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Lydia

Simon
Simon Lathrop's Lisbon

Singing Libra. March

No. 6th A 1810

Price 15th Cents

Simon Simon Lathrop Lisbon

Handwritten text in a cursive script, possibly a list or account, with some lines appearing to be printed or stamped. The text is mostly illegible due to fading and bleed-through from the reverse side of the page.

HARMONIA COELESTIS:

HARMONIA COLLECTION OF
CHURCH MUSIC,

IN TWO, THREE, AND FOUR PARTS.

WITH WORDS ADAPTED TO EACH, COMPREHENDING NOT ONLY THE METRES IN COMMON USE, BUT THE PARTICULAR METRES, IN THE HARTFORD COLLECTION OF HYMNS;—THE TUNES CORRECTLY FIGURED FOR THE ORGAN AND HARPSICHORD.—WITH AN INTRODUCTION TO MUSIC.

Chiefly collected from the Greatest Masters in Europe, and never before printed in America.

BY JONATHAN BENJAMIN.

Sept. 221

NORTHAMPTON: PRINTED, *Typographically*, by ANDREW WRIGHT,
FOR OLIVER D. & I. COOKE, BOOKSELLERS, HARTFORD.—*Sept.* 1799.

Published according to ACT of CONGRESS.

ADVERTISEMENT.

AT the repeated importunity of a great number of Musical Friends, this work have been undertaken. The greatest pains have been taken to select such tunes as should be useful in PUBLIC WORSHIP; and at once unite *simplicity, variety, and sublimity* of style: How I have succeeded, the public will judge.

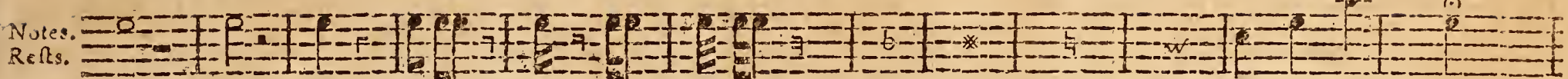
The works of HANDEL, GIARDINA, PURCELL, MADAN, MILLGROVE, ARNOLD, &c. &c. will recommend themselves.—The public are assured that they are printed verbatim from the original copies.—There are a number of tunes of *American* composition in this work, but for certain reasons, the Authors have not credit for them.

The leading part, or AIR, in the following tunes, is generally next the Bass, which ought to be performed by the First Treble; as there is not, perhaps, one proper Tenor voice to an hundred singers, that can reach the compass of an octave, and do every note justice in the Tenor: But if they perform the Seconds, or upper part, together with the Second Treble, the music will be much more full and complete.

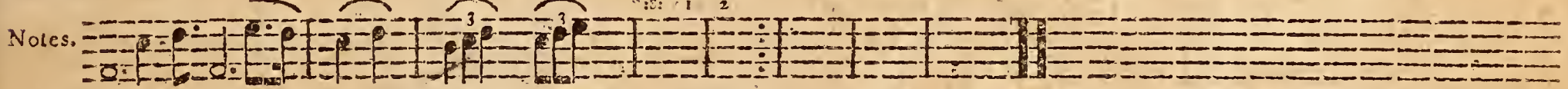
N. B.—The reason that there is no reference as to the words, is, that the whole of those excellent Hymns, may be found in the *Hartford Collection*, now publishing, by the Rev. Messrs. STRONG, FLINT, & STEWART, the profits of which are for the benefit of the MISSIONARY SOCIETY.

Of the CHARACTERS in MUSIC.

Semibreve. Minim. Crotchet. Quavers. Semiquavers. Demisemiquavers. Flat. Sharp. Natural. Direct. Ledger Line. Hold.



Pointed Notes. Slur. Diminished Notes. Repeats. Single Bar. Double Bar.



A FLAT, set at the beginning of a tune, sinks every note on that line or space half a tone. When set before any note in the tune, sinks every note on that line (in the bar,) half a tone.

A SHARP has the contrary effect from that of a Flat.

A NATURAL, set before a note that was made flat or sharp at the beginning, restores it to its primitive sound. When this character is continued through a strain, or any number of bars, it takes off the power of the flat or sharp, and ought to be performed in its original key.

A DIRECT points to the first note in the next line.

A LEDGER LINE is added when notes ascend or descend beyond the staff.

A HOLD signifies such note, rest, &c. over which it is placed, should be held somewhat longer than usual, and if performed aright, is very graceful. Let the voice come on to the note very soft, and swell the note in the middle, and let your voice ease off gradually till it comes to a point; then make a very short pause—the beat in the mean time should be stopped, or held in such a manner that the performers may again take beat from the leader.

POINT on the right side of a note, adds to it half its length—a semibreve will be equal to three minims, &c.

SLUR drawn over or under as many notes as are to be sung to one syllable.

THREE DIMINISHED NOTES, are performed three in the time of two of the same kind, without the figure.

REPEAT directs that the strain be sung over again. The figures 1, 2, directs you to sing the note under figure 1, before the repeat, and under figure 2 after the repeat, after passing that under figure 1.

SINGLE BAR is used to divide the notes into regular divisions, according to the measure note of the movement.

DOUBLE BAR is used to distinguish the lines of a Psalm Tune, or the movements of an Anthem.

THE GAMUT.

G	Sol.	Trecle.
F	Fa.	
E	La.	
D	Sol.	
C	Fa.	
B	Mi.	
A	La.	
G	Sol.	Counter.
F	Fa.	
E	La.	
D	Sol.	
C	Fa.	
B	Mi.	
A	La.	
G	Sol.	Tenor.
F	Fa.	
E	La.	
D	Sol.	
C	Fa.	
B	Mi.	
A	La.	
G	Sol.	Bass.
F	Fa.	
E	La.	
D	Sol.	
C	Fa.	
B	Mi.	
A	La.	
G	Sol.	

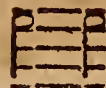
To understand this Scale, observe the first letter G, in the Bass is made the Ground of all Music. The General Scale of Music is three octaves; all above are called notes in Alt, and all below double—and should they be continued to ever so many, yet they are but a repetition of the first 7 Letters and their sounds.—Note also, in the Gamut not only how the parts are taken out, but also the Cliffs, which are a 5th. from each other, and show the different parts of the Music.

A SEMIBREVE,



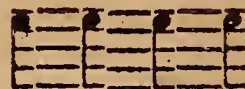
is equal to

Two



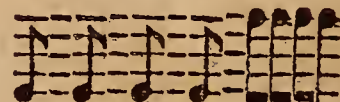
MINIMS,

Four



CROTCHETS,

Eight



QUAVERS,

Sixteen SEMIQUAVERS,



Thirtytwo DEMISEMIQUAVERS.



N. B. The rests of the respective notes are silent in the same proportion, except a Semibreve rest, which fills a bar in every species of time.

The following SCALE unites the F and G Cliff, which is used in the following work.

Of the MOODS of TIME and their MEASURE NOTES.

COMMON TIME.

TREBLE TIME.

COMPOUND TIME.

First.	Second.	Third.	Fourth.	First.	Second.	Third.	First.	Second.
d, d, u, u.	d, d, u, u.	d, u.	d, u.	d, d, u.	d, d, u.	d, d, u.	d, u.	d, u.

THE length of time in each bar I shall leave to the discretion of the performer.—The words, if properly adapted, will be the best guide, both as to the stile and time of performance. In beating Common time, you are always to move your hand twice down and twice up, in each bar, unless the movement be very brisk, then once down and once up will be sufficient. Treble time is beat twice down and once up in a bar. Compound, one down and one up in a bar.

When there is neither Flat b nor Sharp, * placed at the beginning of the tune, Mi is in B.

But if B be flat, Mi is in	E	If F be sharp, Mi is in	P
If B and E be flat, Mi is in	A	If F and C be sharp, Mi is in	C
If B, E, and A, be flat, Mi is in	D	If F, C, and G be sharp, Mi is in	G
If B, E, A, and D, be flat, Mi is in	G	If F, C, G, and D be sharp, Mi is in	D

TRANSPOSITION.

Example by Flats.

Example by Sharps.

Mi in B, its natural place. C CLIFF.	B flat Mi in E.	B & E flat Mi in A.	B, E, and A flat Mi in D.	B, E, A and D flat Mi in C.	F sharp Mi in F.	F and C sharp Mi in C.	F, C, and G sharp Mi in C.	F, C, G, and D sharp Mi in D.
G CLIFF.								
F CLIFF.								

First, You are to consider that Mi is the governing note, and comes but once in an octave. Your natural sharp key note next above, and your natural flat key note next below it.

Secondly, Your Mi is always a sharp note, hence the reason of placing the first Flat on that line or space, which changes Mi to E—for Mi must be removed by Flats, a Fourth above, or Fifth below, that the natural semitones may be kept in regular order. The next Flat must be placed on E, the Fourth above or Fifth below, will place Mi on A, &c. &c.—Your sharps must be added a Fifth above, or Fourth below, that the semitones may keep their regular order: therefore the first Sharp is placed on F, the second on C, &c. your Mi always being with the last Sharp. Thus may Mi be artificially removed to any of the six letters of the scale, (and when sung or played aright will be the same in effect) till it comes back to its original place.

INTERVALS.

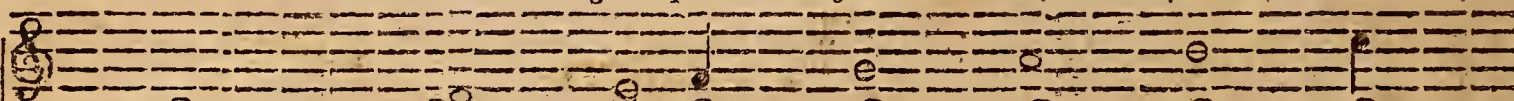
An Interval is the distance between any two notes, as to acuteness or gravity, i. e. high or low. They are not all equal as they appear upon the staff—some are called whole, and others semi, or half tones, having nearly the same proportion as the inch and half inch. The natural scale contains only two semi tones, viz. between B and C, and E and F—or between Mi, Fa and La, Fa; but the whole may be divided into semi tones, as in Scale 2nd.

From Scale 1st, observe, That the upper notes are those of the Diatonic or natural scale of Music, the whole tones being expressed by Semi-breves, and the semi tones by Crotchets.

Scale 2nd, shews the octave artificially divided into semitones (called the Chromatic scale) and the two black notes flurred together as C, *, and D b, F *, and G b, &c. are on the Organ and Harpsichord, perfectly the same, and not distinguished in singing.

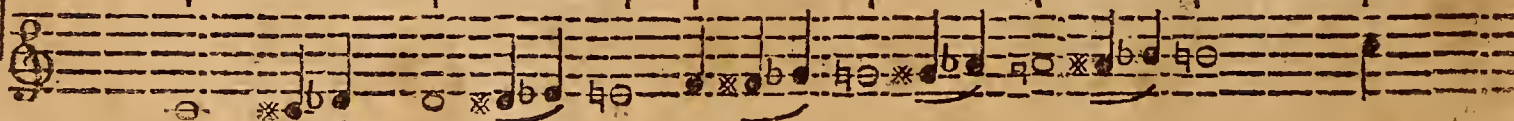
INTERVALS. Unison. 2d. 3d. 4th. 5th. 6th. 7th. 8th.

Scale 1st,
Diatonic.



C D E F G A B C

Scale 2,
Chromatic.



Semitones.

1 2 3 4 5 6 7 8 9 10 11 12

Of the KEYS in MUSIC.

A Key is a certain note in every piece of music, to which the whole is related and on which all the rest depend. This is always the last note of the Bass—whenever this key, tone, or sound is lost, the whole composition immediately runs into confusion.

There are but two Natural or Primitive keys in music, viz: C, the sharp or Major, and A, the flat or Minor Key ; all the other keys are called artificial. To distinguish these keys, suppose your key is C, count the number of semitones in the first third, which will be C, D, E, or Fa, Sol, La, which is a Major Third, containing 4 semitones, which determines your music is on the Major Key.

But if your Key is A, your first third will be A, B, C, or La, Mi, Fa, which has but 3 semitones ; therefore your key is the Minor—And as your third, so will your 6th and 7th be, whether flat or sharp.

The following scale shows all the Flat and Sharp Keys commonly used.

Major Keys.

Minor Keys.

The diagram shows two staves of music. The top staff is labeled 'Major Keys' and the bottom staff is labeled 'Minor Keys'. Each staff contains 12 groups of notes, each group representing a key signature. The notes are written on a five-line staff with a treble clef for the top staff and a bass clef for the bottom staff. The notes are: C, D, E, F, G, A, B, C, D, E, F, G. The key signatures are indicated by sharps or flats above or below the notes. The Major keys are C, D, E, F, G, A, B, and the Minor keys are A, B, C, D, E, F, G. The notes are written in a way that shows the intervals between them, with some notes marked with asterisks to indicate accidentals.

In the above Scale the Semibreve shows the key.—The Major key is above and the Minor key below mi.—The Octave above is considered the same.—Therefore by examination your key may be ascertained as well in the upper part as in the Bass. Your Major key has four Semitones in the first third 9 Semitones in the 6th and Eleven in the 7th.—The Minor key 3 Semitones in the first third Eight semitones in the 6th and 10 Semitones in your 7th.— But your third above is sufficient to determine the key.

Of GRACEFUL SINGING.

We now come to the Ornamental parts of Music without some attention to which none can gratify a good Ear Or do Justice to a good piece of Composition.

- 1st. Let your Gesture be decent and manly: Avoid every thing that may hurt your voice, or offend your hearers.
- 2d. Take care to have your voice as clear as may be; Open your mouth freely but not wide, take care that nothing is held before the mouth to obstruct the sound.
- 3d. Choose the part that best suits your voice and remember which part you are performing. The Treble requires delicacy without tameness. The Tenor a medium between effeminate softness and Masculine robustness. And the Bass Gravity, pomp, solidity of voice, and Bold expression.

4th. Pay a particular attention to your subject. A Man who does not feel, or at least seem to feel what he is performing, has no reason to expect a by-stander will.

5th. Express your Words with all the politeness possible, without affectation. Imitate the Orator rather than the Clown.

6th. Be careful where you lay your Accent, and here Observe that in Common Time, the first part requires a full, and the third an Inferior accent. In Treble time the accent is on the first third part only.

7th. Notice the parts marked F.---Forte or P. Piano, i. e. loud and soft, or any other marks whether they respect the tune or time.

8th. Accommodate your style of singing as much as possible to the general Subject of the words.

9th. Never sing yourself out of breath as there cannot be any just occasion for it. Where there are no pauses you may gain Breath by performing the notes more distinct.---But always calculate to have breath sufficient when most wanted.

LESSONS for PRACTICE.

NOTES of SYNCOPATION.

The image contains two rows of musical notation. The top row consists of two staves: the left staff is in treble clef with a common time signature (C), and the right staff is in bass clef with a common time signature (C). Both staves contain a sequence of notes with stems that cross the middle line of the staff, illustrating syncopation. The bottom row also consists of two staves: the left staff is in bass clef with a common time signature (C), and the right staff is in treble clef with a common time signature (C). These staves also contain notes with stems crossing the middle line, further demonstrating syncopation. The notation includes various note values such as quarter and eighth notes, and rests.

Syncopation is when notes are so placed that the hand rises or falls in the middle of the note.

✍️ ERRATA.—In the Advertisement, page 2, line 1 and 2, for *have* read *has*.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and phrasing slurs.

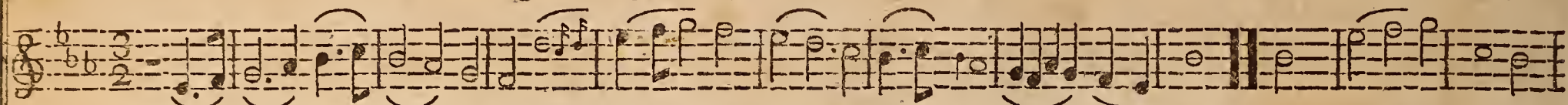
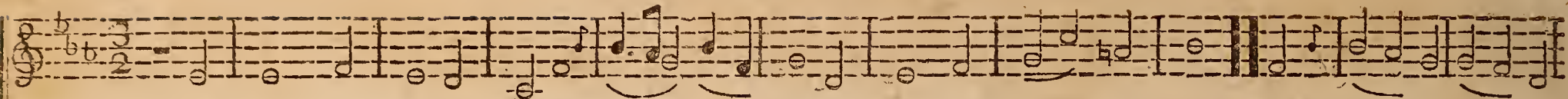
Jehovah reigns his throne is high, His robes are light and Maj - ef - ty, His robes are light and majesty.

The bass line for the first system is written on a single bass staff. It includes figured bass notation with numbers such as 6, 6, 6, 7, 5, 8, 7, 6, 5, 4, 5, 6, 6, 4, 4.

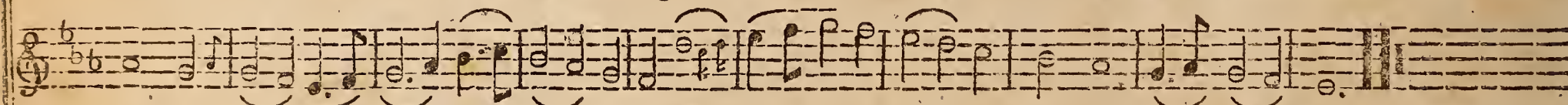
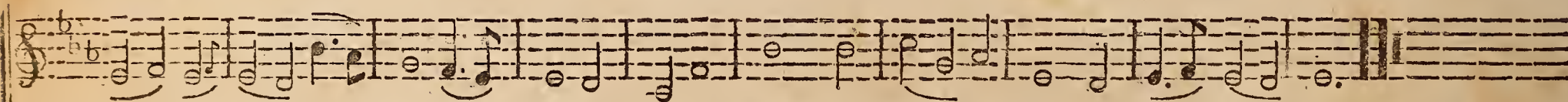
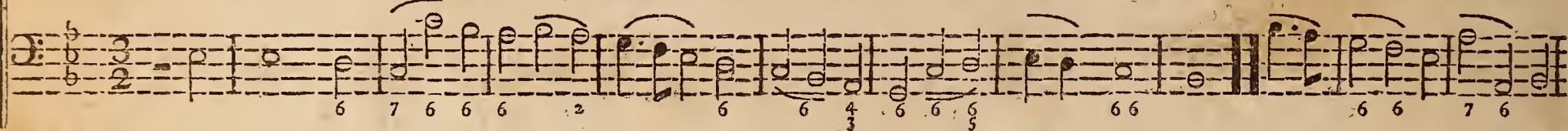
The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests, phrasing slurs, and trills (tr.).

His glo - ry shines with beams so bright, No mor - tal can sustain the fight, No mor - tal - can suf - tain the fight.

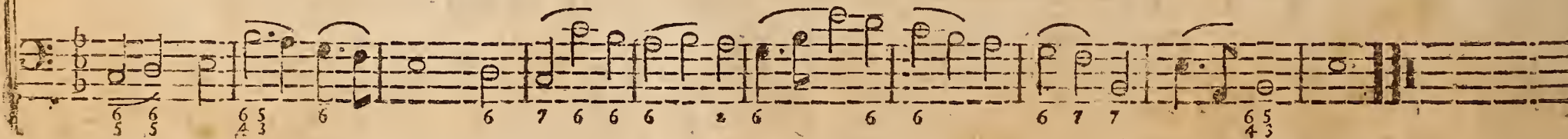
The bass line for the second system is written on a single bass staff. It includes figured bass notation with numbers such as 5, 6, 4, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5.



The Lord is come the heav'n's pro-claim His birth, the na-tions learn his name, An unknown star di-



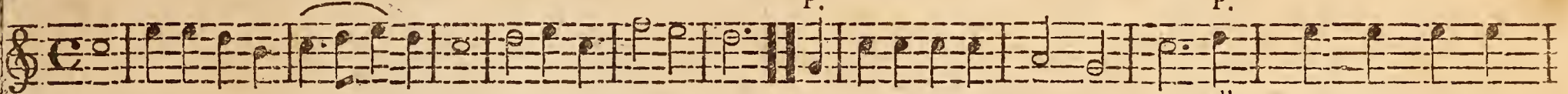
rects the road of eaf-tern sag-es to their God. Of eastern sag-es to their God.





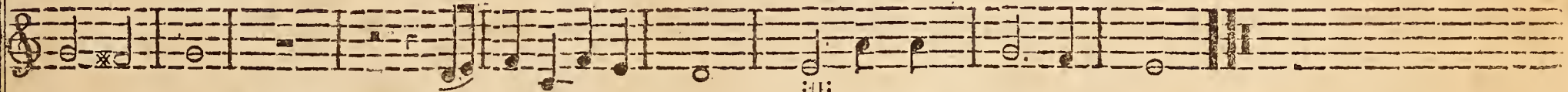
P.

:||:
P.



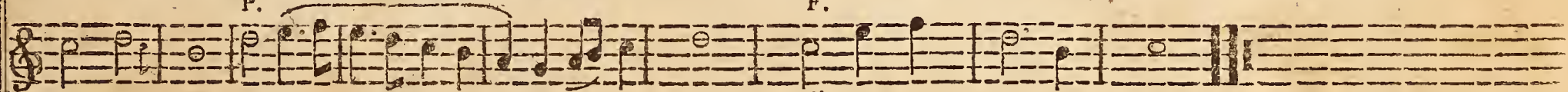
:||:

Through all the changing scenes of life, In trouble and in joy ; The praises of my God Shall still my heart and tongue em-



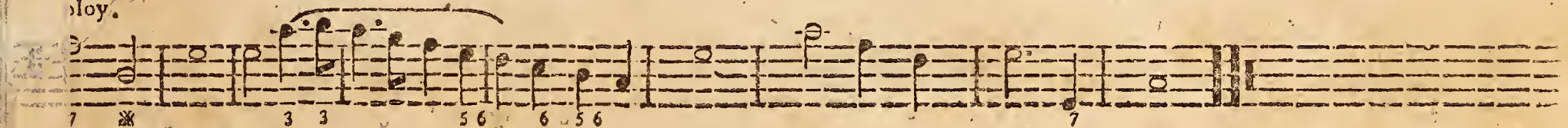
P.

:||:
F.



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ploy.



Berkley. S. M.

My God per - mit my tongue This joy to call thee mine, And let my early cries prevail, To taste thy love di - vine.

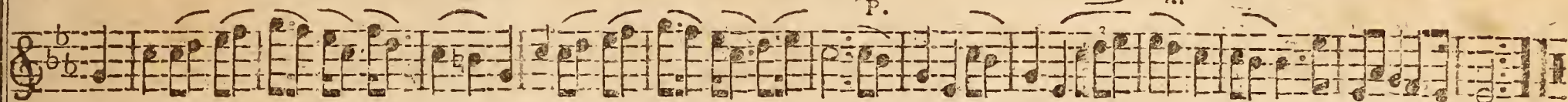
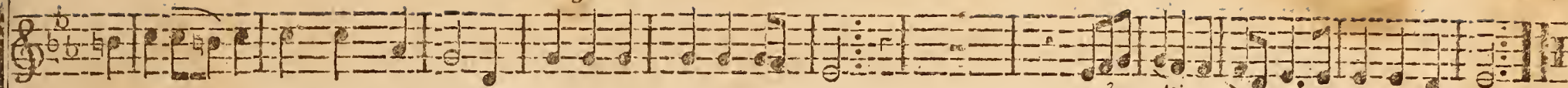
6 4 6 6 4 * 6 6 5 3 6 5 6 6 4 6 6 6 4 *

Milford. L. M---D.

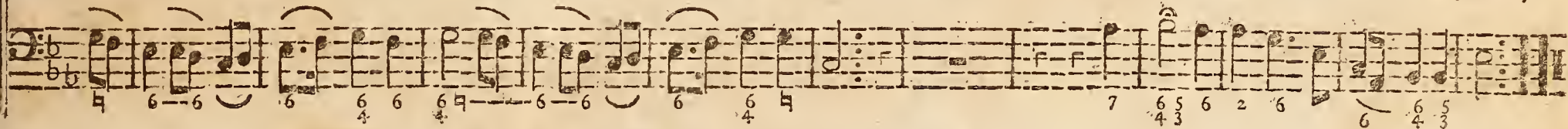
The shepherd of Israel divine, The joy of the upright in heart, For closer communion we pine, Still still to reside where thou art.

6 4 7 6 6 6 5 3 6 4 3 6 4 3 6 4 6 6 4 7

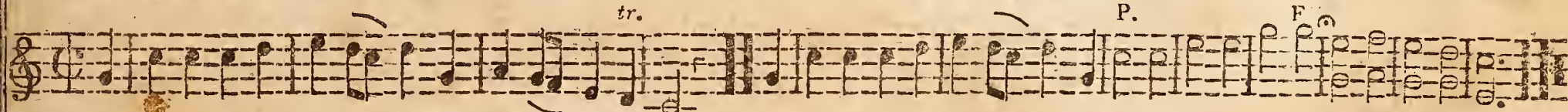
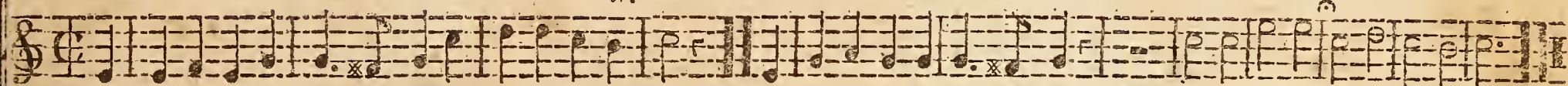
Milford. Continued.



The pasture O when shall we find, When all who their shepherd obey, Are fed on thy bosom reclin'd, Are screen'd from the heat of the day.

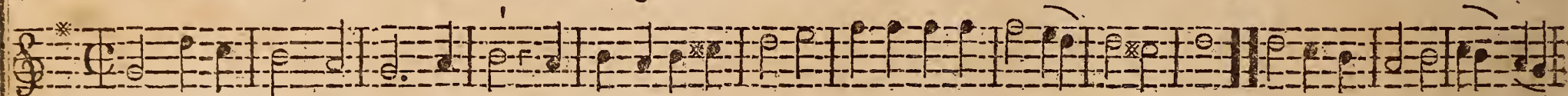
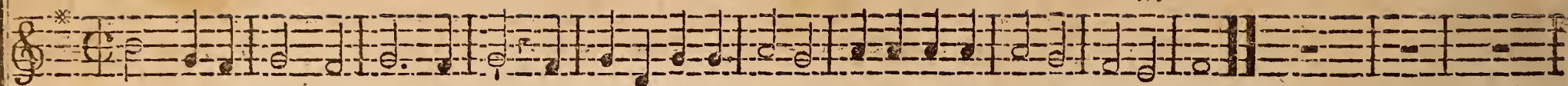


Harborough. C. M.

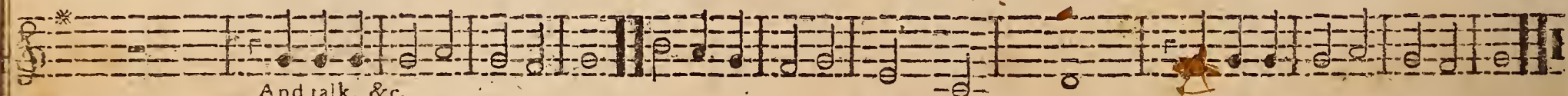


All hail the pow'r of Jesus' name, Let angels prostrate fall ; Bring forth the royal diadem, And crown him :ll: :ll: Crown him Lord of all.

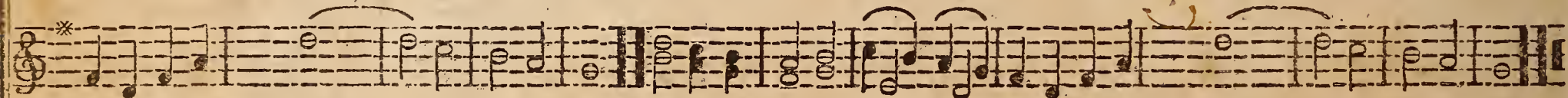




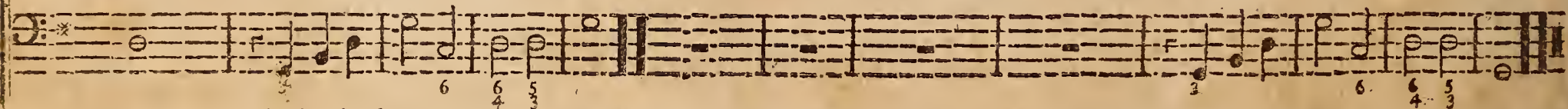
Sweet is the work my God my king, To praise thy name give thanks and sing, :||: To shew thy love by morning



And talk, &c.



light, And talk of all - - - thy truth at night. To shew, &c.



And talk, &c.

Lambeth. C, M---D.

tr.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature, and the lower staff is in bass clef with a 4/4 time signature. Both staves contain musical notation with various note values, rests, and dynamic markings. There are asterisks (*) at the beginning and end of the system, and a trill marking (*tr.*) above the first measure of the upper staff.

Keep silence all cre-at-ed things, And wait your Maker's nod ; My soul stands trembling while she sings, The

The second system of music continues the piece. It features two staves with musical notation. Below the bass staff, there are numerical figures: 8 7, 6/4, 5/3, 6, 6, 6/4, 5/3, 6, 6, 6, 6/4, 5/3, *, 6/5, 6, 6/4, *, 6/5.

tr.

The third system of music continues the piece. It features two staves with musical notation. There are asterisks (*) at the beginning and end of the system, and trill markings (*tr.*) above the final measures of both staves.

honors of her God : Life death and hell and worlds unknown, Hang on his firm decree.

The fourth system of music concludes the piece. It features two staves with musical notation. Below the bass staff, there are numerical figures: 5/3, 6/4, 7/3, 6, 6/4, 2, 6, *, 2, 6, 6, 6/4, 5/3, 6, 6, 6/4, 5/3.

Lambeth. Continued.

He fits on no pre - ca - rious throne, Nor bor - rows leave to be.

6 6 6 84 6 6 6 5

5 2 4 3

Rept. F.

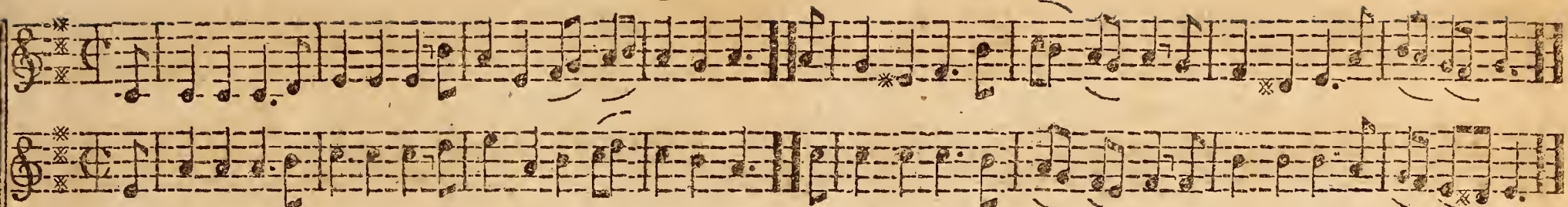
Darnwells. P. M.

Lord of the worlds above, How pleafant and how fair ; The dwellings of thy love, Thy earthly temples are ; To thine abode my heart aspires, With warm defires to see my God.

6 5 6 6 6 6 6 6 * 6 6 * 6 6 7 5 5 6 4 6 7 6 6 6 5

4 3 4 3

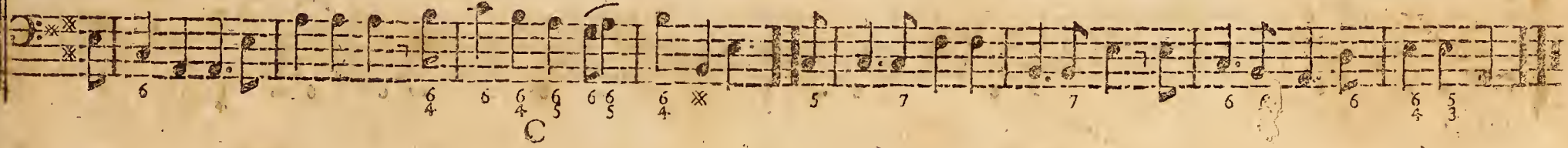
tr. *tr.*



Who shall the Lord's elect condemn, 'Tis God that justifies their souls, And mercy like a mighty stream, O'er all their sins divinely rolls.



Who shall adjudge the saints to hell, 'Tis Christ that suffer'd in their stead, And the salvation to fulfil, Beheld him rising from the dead.



Knightsbridge. C. M---D.

I'm not ashamed to own my Lord, Or to defend his cause, Maintain the honor of his word, The glory of his cross; Jesus my God, I

know his name, His name is all my trust ; Nor will he put my soul to shame, Nor let my hope be lost. Nor let my hope be lost.

Great is the Lord, his works of might, Demand our noblest songs; Let his assembled saints unite, Their harmony of tongues.

Great is the mercy of the Lord, He gives his children food; And ever mindful of his word, He makes his promise good.

tr. tr. tr. tr. tr.

Thus far the Lord has led me on, Thus far his pow'r prolongs my days; And ev'ry ev'ning shall make known,

6 6 6 6 5 4 3 6 5 4 3 7 9 8 4 3 9 8 7 5 7 6 5 6 * 6 6 5 6 *

tr. tr. tr.

Some fresh memorial of thy grace. Much of my time has run to waste, And I per - haps am near my home;

6 6 6 5 6 * 4 7 6 4 * 7 6 5 4 3 2 6 6 4 4 6 6 6 4 *

But he forgives my follies past, He gives me strength for days to come. :||:

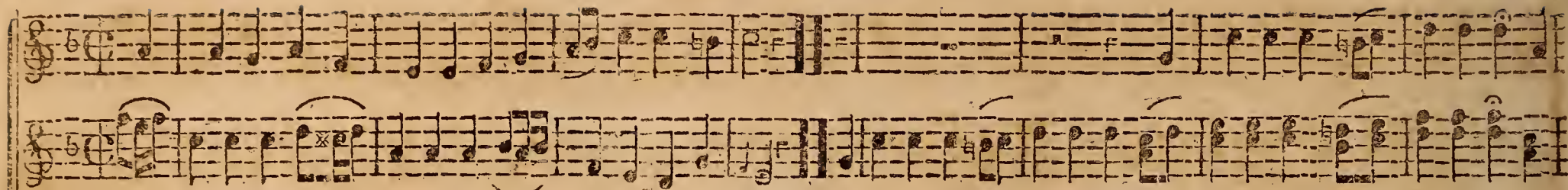
Figured bass line: 7 6. 9 8 7 6 5 6 2 6 4 4 6 6 6 5 4 3 6 6 6 5 4 3

Southborough. S. M.

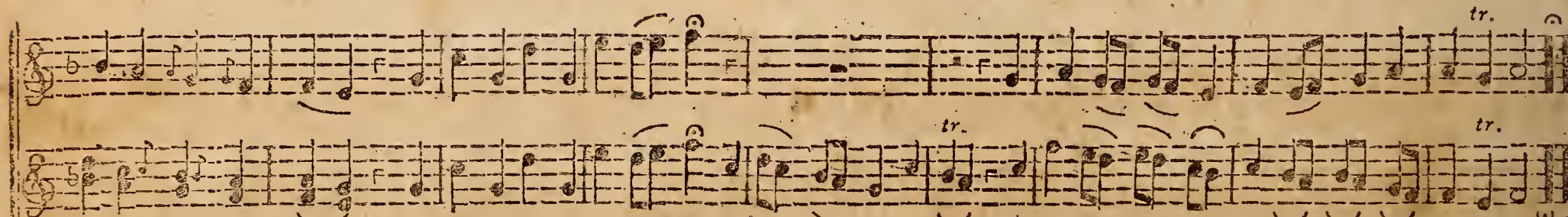
To God the on - ly wife, Our Saviour and our King; Let all the faints be-low the skies, Their humble praises bring.

Figured bass line: 6. 6. 6. 6. 6. 6 5 6 6 6 6 6 6 6 6 6 5 2 6 6 6 6 5 4 3

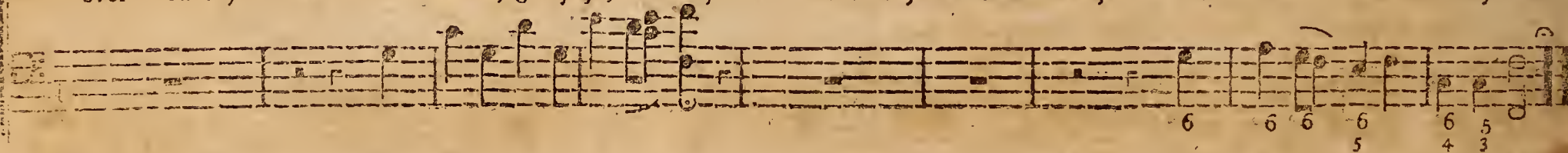
Georgia. C. M---T.



Now to the Lord that once was slain, Be endless blessings paid. Salvation, glory joy remain, Salvation, glo - ry joy remain, For-



ever on thy head. Salvation, glory joy remain, For-ev - er on thy head. Forever, ev - er ev - er ev - er on thy head.



Georgia. Continued.

Affect. Pia.

Thou hast re-deem'd us by thy blood, And set the prisoner's free; Hast made us kings and priests to God, And we shall

4 5 6 5 6 6 5
2 3 4 3 1 4 3

tr. Sym.

tr. Da Capo.

reign, And we shall reign, shall reign with thee.

Da Capo

tr.

Great God, my maker and my king, Of thee I'll speak, of thee I'll sing; All thou hast done and

tr.

5 5 6 8 6* 4 6 6 4 5

tr.

still thou dost, Proclaim the good, proclaim the just. Proclaim the good, proclaim the just.

tr.

6 8 5 6 6 6 5 3

Pensance. C. M--D.

Ho-san-nah to the prince of peace, That cloath'd himself in clay ; Enter'd the iron gates of death, And tore the bars away.

Death is no more the king of dread, Since our Immanuel role ; He took the tyrants sting a-way, And spoil'd our hellish foes.

D

Dorset. C. M---D.

How sad our state by nature is, Our sin how deep it stains;

And Satan binds our captive minds, Fast in his slavish chains; But there's a voice of sov'reign grace, Sounds

from the lac-red word: Ho! ye dis-par-ing sin-ners come, And trust up-on the Lord.

Holy Ghost dispel our sadness, Pierce the clouds of sinful night, Come thou source of sweetest gladness, Breathe thy life and spread thy light.

Lovely spir-it, God of peace, Great distributor of peace; Rest upon this con-gre-gation, Hear, O hear our

Ingatestone. Continued.

Musical score for 'Ingatestone' consisting of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'sup - pli - ca - tion. Rest, &c.' are written below the first two staves. The score includes various musical notations such as slurs, accents, and fingerings (e.g., '3' and '6 5 4 3').

Southampton. L M---D.

Musical score for 'Southampton' consisting of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'Give to our God im - mor - tal praise, Mercy and truth are all his ways ; Wonders of grace to God belong, Repeat his mer-' are written below the first two staves. The score includes various musical notations such as slurs, accents, and fingerings (e.g., '6. 6.', '7. 7.', '6.', '6. 5.', '6. 5.', '4. 3.', '6.', '6.', '6. 5.').

Southampton. Continued.

First system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The time signature is 3/4. The music features various note values, including quarter and eighth notes, and rests. Trills are indicated by 'tr.' above certain notes. The system concludes with a double bar line.

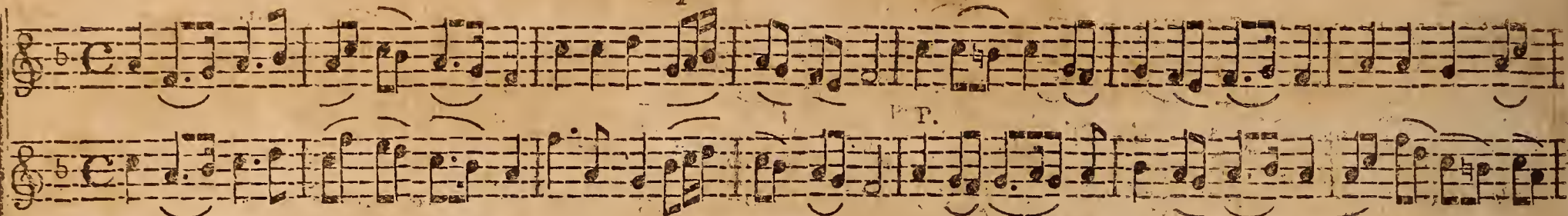
cies, Repeat his mercies, Repeat his mercies in your song ; Give to the Lord of Lords renown, The king of kings with glo - ry crown.

Bass staff for the first system, featuring figured bass notation. The figures are: 6. 6., r; 6 6. 5 6 6 5; 6 5 4 3; 6 6.; 7 7; 6 6; 6 5 4 3.

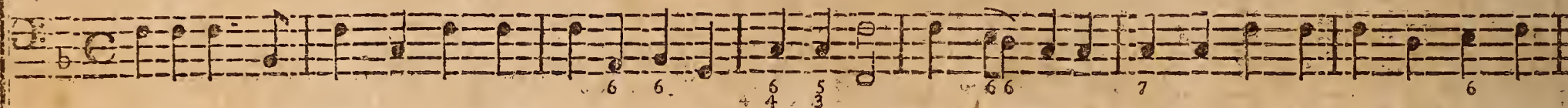
Second system of musical notation. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The time signature is 3/4. The music features various note values, including quarter and eighth notes, and rests. Trills are indicated by 'tr.' above certain notes. The system concludes with a double bar line.

His mercies ever ever shall endure, When lords and kings When lords and kings When lords and kings are known no more.

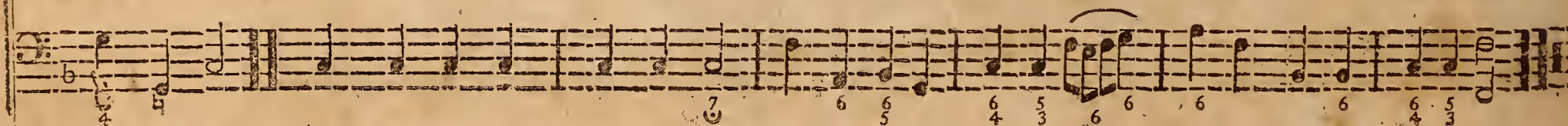
Bass staff for the second system, featuring figured bass notation. The figures are: 6. 5 6; 5 6; 5 6; 6 5 4 3.

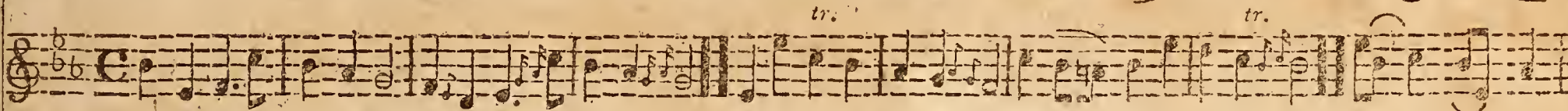
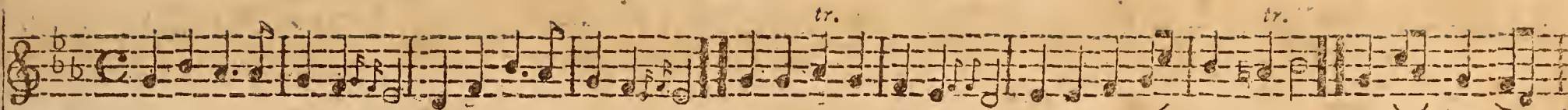


One there is a-bove all others, Well deserves the name of friend, His is love beyond a brother's, Costly free and

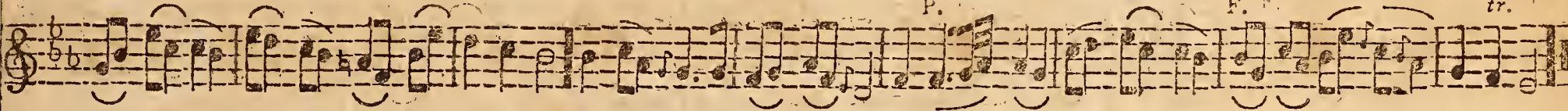
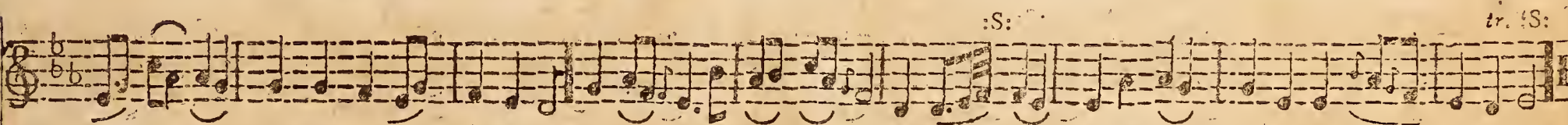
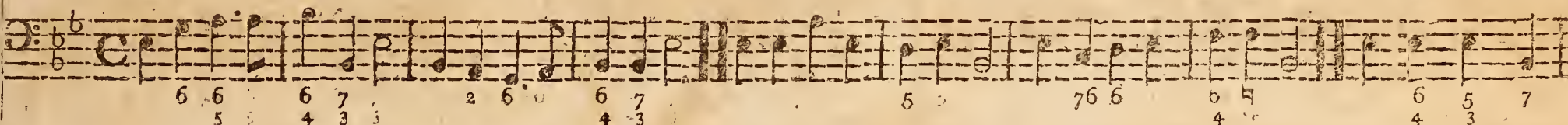


knows no end: They who once his kindness prove, Find it ev-er-last-ing love. Find it ev-er-last-ing love.

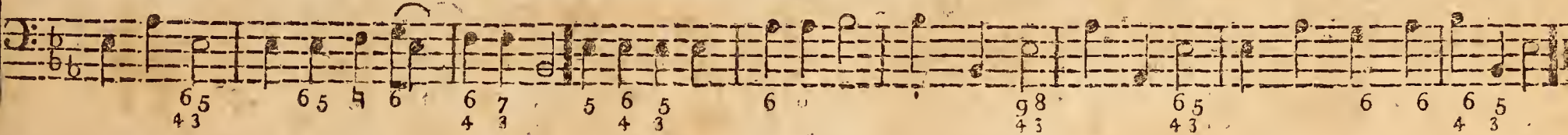


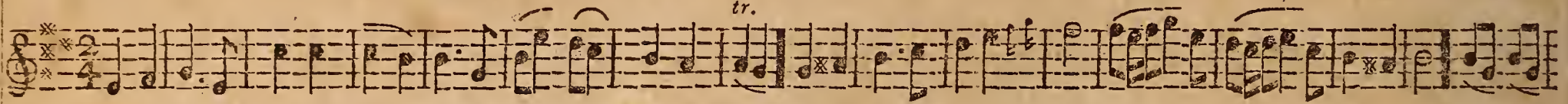
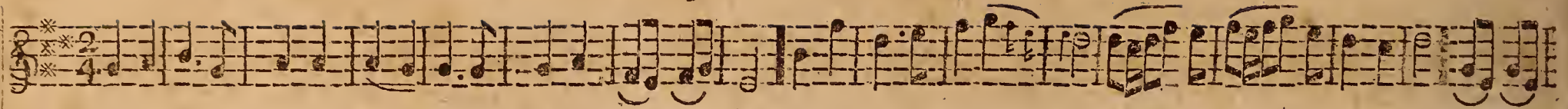


Jesus lover of my soul, Let me to thy bosom fly ; While the nearer waters roll, While the tempest still is high. Hide me O my

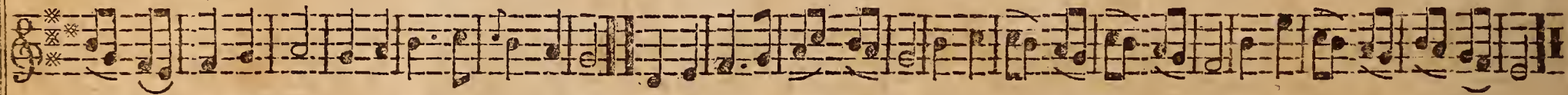
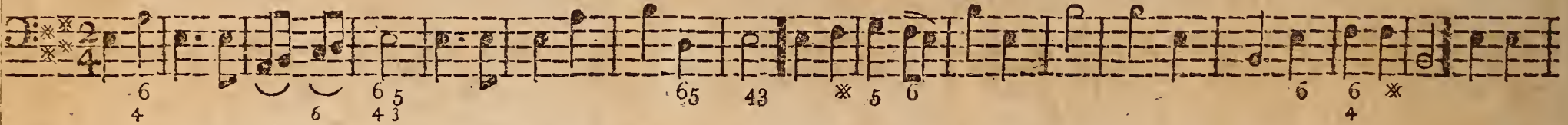


Saviour hide, Till the storm of life is past, Safe in - to the haven guide, O re - ceive, O re - ceive, O receive my soul at last.

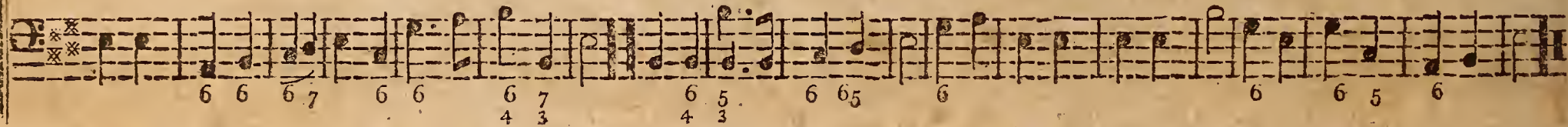




Children of the heavenly King, As ye journey sweetly sing, Sing your Savior's worthy praise, Glorious in his works and ways, Ye are



trav'ling home to God, In the way the fathers trod, They are happy now and ye, Soon their happiness shall see. :||:



tr.

When first my soul en - list-ed, My Savior's foes to fight, Mistaken foes in - sist-ed, I was not arm'd aright, So Saul advised

tr.

Fingerings: 6, 6/4, 7, 6, 6, *, 4/3, 6, 6, 7, 6, 6/4, 3, 5, 6, 7, 6/4, 3, 6

tr.

David he cer-tain - ly would fail, Nor could his life be fav - ed, Without a coat of mail. Without a coat of mail.

tr.

Fingerings: 6, 5, 6, 6, *, 6, 6, 7/4, *, 6, 6, *, *, 7, 6, 4, *

E

Stepney. Continued.



hand, Go forth, Go, &c.

Sym.



is at hand; Go forth to glorious war. Go forth to glorious war.



hand, Go forth, Go, &c.

Middlesex.



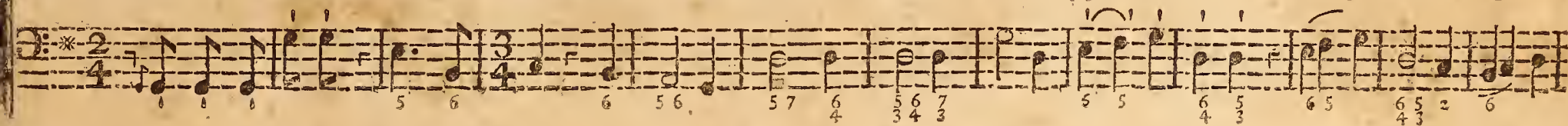
Vivace.

Affet.

P.



With fiery serpents, greatly pain'd, When Israel's mourning tribes complain'd, With fiery serpents greatly pain'd, And figh'd to



Middlesex. Continued.

tr. F. tr. Vivace. P.

be reliev'd, And sigh'd to be reliev'd, A serpent straight the prophet made, Of molten brags to view display'd, The patients look'd and liv'd, The

5 6 6 6 6 6 4 * 6 6 5 6 5 4 3 6 6

F. Sv. Affetto. P.

patients look'd and liv'd, The patients look'd and liv'd.

But O, what healings, :ll: But O, what healings to the

6 6 6 6 5 4 3 6 6 6 4 3 6 6 6 5 6 6 5 6 6 6 6

Middlesex. Continued.

Andante. P. F. tr.

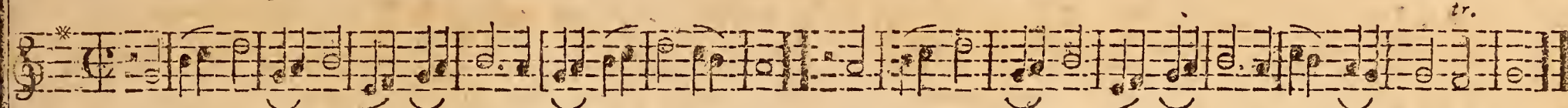
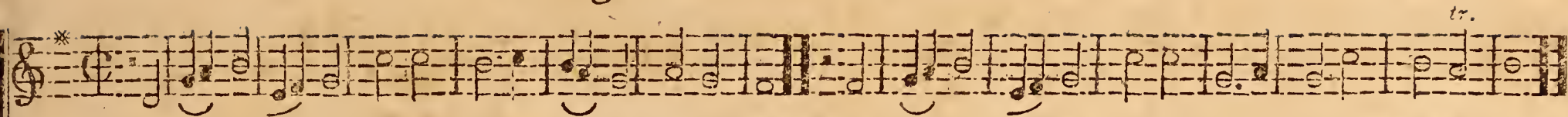
To reason's view so strange effect, Self righteous souls will still reject, And perish in their pride, And perish in their pride, Not so the stung with

87 65 87 * 6 5 6 5 6 6 6 6 7 6 * 5 6 6 6 6 5 6 5

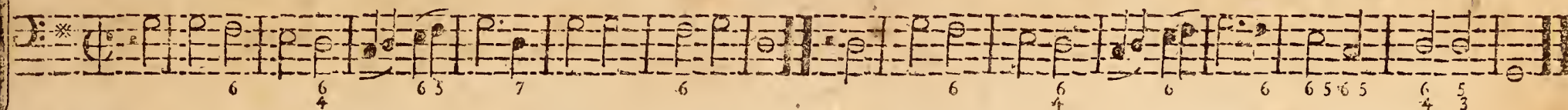
P. P. Vivace. Sy.

sin and law, These all their rich salvation draw, From Jesus' bleeding side. From Je-sus' bleeding side.

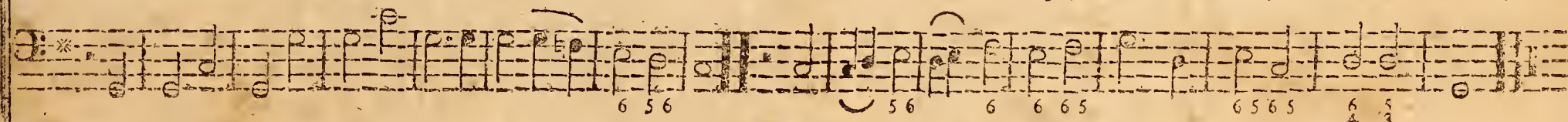
6 6 6 6 6 6 6 7 6 * 7 6 6 6 6 * 4



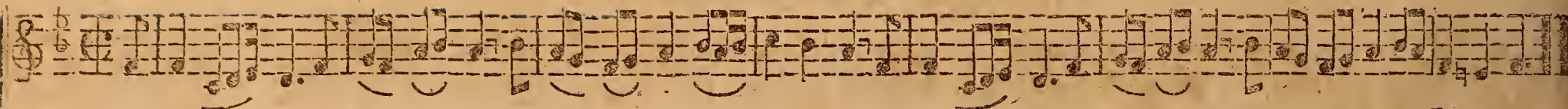
Behold the glories of the Lamb, Amidst his father's throne, Prepare new honors for his name, And songs before unknown.



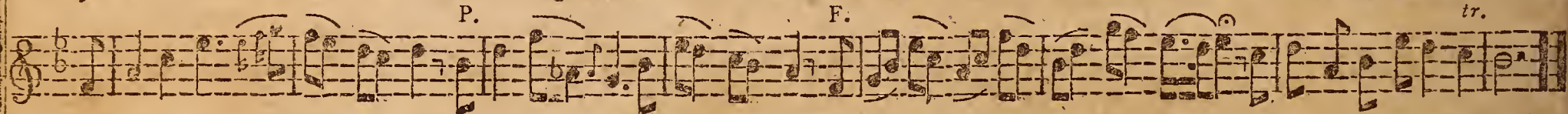
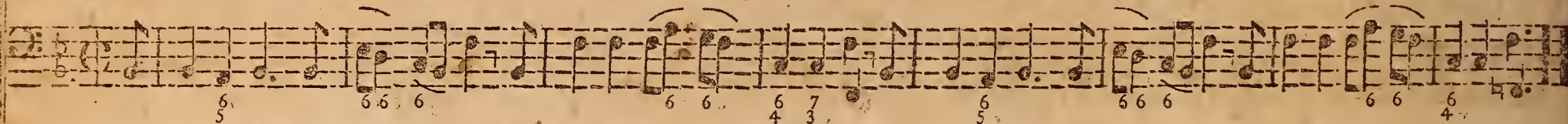
While angels worship at his feet, And saints around him throng, The church on earth with joy shall meet, And join the heavenly song.



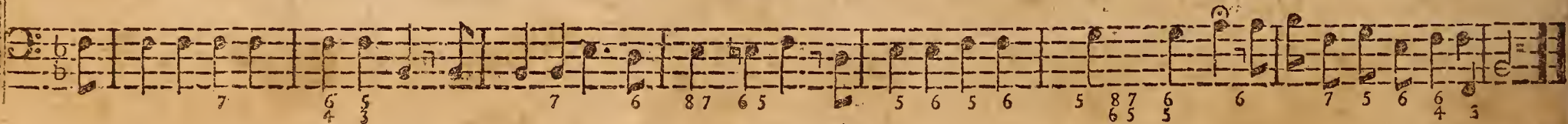
F



Away my un-be-liev-ing fear, Fear shall in me no more take place, My Saviour doth not yet appear, He hides the brightnes of his face.



But shall I therefore let him go, And base-ly to the tempter yield? No; in the strength of Jesus, no; I never will give up my shield.



Bowden. Continued.

Musical notation for the first system, consisting of two staves (treble and bass clef). The music is in a minor key with a common time signature. The first staff has a treble clef and the second has a bass clef. The notes are written in a style typical of 18th-century manuscript notation.

Altho' the Vine its fruit deny, Altho' the Olive yield no oil, The with'ring Fig-tree droop and die, The field illude the tiller's

Musical notation for the second system, consisting of two staves (treble and bass clef). The music continues from the first system. The notes are written in a style typical of 18th-century manuscript notation.

Musical notation for the third system, consisting of two staves (treble and bass clef). The music continues from the second system. The notes are written in a style typical of 18th-century manuscript notation.

toil, The empty stall no herd afford, And perish all the bleating race, Yet will I triumph in the Lord, The God of my salvation praise.

Musical notation for the fourth system, consisting of two staves (treble and bass clef). The music continues from the third system. The notes are written in a style typical of 18th-century manuscript notation.

Leinster. L. M--D.

Ho ev'ry one that thirsts draw nigh, 'Tis God invites the fall-en race, Mercy and free salvation buy, Buy wine and milk and gospel grace.

Come to the living waters come, Sinners obey your maker's call, Return ye weary wand'ers home, And find my grace, And find my grace reach'd out to all.

Lol he comes in clouds descending, Once for favor'd sinners slain,
 Thousand thousand saints attending, Swell the triumph of his train. Hallelujah, :ll: - :ll: Jesus now shall ever reign

6 6 6 5 6 6 8 7 7 6 5 7 6 6 5 5
 4 4 3 6 6 6 5 7 4 3

Barney. C. M.

God my supporter and my hope, My help for - ev - er near; Thine arm of mercy held me up, When sinking in despair

6 6 6 * 6 6 5 6 6 6 * 6 6 6 3
 4 3 4 5 6 6 4 3

O love divine, What hast thou done, Th' immortal God hath di'd for me ; The father's co - e - ter - nal son, Bore all my sins up-

8 ves. 6 6 4 6 6 6 4 6 6 7 6 4 4 6 6 7 6 5 6 6

P. F.

on the tree ; Th' immortal God for me hath di'd, My Lord my love, My Lord my love, My Lord my love, My Lord my love is crucify'd.

6 5 5 5 4 6 6 4 4 8 ves. 5 6 6 4

Dettengen. C. M--D.

S: :S:

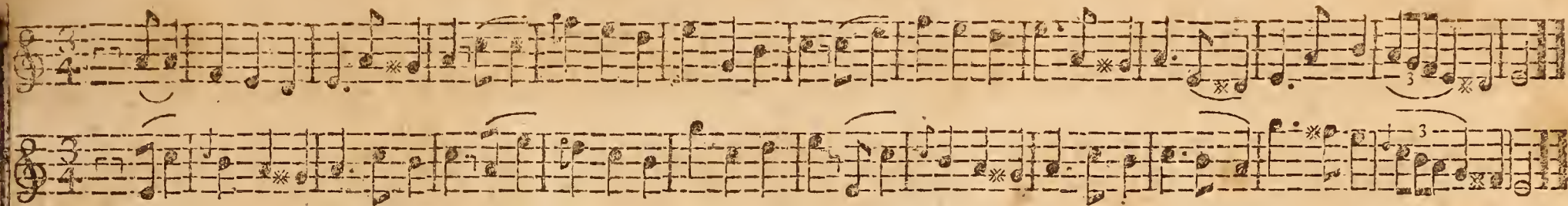
Give thanks to God the sov'reign Lord, His mercies still endure, What wonders hath his wisdom done, How mighty is his hand, Heav'n earth & An! be the king of kings ador'd, His truth is ever sure.

6 6 7 2 6 6 6 4 3 6 6 5 6 6 6 * 4

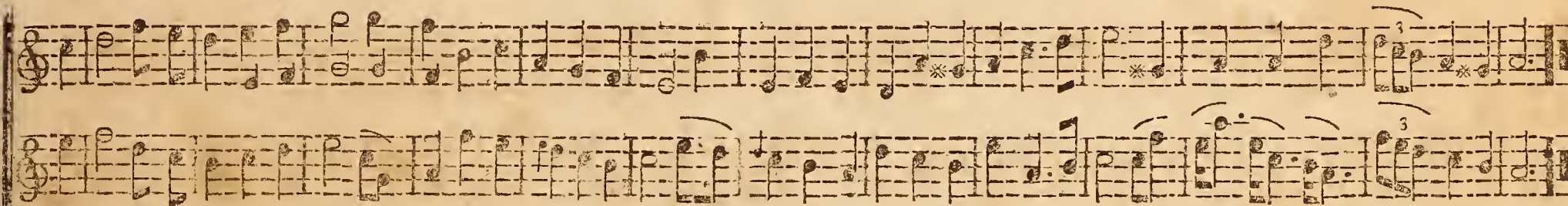
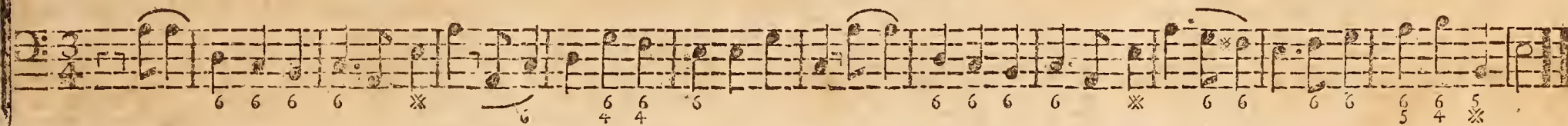
P. P. P. P.

sea he fram'd alone, How wide is his command, Heav'n earth and sea :||: He fram'd alone, How wide is his command. How wide is his command.

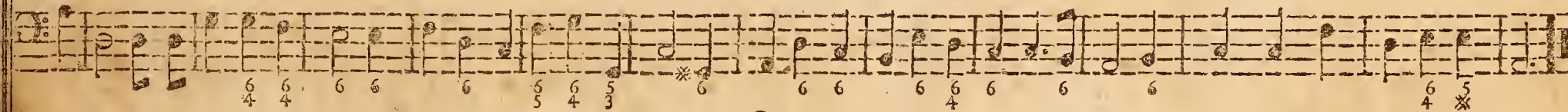
7-7 7 6 7 6 6 7 6 6 6 5 6 6 5 6 6 5 3



Ah, lovely appearance of death, No fight upon earth is so fair, Not all the gay pageants that breathe Can with a dead body compare.



With solemn delight I survey, The corpse when the spirit is fled, In love with the beautiful beautiful clay, And longing to be in its stead.



G

tr.

He reigns, the Lord the Sav - iour reigns, Praise him in e - van - gel - ic strains ; Let the whole earth in songs re-

tr.

6 5 6 5 6 6 5 6 7 6 8 7 6 6 5 6

4 3 4 3

tr.

joyce, And distant islands join their voice ; Let the whole earth in songs rejoice, And distant islands join their voice ; His

P. *F.* *tr.* *P.*

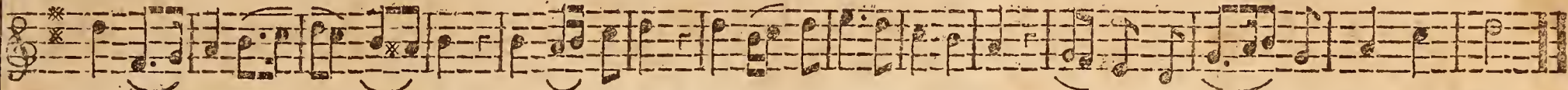
6 5 5 6 6 6 6 7 6 6 6 7 6 6 5 6 6 6 6 5 3

4 3 4 3

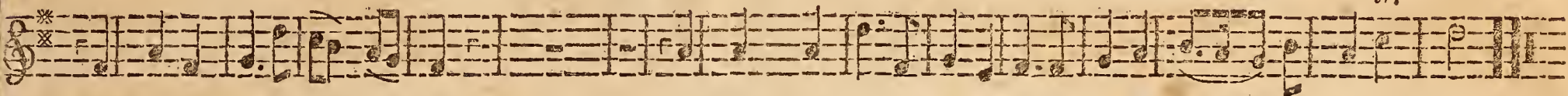
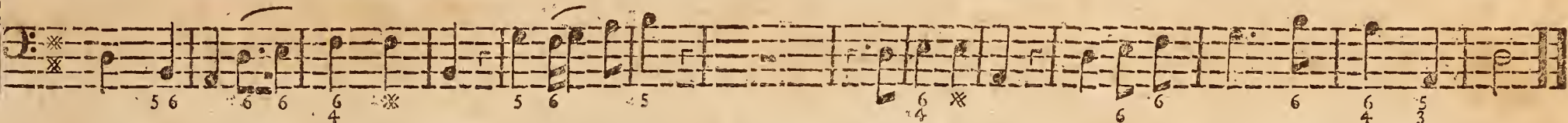


Cr.

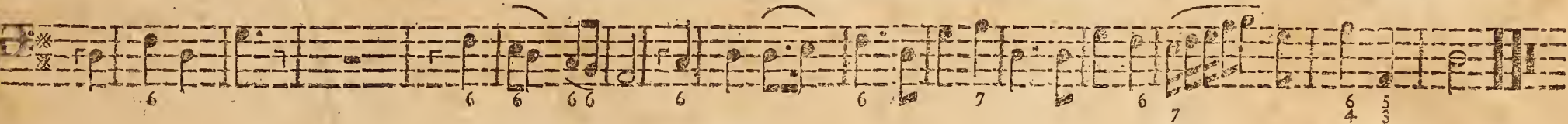
F.



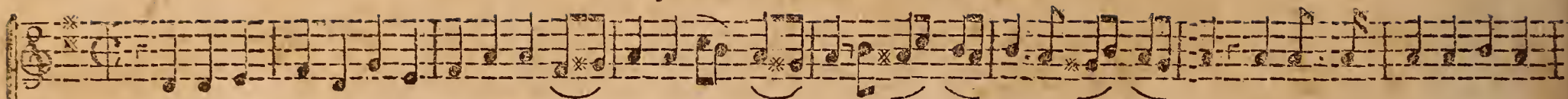
en - e - mies with fore dif-may, Fly from the fight, Fly from the fight and shun the day, Fly from the fight and shun the day.



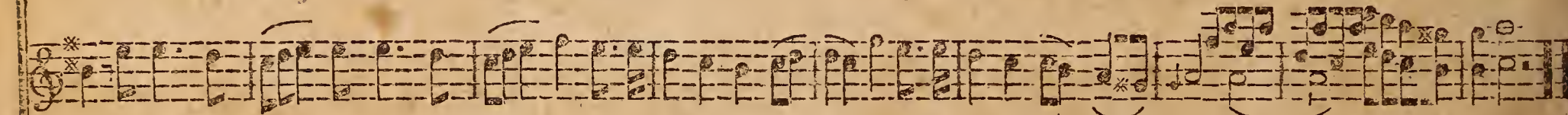
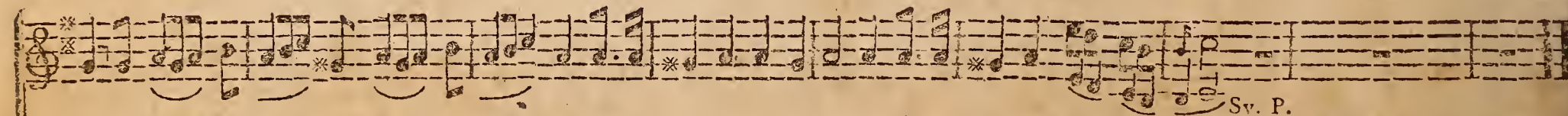
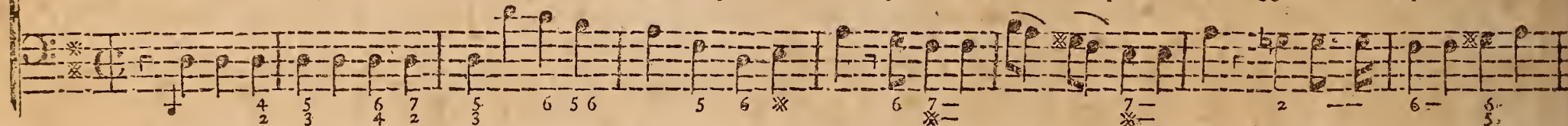
Then lift your heads ye faints on high, ye faints on high, And sing for your redemption's nigh. And sing for your redemption's nigh.



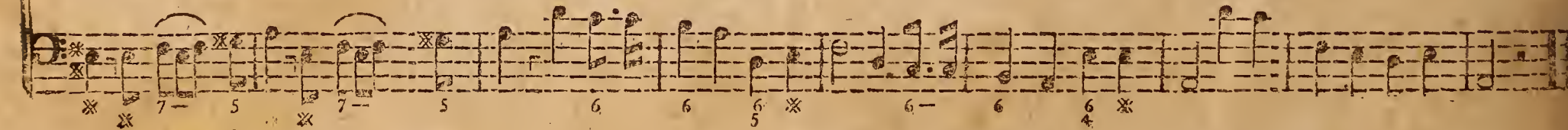
Chestnut. L. M.



Our Lord is risen from the dead, Our Jesus is gone up on high, The pow'rs of hell are captive led, Dragg'd to to the portals of the



sky, The pow'rs of hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky.



Chestnut. Continued.

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with various note values and rests. The lower staff is a bass clef with a key signature of one flat and a common time signature, providing a harmonic accompaniment. Both staves begin with a double bar line and a repeat sign.

There his triumphal chariot waits, And angels chaunt the solemn lay. Lift up your heads ye heavenly gates, Ye

The second system of music consists of a single bass staff. It continues the accompaniment from the first system, featuring a melodic line with various note values and rests. The staff begins with a double bar line and a repeat sign.

The third system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The lower staff is a bass clef with a key signature of one flat and a common time signature, providing a harmonic accompaniment. Both staves begin with a double bar line and a repeat sign.

ev - er - last - ing doors give way. Lift up your heads ye heav'nly gates, Ye ev - er - last - ing doors give way.

The fourth system of music consists of a single bass staff. It continues the accompaniment from the third system, featuring a melodic line with various note values and rests. The staff begins with a double bar line and a repeat sign.

Cheshunt. Continued.

Sy. Pia.

Loose all your bars of massy light, And wide un-

fold th'e - the - rial scene ; He claims these mansions as his right, Receive the king of glo - ry in. He claims these mansions

Sy. P.

as his right, Receive the king of glory in. Receive the king of glory in.

He claims his right,

Loose all your bars of mas-ly light, And wide un-fold th'e-the-rial scene, He claims these man-sions as his right, Re-ceive the King of

7 5 6 7 = 7 6 5 6 7 5 6 7 = 6 5 2 6 = 6 2 6 = 7 6 7 6 4

He claims his right,

Syn. tr. tr.

glo - ry in, He claims these man - sions as his right, Re - ceive the King of glo - ry in, Re-ceive the King of glo-ry in.

6 5 4 3 6 9 8 6 9 8 4 3 5 5 6 5 6 5 6 5 4 3

tr.

Who is the king of glory? who? who? Who is the king of glory? who? The Lord that all his foes o'ercame, The world, sin,

5 7 6 5 7 6 4 6
4 3 4 2

and all he threw, And Jesus is the conqu'ror's name, And Jesus is the conqu'ror's name, And Je - sus is the conqu'ror's

6 6 7 6 * * 7 6 6 6 * 6 6 6 *
4 * 4 5 5

Chestnut. Continued.

Sy. P. F.

name.

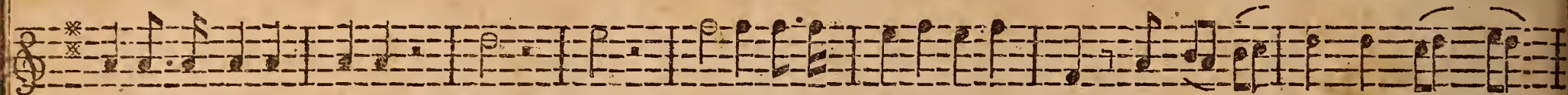
Lo his triumphal chariot waits, And angels chaunt the solemn lay ; Lift up your heads ye

5 6

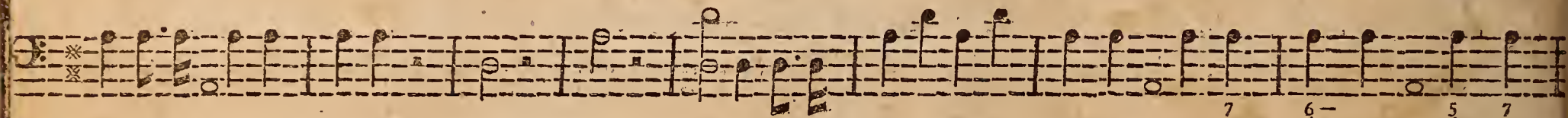
heav'nly gates, Ye ev - er - last - ing doors give way. Lift up your heads ye heav'nly gates, Ye ev - er - last - ing doors give way.

6 5 6 6 5 6 5 6 5 6 5 6

H



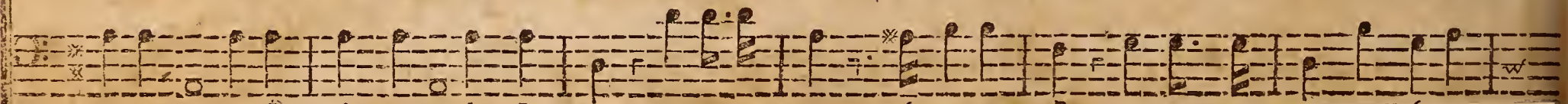
Who is the king of glory? who? who? who? Who is the king of glory? who? The Lord of glorious pow'r pos-



7 6- 5 7



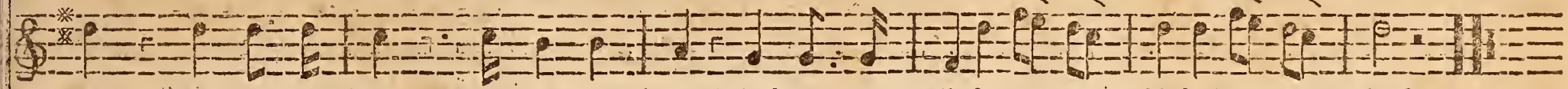
sess; The King of saints and angels. too; God over all, for-ev-er blest. God ov-er all, for-ev-er



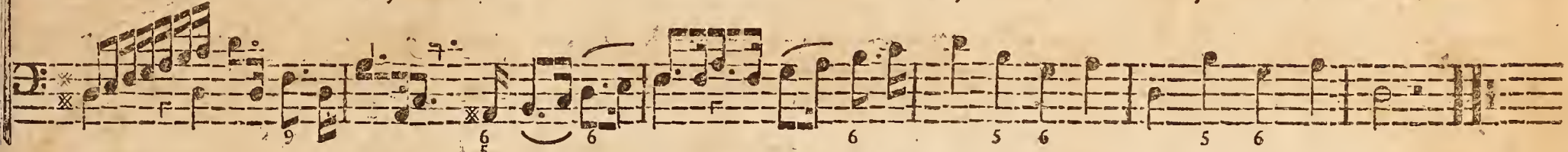
7 6- 5 7

6 5

Chehunt. Continued.



blest God ov - er all, for - ev - er blest. God ov - er all, for - ev - er blest, for - ev - er blest.



5

6

6

6

5

6

5

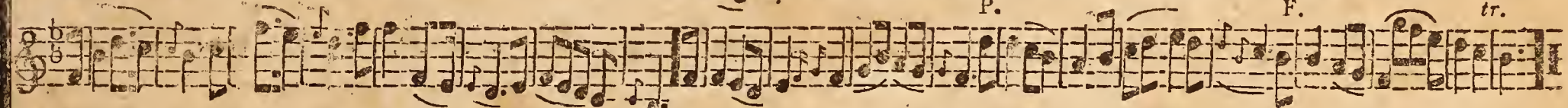
6

$\frac{2}{4}$ TIME.

Nantwick. L. M.



tr.

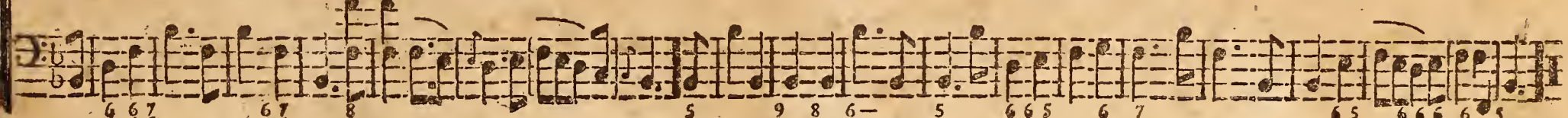


P.

F.

tr.

My God how endless is thy love, Thy gifts are ev'ry evening new, And morning mercies from above, Gently distil like early dew. :||



6 6 7
4 4 8

6 7
4 3

8

5

9 8
4 3

6 =

5

6 6 5

6 7

6 5

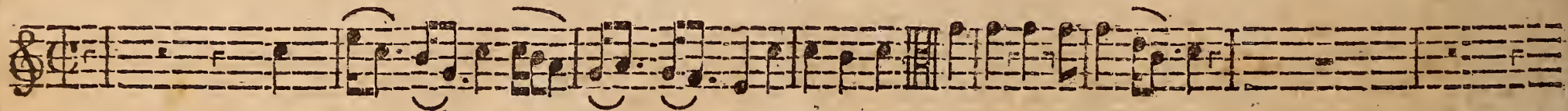
6 6 6
4 3

5

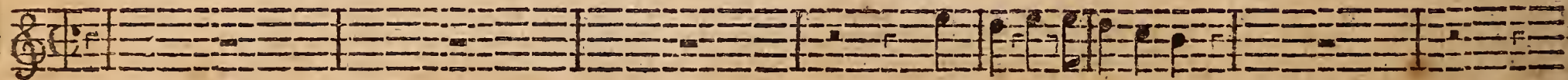
Anthem. Psalm 97th.



Je - ho - vah reigns, let all the earth let all the earth all all the earth rejoice, all, Let all the earth in his just government rejoice.
Let all the isles with sac - red mirth with sac - red mirth, let all the isles rejoice, all, with sac-red mirth In his applause unite their voice.



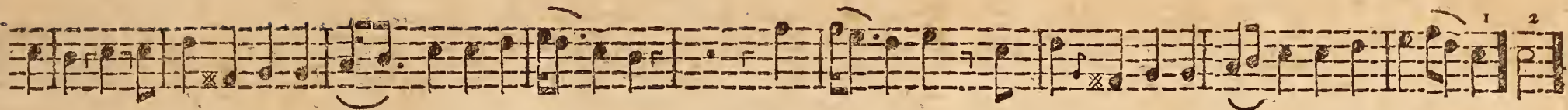
Je - ho - vah reigns, let all the earth let all the earth all all all, &c.
Let all the isles, &c.



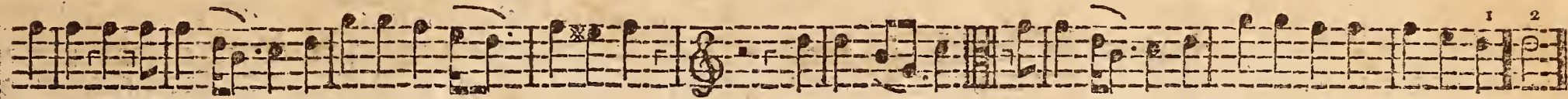
Je - ho - vah reigns, let all the earth, all the earth, let all the earth rejoice, all let all the earth in his just government rejoice.
Let all the isles with sacred mirth, sacred mirth, let all the isles rejoice all, with sacred mirth In his applause unite their voice.



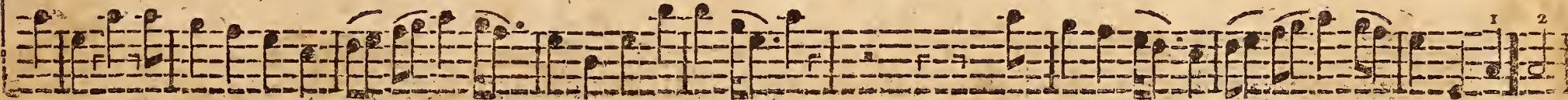
Anthem. Continued.



all all all Let all the earth in his just government rejoice, rejoice, rejoice, Let all the earth in his just government rejoice.
all all all with sacred mirth in his applause unite their voice let all the isles in his applause unite their voice.



all all all, let all the earth in his just government rejoice, rejoice, rejoice, . . . , let all the earth in his just government rejoice.
. . . with with sacred mirth in his applause unite their voice, isles in his applause unite their voice.



Anthem. Continued.

Slow.

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/2 time and have a key signature of two flats (B-flat and E-flat). The music is written in a slow tempo and features a series of notes with various rests and phrasing marks.

Darkness and clouds of awful shade, His dazzling glory shroud in state, Justice and truth his guards are made And fix'd by his pavilion wait.

The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/2 time and have a key signature of two flats. The music continues from the first system with similar phrasing and note values.

Brise. TREBLE and BASS.

The third system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in common time (C) and have a key signature of two flats. The tempo is marked as 'Brise' (brisk). The lyrics are written below the staves.

De - vour - ing fire be - fore - his face, de - vour - ing fire, His foes around with vengeance struck,

De - vour - ing fire be - fore his face, before his face, his, &c.

Anthem. Continued.

63

TREBLE and BASS.

The proudest hills his presence felt their height

His lightning set the world on blaze, Earth saw it and with terror shook.

Nor strength could help afford, The proudest hills like

wax did melt; In presence of th'Almighty Lord. The heav'ns his righteousness to shew, With storms of fire his foes pursu'd,

Slow.

Anthem. Continued.

TENOR and BASS.

1st. and 2d. TREBLES.

And all the trembling world below Have his descending glory view'd. Glad Zion of thy triumph heard, And Judah's daughters

! TREBLE and BASS.

were o'erjoy'd, Be-cause thy righteous judgments Lord, Have pa-gan pride and pow'r def-troy'd.

Portsmouth. P. M.

Re-joice the Lord is king, Your Lord and king a-dore, Mortals give thanks and sing, And tri-umph ev-er-more.

Anthem. Continued.

The first system of the Anthem consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a 3/8 time signature. The upper staff begins with a treble clef and a 3/8 time signature. The lower staff begins with a bass clef and a 3/8 time signature. The music consists of various notes, including eighth and sixteenth notes, and rests. There are first and second endings marked at the end of the system.

Rejoice ye righteous in the Lord Memori - als of his holiness, Deep in your faithful breasts record, And with your thankful tongues confess.

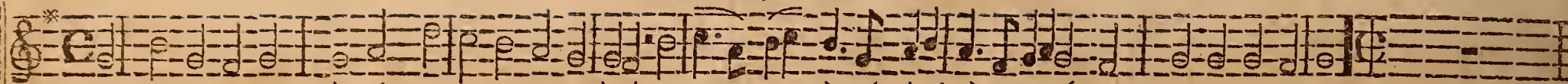
The second system of the Anthem consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a 3/8 time signature. The upper staff begins with a treble clef and a 3/8 time signature. The lower staff begins with a bass clef and a 3/8 time signature. The music consists of various notes, including eighth and sixteenth notes, and rests. There are first and second endings marked at the end of the system.

Portsmouth. Continued.

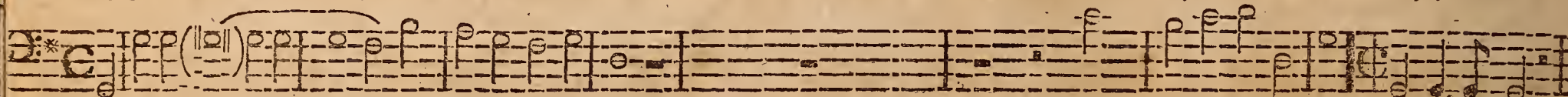
The first system of Portsmouth consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a 3/8 time signature. The upper staff begins with a treble clef and a 3/8 time signature. The lower staff begins with a bass clef and a 3/8 time signature. The music consists of various notes, including eighth and sixteenth notes, and rests. There are first and second endings marked at the end of the system.

Lift up your heart, Lift up your voice, Rejoice again I say rejoice, rejoice, rejoice, I say re - joice.

Weymouth.

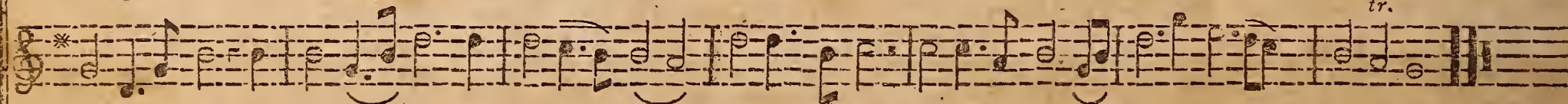
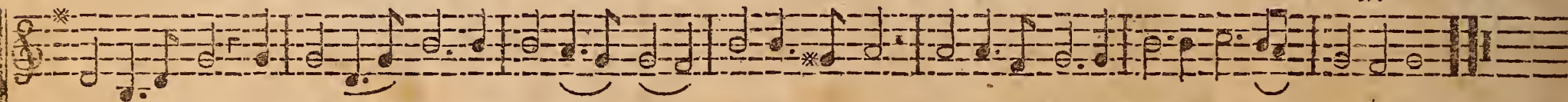


Rejoice the Lord is King, Your God and King adore, Mortals give thanks and sing, - - - And triumph ev-er-more. Lift up your hearts

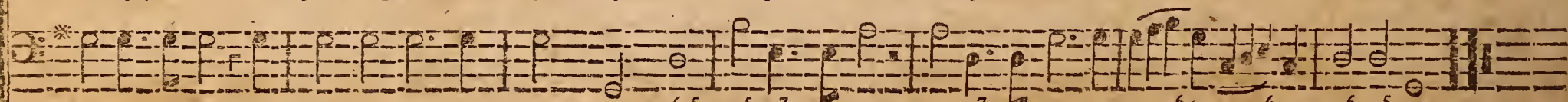


Organ. 8 7 8 6 6 6 6 6 6 5 6 5
2 3 4 5 4 3

2 6 6 5
4 3 Lift up, &c.



Lift up your voice, Rejoice, again I say re-joice, Lift up your hearts lift up your voice, Rejoice again I say rejoice.



6 5 5 7
4 3 X

7 6 6 6 5
4 3

Sing to the Lord Je - ho - vah's name, And in his strength rejoice, When his fal - va - tion is our

theme, Ex - alt - ed be our voice, With thanks ap - proach his aw - ful fight, And Psalms - - - - - of

Boston. Continued.

hon - or sing, The Lord's a God of bound - less. might, The whole cre - a - tion's king.

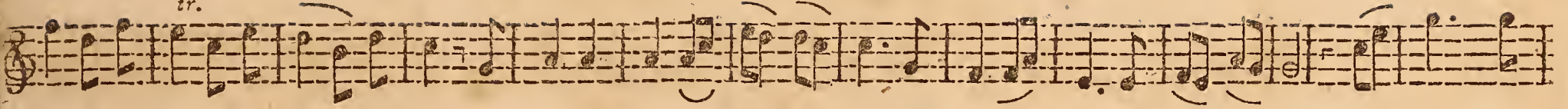
Verona. L. M.

AIR.

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise, Let the Re - deem - er's name be sung.

Verona. Continued.

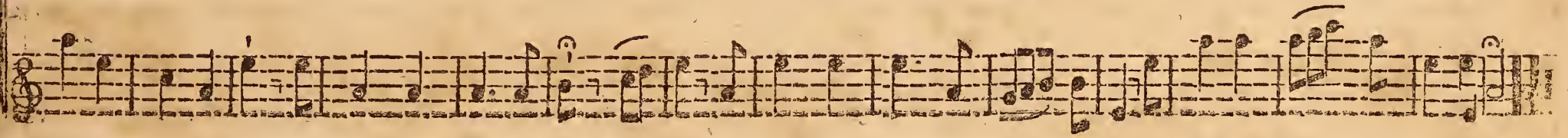
tr.



Thro' ev'ry land, by ev'-ry tongue, E-ter-nal are thy mercies Lord, E-ter-nal truth attends thy word, Thy praise shall



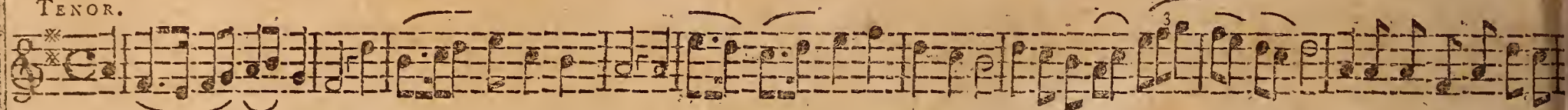
sound from shore to shore, Till suns shall rise and set no more. :||: Till suns shall rise and set no more.



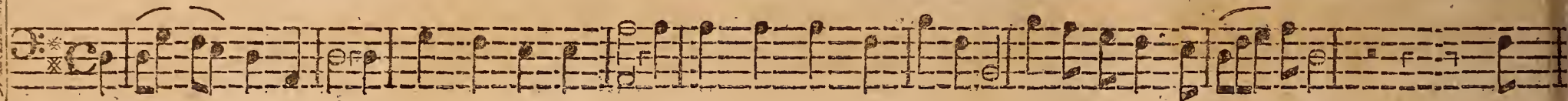
TREBLE.



TENOR.



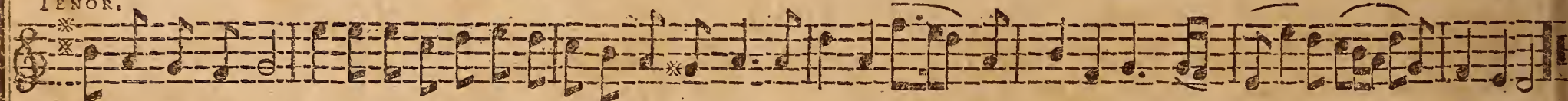
How pleas'd and blest was I, To hear the people cry, Come let us seek our God today, Come let us seek our God today, Yes with a cheerful zeal, We



TREBLE.



TENOR.

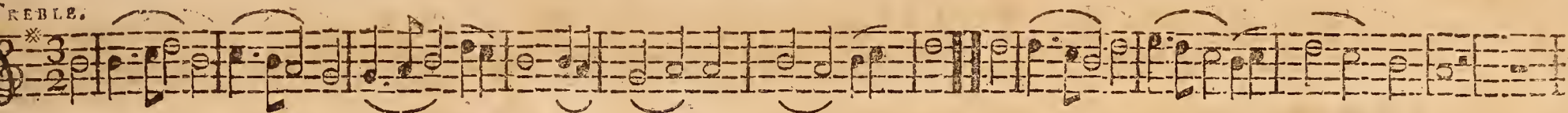


haste to Zion's hill, Yes with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay. And there our vows and honors pay.

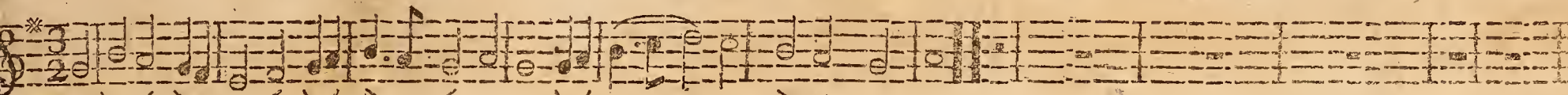
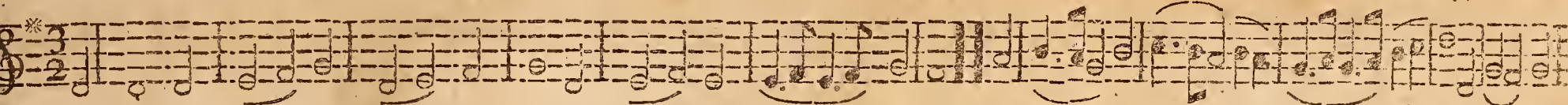


4th. Psalm. C. M.

REBLE.



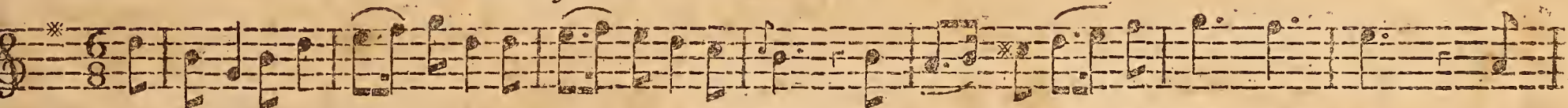
I fear be - fore thee all the day,



Lord thou wilt hear me when I pray, I am for - ev - er thine, nor would I



Christmas. C. M.



While Shepherds watch their flocks by night, All feated on the ground, The an - gel of the Lord came down, And



4th. Psalm. Continued.

TREBLE.

dare to sin. I fear before thee all the day, Nor would I dare to sin. Nor would I dare to sin.

Christmas, Continued.

glo - - - - - ry shone around. And glo - ry shone around. Fear not, said he, for mighty dread,

TREBLE.

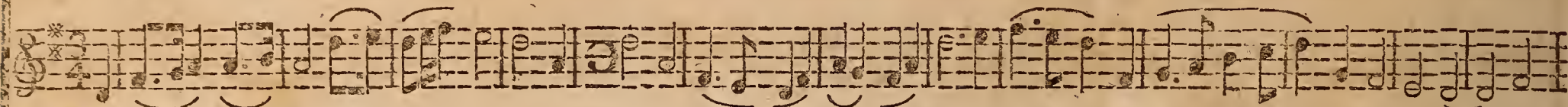
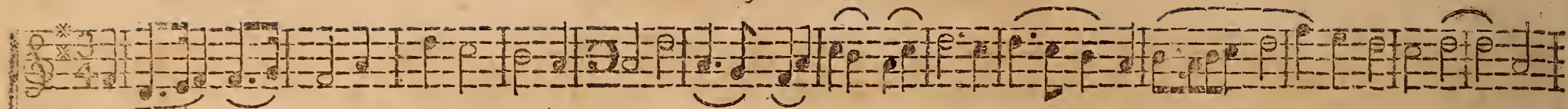
Lord if thine eyes survey our faults, And justice grow severe, Thy dreadful wrath exceeds our thought, And burns beyond our fear.

Christmas, Continued.

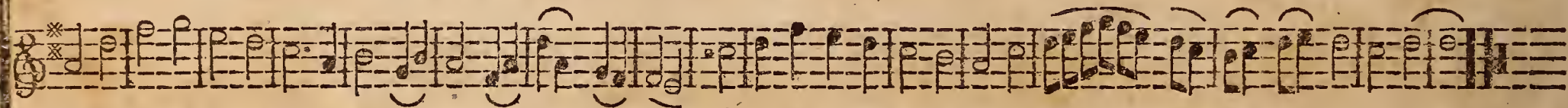
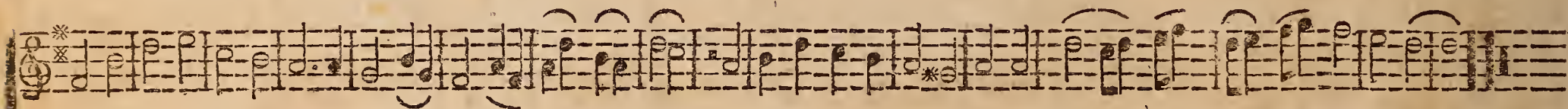
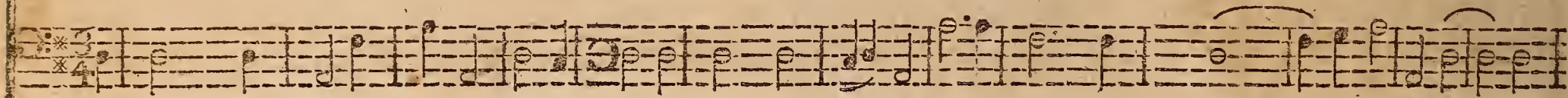
Had seiz'd their troubled minds, Glad tid - ings of great joy I bring to you and all mankind. To you and all mankind.

K

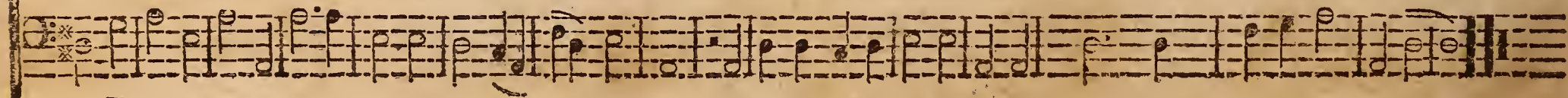
Manchester. P. M.



I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall em - - ploy my nobler pow'rs, My



days of praise shall ne'er be past, While life and thought and being last, Or immortality endures, Or im - mor - tal - i - ty endures.



tr.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one flat. The lower staff is in bass clef with a 4/4 time signature. Both staves contain a melodic line with various note values and rests. There are dynamic markings 'F.' and 'P.' above the upper staff.

Love divine, all love excelling, Joy of heav'n to earth come down.
 Fix in us thy humble dwelling, All thy faith-ful mercies crown. Je - sus thou art all compassion, Pure un - bound-ed

The bass line for the first system is written on a bass staff with a 4/4 time signature. It features a series of figures: 6 6, 6/4 7/3, 6/4 5/3, 6/4 6/4, 6/4 7/3, 6/4 5/3, 6, 7, 6/4 5/3, and 6.

The second system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one flat. The lower staff is in bass clef with a 4/4 time signature. Both staves contain a melodic line with various note values and rests. There are dynamic markings 'F.' and 'tr.' above the upper staff.

love thou art, Visit us with thy sal - va - tion, En - ter ev' - ry trembling heart.

The bass line for the second system is written on a bass staff with a 4/4 time signature. It features a series of figures: 7, 6, 6, 6/4 7/3, 6/4 5/3, 6, 6/4 6/4, 6, 6/4 7/3, and 6/4 5/3.

Grave.

Unveil thy bosom faith-ful tomb, Take this new creature. to thy trust, And give these sacred relics room, To

6 5 7 6 5 6 7 6 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Distinct, slow, firm and bold.

F. *P.*

seek a slumber in the dust. Break from his throne illust'rous morn, Attend O earth, his sov'reign word, Restore thy

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Handel's. Continued.

trust, a glorious a glorious form, He must ascend to meet Her Lord, Restore thy trust a glorious form, He must ascend to meet Her Lord.

Aithlone. P. M.

Jesus who died a world to save, Revives and rises from the grave, By his almighty pow'r. From

Aithlone. Continued.

* * * * * tr. tr.

fin and death and hell set free, He captive leads cap - ti - vi - ty, And lives, And lives to die no more.

6 6 6 7 4 3 6 6 6 5

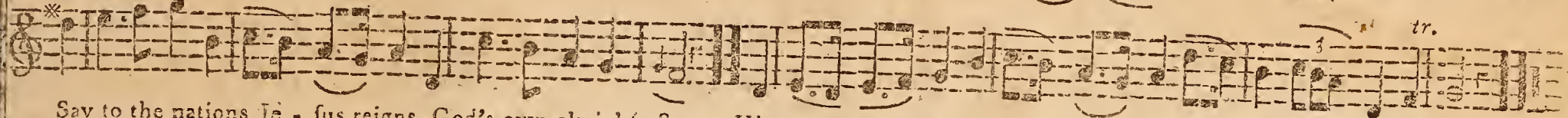
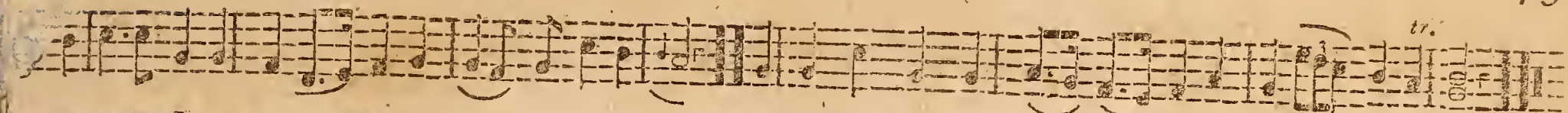
Benson. C. M.

* * * * *

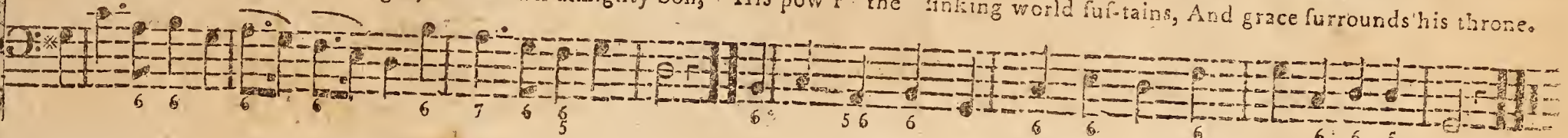
Sing to the Lord ye distant lands, Ye tribes of ev' - ry tongue, His new dis-cov-er'd grace demands, a new and nobler song.

6 6 7 6 7 5 6 5 7 6 6 6 6 6 6 6 *

Benson. Continued.



Say to the nations Je - sus reigns, God's own almighty Son, His pow'r the sinking world sus-tains, And grace surrounds his throne.



6 6 6 6 7 6 5 6 5 6 6 6 6 6 6 6 5 4 3

END of the MUSIC.

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Winds
29 1984

