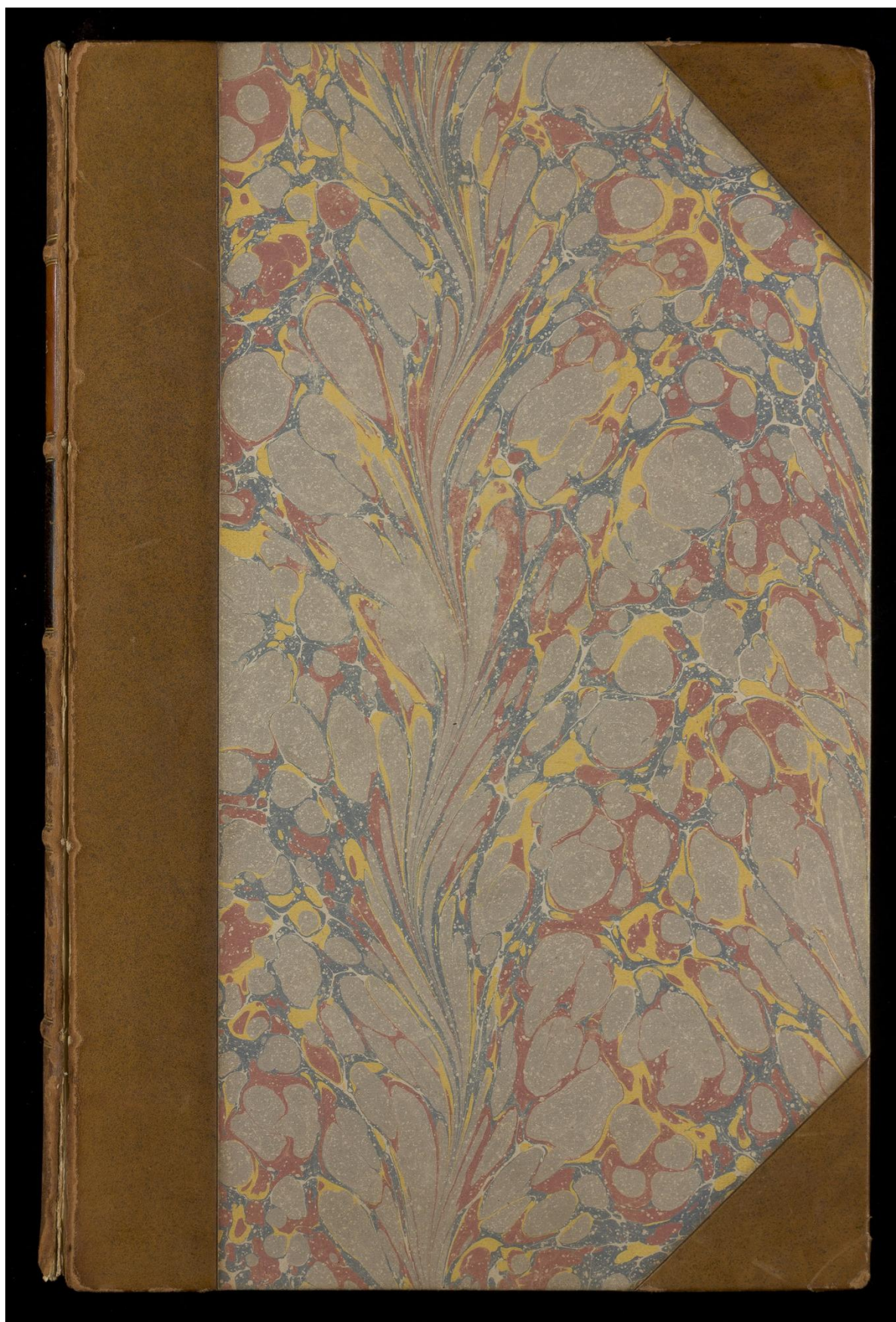


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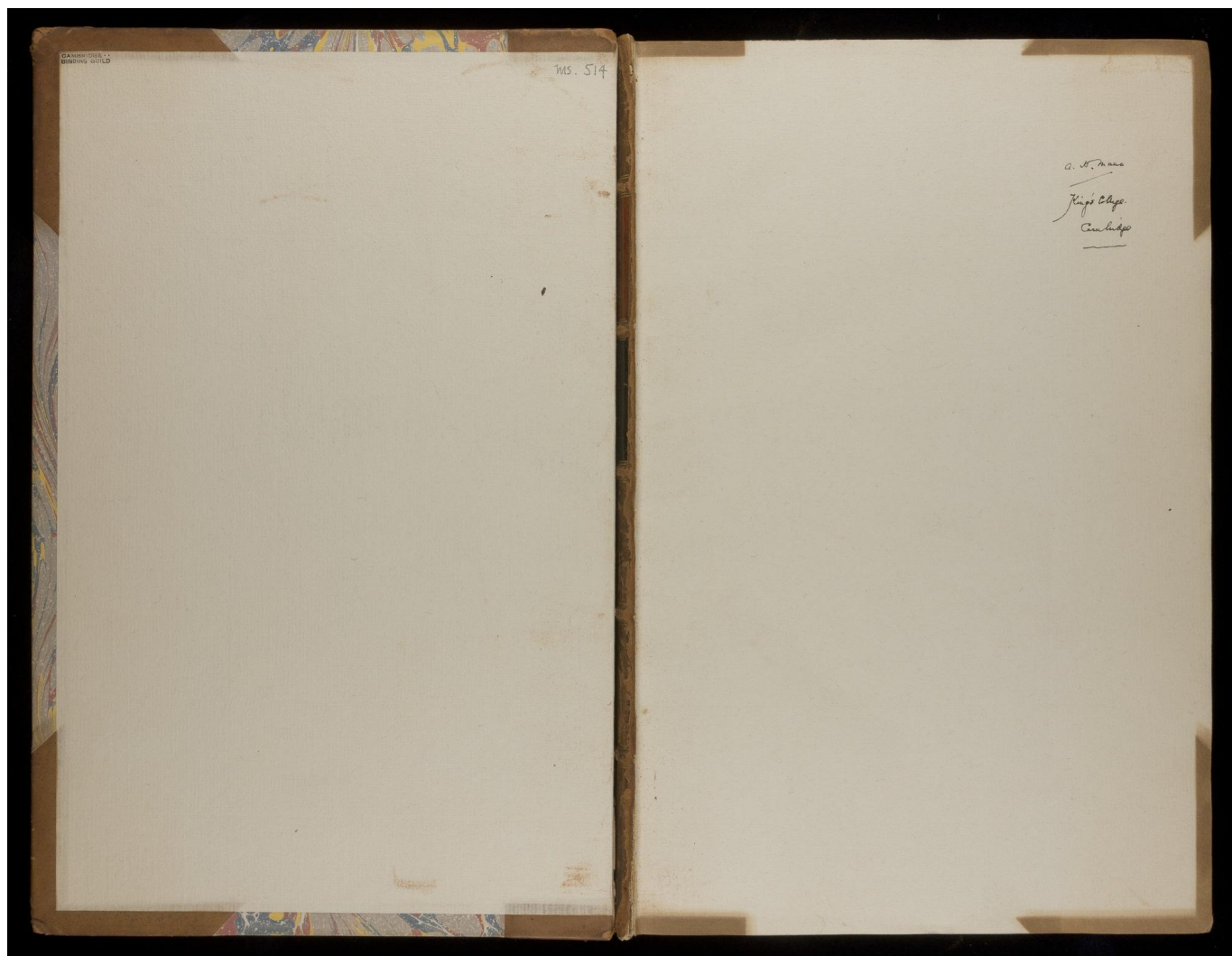
[Front cover]

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[Front pastedown - Front flyleaf]

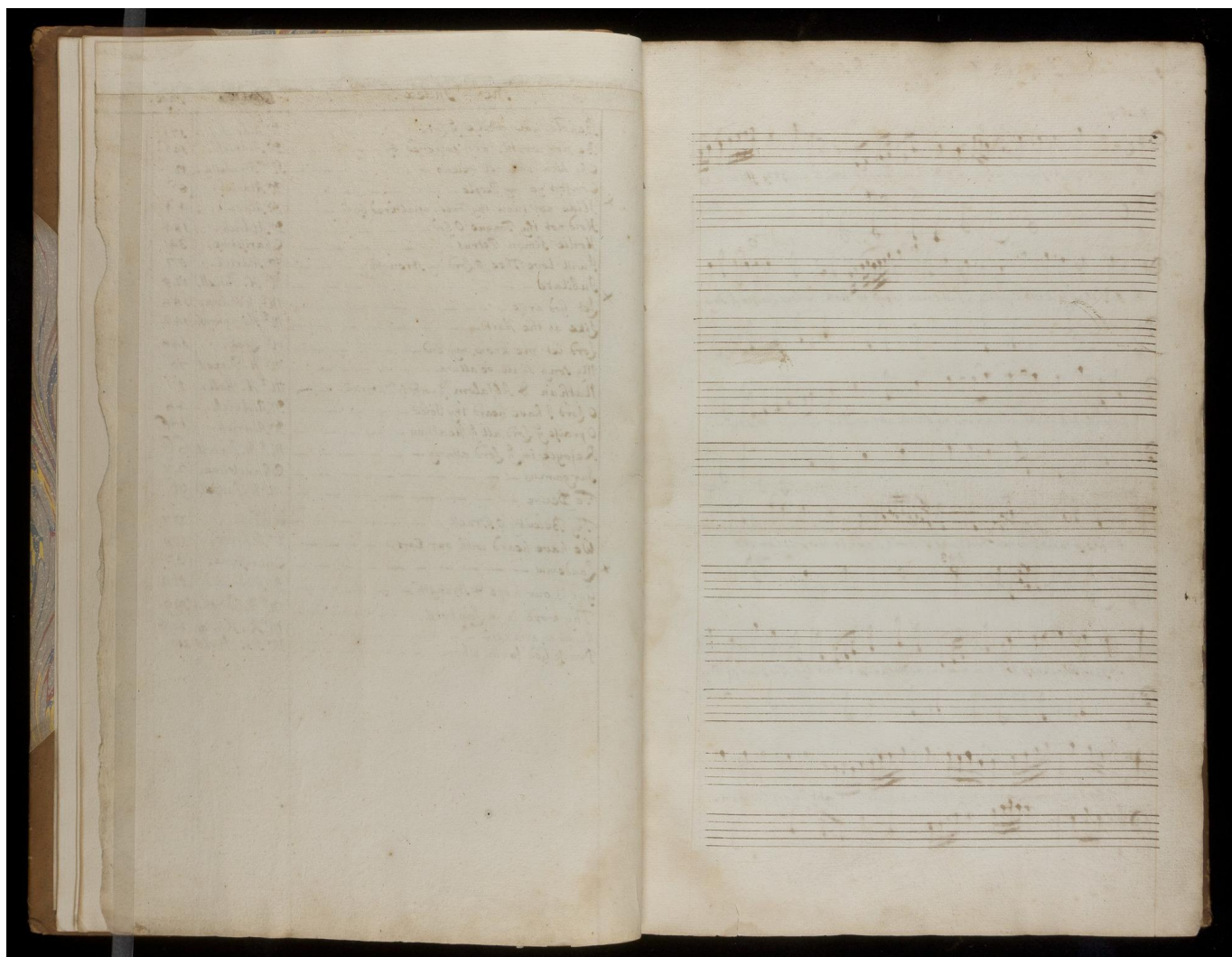
Image ID: 1265502



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Be not wroth. as it is altered by —	Dr Aldrich.	196
Chi dirà che nel veleno —	S. ^{ior} Stradella.	12
Comfort ye my People —	Dr Aldrich.	86
* Hide not thou thy Face. as altered by —	Dr Aldrich.	44
Hold not thy Tongue O God —	Dr Aldrich.	184
* Hodie Simon Petrus —	Charissime.	34
I will love Thee O Lord my Strength —	Dr Aldrich.	57
* Jubilate —	M ^r H. Purcell.	125
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[Index verso - Blank staff]

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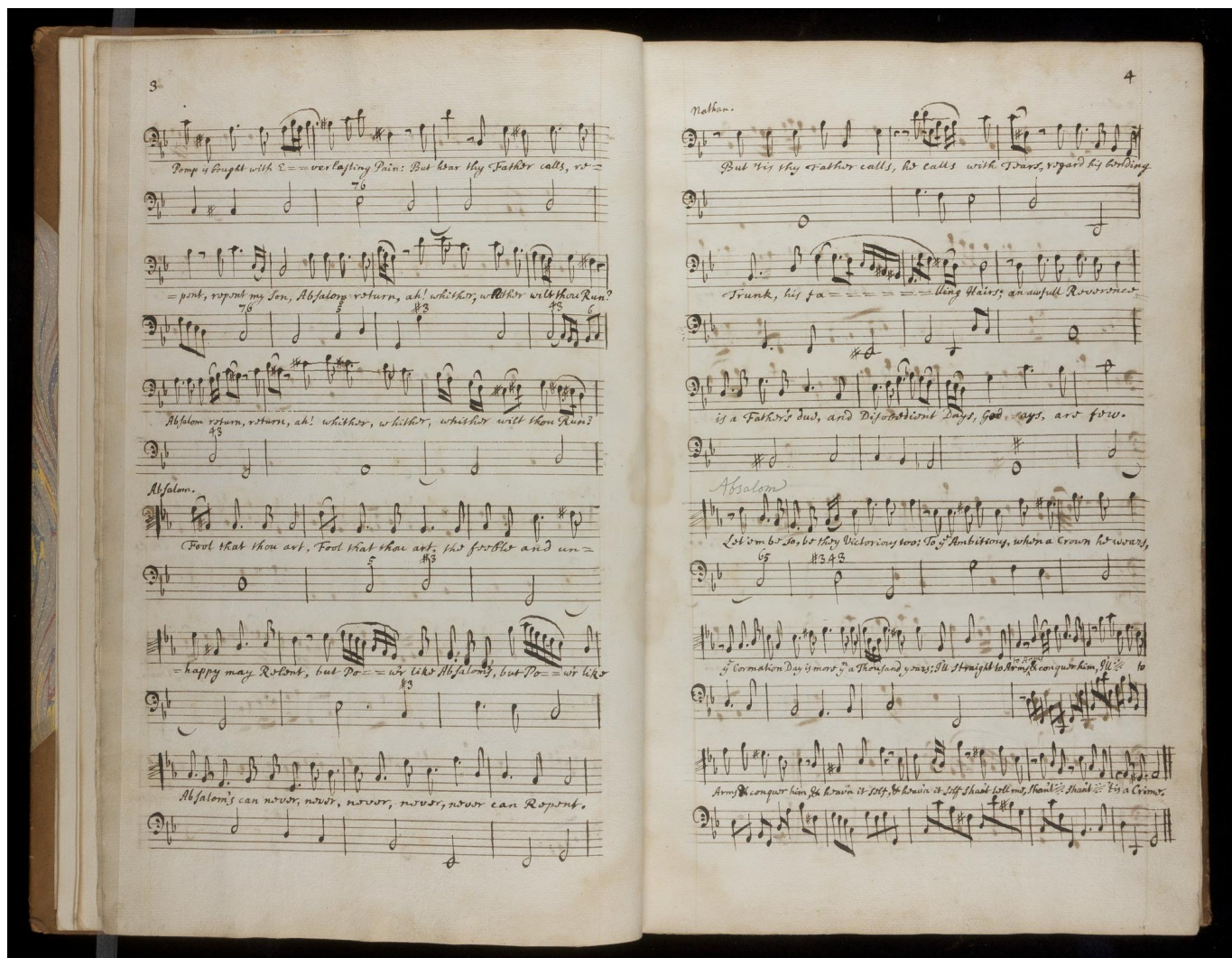


Dialogue between Nathan & Absalom.

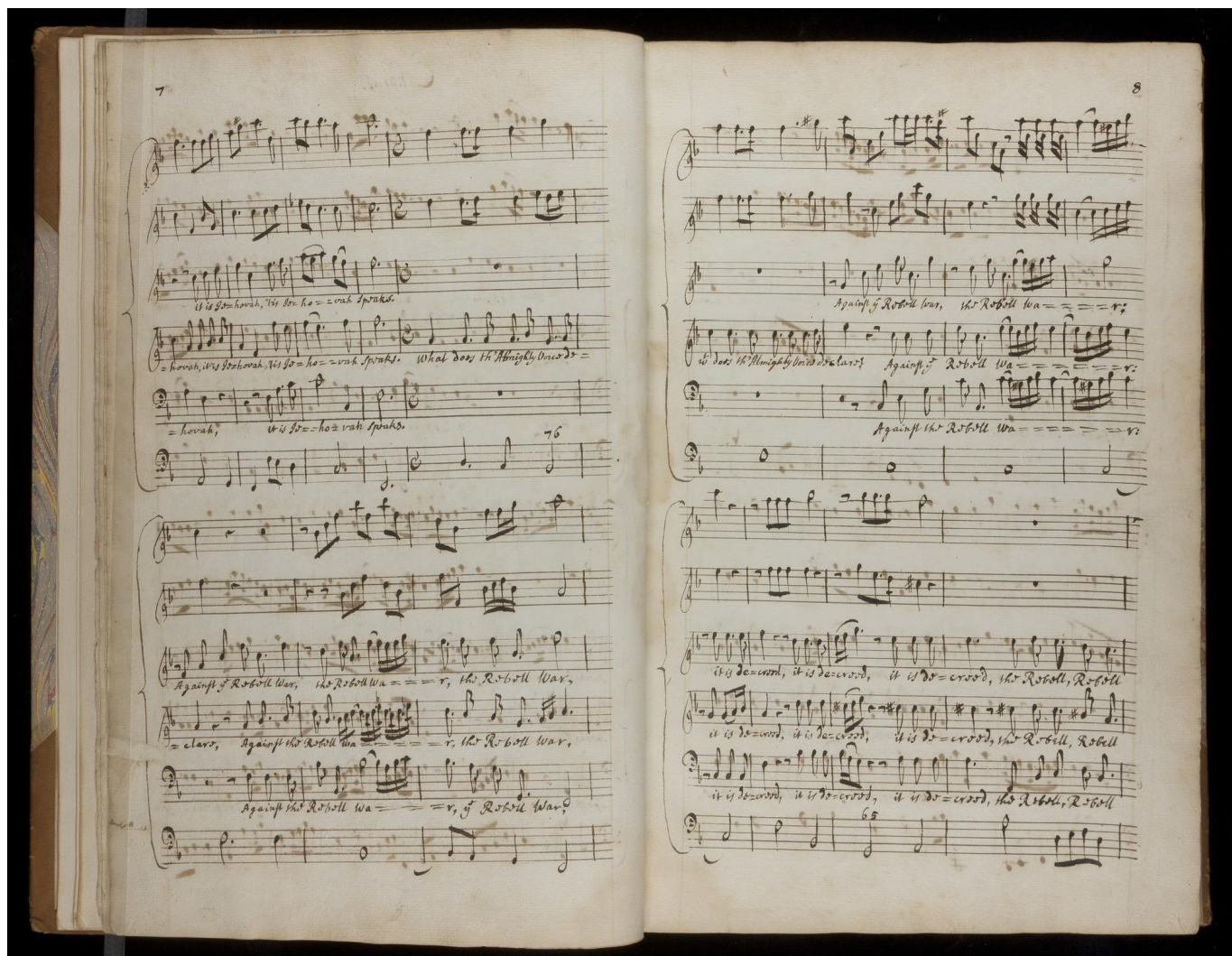
Nathan.
 Rise Absalom arise, to gods dread prophet rise, to haughty thou = ry
 Bid thy to Rebel, and in a full Career to go to Hell; where Justice of Heav =
 * Resol left his light, and mourns his black attempt in end = light Night.

Absalom.
 What's to me? weak Fool! who storm'd, and could not take the
 * Cry, in Blackness let him mourn, in Darkness I will cry, I'm sure of Day,
 * Great Days of Victory.

Nathan.
 Be not too confident; but let us conquest grant; conquest glorious
 * is deform'd and Ill, where Conquerors must Bled more than the
 * Blood they spill; Rebels to Fathers doubly, doubly more will Kill.
 * Perhaps they do, perhaps I know it well; To Rebels let your future Hell be
 * given; but let a Crown and Throne, a Crown & Throne are present Heaven.
 * Desad Soul! what Fool would think of purchase gain, when transient









p. 11-12

Image ID: 1265510

11

12

Signior Stradella.

Chi dirà che nel ve-le-no empio amor tinga il suo san-
Chi dirà che nel ve-le-no empio amor tinga il suo san-
do Chi di-ra Chi di-ra che nel ven-eno empio a-mor tinga il suo
-o Chi di-ra Chi di-ra che nel ve-eno empio a-mor tinga il suo
dar--do con lo stral che porto in seno con lo stral che
dar--do con lo stral che porto in se --- no con lo stral che porto in
porto in se --- no provera che gli è bug- giardo che gli è bug- giardo provera --
con lo stral che porto in seno provera che gli è buggiardo provera che gli è buggiardo provera --

Handwritten musical score for two pages, 13 and 14. The score is written in a single system with a vocal line (soprano) and a piano accompaniment (piano). The lyrics are in Italian.

Page 13:

prova che gli è bug- giar- do, con lo stral che porto in se- no, con lo stral che
- ro prova che gli è bug- giar- do, prova che gli è bug- giar- do prova
porto in seno prova- ro che gli è bug- giar- do prova- ro che gli è bug- giar- do prova
ro che gli è bug- giar- do prova prova che gli è bug- giar- do con lo stral che porto in seno
ro prova che gli è bug- giar- do prova prova- ro che gli è bug- giar- do che gli è bug- giar- do
con lo stral che porto in seno prova che gli è bug- giar- do che gli è bug- giar- do
- ro, se la ferita mie si gra- di- ta
- giar- do se la ferita mie si gra- di- ta

Page 14:

per traffiggermi il cor quel dio ch'ha la- ta, per traffiggermi il
- ta, per traffig- germi il cor quel dio ch'ha la- ta
cor quel dio ch'ha la- ta
- le per traffig- germi il cor quel dio ch'ha la- ta in torrente di mel bagno lo
in torrente di mel bagno lo stra- ta
stra- ta in torrente di mel bagno lo
- le in torrente di mel bagno lo stra- ta
stra- ta in torrente di mel bagno lo

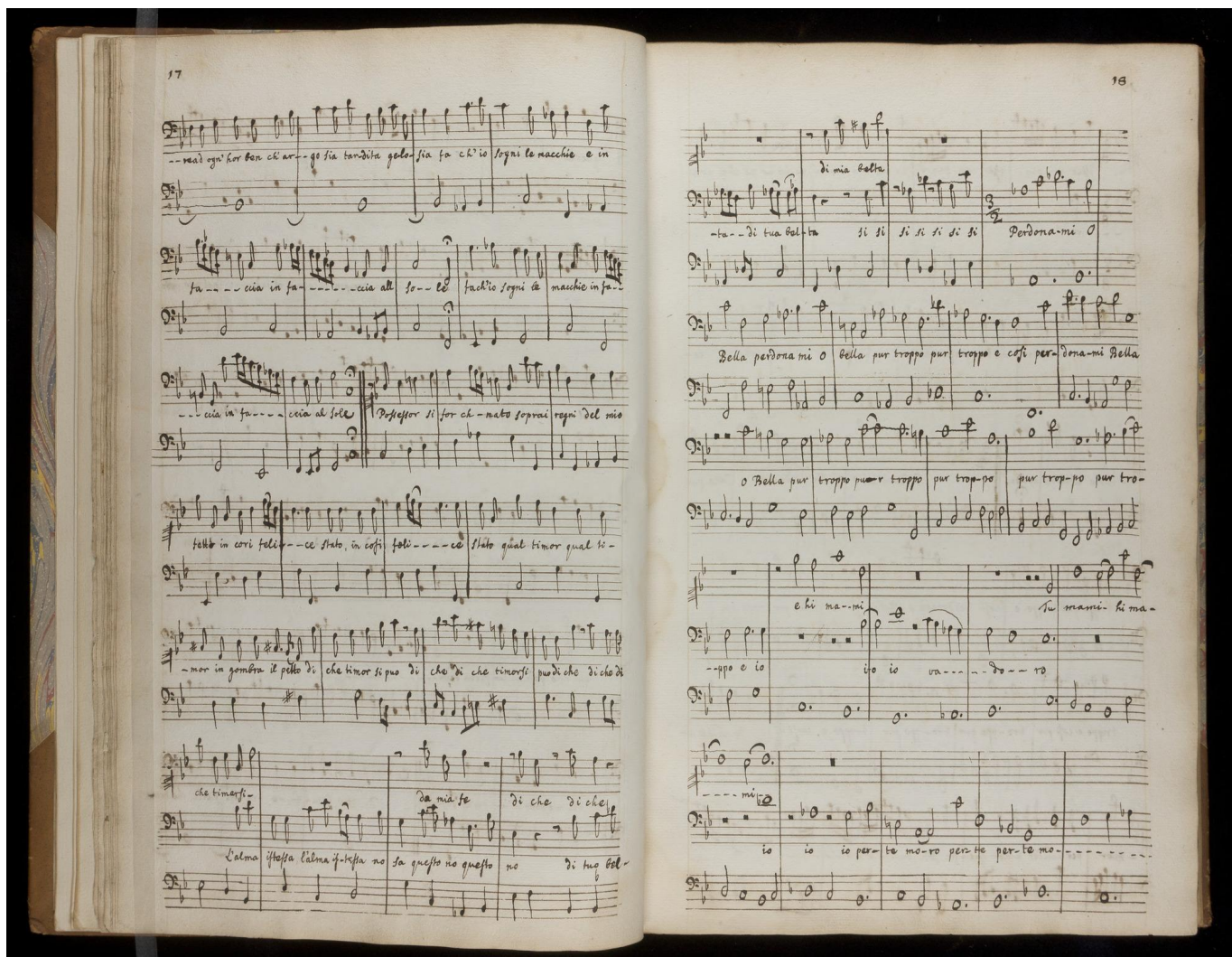
Handwritten musical score for two pages, 15 and 16. The score is written in Italian and features vocal lines and piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Page 15:

le in torrente di mel bagno lo stra
le in torrente di mel bagno lo stra
le in torrente di
mel in torrente di mel in torrente di mel bagno lo stra
mel in torrente di mel in torrente di mel bagno lo stra
Ma che pro sa far

Page 16:

guerra al mio Core Cinto d'angui Cinto d'angui una furia far me
una furia far me che con tempo di ghiaccio ed ardo-re nel mio petto
nel mio petto in forno d'elfo nel mio petto un inferno d'elfo, che con
tempo di ghiaccio ed ardo-re, che con tempo di ghiaccio ed ardo-re nel mio petto
nel mio petto un inferno d'elfo
nel mio petto un inferno d'elfo Di cieco Geni-to-re occulta parte che tram



19

Sper non più sper non più - o no che non mami no no no no che non
 ma-mi no contro ne ho penfier contro ne ho penfier contro ando co-
 tanto e tanto ar-di. Perdon-mi o Bella perdon-mi o Bella pur
 troppo pur troppo e così perdon-mi o Bella o Bella pur troppo pur
 troppo o così pur tro-ppo pur tro-ppo pur troppo e co-sì Per uccider
 - mor per uccider a-mor que-ste son ba--

20

-- mi per uccider a-mor per uccider a-mor que-ste son ba--
 -- mi que-ste que-ste son ba--
 - mi Dingi-usto ti-more lo strale pofo-
 sente in petto inno-cente fa stra-- -- ge fa strage de a-
 - mo-re di-ugusto timore lo strale possente in petto innocente fa
 stra-- -- ge fa strage d'a-mo-re hi d'el traggi mia

21

Se venti da marmi per uccider a - mor per uccider a - mor questo la -

no che non ma - mi no no

no no no no che non mani no si che t'ado - ro

si che t'ado - ro - - - perdonamio Bella perdonamio Bella

Bella pur troppo pur troppo e così pur troppo pur troppo pur troppo e

così pur troppo pur troppo pur troppo e così

22

Il gel di gola - sia speme speme speme speme car -

Il gel di gelosia speme speme speme car -

- do - re speme car - - do - re lardo - re Il gel di gelo - sia

- do - re Il gel di ge - lo - sia Il gel di gelosia do - re

Il gel di gelosia speme car - do - re chi sospettain a - mor ucc -

- - - sia lardo - re do - re Chi sospettain a -

- - - do - re ucc - - - do - re move chi sospettain a - mor ucc -

- - - mor rimova rimova a - - - move Chi sospettain a -

23

der ucci-der a- more ucci-der a- more uci-der a- more
- mor- chi f- p- k- a- more ri- mo- va a- mo- re
chi f- p- k- a- mo- re p- k- a- more uci-der uci-der
- mo- va a- more ri- mo- va a- more ri- mo- va
- der uci-der a- mo- re uci-der a- mo- re
ri- mo- va a- mo- re ri- mo- va a- mo- re
ma di che far po- po- con- sol- do pen- sier che l'el- ma in gon- dra per far
guerra al mio cor- fa cor- po in om- bra e chi fia che non tem- a bel- la o- re il

24

cielo u- mi bel- len- za ta- to- se- gel- so sei be- sei
po- co A- se- gel- so sei ge- lo- sei ge- lo-
fo son- so- son- trop- po A- ma-
man- te se ge- lo- so sei
n- te sei ge- lo- so son- io son- trop- po a- ma-
tu sei po- co a- ma- te sei po- co a-
n- te son- trop- po a- ma- n- te

25

o. o. o. o. o. f d f h o f h o o

nte se gelo-fo sei

se gelo-fo son is son troppo a-ma-

tu sei poco a-ma-nte se gelo-fo

nte son troppo a-

son tu sei poco a-man-to sei poco a-

man-te se gelo-fo son is son troppo a-ma-

26

sei poco sei

son troppo

poco sei po-co a-man-te

son troppo son tro-ppo a-man-te

Allandro Stradella.



29

sponsam. Camus, et amas, videamus de-licis affluentem sponsam, for-

-amus videamus de-licis affluentem sponsam, videamus de-licis affluentem sponsam,

Camus et amas, videamus de-licis affluentem sponsam,

-nosam, speciosam, velut roscam auro-

ca-nidam & deco-ram, velut roscam auro-

velut roscam auro-

ram velut lunam resfulge-

-ram, velut lunam resfulge-

velut solem consule ge-

tere,

30

-nem, surga-mus, camus, propo-remus, camus, propo-remus ad areolam a-

-nem, surga-mus, camus, propo-remus, camus, propo-remus ad areolam a-

surgamus, surgamus, camus, properemus, properemus, camus

-romatum, propo-remus ad areolam a-romatum,

-romatum, propo-remus ad areolam a-romatum in

camus, propo-remus ad areolam a-romatum:

tota pulchra est to-

tota pulchra est, to-ta de-fi-denti-

tota pulchra est, tota deside-ra-bi-li;

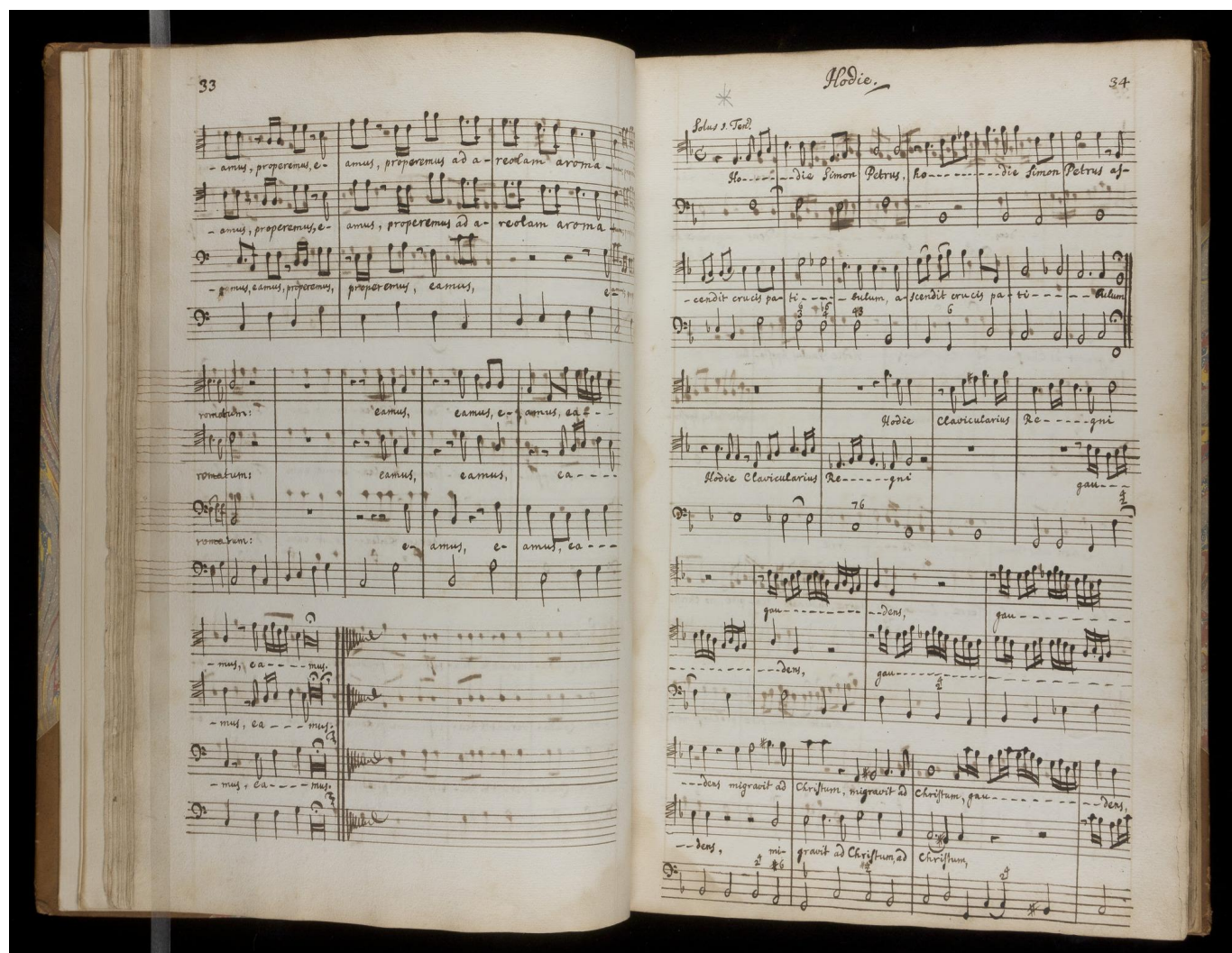
to-

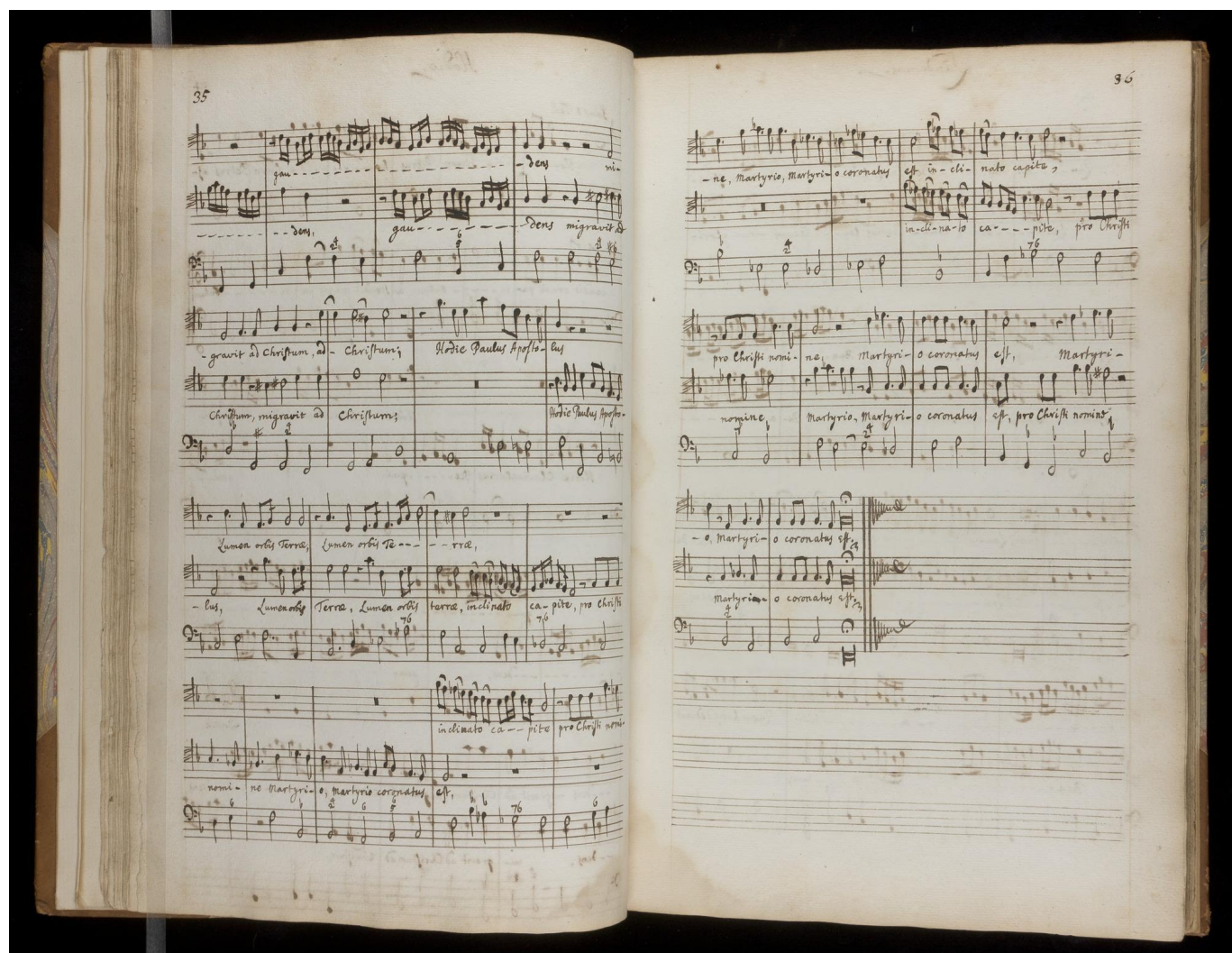
31

-ta de-se-de-rabilis, et macula non est in e-a, non est
-ta de-se-de-rabilis, et macula non est in e-a, et macula non
-ta de-se-de-rabilis, et macula non est in e-a, et macula non
non est in e-a, non est in e-a, non est in e-a: oculi eius si-
est in e-a, non est in e-a, non est in e-a: a
e-a, macula non est in e-a:
-cut colum-be, Manus dis-
corde eius ex auro purissi-mo,
genaculis sicut purpura

32

-bellans labia e-jus sinus eius eburneus
Manus illius caridice, plena hyacinthis, sinus eius eburneus, dis-
Manus illius caridice, plena hya-cinthif,
distinctus sapphi-rus, vi-derunt & dilex-erunt eam filice si-
-tinctus sapphi-ris, vi-derunt & dilex-erunt eam filice si-
vi-derunt & dilex-erunt eam filice si-
-on, lauda-verunt & Bea-tissimam predicave-runt: surgamus e-
-on, lauda-verunt & Bea-tissimam predicave-runt: surgamus e-
-on, lauda-verunt & Bea-tissimam predicave-runt: surgamus





Handwritten musical score for two pages, 37 and 38. The score is written in a historical style, likely from the 17th or 18th century, and includes Latin lyrics. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes, and the music is organized into measures. The page number 37 is visible at the top left, and 38 is visible at the top right. The score includes various musical symbols, including notes, rests, and clefs. The lyrics are in Latin, and the music is written in a single system. The page number 37 is visible at the top left, and 38 is visible at the top right. The score includes various musical symbols, including notes, rests, and clefs. The lyrics are in Latin, and the music is written in a single system.

Page 37: *Laudamus.*

Page 38:

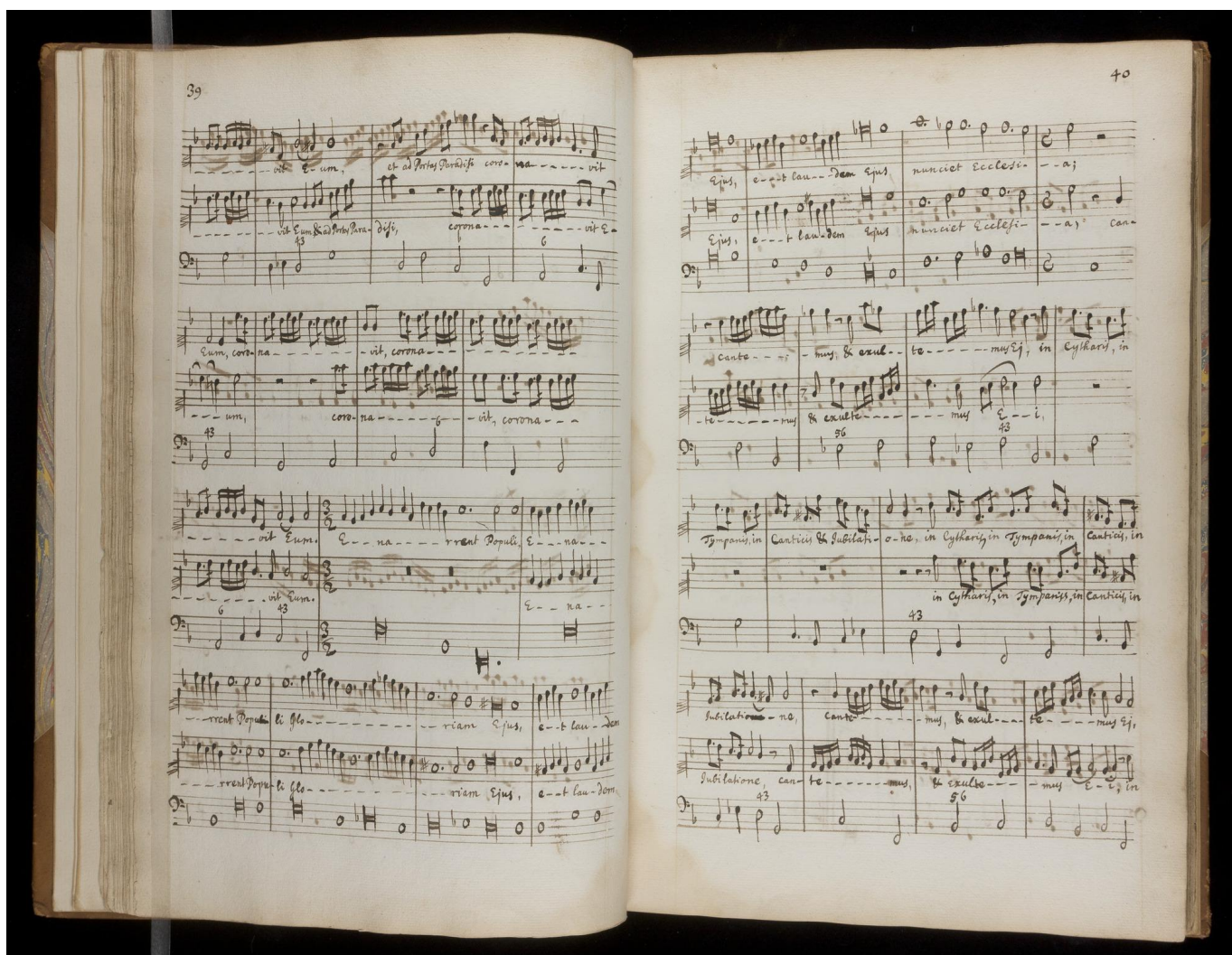
Domini in via mira -

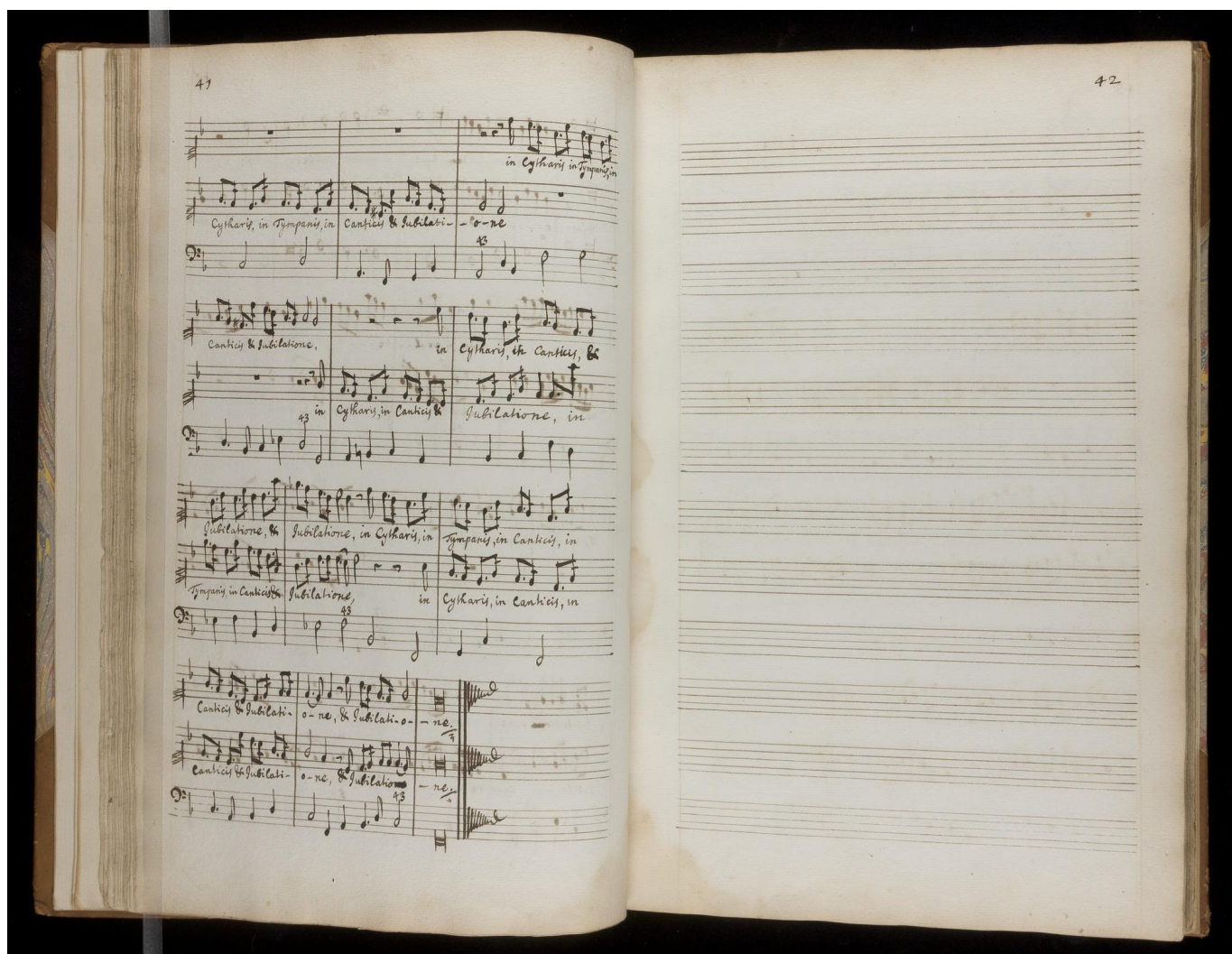
Quem hodie deduxit Dominus in via mira -

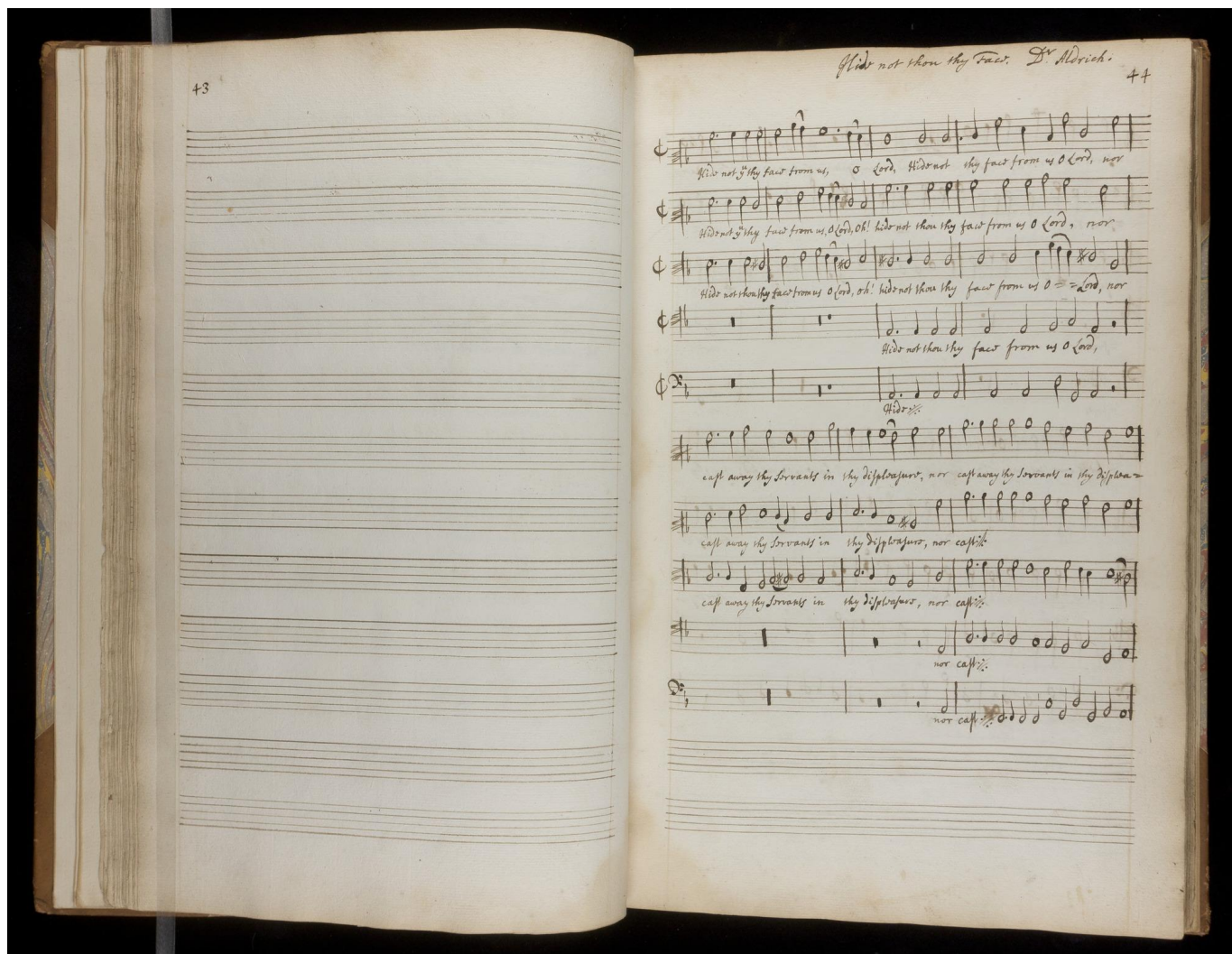
Disce corona -

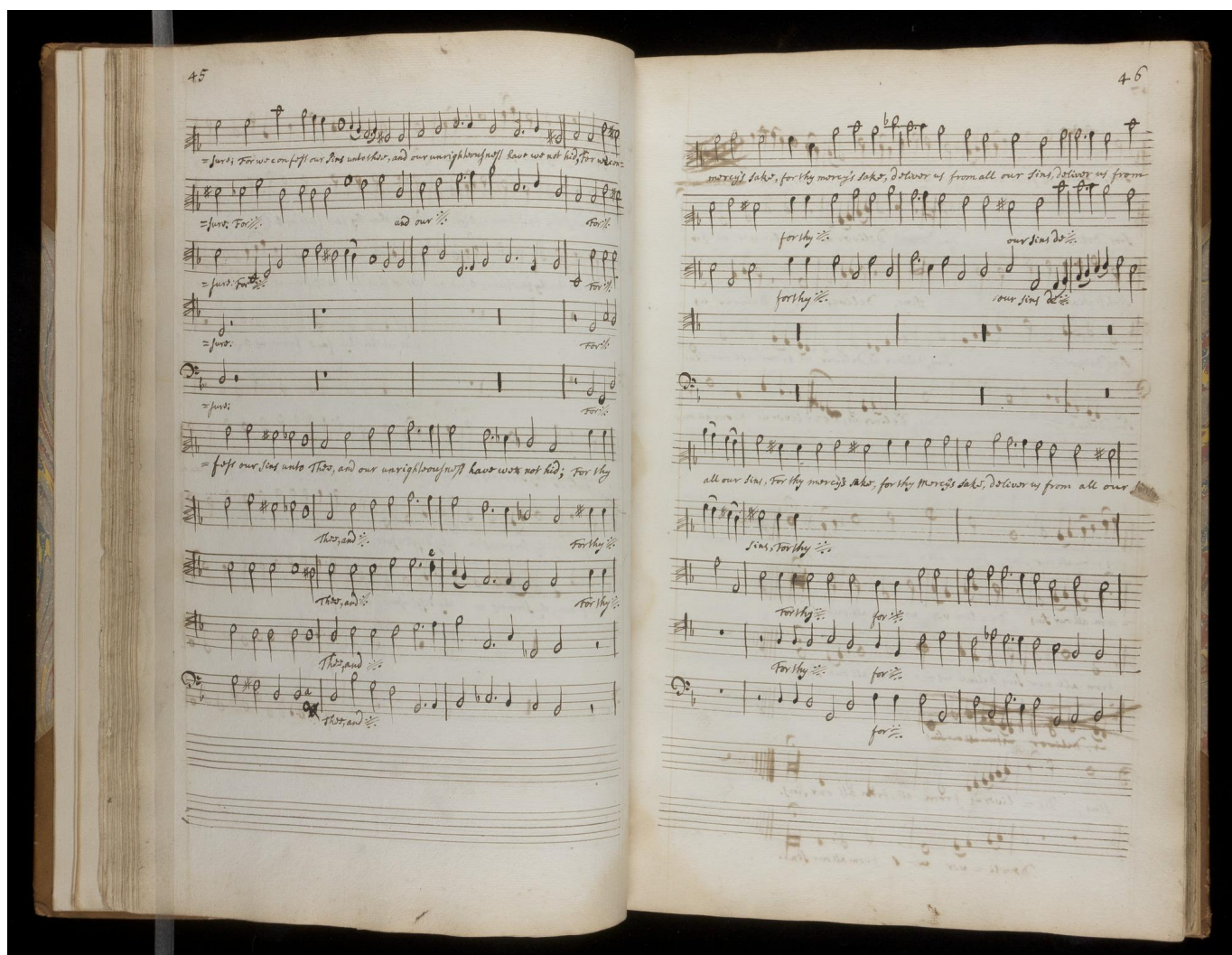
vit eum, coro - na -

vit eum, coro - na -

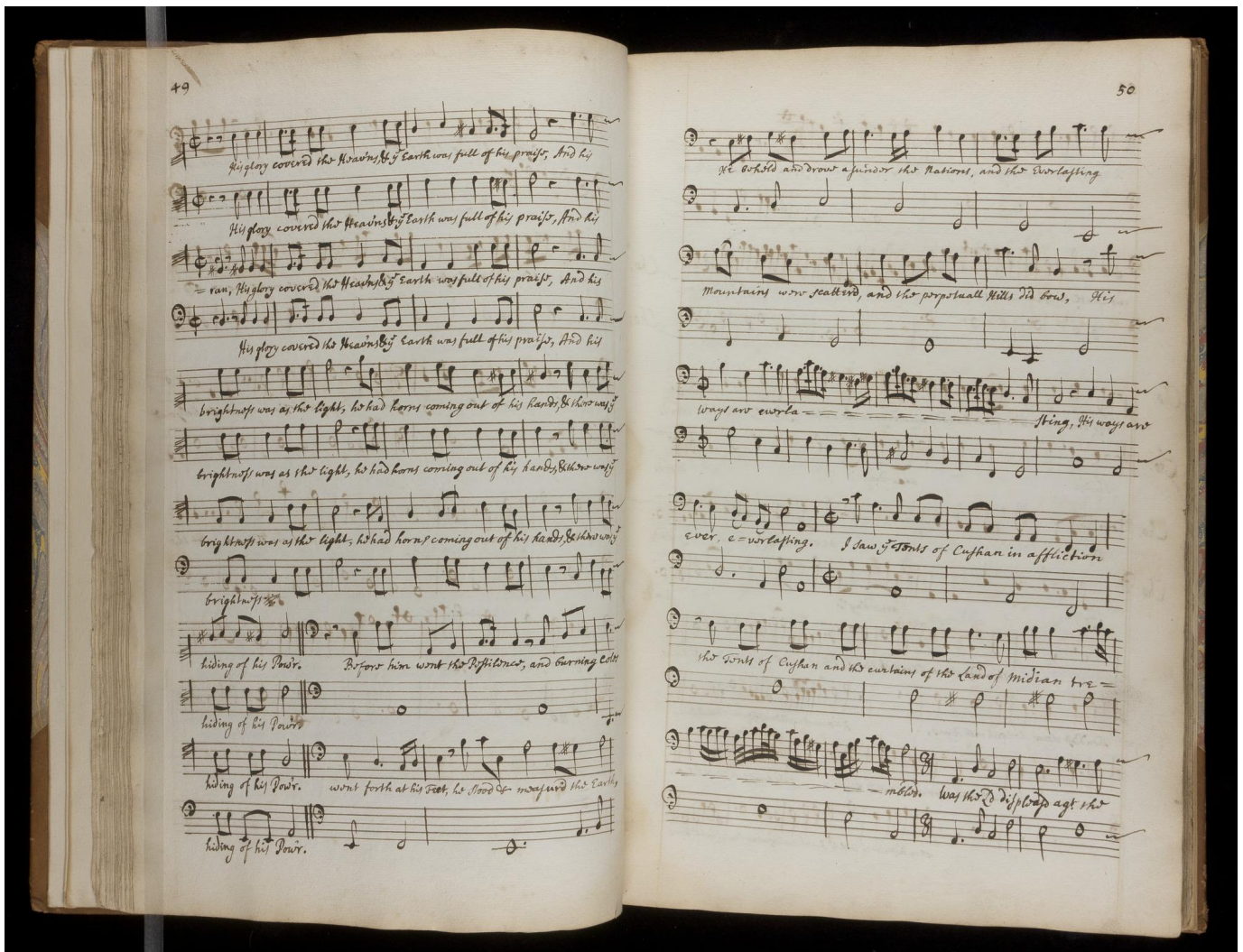


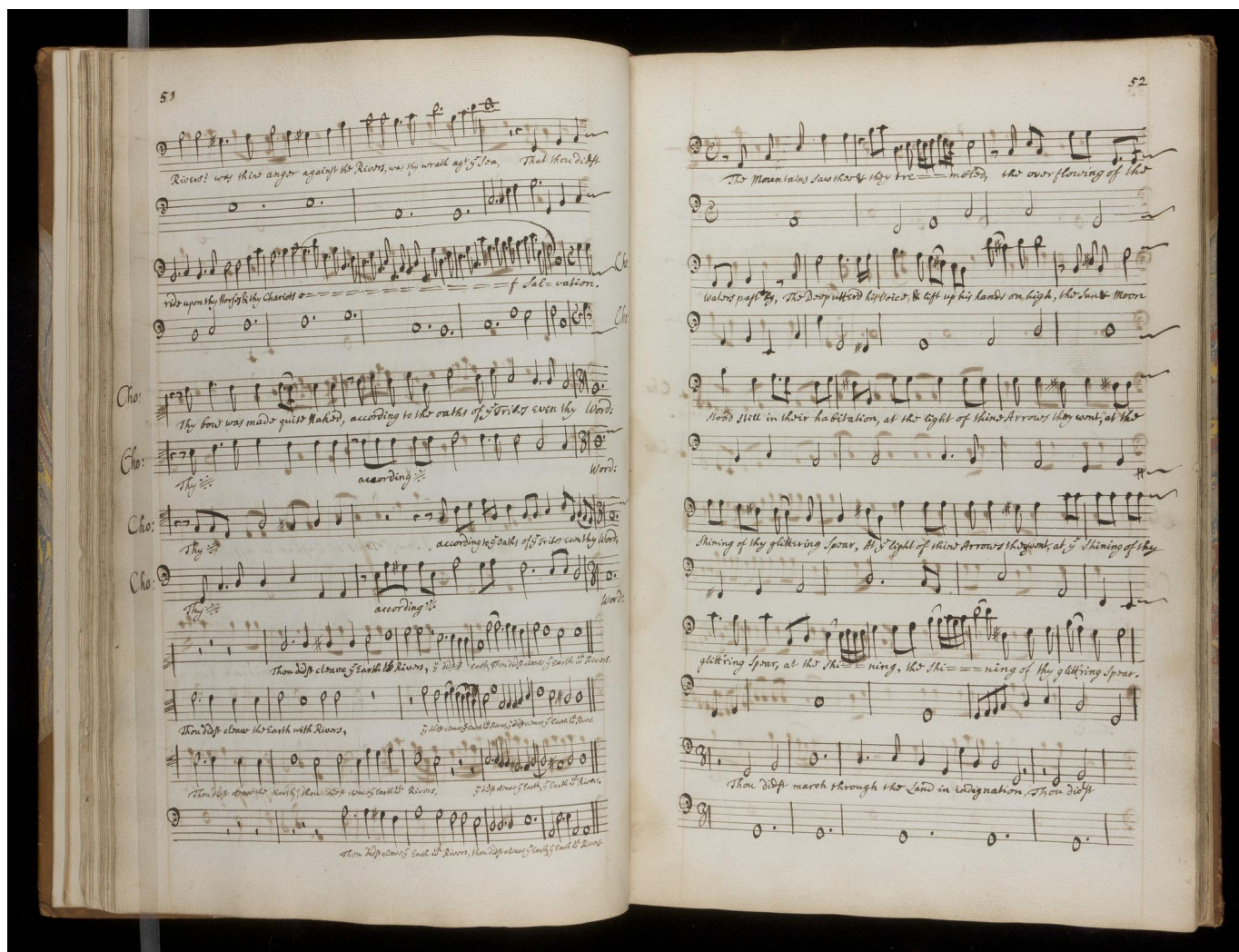






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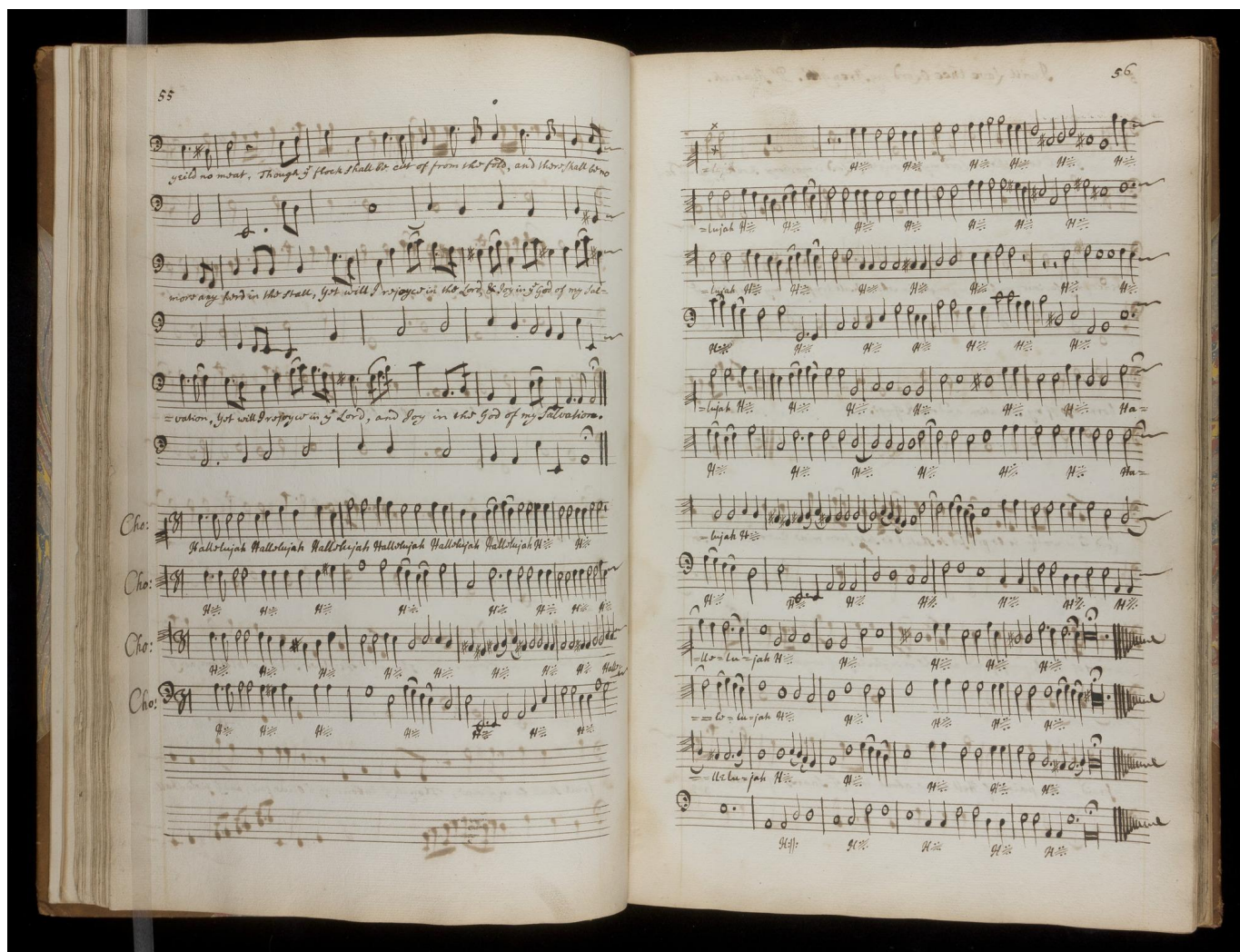


53

through of Heavens in that Angel, when wouldst thou for the salvation of thy
people, even for the salvation of thine Ancestrs. Thou wouldest thou
lead out of the house of the wicked, by discovering the foundation which
Chor. Thou wouldest thou lead out of the house of the wicked, by discovering the foundation which
Chor. Thou
Thou
Thou
When I heard, my belly trembled, my lips quivered at this

54

Voices, returned into my Bones, and I trembled in my self,
That I might rest in a day of trouble, when he cometh up unto people, he
will divide them by his Troops, when he cometh up unto people he will in-
vade them with his Troops, when he cometh up unto people he will in-
vade them with his Troops. Though I say, I shall not blossom, nor
fruit shall be in me, though I labour, I shall not bring forth, and I shall
be as a tree without fruit, though I labour, I shall not bring forth, and I shall



57 *I will Love thee O Lord my strength. Dr. Aldrich.*

I will love thee O Lord my strength, O Lord is my strong Rock & my de-
-fender, my saviour, my God in my might in whom I will trust, my Buckler &
horn of my salvation, and my Refuge, I will call upon the
Lord it is worthy to be praised so shall I be kept from mine enemies, The Lord
= roots of Death compass me, and the overflowings of ungodliness made me =
fraid, the pains of Hell came about me, I shamed of Death over-

58

look me, In my trouble I will call upon O Lord, I will com-
= plain un-to my God, I will call upon the Lord, I will com-
= plain unto my God, so shall he hear my voice out of his holy
Temple, my Complaint shall come before him, it shall enter into his ears.
The earth tre=mbled, and quaked, trembled & quaked, the very found=
ation of the earth.
The earth trembled and quaked, the very found=

59

Foundations of the Hills shook and were removed, The very Foundations
 Foundations of the Hills shook, and were removed, The very Foundations of the
 Foundations of the Hills, shook, and were removed, The very Foundations of the Hills
 Foundations of the Hills shook & were removed, & very Foundations of his
 of the Hills shook & were removed & were removed, because he was wrath, the
 Hills shook & were removed, because he was wrath, & very Foundations
 shook & were removed, because he was wrath, the
 Foundations were removed, and were removed because he was wrath, &
 very Foundations of the Hills, shook, & were removed, because he was
 of Hills shook & were removed, shook & were removed because he was
 very Foundations of the Hills shook & were removed, because he was
 very Foundations of the Hills shook, & were removed because he was

60

wrath, they shook and were removed, because he was wrath.
 wrath, they shook, & were removed because he was wrath.
 wrath, they shook and were removed because he was wrath.
 Very wrath, they shook and were removed, because he was wrath.
 There went a smoke out in his nostrils, and a consuming fire out
 of his mouth, so that coals were kindled alive, coals were kindled alive,
 he bowed the Heavens also and came down, & it was dark under his
 feet, he rode upon the Cherubims and did fly, he came with

[illegible]

63

the Sufferers, at the closing of the breath of the Sufferers.

He shall lead down from on high to fetch me, and shall lead me out
of many waters, He shall deliver me from my strong enemy,
and from them that hate me for they were too strong for me.

They provided me in the day of my trouble, but the Lord of God was
my upholder, the Lord worth, the Lord worth, and blessed be my

64

strong helper, and praised be the God of my salvation.

Chorus.

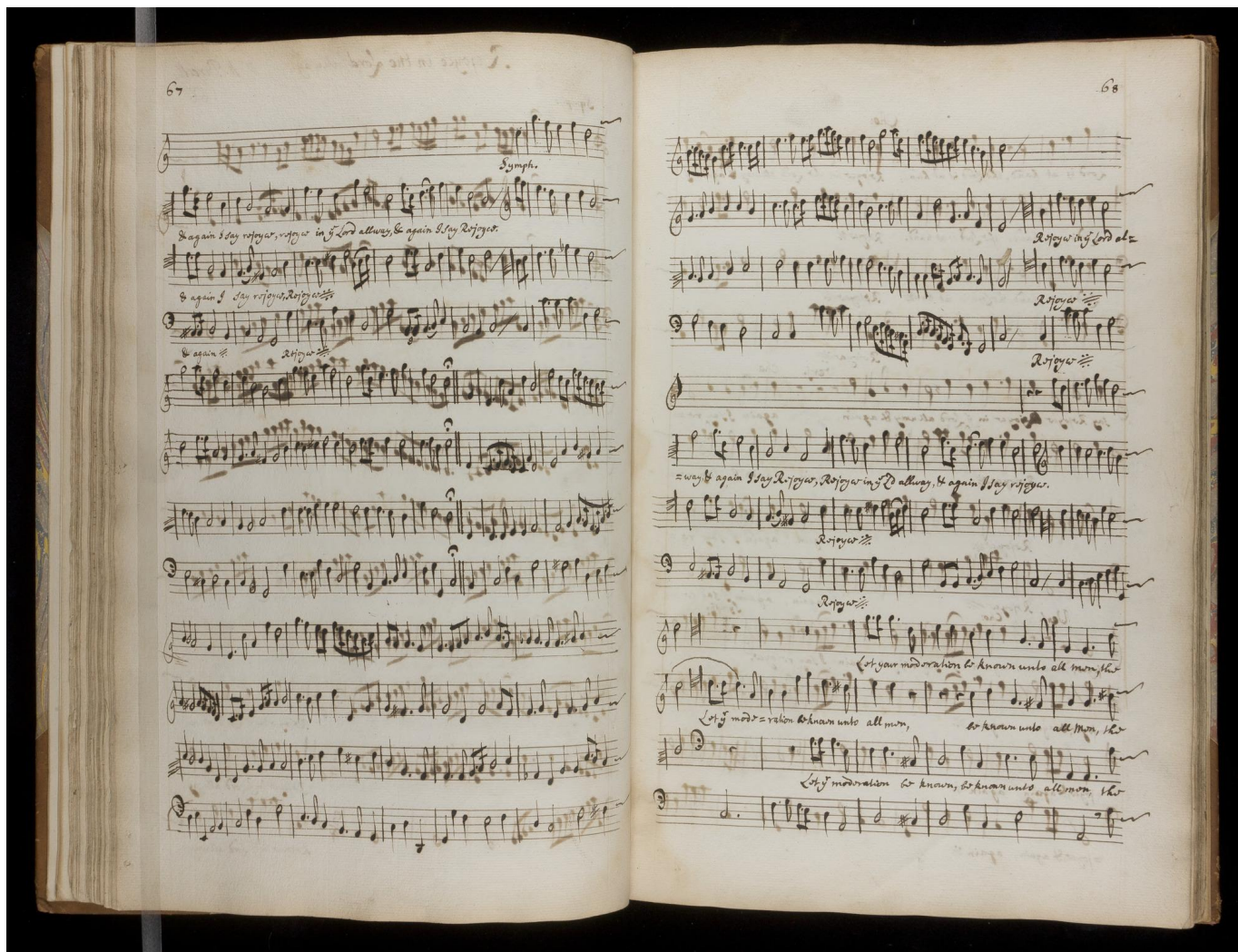
The Lord worth, and blessed be my strong helper,
the Lord worth, and blessed be my strong helper, my strong helper,
and praised be God, and
He praised be the
The Lord worth, He blessed be my strong helper,
= pr, He praised be God of my salvation,
praised be God of my salvation, the Lord worth, the Lord worth, and
God of my salvation, the Lord worth.

and praised be God of my saluati-on, and blessed be my
 & blessed be my strong helper & praised be the God of my saluati-on
 blessed be my strong helper, and blessed be my strong hel-
 per, and blessed be my strong helper
 on, & praised be the God of my saluati-on
 on, and praised be the God of my saluati-on
 strong helper & praised be the God of my saluati-on
 blessed be my strong helper, & praised be the God of my saluati-on
 on, & blessed be my strong helper, and praised be the God of my saluati-on
 on, & praised be the God of my saluati-on
 on, & blessed be my strong helper, & praised be the God of my saluati-on



Symph:

Rejoyce in the Lord alway,
 Rejoyce in the Lord alway,
 Rejoyce in the Lord alway,
 Rejoyce in the Lord alway,



69

Cho:

Lord is at hand, the Lord is at hand. Rejoyce in the Lord alway & again

Lord is at hand, the Lord is at hand. Rejoyce

Lord is at hand, the Lord is at hand. Rejoyce

Rejoyce

Veri. Cha

say Rejoyce, Rejoyce in the Lord alway & again. again I say re =

Rejoyce again, again I say re =

Rejoyce again, again I say re =

Veri. Rejoyce

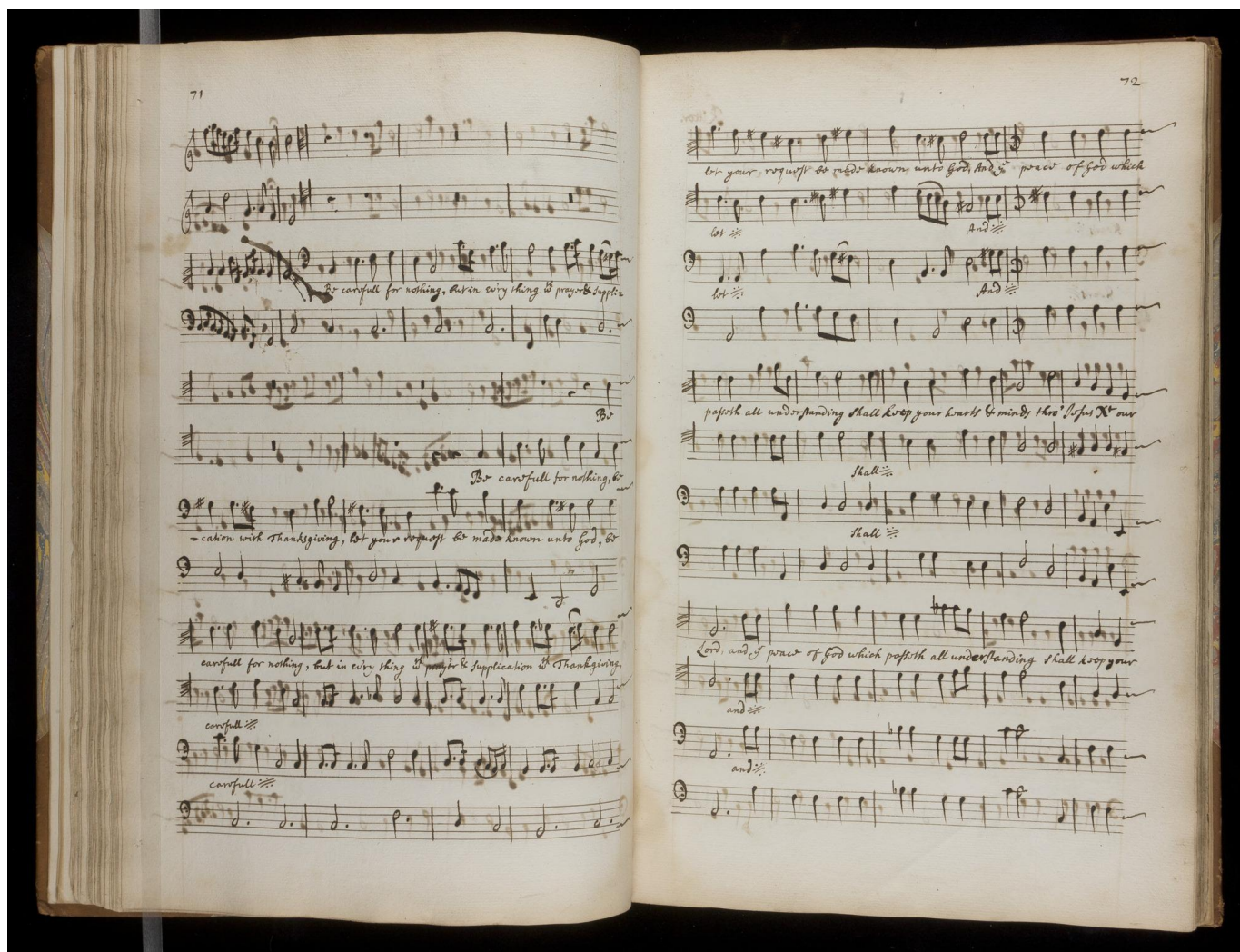
Rejoyce, again, again I say rejoyce, again I say rejoyce,

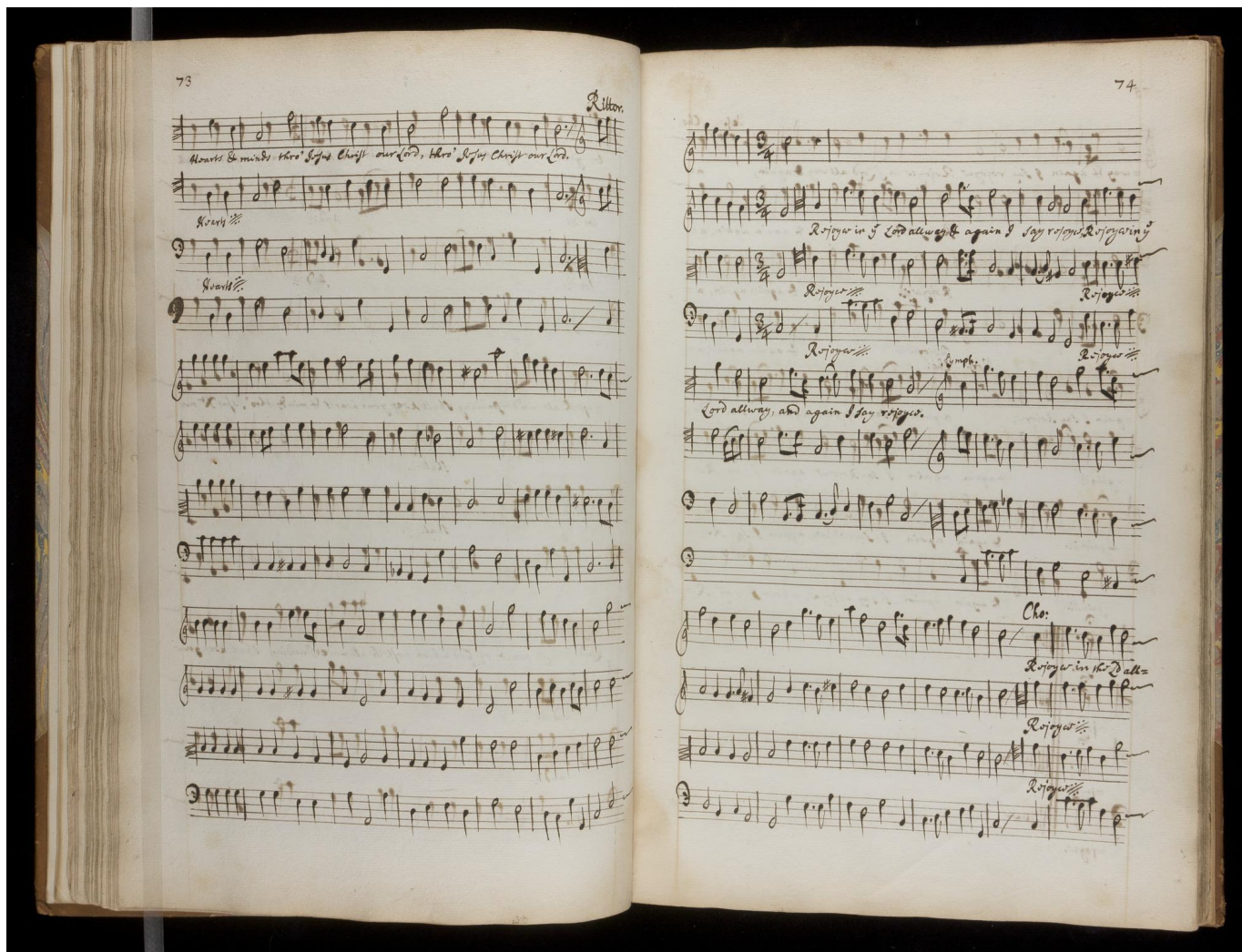
=joyce, again, again

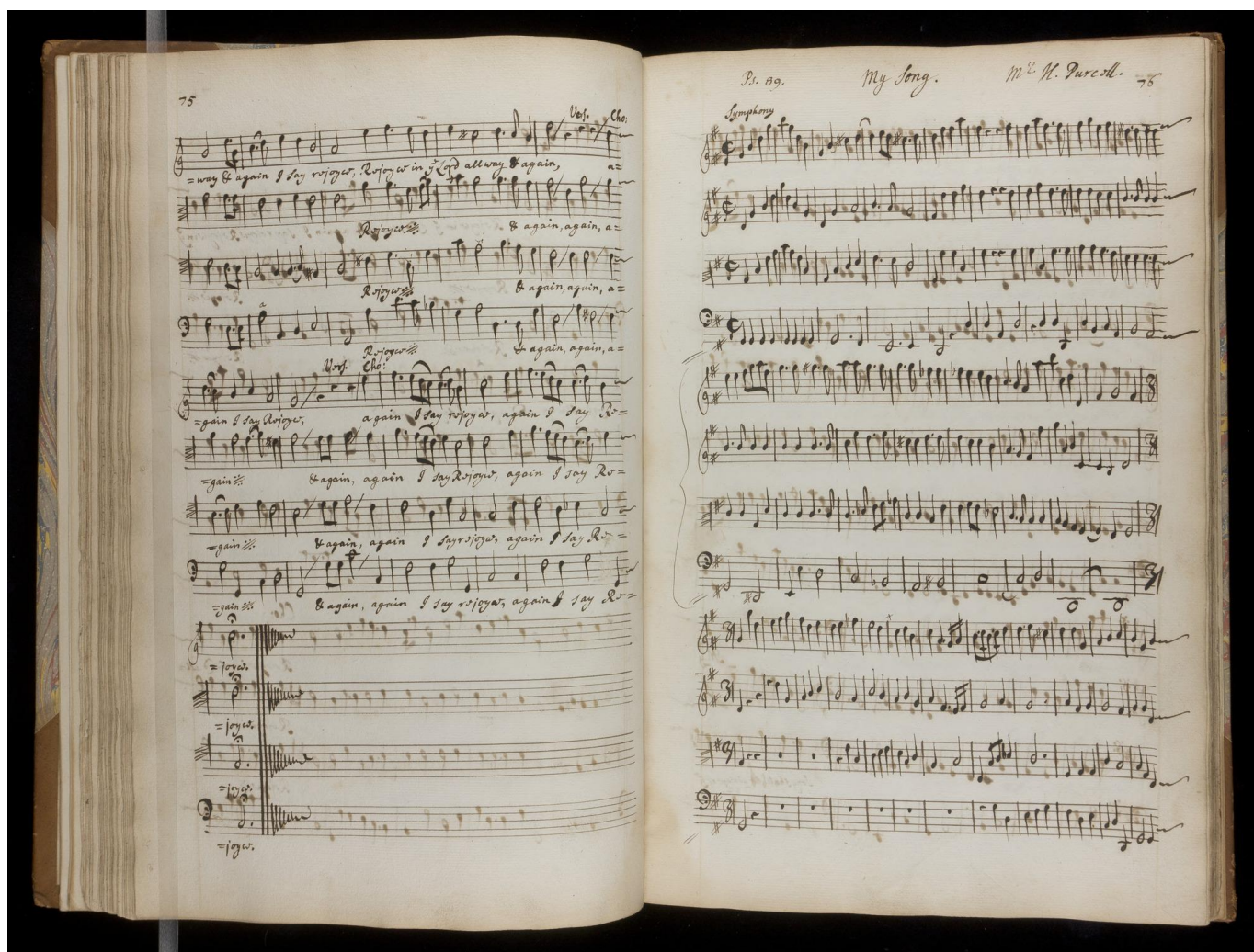
=joyce, again, again

=joyce, again, again

70







77

78

Le = original kind of Lord, my song shall be always of the Le

Le = original kind of Lord, with my mouth will never be showing

forth thy Truth, with my mouth will never be showing forth thy

Truth, from one gendra =

to another, from one gendra =

him to another

O Lord, O Lord, the

79

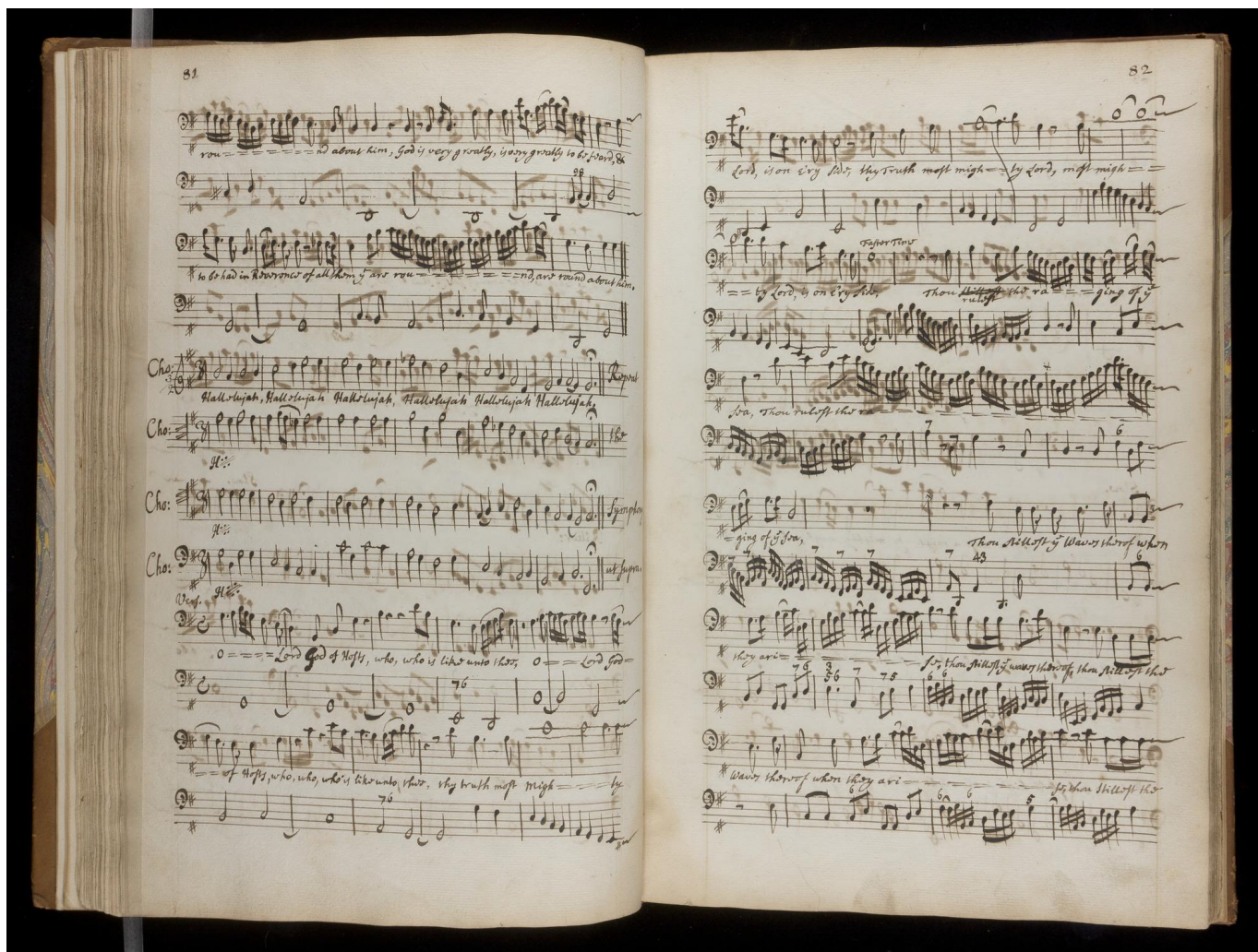
very Heavens shall praise thy
Lord, the very Heavens praise thy
Congregation of Saints, be thou praised in
Congregation of Saints

For who is he among Clouds, shall be compared unto Lord, For who is
he among the Clouds, shall be compared unto Lord, For who is he, for what
he among Clouds, shall be compared unto Lord, and he is he, he is he, is

80

For who is he among Clouds, shall be compared unto Lord, For who is he, for what
he among the Clouds, shall be compared unto Lord, For who is he, for what
he among Clouds, shall be compared unto Lord, and he is he, he is he, is

Ritornel: *Slow.*
God is very
great - ly to be
praised in Council of Saints, and to be had in Remembrance of all them that are



83

* We are thy servants, O Lord, O Lord, we are thy servants.

* High = right. Ritornel.

Slow.

Thou hast a mighty, mighty, mighty arm, Thou

* Hast a mighty, mighty, mighty arm, strong is thy hand, strong is thy

* Hand, & high & high is thy right hand, Thou hast a mighty

84

* mighty arm, Strong is thy hand, strong is thy hand, & high, and

* high = is thy right hand. Righteousness and equity are the

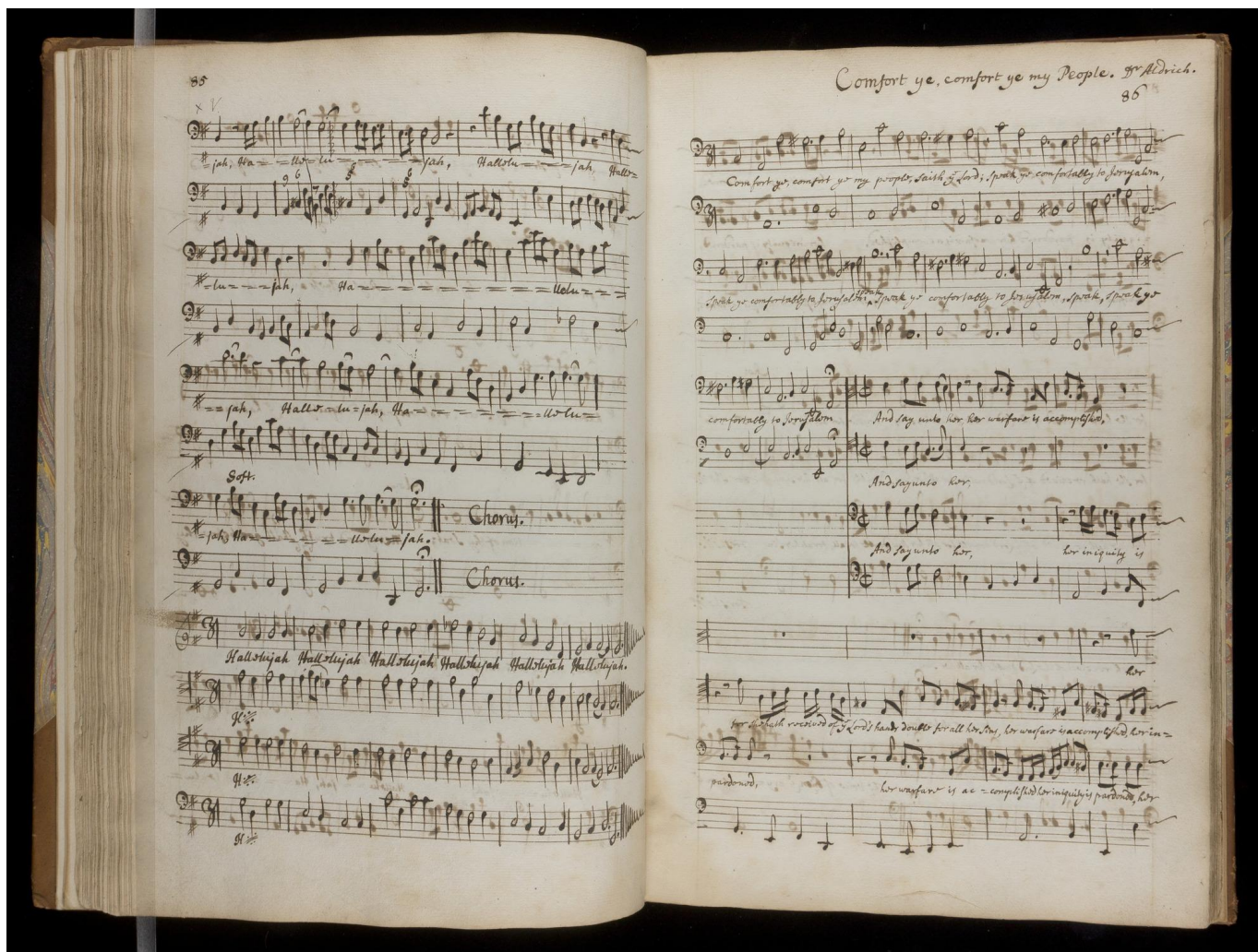
* habitation of thy seat, righteousness and equity are thy habitations.

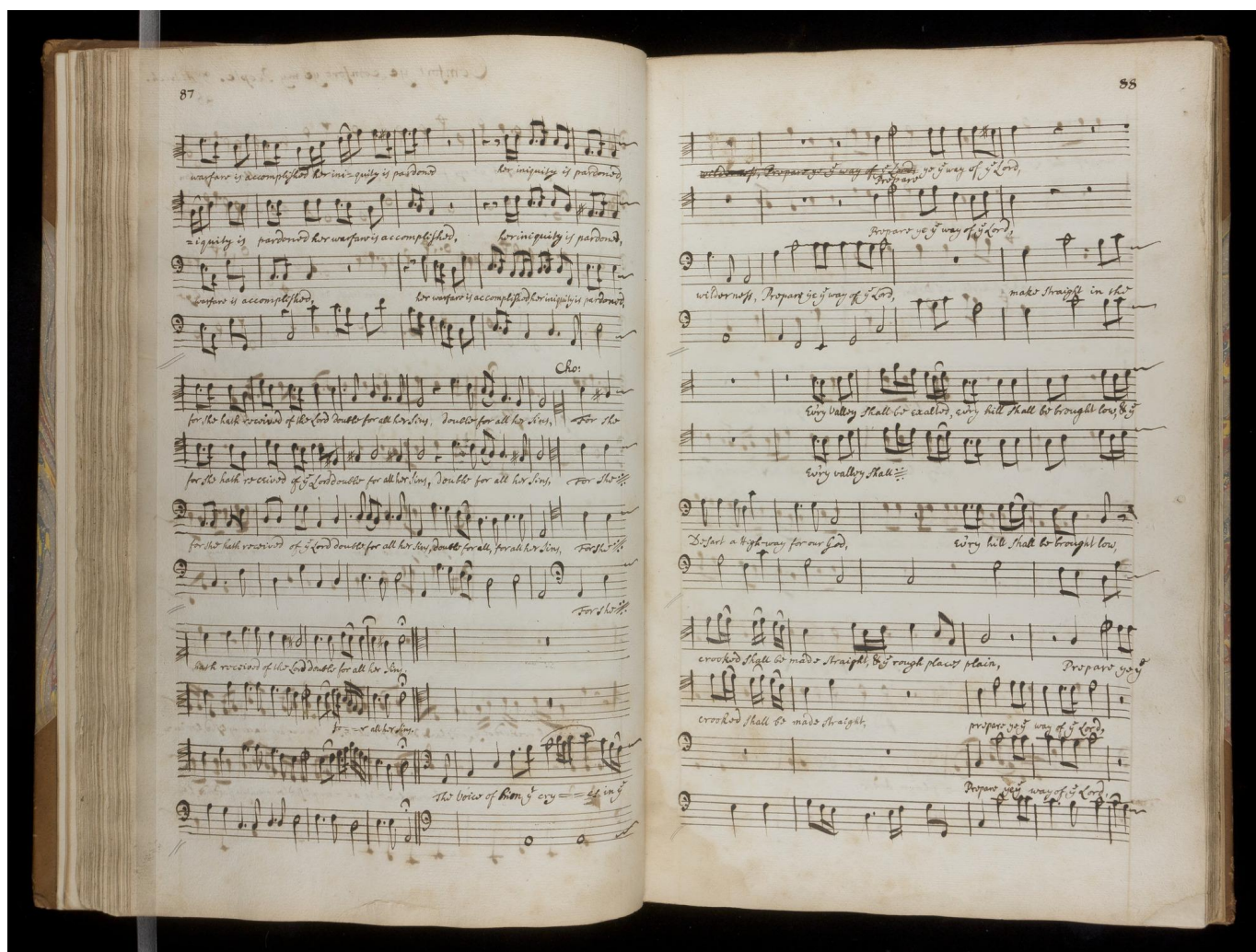
Slow.

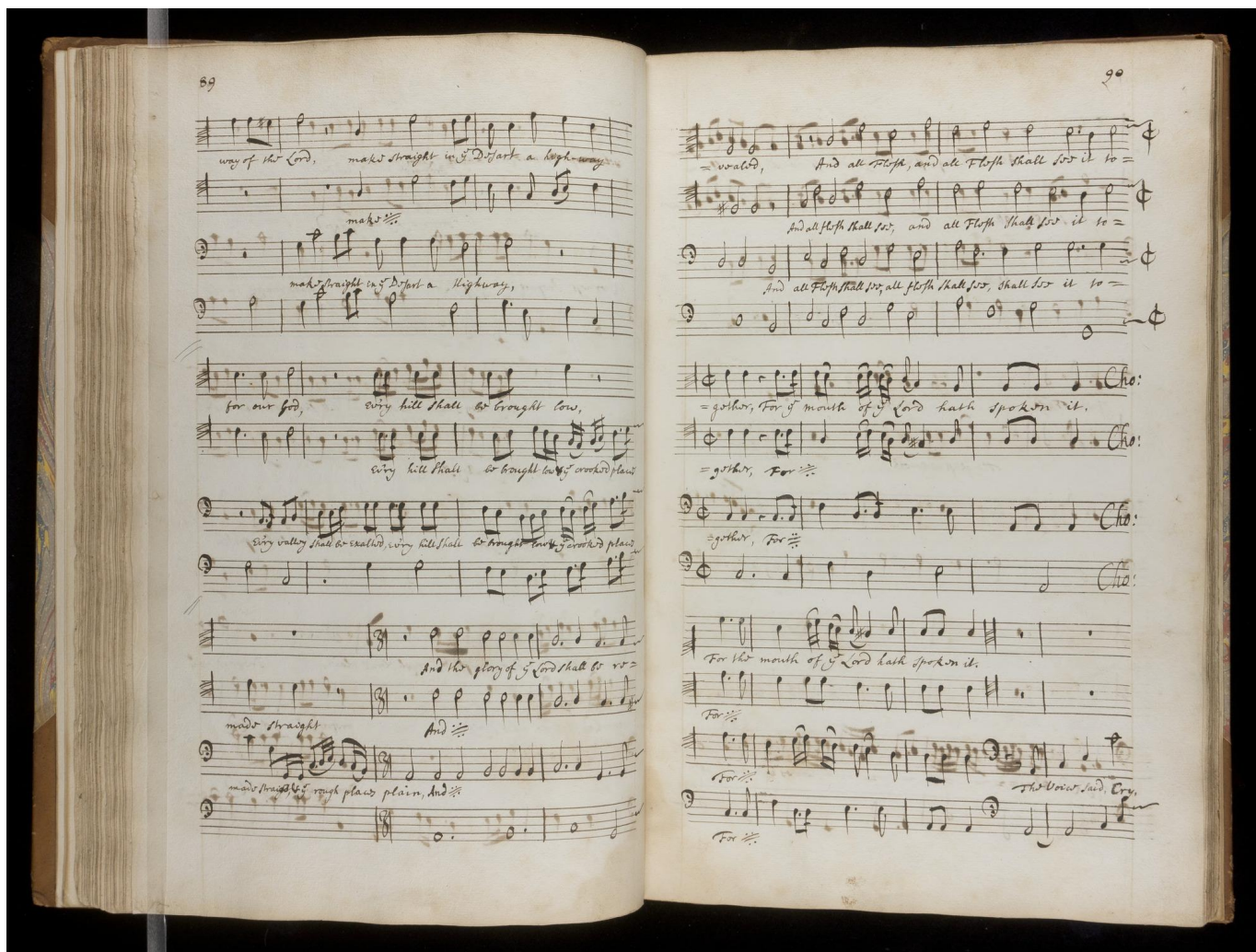
* Fear of thy seat, Mercy and truth shall go before thee.

* Fear, mercy & truth, mercy & truth shall go before thee.

Hallelu - jah, Hallelu - jah, He - - - - -







91

All Flesh is grass & all of goodliness thereof is as a flower
 what shall say, *Alte*
Alte
 of the Field. The flower fa = doth,
 The grass withereth,
 Because of spirit

92

Surely the People is as grass, surely the People is as grass, The grass withereth,
 surely is as grass, The
 surely is as grass
 The flower fa = doth, The
 flower fa = doth, the flower fa doth, The flower fa doth,
 The grass withereth, the flower fa = doth,
 flower fa = doth, But word of the Lord shall endure,
 The flower fa doth, But word of the Lord shall endure, shall endure,
 But word of the Lord shall endure, But word of the Lord

93

for ever, for ever, but if word of if Lord shall endure for e =

A for ever, for ever, but if word of if Lord shall endure for e =

shall endure, a but if word of if Lord shall endure for e =

= word of if Lord, shall endure for ever & ever & ever,

= word of if Lord, shall endure for ever & ever & ever, ever for ever & ever,

ever for ever & ever & ever, for ever & ever & ever, for ever & ever,

for ever, for ever, for ever, for ever,

for ever, for ever, for ever, for ever,

94

Cho: But if word of if Lord shall endure, it shall endure, it shall en =

Cho: But if word of if Lord, but if word of if Lord shall endure, it shall endure for

Cho: But if word of if Lord,

Cho: But if word of if Lord,

= word for ever, But if word of if Lord shall endure,

word, it shall endure for ever, But if word of if Lord shall endure,

shall endure, it shall endure for ever, but if word of if Lord shall endure, it

But if word of if Lord shall endure, But if word of if

word of if Lord shall endure, shall endure for ever, it shall endure for ever,

= word, But if word of if Lord shall endure for e =

shall endure for ever, But if word of if Lord shall endure, it shall endure

Lord shall endure, But if word of if Lord shall endure for



Handwritten musical score for two pages, 97 and 98. The score is written in ink on aged paper. The left page (97) is titled "Vers." and contains several staves of music with lyrics in Latin. The right page (98) continues the musical notation and lyrics. The lyrics are written in a cursive script, and the musical notation includes various notes, rests, and clefs. The score is organized into systems, with lyrics aligned under the corresponding musical staves.

97

Vers.

We prai=se thee, we prai=se thee, O = = = God.

We prai=se thee, we prai=se thee, O = = = God.

We prai=se thee, we prai=se thee, O = = = God.

We ac=knowl=edg=ing, we ac=knowl=edg=ing to be the Lord.

We ac=knowl=edg=ing, we ac=knowl=edg=ing to be the Lord.

We ac=knowl=edg=ing, we ac=knowl=edg=ing to be the Lord.

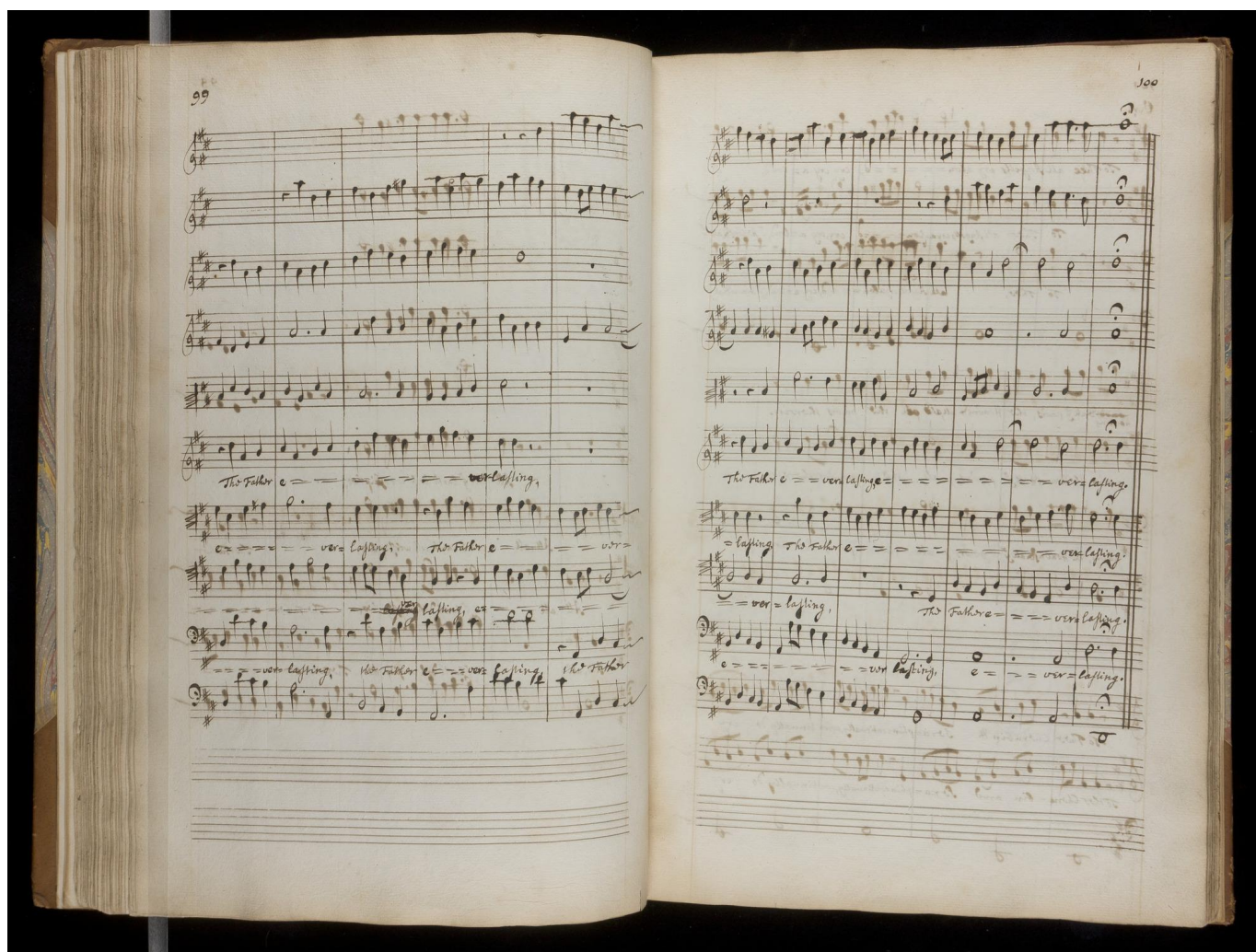
98

All all of earth with worship thee.

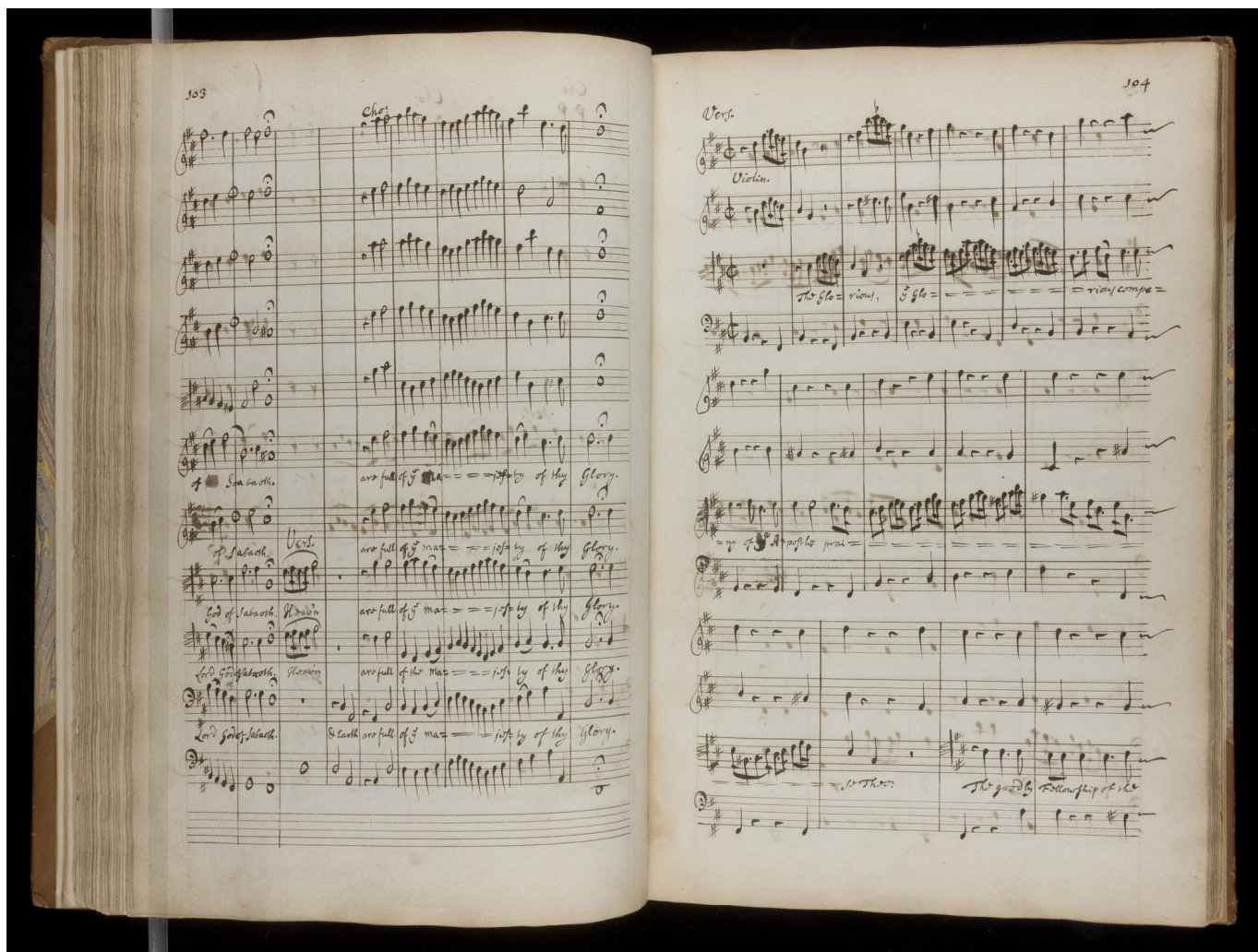
All, all all of earth with worship thee. The Father

All all all of earth with worship thee. The Father

All, all all of earth with worship thee. The Father







Handwritten musical score for two pages, 105 and 106. The score is written in a historical style with multiple staves and includes Latin lyrics.

Page 105:

- Staff 1: *Propheeti pœni*
- Staff 2: *- lo Ther,*
- Staff 3: *The Ho =*
- Staff 4: *Army of Ma = rtyrs*

Page 106:

- Staff 1: *Cho:*
- Staff 2: *The Holy Church through out all the world doth ac knowledge The,*
- Staff 3: *The Holy Church through out all the world doth ac knowledge The,*
- Staff 4: *The Holy Church through out all the world doth ac knowledge The,*
- Staff 5: *The Holy Church through out all the world doth ac knowledge The,*

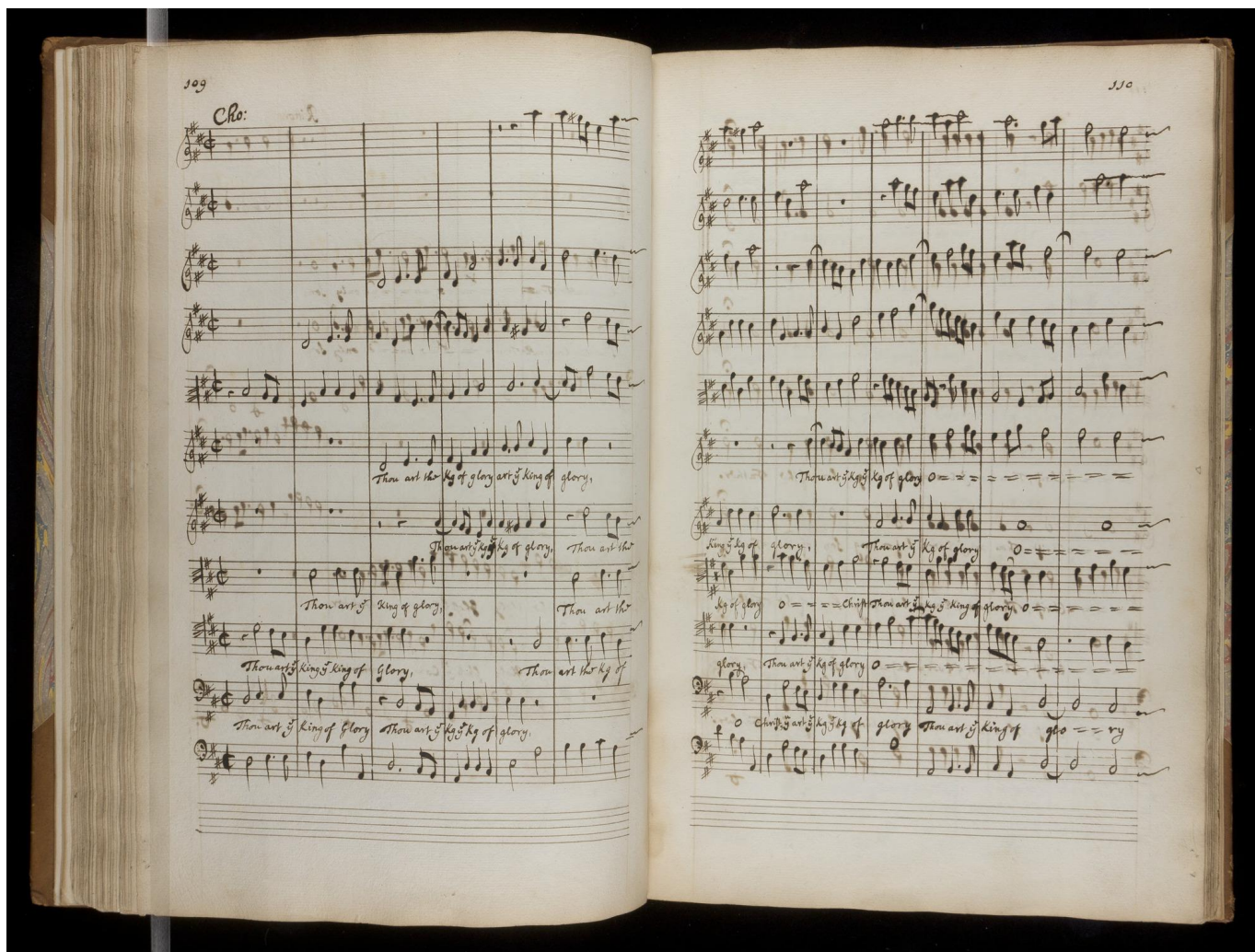
Handwritten musical score for two pages, 107 and 108. The score is written in ink on aged paper and includes vocal parts with lyrics and instrumental parts for Trumpets and Cornets.

Page 107:

- Trumpets.
- Cornet.
- The Father of an I = = = = = infinitely infinite Majesty.
- The Father of an I = = = = = infinite Majesty.
- That honorable, True Christ
- That honorable
- Ritorn.

Page 108:

- Ritorn.
- honorable True = = = = = and only Son.
- True the honorable True = = = = = and only Son.
- Also this glory glory glory Co = = = = = information
- Also this glory glory glory Co = = = = = information



111

Christ, Thou art of Evere last-ling Son of the Father.

Christ, Thou art of Evere last-ling Son of the Father.

Christ, Thou art of Evere last-ling Son of the Father.

Christ, Thou art of Evere last-ling Son of the Father.

Christ, Thou art of Evere last-ling Son of the Father.

112

Vers. Contr. & Bass.

Slow

When I lookt upon thee so deliver

When I lookt upon thee so deliver

man, when I lookt up=

man, I did not abhorre the Virgin's womb, Thou didst not abhorre

on I so deliver man, I did not abhorre the Virgin's womb, I did not abhorre

abhorre the Virgin's womb, when I didst come to this world, I did not

abhorre the Virgin's womb, when I didst come to this world, I did not

open of kingdom of Heaven, I did open of kingdom of Heaven so

Thou didst open the kingdom of Heaven, I did open the kingdom of

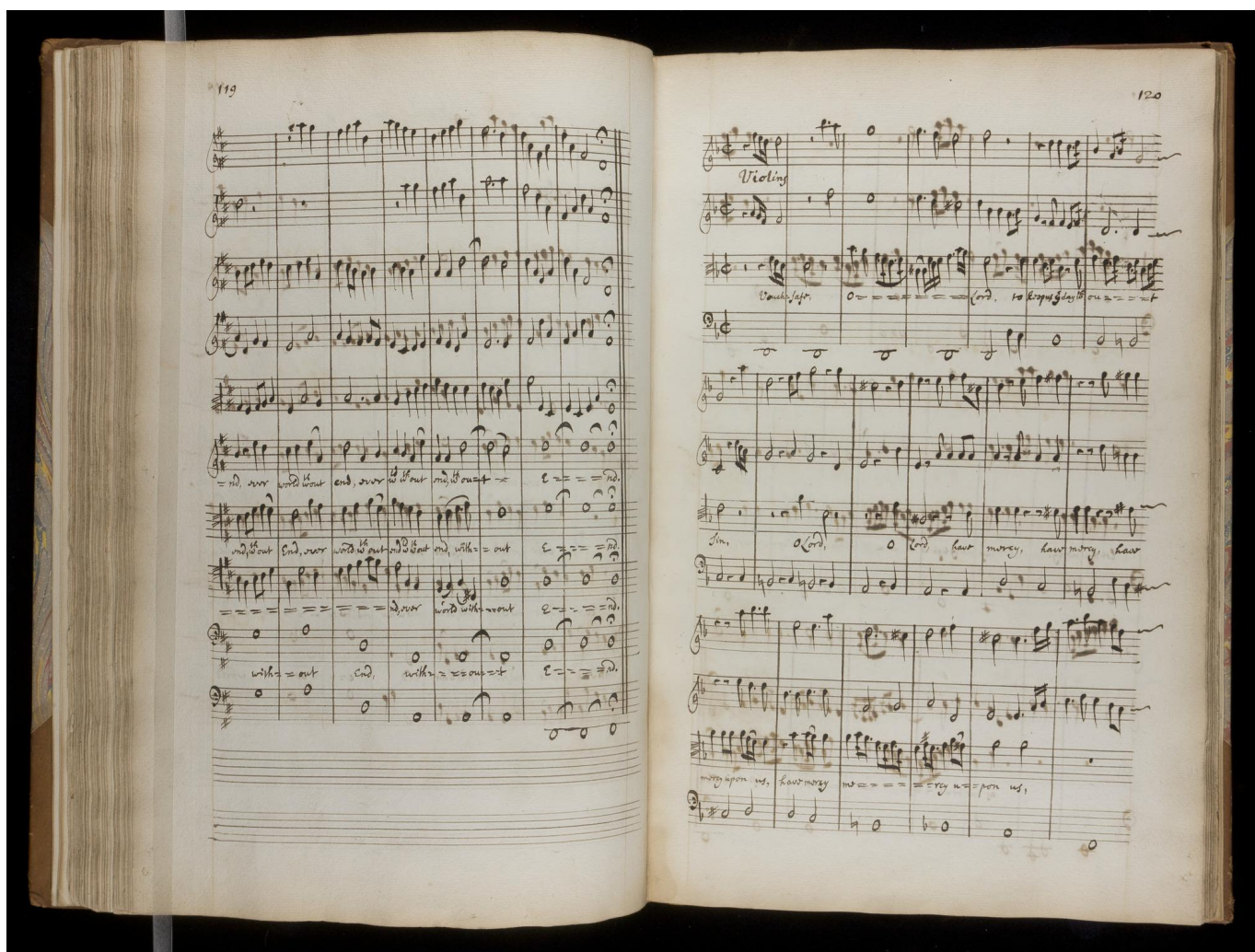




p. 117-118

Image ID: 1265563





p. 121-122

Image ID: 1265565

Handwritten musical score for two pages, 121 and 122. The score is written on aged, yellowed paper with multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves, including phrases like "O Lord in their hour of trouble", "Let thy mercy", and "Let thy mercy light". The right page is marked "122" and the left page is marked "121".





p. 127-128

Image ID: 1265568

127 Vers.

I sing of thy glory I sing of thy glory

Cho.

O Lord, thy full in glory, all all ye Land.

O Lord, thy full in glory, all all ye Land.

O Lord, thy full in glory, all all ye Land.

O Lord, thy full in glory, all all ye Land.

O Lord, thy full in glory, all all ye Land.

128

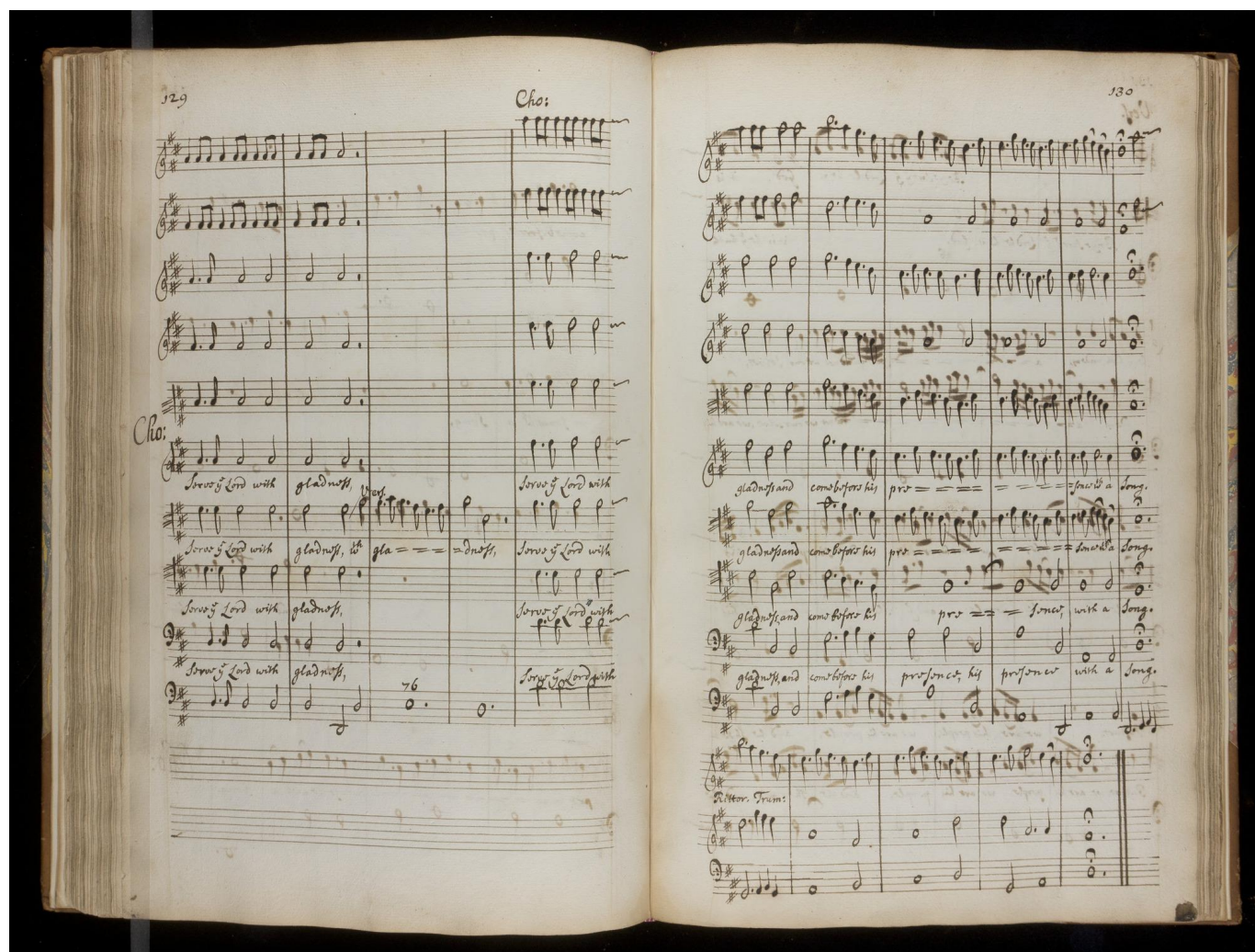
come before his

I sing of thy glory

and come before his

Cho.

I sing of thy glory



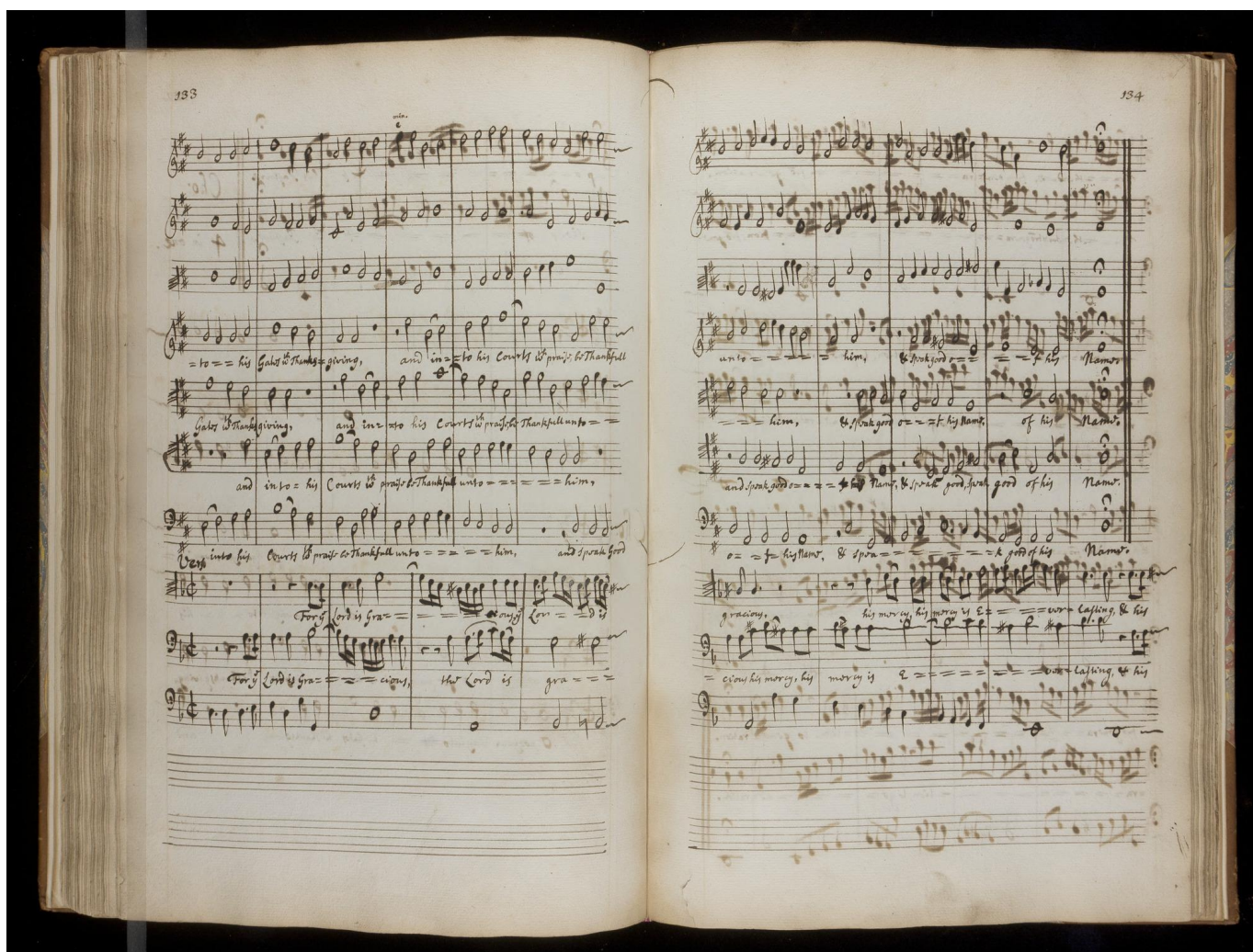
Handwritten musical score for two pages, 131 and 132. The score is written in ink on aged paper and includes vocal parts with lyrics and instrumental accompaniment.

Page 131:

- Top system:** Vocal parts with lyrics: "Blessed be the Lord, he is God, it is he who is the Lord, he is God, it is he who is the Lord." The instrumental part is in the bass clef.
- Middle system:** Vocal parts with lyrics: "Let us praise the Lord, we are his people, and he is our God, we are his people, we are his people, and he is our God." The instrumental part is in the bass clef.
- Bottom system:** Vocal parts with lyrics: "Praise the Lord, we are his people, we are his people, and he is our God, we are his people, we are his people, and he is our God." The instrumental part is in the bass clef.

Page 132:

- Top system:** Vocal parts with lyrics: "his Passover, 4 in one." The instrumental part is in the bass clef.
- Middle system:** Vocal parts with lyrics: "O go your way, in his name, O go your way, in his name, O go your way, in his name." The instrumental part is in the bass clef.
- Bottom system:** Vocal parts with lyrics: "O go your way, in his name, O go your way, in his name, O go your way, in his name." The instrumental part is in the bass clef.



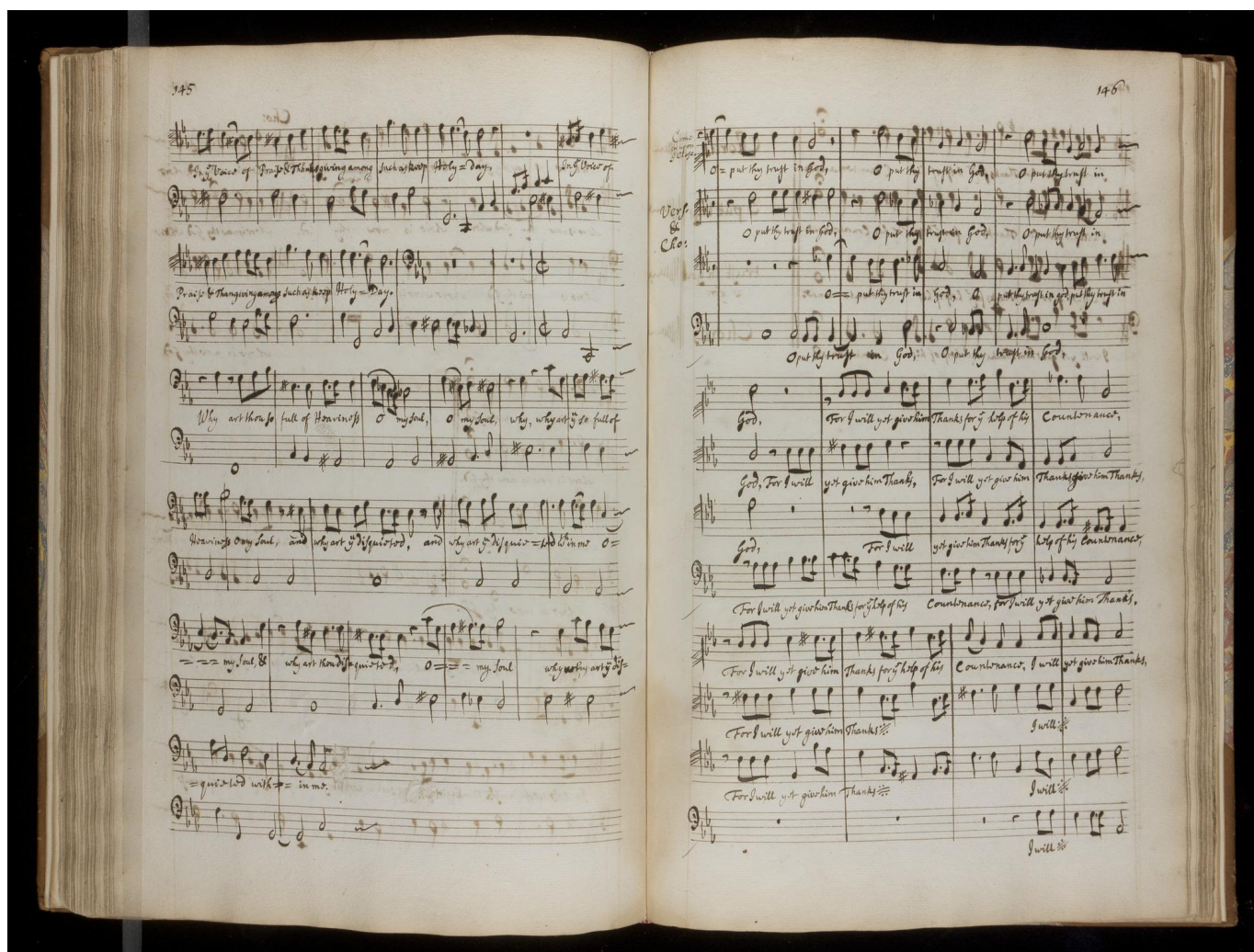












147

I will give him Thanks for help of his Countenance
 I will give him Thanks for help of his Countenance
 I will give him Thanks for help of his Countenance
 I will give him Thanks for help of his Countenance

Chorus
 O put thy
 trust in God
 as I do
 Chorus

148

Lord let me know my End. M. Lock.

Lord let me know my End, & the Number of my Days, that I may direct
 Behold, I have made my Days as it
 = Fill ~~how~~ long I have to live, how long have I lived
 Behold, thou hast made my Days
 was a span long as it was a span long, & mine Age is equal nothing, in vs =
 And mine Age is vain as nothing in vs =
 as it was a span long as it was a span long and mine Age is vain as nothing in vs =

149

is part of thee, and mine for is with as nothing in respect of thee, and vanity
 is part of thee mine, and mine as nothing, as nothing in respect of thee, and vanity
 is part of thee mine, and mine as nothing, as nothing in respect of thee, and vanity

every man living, every man living, is altogether vanity, *Alto*
 every man living, every man living, is altogether, *Alto*
 every man living, every man living, is *Alto*

Chor.
 together Vanities by, And vanity by every man living, every man living,
 together Vanities by, And vanity by every man living, every man living,
 together Vanities by, And vanity by every man living, every man living,
 And every man living, every man living

150

is altogether vanity by, altogether vanity by, is altogether vanity by, altogether vanity by
 is altogether vanity by, altogether vanity by, is altogether vanity by, altogether vanity by
 is altogether vanity by, altogether vanity by, is altogether vanity by, altogether vanity by
 is altogether vanity by, altogether vanity by, is altogether vanity by, altogether vanity by

Vers.
 For Man walketh in a vain shadow
 For Man walketh in a vain shadow

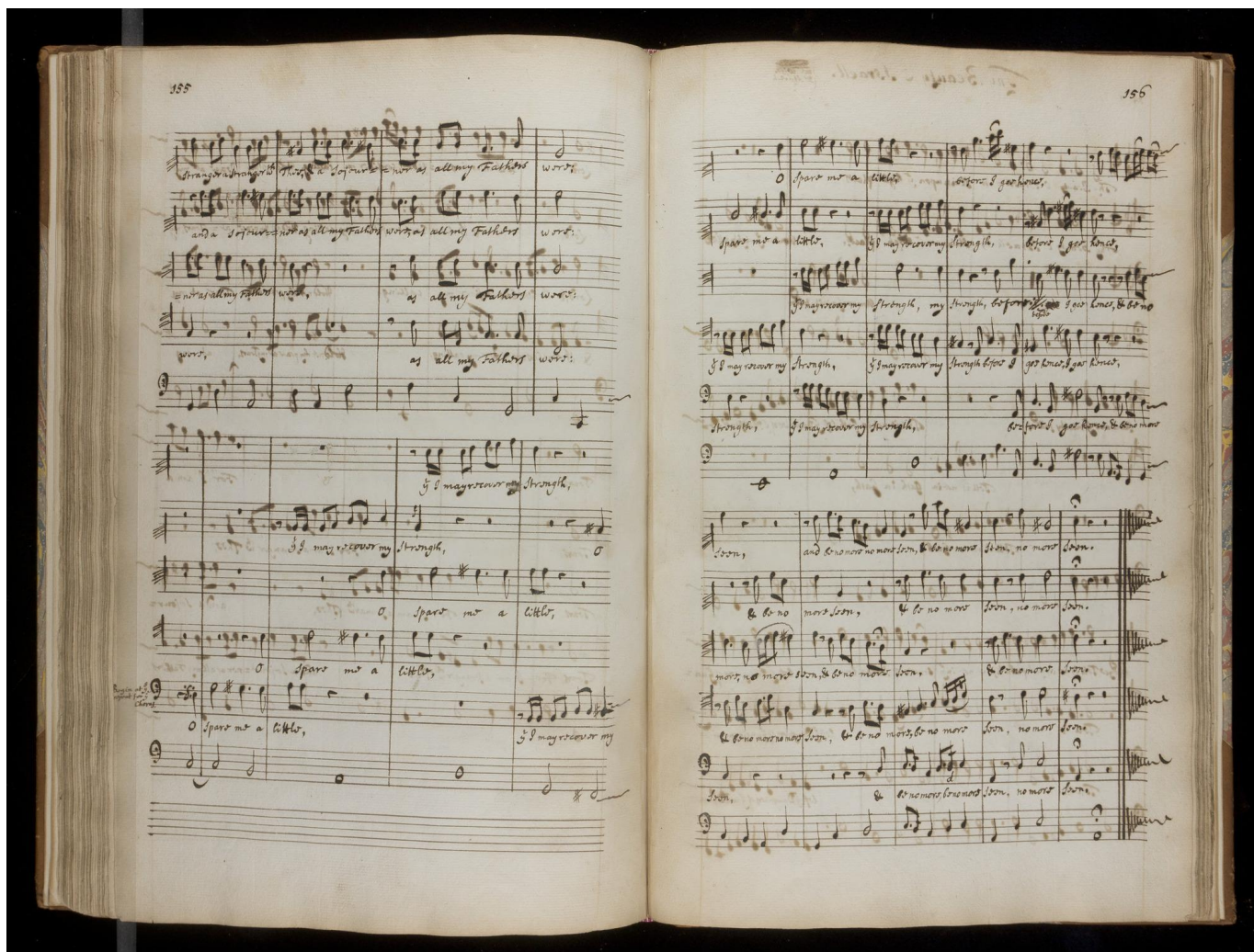
Vers.
 in a vain shadow, in a vain shadow, in a vain shadow, in a vain shadow
 in a vain shadow, in a vain shadow, in a vain shadow, in a vain shadow
 in a vain shadow, in a vain shadow, in a vain shadow, in a vain shadow
 in a vain shadow, in a vain shadow, in a vain shadow, in a vain shadow

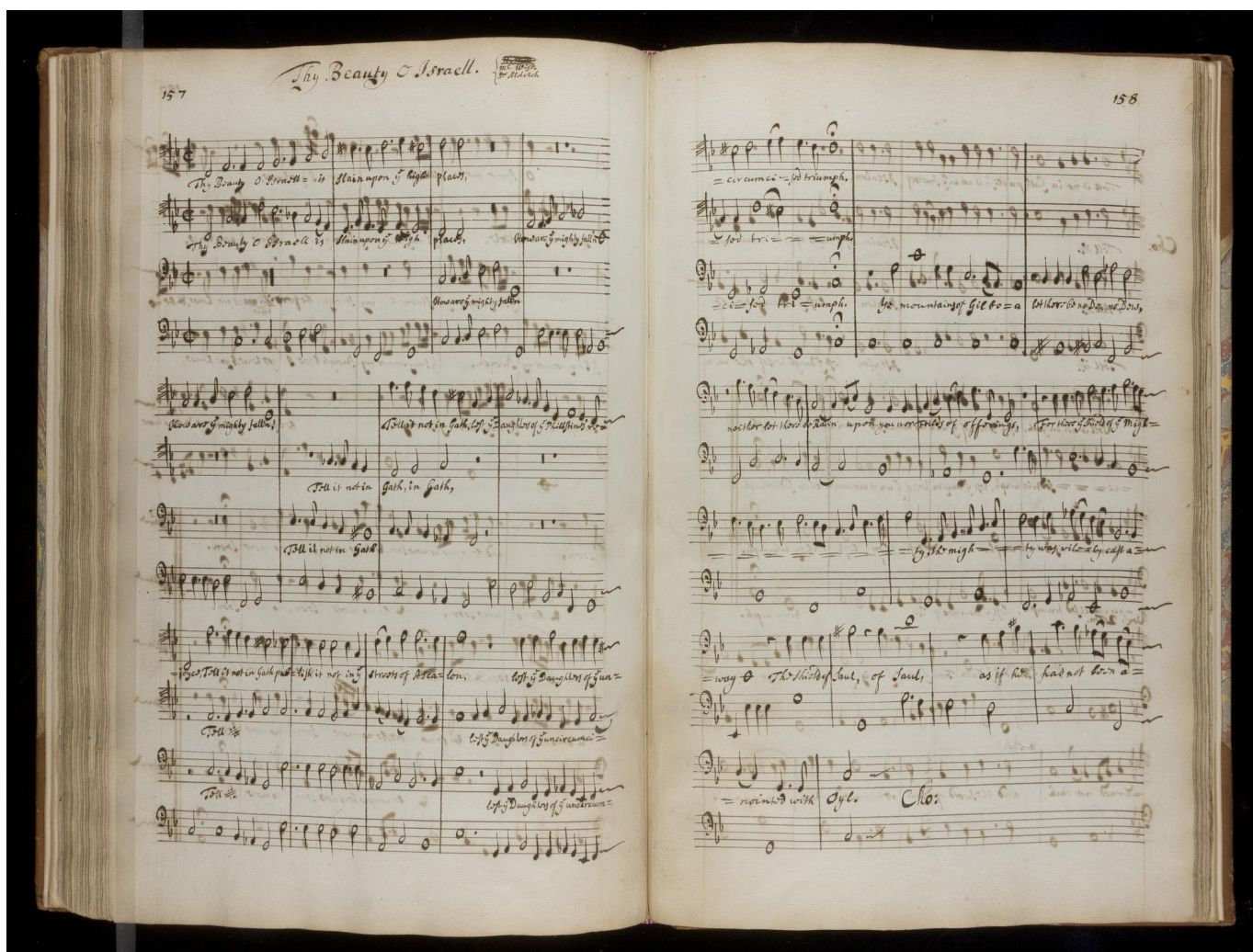
151

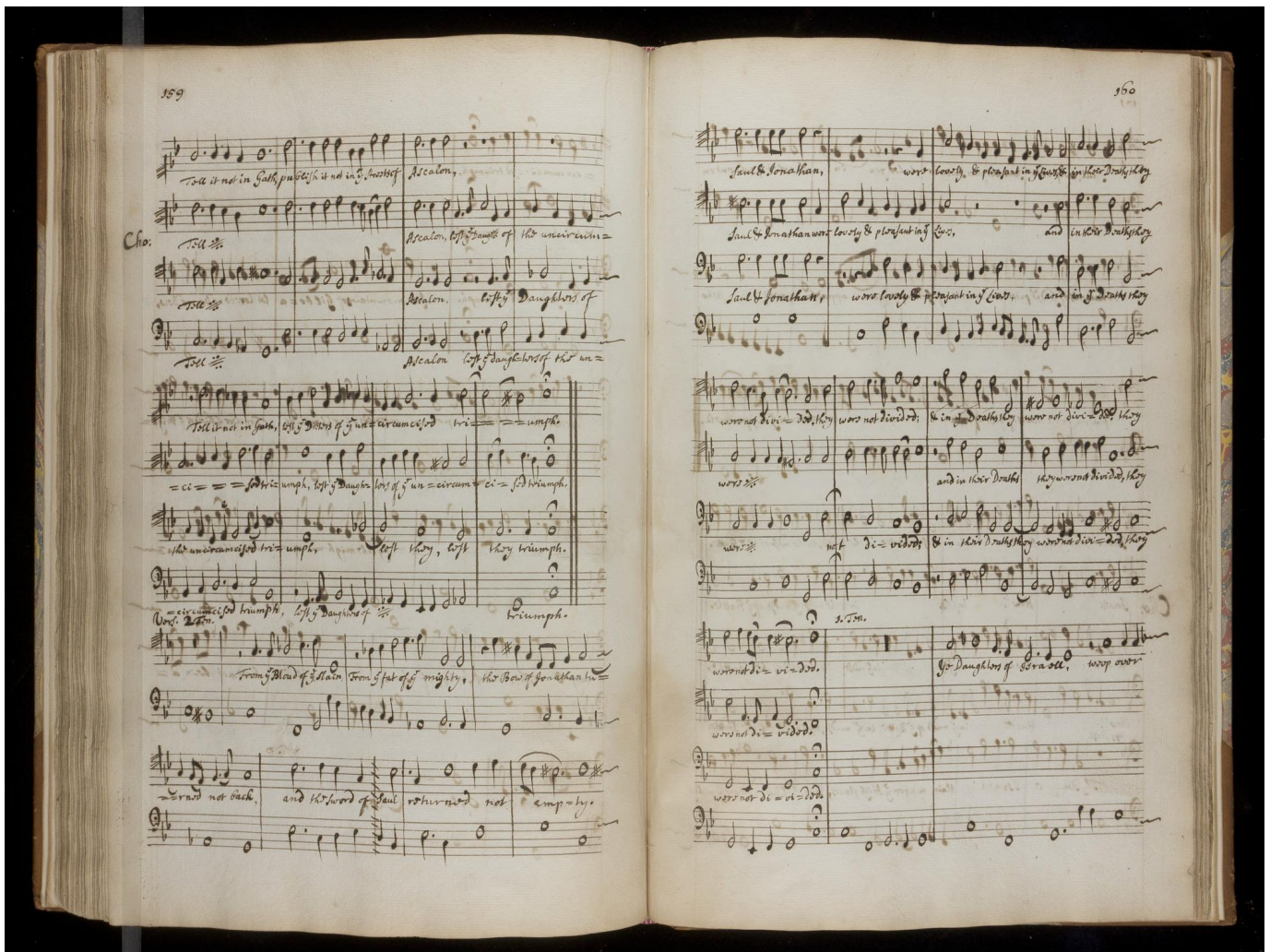
gathering, I cannot tell who shall gather them, I cannot tell who shall
and cannot tell who shall gather them, I cannot tell who shall
gather them, I cannot tell who shall gather them, And now Lord,
gather them, I cannot tell who shall gather them, And now Lord, it is my
It is my Hope, my Hope, truly my Hope is in Thee, truly my Hope is in
Hope, it is my Hope, truly my Hope is in Thee, truly my Hope is
Thee, my Hope is in Thee, truly my Hope is in Thee, truly my Hope
is in Thee, my Hope is in Thee, truly my Hope is in Thee, truly my
152

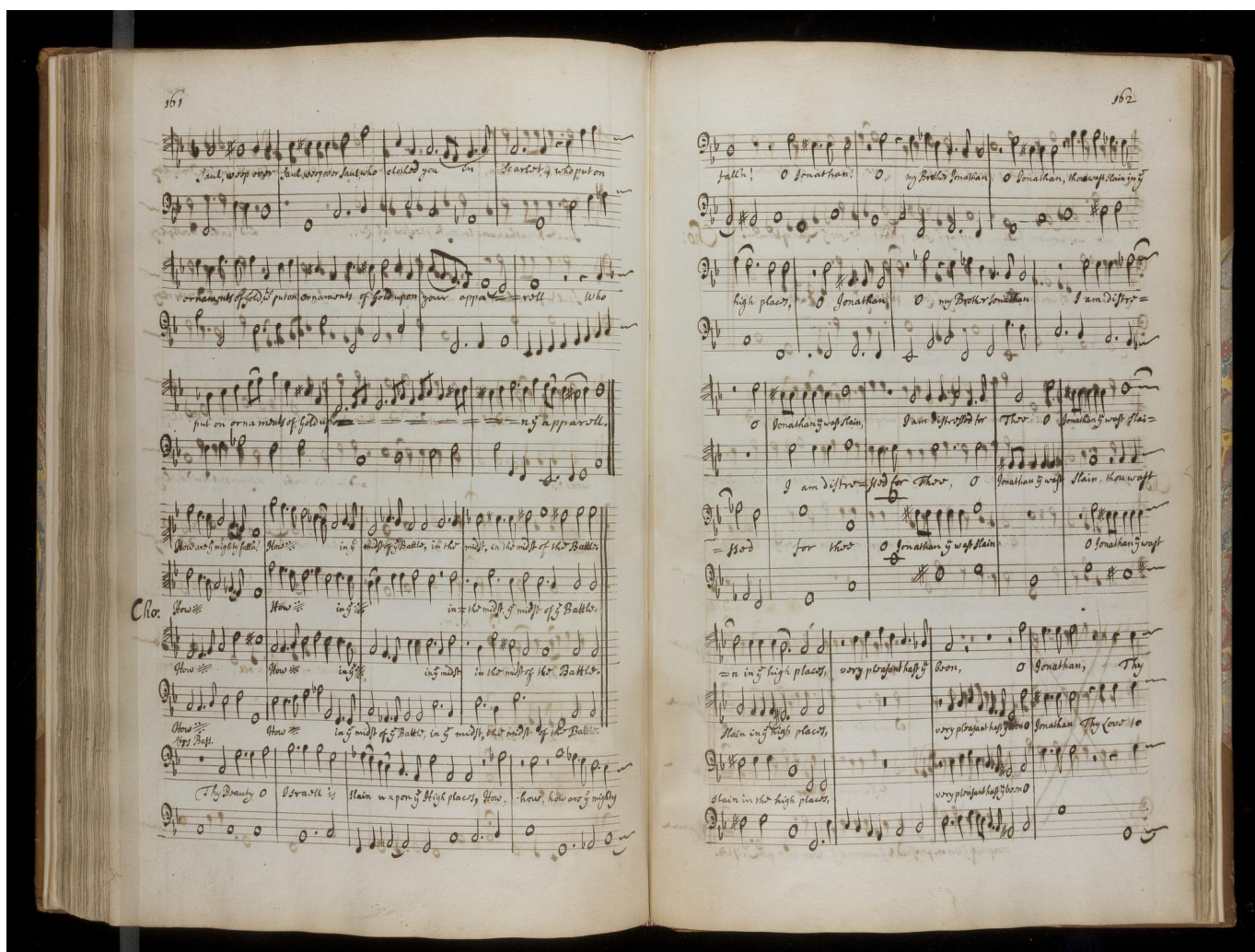
is in Thee, is in Thee, truly my Hope is in Thee, truly my Hope is in Thee
Hope, is in Thee, in Thee, truly my Hope is in Thee, truly my Hope is in Thee
Truly my Hope is in Thee, truly my Hope is in Thee, truly my Hope is in Thee
Truly my Hope is in Thee, truly my Hope is in Thee, truly my Hope is in Thee
Truly my Hope is in Thee, truly my Hope is in Thee, truly my Hope is in Thee
Truly my Hope is in Thee, truly my Hope is in Thee, truly my Hope is in Thee
Vox.
When I shall be gathered to my Father, I shall be gathered to my Father
When I shall be gathered to my Father, I shall be gathered to my Father
When I shall be gathered to my Father, I shall be gathered to my Father

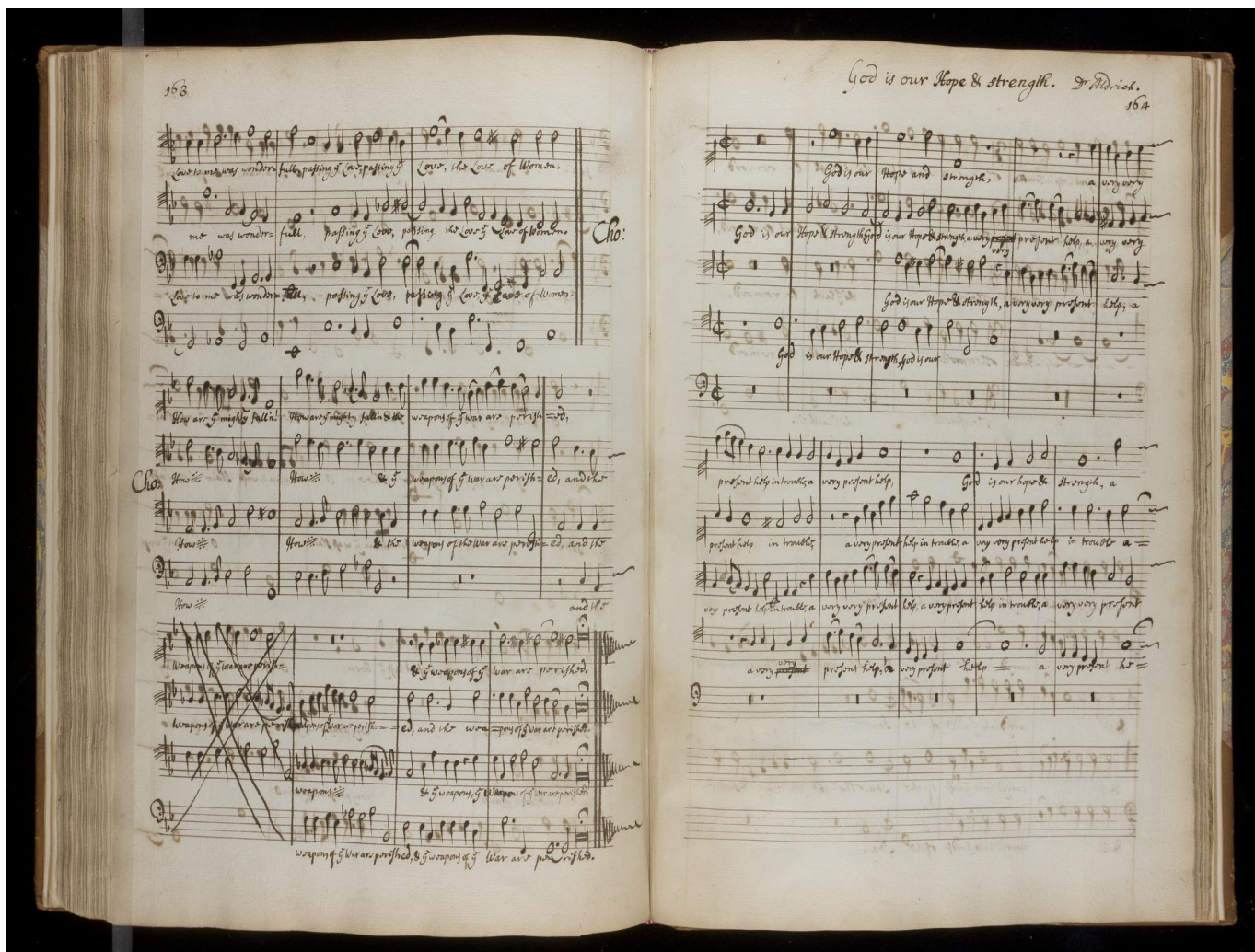




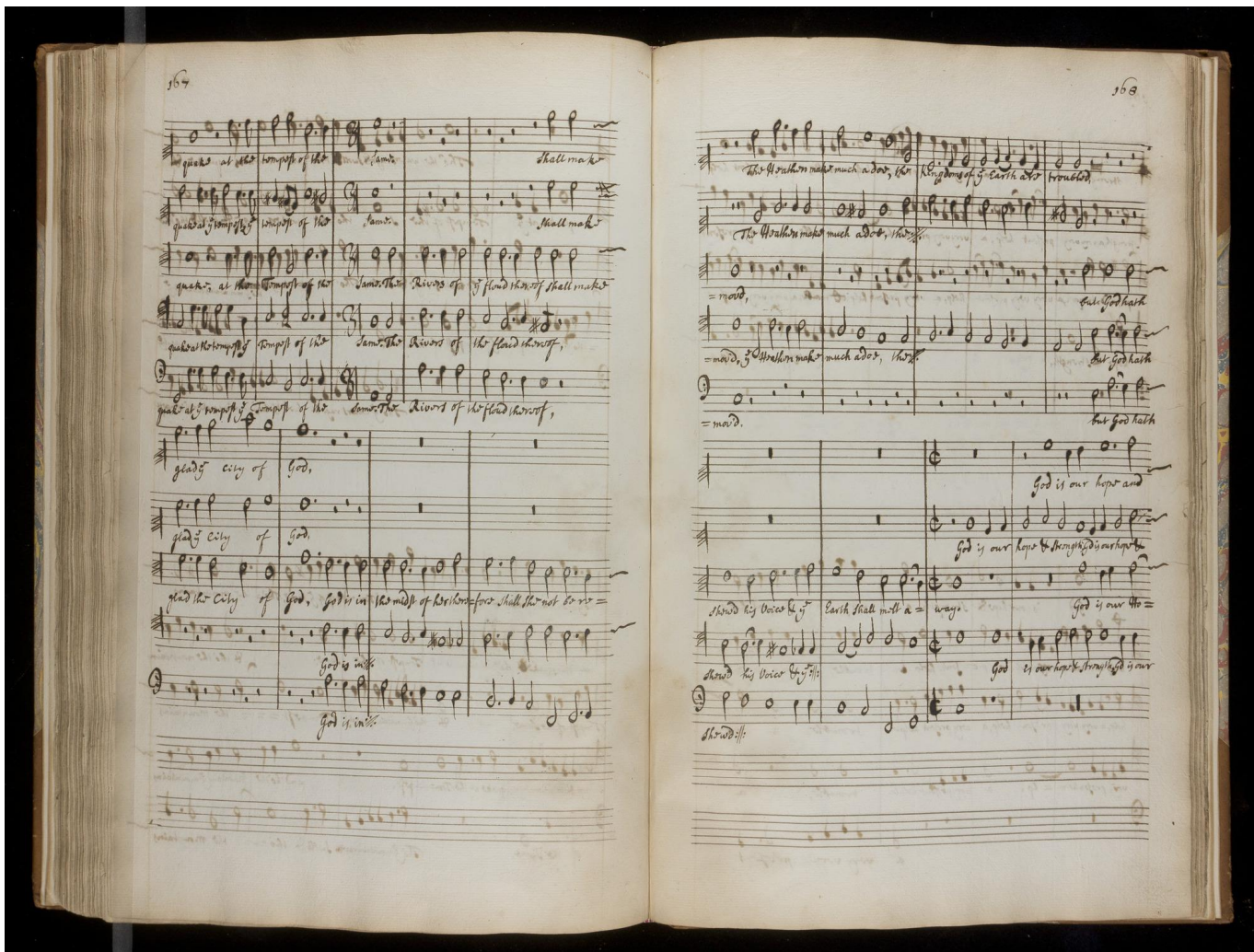


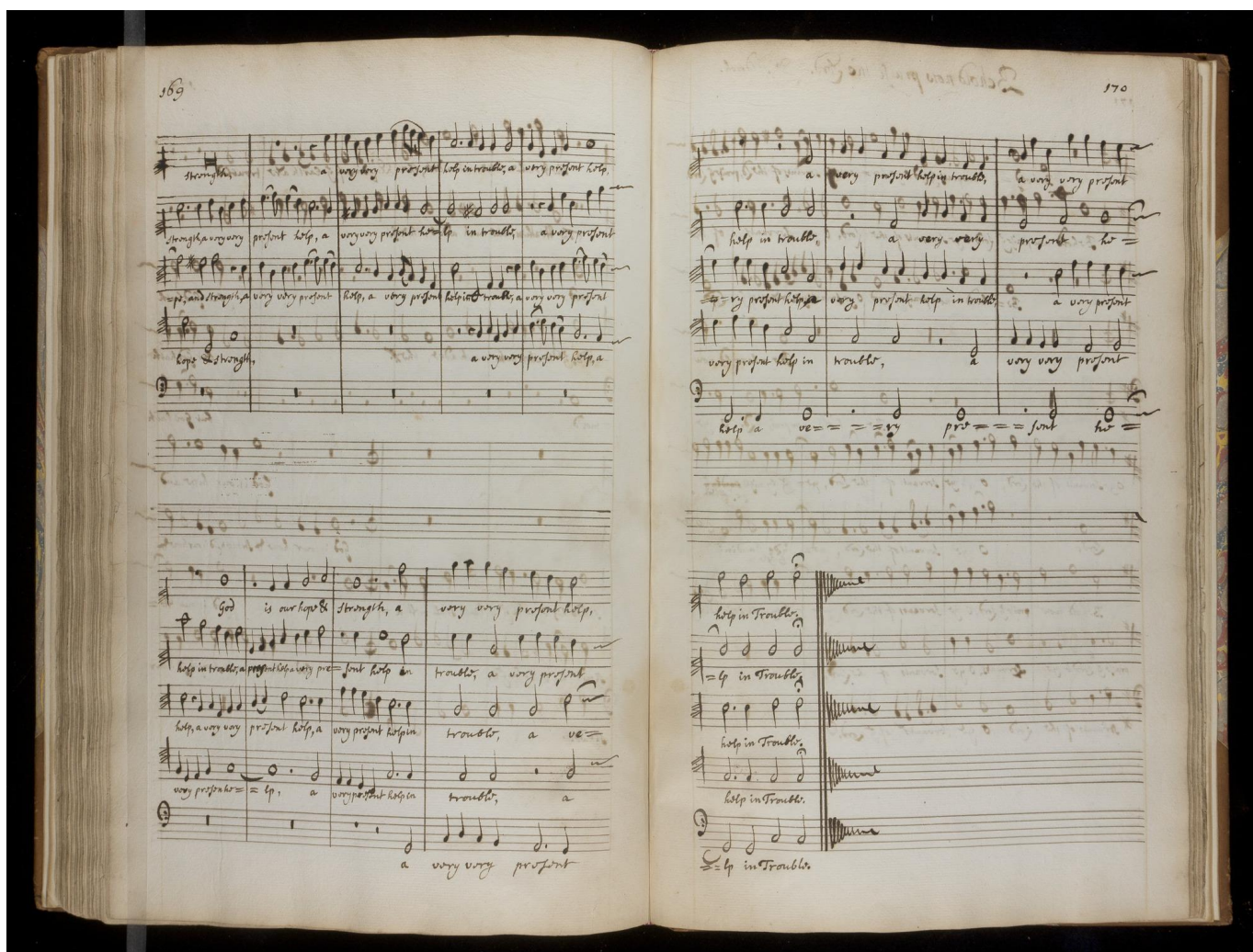






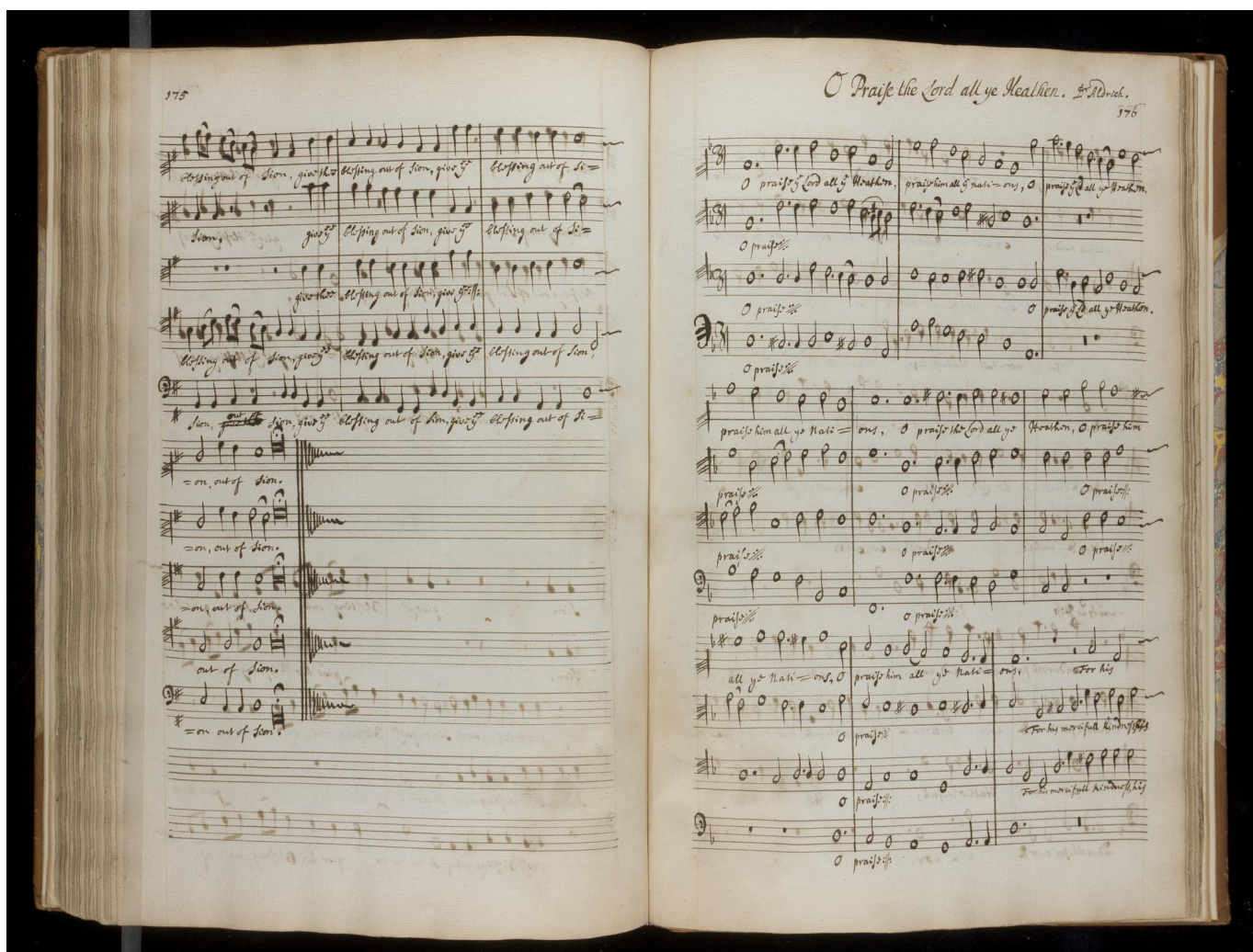


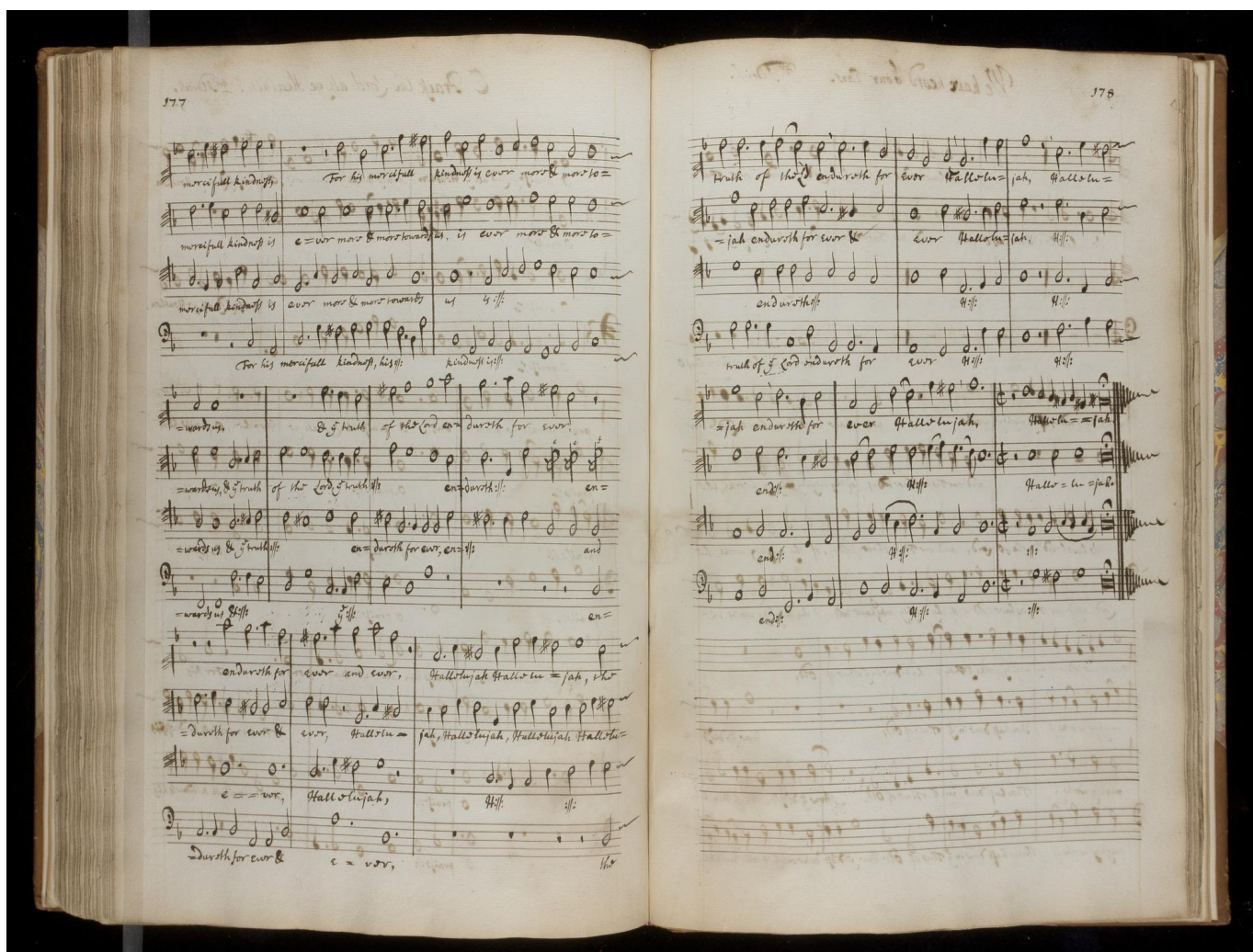






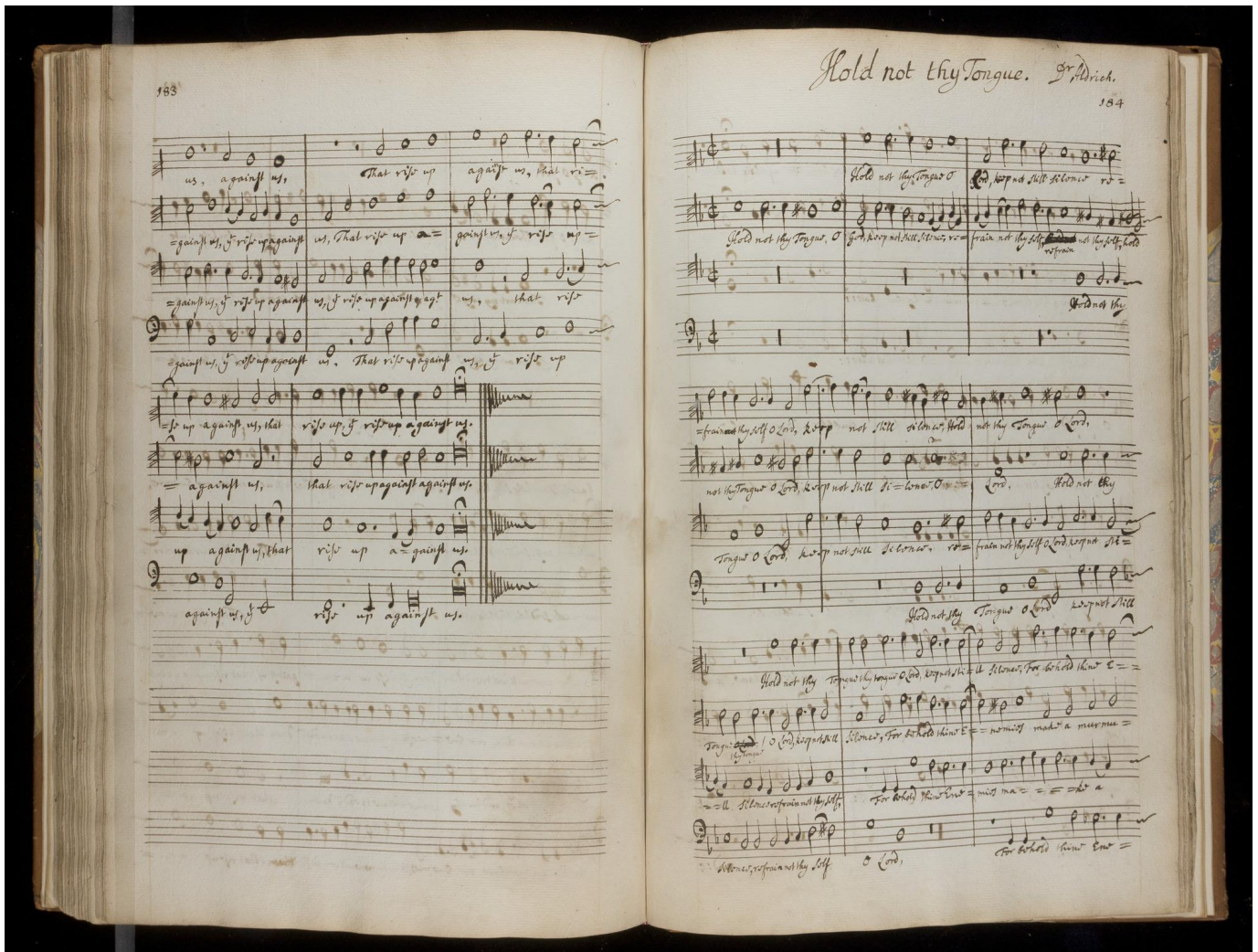


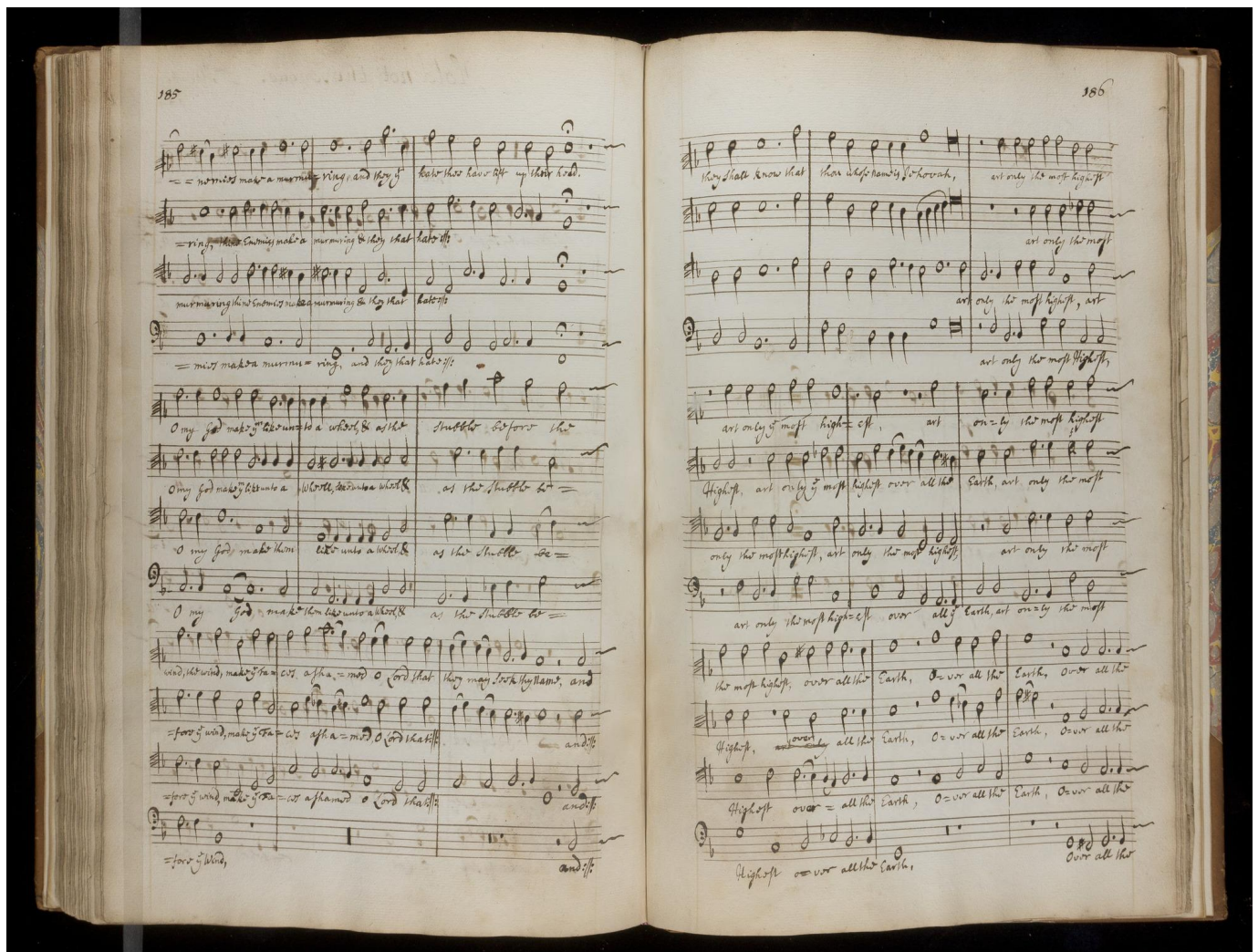














[illegible]



Handwritten musical score for two pages, 193 and 194. The score is written in German and includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Piano). The lyrics are in German, and the music is in a historical style, likely from a 19th-century manuscript.

Page 193:

Lyrics: *...in der Welt, magnific him, viderit upon the ...*

Page 194:

Lyrics: *...in der Welt, magnific him, viderit upon the ...*

The score is written in a historical style, likely from a 19th-century manuscript. It features vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Piano). The lyrics are in German, and the music is in a historical style, likely from a 19th-century manuscript.





= hush thy self, with ^g hold thy peace, with ^g restrain thy self, with ^g
 with ^g hold thy peace, O Lord, with ^g hold thy peace, with ^g hold thy peace,
 = ^g hold thy peace, with ^g restrain thy self, with ^g hold thy peace, O
 things O ^g, with thou hold thy peace, with ^g hold thy peace O Lord,
 with thou restrain thy self, with thou
 hold thy peace O Lord, & afflict us very sore.
 with ^g hold thy peace, and afflict us very sore.
 Lord, with ^g hold thy peace, & afflict us very sore.
 with ^g hold thy peace O Lord, and afflict us very sore.
 hold thy peace, and afflict us very sore.

The word is a lantern. M^{rs} H. Purcell. 199
 The word is a lantern unto my Feet, un-
 The word is a lantern unto my Feet, thy word is a lantern un-
 Thy word is a lantern unto = my Feet, thy
 = to my Feet, thy word is a lantern unto = my Feet, & a light, a light unto my
 = to my Feet, thy word is a lantern unto my Feet, & a light, a light unto my
 word is a lantern unto my Feet, unto my Feet, & a light, a light unto my
 Pals, & a light = t a light unto my Pals, & a light, a light unto my Pals:
 Pals, & a light a light unto my Pals, & a light a light unto my Pals.
 Pals, & a light a light unto my Pals, & a light a light unto my Pals.
 Pals, & a light a light unto my Pals, & a light a light unto my Pals.

Handwritten musical score for two pages, 200 and 201. The score is written in a historical style with multiple staves and includes Latin lyrics.

Page 200:

Staves 1-4: *I have sworn that I will faithfully keep thy Righteous*
I have sworn that I will faithfully keep thy Righteous
I have sworn that I will faithfully keep thy Righteous
I have sworn that I will faithfully keep thy Righteous

Staves 5-8: *Judgments, I am true = = = = = to thy word, Measure, Quicken me,*
Judgments, I am true = = = = = to thy word, Measure, Quicken me,
Judgments, I am true = = = = = to thy word, Measure, Quicken me,
Judgments, I am true = = = = = to thy word, Measure, Quicken me,

Staves 9-12: *Quicken me O Lord according to thy word, Quicken me, quicken me, quicken me O Lord,*
Quicken me O Lord according to thy word, Quicken me, quicken me, quicken me O Lord,
Quicken me O Lord according to thy word, Quicken me, quicken me, quicken me O Lord,
Quicken me O Lord according to thy word, Quicken me, quicken me, quicken me O Lord,

Page 201:

Staves 1-4: *O quicken me, O quicken me according to thy word,*
O quicken me, O quicken me according to thy word,
O quicken me, O quicken me according to thy word,
O quicken me, O quicken me according to thy word,

Staves 5-8: *Quicken me, quicken me O Lord according to thy word, quicken me, quicken me,*
Quicken me, quicken me O Lord according to thy word, quicken me, quicken me,
Quicken me, quicken me O Lord according to thy word, quicken me, quicken me,
Quicken me, quicken me O Lord according to thy word, quicken me, quicken me,

Staves 9-12: *Quicken me, quicken me O Lord according to thy word,*
quicken me O Lord, O quicken me O Lord according to thy word,
quicken me O Lord, O quicken me O Lord according to thy word,
quicken me O Lord, O quicken me O Lord according to thy word,

Staves 13-16: *O Lord, quicken me, quicken me, quicken me, O Lord, quicken me,*
O Lord, quicken me, quicken me, quicken me, O Lord, quicken me,
O Lord, quicken me, quicken me, quicken me, O Lord, quicken me,
O Lord, quicken me, quicken me, quicken me, O Lord, quicken me,

Handwritten musical score on two pages, numbered 202 and 203. The notation includes staves with notes, rests, and lyrics. The lyrics are written below the staves.

Page 202:

Let's hear will offerings of my Mouth please O Lord

Let's hear will offerings of my Mouth please = f. g. O Lord,

Let's hear will offerings of my Mouth please = f. g. please O Lord

Mouth please = f. g. O Lord, Let's hear will offerings of my Mouth please O Lord

Teach me thy Judgments! Teach me, teach me thy Judgments! Teach me,
teach me thy Judgments! Teach me thy Judgments! Teach me thy Judgments! Teach me,
teach me thy Judgments! Teach me thy Judgments! Teach me thy Judgments! Teach me,
teach me thy Judgments! Teach me thy Judgments! Teach me thy Judgments! Teach me,

Page 203:

Teach me, teach me thy Judgments.
Teach me, teach me thy Judgments.
Teach me, teach me thy Judgments.

Ritornello

The ungodly have said a swear for me but yet I feared not from the Council =
= mine, Thy Testimonies have I claim'd as mine Heritage for
ever, They are & very joy of my Heart = rit. ve = ry
and why? They are & very joy of my Heart, &
and why? They are & very joy of my Heart, &

[illegible]

206 *A Hymn out of Harmonia Sacra. Set by W. R. King*
P. H. O. 1842.

And. Mos.
Awake, awake, awake, my drowsy soul, arise
Awake, awake, awake, my drowsy soul, arise, & hear thy great, &
hear thy great, thy great Creator's voice, Awake, awake, a -
wake, my drowsy soul, arise, & hear, & hear, & hear thy great, thy
- wake, my soul, & hear, & hear, & hear thy
Great Cre-a-tor's Voice, Lord of the left Great Trump, he
cries, Lord of the left Great Trump, he cries, Lord of the

207
cries, Lord of the left Great Trump, he cries, the la -
left Great Trump, he cries, the la -
- It great Trump he cries, Awake to Everlasting
- It great Trump, he cries, Awake to Everlasting joys, Awake to Everlasting
joys, Awake to Everlasting, Everlasting joys, to Everlasting joys.
joys, Awake to Everlasting joys, to Everlasting joys.
Prepare for long Triumphant Bliss, Triu - - - - - nphat
Prepare for long Triumphant Bliss, for long Triu - - - - - nphat

Handwritten musical score for two pages, 208 and 209. The score is written on three staves per page, with lyrics and musical notation. The notation includes various musical symbols such as notes, rests, and accidentals, along with dynamic markings like *mp* and *sf*. The lyrics are written in a cursive script, often with some corrections or additions in a later hand.

Page 208:

Lyrics: *bliss, for long triumphant bliss, prepare for long triu - - - mp*
** bliss, for long triumphant bliss, prepare for long triumphant bliss, for long triumph.*
bliss, prepare for long triu - - - - - mp
bliss, prepare for long triu - - - - - mp
prepare for long triu - - - - - mp
long triu - - - - - mp
change thy doom, to reign with him, who was & is, who was & is to come; who was,
change thy doom, to reign with him, who was & is, who was & is to come;

Page 209:

Lyrics: *who was, who was, who was, & is, & is to come: To reign with*
is, & is, & is, who was, & is to come:
Him, who was, & is, who was, & is, & is to come; who was, who was, who was, &
To reign with him who was & is & is to come; and is, and is, and
is to come to come; who was, who was, who was, & is, & is to come.
is & is to come; and is, and is, who was, and is to come.

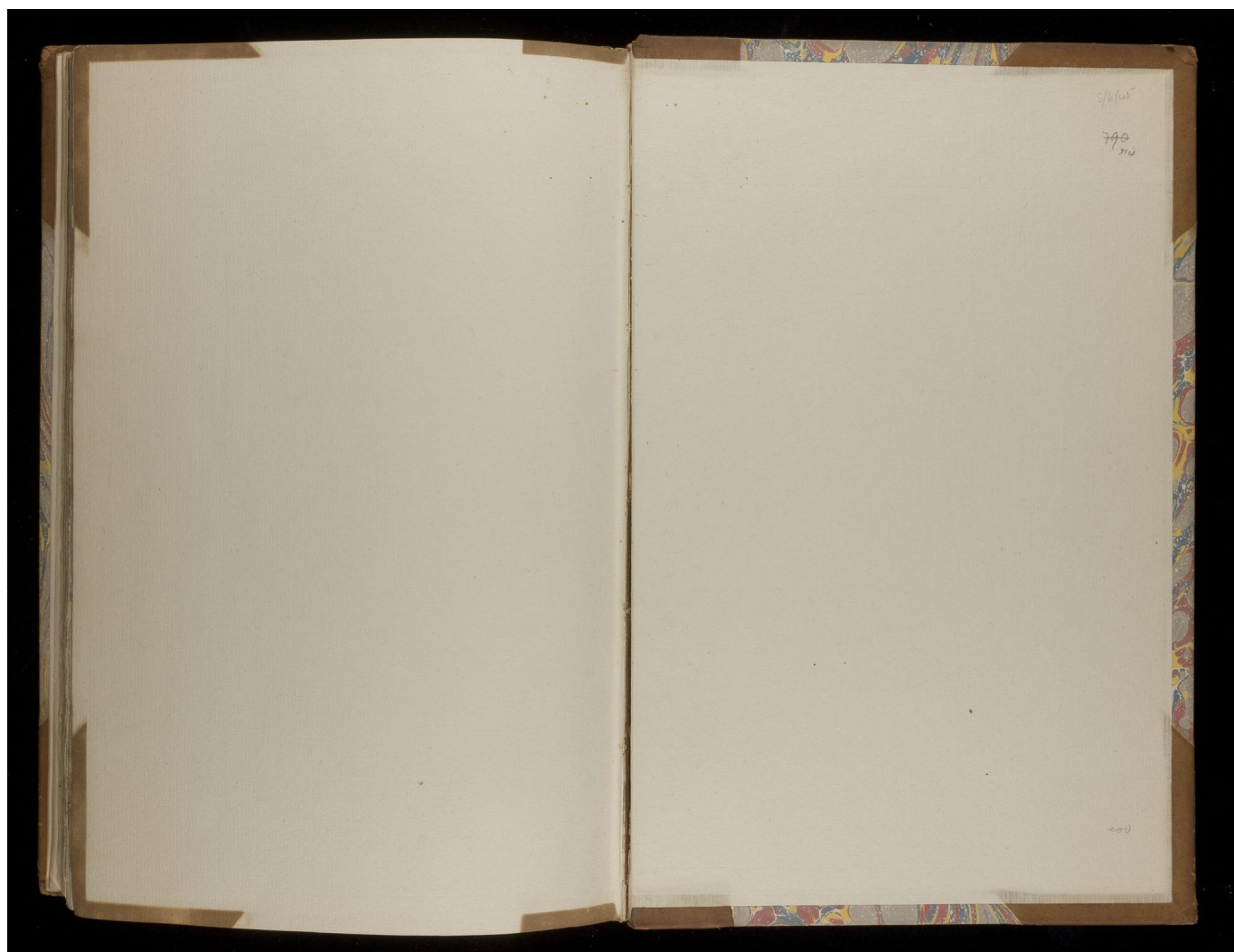
210

The Chorus to Bp Ken's Evening Hymn, in his Manual of Prayers for
Winchester Scholars, set by Mr Jer. Clarke.

The musical score is written on three systems of staves. The first system consists of three staves (treble, alto, and bass clefs) with the lyrics: "Praise God from whom all Blessings flow, praise him all Creatures here below; Praise him a-". The second system also consists of three staves with the lyrics: "Praise God from whom all Blessings flow, praise him all Creatures here below; Praise him a-". The third system consists of three staves with the lyrics: "Praise God from whom all Blessings flow, praise him all Creatures here below; Praise him a-". The fourth system consists of three staves with the lyrics: "Love ye Angelick Host, praise y^e Father, praise y^e Son, praise, praise y^e Holy Ghost; praise y^e". The fifth system consists of three staves with the lyrics: "Love ye Angelick Host, praise y^e Father, praise y^e Son, praise, praise y^e Holy Ghost; praise y^e". The sixth system consists of three staves with the lyrics: "Love ye Angelick Host, praise y^e Father, praise y^e Son, praise, praise y^e Holy Ghost; praise y^e". The seventh system consists of three staves with the lyrics: "Father, praise y^e Son, praise, praise y^e Holy Ghost; praise y^e Father, praise y^e Son, praise, praise y^e Holy Ghost: Amen." The eighth system consists of three staves with the lyrics: "Father, praise y^e Son, praise, praise y^e Holy Ghost; praise y^e Father, praise y^e Son, praise, praise y^e Holy Ghost: Amen." The ninth system consists of three staves with the lyrics: "Father, praise y^e Son, praise, praise y^e Holy Ghost; praise y^e Father, praise y^e Son, praise, praise y^e Holy Ghost: Amen." The tenth system consists of three staves with the lyrics: "Father, praise y^e Son, praise, praise y^e Holy Ghost; praise y^e Father, praise y^e Son, praise, praise y^e Holy Ghost: Amen." The score includes various musical notations such as notes, rests, and clefs, and is marked with "Soft." and "Loud." dynamics.

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[Spine]

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[Back cover]

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