195. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* [4th ed.] Boston: for Samuel Gerrish, 1746. [2], iii, [1], 25, [1] pp., 16 leaves. Complete.

inscriptions: inside front cover, “40 1750 1700 and [?]as[?]a / [Sleap?] / 40

1750 / 1758,” “Sam. Grant” [“Grant” partly obscured by pasted-on

label], “[1]757,” “Samue[ll?]”; t. p., “James Tyler. / Jany 5.th [1?]756”

(partly rubbed out); leaf 2, “Good Tune” written very small next to

title of Canterbury Tune; last additional leaf *verso*, “Samuel Grant / His

Book / 1757 / Samuel / Grant / His / Steal Not this Book / For Fear of

Shame / For under Neath, their / Their is my Name / Samuel Grant /

His Book / Book,” “1756”; inside back cover, “1750? Ejus Liber,”

“Samu[e?]l Grant. Ejus Liber. A D. 1757.”

bookplate of Charles T. Wells pasted inside front cover

MS. music on 2 leaves bound in between typeset introduction + engraved

music, and on leaves bound in after engraved music; the pp. of these

latter leaves numbered 17-76 by original owner, and these p. nos. will

be used in locating MS. music entries

MS. music is a mix of cantus melody + bass, tenor melody + bass, unidentified

melody + bass, bass, cantus melody, tenor melody, melody (voice not

specified), + one 4-voice setting; assume that incipit given here is

cantus or tenor, where these parts are present along with others

staves occasionally labeled “altus” + “med[i]us,” but almost always with no

musical notation; staves occasionally labeled with other part names,

but lack musical notation; parts without musical notation will not be

listed here, even if part name is present

note-heads a thorough mix of diamond + round, occasionally switching from

one style to the other in the middle of a voice part, or from voice part to voice part in one entry

most entries lack bar lines, with only double bars to indicate the ends of

phrases; consider all bar lines included here as literal transcriptions

of what is and isn't present in the MS.

MS. music entries (1st 4 on additional leaves preceding engraved music):

a. l. [1] *recto*: Meer [*sic*] Tune, “Cantus,” “Medus,” “Bassus,” cantus +

medius crossed out, but still legible (“Rong” written after

medius part, then crossed out), F, 1|5533|1-232, diamond

notation

a. l. [1] *recto*: New York Tune, “Cantus,” F? (G clef, + possible key

signature on middle line—looks like an S or 8), if in F, incipit is

13541212,235345, round notation

a. l. [2] *recto*: 100 of New Tunes [*sic*!—“of” + “s” added later], “Cantus,”

“Bassus,” Am, 11D7U354-321, round notation

a. l. [2] *recto*: Quercey, “Cantus,” “Bassus,” G, 133232D7U1, round

notation

p. 17: Humph[er?]y[’]s, melody, bass, G, 123254-3-212, round

notation

p. 17: Standish Tune, melody, bass, Am, 13215432, round notation

p. 18: Cambridge Tune, “Cantus,” “Bas[s]us,” if in Gm (only one flat in

key signature), 13121D6#7U1, round notation

p. 18: Isle of Weight [*sic*], “Cantus,” “B[assus?],” Gm, 1|5-43-4|57|54|5,

round notation

p. 19: Farnham, “Cantus,” “Bas[s]us,” G, 13#4553,3|235#45, round

notation

p. 19: Abington, melody, bass, G, 11325432, round notation

p. 20: Fareham, “Cantus,” “Bas[s]us,” Gm, 5U1321D#7U12, round

notation

p. 20: Buckland, “Cantus,” “Bas[s]us,” G, 123211D7U1, round notation

p. 21: Evening Hym[m?], “Tenr,” Am, 11D765U23-21D7, round

notation with, for the first time, curious wedge-shaped note

stems (that will recur)

p. 21: Sabath Hym [both *sic*], “Tenor,” G, 13455443, round notation

🖝 p. 22: Heslington Tune, “Tenor,” “Bas[s]us,” F, 13253451, tenor in

round notation, bassus in diamond notation [photo]

p. 22: Salem Tune, melody?, Am, 12124321, diamond notation

pp. 23-24: 136 Psalm Tune, “altus,” medius?, “Tenor,” bass, G,

1D65U321, round notation

p. 25: Wal[l]ingford Tune, “Tenor,” Gm, 132154-321, round notation

p. 26: An Hymn for Christmas Day, “Tenor,” G, 11325432, round

notation

p. 27: 149 Psalm Tune, “Tenor,” “Bass,” Bb, 5U1123512D7U1, tenor in

round notation, bass in diamond notation

p. 28: Angels Song, “Tenor,” G (or possibly Gm; unnotated staff w/

bass clef below this melody has key signature of 2 flats),

11123425, round notation

p. 30: Sapphick ode, “Tenor,” “Bass,” G, 111|11|1D7U11|22, round

notation

p. 32: Dunhead or Brunswick, “Tenor,” “Bass,” Am, 11234-3251, round

notation

p. 34: Indulgent Parents Dear (! likely secular), “Tenor,” “Bass,” if in G

(no key signature), 5U121D7-65,5U123,2-345432,3212,

254321,321D765,5U12-32[-]143221, round notation

p. 36: Ambition (secular?), melody, G, 1235421, “Rest,” 32323#45, Let

ambition fire thy mind; diamond notation

p. 38: Meer Tune, “Tenor,” “Bass,” F, 155331-232, diamond notation,

title “Handel Tune” below this entry (no music)

p. 40: Hallifax Tune, “Tenor,” “Bass,” Am, 112345-432, round

notation

p. 42: Bradford Tune, “Tenor,” 13153424, diamond notation

p. 44: Standish, “Base,” if in Gm (no clef or key signature),

11D5137U1D4 [last note *sic*], round notation; very rough, with

scratched-out notes, one pitch written over another, + several

clear errors of pitch

p. 48: St Edmund[’]s Tune, “Tenor,” “Bass,” if in Gm (only one flat in

key signature), 1D5U523142, tenor in diamond notation, bass

in round notation

p. [55]: York, “Bass,” F, 111D64U11D5, round notation

p. [55]: Standish, “Bass,” Am, 11D5137U1D5, round notation, “Rong”

written next to title + part name

p. [55]: Humphery[’]s, “Bass,” G, 1D53-45U1D4-5-6-7U1D5, round

notation

p. [55]: Standish, “Bass,” if in Gm (no clef or key signature),

11D5137U1D4 [last note *sic*], round notation

p. [65]: Old Litchfeild [*sic*] Tune, melody, Gm, 13452342, diamond

notation

pp. [67]-68: 108th Psalm Tune, “Tenor,” “Bass,” F, 13254321, tenor in a

mix of round + diamond notation, bass in diamond notation

[photo]

p. [73]: untitled tune, secular?, melody (labeled “Song”), if in C (no clef

or key signature), 12456534553,5321243212,4565124321,

Fare Lady Lay your Costly Robes a Side / No Longer may you

Glory in your Pride / Take Leave of All your Carnal vain Delites

/ I am Come to Summons you away this Night; diamond

notation

**Special M 2116 .W218**