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SIR

I humbly beg leave to present you with the following sheets, wherein I have been solicitous to furnish all the Variety with which Psalmody abounds, in Terms adapted to general comprehension; to this End, I have, as much as lay in my Pow'r, simplified the Composition, that whatever of sweetness the Melody possess'd, it might be within ev'ry one's reach. The Tunes upon the Subject of Thanksgiving, are I think much improved, since I have been honoured with your notice; for, however we may wish to perform the duty, from the general opinion of all GOD'S Dispensations being for our Good; Yet, neither the Head or Heart oppress'd with woe, and suffering from the frowns or malevolence of a severe World, is likely to suggest to itself sounds of Joy, suited to "such as keep Holiday." But your Name Sir, and liberal Patronage, which put it into my power to fulfill the Engagements made to a long list of respectable Subscribers, enabled my grateful Heart, for the moment, to Sing the "Song of gladness among my Fellows!"

I had before been favor'd with the good wishes of many; but unhappily, good wishes only, were to me as Fair Winds to the Shipwreck'd Mariner who has neither Sail or Bark; it remain'd for you Sir, who had nothing to hope for, or fear, from the Caprice of the Multitude, and was not in the Habit of seeking for any other Advantage, from the indulgence of Natural Benevolence, than the Pleasure that such an indulgence brings with it, to Confer upon me Kindnesses which I shall remember with gratitude to my latest hour. That I may not offend your delicacy Sir by saying too much upon the Occasion, I will close this with a declaration that whatever satisfaction the Public may derive from this work it owes it to your Patronage. With the highest sense of your favor, and with the most profound Respect, I have the Honor to Subscribe myself

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Your most Obliged, and most

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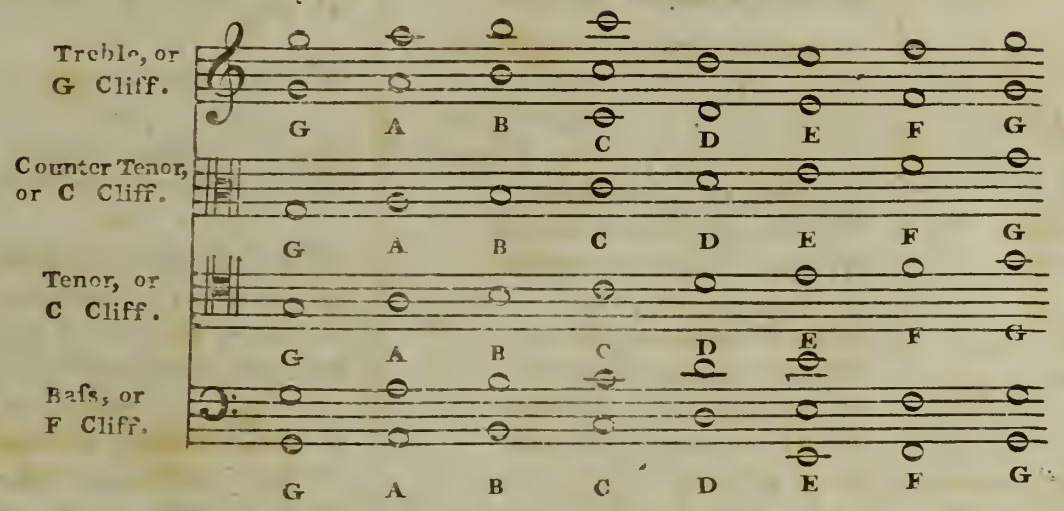
INTRODUCTION

In order to underſtand the SCIENCE of MUSIC, it is Neceſſary firſt to learn the Names of the Lines and Spaces in the different Cliffs of the GAMUT as follows.

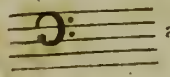
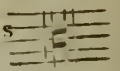
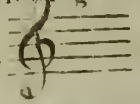
The GAMUT or SCALE of MUSIC.



The Five continued Lines in the above Scale, are call'd a Stave; the Short Lines over, and thoſe under the Five continued ones, are call'd Ledger Lines, and the Notes placed perpendicularly over and under each other, are call'd Octaves.

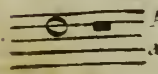
The above is agreeable to the plan of GUIARETIN; who, according to common opinion originally wrote the GAMUT from G the loweſt line of the Baſs; and it is uſual to learn it by what is call'd Solfaing: But as Solfaing is not only very intricate, but exceedingly faulty, for tis clear, that at every Modulation or alteration of the Key, the Rules for Solfaing do not hold good, no notice will be taken of its Rules in this Treatiſe.

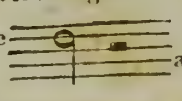
To define at large wherein the Rules are faulty would be mere waſte of time. If the GAMUT were to be Sung, and G taken for the Key Note, as the Learner would be very likely to conſider it's one Sharp or two Flats would be required to be mark'd at the beginning of the Stave; conſequently the Learner would be to encounter difficulties at his firſt outſet. It would therefore be improper that it ſhould be uſed for any other purpoſe than that of learning the names of the Lines and Spaces, agreeable to the Letters mark'd under each Note, particularly as Leſſons for tuning the Voice will be treated of in a future Page. — In Practicing the lines and Spaces in the Gamut, to prevent confuſion always count upward, beginning with the Baſs or F Cliff, in which, the loweſt line and the upper Space is G. The loweſt Space and the upper line A, and ſo on for all the reſt. Secondly proceed to the Treble, or G Cliff, where the ſecond line from the bottom and the note above the five, will be found to be G, the ſecond Space and the firſt Ledger line above the five A, &c &c &c. The C Cliffs are to be learnt the ſame way.

The next thing to be obſerved in the Gamut is the poſition of the different Cliffs. The Baſs or F Cliff is marked thus  and is commonly placed on the fourth line from the bottom. The C Cliff thus  and may be placed on any of the lines except the fifth, which removal occaſions great difficulty in reading Muſic that has this Cliff prefixed, it is therefore omitted in the following work. The Treble, or G Cliff which is the Cliff moſt familiar and moſt in uſe at preſent, is marked thus  and is always placed upon the ſecond line from the bottom.

OF Notes and CHARACTERS uſed in MUSIC.

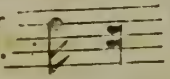
There are only Six Notes in general uſe, which with their reſpective Characters for denoting Silence are made thus.

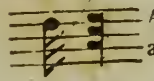

A Semibreve and it's reſt.


A Minim and it's reſt

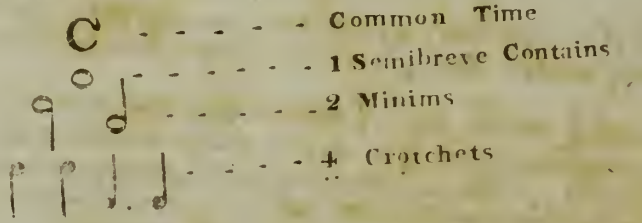
A Crotchet and it's reſt.

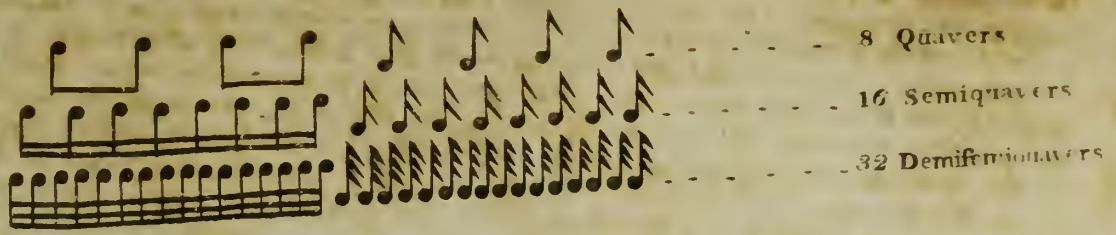
A Quaver and it's reſt.


A Semiquaver and it's reſt.


A Demiſemiquaver and it's reſt.

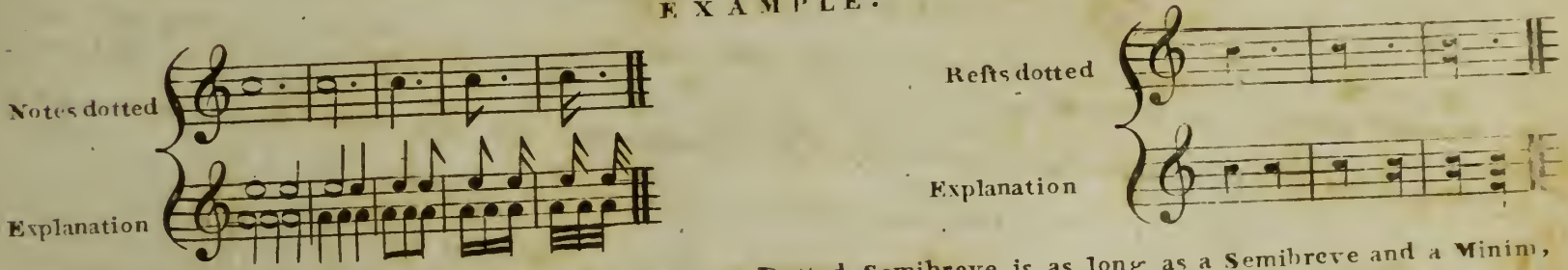
Their Proportions to each other will plainly appear by obſerving the following Scheme.





A Dot or Point, added to any Note, makes it half as long again, or added to a reſt, increaſes that one half.

EXAMPLE.



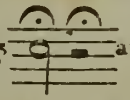
From the above Example it will appear that a Dotted Semibreve is as long as a Semibreve and a Minim, or three Minims. — A Dotted Minim as long as a Minim and a Crotchet or three Crotchets &c &c &c.

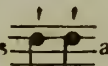
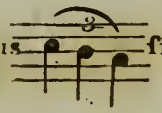
OF FLATS SHARPS &c

A Flat (mark'd thus ♭) directs that the note before which it is placed be Sung half a note lower than it's natural tone.
A Sharp (markd thus ♯) directs that the note before which it is placed be Sung half a Note higher than its Natural tone.

A Natural (Mark'd thus ♮) directs that the Note before which it is placed be Sung neither higher or lower than its natural tone: and it is uſed to contradict the Flats or Sharps placed at the beginning &c. &c. &c.

N. B. Flats or Sharps placed, at the beginning of a Tune affect every note upon that line or ſpace, throughout the whole, but when placed before any note within a Tune, they affect only ſuch notes as fall upon the line or ſpace on which they are marked for one Bar, tho' to prevent miſtake they are uſually contradicted by a Natural.

A Single Bar is marked thus and ſerves to divide the Time or meaſure. A Double Bar thus and is put to divide the Strains of Songs or Tunes. A Repeat is marked thus thus or thus Double Bars when dotted on both ſides, ſignify that both parts of the Tune are to be Repeated, and wherever the is placed it denotes a Repeat from the Note or Reſt over which it is put. A Direct is marked thus and is placed at the end of the five lines to ſhew upon what line or ſpace the following Note in the ſucceeding line will fall. A Slur thus and ſignifies when drawn over or under any number of Notes that they are to be Sung to one Sylable. A Pauſe or Stop thus  and ſhews when placed over a Note that it may be held longer than its proper length, when over a Reſt it denotes that Silence may be continued longer than is mark'd. Theſe two Characters when properly attended to, are very pleaſing, the Pauſe ſhould be increaſed and diminiſhed thus after which a profound Silence for a Moment or two, gives it a wonderful effect.

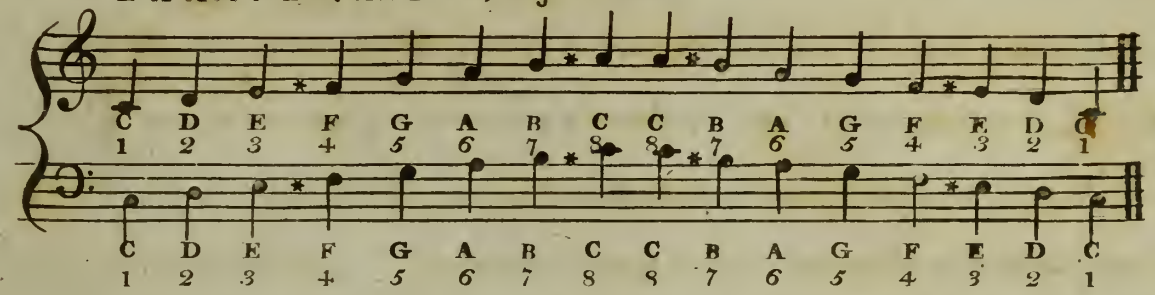
Notes with a daſh over them thus  are to be Sung very diſtinctly, and when marked over a Single note, Signifies that the performers are all to Stop ſuddenly, and remain ſilent for a moment or two longer than the Time mark'd; this in full Choruſes, has an aſtoniſhing, effect. A Figure of three marked over or under three Notes of any ſort thus  ſignifies that they are to be Sung in the time of two Notes of the ſame ſort.

OF MAJOR or MINOR KEYS.

The laſt note of the Baſs is always the Key Note; and the third from that Key Note, upwards, determines whether the Tune be in a Major, or Minor Key. — If between the Key Note and it's third, Four half tones be containd, the tune is in a Major Key: for four is a greater number than three. — If between the Key note and it's third, only three half tones be contain'd, the tune is in a Minor Key: for three is a leſs number than four.

To illuſtrate this by an Example, let us take C for the Key note in a Tune; and to ſhew where the half tones lie, we will aſcend and deſcend on Octave, or Eight notes, placing the Star * between thoſe Notes which are only half a tone from each other, and conſider all the reſt as whole tones.

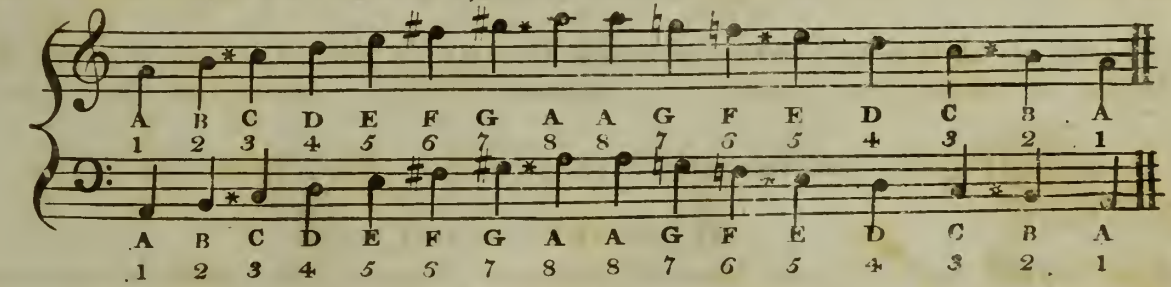
EXAMPLE. KEY of C, Major Third.



By the above Example, it is plain that from C to its third E, there are two whole tones, or four half tones, for from C to D, is two half tones, and from D to E, is two more half tones; and Conſequently the Tune is in a Major Key.

Again, let us take A for the Key note in a Tune, and to ſhew where the half tones lie, place the Star * as before, and aſcend and deſcend an Octave.

EXAMPLE. KEY of A, Minor Third.

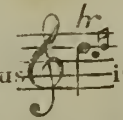
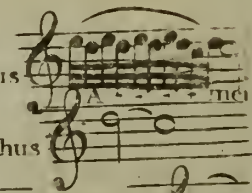


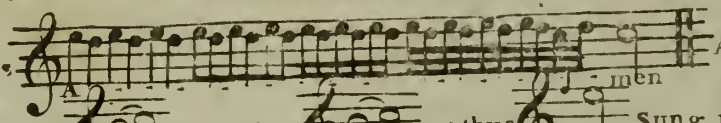
By the above Example, it is plain that from A to its third C, there will be no more than three half Tones, for from A to B, there is but two half tones, and from B to C, no more than one half tone; the tune will therefore be in a Minor Key.

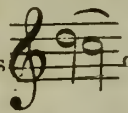
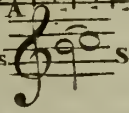
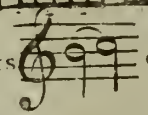
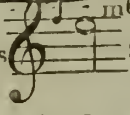
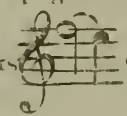
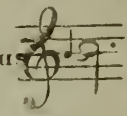
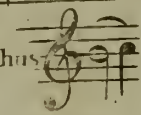
It is to be obſerved that in aſcending an Octave in the Minor Key, the Sixth and Seventh notes are to be Sharp, only, when ſucceeded by the Octave; but in deſcending they are to have their natural ſound, as in the above Example.

N.B. Let the Key Note of a Tune be what Letter it may, the half tones always lie at the ſame diſtance from it, as they do in the above Examples; that is to ſay, if the Tune be in a Major Key, the half tones will lie between the third and the fourth from the Key Note aſcending, and from the Seventh to the Octave. But if the tune be in a Minor Key, the half tones will be between the Second and the third from the Key Note aſcending, and from the Fifth to the Sixth, as in deſcending, when the Sixth and Seventh are not made Sharp.

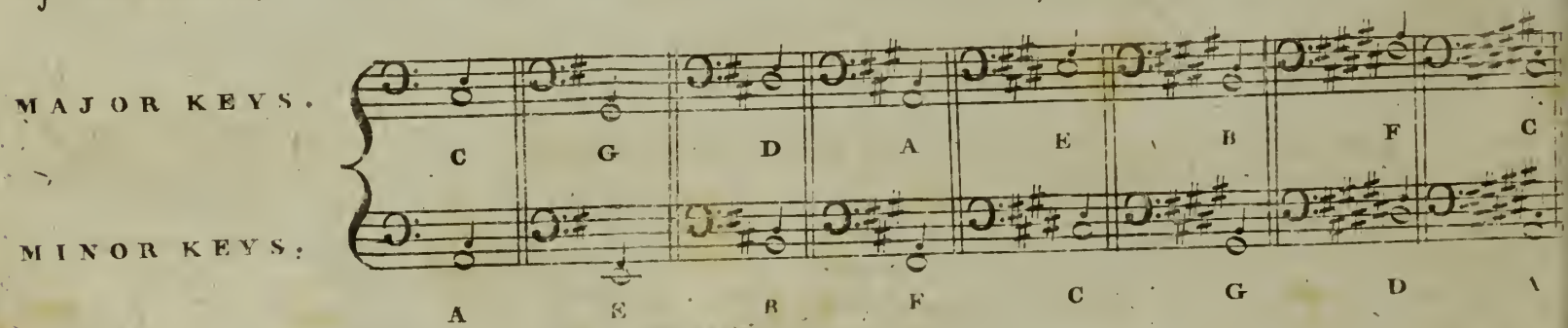
THE GRACES.

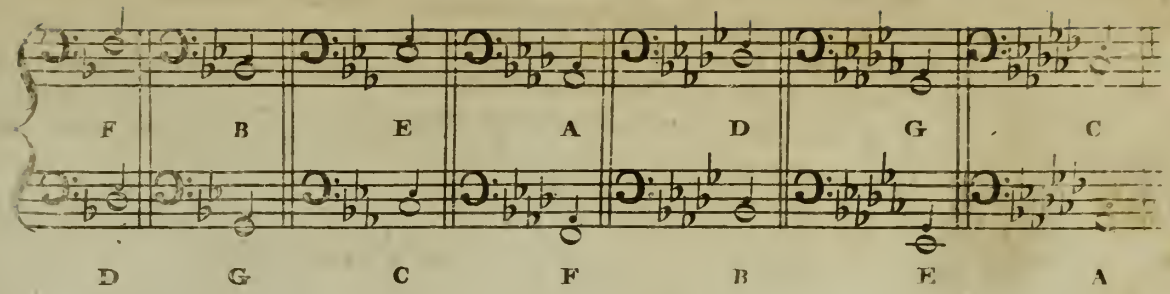
The Principle Grace in Muſic is a turn'd Shake. A Turn'd Shake is marked thus  is Sung thus 

and is to be Practiced thus  An Apogiatura marked thus

is Sung thus  or thus  Sung thus  or thus  Sung thus  or thus  Sung thus 

A TABLE of TRANSPOSITION Containing all the Keys poſsible to be uſed in Muſic, with the proper number of Flats or Sharps prefixed to each, wherein is alſo ſhewn that any number of Flats or Sharps will make both Major and Minor Key. The Semibreves are placed on the Key notes, and the ſmall Crotchets on the third above.





As the two natural Keys of C and A have been illuſtrated, we will take the Key of G with F ♯ in the above Table, and aſk what diſtance it is from G to the ſmall Crotchet upon B its third, it is plain that from G to B Natural there will be contain'd in all four half tones, for from G to A will be two half tones, and from A to B two more half tones: the tune will of conſequence be in a Major Key. Again we will take the Key of E with F ♯ under that of G in the above Table, and if we aſk what diſtance it is from E to G its third, we ſhall find there will be no more than three half tones, for from E to F ♯ there are but two half tones, and from F ♯ to G there is no more than one half tone; and conſequently the tune is in a Minor Key.

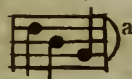
N. B. Take any Letter in the Stave of Major Keys in the above Table, and that in the Stave of Minor Keys exactly under it, and it will appear upon examining the third upwards, notwithſtanding the number of Flats or Sharps, that the half tones always lie at the ſame diſtance from the Key note as they do in the Key of C and A, or that of G and E.

OF TIME.

Time, which may in ſome reſpects be conſider'd like Money, not becauſe it is as eaſy to obtain the one as the other, but becauſe both, notwithſtanding that they are very generally coveted, are very generally waſted, is in Muſic of great Conſequence; for however the miſmanagement of it may be excuſed in many other affairs, in Muſic, a want of nice attention to it, is unpardonable; we will therefore employ a few lines in endeavouring to make Time in Muſic be well underſtood; in the Hope, that when it is become an intimate acquaintance, it will have a ſucceſsful claim to our particular care.

The Note in Muſic that it requires the longeſt Time to ſound (amongſt thoſe commonly uſed) is a Semibreve, from which all the other Notes take their Meaſure; as, whatever time the Semibreve employs, a Minim employs

half as much; and therefore $\frac{1}{2}$ ſtands for one Minim, $\frac{2}{2}$ for two Minims, and $\frac{3}{2}$ for three Minims. A Crotchet employs one quarter of the time of a Semibreve, and therefore $\frac{1}{4}$ ſtands for one Crotchet, $\frac{2}{4}$ for two Crotchets, $\frac{3}{4}$ for three Crotchets. &c. &c. A Quaver employs the eighth part of the time of a Semibreve, and therefore $\frac{1}{8}$ ſtands for one Quaver, $\frac{3}{8}$ for three Quavers, $\frac{6}{8}$ for Six Quavers &c &c.

Now Time, in Muſic, which is ſaid to be of two ſorts **COMMON TIME** and **TRIPLE TIME**, means the portion of a Semibreve contain'd in what is call'd a Bar (by Bar we underſtand the number of Notes containd between two perpendicular lines thus  and every Bar in a Tune is to contain exactly the Quantity that is regiſter'd at the beginning of the Line or Tune. If at the beginning of the Tune this Mark is put $\frac{1}{2}$ or this $\frac{2}{4}$ it ſhews that every Bar in the Tune Contains the Quantity of half a Semibreve; If this mark be put $\frac{3}{4}$ or this $\frac{6}{8}$ it ſhews every Bar in the tune to Contain the Quantity of three quarters of a Semibreve, equal to three Crotchets or Six quavers.

It is call'd **COMMON TIME** when this mark is put at the beginning of a Tune or Line C, or this ¢, or this $\frac{O}{}$, each of theſe ſhews that every Bar in the Tune Contains notes which will employ exactly the Quantity of Time that a Semibreve employs: Alſo, Whenever the mark at the beginning of a Tune ſhews that every Bar is to Conſiſt of an **EQUAL** Number of **ANY** Notes; as $\frac{2}{4}$ meaning that the Bar is to Contain exactly as much as two Crotchetts, or $\frac{12}{4}$ twelve Crotchets or $\frac{12}{8}$ twelve Quavers, or $\frac{6}{4}$ Six Crotchets, or $\frac{6}{8}$ Six Quavers, it is call'd **COMMON TIME**.

It is calld **TRIPLE TIME** when the mark at the beginning of the Tune or Line ſhews that every Bar in the tune is to Conſiſt of an **UNEQUAL** number of notes, as $\frac{3}{2}$ meaning that the Bar is to contain exactly as much as three Minims, or $\frac{3}{4}$ three Crotchets, or $\frac{3}{8}$ three Quavers, or $\frac{9}{4}$ nine Crotchets, or $\frac{9}{8}$ nine Quavers.

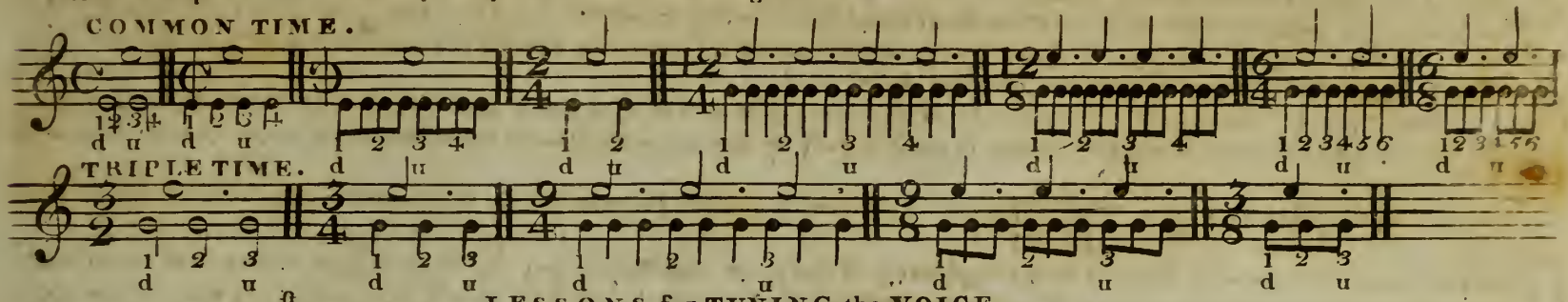
That the learner may acquire a habit of employing exactly the Same Quantity of Time in every Bar of the ſame tune, let him accuſtom himſelf to divide the Bar equally into thirds, or fourths. If Common Time, every Bar muſt be divided into fourths. If Triple Time, into thirds; and when this is done, it will be proper for him to meaſure it by putting down his Hand, or the Toe of his foot, when he begins every Bar, and by raiſing it, if the tune be mark'd for Common Time, when he begins the Second half of the Bar.

But if the Tune be marked for **TRIPLE TIME**, he muſt put down his Hand, or Toe, at the beginning of the Bar, and continue it down till he has Sung two thirds of the Bar; then, when he begins the third third of the Bar, he muſt raiſe it up, and this may be practiced without Singing, by Counting leiſurely if Common time, One two three four, letting the Hand, or Toe, be down while the one and two be Counted, and up while three four.

If Triple Time, by counting only One two three, letting the Hand or Toe be down while the one and two be counted, and up at three.

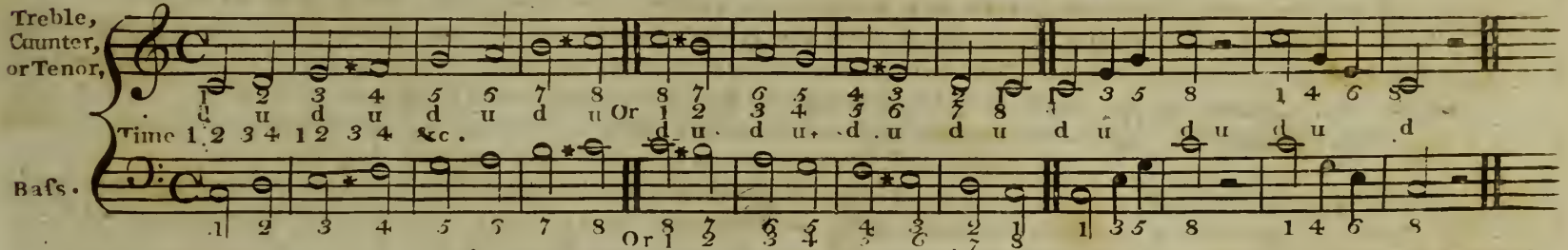
N.B. The Hand or Toe in both Common and Triple Time is to be put down at the beginning of every Bar.

But as "Example draws where precept fails" the following Scheme is added.



LESSONS for TUNING the VOICE.

LESSON I. KEY of C.



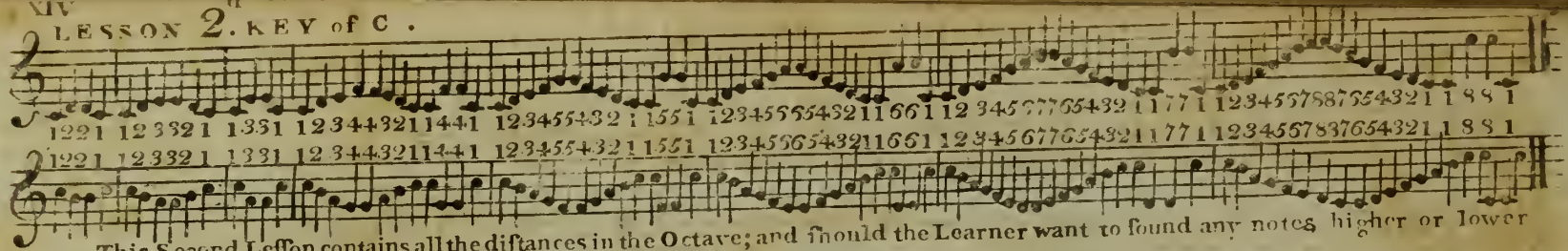
This Lesson which ought to be learnd perfectly before any other is attempted, will be a sufficient Guide for Treble, Counter, Tenor, & Bass Voices, in learning to count the Octave or eight notes, both in Tune and Time. — The Stars are placed, to shew where the half tones lie; as F is naturally only half a tone distant from E, and C is naturally only half a tone distant from B. — The letters d, and u, are put, to shew when the hand or Toe should be down or up, in measuring time; agreeable to the directions already given.

To make a proper use of this Lesson the Learner should have a Tuning Fork in the Key of C. That will furnish him with the first note, from which he must endeavor to Count an Octave upwards; taking notice where the half tones lie, and trying whether his Eighth be agreeable to the Sound of his fork. The same Fork, when he can count this Octave in tune, will supply him with any other, for he may count from C to F or G, and then let the F or G be the beginning of a new Octave; and by the same means he may find the Key note of any Lesson or Tune, for the Fork will furnish C, then, attending properly to the Flats or Sharps mark'd at the beginning of the Stave, let him Count from C upwards or downwards till he come to the Key note of that tune.

A Learner's great aim should be Counting in tune, and it is the only method recommended in this work for finding distances; But if he have not an natural facility of delivering just sounds, for which his voice must be blamed, or of judging when they are so, which is the fault of his Ear, he ought to practice under a careful and skilful master: this will have a surprising effect in correcting, and even in forming both a Voice & Ear, as the Author Can safely assert upon his own past experience, and will be happy to prove to any Lady or Gentleman by his future attend-

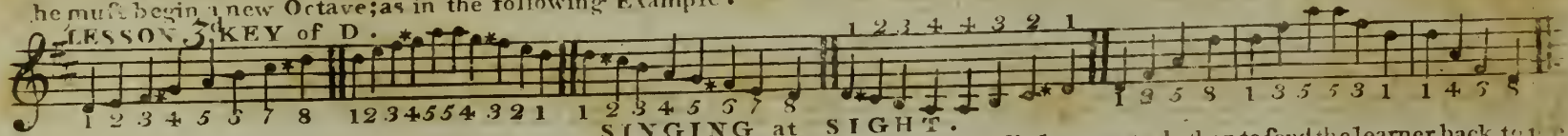
ance

LESSON 2d. KEY of C.



This Second Lesson contains all the distances in the Octave; and should the Learner want to sound any notes higher or lower he must begin a new Octave; as in the following Example.

LESSON 3d. KEY of D.



SINGING at SIGHT.

This is the great end, at which all hitherto said has Chiefly aimd; and here we have little more to do, then to send the learner back to several parts he has been already taught: for he that would sing a tune at Sight, must know how to measure the Time, and must know the Key note, with its third, fifth, and Octave. But how to measure time, was shewn Page eleven. to find the key note in Page Eight. and what third, fifth, or any other distance can there be, that is not to be found by counting in the Major Key, as in the above Lessons for distances, and in the Minor Key agreeable to the Example of the Octave, Page Nine. No Common tune will be difficult, to a person who has those Rules well grounded in his memory. However, that the Book may not even appear defective, in a matter considerd of so great consequence amongst Singers, it will be proper under this head to set down, at least, the requisites for Singing at Sight, which are these.

The 1st requisite is a readiness in understanding the time markd at the beginning of a tune, whether it be Common, or Triple.
2d . . . . . in perceiving the affect of the Flats or Sharps.
3d . . . . . in finding the Key note; whether it be Major or Minor; and in excercising both Voice and Ear in sounding the thirds, fifths, and Octaves; which will render any other distance in the tune easy.

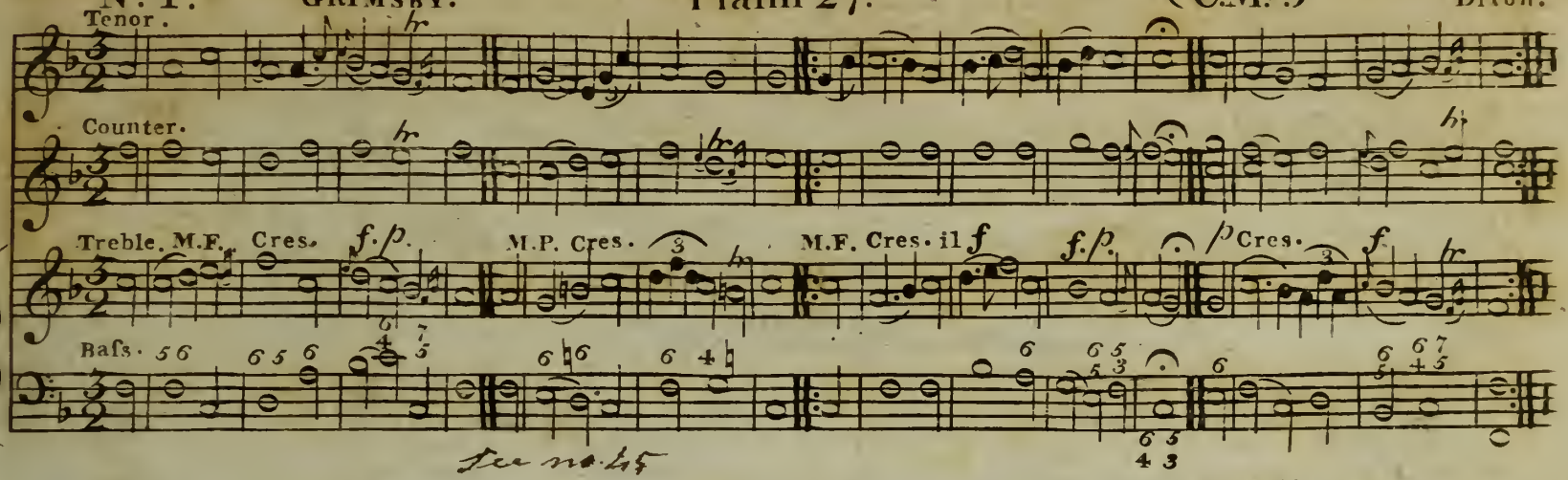
The readiness here required is to be gaind by Careful and frequent practice in the foregoing Rules. A Quick Eye, a good Ear, and a Retentive Memory, have been Considerd as essential requisites, But, properly Speaking, the Organ, itself only, is the gift of nature, and its Perfection, must be a Consequence of either accident, close application, or skilful instruction: and it ought no more to be wonderd at, that the Voice and the Ear, when uninform'd, are unequal to the task of Singing, than that the fingers do not write, or the feet dance, without the assistance of a Master.

DIRECTIONS as to the MARKS &c.

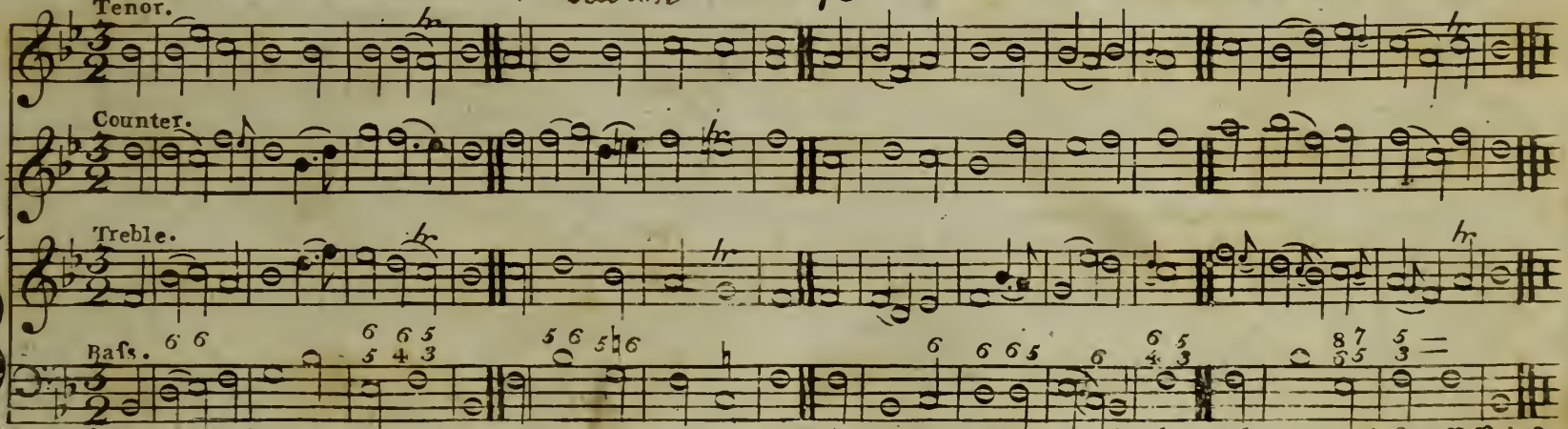
The Principal Melody, throughout the whole, is written next above the Bass, and ought to be Sung by Treble Voices. The Star * is put over those parts which are Compos'd, or have been corrected, by the Author. This .||. denotes a repetition of a line. This .|. that part of the line is to be Repeated. F. Forte, or Loud. M.F. Mezzo Forte, or half Forte. F.F. Fortissimo, or very Loud. P. Piano, or Soft. M.P. Mezzo Piano, or half Piano. P.P. Pianissimo, or Soft as possible. F.P. placed together shew expression. S.F. Sostenuto, or to sustain the Sound. Cres, il, F. increase the Sound to Forte. C.M.r. Common Measure Major Key. C.M.b. Common Measure Minor Key. L.M.r. Long Measure Major Key. L.M.b. Long Measure Minor Key. S.M.r. Short Measure Major Key. S.M.b. Short Measure Minor Key. P.M.r. Peculiar Measure Major Key. P.M.b. Peculiar Measure Minor Key.

*. If any part of the work should appear not clearly intelligible the author will be happy to explain it, upon being applied to: and he flatters himself with a hope that the manner in which he has treated the Subject, will sufficiently recommend him as an Instructor, to any Lady or Gentleman inclined to study Music, either as an ART or SCIENCE.

N.o 1. GRIMSBY. Psalm 27.th (C.M.♯.) Dixon.



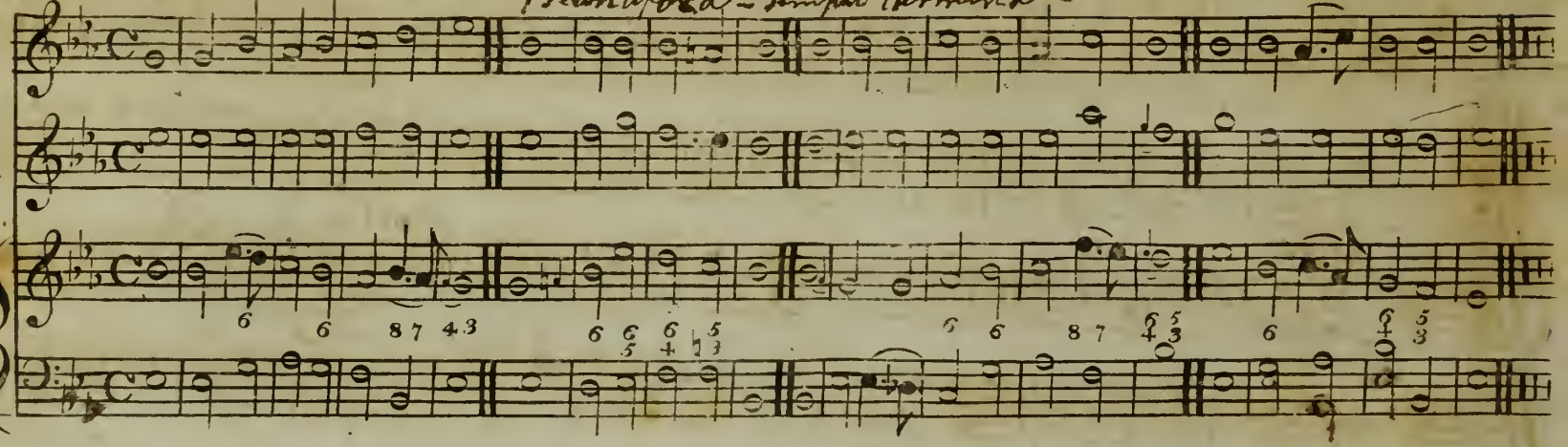
N.o 2. SWINDERBY. See Newton Psalm 75.th (C.M.♯.) T. Jackson.



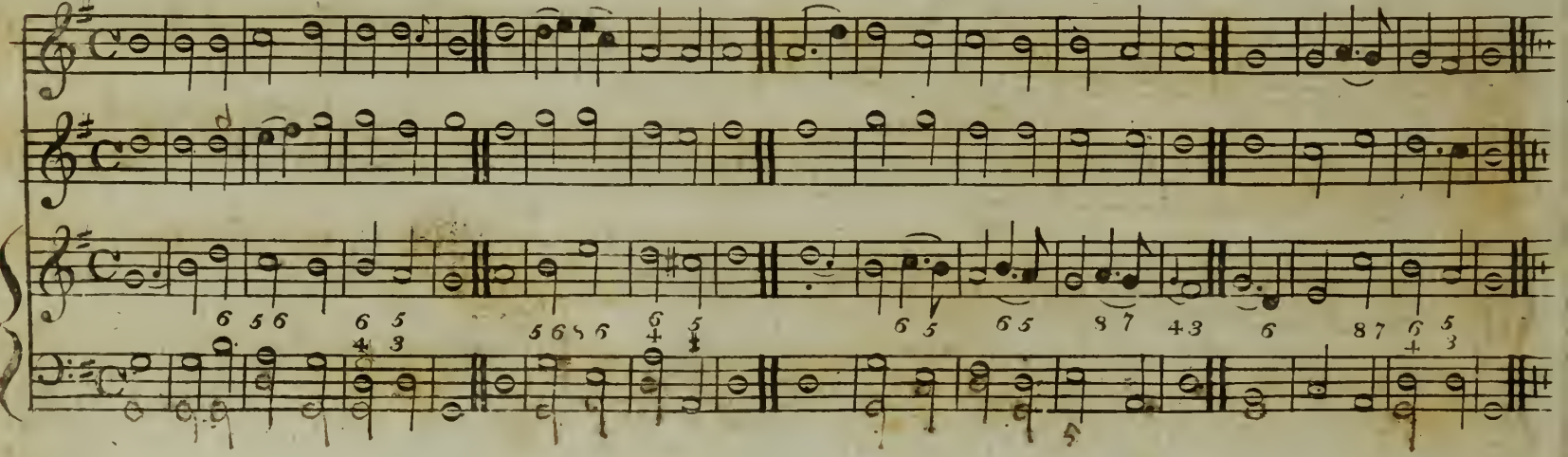
N.B. The Tunes in this book are all numbered, and if the Clerk after naming the Psalm or Hymn were to mention the Number or Page, those possessed of this Work might immediately turn to the Tune and join him in singing the praises of God "with Understanding".

No. 3. NEWARK. Pfalm 99th (C.M.♯.) T. Jackson.

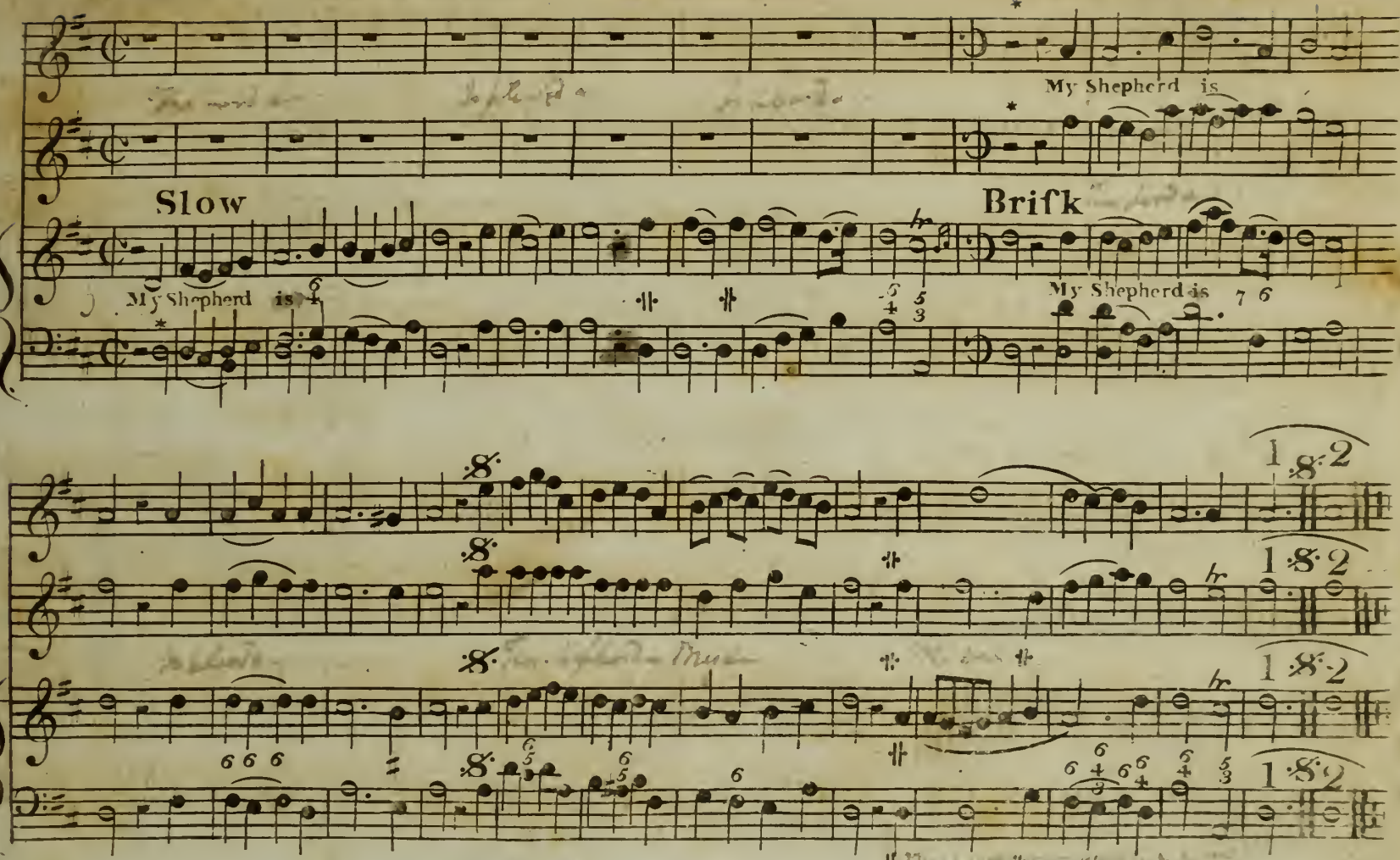
Blandford - Simphi Carmina -

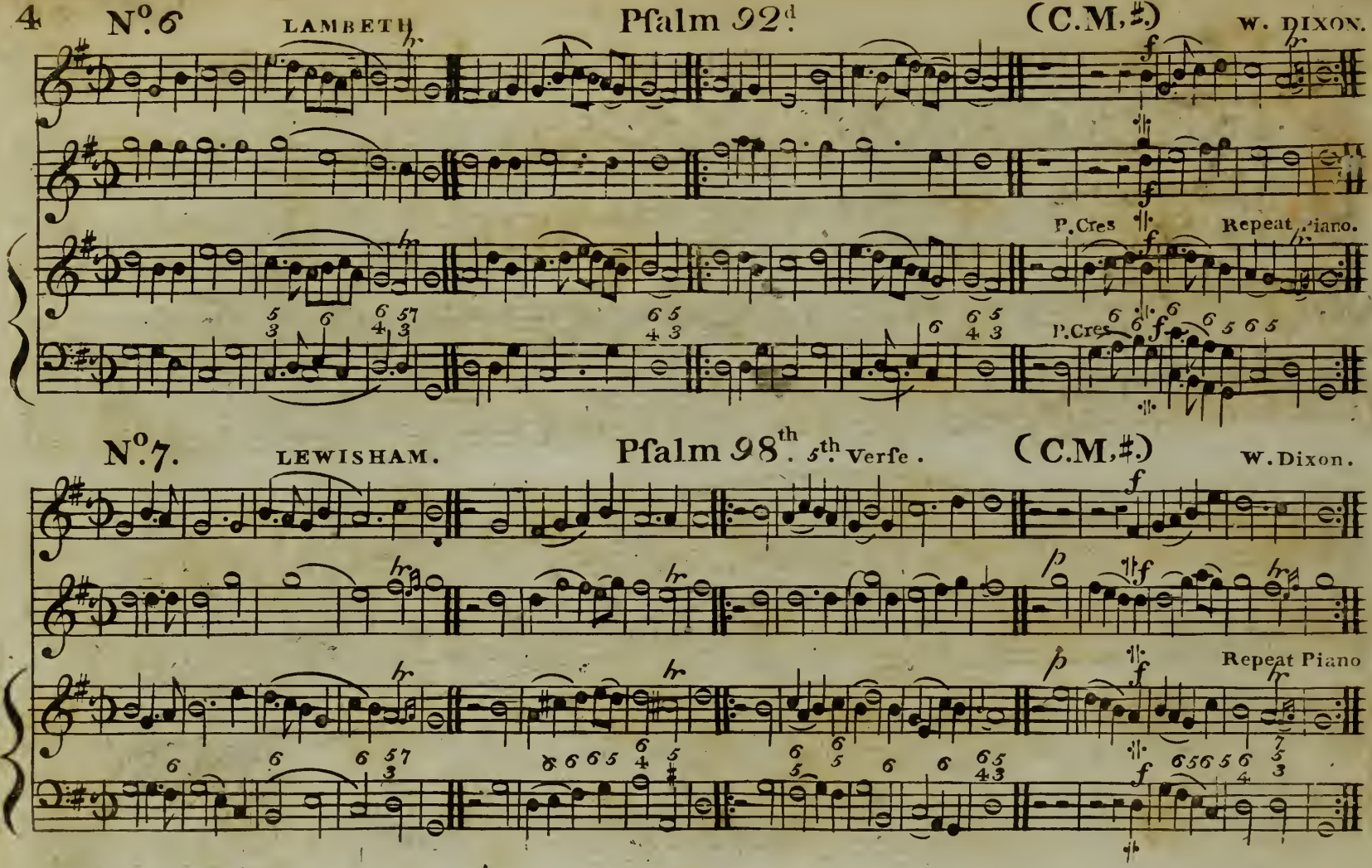


No. 4 SOUTHWELL. Pfalm 8th. (C.M.♯.) T. Jackson.

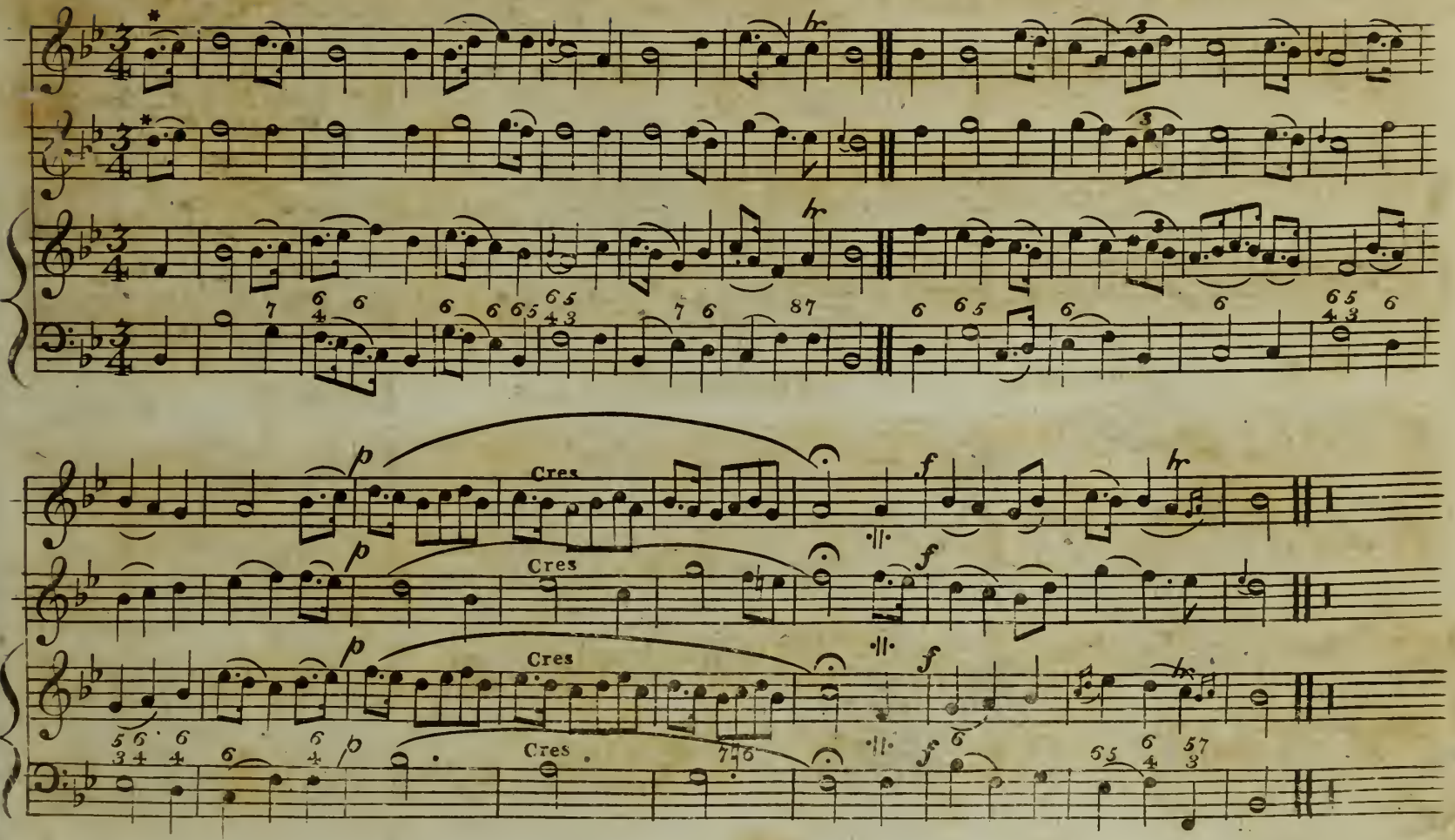


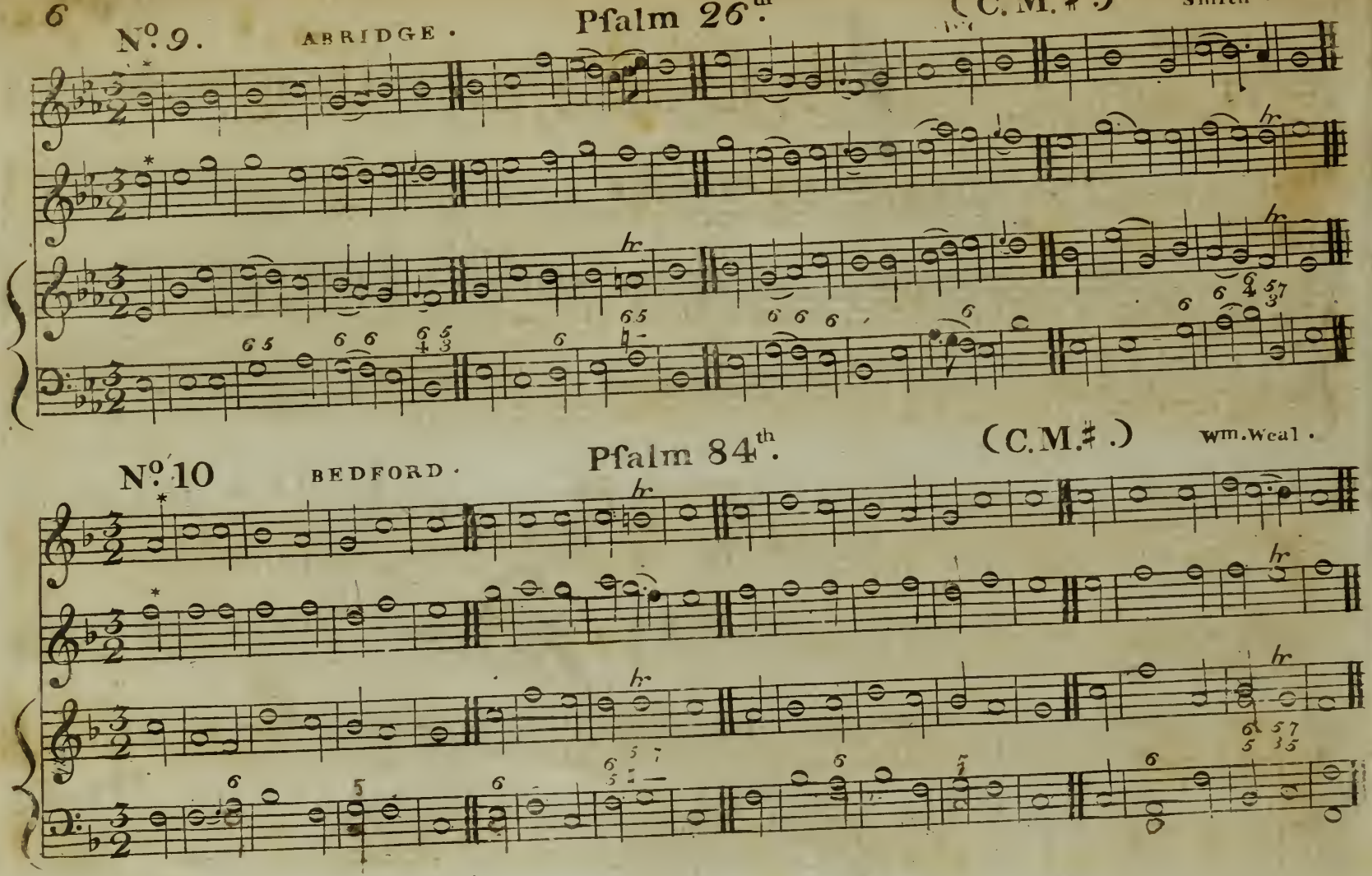
No. 5. ORANGE STREET Pfalm 23d. (C.M.=)




N°.6
LAMBETH
Pfalm 92d.
(C.M.♯)
W. DIXON.
P.Cres
Repeat Piano.
P.Cres
N°.7.
LEWISHAM.
Pfalm 98th. 5th Verfe.
(C.M.♯)
W.Dixon.
Repeat Piano

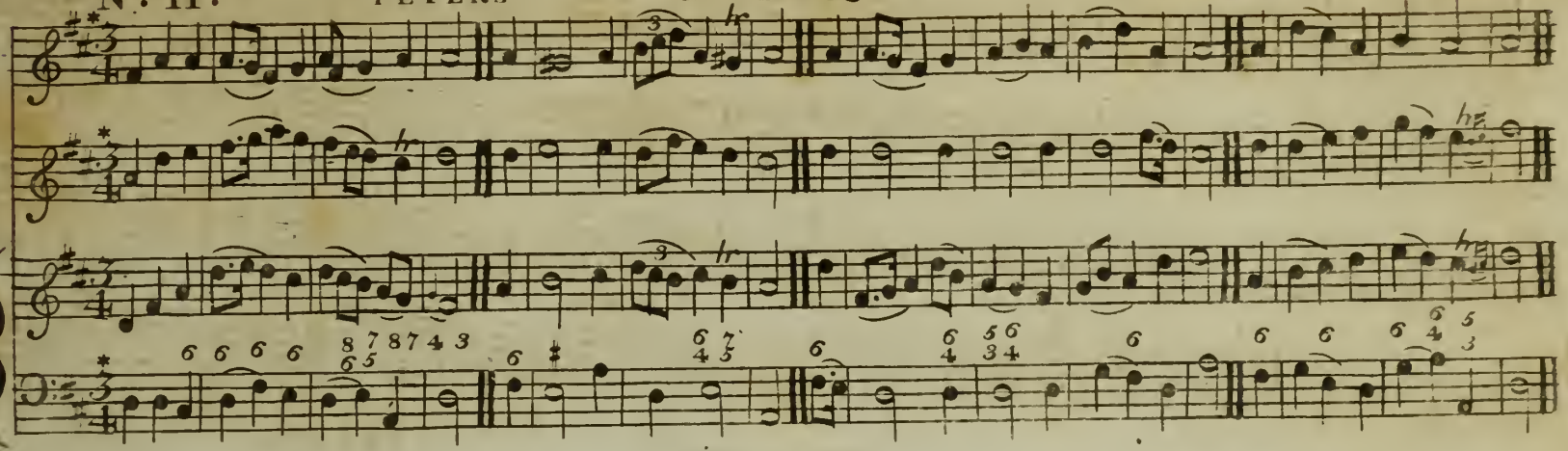
N.º 8. CLIFTON Pſalm 16th N V verſe 5th (C.M.♯.)



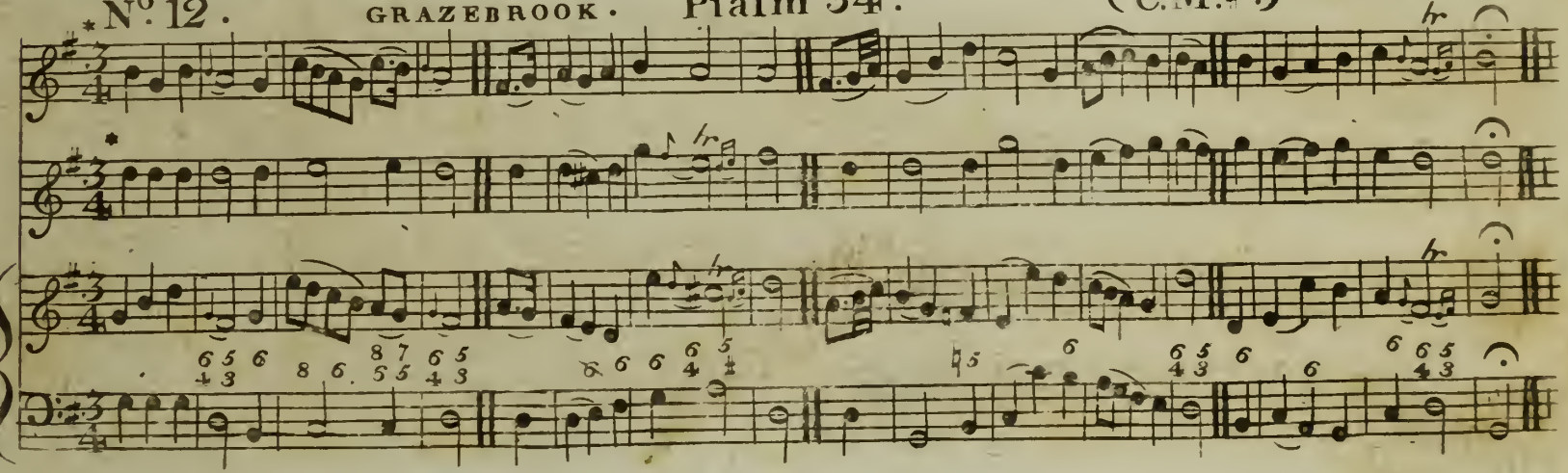

No. 9. ABRIDGE. Pfalm 26th. (C.M.♯.) Smith.
No. 10 BEDFORD. Pfalm 84th. (C.M.♯.) wm. Weal.

Braintree

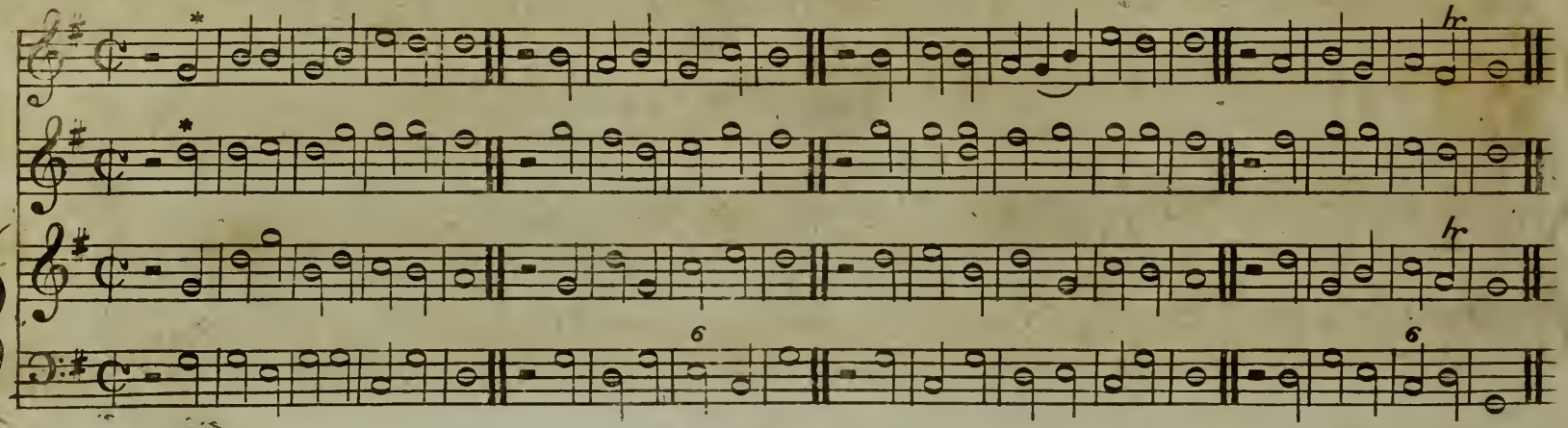
No. 11. PETERS. Psalm 33d. (C.M.♯.)



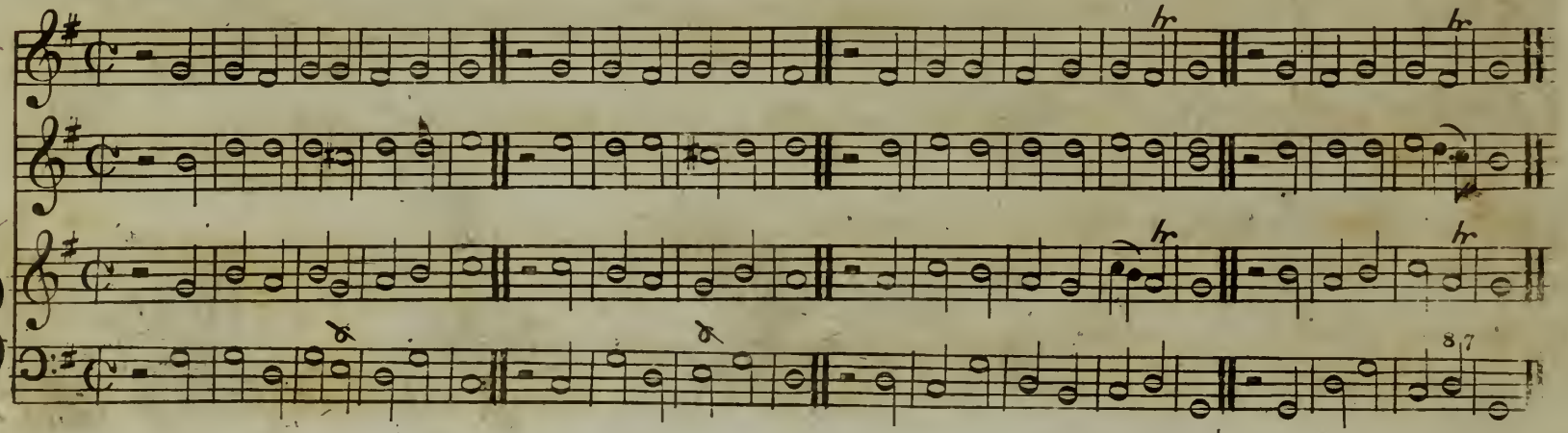
No. 12. GRAZEBROOK. Psalm 34th. (C.M.♯.)



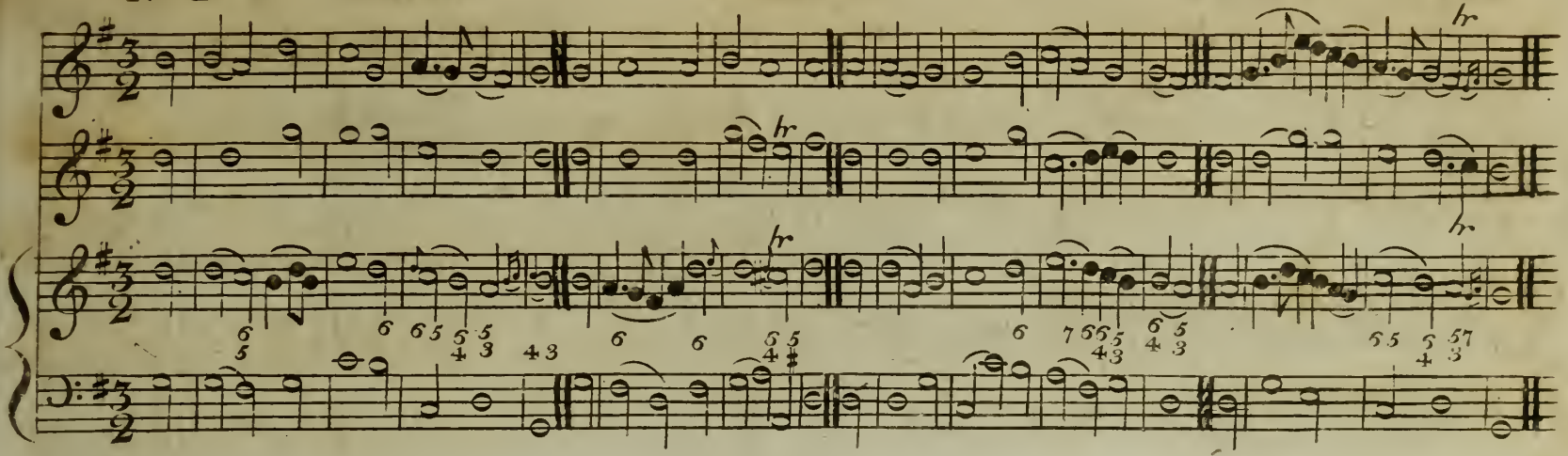
N°. 13. St. David's. Pfalm 48th (C.M.♯.)



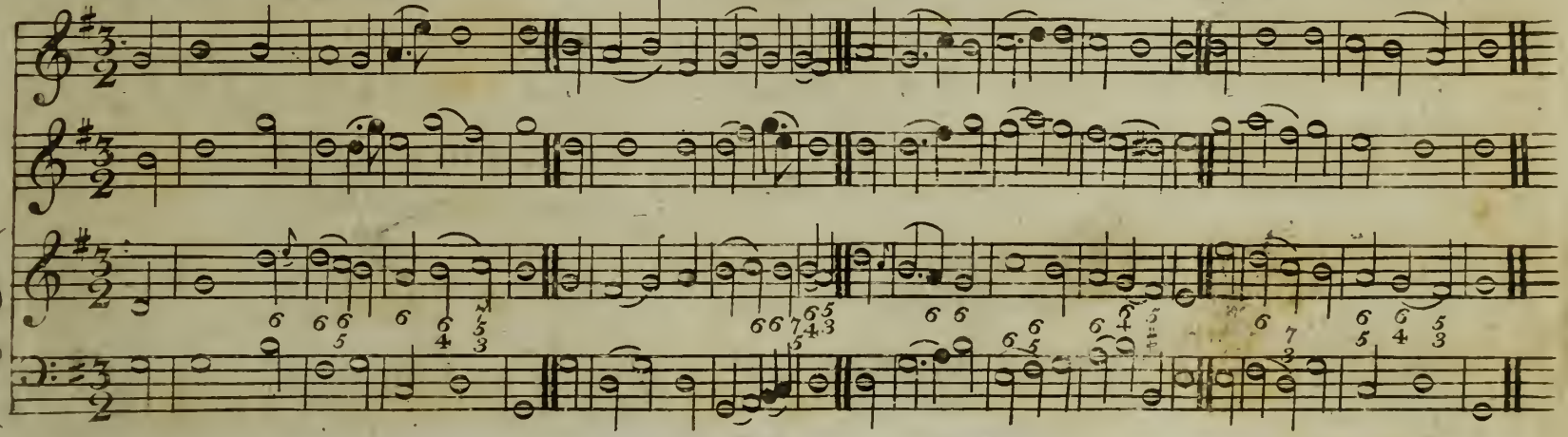
N°. 14. CANTERBURY Pfalm 49th (C.M.♯.)



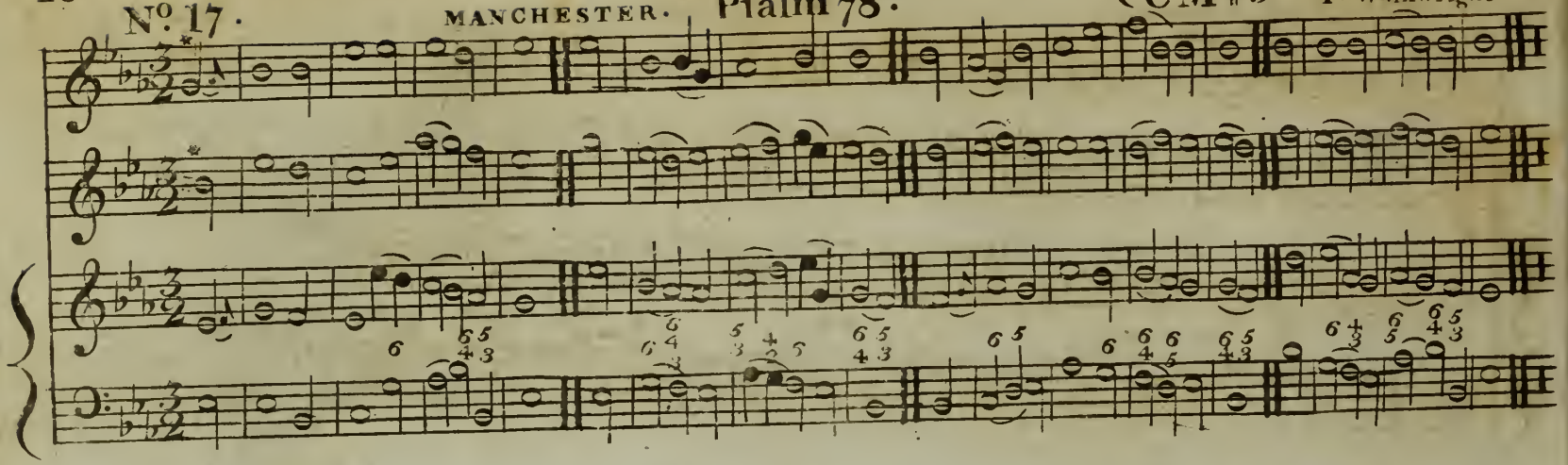
Nº. 15. CESAREA. Pfalm 15th (CM♯.) Dixon.



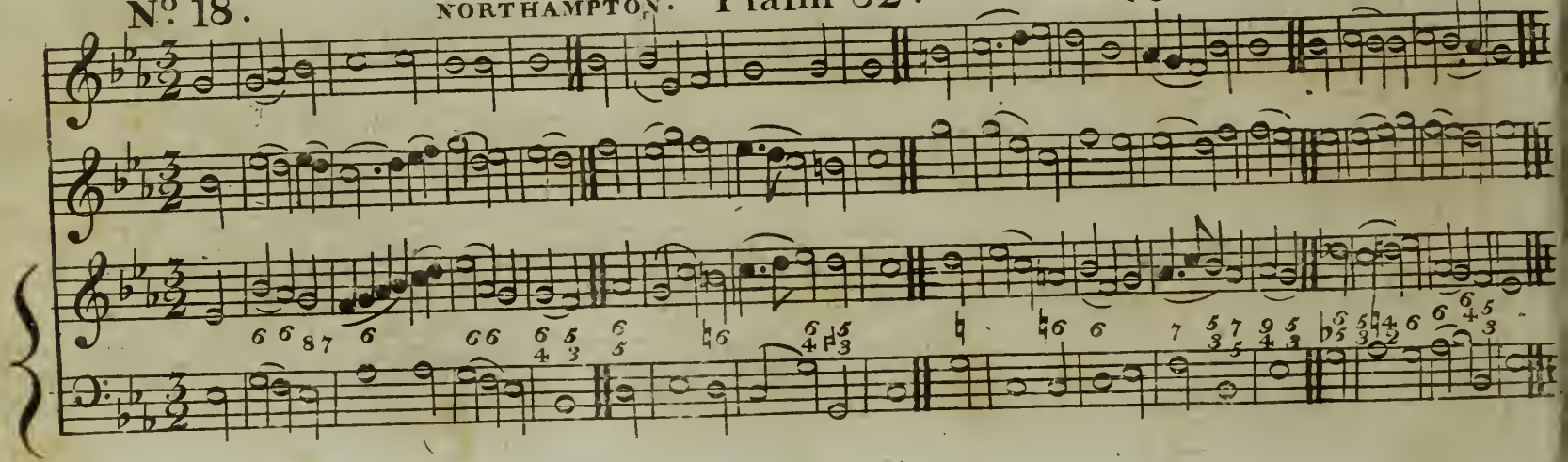
Nº. 16. LAMECH. Pfalm 66th (CM♯.) T. Jackson.

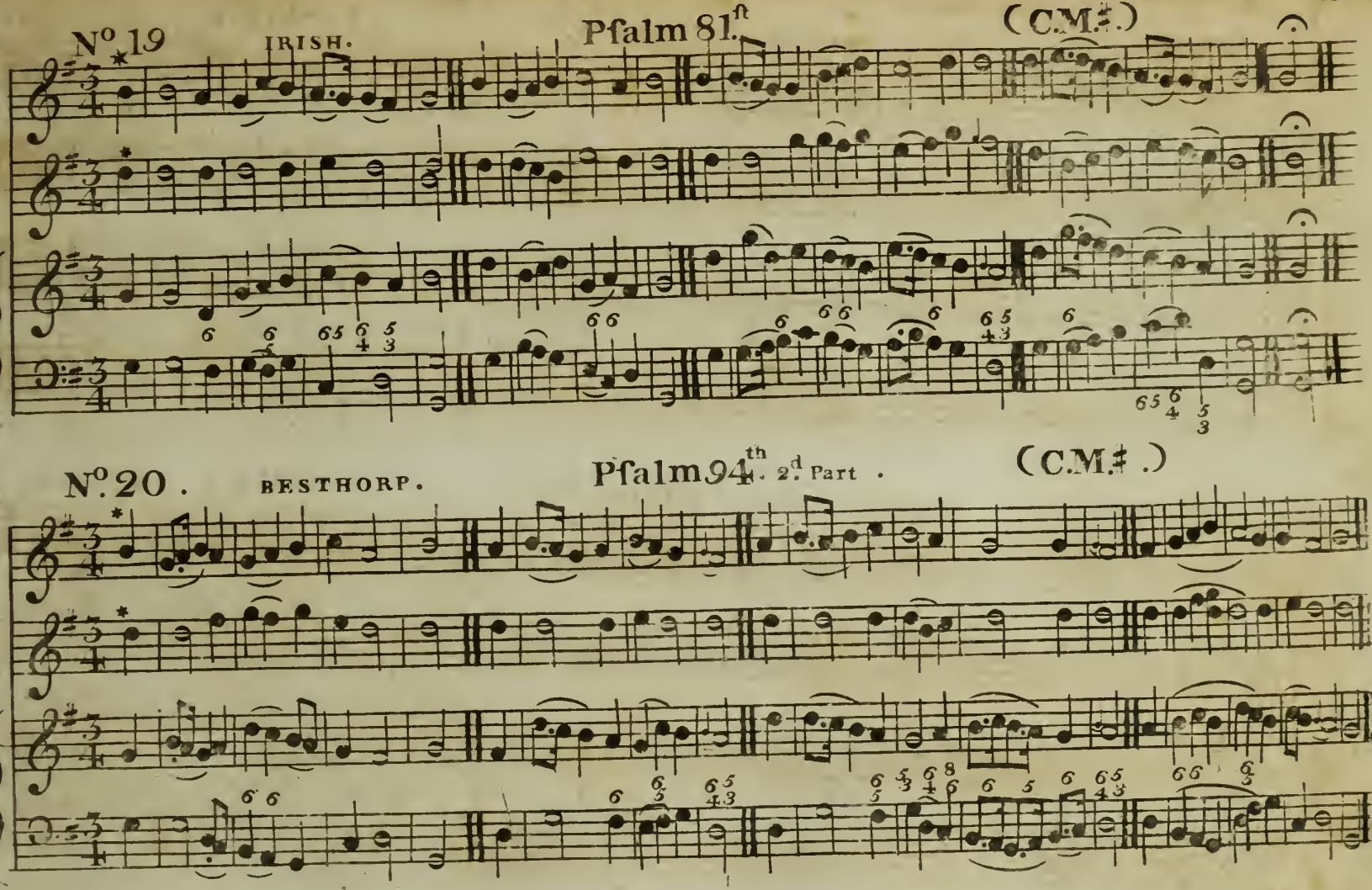


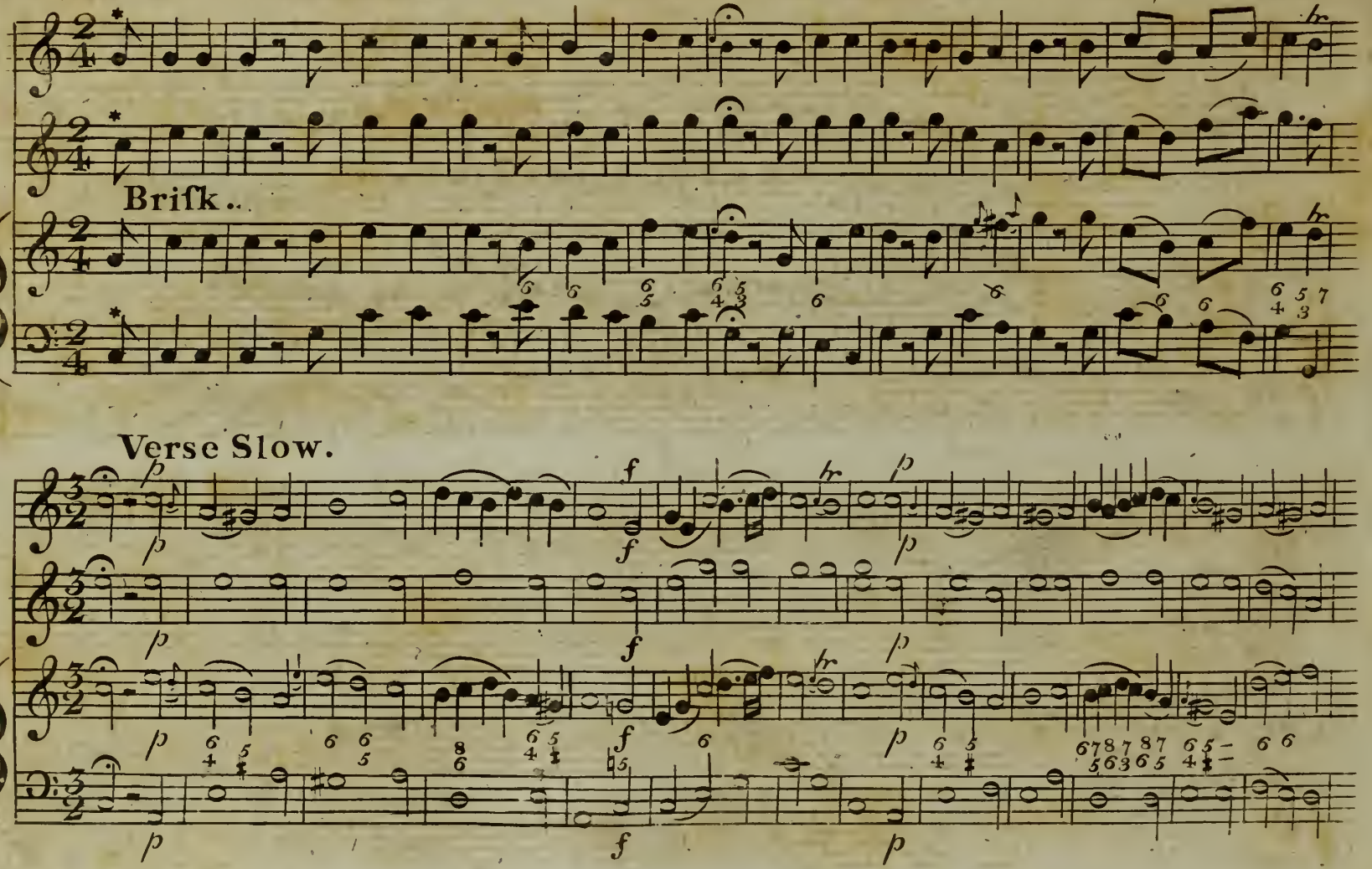
Nº 17. MANCHESTER. Pfalm 78th. (CM♯.) I. Wainwright.

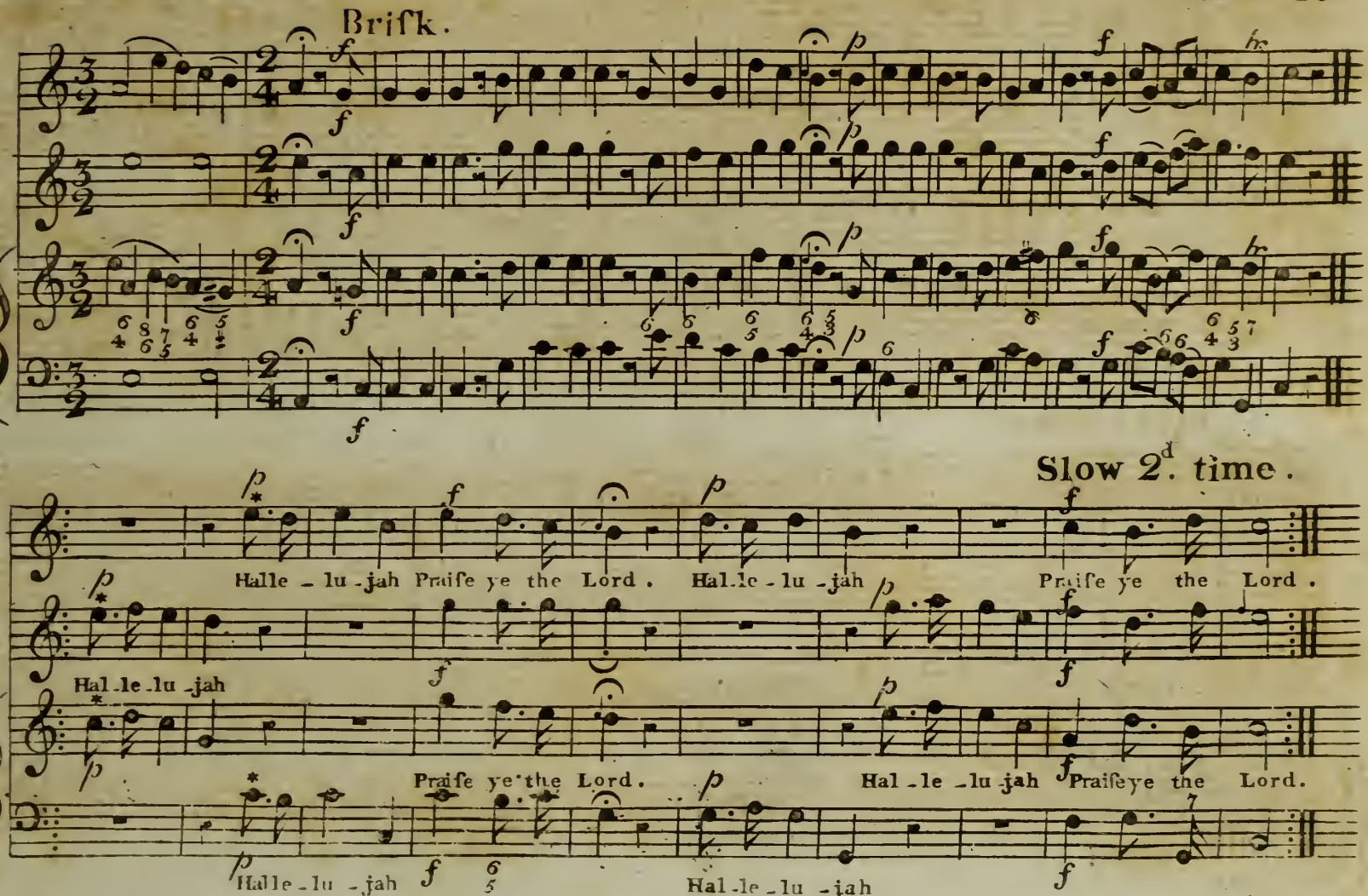


Nº 18. NORTHAMPTON. Pfalm 82d. (CM♯.) Dr. Nares.

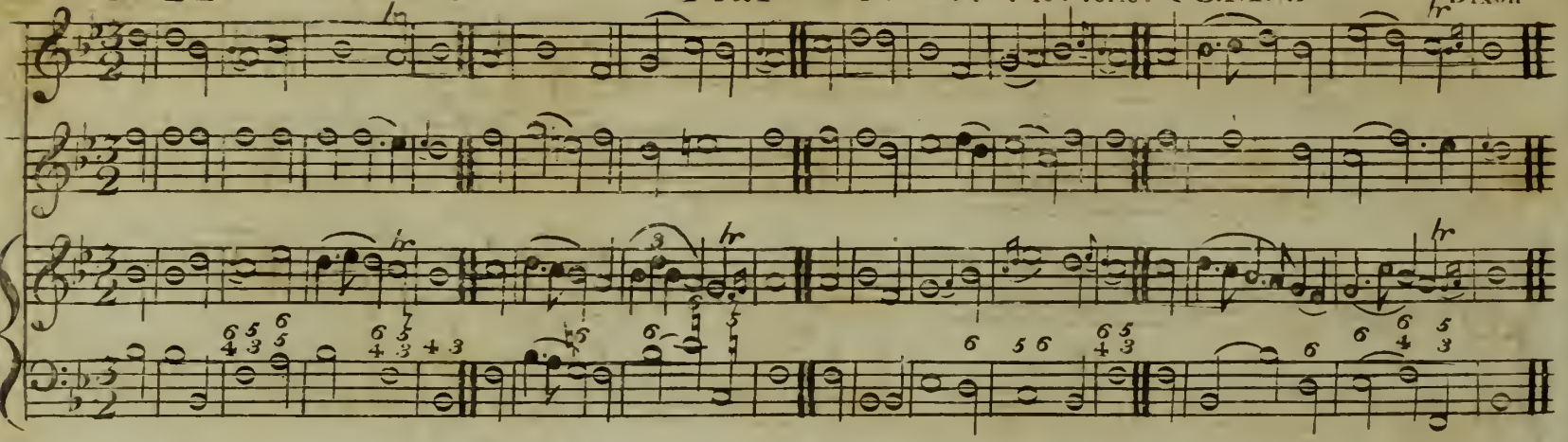



Nº 19
IRISH.
Psalm 81.st
(C.M.♯.)
Nº 20.
BESTHORP.
Psalm 94th. 2d Part.
(C.M.♯.)

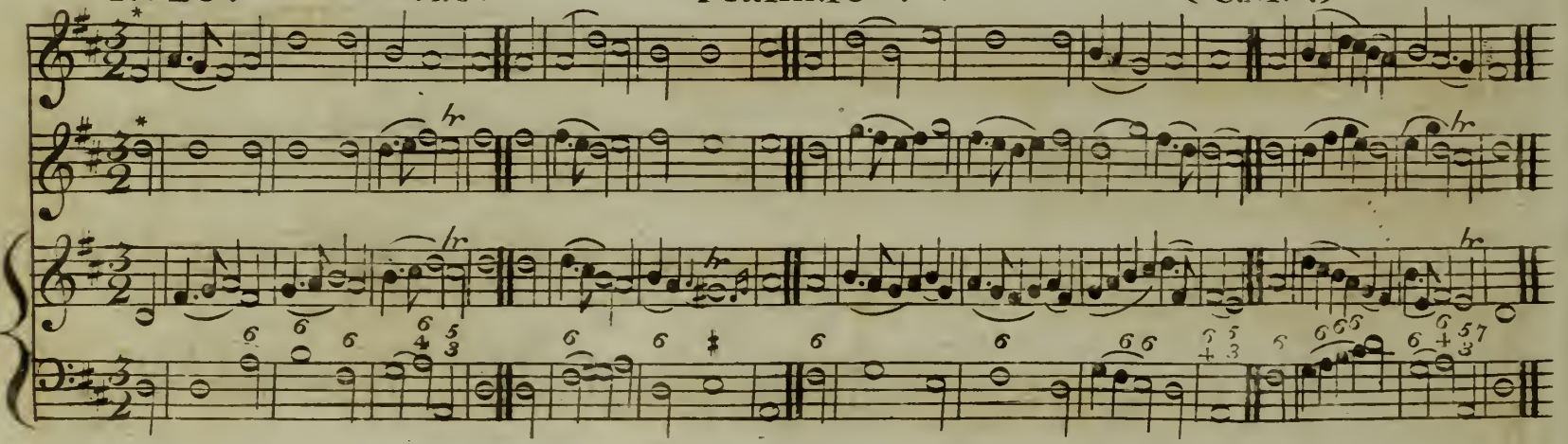

N°. 21. SYDDENHAM.
Psalm 150 Dr. w. or 147.N.V. (C.M♯.)
Smith.
Brisk.
Verse Slow.


Brisk.
Slow 2d. time.
Halle - lu - jah Praise ye the Lord. Hal - le - lu - jah Praise ye the Lord.
Hal - le - lu - jah
Praise ye the Lord. Hal - le - lu - jah Praise ye the Lord.
Halle - lu - jah
Hal - le - lu - jah

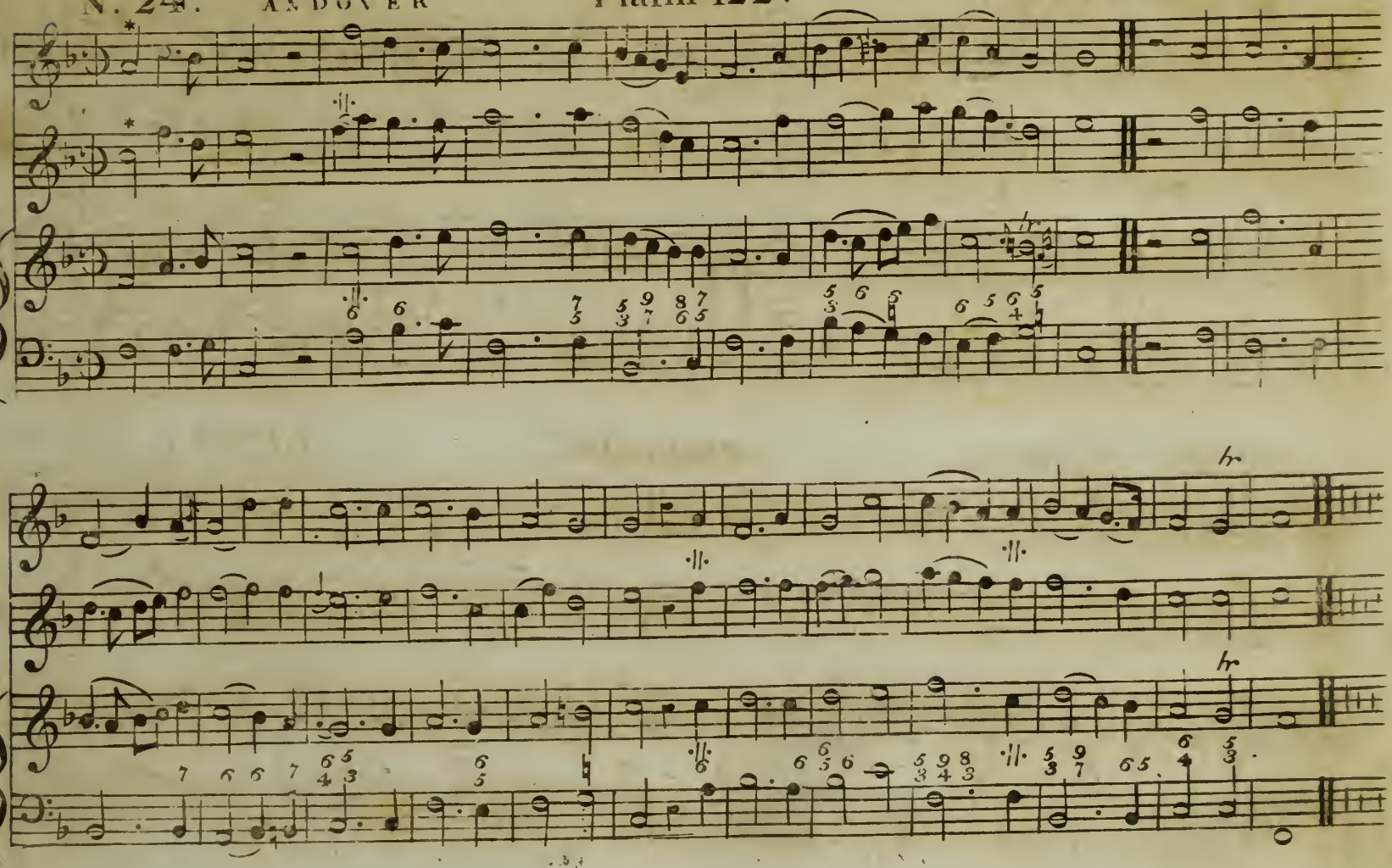
N°. 22. RANDOLPH. Psalm 30th N.V. 10th Verse. (C.M♯.) Dixon



N°. 23. New York CHIMES. Psalm 105th (C.M♯.) Dr. Blow.

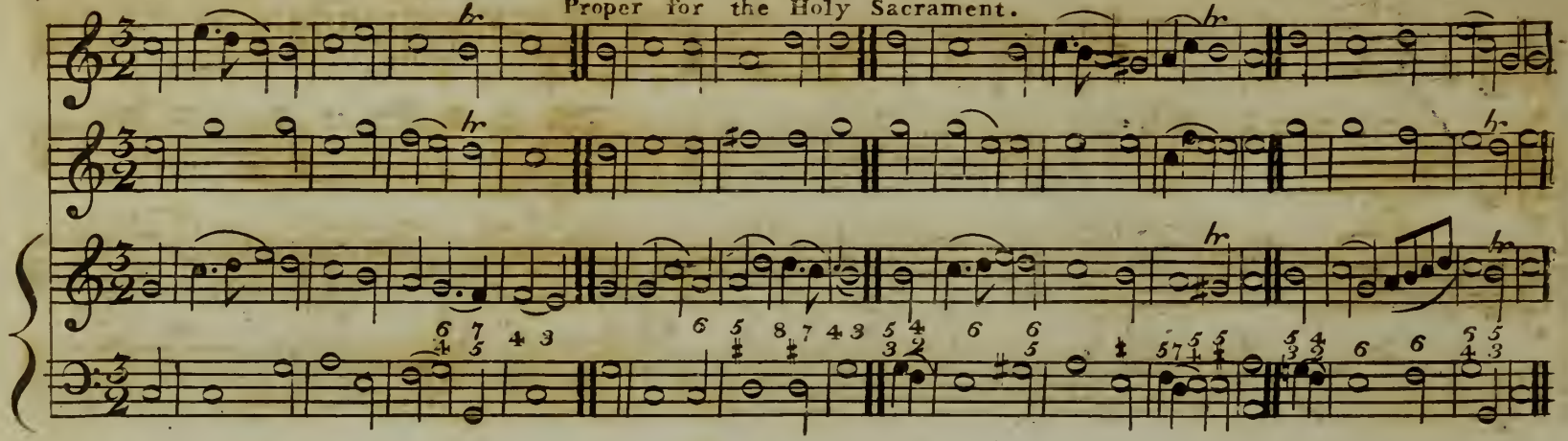


N.° 24. ANDOVER Pfalm 122.d (C.M.)

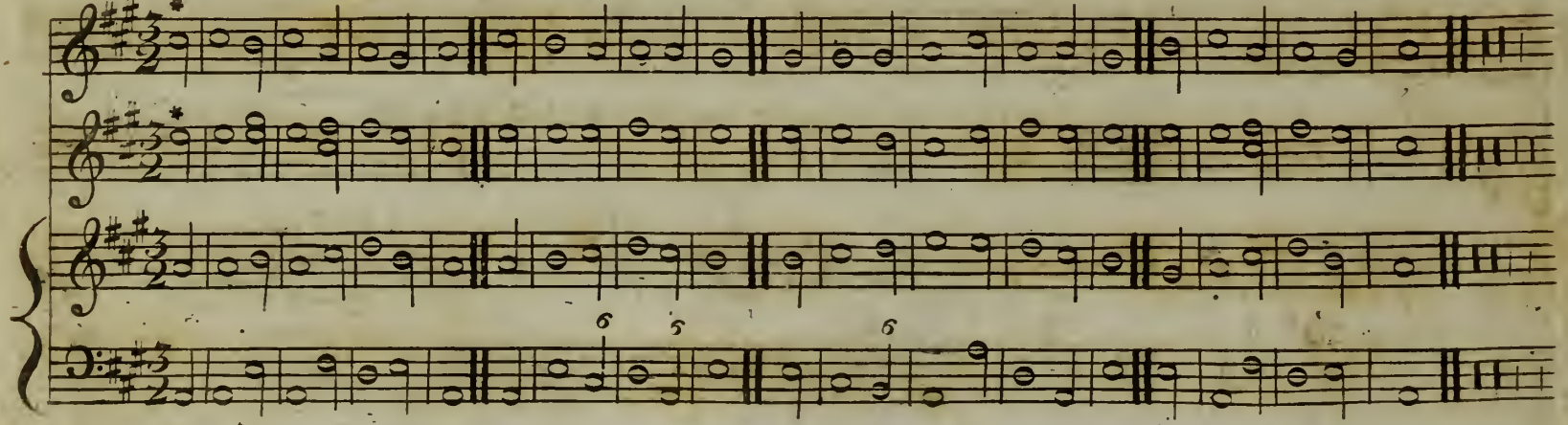


N°. 25. ATHENS. Pfalm 26th. (C.M.) Dixon.

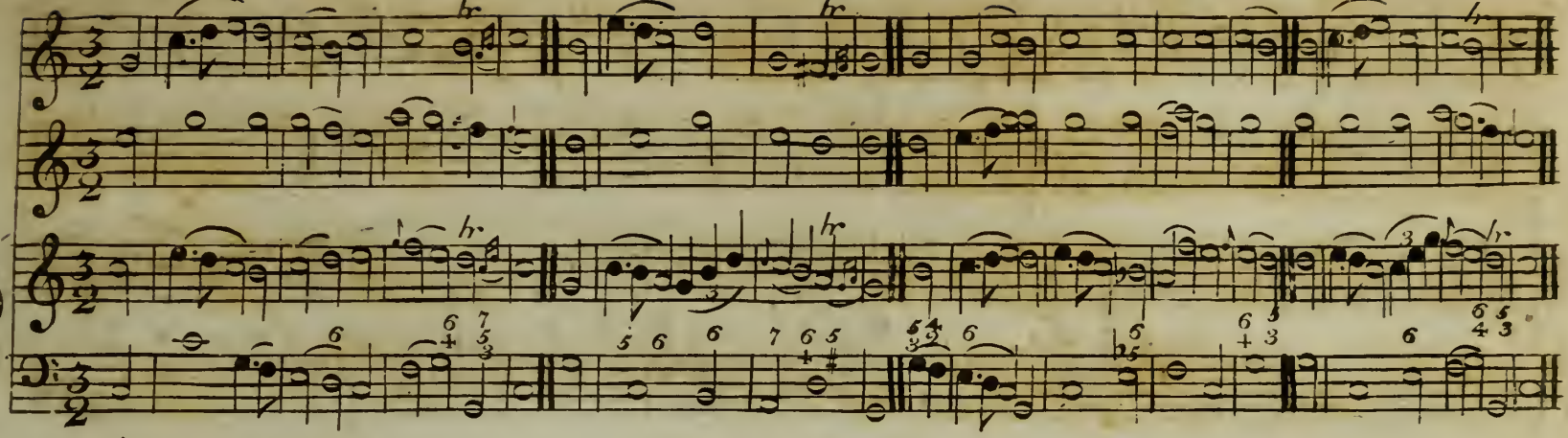
Proper for the Holy Sacrament.



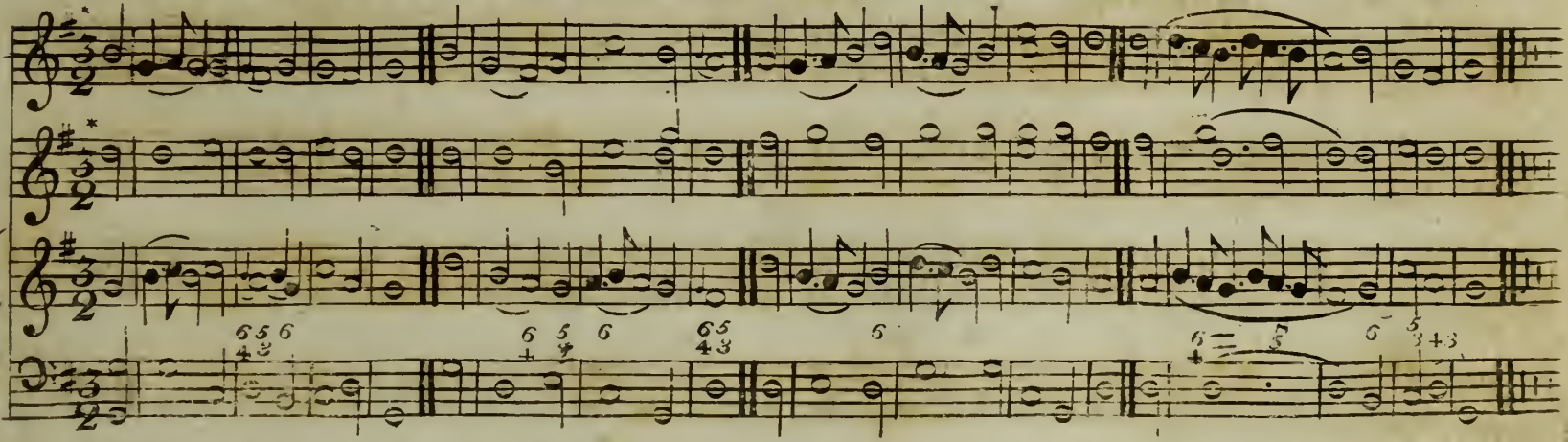
N°. 26. STAFFORD. Pfalm 86th. Verfe 11th. (C.M.)



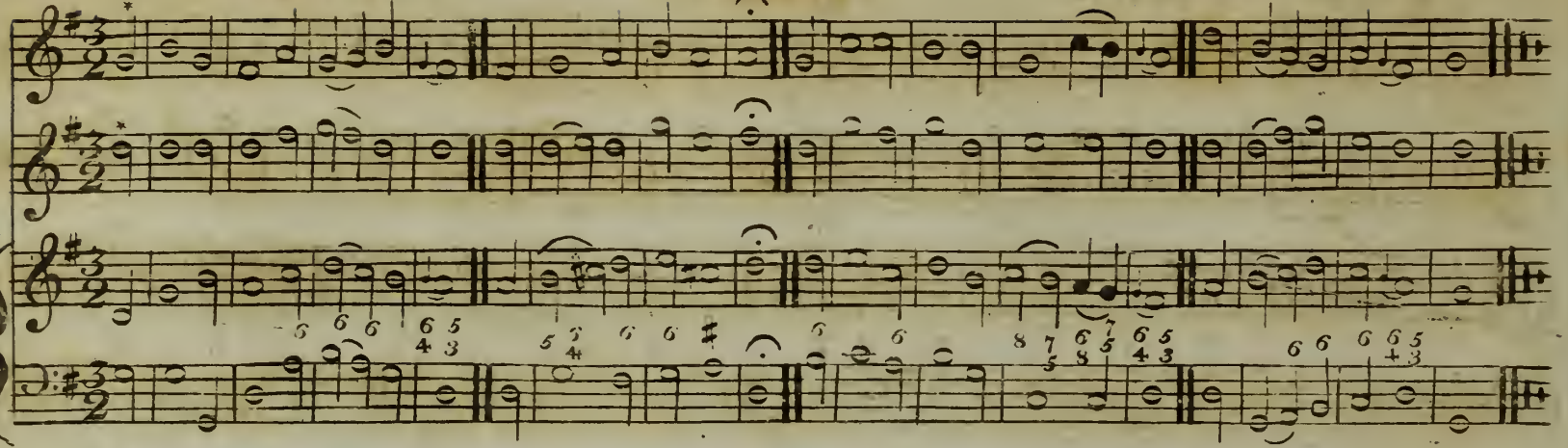
N°. 27. BURTON. Pfalm 21ft (C.M,=) Dixon.



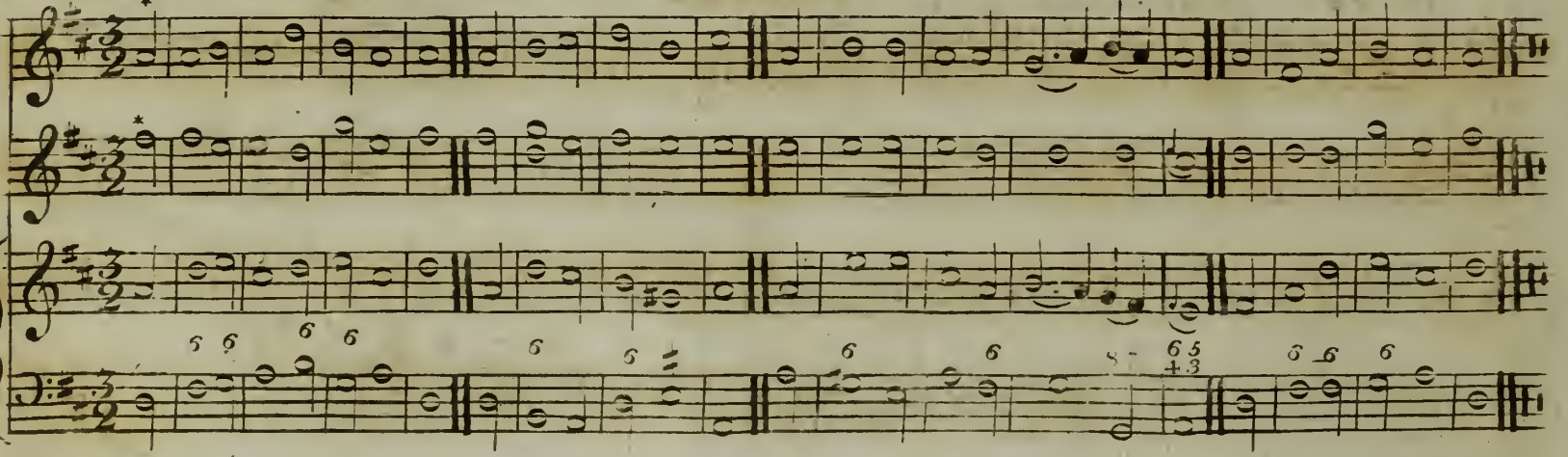
N°. 28. MARKET. LAVINGTON. Pfalm 40th. (C.M,♯) In°. Smith.



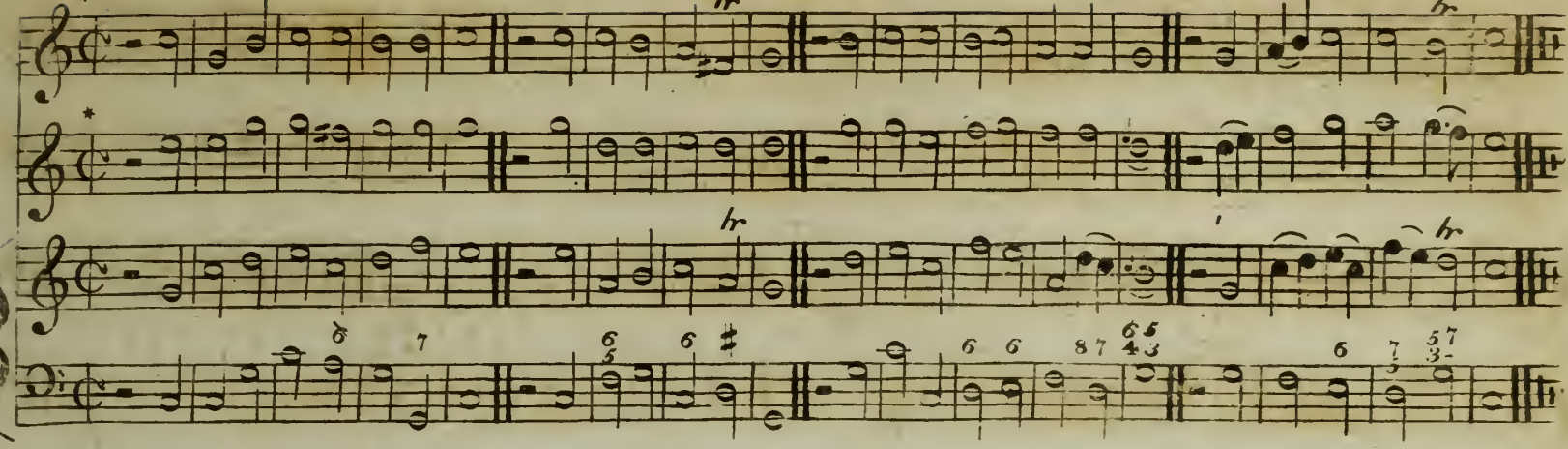
N°. 29. BENLEY. Pfalm 19th. (C.M.♯) Prelleur.



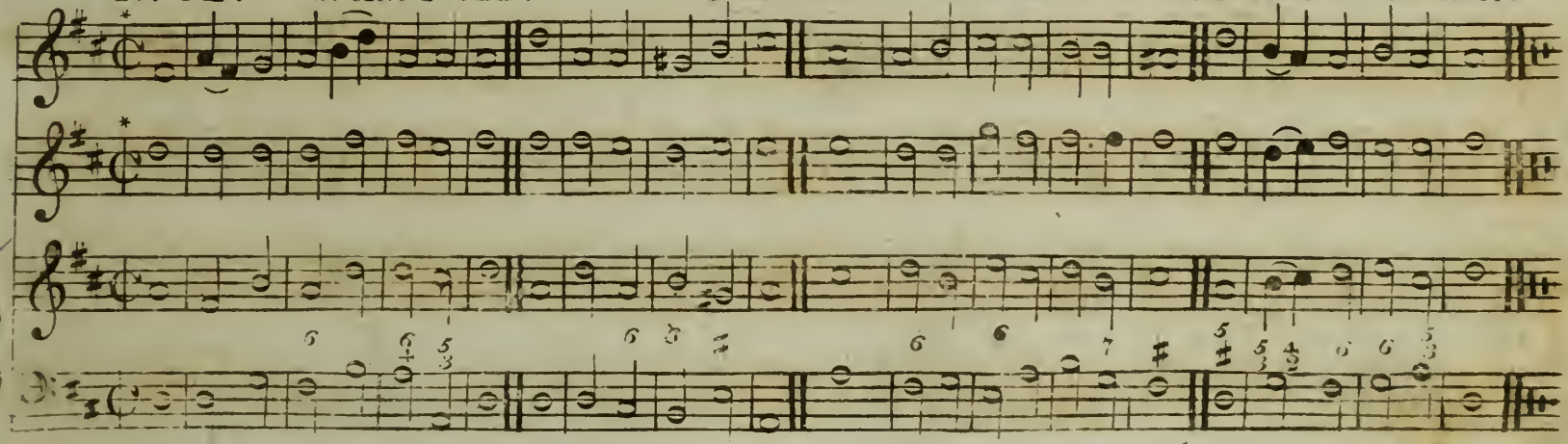
N°. 30. WHITLEY. Pfalm 28th. verse 7th. N.V. (C.M.♯) Prelleur.



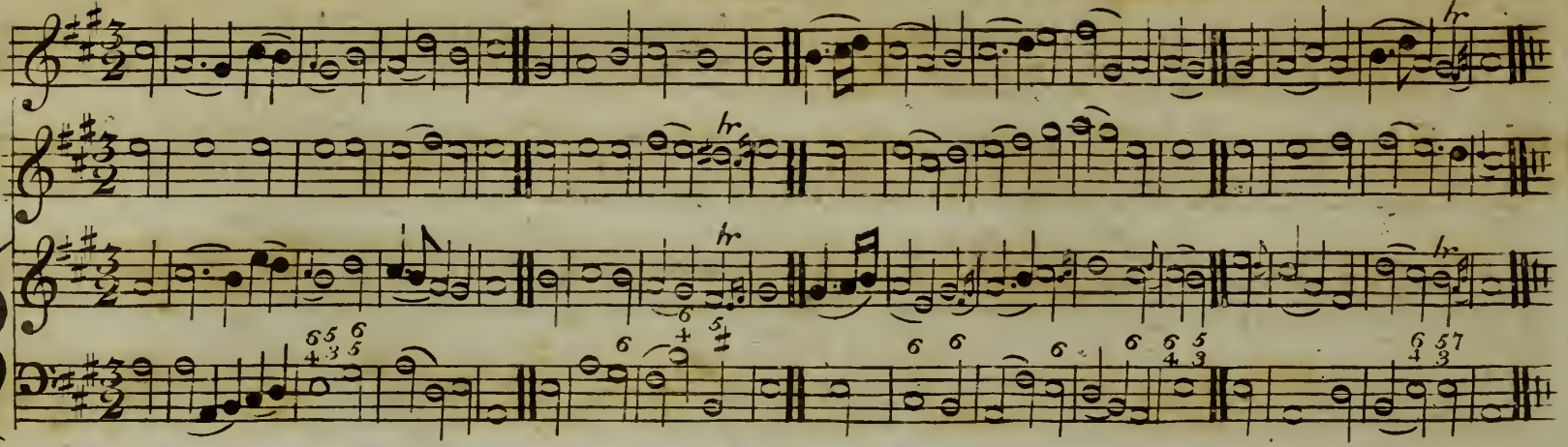
N°. 31. St. JAMES'S Psalm 9th. (C.M.♯) Courteville.



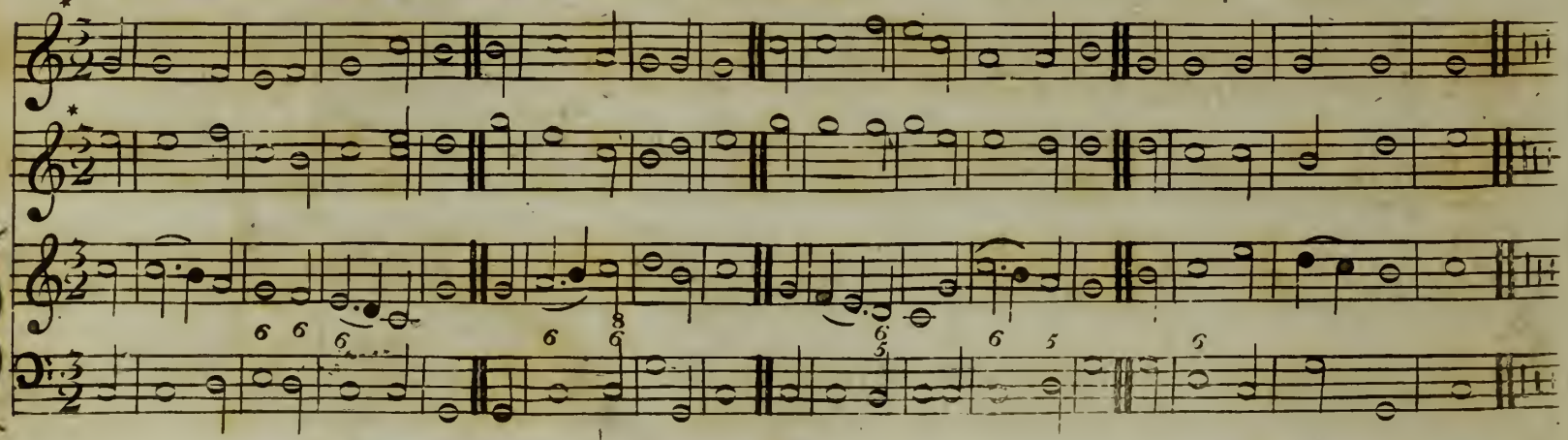
N°. 32. St. ANNS OLD. Psalm 66th. Part 2d. N.V. (C.M.♯) Dr. Croft.



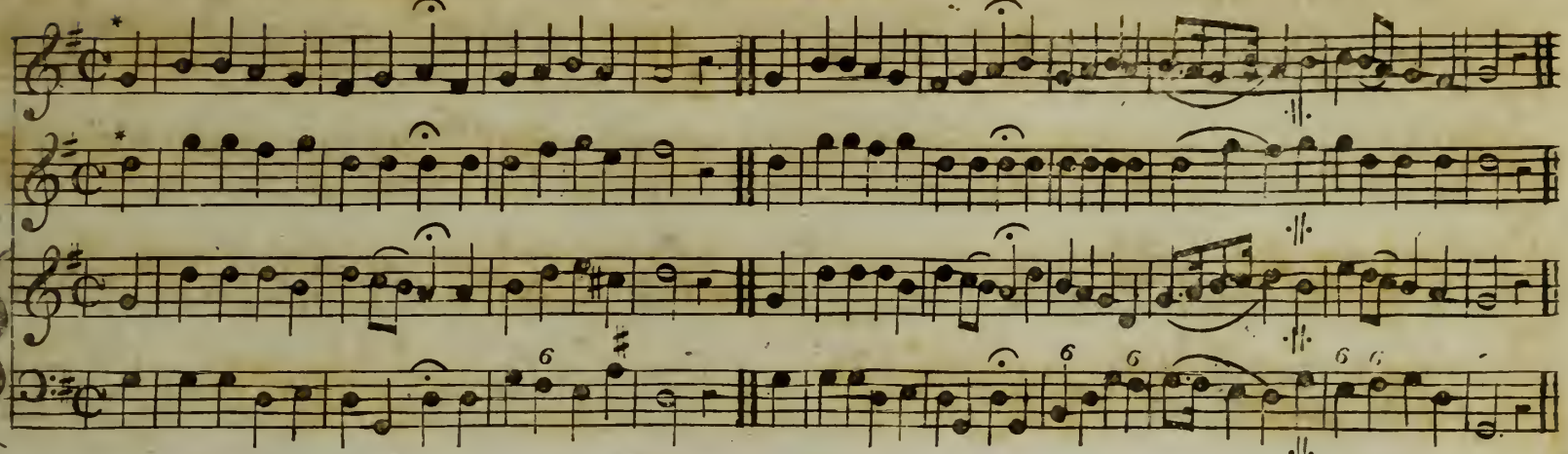
N°. 33. NINEVEH. Psalm 118th. verse 15th. (C.M,♯) Dixon.



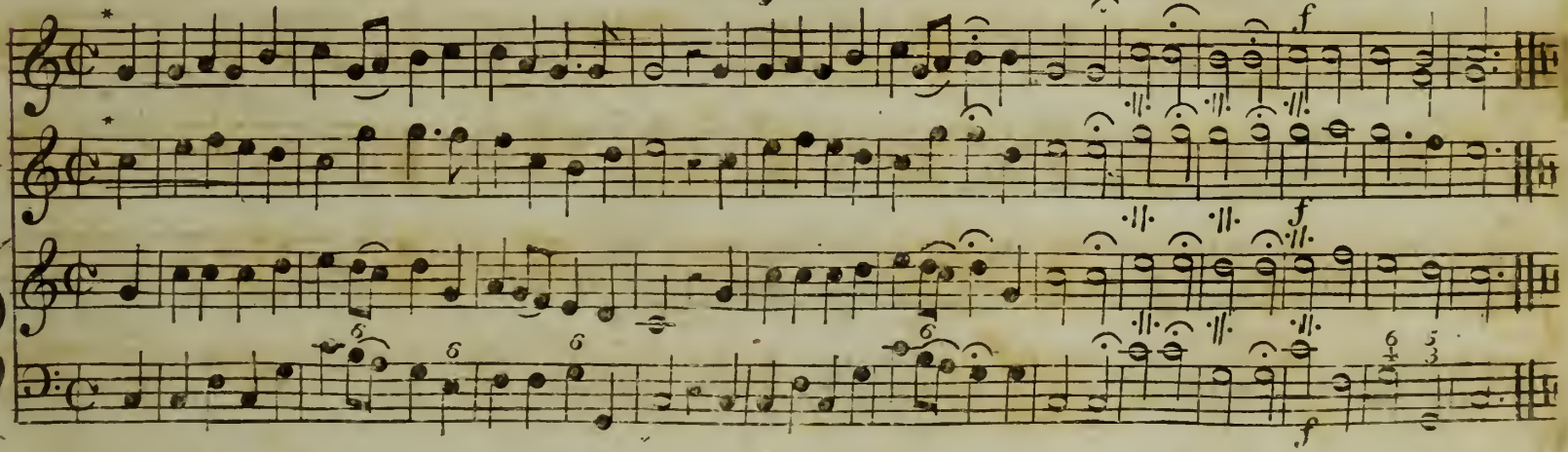
N°34 COLCHESTER Psalm 24th (C.M,♯)



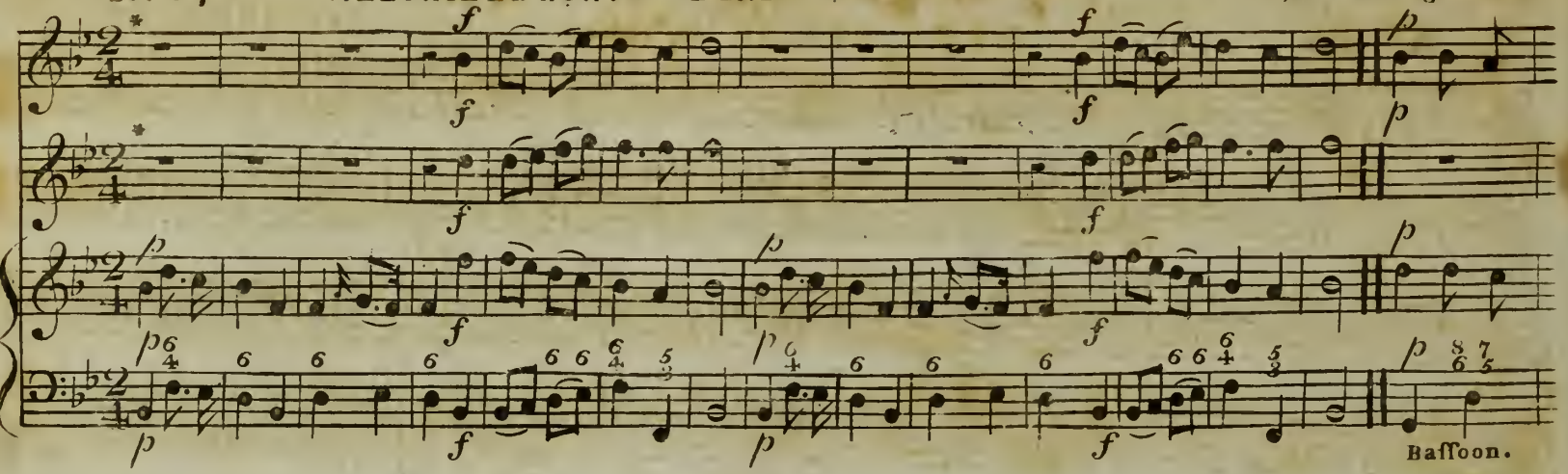
N.o 35. St GEORGES. Psalm 23.d (C.M,♯)



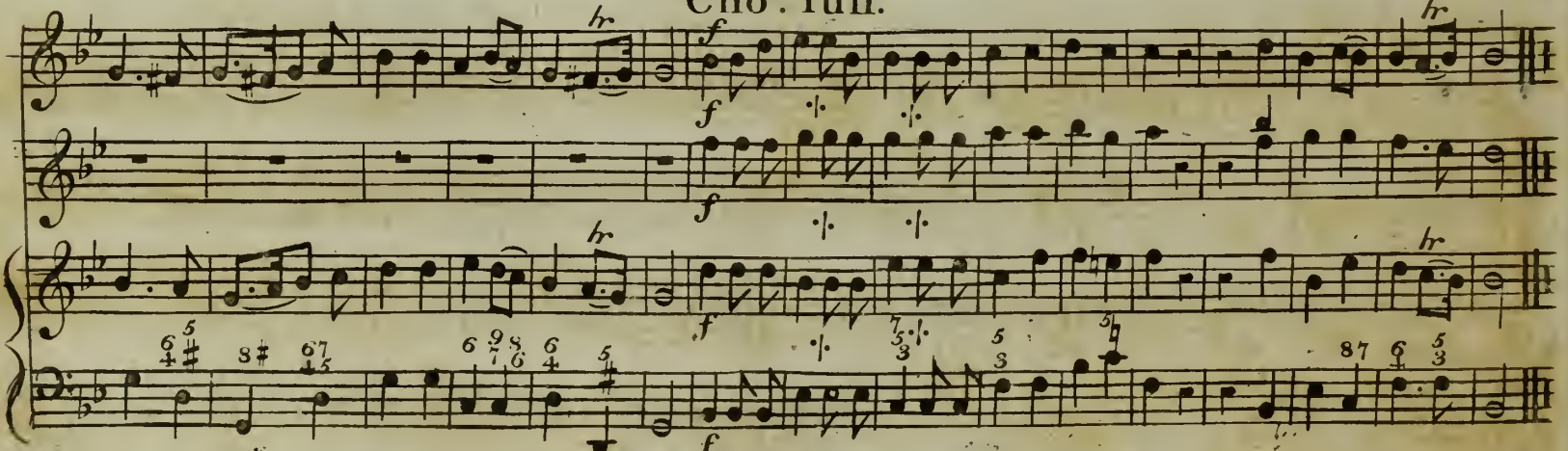
N.o 36. MILES'S.LANE. 89.th Hymn Book 2.d D.r W. (C.M ♯)



N.o 37. MELCHIZEDECH. Pſalm 110th. D.r W. Or 146th. N.V. (C.D M, ♯) B. Milgrove



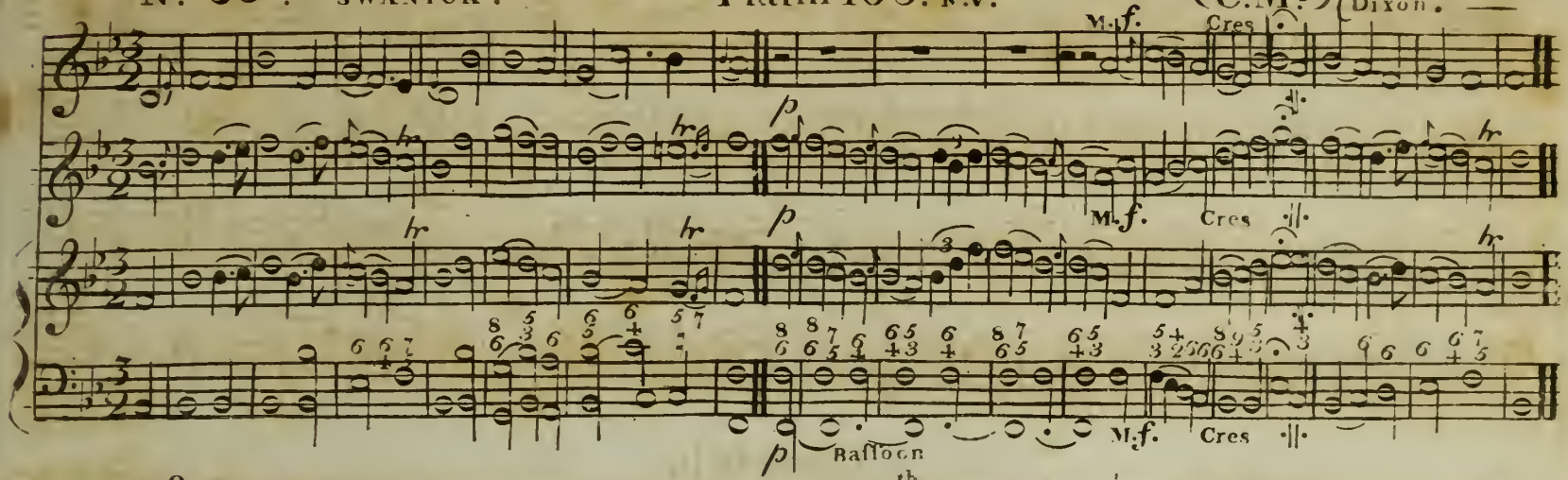
Cho.s full.



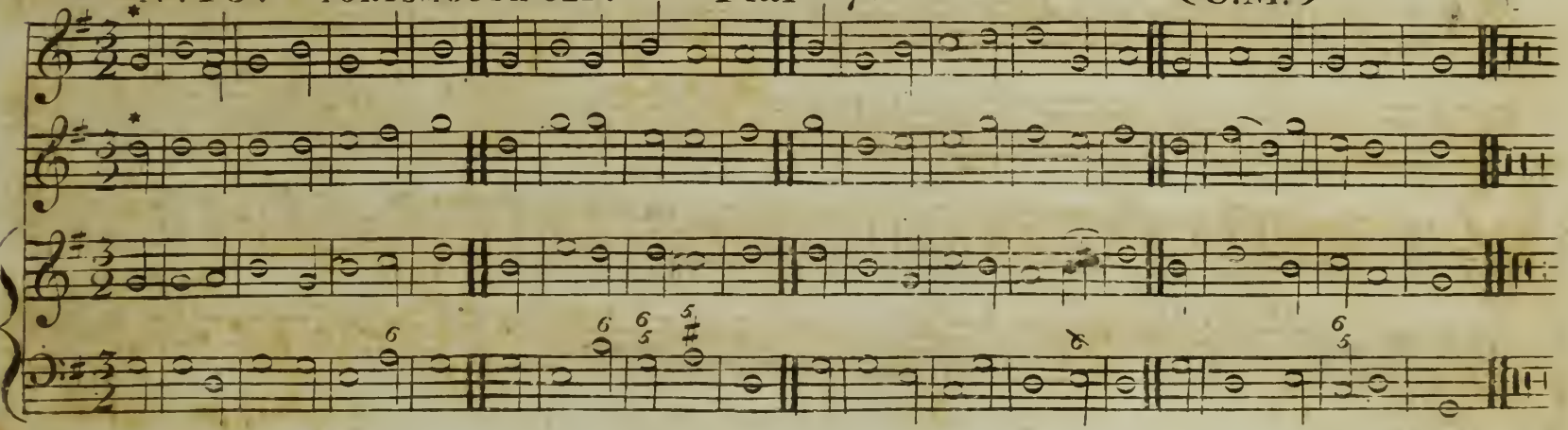
N.B. By miſtake there is no N.o 38.

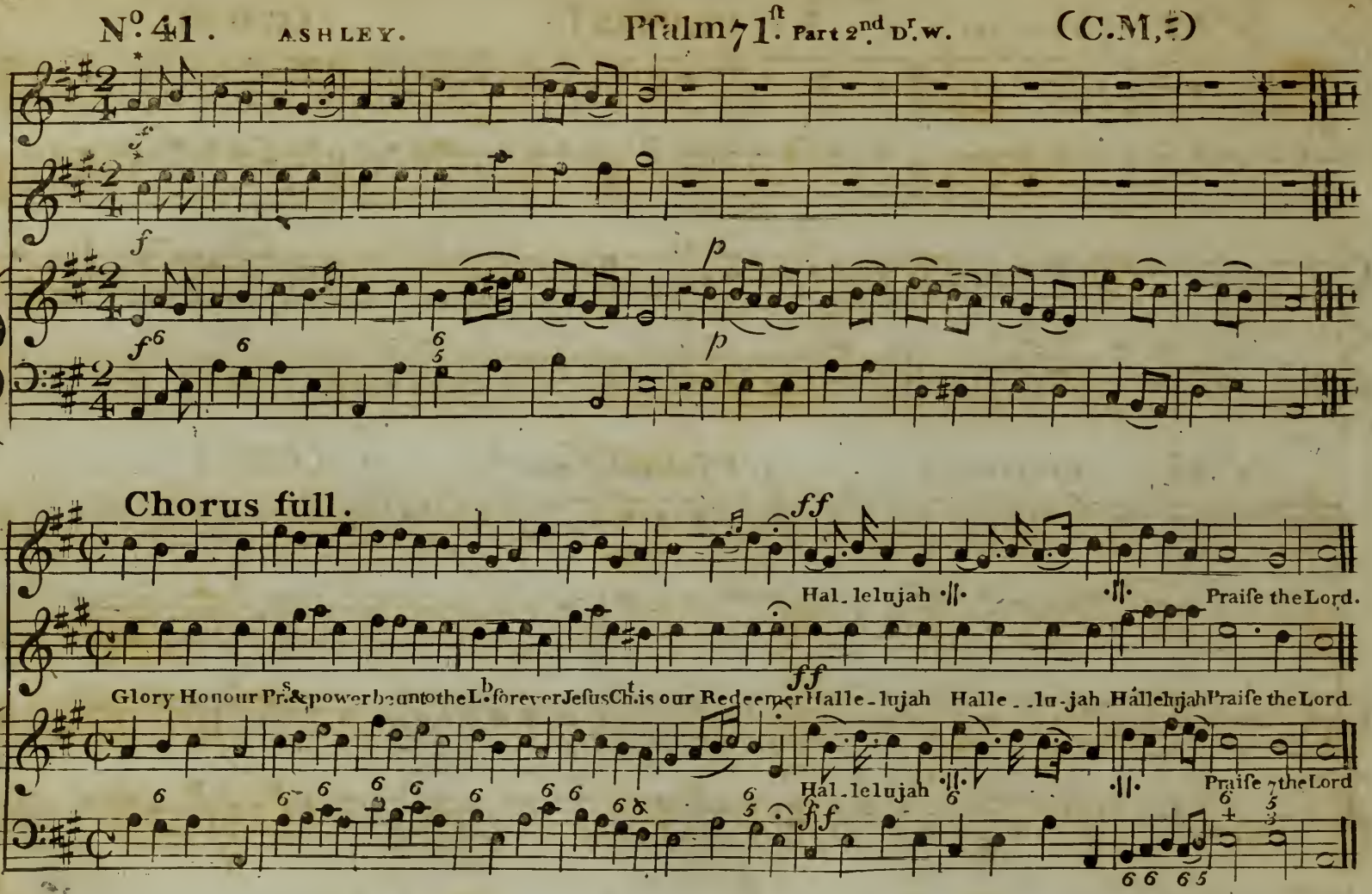
(Set by Mr. Jno. Lucas late Pupil to Mr. Dixon.)

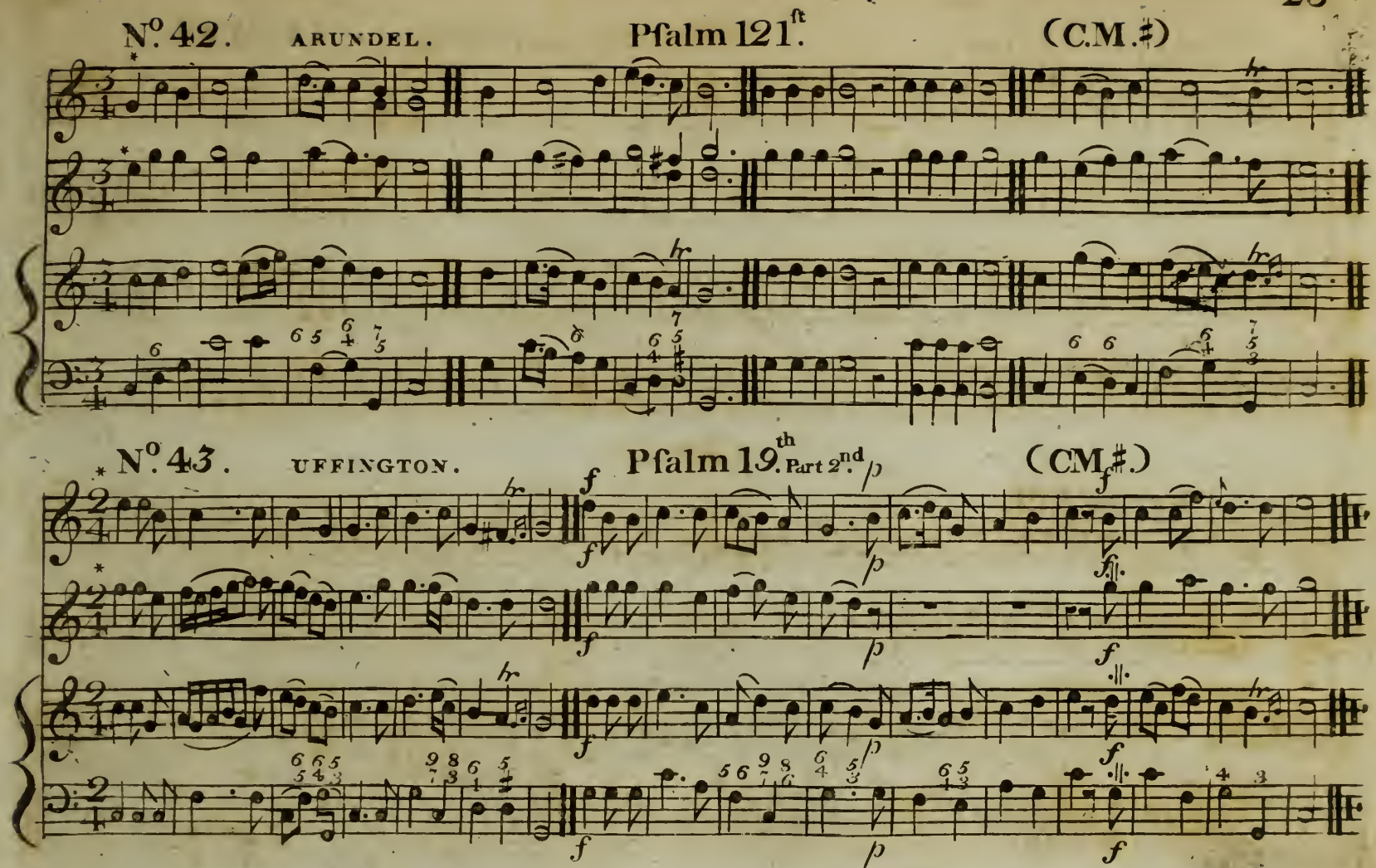
N°. 39. SWANICK. Psalm 108th R.V. (C.M.)



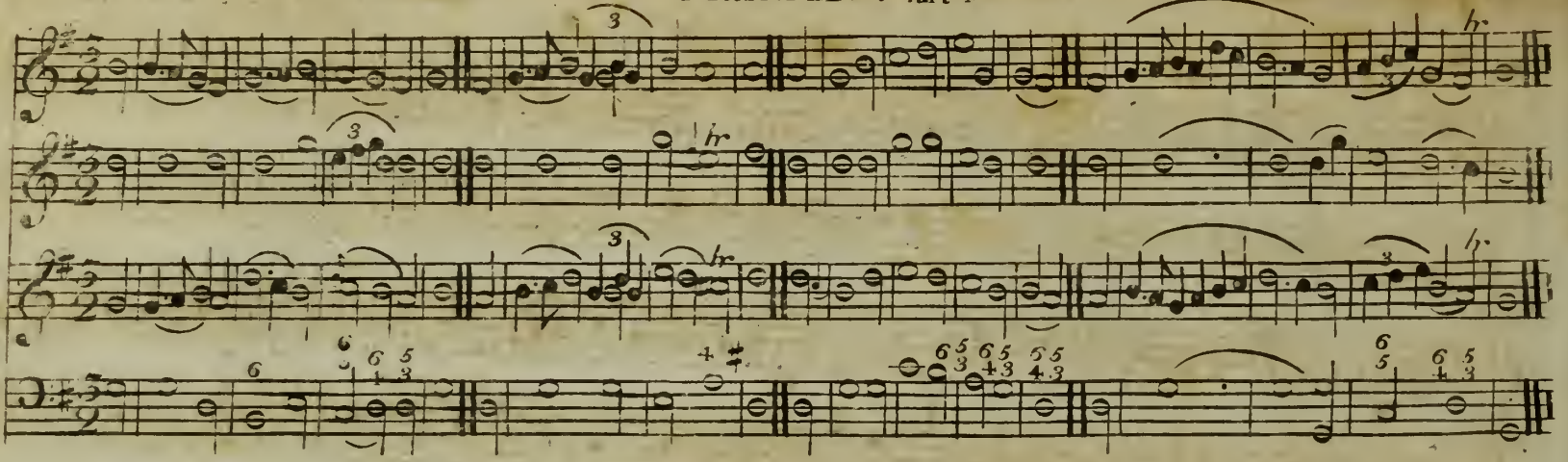
N°. 40. PORTSMOUTH OLD. Psalm 75th (C.M.)



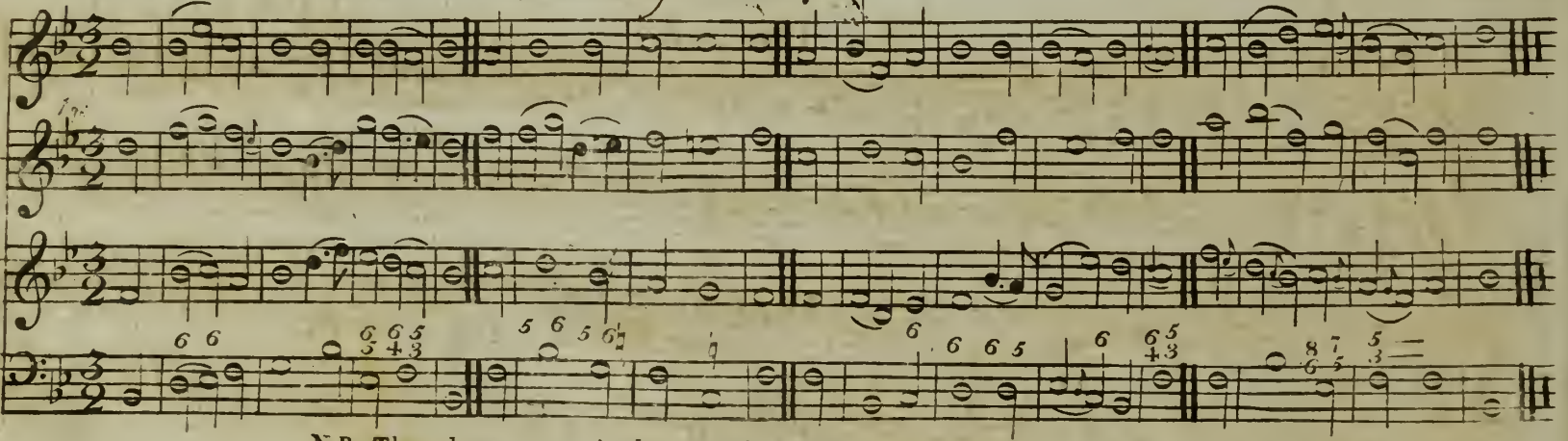

N°. 41. ASHLEY. Psalm 71st. Part 2nd D.r.w. (C.M.)
Chorus full.
Hal_lelujah Praise the Lord.
Glory Honour Pr.& power be unto the L. forever Jesus Ch. is our Redeemer Halle_lujah Halle_lu-jah Hallelujah Praise the Lord
Hal_lelujah Praise the Lord


N°. 42. ARUNDEL. Psalm 121st. (C.M.♯)
N°. 43. UFFINGTON. Psalm 19th Part 2nd. (CM♯.)

N.º 44. NAZARETH. Psalm 119th. Part 4th. (C.M.) Dixon.



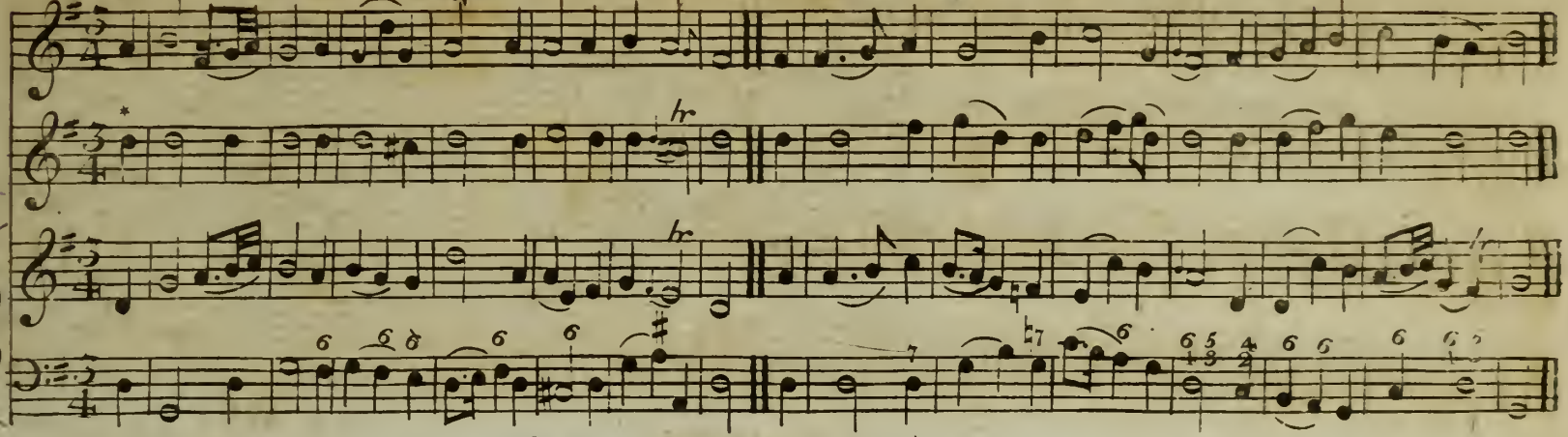
*see N.º 2 N.º 45. NEWTON. See Swinderby Psalm 75th. (C.M.♯) T. Jackson.



N.B. The above tune is by accident inserted twice.

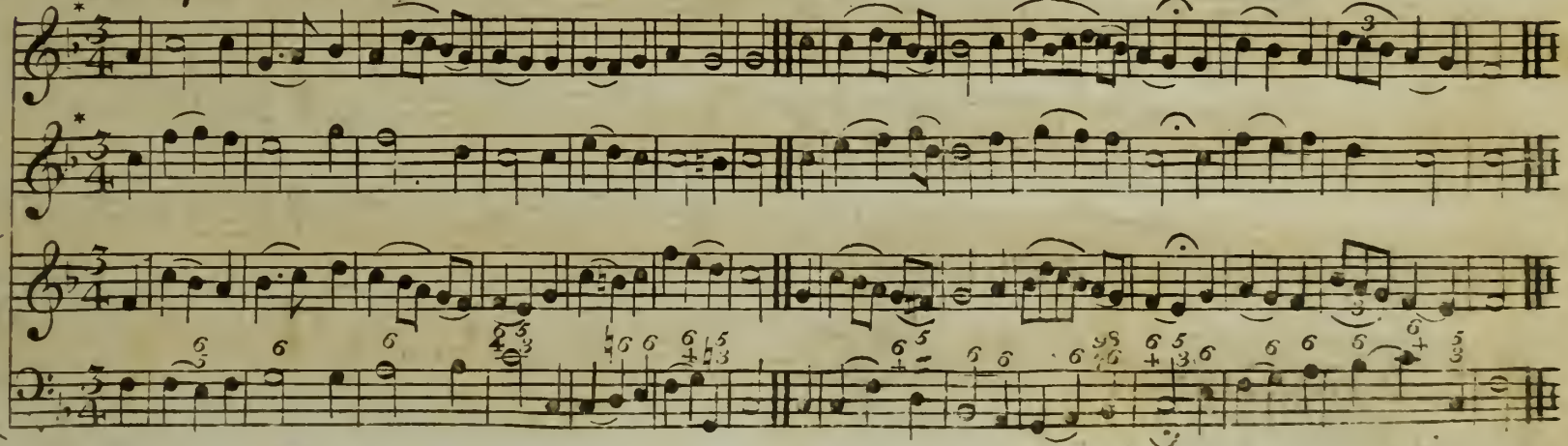
Tournblings or Narbuth in Williams collection. Theo. Smith.

No. 46 LEAH. Pſalm 116th. verſe 5th. (C.M.♯)

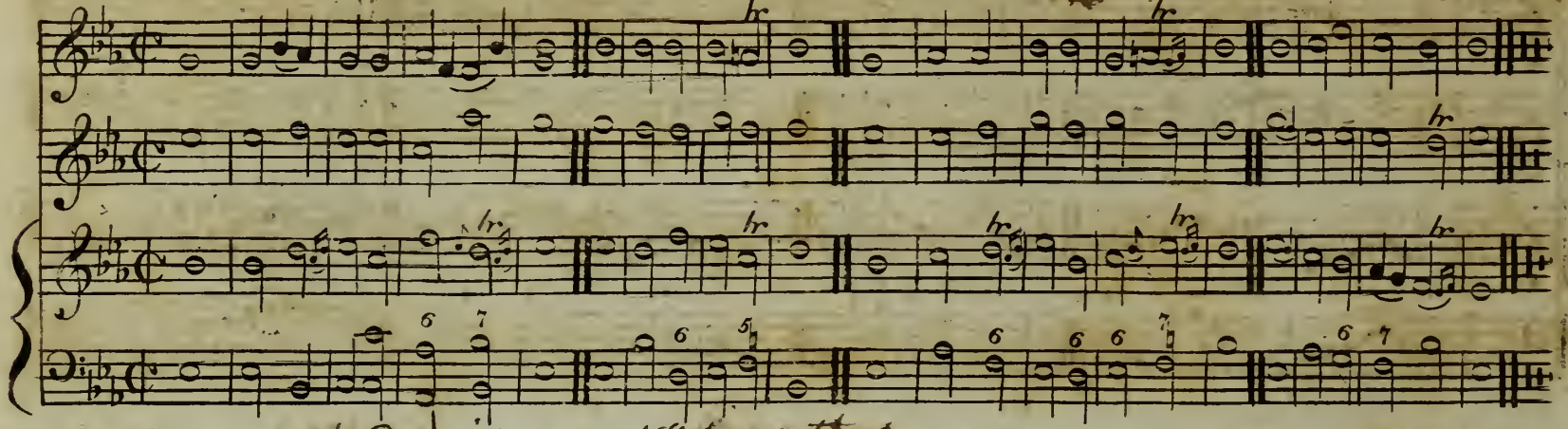


(See Petworth 34 page)

No. 47. LEWIS. Pſalm 23d. (C.M.♯)

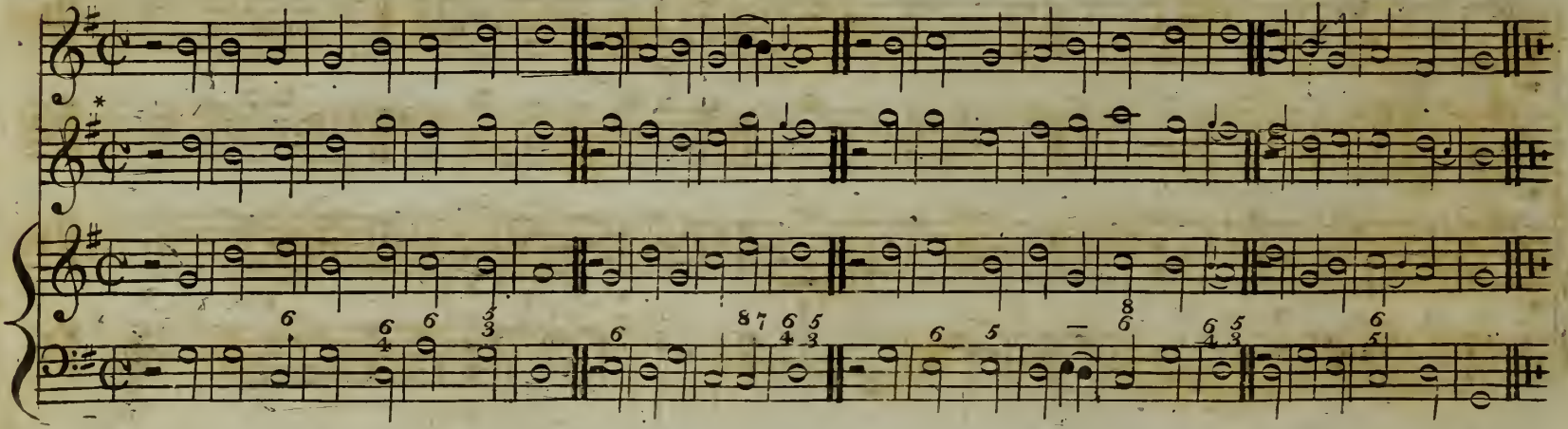


N.º 48. TIBERIAS. Pfalm 19th. Part 2d. (C.M.♯) Dixon.

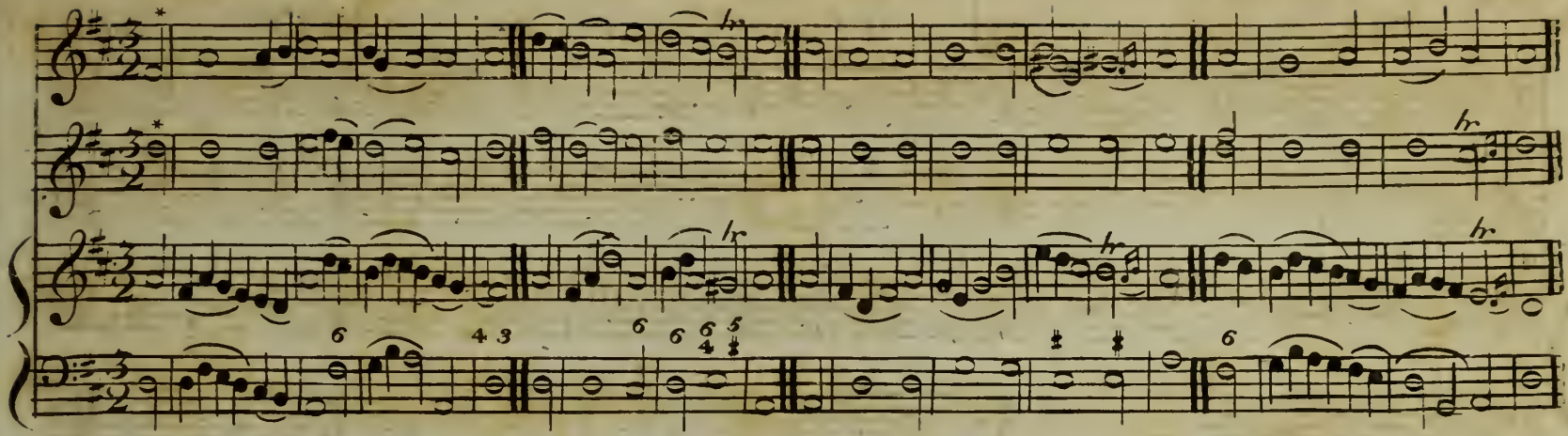


St. David's see N.º 18 8th page.

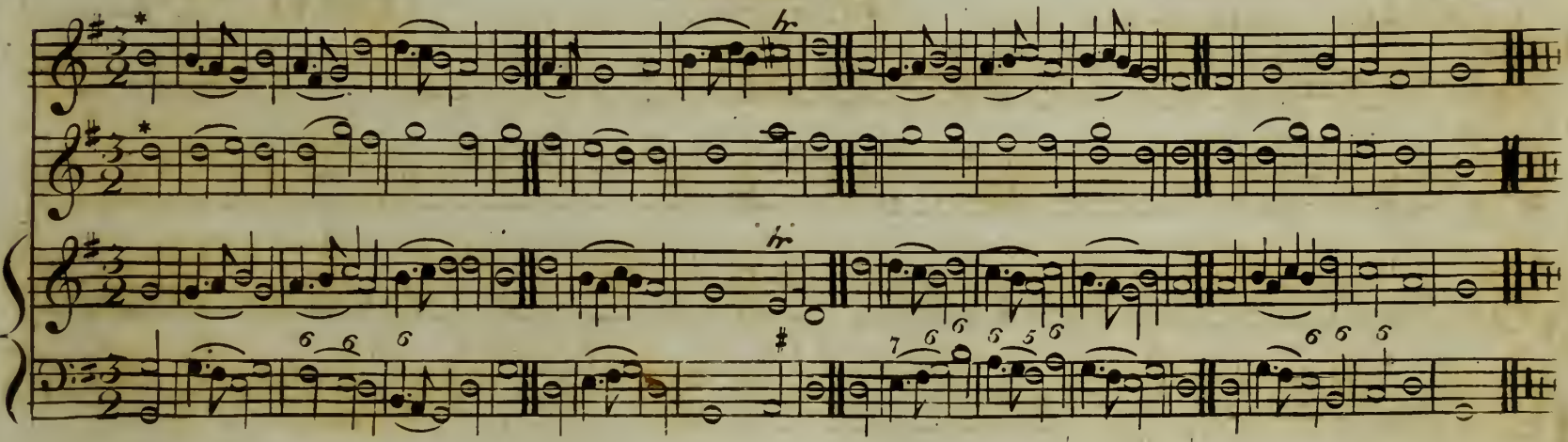
N.º 49. WILLOWBY. Pfalm 84th. (C.M.♯) Green.

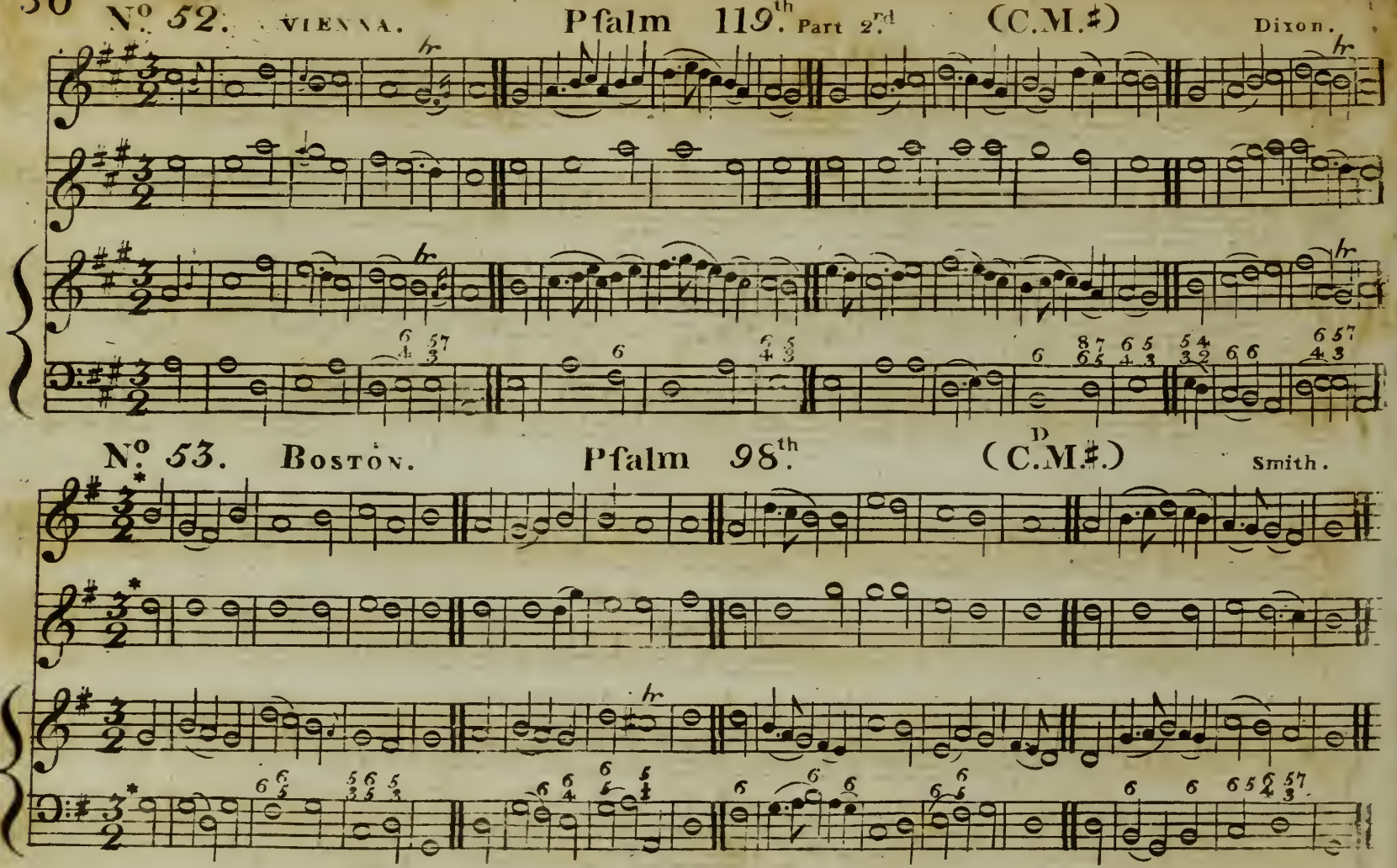


N°. 50. EVERLY. Pfalm 98th. (C.M♯.)

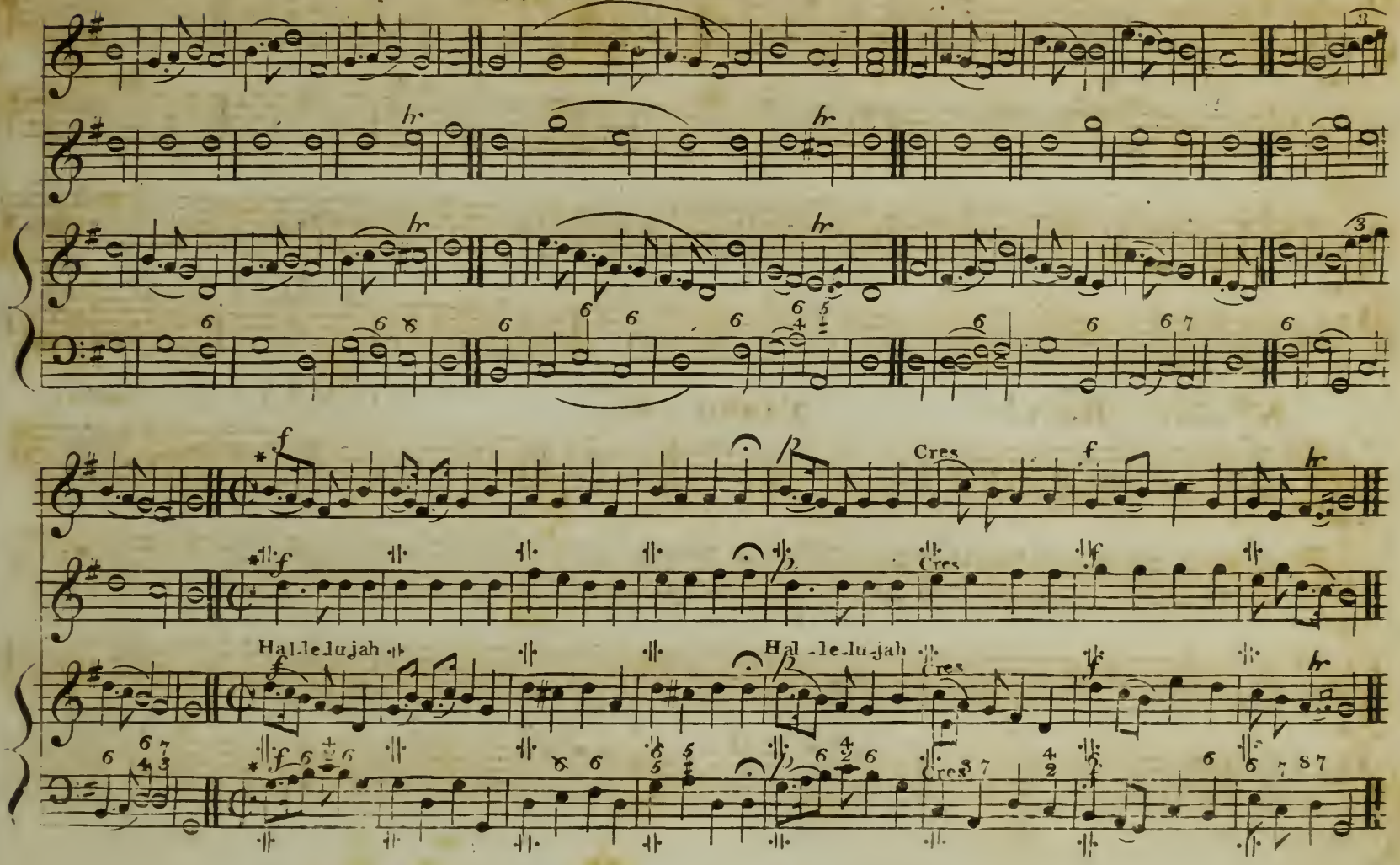


N°. 51. STOW. Pfalm 19th. (C.M♯.) French

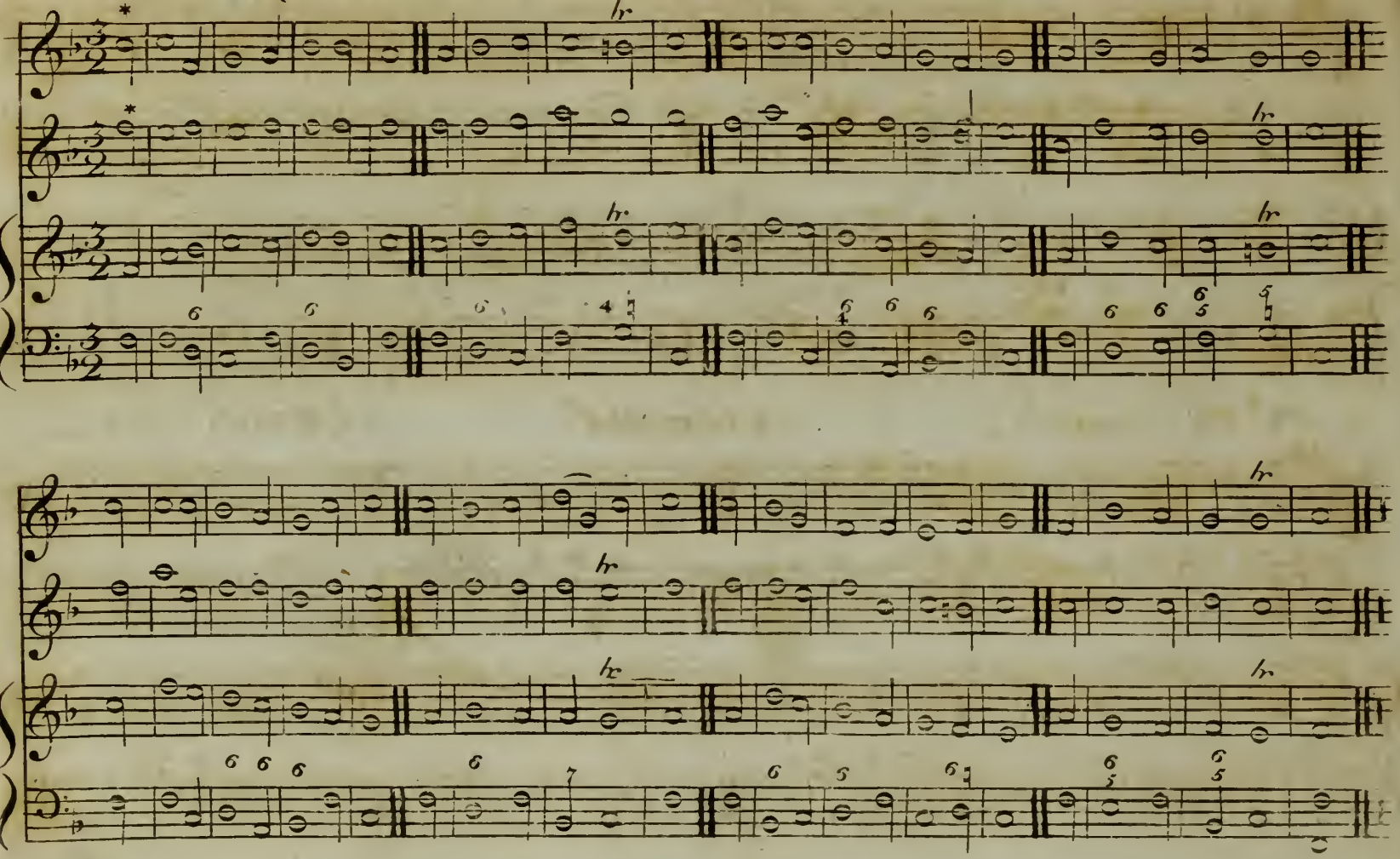



No. 52. VIENNA. Pfalm 119th. Part 2nd. (C.M.♯) Dixon.
No. 53. BOSTON. Pfalm 98th. (C.M.♯.) Smith.

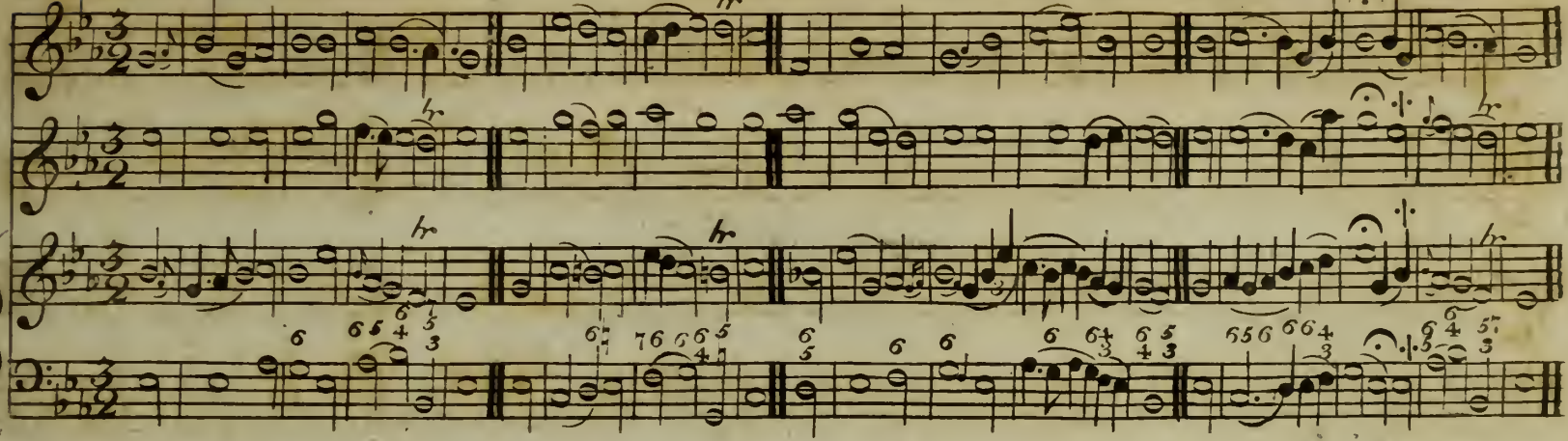
BOSTON Continued.



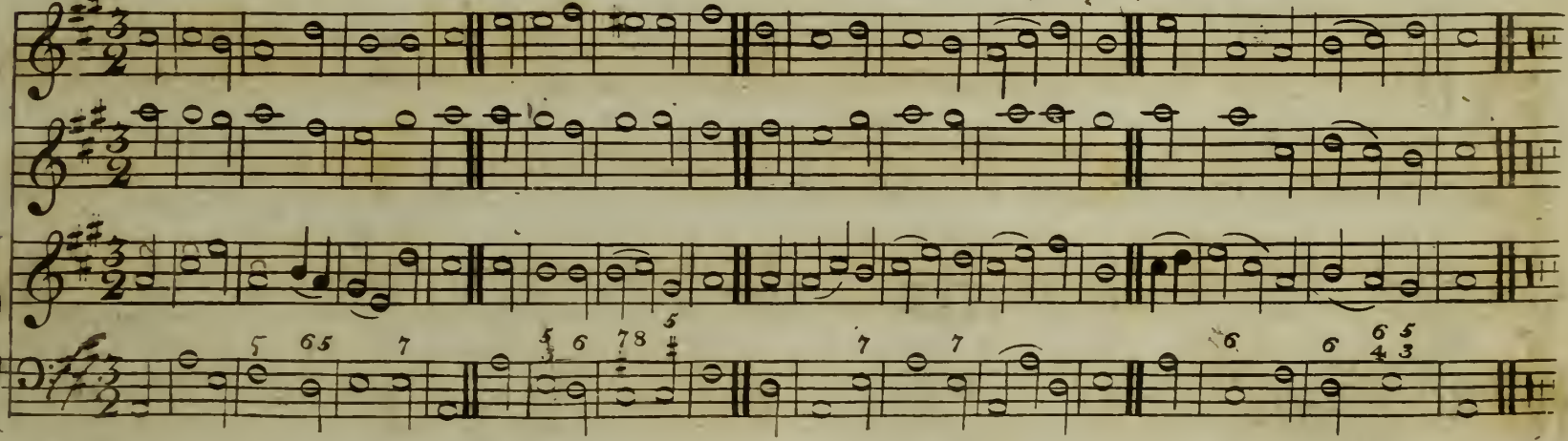
N°. 54. QUEENBOROUGH. Psalm 81st. D (C.M.) Allison.



N.° 55. SAMARIA. Pfalm 34.th Part 2nd (C.M.=) Dixon.

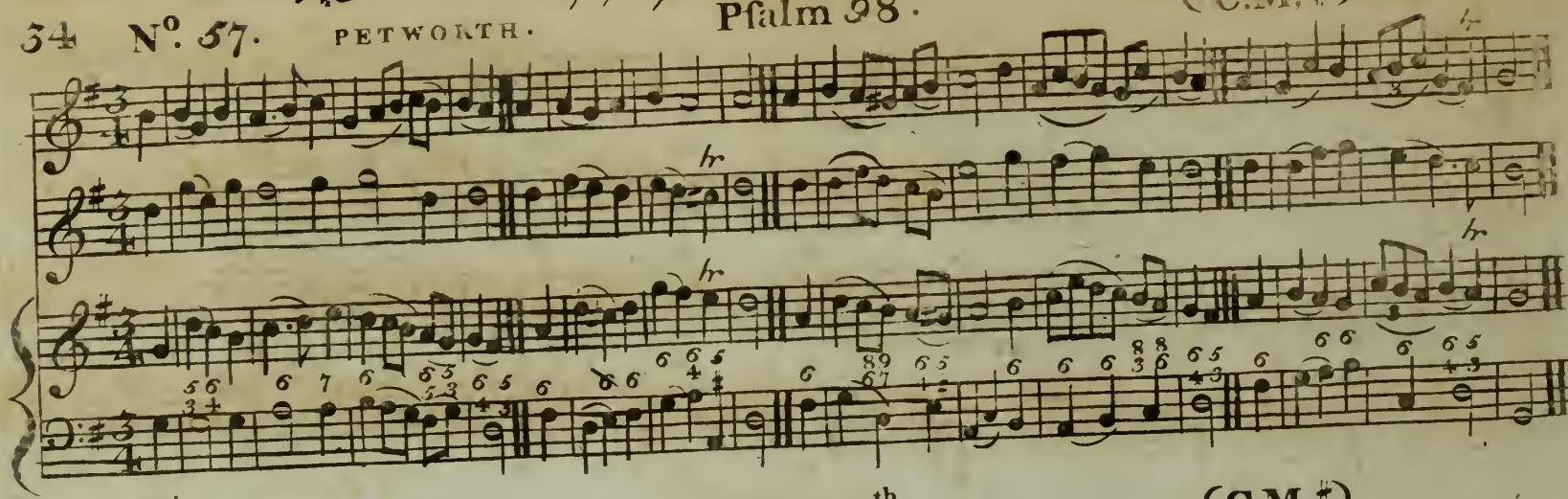


N.° 56. MILTON. Brooks Pfalm 105.th in Carmina Sinpli (C.M.=) M.P. King.

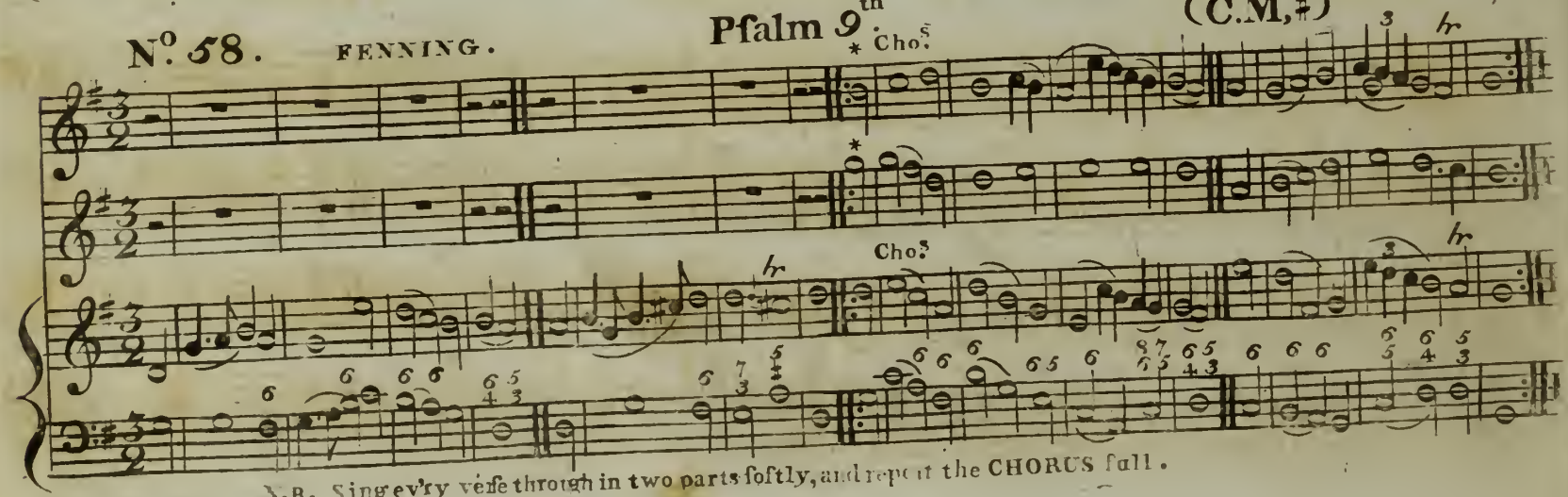


See Lewis 27 page

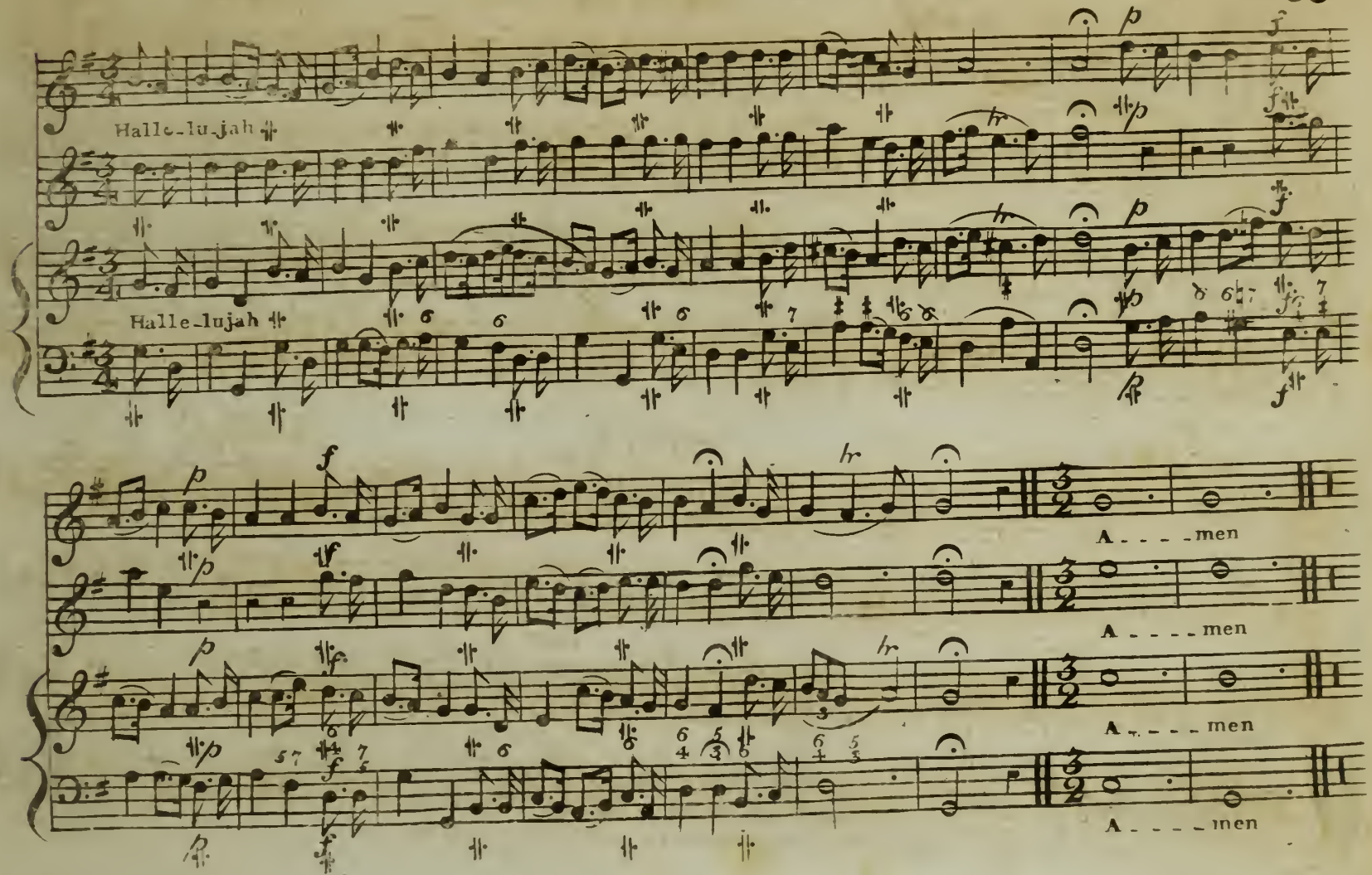
N°. 57. PETWORTH. Psalm 98th (C.M.♯)



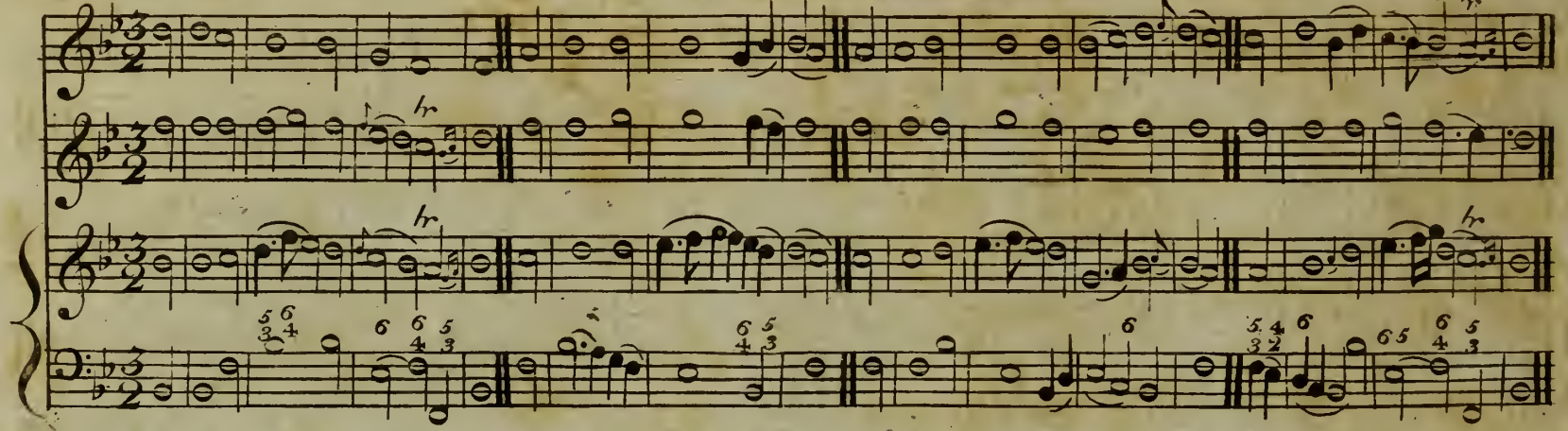
N°. 58. FENNING. Psalm 9th (C.M,♯)



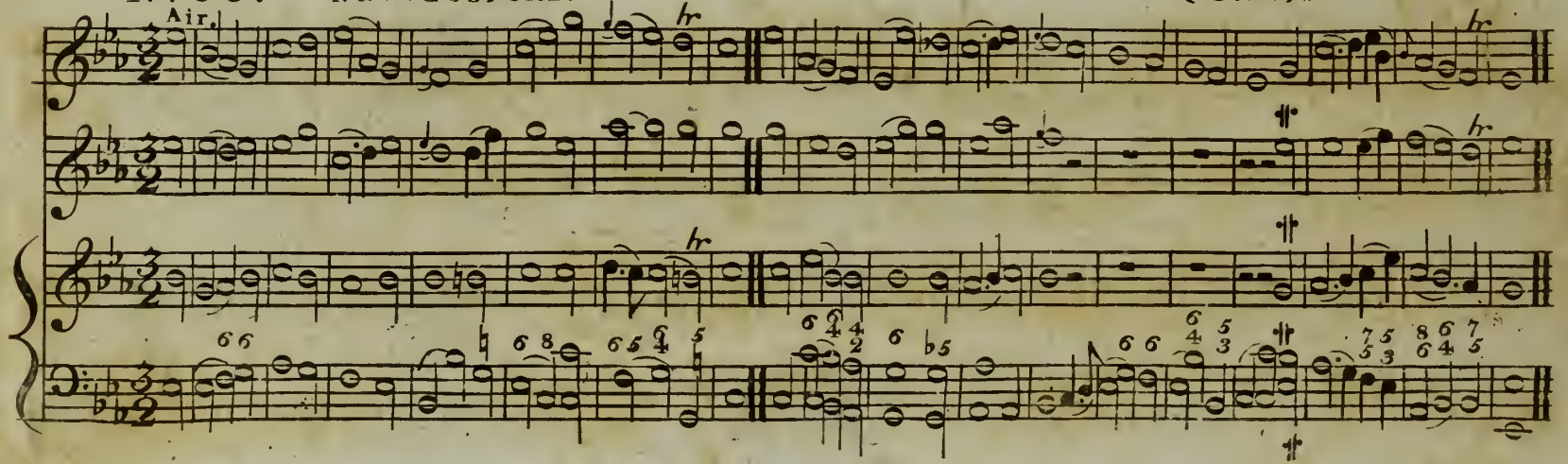
N.B. Sing ev'ry verse through in two parts softly, and repeat the CHORUS full.


Halle-lu-jah
Halle-lujah
A - - - - men
A - - - - men
A - - - - men
A - - - - men

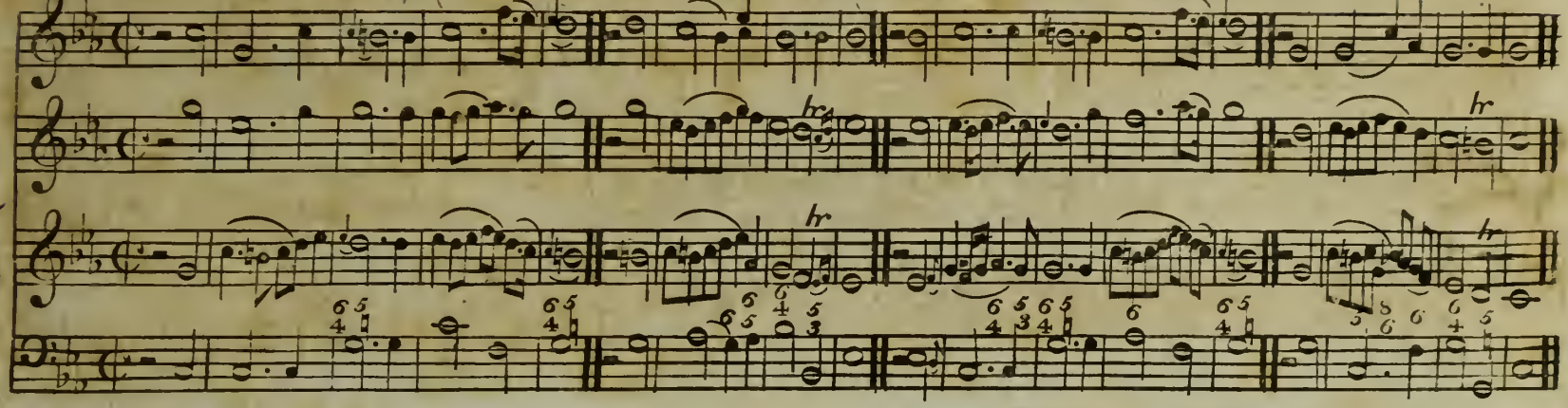
N.o 59. ANTIOCH. Psalm 34th. verse 11th. (C.M,♯) Dixon.



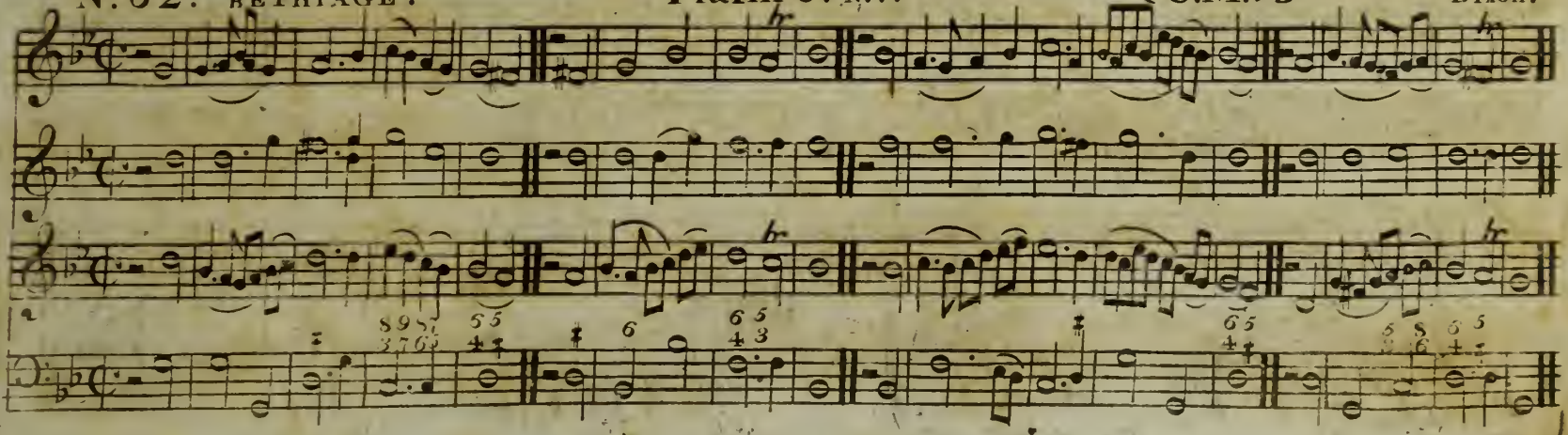
N.o 60. NEW. GOSPORT. (C.M,♯) I. Lucas.



N.o 61. BETHANY. Hymn 5.th Book 1.st D.r W. or Psalm 17.th N.V. (C.M.b.) Dixon.

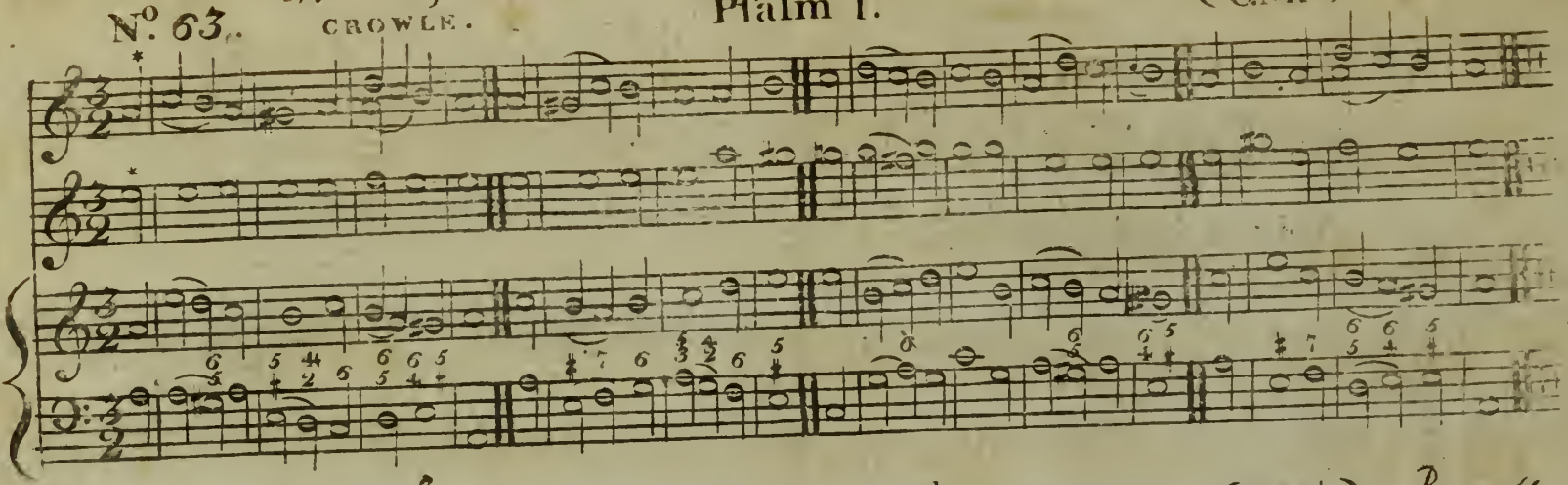


N.o 62. BETHPAGE. Psalm 6.th N.V. (C.M.b.) Dixon.



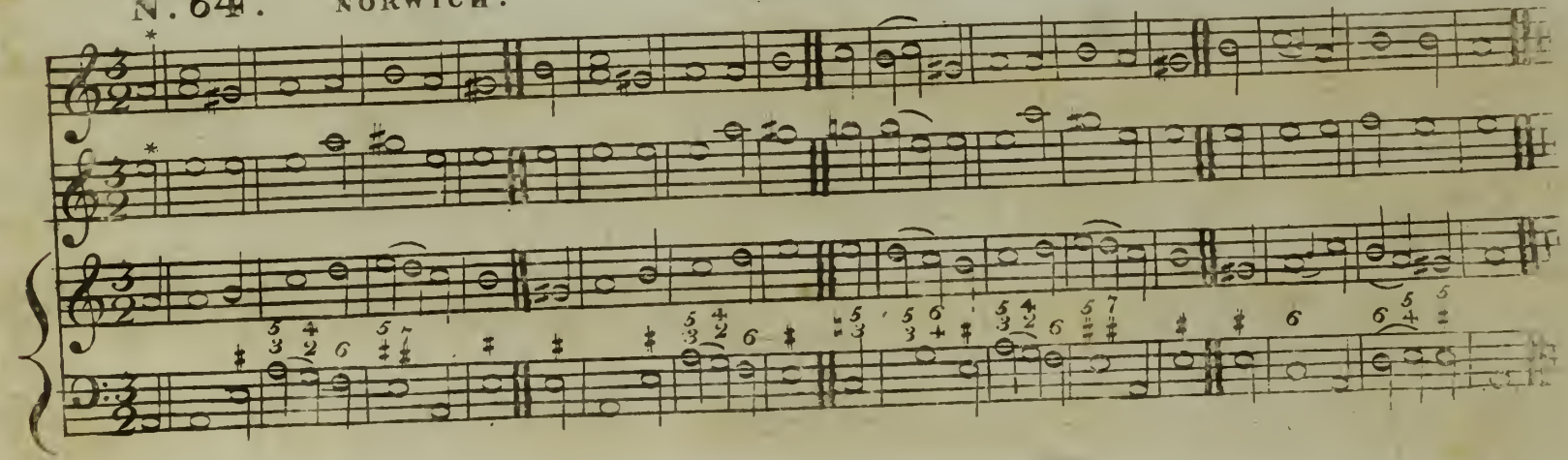
Broomgrove

N°. 63. CROWLE. Pfalm 1st. (CMb.)

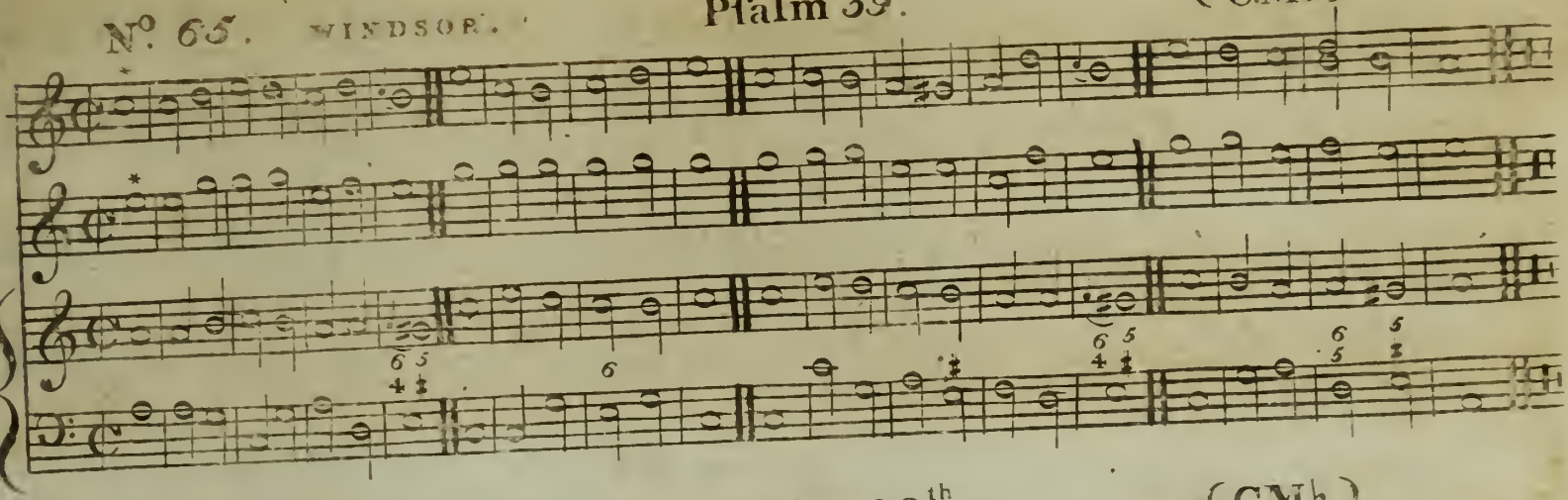


Burford

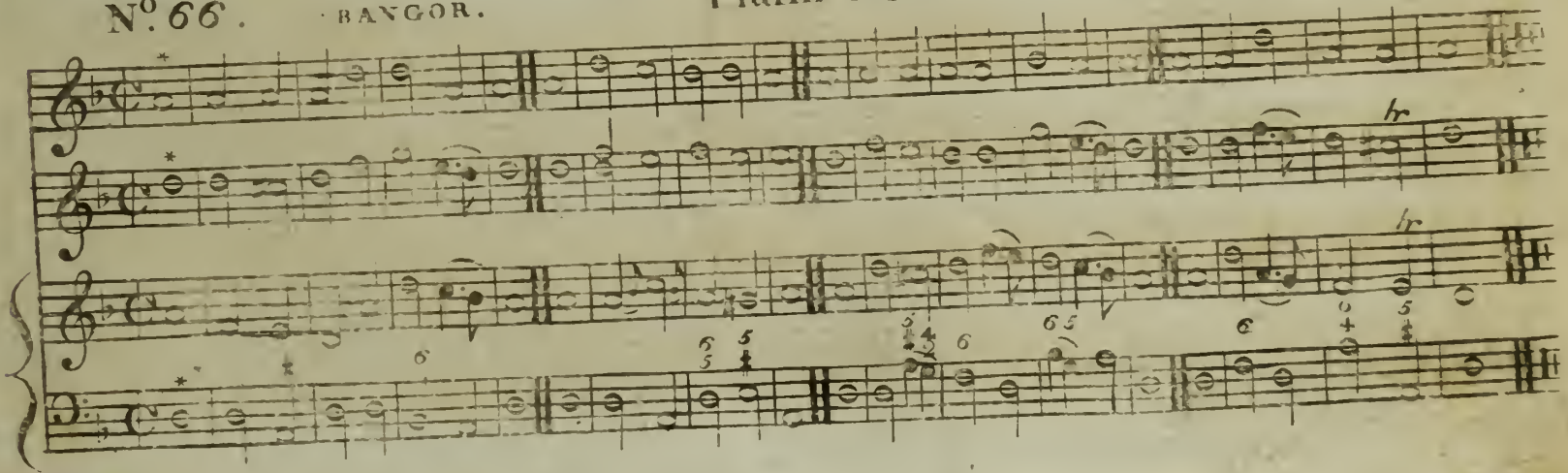
N°. 64. NORWICH. Pfalm 30th. (CMb.) Purcell

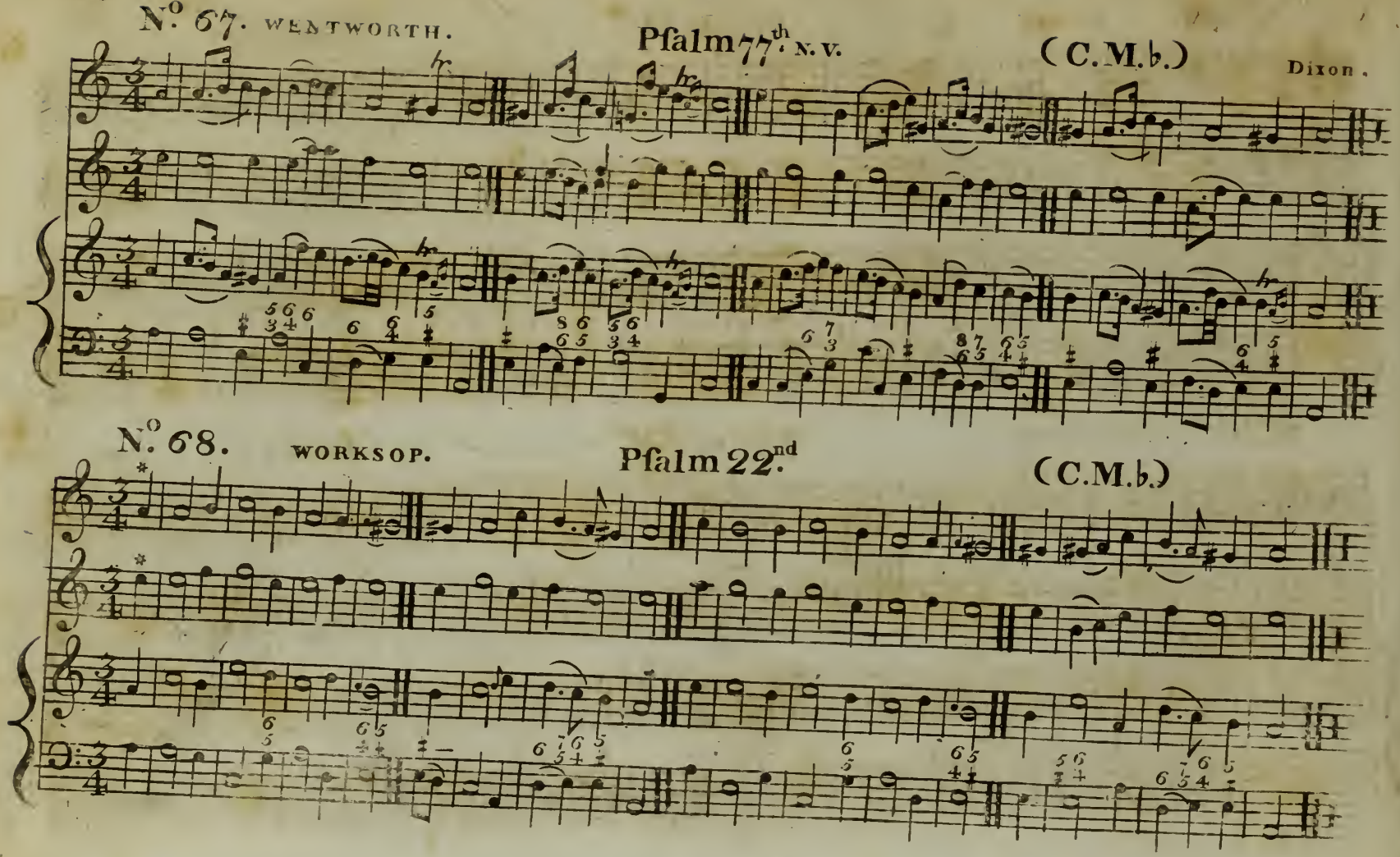


No. 65. WINDSOR. Pſalm 39th. (C.M♭)

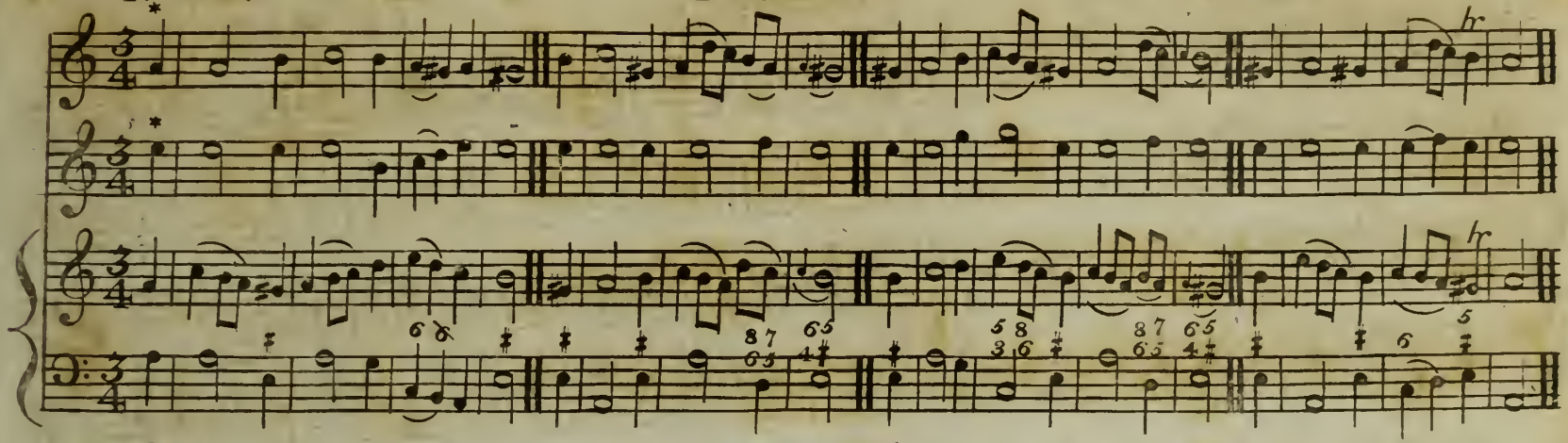


No. 66. BANGOR. Pſalm 90th. (C.M♭.)




N.o 67. WENTWORTH.
Pfalm 77.th N.V.
(C.M.b.)
Dixon.
N.o 68.
WORKSOP.
Pfalm 22.nd
(C.M.b.)

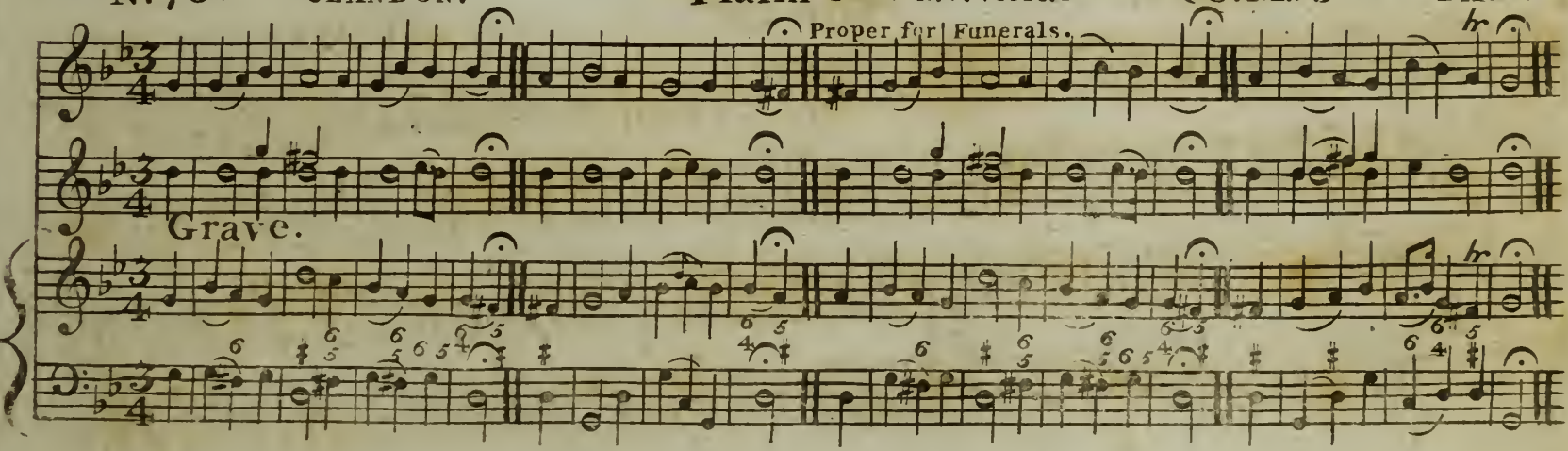
N°. 69. RIPON. Pfalm 96th. (C.M.b.)



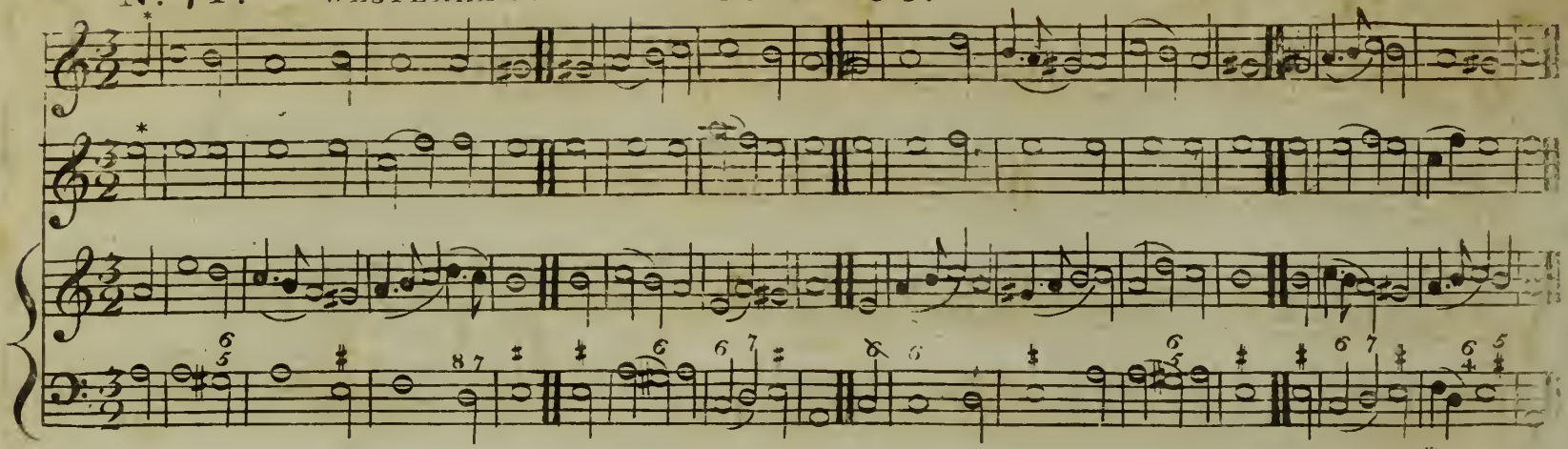
N°. 70. CLANDON. Pfalm 39th. N.V. verfe. 4th. (C.M.b.) Dixon.

Proper for Funerals.

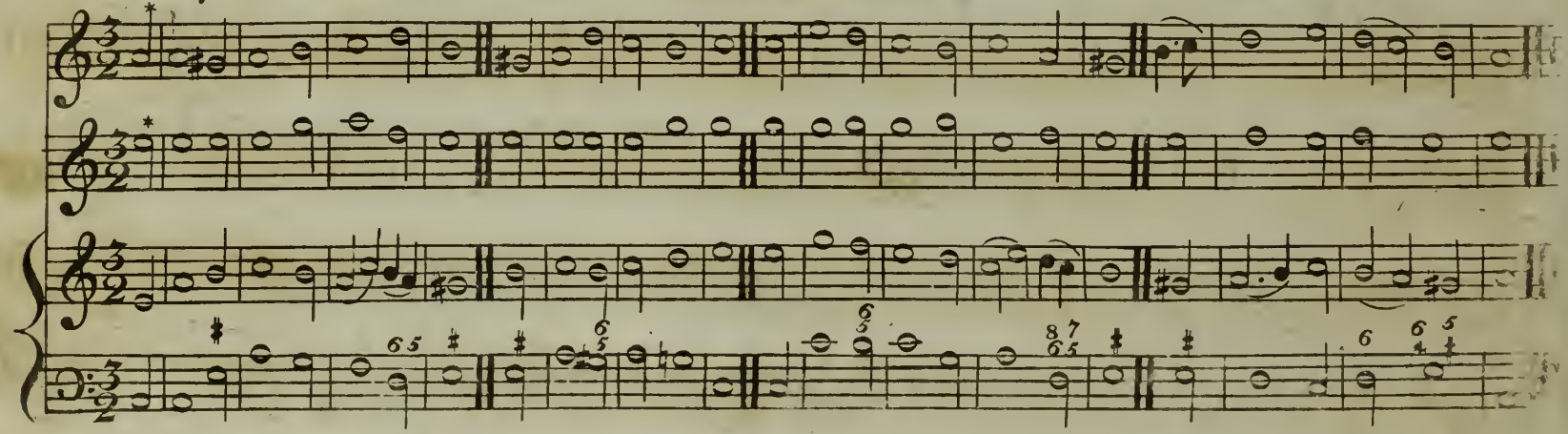
Grave.



N°. 71. WESTERHAM. Pfalm 38th (CMb.)

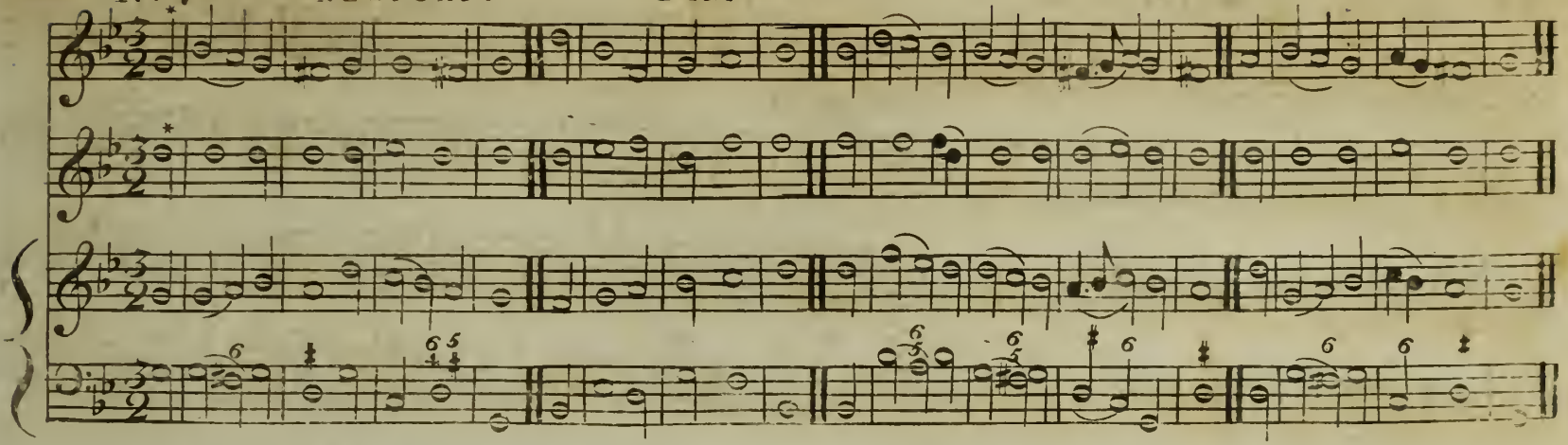


N°. 72. St. IVES. Pfalm 54th (CMb.)



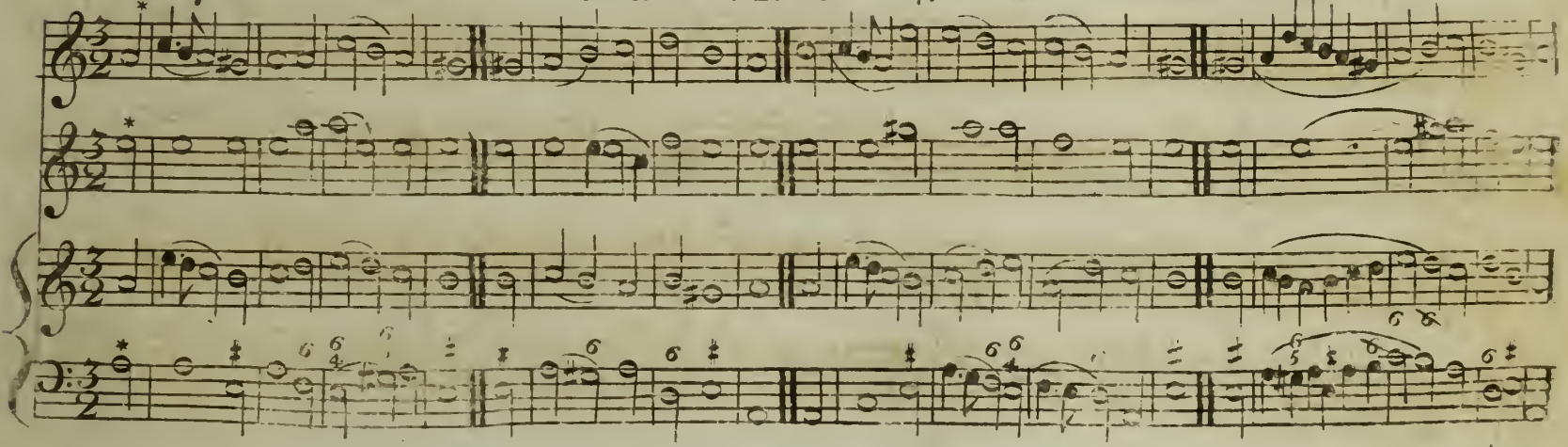
Sel. Wallingford

Nº 73. NEWPORT. Pfalm 55th (C.M.b.)



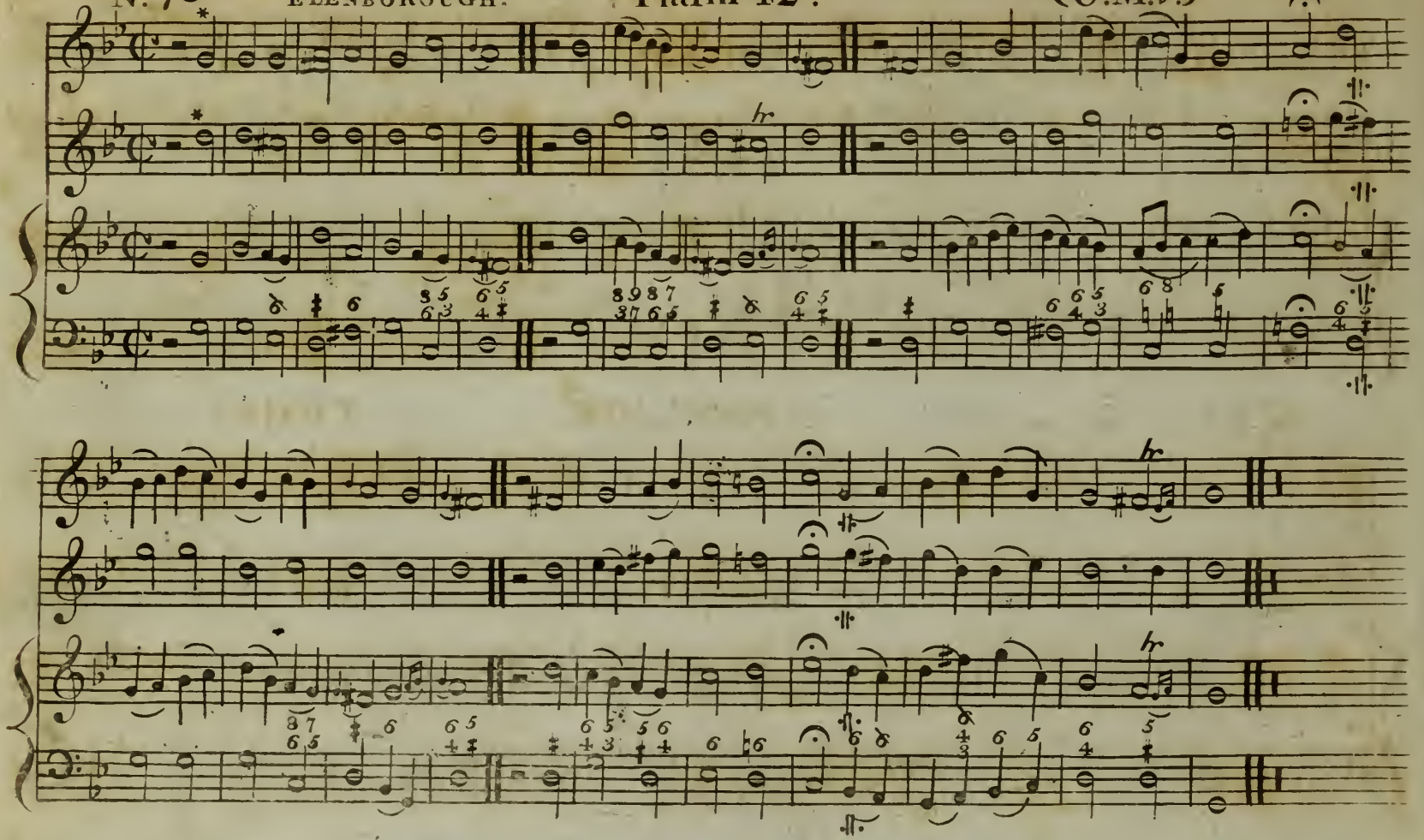
Burnham.

Nº 74. CARLISE. Pfalm 71st N.V. 7th verfe. (C.M.b.)

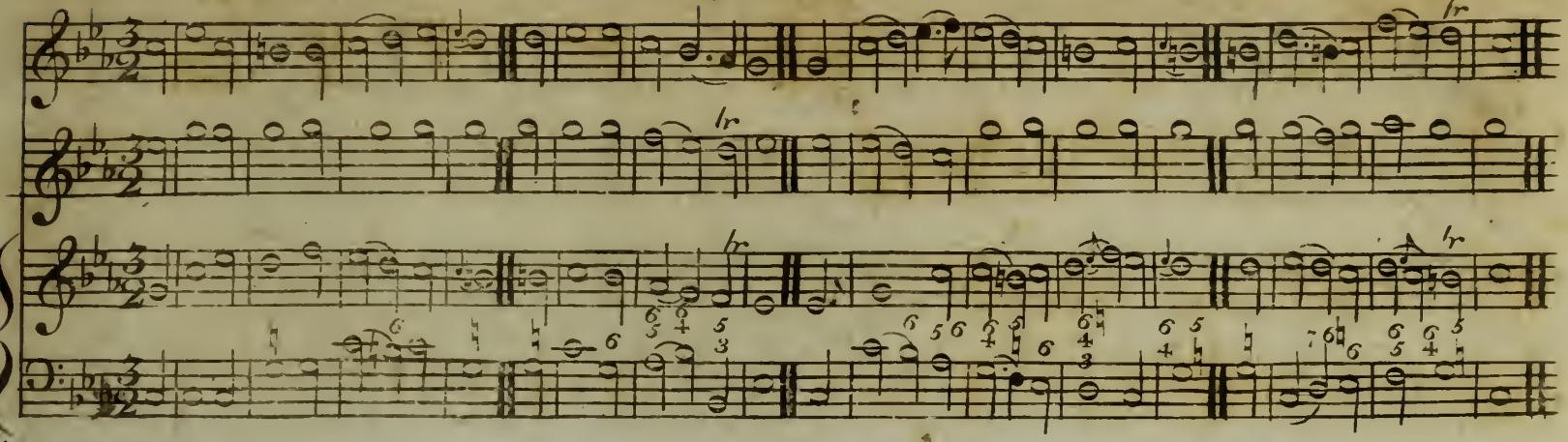


See Aldridge H. Sacra

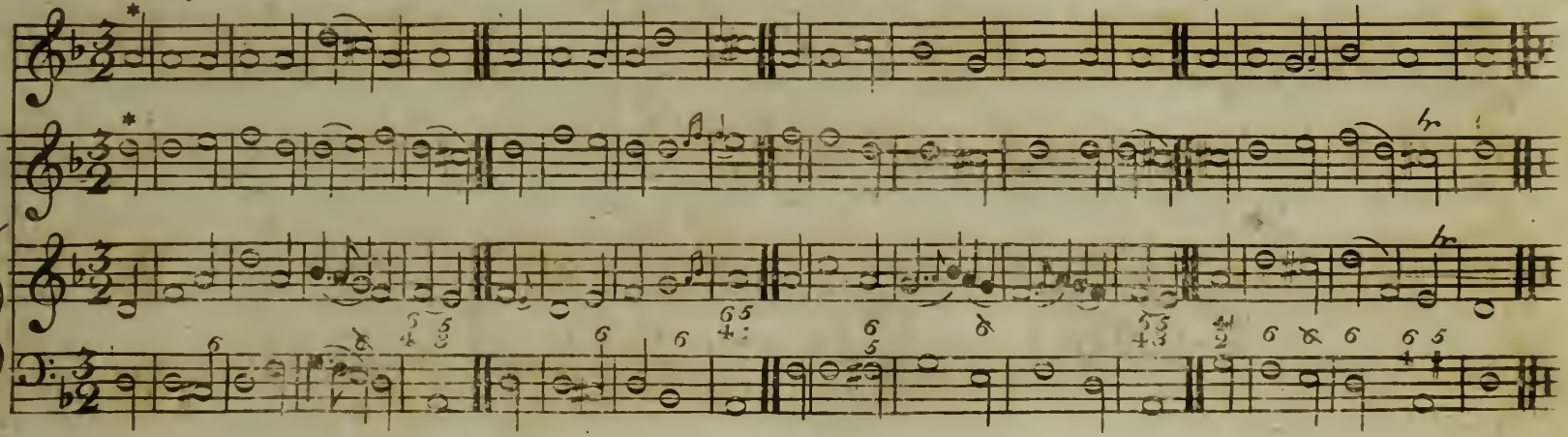
N.° 75. ELENBOROUGH. Psalm 42.nd (C.M.b.)

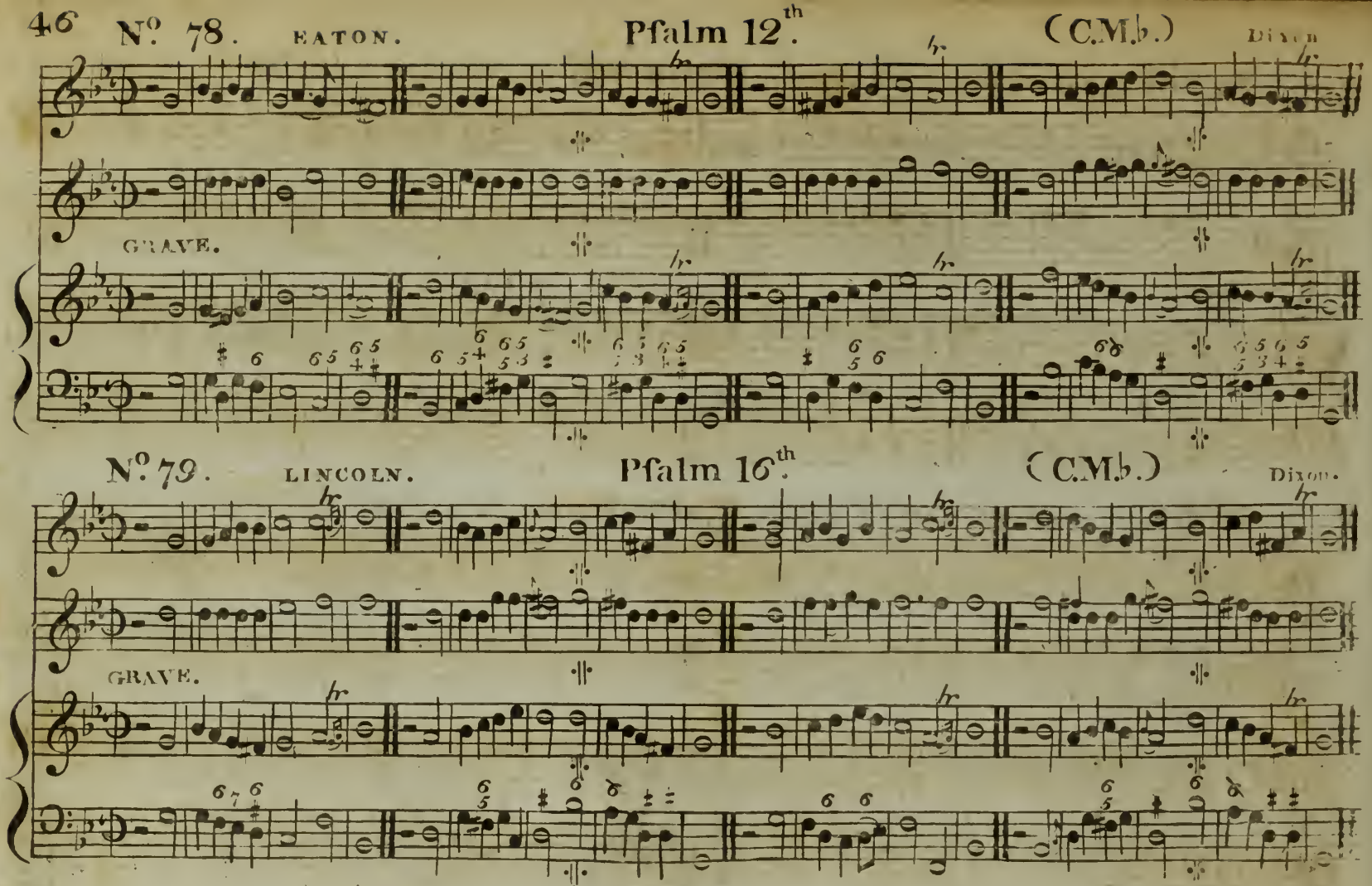


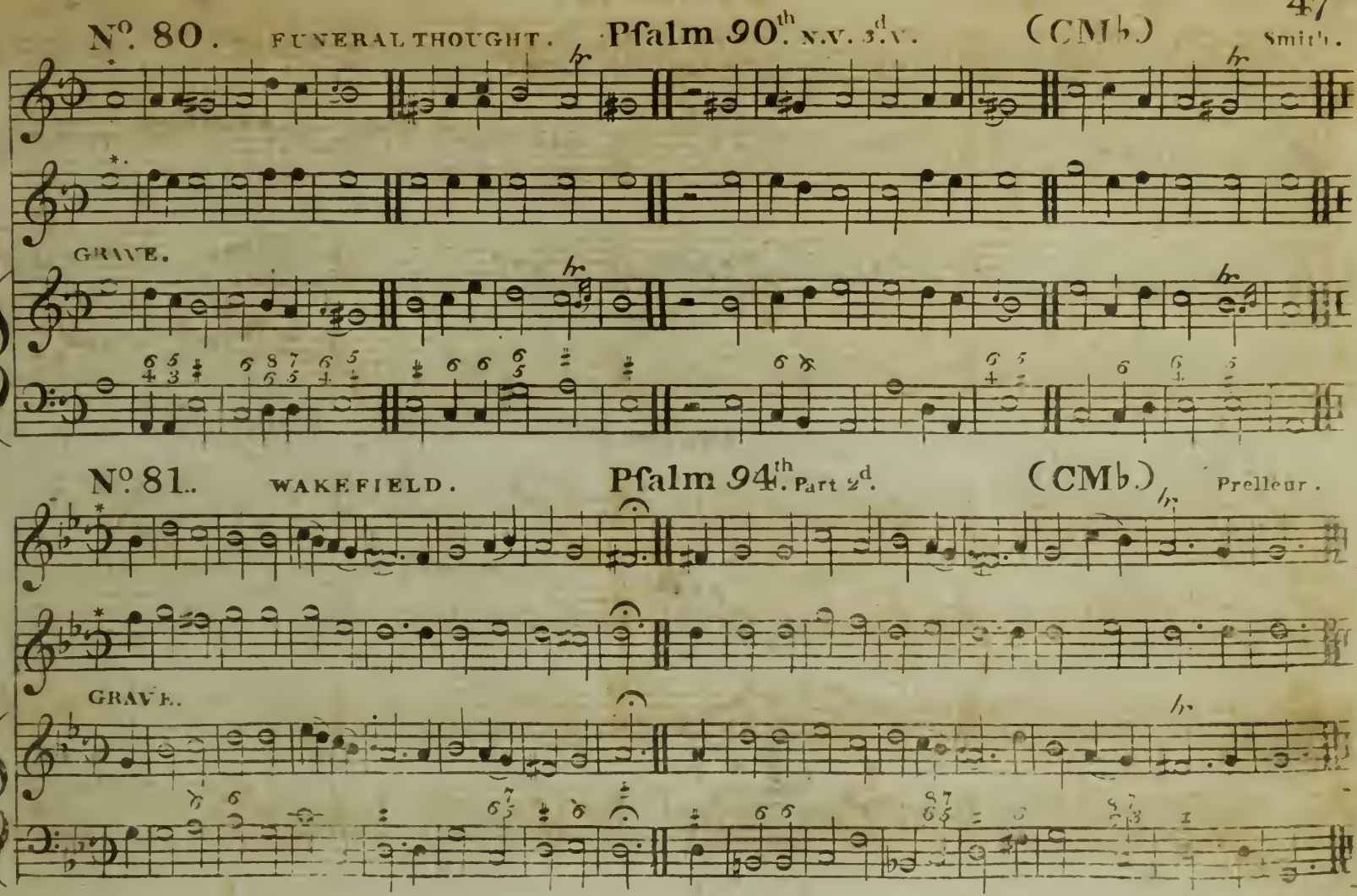
N°. 76. COLLINGHAM. Pfalm 86th (CMb) T. Jackfon.



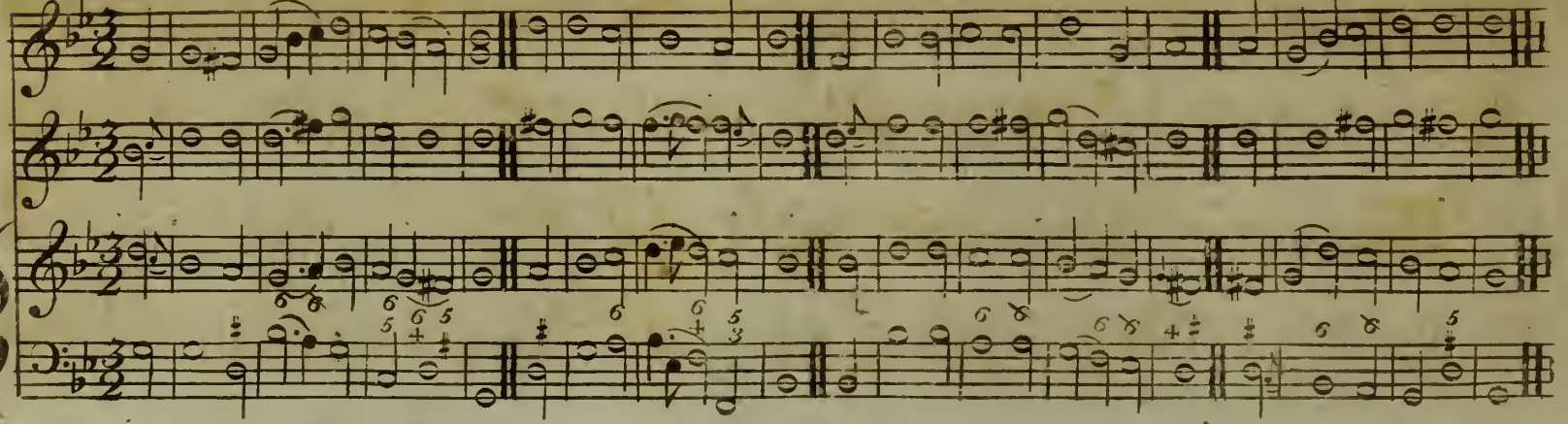
N°. 77. DE. PROFUNDIS. Pfalm. 102d. (CMb.)



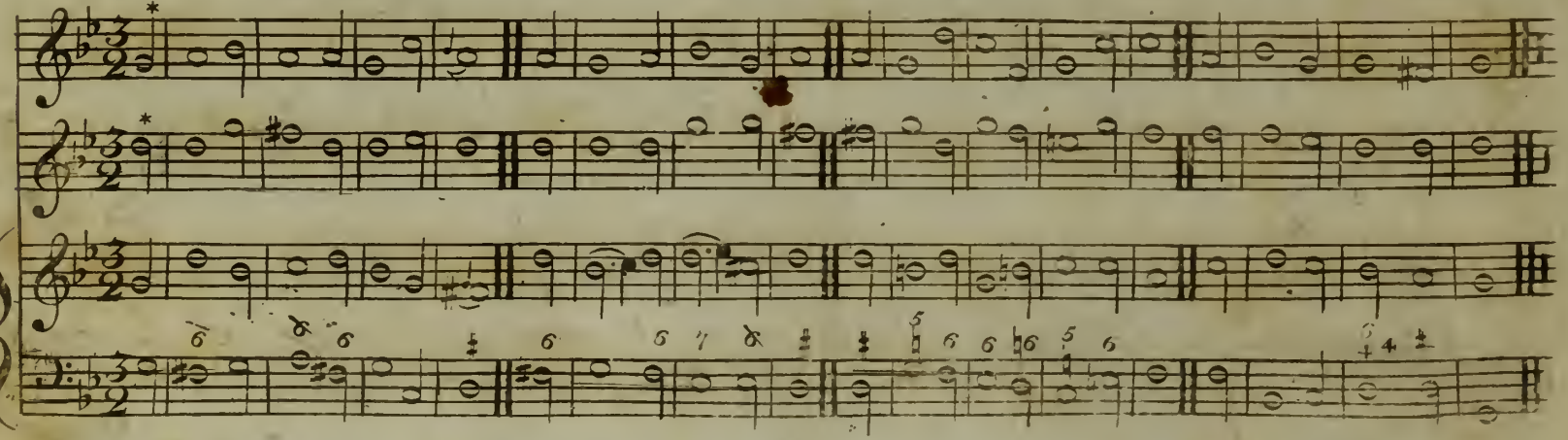

No. 78. EATON. Pfalm 12th. (C.M.b.) Dixon
GRAVE.
No. 79. LINCOLN. Pfalm 16th. (C.M.b.) Dixon.
GRAVE.


Nº. 80. FUNERAL THOUGHT. Pfalm 90th v.v. 3d.v. (CMb) Smith.
GRAVE.
Nº 81.. WAKEFIELD. Pfalm 94th. Part 2d. (CMb.) Prelleur.
GRAVE.

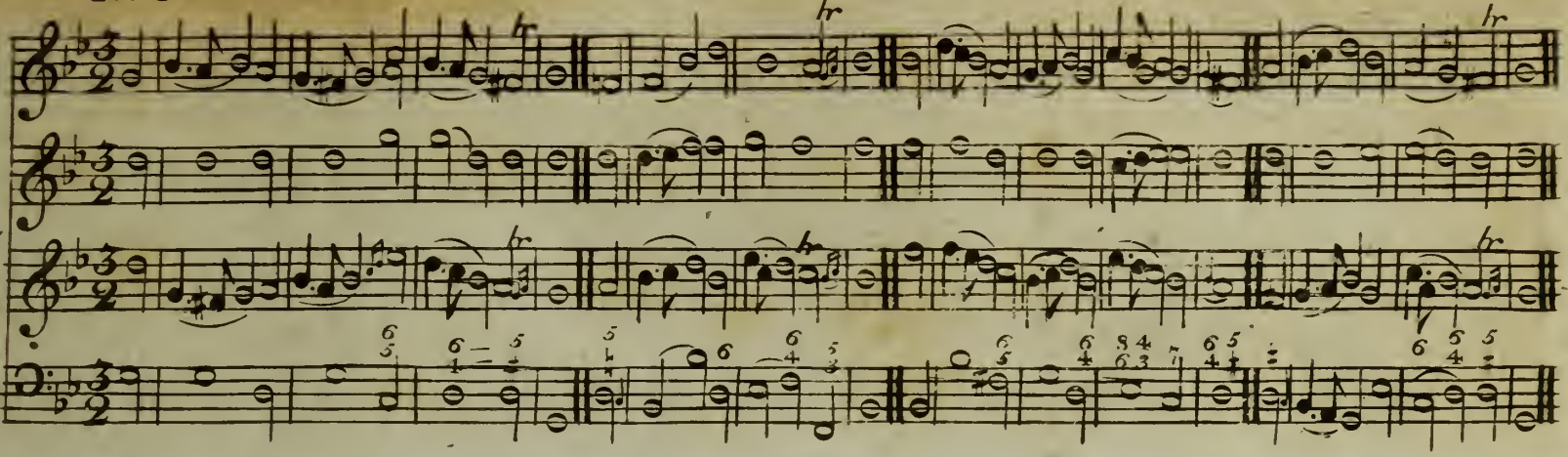
N°. 82. HASELTON. Pfalm 141ft. (CMb.) Jackfon.



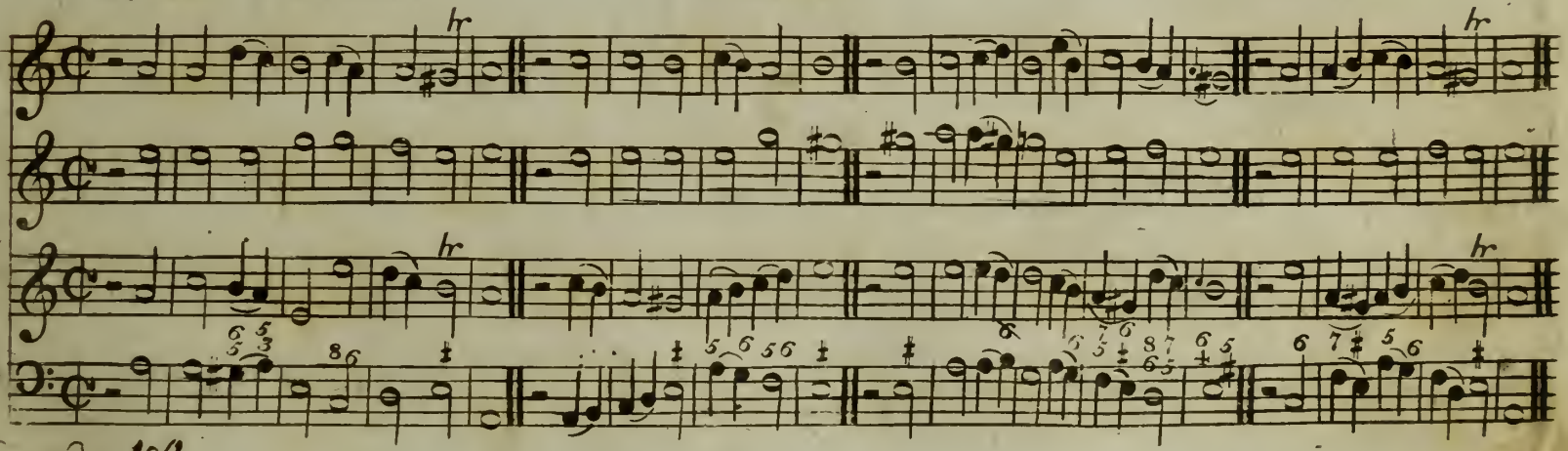
N°. 83. SYRIA. Pfalm 102. (CMb.) Prelleur.

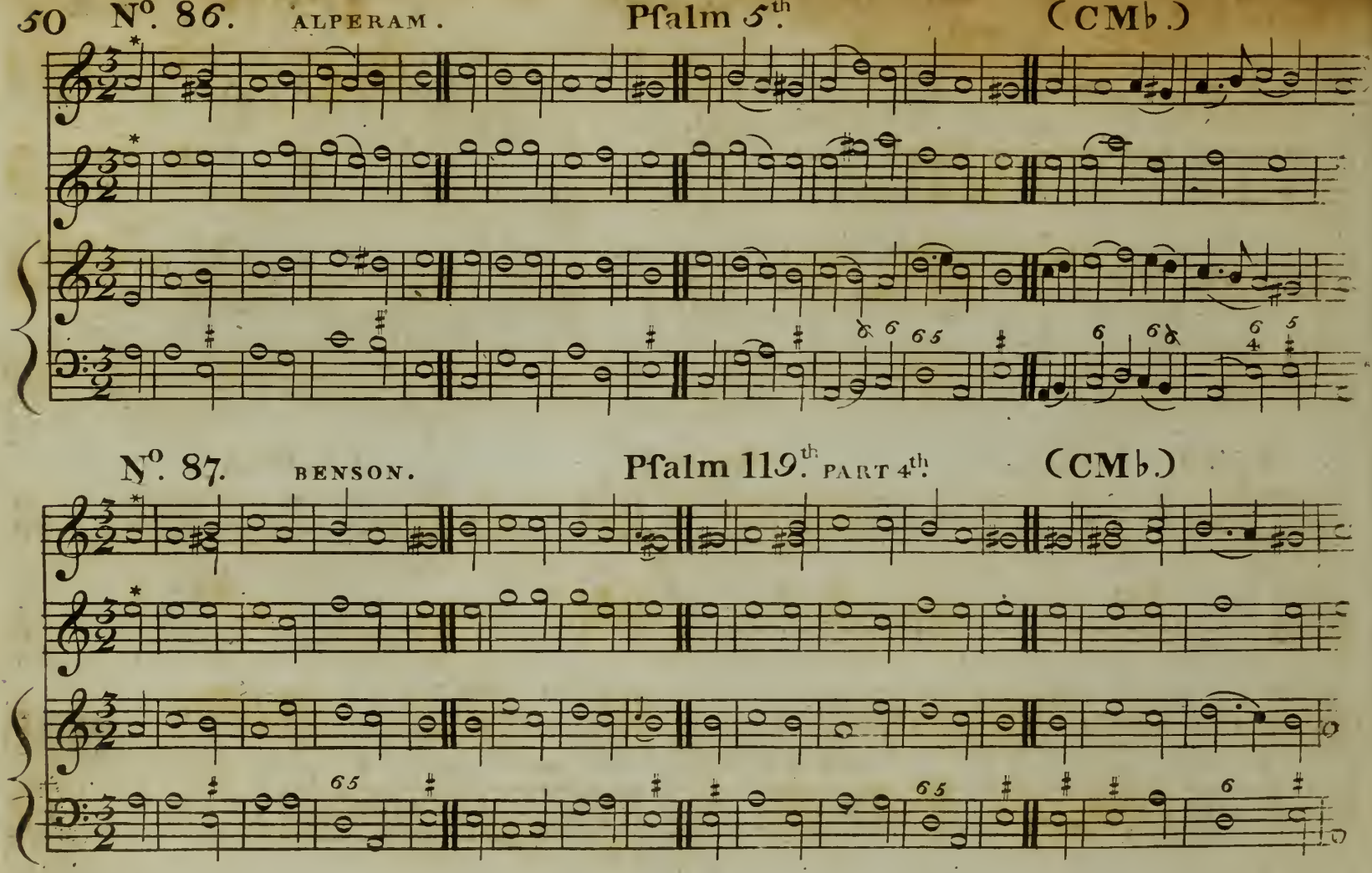


No. 84. MADRID. Pſalm 26th. (C.M,.b) Dixon.

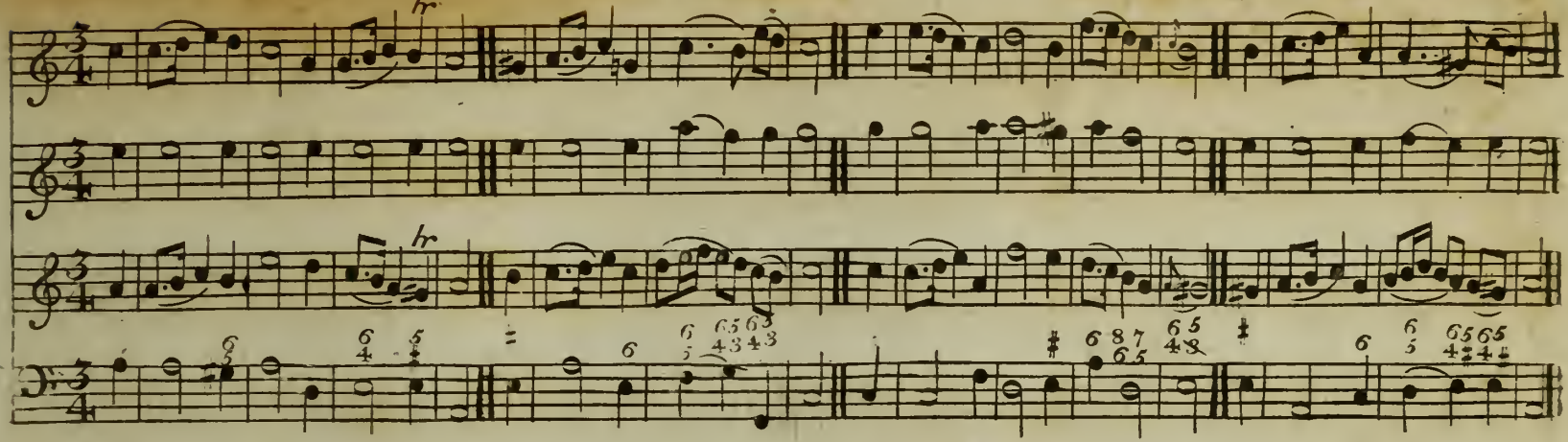


No. 85. WALSAL. Pſalm 6th. (C.M b)

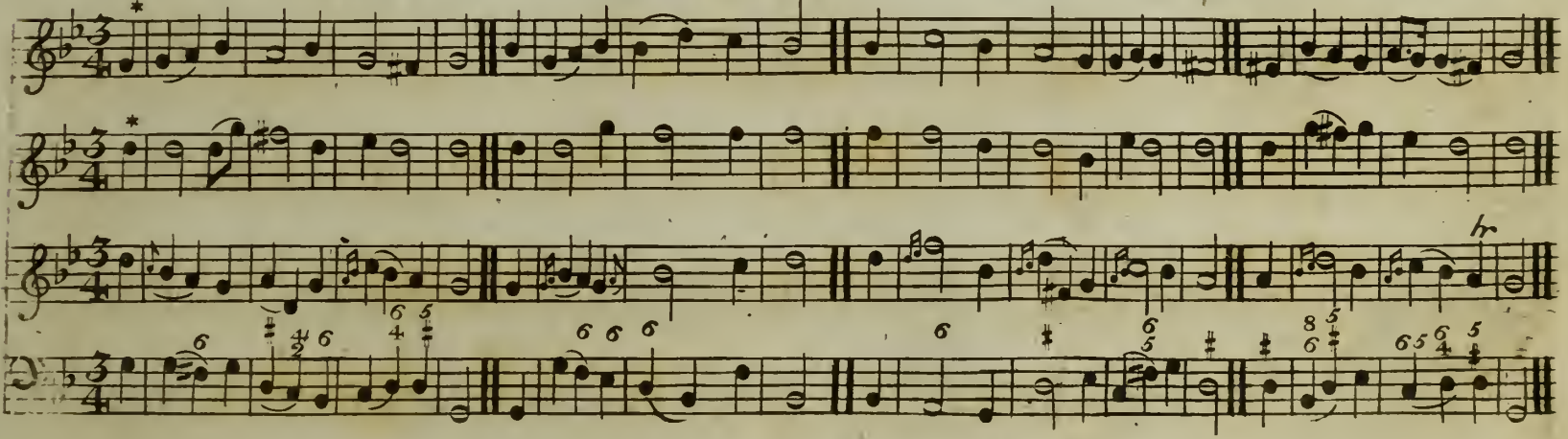



Nº. 86. ALPERAM. Psalm 5th (CMb.)
Nº. 87. BENSON. Psalm 119th PART 4th. (CMb.)

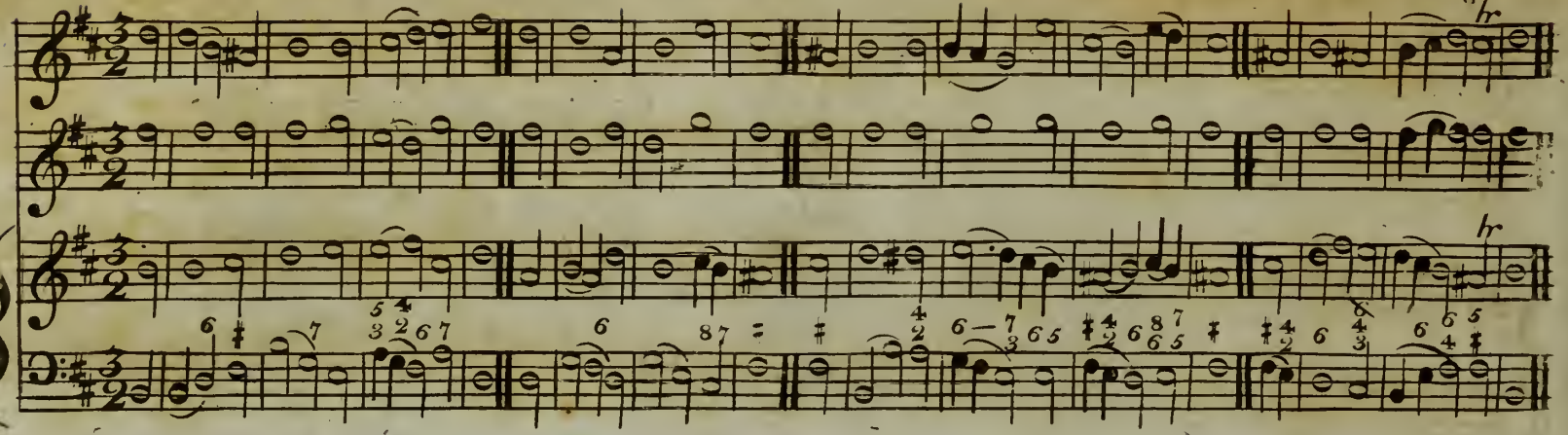
N°. 88. ALPHA. Pfalm 17th. (C.Mb.)



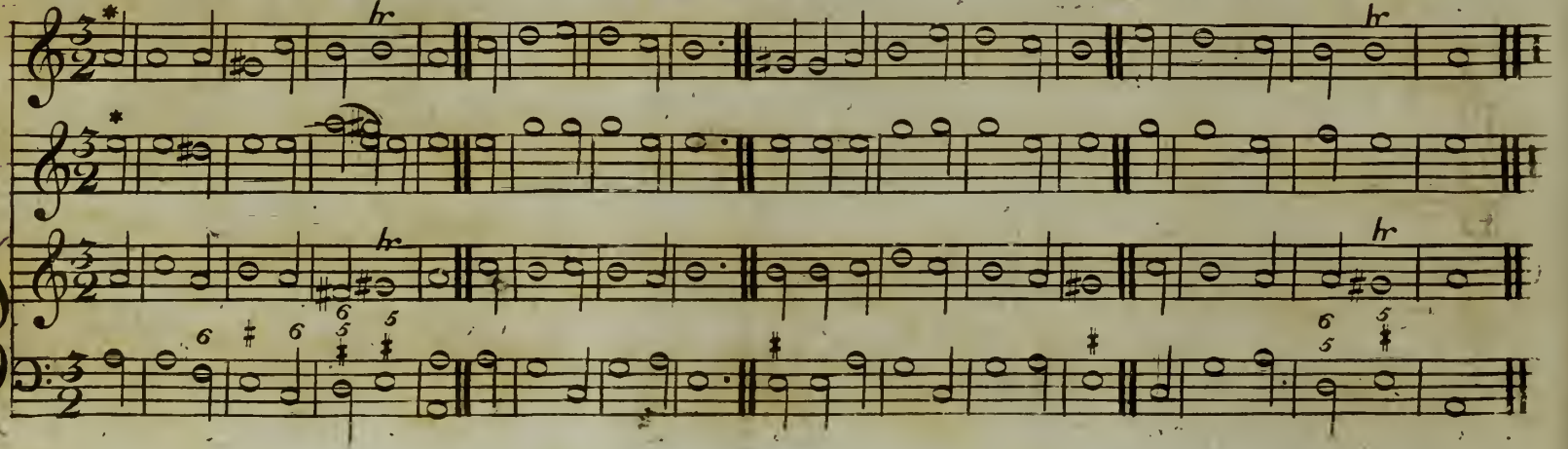
N°. 89. OMEGA. Pfalm 11th. (C.Mb.)

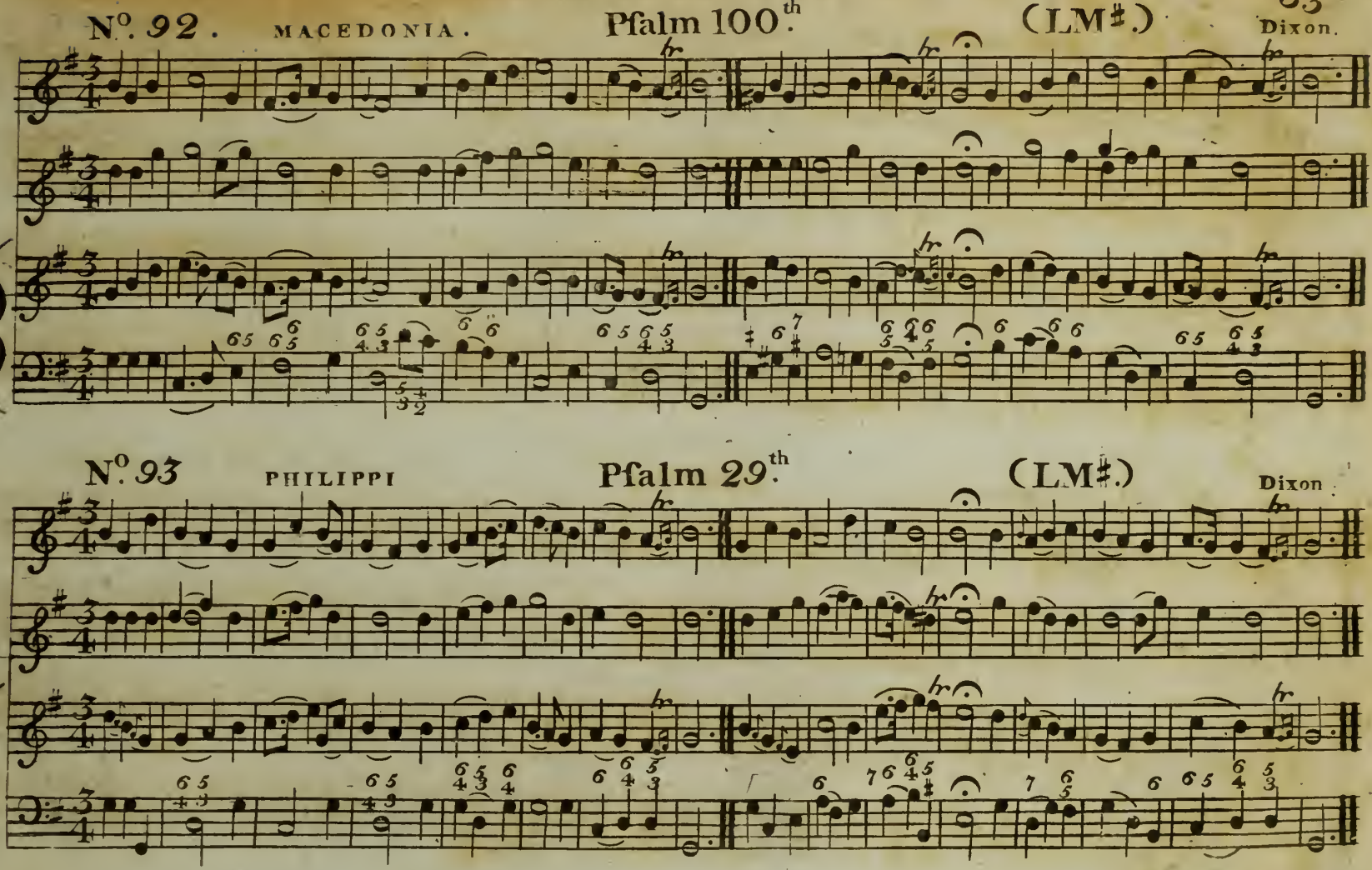


N°. 90. PORTSMOUTH. NEW. Pfalm 7th (C.M.b) M.P.King.

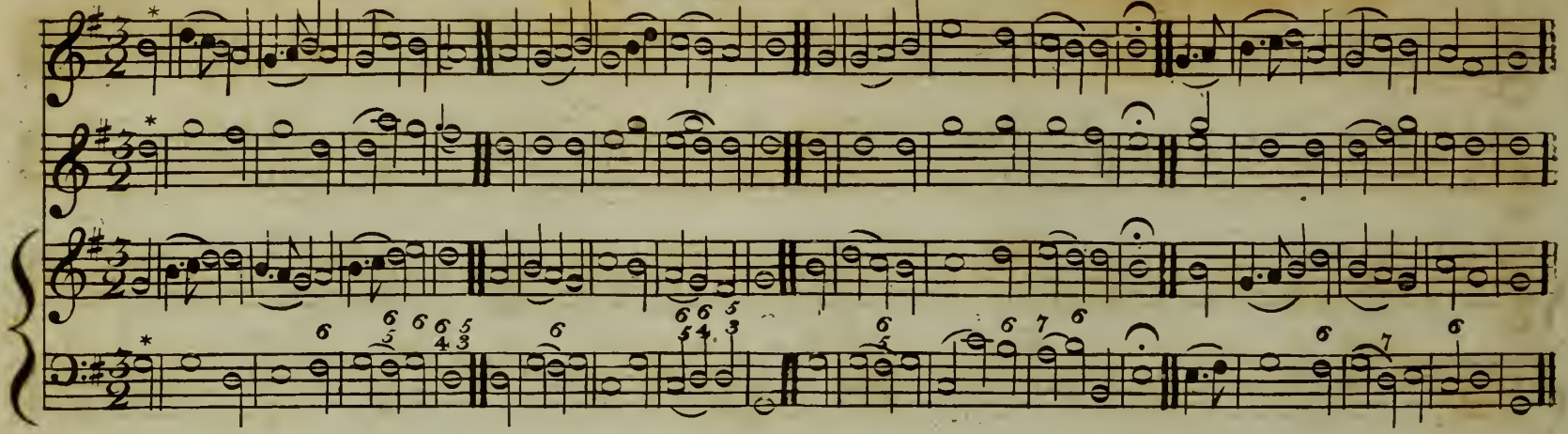


N°. 91. CAMBRIDGE. Pfalm 2nd (C.M.b) Green.

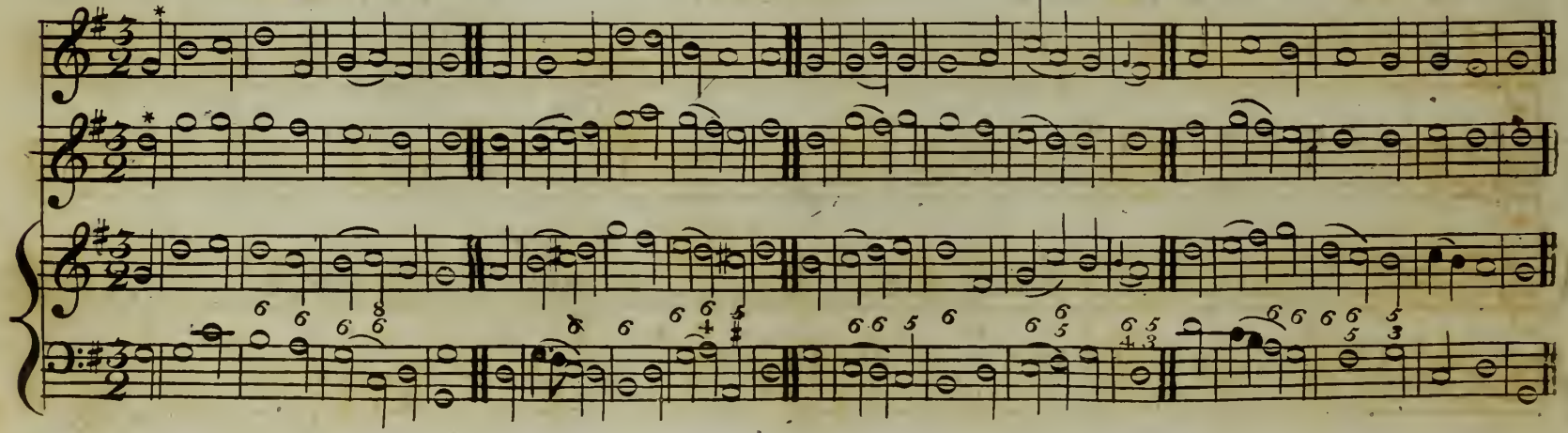



N°. 92. MACEDONIA. Psalm 100th. (LM♯.) Dixon.
N°. 93 PHILIPPI Psalm 29th. (LM♯.) Dixon

N°.94. PITTS. Psalm 100d. (LM♯.)

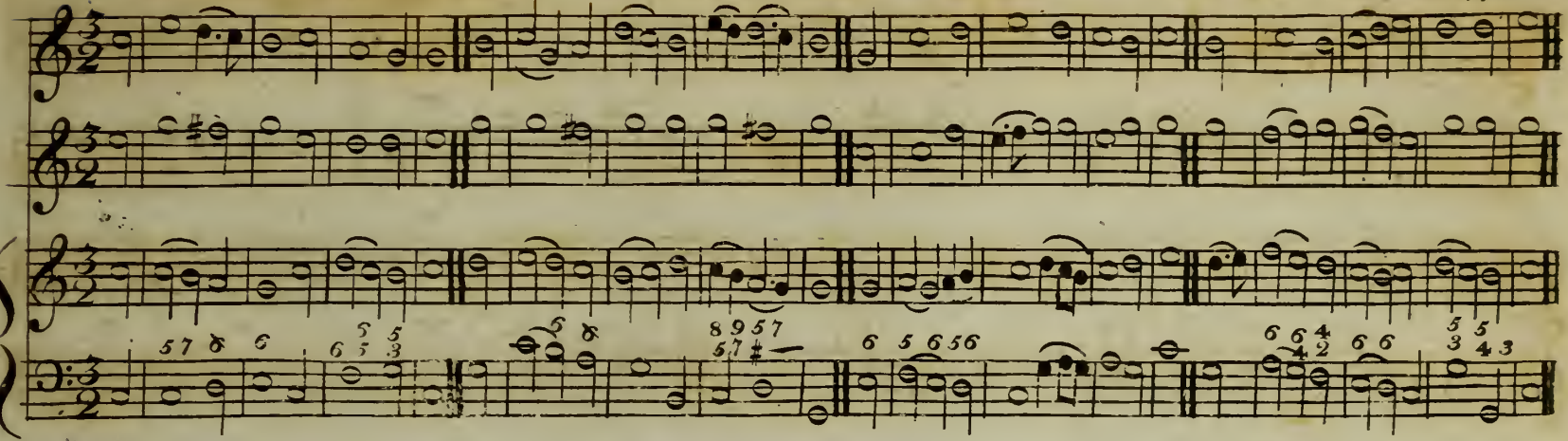


N°.95. St. MARKS. Psalm 101st. N.V. (LM♯.)

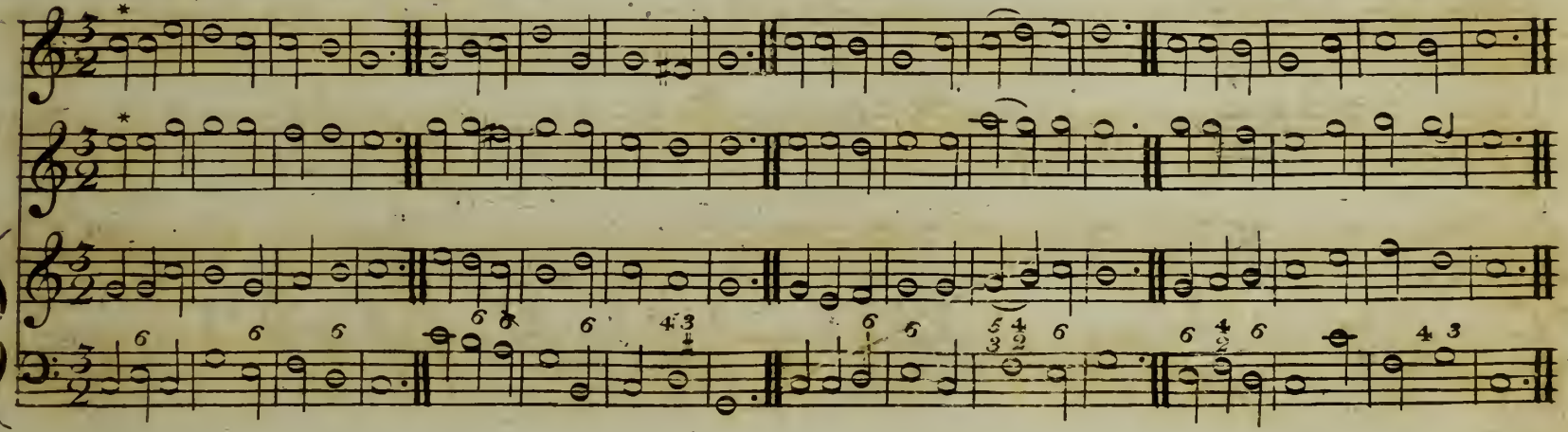


All Saints

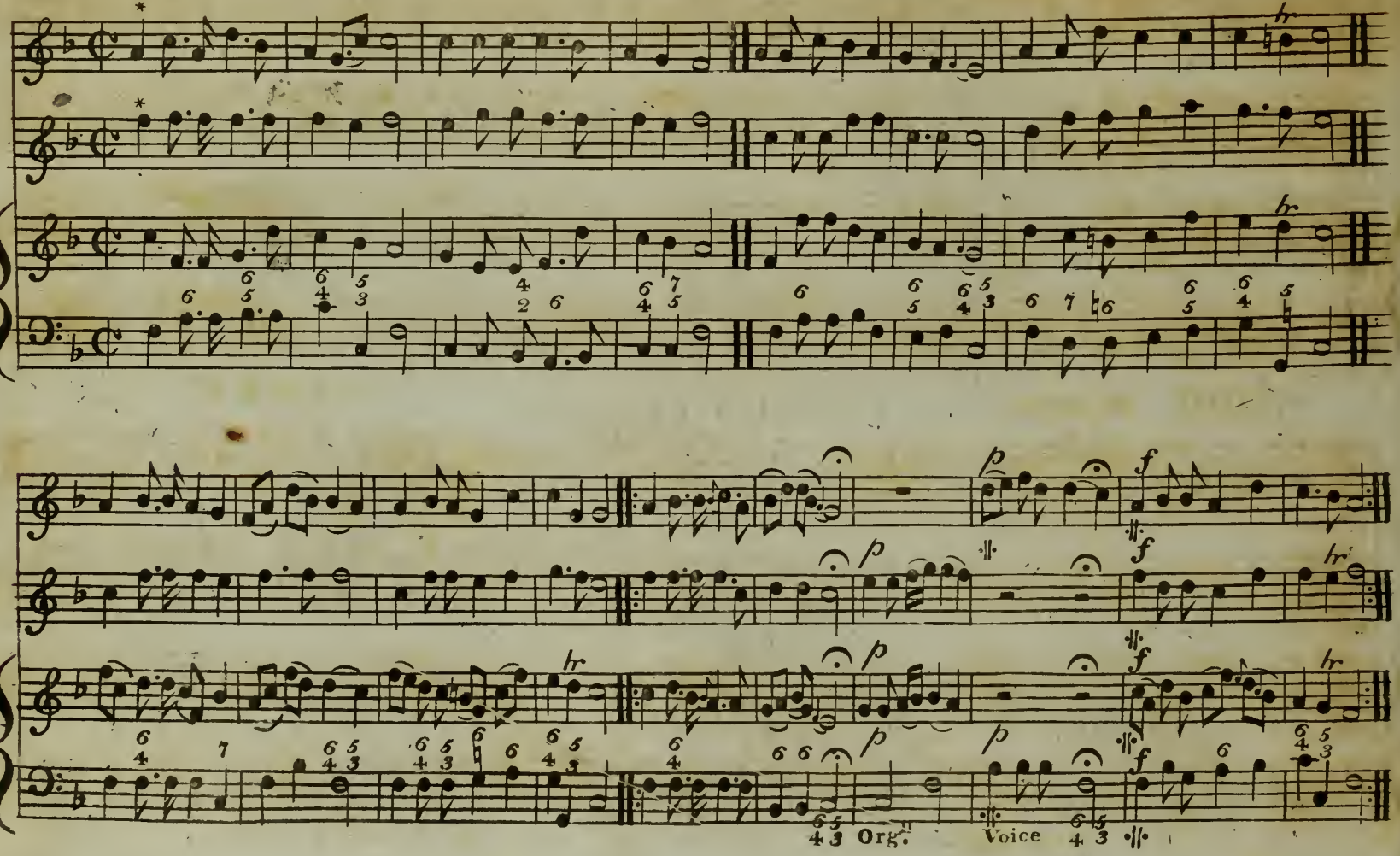
Nº. 96. WAREHAM. Psalm 36th: 5th. Verse. (LM♯.) Knapp.

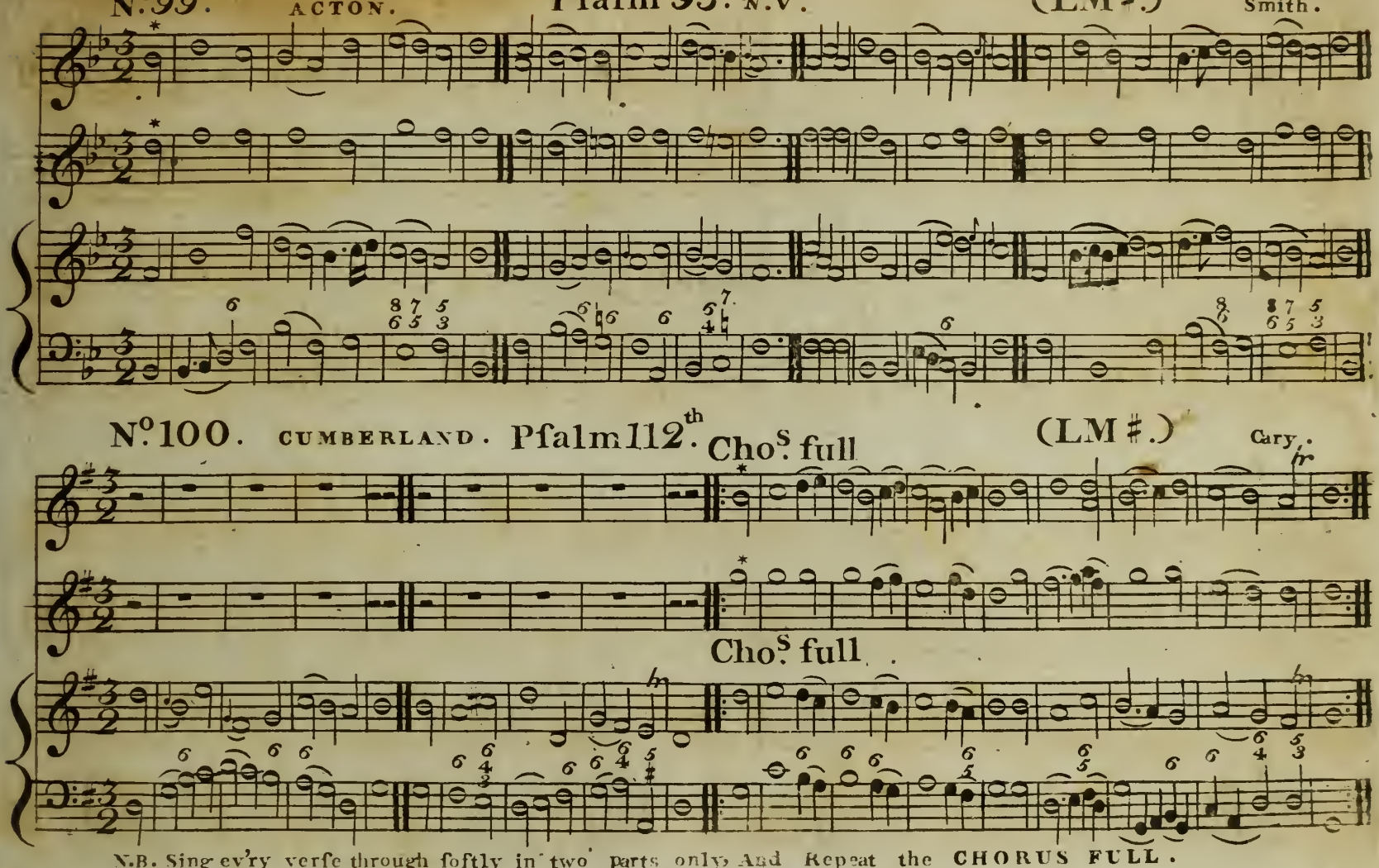


Nº. 97. WINCHELSEA. Psalm 111th. (LM♯.) Prelleur.



N° 98. HOTHAM. Psalm 92. Dr. W. or 107. N.V. (D LM♯.) Dr. Madan.

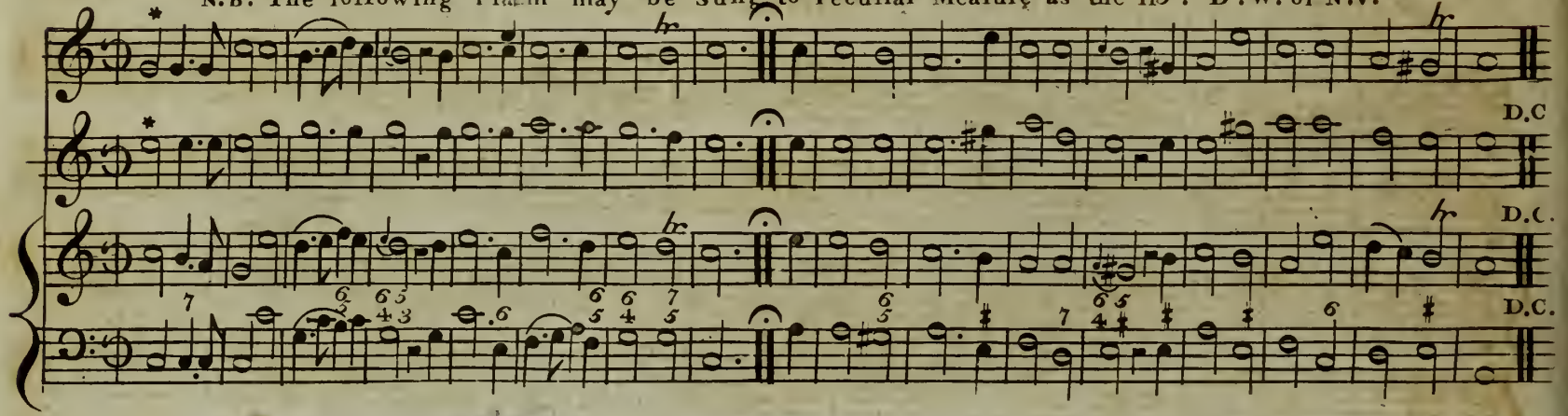




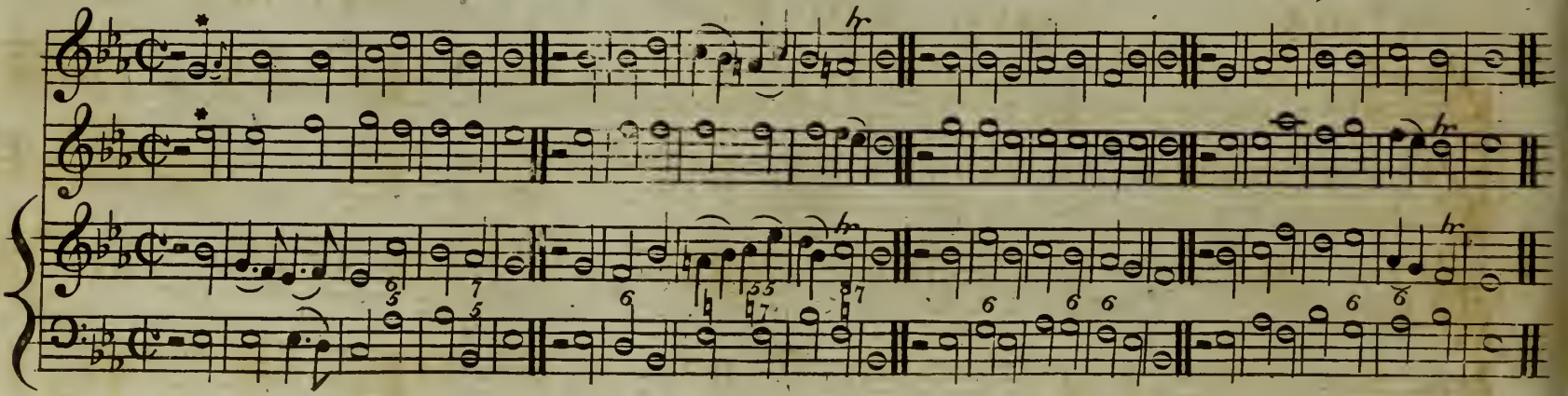
N.B. Sing ev'ry verse through softly in two parts only, And Repeat the CHORUS FULL.

N°. 101. Glouceſter. Pſalm 80th. Part 3d. N.V. (L.M.♯.)

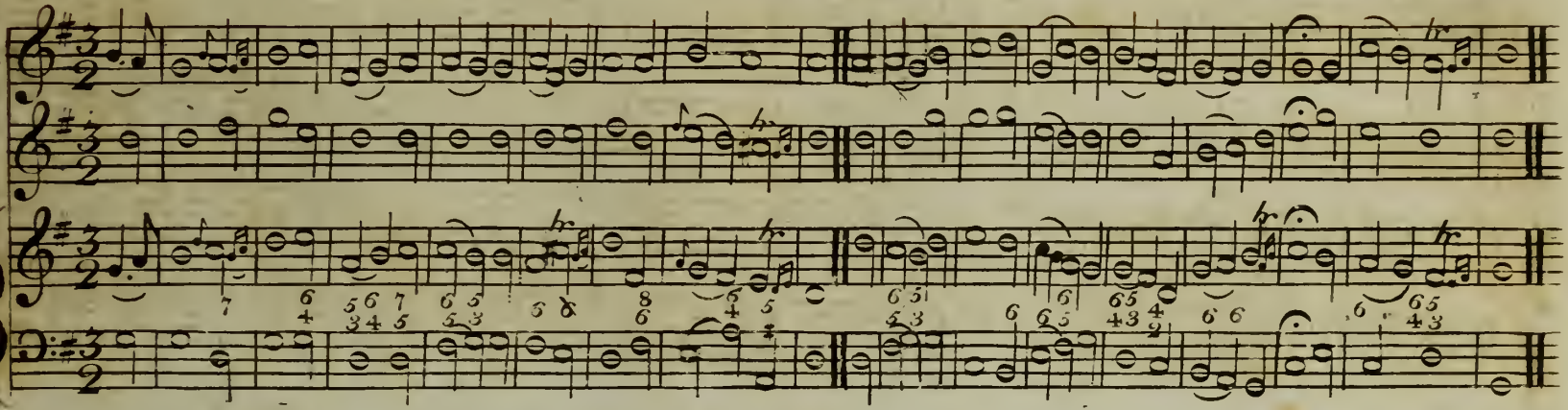
N.B. The following Pſalm may be Sung to Peculiar Meaſure as the 113th. Dr. W. or N.V.



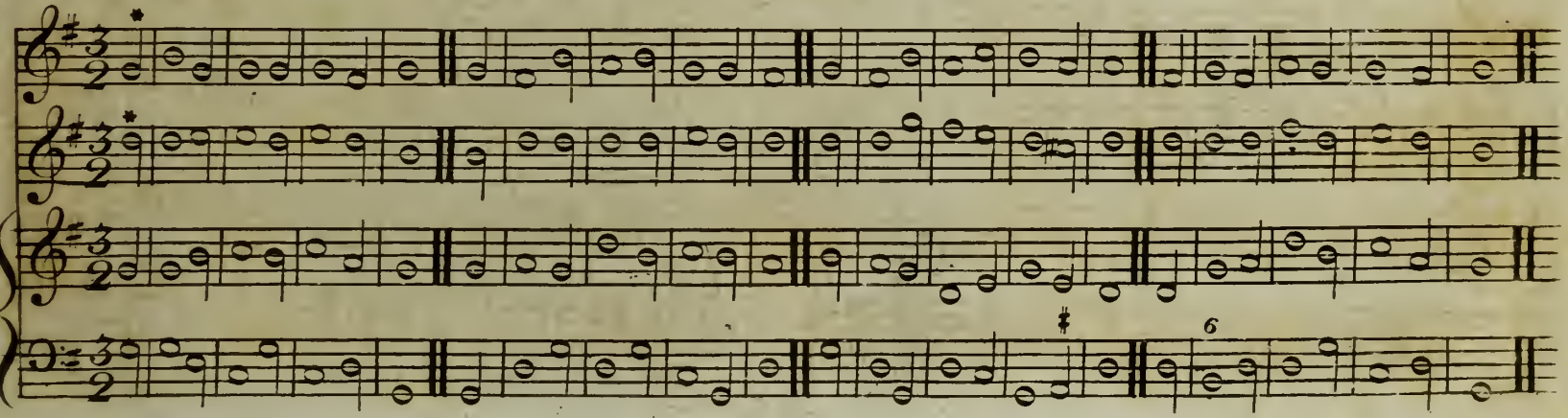
N°. 102. WILTON. Pſalm 40th. N.V. (L.M.♯.)



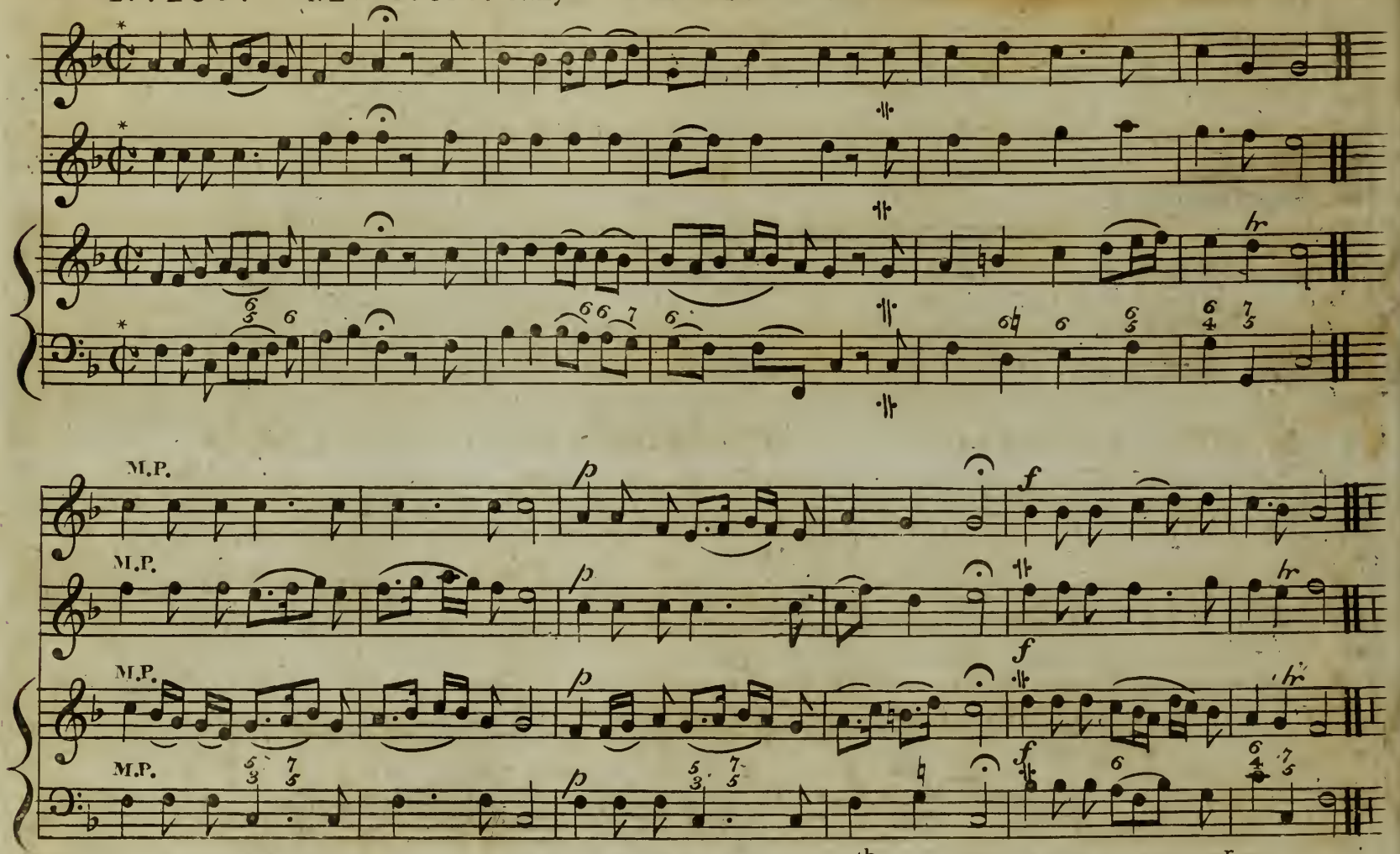
N°. 103. GUILDFORD. Pfalm 144th. N.V. (L.M.♯.) Dixon.



N°. 104. GREENS 100th. Pfalm (L.M.♯.)

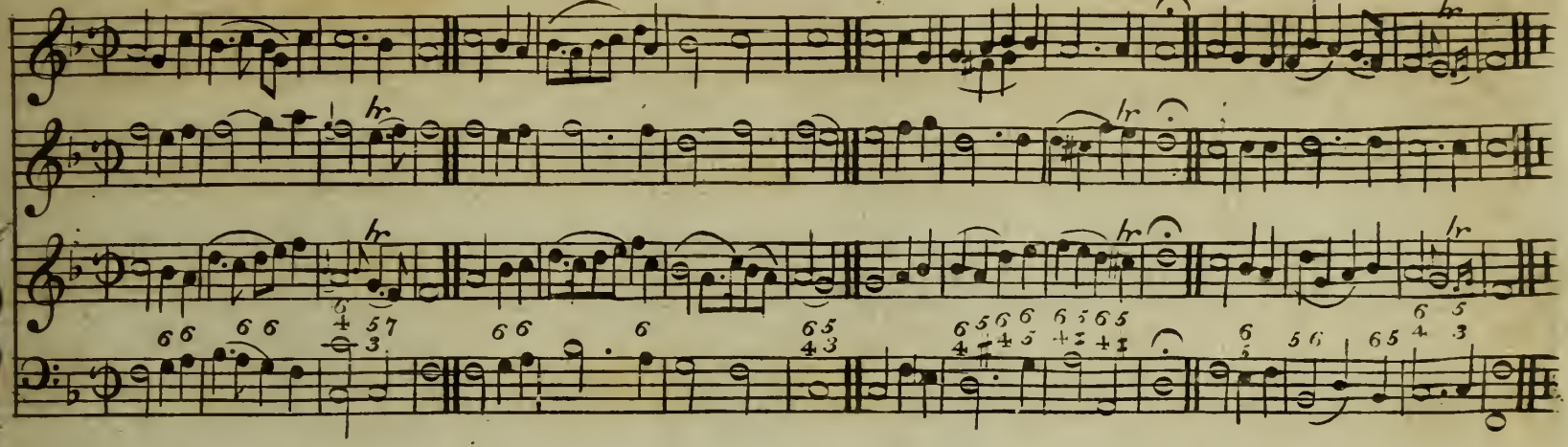


Nº. 105. NEW. COURT. 67.Hymn 1st. Book Dr. Watts Or Pfalm 101st. New Verſion. (LM♯.)

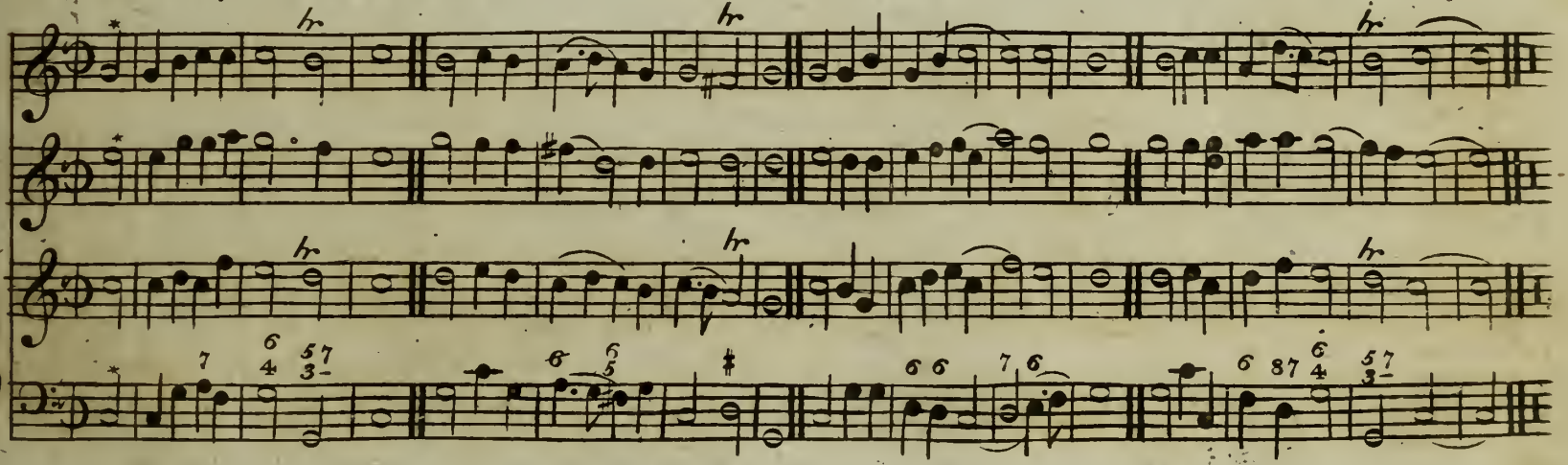


N.B. The Above tune will alſo ſuit Peculiar Meaſure as the 37th. Pſalm. New Verſion. or 96 Dr. W.

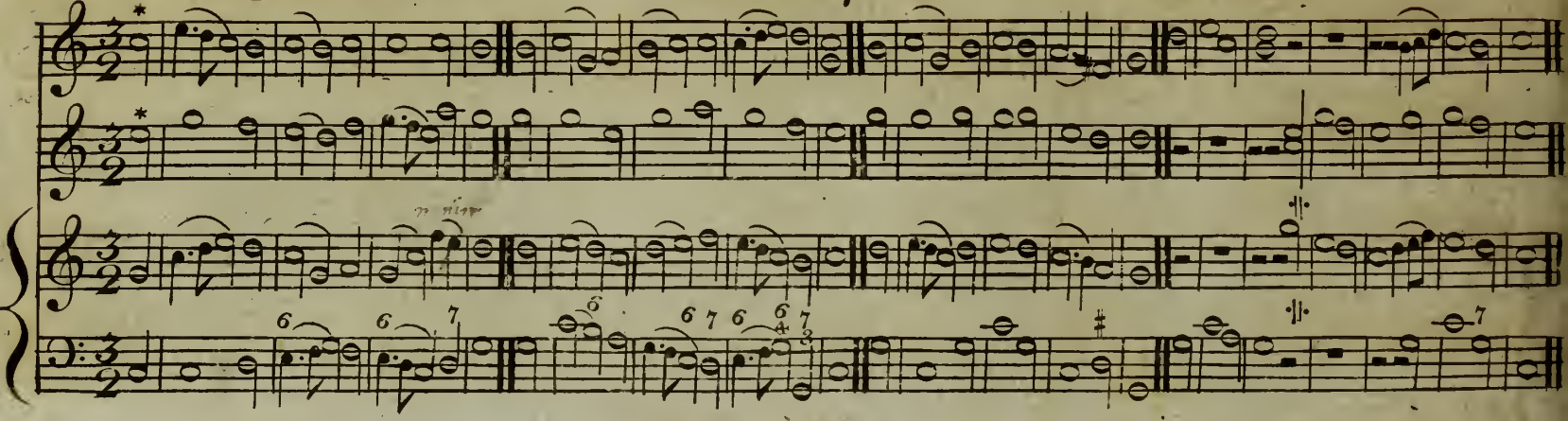
N°. 106 BETHEL. Psalm 32nd. N.V. (L.M.♯) Dixon.



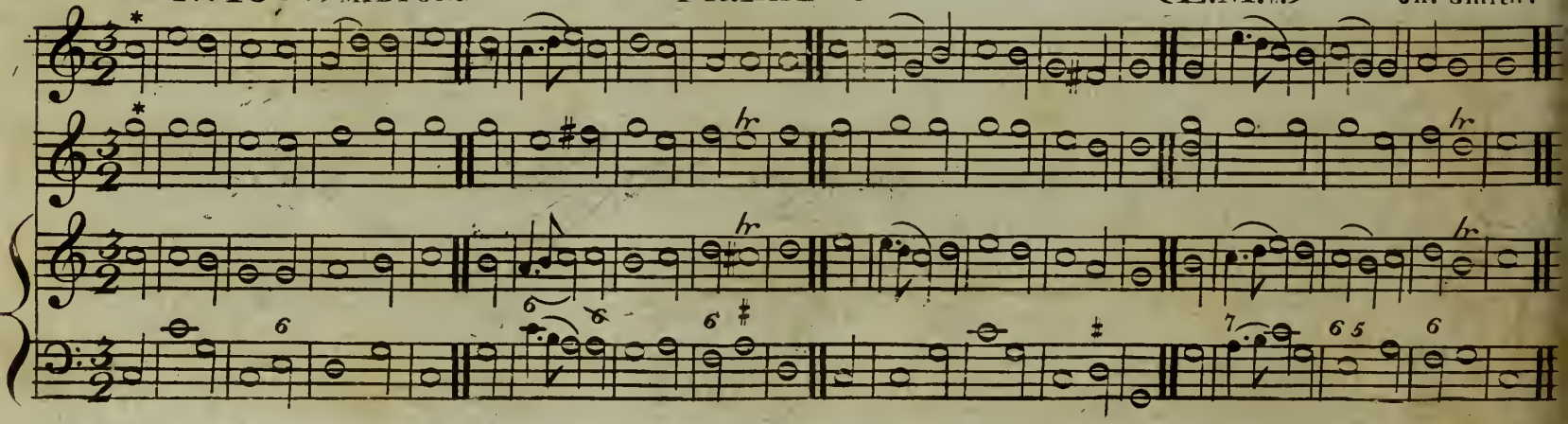
N°. 107 BRAWCOAT. Psalm 114th. N.V. (L.M.♯)



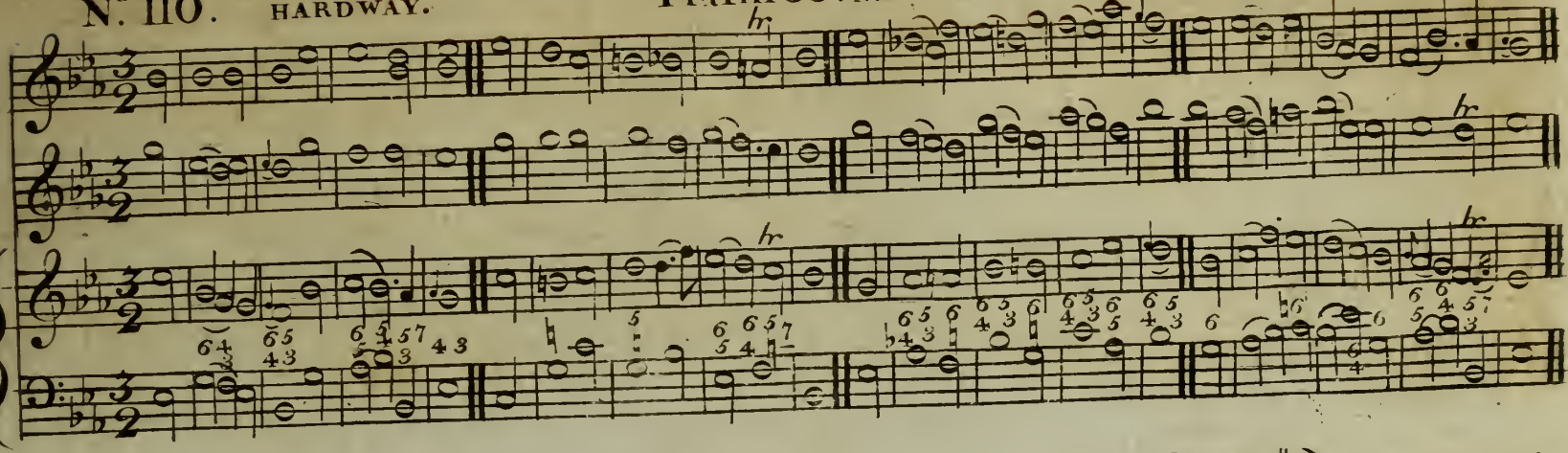
N.° 108. MORETON. Psalm 97.th (L.M.♯.)



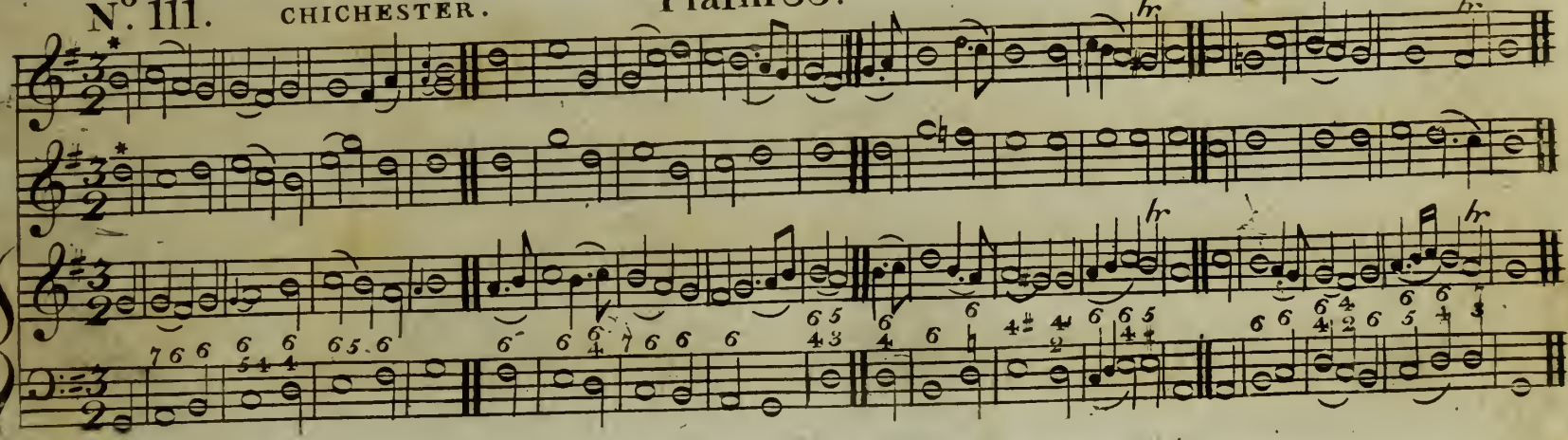
N.° 109. MIDFORD. Psalm 150.th (L.M.♯.) Jn.° Smith.



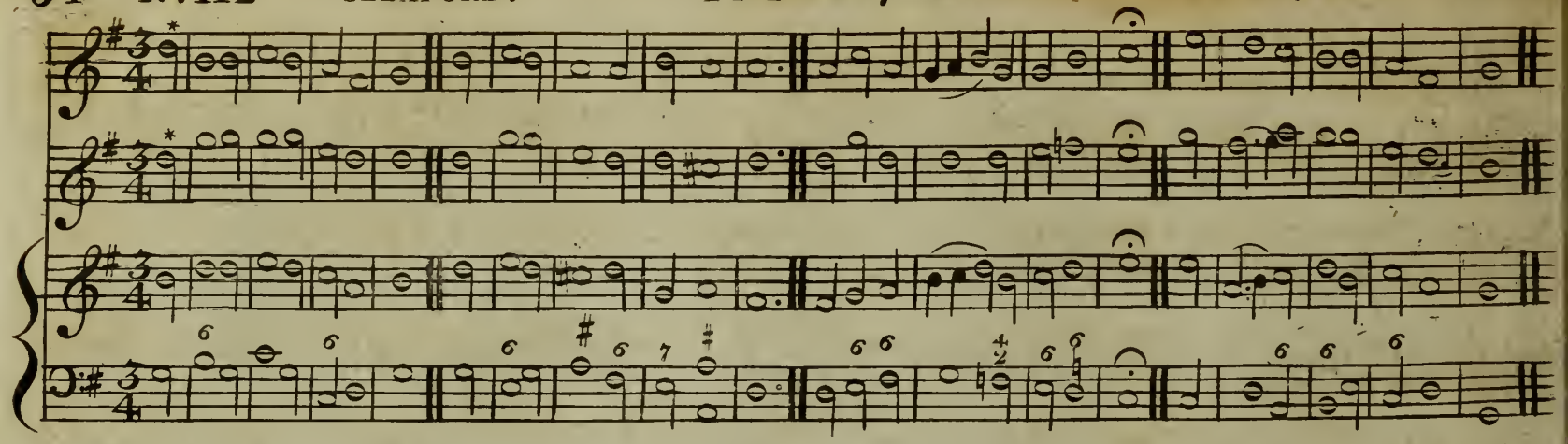
N.o 110. HARDWAY. Pfalm 88.th N.V. (L.M.♯.) I. Lucas.



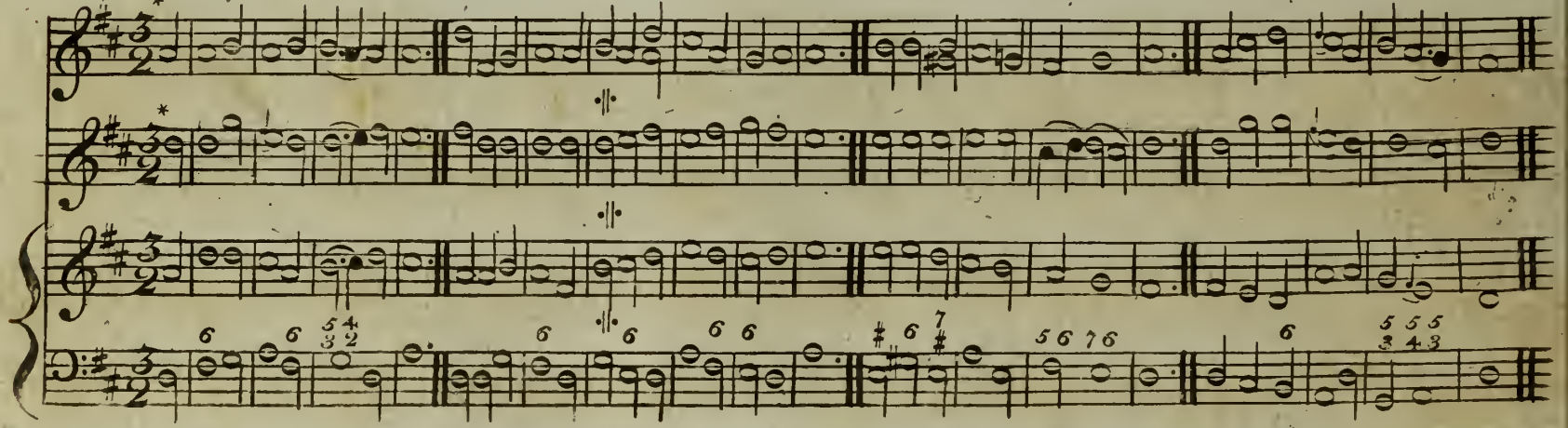
N.o 111. CHICHESTER. Pfalm 88.th (L.M.♯.) J. Marſh. Eſq.r



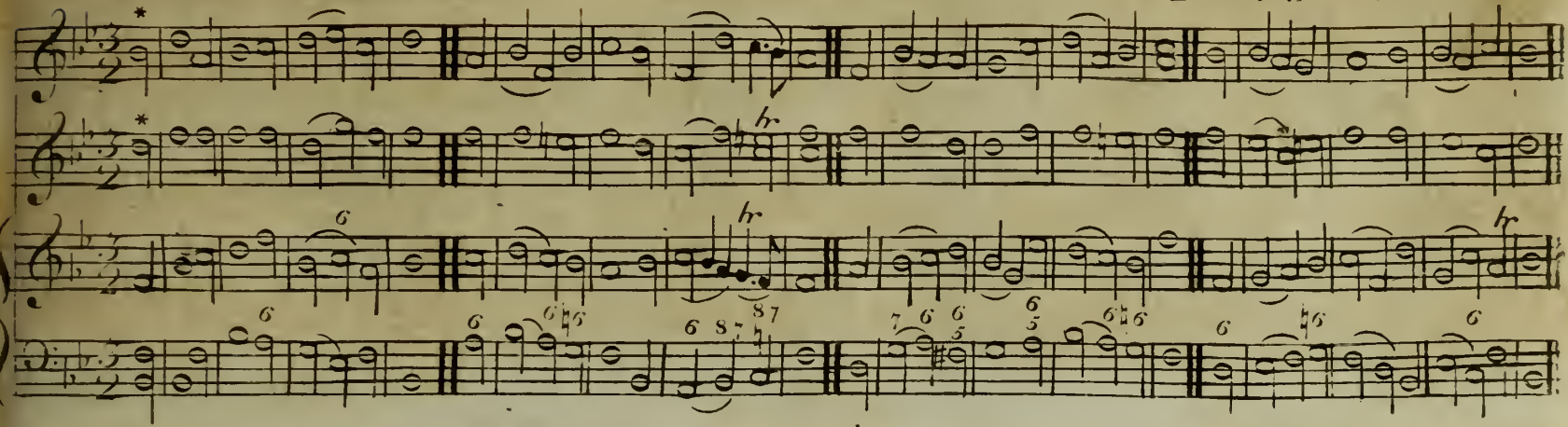
N°. 112 SLEAFORD. Psalm 107.th Part 5th. (L.M,♯) Prelleur



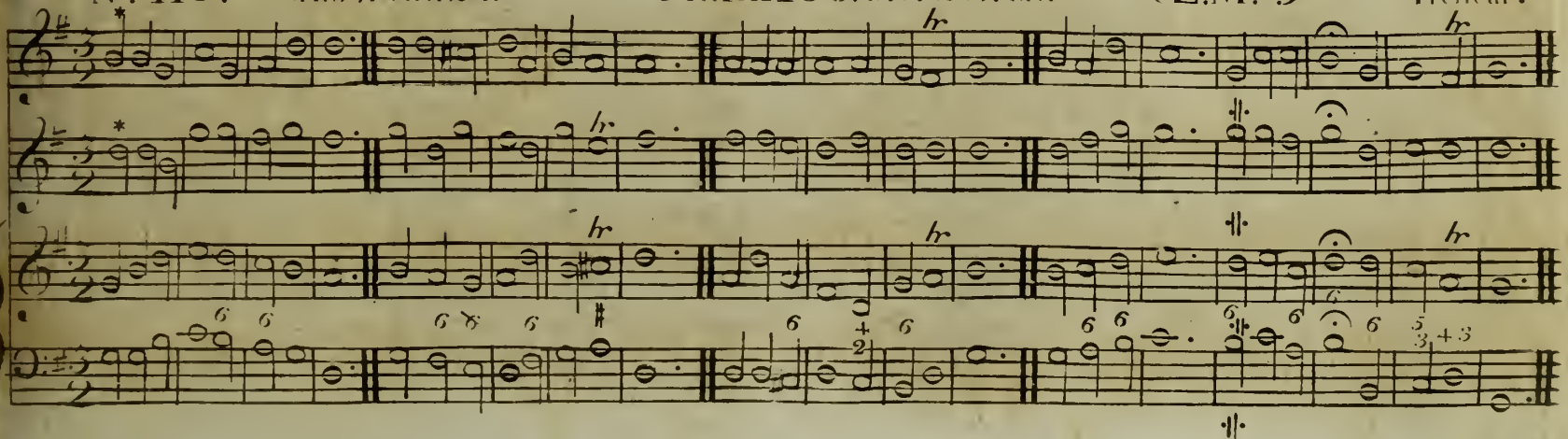
N°. 113 HULL. Psalm 57. Verse 7th (L.M,♯) Prelleur.



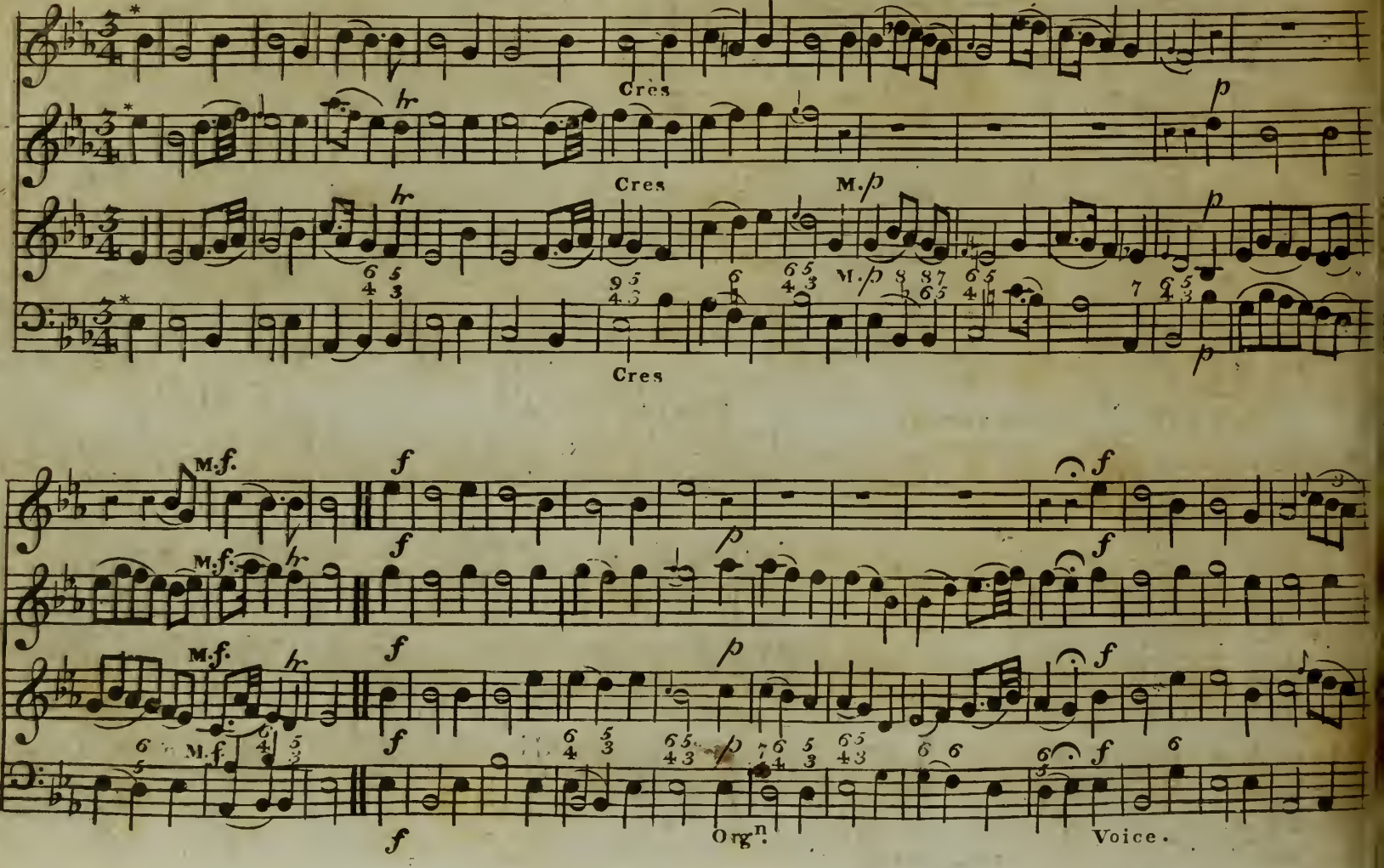
N°. 114. BRUNSWICK. Psalm 95th. N.V. (L.M.=.)

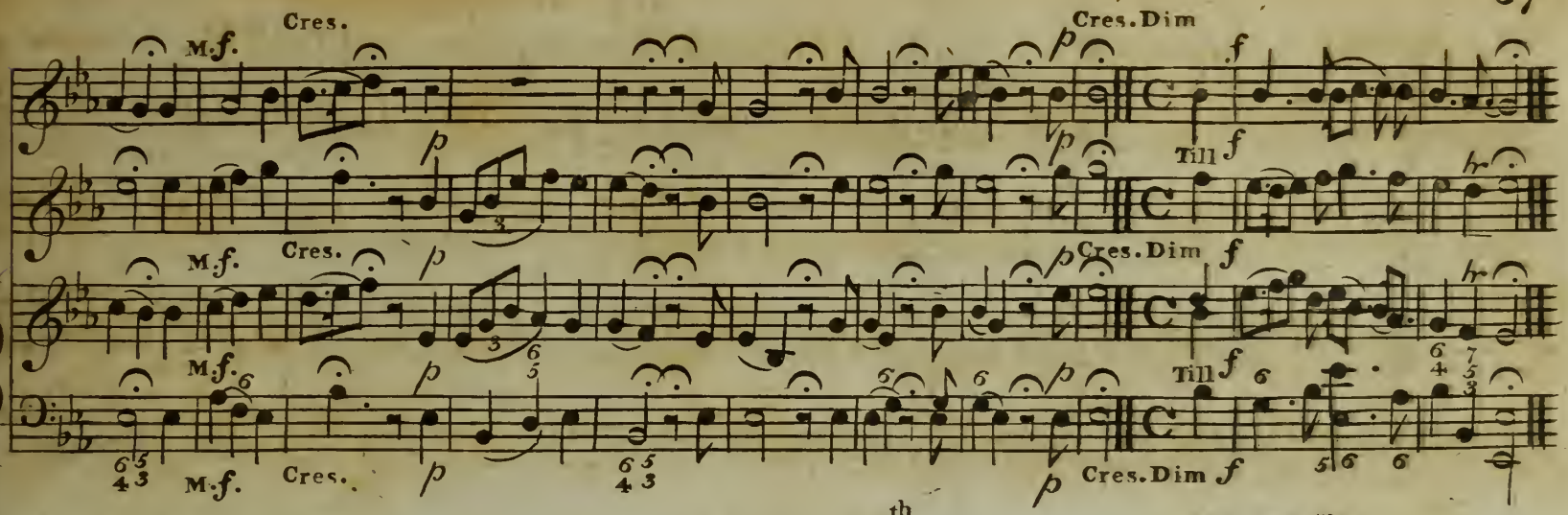


N°. 115. MESSINGHAM. Psalm 100th. D.r. W. or 97th. N.V. (L.M.=.) Prelleur.

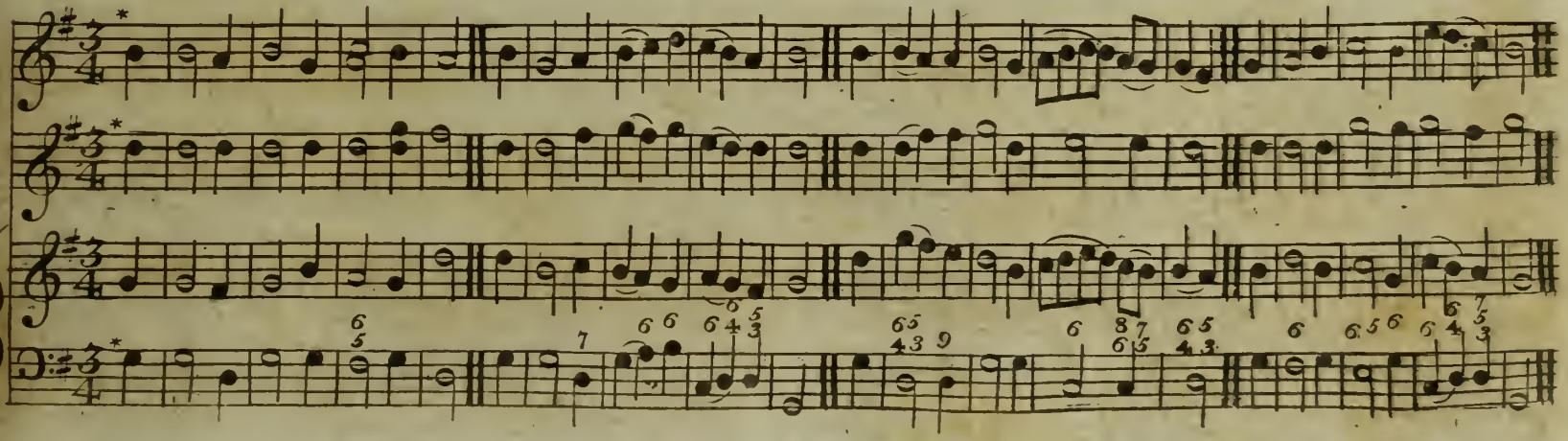


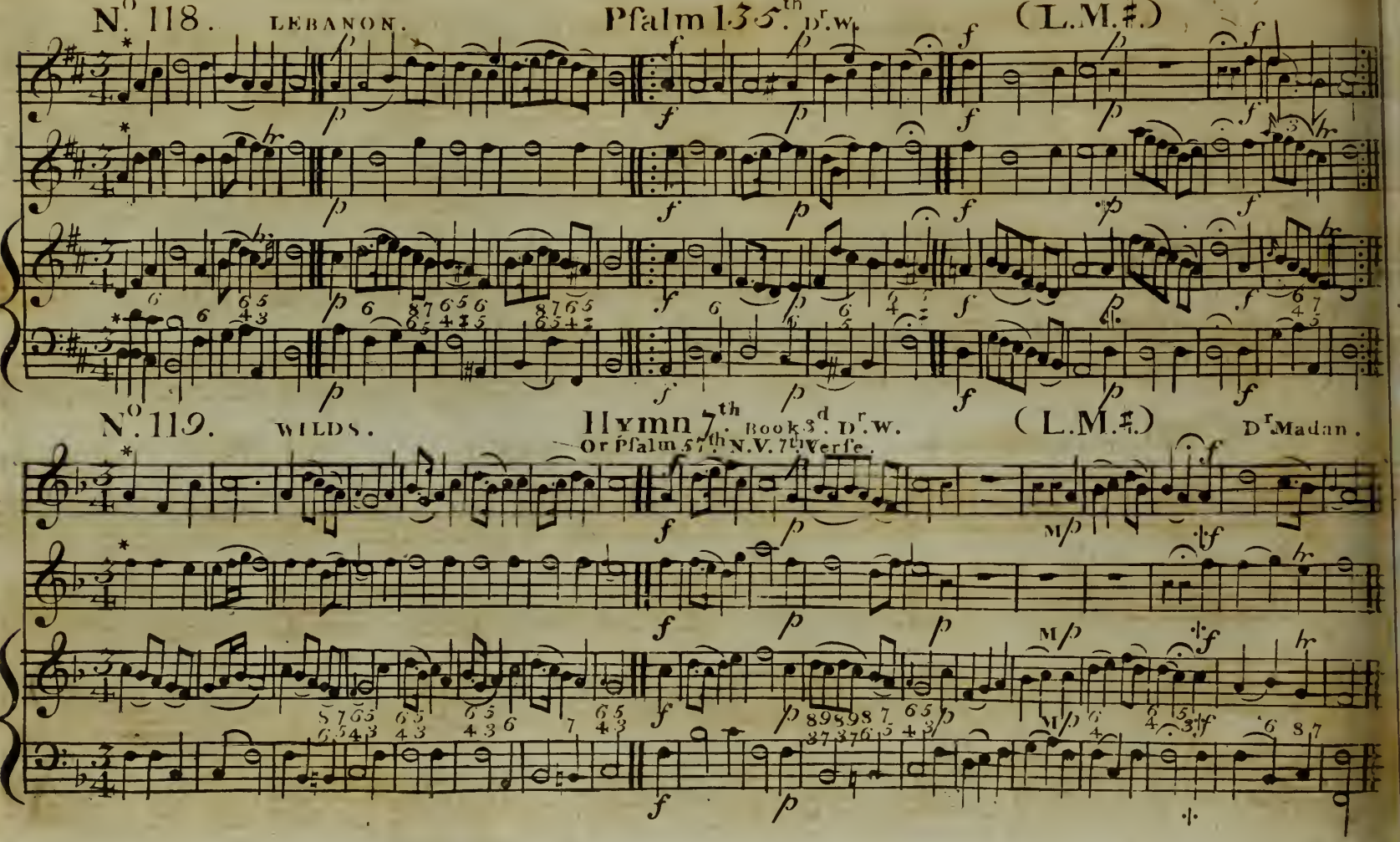
N°. 116 DENBIGH. Psalm 117th D.r. w. or 103d. N.V. (D L.M, ♯) D.r. Madan.



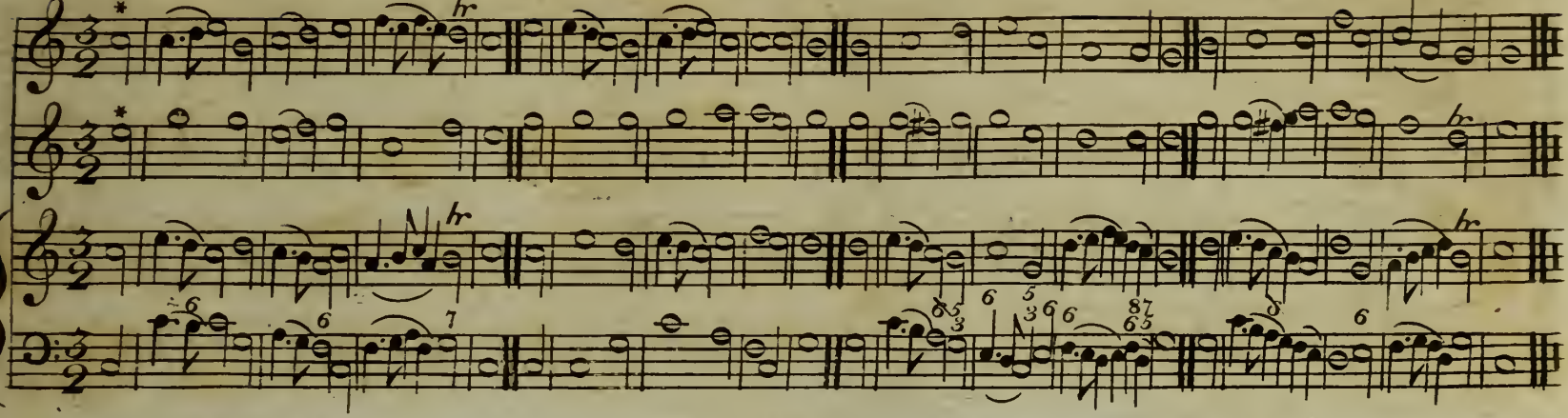


No. 117 ROCHFORD. Psalm 114th N.V. (L.M.)

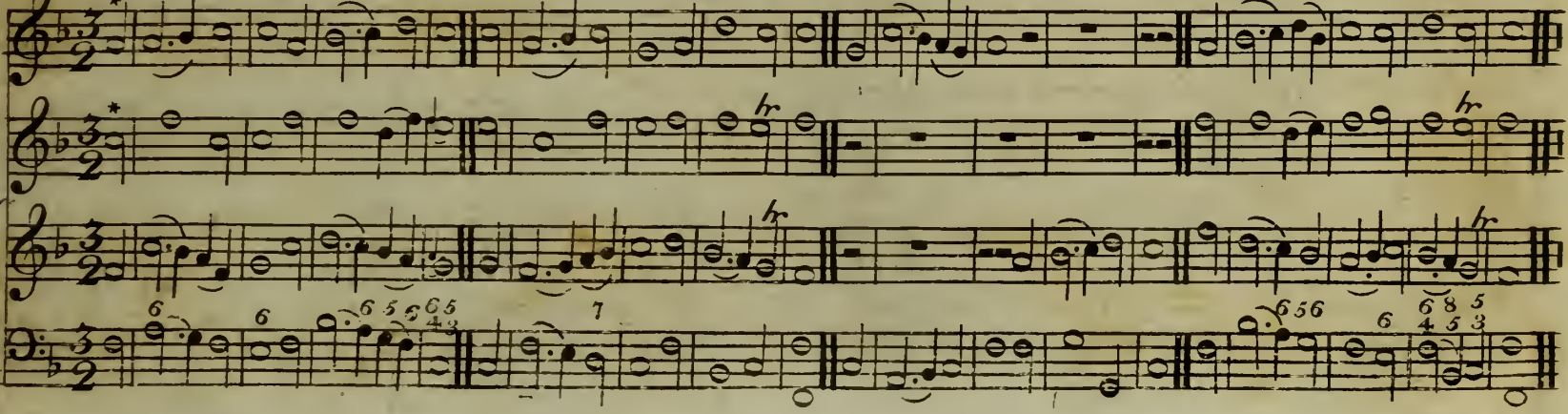



N.o 118. LEBANON. Psalm 135.th D.r W. (L.M.♯.)
N.o 119. WILDS. Hymn 7.th Book 3.d D.r W. (L.M.♯.) D.r Madan.
Or Psalm 57.th N.V. 7.th Verse.

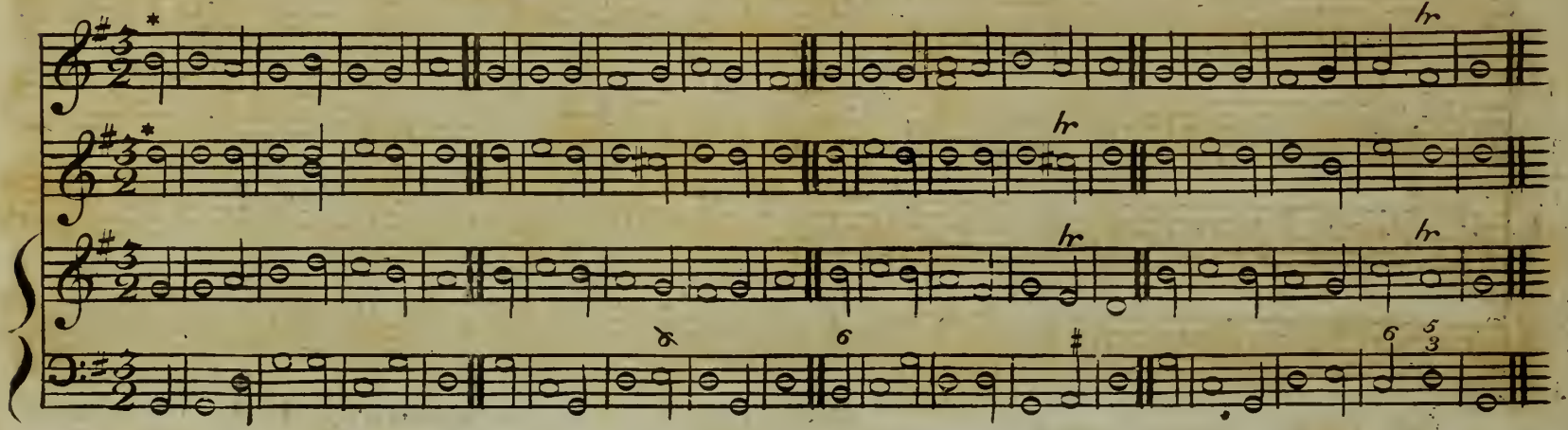
N.° 120. SHAFTSBURY. Psalm 103.d Part 2.nd D.r W. (L.M.♯.) Jn.° Arminer



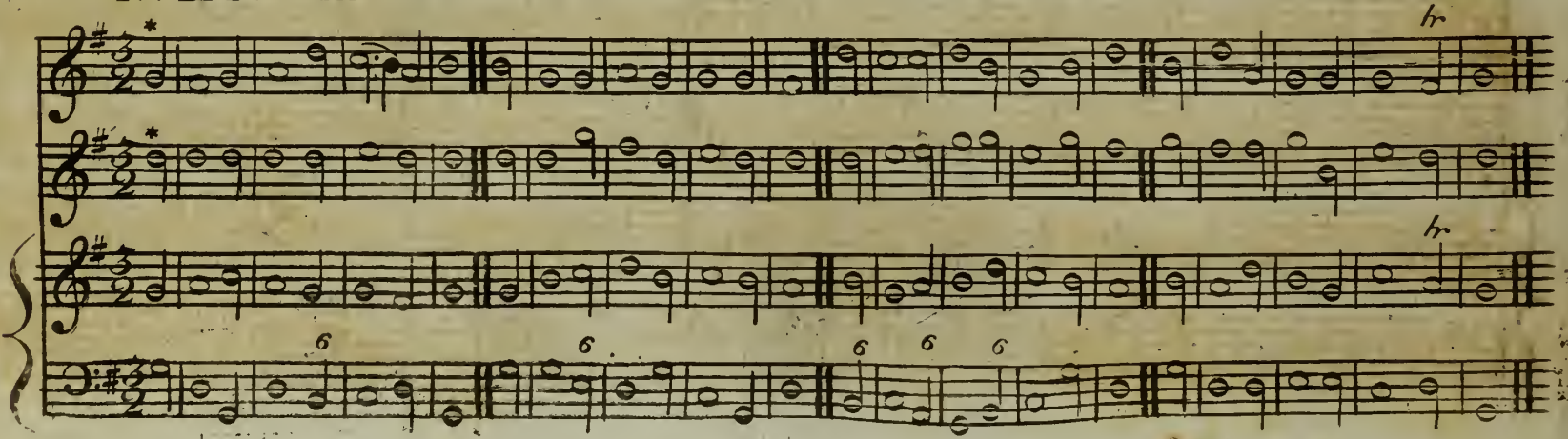
N.° 121. SHOREHAM. Psalm 92.nd Part 2.nd D.r W. (L.M.♯.) Jn.° Arminer.



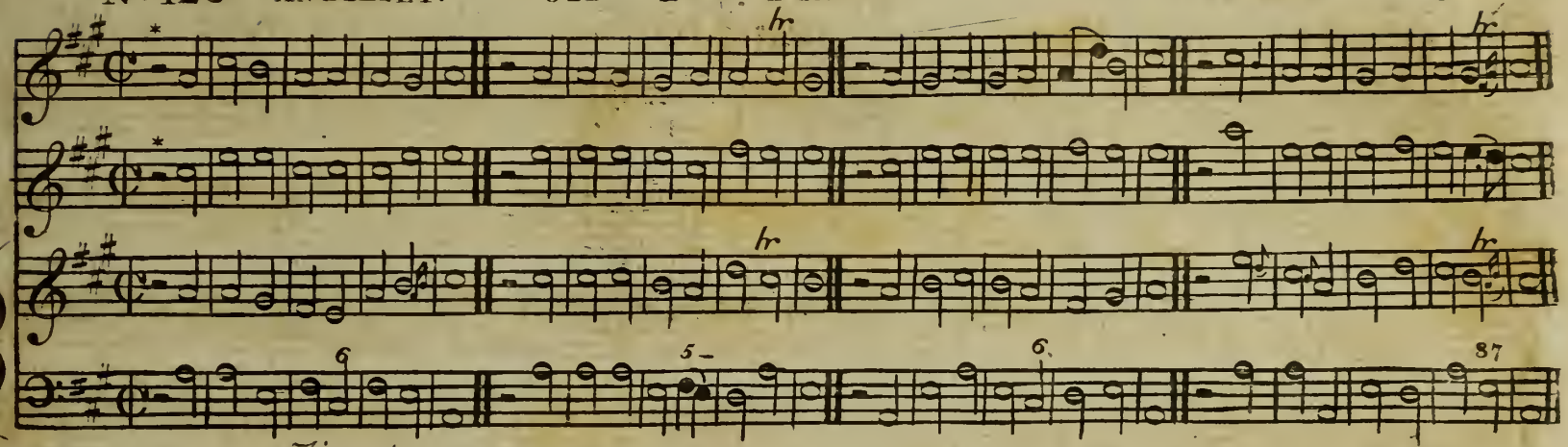
N°. 121. MINSHALL. Psalm 101st. N.V. (LM♯.)



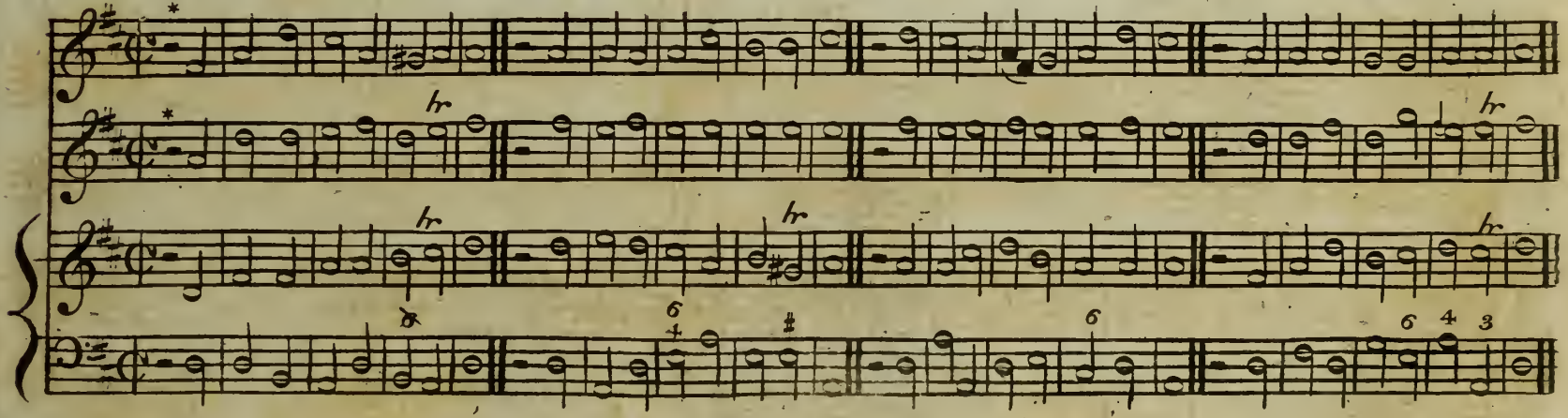
N°. 122. BATH. Psalm 103d. N.V. 8th verse (LM♯.)

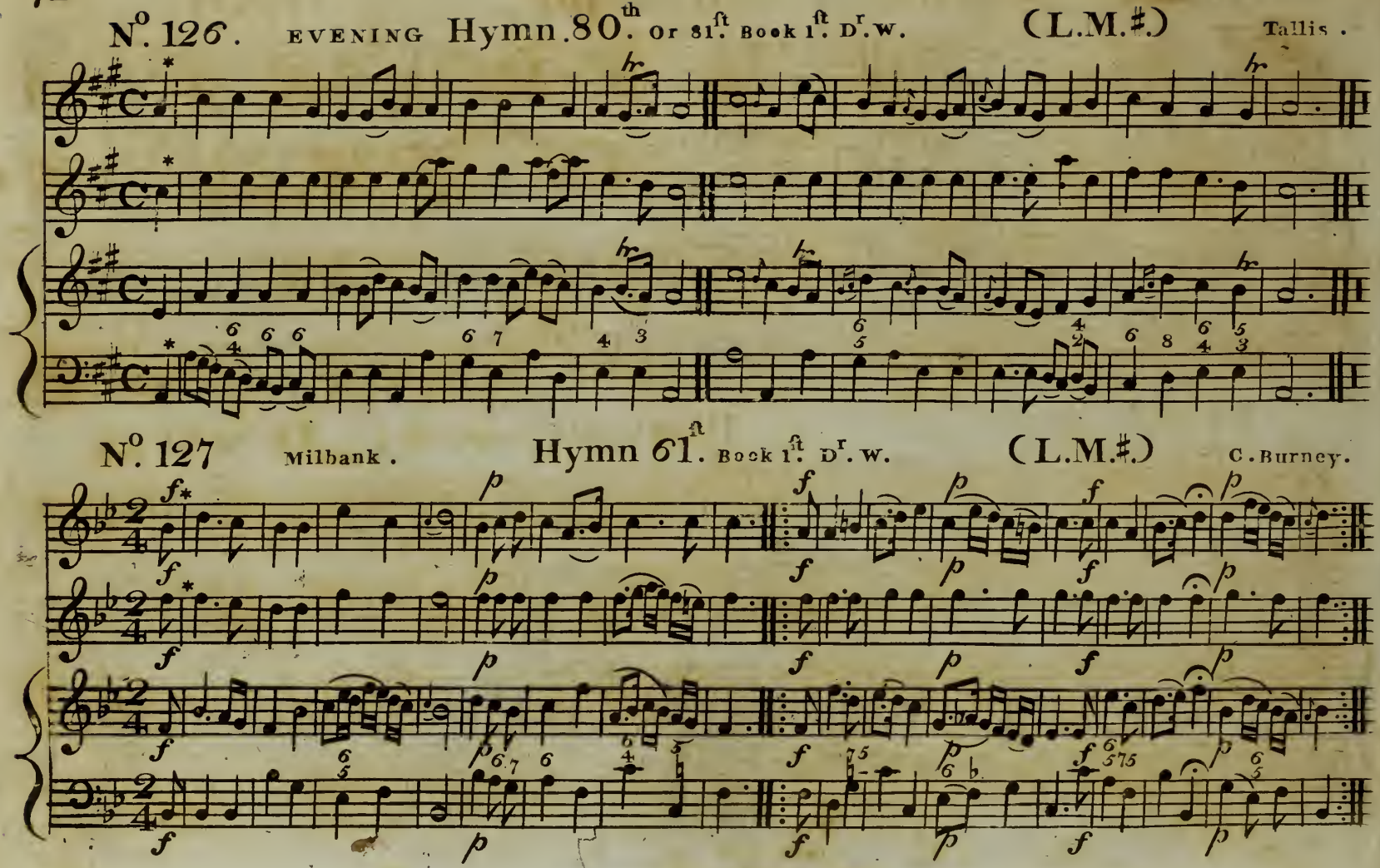


N°. 123. ANGLESEY. OLD 100th. Psalm (LM.♯)

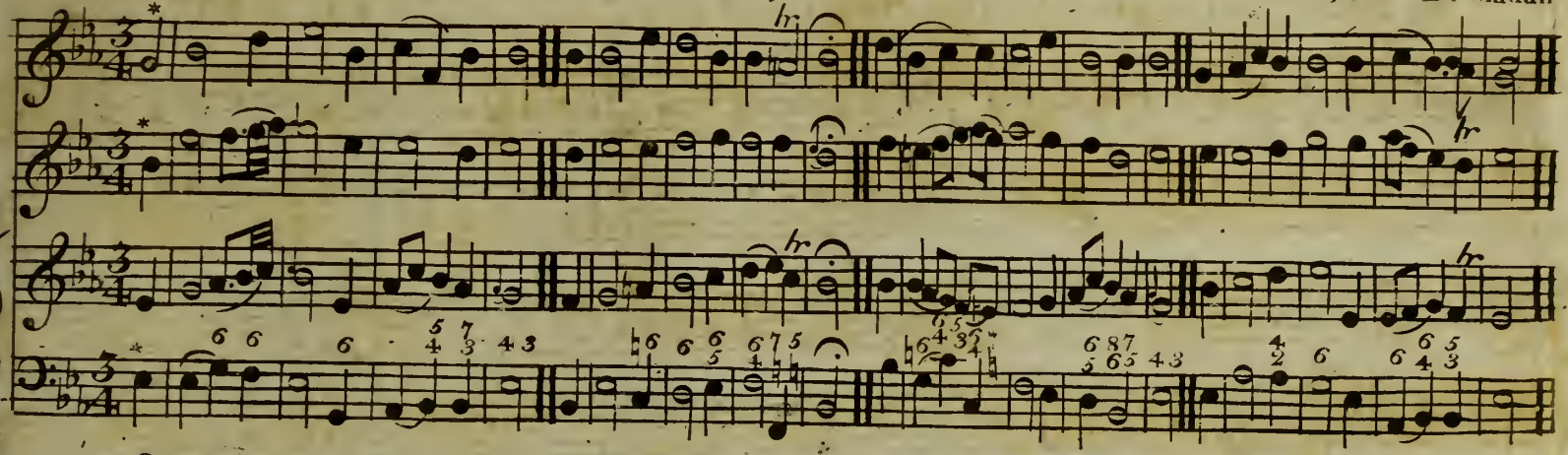


N°. 124. Jimsbury NEWCASTLE. Psalm 104th. N.V. And Dr W 23d. verse (LM.♯) In°. Smith.

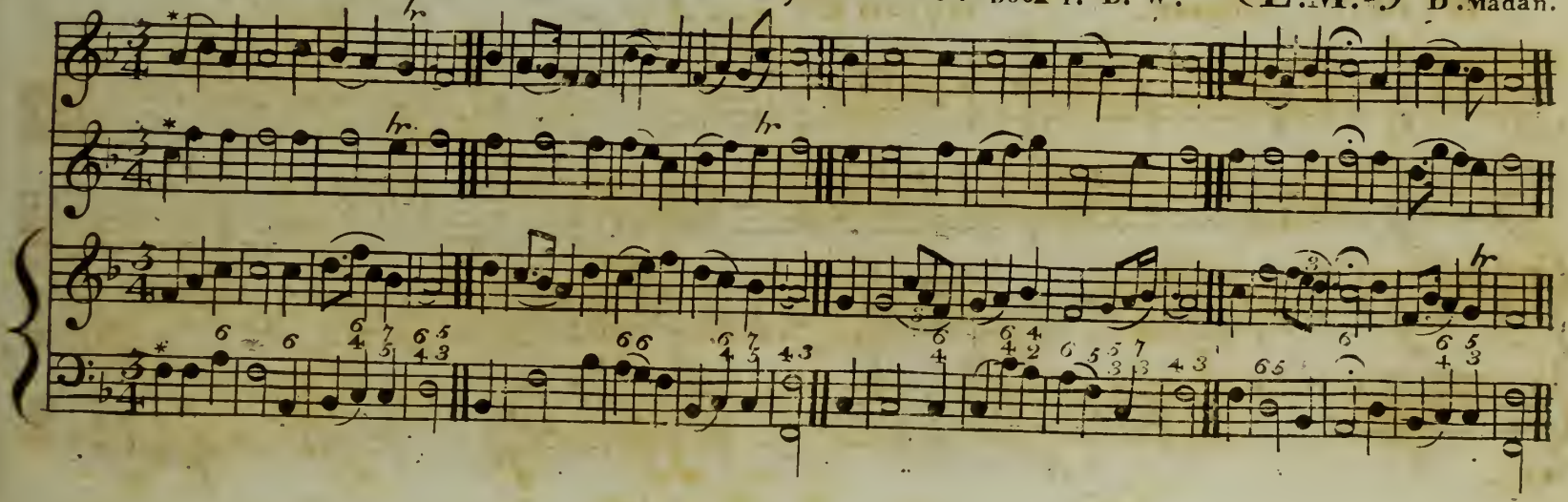



N°. 126. EVENING Hymn. 80th. or 81st. Book 1st. Dr. W. (L.M.♯.) Tallis.
N°. 127 Milbank. Hymn 61st. Book 1st. Dr. W. (L.M.♯.) C. Burney.

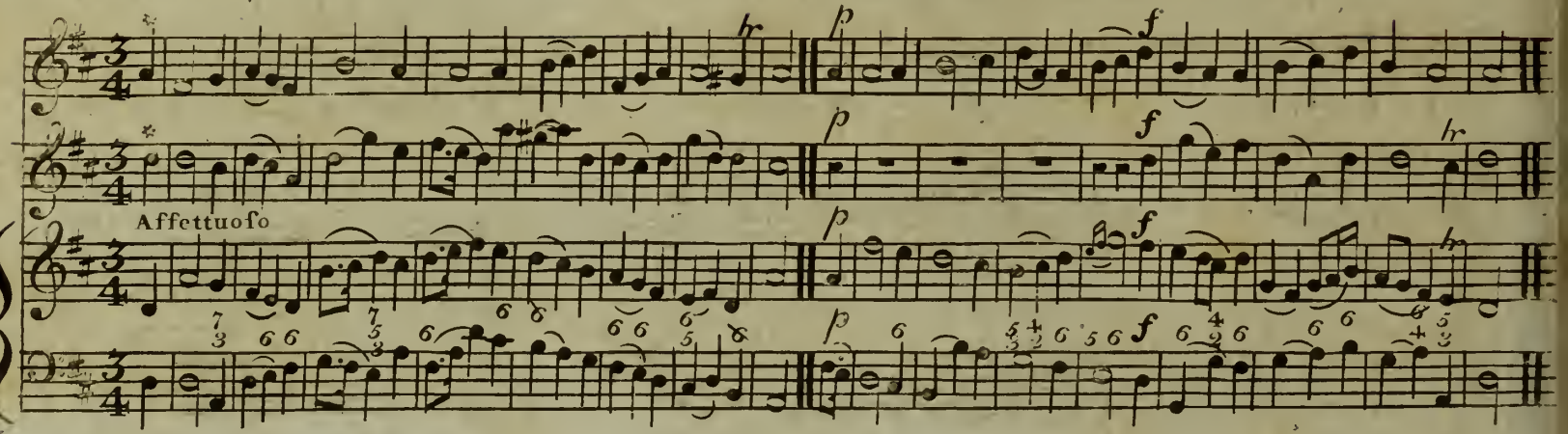
N°. 128 BECKWITH. Hymn 101.ft Book 1.st Dr. W. (LM,♯) Dr. Madan



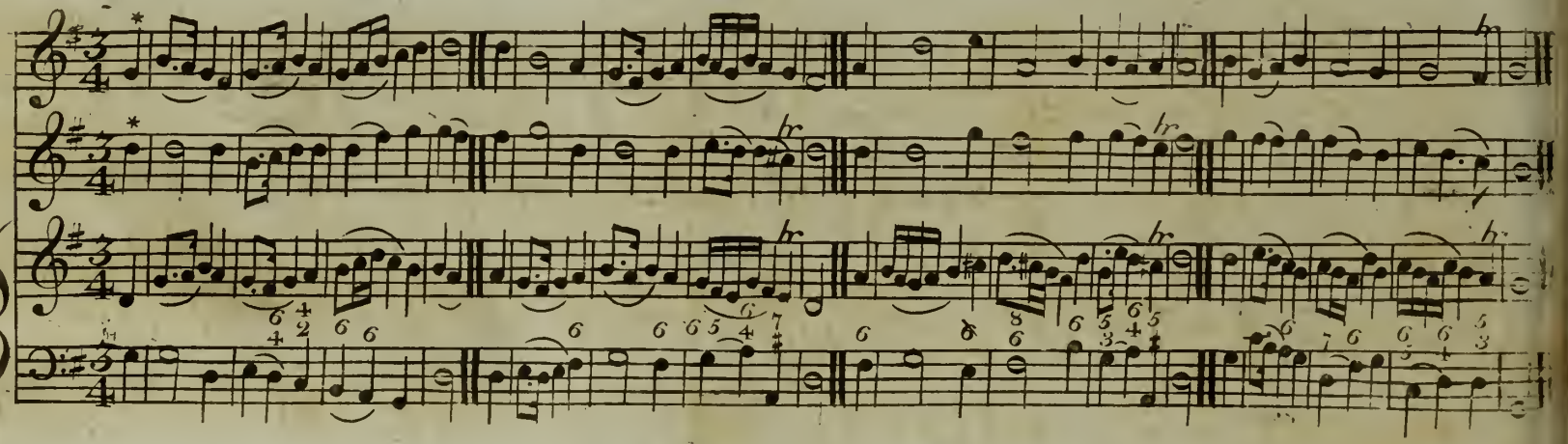
N°. 129 LEEDS. Hymn 40th Book 1.st Dr. W. (L.M.♯) Dr. Madan.



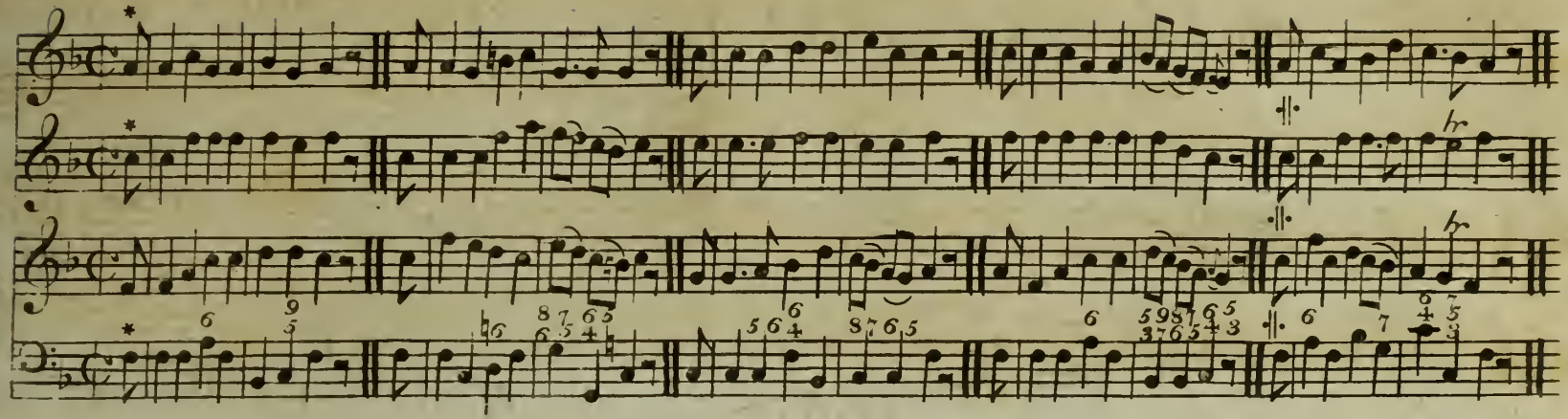
N.o 130. SCARBOROUGH Psalm 73.d N.V. 1.st 2.nd 3.d & 23.d Verses. (L.M.♯.)



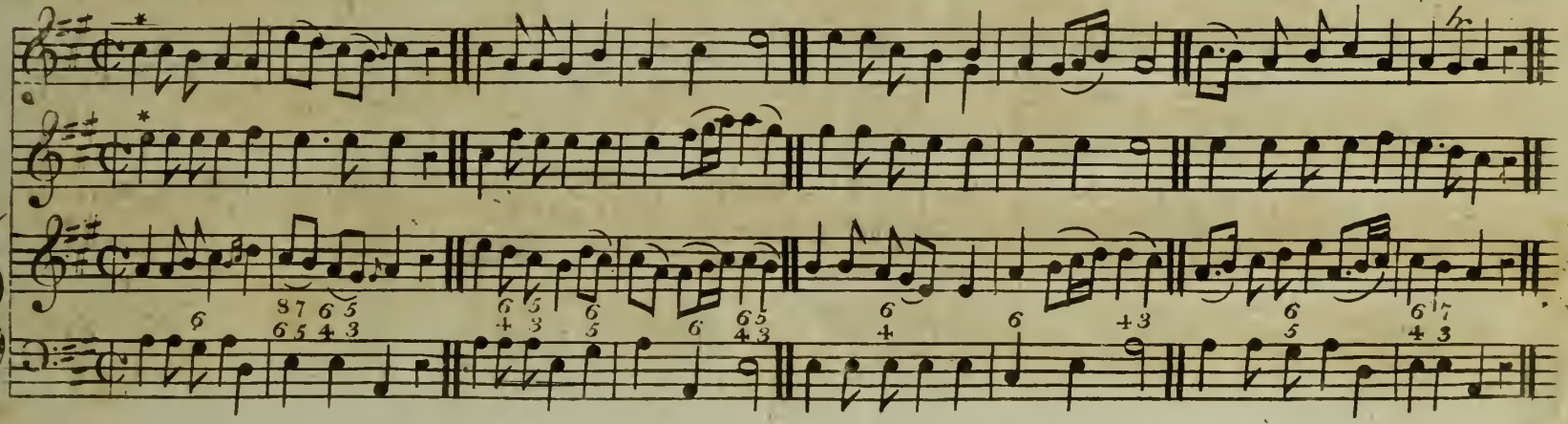
N.o 131. St. GREGORY. Psalm 65.th N.V. and Dr. W. (L.M.♯.) Mr. Deeble.



N°. 132. THE ROSE. Psalm 138th. Dr. w. (L.M.♯) T. Gardiner.

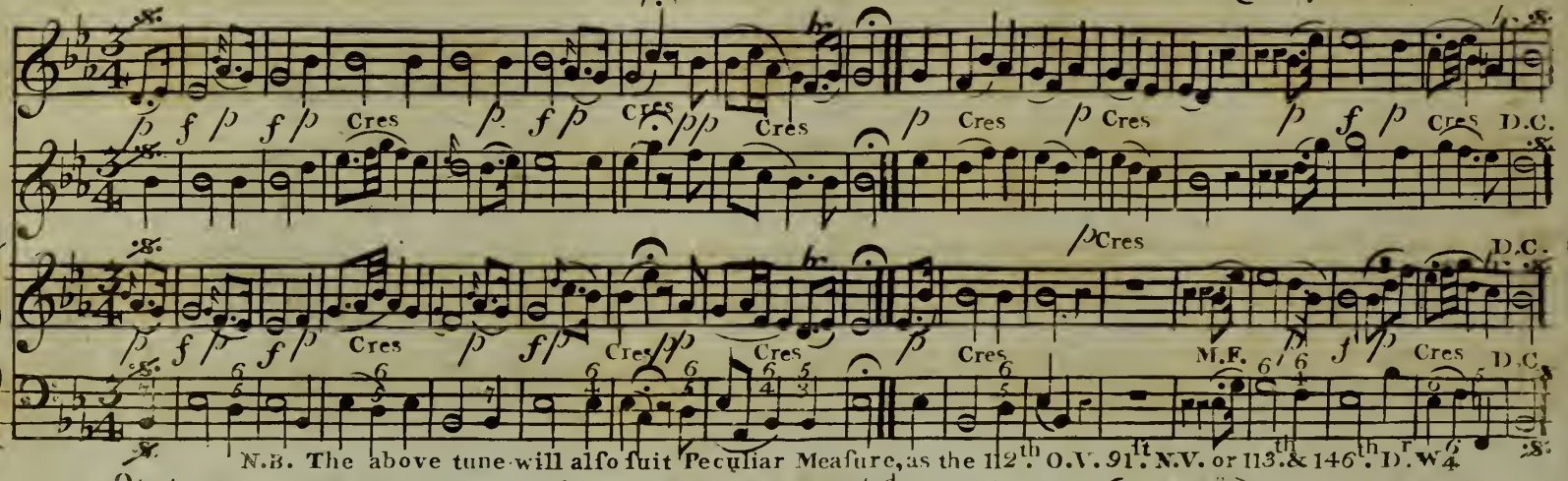


N°. 133. THE AURICULA. Psalm 103d. Part. 1st. Dr. w. (L.M.♯) T. Gardiner.



N.o 134. ARTAXERXES. Psalm 112.th N.V. (L.M.♯.)

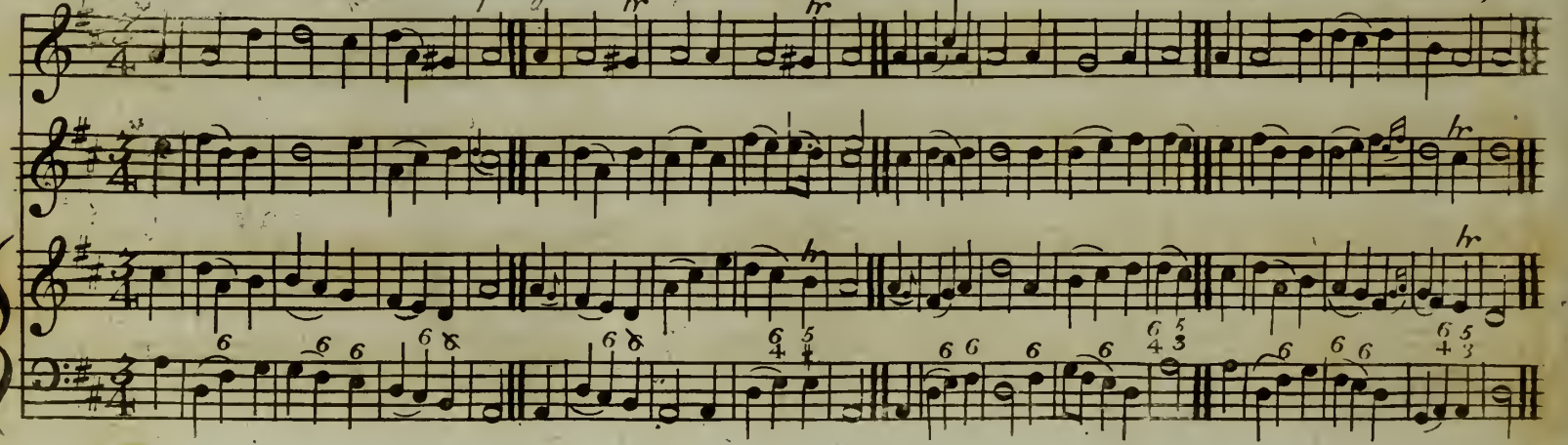
Adapted and Harmoniz'd by W. Dixon.



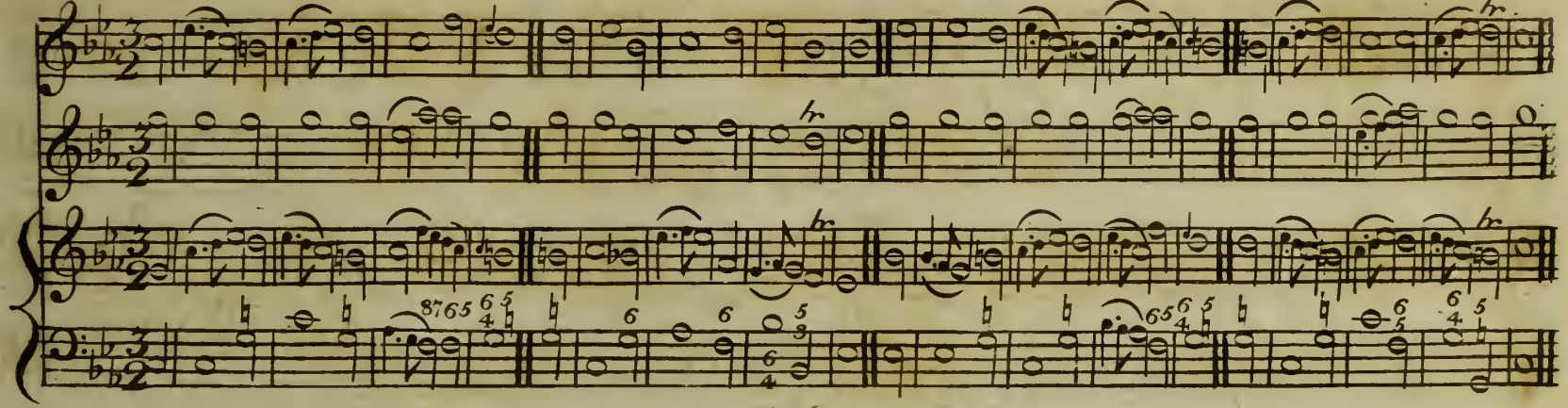
N.B. The above tune will also suit Peculiar Measure, as the 112.th O.V. 91.st N.V. or 113.th & 146.th D.W.

N.o 135. DARBY. St. George's Psalm 103.d N.V. 8.th verse. (L.M.♯.)

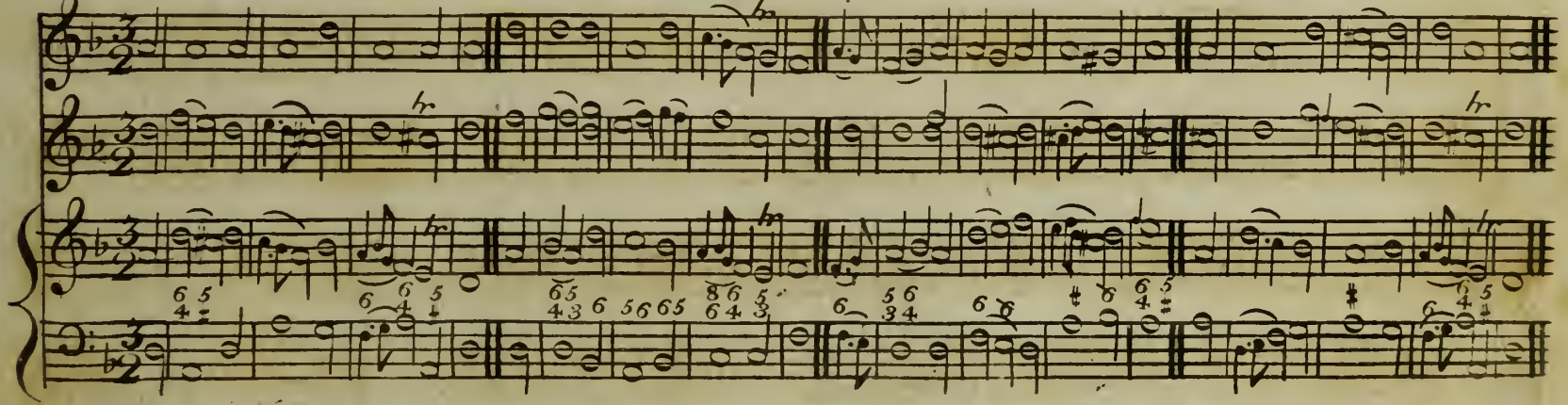
Stanley.



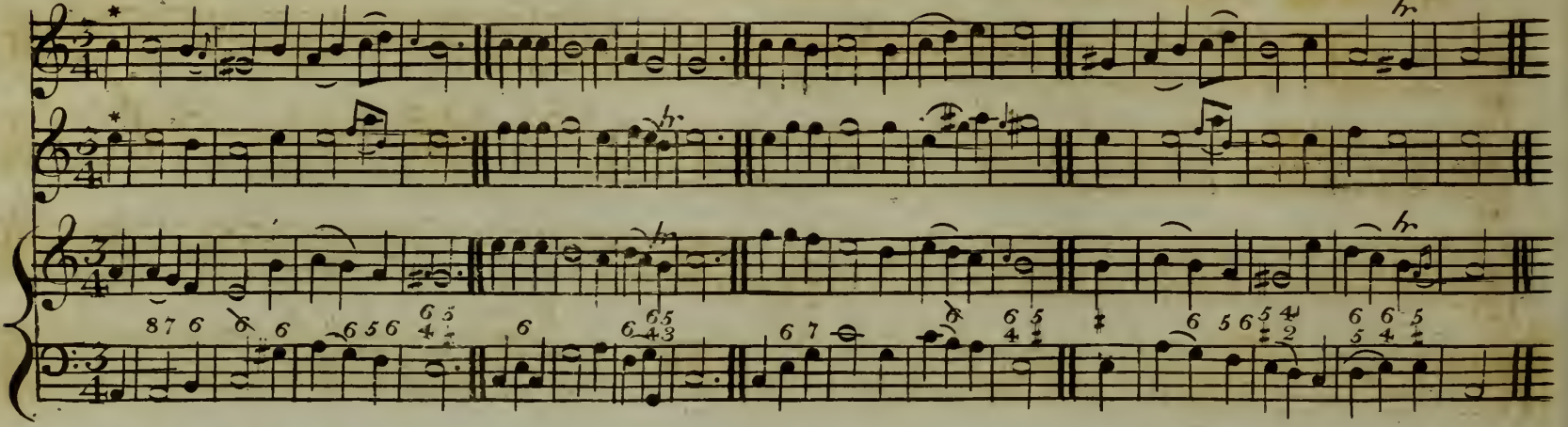
Nº136. LAODICIA. Psalm 32nd (L.M.♭.) Dixon.



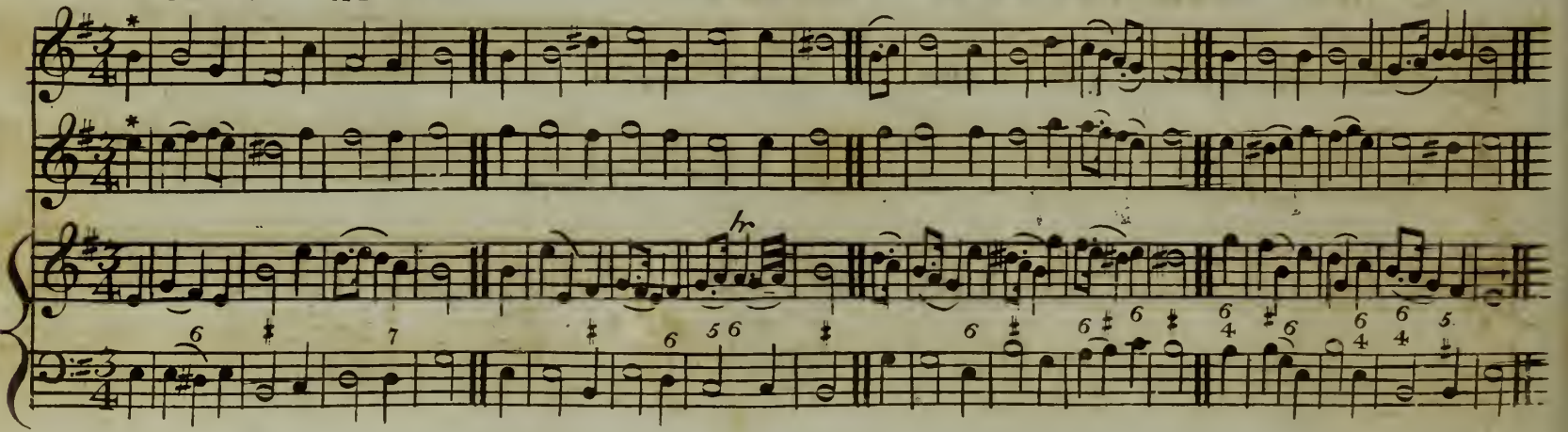
Nº137. ARABIA. Psalm 62nd (L.M.♭.) Dixon.



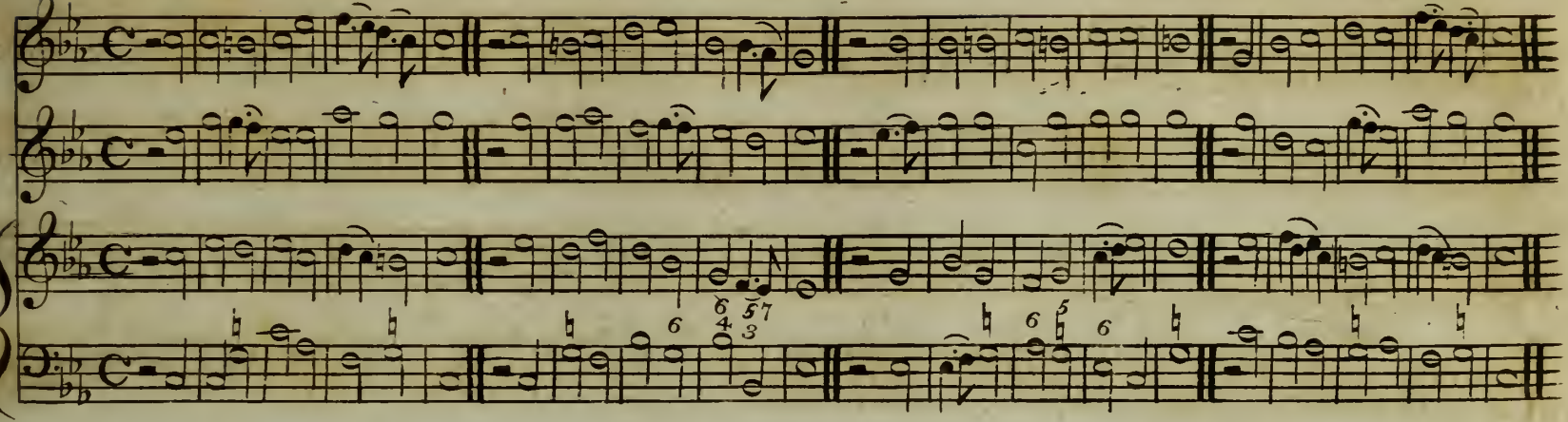
Nº138. MORNING HYMN. HYMN 79th. Book 1st Dr. W. (L.M.b.) Jer. Clark.



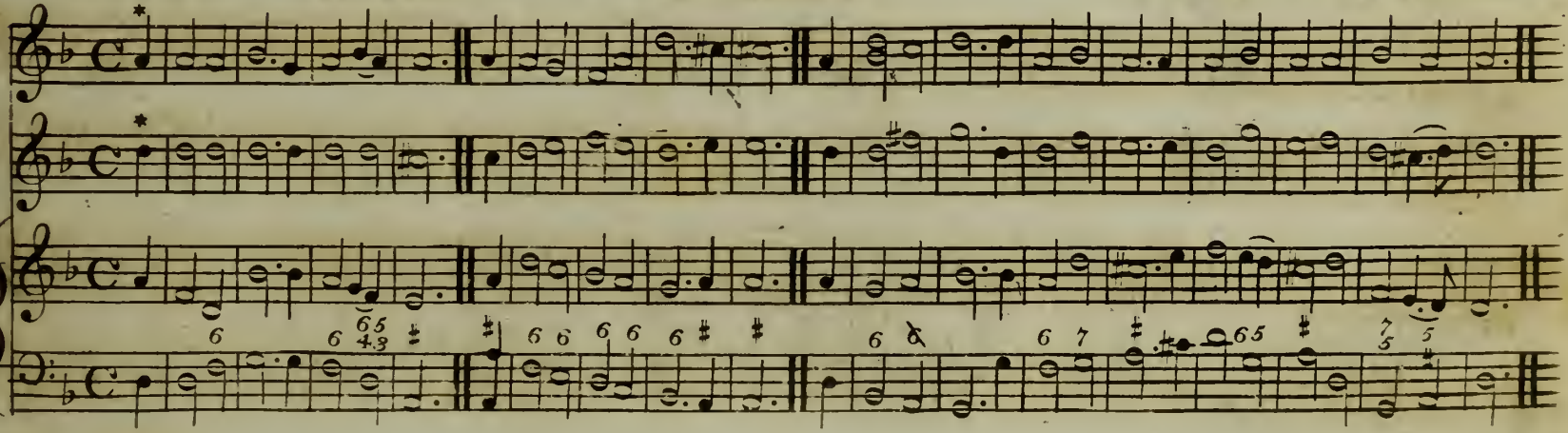
Nº139. OXFORD. Pfalm 139th. N.V.&Dr. W. (L.M.b.)



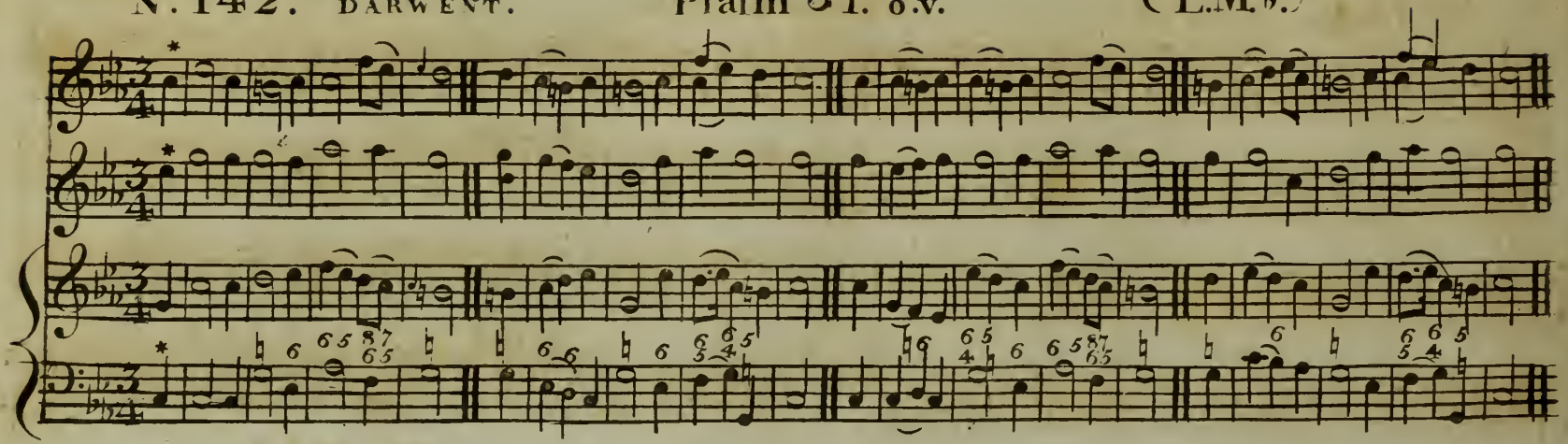
Nº 140. WINTERBOURN. Pfalm 60th. (L.M.b.) Knapp.



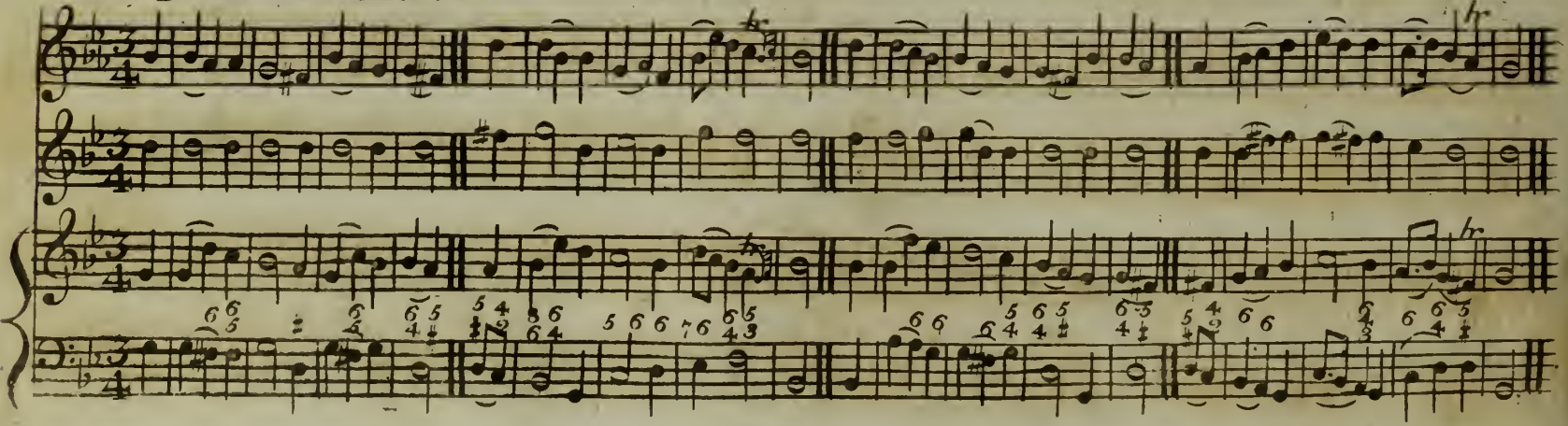
Nº 141. WESTBURY. Pfalm 18th. (L.M.b.) Prelleur.



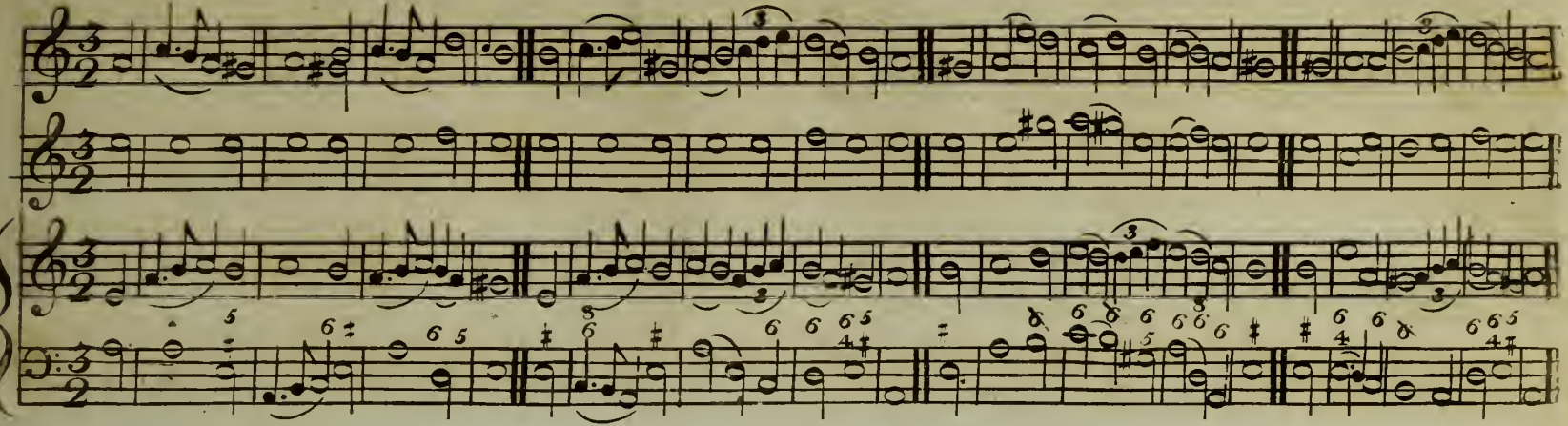
Nº142. DARWENT. Pfalm 51st o.v. (L.M.♭.)



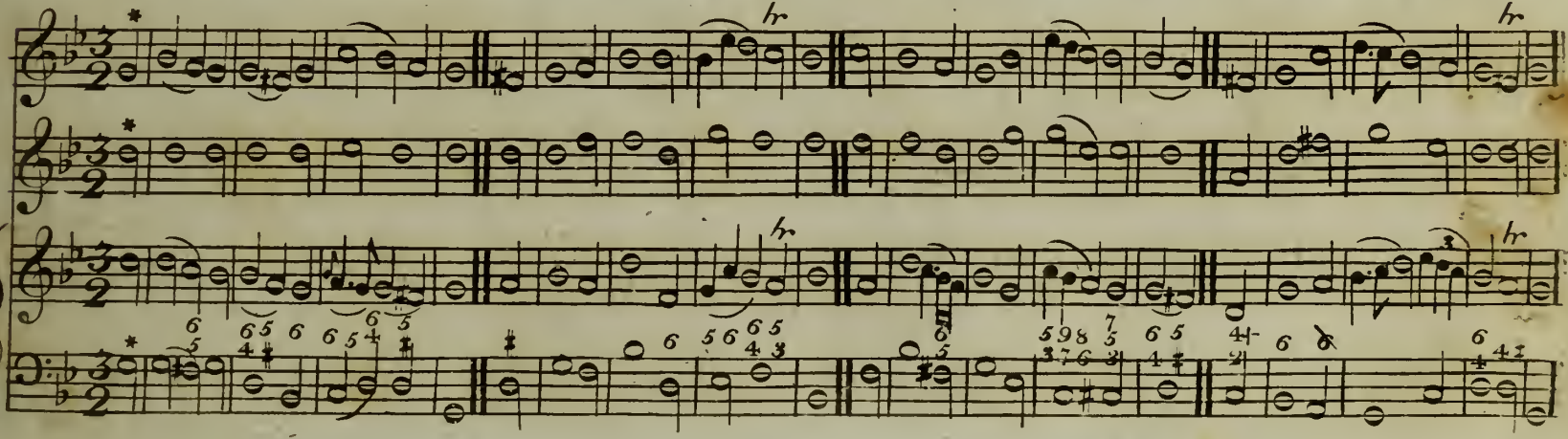
Nº143. POCKLINGTON. Pfalm 69th. Verſe 16th. for GOOD FRIDAY. (L.M.♭.) Dixon.



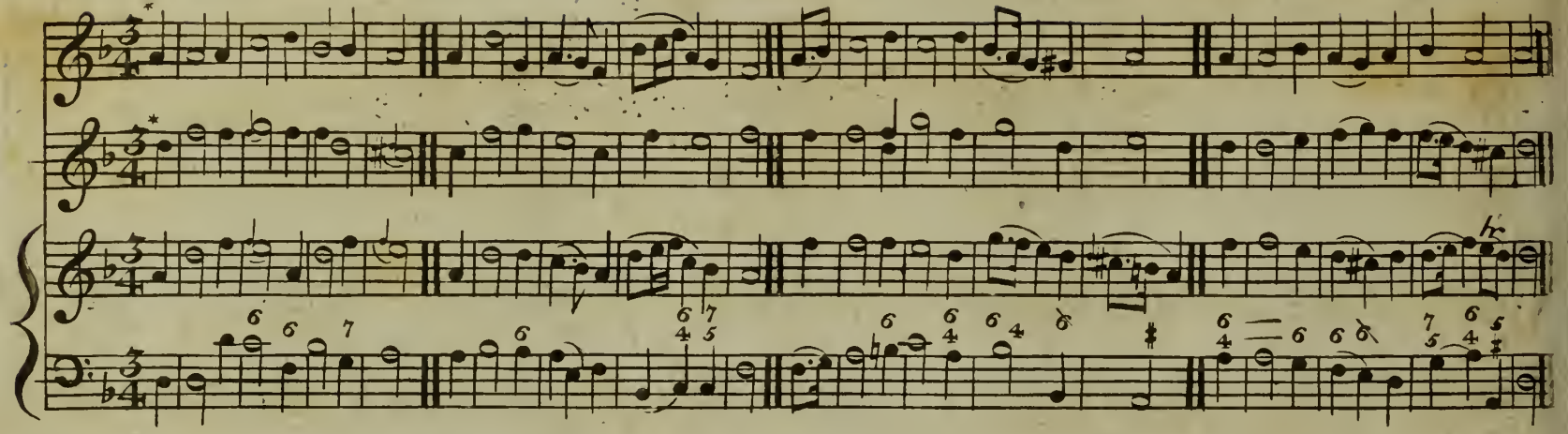
N°. 144. ARMLEY. Pfalm 41.st Dr. w. (L.M.b.)



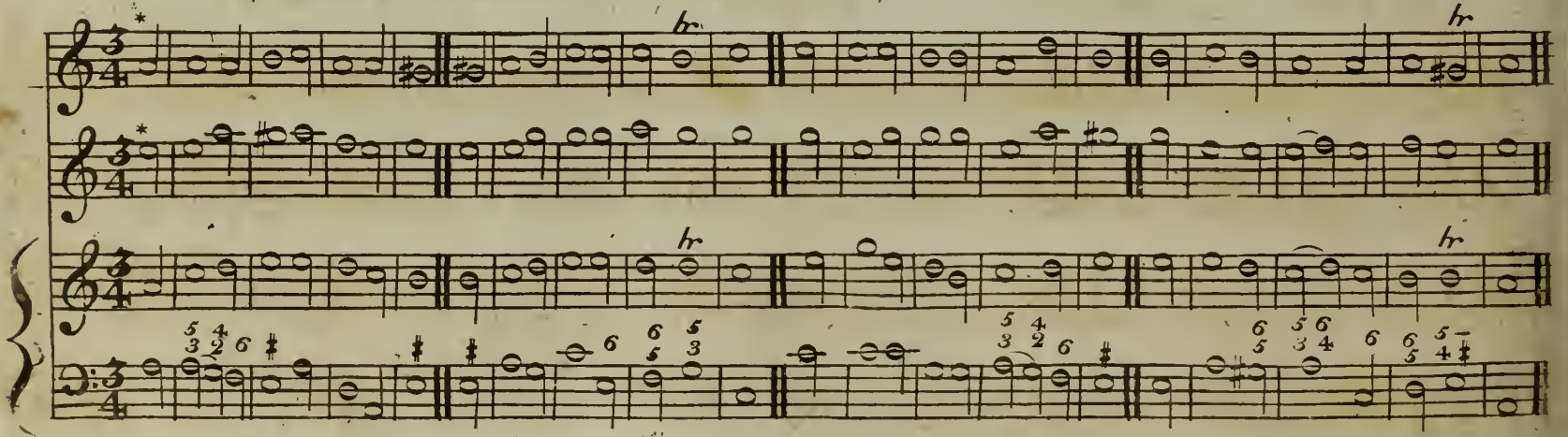
N°. 145. ANTWORTH. Pfalm 63.d Dr. w. (L.M.b.)



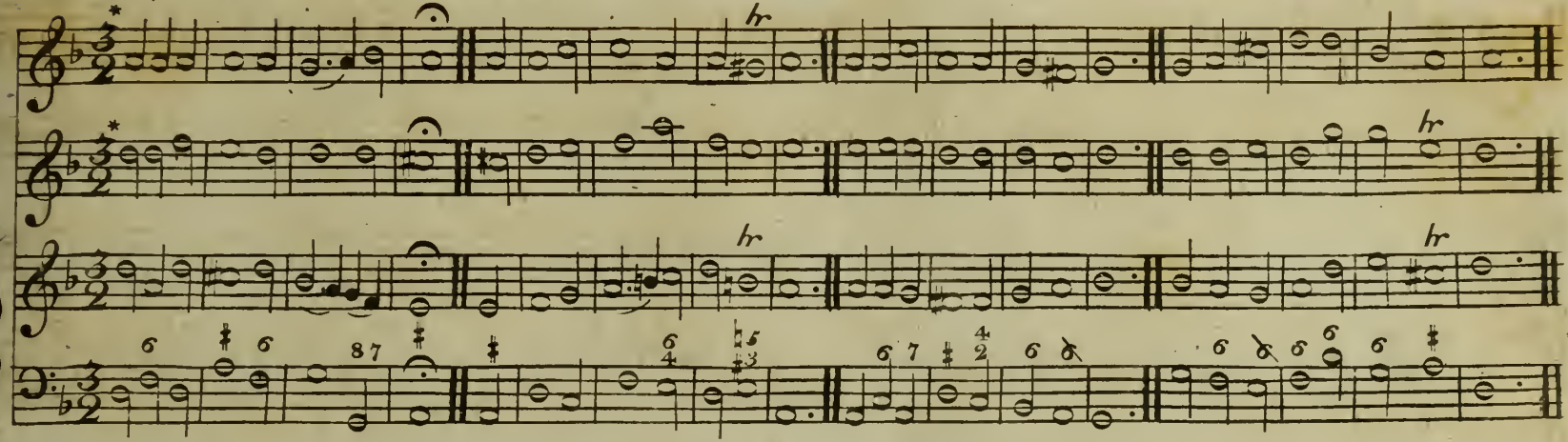
N°. 145. GERMAN. Psalm 80th. N.V. (L.M, b)



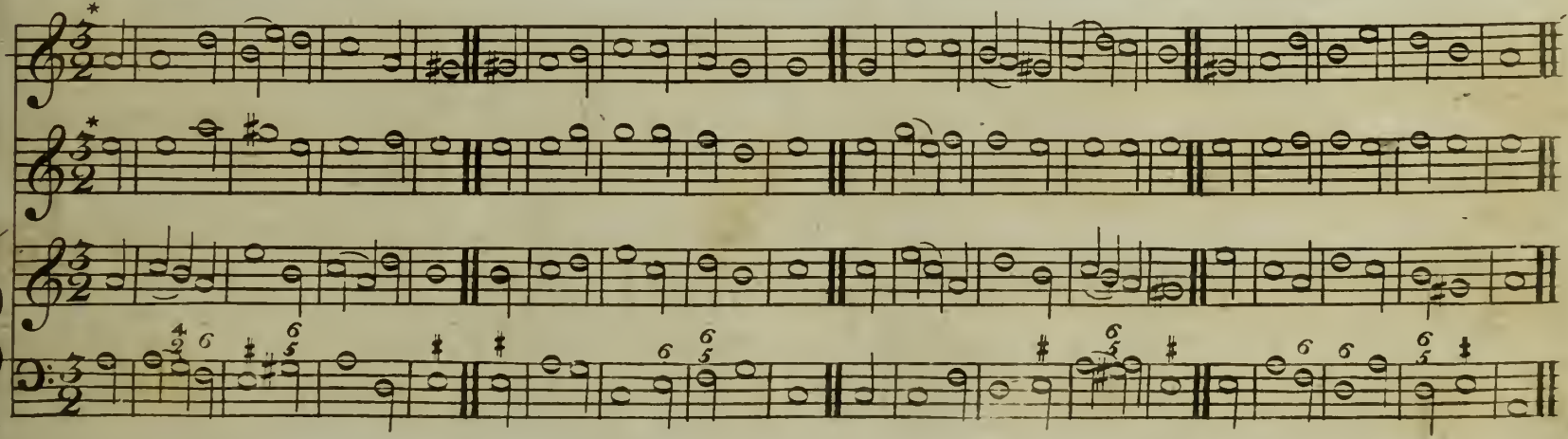
N°. 146. BABYLON. STREAMS. Psalm 88th. N.V. (L.M, b)



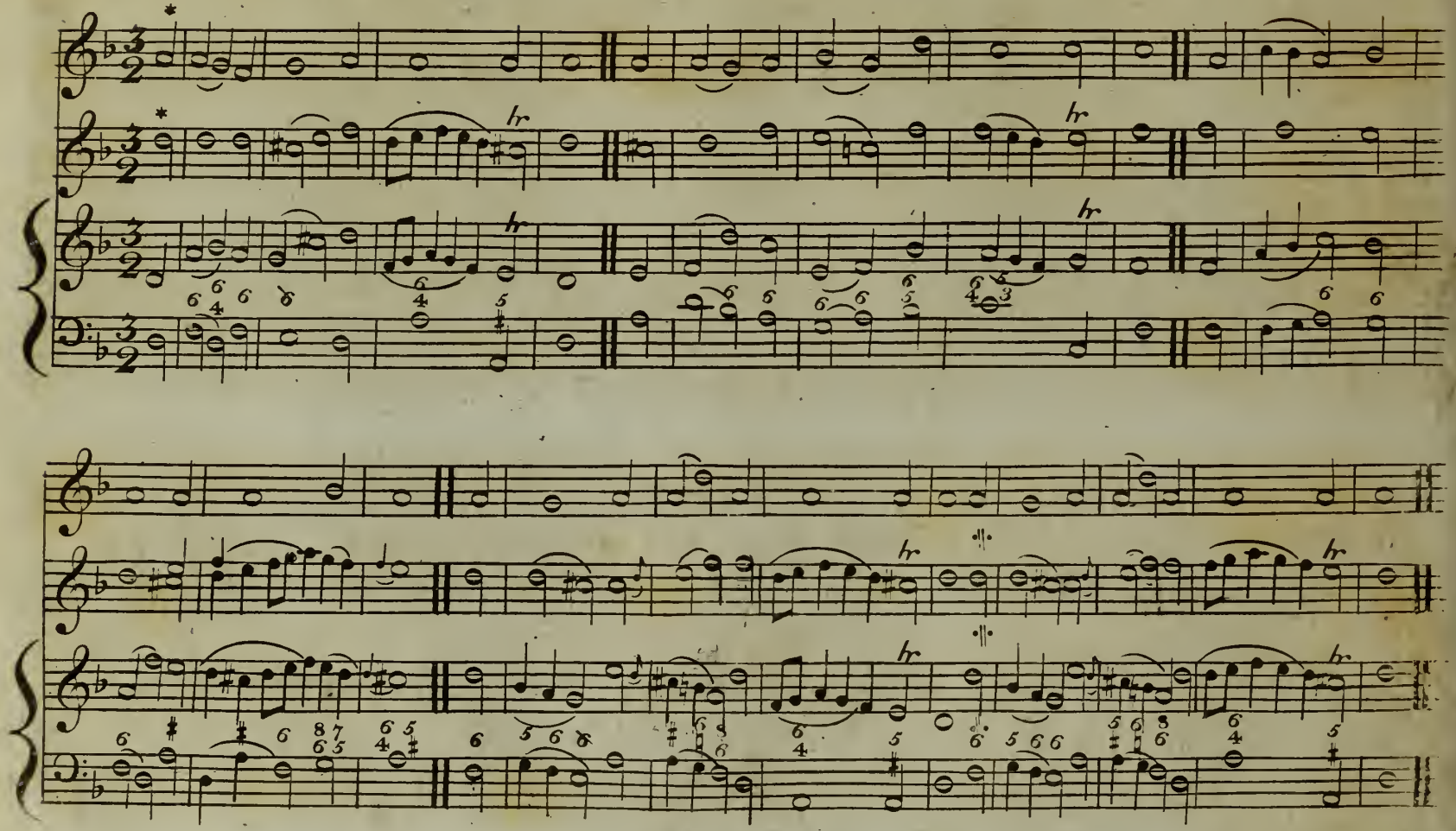
N.° 147 . CHESTERFIELD . Psalm 112.th (L.M.b.) Prelleur.



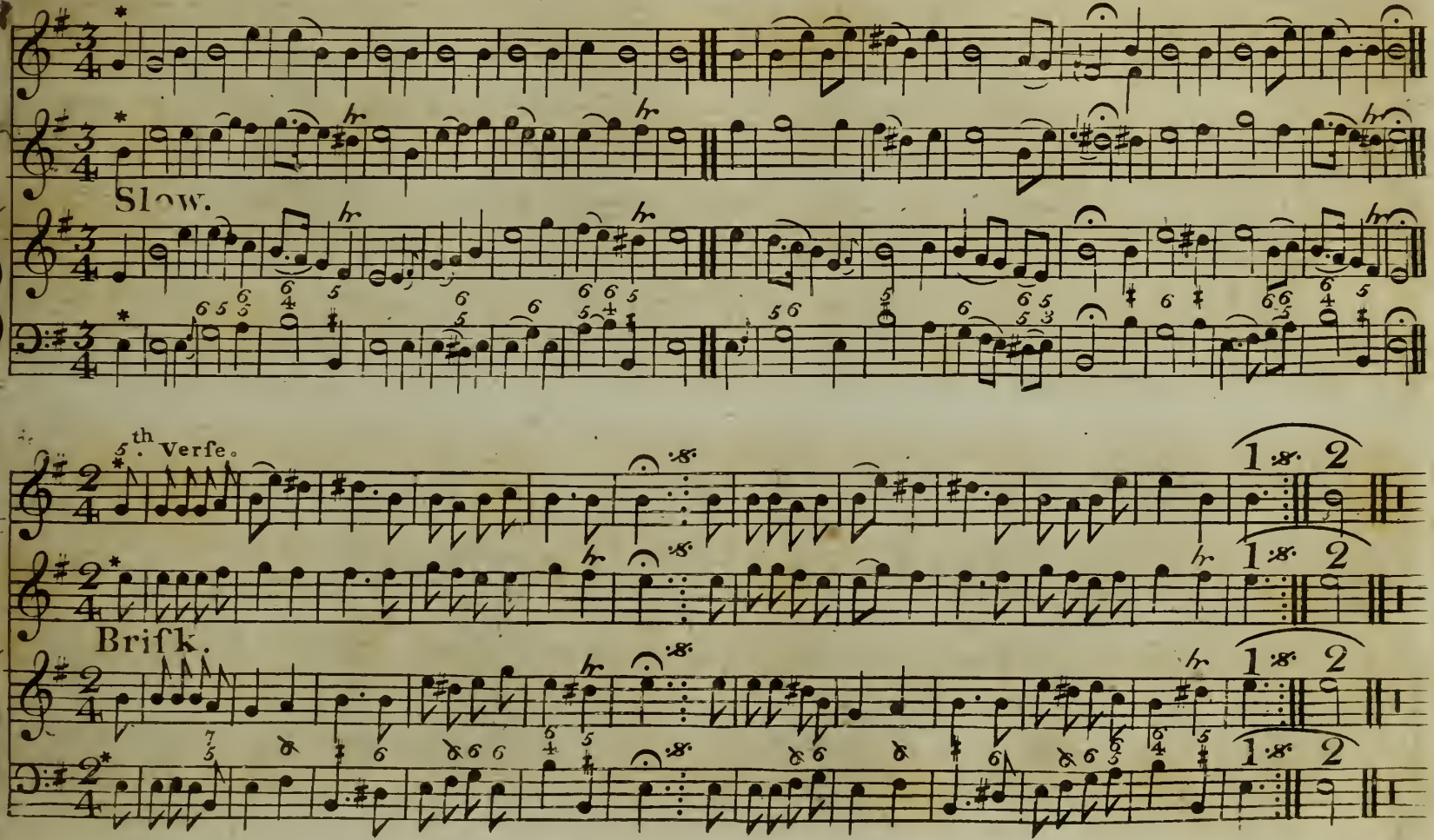
N.° 148 St NICHOLAS. Psalm 137.th (L.M,b)



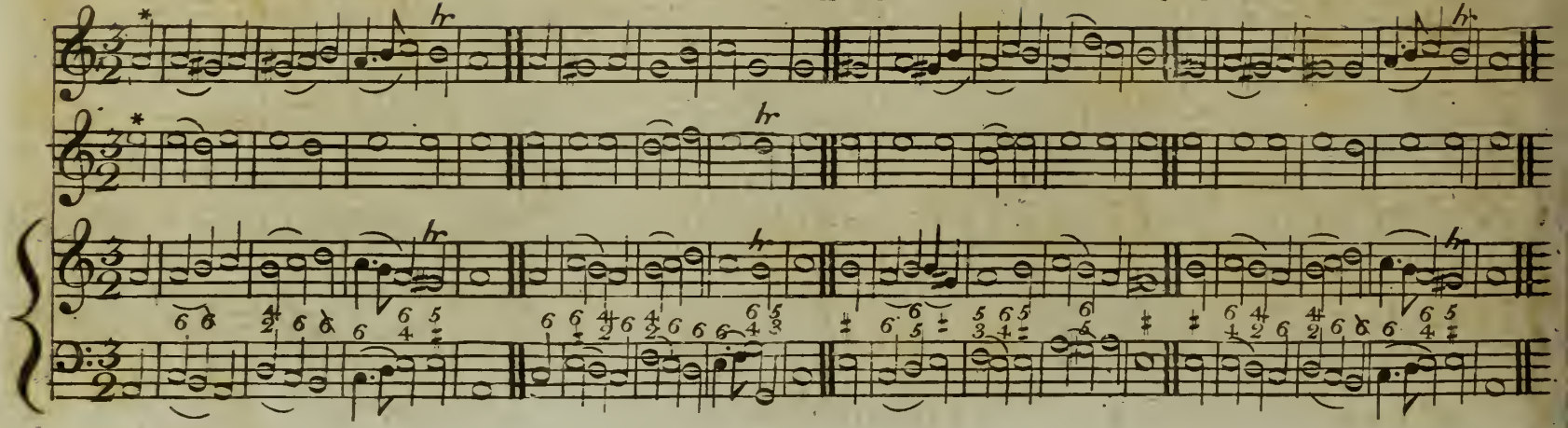
84 N°. 150 VIRGINIA. Psalm 46th. Dr. W. (L.M.♭.)



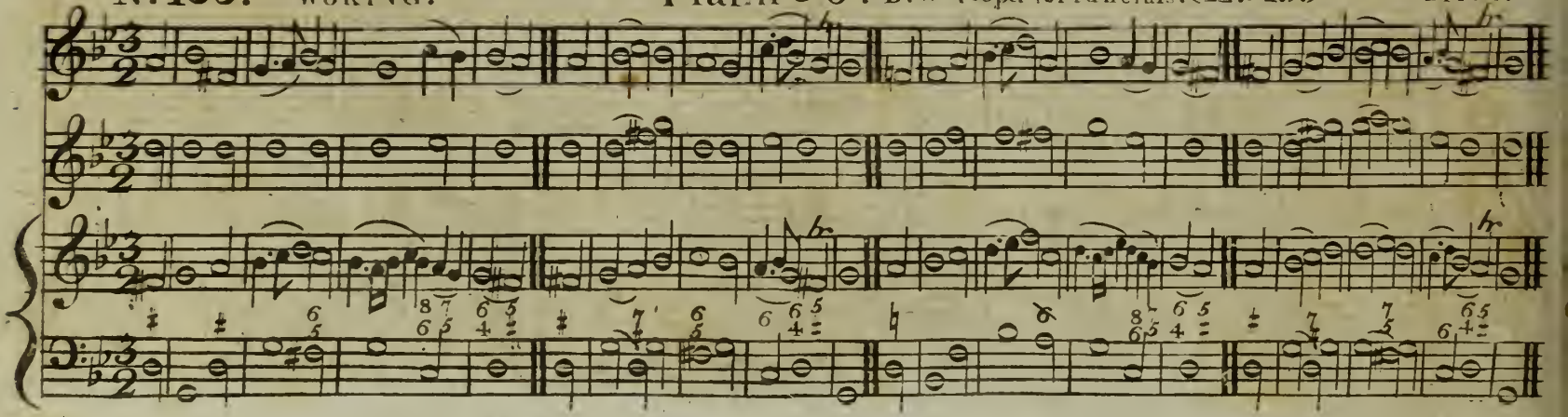
N.o 151. LIMEHOUSE. Psalm 139.th Dr. W. Part 1.st (L.M.b)



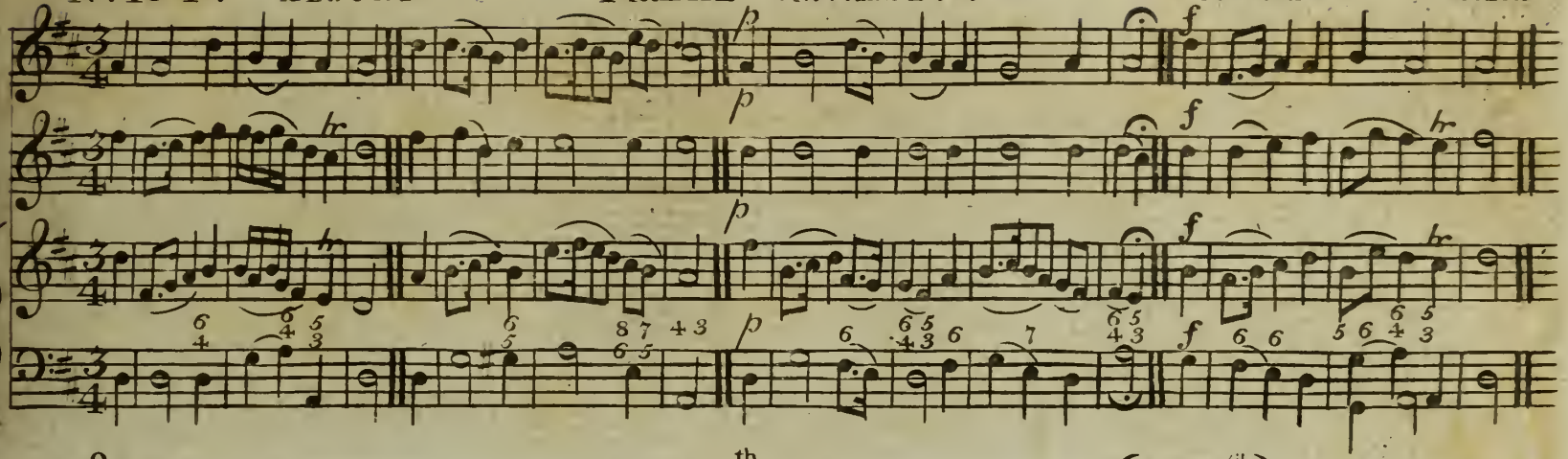
N.o 152. SEND. Pfalm 130.th D.r w. (L.M.b.) Smith.



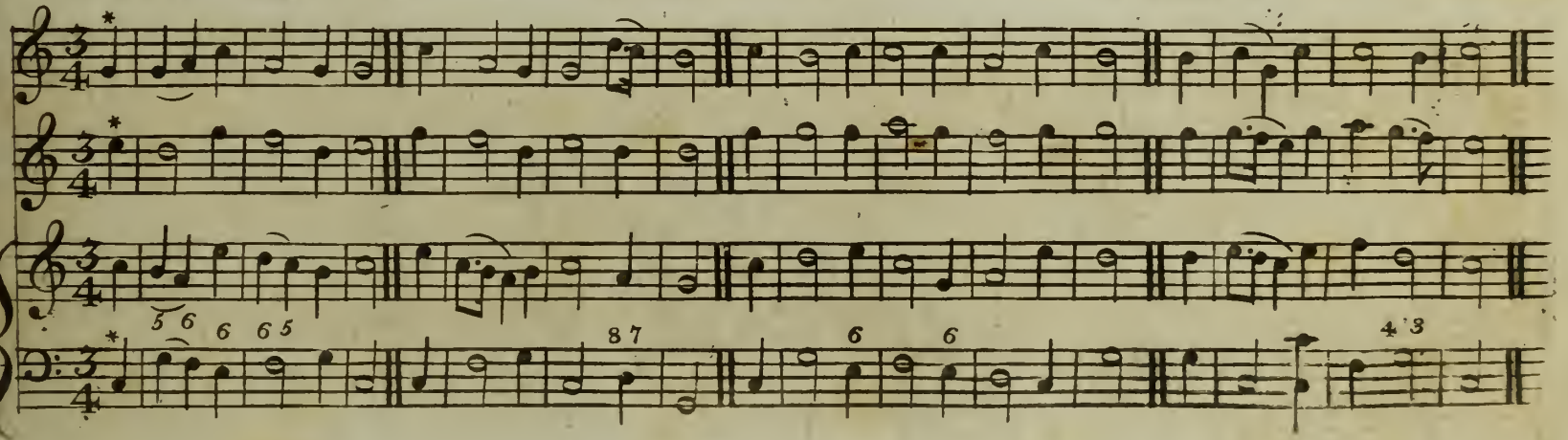
N.o 153. WORING. Pfalm 90.th D.r w. Proper for Funerals. (L.M.b.) Dixon.



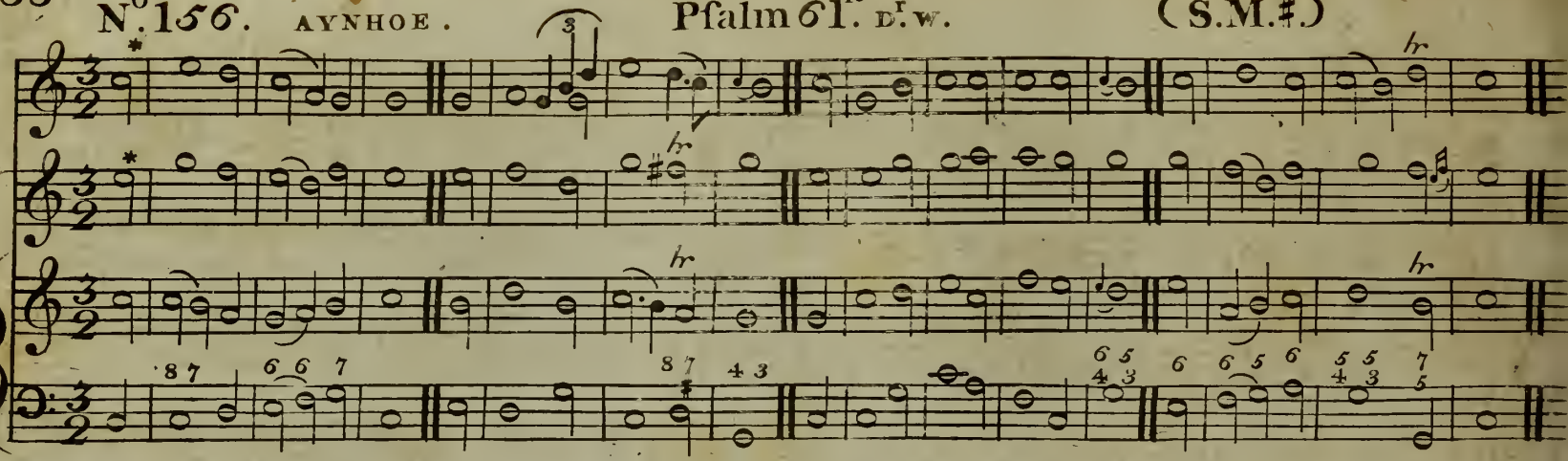
N.o 154. ALBURY. Psalm 25th. N.V. and Dr. W. (S.M.♯) Dixon



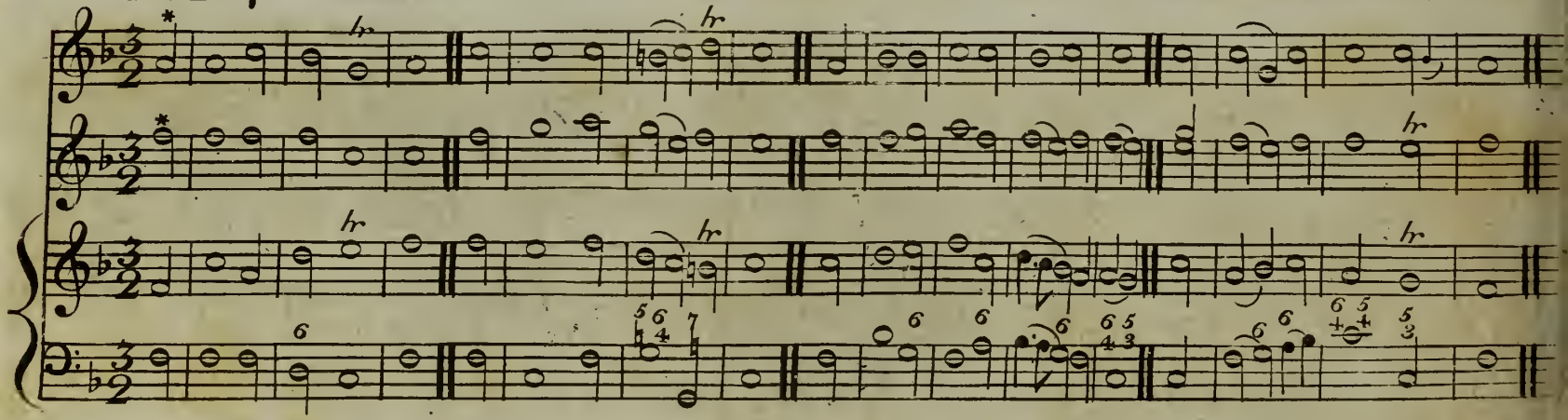
N.o 155. ANTHONY. Psalm 19th. Dr. W. (S.M.♯)



N.o 156. AYNHOE. Psalm 61.st D.r W. (S.M.♯.)

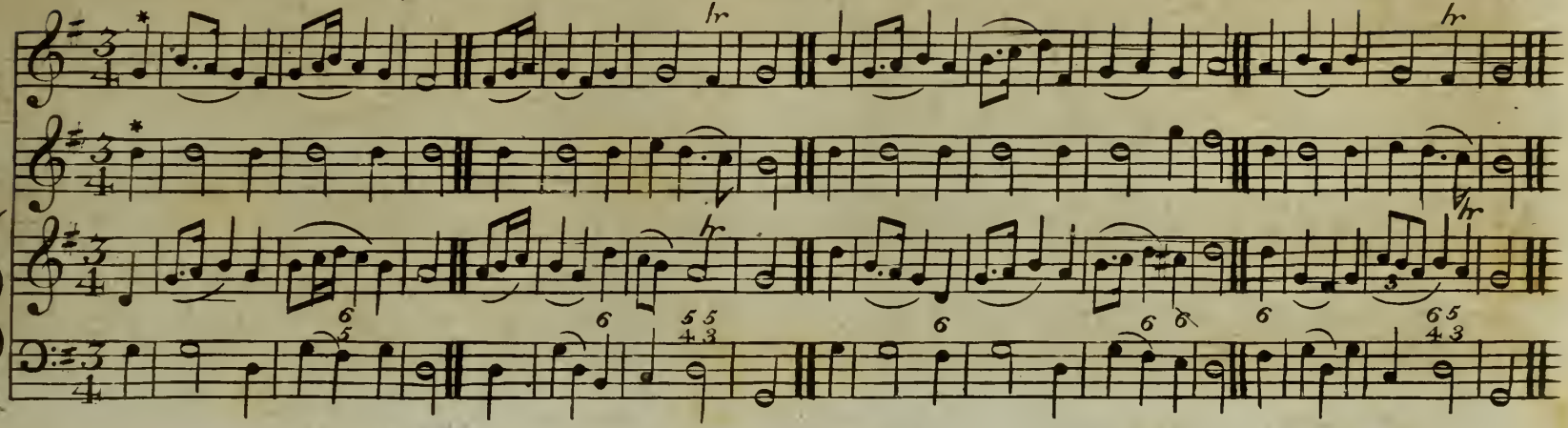


N.o 157. SUTTON. Psalm 63.d D.r W. (S.M.♯.)

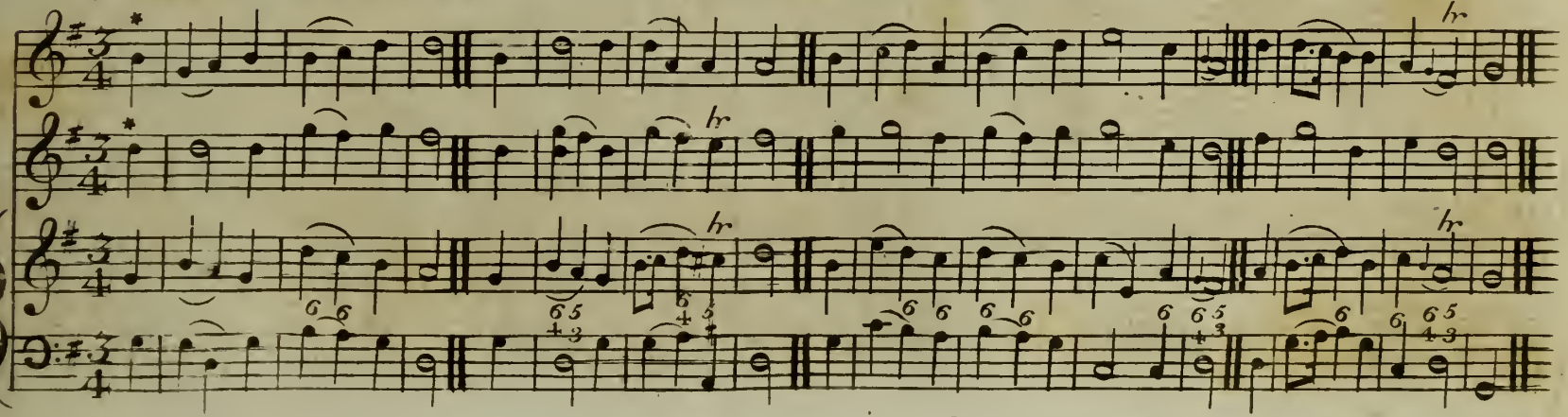


N°. 158. EAGLE STREET. NEW. Psalm 23d. Dr. W. (S.M.♭.)

Smith.



N°. 159. PLYMOUTH. Psalm 25th. Dr. W. (S.M.♯.)



The above Tune is very much like Thacher in the Worcester Collection.

Nº 160. PETERSFIELD. Psalm 130th N.V. 5th Verse. (S.M.♯.) Dixon.

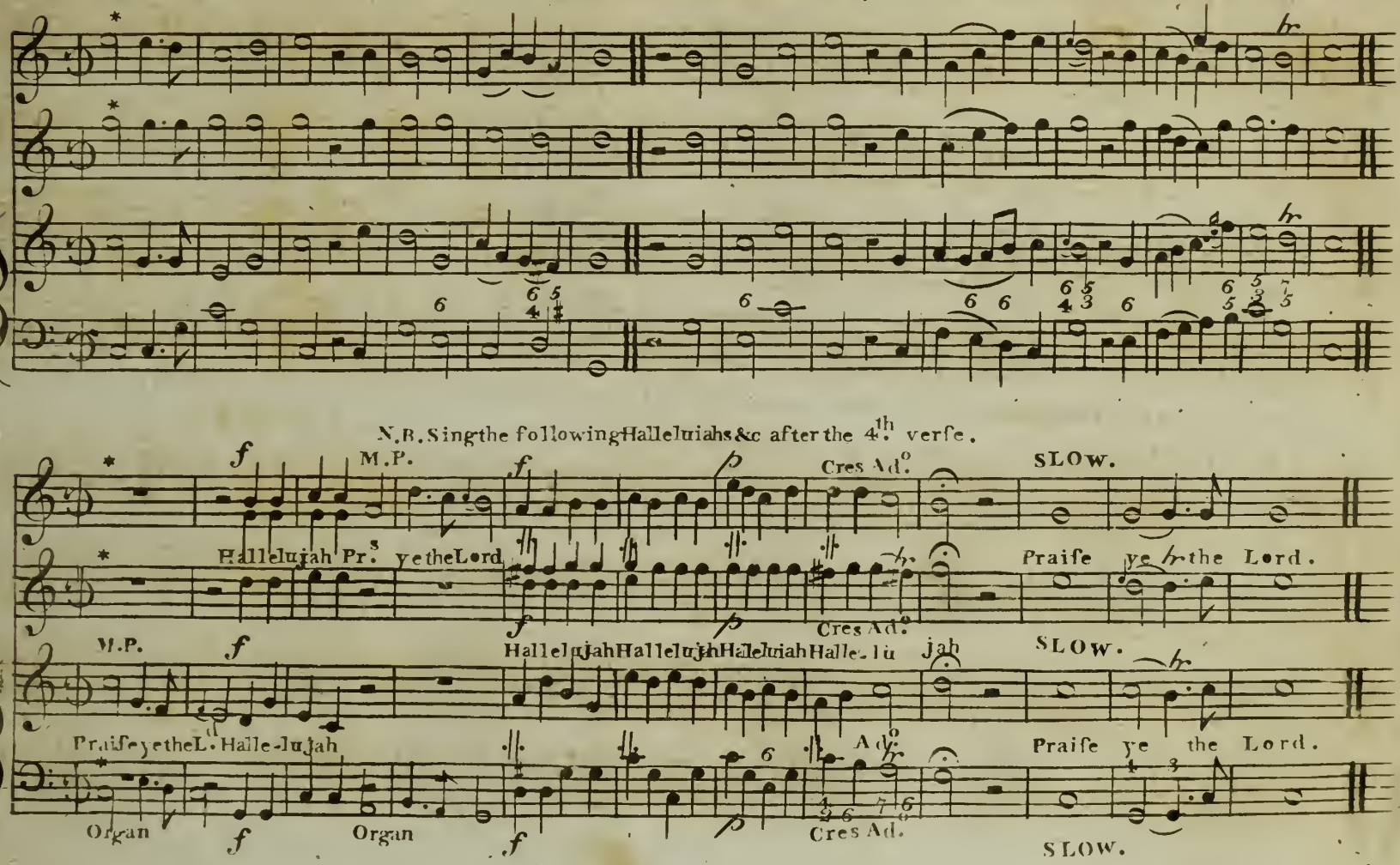
CHOS FULL.

Organ

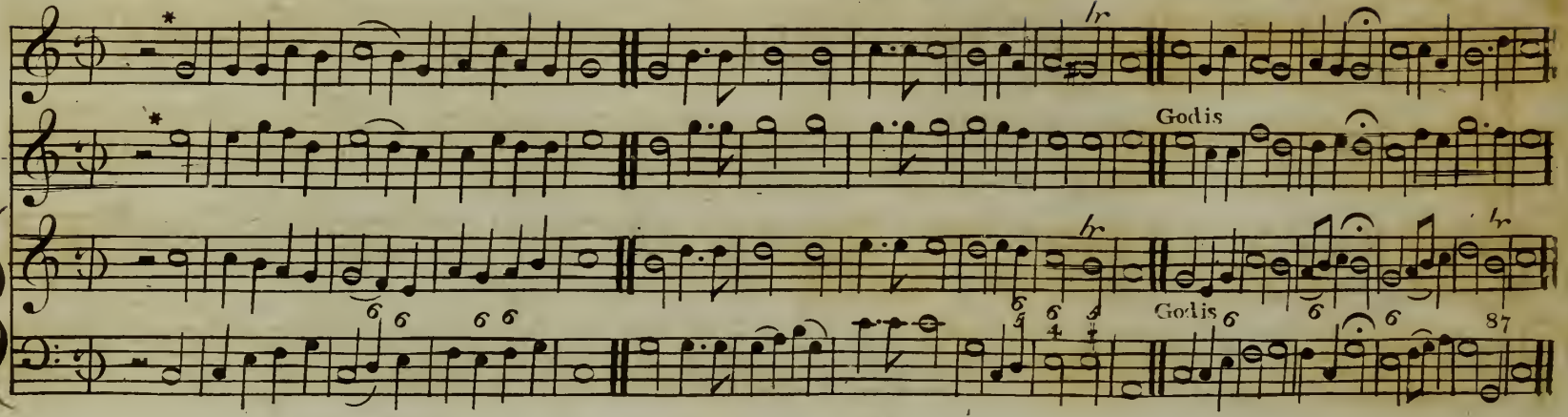
N.B. In the above Psalm Sing through each verse in two parts only, and repeat the two last lines in FULL CHORUS.

Nº 161. WAKEFIELD. Psalm 103d Dr. W. (S.M.♯.)

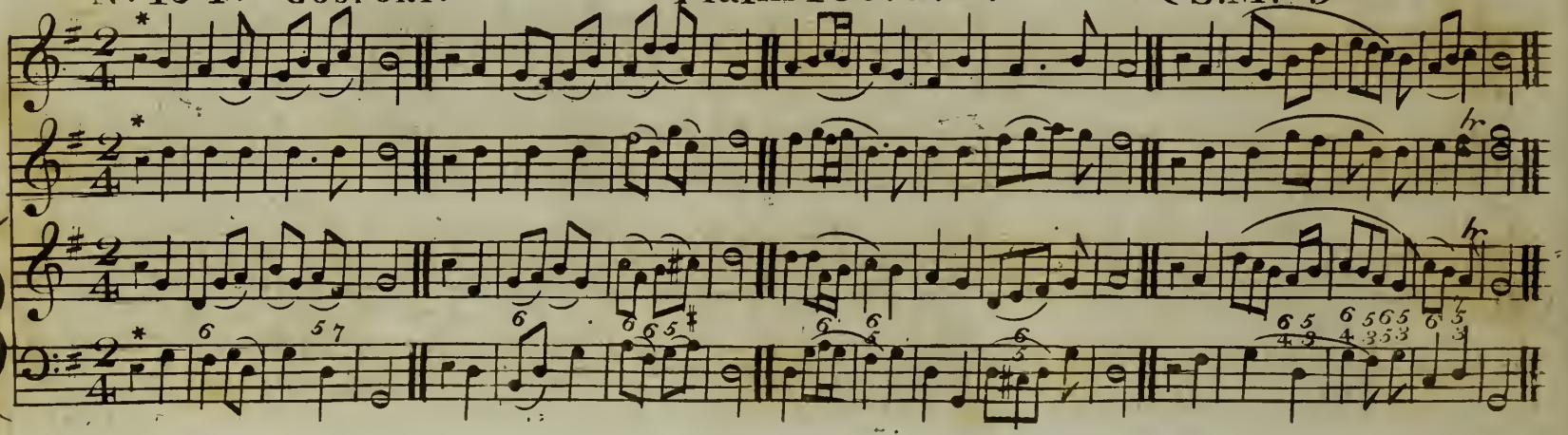
N°. 162. SILVER STREET. Psalm 95th. D. W 1, 2, 3 & 4th. Verses (S.M.♯.) Smith.

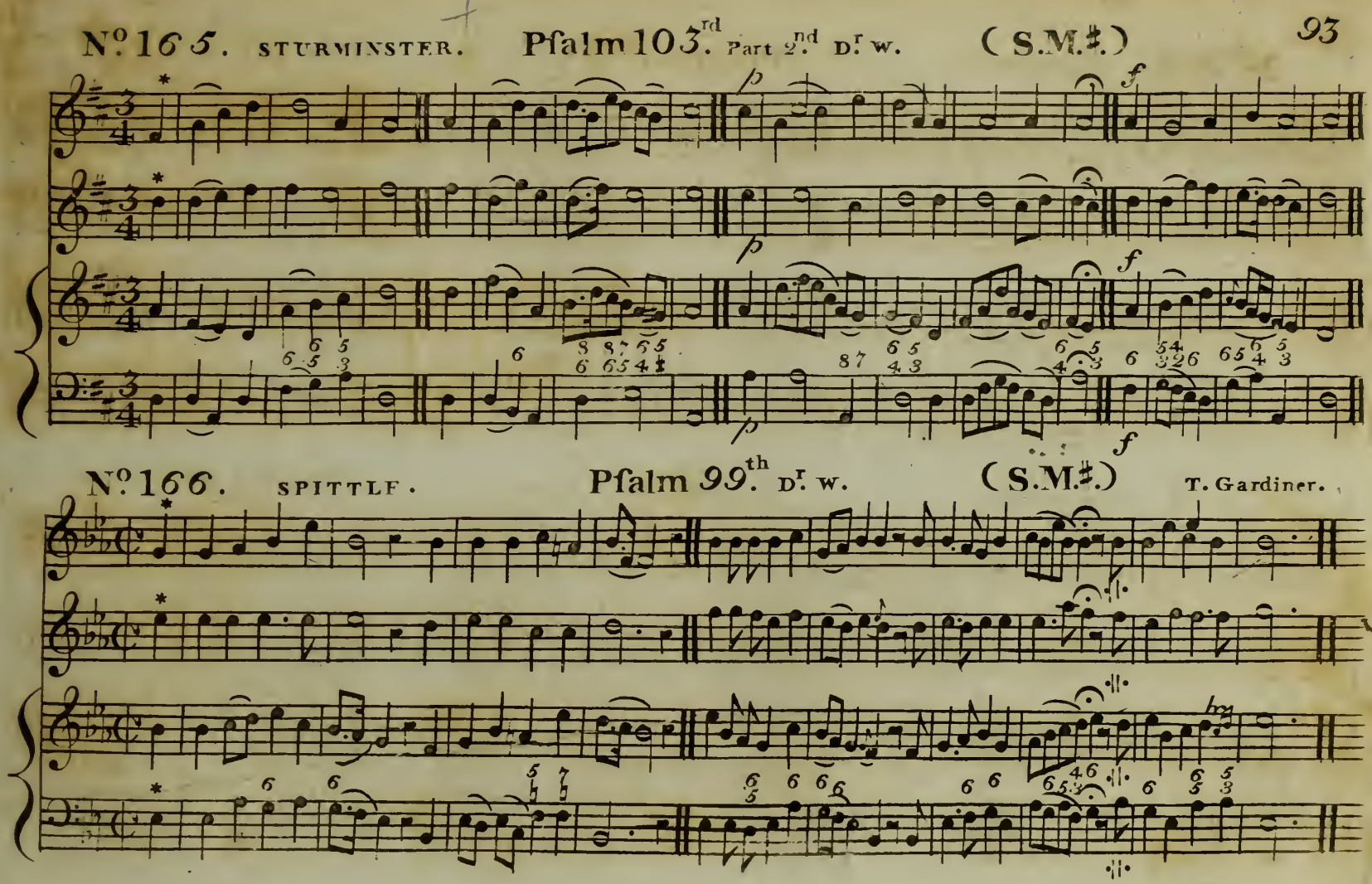


N°. 163. MANSFIELD. Psalm 81st. Dr. W. (S.M.♯.)

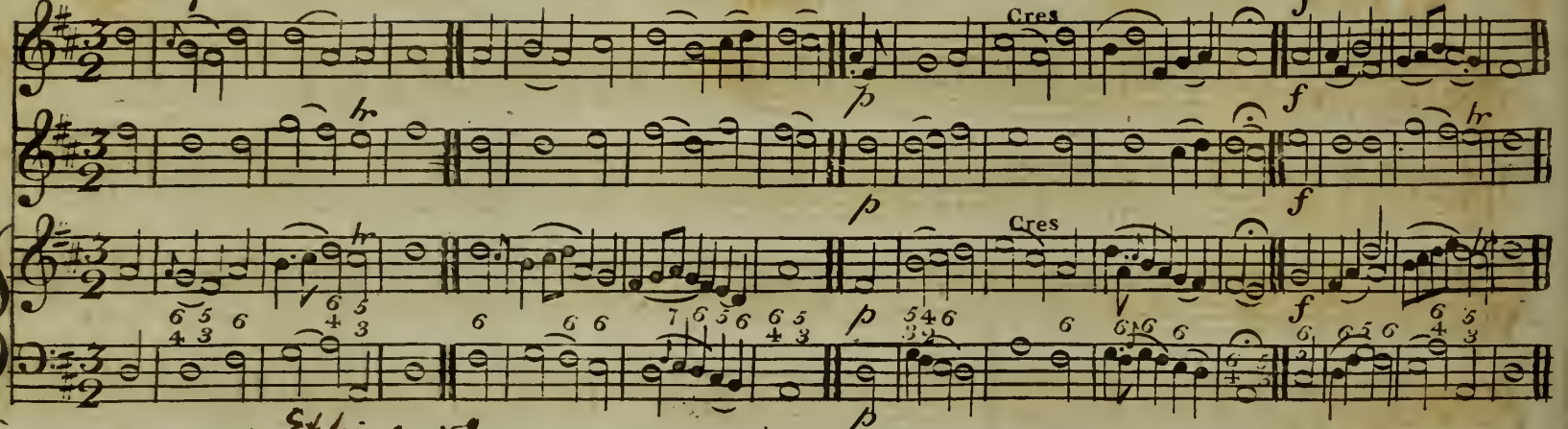


N°. 164. GOSPORT. Psalm 103d. Dr. W. (S.M.♯.)

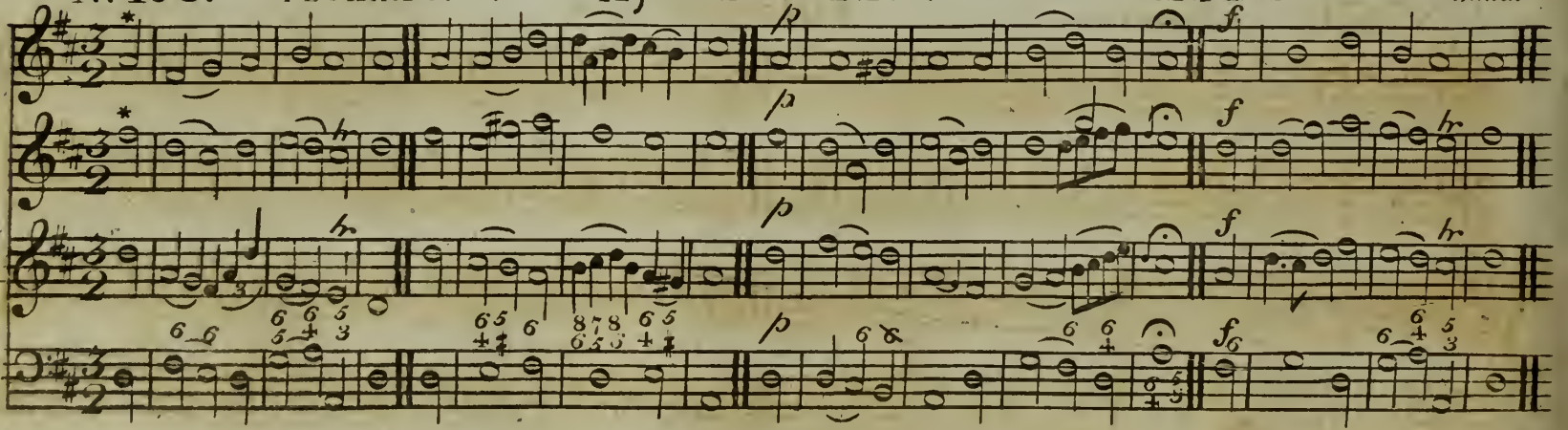



Nº165. STURMINSTER. Pfalm 103rd Part 2nd Dr. w. (S.M.♯.)
Nº166. SPITTLF. Pfalm 99th Dr. w. (S.M.♯.)
T. Gardiner.

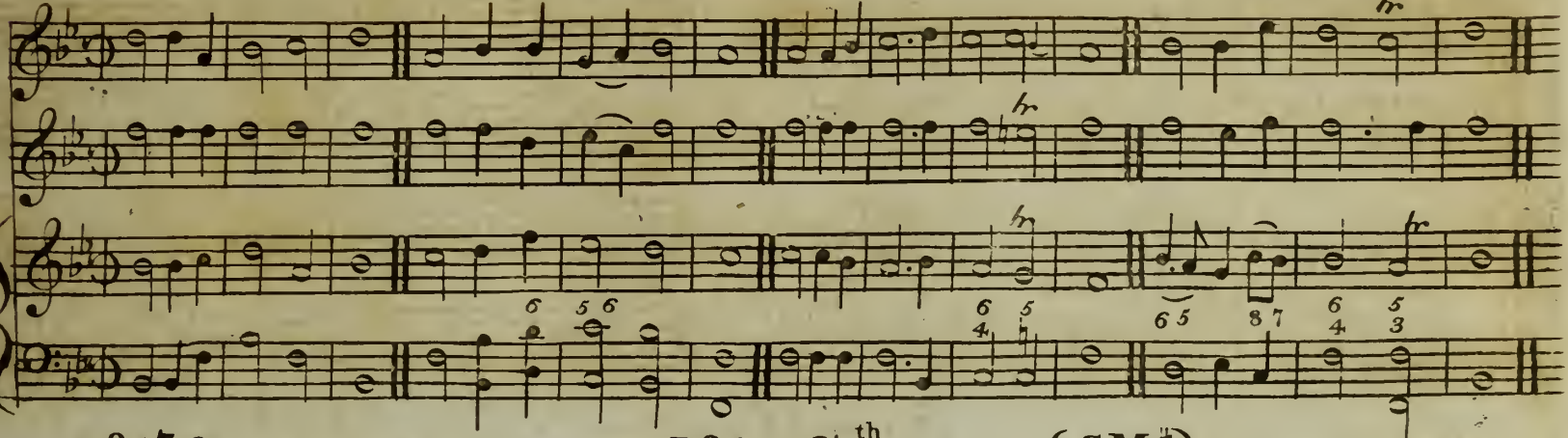
N.o 167. KEW. Psalm 31.st N.V. 19. 20. 23 & 24. Verses. (S.M.♯.) Dixon.



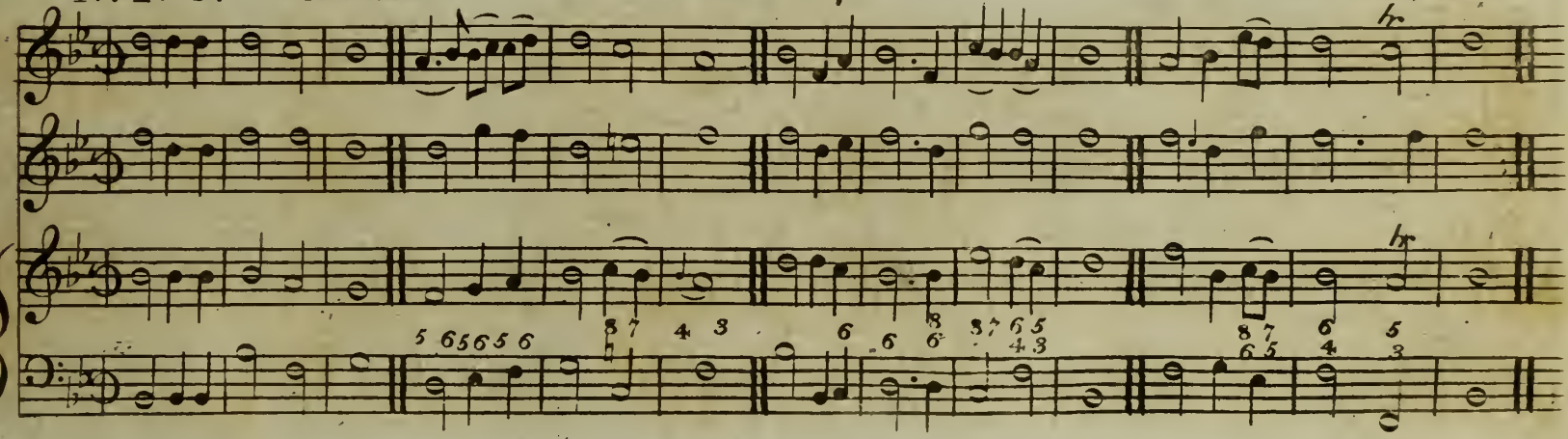
N.o 168. × Epping or. 171
PECKHAM. Hymn 14.th Book 2.d D.r W. (S.M.♯.) Smith



N°. 169. KELHAM. Psalm 25th. o.v. (S.M.♯.) from a Double Chant of T. Jackson, adapted by W. Dixon.

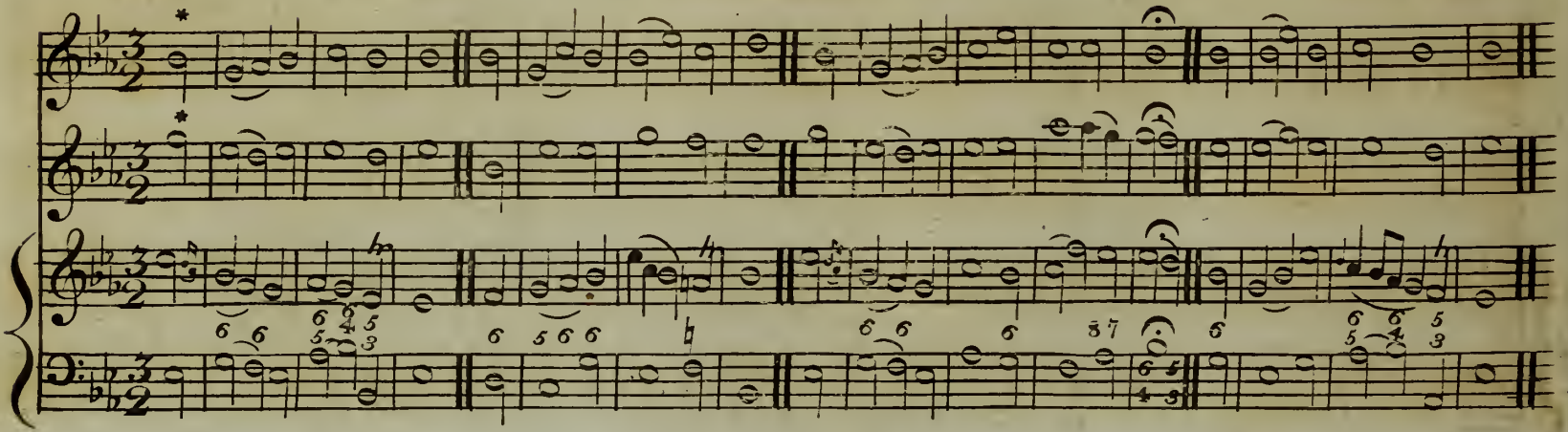


N°. 170. WINTHORP. Psalm 67th. o.v. (S.M.♯.) from a Double Chant, as above.

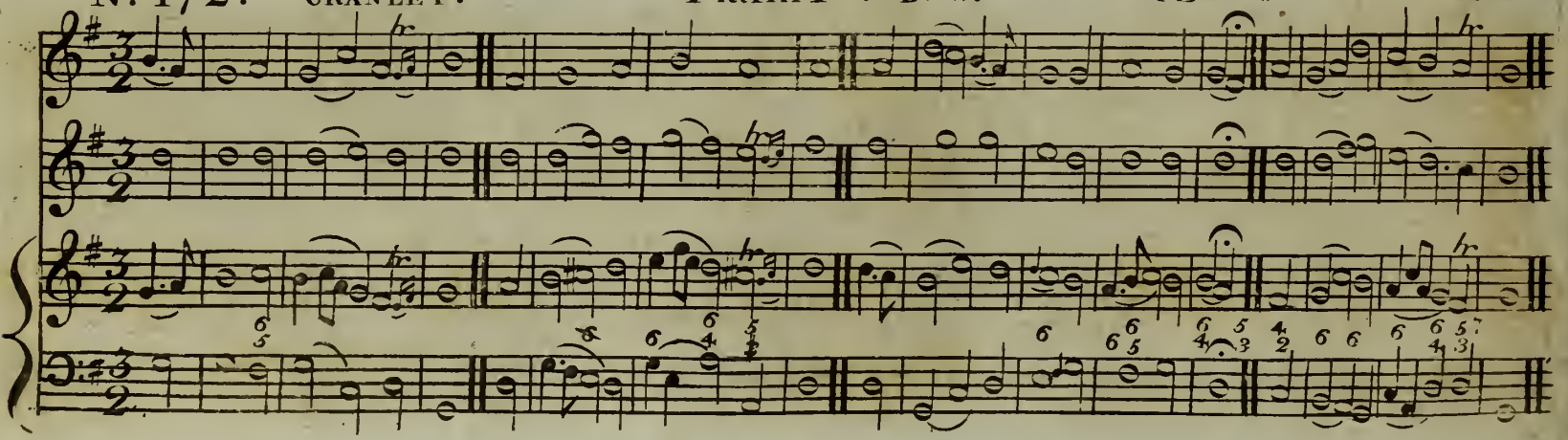


Pukham. See No. 168. page 94.

No. 171. EPPING. Psalm 23rd. Dr. W. (S.M.♯.) Smith.



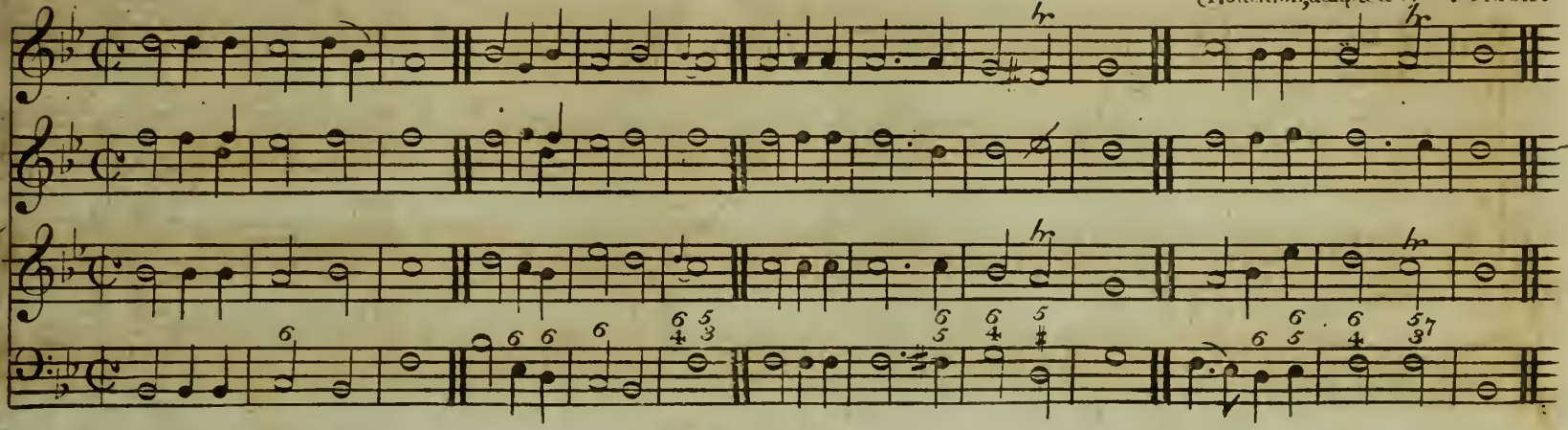
No. 172. CRANLEY. Psalm 19th. Dr. W. (S.M.♯.) Dixon.



Woodbridge Bridge Coll-

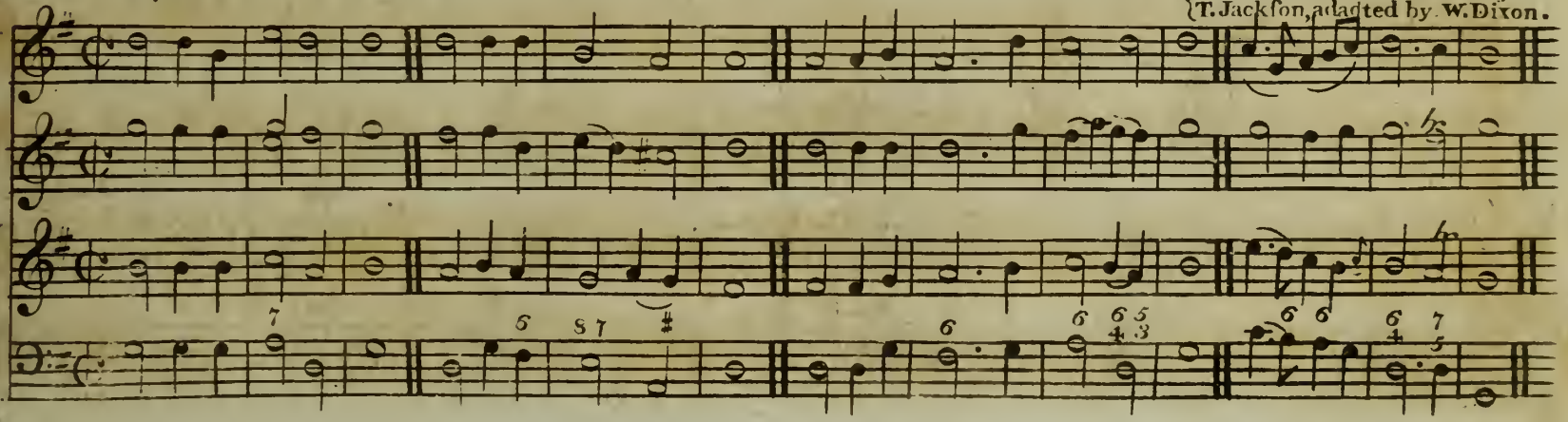
N.° 173. CARLTON. Psalm 32.d D.r W. (S.M.♯)

From a double Chant by T. Jackson, adapted by W. Dixon.

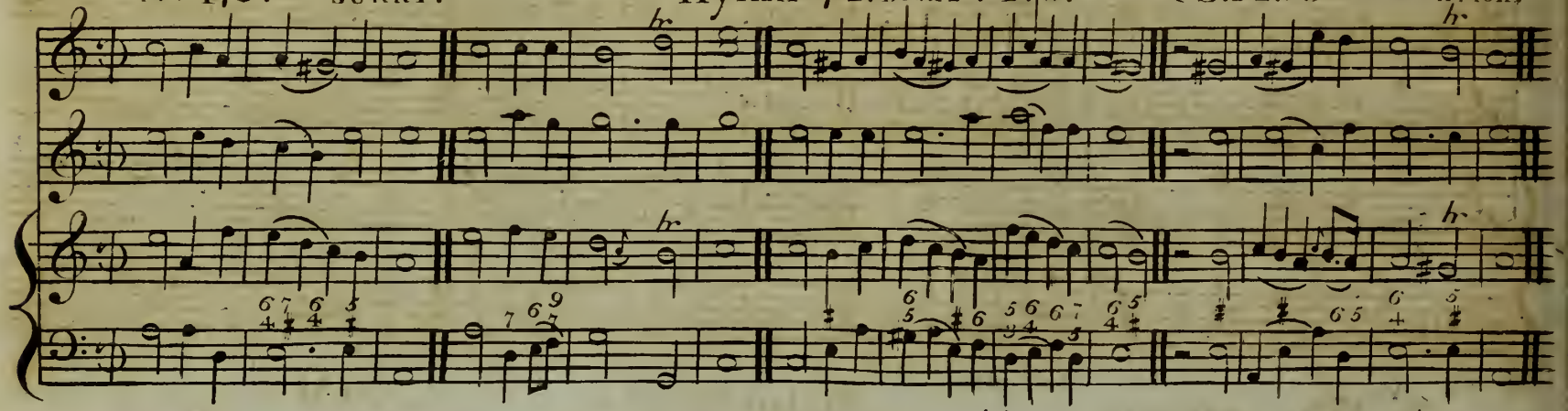


N.° 174. WARTON. Psalm 45.th D.r W (S.M.♯)

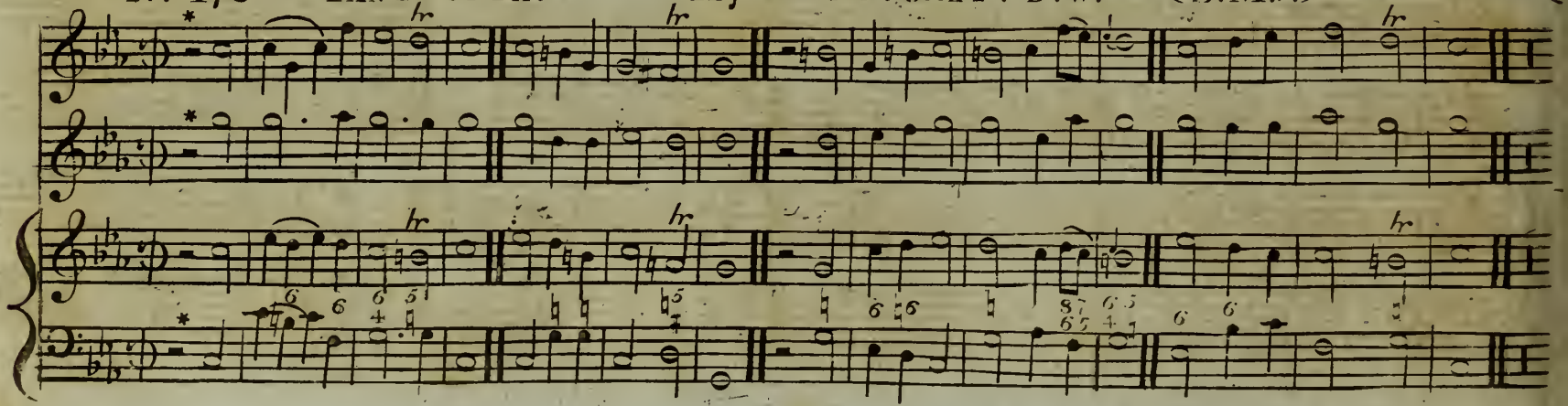
From a double Chant by T. Jackson, adapted by W. Dixon.



N.o 175. SURRY. Hymn 74.th Book 2.nd D.r W. (S.M.b.) Dixon.

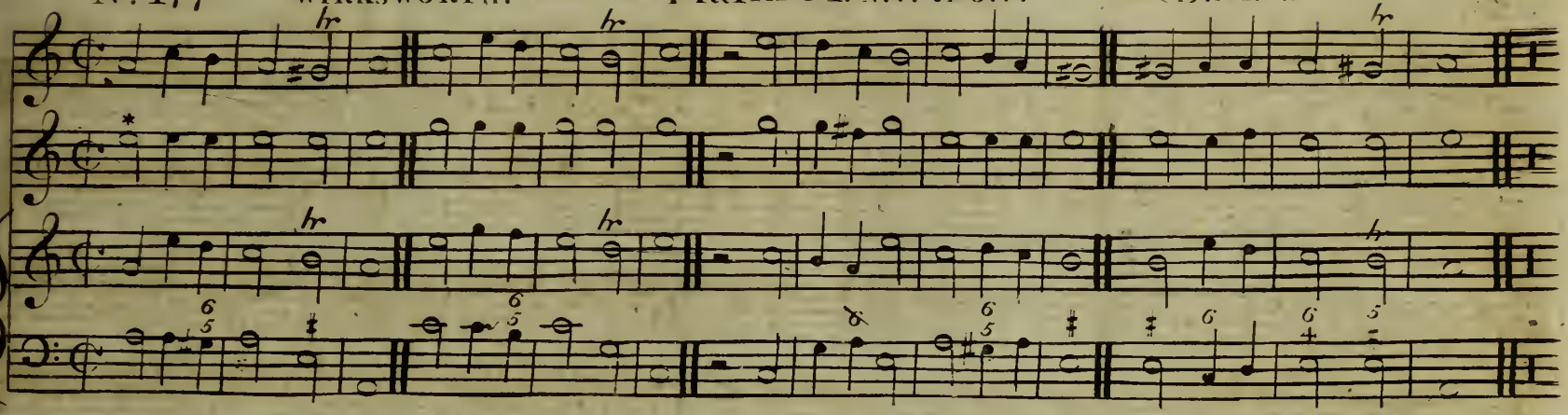


N.o 176. LANGWORTH. Hymn 80.th Book 2.nd D.r W. (S.M.b.)

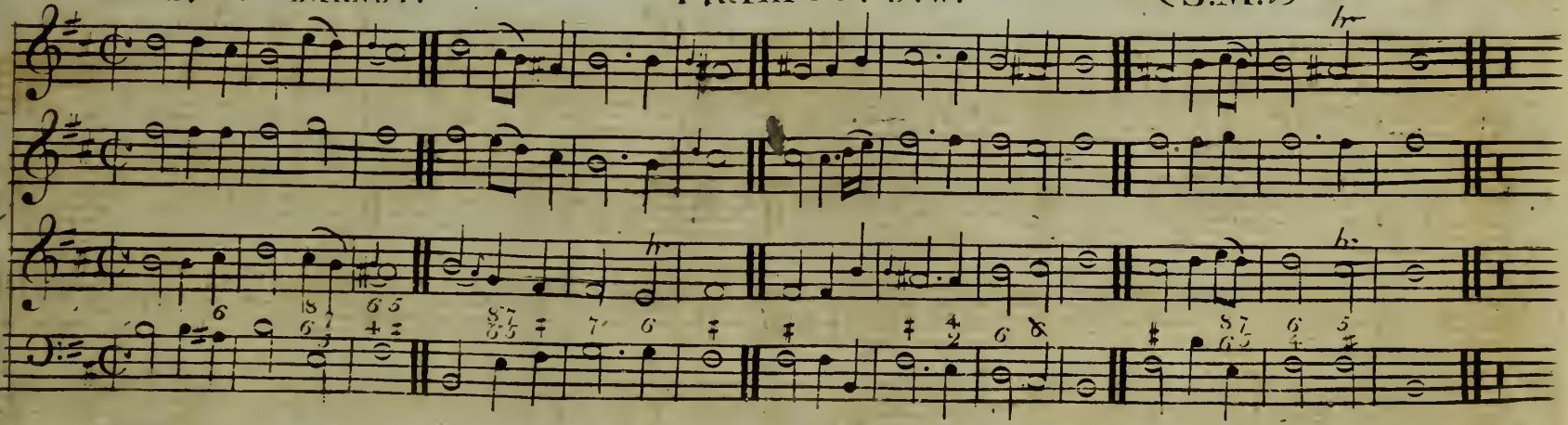


Aylesbury

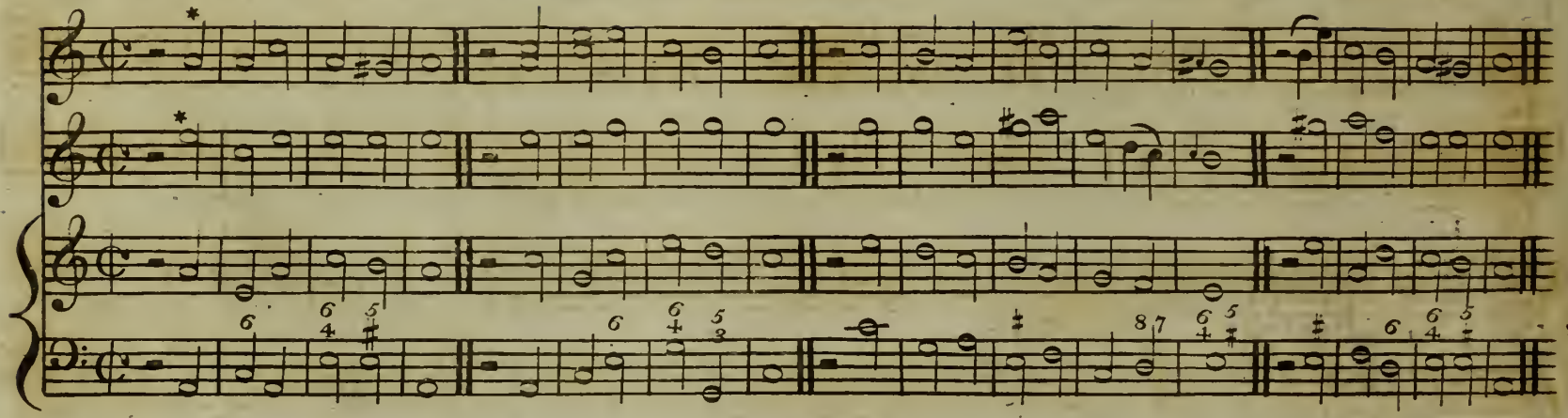
N°. 177 WIRKSWORTH. Psalm 31st N.V. or O.V. (S.M.b.)



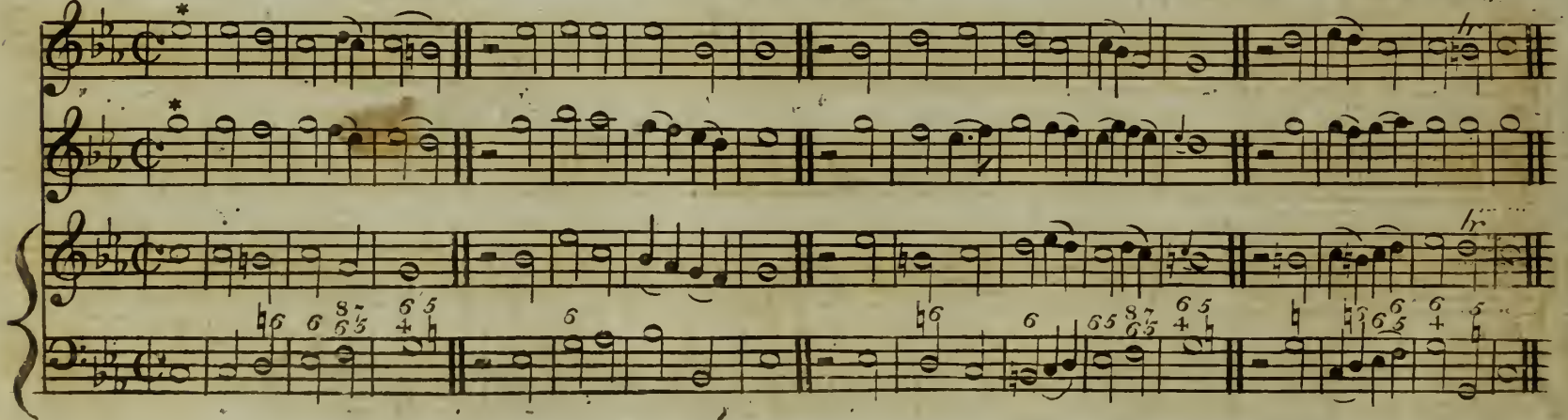
N°. 178. BARNBY. Psalm 55th Dr. W. (S.M.b)



N.° 179. KERSAL. Psalm 130.th N.V. (S.M.b.) Howard.

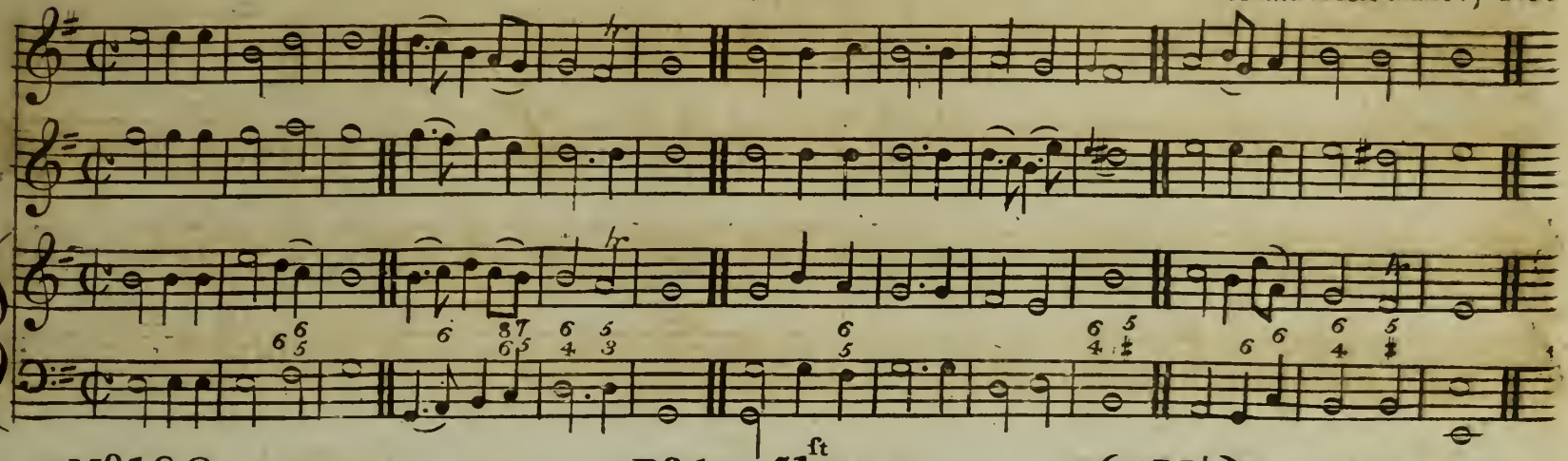


N.° 180. YARMOUTH. Psalm 25.th N.V. (S.M.b.) Jn.° Wainwright.



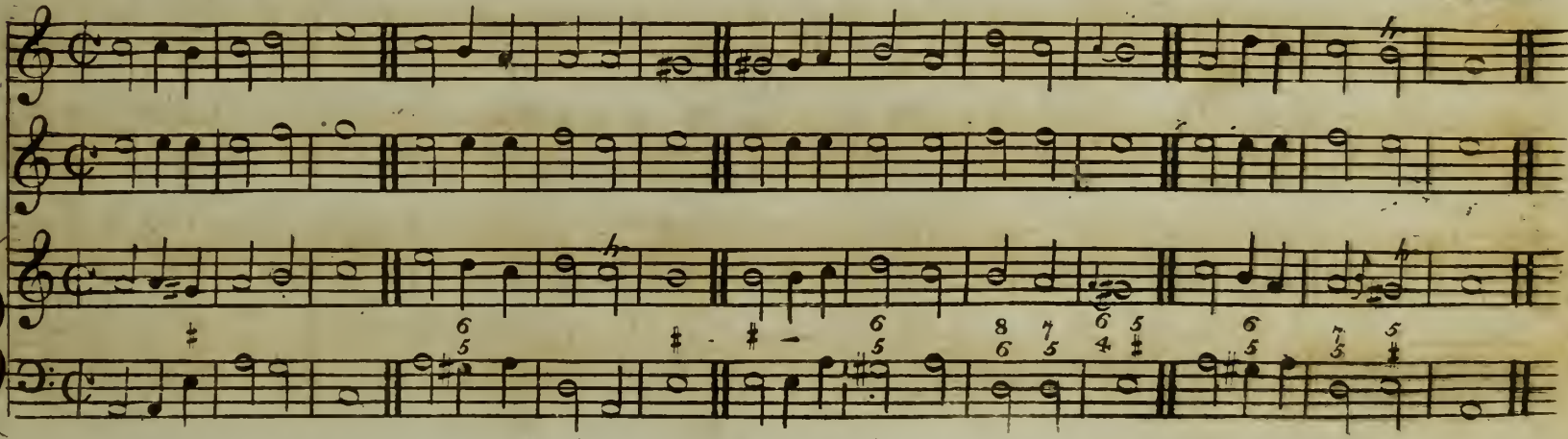
Nº 181. BINGHAM. Psalm 106th Dr. W. (S.M.b.)

Adapted by W.D. from a double chant by T.J.

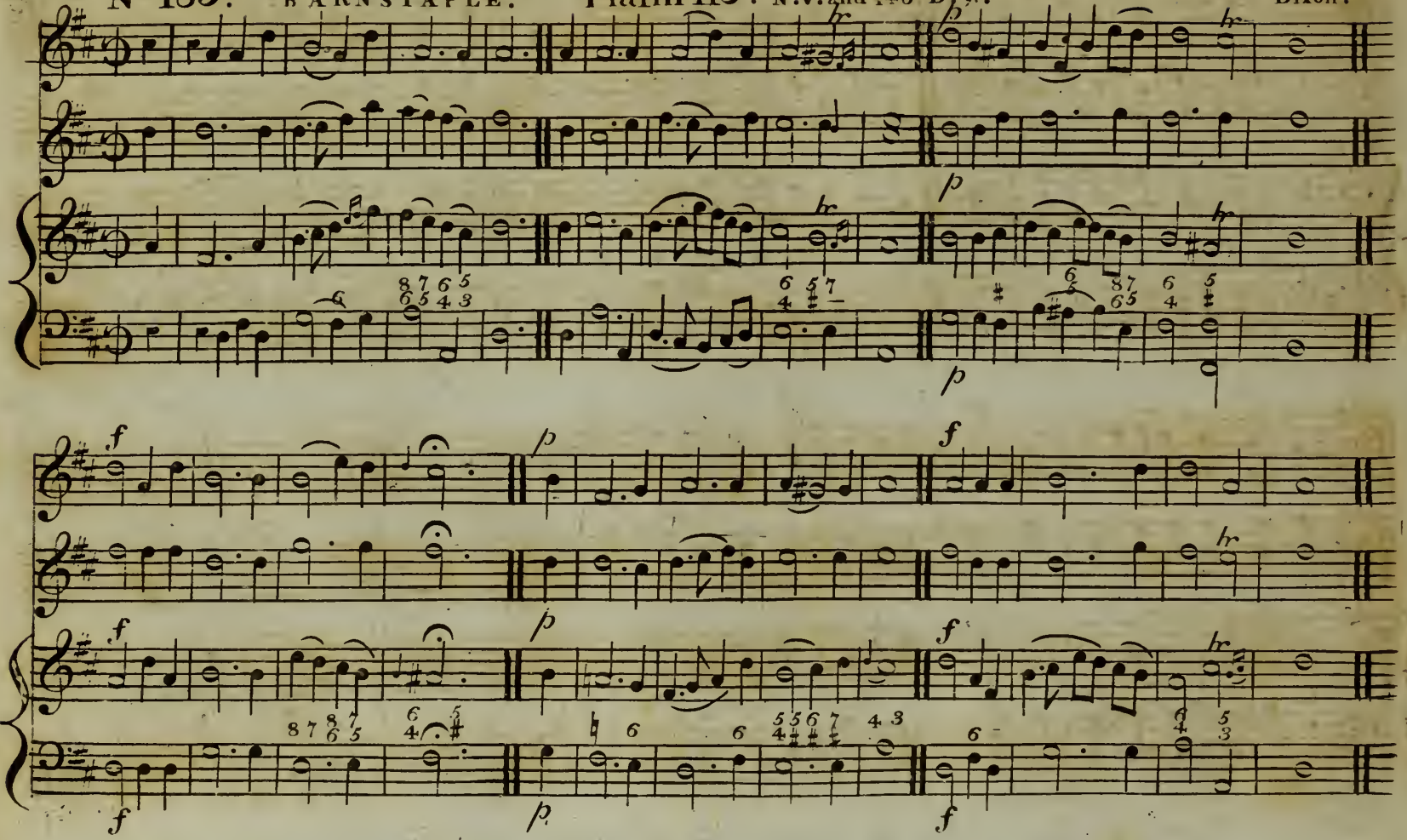


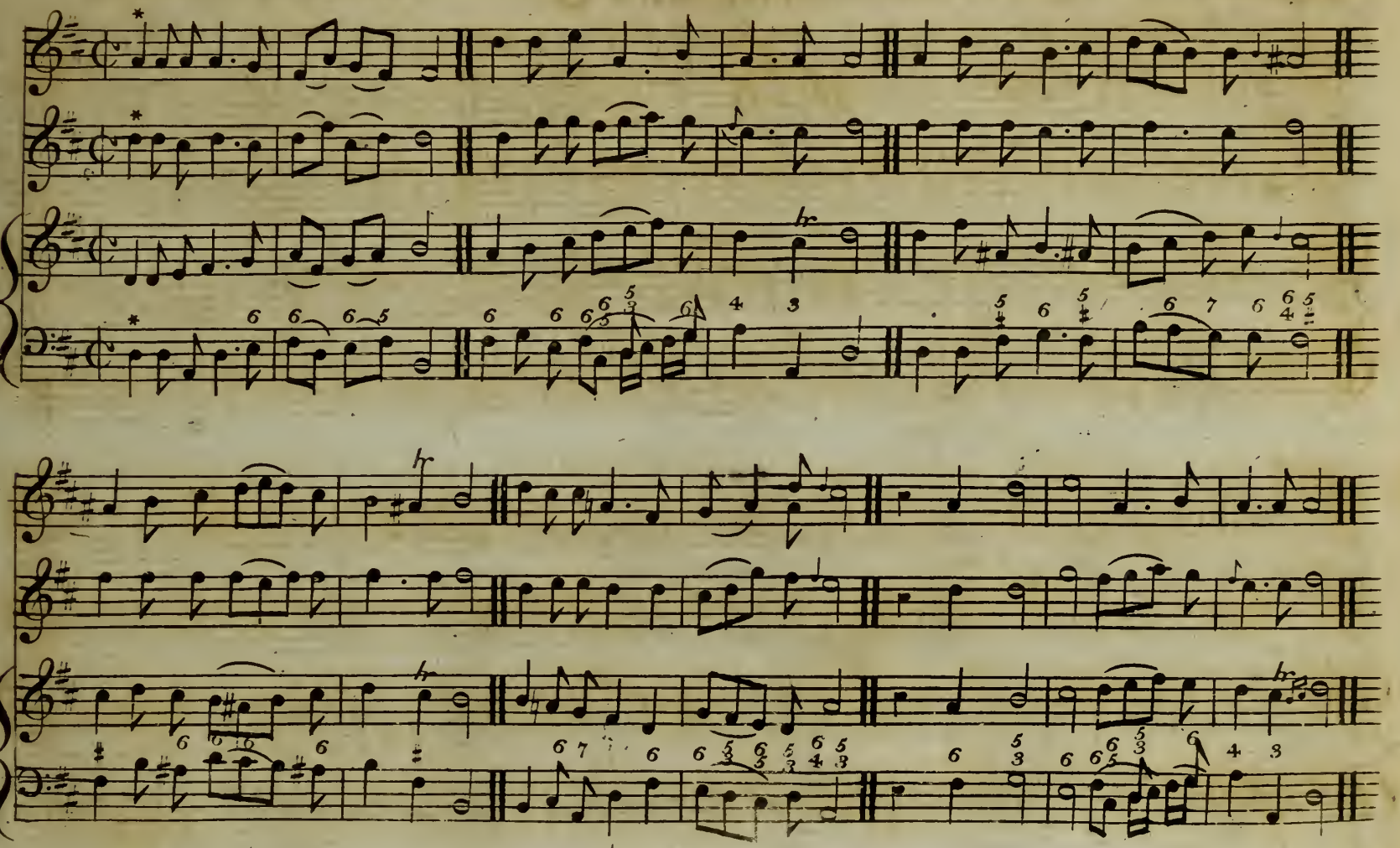
Nº 182. BURLINGTON. Psalm 51st N.V. (S.M.b.)

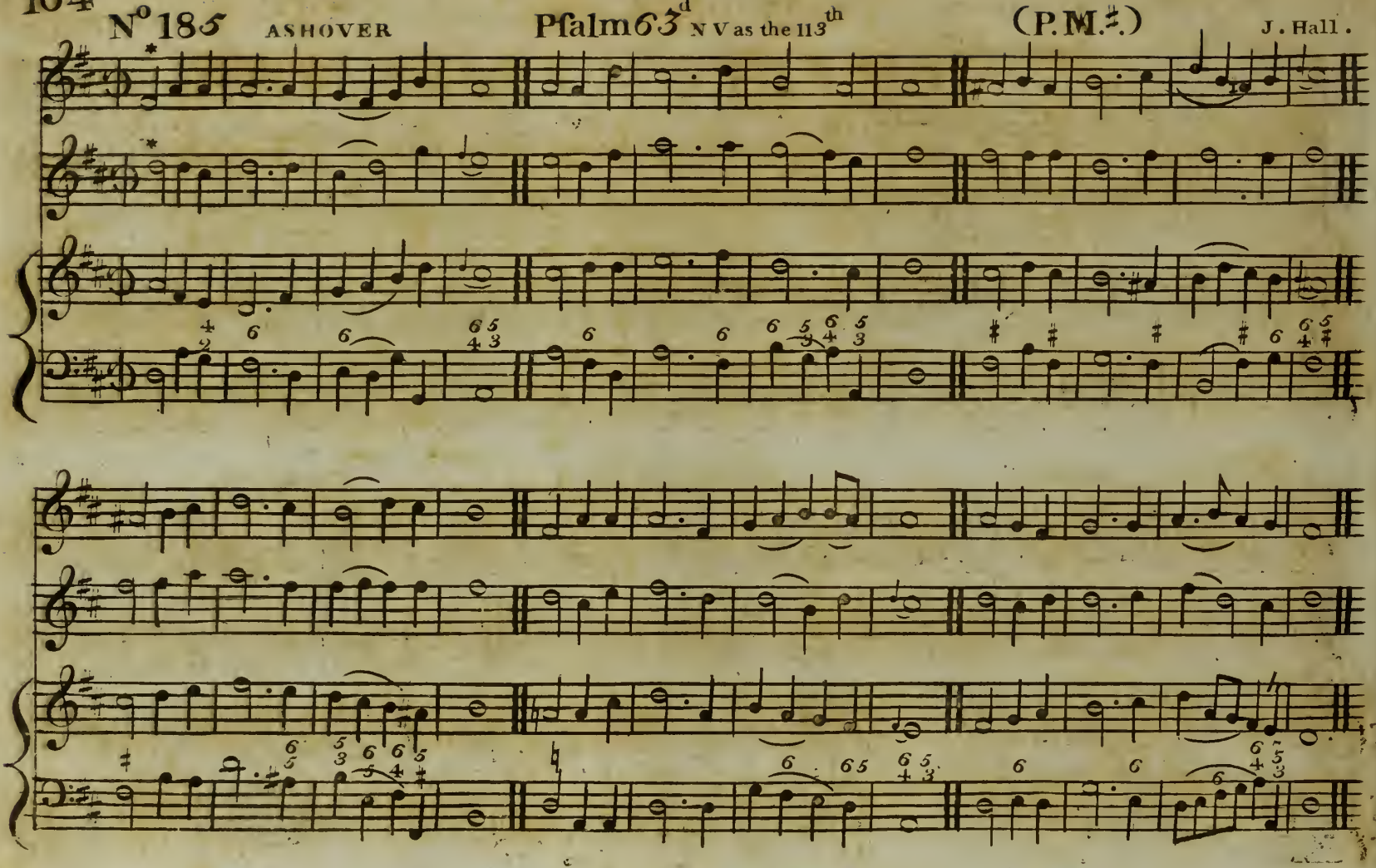
Dixon.



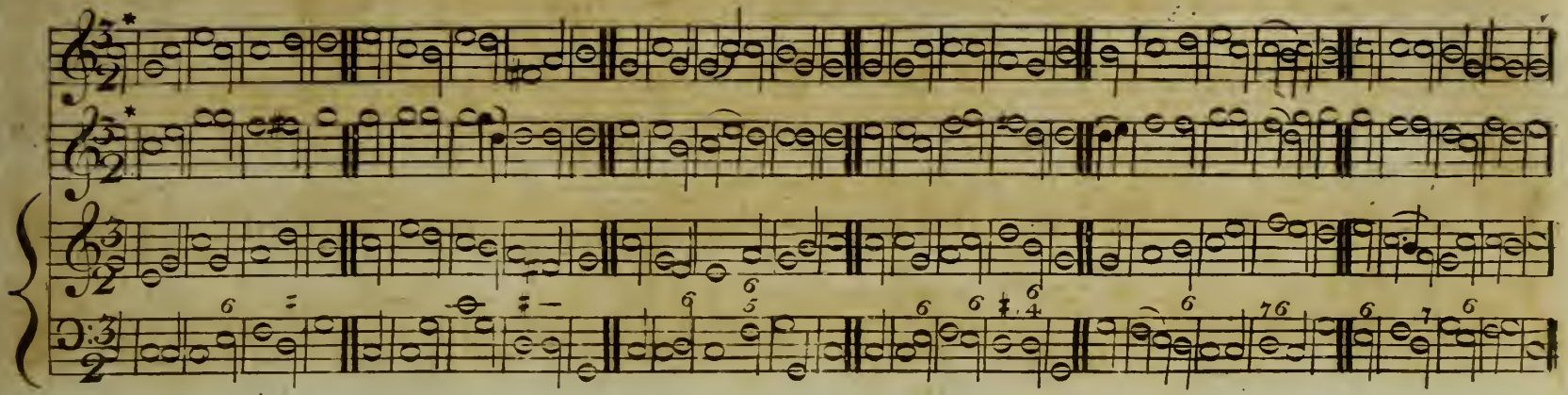
N° 183. BARNSTAPLE. Psalm 113th. N.V. and 146 D.r W. Dixon.



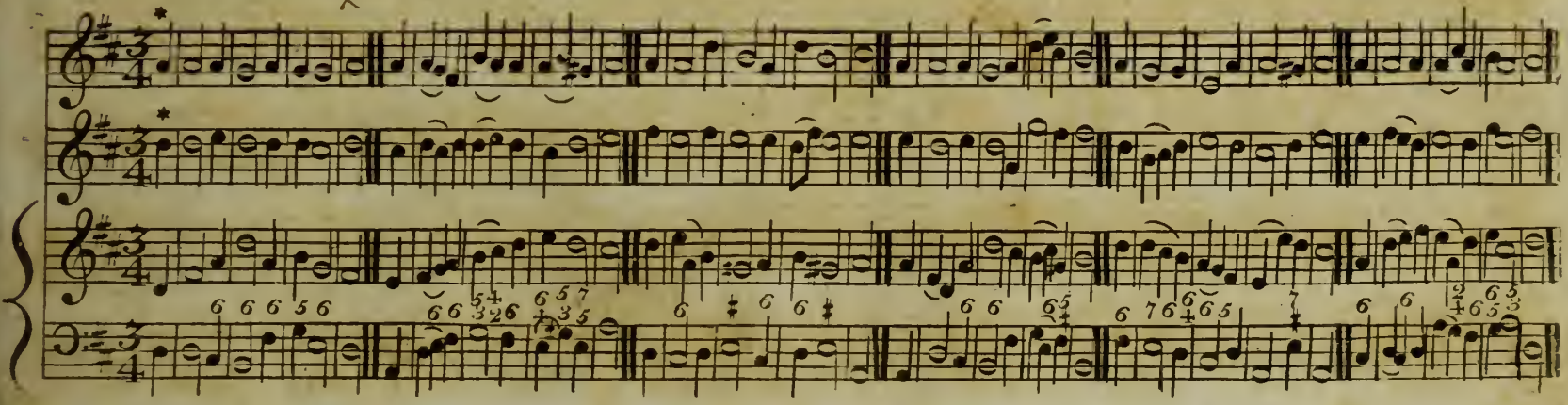


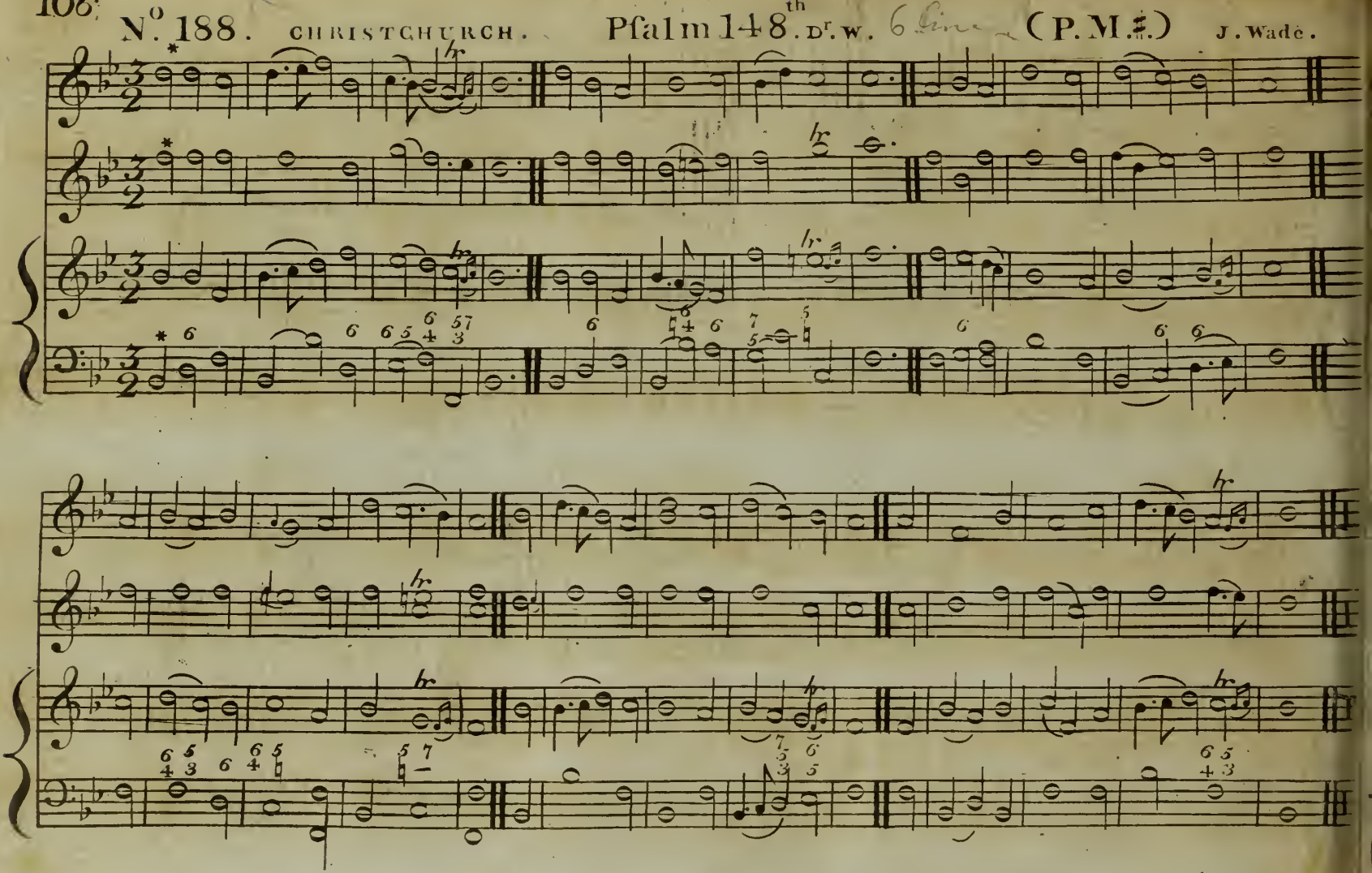

N°185 ASHOVER
Psalm 63d N V as the 113th
(P.M.♯.)
J. Hall.

N.° 186. St. HELLENS. Psalm 113th. (P.M.♯.) Jennings.

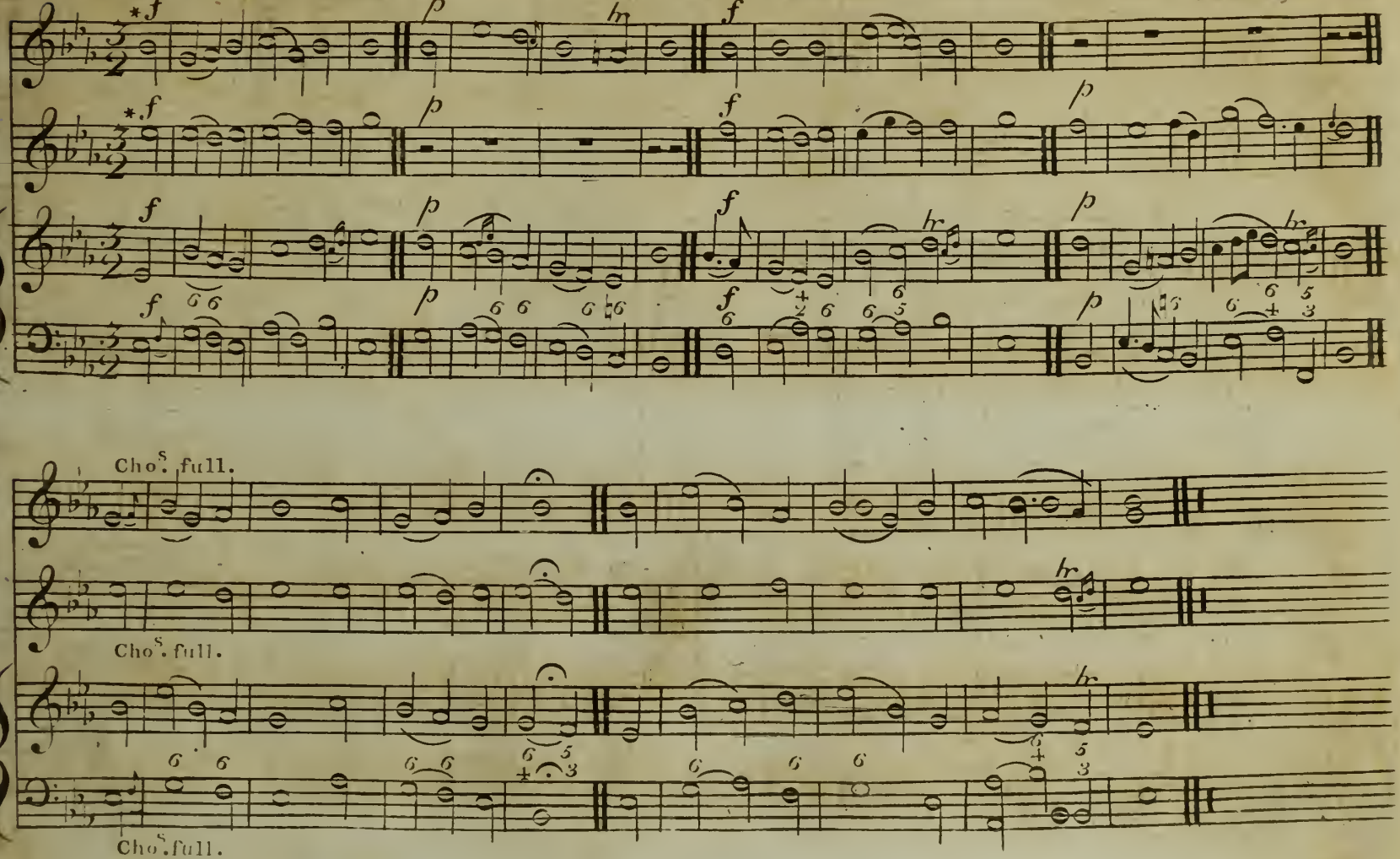


N.° 187 ESHER Psalm 113th (P.M.♯.) Prelleur.



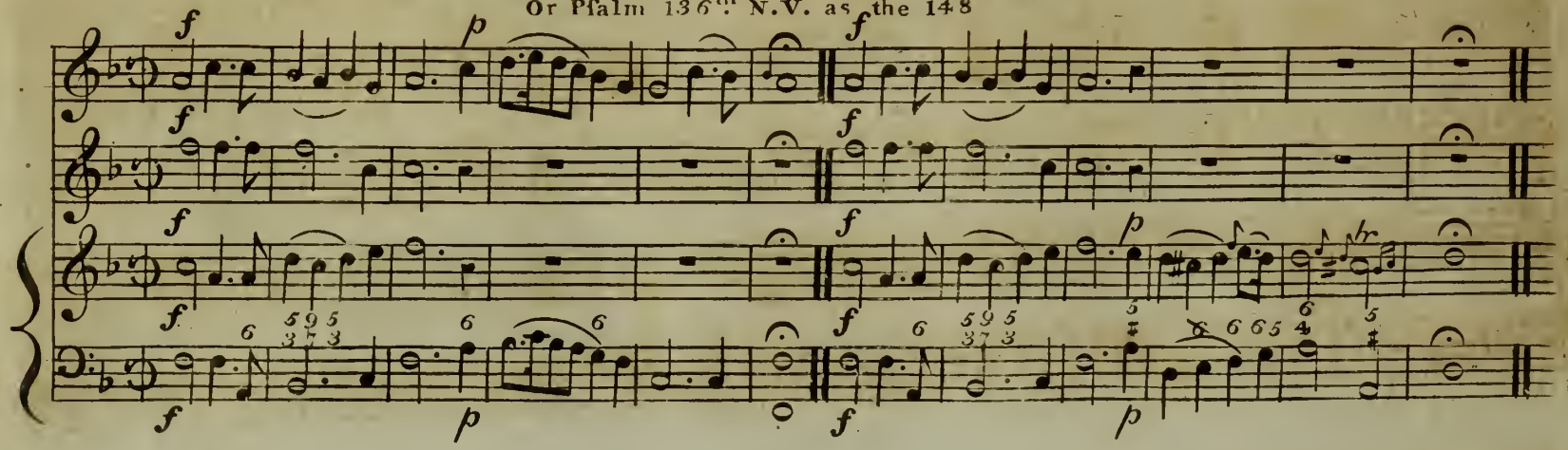

N.o 188. CHRISTCHURCH. Psalm 148.th D.r W. 6 Lines (P.M.) J. Wade.

N.o 189. CHELSEA. Pfalm 148.th N.V. and 150 H.l.ft B.D.r W. (P.M.♯)

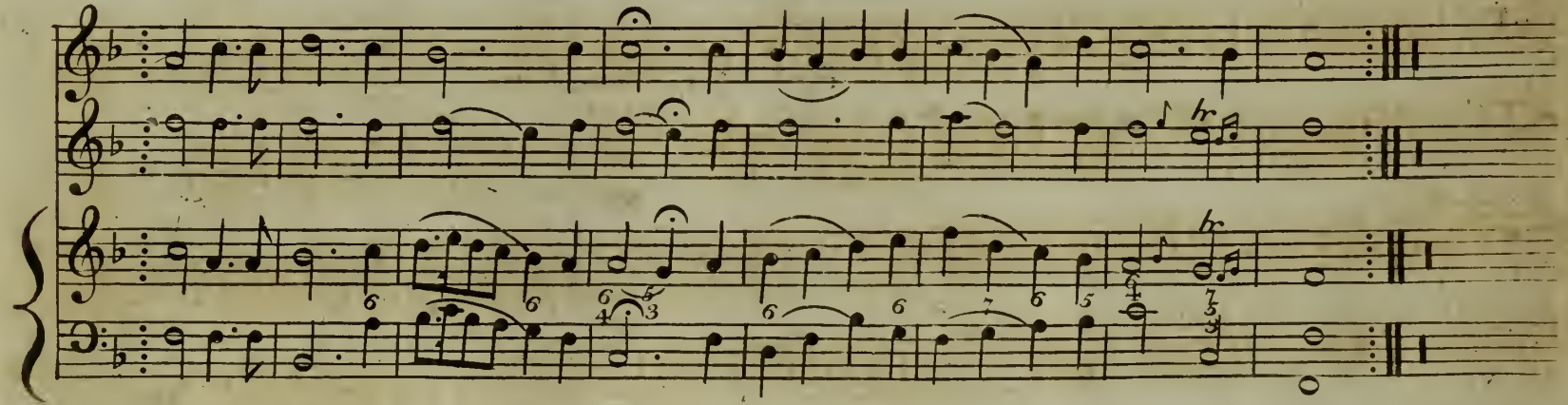


N.o 190 ALTON. Hymn 150.th D.r W.m 1.st Book (P.M.♯.) Dixon.

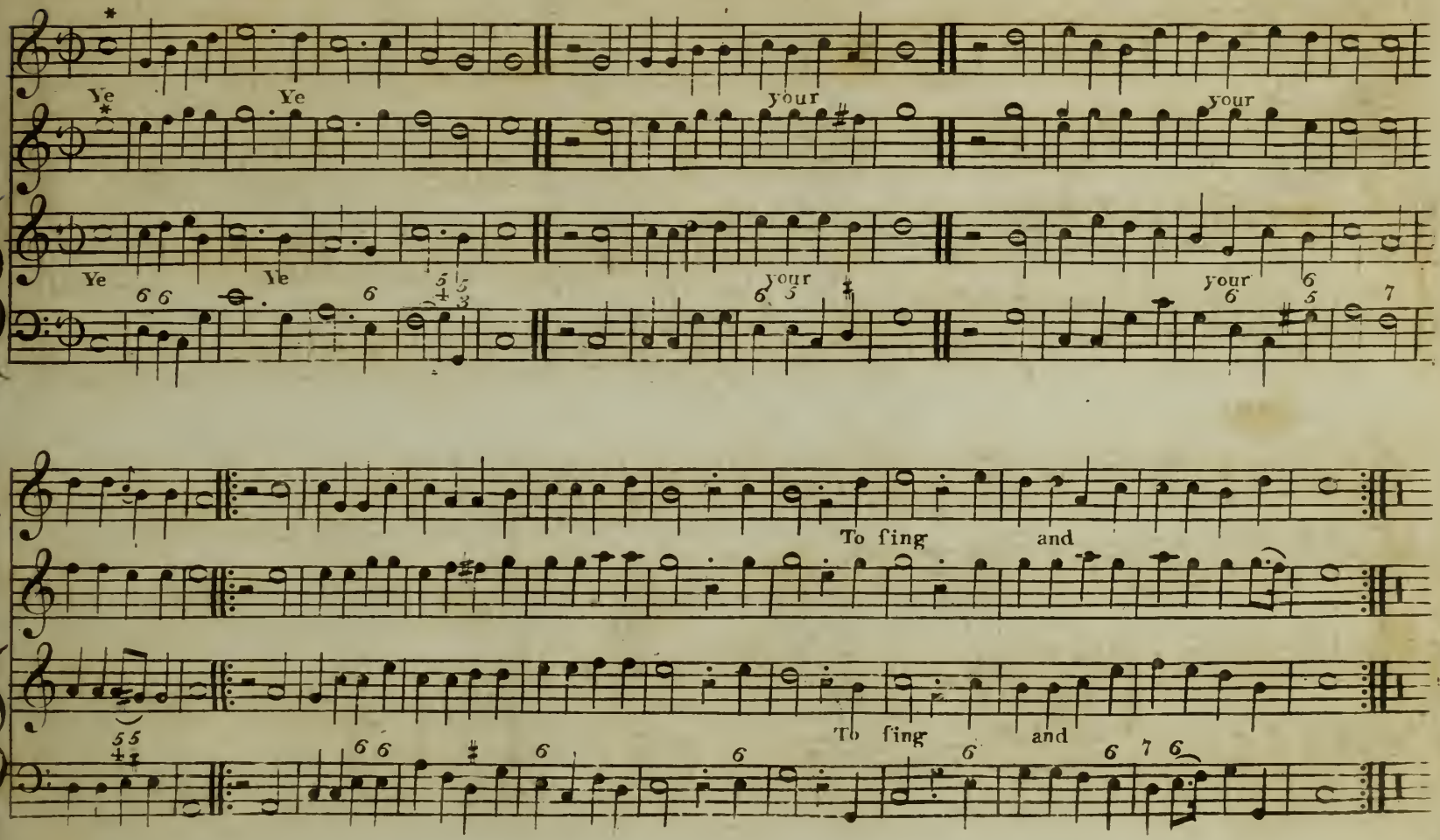
Or Psalm 136.th N.V. as the 148



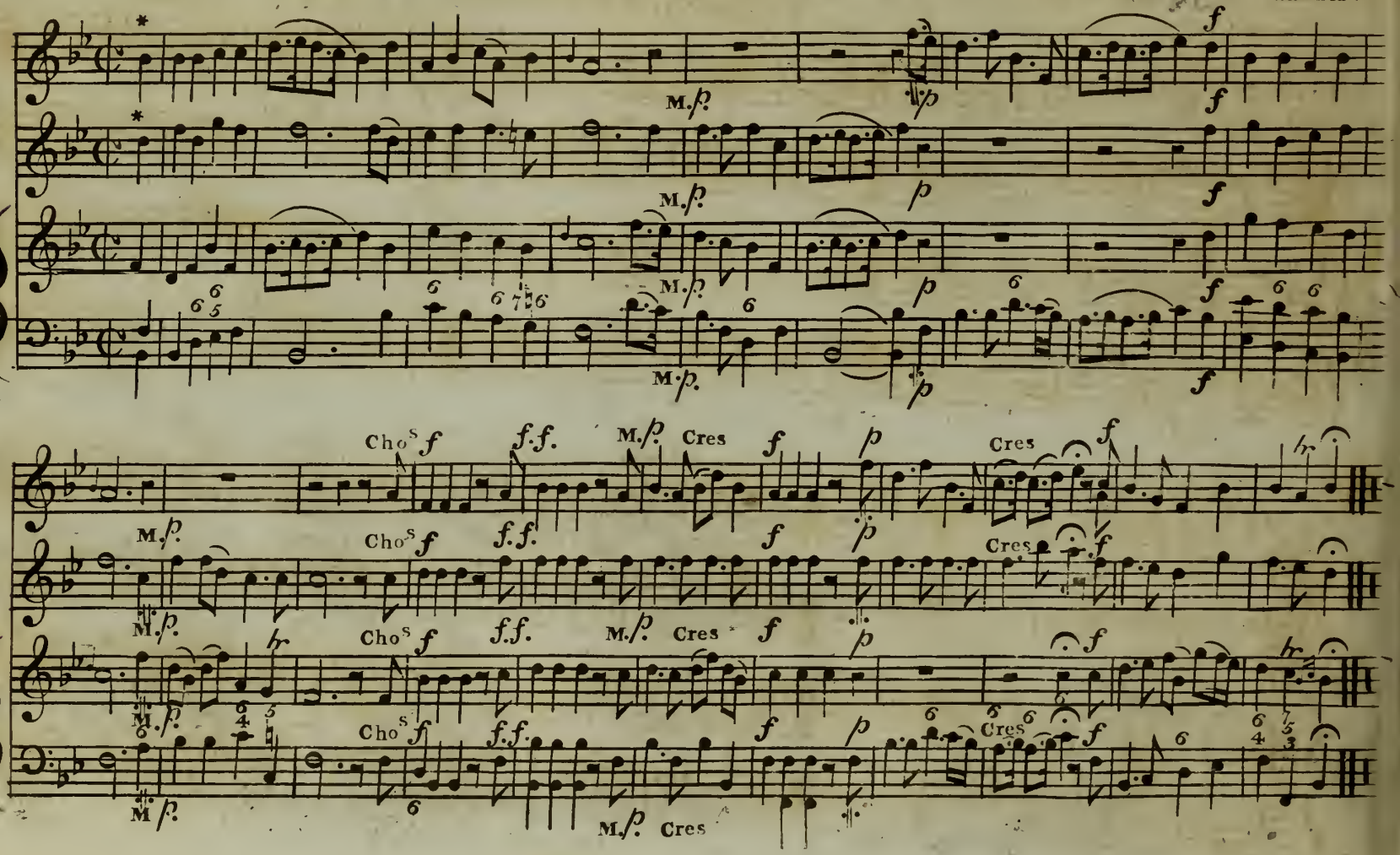
CHORUS



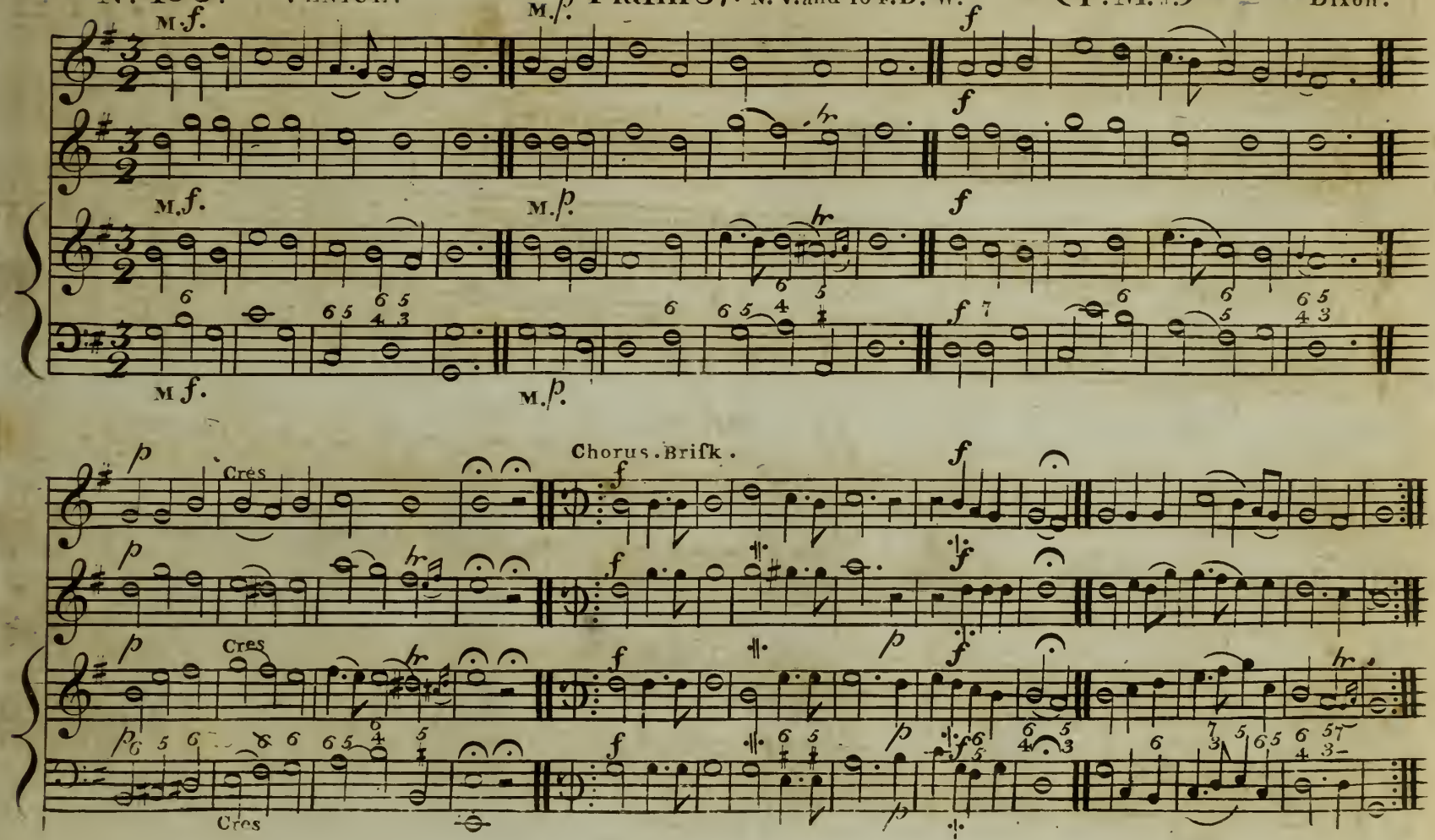
N.o 191. FLAWBOROUGH. Psalm 148.th N.V. (P.M.♯)



N°. 192. TRUMPET. Pfalm 136th. N.V. or. 84th. D.r W. (P.M.♯.) Handel.

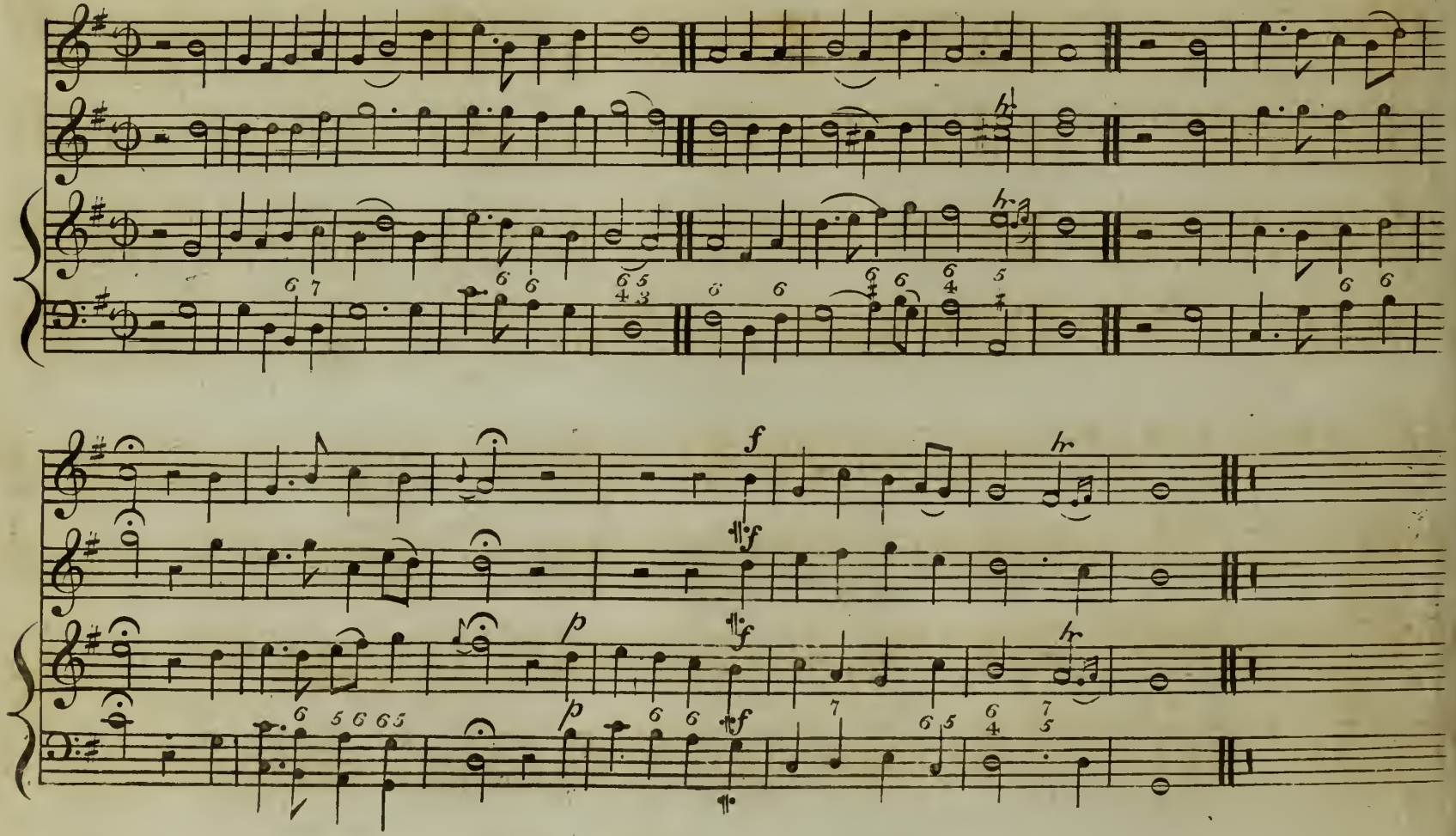


N.o 193. VENICE. Psalm 87.th N. V. and 104.th D.r W. (P.M.♯.) Dixon.

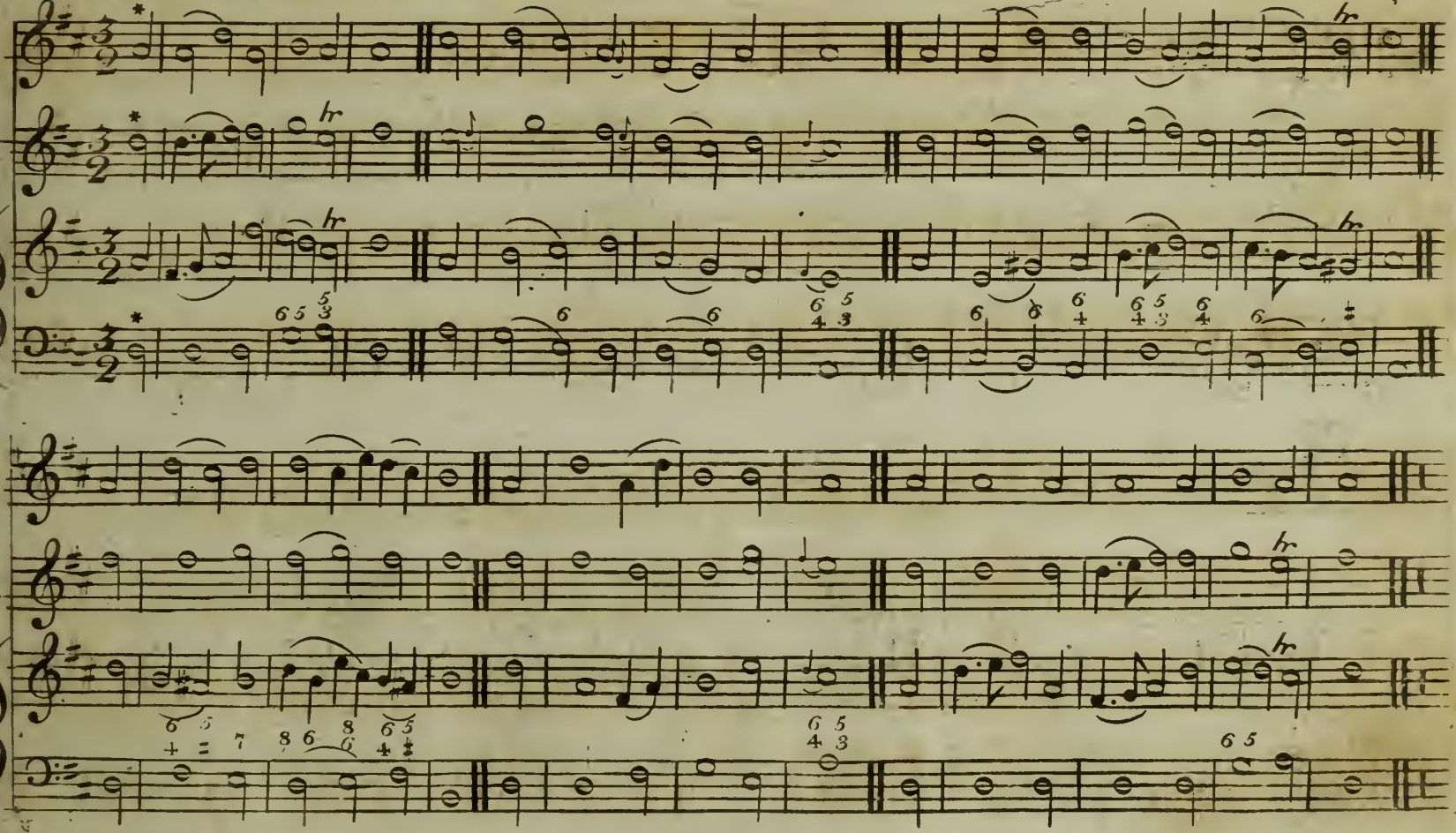


St Jerome. Bx. Coll —

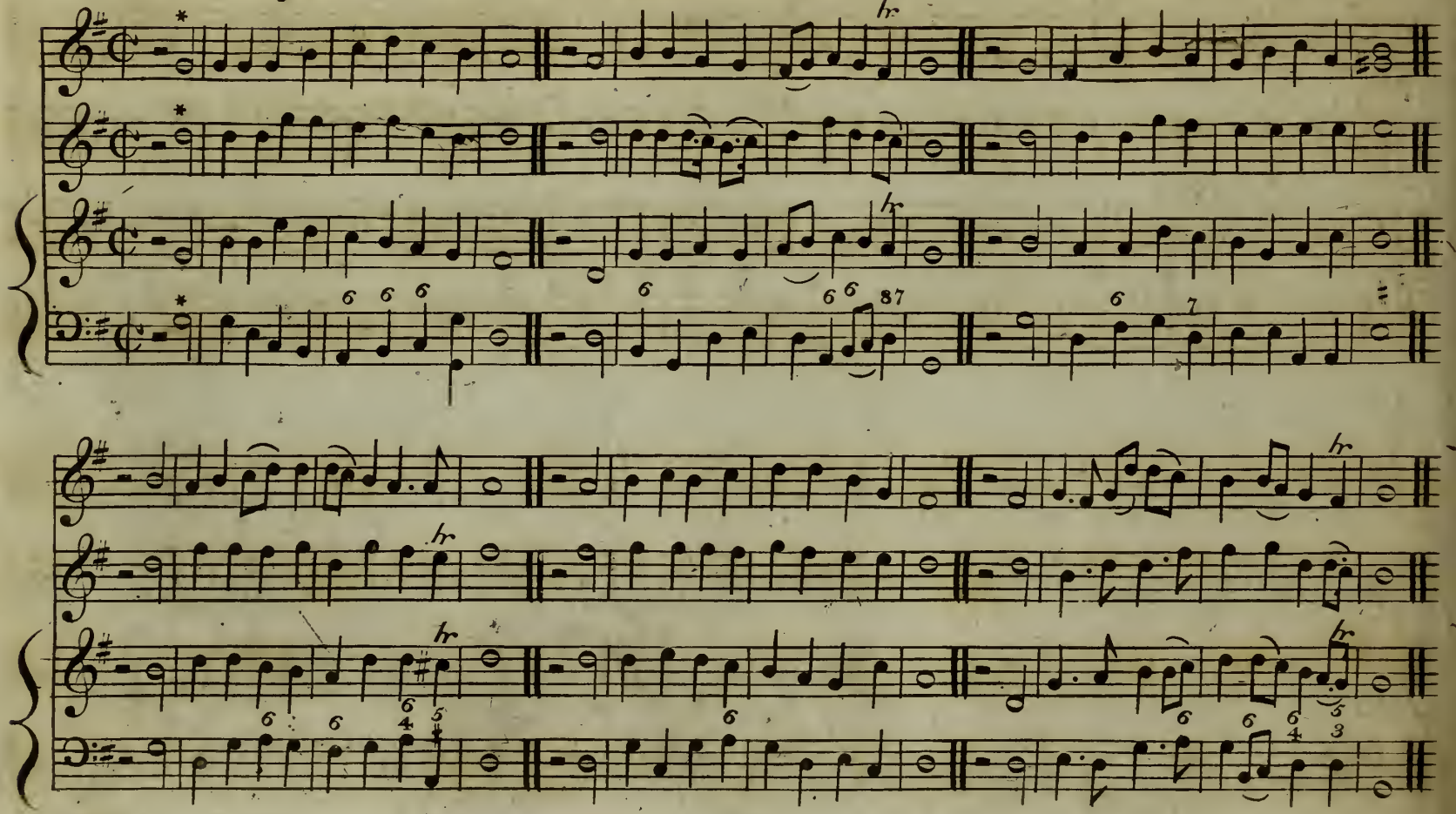
Nº. 194. JERUSALEM. Psalm 122nd. O.V. and Dr. W (P.M.♯) 668 Dixon.



N°195. READING. Psalm 122nd. D.C.W. (P.M.♯) Smith.

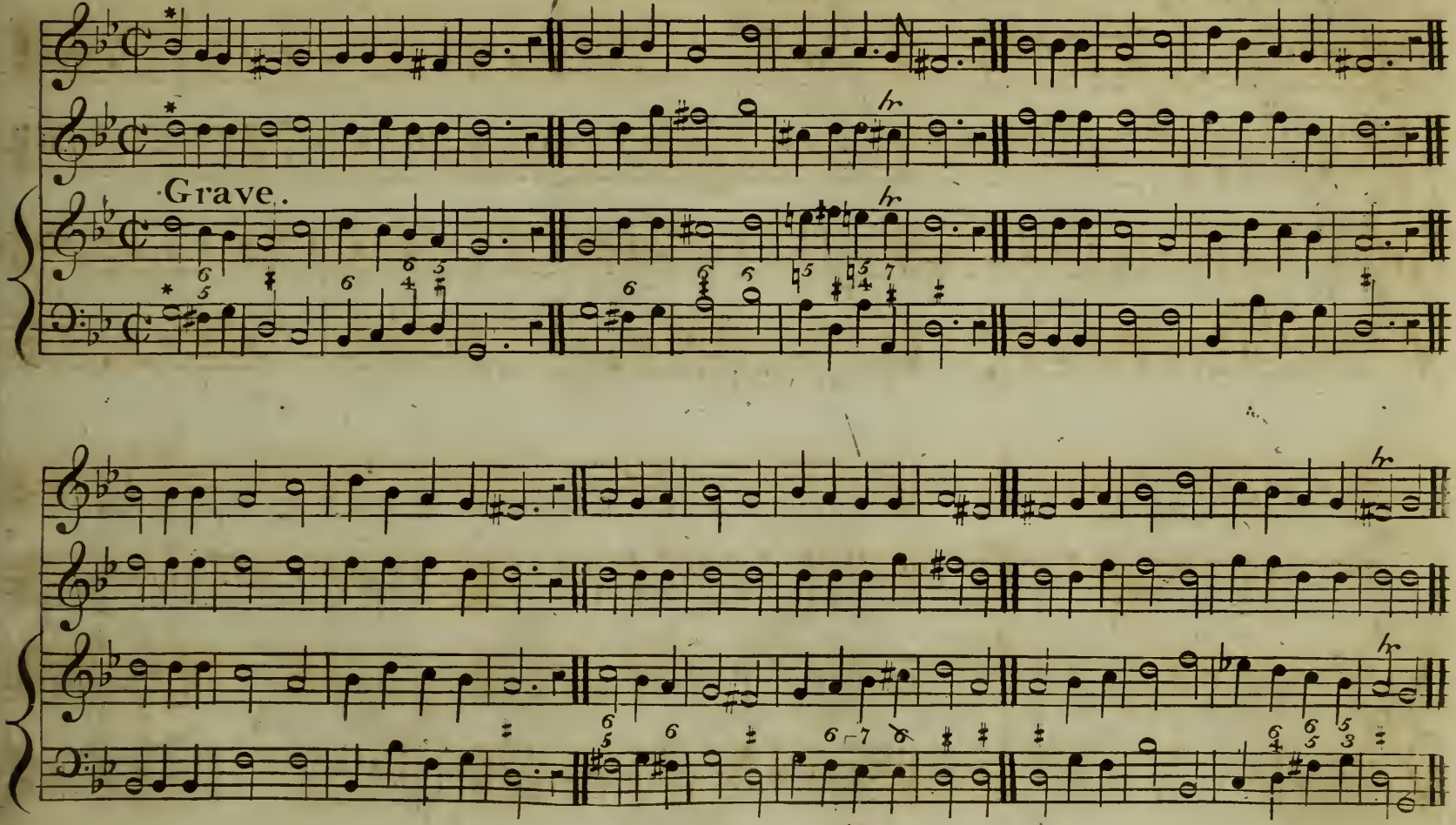


N°. 196. LYN. NEW. 50th. Psalm or 115th. D.r. W. (P.M.=)

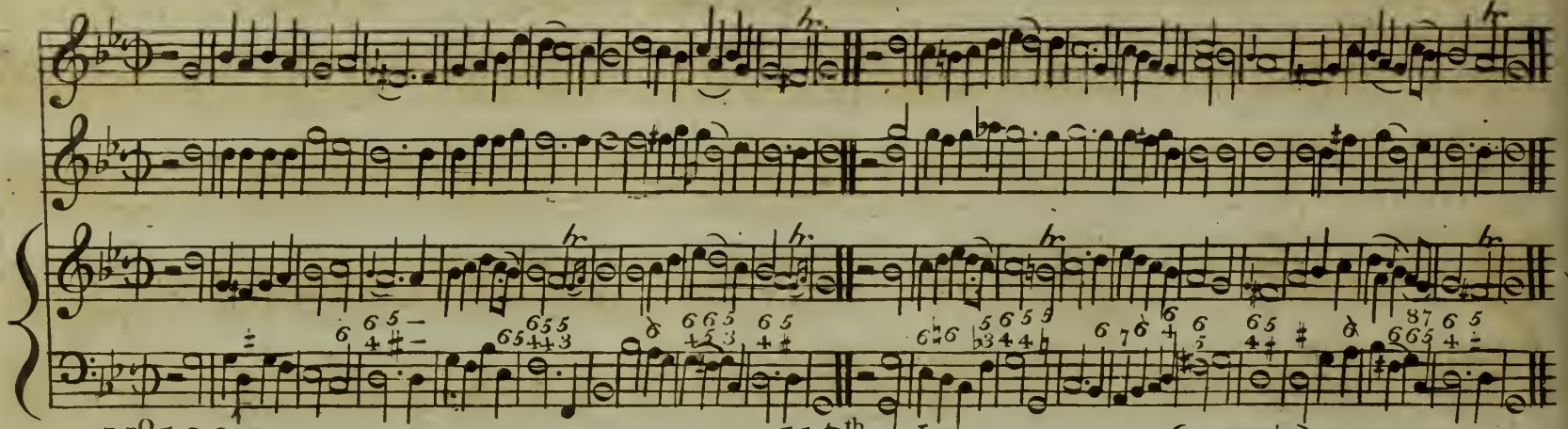


Londa

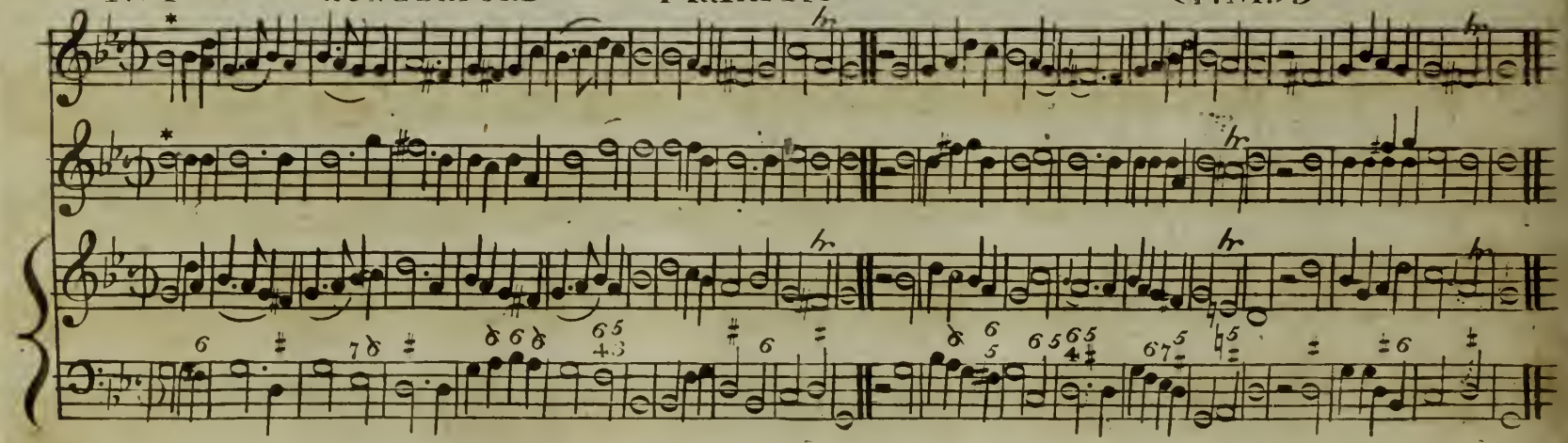
N°. 197. KINGSTON. OLD 50th. Psalm. Dr. W. (P.M.b.)



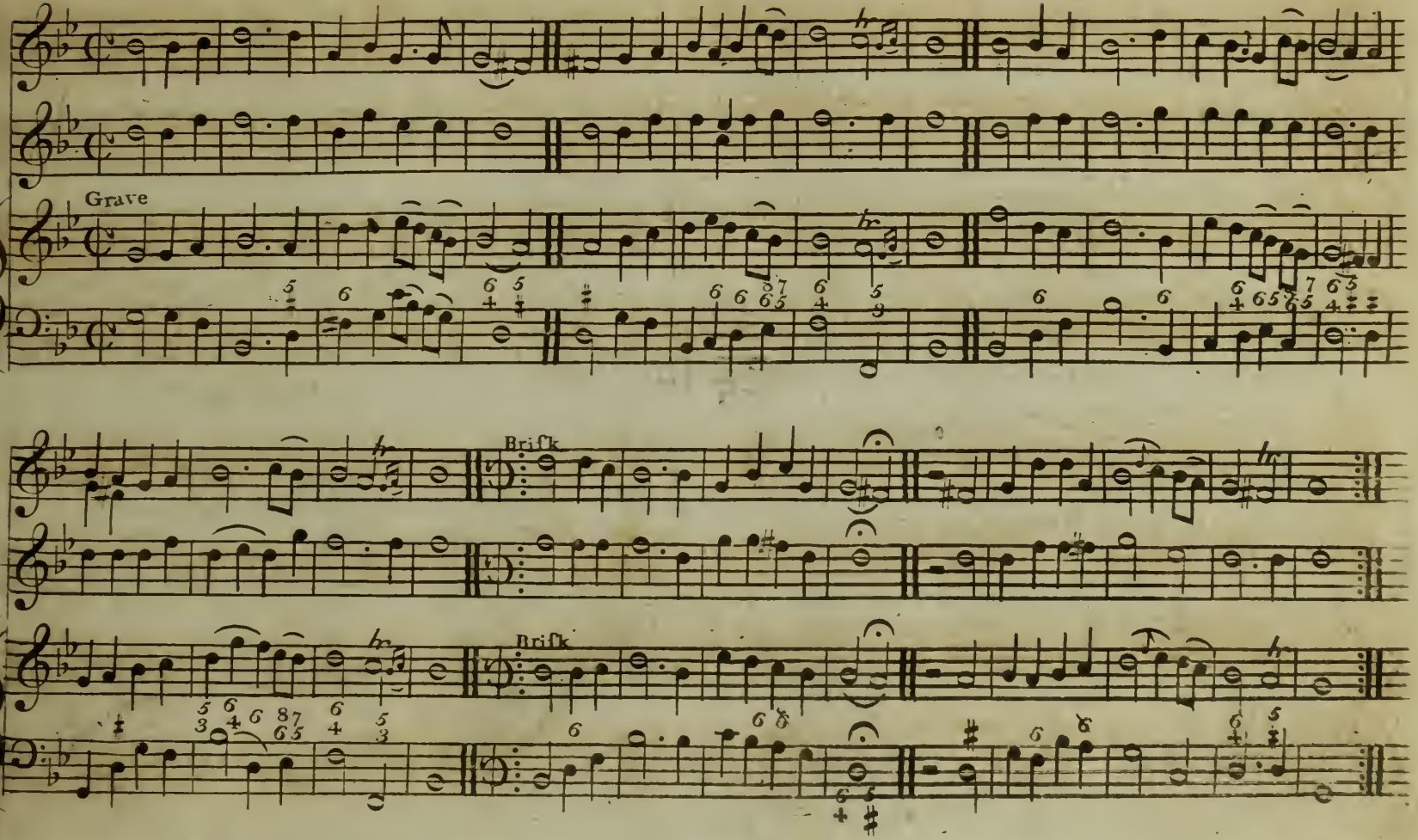
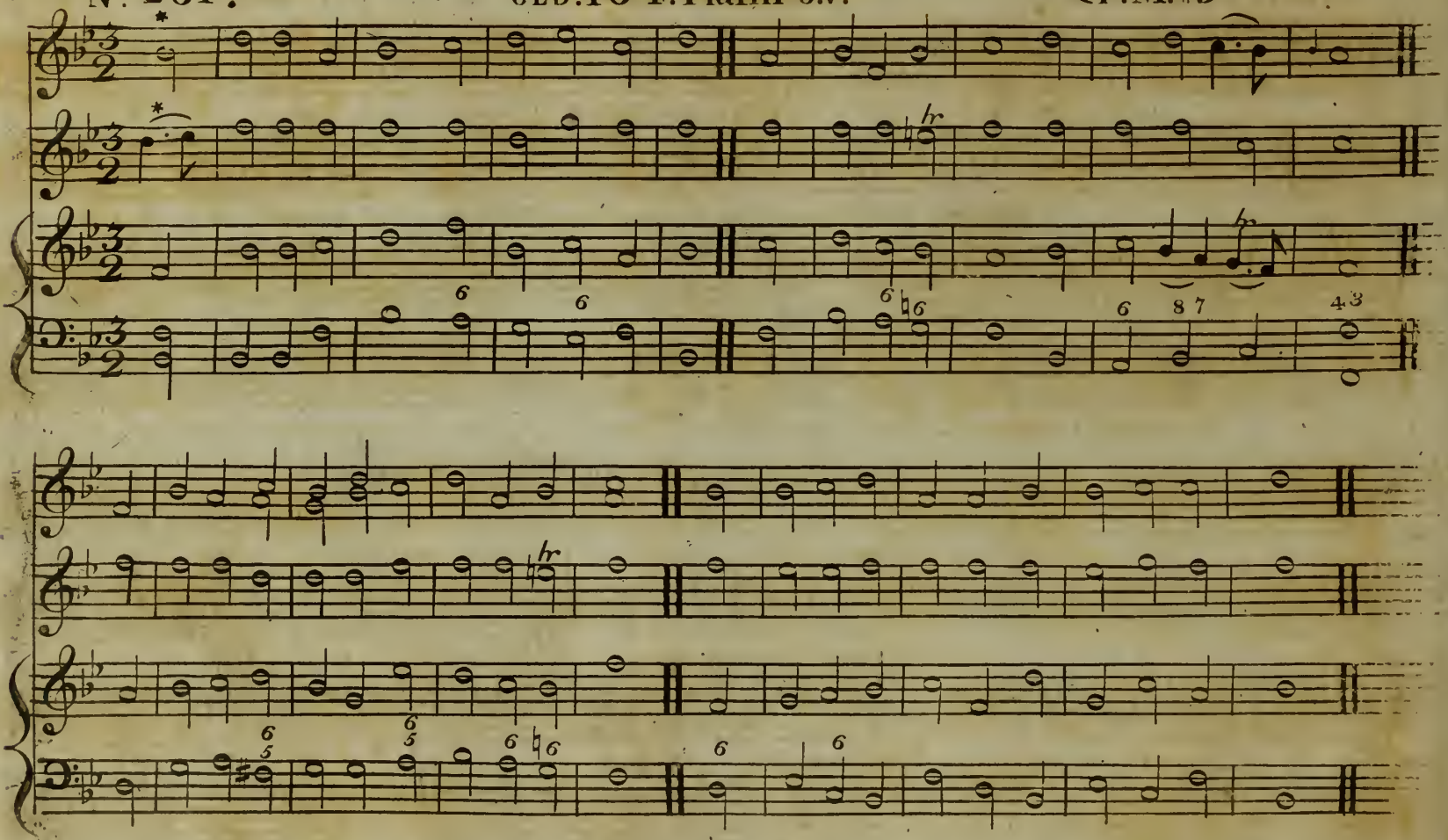
N.o 198. MARLBOROUGH. Psalm 113.th D.r w. (P.M.b) Dixon.



N.o 199. HUNGERFORD. Psalm 113.th D.r w. (P.M.b)



N.° 200. SAREPTA. Psalm 115.th D.r W. for the 5.th of November. (P.M.b.) Dixon



N°. 201. OLD. 104th. Psalm o.v. (P.M.♯)