

THE
COMPLETE PSALMODIST:
OR THE
ORGANIST'S PARISH-CLERK'S,
AND
PSALM-SINGER'S COMPANION.

CONTAINING

- I. A new and complete Introduction to Psalmody, and musical Dictionary.
 - II. Five and Thirty capital ANTHEMS, composed of SOLOS, FUGUES, and CHORUSSES, after the Cathedral Manner.
 - III. A complete Set of grave and solemn PSALM TUNES, both ancient and modern: containing near one Hundred different TUNES, properly adapted to the most sublime Portions of the PSALMS, being proper for Parish-Clerks, and useful to country Congregations.
 - IV. A Set of DIVINE HYMNS, suited to the Feasts and Fasts of the Church of England, with several excellent CANONS of three and four Parts in one.
- The whole set in SCORE, for one, two, three, four and five VOICES, with the Basses figured for the ORGAN; principally designed for the Use of COUNTRY CHOIRS.

The SEVENTH EDITION, with large and new ADDITIONS.

By JOHN ARNOLD, Philo Musicæ.

All hallow'd Acts should be perform'd with Awe,
And Reverence of Body, Mind, and Heart:
We've Rules to pray; but those who never saw
Rules how to sing, how should they bear a Part?

T' avoid therefore a disagreeing Noise,
This will unite the Organ and the Voice.

L O N D O N;

Printed by G. Bigg, for J. Buckland, J. F. and C. Rivington, S. Crowder,
T. Longman, and B. Law, 1779.

[Price Four Shillings and Six Pence.]

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COMPLAINTS

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T H E

P R E F A C E.

SINGING of Psalms is so fit a Part of Divine Service, so natural an Expression of our Joy, and serves to so many noble Ends, that it comes recommended to us by the Practice of all Nations, seems to be as ancient as Public Worship, and has had the good Fortune to be approved of by all Parties of what Denomination soever; and therefore the Psalmist directs his Precept, not to any peculiar Church of GOD, but to all Lands, to serve the Lord with Gladness, and to come before his Presence with a Song.

Therefore the Design of this Undertaking is to better and improve this excellent and useful Part of our Service, to keep up an Uniformity in our Parish Churches, and bring them as much as may be to imitate their Mother Churches, the Cathedrals; so that all the Tunes in this Work are composed as near as can be after the Cathedral Manner, and so well adapted to the Compass of the several Voices, that all who are capable of Harmony, may join in this heavenly Chorus, and “Young Men and Maidens, old Men and Children, may praise the Name of the Lord; Psalm CXLVIII. Ver. 12.” This will be a Means to add to the Church daily, and also make us glad to go into the House of the Lord; it will ravish our Hearts with the Harmony of God’s Love and Goodness, whilst our Voices are joined in his Praises; that, having perfectly learned our Parts here, we may at last come to join with the Heavenly Chorus, and sing Hallelujahs to all Eternity:

In Order, to which End I have here presented you first with a complete and concise Introduction to Psalmody and musical Dictionary, and have selected five and thirty choice and capital Anthems, all set in Score, the greatest Part of them being composed by some of the most eminent Doctors and Masters of Music, Organists to several of our Cathedrals, at which Places they are now frequently performed; also by several other principal Choirs in England, and have collected near one Hundred of the very best Psalm Tunes, both ancient and modern; which I have properly adapted to the most sublime Portions of the Psalms; to which I have added a Set of Divine Hymns, suited to the Feasts and Fasts of the Church of England; with several excellent Canons of three and four Parts in one; proper to be sung after divine Service, whilst the Congregation is going out of Church, in lieu of a full Organ Voluntary, which is always performed in those Churches that are furnished with an Organ, to play the Congregation out, as it is styled.

In this Edition, I have in the following Anthems and Psalm Tunes set the three upper Parts in the G Cliff, as I find it more eligible for country Choirs than the C Cliff; and since of late Years several Kinds of musical treble Instruments have been introduced into many country Churches, to accompany the Voices, as Violins, Hautboys, Clarinets, Vauxhumanes, &c. which Cliff is also much more suitable to those Instruments, and have placed the Tenor, which has the principal Air, and is designed for the leading Part, next the Bass, which also renders it much more convenient for Performers on the Organ, &c. and have also figured the Basses for the Organ, which, I flatter myself will make the whole Work of great Use to Organists, as well Parish Clerks as all Teachers and Scholars, and all other Lovers and Practicers of Divine Music whatever, and be the completest of the Kind and Price ever published.

I am not so vain as to flatter myself that this Collection is completely perfect: notwithstanding upon a judicious Probation, considering the largeness of the Undertaking, I hope the Errata will be found but small, having been careful to have it as correct as in my Power.

Every Man is pleased with his own Conceptions, but it is an impossibility for any Author to deliver that which will please all; but, since so large a Number as Two Thousand Copies of this Work is printed, each Edition, will, I presume, thoroughly evince the Usefulness thereof; and by the great Improvements and Additions which I have now made, I hope this Edition will be as candidly received as the former, and, if by what I now offer to the Public, continues to be instrumental, in propagating the Knowledge of this most excellent Art, of which I profess myself a very great Lover, it will give me ample Satisfaction, and with a secret Complaisance of Mind, I shall reflect on what I have done, to advance the Praise and Glory of that God, who is the Author of Harmony.



Let ev'ry Church give God what Churches owe,
Sending up Hallelujahs from below.

Great Warley, Essex,
July 19th 1779.

J. A.


A New INTRODUCTION to P S A L M O D Y.

The GAMUT, or SCALE of MUSIC.

<i>G solreut</i> in Alt		<i>Sol</i>	
<i>F faut</i>	_____	<i>Fa</i>	} Treble.
<i>E la</i>	_____	<i>La</i>	
<i>D lasol</i>	_____	<i>Sol</i>	
<i>C solfa</i>	_____	<i>Fa</i>	
<i>B fabemi</i>	_____	<i>Mi</i>	
<i>A lamire</i>	_____	<i>La</i>	} Counter-Tenor.
<i>G solreut</i>	 <i>Cliff</i> _____	<i>Sol</i>	
<i>F faut</i>	_____	<i>Fa</i>	
<i>E lami</i>	_____	<i>La</i>	
<i>D solre</i>	_____	<i>Sol</i>	
<i>C solfaut</i>	 <i>Cliff</i> _____	<i>Fa</i>	} Bass.
<i>B fabemi</i>	_____	<i>Mi</i>	
<i>A lamire</i>	_____	<i>La</i>	
<i>G solreut</i>	_____	<i>Sol</i>	
<i>F faut</i>	 <i>Cliff</i> _____	<i>Fa</i>	
<i>E lami</i>	_____	<i>La</i>	
<i>D solre</i>	_____	<i>Sol</i>	} Tenor.
<i>C faut</i>	_____	<i>Fa</i>	
<i>B Mi</i>	_____	<i>Mi</i>	
<i>A re</i>	_____	<i>La</i>	
<i>G amut</i>	_____	<i>Sol</i>	
<i>FF faut</i>	_____	<i>Fa</i>	

THE Gamut is the Ground of all Music, whether Vocal or Instrumental; and was composed, says Dr. Croxall, by Guido Aretinus, an Italian Abbot, about the year 960, out of a Sapphic Hymn of Paulus Diaconus, viz.

Ut-queant laxis Re-sonare fibris
Mi-ra gestorum Fa-muli tuorum,
Sol-ve polutis La-biis reatum.

In the foregoing Scale are these three Characters, viz.  which must be understood as the three Signal Cliff's. The first of which is peculiar

peculiar to the Bass, and is called the F-fault or F-Cliff, because the Letter F is placed on the same Line with it; and its proper Place is on the fourth Line from the Bottom as in the Scale.

The second is the C-fault or C-Cliff, because the Letter C is always on the same Line with it, in which is set the Tenor, Counter-Tenor, and other inward Parts in Music; it is placed on the fourth Line from the Bottom in the Tenors, and on the middle Line in the Counter-Tenors, for the better Conveniency of the higher Notes: But, let it be placed on any other Line, still that Line is C, and the Lines and Spaces, above and below, have their Keys shifted according to it.

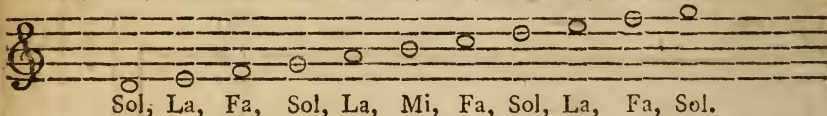
The third is the G-Solreut or G-Cliff, because the Letter is on the same Line with it; its constant Place is on the second Line, from the Bottom, in which is set the Treble, or the highest Part in Music.

N. B. They are called Cliffs, from Clavis, a Key; because they open to us the true Meaning of every Lesson; which being set down without one of these Cliffs, wou'd signify no more than a Parcel of Cyphers in Arithmetic, without a Figure before them.

But for the better Explanation of the Cliffs, I have here set them down in four Parts separately, as in the following Scale, which shews you how to name your Notes in any Part.

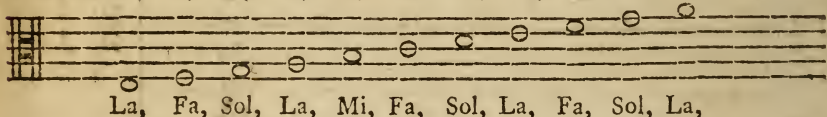
The GAMUT, divided into Four Parts.

Treble, D, E, F, G, A, B, C, D, E, F, G.



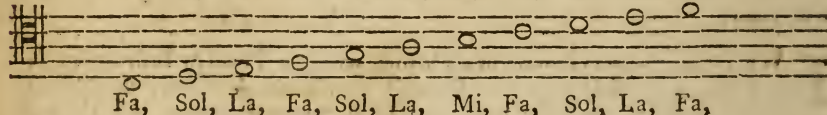
Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol.

Counter. E, F, G, A, B, C, D, E, F, G, A,



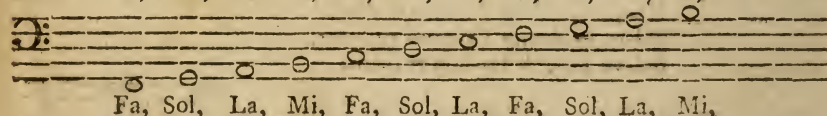
La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La,

Tenor. C, D, E, F, G, A, B, C, D, E, F,



Fa, Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa,

Bass. F, G, A, B, C, D, E, F, G, A, B,













Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La, Mi,

Thus stands the Scale in ev'ry Part,
Which must be learned off by Heart.

The first thing to be done, in order to the right Understanding of Psalmody, is to get the Keys (which are Seven in Number, viz. A, B, C, D, E, F, G,) perfectly by Heart upwards and downwards, as they stand on their Lines and Spaces in the Gamut or Scale of Music: which Keys are also express'd by Seven different Sounds, as they ascend, viz. from A to B, is a whole Tone; from B to C, is a Semi, or half, Tone; from C, to D, a whole Tone; from D to E, a whole Tone; from E to F, a Semitone; from F to G, a whole Tone; from G to A, a whole Tone, &c. with their Octaves which begin the same over again.

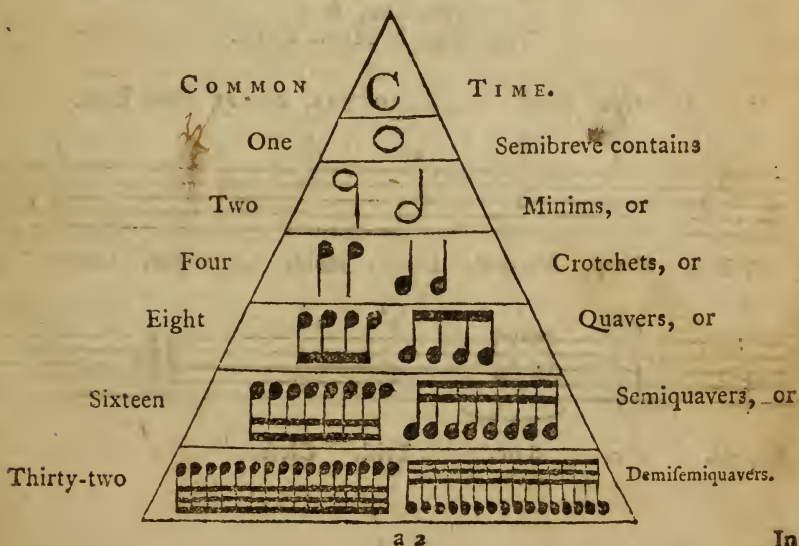
N. B. That all Notes that ascend above F, which is on the highest Line in the Treble, are called in Alt, as G, in Alt, &c. And all Notes that are below Gamut in the Bass, are called double as F F, double F, &c. but these last mentioned are chiefly for the Organ, Harpsichord, &c.

The Names and Measures of NOTES and their RESTS.

	Semibreve, 1 Bar	Minim, $\frac{1}{2}$	Crotchet, $\frac{1}{4}$	Quaver, $\frac{1}{8}$	Semiquaver, $\frac{1}{16}$	Demisemi- $\frac{1}{32}$
Notes.						
Rests.						

The Semibreve is called the Measure Note, and guideth all the Rest to a true Measure of Time. Rests are Notes of Silence, which signify that you must rest as long as you would be founding one of those Notes, which stand above them, and are likewise called by the same Names, as Semibreve Rest, Minim Rest, &c. But, for the better Explanation of the Length and Proportion of the Notes, now in Use, observe the following Scheme:

A Scale of NOTES and their PROPORTIONS.



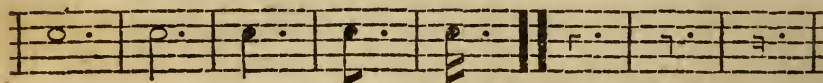
The INTRODUCTION.

In the foregoing Scale you see the Semibreve, or Measure Note, includes all other lesser Notes to its Measure in Proportion, it being set at the Top; so that one Minim is $\frac{1}{2}$ of a Semibreve; one Crotchet $\frac{1}{4}$; one Quaver $\frac{1}{8}$; one Semiquaver $\frac{1}{16}$; and one Demifemiquaver is but $\frac{1}{32}$ Part of a Semibreve.

An Example of POINTED NOTES and RESTS.

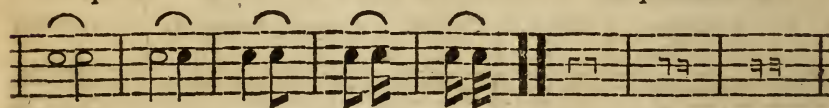
Pointed or Dotted Notes ;

Pointed or Dotted Rests.



Explained thus.

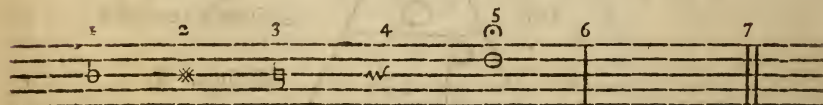
Explained thus.



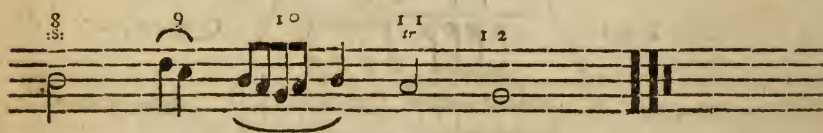
The Dot that is set on the right Side of these Notes is called the Point of Addition, which adds to the Sound of a Note half as much more as it was before; as you may see, in the above Example, that a pointed Semibreve contains a Semibreve and a Minim or three Minims, &c. and the same of pointed Rests.

Therefore, unless,
Notes, Time and Rests
Are perfect learn'd by Heart.
None ever can
With Pleasure, scan
True Time in Music's Art.

Of other Musical CHARACTERS, and of their Use.



A Flat. Sharp. Natural. Direct. Hold. Single Bar. Double Bar.



Repeat. Tie. Slur. Trill. Close.

The INTRODUCTION.

v

EXPLANATION.

1. A Flat causeth any Note it is set before (that riseth a whole Tone) to rise but half a Tone, that is, to flat or sink it half a Tone lower than it would be without it; and when it is placed at the beginning of a Tune, it alters both the Name and Sound of every Note upon the same Line or Space where it stands, through the whole Tune; it alters the Sound by making it half a Note lower than it was before, (unless contradicted by a Natural or Sharp) and is called Fa.

2. A Sharp is quite the reverse, or contrary to a Flat, its Use being to raise or sharp any Note it is set before, half a Tone higher; and when it is set at the Beginning of a Tune, it causes all those Notes on the same Line and Space where it stands, to be founded half a Tone higher through the whole Tune (unless contradicted by a Natural or a Flat.)

N. B. Flats and Sharps are also used to regulate the Mi, in the Transposition of the Keys, which I shall mention more fully hereafter; and as to their Effects in Relation to Sound, may easily be remembered, by these Rules, viz.

Under each Flat the half Note lies,
And o'er the Sharp the Half doth rise.

3. A Natural, so called because it serves to reduce any Note made either Flat or Sharp (by governing the Flats and Sharps at the Beginning of a Tune) to its primitive Sound, as it stands in the Gamut, or as it was before those Flats and Sharps were placed; the Use of the Natural is much more correct, than contradicting Flats by Sharps, or Sharps by Flats.

N. B. Flats or Sharps put before particular Notes in a Tune, serve only for all the succeeding Notes on the same Line or Space in the same Bar, and are called Accidentals; Naturals the same, that is one Bar only.

4. A Direct or Guide, when set at the End of the five Lines, when broke off by Narrowness of Paper, serves to shew what Key the first Note of the succeeding Line is placed.

5. A Hold, when set over a Note, that Note must be held somewhat longer than its common Measure.

6. A single Bar serves to divide the Time in Music into equal Portions, according to the Measure Note.

7. A double Bar, signifies the End of a Strain, as a Period does the End of a Sentence; but, in Anthems, Songs, and Instrumental Music, it denotes to sing or play the Strain twice over, before you proceed.

8. A

The INTRODUCTION.

8. A Repeat, when set over any Note, sheweth, that from the Note it is set over, to the double Bar next following, is to be repeated.

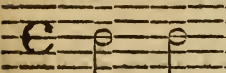
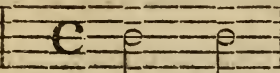
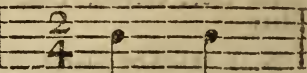
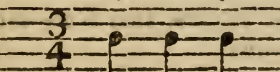
9. A Tye, when drawn over any two or more Notes, signifies, in Vocal Music, to sing so many Notes as it comprehends to one Syllable and with one Breath.

10. A Slur, in Vocal Music, signifies a graceful Slurring (or Running) of several Notes to one Word or Syllable, &c.

11. A Shake, called a Trill, commonly placed over those Notes which are to be shaken or graced.

12. A Close is three, four, or more Bars together, always placed after the last Note of a Piece of Music, which denotes a Conclusion of all Parts in a proper Key.

A Table of the several MOODS which are used in PSALMODY, and how to beat TIME in any of them.

Common Time.	Common Time.	French Time.
1. Adagio, very flow,	2. Allegro, very quick,	Generally quick.
1, 2, : 3, 4.	1, 2.	1, 2.
		
d. u.	d. u.	d. u.
Triple Time	Triple Time	Triple Time.
1, 2, : 3.	Three to four	Three to Eight.
1, 2, : 3.	1, 2 : 3.	1, 2, : 3.
		
d, u.	d, u.	d, u.

This Part of Music, called Time, when rightly understood by the several Performers, causes all the Parts to agree one with the other, according to the Design of the Composer.

There are several Sorts of Time, yet all are deduced from Two, that is, Common Time and Triple Time, which are measured by either an even or odd

odd Number of Notes, as 4, or 3; not always so many Notes in Number, but the Quantity of such like Notes to be included in a Bar.

Common Time is measured by even Numbers, as, 2, 4, 8, &c. each Bar including such a Quantity of Notes as will amount to the Length of a Semibreve, which is the Measure-Note, and guideth all the rest, and is called the whole Time or Measure-Note; But to give every Note its due Measure of Time, you must use a constant Motion of the Hand or Foot, once down and once up, in every Bar, which is called Beating of Time.

There is but one kind of Mood, now in use amongst most of our modern Masters, in Common Time, which provided the Words Grave or Adagio, are set over it. Every Semibreve in this Sort of Time (which is one whole Bar of Time) is to be sounded as long as one may very distinctly and deliberately count 1, 2, 3, 4, according to the slow Motion of the Pendulum of a Clock, which beats Seconds; and your Hand or Foot must be down while you count 1, 2, and take it up while you count 3, 4, in every Bar of Time; so that your Hand or Foot is just as long down as up; for which see the foregoing Example, where I have placed 1, 2, 3, 4, over the Notes; and underneath *d*, for down, and *u* for up, shewing when your Hand or Foot should fall or rise &c. Compositions of Plain Counter Point, Psalm Tunes, and other solemn and grave Pieces in Church Music, &c. are generally performed in this Sort of Time.

The Second Mood is measured according to the first, as you may see in the Example, excepting that the Motion of the Hand or Foot is but once down and once up in a Bar, and is as quick again, by having the Word Allegro placed over it, and is used in quick Parts in Anthems, and in lieu of Retarded Time, which is now quite abolished by most of our Eminent Masters.

The Third or French Mood, which is marked thus $\frac{2}{4}$, and is called Two to Four, every Bar including two Crotchets, one to be beaten with the Hand or Foot down, and one up; and is generally play'd or sung very quick.

Triple Time is measured by odd Numbers as, three Minims, three Crotchets, or three Quavers in a Bar; which Bar must be divided into three equal Parts, and is measured by beating the Hand or Foot twice down and once up in every Bar; so that your Hand is just as long again down as up; as you may see in the foregoing Example, in which Sort of Triple Time the first, is called, Three to Two, containing three Minims in a Bar, and performed in the same Time as Two in common Time, Two to be sung with the Hand or Foot down, and one up; this Sort of Time is often used in Psalm Tunes, Anthems, &c.

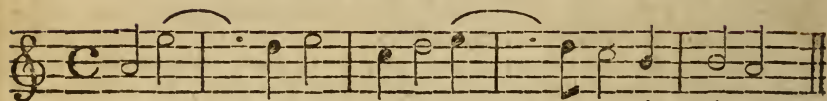
The Second is called Three to Four, containing Three Crotchets in a Bar, Two to be sung with the Hand or Foot down, and one up, and as to its Degree in Quickness according to the Words that are set over it. viz. Andante, Allegro, &c.

The Third is called Three to Eight, containing three Quavers in a Bar, Two to be sung with the Hand or Foot down, and one up; Adagio is sometimes set over this Sort of Time, when it is performed very slow, but is mostly used for more quick Movements, viz. Minuets, &c.

The INTRODUCTION.

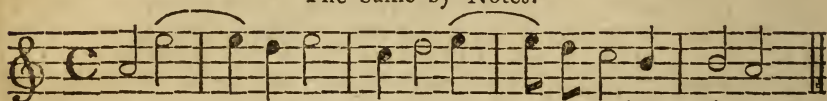
NOTES of SYNCOPATION.

EXAMPLE.



d, u. d, u. d, u. d, u. d, u.

The Same by Notes.



d, u. d, u. d, u. d, u. d, u.

These Notes are called Notes of Syncopation, or driving of Notes, by Reason the Bar, or beating of Time, falls in the Middle, or within some Part of the Semibreve, Minim &c. or when Notes are driven till the Time falls even again, the Hand or Foot being either put down or up while the Note is sounding.

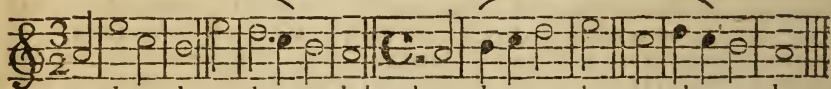
Observe, that in Common-Time the Hand or Foot must be just as long down as up; and in Triple-Time just as long again down as up; and that it must fall at the Beginning of a Bar, in all Sorts of Time whatever.

You will often meet, in Triple-Time, Psalm-Tunes, with a double Bar drawn through between two single Bars, when the Time is imperfect on either Side of the double Bar, both Bars making but one Bar of Time, as in the following

EXAMPLES.

Triple Time.

Common Time.



u. d, u. d, u. d, u. d. | d, u. d, u. d, u. d, u. d, u.

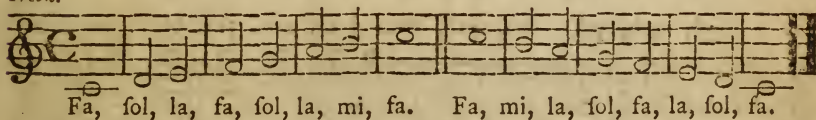
N. B. When ever you meet with a Figure of Three set over any three Notes, they are to be sung in the same Time as Two.

Of TUNING the VOICE, and of several GRACES used in MUSIC.

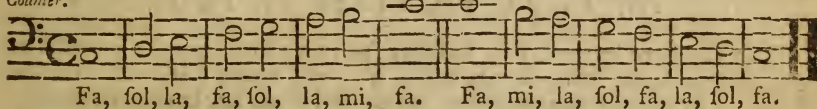
The first and most principal Thing to be done in a Vocal Performance, is to have your Voice as clear as possible, giving every Note a clear and distinct Sound; also pronouncing your Words in the politest Manner; and, making Choice of a Person well skilled in Music for your Instructor, you may then attempt the following Lesson:

The

The Eighth Notes, ascending and descending, in the Natural Sharp Key.
Treble.



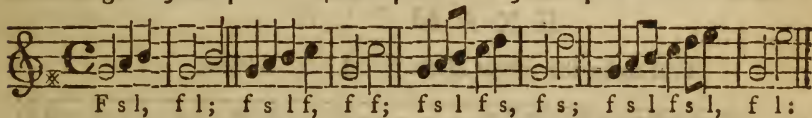
Counter.



The true and exact Tuning of this Lesson, is to observe the two Semitones, or half Notes; that is, from La to Fa, and from Mi to Fa, ascending; from Fa to Mi, and from Fa to La, descending; all the rest being whole Tones, whose Order differs according to the Key they are computed from.

The Eight Notes, with the true Proof of every Interval, in the Key of G, with a sharp Third, and in the G-Cliff.

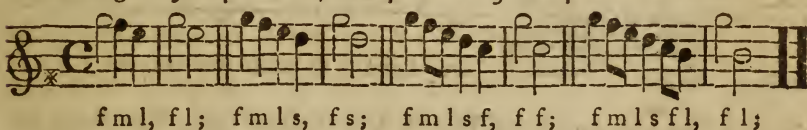
Ascendings. 3ds. | 4ths. | 5ths. | 6ths.



7ths. | 8ths. | 1, 3, 5, 8.



Descendings. 3ds. | 4ths. | 5ths. | 6ths.



7ths. | 8ths. | 1, 4, 6, 8.



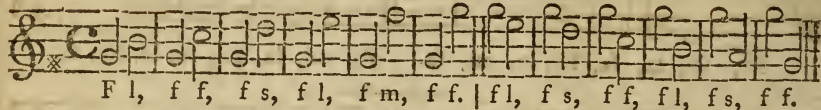
b

SKIPPING

The INTRODUCTION.

SKIPPING NOTES, *moving by Leaps.*

3d, 4th, 5th, 6th, 7th, 8th. | 3d, 4th, 5th, 6th, 7th, 8th.



When you have learned these Lessons, you may for your next proceed to some plain and easy Psalm-Tune, which is as easy as any Lesson that can be set you, always observing the Places of the Semitones, &c. It is also necessary for you to learn the Letters your Notes are on, as well as Sol-fa, &c. which will greatly improve your Knowledge in Music.

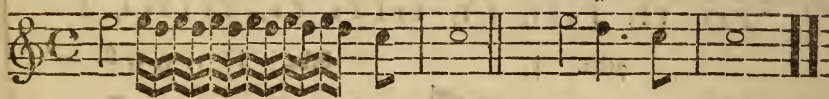
Of the several GRACES used in MUSIC.

The first and most principal Grace, necessary to be learned, is the Trill or Shake; that is, to move or shake your Voice distinctly on one Syllable the Distance of either a whole Tone, or Semitone, always beginning with the Note or half Note above, as in the following

EXAMPLE.

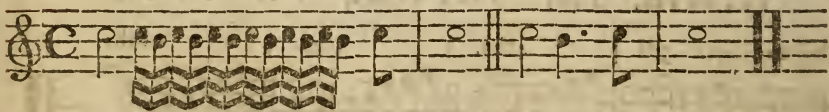
Trill upon the whole Note. |

Plain.



Trill upon the half Note. |

Plain



The Method of learning this Trill, is first to move slow, then faster by Degrees; and, by diligent Practice, you may soon get the Perfection of it.

The Trill ought to be used on all descending pointed Notes, and always before a Close; also on all descending sharped Notes, and on all descending Semitones; but, in Psalmody, none shorter than Crotchets.

In Songs and Instrumental Music the Trill is very much used, and generally has (*tr.*) set over the Notes that are to be shaken, for the better Direction of the Performers. And, as this most delightful Grace is equally ornamental in Psalmody, I have placed *tr.* over the Notes in the following Sheets, where

The INTRODUCTION.

xi

where it is to be used, both for the sake of Learners, and Performers in general.

There is another Grace used in Music, called the Grace of Transition, that to slur or break a Note, to sweeten the Roughness of a Leap, &c.

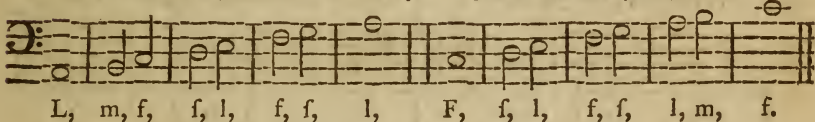
Of the several KEYS in MUSIC, and how to transpose any Tune out of the two Natural or Primitive Keys, by Flats or Sharps, into any other Key.

In Music there are but two natural or primitive Keys, viz. C, the sharp and chearful Key; and A, the flat and melancholy Key; and to distinguish these two Keys one from the other, is in Respect to the 3d, 6th, and 7th, above its Key, which is always the last Note of the Bass; for if either the 3d, 6th, or 7th, above the last Note of the Bass be lesser, the Key is flat; if greater, then it is sharp; and no Tune can be formed on any other Key but C and A, without the Help of placing Flats or Sharps at the Beginning of the five Lines, which brings the Progressions of the other Keys to the same Effect as the two natural Keys; but the reason of the two natural Keys being often transposed by either Flats or Sharps, is to bring the several Tunes, so transposed, within the Compass of Voices and Instruments: but I will give you

An Example of the two NATURAL KEYS.

A, the Natural Flat Key.
3d, 6th, and 7th lesser.

C, the Natural Sharp Key.
3d, 6th, and 7th greater.



L, m, f, f, l, f, f, l, F, f, l, f, f, l, m, f.

Of Transposition of the KEYS.

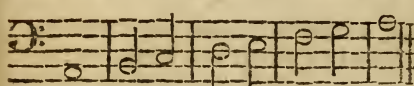
To transpose, signifies to remove from one Place to another; but the first thing to be considered is the Mi, or Master-Note, which guideth all the other Notes both above and below; and also bringeth all other artificial Keys to the same Order, as the two Natural Keys; the Mi being always next above the Key Note, in the flat Key, and next below the Key Note in a sharp Key; as you may observe in the two Keys above mentioned.

The first Thing to be done, in order to the right Understanding of Sol-fa-ing, in the several Keys, is to find out the Place of the Mi, or Governing Note; which done, the Progression of the other Notes may easily be remembered by these Rules, viz.

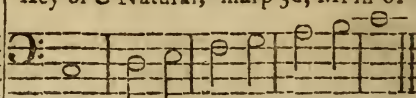
Above your Mi, twice Fa, Sol, La,
And under Mi, twice La, Sol, Fa,
And then comes Mi, in either Way.

The INTRODUCTION.

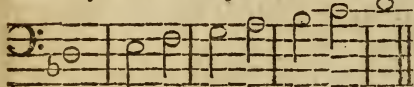
How to transpose any Tune out of the two Natural Keys into any other Key, by Flats:
 Key of A Natural, flat 3d, Mi in B. Key of C Natural, sharp 3d, Mi in B.



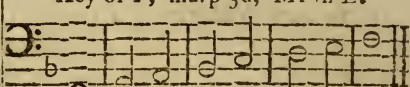
L, m, f, f, l, f, f, l.
 Key of D, flat 3d, Mi in E.



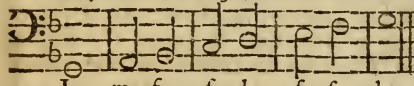
F, f, l, f, f, l, m, f.
 Key of F, sharp 3d, Mi in E.



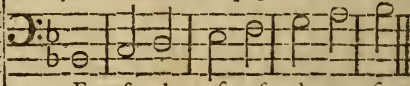
L, m, f, f, l, f, f, l.
 Key of G, flat 3d, Mi in A.



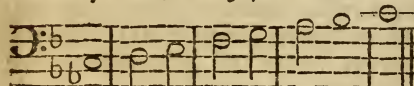
F, f, l, f, f, l, m, f.
 Key of B flat, sharp 3d. Mi in A.



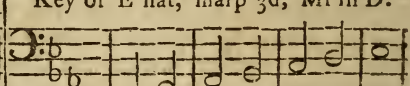
L, m, f, f, l, f, f, l.
 Key of C, flat 3d, Mi in D.



F, f, l, f, f, l, m, f.
 Key of E flat, sharp 3d, Mi in D.



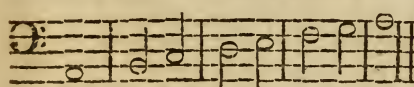
L, m, f, f, l, f, f, l.



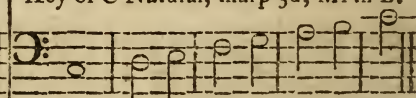
F, f, l, f, f, l, m, f.

If that by Flats your Mi you do remove, Set it a 5th below, or 4th above.

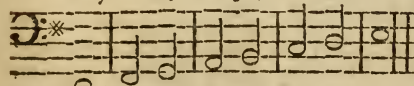
How to transpose any Tune out of the two Natural Keys into any other Key, by Sharps.
 Key of A Natural, flat 3d, Mi in B. Key of C Natural, sharp 3d, Mi in B.



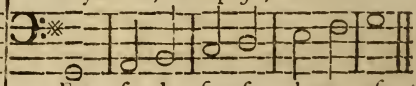
L, m, f, f, l, f, f, l.
 Key of E, flat 3d, Mi in F.



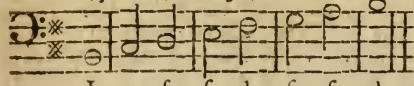
F, f, l, f, f, l, m, f.
 Key of G, sharp 3d, Mi in F.



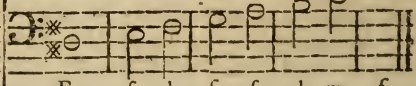
L, m, f, f, l, f, f, l.
 Key of B, flat 3d, Mi in C.



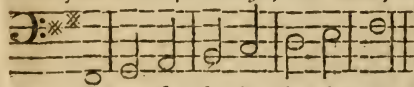
F, f, l, f, f, l, m, f.
 Key of D, sharp 3d, Mi in C.



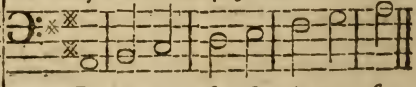
L, m, f, f, l, f, f, l.
 Key of F sharp, flat 3d, Mi in G.



F, f, l, f, f, l, m, f.
 Key of A, sharp 3, Mi in G.



L, m, f, f, l, f, f, l.



F, f, l, f, f, l, m, f.

When that by Sharps you do remove your Mi,

A Fourth above, or Fifth below must be,

By the foregoing Examples, you see how any Tune may be transposed into any of the artificial Keys, by either Flats or Sharps, whose Progressions, by the Help of those Flats or Sharps, are made to the same Effect, as the two natural Keys; but you are not confined to the Sol-faing of them all, so that you do but observe the Places of the Semitones or half Notes; when you have found your Mi, they may be easily remembered by these Rules.

In ev'ry Octave,
Two half Notes we have,
Both rising to Fa,
From Mi, and from La,

Of INTONATION, or Directions for pitching the Tunes in their proper Keys.

Unless a Tune is pitched on its proper Key, that all the Voices may perform their Parts clear and strong, that is, neither too high, nor yet too low, for the Compass of the Voices, it never can give any Delight to the Performers or Audience; which cannot regularly be done, in those Churches that are not furnished with an Organ, without a Concert Pitch-pipe, or some other Concert Instrument of Music, such as a Concert Flute, German Flute, &c. but as there are Pitch-pipes made for this Purpose, which may be had at any Music Shop in London, for about 2s. and 6d. each, I would recommend one of them as the most useful for the Purpose, and as all Tunes, which are set in their proper or Concert Keys, as are all in this Book, are always played on the Organ, Harpsichord, &c. in the same Keys they are set in; So it is likewise requisite that they should be sung in the same Keys they are set in, when set in their proper Keys, as are all the Tunes in this Book: but I will here give you

An Example of such KEYS as are necessary to be used; all the others being superfluous, and are seldom used.

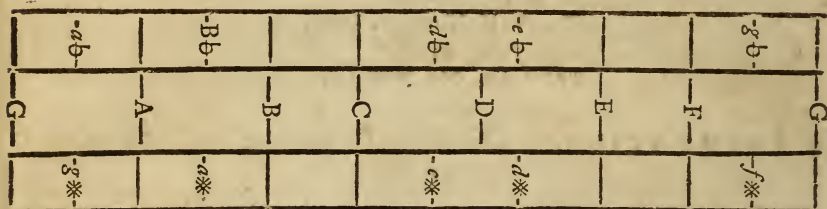
1st. Key of A, Natural flat 3d.	2d. Key of D, flat 3d.	3d. Key of G, flat 3d.	4th. Key of C, flat 3d.	5th. Key of E. flat 3d.	
Mi in B.	Mi in E.	Mi in A.	Mi in D,	Mi in F.	
1st. Key of C Natural sharp 3d.	2d. Key of F. sharp 3d.	3d. Key of B flat, sharp 3d.	4th. Key of G, sharp 3d.	5th. Key of D, sharp 3d.	6th. Key of A, sharp 3d.
Mi in B.	Mi in E.	Mi in A.	Mi in F.	Mi in C.	Mi in G.

Having

The INTRODUCTION.

Having procured one of those Pitch-pipes, before mentioned, you will find marked upon Pewter, on the Register or Slider belonging to it, all the several Semitones included in an Octave.

As for E X A M P L E.



By setting the Register, that is by drawing out that Letter, which your Tune is transposed in, so as the Line or Stroke where it stands (which is drawn across the Register) corresponds with the Foot of the Pipe, then blow gently and you will have the true Sound of the Key which you have set in order to Pitch; as for Example; suppose your Tune is in the Key of G, then draw out the Letter G, if in A, then draw out A, &c. and blow as above directed.

N. B. Whereas many Tunes that are set in G, C, D, &c. in which the Tenors begin a Fourth below the Key, and sometimes a Fifth above the Key, in such Cases the Key-Note of the Tune must be given to the Choir, and the Tenor and all the other Parts must take their Pitches from the said Key-Note, so given to the Choir. It is highly necessary at all Times in Practising, &c. that the Tunes are always pitched in their proper Keys, which will be of great Advantage to Learners, by giving them the True Sound of a Key, &c. It probably may be argued by some that this Method of Pitching the Keys might in some Cases be inconsistent with the Compass of the several Voices; but it is for this Purpose this Method of Pitching the Keys is principally designed. All the Tunes in this Book, being properly adapted to the Compass of the Voices, and are also in what may properly be called their proper and concert Keys.

An ALPHABETICAL DICTIONARY, explaining all such Latin, Greek, Italian, and French Words, as generally occur in Music.

A.

AD AGIO, very slow.
A Bene Placito, at Pleasure.
Accent, a certain Modulation of the Sounds, to express the Passions, either by a Voice naturally, or artificially by Instruments.
Accented Part of a Bar, is the Beginning of the first Half, of the Bar, and the Beginning of the latter Half of a Bar, in Common Time, the second and fourth part of the Bar being unaccented; and the Beginning of the first Part of a Bar, and the Beginning of the third Part of a Bar in Triple Time, the second Part being unaccented.
Ad Libitum, if you please.
Affetuoso, tenderly.
Allegro, very quick,
Allegro ma non Presto, brisk and lively, but not too fast.
Andanta, distinctly.
Appoggatura, small intermediate Notes, preparative to a Shake, &c. and are supernumery to the Time.

B.

Binary Measure, Time that is equally beat down and up.
Brilliant, brisk, airy, gay and lively.

C.

Cadence, a Close, the End of a Strain.
Canon, a perpetual Fugue.
Cantata, a Song in an Opera Stile.
Chorus, full, all Parts.
Concertos, Pieces of Music for Instruments.

D.

Da Capo, begin again and end with the first Strain.
Diapason, an Octave or Eighth.
Diapente, a Fifth.

Diateffaron, a Fourth.

Ditone, a Third,

Dominant of a Mode, a Concord to the Final.

E.

Encore, to repeat, &c.

Euphony, a smooth Running of Words.

F

Forte, loud.

Finis, the End.

Fugue, to fly or chase, &c. as when two or more Parts fly or chase each other in the same Point.

G.

Gamut, the first Note in the Scale of Music, also the Scale itself.

Gavot, an Air, always in Common Time.

H.

Hallelujah, praise the Lord.

I.

Index, the same as a Direct.

Interludes, played on the Organ between the Verses in Psalm Tunes.

K.

Key, a certain Tone, or End of a Tune.

L.

Largo, Slow.

Ledger Lines, additional Lines added to the Staff of the Five Lines, either above or below, as occasion requires.

Lyre, a Harp.

M.

Major, Greater.

Minor, Lesser.

Melody, the Air or Church-tune in Psalmody.

N.

R I.

V O.

N.

Nonupla, a Jigg.

O.

Ode, a kind of Song.

Overture, played before the Concert begins.

P

Piano, Soft.

Prelude, an extempory Air.

Q.

Quarto, four Parts,

Quinque, five Parts,

R.

Recitative Music, a Sort of Singing that come near to the pronunciation of the Words.

Ripieno, full.

Ritornello, a short Air or Symphony.

S.

Sackbut, a large Trumpet.

Semitone, half a Tone.

Sesquialtera, a Treble Octave.

Solo, alone.

Subito, quick.

T.

Tacit, Silent, to rest.

Thorough Bass, the Instrumental Bass, which is figured for the Organ, Harpsichord &c.

V.

Vigorofo, with Vigor.

Vivace, brisk.

Volti, turn over.

Voluntary, an Extempory Air or Prelude, played on the Organ, immediately after the Reading Psalms.

ABBREVIATIONS.

Ex. Gr. (Exempli Gratia) as for Example.

i. d. (id est) that is.

N. B. (Nota Bene) note well.

P. S. (Post Script) after Writ.

Viz. (Videlicet) } to wit, that is to say.

Sc. fs. (Scilicet) }

V. (Vide) see.

Vide infra, see below.

&c. (et cætera) and the rest.

ANTHEMS.

A N T H E M S,

IN FOUR PARTS.

ANTHEM I. *Taken out of the 84th PSALM.*

Full Chorus.

U. 1. 2. 4

O how a--mi--a-ble are thy Dwellings, thou Lord of Hosts! my

O how a--mi--a-ble are thy Dwellings, thou Lord of Hosts! my

Soul hath a Desire and Longing to enter, to enter into the Courts

Soul hath a Desire and Longing to enter, to enter into the Courts

Continued.

Of the Lord! my Heart and my Flesh re—joi—ce, re—

Of the Lord! my Heart and my Flesh re—joi—ce, re—

Continued

A N T H E M S,

3

Continued.

Blessed are they that dwell in thy House, they will always be praising

thee. Hallelujah, Hallelujah, Hallelujah, Halle-lu-jah.

ANTHEM II. *Taken out of the 12th Chapter of Isaiah.**Tenor and Bass. Allegro Moderato.*

Behold the Lord is my Sal—va—tion, in him will I

trust; for the Lord is my strength and my Song, and he is become my Sal-

va—tion. Cry aloud, cry aloud and sing unto the Lord:
cry aloud,

For great is the holy, holy, holy, holy, holy, holy one of Is-ra-el.

A N T H E M S.

5

H A L L E L U J A H S.

Full Chorus. *Allegro Moderato.*

Hal-le-lu-jah, Hal-le-lu-jah, :ll: :ll: :ll:

6 5 4 3

:ll: :ll: Hal-le-lu-jah:

7

6 5 4 3

ANTHEM

ANTHEM III. *Taken out of the 47th and 48th Psalms.**Full Chorus. Andante.*

God is the King, God is the King, God is the King of

God is the King, God is the King, God is the King of

God is the King, God is the King, God is the King of

God is the King, God is the King, God is the King of

all the Earth, God is the King of all the Earth.

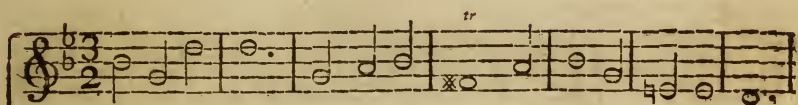
all the Earth, God is the King of all the Earth.

all the Earth, God is the King of all the Earth.

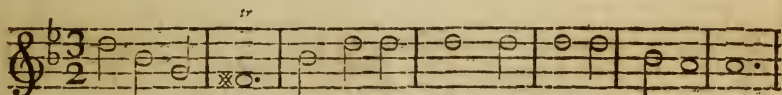
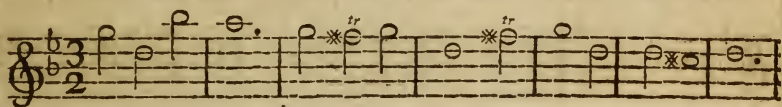
all the Earth, God is the King of all the Earth.

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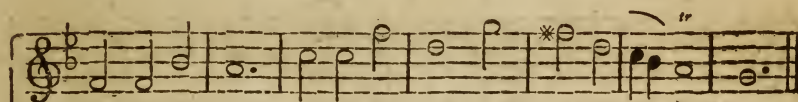
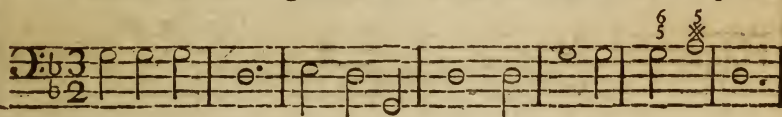
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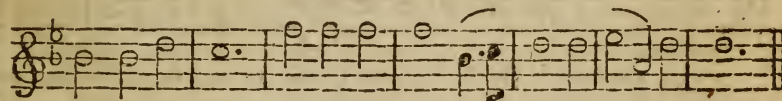
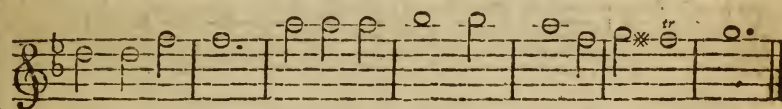
Great is the Lord, great is the Lord, and highly to be prais'd,



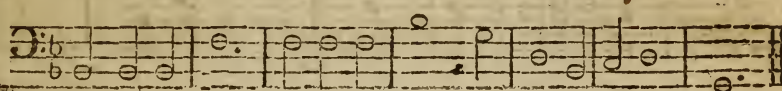
Great is the Lord, great is the Lord, and highly to be prais'd,



great is the Lord, great is the Lord, and highly to be prais'd.



great is the Lord, great is the Lord, and highly to be prais'd.



Continued.

Continued.

Allegro.

This God is our God for ever and ever, this God is our God for

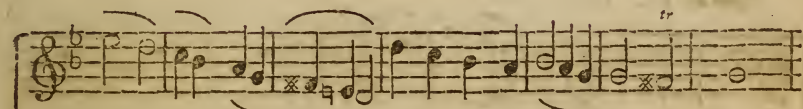
ever and ever. He shall be our Guide, he shall be our Guide, our

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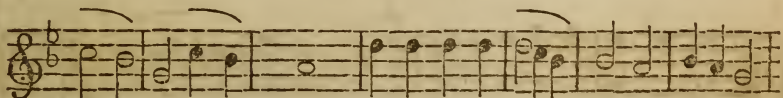
A N T H E M S.

9

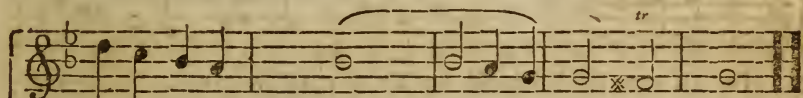
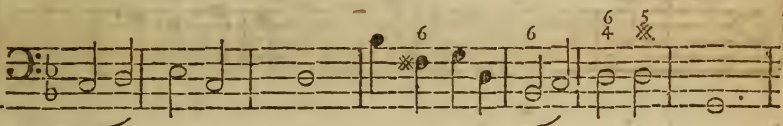
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Guide un—to Death, he shall be our Guide un—to Death,



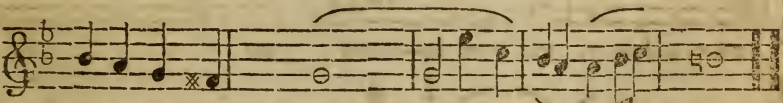
Guide un—to Death, he shall be our Guide un—to Death,



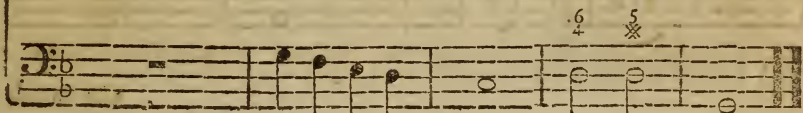
he shall be our Gui—de un—to Death.



he shall be our Guide un—to Death.



he shall be our Gui—de un—to Death.



B

ANTHEM

ANTHEM IV. *Taken out of the 117th PSALM.**Tenor and Bass. Vivace.*

O praise the Lord all ye Heathen,

O praise the Lord all ye Heathen,

O praise the Lord all ye Heathen, praise him, praise him, praise him all ye Nations.

For his merciful Kindness, for his merciful Kindness, is e—ver

more, and more, and more to—wards us.

Continued.

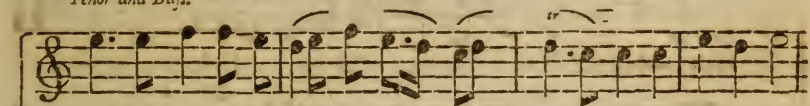
Continued.

Tenor Solo.

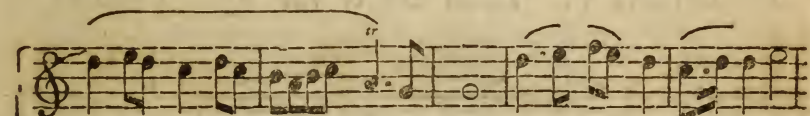
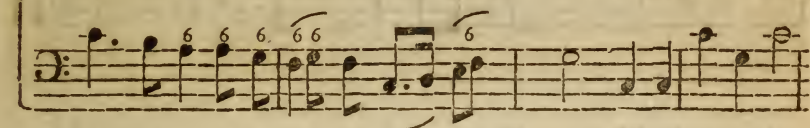
And the Truth of the Lord en—dur—eth,

Bass Solo.

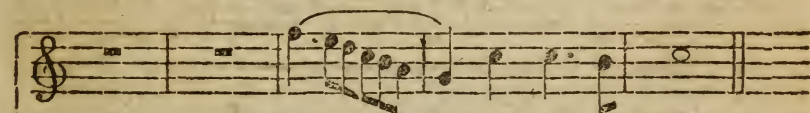
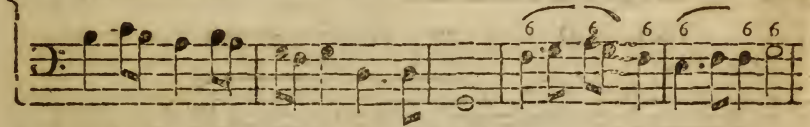
And the Truth of the Lord en—dur—eth,

Tenor and Bass.

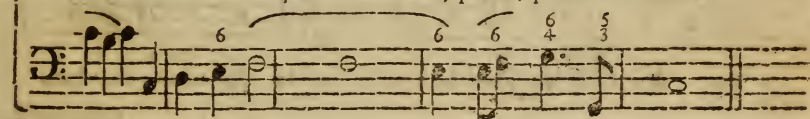
And the Truth of the Lord en--dur--eth for ever; praise the Lord,



prai—se the Lord, for e-ver praise the Lord,



prai—se, praise, praise the Lord.



Forever praise the Lo—rd.

H A L L E L U J A H S.

Full Chorus. Andante Vivace.

Hal--le--lu--jah, :||: :||: Hal--le--lu--jah.

Hal--le--lu--jah, :||: :||: Hal--le--lu--jah.

ANTHEM V. *Taken out of the 65th PSALM.**Bass Solo.*

Thou O God art prai—fed in Si—on.

Tenor Solo.

Thou O God art prai—fed in Si—on,

unto thee shall the Vow be performed in Je—ru—sa—lem.

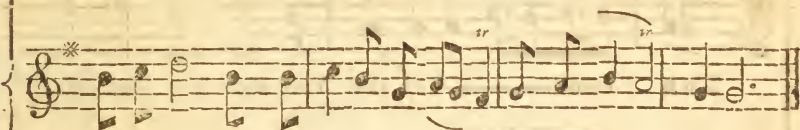
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Continued.

Counter, Tenor and Bass.



Unto thee shall the Vow be performed in Je—ru—sa—lem.



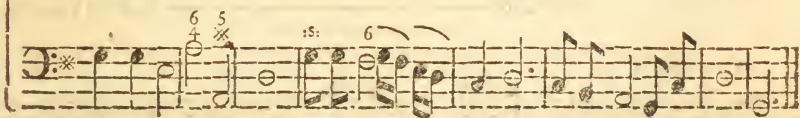
Unto thee shall the Vow be performed in Je—ru—sa—lem.



Thou that hearest the Pray'r, unto thee shall all Flesh come, unto thee shall all Flesh come.



Thou that hearest the Pray'r, unto thee shall all Flesh come, unto thee shall all Flesh come.



Continued.

Continued.

Thou crownest the Year with thy Goodness;

and thy Clouds drop Fatness,

Tenor Solo.

They shall drop upon the Dwellings of the Wilderness.

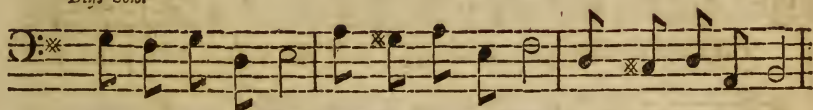
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A N T H E M S.

15

Continued.

Bass Solo.

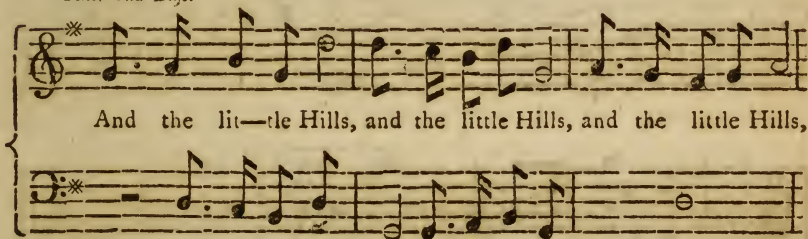


And the little Hills, and the lit—tle Hills, and the little Hills



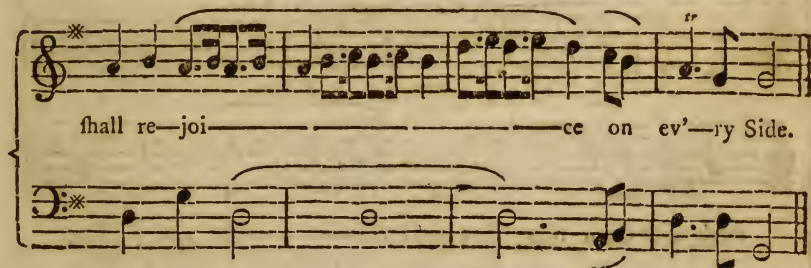
shall rejoice on ev'—ry Side.

Tenor and Bass.



And the lit—tle Hills, and the little Hills, and the little Hills,

And the lit—tle Hills, and the little Hills

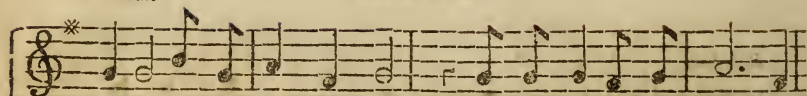


shall re—joi—ce on ev'—ry Side.

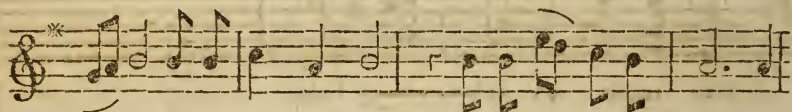
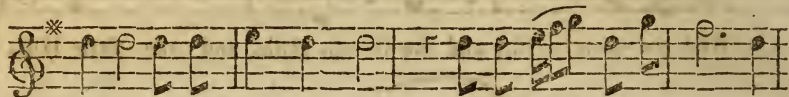
shall re—joi—ce on ev'—ry Side

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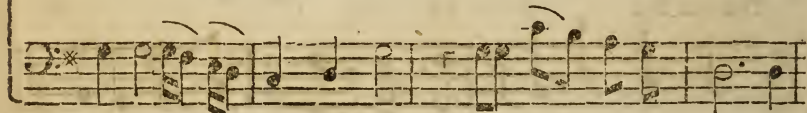
Continued.

Full Chorus.

The Folds shall be full of Sheep, and the Vallies shall stand so



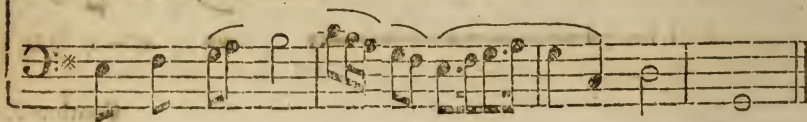
The Folds shall be full of Sheep, and the Vallies shall stand so



thick with Corn that they shall lau———gh and sing.



thick with Corn that they shall lau———gh and sing.



HALLE-

H A L L E L U J A H S.

Full Chorus.

Hal-le-lujah. Blessed be God. Hal-le-lu-jah,
Blessed be God. Hal-le-lu-jah. Blessed be God.
Hal-le-lu jah, Blessed be God, Hal-le-lu-jah.
Blessed be God, Hal-le-lu-jah, Blessed be God.

Hal-le-lujah, Hal-le-lujah, Hal-le-lu-jah.
Hal-le-lujah, Hal-le-lujah, Hal-le-lu-jah.
Hal-le-lujah, Hal-le-lujah, Hal-le-lu-jah.

ANTHEM VI. *Taken out of the 125th PSALM.**Full Chorus. Andante Vivace.*

They that put their Trust in the Lord, shall be even as Mount Sion,

They that put their Trust in the Lord, shall be even as Mount Sion,

6
5

Which may not be re-moved, but standeth fast, but standeth fast for

Which may not be re-moved, but standeth fast, but standeth fast, for

5
6

Continued.

Continued.

ever, but standeth fast for ever. The hills stand about Je—rufalem,

even so, even so standeth the Lord round about his people, from

A N T H E M S.

Continued.

this time forth, from this time forth for ever—more.

this time forth, from this time forth for ever—more, for

6

for e—

e—ver—more, e—ver

for ever, for

Continued.

A N T H E M S.

21

Continued.

—ver—more, from this time forth for ever—more.

e—ver—more, from this time forth for ever—more.

e—ver—more.

Hallelujah, Hallelujah, Hallelu-jah, Hal—le—lu—jah.

Hallelujah, Hallelujah, Hallelu-jah, Hal—le—lu—jah.

ANTHEM

ANTHEM VII. *Taken out of the 96th PSALM.**Full Chorus. Andante Vivace.*

Sing, sing un-to the Lord, Sing, sing un-to the Lord, and

praise his Name. Sing un-to the Lord, Sing un-to the Lord, and

6

Continued.

A N T H E M S.

23

Continued.

praise his Name, be telling of his Sal—va—tion, be

praise his Name, be telling of his Sal—va—tion, be

6 5 4 3

telling of his Sal—va—tion from Day to Day.

telling of his Sal—va—tion from Day to Day.

Continued.

Continued.

Treble and Bass.

De—clare his Honour, de—clare his Honour, his Honour, his

Honour un—to the Heathen, And his Wonders, his Wonders, his

6 5 4 *

Wo—nders un—to the People, And his Wonders, his

6 5
4 3

:S:

Won—ders un—to the People. Sing unto, &c. (as before.)

6 6 5
6 4 *

tr

Continued.

Continued.

Treble and Bass.

For the Lord, the Lord is great, for the Lord, the Lord is great, He

cannot, cannot worthily be praised, be praised; He is more to be

feared than all Gods, He is more to be feared than all Gods, is

more to be feared than all Gods. Sing unto, &c. (as before.)

H A L L E L U J A H S.

Full Chorus.

First system of musical notation for 'Hallelujahs'. It consists of four staves. The top staff is in treble clef with a common time signature (C). The second and third staves are also in treble clef. The bottom staff is in bass clef. The music features various note values, rests, and repeat signs. The lyrics 'Hallelujah, :||: :||: :||:' are written below the first staff.

Hallelujah, :||: :||: :||:

Second system of musical notation for 'Hallelujahs'. It consists of four staves. The top staff is in treble clef with a common time signature (C). The second and third staves are also in treble clef. The bottom staff is in bass clef. The music features various note values, rests, and repeat signs. The lyrics 'Hallelujah, :||: :||: Hal-le-lu-jah.' are written below the first staff. The word 'tr' is written above the final note of the first staff.

:||: :||: Hal-le-lu-jah.

Hal-le-lu-jah.

ANTHEM VIII. *taken out of the 21st PSALM.**Andante Vivace.*

The King shall re—joi—ce in thy Strength,

The King shall re—joi—ce in t—h—y Strength,

Ex-

O Lord, ex-

O Lord, ex-

Continued.

ceeding, ex—ceeding glad shall he be, shall he be of thy

ceeding, ex—ceeding glad shall he be, shall he be of thy

ceeding, ex—ceeding glad shall he be, shall he be of thy

ceeding, ex—ceeding glad shall he be, shall he be of thy

Sa - - - l - - - vation, for thou shalt prevent him

Sa - - - l - - - vation, for thou shalt prevent him

Sa - - - l - - - vation, for thou shalt prevent him

Sa - - - l - - - vation, for thou shalt prevent him

Continued.

Continued.

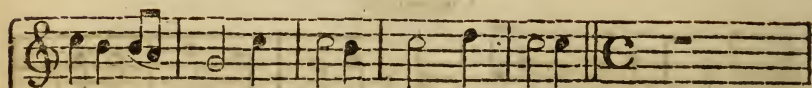
with the Blessings of Goodness, and shall set a Crown of

pure Gold up—on his Head; His Honour, his Honour, his

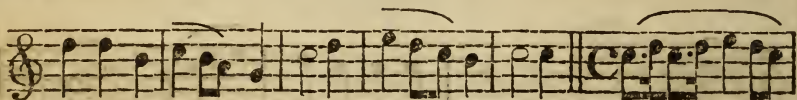
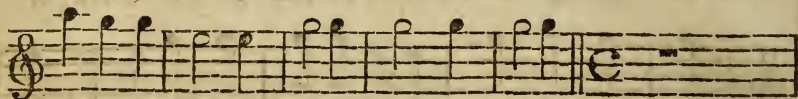
his Honour,

Continued.

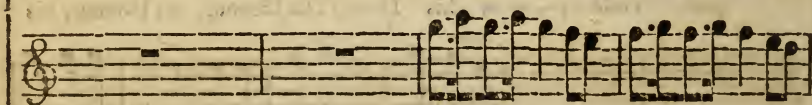
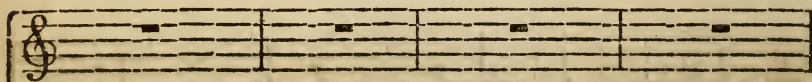
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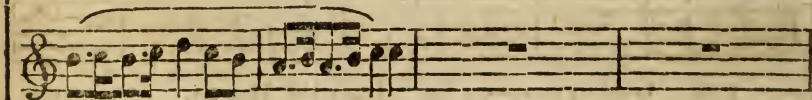
Honour is great, is great in thy Salvation.



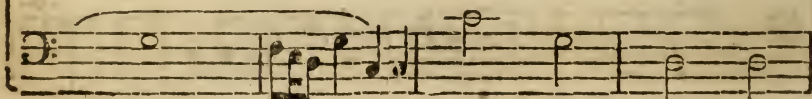
Honour is great, is great in thy Salvation. Glo- - -



Glo- - - - -



- - - - - ry,



Glo—ry,

Glo—ry,

Continued.

Continued.

Glo - - ry. Glory and

- - - - - ry, Glo - - - - - ry.

Glo - - - - - ry. Glory and

Glo - - - - - ry,

6

great Worship shalt thou lay up—on him; he asked, he asked

great Worship shalt thou lay up—on him; he asked, he

asked,

6

Continued.

Continued.

Life of thee, and thou gavest, and thou gavest him a long Life, for

Life of thee, and thou gavest, and thou gavest him a long Life, for

e-ver, for ever and ever, for e- - - ver and

e - - - ver and ever,

e-ver, for ever and ever, for ever, for ever and

Continued.

Continued.

for e - - ver and ever, for ever and

for e - - ver and ever, for e-ver and

ever, for e - - ver and ever, for ever and

Adagio.

e-ver, e-ver, A - - - men.

e-ver, e-ver, A - - - men.

ANTHEM IX. *Taken out of the 68th PSALM.**Full Chorus. Andante Vivace.*

O sing un-to God, O sing un-to God, Sing Praises, sing

Praises un-to his Name, Magni-fie him, magni-fie him, & praise him, & re-

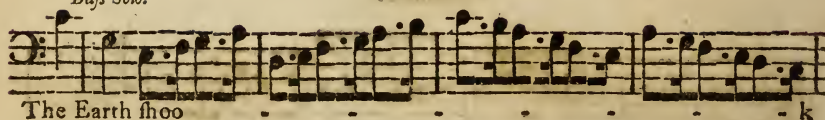
Continued.

Continued.

joi - - - - - ce before

him, e—ven God in his ho—ly ha—bi—ta—tion.

Continued.

Bass Solo.*Full Chorus.*

at the Presence of God, Who is the God of Is-ra-el?

at the Presence of God. Who is the God of Is-ra-el?

Tenor Solo.

Kings with their Armies did fl ee, and were dis-

com-fit-ed, Kings with their Armies did flee, and were dis-com-fit-ed.

Bass Solo.

Then were they as white, as white, as white, as white, as white, as

white as Snow in Sal-mon, Sal-mon.

Continued.

Continued.

Full Chorus.

O sing Praises, O sing Praises un—to the Lord,

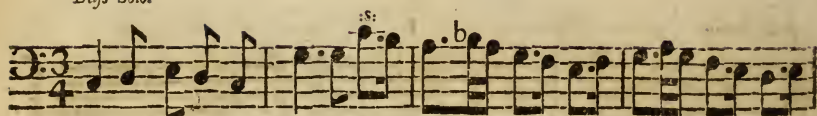
O sing Praises, O sing Praises un—to the Lord,

O sing Praises un - - to the Lord.

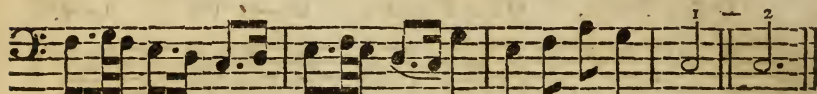
O sing Praises un—to the Lord.

Continued.

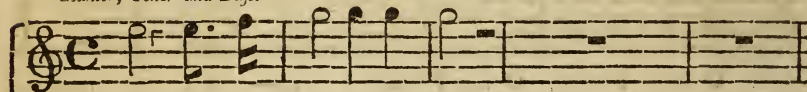
Continued.

Bass Solo.

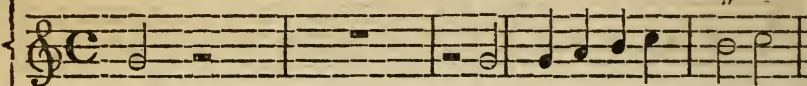
Who sitteth in the Heavens o



ver all from the Begin—ning.

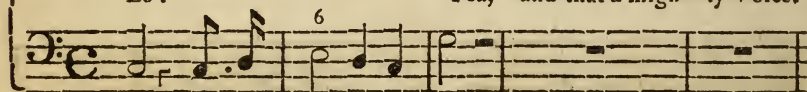
Counter, Tenor and Bass.

Lo! he doth fend out his Voice,

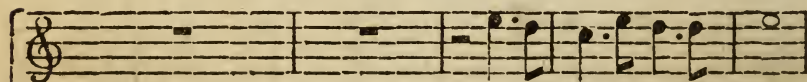


Lo!

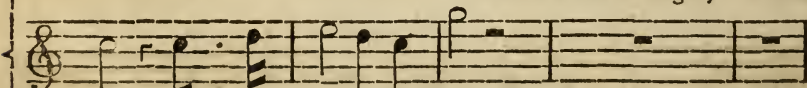
Yea, and that a might—ty Voice.



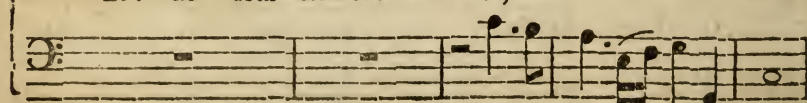
Lo! he doth fend out his Voice.



Yea and that a mighty Voice.



Lo! he doth fend out his Voice,



Yea, and that a mighty Voice.

Continued.

Continued.

Full Chorus. Andante Vivace.

Lo! he doth send out his Voice, yea, and that a mighty Voice.

The first system of the musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is written in a common time signature (C). The lyrics are printed below the staves, with the words "Lo! he doth send out his Voice, yea, and that a mighty Voice." appearing under both staves. The notation includes various note values, rests, and a repeat sign at the end of the first staff.

Lo! he doth send out his Voice, yea, and that a mighty Voice.

The second system of the musical score also consists of two staves, one in treble clef and one in bass clef. The lyrics are repeated: "Lo! he doth send out his Voice, yea, and that a mighty Voice." The musical notation continues with similar note values and rests as the first system, ending with a repeat sign.

Continued.

Continued.

O God, won—derful art thou in thy ho—ly Pla—ces.

O God, won—derful art thou in thy ho—ly Pla—ces.

6 6

This block contains two systems of musical notation. Each system consists of a vocal line (treble clef) and a bass line (bass clef). The lyrics 'O God, wonderful art thou in thy holy Places.' are written below the vocal line. The first system has a final double bar line, while the second system continues the melody. The number '6' is written above the first two measures of the bass line in the second system.

Hal - - le - lu - jah. A—men.

Hal - - le - lu - jah. A—men.

6 6 6 6 5

This block contains two systems of musical notation. Each system consists of a vocal line (treble clef) and a bass line (bass clef). The lyrics 'Hal - le - lu - jah. A-men.' are written below the vocal line. The first system has a final double bar line, while the second system continues the melody. The number '6' is written above the first two measures of the bass line in the second system, and the numbers '6 6 6 6 5' are written above the first five measures of the bass line in the second system.

ANTHEM X. *Taken out of the 48th PSALM.**Full Chorus. Andante Vivace.*

Great is the Lord, great is the Lord, and

and greatly

Great is the Lord, great is the Lord, and greatly to be praised, and

and greatly to be

greatly to be praised, and greatly to be praised, and

to be praised, and great-ly to be praised, greatly, and

greatly to be praised, and great-ly, greatly, and

praised, and greatly to be praised, and greatly, and

G

Continued.

Continued.

great—ly to be praised, and

greatly to be praised, and greatly to be praised,

greatly to be praised, and greatly to be

greatly to be praised, and greatly to be praised, and

greatly to be prai — — fed, in the Ci—ty of

and greatly to be prai — — fed, in the Ci—ty

praised, to be prai — — fed, in the Ci—ty of

greatly to be prai — — fed, in the Ci—ty

Continued.

Continued.

God, in the Ci—ty of God, in the Moun-
of God, in the Ci—ty of God, in the Moun-
God, in the Ci—ty of God, in the
of God, in the City of God, in the Moun—tain,

—tain; in the Mountain; in the Mountain of his Ho—li—ness.
rain, Moun—tain, in the Mountain of his Ho—li—ness.
Moun—tain, in the Mountain of his ho—ly Ho—li—ness.
in the Moun—tain, in the Mountain of his ho—ly Holi—ness.

Continued.

Treble, Tenor, and Bass. Andante Vivace.

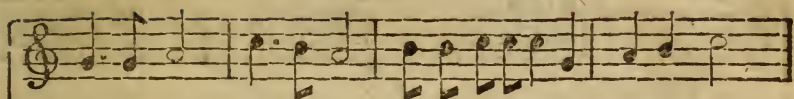
Beau-tiful for Si—tu—ation, Beautiful for Si—tu—ation,
 Beau-tiful for Si—tu—ation, Beautiful for Si—tu—ation,
 Beau-ti—ful for Si—tu—ation, Beautiful for

is Mount Sion, is Mo—unt Sion, on this Side
 is Mount Sion, is Mo—unt Sion, c—n this Side
 Si—tu—ation, is Mo—unt Sion, is Mo—unt Sion.

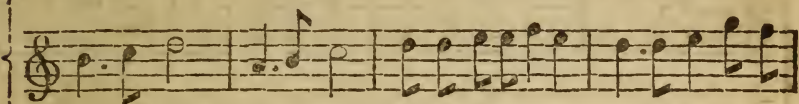
on this Side of the North, the Ci—ty of our great King,
 on this Side of the North, the Ci—ty of our great King.
 on this Side of the North, the Ci—ty of our great King, God is

Continued.

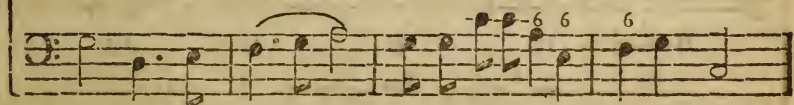
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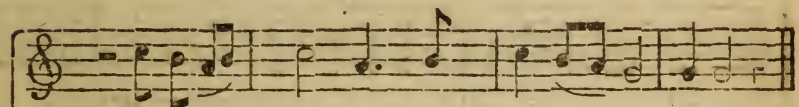
God is known, God is known in her Palaces for a Refuge,



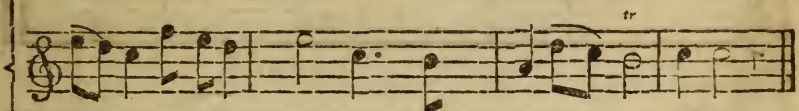
God is known, God is known in her Palaces for a Refuge, this is



known, God is kno—wn in her Palaces for a Re—fuge :



this is our God, this is our God for ever.



our God, this is our God, this is our God for ever.



this is our God, this is our God, this is our God for ever.

Continued.

Continued.

Full Chorus. Andante Vivace.

Hallelujah, :||: :||: :||: :||:

:||: :||: Hal—le—lu—jah.

ANTHEM XI. *taken out of the 39th PSALM.*

Treble, Counter, and Bass.

Hear my Pra—y'r, O Lord, hear my

Pra—y'r, O Lord, and with thine Ears con—

Pray'r, O Lord, and with thine fider, con-fi-der my Ca—ll-ing,

Ears, con-fi-der, con-fi-der my Ca—lling,

Continued.

Continued.

Hold not thy Peace, hold not thy Peace at my Tears,

Hold, hold, hold not thy Peace at my Tears,

Hold, hold, hold not thy Peace at my Tears,

Hold not thy Peace, hold not thy Peace, thy Peace at my Tears.

The first system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the first line of the hymn. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the second line of the hymn. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the third line of the hymn. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the bass line for the first line of the hymn, starting with a '6' time signature.

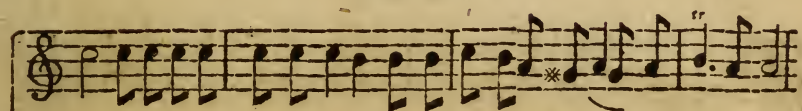
For I am a Stranger with thee, & a Sojourner, as all my Fathers

For I am a Stranger with thee, & a Sojourner, as all my Fathers

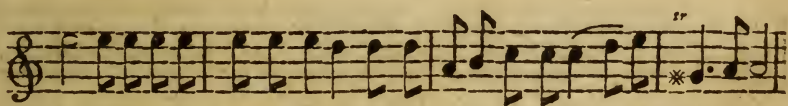
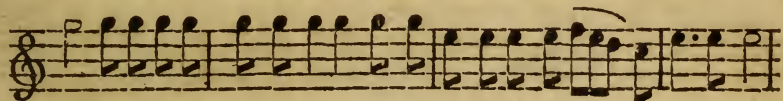
The second system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the first line of the hymn. The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the second line of the hymn. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the third line of the hymn. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the bass line for the first line of the hymn.

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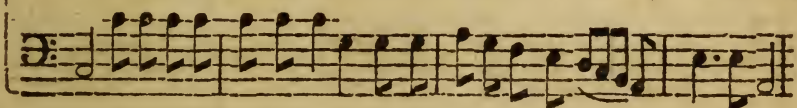
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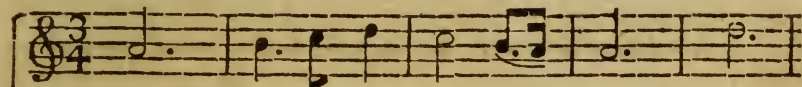
were, for I am a Stranger with thee, and a Sojourner, as all my Fathers were,



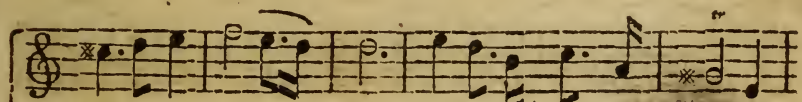
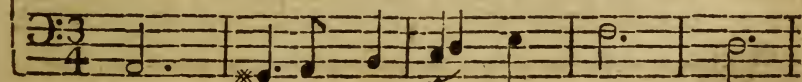
were, For I am a Stranger with thee, and a Sojourner, as all my Fathers were,



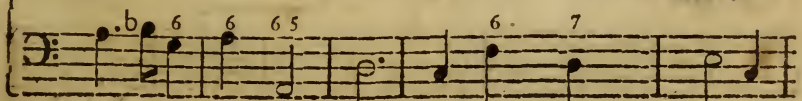
Tenor and Bass.



O spare me a lit—tle While, O



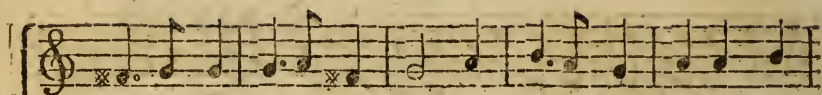
Spare me a lit—tle While, a lit—tle, lit—tle While, that



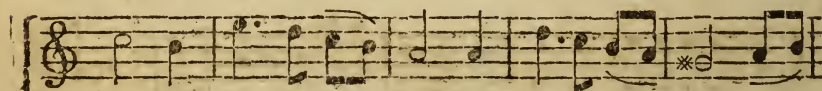
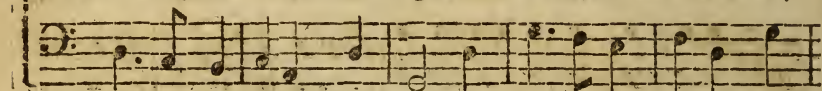
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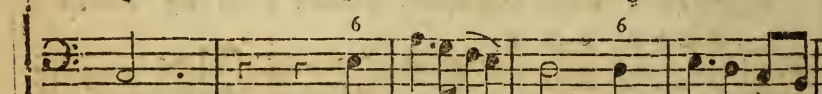
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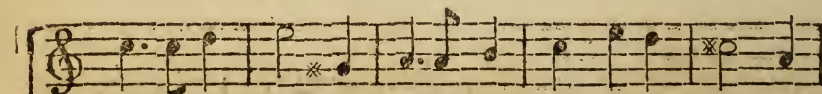
I may re-co-ver my Strength, that I may re-co-ver my



Strength, be-fore I go hence, be-fore I go hence, and



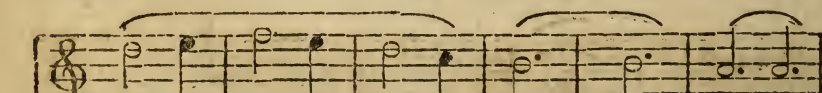
be-fore I go hence, be-fore I go



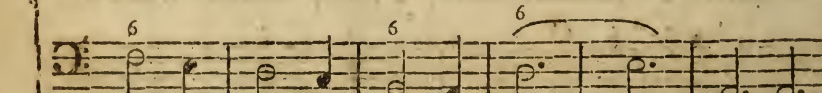
be no more seen, and be no more seen, no more seen, no



hence, and be no more seen, no more seen, no more seen, no



mo — re se-en,



more, no more, no more, no mo — re se-en,

Continued,

Continued.

Full Chorus.

O spare me a little While, spare me a lit-tle While,

O spare me a little While, spare me a little While,

that

that I may re--co-ver my Strength, that

that

that I may re--co-ver my

I may re-co-ver my Strength, that I may re-co-ver my

H 2

Continued.

Continued.

I may recover my Strength, that I may re-cover my
 I may recover my Strength, may re-co-ver my Strength, that
 Strength, that I may recover my
 Strength, that I may re-co-ver my Strength, may re-

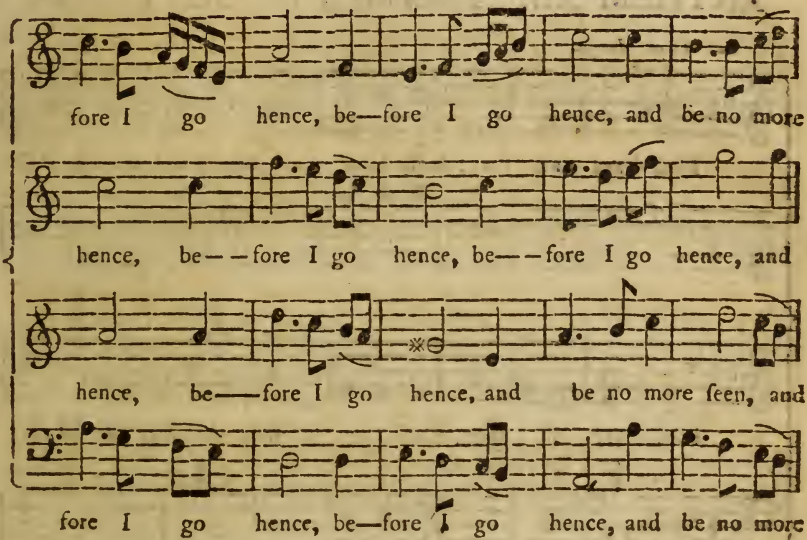
Strength, may re-co-ver my Strength, be-
 I may re-co-ver my Strength, be-fore I go
 Strength, may re-cover my Strength, be-fore I go
 co-ver my Strength, be-

Continued.

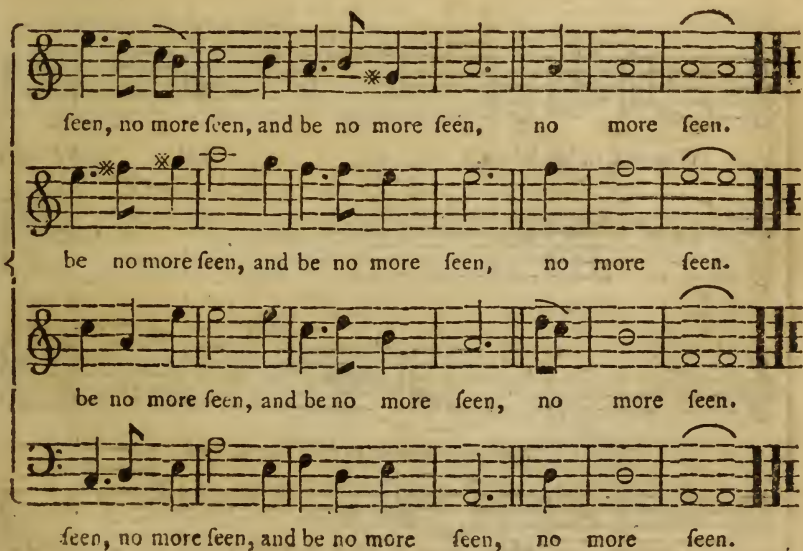
A N T H E M S.

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Continued.



fore I go hence, be—fore I go hence, and be no more
hence, be—fore I go hence, be—fore I go hence, and
hence, be—fore I go hence, and be no more seen, and
fore I go hence, be—fore I go hence, and be no more



seen, no more seen, and be no more seen, no more seen.
be no more seen, and be no more seen, no more seen.
be no more seen, and be no more seen, no more seen.
seen, no more seen, and be no more seen, no more seen.

A N T H E M

ANTHEM XII. *Taken out of the 128th PSALM.**Full Chorus. Largo.*

Blessed are all they, blessed are all they that fear the Lord, &

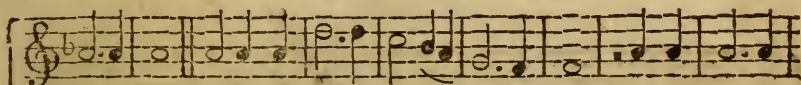
Blessed are all they, blessed are all they that fear the Lord,

Wa—lk in his Ways, and walk, walk

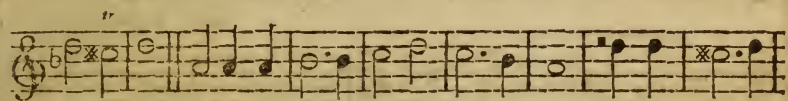
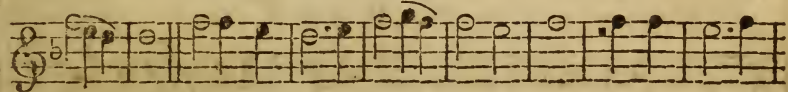
and wa—lk in his Ways, and wa—lk, walk

Continued.

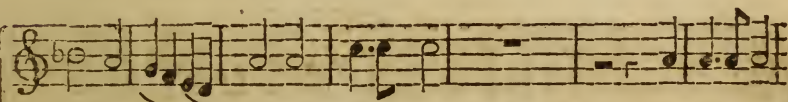
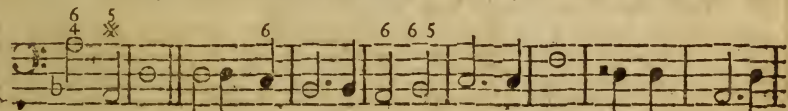
Continued.



in his Ways. For thou shalt eat the Labours of thy Hands, thou shalt eat the

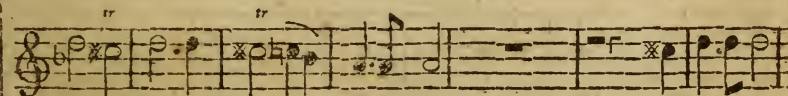
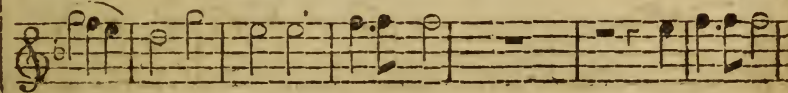


in his Ways, For thou shalt eat the Labours of thy Hands, thou shalt eat the



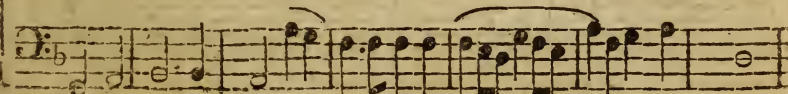
Labours of thy Hands, O well is thee,

O well is thee,



Labours of thy Hands, O well is thee,

O well is thee,



O well is thee, & hap-~~~~~py shalt thou be.

Continued.

Continued.

O well is thee,
 and hap—
 hap—py shalt thou be.

O well is thee, and hap—py shalt thou
 —py shalt thou be,
 O well is thee, and happy, happy, happy shalt thou
 O well is thee, O

Continued.

Continued.

be, and hap — — — py, happy shalt thou be.

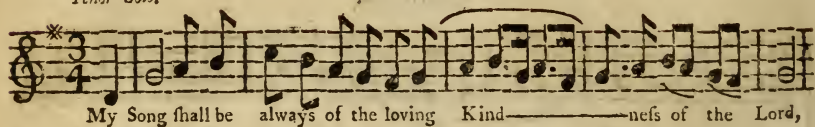
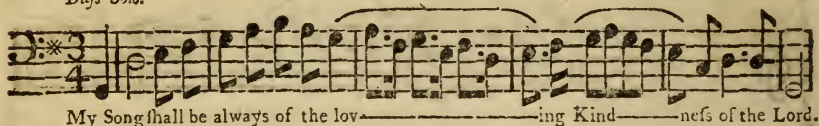
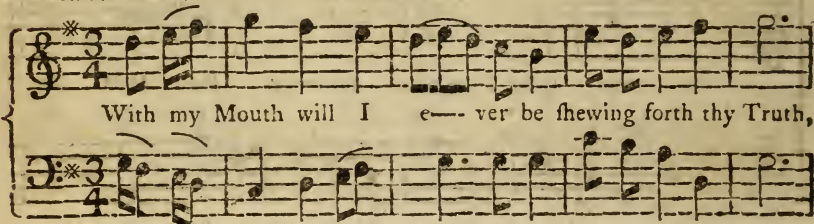
be, and happy, happy, hap — py shalt thou be.

well is thee, and happy, happy, happy, happy shalt thou be.

Adagio.

happy shalt thou be.

happy shalt thou be.

ANTHEM XIII. *Taken out of the 89th PSALM.**Tenor Solo.**Bass Solo.**Counter and Bass.**Full Chorus. Andante Vivace.*

Continued.

Continued.

O Lord, the very Heavens shall prai—se thy won-

—derous Works, and thy Truth in the Congregation of the Saints.

Continued.

that may be com-pa-red un-to the Lord.

that may be com-pa-red un-to the Lord.

For who is he amongst the Clouds, &c.

God is ve-ry greatly to be fear'd in the Counfel of the Saints ; and

God is very greatly to be fear'd in the Counfel of the Saints ; and

Continued.

Continued.

to be had in Re-ve-rence of all them that are round about him.

Thy Truth most mighty

Thy Truth most mighty

O Lord, God of Hosts! who is like un-to Thee?

Continued.

Continued.

Lord, is on ev'—ry Side.

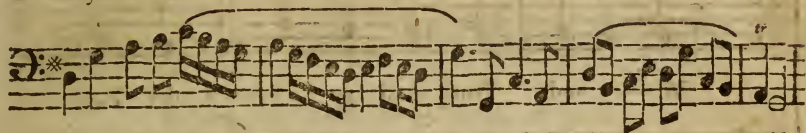
Lord, is on ev'—ry Side ; thou stil—left the Ra

ging of the Sea.

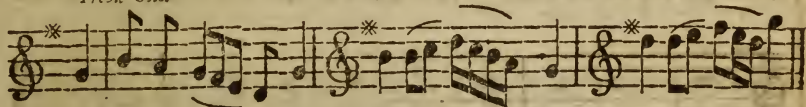
ging of the Sea.

Continued.

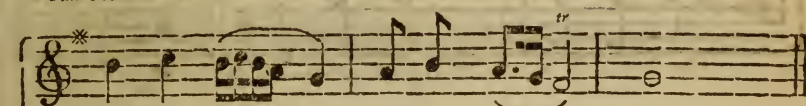
Continued.

Bass Solo.

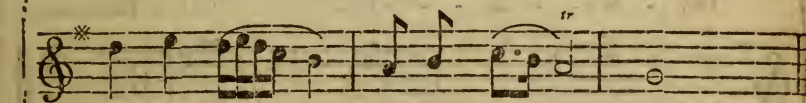
Thou fillest the Wav— es thereof when the— y arise.

*Treble Solo.**Tenor Solo.**Counter Solo.*

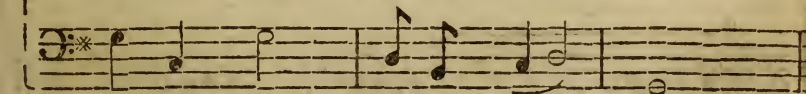
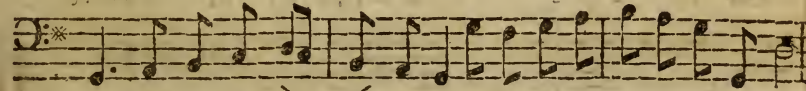
Thou hast a migh-ty Arm, strong is thy Hand, strong is thy Hand.

Full Chorus.

and high, high is thy right Hand.



and high, high is thy right Hand.

*Bass Solo.*

Right-eous-ness and E—qui-ty are the Ha-bi-ta-tion of thy Seat.

Continued.

Continued.

Mer-cy and Truth shall go be-fore thy Face.

Mer-cy and Truth shall go be-fore thy Face.

This system contains four staves of music. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The lyrics 'Mer-cy and Truth shall go be-fore thy Face.' are written below the first three staves. The music features a melody with a trill (tr) on the final note of the first phrase.

Hal - le - - lu - - - jah, :||: :||: Hal-le-lujah.

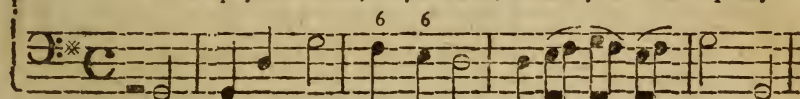
Hal - - - - le - lujah, :||: :||: Hal-le-lujah.

Hal - le - - lu - - jah.

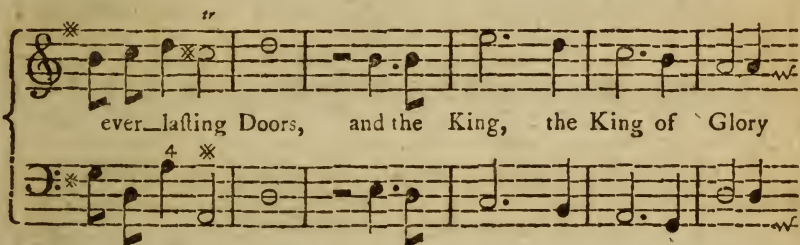
This system contains four staves of music. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The lyrics 'Hal - le - - lu - - - jah, :||: :||: Hal-le-lujah.' are written below the first three staves. The music features a melody with a trill (tr) on the final note of the first phrase. The second system of staves continues the melody with the lyrics 'Hal - - - - le - lujah, :||: :||: Hal-le-lujah.' and the third system of staves continues with the lyrics 'Hal - le - - lu - - jah.'

ANTHEM XIV. *Taken out of the 24th PSALM.**Tenor and Bass.*

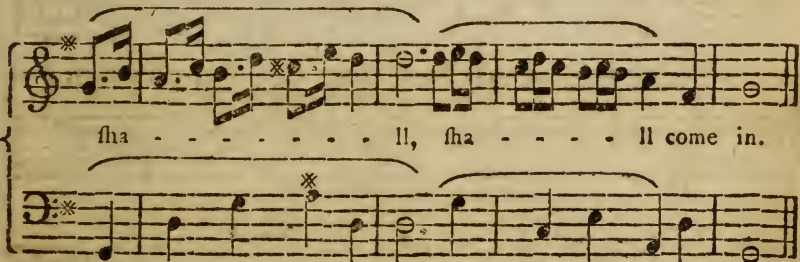
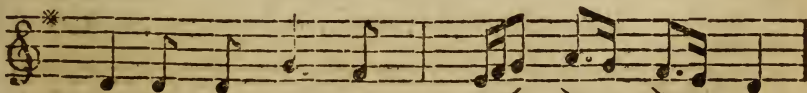
Lift up your Heads, O ye Gates, and be ye lift up ye



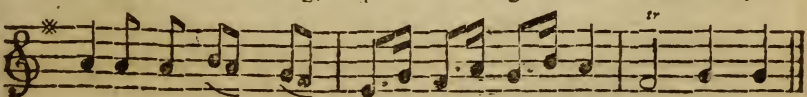
ever-lasting Doors, and the King, the King of Glory



sha - - - - ll, sha - - - - ll come in.

*Treble Solo.*

Who is the King, the King of Glo—ry?



Who is the King, the Ki - - - - ng of Glo—ry?

Continued.

Counter, Tenor, and Bass.

It is the Lord, it is the Lord, the Lord strong and mighty,

It is the Lord, it is the Lord, the Lord strong and mighty,

even the Lord, even the Lord, strong and mighty, stro-

even the Lord, even the Lord, stro - - - ng and mighty, stro-

- - ng and mighty; mighty, mighty, mighty, mighty, in Battle.

- - - - ng & mighty,

Continued,

Continued.

The musical score consists of three systems of staves. Each system begins with a treble clef and a key signature of one sharp (F#). The first system has three staves. The top two staves are vocal parts, and the bottom staff is a bass line. The lyrics for the first system are: "mighty, mighty, mighty, mighty, mighty, mighty, mighty, mighty,". The second system also has three staves. The top two staves are vocal parts, and the bottom staff is a bass line. The lyrics for the second system are: "mighty, migh-ty, in Battle. Lift up your Heads, O ye Gates,". The third system also has three staves. The top two staves are vocal parts, and the bottom staff is a bass line. The lyrics for the third system are: "and be ye lift up ye everlasting Doors; & the King, the King".

mighty, mighty, mighty, mighty, mighty, mighty, mighty, mighty,

mighty, migh-ty, in Battle. Lift up your Heads, O ye Gates,

and be ye lift up ye everlasting Doors; & the King, the King

Continued.

of Glory sha—ll, sha—ll come in.

This musical block contains two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with eighth and sixteenth notes, including a trill marked with a double asterisk (**) on the word 'sha'. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment with eighth and sixteenth notes.

Treble Solo.

Who is the King, the King of Glo—ry ?

Who is the King, the Ki—ng of Glory ?

This block contains two staves of music. The top staff is a treble solo in treble clef, key of F#, common time, featuring a melodic line with eighth and sixteenth notes and a trill marked with a double asterisk (**) on the word 'King'. The bottom staff is in treble clef, key of F#, common time, providing a harmonic accompaniment with eighth and sixteenth notes.

Full Chorus.

even the Lord, even the Lord of Hosts, he is the

even the Lord, even the Lord of Hosts, he is the

This block contains four staves of music. The top two staves are in treble clef, key of F#, common time, with a first ending bracket marked ':S:' above the first staff. The bottom two staves are in treble and bass clefs, key of F#, common time, providing a full chorus accompaniment. The lyrics 'even the Lord, even the Lord of Hosts, he is the' are repeated across the staves.

Continued.

Continued.

King of Glory. Hal-le--lu--jah, Hal-le--lu--jah.

King of Glory. Hal-le--lu--jah, Hal-le--lu--jah.

Ha'—le—lu—jah, Hal—le—lu—jah.

Ha'—le—lu—jah, Hal—le—lu—jah.

ANTHEM XV. *Taken out of the 145th PSALM.**Tenor and Bass.*

I will magnify Thee, O God, O Go—d, my

I will magnify Thee, O God, my

King, and I will prai—se thy Name for

King, And I will pra—ise thy Name for

ever and ever, will praise thy

ever and ever, will praise thy Name, thy

Name for e—ver and ever, ever.

Name for ever and ever, for ever and ever, ever.

Continued.

Continued.

Ev'ry Day will I give Thanks, Ev'ry Day will I give

give Thanks unto Thee, ev'ry Day, ev'ry Day, ev'ry Day, ev'ry Day

Day, ev'ry Day will I give Thanks, ev'ry Day, ev'ry Day

Thanks, give Thanks unto Thee, to Thee, ev'ry Day will I give Thanks, give Thanks unto Thee, to Thee

Continued.

Continued.

Full Chorus. Andante Vivace.

Great is the Lord, and marvellous, great is the Lord, and

mar-vel-lous, great is the Lord, great is the Lord,

mar-vel-lous, great is the Lord, great is the Lord,

Continued.

Continued.

great is the Lord, and marvellous, there is no End,

great is the Lord, and marvellous, there is no End,

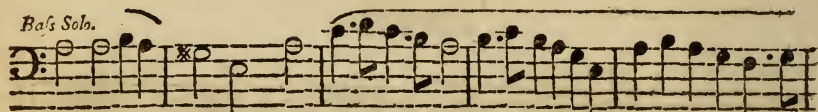
The first system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains the melody for the first line of the hymn. The second staff is a treble clef with a key signature of one flat, containing the melody for the second line. The third staff is a treble clef with a key signature of one flat, containing the melody for the third line. The fourth staff is a bass clef with a key signature of one flat, containing the bass line. There are repeat signs (double dots) at the end of the first and third staves. A trill (tr) is marked above the eighth note of the third staff.

there is no End, there is no End, no End of his Greatness.

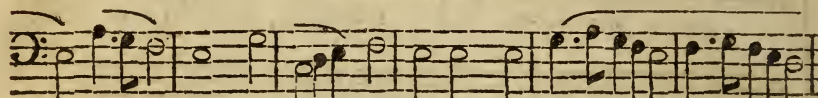
there is no End, there is no End, no End of his Greatness.

The second system consists of four staves. The top staff is a treble clef with a key signature of one flat, containing the melody for the first line. The second staff is a treble clef with a key signature of one flat, containing the melody for the second line. The third staff is a treble clef with a key signature of one flat, containing the melody for the third line. The fourth staff is a bass clef with a key signature of one flat, containing the bass line. There are repeat signs (double dots) at the end of the first and third staves. A trill (tr) is marked above the eighth note of the third staff.

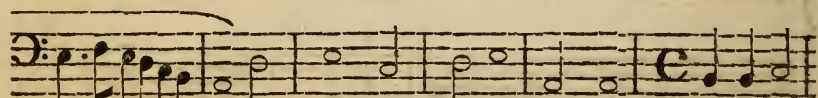
Continued.

Bass Solo.

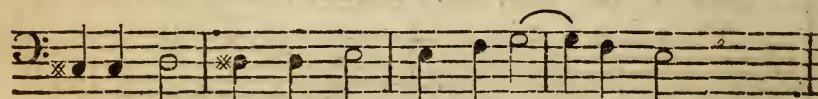
One Ge-ne-ra-tion shall prai—



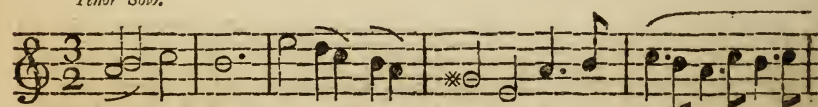
—se thy Works un—to a-no--ther, shall prai—



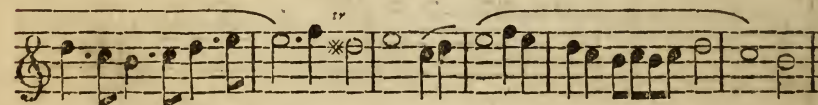
—se thy Works un—to a-no—ther, and declare,



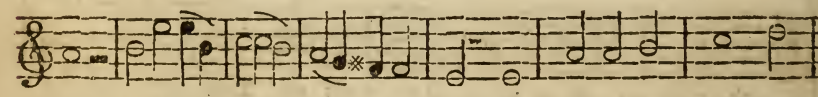
and de—clare, and de—clare, and de—clare, thy Pow'r.

Tenor Solo.

As for me, I will be talking of thy Glo—



—ry, & praise thy Won—drous



Works; and I will also tell of thy Greatness, and Men shall sing, shall



fi—ng o—f thy Right'ous-ness.

Continued.

Continued.

Full Chorus. Allegro.

:S:

So that Men shall speak of thy Might, and thy marvellous Acts :

:S:

:S:

So that Men shall speak of thy Might, and thy marvellous Acts.

:S:

And

And I will al—so tell, al—so

and I will also tell, and I will also

and I will al—so tell, and I will al—so tell, also

I will also tell, and I will also tell, and I will also

Continued.

Largo.

tell of thy Great—ness. And let all Flesh give Thanks, and let

all Flesh give Thanks, and let all Flesh give Thanks un—to his

Continued.

Continued.

ho — ly Name for ever and ever, give Thanks unto his

ho — ly Name for ever and ever, give Thanks un-to his

6 7 6 5 6 6

Name for ever and ever, for ever and ever.

Name for ever and ever, for ever and ever.

6

ANTHEM XVI. *Taken out of the 139th PSALM.**Full Chorus. Moderato.*

Try me, try me O God, and seek the Ground of my

Try me, try me O God, and seek the Ground of my

Figured Bass: 7 6 5 4 5 2 7 7

Heart, prove me, prove me and ex—amine my Thoughts,

Heart, prove me, prove me and ex—amine my Thoughts.

Figured Bass: 6 5 4 3 * 6 * 7 6 6 6 5 4 4 3

Continued.

Continued.

Try me, try me, O God, and seek the Ground of my

Try me, try me, O God, and seek the Ground of my

6 — 9 8 $\frac{7}{5}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{3}$

Heart, prove me, prove me and ex—amine my Thoughts.

Heart, prove me, prove me and ex—amine my Thoughts.

$\frac{4}{2}$ 6 — 6 $\frac{6}{4}$ — $\frac{5}{3}$

Continued.

Continued.

Verse Piano.

Look well if there be any Way of Wicked—ness in me.

Look well if there be any Way of Wicked—ness in me.

and lead me

Look well if there be any Way of Wickedness in me, and lead me

and

Continued.

A N T H E M S.

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Continued.

in the Way, and lead me in the Way, and lead me in the Way,

in the Way, and lead me in the Way, and lead me in the Way,

lead me in the Way, and lead me in the Way, lead me in the Way,

ever—lasting, and lead me in the Way, and lead me in the Way,
ever—lasting, and lead me in the Way,
ever—lasting.

M

Continued.

Continued.

e-ver-last-ing, and lead me
 e-ver-last-ing,
 and lead me in the Way, and lead me

Full Chorus. Forte.

in the Way e-ver-last-ing. Look well if there be a-ny
 e-ver-last-ing. Look well if there be a-ny
 in the Way,

Continued.

Continued.

Way of Wickedness in me, and lead me in the Way e—ver—

Way of Wicked--ness in me, and lead me in the Way e—ver—

Figured bass notation: $\ast \frac{4}{2}$ $\frac{6}{4}$ $\ast 6$ $\frac{6}{5}$ 7 $\frac{6}{4}$ $\frac{6}{4}$ 6 $\frac{6}{4}$ 7

Adagio.

last--ing, e—ver—last—ing.

last--ing, e—ver—last—ing.

Figured bass notation: $\frac{6}{4}$ $\frac{6}{4}$ 6 $\frac{6}{4}$ $\frac{5}{3}$

Continued.

Full Chorus. Andante Vivace.

First system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a vocal line with the lyrics "A—men, A—men, A—men, Amen, Amen, A—". The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a vocal line with the lyrics "A—men, A—men, A—men, Amen, Amen, A—". The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with the lyrics "A—men, A—men,". The bottom staff also features a small numerical sequence "6 5 4 3" above the final notes.

Second system of the musical score. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a vocal line with the lyrics "—men, A—men, A—men,". The middle staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a vocal line with the lyrics "—men, A—men, A—men, A—". The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with the lyrics "A—men, A—men, A—".

Continued.

Continued.

First system of musical notation. It consists of three staves: Treble, Alto, and Bass. The Treble staff begins with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a series of eighth and sixteenth notes, with some rests. The Alto and Bass staves provide harmonic support with similar rhythmic patterns. Below the staves, the lyrics "A — — — — —" are written under the Treble staff, and "men, A —" are written under the Alto and Bass staves.

Second system of musical notation. It consists of three staves: Treble, Alto, and Bass. The Treble staff continues the melody from the first system. The Alto and Bass staves continue the harmonic support. Below the staves, the lyrics "men, A — — — — — men." are written under the Treble staff, and "men, A — men, A — — — — — men." are written under the Alto and Bass staves. A 5/4 time signature change is indicated in the Bass staff.

Third system of musical notation. It consists of three staves: Treble, Alto, and Bass. The Treble staff continues the melody. The Alto and Bass staves continue the harmonic support. Below the staves, the lyrics "A — men, A — men, A — — — — — men." are written under the Treble staff, and "A — men, A — men, A — — — — — men." are written under the Alto and Bass staves. The system concludes with a double bar line.

ANTHEM XVII. *Taken out of the 147th PSALM.**Full Chorus. Andante Vivace.*

O praise the Lord, O praise the Lord, O praise the Lord, for it

is a good Thing to sing Praises, to sing Praises, to sing

Continued.

Continued.

Praises un-to our God,

Praises un-to our God, yea, a jo

a joyful, a joyful and

a jo y-ful and

y-ful and pleasant, a jo y-ful and

a joyful, a joyful and

Continued.

Continued.

pleasant, a joy-ful and pleasant Thing it is to be thankful.

pleasant, a joy-ful and pleasant Thing it is to be thankful.

6
4 7

The Lord doth build up Je—ru—salem, and gather to—

The Lord doth build up Je—ru—salem, and gather to—

6

Continued.

Continued.

ge--ther the Out--cast, the Out--cast of If--ra--el,

ge--ther the Out--cast, the Out--cast of If--ra--el,

6 $\frac{6}{4}$ $\frac{5}{3}$

Tenor and Bass.

He heal--eth those, he heal--eth those that are broken in Heart,

Continued.

Full Chorus.

and giveth Med'cine, and giveth Med'cine to heal, to heal their Sicknefs.

and giveth Med'cine, and giveth Med'cine to heal, to heal their Sicknefs.

O si—ng un-to the Lord, sing Praifes,

sing

O si—ng unto the Lord, sing Praifes,

O sing unto the Lord, si—ng unto the Lord, sing Praifes,

Continued.

A N T H E M S.

92

Continued.

The first system consists of four staves. The top staff is a vocal line in treble clef with the lyrics "sing Praises un—to our God." The second staff is a vocal line in treble clef with the lyrics "Prai—fes,". The third staff is a vocal line in treble clef with the lyrics "sing Praises un—to our God." The fourth staff is a bass line in bass clef with a "6" above it, indicating a sixteenth note.

The second system consists of four staves. The top staff is a vocal line in treble clef with the lyrics "Hal-le-lu-jah, ::: Hal-le-lu-jah." The second staff is a vocal line in treble clef with the lyrics "Hal le-lu-jah, ::: Hal-le-lu-jah." The third staff is a vocal line in treble clef with the lyrics "Hal le-lu-jah, ::: Hal-le-lu-jah." The fourth staff is a bass line in bass clef with a "6" above it, indicating a sixteenth note.

ANTHEM XVIII. *Taken out of the 4th Chapter of*
PHILIPPIANS.

Counter, Tenor, and Bass.

Rejoice in the Lord alway : and a-gain I say re-joyce ; re-

joyce in the Lord al-way : and a-gain I say rejoice.

Continued.

Continued.

Let your Mode—ra—tion be
 Let your Mo-de-ration be known un--to all Men, be
 Let your Mode—ra—tion be known, be

known unto all Men, the Lord is at Hand, the Lord is at Hand,
 known un—to all Men, the Lord is at Hand, the Lord is at Hand,
 * * 6 4 5 * 6 6 5

Continued.

Continued.

Full Chorus. *Vivace.*

Re-joyce in the Lord al-way : and a—gain I say re—joyce, re—

Re-joyce in the Lord al-way : and a—gain I say re—joyce, re—

6 6/4 5/4 6 6/5 *

joyce in the Lord al-way : and a—gain, a—gain, I

a—gain,

joyce in the Lord al--way : and a—gain, a—gain, a—gain, I

6 b5 6 * *

Continued.

Continued.

fay, re—joice. a—gain I fay re—

and a—gain,

fay, re—joice, and a—gain, a—gain I fay re—

6 5 4 3

Detailed description: This system contains the first four staves of music. The first staff is a treble clef with a key signature of one flat (B-flat). It contains the melody for the first line of the hymn. The second staff is a treble clef with a key signature of one flat, containing the melody for the second line. The third staff is a treble clef with a key signature of one flat, containing the melody for the third line. The fourth staff is a bass clef with a key signature of one flat, containing the bass line for the first three lines of the hymn. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

joice, a—gain I fay re—joice.

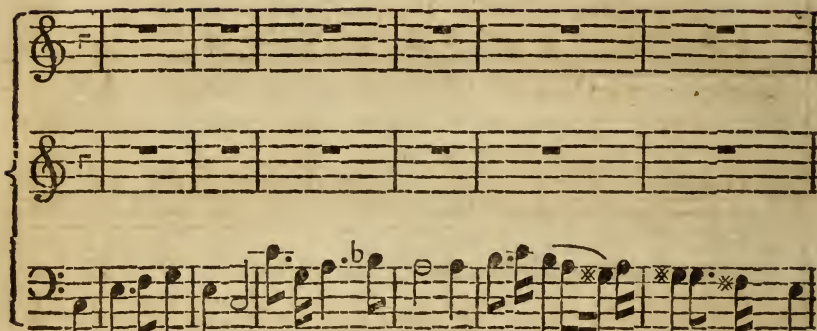
joice, a—gain I fay re—joice.

6 5 4 3

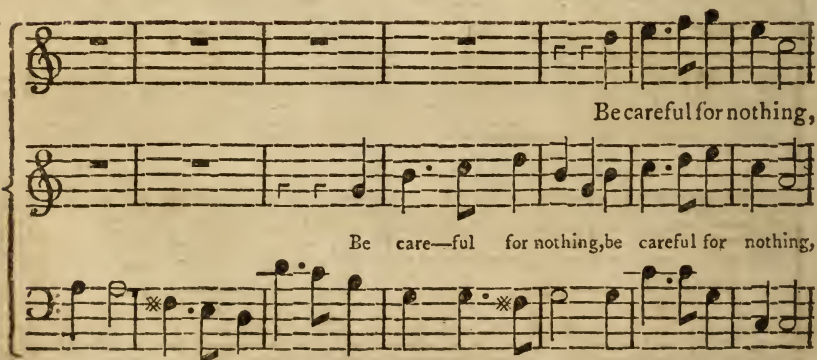
Detailed description: This system contains the next four staves of music. The first staff is a treble clef with a key signature of one flat, containing the melody for the fourth line of the hymn. The second staff is a treble clef with a key signature of one flat, containing the melody for the fifth line. The third staff is a treble clef with a key signature of one flat, containing the melody for the sixth line. The fourth staff is a bass clef with a key signature of one flat, containing the bass line for the fourth, fifth, and sixth lines of the hymn. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Continued.

Continued.



Be careful for nothing, but in ev'-ry Thing by Pray'r and Sup—pli—ca—tion, with Thankf—



Be careful for nothing,

Be care—ful for nothing, be careful for nothing,

giving, let your Requests be made known un—to God : be careful for nothing,

Continued.

Continued.

but in ev'ry Thing by Pray'r and Supplication, with Thanksgiving :

let your Requests be made known un—to God, and the Peace of God which

let your Requests be made known un—to God, & the Peace of God which

Continued.

passeth all understanding shall keep your Hearts & Minds, thro' Jesus Christ our Lord, & the

passeth all understanding shall keep your Hearts & Minds, thro' Jesus Christ our Lord, & the

6 4 *

Peace of God which passeth all understanding shall keep your Hearts and

Peace of God which passeth all understanding shall keep your Hearts and

b b 3

Continued.

Continued.

Minds, thro' Jesus Christ our Lord, thro' Jesus Christ our Lord; rejoice in the Lord alway, & a-

Minds, thro' Jesus Christ our Lord, thro' Jesus Christ our Lord; rejoice in the Lord alway, & a-

6 4 3 6 4 3 6

gain I say rejoice, rejoice in the Lord alway, and again I say rejoice,

gain I say rejoice, rejoice in the Lord alway, & a gain I say rejoice,

6 7 6 * 5 6 6 6 5

Continued.

Full Chorus. Vivace.

Re-joyce in the Lord al-way : & a-gain I say rejoice, re-

joyce in the Lord al-way : and a-gain, a-gain I

a-gain,

joyce in the Lord al-way : and a-gain, a-gain, a-gain, I

Continued.

Continued.

fay re—joyce, a—gain I fay re—

and a—gain

fay re—joyce, and a—gain, a—gain, I fay re—

6 5 4 3

joyce; a—gain I fay re—joyce.

joyce; a—gain I fay re—joyce.

6 5 4 3

ANTHEM XIX. *Taken out of the 81st PSALM.*

Sing we mer-ri-ly un—to God our Strength, make a

Sing we mer-ri-ly un—to God our strength, make a cheerful

make a

cheer—ful Noise, unto the God of Jacob, unto the God of Ja—cob.

Noi—se unto the God of Jacob, unto the God of Ja—cob.

6

Continued.

Continued.

Take the Pfalm, bring

Take the Pfalm, bring hither the Tabret and merry Harp, with the Lute.

Take the Pfalm, bring

Take the Pfalm, bring hither the Tabret and mer—ry Harp, with the Lute.

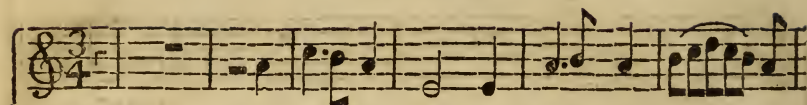
hither the Tabret & mer—ry Harp, & mer—ry Harp, with the Lute.

hither the Tabret and mer—ry Harp, & mer—ry Harp, with the Lute.

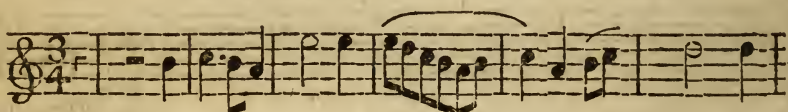
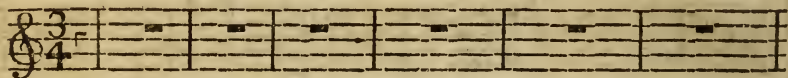
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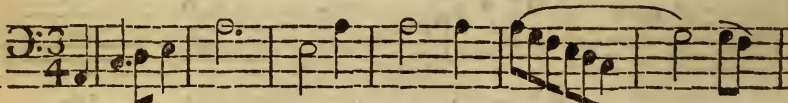
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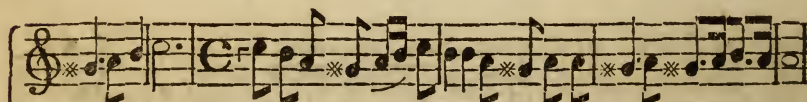
Blow up the Trumpet, the Trumpet, the Trum-pet,



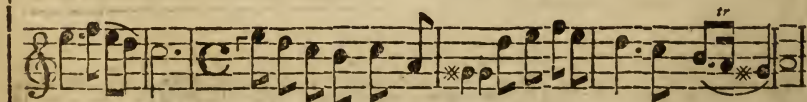
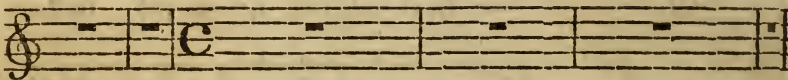
Blow up the Trumpet, the Trum——pet, the Trumpet,



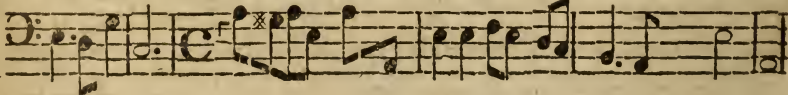
Blow up the Trumpet, the Trumpet, the Trum———pet,



in the new Moon, even in the Time appointed, & upon our solemn Feast Day :

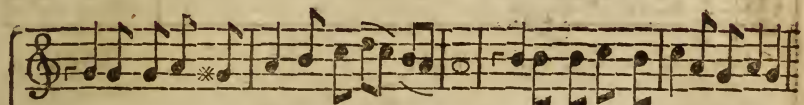


in the new Moon, even in the Time appointed, & upon our solemn Feast Day :

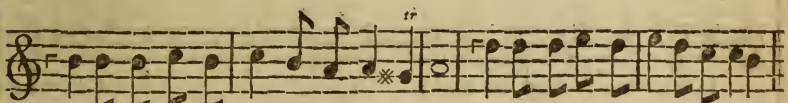
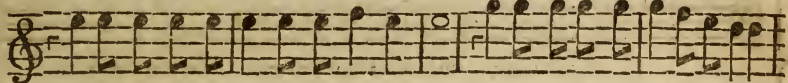


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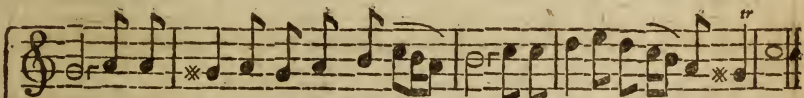
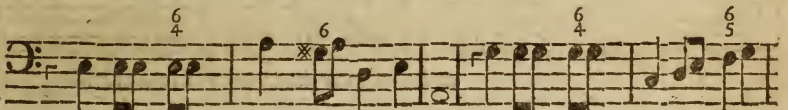
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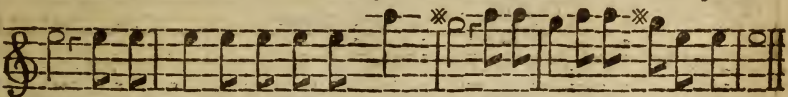
For this was made a Statute in If—ra—el, For this was made a Statute in Ifra—



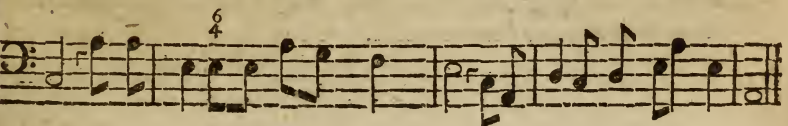
For this was made a Statute in If—rael, For this was made a Statute in Ifra—



el, and a Law of the God of Ja—cob, and a Law of the God of Jacob.



el, and a Law of the God of Ja—cob, & a Law of the God of Jacob.



P

Continued.

A N T H E M S. D O X O L O G Y.

Glory be to God on high, glory be to

and on Earth Peace, good Will towards Men,

Glory be to God on high, Glory be to

and on Earth Peace, good Will towards Men,

God, Glory be to God, to God on high, and on Earth Peace, Peace, good Will towards Men.

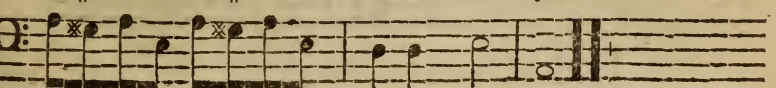
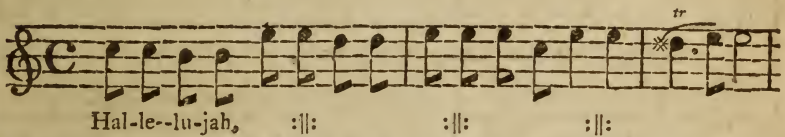
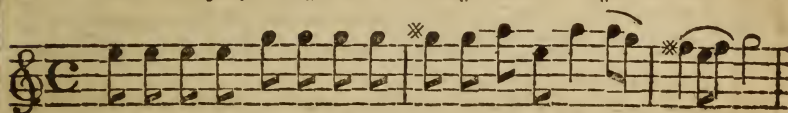
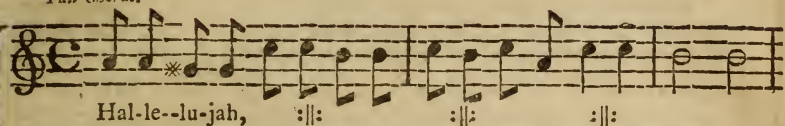
Glory be to God, glory be to God on high,

God, Glory be to God, to God on high, & on Earth Peace, Peace, good Will towards Men.

Glory be to God, glory be to God on high,

H A L L E L U J A H S.

Full Chorus.



ANTHEM XX. *Taken out of the 105th PSALM.**Andante Vivace.*

and call up-on his

O give Thanks un—to the Lord,

Name.

tell the People, tell the Peo—ple what Things he hath

tell the People, tell the Peo—ple what Things he hath

Continued,

Continued.

tell the People, tell the People, tell the People, what
done ; tell the People, tell the People what
done ; tell the People, tell the People what

Things he hath done. O let your Songs be of him, be of him, and
Things he hath done. O let your
Things he hath done. O let your Songs be of him, be
O let your Songs be

Continued.

Continued.

praise him, and let your Talking, let your Talking be of all
Songs be of him, and praise him, and let your Talking
of him, and praise him, and let your Talking, let your Talking
of him, and praise him, and let your Talking, let your Talking

a — ll, all, all, all, all, all,
let your Talking be of all, a — ll, all, all,
let your Talking be of all, all, all, all, a —
let your Talking be of all, all, a — ll,

Continued:

Continued.

all, all his wond'rous Works; re-joice in his ho—ly

— ll his wond'rous Works;

6 5
4 3

Name, re-joice in his ho—ly Name,

Continued.

Continued.

Let the Heart of them re———joice, let the Heart of them re—

Let the Heart of them re———joice, let the Heart of them re—

Let the Heart of them re———joice,

joice, let the Heart of them re———joice, re—

Let the Heart of them re———joice, let the heart of them re—

joice, re———³joi³ce, re—

Let the Heart of them re———joice, re———joi——ce, re—

Continued.

Continued.

joy—ce that seek the Lord ; seek the Lord and his Strength, seek his

joyce that seek the Lord ;

joyce that seek the Lord ;

Face for e—ver—more.

He is the Lord, the Lord our God, his

He is the Lord our God, his

Continued.

he hath been always

he hath been al—ways mindful,

Judgements are in all the world, he hath been al—ways mindful,

he hath been always,

mindful of his Co—venant and Promise, that he made to a

mindful of his Covenant and Pro—mise, that he made to

mindful of his Covenant and Pro—mise, that he made

mindful of his Co—venant and Pro—mise, that he

Continued.

Continued.

thousand, thousand, thousand Ge--ne--ra--tions, that he made to a

a thousand, thousand, thousand Gene--ra--tions, that he

to a thousand, thousand Ge-ne-ra-tions,

♯ 6

thousand, thousand Ge-ne--ra--tions, that he made to

made to a thou--sand, thousand Gene--ra--tions,

that he made to a thou--sand

6 6 6

that he made to a thou--sand, that he made to

Q 2

Continued.

Continued.

a thou-sand, thousand Ge-ne-ra-tions, that he made to
 that he made to a thousand Ge-ne-rations, that he made for
 a thousand Ge-ne-ra-tions, Ge-ne-rations, that he made to
 a thou-sand, thousand Ge-ne-rations, that he made to

a thou-sand Ge-ne-ra-tions, that he made to a thousand,
 a thousand Ge-ne-ra-tions, that he made to a thou-sand

Continued.

Continued.

thousand Ge—ne—ra—tions. A—men.

A—men.

thousand Ge—ne—ra—tions. A—

A—

A—men.

A—men, A—men.

—men, A—men.

—men.

A N T H E M

ANTHEM XXI. *Taken out of the 57th PSALM.**Tenor and Bass. Andante Vivace.*

A—wake up, my Glo—ry; a—wake up, my Glo—ry; a—

A—wake up, my Glo—ry; a—wake, a—

—wake, a—wa—ke, awake Lute and Harp; I myself will a—

wa—ke, a—wake, awake Lute & Harp; I my—

wake, will awake, a—wake right early, I my—self will a—wake, will a—

felf will awake, will awake right early, I myself will a—

wa—ke right ear—ly.

wake, will a—wa—ke, will a—wake right ear—ly.

Full

Continued.

FULL CHORUS.

A—wake up my Glo—ry; a—wake up my Glory; a—

A—wake up, my Glo—ry; a—wake, a—

A—wake up, my Glo—ry; a—wake, a—

A—wake up, my Glo—ry; a—wake, a—

—wake, a—wake, a—wake Lute and Harp; I my—

—wa—ke, a—wake Lute and Harp, I my—self will a—

—wake, a—wake, awake Lute and Harp,

Continued.

Continued.

felf will a—wake, will awake right early; I my—
 I myself will a—wake right early, will a—wake,
 —wake, will a—wake, a—wake right ear—ly,
 I my—self will a—

felf will a—wake, I myself will awake, will awake right ear—ly.
 I myself will awake, will awake right ear—ly.
 I myself will awake, will a—wa—ke right ear—ly.
 —wake, I my—self will awake, will awake, will awake right ear—ly.

Continued.

Continued.

Treble and Bass. Andante Vivace.

I will give thanks un-to thee, O Lord, O Lord, among the

Heathen, and I will sing, and I will sing un-to thee, un-to

Heathen, and I will sing, will sing unto thee, un-to

thee among the Na-tions; I will give thanks un-to thee, O

thee, O Lord, a-mong the Heathen, and I will sing, and

R

Continued.

Continued.

I will sing unto thee, un-to thee, O Lord, among the
 sing, and I will sing un--to thee, O Lord, a--mong the

Na—tions, and I will sing, and I will sing, un—to
 Na——tions, and I will sing, and I will

thee, un-to thee, O Lord, a—mong the Na——tions.
 sing un—to thee, O Lord, a—mong the Na——tions,

Continued.

Continued.

FULL CHORUS.

A—wake up my Glo—ry; a—wake up my Glory; a—

A—wake up, my Glo—ry; a—wake, a—

A—wake up, my Glo—ry; a—wake, a—

A—wake up, my Glo—ry; a—wake, a—

—wake, a—wake, a—wake Lute and Harp; I my—

—wake, a—wake, a—wake Lute and Harp,

—wa—ke, a—wake Lute and Harp, I my—self will a—

—wake, a—wake, awake Lute and Harp,

Continued.

felf will a--wake, will awake right early; I my-

I myself will a--wake right early, will a--wake,

--wake, will a--wake, a--wake right ear--ly,

I my--felf will a-

felf will a--wake, I myself will awake, will awake right ear--ly.

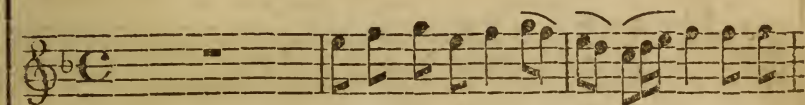
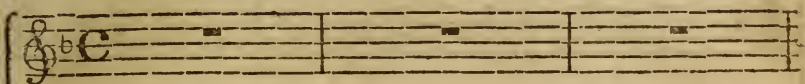
I myself will awake, will awake right ear--ly.

I myself will awake, will a--wa--ke right ear--ly.

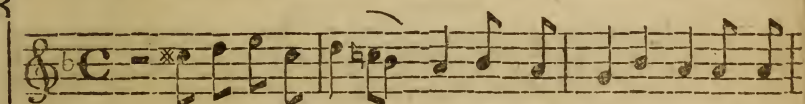
--wake, I my-felf will awake, will awake, will awake right ear--ly.

Continued.

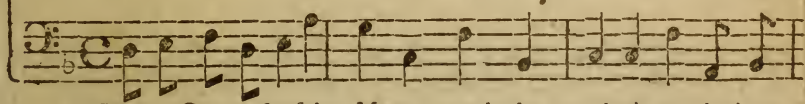
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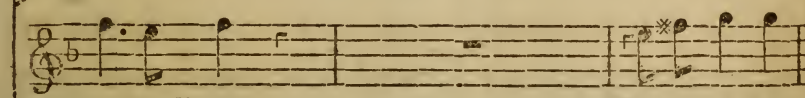
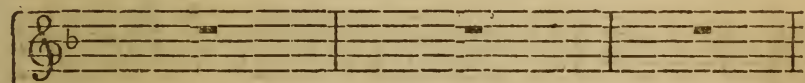
For the Greatness of thy Mer—cy reacheth un—



For the Greatness of thy Mercy, thy Mercy reacheth un—

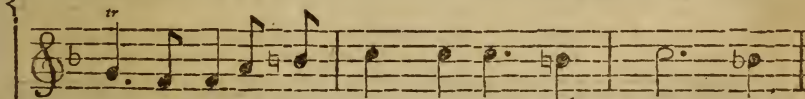


For the Greatness of thy Mercy reacheth, reacheth, reacheth un—

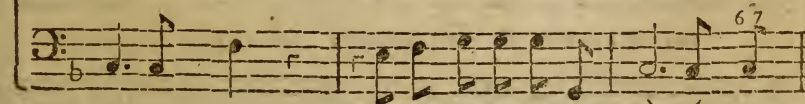


to the Heav'ns,

and thy Truth un—



—to the Heav'ns and thy Truth un—to the Clouds, un—



—to the Heav'ns, and thy Truth unto the Clouds, un—

Continued.

Continued.

—to the Clouds, and thy Truth, and thy Truth unto the Clouds.

--to the Clouds, and thy Tru—th, and thy Truth unto the Clouds.

to the Clouds, and thy Truth, and thy Truth unto the Clouds.

Allegro.

and thy glory, thy

Set up thy—self, O God a—bove the Heav'ns,

Set up thy—self, O God a—bove the Heav'ns,

and thy

Continued.

Continued.

Glo-ry a-bove all the Earth.

Set up thy-

Set up thy-

glo-ry, thy glo-ry a-bove all the Earth.

Set up thyself, thy-self, O God, a-

-self, thy-self, O God, a-

-self, thy-self, O God, a-

Set up thy-self, thy-self, O God, a- Continued:

Continued.

—bove the Heav'ns, a—bove the Heav'ns, and thy glo-ry,

—bove the Heav'ns, a—bove the Heav'ns, and thy

—bove the Heav'ns, a—bove the Heav'ns, and thy

6 6 6 6 5 4 3 2 1

—bove the Heav'ns, a—bove the Heav'ns, and thy Glo-ry,

and thy Glo-ry, thy Glo—

Glo-ry, and thy Glo-ry thy Glo—

Glo-ry, and thy Glory, thy Glc—

and thy Glory, thy Glo—

Continued.

Continued.

Four staves of music in G major (one flat). The Soprano, Alto, and Tenor parts are in treble clef, and the Bass part is in bass clef. The lyrics 'ry,' are written below the staves.

Four staves of music in G major (one flat). The Soprano, Alto, and Tenor parts are in treble clef, and the Bass part is in bass clef. The lyrics 'above all the Earth.' are written below the staves. The Bass part includes fingerings 6, 4, 5, 3.

Continued.

Mothers, Kings shall be thy nursing Fathers,

and Queens thy nursing

and Queens thy nursing

For Kings shall be thy nursing Fathers,

For Kings shall be thy nursing Fathers, and Queens, and

Mothers, Kings shall be thy nursing Fathers, and Queens, and Queens, and

Mothers, For Kings shall be thy nursing Fathers, and Queens, and Queens, and

Continued.

Queens thy nursing Mothers, Mothers. As we have heard, so have we

seen in the Ci-ty of our God. As we have heard, so have we

Continued.

Continued.

seen in the City of our God: God upholdeth the same for e-ver.

seen in the City of our God; God upholdeth the same for e-ver.

6 6 7 6 6 6 7 7

Be thou ex—alt—ed, Lord,

Be thou ex-alt-ed, Lord, in thine own Strength,

Be thou ex—alt—ed, Lord, Be thou ex-alt-ed,

Be thou ex-alt-ed, Lord, be thou exalted

Continued.

Continued.

in thine own strength: So will we sing, so will we

Lord in thine own Strength:

Lord in thine own strength: So will we sing, so will we

So will we sing,

sing, so will we sing, will we sing and praise thy Name.

sing, so will we sing, will we sing and praise thy Name.

so will we sing, so will we sing, and praise thy Name.

Continued.

A N T H E M S.

35

H A L L E L U J A H S.

Full Chorus. *Allegro.*

Hal-le—lu-jah, :: :: :: :: ::

This system contains the first four staves of music. The first staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The music consists of a series of eighth and sixteenth notes, with some rests. The lyrics 'Hal-le—lu-jah, :: :: :: :: ::' are written below the first staff.

Hal-le—lu-jah, :: :: :: :: ::

This system contains the next four staves of music. The first staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The music continues with eighth and sixteenth notes, including some triplets and sixteenth-note runs. The lyrics 'Hal-le—lu-jah, :: :: :: :: ::' are written below the first staff.

Continued.

Continued.

Hal-le-lu-jah, lujah.

ANTHEM

ANTHEM XXIII. Taken out of the 111th PSALM.

Tenor and Bass.

I will give Thanks un-to the Lord, I will give

6 4 6 5

I will give Thanks un-to the Lord,

Thanks un—to the Lord, with my whole Heart I will give

I will give Thanks un—to the Lord, with my whole

6 6

Thanks unto the Lord, unto the Lord with my whole Heart.

Heart, I will give Thanks un-to the Lord with my whole Heart.

6

I will give tha—nks, I will give Thanks un—

I will give Tha—nks, give Thanks un—

T Continued.

6

Continued.

—to the Lord with my whole Heart, with my whole Heart, secret-

6 6 6 6 $\frac{6}{4} \frac{5}{\times}$

—ly among the Faithful, and in the con-gre-

$\frac{6}{4} \frac{5}{3}$ 6 6 6

—gation, in the Congre—gation, and i——n, and

6 6 6 6 6 6 6

i——n the Con-gre—gation, and in the Congregation, and

in the Congre—gation, the Works of the Lord are

6 6 $\frac{6}{4} \frac{5}{\times}$ 6 6 6

in the Congre-gation, the Works of the Lord are great, the

Continued.

Continued.

great, the Works of the Lord are great, the Lord are great, are

Works of the Lord are great, the Lord are great, the Lord are

great, fought out of them, fought out of them, of them that hath pleasure in them

great, fought out of them, fought out of them that hath Pleasure in them

Counter, Tenor, and Bass.

His Work is worthy to be

His Work is wor- thy to be prais'd, his Work is

His Work is worthy to be prais'd, his

T 2

Continued.

A N T H E M S.

Continued.

Allegro.

prais'd, be prais'd, his Work is worthy

worthy to be prais'd, be prais'd, his Work is worthy

to be prai-fed, his Work, his Work is wor—thy to be

to be prai-fed, his Work, his Work is wor—thy to be

praised, and had in Honour. His

praised, and had in Honour. His Righteousness en—

His Righteousness en—dures for
Continued.

A N T H E M S.

141

Continued.

The musical score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes.

Soprano:

Righteousness en—dures for e—ver, his Righteousness en—

Alto:

dures, en—dures for e—ver, his Righteousness en—

Bass:

e—ver, his Righteousness en—dures for e—ver, en—

dures for ever, ever. He hath given Meat un-to them that

dures for ever, ever. He hath given Meat un-to them that

dures for ever, ever.

fear him, he hath gi-ven **Meat** un—to them that fear him,

Continued.

Continued.

Sing his Work, &c. over again.

Tenor and Bass.

and to the Holy Ghost.

Base Solb.

Bass Solo. *tr*

Musical notation for Bass Solo, measures 10-12. The notation is on a single staff with a bass clef. Measure 10 contains a quarter note G2, an eighth note A2, and a quarter note B2. Measure 11 contains a quarter note C3, an eighth note D3, and a quarter note E3. Measure 12 contains a quarter note F3, an eighth note G3, and a quarter note A3. The piece ends with a trill (tr) on the final note.

As it was in the Beginning, is now, & ever shall be, world without end, Amen.

Tenor Solo.

Tenor Solo. *tr*

A musical staff with a treble clef. The notation consists of a series of eighth and sixteenth notes, followed by a trill (tr) marking over a final note. The staff is part of a larger musical score.

As it was in the Beginning, is now, & ever shall be, world without end, Amen.

Continued.

A N T H E M S.

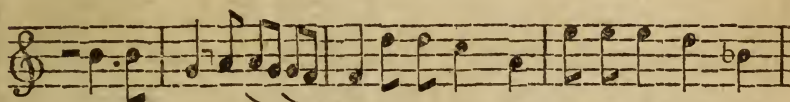
143

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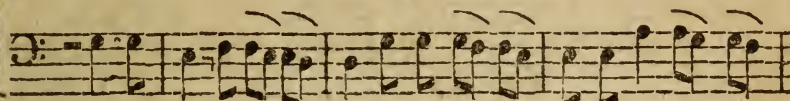
Full Chorus. Andante Vivace.



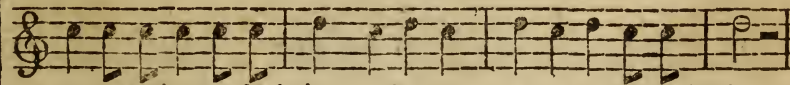
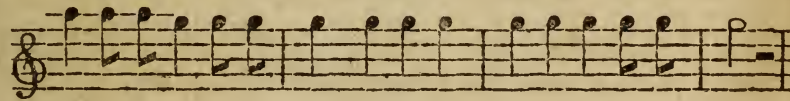
As it was in the Beginning, is now, and e-ver, is now, and



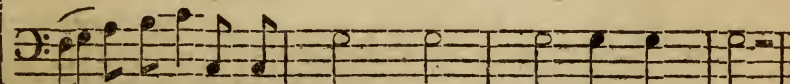
As it was in the Be-ginning, is now, and e-ver, is now, and



ever, & e-ver shall be, and e-ver, e-ver, e-ver shall be,



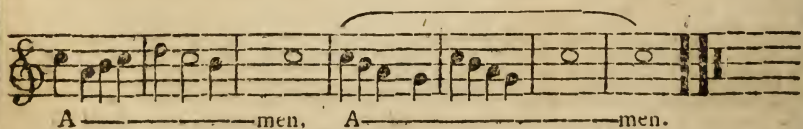
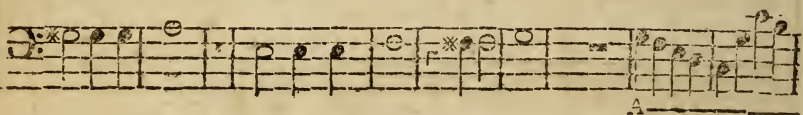
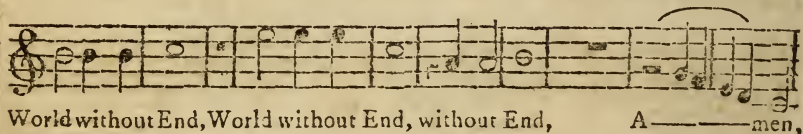
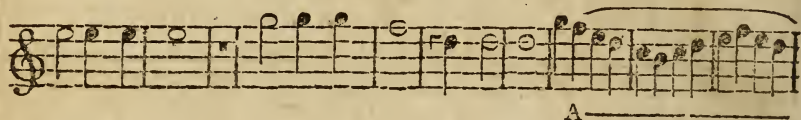
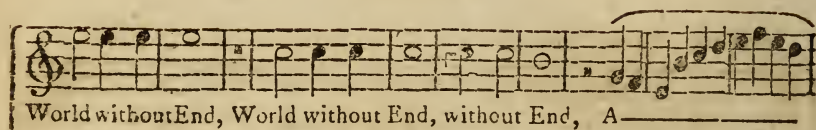
ever, and e-ver shall be, and e-ver, e-ver, e-ver shall be,



be and e-ver shall be,

Continued.

Continued.



ANTHEM

ANTHEM XXIV. *Taken out of the 119th PSALM.*

Tenor and Bass,

Musical notation for Tenor and Bass parts. The Tenor part is on a treble clef staff with a key signature of one sharp (F#) and a 3/2 time signature. The Bass part is on a bass clef staff with the same key signature and time signature. Both parts feature a melodic line with eighth and sixteenth notes, and a bass line with quarter and half notes. The lyrics "Teach me, O Lord, the Way of thy Statutes;" are written below the Tenor staff. A fermata is placed over the final note of the Tenor staff. A small number "6" is written below the final note of the Bass staff.

Treble and Counter.

Musical notation for Treble and Counter parts. The Treble part is on a treble clef staff with a key signature of one sharp (F#) and a 3/2 time signature. The Counter part is on a bass clef staff with the same key signature and time signature. Both parts feature a melodic line with eighth and sixteenth notes, and a counter line with quarter and half notes. The lyrics "Teach me, O Lord, the Way of thy Statutes;" are written below the Treble staff. A fermata is placed over the final note of the Treble staff. A small number "6" is written below the final note of the Counter staff.

FULL CHORUS.

Musical notation for the Full Chorus. It consists of four staves. The top two staves are for the Treble and Counter parts, and the bottom two staves are for the Tenor and Bass parts. All parts feature a melodic line with eighth and sixteenth notes, and a counter line with quarter and half notes. The lyrics "Teach me, O Lord, the Way of thy Statutes; and" are written below the top two staves. A fermata is placed over the final note of the Treble staff. A small number "6" is written below the final note of the Counter staff.

Continued.

I shall keep it un—to the End, and I shall keep it, and I shall

and I shall keep it,

I shall keep it un—to the End, and I shall keep it, and I shall

and I shall keep it

kee—p it un—to the End, and I shall

and I shall keep it

kee—p it un—to the End, and I shall

and I shall keep it

Continued.

Continued.

tr

keep it, and I shall . kee — p it un — to the End.

and I shall keep it, and I shall keep it un — to the End.

keep it, and I shall kee — p it un — to the end.

6 7 — 6 5 3

and I shall keep it, and I shall keep it un — to the End.

O give me under — stand — ing, O give me under —

O give me un — stand — ing, O give me under —

4 * 4 3

O give me under — standing, O

Continued.

—standing, and I shall keep thy Law; yea, I shall keep it,
yea,
—standing, and I shall keep thy Law; yea, I shall keep it,
6 7
give me understand—ing, and I shall keep thy Law, yea,

yea, I shall keep it with my whole Heart.
I shall keep it, shall kee—p it with my whole Heart.
yea, I shall keep it with my whole Heart.
6 7 7 6 5 6 5
I shall keep it, shall kee—p it with my whole Heart.
Continued.

Continued.

Tenor and Bass.

Teach me O Lord the way of thy Sta—tutes.

6

Treble and Counter.

Teach me O Lord the way of thy Statutes.

FULL CHORUS.

Teach me O Lord the way of thy Statutes, and

Teach me O Lord the way of thy Statutes, and

6

Continued.

Continued.

Four-part vocal setting. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "I shall keep it un—to the End." The Alto part is in the same key and clef. The Tenor part is in the same key and clef. The Bass part is in the same key and clef. The music is written in a common time signature (C). The Soprano part has a fermata over the word "un". The Alto part has a fermata over the word "un". The Tenor part has a fermata over the word "un". The Bass part has a fermata over the word "un".

Tenor Solo.

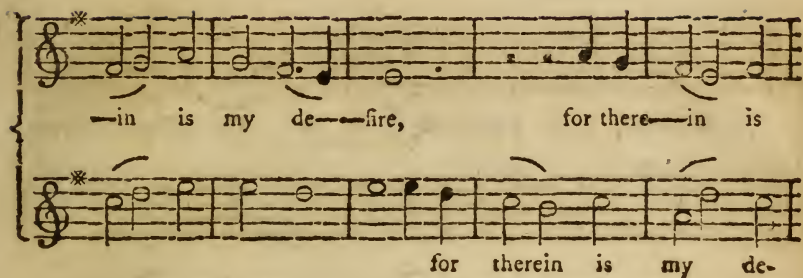
Tenor Solo. The Tenor part is in the same key and clef as the previous parts. The lyrics are: "Make me to go in the Path of thy Commandments." The music is written in a common time signature (C). The Tenor part has a fermata over the word "go".

Treble and Tenor.

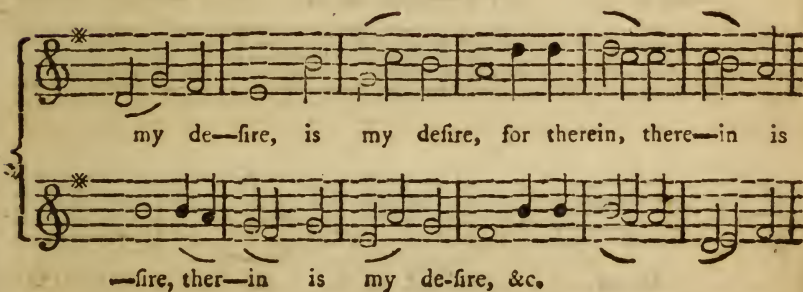
Two-part vocal setting. The Treble part is in the same key and clef as the previous parts. The Tenor part is in the same key and clef as the previous parts. The lyrics are: "Make me to go in the Path of thy Commandments, for there". The music is written in a common time signature (C). The Treble part has a fermata over the word "go".

Continued.

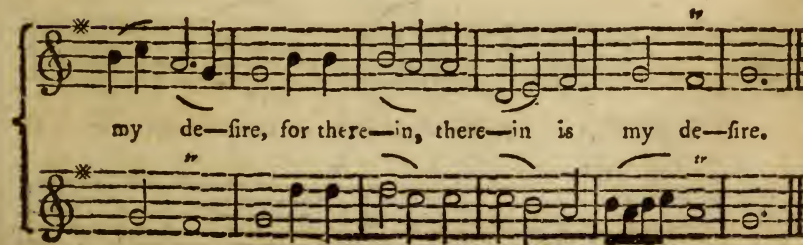
Continued.



—in is my de—fire, for there—in is
for therein is my de—



my de—fire, is my de—fire, for therein, there—in is
—fire, ther—in is my de—fire, &c.



my de—fire, for there—in, there—in is my de—fire.

Continued.

Continued.

Full Chorus.

Be—hold, my de—light is in thy Commandments.

Behold, my delight is in thy Commandments: O

Behold, my de—light is in thy Commandments: O

Continued.

Continued.

quicken me in thy Righteousness, O quicken me,

quicken me in thy Righteousness, O quicken me,

quicken me in thy Righteousness, O quicken me,

quicken me,

O quicken me, quicken me, in thy Righteousness, O

quicken me, O

O quicken me, quicken me in thy Righteousness, O

quicken me, O

X

Continued.

Continued.

quicken me, O quicken me, quicken me in thy Right-

O quicken me, O

quicken me, O quicken me, quicken me in thy Right-

O quicken me, O

6 6 6 6 4

teous—ness.

teous—ness.

ANTHEM XXV. *Taken out of the 134th PSALM,
New Version. And the 66th PSALM.*

Full Chorus. *Andante Vivace.*

O praise the Lord with one Consent, O praise the Lord with

one Consent, and Ma—g—ni—fy his Name, Praise the Lord with

Continued.

Largo.

one Consent, and ma—g—ni—fy his Name. Let all the servants

of the Lord, His worthy Praise, his worthy Praise proclaim.
His worthy Praise, his worthy, worthy Praise proclaim,
of the Lord, His worthy Praise, his worthy Praise proclaim.

Continued.

A N T H E M S.

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Continued.

Full Chorus. Andante Vivace.

O be joyful in God all ye Lands, O be joyful in God all ye Lands, all ye

O be joyful in God all ye Lands, O be joyful in God all ye Lands, all ye

Lands, O be joyful in God all ye Lands, O be joyful in God all ye Lands, make his praise

Lands, O be joyful in God all ye Lands, O be joyful in God all ye Lands, make his praise

Continued.

Continued.

Glorious, O be joyful in God all ye Lands, in God all ye Lands, O be joyful in God

La—nds,

Glorious, O be joyful in God all ye Lands, in God all ye La—nds, in God

O be joyful in God

all ye Lands, in God all ye Lands, O be joyful in God all ye Lands, make his praise glorious.

all ye La—nds, O be joyful in God all ye Lands, make his praise glorious

all ye

ANTHEM

ANTHEM XXVI. *Taken out of the 15th Chapter of St. Luke.*

FULL CHORUS.

I will a—rise and go to my Fa—ther

ther, I have sin—'d against Heav'n, I have sin'd against
fa—y Father, I have sin'd against Heav'n,

say Fa—ther I have sin—'d against Heav'n, I have
Continued.

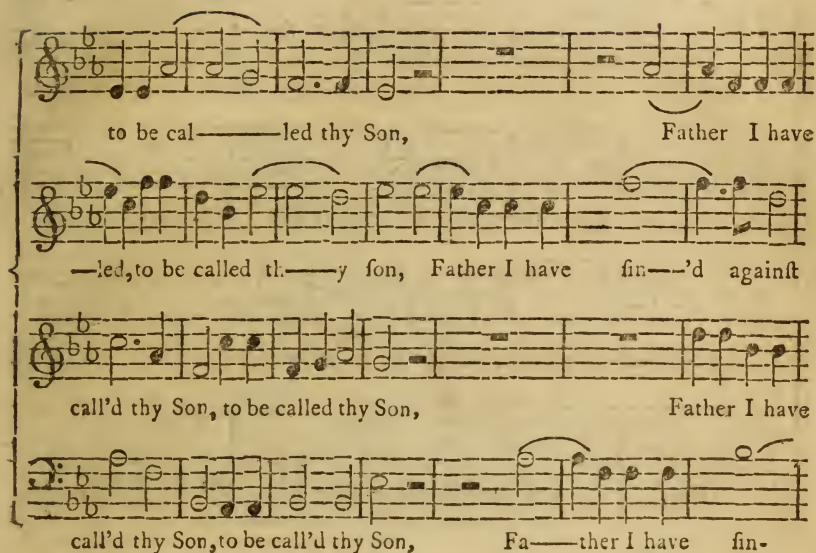
Continued.

—n, I have sin'd against Heav'n and be—fore thee,
 Hea—v'n and be—fo—re thee, and am no more
 I have sin'd against Heav'n and be—fo—re thee, and am no more

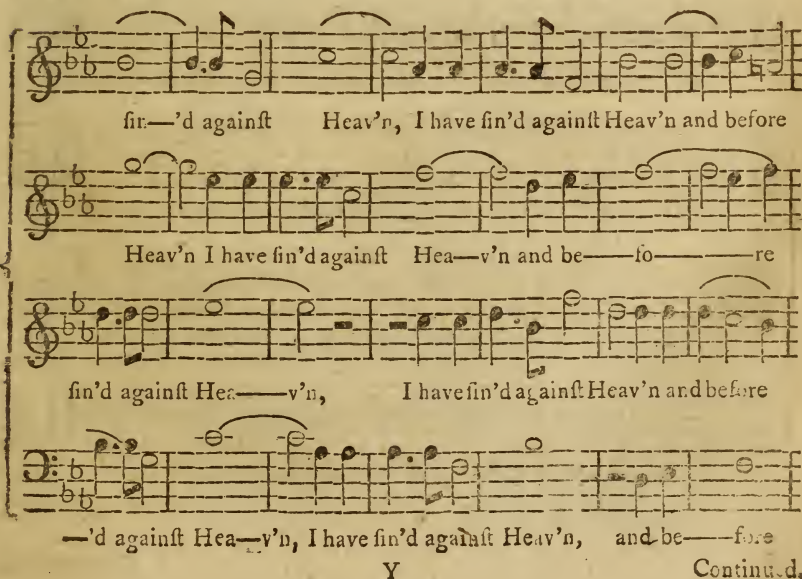
and am no more worthy to be called thy son, no more worthy
 worthy to be called thy Son, no more worthy to be cal—
 worthy to be called thy Son, no more, no more worthy to be
 am no more worthy to be called thy son, no more worthy to be

Continued.

Continued.

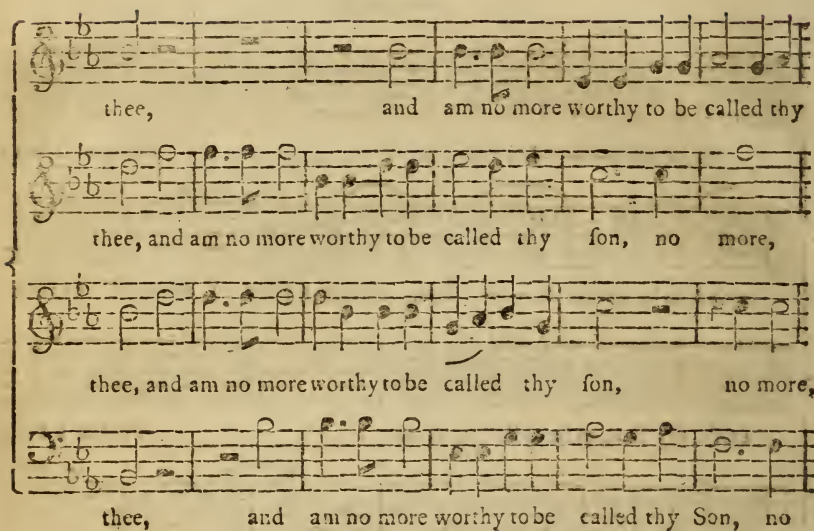


to be cal—led thy Son, Father I have
 —led, to be called th—y son, Father I have fin—'d against
 call'd thy Son, to be called thy Son, Father I have
 call'd thy Son, to be call'd thy Son, Fa—ther I have fin—



fin—'d against Heav'n, I have fin'd against Heav'n and before
 Heav'n I have fin'd against Hea—v'n and be—fo—re
 fin'd against Hea—v'n, I have fin'd against Heav'n and before
 —'d against Hea—v'n, I have fin'd against Heav'n, and be—fore
 Y Continued.

Continued.

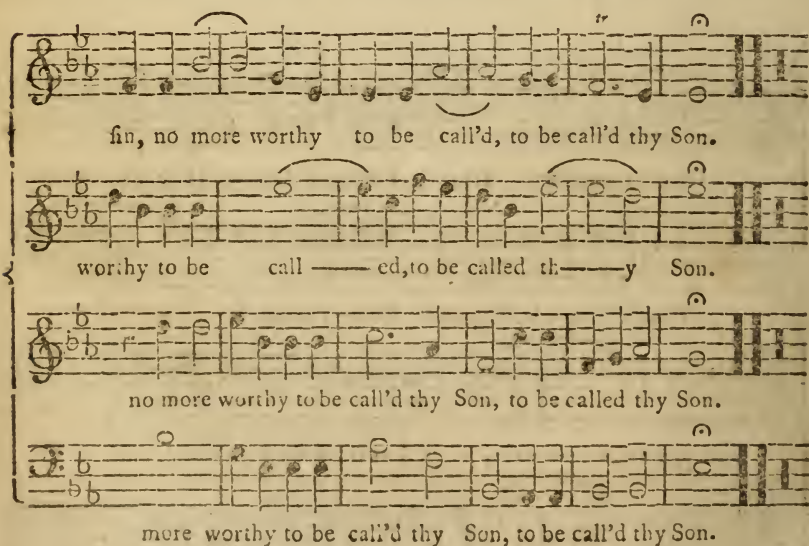


thee, and am no more worthy to be called thy

thee, and am no more worthy to be called thy son, no more,

thee, and am no more worthy to be called thy son, no more,

thee, and am no more worthy to be called thy Son, no



fin, no more worthy to be call'd, to be call'd thy Son.

worthy to be call — ed, to be called th — y Son.

no more worthy to be call'd thy Son, to be called thy Son.

more worthy to be call'd thy Son, to be call'd thy Son.

ANTHEM XXVII. Taken out of the 55th PSALM.

Full Chorus. Largo.

Hear my pray'r O God,
and hide not thyself, not thy-

Hear my pray'r O God, and hide not thyself, not thy-
and hide not thyself, and hide not thyself, thyself from m—
self, and hide not thyself, and hide not thyself, thyself from m—
self, and

Continued.

—y Pe—ti—tion:

Take heed un—to me, and hear me, how I

—y Pe—tion; Take heed un—to me, and hear me,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a treble clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats. The fourth staff is a bass clef with a key signature of two flats. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

mourn in my Pra—y'r, how I mourn in my Pray'r and am vex-

how I mourn in my Pray'r, how I mourn in my Pray'r and am vex-

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats. The second staff is a treble clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats. The fourth staff is a bass clef with a key signature of two flats. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Continued

A N T H E M S.

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Continued.

—ed, how I mourn in my Pray'r, how I mourn in my Pray'r, how I mourn in my

—ed, how I mourn in my Pray'r, how I mourn in my Pray'r, how I mourn in my

how I mourn,

Pray'r and am vex—ed; my heart is disqui—et—ed with—in me,

Pray'r and am vex—ed; my heart i—s disquiet—ed within me,

Continued.

Continued.

15:

and the fear of Death is fall'n up—on me, me.

and the fear of Death, and the fear of Death is fall'n up—on me, me.

My heart is disquiet—ed within me, And the fear of Death is fall'n up—

My Heart is disquiet--ed with-in me, And the fear of Death is fall'n up—

6

Continued.

Continued.

—on me, and the fear of Death is fall'n up—on me.

6 5 4 3 6 6 5 4 3

Then I said, then I said, O that I had Wings like a Dove, then would I

Then I said, then I said, O that I had Wings like a Dove,

6 — —

Continued.

Continued.

flee away and be at rest, then would I flee away, then would I flee away,
 then would I flee away, then would I flee away, then would I flee a-way,
 Then would I flee away, then would I flee away, then would I

then would I flee away, and be at rest; then would I flee away and
 then would I flee away, and be, and be at rest, then would I flee a-way and be at
 flee, then would I flee away and be, and be at rest; then would I flee away and be, and be at

Continued.

Continued.

Full Chorus. *Andante Vivace.*

then I said, then I said, O that I had Wings
 be at rest;
 rest, and be at rest; then I said, then I said, O that I had Wings
 rest, and be at rest;

like a Dove; Then would I flee away and be at rest, a—way and
 like a Dove; Then would I flee away and be at rest,

2

Then
Continued.

A N T H E M S.

Continued.

be at rest, then would I flee away and be at rest, then

then would I flee away and be at rest, and be at rest, then would I flee a-

and be at rest, be at rest, then would I

would I flee away, then would I flee away and be at rest,

would I flee a-way, then would I flee a-way and be at rest, rest.

way and be at rest,

flee a-way, away and be at rest, rest,

then would I flee a-way and be, be at rest, rest,

A N T H E M

ANTHEM XXVIII. *Taken out of the 100th PSALM.*

Counter, Tenor, and Bass.

O be joyful, O be joyful, O — — — be

O be joyful, O be joyful, O be

O be joyful, O be joyful, O be jc

Jo — — — yful in the Lord all ye Lands.

Jo — — — yful, joyful in the Lord all ye Lands.

— y-ful, O be joyful in the Lord all ye Lands.

A N T H E M S.

Continued.

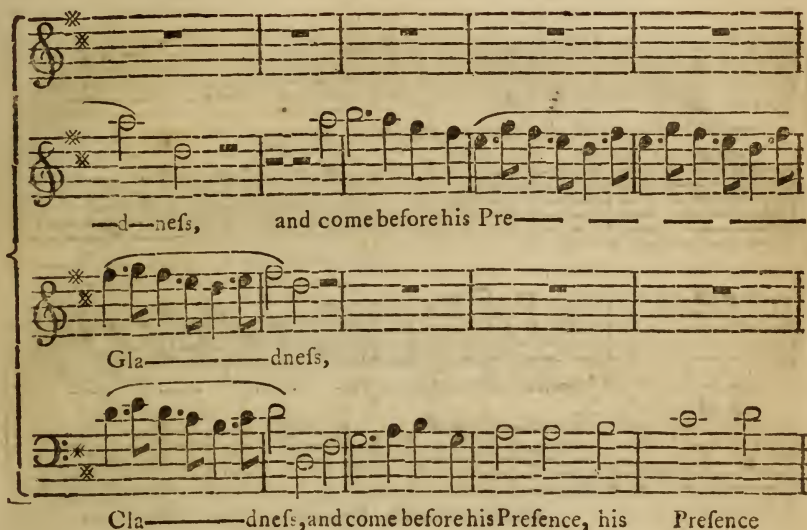
*Full Chorus.**Adagio.*

O be joyful in the Lord, all, a—ll ye Lands,
 Servethe Lord with
 O be joyful in the Lord, all, all ye Lands.

Serve the Lord with Gla—d—ness,
 Gla—d—ness, with Gla—
 Serve the Lord with Gla—d—ness, Serve the Lord with
 Serve the Lord with

Continued.

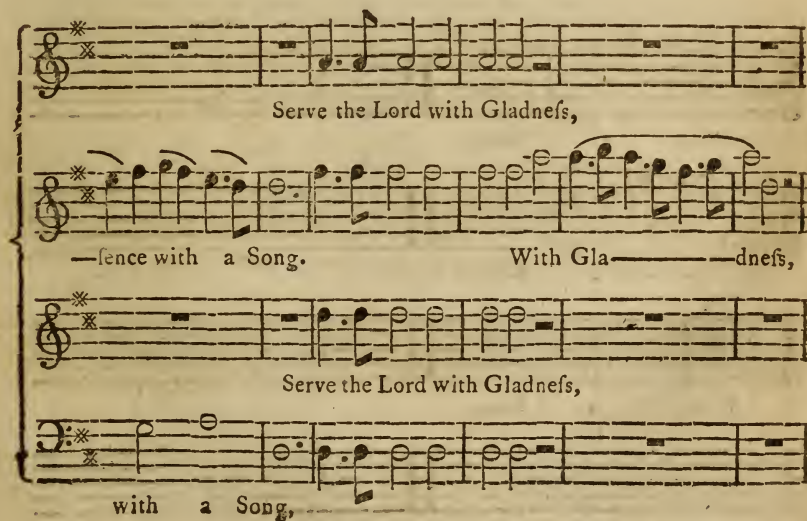
Continued.



—d—nefs, and come before his Pre—

Gla—dnefs,

Cla—dnefs, and come before his Prefence, his Prefence



Serve the Lord with Gladnefs,

—fence with a Song. With Gla—dnefs,

Serve the Lord with Gladnefs,

with a Song,

Continued.

Continued.

Serve the Lord with Gladness, and come before his Pre- fence

Pre- fence

Serve the Lord with Gladness and come before his Pre-

and come before his Pre-fence, his Pre-fence

with a Song.

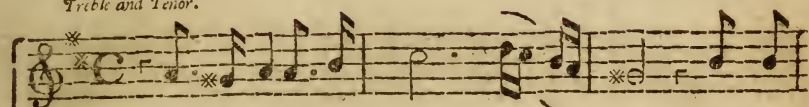
fence with a Song.

fence with a Song.

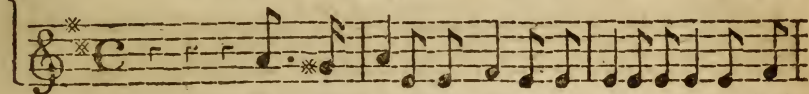
with a Song.

Continued.

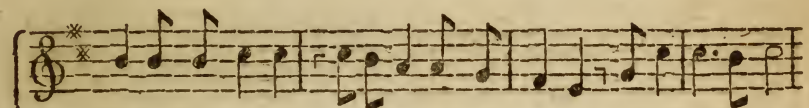
Continued.

Treble and Tenor.

Be ye sure that the Lord he is God, it is



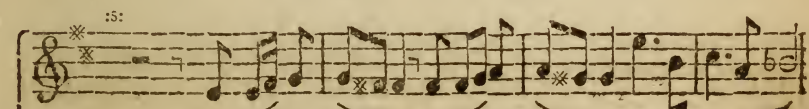
Be ye sure that the Lord he is God, it is he that hath



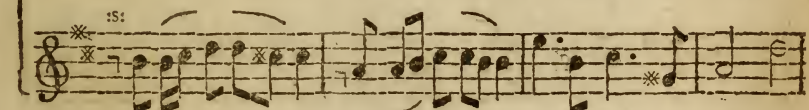
he that hath made us, it is he that hath made us, and not we ourselves:



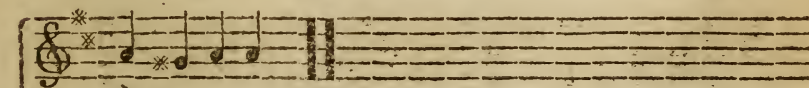
made us, it is he that hath made us, and not we, not we ourselves:



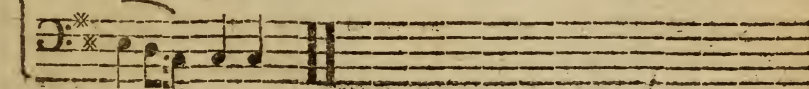
We are his People, we are his People and the Sheep of



We are his People, we are his People and the Sheep, the Sheep of



his Pasture.



his Pasture.

Continued.

Continued.

Counter and Bass.

O go your Way into his Gates with thanksgiving, thankf-

O go your Way in-to his Gates, in-to his

—giv ————— ing, and in-to his Courts, his Courts with Praise, Be

Gates with thanksgiving, and in-to his Courts, his Courts with Praise.

thankful un—to him, be thankful un—to him and

Be thankful un—to him, be thankful un-

spea ————— k good of his

—to him and spea ————— k good of his

Continued.

Continued.

Name, and speak good of his Name.

Name.

FULL CHORUS.

Be thank—ful un—to him, be thank—ful, be

Be thankful, be thankful, be thank—ful un-

Be thankful, be thank—ful un—to him, be

Be thankful un—to him, be thank—

A a

Continued.

Continued.

thank — ful and spea — — —

— to him, be thankful, and spea — — — k, and

thank — — ful, and spea — — — — —

— ful,

— — — k good of his Name.

speak good of his Name.

— k good of his Name.

6 5
4 3

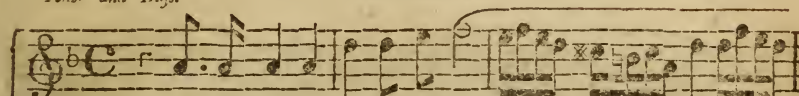
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A N T H E M S.

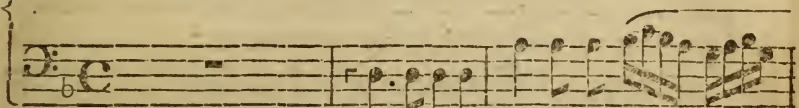
179

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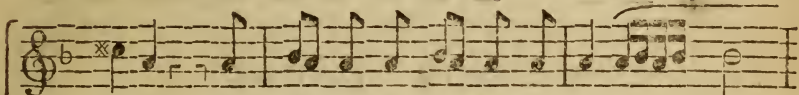
Tenor and Bass.



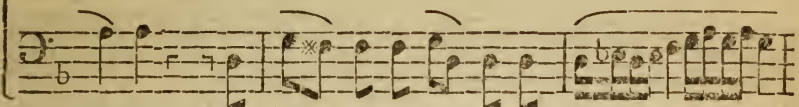
For the Lord is gracious, is gra—



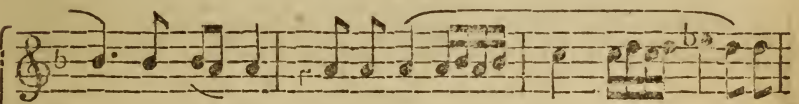
For the Lord is gracious, is gra—



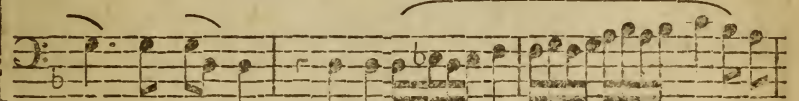
—cious, his mer-cy, his mer-cy is e—



—cious, his mer-cy, his mer-cy is e—



— ver-last-ing, and his tru — — — — — th en-



— ver-last-ing, and his tru — — — — — th en-



—dures from Ge-ne-ra-tion, to Ge-ne-ra-tion, from Ge-ne-



dures from Ge-ne-ra-tion, to Ge-ne-ra-tion, from Ge-ne-

A a z

Continued.

A N T H E M S.

Continued.

—ra — — — — — tion, to Ge — ne-ra-tion.

—ra — — — — — tion, to Gene-ra-tion.

G L O R I A P A T R I.

Full Chorus. Andante Vivace.

Glo—ry be to the

Glo-ry be to the Son, and to the

Glo—ry be to the Fa-ther, and to the Son, and to the

Continued.

Continued.

Ho-ly Ghost, As it was in the Begin-ning is now, and

Ho-ly Ghost, As it was in the Be-ginning is now, and

e-ver shall be

Wor-ld without End, with-ou-

e-ver shall be Wor-ld without End, without End, Wor-

World without End, without End, World with-ou-

Continued.

Continued.

world without end, with-ou ——— t end, world without

—— t end, with-ou ——— t end, without end, wor —

— ld without end, with-ou ——— t

end, wor ——— ld, with ——— ou —

end, world with-out end, with-ou — t end, A—men.

ld, without end, with-ou ——— t end, A—men.

end, with-out end, world with-ou — t end, A—men.

—— t end, A—men.

. ANTHEM

ANTHEM XXIX. *Taken out of the 113th PSALM.**Treble and Bass. Adagio.*

Praise ye the Lord, Praise ye the Lord, (Organ.) Praise O ye Servants

of the Lord, (Organ.) Praise O ye Servants of the Lord, Praise ye the Lord,

(Organ.) Praise O ye Servants of the Lord, Praise O ye Servants of the Lord, (Organ.)

Praise the Name of the Lord, Praise the Name of the Lord. (Org.)

Continued.

Continued.

Full Chorus. Andante Vivace.

Blessed be the Name of the Lord, blessed be the Name of the Lord,

Blessed be the Name of the Lord, blessed be the Name of the Lord,

From this Time forth for e--ver-

From this Time forth for e--ver--more, for e--ver-

Continued.

Continued.

From this Time forth for e—ver—

From this Time forth for e—ver—more,

—more, for e—vermore, From this Time forth for e—ver—

6 6 5
4 3

—more, From this Time for—th, From this Time for—

for e—ver—more, for e—ver—

for e—vermore, for e—ver—

7 6 5 * 7 6 5

Continued.

—th, From this Time forth, From this Time forth Time

—more, for e—ver—more, From this Time

—more, for e—ver—more, From this Time

✕ 7 5 6 6

forth for e—ver—more, From this Time forth for

forth for e—ver—more, From this Time forth for

6 6

Continued.

Continued.

e-ver more, for e-ver more.

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

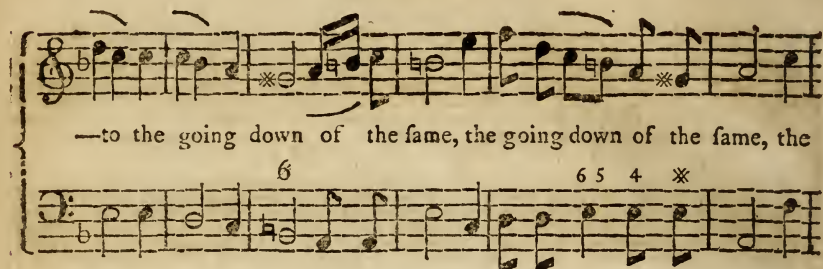
Treble and Bass. Adagio.

The Lord's Name is to be praised, the Lord's Name, the Lord's Name

is to be praised, From the rising, rising of the Sun, un-
From the rising of the Sun, un-

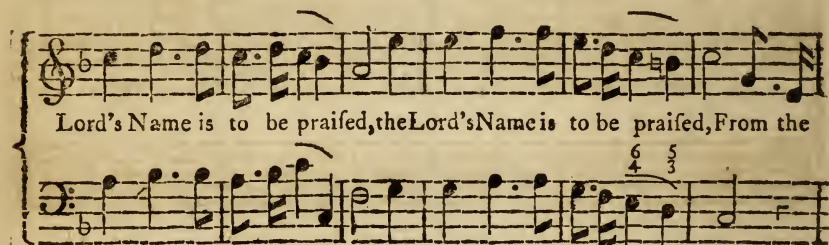
6 7 6 4 5

Continued.



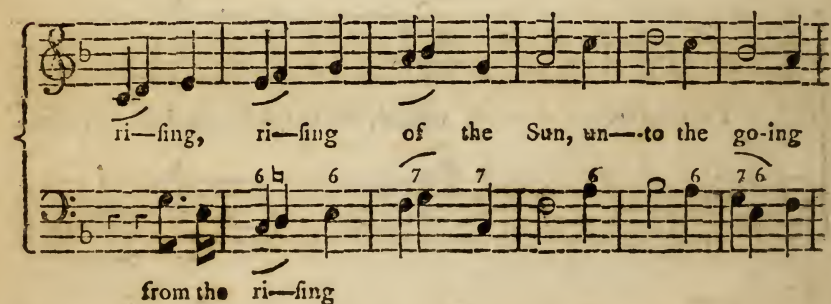
—to the going down of the same, the going down of the same, the

6 6 5 4 *



Lord's Name is to be praised, the Lord's Name is to be praised, From the

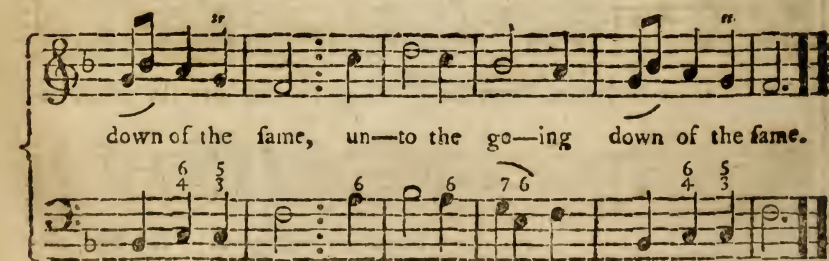
6 5 4 *



ri—sing, ri—sing of the Sun, un—to the go—ing

6 6 7 7 6 6 7 6

from the ri—sing



down of the same, un—to the go—ing down of the same.

6 5 6 6 7 6 6 5

Continued.

Continued.

Full Chorus.

He is our God, He is our God,
He is our God, He is our

Ev'n the God of whom cometh Sal—va—tion, of
God, Ev'n the God of whom cometh Sal—va—tion, of

Continued.

Continued.

whom cometh Sal—va—tion, God is the Lord, by

whom cometh Sal—va—tion, God is the Lord, by

whom we e—scape Death, He is our

whom we e—scape Death,

6 6 5 4 ✕

Continued.

Continued.

God, he is our God, he is our God, he is our God,

This system contains four staves of music. The first three staves are in G major (one sharp) and treble clef. The first staff has a melodic line with a slur over the first two measures. The second staff continues the melody. The third staff has a lower melodic line. The fourth staff is a bass line in G major (one sharp) and bass clef, featuring a '6' time signature. The lyrics are placed below the staves: 'God,' under the first staff, 'he is our God,' under the second, 'he is our God,' under the third, and 'he is our God,' under the fourth.

Ev'n the God of whom cometh Sal—va-tion, of whom cometh Sal—
Ev'n the God of whom cometh Sal—va-tion, of whom cometh Sal—

This system contains four staves of music. The first three staves are in G major (one sharp) and treble clef. The first staff has a melodic line with a slur over the first two measures. The second staff continues the melody. The third staff has a lower melodic line. The fourth staff is a bass line in G major (one sharp) and bass clef. The lyrics are placed below the staves: 'Ev'n the God of whom cometh Sal—va-tion, of whom cometh Sal—' under the first staff, and 'Ev'n the God of whom cometh Sal—va-tion, of whom cometh Sal—' under the second.

Continued.

Continued.

—va-tion, God is the Lord, God is the Lord, God is the

Lord, by whom we ef—cape Death.

Lord, by whom we ef—cape Death.

Continued.

Continued.

Treble and Bass.

O worship the Lord in the beauty of Holiness, O

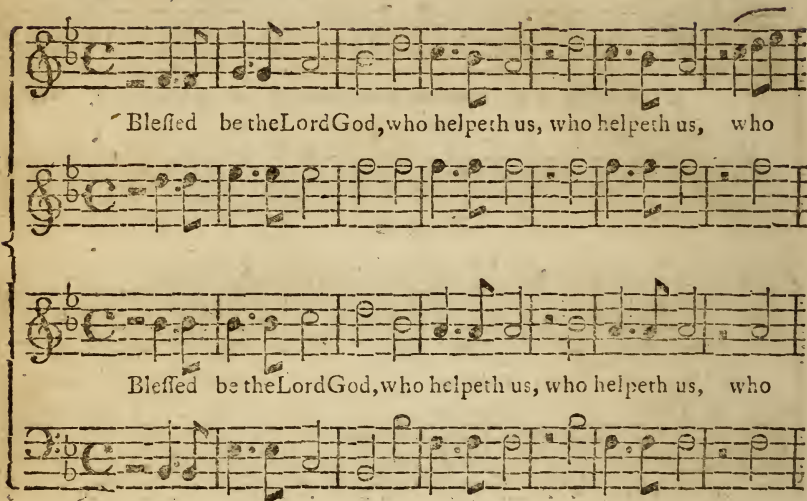
worship the Lord, in the beauty of Holiness, let the whole Earth stand in Awe of

him, (Organ.) Let the whole Earth, let the whole Earth stand in Awe of him, Let the

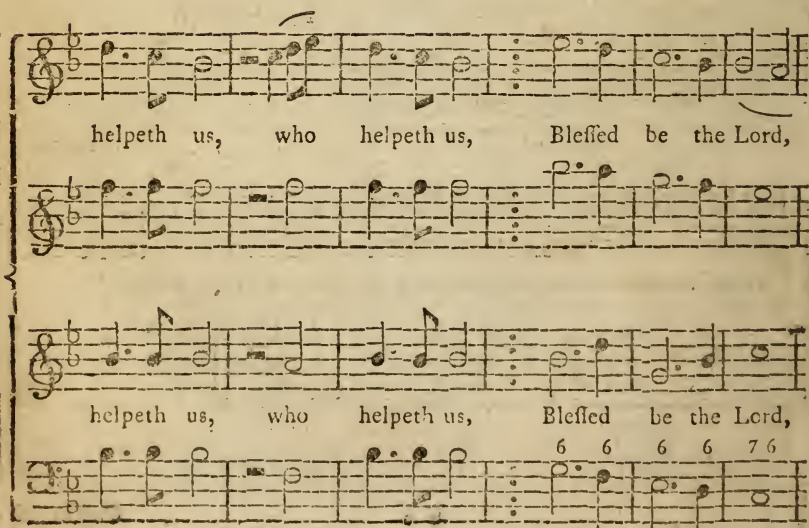
whole Earth, let the whole Earth stand in Awe of him. (Organ.)

Continued.

FULL CHORUS.



Blessed be the Lord God, who helpeth us, who helpeth us, who



helpeth us, who helpeth us, Blessed be the Lord,

helpeth us, who helpeth us, Blessed be the Lord,

6 6 6 6 7 6

Continued.

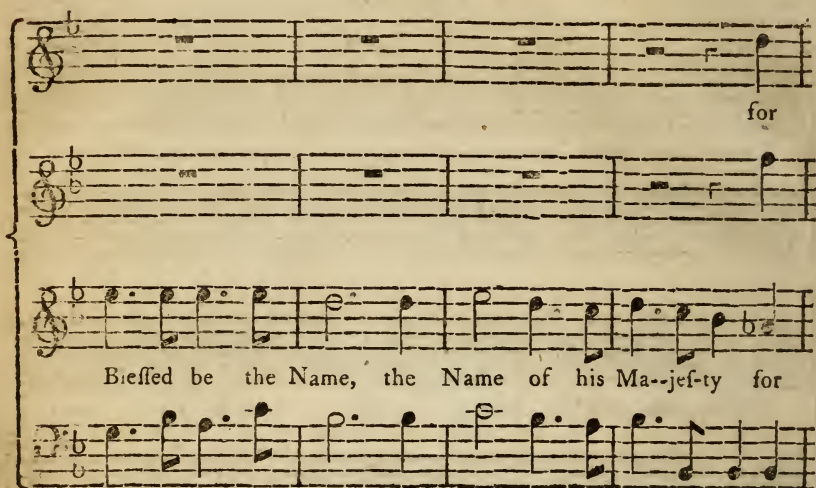
Continued.

God, who help-eth us, who help-eth us, who

helpeth us, And blessed be the Name of his Ma-jes-ty,

helpeth us, And

Continued.



for

Blessed be the Name, the Name of his Ma-jes-ty for

This system contains four staves. The first two staves are for vocal parts, with the word "for" written below the second staff. The third and fourth staves are for piano accompaniment, with the lyrics "Blessed be the Name, the Name of his Ma-jes-ty for" written below the third staff.



e-ver, for e-ver, for e-ver,

e

This system contains four staves. The first two staves are for vocal parts, with the lyrics "e-ver, for e-ver, for e-ver," written below the first staff. The third and fourth staves are for piano accompaniment, with the letter "e" written below the third staff.

Continued.

Continued.

for e—ver, for e— — — —

— — — — — ver, for e—ver, for

e— — — — — — — — — —

e—ver, for e—ver, for e—ver,

Continued

Continued.

— — — — — ver, for e — — — ver.

for e — — — ver, for e — — — ver.

6 7
4 5

for e — — — ver.

for e — — — ver.

6 7
4 5

A N T H E M

ANTHEM XXX. *Taken out of the 16th PSALM.*

Full Chorus.

I have fet God al—ways be—fore me,

For he

I have fet God al—ways be—fore me,

6. $\frac{5}{3}$ $\frac{6}{4}$ $\frac{8}{6}$ $\frac{7}{5}$

For he

is on my right Hand, he is on my right Hand, For he

For he

6 5 6 6 5

For he is on my right Hand, on my right Hand,

Continued.

Continued.

is on my right Hand, Therefore I shall not fall, there-

—fore I shall not fall. I have I have fet God al-ways

—fore I shall not fall. I have fet God al-ways be-

Continued.

A N T H E M S.

201

Continued.

Musical score for the hymn "For he is on my right Hand". The score is written on four staves. The first two staves are in treble clef, and the last two are in bass clef. The lyrics are: "set God always before me; For he is on my right Hand, —fore me, always be—fore me; For he is on my right".

The first staff (treble clef) contains the melody for the first line of the hymn. The second staff (treble clef) contains the melody for the second line. The third staff (bass clef) contains the melody for the third line. The fourth staff (bass clef) contains the melody for the fourth line.

The lyrics are: "set God always before me; For he is on my right Hand, —fore me, always be—fore me; For he is on my right".

For he is on my right Hand, Therefore I shall not fall; He

For he is on my right Hand, Therefore I shall not fall; He

Therefore I shall not fall; He

Hand, on my right Hand, Therefore I shall not fall; He

D d Continued