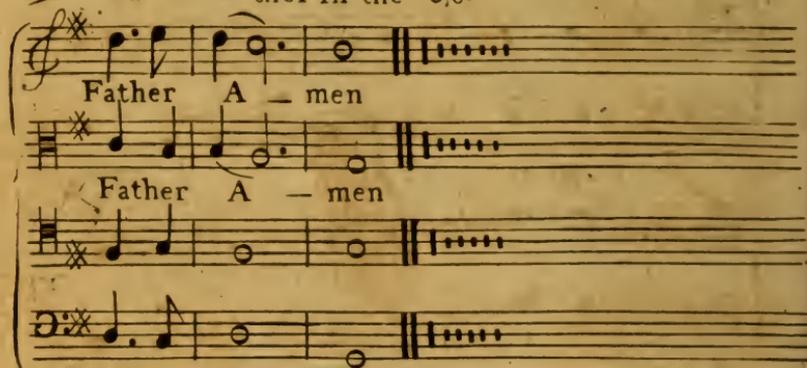
art most high in the glory of God the Fa

art most high in the glo - ry of

high art most high in the glory of God the

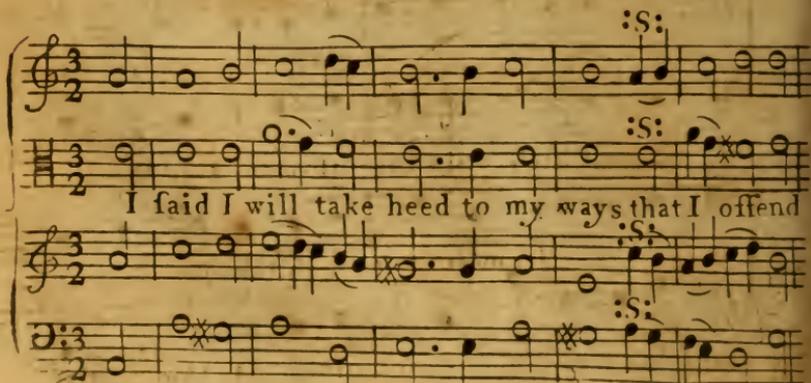


God the Father in the glory of God of God the  
ther in the glory of God the  
God the Father in the glory of God of  
Fa - - ther in the &c.



Father A - men  
Father A - men

An Anthem Psalm 39<sup>th</sup> A 4 Voc.



I said I will take heed to my ways that I offend

not that I offend not offend not in my tongue

I will keep my mouth

I will keep my mouth I will keep my

I will keep my mouth

I will keep my mouth keep my mouth I will keep my

I will keep my mouth

mouth as it were with a bridle

I will keep my mouth &c.

mouth

while the ungodly while the ungodly is in my

fight

I held my tongue

and spake nothing

I kept silence

yea even from good words but

it was pain and grief unto me my heart was hot<sup>th</sup>

in me, and while I was thus musing the fire kindled

Lord let me  
and at last I spake with my tongue.

:S: Treble Solus  
:S:  
:S:  
:S:

know my end, and the number of my days

that I

that I

that I may be cer-ti-

that I may be cer-ti-fied that I

may be cer-ti-fied that I may be cer-ti-

may be certified how long how long how long I

fied be certified

may be certified

fied be certified

Continued

have to live. live.

I 2

I 2

Tenor Solus

Be - hold, Be - hold, Be -

I 2

I 2

hold thou haft made my days as it were a span

and mine age is evn as nothing in respect - of

long

:S: Chorus

thee :S:

and verily all man living and verily all man

living is altogether vanity is altogether vanity.

vanity

2 Bass Solus

=vanity For man walketh in a vain shadow and dif-

## Continued.



quieteth and disquieteth himself in vain he



heapeth up riches and cannot tell who shall gather

Chorus

And now Lord, what is my hope, truly my

them

1 2 :S:

hope is ev'n in thee.

1 2 :S: Hear my

Hear my pray'r O

Hear my pray'r O Lord

Hear my pray'r O Lord and with thine

pray'r Hear my pray'r O Lord

Lord

ears consider my calling, hold not thy peace at my

ears consider my calling, hold not thy peace at my

tears. a

For I am a stranger

For I am a stranger

stranger with thee and a sojourner as all my

:S:Not too fast

O spare me a little a little little

Fathers were.

:S:

Continued.

while, that I may recover my strength, before I go

hence before I go hence and be no more seen, be -

Slow

fore I go hence and be no more seen.

A Funeral Hymn Job 19<sup>th</sup> Verse 25<sup>th</sup> A4Voc

My life's a shade, my days A pace to death de-

cline My Lord, is life, he'll raise My dust

again, ev'n mine. Sweet truth to me; I  
to me;  
to me;

## Continued

I shall arise and with these eyes my Saviour see.  
I shall arise  
I shall arise

My peaceful grave shall keep My bones till y<sup>e</sup> sweet day.  
I wake from my long sleep, And leave my Bed of Clay.

Sweet truth &c.

My Lord his Angels shall Their golden Trumpets sound;  
At whose most welcome call My grave shall be unbound.

Sweet truth &c.

I said sometimes with tears, A me! I'm loath to die.  
Lord, silence thou those fears, My lifes with thee on high.

Sweet truth &c.

What means my trembling heart, To be thus shy of death;  
My life and I sha'n't part, Tho' I resign my breath.

Sweet truth &c.

Then welcome harmless grave, By thee to Heav'n I'll go:  
My Lord, his death shall save Me from the Flames below.

Sweet truth &c.

Parkston Tune Psalm 1<sup>st</sup> New Ver. A 4 Voc.

How blest is he who neer consents, By ill ad

Nor  
vice to walk;  
Nor stands in Sinners ways,

Nor stands in Sinners ways, nor fits  
Nor stands in Sinners ways, nor fits  
nor fits  
ways, nor fits

where Men prophanly talk.

2

But makes the perfect Law of God  
 His Business and Delight;  
 Devovtly reads therein by Day,  
 And meditates by Night.

3

Like some fair Tree, which fed by streams  
 With timely Fruit, does bend,  
 He still shall flourish, and Success  
 All his Designs attend.

4

Ungodly Men and their Attempts  
 No lasting Root shall find;  
 Untimely blasted, and dispers'd  
 Like Chaff before the Wind.

5

Their Guilt shall strike the Wicked dumb  
 Before their Judge's Face:  
 No formal Hypocrite shall then  
 Amongst the Saints have place.

For God approves the Just Man's Ways,  
 To Happiness they tend:  
 But Sinners and the Paths they tread  
 Shall both in Ruin end.

Ham-Preston Tune Psalm 5<sup>th</sup> New Ver. A 4 Voc.

Lord hear the voice of my Complaint

Lord hear y<sup>e</sup> voice of my Com

Lord hear the

of my Com -

plaint, of my Com -

voice of my Complaint, com -

Lord hear the voice of my Com -

plaint,

plaint, Accept accept my secret Pray'r,

plaint, To

plaint, To thee alone my

To thee alone my King, my

To thee alone my King my God,

thee alone my King, my God, my King, my

King, my God, To thee alone my King, my

God, will &c. I 2

will I for help repair. I 2

God, will I will I for help repair. I 2

God will &c.

Continued.

3

Thou in the morn my Voice shalt hear;  
 And with the dawning day  
 To thee devoutly I'll look up,  
 To thee devoutly pray.

4

For thou the Wrongs that I sustain  
 Canst never, Lord, approve,  
 Who from thy sacred Dwelling place  
 All Evil dost remove.

6

The Slandring Tongue, O God of Truth,  
 By thee shall be destroy'd,  
 Who hatst alike the Man in Blood  
 And in Deceit employ'd.

7

But when thy boundless Grace shall me  
 To thy lov'd Courts restore,  
 On thee I'll fix my longing Eyes,  
 And humbly thee adore.

To celebrate thy Praise, O Lord, I will my

Heart prepare, To all the listning World thy

thy won -  
Works, thy won - drous Works  
thy won - drous Works declare.

thy won - drous Works declare. thy won -

drous Works declare thy wondrous &c.

de - clare thy won - - drous works declare.

thy wondrous Works thy

drous Works declare thy

NR. If this Tune is Sung for a Thanksgiving  
for a Victory Sing  $\bar{y}$  4. 1<sup>st</sup> Verses of  $\bar{y}$  Psalm.

2

The Thought of them shall to my Soul  
Exalted Pleasure bring  
Whilst to thy Name O thou most High!  
Triumphant Praise I sing.

10

All those who have his Goodness prov'd  
Will in his Truth confide;  
Whose Mercy ne'er forsook the Man  
That on his Help rely'd.

11

Sing Praises therefore to the Lord.  
From *Sion* his Abode  
Proclaim his Deeds, till all the World  
Confess no other God.

Creekmoor Tune Psalm 11<sup>th</sup> New Ver. A4Voc.

Since I have  
 Since I have plac'd my trust in  
 Since I have plac'd my trust in God,  
 Since I have plac'd my trust in God,  
 plac'd my trust in God &c. A Refuge  
 God, my trust in God  
 Since I have plac'd &c.  
 Why should I like a  
 always nigh, a Refuge always nigh, why

tim'rous Bird, a tim'rous,

shoud I, like a tim'rous Bird, a tim'rous

why shoud I, like a timrous Bird, a tim'rous

why shoud I like a tim'rous

Bird, :S:

Bird, To distant Mountains fly. To distant Moun-

Bird, :S:

Bird, &c. 1 2

tains fly: 1 2

2

Behold, the wicked bend their Bow,  
 And ready fix their Dart;  
 Lurking in ambush to destroy  
 The Man of upright Heart.

3

When once the firm Assurance fails  
 Which publick Faith imparts,  
 'Tis time for Innocence to fly  
 From such deceitful Arts.

4

The Lord has both a Temple here,  
 And righteous Throne above;  
 Whence he surveys the Sons of Men,  
 And how their Counfels move.

The righteous Lord will righteous Deeds,  
 With signal Favour grace;  
 And to the upright Man disclose  
 The brightness of his Face.

Long-Fleet Tune Psalm 20<sup>th</sup> New Ver. A 4 Voc.  
 For a publick Fast in time of War.

The Lord to thy Request attend, and hear thee

## Continued.

in Distress; The

The Name of *Ja -*

The Name of *Ja - cob's* God defend

The Name of *Jacob's* God defend

Name of *Ja - cob's* God defend,

*cob's Jacob's* God defend, *cob's* God defend

The Name of *Jacob's* &c.

and grant thy Arms success. & grant thy Arms success.

## Continued

2

To aid thee from on high repair,  
 And strength from *Sion* give;  
 Remember all thy Offerings there,  
 Thy Sacrifice receive.

3

To compass thy own Heart's Desire  
 Thy Counsels still direct;  
 Make kindly all Events conspire  
 To bring them to effect.

4

To thy Salvation, Lord, for Aid  
 We chearfully repair,  
 With Banners in thy Name display'd:  
 The Lord accept thy Pray'r.

5

Our Hopes are fix'd, that now the Lord  
 Our Sov'reign will defend,  
 From Heav'n resistless Aid afford,  
 And to his Pray'r attend.

6

Some trust in Steeds for War design'd,  
 On Chariots some rely;  
 Against them all, we call to mind  
 The Pow'r of God most High.

Sandwich new Tune, Psalm 21<sup>st</sup> New Ver. A 4 Voc.

The King, O Lord with Songs of Praise shall

in thy Strength rejoyce; With thy Salvation crown'd

To Heav'n his chearful Voi -  
shall raise to  
To Heav'n his chearful Voi -

ce to Heav'n his chearful, Heav'n his  
Heav'n his chearful &c.  
Voice to Heav'n his chearful &c.  
ce. to &c.  
chearful Voice.

2

For thou what'er his Lips request  
Not only dost impart,  
But hast with thy Acceptance blest  
The wishes of his Heart.

3

Thy Goodness and thy tender Care  
Have all his Hopes out-gone;  
A Crown of Gold thou mad'st him wear,  
And set'st it firmly on.

4

He prayd for Life and thou, O Lord,  
 Didst to his Pray'r attend,  
 And graciously to him afford  
 A Life that neer shall end.

Studland Tune Psalm 25<sup>th</sup> New Ver. A 4 Voc.

I To God, in whom I trust, I lift my Heart and

2 O let me not let me not be put to shame,  
 Voice: O let me not be put to shame,  
 O let me not

O let me not be put to shame,  
 Nor let me not be put to shame, Nor let my Foes  
 let me not be Nor let my Foes rejoice.  
 Nor let my Foes rejoice.  
 let my Foes rejoice. my Foes rejoice.  
 rejoice. nor let my Foes re-joyce.  
 rejoice

3

Those who on Thee rely

Let no disgrace attend.

Be that the shameful Lot of such

As wilfully offend.

4 5

To me thy Truth impart,

And lead me in thy way,

## Continued

For thou art he that brings me Help,  
On thee I wait all day.

6

Thy Mercies and thy Love,  
O Lord recall to mind;  
And graciously continue still,  
As thou wert ever kind.

7

Let all my youthful Crimes  
Be blotted out by thee;  
And for thy wondrous Goodness sake  
In Mercy think on me.

8

His Mercy and his Truth  
The righteous Lord displays,  
In bringing wandring Sinners home,  
And teaching them his ways.

Langton Tune Psalm 43.<sup>d</sup> New Ver. A 4 Voc.  
Canon two parts in one

Just Judge of Heav'n, against my Foes do

Just Judge of Heav'n, against my Foes do

thou assert my injur'd Right: O set me free, my  
 thou assert my injur'd Right: O set me free, my  
 God, from those That in deceit and wrong delight.  
 God, from those That in deceit and wrong delight.

2

Since thou art still my only Stay,  
 Why leav'st thou me in deep Distress?  
 Why go I mourning all the Day,  
 Whilst me insulting Foes oppress?

3

Let me with Light and Truth be blest,  
 Be these my Guides, to lead the way,  
 Till on thy holy Hill I rest,  
 And in thy sacred Temple pray.

4

Then will I there fresh Altars raise,  
 To God, who is my only Joy;  
 And well-tund Harps with Songs of Praise  
 Shall all my grateful Hours employ.

5

Why then cast down, my Soul, and why  
 So much opprest with anxious Care?  
 On God, thy God, for Aid rely,  
 Who will thy ruind State repair.

Worth Tune Pfalm 47<sup>th</sup>. New Ver. A 4 Voc.

O all ye People clap your Hands, and with tri  
 O all ye People clap your Hands, and with tri  
 umphant Voices sing. No force the mighty Power w<sup>th</sup>  
 umphant Voices sing. No force the mighty Power w<sup>th</sup>

## Continued

stands, Of God the Universal King.

stands, Of God the Universal King.

3 4

He shall opposing Nations quell,  
 And with Success our Battles fight;  
 Shall fix the Place where we must dwell,  
 The Pride of *Jacob*, his delight.

5 6

God is gone up, our Lord and King,  
 With Shouts of Joy and Trumpets Sound;  
 To him repeated Praises sing;  
 And let the chearful Song go round.

7 8

Your utmost Skill in Praise be shewn,  
 For him who all the World commands;  
 Who sits upon his righteous Throne,  
 And spreads his Sway o'er Heathen Lands.

9

Our Chiefs and Tribes, that far from hence  
 To serve the God of *Abr'am* came,  
 Found him their constant sure Defence.  
 How great and glorious is his Name!

Knowl. Tune Pfalm 50th New Ver. A 4 Voc.

Grave

The Lord hath spo - - - ke, the

The Lord hath spoke, the Lord hath spoke &c.

The Lord hath spo - - - ke, the

The Lord hath spoke, the mighty &c.

mighty God

From

hath sent his fummons all abroad, From

dawn ing Light till Day declines: The listning

dawn ing Light

:S: Chorus

:S:

:S:

Earth his Voice hath heard, And he from *Sion*

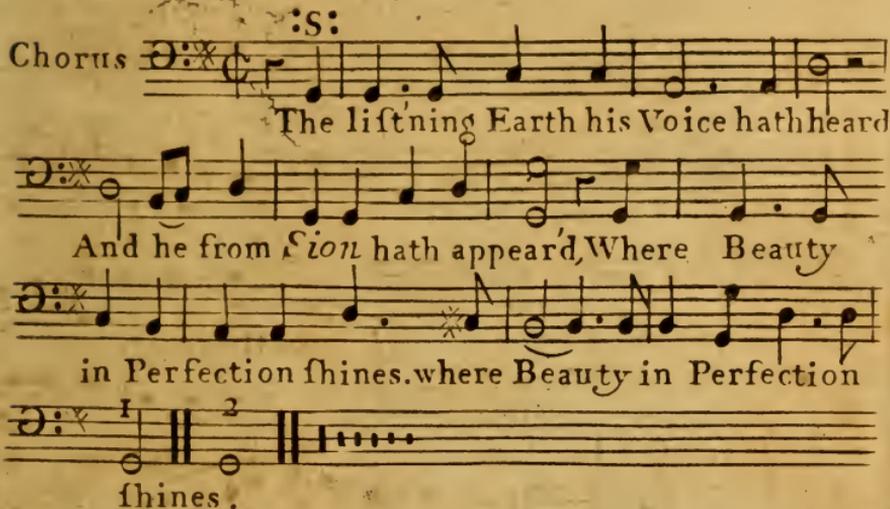
hath appear'd, Where Beauty in Perfection shines, where

Beauty, Beauty

Beauty, Beauty in Perfection shines;

Beau - - - ty &c

A low Bass to the Chorus which might be Sung by two or three deep Voices together with the four upper Parts.

Chorus 

The lifting Earth his Voice hath heard  
 And he from *Sion* hath appear'd, Where Beauty  
 in Perfection shines. where Beauty in Perfection  
 shines.

3. 4.

Our God shall come, and keep no more  
 Misconstru'd silence as before,  
 But wasting Flames before him send:  
 Around shall Tempests fiercely rage,  
 While he does Heav'n and Earth engage  
 His just Tribunal to attend.

5. 6.

Assemble all my Saints to me  
 (Thus runs the great Divine Decree)  
 That in my lasting Cov'nant live,  
 And Offerings bring with constant Care,  
 (The Heav'n's his Justice shall declare,  
 For God himself shall Sentence give.)

R

Upton Tune Psalm 57<sup>th</sup> Verse 9<sup>th</sup> Old Ver. A 3 Voc.

Tenor

My Heart is set my Heart is set  
 My Heart is set  
 My Heart is set My Heart is set &c.  
 to laud the Lord In Him to Jo - - -  
 to laud the Lord In Him to Jo -  
 In Him to Jo - - - y al -  
 y always: My Heart doth ever doth e -  
 y always: My Heart doth ever well accord doth e -  
 ways always: My Heart doth &c.  
 ver well accord  
 ver well accord

## Continued

## A Strain for 4 Voices

to sing his  
laud and Praise.  
|| .....  
|| .....  
|| .....  
|| .....

10

Awake my joy, awake, I say,  
My Lute, my Harp, and string:  
And I my Self before the day,  
Will rise, rejoyce, and sing.

11

Among the People I will tell  
The goodnes of my God:  
And shew his Praise that doth excel  
In heathens land abroad.

R 2

His mercy doth extend as far  
 As the Heav'ns all are high:  
 His truth as high as any Star,  
 That shineth in the Sky.

Set forth and shew thy Self, O God,  
 Above the Heav'ns most bright:  
 Exalt thy Self on Earth abroad,  
 Thy Majesty and might.

Corfe Castle Tune Psalm 66<sup>th</sup> New Ver. A 4 Voc.

Let all the Lands with shouts of Joy To

God their Voices raise. Sing Psalms in Honour of his

Sing Psalms in

Continued

Sing Psalms in Honour of his Name,  
 Sing Psalms in Honour of his  
 Name, Honour of his  
 Honour of his Name, Honour of his  
 and spread and  
 Name, and sprea - - - d and sprea - -  
 Name, and sprea - - - d  
 Name, and sprea - -  
 spread and spread his glorious Praise.  
 d his glo - - - rious Praise.  
 spread his &c.  
 d his

The musical score is written for voice and piano. It features a treble and bass clef for the piano part and a single staff for the voice. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are: "Sing Psalms in Honour of his Name, Sing Psalms in Honour of his Name, Honour of his Honour of his Name, Honour of his and spread and Name, and sprea - - - d and sprea - - Name, and sprea - - - d Name, and sprea - - spread and spread his glorious Praise. d his glo - - - rious Praise. spread his &c. d his". The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'c'.

3

And let them say, How dreadful, Lord,  
 In all thy works art Thou!  
 To thy great Pow'r thy stubborn Foes  
 Shall all be forc'd to bow.

4

Thro' all the Earth, the Nations round  
 Shall Thee their God confess;  
 And with glad Hymns their awful Dread  
 Of thy great Name express.

5

O come, behold the works of God,  
 And then with me you'll own,  
 That he to all the Sons of Men  
 Has wondrous Judgments shown.  
 Kinson Tune Psalm 57<sup>th</sup> New Ver. A 3 Voc.

To blefs thy chofen Race, In Mercy Lord, in -

cline: And caufe the brightnefs of thy Face On

all thy Saints to shine .

2

That fo thy wond'rous Ways  
 May thro the World be known;  
 While distant Lands their Tribute pay,  
 And thy Salvation own.

3

Let differing Nations join  
 To celebrate thy Fame;  
 Let all the World, O Lord, combine  
 To praise thy glorious Name.

4

O let them shout and sing,  
 With Joy and pious Mirth,  
 For Thou, the Righteous Judge and King,  
 Shalt govern all the Earth.

5

Let differing Nations join  
 To celebrate thy Fame;  
 Let all the World, O Lord, combine  
 To praise thy glorious Name.

Treble & Tenor.

Sing ye with praise with praise un-to the

Sing ye with praise un-to the

Lord, New Songs with joy with joy and mirth:

Lord, New Songs with joy and mirth:

Sing un-to Him with one with one accord, all

Sing un-to Him with one accord,

People on the Earth the Earth:

all People on the Earth:

Yea, sing unto the Lord always, Praise ye his

Yea, sing unto the Lord always, Praise ye his

Yea, sing unto the Lord always, Praise ye his

Yea, sing unto the Lord always, Praise ye his

## Continued

holy Name: Declare and shew from Day to Day,

Salva tion by the fame:

Fall down and worship ye the Lord  
 Within his Temple bright:  
 Let all the People of the World  
 Be fearful at his fight.

10

Tell all the World, be not afraid,  
 The Lord doth reign above:  
 Yea, he the Earth so fast hath stay'd,  
 That it can never move.

## Continued

II

And that it is the Lord alone  
 Who rules with Princely might:  
 To Judge the Nations ev'ry one  
 With Equity and Right.

I2

The Heav'n's shall joyfully begin,  
 The Earth likewise rejoyce:  
 The Sea with all that is therein,  
 Shall shout and make a noise.

I3

The Fields shall Joy and ev'ry thing  
 That springeth on the Earth:  
 The Wood and ev'ry Tree shall sing  
 With gladness and with mirth.

I4

Before the presence of the Lord,  
 And coming of his might:  
 When he shall justly Judge the World,  
 And rule his Folk with right.

Ham Worthy Tune Psalm 98<sup>th</sup>. New Ver. A 4 Voc.

The musical score is arranged in three systems. The first system consists of two staves: a treble clef staff with a key signature of one sharp (F#) and a 3/2 time signature, and a bass clef staff with the same key signature and time signature. Both staves contain whole notes. The second system consists of two staves: a treble clef staff with a key signature of one sharp and a 3/2 time signature, and a bass clef staff with the same key signature and time signature. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with eighth and sixteenth notes. The lyrics 'Sin - - - g Sin - - - to the' are written below the treble staff of the second system, with a 'g' (gong) symbol under the first 'Sin' and a 'to' symbol under the second 'Sin'.

Lord a new-made Song, Sing to the  
 Sing to the Lord a new-made  
 Sing to the Lord a  
 Sing to the Lord a new-made Son -  
 Lord a new-made Song Sing to the Lord a  
 Song Sing to the Lord a new-made Son -  
 new-made Song who  
 g who wond'rous things has done.  
 new made Song who  
 g who s 2

:S:

With his Right-hand and ho - ly Arm

:S:

With his Right-hand and ho - ly Arm

:S:

with his Righthand and holy Arm,

:S:

ly Arm holy Arm ho - ly Arm, the Conquest hand and ho - ly Arm holy Arm,

:S:

with his Right-hand &c.

:S:

he has won.

2

The Lord has through th'astonisht World  
 Display'd his saving Might,  
 And made his righteous Acts appear  
 In all the Heathens sight.

4

Let therefore Earth's Inhabittance  
 Their chearful Voices raise,  
 And all with Universal Joy  
 Resound their Makers praise.

5

With Harp and Hymns soft Melody.  
 Into the Comfort bring  
 The Trumpet and shrill Cornet's sound,  
 Before th'Almighty King.

Keynson Tune Psalm 101<sup>st</sup> New Ver. A 4 Voc.  
 On A King or Queens accefsion to the Crown

The musical score is arranged in two systems. The first system contains two staves: a treble clef staff and an alto clef staff. The second system contains two staves: a treble clef staff and a bass clef staff. All staves are in 3/4 time with a key signature of one sharp (F#). The lyrics are: "Of Mercy's never-failing Spring". The first system's lyrics are "Of Mercy's never-failing Spring" and the second system's lyrics are "Of Mercy's never-failing Spring".

## Continued

And steadfast Judgment I will sing, And since they

And since they

both to thee to thee belong, To thee,

And since they both to thee belong,

both to thee to thee belong,

Lord, address my Song.

2

When, Lord, thou shalt with me reside,  
 Wise discipline my Reign shall guide;  
 With blameless Life my self I'll make  
 A Pattern for my Court to take.

- 3 4

No ill Design will I pursue,  
 Nor those my Fav'rites make that do.  
 Who to Reproof bears no regard,  
 Him will I totally discard.

5

The private Slanderer shall be  
 In publick Justice doom'd by me;  
 From haughty looks I'll turn aside,  
 And mortifie the Heart of Pride;

6

But Honesty call'd from her Cell,  
 In splendor at my Court shall dwell:  
 Who Virtues practice make their Care,  
 Shall have the first Preferments there.

7

No Politicks shall recommend  
 His Countreys Foe to be my Friend:  
 None e'er shall to my Favour rise  
 By flattering or malicious Lyes.

They that in Ships with Courage bold, O'er

Do Gods a -  
swelling Waves their Trade pursue:  
Do Gods a -

maz - ing Works behold, And in the Deep And  
Works be - hold, And in the Deep  
maz - ing Works behold, And in the Deep And  
Works be - hold, And in the Deep

in the Deep and in the deep his Wonders  
 and in the deep and in the  
 in the Deep and in the deep the  
 and in the deep and in the  
 view his Won - ders wonders  
 deep his Wonders, wonders, won - ders view. his  
 dee - - p his won - ders wonders  
 deep his Won - - - ders won - - - ders  
 view. - his won - ders, wonders view.  
 wonders wonders wonders won - - - ders view,  
 view - - his won - ders wonders view.  
 view his won - - ders, won - - ders view.

No sooner his command is past,  
 But forth a dreadful Tempest flies,  
 Which sweeps the Sea with rapid Haste.  
 And makes the stormy Billows rise:

26

Sometimes the Ships, tofs'd up to Heav'n,  
 On tops of mounting Waves appear;  
 Then down the steep Abyss are driv'n:  
 Whilst ev'ry Soul dissolves with fear.

27

They reel and stagger to and fro,  
 Like Men with Fumes of Wine oppress'd;  
 Nor do the skilful Seamen know,  
 Which way to steer, what Course is best.

28

Then strait to God's indulgent Ear  
 They do their mournful Cry address:  
 Who graciously vouchsafes to hear,  
 And frees them from their deep Distress.

Knighton Tune. Psalm 108<sup>th</sup>. New Ver. A 4 Voc.

O God, my Heart my Heart is fully bent,  
 O God, my Heart is &c.  
 O God, my Heart my Heart is &c.

To mag - ni - fy thy Name; Solo  
My Tongue with chea

This system contains four staves of music. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

:S: Chorus  
:S:  
r - ful Songs of Praise; My Tongue with chea  
:S:  
:S:

This system contains four staves of music. It begins with a repeat sign and the instruction ':S: Chorus'. The lyrics 'r - ful Songs of Praise; My Tongue with chea' are written across the staves. There are additional ':S:' markings above the staves.

r - ful Songs of Praise; Shall mag - ni - fie - thy

This system contains four staves of music, continuing the vocal and piano parts from the previous system. The lyrics 'r - ful Songs of Praise; Shall mag - ni - fie - thy' are written across the staves.

## Continued

Name Shall celebrate thy Fame.

2  
 Awake, my Lute; nor thou, my Harp,  
 Thy warbling Notes delay;  
 Whilst I with early Hymns of Joy,  
 Prevent the dawning Day.

3  
 To all the listning Tribes, O Lord,  
 Thy wonders I will tell,  
 And to those Nations sing thy Praise,  
 That round about us dwell:

4  
 Because thy Mercy's boundless height  
 The highest Heav'n transcends;  
 And far beyond th'aspiring Clouds  
 Thy faithful Truth extends.

5  
 Be thou, O God, exalted high  
 Above the starry Frame;  
 And let the World, with one consent,  
 Confess thy glorious Name.

For the reestablishment of Peace or at any other Time

O, pray we then for *Salem's* Peace,

For they shall

O, pray we then for *Salem's* Peace,

For they shall

(Thou holy Ci-ty of our God!)

prosperous be,

Who

(Thou holy Ci-ty of our God!)

prosperous be,

Chorus

Who

bear true Love to thee.

(Thou ho-ly Ci-ty of our

bear true Love to thee.

God Who bear true Love to thee.

7

May Peace within thy sacred Walls  
 A constant Guest be found,  
 With Plenty and Prosperity  
 Thy Palaces be crown'd.

8

For my dear Brethren's sake, and Friends  
 No less then Brethren dear,  
 I'll pray— May Peace in *Salem's* Tow'rs  
 A constant Guest appear.

9

But most of all I'll seek thy Good,  
 And ever wish thee well,  
 For *Sion* and the Temple's sake,  
 Where God vouchsafes to dwell.

Corfe=Mullen Tune, Psalm 135<sup>th</sup> New Ver. A 4 Voc.

O Praise the Lord  
 O Praise the Lord with  
 O Praise the Lord with one  
 O Praise the Lord with one Con-  
 with one Consent, And magnify his Name. Let all<sup>e</sup>  
 one Con - sent, Let  
 Consent one Consent, And magnify his Name. Let  
 sent one Consent, Let  
 Ser - - - - - vants Servants of the Lord  
 all the Ser - - - - - vants Servants of the Lord  
 all the Ser - - - - - vants of the Lord  
 all the Ser - - - - - vants of the Lord

## Continued

His worthy praise proclaim

His worthy praise proclaim

2

Praise him all ye that in his House,  
 Attend with constant care;  
 With those that to his outmost Courts  
 With humble Zeal repair.

3

For this our truest Intrest is  
 Glad Hymns of praise to sing;  
 And, with loud Songs to bless his Name,  
 A most delightful thing.

*Gloria Patri*

To Father, Son and Holy Ghost.  
 The God whom we adore,  
 Be Glory; As it was, is now,  
 And shall be evermore.

Canford Tune Pfalm 135<sup>th</sup> New Ver. A 4 Voc

To God the mighty Lord Your joy-ful Thanks re

To God the mighty Lord Your joy-ful Thanks re

peat To him due praise afford As good as he

peat To him due praise afford As good as he

is great For

is great For God does prove Our constant

## Continued

God does prove Our constant Friend, His boundless  
 Friend - - - - - d  
 Love Shall never end.

2 3

To him whose wondrous Pow'r  
 All other Gods obey,  
 Whom earthly Kings adore,  
 This grateful Homage pay:  
 For God, &c.

4 5

By his Almighty Hand  
 Amazing Works are wrought;  
 The Heav'ns by his Command

Continued

Were to perfection brought,  
For God, &c.

He spread the Ocean round,  
About the spacious Land;  
And made the rising Ground  
Above the Waters stand.

For God, &c.

25 26

He does the Food supply  
On which all Creatures live:  
To God who reigns on high  
Eternal Praises give.

For God will prove  
Our constant Friend,  
His boundless Love  
Shall never end.

Charlton Tune Psalm 119<sup>th</sup> Verse 33<sup>d</sup> New Ver. A 4 Voc

Instruct me in thy Statutes Lord Thy righteous

Instruct me in thy Statutes Lord Thy righteous

Paths display; And I from them, through all my Life,

Paths display; And I from them, through all my Life,

Will ne-ver go a-stray.

Will ne-ver go a-stray.

34

If thou true Wisdom from above  
 Wilt graciously impart,  
 To keep thy perfect Laws I will  
 Devote my zealous Heart.

35

Direct me in the sacred Ways  
 To which thy Precepts lead;  
 Because my chief Delight has been  
 Thy righteous Paths to tread.

## Continued

35

Do thou to thy most just Commands  
 Incline my willing Heart;  
 Let no desire of worldly Wealth  
 From thee my Thoughts divert.

The above & following Tune are Set in the two  
 Natural Keys, Viz: Are the Natural  $\flat$  Key, and  
 Cfaul the Natural  $\ast$  Key, and when Sung, to be  
 repeated every Line.

Blandford Tune Psalm 139<sup>th</sup> New Ver. A + Voc

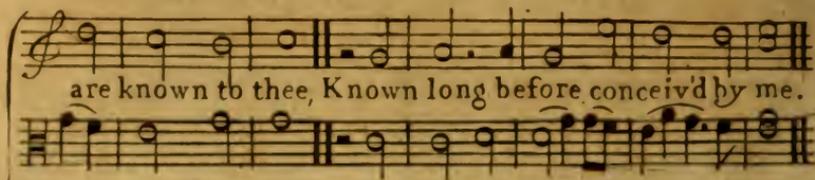
Thou Lord, by strictest search hast known My

Thou Lord, by strictest search hast known My

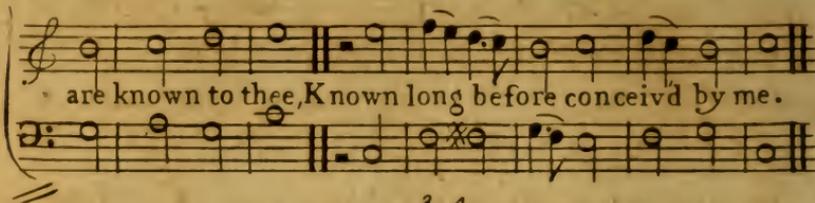
rising up, and lying down; My secret Thoughts

rising up, and lying down; My secret Thoughts

## Continued



are known to thee, Known long before conceiv'd by me.



are known to thee, Known long before conceiv'd by me.

3 4

Thine Eye my Bed and Path survey  
 My publick Haunts, and private ways;  
 Thou know'st what 'tis my Lips would vent,  
 My yet unutter'd Words intent.

5 6

Surrounded by thy Pow'r I stand,  
 On every side I find thy Hand  
 O Skill, for human reach too high!  
 Too dazzling bright for mortal Eye!

7

O could I so perfidious be  
 To think of once deserting thee,  
 Where, Lord, could I thy Influence shun,  
 Or whither from thy Presence run!

8

If up to Heav'n I take my flight,  
 'Tis there thou dwell'st, enthron'd in light:  
 Or dive to Hell's infernal Plains,  
 'Tis there Almighty Vengeance reigns.

The End of the Psalms

Here follow four Excellent  
Hymns and an Anthem for the  
Nativity

The Song of the Angels, at the Nativity of  
our Blessed Saviour. St Luke 2<sup>d</sup> Ver 8<sup>th</sup>. A 4 Voc.

While Shepherds watch'd their Flocks by night

All feated on the Ground, The Angel of the

V 2

The image shows a page of a musical score with four staves. The first two staves are grouped together with a brace on the left. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with the same key signature and time signature. The lyrics 'While Shepherds watch'd their Flocks by night' are written between the two staves. The third and fourth staves are also grouped with a brace on the left. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics 'All feated on the Ground, The Angel of the' are written between the third and fourth staves. At the bottom of the page, there is a 'V 2' marking.

Continued

and Glo - - - ry Glo - ry

Lord came down and Glo - ry Glo - - - ry

and Glo - - - ry

and Glo - ry Glo - - - ry

Glo - - - ry shone around and Glo - ry

Glo - - - ry shone aroun - - d and Glo -

Glo - - - ry shone around and Glo - -

Glo - - - ry shone aroun - - d and Glo - -

Glo - ry Glo - - - ry shone around.

- - - ry &c.

- - - ry Glo - - - ry shone around:

- - - ry &c.

2

Fear not, said he (for mighty Dread  
 Had seiz'd their troubled mind)  
 Glad Tidings of great Joy I bring  
 To you, and all Mankind.

3

To you, in *David's* Town, this Day  
 Is born of *David's* Line,  
 The Saviour, who is Christ the Lord;  
 And this shall be the Sign:

4

The heav'nly Babe, you there shall find  
 To human view display'd,  
 All meanly wrapt in swathing Bands,  
 And in a Manger laid.

5

Thus spake the Seraph, and forthwith  
 Appeard a shining Throng  
 Of Angels praising God, and thus  
 Address their Joyful Song:

6

All Glory be to God on high,  
 And to the Earth be Peace  
 Good will, hence forth, from Heav'n to Men,  
 Begin and never cease.

## A Carol, or Redemption the Wonder of Angels. 17+9

A 4 Voc.

Behold that splen - dor! splendor. Hear the shout

Behold that splendor! &c.

Behold that splen - dor! Hear, hear &c.

Behold that splendor! &c.

Heavn opens! Angels, Angels, Angels Issue out, And

An - - - - - gels Issue out,

through the nether Sky! Solo

What solemn Ti - - -

The musical score is written for four voices (A 4 Voc.) in common time (C). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are printed below the staves, with some words like 'Solo' and 'Ti' indicating specific performance instructions or parts. The score is divided into several systems, each with a double bar line at the beginning and end.

:S: Chorus

:S:

:S:

:S:

dings do they bring Rapt at th'approach of

If - rael's King They speak the Monarch nigh they

speak the Monarch nigh.

1 2

1 2

1 2

1 2

2

Why does the King approach our Land:  
 Comes he with Thunder in his hand,  
 The Merit of our Crimes?  
 Shepherds be glad; He comes with Peace,  
 Not wrath, but Universal Grace,  
 To bless ev'n distant Climes. Shepherds &c.

3

See Heav'n's great Heir a Woman's Son!  
 Behold, a Manger is his Throne!  
 Nay, see him born to die.  
 Yours is the Guilt, but his the Pain;  
 His are the Sorrows, yours the Gain  
 Then let his Praise be high. Yours be &c.

4

Come mighty King the Grace enhance  
 A Stable was thy Palace once,  
 Dwell in these Hearts of ours:  
 Teach us to praise the Father's Love  
 Till blest, transported, fir'd above,  
 We sing with Nobler Powers. Teach us &c.

## The Counfels of Grace A Carol 1750 A 5 Voc.

Grave

The musical score consists of four staves. The first staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "Th'E - ter - nal spea - - - ks; all heav'n at". The second staff is a vocal line in alto clef with the same key signature and time signature. The lyrics are: "Th'Eter - nal speaks, Th'Eter - nal speaks &c.". The third staff is a vocal line in treble clef with the same key signature and time signature. The lyrics are: "Th'Eter - nal spea - - - ks; all heav'n at". The fourth staff is a basso continuo line in bass clef with the same key signature and time signature. The lyrics are: "Th'Eter - nal, ter - nal speaks:".

tends: While Ju -

tends: Loud Who that unhappy race defends. While Ju -

:S: Chorus

Justice aims the blow. See Nature tremble

:S: Allegro ma non troppo

Justice aims the blow.

at their fates; Death with his Iron Sceptre

triumphs  
waits: Hell opes her Adamantine Gates, and triumphs,  
tri  
with design

triumphs at their Woe. 2  
triumph triumphs  
umphs at their Woe. 2

A low Bass to the Chorus which might be Sung by two or three deep Voices, together with the four upper parts.

Chorus *S:*

See Nature trembles at their fates; Death  
with his Iron Sceptre waits: Hell opes her Adamantine  
Gates And triumphs at their Woe.

2

Which of the bright Cælestial throng,  
With Love so warm and heart so strong,

Dares Languish on a Cross!

Who can leave Liberty for Chains,  
Abbandon Extasy for Pains,  
What Angel - fortitude sustains,  
Th'ineestimable Loss.

Who can leave &c.

3

He said; and Death-like Silence Reign'd;  
Deep was their awe; the radiant band,  
The mighty Task declin'd.

At length Heav'n's Prince the silence broke,  
And Ardent, thus, the Sire bespoke,  
None but thy Son can ward the stroke;  
Then let the task be mine.

At length &c.

4

Mine, be the feeble Infant-State;  
Mine, in return for Love, be hate;  
A Manger be my Throne.

Pain, when thy Glory calls is bliss;  
When Man's in danger Torture's Peace,  
Shame praise, a Paradise th'Abyss:  
Then yeild thy darling Son.

Pain when thy Glory &c.

Th'Almighty radiance smild Assent,  
Loud was the shout that *Æther* rent,  
All Heav'n was in amaze.

Go my Lov'd Image, said the Sire,  
Be born, in anguish to expire;  
Earth triumph; Angels, strike the Lyre  
To Everlasting Praise.

Go my Lov'd Image &c.

Larghetto A Carol for Christmas-Day 1751 A 4 Voc.

O fight of Anguish! O fight

O fight of Anguish fight of  
Anguish vie wit near what Weeping

Anguish what Weeping

what weeping Innocence is here a

what weeping what weeping Innocence is here a

Continued

:S: Allegretto

Manger for his Bed: The Brutes yield refuge

Manger for his Bed: to his W Men, the worfe Brutes no Pity shew, nor

nor giv - - e him give him friendly aid. nor gi - -

## Continued

- ve him friendly aid.

2 :

Why do no rapid Thunders roll:  
 Why do no tempests Rock the Pole:  
 O Miracle of Grace!  
 Or why no Angel on the wing,  
 Warm for the Honours of th<sup>r</sup> King,  
 T<sup>e</sup>x tirpate all the race. Or why no Sc.

3

Did he, that Infant bath'd in tears!  
 Call into form the rolling Spheres:  
 Did Seraphs wait his Nod:  
 Helpless he calls, but Man delays:  
 The Moral Chaos disobey's  
 This offspring of a God. Helpless he Sc.

4

Say radiant Seraphs, thron'd in light,  
 Did Love e'er tow'r so high a flight,  
 Or Glory sink so low.  
 This wonder Angels scarce declare,  
 Angels the rapture scarce can bear,  
 Or equal praise bestow. This wonder Sc.

## Continued

Redemption! 'tis a boundless Theme!—  
 Thou boundless Mind, our hearts inflame  
 With ardor from above;  
 Words are but faint let joy express;  
 Vain is mere joy, let actions blefs  
 This Prodigy of Love. Words are,

## Advertisement.

The three laſt Carols were ſent me according as they  
 bare date, by a Gentleman unknown, deſiring me to  
 Set them to Muſic. with the third I received the fol-  
 lowing Letter.

W.K.

Sir

I take the liberty, tho' unknown, of troubling  
 you with another Carol which I beg you will do me  
 the Honour of Setting to Muſic. if this performance  
 as I fear it will, ſhould prove leſs animated than the  
 occaſion requires, your candor muſt aſcribe it in  
 ſome meaſure, to an illneſs under which I have long  
 labour'd, and which has greatly depres'd my Spirits  
 and likewiſe to the frequency of my attempts upon  
 the ſame ſubject, this before you being the fifth  
 Compoſition of the kind. you will ſee here too many  
 Symptoms of a Sickly Muſe. And yet I expect that  
 Muſic which works wonders, and is known to be So-  
 vereign in ſome diſeaſes, will at leaſt give her a  
 more ſprightly Air, if not totally relieve her. It will  
 not be the firſt inſtance, in which Poëtry has been,  
 ſupported, enlivend and recommended by the help of  
 her, Siſter-Art. my own obligations of this ſort to you  
 I take this oppertunity of, very Sincerely and than!

fully acknowledging.

Some time or other I may possibly make so free, as to send you a few Songs in behalf of which I shall intreat the same assistance from that Art, in which you are so acknowledged a Master. Amusements of that kind, when decently entertaining, being in my apprehension, no way dishonourable to the Cloth I wear. Please to return the new Carol as soon as possible and you will lay a double obligation on your Obedient Humble

Servant &c.

An Anthem for the Nativity St. Luke the 1<sup>st</sup> Ver.  
the 68<sup>th</sup> Or instead of Jubilate Deo in the Morn-  
ing Service. A 4 Voc.

Bless - ed  
Bless - ed be the Lord  
Bless - ed be the Lord God  
Blessed be the Lord God Bless - ed

be the Lord God of Israel

God Lord God of Israel for he hath visit -

be the Lord Lord God of Israel

be the Lord Lord God of Israel

ed and redeemed his people; Tenor & Bass

And hath rai - fed

Treble & Tenor

And hath raised

up a mighty Salvation for us, And hath raised

Detailed description: This is a page of a musical score, likely for a hymn or psalm. It features six systems of music, each with a vocal line and a piano accompaniment line. The vocal lines are written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment lines are written in bass clef with the same key signature and time signature. The lyrics are printed below the vocal lines. The first system contains the lyrics 'be the Lord God of Israel'. The second system contains 'God Lord God of Israel for he hath visit -'. The third system contains 'be the Lord Lord God of Israel'. The fourth system contains 'be the Lord Lord God of Israel'. The fifth system contains 'ed and redeemed his people; Tenor & Bass' and 'And hath rai - fed'. The sixth system contains 'Treble & Tenor' and 'And hath raised'. The seventh system contains 'up a mighty Salvation for us, And hath raised'. The music is written in a style characteristic of 18th or 19th-century hymnals, with clear note heads and stems, and a focus on the vocal melody.

## Continued

Chorus

up a mighty Salvation for us  
for us in the house of his  
up a mighty Salvation for us  
servant *David*; in the house of his servant *David*;  
Tenor & Bass  
That we should be sa - ved that we should be  
that we should be saved

Chorus

that we should be saved from our enemies,  
saved

from our enemies, from our enemies, and from the

hands of all, of all, of all that hate us,  
That we bring de

## Continued

that we bring deliver'd that we bring deliver'd

liver'd that we bring deliver'd

out of the hands of our enemies, might serve him, might

that we bring de-

serve him, might serve him without fear:

## Continued .

liverd from our enemies &c.

that we bing de - liverd from our enemies, from our

that we bing de - liverd from our

that we bing de -

enemies from our enemies might serve him, might

enemies

liverd

serve him, might serve him in holiness and righteous

nefs before him, all the days of our life.

Verse 3 Voc.

And thou Child shalt be called the Prophet of the

Highest, To give Knowledge of Salvation unto his

people for the remission of their Sins; Solo  
Through the

tender mercy of our God. Solo  
Through the tender mercy

Whereby the Day-spring from on high hath  
of our God;

visited us; To give light to them as sit in darkness &

## Continued

in the shadow of death, and to guide our feet

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics 'in the shadow of death, and to guide our feet'. The middle staff is a vocal line with a treble clef and a common time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature. There are repeat signs at the beginning and end of the system.

and to guide our feet in - to the way

in - to - - - the way

in - to - -

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics 'and to guide our feet in - to the way'. The middle staff is a vocal line with a treble clef and a common time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature. There are repeat signs at the beginning and end of the system.

in - to the way of peace.

in - to the way of

the way of

The third system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics 'in - to the way of peace.'. The middle staff is a vocal line with a treble clef and a common time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature. There are repeat signs at the beginning and end of the system.

Chorus

Halle - lu - jah :||: :||:

:S:

:S:

:S:

:S:

:||: :||: :||: :||:

:S:

:||: :||: :||: :||:

## KING CHARLES I.

being Majesty in Misery An Im-  
 ploration to the King of Kings wrote  
 by his Majesty during his Captivity in  
 Carisbrooke Castle Anno Dom 1648  
 Set to Music. by the Author

A 3 Voc.

Great Monarch  
 Great Monarch of the World,  
 Great Monarch of the World, Great Monarch  
 of the World, &c The Potency  
 of the World Whence Power springs  
 of the World, Whence Power springs  
 cy and Powr of earthly Kings, Re-  
 Record the  
 Record the Roy -

## Continued

cord the Roy - - al Woe my suff'ring Sings.

Roy - al Woe my suffring Sings. Record the

my suff' - - ring Sings. Re -

Royal Woe my suffring Sings. Record the

Record the Roy -

cord the Roy - - al Royal, Royal, Royal Woe my

Roy - - al Woe the Roy - - - al Woe my

al Woe the &c.

suffring Sings.

The musical score is written in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system contains the first two lines of music. The second system contains the next two lines. The third system contains the final two lines, ending with a double bar line and a repeat sign. The lyrics are: "cord the Roy - - al Woe my suff'ring Sings. Roy - al Woe my suffring Sings. Record the my suff' - - ring Sings. Re - Royal Woe my suffring Sings. Record the Record the Roy - cord the Roy - - al Royal, Royal, Royal Woe my Roy - - al Woe the Roy - - - al Woe my al Woe the &c. suffring Sings."

And teach my Tongue, that ever did confine  
 Its Faculties in Truth's Seraphick Line,  
 To track the Treason of thy Foes and mine.

Nature and Law by thy Divine Decree,  
 The only Root of righteous Royalty  
 With this dim Diadem invested me:

With it the sacred Sceptre, Purple Robe,  
 The Holy unction and the royal Globe,  
 Yet I am levell'd with the Life of Job.

The fiercest Furies that do daily tread  
 Upon my Grief, my gray discrowned Head,  
 Are those that owe my Bounty for their Bread.

They raise a War, and Christen it The Cause,  
 Whilst Sacrilegious Hands have best Applause  
 Plunder and Murder are the Nation's Laws.

Tyranny bears the Title of Taxation,  
 Revenge and Robbery are Reformation,  
 Oppression gains the Name of Sequestration.

My Loyal Subjects, who in this bad Season,  
 Attend me by the Law of God and Reason,  
 They dare impeach, and Punish for High Treason.

Next at the Clergy do these Furies frown,  
 Pious Episcopacy must go down;  
 They will destroy the Crozier and the Crown.

Churchmen are chain'd, and Schismatics are freed  
 Mechanicks Preach, and Holy Fathers bleed;  
 The Crown is crucified with the Creed.

The Church of England doth all Faction foster,  
 The Pulpit is usurp'd by each Imposter,  
 Extempore excludes the *Pater Noster*.

The *Presbyter* and *Independant* Seed,  
 Springs with broad Blades to make Religion bleed  
*Herod* and *Pontius Pilate* are agreed.

The Corner Stones misplac'd by every Paviour,  
 With such a Bloody Method and Behaviour,  
 Their Ancestors did Crucify our Saviour.

My royal Consort, from whose fruitful womb,  
 So many Princes legally have come,  
 Is forc'd in Pilgrimage to seek a Tomb.

Great *Britain's* Heir is forced into *France*  
 Whilst on his Father's head his foes advance;  
 Poor Child he weeps out his Inheritance.

With my own Power, my Majesty they wound  
 In the King's Name the King himself uncrown'd  
 So doth the dust destroy the Diamond.

With Propositions daily they inchant,  
 My People's ears, such as do reason daunt,  
 And the Almighty will not let me grant.

They promise to erect my royal Stem,  
 To make me great, to advance my Diadem,  
 If I will but fall down and worship them.

But for refusing they devour my Thrones,  
 Distress my Children and destroy my Bones,  
 I fear they'll force me to make Bread of Stones.

My Life they prize at such a slender rate,  
 That in my Absence they draw Bills of Hate,  
 To prove the King a Traytor to the State.

Felons obtain more Privilege than I,  
 They are allow'd to answer ere they die,  
 'Tis Death for me to ask the reason why.

But Sacred Saviour with thy Words I woove  
 Thee to forgive, and not be bitter to  
 Such as thou knowest know not what they do.

For since they from the Lord are so disjointed,  
As to contemn those Edicts he appointed,  
How can they prize the power of his anointed.

Augment my Patience, nullifie my Hate,  
Preserve my Issue and inspire my Mate,  
Yet though I perish, bleis this Church and State.

An Anthem Sam. 2<sup>d</sup> Chap. 1<sup>st</sup> Ver. 19<sup>th</sup> A4Voc  
For the Martyrdom of King Charles the First  
or at any other Time

Largo Tenor Solo

The Beauty of Is' rel is' flain upon thy

high Places,

Chorus

How are the mighty, mighty fall'n! How are the

The first system consists of two staves. The top staff is a vocal line in G major (one flat) with a treble clef, containing a half note G, a half note A, and a whole note B. The bottom staff is a piano accompaniment in G major with a bass clef, containing a half note G, a half note A, and a whole note B.

mighty fall'n!

The second system consists of two staves. The top staff is a vocal line in G major with a treble clef, containing a half note G, a half note A, and a whole note B. The bottom staff is a piano accompaniment in G major with a bass clef, containing a half note G, a half note A, and a whole note B. The text "Bass Solo Largo" is written above the bottom staff.

Bass Solo Largo

The Beauty of Israel is slain

The third system consists of two staves. The top staff is a vocal line in G major with a treble clef, containing a half note G, a half note A, and a whole note B. The bottom staff is a piano accompaniment in G major with a bass clef, containing a half note G, a half note A, and a whole note B. The text "Chorus" is written above the bottom staff.

Chorus

How are the mighty,

The fourth system consists of two staves. The top staff is a vocal line in G major with a treble clef, containing a half note G, a half note A, and a whole note B. The bottom staff is a piano accompaniment in G major with a bass clef, containing a half note G, a half note A, and a whole note B.

upon thine high Places,

The fifth system consists of two staves. The top staff is a vocal line in G major with a treble clef, containing a half note G, a half note A, and a whole note B. The bottom staff is a piano accompaniment in G major with a bass clef, containing a half note G, a half note A, and a whole note B.

mighty fall'n! How are the mighty fall'n!

The sixth system consists of two staves. The top staff is a vocal line in G major with a treble clef, containing a half note G, a half note A, and a whole note B. The bottom staff is a piano accompaniment in G major with a bass clef, containing a half note G, a half note A, and a whole note B.

## Continued

Tell it not in Gath publish it not in the

Tell it not in Gath

Tell it not in Gath publish it not in the

Tell it not in Gath

free - - - ts of Askelon

publish it not in the free - - - ts of Askelon *Te: Solo*

free - - - ts of Askelon left *y*

publish it not in the free - - - ts of Askelon

Daughters of the Philistines rejoy - - - ce

Bass Solo

left the Daughters of the uncircumcised

triumph tri - - - umph

## Chorus, Adagio, &amp; Affettuoso.

weep over

Ye Daughters of Iſr'el weep, weep

weep over

Vivace weep

Saul weep - - p

weep over Saul, who clothed you in Scarlet

wee - - p

weep over Saul,

who clothed you in Scarlet with other delights

## Continued

Largo

How are the mighty, mighty fall'n in the midst

O Jonathan  
of the Battle  
O Jonathan

Forte  
O Jonathan  
thou wast Slain in thine high Places, thou wast

Here sing  
y Strain  
again  
Tell it  
Slain in thine high Places.  
not in  
Gath  
&c.

Tenor or Treble Solo

I am distressed for thee my Brother Jona-

than very pleafant hast thou been un- to me,

Bass Solo

Thy Love to me was wonderful thy

Love to me was wonderful passing the Love of Woman

How are the mighty mighty fall'n. and the





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