146 GAWTHORN (N.), Harmonia Perfecta: a Compleat Collection of Psalm Tunes, in Four Parts, taken from the most Eminent Masters, chiefly from Mr. Ravenscroft. To which is added, a Dialogue upon Death: with several Psalm Tunes, Hymns, and Anthems, never before Publish'd: with an Introduction to Psalmody. *London*, 1730. 8vo, FIRST EDITION, *the music printed* (*round notes*), *old calf*, 18*s*.

The author was clerk at the Friday Lecture in East Cheap.

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Harmonia Perfecta:

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A

Compleat Collection

OF

PSALM TUNES,

IN

FOUR PARTS,

The three Upper Parts being Transpoſed into the *Treble Cliff*; fitted to all the various Meaſures now in Uſe: Taken from the moſt Eminent Maſters, chiefly from

Mr. *RAVENSCROFT.*

To which is added,

A Dialogue upon DEATH: With ſeveral *Pſalm Tunes*, *Hymns*, and *Anthems*, never before Publiſh'd: With an Introduction to *Pſalmody*, and a Table directing to each particular Tune contain'd in this BOOK.

The whole being Principally deſign'd for the Eaſe, Improvement, and Delight of all Lovers of *Pſalmody*: Being the *firſt of this kind* ever yet Extant.

LONDON:

Printed by *William Pearſon*, and Sold by *Richard Ford*, at the *Angel*, and *Richard Hett* at the *Bible* and *Crown*, both in the *Poultry*; *John Gilbert* Mathematical-Inſtrument-Maker, on *Tower-Hill*; and *Nathaniel Gawthorn* at the *Black Peruke* in *Rood Lane*, *Fenchurch-Street*. 1730.

of his Deceaſe, Mr. Ravenſcroft's *Book was Reprinted, which I thought would have render'd this Collection uſeleſs. However, it appeared that there was only one of the upper Parts Tranſpoſed into the Treble Cliff; and that ſeveral of the Tunes were alter'd, as to their* Time *from what they Originally were; upon which I was adviſed to compleat this Collection; it concludes the whole of Mr.* Ravenſcroft; *(three or four Tunes excepted) the Subſtance of Mr.* Laurence's *laſt Edition;* Playford *has been carefully conſulted, and other Authors of the firſt Name; to theſe I have made Additions entirely New, gather'd elſewhere. I have prefix'd to this Book ſome general Rules, of which no Notice was taken in his laſt Edition; as to the* Method *in which the whole is diſpoſed, it is* this, *(viz.) The ſeveral* Meaſures *are thrown together by themſelves; and the* proper *Pſalm Tunes, rang'd in their Order, according to their Metres. I pretend not to be the* Author *of any one Tune, it would be* Vanity, *which I dare not allow, to ſay this Performance after all my Pains upon it, is* Faultleſs; *and* Weakneſs *indeed, to think of it's being beyond the Reach of Capricious Cenſure; if it meet with a Candid Acceptance from you, with whom it is mine Ambition to ſtand Approv'd, this will be a ſufficient Gratification, to*

GENTLEMEN,

Your Obliged,

Humble Servant,

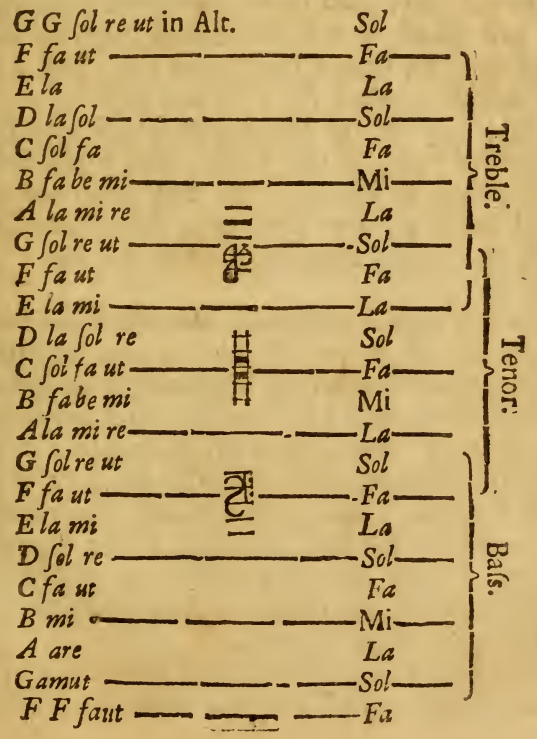
Rood Lane, *Auguſt* the 12th, 1730.

Nathaniel Gawthorn.

AN INTRODUCTION TO PSALMODY.

FOR the Underſtanding of Pſalmody, there are five Lines deviſed; which with their Spaces ſerves as Steps, gradually to expreſs the ſeveral Degrees of the Voice, Aſcending or Deſcending; but theſe Lines alone are too few, to contain all the Notes requiſite in the Compaſs of Muſick; the whole Scale conſiſting of eleven Lines, with their intermediate Spaces, is (by arch'd Lines) divided into three ſuch Syſtem's or Parts, each Arch comprehending five Lines. As followeth;

The GAMUT.



As

As these Lines and Parts lie together in a Body, the uppermost five belong to the *Treble*, the lowermost five to the *Bass*; the middle Arch (taking in two Lines of the *Bass*, and two of the *Treble*) is proper to the *Tenor*.

The *Gamut* is Composed of the seven first Letters of the Alphabet, *viz. A, B, C, D, E, F, G*, together with a Syllable or Syllables, expressing their Names.

In the first and second Column, you have the Names of the several Lines and Spaces, in the third you have the Notes to each Line and Space, and their Names as they are to be Sung when *Mi* is in *B mi.*

You see the Lines of the *Gamut* are divided into 3 fives, expressing the three several Parts in Musick, *(viz.) Treble, Tenor* and *Bass*; and upon one of these five Lines in every Part, you will find a particular Mark or Character called a *Cliff*; by which you may know exactly how to call every Note that is plac'd upon the five Lines, or Spaces; for upon the fourth Line from the bottom, which is *F faut*, you will see this Mark 𝄢 which is called the *Bass*, or *F faut Cliff*; because it is placed upon *F faut*; and upon the second Line above it you will see this Mark 𝄡 which is called the *Tenor* or *C sol faut Cliff*; and upon the second Line above that, you will find this Mark 𝄞 which is called the *G sol reut Cliff.*

Now take any of the five Lines which you see Tied or Braced together, out of the Scale; and you'll find the several Cliffs, placed as follows; the *Bass* upon the upper Line but one of the five; the *Tenor* upon the middle Line of the five; and the *Treble* upon the lower Line but one of the five.

But I would have it observed, that the *Tenor* (or *C sol faut*) *Cliff* mark'd thus 𝄡 is variously placed, *viz.* sometimes on the middle Line, sometimes on the uppermost Line but one, sometimes on the lower most Line but one, and sometimes on the lowest Line of all; but upon what Line soever it stands, the same takes its Denomination from the letter *C*, and therefore 'tis called *C sol faut*; and all the Notes above and below it, are to be named in *Solfaing*, according to the foregoing Rules of the *Gamut*: And tho' this *Cliff* is no where used in the following Collection, the *Gamut* or *Scale* would not have been perfect, had it not been inserted.

By these *Cliffs* you may know exactly how to name your Notes when you see them prick'd down, either in *Treble, Tenor*, or *Bass*;

Baſs; but as this is variable according as *Mi* is plac'd. Obſerve the following *Gamut*, which is more particular.

The *Gamut*, or *Scale* of *Muſick*.

Seven other *Rules*, ſhewing the Variations, by *Flats* and *Sharps* through the 7 Letters.

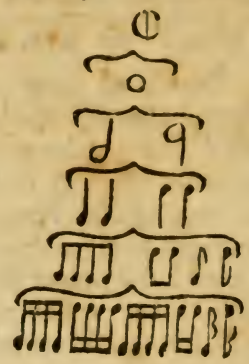
GG	ſol re ut		ſol	ſol	la	la	fa	fa	♯ mi
F	fa ut		-fa--	-fa--	-ſol-	-ſol-	♯ mi-	-♯ la-	-♯ la-
E	la mi		la	mi	*b* fa	*b* fa	la	ſol	ſol
D	la ſol re		-ſol-	-la--	-la--	-mi-	--ſol--	--fa--	--fa--
C	ſol fa ut		fa	ſol	ſol	la	fa	♯ mi	♯ la
B	fa be mi	Cliff.	-mi-	*b* fa-	*b* fa-	-ſol-	--la--	--la--	-ſol--
A	la mi re		la	la	mi	*b* fa	ſol	ſol	fa
G	ſol re ut		-ſol-	-ſol-	-la--	-la--	--fa--	--fa--	♯ mi-
F	fa ut		fa	fa	ſol	ſol	♯ mi	♯ la	♯ la
E	la mi	Cliff.	-la--	-mi-	*b* fa-	*b* fa-	--la--	-ſol--	--ſol-
D	la ſol re		ſol	la	la	mi	ſol	fa	fa
C	ſol fa ut		-fa--	-ſol-	-ſol-	-la--	--fa--	♯ mi-	-♯ la-
B	fa be mi		mi	*b* fa	*b* fa	*b* ſol	la	la	ſol
A	la mi re	Cliff.	-la--	-la--	-mi-	*b* fa-	-ſol--	-ſol--	--fa--
G	ſol re ut		ſol	ſol	la	la	fa	fa	♯ mi
F	fa ut		-fa--	-fa--	-ſol-	-ſol-	♯ mi-	-♯ la-	-♯ la-
E	la		la	mi	*b* fa	*b* fa	la	ſol	ſol
D	ſol re		-ſol-	-la--	-la--	-mi-	--ſol--	--fa--	--fa--
C	fa ut		fa	ſol	ſol	la	fa	♯ mi	♯ la
B	mi		-mi-	*b* fa-	*b* fa-	*b* ſol-	--la--	--la--	--ſol-
A	re		la	la	mi	*b* fa-	ſol	ſol	fa
G	amut		-ſol-	-ſol-	-la--	la	--fa--	--fa--	-♯ mi
FF	fa ut		fa	-fa--	ſol	-ſol-	♯ mi	-♯ la-	♯ la
			B	E	A	D	F	C	G

As the *Gamut* is the ground of all Muſick, ſo ſuch as would underſtand what they Sing, muſt ſtudy to be perfect in the Knowledge of it, and learn it by heart, that they may know the Uſe of the *Cliffs*, and readily give every Line and Space its proper Denomination, either forward or backward; obſerving what Syllable each proper Name points to, in the ſeven Columns to the right-hand, according to the Variations of *Mi*, which being the maſter Note, all the reſt depend upon it; for having found out that the others follow in courſe, and this *Mi* as I have ſhewn before, has it's being in various Places, as it is remov'd by *Flats* or *Sharps*.

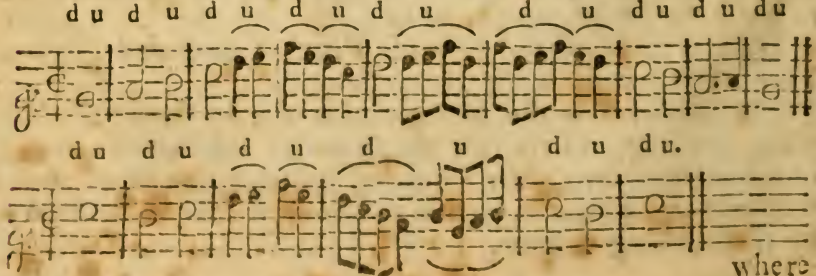
In

In *Common Time* there are three *Moods*, mark'd thus C ‡ ‖ the firſt ſignifies a very ſlow Movement, the ſecond a midling Movement, and the third a quick Movement, and one of theſe is placed at the beginning of a Leſſon, directly after the *Cliff*, which governs the Song or Leſſon, if not contradicted by another Sign.

The Notes for Common Time.



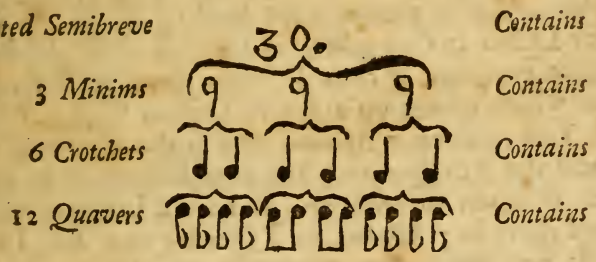
Keeping of Time is the giving every Note its due length; and the way of beating this Time may be practis'd even without Singing, by repeating 1, 2, 3, 4, diſtinctly, as the Pendulum of a Clock moves; ſtriking the Hand or Foot down at 1, and taking it up at 3, and 4 of theſe Strokes is the length of a *Semibreve*, which Note (or that quantity in leſſer Notes or Reſts) makes a *Bar* in *Common Time*, and as the *Semibreve* is the Meaſure of all other Notes, ſo in keeping time to it, you muſt ſtrike down your Hand when you firſt ſound it, and take it up again when half done; or if *Minims*, one muſt be with the Hand down, and the other up, and if *Crotchets*, then two down and two up, if *Quavers*, then four down, and four up: Here follows two Examples, with Letters *d*, and *u* placed over the Notes which ſhould be down or up.



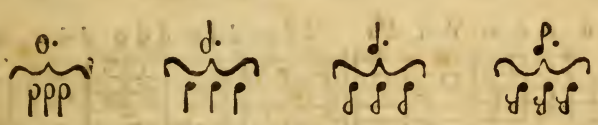
where

where you have *d* and *u* over the Notes to direct where your Hand must be down or up: Observe, that *d* and *u* are over the *Semibreve*, because it makes a whole *Bar*, but *Minims* are one *d*, and one *u*, *Crotchets* 2, and *Quavers* 4, and if *Semiquavers* then 8 down and 8 up.

In *Tripla Time*, you have a pointed *Semibreve*, or 3 *Minims*, 6 *Crotchets*, 12 *Quavers*, or 24 *Semiquavers* in a *Bar*, as may be observ'd in the following Scheme.

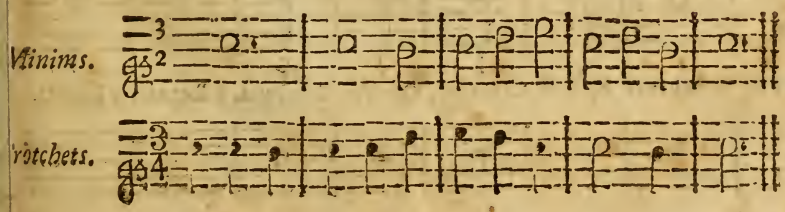


By this Scheme you may Observe that a Point, or Dot on the right Side of the *Semibreve* makes it half as much more, and the same is to be observed of any other Notes, as you may see by the following Scheme.



The Moods for *Tripla Time* are chiefly one of these 3, which are distinguish'd by having either 3 *Minims*, 3 *Crotchets*, or 3 *Quavers* in each *Bar*, 2 thirds of each *Bar* with the Hand down, and one up, and are known by these Signs or Moods, mark'd thus $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, which are likewise put at the beginning of the first five Lines, as the Moods for *Common Time* are.

EXAMPLE.



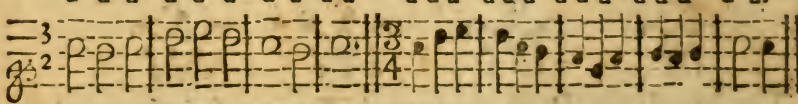
Quavers.

This laſt being a very brisk Movement is ſeldom uſed in *Pſalmody*.

As all kinds of Time are reduced from *Common Time*, and as one *Semibreve*, 2 *Minims*, 4 *Crotchets*, or 8 *Quavers* make up a *Bar* in *Common Time*, ſo theſe Figures, *viz.* 2, 4, or 8 are plac'd under the 3, to denote what kind of Notes the *Tripla Time* of any Leſſon is Compoſed, as thus, if I ſee the Mood call'd three to two mark'd thus $\frac{3}{2}$. then the 2 having regard to 2 *Minims* which makes up a *Bar* in *Common Time*; I know that *Tripla Time* muſt be in *Minims*, and as the 4 has regard to *Crotchets*, and the 8 to *Quavers*; the ſame Rule is to be obſerved, which is given for *Minims*; if I ſee a Leſſon with this *Mood* $\frac{3}{4}$, and there be 3 *Minims*, or 3 *Quavers* in a *Bar*, I know the *Mood* is not right, the 4 underneath the 3 reſpecting *Crotchets*, and no other Notes; 4 *Crotchets* making a *Bar* as before hinted.

For the beating of *Tripla Time* you are to obſerve, that your Hand muſt be down while you Sing 2 *Minims*, and up at the third, the ſame of *Crotchets*, as follows.

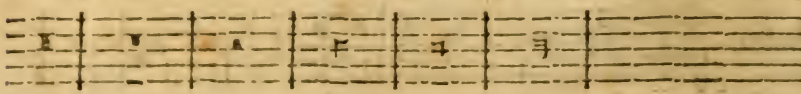
d d u d d u d u d u d d u d d u d d u d d u d u.



The Number and Names of the Notes of different Meaſure which are commonly made uſe of in *Muſick*, with *Reſts* or *Pauſes* proper to each, as they are plac'd on any of the five Lines, where you may obſerve the proportion they bear to each other, by the Figures plac'd under the Notes and over their Names.

2 1 $\frac{1}{2}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{1}{16}$

Breve, Semibreve Minim Crotchet, Quaver, Semiqua. a Repeat, a Direct.



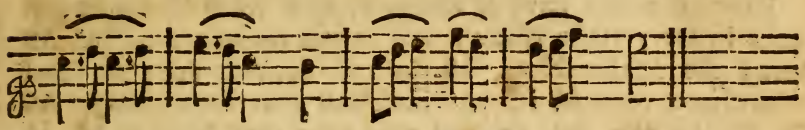
A *Direct* is a Character in *Muſick*, uſually put at the end of a Syſtem of Lines, and only ſerves to direct where the firſt Note, on the next Syſtem of Lines ſtands.

A *Repeat* is uſed to ſignifie, that the part of a Song, or Leſſon, muſt be Sung or Play'd over again, from that Note over which it is plac'd.

Bars are of two Sorts, ſingle and double, the ſingle *Bar* is a Stroke drawn croſs the five Lines, and divides the Time according to the Meaſure of the *Semibreve*. Where you find two Strokes together, it is called a double *Bar*, which divides the ſeveral Strains of a Song or Tune; and in Songs, Hymns, or Anthems, is uſed to intimate, that the preceeding Strain muſt be repeated.

The *Tye* or *Bow* which you ſee drawn over, two, or more Notes ſignifieth that only one Syllable muſt be Sung to them, as will appear by the following

EXAMPLE.



Where you may obſerve the word Sing, hath four Notes ty'd; Praiſe three, &c.

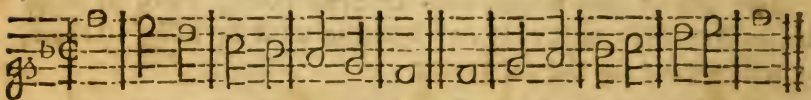
Now follows ſome Directions for Tuning the Voice, and in regard none can attain to the right guiding his Voice, in riſing and falling of the ſeveral Sounds which are in *Muſick*, at firſt, without ſome help; as I ſaid before, it is neceſſary to get the Aſſiſtance of ſome skilful Perſon, either with his Voice or Inſtrument, to inſtruct you in the Sound of Notes; but in this Caſe the Voice is prefer'd, thoſe who have good Ears may attain to ſome knowledge in this, by imitating the ſound of a ring of Bells, which if the Number be 8, will be expreſs'd as in the Example following; aſcending or deſcending gradually on the eight Notes, by whole and half Notes, as in *Page 9*, are always between *La* and *Fa*, and *Mi* and *Fa*; then follow Rules for riſing and falling the Voice by leaps, *viz.* by Thirds, Fourths, Fifths, Sixths, Sevenths and Eights, which are perform'd by proceeding, from one Note to another gradu-

ally,

ally, till you come to the higheſt Note in the diſtance, and then paſſing over the intermediate Notes, Sing only the two extreams, by which Method you may find the true Sound of any diſtance in any Time, within the Octave, as for inſtance, ſuppoſe you have a Third aſcending, beginning at *G ſolreut*, at firſt Sound theſe three Notes, *Sol*, *La*, *Mi*, and at the ſecond Tuning leave out *La*, the middle Note, and ſound only *Sol* and *Mi*, which is a Third; obſerve the ſame Rule for Fourths, Fifths, &c.

Strive alſo to have your Voice as clear as poſſible, and let the ſound be utter'd clear from the Throate, and not through your Teeth.

Examples follow, Mi *in* E.



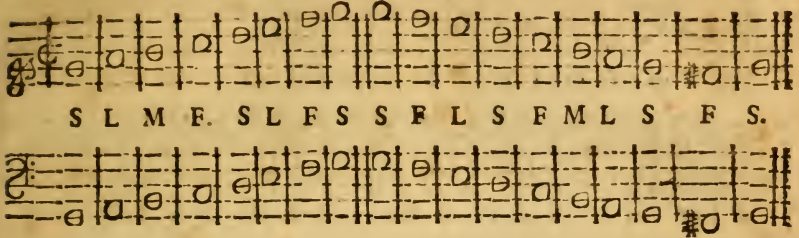
Fa Mi la ſol fa la ſol fa fa ſol la fa ſol la Mi fa.

Hear I would have it obſerv'd, that your *Mi* comes but once in every eight Notes; and as was mention'd before, *Mi* being the Maſter-Note, all the reſt depends upon it; and whereſoever your *Mi* is, you muſt call your Notes, above *Mi* *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, and then your next Note is *Mi*, in the Example above you may obſerve, that the firſt Note above *Mi* is *Fa*, *Sol*, *La*, and below *Mi* is *La*, *Sol*, *Fa*, twice repeated, which brings you to the return of the Place of *Mi*, as you may ſee more particularly in the ſecond Scale of the *Gamut*.

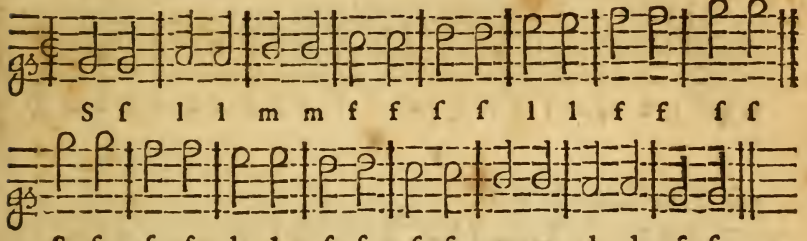
But the Deſign of this Undertaking, being chiefly to furniſh all true Lovers of this delightly Exerciſe, with a compleat Collection of Pſalm Tunes in four Parts; freed from the Extricaſy and Difficulties that attend the *C ſol faut Cliff*: This ſhort but intelligable Introduction by the proper Application of every young Beginner, I hope will be thought ſufficient to anſwer the end propoſed herein, which is only to lend ſome Aſſiſtance, by giving the ſhorteſt but plaineſt Directions, to a right underſtanding of *Pſalmody*.

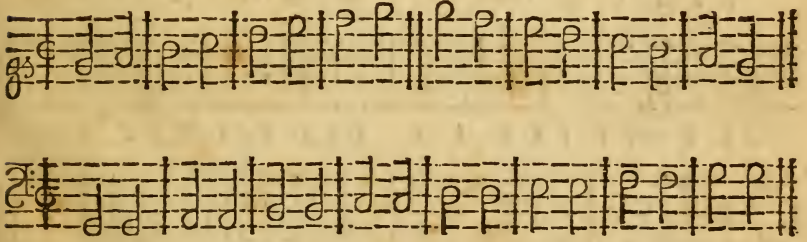
Here

Hear follows a ſecond Rule for the eight Notes in the *Treble* and *Baſs Cliffs* with *Mi* in *B mi*; the firſt and laſt Note beginning and ending on *Gſolreut* and *Gamut*.



When you can Sound theſe right up and down, being all *Semibreves*, you may make a ſmall variation for your Improvement, in keeping Time.





A Rule for Proving your Thirds, Fourths, Fifths, *&c.* in in the *Treble* and *Baſs Cliffs*.

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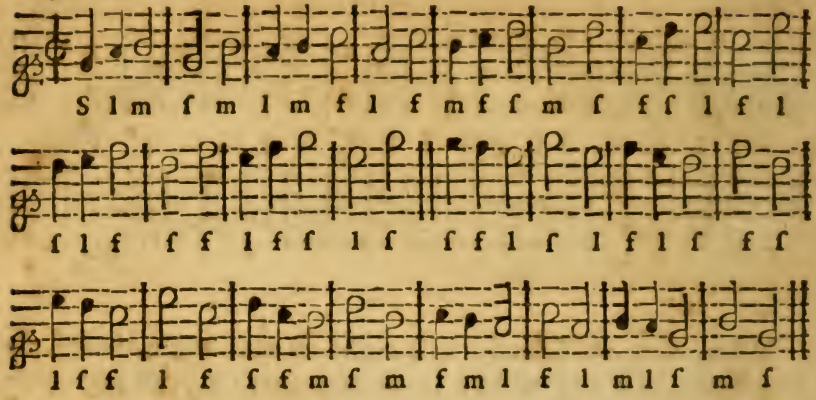

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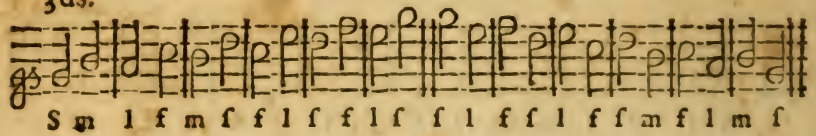
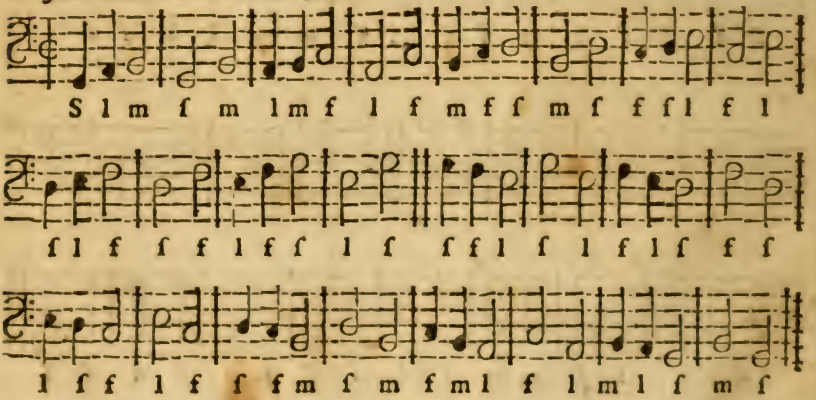
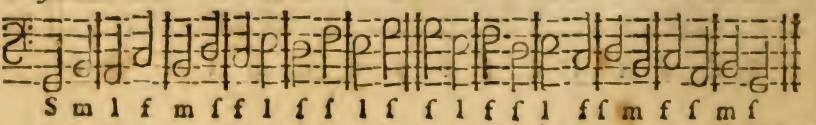


3ds Prov'd in the *Baſs*.

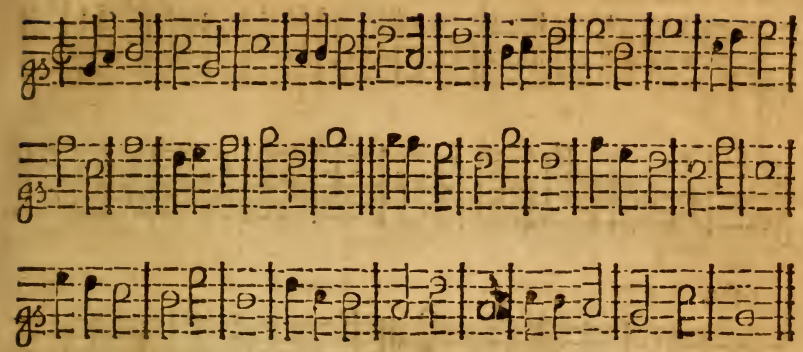


3ds.



4ths

4ths Prov'd.



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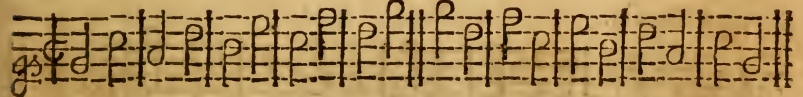

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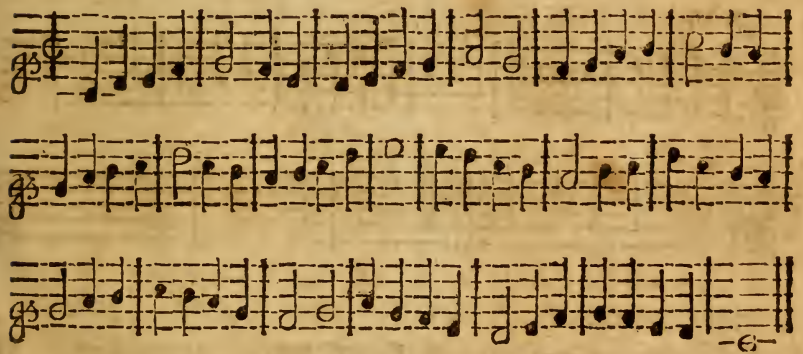

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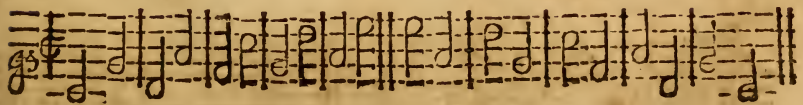
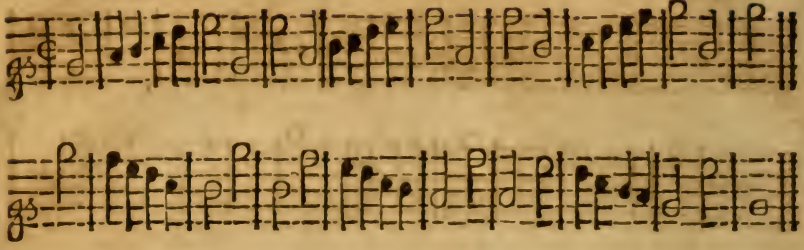


6ths Prov'd.



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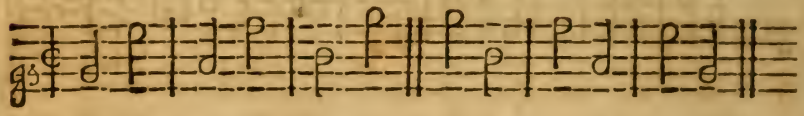
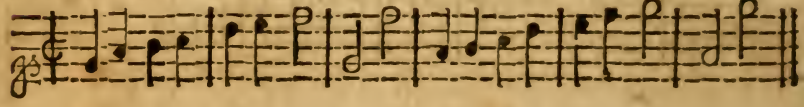


7ths Prov'd.



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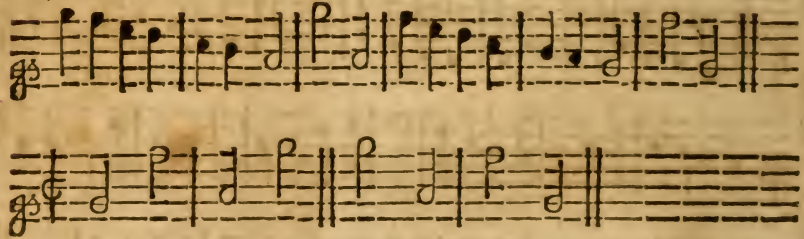
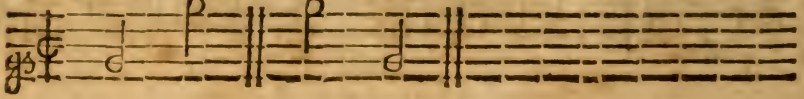
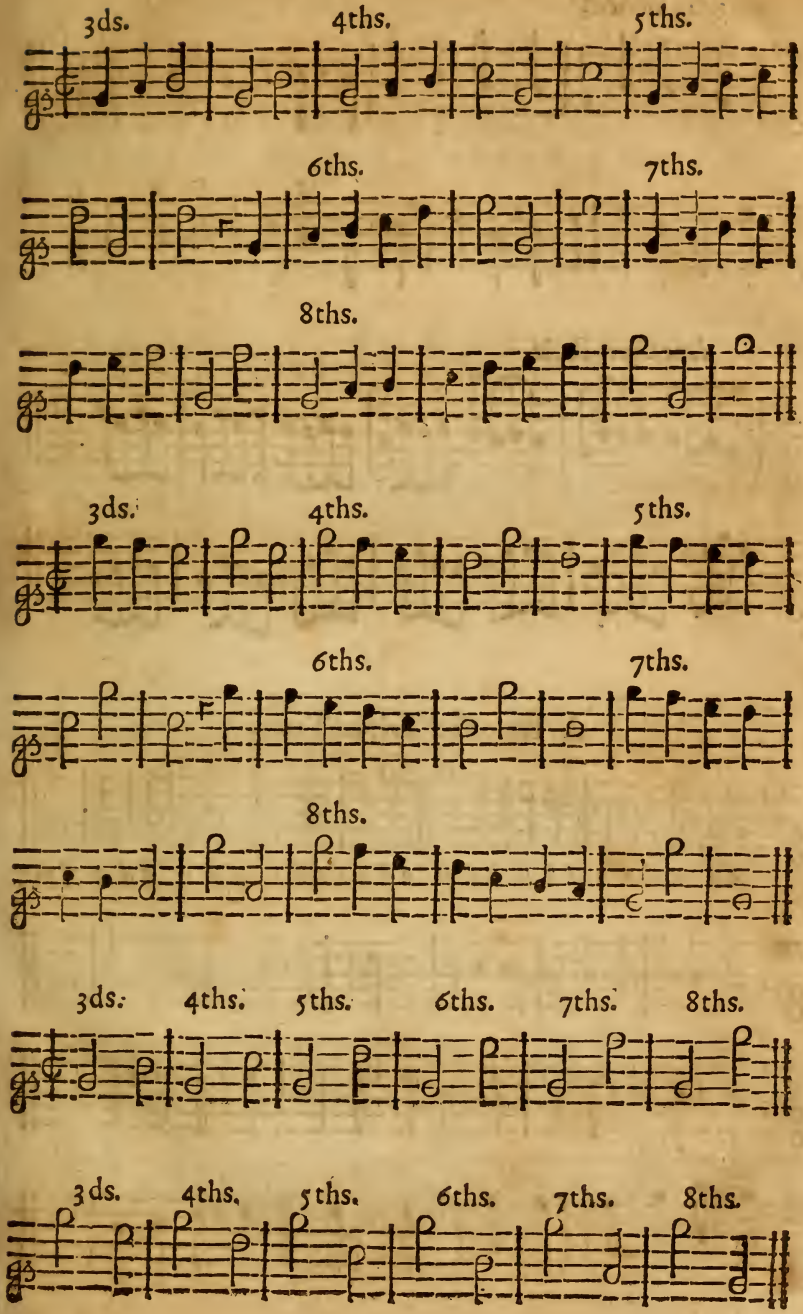


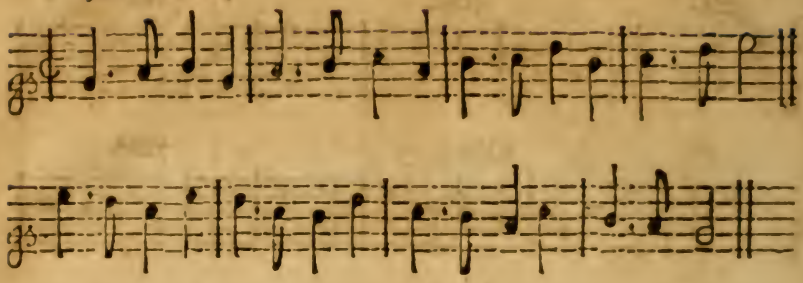
8ths Prov'd.

8ths.

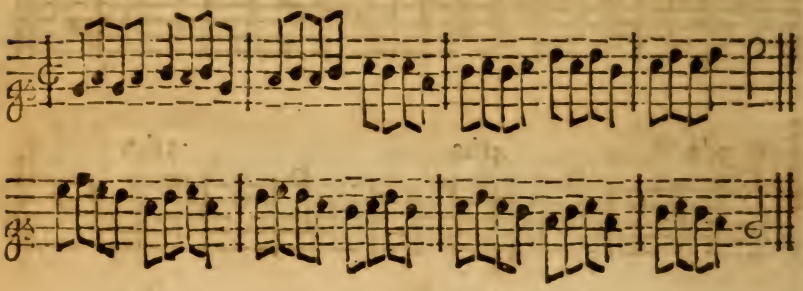



3ds.
4ths.
5ths.
6ths.
7ths.
8ths.
3ds.
4ths.
5ths.
6ths.
7ths.
8ths.
3ds.
4ths.
5ths.
6ths.
7ths.
8ths.
3ds.
4ths.
5ths.
6ths.
7ths.
8ths.

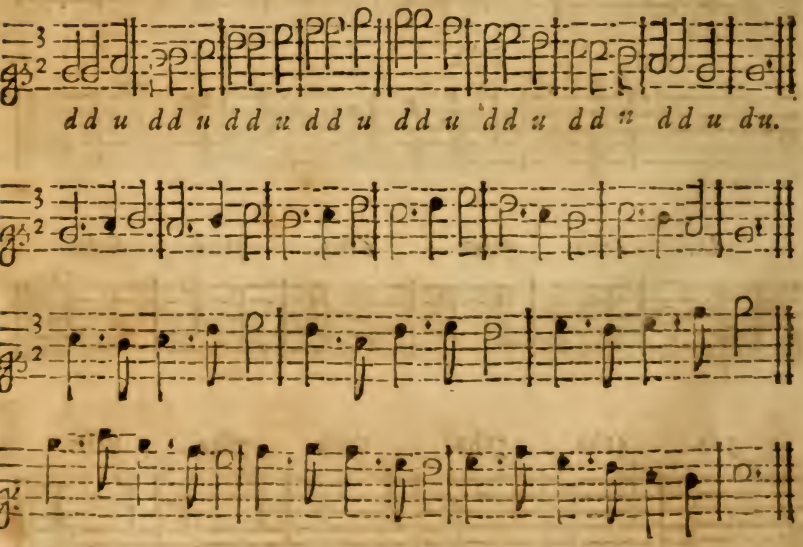
3ds. varied.



Another Rule.



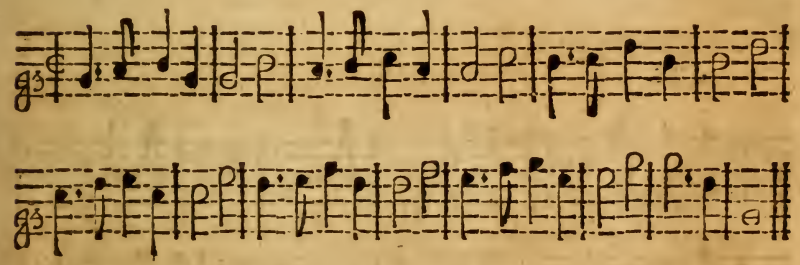
A Rule for Tripla-Time.



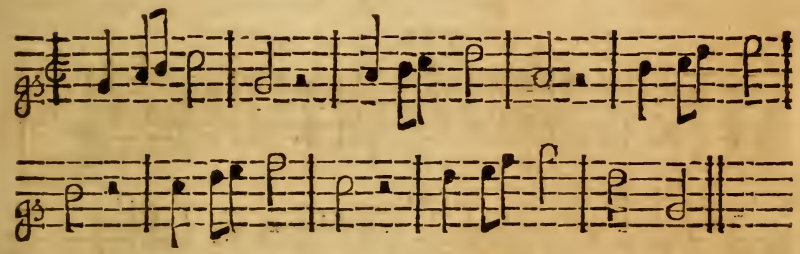
Beſides the right Tuning the Notes, as to their Diſtance, we muſt duly obſerve their Quantity, as to their time of Prolation. Several Examples follow of 3ds, 4ths, 5ths, *&c.* and riſing and falling in Notes of different Meaſures, and here you will find a Point or Dot after ſome of the Notes, which makes ſuch Notes half as long again as without it.

EXAMPLES.

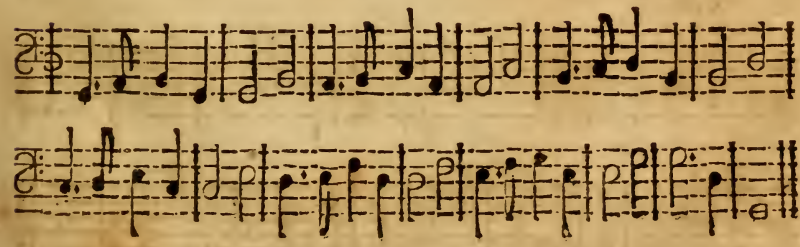
3ds.



4ths.

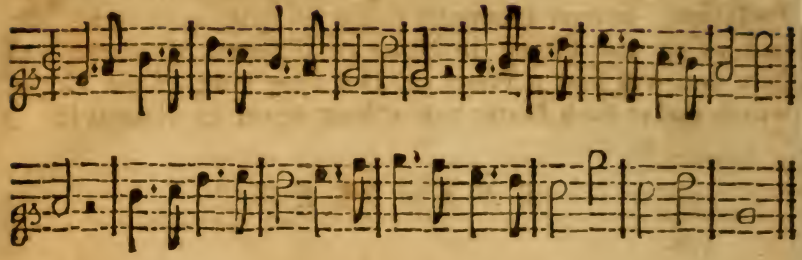


3ds. prov'd for the Baſs.

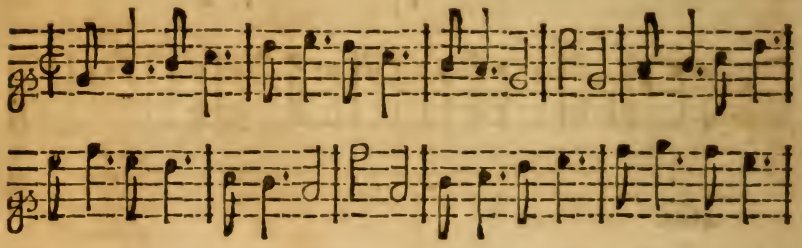


5ths.

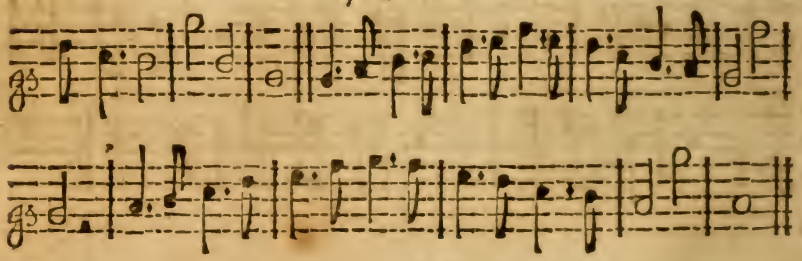
5ths.



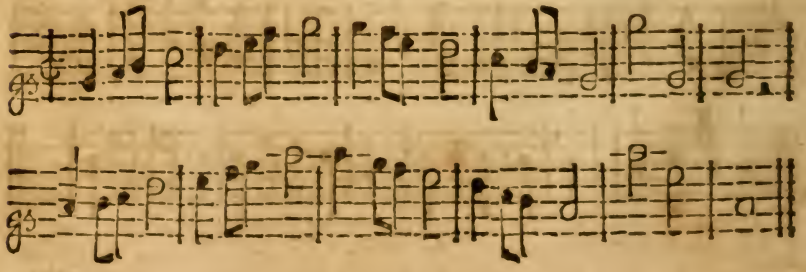
6ths.



7ths.



8ths.



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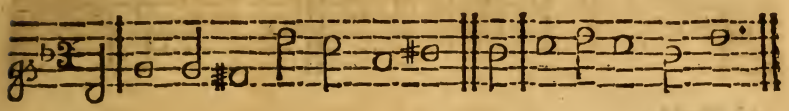
ERATA. The Reader is deſired to leave out all the *Flats*, in the laſt Strain, *Page* 156, of the *Anthem* taken out of the 106 *Pſalm.*

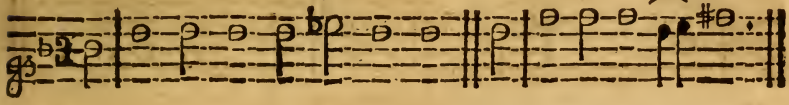
Pſalm

Cambridge Tune. Common Metre ſingle.

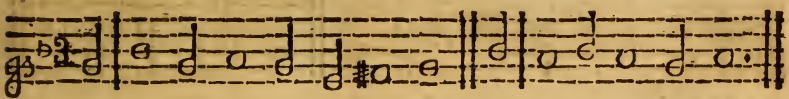
1ſt Treble.



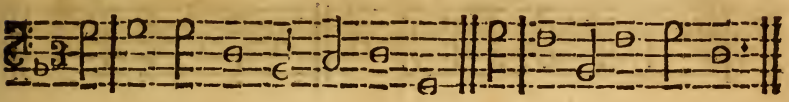
2d Treble.

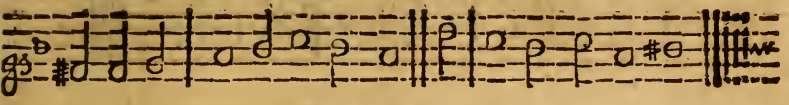


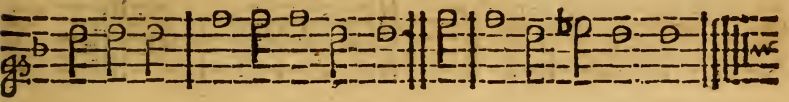
Tenor.

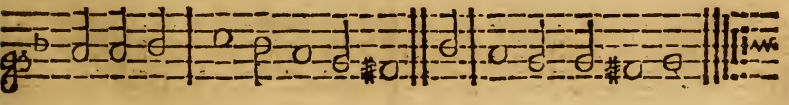


The Baſs.



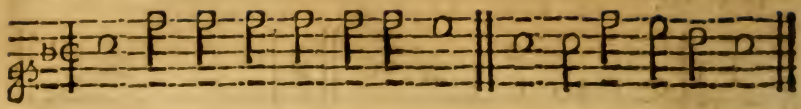




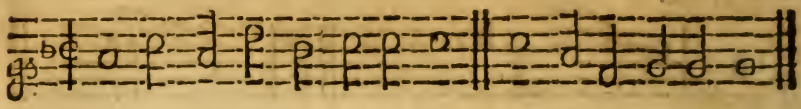


York Tune. Common Metre single.

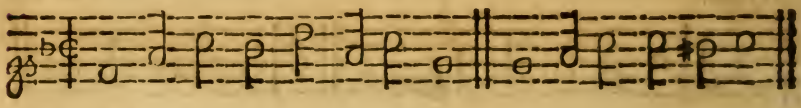
1ſt Treble.



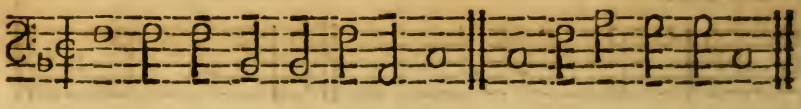
2d Treble.

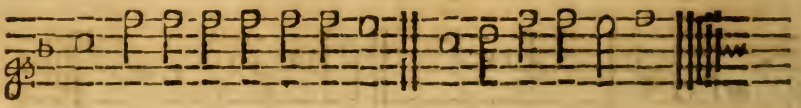


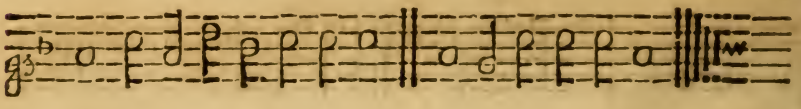
Tenor.

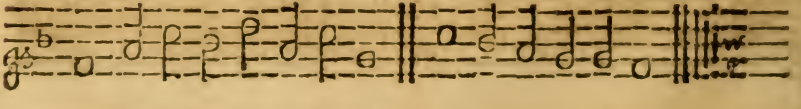


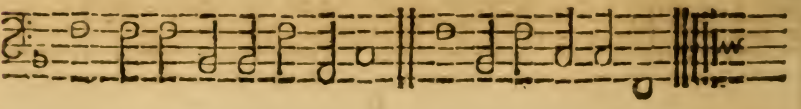
The Baſs.





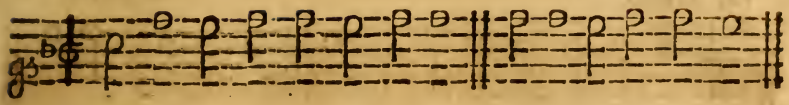




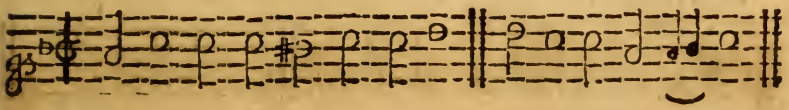


Low Dutch Tune. Common Metre single.

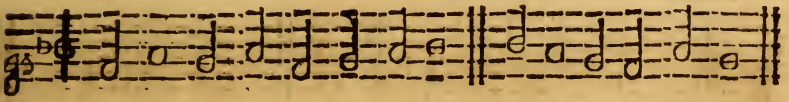
1 Treble.



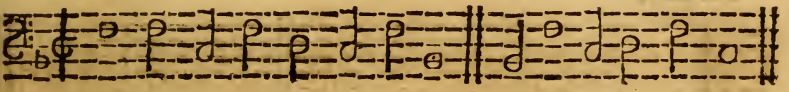
2d Treble.

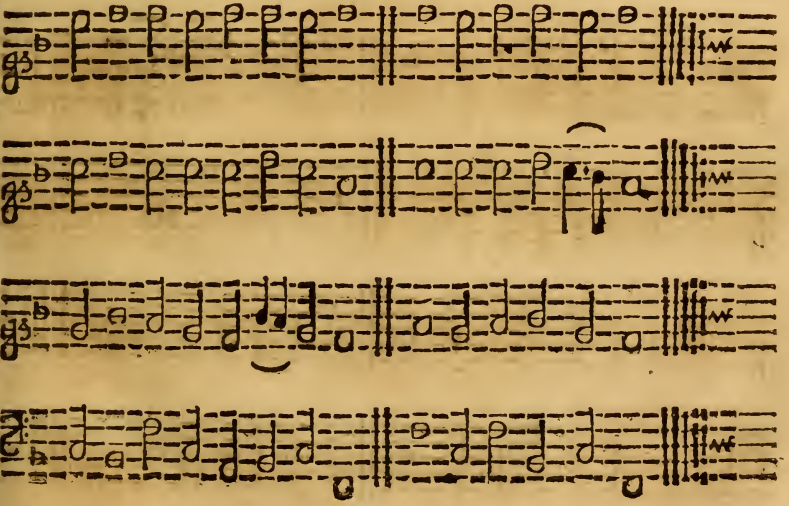


Tenor.



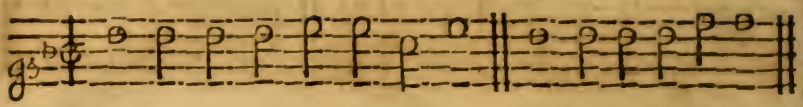
The Bass.



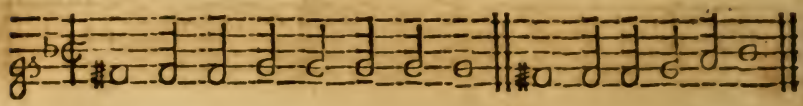


Litchfield New Tune. Common Metre single.

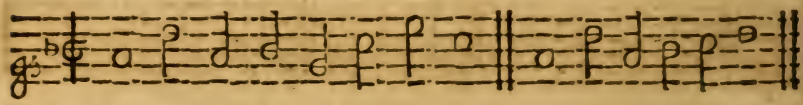
1ſt. Treble.



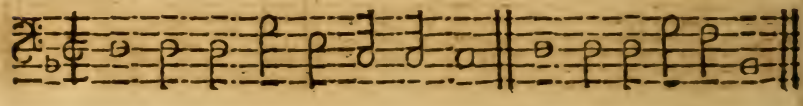
2d. Treble.

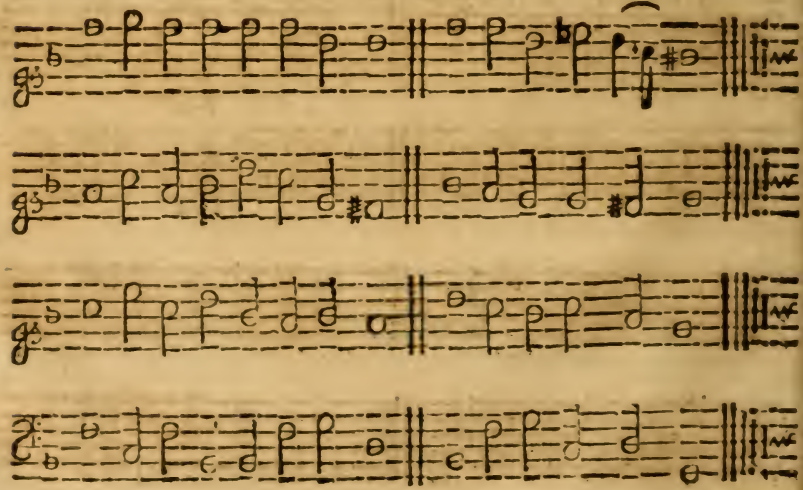


Tenor.



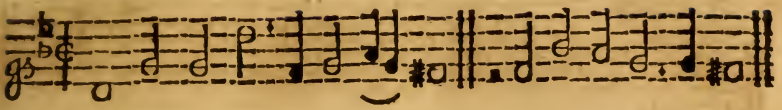
The Baſs,



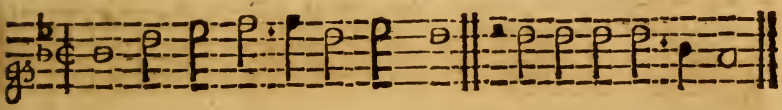


Litchfield Old *Tune.* Common Metre fingle.

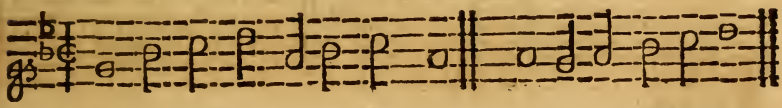
1ſt. Treble.



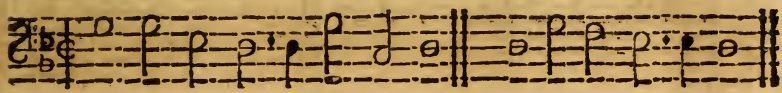
2d. Treble.

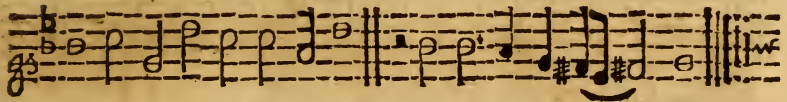


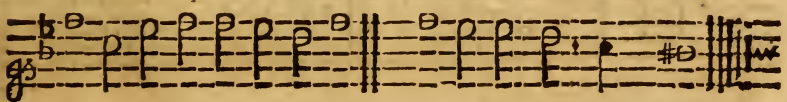
Tenor.

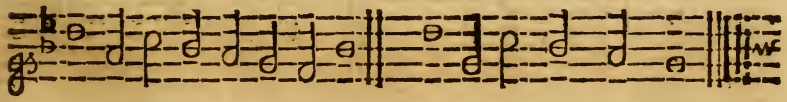


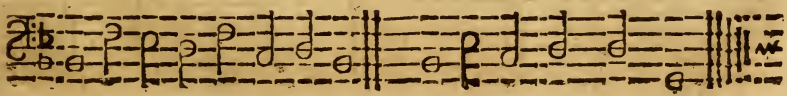
The Baſs.





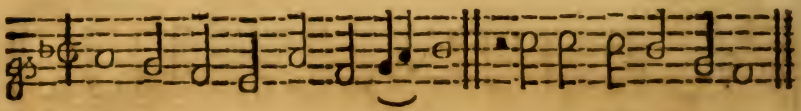




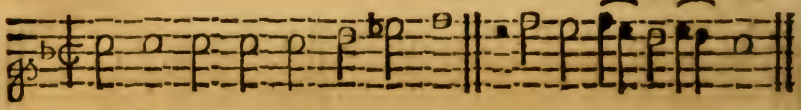


Glouceſter Tune. Common Metre ſingle.

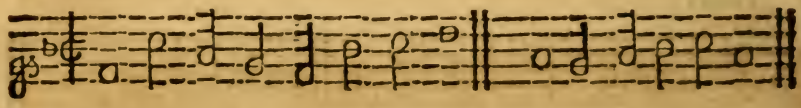
1ſt Treble.



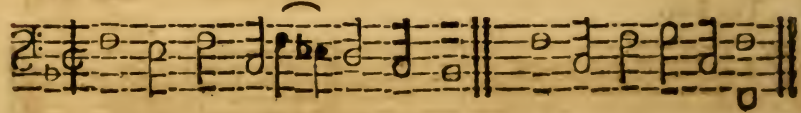
2d. Treble.

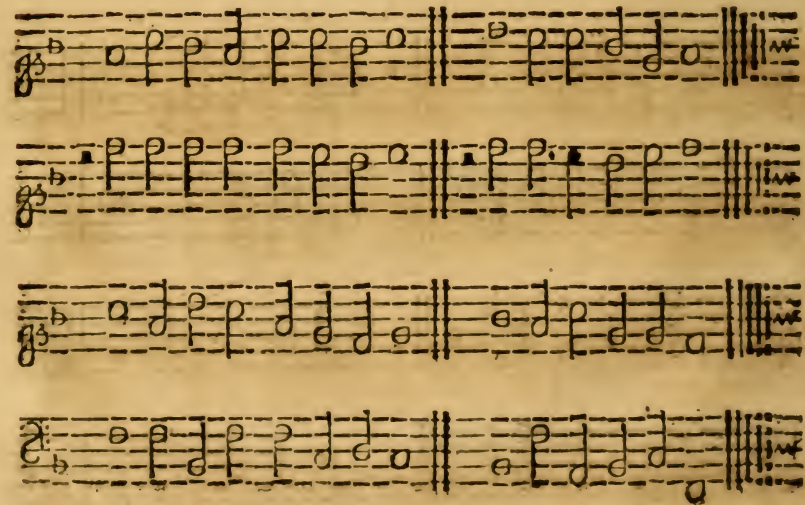


Tenor.



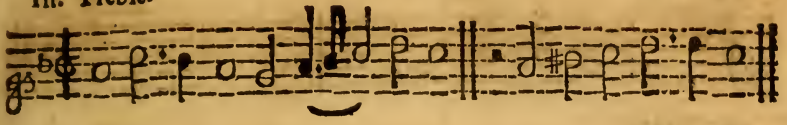
The Baſs.



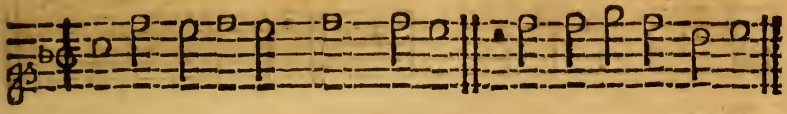


Ely Tune. Common Metre ſingle.

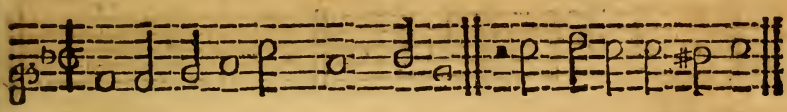
1ſt. Treble.



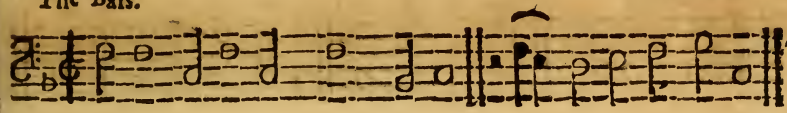
2d. Treble.

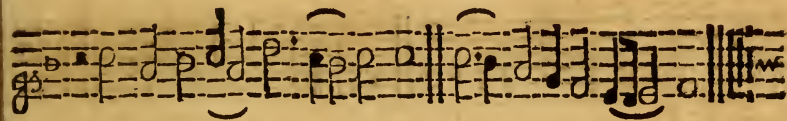


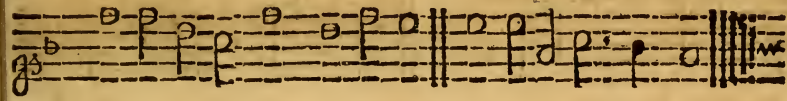
Tenor.

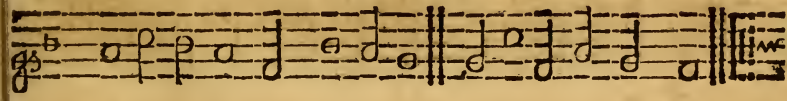


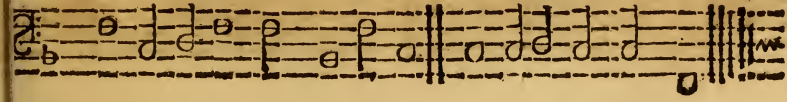
The Baſs.





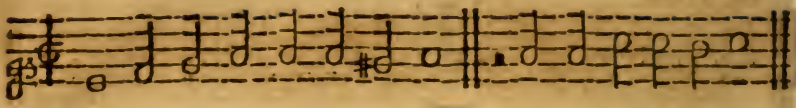




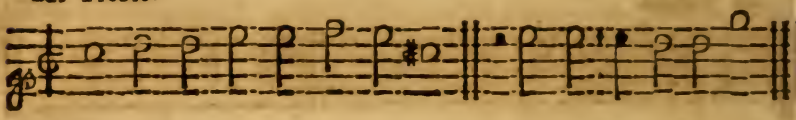


Cheſter Tune. Common Metre ſingle.

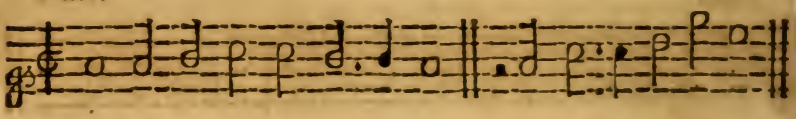
1ſt. Treble.



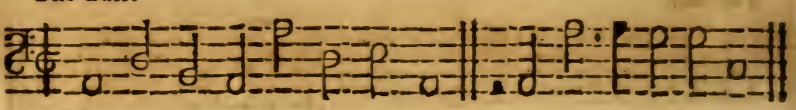
2d. Treble.

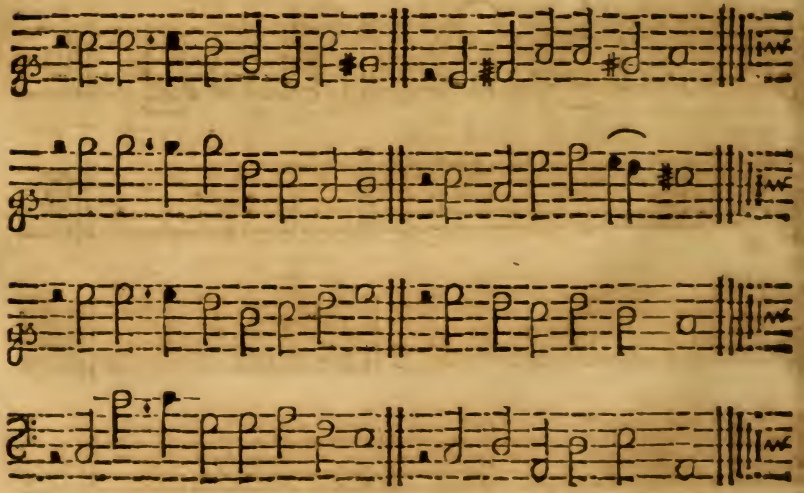


Tenor.



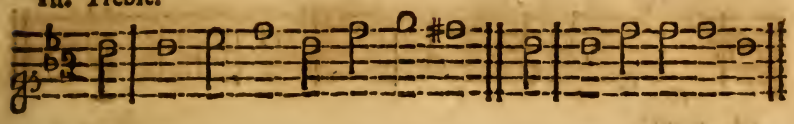
The Baſs.



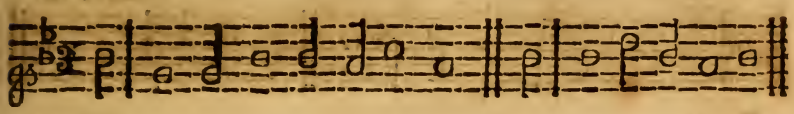


Manchester Tune. Common Metre single.

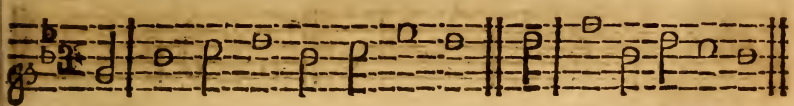
1st. Treble.



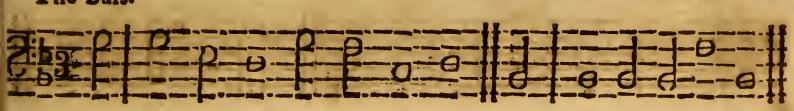
2d. Treble.

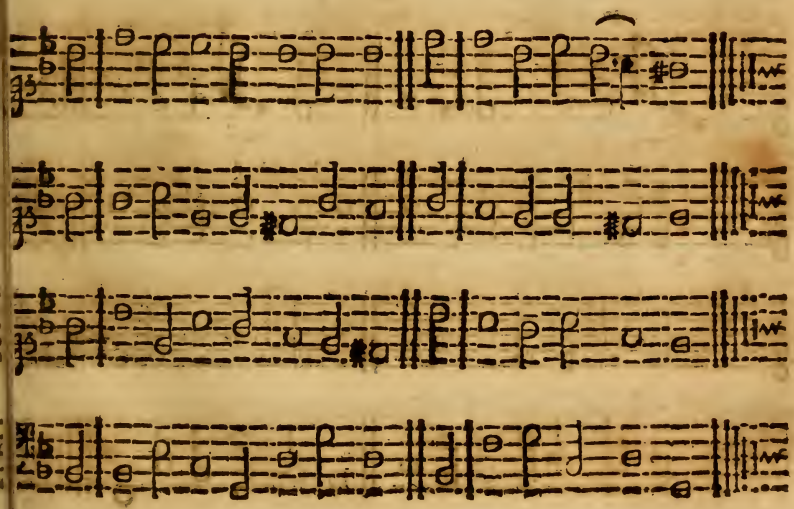


Tenor.



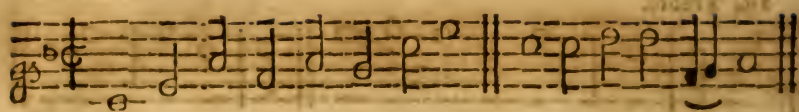
The Bass.



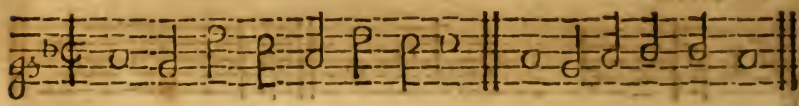


St. *David's Tune.* Common Metre ſingle.

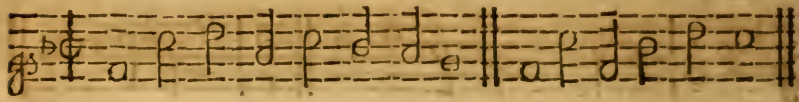
1ſt. Treble.



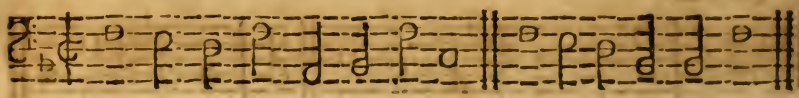
2d. Treble.

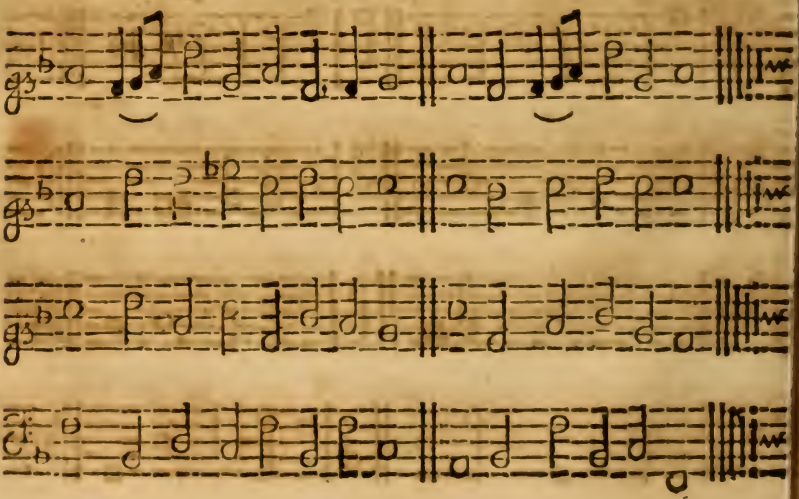


Tenor.



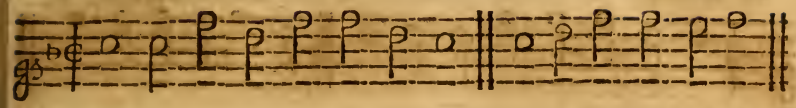
The Baſs.



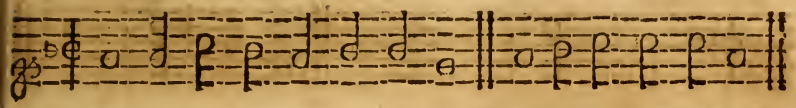


London New *Tune.* Common Metre fingle.

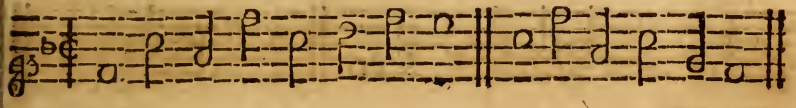
1ſt. Treble.



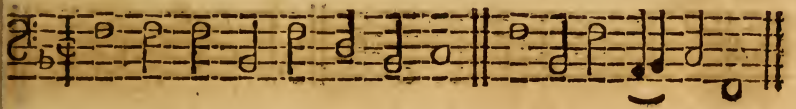
2d. Treble.

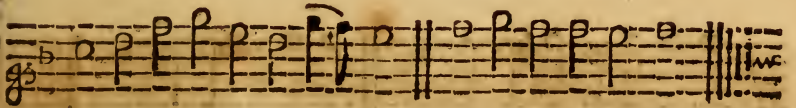


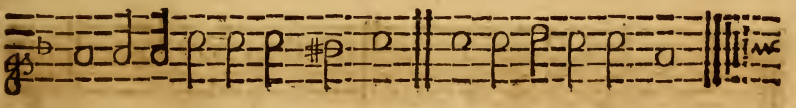
Tenor.

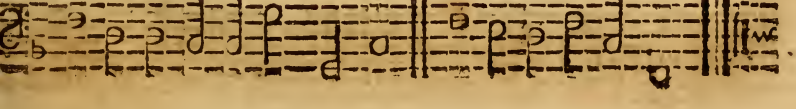


The Baſs.



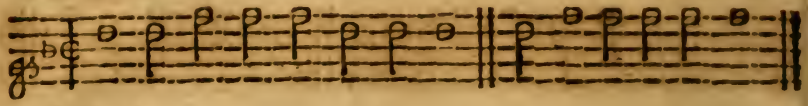




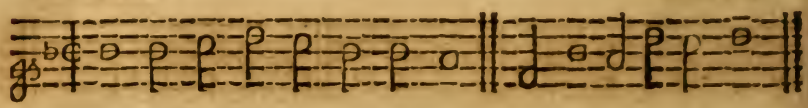


Windsor Tune. Common Metre single.

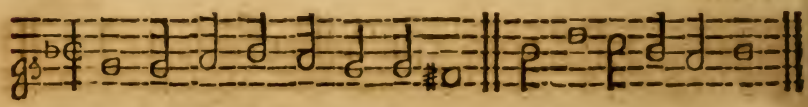
1st. Treble.



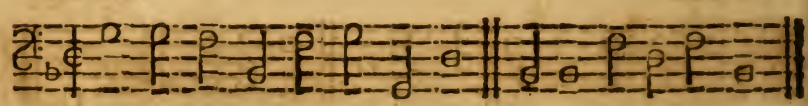
2d. Treble.

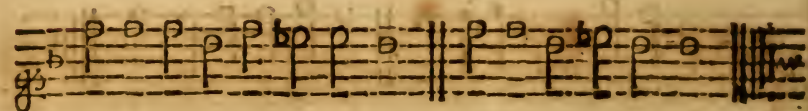


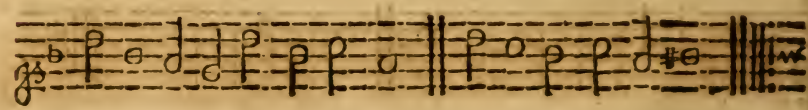
Tenor.

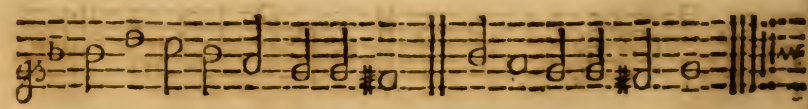


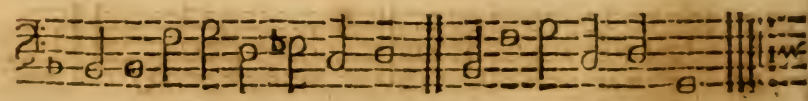
The Bass.





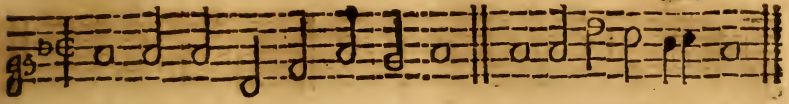




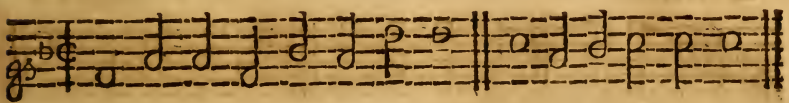


Hackney Tune. **Common Metre single.**

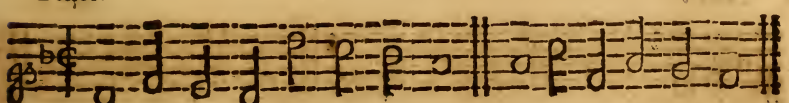
1st. Treble.



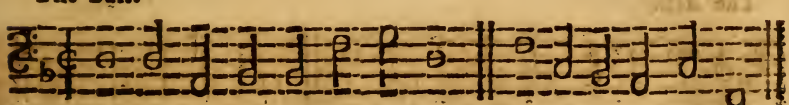
2d. Treble.

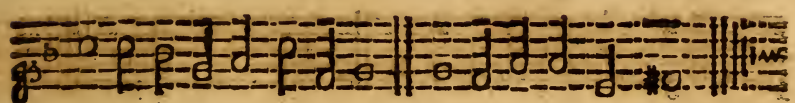


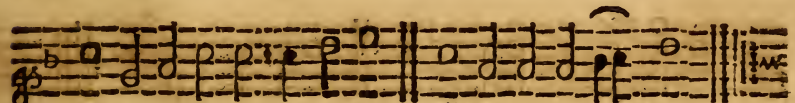
Tenor.

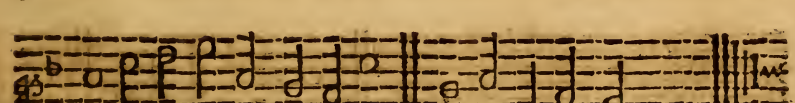


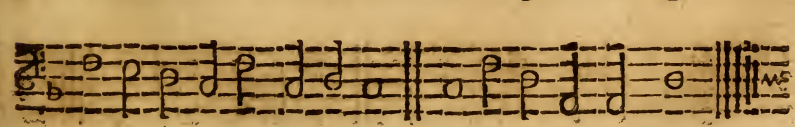
The Bass.





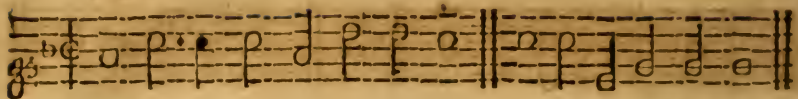




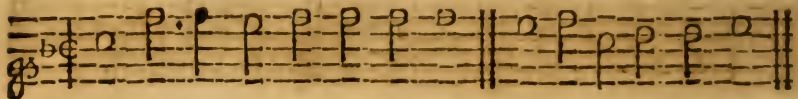


Winchester Tune. Common Metre single.

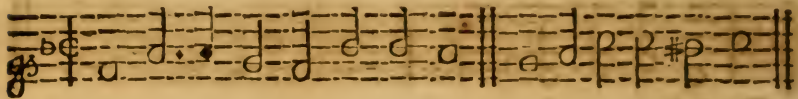
1st. Treble.



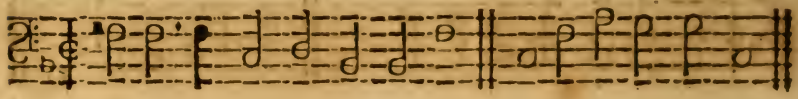
2d. Treble.

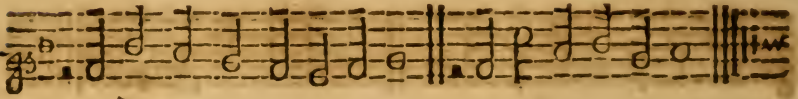


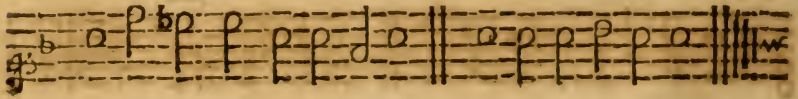
Tenor.

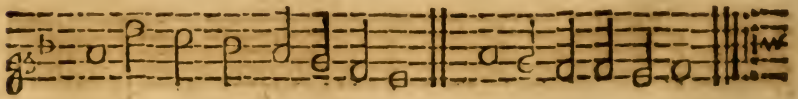


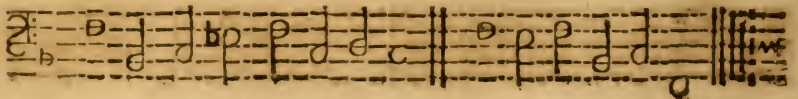
The Bass.





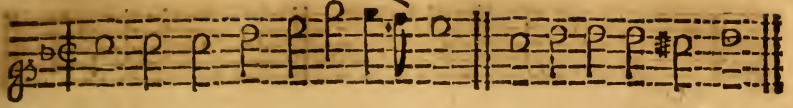




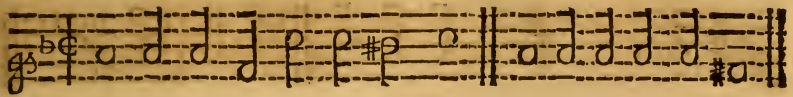


Exeter Tune. Common Metre fingle.

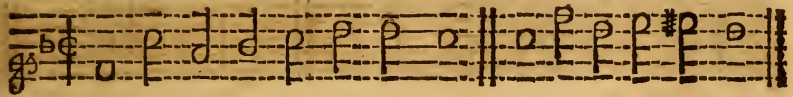
1ſt. Treble.



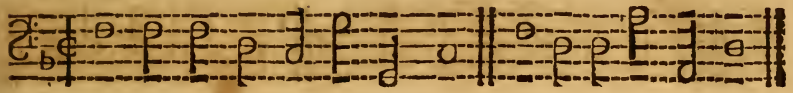
2d. Treble.

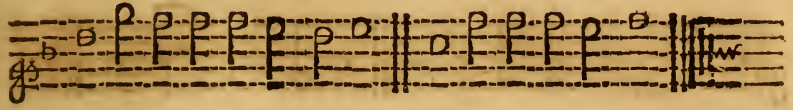


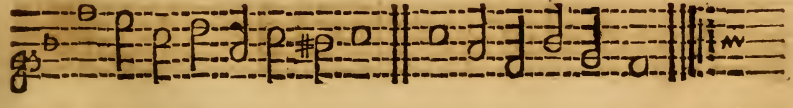
Tenor.

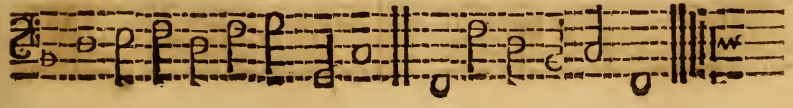


The Baſs.



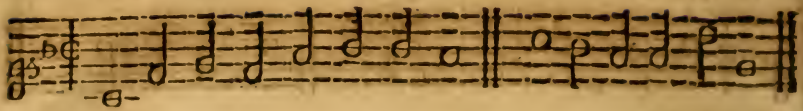




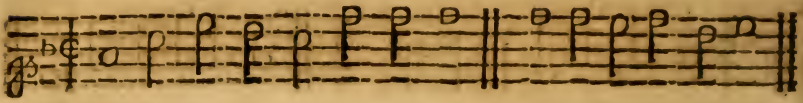


Chichester Tune. Common Metre ſingle.

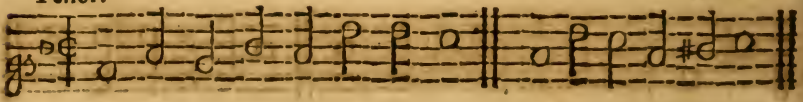
1ſt. Treble.



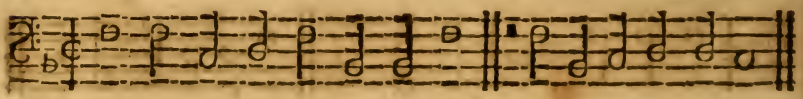
2d. Treble.

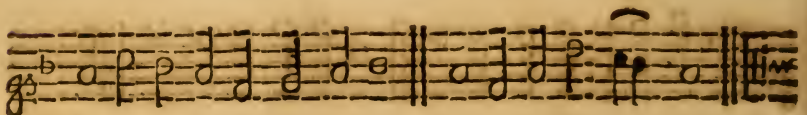


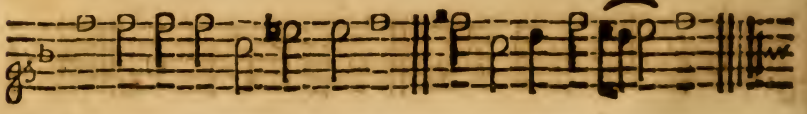
Tenor.

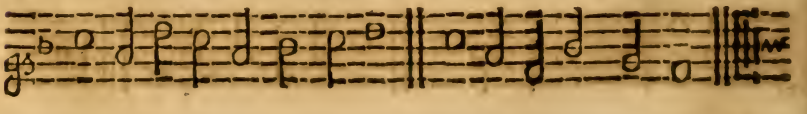


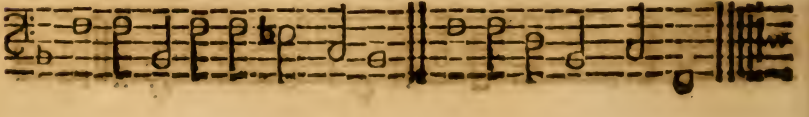
The Baſs.





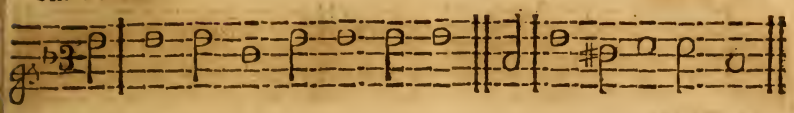




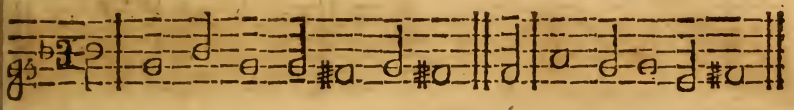


Martyrs Tune. Common Metre fingle.

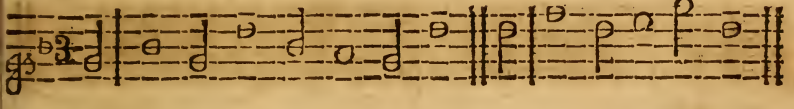
1ſt. Treble.



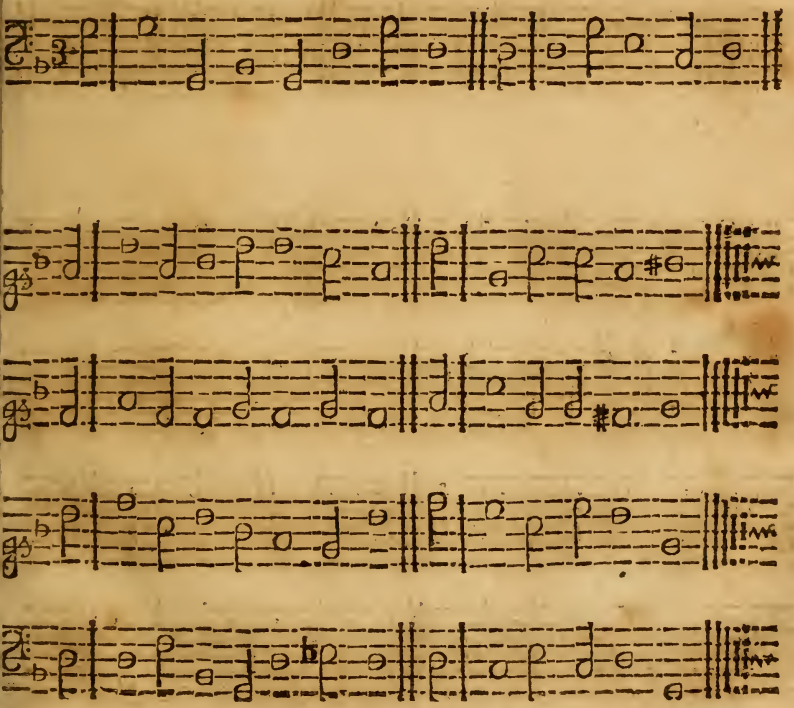
2d. Treble.



Tenor.

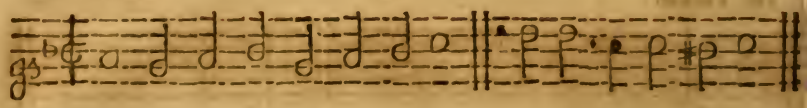


The Baſs.

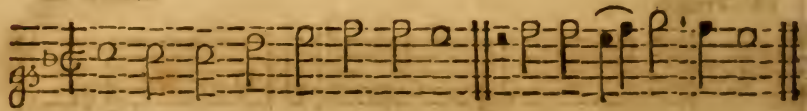


Durham Tune. Common Metre single.

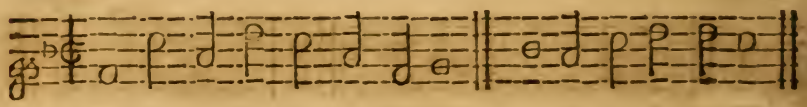
1ſt. Treble.



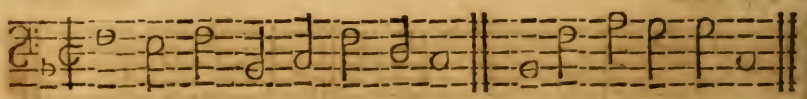
2d. Treble.

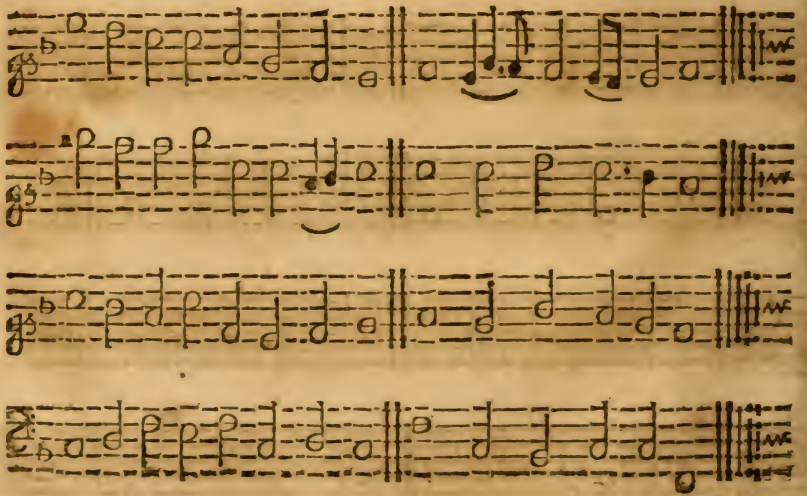


Tenor.



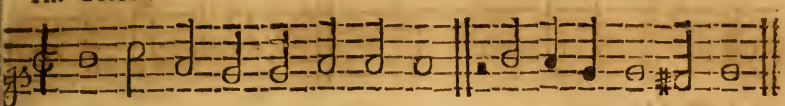
The Baſs.



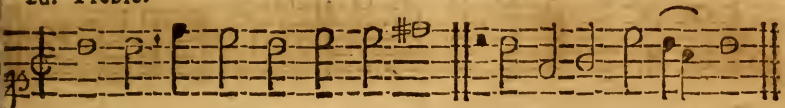


Salisbury Tune. Common Metre ſingle.

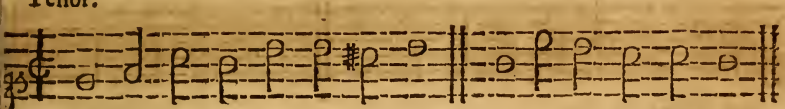
1ſt. Treble.



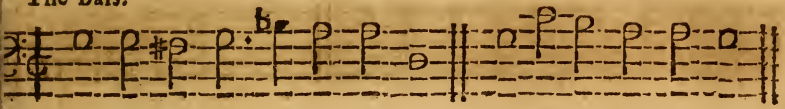
2d. Treble.

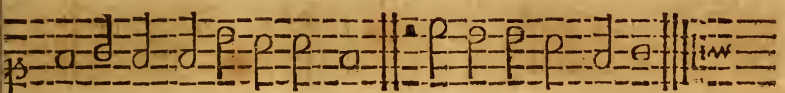


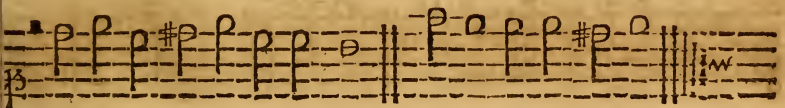
Tenor.

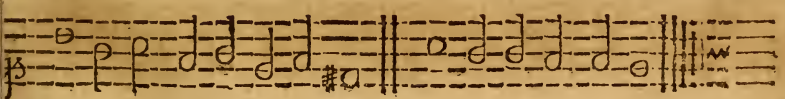


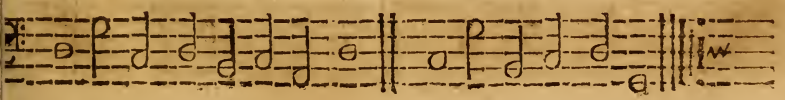
The Baſs.





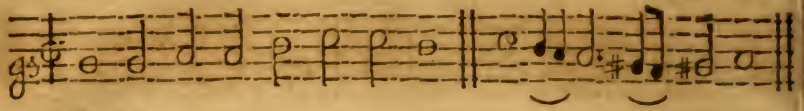




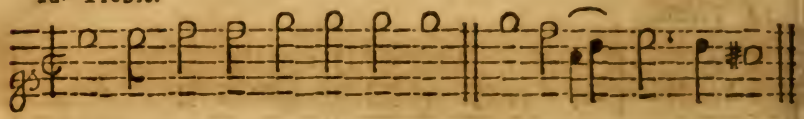


Carliſle Tune. Common Metre ſingle.

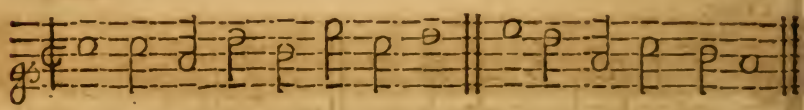
1ſt. Treble.



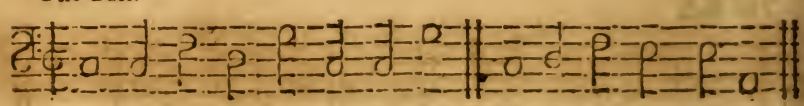
2d. Treble.

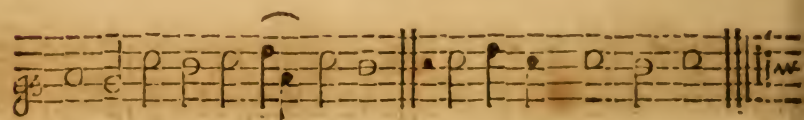


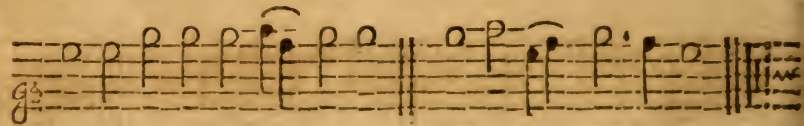
Tenor.

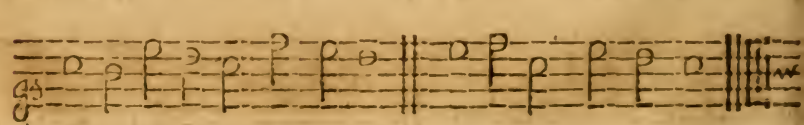


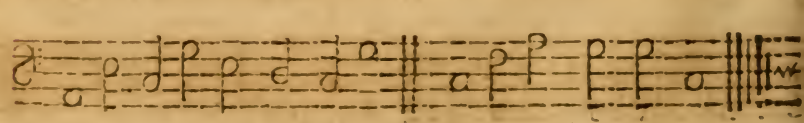
The Baſs.





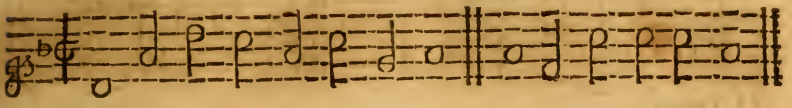




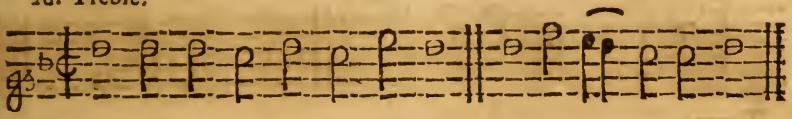


Buckingham Tune. Common Metre fingle.

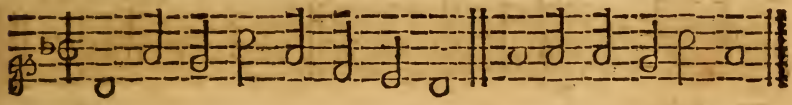
1ſt. Treble.



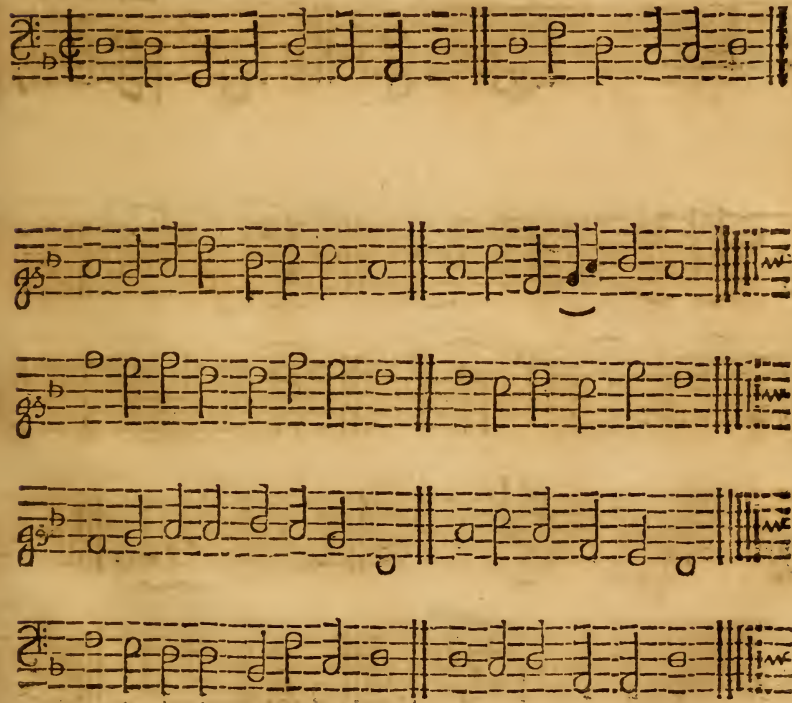
2d. Treble.



Tenor.

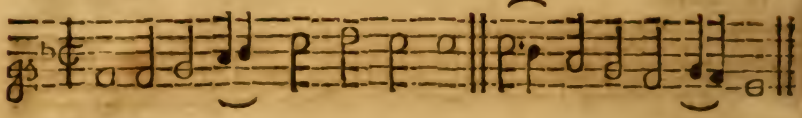


The Baſs.

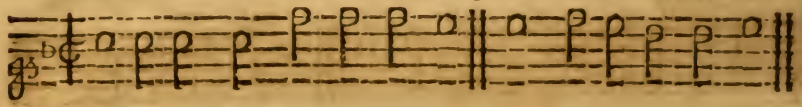


Northamton Tune. Common Metre single.

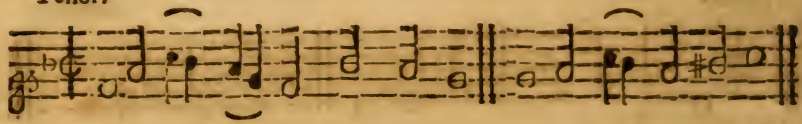
1ſt. Treble.



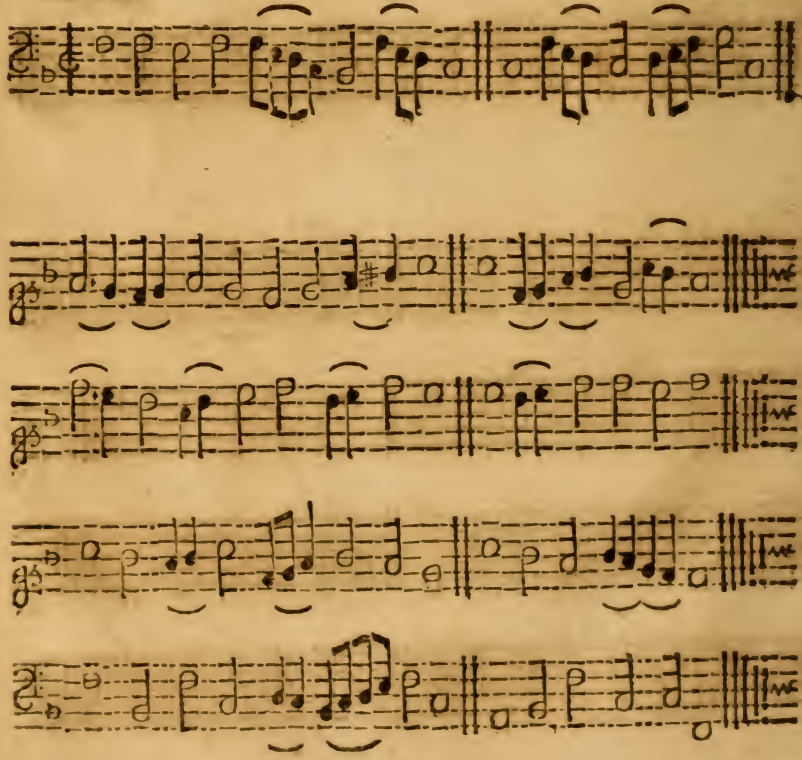
2d Treble.



Tenor.

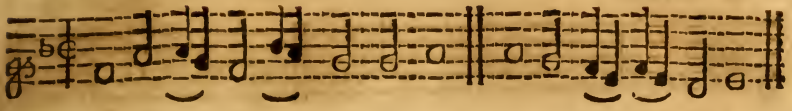


The Baſs.

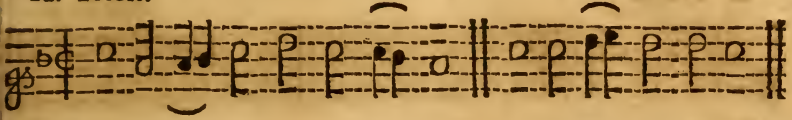


Wanford Tune. Common Metre single.

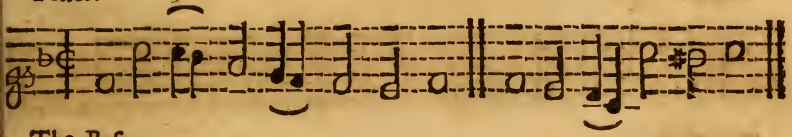
1ſt. Treble.



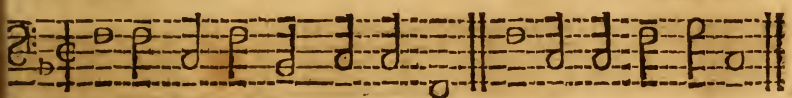
2d. Treble.

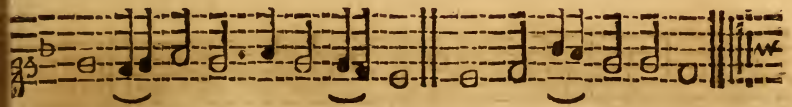


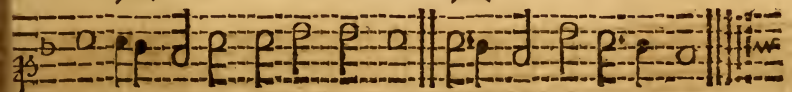
Tenor.

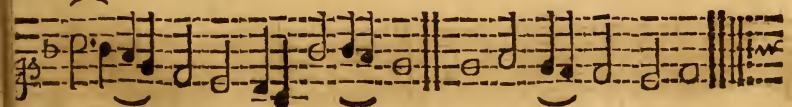


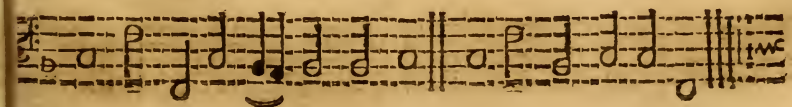
The Baſs.





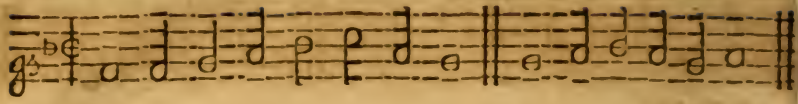




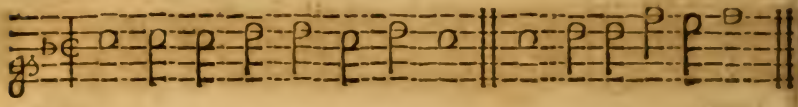


Colchester Tune. Common Metre single.

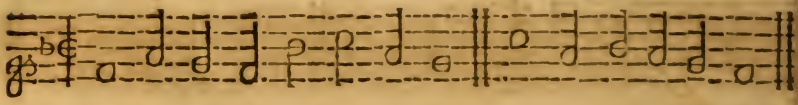
1st. Treble.



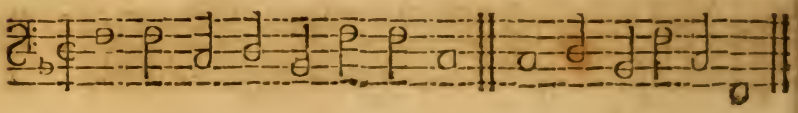
2d. Treble.

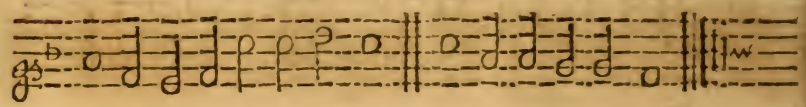


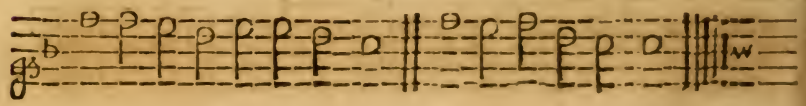
Tenor.

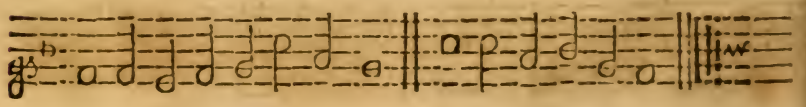


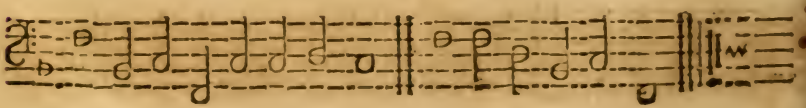
The Bass.





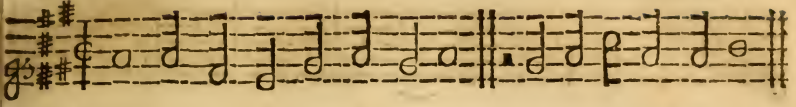




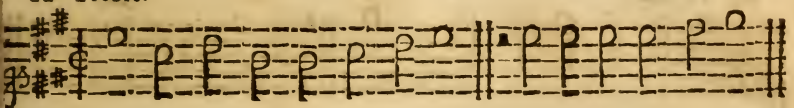


Notingham Tune. Common Metre single.

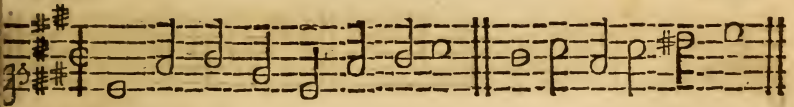
1st. Treble.



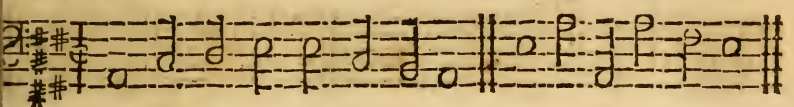
2d. Treble.

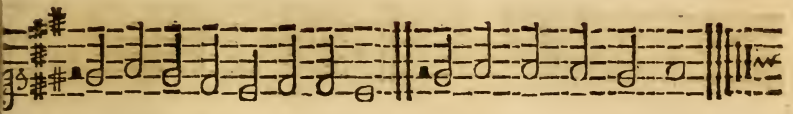


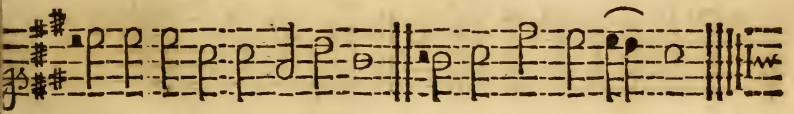
Tenor.

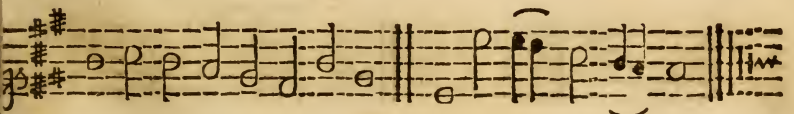


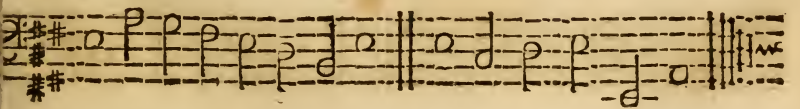
The Bass.





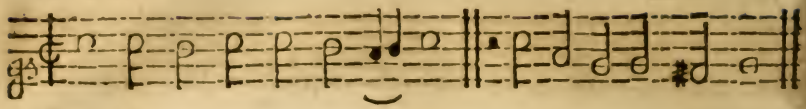




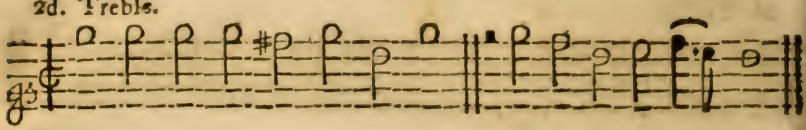


St. *James's Tune.* Common Metre single.

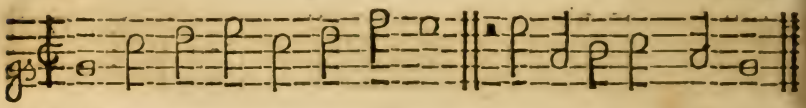
1R. Treble.



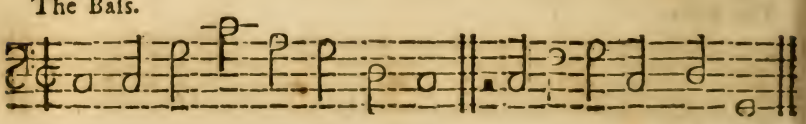
2d. Treble.

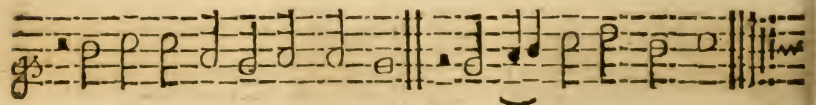


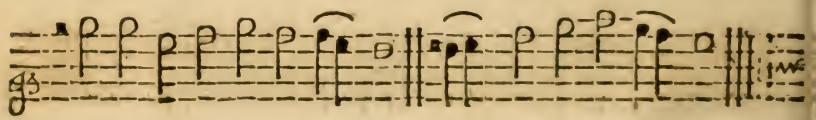
Tenor.

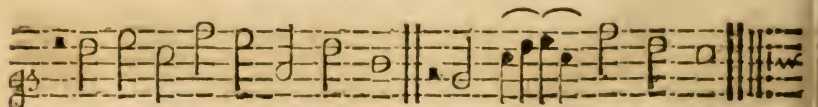


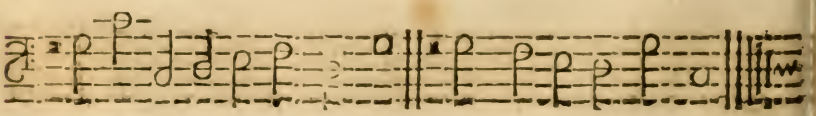
The Baſs.





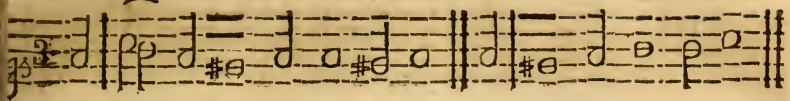




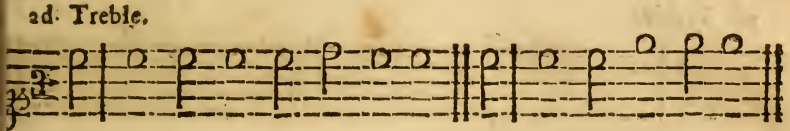


Walingford Tune. Common Metre single.

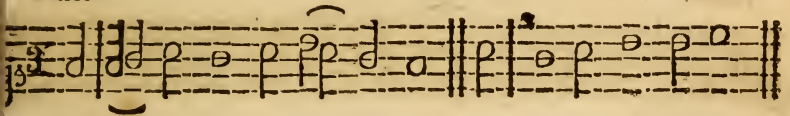
1st. Treble.



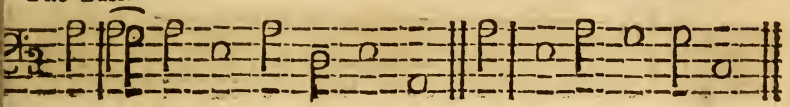
2d. Treble.

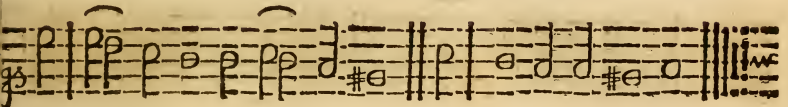


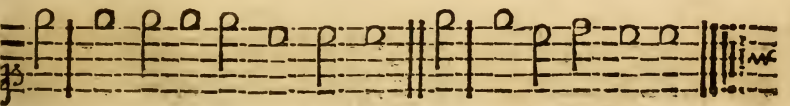
Tenor.

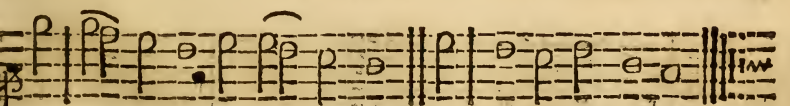


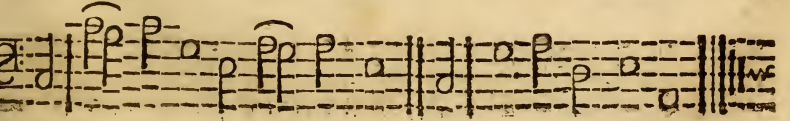
The Bass.





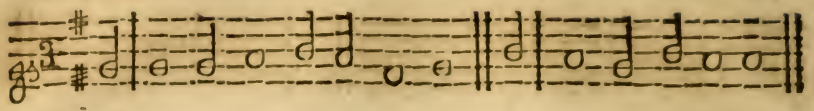




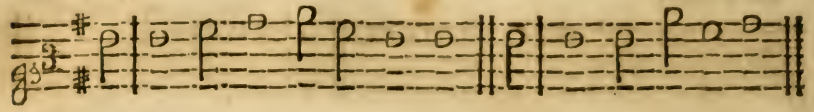


Blewbery Tune. Common Metre single.

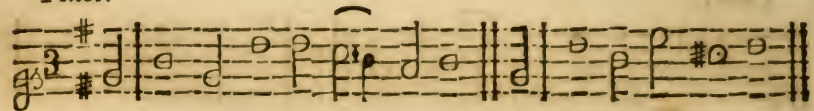
1ſt. Treble.



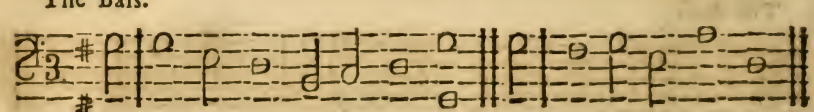
2d. Treble.

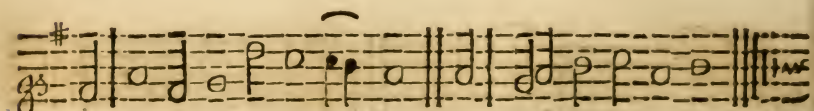


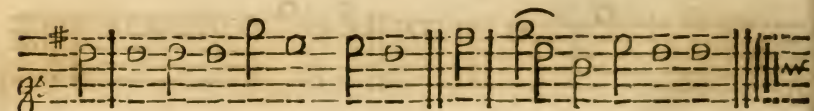
Tenor.

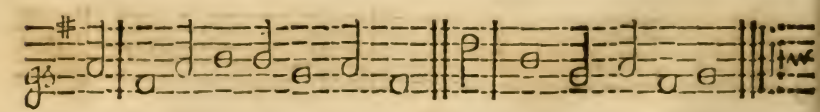


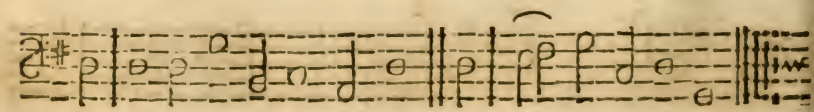
The Baſs.





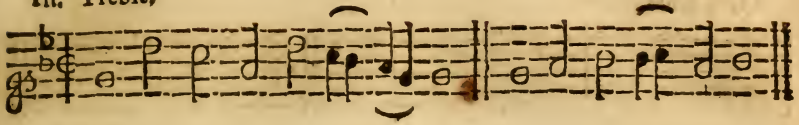




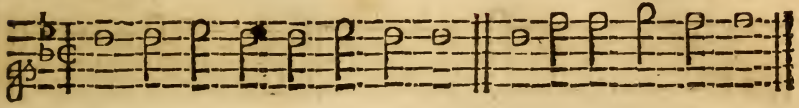


Lamborn Tune. Common Metre single.

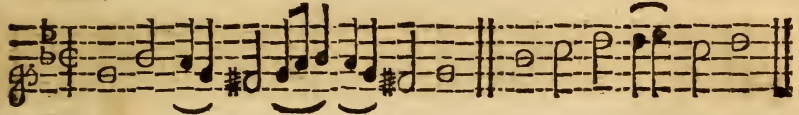
1st. Treble.



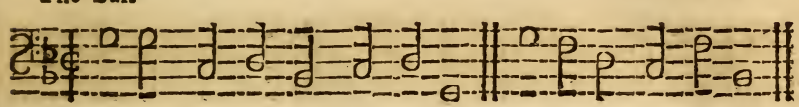
2d. Treble.

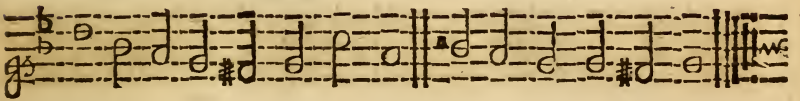


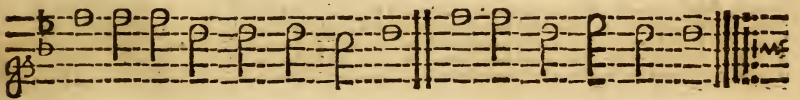
Tenor.

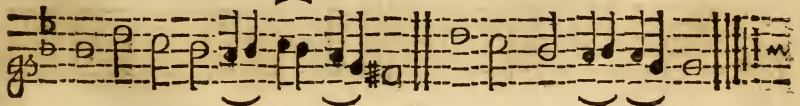


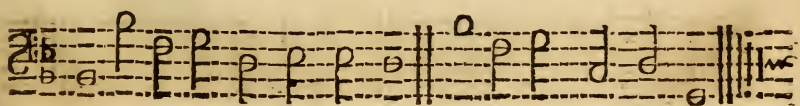
The Bass.





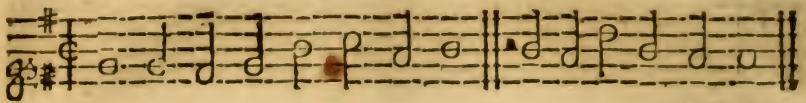




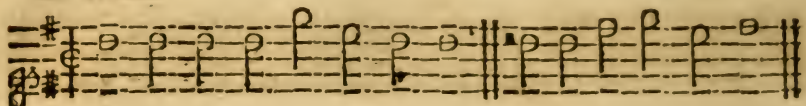


Lewis Tune. Common Metre *single.*

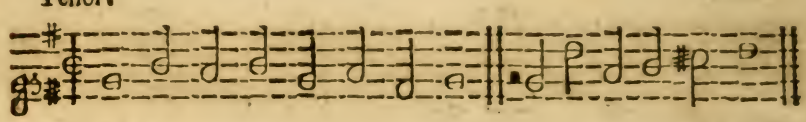
1ſt. Treble.



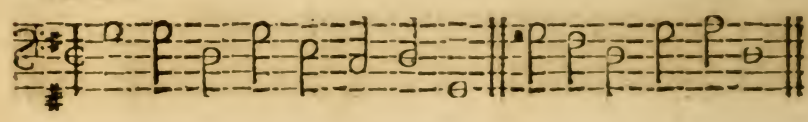
2d. Treble.

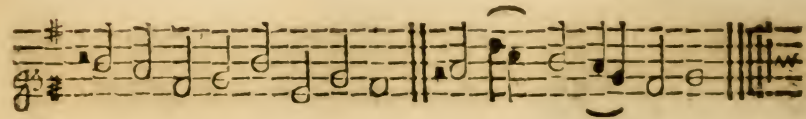


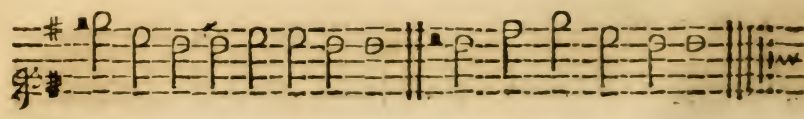
Tenor.

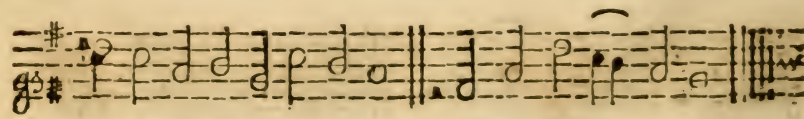


The Baſs.



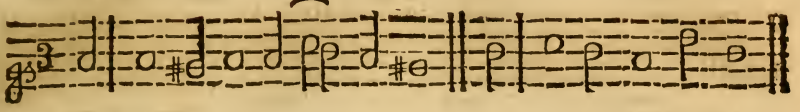




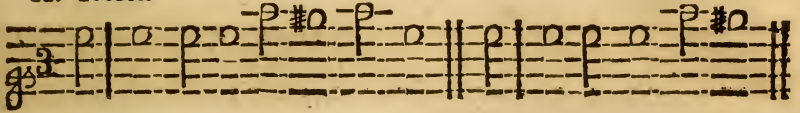


Burford Tune. Common Metre ſingle.

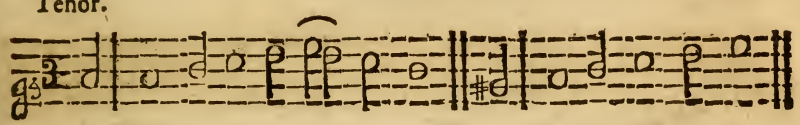
1ſt. Treble.



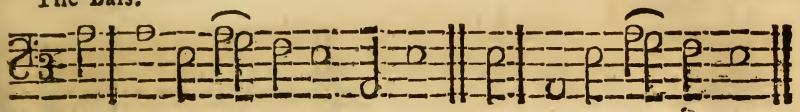
2d. Treble.

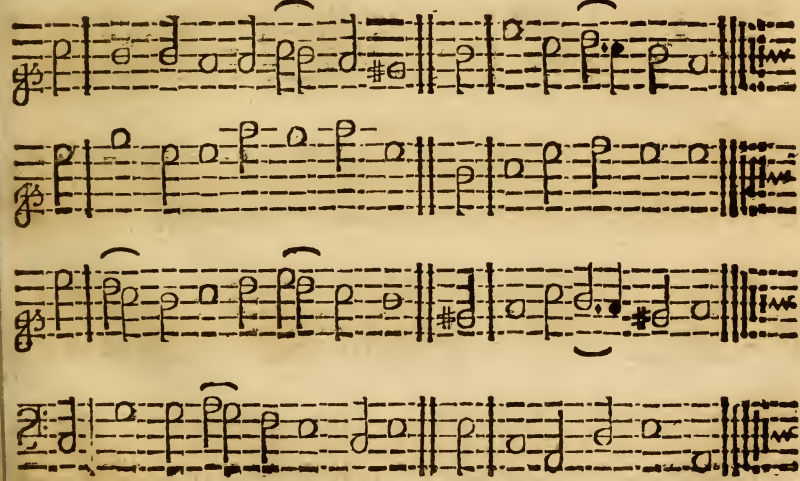


Tenor.



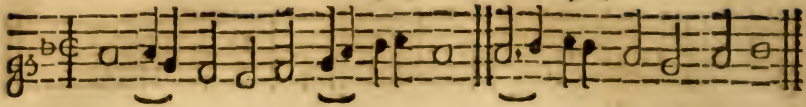
The Baſs.



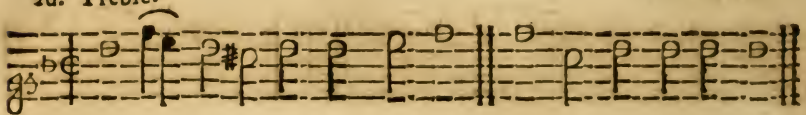


Marlow Tune. Common Metre ſingle.

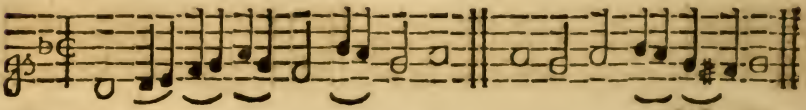
1ſt. Treble.



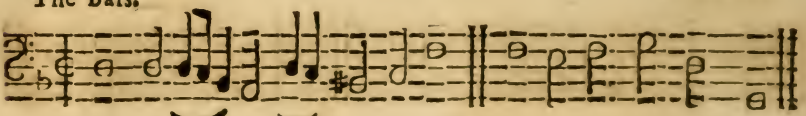
2d. Treble.

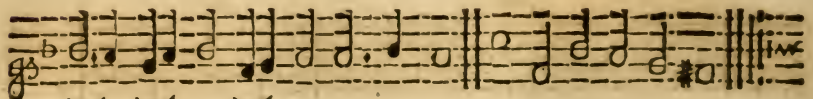


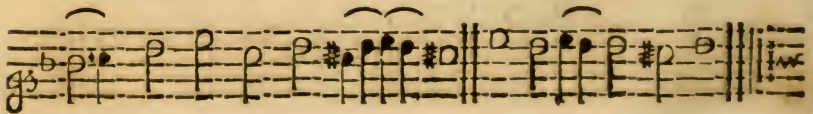
Tenor.

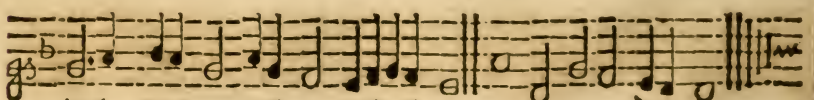


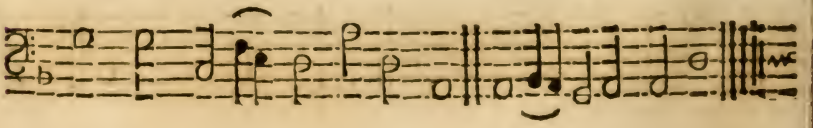
The Baſs.





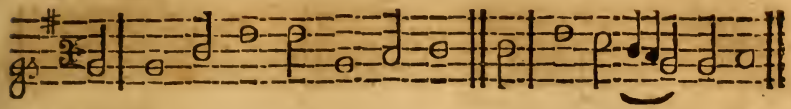




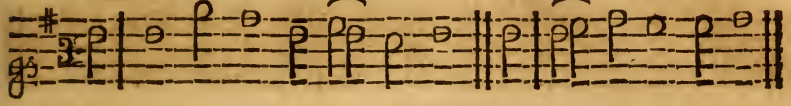


Portſmouth Tune. Common Metre ſingle.

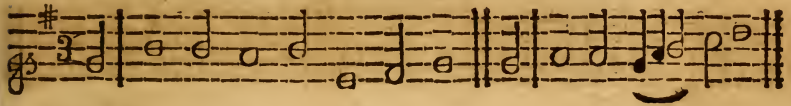
1ſt. Treble.



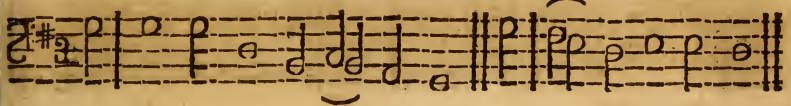
2d. Treble.

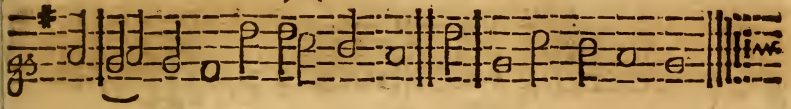


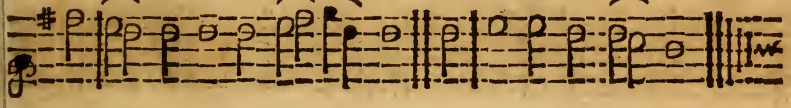
Tenor.

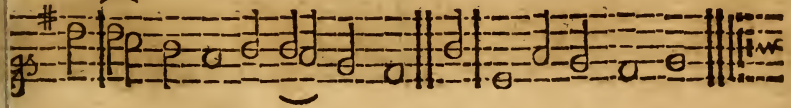


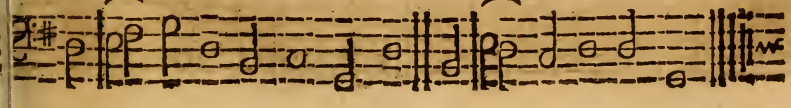
The Baſs.





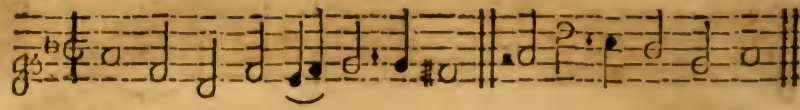




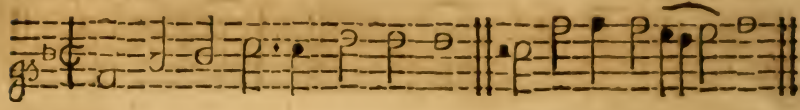


Norwich Tune. Common Metre ſingle.

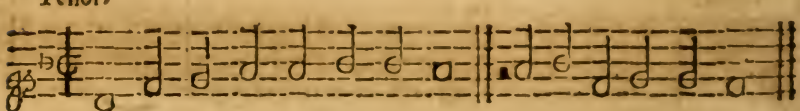
1ſt. Treble.



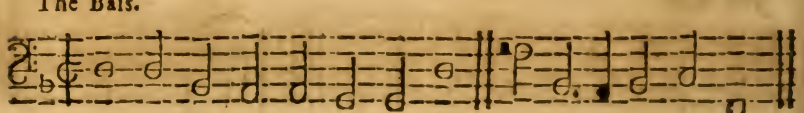
2d. Treble.

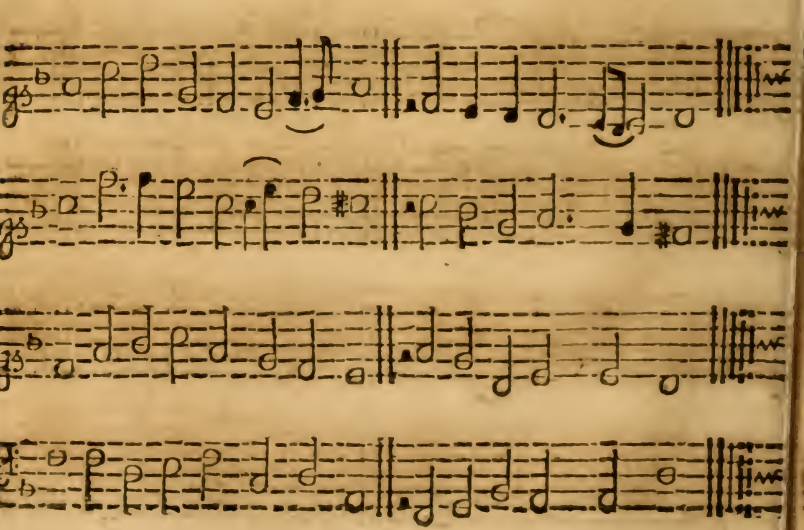


Tenor.



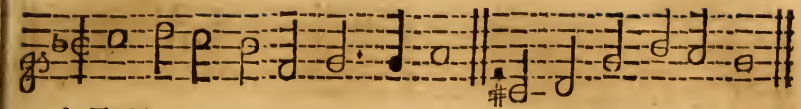
The Baſs.



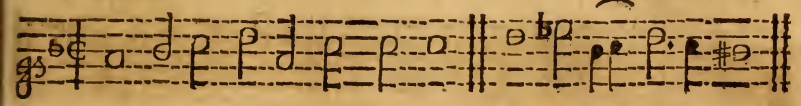


Abby Tune. Common Metre fingle.

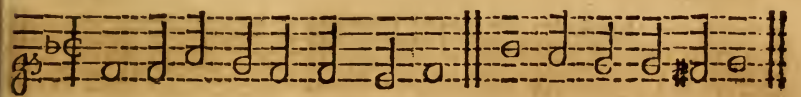
1ſt. Treble.



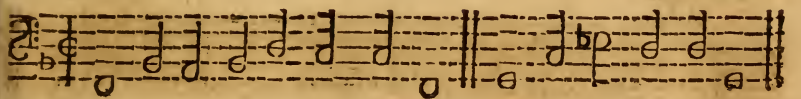
2d. Treble.

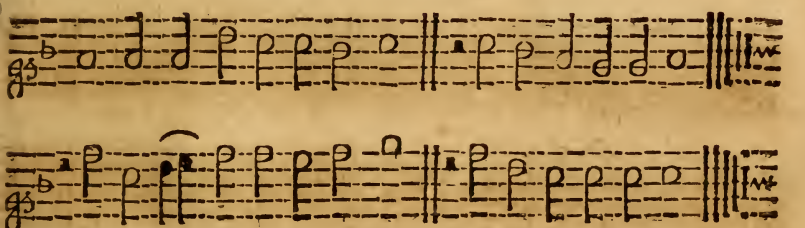


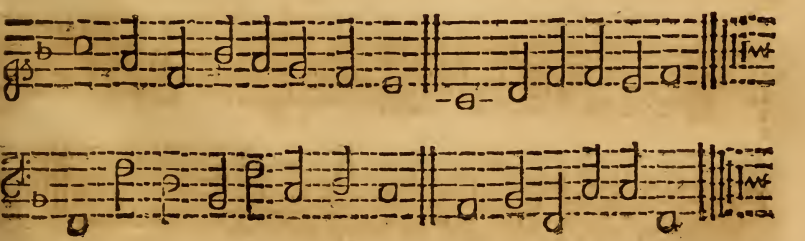
Tenor.



The Baſs.

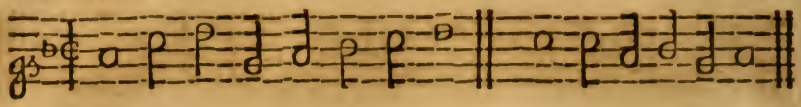




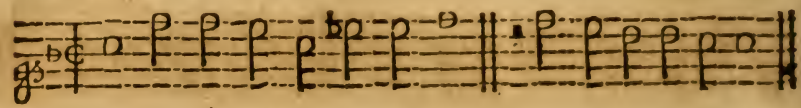


Dundee Tune. Common Metre single.

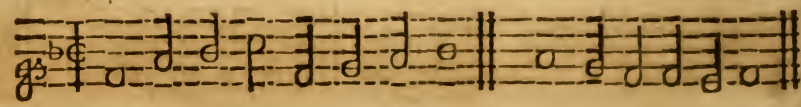
1ſt. Treble.



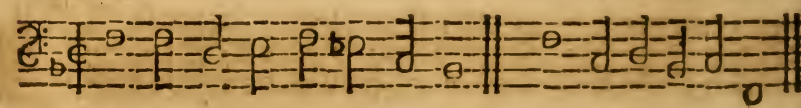
2d. Treble.

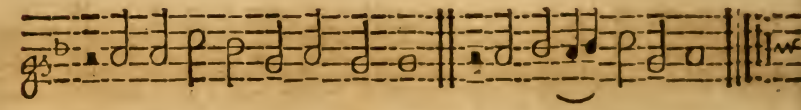


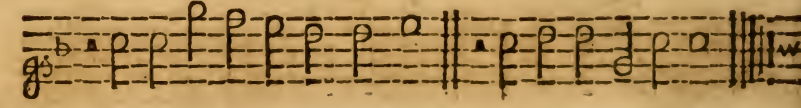
Tenor.

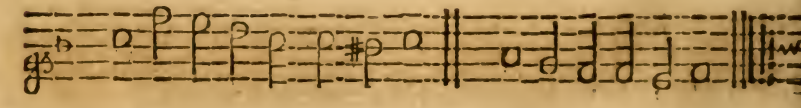


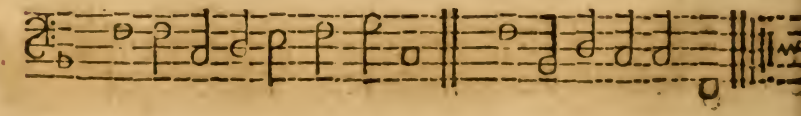
The Baſs.





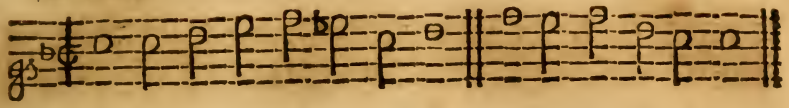




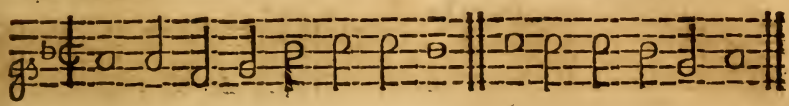


Lincoln Tune. Common Metre single.

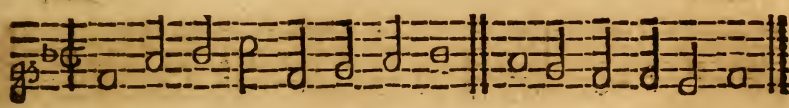
1st. Treble.



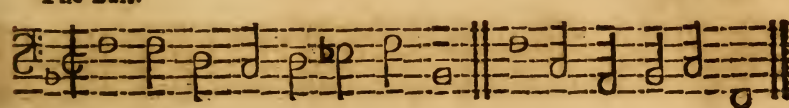
2d. Treble.

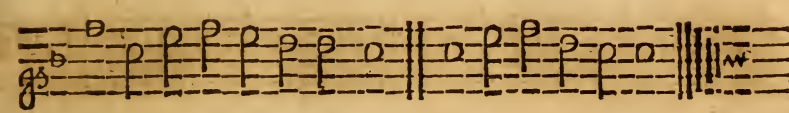


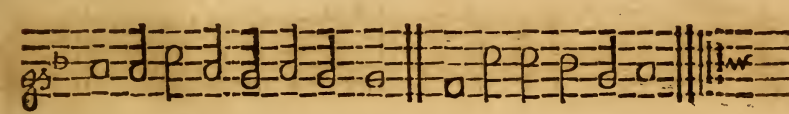
Tenor.

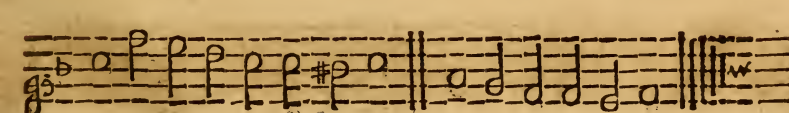


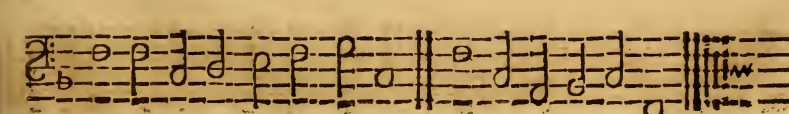
The Bass.





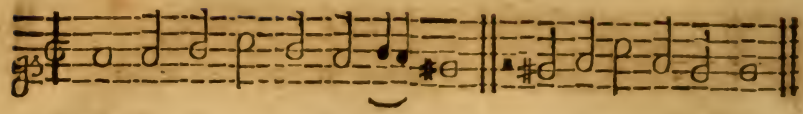




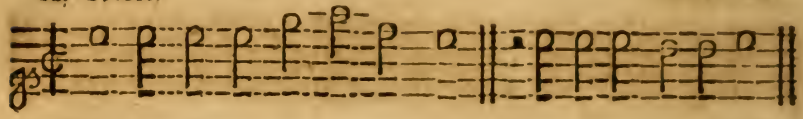


Arundel Tune. Common Metre ſingle.

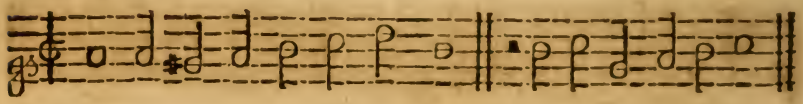
1ſt. Treble.



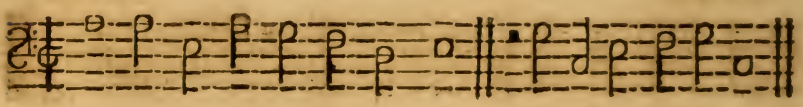
2d. Treble.

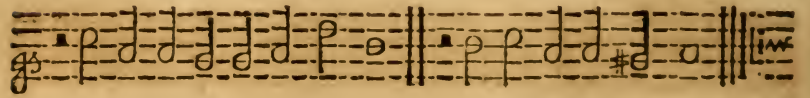


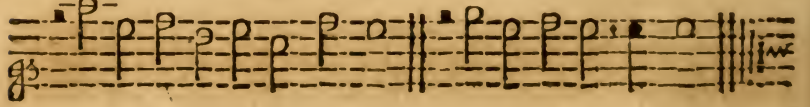
Tenor.

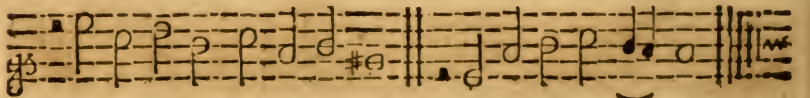


The Baſs.



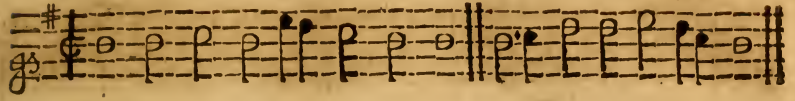




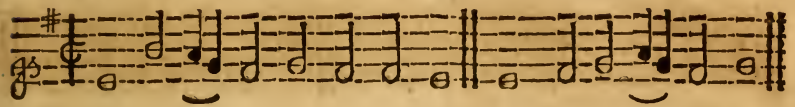


Newark Tune. Common Metre fingle.

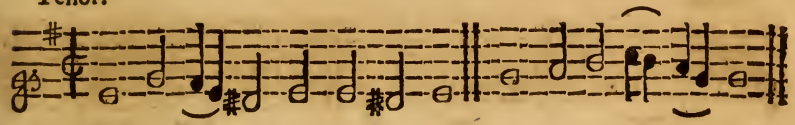
1ſt. Treble.



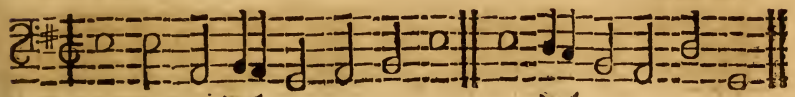
2d Treble.

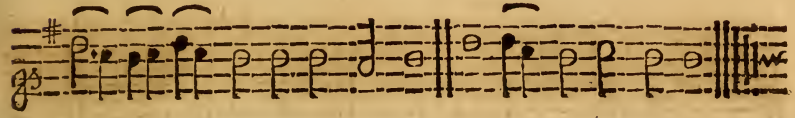


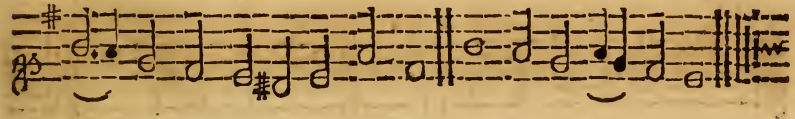
Tenor.

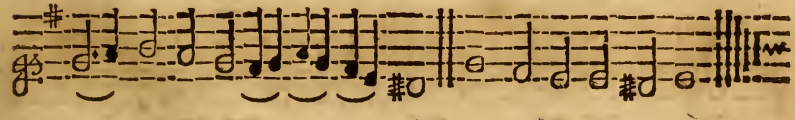


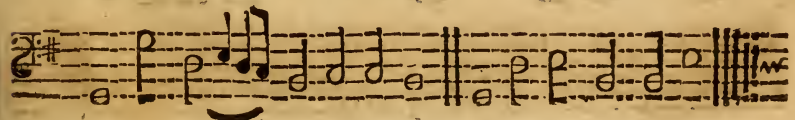
The Baſs.





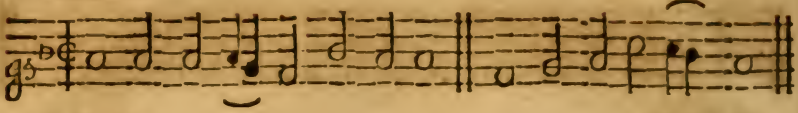




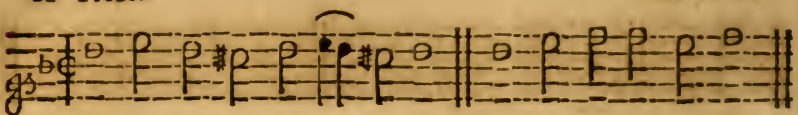


Southamton Tune. Common Metre single.

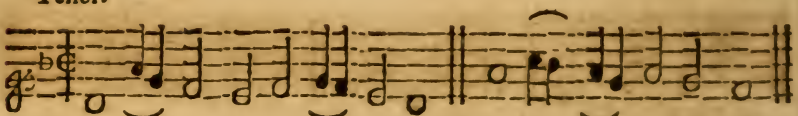
1ſt. Treble.



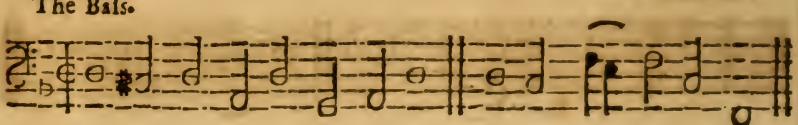
2d. Treble.

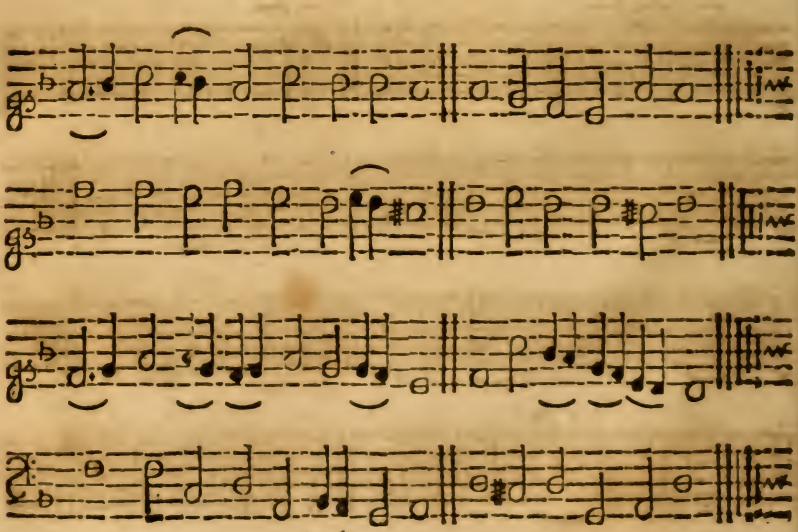


Tenor.



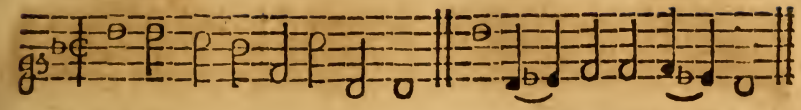
The Baſs.



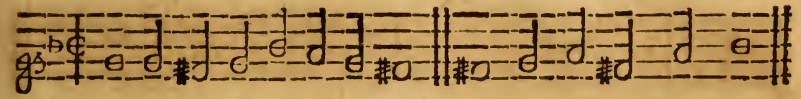


Sandwitch Tune. Common Metre ſingle.

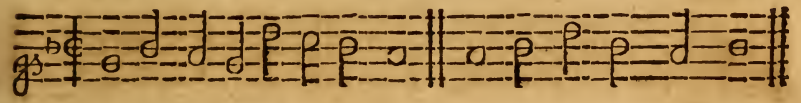
1ſt. Treble.



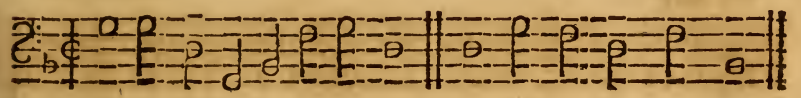
2d. Treble.

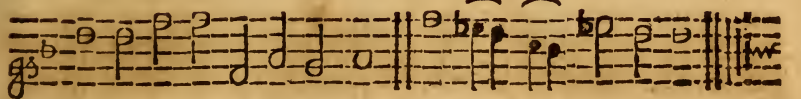


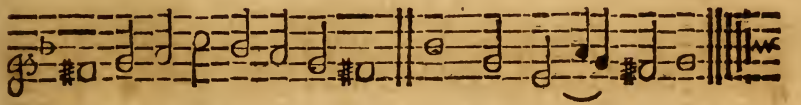
Tenor.

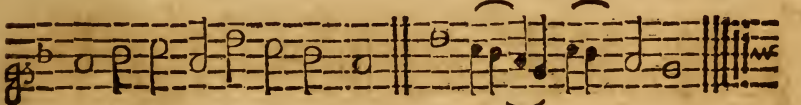


The Baſs.



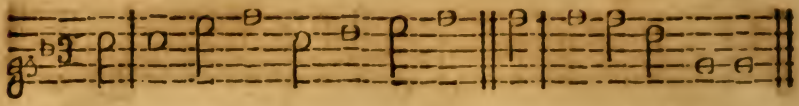




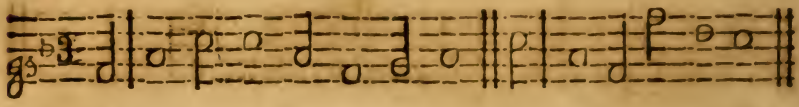


Namure Tune. Common Metre single.

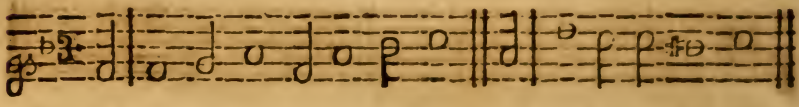
1ſt. Treble.



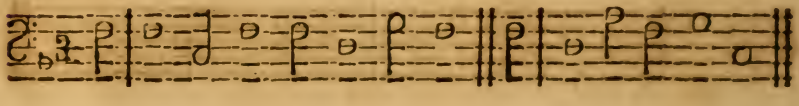
2d. Treble.

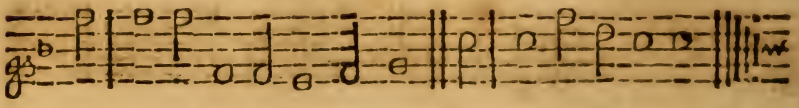


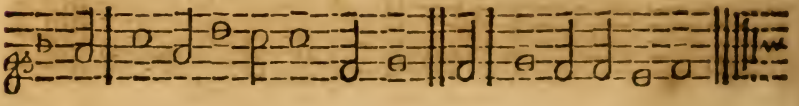
Tenor.

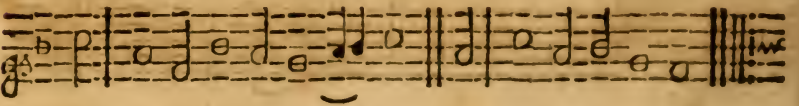


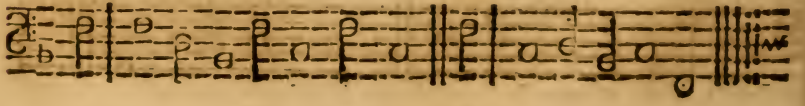
The Baſs.







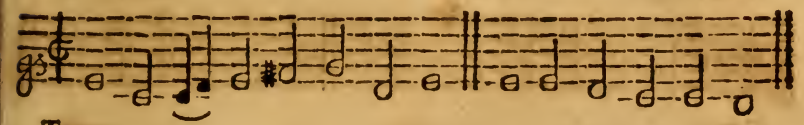




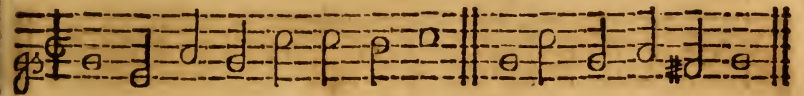
St. *Anns Tune.* Common Metre single.

1st. Treble.

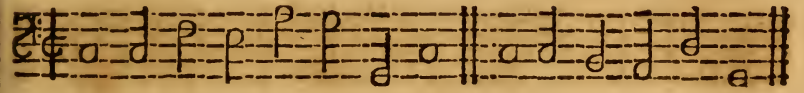
2d. Treble.

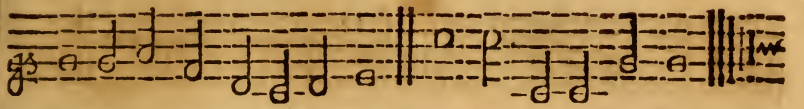


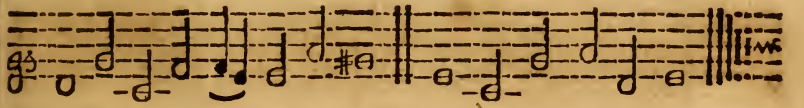
Tenor.

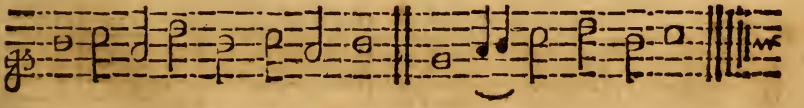


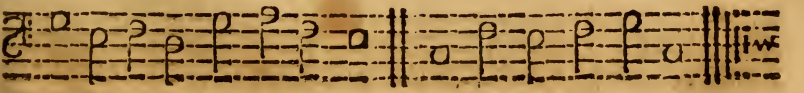
The Baſs.





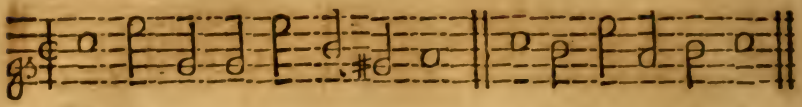




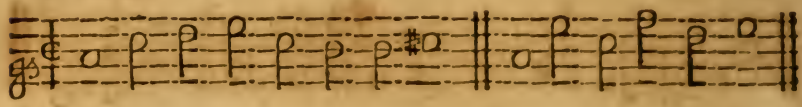


Brunſwick Tune. Common Metre ſingle.

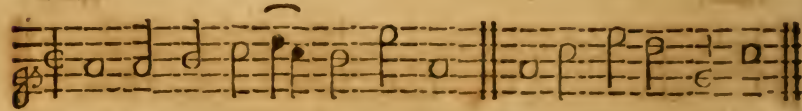
1ſt. Treble.



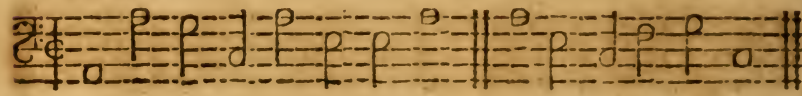
2d. Treble.

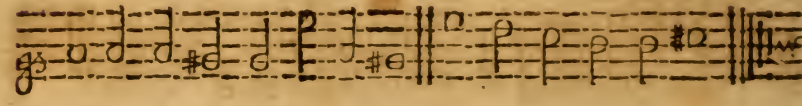


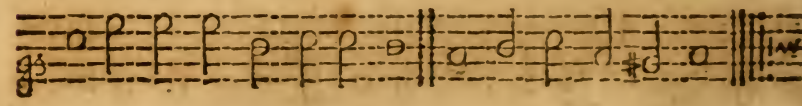
Tenor.

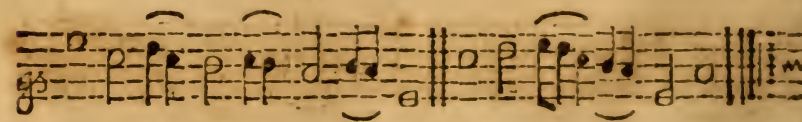


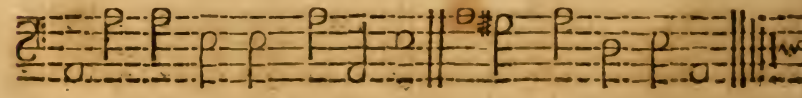
The Baſs.





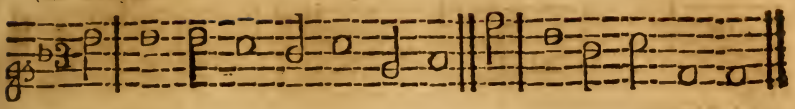




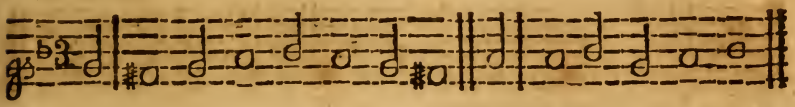


Stepney Tune. Common Metre single.

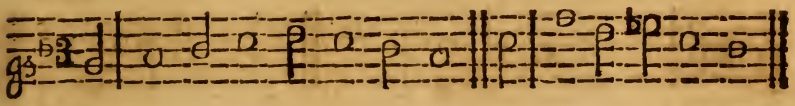
1st. Treble.



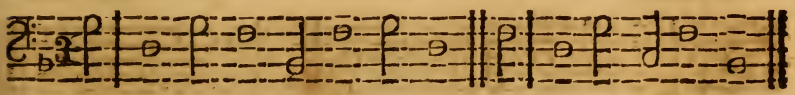
2d. Treble.

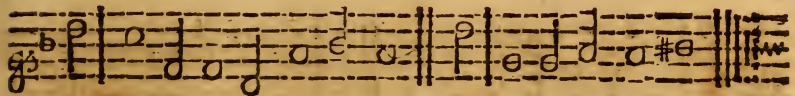


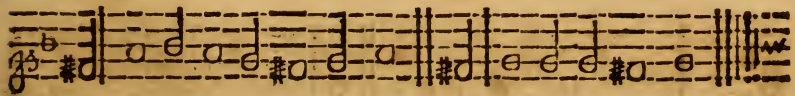
Tenor.

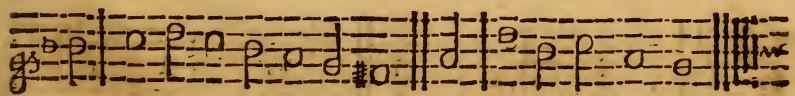


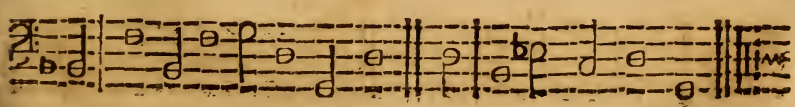
The Bass.





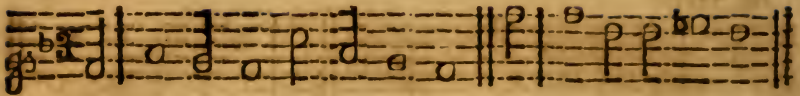




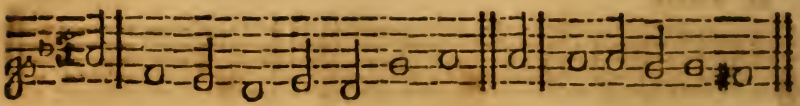


Wantage Tune. Common Metre ſingle.

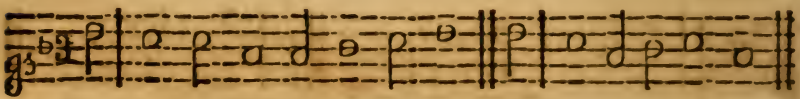
1ſt. Treble.



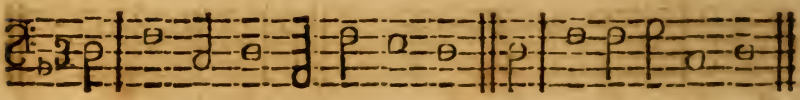
2d. Treble.

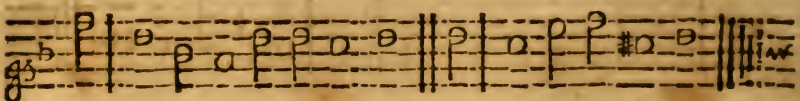


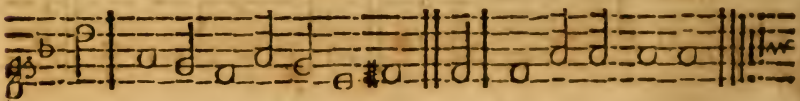
Tenor.

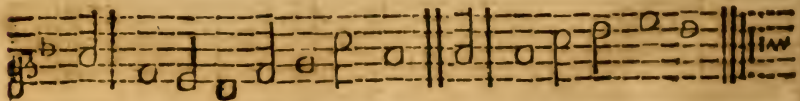


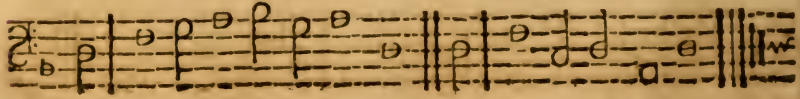
The Baſs.





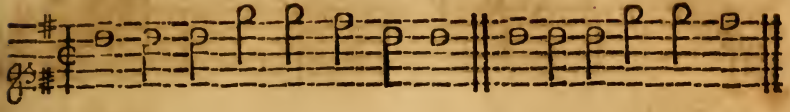




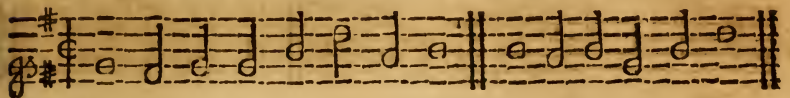


Munmouth Tune. Common Metre ſingle.

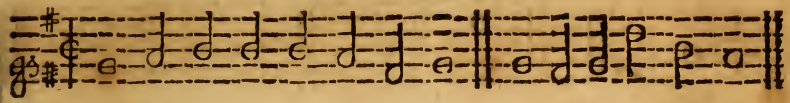
1ſt. Treble.



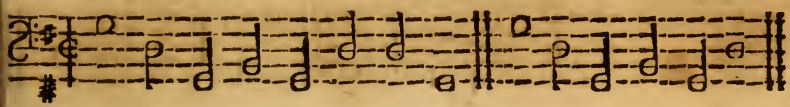
2d. Treble.

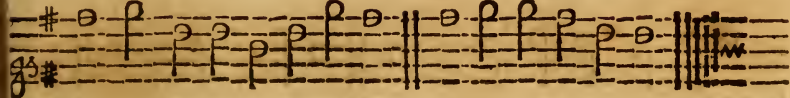


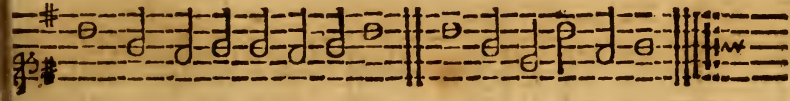
Tenor.

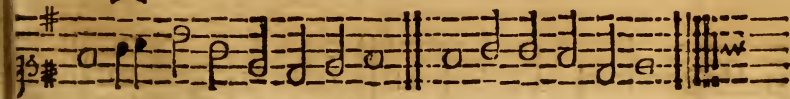


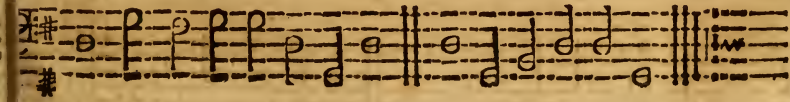
The Baſs.





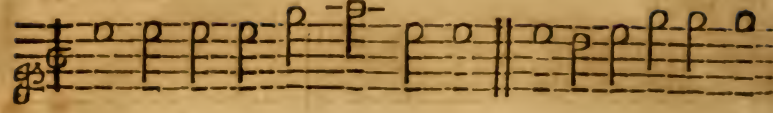




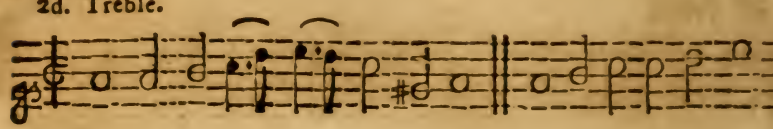


Brimpton Tune. Common Metre single.

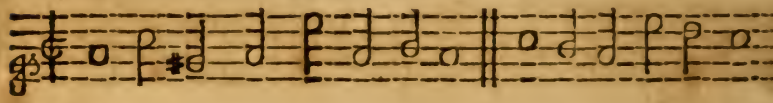
1st. Treble.



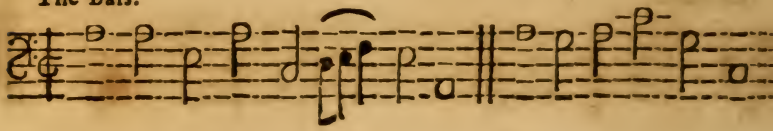
2d. Treble.

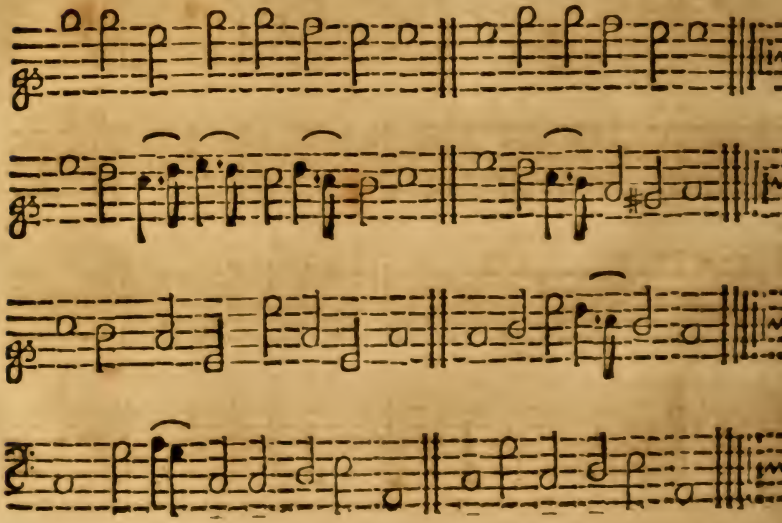


Tenor.



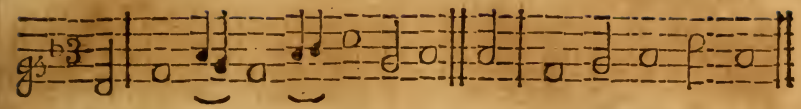
The Bass.



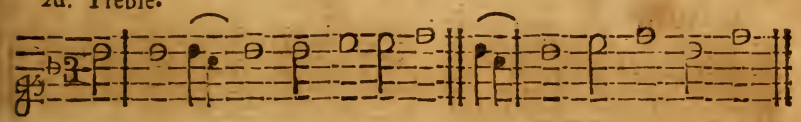


Henly Tune. Common Metre single.

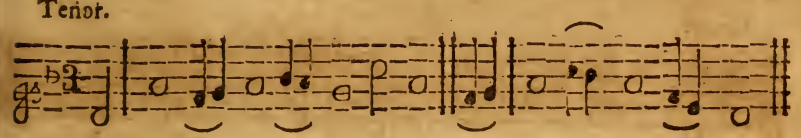
1ſt. Treble.



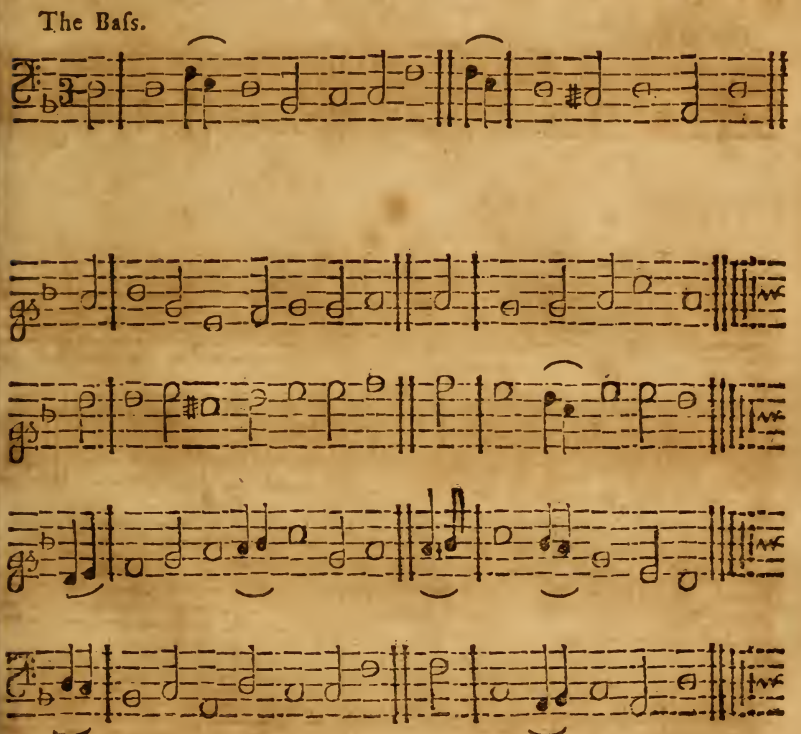
2d. Treble.



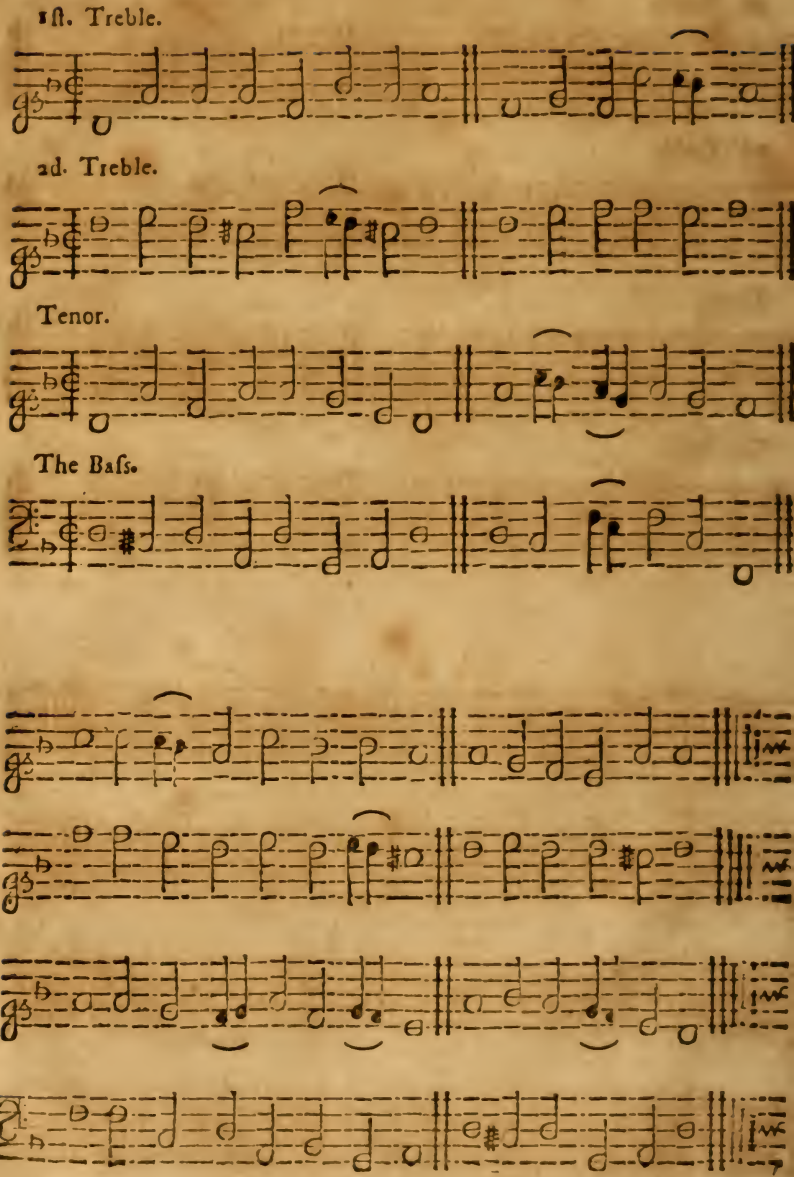
Tenor.



The Baſs.

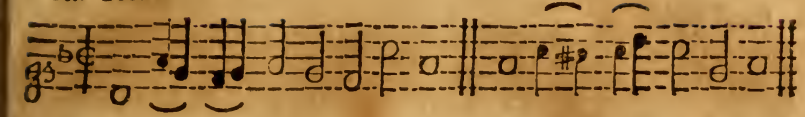


St. *Laurence's Tune.* Common Metre single.

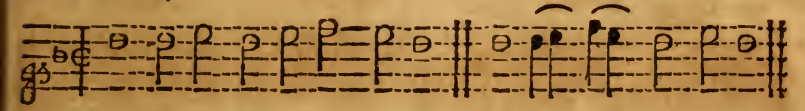


Bangor Tune. Common Metre single.

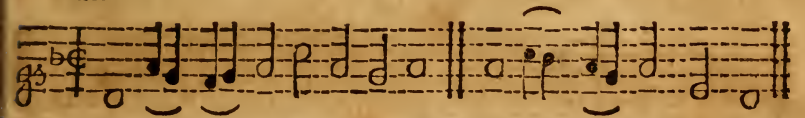
1st. Treble.



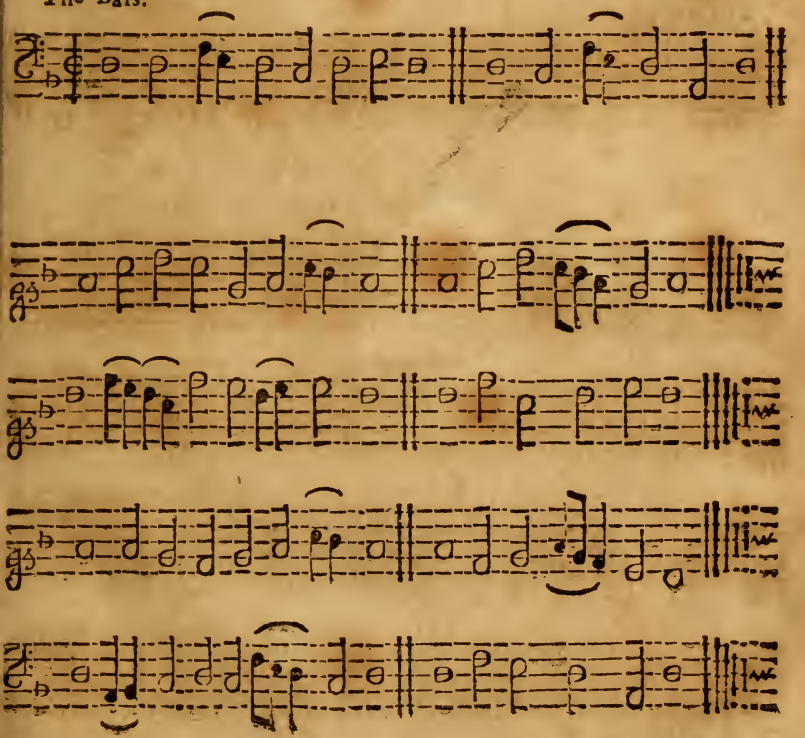
2d. Treble.



Tenor.

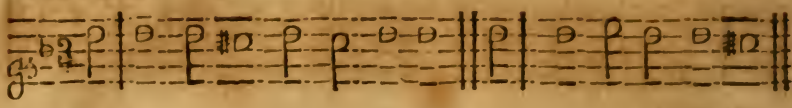


The Bass.

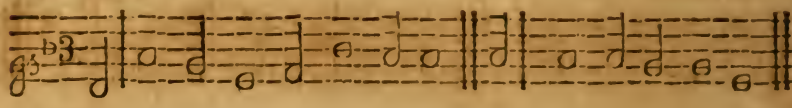


Aldermaſton Tune. Common Metre ſingle.

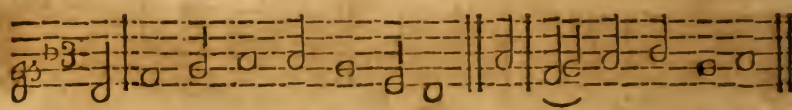
1ſt. Treble.



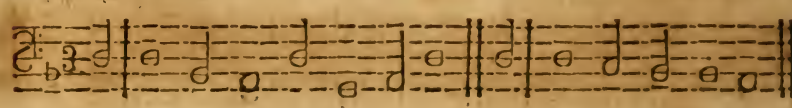
2d. Treble.

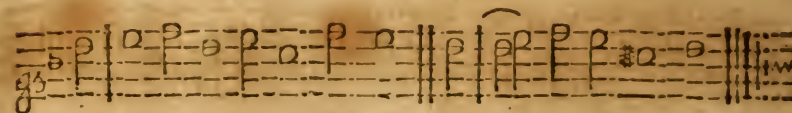


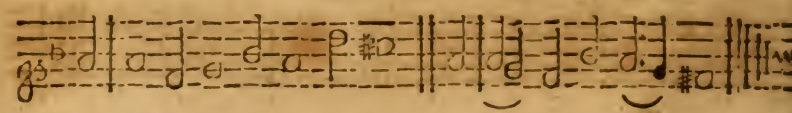
Tenor.

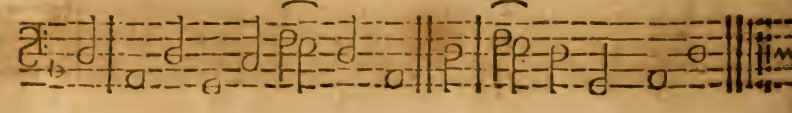


The Baſs.



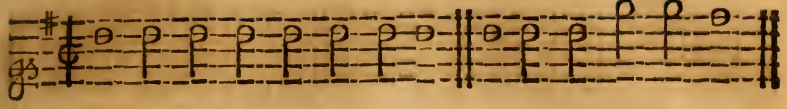




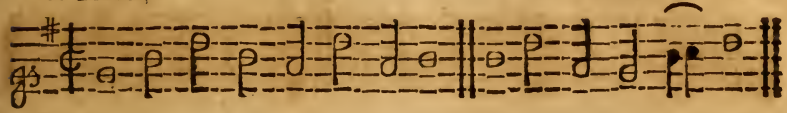


Barnet Tune. **Common Metre single.**

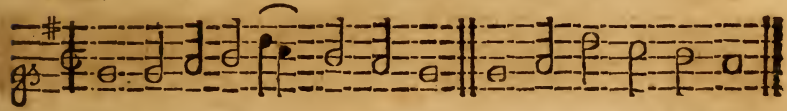
1ſt. Treble.



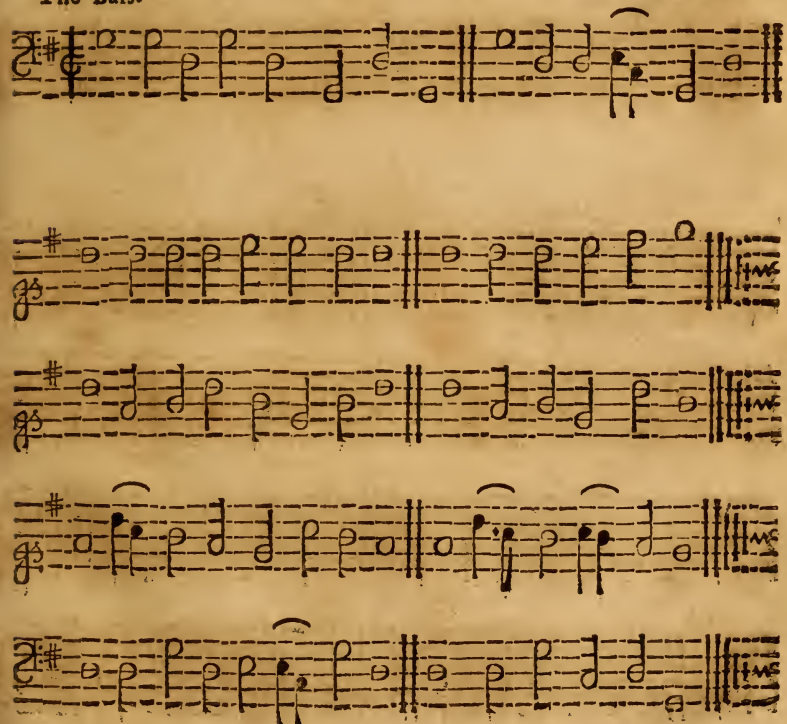
2d. Treble.



Tenor.

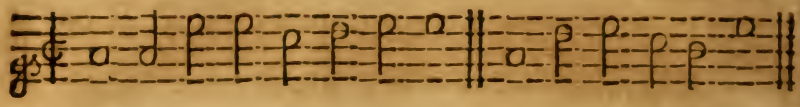


The Baſs.

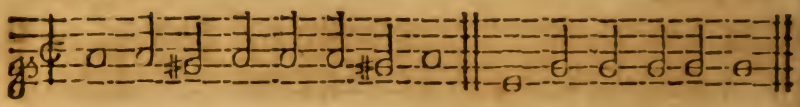


Wandſworth Tune. Common Metre ſingle.

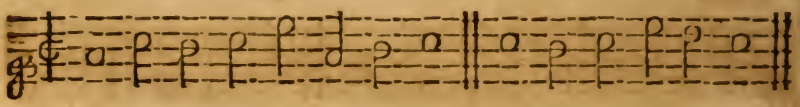
1ſt. Treble.



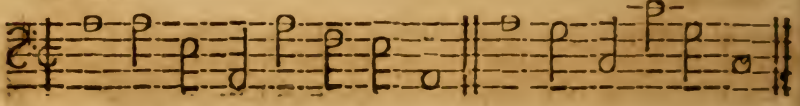
2d. Treble.

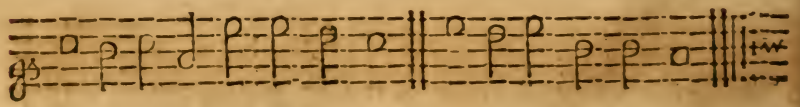


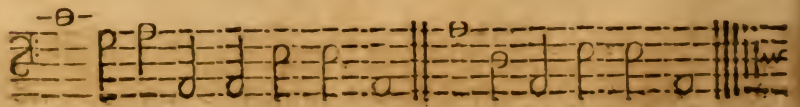
Tenor.



The Baſs.



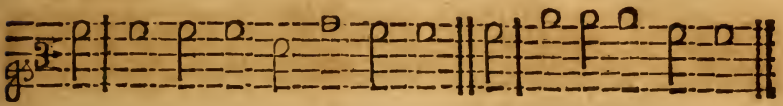




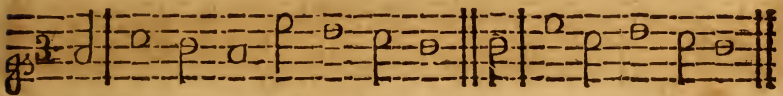
Kingston Tune. Common Metre single.

1st. Treble.

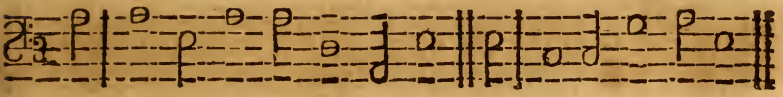
2d. Treble.

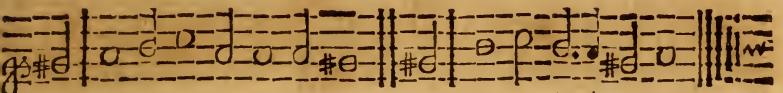


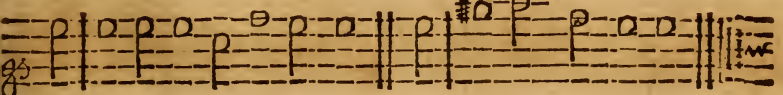
Tenor.

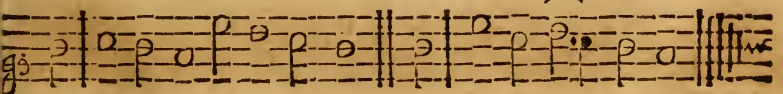


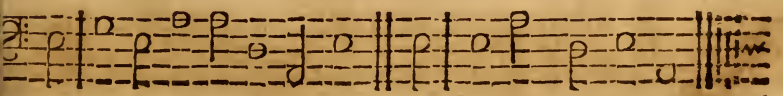
The Bass.





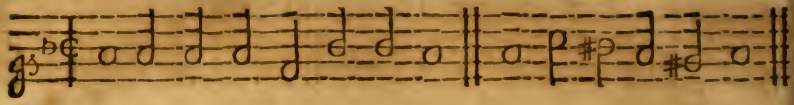




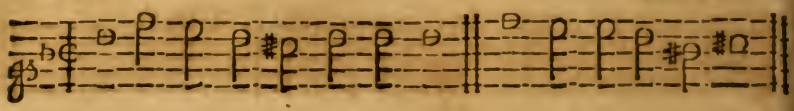


Shrewsbury Tune. Common Metre single.

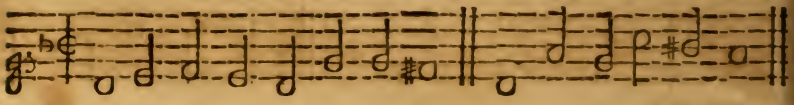
1ſt. Treble.



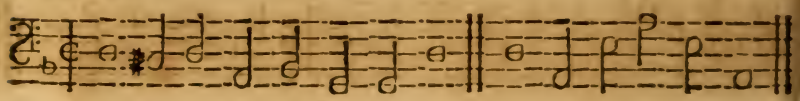
2d. Treble.

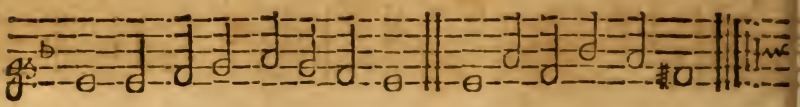


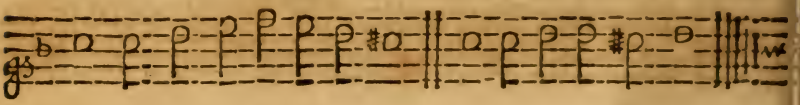
Tenor.

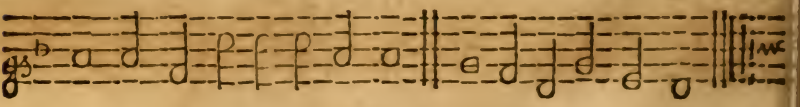


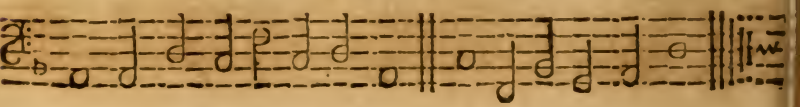
The Baſs.







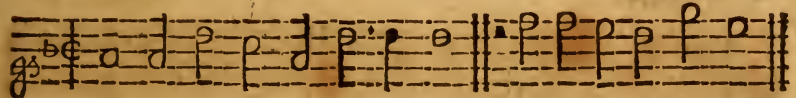




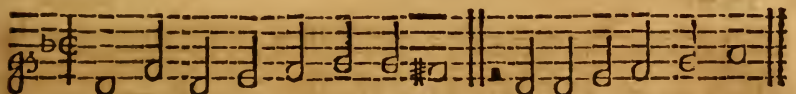
Peterborow Tune. Common Metre ſingle.

1ſt. Treble.

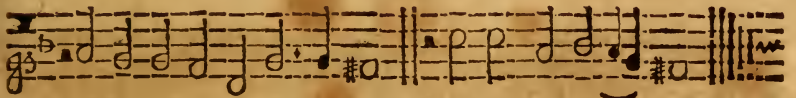
2d. Treble.

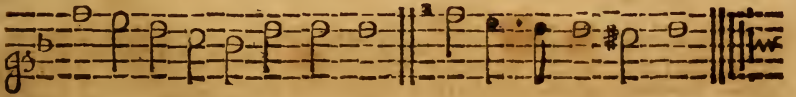


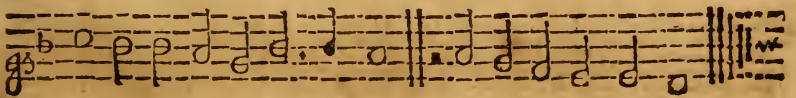
Tenor.

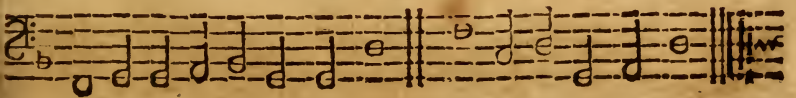


The Baſs.



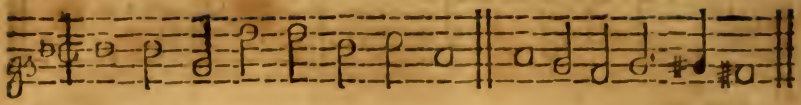




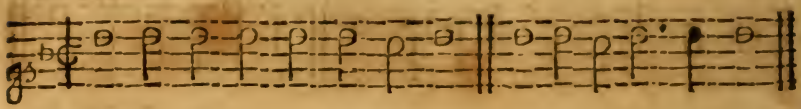


King's Tune. Common Metre single.

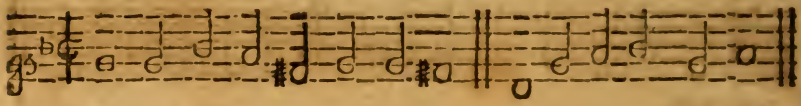
1st. Treble.



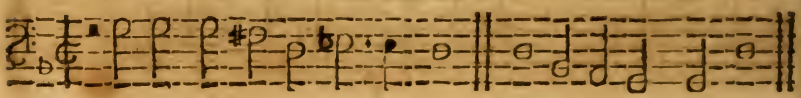
2d. Treble.

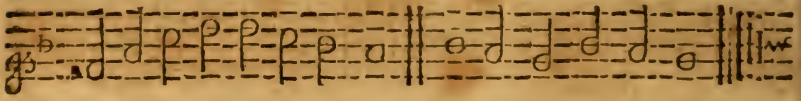


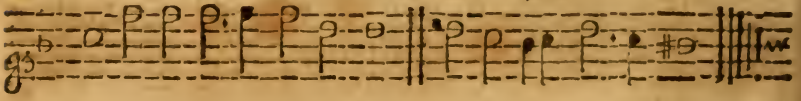
Tenor.

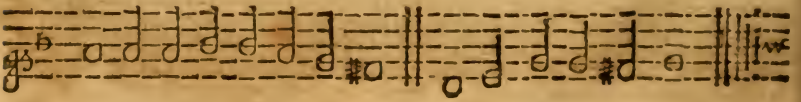


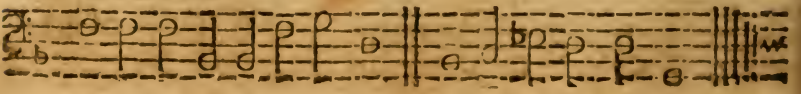
The Bass.





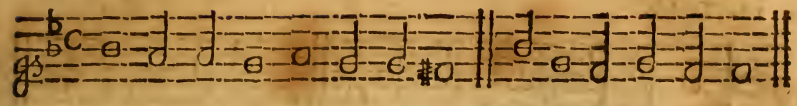




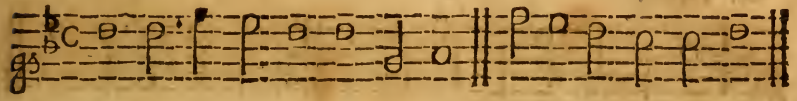


Wolverhampton Tune. Common Metre ſingle.

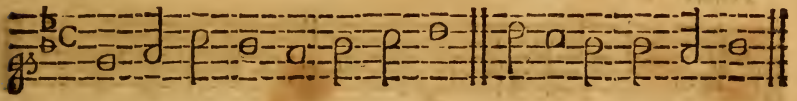
1ſt. Treble.



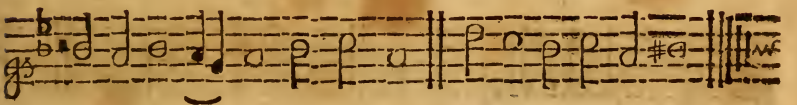
2d. Treble.

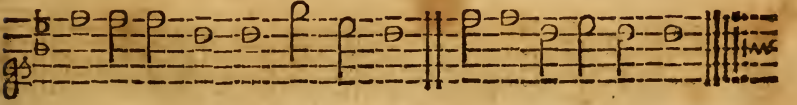


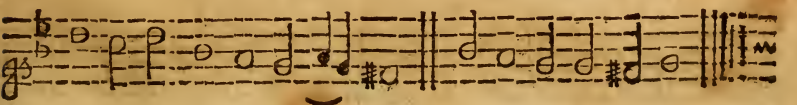
Tenor.



The Baſs.

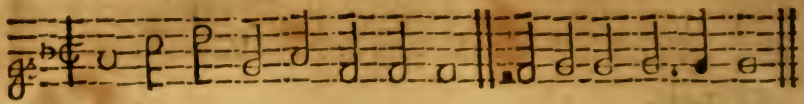




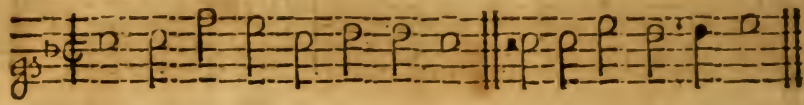


Dukes Tune. Common Metre single.

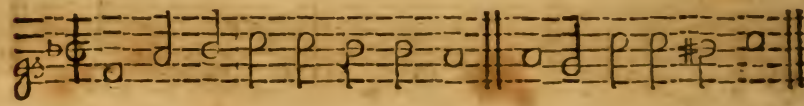
1ſt. Treble.



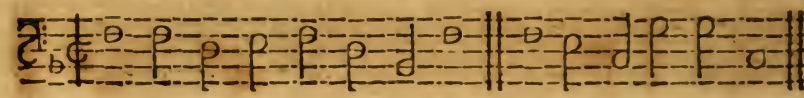
2d. Treble.

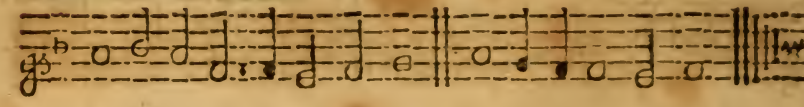


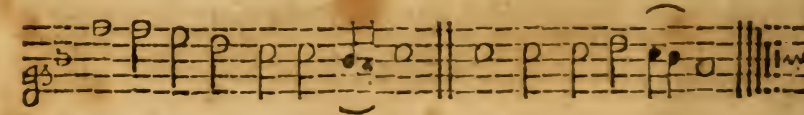
Tenor.

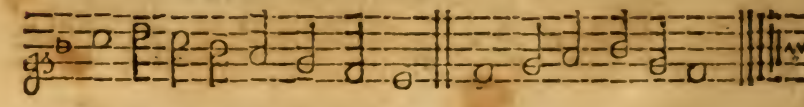


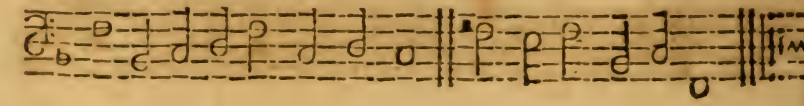
The Baſs.





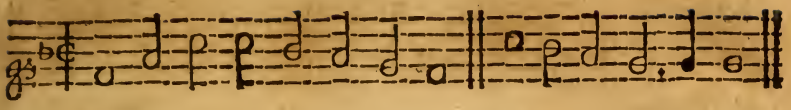




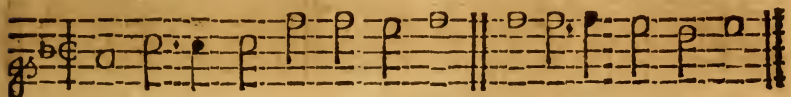


Dumferling Tune. Common Metre ſingle.

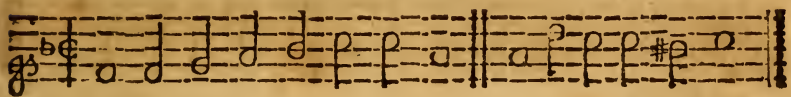
1ſt. Treble.



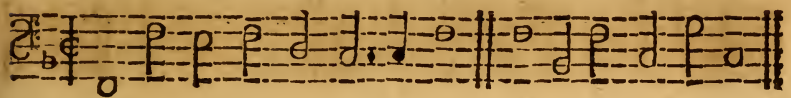
2d. Treble.

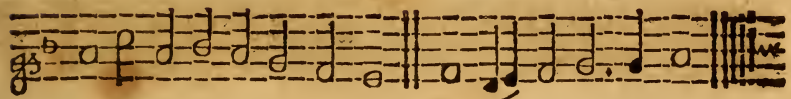


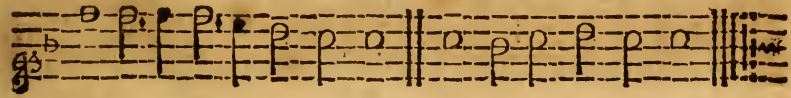
Tenor.

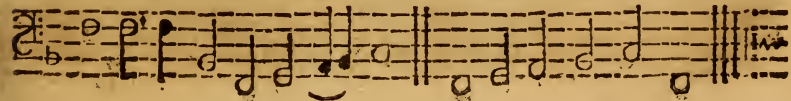


The Baſs.



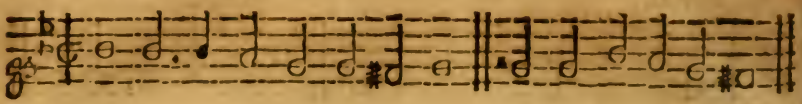




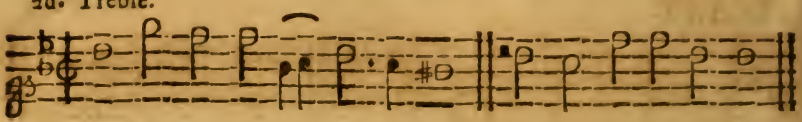


Hereford Tune. Common Metre single.

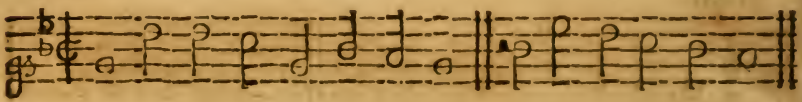
1st. Treble.



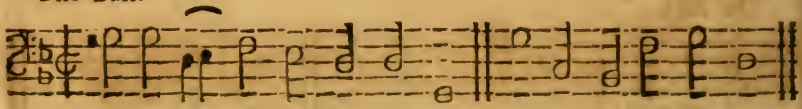
2d. Treble.

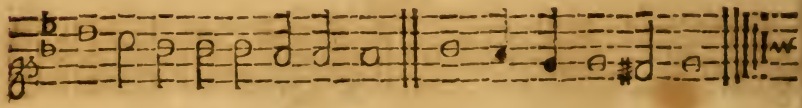


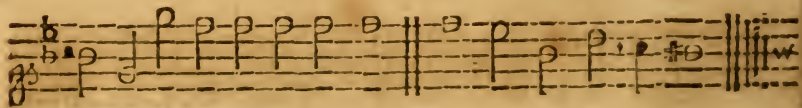
Tenor.

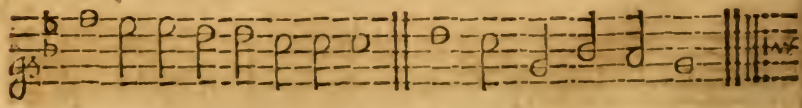


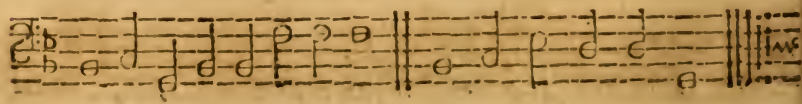
The Bass.





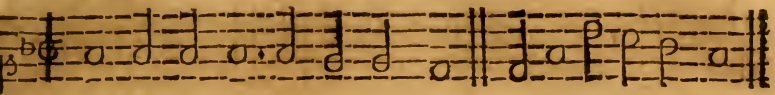




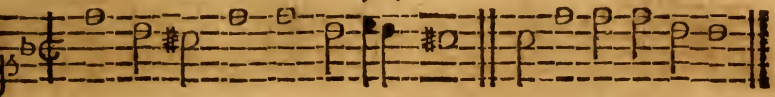


Christs-Hospital Tune. Common Metre single.

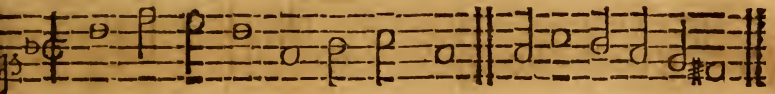
1st. Treble.



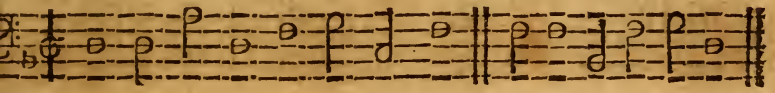
2d. Treble.

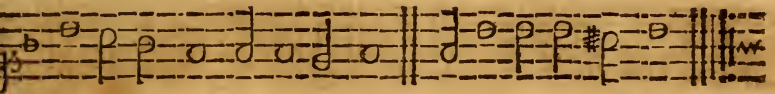


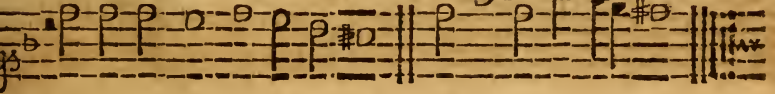
Tenor.

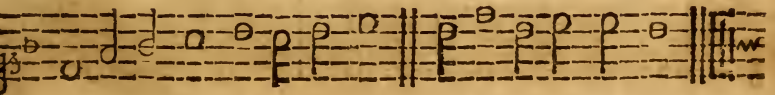


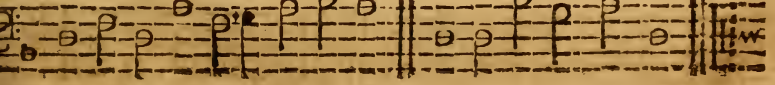
The Bass.





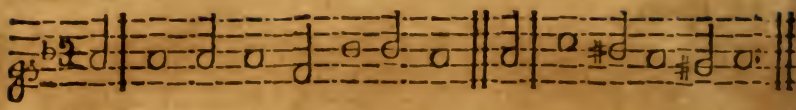




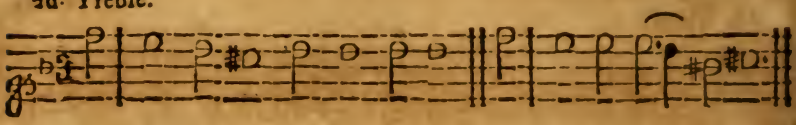


Wooſter Tune. Common Metre ſingle.

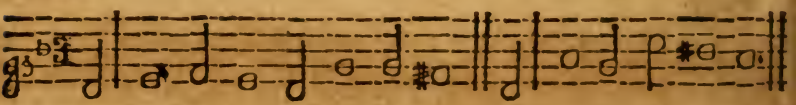
1ſt. Treble.



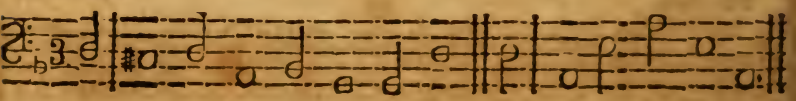
2d. Treble.

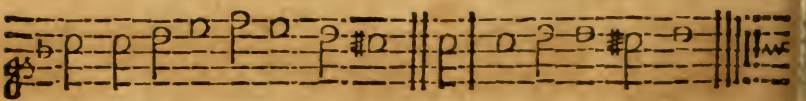


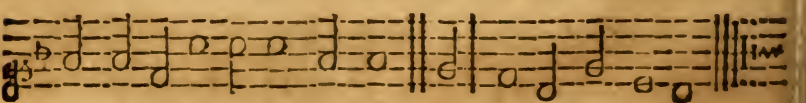
Tenor.

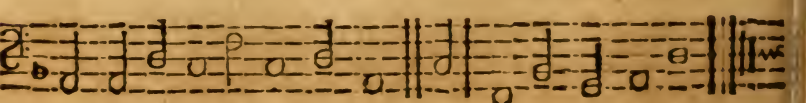


The Baſs.



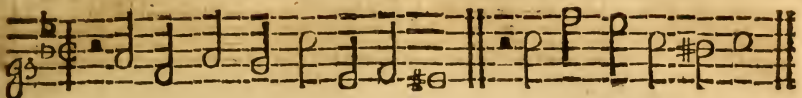




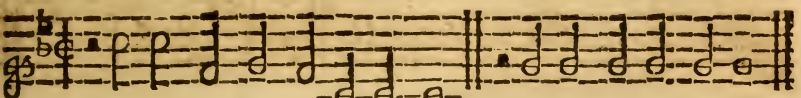


St. *Clement's Tune.* Common Metre single.

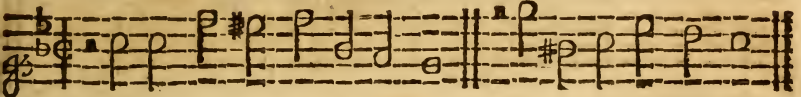
1ſt. Treble.



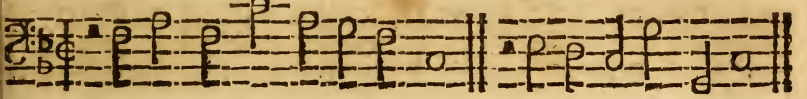
2d. Treble.

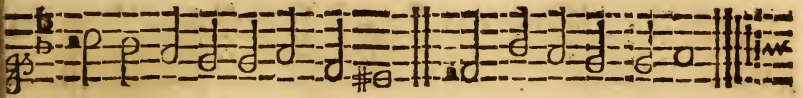


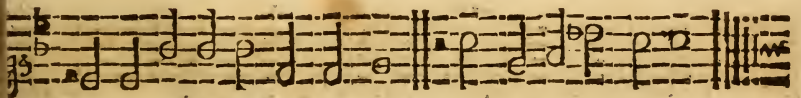
Tenor.

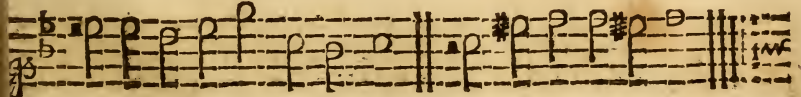


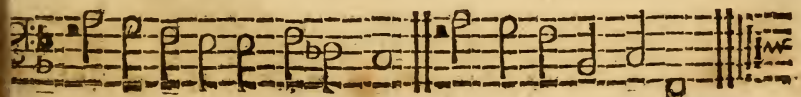
The Baſs.





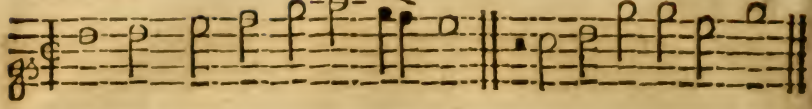




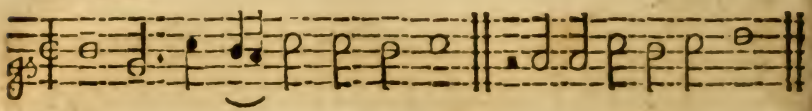


Exeter Tune. Common Metre ſingle.

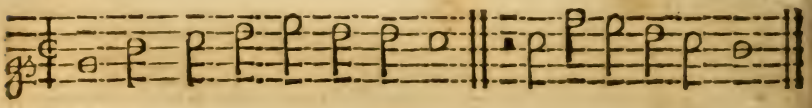
1ſt. Treble.



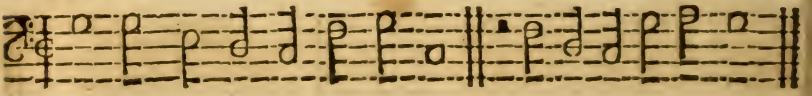
2d. Treble.

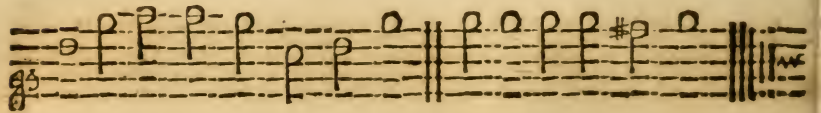


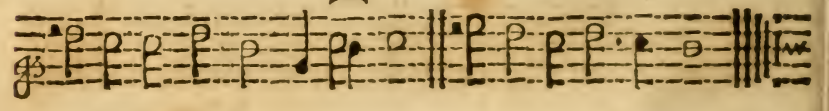
Tenor.

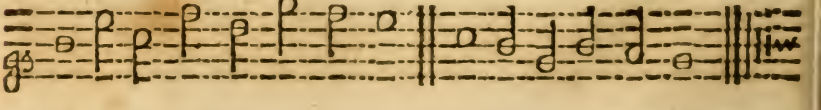


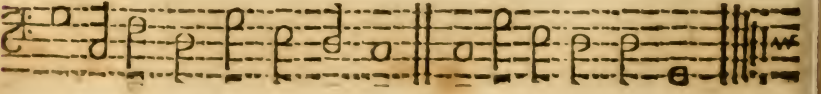
The Baſs.





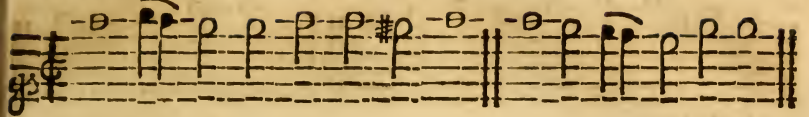




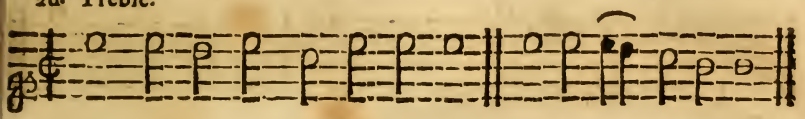


Briſtol Tune. Common Metre ſingle.

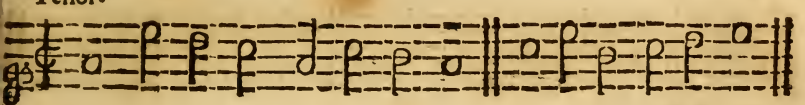
1ſt. Treble.



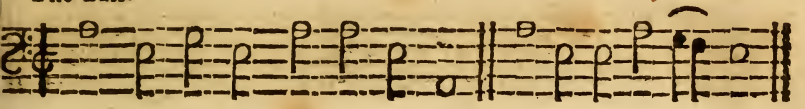
2d. Treble.

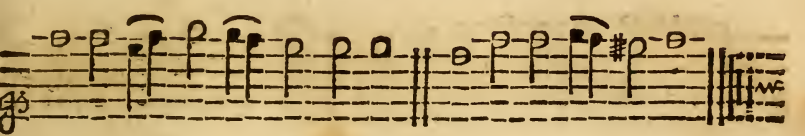


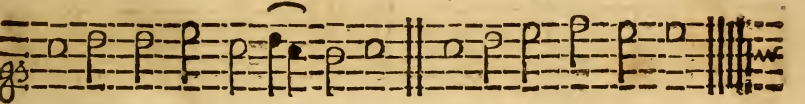
Tenor.

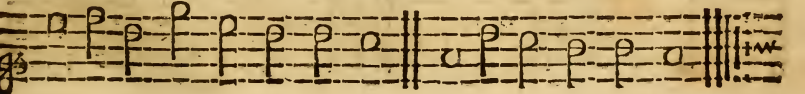


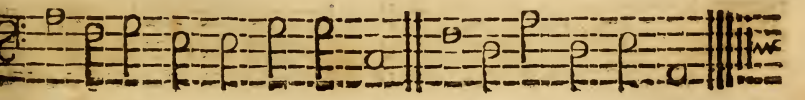
The Baſs.





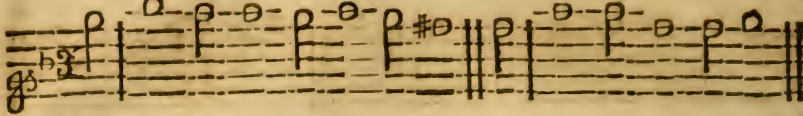




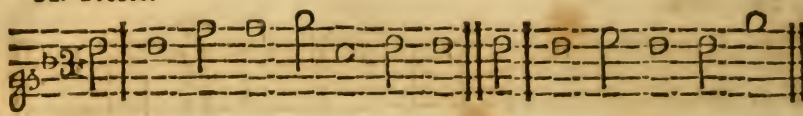


Royston Tune. Common Metre single.

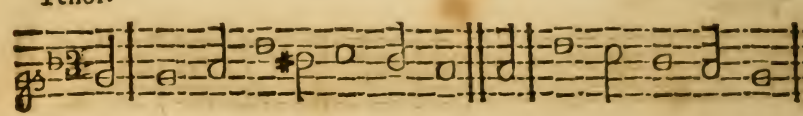
1st. Treble.



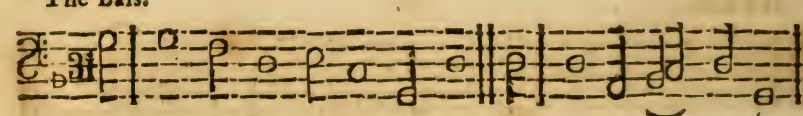
2d. Treble.

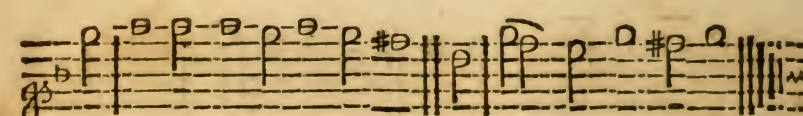


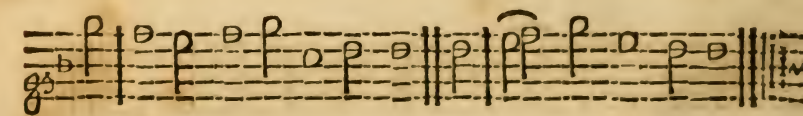
Tenor.

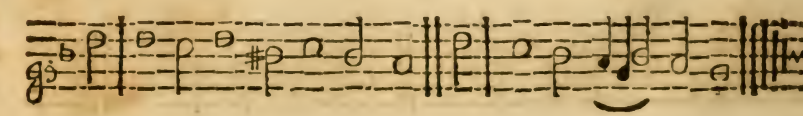


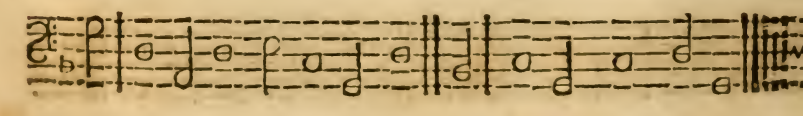
The Bass.





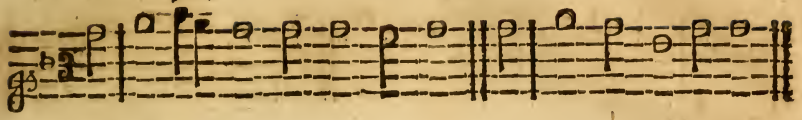




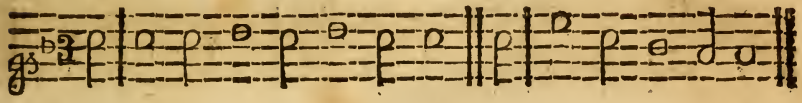


Emly Tune. Common Metre single.

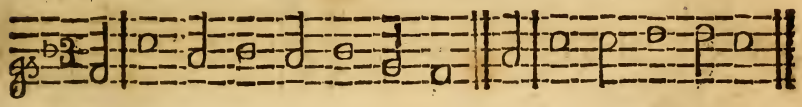
1ſt. Treble.



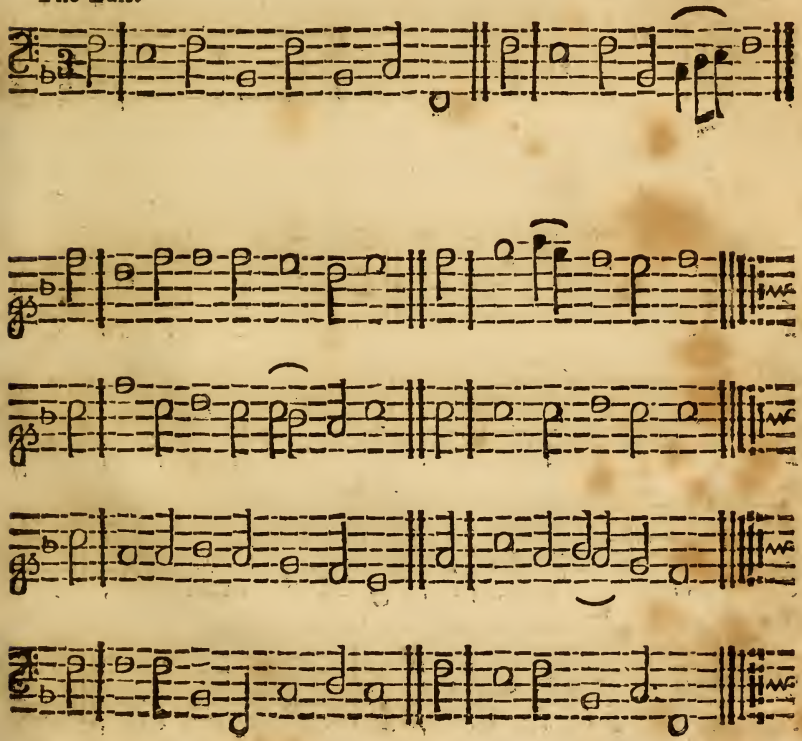
2d. Treble.



Tenor.

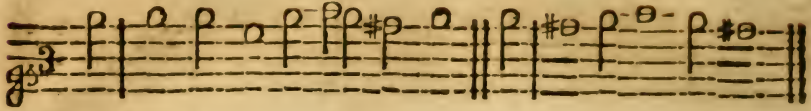


The Baſs.

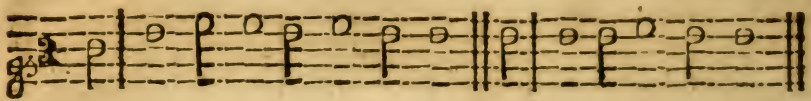


Mansfield Tune. Common Metre single.

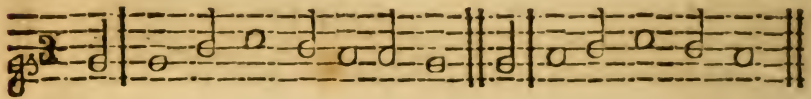
1st. Treble.



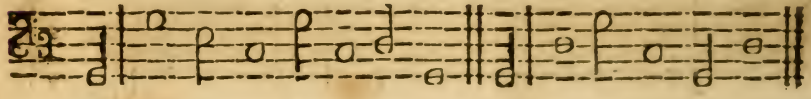
2d. Treble.

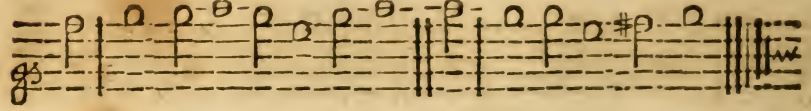


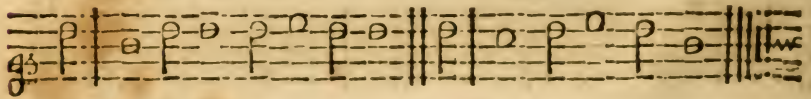
Tenor.

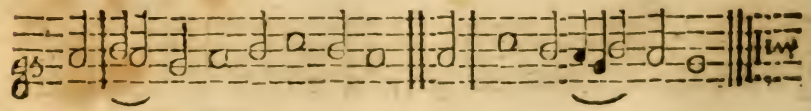


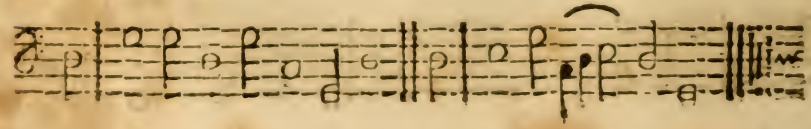
The Bass.





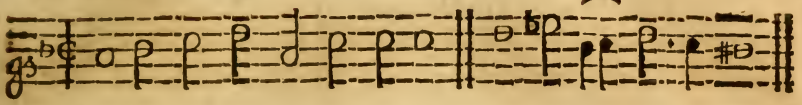




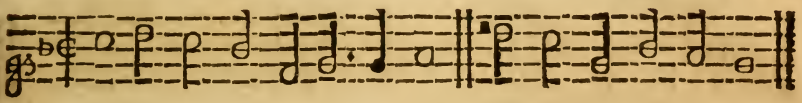


Abby Tune. Common Metre single.

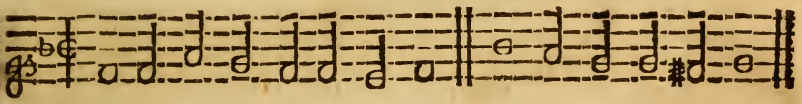
1st. Treble.



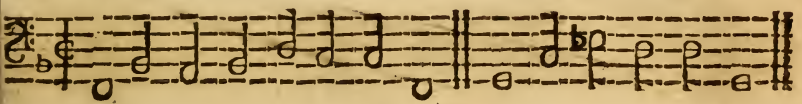
2d. Treble.

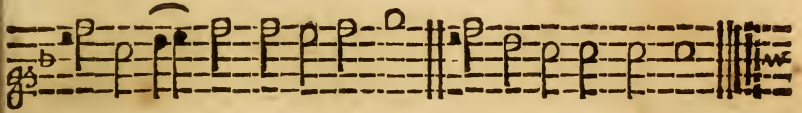


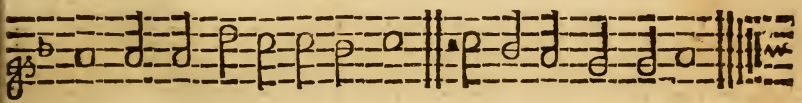
Tenor.

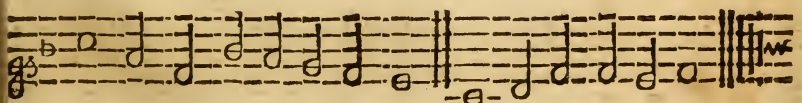


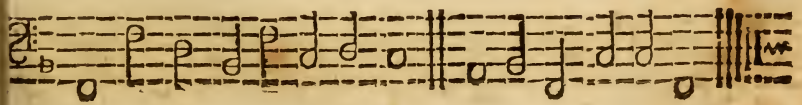
The Bass.





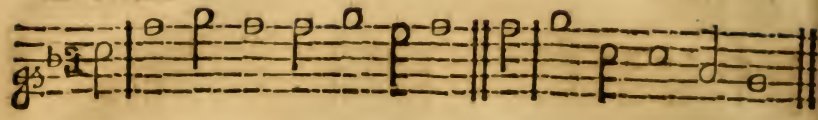




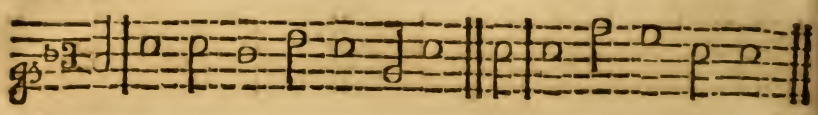


St. *Margaret's Tune.* Common Metre ſingle.

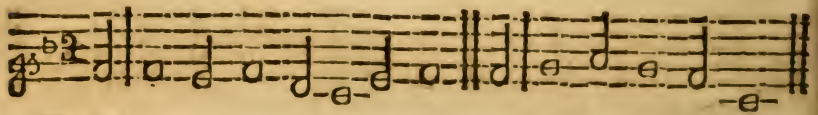
1ſt. Treble.



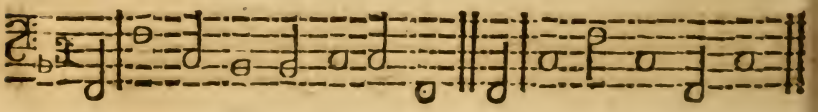
2d. Treble.

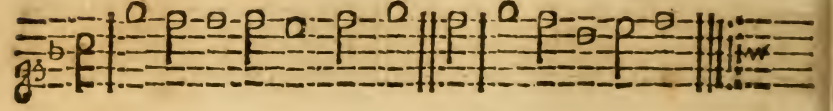


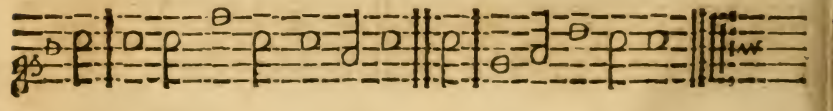
Tenor.

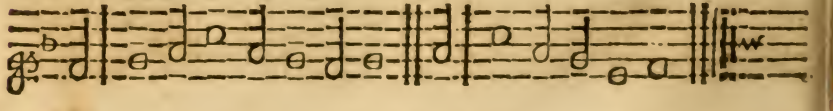


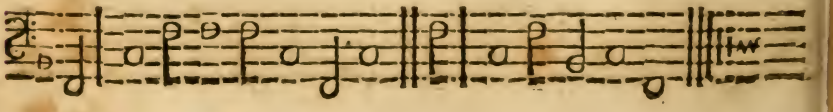
The Baſs.





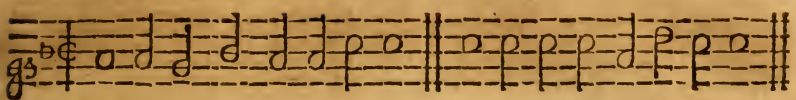




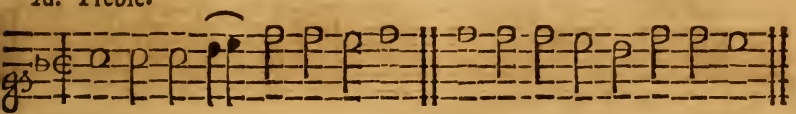


Old 100 *Pſalm Tune.* Long Metre ſingle.

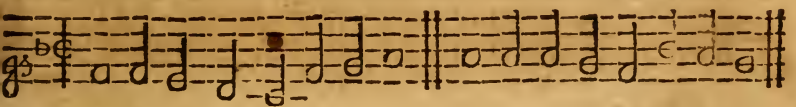
1ſt. Treble.



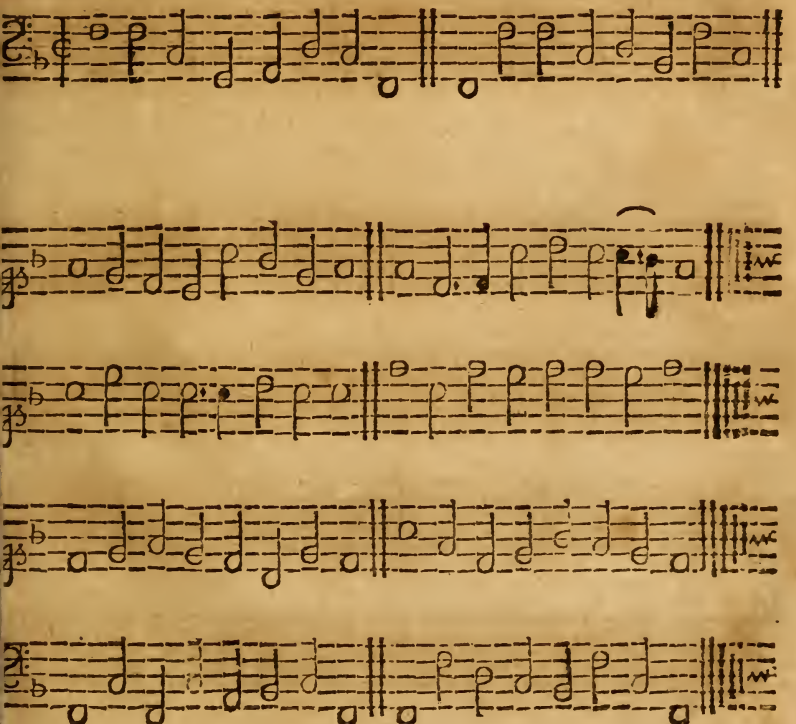
2d. Treble.



Tenor.

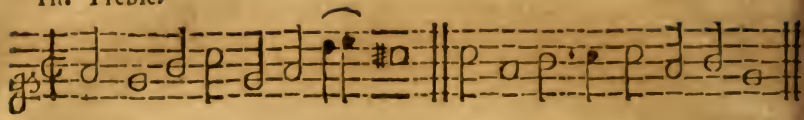


The Baſs.



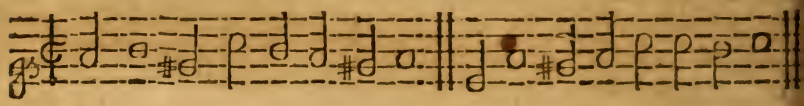
French 100 *Pſalm Tune.* Long Metre ſingle.

1ſt. Treble.

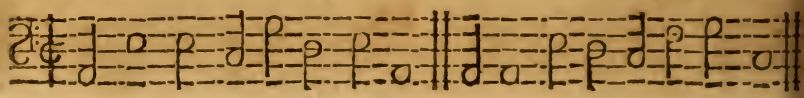


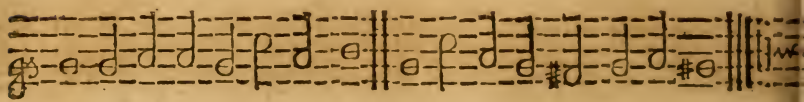
2d. Treble.

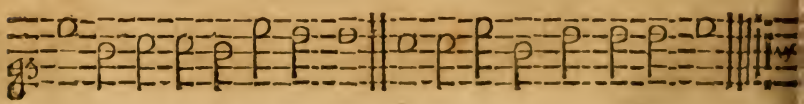
Tenor.

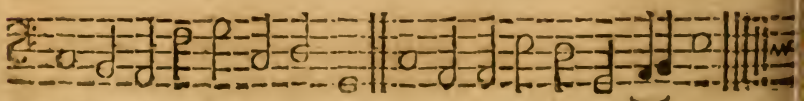


The Baſs.



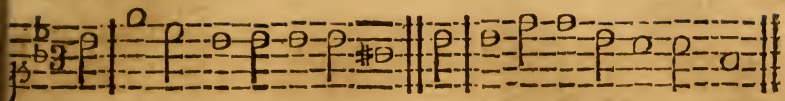




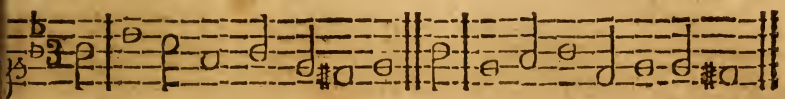


Reading Tune. Long Metre single.

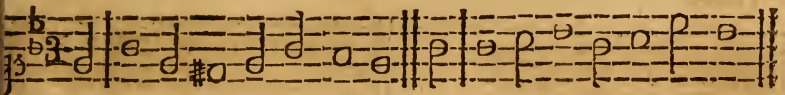
1ſt. Treble.



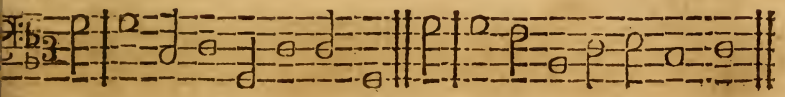
2d. Treble.

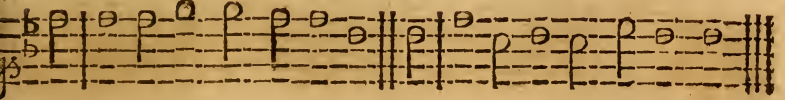


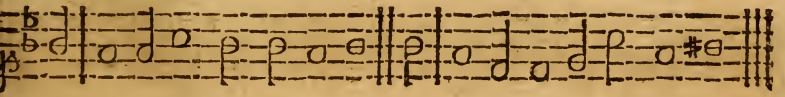
Tenor.

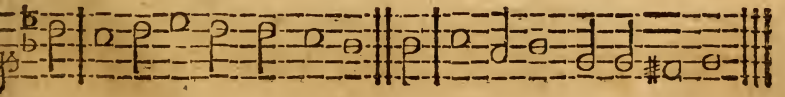


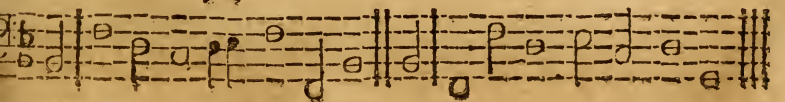
The Baſs.





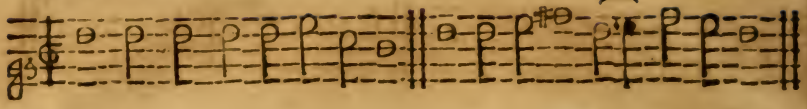




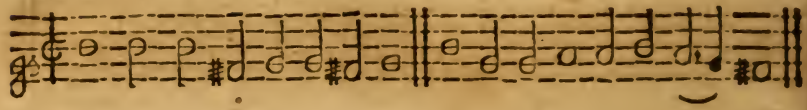


Angels Song Tune. Long Metre ſingle.

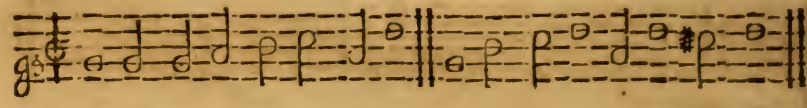
1ſt. Treble.



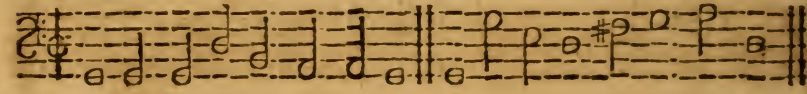
2d. Treble.

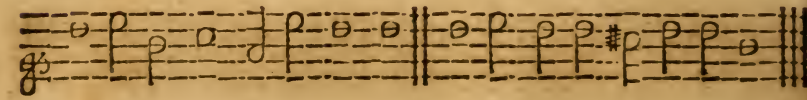


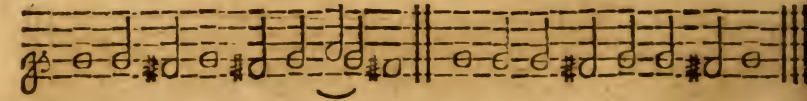
Tenor.

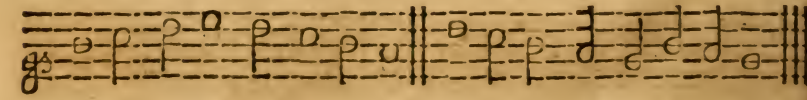


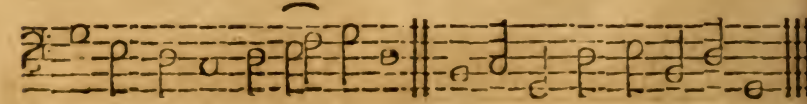
The Baſs.





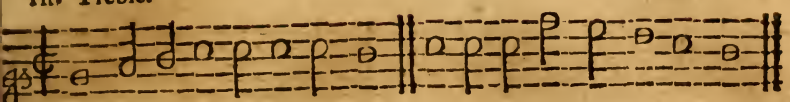




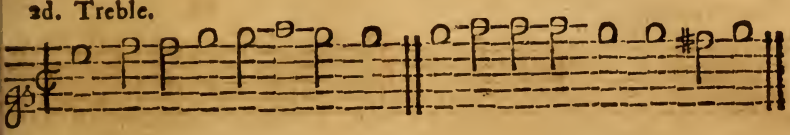


Old 125 Pſal. Tune. 2d. Me. Long Metre ſingle.

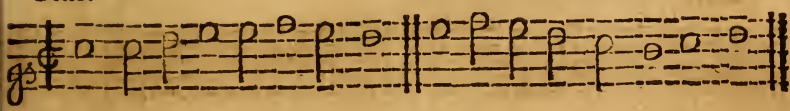
1ſt. Treble.



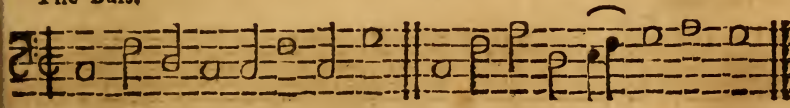
2d. Treble.

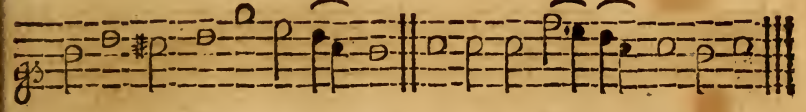


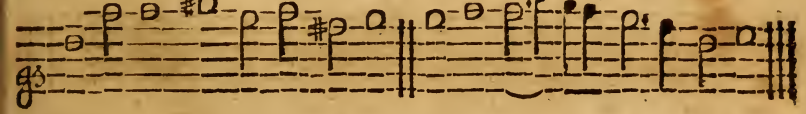
Tenor.

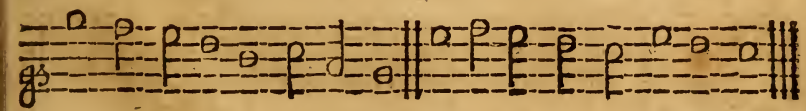


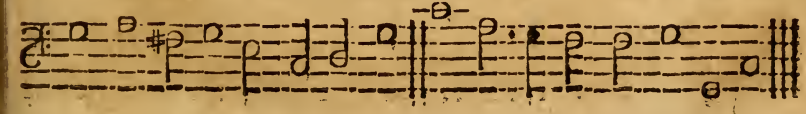
The Baſs.





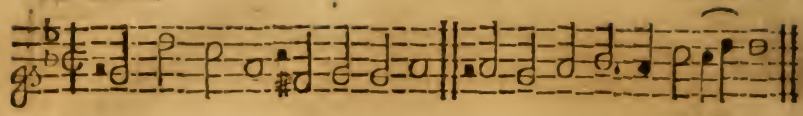




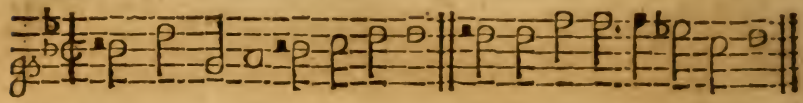


Babilon Streams Tune. Long Metre single.

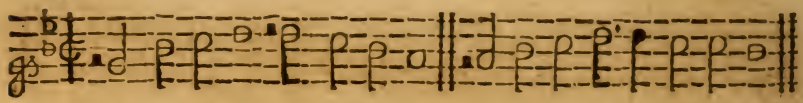
1ſt. Treble.



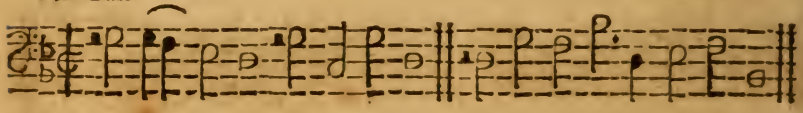
2d. Treble.

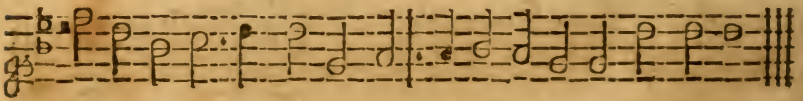


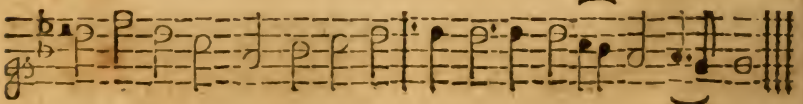
Tenor.

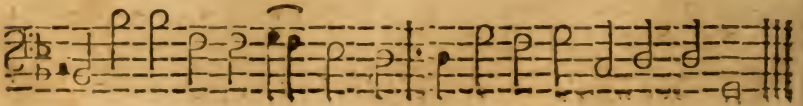


The Baſs.



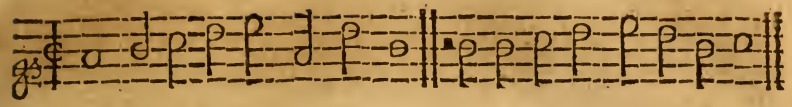




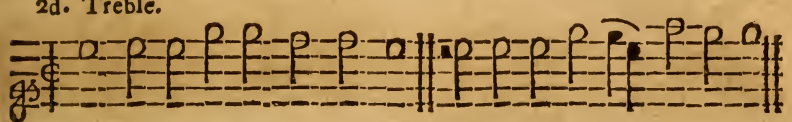


Newbury Tune. Long Metre ſingle.

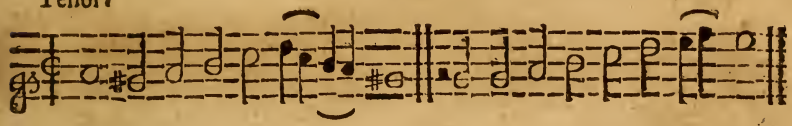
1ſt. Treble.



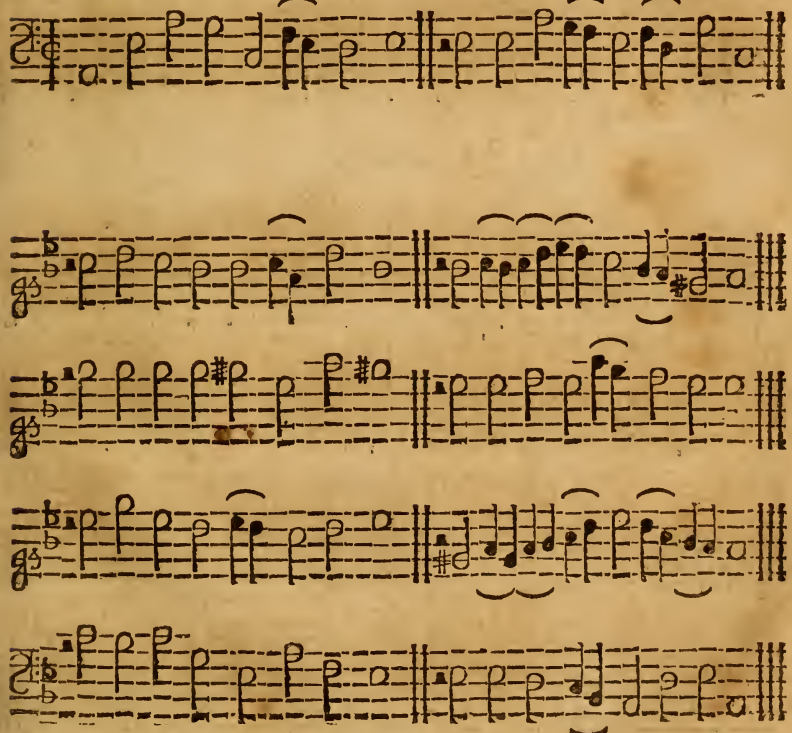
2d. Treble.



Tenor.

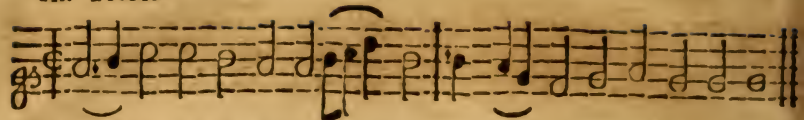


The Baſs.

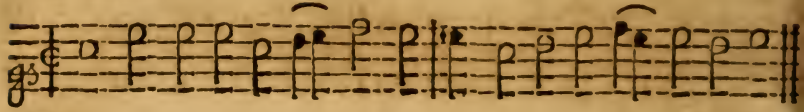


Bedford Tune. Long Metre ſingle.

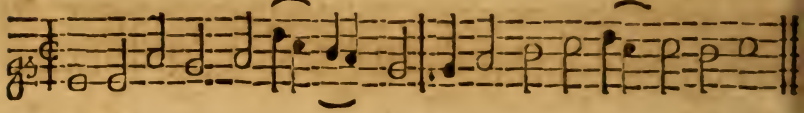
1ſt. Treble.



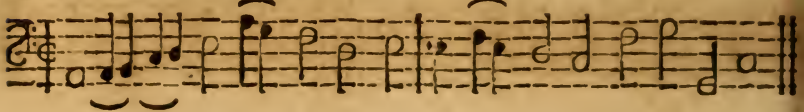
2d. Treble.

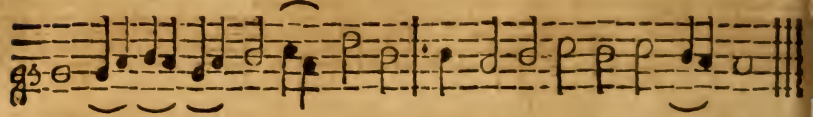


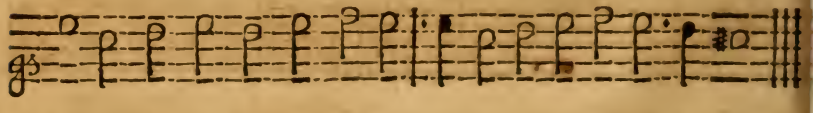
Tenor.

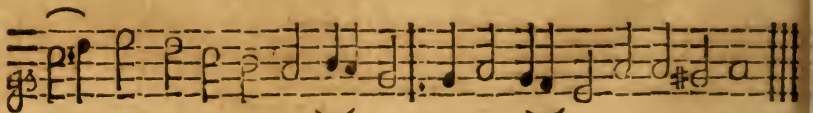


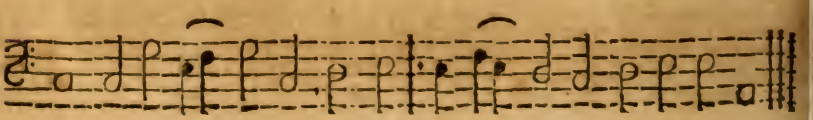
The Baſs.





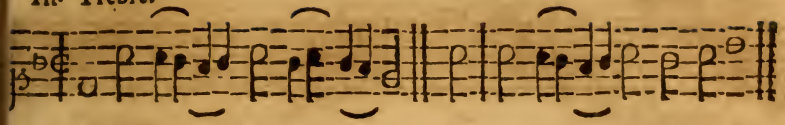




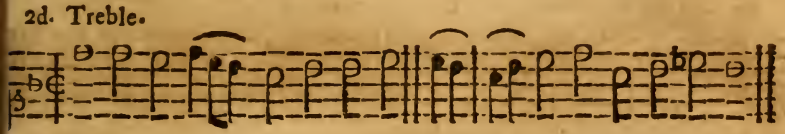


Oxford Tune. Long Metre single.

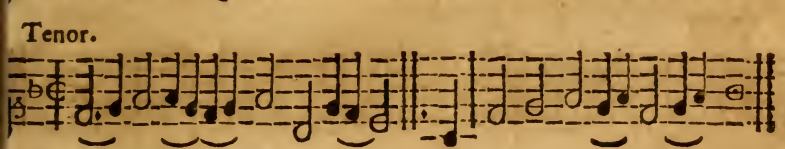
1ſt. Treble.



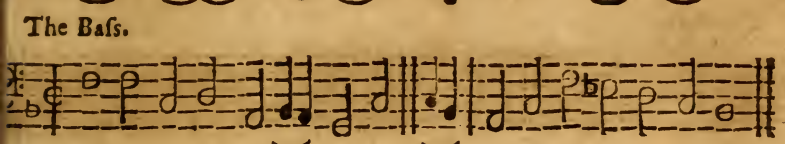
2d. Treble.

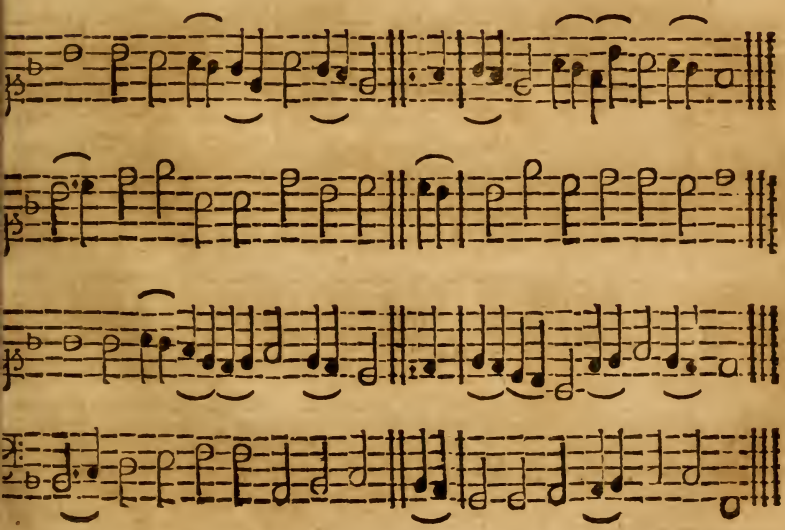


Tenor.



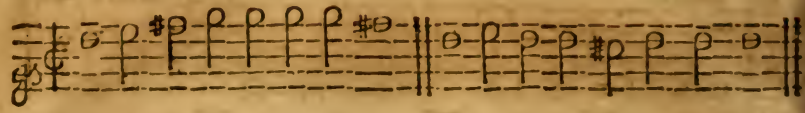
The Baſs.





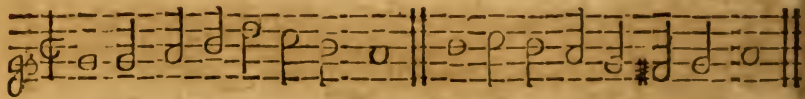
10 *Commandment Tune.* Long Metre single.

1ſt. Treble.

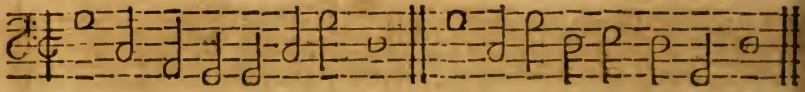


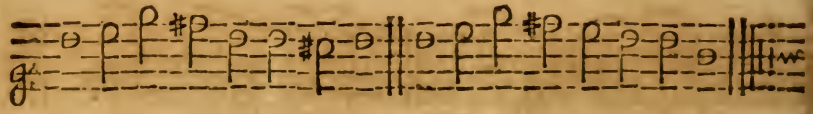
2d. Treble.

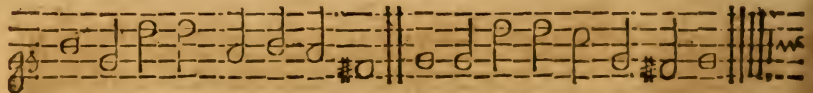
Tenor.

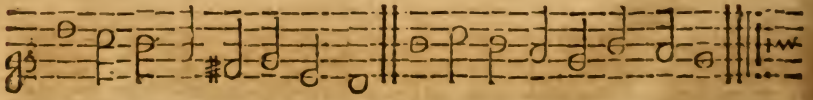


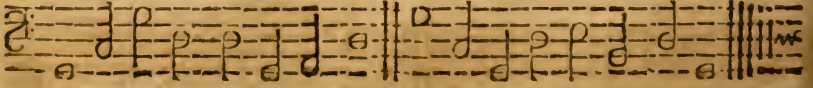
The Baſs.



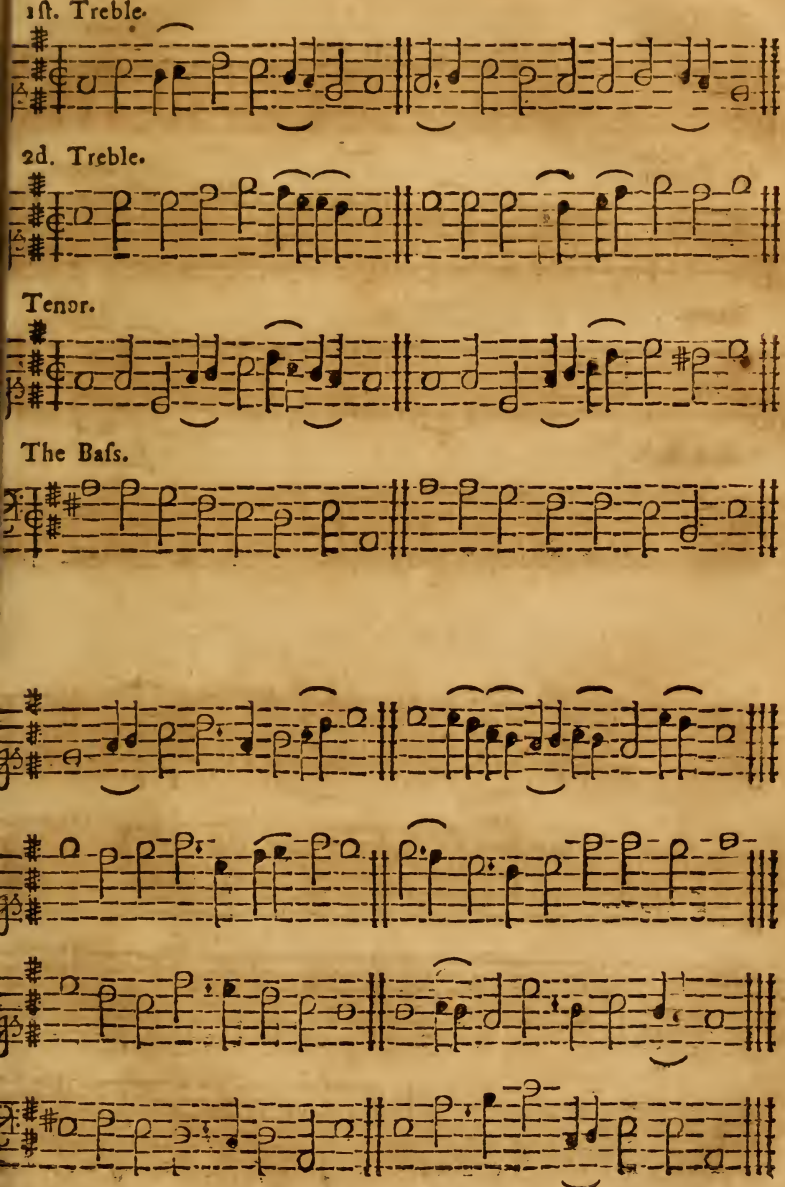






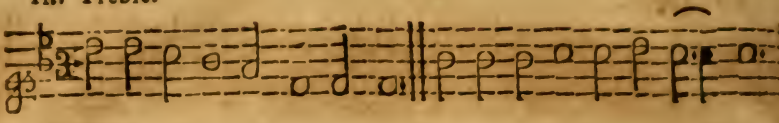


Ilfley Tune. Long Metre fingle.

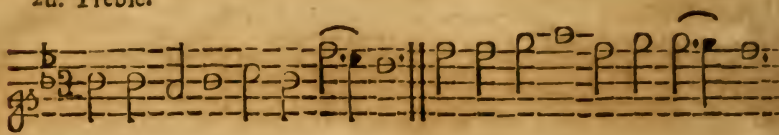


Marlborough Tune. Long Metre ſingle.

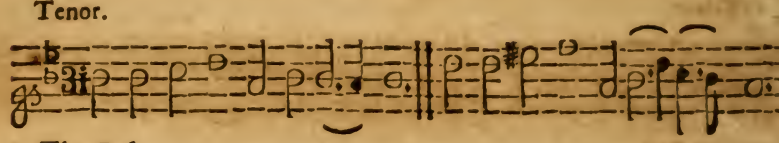
1ſt. Treble.



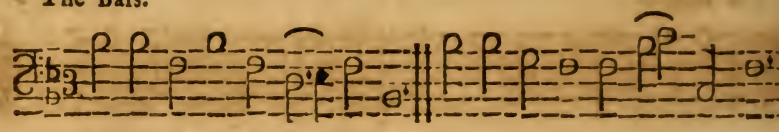
2d. Treble.

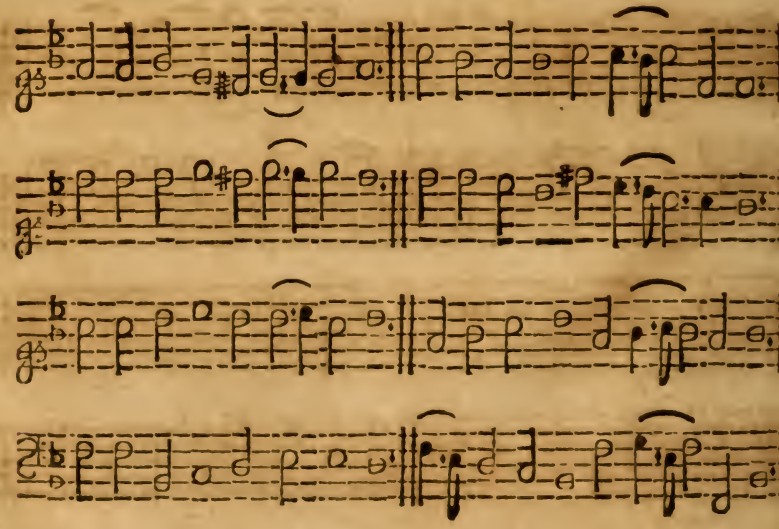


Tenor.



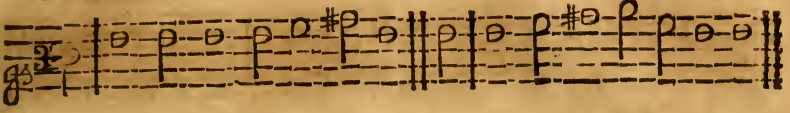
The Baſs.





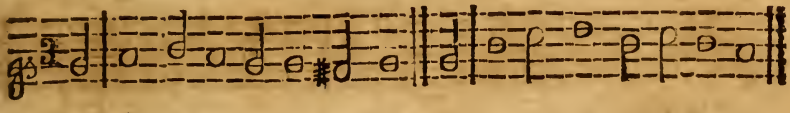
Buckland Tune. Long Metre ſingle.

1ſt. Treble.

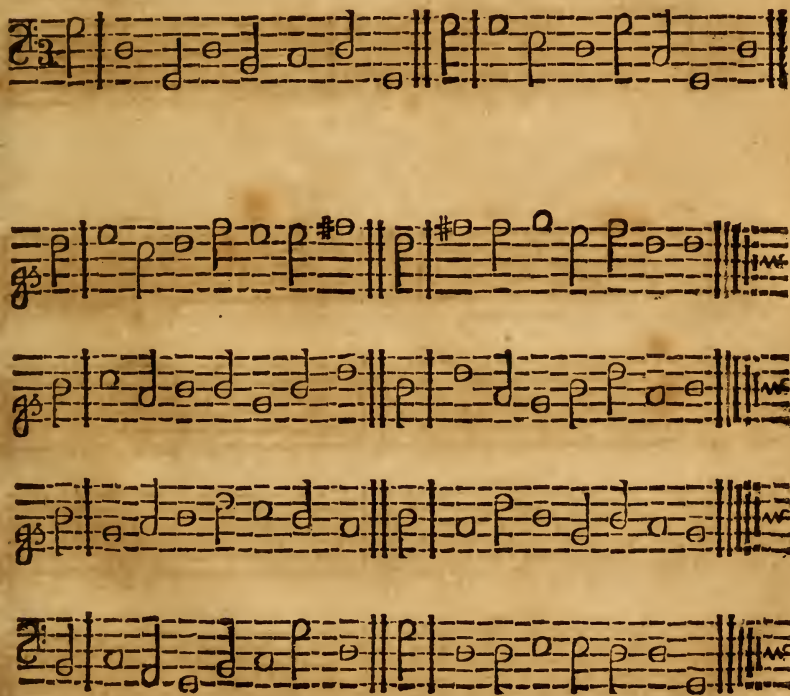


2d. Treble.

Tenor.

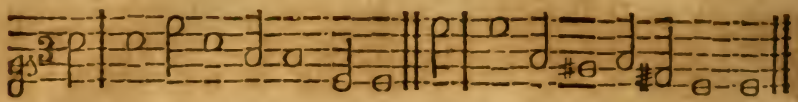


The Baſs.



Faringdon Tune. Long Metre ſingle.

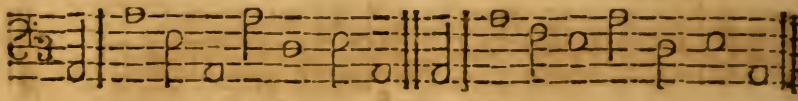
1ſt. Treble.

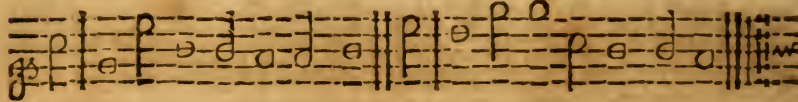


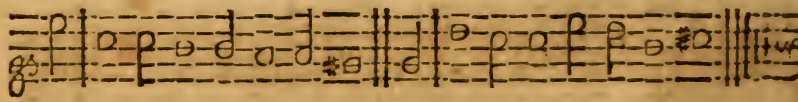
2d. Treble.

Tenor.

The Baſs.

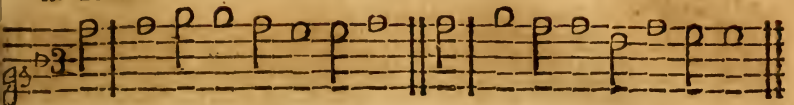




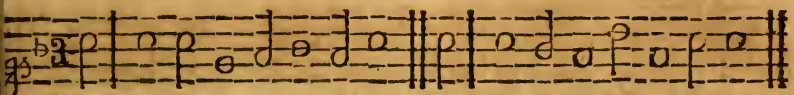


Heſlington Tune Long Metre ſingle.

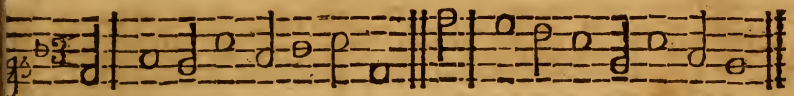
1ſt. Treble.



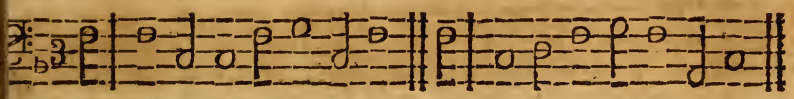
2d. Treble.

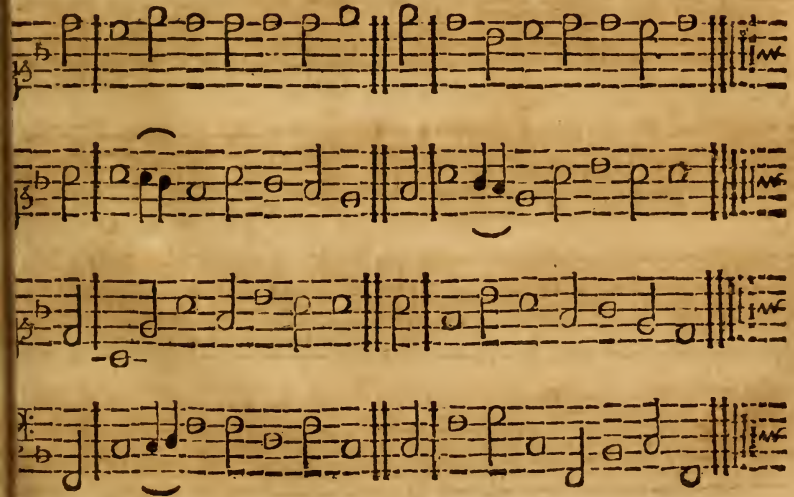


Tenor.



The Baſs.

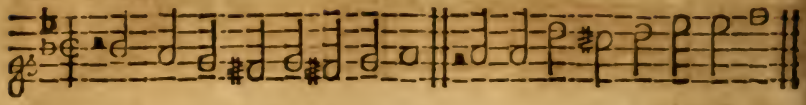




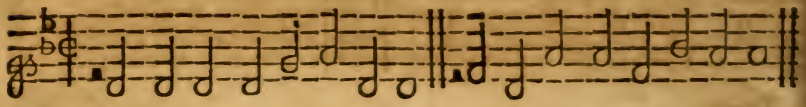
Eltham Tune. Long Metre single.

To Dr. *Watts*'s Hymn: Had I the tongues of Greeks and Jews.

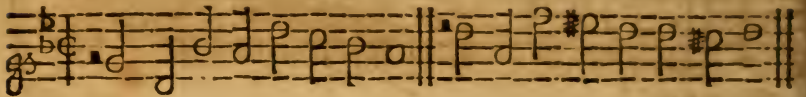
1st. Treble.



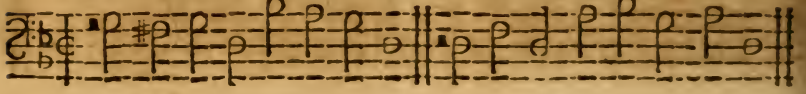
2d. Treble.

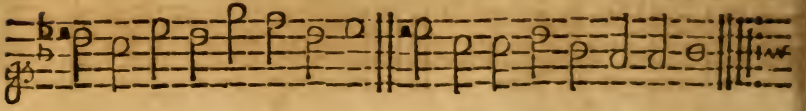


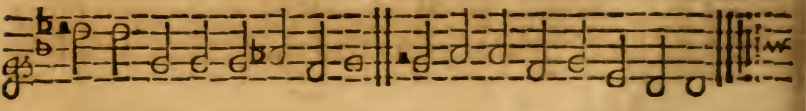
Tenor.

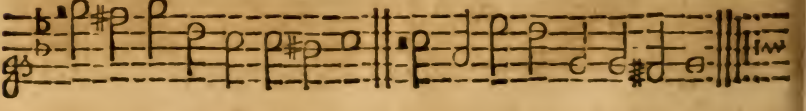


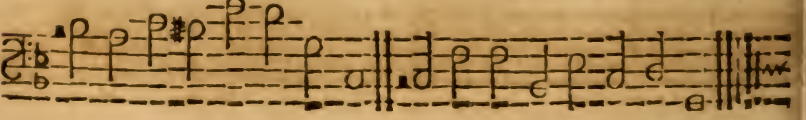
The Bass.







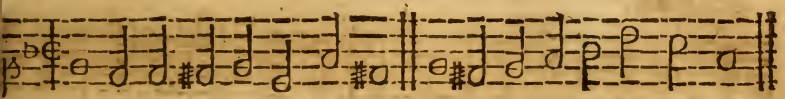




St. Edmond's Tune. Long Metre single.

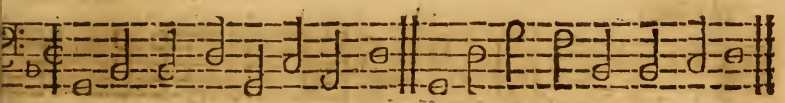
1st. Treble.

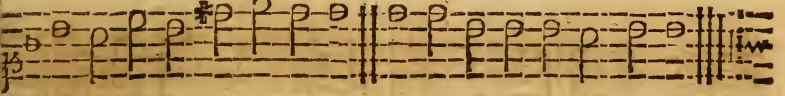
2d. Treble.

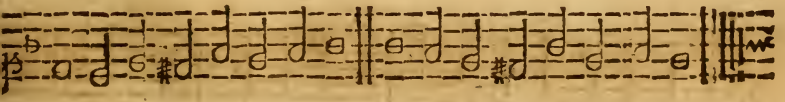


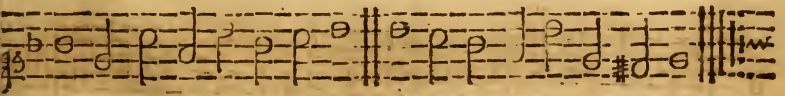
Tenor.

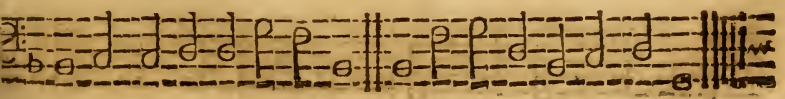
The Bass.



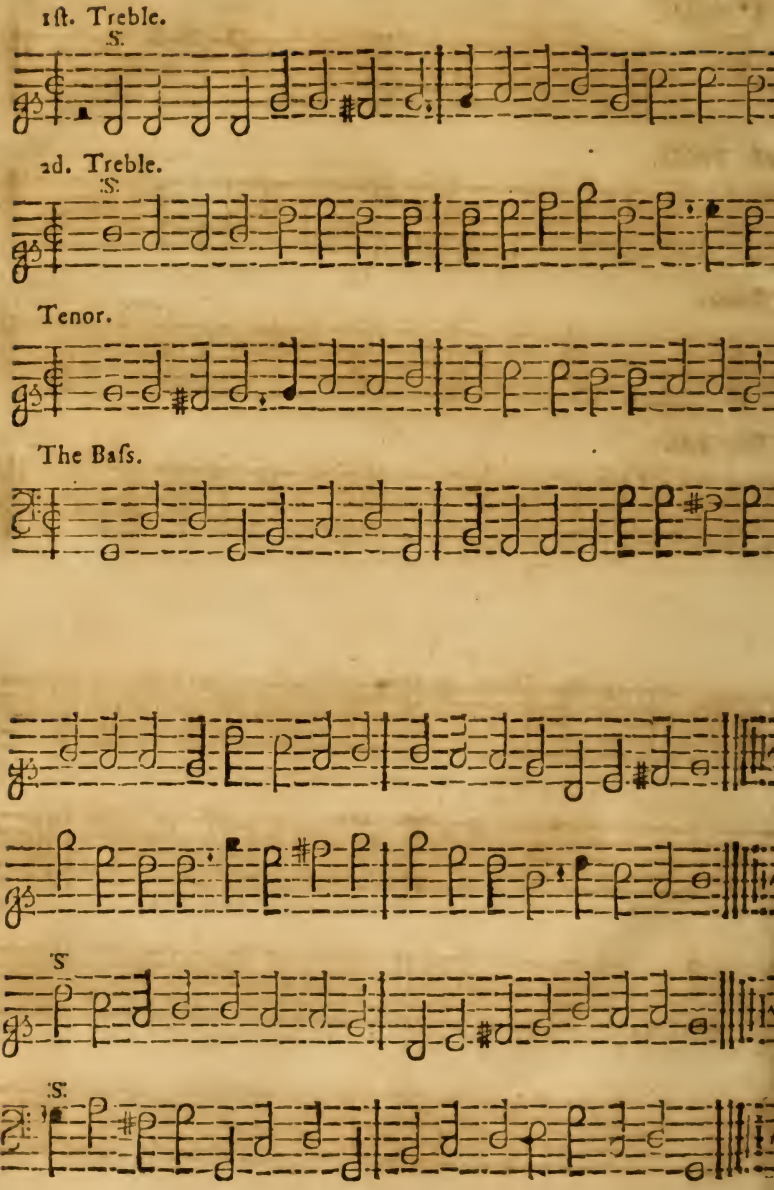






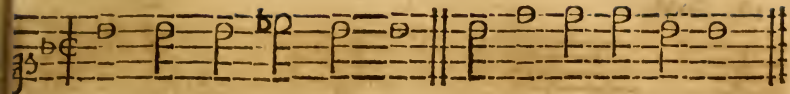


A CANON. Long Metre ſingle.



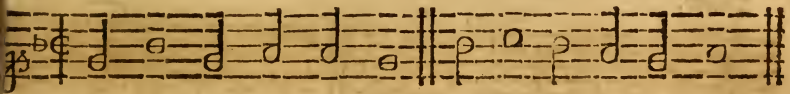
Southwell Tune. Short Metre single.

1ſt. Treble.

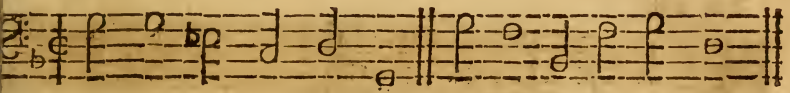


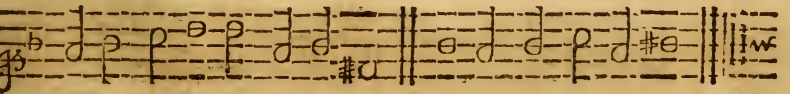
2d. Treble.

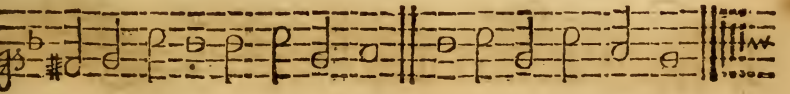
Tenor.



The Baſs.

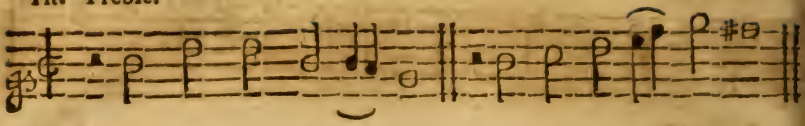




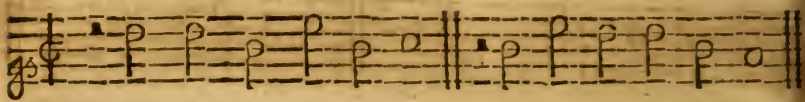


Bella Tune. Short Metre ſingle.

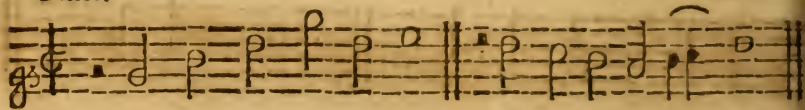
1ſt. Treble.



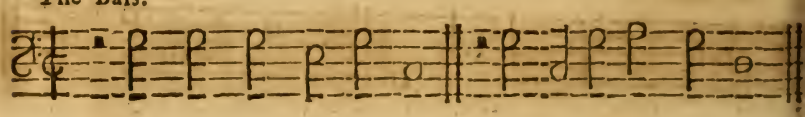
2d. Treble.

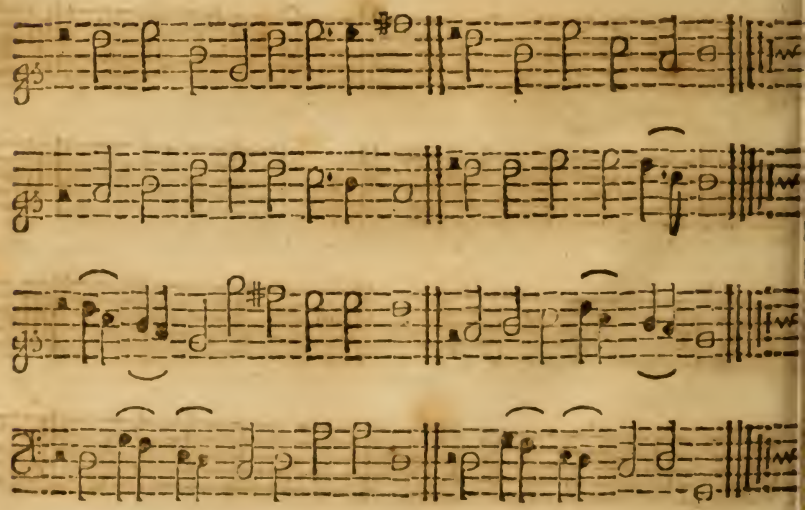


Tenor.



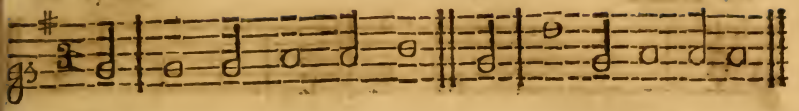
The Baſs.



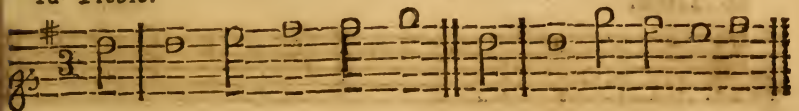


Farnham Tune. Short Metre ſingle.

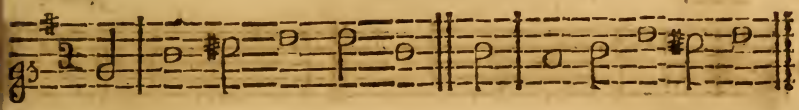
1ſt. Treble.



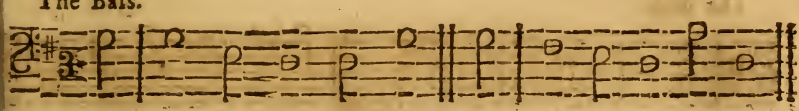
2d. Treble.

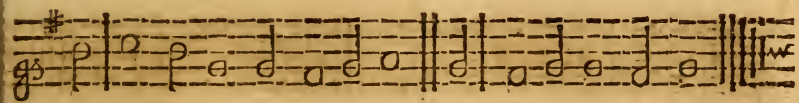


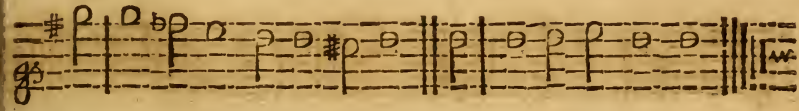
Tenor.

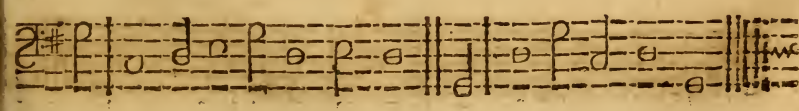


The Baſs.



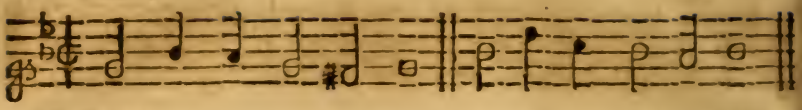




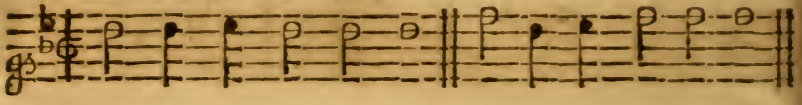


Alesbury Tune. Short Metre single.

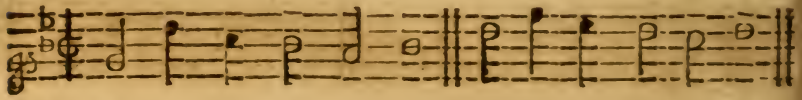
1st. Treble.



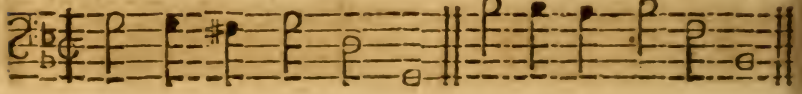
2d. Treble.

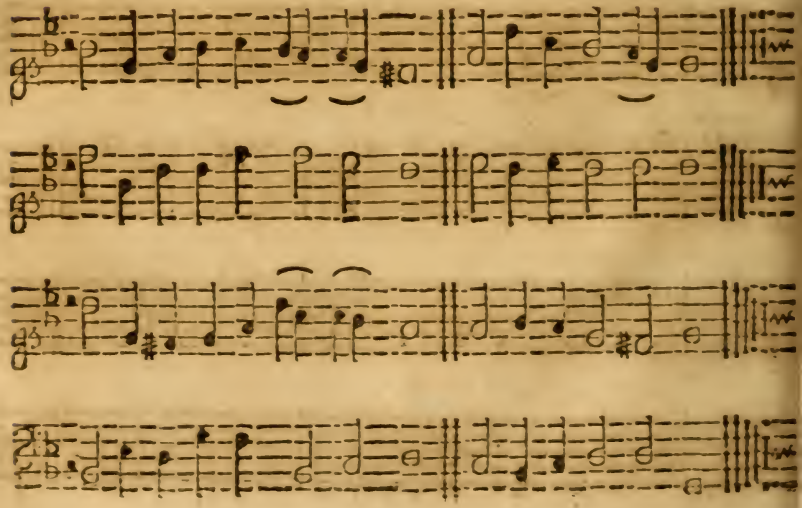


Tenor.



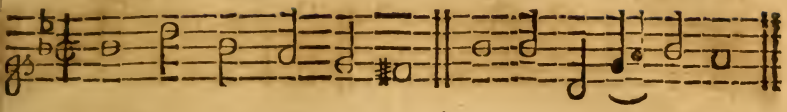
The Bass.



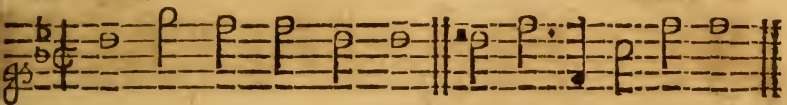


Ludlow Tune. Short Metre fingle.

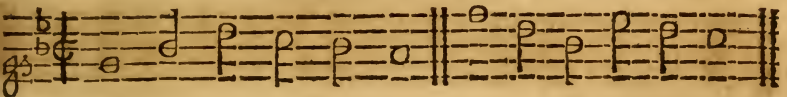
1ſt. Treble.



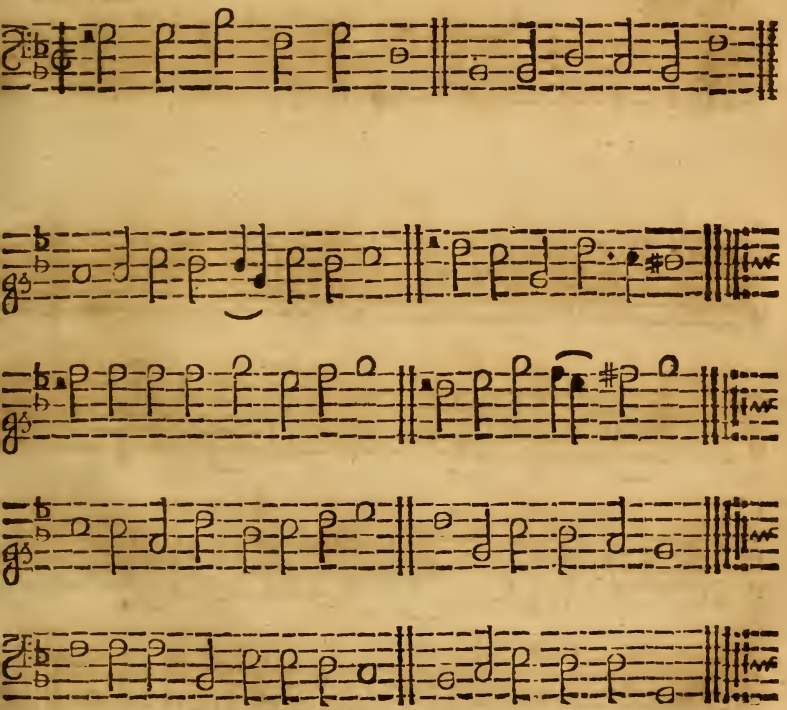
2d. Treble.



Tenor.

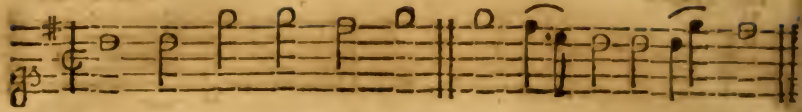


The Baſs.

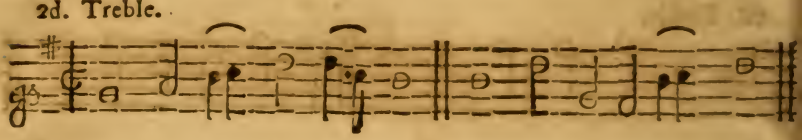


Whitchurch Tune. Short Metre single.

1st. Treble.

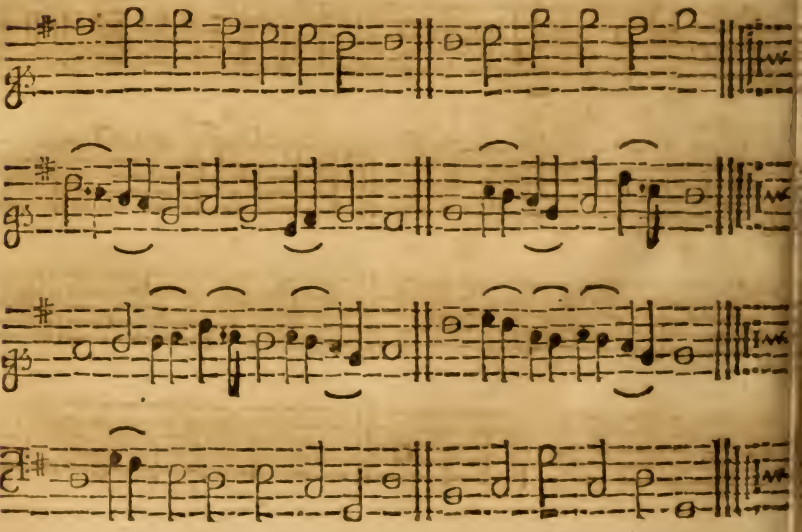


2d. Treble.



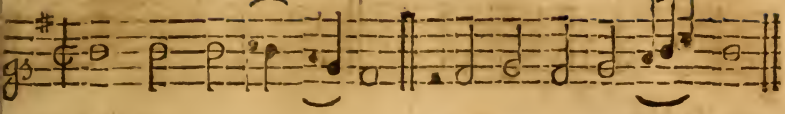
Tenor.

The Bass.

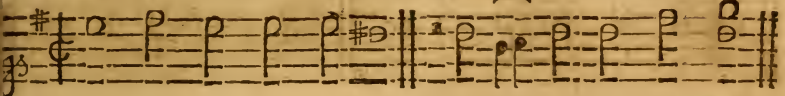


Andover Tune. Short Metre ſingle.

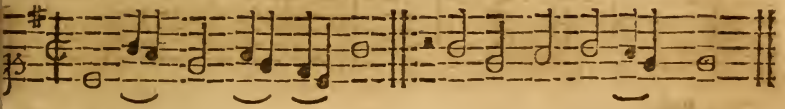
1ſt. Treble.



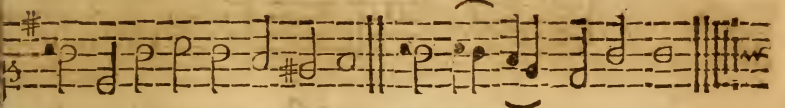
2d. Treble.

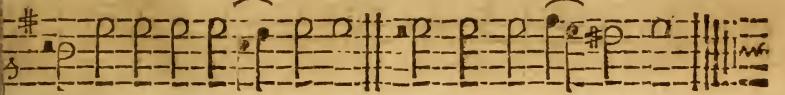


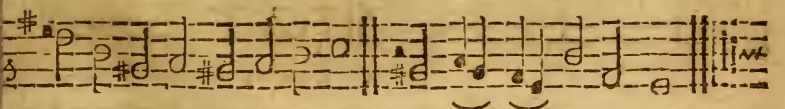
Tenor.

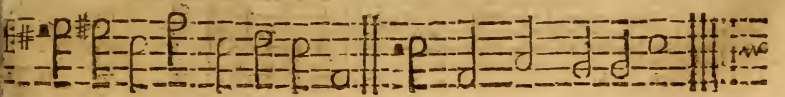


The Baſs.



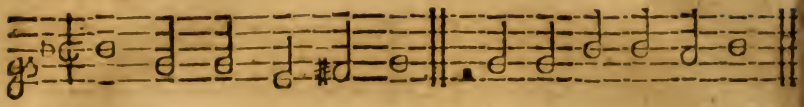






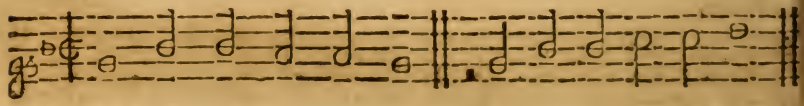
Old 50 *Pſalm Tune*, 2d. *Metre.* Short Metre ſingle.

1ſt. Treble.

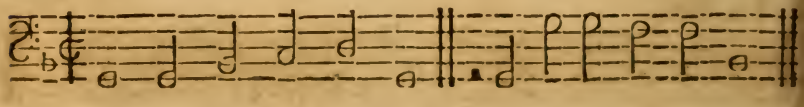


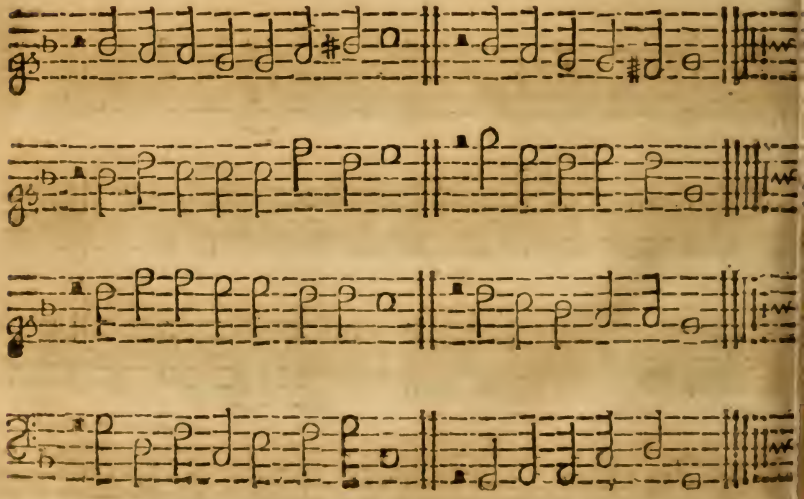
2d. Treble.

Tenor.



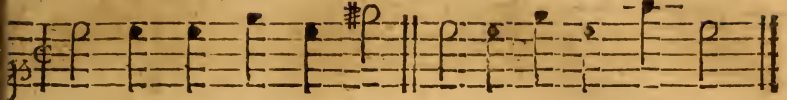
The Baſs.



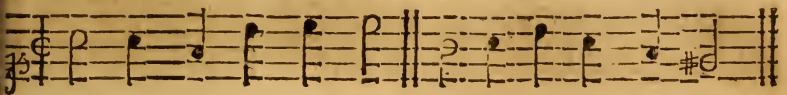


To the 25th *Pſalm, a New Tune.* Short Metre ſingle.

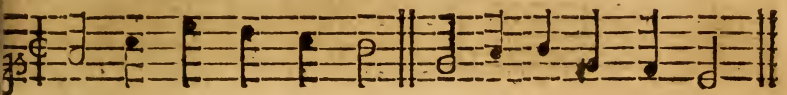
1ſt. Treble.



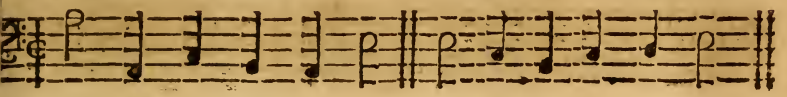
2d. Treble.

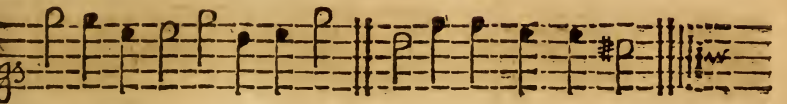


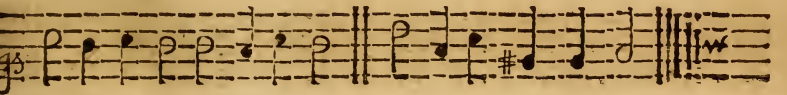
Tenor.

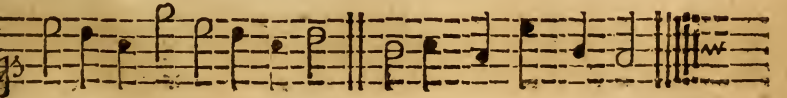


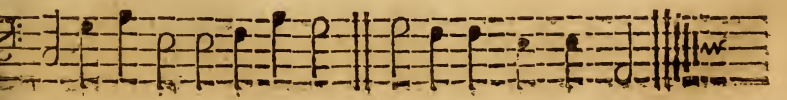
The Baſs.





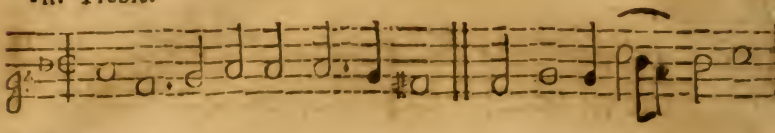




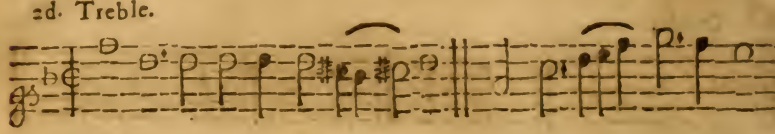


Humble Suit of a ſinner. Common Metre Double.

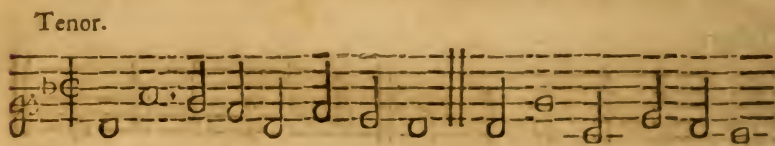
1ſt. Treble.



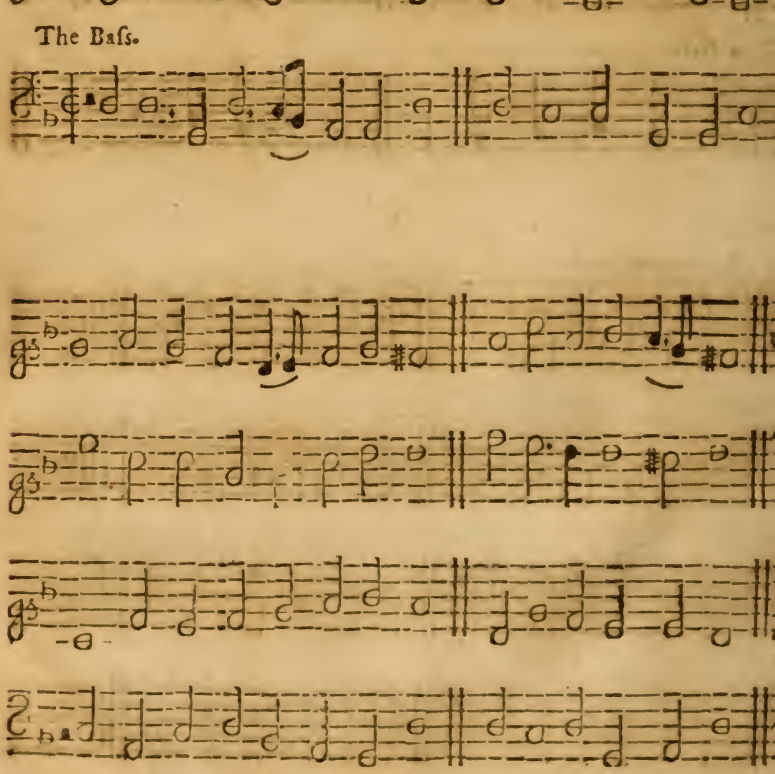
2d. Treble.



Tenor.

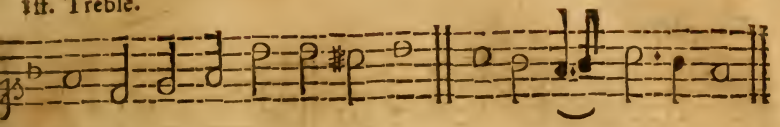


The Baſs.

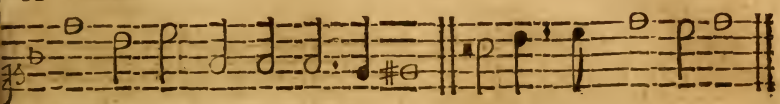


Common Metre Double.

1ſt. Treble.

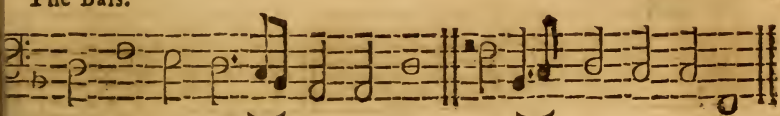


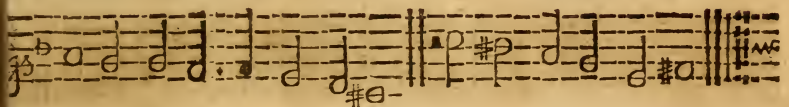
2d. Treble.

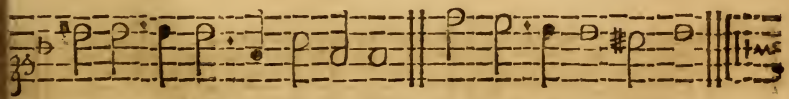


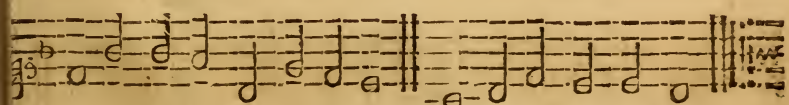
Tenor.

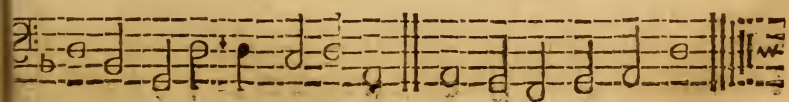
The Baſs.





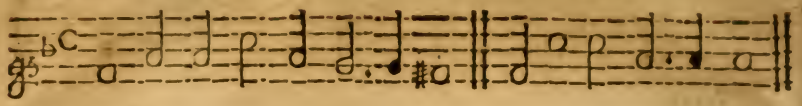




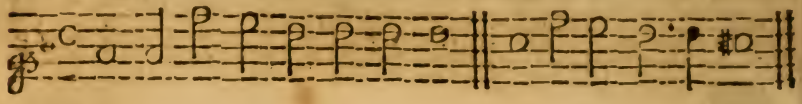


Lamentation, *By* W. P. Common Metre Double.

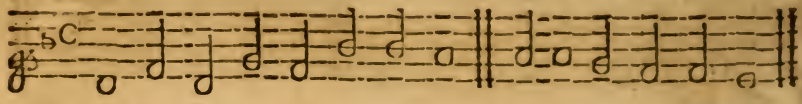
1st. Treble.



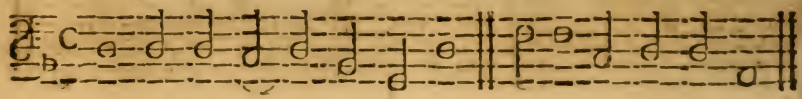
2d. Treble.

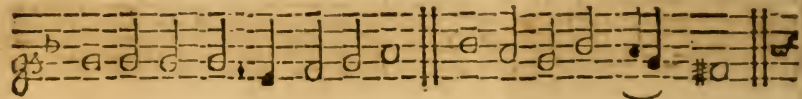


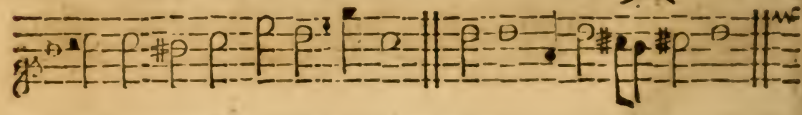
Tenor.

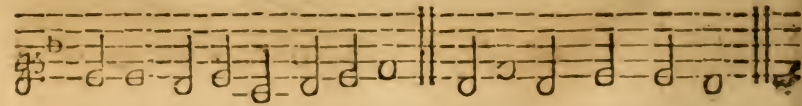


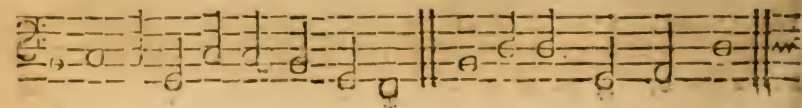
The Baſs.





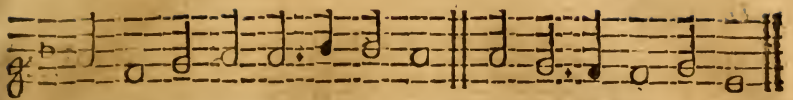




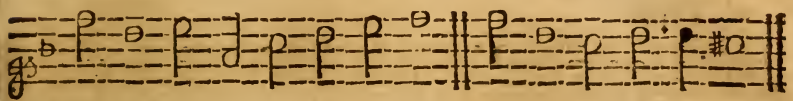


Common Metre Double.

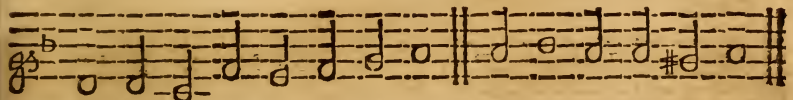
1st. Treble.



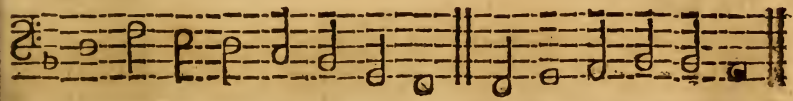
2d. Treble.

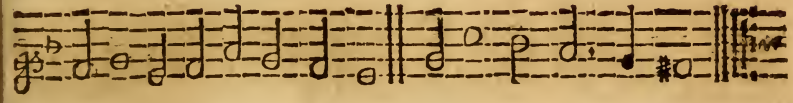


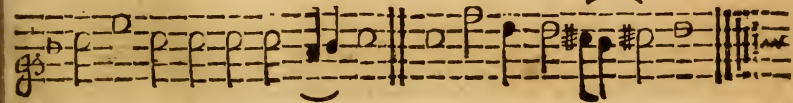
Tenor.

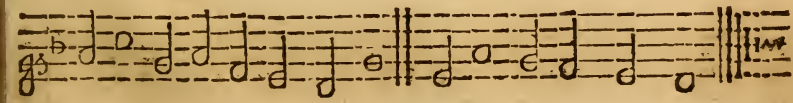


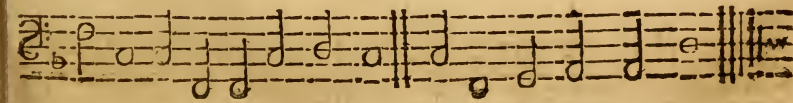
The Bass.





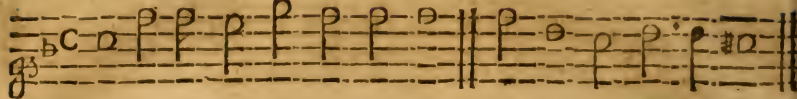




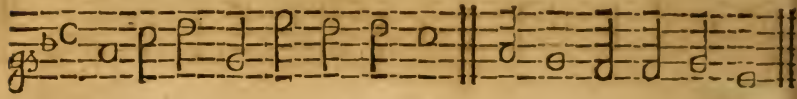


Quicunque Vult. Common Metre Double.

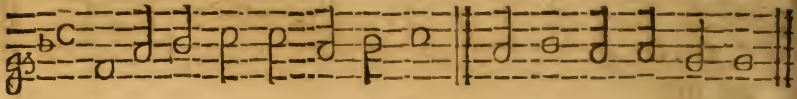
1ſt. Treble.



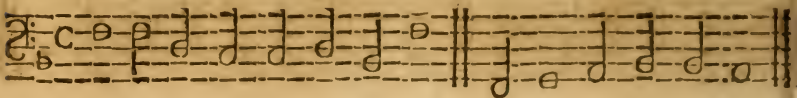
2d. Treble.

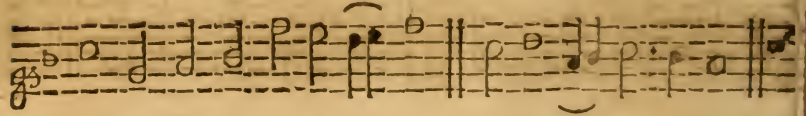


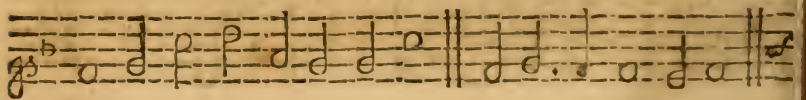
Tenor.

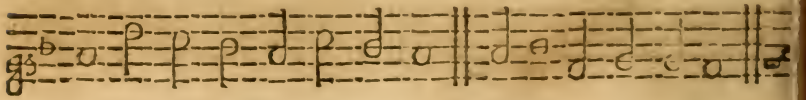


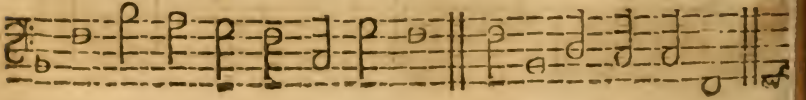
The Baſs.





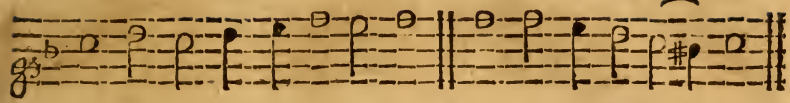




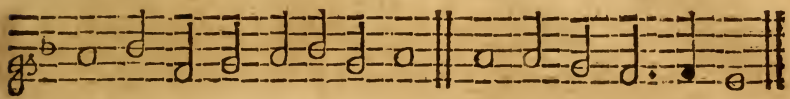


Commom Metre Double.

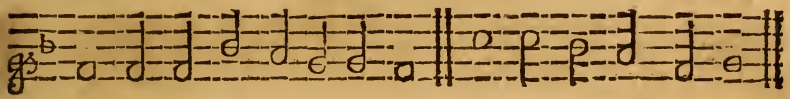
1ſt. Treble.



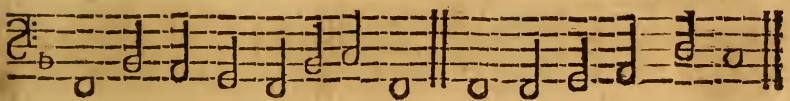
2d. Treble.

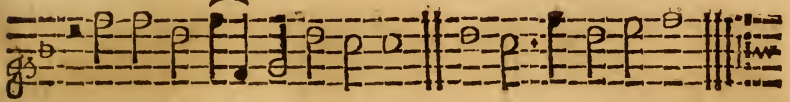


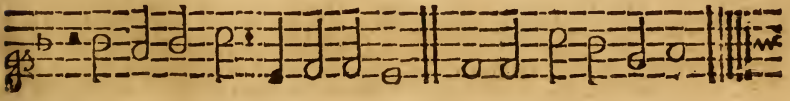
Tenor.

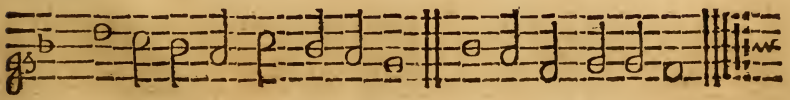


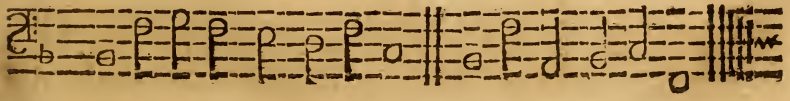
The Baſs.





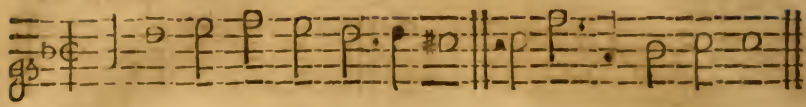




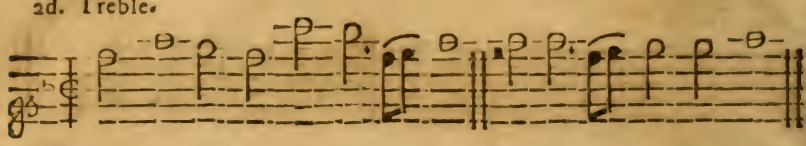


Veni Creator Tune. Common Metre Double.

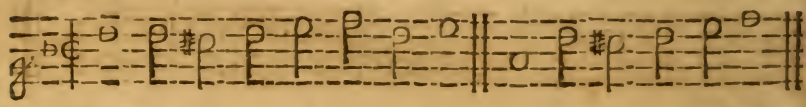
1ſt. Treble.



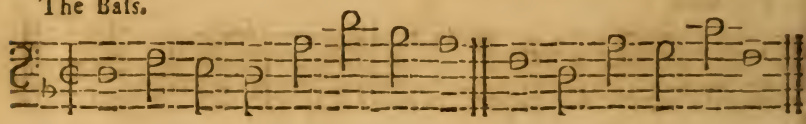
2d. Treble.

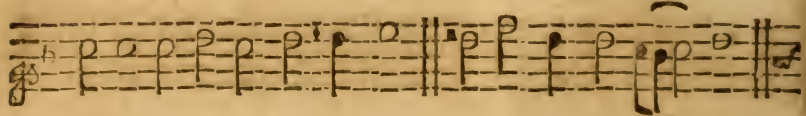


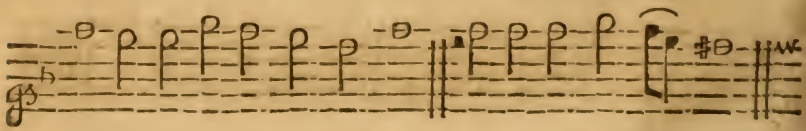
Tenor.

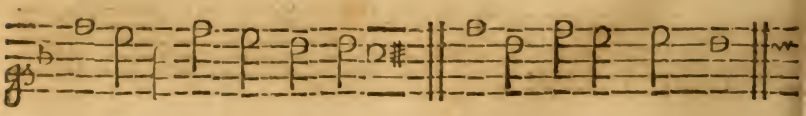


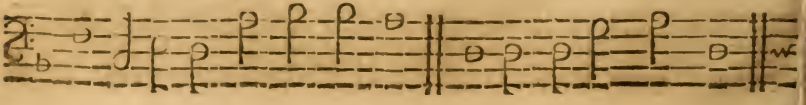
The Baſs.





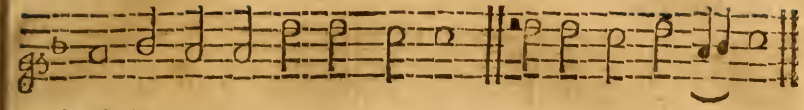




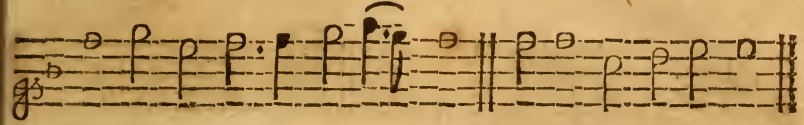


Common Metre Double.

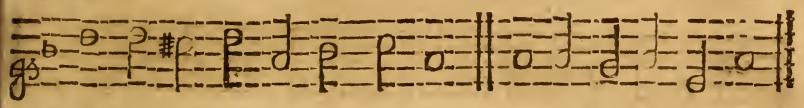
1ſt. Treble.



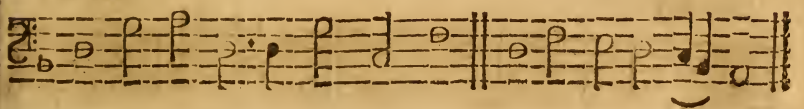
2d. Treble.

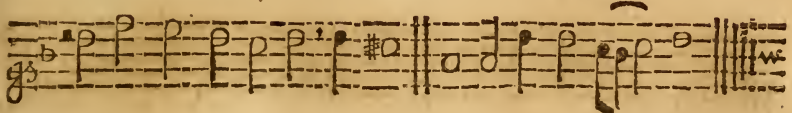


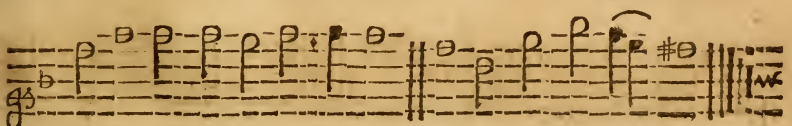
Tenor.

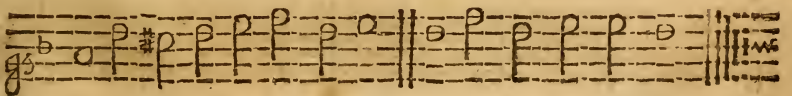


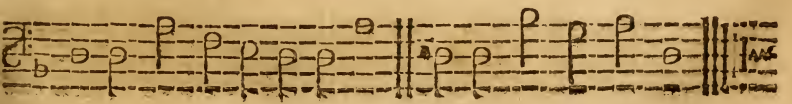
The Baſs.





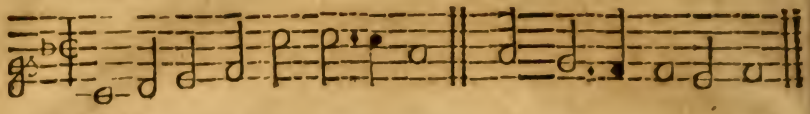




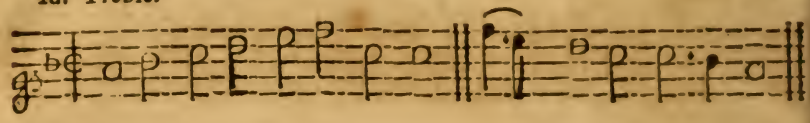


Benedictus Tune. Common Metre Double.

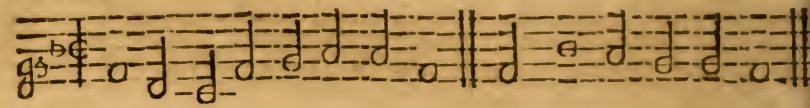
1st. Treble.



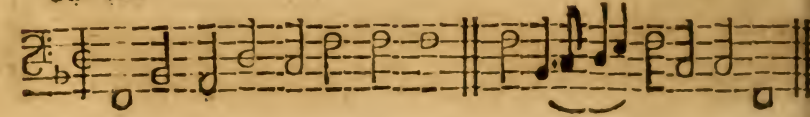
2d. Treble.

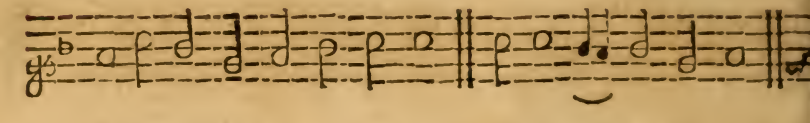


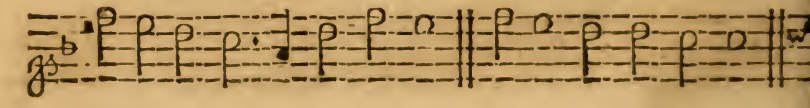
Tenor.

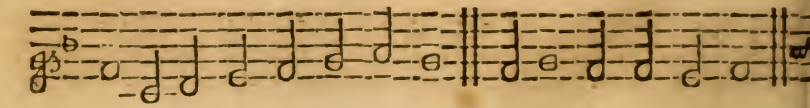


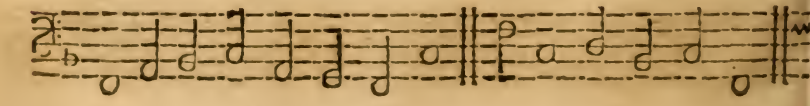
The Bass.





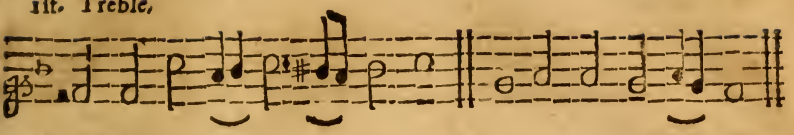




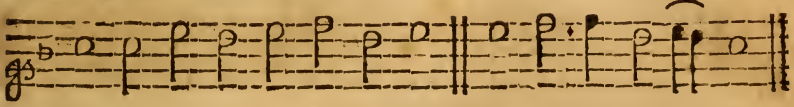


Common Metre Double.

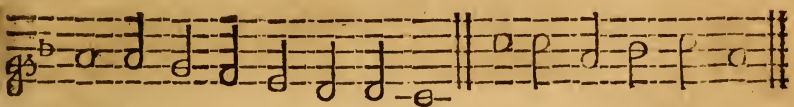
1ſt. Treble.



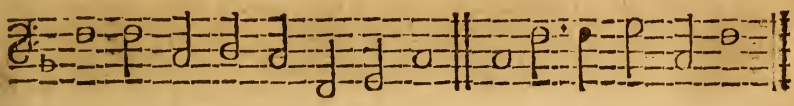
2d. Treble.

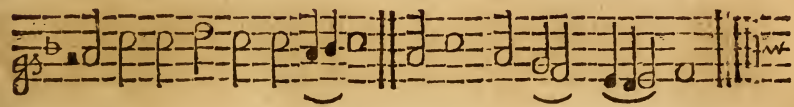


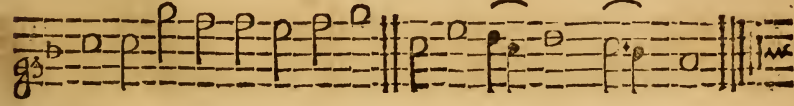
Tenor.

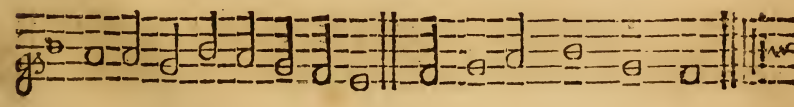


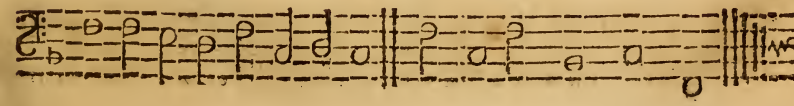
The Baſs.





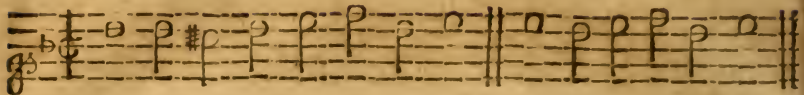




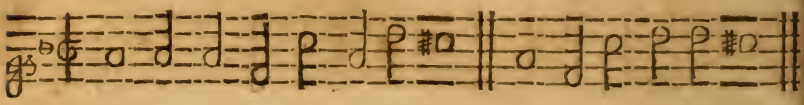


TE DEUM Tune, By J. P. Common Metre Double.

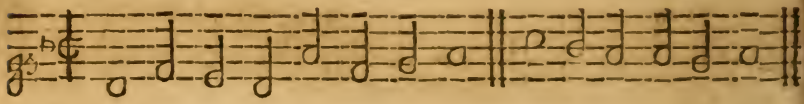
1ſt. Treble.



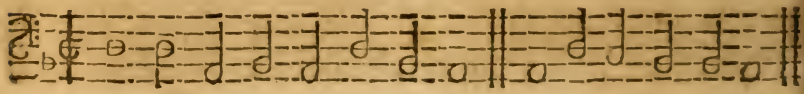
2d. Treble.

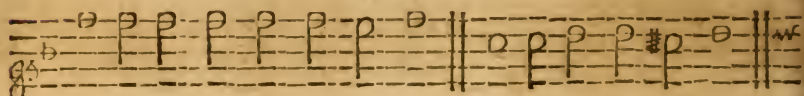


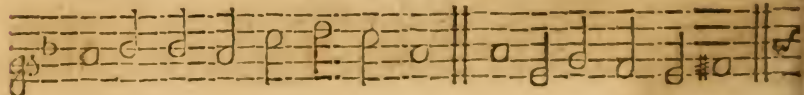
Tenor.

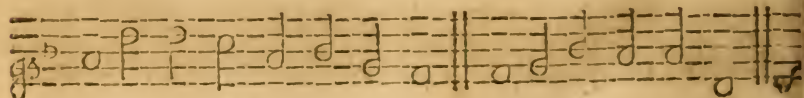


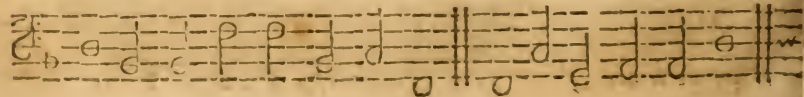
The Baſs.





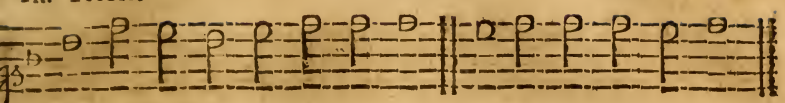




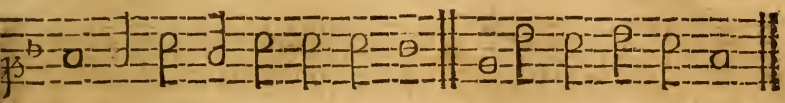


Common Metre Double.

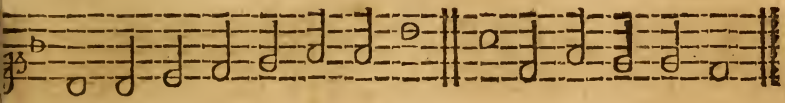
1ſt. Treble.



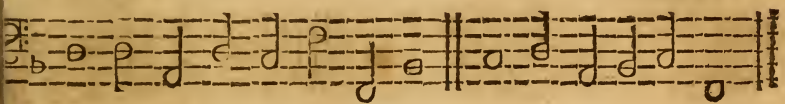
2d. Treble.

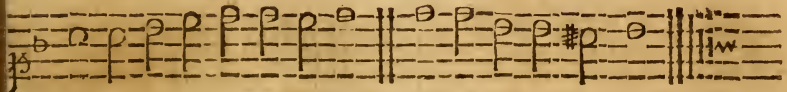


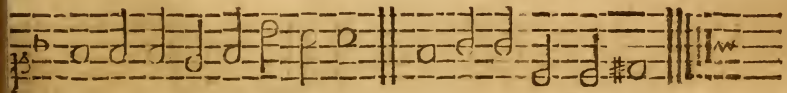
Tenor.

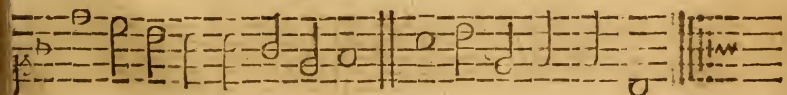


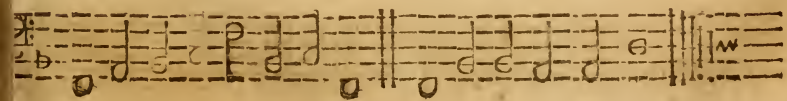
The Baſs.





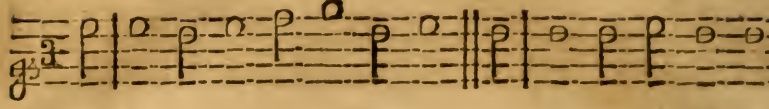




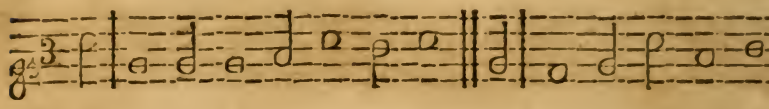


Nunc Dimittis Tune. Common Metre Double.

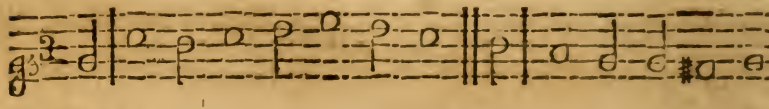
1ſt. Treble.



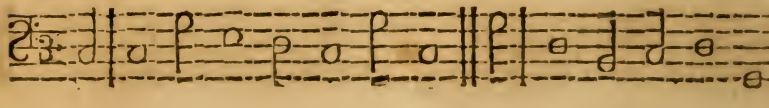
2d. Treble.

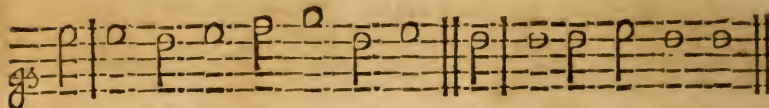


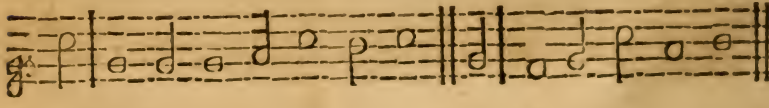
Tenor.

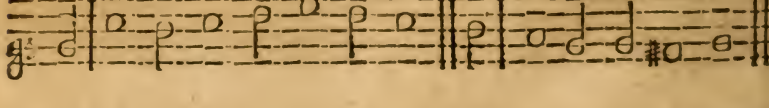


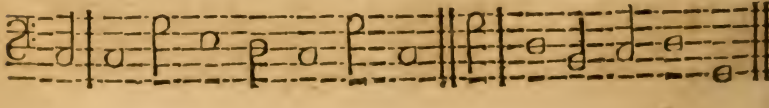
The Baſs.





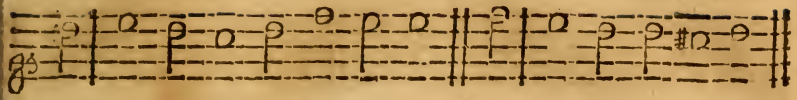




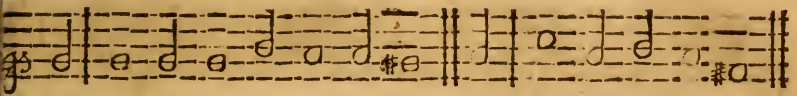


Common Metre Double.

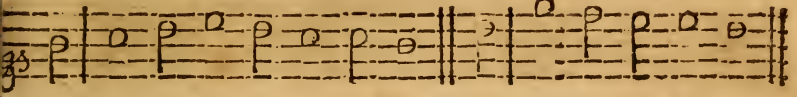
1ſt. Treble.



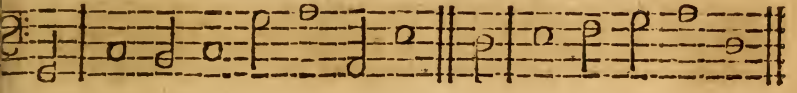
2d. Treble.

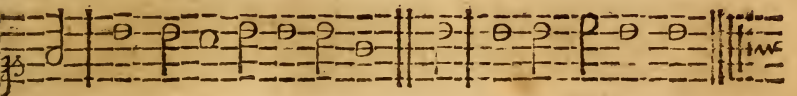


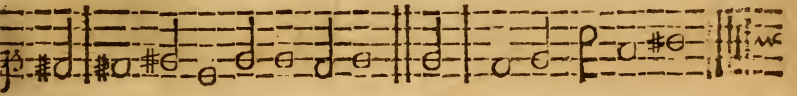
Tenor.

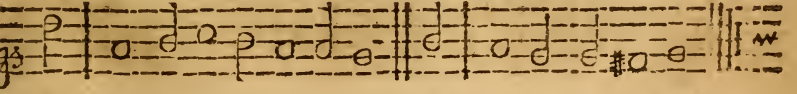


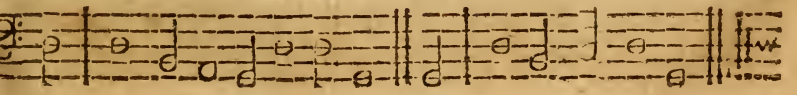
The Baſs.





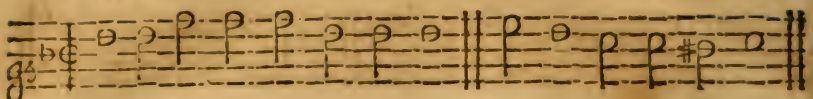




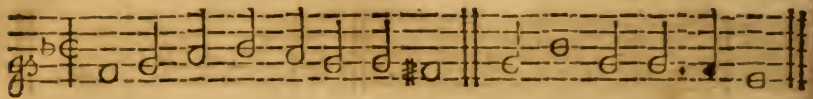


Magnificat. Common Metre Double.

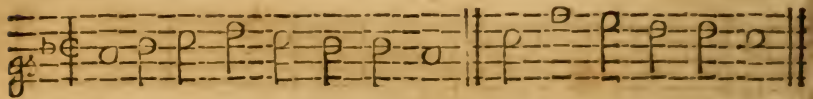
1ſt. Treble.



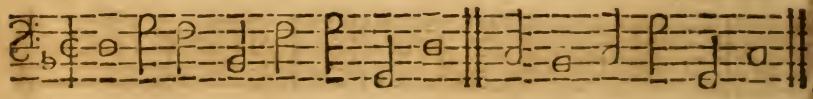
2d. Treble.

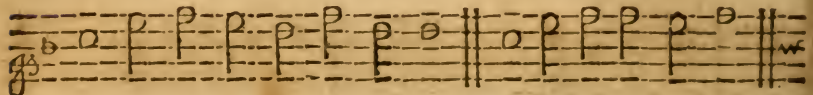


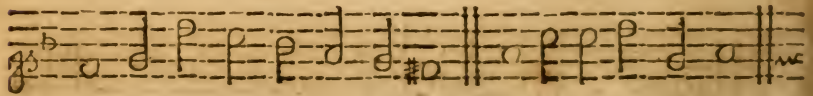
Tenor.

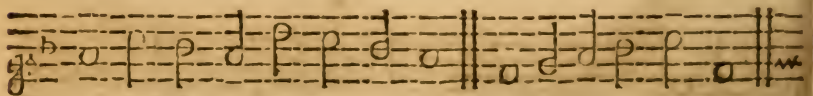


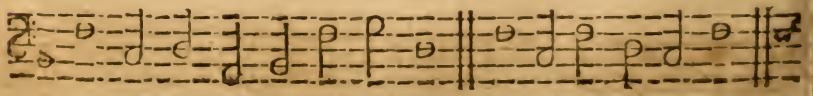
The Baſs.





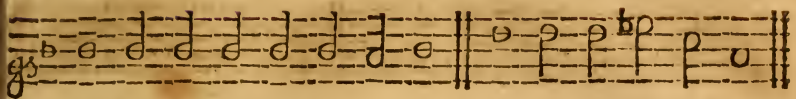




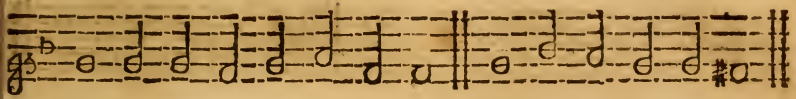


Common Metre Double.

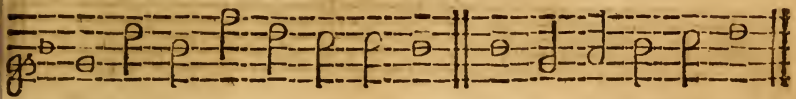
1ſt. Treble.



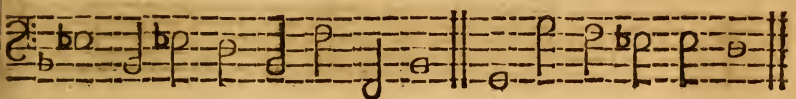
2d. Treble.

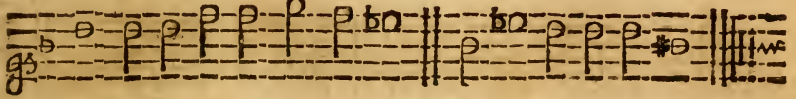


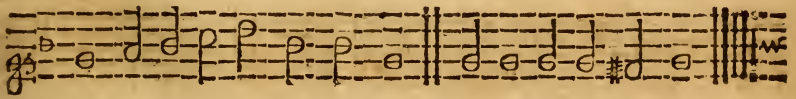
Tenor.

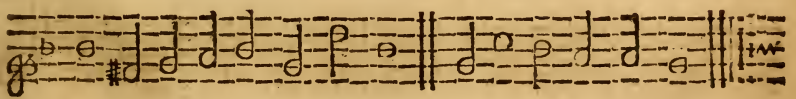


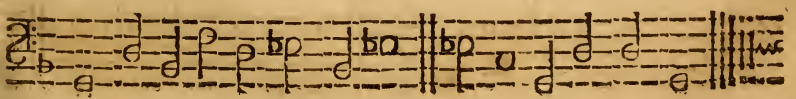
The Baſs.





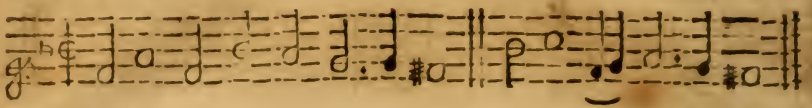




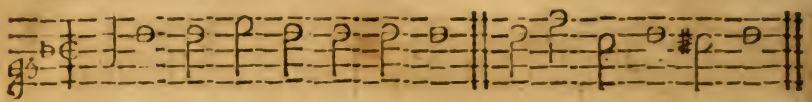


Pſalm the 1ſt. *Old Tune.* Common Metre Double.

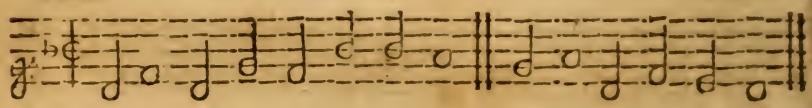
1ſt. Treble.



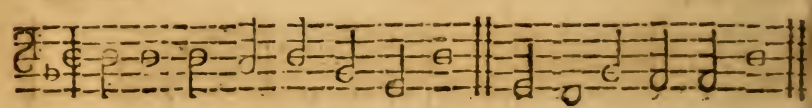
2d. Treble.

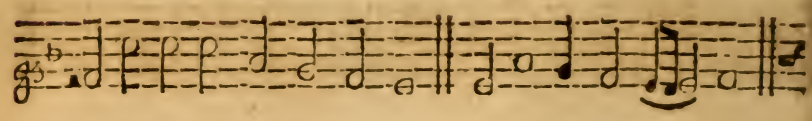


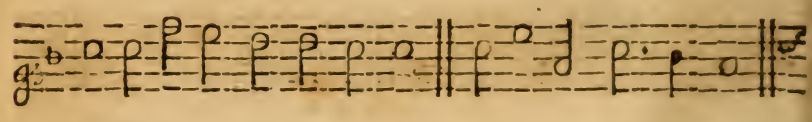
Tenor.

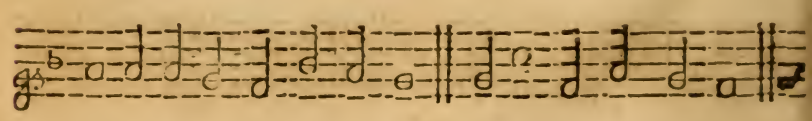


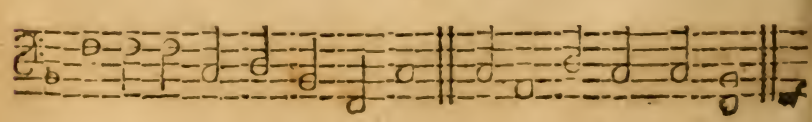
The Baſs.





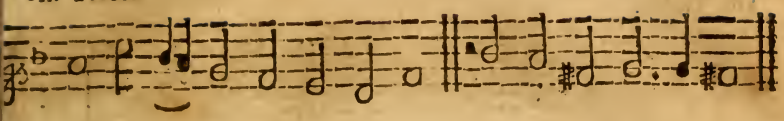




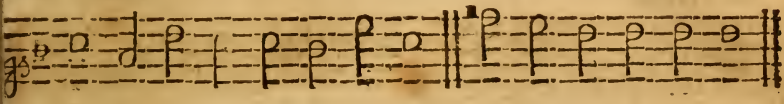


Common Metre Double.

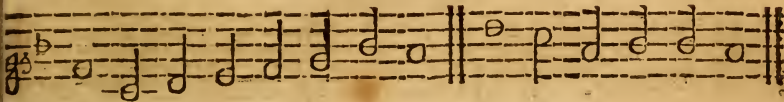
1ſt. Treble.



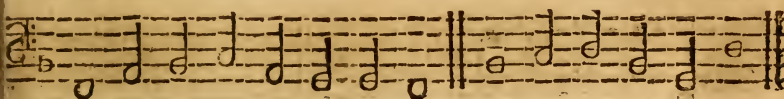
2d. Treble.

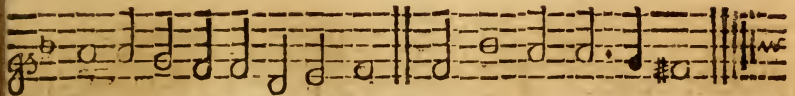


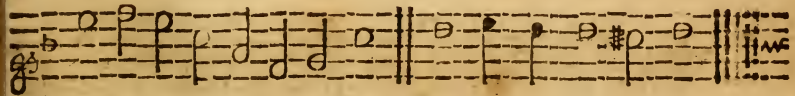
Tenor.

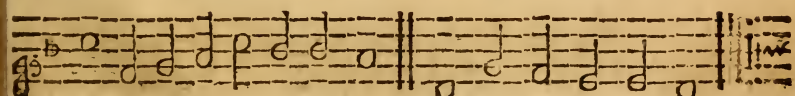


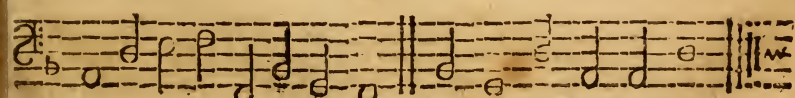
The Baſs.





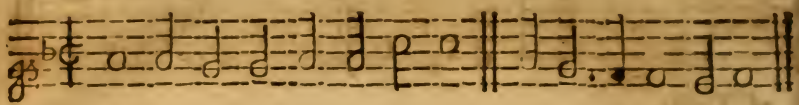




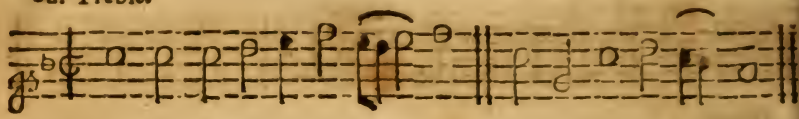


Pſalm the 3d. *Old Tune.* Common Metre Double.

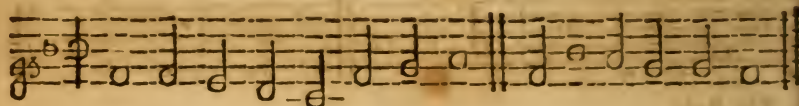
1ſt. Treble.



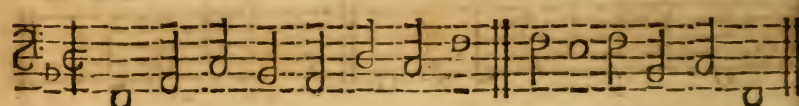
2d. Treble.

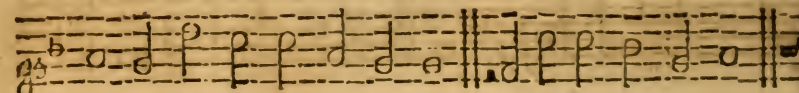


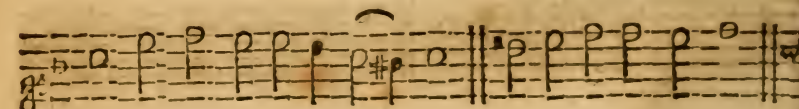
Tenor.

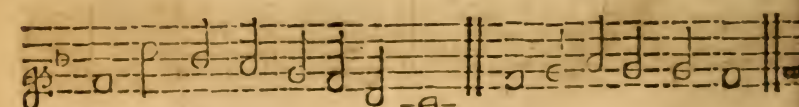


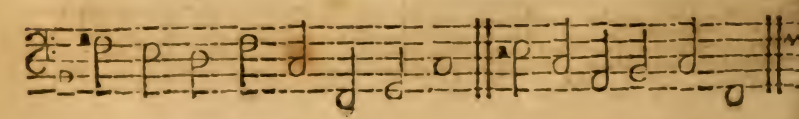
The Baſs.





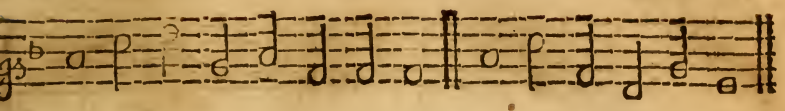




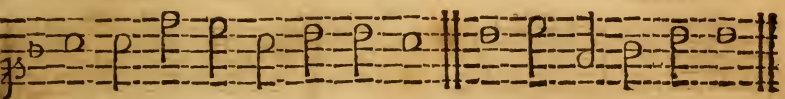


Common Metre Double.

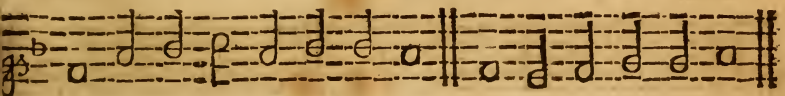
1ſt. Treble.



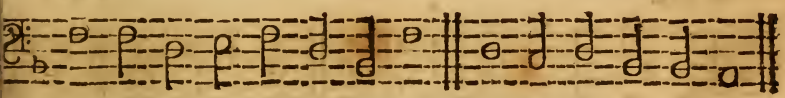
2d. Treble.

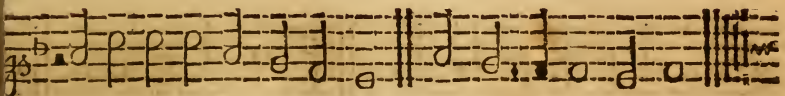


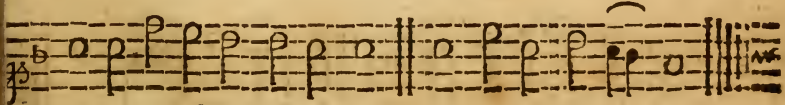
Tenor.

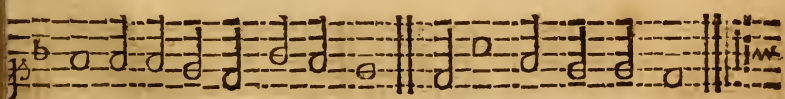


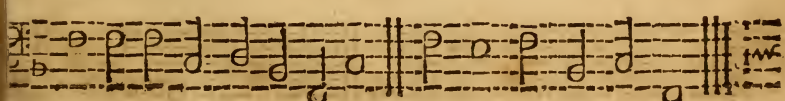
The Baſs.





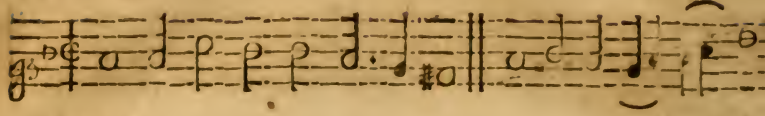




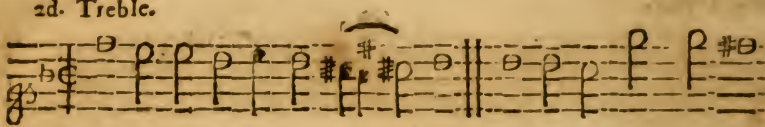


The 6th *Pſalm Tune.* Cómmon Metre Double.

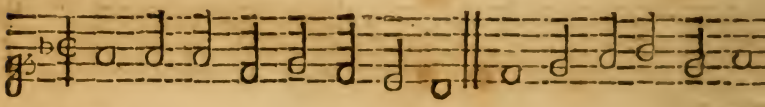
1ſt. Treble.



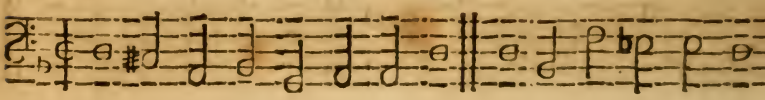
2d. Treble.

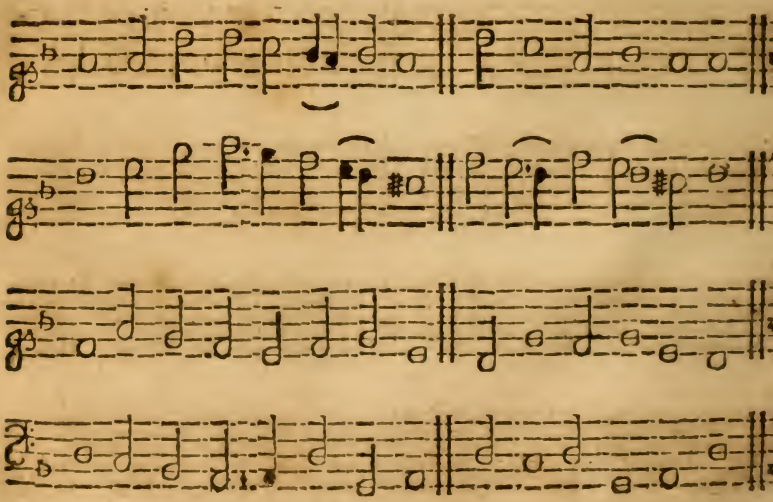


Tenor.



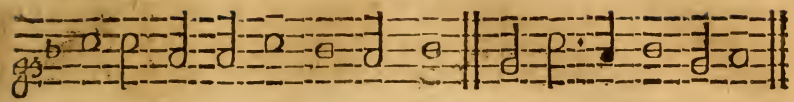
The Baſs.



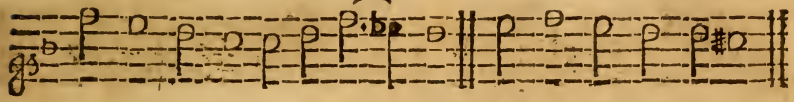


Commom Metre Double.

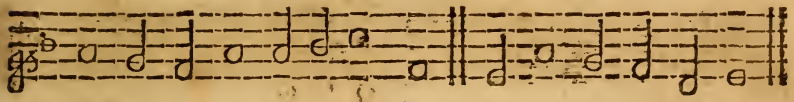
1ſt. Treble.



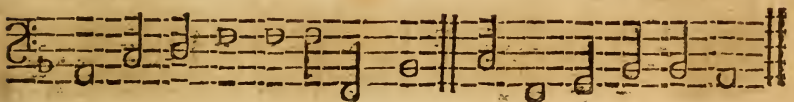
2d. Treble.

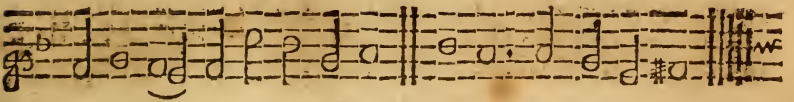


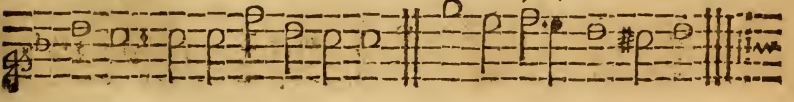
Tenor.

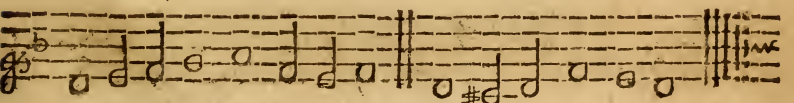


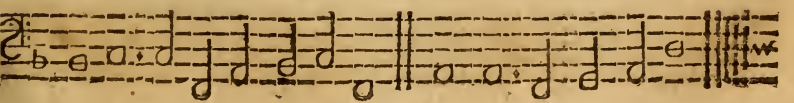
The Baſs.





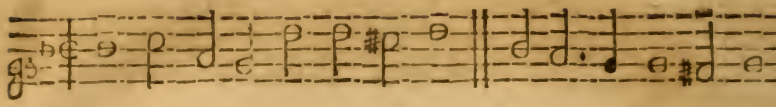




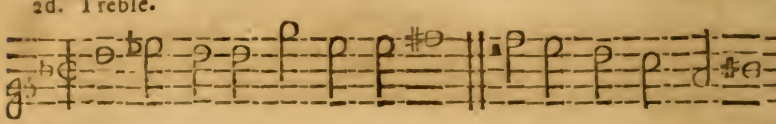


The Old 18th. *Pſalm Tune.* Common Metre Double.

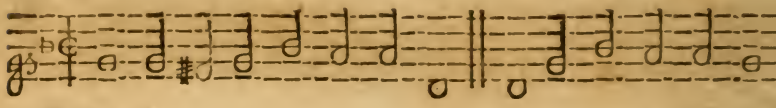
1ſt. Treble.



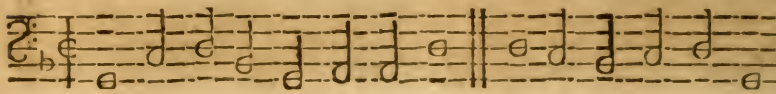
2d. Treble.

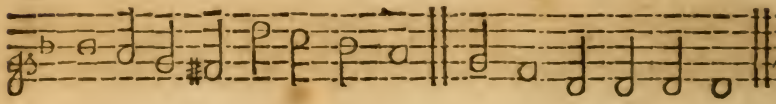


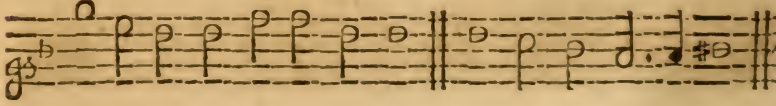
Tenor.

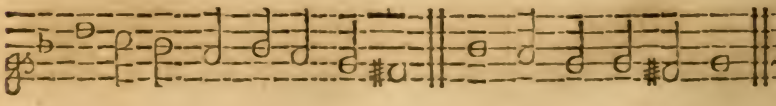


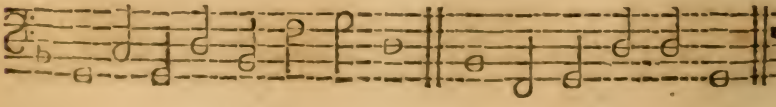
The Baſs.





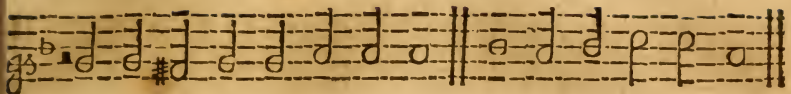




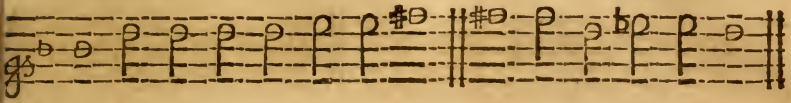


Common Metre Double.

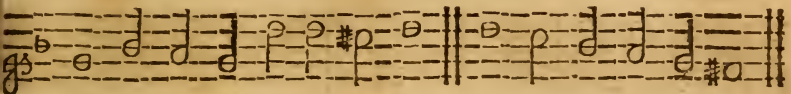
1ſt. Treble.



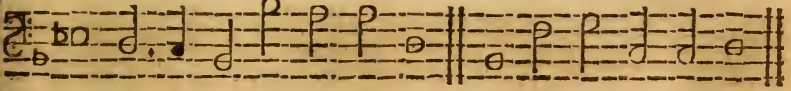
2d. Treble.

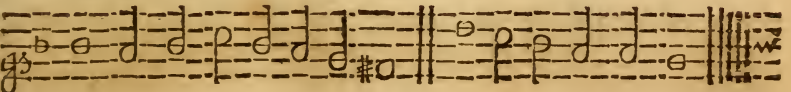


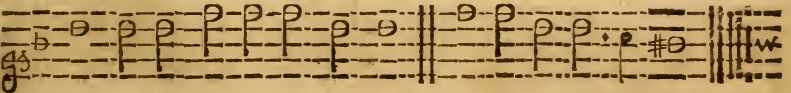
Tenor.

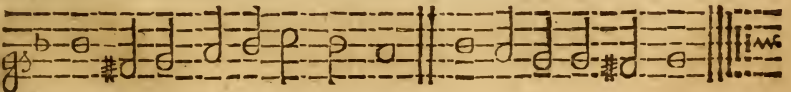


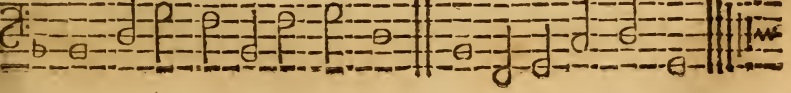
The Baſs.





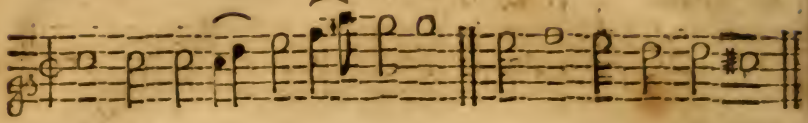




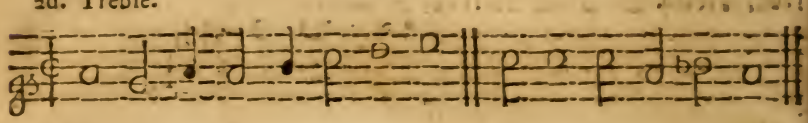


The Old 21 Pſalm Tune. Common Metre Double.

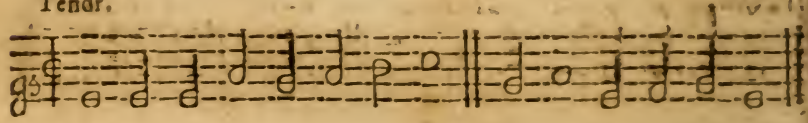
1ſt. Treble.



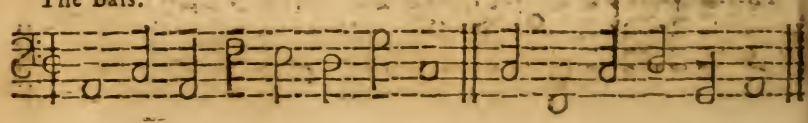
2d. Treble.

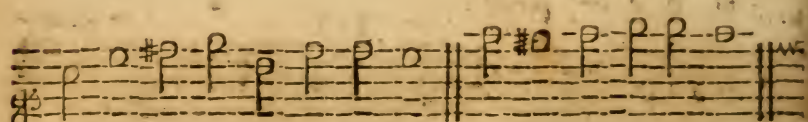


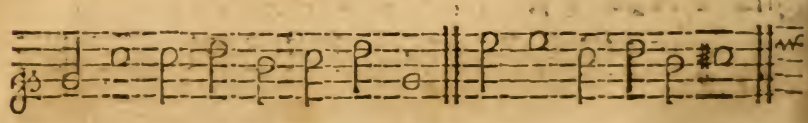
Tenor.

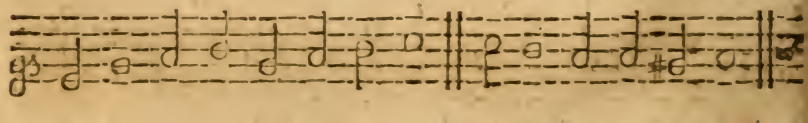


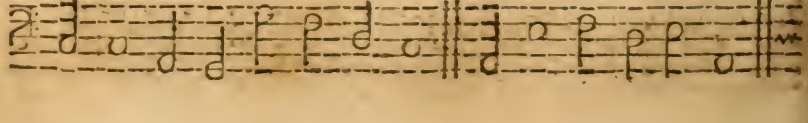
The Baſs.





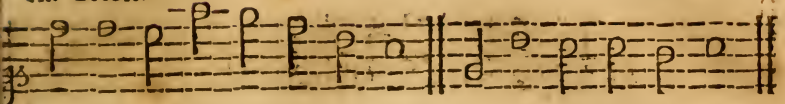




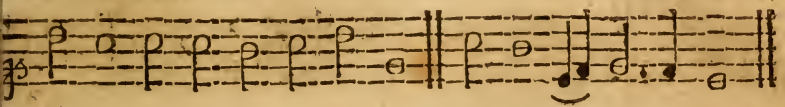


Common Metre Double.

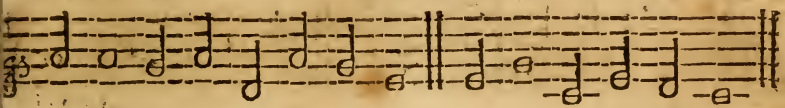
1st. Treble.



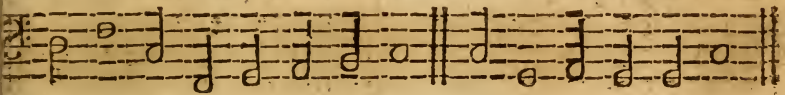
2d. Treble.

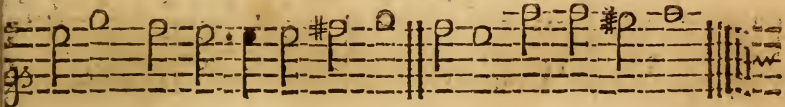


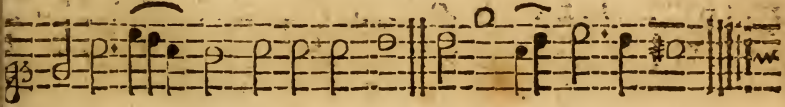
Tenor.

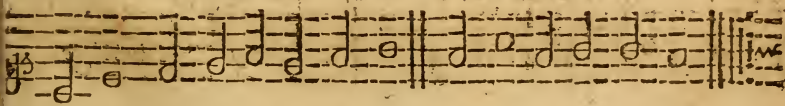


The Bass.



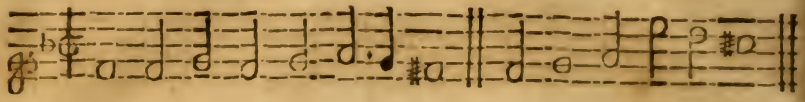




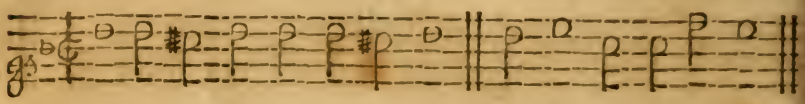


The 30th. *Pſalm Tune, Proper.* Common Metre Double.

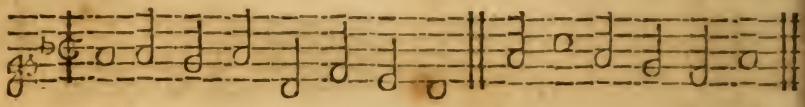
1ſt. Treble.



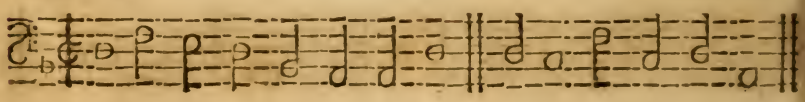
2d. Treble.

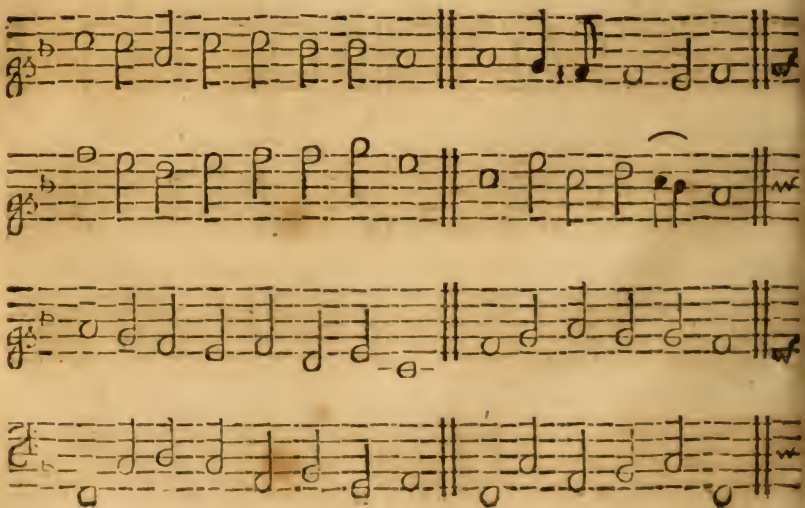


Tenor.



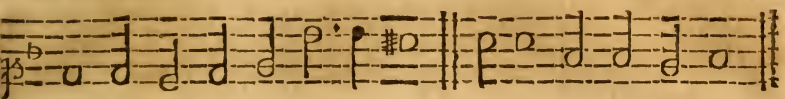
The Baſs.



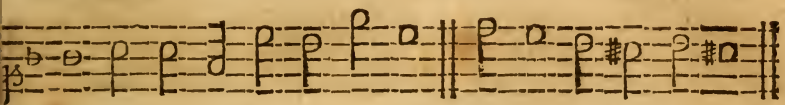


Common Metre Double.

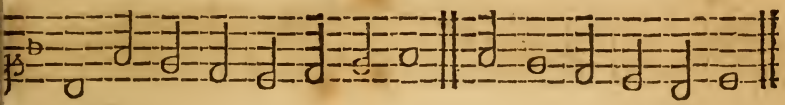
1ſt. Treble.



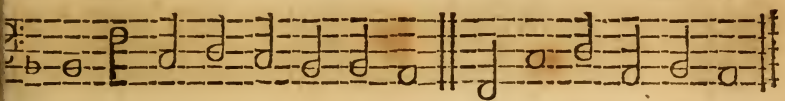
2d. Treble.

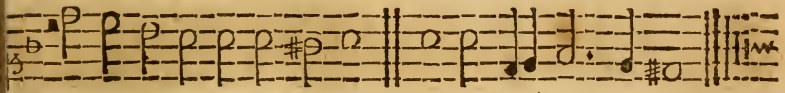


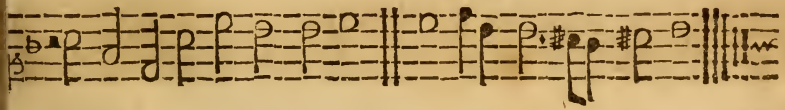
Tenor.

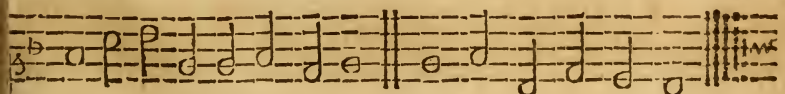


The Baſs.



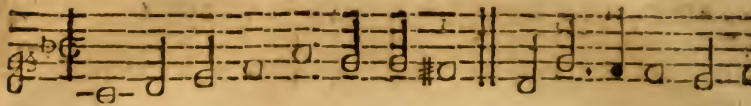




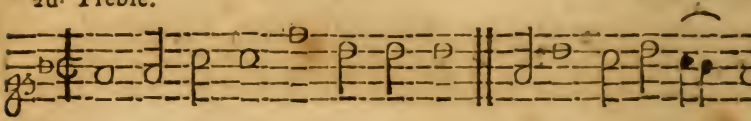


The 38th. *Pſalm Tune.* Common Metre Double.

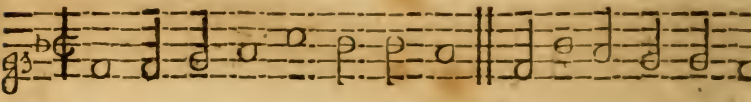
1ſt. Treble.



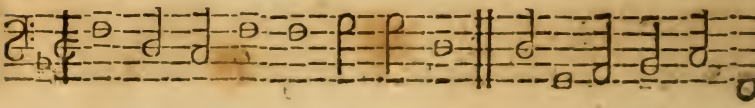
2d. Treble.

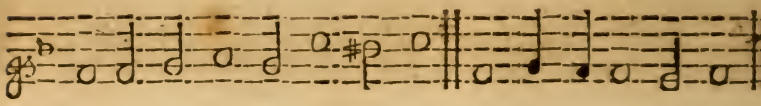


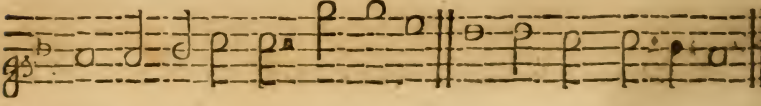
Tenor.

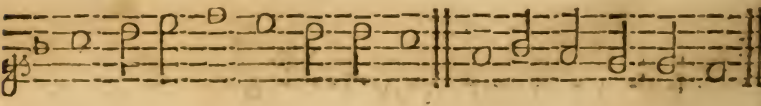


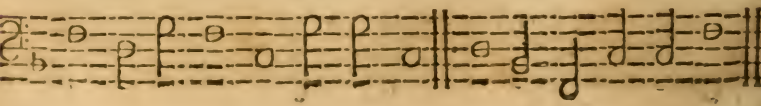
The Baſs.





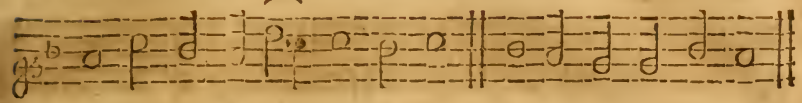




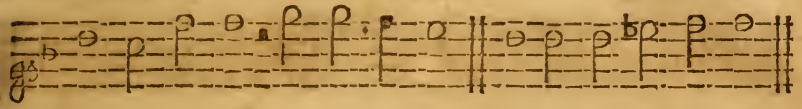


Common Metre Double.

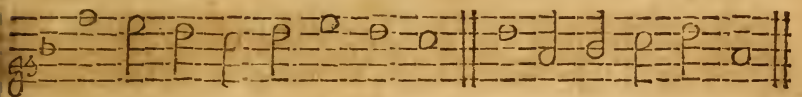
1ſt. Treble.



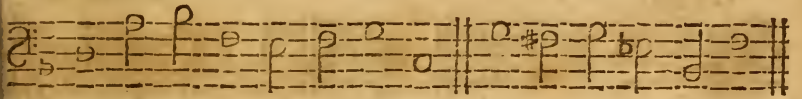
2d. Treble.

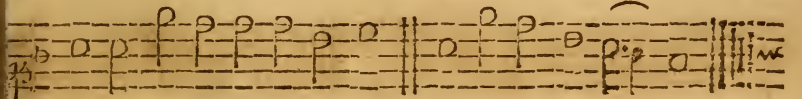


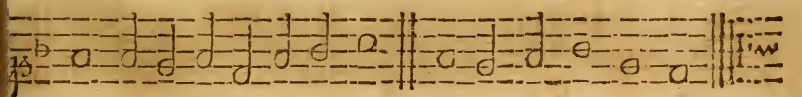
Tenor.

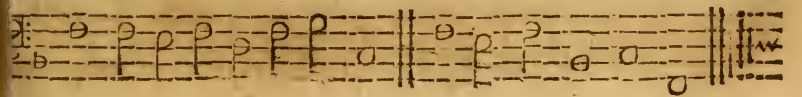


The Baſs.



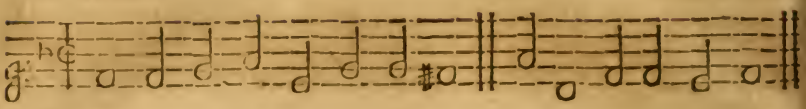




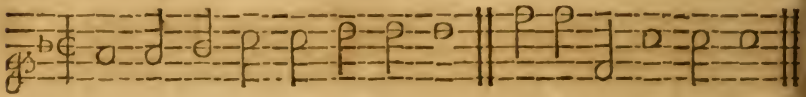


The 41ſt. *Pſalm Tune, Proper.* Common Metre Double.

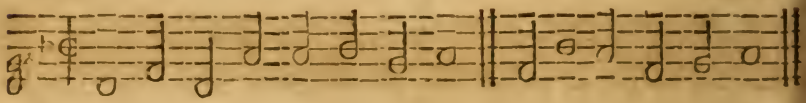
1ſt. Treble.



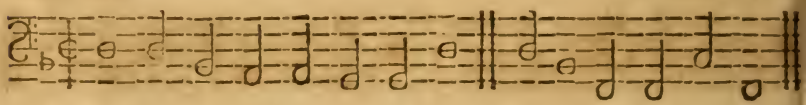
2d. Treble.

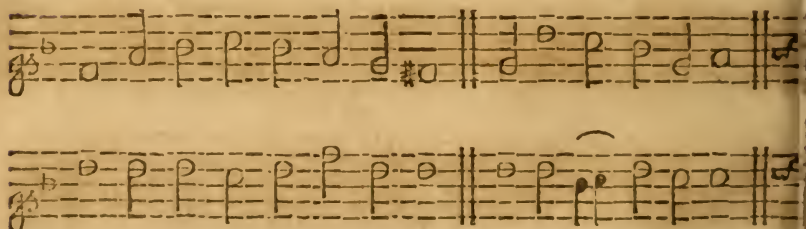


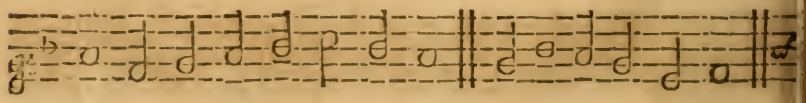
Tenor.

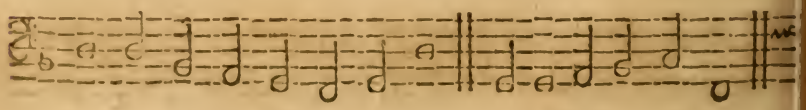


The Baſs.



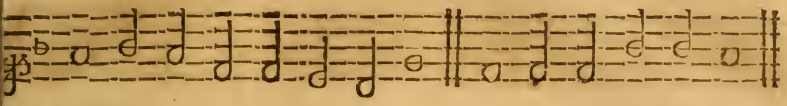




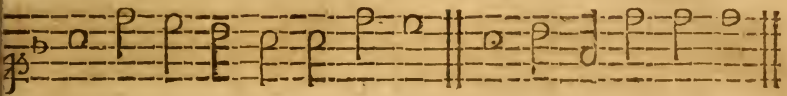


Common Metre Double.

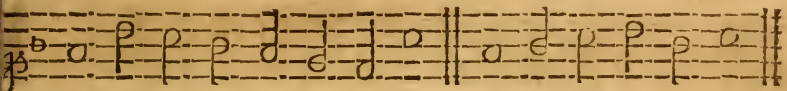
1ſt. Treble.



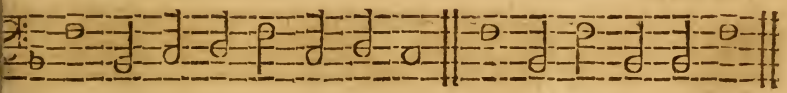
2d. Treble.

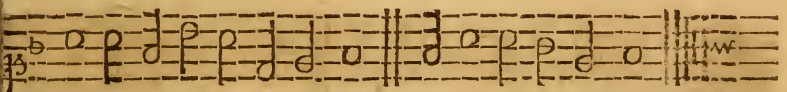


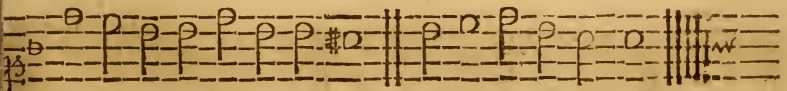
Tenor.

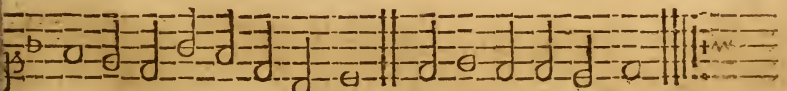


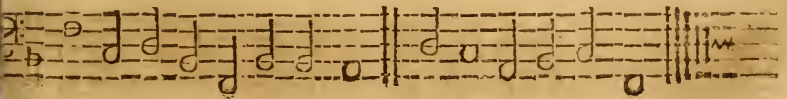
The Baſs.





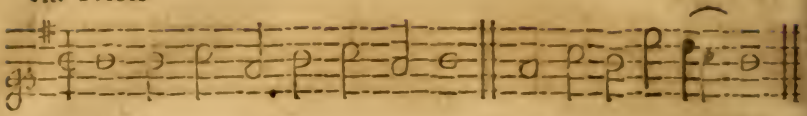




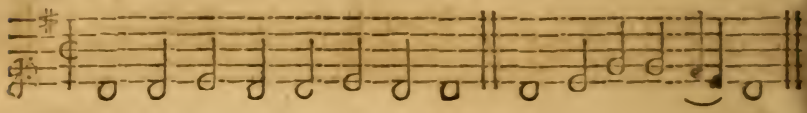


The 42d. *Pſalm Tune.* Common Metre Double.

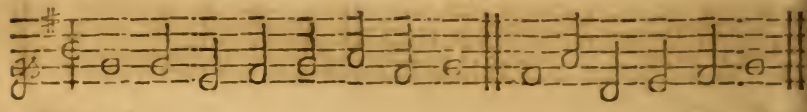
1ſt. Treble.



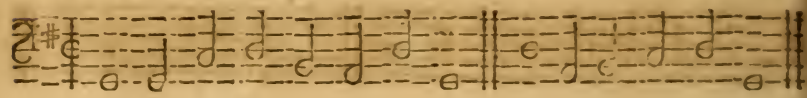
2d. Treble.

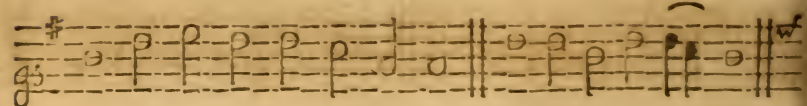


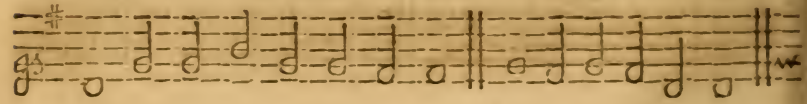
Tenor.

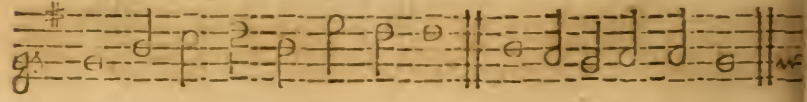


The Baſs.



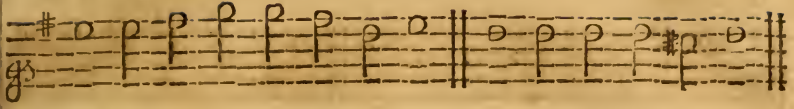






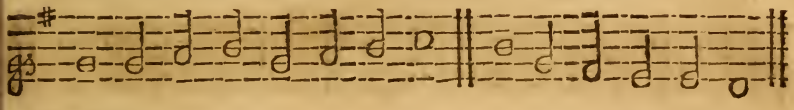
Common Metre Double.

1ſt. Treble.

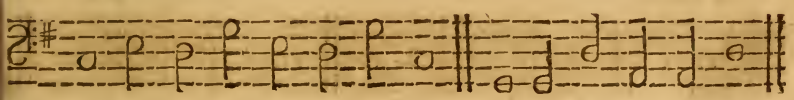


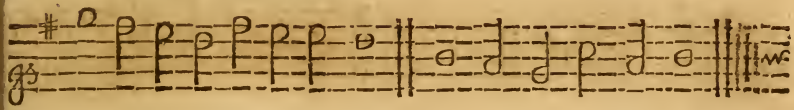
2d. Treble.

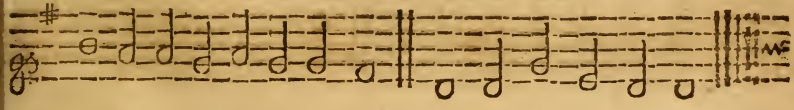
Tenor.

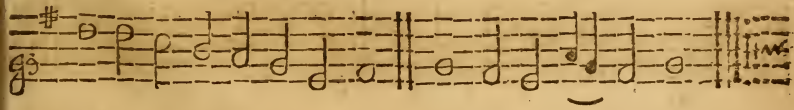


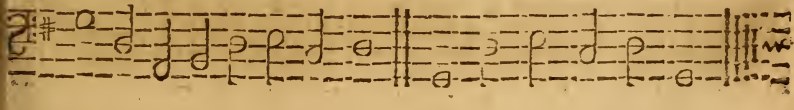
The Baſs.





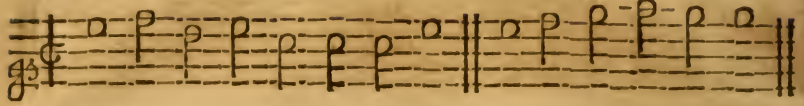




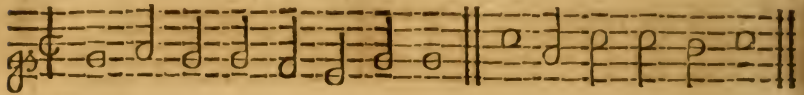


The 44th. *Pſalm Tune, Proper.* Common Metre Double.

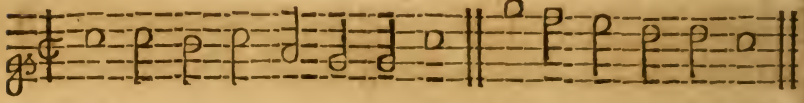
1ſt. Treble.



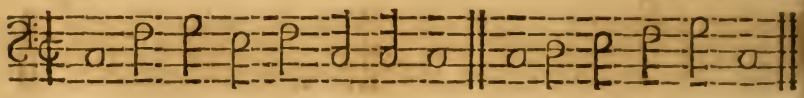
2d. Treble.

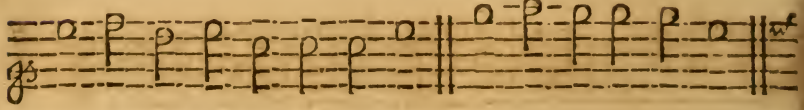


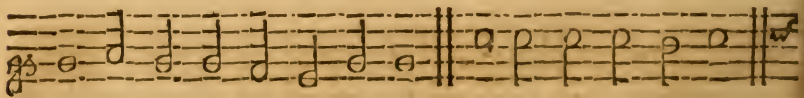
Tenor.

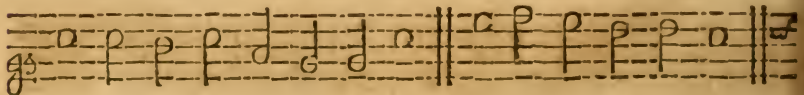


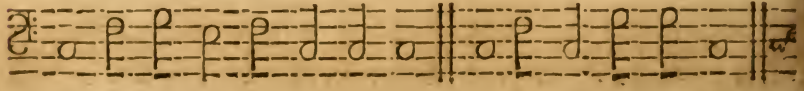
The Baſs.





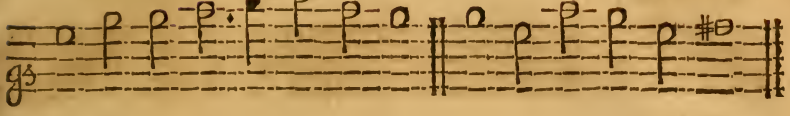




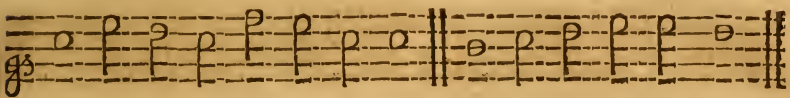


Common Metre Double.

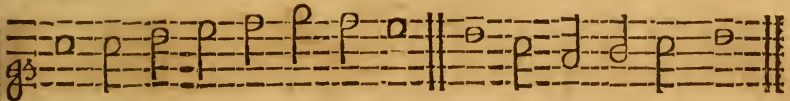
1ſt. Treble.



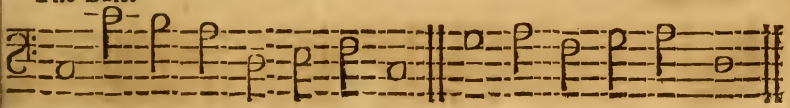
2d. Treble.

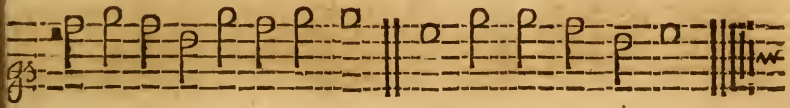


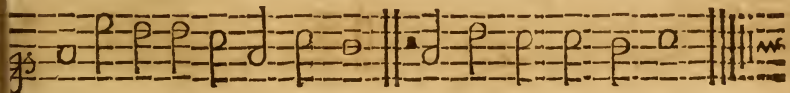
Tenor.

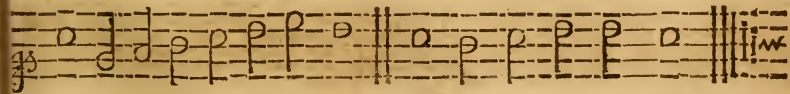


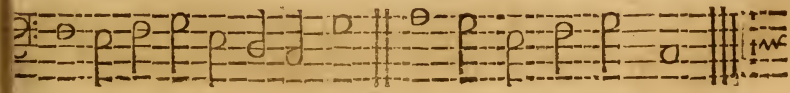
The Baſs.





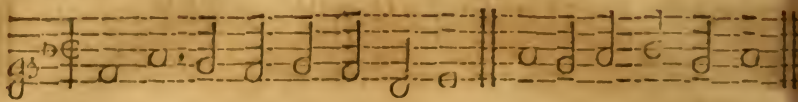




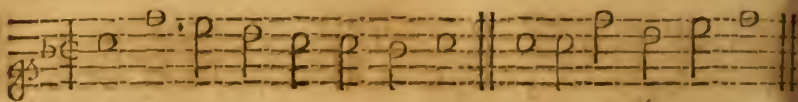


The 46th *Pſalm Tune.* Common Metre Double.

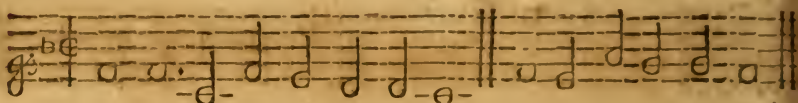
1ſt. Treble.



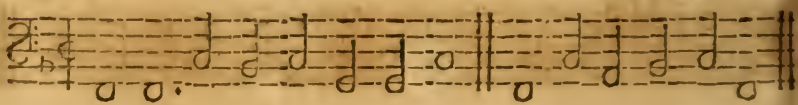
2d. Treble.

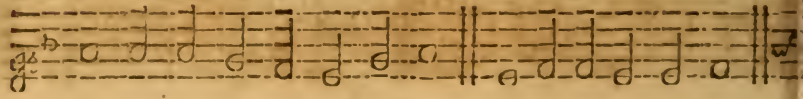


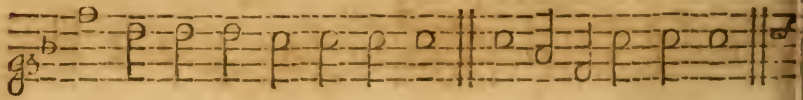
Tenor.

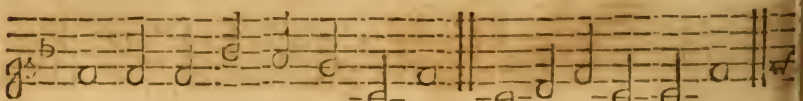


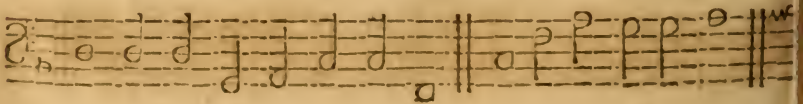
The Baſs.





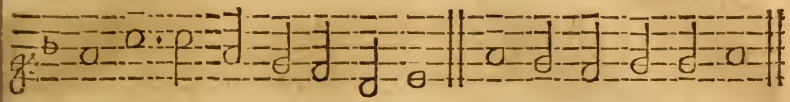




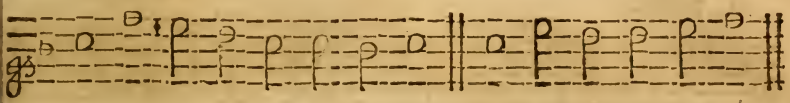


Commom Metre Double.

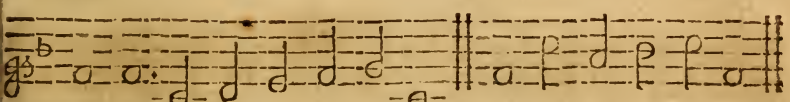
1ſt. Treble.



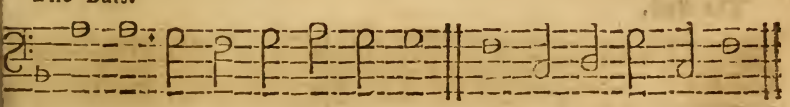
2d. Treble.

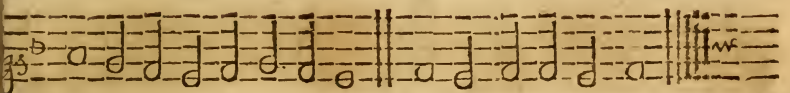


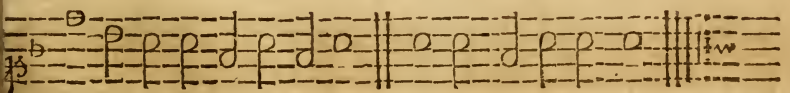
Tenor.

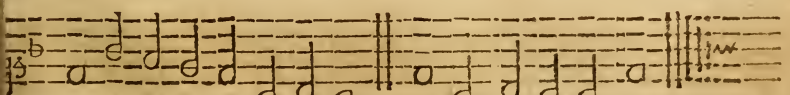


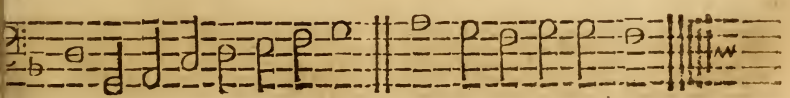
The Baſs.





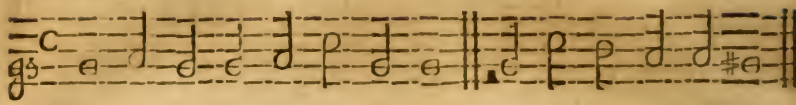




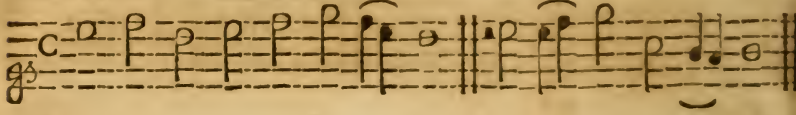


The 52d. *Pſalm Tune.* Common Metre Double.

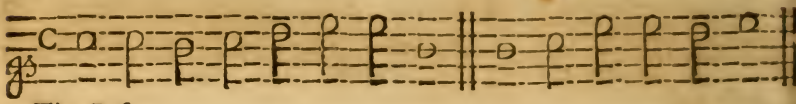
1ſt. Treble.



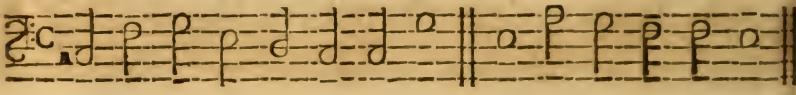
2d. Treble.

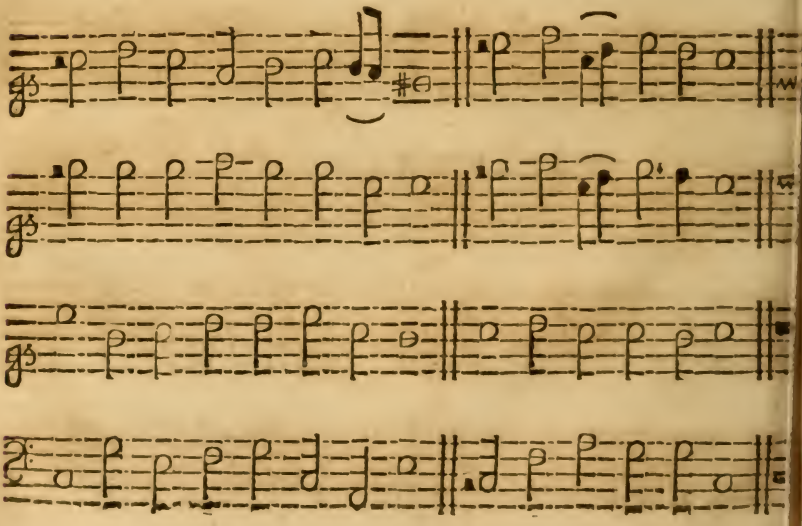


Tenor.



The Baſs.

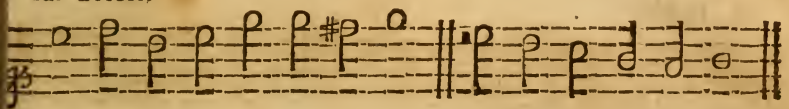




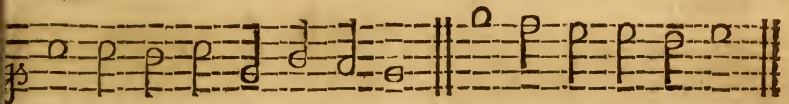
Common Metre Double.

1ſt. Treble.

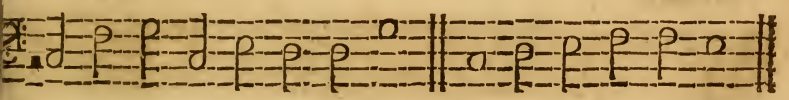
2d. Treble.

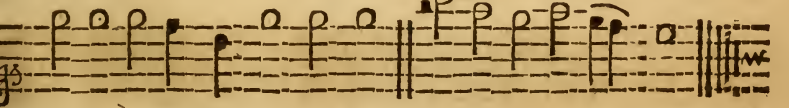


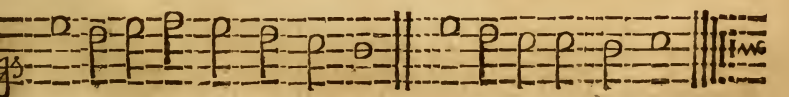
Tenor.

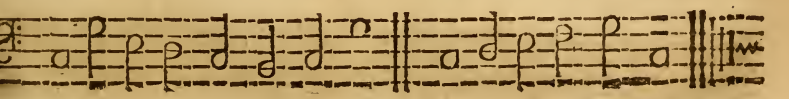


The Baſs.



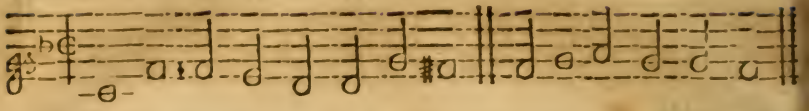




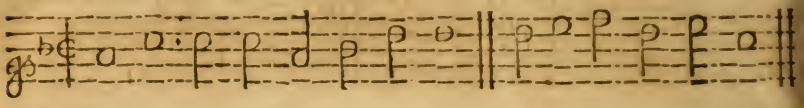


The 61ſt. *Pſalm Tune.* Common Metre Double.

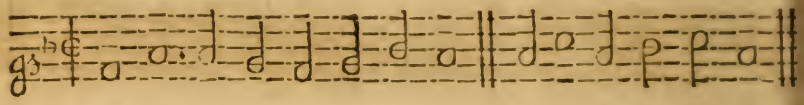
1ſt. Treble.



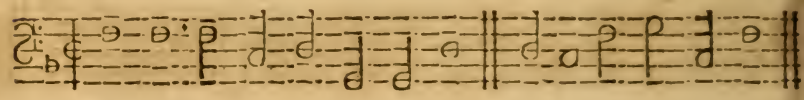
2d. Treble.

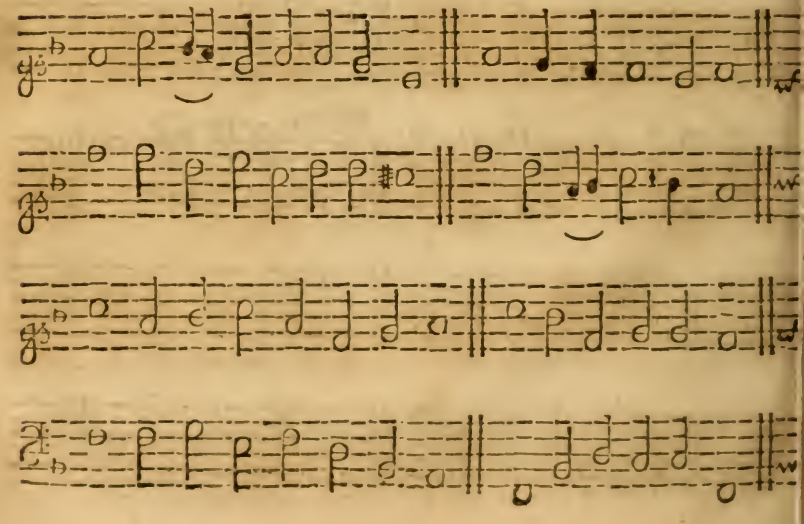


Tenor.



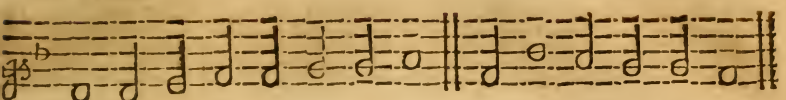
The Baſs.



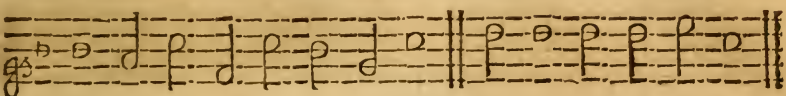


Common Metre Double.

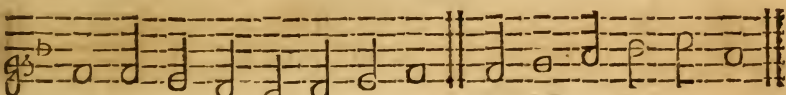
1ſt. Treble.



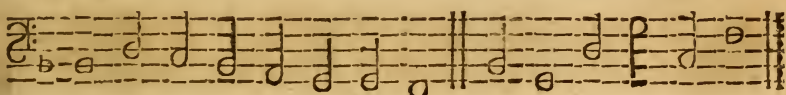
2d. Treble.

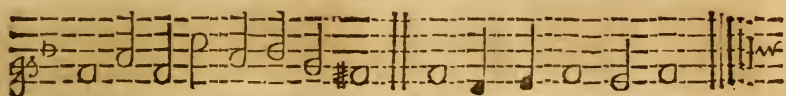


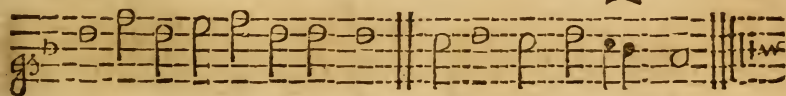
Tenor.

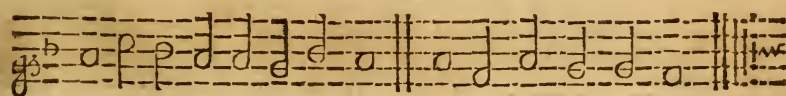


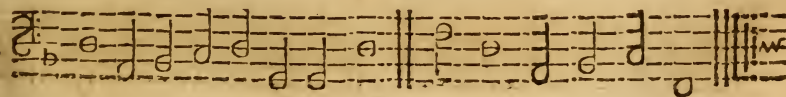
The Baſs.





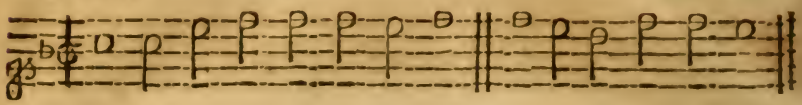




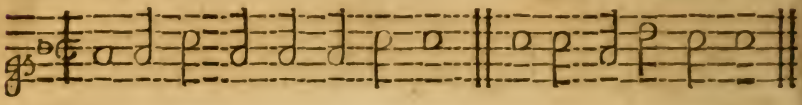


The Old 68th. Pſalm Tune. Common Metre Double.

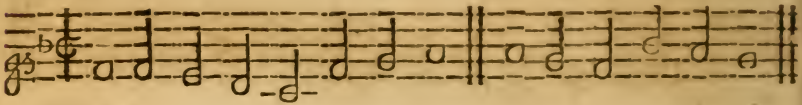
1ſt. Treble.



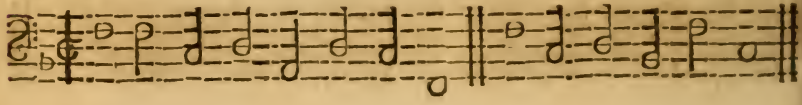
2d. Treble.

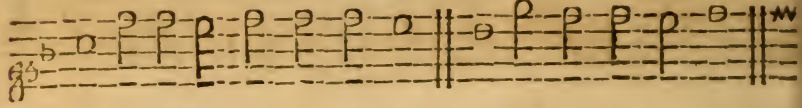


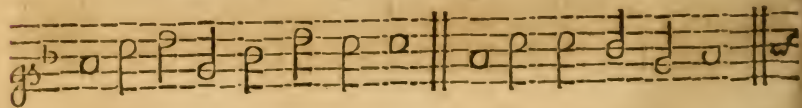
Tenor.

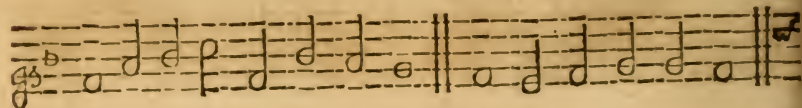


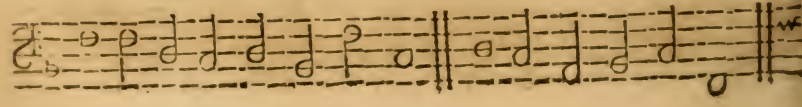
The Baſs.





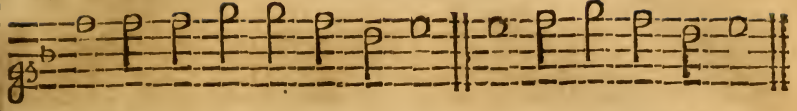




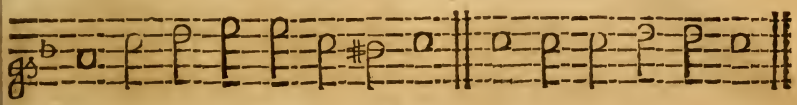


Common Metre Double.

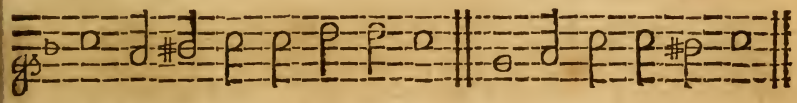
1ſt. Treble.



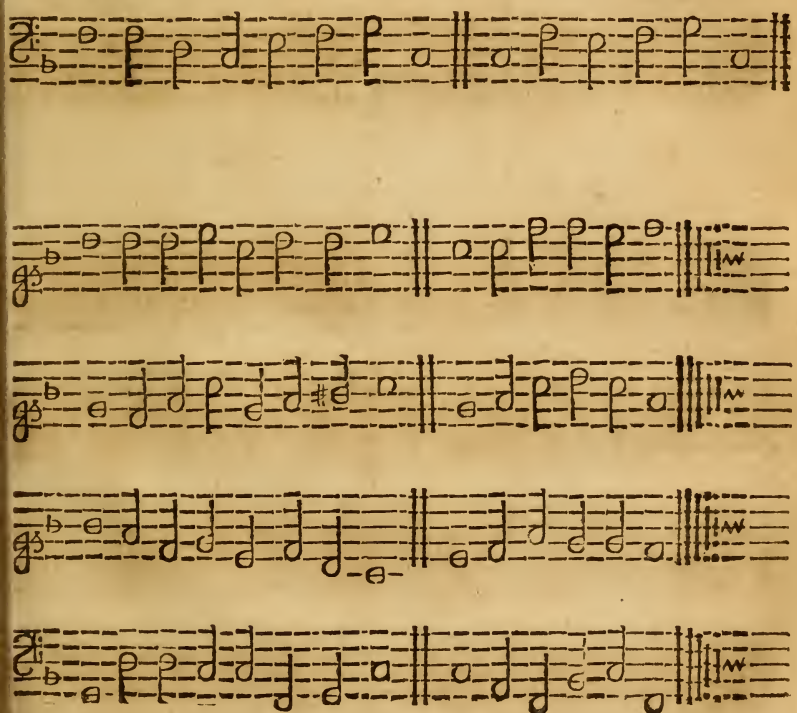
2d. Treble.



Tenor.

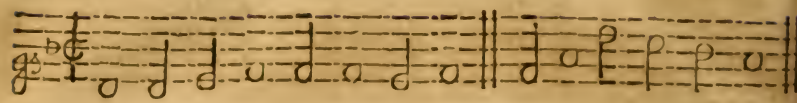


The Baſs.

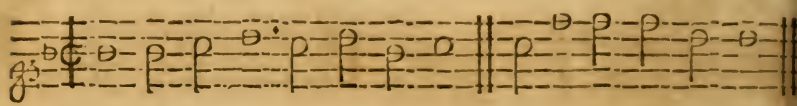


The 69th. Pſalm Tune. Common Metre Double.

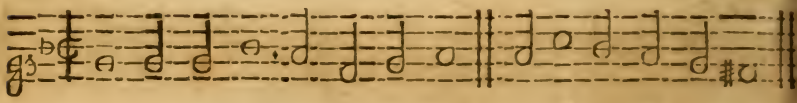
1ſt. Treble.



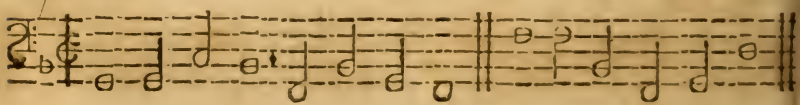
2d. Treble.

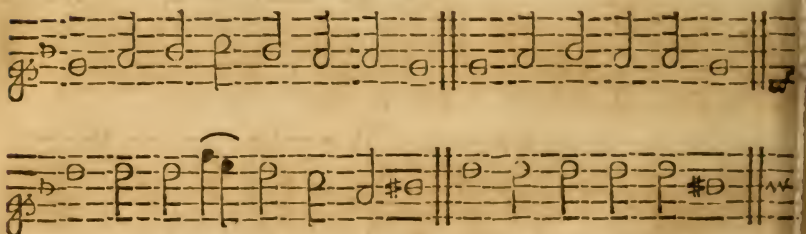


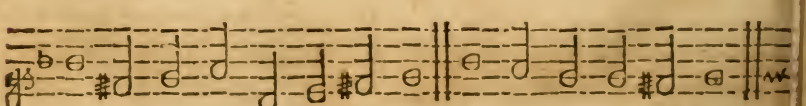
Tenor.



The Baſs.

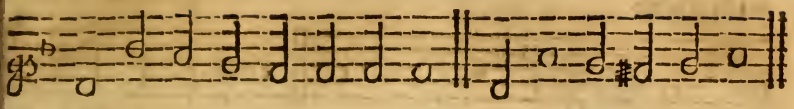




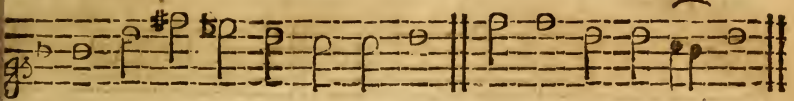


Common Metre Double.

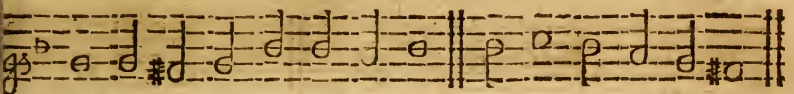
1ſt. Treble.



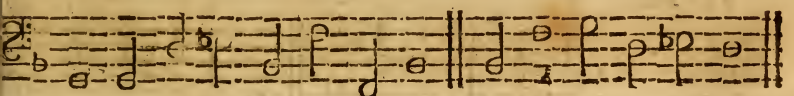
2d. Treble.

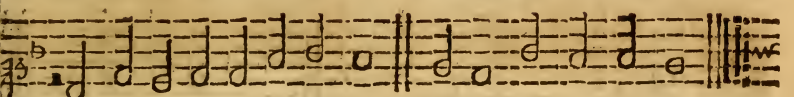


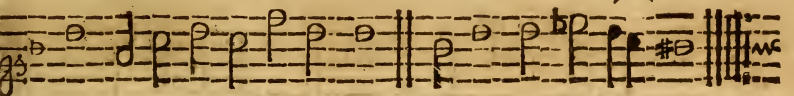
Tenor.

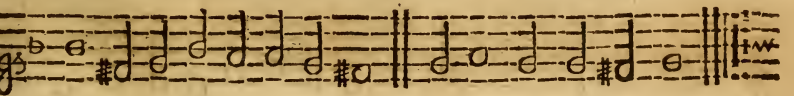


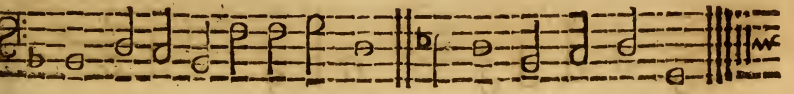
The Baſs.





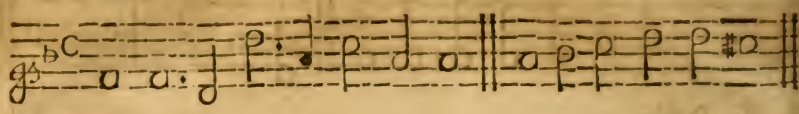




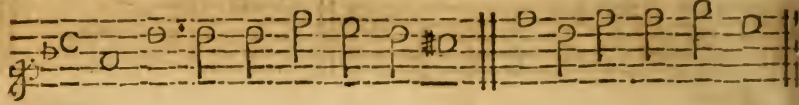


The 78th. *Pſalm Tune.* Common Metre Double.

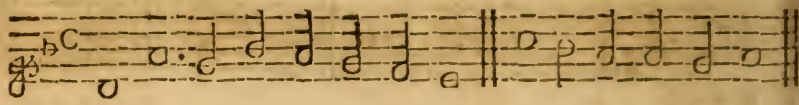
1ſt. Treble.



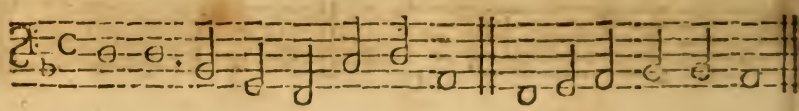
2d. Treble.

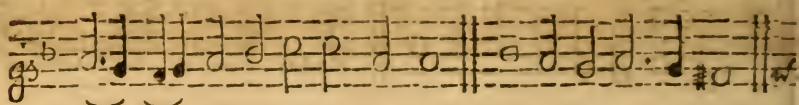


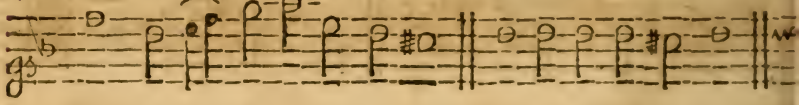
Tenor.

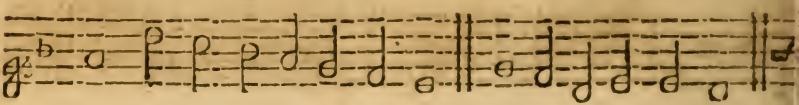


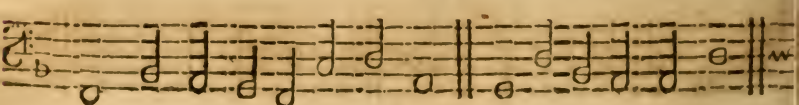
The Baſs.







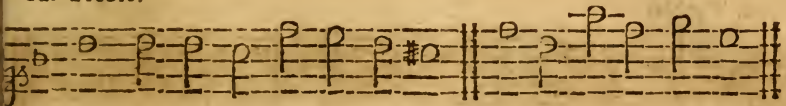




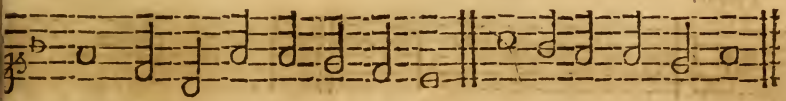
Common Metre Double.

1ſt. Treble.

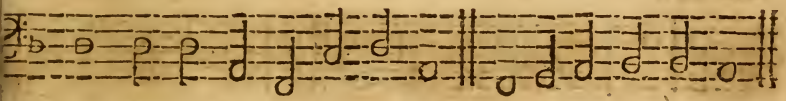
2d. Treble.

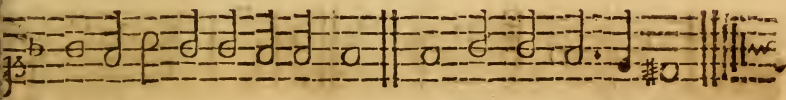


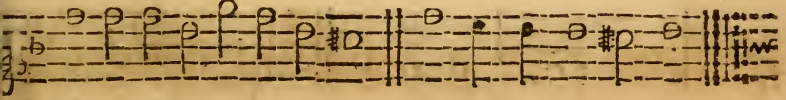
Tenor.

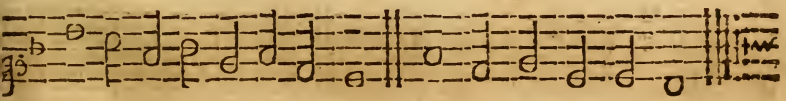


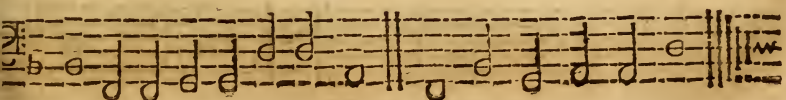
The Baſs.





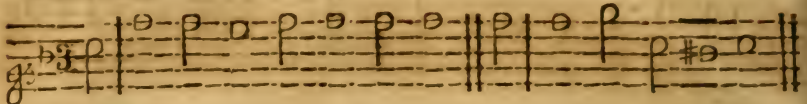




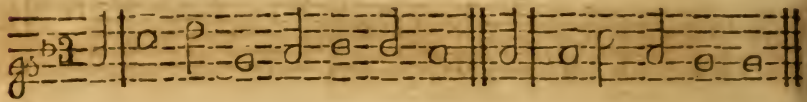


The Old 81ſt. *Pſalm Tune.* Common Metre Double.

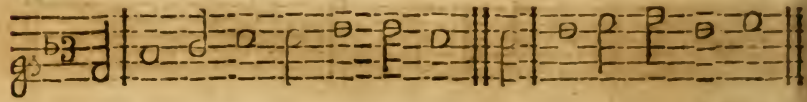
1ſt. Treble.



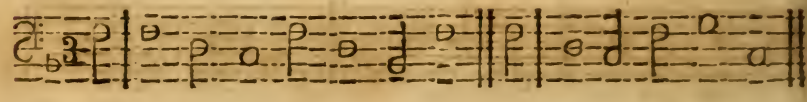
2d. Treble.

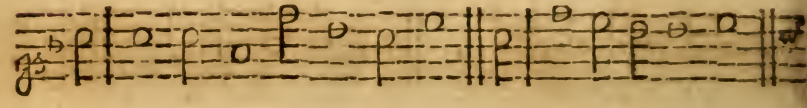


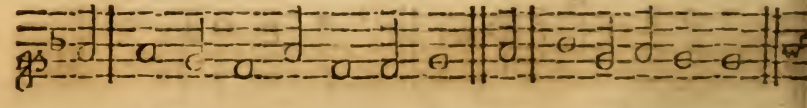
Tenor.

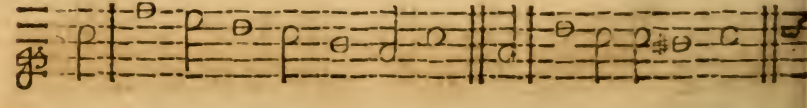


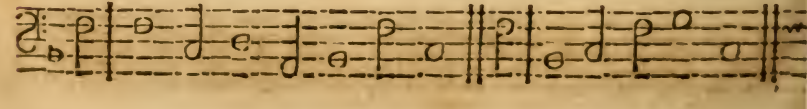
The Baſs.





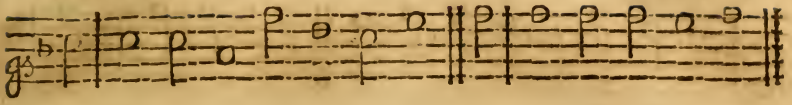




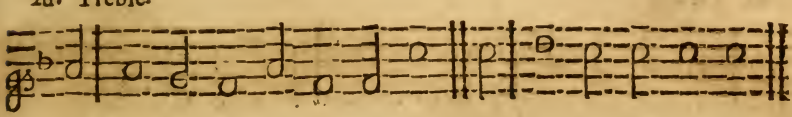


Common Metre Double.

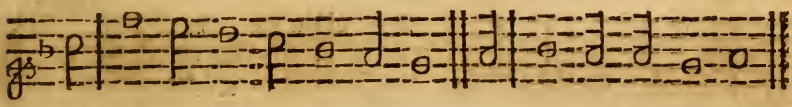
1ſt. Treble.



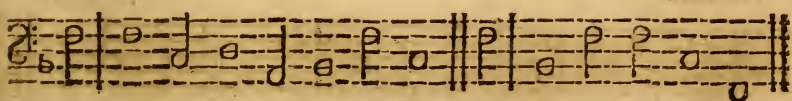
2d. Treble.

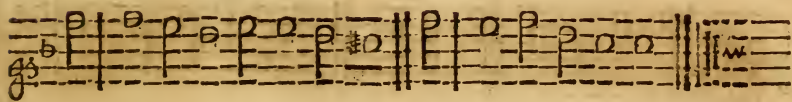


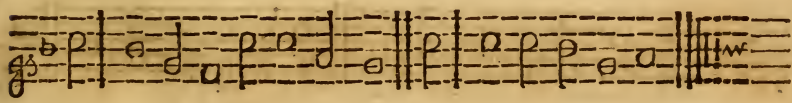
Tenor.

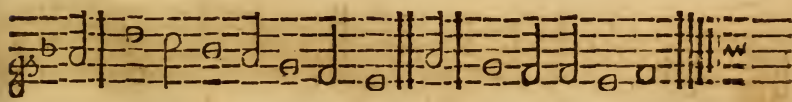


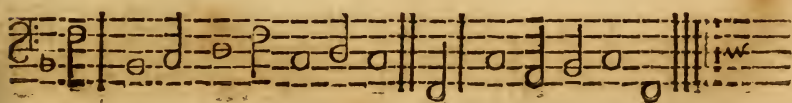
The Baſs.





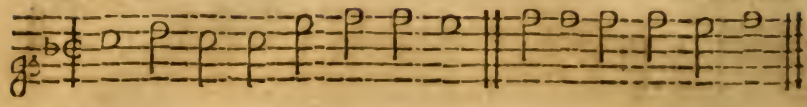




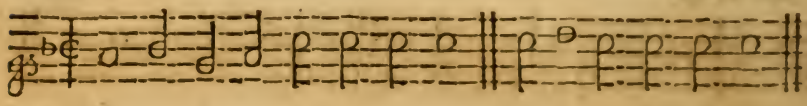


Pſalm 86th. *Proper.* J. P. F. Common Metre Double.

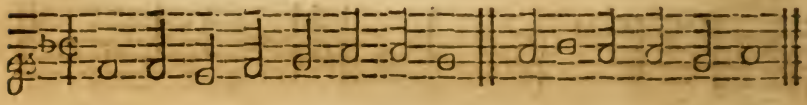
1ſt. Treble.



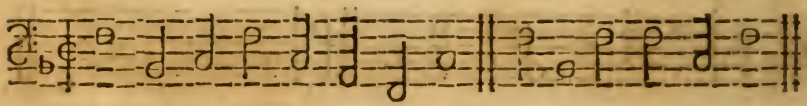
2d. Treble.

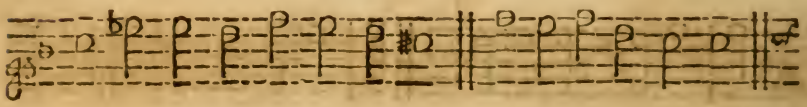


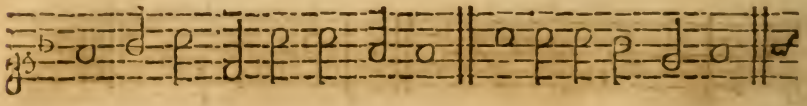
Tenor.

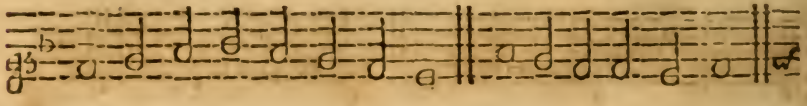


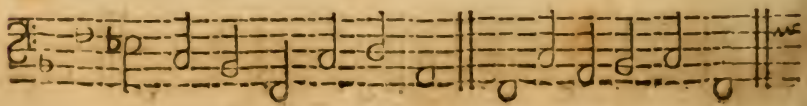
The Baſs.





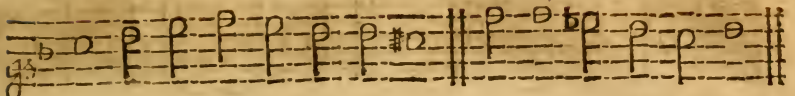




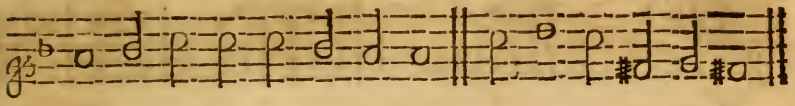


Common Metre Double.

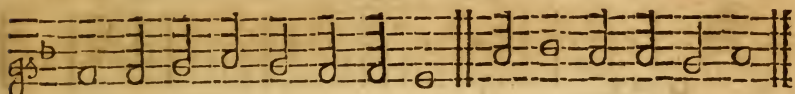
1ſt. Treble.



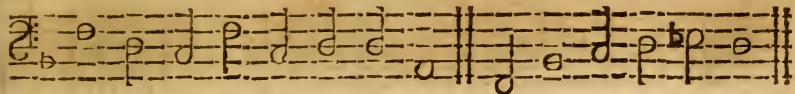
2d. Treble.

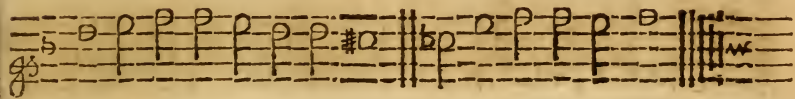


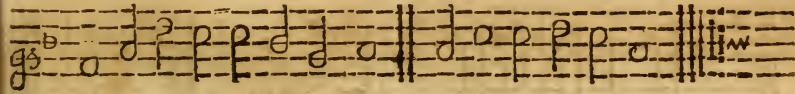
Tenor.

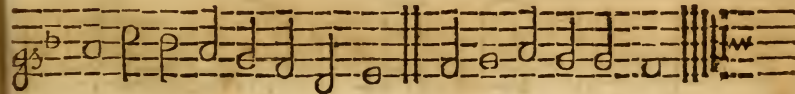


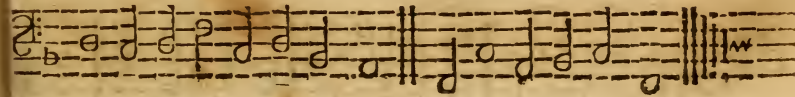
The Baſs.





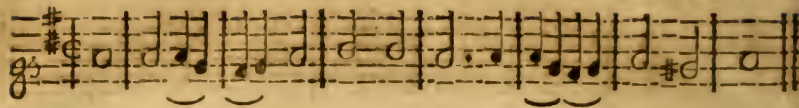




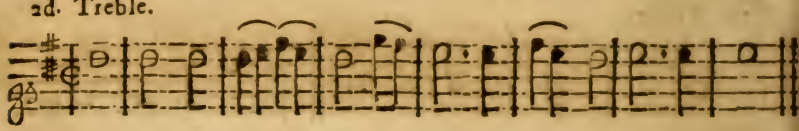


The 98th *Pſalm Tune.* Common Metre Double.

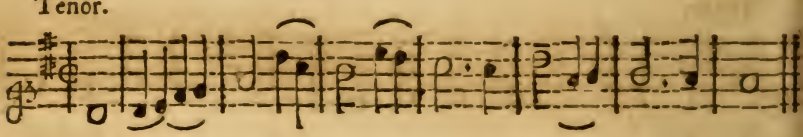
1ſt. Treble.



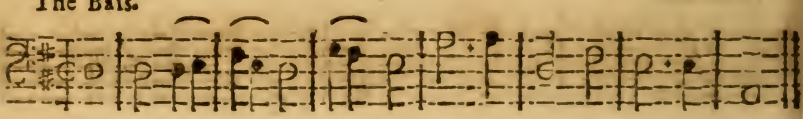
2d. Treble.

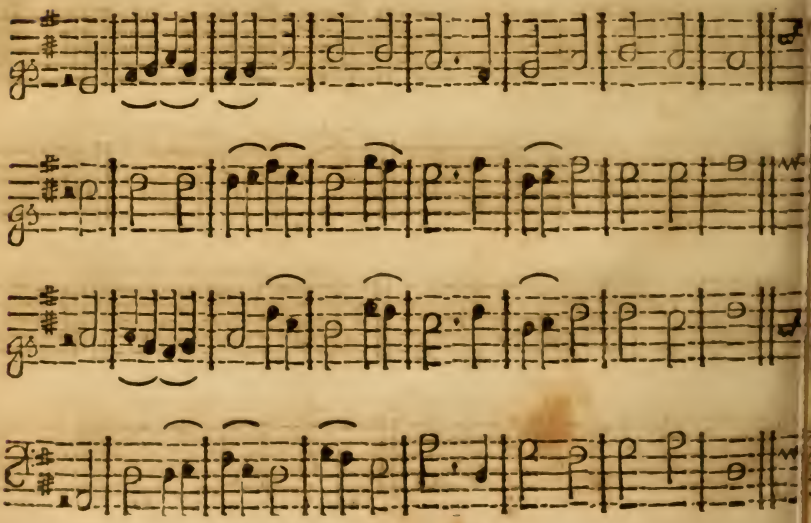


Tenor.



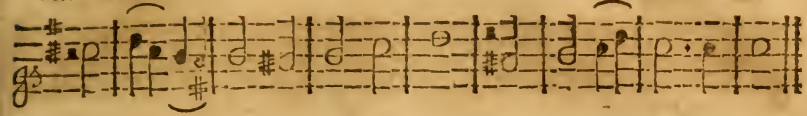
The Baſs.



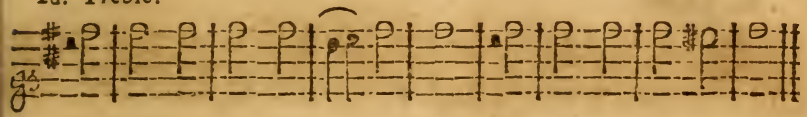


Common Metre Double.

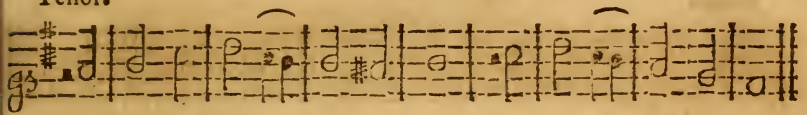
1st. Treble.



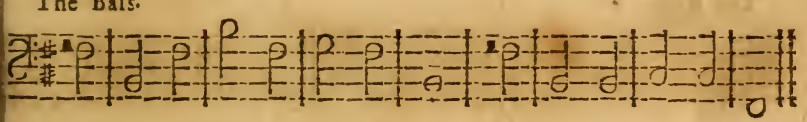
2d. Treble.

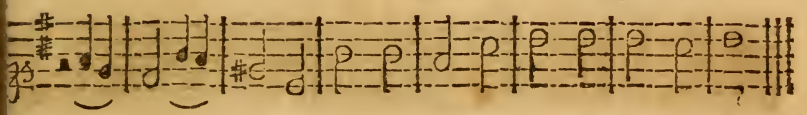


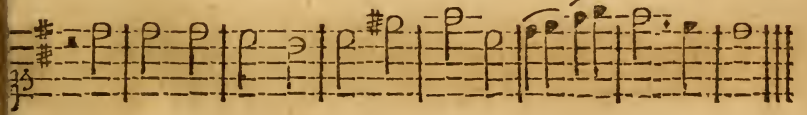
Tenor.

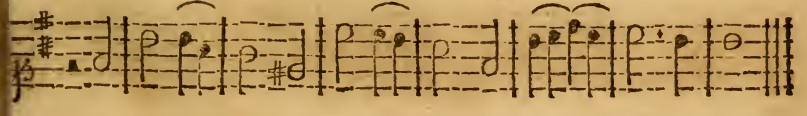


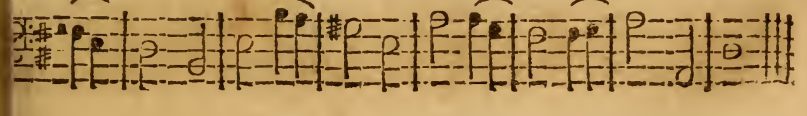
The Bass.





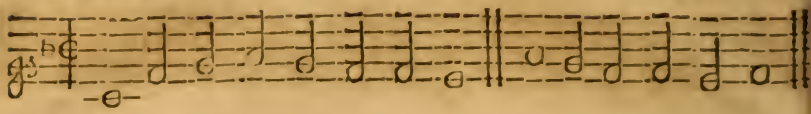




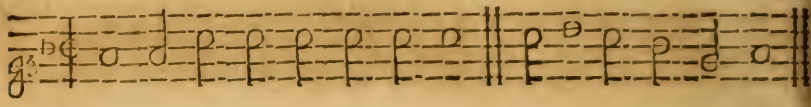


The Old 103d. *Pſalm Tune.* Common Metre Double.

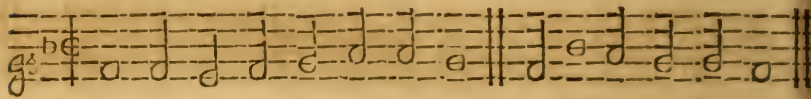
1ſt. Treble.



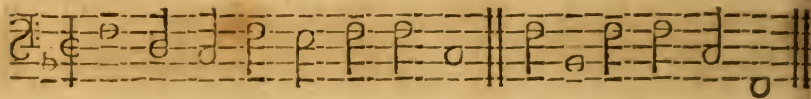
2d. Treble.

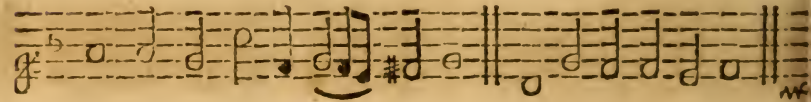


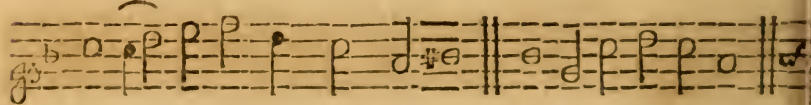
Tenor.

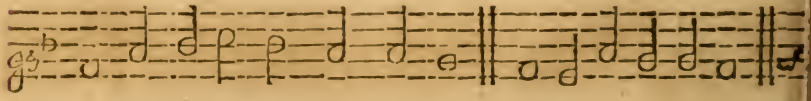


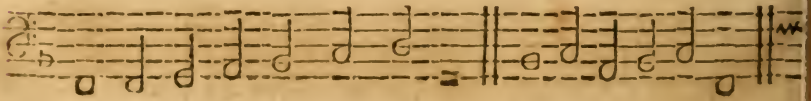
The Baſs.





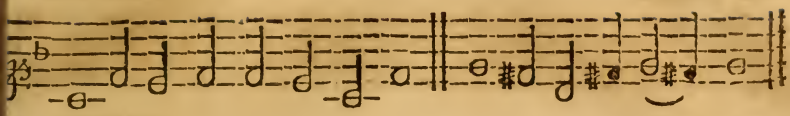




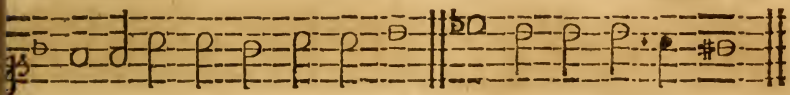


Commom Metre Double.

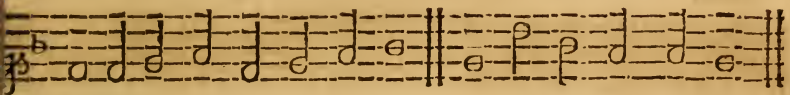
1ſt. Treble.



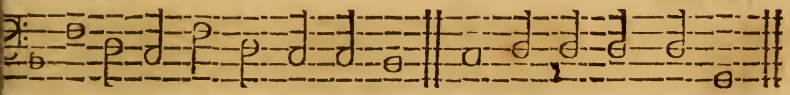
2d. Treble.

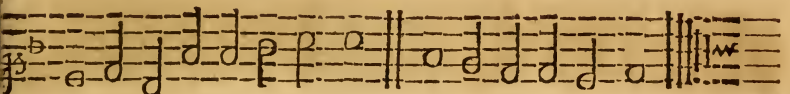


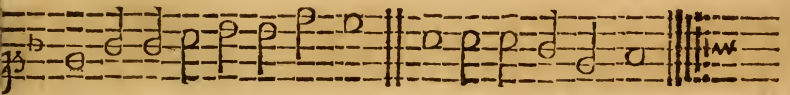
Tenor.

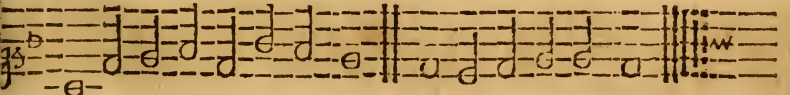


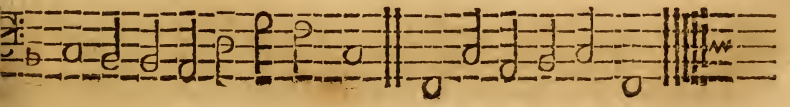
The Baſs.





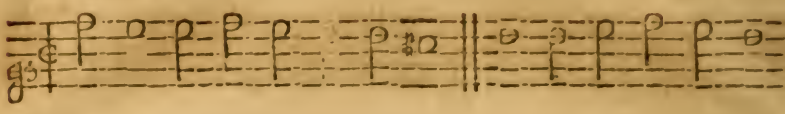




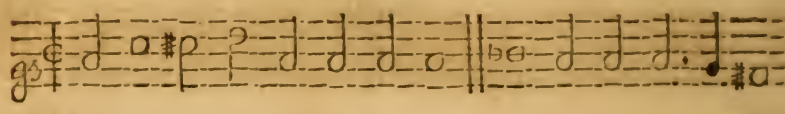


The Old 119th. *Pſalm Tune.* Common Metre Double.

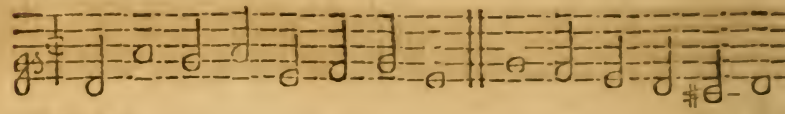
1ſt. Treble.



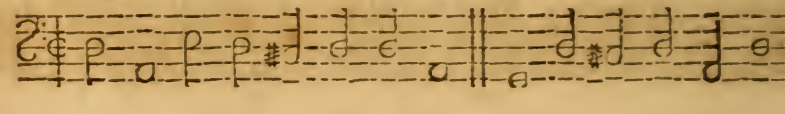
2d. Treble.

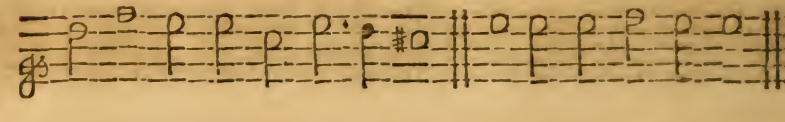


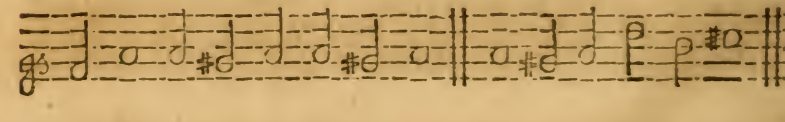
Tenor.

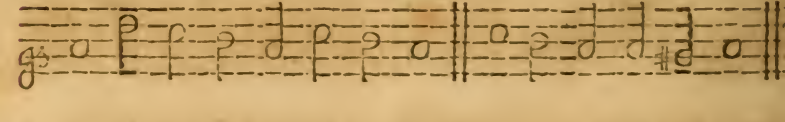


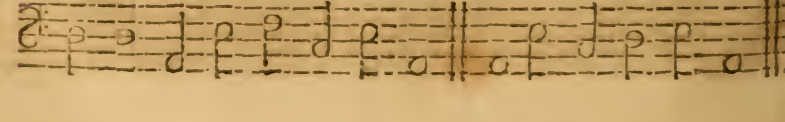
The Baſs.





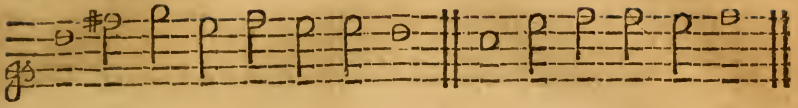




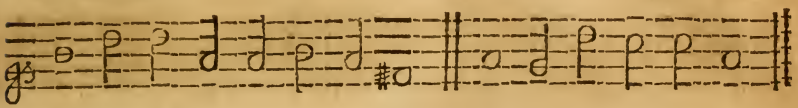


Common Metre Double.

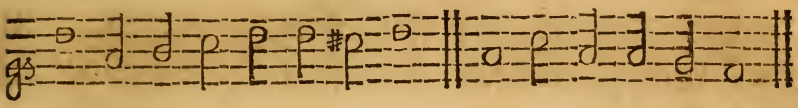
1ſt. Treble.



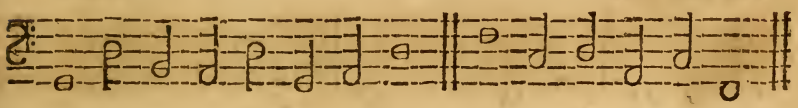
2d. Treble.

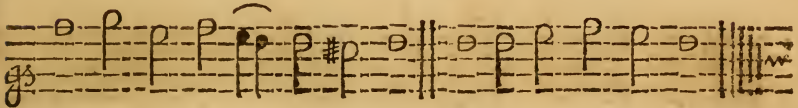


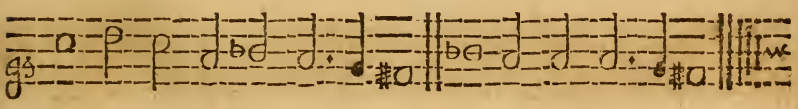
Tenor.

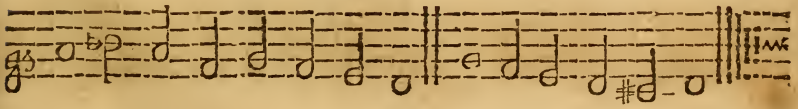


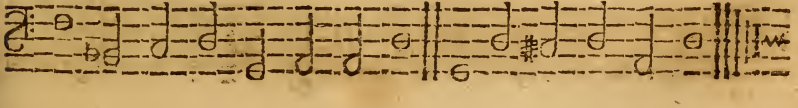
The Baſs.





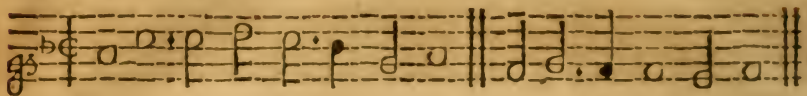




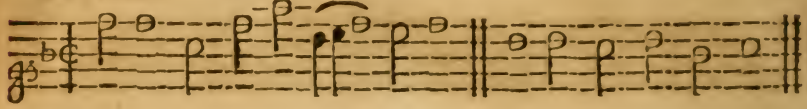


The 132d. *Pſalm Tune.* Common Metre Double.

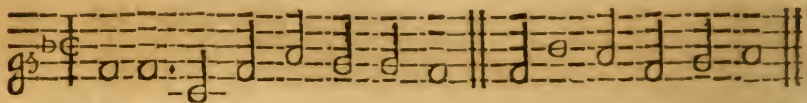
1ſt. Treble.



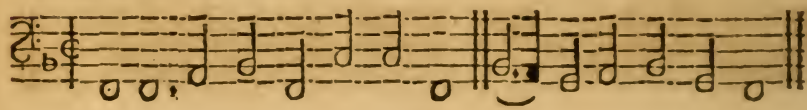
2d. Treble.

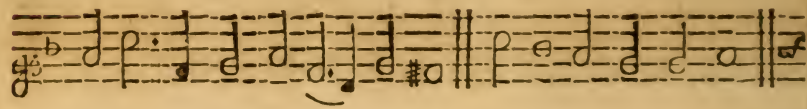


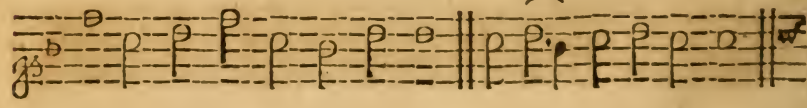
Tenor.

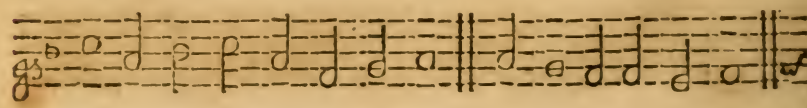


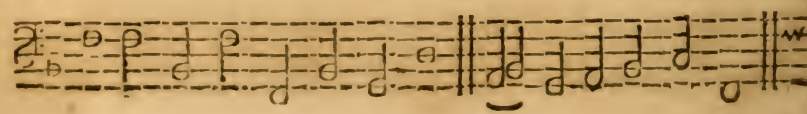
The Baſs.





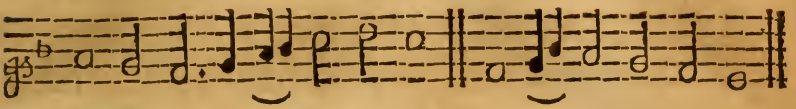




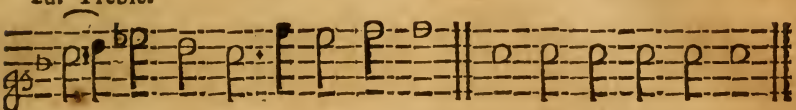


Common Metre Double.

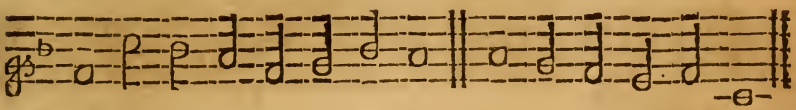
1ſt. Treble.



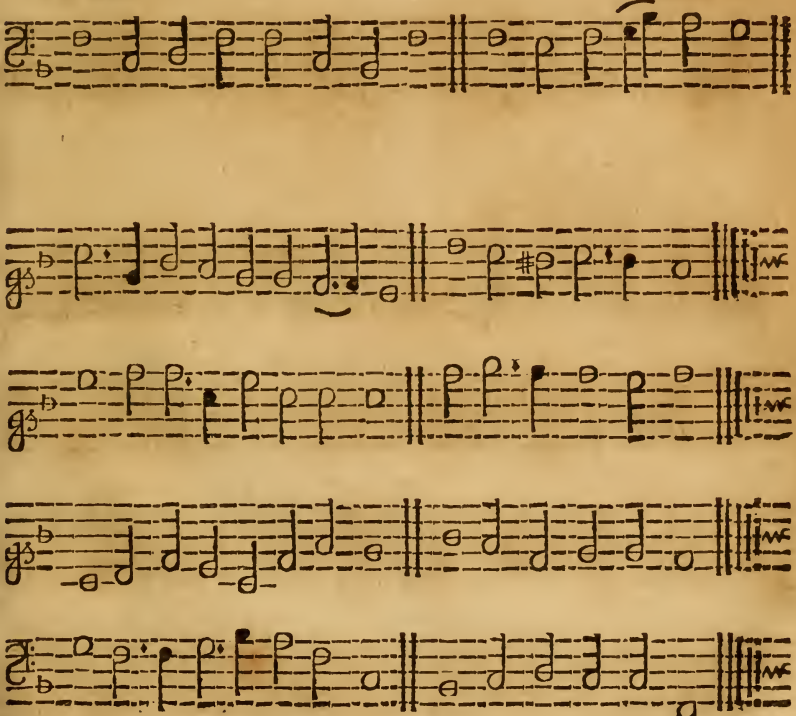
2d. Treble.



Tenor.

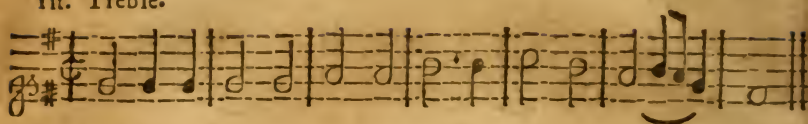


The Baſs.

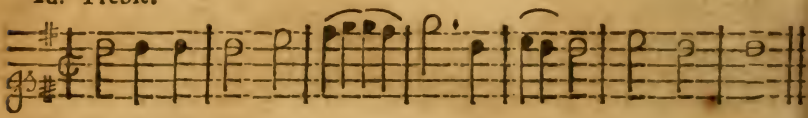


The 133d. *Pſalm Tune.* Common Metre Double.

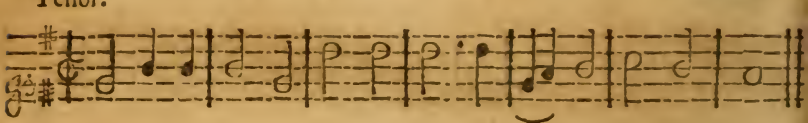
1ſt. Treble.



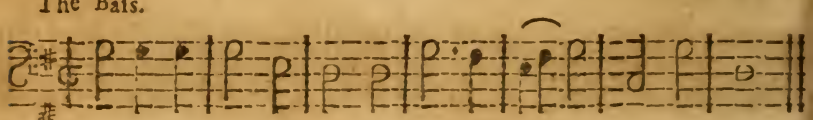
2d. Treble.

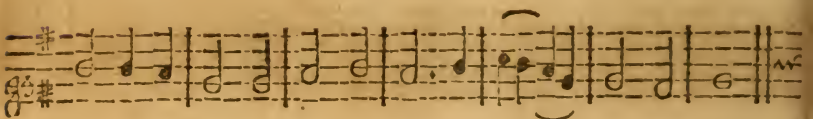


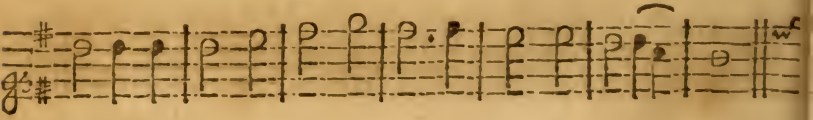
Tenor.

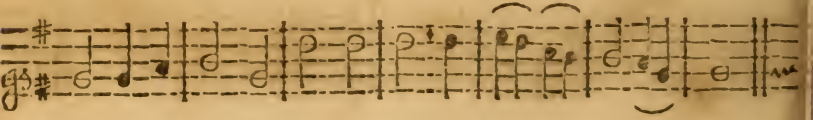


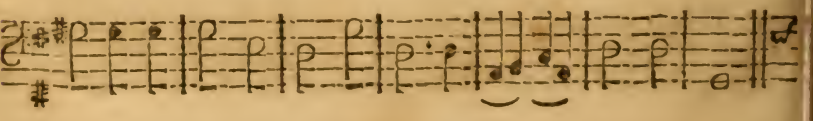
The Baſs.







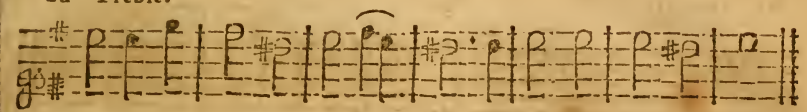




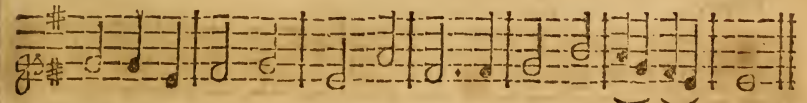
Common Metre Double.

1ſt. Treble.

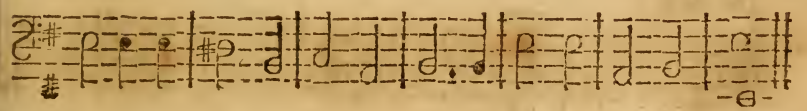
2d. Treble.

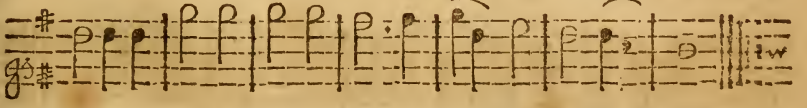


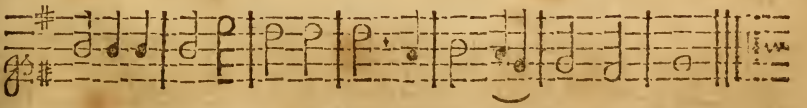
Tenor.

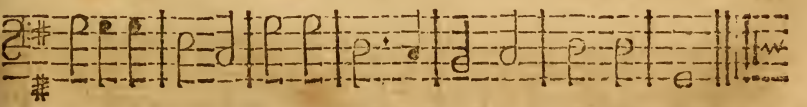


The Baſs.



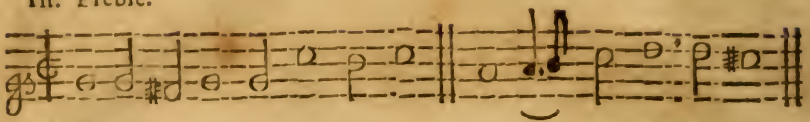




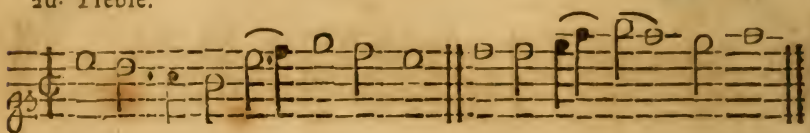


The Old 137th. *Pſalm Tune.* Common Metre Double.

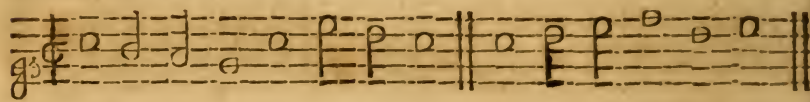
1ſt. Treble.



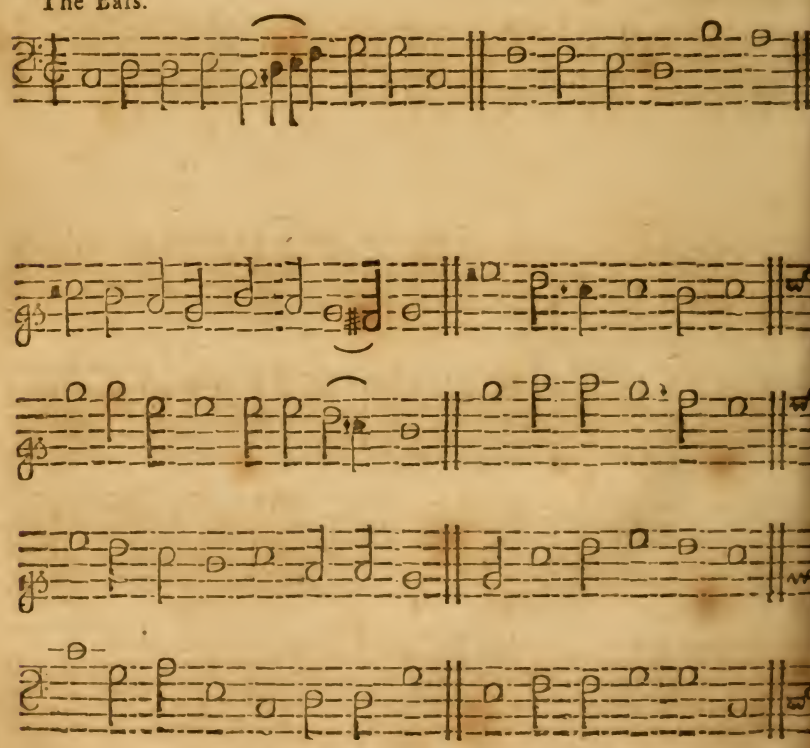
2d. Treble.



Tenor.

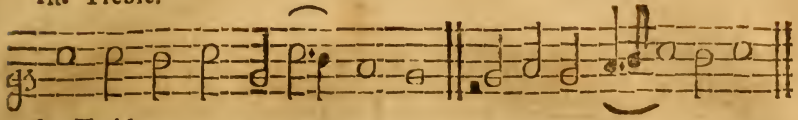


The Baſs.

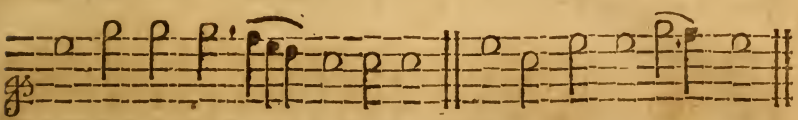


Common Metre Double.

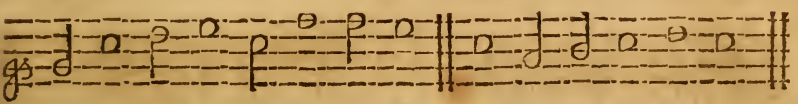
1ſt. Treble.



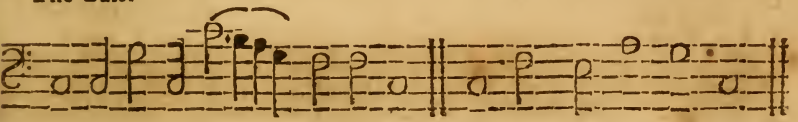
2d. Treble.

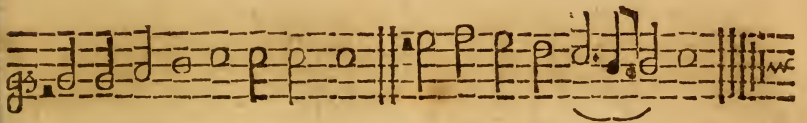


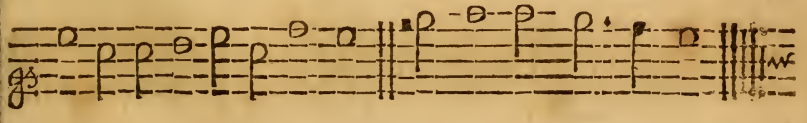
Tenor.

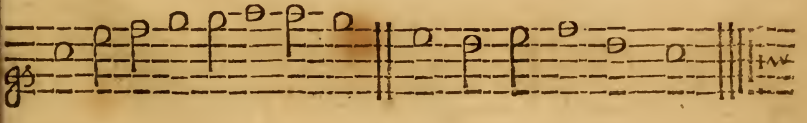


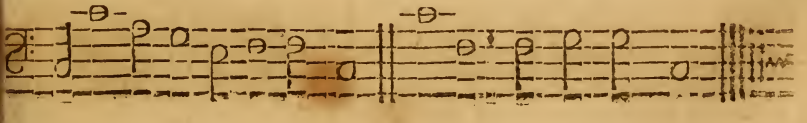
The Baſs.





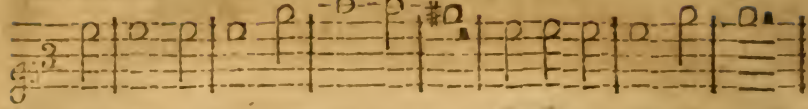




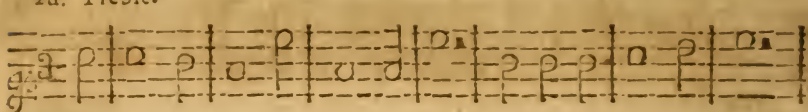


Wells Tune. Common Metre Double.

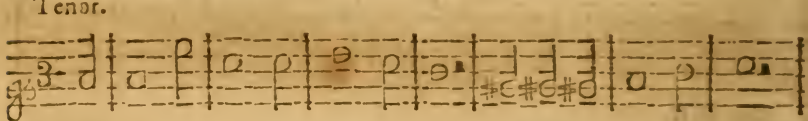
1ſt. Treble.



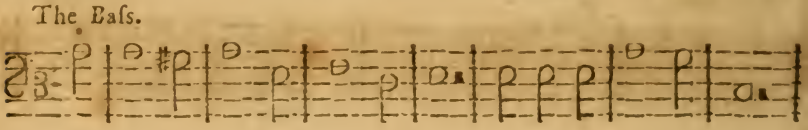
2d. Treble.

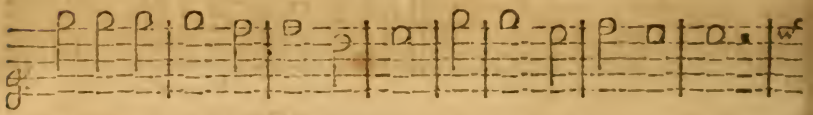


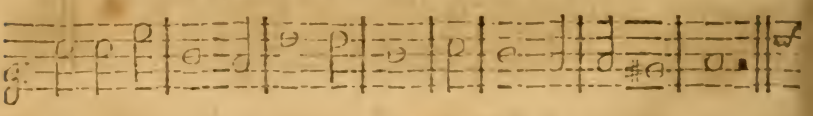
Tenor.

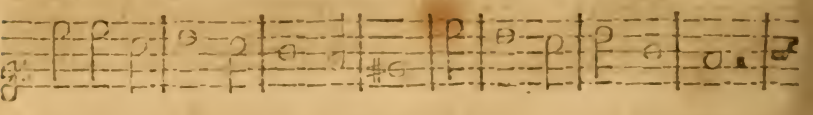


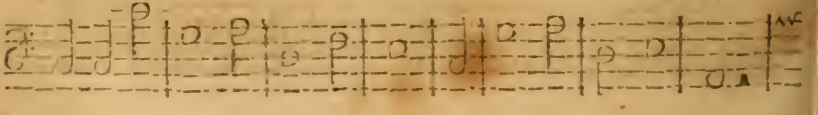
The Baſs.





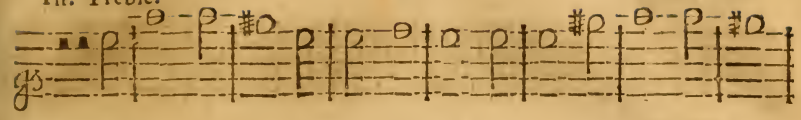




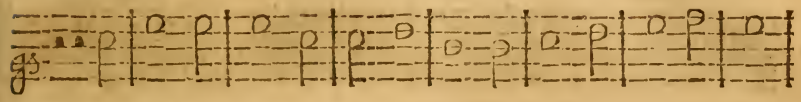


Common Metre Double.

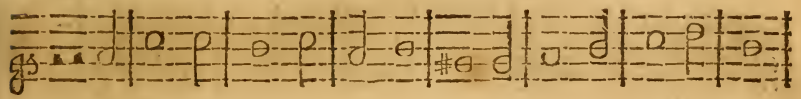
1ſt. Treble.



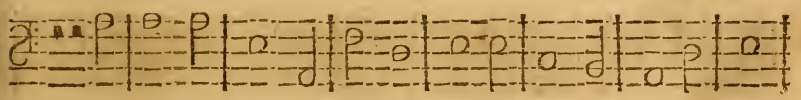
2d. Treble.

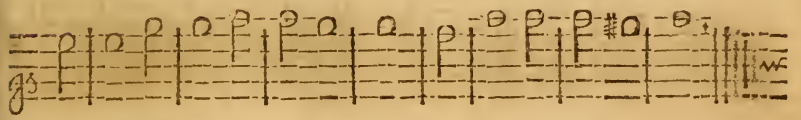


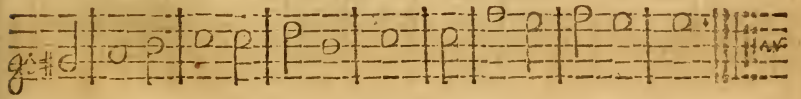
Tenor.

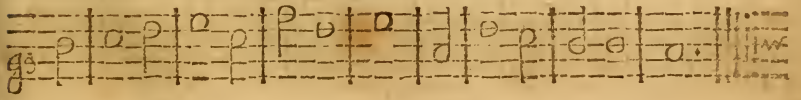


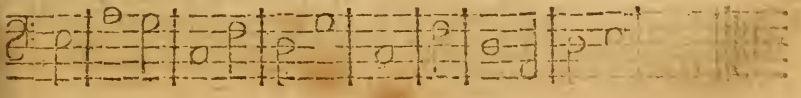
The Baſs.





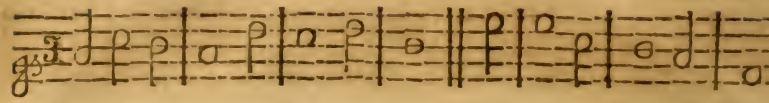




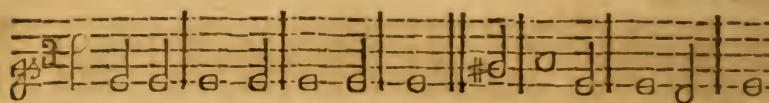


St. *Andrew's Tune.* Common Metre Double.

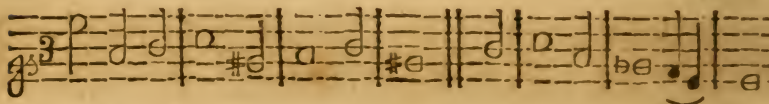
1ſt. Treble.



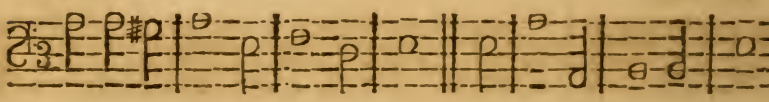
2d. Treble.

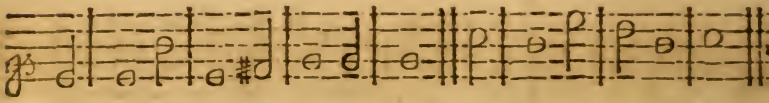


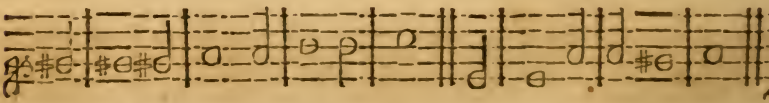
Tenor.

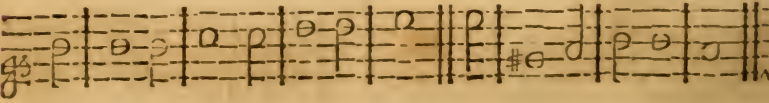


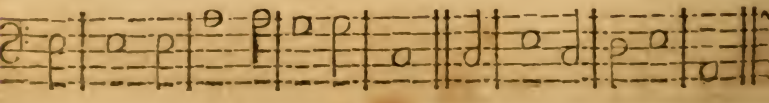
The Baſs.





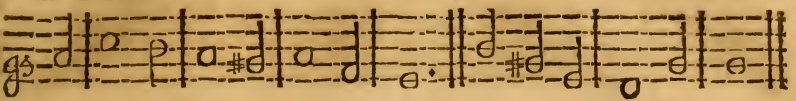




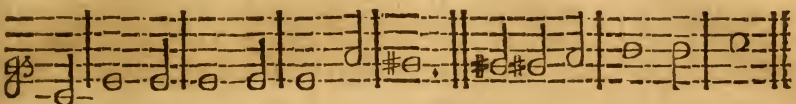


Common Metre Double.

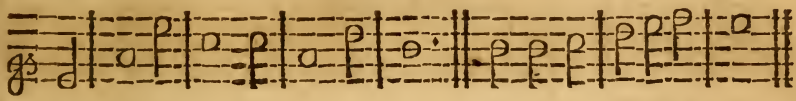
1ſt. Treble.



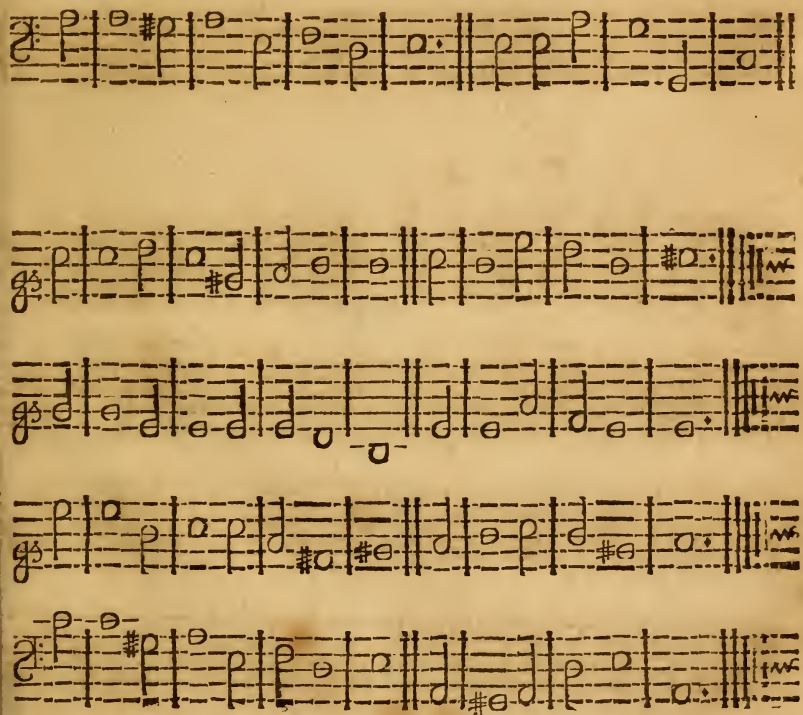
2d. Treble.



Tenor.

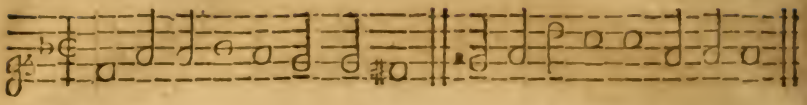


The Baſs.

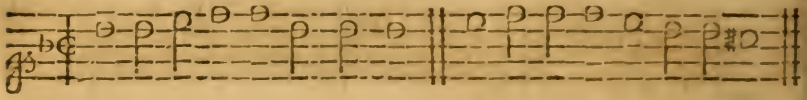


The Old 51st. *Pſalm Tune.* Long Metre Double.

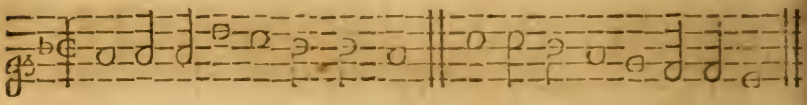
1ſt. Treble.



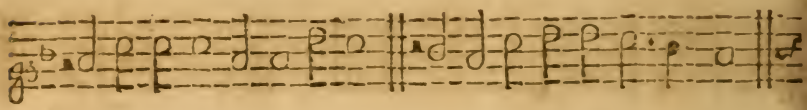
2d. Treble.

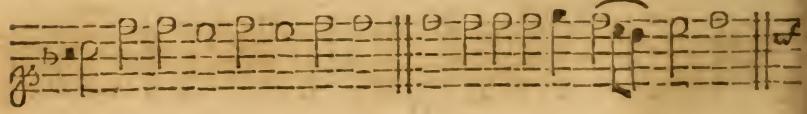


Tenor.



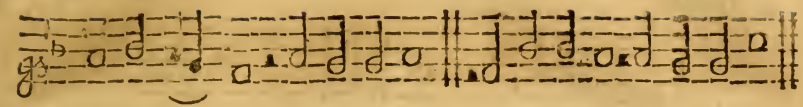
The Baſs.



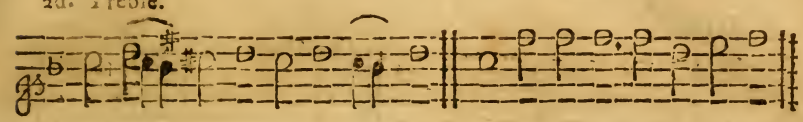


Long Metre Double.

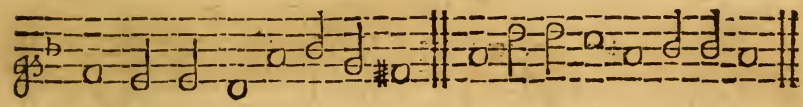
1ſt. Treble.



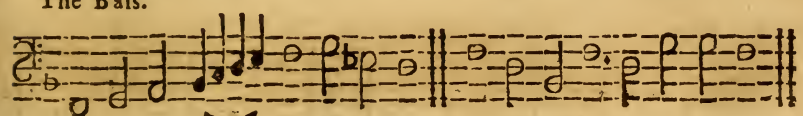
2d. Treble.

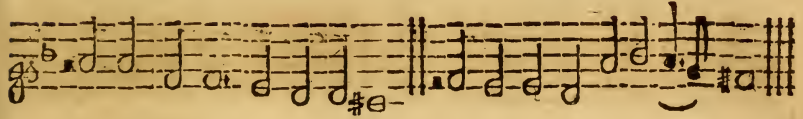


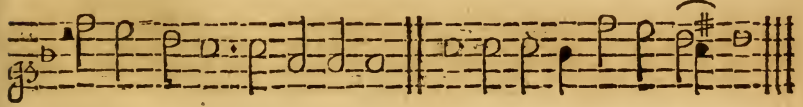
Tenor.

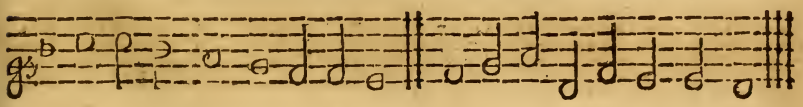


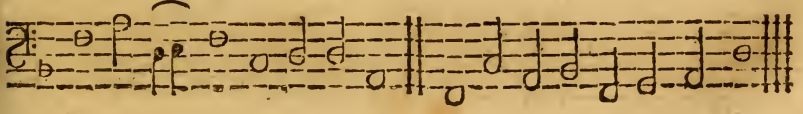
The Baſs.





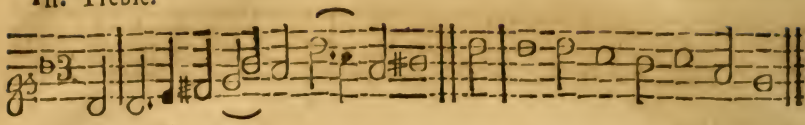




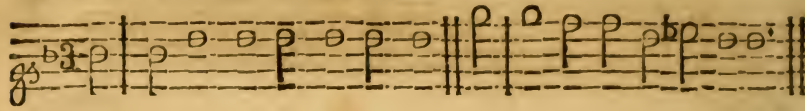


Lamentation Tune. Long Metre Double.

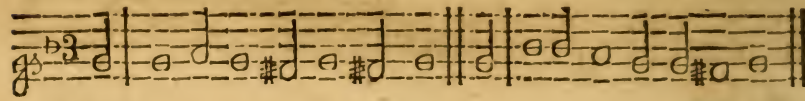
1ſt. Treble.



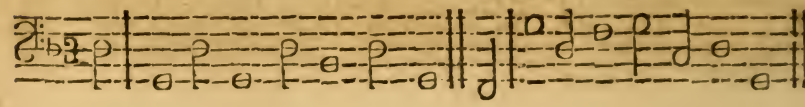
2d. Treble.

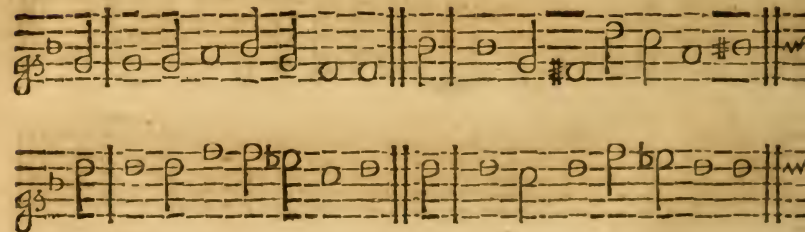


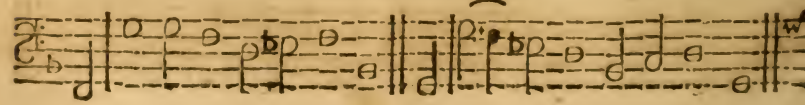
Tenor.



The Baſs.

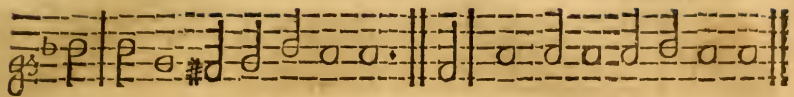






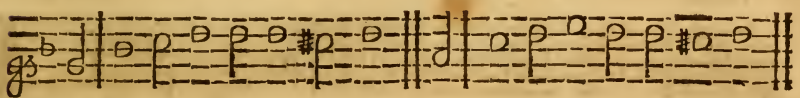
Long Metre Double.

1ſt. Treble.

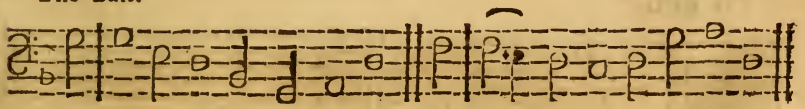


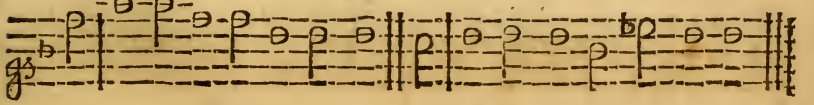
2d. Treble.

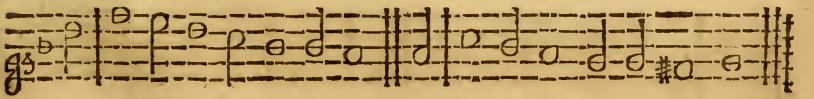
Tenor.

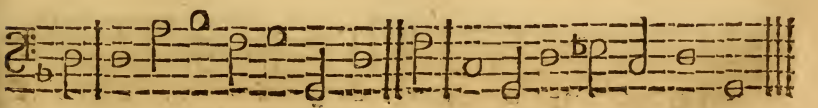


The Baſs.



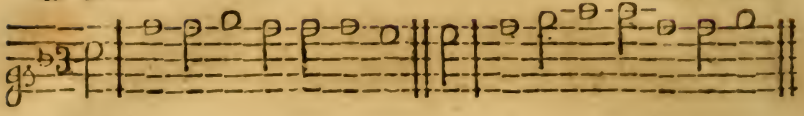




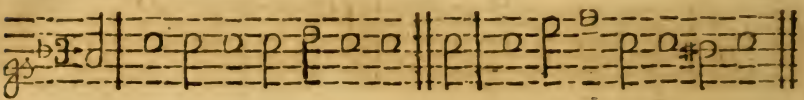


Somerſet Tune. Long Metre Double.

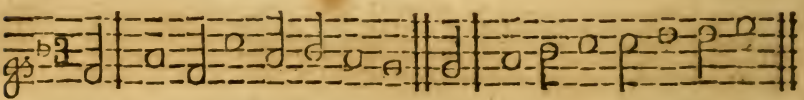
1ſt. Treble.



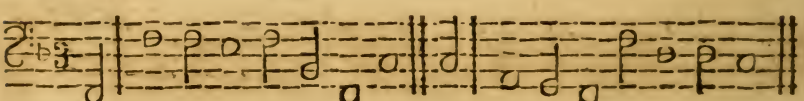
2d. Treble.

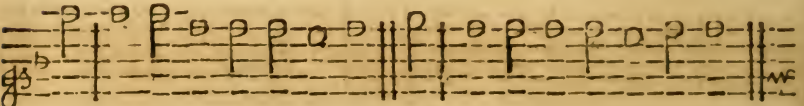


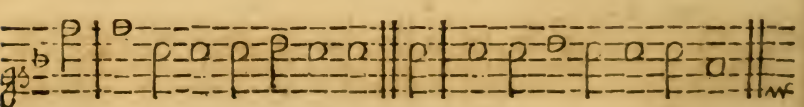
Tenor.

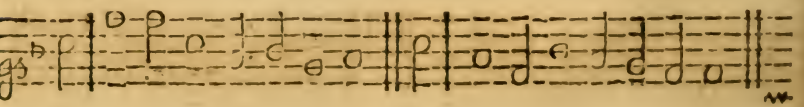


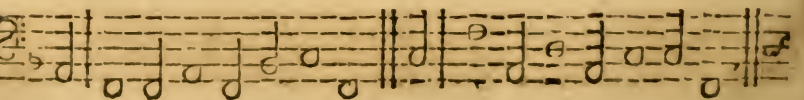
The Baſs.





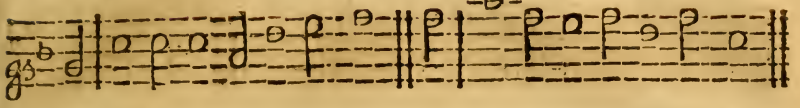




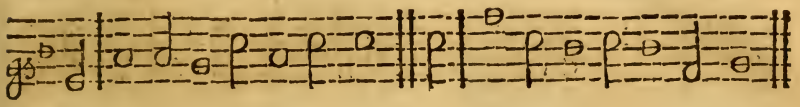


Long Metre Double.

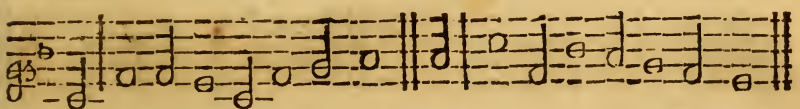
1ſt. Treble.



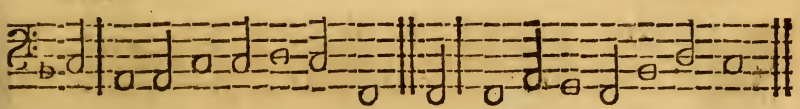
2d. Treble.

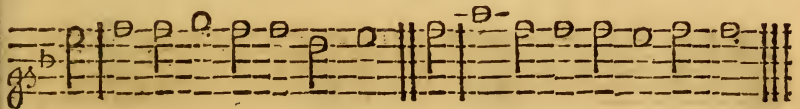


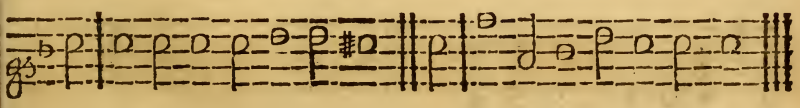
Tenor.

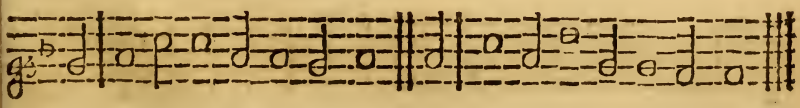


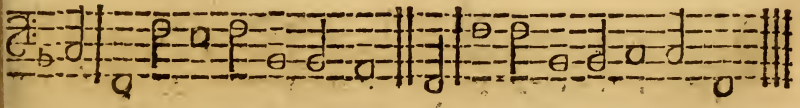
The Baſs.





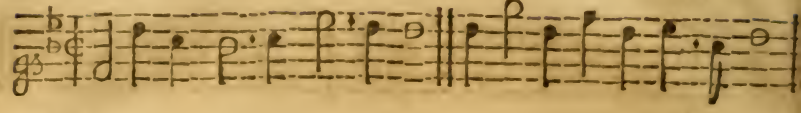




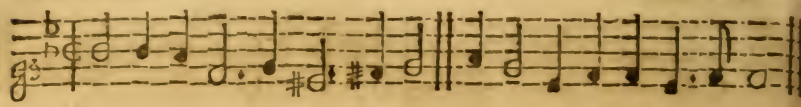


The 107th. *Pſalm Tune.* Long Metre Double.

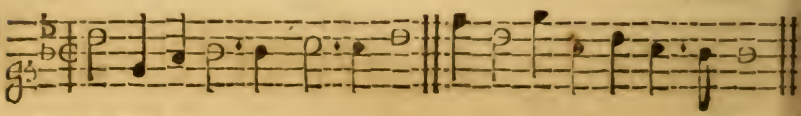
1ſt. Treble.



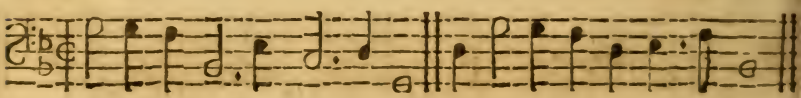
2d. Treble.

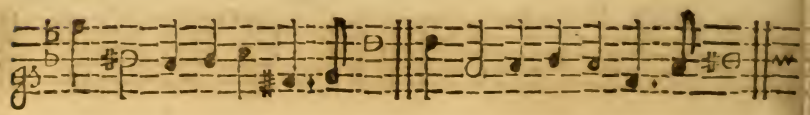


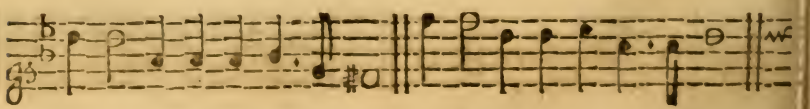
Tenor.

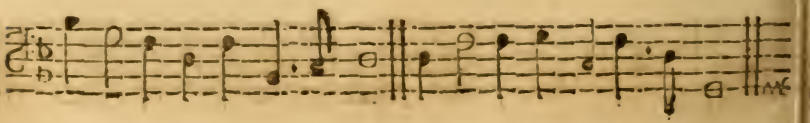


The Baſs.



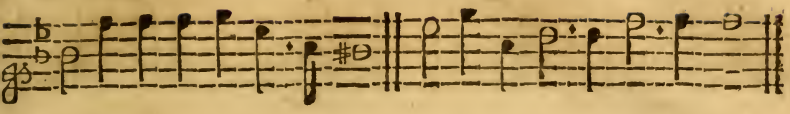




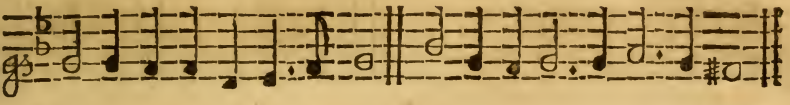


Long Metre Double.

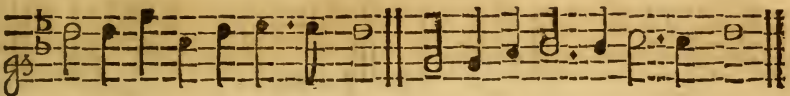
1ſt. Treble.



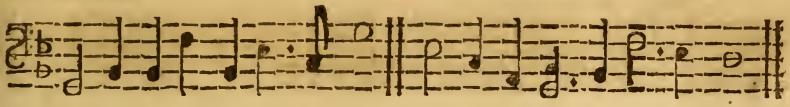
2d. Treble.

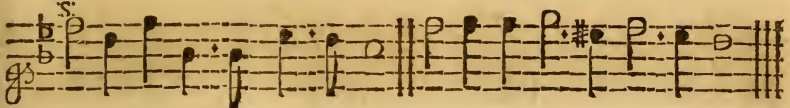


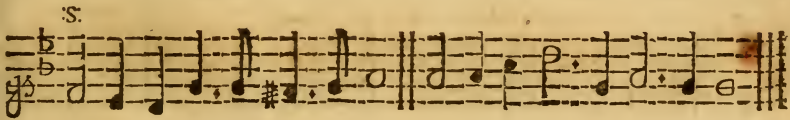
Tenor.

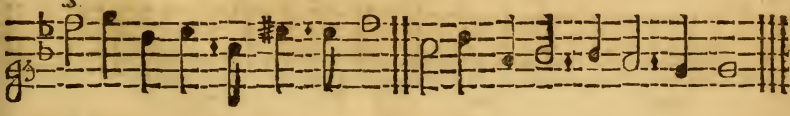


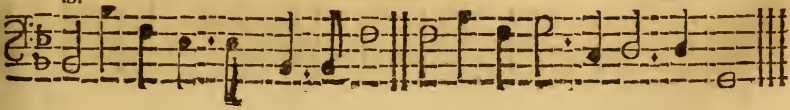
The Baſs.





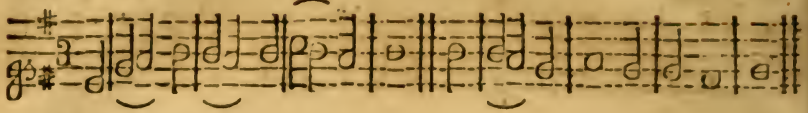




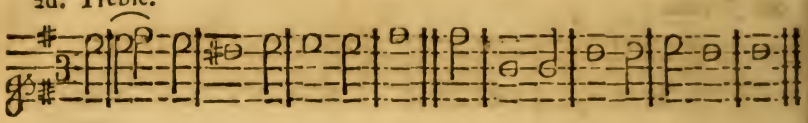


Newport Tune. Long Metre Double.

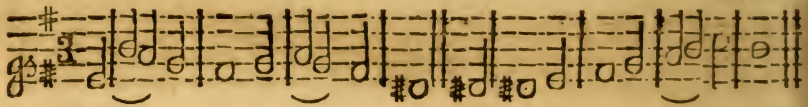
1st. Treble.



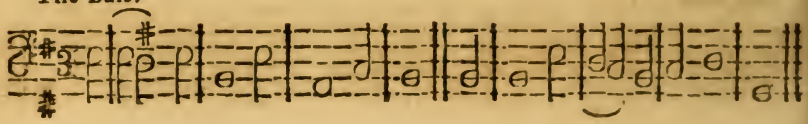
2d. Treble.

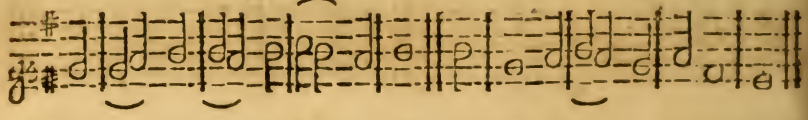


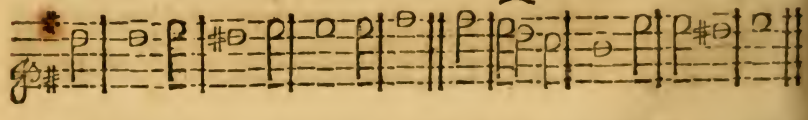
Tenor.

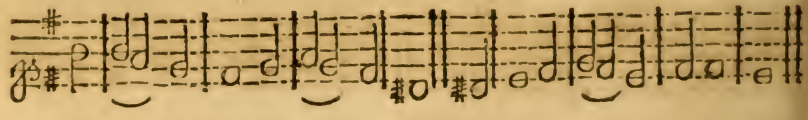


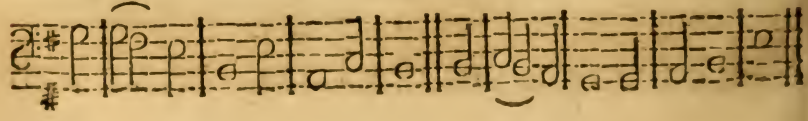
The Bass.







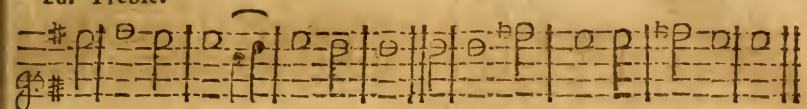




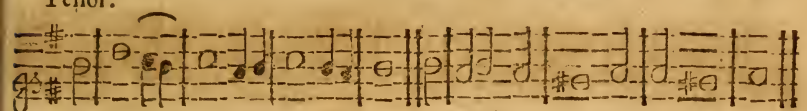
Long Metre Double.

1ſt. Treble.

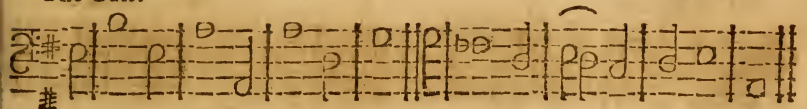
2d. Treble.

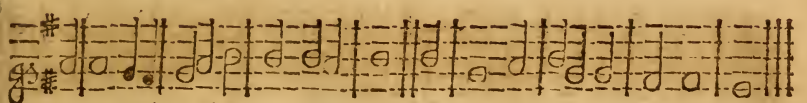


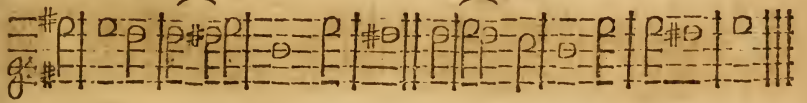
Tenor.

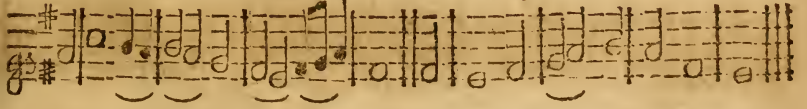


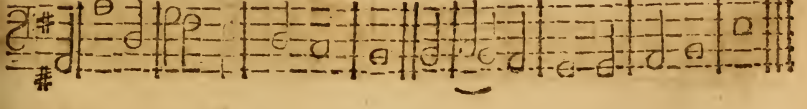
The Baſs.





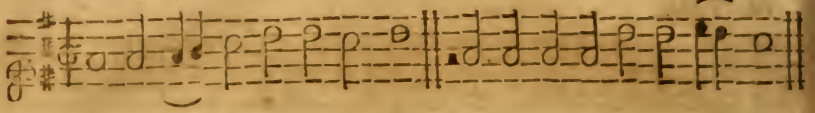




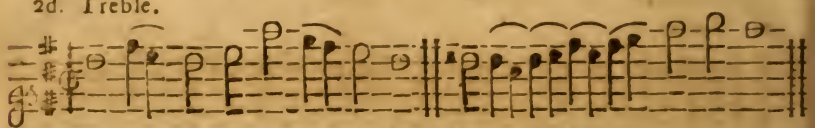


Bucklebury Tune. Long Metre Double.

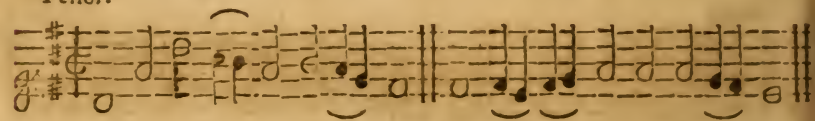
1ſt. Treble.



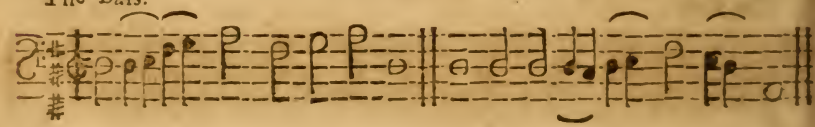
2d. Treble.

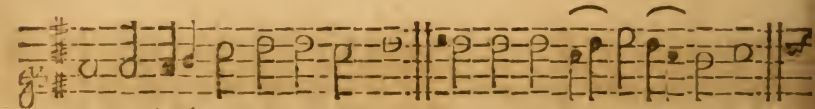


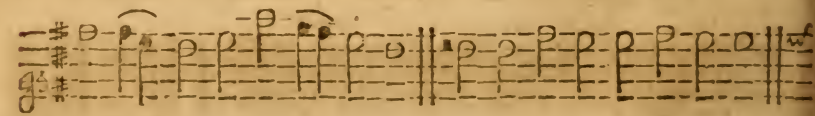
Tenor.

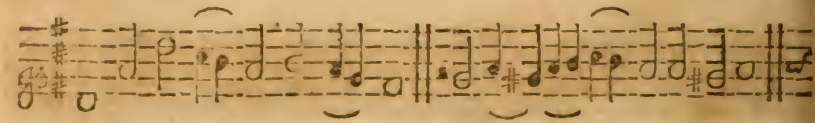


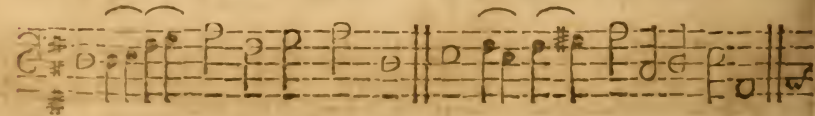
The Baſs.





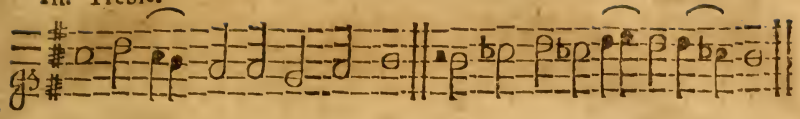




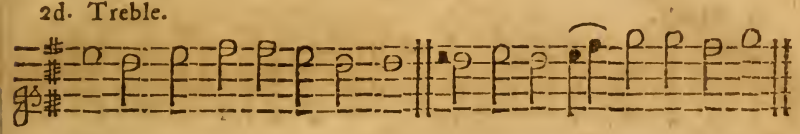


Long Metre Double.

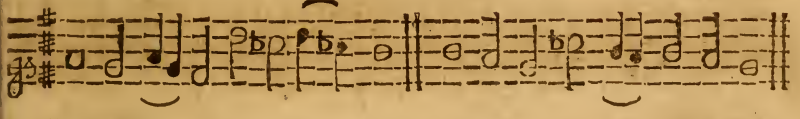
1st. Treble.



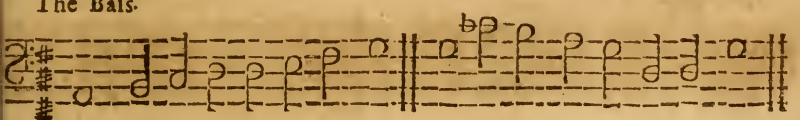
2d. Treble.

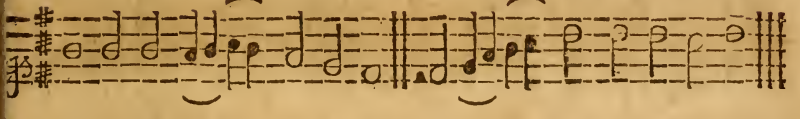


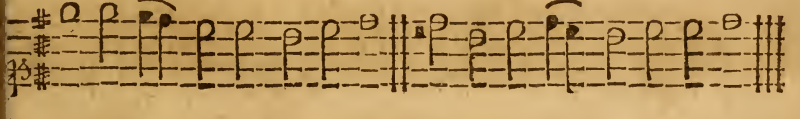
Tenor.

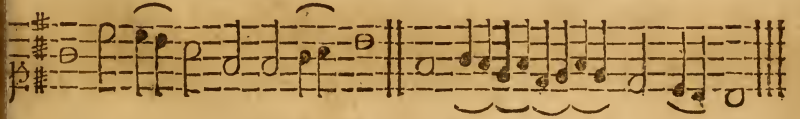


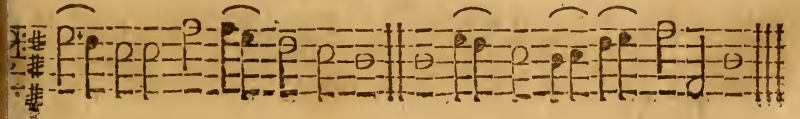
The Bass.





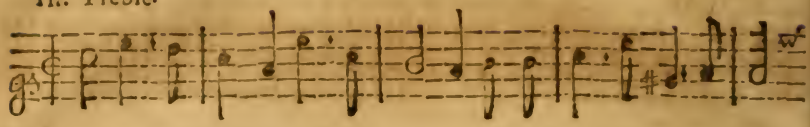




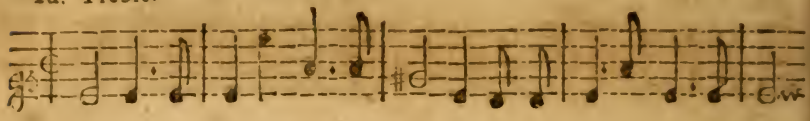


Barwick Tune to the 112th. *Pſalm.* Long Metre Double.

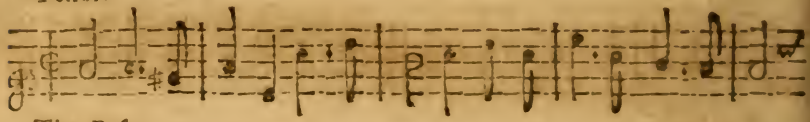
1ſt. Treble.



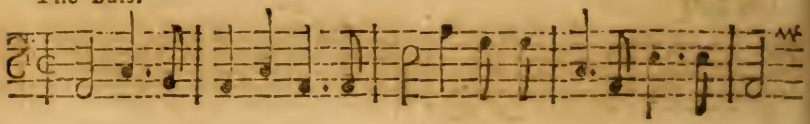
2d. Treble.

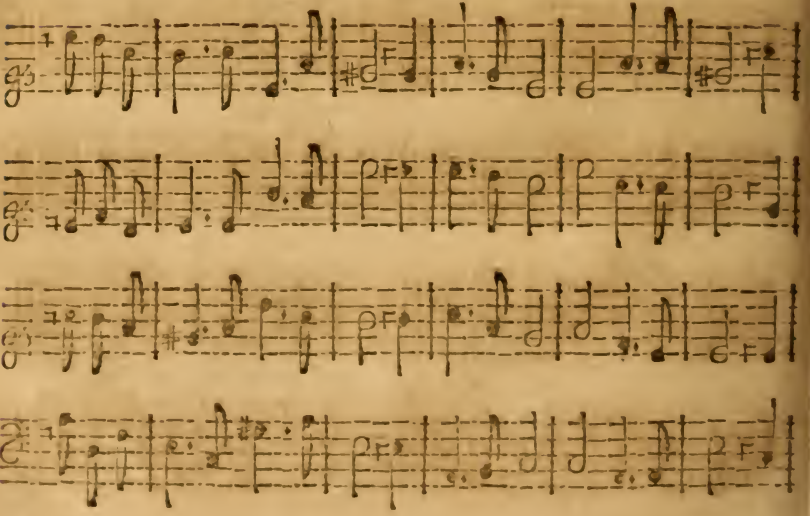


Tenor.



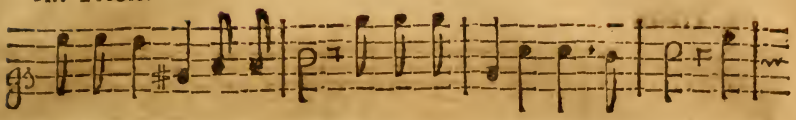
The Baſs.





Long Metre Double.

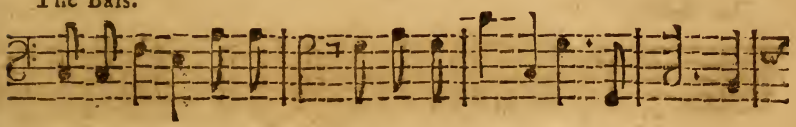
1ſt. Treble.

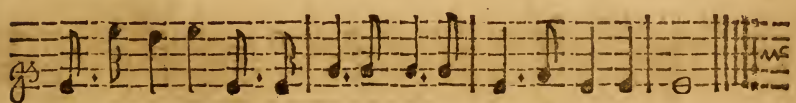


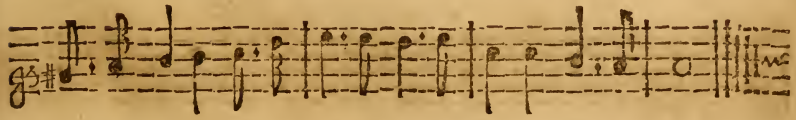
2d. Treble.

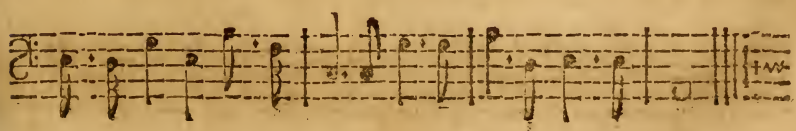
Tenor.

The Baſs.



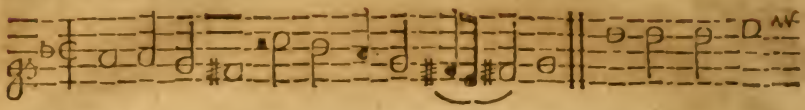




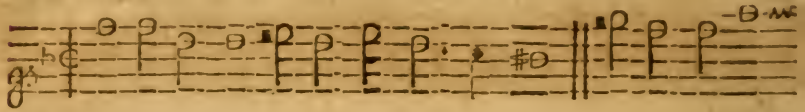


The 50th. *Pſalm Tune Proper.* Particular Meaſure.

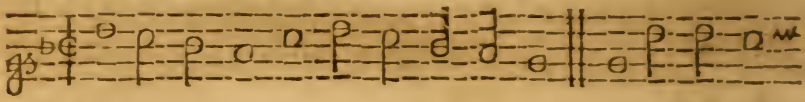
1ſt. Treble.



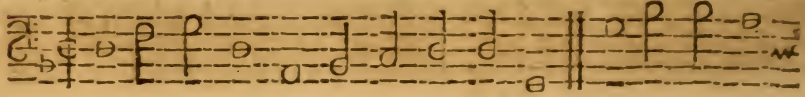
2d. Treble.

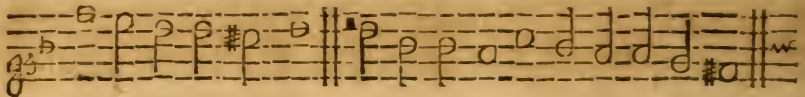


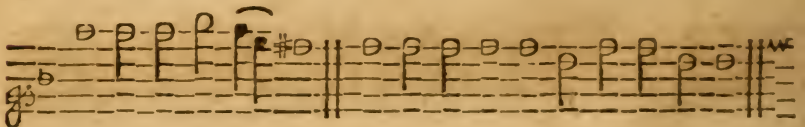
Tenor.

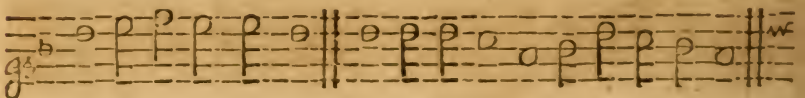


The Baſs.



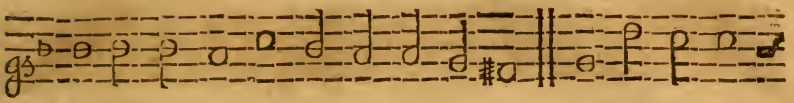




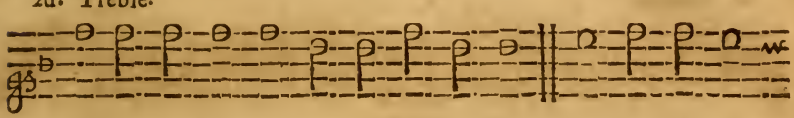


Particular Measure.

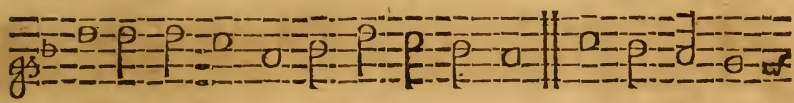
1st. Treble.



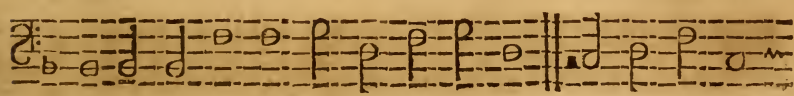
2d. Treble.

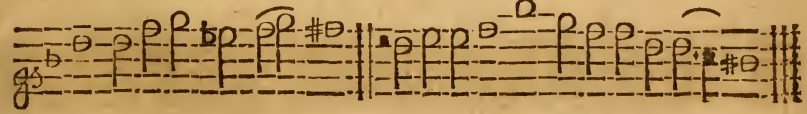


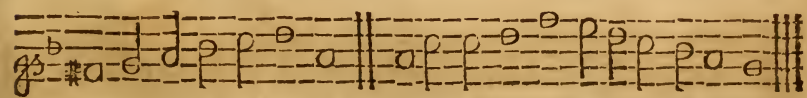
Tenor.

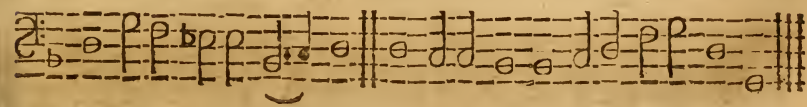


The Bass.



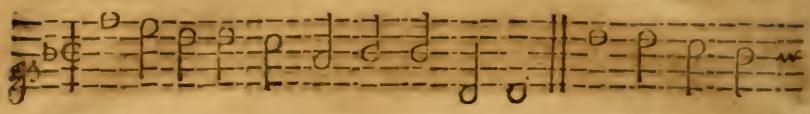




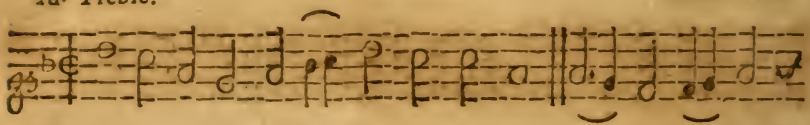


Torrington Tune. New 50th. *for Dr.* Watts's *Verſion.*

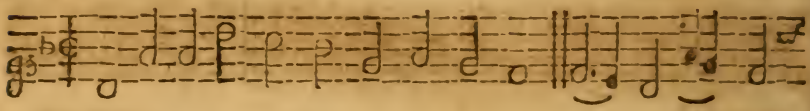
1ſt. Treble.



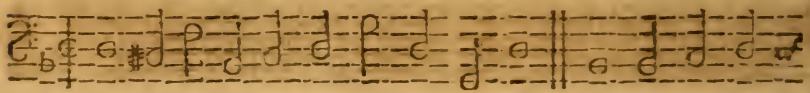
2d. Treble.

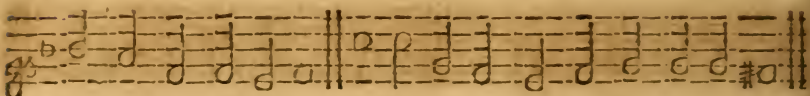


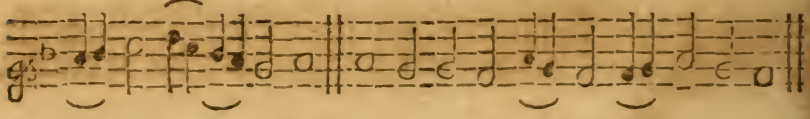
Tenor.

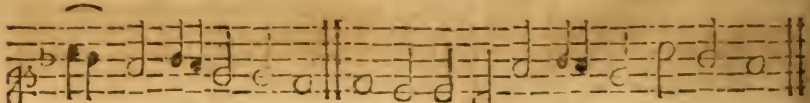


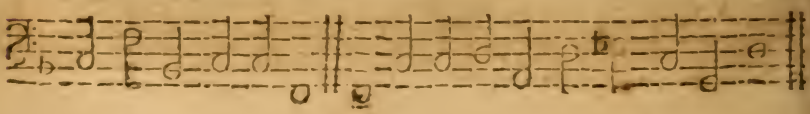
The Baſs.





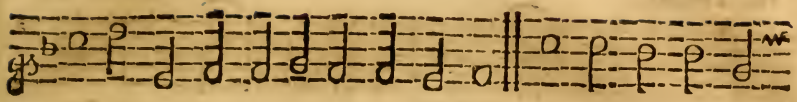




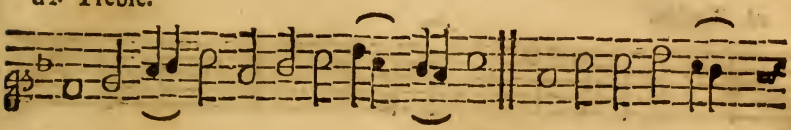


Particular Meaſure.

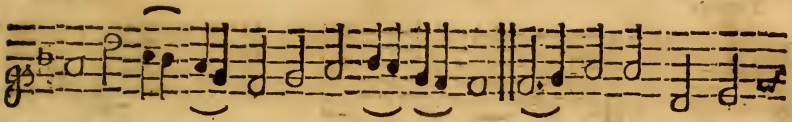
1ſt. Treble.



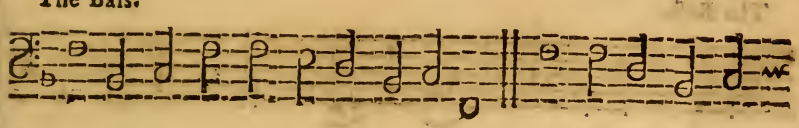
2d. Treble.

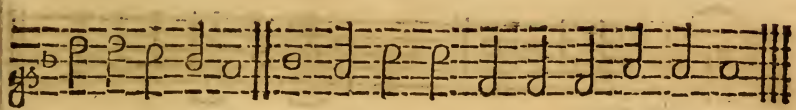


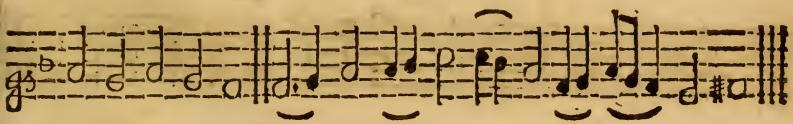
Tenor.

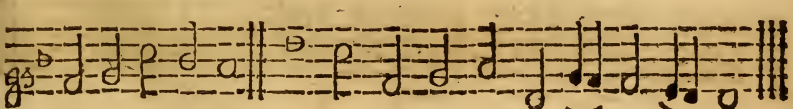


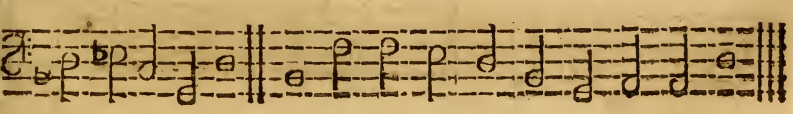
The Baſs.





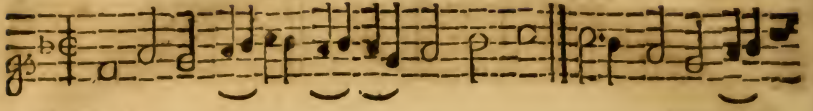




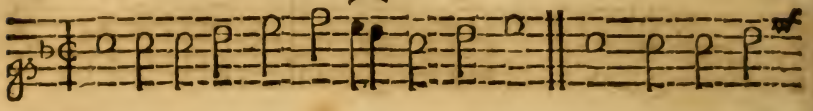


Belford Tune, to the Old 50th. *Pſalm.* Particular Meaſure.

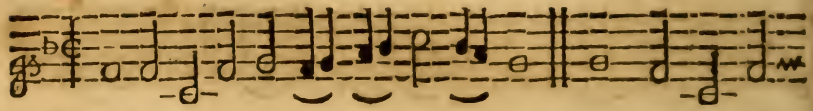
1ſt. Treble.



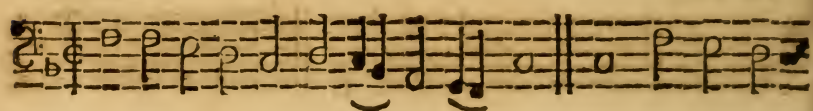
2d. Treble.

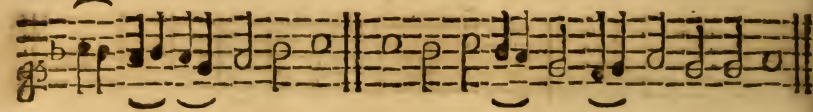


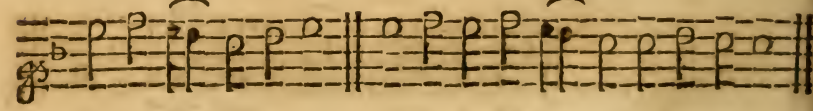
Tenor.

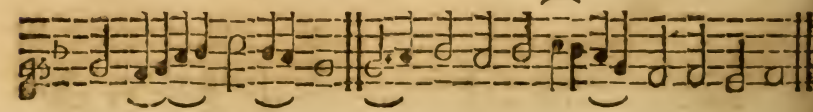


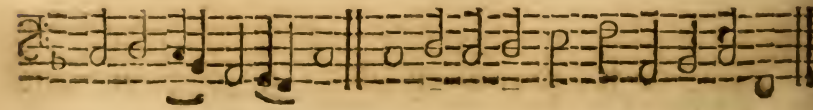
The Baſs.





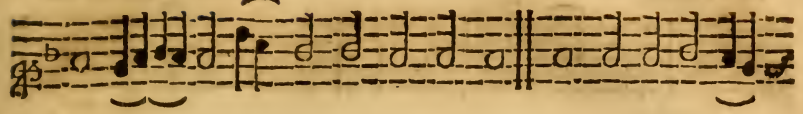




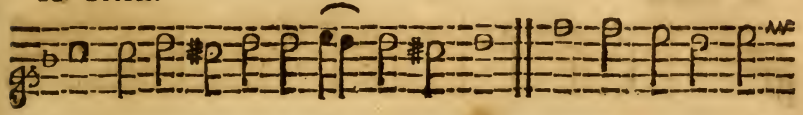


Particular Measure.

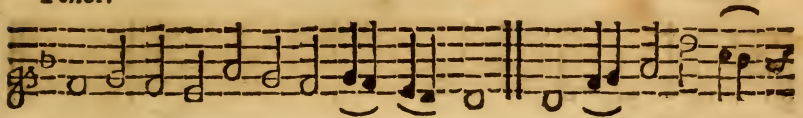
1st. Treble.



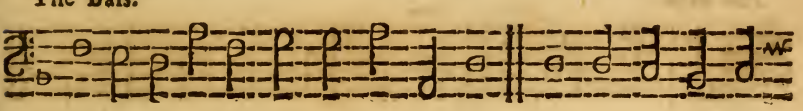
2d. Treble.

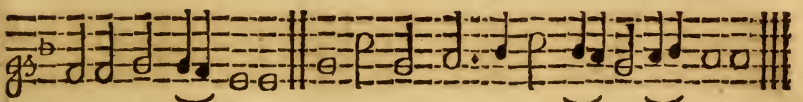


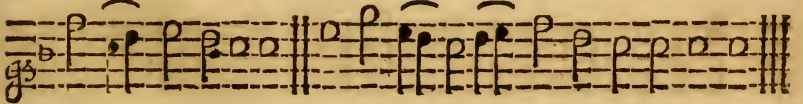
Tenor.

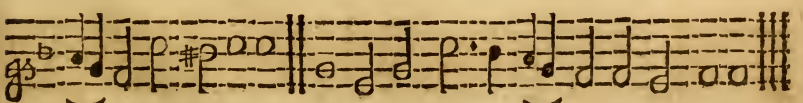


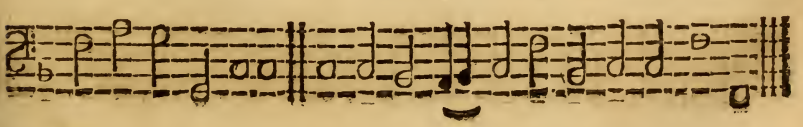
The Bass.





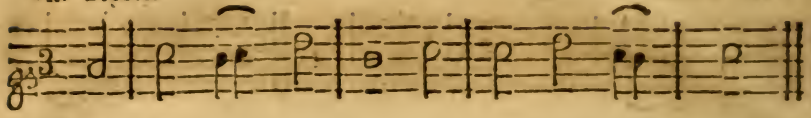




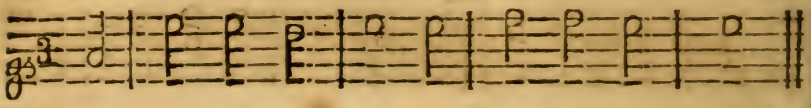


Midgham. A New Tune to the Old 104th. *Pſal.* Partic. Meaſure.

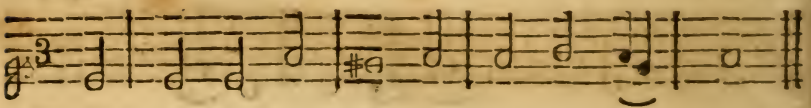
1ſt. Treble.



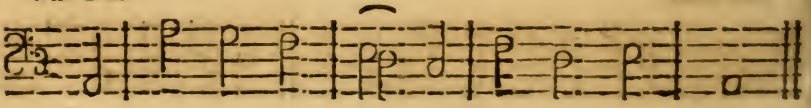
2d. Treble.

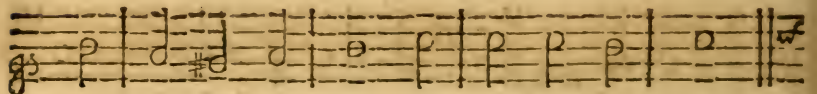


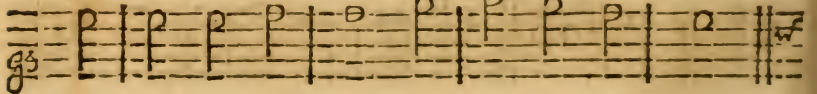
Tenor.

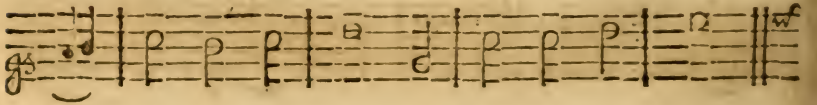


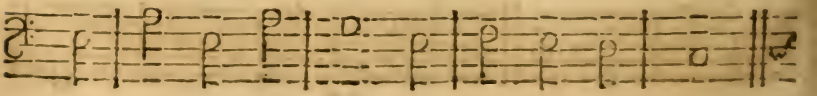
The Baſs.







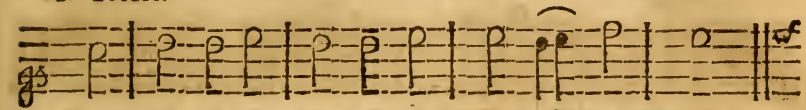




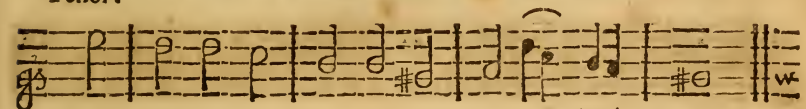
Particular Measure.

1st. Treble.

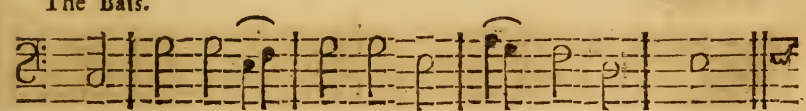
2d. Treble.

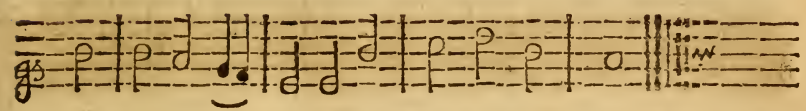


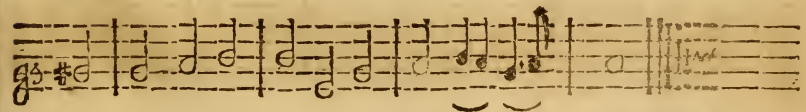
Tenor.

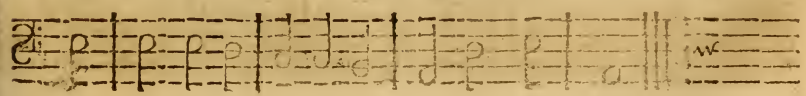


The Bass.



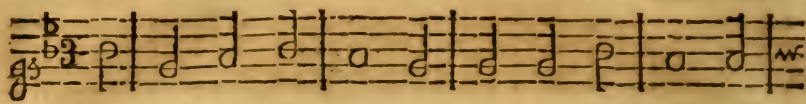




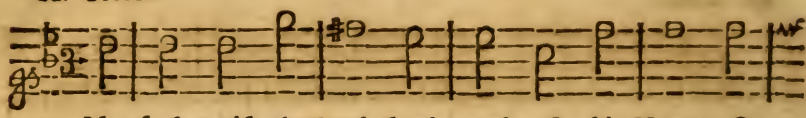


The Old 104th. *Pſalm Tune.* Particular Meaſure.

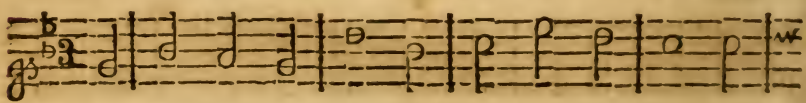
1ſt. Treble.



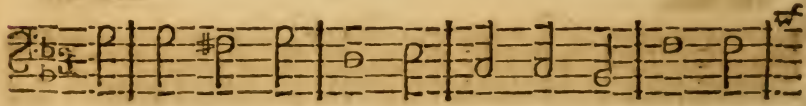
2d. Treble.

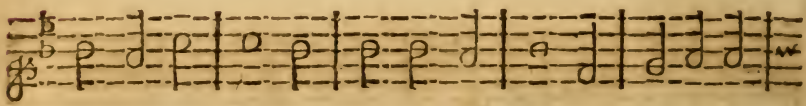


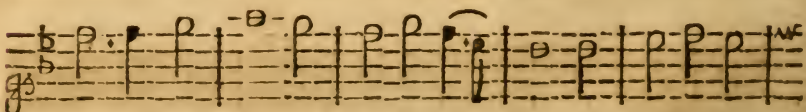
My ſoul, praiſe the Lord, ſpeak good of his Name, O



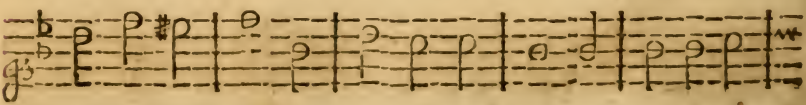
The Baſs.

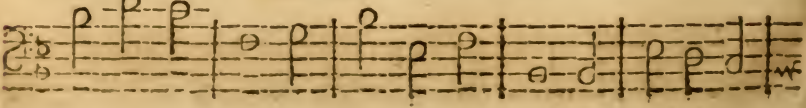






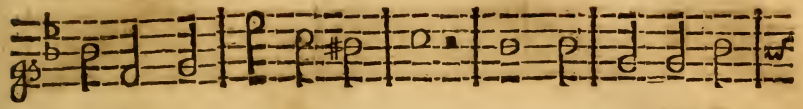
Lord our great God, how doſt thou ap—pear! So paſſing in



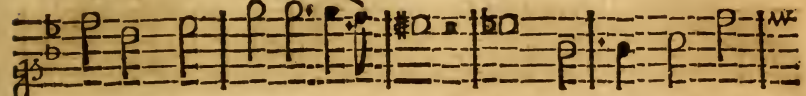


Particular Measure.

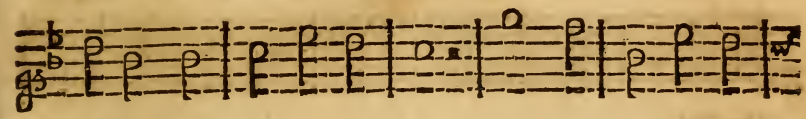
1ſt. Treble.



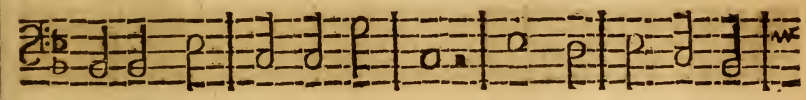
2d. Treble.

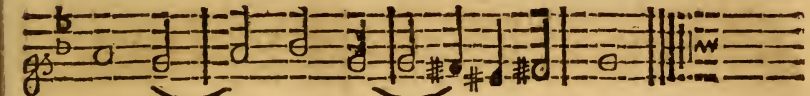


glory, that great is thy fame: Honour and Ma—jeſ—

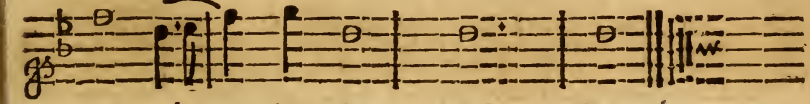


The Baſs.





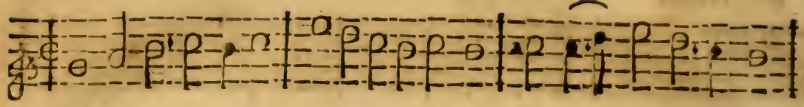
—ty in thee ſhi———ne moſt clear.



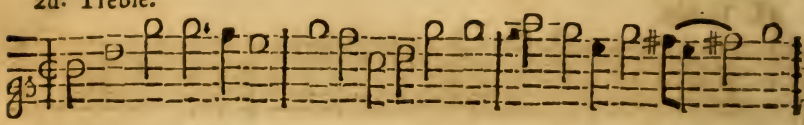
—ty in thee ſhine moſt clear.

The 111th. *Pſalm Tune.* Particular Meaſure.

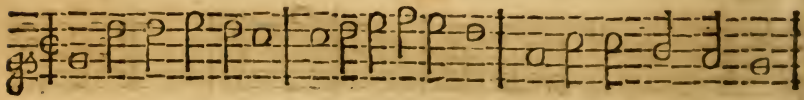
1ſt. Treble.



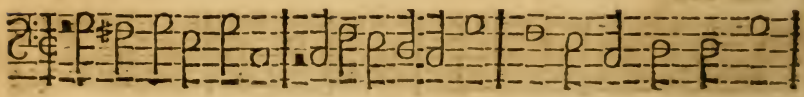
2d. Treble.

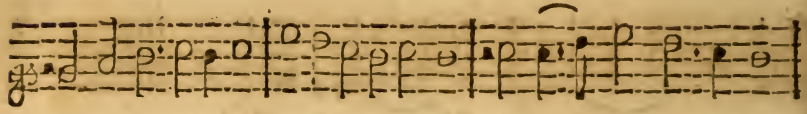


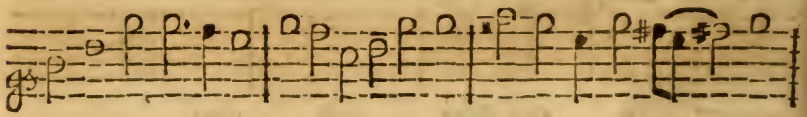
Tenor.

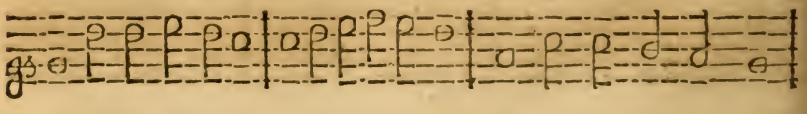


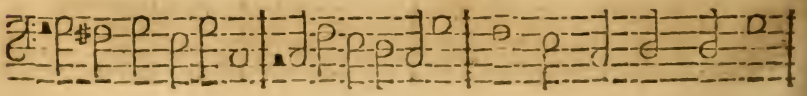
The Baſs.





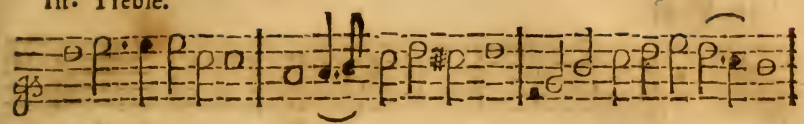




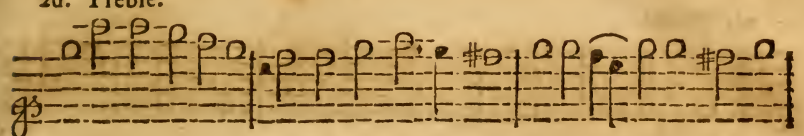


Particular Measure.

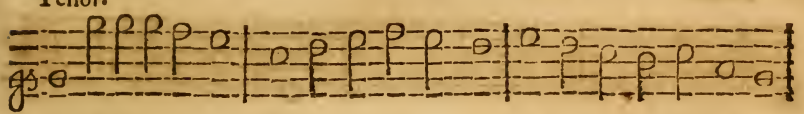
1ſt. Treble.



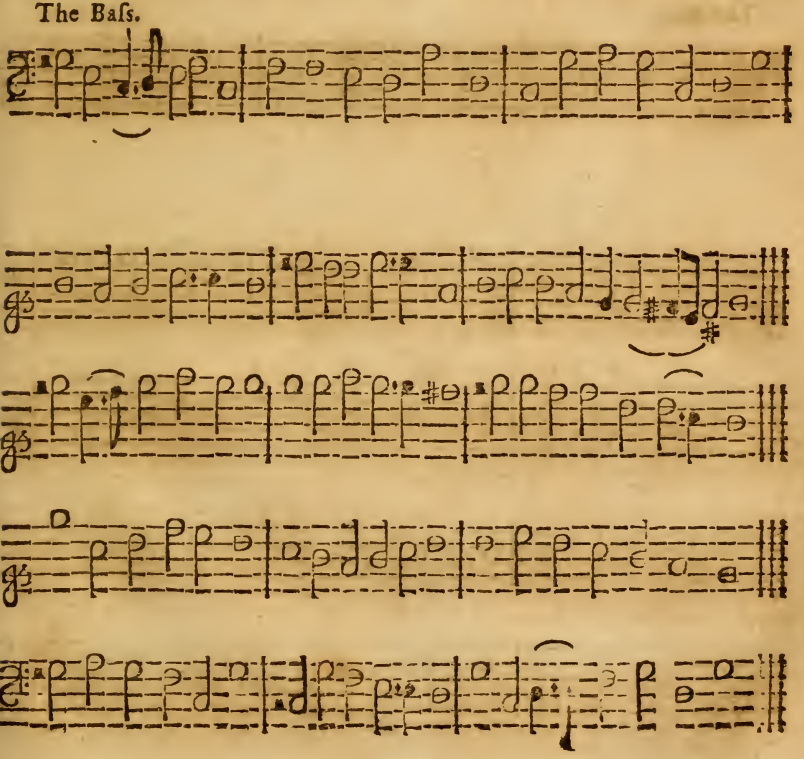
2d. Treble.



Tenor.

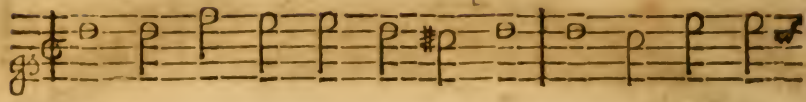


The Baſs.



The Old 112th. *Pſalm Tune.* Particular Meaſure.

1ſt. Treble.



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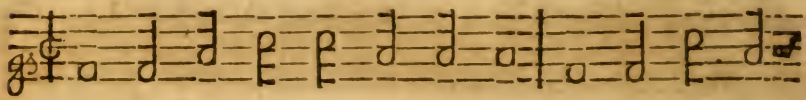
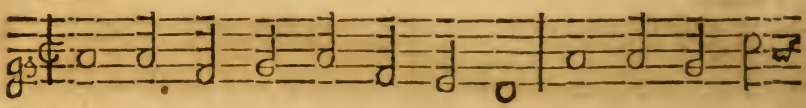
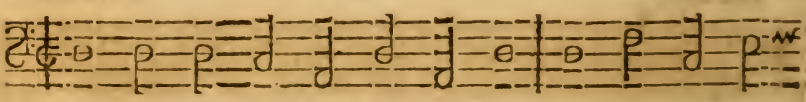
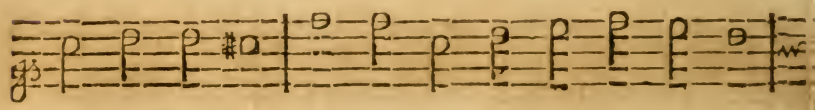


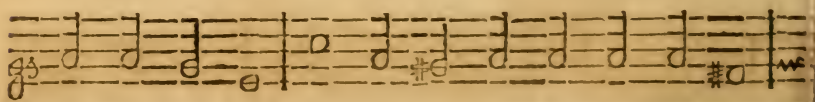
Tenor.

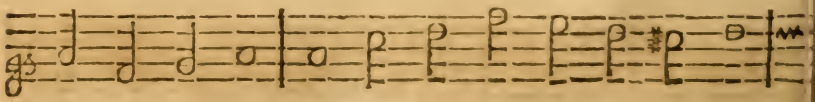


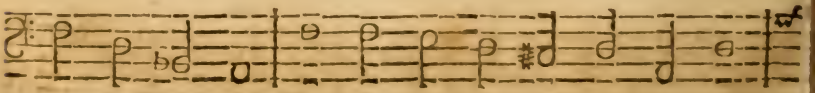
The Baſs.





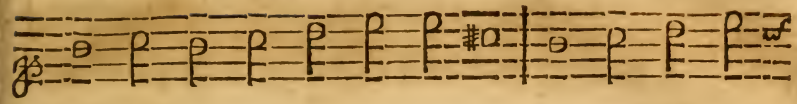




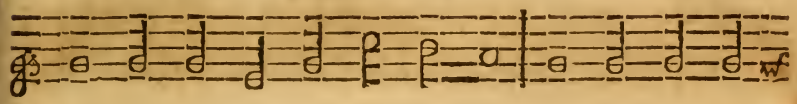


Particular Measure.

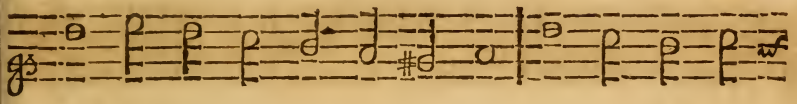
1st. Treble.



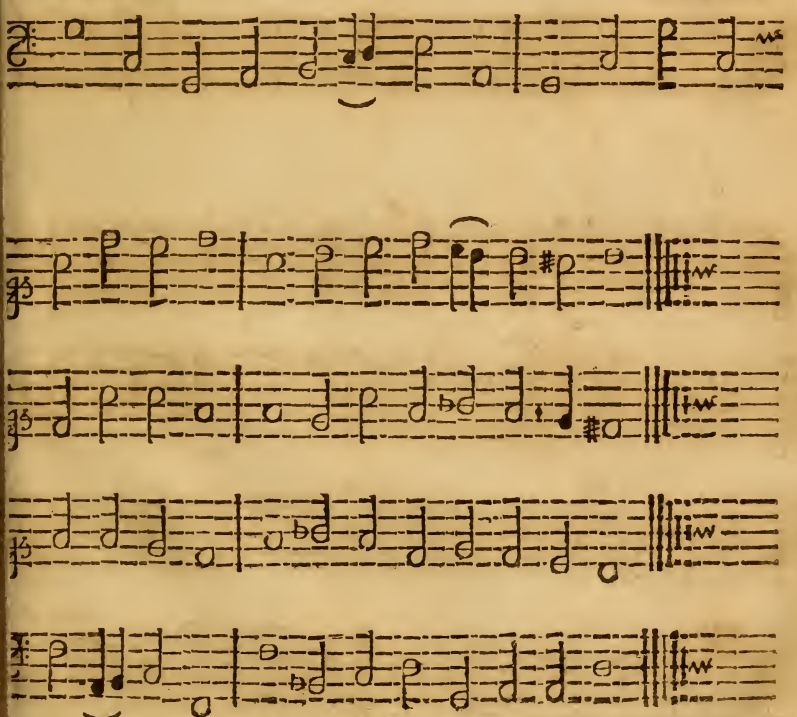
2d. Treble.



Tenor.

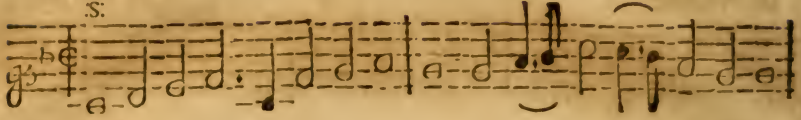


The Bass.

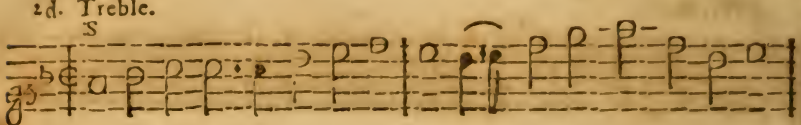


The Old 113th. *Pſalm Tune Proper.* Particular Meaſure.

1ſt. Treble.

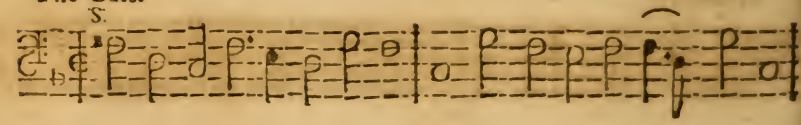


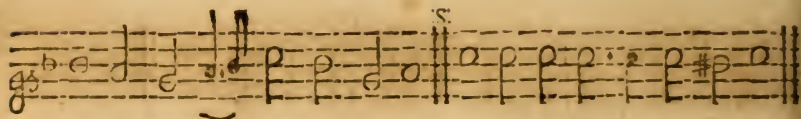
2d. Treble.

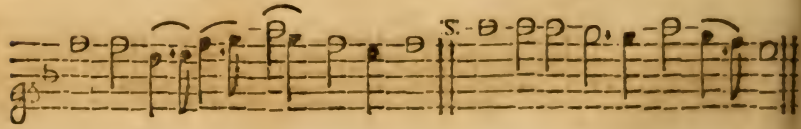


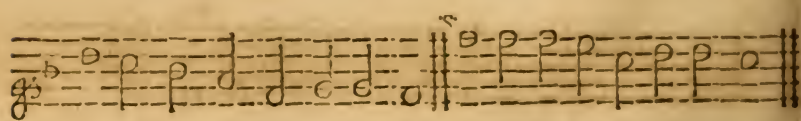
Tenor.

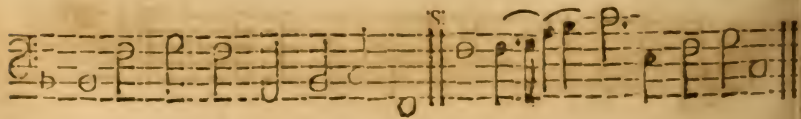
The Baſs.





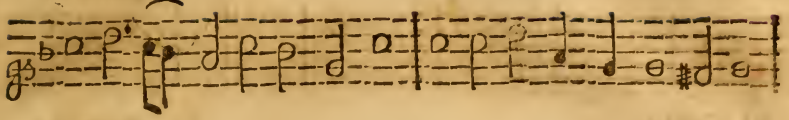




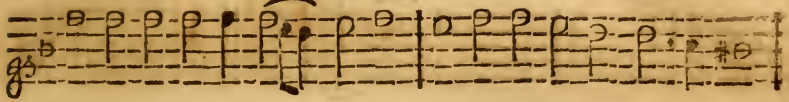


Particular Measure.

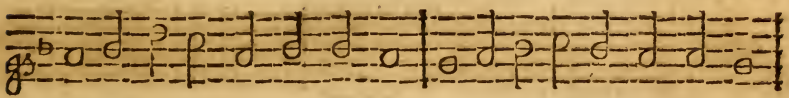
1ſt. Treble.



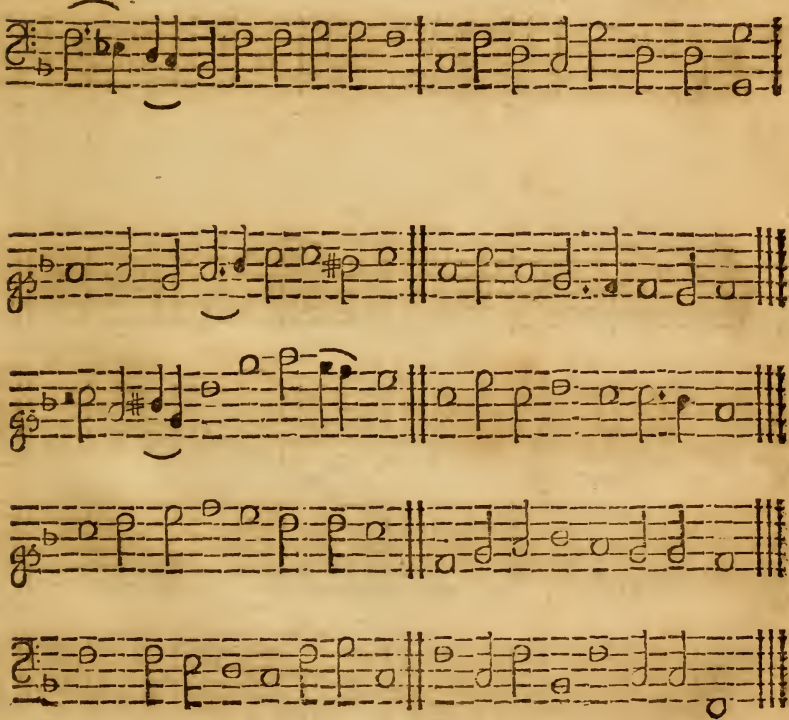
2d. Treble.



Tenor.

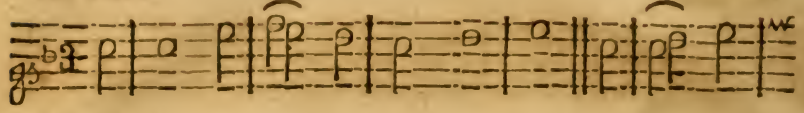


The Baſs.

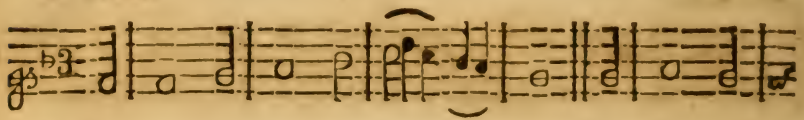


A New Tune to the 113th. *Pſalm.* Particular Meaſure.

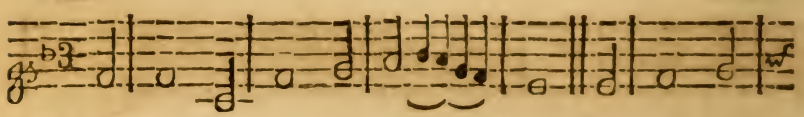
1ſt. Treble.



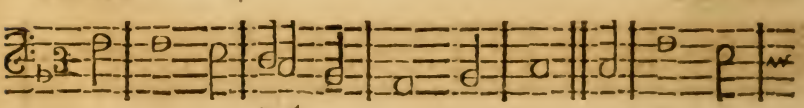
2d. Treble.

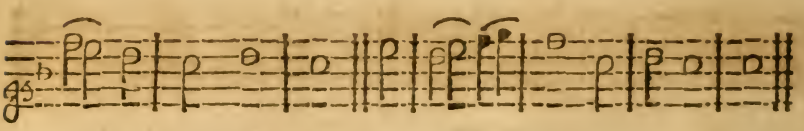


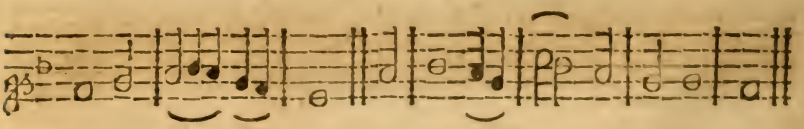
Tenor.

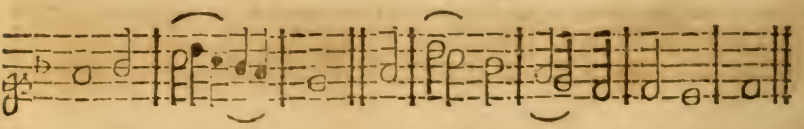


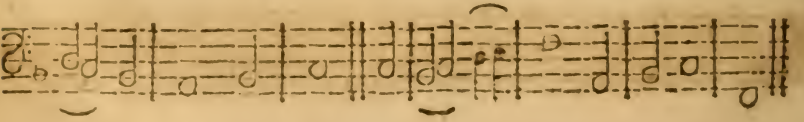
The Baſs.





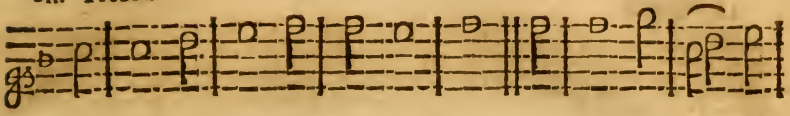




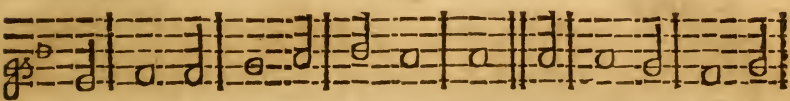


Particular Meaſure.

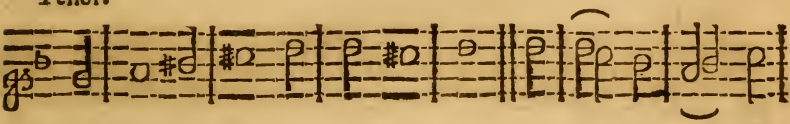
1ſt. Treble.



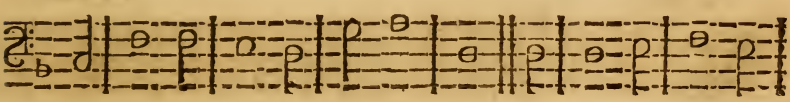
2d. Treble.

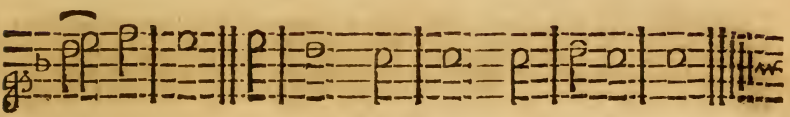


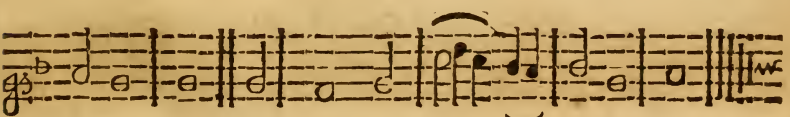
Tenor.

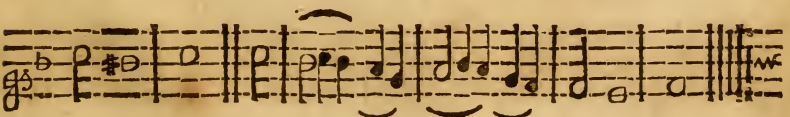


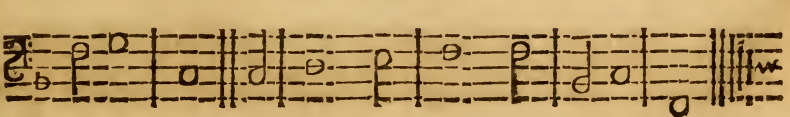
The Baſs.





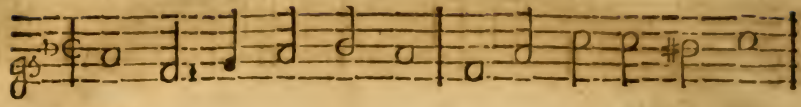




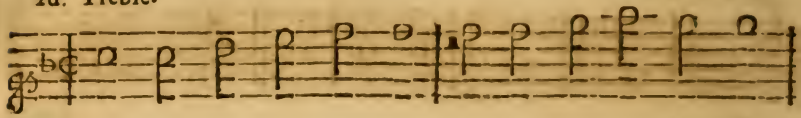


The Old 120th. *Pſalm Tune.* Particular Meaſure.

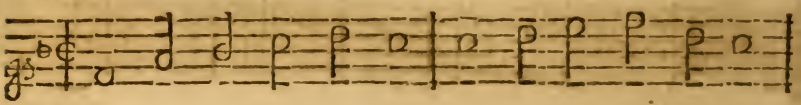
1ſt. Treble.



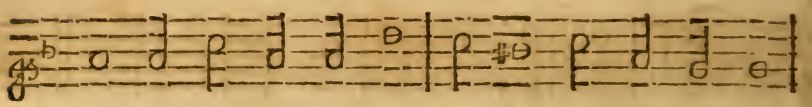
2d. Treble.

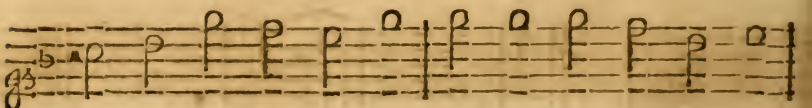


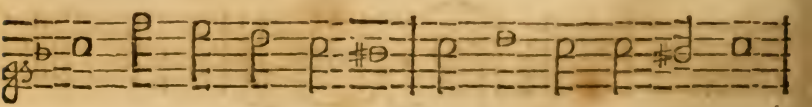
Tenor.

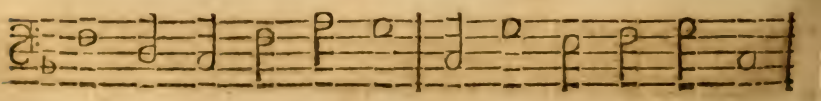


The Baſs.



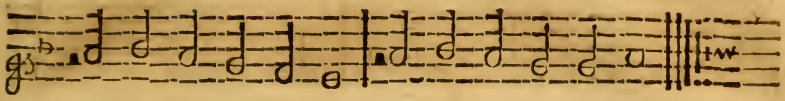




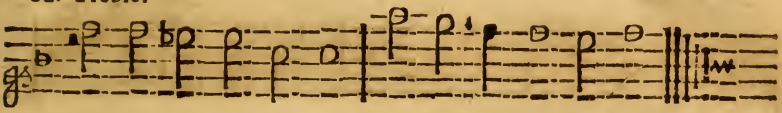


Particular Meaſure.

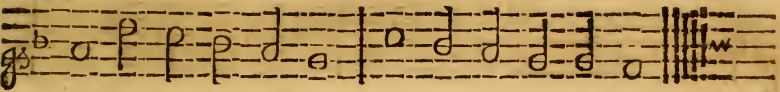
1ſt. Treble.



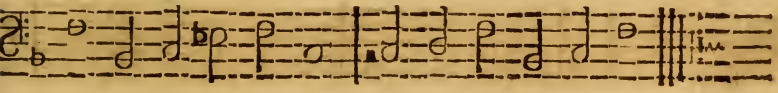
2d. Treble.

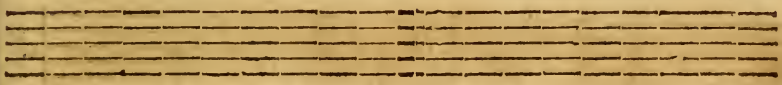


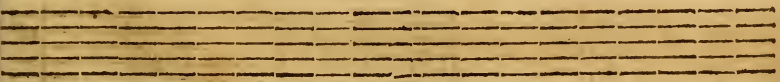
Tenor.

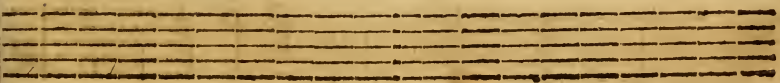


The Baſs.



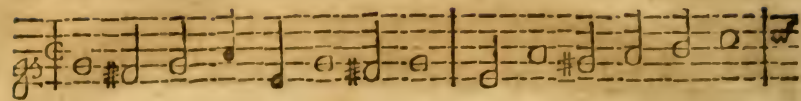




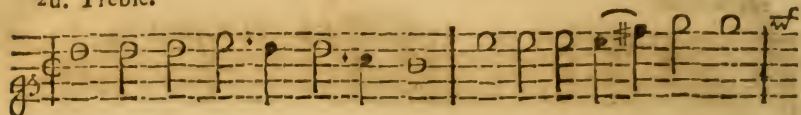


The Old 121ſt. *Pſalm Tune.* Particular Meaſure.

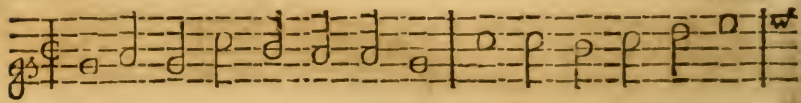
1ſt. Treble.



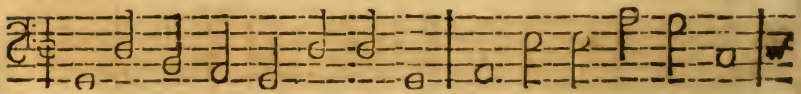
2d. Treble.

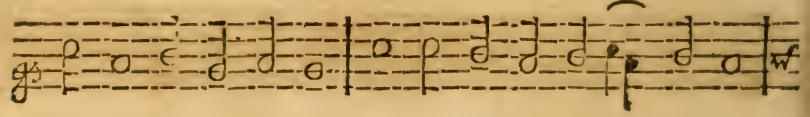


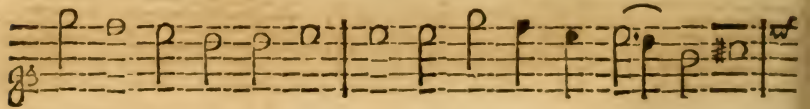
Tenor.

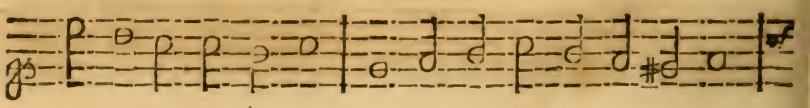


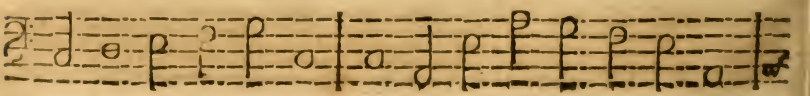
The Baſs.





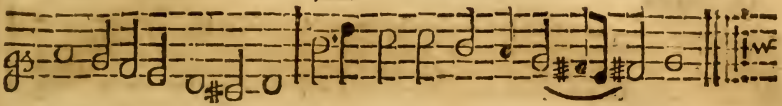




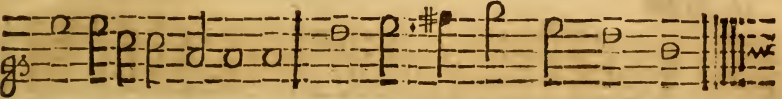


Particular Meaſure.

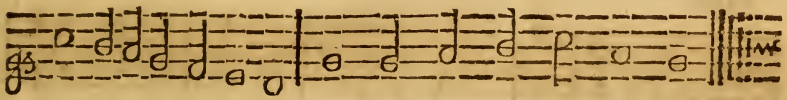
1ſt. Treble.



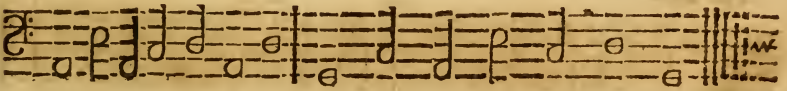
2d. Treble.



Tenor.

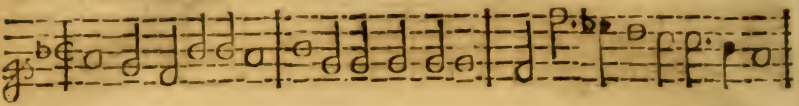


The Baſs.

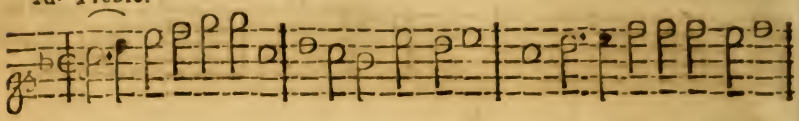


The Old 122d. *Pſalm Tune.* Particular Meaſure.

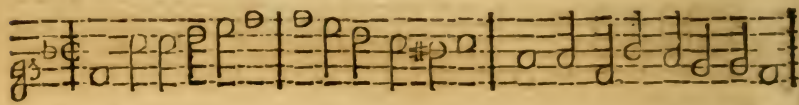
1ſt. Treble.



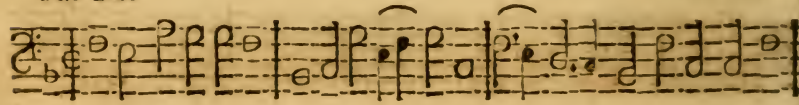
2d. Treble.

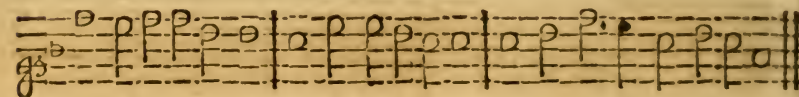


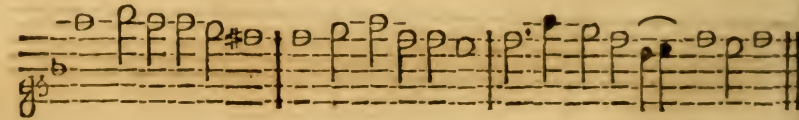
Tenor.

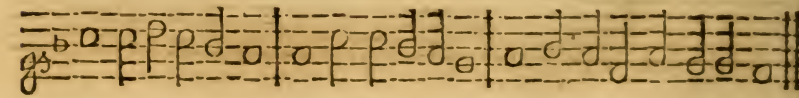


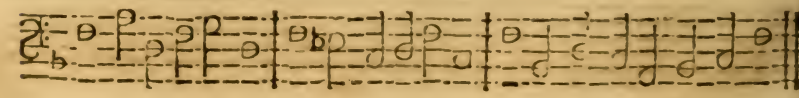
The Baſs.





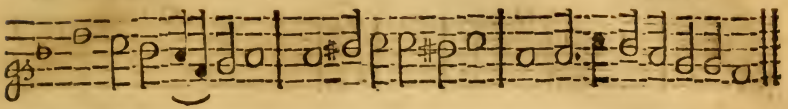




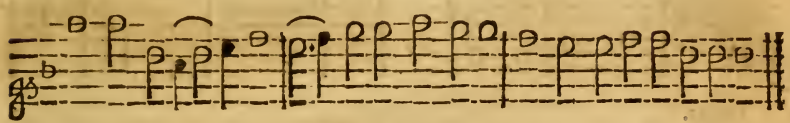


Particular Measure.

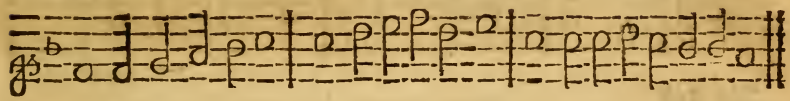
1st. Treble.



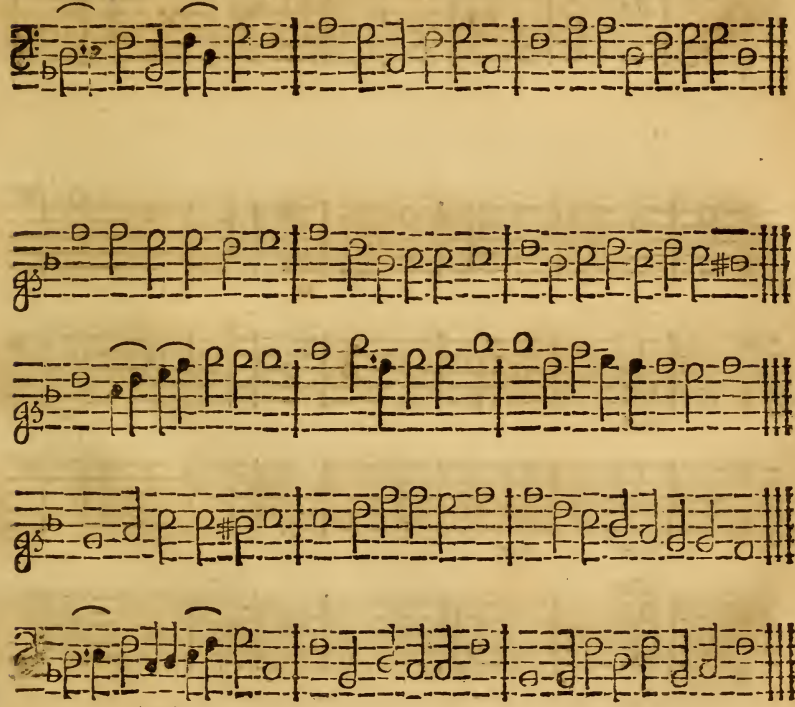
2d. Treble.



Tenor.

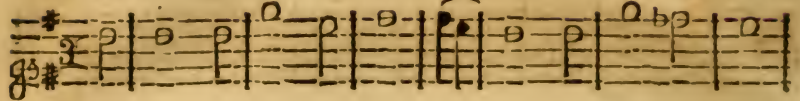


The Bass.

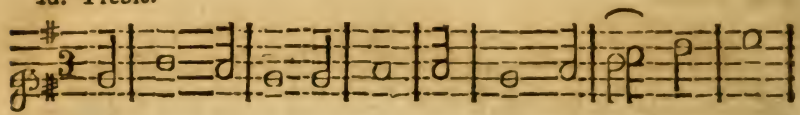


Chichester New Tune, to Dr. Watts's 122d. *Psalm.*

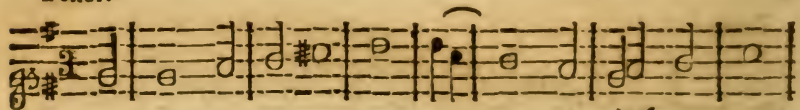
1st. Treble.



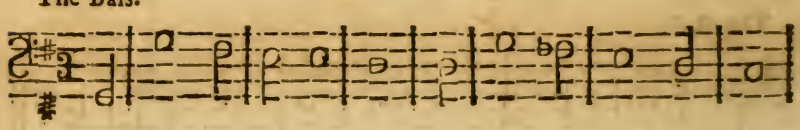
2d. Treble.

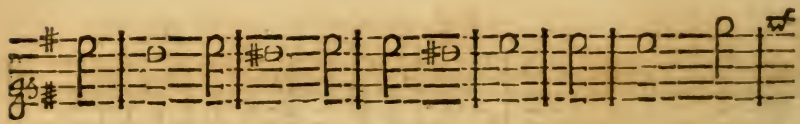


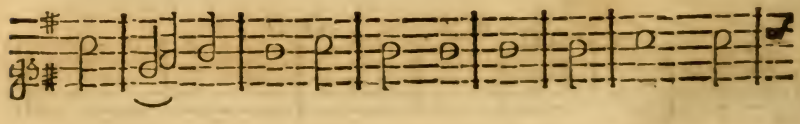
Tenor.

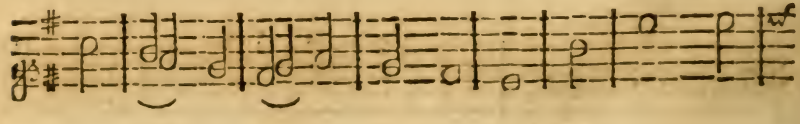


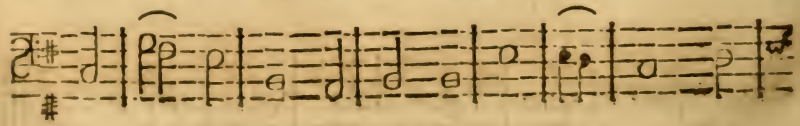
The Bass.





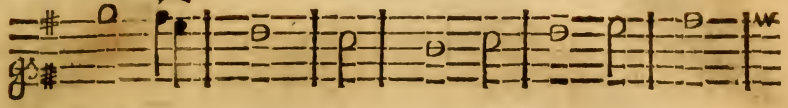




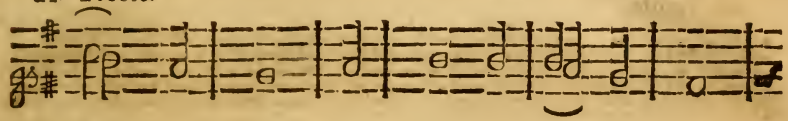


Particular Measure.

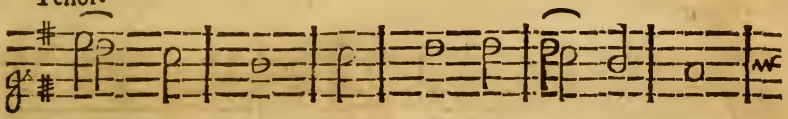
1st. Treble.



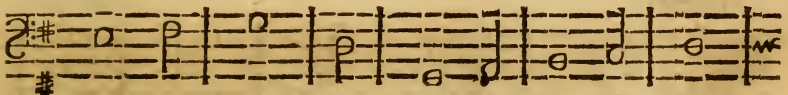
2d. Treble.

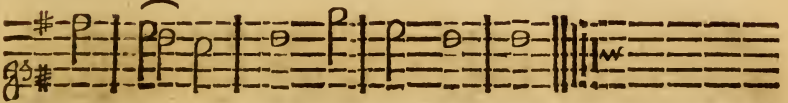


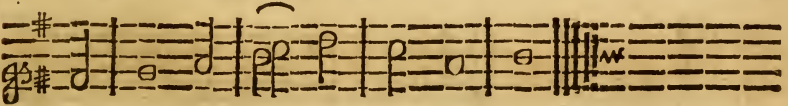
Tenor.

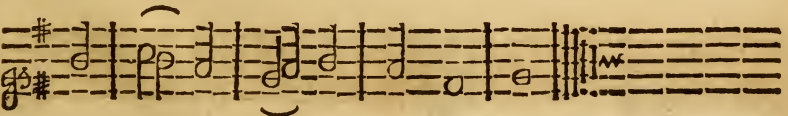


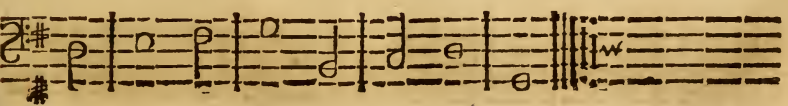
The Bass.





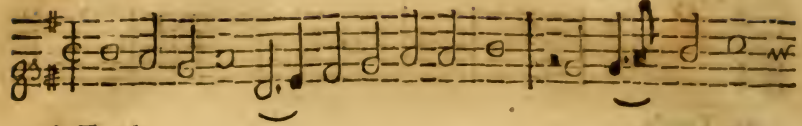




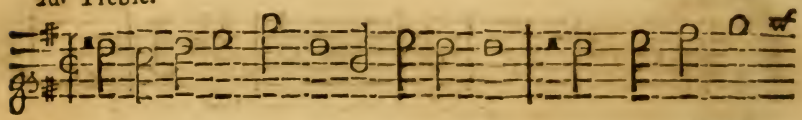


The Old 124th. *Pſalm Tune.* Particular Meaſure.

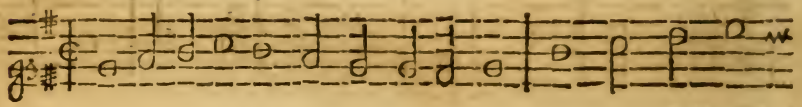
1ſt. Treble.



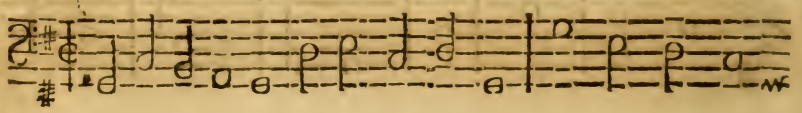
2d. Treble.

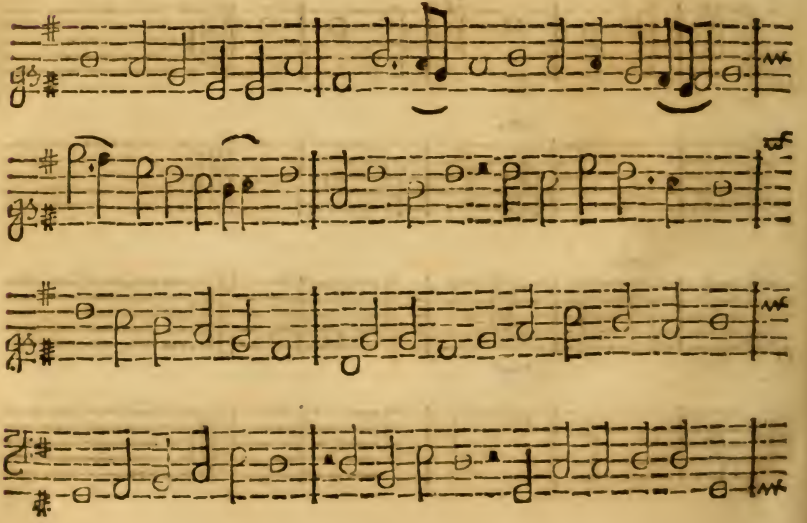


Tenor.



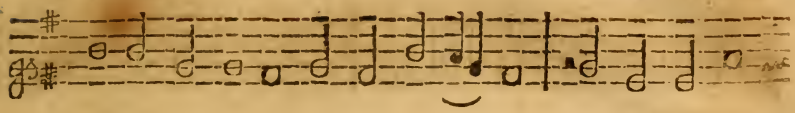
The Baſs.



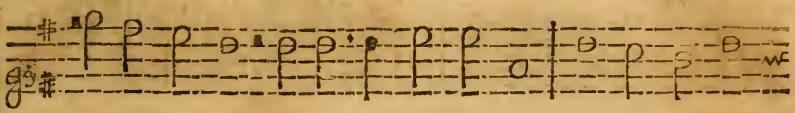


Particular Meaſure.

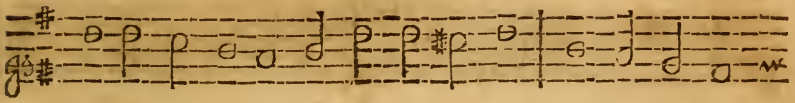
1ſt. Treble.



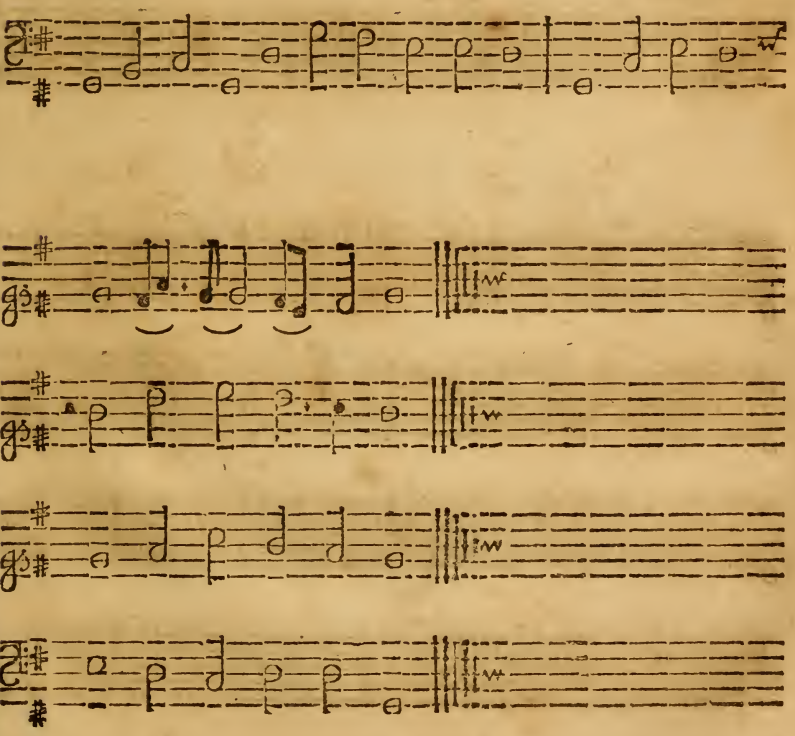
2d. Treble.



Tenor.

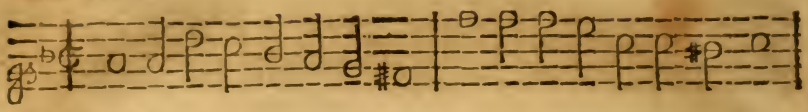


The Baſs.

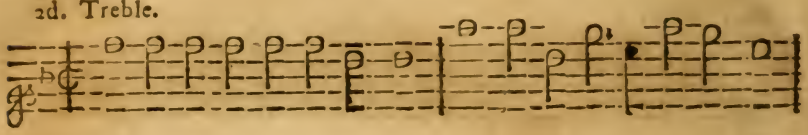


The Old 125th. *Pſalm Tune.* Particular Meaſure.

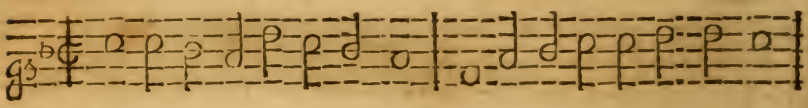
1ſt. Treble.



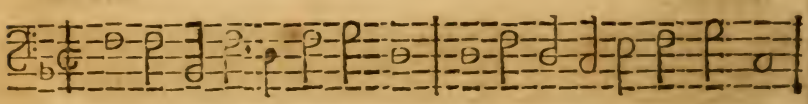
2d. Treble.

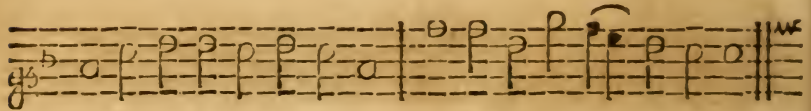


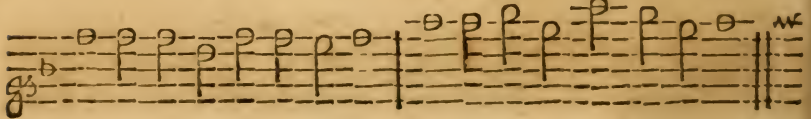
Tenor.

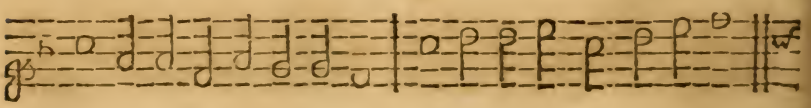


The Baſs.



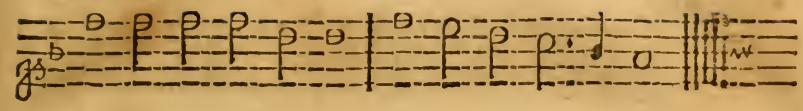




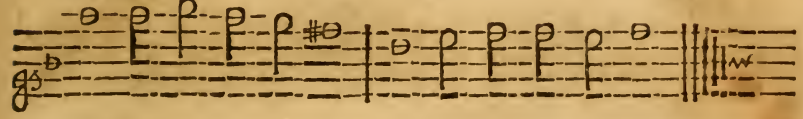


Particular Meaſure.

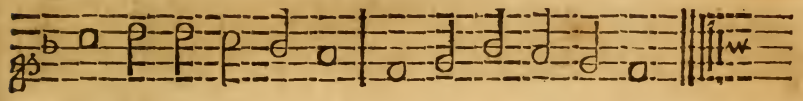
1ſt. Treble.



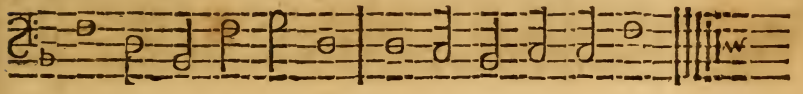
2d. Treble.

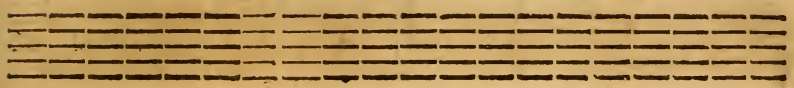


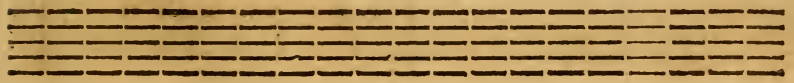
Tenor.

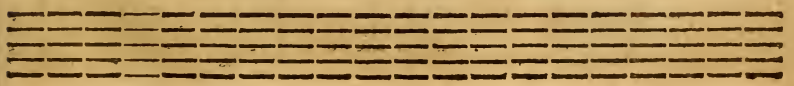


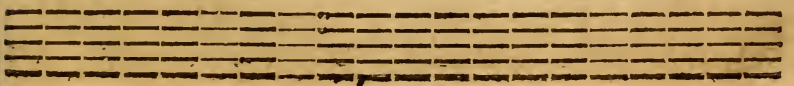
The Baſs.





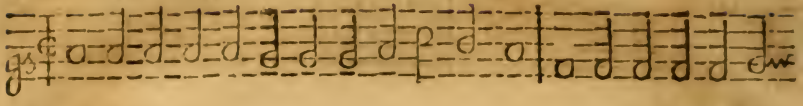




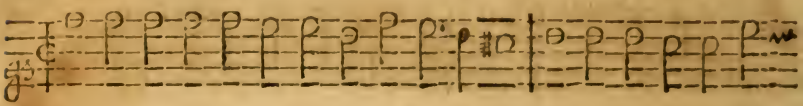


The Old 126th. *Pſalm Tune.* Particular Meaſure.

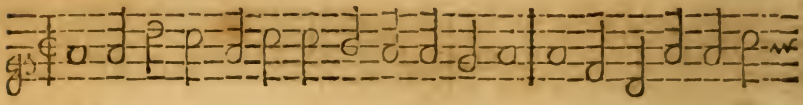
1ſt. Treble.



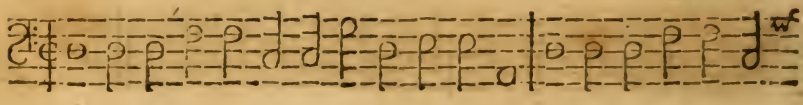
2d. Treble.

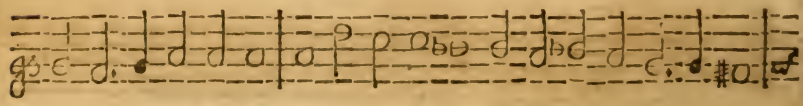


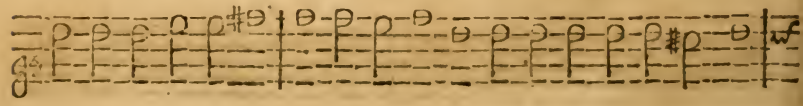
Tenor.

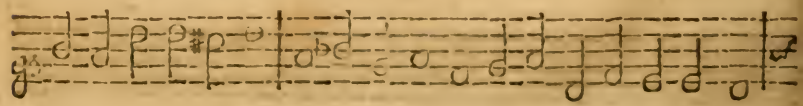


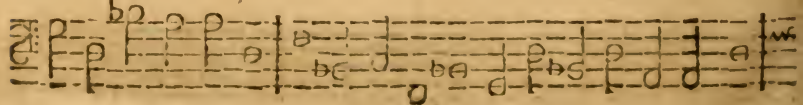
The Baſs.





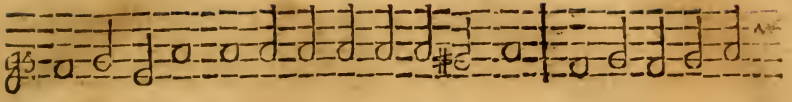




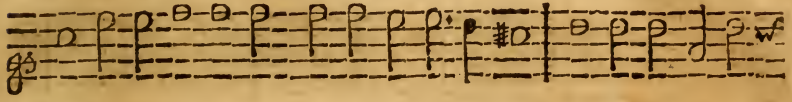


Particular Measure.

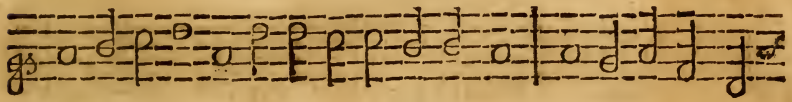
1ſt. Treble.



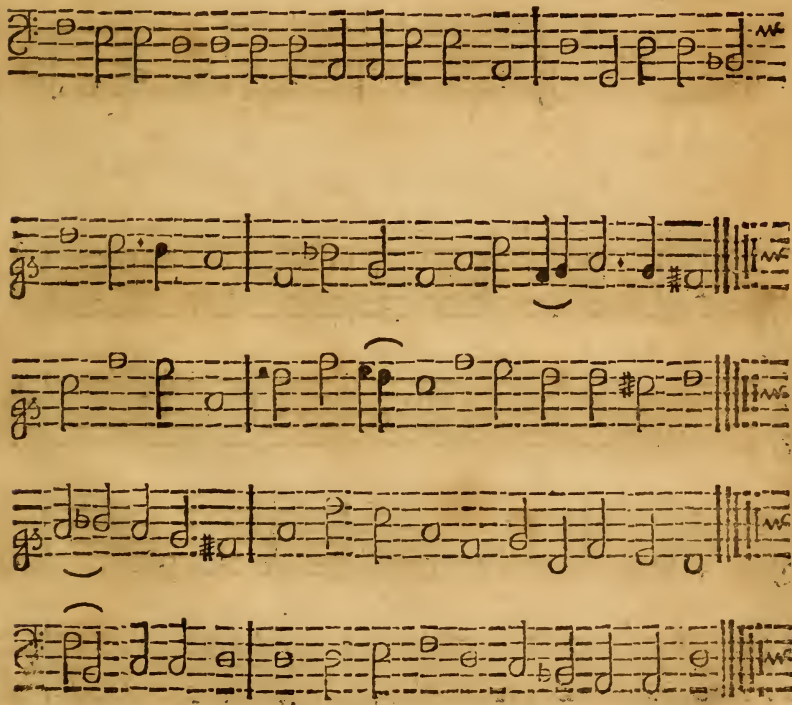
2d. Treble.



Tenor.

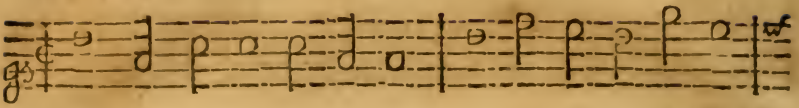


The Baſs.

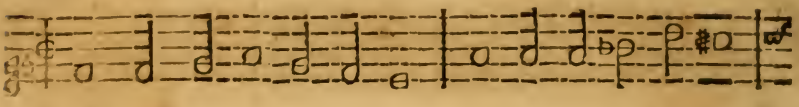


The Old 130th. *Pſalm Tune.* Particular Meaſure.

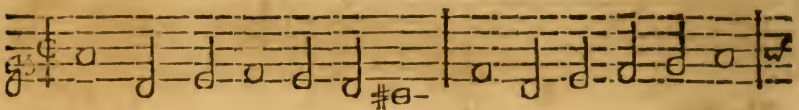
1ſt. Treble.



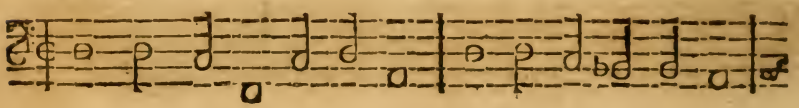
2d. Treble.

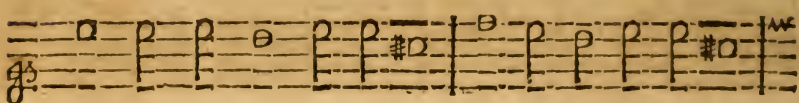


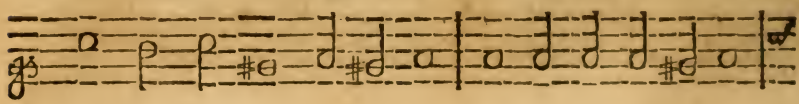
Tenor.

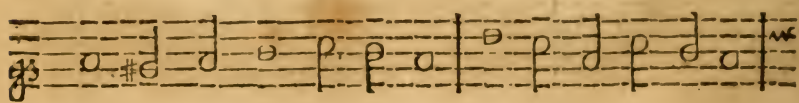


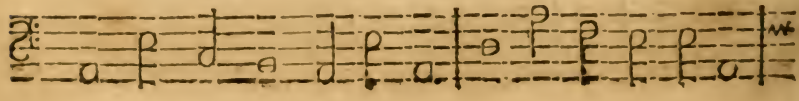
The Baſs.





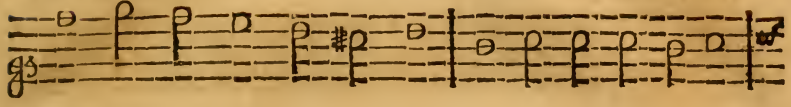




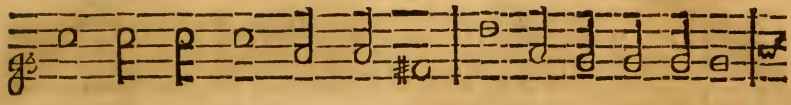


Particular Measure.

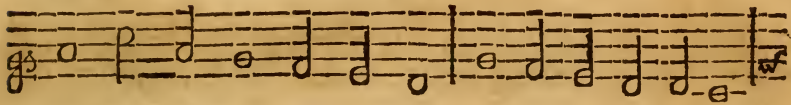
1st. Treble.



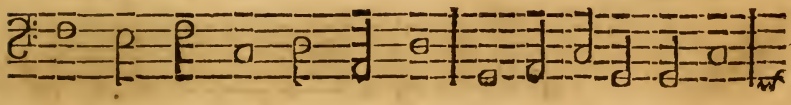
2d. Treble.

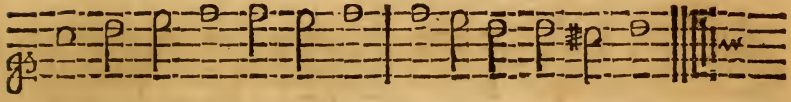


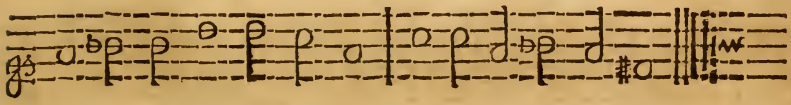
Tenor.

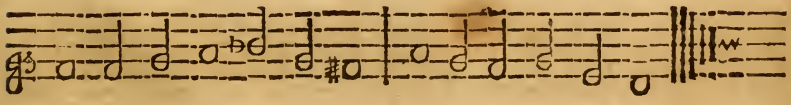


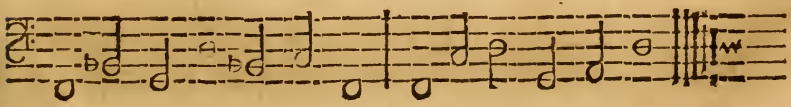
The Bass.





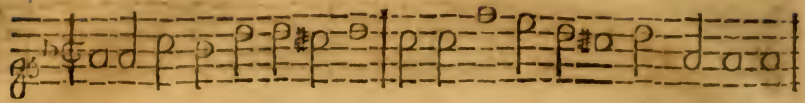




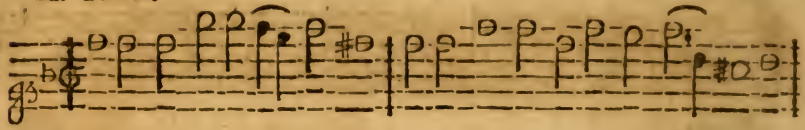


The Old 136th. *Pſalm Tune.* Particular Meaſure.

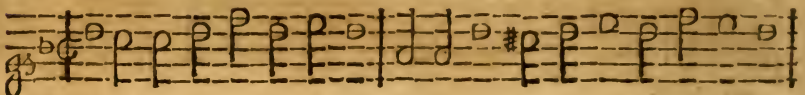
1ſt. Treble.



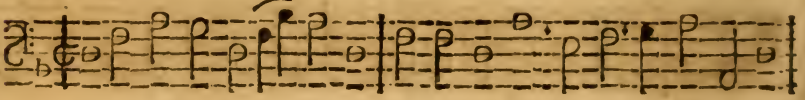
2d. Treble.

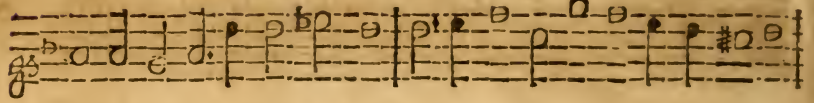


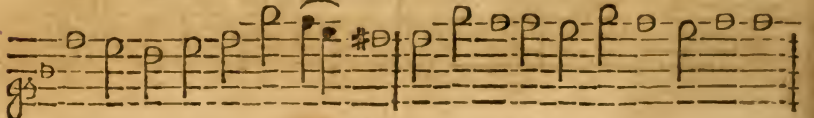
Tenor.

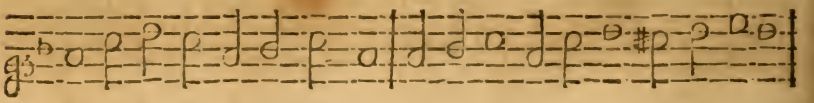


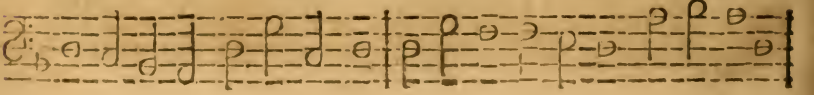
The Baſs.





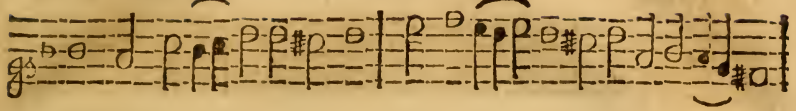




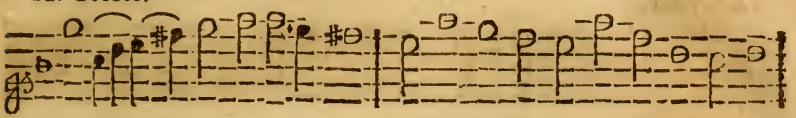


Particular Measure.

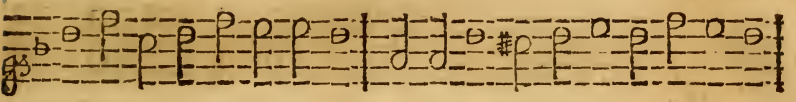
1ſt. Treble.



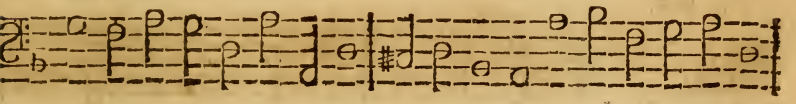
2d. Treble.

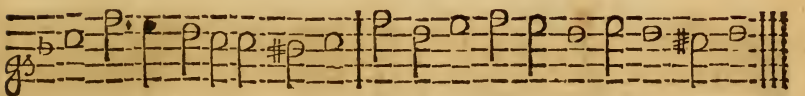


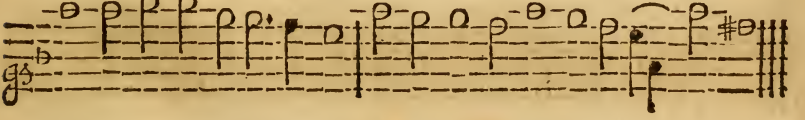
Tenor.

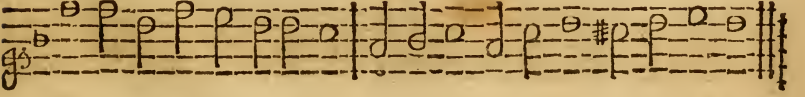


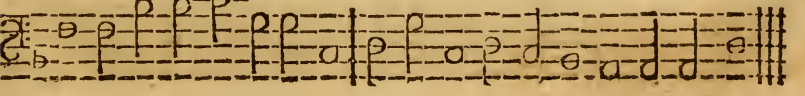
The Baſs.





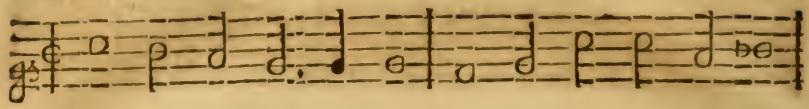




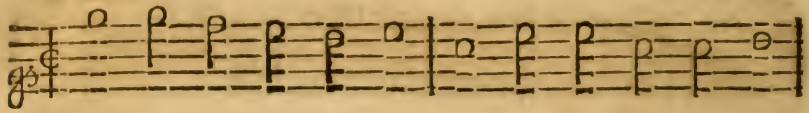


The Old 148th. *Pſalm Tune.* Particular Meaſure.

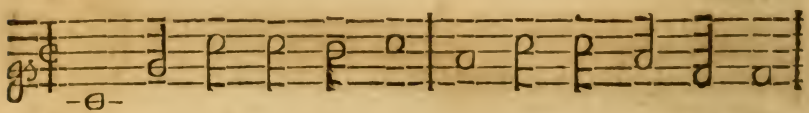
1ſt. Treble.



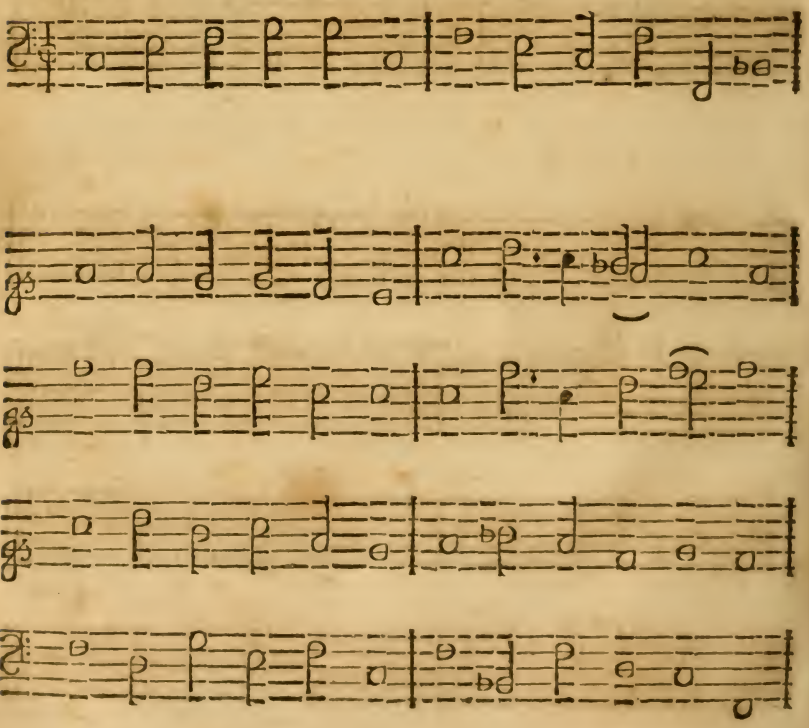
2d. Treble.



Tenor.

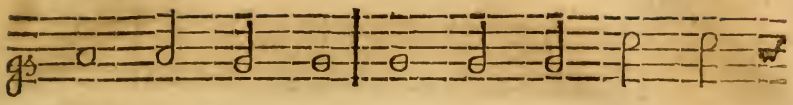


The Baſs.

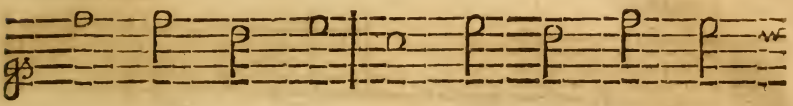


Particular Measure.

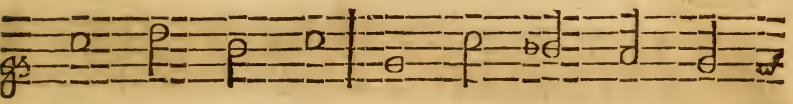
1st. Treble.



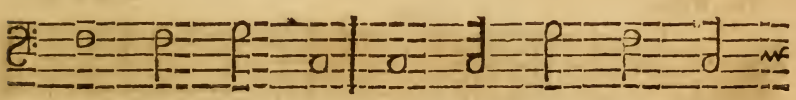
2d. Treble.

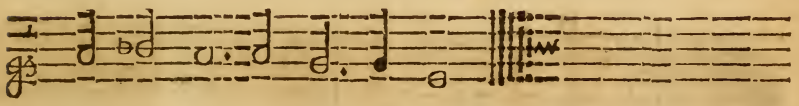


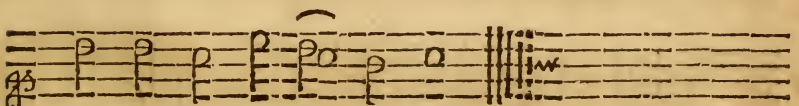
Tenor.

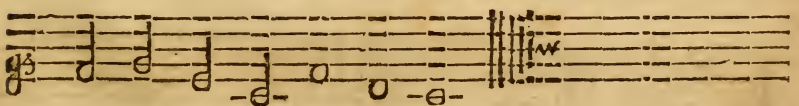


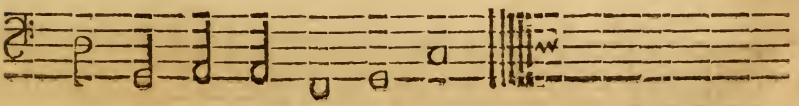
The Bass.





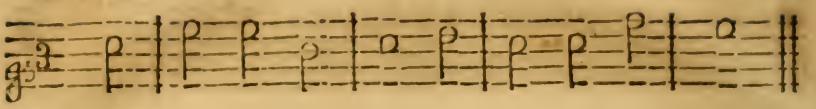




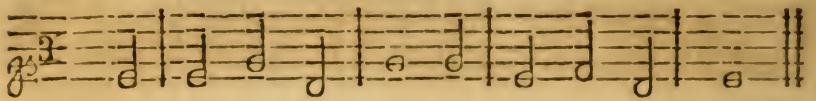


Hanover Tune. Particular Meaſure.

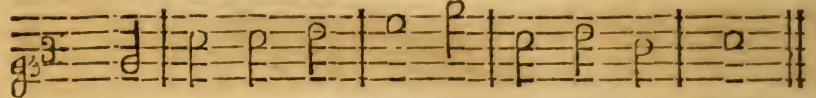
1ſt. Treble.



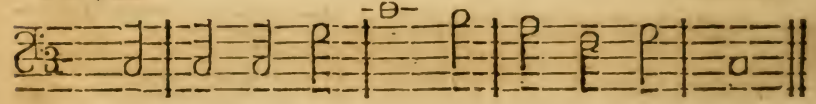
2d. Treble.

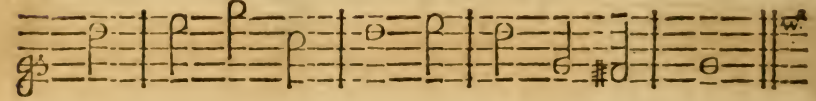


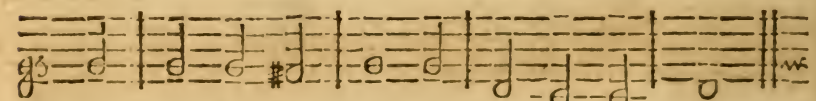
Tenor.

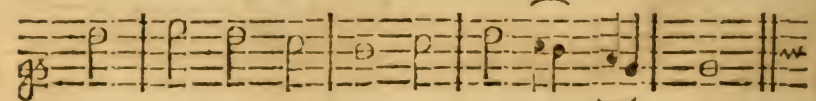


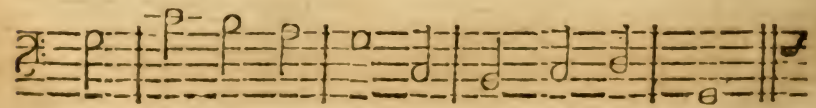
The Baſs.





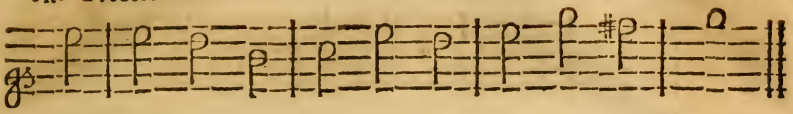




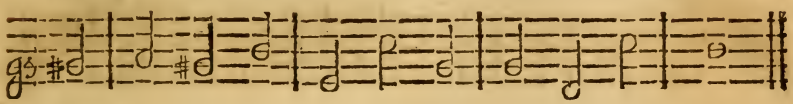


Particular Meaſure.

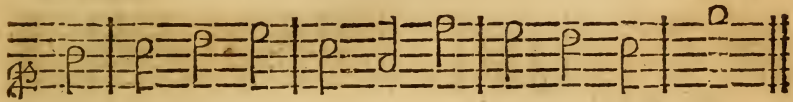
1ſt. Treble.



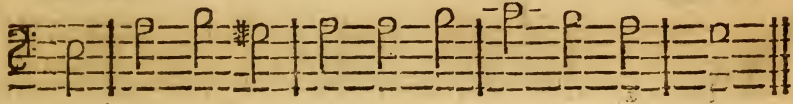
Tenor.

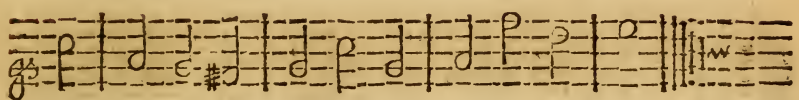


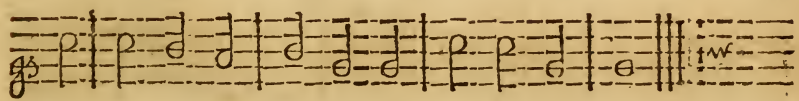
2d. Treble.

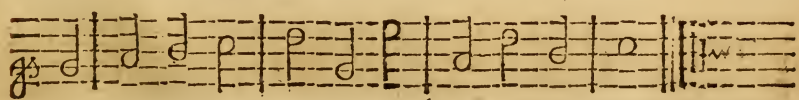


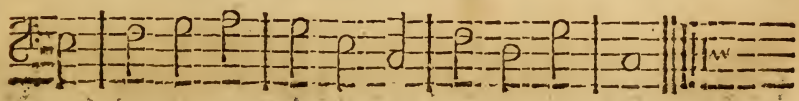
The Baſs.





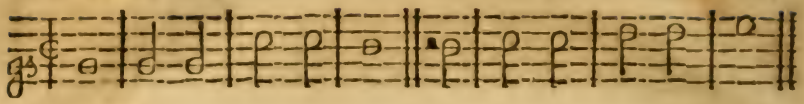




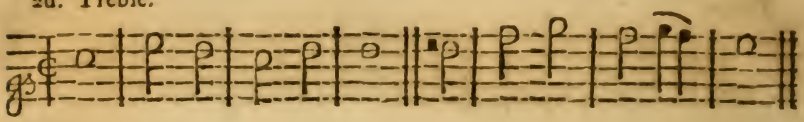


Bath Tune, to the 148th. *Pſalm.*

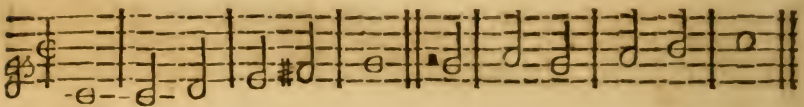
1ſt. Treble.



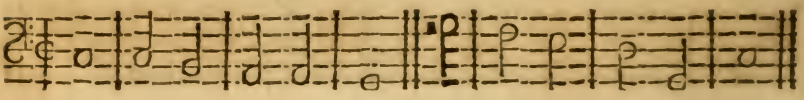
2d. Treble.

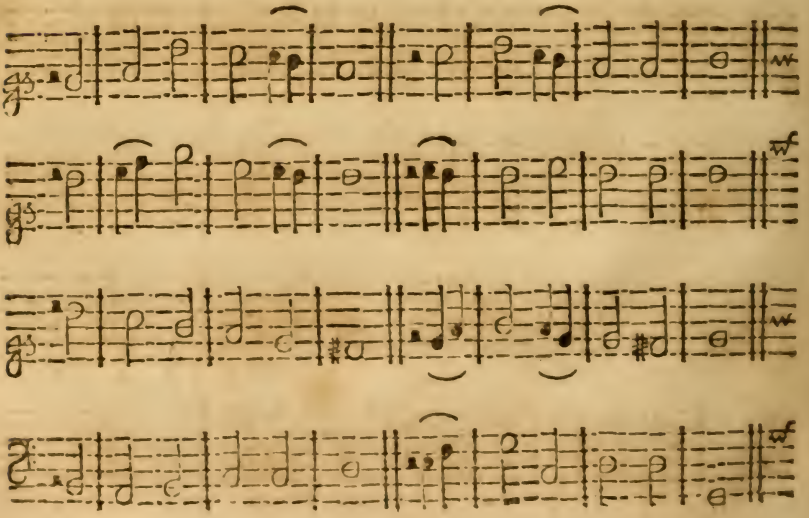


Tenor.



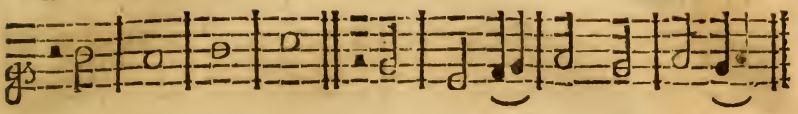
The Baſs.



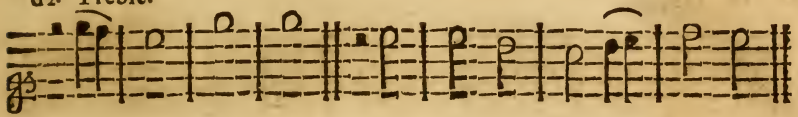


Particular Meaſure.

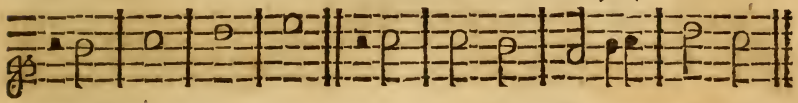
1ſt. Treble.



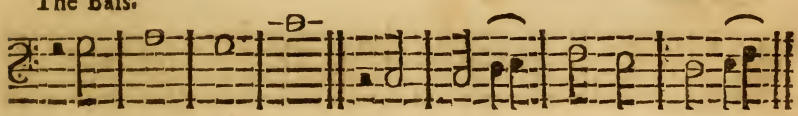
2d. Treble.

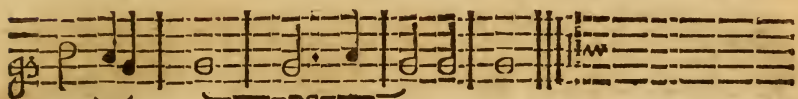


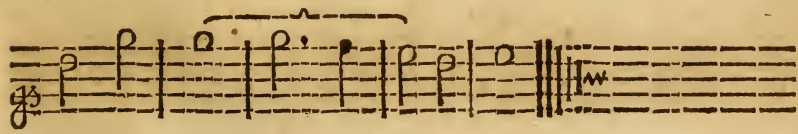
Tenor.

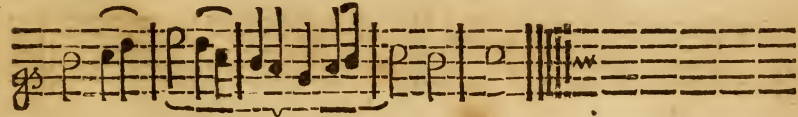


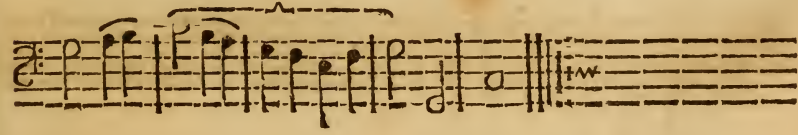
The Baſs.





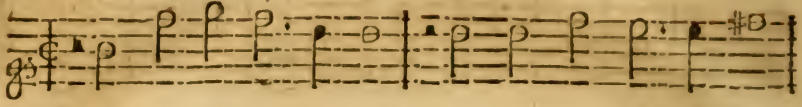




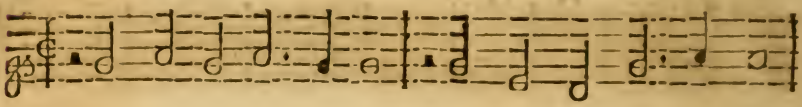


Christ Church Tune. Particular Measure.

1st. Treble.

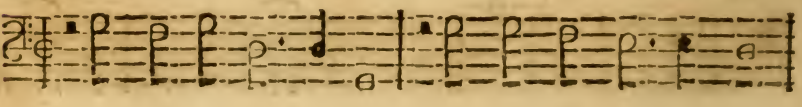


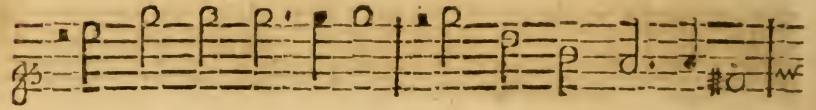
2d. Treble.

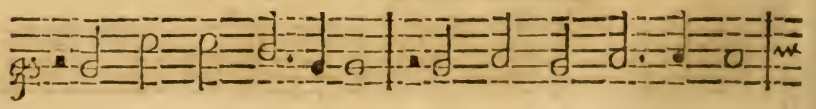


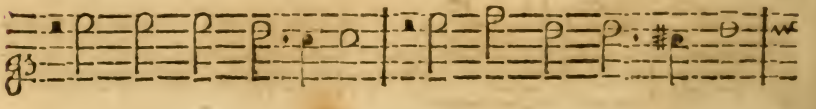
Tenor.

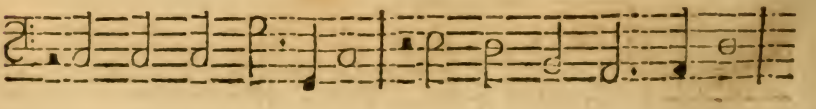
The Bass.





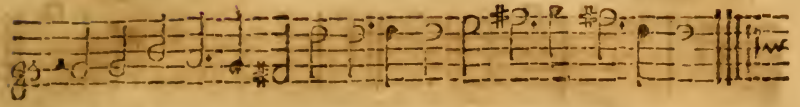




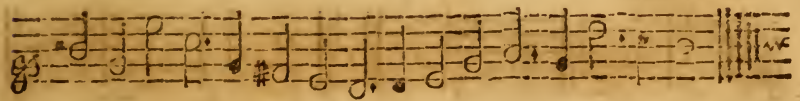


Particular Meaſure.

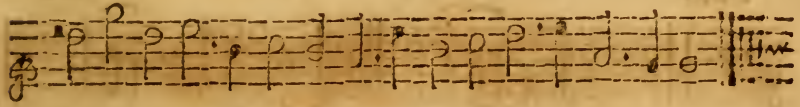
1ſt. Treble.



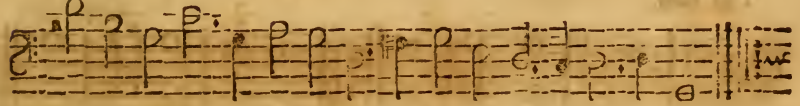
2d. Treble.



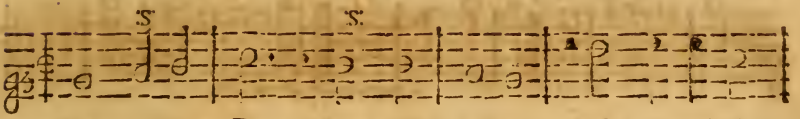
Tenor.



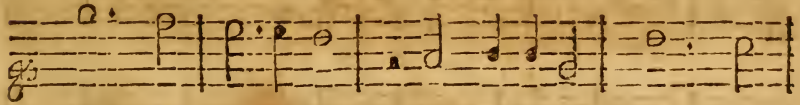
The Baſs.



A CANON *in the* 4th. *and* 8th. *below.*

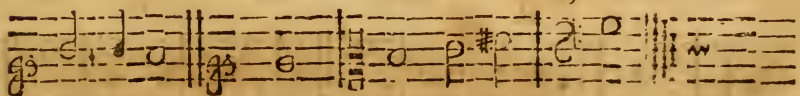


Non nobis Do—mi-ne, non nobis, Sed no--mi-ni



tuo da Glo--ri-am, ſed no-mi--ni tuo da

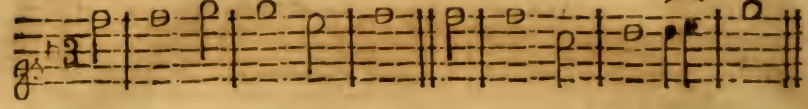
Treb. *Tenor.* *Baſs.*



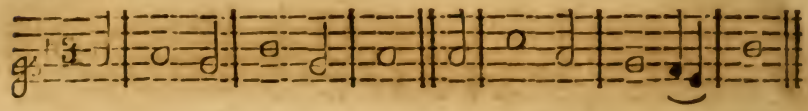
Glo—riam. Non nobis *&c.* No, *&c.*

Long Billington as the 25th. Short Metre Double.

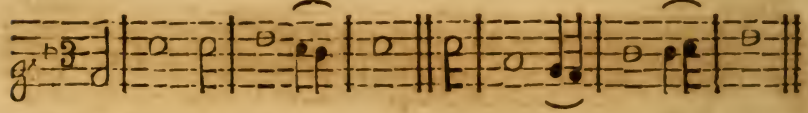
1ſt. Treble.



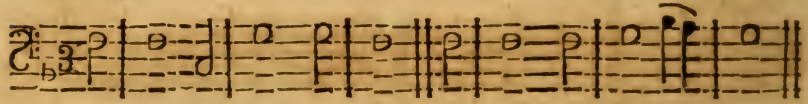
2d. Treble.

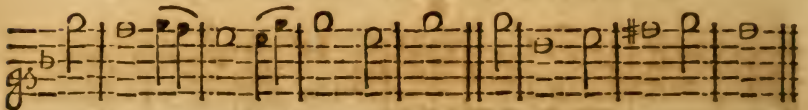


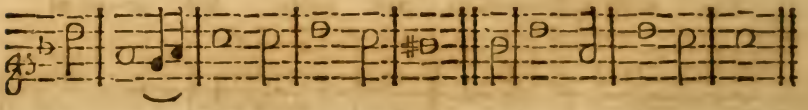
Tenor.

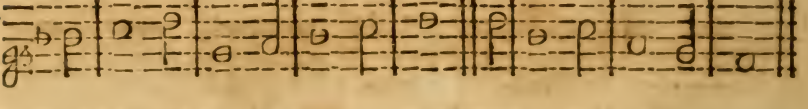


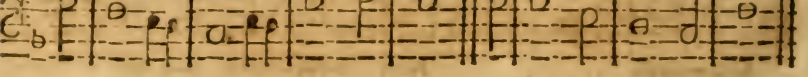
The Baſs.





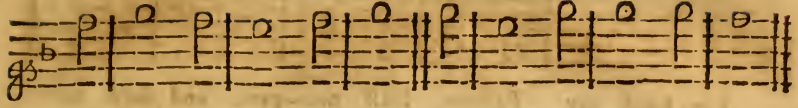




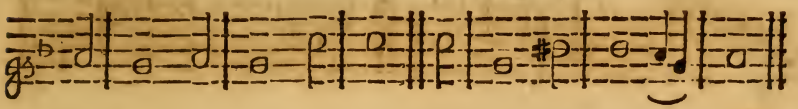


Short Metre Double.

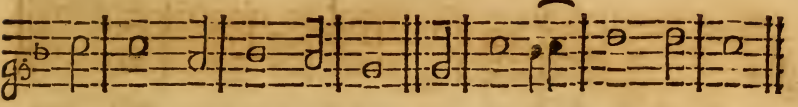
1ſt. Treble.



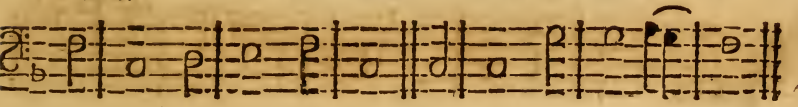
2d. Treble.

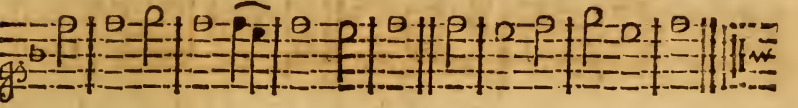


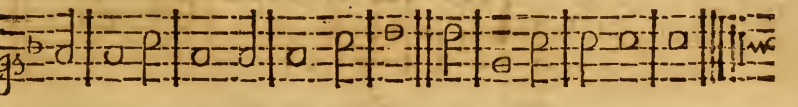
Tenor.

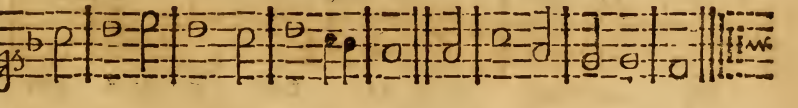


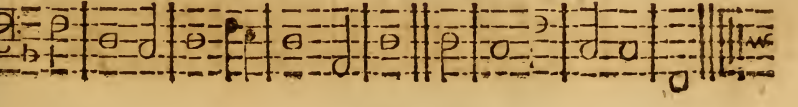
The Baſs.



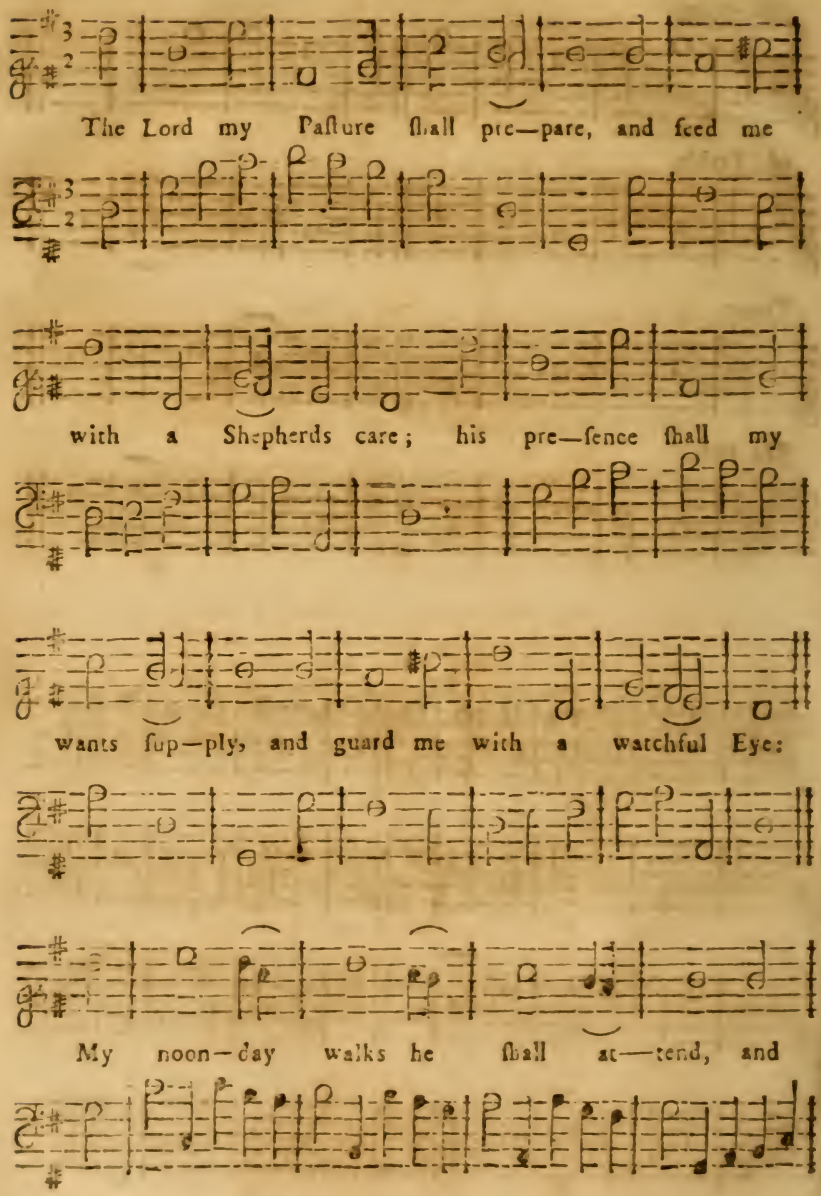








Pſalm the 23d. *Paraphras'd by Mr.* Addiſon. *Set to* MUSICK *by Mr.* Henry Carey.



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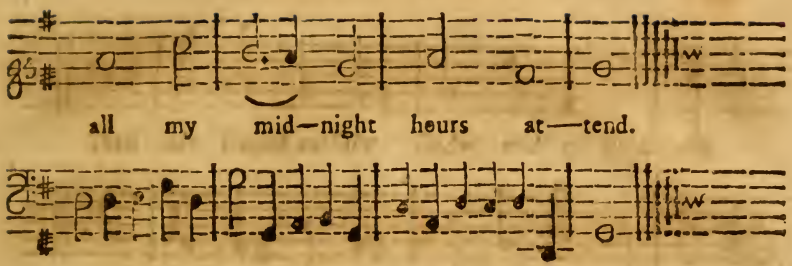


II.

When in the ſultry Globe I faint,
Or on the thriſty Mountain pant;
To fertile Vales and dewey Meads,
My weary wandring ſteeps he leads:
Where peaceful Rivers ſoft and ſlow,
Amidſt the verdent Landskip flow.

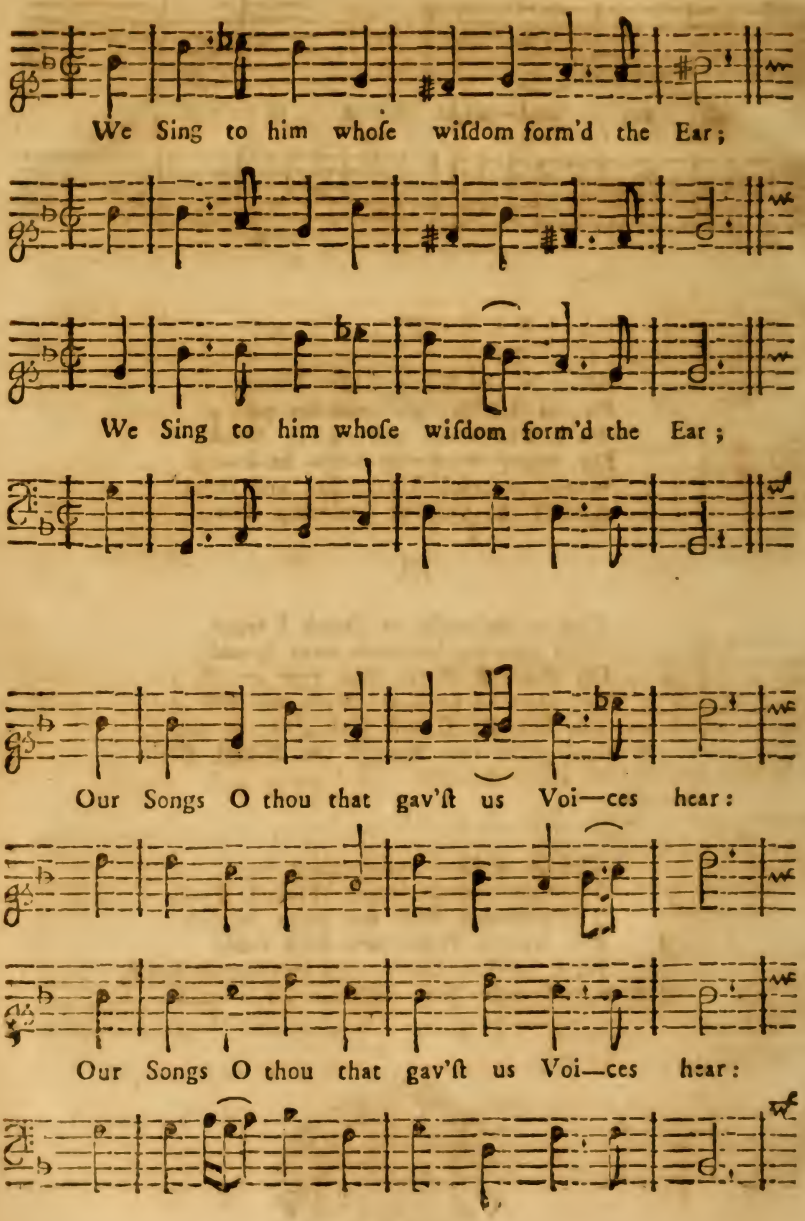
III.

Tho in the paths of Death I tread,
With gloomy horrours over ſpread;
My ſteadfaſt heart ſhall fear no ill,
For thou O Lord art with me ſtill:
Thy friendly Crook ſhall give me aid,
And guide me through the diſmal ſhade.

IV.

Tho in a bare and rugged way,
Through various lonely Wilds I ſtray;
Thy preſence ſhall my pains beguile,
The barren Wilderneſs ſhall ſmile:
With ſudden Greens and Herbage crown'd,
And Streams ſhall murmur all around.

An HYMN *on Divine* MUSICK.



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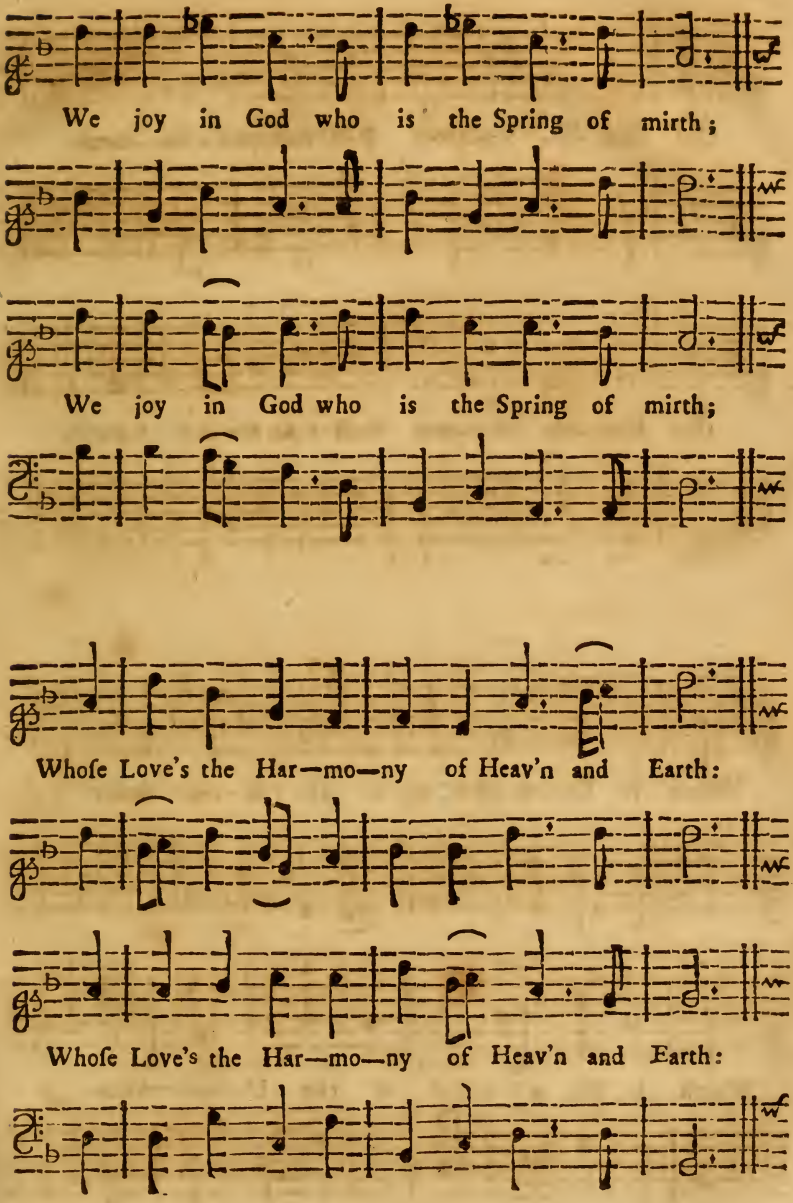
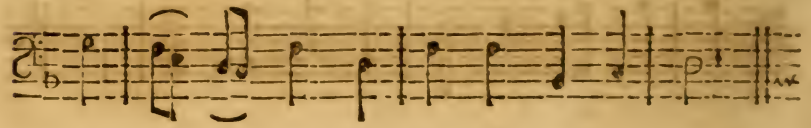

We joy in God who is the Spring of mirth;
We joy in God who is the Spring of mirth;
Whose Love's the Har—mo—ny of Heav'n and Earth:
Whose Love's the Har—mo—ny of Heav'n and Earth:

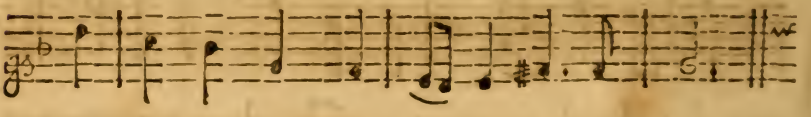
Continued.

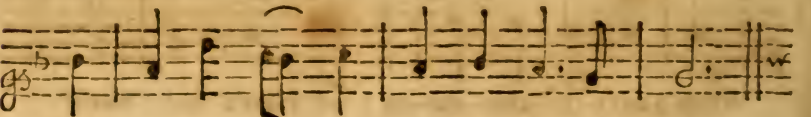
Our hum—ble Son—nets ſhall that praiſe re——herſe,

Our hum—ble Son—nets ſhall that praiſe re——herſe,

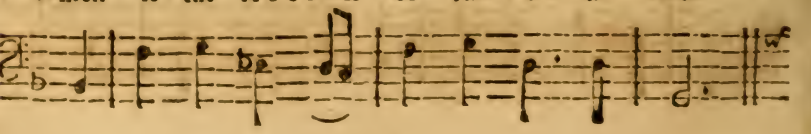


Which is the *MUSICK* of the U——ni——verſe.

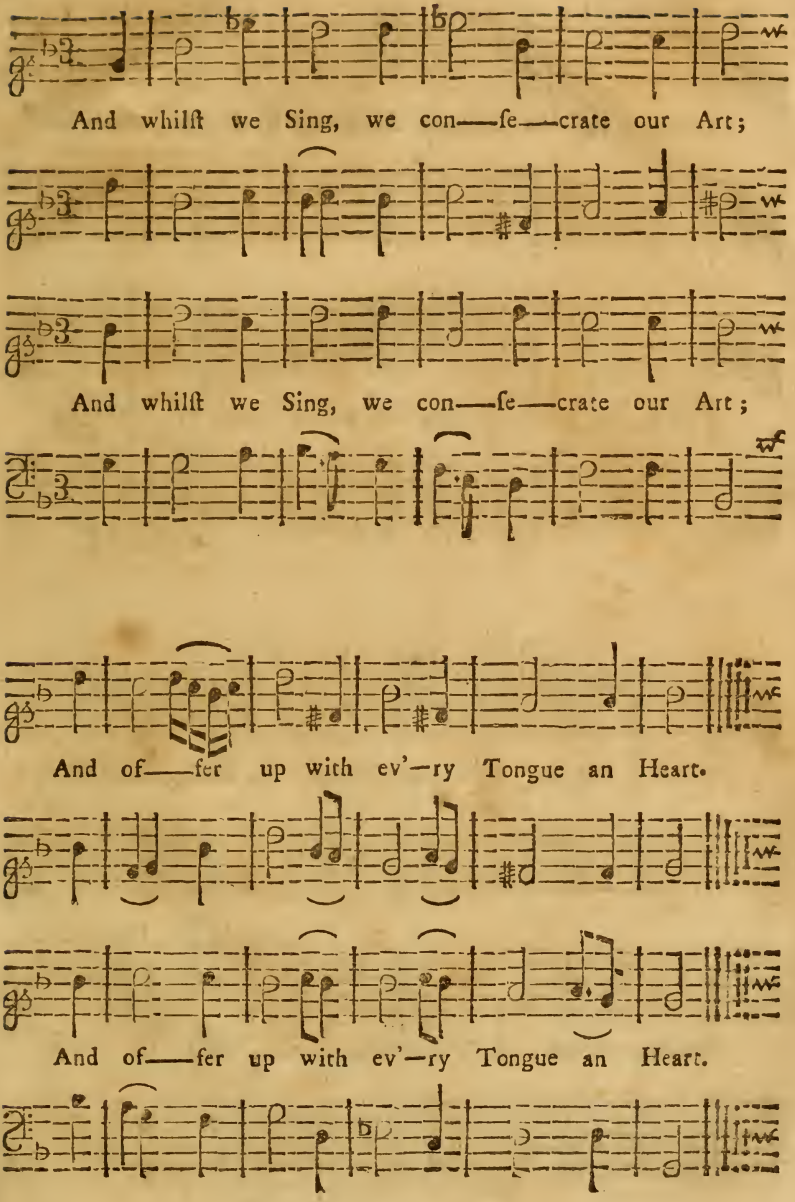




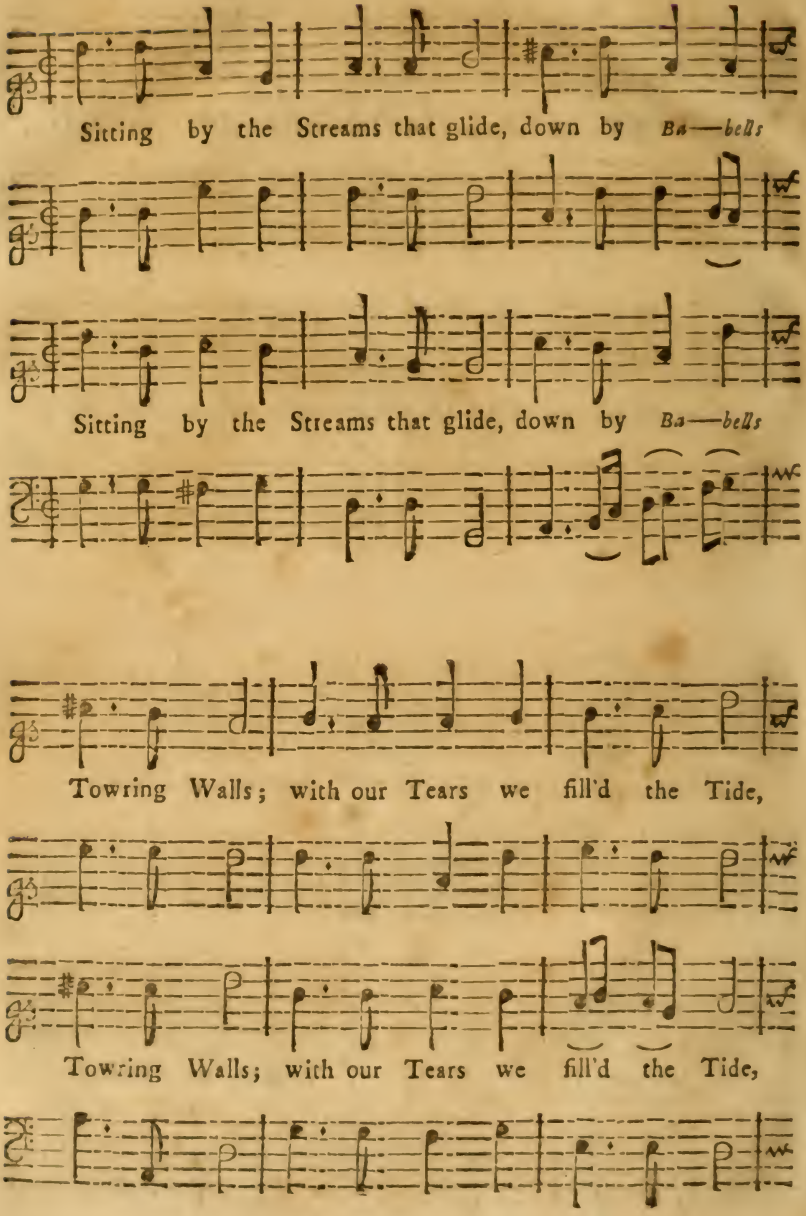
Which is the *MUSICK* of the U——ni——verſe.



CHORUS.


And whilſt we Sing, we con—ſe—crate our Art;
And whilſt we Sing, we con—ſe—crate our Art;
And of—fer up with ev'—ry Tongue an Heart.
And of—fer up with ev'—ry Tongue an Heart.

The Gliding Streams, Pſalm 137.



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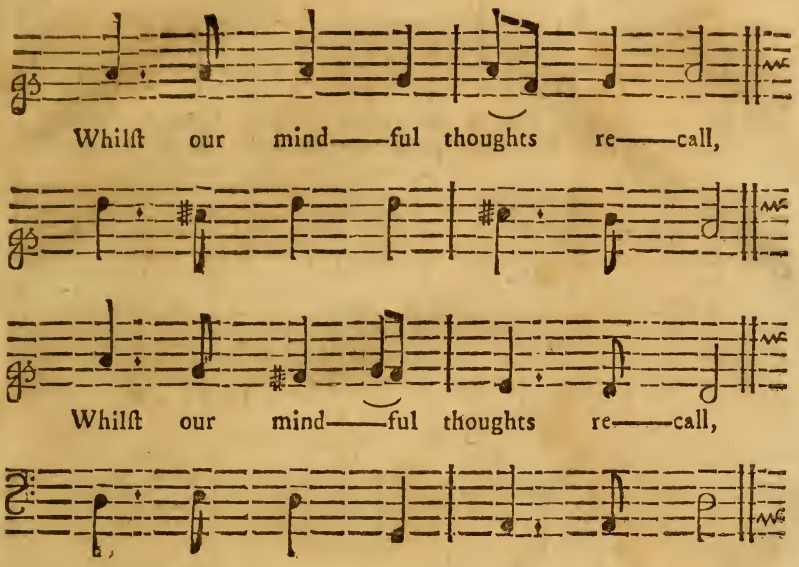
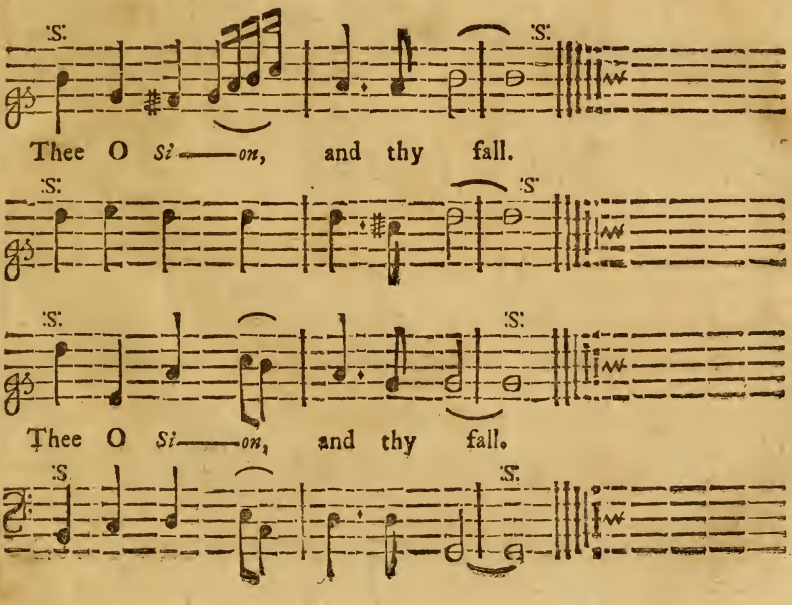
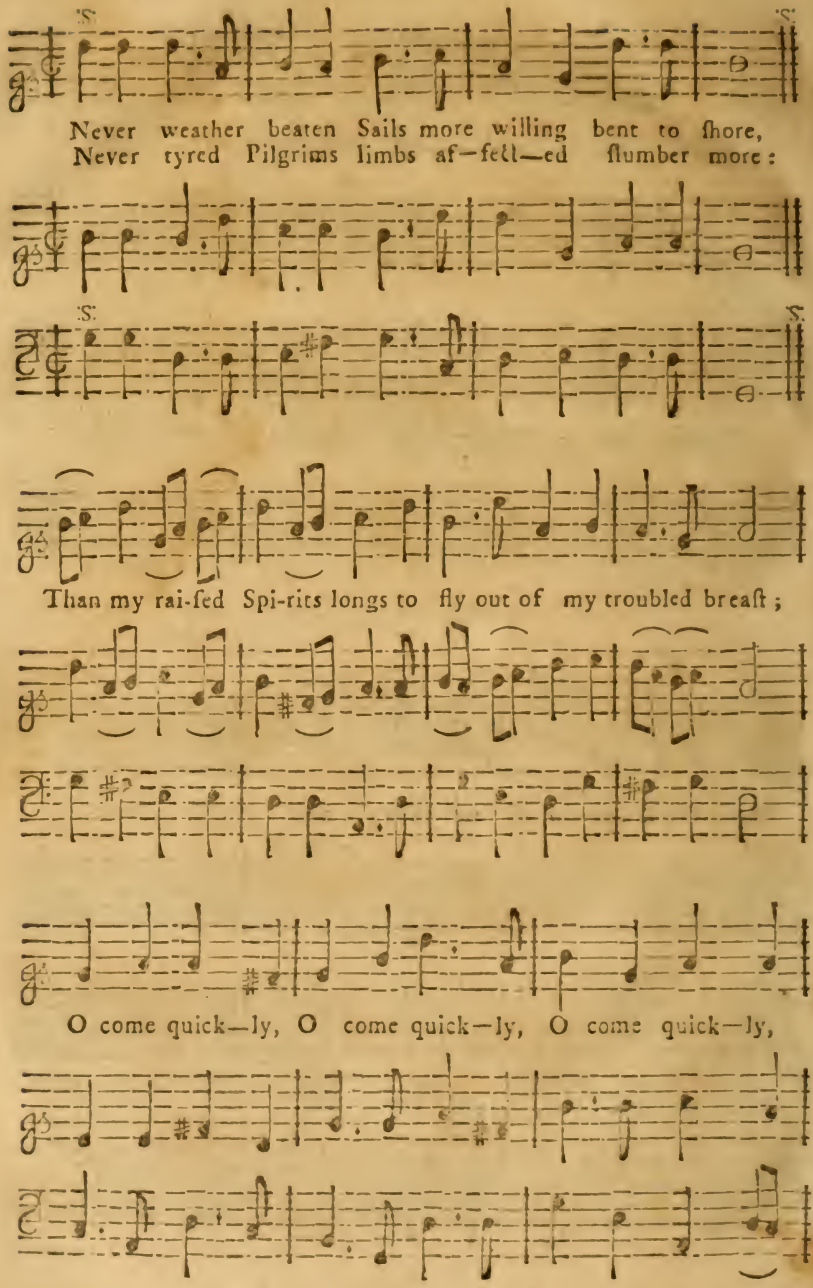

Whilſt our mind——ful thoughts re——call,
Whilſt our mind——ful thoughts re——call,


Thee O Si——on, and thy fall.
Thee O Si——on, and thy fall.

The longing SOUL, an HYMN. *A. 3 Voc.*



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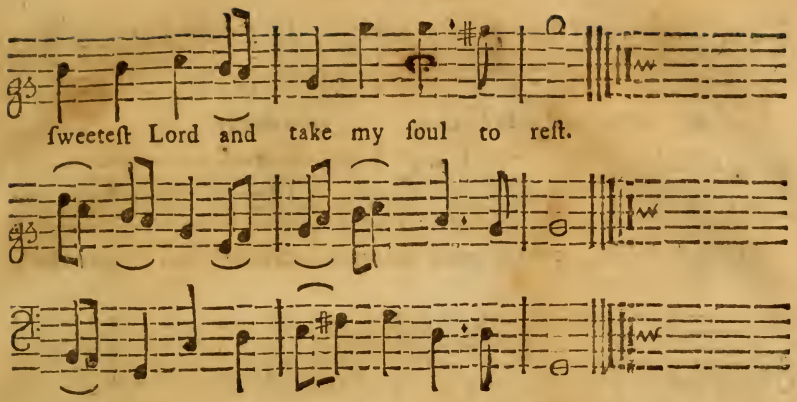
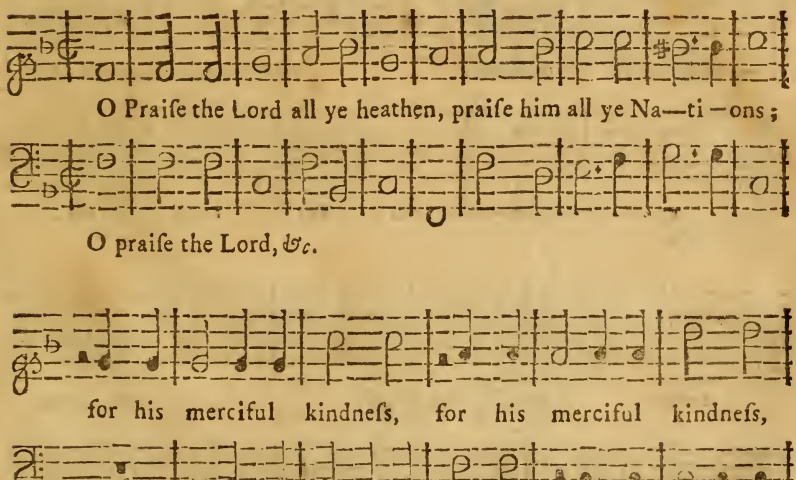


An ANTHEM *Pſalm the* 117th. *A. 2. Voc.*



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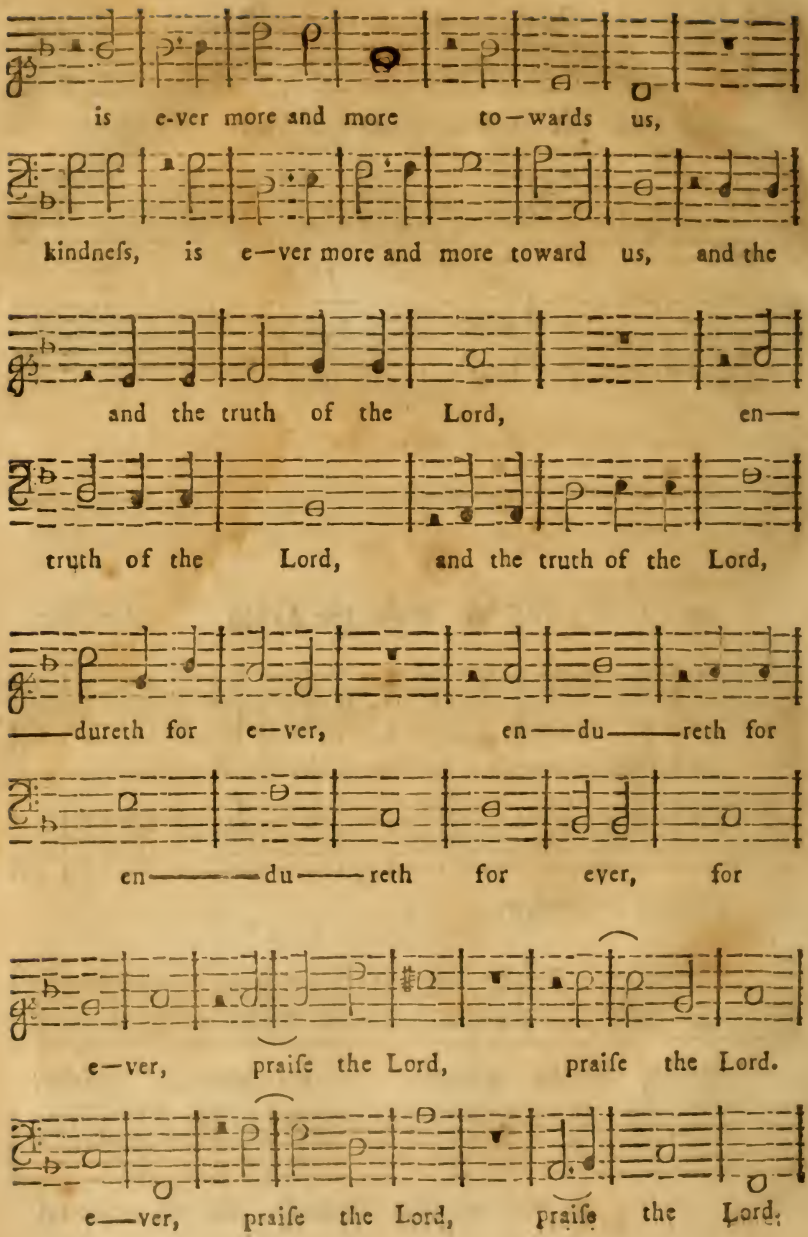
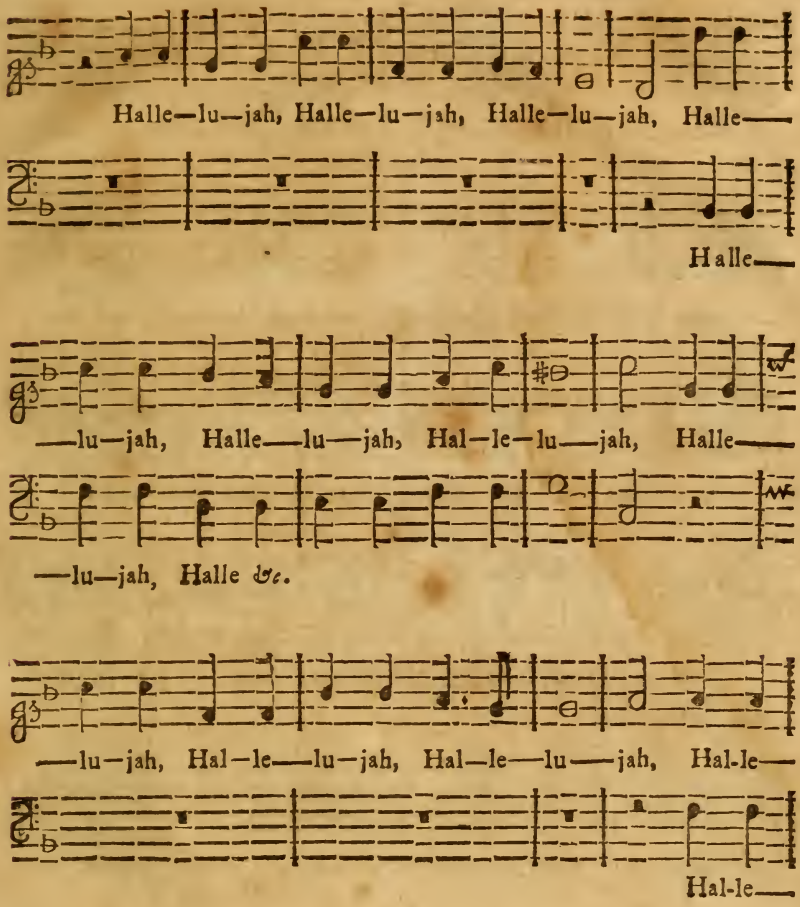
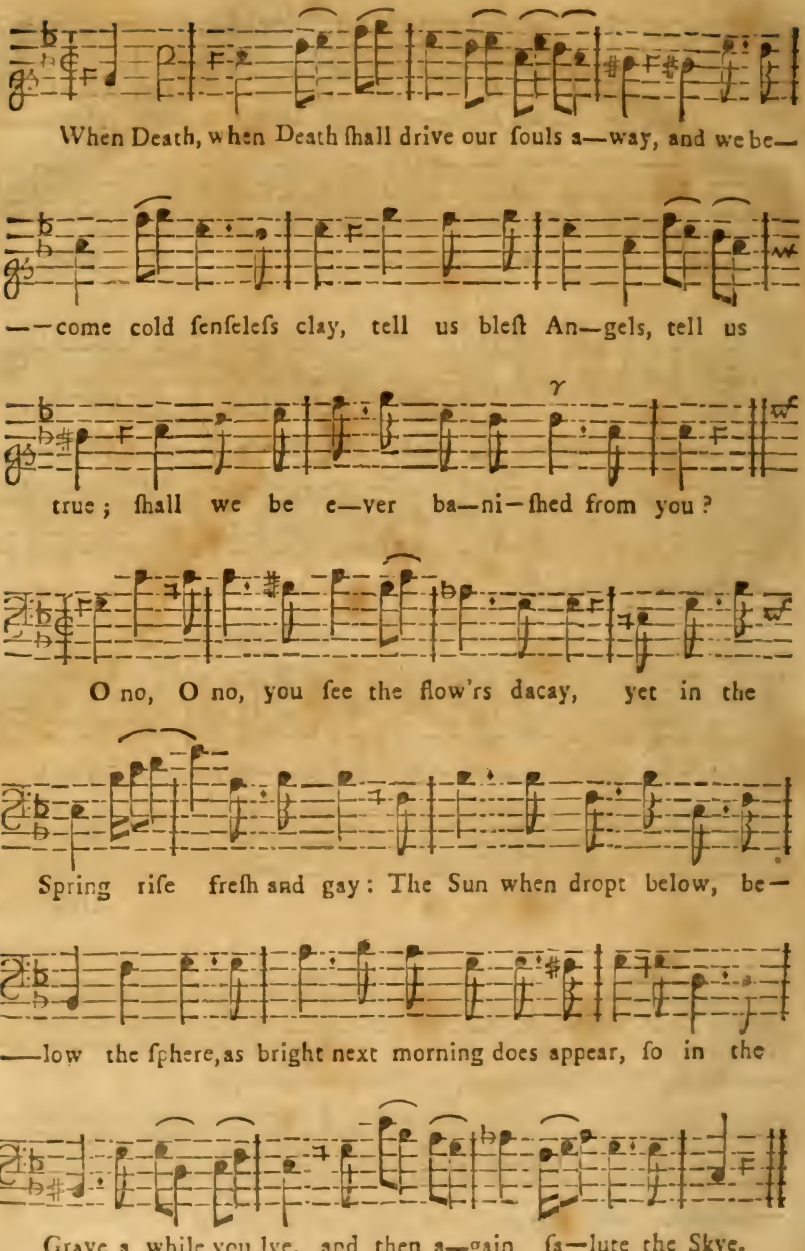

is e-ver more and more to—wards us,
kindneſs, is e—ver more and more toward us, and the
and the truth of the Lord, en—
truth of the Lord, and the truth of the Lord,
——dureth for e—ver, en——du——reth for
en——du——reth for ever, for
e—ver, praiſe the Lord, praiſe the Lord.
e——ver, praiſe the Lord, praiſe the Lord.

CHORUS.


Halle—lu—jah, Halle—lu—jah, Halle—lu—jah, Halle—
Halle—
—lu—jah, Halle—lu—jah, Hal—le—lu—jah, Halle—
—lu—jah, Halle &c.
—lu—jah, Hal—le—lu—jah, Hal—le—lu—jah, Hal-le—
Hal-le—
——lujah, Halle—lujah, Halle—-lu—jah.
——lujah, Hal &c.

A Dialogue on DEATH.



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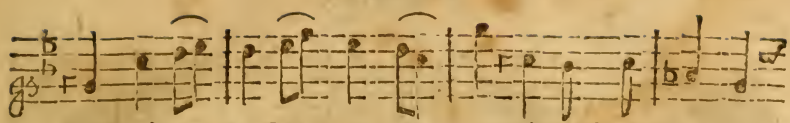
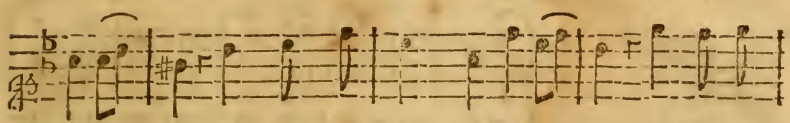
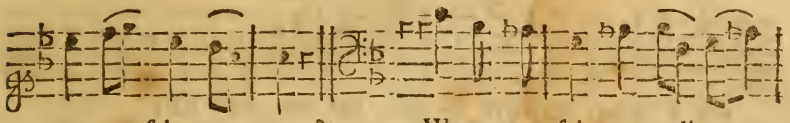


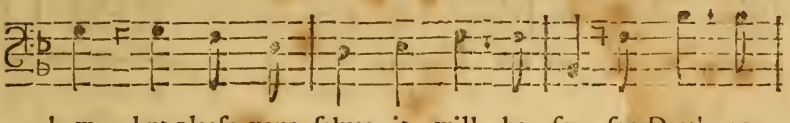
But ſhou'd our A—ſhes blown a—bout, in-to ſome Plant, or



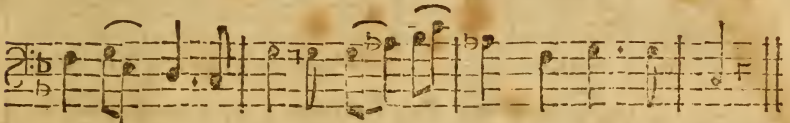
Cedar ſprout, or ſhou'd ſome mountains be our Urn, how can we



to our ſelves re—turn? We cannot fair ones tell you

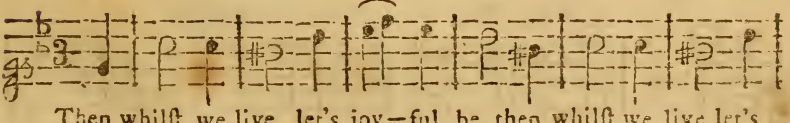


how, but pleaſe your ſelves it will be ſo, for Death no

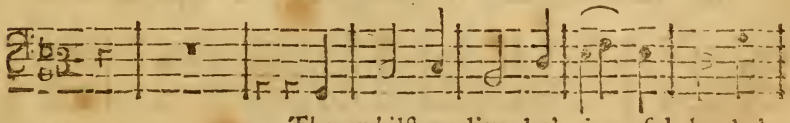


lon--ger is a pain, if you be--lieve you riſe a—gain.

CHORUS.

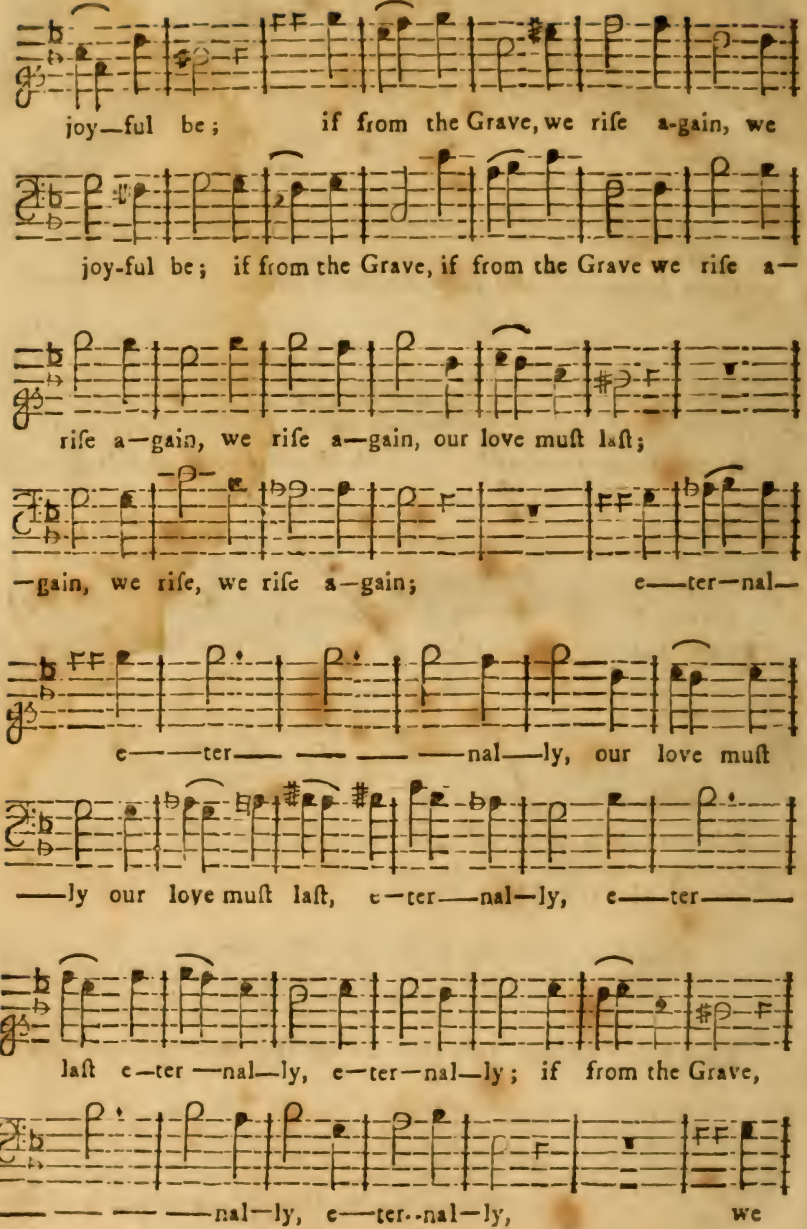


Then whilſt we live let's joy—ful be, then whilſt we live let's

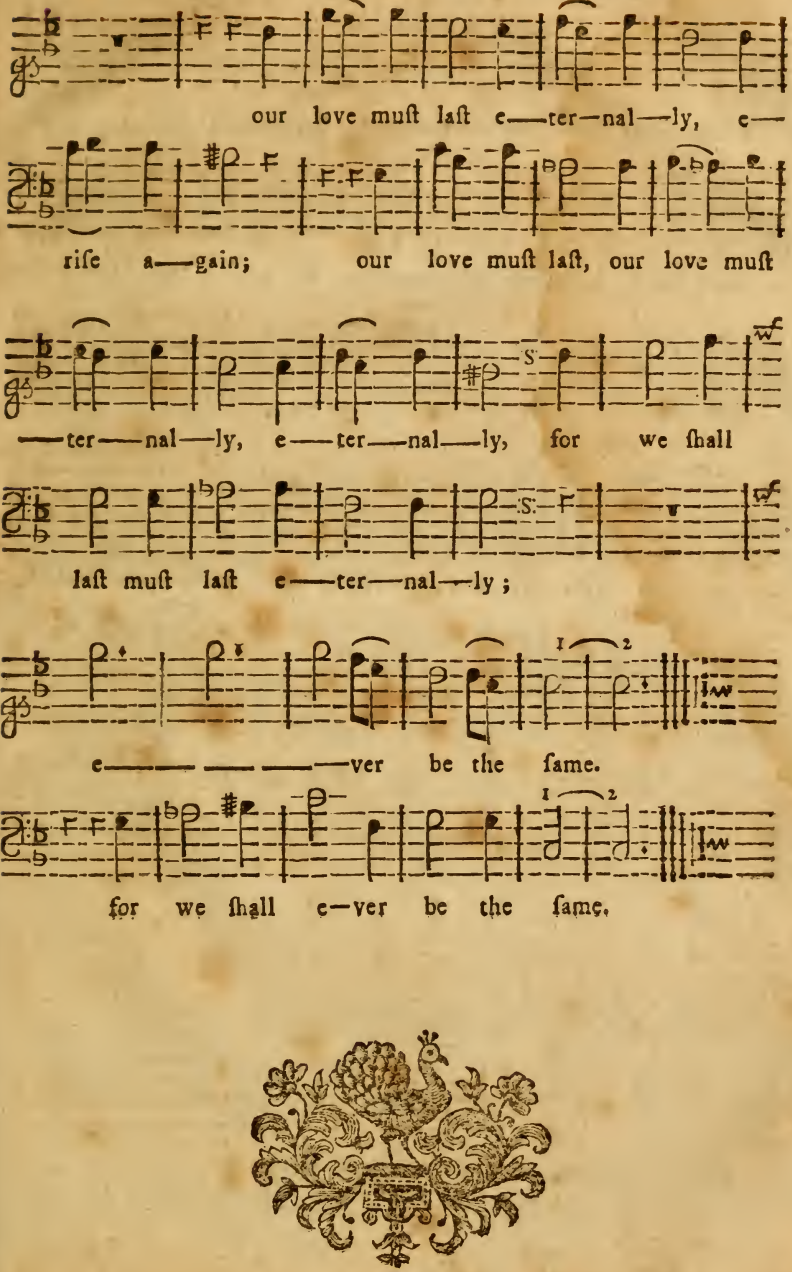


Then whilſt we live let's joy—ful be, let's

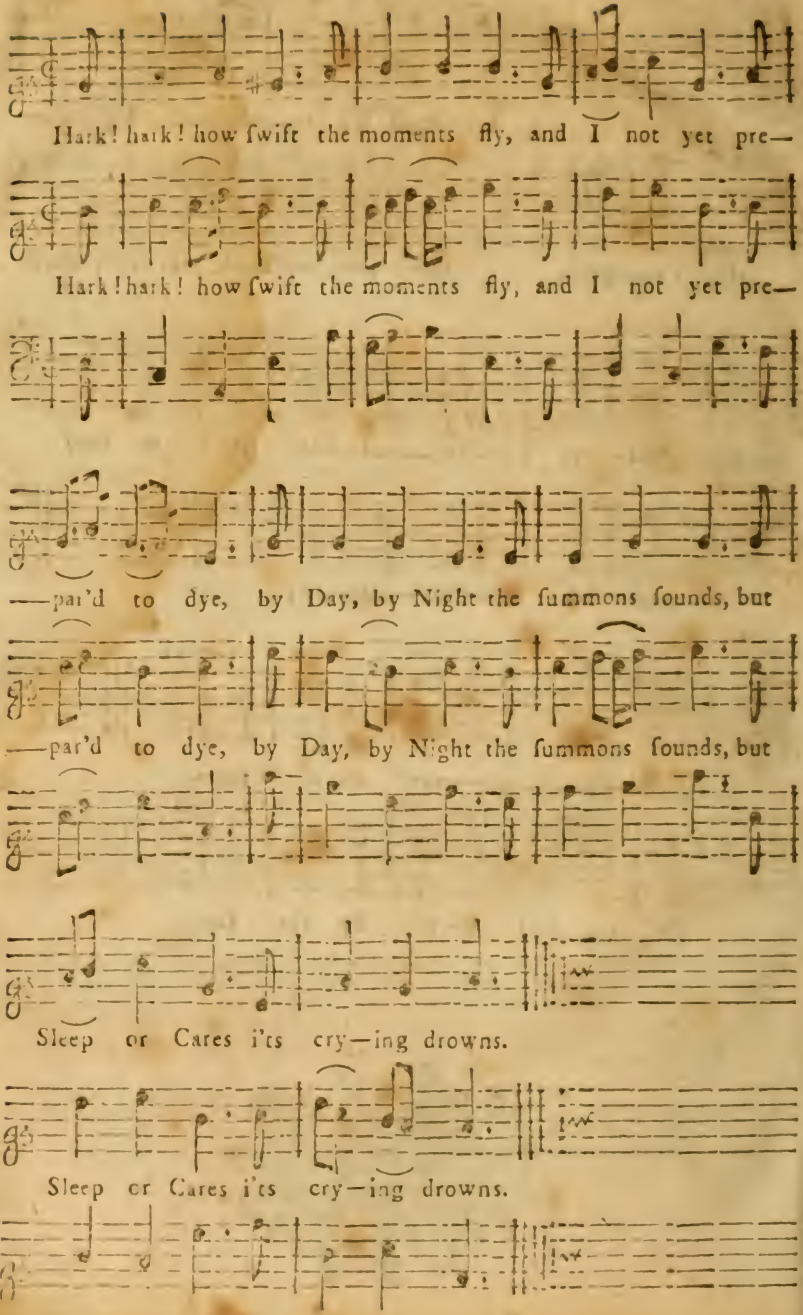
Continued.


joy—ful be; if from the Grave, we riſe a-gain, we
joy-ful be; if from the Grave, if from the Grave we riſe a—
riſe a—gain, we riſe a—gain, our love muſt laſt;
—gain, we riſe, we riſe a—gain; e——ter—nal—
e——ter—— —— —— ——nal——ly, our love muſt
——ly our love muſt laſt, e—ter——nal—ly, e——ter——
laſt e—ter —nal—ly, e—ter—nal—ly; if from the Grave,
—— —— —— ——nal—ly, e——ter—nal—ly, we

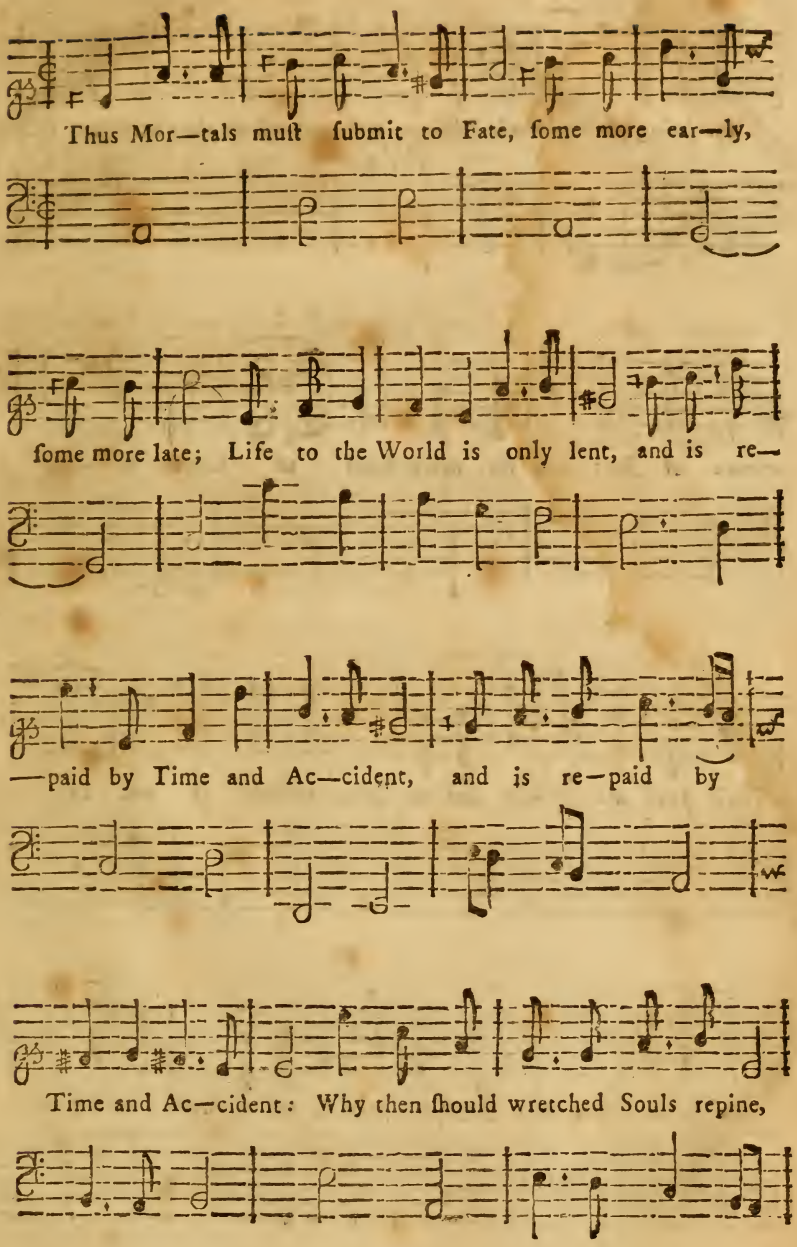
Continued.


our love muſt laſt e—ter—nal—ly, e—
riſe a—gain; our love muſt laſt, our love muſt
—ter—nal—ly, e—ter—nal—ly, for we ſhall
laſt muſt laſt e—ter—nal—ly;
e— —ver be the ſame.
for we ſhall e—ver be the ſame.

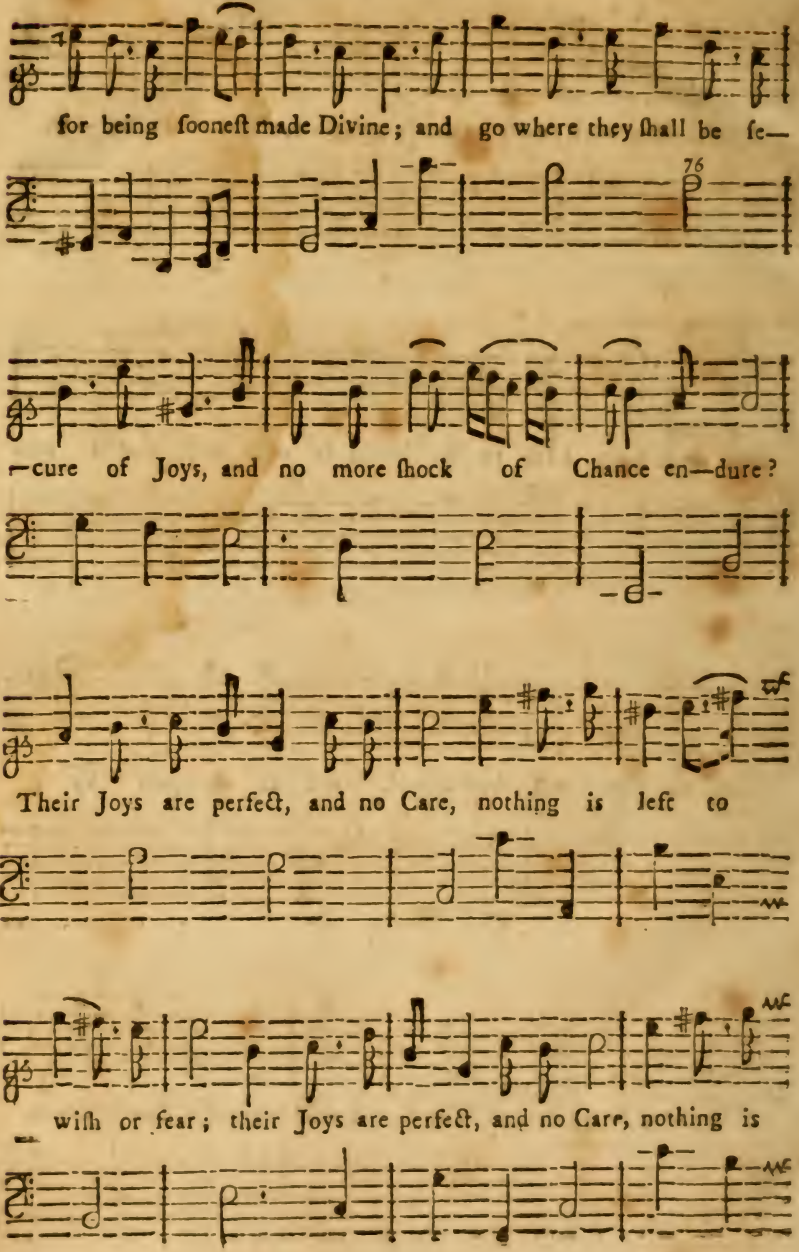
A Meditation on DEATH. *A. 3. Voc.*



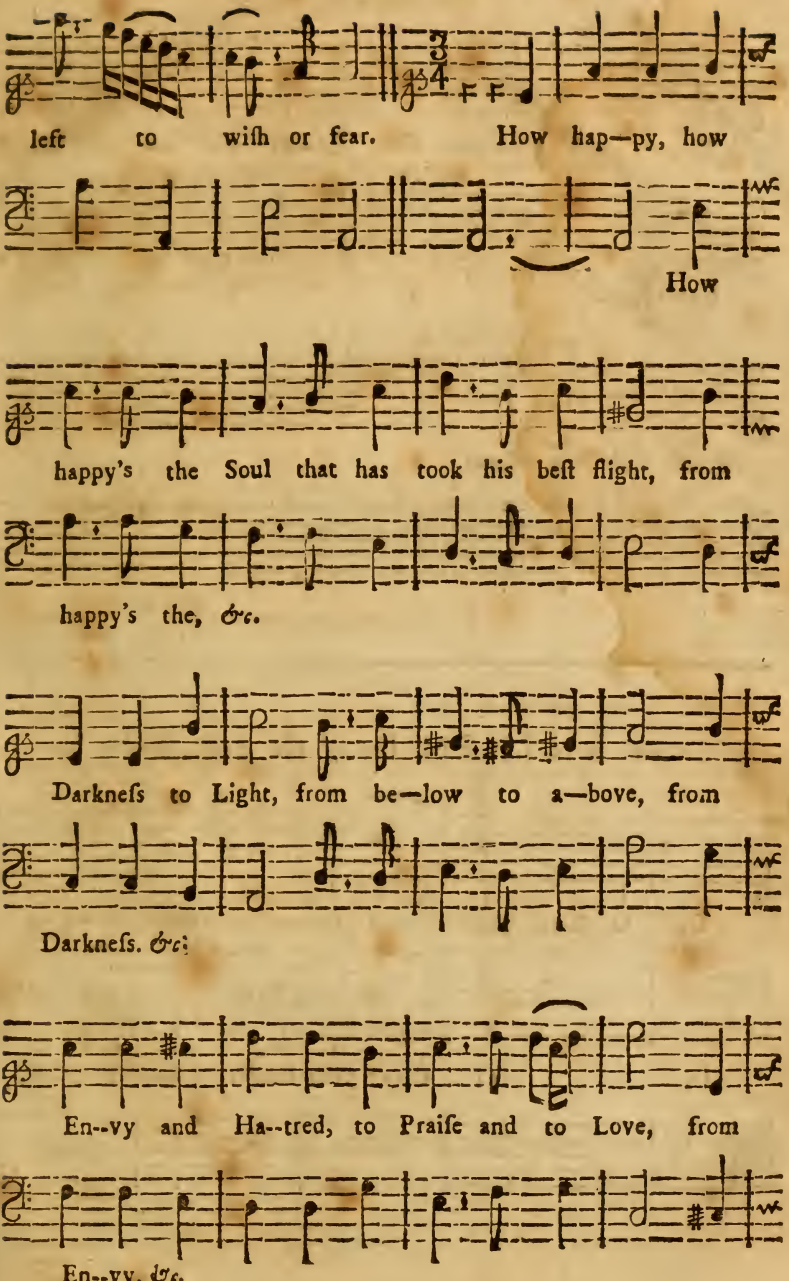
An HYMN.


Thus Mor—tals muſt ſubmit to Fate, ſome more ear—ly,
ſome more late; Life to the World is only lent, and is re—
—paid by Time and Ac—cident, and is re—paid by
Time and Ac—cident: Why then ſhould wretched Souls repine,

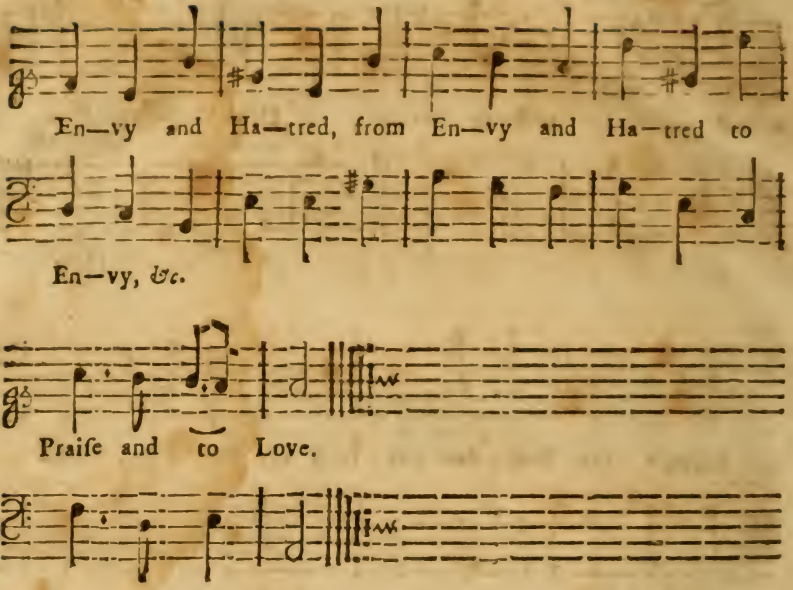
Continued.


for being ſooneſt made Divine; and go where they ſhall be ſe—
76
—cure of Joys, and no more ſhock of Chance en—dure?
Their Joys are perfect, and no Care, nothing is left to
wiſh or fear; their Joys are perfect, and no Care, nothing is

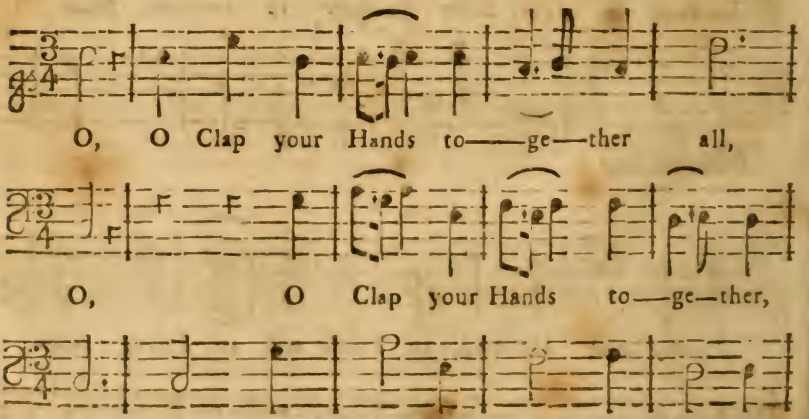
CHORUS.


left to wiſh or fear. How hap—py, how
How
happy's the Soul that has took his beſt flight, from
happy's the, &c.
Darkneſs to Light, from be—low to a—bove, from
Darkneſs. &c.
En--vy and Ha--tred, to Praiſe and to Love, from
En--vy, &c.

Continued.



An ANTHEM *Out of the* 47th. *Pſalm.*



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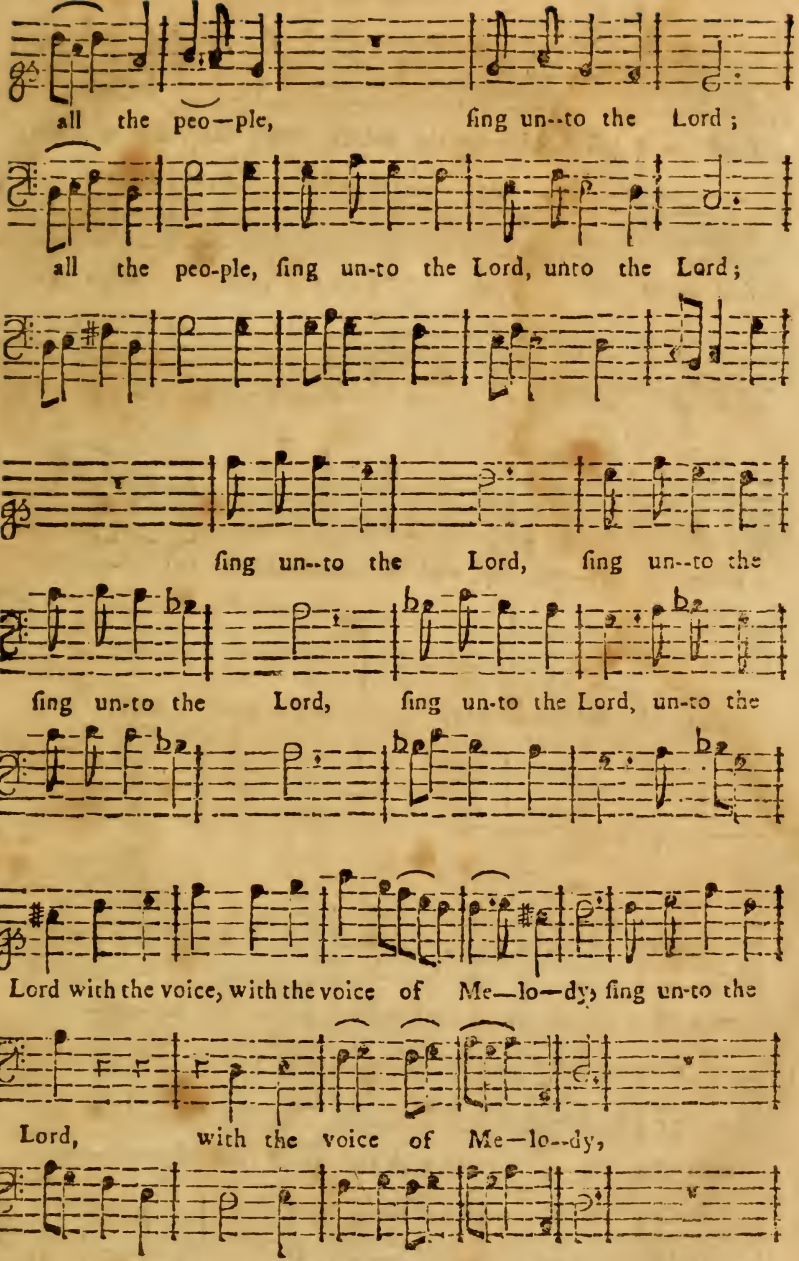
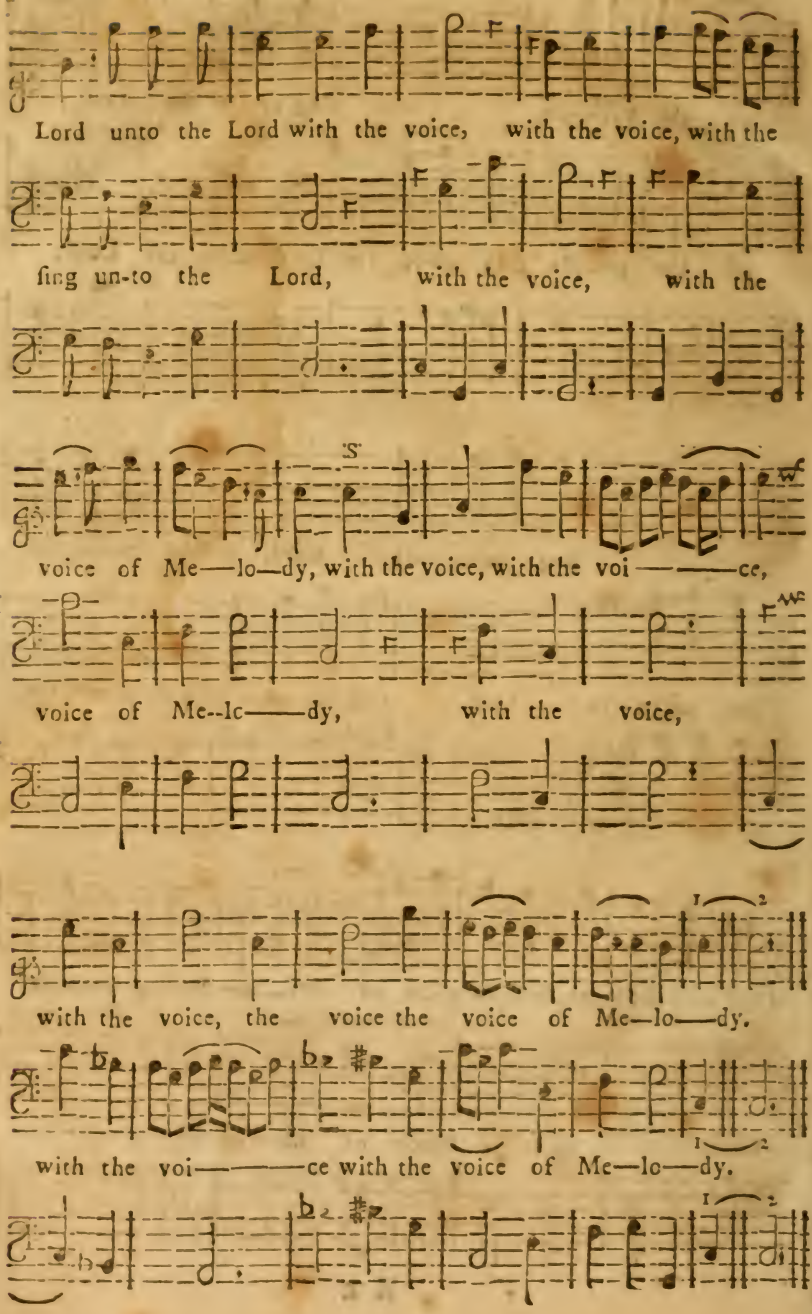
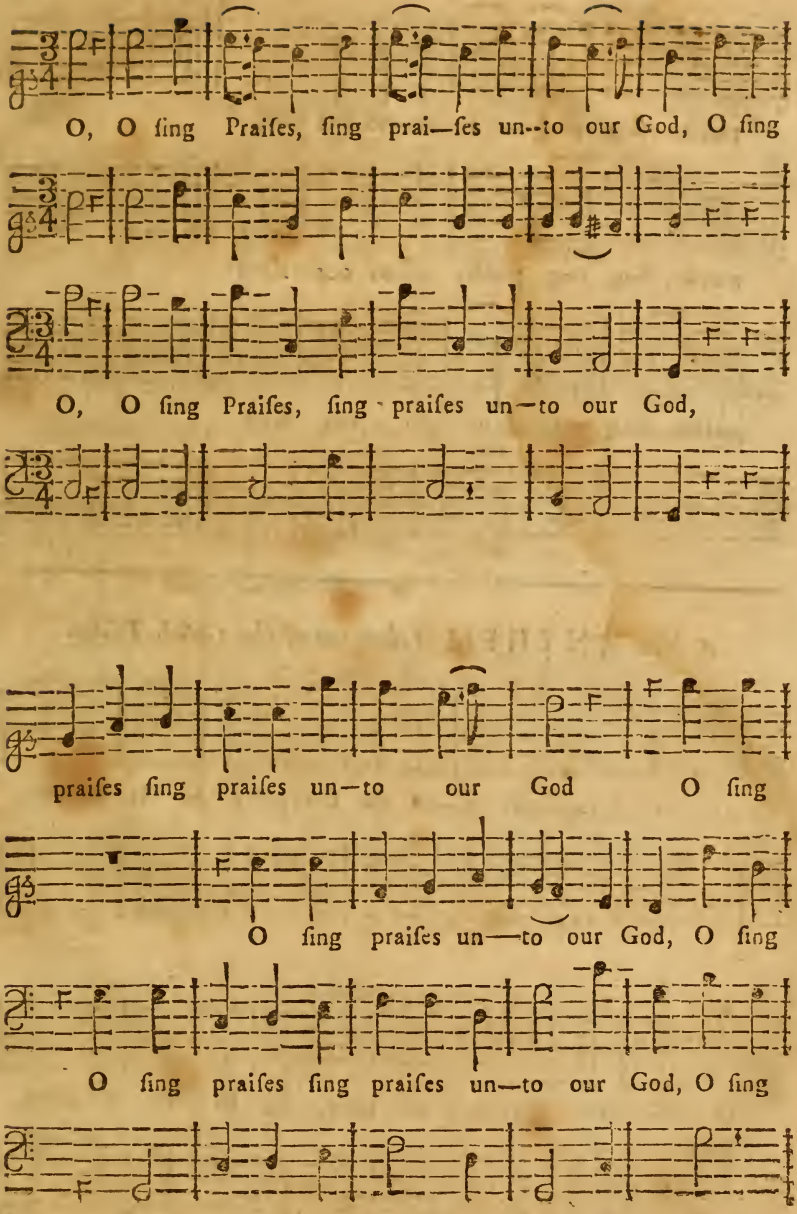

all the peo—ple, sing un--to the Lord;
all the peo-ple, sing un-to the Lord, unto the Lord;
sing un--to the Lord, sing un--to the
sing un-to the Lord, sing un-to the Lord, un-to the
Lord with the voice, with the voice of Me—lo—dy, sing un-to the
Lord, with the voice of Me—lo--dy,

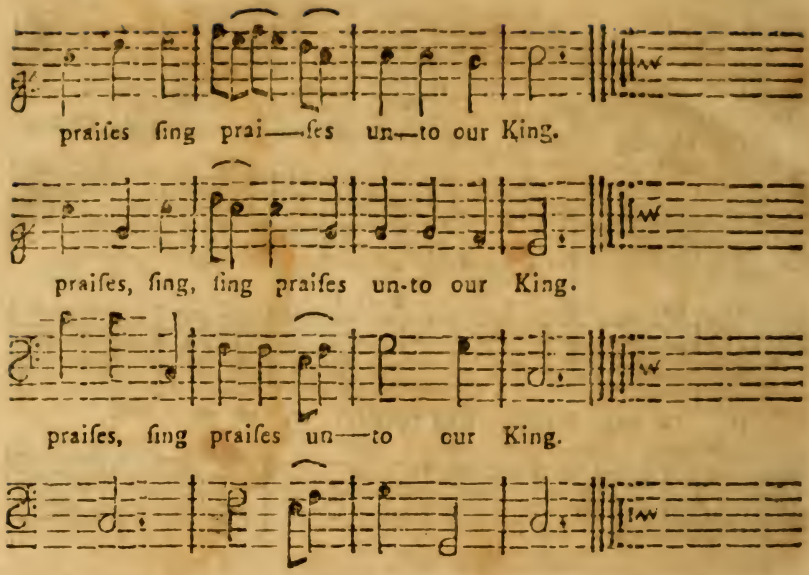
Continued.


Lord unto the Lord with the voice, with the voice, with the
sing un-to the Lord, with the voice, with the
voice of Me—lo—dy, with the voice, with the voi———ce,
voice of Me--lc———dy, with the voice,
with the voice, the voice the voice of Me—lo—dy.
with the voi———ce with the voice of Me—lo—dy.

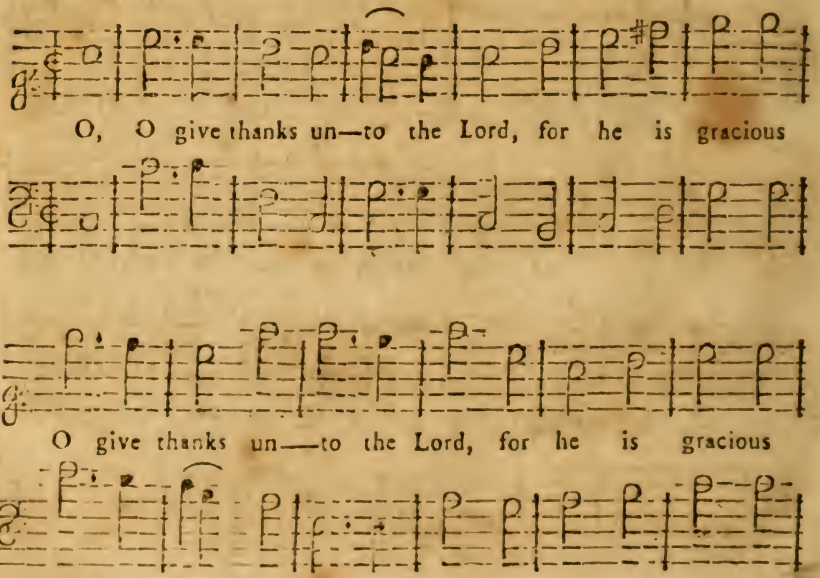
CHORUS.


O, O ſing Praiſes, ſing prai—ſes un--to our God, O ſing
O, O ſing Praiſes, ſing praiſes un—to our God,
praiſes ſing praiſes un—to our God O ſing
O ſing praiſes un——to our God, O ſing
O ſing praiſes ſing praiſes un—to our God, O ſing

Continued.



A New ANTHEM *taken out of the* 106th. *Pſalm.*



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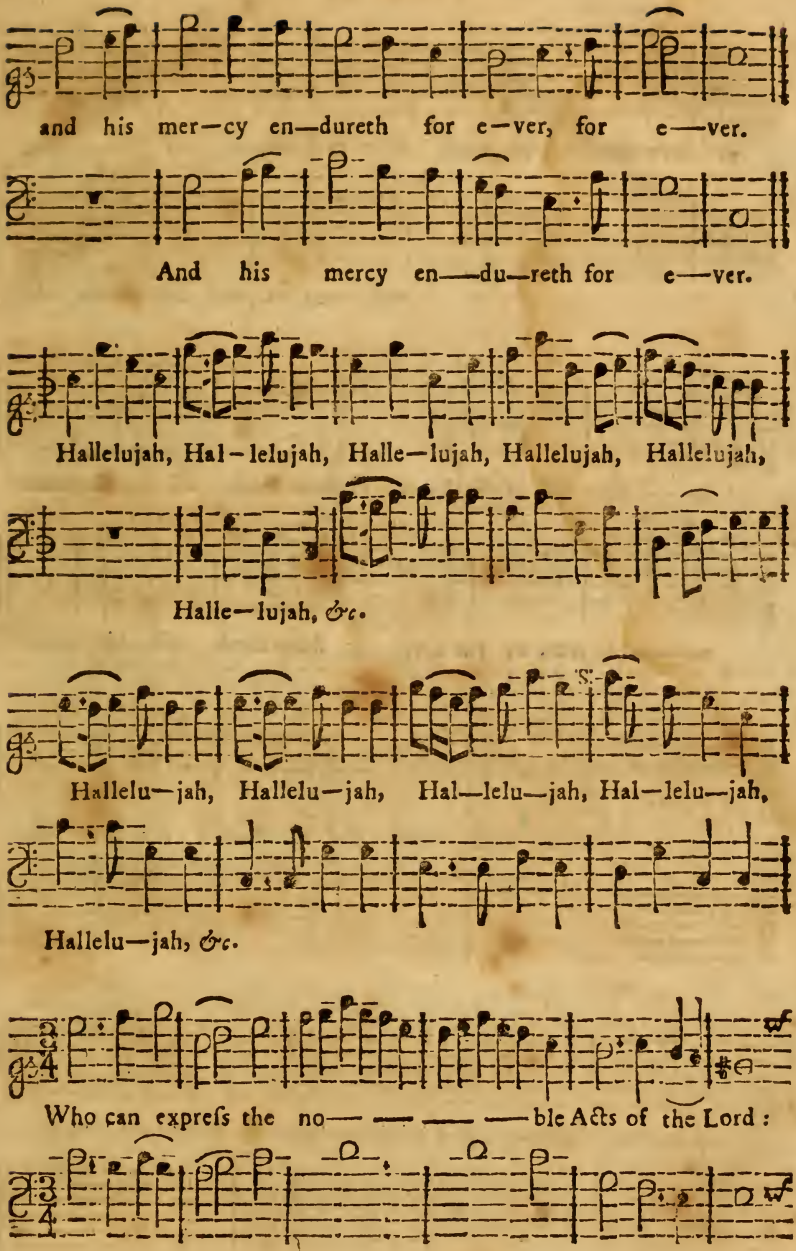
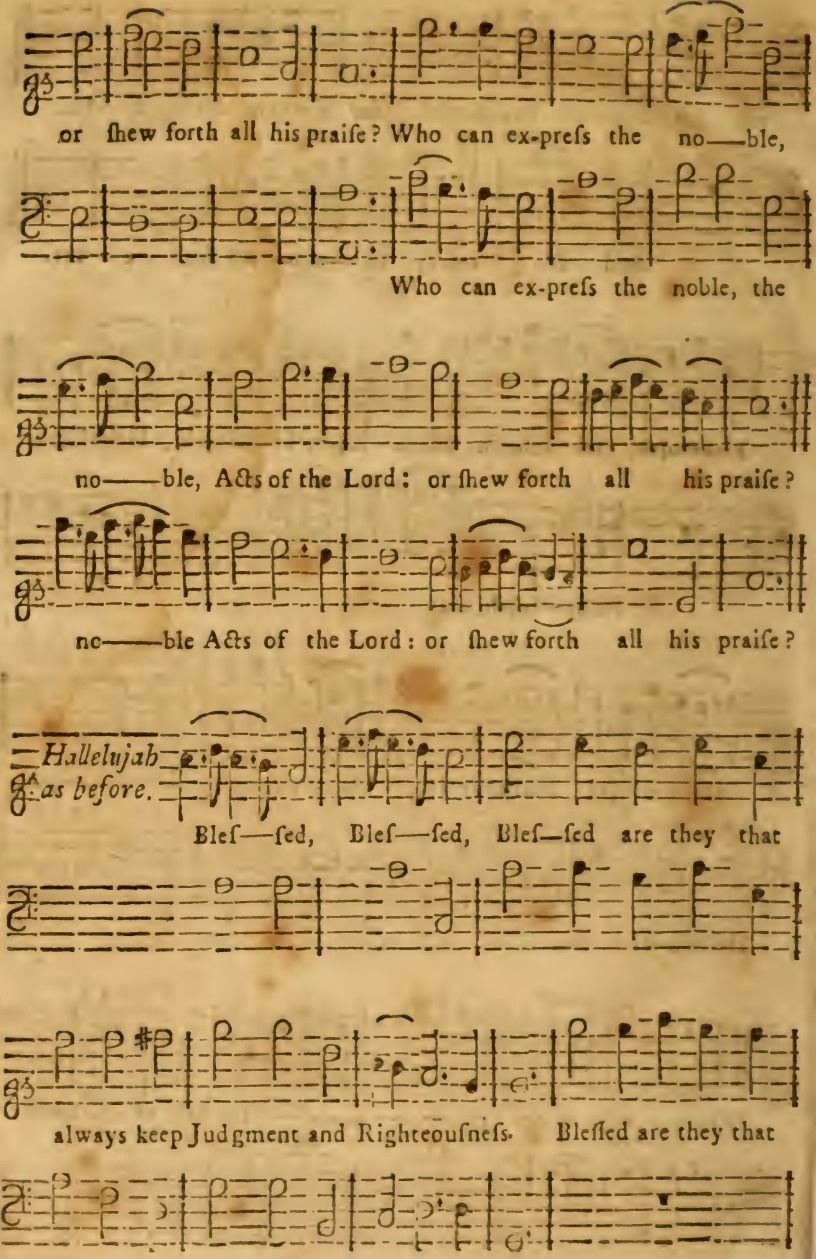
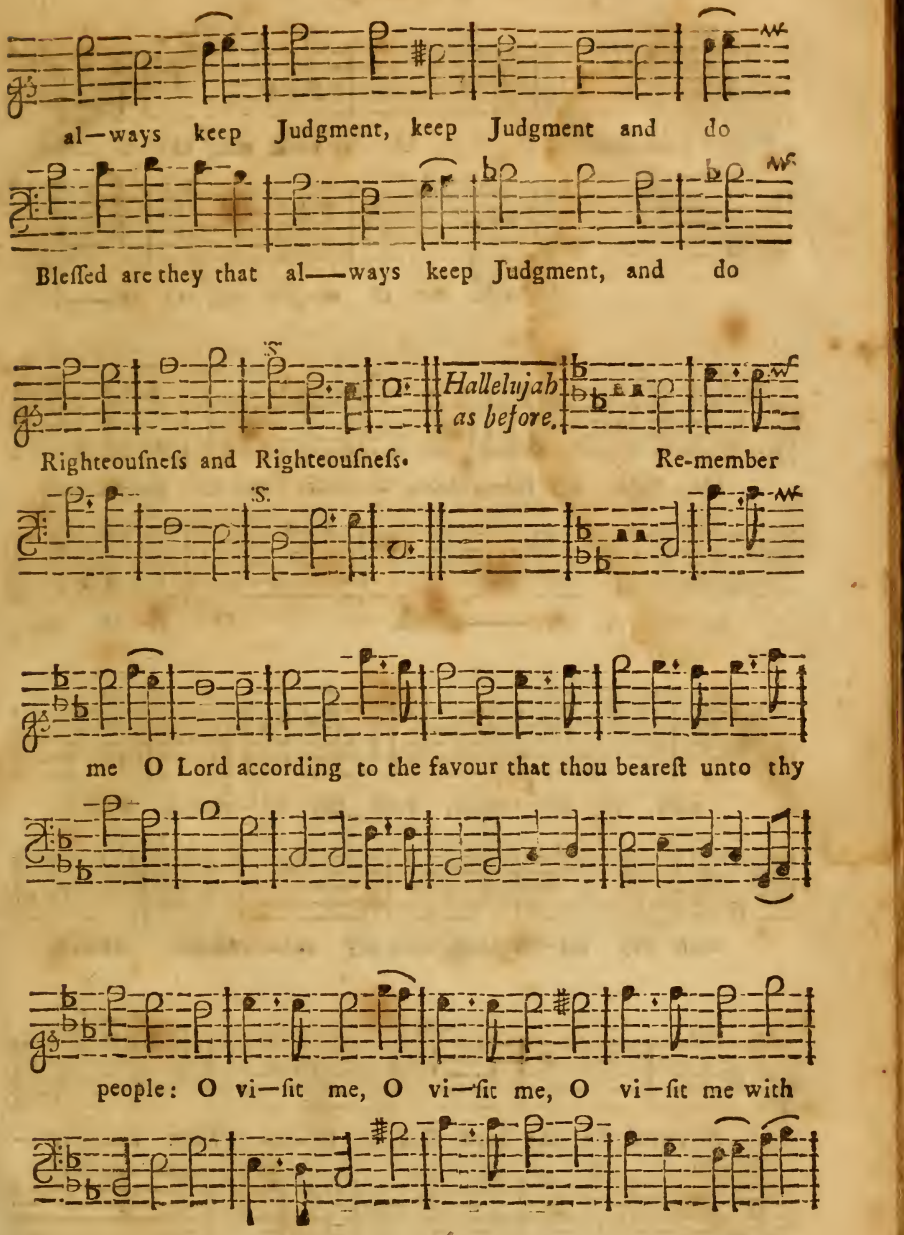

and his mer—cy en—dureth for e—ver, for e——ver.
And his mercy en——du—reth for e——ver.
Hallelujah, Hal—lelujah, Halle—lujah, Hallelujah, Hallelujah,
Halle—lujah, &c.
Hallelu—jah, Hallelu—jah, Hal—lelu—jah, Hal—lelu—jah,
Hallelu—jah, &c.
Who can expreſs the no— — — — ble Acts of the Lord:

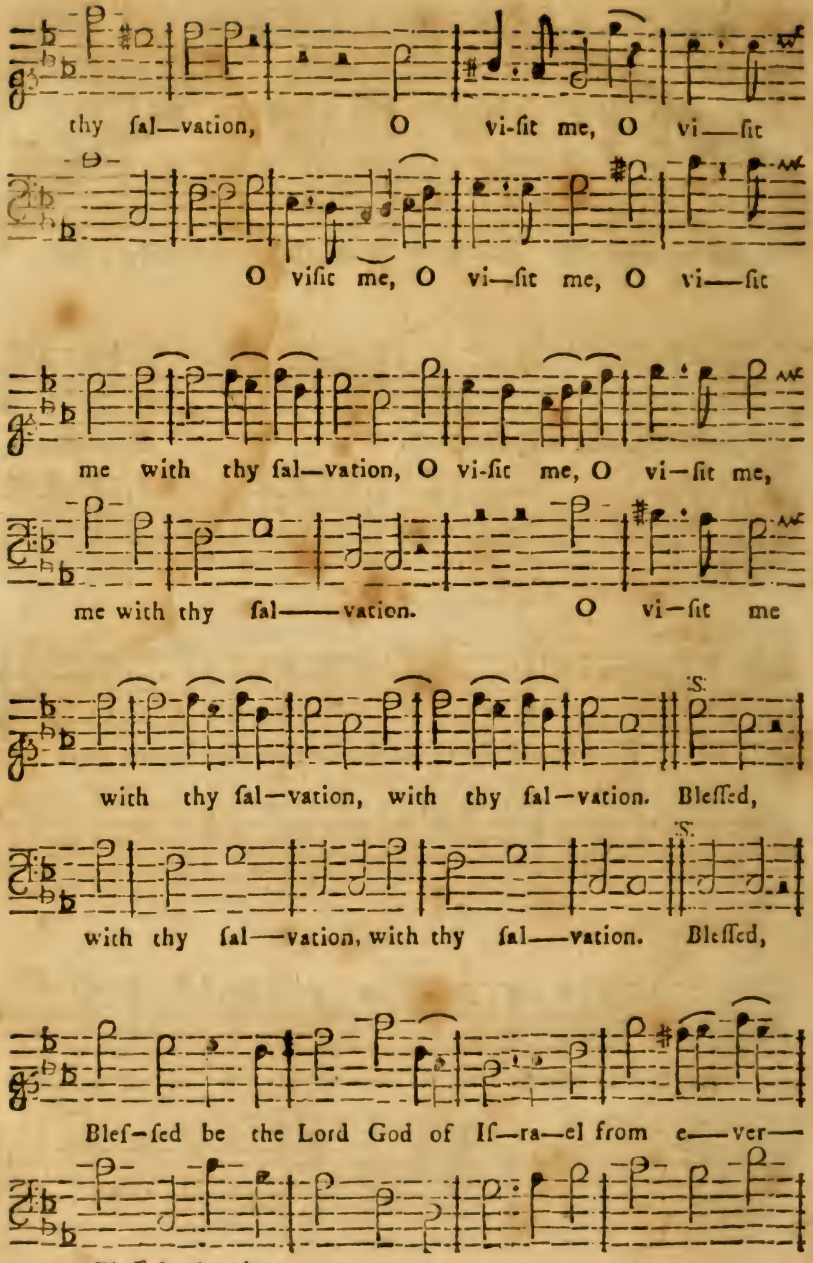
Continued.


or ſhew forth all his praiſe? Who can ex-preſs the no——ble,
Who can ex-preſs the noble, the
no——ble, Acts of the Lord: or ſhew forth all his praiſe?
no——ble Acts of the Lord: or ſhew forth all his praiſe?
Hallelujah as before.
Bleſ—ſed, Bleſ—ſed, Bleſ—ſed are they that
always keep Judgment and Righteouſneſs. Bleſſed are they that

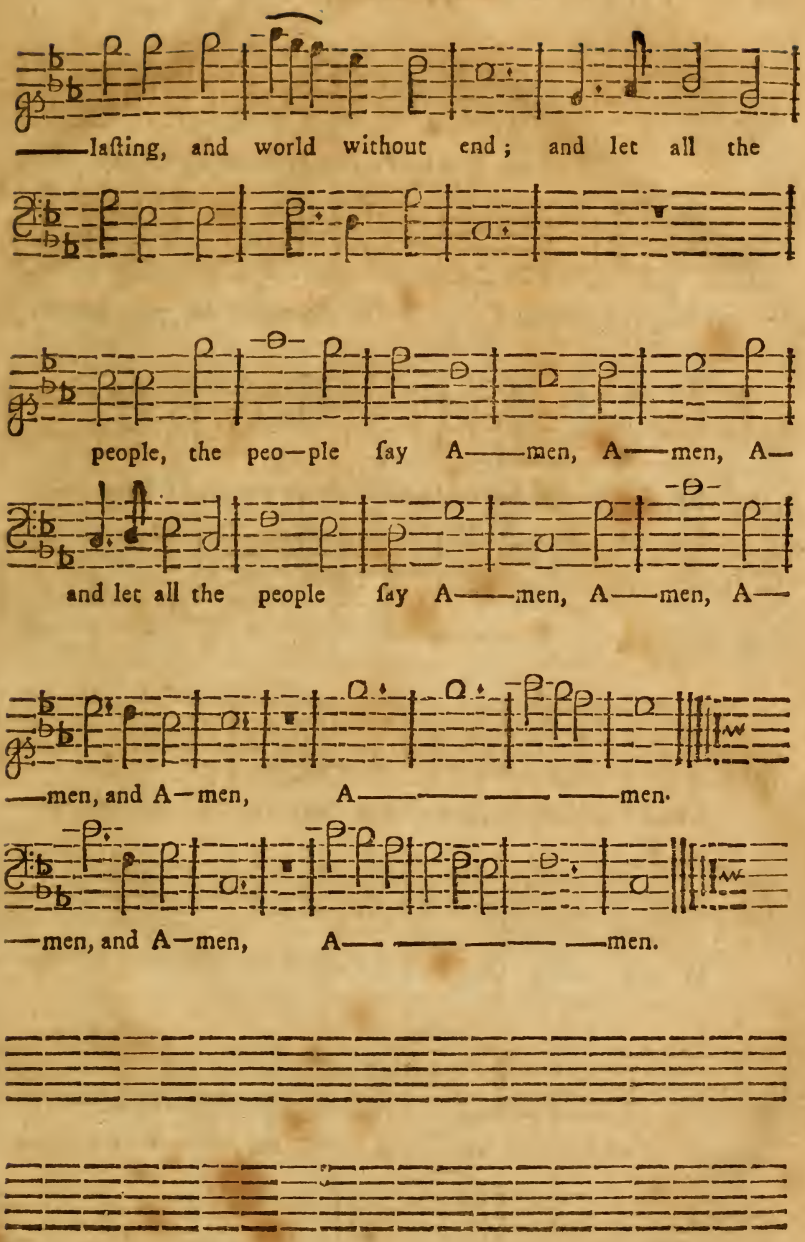
Continued.


al—ways keep Judgment, keep Judgment and do
Bleſſed are they that al—ways keep Judgment, and do
Hallelujah as before.
Righteouſneſs and Righteouſneſs. Re-member
me O Lord according to the favour that thou beareſt unto thy
people: O vi—ſit me, O vi—ſit me, O vi—ſit me with

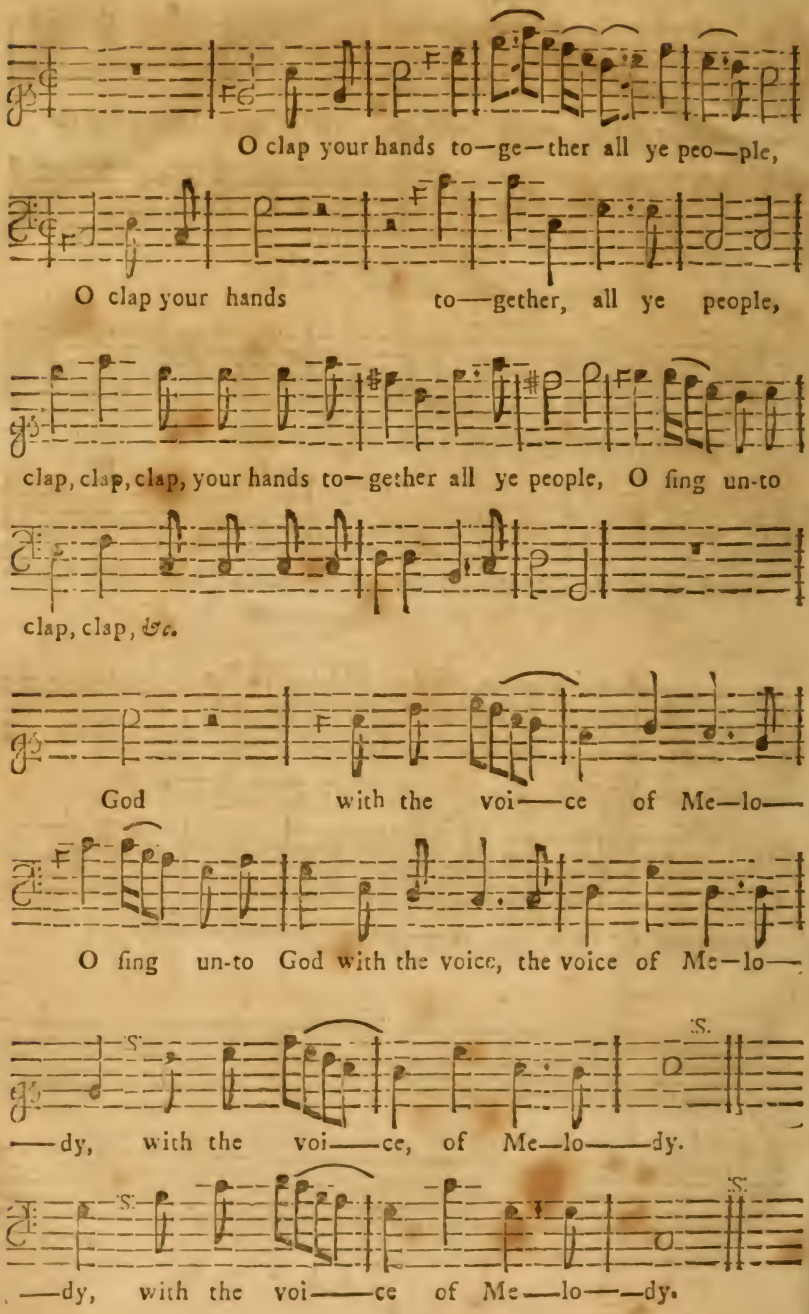
Continued.


thy ſal—vation, O vi-ſit me, O vi—ſit
O viſit me, O vi—ſit me, O vi—ſit
me with thy ſal—vation, O vi-ſit me, O vi—ſit me,
me with thy ſal——vation. O vi—ſit me
with thy ſal—vation, with thy ſal—vation. Bleſſed,
with thy ſal——vation, with thy ſal——vation. Bleſſed,
Bleſ—ſed be the Lord God of Iſ—ra—el from e——ver—
Bleſſed be, &c.

Continued.

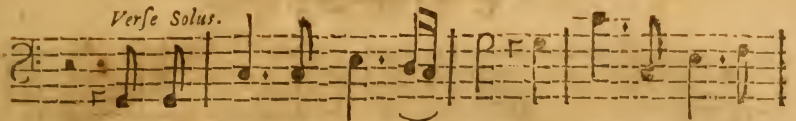

——lasting, and world without end; and let all the
people, the peo—ple say A——men, A——men, A—
and let all the people say A——men, A——men, A—
—men, and A—men, A—— ——men.
—men, and A—men, A— ——men.

An ANTHEM *taken out of the* 47th. *Pſal. by Mr.* F. Hicks.

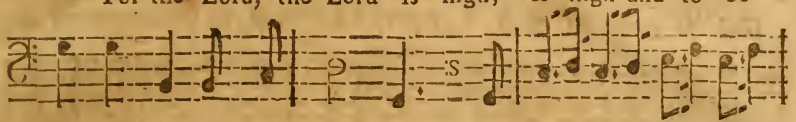


Continued.

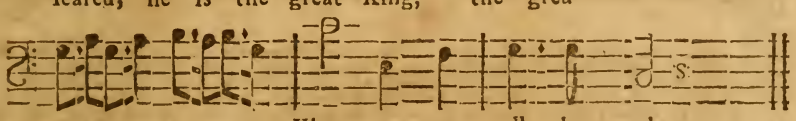
Verſe Solus.



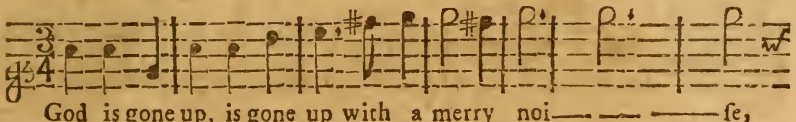
For the Lord, the Lord is high, is high and to be



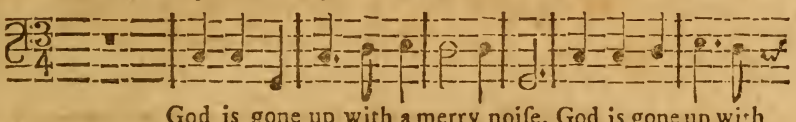
feared, he is the great King, the grea— — — — —



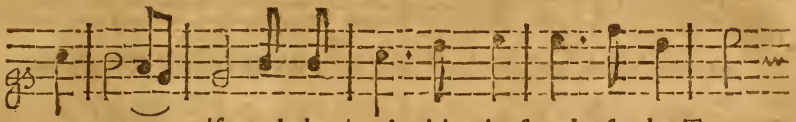
— — — — —t King up—on all the earth,



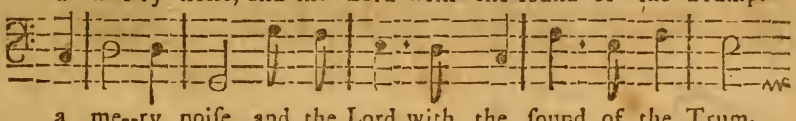
God is gone up, is gone up with a merry noi— — — —ſe,



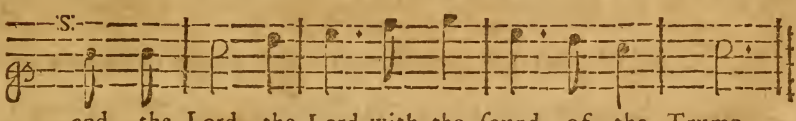
God is gone up with a merry noiſe, God is gone up with



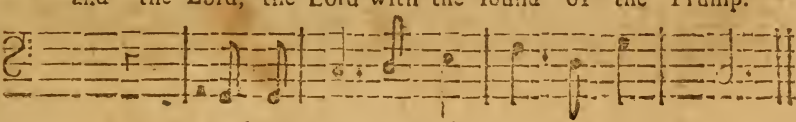
a mer-ry noiſe, and the Lord with the ſound of the Trump.



a me--ry noiſe, and the Lord with the ſound of the Trum.

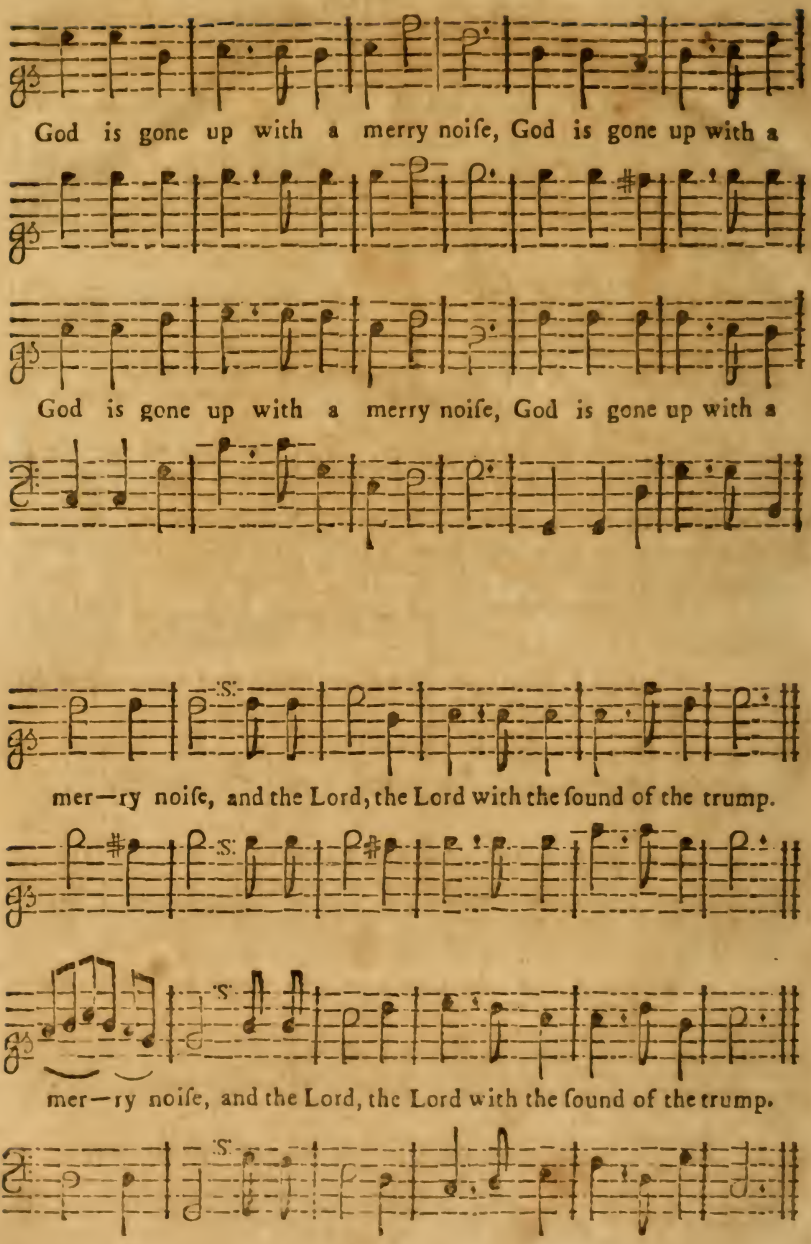


and the Lord, the Lord with the ſound of the Trump.

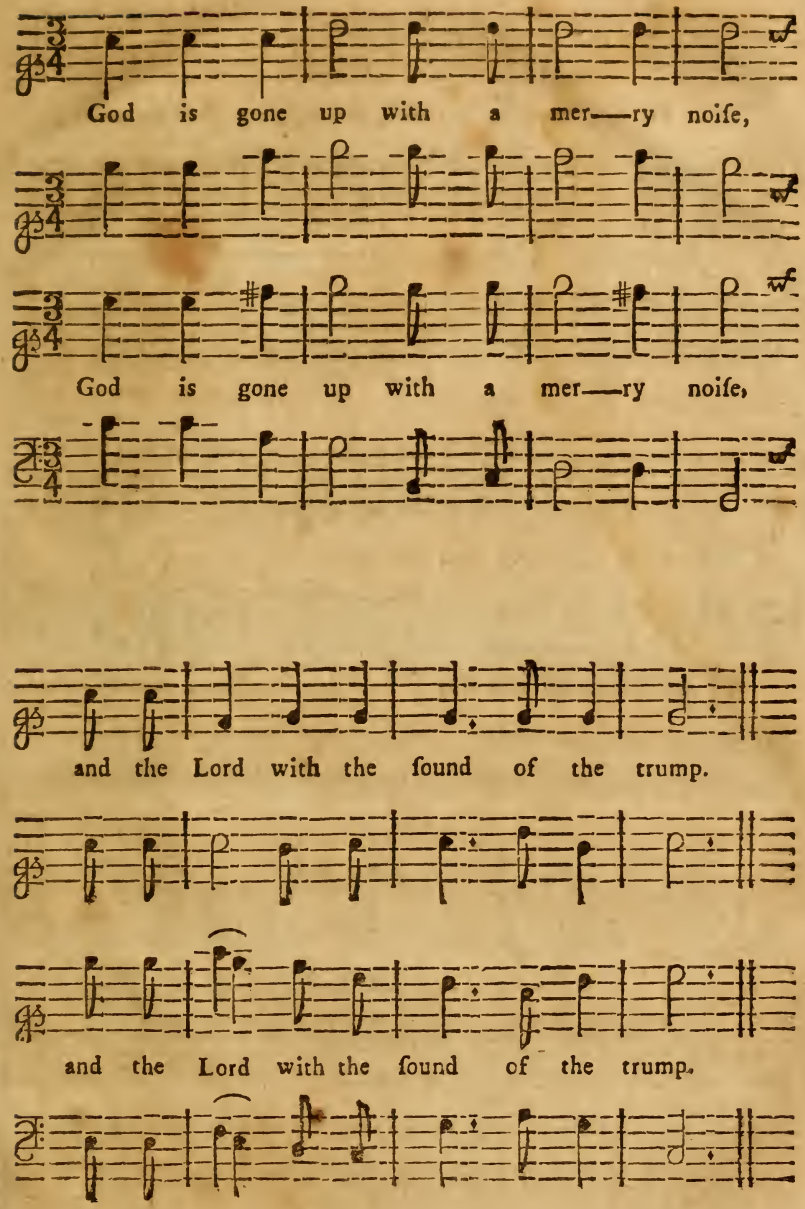


a..d the Lord with, &c.

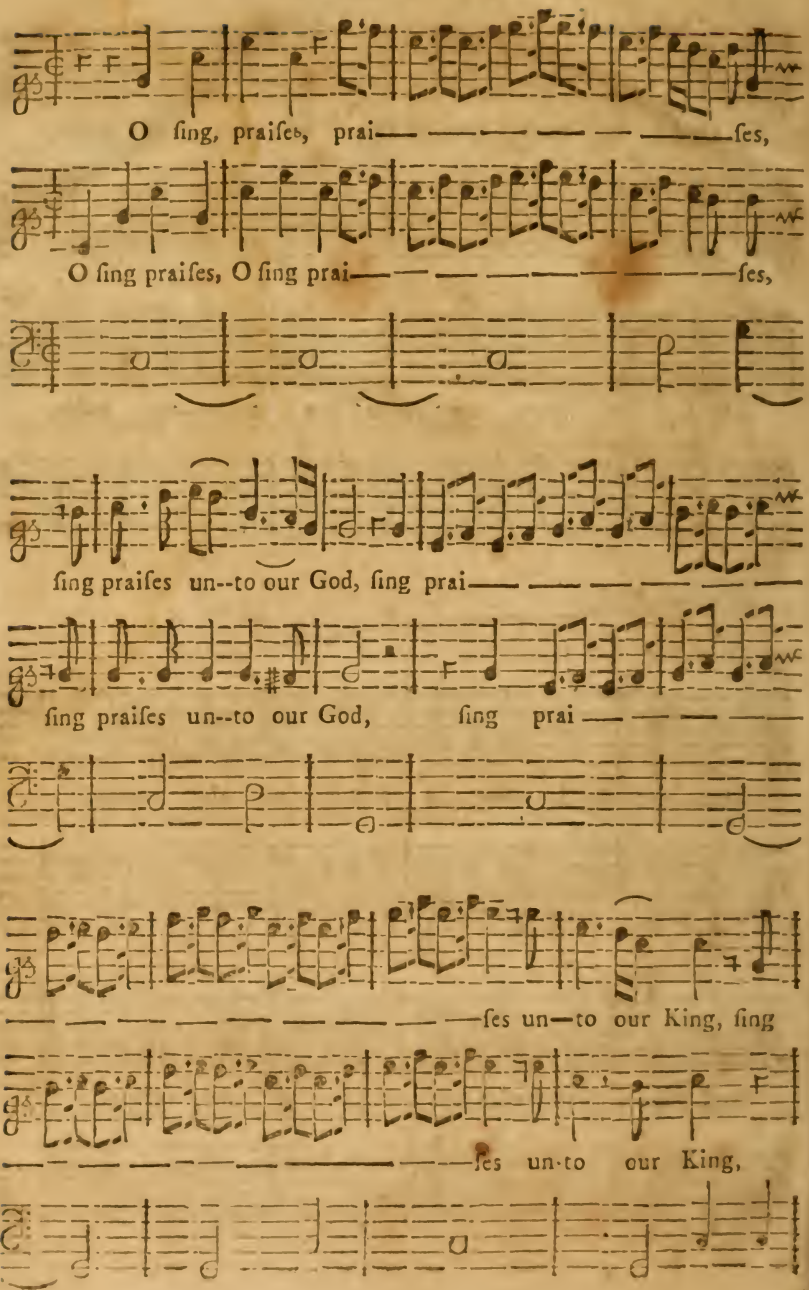
CHORUS.


God is gone up with a merry noiſe, God is gone up with a
God is gone up with a merry noiſe, God is gone up with a
mer—ry noiſe, and the Lord, the Lord with the ſound of the trump.
mer—ry noiſe, and the Lord, the Lord with the ſound of the trump.

Another CHORUS.



Verſe for two Voc.



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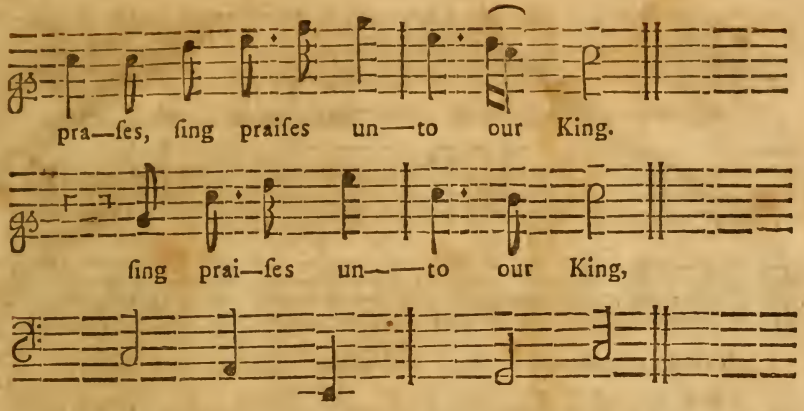
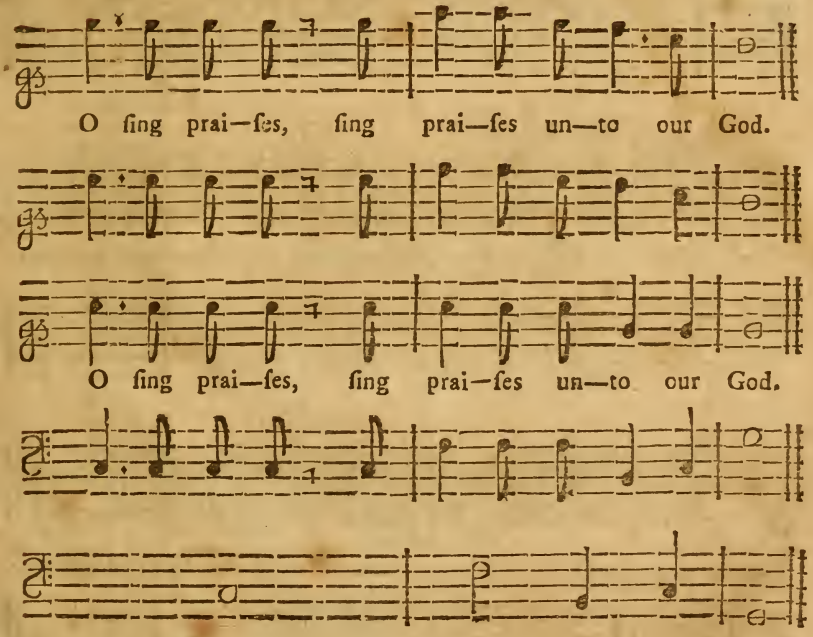


CHORUS.



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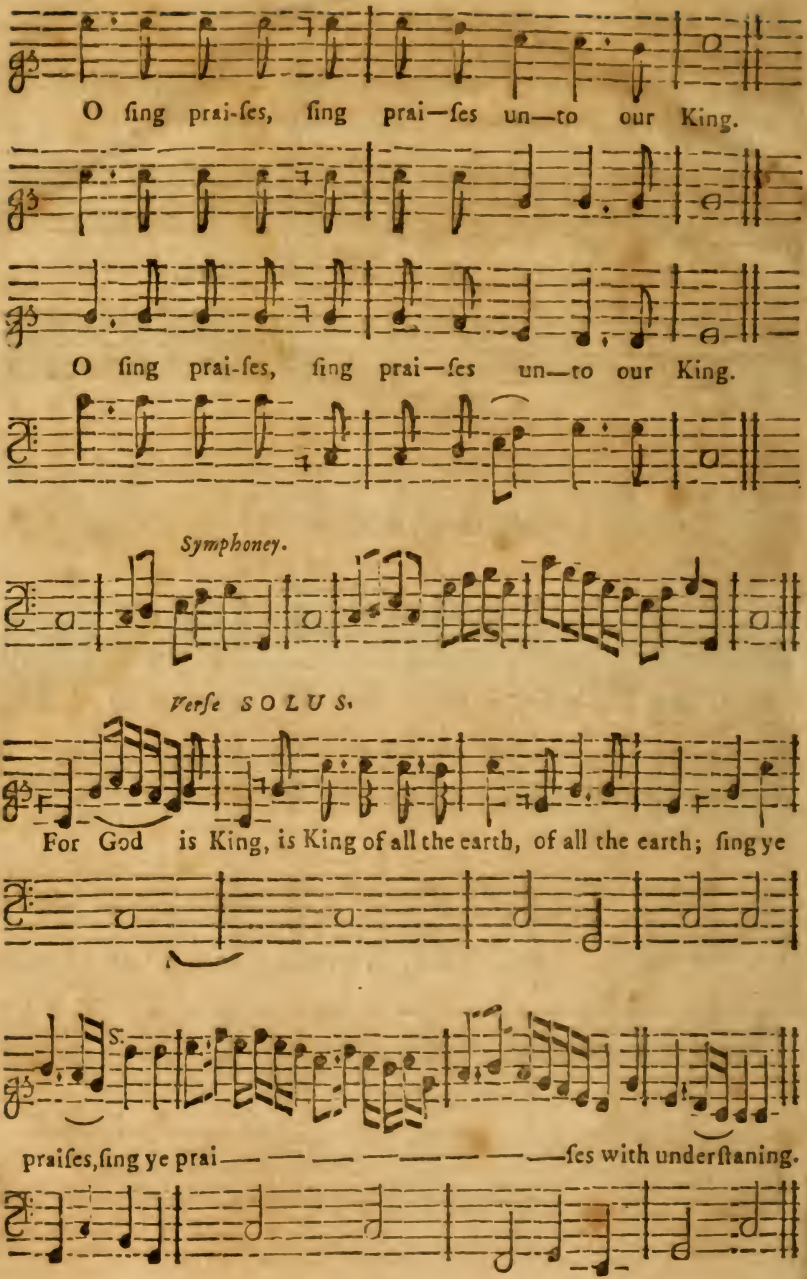
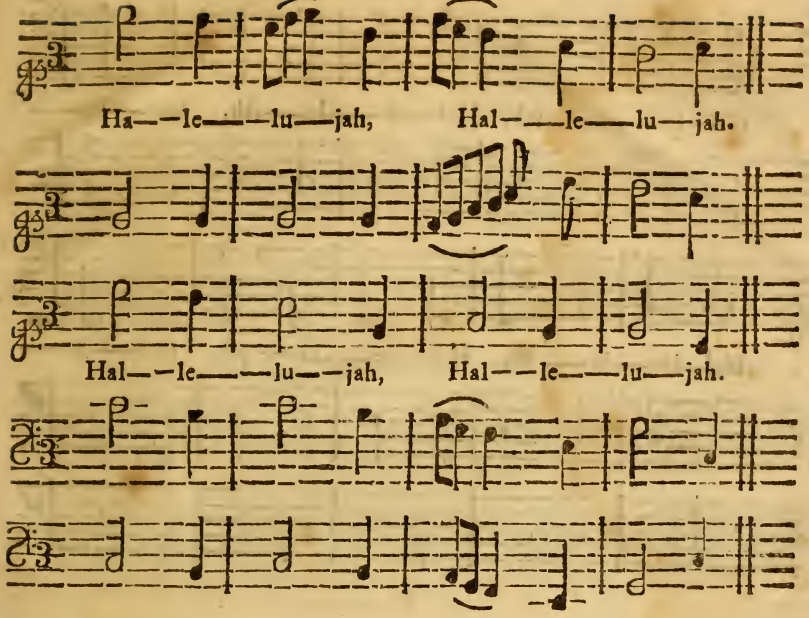
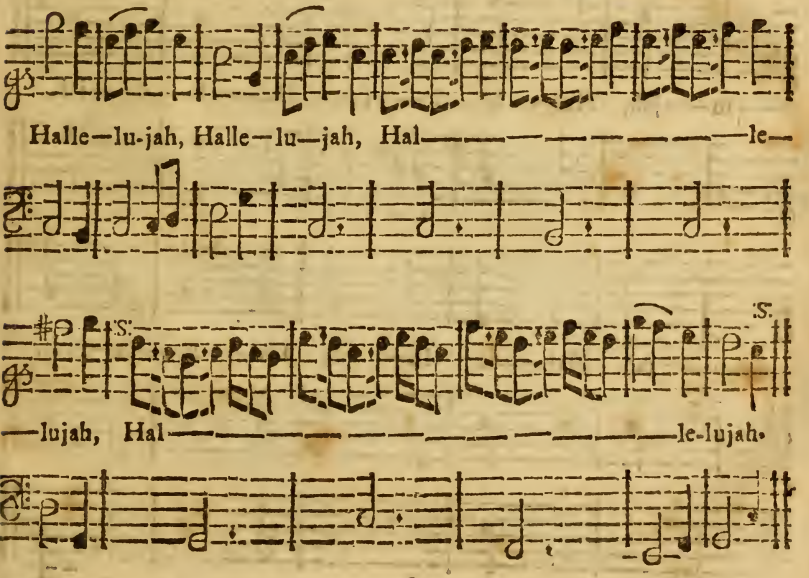

O ſing prai-ſes, ſing prai—ſes un—to our King.
O ſing prai-ſes, ſing prai—ſes un—to our King.
Symphoney.
Verſe SOLUS.
For God is King, is King of all the earth, of all the earth; ſing ye
praiſes, ſing ye prai——————ſes with underſtaning.

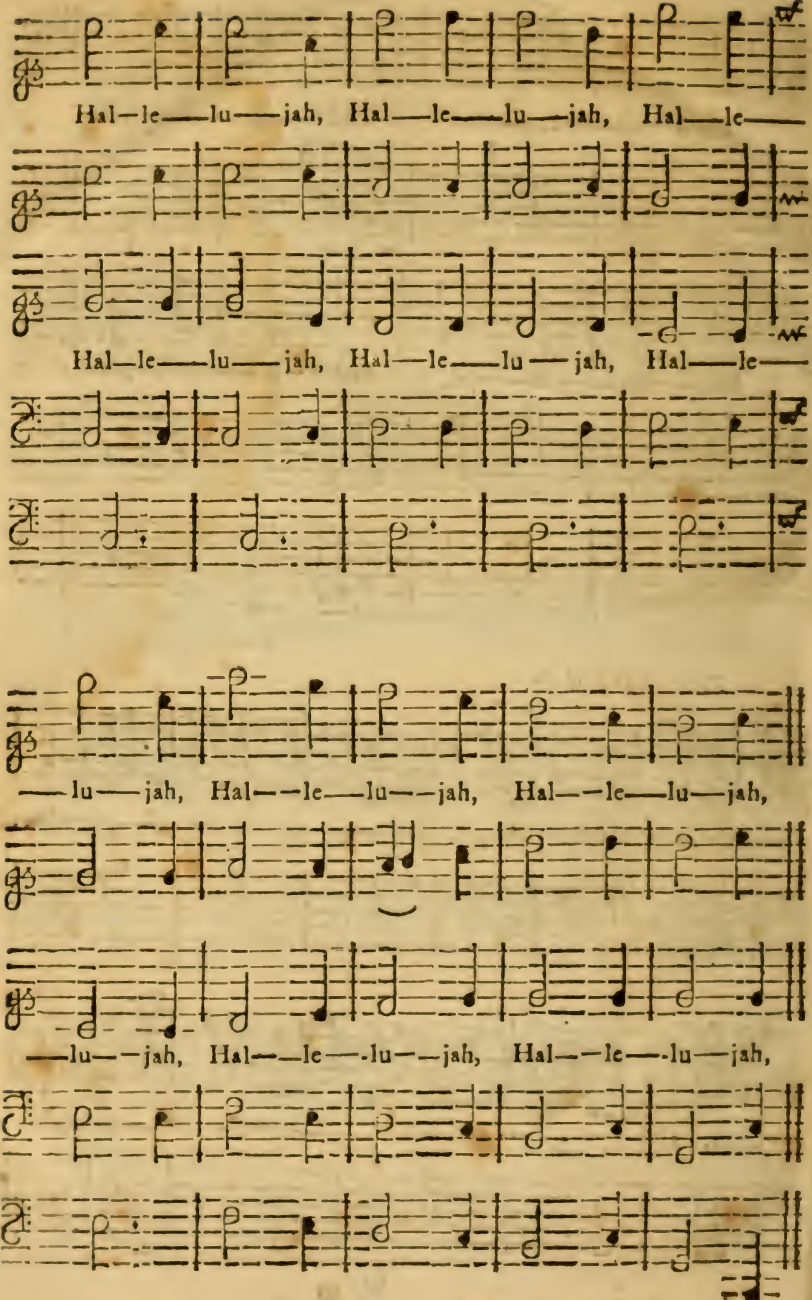
CHORUS.



Verse SOLUS.



CHORUS.


Hal—le——lu——jah, Hal——le——lu——jah, Hal——le——
Hal—le——lu——jah, Hal——le——lu——jah, Hal——le——
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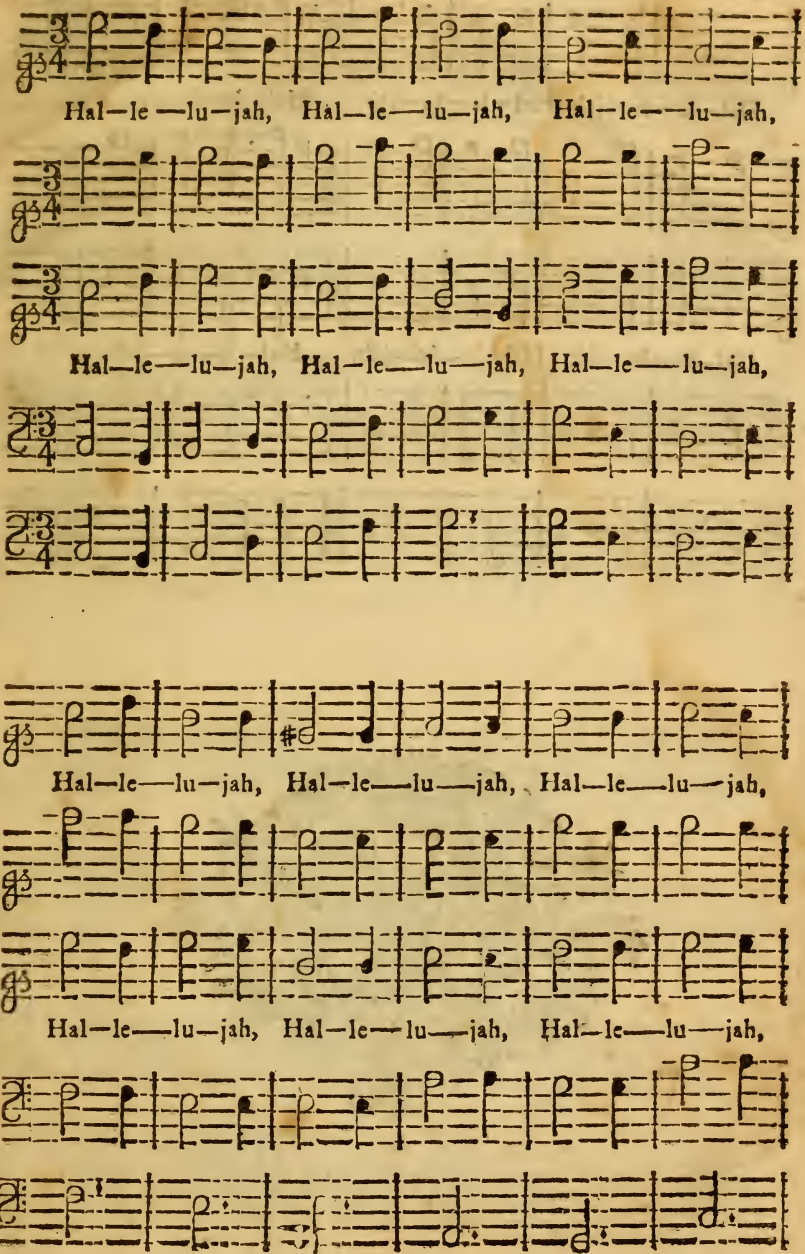
——lu——jah, Hal——le——lu——jah, Hal——le——lu——jah,

Another CHORUS.



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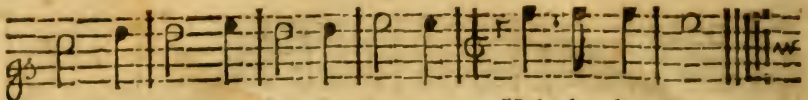
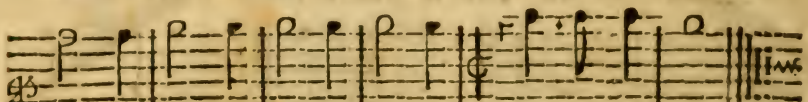
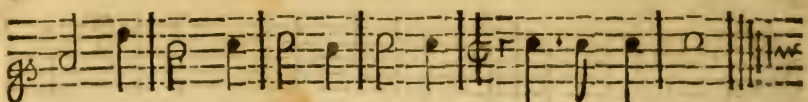
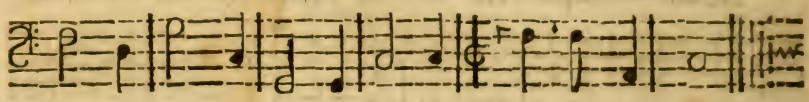


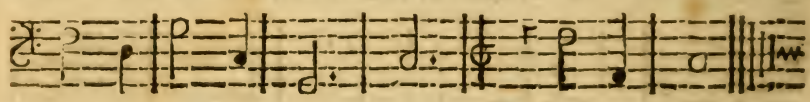
Hal—le—lu—jah, Hal—le—lu—jah, Hal—le—lu—jah.





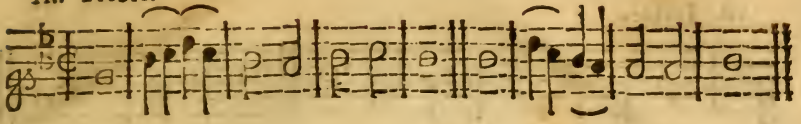
Hal—le—lu—jah, Hal—le—lu—jah, Hal—le—lu—jah.



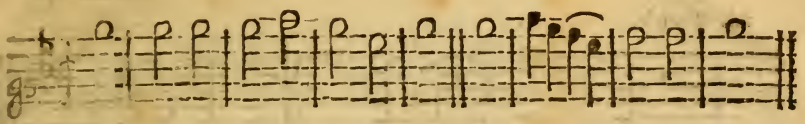


Isle of Wight Tune. Common Metre single.

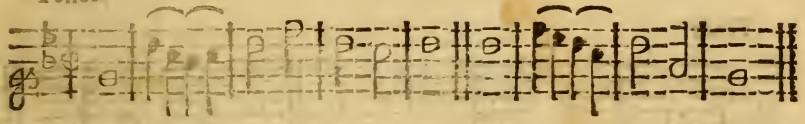
1st. Treble.



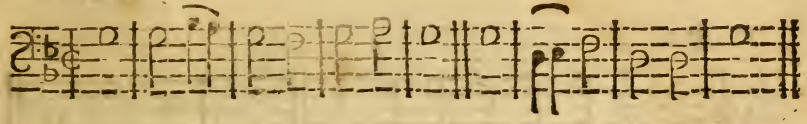
2d. Treble.

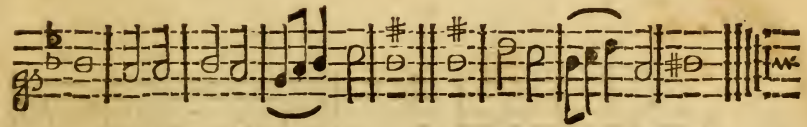


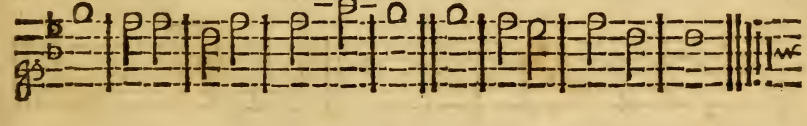
Tenor

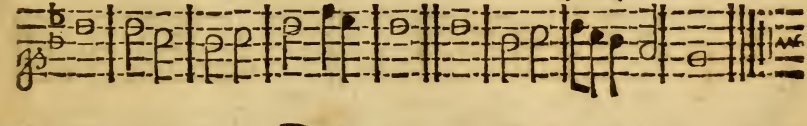


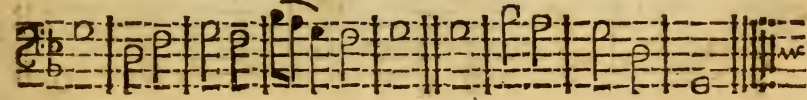
The Base.





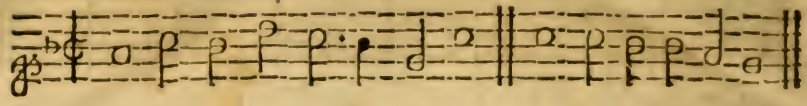




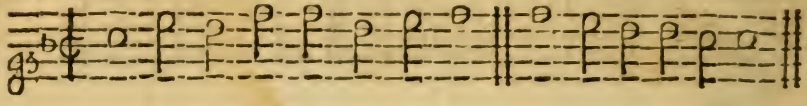


The 141ſt. *Pſalm Tune.* Common Metre double.

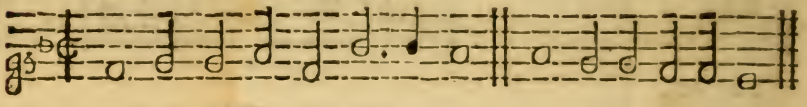
1ſt. Treble.



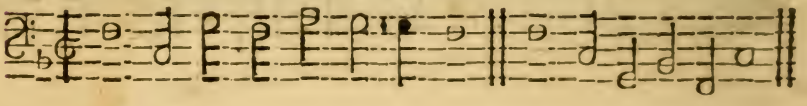
2d. Treble.

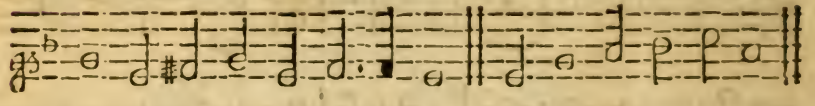


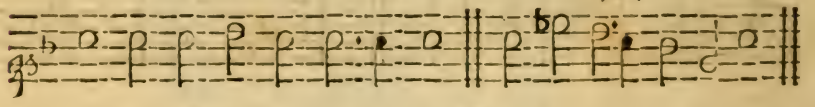
Tenor.

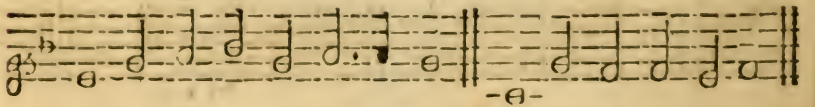


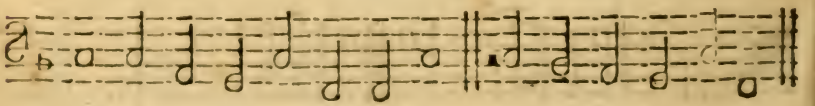
The Baſs.





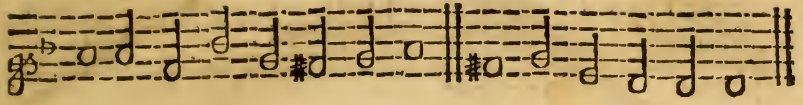




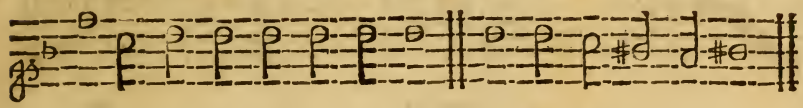


Common Metre double.

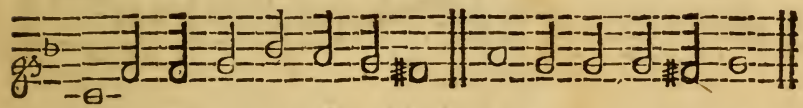
1ſt. Treble.



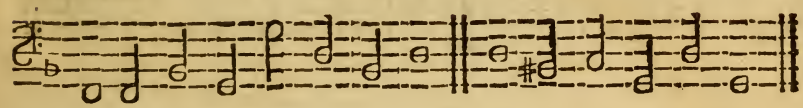
2d. Treble.

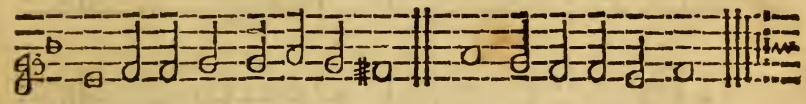


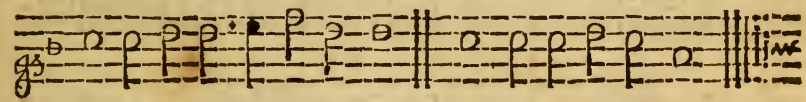
Tenor.

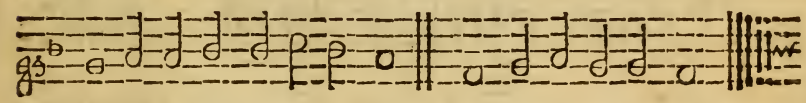


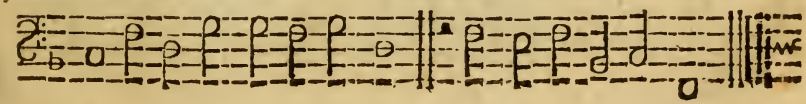
The Baſs.



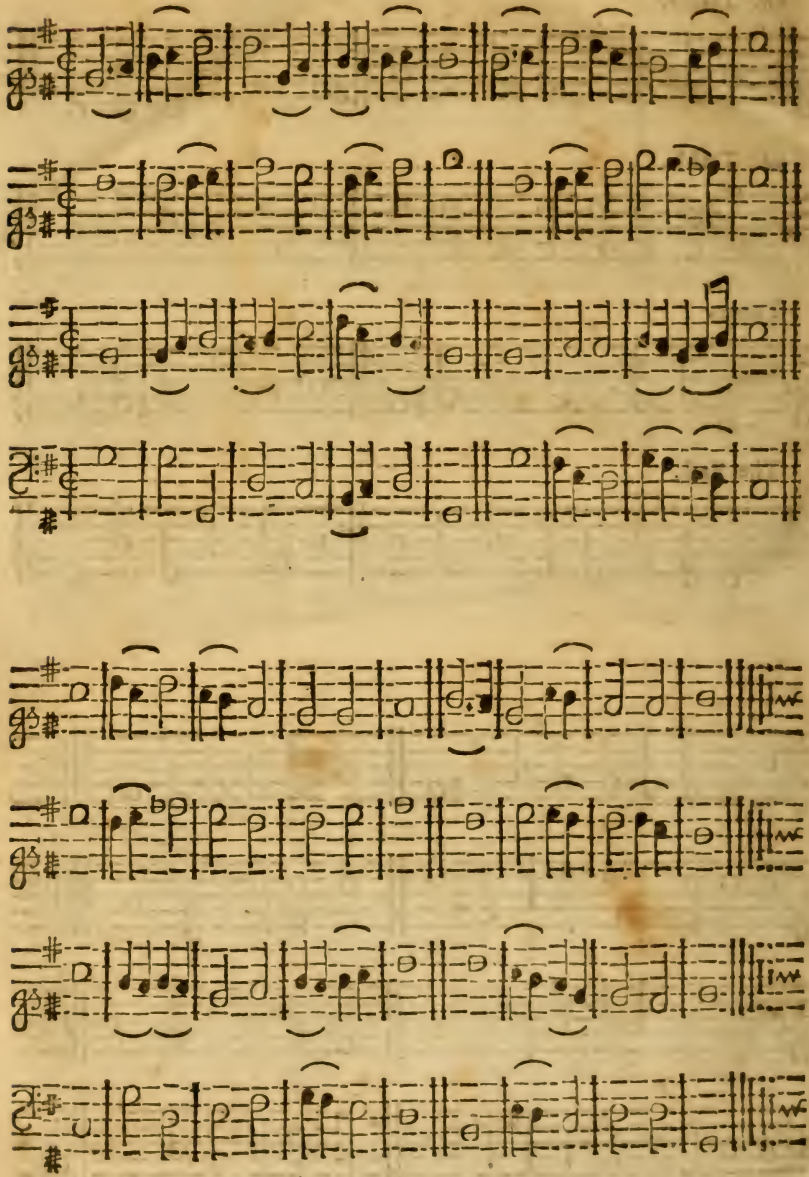








St. *Alban's Tune.* Common Metre ſingle.



FINIS.

A

SUPPLEMENT

TO

Harmonia Perfecta:

BEING

Part of several PSALMS to particular Measures.

To the Old 50th PSALM.

THE God of Glory sends his Summons forth,
Calls the *South* Nations, and awakes the *North*;
From *East* to *West* the sov'reign Orders spread,
Thro' distant Worlds and Regions of the Dead.
The Trumpet sounds; Hell trembles; Heaven rejoices;
Lift up your Heads, ye Saints, with chearful Voices.
No more shall Atheists mock his long Delay:
His Vengeance sleeps no more: Behold the Day;
Behold the Judge descends; his Guards are nigh;
Tempest and Fire attend him down the Sky.
When God appears, all Nature shall adore him,
While Sinners tremble, Saints rejoice before him, &c.

To the New 50th PSALM.

THE Lord, the Sov'reign, sends his Summons forth,
Calls the *South* Nations, and awakes the *North*;
From *East* to *West* the sounding Orders spread,
Thro' distant W[illegible]ds, and Regions of the Dead.
No more shall [illegible]neists mock his long Delay:
His Vengeance sleeps no more: Behold the Day.

Behold the Judge descends: His Guards are nigh,
Tempest and Fire attend him down the Sky:
Heaven, Earth, and Hell draw near; let all Things come
To hear his Justice and the Sinner's Doom:
But gather first my Saints (the Judge commands)
Bring them, ye Angels, from their distant Lands, &c.

To

To the 111*th* PSALM *Tune.*

WITH my whole Heart, thy Frame,
O Lord, I will proclaim
In all the People's Sight:
The Works that thou haſt wrought
Are great and duly ſought,
Of all whom they delight.

God's Work is noble, vaſt,
His Truth ſhall always laſt;
His Works of wond'rous Faſhion
Shall ſtill be kept in Mind:
The gracious Lord is kind,
And full of ſweet Compaſſion, *&c.*

To the Old 112*th* PSALM *Tune.*

HOW bleſs'd is he, and only he,
Who fears the Lord, and loves his Law!
His Seed on Earth renown'd ſhall be,
And Bleſſings on their Offspring draw:
His Houſe in Wealth ſhall never fail;
His Juſtice ſhall his Heirs avail.

To him ſhall Light in Darkneſs riſe;
Kind, Good, and Juſt, he gives and lends;
While prudent Management ſupplies
What he in Charity expends,
The ſweet Remembrance of the Juſt,
Shall flouriſh when he ſleeps in Duſt, *&c.*

To the Old 122*d* PSALM *Tune.*

HOW did my Soul rejoice,
To hear the People's Voice?
To *Zion*'s Courts let us repair:
Jeruſalem in thee
We ſhall aſſembled be,
Thou City, moſt compact and fair.

The Tribes ſhall thither throng,
Who to our God belong,
To worſhip at his Holy Place;
For there with Juſtice crown'd
The Judgment-Seats are found
Of *David*, and his royal Race.

O pray

O pray for *Salem*'s Peace ;
Their Bleſſings ſhall increaſe,
Who hearty Zeal for thee retain :
May therefore Happineſs
Thy Palaces poſſeſs,
And Plenty in thy Streets remain.

For Friends and Brethrens Sake,
Who in thy Joys partake,
I'll ſeek thy Good, and wiſh thee well :
But for the Temple, more,
Where we our God adore,
And where our God vouchſafes to dwell.

Chicheſter *New Tune, to the* 122d, *Dr.* Watts.

HOW pleas'd and bleſs'd was I
To hear the People cry,
Come let us ſeek our God to day ?
Yes, with a chearful Zeal,
We haſte to *Zion*'s Hill,
And there our Vows and Honours pay.

Zion, thrice happy Place,
Adorn'd with wond'rous Grace,
And Walls of Strength embrace thee round ;
In thee our Tribes appear,
To pray, and praiſe, and hear
The ſacred Goſpel's joyful Sound.

There *David*'s greater Son
Has fix'd his Royal Throne,
He ſits for Grace and Judgment there ;
He bids the Saint be glad,
He makes the Sinner ſad,
And humble Souls rejoice with Fear.

May Peace attend thy Gate,
And Joy within thee wait
To bleſs the Soul of every Gueſt !
The Man that ſeeks thy Peace,
And wiſhes thine Encreaſe,
A thouſand Bleſſings on him reſt ! &c.

To the Old 124*th* PSALM *Tune.*

HAD not the Lord (let thankful *Israel* say)
Had not the Lord been pleas'd to interpose
For our Relief, when Men against us rose;
Their swelling Rage in that most dismal Day,
Had soon o'erwhelm'd, and snatch'd us quite away.

But God be bless'd, his Praise we will declare,
Whose Mercy did our sentenc'd Lives reprieve,
And from their Jaws the panting Prey retrieve.
Our heedless Souls, by his most watchful Care,
Are 'scap'd, like Birds out of the Fowler's Snare, &c.

PSALM 126.

WHEN *Sion*'s God her captive Sons from Bondage freed,
A pleasing Dream it seem'd, of what we long desir'd.
But when convinc'd, by happy Proofs, 'twas so indeed;
Mirth fill'd our Mouth, and Joy our silent Tongues inspir'd:
Our Foes repin'd, but were compell'd to own,
The wond'rous Works our God for us had done. &c.

To the Hanover *Tune.*

OUR God bless us all with Mercy and Love,
The cherishing Beams of Favour bestow;
That Earth his just Dealings may see and approve,
His healing Salvation all People may know.

Let therefore Mankind, O God, praise thy Name,
For Joy shout and sing to see thy just Ways;
With Wisdom thou govern'st the World's mighty Frame,
Let therefore all Nations, O God give thee Praise, &c.

FINIS.