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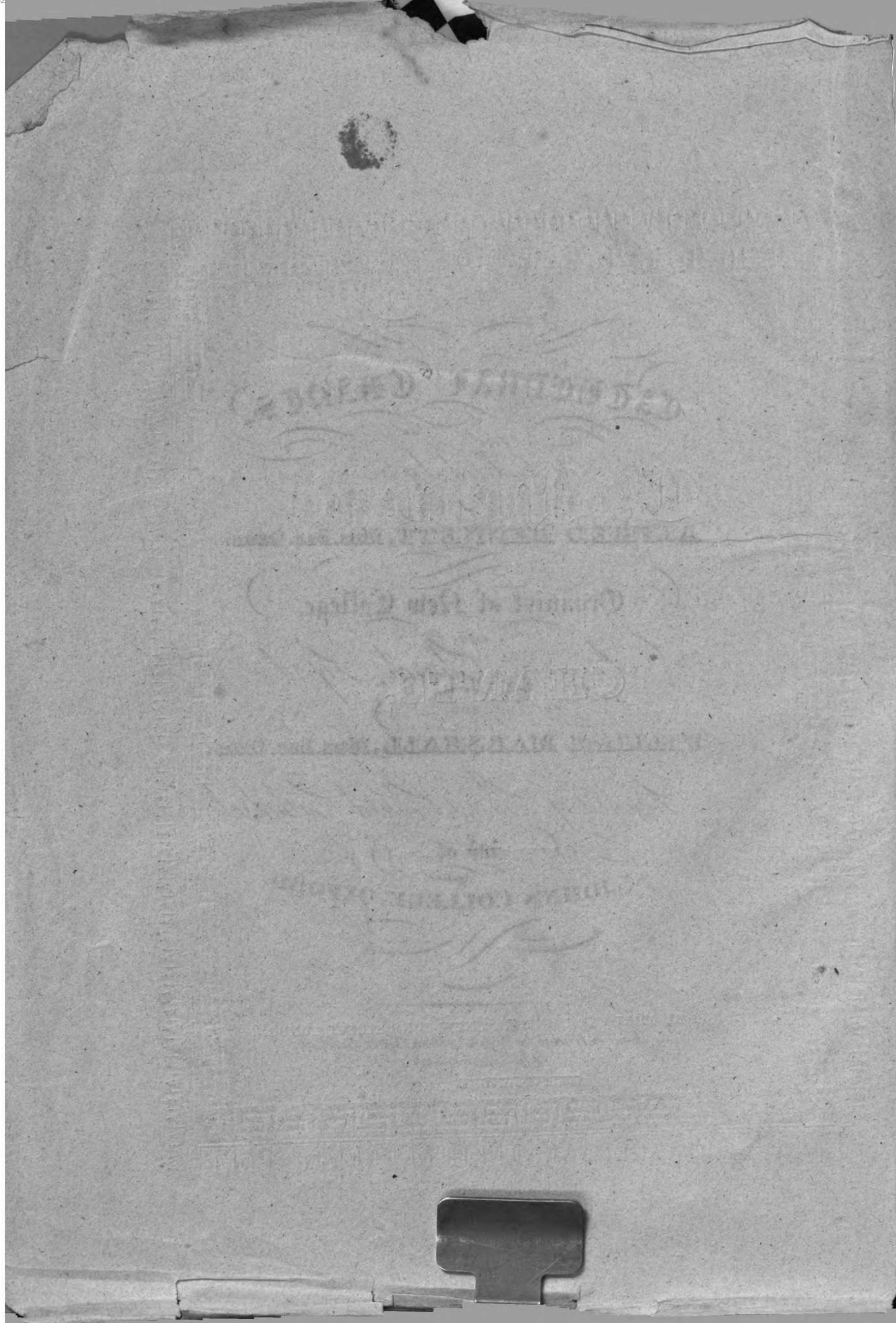
# Cathedral

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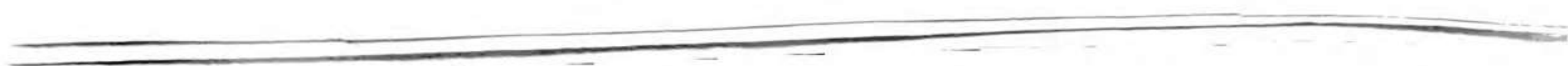
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**T**HE Editors of the present work (in harmonizing those Chants of which they did not possess original copies) have judged it best to adopt the style of harmony of the earlier English Composers for the Church, supported by the authority of **HANDEL** and **SEBASTIAN BACH**. They are satisfied that this plan will meet with the approbation of the real lovers of Cathedral Music, and trust that it will be a satisfactory apology to the respective Authors for a possible alteration in the harmony of any Chant of which the Editors did not possess an original score.

The Editors beg to express their acknowledgments to the Profession in general for the kind support they have received, particularly to **Dr. CROTCH**, **Dr. CHARD**, **Mr. ATTWOOD**, and **Mr. PRATT** of Cambridge; and also to **Mr. PADDON** of Exeter for his liberal permission to publish **JACKSON'S** Chants.

The Chants in the Appendix were either omitted by the Engraver, or received too late to be inserted in their proper places.







# MEMOIRS

## OF THE

### COMPOSERS OF THE CHANTS.

---

ALDRICH, HENRY, D.D. Dean of Ch. Ch. Oxford, in 1689, died in 1710. He was a zealous supporter of Cathedral Music.

ALCOCK, JOHN, was born in London in 1715, and was admitted a Chorister of St. Paul's, under Charles King. He was appointed Organist of St. Andrew's, Plymouth, in 1737, and removed to Reading in 1742; in 1749 he was elected Organist and Lay-Vicar of Litchfield Cathedral. He took the degree of Bachelor in Music at Oxford in 1755, and Doctor in Music in 1765. He resigned his situation of Organist of Litchfield (retaining that of Lay-Vicar) about 1760, and was appointed Organist of Sutton Coldfield in Warwickshire in 1761, and of Tamworth in Staffordshire 1765, all which situations he held till his death, which happened at Litchfield in 1806.

AYLWARD, THEODORE, Mus. Doc. some time Organist and Master of the Children of His Majesty's Chapel of St. George, Windsor, and Professor of Music to Gresham College. He was one of the Assistant Directors at the Commemoration of Handel in 1784.

AYRTON, EDMUND, was born at Ripon, Yorkshire, in 1734. He was educated under Dr. Nares, and in 1764 was admitted a Gentleman of the Chapel Royal, and also in 1780 Master of the Children there. He was admitted to the degree of Doctor in Music at Cambridge in 1784, and died in 1808.

ATTWOOD, THOMAS, was admitted a Chorister of the Chapel Royal under Dr. Nares, and afterwards became a pupil of the celebrated MOZART. In 1796 he was appointed Organist of St. Paul's Cathedral, and Composer to His Majesty.

ARCHER, JAMES, was appointed Singing Man of St. John's College in Oxford in 1828.

BLOW, JOHN, Mus. Doc. Oxon. was educated at the Chapel Royal, and admitted a Gentleman of that Chapel in 1673. He was made Almoner and Master of the Boys of St. Paul's Cathedral in 1687, appointed Organist of St. Margaret's, Westminster, in 1695, and Composer to His Majesty in 1699. He died in 1708.

BOYCE, WILLIAM, was born in 1710; was appointed Organist of Oxford Chapel, London, in 1734, of St. Michael's Church, Cornhill, in 1736, and shortly after was appointed Organist and Composer to the Chapel Royal. He took the degree of Doctor in Music at Cambridge in 1749, and died in 1779.

BATTISHILL, JONATHAN, born in 1738, was admitted a Chorister of St. Paul's Cathedral under Mr. Savage, to whom he was apprenticed. He was appointed Organist of St. Clement's, Eastcheap, and of St. Martin Orgara; and subsequently of Christ Church in Newgate Street, London. He died at Islington in 1801.

BACON, Rev. ROBERT, Priest-Vicar of Salisbury Cathedral. He died in 1750.

BARROW, THOMAS, some time Gentleman of the Chapel Royal.

BECKWITH, JOHN CHRISTMAS, received his Musical education at Oxford under Dr. William and Dr. Philip Hayes. He was afterwards appointed Organist of the Cathedral and of St. Peter's Mancroft, Norwich. He was admitted to the degrees of Bachelor and Doctor in Music by incorporation at Oxford in 1803. He died, aged 49, in 1809.

BECKWITH, Rev. J. E. Priest in Ordinary to the King, Minor Canon of St. Paul's, and Rector of St. Alban's, London.

BENNETT, THOMAS, was admitted a Chorister of Salisbury Cathedral under the late Joseph Corfe, to whom he was afterwards apprenticed. In 1803 he was appointed Organist of the Cathedral at Chichester, and in 1814 Organist of the Chapel of St. John in the same city.



CROFT, WILLIAM, was born in 1677. He was admitted a Gentleman of the Chapel Royal in 1700, and appointed Master of the Choristers of the Chapel, and Composer to His Majesty in 1708. In the same year he was appointed Organist of Westminster Abbey. He took the degree of Doctor in Music at Oxford in 1715, and died in 1727.

COOKE, BENJAMIN, Mus. Doc. Organist and Master of the Choristers of Westminster Abbey in 1780. He died in 1793.

CALAH, JOHN, Organist of Peterborough Cathedral in 1797.

COOKE, ROBERT, Organist and Master of the Choristers of Westminster Abbey, died in 1814.

CAMIDGE, MATTHEW, Organist of York Minster.

CROTCH, WILLIAM, born at Norwich in 1775, was some time Organist of Ch. Ch. St. John's College, and the University Church, Oxford. He was appointed Professor of Music to the University on the death of Dr. Philip Hayes in 1797, and took the degree of Doctor in Music the same year. He now resides near London, and has been lately appointed Principal of the Royal Academy of Music.

CHARD, WILLIAM, Mus. Doc. Cantab. Organist of Winchester Cathedral, and St. Mary's College, Winton.

CARNABY, WILLIAM, Mus. Doc. Oxon. Organist of Hanover Chapel, Regent Street, London.

CORFE, ARTHUR T. was admitted Chorister of Westminster Abbey in 1783, and succeeded his father, Joseph Corfe, as Organist of Salisbury Cathedral.

CROSS, WILLIAM, Mus. Bac. succeeded Dr. Crotch as Organist of Ch. Ch. St. John's College, and the University Church, Oxford. He died in 1825.

DUPUIS, THOMAS SAUNDERS, Mus. Doc. was born in 1733, and succeeded Dr. Boyce as Organist and Composer to the Chapel Royal in 1779. He died in 1796.

DAVY, JOHN, was educated under Jackson of Exeter, and was Organist of Bedford Chapel in that city. He afterwards resided in London, and died in 1824.

DEARLE, EDWARD, succeeded Thomas Adams as Organist of St. Paul's, Deptford.

EBDON, THOMAS, was Organist of Durham Cathedral in 1790.

FARRANT, RICHARD, was a Gentleman of the Chapel Royal in 1564, and afterwards Master of the Children of St. George's Chapel, Windsor. He was also Lay-Clerk, and one of the Organists of the Chapel. He died in 1585.

FITZHERBERT, Rev. Mr. some time Priest of the Chapel Royal, and Vicar Choral of St. Paul's Cathedral.

FELTON, Rev. WILLIAM, some time Prebendary of Hereford Cathedral.

FIELD, Mr. Organist of the Abbey Church, Bath.

GOODENOUGH, Rev. ROBERT PHILIP, was admitted Student of Ch. Ch. in 1792; and was afterwards appointed Prebendary of York, Southwell, and Carlisle. He died in 1826.

GOODENOUGH, ROBERT WILLIAM, Esq. son of the above, is now a Student of Ch. Ch.

GOSS, JOHN, was born in 1800. He was appointed Chorister of the Chapel Royal, and afterwards became a pupil of Attwood. He is now Organist of the New Church (St. Luke's), Chelsea.

GRAY, WILLIAM, late Singing Man of His Majesty's Chapel of St. George, Windsor.

HUMPHREY, PELHAM, was one of the first set of Children of the Chapel Royal after the Restoration. He was admitted a Gentleman of the Chapel in 1666, and was afterwards appointed Master of the Choristers. He died in 1674, aged 27.

HAYES, WILLIAM, was born at Gloucester in 1707. He became a Chorister in that Cathedral, and was afterwards articled to Mr. Hine, the Organist. He was afterwards appointed Organist of Shrewsbury, which situation he vacated for that of Organist of Worcester Cathedral. In 1733, he was appointed Organist of Magdalen College, Oxford, and in 1735 was admitted to the degree of Bachelor in Music. He was appointed Professor of Music to the University a few years afterwards, and in 1749 proceeded to the degree of Doctor in Music. He died in 1777, aged 70.



HAYES, PHILIP, Mus. Doc. Oxon. was born in 1739, and received his Musical education principally from his Father, Dr. William Hayes. Early in life he was appointed a Gentleman of the Chapel Royal, and in consequence he resided generally in London until his father's death, to whose situations in Oxford he then succeeded. He died in London in 1797, and was buried in St. Paul's Cathedral.

HENLEY, Rev. PHOCION, some time Rector of St. Anne, Blackfriars, and of St. Andrew Wardrobe, London. He died in 1778.

HEATHCOTE, Rev. GILBERT, was admitted Fellow of New Coll. in 1787, became Fellow of Winchester Coll. in 1805, and Archdeacon of Winchester in 1820.

HORSLEY, WILLIAM, was born in London in 1774. His Musical knowledge was principally acquired by his own exertions. In 1800 he was admitted to the degree of Bachelor in Music at Oxford; in 1802 he was appointed to the situation of Organist to the Female Orphan Asylum, on the resignation of Dr. Callcott; and in 1812, he became also Organist of Belgrave Chapel, Grosvenor Place.

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HILL, THOMAS, Organist of the Cathedral, Carlisle.

JONES, JOHN, was Organist of St. Paul's Cathedral; he died in 1795.

JACKSON, WILLIAM, was born in Exeter in 1730; in 1748 he went to London, and became a pupil of John Travers, Organist of the Chapel Royal; he afterwards returned to Exeter, and became, in 1777, Organist and Master of the Choristers, and also Lay-Vicar and Sub-Chanter of Exeter Cathedral. He died in 1803.

JACOBS, Rev. WILLIAM, Chaplain of New Coll. Oxford.

JOLLY, JOHN, Organist of St. Philip's Chapel, Waterloo Place, London.

KING, CHARLES, was born in 1687; he was admitted Chorister of St. Paul's Cathedral under Jeremiah Clarke. He took the degree of Bachelor in Music at Oxford in 1708, and was appointed Organist of St. Bennet's Church, London, in the same year. He died in 1784.

KENT, JAMES, was born at Winchester in 1700, and was admitted a Chorister of that Cathedral. He became afterwards one of the Children of the Chapel Royal under Dr. Croft. His first situation as Organist was at Trinity College, Cambridge, and in 1737 he was appointed Organist of the Cathedral and College at Winchester. He died in 1776.

LANGDON, RICHARD, Mus. Bac. was Organist of Exeter Cathedral in 1760.

LEMON, MAJOR, of the Royal Horse Guards, a Musical amateur, who used to frequent Westminster Abbey about the close of the last century.

LUPTON, Rev. JAMES, was appointed Chaplain and Precentor of New College, Oxford, in 1824, and Minor Canon of St. Paul's Cathedral and Westminster Abbey in 1829.

MORLEY, THOMAS, was admitted to the degree of Bachelor in Music, at Oxford, in 1588, and was appointed a Gentleman of the Chapel Royal in 1592. He died in 1602.

MORNINGTON, EARL of, was the Author of many Musical compositions. The University of Dublin conferred on him the degree of Doctor in Music, and also elected him Professor of Music to that University.

MARSH, JOHN, Esq. a Musical amateur of some celebrity. He resided at Chichester, and for several years led the Concerts in that city. He was born in 1752, and died in 1828.

MARSH, WILLIAM, Esq. brother of the above.

MUTLOW, WILLIAM, Organist of Gloucester Cathedral.

MATTHEWS, SAMUEL, was educated as a Chorister of Westminster Abbey, under Robert Cooke, Organist and Master of the Choristers. He afterwards studied Music under Dr. Chard, Organist of Winchester Cathedral. In 1822 he was appointed Organist of Trinity and St. John's Colleges, Cambridge, and was admitted to the degree of Bachelor in Music in 1828.

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NARES, JAMES, was born in 1715, and educated at the King's Chapel, under Bernard Gates. He was appointed Organist of York Minster in 1734; and Organist and Composer to the Chapel Royal in 1756. He was admitted to the degree of Doctor in Music at Cambridge in 1757, and died in 1783.

NORRIS, THOMAS, was educated as a Chorister of Salisbury Cathedral, and afterwards resided in Oxford, where he was admitted to the degree of Bachelor in Music, and appointed Organist of Ch. Ch. Cathedral and St. John's College. He died in 1790.

PURCELL, THOMAS, (uncle of Henry Purcell,) was a Gentleman of the Chapel Royal in 1660.

PURCELL, HENRY, born in 1658, was a Scholar of Pelham Humphrey and Dr. Blow. He was appointed Organist of Westminster Abbey in 1676, and one of the Organists of the Chapel Royal in 1682. He died in 1695, aged 37.

PRING, ISAAC, received his Musical education as Chorister of St. Paul's Cathedral under Robert Hudson. He was appointed Organist of New College in 1797, and died in 1799, aged 22.

PRING, JOSEPH, was admitted Chorister of St. Paul's under Hudson. He was appointed Organist of Bangor Cathedral in 1793; and admitted to the degrees of Bachelor and Doctor in Music, by accumulation, at Oxford in 1807.

PRATT, JOHN, Organist of King's College, and the University Church, Cambridge.

ROBINSON, JOHN, was Organist of St. Laurence by Guildhall in 1724, and afterwards Organist of Westminster Abbey.

RANDALL, JOHN, Mus. Doc. was Professor of Music in the University of Cambridge, and Organist of Trinity, and King's College. He died in 1799.

RUSSELL, WILLIAM, Mus. Bac. was born in London in 1777. He was appointed Organist of Queen Street Chapel, Lincoln's Inn Fields, in 1793, of St. Anne's Limehouse in 1798, in 1801 of the Foundling Hospital, and in 1807 of Ch. Ch. Spitalfields. He died in 1813.

STEPHENS, JOHN, Mus. Doc. Organist of Salisbury Cathedral in 1770.

SOAPER, JOHN, some time Lay-Vicar of Westminster Abbey.

SPOFFORTH, SAMUEL, Organist of Litchfield Cathedral.

SLATTER, Rev. G. MAX. B. D. Minor Canon of Exeter Cathedral.

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TURLE, RICHARD, Organist of the Cathedral, Armagh.

VICARY, WALTER, received his Musical education under Dr. Nares, Organist and Master of the Children of the Chapel Royal. In 1784, he came to Oxford as assistant to Norris, Organist of Ch. Ch. and St. John's College. He was appointed Lay Chaplain of New College in 1796, and Organist of Magdalen College in the following year. In 1805, he was admitted to the degree of Bachelor in Music, and in the same year (on Dr. Crotch quitting Oxford to reside in London) he was appointed Conductor of the Oxford Concerts.

WELDON, JOHN, was born at Chichester. He was educated in Eton Chapel under John Walter, Organist, and afterwards under Henry Purcell. He was appointed Organist of New College, Oxford, in 1694. In 1701 he was appointed a Gentleman extraordinary of the Chapel Royal, and in 1708 one of the Organists to His Majesty. He was also Organist of St. Bride's, and of St. Martin's in the Fields, London. He died in 1736.

WOODWARD, RICHARD, Mus. Doc. Organist of Ch. Ch. Cathedral, Dublin, in 1778.

WOODCOCK, WILLIAM, was born at Canterbury, and received his Musical education from Mr. Porter, Organist of that Cathedral. In 1778 he came to Oxford as assistant to Norris, (Organist of Ch. Ch. and St. John's College,) and in 1784 was appointed Lay-Clerk of Ch. Ch. New Coll. Magdalen, and St. John's Colleges. In 1799 he succeeded Isaac Pring as Organist of New College, and in 1806 was admitted to the degree of Bachelor in Music. He died in 1825, aged 72.

WALKER, Rev. JOHN, Chaplain of Magdalen College, Oxford, and formerly Chaplain of New College.

WEST, HEZEKIAH, was a Chorister, and subsequently a Bible-Clerk, of New College. He died in 1826.

WESLEY, SAMUEL SEBASTIAN, son of Samuel Wesley.

(Anno Domini 1829.)



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— (in D)	16	Camidge, (in A)	57
Bellamy, (Single, in F)	7	— (in E $\flat$ )	58
Battishill, (Single, in G)	8	Corfe, Arthur, (Single, in G, changeable)	11
— (in A Minor)	24	— (in A)	60
— (in D)	25	— (in B Minor)	60
Barrow, (in G)	26	Cross, (in A)	64
Beckwith, Dr. (in D)	32	— (in C Minor)	65
— (in D)	32	Dupuis, Dr. (Single, in B Minor)	6
Beckwith, Rev. J. E. (in D)	53	— (Single, in A)	7
Bowles, Rev. W. L. (in F)	61	— (in A)	21
Bennett, T. (Single, in A, changeable)	12	— (in E $\flat$ )	22
— (Single, in A)	12	— (in E Minor)	22
— (in A)	67	— (in E)	23
— (in F)	68	Davy, (in E)	38
Bennett, A. (Single, in F)	13	— (in C)	39
— (in F)	91	Dearle, (in G)	74
— (in E)	91	— (in D)	74
— (in B Minor)	92	— (in E)	75
— (in F)	92	— (in G)	106
— (in D)	93	Dickson, Rev. G. S. (Single, in E)	13
— (in G)	93	— (in F)	86
— (in D)	94	Ebdon, (in C)	27
— (in D)	94	Farrant, (Single, in F)	1
— (in D, changeable)	95	Felton, Rev. W. (Single, in E $\flat$ )	5
— (in E, changeable)	96	— (Single, in F)	6
Bennett, T. jun. (in C)	104	Flintoft, (in G Minor)	18
Croft, Dr. (Single, in B Minor)	3	Fitzherbert, (in G)	26
Cooke, Dr. (in B $\flat$ )	18	Field, (in G)	107
— (in F)	19	Gregory, (in E $\flat$ )	25
— (in E)	19	Goodenough, Rev. R. P. (in A)	34
— (in A Minor)	106	— (in A)	34
Cooke, Robert, (in G)	38	— (in E $\flat$ )	35
Calah, (in A)	27	— (in C)	35
Cambridge Chant, (in A Minor)	36	— (in F)	36
Crotch, Dr. (Single, in F)	10	Goodenough, R. W. Esq. (in D)	87
— (Single, in D)	10	Gray, (in B $\flat$ )	37
— (in G)	42	Goss, (in E)	73
— (in C)	42	— (in E $\flat$ )	73
— (in A)	43	Humphrey, (Grand Chant)	1



Hayes, Dr. William, (Single, in E, changeable)	5	Nares, Dr. (Single, in A)	6
——— (Single, in D)	5	Norris, (in A)	24
Hayes, Dr. Philip, (Single, in F)	8	Purcell, Thomas, (Single, in G Minor)	2
Hindle, (Single, in B♭)	9	——— (Single, in G)	2
Horsley, (Single, in G, changeable)	11	Purcell, Henry, (Single, in A Minor)	2
Henley, Rev. P. (in E)	20	——— (Single, in G)	2
Heathcote, Rev. G. (in A)	54	Pring, Isaac, (Single, in A)	9
——— (in G Minor)	54	——— (in G)	37
——— (in E)	55	Pring, Dr. (Single, in F, changeable)	10
Holland, Rev. W. W. (in E♭)	66	——— (in G)	56
——— (in E♭)	66	——— (in G)	57
Hill, (in C)	79	Pears, Rev. J. (Single, in E)	12
Humberston, Miss, (in G, changeable)	89	Pratt, (in E, changeable)	62
Jones, (Single, in C)	8	——— (in E♭)	63
——— (Single, in E♭)	8	——— (in B♭)	63
——— (in D)	28	Patten, (in E♭)	75
Jackson, (in B♭)	33	——— (in G)	76
——— (in C)	33	Page, C. W. Esq. (in G)	87
——— (in A)	101	Price, U. Esq. (in E)	88
——— (in C)	101	Rosingrave, (in D Minor)	15
——— (in E, changeable)	102	Robinson, (in E♭)	17
Jolly, (in E)	68	Randall, Dr. (in D)	29
Jacobs, Rev. W. (in A)	83	——— (in D)	29
King, (Single, in F)	4	Russell, (Single, in C)	9
Kent, (Single, in G, changeable)	4	——— (in E)	39
Kemp, Dr. (in E)	56	——— (in G, changeable)	40
Langdon, (in F)	20	——— (in C, changeable)	41
——— (in E Minor)	103	Raper, H. Esq. (in B♭)	70
Lemon, Major, (in D)	31	Radcliffe, Rev. J. (in E, changeable)	80
——— (in A)	31	Stephens, Dr. (in A)	21
Lupton, Rev. J. (in B♭)	83	Soaper, (in A)	30
——— (in G)	84	Speare, Dr. (in B♭)	30
Morley, (in D Minor)	14	Spofforth, (in G)	61
Marsh, J. Esq. (Single, in D)	9	Slatter, Rev. G. M. (in F)	64
——— (in C)	50	Skeats, (in E♭)	77
——— (in G)	51	Spencer, Hon. J. (in D)	65
——— (in A)	51	Tallis, (Single, in F)	1
——— (in E, changeable)	52	Teesdale, C. Esq. (in E, changeable)	69
Marsh, W. Esq. (in A)	53	Turle, (in E)	78
Mornington, Lord, (in E)	23	Townsend, Rev. C. H. (in F)	79
Maurice, Rev. P. (Single, in A, changeable)	13	Vicary, (in F)	59
——— (in E♭)	64	Weldon, (Single, in G Minor)	3
——— (in B♭)	85	Woodward, Dr. (Single, in C)	7
——— (in C)	85	——— (in B♭)	105
Moberly, Rev. G. (in B♭)	82	——— (in C)	105
Mutlow, (in B♭)	55	Woodcock, (in A Minor)	58
Matthews, (in B♭)	76	West, (in G)	70
——— (in E)	77	——— (in E♭)	71
Marshall, (Single, in E)	13	——— (in B♭)	71
——— (in E♭)	97	——— (in E)	72
——— (in E)	97	——— (in A)	72
——— (in E♭)	98	Wesley, (in F)	78
——— (in D)	98	Walker, Rev. J. (in D changeable)	81
——— (in D)	99	Woodgate, Rev. H. A. (in E♭)	82
——— (in A)	99	Wall, Miss M. H. (in E)	88
——— (in D)	100	Woolaston, (in A)	107
——— (in E♭)	100	York Chant, (in E)	67

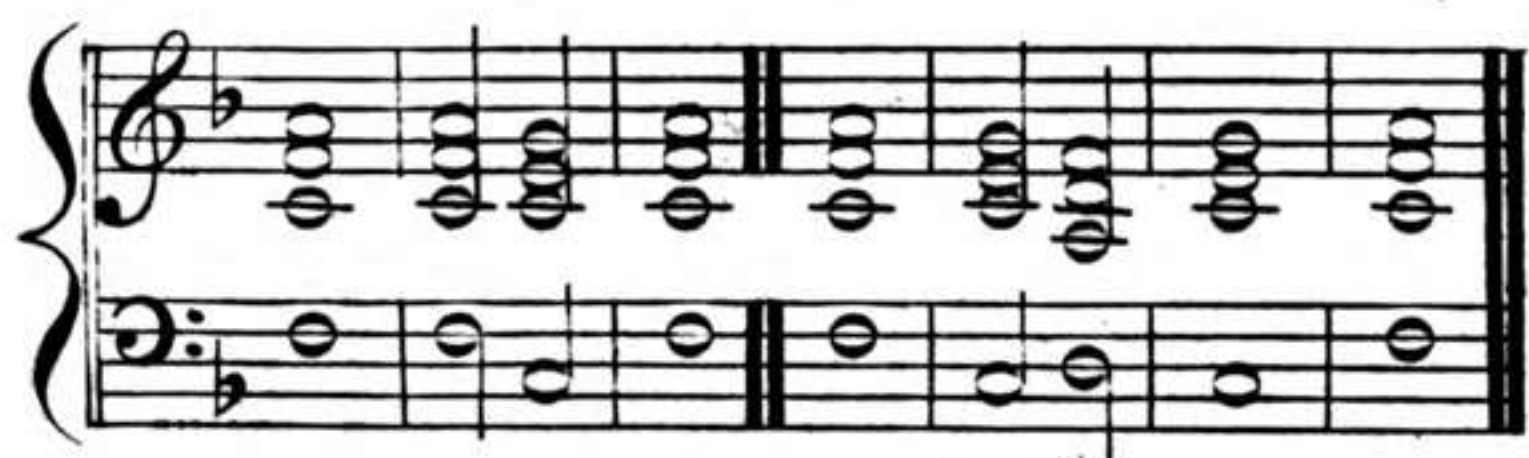


# S I N G L E C H A N T S.

Nº 1. Thomas Tallis. 1550.



Nº 2. Richard Farrant. 1560.



Nº 3. Pelham Humphrey. 1570. \*



The foregoing Chant in a Minor Key.



\* This Chant is usually called the Grand Chant.



**Nº 4. Thomas Purcell. 1670.****Nº 5. Thomas Purcell.****Nº 6. Henry Purcell. 1680.****Nº 7. (said to be by) Henry Purcell.**



**Nº 8. D<sup>r</sup> John Blow. 1680.****Nº 9. D<sup>r</sup> Aldrich. 1690.****Nº 10. D<sup>r</sup> Croft. 1700.****Nº 11. John Weldon. 1710.**



**Nº 12.** Charles King. Mus: Bac: 1720.

**Nº 13.** Rev<sup>d</sup> R. Bacon. 1730.

**Nº 14.** James Kent. 1740.

**Minor.**



Nº15. Dr. W. Hayes. 1740.

Minor.



Nº16. Dr. W. Hayes.

Nº17. Rev<sup>d</sup> W. Felton. 1740 || Burial Chant ||





**Nº 18.** Rev<sup>d</sup> W. Felton.



**Nº 19.** Dr Alcock. 1740.



**Nº 20.** Dr Nares. 1750.



**Nº 21.** Dr Dupuis. 1760.





Nº 22. D<sup>r</sup> Dupuis.

— 6 6 6 5 6 6 5

— 6 6 6 5 6 6 5

Nº 23. D<sup>r</sup> Edmund Ayrton. 1760.

7 6 4 3 4 3

7 6 4 3 4 3

Nº 24. Richard Bellamy. 1760.

6 6 6 4 5 3

6 6 6 4 5 3

Nº 25. D<sup>r</sup> Woodward. 1760.

6 6 5 6 5 3

6 6 5 6 5 3



## Nº 26. Dr Philip Hayes. 1770.



## Nº 27. Jonathan Battishill. 1770.



## Nº 28. John Jones. 1770.



## Nº 29. John Jones.





N<sup>o</sup> 30. Hindle. 1780.N<sup>o</sup> 31. Isaac Pring. 1795.N<sup>o</sup> 32. John Marsh Esq<sup>r</sup>. 1800.N<sup>o</sup> 33. W<sup>m</sup> Russell. Mus. Bac. 1800.



## Nº 34.

D! Crotch.

6 4 3

## Nº 35.

D! Crotch.

6 6 4 3 4 3

6 4 3

6 6 4 3 4 3

## Nº 36.

D! Pring.

6 8 7 4 3 6 6 5 4 3

Minor.

6 8 7 4 3 6 6 5 4 3

6 8 7 4 3 6 6 5 4 3

6 8 7 4 3 6 6 5 4 3



Nº 37.

William Horsley. Mus. Bac.

Minor.

5 3 4 4 3 6 6 6 6 8 7

5 3 4 4 3 6 6 6 6 8 7

Nº 38.

Arthur T. Corfe.

Minor.

6 6 6 6 6 5 4 3

6 6 6 6 6 5 4 3



N<sup>o</sup> 39.

Thomas Bennett.



— 6 6 6 5 4 3



Minor.



— 6 # 6 6 5 4 3

N<sup>o</sup> 40.

Thomas Bennett.



— 6 6 4 3 6 4 6 7 7

N<sup>o</sup> 41.Rev<sup>d</sup> J. Pears.

— 7 # 7 # 6 5





Nº 42. Rev.<sup>d</sup> G.S. Dickson.



Nº 43. Rev.<sup>d</sup> P. Maurice. (Changeable)

## Nº 44. Alfred Bennett. Mus. Bac.

## Nº 45. William Marshall. Mus. Bac.



DOUBLE CHANTS.

Nº 46.

(Said to be by) Thomas Morley. 1600. \*

MAJOR—to the above CHANT.—added by William Marshall.

\* More probably by William Morley—Gent: of the Chapel Royal about 1700.



## Nº 47.

(Said to be by) Thomas Rosingrave 1720.

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

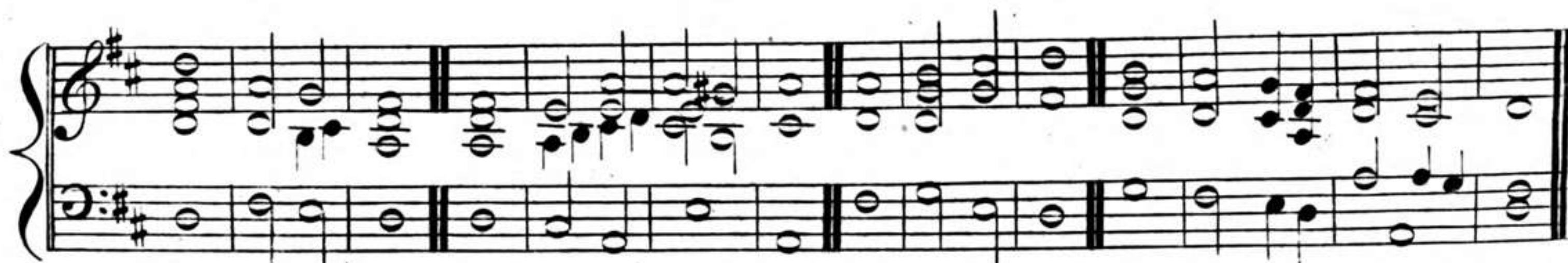
## Nº 48.

Dr Boyce 1750.

6 6 4 5 6 b7 6 3 4 3



## Nº 49.

D<sup>r</sup> Boyce.

## Nº 50.

D<sup>r</sup> Alcock. 1750.



## Nº 51.

John Robinson. 1740.

6 6 4 4 6 6 6 6 4 3

## Nº 52.

From Handel's Athaliah.

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



## Nº 53.

Flintoft. 1760.

6 4 2 6 5 7 6 # 6 7 4 #

## Nº 54.

D<sup>r</sup> Cooke. 1760.

6 6 6 6 8 6 7 5 6 b7 6 6 6 6 5 4 3



## Nº55.

D<sup>r</sup> Cooke.

— 6 6 6 6 4 3 6 5 # — 6 5 3 — 6 6 7 6 5

## Nº56.

D<sup>r</sup> Cooke.

6 8 7 4 6 6 6 8 7 # 5 6 6 — 4 #



## Nº 57.

Rev<sup>d</sup> P. Henley. 1760.

6 6 6 6 4 7<sup>#</sup> 4 2 5 6 6 6 6 5 3

## Nº 58.

Richard Langdon. 1760.

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







## Nº61.

Dr Dupuis.

5 6 6 — 6 5 6 6 6 9 8 6 5

3 4 6 5 6 5 6 5 8 4 3

The musical score for N°61 consists of two systems. The first system has four staves: a vocal line in treble clef with a key signature of two flats and a common time signature, and three piano accompaniment staves (two in treble and one in bass). The second system has two staves: a grand piano (treble and bass) and a vocal line in bass clef. The piano part features chords and arpeggios. The vocal line includes a series of notes with fingerings indicated below.

## Nº62.

Dr Dupuis.

— 6 6 6 6 6 — 6 6 6 9 8 6 5

4 3 — 6 6 6 7 6 4 3

The musical score for N°62 consists of two systems. The first system has four staves: a vocal line in treble clef with a key signature of one sharp and a common time signature, and three piano accompaniment staves (two in treble and one in bass). The second system has two staves: a grand piano (treble and bass) and a vocal line in bass clef. The piano part features chords and arpeggios. The vocal line includes a series of notes with fingerings indicated below.



## Nº63.

(Said to be by) D<sup>r</sup> Dupuis.

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

## Nº64.

Lord Mornington. 1770.

5 7 6 6 6 5 6 6 6 5 6 5 6 5



**Thomas Norris. Mus: Bac: 1770.**

**Nº 66.**

**Jonathan Battishill. 1770.**

The image shows a musical score for the song "The Rose Tree." It consists of two systems of staves. The first system has four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (bass clef), and a piano accompaniment line (bass clef). The second system has two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is written in 4/4 time and features a key signature of one sharp (F#). The lyrics "The Rose Tree" are written below the vocal line. The piano accompaniment includes chords and single notes, with some notes marked with numbers 6, 7, 4, 5, 3, 4, 4, 5, indicating fingerings or specific notes.



## Nº 67.

Jonathan Battishill.

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

## Nº 68.

Rev<sup>d</sup> Mr Gregory.

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



## Nº69.

Rev<sup>d</sup> Mr Fitzherbert.

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

## Nº70.

Isaac Barrow.

6 8—7 6 6 6 6 6 5 6 8 7



Nº 71.

Thomas Ebdon. 1780.

6 6 6 6—6 6 3 3 — 6 6 — 6 9 8 6 5  
7 6 4 3

Nº 72.

John Calah. 1780.

unis: 6 6 6 5 unis: 6 7—  
4 3

unis: unis:



## Nº 73.

John Jones. 1780.

unis: 6 6 6 6 8 7 6 6 6 6 4 3

unis: — 6 — 6 6 6 4 3

## Nº 74.

D<sup>r</sup> Aylward. 1780.

6 4 3 6 5 6 — 6 5 6 6 6 8 7 4 3



## Nº 75.

D<sup>r</sup> Randall. 1780.

Handwritten musical score for N° 75, D<sup>r</sup> Randall. 1780. The score is written on four staves. The first three staves are for a vocal or instrumental part, and the fourth staff is for a basso continuo part. The key signature is one sharp (F#). The first three staves contain a melody with various rests and accidentals. The fourth staff contains a basso line with figures such as 6, 4, 3, 6, 5, 6, 4, 3. Below the first three staves, there are additional figures: 6, 4, 3, 6, 5, 6, 4, 3.

## Nº 76.

D<sup>r</sup> Randall.

Handwritten musical score for N° 76, D<sup>r</sup> Randall. The score is written on four staves. The first three staves are for a vocal or instrumental part, and the fourth staff is for a basso continuo part. The key signature is one sharp (F#). The first three staves contain a melody with various rests and accidentals. The fourth staff contains a basso line with figures such as 6, 6, 6, 6, 4, 3, 6, 6, 5, 6, 6, 5, 3. Below the first three staves, there are additional figures: 6, 6, 6, 6, 4, 3, 6, 6, 5, 6, 6, 5, 3.



## Nº 77.

Soaper.

Handwritten musical score for N° 77, 'Soaper'. The score is written for four staves (two vocal staves and two piano accompaniment staves) in G major (one sharp). The melody is written in the first vocal staff, and the piano accompaniment is written in the second and third staves. The fourth staff contains the bass line. The score is divided into two systems. The first system consists of four measures, and the second system consists of four measures. The key signature is G major (one sharp). The time signature is 4/2. The score includes fingerings and a repeat sign at the end.

## Nº 78.

Rev'd D<sup>r</sup> Speare.

Handwritten musical score for N° 78, 'Rev'd D<sup>r</sup> Speare'. The score is written for four staves (two vocal staves and two piano accompaniment staves) in G minor (two flats). The melody is written in the first vocal staff, and the piano accompaniment is written in the second and third staves. The fourth staff contains the bass line. The score is divided into two systems. The first system consists of four measures, and the second system consists of four measures. The key signature is G minor (two flats). The time signature is 4/2. The score includes fingerings and a repeat sign at the end.



## Nº 79.

## Major Lemon.

6 6 4 3 6 5 6 4 3 6 10 9 8 7 6 5 4 3

## Nº 80.

## Major Lemon.

7 6 7 6 6 5 6 7 6 5



## Nº 81.

D<sup>r</sup> Beckwith. 1790.

unis: 6 5 4 3

unis:

6 5 4 3

## Nº 82.

D<sup>r</sup> Beckwith.

unis: 6 5 4 3

unis:

6 5 4 3



## Nº 83.

William Jackson. 1790.

musical score for N° 83 by William Jackson, 1790. The score is in G major (one sharp) and 3/4 time. It consists of a vocal melody and a piano accompaniment. The vocal part is written on a single staff with a treble clef. The piano part is written on two staves (treble and bass clefs). The music is divided into two systems. The first system has four measures, and the second system has four measures. The key signature is one sharp (F#). The time signature is 3/4. The piece ends with a double bar line.

## Nº 84.

William Jackson.

musical score for N° 84 by William Jackson. The score is in G major (one sharp) and 3/4 time. It consists of a vocal melody and a piano accompaniment. The vocal part is written on a single staff with a treble clef. The piano part is written on two staves (treble and bass clefs). The music is divided into two systems. The first system has four measures, and the second system has four measures. The key signature is one sharp (F#). The time signature is 3/4. The piece ends with a double bar line.

unis: # — 6 8 6 4 2 6 3 3 6 4 3



Rev<sup>d</sup> R.P. Goodenough. 1800.

Nº 86. Rev<sup>d</sup> R. P. Goodenough.

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



## Nº 87.

Rev<sup>d</sup> R. P. Goodenough.\*

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

unis

## Nº 88.

Rev<sup>d</sup> R. P. Goodenough.

unis

unis

\* from "Athaliah", Handel.



## Nº 89.

Rev<sup>d</sup> R.P. Goodenough.

6 — 6 6 4/2 6 6 6 5 6 — 6 6 6 4/3 6 8 7

## Nº 90.

Cambridge Chant.

6 5 # 6 6 4/5 3 # 6 8 4 #



## Nº 91.

Isaac Pring. 1795.

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

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

## Nº 92.

William Gray.

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



## Nº 93.

Robert Cooke. 1800.

6 6/4 6 5 6 6—5 4 4 3 6 6 7 6 6 6 6 8 7 8 7 4 3

## Nº 94.

\* John Davy. 1800

6 4/2 6 7 6 6— # 6 4/2 6 7 6 6 4 5

\* Inserted by permission of W. Hawes Esq.



## Nº 95.

John Davy.

Handwritten musical score for No. 95 by John Davy. The score is written on five staves. The first four staves are for a vocal or instrumental melody, and the fifth staff is for a piano accompaniment. The key signature is one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady bass line with chords in the right hand. Fingering numbers (6, 5, 6, 6, 4, 5, 6, 6, 7, 6, 4, 3, 4, 3) are written below the first four staves.

## Nº 96.

William Russell. Mus. Bac. 1800.

Handwritten musical score for No. 96 by William Russell. The score is written on five staves. The first four staves are for a vocal or instrumental melody, and the fifth staff is for a piano accompaniment. The key signature is one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady bass line with chords in the right hand. Fingering numbers (7, 6, 6, 5, 6, 6, 4, 6, 8-7, 4, 6-6, 7, 6-5, 2, 6-4, 3) are written below the first four staves.



## Nº 97.

William Russell.

Major key (one sharp). The score consists of four staves. The first three staves are for a vocal or instrumental ensemble, and the fourth is for piano accompaniment. The music is in 4/2 time. The first staff has a treble clef, the second and third have alto and tenor clefs, and the fourth has a bass clef. The piano part features chords and single notes. The melody is simple and melodic.

6 7 4 2 6 6 6 4 5 6 4 2 6 8 7 6 5

Minor.

Minor key (three flats). The score consists of four staves, similar to the major version. The first three staves are for a vocal or instrumental ensemble, and the fourth is for piano accompaniment. The music is in 4/2 time. The first staff has a treble clef, the second and third have alto and tenor clefs, and the fourth has a bass clef. The piano part features chords and single notes. The melody is simple and melodic.

6 7 4 2 6 6 6 4 5 6 4 2 6 8 7 6 5



## Nº 98.

William Russell.

The musical score for N° 98 by William Russell is presented in two systems. The first system is in a major key (one sharp, F#) and the second system is in a minor key (three flats, Bb, Db, Fb). Each system consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line includes a series of numbers below the notes, likely indicating fingerings or breath marks. The piano accompaniment features a steady bass line and a more melodic treble line.

**Major Key Section:**

Vocal Line Numbers: 6 6 b6 b6 6 8 7 6 5 7 6 9 8 6 5

**Minor Key Section:**

Vocal Line Numbers: 6 6 8 6 8 7 6 5 4 5 7 6 9 8 6 5



## Nº 99.

D<sup>r</sup> Crotch.

6 5 6 6 6 5 6 6

## Nº 100.

D<sup>r</sup> Crotch:

6 4 5 6 7 6 7 6

\*The Editors are indebted to D<sup>r</sup> Crotch for the arrangement of his own Chants.



## Nº 101.

D<sup>♯</sup> Crotch.

Handwritten musical score for N° 101, D<sup>♯</sup> Crotch. The score is written on four staves. The first three staves are for a vocal or instrumental part, and the fourth staff is for a piano accompaniment. The key signature is D major (two sharps). The time signature is common time (C). The score consists of two systems, each with four staves. The first system has a repeat sign at the end. The second system also has a repeat sign at the end. The piano accompaniment is written in a grand staff (treble and bass clef). The bass line includes fingerings: 6 7, 6, 6, 6 7, 6, 4/2, 6 6, 6 4, 7.

## Nº 102.

D<sup>♯</sup> Crotch.

Handwritten musical score for N° 102, D<sup>♯</sup> Crotch. The score is written on four staves. The first three staves are for a vocal or instrumental part, and the fourth staff is for a piano accompaniment. The key signature is D major (two sharps). The time signature is common time (C). The score consists of two systems, each with four staves. The first system has a repeat sign at the end. The second system also has a repeat sign at the end. The piano accompaniment is written in a grand staff (treble and bass clef). The bass line includes fingerings: 6 6, 4, 7, #, 6, 6, 6, 4, 5.



## Nº 103.

D<sup>♯</sup> Crotch.

musical score for N° 103, D<sup>♯</sup> Crotch. The score is written for four staves (treble, two middle, and bass) and includes a piano accompaniment at the bottom. The notation features various notes, rests, and bar lines. Below the bass staff, there are fingerings: 'unis', 'b7', '6', 'unis', and a sequence of numbers: '4 2', '6', '6 3', '6 4', '5 3', '4 3'.

## Nº 104.

D<sup>♯</sup> Crotch.

musical score for N° 104, D<sup>♯</sup> Crotch. The score is written for four staves (treble, two middle, and bass) and includes a piano accompaniment at the bottom. The notation features various notes, rests, and bar lines. Below the bass staff, there are fingerings: '6', '6', '6', '6', '4 3', '6', 'b6', and a sequence of numbers: '7 5 6 6 5'.







## Nº 107.

D<sup>+</sup> Crotch.

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

## Nº 108.

D<sup>+</sup> Crotch.

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



Nº 109.

D<sup>r</sup> Chard.

unis — 8 7 6 5 6 5 4 3 unis 6 6 8 7 6 5

Nº 110.

D<sup>r</sup> Chard.

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



**D! Chard.**

**D<sup>r</sup> Chard.**



## Nº 114.

Thomas Attwood.

The image displays two musical systems for N° 114 by Thomas Attwood. Each system consists of a vocal line (four staves) and a piano accompaniment (grand staff). The first system is in a major key, indicated by three sharps in the key signature. The second system is in a minor key, indicated by one sharp and a 'Minor.' label. Both systems include fingerings and breath marks for the vocal line.

**Major Key Version:**

Fingerings for the vocal line (Major): 6 6 7 6 4 3 6 6 6 6 6 4 2 6 8 7 6 5

**Minor Key Version:**

Fingerings for the vocal line (Minor): 6 6 7 5 # 6 4 # # 6 4+ 6+ 6 6 4 4+ 6 8 7 #



## Nº 115.

Thomas Attwood.

Four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#). The vocal parts are written in treble and bass staves. The piano accompaniment is written in grand staff (treble and bass). The score includes a variety of note values and rests, with some measures containing fingerings (e.g., 6, 6 4 3, 6, 6, 6 4, 6 4 3, 6, 6 5, #, 6 5, 4 3, 6 3, 6 4, 5).

## Nº 116.

John Marsh Esq.

Four-part vocal setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#). The vocal parts are written in treble and bass staves. The piano accompaniment is written in grand staff (treble and bass). The score includes a variety of note values and rests, with some measures containing fingerings (e.g., 7 6, 6 7, 7 7, b7, 6 4, 6 4, 5 4, 6 6).



## Nº 117.

John Marsh Esq<sup>r</sup>.

7 6 6 6-5 6 6 6 5 4 3 7 6 7 6 6 5 6-5 10 9 6 5 8 7 4 3

## Nº 118.

John Marsh Esq<sup>r</sup>.

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



## No 119.

John Marsh Esq<sup>r</sup>

## Minor.





## Nº 120.

William Marsh Esq.

Handwritten musical score for No. 120 by William Marsh Esq. The score is written for four staves (treble and bass clefs) and includes a piano accompaniment section at the bottom. The key signature is one sharp (F#). The score is divided into two systems. The first system consists of four staves, each with a single note. The second system consists of two staves, each with a single note. The piano accompaniment is written for the bottom two staves, featuring chords and single notes. The score is marked with a double bar line at the end of each system.

## Nº 121.

Rev<sup>d</sup> J. E. Beckwith.

Handwritten musical score for No. 121 by Rev. J. E. Beckwith. The score is written for four staves (treble and bass clefs) and includes a piano accompaniment section at the bottom. The key signature is one sharp (F#). The score is divided into two systems. The first system consists of four staves, each with a single note. The second system consists of two staves, each with a single note. The piano accompaniment is written for the bottom two staves, featuring chords and single notes. The score is marked with a double bar line at the end of each system.



## Nº 122.

Rev.<sup>d</sup> G. Heathcote.

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

## Nº 123.

Rev.<sup>d</sup> G. Heathcote.

6-# 6 6 6 4# 6 6 8 7 6 5 6 5 4 #



## Nº 124.

Rev<sup>d</sup> G. Heathcote. \*

6 3    6    6 3 4 6    7    8 6 7 5    6-6 6 7 6 4    6    4 2 6    7    8 7 6 5

## Nº 125.

William Mutlow.

Unis.    6    3 4    6    6    Unis.    4 2    6    6 4 7 3

Unis.    hr    Unis.    hr

\* From Handel's Solenns.



Dr Kemp.

6	6	6	6	Unis	6—5		6	6	<del>6</del>	<del>5</del>
									4	3

A musical score for a piano piece titled 'The Rose Tree'. The score is written on two staves, treble and bass clef, with a key signature of three sharps (F#, C#, G#). The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

**D<sup>r</sup> Pring.**

A handwritten musical score on four staves, all in G major (one sharp). The first staff uses a treble clef, and the fourth staff uses a bass clef. The second and third staves are alto staves. The music is written in a simple, handwritten style with quarter and eighth notes, stems, and double bar lines. The notes are mostly whole and half notes, with some eighth notes in the lower staves. The score is divided into measures by double bar lines.

Ped



## Nº 128.

D! Pring.

Four staves of music for N° 128. The first three staves are vocal parts (Soprano, Alto, Tenor) and the fourth is the piano accompaniment. The key signature is one sharp (F#). The music consists of a single melodic line with some rests and a piano accompaniment of chords and single notes.

## Nº 129.

Matthew Canidge.

Four staves of music for N° 129. The first three staves are vocal parts (Soprano, Alto, Tenor) and the fourth is the piano accompaniment. The key signature is one sharp (F#). The music consists of a single melodic line with some rests and a piano accompaniment of chords and single notes. Below the first three staves, there are fingerings and breath marks: "Unis." followed by "6 6 6 6 6 5" and "Unis." followed by "6 8 7 6 5".



## Nº 130.

Matthew Camidge.

6 4 3 6 6 5 6 6 5 5 5 6 7 6 4 2 6 10 9 8 7 6 5

## Nº 131.

William Woodcock. Mus. Bac.

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



## Nº 132.

D<sup>r</sup> Carnaby.

Handwritten musical score for N° 132 by D. Carnaby. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts feature a melody with various intervals and rests, while the piano accompaniment provides harmonic support with chords and moving lines. Fingering numbers are indicated below the vocal staves.

Fingering numbers for the vocal parts:

Soprano: 3 4 6 7# 4 7 5 3 7 6 5 8 7 5 5 6 6 7 4 7 3 3 6 6 4 5 3

Alto: 3 4 6 7# 4 7 5 3 7 6 5 8 7 5 5 6 6 7 4 7 3 3 6 6 4 5 3

Tenor: 3 4 6 7# 4 7 5 3 7 6 5 8 7 5 5 6 6 7 4 7 3 3 6 6 4 5 3

Bass: 3 4 6 7# 4 7 5 3 7 6 5 8 7 5 5 6 6 7 4 7 3 3 6 6 4 5 3

## Nº 133.

Walter Vicary. Mus. Bac.

Handwritten musical score for N° 133 by Walter Vicary. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (Bb), and the time signature is 4/4. The vocal parts feature a melody with various intervals and rests, while the piano accompaniment provides harmonic support with chords and moving lines. Fingering numbers and the word "Unis." are indicated below the vocal staves.

Fingering numbers for the vocal parts:

Soprano: 6 b5 6 6 5 7 8 Unis. # — 6 — 6 6 7 8

Alto: 6 b5 6 6 5 7 8 Unis. # — 6 — 6 6 7 8

Tenor: 6 b5 6 6 5 7 8 Unis. # — 6 — 6 6 7 8

Bass: 6 b5 6 6 5 7 8 Unis. # — 6 — 6 6 7 8



## Nº 134.

Arthur Corfe.

6 6 6 6 5 3 6 6 6 5 3 # # 7 8 6 5 6 5

This musical score is for N° 134 by Arthur Corfe. It is written for a piano and features a key signature of two sharps (F# and C#). The score consists of five staves: a single treble staff, a single bass staff, and a grand staff (treble and bass). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piano accompaniment is shown in the grand staff. The piece is divided into measures by bar lines, and some measures contain fingerings or other performance instructions.

## Nº 135.

Arthur Corfe.

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

This musical score is for N° 135 by Arthur Corfe. It is written for a piano and features a key signature of two sharps (F# and C#). The score consists of five staves: a single treble staff, a single bass staff, and a grand staff (treble and bass). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piano accompaniment is shown in the grand staff. The piece is divided into measures by bar lines, and some measures contain fingerings or other performance instructions.



N<sup>o</sup> 136.Rev<sup>d</sup> W. Lisle Bowles.

6 6 6 6 6 6 6 6 10 9 6 5 6 5  
8 7 4 3 4 3

N<sup>o</sup> 137.

Samuel Spofforth.

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



## Nº158.

Iohn Pratt.

Major key (one sharp). The score consists of four staves. The first three staves are for a vocal or instrumental melody, and the fourth is a piano accompaniment. The melody is written in a treble clef, and the piano part is in a bass clef. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be common time (C). The score is divided into four measures by bar lines. The first measure contains a whole note, the second a half note, the third a quarter note, and the fourth a half note. The piano part provides a harmonic accompaniment with chords and single notes. Below the piano part, there are fingerings: 8 7, 6 6 6, 6 7, 6 6 3 4 6 5 3.

Minor.

Minor key (three sharps). The score consists of four staves. The first three staves are for a vocal or instrumental melody, and the fourth is a piano accompaniment. The melody is written in a treble clef, and the piano part is in a bass clef. The key signature has three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be common time (C). The score is divided into four measures by bar lines. The first measure contains a whole note, the second a half note, the third a quarter note, and the fourth a half note. The piano part provides a harmonic accompaniment with chords and single notes. Below the piano part, there are fingerings: 8 7, 6 6 6, 6 7, 6 6 3 4 6 5 3.



## №139.

Iohn Pratt.

6 8 7 6 5 — 4 6 6 — 6 5 4 6 — 6 — 5 5 6 6 5

6 6 5 4 3 — 2 6 6 — 6 5 4 2 6 — 6 — 5 5 6 6 5

## №140.

Iohn Pratt.

6 # 6 6 4 3 — 6 6 6 7 6 6 5

6 # 6 6 4 3 — 6 6 6 7 6 6 5



## Nº 141.

Rev.<sup>d</sup> G M. Slatter.

6 6 6 4 3 # — 3 6 6 4 3 6 6 4 3 6 — 5 4 3 9 8 7 6 4 3

## Nº 142.

William Cross. Mus. Bac.

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



## Nº 143.

William Cross. Mus. Bac.

Handwritten musical score for N° 143 by William Cross. Mus. Bac. The score is written for four staves. The first three staves are for a vocal or instrumental part, and the fourth staff is for a piano accompaniment. The key signature is one flat (B-flat). The time signature is 5/4. The score includes a variety of musical notation, including whole, half, and quarter notes, as well as rests. The piano accompaniment features a steady bass line and chords. The score is divided into measures by vertical bar lines.

## Nº 144.

Hon: J. Spencer.

Handwritten musical score for N° 144 by Hon: J. Spencer. The score is written for four staves. The first three staves are for a vocal or instrumental part, and the fourth staff is for a piano accompaniment. The key signature is one sharp (F-sharp). The time signature is 5/4. The score includes a variety of musical notation, including whole, half, and quarter notes, as well as rests. The piano accompaniment features a steady bass line and chords. The score is divided into measures by vertical bar lines.



## Nº 145.

Rev<sup>d</sup> W.W. Holland.

6 6 6 6 6 6 6 6 6 4 3

## Nº 146.

Rev<sup>d</sup> W.W. Holland.

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



## Nº 147.

## York Chant.

York Chant, N° 147. This musical score is written for three voices and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts (Soprano, Alto, and Tenor) are written on three staves, and the piano accompaniment is on two staves. The score consists of two systems. The first system contains the first two measures of the piece, and the second system contains the next two measures. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal parts enter in the second measure of the first system. The score concludes with a double bar line.

## Nº 148.

## Thomas Bennett.

Thomas Bennett, N° 148. This musical score is written for three voices and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal parts (Soprano, Alto, and Tenor) are written on three staves, and the piano accompaniment is on two staves. The score consists of two systems. The first system contains the first two measures of the piece, and the second system contains the next two measures. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal parts enter in the second measure of the first system. The score concludes with a double bar line.



Thomas Bennett. .

**Nº 150.**

**John Jolly.**

The image shows a musical score for the song "The Rose Tree." It consists of six staves. The first four staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and bar lines. Below the first four staves, there are numbers indicating fingerings: 7 6 6 6 6 7 7# 7 6 4 3 6 5 4 3.



## Nº 151.

Christopher Teesdale Esq<sup>r</sup>

First system of musical notation for N° 151. It consists of five staves. The top four staves are for a vocal or instrumental ensemble, and the bottom staff is for a piano accompaniment. The key signature is one sharp (F#). The first system includes figured bass notation below the bass staff: 6 4 5 3, 6 6 5, 6 6 4 5 3, 3—3 6 5, 6 6 5, 6 4 5.

## Minor.

Second system of musical notation for the Minor version of N° 151. It consists of five staves, similar to the first system. The key signature is one sharp (F#). The first system includes figured bass notation below the bass staff: 6 4 5 3, 6 6 5, 6 6 4 5 3, 3—3 6 5, 6 6 5, 6 4 5.



## Nº 152

Henry Raper Esq<sup>r</sup>.

6 5 d 6 6 5 6 5 6 5 10 9 6 6 5 4 3  
8 7

## Nº 153.

Hezekiah West.

6 4 6 7 5 3 4 2 6 6 5 10 9 8 7 4 3 6 6 7 6 7 6 6 5 4 3



Hezekiah West.\*

The image shows a musical score for the song "The Rose Tree". It consists of six staves. The first four staves are for the vocal parts: Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass). The last two staves are for the piano accompaniment, with the right hand on the top staff and the left hand on the bottom staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The music is written in a simple, folk-like style with many whole and half notes. The lyrics "The Rose Tree" are written below the vocal staves. The piano accompaniment features chords and single notes that support the melody.

**Hezekiah West.**

The image shows a page of a musical score for the song "The Rose Tree" by Rezekiah West. The score is written for voice and piano. The vocal part consists of a treble and a bass staff, both with a key signature of one flat (B-flat major or D minor). The piano accompaniment is written on a grand staff (treble and bass). The tempo is marked "Moderato". The score includes a full page of music with various musical notations such as notes, rests, bar lines, and fingerings. The lyrics "The Rose Tree" are written below the vocal line. The score is published by G. Schirmer, New York.

\*This, and the following Chant are inserted by permission of  
Mess<sup>rs</sup>. Goulding & Co.,



## Nº 156.

Hezekiah West.

6 — 6 6 6 7 — 6 5 6 — 6 4 3 6 4 3

## Nº 157.

Hezekiah West.

7 6 6 6 6 4 5 6 — 5 6 5 # — 7 — 9 7 8 4 3



## Nº158.

John Goss.

6 6 6 4 2 6 6 5 6 # 6 6 5 4 3

## Nº159.

John Goss.

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



## №160.

Edward Dearle.

Three systems of musical notation for No. 160. The first system consists of four staves: Treble, Alto, Tenor, and Bass. The second system consists of two staves: Treble and Bass. The third system consists of two staves: Treble and Bass. The music is in G major (one sharp) and 2/4 time. The first system includes fingerings: 3, 6, 8, 7, 4, 3, 6, 7, 8, 7, 4, 3, 5, 6, 6, 7, 8, 7, 6, 5, 6, 6, 5, 3.

## №161.

Edward Dearle.

Three systems of musical notation for No. 161. The first system consists of four staves: Treble, Alto, Tenor, and Bass. The second system consists of two staves: Treble and Bass. The third system consists of two staves: Treble and Bass. The music is in G major (one sharp) and 2/4 time. The first system includes fingerings: 4, 3, 6, 5, 6, 4, 3, 4, 3, 6, 5, 4, 3, 6, 6, 6, 5, 4, 3.



## Nº162.

Edward Dearle.

7 6 9 8 6 5 6 6 6 5 7 6 9 8 6 5 6 8 7 6 5  
4-7 6 4 3 4 3 4-7 6 4 3

## Nº163.

William Patten.

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



## Nº 164.

William Patten.

8 9 5 8 6 6 6 # 8 4 5 6 6 6 7 5 3

## Nº 165.

Samuel Mathews. Mus: Bac:

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



## Nº166.

Samuel Mathews. M.B.

Handwritten musical score for N°166 by Samuel Mathews. M.B. The score is written on five staves. The first four staves are for a vocal or instrumental melody, and the fifth staff is for a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of quarter and eighth notes. The piano accompaniment features chords and single notes. Fingering numbers (6, 8, 7, 6, 6, 5, 7, 5, 6, 6, 7) are written below the first four staves.

## Nº167.

Highmore Skeats Junr

Handwritten musical score for N°167 by Highmore Skeats Junr. The score is written on five staves. The first four staves are for a vocal or instrumental melody, and the fifth staff is for a piano accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The melody consists of quarter and eighth notes. The piano accompaniment features chords and single notes. Fingering numbers (6, 6, 6, 4, 6, 6, 6, 5) are written below the first four staves.



## Nº168.

Richard Turle.

Figured bass notation for the piano accompaniment of Nº168:

— 6 4 3 6 9 8 6 5 7 6 4 3 — 6 8 7 4 3 6 6 6 4 5

## Nº169.

Samuel Sebastian Wesley.

Figured bass notation for the piano accompaniment of Nº169:

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



## Nº 170.

Thomas Hill.

8 #6 4 3 6 5 6 5 6 5 6 6 4 2 6 6 5 4 3 6 4 3 6 5 6 6 4 3

## Nº 171.

Rev<sup>d</sup> C.H. Townsend.

6 7 6 6 b7 6 6 6 4 7 3



## Nº 172.

Rev<sup>d</sup> John Radcliffe.

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

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

Minor.

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

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



## Nº173.

Rev<sup>d</sup> John Walker.

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

6 4 3 6 4 3

6 4 3 6 4 3

## Minor.

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

6 4 6 4 3 6 4 3

6 4 3 6 4 3



## Nº 174.

Rev<sup>d</sup> G. Moberly.

3 — 3 6 — 6 6 6 6 4 3 3 — 3 6 — 6 4 2 6 4 3 7 9 8 7

## Nº 175.

Rev<sup>d</sup> H. A. Woodgate.

6 6 6 6 6 6 8 7 4 3 6 7 6 — 6 7 4 3



## Nº176.

Rev<sup>d</sup> W. Jacobs.

Handwritten musical score for N°176 by Rev. W. Jacobs. The score is written on five staves. The first four staves are for a four-part vocal or instrumental setting, and the fifth staff is for a piano accompaniment. The key signature is one sharp (F#). The time signature is 4/2. The score includes a variety of note values, including half notes, quarter notes, and eighth notes. The piano accompaniment features a steady bass line and a more active treble line. The score is divided into measures by vertical bar lines.

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

## Nº177.

Rev<sup>d</sup> J. Lupton.

Handwritten musical score for N°177 by Rev. J. Lupton. The score is written on five staves. The first four staves are for a four-part vocal or instrumental setting, and the fifth staff is for a piano accompaniment. The key signature is one flat (Bb). The time signature is 4/2. The score includes a variety of note values, including half notes, quarter notes, and eighth notes. The piano accompaniment features a steady bass line and a more active treble line. The score is divided into measures by vertical bar lines.

10 9 5 6 6 6 6 6 6 5 7 6 6 5 3 6 6 5



## Nº178.

Rev<sup>d</sup> J. Lupton.

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

## Nº179.

Rev<sup>d</sup> P. Maurice.

(Per recte et retro)

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



Rev. F. Maurice.

The musical score is arranged in two systems. The first system contains three staves: a vocal staff (treble clef, one sharp), a second vocal staff (treble clef, one sharp), and a piano accompaniment staff (bass clef, one sharp). The second system contains two staves: a vocal staff (treble clef, one sharp) and a piano accompaniment staff (bass clef, one sharp). The piano accompaniment in the second system includes figured bass notation below the staff. The figures are: 6, 4, 5, 4, 6, 5, 6, 6, 4, 5, 3, 8, #, 7, 4, 2, 8, 3, 7, 4, 6, 4, 5, 3.

**Nº 181.**

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music is divided into three measures by double bar lines. The first measure contains the first line of the song, the second measure contains the second line, and the third measure contains the third line. The piano accompaniment provides a harmonic foundation for the voice, with chords and single notes. The score is printed on aged, yellowed paper.



## Nº182.

Rev<sup>d</sup> G.S. Dickson.

6 6-5 6-5 4 6 9 8 6 5 6 6-5 6-5 6 6 5  
2 2 2 2 7 6 4 3 2 2 2 2 4 3

## Nº183.

Rev<sup>d</sup> Frederick Aston.

Unis: 6 6- 6 5 Unis: 6 6- 6 5  
3 3 4 4 3 3 4 3



## Nº 184.

C.W. Page Esq<sup>e</sup>

Handwritten musical score for N° 184 by C.W. Page Esq. The score is written on five staves. The first four staves are for a single melodic line, and the fifth staff is for a piano accompaniment. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes. The piano accompaniment features chords and single notes. Below the first four staves, there are fingering numbers: 7, 6, 10, 9, 8, 7, 6, 5, 4, 3, #, 6, 5, 8, 7, 4, 3.

## Nº 185.

R.W. Goodenough Esq<sup>r</sup>

Handwritten musical score for N° 185 by R.W. Goodenough Esq. The score is written on five staves. The first four staves are for a single melodic line, and the fifth staff is for a piano accompaniment. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes. The piano accompaniment features chords and single notes. Below the first four staves, there are fingering numbers: 6, 8, 4, 2, 6, 6, 6, 8, 7, 6, 4, 3, 6, 7, 7, 8, 3, 2, 3.



Nº186.

Uvedale Price Esq<sup>r</sup>

Nº187.

Miss M.H.Wall.\*

\* From 'Dove sei' Handel.



## Nº 188.

## Miss Humberston.

Major key musical score for Miss Humberston. The score consists of five systems of staves. The first system has a treble staff with a melody and four lower staves (three single staves and one grand staff) providing accompaniment. The second system continues the melody and accompaniment. The third system also continues. The fourth system includes fingerings in the bass line: 6, 6, 6, 6, 6, 7, 6, 5, 3, 6, 6, 6, 6, 5, 4, 3. The fifth system concludes the piece.

## Minor.

Minor key musical score for Miss Humberston. The score consists of five systems of staves, mirroring the structure of the major version. The first system has a treble staff with a melody and four lower staves (three single staves and one grand staff) providing accompaniment. The second system continues the melody and accompaniment. The third system also continues. The fourth system includes fingerings in the bass line: 6, 6, 6, 6, 6, 7, 6, 5, 3, 6, 6, 6, 6, 5, 4, 3. The fifth system concludes the piece.



## Nº 189.

James Archer.

Violin I: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Violin II: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Viola: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Cello/Double Bass: Bass clef, key signature of two flats. Notes: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. Fingering: 5/4, 4/2, 6, 6/5, 6/4, 7/5, 4, —, 6, 6, 6/5, 9/8, 6/5, 7/6, 4/3.

Piano: Treble and Bass clefs, key signature of two flats. Treble: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Bass: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3.

## Nº 190.

James Archer.

Violin I: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Violin II: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Viola: Treble clef, key signature of two flats. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Cello/Double Bass: Bass clef, key signature of two flats. Notes: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. Fingering: 6/5, —, 6/3, 3/3, 6, 7, 6, #, 6/5, #, 6, 6, 4, 3, 4, 3.

Piano: Treble and Bass clefs, key signature of two flats. Treble: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Bass: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3.



## №191.

Alfred Bennett. Mus: Bac:

Unis: Unis: Unis: Unis:

This musical score for №191 is written for four voices and piano. The top four staves are for voices, with the first two labeled 'Unis:'. The piano accompaniment is on the bottom two staves, also labeled 'Unis:'. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of 16 measures, with repeat signs at measures 4, 8, and 12. The piano part features chords and arpeggiated figures.

## №192.

Alfred Bennett. *M.B.*

6 4 3 6 6 6 4 5 6 4 3 4 7 4 2 6 5 8 7 4 3

This musical score for №192 is written for four voices and piano. The top four staves are for voices, and the piano accompaniment is on the bottom two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score consists of 16 measures, with repeat signs at measures 4, 8, and 12. The piano part features chords and arpeggiated figures. At the bottom of the page, there is a sequence of numbers: 6 4 3 6 6 6 4 5 6 4 3 4 7 4 2 6 5 8 7 4 3.



## No 193.

Alfred Bennett.

6 7# — 6 5 — 4 3 6 7# 5 — 6 7# 6 4 5 9 8  
3 — 4 # 4 3

## No 194.

Alfred Bennett.

6 6 4 2 8 4 2 6 8 — 7 5 6 b6 2# 5 6 6 5



## Nº 195.

Alfred Bennett.

9 5 6 6 10 9 8 7 #10 9 8 7 3 3 3  
9 5 6 6 9 8 4 3 6 5 4 3

## Nº 196.

Alfred Bennett.

6 6 6 6 7 6 8 7 4 3 6 7 6 7 6 #  
7 6 4 3 4 3



## №197.

Alfred Bennett.

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

## №198.

Alfred Bennett.

b7 6 5 6 6 5 b7 6 6 6 6 6



## Nº199.

Alfred Bennett.

Major key (one sharp). The score consists of five systems of staves. The first four systems are for a four-part vocal or instrumental ensemble (Soprano, Alto, Tenor, Bass). The fifth system is for a grand piano accompaniment (Treble and Bass clefs). The music is in 4/4 time and features a simple harmonic progression. Below the bass staff of the first system, there are fingering numbers: 5/3, 6/4, 6/4, 7/6, 6/4, 5/3, 6—, 5/3, 6, 7, 6/5, 8/7, 4/3.

Minor.

Minor key (no sharps or flats). The score consists of five systems of staves, identical in structure to the major key version. The first four systems are for a four-part vocal or instrumental ensemble, and the fifth is for a grand piano accompaniment. The music is in 4/4 time and features a simple harmonic progression. Below the bass staff of the first system, there are fingering numbers: 5/3, 6/4, 6/4, 7/6, 6/4, 5/3, 6—, 5/3, 6, 7#, 6/5, 8/7, 4/3.



## Nº 200.

Alfred Bennett.

8 7 8 7 6 5 8—7 6 6 6 5 6— 4 3 4 3 6 6 6 5 4 3  
6 5 6—5 4 3 2

Minor.

8 7 8 7 6 5 8—7 6 6 6 5 6— 4 3 4 3 6 6 6 5 4 3  
6 5 6—5 4 3 2



## Nº 201.

William Marshall. MUS: BAC:

Handwritten musical score for No. 201 by William Marshall, MUS: BAC. The score is written on five staves. The first four staves are for a single melodic line, and the fifth staff is for a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines. Below the fourth staff, there are fingering numbers: 6 7 6 6 6 4 3 and 6 6 6 7 4 3.

## Nº 202.

William Marshall. M.B.

Handwritten musical score for No. 202 by William Marshall, M.B. The score is written on five staves. The first four staves are for a single melodic line, and the fifth staff is for a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines. Below the fourth staff, there are fingering numbers: 6 4 6 5 6 6 8 and 6 4 6 5 6 8 7 6 7 3.



## Nº 203.

William Marshall.

4/2 6 6/4 5 6-5 4/2 6 6 6/4 7/3

## Nº 204.

William Marshall.

Unis: 6/4/3 6 6 6/4/3 6 6 6 6/4/3 6 4 3 4 3

Unis:



## Nº 205.

William Marshall.

6 6 4 2 6 7 8 6 6 4 5 6 4 2 6 6 4 3

## Nº 206.

William Marshall.

6 4 2 6 7 7# 4 3 6 9 7 7 6 6 7 7 4 3



## Nº 207.

William Marshall.

6 6b, 6 6 6 6 4 3 6 6b 7# 6 6 5 4 3

## Nº 208.

William Marshall.

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



APPENDIX.

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Nº 209.

William Jackson.

5 2 6 4 7 4 2 8 3 7 4 2 8 3 5 2 6 4 7 5 6

Nº 210.

William Jackson.

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



## Nº 211.

William Jackson.

Musical score for N° 211 by William Jackson, major key. The score consists of five systems of staves. The first four systems are for a four-part vocal or instrumental ensemble (Soprano, Alto, Tenor, Bass). The fifth system is for a grand piano accompaniment (Right and Left hands). The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and bar lines. Below the bass staff of the first system, there are fingerings: 6 4 5 3 4 2 6 5 6 5. Below the bass staff of the second system, there are fingerings: 5 4 2 7 6 5 8 7 6 5 4 3.

Minor.

Musical score for N° 211 by William Jackson, minor key. The score consists of five systems of staves, identical in structure to the major key version. The key signature is one sharp (F#), but the notes are altered to reflect the minor mode. The score includes various musical notations such as notes, rests, and bar lines. Below the bass staff of the first system, there are fingerings: 6 4 5 3 4 2 6 5 6 5. Below the bass staff of the second system, there are fingerings: 5 4 2 7 6 5 8 7 6 5 4 3.



## Nº 212.

Richard Langdon.

Handwritten musical score for N° 212 by Richard Langdon. The score is written for a piano and features a treble and bass staff for the right hand, and a grand staff (treble and bass) for the left hand. The key signature is one sharp (F#). The right hand part consists of a single melodic line with various intervals and rests. The left hand part consists of a single melodic line with various intervals and rests. The score is divided into four measures by vertical bar lines. The first measure contains a treble staff with a single note, a bass staff with a single note, and a grand staff with a single note. The second measure contains a treble staff with a single note, a bass staff with a single note, and a grand staff with a single note. The third measure contains a treble staff with a single note, a bass staff with a single note, and a grand staff with a single note. The fourth measure contains a treble staff with a single note, a bass staff with a single note, and a grand staff with a single note. The score is written in a clear, legible hand.

## Nº 213.

D. Chard.

Handwritten musical score for N° 213 by D. Chard. The score is written for a piano and features a treble and bass staff for the right hand, and a grand staff (treble and bass) for the left hand. The key signature is one sharp (F#). The right hand part consists of a single melodic line with various intervals and rests. The left hand part consists of a single melodic line with various intervals and rests. The score is divided into four measures by vertical bar lines. The first measure contains a treble staff with a single note, a bass staff with a single note, and a grand staff with a single note. The second measure contains a treble staff with a single note, a bass staff with a single note, and a grand staff with a single note. The third measure contains a treble staff with a single note, a bass staff with a single note, and a grand staff with a single note. The fourth measure contains a treble staff with a single note, a bass staff with a single note, and a grand staff with a single note. The score is written in a clear, legible hand.



Nº 214.

D<sup>r</sup> Crotch.

Nº 215.

Thomas Bennett, Jun<sup>r</sup>



D<sup>r</sup> Woodward.N<sup>o</sup> 216.

King's College Commemoration Chant.

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

N<sup>o</sup> 217.D<sup>r</sup> Woodward.

6 7 6 6 6 5 6 7 6 6 6 5



## Nº 218.

Dr Cooke.

Handwritten musical score for N° 218 by Dr Cooke. The score is written on five staves. The first four staves are for a single melodic line, and the fifth staff is for a piano accompaniment. The key signature is one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment features chords and single notes. Below the fourth staff, there are several numbers and symbols: 6, 7, #, 6, 7, 7, 6, 5, 6, 6, 6, 4, 5.

## Nº 219.

Edward Dearle.

Handwritten musical score for N° 219 by Edward Dearle. The score is written on five staves. The first four staves are for a single melodic line, and the fifth staff is for a piano accompaniment. The key signature is one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment features chords and single notes. Below the fourth staff, there are several numbers and symbols: 6, 5, 6, 6, 6, 6, 6, 5, 4, 3, 6, 6, 5, 6, 6, 5, 6, 4, 4, 5.



## Nº 220.

Field.

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

## Nº 221.

Woolaston.

6 8 7 6 5 4 2 6 6 6 6 5 6 6 6 7 6 7 6 5 9 8 5 4 3 7 4 3