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Section

4870

In this book appears the affi-
time known as Durham
an. in 3/4 time. As
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

KNAPP (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."



T. Widdows Sculp. (Clarke's portrait of George.)

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

L O N D O N :

Printed for R BALDWIN, and S. CROWDER and Co. in Pater-noster-Row;
the AUTHOR at Poole; B. COLLINS, Bookseller, in Salisbury; and sold
by most Booksellers 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,

DIVINE 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* sung 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 Ministration 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 whoso 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 Addressës! 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

CHURCH MELODY.

IS 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 ALPHABETICAL

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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 Musick A 4 Voc.

Most gracious God, of boundless might, su

Most gracious God, of boundless might, su

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

thy praises sing.

thy praises sing.

Lord hear my pray'r accept my Song,

And sanctify my mind;

And grant I may my whole life long,

Be Virtuouſly inclin'd.

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 60th For a Publick Fast 3
in time of War or at any other Time. A 4 Voc.

O God, thou hast been displeased; O

God, thou hast been displeased; O turn thee O

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

Treble Solo

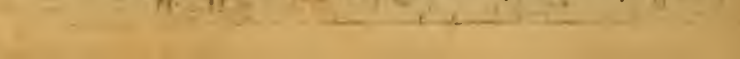
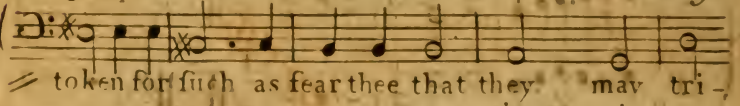
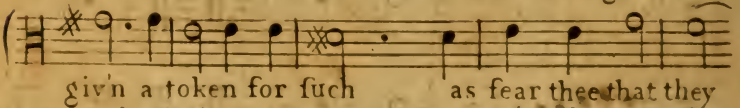
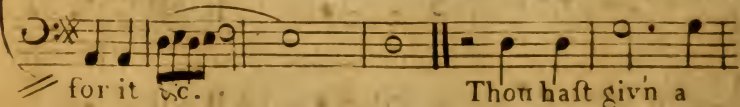
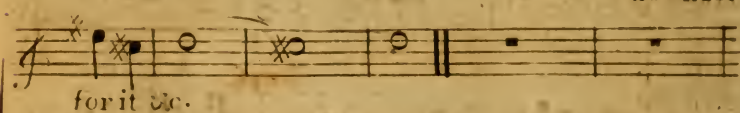
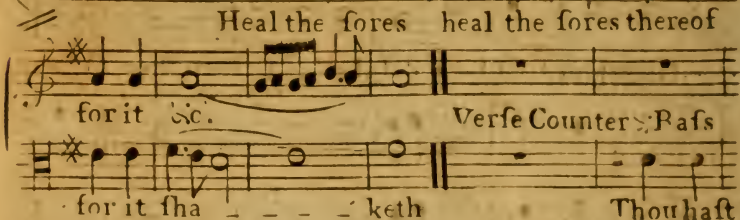
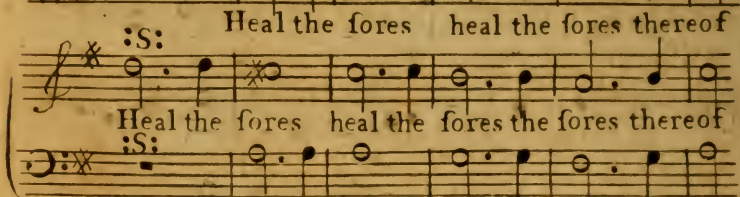
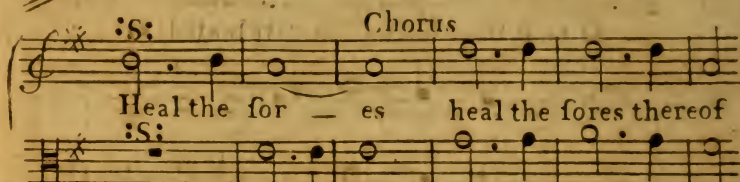
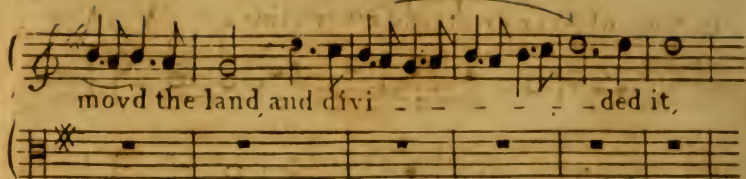
I 2

I 2

I 2

I 2

A



Continued

5

may tri - - - - - umph because of thy

umph may etc.

Chorus

truth Therefore were thy beloved delivered; help me

O help me wth thy

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

O help me wth thy

with thy right hand &

right hand and hear me O help me with thy
 hear me O help me wth thy right hand thy
 right hand and hear me O help me with thy
 hear me O help me wth 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?

Continued

7

Bass Solo

tr

wilt not thou O God go

Hast not thou cast us out, O God:

:S:

O help us in the time of

:S:

out with our hosts?

O

O help us in the time of

trouble

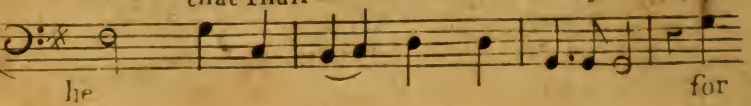
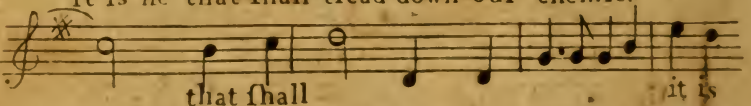
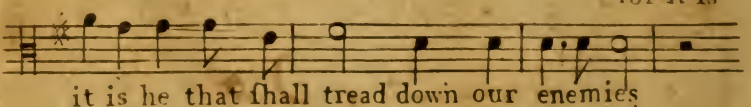
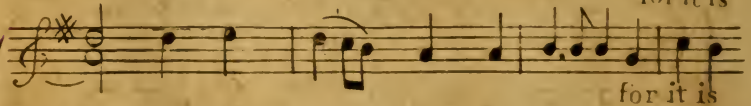
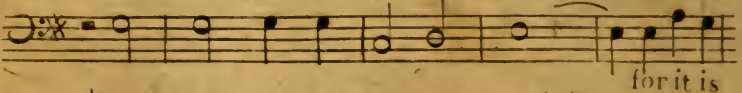
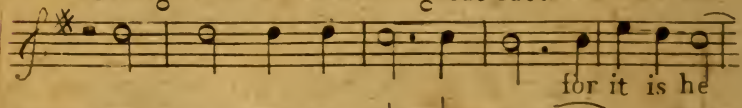
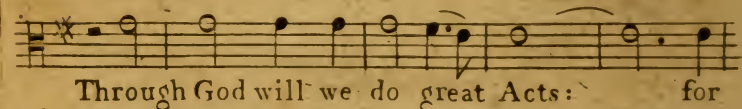
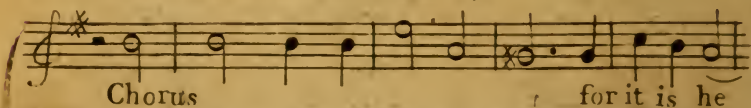
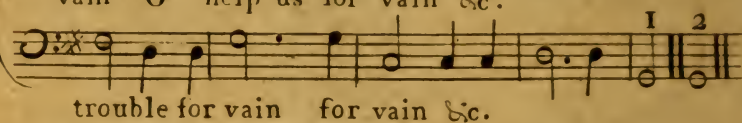
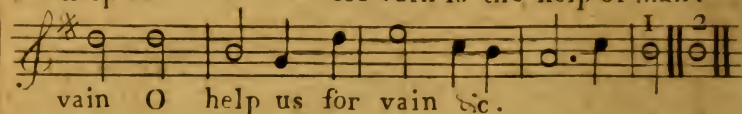
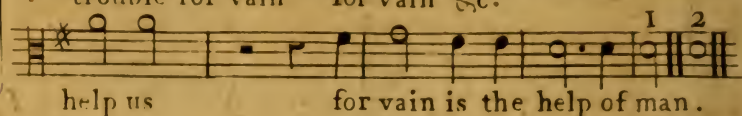
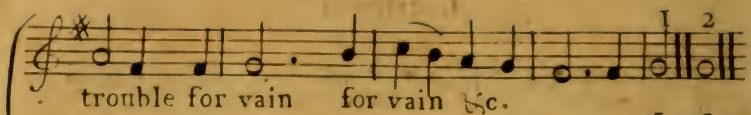
for vain

O

help us in the time of trouble

for

O help us in the time of



Continued

he &c.

for it is he that shall tread down our enemies.

he

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^e be

As it was in the beginning, is

As it

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

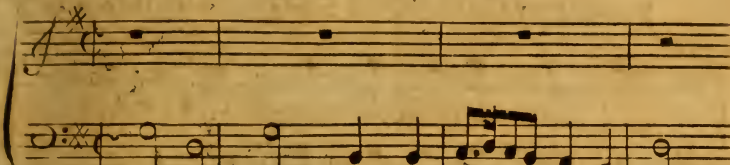
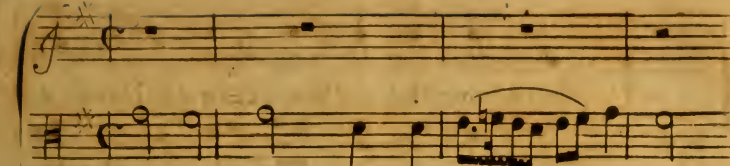
without end Amen world without end Amen A -

men A - men 2

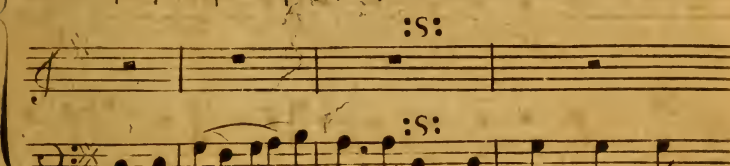
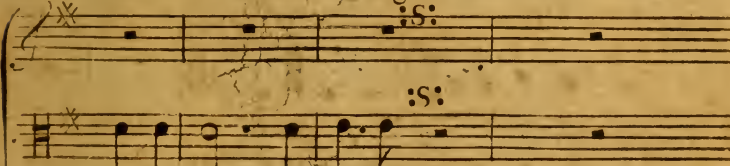
men I 2

men I 2

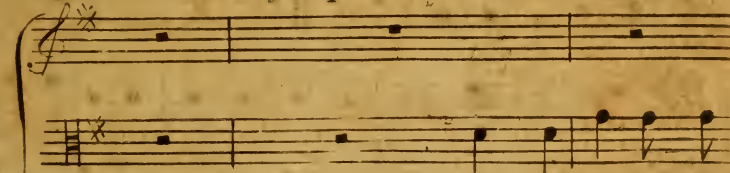
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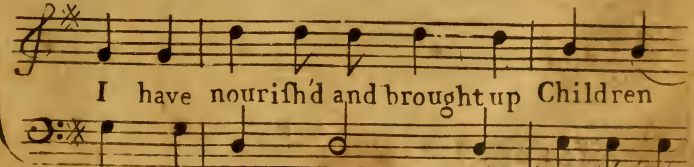
Hear O Heavens and give ear O Earth



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 nourish'd and brought up Children &c.
 brought up Children and brought up Children and
 have nourish'd and brought up Children and
 brought up
 I 2
 they have rebell'd against me. Ah sinful
 children that are corrupters,
 Nation,
 A seed of evil doers

Continued

they have forsaken the Lord, they

have provoked the holy one of Israel 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

seek Judgment

learn to do well

relieve th'oppressed

fatherless plead for the Widow, and plead

for the Widow.

for the Widow.

Come now let us

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 saith the Lord; though

now let us reason together &c.

if they be as Scarlet they shall be as Wooll;

though they be Red like Crimson like Crimson 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 a four-part vocal setting of 'Amen'. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in bass clef. The bottom staff is in bass clef. The lyrics 'A - men' are written below the staves. The music features a mix of half notes, quarter notes, and eighth notes, with some staves having rests.

A - men
A - men A - men
men

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

A musical score for a four-part vocal setting of 'O praise the Lord'. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in bass clef. The bottom staff is in bass clef. The lyrics 'O praise the Lord O praise the Lord for it is a good thing for it' are written below the staves. The music features a mix of half notes, quarter notes, and eighth notes, with some staves having rests.

O praise the Lor - - - d praise the
O praise the Lord O praise the
Lord for it is a good thing for it
Lord for it is a good thing for it

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

thing good thing &c.

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

yea a jo - - - yful 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

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

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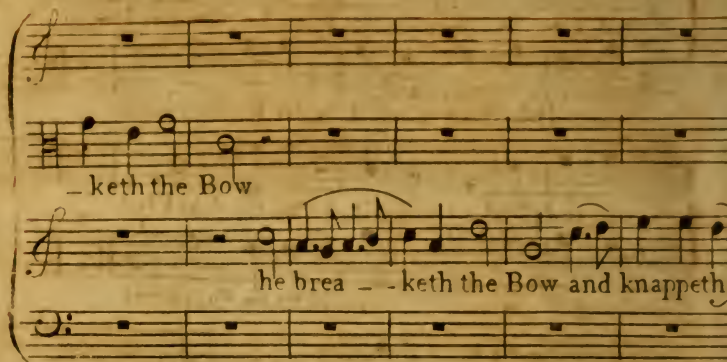
21
Pf 46.
ver 5th

thing it is it is to be thankful He

and pleasant thing it is to be thankful

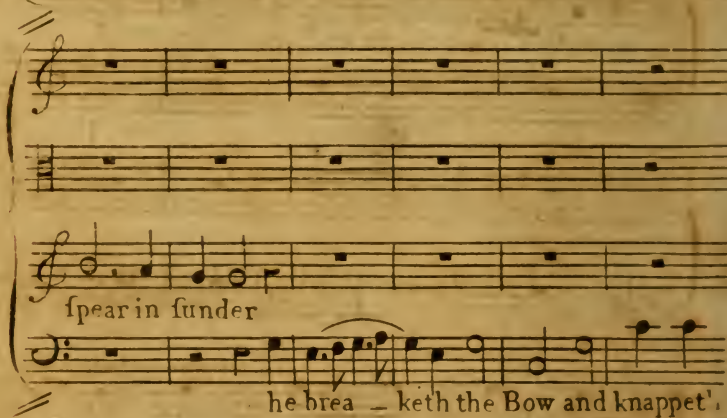
thing it is it is to be thankful
maketh wars to cease in all the world
He maketh

wars to cease in all the world he brea - - -



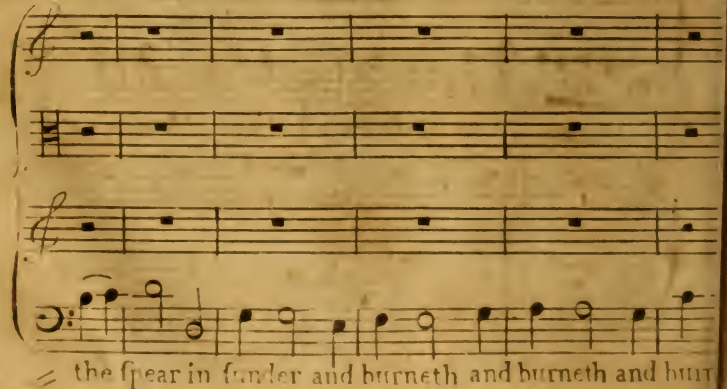
— keth the Bow
he brea — keth the Bow and knappeth

This system contains three staves. The top staff is a treble clef with whole rests. The middle staff is an alto clef with a melody starting on a half note, followed by eighth and sixteenth notes. The bottom staff is a bass clef with whole rests.



spear in funder
he brea — keth the Bow and knappeth'

This system contains three staves. The top staff is a treble clef with whole rests. The middle staff is an alto clef with a melody starting on a half note, followed by eighth and sixteenth notes. The bottom staff is a bass clef with whole rests.



the spear in funder and burneth and burneth and burn

This system contains three staves. The top staff is a treble clef with whole rests. The middle staff is an alto clef with a melody starting on a half note, followed by eighth and sixteenth notes. The bottom staff is a bass clef with whole rests.

the Cha - - - riots in the fire

Chorus Psalm 147th Ver. 5th

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

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

d O Jerusalem
 praise thy God O Sion. Tenor
 Lord O Jerusalem He

Solus
 maketh peace maketh peace in thy borders and filleth

thee filleth thee and filleth thee with the flow,

Continued

Handwritten musical score for a hymn, featuring multiple systems of staves with lyrics and musical notation. The score is written in a historical style, likely from the 18th or 19th century. It includes various musical symbols such as treble and bass clefs, time signatures (2/4), and notes with stems. The lyrics are written below the staves, and some parts are marked with 'tr' for trills. The score is divided into systems by double bar lines.

Lyrics visible in the image:

- praise the Lo
- Praise the Lord O Jerufalem
- of wheat
- praise y
- rd O Jerufalem &c.
- praise the Lo
- Lord O Jerufalem praise thy God O Sion, praise the
- rd O Jerufalem &c.
- praise y Lo
- praise thy God O Sion,
- Lord O Jerufalem &c.
- praise y

At the bottom of the page, there is a small number '1) 2'.

Treble

rd O Jerufalem &c. He

praise thy God O Sion

Lord O Jerufalem

Solus

maketh peace maketh peace in thy borders and

fillethe thee with the flour of wheat

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

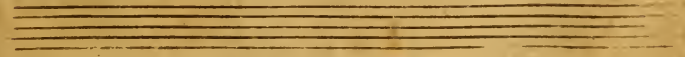
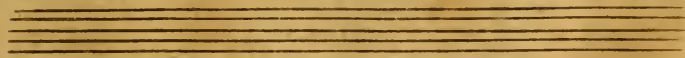
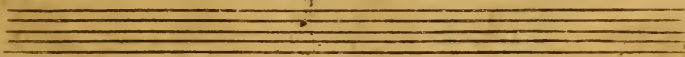
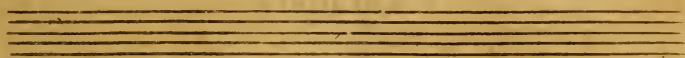
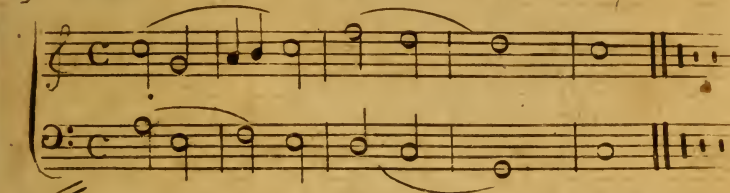
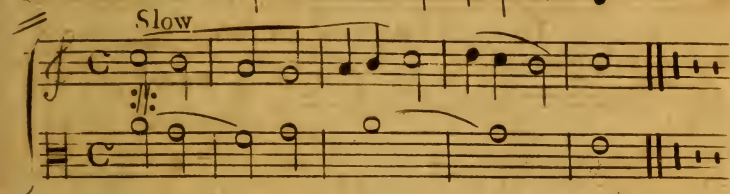
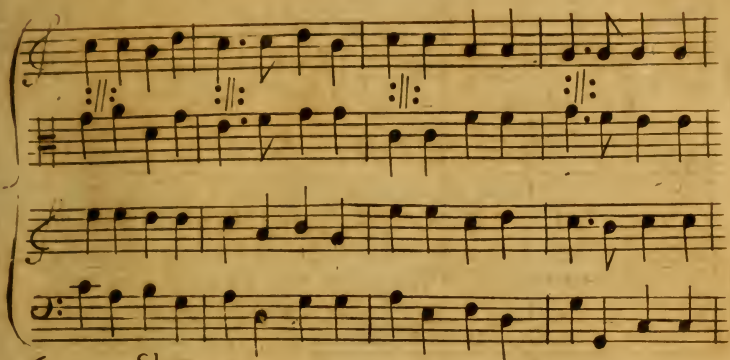
Great is our Lord and great is his pow'r

and his wisdom and his wisdom is infinite

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

- 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 A - men A - men Amen
 men Hallelujah A - men Amen
 men Hallelujah A - - - - men Amen
 Quick
 Hallelujah :::: :::: ::::

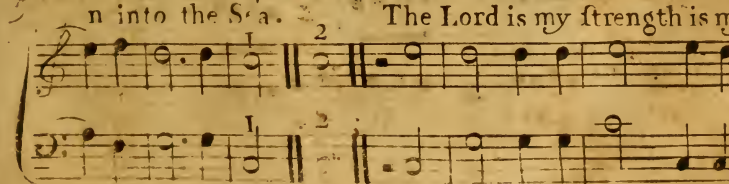
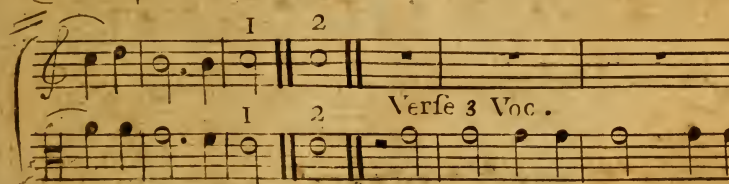
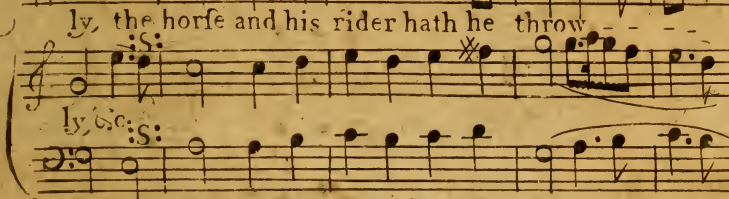
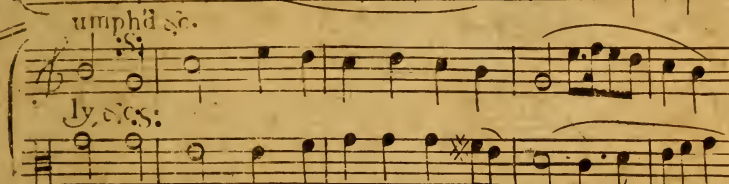
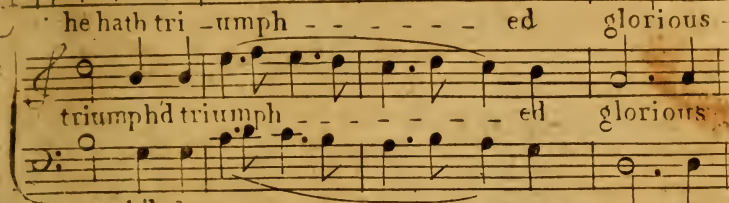
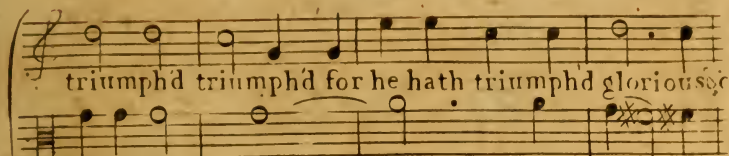
The musical score is written for a piano and voice. It begins with a treble and bass clef, followed by a key signature of one flat (B-flat). The tempo is marked 'Quick' in the final system. The lyrics are 'Hallelujah Amen' repeated several times. The score includes various musical notations such as notes, rests, and repeat signs. The final system shows a rapid, repeated melody for 'Hallelujah' with repeat signs (>:::).



An Anthem Exodus 15th 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



Continued

Strength and Song and he is become is become my

Salvation he is my God my Fathers God he is my

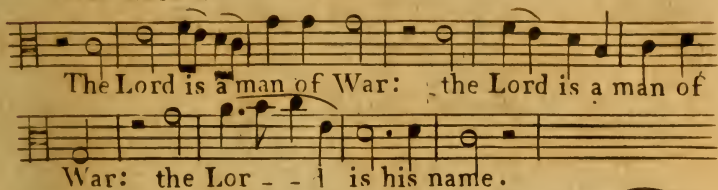
God my Fathers God and I will exalt him and I

will exalt him exalt him

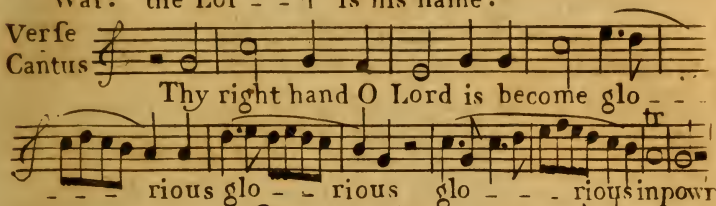
a. - - - - - lt him

Continued

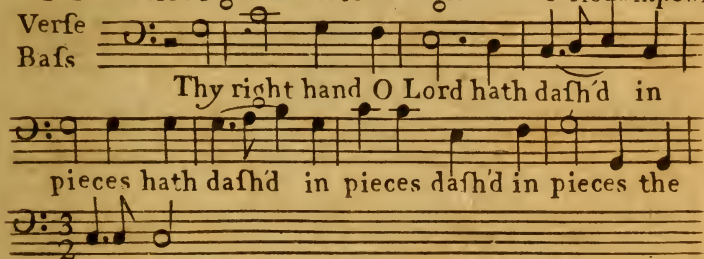
Verfe Medius



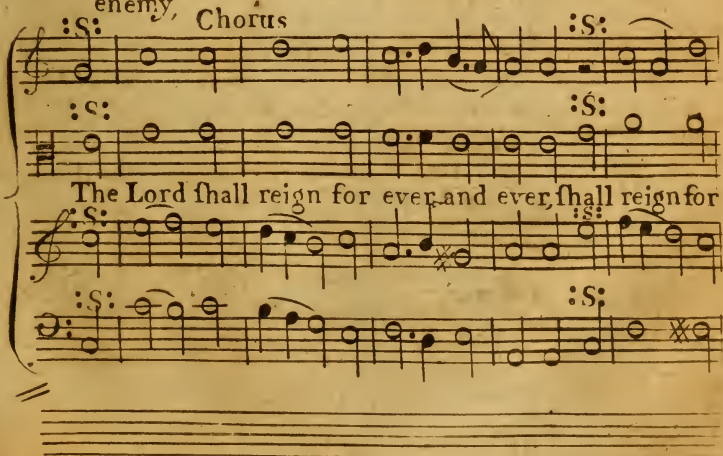
Verse
Cantus



Verfe
Bafs



Chorus



Continued

ever for ever and ever, ever, ever.

Verse

Tenor

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

Verse

Bass

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

Sing the first strain again,

I will sing unto the Lord &c.

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
Bass

fearful in praises, doing wonders, doing

wonders doing wonders doing won - - - ders

Chorus

The Lord shall reign for ever and ever, shall

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

:S: A - men A - men A -

:S: A - men A - men A - men

men Amen Amen

men A - men men

An Anthem Psalm 29th

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

Handwritten musical score for a hymn, featuring three systems of staves. The first system contains the lyrics "due un - to his name, worship the Lord with ho -". The second system contains "ly worship worship the Lord with ho - ly". The third system contains "worship" and a separate bass line labeled "Verse Bass" with the lyrics "It is the Lord that commandeth the water".

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

ly worship worship the Lord with ho - ly

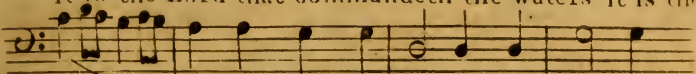
worship

Verse Bass

It is the Lord that commandeth the water



it is the Lord that commandeth the waters it is the

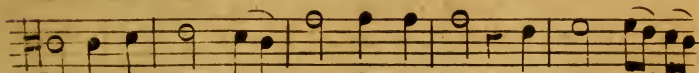


glorious God that maketh the thunder

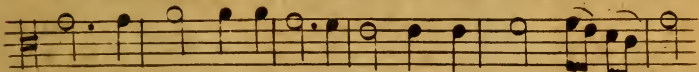
Sing the Chorus again

Ascribe unto the Lord &c.

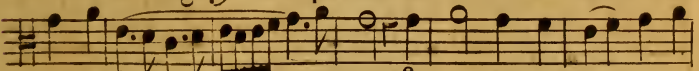
Verse Counter



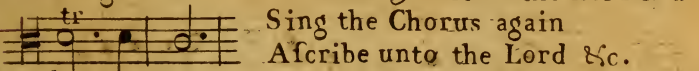
It is the Lord that ruleth the Sea the voice of the



Lord is mighty in operation the voice of the Lord



is a glorious voice the voice of the Lord is a

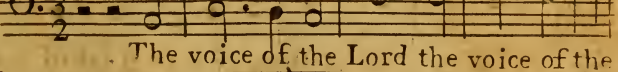


Sing the Chorus again
Ascribe unto the Lord &c.

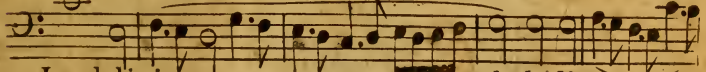
glorious voice.

Verse

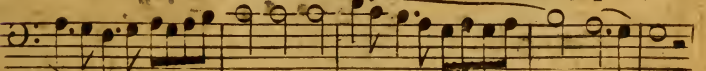
Bass



The voice of the Lord the voice of the



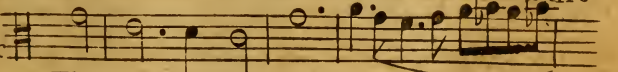
Lord divi deth divi



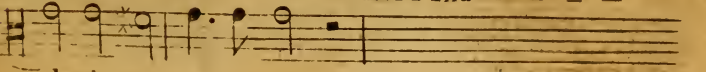
deth the flames of fire

Verse

Counter



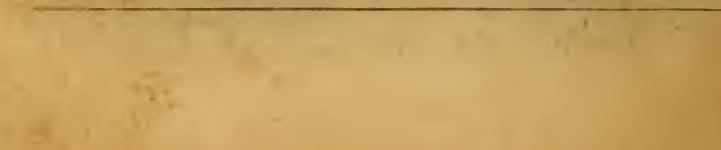
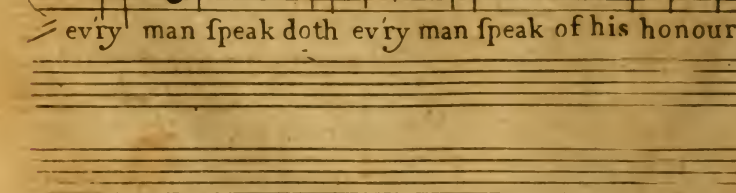
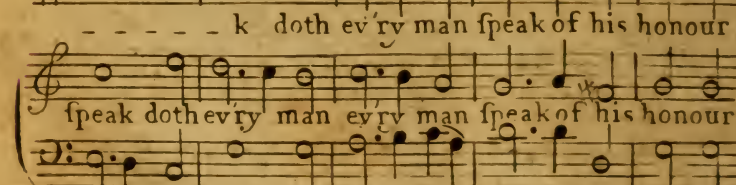
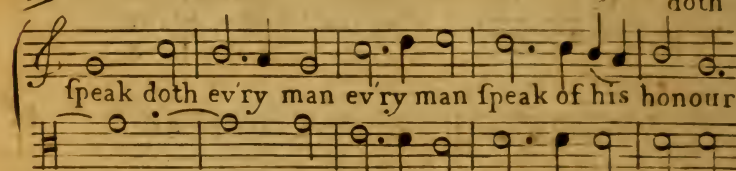
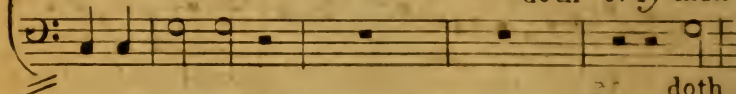
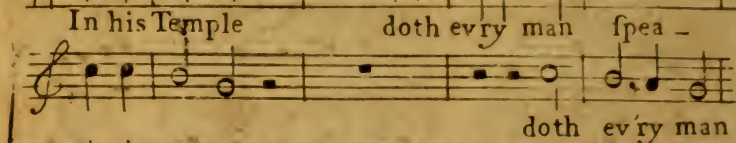
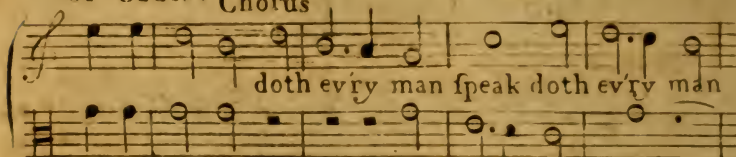
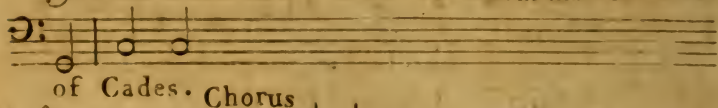
The voice of the Lord sha



keth the wilderness

Verse Bass

Continued



doth speak of his honour doth speak

doth ev'ry man speak of his honour doth

speak doth ev'ry man speak of his honour..

Verse Counter and Bass

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

Chorus

The Lord shall give strength the Lord shall give.

strength give strength unto his people the Lord

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

people the blessing

Lord shall give his people the blessing of peace

A - - - men Hallelujah A - men Halle -

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 Amen, Amen,

men Hallelujah A - men, Amen,

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

Quick

Hallelujah

The musical score is written for a vocal part and a piano accompaniment. The vocal part is written on a single staff with a treble clef. The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into several systems. The first system contains the vocal melody and piano accompaniment for the first line of the hymn. The second system contains the vocal melody and piano accompaniment for the second line. The third system contains the vocal melody and piano accompaniment for the third line. The fourth system contains the vocal melody and piano accompaniment for the fourth line. The fifth system contains the vocal melody and piano accompaniment for the fifth line. The sixth system contains the vocal melody and piano accompaniment for the sixth line. The seventh system contains the vocal melody and piano accompaniment for the seventh line. The eighth system contains the vocal melody and piano accompaniment for the eighth line. The ninth system contains the vocal melody and piano accompaniment for the ninth line. The tenth system contains the vocal melody and piano accompaniment for the tenth line. The eleventh system contains the vocal melody and piano accompaniment for the eleventh line. The twelfth system contains the vocal melody and piano accompaniment for the twelfth line. The thirteenth system contains the vocal melody and piano accompaniment for the thirteenth line. The fourteenth system contains the vocal melody and piano accompaniment for the fourteenth line. The fifteenth system contains the vocal melody and piano accompaniment for the fifteenth line. The sixteenth system contains the vocal melody and piano accompaniment for the sixteenth line. The seventeenth system contains the vocal melody and piano accompaniment for the seventeenth line. The eighteenth system contains the vocal melody and piano accompaniment for the eighteenth line. The nineteenth system contains the vocal melody and piano accompaniment for the nineteenth line. The twentieth system contains the vocal melody and piano accompaniment for the twentieth line. The score includes various musical notations such as notes, rests, accidentals, and repeat signs. The tempo is marked 'Quick' in the fifth system. The score is written in a clear, legible hand.

Continued

Slow

Hal - le - lu - jah

Hal - le - lu - jah

This block contains a musical score for three staves. The top staff is in treble clef with a common time signature (C). The middle staff is in bass clef with a common time signature (C). The bottom staff is in bass clef with a common time signature (C). The lyrics 'Hal - le - lu - jah' are written below the top two staves. The music consists of a series of half and quarter notes, with some rests. The score ends with a double bar line and repeat dots.

An Anthem Psalm 139th

A 3 Voc.

O Lord thou hast searched me out and

known me, thou knowest my down sitting and

This block contains a musical score for three staves. The top staff is in treble clef with a 3/2 time signature and a key signature of one flat (Bb). The middle staff is in bass clef with a 3/2 time signature and a key signature of one flat (Bb). The bottom staff is in bass clef with a 3/2 time signature and a key signature of one flat (Bb). The lyrics 'O Lord thou hast searched me out and' are written below the top two staves, and 'known me, thou knowest my down sitting and' are written below the bottom two staves. The music consists of a series of half and quarter notes, with some rests. 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 counsels unto me O God, how

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

G

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, ev'n

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 darkness is no

darkness with thee but the night is as clear as the

darkness &c.

day the darknefs and light the darknefs and light

to thee are both alike.

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

Pfalm 10th Verfe 5th New Version A. 3. Voc.

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

My lot is fall'n in that blefs'd

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

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

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

whose Precepts give me

give me Light and private coun-

give me Light and private counsel still afford

fel 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 =

:S:

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

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

verses

Therefore my heart all grief defies my Glo -

Glory

- ry does rejoyce my flesh shall rest in hope to

Glory

rise wak'd by his pow'rful pow' -

pow'rful voice wak'd by his

- rful voice my flesh shall rest in hope to

pow'rful pow'rful voice

in

rise wak'd by his pow'rful voice

wak'd by his pow'rful

hope to rise wak'd by his pow'rful pow'rful

my flesh shall rest in hope to rise wak'd by his

voice in hope to rise

pow'rful pow'rful

voice

wak'd by his pow'rful pow'rful voice wak'd by his

voice my flesh shall rest in

wak'd by his pow'rful voice shall rest &c.

pow'rful pow'rful voice my flesh shall rest &c.

hope to rise wak'd by his pow'rful pow -

voi -

pow'rful 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

pow'rful voice Thou Lord when I resign my breath my

pow'rful voice

pow'rful voice

Soul from Hell shall free nor let thy Holy One in

death the least Corruption fee nor let thy Holy

One in death the least Corruption fee nor

let thy Holy One in death the least Corruption

fee the least Corruption fee

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 - display

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.

fade and Joys that never &c.

never never fade that never never

that never &c..

never ne ver fade

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

An Anthem Psalm 133^d. A 4 Voc.

Tenor Solus by Mr 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

Brethren to dwell together

in unity in unity Brethren to dwell together in

Brethren to dwell together in

unity in uni-ty It is like the
It is like the precious

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

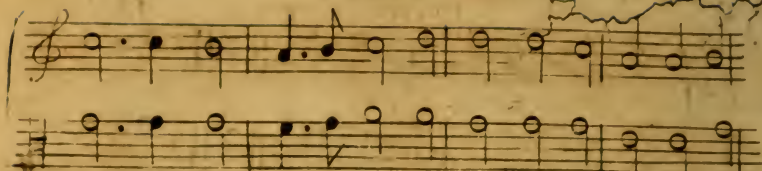
Like as the

clothing

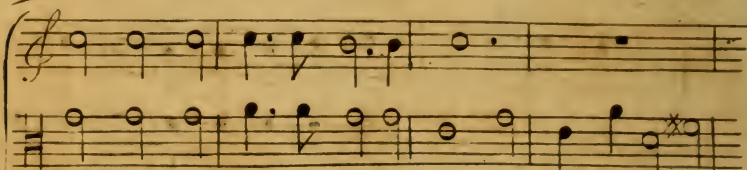
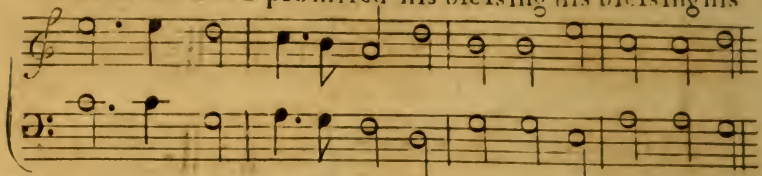
clothing

dew of Hermon, like as the dew of Hermon of

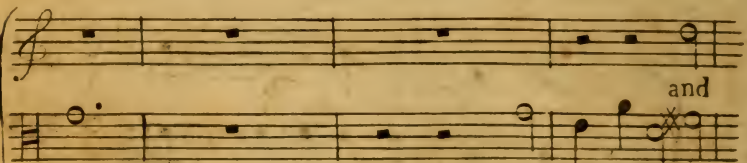
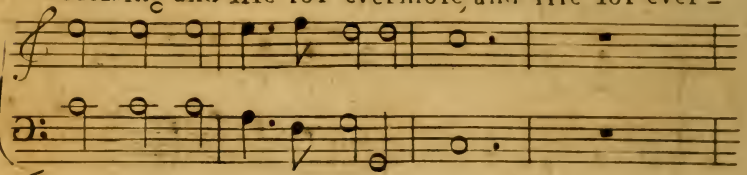
Hermon which fell upon the hill of Sion, For



there the Lord promised his blefsing his blefsing his

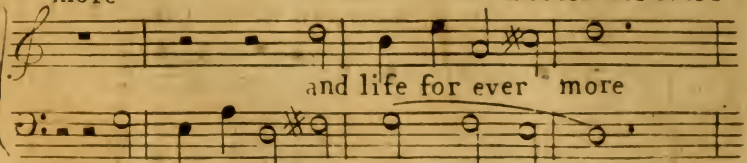


blefsing and life for evermore, and life for ever -



more

and life for ever -



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 100th
by Mr 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: Chorus

all all ye lands: Serve the Lord with glad-

ness all all ye lands:

all all ye lands:

ness, Serve the Lord with gladness, and come be

Continued

Beye sure
fore his presence 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 -

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

to his gates with thanks giving,

Continued

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

2 be thankful un-to him be thankful un-to him

be thankful unto him unto

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:

:S:

Brisk

1

2

I

2

good of his name.

For the Lord is gracious, his

I

2

I

2

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 -

As it was in the beginning

ginning is

As it was in the be

was in the beginning

is now and

now and ever shall be

ginning is now and ever shall be World without

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.

The musical score is written for two staves, likely representing a vocal part and a basso continuo part. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score consists of several systems of music. The first system includes the lyrics 'end A - - men A - - - men'. The second system includes 'World without end A - - men A -'. The third system includes 'World without end A - men'. The fourth system includes 'World without end &c.'. The fifth system includes 'Amen &c.'. The sixth system includes 'men A - men A -'. The seventh system includes 'Amen world without end A - men'. The eighth system includes 'end A - men'. The ninth system includes '- - - men.'. The tenth system includes a final cadence with a double bar line and a repeat sign.

An Anthem Psalm 127th A 3. Voc.

Their labour is but
 Except the Lord build the house, their
 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 &c.

and eat the bread of carefulness

carefulness to he giveth his beloved

so he

for so he giveth his be - lov - ed fl -

eeep he giveth his be -

giveth his beloved fl - eep

eeep he giveth his be - loved fl - -

Continued

loved fl - - eep 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

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 speakth his

He shall not be ashamed to speakth his

He shall not be ashamed to speak with his enemies

He shall not be ashamed to speak with his enemies

He shall not be a

He shall not be a

He shall not be a

He shall not be ashamed to

He shall not be ashamed to speak wth 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 wth 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

in the gate

in the gate

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

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

bleſs thee we praise thee we bleſſy we
we worſhip thee we praise thee we bleſſy we

This system contains the first two staves of music. The first staff is a vocal line with lyrics 'bleſs thee we praise thee we bleſſy we'. The second staff is a piano accompaniment line with lyrics 'we worſhip thee we praise thee we bleſſy we'. Both staves feature a key signature of one sharp (F#) and a common time signature (C). The music is written in a simple, hymn-like style with whole and half notes.

Chorus
I 2
for thy great glo - ry O Lord God heavenly

This system contains the third and fourth staves of music. The third staff is a vocal line with lyrics 'for thy great glo - ry O Lord God heavenly'. The fourth staff is a piano accompaniment line with the same lyrics. The system is marked 'Chorus' and includes first (I) and second (2) endings. The music continues in the same key and time signature as the previous system.

Slow

King God the Father Almighty

O Lord the

O Lord only begotten

O Lord the only begotten Son Je fu

only begotten Son Je fu Christ

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

Chrift

Counter Solus

Counter Bais

that takest away the Sins of the world have

Continued
Chorus

91

musical notation for the first system, featuring three staves with vocal and instrumental parts.

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

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 39th 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

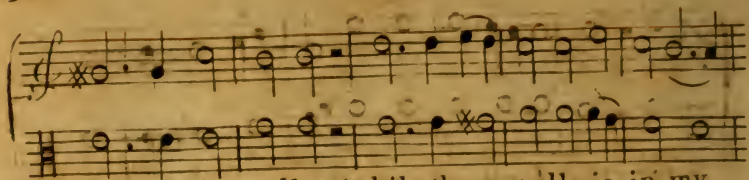
I will keep my mouth keep my mouth I will keep my

I will keep my mouth

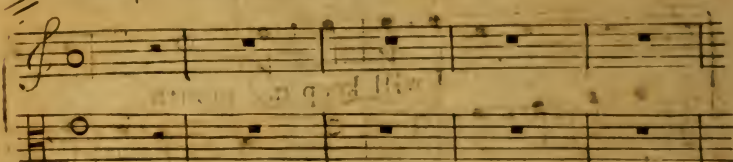
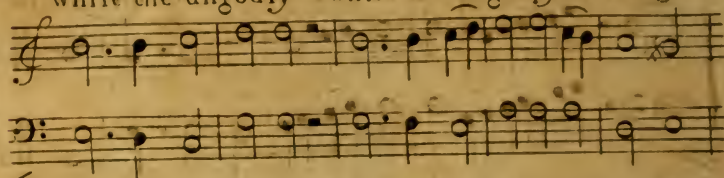
mouth as it were with a bridle

I will keep my mouth &c.

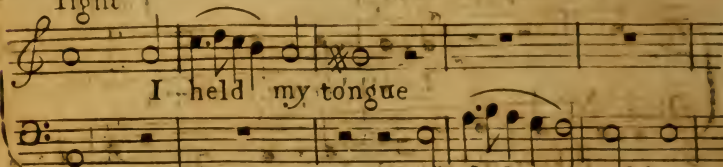
mouth



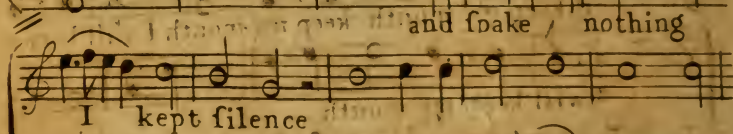
while the ungodly while the ungodly is in my



fight

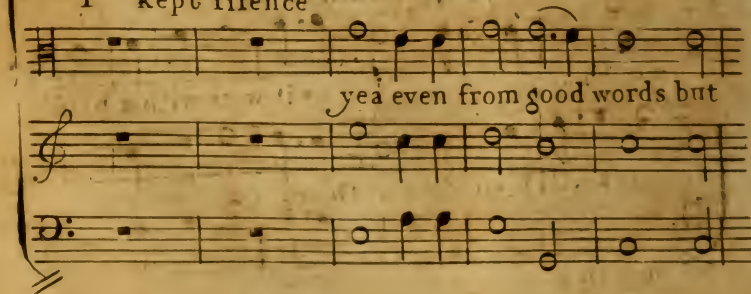


I held my tongue



and spake / nothing

I kept silence



yea even from good words but

it was pain and grief unto me my heart was hotth

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

:S: Treble Solus
Lord let me
:S:
and at last I spake with my tongue. :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.

Tenor Solus

Be - hold, Be - hold, Be -

hold thou hast made my days as it were a span

and mine age is ev'n as nothing in respect - of

long

:S: Chorus

thee :S:

and verily all man living and verily all man

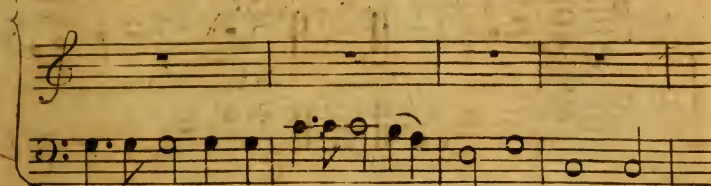
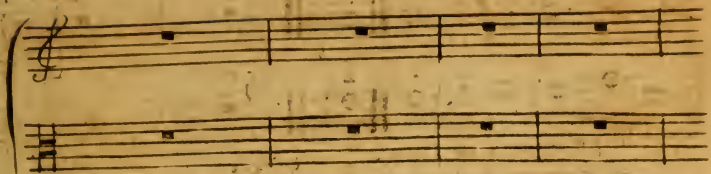
living is altogether vanity is altogether vanity.

2
vanity

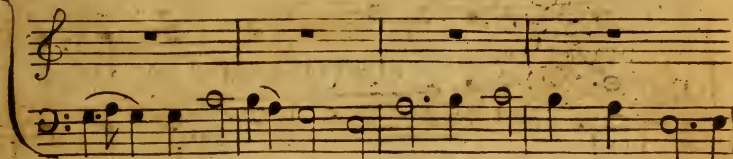
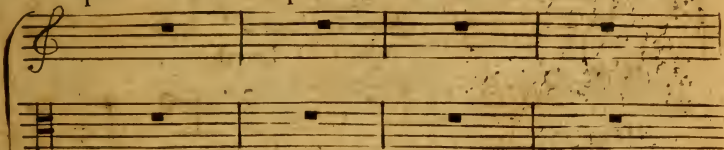
2 Bass Solus

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

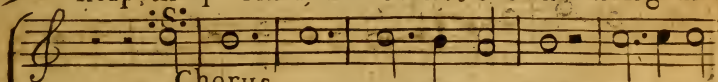
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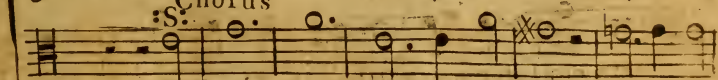
quieteth and disquieteth himself in vain he



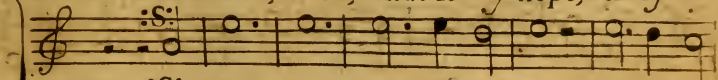
heapeth up riches and cannot tell who shall gather



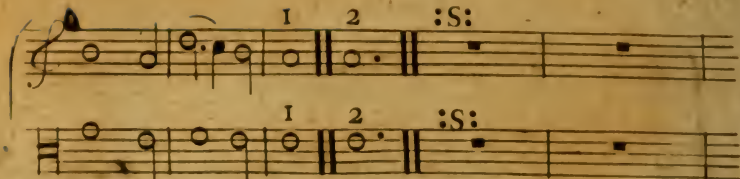
Chorus



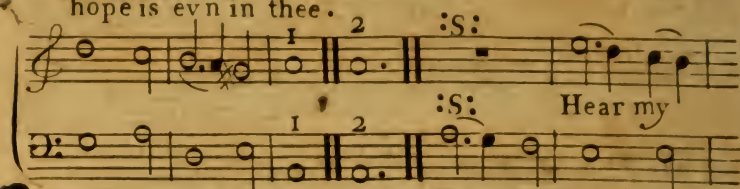
And now Lord, what is my hope, truly my



them

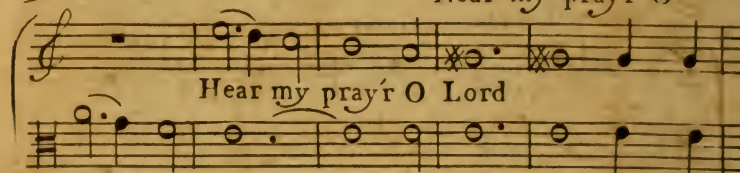


hope is ev'n in thee.



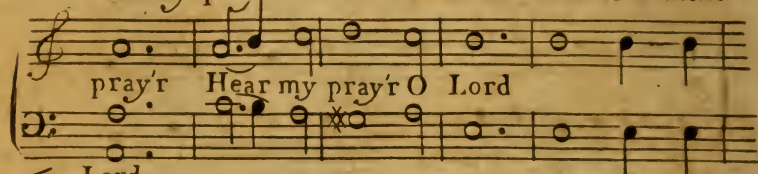
Hear my

Hear my pray'r O



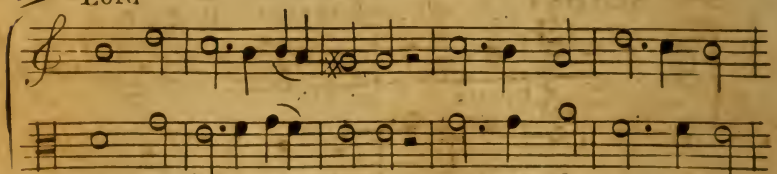
Hear my pray'r O Lord

Hear my pray'r O Lord and with thine

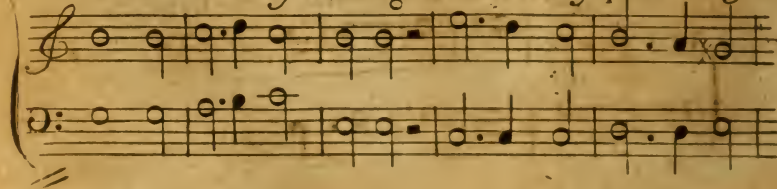


pray'r Hear my pray'r O Lord

Lord



ears consider my calling, hold not thy peace at my



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:

:S:

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

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

fore I go hence and be no more seen.

Slow

A Funeral Hymn Job 19th Verse 25th 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^e 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 life's with thee on high.

Sweet truth &c.

What means my trembling heart, To be thus shy of death;

My life and I shan'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 1st New Ver. A 4 Voc.

How blest is he who neer consents, By ill ad

vice to walk;

Nor stands in Sinners ways,

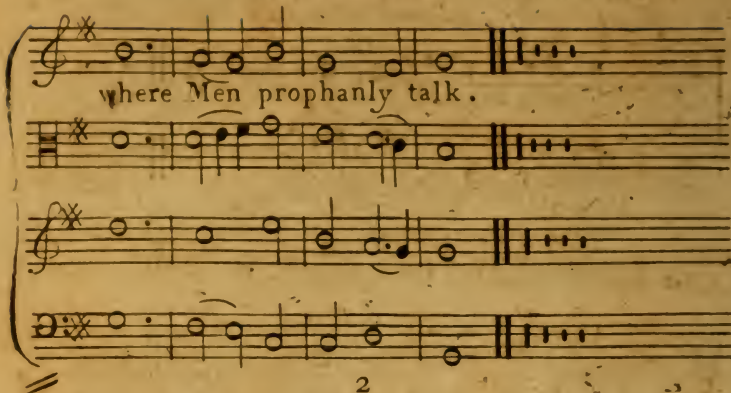
Nor stands in Sinners

stands in Sinners ways, nor fits

Nor stands in Sinners ways, nor fits

nor fits

ways, nor fits



2

But makes the perfect Law of God
 His Business and Delight;
 Devoutly 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 5th New Ver. A 4 Voc.

Lord hear the voice of my Complaint,

Lord hear y^e 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. 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.

5

The standing 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 y^e 4. 1st Verses of y^e 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.

Greekmoor Tune Psalm 11th 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,

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

why should I, like a tim'rous Bird, a tim'rous

why should I like a tim'rous

Bird, :S:

Bird, To distant Mountains fly. To distant Moun-

Bird, :S:

Bird, :S:

Bird, &c. I 2

I 2

I 2

I 2

tains fly.

I 2

I 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 Counsels 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 20th New Ver. A 4 Voc.
 For a publick Fast in time of War.

The Lord to thy Request attend, and hear thee

The musical score consists of four staves. The first two staves are for vocal parts (Soprano and Alto), and the last two are for piano accompaniment (Right and Left Hand). The key signature is one flat (B-flat), and the time signature is 3/2. The melody is simple and hymn-like, with a repeat sign at the end of each line.

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 21st 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 Heav'n his

To Heav'n his chearful Voi -

Detailed description: This is a musical score for a four-part vocal setting of Psalm 21. The score is written on ten staves, grouped into five systems of two staves each. Each system represents a different vocal part. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written between the staves, with some words appearing on multiple staves to indicate different vocal parts. The score includes various musical notations such as notes, rests, bar lines, and repeat signs. The lyrics are: '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 Heav'n his To Heav'n his chearful Voi -'. The score ends with a double bar line and repeat signs.

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.
I 2
I 2
I 2
I 2
2

For thou whateer 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 25th New Ver. A 4 Voc.

1 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

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 rejoyce.
 Nor let my Foes rejoyce.
 let my Foes rejoyce. my Foes rejoyce.
 rejoyce. nor let my Foes re-joyce.
 rejoyce

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.^d New Ver. A 4 Voc.
Canon two parts in one

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) in a canon of two parts in one. The key signature is one sharp (F#), and the time signature is common time (C). The melody is repeated three times, each time with a different key signature: G major (one sharp), C major (no sharps or flats), and D major (two sharps). The lyrics are: "Just Judge of Heav'n, against my Foes do".

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 oppress'd with anxious Care?
 On God, thy God, for Aid rely,
 Who will thy ruin'd State repair.

Worth Tune Psalm 47th. New Ver. A 4 Voc.

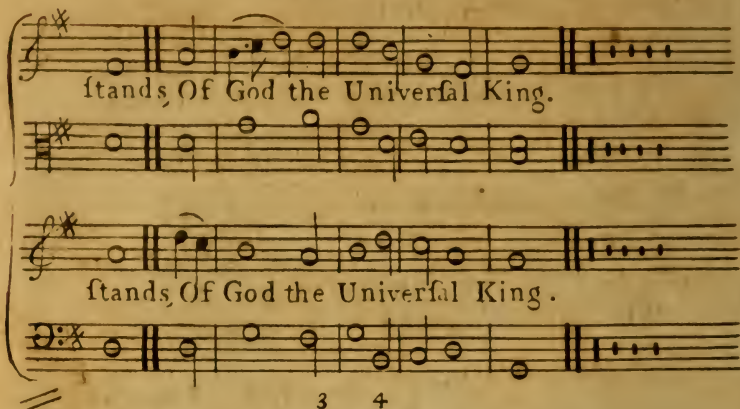
O all ye People clap your Hands, and with tri

O all ye People clap your Hands, and with tri

umphant Voices sing. No force the mighty Power w

umphant Voices sing. No force the mighty Power w

Continued



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..

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.

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.

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. 127

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

:S: Chorus

dawn ing Light till Day declines: The listning

dawn ing Light

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 Covenant live,
And Offerings bring with constant Care,
(The Heav'ns his Justice shall declare,
For God himself shall Sentence give.)

Upton Tune Psalm 57th Verse 9th 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 Sc.

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 Sc.

ver well accord

ver well accord

A Strain for 4 Voices

to sing his
to sing his
to sing his
to sing his
laud and Praise.
laud and Praise.
laud and Praise.
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 goodness 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 66th 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

A musical score for a hymn, titled "Continued". The score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are "Sing Psalms in Honour of his Name, and spread his glorious Praise." The score is divided into several systems, each with a double bar line. The lyrics are written below the vocal staves, and the piano accompaniment is written on the right side of each system. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "c" (crescendo). The lyrics are: "Sing Psalms in Honour of his Name, and spread his glorious Praise." The score is divided into several systems, each with a double bar line. The lyrics are written below the vocal staves, and the piano accompaniment is written on the right side of each system. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "c" (crescendo).

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 - - - d 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

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.

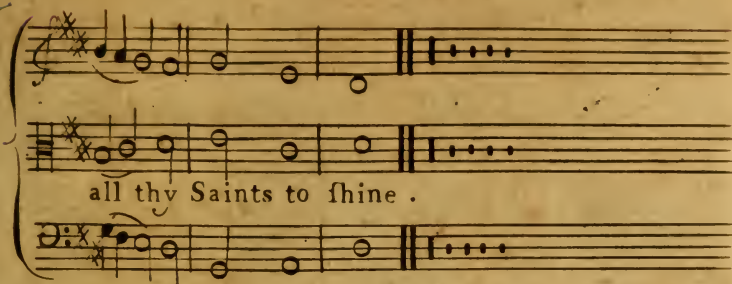
5

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 67th New Ver. A 3 Voc.

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

cline; And caufe the brightnefs of thy Face On



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

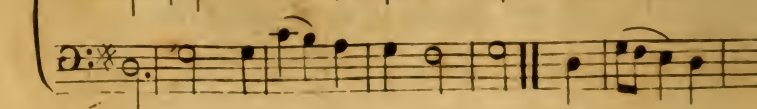
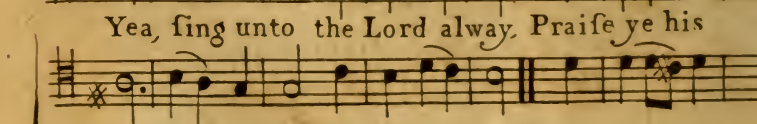
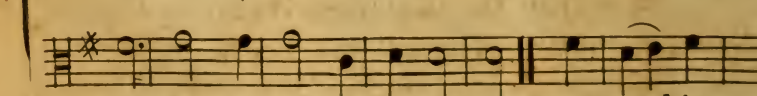
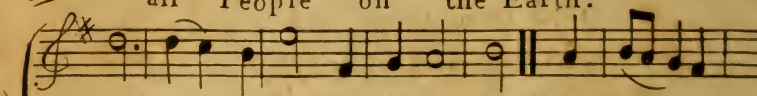
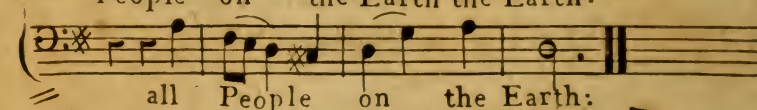
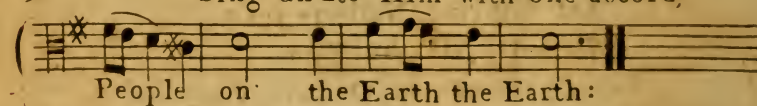
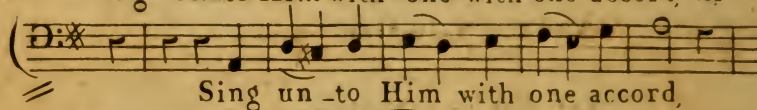
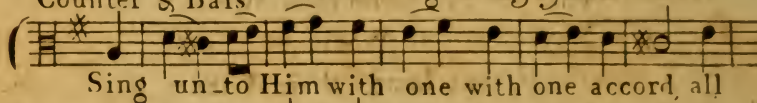
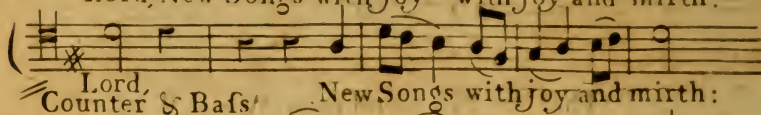
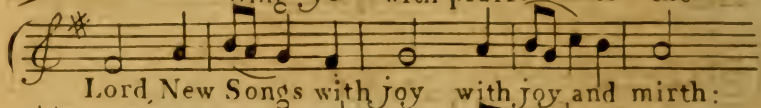
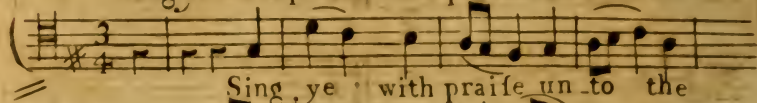
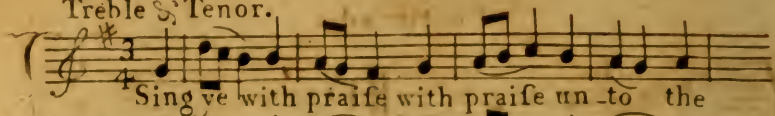
O let them shout and sing,
 With Joy and pious Mirth,
 For Thou, the Righteous Judge and King,
 Shalt govern all the Earth.

5

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

136 Winborne Tune Psalm 95th Old Version.

Treble & Tenor.



Continued

holy Name: Declare and shew from Day to Day,

Salva tion by the fame:

9
 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'ns 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 98th. New Ver. A 4 Voc.

Sing Sing to the

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 wondrous things has done,
 new made Song who
 g who s 2

With his Right-hand and ho - ly Arm

With his Right-hand and ho -

With his Right-

with his Righthand and holy Arm,

ly Arm holy Arm ho - ly Arm, the Conquest

hand and ho - ly Arm holy Arm,

with his Righthand &c.

he has won.

2

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

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 Thrill Cornet's sound,
 Before th'Almighty King.

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

Of Mercy's never - failing, failing Spring

Of Mercy's never - failing Spring

Of Mercy's never - failing failing Spring

Continued

And stedfast Judgement 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 Virtue's 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 God's a -
swelling Waves their Trade pursue;

mazing Works behold, And in the Deep And
Works be - hold, And in the Deep
mazing 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 108th. New Ver. A 4 Voc.

O God, my Heart my Heart is ful - ly 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

:S: Chorus

:S:

:S:

:S:

r - ful Songs of Praise; My Tongue with chea

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

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 listening 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

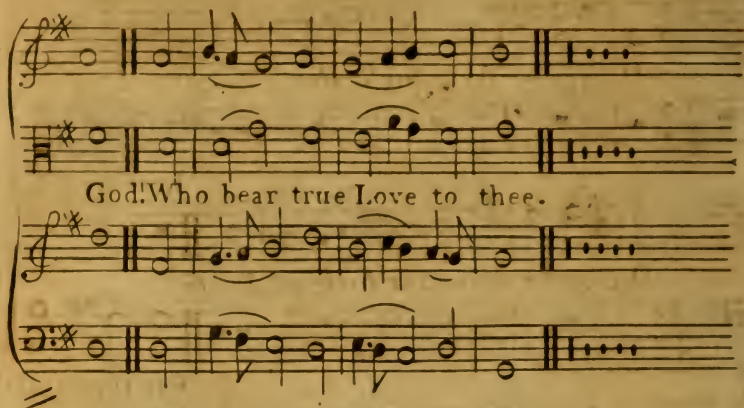
(Thou holy Ci-ty of our God!)

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.



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 than Brethren dear,
 I'll pray— May Peace in *Salem's* Towers
 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 135th 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^e

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 Psalm 135th New Ver. A 4 Voc

The musical score is written for four voices (Soprano, Alto, Tenor, and Bass) in a 3/2 time signature with a key signature of one sharp (F#). The lyrics are: "To God the mighty Lord Your joy-ful Thanks re-peat To him due praise afford As good as he is great For God does prove Our constant". The score is divided into four systems, each with two staves (treble and bass clef). The lyrics are placed below the staves, with some words split across lines. The music features various note values, including minims, crotchets, and quavers, with some notes beamed together. There are several repeat signs (double bar lines with dots) throughout the piece. The paper is aged and shows some staining.

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

Frien - - - - - d

Love Shall ne-ver end.

2 3

To him whose wond'rous 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.

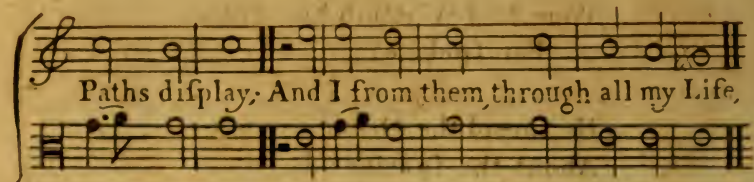
25 26

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

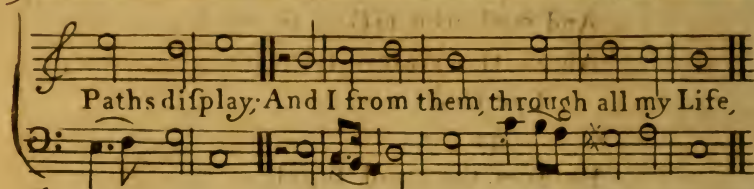
For God will prove
Our constant Friend,
His boundless Love
Shall never end.

Charlton Tune Psalm 119th Verse 33^d New Ver. A 4 Voc

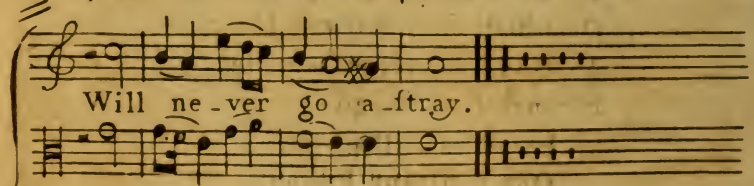
The musical score is a four-part vocal setting of Psalm 119:33. It is written in C major (one sharp) and common time (C). The lyrics are "Instruct me in thy Statutes Lord Thy righteous". The score is arranged for four voices: Soprano (top staff), Alto (second staff), Tenor (third staff), and Bass (bottom staff). Each part begins with a treble clef and a common time signature. The melody is simple and homophonic, with each voice part having its own line of music. The lyrics are written below the staves, with the words "Instruct me in thy Statutes Lord Thy righteous" appearing on each line. The score ends with a double bar line and repeat signs.



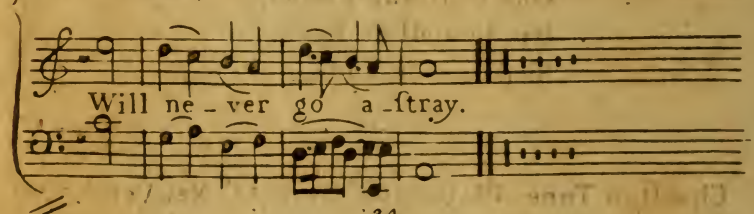
Paths display; And I from them, through all my Life,



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

36

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 139th New Ver. A + Voc

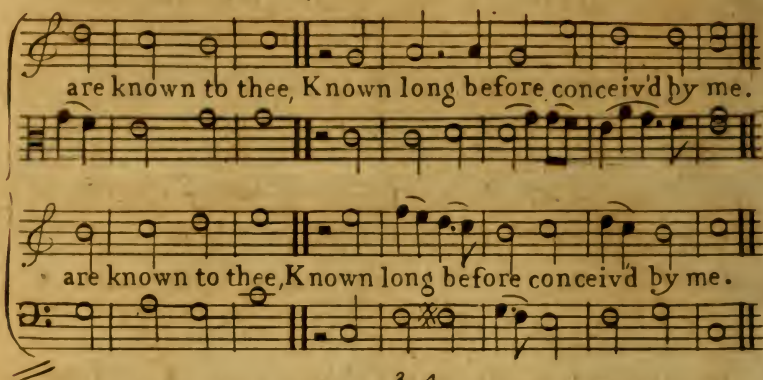
Thou Lord, by strictest search hast known My

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



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^d Ver 8th. A 4 Voc

While Shepherds watch'd their Flocks by night

All feated on the Ground, The Angel of the

V 2

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
Appear'd 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.

Heav'n opens! Angels, Angels, Angels Issue out, And

An - - - - - gels Issue out,

throng the nether Sky! Solo

What solemn Ti - - -

:S: Chorus

: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.

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, fird above,
We sing with Nobler Powers. Teach us &c.

The Counfels of Grace A Carol 1750 A 5 Voc.

Grave

Th'Eter - nal spea - ks; all heav'n at

Th'Eter - nal speaks; Th'Eter - nal speaks &c.

Th'Eter - nal spea - ks; all heav'n at

Th'Eter - nal, ter - nal speaks:

tends: While Ju -
 tends: Loud
 Who that unhappy race defends. While Ju -
 :S: Chorus
 - - - ftice aims the blow. See Nature tremble
 :S: Allegro ma non troppo
 - - - ftice aims the blow.
 at their fates; Death with his Iron Sceptre

Continued

triumphs

waits: Hell opes her Adamantine Gates, and triumphs,

with design

tri - umphs 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 tri - umphs 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 Tortures 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 of

O fight of Anguish fight of

Anguish vie wit near what Weeping

Anguish what Weeping

what wee - p - ing Innocence is here a

what weeping what weeping Innocence is here a

Continued

:S: Allegretto

:S:

Manger for his Bed: The Brutes yield refuge

:S:

Manger for his Bed:

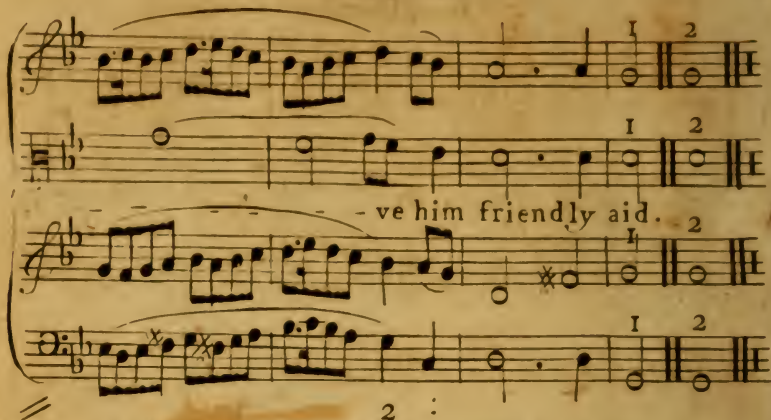
:S:

to his Wife; Men, the worse Brutes no Pity shew, nor

nor give him

give him friendly aid. nor gi-

Continued



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^r King,
 T^ex 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 bless
 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 opportunity 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 1st Ver.
the 68th. 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 Isr'el

God Lord God of Isr'el for he hath visit -

be the Lord Lord God of Isr'el

be the Lord Lord God of Isr'el

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

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 & Basses

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

The musical score is written for a chorus, featuring a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "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". The score is divided into systems, with the first system containing the first two lines of music and the second system containing the remaining lines. The piano part is written in the lower register, and the vocal part is written in the upper register. The lyrics are placed below the vocal line.

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 bring de-liverd from our enemies from our

that we bring de-liverd from our

that we bring de- :S:

enemies from our enemies might serve him, might :S:

enemies :S:

liverd

serve him, might serve him in holiness and righteous

Continued

ness 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

and to guide our feet in - to the way
in - to - - the way
in - to - -

in - to the way of peace.
in - to the way of
the way of

Chorus

Handwritten musical score for a chorus, featuring multiple staves with notes, rests, and lyrics. The score is written in a system of staves, with the lyrics "Halle - lu - jah" appearing below the first staff. The notation includes various musical symbols such as clefs, notes, rests, and repeat signs. The score is divided into sections by double bar lines and repeat signs. The lyrics "Halle - lu - jah" are written below the first staff, with a repeat sign following. The score continues with several more staves, each containing musical notation and repeat signs. The final staff ends with a double bar line and a repeat sign.

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 Poten -
 of the World Whence Pow - er springs
 of the World, Whence Pow - er springs
 cy and Pow'r of earthly Kings, Re -
 Record the
 Record the Roy -

Continued

cord the Roy - - al Woe my fuffring Sings.

Roy - al Woe my fuffring Sings. Record the

my fuff' - - ring Sings. Re -

Royal Woe my fuffring 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.

fuffring 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 Stone's 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.

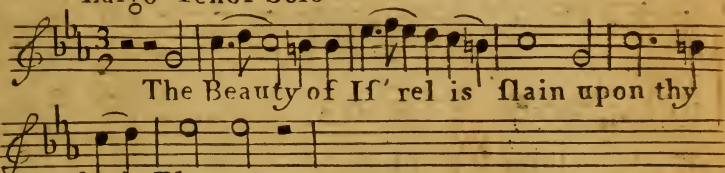
But Sacred Saviour with thy Words I woove
Thee to forgive and not be bitter to
Such as thou knowest know not what they do.

For since they from the Lord are so disjoined,
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.

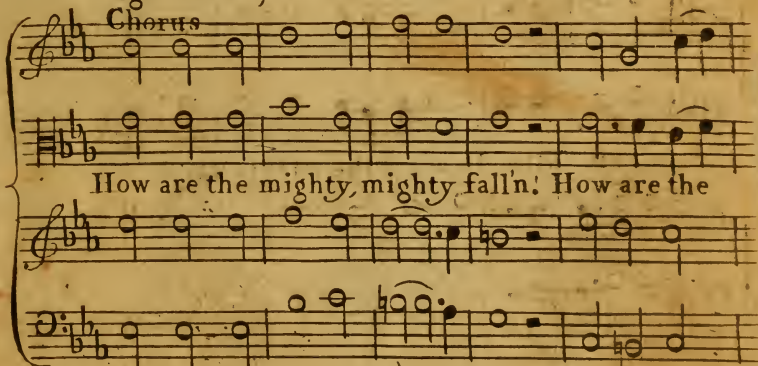
An Anthem Sam. 2^d Chap. 1st Ver. 19th A4Voc
For the Martyrdom of King Charles the First
or at any other Time

Largo Tenor Solo



high Places,

Chorus



mighty fall'n!

Bass Solo Largo

The Beau - ty of Is - rael is slain

Chorus

How are the mighty,

upon thine high Places,

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

Detailed description: This is a page of a musical score, page 188, titled 'Continued'. It features a vocal melody in the upper staves and a bass solo in the lower staves. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: 'mighty fall'n!', 'The Beauty of Israel is slain', 'How are the mighty, upon thine high Places, mighty fall'n! How are the mighty fall'n!'. The bass solo section is marked 'Bass Solo Largo' and includes a melodic line with a fermata. The chorus section begins with 'How are the mighty,' and continues with 'upon thine high Places,' and 'mighty fall'n! How are the mighty fall'n!'. The score is written on ten staves, with the vocal part on the top five and the bass part on the bottom five. The notation includes various musical symbols such as notes, rests, and bar lines.

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

free - ts of Askelon

publish it not in the free - ts of Askelon

Daughters of the Philistines joy - ce

left the Daughters of the uncircumcised

triumph tri - umph

Chorus, Adagio, & Affettuoso.

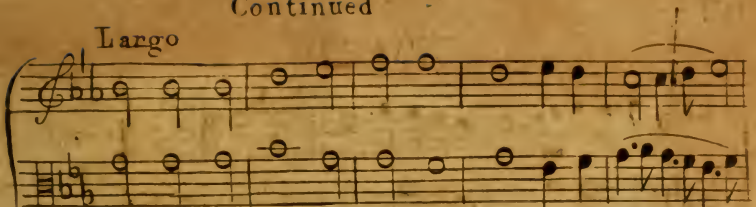
Musical score for a chorus, featuring vocal and piano parts. The key signature is B-flat major (two flats) and the time signature is 3/2. The tempo/mood is marked "Adagio, & Affettuoso." and "Vivace" later in the piece.

The lyrics are:

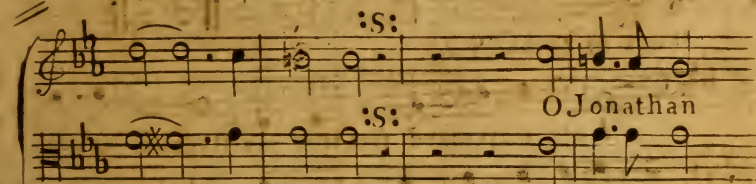
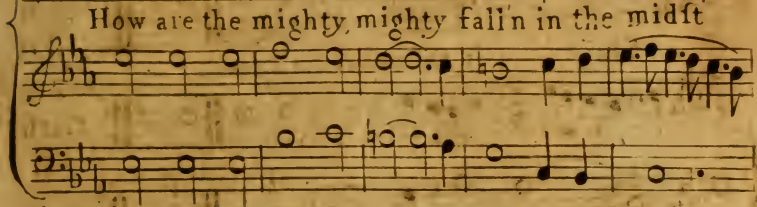
weep over
 Ye Daughters of Iſr'el weep, weep
 weep over
 Vivace weep
 Saul, wee - - p
 weep over Saul, who clothed you in Scarlet
 wee - - p
 weep over Saul,
 who clothed you in Scarlet with other delights

Continued

Largo

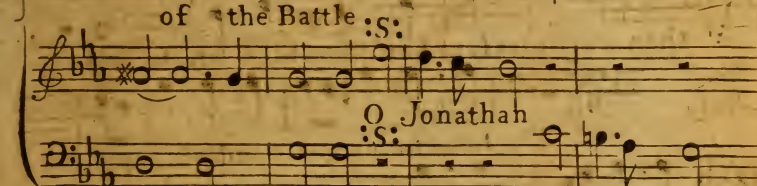


How are the mighty, mighty fall'n in the midst

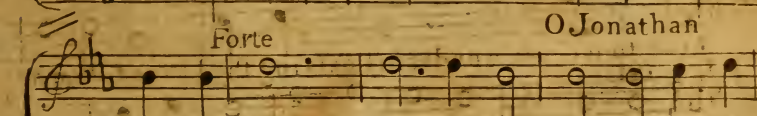


O Jonathan

of the Battle

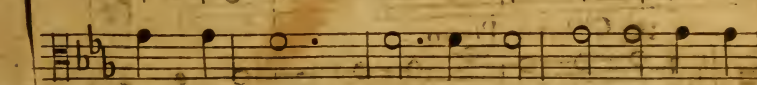


O Jonathan

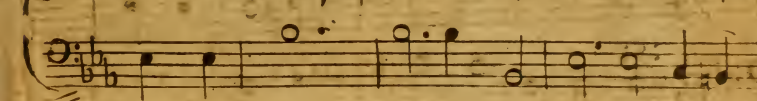
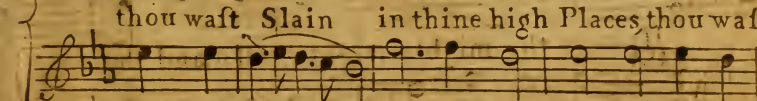


Forte

O Jonathan



thou wast Slain in thine high Places, thou wast



Here sing
ye a new Song
again
Tell it
not in
Gath
&c.

Tenor or Treble Solo

I am distressed for thee my Brother Jonathan
very pleasant hast thou been unto me,

Bass
Solo

Thy Love to me was wonderful thy
Love to me was wonderful passing the Love of Woman

:S: Chorus Piano

How are the mighty mighty fallen and the



