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LVX OMNIVM CIVIVM

A New and Compleat

INTRODUCTION

TO THE

Grounds and Rules of MUSICK,

IN TWO BOOKS:

BOOK I.

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

BOOK II.

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

By DANIEL BAYLEY, of Newbury-Port.

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

Engraved, Printed and Sold by *Thomas Johnſton*, in *Brattle-ſtreet, Boſton.* 1766.

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Thoughts on *Muſick*: By Dr. *Watts*.

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

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

But

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

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

Apr 21, 1902

O

BOOK I.

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

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

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

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

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

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

The

The GAMUT *or*, SCALE *of* Musick.

Treble.	G *solreut* in Alt	Sol	Sol	La	Fa	Fa *x*	MI
	F *fa ut*	Fa	Fa	Sol *x*	MI *x*	La *x*	La
	E *la*	La	MI *b*	Fa	La	Sol	Sol
	D *la sol*	Sol	La	La	Sol	Fa	Fa
	C *sol fa*	Fa	Sol	Sol	Fa *x*	MI *x*	La
	B *fa be mi*	MI *b*	Fa *b*	Fa	La	La	Sol
	A *la mi re*	La	La	MI	Sol	Sol	Fa
	G *solreut gs*	Sol *gs*	Sol *gs*	La *gs*	Fa *gs*	Fa *gs x*	MI
	F *fa ut*	Fa	Fa	Sol *x*	MI *x*	La *x*	La
	E *la mi*	La	MI *b*	Fa	La	Sol	Sol
Medius.	D *la sol re*	Sol	La	La	Sol	Fa	Fa
	C *sol fa ut*	Fa	Sol	Sol	Fa *x*	MI *x*	La
	B *fa be mi*	MI *b*	Fa *b*	Fa	La	La	Sol
	A *la mi re*	La	La	MI	Sol	Sol	Fa
	G *sol re ut*	Sol	Sol	La	Fa	Fa *x*	MI
Bass.	F *fa ut*	ↄ: Fa	ↄ: Fa	ↄ: Sol	ↄ *x* MI	ↄ: *x* La	ↄ: *x* La
	E *la mi*	La	MI *b*	Fa	La	Sol	Sol
	D *so re*	Sol	La	La	Sol	Fa	Fa
	C *fa ut*	Fa	Sol	Sol	Fa *x*	MI *x*	La
	B *mi*	MI *b*	Fa *b*	Fa	La	La	Sol
	A *re*	La	La	MI	Sol	Sol	Fa
	G *amut*	Sol	Sol	La	Fa	Fa *x*	MI
	FF *fa ut*	Fa	Fa	Sol *x*	MI *x*	La *x*	La
	EE *la mi*	La	MI *b*	Fa	La	Sol	Sol

Fourth

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

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

anſwers

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

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

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

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

B———	be flat, *Mi* is in	E	F———	be ſharp, *Mi*, is in	F.
B *and* E		A *and if*	F *and* C		C.
			F C *and* G		G.

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

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

anſwer

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

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

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

and

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

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

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

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

For the Musical Characters see BOOK II.

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

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

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

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

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

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

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

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

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

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

CHAPTER II.

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

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

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

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

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

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

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

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

Of other characters used in musick, and their use.

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

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

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

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

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

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

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

7. A

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

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

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

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

Of

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

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

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

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

or

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

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

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

CHAPTER IV.

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

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

ful

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

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

CHAPTER V.

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

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

The

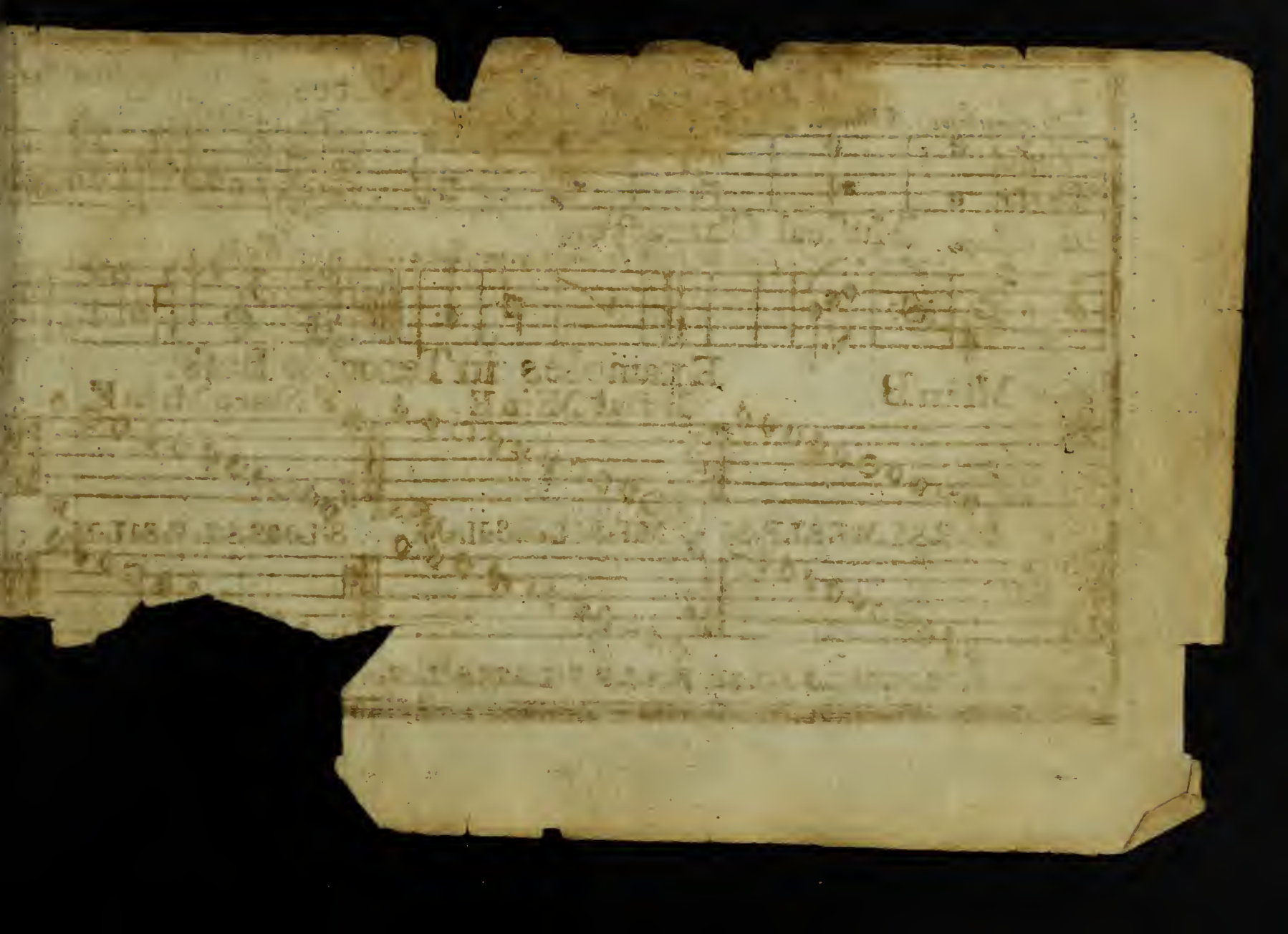
The meaning of the word imperfect, ſignifies that it wants a ſemitone of its perfection, to what it does when it is perfect; for a leſſer, or imperfect, or minor third, includes but three half tones; but the greater, or perfect, or major third, includes four half tones, &c.

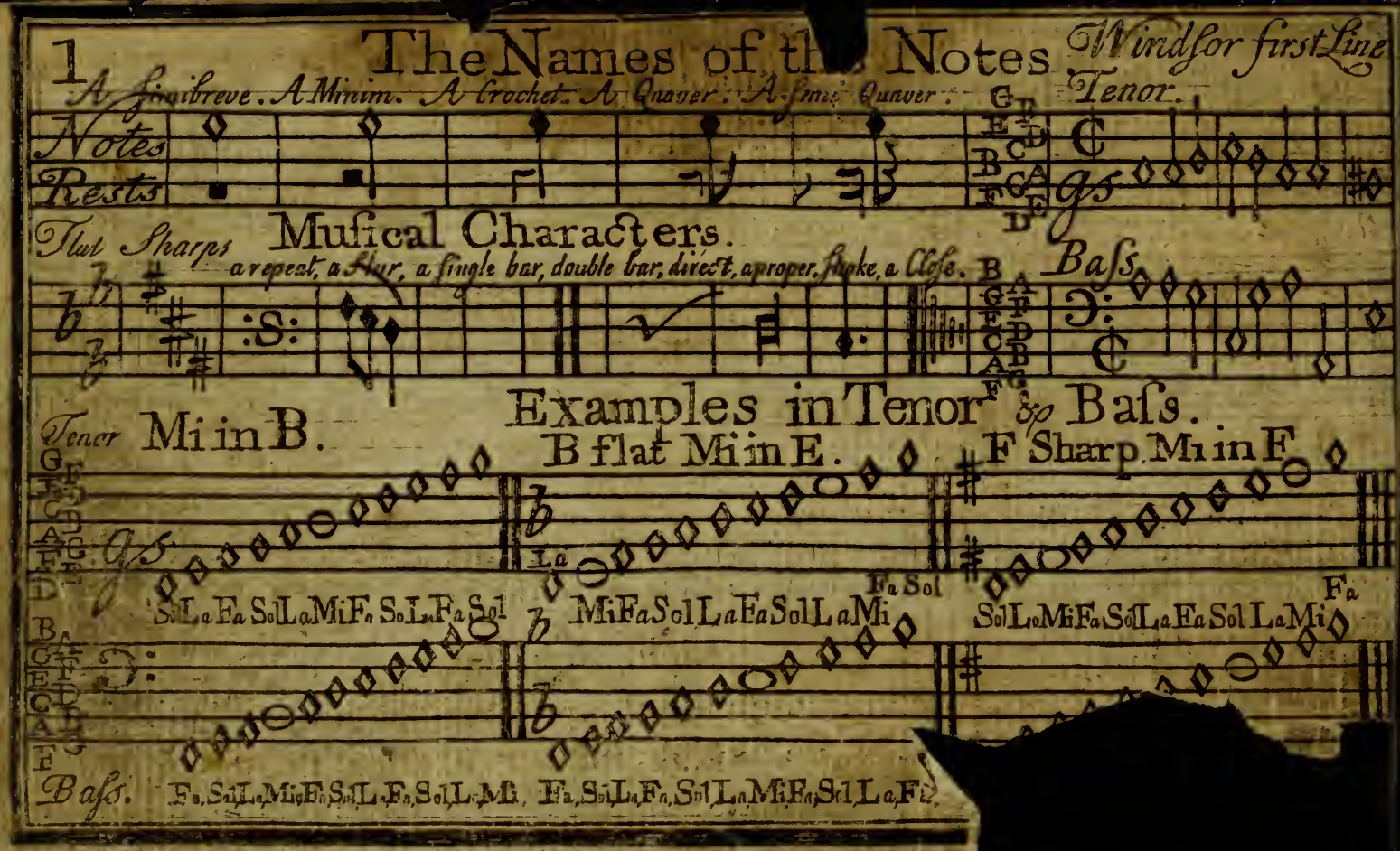
The diſcords are a ſecond, a fourth and a ſeventh, and their octaves; tho' ſometimes the greater fourth comes very near to the ſound of an imperfect chord, it being the ſame in ratio as the minor fifth.

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

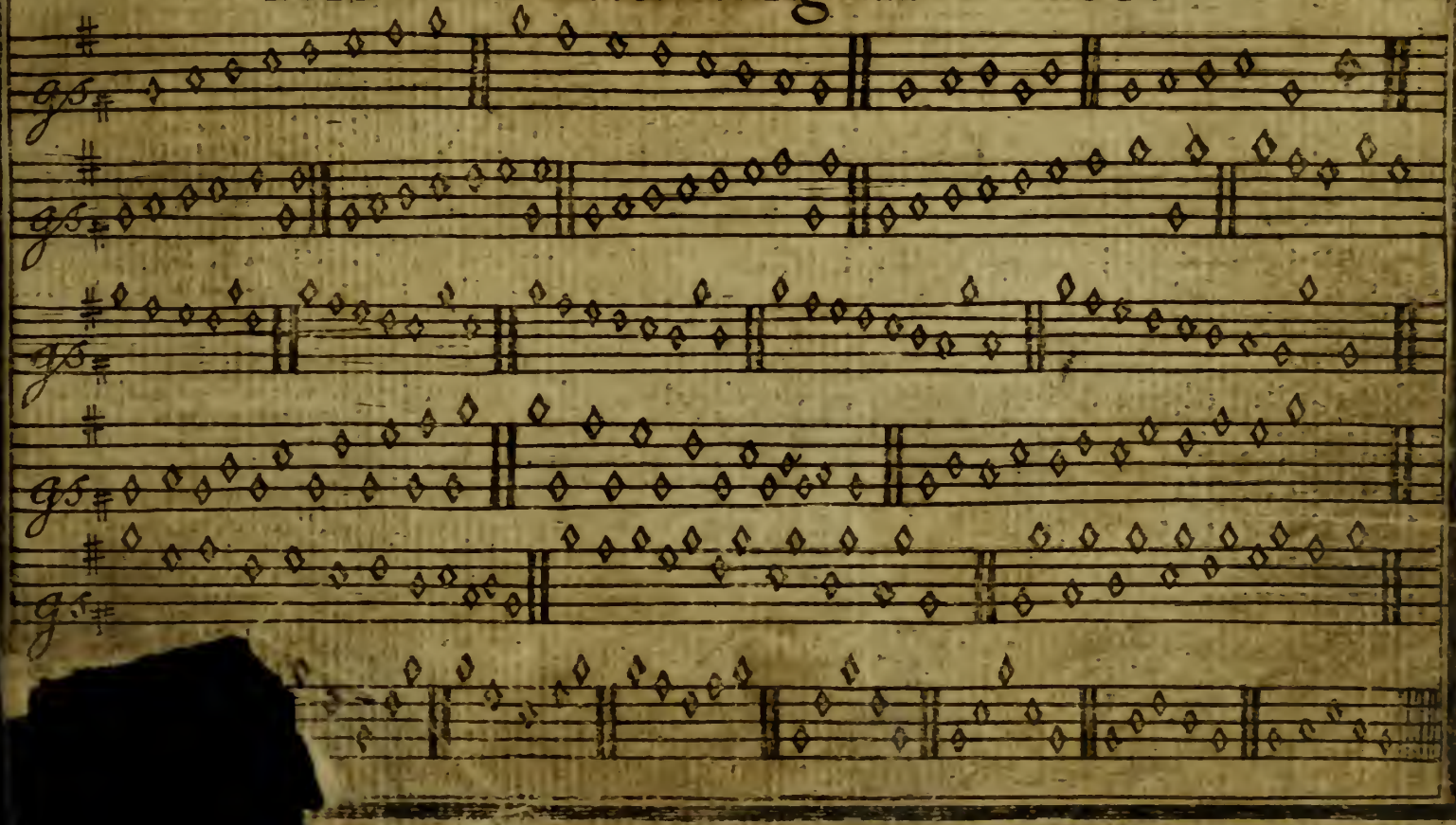
There are ſome other things that occur in Vocal, and (eſpecially) Inſtrumental Muſic; but as they do not concern this undertaking, I ſhall take no notice of them. Thus I have gone through with what I think is neceſſary to the underſtanding of this book, and have collected a number of the choiceſt tunes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

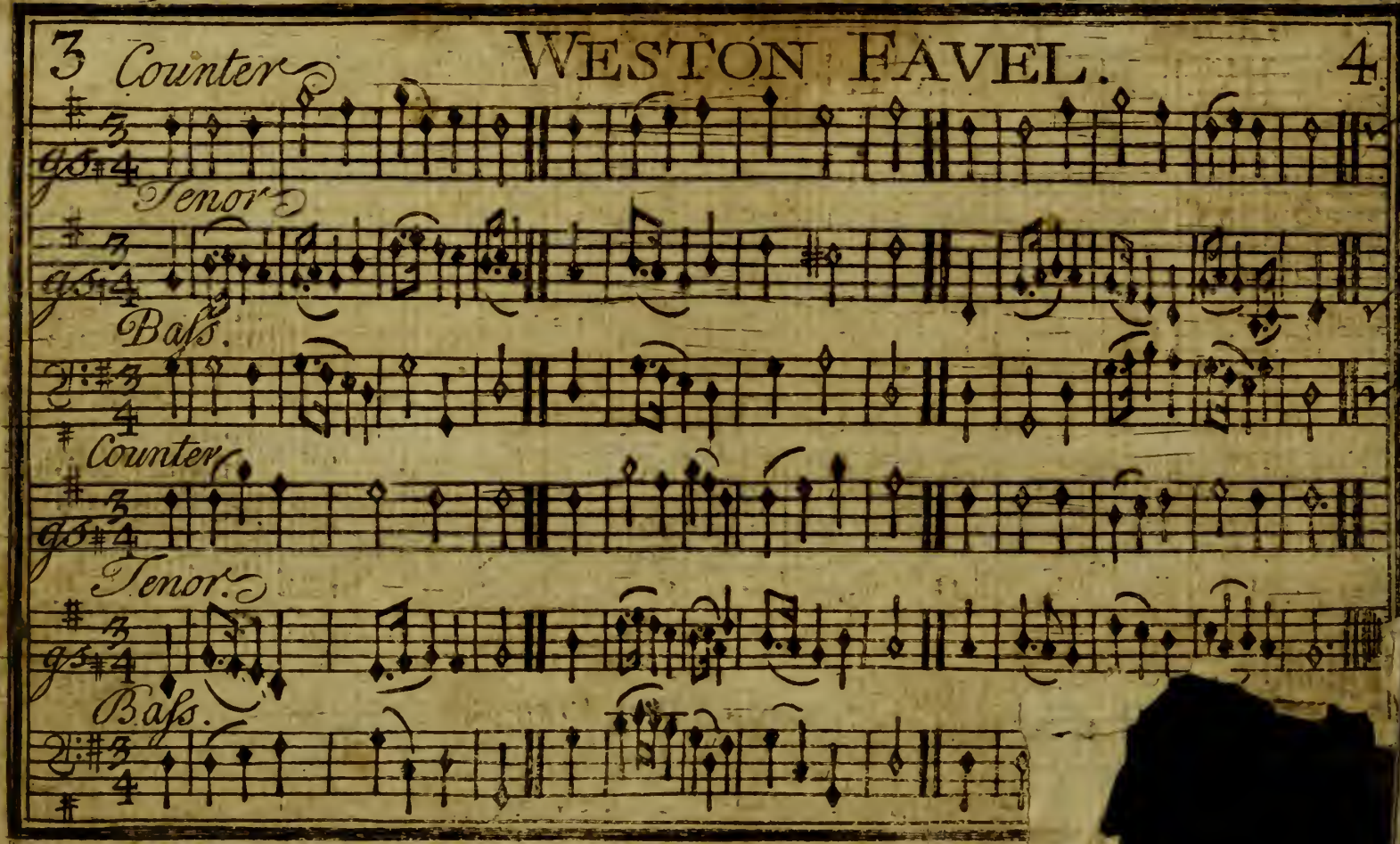
Newbury-Port, May 15. 1764. DANIEL BAYLEY.



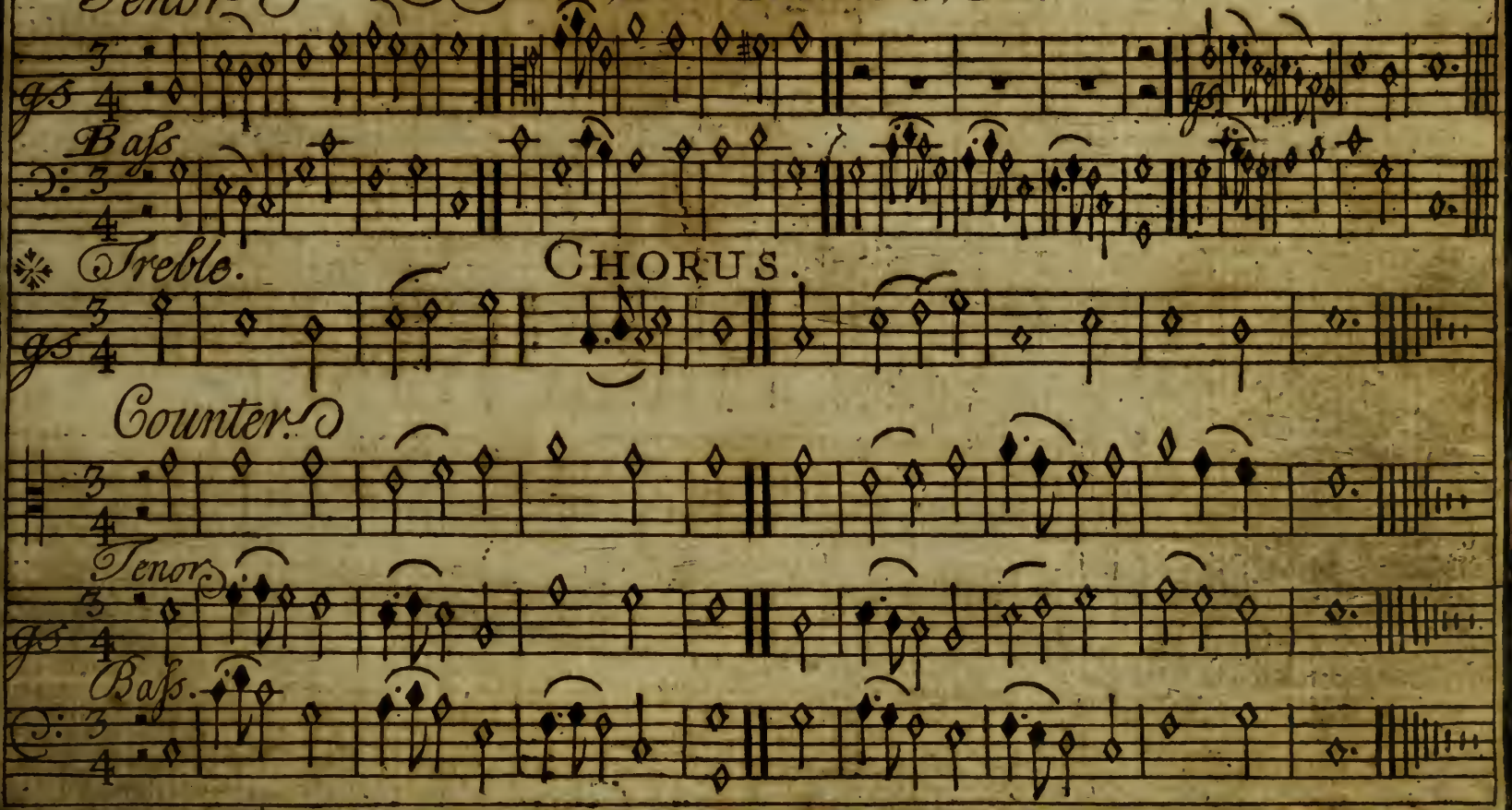

1
The Names of the Notes
Wind for first Line
A long a breve. A Minim. A Crochet. A Quaver. A sime Quaver.
Tenor.
Notes
Rests
Musical Characters.
Flat Sharps
a repeat, a Star, a single bar, double bar, direct, a proper, Stroke, a Close.
Bass.
Examples in Tenor & Bass.
Tenor Mi in B.
B flat Mi in E.
F Sharp Mi in F
Sol La Fa Sol La Mi Fa Sol La Fa Sol
Mi Fa Sol La Fa Sol La Mi
Fa Sol
Sol La Mi Fa Sol La Fa Sol La Mi
Fa
Bass.
Fa Sol La Mi Fa Sol La Fa Sol La Mi
Fa Sol La Fa Sol La Mi Fa Sol La Fa

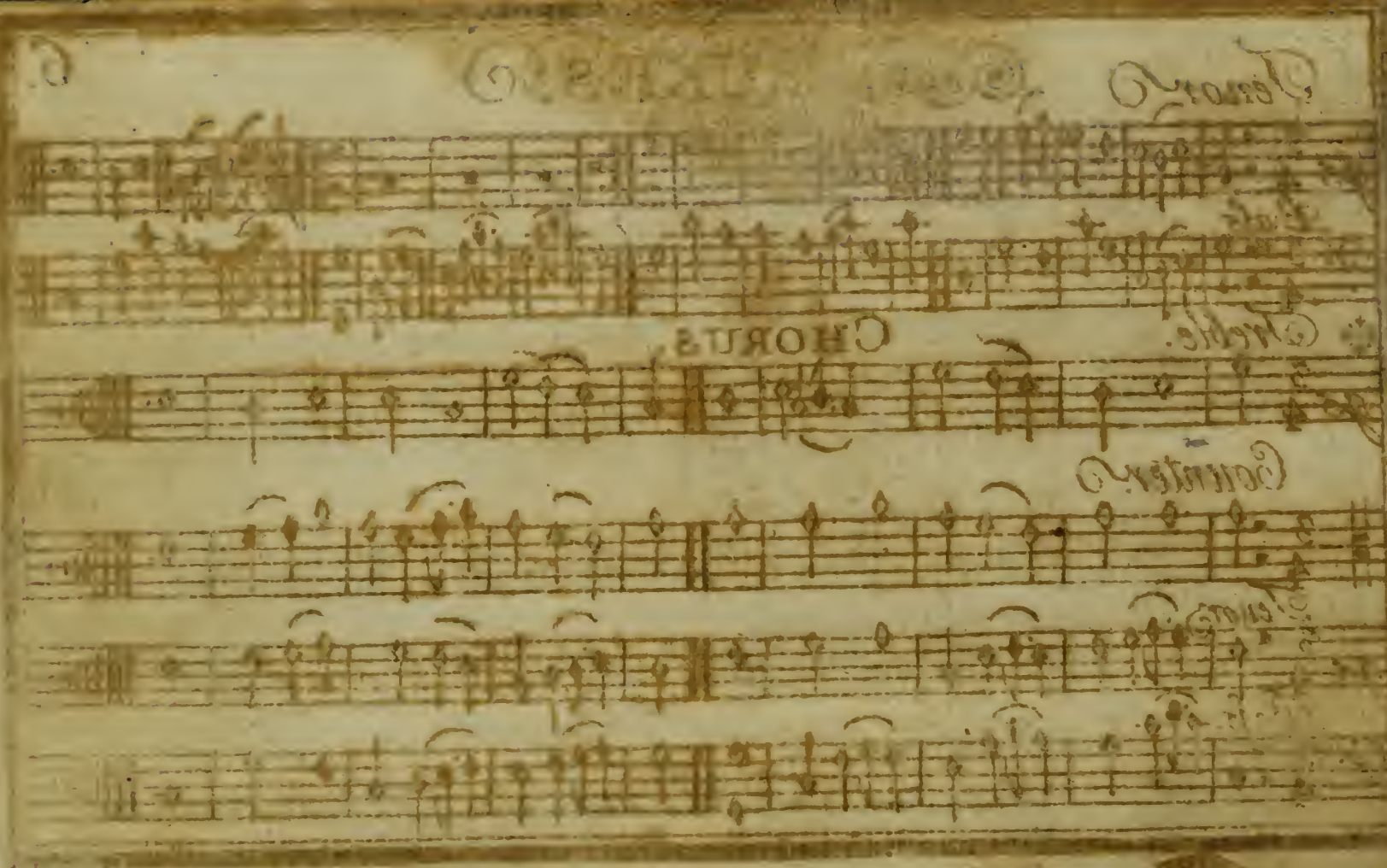
RULES for Tuning the Voice. 2.

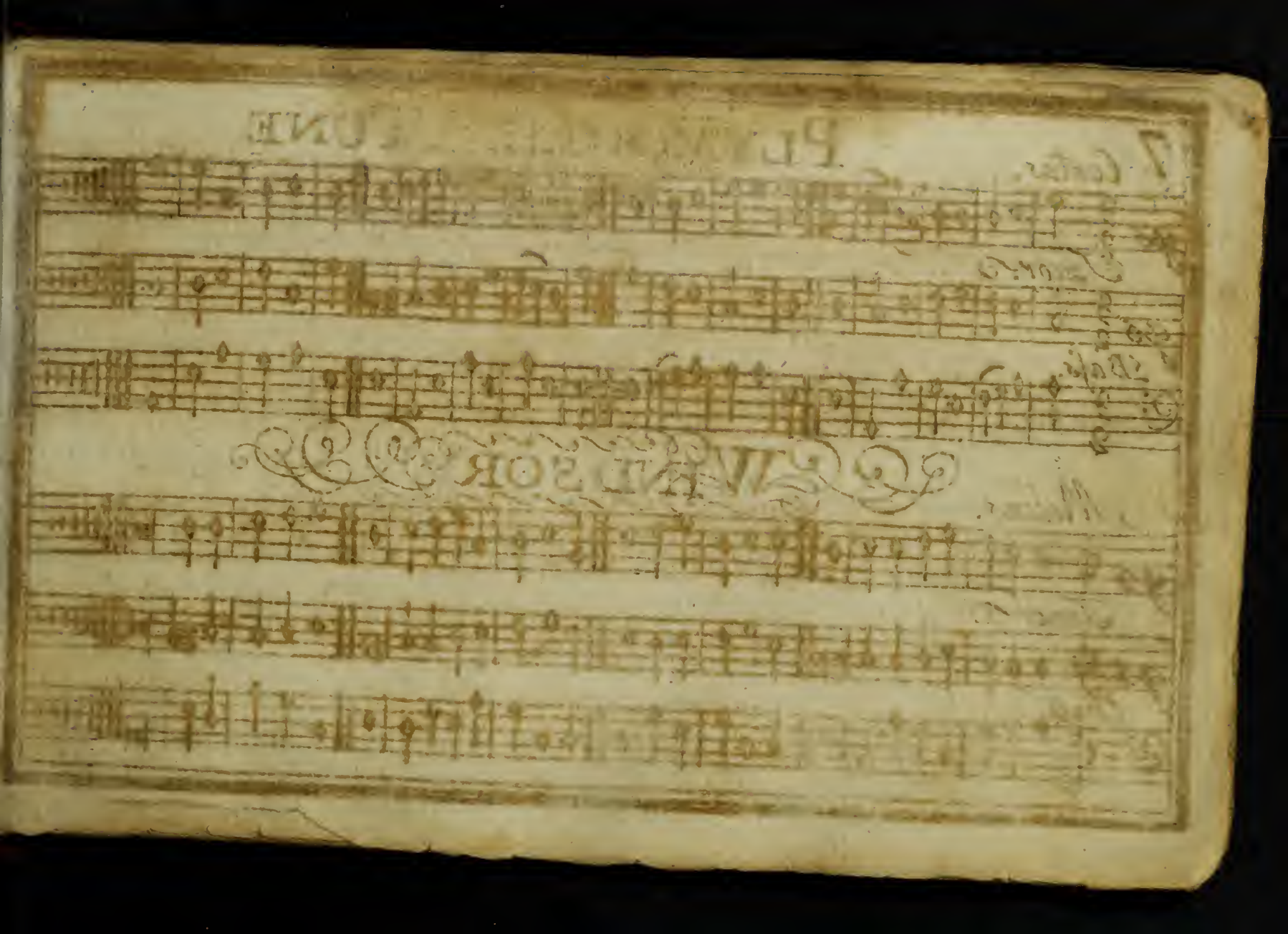



Counter
Tenor
Baſs.
Counter
Tenor
Baſs.

S. LUKES.

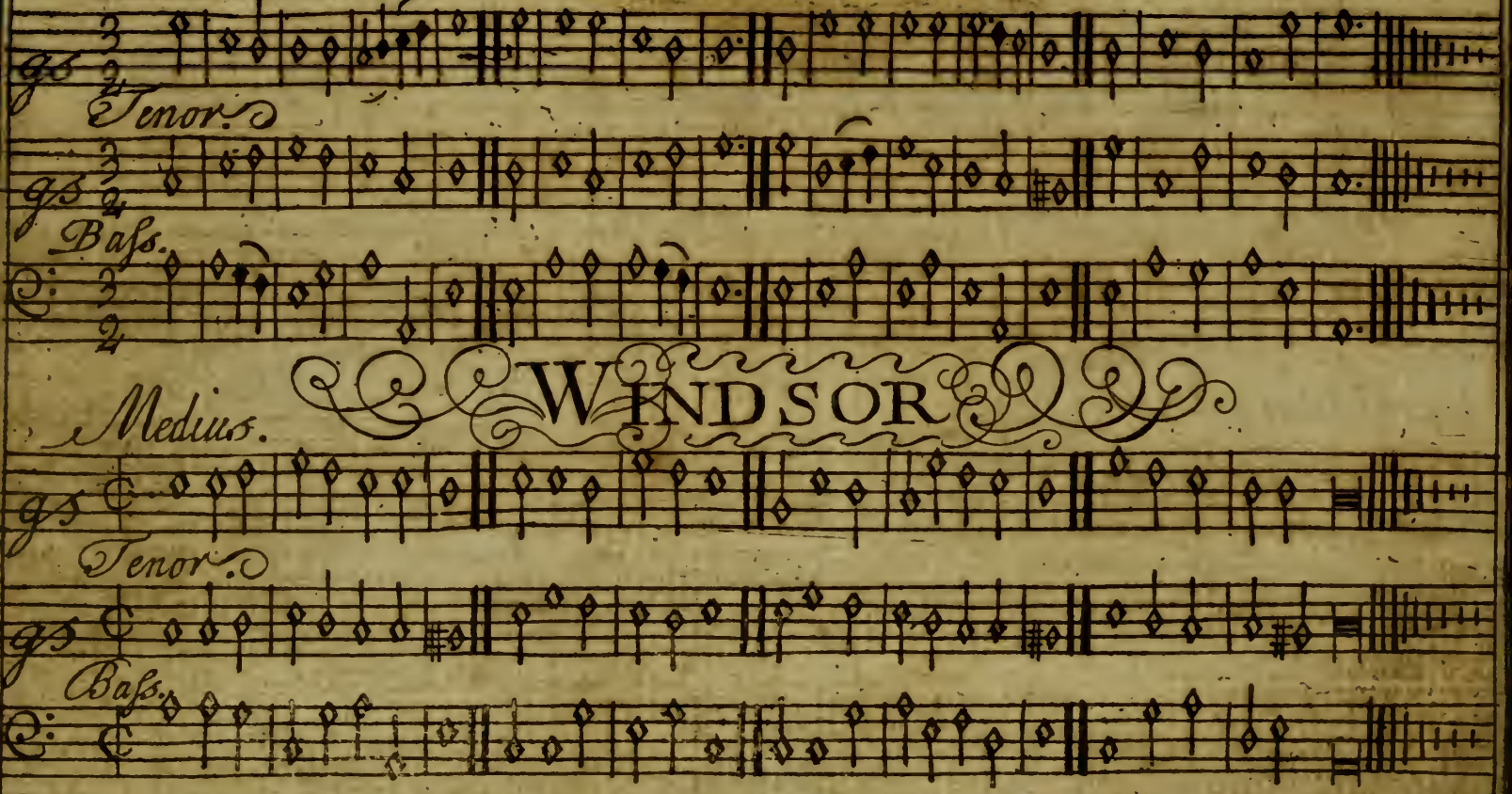



Tenor
Treble
CHORUS
Counter
Tenor

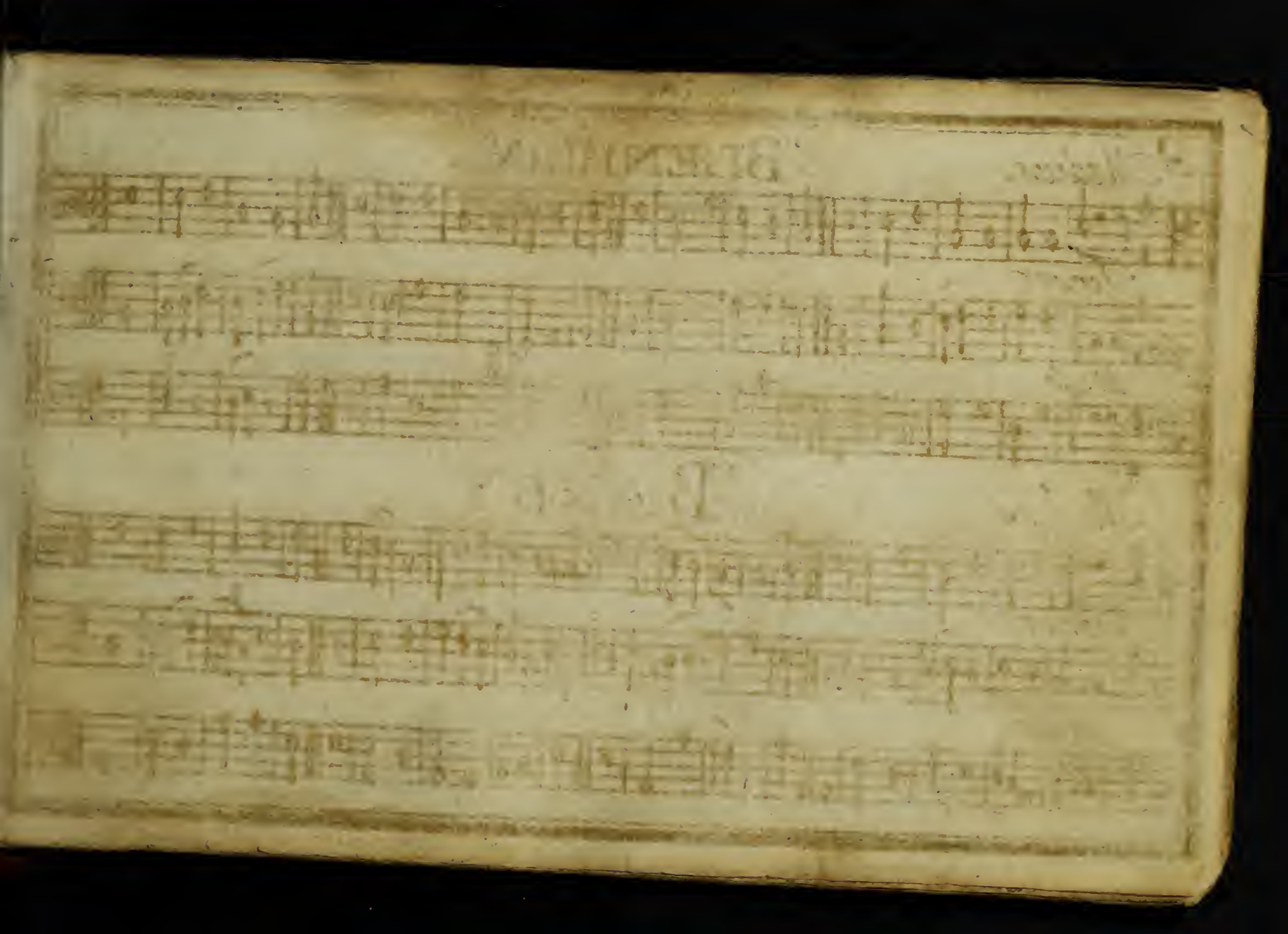


7

PLYMOUTH TUNE

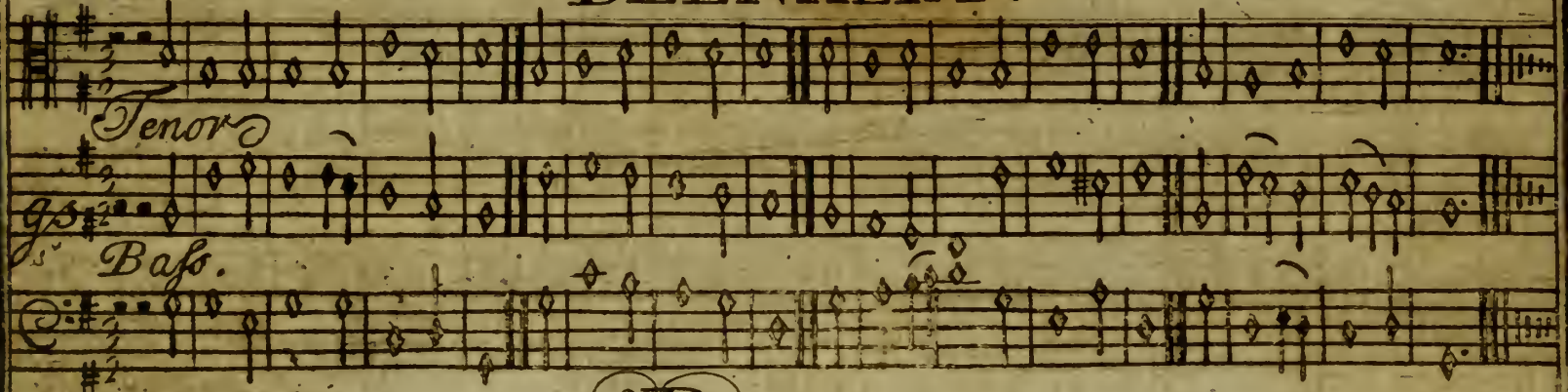


WINDSOR



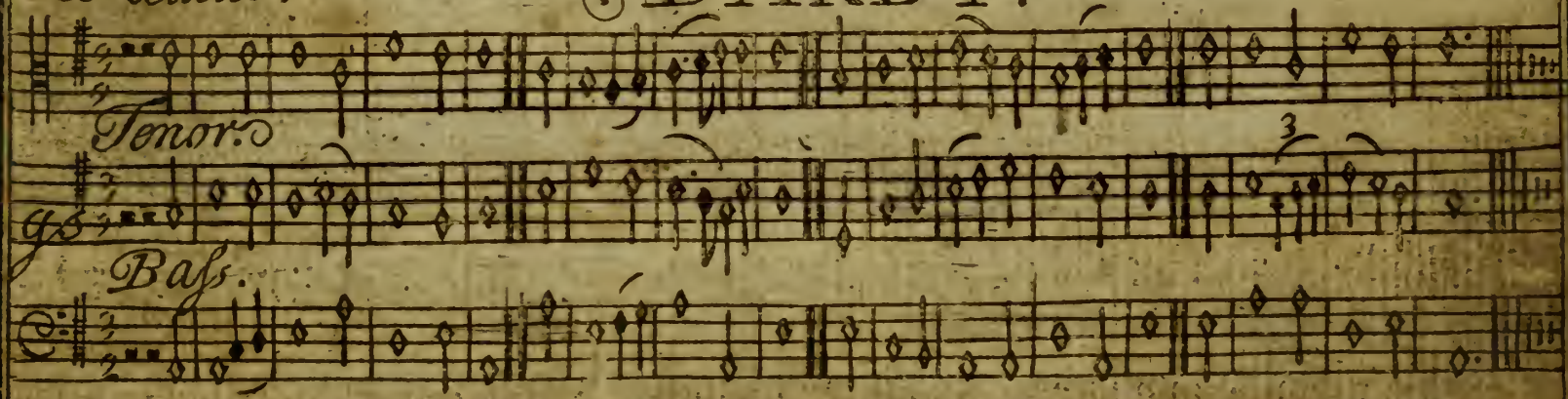
9 Medius.

BLENHEIM.



Medius.

BARBY.



St. DAVID'S.

Medius.

Tenor.

Bass.

WORKSOP.

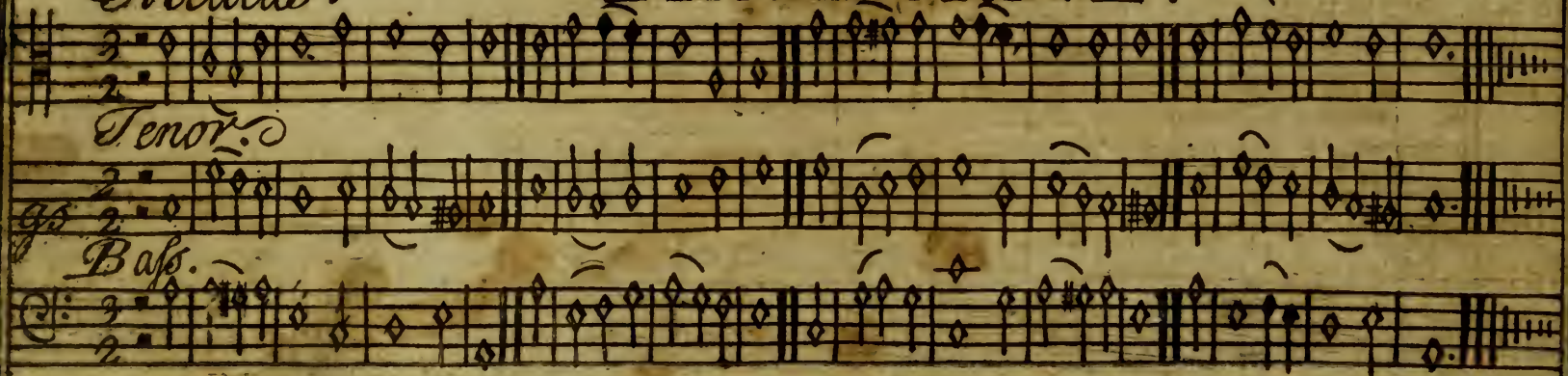
Medius.

Tenor.

Bass.

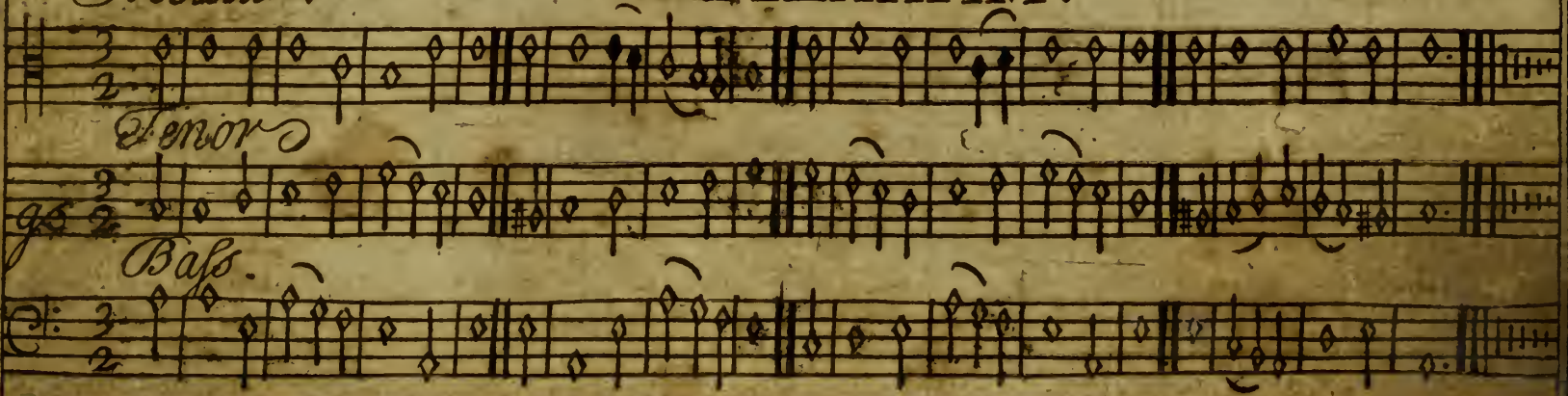
11 Medius.

BROMSGROVE.

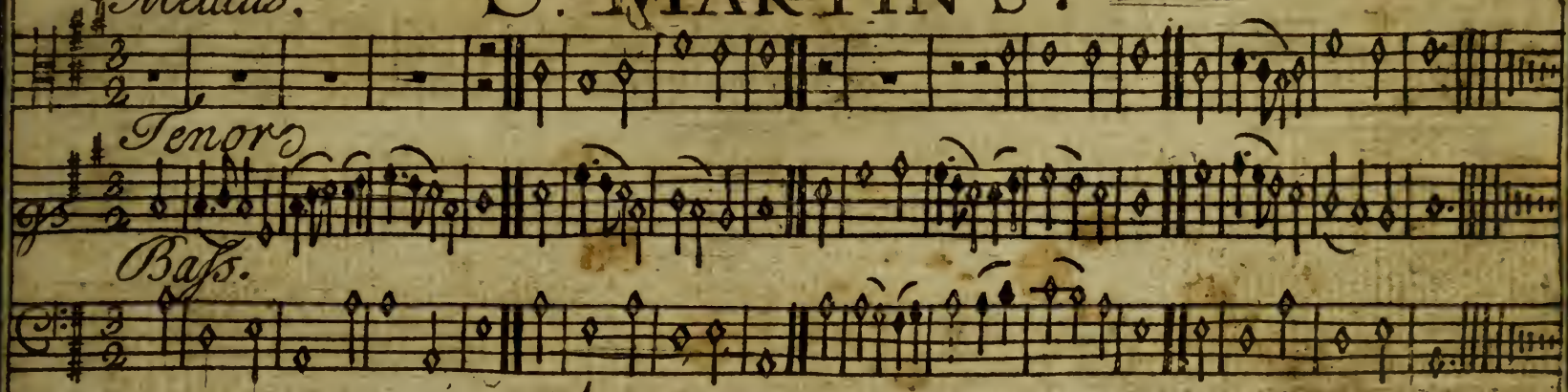


Medius.

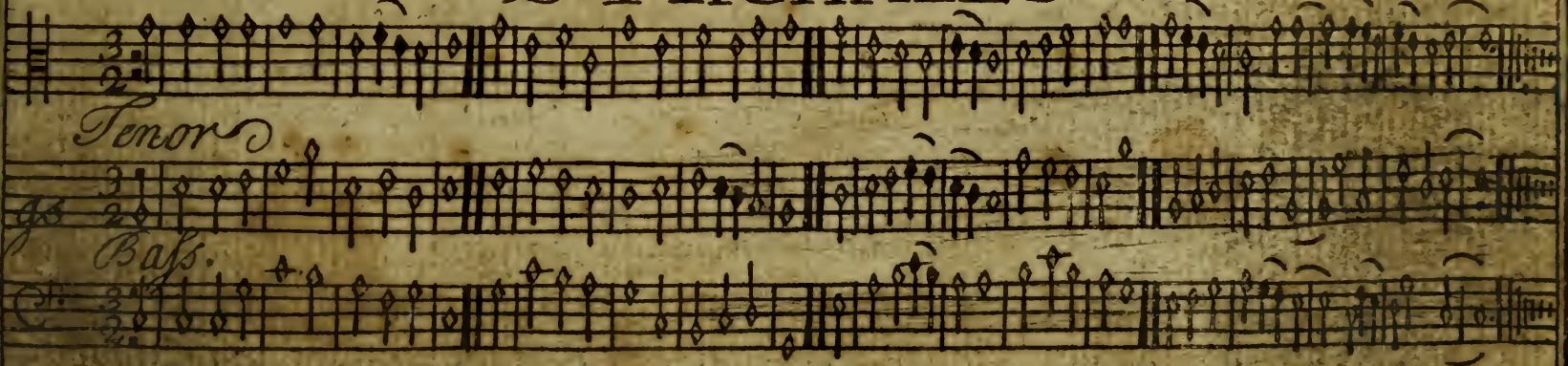
HEXHAM.



St MARTIN'S.



St MICHAEL'S



13

FAREHAM

Medius.

Tenor.

Bass.

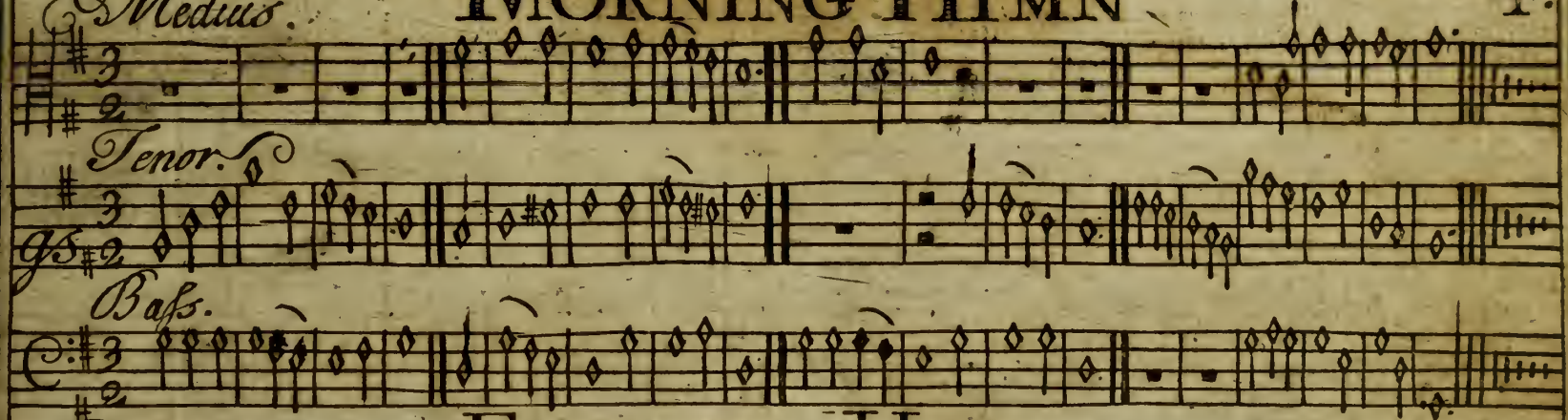
NEW YORK.

Medius.

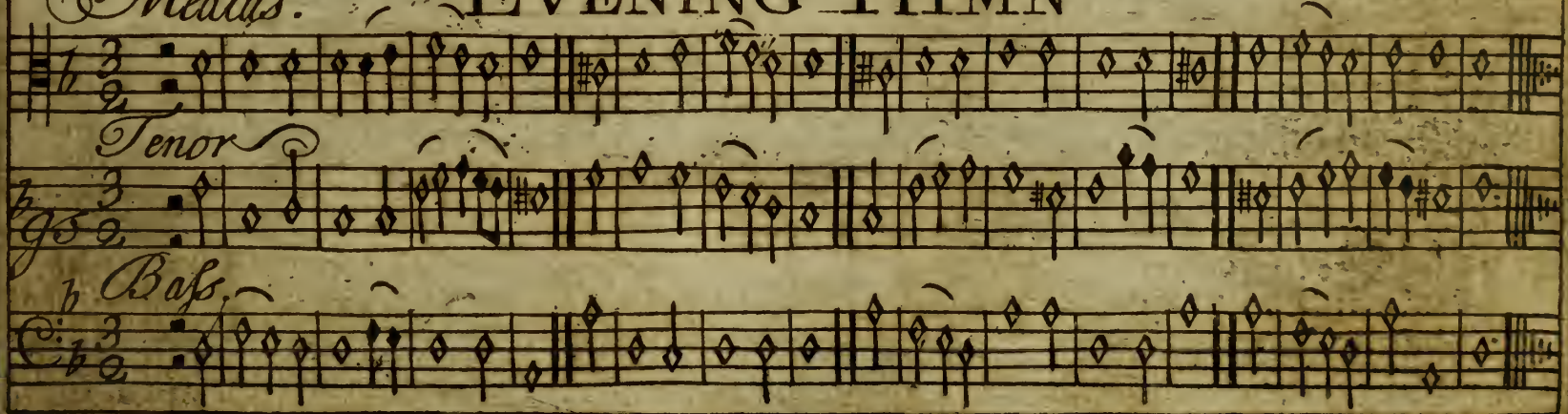
Tenor.

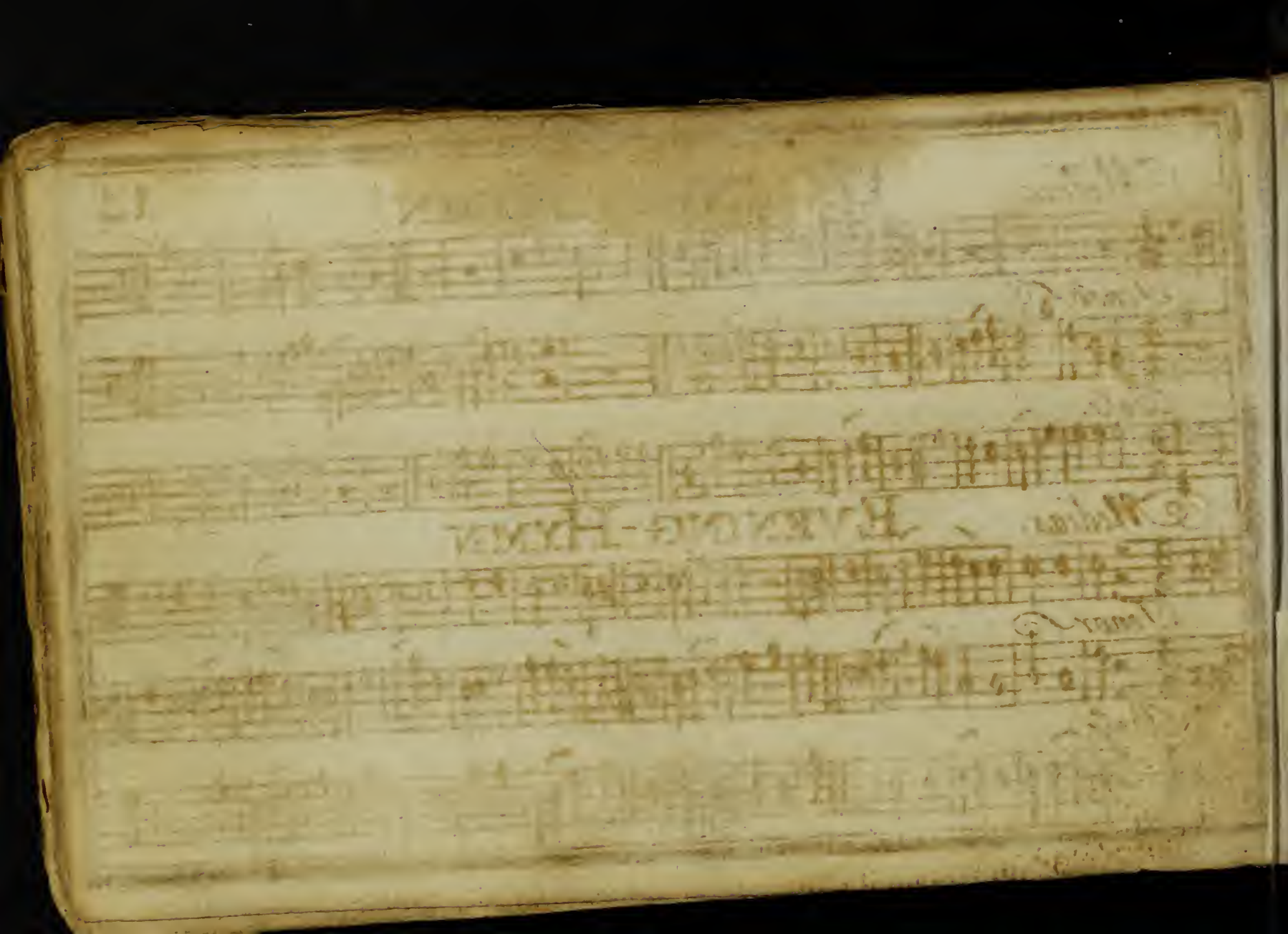
Bass.

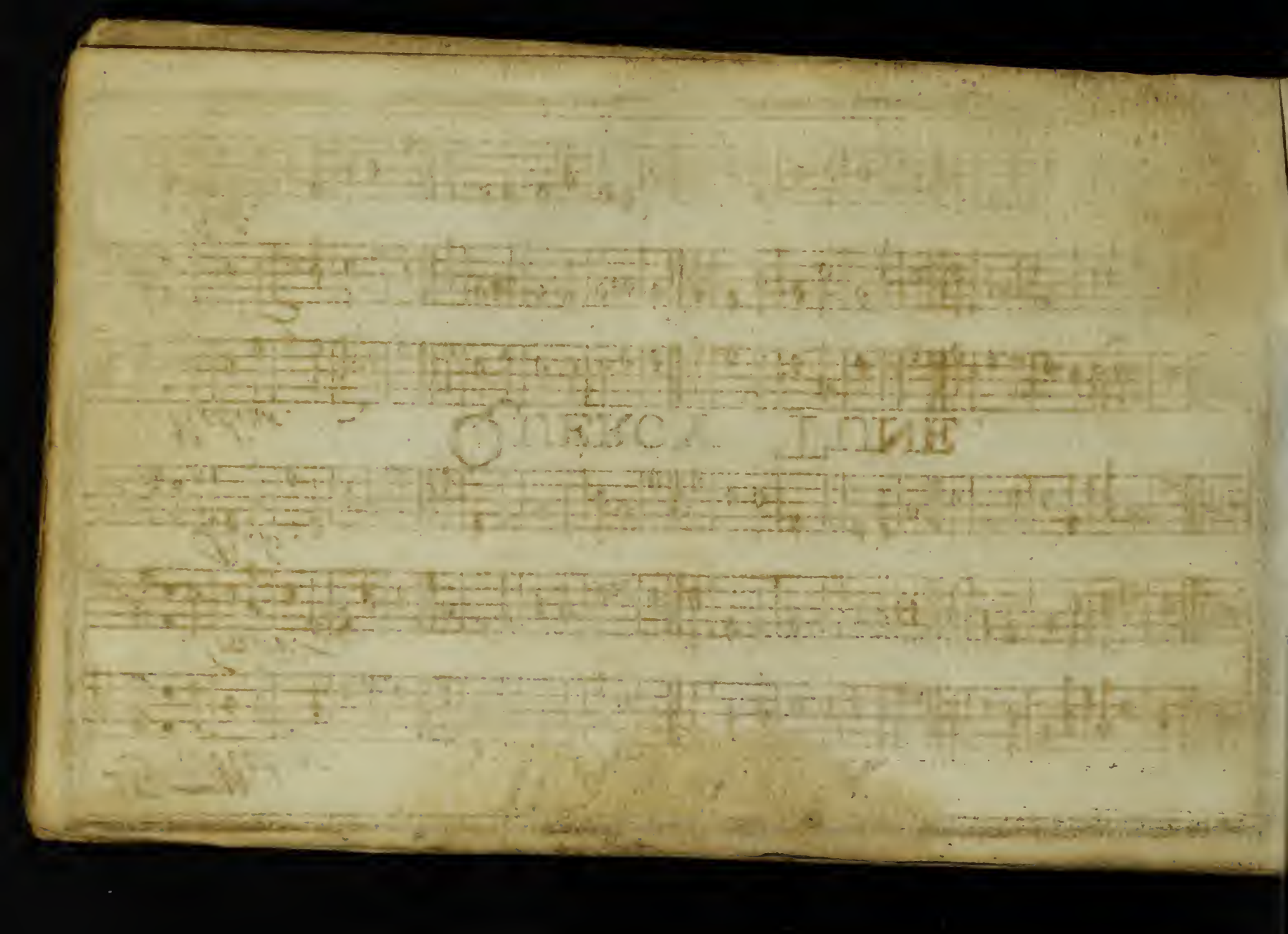
MORNING HYMN



EVENING-HYMN







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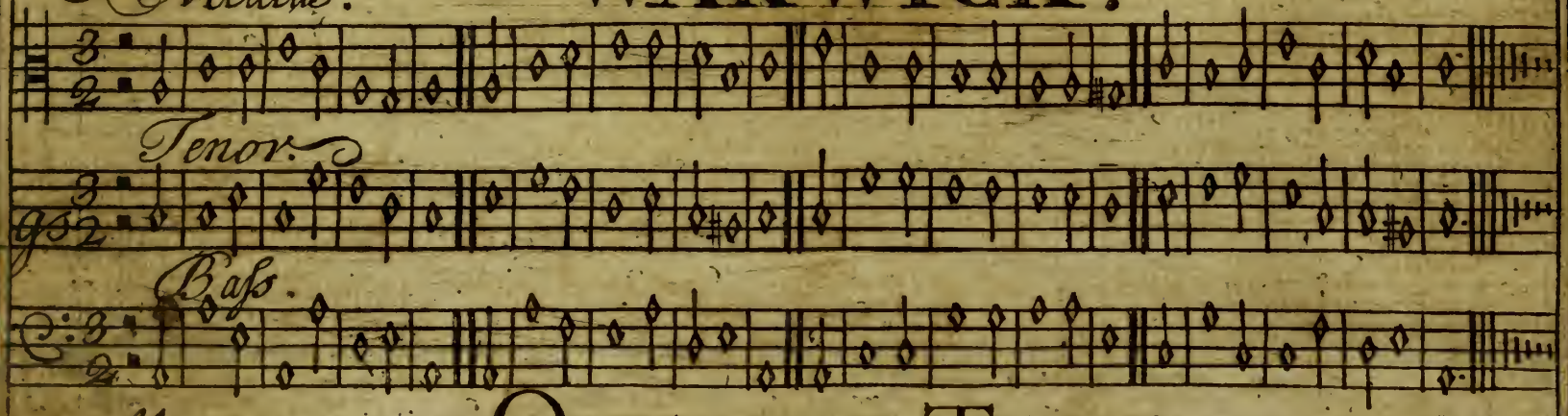
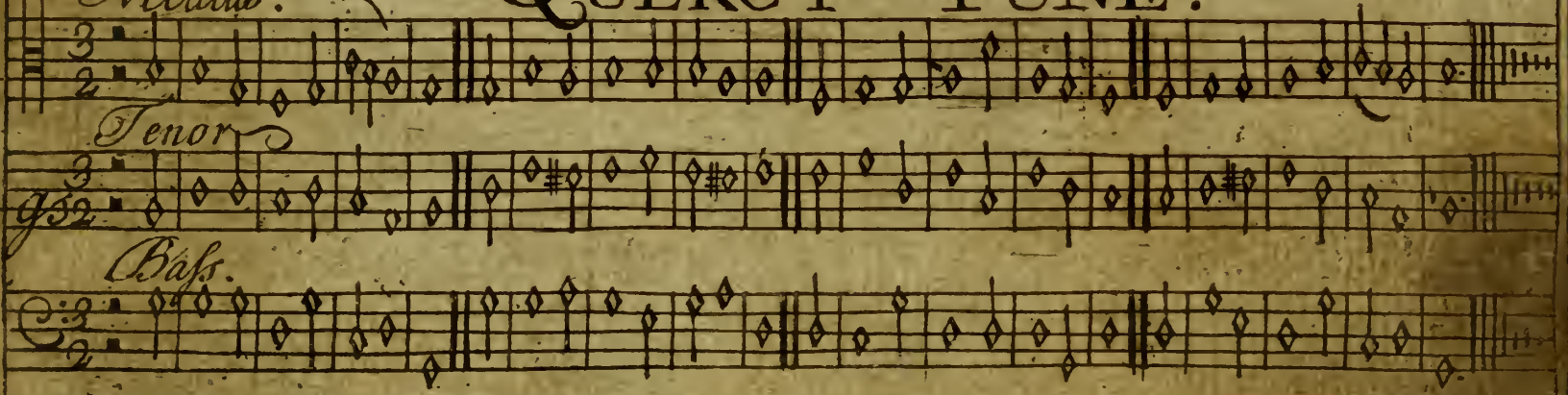
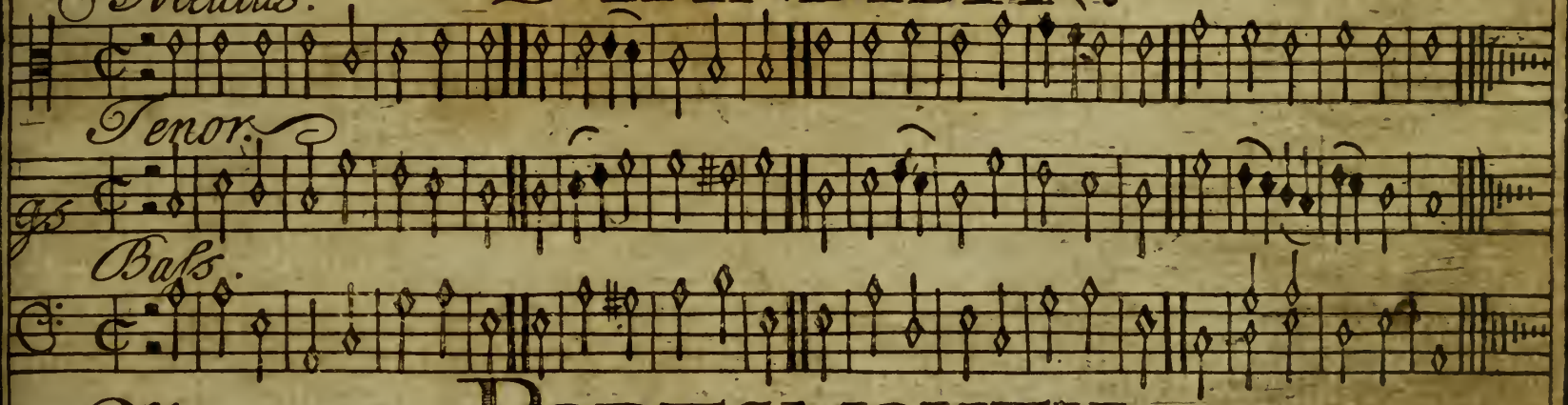
WARWICK.



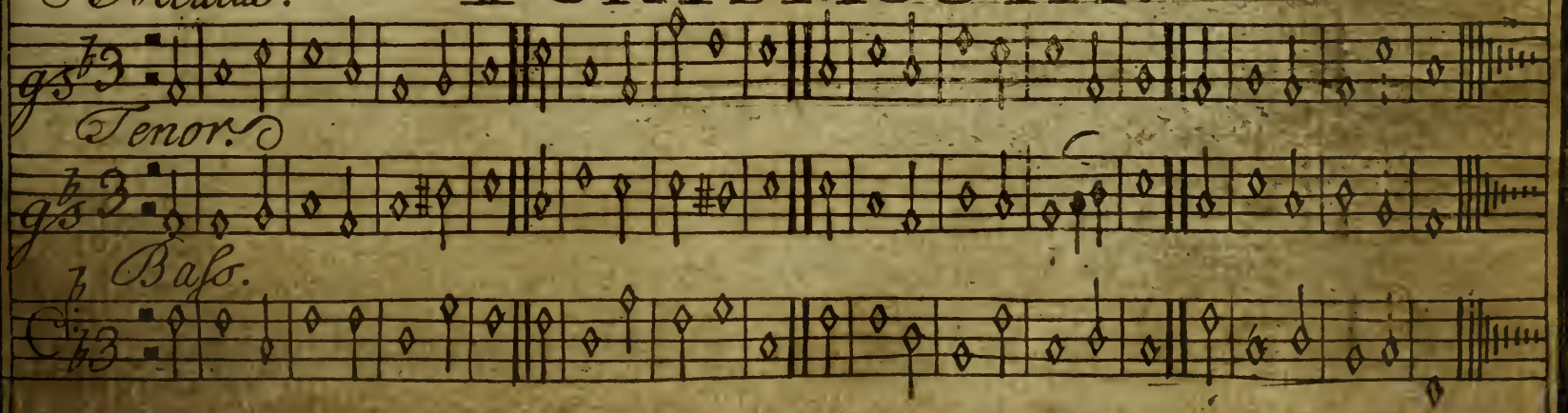
QUERCY TUNE.

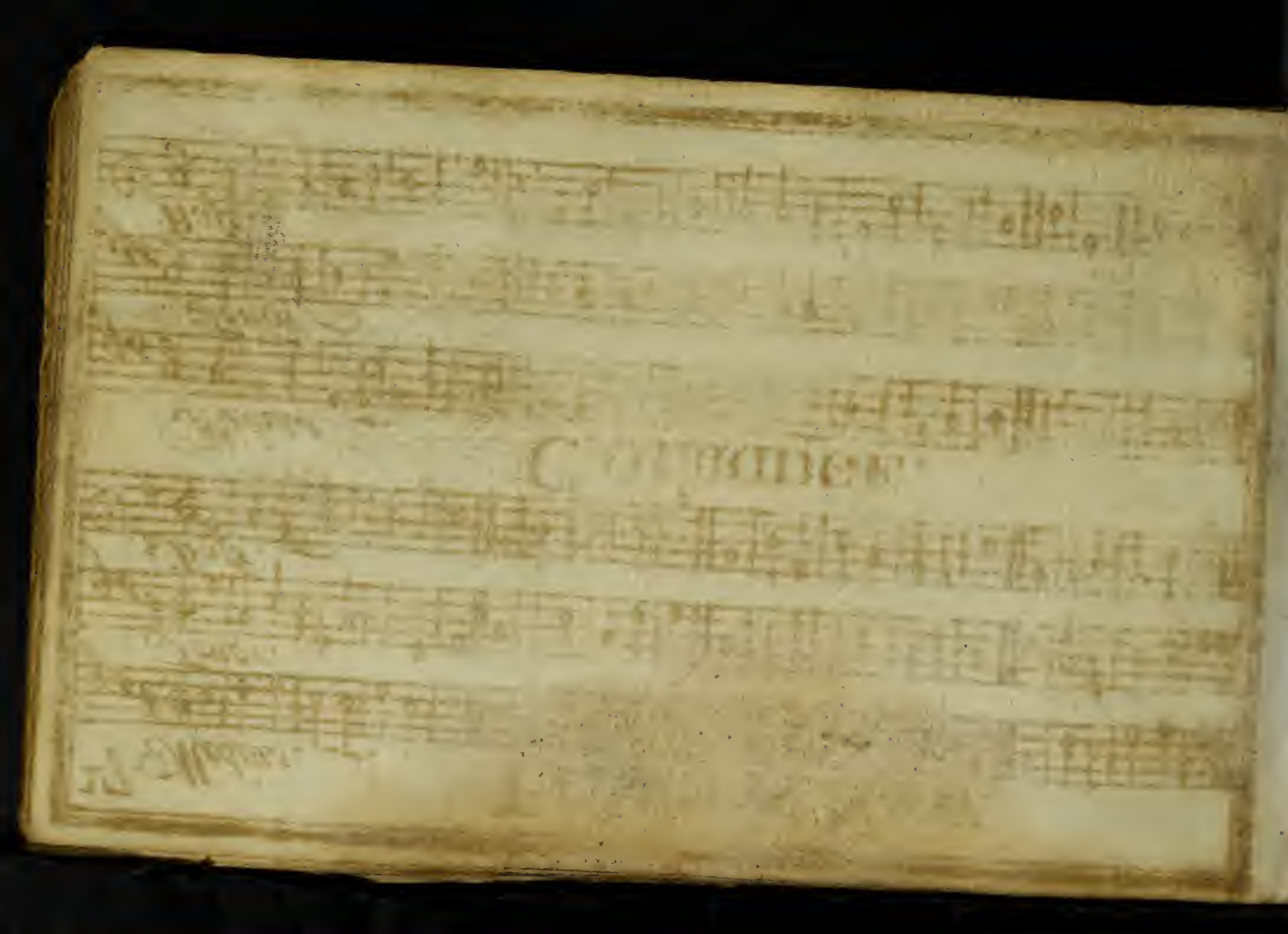


STANDISH.



PORTSMOUTH.





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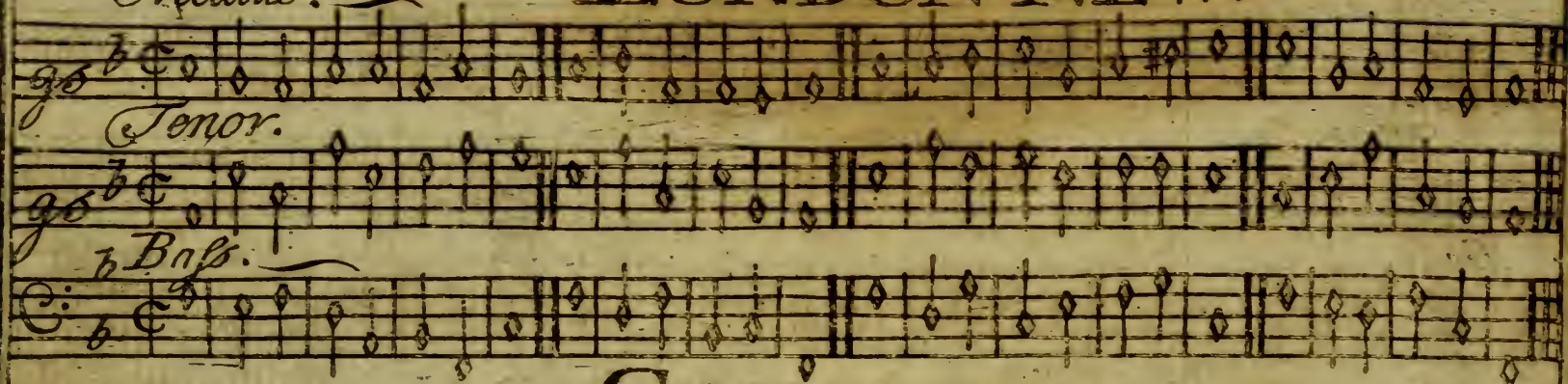
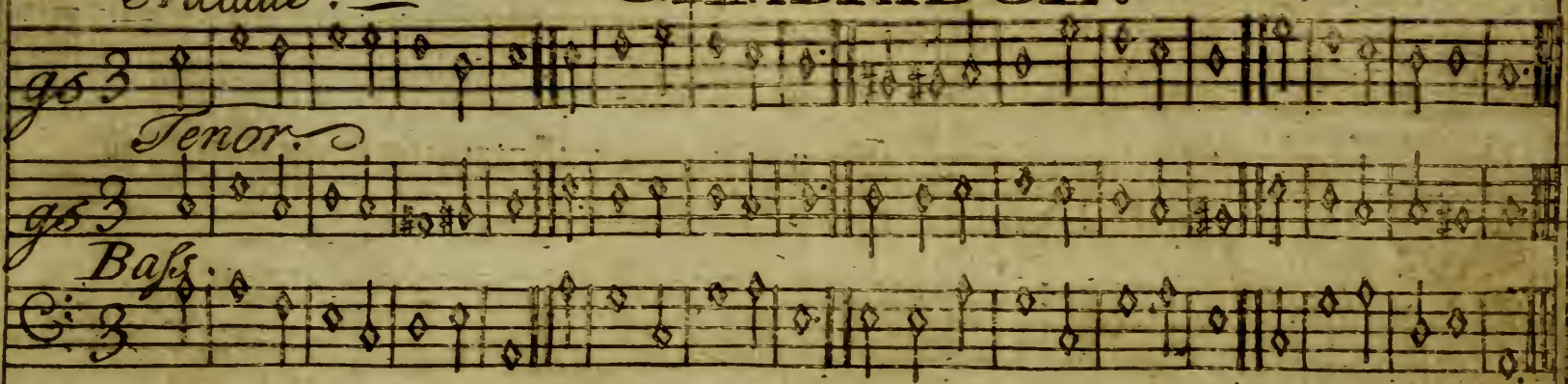
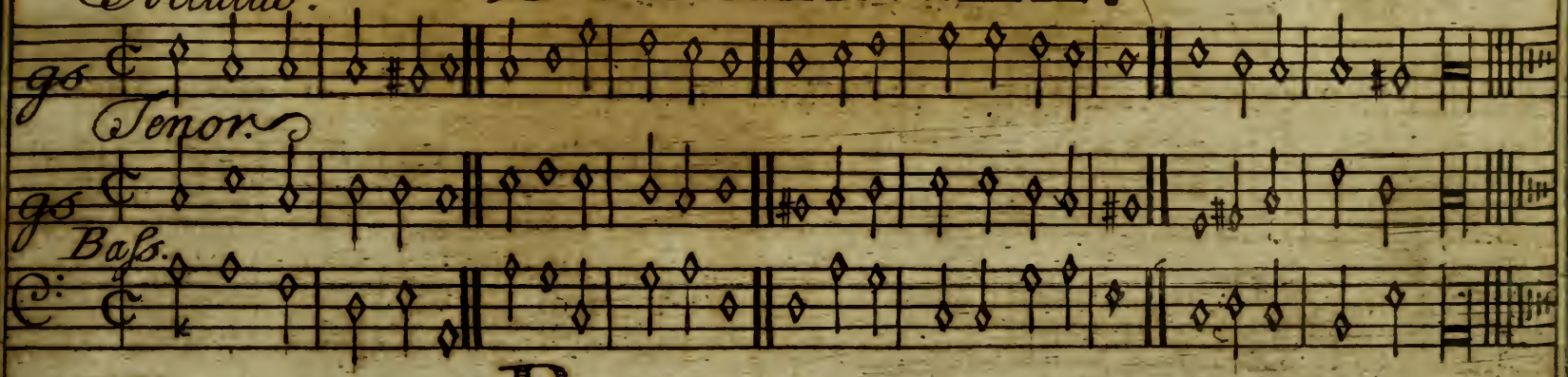
LONDON NEW.



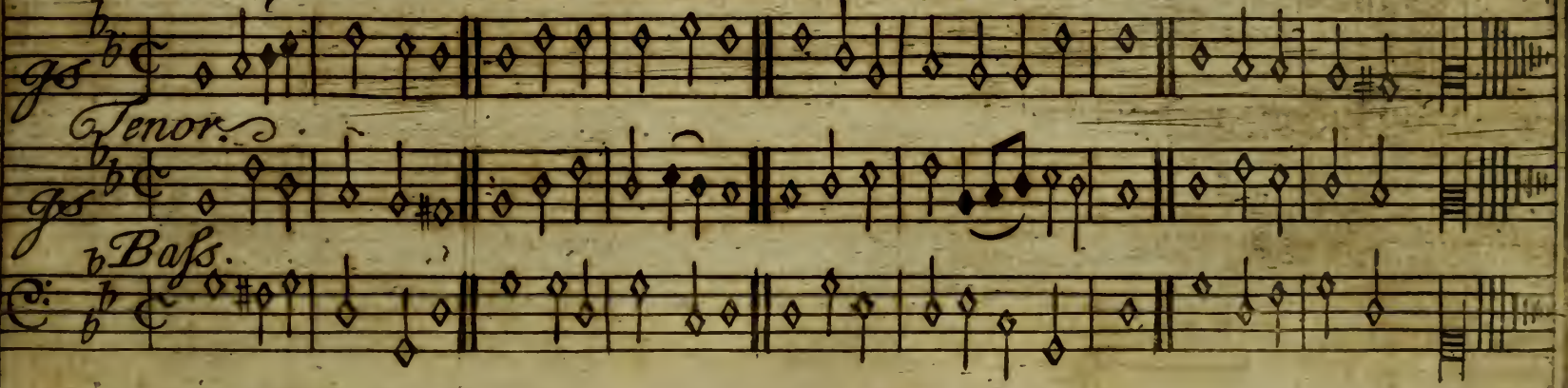
CAMBRIDGE.



SOUTHWEL.

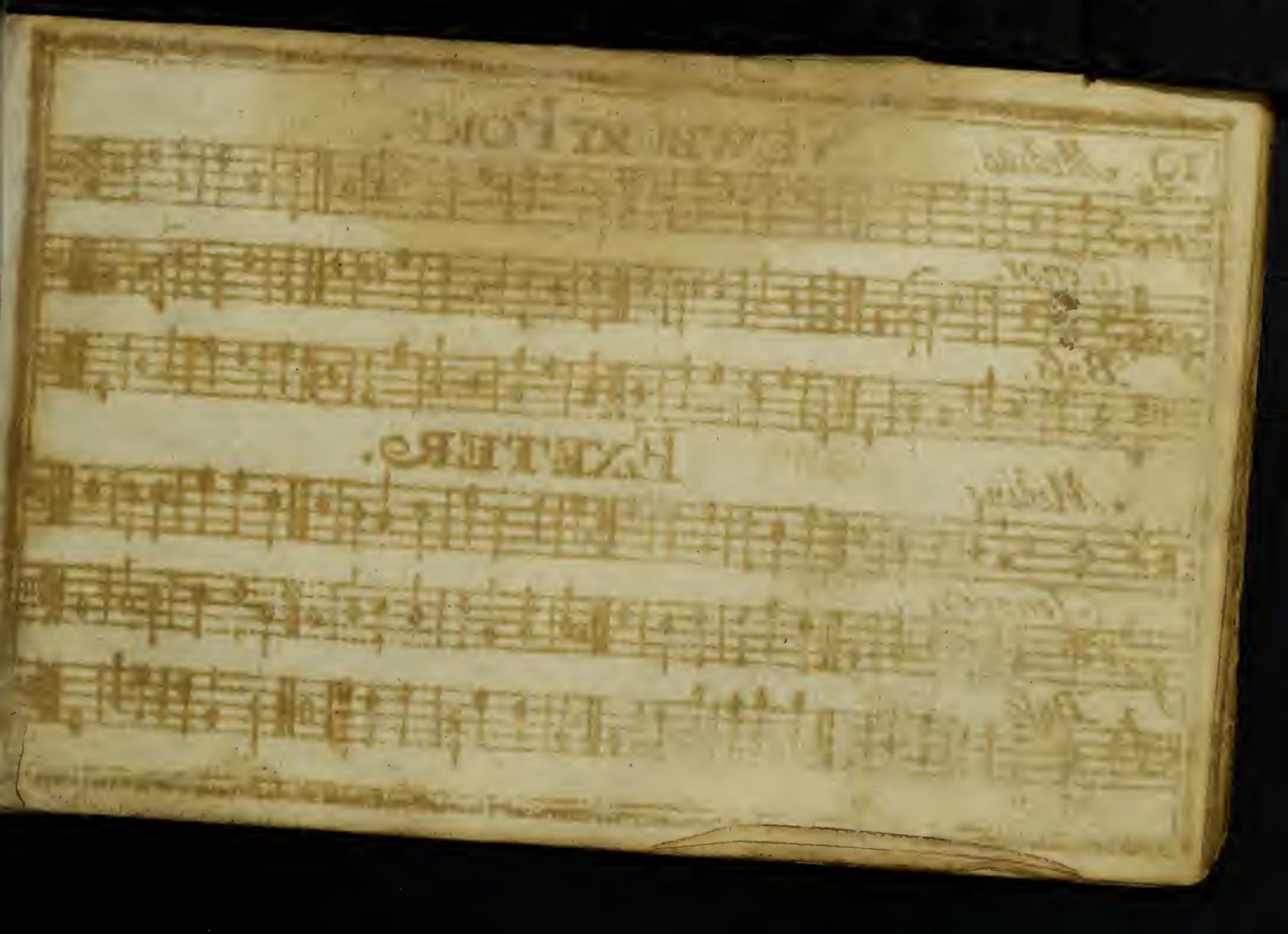


BURLINGTON.

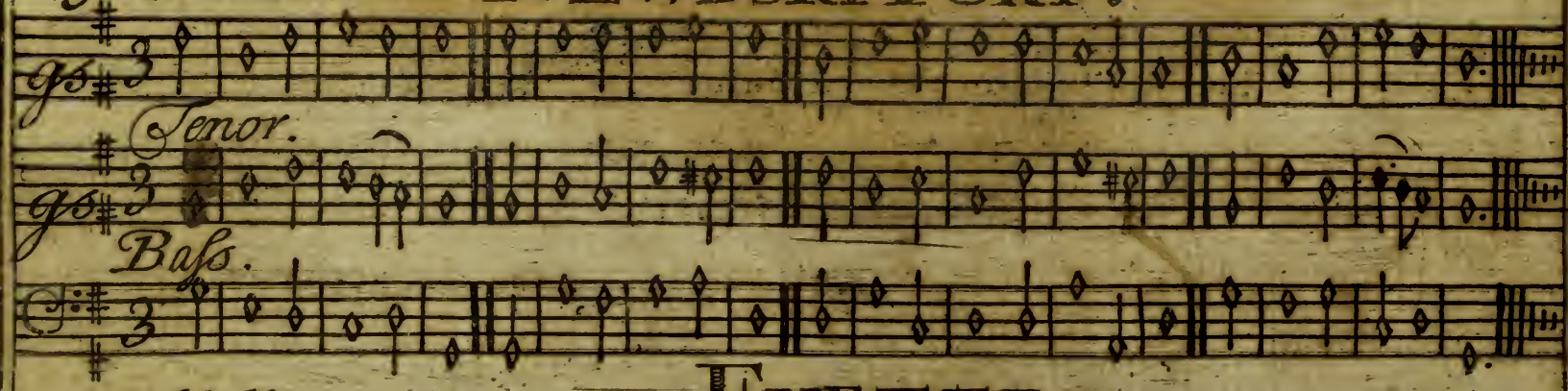


SCOTTISH REEL.

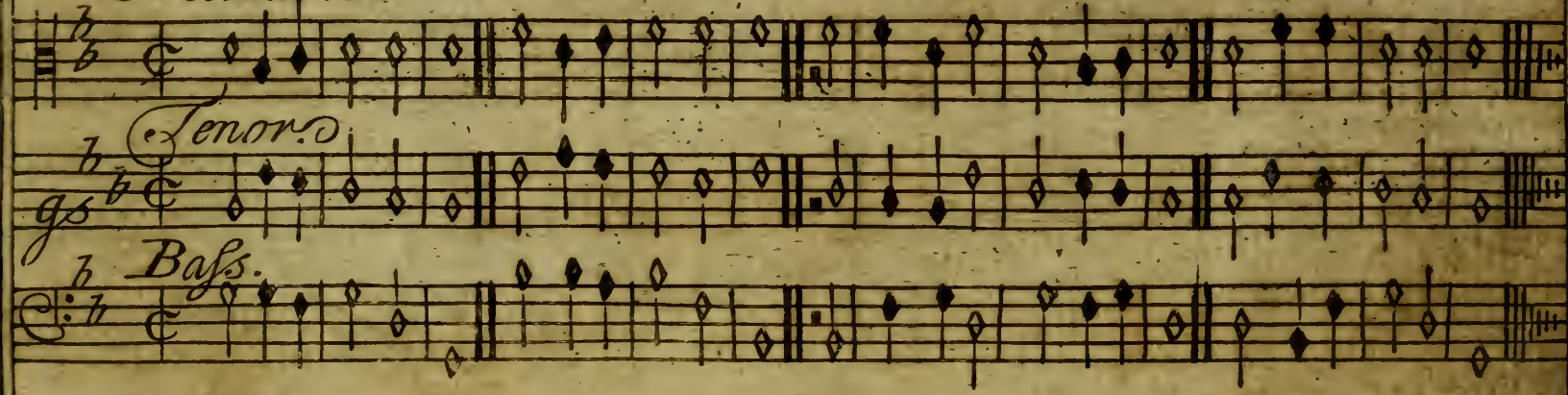
BURLINGTON



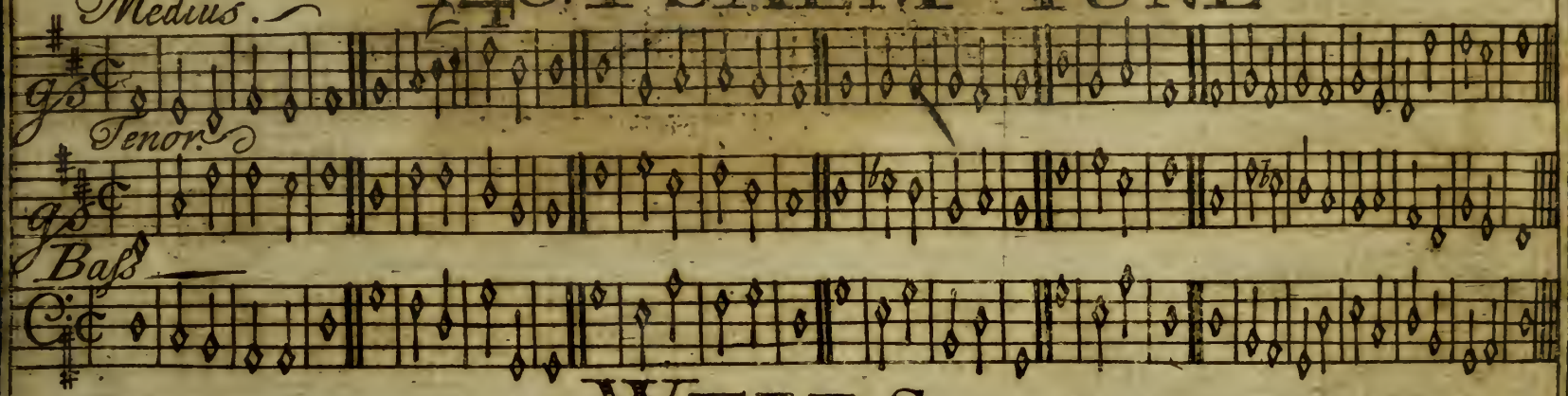
19. *Medius.* NEWBURY PORT.



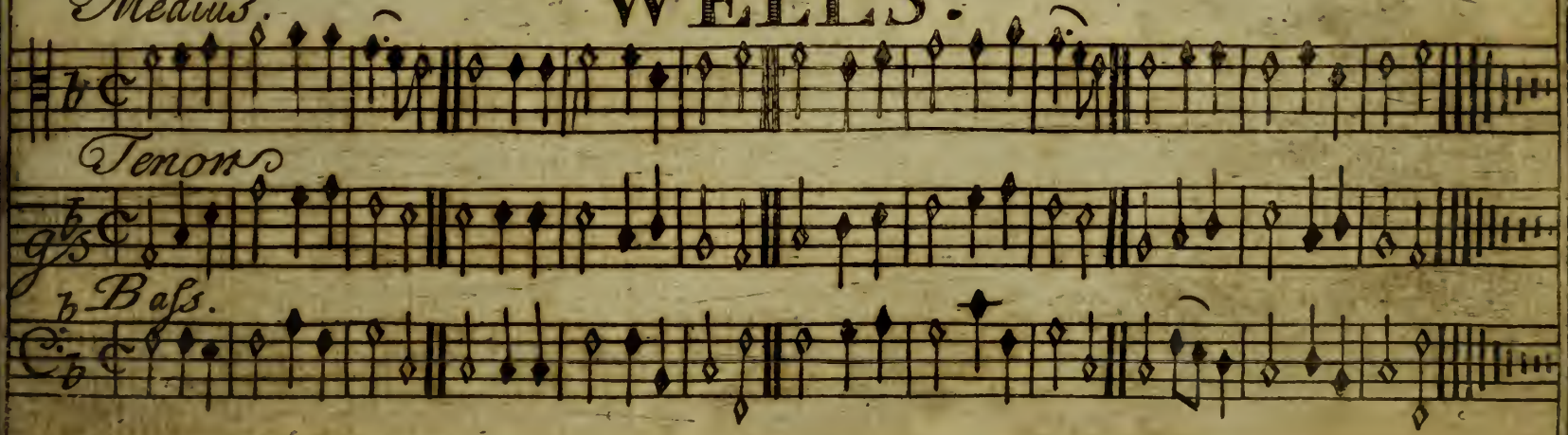
Medius. EXETER.



148. Psalm Tune

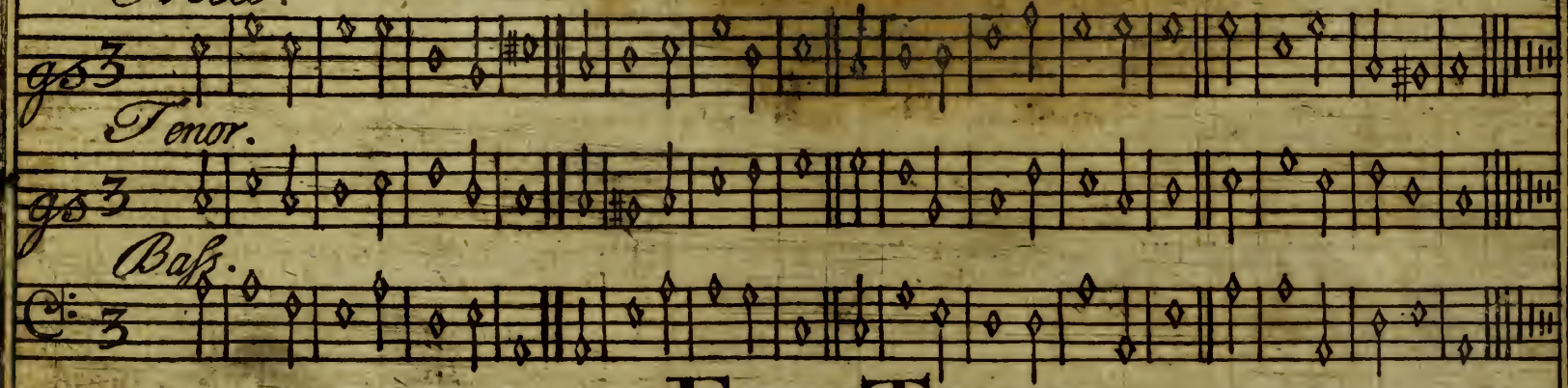


Wells.

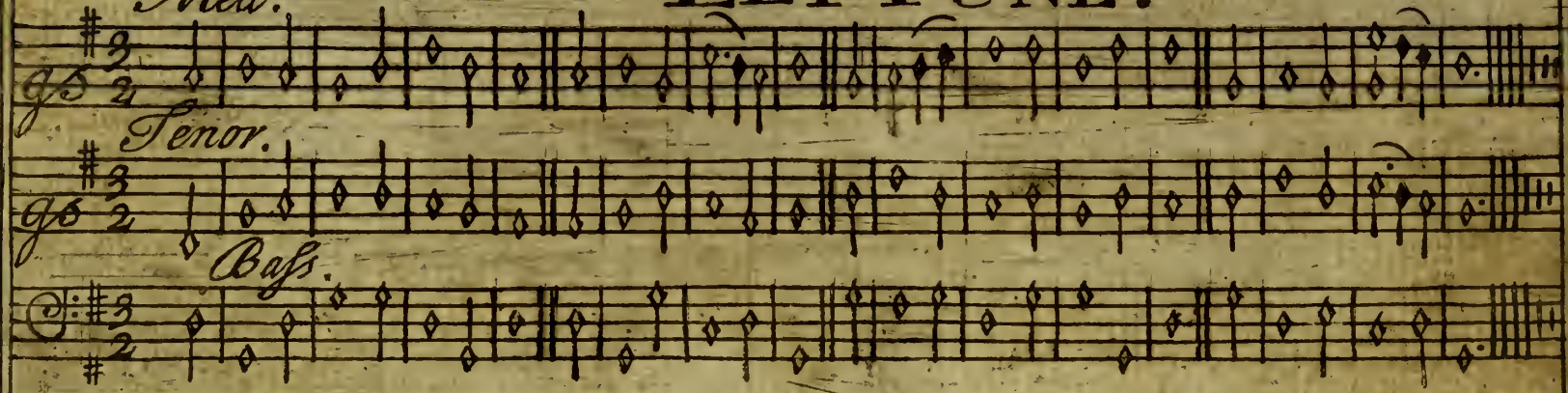


21. Meds.

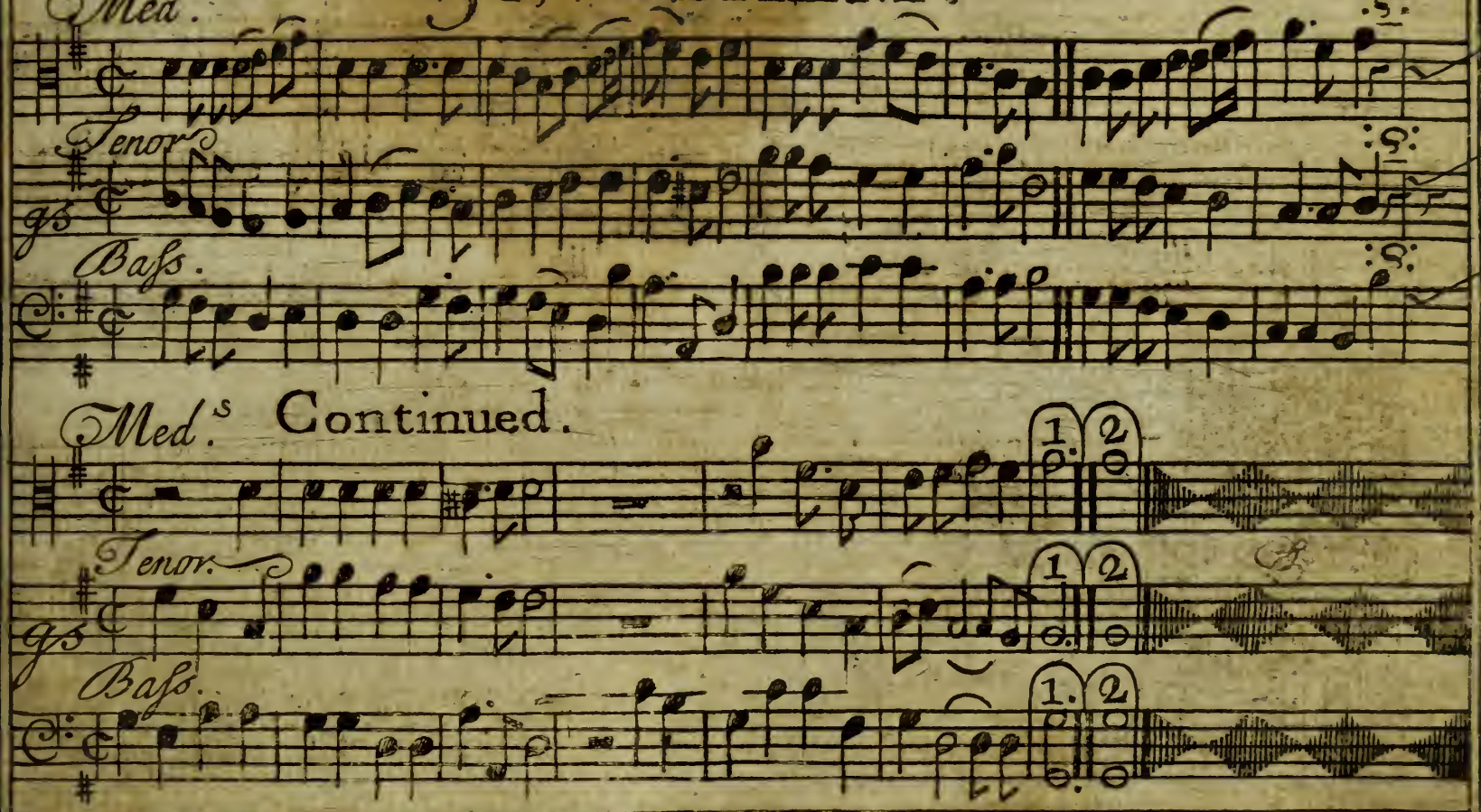
STROWDWATER.

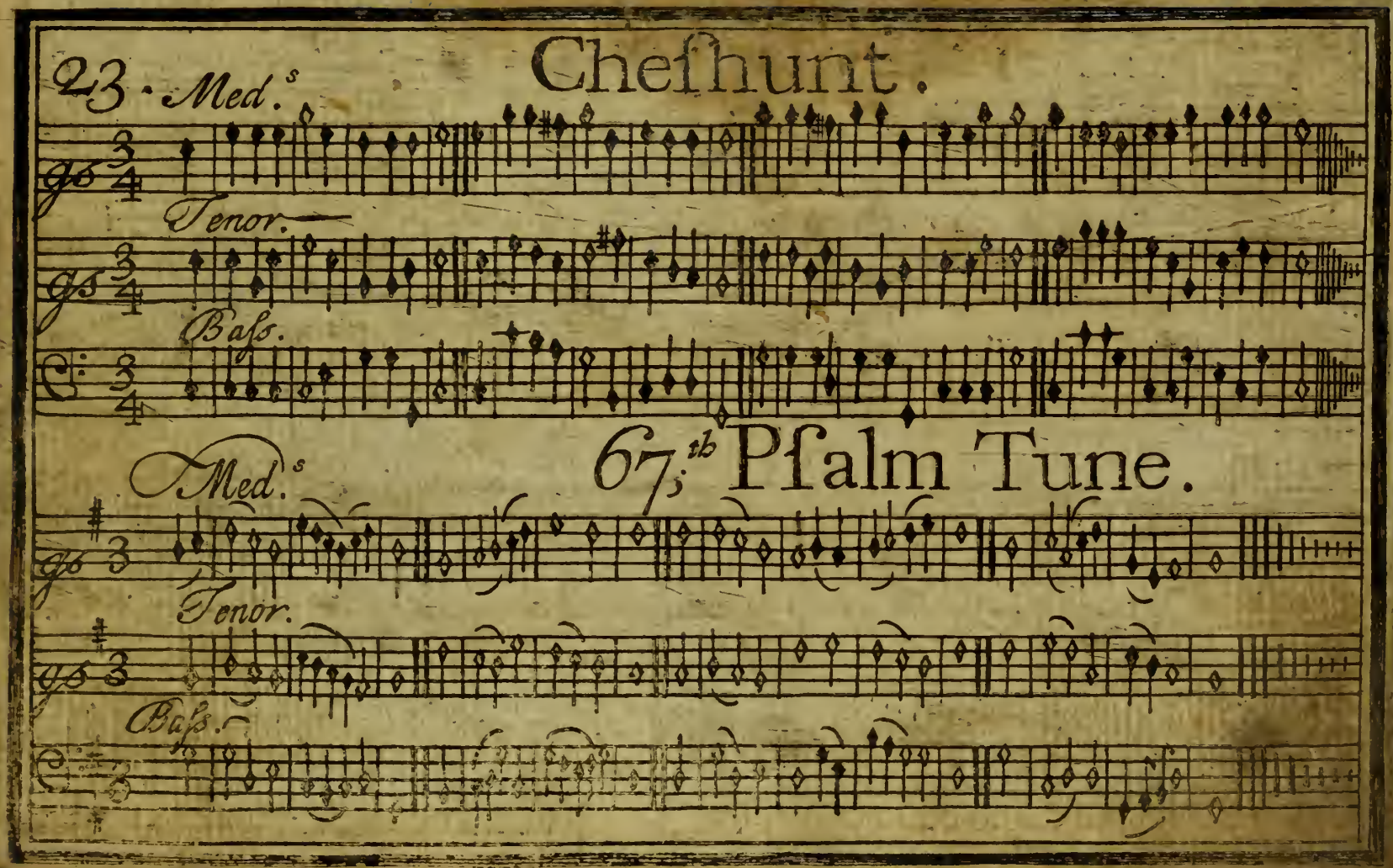


ELY TUNE.



50.th PSALM.




23. Med.s
Chesshunt.
Tenor.
Bass.
Med.s
67.th Psalm Tune.
Tenor.
Bass.

An HYMN for Christmas DAY.

Med.s

gs

Tenor.

gs

Bass.

St. Hellens.

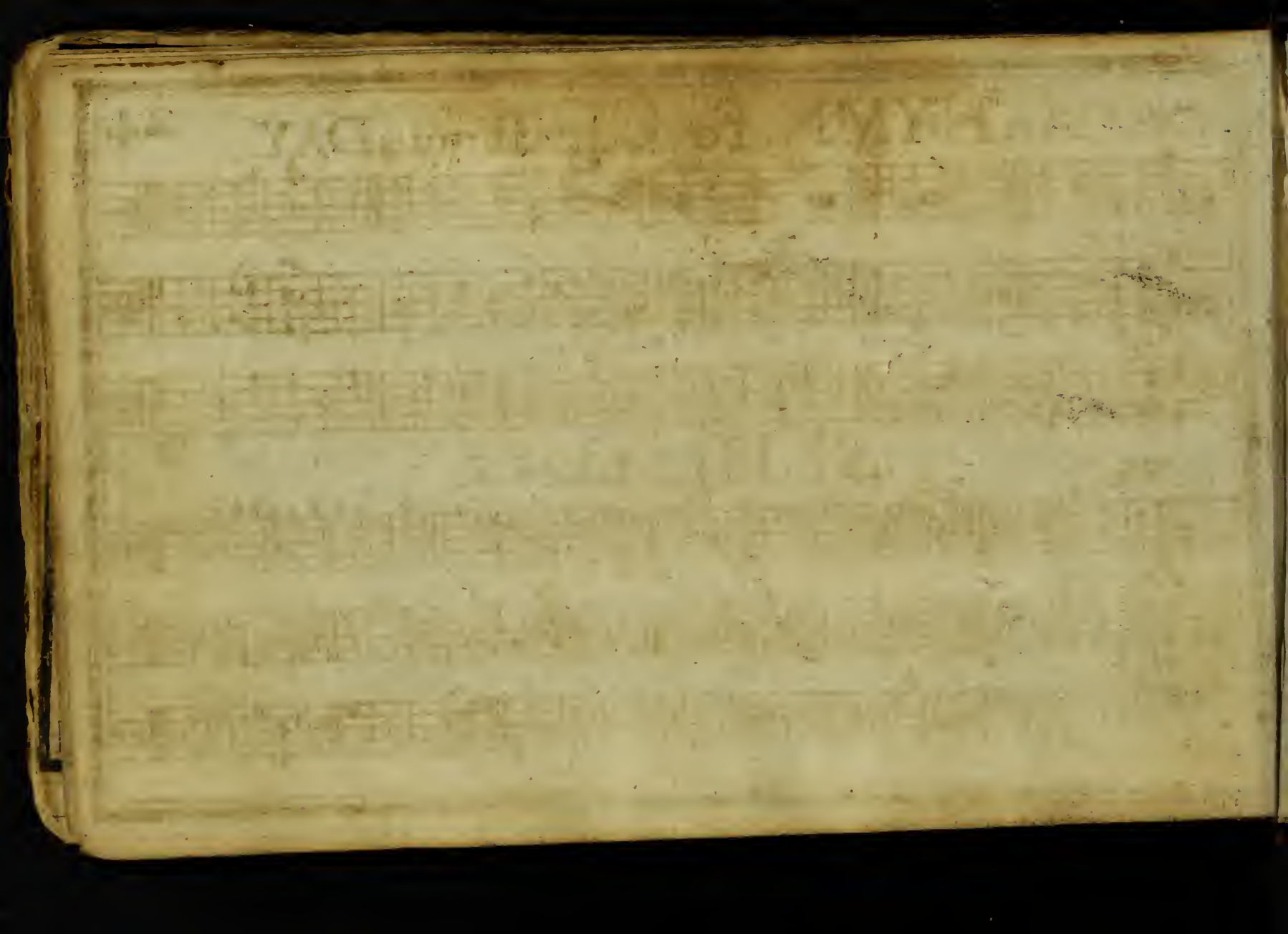
Med.s

gs

Tenor.

gs

Bass.



25.

EGHAM.

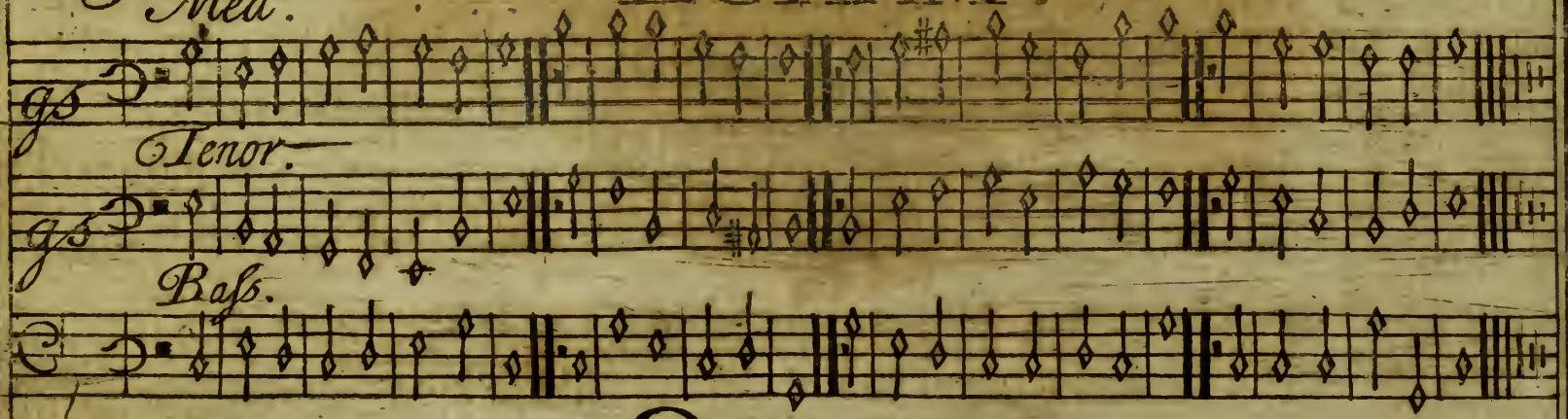
Med.

gs

Tenor.

gs

Bass.



ORANGE.

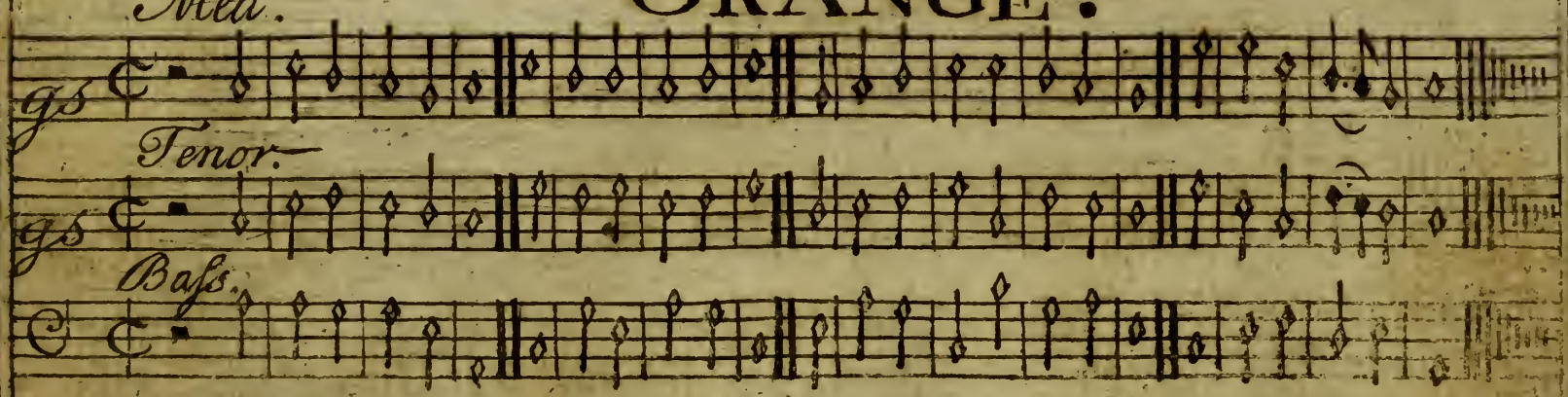
Med.

gs

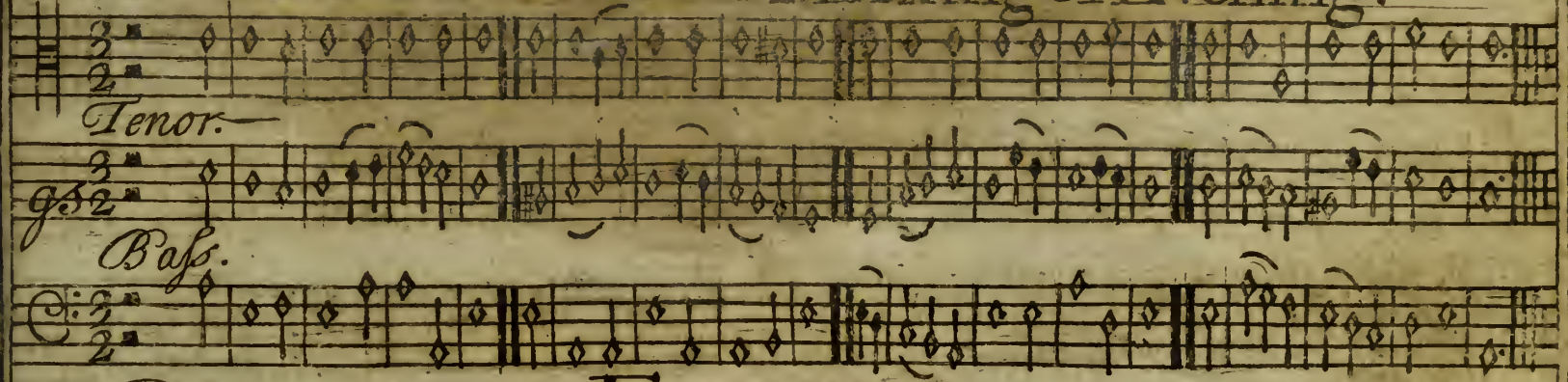
Tenor.

gs

Bass.

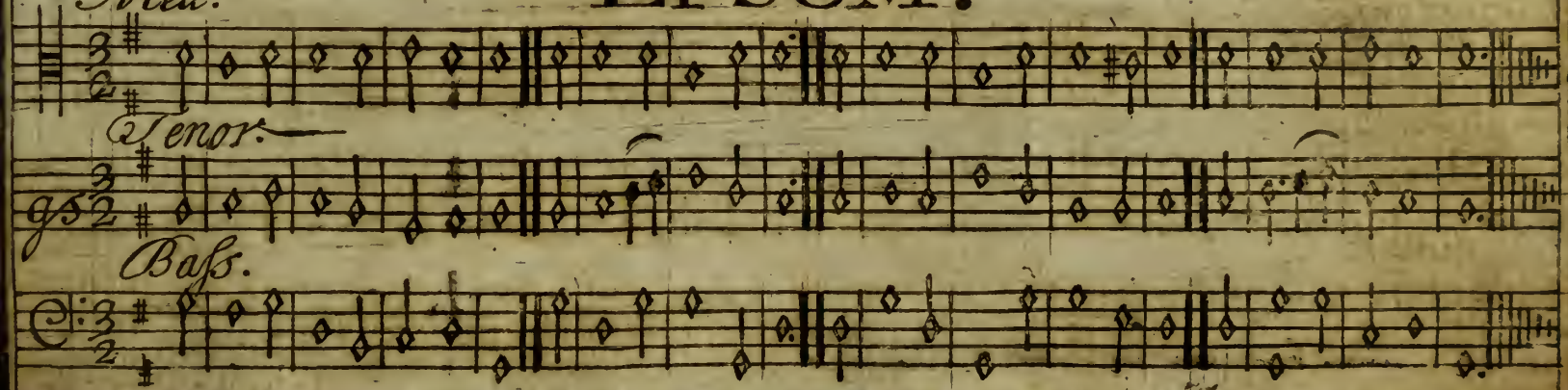


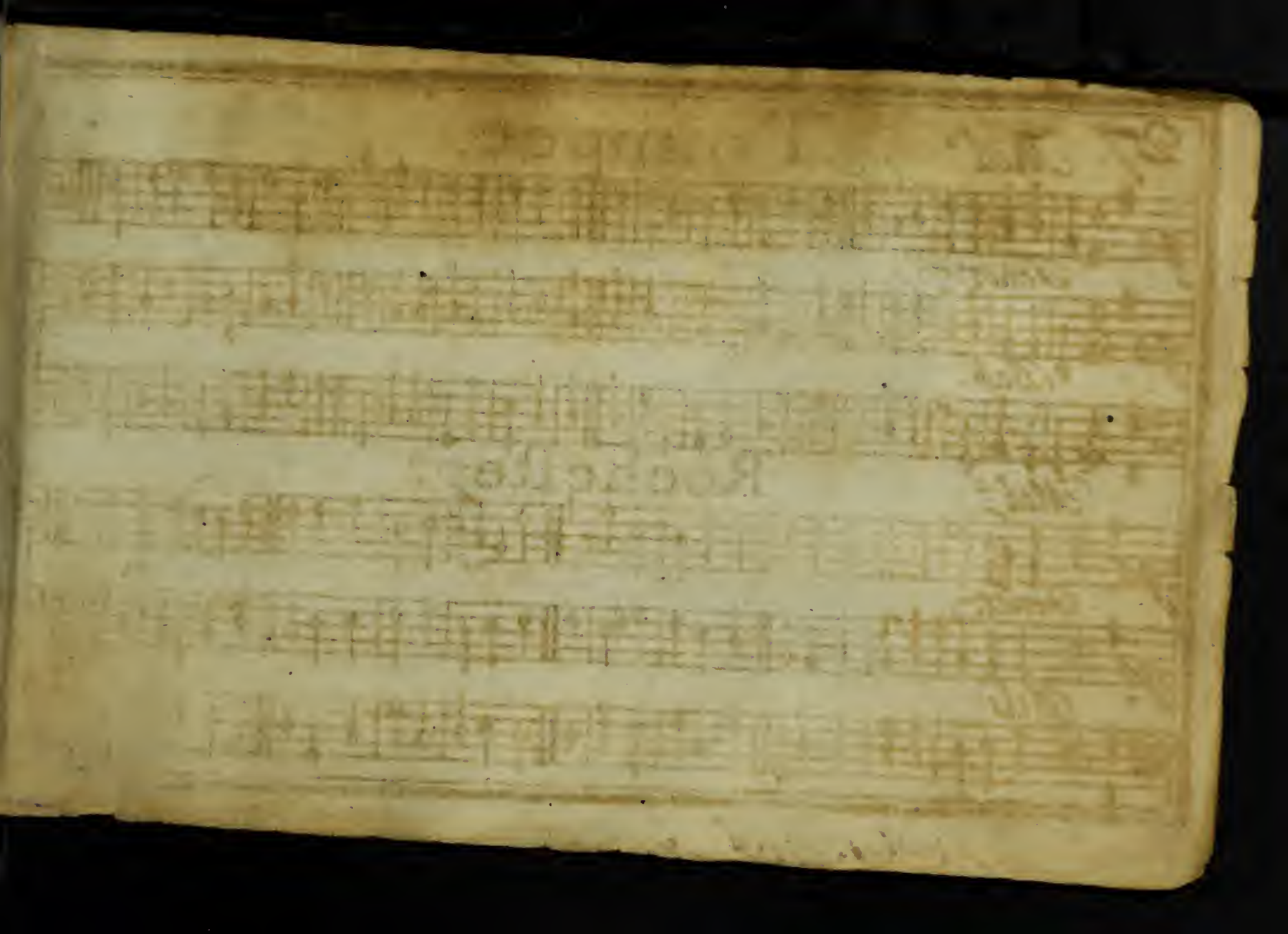
Med.s An HYMN for Morning or Evening.



EPSOM.

Med.s



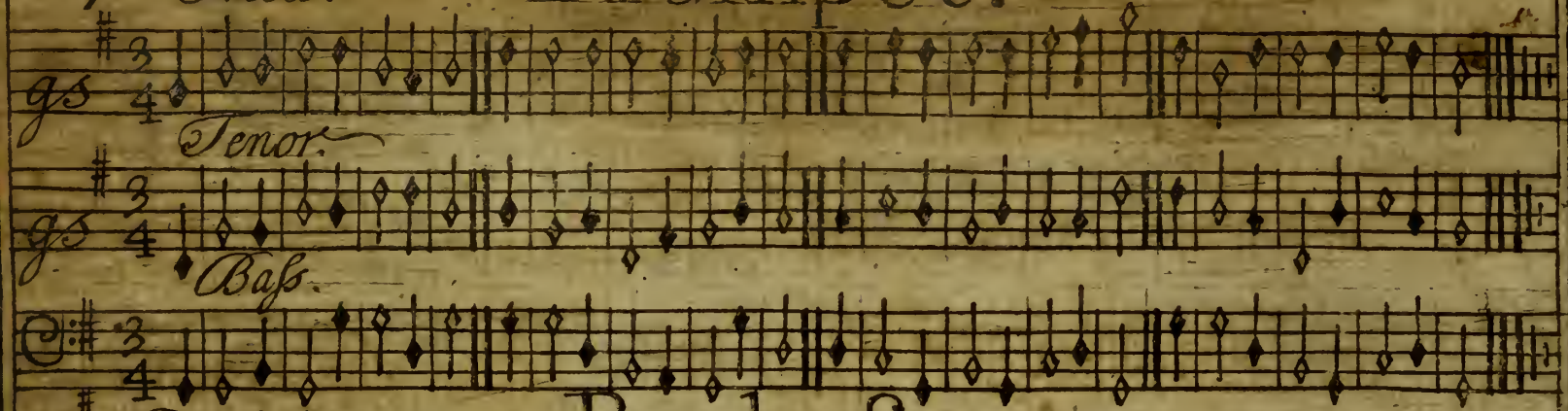


27. Med.s Trumpet.

gs

Tenor.

gs

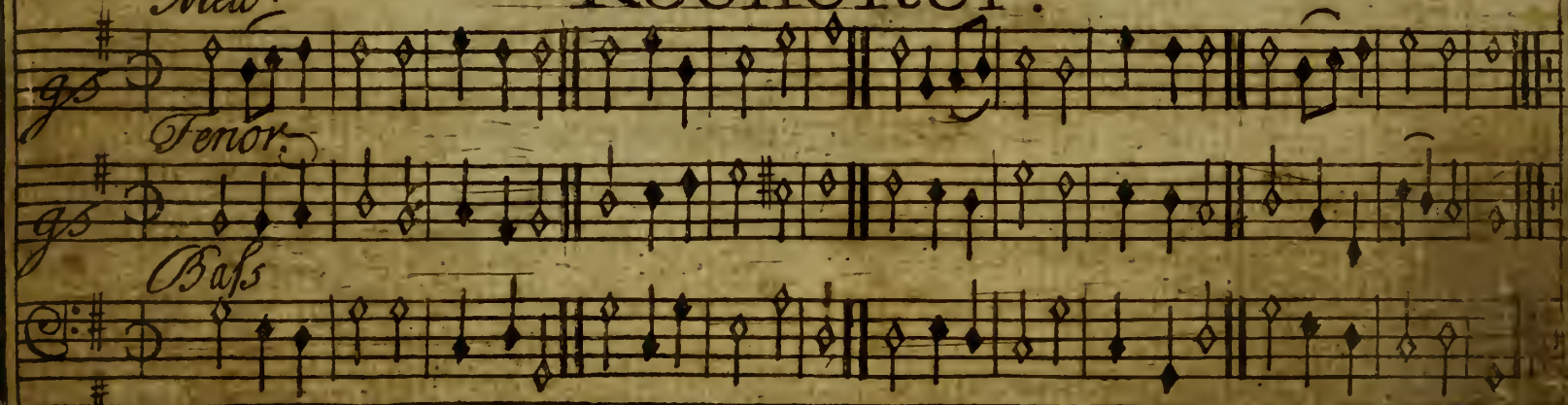


Bass.

Med.s Rochester.

gs

Tenor.

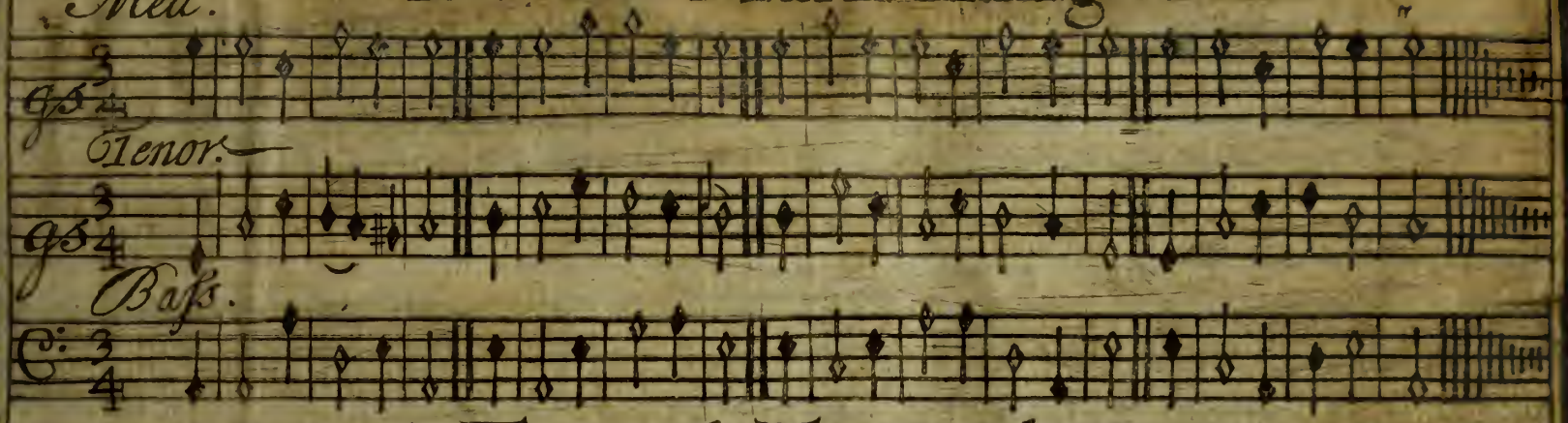
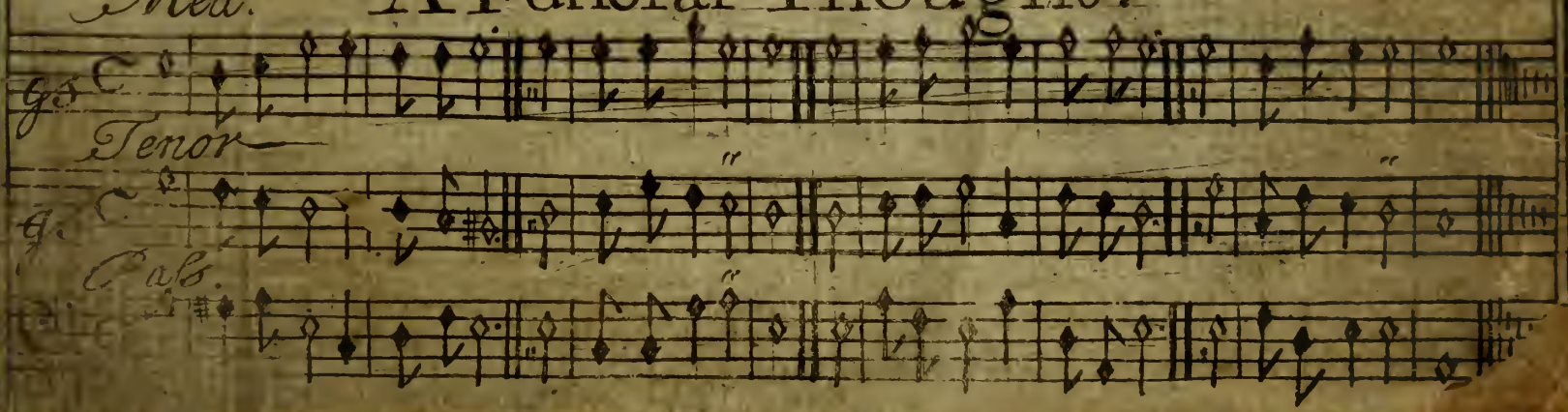


gs

Bass

Trumpet Boc

Little Marlborough.



A Funeral Thought.