

NEW EDITION.

TWO PARTS

CANTERBURY CHANTS,

Edited by

ALFRED BENNETT, Mus. Bac. Oxon.

Organist of New College,

University Church, Oxford,

and

WILLIAM MARSHALL, Mus. Bac. Oxon.

Organist of Christ Church Cathedral

and of

ST. JOHN'S COLLEGE, OXFORD.

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Alcock, John	19	6	Aldrich, Henry	9	3
Aldrich, Henry	226	109	Blow, John	8	3
Bennett, Thomas	39	12	Hayes, William	15	5
	40	12	E-flat major		
Dupuis, Thomas Saunders	22	7	Ayrton, Edmund	23	7
Maurice, Rev. P.	43	13	Felton, William	17	5
Nares, James	20	6	Jones, John	29	8
Pring, Isaac	31	9	F major		
Turner, William	224	109	Bellamy, Richard	24	7
A minor			Bennett, Alfred	44	13
Bacon, Robert(?)	13	4	Crotch, William	34	10
Bennett, Thomas	39	12		102	43
Purcell, Henry	6	2	Farrant, Richard	2	1
B minor			Felton, William	18	6
Croft, William	10	3	Hayes, Philip	26	8
Dupuis, Thomas Saunders	21	6	King, Charles	12	4
B-flat major			Pring, Joseph	36	10
Crotch, William	104	44	Tallis, Thomas	1	1
Greene, Maurice	225	109	F minor		
Hindle, John	30	9	Pring, Joseph	36	10
C major			G major		
Crotch, William	100	42	Battishill, Jonathan	27	8
Humphrey, Pelham	3	1	Corfe, Arthur Thomas	38	11
Jones, John	28	8	Corfe, Joseph	227	109
Russell, William	33	9	Crotch, William	99	42
Woodward, Richard	25	7	Horsley, William	37	11
C minor			Kent, James	14	4
Humphrey, Pelham	3	1	Purcell, Henry	7	2
D major			Purcell, Thomas	5	2
Crotch, William	35	10	G minor		
Hayes, William	16	5	Corfe, Arthur Thomas	38	11
Marsh, John	32	9	Horsley, William	37	11
E major			Kent, James	14	4
Crotch, William	105	45	Purcell, Thomas	4	2
Davy, John	94	38	Russell, William	97	40
Dickson, G.S.	42	13	Weldon, John	11	3
Hayes, William	15	5			
Marshall, William	45	13			
Pears, Rev. J.	41	12			

1 Single Chants

No. 1

Thomas Tallis, 1550

Musical score for No. 1 by Thomas Tallis, 1550. It consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and feature a simple, rhythmic melody. The piano accompaniment provides harmonic support with chords and a steady bass line.

No. 2

Richard Farrant, 1560

Musical score for No. 2 by Richard Farrant, 1560. It consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and feature a more complex melody with some grace notes. The piano accompaniment includes figured bass notation: "6" and "4 3".

No. 3

Pelham Humphrey, 1570 *

Musical score for No. 3 by Pelham Humphrey, 1570. It consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and feature a simple, rhythmic melody. The piano accompaniment includes figured bass notation: "6" and "6 6 - 4 3".

The foregoing Chant in a Minor Key

Musical score for No. 3 in a minor key. It consists of four vocal staves and a piano accompaniment. The vocal parts are in G minor and feature a more complex melody with some grace notes. The piano accompaniment includes figured bass notation: "6", "b", "b", and "6 6 - 4 b".

No. 4

Thomas Purcell, 1670

6 7 6 # 6 6 5
4 #

No. 5

Thomas Purcell

6 7 6 6 4 3

No. 6

Henry Purcell, 1680

6 # # 6 7 6 6 5
5 4 #

No. 7

(said to be by) Henry Purcell

7 7 4 3

No. 8

D \grave{e} John Blow, 1680

6 4 #

No. 9

D \grave{e} Aldrich

6 5 4

No. 10

D \grave{e} Croft, 1700

6 6 5 6 5 6 5 4 #

No. 11

John Weldon, 1710

6 # 6 5 6 6 5 3 4 4 #

No. 12

Charles King, Mus:Bac: 1720

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

The score for No. 12 consists of three systems. The first system contains four staves: three treble clefs and one bass clef, all in B-flat major. The second system contains a grand staff (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The piano accompaniment features block chords in the right hand and a simple bass line in the left hand.

No. 13

Rev^d R. Bacon, 1730

5 6 5 6 6 5
3 4 3 4 #

The score for No. 13 consists of three systems. The first system contains four staves: three treble clefs and one bass clef, all in B-flat major. The second system contains a grand staff and a piano accompaniment. The piano accompaniment features block chords in the right hand and a simple bass line in the left hand.

No. 14

James Kent, 1740

6 6—5 6 5
4 3

The score for No. 14 consists of three systems. The first system contains four staves: three treble clefs and one bass clef, all in D major. The second system contains a grand staff and a piano accompaniment. The piano accompaniment features block chords in the right hand and a simple bass line in the left hand.

Minor

6 # 6—5 6 5
4 #

The score for No. 14 Minor consists of three systems. The first system contains four staves: three treble clefs and one bass clef, all in D minor. The second system contains a grand staff and a piano accompaniment. The piano accompaniment features block chords in the right hand and a simple bass line in the left hand.

No. 15

Dr W. Hayes, 1740

8 7 6 4 3
6 5

Minor

8 7 6 # 4 #
6 5 #

No. 16

Dr W. Hayes

6 8 7 4 3 — 6 6 6 5
4 3

No. 17

Rev^d W. Felton, 1740 [Burial Chant]

6 5 / 6 6 5 4 3 / 4 3

No. 18

Rev^d W. Felton

— 6 6
4

6 7 6 6 5
4 3

No. 19

D^r Alcock, 1740

6
5

5-6 6 6 5 4 3

No. 20

D^r Nares, 1750

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

No. 21

D^r Dupuis, 1760

6 4 # 6 6 6 6 5
4 #

No. 22

D \grave{e} Dupuis

— — 66 6 5 6 6 5
3 4 4 3

No. 23

D \grave{e} Edmund Ayrton, 1760

7 6 4 3 4 3

No. 24

Richard Bellamy, 1760

6 6 6 5
4 3

No. 25

D \grave{e} Woodward, 1760

6 6 5 6 5
4 3

No. 26

D^r Philip Hayes, 1770

6 6 5 8—7 6 6 5
4 3 6—5 4 3

No. 27

Jonathan Battishill, 1770

6 6 6 5 6 7 7

No. 28

John Jones, 1770

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

No. 29

John Jones

6 6 6 6 5

No. 30

Hindle, 1780

8—7 6 5
 # — 4 3

No. 31

Isaac Pring, 1795

6 6 4 3 6 6 6 5
 4 3

No. 32

John Marsh Esq^r, 1800

6 8 7 — 6 6 6 5
 6 5 4 3

No. 33

W^m Russell, Mus.Bac., 1800

6 — 6 6

No. 34

D $\bar{1}$ Crotch

6 — 4 3

No. 35

D $\bar{1}$ Crotch

6 6 5 4 3
4 3

No. 36

D $\bar{1}$ Pring

6 8 7 4 3 6 6 5
4 3

Minor

6 8 7 4 6 6 5
4

No. 37

William Horsley Mus.Bac.

Minor

— 5—6 6 5 6 6 6 6 8 7
3—4 4 3 ♯ 4 5

— 5—6 6 5 6 6 6 6 8 7
3—4 4 3 ♯ 4 5

No. 38

Arthur T. Corfe

Minor

6 6 6 6 6 5
4 3

6 6 6 # 6 6 5
4 #

No. 39

Thomas Bennett

— 6 6 6 5 6 5
5 4 3

Minor

— 6 # 6 6 5 6 5
5 4 #

No. 40

Thomas Bennett

— 6 6 4 3 6 4 6 7 7
2

No. 41

Rev'd J. Pears

— 7 # 7 6 5
4 3

No. 42

Rev^d G.S. Dickson

No. 43

Rev^d 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

6 6 5 4 # 6 — 6 4

Major ----- to the above Chant. ----- added by William Marshall

6 6 5 4 # 6 # — 6 4 3

No. 47

(Said to be by) Thomas Rosingrave, 1720

Musical score for No. 47, featuring vocal lines and piano accompaniment. The score is in G minor (one flat) and 3/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and a grand staff for piano accompaniment. The piano part includes a figured bass line with the following figures: 6 6 4 # 6 5 6 6— 4 3 6 6 5 4 3 6 7 # 4 #.

No. 48

D^r Boyce, 1730

Musical score for No. 48, featuring vocal lines and piano accompaniment. The score is in G minor (one flat) and 3/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and a grand staff for piano accompaniment. The piano part includes a figured bass line with the following figures: 6 6— 6 5 4 # 6 b7 — 6— 4 3 3 3.

No. 49

D^r Boyce

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

No. 50

D^r Alcock, 1730

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

No. 51

John Robinson, 1740

6 6 4 6 6 6 6 4 3

No. 52

From Händel's Athaliah

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

No. 53

Flintoft, 1760

6 6
4 5
2

7 6 # 6 7 4 #

No. 54

D. Cooke, 1760

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

No. 55

Dr Cooke

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

No. 56

Dr Cooke

6 8 7 4 6 6 6 8 7 # 5 6 6—4 #
2 3 4+

No. 57

Rev^d P. Henley, 1760

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

No. 58

Richard Langdon, 1760

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

No. 61

D^r Dupuis

5 6 6— 6 5 6 6 6 9 8 6 5
3 4 5 b5 4 3

No. 62

D^r Dupuis

— 6 6 6 6 5 — 6 6 9 8 6 5
4 # 6 4 #

No. 63

(said to be by) D^r Dupuis , 1760

Musical score for No. 63, featuring three vocal staves and a piano accompaniment. The score is in G major (one sharp) and 3/4 time. The piano part includes a figured bass line with the following figures: 6 6 6 6 5 6 6 6 7 6 6 5 4 3 6 6 6 6 5 4 3. A sharp sign (#) is placed above the 10th measure of the piano part.

No. 64

Lord Mornington, 1770

Musical score for No. 64, featuring three vocal staves and a piano accompaniment. The score is in G major (one sharp) and 3/4 time. The piano part includes a figured bass line with the following figures: 8 7 6 6 6 6 6 6 6 6 5 6 5 4 3.

No. 65

Thomas Norris, Mus.Bac., 1770

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

No. 66

Jonathan Battishill, 1770

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

No. 67

Jonathan Battishill

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

No. 68

Rev^d Mr Gregory

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

No. 71

Thomas Ebdon

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

No. 72

John Calah, 1780

Unison 6 6 6 5 Unison 6 7 —
 4 3

Unison Unison

No. 75

D \sharp Randall, 1780

6 6 4 # 6 6 6 5 6 4 3

No. 76

D \sharp Randall

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

No. 77

Soaper

Musical score for No. 77, "Soaper". The score is written for four staves: three single staves (treble, alto, and bass clefs) and a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The piece consists of 12 measures. Fingerings are indicated by numbers 1-5 and 'x' for natural harmonics. The grand staff accompaniment features chords and moving lines in both hands.

Fingerings for the first three staves:

Staff 1: 6, 6 6 6 5 x, 4 x, 6, 4 3 6 5, 6 5

Staff 2: 2, 4 3

No. 78

Rev'd Dr Speare

Musical score for No. 78, "Rev'd Dr Speare". The score is written for four staves: three single staves (treble, alto, and bass clefs) and a grand staff (treble and bass clefs). The key signature is two flats (Bb, Eb). The piece consists of 12 measures. Fingerings are indicated by numbers 1-8. The grand staff accompaniment features chords and moving lines in both hands.

Fingerings for the first three staves:

Staff 1: 6 8 7, 6, 6 5 6, 6 5, 6, 5 6 4 3, 6, 5 6 6, 8 7

Staff 2: 4 3, 3 4

No. 79

Major Lemon



Musical score for No. 79, 'Major Lemon'. The score consists of a vocal line with treble clef and a piano accompaniment with grand staff. The key signature is two sharps (F# and C#) and the time signature is 3/4. The score is divided into four measures. The piano accompaniment includes fingerings: 6, 6 4 3 6, 6 5, 6, 10 9 8 7 6 5, and 8 7 6 5 4 3.

No. 80

Major Lemon



Musical score for No. 80, 'Major Lemon'. The score consists of a vocal line with treble clef and a piano accompaniment with grand staff. The key signature is two sharps (F# and C#) and the time signature is 3/4. The score is divided into four measures. The piano accompaniment includes fingerings: 7, 6 7 6, 6, 6—5 8 7, and 6 5, 4 3.

No. 81

D^r Beckwith, 1790

Unison

6 4 7
5 3

Unison

No. 82

D^r Beckwith

Unison

Unison 6 — 6 5
4 3

Unison

Unison

No. 83

William Jackson, 1790

No. 84

William Jackson

*)

Unison

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

Unison

*) In the original apparently a sharp has been erased in bar 6

No. 85

Rev'd R. P. Goodenough, 1800

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

No. 86

Rev'd R. P. Goodenough

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

No. 87

Revd R. P. Goodenough

Musical score for No. 87, featuring vocal staves and piano accompaniment. The score includes guitar chords: 6 6 6 7 6 6 6 4, 6, 6 8 7 4 3, 6 5.

No. 88

Revd R. P. Goodenough

Musical score for No. 88, featuring vocal staves and piano accompaniment. The score includes unison markings: Unison, # 4 #, Unison, 6 5 6 7, 5 4 5, 3.

No. 89

Revd R. P. Goodenough

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

No. 90

Cambridge Chant

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

No. 91

Isaac Pring, 1795

6 5
4 3

6

4 6 —

6 6 6 6 7

6 6 6 5 6

4 3

No. 92

William Gray

8 7 4 3

6

3 4 6

6 —

— 6

6 — 5

6 5
4 3

No. 93

Robert Cooke, 1800

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

No. 94

* John Davy, 1800

6 4 6 7 6 6— # 6 4 6 7 6 6 5
2 2 4 6 7 6 6 5
4 3

No. 95

John Davy

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

No. 96

William Russell, Mus. Bac. 1800

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

No. 97

William Russell

Musical score for No. 97 by William Russell, in a major key (one sharp). The score consists of five systems. The first four systems are for a four-part vocal or instrumental ensemble (Soprano, Alto, Tenor, Bass). The fifth system is for a piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady bass line and a treble part with chords and melodic fragments. Below the first four systems, there are guitar fingering numbers: 6 7, 4 6 6, 6 5, 6, 4 6 8 7 6 5, and 2 4 3 6 5 4 3.

Minor

Musical score for No. 97 by William Russell, in a minor key (two flats). The score consists of five systems. The first four systems are for a four-part vocal or instrumental ensemble (Soprano, Alto, Tenor, Bass). The fifth system is for a piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady bass line and a treble part with chords and melodic fragments. Below the first four systems, there are guitar fingering numbers: 6 7 #, 4+ 6 6, 6 5, 6 #, 4+ 6 8 7 6 5, and # 2 4 # 2 6 5 4 #.

No. 98

William Russell

Musical score for No. 98 by William Russell, major key. The score consists of five systems. The first system contains four staves: three treble clefs and one bass clef. The second system contains four staves with guitar fingering numbers: 6, 6, 6, 6, 8 7 6 5, 7, 6, 6 9 8 6 5, 4, 6 4 3, 3. The third system contains a grand staff (treble and bass clefs) with piano accompaniment. The fourth system contains four staves with guitar fingering numbers: 6, 6, 6, 6, 8 7 6 5, 7, 6, 6 9 8 6 5, 4, 6 4 3, 3. The fifth system contains a grand staff with piano accompaniment.

Minor

Musical score for No. 98 by William Russell, minor key. The score consists of five systems. The first system contains four staves: three treble clefs and one bass clef. The second system contains four staves with guitar fingering numbers: 6, 6, 6, 6, 8 7 6 5, 7, 6, 6 9 8 6 5, 4, 6 4 3, 3. The third system contains a grand staff (treble and bass clefs) with piano accompaniment. The fourth system contains four staves with guitar fingering numbers: 6, 6, 6, 6, 8 7 6 5, 7, 6, 6 9 8 6 5, 4, 6 4 3, 3. The fifth system contains a grand staff with piano accompaniment.

No. 99

D \sharp Crotch

6 5 6 6 6 6 5 6 6 6

No. 100

D \sharp Crotch

6 5 4 # 6 7 6 7 6

No. 101

D \sharp Crotch

6 7 6 6 6 6 7 6 4 6 6 6 7
2 4

No. 102

D \sharp Crotch

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

* First note Bass part changed to F instead of D; apparently a mistake in the original.

No. 105

D $\bar{1}$ Crotch

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

No. 106

D $\bar{1}$ Crotch

6 6 6 6 8 6 6 6 8 6 6 4 #
4 6b 6 8 4 #

No. 107

D $\bar{1}$ Crotch

6 6 5 4 3 6 6 5 5—6 \flat 6 6 7 5 6 6 7
4 # 4

No. 108

D $\bar{1}$ Crotch

6 6 6 6 5 6 6 5 6 \times 6 6 5
4 3 4 #

No. 109

D $\bar{1}$ Chard

Unison α 8 7 6 5 6 6 8 7 6 5
6 5 4 # 6 5 4 3

No. 110

D $\bar{1}$ Chard

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

No. 111

D $\bar{1}$ Chard

Unison 6 6 x Unison 7 — 6 6 5 4 3

No. 112

D $\bar{1}$ Chard

Unison 6 x 4+ 6 x 9 8 6 5 Unison x 6 6 # 6 # 2 4 7 6 4 # 5

No. 113 absent in the original

No. 114

Thomas Attwood

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

Minor

6 6 7 # 6 4 # # 6 6 6 6 6 6 6 8 7
#5 4# 4+ 3 4 4+ 6 5 #-

No. 115

Thomas Attwood

6 6 6 6 6 6 6 6 # 6 4 3 6-- 6 5
 4 4 4 4 5 5 4 3 4 3
 3 3

No. 116

John Marsh Esq^r

7 6 *) 6 7 7 7 b7 6 6 5 6 6
 4 4 3 4

*) In the original 6

No. 117

John Marsh Esq^r

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

No. 118

John Marsh Esq^r

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

No. 119

John Marsh Esq^r

6 5 6 6 6 8 7
6 5 — 6 6 6 5
4 3

Minor

6 5 6 # 6 6 8 7 #
6 5 — 6 6 # 6 5
4 #

No. 120

William Marsh Esq^r

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

No. 121

Rev^d J.E. Beckwith

6 8 7 4 3 6 6 6 6 8 7 4 3 5-6 6 6 6 5 / 3-4+ 4 3

No. 122

Rev^d G. Heathcote

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

No. 123

Rev^d G. Heathcote

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

No. 124

Rev^d G. Heathcote

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

No. 125

William Mutlow

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

No. 126

D \sharp Kemp

6 6 6 6 Unison 6—5 6 6 6 5
4 3

No. 127

D \sharp Pring

Ped.

No. 128

D \flat Pring

Musical score for No. 128, D \flat Pring. The score is arranged for Violin I, Violin II, Viola, Cello/Double Bass, and Piano. The key signature is one flat (D \flat) and the time signature is 3/4. The score includes a piano accompaniment section at the bottom.

No. 129

Matthew Camidge

Musical score for No. 129, Matthew Camidge. The score is arranged for Violin I, Violin II, Viola, Cello/Double Bass, and Piano. The key signature is two sharps (F# and C#) and the time signature is 3/4. The score includes a piano accompaniment section at the bottom.

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

No. 130

Matthew Camidge

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

No. 131

William Woodcock, Mus. Bac.

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

No. 132

Dr Carnaby

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

No. 133

Walter Vicary, Mus. Bac.

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

No. 134

Arthur Corfe

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

No. 135

Arthur Corfe

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

No. 136

Rev^d W. Lisle Bowles

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

No. 137

Samuel Spofforth

3 6 6 — 6 6 6-3 6 6 9 8 6 5
4 4 4 4 3
3 3 3

No. 138

John Pratt

Musical score for No. 138 by John Pratt, major key. The score consists of four staves: three for the vocal line (Soprano, Alto, Tenor) and one for the piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The score includes a guitar fingering line with the following sequence: 8 7, 6 6 6 (with 4 and 3 below), 6 7, 6 6 3 4 6 5 (with 4 and 3 below).

Minor

Musical score for No. 138 by John Pratt, minor key. The score consists of four staves: three for the vocal line (Soprano, Alto, Tenor) and one for the piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The key signature has two sharps (F#, C#). The score includes a guitar fingering line with the following sequence: 8 7 (with # below), #, 6 6 6 (with # below), # #, 6 7 (with # below), 6 6 3 4 6 5 (with # below).

No. 139

John Pratt

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

No. 140

John Pratt

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

No. 141

Rev^d G.M. Slatter

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

No. 142

William Cross, Mus. Bac.

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

No. 143

William Cross, Mus. Bac.

5
4
2

6 7 7 4 3

6 8 7 5 6
4 3

6 6 5
5 4

No. 144

Hon. J. Spencer

6 6

6 6 6 4 #

6 6

6-8 6 5
3 4 3

No. 145

Rev^d W.W. Holland

6 6 6 6 6 — 6 6 6 6 5
4 3

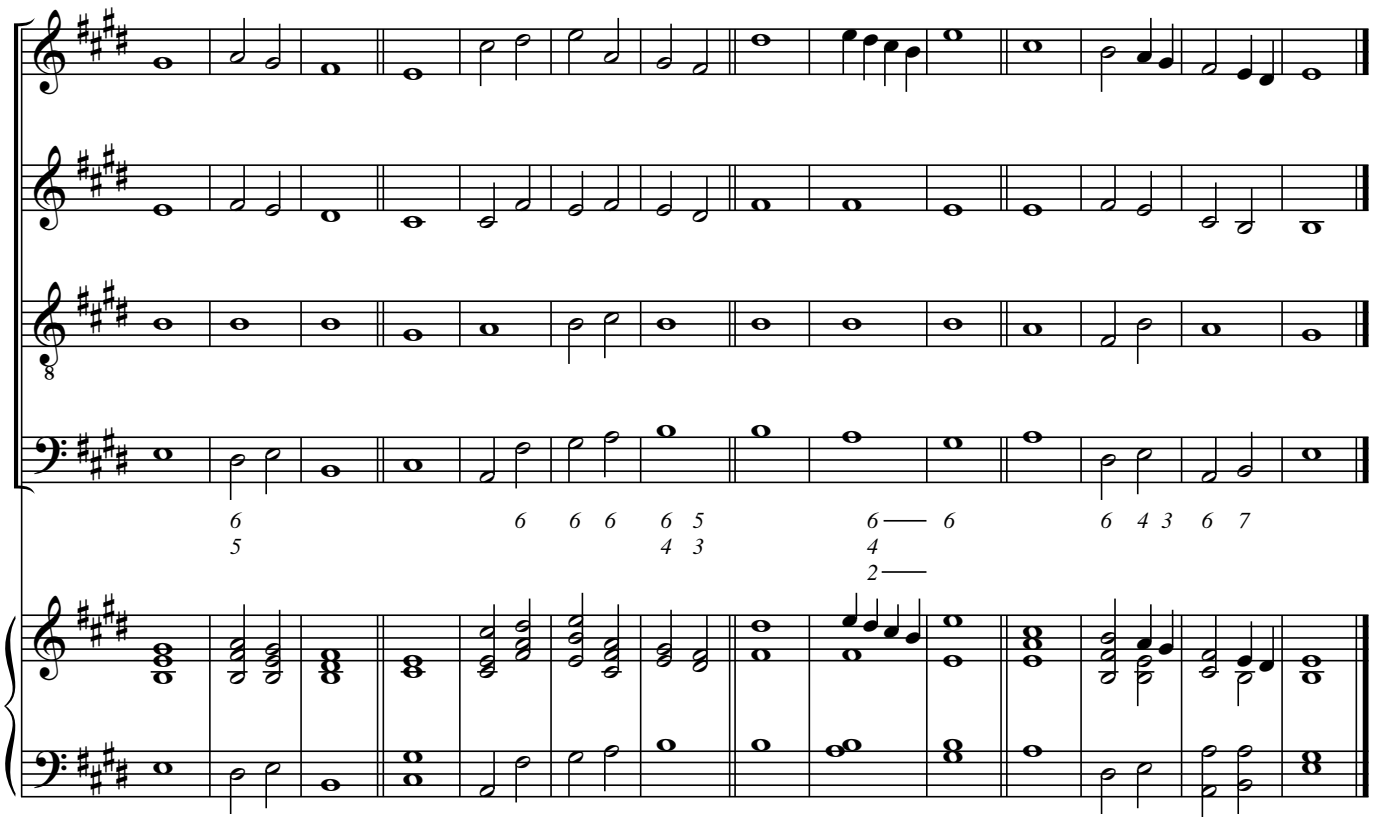
No. 146

Rev^d W.W. Holland

6 5 4 6 6—5 6 6 6 6 4 6 7 6 6 5
2 4 3

No. 147

York Chant



Musical score for York Chant, No. 147. The score is written for voice and piano. It consists of five systems of staves. The first four systems are for voice (Soprano, Alto, Tenor, Bass) and the fifth system is for piano. The key signature is A major (two sharps) and the time signature is 4/4. The piano accompaniment features chords and arpeggiated patterns. Below the bass staff, there are fingering numbers for the voice parts: 6 , 5 , 6 , 6 , 6 , 6 , 5 , 4 , 3 , 6 , 6 , 6 , 4 , 3 , 6 , 7 .

No. 148

Thomas Bennett



Musical score for Thomas Bennett, No. 148. The score is written for voice and piano. It consists of five systems of staves. The first four systems are for voice (Soprano, Alto, Tenor, Bass) and the fifth system is for piano. The key signature is A major (two sharps) and the time signature is 4/4. The piano accompaniment features chords and arpeggiated patterns. Below the bass staff, there are fingering numbers for the voice parts: 6 , 6 , 6 , 6 , 6 , 6 , 6 , 4 , 6 , 5 — 6 , 8 , 7 , 4 , 3 , 5 , 2 , 6 , 5 .

No. 149

Thomas Bennett

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

No. 150

John Jolly

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

No. 151

Christopher Teesdale Esq^l

6 5
4 3

6 6 5

6 6 5

7 — 6

6 6 5

6 5

4 3

Minor

6 5
4 #

6 6 5

6 6 5

7 — 6

6 6 5

6 5

4 #

No. 152

Henry Raper Esq^t

6 5 4 6 6 5 6—5 6 b5 10—9 6 6 6 5
4 4 8—7 4 3

No. 153

Hezekiah West

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

No. 154

Hezekia West

6 8 6 6 6 — 6 5 6 6 6 5
4 4 4 3 4 3 b5 6 4 3
3

No. 155

Hezekia West

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

No. 156

Hezekia West

6 — 6 6 6 6 7 — 6 5 4 3 6 — 6 6 — 6 7 4+ 3 — 4 5 2 3

No. 157

Hezekia West

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

No. 158

John Goss

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

No. 159

John Goss

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

No. 160

Edward Dearle

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

No. 161

Edward Dearle

4 3 6-5 6 4 # 4 3 6-5 4 3 6 6 6 5
4 3

No. 162

Edward Dearle

Musical score for No. 162 by Edward Dearle. The score is in G major and 2/4 time. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. Below the vocal line, there are four measures of guitar-style fret numbers:
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 6 4 4 3

No. 163

William Patten

Musical score for No. 163 by William Patten. The score is in B-flat major and 2/4 time. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. Below the vocal line, there are four measures of guitar-style fret numbers:
6 6 7 6 6 5 6 6 6 6 4 6 6 6 6 5
5 2 4 3

No. 164

William Patten

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

No. 165

Samuel Mathews, Mus: Bac:

9 5 6 4+ 6 7 6 4 3 9 5 6 7 6 6 7
4 3 4 2 4 3 4 3 4 4 5
3 3 3 3 3

No. 166

Samuel Mathews, M.B.

Musical score for No. 166 by Samuel Mathews, M.B. The score is in G major (one sharp) and 3/4 time. It consists of four staves: three for a vocal line and one for piano accompaniment. The piano part features a steady accompaniment with chords and moving lines in both hands. Below the first two vocal staves, there are fingerings: 6 8 7, 6 6, 6 6 5, and 7 5 6 6 7. Below the second vocal staff, there are additional fingerings: 5 4 # and 4 3.

No. 167

Highmore Skeats Junr

Musical score for No. 167 by Highmore Skeats Junr. The score is in B-flat major (two flats) and 3/4 time. It consists of four staves: three for a vocal line and one for piano accompaniment. The piano part features a steady accompaniment with chords and moving lines in both hands. Below the first two vocal staves, there are fingerings: 6 5, 6 6, 6 6, and 6 5. Below the second vocal staff, there are additional fingerings: 4 3.

No. 168

Richard Turle

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

No. 169

Samuel Sebastian Wesley

♮ # 6 7 6 # 6 8 7 6 6 6 6 7
5 5 4 5
3

No. 170

Thomas Hill

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

No. 171

Rev^d C.H. Townsend

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

No. 172

Rev^d John Radcliffe

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

Minor

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

* in the original 6-4 is manually corrected to 6-4+

No. 173

Rev^d John Walker

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

This musical score is for a piece in D major. It consists of six staves: four for the vocal line (treble and bass clefs) and two for the piano accompaniment (grand staff). The piece is in 4/4 time. The first four staves contain the melody and its accompaniment. The fifth and sixth staves contain the piano accompaniment. The piece concludes with a double bar line.

Minor

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

This musical score is for the minor version of No. 173, in D minor. It follows the same six-staff structure as the major version. The key signature changes to two flats (B-flat and F). The melody and accompaniment are adapted to the minor mode, with the same rhythmic patterns. The piece concludes with a double bar line.

No. 174

Rev^d G. Moberly

3-3 6-- 6 6 6 6 4 3 3-3 6-- 6 4 6 4 3 7 9 8 7
 3 3 4 5 3 3 4 2
 $\flat 3$ $\flat 3$

No. 175

Rev^d H.A. Woodgate

6 6 6 6 6 6 6 8 7 4 3 6 7 6 6 7 4 3
 4 4 4 5 3
 $\flat 4$ $\flat 5$

No. 176

Rev^d W. Jacobs

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

No. 177

Rev^d J. Lupton

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

No. 178

Rev^d J. Lupton

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

No. 179

Rev^d P. Maurice (Per recte et retro)

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

No. 180

Rev^d P. Maurice

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

No. 181

Rev^d P. Maurice

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

No. 182

Rev^d G.S. Dickson

Fingerings for the first three systems:

System 1: $6 \ 6-5$, $6-5$, $4 \ 6 \ 9 \ 8 \ 6 \ 5$, $6 \ 6-5$, $6-5$, $6 \ 6 \ 5$

System 2: 4 , 2 , $7 \ 6 \ 4 \ 3$, 4 , $4 \ 3$

System 3: 2

No. 183

Rev^d Frederick Aston

Fingerings and 'Unison' markings for the first three systems:

System 1: Unison, $6 \ 6 --$, $6 \ 5$, Unison, $6 \ 6 \ 6-$, $6 \ 5$

System 2: $3 \ 3 \ 4 \ \#$, 4 , $4 \ 3$

System 3: 3

No. 184

C.W. Page Esq^r

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

No. 185

R.W. Goodenough Esq^r

6 x 4 6 6 2 6 x — 7 6 4 3 7 7 5 4 3 2

No. 186

Uvedale Price Esq^r

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

No. 187

Miss M.H. Wall *

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

No. 188

Miss Humberston

Musical score for "Miss Humberston" in G major. The score consists of five systems. The first system contains the vocal line and the first two systems of the piano accompaniment. The second system contains the second system of the piano accompaniment. The third system contains the third system of the piano accompaniment. The fourth system contains the fourth system of the piano accompaniment. The fifth system contains the fifth system of the piano accompaniment. The piano accompaniment features a steady bass line with chords in the right hand.

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

Minor

Musical score for "Minor" in G minor. The score consists of five systems. The first system contains the vocal line and the first two systems of the piano accompaniment. The second system contains the second system of the piano accompaniment. The third system contains the third system of the piano accompaniment. The fourth system contains the fourth system of the piano accompaniment. The fifth system contains the fifth system of the piano accompaniment. The piano accompaniment features a steady bass line with chords in the right hand.

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

No. 189

James Archer

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

No. 190

James Archer

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

No. 191

Alfred Bennett, Mus:Bac:

Unison

Unison

Unison

Unison

No. 192

Alfred Bennett, *M.B.*

6 6 6 6 5 — 6 4 7 4 — 6 6 8 7 4 3

4 4 4 4 3 4 2 — 5

3 3 3

No. 193

Alfred Bennett

6 7 # — 6 5 — 4 3 6 7 # 5-6 7-6 6 5 9 8 3-4 # 4 # b7 3 4

No. 194

Alfred Bennett

6 6 4 2 x 4 2 6 8-7 6-5 6 6 b5 7 # 5 6 6 5 4 3

No. 195

Alfred Bennett

9 5 6 6 10 9 8 7 3 3 3 9 5 6 6 9 8 4 3 6 5⁷ 4 3
 4 3 4 5 8 7 6 5 4 3 4 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
 4 6 5
 3

No. 197

Alfred Bennet

6 6 7 6 6 5 6 4 6—6 6 7
4 # 2 3—4 4 4 5
3

No. 198

Alfred Bennet

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

No. 199

Alfred Bennett

Musical score for No. 199 by Alfred Bennett, major key. The score consists of five systems. The first system contains four staves: three single-line staves (treble, alto, and bass clefs) and one grand staff (treble and bass clefs). The second system contains a single-line staff with a treble clef and a bass clef, with a guitar fingering diagram below it. The third system contains a grand staff. The fourth system contains a grand staff. The fifth system contains a grand staff. The guitar fingering diagram is as follows:

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

Minor

Musical score for No. 199 by Alfred Bennett, minor key. The score consists of five systems. The first system contains four staves: three single-line staves (treble, alto, and bass clefs) and one grand staff (treble and bass clefs). The second system contains a single-line staff with a treble clef and a bass clef. The third system contains a single-line staff with a treble clef and a bass clef. The fourth system contains a single-line staff with a treble clef and a bass clef. The fifth system contains a grand staff. The score is in a minor key, indicated by the key signature (one flat).

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 4 3 4 2 4 3

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 4 3 4+ 4 # 2

No. 201

William Marshall. Mus: Bac:

No. 202

William Marshall. M.B.

No. 203

William Marshall

4 6 6 5 6—5 4 6 6 7
2 2 b 4 4 2 4 5
3

No. 204

William Marshall

Unison 6 6 6 6 5 6 6 6 6 6 4 3 4 3
4 4 4 3 * 4 4 3
3 3

Unison

* figured bass in bar 9, second half should be 6 (D-sharp in Alto) instead of 6 as in the original.

No. 205

William Marshall

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

No. 206

William Marshall

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

No. 207

William Marshall

6 6 \flat 6 6 6 7 4 3 6 6 \flat 7 \sharp 6 6 5 4 3
 4 — 4 2 3 4 — 4 3

No. 208

William Marshall

6 7 6 — 6 5 6 6 5 4 3 7 7 6 6 — 6 5 6 — 5 \flat 6 5
 4 3 3 4 4 7 4 3 4 3 4 3

Appendix

No. 209

William Jackson

5 6 7 8 7 8 5 6 7 6 6

2 4 4 3 4 3 2 4 5

2 2

No. 210

William Jackson

6 6 4 6 6 6 7 4 6 6 6 6 7

4 2 6 4 3 2 4 4 b5 5

3 3

No. 211

William Jackson

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

Minor

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

No. 218

Dr Cooke

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

No. 219

Edward Dearle

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

No. 220

Field

Musical score for No. 220, titled "Field". The score is written for guitar and piano. It consists of five systems of staves. The first four systems are for guitar: the first three are treble clef and the fourth is bass clef. The fifth system is for piano, with a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The guitar part includes a sequence of fret numbers: 6 8 3 4, 6 5 6 6 6, 6 6, 7 6 6 6 6 7, and 5 5.

No. 221

Woolaston

Musical score for No. 221, titled "Woolaston". The score is written for guitar and piano. It consists of five systems of staves. The first four systems are for guitar: the first three are treble clef and the fourth is bass clef. The fifth system is for piano, with a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The guitar part includes a sequence of fret numbers: 6 8 7 6 5, 4+ 6 8 6 6 6 5 6 6 6, 7 6 7 6-5 9 8, 2 4 3 5, and 5 4-3 7 3 4.

No. 222

Revd R.P. Goodenough

Musical score for No. 222, Revd R.P. Goodenough. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is one sharp (F#) and the time signature is common time (C). The piano accompaniment features a steady bass line and chords in the right hand. Below the piano staff, there are guitar-style fingering numbers: 6, 6, 4 #, — 6, 6, 5 6 6 7 6, 3 4.

No. 223

Revd W. Jacobs

Musical score for No. 223, Revd W. Jacobs. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano accompaniment features a steady bass line and chords in the right hand. Below the piano staff, there are guitar-style fingering numbers: 6 6 4 6 4 6 6 6 6 4 3 4 6 6 6 6 6 5 4 3, 4 2 2 5 3 4+ 2, 4 3.

No. 224

D^r Turner

6 6 6- 4 3

No. 225

D^r Greene

6 4 3

No. 226

D^r Aldrich

6 6 5 6 4 3

No. 227

Joseph Corfe

6 6 3 6 5 6 5 4 3

No. 228

Arranged from Beethoven by John Goss

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

No. 229

Arranged from "By the waters of Babylon" --- D \grave{e} Boyce

6 6 6 6 6 7 4 3
3

