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Mr
Wm New
Walter Channing
His Booke
1770

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

Grounds and Rules of MUSICK,

I N T W O B O O K S :

B O O K I. *IN PUBLIC USE*

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

B O O K II.

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

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

PRINTED for and Sold by Daniel Bayley of NEWBURY, 1764.

Brown Collection

Other ed.

Walter
May 23, 1928
H H

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

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

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

But

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

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

B O O K I.

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

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

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

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

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

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

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usfic.

G	<i>sol</i>	re	ut	Alt	Sol	Sol	La	Fa	Fa x	ML
F	<i>fa</i>	ut			Fa	Fa	Sol x	MI x	La x	La
E	<i>la</i>				La	MI b	Fa	La	Sol	Sol
D	<i>la</i>	<i>sol</i>			Sol	La	La	Sol	Fa	Fa
C	<i>sol</i>	<i>fa</i>			Fa	Sol	Sol	Fa x	MI x	La
B	<i>fa</i>	<i>be</i>	<i>mi</i>		MI b	Fa b	Fa	La	La	Sol
A	<i>la</i>	<i>mi</i>	<i>re</i>		La	La	MI	Sol	Sol	Fa

D	la	sol	re	Sol	L _a	L _a	Sol	Fa	MI ^x	L _a	Fa
C	sol	fa	ut	Fa	Sol	Sol	Fa ^x	L _a	L _a	Sol	Fa
B	fa	be	mi	MI ^b	Fa ^b	Fa	L _a	Sol	MI ^x	Sol	Fa
A	la	mi	re	L _a	L _a	MI	Sol	Fa ^x	L _a	Fa	MI
G	sol	re	ut	Sol	Sol	L _a	Fa	Fa ^x	MI		

F	fa	ut	C:	Fa	C:	Fa	C:	Sol	C:	xMI	C:	xLa	C:	xLa
E	la	mi		La		MI	bFa	La		Sol		Fa		Sol
D	sol	re		Sol		La		Sol		Fa		Fa		Fa
C	fa	ut		Fa		Sol		Sol		Fa*		MI*		La
B	mi			MI	b	Fa	b	Fa		La		La		Sol
A	re			La		La		MI		Sol		Sol		Fa
G	amut			Sol		Sol		La		Fa		Fa*		MI
F	fa	ut		Fa		Fa		Sol*		MI*		La*		La
E	la	mi		La		MI	b	Fa		La		Sol		Sol

Fourth

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

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

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

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

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

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

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

TO THE GROUNDS OF MUSIC.

11

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

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

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

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

<div>B ———</div> <div>B and E</div>	<div> </div> <div>be flat, Mi is in</div>	<div> E</div> <div>A</div>	<div>and if</div>	<div>F ———</div> <div>F and C</div> <div>F C and G</div>	<div> </div> <div>be sharp, Mi is in</div>	<div>F.</div> <div>C.</div> <div>G.</div>
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And when you have found *Mi* in any of these variations, the notes above, are *Fa, Sol, La, Fa, &c.* and below, *La, Sol, Fa, La, &c.* as before.

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

answer

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

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

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

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

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

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

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

For the Musical Characters see BOOK II.

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

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

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

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

B O O K II.

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

CHAPTER I.

Of the gamut and its use : and of cliffs.

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

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

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

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

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

§ 1st. Of the *GAMUT*, &c.

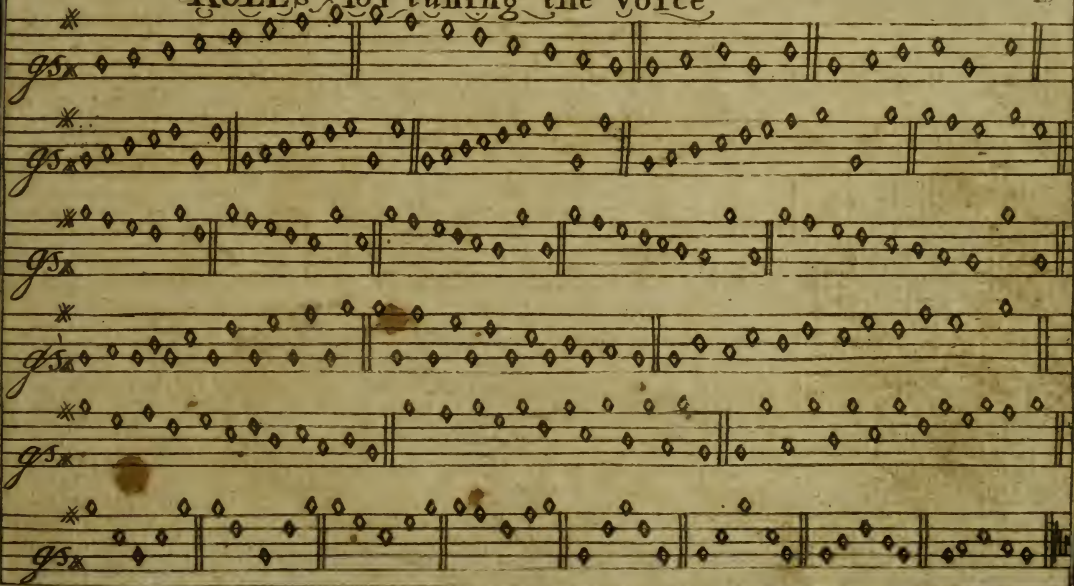
THE gamut or scale of musick contains all the degrees of sound, which is the gramer, or ground-work of all musick; without which, no knowledge can be gained in this noble and divine science. See the gamut on page seventh.

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



RULES for tuning the Voice

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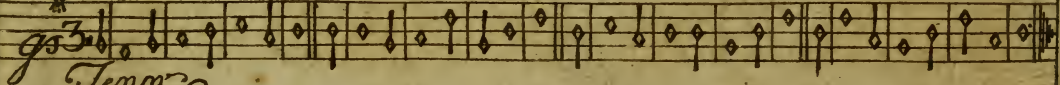




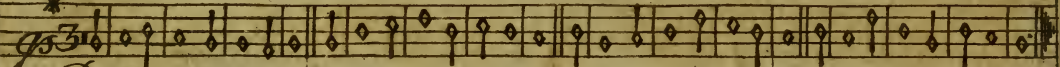


3 *Medius*

BIG BAND



Tenor

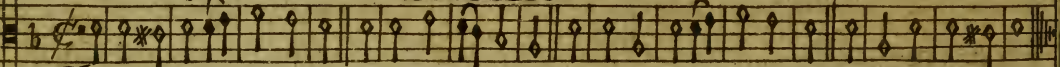


Bass



Medius

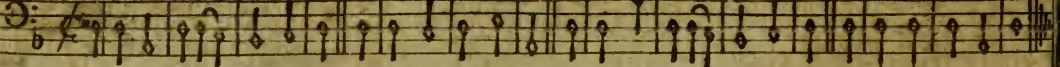
BAND



Tenor



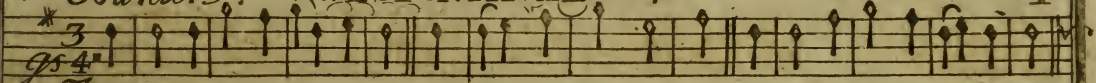
Bass



Counter

WESTONFAVEL

4



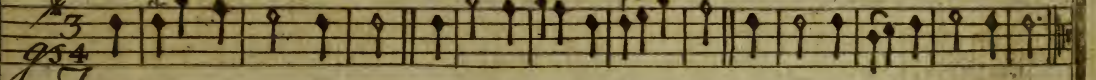
Tenor



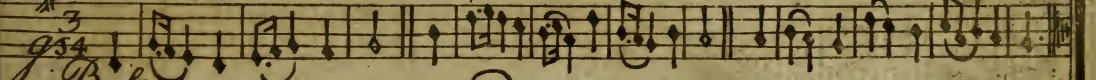
Bass



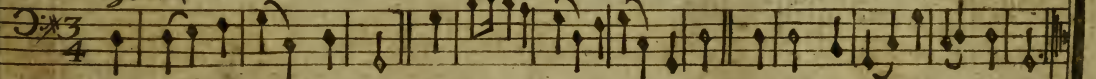
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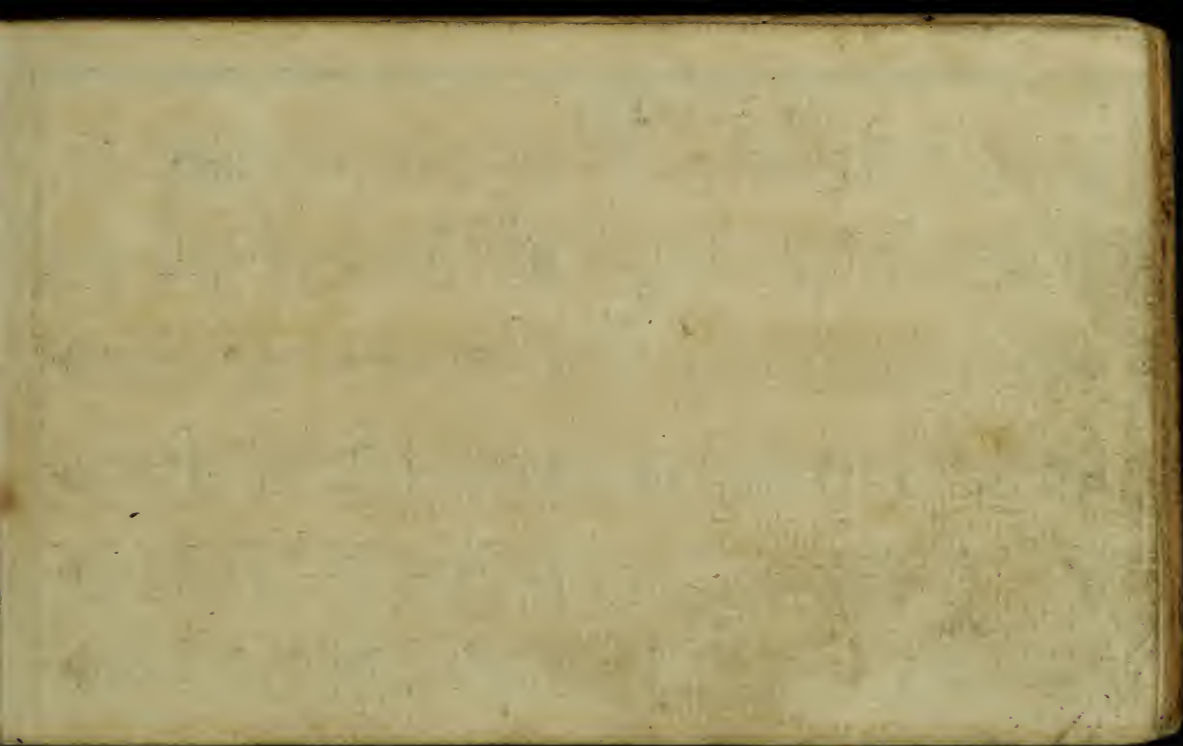
Tenor



Bass

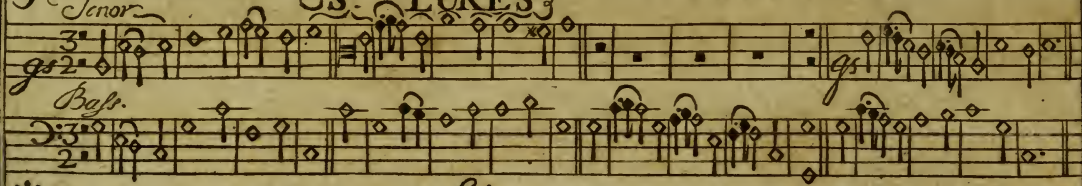




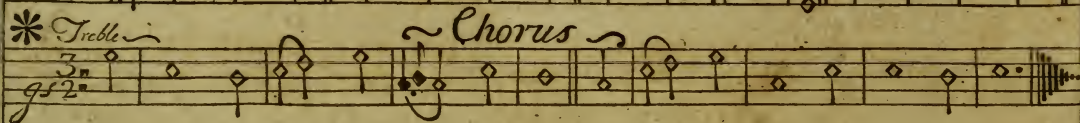


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Tenor

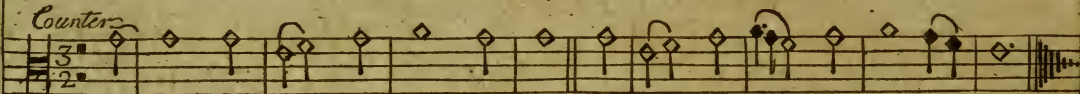
S^t LUKE'S

* Treble

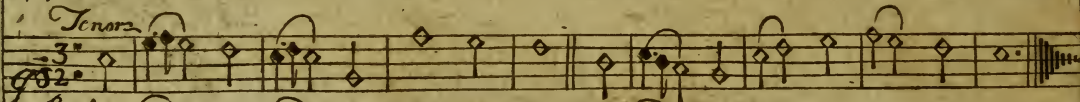


Chorus

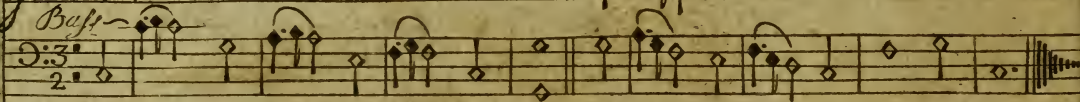
Counter



Tenor



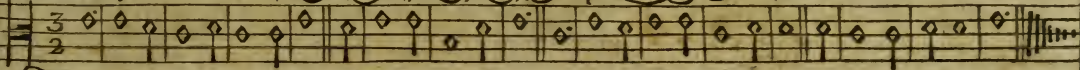
Bass



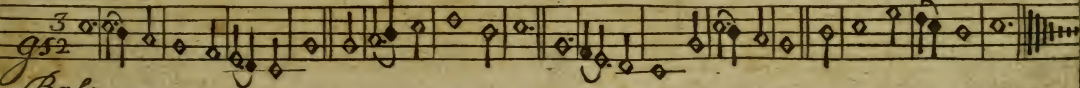
COLCHESTER NEW

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Altus



Tenor

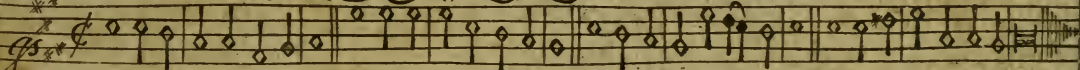


Bass

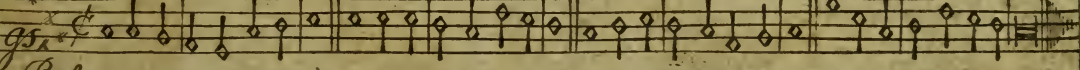


Medius

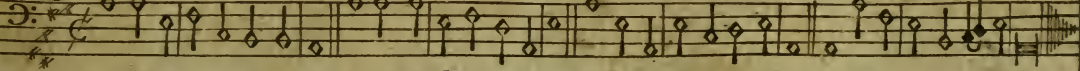
100th PSALM

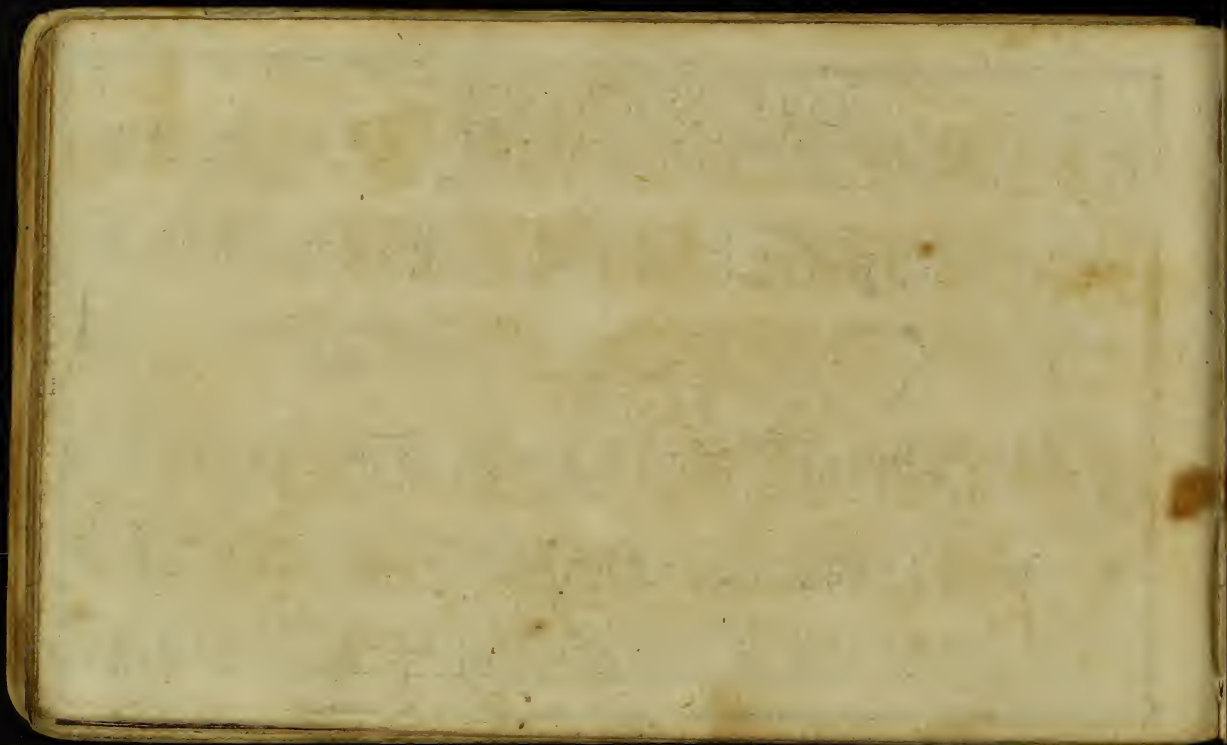


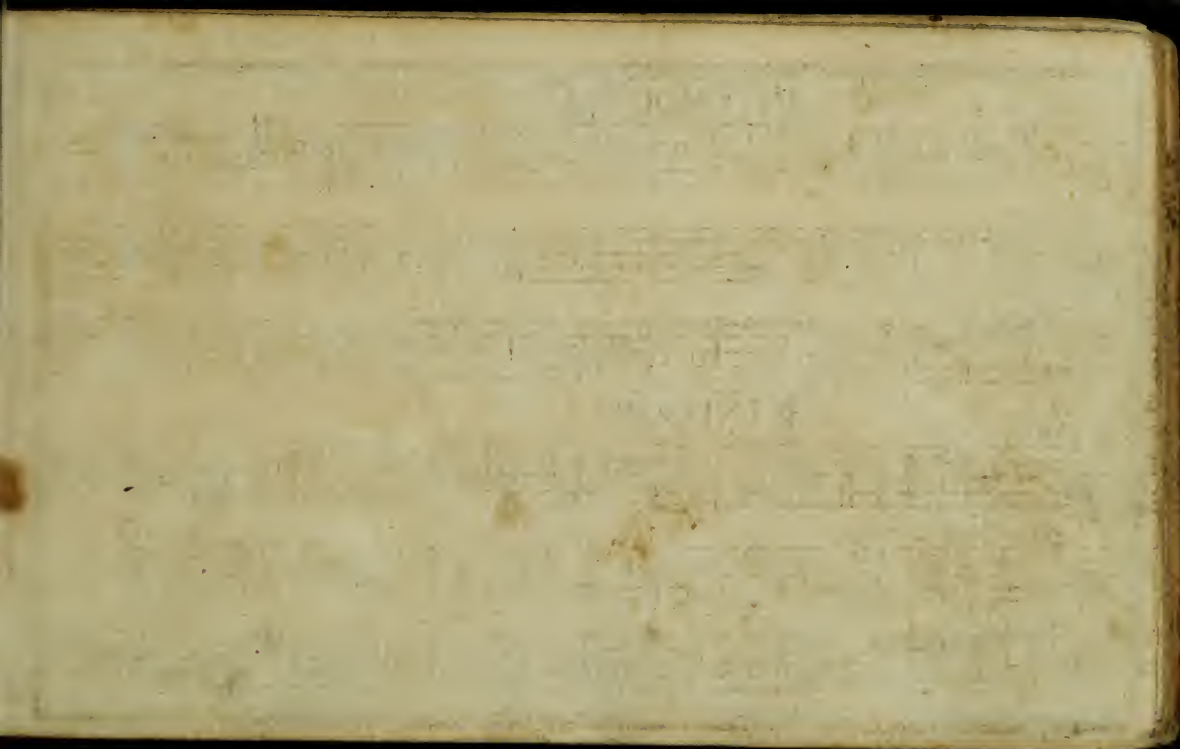
Tenor



Bass

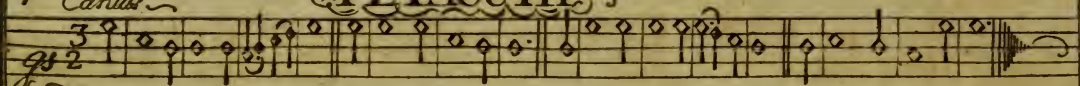






7 Cantus ~

PLYMOUTH



Tenor ~

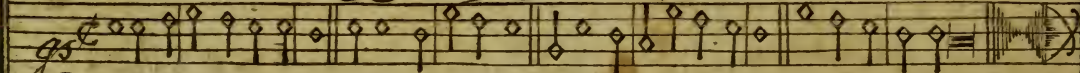


Bass ~

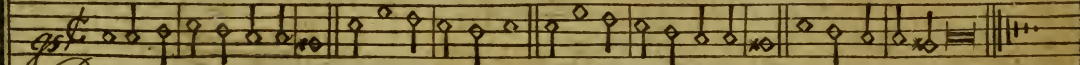


Medius ~

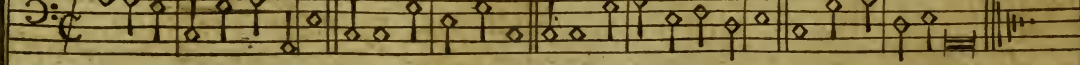
WINDSOR



Tenor ~



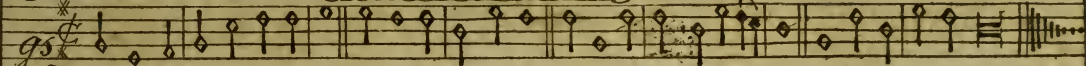
Bass ~



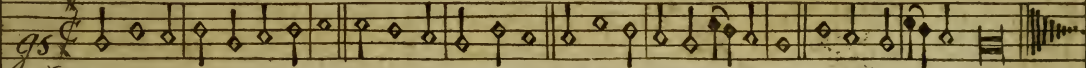
Medius ~

CANTERBURY

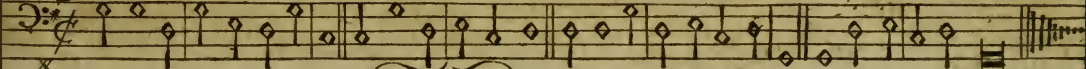
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Tenor ~

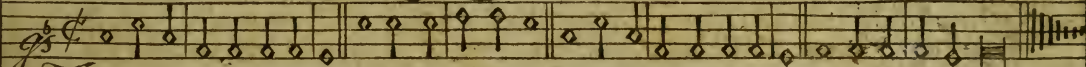


Bass ~

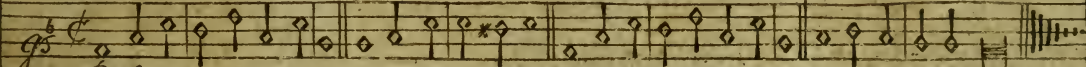


Medius ~

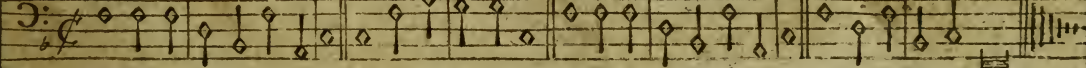
YORK



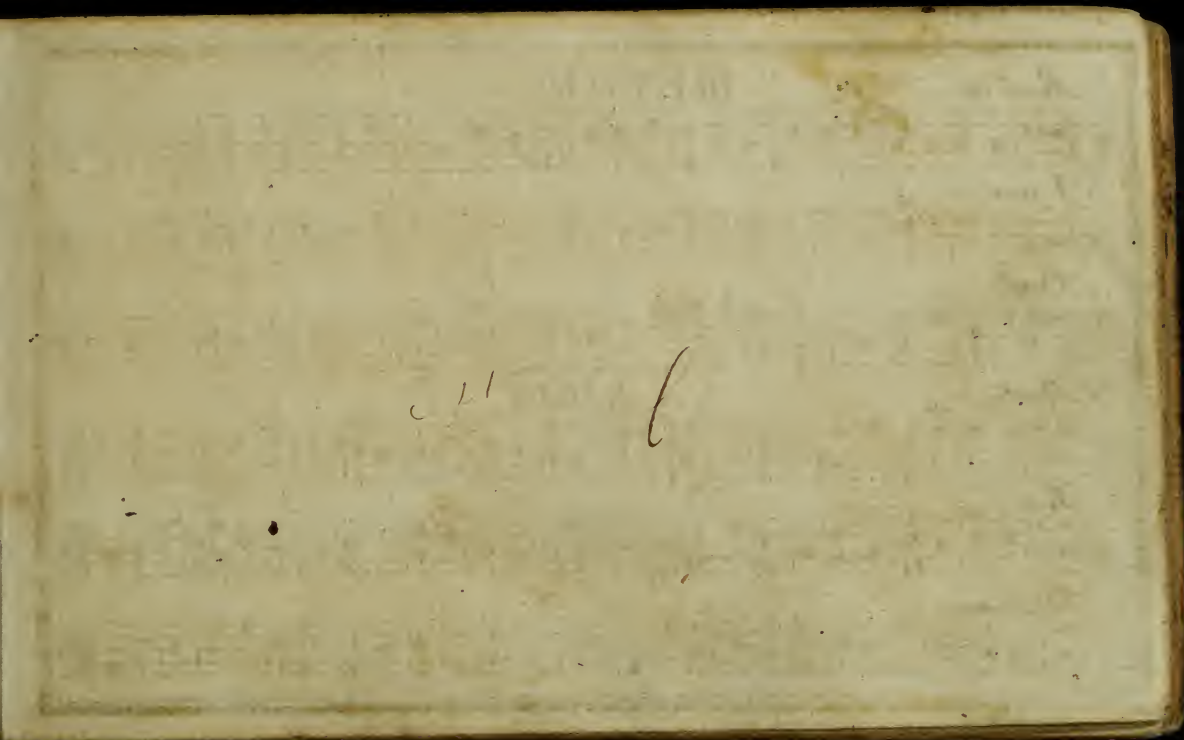
Tenor ~



Bass ~





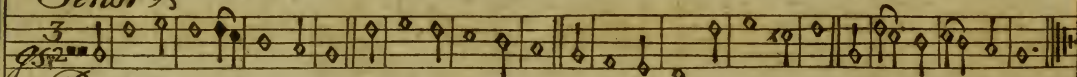


9. *Medius*

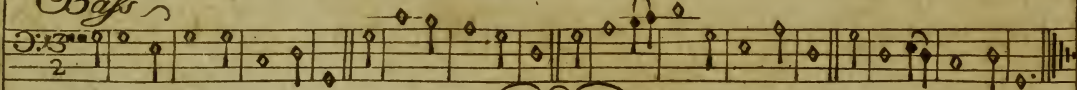
BLENHEIM



Tenor

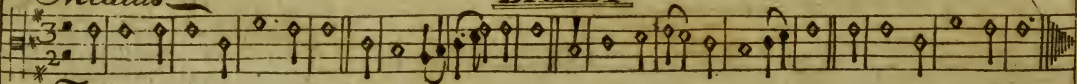


Bass

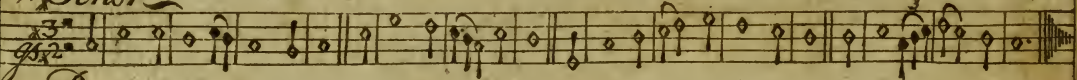


Medius

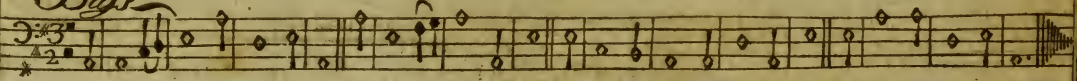
BARBY



Tenor



Bass



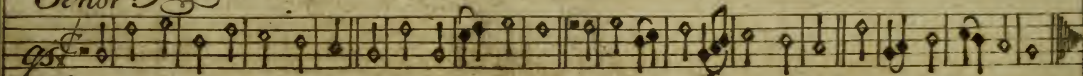
Medius

S^t. DAVID'S

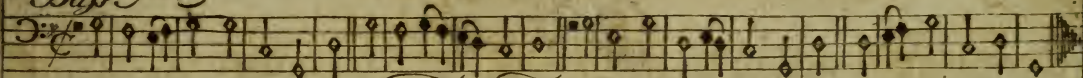
10



Tenor

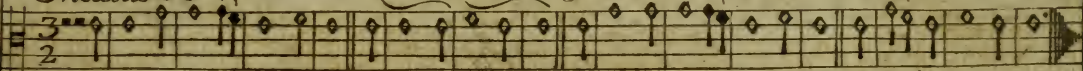


Bass

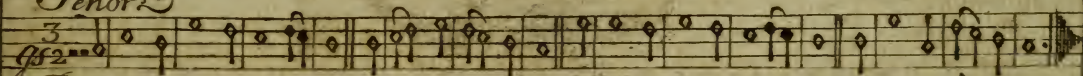


Medius

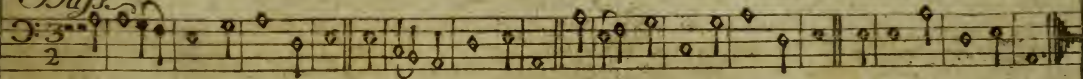
(WORKSOP)

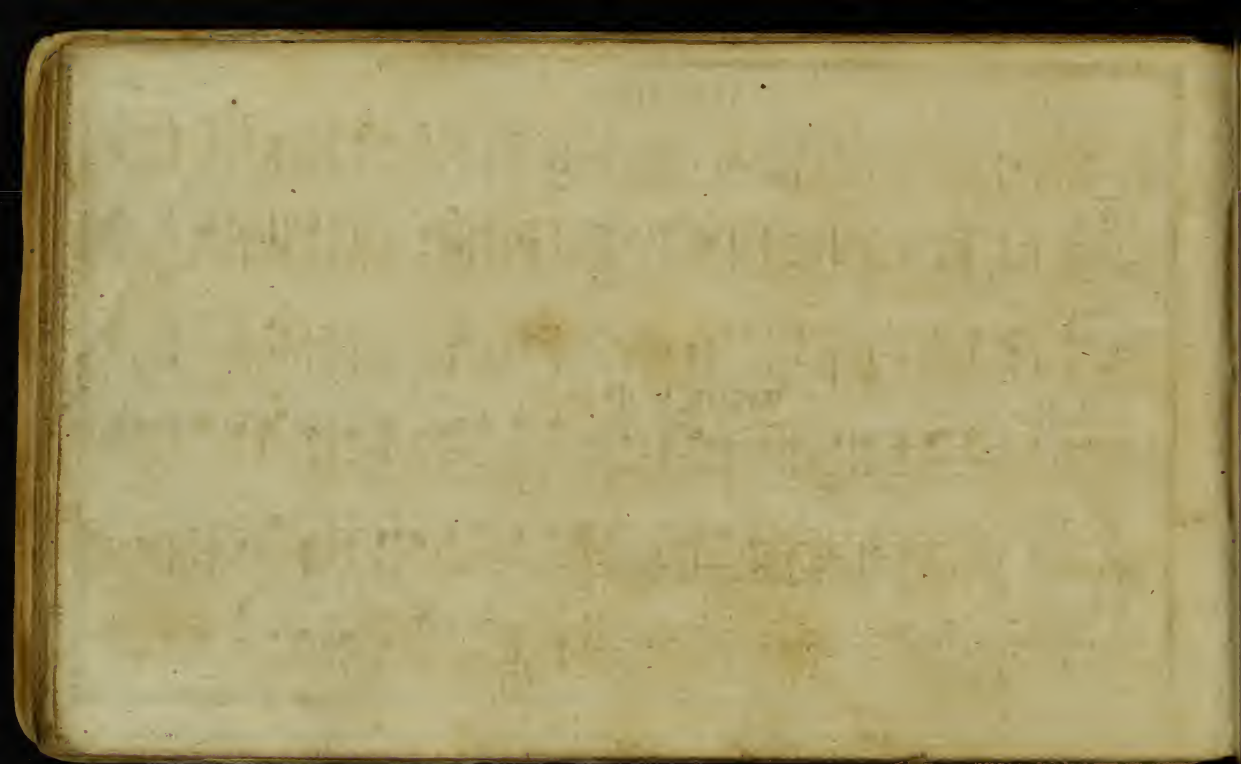


Tenor



Bass

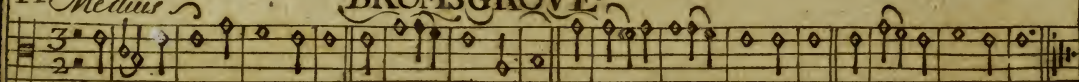




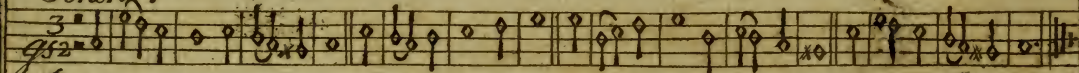


11. *Medius*

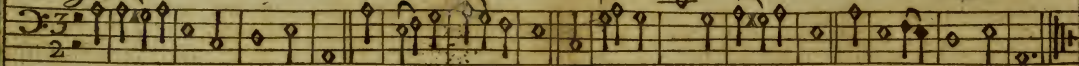
BROMSGROVE



Tenor



Bass

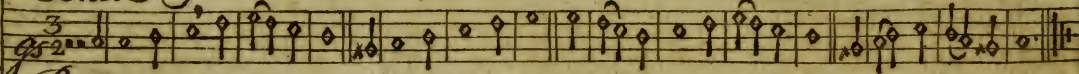


Medius

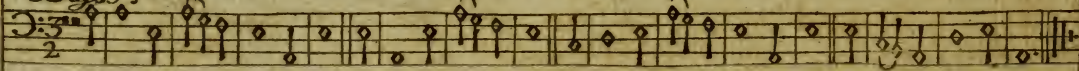
HEXHAM



Tenor



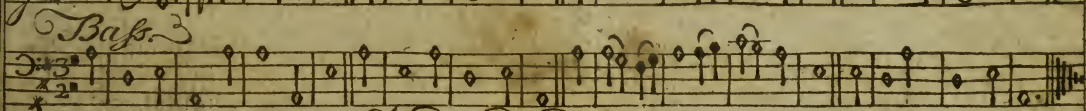
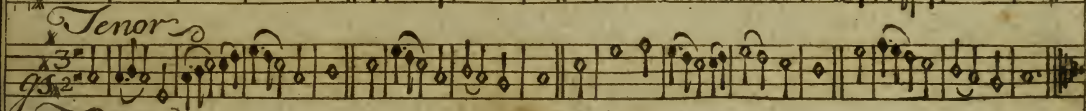
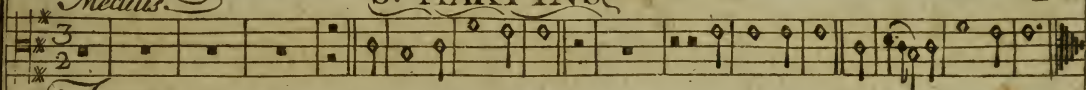
Bass



Medius

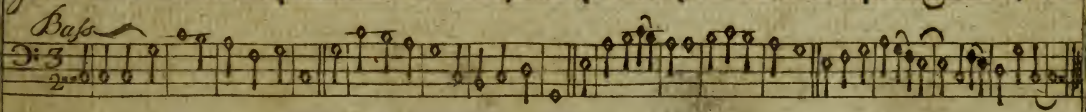
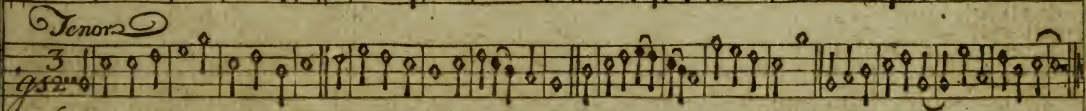
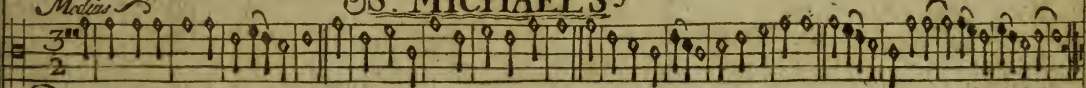
S^t MARTIN'S

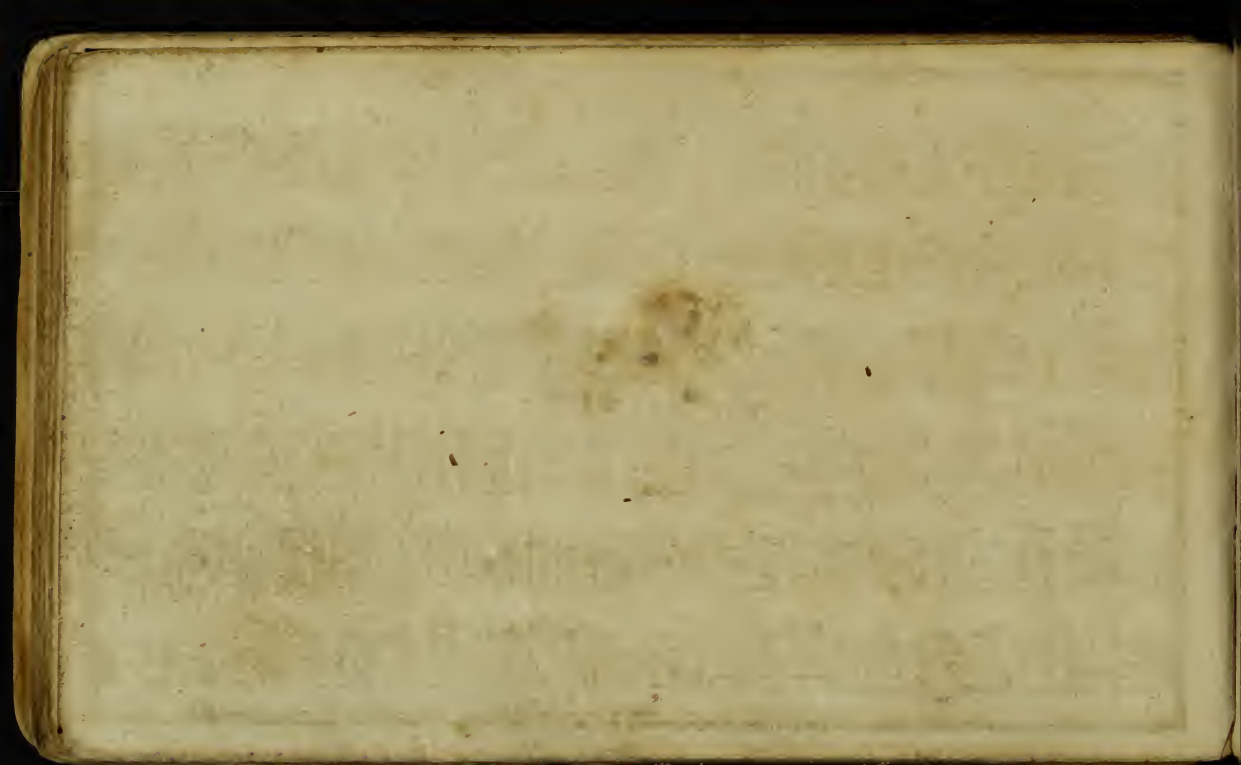
12



Medius

S^t MICHAEL'S

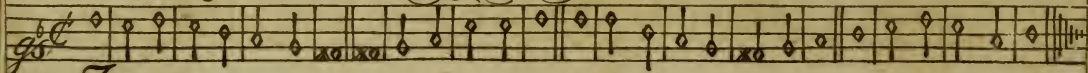




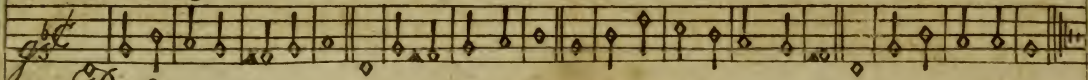
MAILED 1:

13 *Medius*

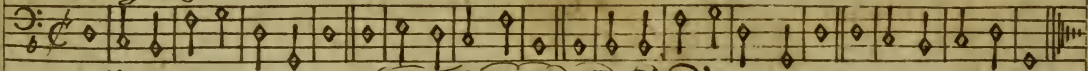
FAREHAM



Tenors

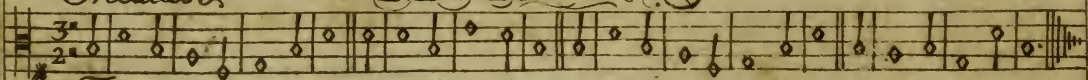


Basses

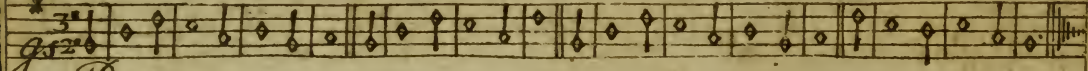


Medius

NEW YORK



Tenor



Basses

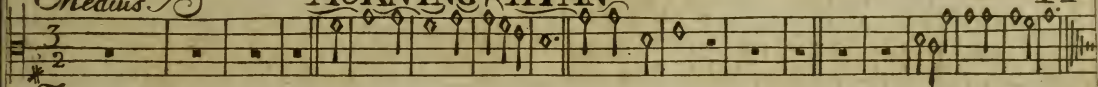


Medius

MORNING HYMN

14

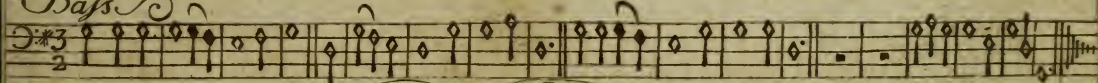
Medius



Tenor

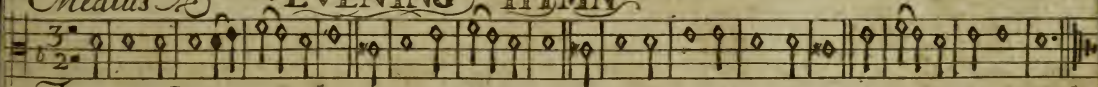


Bass

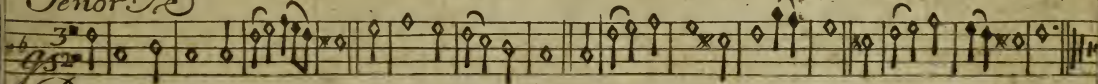


Medius

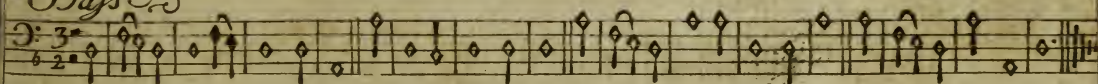
EVENING HYMN

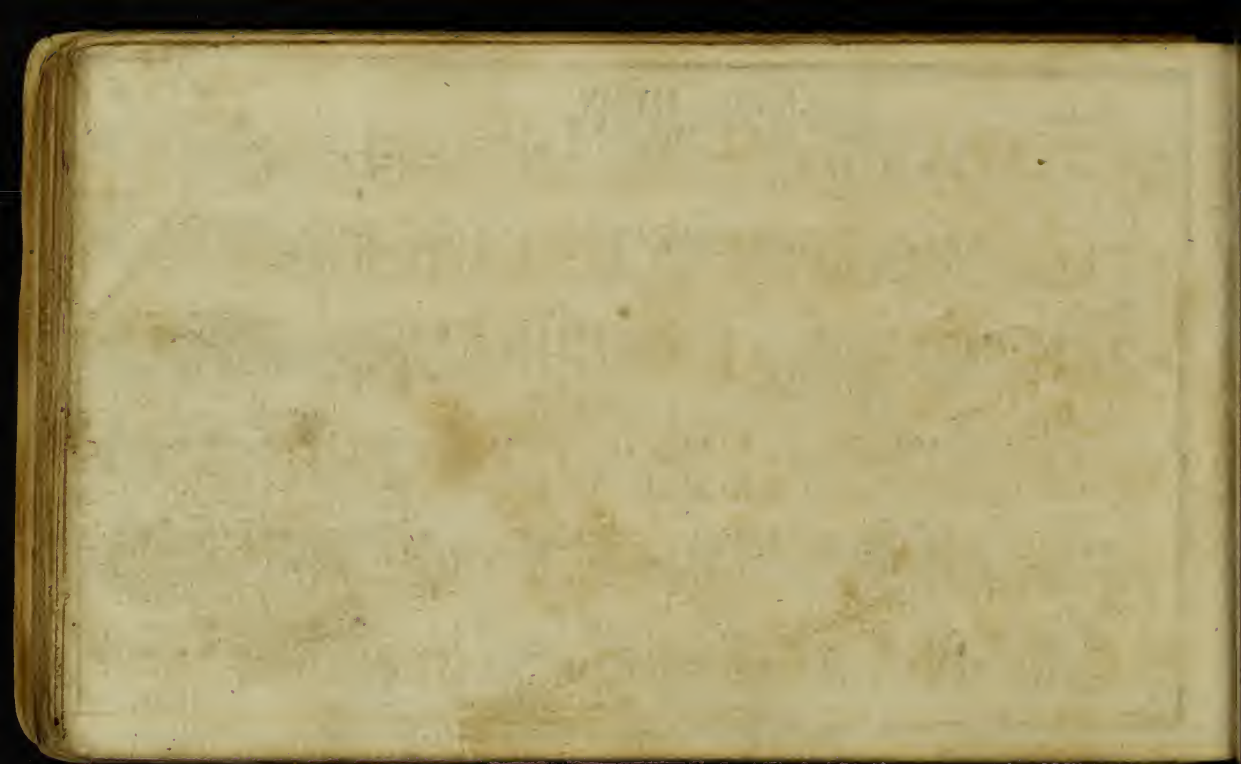


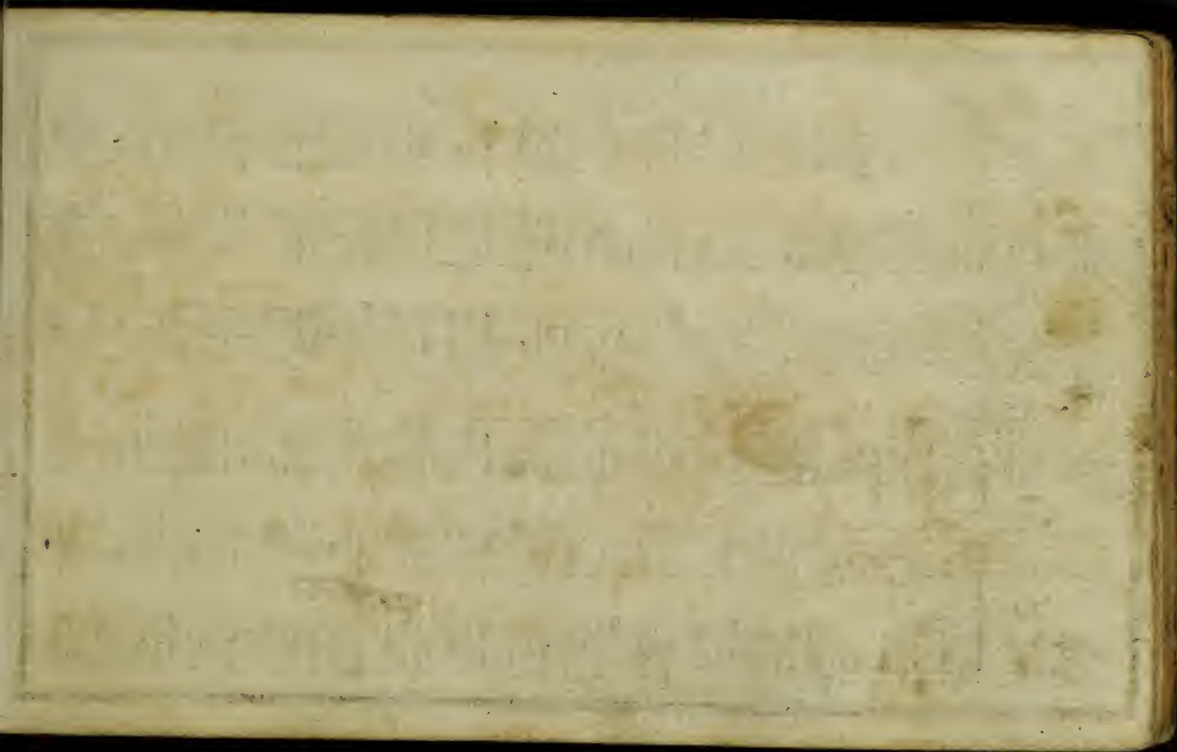
Tenor



Bass

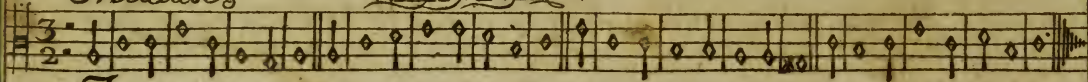
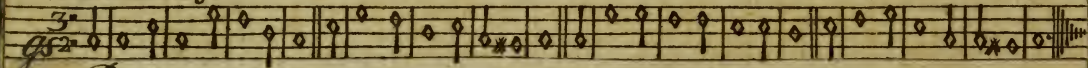
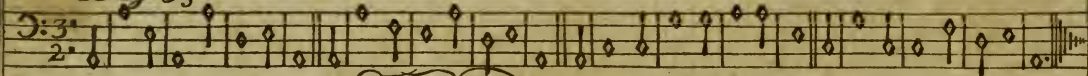




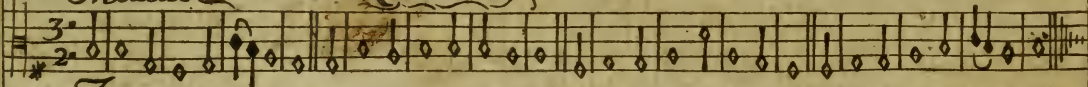
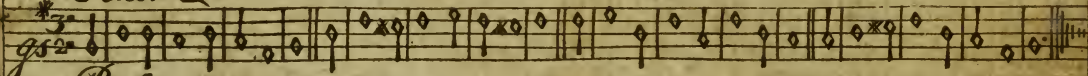
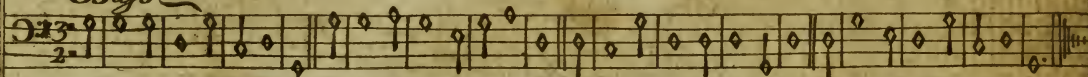


15 *Medius*

WARWICK

*Tenor**Bass**Medius*

QUERCY

*Tenor**Bass*

Medius

(STANDISH)

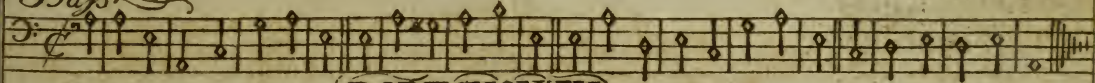
16



Tenor

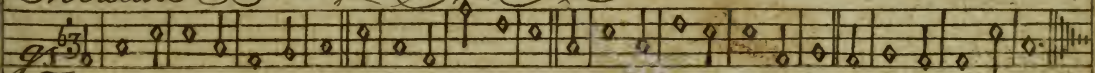


Bass

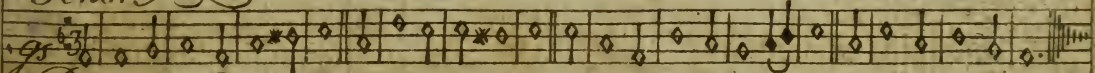


Medius

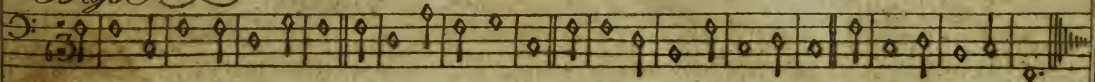
(PORTSMOUTH)

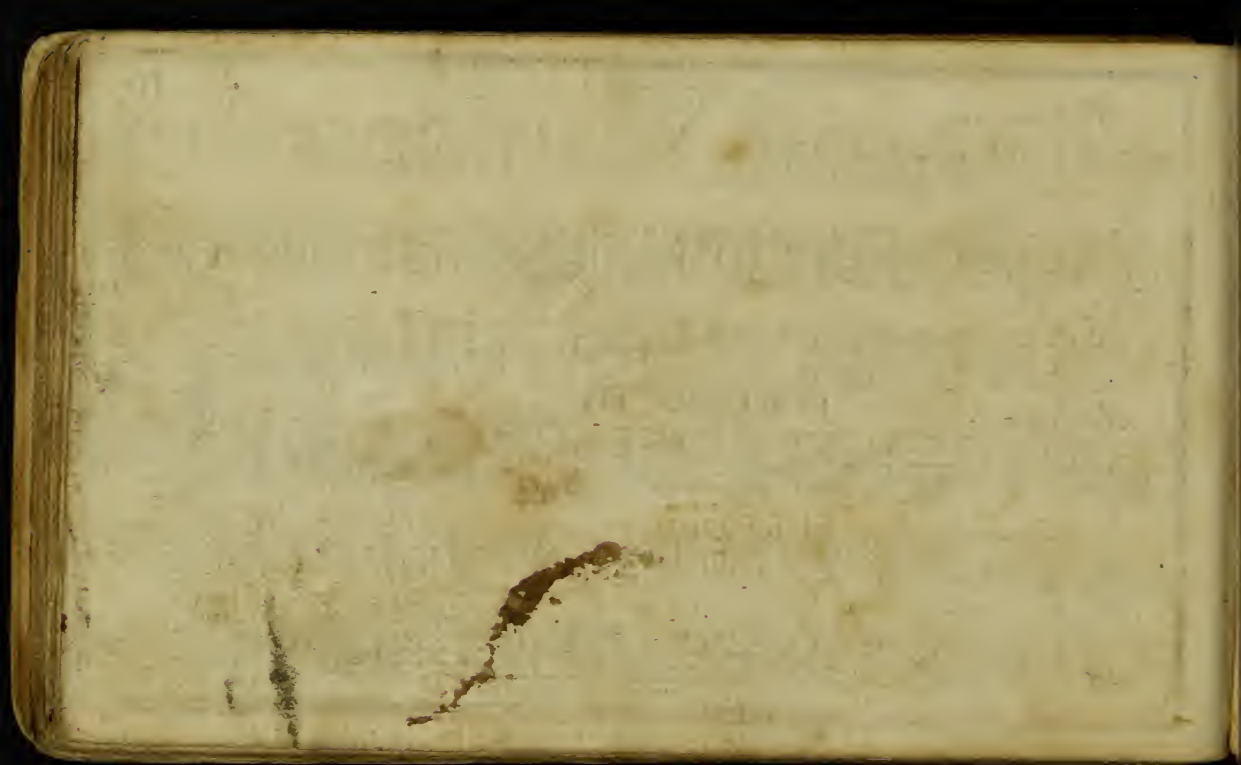


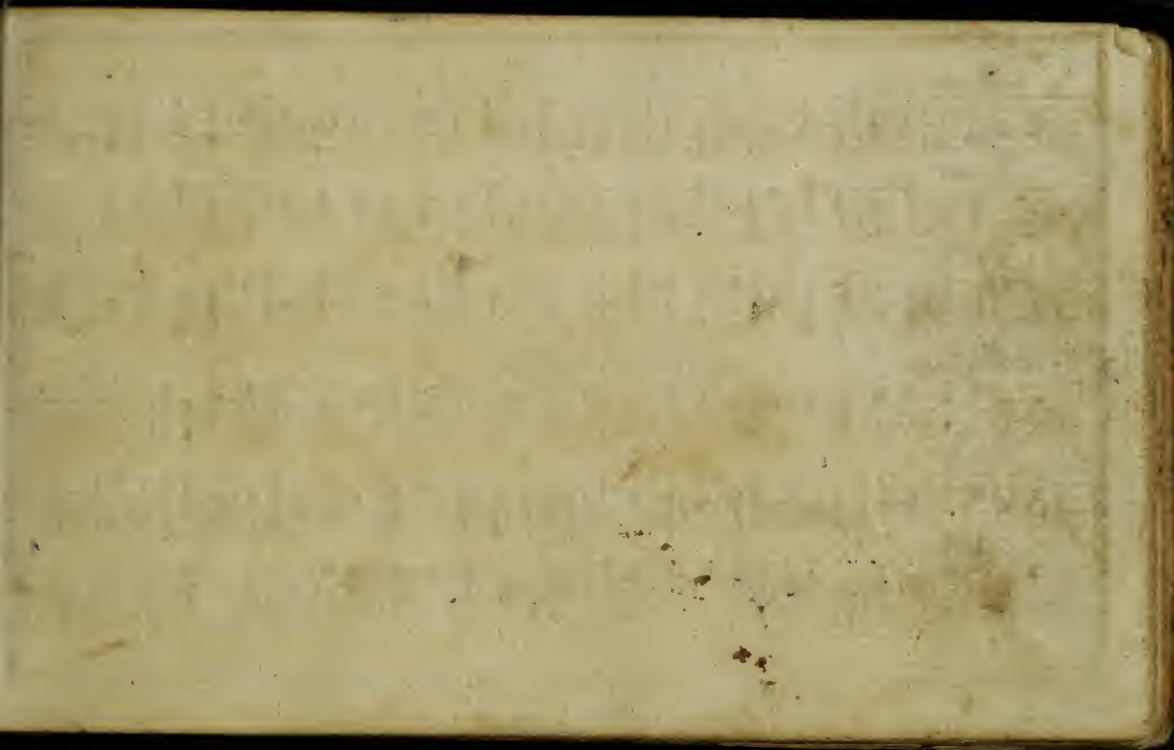
Tenor



Bass

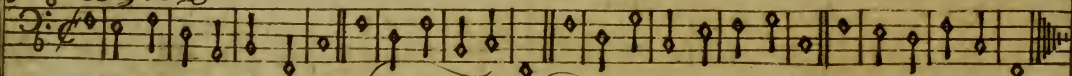
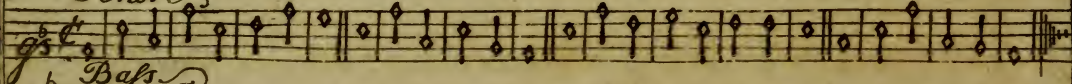
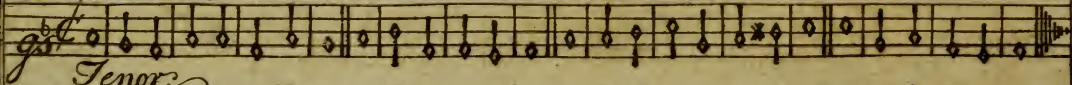






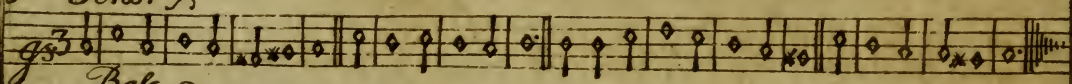
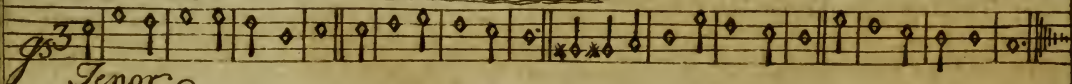
17 *Medius*

LONDON NEW



Medius

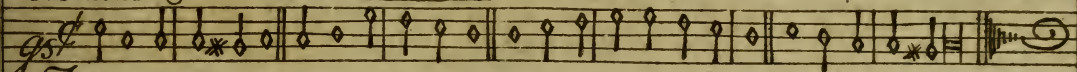
CAMBRIDGE



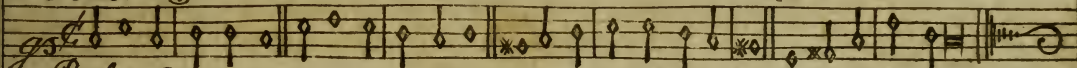
Medius

SOUTHWEL

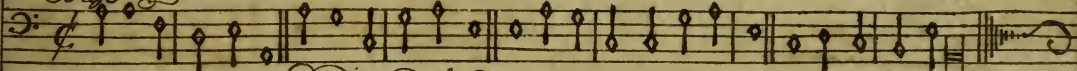
18



Tenor

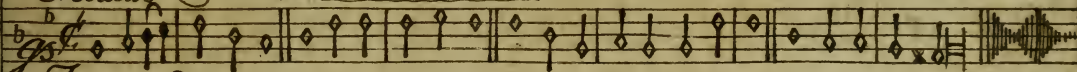


Bass

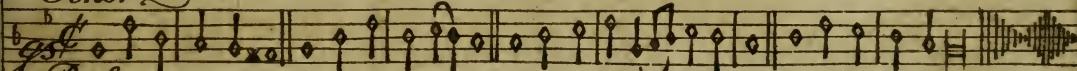


Medius

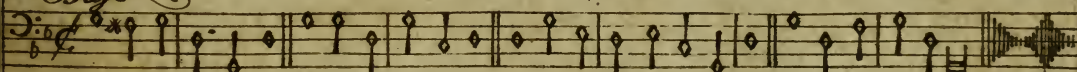
BURLINGTON



Tenor



Bass



一、凡我同胞，如有...

二、凡我同胞，如有...

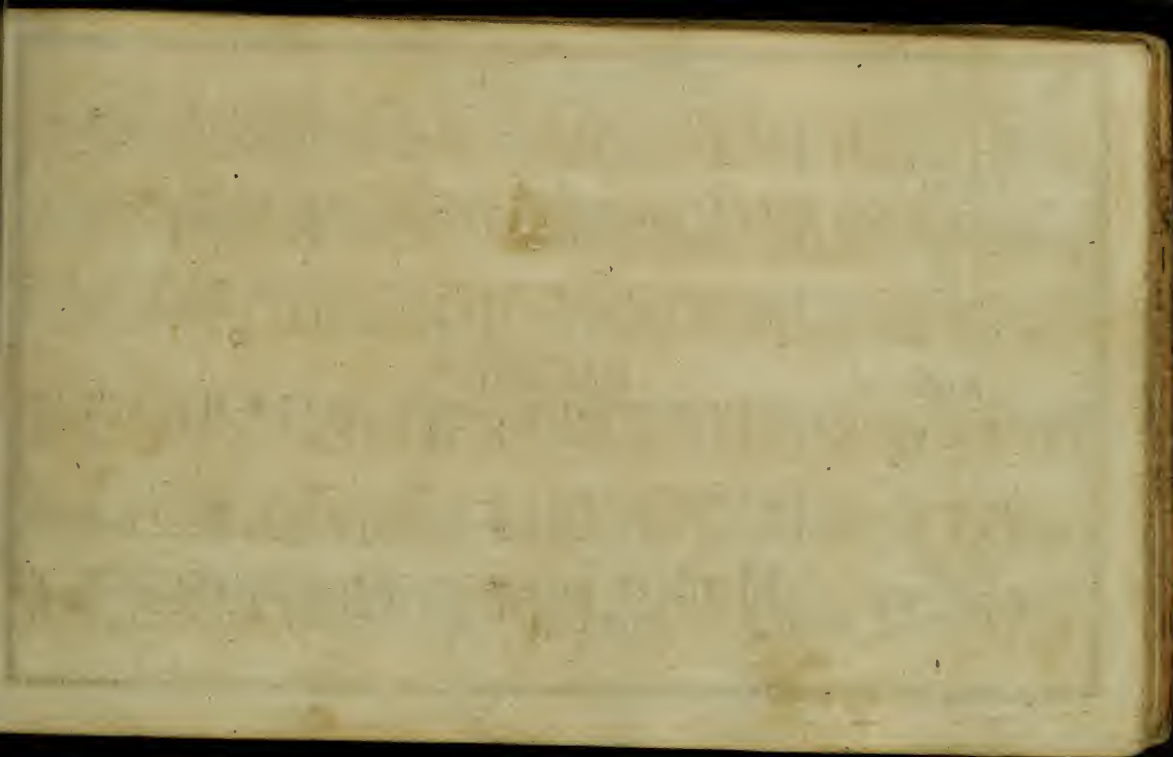
三、凡我同胞，如有...

四、凡我同胞，如有...

五、凡我同胞，如有...

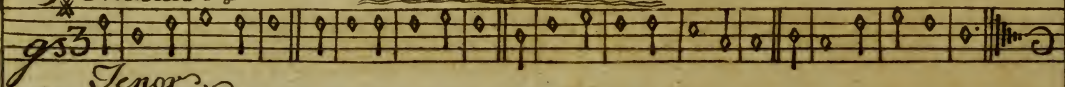
六、凡我同胞，如有...

七、凡我同胞，如有...

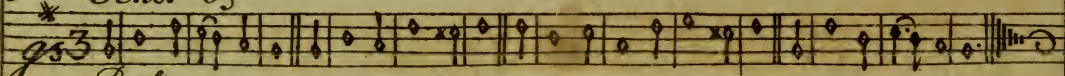


19 *Medius*

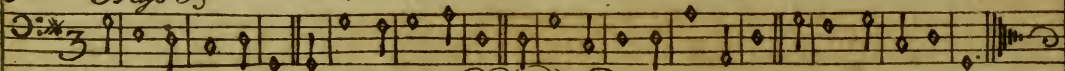
NEWBURY PORT



Tenor



Bass

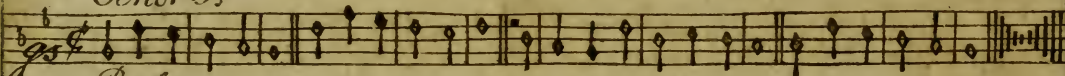


Medius

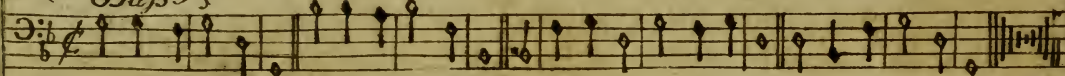
EXETER



Tenor



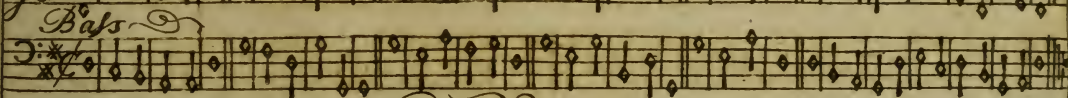
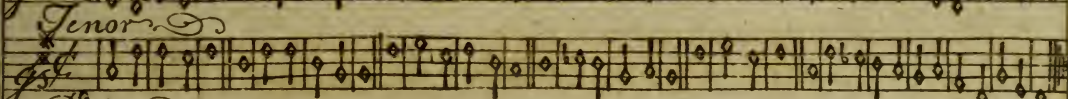
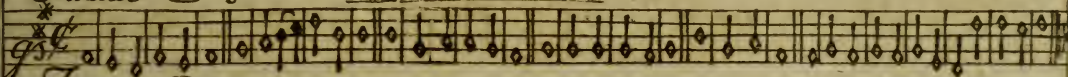
Bass



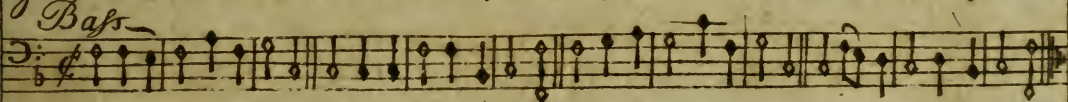
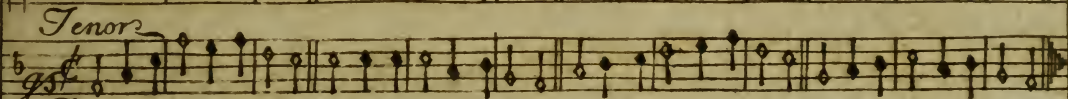
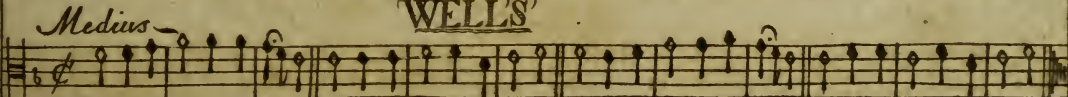
Medius

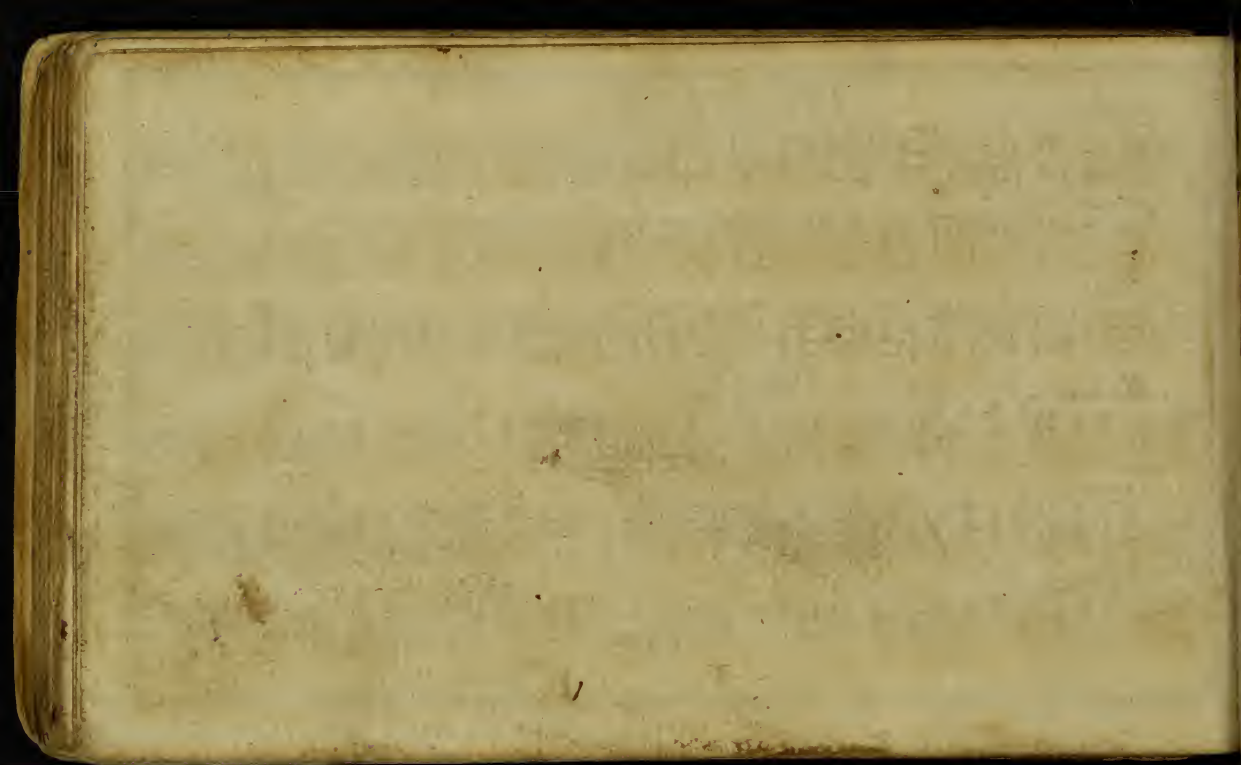
148 PSALM

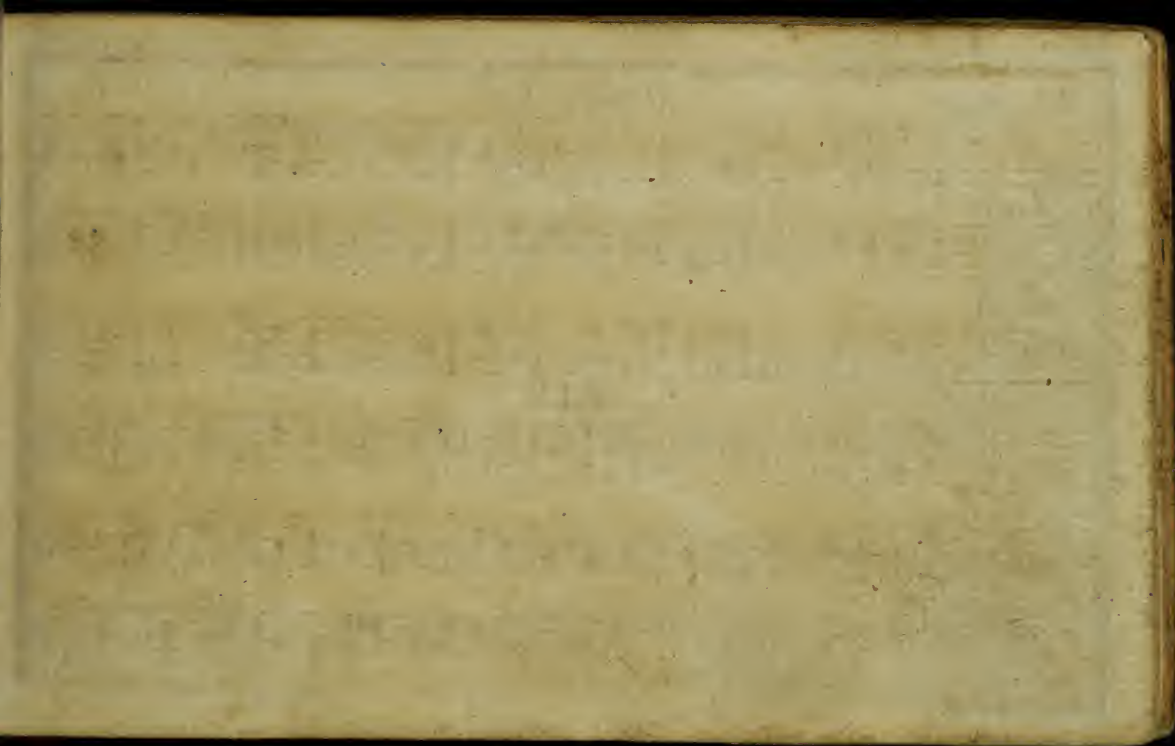
20



WELLS

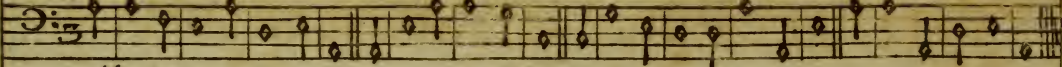
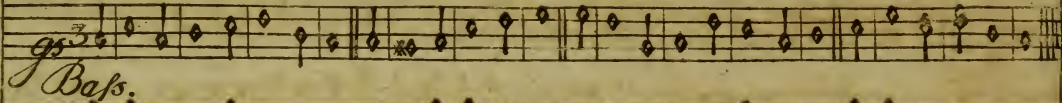
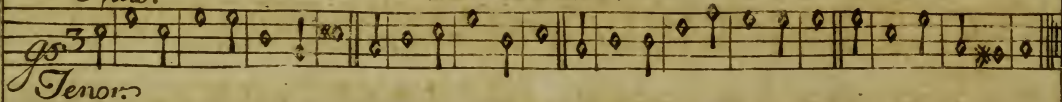






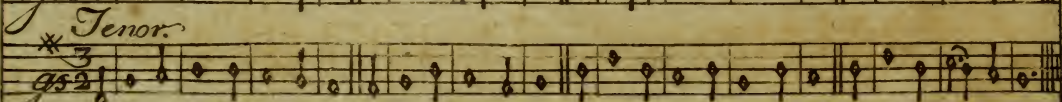
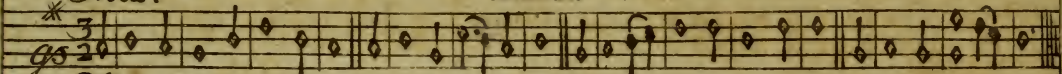
21 *Med.*

Strowdwater.



Med.

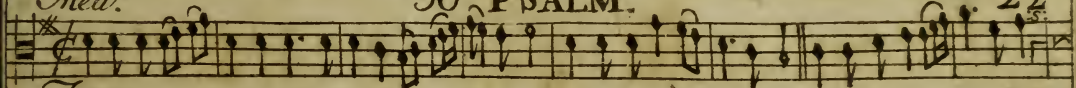
ELY.



Med.

50th. P SALM.

22



Tenor.



Bap.



Med.

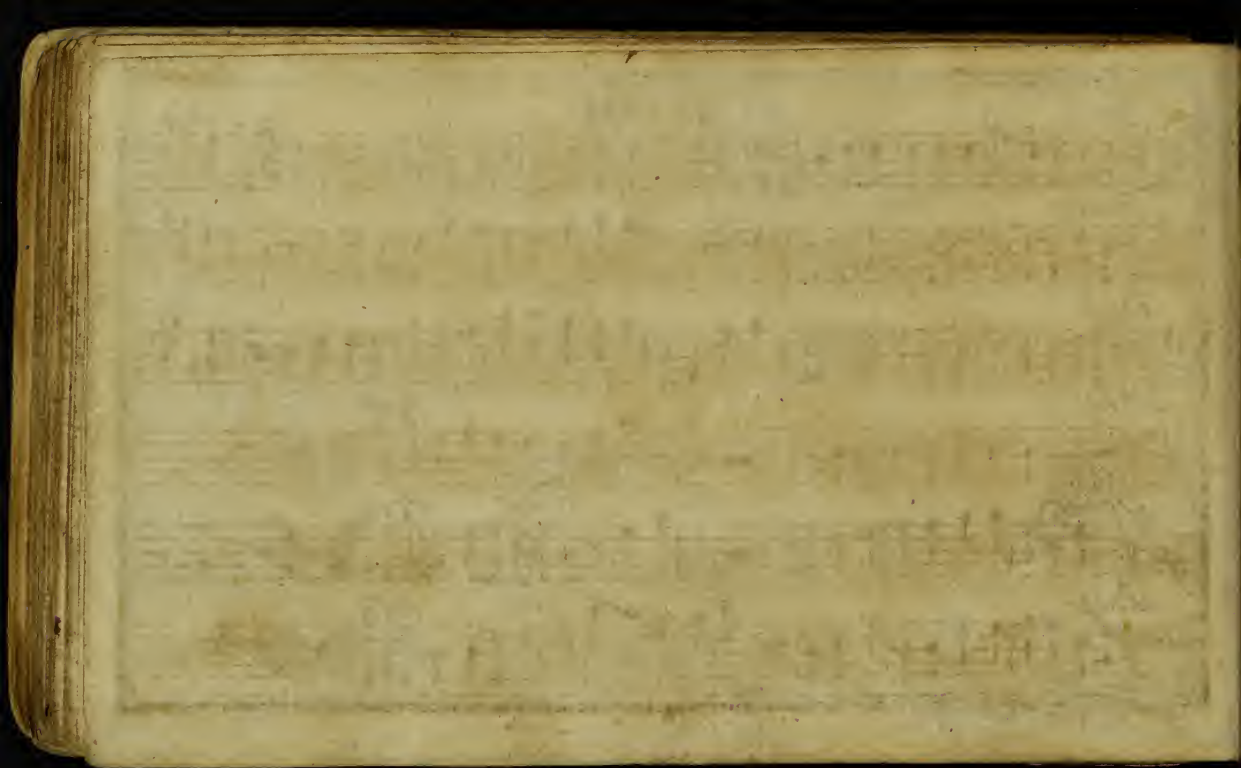


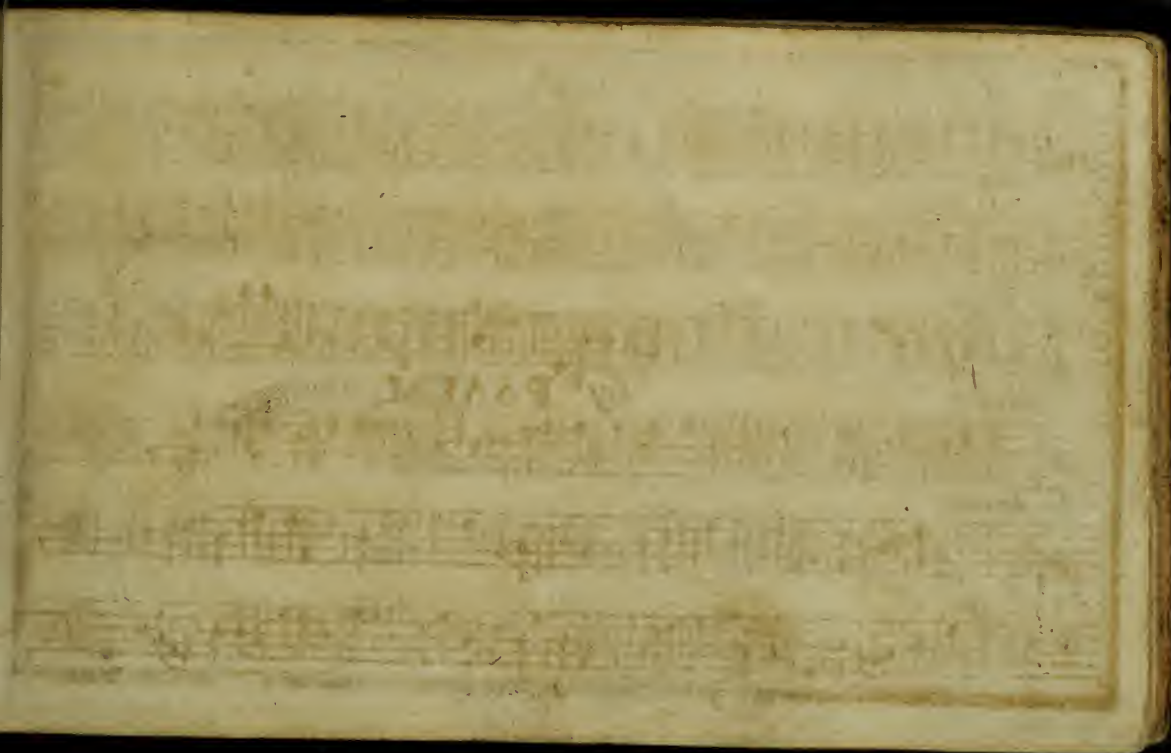
Tenor.



Bap.





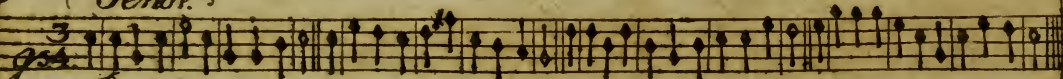


23 Med:

Cheshunt.



Tenor.

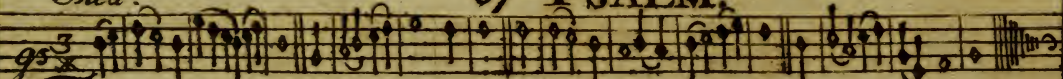


Bass.



Med:

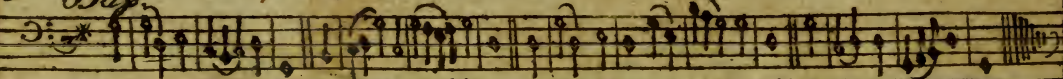
67th PSALM.



Tenor.



Bass.



An HYMN for Christmas Day.

24

Med.^o
* 2
g 5 4

Tenor.
* 2
g 5 4

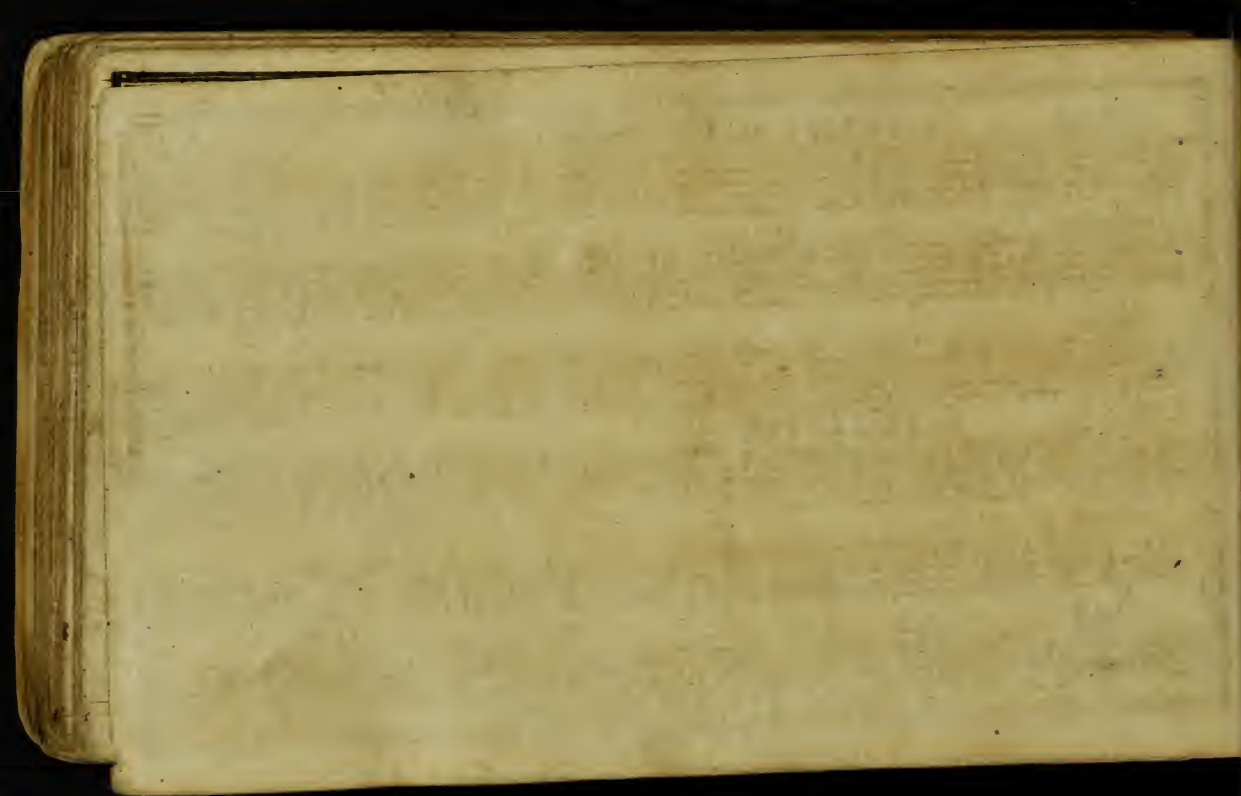
Bass.
D: 2
4

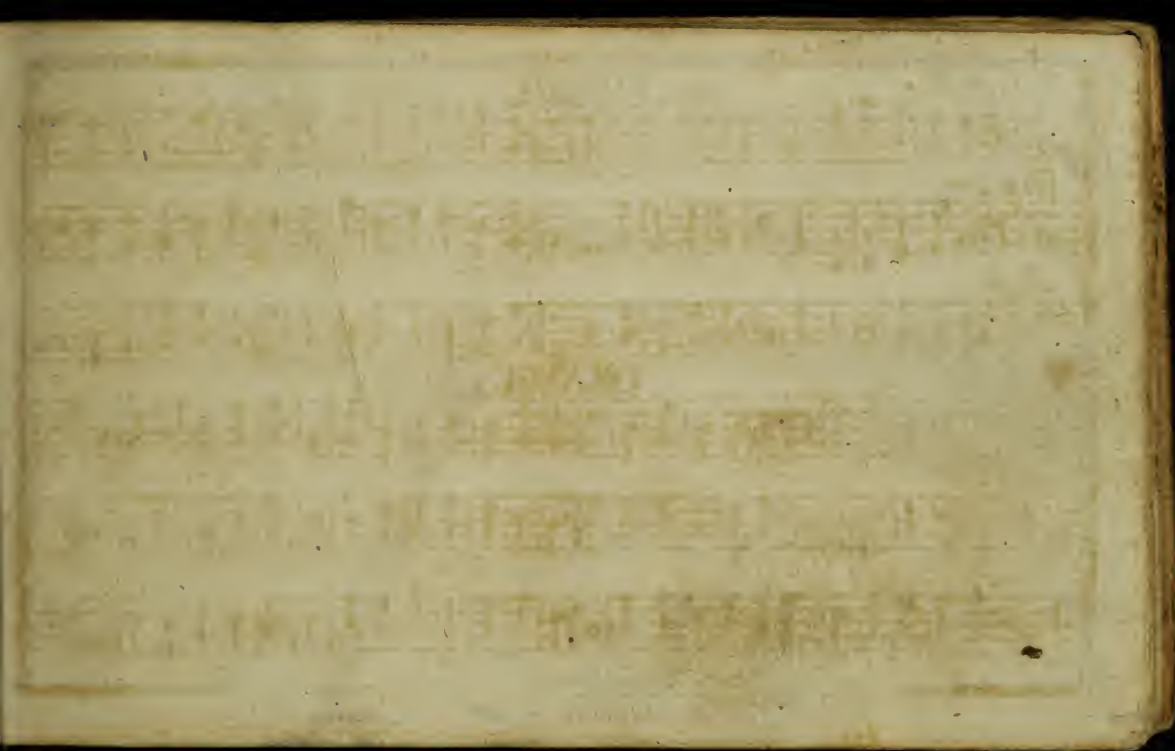
S.^t HELLENS.

Med.^o
3
g 5 2

Tenor.
3 1
g 5 2

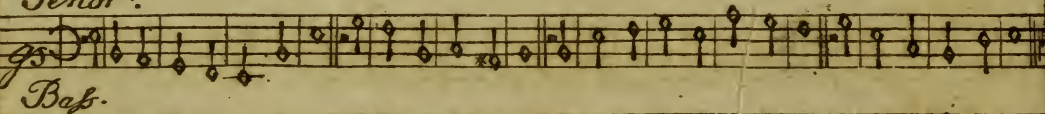
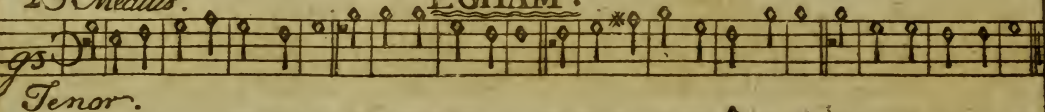
Bass.
D: 3
2



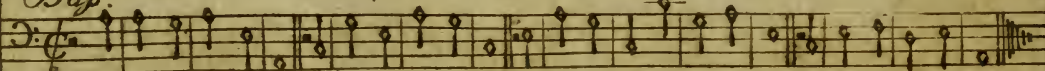
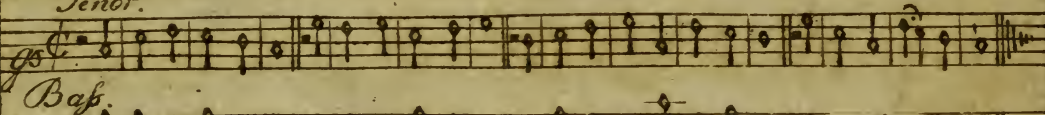
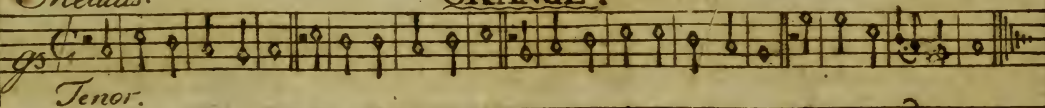


25. *Medius.*

EGHAM.



ORANGE.



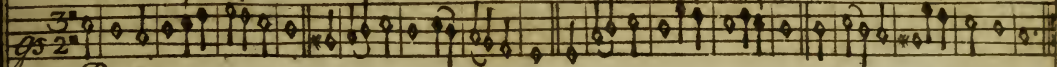
Medius.

An HYMN for Morning or Evening.

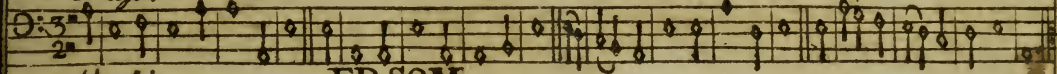
26



Tenor.

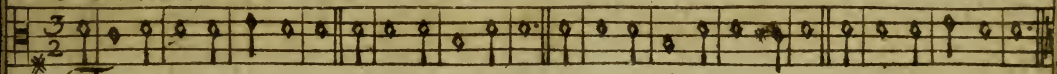


Bass.

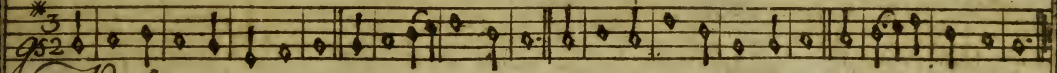


Medius.

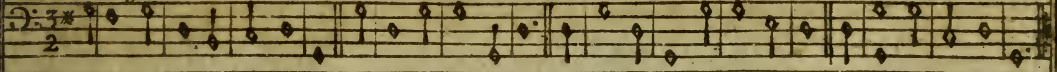
EP SOM.



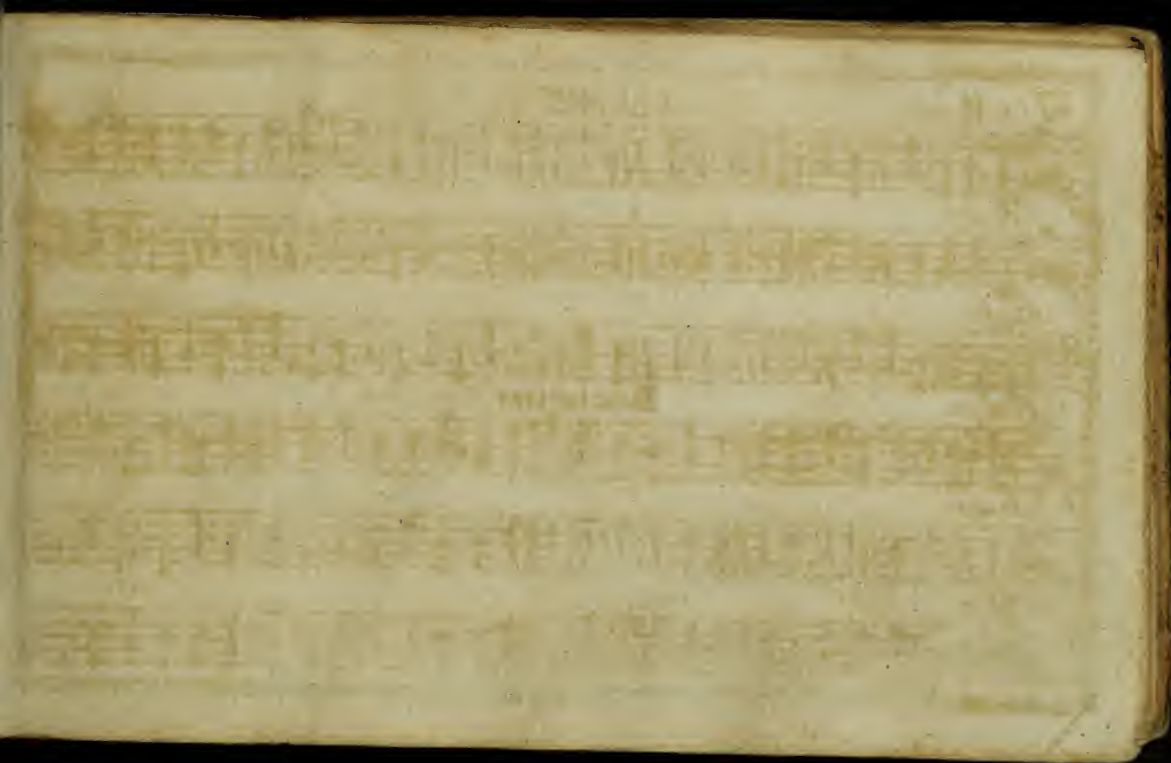
Tenor.



Bass.

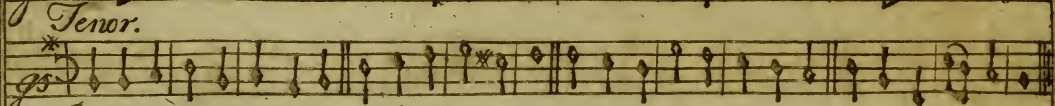
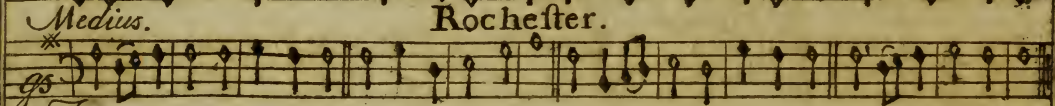
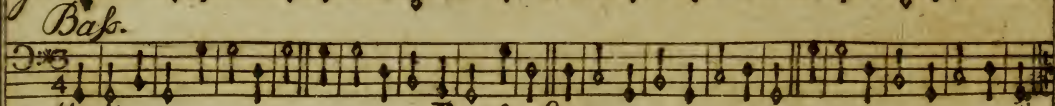
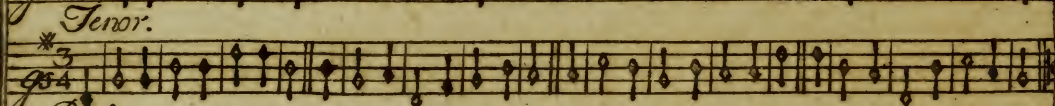
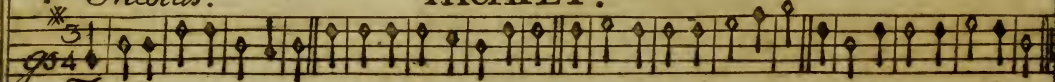






27 *Medius.*

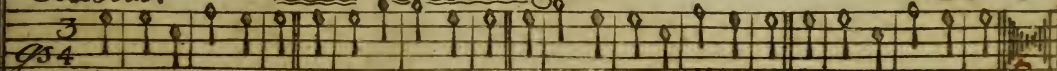
TRUMPET.



Medius.

Little Marlborough.

28



Tenor.

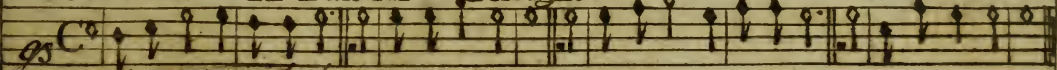


Bass.



Medius.

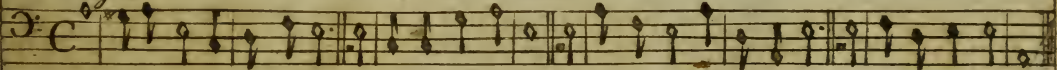
A Funeral Thought.

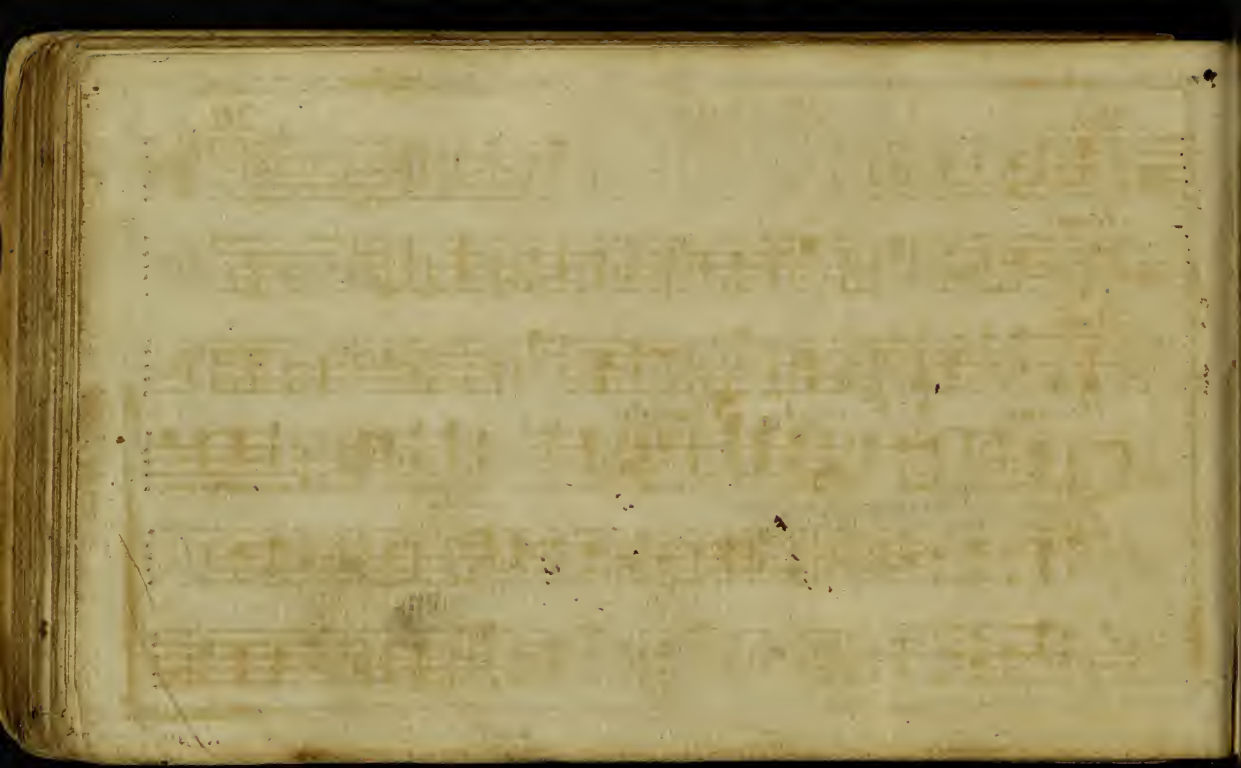


Tenor.



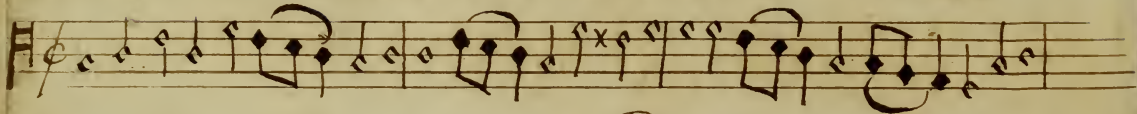
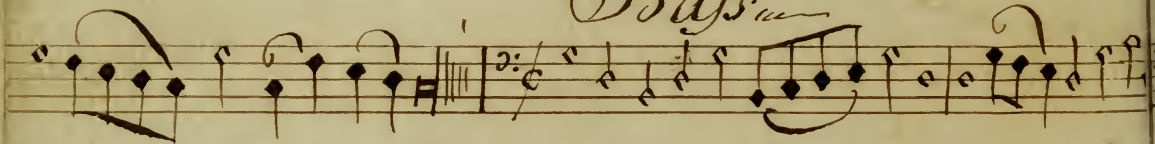
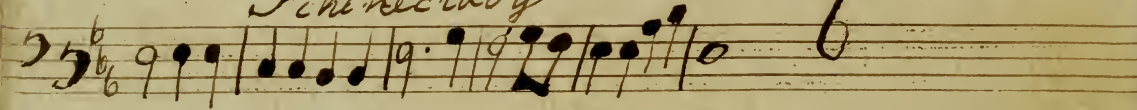
Bass.





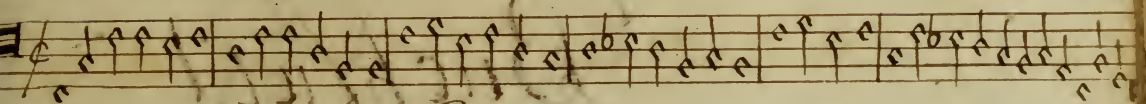
S P
Jack L.

33

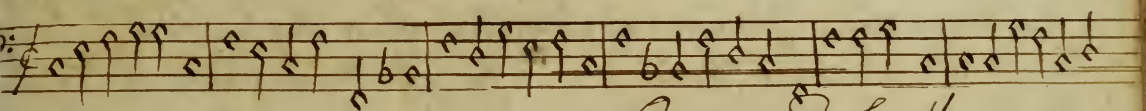
The 108th Psalm Tenor*Bass**Scherectady*

The 148. Psalm Tenor

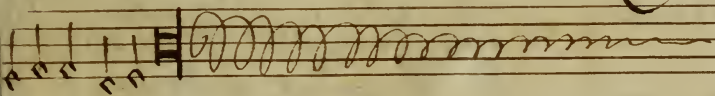
39



Base



Concord L. H.

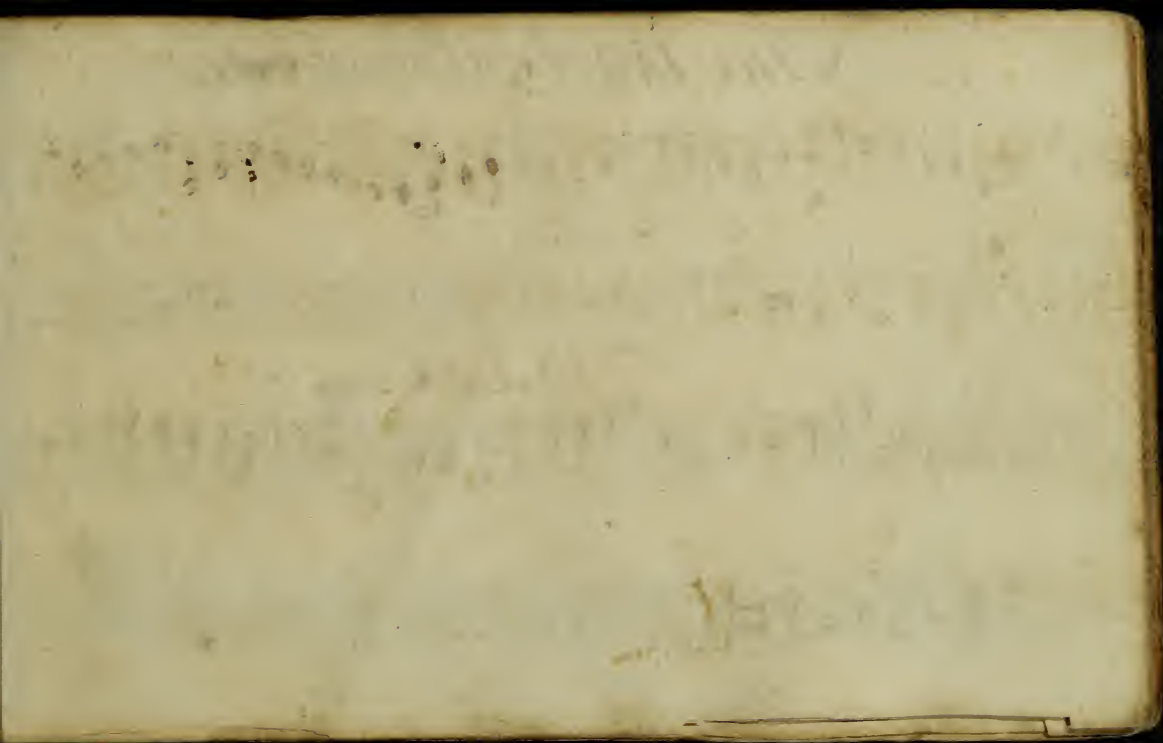


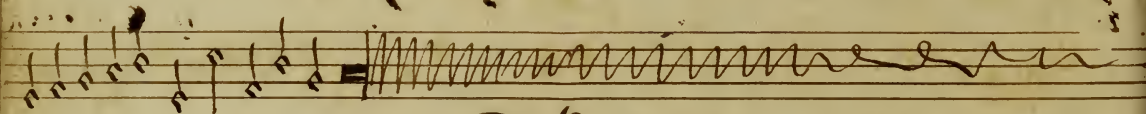
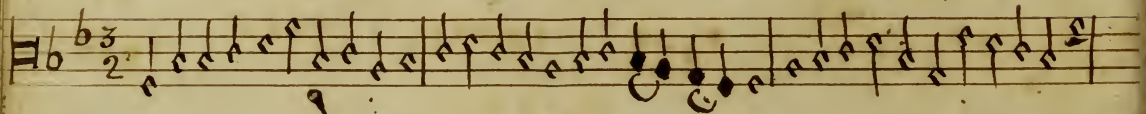
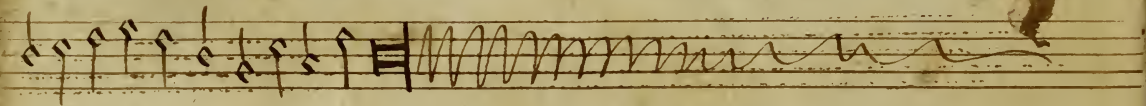
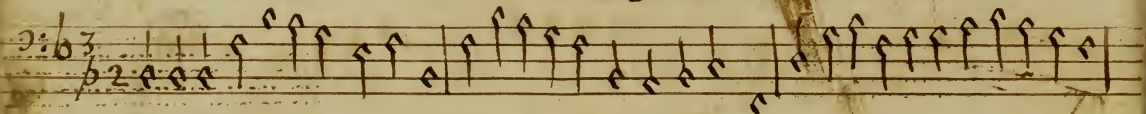
Buckfield

128th Psalm

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

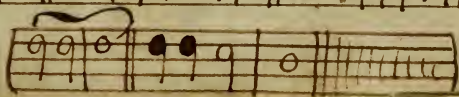
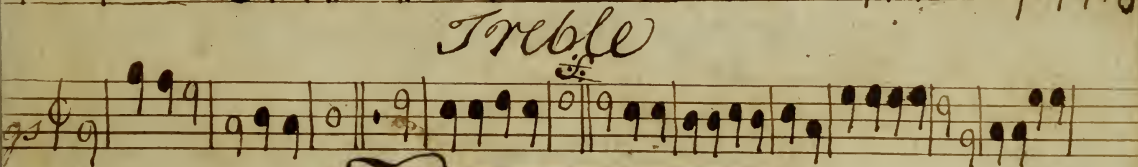
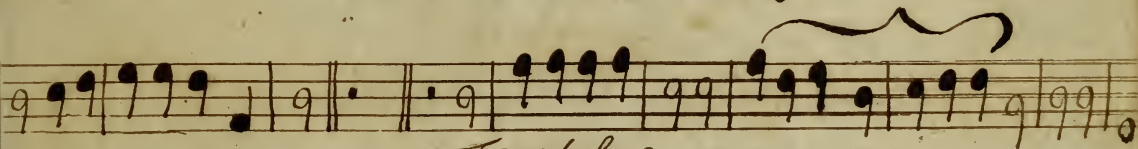
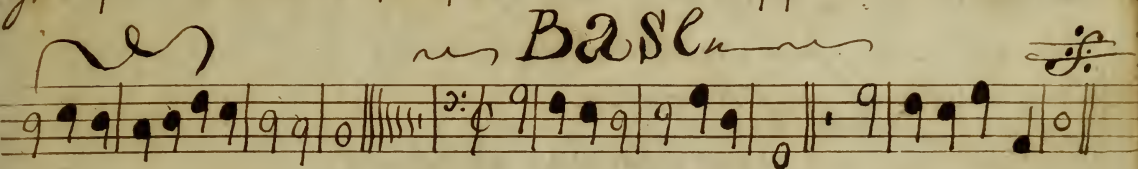
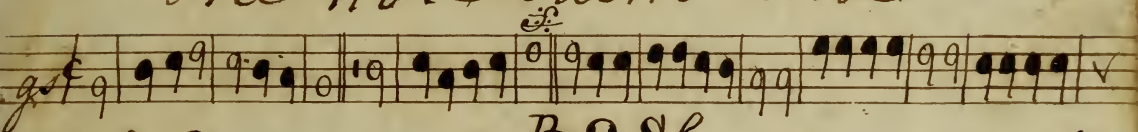
Thou moon that rulest y.^e Night
 And Sun that guidst the Day
 Ye Glittering Stars of Light
 To him Your homage pay
 his praise Declare
 Ye heav'ns above
 & clouds that move
 in Liquid Air



The 149 Psalm. Tenor.*Base*

The 118th Psalm Tenor

40



#6. th Psalm //

My soul with grateful thoughts of love
Entirely is possess'd:
Because the Lord vouchsaf'd to hear
The voice of my Request.
O since he has now his bar inclin'd,
I never will Despair
But still in all the straits of life
To him address my pray'r
2

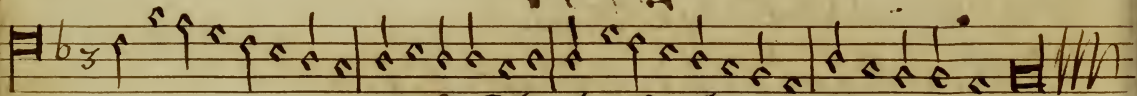
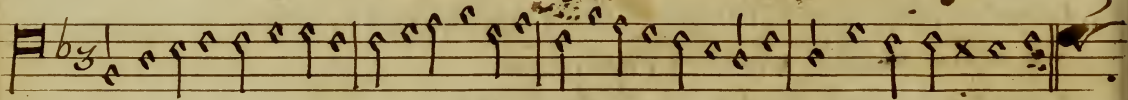
118th Psalm

42

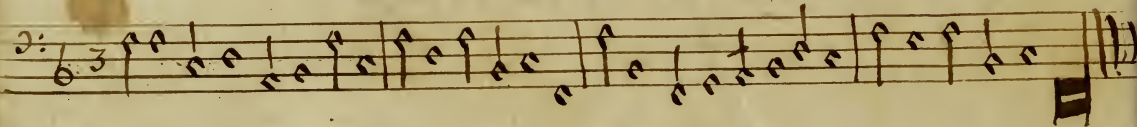
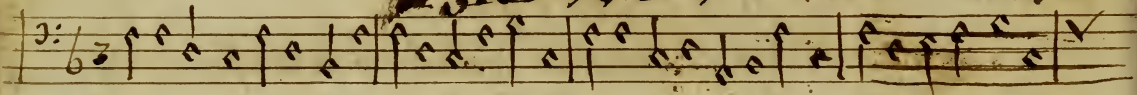
Then open wide the Temple Gates
 To which the Just Repair
 That I may Enter in & praise
 My Great Deliverer there
 Within those gates of Gods abode
 To which the Righteous press
 Since thou hast heard & set me safe
 Thy holy Name I'll Bless

2

43

The 11th Psalm Ten¹⁶

B A S E



All

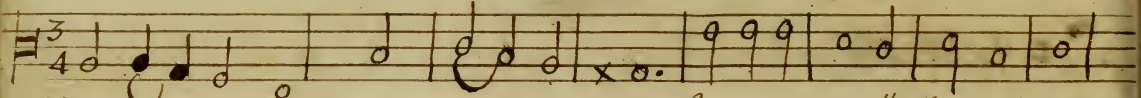
7/2 = 9/10

Alles

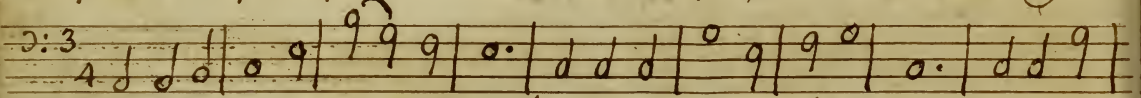
~~Alles~~

147

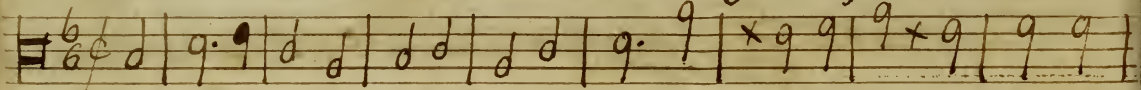
In evening



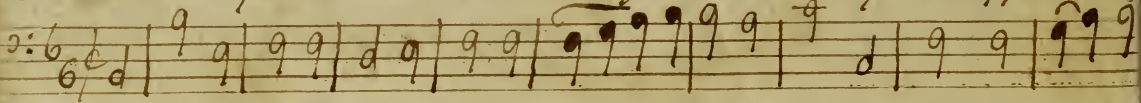
Sleep downey Sleep come close mine Eyes; Lord wth Beholding



A Morning Hymn

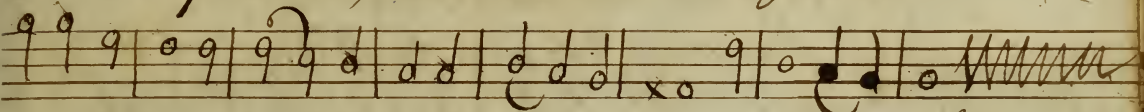


Awake my Soul awake mine Eyes awake my Browry Faculties

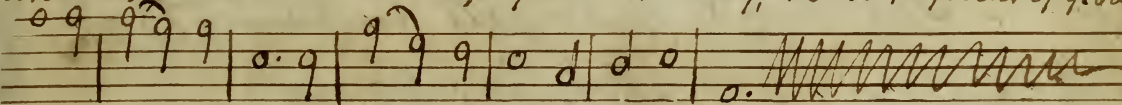


Hymn, Tenor & Basses.

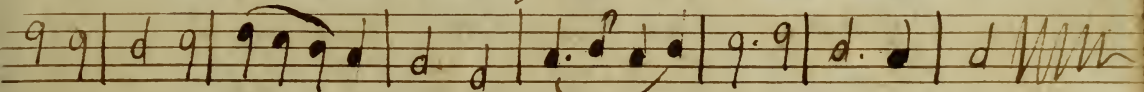
48



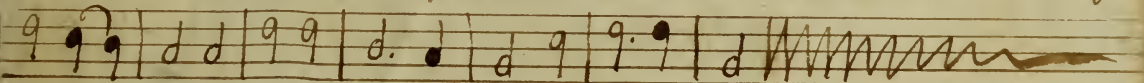
vanities, welcome sweet Sleep y^t drives away; the Toils & Follies of y^e Day



Tenor & Basses



Awake & See y^e New Born light; Sprung from y^e Darksome Womb of Night




26
49
2^d

Evening Hymn

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

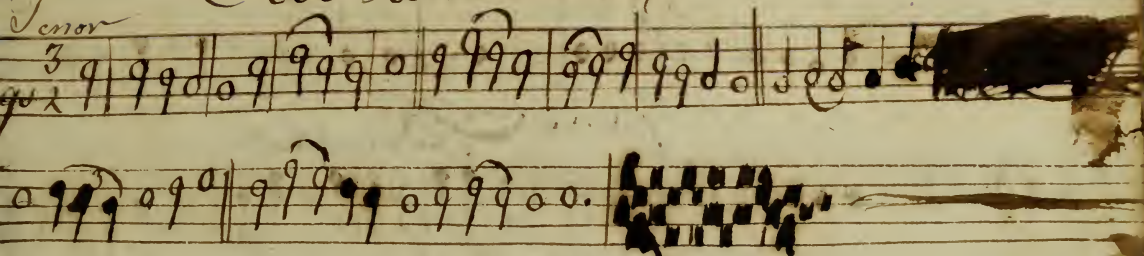
Morning Hymn

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



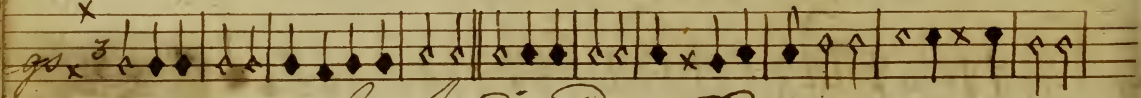
All Saints Tune

Tenor

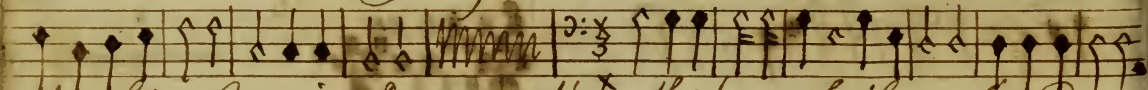


51

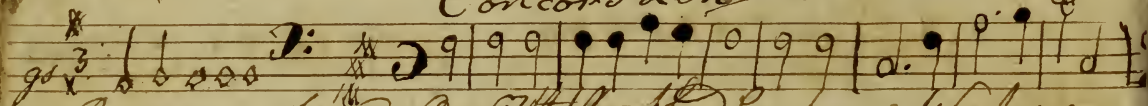
A Sapphic Ode



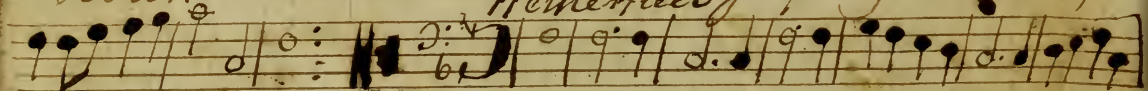
I Gander Base



Rushing Amain Down Home the poor Sailors Stand am
Concord Line



Roar a loud On the Gaping Waters,
Where the



When the fierce North wind with his airy forces,

52

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

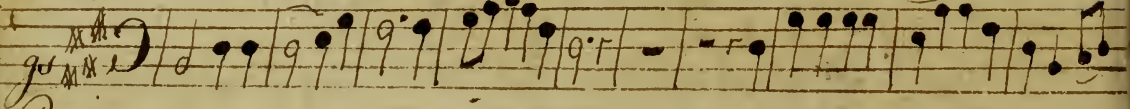
And Tremble, while the hoarse Thunder, like a bloody Trumpet

Quick to devour them

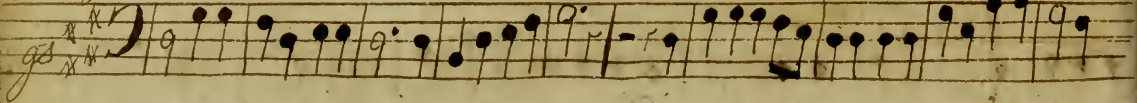
8 12

Tenor

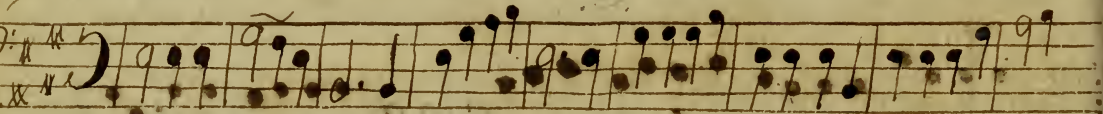
All Saints D. Sounding Joy

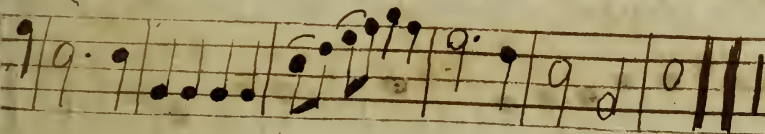
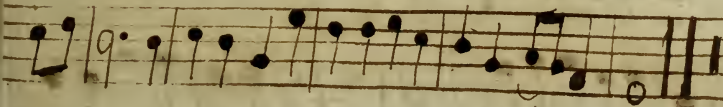
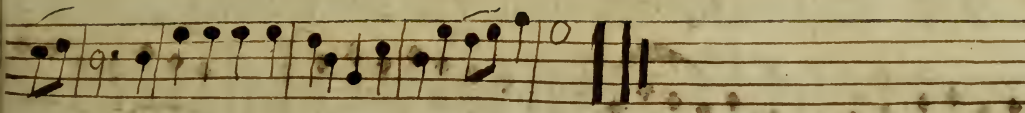


Basso

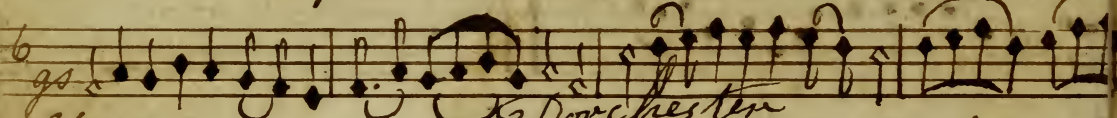


Tenor





5.3 An hymn on the Resurrection



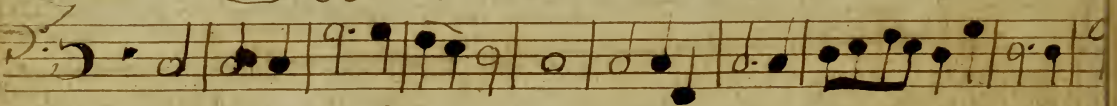
Christ our Lord is risen to day Halle Halle Lujah our Lord



the Cross Halle, Halle Lujah, Suffered to redeem our loss
Let the Lord of life be blest &c Let the holy Train be



Stoneham



of Christ a

omphant holy way Halle Halle Lujah, Who so lately on
Halle Halle Lujah, In our Paschal Joy's Feast, Halle &
Praise Halle & thankfulness to heav'n be rais'd Halle &

1 2

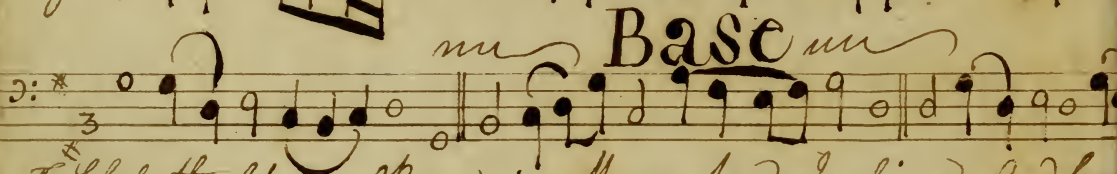
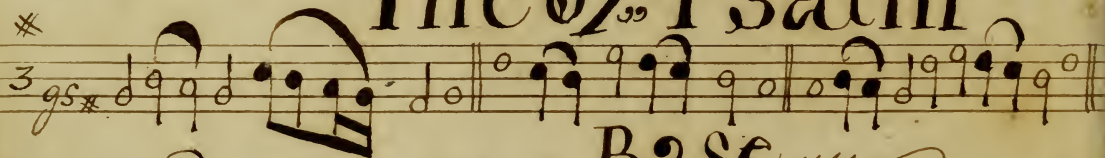


1110 9 50 111

Th

54

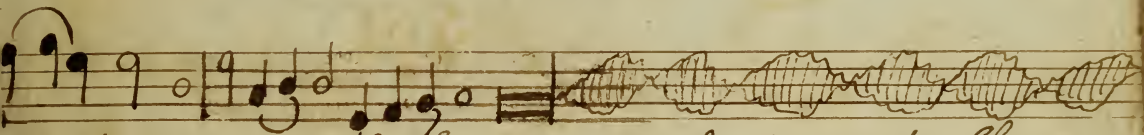
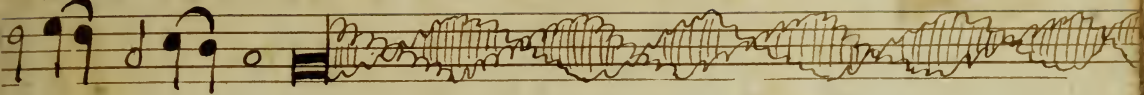
The 67th Psalm



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

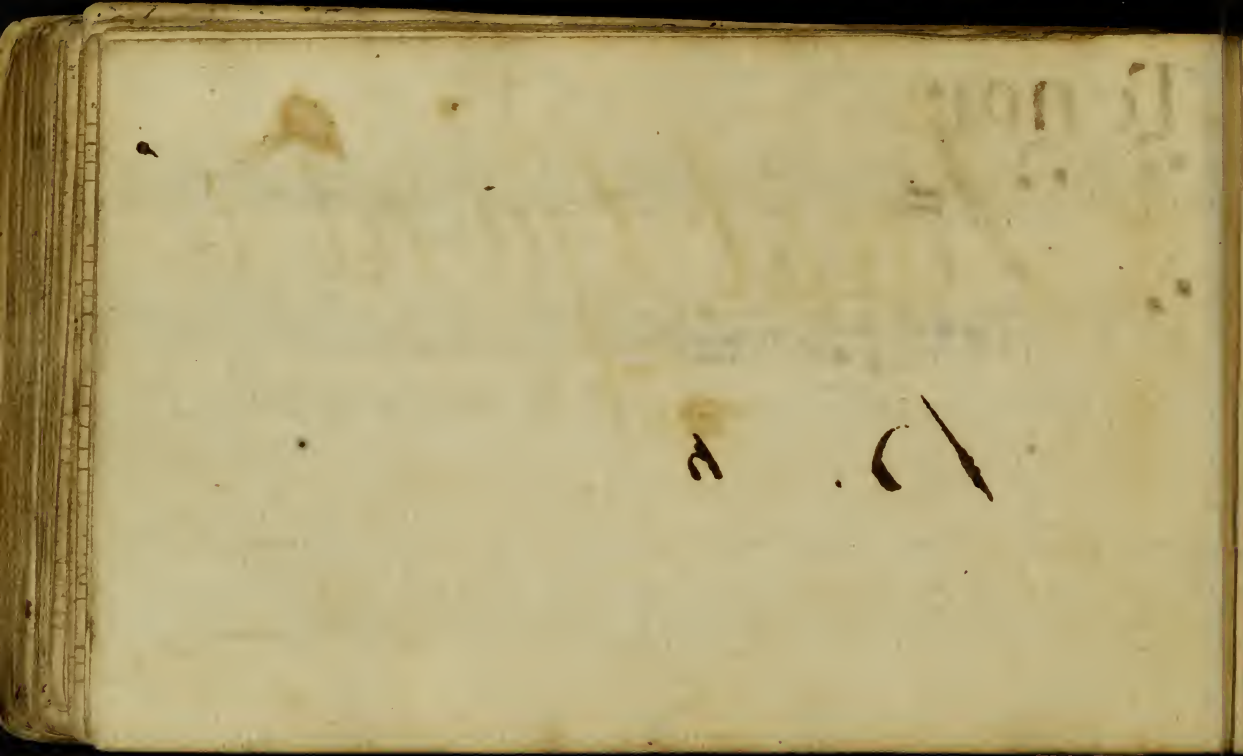
That so thy Wondrous Ways, may through the World be

Tenor



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

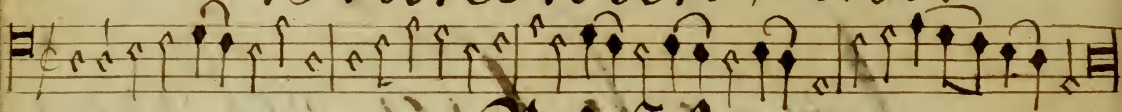
now, whilst distant lands their Tribute pay, & thy Salvation Own



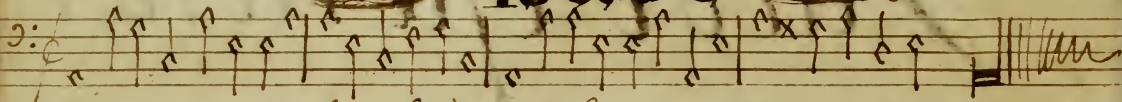
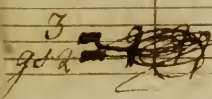
Jacob Gardner
Book

55

Brunswick Tenor

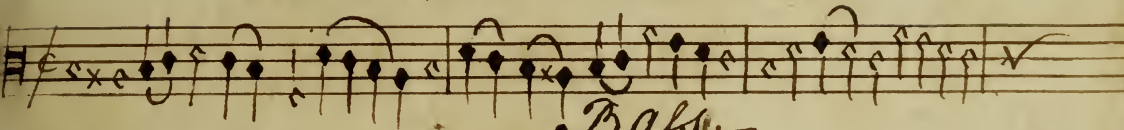


Base

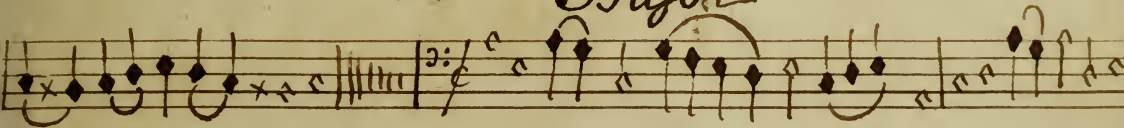
~~Albany Tune~~

The 2^d Psalm Tenor

56

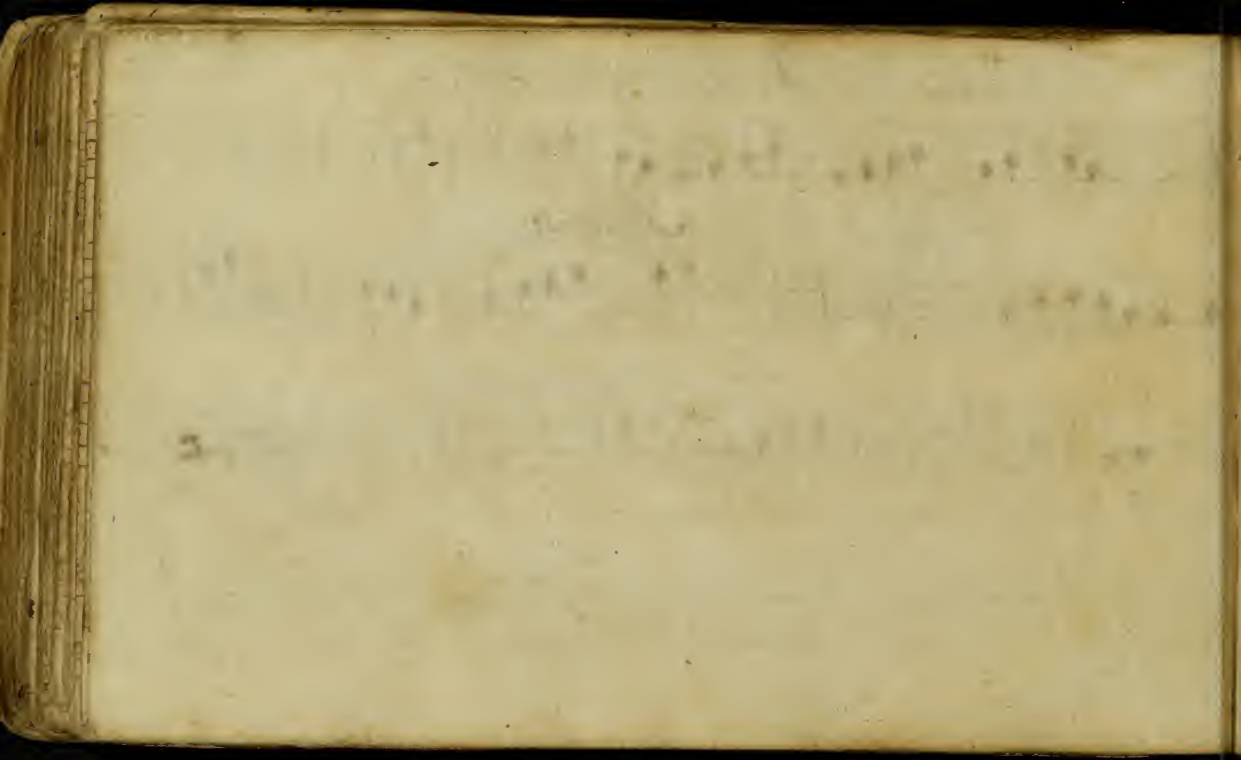


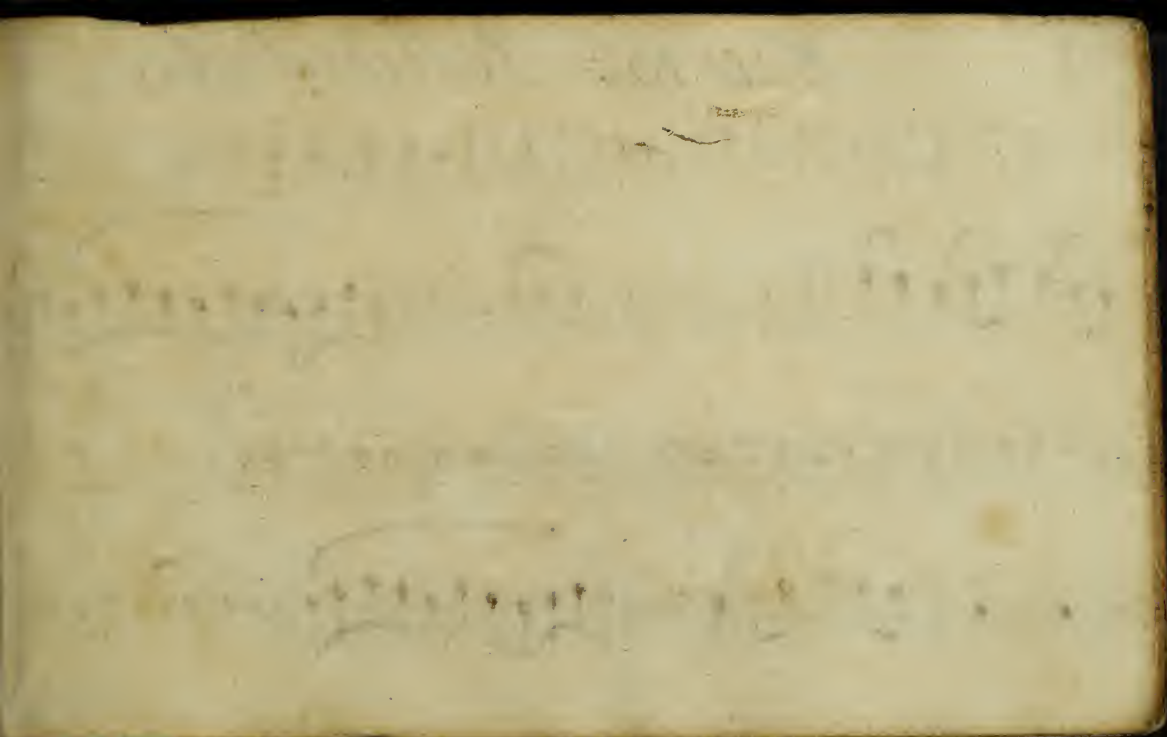
Bass



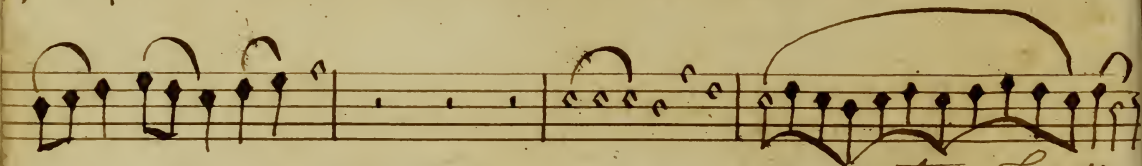
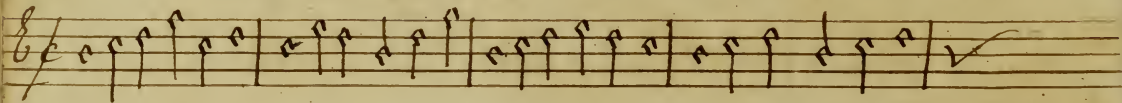
With Restless & ungovern'd Rage, why Do the Heathen Storm

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

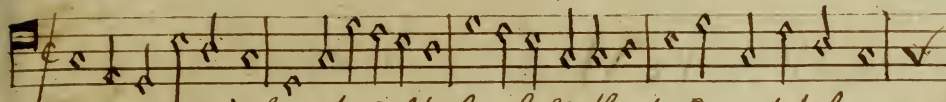




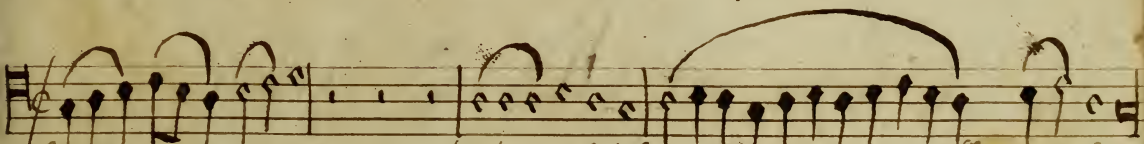
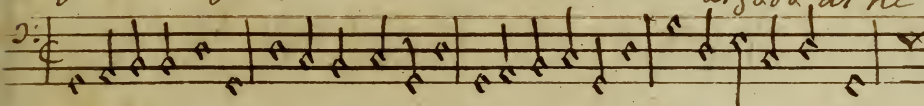
53

The 136th Psalm Treble*Counter Tenor*

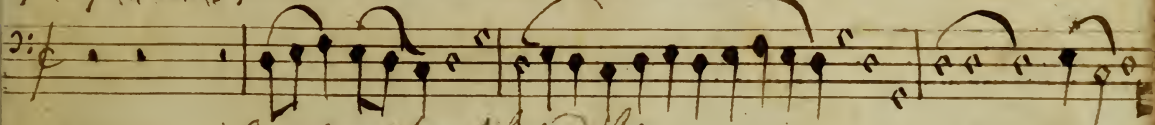
The 136th Psalm Tenor 58



To god y^e Mighty Lord Y^e Joyfull Thanks Repeat to him due praise afford
as good as he is great

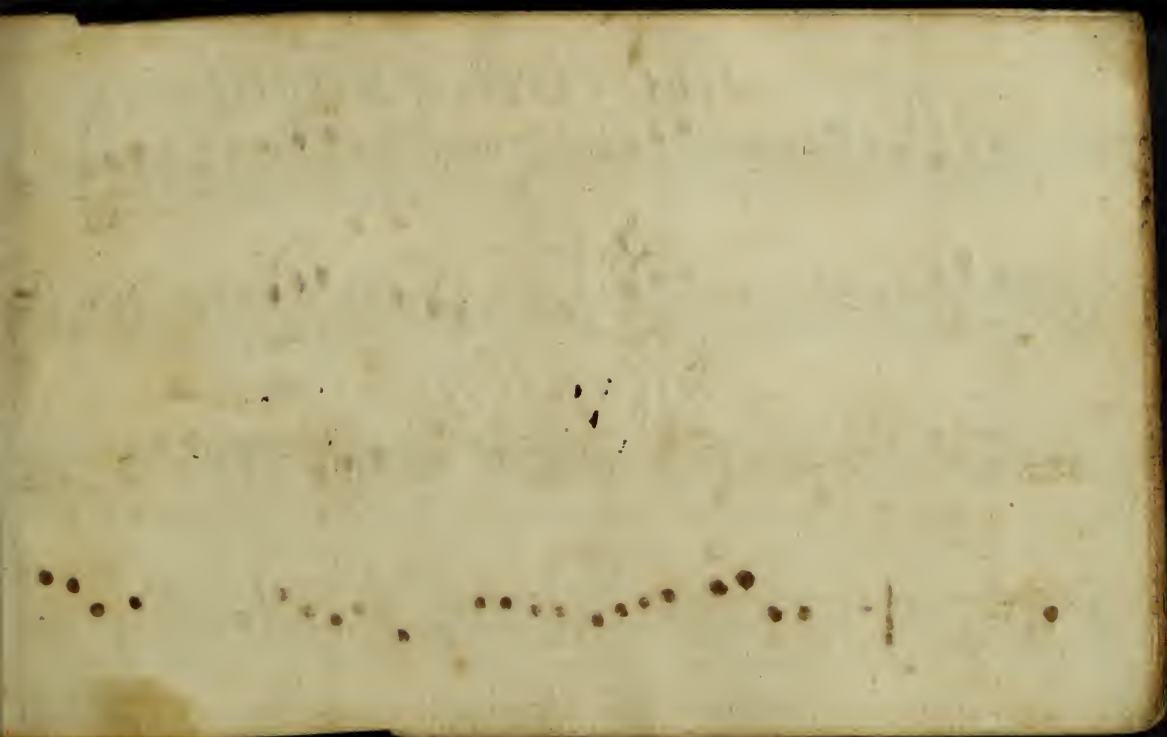


For God does prove --- his boundless Love --- A never End

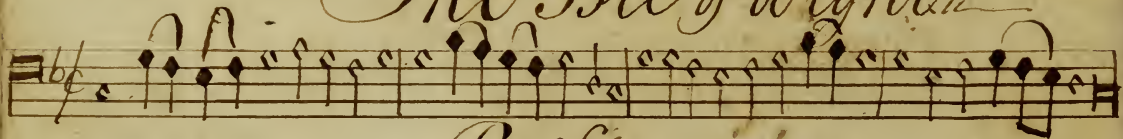


Our Constant friend his ---

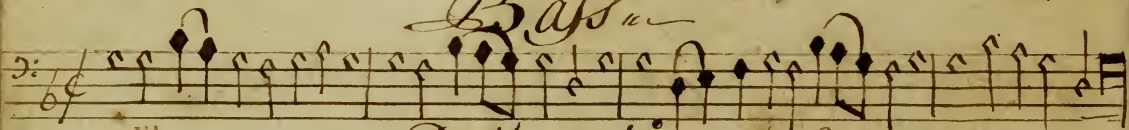
Jacob Jacob Gardner & Newport
Rhode Island March the
18 1900 His Writing Writing



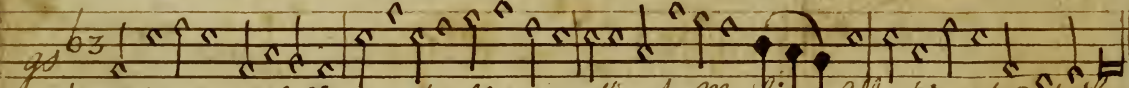
The Isle of Wight



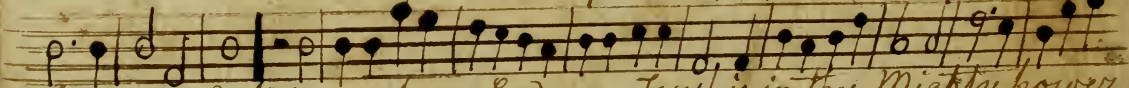
Bass



Pallentine Tune



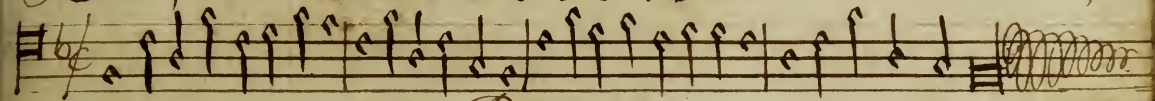
No Change of Times shall ever Shock, My firm Affection hold to thee
For thou hast always been my Rock, a Fortref & Defence to me



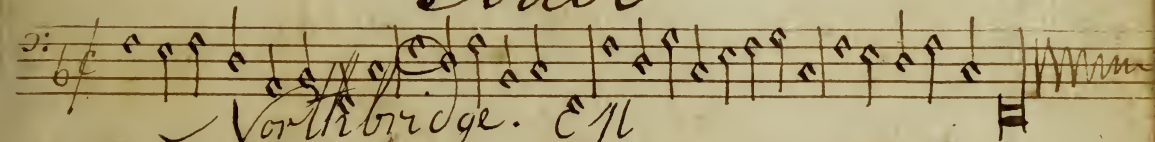
Thou my Deliverer art my God, my Trust is in thy Mighty power
Thou art my Shield from foes abroad, at home my Safeguard & my Tow'r

LONDON New Tenor

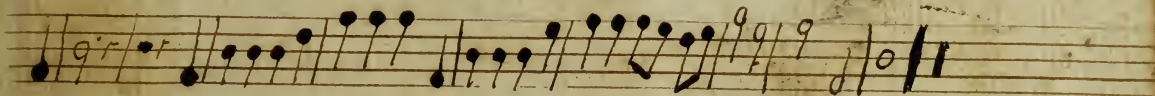
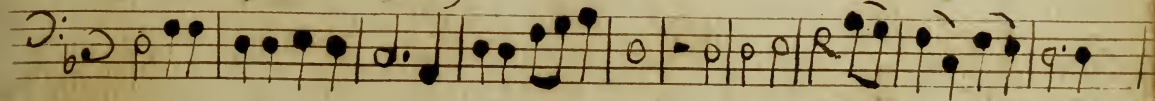
60



Base



Northbridge. E 11

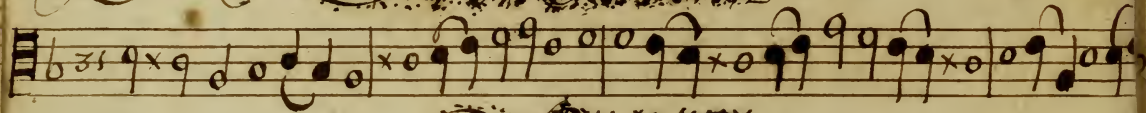


2 Jacob Gardner his book
De March 4th 1809 his writing

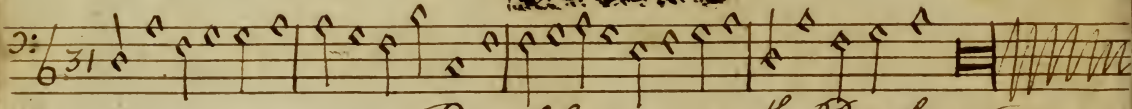
2 Jacob a 2 Jacob Gardner

2 Jacob Gardner His Book No 9

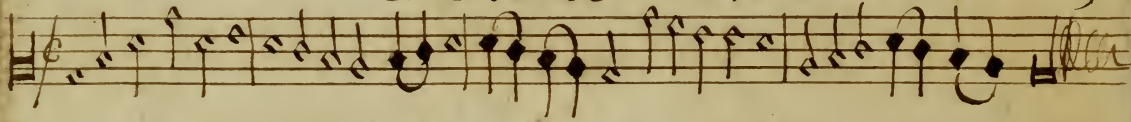
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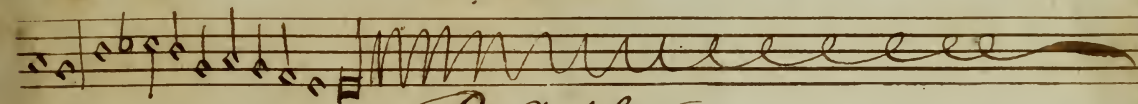
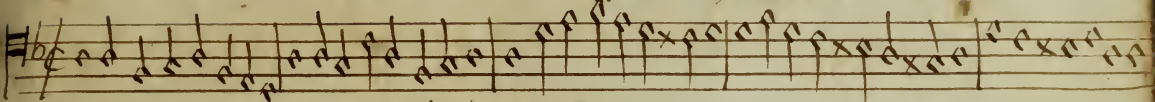


Bella or 24th Psalm

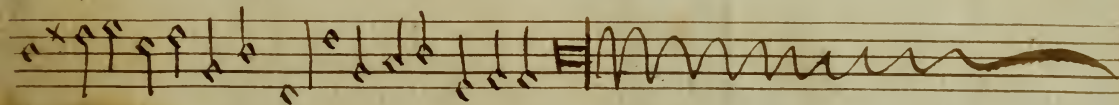
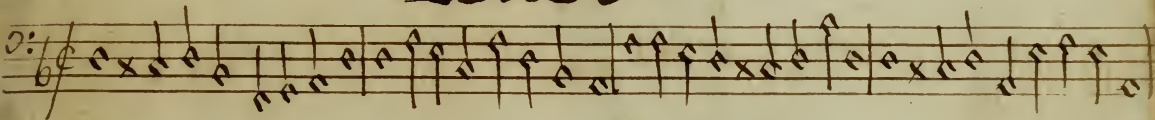


The 85th Psalm

92



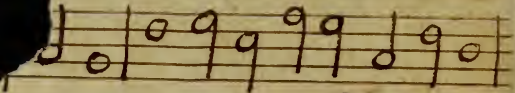
Bass



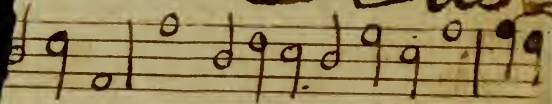


Jack Gar

Samls



Base



Walter Channing

His Book

Mar

1170

