Q. 61.7

xx M. 447. 18

No 4059.71

Exchange from

C. F. Libbie

A Collection of

The best Psalm Tunes, in two, three, and four Parts.

From the most approved Authors, *fitted to all Meafures, and approved of by the best* Masters *in* Boston, *New England; to which are added some* Hymns *and* Anthems *the Greater part of them never before Printed in* America

By Josiah Flagg

Engrav'd by Paul Revere; *Printed & Sold by him and* Josiah Flagg BOSTON,

1764

Mar. 4, 1903
A
Exchange
C. F. Libbre

*.+059.71

PREFACE.

IT may possibly be thought necessary, that some Apology should be made, for offering to the Publick, a new Collection of Psalm Tunes, at a Time when there are already so many among us: The Editor has only this to say in general, that he has endeavour'd, according to the best of his Judgment, to extract the Sweets out of a Variety of fragrant Flowers: He has taken from every Author he has seen, a few Tunes, which he judges to be the best, and compriz'd them within the Compass of a small Pocket Volumn; how far he has succeeded in this Attempt, he leaves to the candid Masters of Musick to determine: If he is so fortunate as to meet with their Approbation, with Regard to the Choice he has made, he begs Leave, upon the Supposition, just to make this Remark, That as the Tunes were compos'd by different masterly Hands, the Air of them is various, which affords Reason to Hope they will not fail of gratifying in some Measure Persons of every Taste.

TO comply with the Request of some, the Tenor Part is set on the G Cliff: The Rules laid down, tho' concise, are plain, and contain the whole that is necessary.

IT is hoped, it will not diminish the Value of this Book, in the Estimation of any, if I in some Degree recommend it even to those who have no peculiar Relish for the Art: That however we are oblig'd to the other Side the Atlantick chiefly, for our [illegible] are printed is the Manufacture of our own Country.

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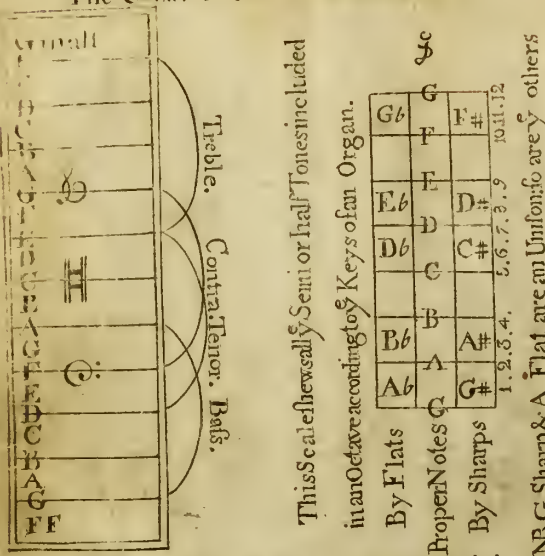
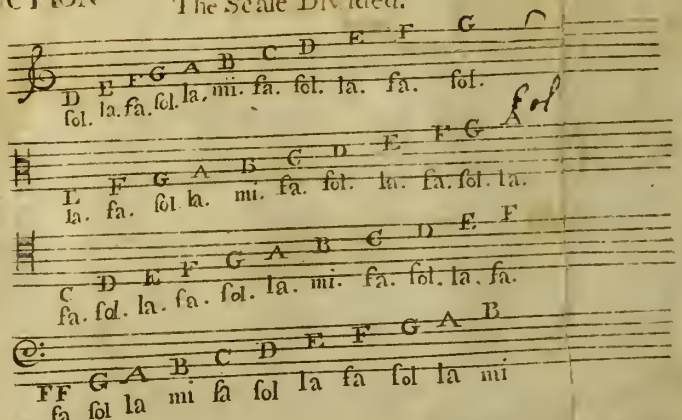
The Gamut or Scale of Musick



The Gamut being ye Foundation of all Musick, it is absolutely Ne-cessary ye every Person who would learn to Sing, should be able Perfectly to call ye Lines & Spaces by thier proper Names; wch is the Letter thereon placed, & this may easily be done by paying a due regard to each Part of ye Scale as divided.

The Scale Divided.



In ye Scale of Musick there are three different Characters which are call'd Cliffs, the Bass Cliff is set on ye fourth line from ye Bottom & called ye F Cliff, the Tenor Cliff is also set on ye fourth line & is called ye C Cliff, ye Contra Tenor C Cliff on ye third line, ye Trible Cliff is set on ye second line & called ye G Cliff all which you may see in ye scale divided, ye Cliffs are always 5th to each other as in ye G amut, ye is ye C is a 5th above ye F. and ye G or Trible Cliff a 5th above C. ☞ As most of ye Tenors in this Book is set with ye G Cliff it is taken ye Octave below.

The Bass being ye Foundation of all Music ye Keys take their denomi-nation from thence, for ye last Note of ye Bass of any Tune is ye Key note, all Tunes are either in a Flat or Sharp Key, which ye 3^d above

the Key Note always determines, for if 'tis a Sharp 3d & Time is in a Sharp Key, if a Flat 3d 'tis in a Flat Key, also 6th & 7th of a Sharp key will be Sharp like wise of a Flat Key will be Flat, & 3d 6th & 7th are call'd Greater or Lesser according to & Number of Semitones contain'd in them for

The Greater or Sharp	3d	Contains 4
	6th	9
	7th	11
A Perfect	5th	7
The Lesser or Flat	3d	3
	6th	8
	7th	10
The Defective	5th	6

As there is but two Natural Keys Viz. A Flat & C Sharp, all & other Keys may be reconcil'd to them by & help of Flats & Sharps set at the beginning whereof & Mi or master Note is B. having & Flat Key under it which ends in la, & & Sharp Key above it ending in fa; in & Compass of eight Notes you will always have two & are Semitones Viz. B. & C. being only half a Note distant, as also E. & F. in Solfaing of any eight Notes regularly ascending you repeat, fa. sol. la. twice and in descending la. sol. fa. but I refer you to & Scale divided, mi being your Master Note that being found you call & rest of your Notes as before. The removes of mi in & following manner should be Perfectly Learnt by Heart.

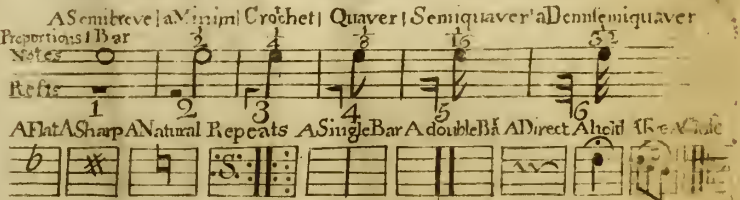
The Natural place for mi is in B but if

B.	E	F.	F
B. & E.	A	F & C.	C
B. E. A.	D	& if F. C. & G.	G
B. E. A. & D.	G	F. C. G. & D.	D
B. E. A. D. G	C	F. C. G. D. & A.	A
B. E. A. D. G. & C.	F	F. C. G. D. A. E.	E

be Flat, mi is in ... be Sharp, mi is in

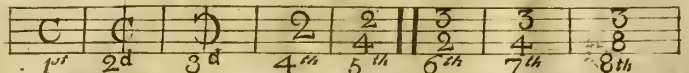
Thus you may remove your mi, to every Letter in & Octave, the design of these removes, is to keep & Notes within & Compass of & five Lines as much as Posible.

Of & Names, & measures of Notes, & of their Rests.



A b set before any Note sinks it half a Tone lower than its Natural sound; A x raises it as much; A ♮ restores both. A S: is to Sing t part over again where it is set, A single Bar divides & Time, A double Bar shews & end of & Lines & when doted on each side, t Line is to be repeated; A ~ is to Direct where & following Note stand; A 𝄐 is to sound t Note something longer, over wch 'tis Plac'd; A 3 is to be Sung in & Time of one 𝅗𝅥

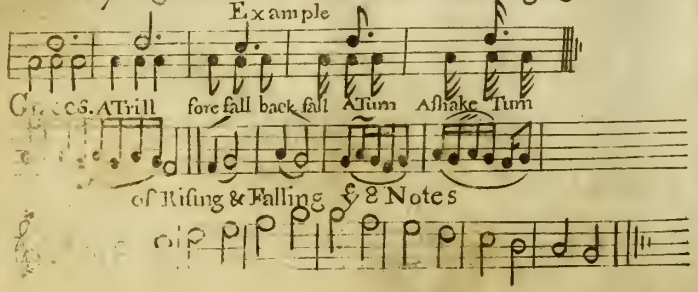
The Different Moods of Common & Triple Time



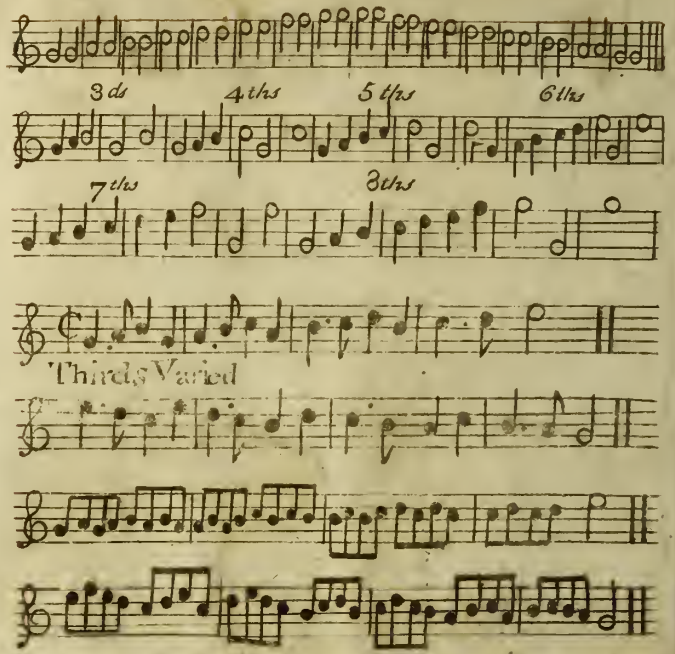
The first is a slow Movement, Crotchets in this Mood are Sung in ye Time of Seconds, so ye 60 ♩, 30 ♩, or 15 ○, are Sung in a Minute take a thread of 39½ Inches wth a small Bullet at ye end & swing it, & every Motion is a ♩, ye 2d Mood is half as fast again as ye 1st & ye 3d is as quick again as ye 1st, ye 4th is ye same, ye 5th is 2 to 4 & to be Sung in ye Time of such like Notes in ye 2d Mood (wich is worthy of Notice) ye 6th is 3 to 2 & 3 ♩ in this Mood is to be Sung in ye Time of 2 ♩, in ye 1st Mood, ye 7th is 3 from 4 & to be Sung in ye Time of Crotchets in ye 2d Mood; ye 8th is to be Sung in ye Time of a ♩ in ye 1st Mood. NB. The words quick slow &c. plac'd over ye Moods alters ye Time either quicker or slower.

A dot on ye Right side of a Note makes it half as long again

Example

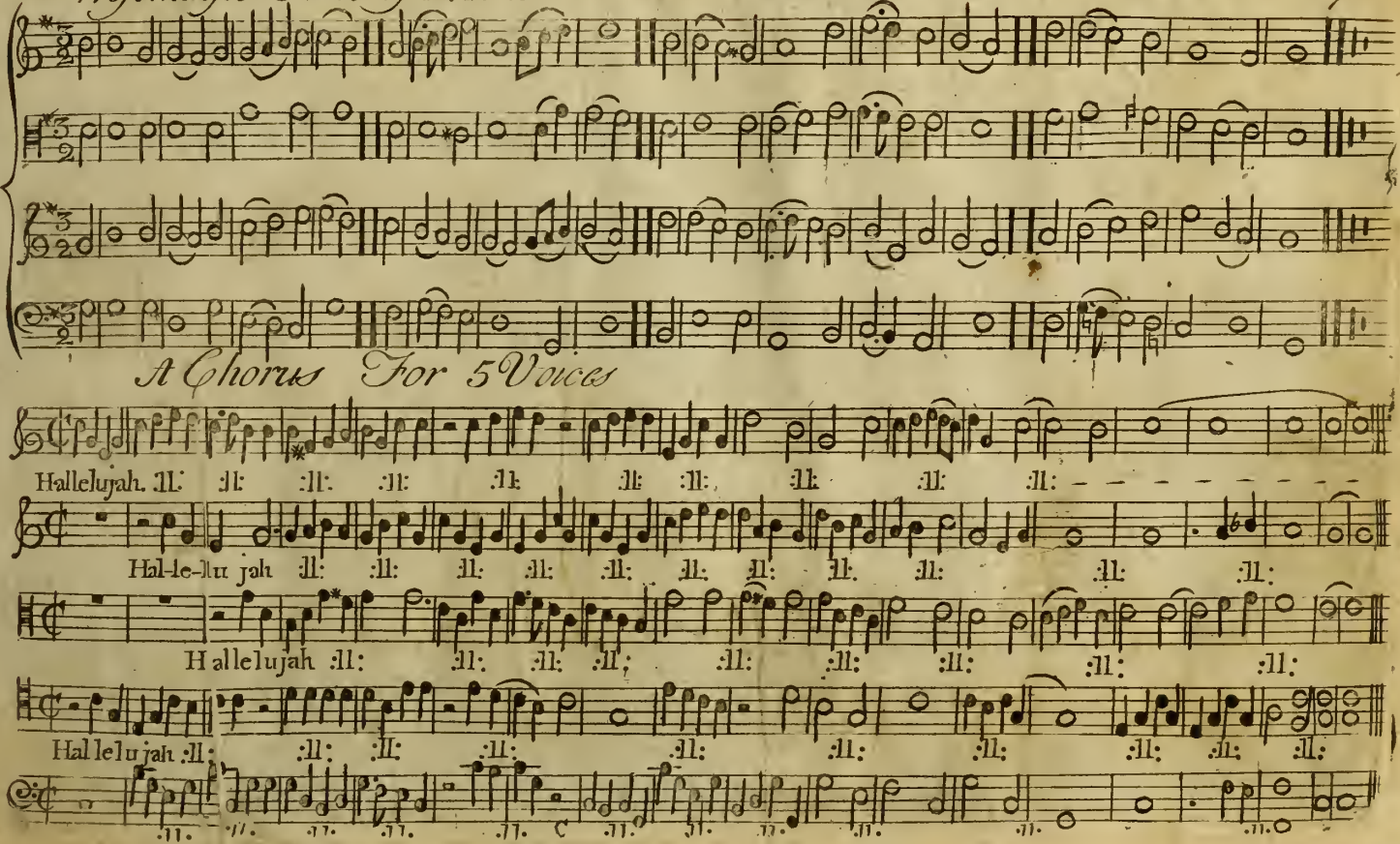


of two Notes upon a Key

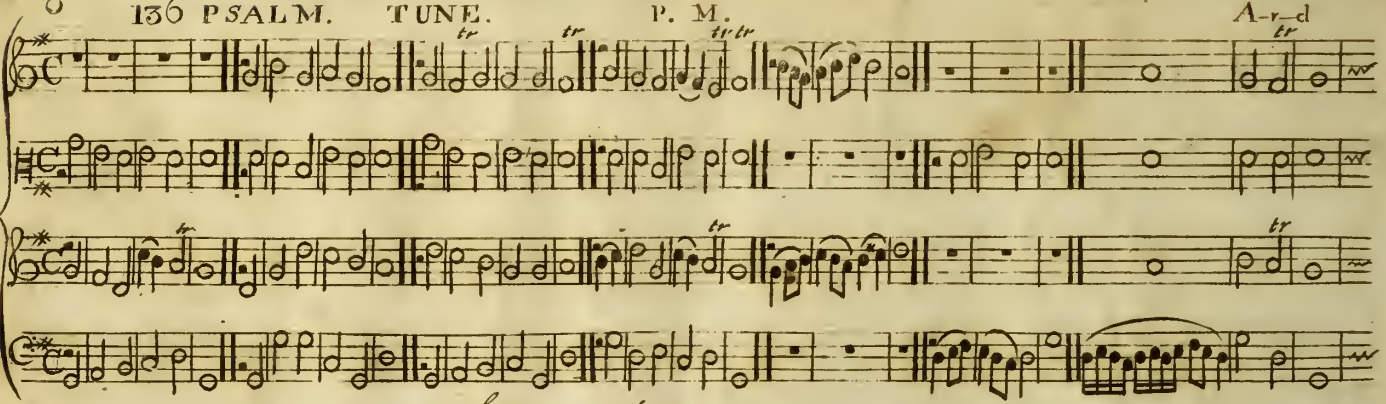


Westminster New by Dr NARES

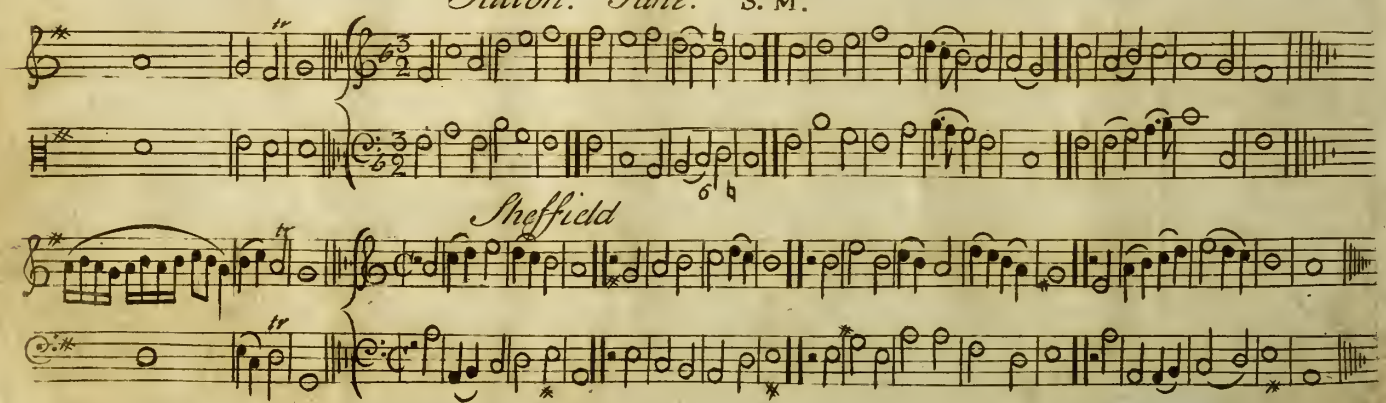
A Chorus For 5 Voices

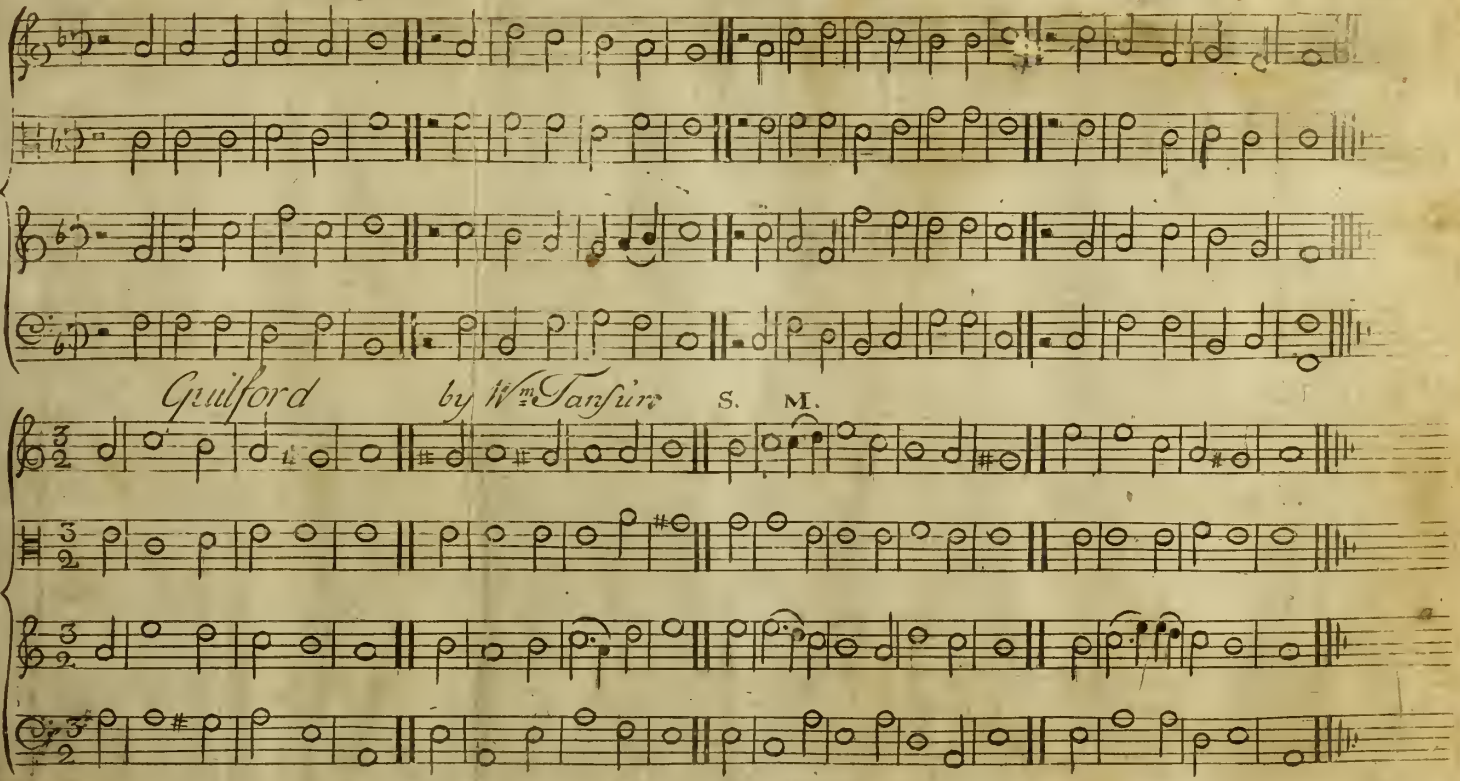


136 PSALM. TUNE. P. M.



Sutton. Tune. S. M.




Leeds
S. M.
Guilford
by Wm Tansur
S. M.

Kettering Tune L. M. W—s

Amsterdam. A.HYMN. S.

"Rise my soul & stretch thy Wings Thy better Portion trace

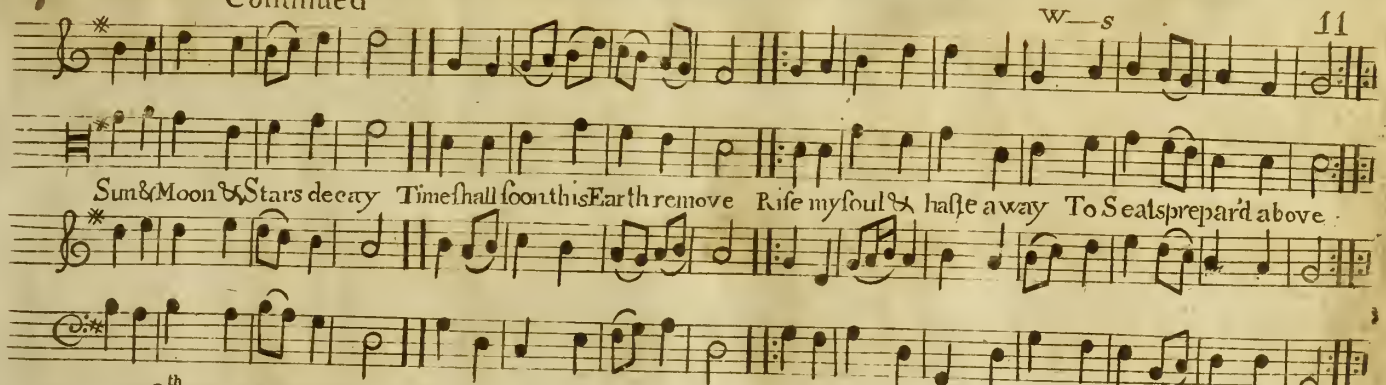
Rise from transitory things Tow'rds Heav'n thy native Place

S.

S.

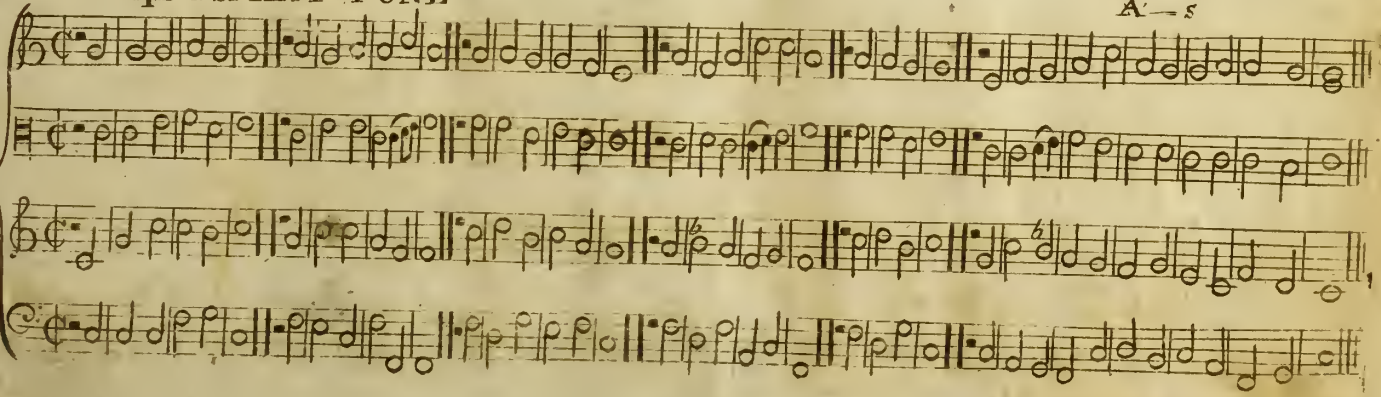
Continued

W—s

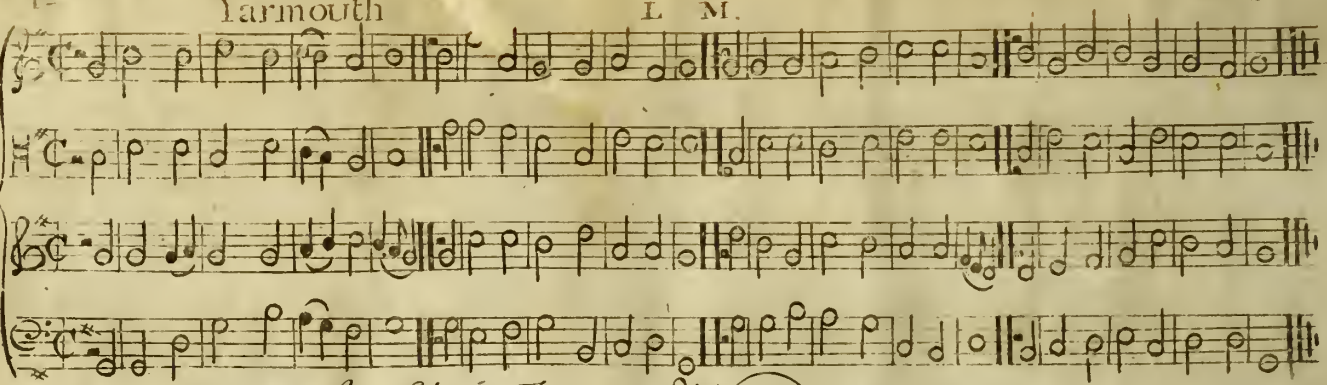


148th PSALM TUNE

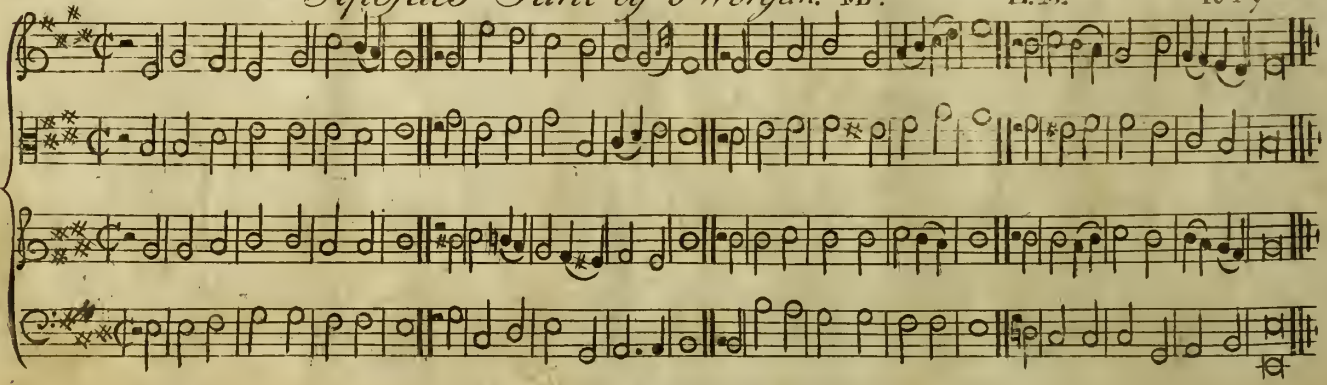
A—s



Yarmouth L M.



Apostles Tune by J Worgan. MB. L.M. P-ley



102th Psalm Tune

Tenor

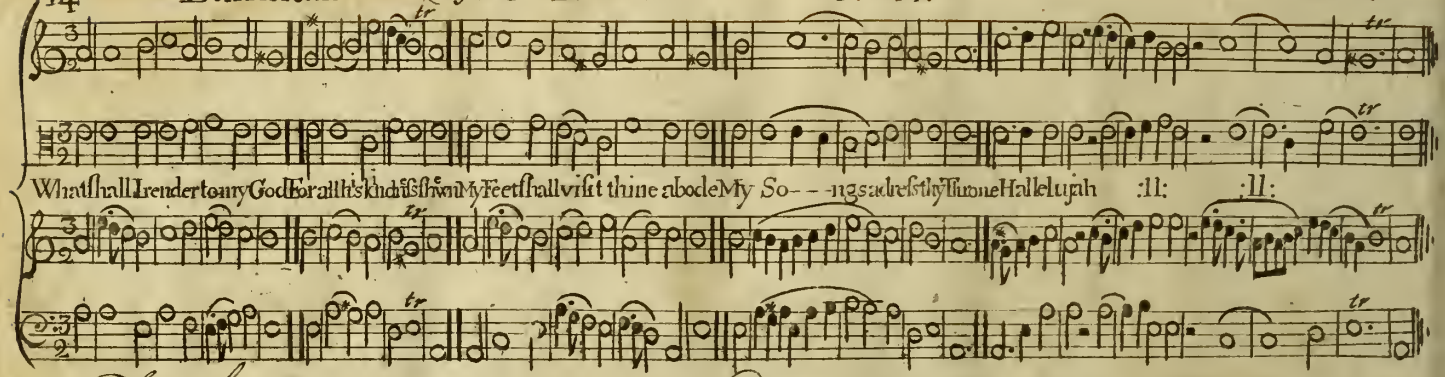
Burlington Tune

Treble

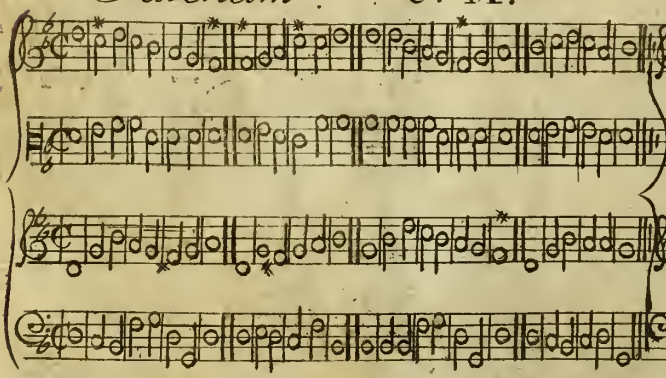
Bass

OLD YORK TUNE

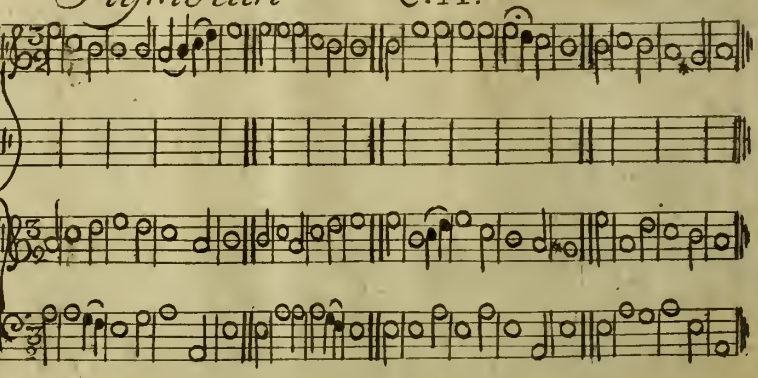
Burnham *Ps. 116* D.r W. C. M. W — s



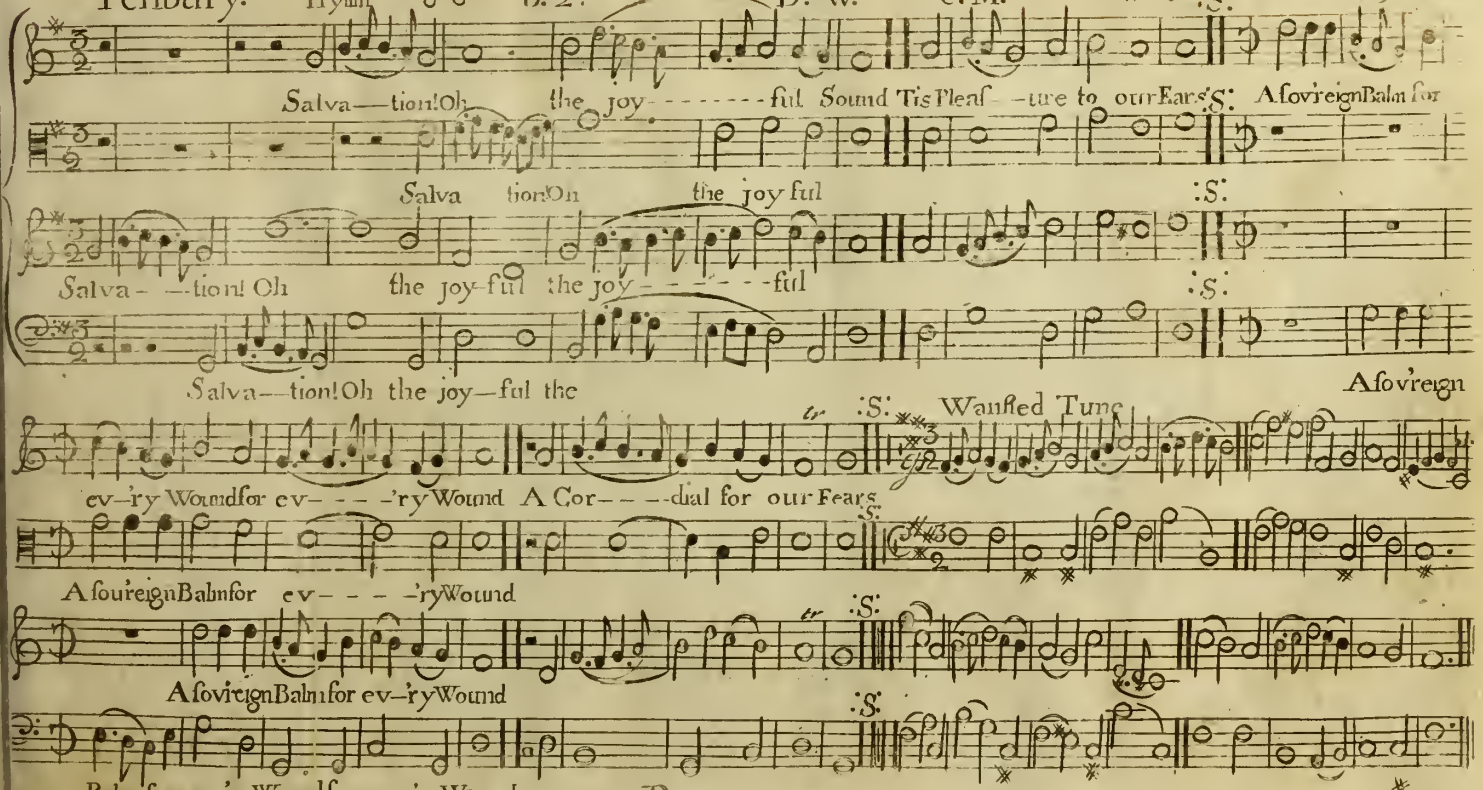
Fareham C. M.

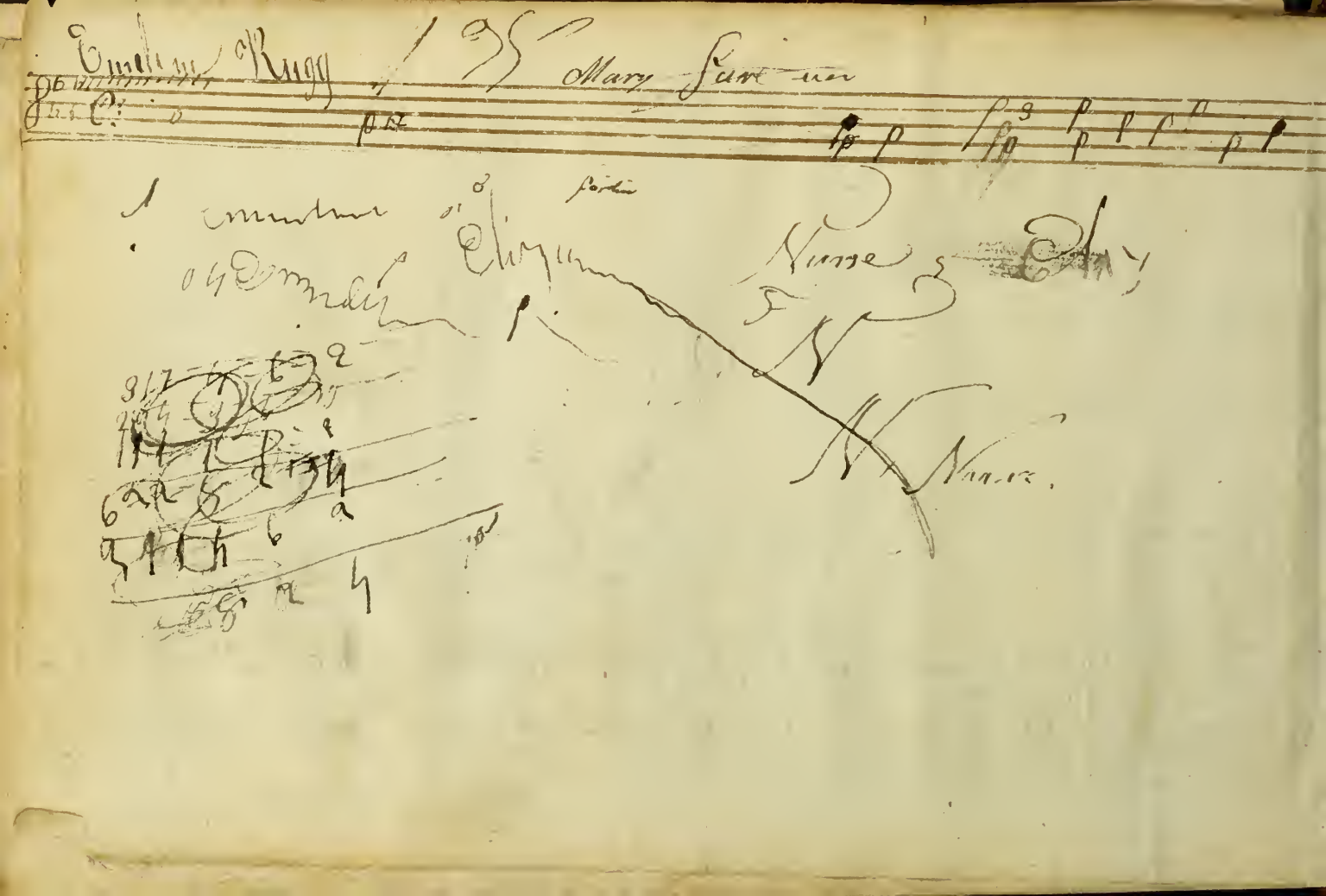


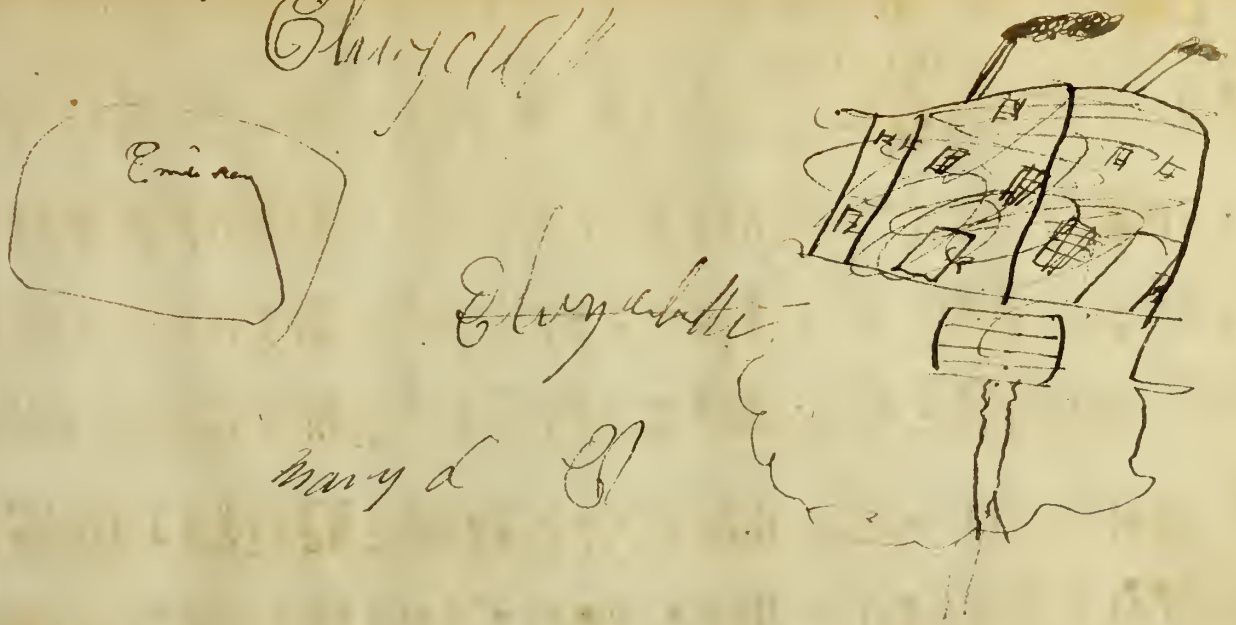
Plymouth C.M.



Penbury. Hymn 8 8th B. 2d Dr. W. C.M. W. s :S:

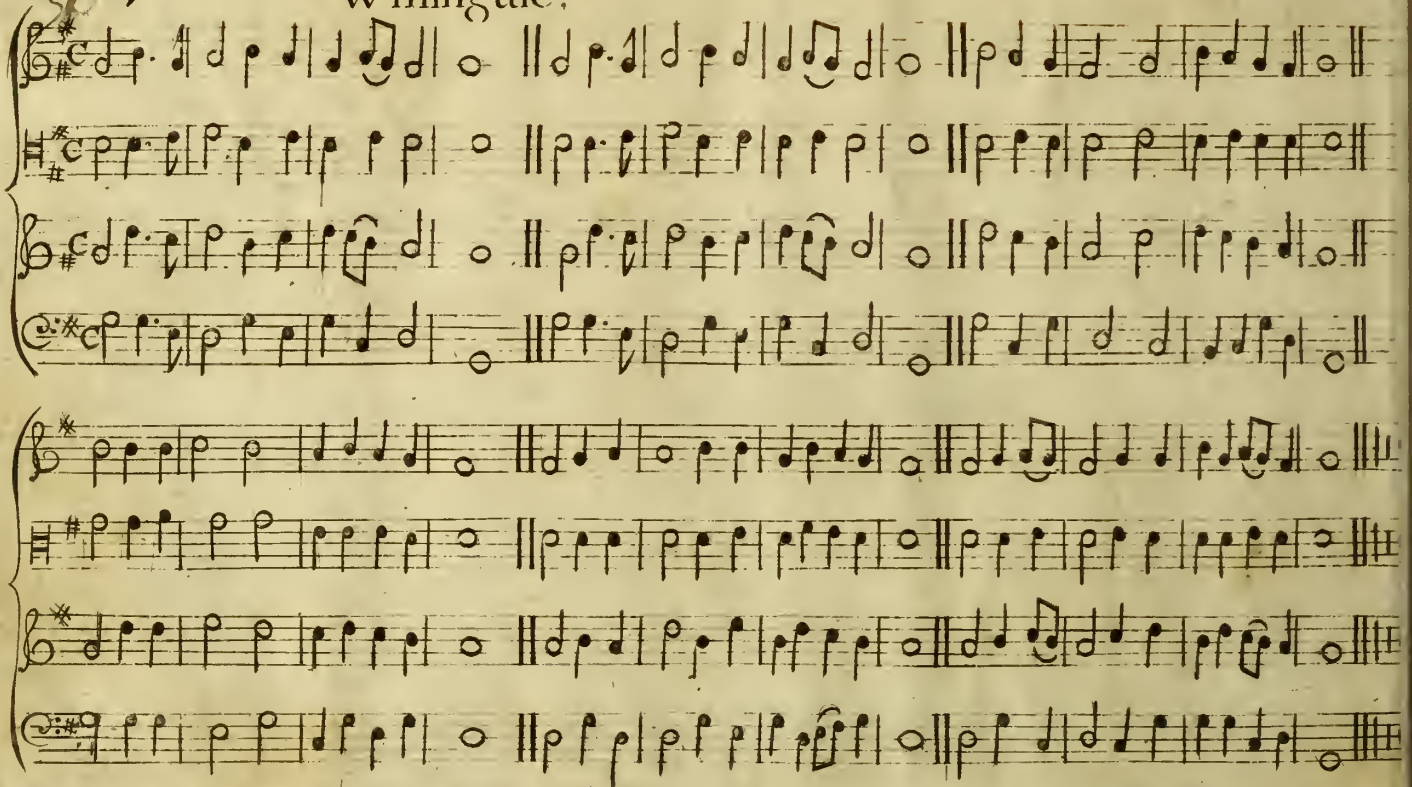


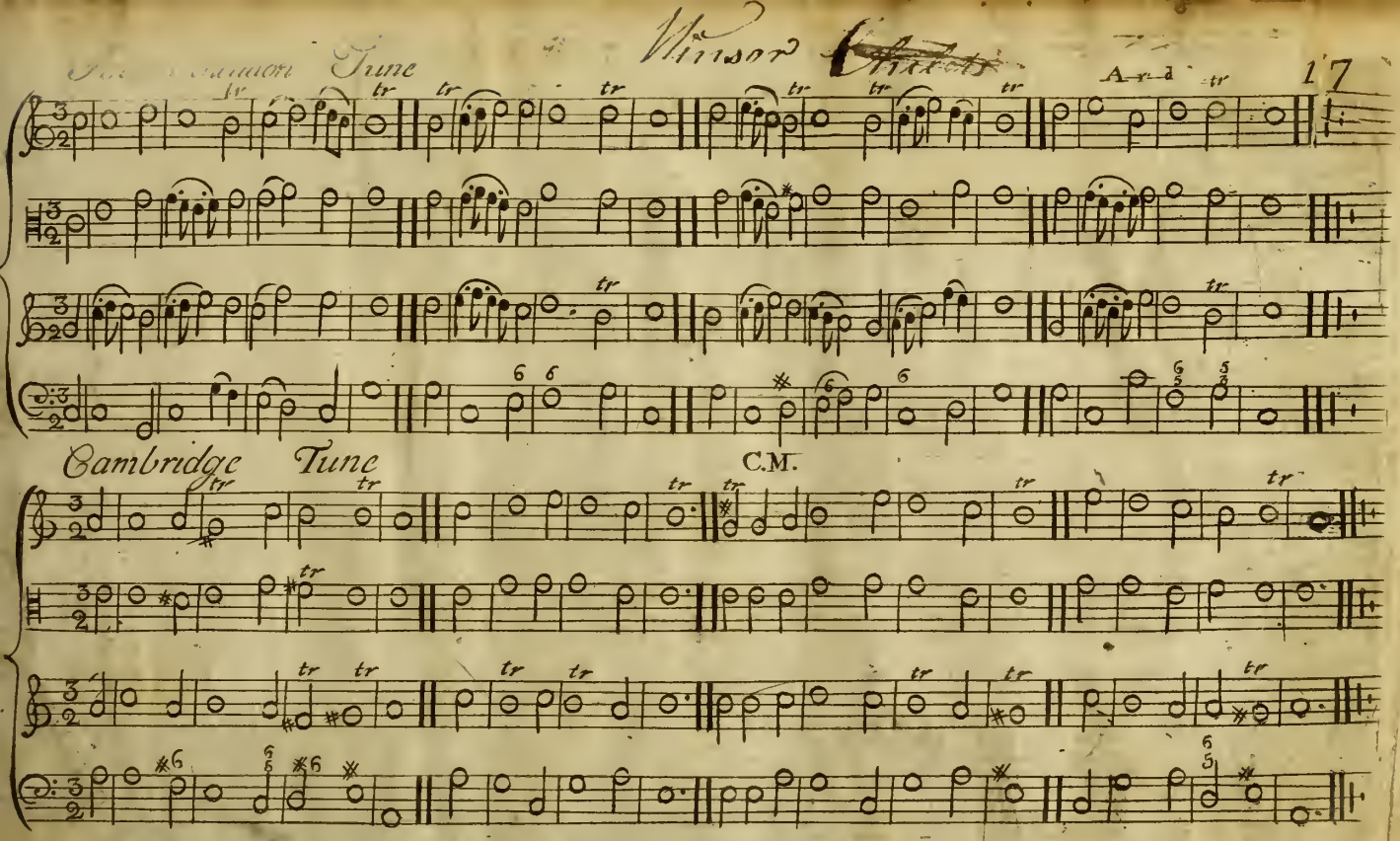




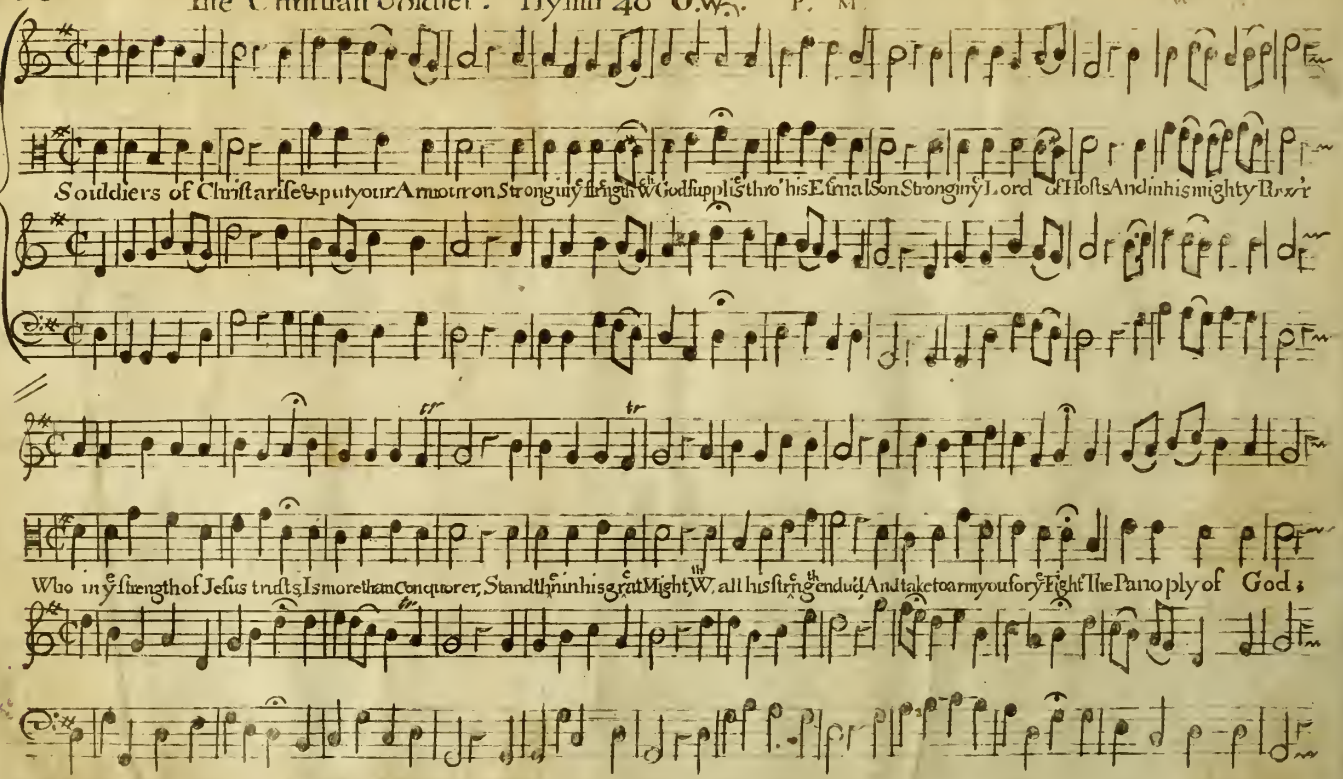
willingale?

Willingale!!




Tune
Ard
Cambridge Tune
C.M.

The Christian Soldier. Hymn 40th G.W. P. M.



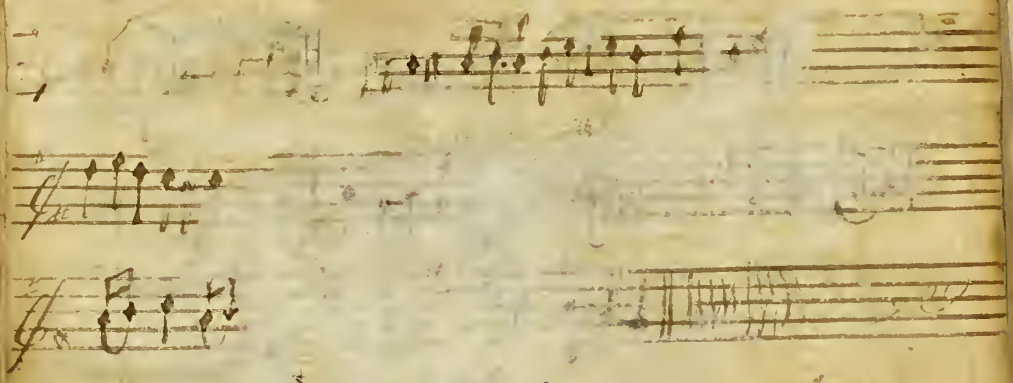
Continued

Marching Richard 3d

That having all things done, And all your conflicts past You may o'er com thro Christ alone, And stand secur at last

Soldiers of Christ Arise

With Marlborough



On a prin[illegible] [illegible]uring Stream
Pastora sat [illegible] theme
Whilst charmed [illegible] [illegible]nd a green bus[illegible]
I Listen'd to [illegible] [illegible] a Blush

Of all the young [illegible] [illegible] that pipe on the reed
Sis damon alone [illegible] [illegible]eed
I Tell him I [illegible] [illegible] of a Rush
Yet Surely I love [illegible] [illegible] to Bluss

When I went to the grove [illegible] the top of the Hill
It [illegible] the last may I remember it still
He brought me a nest [illegible] [illegible]ung Linnets quite flush
And I the kind pres[illegible] receiv'd with a Blush

Whenever he meets [illegible] [illegible] Simper and Smile
I Seem as I did [illegible] not obse[illegible] him the while
He aferd to kiss me I [illegible] [illegible] a flush
Wh[illegible] cant you be easy [illegible] [illegible] With a Blush

One Sundy he came [illegible] me to walk
I was down in the meddo[illegible] [illegible] was our tal[illegible]
He called me his Dearest [illegible] damon be hish
there Sombody Coming [illegible] a Blush

{ Swain

My mother she chids [illegible] when I mention the
Forb[illegible] me to go to the meadows again
But Sure for his sake [illegible] venture a Brush
For love him I do [illegible] with a Blush

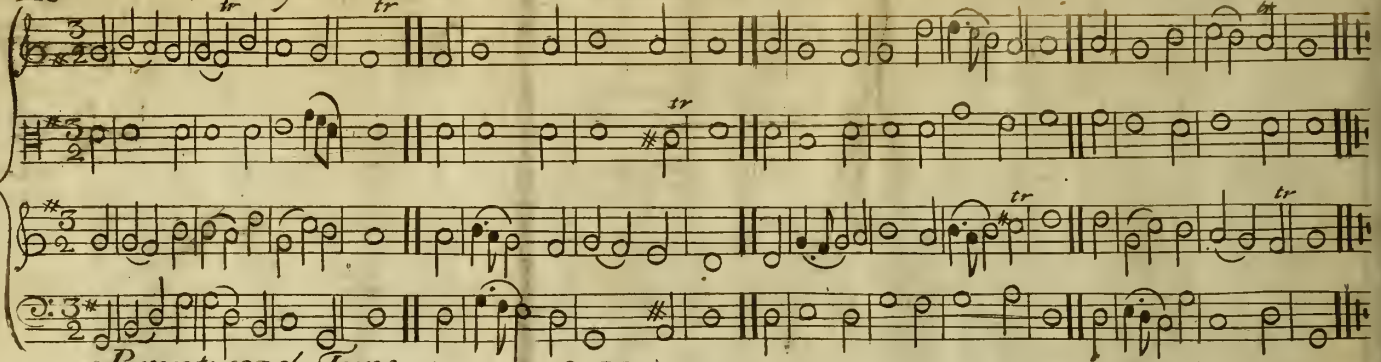
{ for joy

Thus warbled the [illegible] my heart Leap'd
tho' little She [illegible] that hur Damon was nigh
But chancing to [illegible] me behind a Green Bus[illegible]
She ended [illegible] with a Blush

Avely. Tune.

C. M.

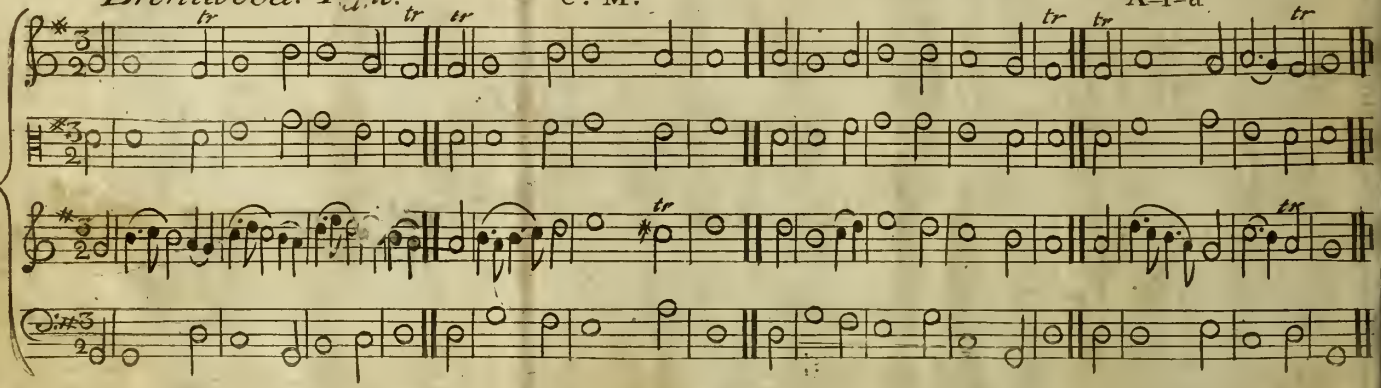
A–r–b



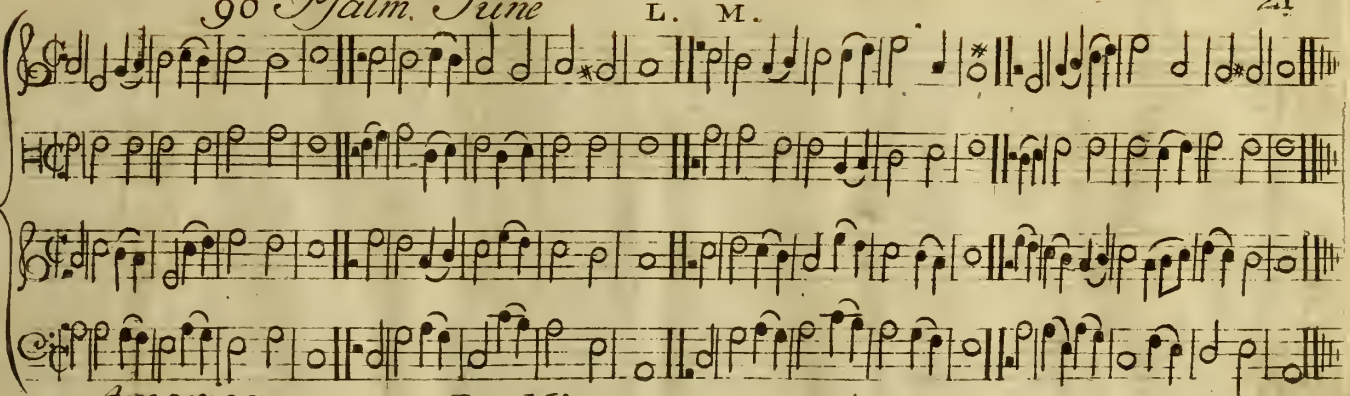
Brentwood. Tune.

C. M.

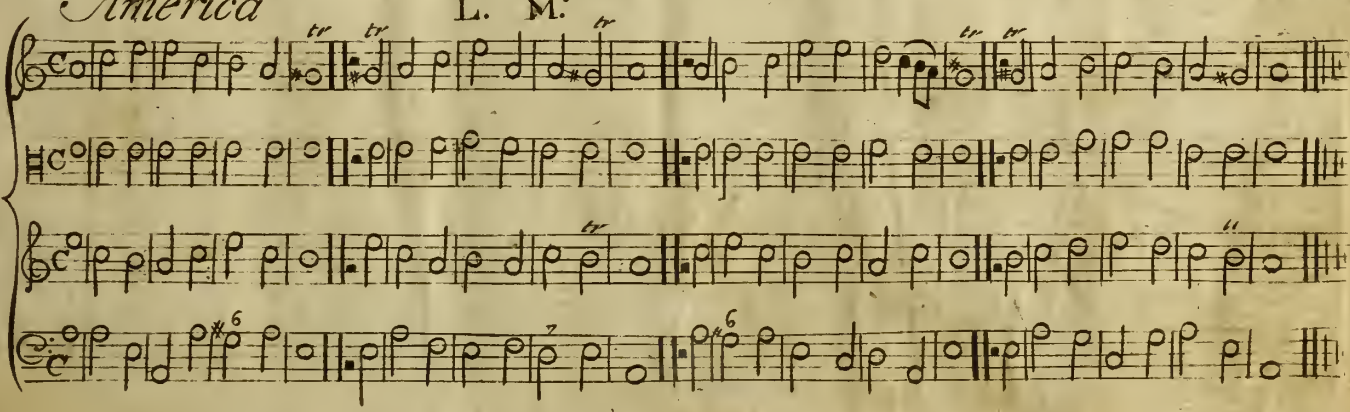
A–r–d



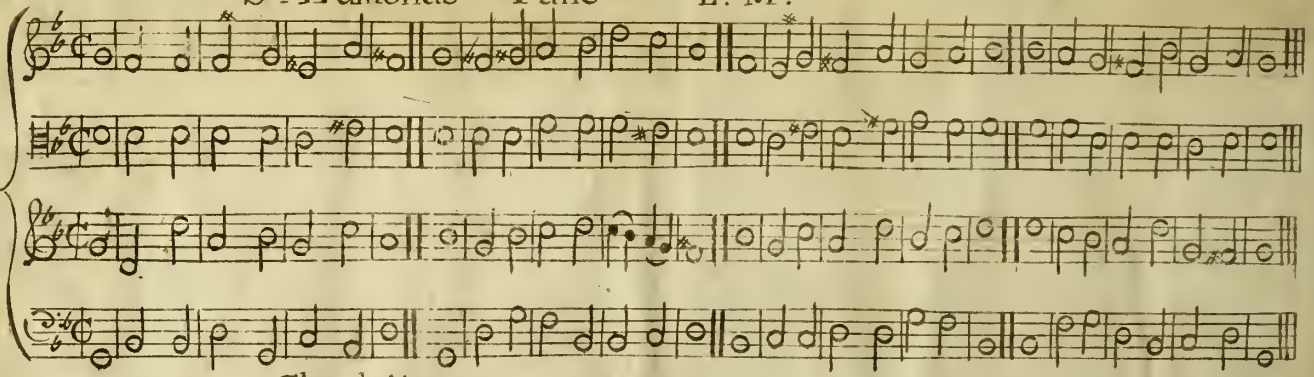
90th Psalm. Tune L. M.



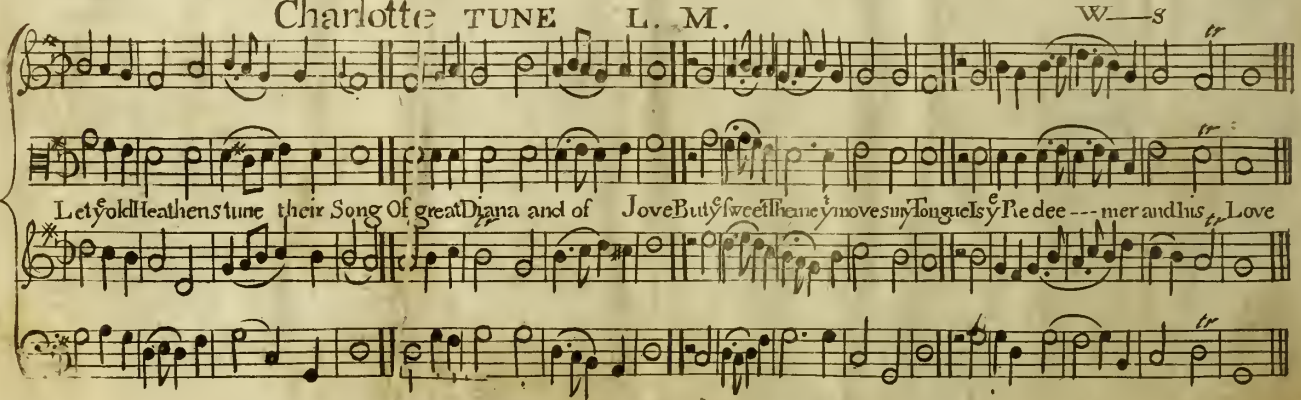
America L. M.



St Edmonds Tune L. M.



Charlotte TUNE L. M.



Irish Tune

C M.

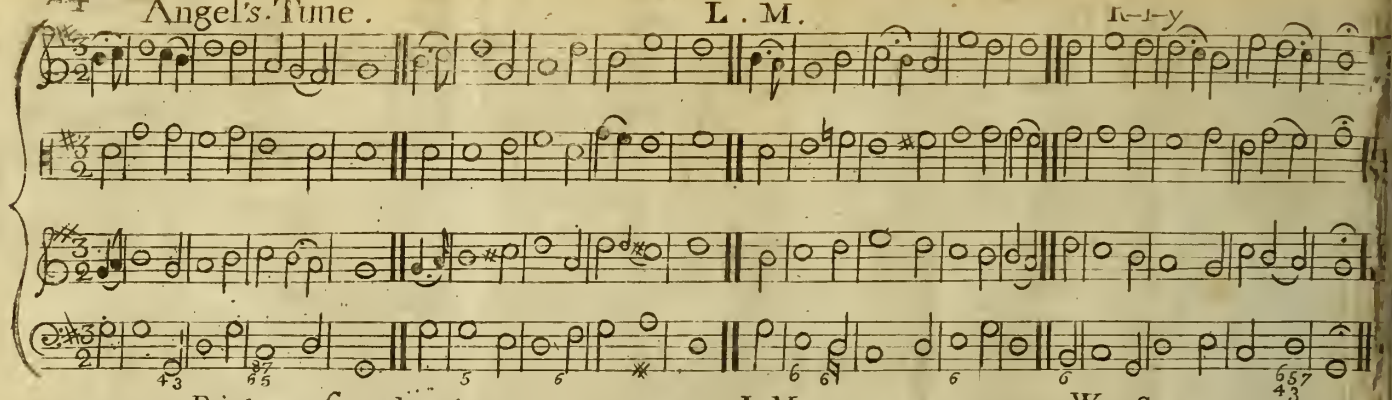
A W

Trinity by Wm Tansur

Sing to the Lordye distant Lands. Sing loud with solemn Voice, While *British* Tongues exalt his Praise And *British* Hearts rejoice.

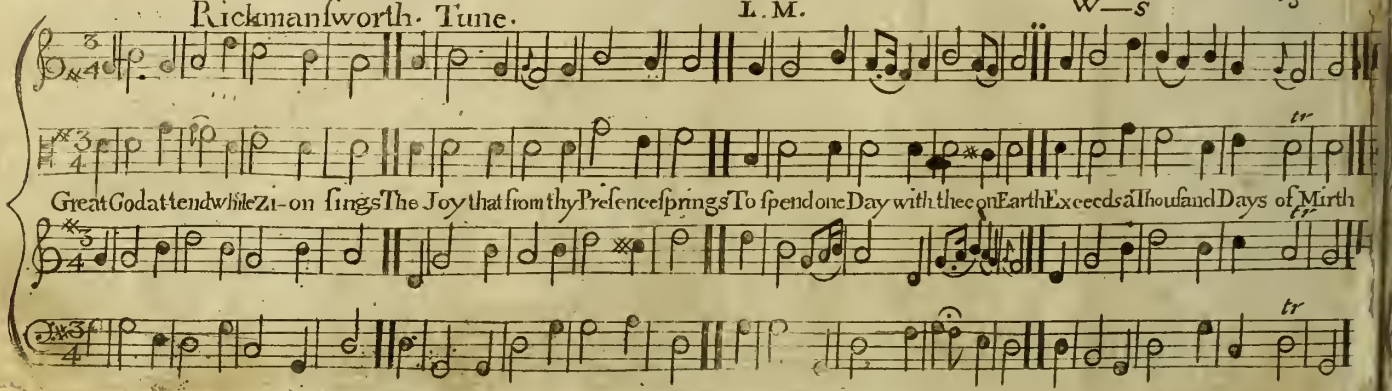
Angel's Tune.

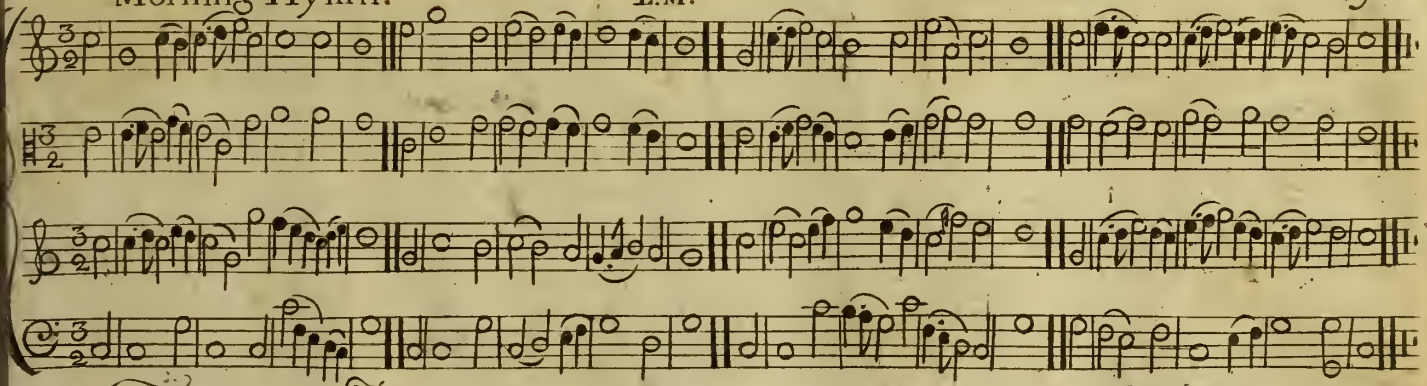
L. M.



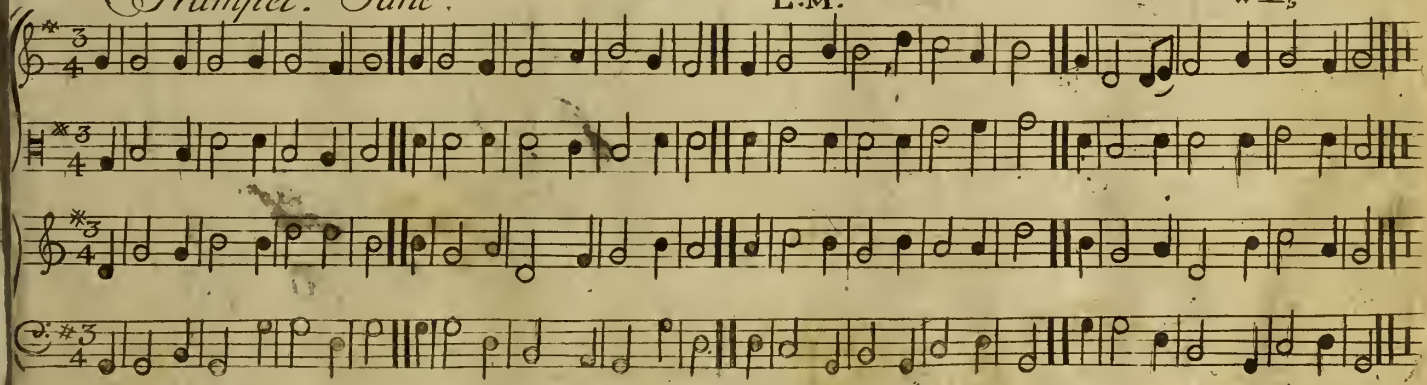
Rickmansworth Tune.

L. M.





Trumpet. Tune. L.M. W—s

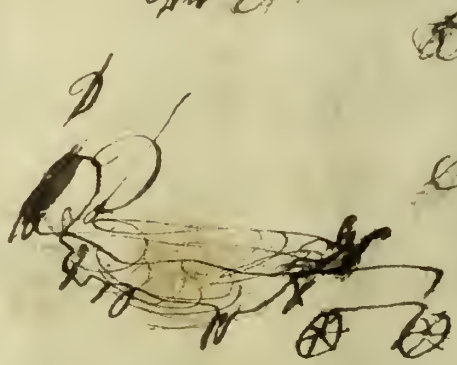


Come holy spirit heavenly dove
Withall thy quickning power
Come shed a broad thy sarsours love
and that shall
Cindle ours anathat shall Cinette

Eld

El
Eliza
Elizaann

Eliza...



Lawson Nurse

Framingham

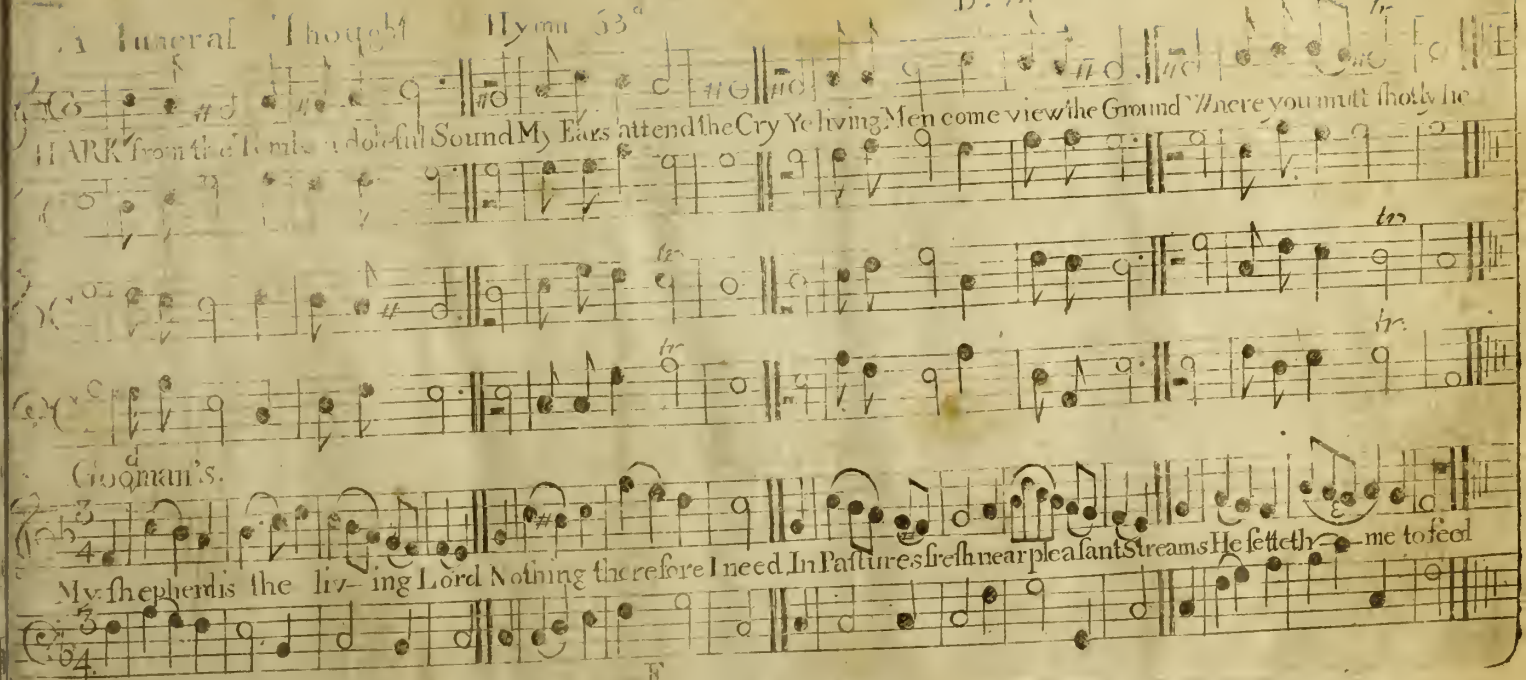
Miss Lydia Nurse

St Martin's Tune.

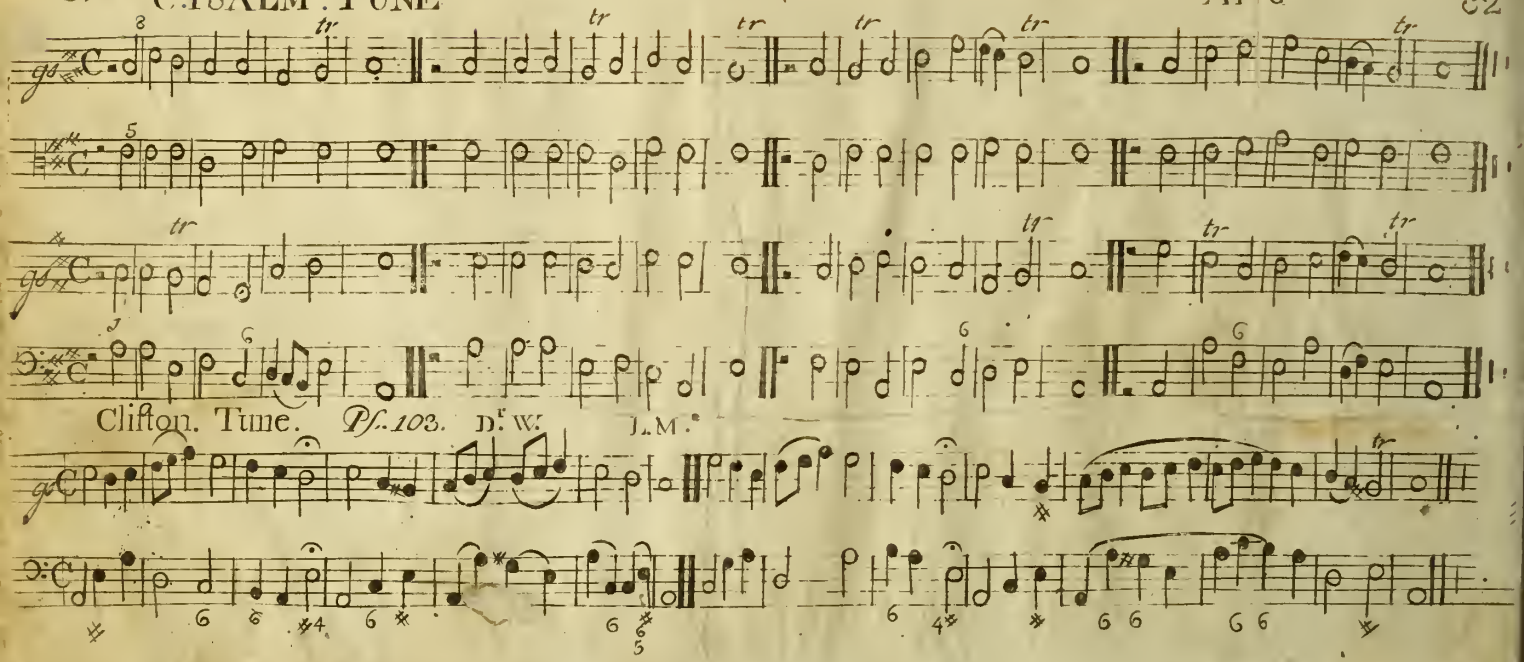
How perfect is the Law of God His Co--ve-nant is sure Converting Souls and making wise the Simple and obscu

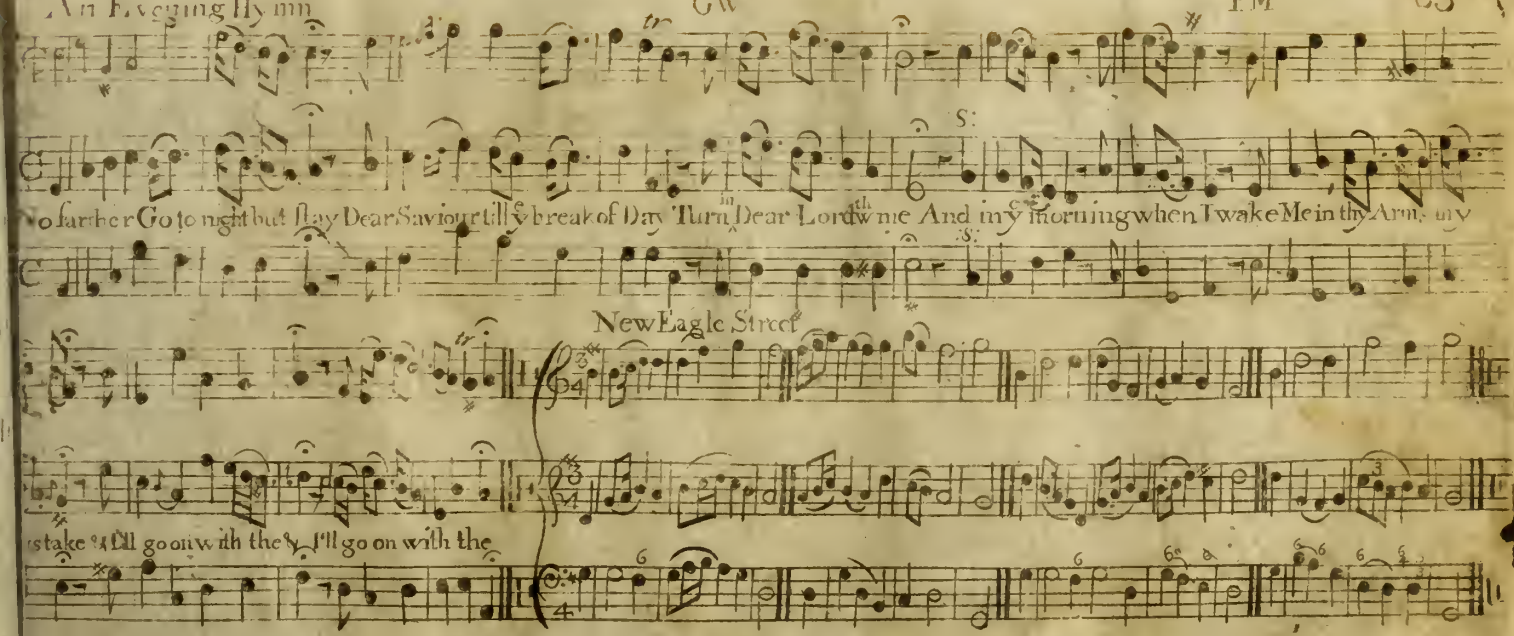
Canterbury Tune C. M.

A Funeral Thought Hymn 53d D. M. C. M.

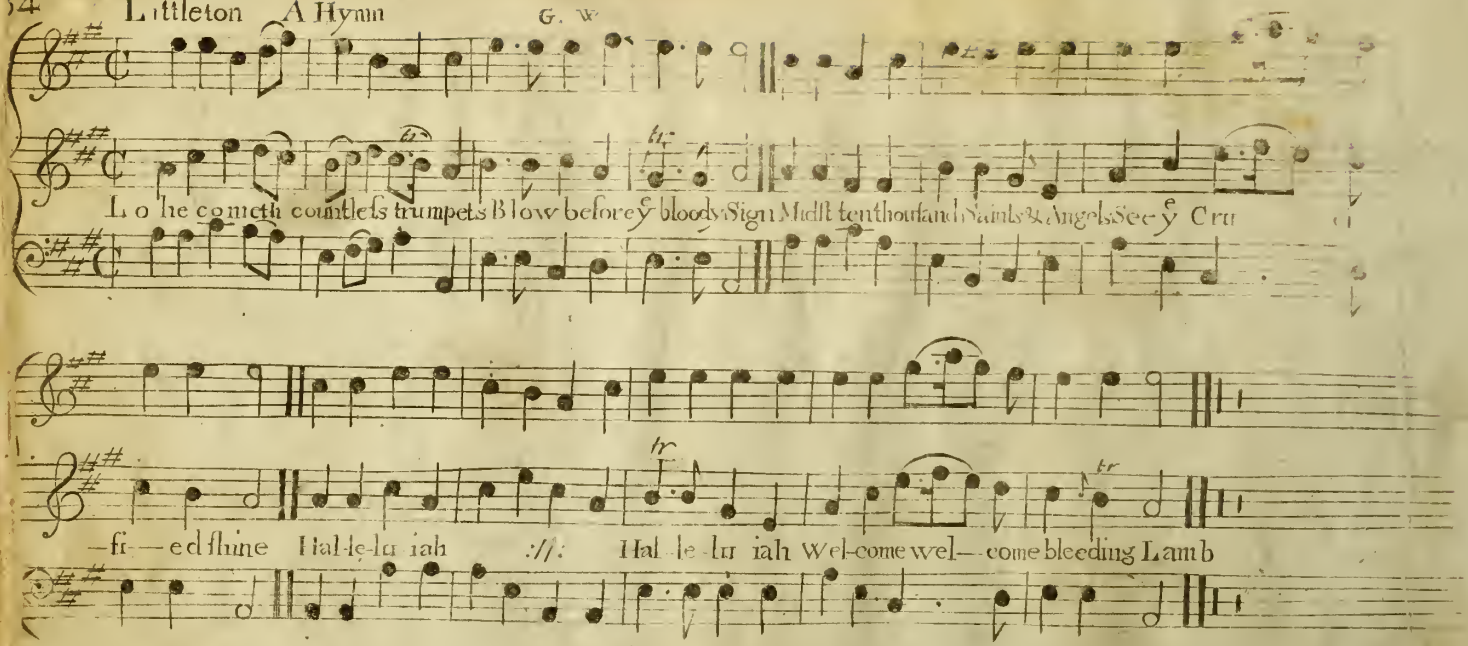


F


Clifton. Tune. Ps. 103. D.r W.r J.M.r

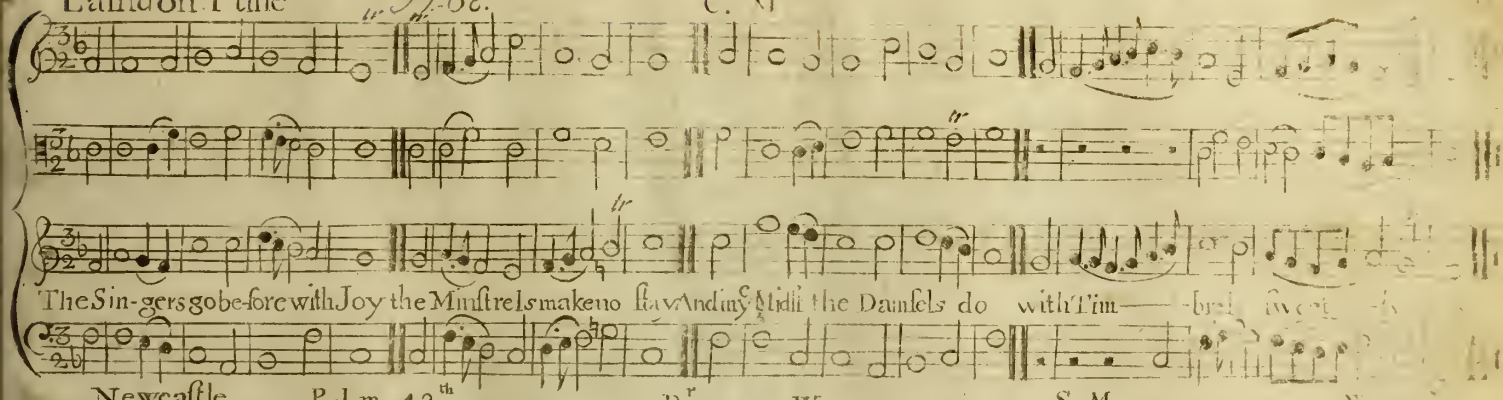

S:
No farther Go to night but stay Dear Saviour till y break of Day Turn Dear Lord w me And in my morning when I wake Me in thy Arm: my
New Eagle Street
stake I'll go on with the I'll go on with the

Littleton A Hymn G. W



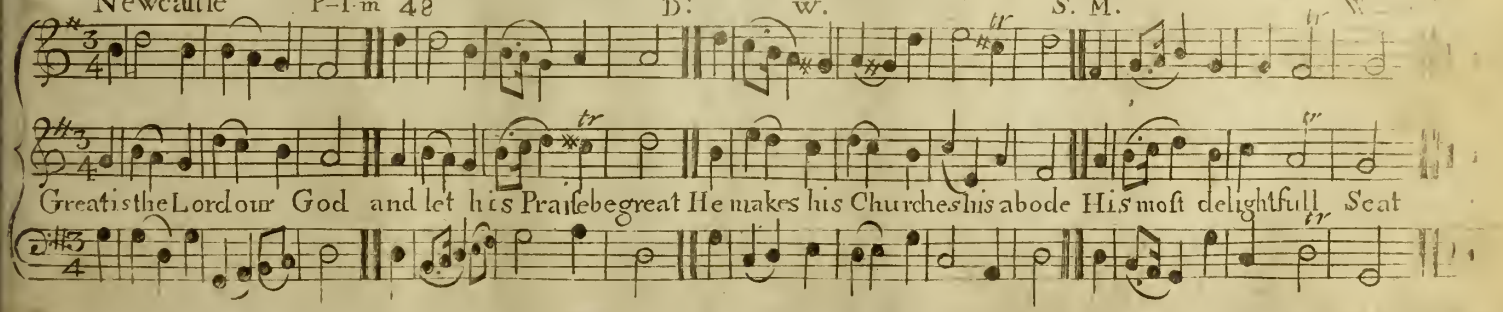
Laindon Tune Ps. 68.th C. M

The Sin-gers go be-fore with Joy the Minstrels make no stay And in ye Midst the Damsels do with Tim— -brel sweet

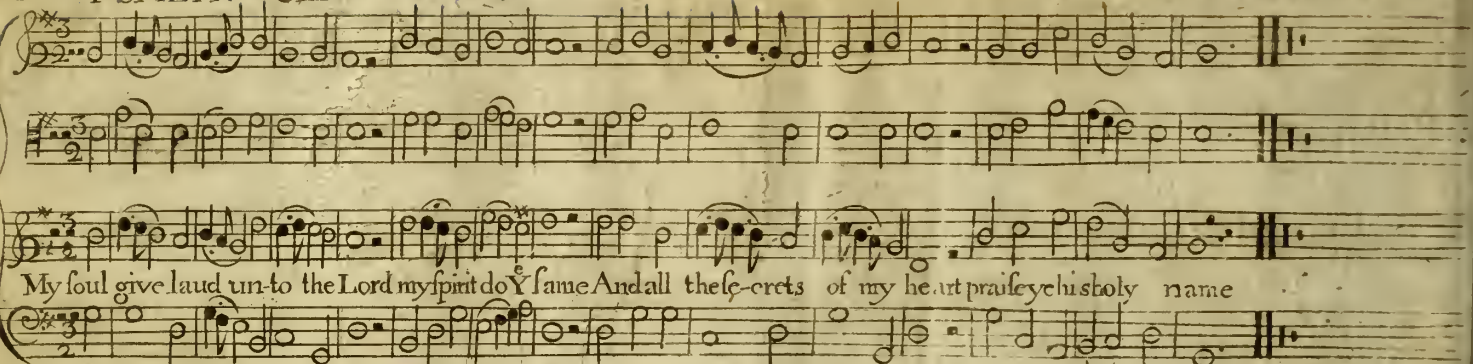


Newcastle P-l-m 48th Dr. W. S. M.

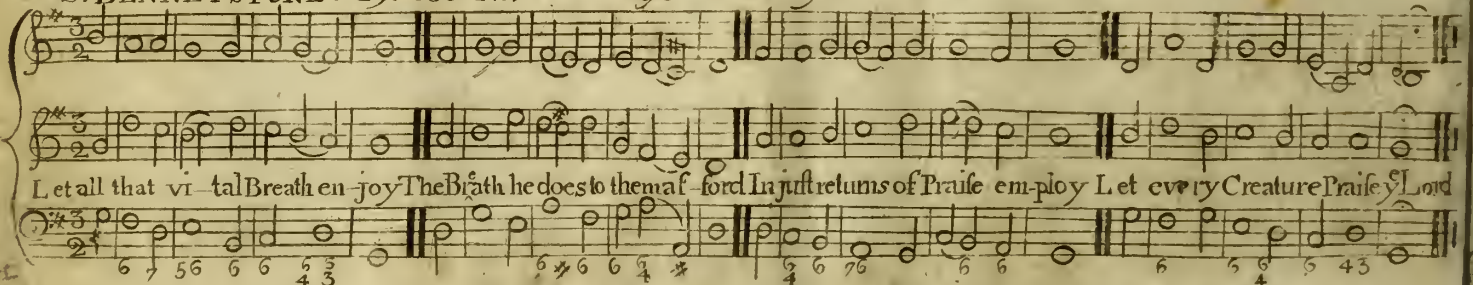
Great is the Lord our God and let his Praise be great He makes his Churches his abode His most delightfull Seat



My sole with fraternal wires for this timing yo



St BENNET's TUNE. *Ps. 150 N.V.* *by Wm Riley* L.M.



Colchester Tune *New* C.M

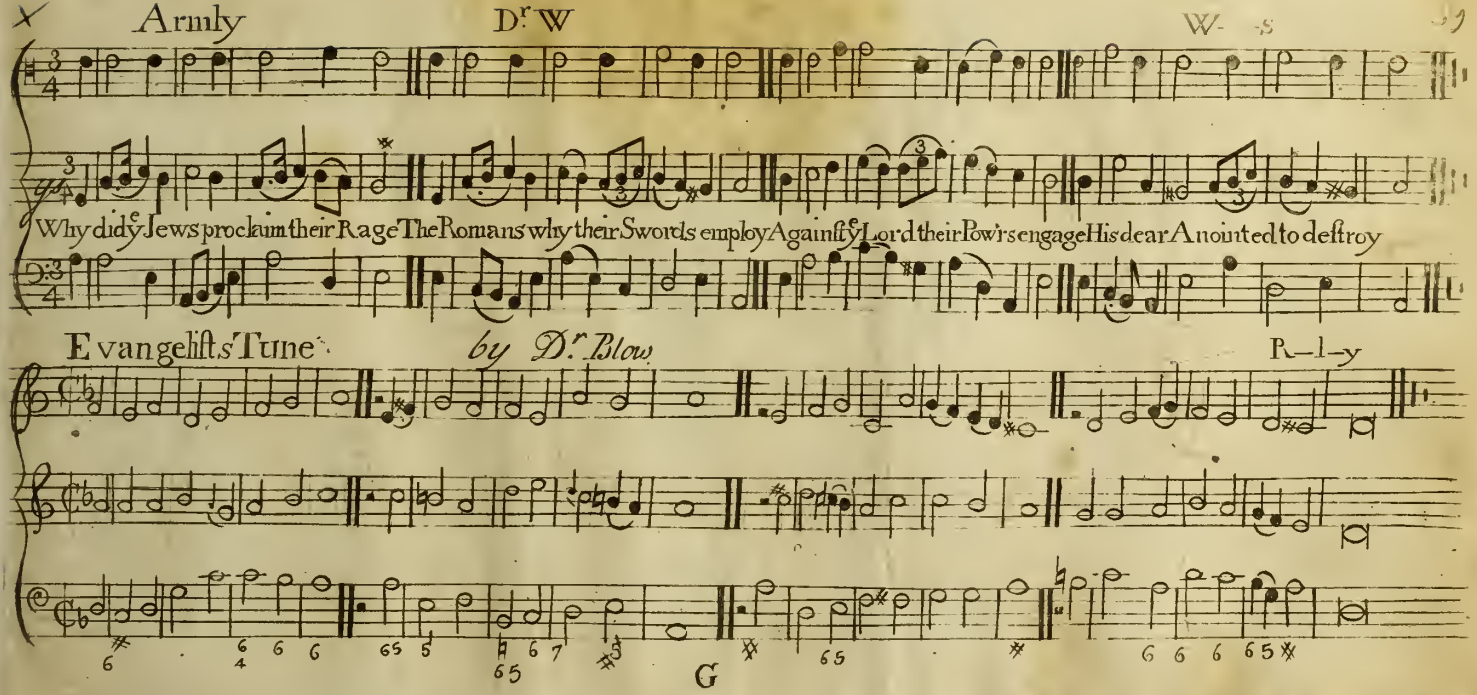
St CHRISTOPHERs TUNE *by W. Riley* L.M. *Gloria Patri*

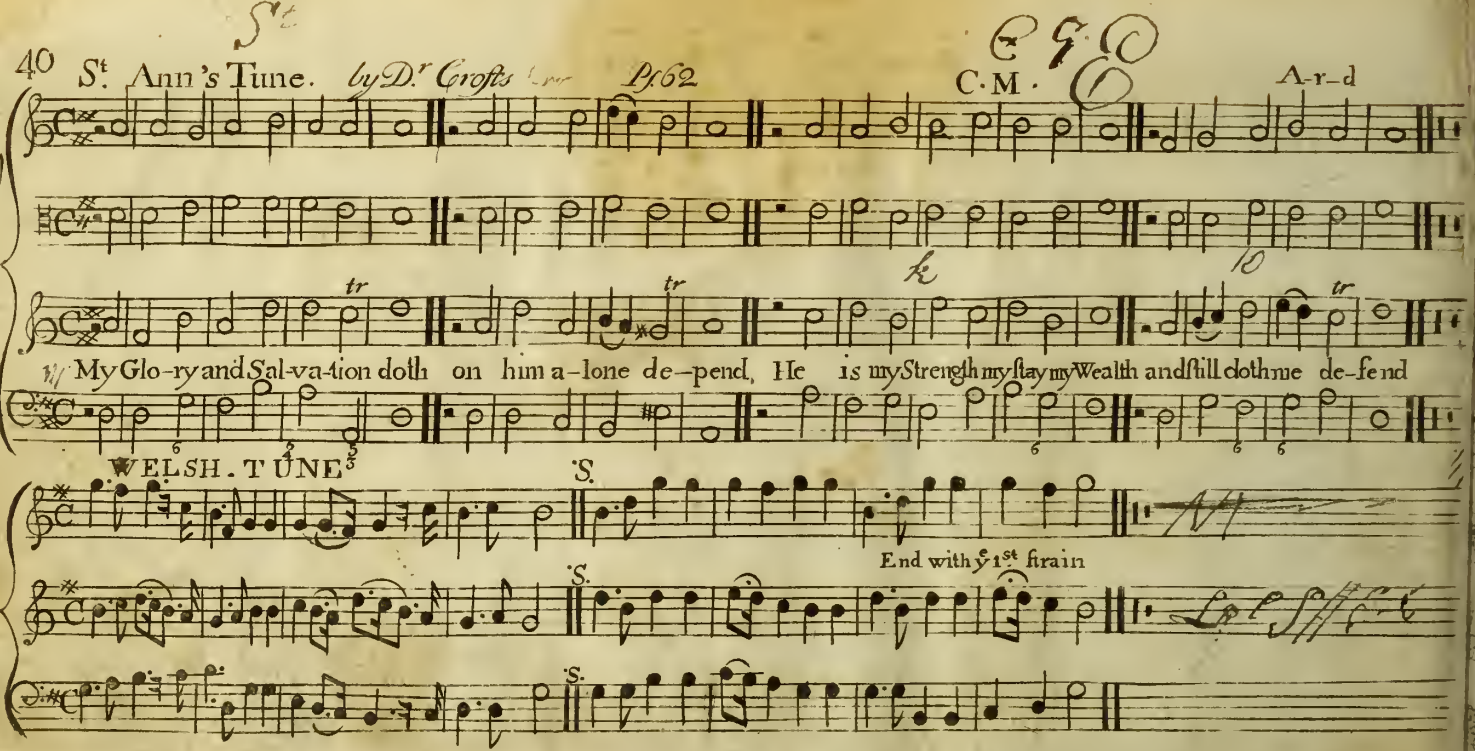
To Father Son & Holy Ghost The God whom Heavn & Earth adore Be Glory as in Ages past Is now & shall be e vermore

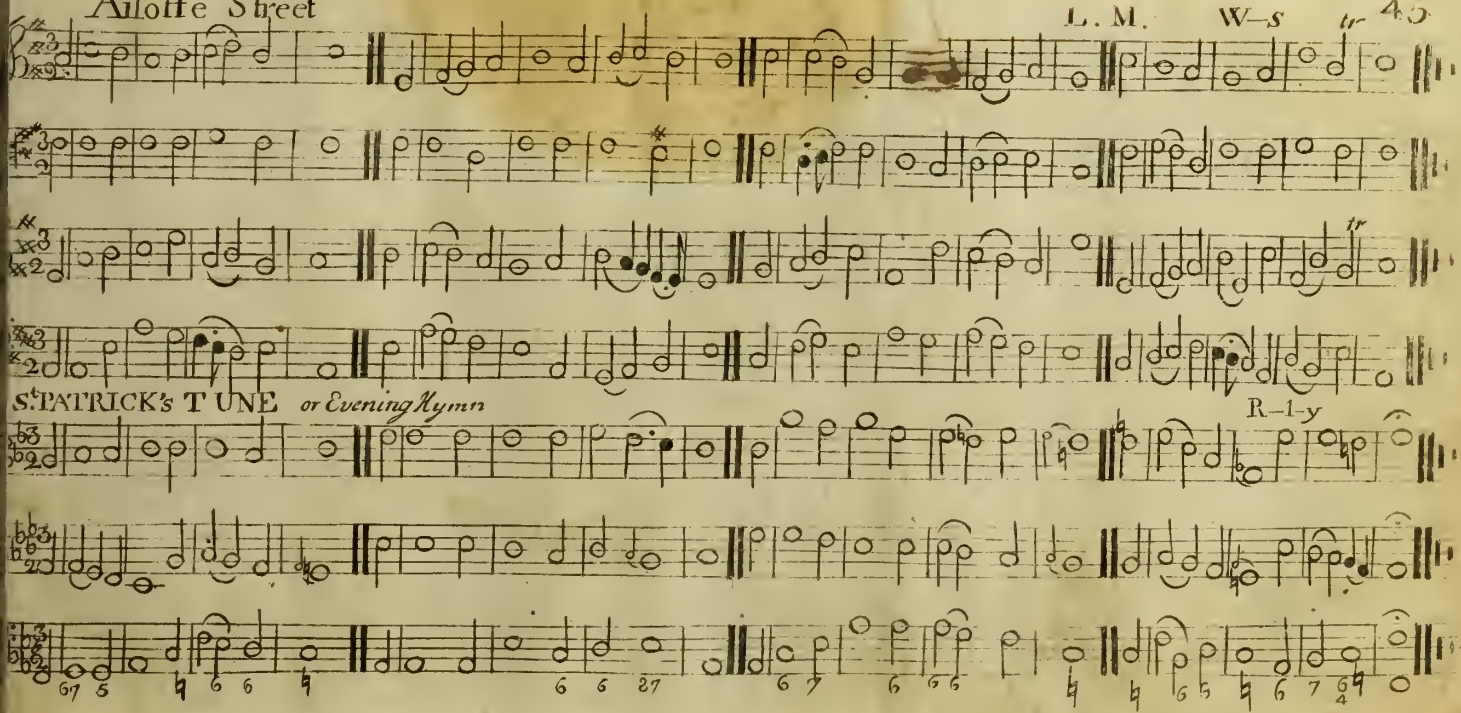
Cumberland. Tune. L. M W

St Pancras. Tune. by Jon^t Battishill Ps. 139 N.V. L. M. R-Ly

Thou Lord by strictest search hast known my rising up & lying down My secret Thoughts are known to Y^e Known long before conceiv'd by me


Armly
Dr W
W- s
Why did ye Jews proclaim their Rage The Romans why their Swords employ Against ye Lord their Pow'rs engage His dear Anointed to destroy
Evangelists Tune
by Dr Blow
P—l—y
G

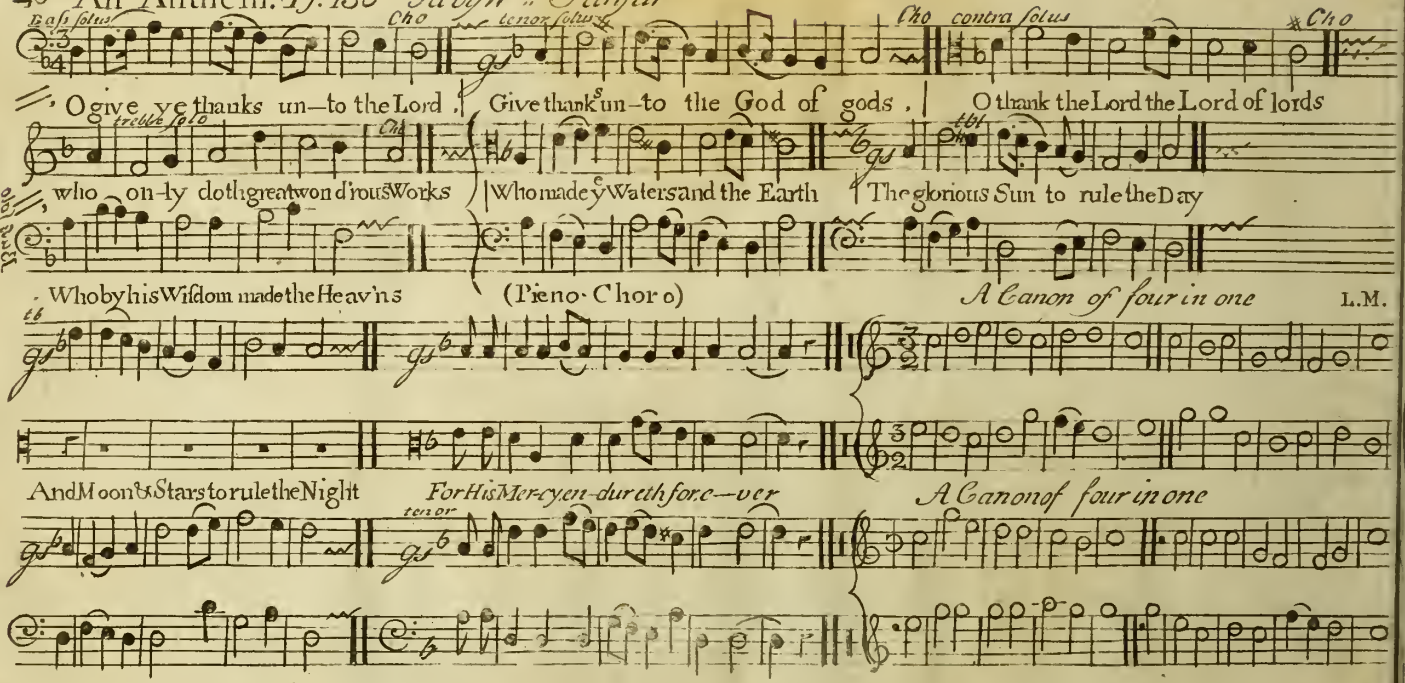

40 St. Ann's Tune. by D.r Crofts Psl 62
C·M·
A-r-d
My Glo-ry and Sal-va-tion doth on him a-lone de-pend, He is my Strength my stay my Wealth and still doth me de-fend
WELSH. TUNE
S.
End with y 1st strain

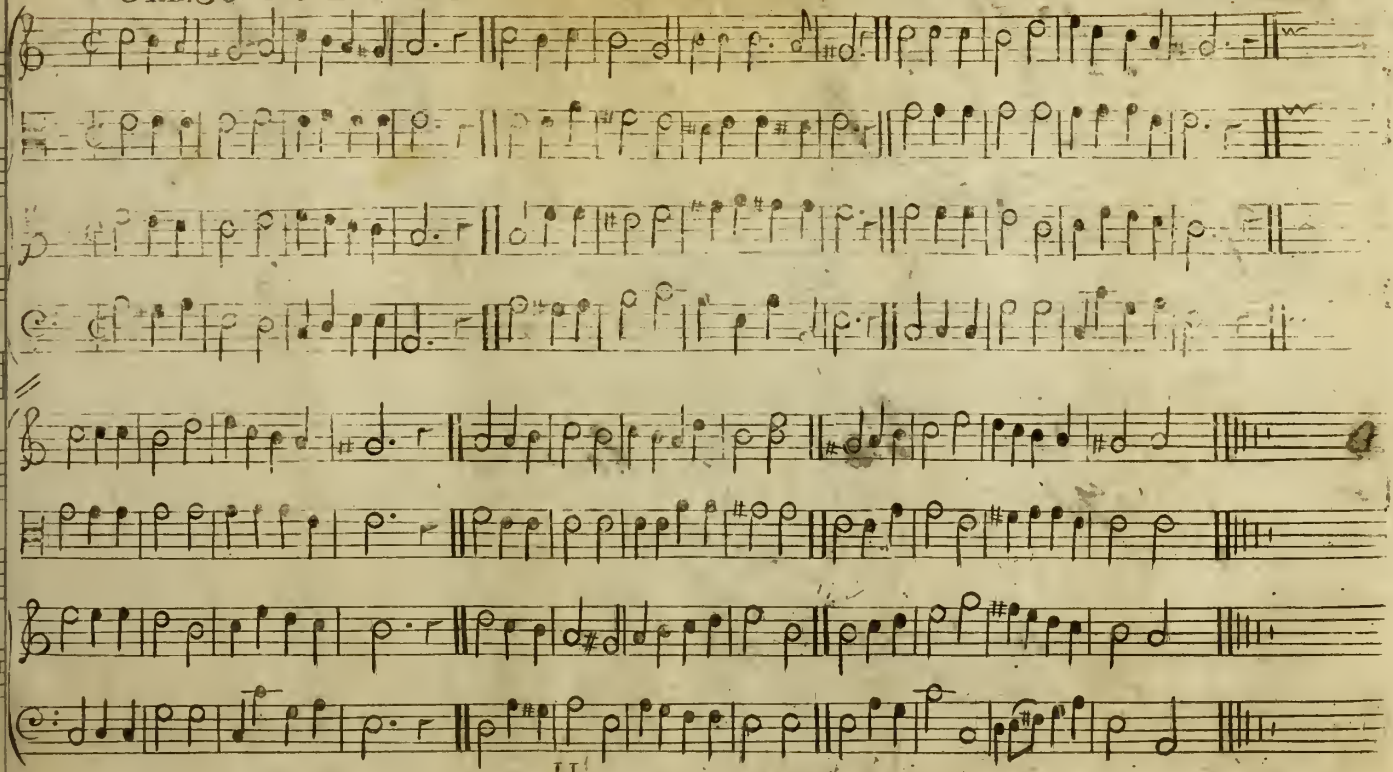

Ailoffe Street

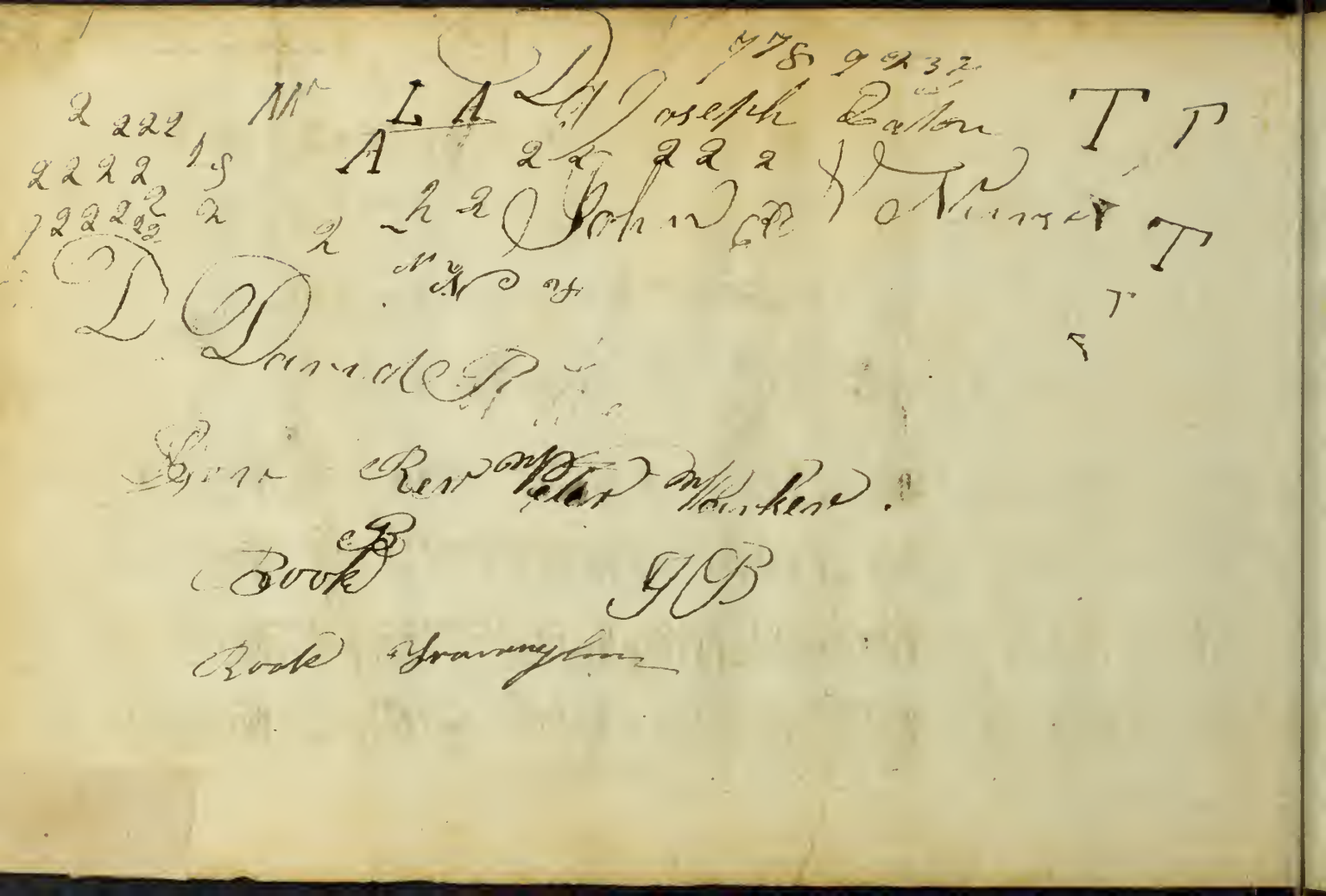
W–s

St. PATRICK's TUNE or Evening Hymn
R–1–y

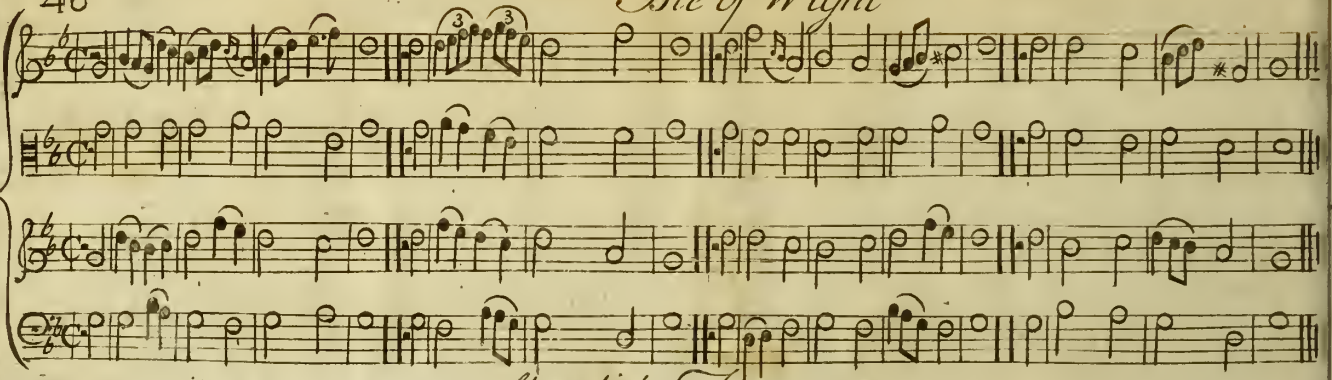
An Anthem. Ps. 136 1st by M.r Sanfur



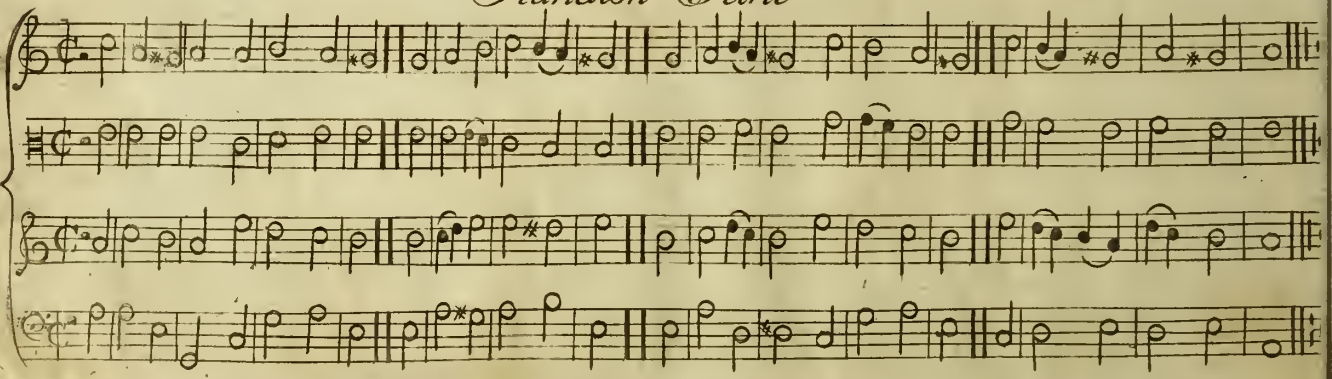




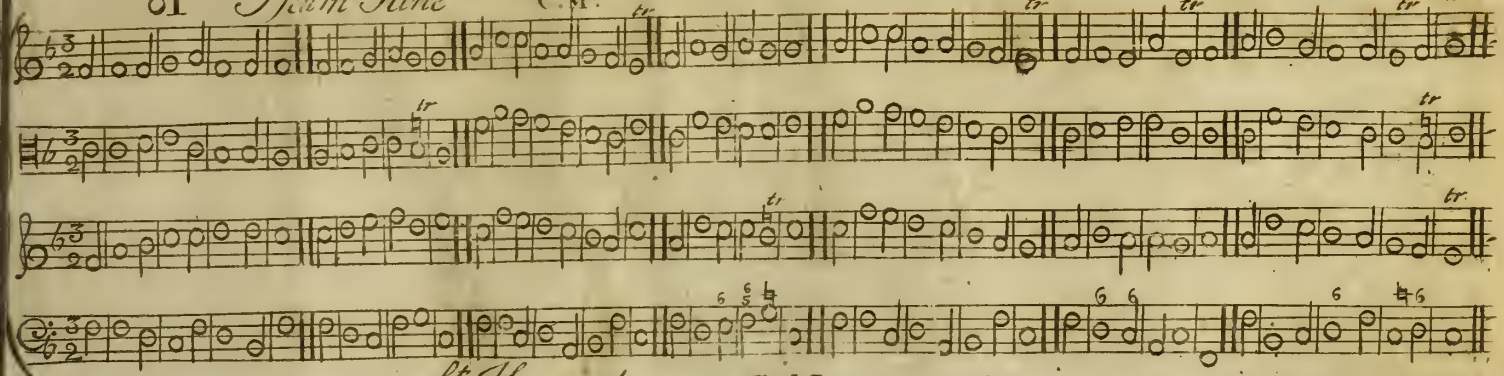
Isle of Wight



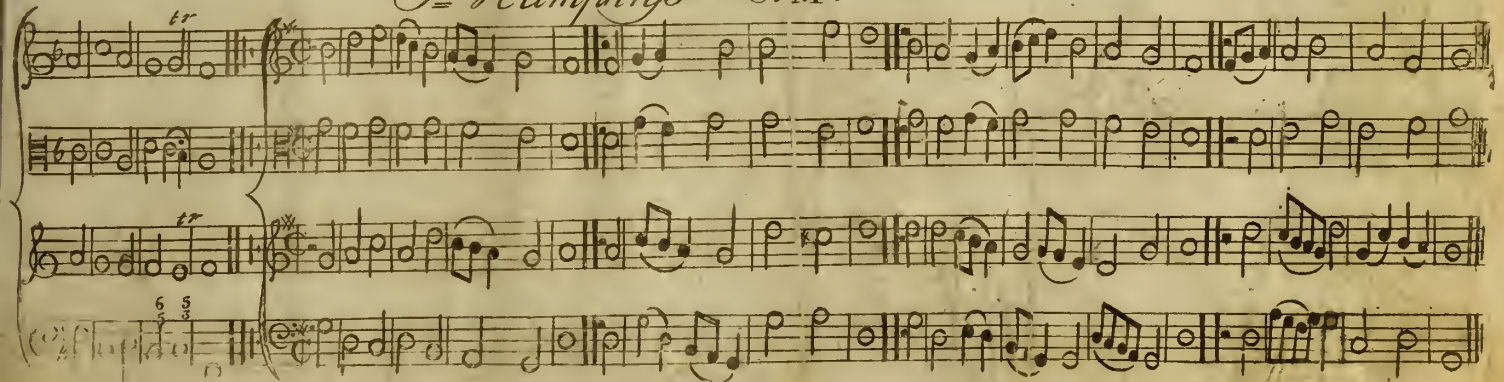
Standish Tune

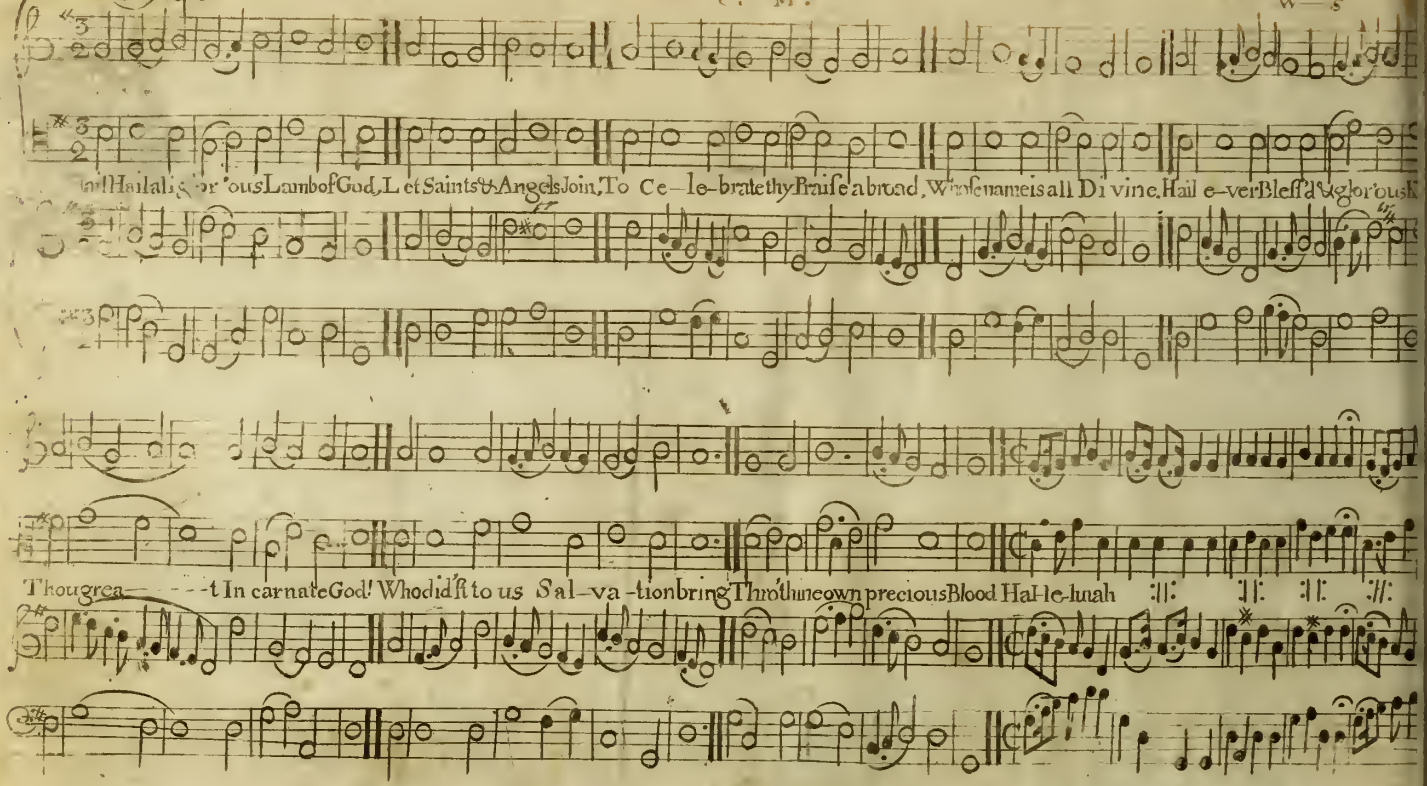


Psalm Tune C.M.

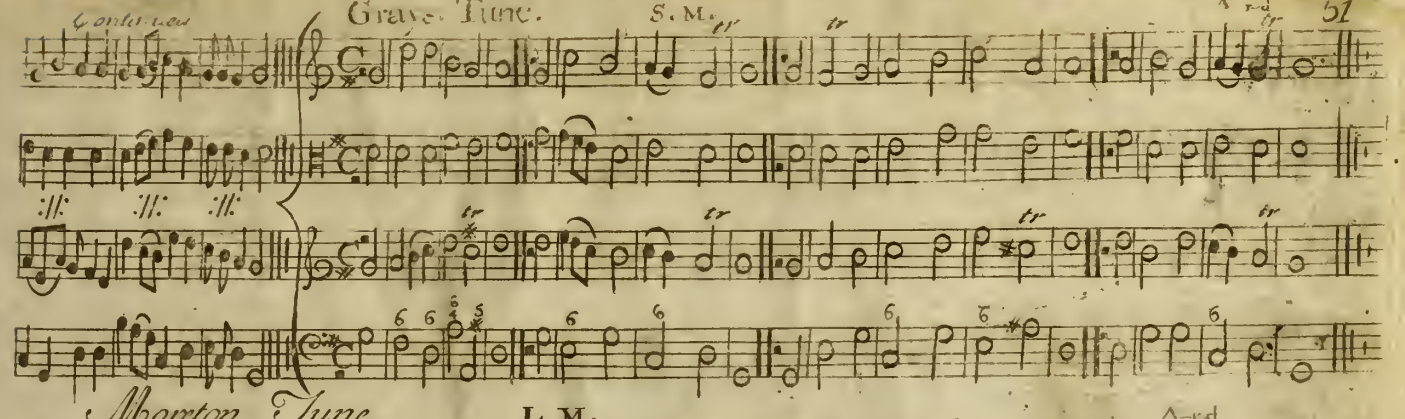


St Humphrys C.M.

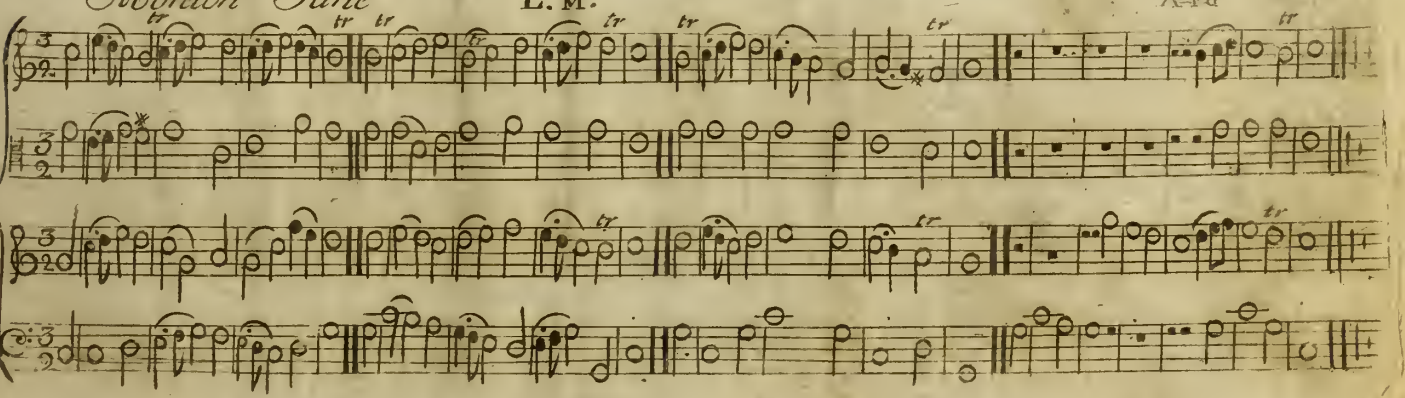



Hail Hail all glor'ous Lamb of God, Let Saints & Angels Join, To Ce-le-brate thy Praise abroad, Whose name is all Di vine. Hail e-ver Bless'd & glor'ous K
Thou grea- - - -t In carnate God! Who did'st to us Sal-va-tion bring Thro' thine own precious Blood Hal-le-lu-ah

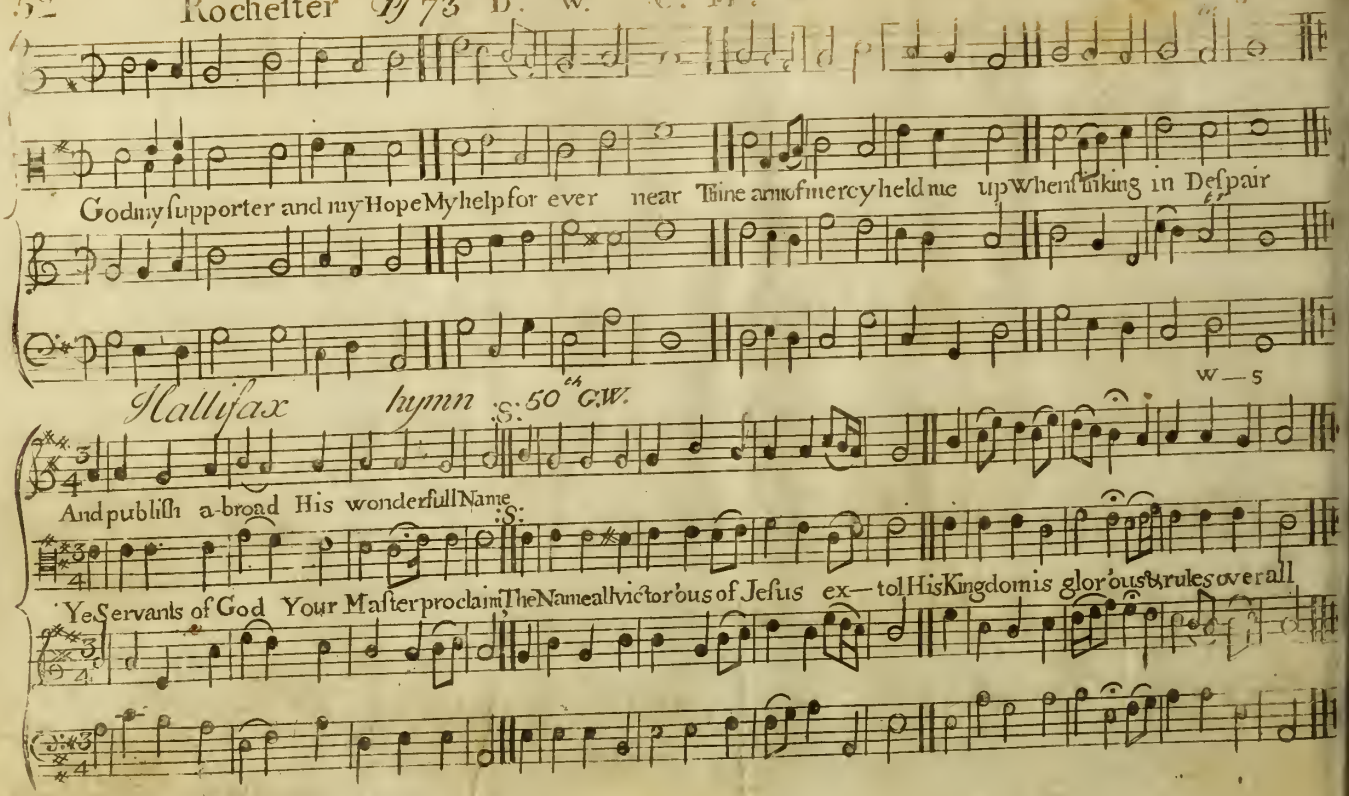
Grave Tune. S.M.



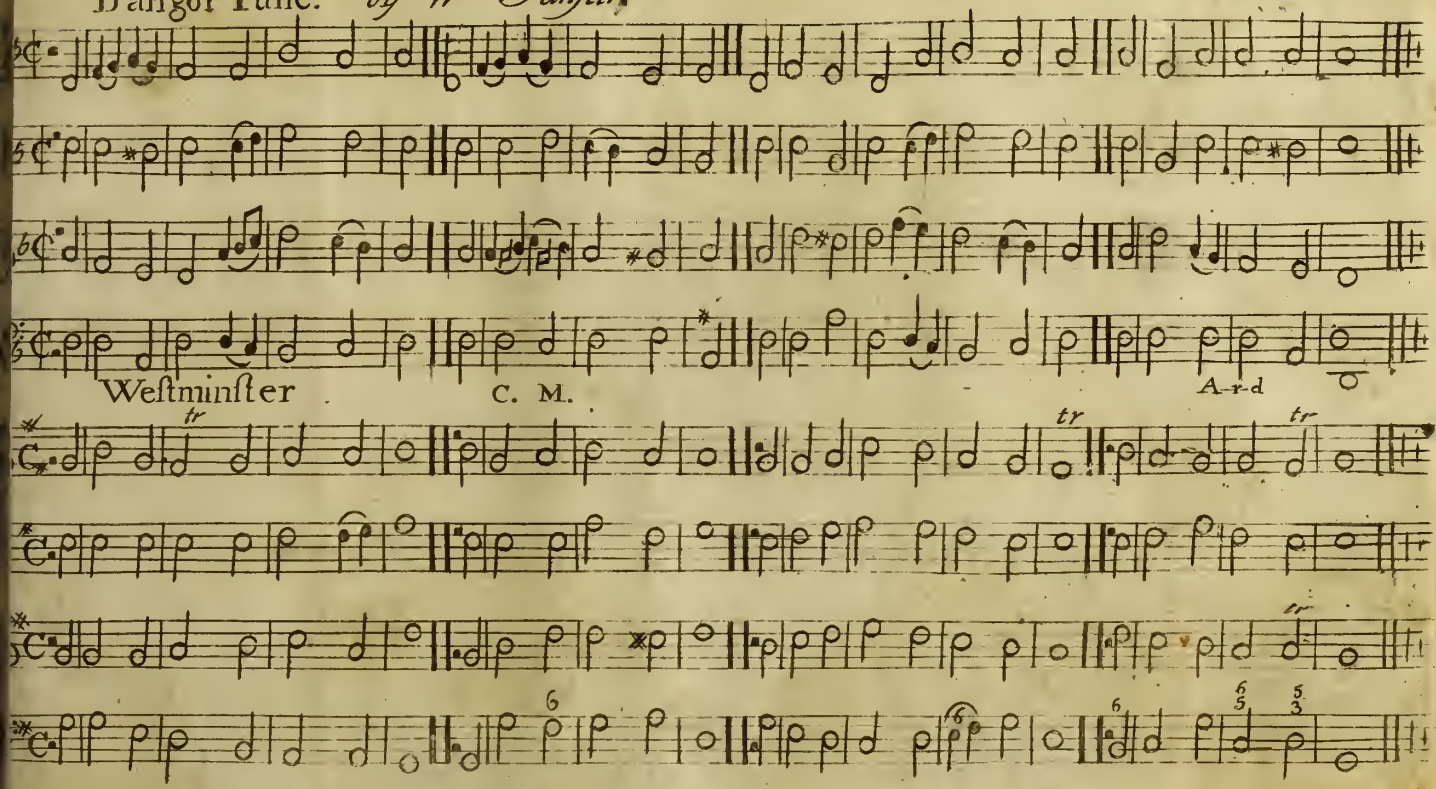
Morton Tune L.M.



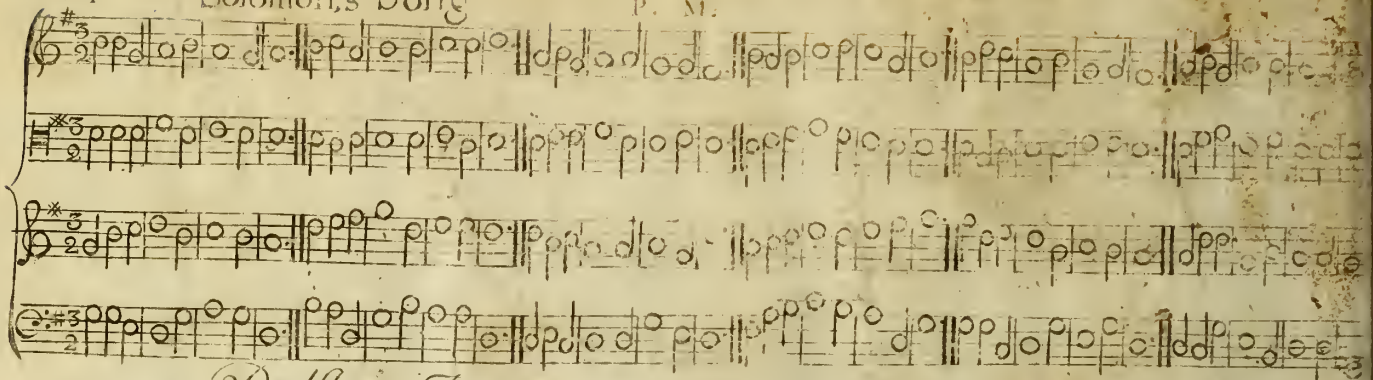
52 Rochester *Ps 73* Dr. W. C. M.



Bangor Tune. *by Wm Tansur*

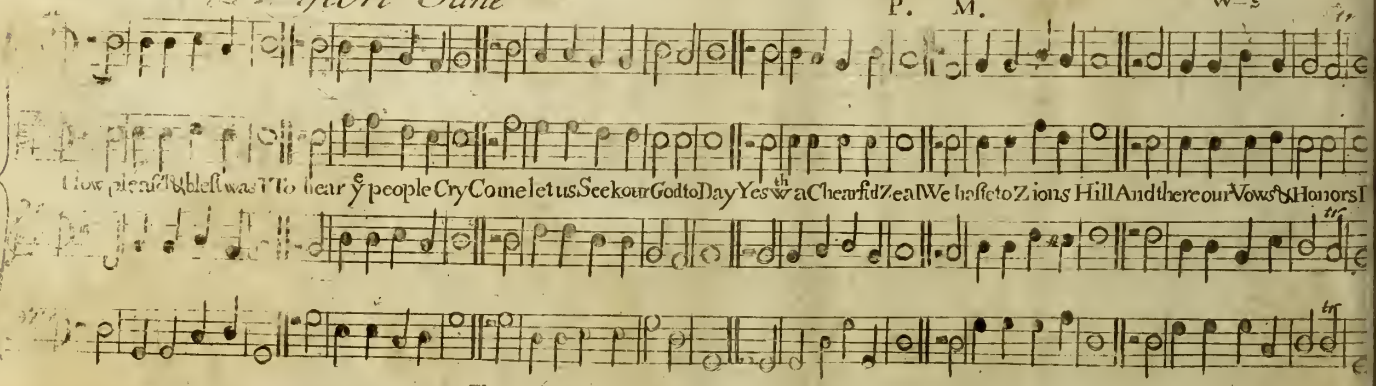


P. M.



Dalston Tune

P. M. W-s



Plymouth Tune P.M.

Or praise ye Lord all ye Heathen Or praise ye Lord all ye Heathen praise him praise him praise him all ye Nations For his merciful Kindness for his merciful Kindness is e-ver-more & more

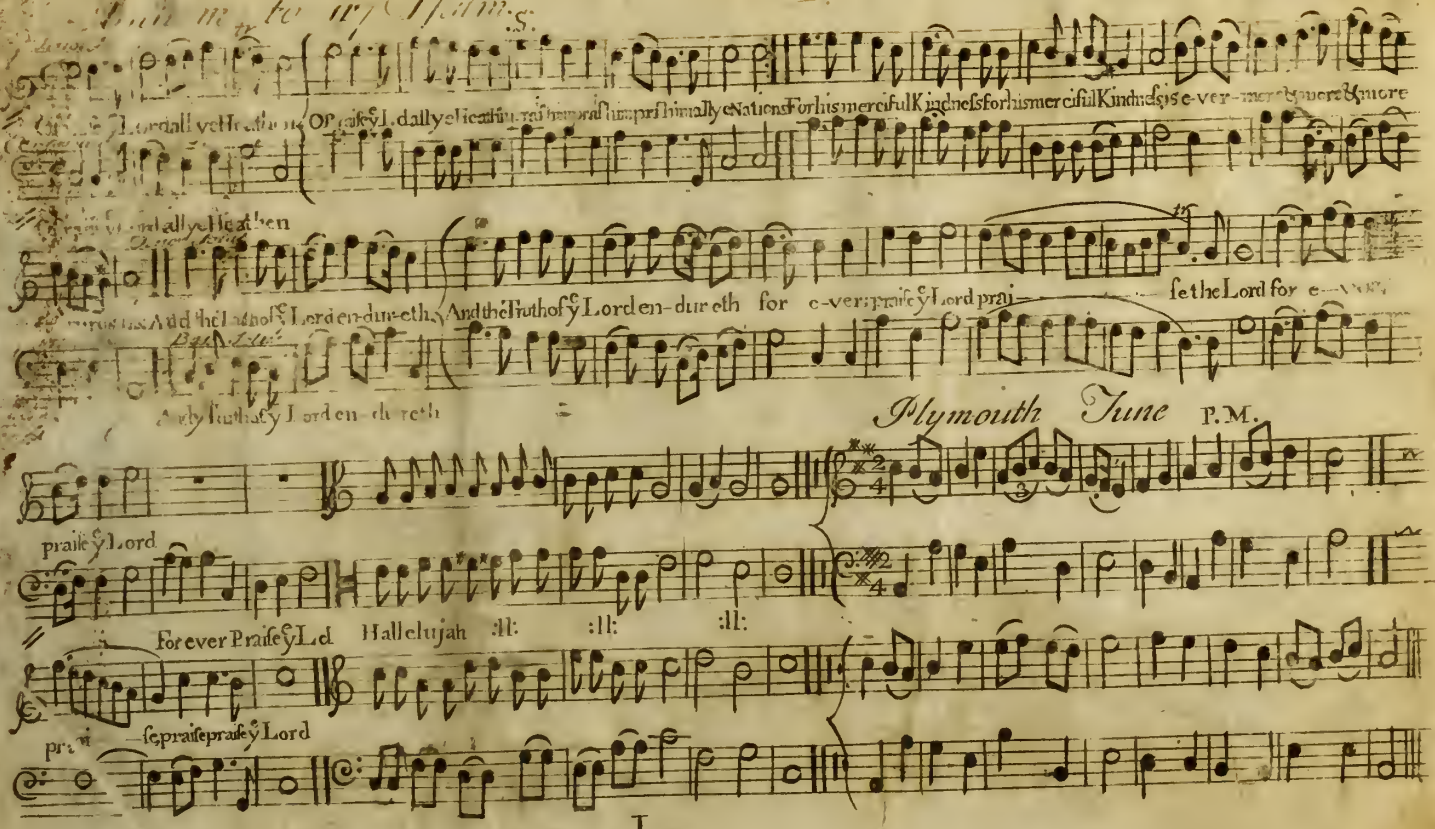
Or praise ye Lord all ye Heathen

Andy Truth of ye Lord en-dureth And the Truth of ye Lord en-dureth for e-ver; praise ye Lord prai- se the Lord for e-ver

Andy Truth of ye Lord en-dureth

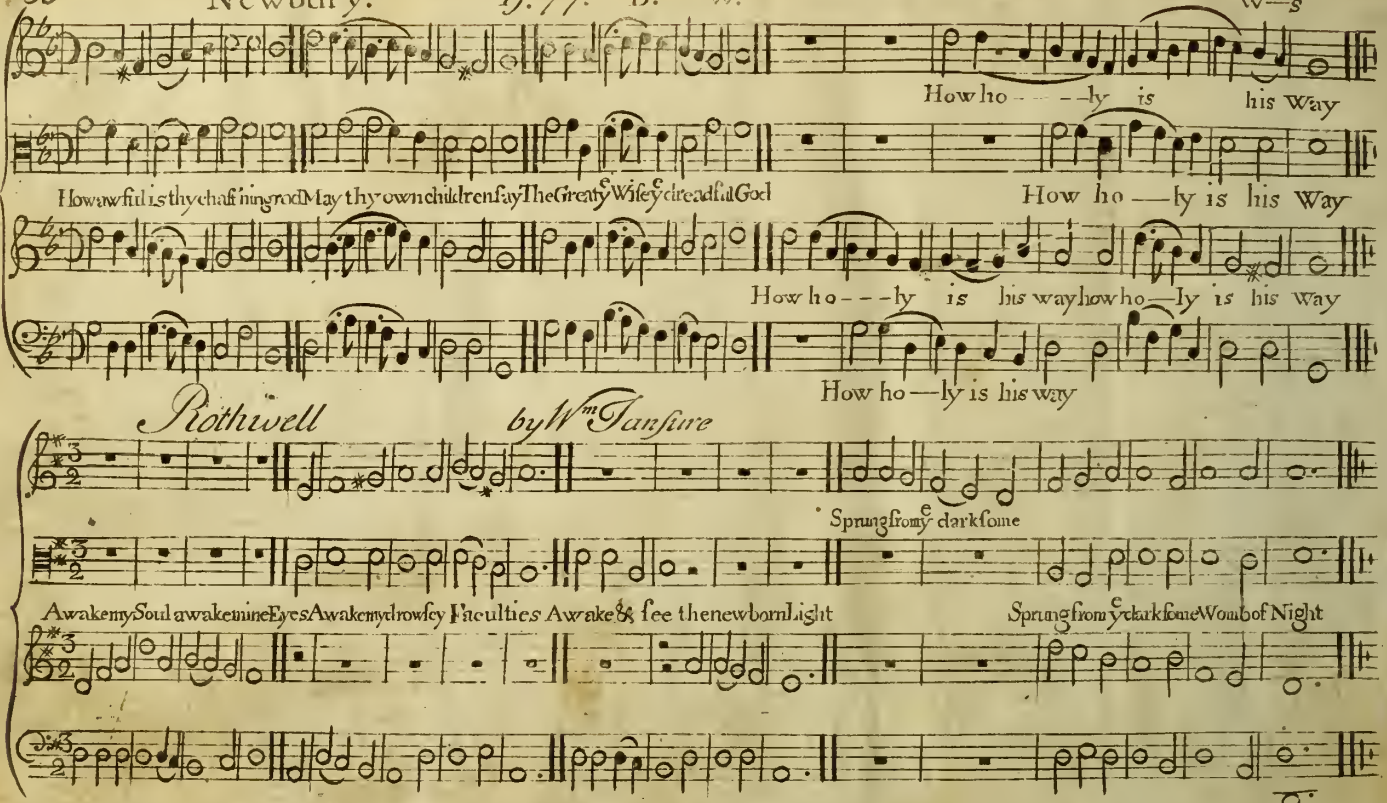
praise ye Lord

For ever Praise ye Lord Hallelujah :ll: :ll: :ll:

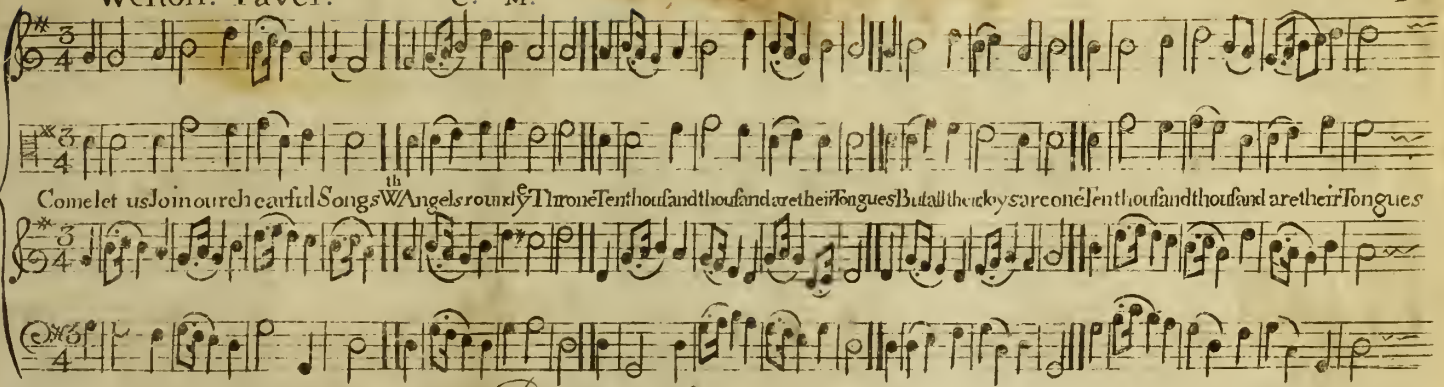


prai- se, praise praise ye Lord

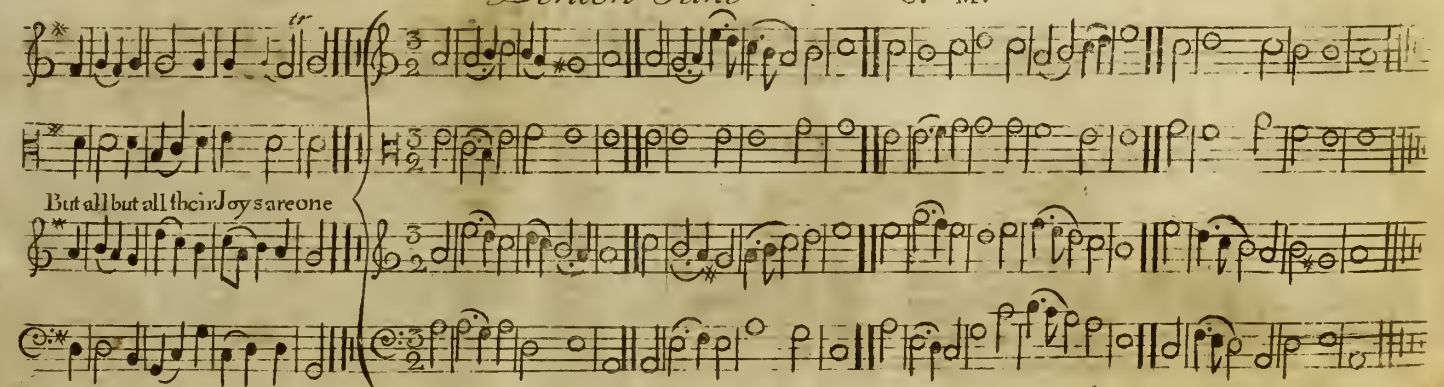
Newbury. Ps. 77th D.r W.

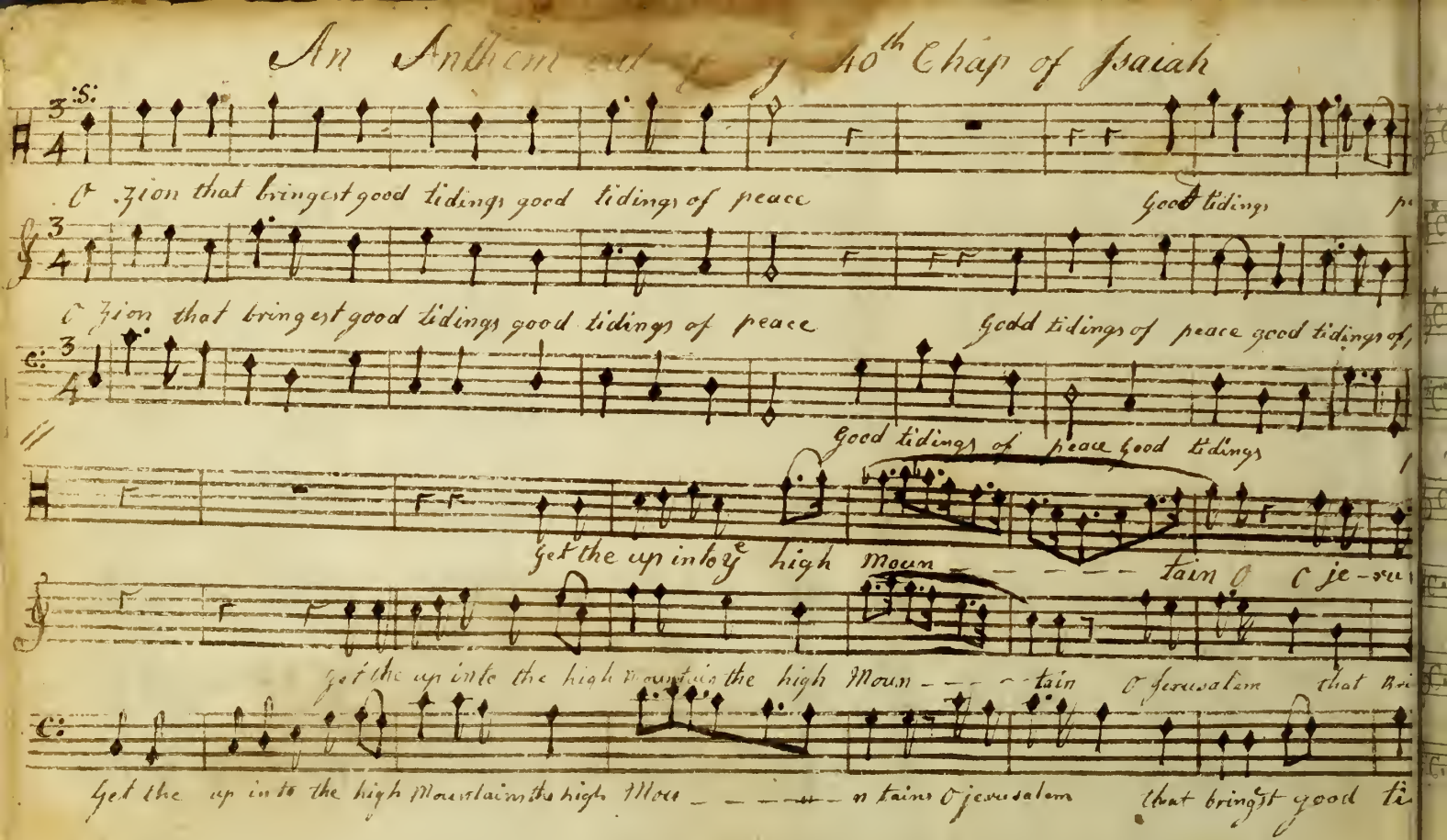


Weston. Favel. C. M.



Denton Tune S. M.




An Anthem out of the 40th Chap of Isaiah
S:
O Zion that bringest good tidings good tidings of peace
Good tidings
O Zion that bringest good tidings good tidings of peace
Godd tidings of peace good tidings of
Good tidings of peace Good tidings
Get the up into ye high Moun tain O Je-ru
Get the up into the high mountain the high Moun tain O Jerusalem that bri
Get the up into the high Mountains the high Mou n tains O Jerusalem that bringst good ti

Nazing. Tune.
C.M.
A-r-d
St. James's Tune
A-r-d

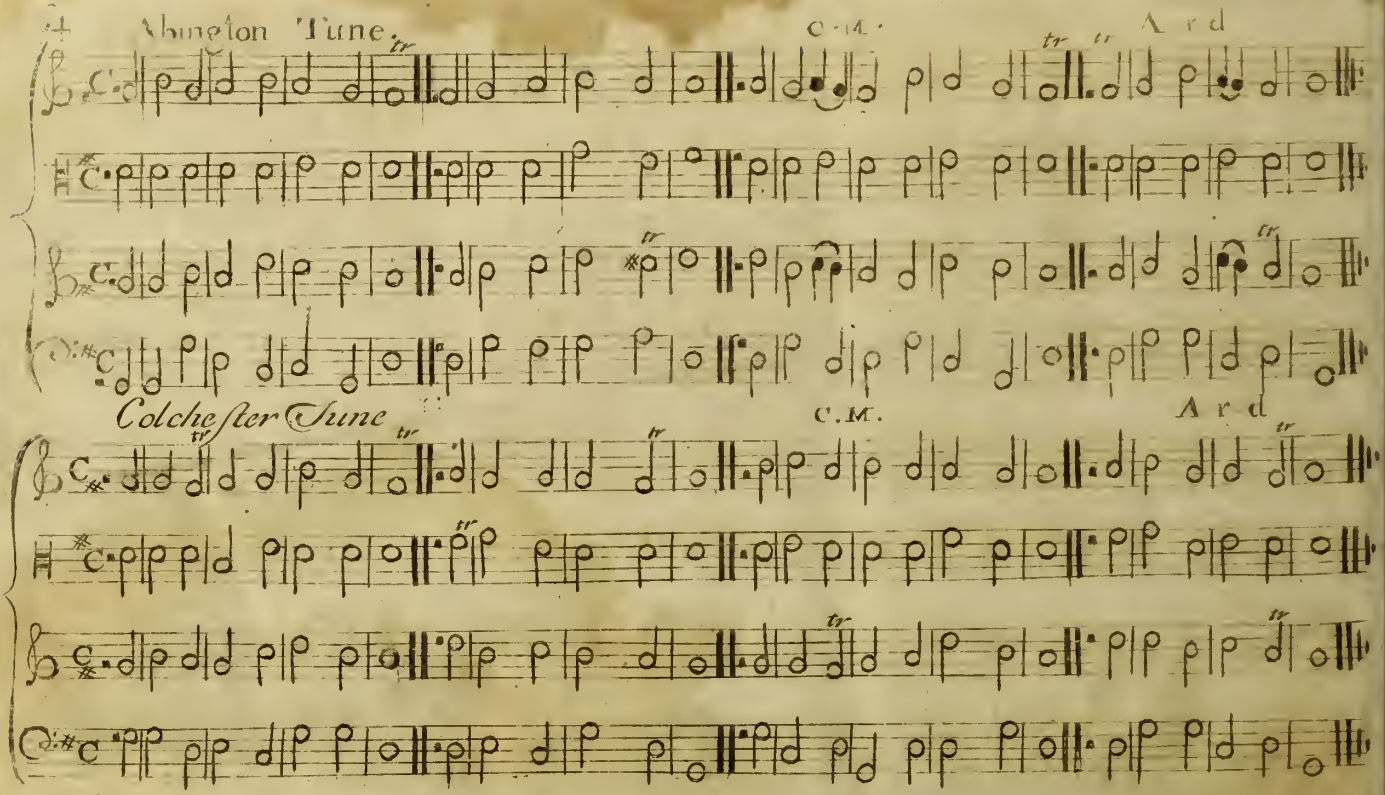
M

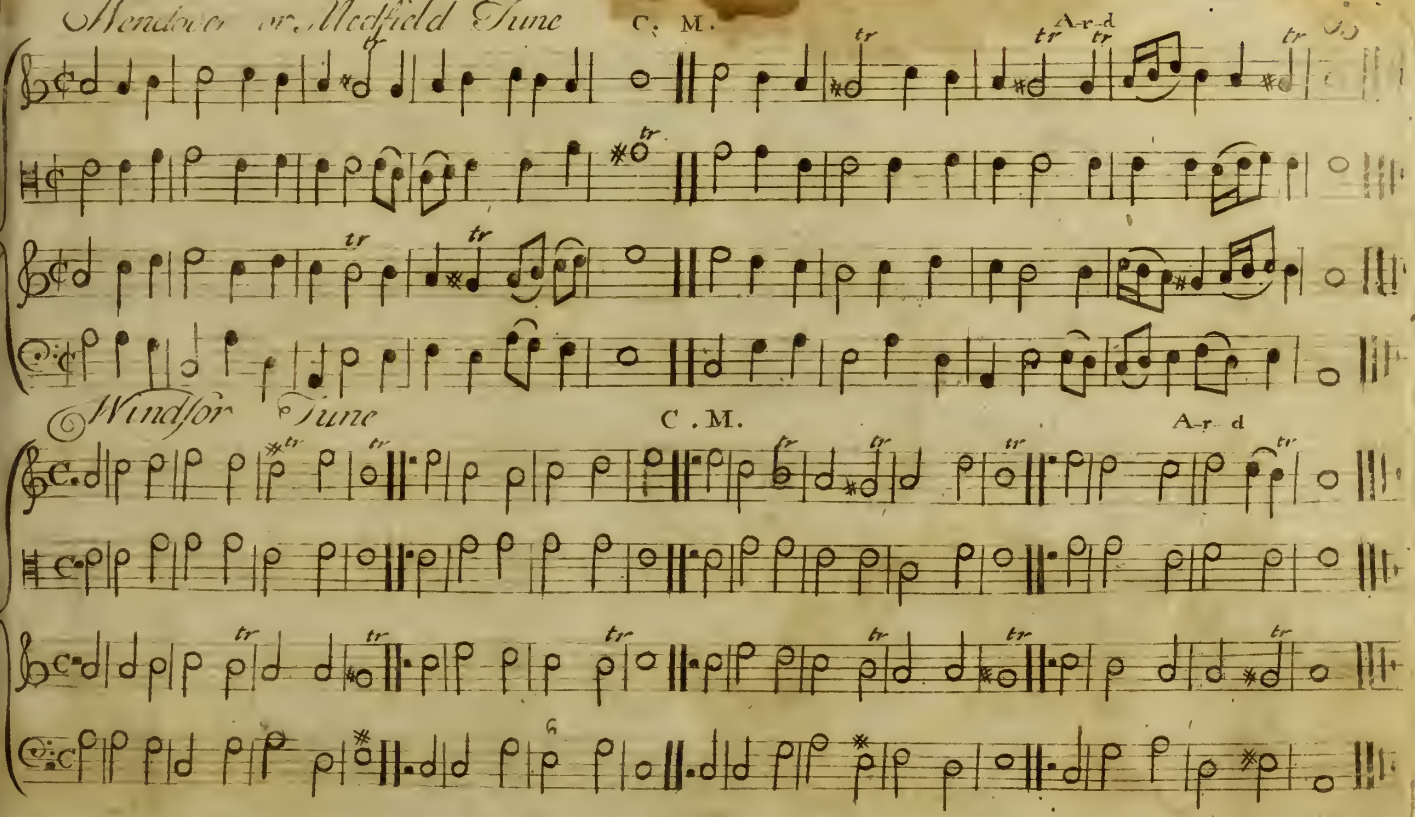
Emily Parker
Framingham

Mary Ann Alden Framingham. 1841 1861

Minerva Hunt

Silas Hunt


Abineton Tune.
C.M.
A r d
Colchester Tune
C.M.
A r d


Mendon or Medfield Tune
C. M.
A-r-d
Windsor Tune
C . M.
A-r d

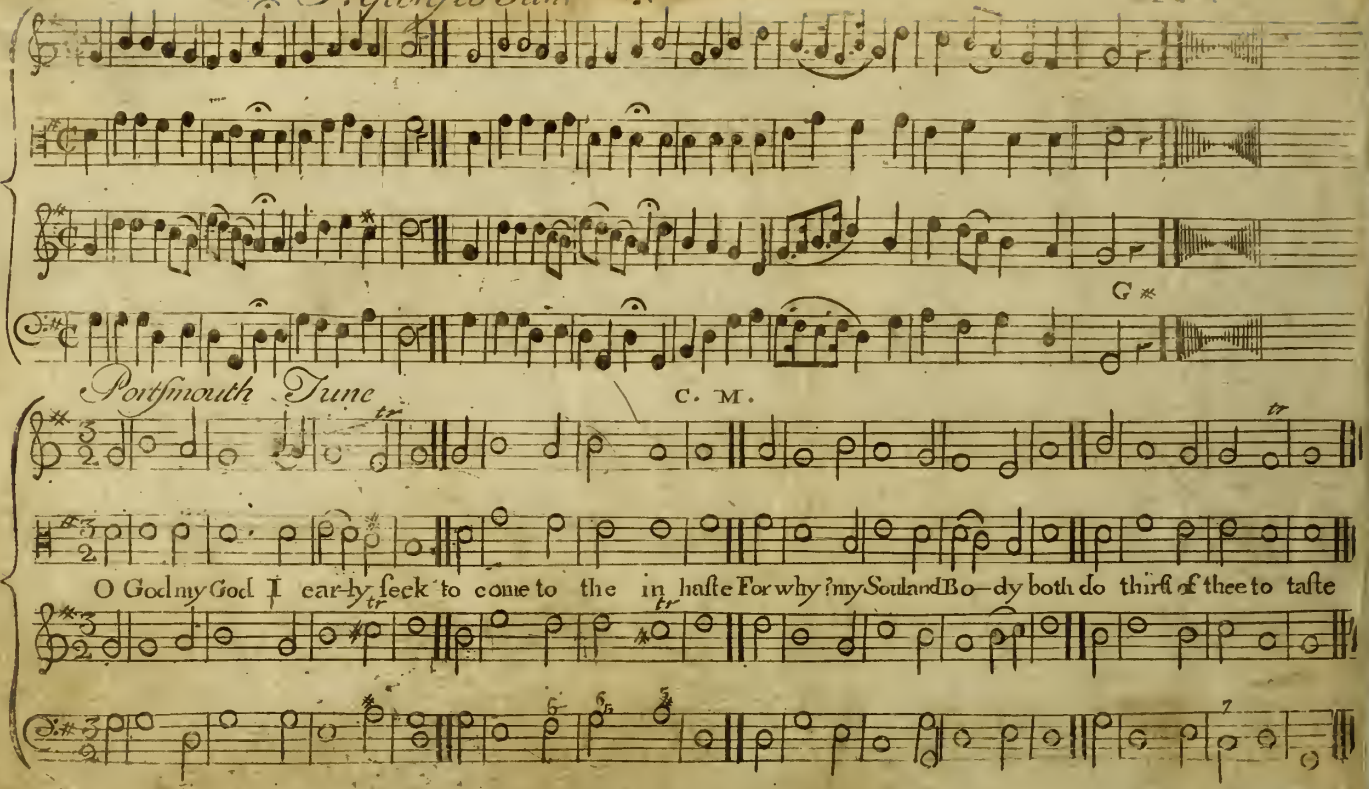
St. George's Tune

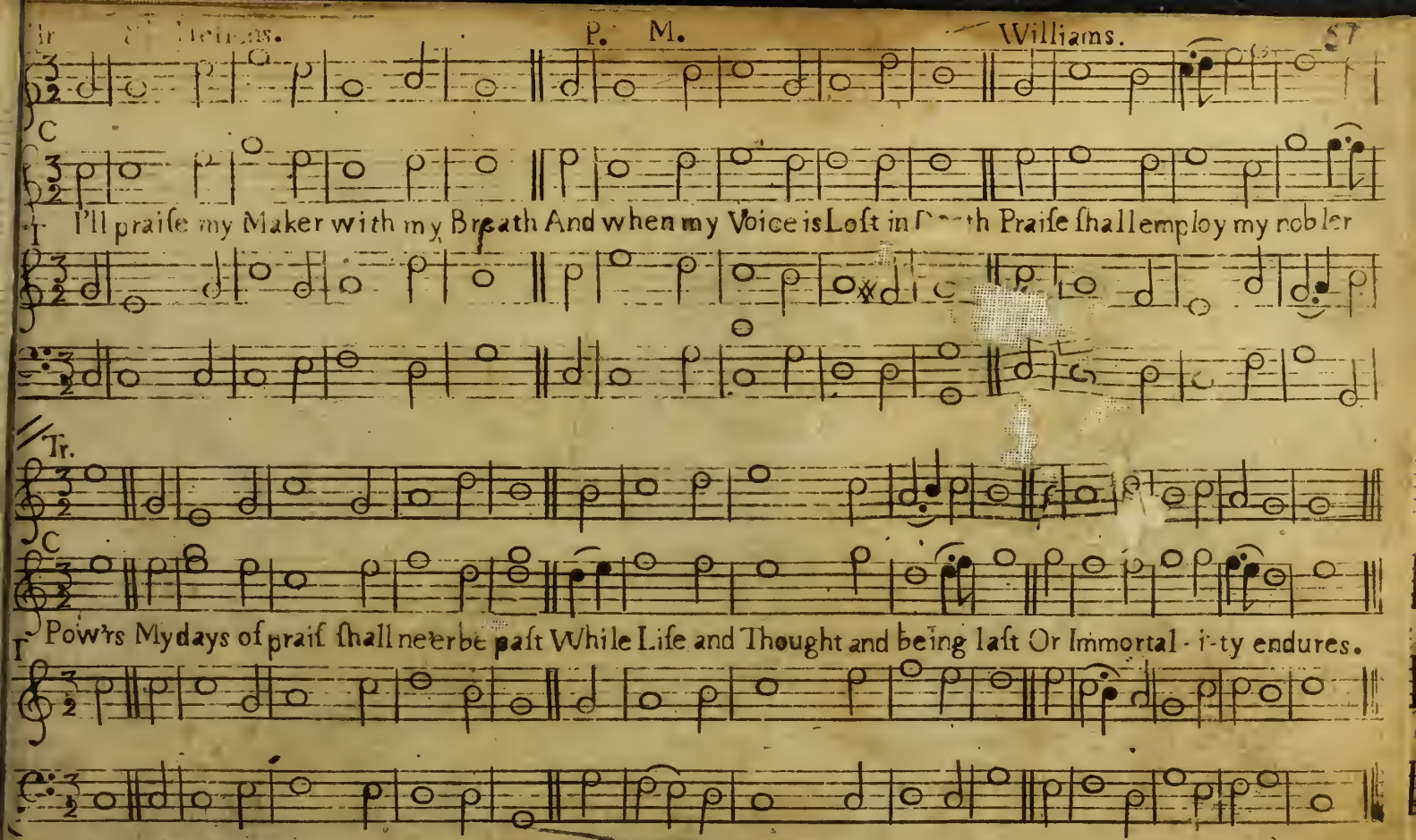
G

Portsmouth Tune

C. M.

O God my God I ear-ly seek to come to the in haste For why ? my Soul and Bo-dy both do thirst of thee to taste




C
I'll praise my Maker with my Breath And when my Voice is Lost in [illegible]th Praise shall employ my nobler
Tr.
C
Pow'rs My days of praise shall never be past While Life and Thought and being last Or Immortal - i-ty endures.

(A3 voc)

A Christmas Hymn

Cho.

Hark hark, Hark hark — Glad tidings of a

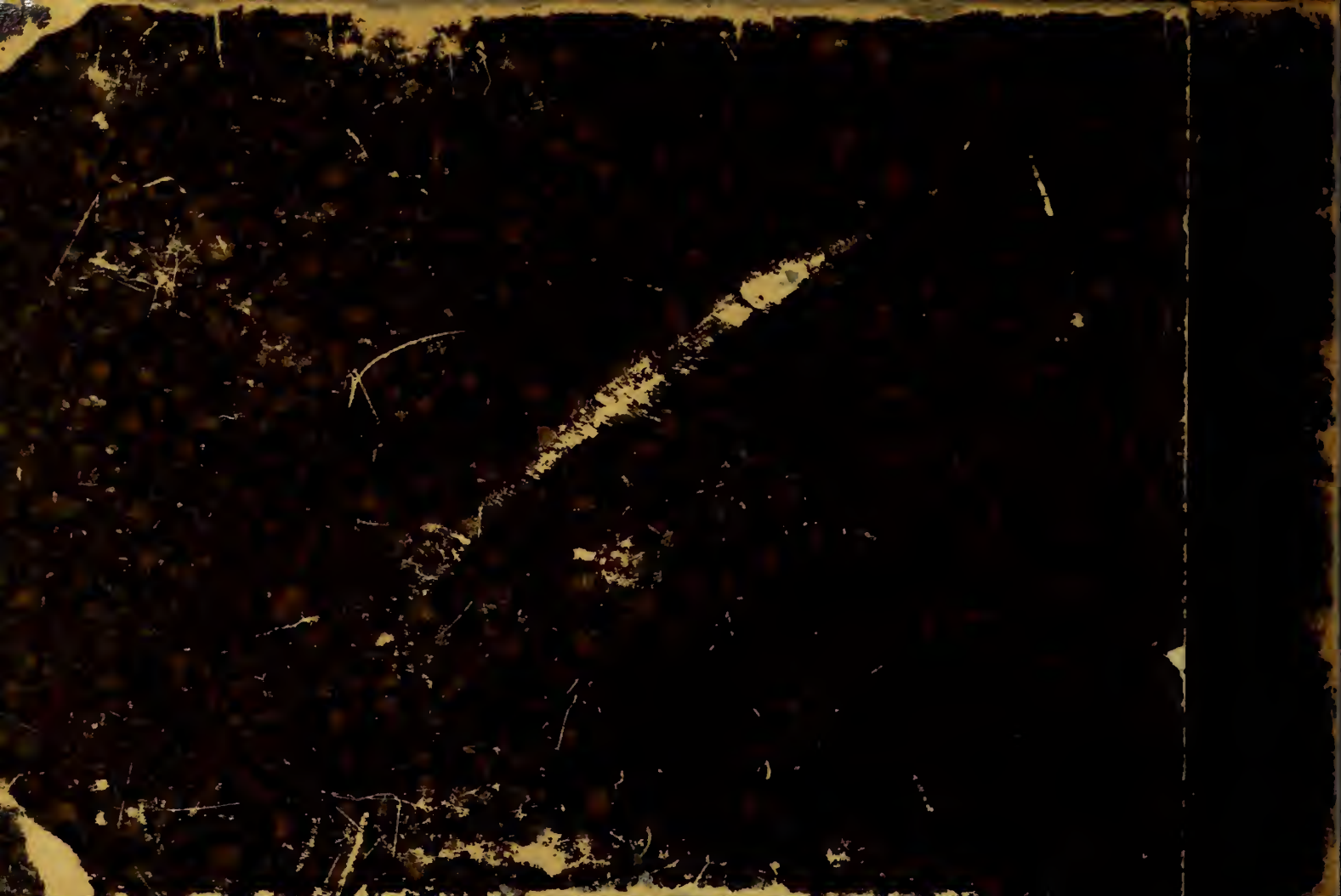
Hark hark, Hark hark what news the Angels bring glad tidings of glad tidings of a new born

Hark hark, . .

Hail mighty Prince eternal King, Let Heav'n and Earth rejoyce and sing,
Angels and men with one accord, Break forth in Songs O praise the Lord.

:S.Cho.

new born King Born of a maid a Virgin pure — Born without Sin from guilt secure

Born of a maid a Virgin pure — Born without Sin from

Born without Sin from guilt — se — — cure from