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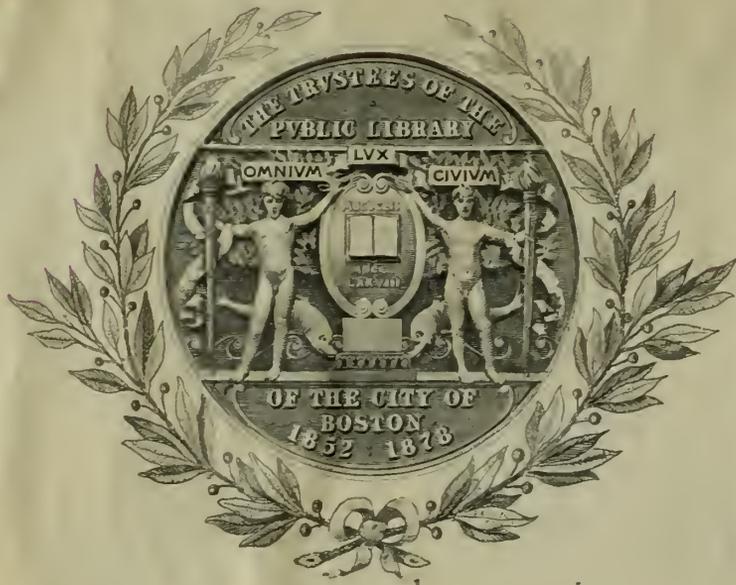
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A New and Compleat  
I N T R O D U C T I O N  
TO THE  
*Grounds and Rules of MUSICK,*  
I N T W O B O O K S :

B O O K I.

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

B O O K II.

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

By DANIEL BAYLEY, of Newbury-Port.

*O praise ye the Lord, prepare your glad Voice, his Praise in the great Assembly to sing,  
In our great Creator let Israel rejoice, and Children of Zion be glad in their King. Ps. cxlix. 1.*

Engraved, Printed and Sold by Thomas Johnston, in Brattle-street, Boston. 1756.

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Thoughts



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

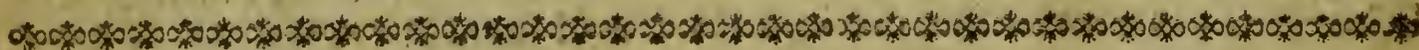
**T**HE ART of SINGING is a most charming Gift of the God of Nature, and designed for the Solace of our Sorrows and the Improvement of our Joys. Those young Persons who are blest with a musical Ear and Voice, should have some Instruction bestowed on them, that they may acquire this delightful Skill.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

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

But

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

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



Apr 21, 1902

BOOK I.

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# B O O K I.

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

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

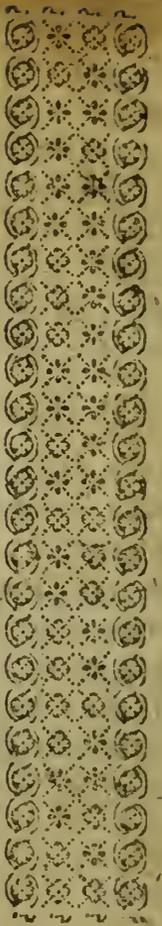
*Second.* The eight notes, for the sake of the learners, are called by the names, *Fa, Sol, La, Mi*, where it must be observed, that from *Mi* to *Fa*, as also from *La* to *Fa*, is but a semitone or half note; and from *Fa* to *Sol*, from *Sol* to *La* and from *La* to *Mi*, is a tone, or whole note.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

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

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

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

TO THE GROUNDS OF MUSICK.



The GAMUT or, SCALE of Musick.

TREBLE.

G sol re ut in Alt	Sol	Sol	La	Fa	Fa x	MI
F fa ut	Fa	Fa	Sol x	MI	MI x	La
E la	La	MI b	Fa	La	Sol	Sol
D la sol	Sol	La	La	Sol	Fa	Fa
C sol fa	Fa	Sol	Sol	Fa x	MI x	La
B fa be mi	MI b	Fa b	Fa	La	La	Sol
A la mi re	La	La	MI	Sol	Sol	Fa
G sol re ut	Sol	MI b	Fa	MI x	MI x	La
	La	MI b	Fa	La	La x	La
	Sol	La	La	Fa	Sol	Sol
	La	La	La	Fa	Fa	Fa
	Sol	Sol	Sol	Fa x	MI x	La
	MI b	Fa b	Fa	La	La	Sol
	La	La	MI	Sol	Sol	Fa
	Sol	Sol	La	Fa	Fa x	MI

MEDIUS.

F fa ut	C: Fa	C: Fa	C: Sol	C: x	MI	G: x	La
E la mi	La	MI b	Fa	La	Sol	Sol	Sol
D so re	Sol	La	La	Sol	Fa	Fa	Fa
C fa ut	Fa	Sol	Sol	Fa x	MI x	La	Sol
B mi	MI b	Fa b	MI	La	Sol	Fa	Fa
A re	La	La	MI	Sol	Sol	Fa x	MI
Gannut	Sol	Sol	La	Fa	Fa x	MI	MI
F fa ut	Fa	Fa	Sol x	MI x	MI x	La	La
E la mi	La	MI b	Fa	La	Sol	Sol	Sol

Fourth

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

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

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

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

*For the several removes of Mi, take this short SCHEME.*

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

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

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

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

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

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

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

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

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

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

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

*For the Musical Characters see BOOK II.*

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

14

## A NEW INTRODUCTION

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

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

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

BOOK II.

§. 2d. *Of the three several CLIFFS, and their Use*

IN the scale of musick, there are three marks or characters, called cliffs; one of which is or ought to be placed at the beginning of every stanza, or line of musick; in order to shew you what part it is, whether treble, tenor, or bass, &c. which characters give to the line whereon they are fixed the names of either G, C, or F; whereby you may find the names of all the rest in their proper order, both above and below it; which mark or cliff is like a key or inlet to the scale of musick; for every change of cliff, changeth the whole order of the scale, &c.

1. The bass, or fa ut cliff is generally set on the second line from the top; it gives to its place the name of F, and when sung is called Fa, made thus  $\text{O}$ :

2. The C-sol fa ut cliff is mostly used for the counter-tenor or inner parts, and may be set on any of the four lowest lines: it gives to its place the name C; and when sung is called Fa, made thus  $\text{||}$

3. The G sol re ut cliff, may be used for either treble or tenor, or any inner parts; and is set on the second line from the bottom: it gives to its place the name G, and when sung, called Sol, made thus *gs*.

*N. B.* That in the compass of every eight notes there are two of them called semi, or half tones; which are from Mi to Fa, and from La to Fa. Suppose a whole-tone be an inch, the half-tone is but half an inch, which is a mathematical demonstration.

## CHAPTER II.

*Of the names of the notes, and their rests and use.*

THE scale of musick comprehends the several sorts of notes used in musick, of which I shall discourse and begin with.

1. The semibreve, whose length and proportion of time is as long as you may leisurely tell 1, 2, 3, 4, by the slow motion of the pendulum of a large chamber clock which beats seconds, it being the longest of any now in use, though formerly it was the shortest; it is the measure note.

2. The minum is but half the length, of the semibreve, having a tail to it.

3. The crotchet is but half the length of the minum, having a black head.

4. The quiver is but half the length of the crotchet, having the tail turn'd up.

5. The semiquaver is but half the length of the quaver, being turn'd up with a double stroke.

Rests are notes of silence, which signifies that you must rest or keep silence, so long as if you was sounding one of the respective notes.

*Of other characters used in musick, and their use.*

1. A flat is a mark of contraction, and causeth any note it is set before, that riseth a whole tone to rise but half a tone; I mean to flat or sink it half a tone lower than it was before; the same as from Fa to Mi, or Fa to La. Also all flats that are placed at the beginning of the five lines, serve to flat all such notes that shall

shall happen on that line or space through the whole strain, except any note shall be contradicted by an accidental sharp or natural. Flats are also used to regulate the Mi, in transposition of keys.

2. A sharp is a mark of extension, it being to raise or sharp any note it is set before, half a tone higher; the same as from Mi to Fa, or La to Fa——Likewise all sharps that are placed at the beginning of the five lines, serve to sharp all such notes that shall happen on that line or space, except any note be contradicted by an accidental flat or natural, which serves only for that note. Sharps are also used to regulate the Mi, in transposition of keys.

3. A repeat is used to direct the performer, that such a part or strain must be repeated over again from the note it is set over, under, or after.

4. A slur, is in form like a bow, drawn under or over the head of two or three, or more notes, when they are to be sung to one syllable.

5. A single bar serves to divide the time in musick, according to the measure note.

6. Double-bars serve to divide many strains in musick, as a period at the end of a sentence. But if they be dotted on each side it signifies that such a strain or part, must be repeated over again. But when used in psalm tunes, are set only for the benefit of the sight, or that you may rest to breath, the time of two beats.

7. A

7. A direct is placed at the end of a line to direct the performer to the place of the note in the next line.

8. A natural, is a mark of restoration, which being set before any note that was made flat or sharp at the beginning, restores it to its former natural tone; or as it was before those flats or sharps were so placed.

A shake called the trillo is (or ought to be) set over any note that is to be shaken or graced: and is the principle grace used in musick; that is, to move your voice distinctly one note, the distance of a whole note; first move slow, then faster by degrees; and by observing this method you may gain the perfection of it. The shake may be used on all descending prick'd notes, and always before a close; also on all descending sharped notes, but none shorter than crotchets. Sometimes you will find crotchets or quavers tied together in threes with a figure of three over them; which threes, if crotchets, to be performed in the time of a minum; if quavers, to be performed in the time of a crotchet.

It is not to be imagined that any art or science, can ever so perfectly be learned without a compleat master or tutor, as it is with; tho' many (by reading good authors; and not tinged with the spirit of contradiction and self conceit,) have acquired great knowledge therein. The first rule the performer is to begin with is the gamut, which he must not only learn to say, but must also know well by heart, both lines and spaces, learning both by letters, and by the vocal syllables.

*Of Time and its various Moods ; and how to beat them.*

1. OF the measure and proportion of common-time, and it's various moods. Common time is measured by even numbers, as 2, 4, 8, &c. each bar including such a quantity of notes as will amount to one semibreve, (which is the measure note, and guideth all the rest) it being called a whole time or the time note. But to give every note it's due measure of time, you must use a constant motion with your hand or foot ; once down and once up, in every bar ; which motion is called time and measure. I told you before that the time and measure of the semibreve (which is the measure note in common time) was so long as you may leisurely tell 1, 2, 3, 4. Therefore the motion of your hand or foot, is, to beat two with your hand down and two up, in every bar ; so that you are as long down as up ; which sort of time is known by these several marks or moods, following. The first mode or mark, is the adagio mood, which denotes a very slow movement ; made thus ; C. the second sort is the largomood, which is half as quick again. Thus made C. the third sort is the allegro mood, which is as quick again so that you may tell 1, 2, 3, 4, in every bar almost as fast as the motion of a watch, made thus 7

*2. Of the Measure and Proportion of Tripla-time, in it's various Moods.*

Tripla time is measured by odd numbers, as 3, 6, 9, &c. each bar including either 3 minims, 3 crotchets, or 3 quavers ; two of which must be sung  
or

or played with the hand or foot down, and one up; so that you are just as long again down as up. The first and generally the slowest mood in tripla-time, is called sesquialtera proportion, being a triple measure of three notes to two such notes in common time, and sung in the same time; which is one fourth quicker in every bar. This mood is called 3 to 2, and includes three minims in a bar, which are performed in the same time as two minims in common time; two beats down and one up, mark'd thus 3

The second sort of tripla-time is called 3 from 4, each bar containing three crotchets or one pointed minim; 2 beats down and one up thus 3

and tho' these directions import, that your hand must be always down at the first note in every bar, it is now become a practice to beat every beat down, both in common time and in tripla time: But I think it is not very material how a person beat, or what motion he uses, so he keeps but a true movement, to answer both notes and rests: For unless a person can count his time in his thoughts, as he sees it, it is impossible either to beat or perform in consort.

#### CHAPTER IV.

*Of the several Keys in Musick: And of Transposition of Keys.*

IN musick there are but two natural keys, viz. C faut, the sharp and cheer-ful

ful key ; and A re, the flat and melancholy key ; and that no tune can be performed on any other key but these two, without the help of placing either flats or sharps at the beginning of the tune ; which transposes B-mi, the center or master note (together with all the rest in their order, both above and below it) to the same in effect, as the two natural keys.

The key note is the last in the bass, by reason it is the fundamental part of all others ; which is taken from B-mi, the center note, which lies between both the key notes, the one flat, the other sharp ; which are so called from their having their thirds, sixth, and seventh major or minor above. And as the key note of every composition is a certain principle and dominant tone, fixed on to guide all other sounds, in order above and below it ; even so Mi governs, when Mi removes it's place, all other notes in their order like so many attendants remove along with it.

#### CHAPTER V.

*Of the several concords and discords ; both perfect and imperfect.*

THERE are but four concords in Musick, viz. the unison, third, fifth, and sixth ; (their octaves or eights are also meant) the unison is called a perfect cord ; and commonly the fifth is so called ; but the fifth may be made imperfect, if the composer pleases. The third and sixth are called imperfect ; their sounds not being so full, nor so sweet as the perfect : but in four parts the sixth is used instead of the fifth, in some certain places, when the fifth is left out ; so in effect there are but three concords.

The

The meaning of the word imperfect, signifies that it wants a semitone of its perfection, to what it does when it is perfect; for a lesser, or imperfect, or minor third, includes but three half tones; but the greater, or perfect, or major third, includes four half tones, &c.

The discords are a second, a fourth and a seventh, and their octaves; tho' sometimes the greater fourth comes very near to the sound of an imperfect chord, it being the same in ratio as the minor fifth.

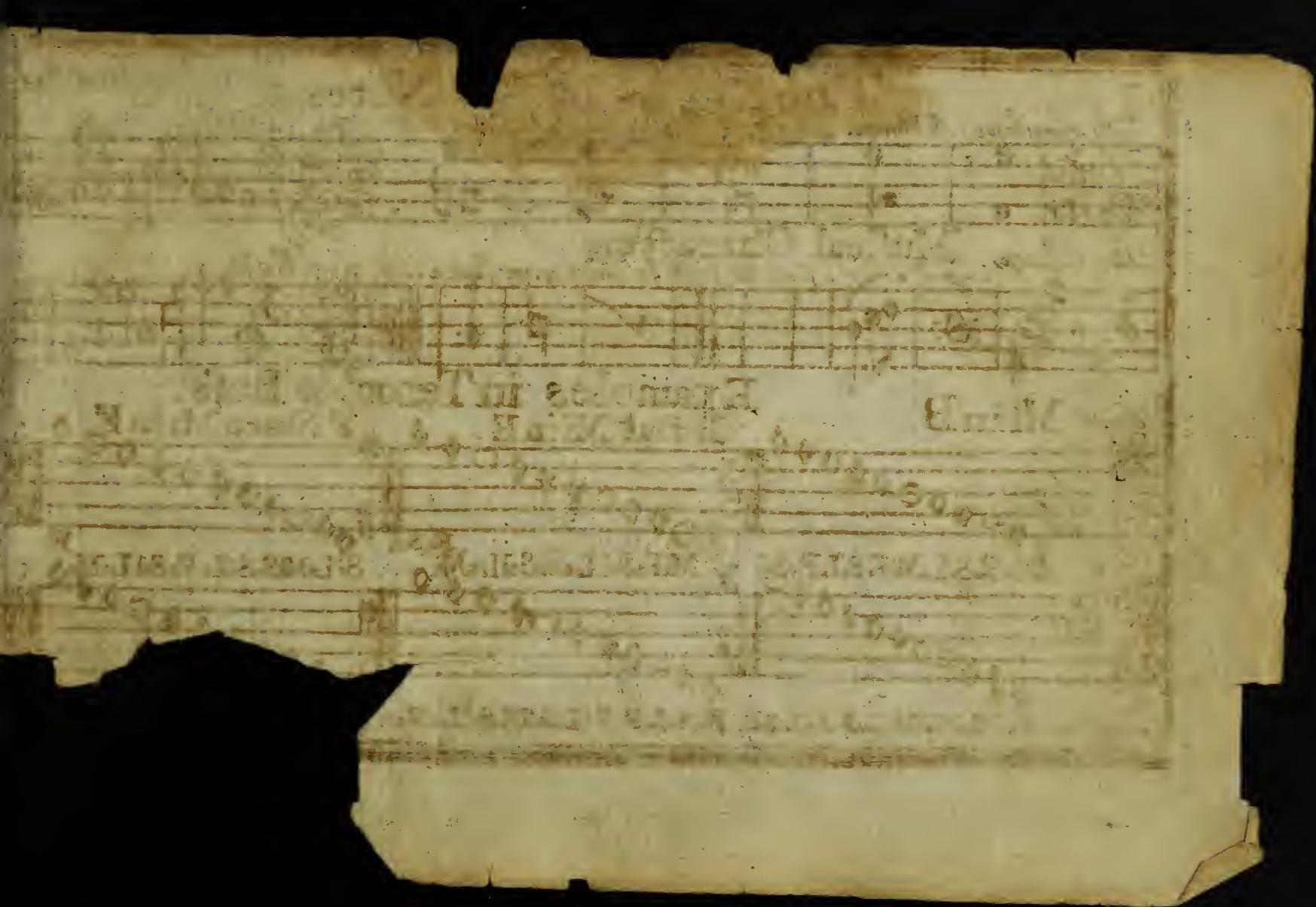
*N. B.* That if a voice or instrument could reach ten thousand octaves, they are all accounted as one in nature.

There are some other things that occur in Vocal, and (especially) Instrumental Music; but as they do not concern this undertaking, I shall take no notice of them. Thus I have gone through with what I think is necessary to the understanding of this book, and have collected a number of the choicest tunes from the most approved authors; and have set them down in a correct manner according to the rules of music, which I hope will be candidly received, and that all true lovers of Psalmody will be encouraged in some measure hereby to the learning of this noble and delightful art.

*Newbury-Port, May 15. 1764.*

DANIEL BAYLEY.





1 The Names of the Notes *Wind for first Line*

*A. finibreve. A Minim. A Crochet. A Quaver. A semibreve.*

Notes

Rests

*That Sharps* Musical Characters. *a repeat, a slur, a single bar, double bar, direct, a proper, stroke, a Close.*

Bass

Examples in Tenor & Bass.

Tenor Mi in B. B flat Mi in E. F Sharp Mi in F

Sol La Fa Sol La Mi Fa Sol La Mi

# RULES for Tuning the Voice.

2.

The image displays six staves of handwritten musical notation. Each staff begins with a treble clef and a sharp sign (F#), indicating a key signature of one sharp. The notes are represented by diamond shapes, and the music is organized into measures by vertical bar lines. The notation is written in a historical style, with some ink bleed-through from the reverse side of the page. The paper is aged and shows signs of wear, including a large dark stain in the bottom left corner.

3 Counter

WESTON FAVEL.

4

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of diamond-shaped notes (semibreves) and stems, with a repeat sign in the middle.

Handwritten musical notation for the second system, featuring a tenor clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of diamond-shaped notes and stems, with a repeat sign in the middle.

Handwritten musical notation for the third system, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of diamond-shaped notes and stems, with a repeat sign in the middle.

Handwritten musical notation for the fourth system, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of diamond-shaped notes and stems, with a repeat sign in the middle.

Handwritten musical notation for the fifth system, featuring a tenor clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of diamond-shaped notes and stems, with a repeat sign in the middle.

Handwritten musical notation for the sixth system, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of diamond-shaped notes and stems, with a repeat sign in the middle.

Handwritten musical notation for the seventh system, featuring a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of diamond-shaped notes and stems, with a repeat sign in the middle.

Tenor

# LUKES

6.

3  
4

Bass

3  
4

\* Treble.

CHORUS.

3  
4

Counter.

3  
4

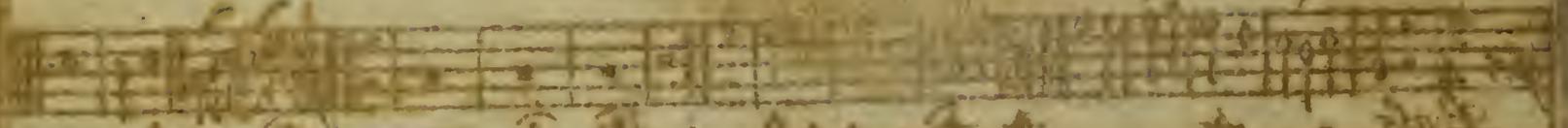
Tenor

3  
4

Bass.

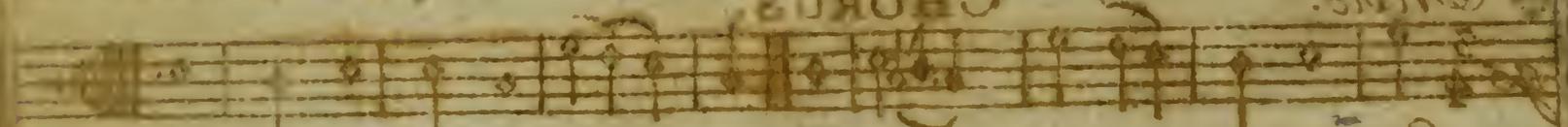
3  
4

Tenor



CHORUS

Chorus



Country



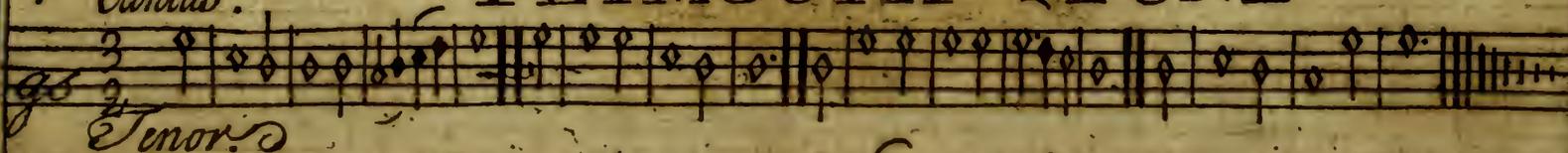
PLATE ONE

A page of handwritten musical notation on aged, yellowed paper. The page contains eight staves of music. The notation is in a historical style, featuring a treble clef on the first staff and a common time signature. The notes are mostly quarter and eighth notes. In the center of the page, the words "GIVE THANKS" are written in a large, decorative, calligraphic font. The paper shows signs of age, including some staining and wear at the corners.

7 Cantus.

# PLYMOUTH TUNE

3/2  
gs  
Tenor.



Musical staff for Tenor part of Plymouth Tune. The staff contains a series of diamond-shaped notes on a five-line staff. The time signature is 3/2. The key signature has one sharp (F#). The piece concludes with a double bar line and a repeat sign.

3/2  
gs  
Bass.



Musical staff for Bass part of Plymouth Tune. The staff contains a series of diamond-shaped notes on a five-line staff. The time signature is 3/2. The key signature has one sharp (F#). The piece concludes with a double bar line and a repeat sign.

3/2  
C



Musical staff for C part of Plymouth Tune. The staff contains a series of diamond-shaped notes on a five-line staff. The time signature is 3/2. The key signature has one sharp (F#). The piece concludes with a double bar line and a repeat sign.

Medius.

# WINDSOR

gs  
Tenor.



Musical staff for Tenor part of Windsor. The staff contains a series of diamond-shaped notes on a five-line staff. The time signature is common time (C). The key signature has one sharp (F#). The piece concludes with a double bar line and a repeat sign.

gs  
Bass.



Musical staff for Bass part of Windsor. The staff contains a series of diamond-shaped notes on a five-line staff. The time signature is common time (C). The key signature has one sharp (F#). The piece concludes with a double bar line and a repeat sign.

C



Musical staff for C part of Windsor. The staff contains a series of diamond-shaped notes on a five-line staff. The time signature is common time (C). The key signature has one sharp (F#). The piece concludes with a double bar line and a repeat sign.

VIOLIN I

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

Handwritten musical notation on a five-line staff, showing further development of the musical theme.

VIOLIN II

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat. The notation includes various note values, rests, and bar lines.

Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

Handwritten musical notation on a five-line staff, showing further development of the musical theme.

9 *Medius.*

# BLENHEIM.

Musical score for 'BLENHEIM' featuring three staves. The top staff is labeled 'Tenor' and the middle staff is labeled 'Bass'. The music is written in a 3/4 time signature with a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines.

*Medius.*

# BARBY.

Musical score for 'BARBY' featuring three staves. The top staff is labeled 'Tenor' and the middle staff is labeled 'Bass'. The music is written in a 3/4 time signature with a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines, with a triplet of eighth notes in the middle staff.

*Medius.*

S<sup>t</sup> DAVID'S.

10

Musical score for *St. David's*. It consists of three staves. The top staff is labeled *Medius.* and has a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is labeled *Tenor* and has a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is labeled *Bass.* and has a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style with diamond-shaped note heads and includes various rests, beams, and repeat signs.

*Medius.*

WORKSOP.

Musical score for *Worksop*. It consists of three staves. The top staff is labeled *Medius.* and has a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is labeled *Tenor* and has a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is labeled *Bass.* and has a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style with diamond-shaped note heads and includes various rests, beams, and repeat signs.

SONATA

Molto

Handwritten musical notation on three staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and clefs. The paper shows signs of age and wear.

WORKSOP

Molto

Handwritten musical notation on three staves. The notation includes various note values, rests, and clefs. The paper shows signs of age and wear.

BRONN

1. Madrigal

The first system of music consists of three staves. The top staff begins with a treble clef and contains several measures of music with notes and rests. The middle and bottom staves also contain musical notation, including notes, rests, and some decorative flourishes. The handwriting is in an older style, and the paper shows signs of age and wear.

FRANHAM

2. Madrigal

The second system of music also consists of three staves. It follows a similar format to the first system, with musical notation on three staves. The notes and clefs are clearly visible, though the ink is somewhat faded. The overall appearance is that of a historical manuscript page.

11 *Medius.*

BROMSGROVE.



*Tenor.*



*Bass.*



*Medius.*

HEXHAM.



*Tenor.*



*Bass.*



*Medius.*

# S<sup>t</sup> MARTIN'S.

12



*Medius.*

# S<sup>t</sup> MICHAEL'S



13 *Medius.*

# FAREHAM

*Tenor.*

Musical staff for Tenor part of 'FAREHAM'. The staff is in treble clef with a 7/8 time signature. It contains a series of diamond-shaped notes, some with stems pointing up and some pointing down. There are several bar lines and a double bar line at the end of the piece.

*Bass.*

Musical staff for Bass part of 'FAREHAM'. The staff is in bass clef with a 7/8 time signature. It contains a series of diamond-shaped notes, some with stems pointing up and some pointing down. There are several bar lines and a double bar line at the end of the piece.

Musical staff for Medius part of 'FAREHAM'. The staff is in treble clef with a 7/8 time signature. It contains a series of diamond-shaped notes, some with stems pointing up and some pointing down. There are several bar lines and a double bar line at the end of the piece.

*Medius.*

# NEW YORK

*Tenor.*

Musical staff for Tenor part of 'NEW YORK'. The staff is in treble clef with a 3/2 time signature. It contains a series of diamond-shaped notes, some with stems pointing up and some pointing down. There are several bar lines and a double bar line at the end of the piece.

*Bass.*

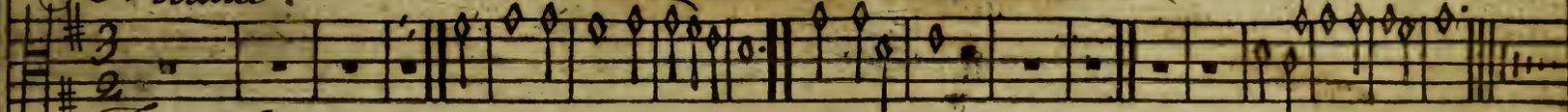
Musical staff for Bass part of 'NEW YORK'. The staff is in bass clef with a 3/2 time signature. It contains a series of diamond-shaped notes, some with stems pointing up and some pointing down. There are several bar lines and a double bar line at the end of the piece.

Musical staff for Medius part of 'NEW YORK'. The staff is in treble clef with a 3/2 time signature. It contains a series of diamond-shaped notes, some with stems pointing up and some pointing down. There are several bar lines and a double bar line at the end of the piece.

# MORNING HYMN

14.

*Medius.*



*Tenor.*



*Bass.*



*Medius.*

# EVENING HYMN



*Tenor.*



*Bass.*



Handwritten musical score on aged paper, featuring multiple staves of music and some illegible text.

The image shows a page of handwritten musical notation on aged, yellowed paper. There are approximately seven staves of music visible. The notation is somewhat faded and difficult to read, but it appears to be a standard musical score with notes, stems, and possibly some lyrics or performance instructions. The paper shows signs of wear, including creases and discoloration. In the center of the page, there is some text that is mostly illegible due to fading and the angle of the page. It appears to contain the words "Wieder - Harkung - Thym" written in a cursive or semi-cursive hand. There are also some faint markings and symbols, possibly a treble clef, scattered across the staves.

CHERRY TUNE

Handwritten musical notation on ten staves, including notes, rests, and bar lines.

15. *Medius.*

# WARWICK.



*Tenor.*

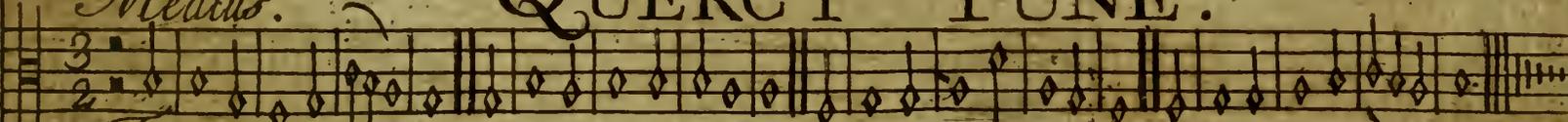


*Bass.*

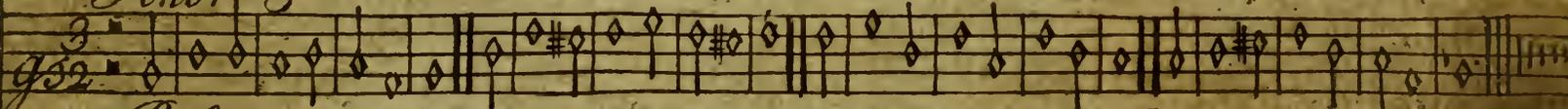


*Medius.*

# QUERCY TUNE.



*Tenor.*



*Bass.*



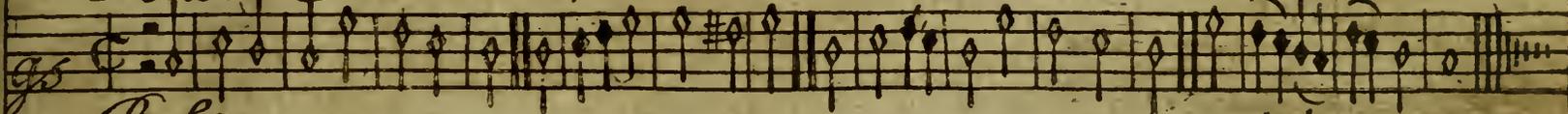
*Medius.*

# STANDISH.

16.



*Tenor.*



*Bass.*



*Medius.*

# PORTSMOUTH.



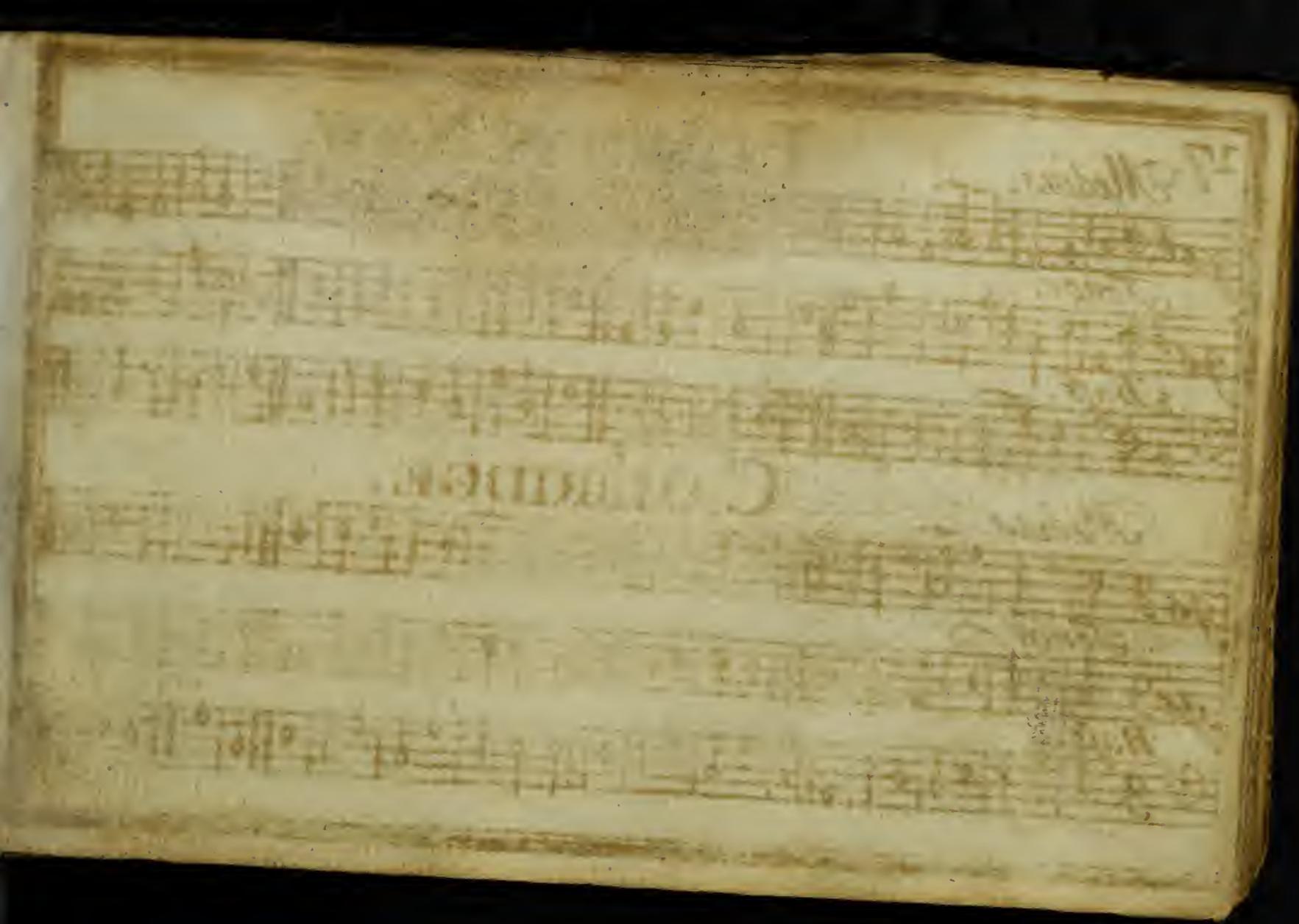
*Tenor.*



*Bass.*



This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered "10" in the top left corner. It features seven horizontal staves of music, each containing several measures of notes and rests. The handwriting is in dark ink and appears to be from the 17th or 18th century. In the center of the page, the title "PORTZ MOUNTAIN" is written in a large, stylized, and somewhat decorative font. The paper shows signs of age, including some staining and wear at the edges.



17. *Medius.*

# LONDON NEW.

Musical score for 'LONDON NEW' featuring three staves. The top staff is labeled 'Tenor.' and the middle staff is labeled 'Bass.' Both staves begin with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The bottom staff begins with a bass clef and a common time signature (C). The music consists of diamond-shaped notes on a five-line staff, with vertical stems and bar lines. The piece concludes with a double bar line.

*Medius.*

# CAMBRIDGE.

Musical score for 'CAMBRIDGE' featuring three staves. The top staff is labeled 'Tenor.' and the middle staff is labeled 'Bass.' Both staves begin with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The bottom staff begins with a bass clef and a 3/4 time signature. The music consists of diamond-shaped notes on a five-line staff, with vertical stems and bar lines. The piece concludes with a double bar line.

*Medius.*

# SOUTHWEL.

Musical score for 'SOUTHWEL' featuring three staves: *qs* Tenor, *qs* Bass, and a C-clef staff. The music is written in common time (C) and consists of diamond-shaped notes on a five-line staff. The piece concludes with a double bar line and a repeat sign.

*Medius.*

# BURLINGTON.

Musical score for 'BURLINGTON' featuring three staves: *qs* Tenor, *qs* Bass, and a C-clef staff. The music is written in common time (C) with a key signature of one flat (B-flat). The notes are diamond-shaped. The piece concludes with a double bar line and a repeat sign.

GOOTSWELL

Chorus

The first system of music consists of four staves. The top staff begins with a treble clef and contains several measures of handwritten musical notation. The subsequent three staves continue the notation, likely representing different parts of the chorus. The ink is dark and the paper shows signs of age.

BURLINGTON

Chorus

The second system of music also consists of four staves. It begins with a treble clef on the top staff. The notation is dense and fills most of the staves. The paper is yellowed and shows some staining, particularly on the right side.

LEARN TO PLAY

No. 1

Handwritten musical notation on three staves. The notation includes notes, rests, and bar lines, typical of an early manuscript. The ink is dark and the paper shows signs of age.

EXERCISE

No. 2

Handwritten musical notation on three staves, continuing the exercise. The notation is consistent with the first section, showing a progression of notes and rests.

THE END OF THE FIRST PART

19. *Medius.*

# NEWBURY PORT.

Handwritten musical score for three voices: *Medius.*, *Tenor.*, and *Bass.* The score is written on three staves. The top staff is for the *Medius.* voice, the middle for *Tenor.*, and the bottom for *Bass.* The key signature is one sharp (F#) and the time signature is 3/4. The music consists of diamond-shaped notes with stems, organized into measures by vertical bar lines. The piece concludes with a double bar line and a repeat sign.

*Medius.*

# EXETER.

Handwritten musical score for three voices: *Medius.*, *Tenor.*, and *Bass.* The score is written on three staves. The top staff is for the *Medius.* voice, the middle for *Tenor.*, and the bottom for *Bass.* The key signature is one flat (Bb) and the time signature is common time (C). The music consists of diamond-shaped notes with stems, organized into measures by vertical bar lines. The piece concludes with a double bar line and a repeat sign.

# 148. PSALM TUNE

20.

*Medius.*

# WELLS.

*Medius.*

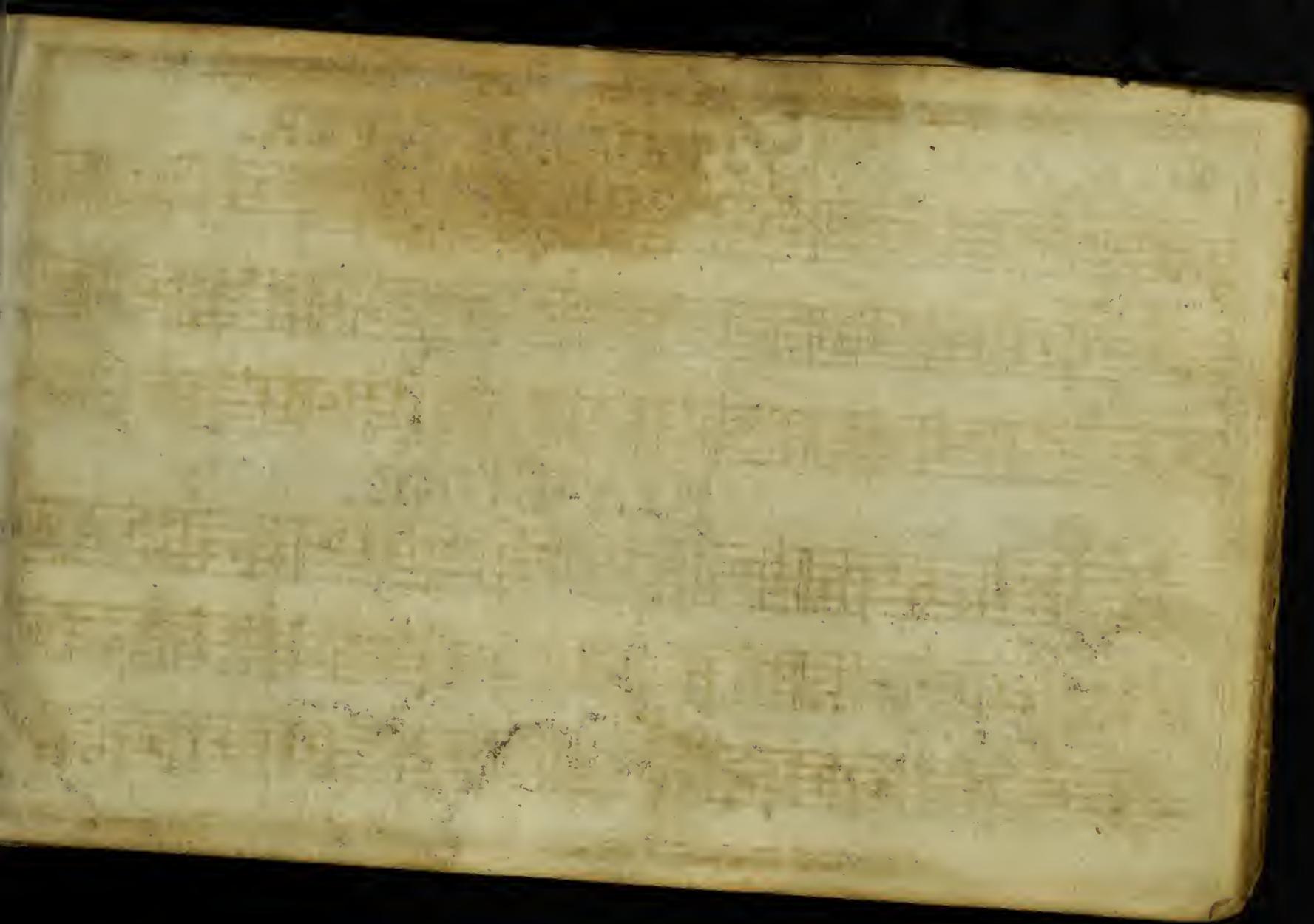
2

THE FINEST LOVE

Handwritten musical notation on three staves. The notation is dense and appears to be a single melodic line. The paper is aged and yellowed.

WELLS

Handwritten musical notation on three staves. The notation is dense and appears to be a single melodic line. The paper is aged and yellowed.



21. *Med.<sup>s</sup>*

# STROWDWATER.

*g♯3*  
*Tenor.*

*g♯3*  
*Bass.*

*C: 3*

*Med.<sup>s</sup>*

# ELY TUNE.

*g♯2*  
*Tenor.*

*g♯2*  
*Bass.*

*C: # 3*  
*# 2*

Med.<sup>s</sup>

50<sup>th</sup> PSALM.

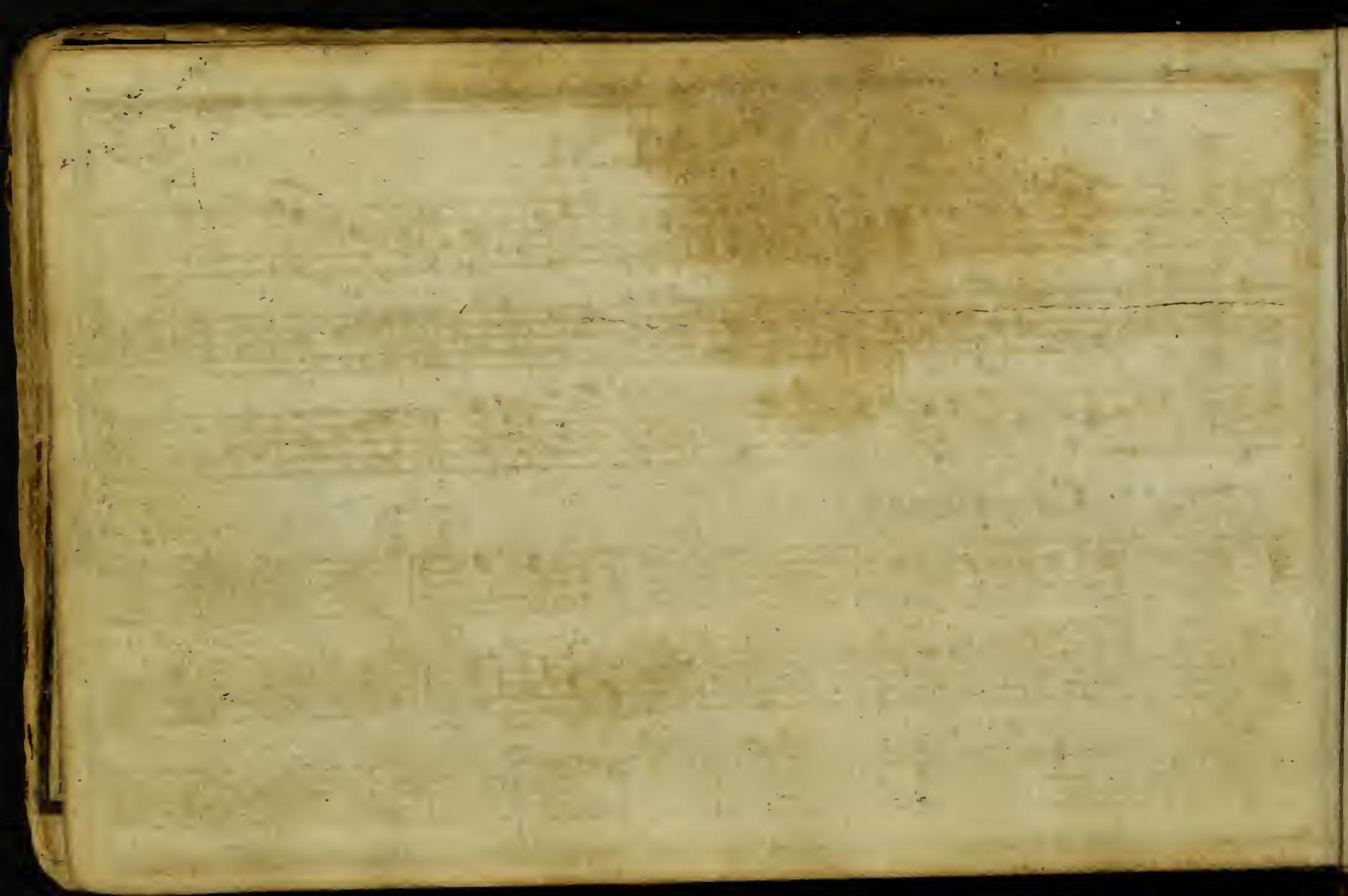
22

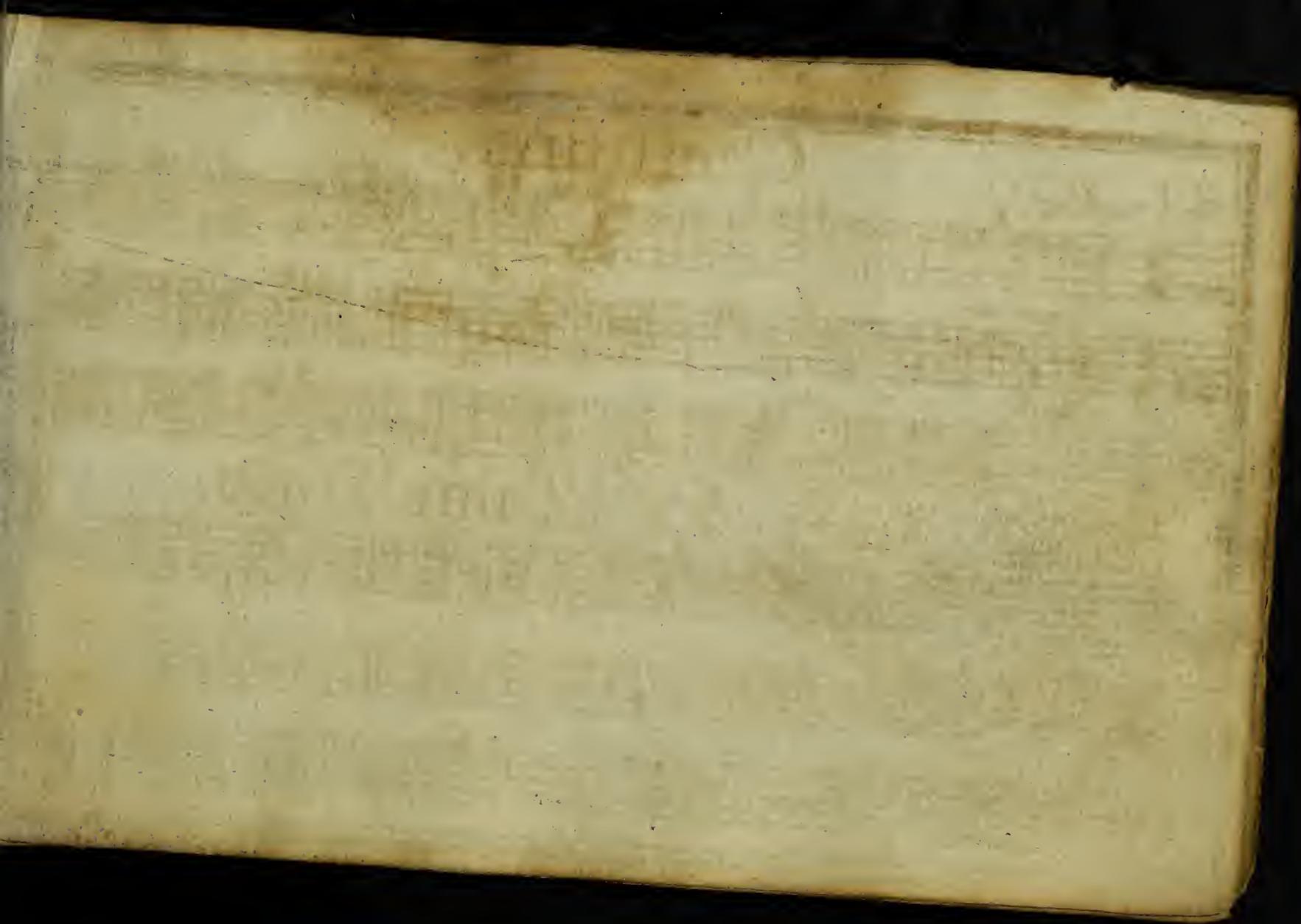
5

The first system of the musical score consists of three staves. The top staff is for the Soprano voice, the middle for the Tenor, and the bottom for the Bass. All three parts are written in a common time signature (C) and a key signature of one sharp (F#). The music is characterized by a melodic line with many eighth and sixteenth notes, often beamed together. There are several fermatas and repeat signs throughout the system. At the end of the system, there are three repeat signs, each with a '5' below it, indicating a specific measure to be repeated.

Med.<sup>s</sup> Continued.

The second system of the musical score continues the three-part setting for Soprano, Tenor, and Bass. It features the same notation as the first system. At the end of the system, there are first and second endings for each part, indicated by the numbers '1.' and '2.' above the notes. The first ending leads to a double bar line, and the second ending leads to a final cadence. The system concludes with a large, decorative flourish.





23. Med.<sup>s</sup>

# Chefhunt.

3/4

Tenor.

3/4

Bass.

3/4

Med.<sup>s</sup>

# 67<sup>th</sup> Psalm Tune.

3

Tenor.

3

Bass.

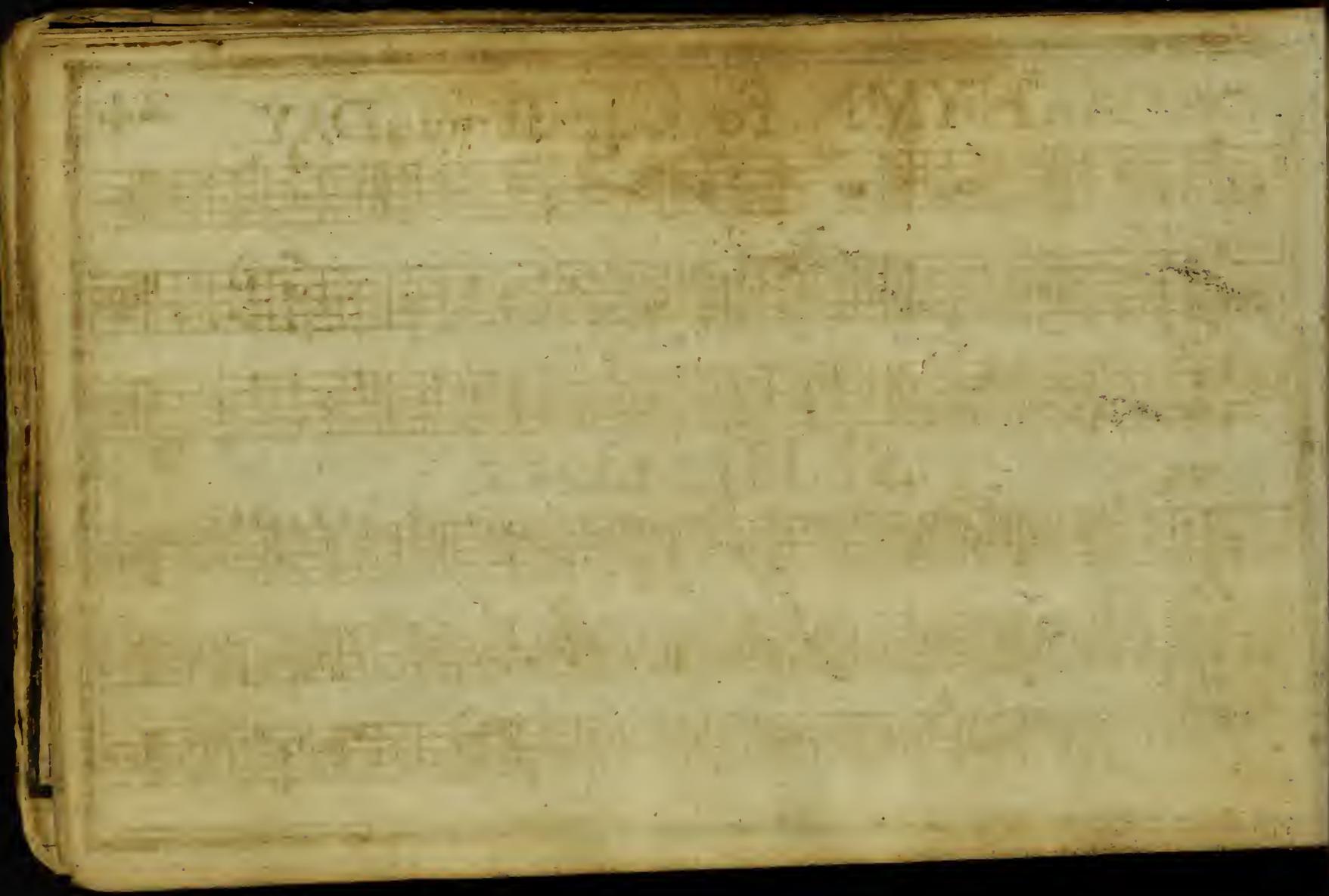
3

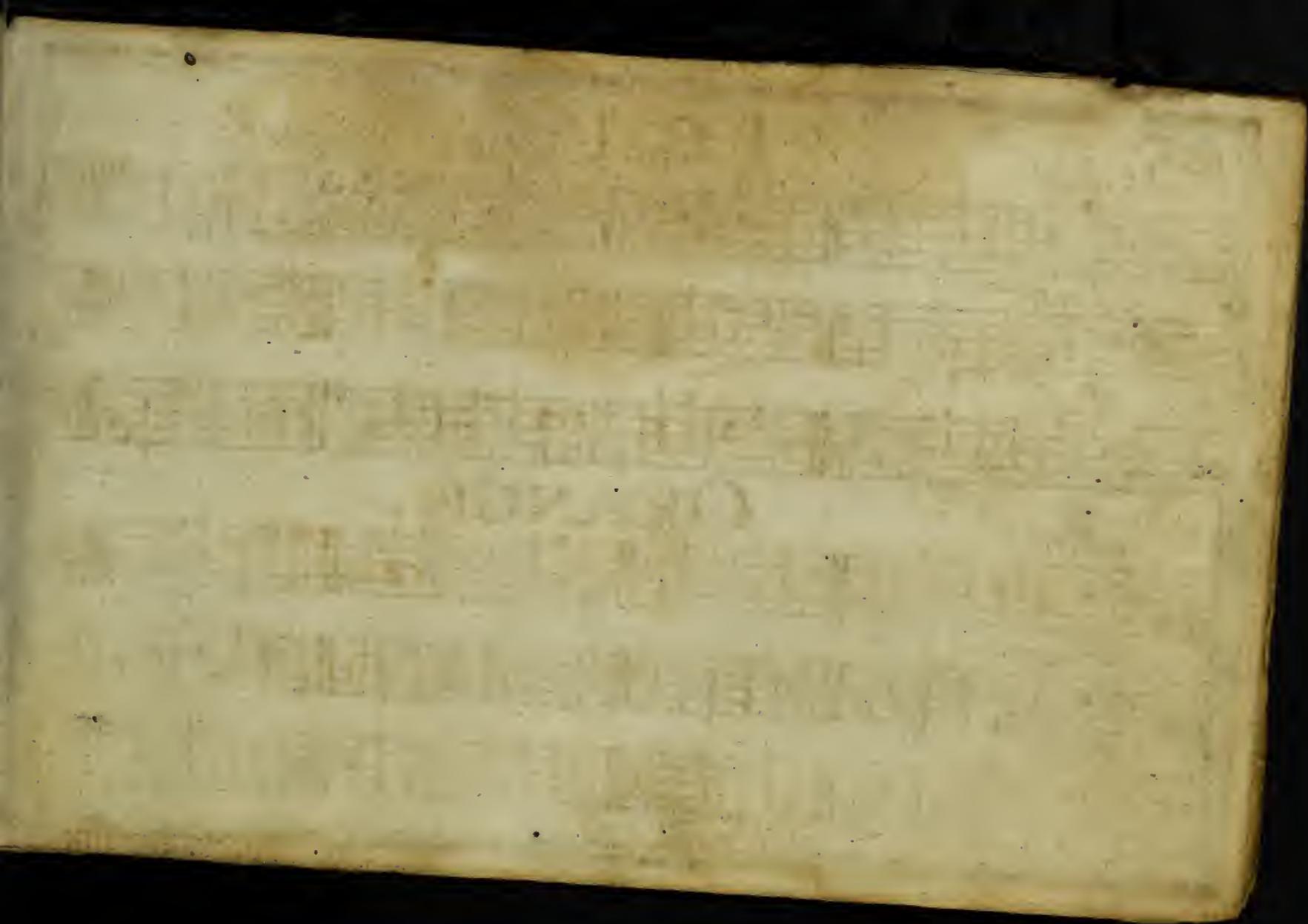
*Med.* An HYMN for Christmas DAY. 24

Musical score for 'An HYMN for Christmas DAY'. The score is written on three staves. The top staff is for the Soprano (S) voice, the middle for the Tenor (T) voice, and the bottom for the Bass (B) voice. The tempo is marked 'Med.' and the time signature is 2/4. The key signature has one sharp (F#). The music consists of a single melodic line for each voice part, with some rests and repeat signs. The piece concludes with a double bar line and repeat dots.

S<sup>t</sup>. HELLENS.

Musical score for 'S. HELLENS.'. The score is written on three staves. The top staff is for the Soprano (S) voice, the middle for the Tenor (T) voice, and the bottom for the Bass (B) voice. The tempo is marked 'Med.' and the time signature is 2/4. The key signature has one sharp (F#). The music consists of a single melodic line for each voice part, with some rests and repeat signs. The piece concludes with a double bar line and repeat dots.





25. *Med.*

# EGHAM

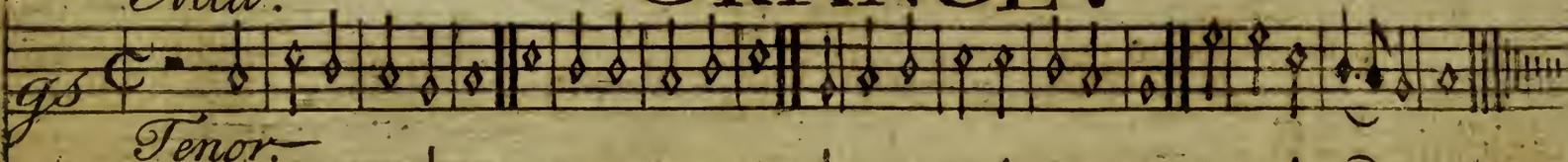
*gs*  Tenor.

*gs*  Bass.



*Med.*

# ORANGE.

*gs*  Tenor.

*gs*  Bass.

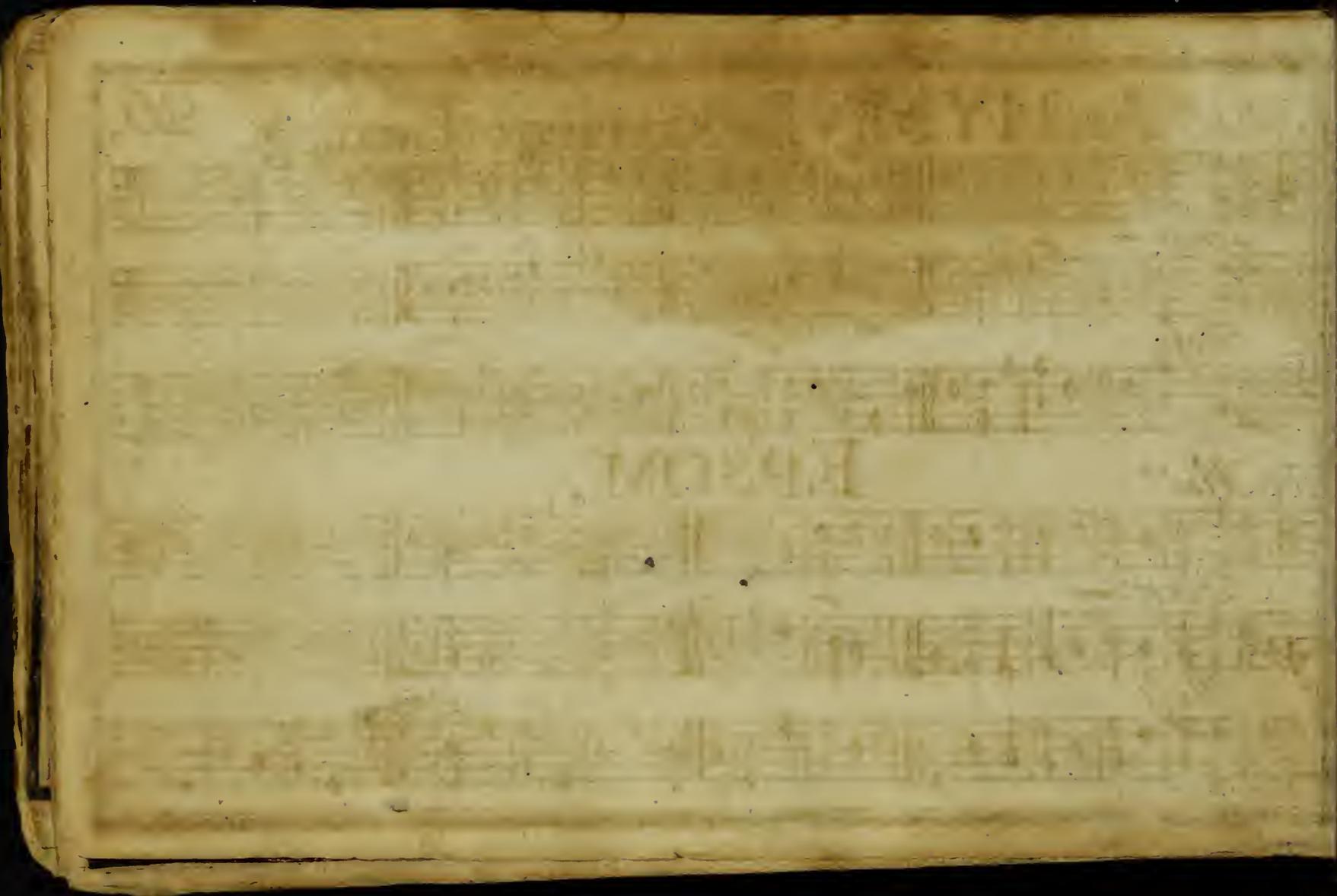


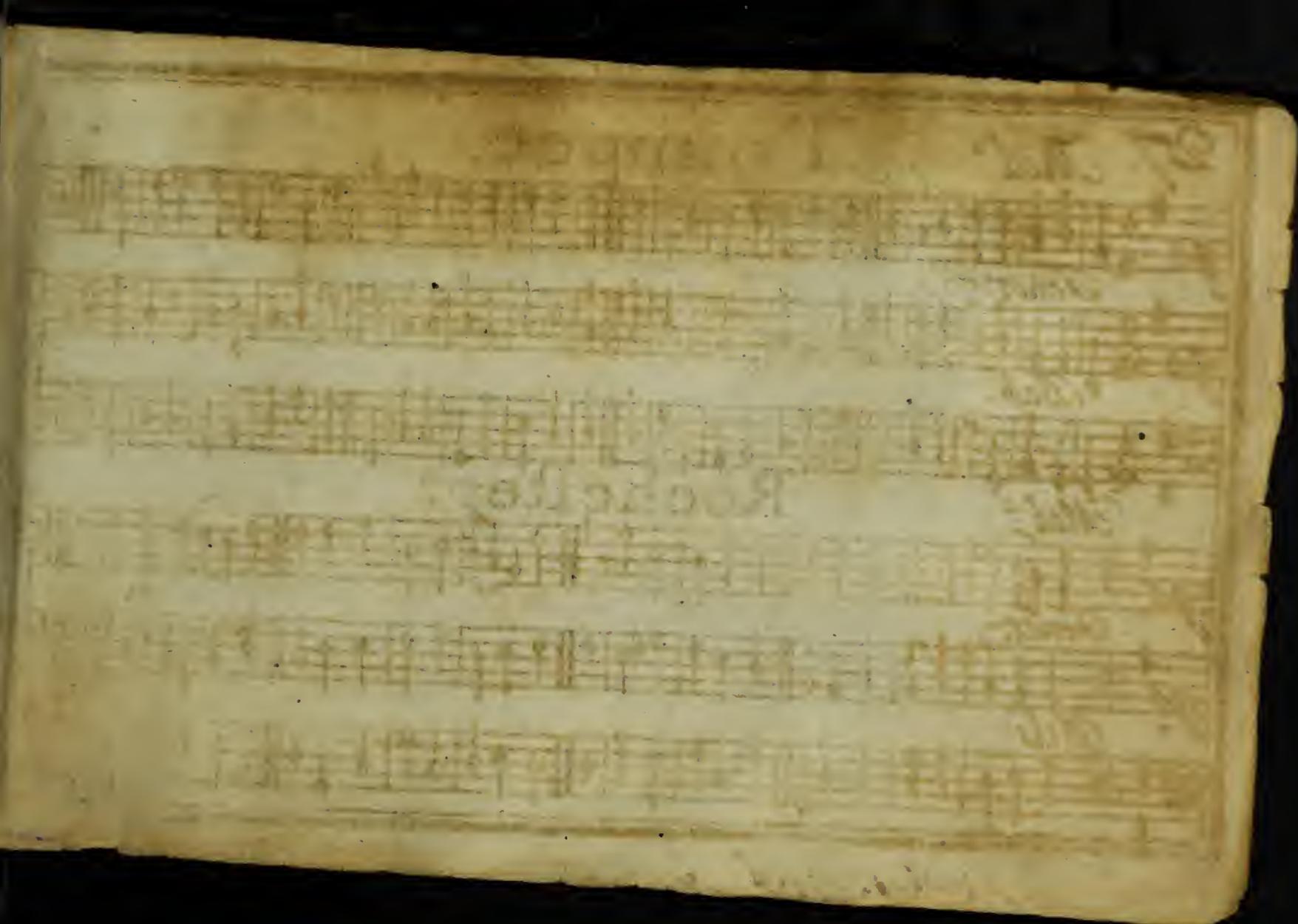
*Med.* An HYMN for Morning or Evening. 26.

Musical score for the first hymn, 'An HYMN for Morning or Evening'. It consists of three staves: Tenor, Bass, and Cello/Bass. The Tenor staff is in treble clef with a 3/2 time signature. The Bass staff is in bass clef with a 3/2 time signature. The Cello/Bass staff is in C-clef with a 3/2 time signature. The music is written in a simple, rhythmic style with diamond-shaped notes and rests.

EPSOM.

Musical score for the second hymn, 'EPSOM'. It consists of three staves: Tenor, Bass, and Cello/Bass. The Tenor staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The Bass staff is in bass clef with a 3/2 time signature and a key signature of one sharp (F#). The Cello/Bass staff is in C-clef with a 3/2 time signature and a key signature of one sharp (F#). The music is written in a simple, rhythmic style with diamond-shaped notes and rests.





27. Med.<sup>s</sup>

# Trumpet.

gs 3/4 Tenor.

gs 3/4 Bass.

gs 3/4

# Rochester.

gs 3/4 Tenor.

gs 3/4 Bass.

gs 3/4

rummet Bo.

*Med.<sup>s</sup>*

# Little Marlborough.

28.

*g♯*  $\frac{3}{4}$   
Tenor.

Musical staff for Tenor part of 'Little Marlborough'. The staff is in G major (one sharp) and 3/4 time. It contains a melody of eighth and sixteenth notes with diamond-shaped note heads. The piece concludes with a double bar line and a final chord.

*g♯*  $\frac{3}{4}$   
Bass.

Musical staff for Bass part of 'Little Marlborough'. The staff is in G major (one sharp) and 3/4 time. It contains a melody of eighth and sixteenth notes with diamond-shaped note heads. The piece concludes with a double bar line and a final chord.

*C*  $\frac{3}{4}$

Musical staff for C part of 'Little Marlborough'. The staff is in G major (one sharp) and 3/4 time. It contains a melody of eighth and sixteenth notes with diamond-shaped note heads. The piece concludes with a double bar line and a final chord.

*Med.<sup>s</sup>*

# A Funeral Thought.

*g*  $\frac{3}{4}$   
Tenor

Musical staff for Tenor part of 'A Funeral Thought'. The staff is in G major (one sharp) and 3/4 time. It contains a melody of eighth and sixteenth notes with diamond-shaped note heads. The piece concludes with a double bar line and a final chord.

*g*  $\frac{3}{4}$   
Bass.

Musical staff for Bass part of 'A Funeral Thought'. The staff is in G major (one sharp) and 3/4 time. It contains a melody of eighth and sixteenth notes with diamond-shaped note heads. The piece concludes with a double bar line and a final chord.

*C*  $\frac{3}{4}$

Musical staff for C part of 'A Funeral Thought'. The staff is in G major (one sharp) and 3/4 time. It contains a melody of eighth and sixteenth notes with diamond-shaped note heads. The piece concludes with a double bar line and a final chord.

