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1810.

f. J. Cant

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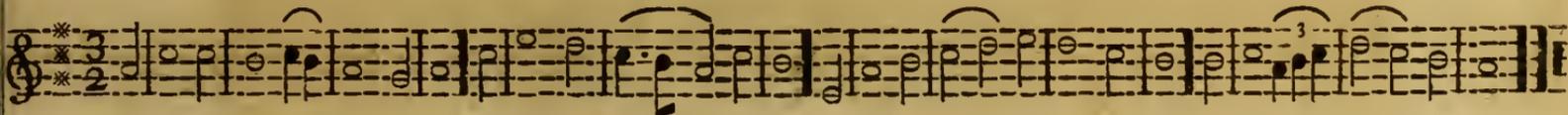
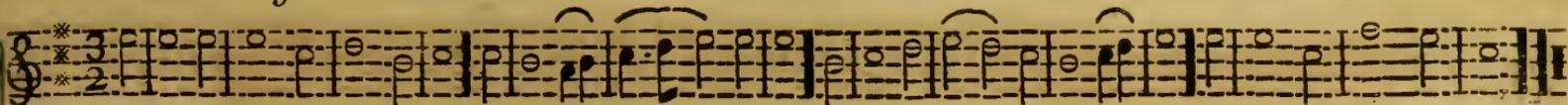
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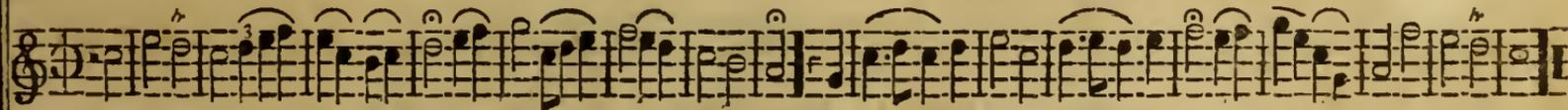
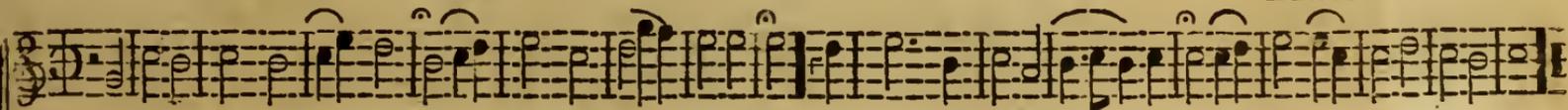
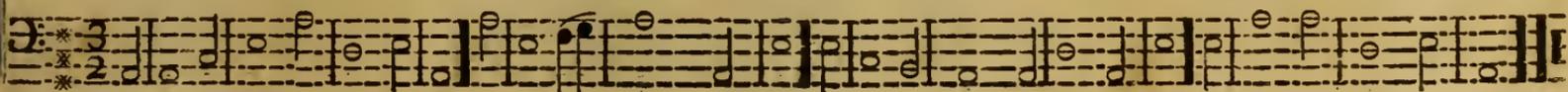
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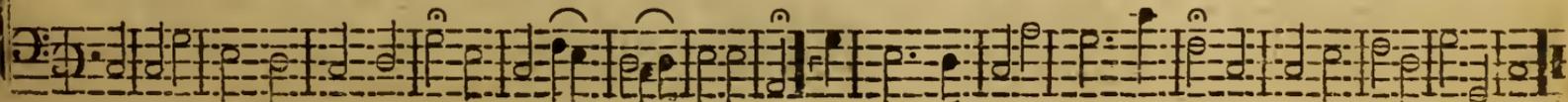
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Great God! what rich provision's made To fit our souls for heav'n! How various are the means prepar'd, How great the aid that's giv'n.



Fountain of Blessing! ever bless'd; Possessing all, of all possess'd; By whom the whole creation's fed; Give me each day my daily bread.

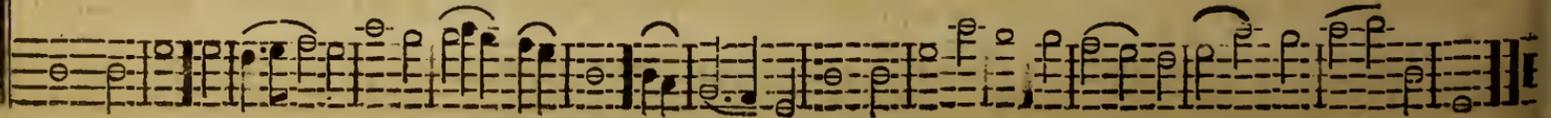




Sages of ancient letter'd times! In ev'ry age, and different climes, For wisdom fam'd among mankind, Withdraw your thinly

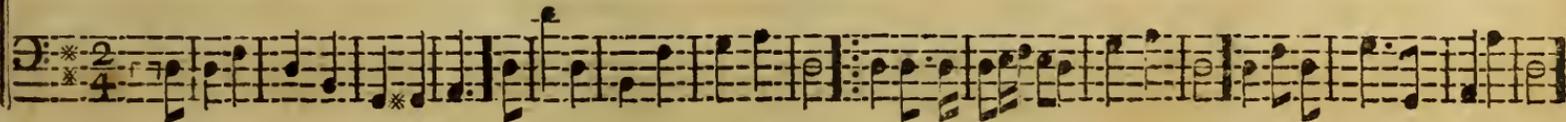


scatter'd rays, Before the broad o'erpow'ring blaze, Of the Supreme Eternal Mind. Of the, &c.





Before Jehovah's awful throne, Ye nations bow, with sacred joy ; Know that the Lord is God alone, He can create and he destroy.

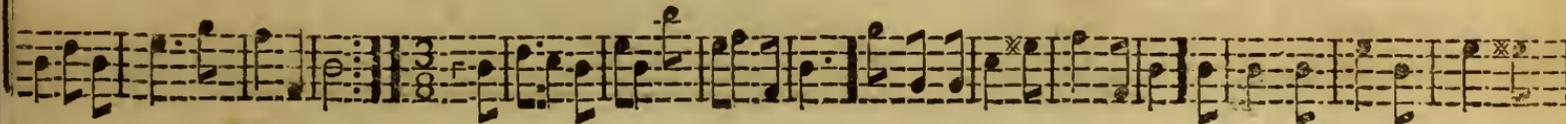


Soft.



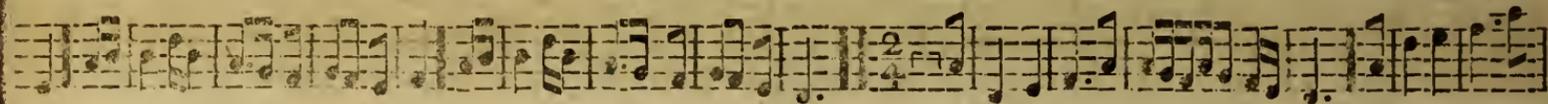
He can create and he destroy.

His sov'reign pow'r, without our aid, Made us of clay, and form'd us men ; And when like wand'ring sheep we

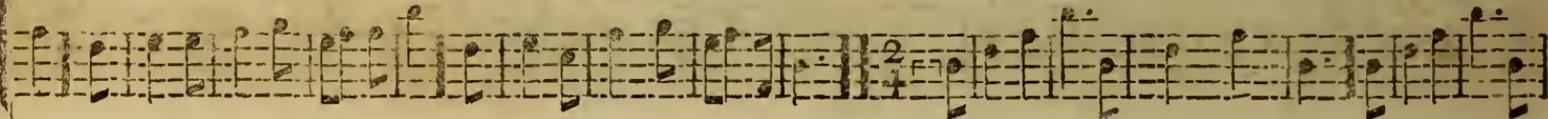


Loud.

Soft.



pray'd, He brought us to his fold again. He brought us to his fold again. We'll crowd thy gates, with thankful songs, High as the heavens our



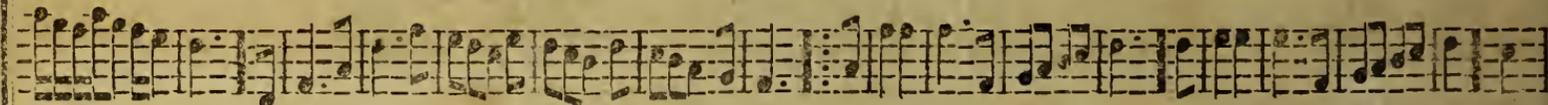
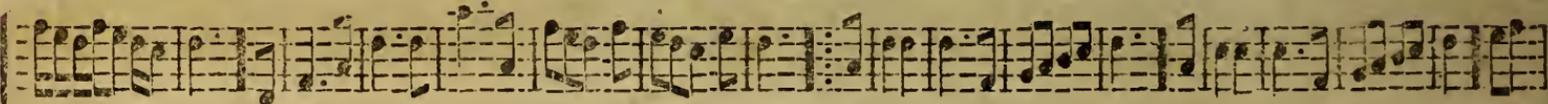
Loud.

Soft.

Loud.

Soft.

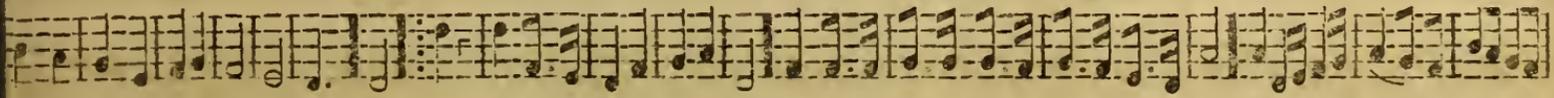
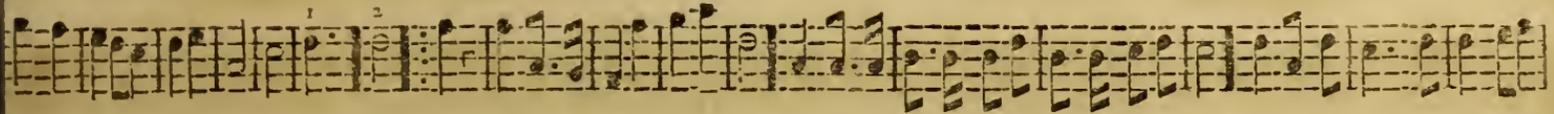
Loud.



voices raise ; And earth, and earth, with her ten thousand thousand tongues, Shall fill thy courts with founding praise. Shall fill, &c.

Shall



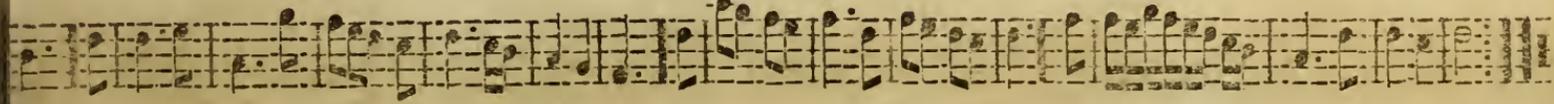


fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command ; Vast as eternity, eternity thy love : Firm as a rock, thy truth must



Soft.

Loud.



stand, When rolling years shall cease to move, shall cease to move. When rolling years shall cease to move. When, &c.



Maeffofo.

Thy hand, unseen, sustains the poles, On which this vast creation rolls; The starry arch proclaims thy pow'r, Thy pencil glows in ev'ry flow'r.

The image shows a three-part musical score for the hymn 'Blendon'. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The time signature is 3/2. The music is marked 'Maeffofo.' and includes a double bar line with repeat dots. The lyrics are printed below the staves.

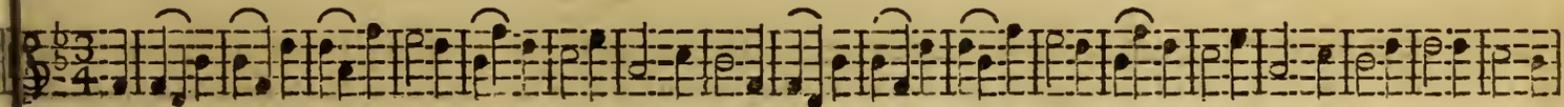
German Hymn. L. M.

PLEYEL.

Very Slow.

Time, time, how few thy value weigh! How few will estimate a day! Days, months, and years keep rolling on, The soul neglected and undone.

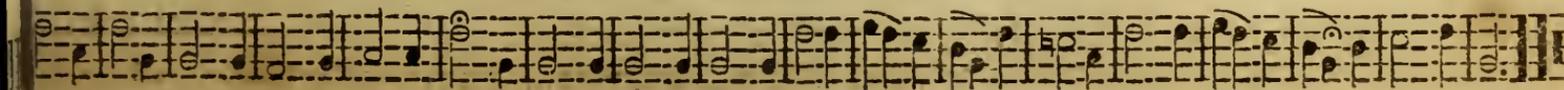
The image shows a three-part musical score for the hymn 'German Hymn'. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The time signature is 3/2. The music is marked 'Very Slow.' and includes a double bar line with repeat dots. The lyrics are printed below the staves.



Eternal Power ! whose high abode Becomes the grandeur of a God ; Infinite length, beyond the bounds, Where stars revolve their little rounds. The lowest step be-



neath thy feat, Rises too high for Gabriel's feet ; In vain the tall archangel tries To reach the height with wond'ring eyes. To reach, &c.



Islington. L. M.

WILLIAMS'S COLL.

Musical score for 'Islington' in 3/4 time, L. M. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Jesus, the friend of man, has giv'n His gospel, as our guide to heav'n ; Its aids and comforts how divine ! How bright its fa-, How bright its sacred precepts shine'.

Old Hundred. L. M.

M. LUTHER.

Musical score for 'Old Hundred' in common time, L. M. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'With one consent, let all the earth To God their cheerful voices raise ; Glad homage pay, with awful mirth, And sing before him songs of praise'.

Pia.

The first system of music consists of two staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The bottom staff is an alto clef with the same key signature and time signature. The music features a variety of note values including eighth and sixteenth notes, often beamed together, and rests.

My soul, inspir'd with sacred love, God's holy name forever blefs; Of all his favours mindful prove,

The second system of music consists of two staves, continuing the melody and accompaniment from the first system. It maintains the same key signature and time signature.

Cres.

For.

Pia.

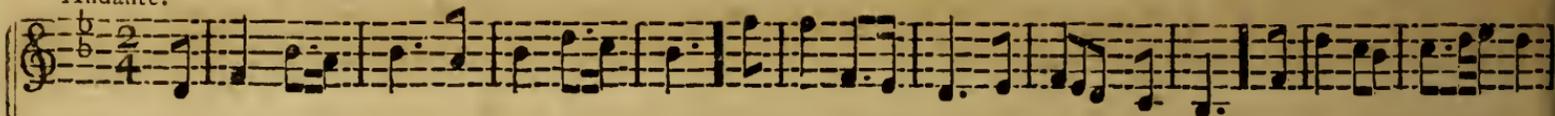
For.

The third system of music consists of two staves. The top staff begins with a 'Cres.' (Crescendo) marking, followed by a 'For.' (Forcissimo) marking. The music continues with dynamic changes, including a 'Pia.' (Piano) marking. The system concludes with another 'For.' marking. The notation includes various rhythmic patterns and articulations.

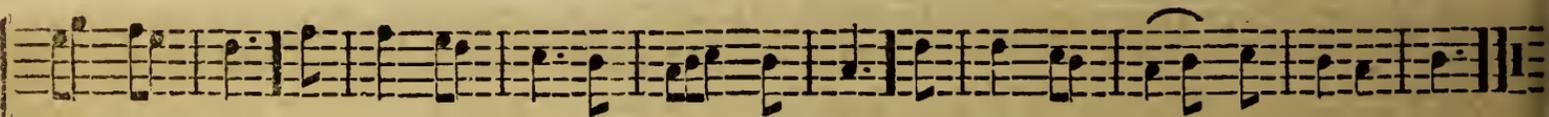
And still thy grateful thanks exprefs. Of all, &c.

The fourth system of music consists of two staves, continuing the piece. It features a variety of note values and rests, maintaining the established key signature and time signature.

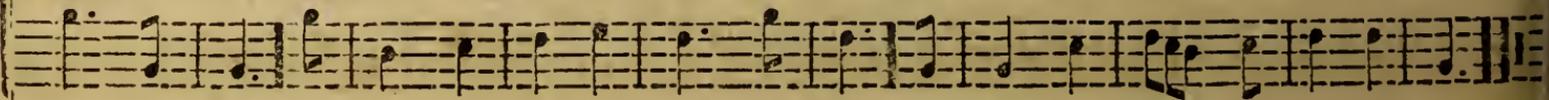
Andante.

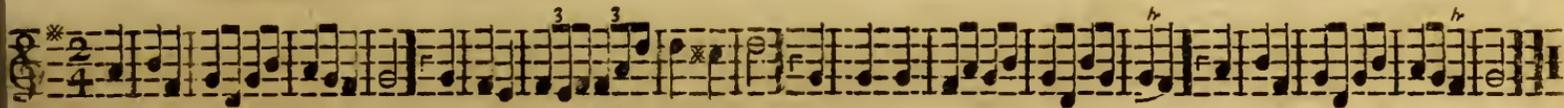


Thou, Lord, by strictest search, hast known My rising up and lying down ; My secret thoughts are



known to thee, Known long before conceiv'd by me. Known, &c.



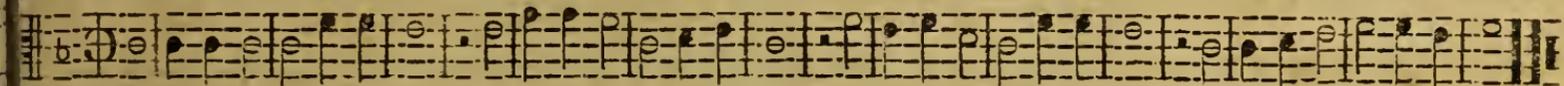
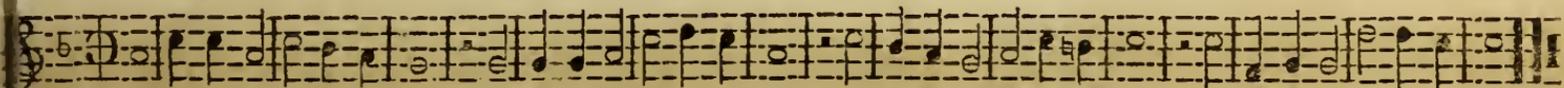


Eternal Source of ev'ry joy ! Well may thy praise our lips employ ; While in thy temple we appear, Whose goodness crowns the circling year.

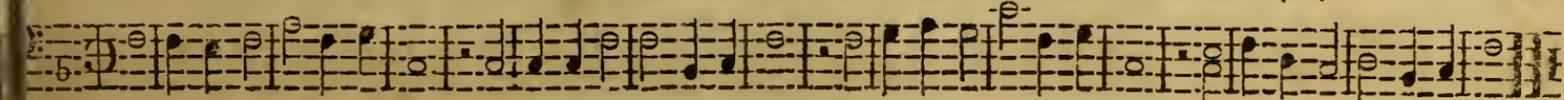
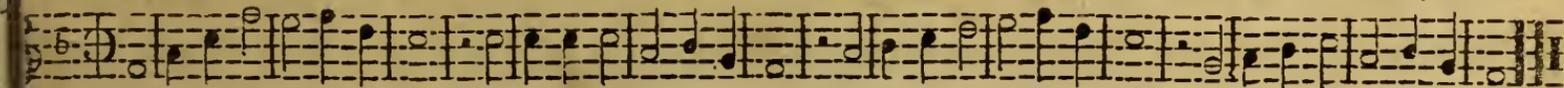


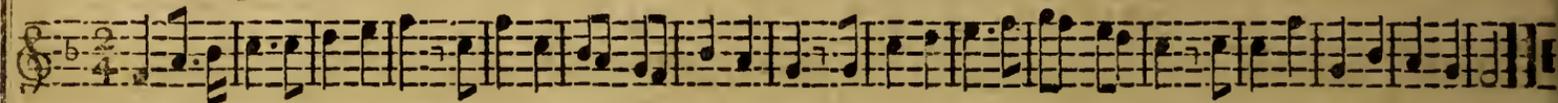
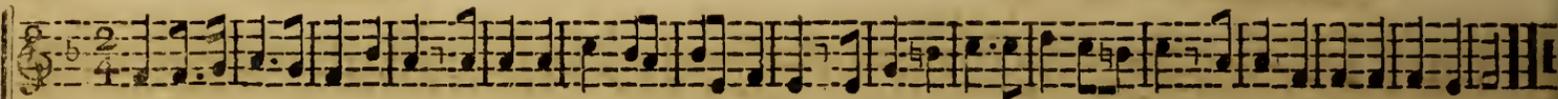
Wells. L. M.

HOLDRAYD.



Life is the time to serve the Lord, The time t' infure the great reward, And while the lamp holds out to burn, The vilest sinner may return.





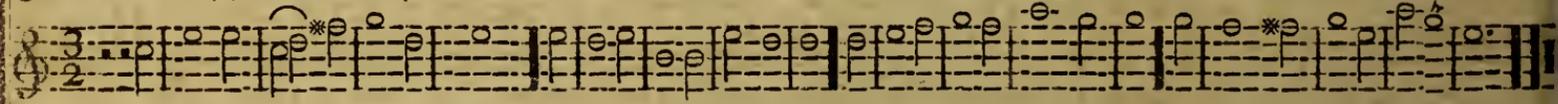
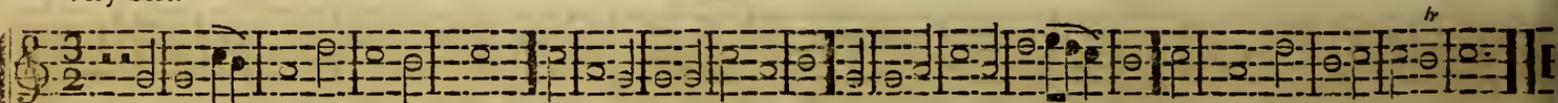
Praise to thy name, eternal God, For all the grace thou shedd'st abroad ; For all thine influence from above, To warm our souls with sacred love.



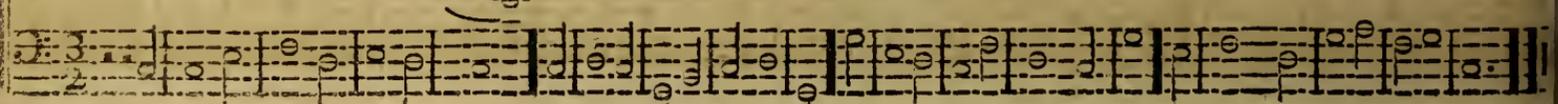
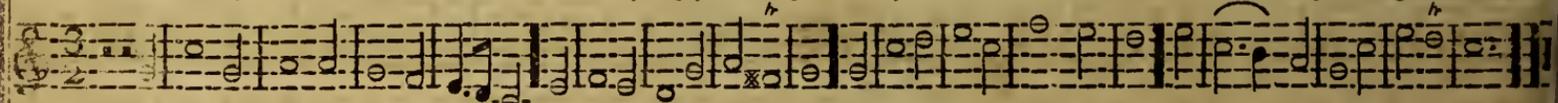
Winchester. L. M.

M. LUTHER.

Very Soft.



Our Father, thron'd above the skies, To thee my empty hands I spread : Thy child of dust beneath thee lies, Who asks thy blessing on his head.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has two flats (Bb and Eb). The music begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The first measure of the treble staff has a treble clef, a key signature of two flats, and a 2/4 time signature. The first measure of the bass staff has a bass clef, a key signature of two flats, and a 2/4 time signature.

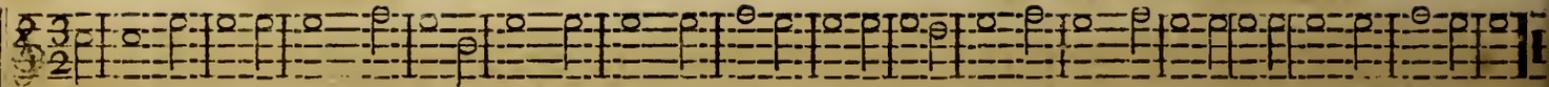
My God, permit me not to be A stranger to myself and thee; Amidst a thousand thoughts I rove, Forgetful of

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has two flats (Bb and Eb). The music continues from the first system. The first measure of the treble staff has a treble clef, a key signature of two flats, and a 2/4 time signature. The first measure of the bass staff has a bass clef, a key signature of two flats, and a 2/4 time signature.

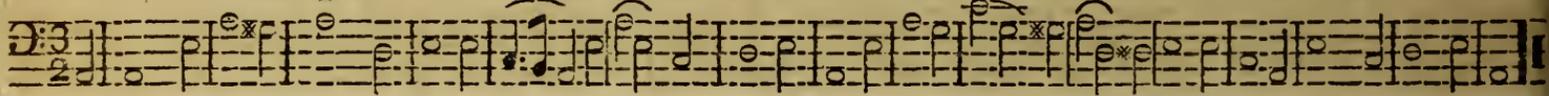
The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has two flats (Bb and Eb). The music continues from the second system. The first measure of the treble staff has a treble clef, a key signature of two flats, and a 2/4 time signature. The first measure of the bass staff has a bass clef, a key signature of two flats, and a 2/4 time signature.

of my highest love. Amidst a thou - sand thoughts I rove, For - get - ful of my highest love.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has two flats (Bb and Eb). The music continues from the third system. The first measure of the treble staff has a treble clef, a key signature of two flats, and a 2/4 time signature. The first measure of the bass staff has a bass clef, a key signature of two flats, and a 2/4 time signature.



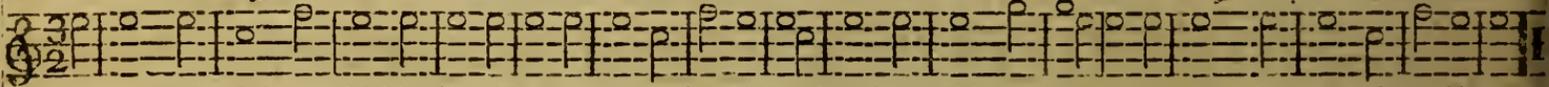
Ye mourning sinners, here disclose Your deep complaints, your various woes; Approach; 'tis Jesus! he can heal The pains which mourning sinners feel.



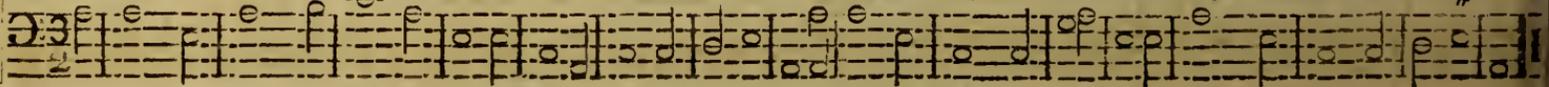
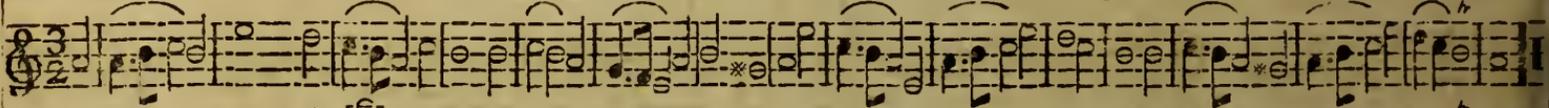
Putney.

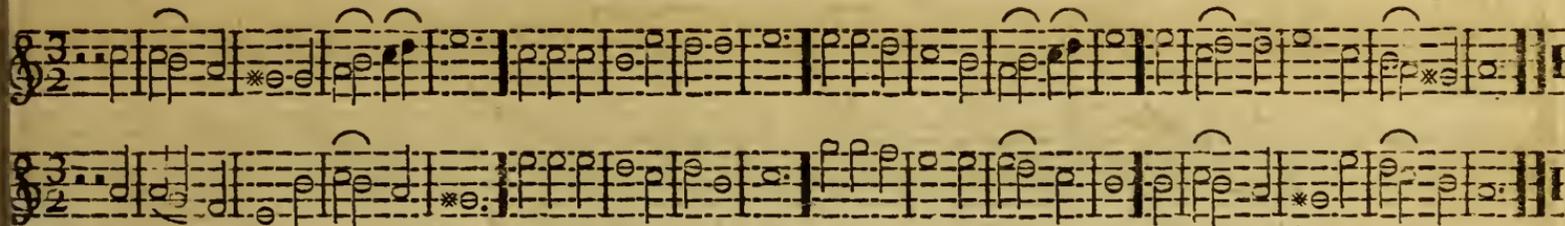
L. M.

WILLIAMS'S COLL.

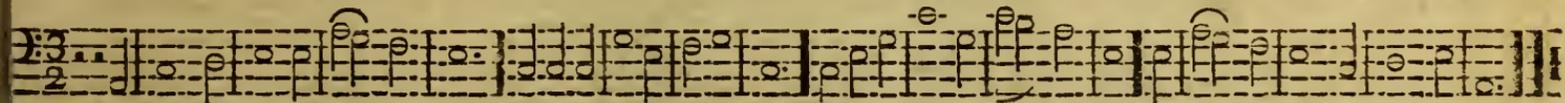


'Twas on that dark and doleful night, When pow'rs of earth and hell arose Against Messiah, God's delight, And friends betray'd him to his foes.





Eternal God! our years amount Scarce to a day in thy account; Like yesterday's departed light, Or the last watch of ending night.



Addison.

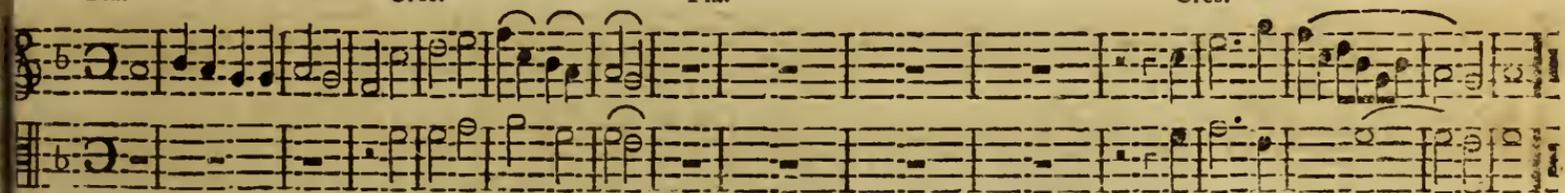
C. M.

Pia.

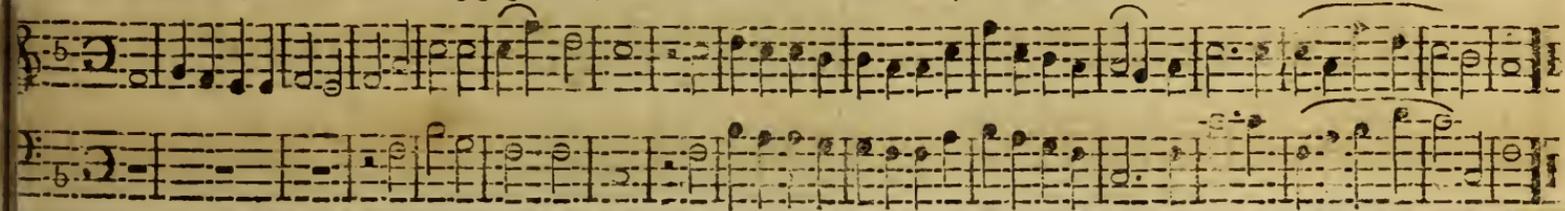
Cres.

Pia.

Cres.



See Isr'el's gentle Shepherd stand, With all engaging charms; Hark! how he calls the tender lambs, And folds them in his arms. And folds, &c.



AIR.

When God had sorely me chastis'd, 'Till quite of hope bereav'd, His mercy from the courts of death My

Soft.

fainting life repriev'd. Then open wide the temple gates, To which the just repair, That I may enter

Loud.

in and praise My great Deliv'rer there. That I may enter in and praise My great Deliv'rer there.

Bedford. C. M.

W. WHEALL.

Lord, who's the happy man that may To thy blest courts repair ; Not, stranger like, to visit them, But to inhabit there ;

Great God, to thee my all I owe ; And shall my tongue be still ? Shall constant streams of mercy flow, Unting'd with any ill ?

The musical score for 'Colchester' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the second staff. The piece is in common time (C.M.) and features a simple, hymn-like melody.

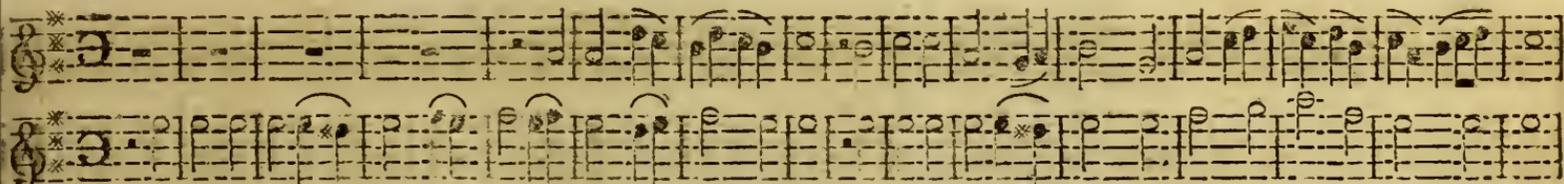
Canterbury.

C. M.

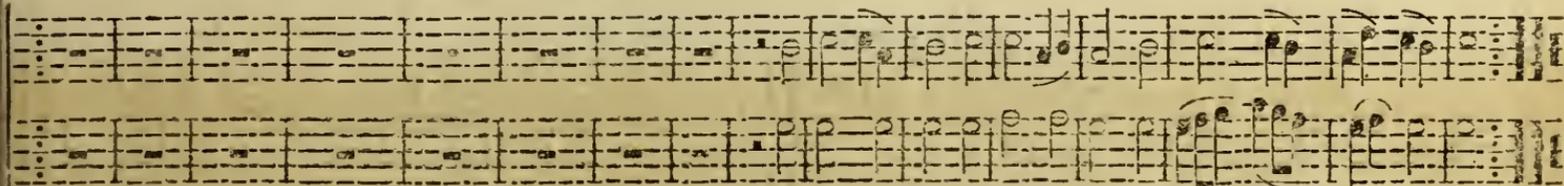
BLANCKS.

Behold, where, breathing love divine, Our dying M^{is}ter stands ; His weeping followers, gath'ring round, Receive his last commands.

The musical score for 'Canterbury' consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the second staff. The piece is in common time (C.M.) and features a simple, hymn-like melody.



Eternal Wisdom ! thee we praise ; Thee the creation sings : With thy loud name, rocks, hills, and seas, And heav'ns high palace rings.



Ting'd with a blue of heav'nly die, And starr'd with sparkling gold.



Thy hand, how wide it spread the sky, How glorious to behold !

AIR.

Musical score for 'Franklin' in 2/4 time, C major. The score consists of two systems of two staves each. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature of 2/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The second system continues the melody and accompaniment.

With songs and honours, founding loud, Address the Lord on high ; Over the heav'ns he spreads his cloud, Over the heav'ns, &c. And waters veil the sky

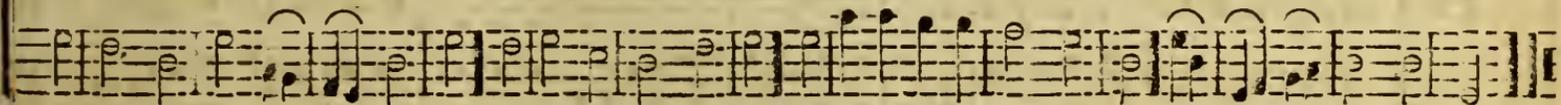
Great Milton. C. M.

Musical score for 'Great Milton' in common time, C major. The score consists of two systems of two staves each. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature of C. The melody is written in the treble clef, and the accompaniment is in the bass clef. The second system continues the melody and accompaniment.

Again the Lord of light and life Awakes the kindling ray ; Unseals the eye-lids of the morn, And pours increasing day.

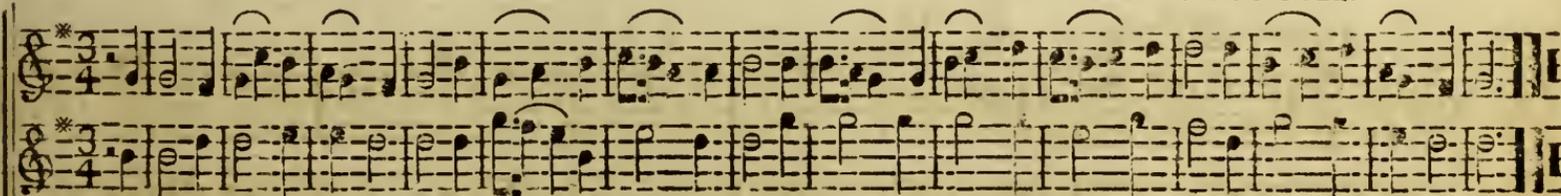


O what a night was that, which wrapt The heathen world in gloom! O what a sun which broke, this day, Triumphant from the tomb!



x *Irish.* C. M.

WILLIAMS'S COLL.



How blest is he, who ne'er consents By ill advice to walk, Nor stands in sinners' ways, nor sits Where men profanely talk.



The first system of music consists of two staves. The upper staff is a vocal line in G-clef with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music with notes and rests, some grouped by slurs. The lower staff is a piano accompaniment line in F-clef, also with a key signature of one sharp and a common time signature. It features a steady accompaniment pattern with notes and rests.

Ye hearts, with youthful vigour warm, In smiling crowds draw near; And turn from ev'ry earthly charm, A

The second system of music continues the composition. It features a vocal line on a G-clef staff and a piano accompaniment line on an F-clef staff. The vocal line has lyrics underneath it, and the piano accompaniment provides harmonic support with various note values and rests.

The third system of music continues the composition. It features a vocal line on a G-clef staff and a piano accompaniment line on an F-clef staff. The vocal line has lyrics underneath it, and the piano accompaniment provides harmonic support with various note values and rests.

Saviour's voice to hear. And turn from ev'ry earthly charm, A Saviour's voice to hear.

The fourth system of music concludes the piece. It features a vocal line on a G-clef staff and a piano accompaniment line on an F-clef staff. The vocal line has lyrics underneath it, and the piano accompaniment provides harmonic support with various note values and rests, ending with a double bar line.

The first system of musical notation for 'Mear.' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with mostly quarter and half notes.

Great God ! with wonder and with praise, On all thy works I look : But still thy wisdom, pow'r, and grace, Shine brighter in thy book.

The second system of musical notation for 'Mear.' consists of two staves, continuing the melody and bass line from the first system. It maintains the same key signature and time signature.

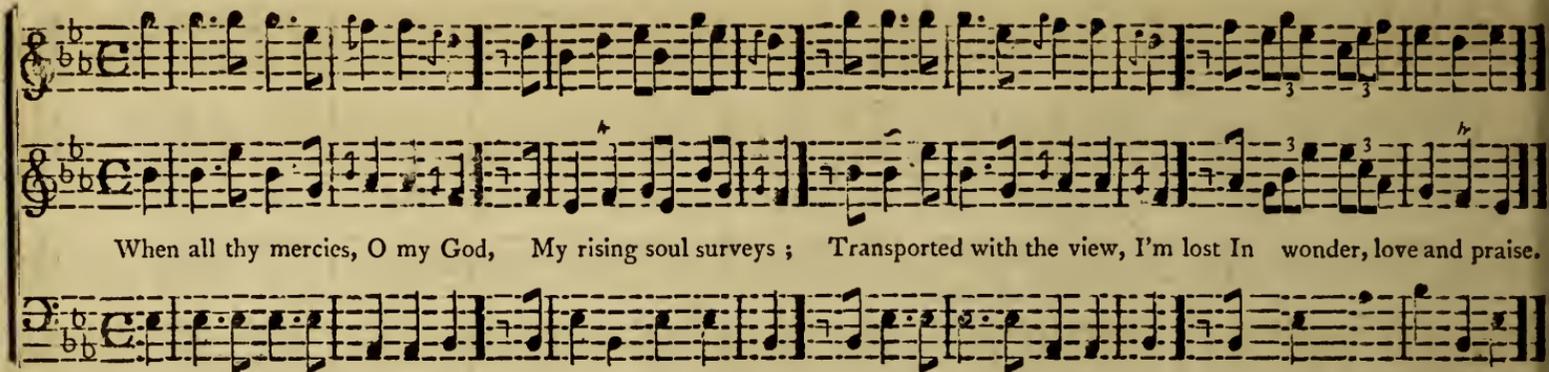
× *St. Anne's.* C. M.

DR. CROFT.

The first system of musical notation for 'St. Anne's.' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is more active than in 'Mear.', featuring some eighth notes and rests.

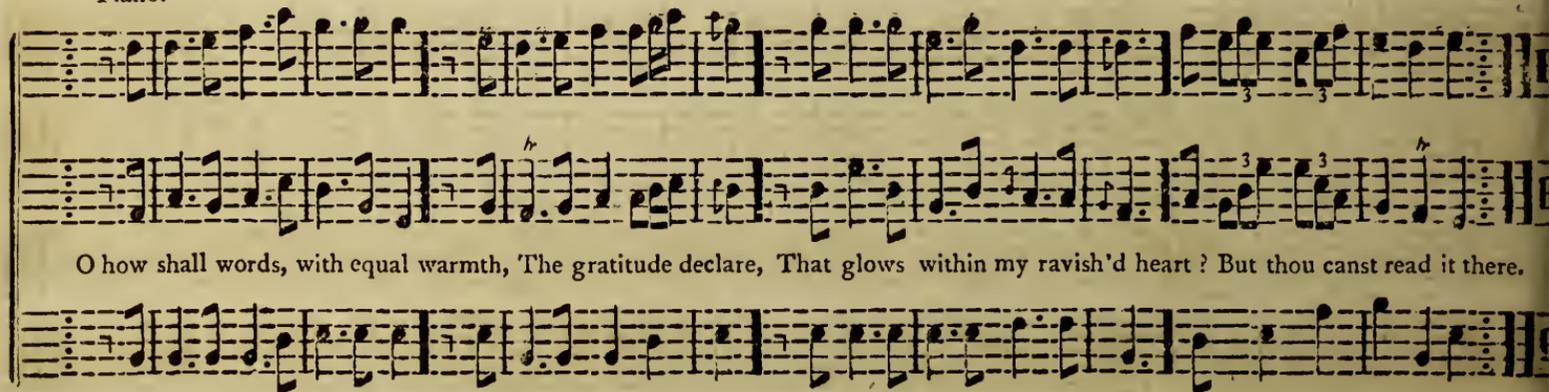
How eagerly do men pursue Each idle childish toy ; And venture everlasting death, To win a moment's joy.

The second system of musical notation for 'St. Anne's.' consists of two staves, continuing the melody and bass line from the first system. It maintains the same key signature and time signature.

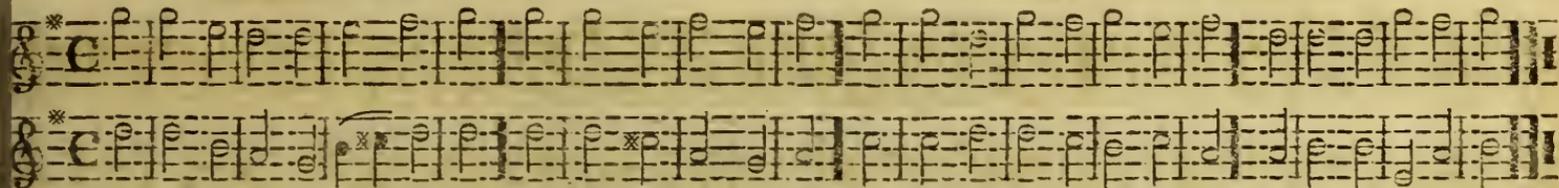


When all thy mercies, O my God, My rising soul surveys ; Transported with the view, I'm lost In wonder, love and praise.

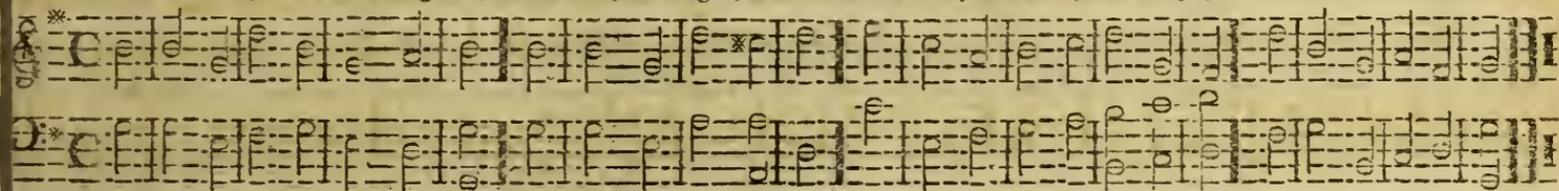
Piano.



O how shall words, with equal warmth, The gratitude declare, That glows within my ravish'd heart ? But thou canst read it there.



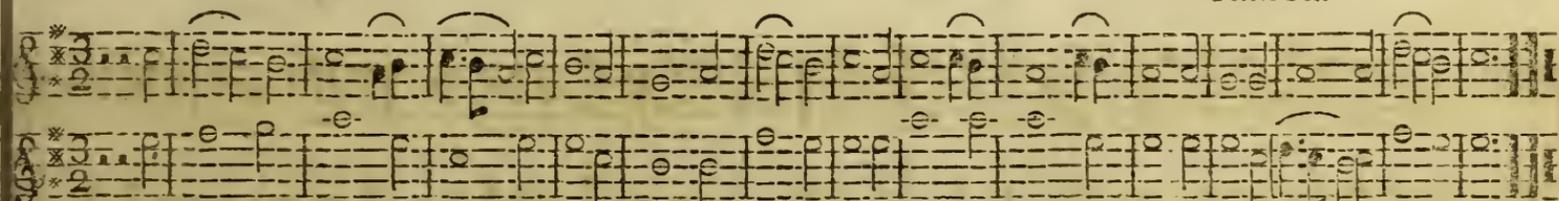
Once more, my soul, the rising day Salutes thy waking eyes ; Once more, my voice, thy tribute pay To him who rules the skies.



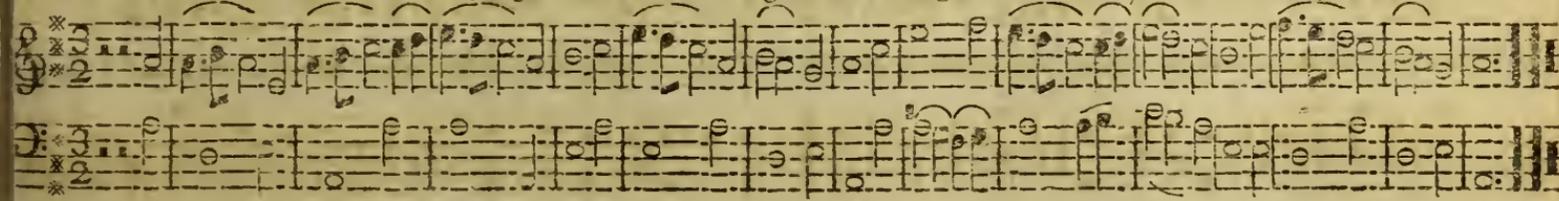
× St. Martin's.

C. M.

TANSUR.



While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.



The first system of musical notation for 'Bangor' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values including quarter and eighth notes.

Why do we mourn departing friends, Or shake at death's alarms ? 'Tis but the voice that Jesus sends, To call them to his arms.

The second system of musical notation for 'Bangor' continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and common time. The melody and bass line continue, with some notes marked with an asterisk (*).

Broomsgrove.

C. M.

TANSUR.

The first system of musical notation for 'Broomsgrove' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values including quarter and eighth notes.

Life is a span, a fleeting hour ; How soon the vapour flies ! Man is a tender, transient flower, That e'en in blooming dies !

The second system of musical notation for 'Broomsgrove' continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat and a 2/4 time signature. The melody and bass line continue, with some notes marked with an asterisk (*).

The first system of musical notation for 'Buckingham' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with mostly quarter and eighth notes. The music is written in a standard 18th-century style with some ornaments and slurs.

And now, my soul, the circling sun Has all his beams withdrawn ; Once more his daily race is run, And gloomy night comes on.

The second system of musical notation for 'Buckingham' continues the melody and accompaniment from the first system. It maintains the same key signature and time signature, featuring similar rhythmic patterns and melodic lines across both staves.

Elgin.

C. M.

WILLIAMS'S COLL.

The first system of musical notation for 'Elgin' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is characterized by a more active rhythm with many eighth and sixteenth notes. The lower staff is in bass clef and provides a steady accompaniment with quarter notes.

O Happiness ! where art thou hid ? Where is thy mansion found ? Sought through the varying scenes in vain Of earth's capacious round.

The second system of musical notation for 'Elgin' continues the melody and accompaniment. The upper staff features a melodic line with frequent rests and eighth-note patterns, while the lower staff provides a consistent bass line.

Plymouth. C. M.

The first system of musical notation for 'Plymouth' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef. The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

Now let our pains be all forgot, Our hearts no more repine ; Our suff'rings are not worth a thought, When, Lord, compared to thine

The second system of musical notation for 'Plymouth' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef. The music continues from the first system, with a melody in the upper staff and a bass line in the lower staff.

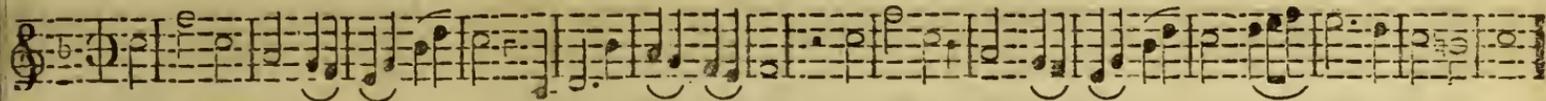
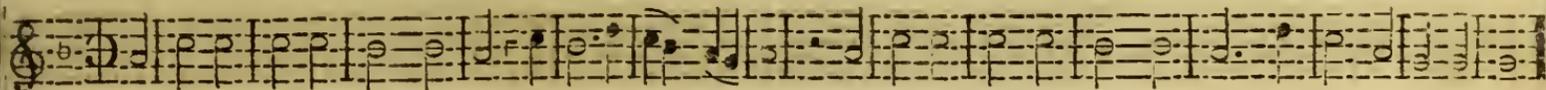
Windsor. C. M.

KIRBY.

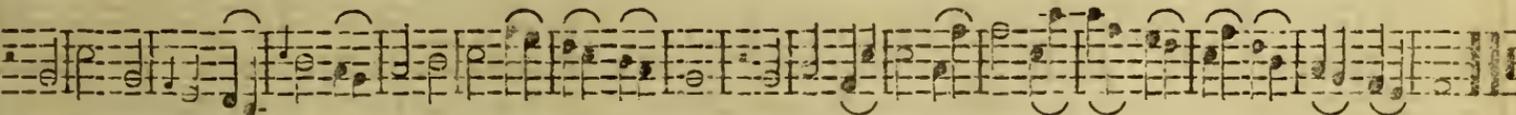
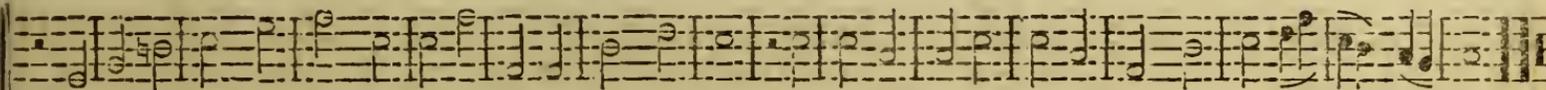
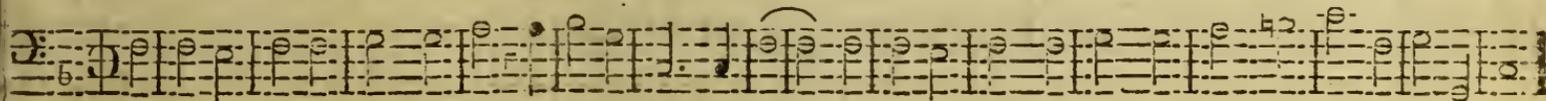
The first system of musical notation for 'Windsor' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

If Providence, to try my heart, Afflictions should prepare ; To God submissive may I bend, And keep me from despair.

The second system of musical notation for 'Windsor' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music continues from the first system, with a melody in the upper staff and a bass line in the lower staff.



O blest Religion ! heav'nly fair ! Thy kind, thy healing pow'r, Can sweeten pain, alleviate care, And gild each gloomy hour.

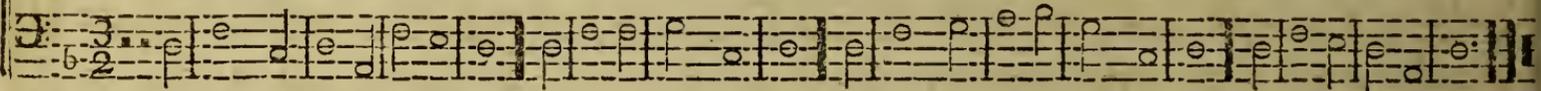


When dismal thoughts, and boding fears, The trembling heart invade ; And all the face of nature wears A universal shade.



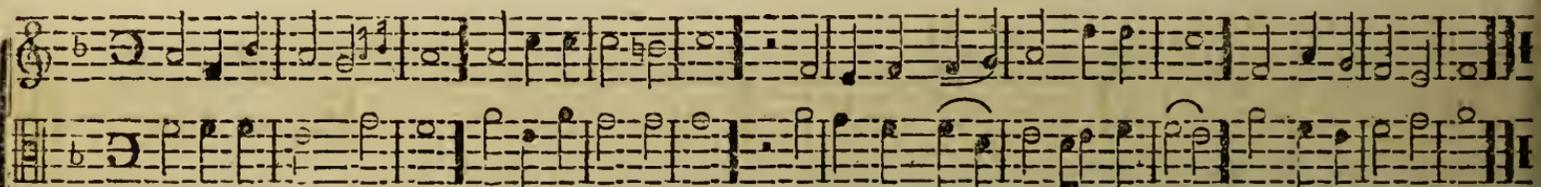


Teach me the measure of my days, Thou Maker of my frame : I would survey life's narrow space, And learn how frail I am.

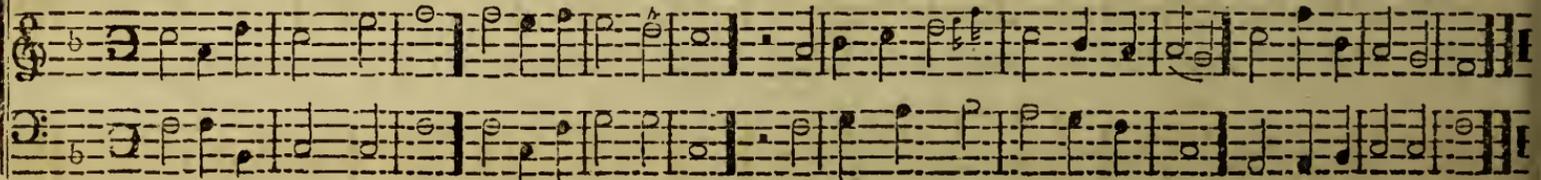
*St. Paul's.*

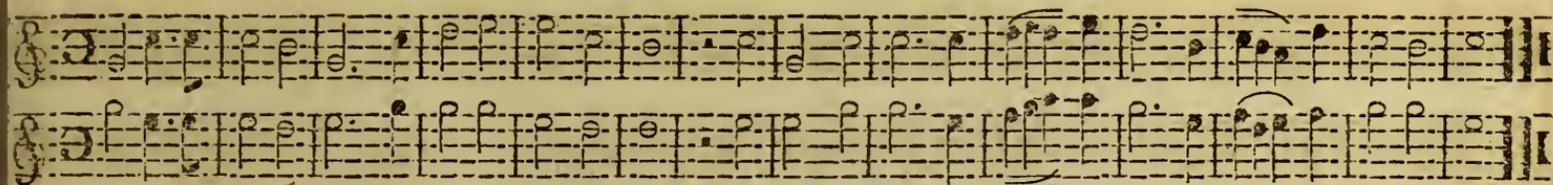
S. M.

WILLIAMS'S COLL.

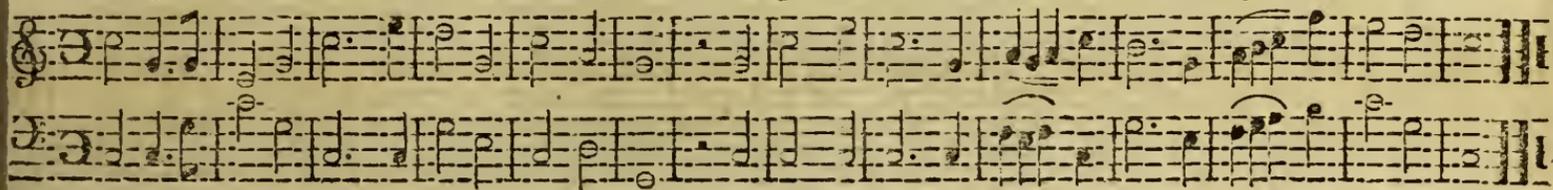


Behold ! the lofty sky Declares its Maker God ; And all his glorious works on high, Proclaim his power abroad.





Almighty Maker, God! How wondrous is thy name! Thy glories how diffus'd abroad Through the creation's frame!



St. Thomas.

S. M.

WILLIAMS'S COLL.



To bless thy chosen race In mercy, Lord, incline; And cause the brightness of thy face On all thy saints to shine.



'Tis Wisdom's earnest cry, Wisdom, the voice of God, To young and old, the low and high, Utters his will abroad.

This musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several slurs and accents (marked with 'h') throughout the piece.

✕ *Aylesbury.*

S. M

J. CHETHAM.

As various as the moon, Is man's estate below ; To his bright day of gladness soon Succeeds a night of woe.

This musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is C major, and the time signature is 3/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several slurs and accents (marked with 'x') throughout the piece.

Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ Above the

H 3^d pa 69-

starry frame: Your voices raise, Ye Cherubim, And Ser - aph - im To sing his praise.

Slow.

The first system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The music is written in a simple, hymn-like style with quarter and eighth notes.

Ye saints and servants of the Lord, The triumphs of his name record ; His sacred name forever bless :

The second system of music continues the melody from the first system. It features a treble clef and a 3/4 time signature. The bottom staff has a few notes marked with an 'x'.

The third system of music continues the melody. It features a treble clef and a 3/4 time signature. The bottom staff has a few notes marked with an 'e'.

Where'er the circling sun displays His rising beams, or setting rays, Due praise to his great name address.

The fourth system of music concludes the piece. It features a treble clef and a 3/4 time signature. The bottom staff has a few notes marked with an 'e'.



When life's tempestuous storms are o'er ; How calm he meets the friendly shore, Who liv'd averse to sin.

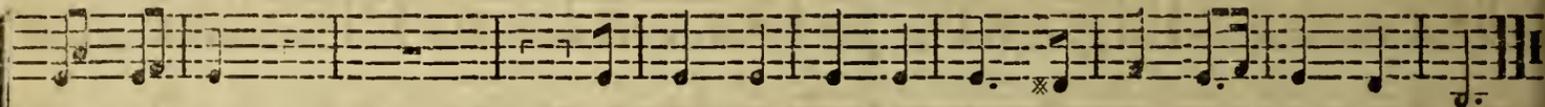


Such peace on virtue's paths attends, That where the sinner's pleasure ends, The good man's joys begin.



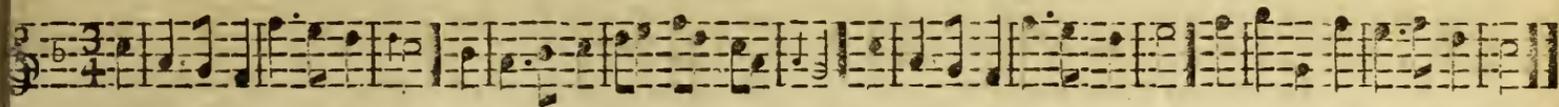
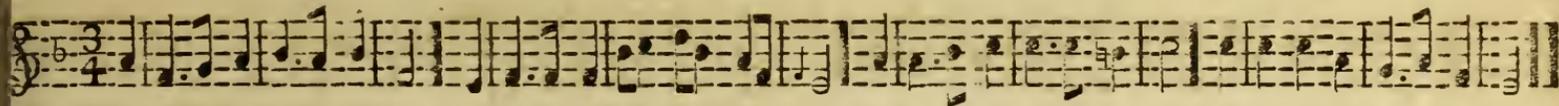


Bless'd Jesus ! how di - vine - ly bright In thee each heav'nly virtue shone ; When, for our sakes, in-

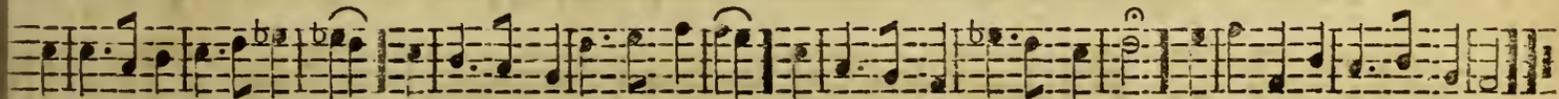
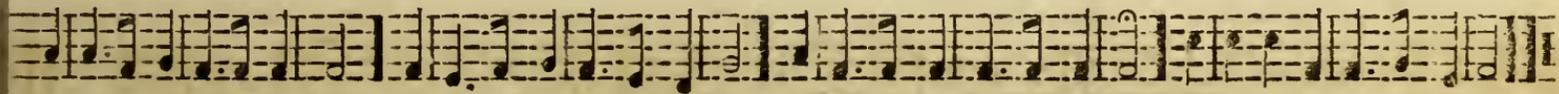
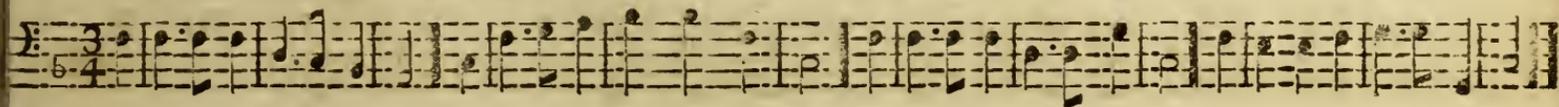


carnate here, How justly styl'd the "Holy One." How justly styl'd the "Holy One."

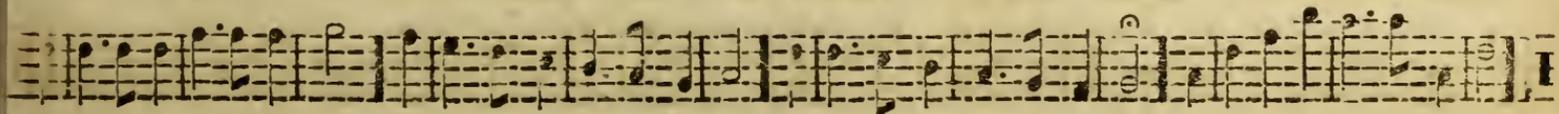




How cheerful, along the gay mead, The daisies and cowslips appear ; The flocks, as they carelessly feed, Rejoice in the spring of the year.



The myrtles that shade the gay bow'rs, The herbage that springs from the sod, Trees, plants, cooling fruits, and sweet flow'rs, All rise to the praise of my God.



Slow.

Who, of himself, can find The error of his ways? Left to himself, with daring mind, From God and heav'n he strays.

Mayhew.

L. P. M.

DR. MILLER.

Con Spirito.

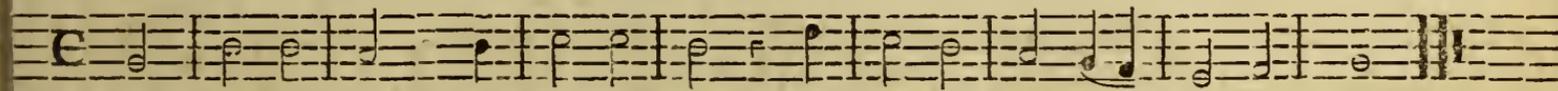
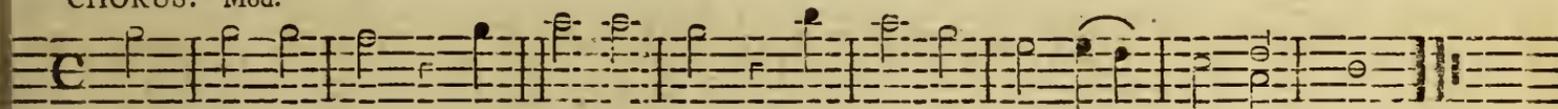
Sing to the Lord a new made song, Let earth, in one assembled throng, Her common Patron's praise resound.



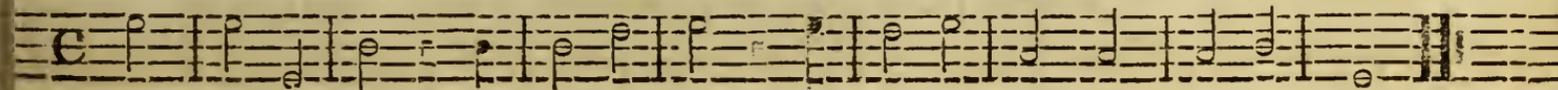
Sing to the Lord and bless his name, From day to day his praise proclaim, Who us has with sal - va - tion crown'd.



CHORUS. Mod.

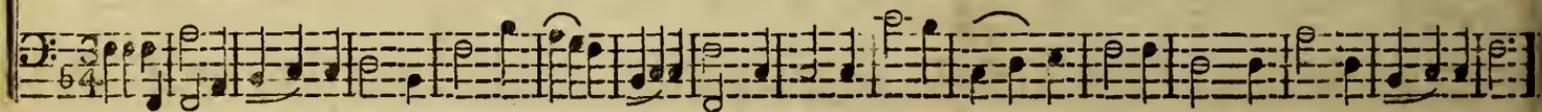


To heathen lands his fame rehearse, His wonders to the u - ni - verse.





Where shall the tribes of Adam find The fov'reign good to fill the mind ? Ye sons of moral wisdom show The spring whence living waters flow.



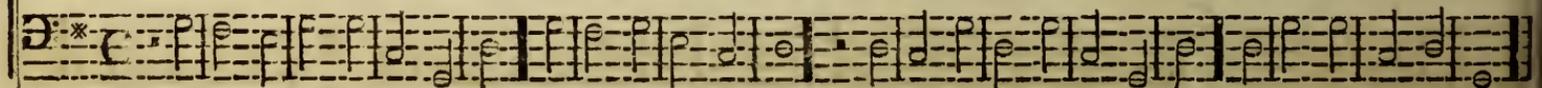
St. David's.

C. M.

J. MILTON.



Eternal Wisdom ! thee we praise ; Thee the creation sings ; With thy loud name, rocks, hills and seas, And heaven's high palace ring



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Phrasing slurs are used to group notes across measures.

Thou sacred Pow'r, in heav'n a - bove, E - ter - nal and supreme !

The second system of music continues the composition with two staves in treble and bass clefs. It maintains the same key signature and time signature as the first system. The notation includes various rhythmic patterns and phrasing slurs.

The third system of music consists of two staves in treble and bass clefs. The notation continues with similar rhythmic and melodic elements as the previous systems.

Accept the faint address we make, To thy a - dor - ed name.

The fourth system of music consists of two staves in treble and bass clefs. It concludes the piece with a final cadence, indicated by a double bar line and repeat dots.

The first system of music features a vocal line on a treble clef staff and a keyboard accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half rest followed by a quarter note G, then a half note A, and continues with a series of quarter and half notes. The keyboard accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

O praise ye the Lord ; Prepare your glad voice, His praise in the great Assembly to sing :

The second system continues the vocal line and keyboard accompaniment from the first system. The vocal line includes a half note G, a quarter note A, and a half note B, followed by a quarter rest and a quarter note G. The keyboard accompaniment maintains its rhythmic pattern.

The third system continues the vocal line and keyboard accompaniment. The vocal line features a half note G, a quarter note A, and a half note B, followed by a quarter rest and a quarter note G. The keyboard accompaniment continues with its eighth-note pattern.

In our great Cre - a - tor Let Isr'el rejoice, And children of Sion Be glad in their King.

The fourth system concludes the vocal line and keyboard accompaniment. The vocal line ends with a half note G, a quarter note A, and a half note B. The keyboard accompaniment concludes with a final chord in both hands.

The first system of music for 'Arundel' consists of two staves. The top staff is a vocal line in 4/4 time, starting with a treble clef and a common time signature. The bottom staff is a piano accompaniment line in 4/4 time, starting with a bass clef. The music is written in a single key signature and features various note values, rests, and dynamic markings.

Glory to God, who reigns above ; Let peace surround the earth : Mortals shall know their Maker's love, By their Redeemer's birth.

The second system of music continues the vocal and piano parts from the first system. It maintains the 4/4 time signature and includes various musical notations such as slurs, ties, and dynamic markings.

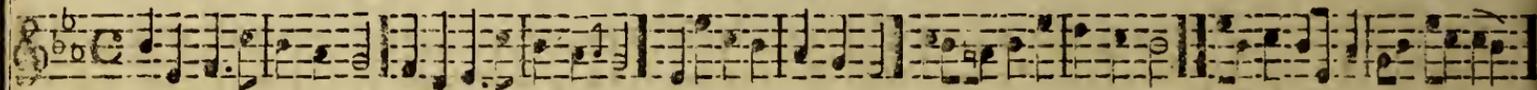
Cookham.

7s.

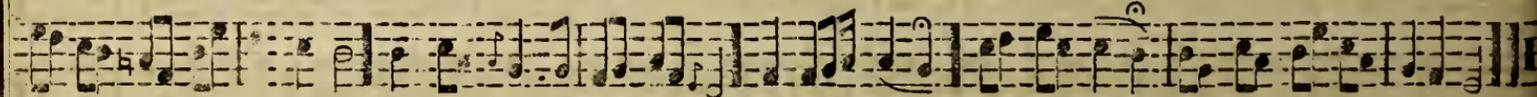
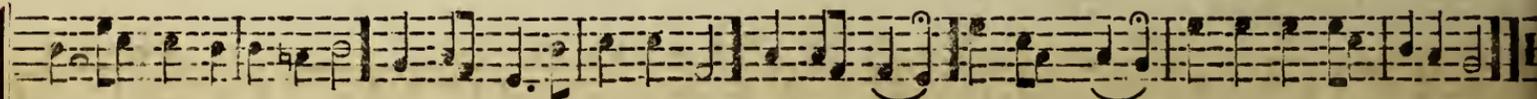
The first system of music for 'Cookham' consists of two staves. The top staff is a vocal line in 7/8 time, starting with a treble clef and a common time signature. The bottom staff is a piano accompaniment line in 7/8 time, starting with a bass clef. The music is written in a single key signature and features various note values, rests, and dynamic markings.

Praise to God, immortal praise, For the love that crowns our days ; Bounteous source of every joy, Let thy praise our tongues employ.

The second system of music continues the vocal and piano parts from the first system. It maintains the 7/8 time signature and includes various musical notations such as slurs, ties, and dynamic markings.



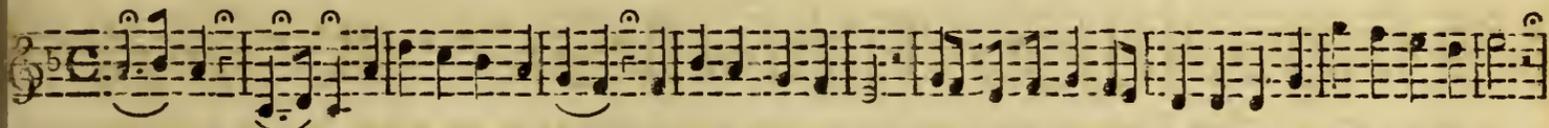
Should thine alter'd hand refrain, Th' early and the latter rain; Blast each op'ning bud of joy, And the rising year destroy; Yet to thee my soul should raise



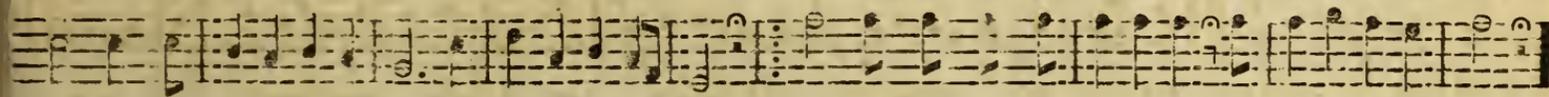
Grateful vows and solemn praise; And, when ev'ry blessing's flown, Love thee—for, Love thee—for, Love thee—for thyself alone.



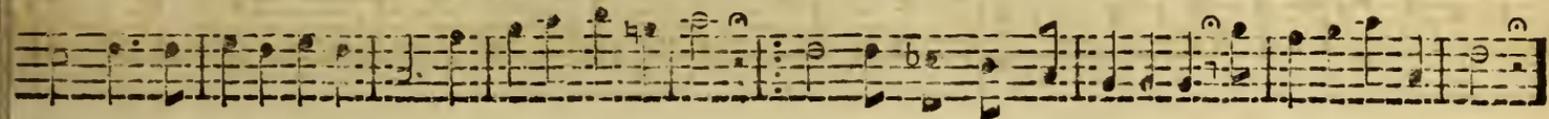
AIR. Adagio Maestoso.



Father, Father, how wide thy glory shines! How high thy wonders rise! Known thro' the earth by thousand signs, By thousand thro' the skies.



Those mighty orbs proclaim thy pow'r, Those motions speak thy skill; And on the wings of ev'ry hour We read thy patience still.



Andante gracioso.

But when we view thy great design, To save rebellious worms,

Where vengeance and compassion join In their di - vin - est forms :

Piano.

Forte.

Here the whole Deity is known; Nor dares a creature guess Which of the glories brightest shone, The justice or the grace.

Soft.

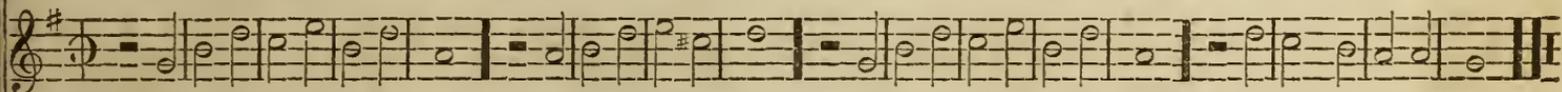
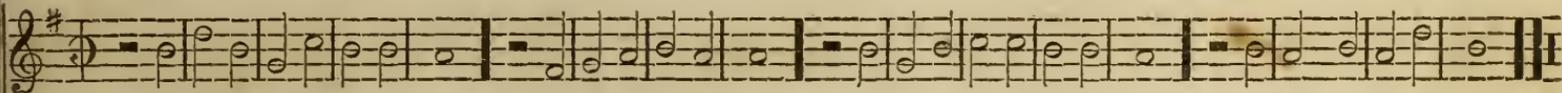
Siciliano andante.

Now the full glories of the Lamb Adorn the heav'nly plains; Bright seraphs learn Immanuel's name, And try their choicest strains. O may I

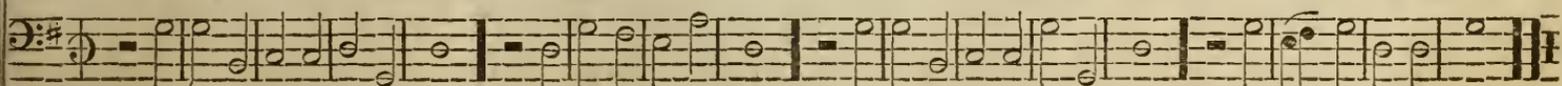
bear some humble part, In that immortal song; Wonder and joy shall tune my heart, And love command my tongue.

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Happy the heart where graces reign, Where love inspires the breast; Love is the brightest of the train, And quickens all the rest.

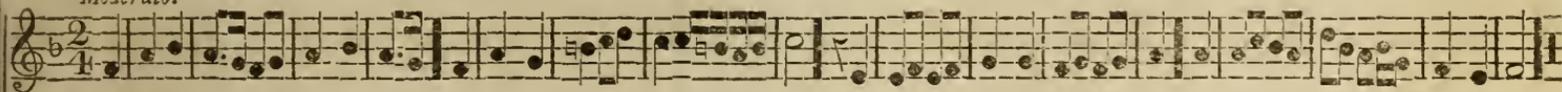


Sicilian Mariner's Hymn.

L. M.

Italian.

Moderato.



What strange perplexities arise? What anxious fears and jealousies? What crouds, in doubtful light appear? How few, alas, approv'd and clear!



Plaintive.

Your flowing urns, ye fountains, lend, To fill these failing eyes;

While mourning in the dust I bend, Till mercy bids me rise.

Happy the heart where graces reign, Where love inspires the breast; Love is the brightest of the train, And quickens all the rest.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The piece concludes with a double bar line and repeat dots.

Bray. C. M.

Williams's Coll.

The Lord to thy request attend, And hear thee in distress; 'The name of Jacob's God defend, And grant thy arms success, And grant thy arms success.

The musical score consists of three staves. The top two staves are for the vocal line, and the bottom one is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piece concludes with a double bar line and repeat dots.

O God of hosts, the mighty Lord, How lovely is the place,

Where thou, enthron'd in glory, show'st The brightness of thy face!

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and half notes.

Jehovah reigns, let all the earth In his just government rejoice ; Let all the isles with sacred mirth, In his applause unite their voice.

The second system of music consists of two staves, continuing the melody and bass line from the first system. It ends with a double bar line and repeat dots.

Bath. L. M.

Williams's Coll.

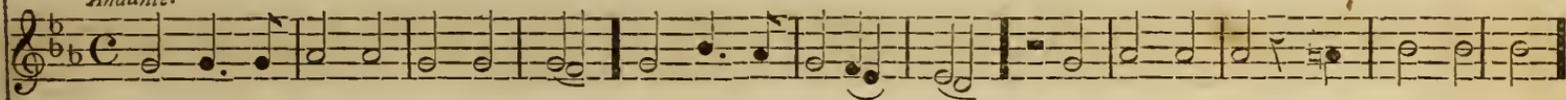
The first system of music for 'Bath' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and half notes.

For thee, O God, our constant praise In Sion waits, thy chosen seat ; Our promis'd altars there we'll raise, And all our zealous vows complete.

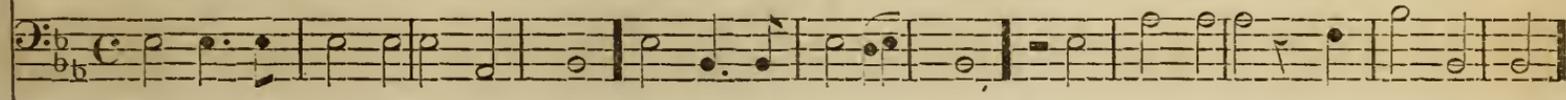
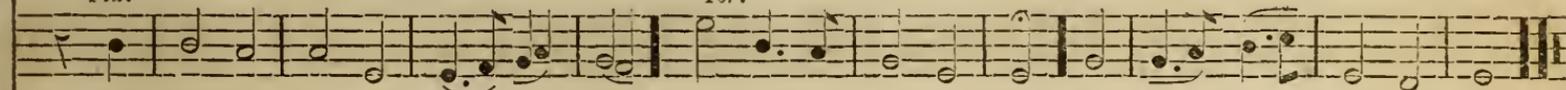
The second system of music for 'Bath' consists of two staves, continuing the melody and bass line from the first system. It ends with a double bar line and repeat dots.

O grant, my Saviour, and my friend, Such joys may gild my peaceful end, And calm my evening close; While loos'd from

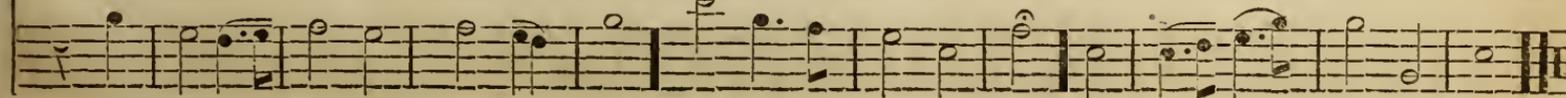
ev'ry earthly tie, With steady confidence I fly To him, from whence I rose, To him, from whence I rose.

Andante.

Night's dismal gloom once more is fled, And day returns to me; Once more I quit my peaceful bed,

*Pia.**For.*

Once more I quit my peaceful bed, And rising beauties see, And rising beauties see.



Andante.

Jesus, thy blessings are not few, Nor is thy gospel weak; Thy grace can melt the stubborn Jew, And heal the dying Greek.

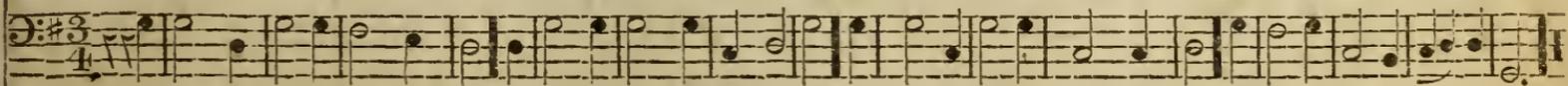
Wide as the reach of Satan's rage, Doth thy salvation flow: 'Tis not confin'd, 'Tis not confin'd to sex or age, The lofty or the low.

Praise ye the Lord; our God to praise My soul her utmost pow'rs shall raise;

With private friends, and in the throng Of saints, his praise shall be my song.

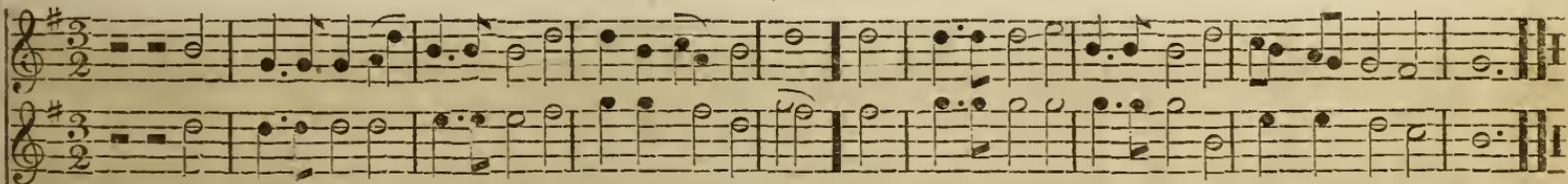


Where shall the tribes of Adam find The sovereign good to fill the mind? Ye sons of moral wisdom show, The spring whence living waters flow.

*Arlington.*

C. M.

Arne.



Let ev'ry mortal ear attend, And ev'ry heart rejoice, The trumpet of the gospel sounds, With an inviting voice.



The first system of music consists of two staves. The upper staff is a treble clef with a 3/4 time signature and a key signature of one sharp (F#). The lower staff is a bass clef with the same time signature and key signature. The music begins with a treble clef and a 3/4 time signature, followed by a key signature change to one sharp (F#). The melody in the treble staff is primarily eighth and sixteenth notes, while the bass staff provides a simple accompaniment of quarter notes.

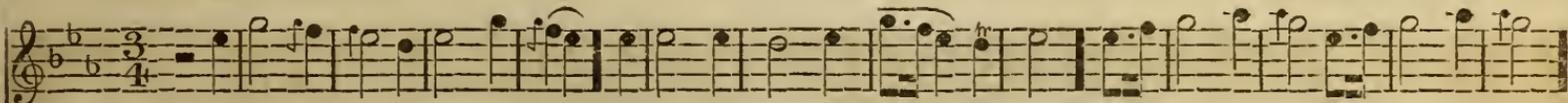
With glory clad, with strength array'd, The Lord, that o'er all nature reigns, The world's foundation

The second system of music continues the melody from the first system. It consists of two staves: a treble clef staff and a bass clef staff. The time signature remains 3/4 and the key signature is one sharp (F#). The vocal line in the treble staff continues with eighth and sixteenth notes, and the bass line continues with quarter notes.

The third system of music continues the melody. It consists of two staves: a treble clef staff and a bass clef staff. The time signature remains 3/4 and the key signature is one sharp (F#). The vocal line in the treble staff includes a triplet of eighth notes near the end of the system. The bass line continues with quarter notes.

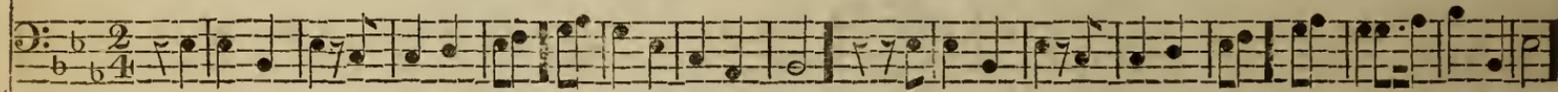
strongly laid, And the vast fabric still sustains, And the vast fabric still sustains.

The fourth system of music concludes the piece. It consists of two staves: a treble clef staff and a bass clef staff. The time signature remains 3/4 and the key signature is one sharp (F#). The vocal line in the treble staff includes a triplet of eighth notes. The bass line continues with quarter notes and ends with a double bar line.



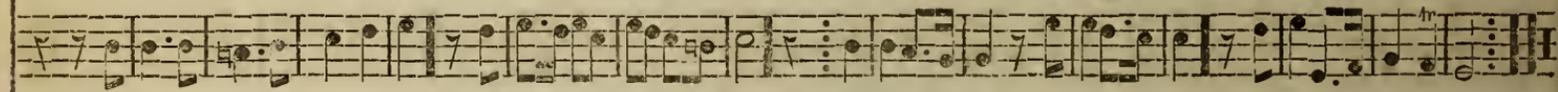
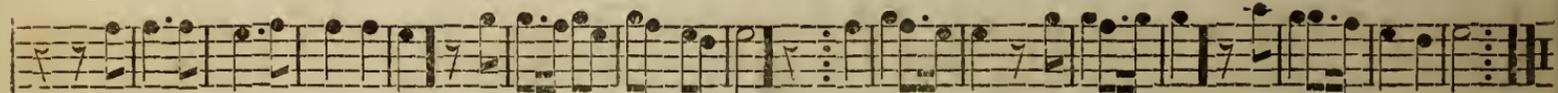


When rising from the bed of death, O'erwhelm'd with grief and fear, I see my maker face to face, O how shall I appear!

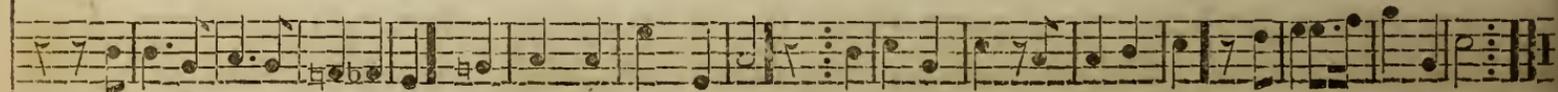


Pia.

For.



If yet while pardon may be found, And mercy may be sought, My heart with inward horror shrinks, And trembles at the thought.



Shepherds, rejoice, lift up your eyes, And send your fears away ;

News from the region of the skies, Salvation's born to-day, Salvation's born to-day.

Blest are the humble souls that see Their emptiness and poverty;

Treasures of grace to them are given, And crowns of joy, And crowns of joy laid up in heaven.

Pia.

To God the mighty Lord Your joyful thanks repeat; To him due praise afford, As good as

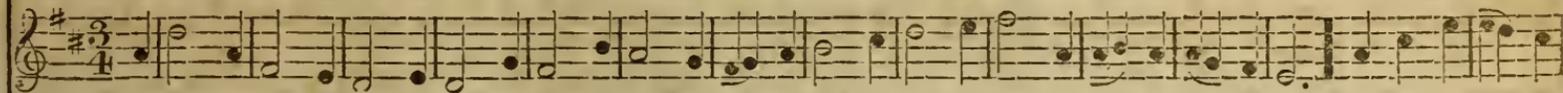
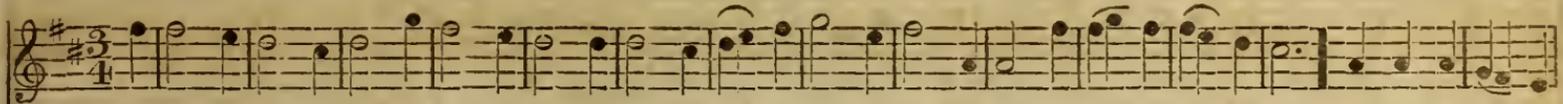
For.

he is great: For God does prove Our constant friend, His boundless love shall never end.

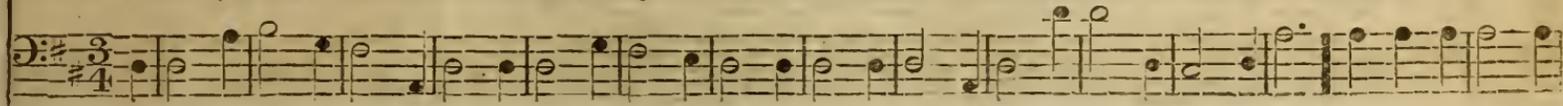
Cheerful.

Great Ruler of the earth and skies, A word of thy almighty breath

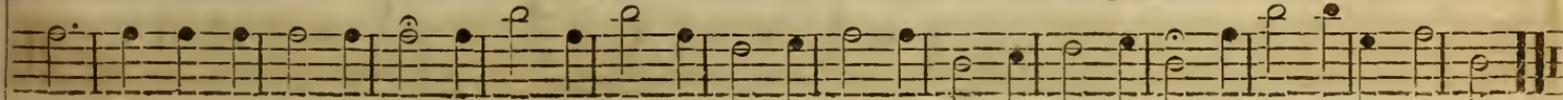
Can sink the world or bid it rise: Thy smile is life, thy frown is death.

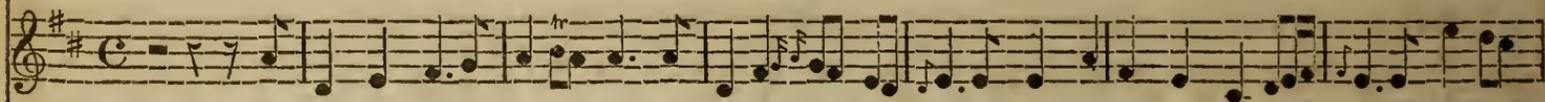
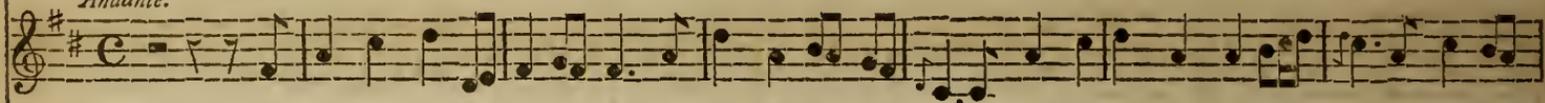


Let party names no more The Christian world o'erspread ; Gentile and Jew, and bond and free, Are one in Christ their head. Among the saints on

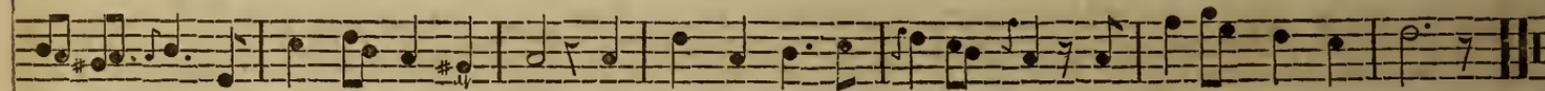
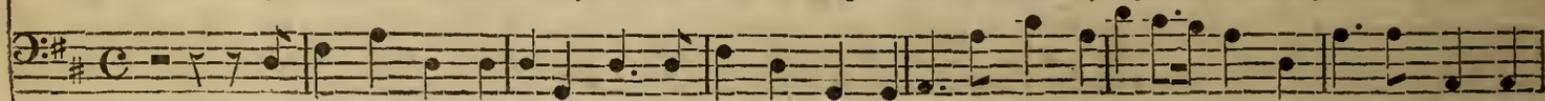


earth, Let mutual love be found ; Heirs of the same inheritance, With mutual blessings crown'd, With mutual love be crown'd.

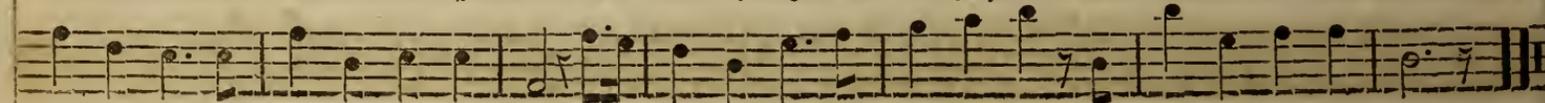


Andante.

Thy names, how infinite they be! Great Everlasting One! Boundless thy might and majesty, And uncon-



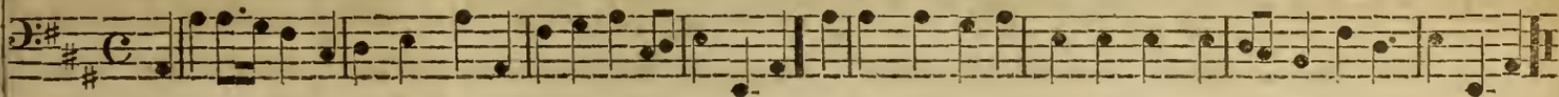
fin'd thy throne, And unconfin'd thy throne, Boundless thy might and majesty, And unconfin'd thy throne.



Animate.



Father of all, thy care we bless, Which crowns our families with peace; From thee they spring, and by thy hand, They have been, and are still sustain'd.



Munich.

L. M.

German.



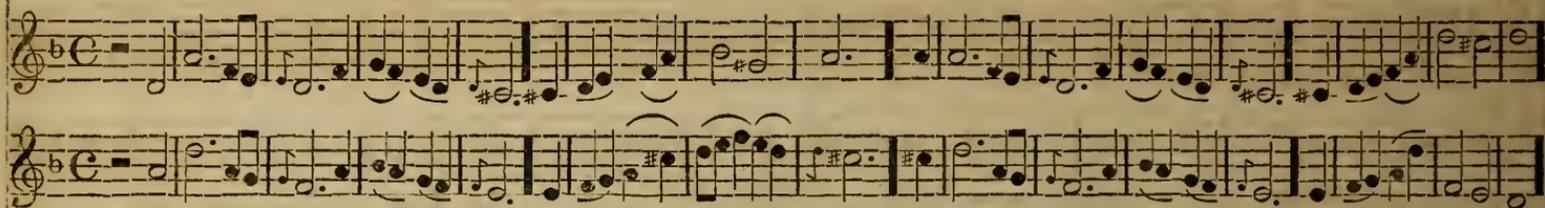
Pia.

For.

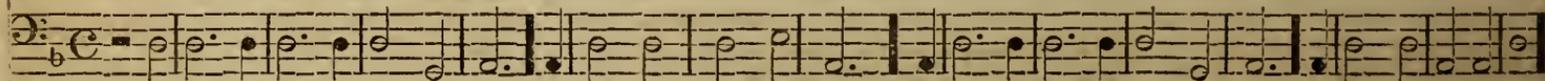


O Jesus, O Jesus, should thy cause require My blood, its heaven-born truth to seal; Me, in that trying day, inspire With thy divinely-glowing zeal.





With restless agitation tost, And low immers'd in woes, When shall my wild distemper'd thoughts Regain their lost repose!



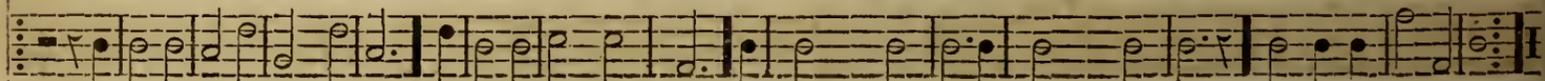
For.

Pia.

For.



Beneath the deep oppressive gloom, My languid spirits fade; And all the drooping pow'rs of life, Decline to death's cold shade.



Moderato.

Lord, didst thou send thy Son to die For such a guilty wretch as I?

And shall thy mercy not impart Thy Spirit to renew my heart?

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

Lord, hast thou wash'd my garments clean, In Jesus' blood, from shame and sin? Shall I not strive with all my pow'r, That sin pollute my soul no more?

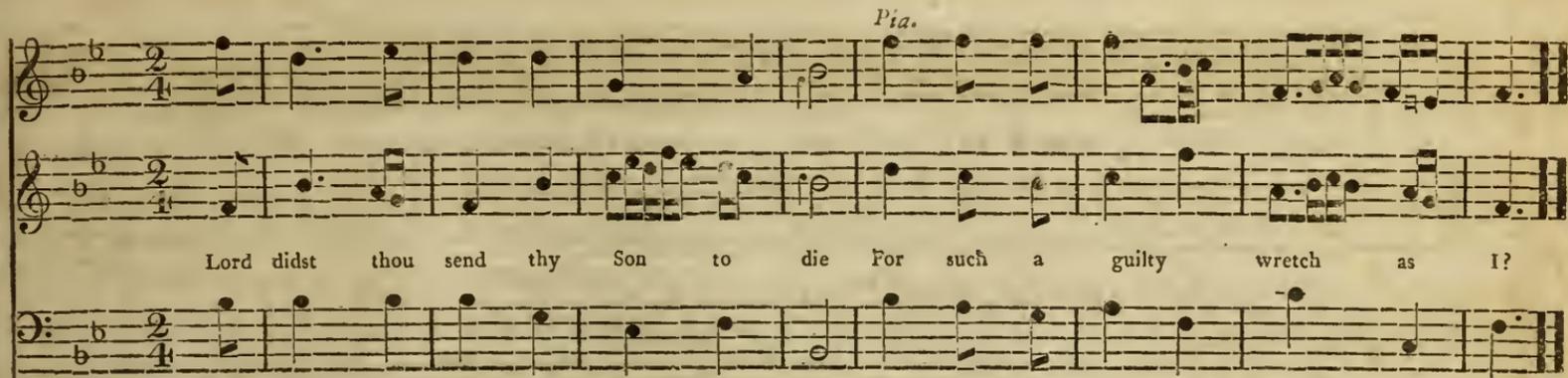
Detailed description: This system contains the second two lines of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

Moderato.

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise your songs employ, Above the starry frame, A-

bove the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise, Your voices raise, Ye cherubim And seraphim, To sing his praise.

Pia.



Lord didst thou send thy Son to die For such a guilty wretch as I?

For. *Pia.* *For.* *Pia.*



And shall thy mercy not impart Thy Spirit to renew my heart?

Behold the glories of the Lamb Amidst his Father's throne! Prepare new honours for his name, Prepare new honours for his

name, And songs before unknown. Let elders worship at his feet, The church adore around, With vials full of odours

sweet, With vials full of odours, sweet, And harps of sweeter sound, And harps of sweeter sound.

The image shows three staves of music. The top staff has lyrics underneath it. The music consists of eighth and sixteenth notes, with some triplets and fermatas. The bottom two staves are instrumental accompaniment.

Stade.

C. M.

Burney.

The image shows two staves of music. The top staff is the vocal line, and the bottom staff is the instrumental accompaniment. The music is in 3/2 time and features a key signature of one sharp (F#). It includes various note values, rests, and ornaments.

Come, let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one.

The image shows a single staff of music, likely a bass line or a single voice part. It continues the melody from the previous section, featuring a key signature of one sharp and a 3/2 time signature.

Andante. *Pia.*

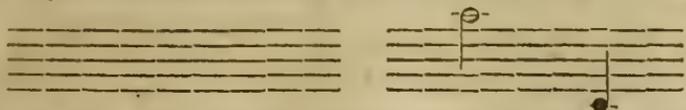
O render thanks to God above, The fountain of eternal love ; Whose mercy firm through

For.

ages past Has stood, and shall for ever last, Has stood, and shall for ever last.

Rudiments of Music.

Music is written on five lines, drawn over each other, and in the intermediate spaces, which together are called a Staff. If the notes ascend or descend beyond the Staff, short lines are added, called Ledger Lines; thus,



The lines and spaces of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the same series. The situation of these letters on the staff is governed by certain characters, called Clefs. The first, called the F Clef, placed on the fourth line, which is therefore called F, is used for the Bass only. The second is the G Clef, placed on the second line and that line is called G. This Clef properly belongs to the Treble part, or the principal Air of the piece. The third, which is called the C Clef, is generally placed on the third line, and that line is called C. This Clef is chiefly used for the Alto (or Contra Tenor.) The Clef determines the situations of the other letters on the Staff; thus,

F Clef. BASE.



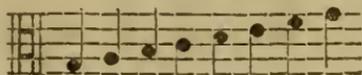
G A B C D E F G

G Clef. TREBLE and TENOR.



G A B C D E F G

C Clef. COUNTER.



G A B C D E F G

There are but seven original sounds or tones, (every eighth being the same in nature as the first;) five of which are whole tones, and two are semitones. The semitones are found between B and C, and between E and F.

In singing, to the Notes are applied the syllables, Mi, Fa, Sol, La, in the following order, viz. Above the Mi, are Fa, Sol, La, Fa, Sol, La: and below the Mi, are La, Sol, Fa, La, Sol, Fa; after which the Mi returns, either ascending or descending.

When there are neither Flats nor Sharps placed at the beginning of a tune, the Mi is on B.

If B be flat, Mi is on E.

If F be sharp, Mi is on F.

If B and E be flat, Mi is on A.

If F and C be sharp, Mi is on C.

If B, E, and A be flat, Mi is on D.

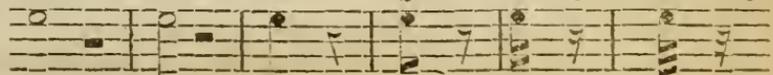
If F, C, and G be sharp, Mi is on G.

If B, E, A, and D be flat, Mi is on G.

If F, C, G, and D be sharp, Mi is on D.

The notes are six in number, viz. the Semibreve, the Minion, the Crotchet, the Quaver, the Semiquaver, and the Demisemiquaver; to each of these Notes belongs a Rest, or note of silence of the same name and duration. Their forms and proportions are as follows:

1 Semibreve = 2 Minims = 4 Crotchets = 8 Quavers = 16 Semiqu. = 32 Demisemiqu.

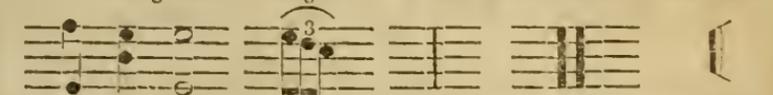


Other musical characters are the following:

1. Flat. 2. Sharp. 3. Natural. 4. Dot. 5. Slur. 6. Hold. 7. Repeat.



8. Choosing Notes. 9. Figure 3. 10. Bar. 11. Double Bar. 12. Brace.



1. A Flat, at the beginning of a tune, governs the Mi; and set before a note, sinks its sound a semitone.

2. A Sharp at the beginning of a tune, governs the Mi; and set before a note raises its sound a semitone.

3. The Natural counteracts the Flat or Sharp, restoring the note before which it is set, to its original sound.

4. A Dot after a note, adds to it one half of its original length.

5. A Slur is a curve drawn over or under those notes which are to be sung to one syllable.

6. A Hold shews that the sound of the note may be continued indefinitely.

7. The Repeat shews what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.

8. Choosing or Double Notes give the performer liberty to sing which he pleases, and both may be sung at the same time.

9. The Figure 3, over or under three notes, directs that they must be performed in the time of two of the same kind.

10. The Bar divides a tune into equal parts, according to its measure note.

11. The Double Bar, or one thick Bar, is used to distinguish the end of a strain, and to divide the lines of poetry.

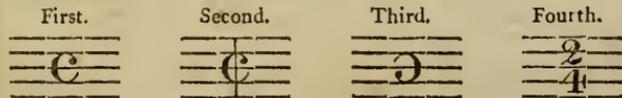
12. The Brace connects those parts of a tune which move together.

The Appoggiatura, or small Notes, Shake, &c, are left to the explanation of teachers.

OF TIME.

There are three kinds of time, viz. Common, Triple, and Compound.

Common time has four marks or modes, and is measured by even numbers, as 2, 4, 8, &c. The three first modes have a semibreve, or its equivalent, in a bar; and the fourth mode has but half that quantity. They are all accented on the first and third parts of the bar.

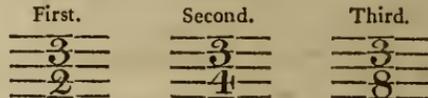


The first mode has four beats in a bar, two down and two up, and is performed in four seconds.

The second mode is beat as the first, but performed one fourth faster.
The third mode has two beats in a bar, one down and one up, and is performed in two seconds.

The fourth mode is beat as the third, but performed one fourth faster.

Triple time has three marks or modes, viz.



The first mode has three minims in a bar, each minim sounded in a second of time; and is performed with three beats to a bar, the two first with the hand down, and the last with it up.

The second mode has three crotchets in a bar; the time measured as in the first mode, but performed one fourth faster.

The third mode has three quavers in a bar; the time measured as in the preceding modes, but performed one fourth faster than the second mode.

Compound time has two marks or modes, viz.



The first mode contains six crotchets in a bar; three sung with the hand down and three with it up, in the time of two seconds.

The second mode has six quavers in a bar; performed like the first mode, but one fourth faster.

The performing of music quicker or slower, in the different modes, is regulated by directive terms, or by the judgement of the singer.

OF THE KEYS.

There are two Keys, the Major and the Minor. If the last note in the Base (which is called the key note) is next above the Mi, it is the Major key; if next below the Mi, it is the Minor key.

ALPHABETICAL INDEX.

<p>ADDISON Archdale Arlington Armley Arundel Aylesbury Bangor Barby Bath Bedford Bethesda Blendon Bray Brentford Broomsgrove Buckingham Cambridge Canterbury Carthage Carthage New Castle Street Chapel Christmas Colchester Cookham Costellows</p>	<p>Page. 15 16 59 14 43 32 26 1 53 17 33 6 51 59 26 27 45 18 13 55 60 54 63 18 43 61</p>	<p>Denmark Dunstan Elgin Evening Hymn Fountain Franklin German Hymn Great St. Paul's Great Milton Germany Green's 100th Hotham Howard Hymn 99 Islington Irish Italy Jordan Leeds Little Marlborough Litchfield</p>	<p>Page. 3 76 27 69 1 20 6 2 20 57 53 44 35 62 8 21 7 19 40 38 60</p>	<p>Lincoln Lorrain Mayhew Mear Milbank Milton Moreton Morning Hymn Munich Musick Nantwich Newark Old Hundred Oporto Parma Pelham Plymouth Plympton Poland Portugal Portsmouth Putney Silyer-Street</p>	<p>Page. 51 71 38 23 73 22 64 58 69 9 10 28 8 36 74 67 29 50 41 11 72 14 31</p>	<p>Sicilian Mariner's Hymn St. Andrew's St. Anne's St. Asaph's St. David's St. Helen's St. Martin's St. Michael's St. Paul's St. Thomas Stade Sunday Sutton Triumph Truro Tunbridge Uxbridge Vienna Wantage Wells Winchester Windsor Windsor New Worship York</p>	<p>49 25 23 56 40 34 25 42 30 31 75 52 32 65 12 70 37 24 30 11 12 29 68 12</p>
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METRICAL INDEX.



<p><i>Common Metre, Sharp Key.</i></p> <p>ADDISON 15 Archdale 16 Arlington 59 Arundel 43 Barby 1 Bedford 17 Bray 51 Cambridge 45 Canterbury 18 Carthage New 55 Colchester 18 Franklin 20 Great Milton 20 Hymn 99 62 Irish 21 Jordan 19 Lincoln 51 Mear 23 Milton 22 Newark 28 Parma 74 St. Andrew's 25 St. Ann's 23 St. Asaph's 56 St. David's 40 St. Martin's 25 Stade 76 Sunday 52</p>	<p>Vienna 24 Windsor New 68 York 49</p> <p style="text-align: center;"><i>Common Metre, Flat Key.</i></p> <p>Bangor 26 Broomsgrove 26 Buckingham 27 Elgin 27 Plymouth 29 Plympton 50 Poland 41 Tunbridge 70 Wantage 30 Windsor 29</p> <p style="text-align: center;"><i>Long Metre, Sharp Key.</i></p> <p>Bath 53 Blendon 6 Brentford 59 Castle Street 60 Denmark 3 Dunstan 76 Evening Hymn 69 Fountain 1 German Hymn 6 Green's 100th 53 Islington 8 Italy 7</p>	<p>Leeds 4 Lutchfield 68 Lorrain 49 Milbank Moreton Morning Hymn 26 Music 26 Nantwich 27 Old Hundred 27 Oporto 29 Portugal 50 Sicilian Mariner's Hymn 41 Truro 70 Wells 30 Winchester 29</p> <p style="text-align: center;"><i>Long Metre, Flat Key.</i></p> <p>Armley 53 Carthage 6 Munich 59 Putney 60 3 76</p> <p style="text-align: center;"><i>Short Metre, Sharp Key.</i></p> <p>Germany 57 Pelham 67 Silver-Street 31 St. Paul's 30 St. Thomas 31 Sutton 32</p>	<p style="text-align: center;"><i>Short Metre, Flat Key.</i></p> <p>Aylesbury 66 Little Marlborough 71 73 64 Bethesda 58 Portsmouth 9 Triumph 10 8</p> <p style="text-align: center;"><i>Particular Metres.</i></p> <p style="text-align: center;"><i>5s ana</i></p> <p>St. Michael's 49 12 11 12 Cookham 12 Hotham</p> <p style="text-align: center;"><i>8s.</i></p> <p>Uxbridge 13 69 14</p> <p style="text-align: center;"><i>Common Particular Metre.</i></p> <p>Chapel 54 Howard 35</p> <p style="text-align: center;"><i>Long Particular Metre.</i></p> <p>Costellows 31 Great St. Paul's 30 Mayhew 31 St. Helen's 32</p>
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