

THE
COMPLEAT PSALMODIST.

In Four BOOKS.

CONTAINING

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The THIRD EDITION, with large ADDITIONS.

By JOHN ARNOLD, Philo-Musicæ.

I will sing with the Spirit, and I will sing with the Understanding also.
I COR. xiv. Verse 15. latter Part.

L O N D O N :

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THE
P R E F A C E.

I Presume that, in some Measure, it will not be unexcusable in me, if I do not give the Reader or myself the Trouble of informing him of the Antiquity of Music; of its divine and civil Uses, &c. Since most of our modern Authors have already treated upon those Subjects, that I could only repeat their Sentiments in a different Way of Expression.

In this Edition, I have made great Improvements in my Introduction, and have added thereto a new alphabetical Dictionary: Containing an Explication of a considerable Number of Words, more than any other of the Kind extant, and have very much enlarged the whole Work, by an additional Number of choice Anthems, Psalm-Tunes, &c. a great many of which are properly my own Compositions.

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 no Man can deliver that which will please all; but if what I here offer to the Public, be any Ways instrumental in Propagating the Knowledge of this excellent Art, of which I profess myself a great Lover, it will give me ample Satisfaction, and with a secret Complacency 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.

*All hallow'd Aets 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 an uncouth jangling Noise,
This will direct Conformity of Voice.*

T O T H E

R E A D E R.

MY various Task in Psalmody display'd;
Reader, behold from whence I have my Aid:
King *David's* Dictates do inspire my Song,
Which, warbling sweetly from the Muses Tongue,
Do move in Concert, and in Symphony;
That's Nine in Three, and Three in Unity;
Their mutual Hearts in Sympathy do move;
Some few embrace it by the Name of Love:
But, where the Soul and Body do agree
To serve their God, it is Divinity;
In all melodious Compositions, we
Declare and know it to be Symphony.
When all the Parts in Complication roll,
And ev'ry one contributes to the Whole;
He that can set and humour Notes aright,
Will move the Soul to Sorrow, to Delight;
To Courage, Courtesy, to Consolation,
To Love, to Gravity, to Contemplation.
It hath been known, by its magnetic Motion,
To raise Repentance, and advance Devotion;
It works on all the Faculties; and why?
The very Soul itself is Harmony.
Music, it is the Breath of second Birth,
The Saints Employment, and the Angels Mirth;
The Rhetoric of Seraphims, a Gem
In the King's Crown of new *Jerusalem*:
They sing continually; the Exposition
Must needs infer, there is no Intermision.
I hear some Men hate Music, let them shew,
In holy Writ, what else the Angels do;
Then those that do despise such sacred Mirth,
Are neither fit for Heaven, nor for Earth.

Farewel, my courteous Reader, and so I rest
Your most humble Servant, *John Arnold*, Psalmodist.

A
T A B L E,

S H E W I N G

*How to find any Chant or Anthem, by its Number,
Beginning, and Page.*

No.	C H A N T S	Beginnings.	Page
	<i>Te Deum</i>	_____	3
	<i>Jubilate Deo</i>	_____	11
	<i>Magnificat</i>	_____	18
	<i>Nunc Dimittis</i>	_____	22
	A N T H E M S.		
1	Great is the Lord,—for <i>Whitsunday</i>	_____	23
2	My Song shall be always	_____	29
3	O praise the Lord	_____	36
4	Thou, O God, art	_____	39
5	Sing we merrily,—for <i>Christmas Day</i>	_____	44
6	Lift up your Heads	_____	52
7	Hear my Pray'r,—for Funerals	_____	57
8	I am well pleased,—for churching of Women	_____	60
9	O Lord, I will praise thee	_____	68
10	I will give Thanks.—for <i>Easter Day</i>	_____	77
11	I beheld and lo!—for <i>Whitsunday</i>	_____	86
12	The King shall rejoice,—for the King's Birth-day	_____	92
13	I will magnify thee,—for <i>Whitsunday</i>	_____	99
14	O praise God, in his Holiness	_____	107
15	O how amiable	_____	121
16	Be thou my Judge,—for the Holy Sacrament	_____	124
17	O give Thanks,—for Thanksgivings	_____	134
18	O be joyful	_____	143
19	O praise the Lord	_____	151
20	Give the King thy Judgments,—for the King's Birth-day	_____	160
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22	God be merciful unto us	_____	171
23	O worship the Lord	_____	176
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A T A B L E,

S H E W I N G

How to find any Hymn or Canon, by its Number, Beginning, and Page.

N ^o .	Beginnings.	Page
1	Whilst Shepherds watch'd	1
2	Rejoice, rejoice	3
3	A Virgin unspotted	5
4	Mourn! mourn!	7
5	Christ from the dead	8
6	Jesus Christ is	9
7	He's come, let	11
8	Lord, tune our Souls	14
9	Never Weather-beaten	15
10	Thus Angels fung	18
11	Awake my Soul	20
12	My Sins, O Christ	ib.

THE
GAMUT, or Scale of MUSIC.

The image shows four staves of musical notation, each representing a different voice part. The notes are written in a simple, historical style with letters A through G. Below each staff is a line of text corresponding to the notes, using the solfège syllables Sol, La, Fa, Mi.

Treble: The notes are D, E, F, G, A, B, C, D, E, F, G. The syllables below are Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol.

Contra: The notes are E, F, G, A, B, C, D, E, F, G, A. The syllables below are La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La.

Tenor: The notes are C, D, E, F, G, A, B, C, D, E, F. The syllables below are Fa, Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa.

Bass: The notes are E, F, G, A, B, C, D, E, F, G, A, B. The syllables below are Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La, Mi.

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.)

In the next Place these three Characters, which are in the Scale or Gamut, *viz.*

The image shows three musical symbols, each consisting of a staff with a specific note and a vertical line (the 'Cliff') placed on the same line as the note. The first symbol has the letter F on the first line. The second symbol has the letter C on the first line. The third symbol has the letter B on the second line.

must be understood, which are the three signal Cliffs.

The first of which is called the F Cliff, because the Letter F is placed on the same Line with it, in which is prick'd the Bass, or lowest Part in Music. The second is the C Cliff, because the Letter C is placed on the same Line with it, and in which is prick'd the Tenor, Contra-Tenor, and all inward Parts in Music; but

B

when

when it is placed upon any other Line, still that Line is C, and the Lines and Spaces above and below, have their Keys shifted according to it, as it may be seen in the middle Line, in the Contra Tenors, for the better conveniency of the higher Notes; the third is the G Cliff, because the Letter G is placed on the same Line with it, in which is prick'd the Treble, or the highest Part in Music.

In the next Place, these two Characters must be understood (b) (#) the first is called a Flat, and when it is placed at the Beginning of a Tune, it alters both the Name and Sound of every Note upon that Line or Space where it stands; except contradicted by another Flat or Sharp, it alters the Sound, making it half a Note lower than it would be sounded without it; but when it is placed before some particular Note in a Tune, it alters it, by making the Sound of it half a Note lower, and is called Fa.

The Sharp is of a contrary Nature to a Flat, for when it is placed before any single Note in a Tune, it alters not the Name but Sound only; for such a Note is sung half a Note higher than it would be without it; but when it is placed at the Beginning of a Tune, it alters both the Name and Sound, turning Fa to Mi, and half a Note higher, unless contradicted by Flats.

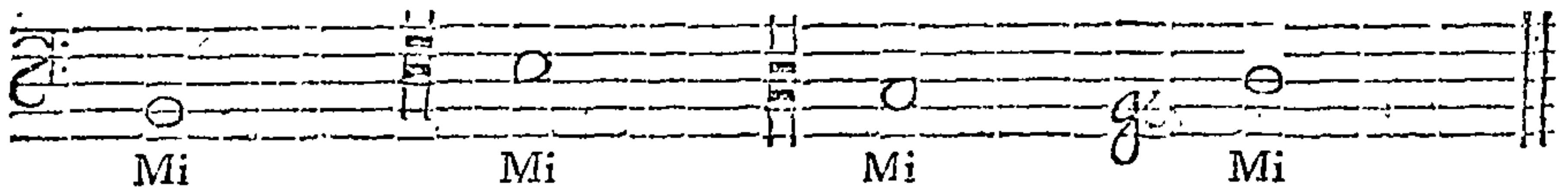
The Effects of Flats and Sharps, as to the Sound, may be remembered by these Rules, *viz.*

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

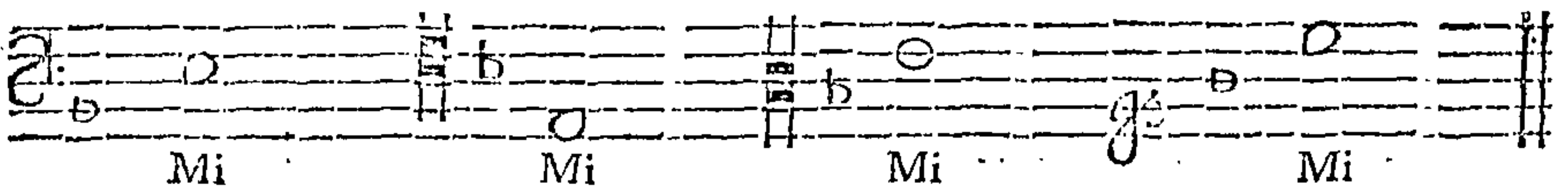
Also Flats and Sharps are used to regulate the Mi, or Master Note in the Transposition of the Keys; the Way to find your Mi may be remembered by these following Rules.

An Example of the Flats.

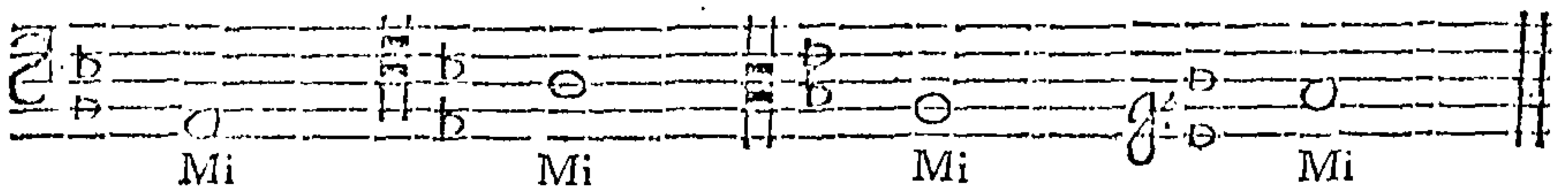
When e'er no Flat your B does grace,
Then Mi stands in its Line or Space.



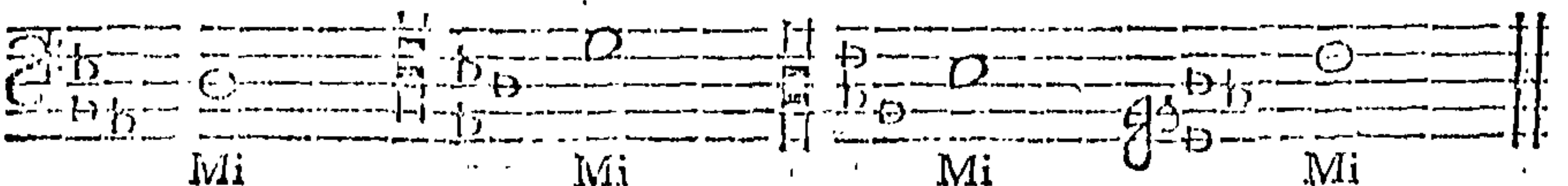
But when a Flat is found in B,
That Note is Fa, and E is Mi.



If both be Flat, your B and E,
Then in A standeth your Mi.

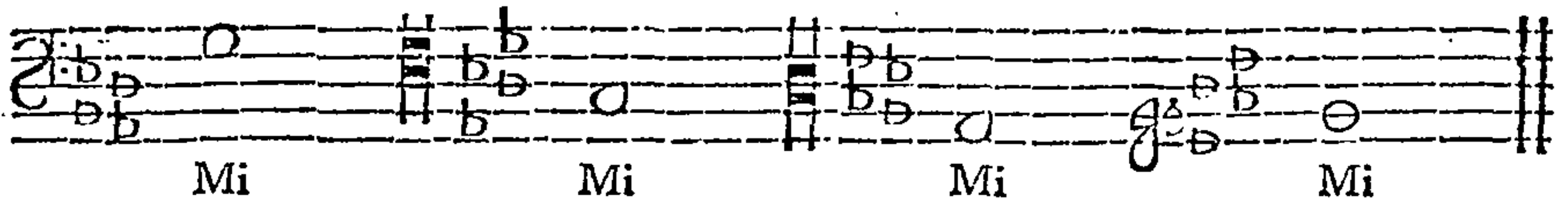


But if your B, E, and A be Flat,
Then D is Mi, be sure of that.

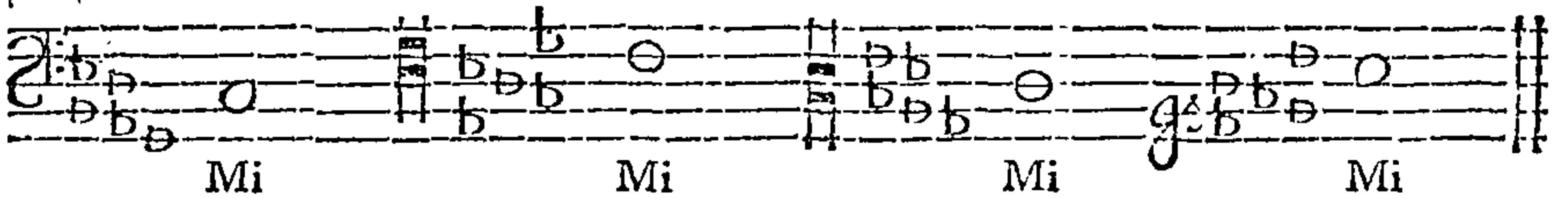


The INTRODUCTION.

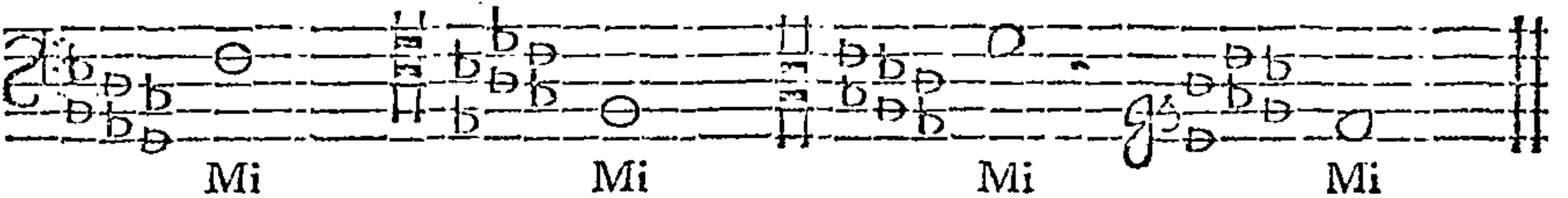
If B, E, A, and D all flatted be,
Your Mi is on the Letter G.



But if a Flat is in B, E, A, D, and G,
Then in C you'll find your Mi.



But if a Flat is in these Six,
Then in E your Mi is fix'd.



But if in all seven the Flats do come,
They've brought your Mi carefully home.

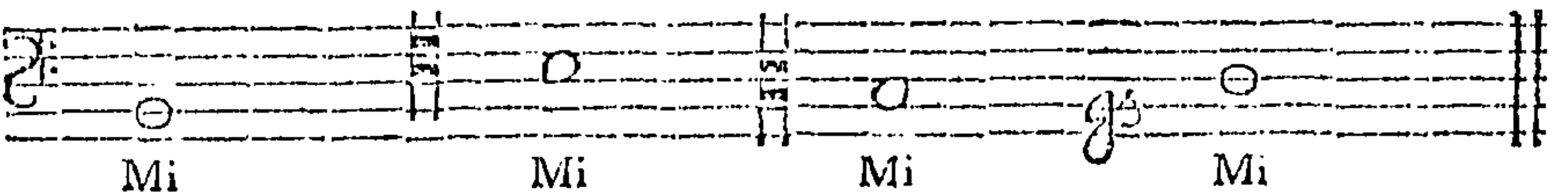


Thus I have shewed you Mi by Flats; but to render more easy what I have said, it is necessary to keep the following Verse in your Memory:

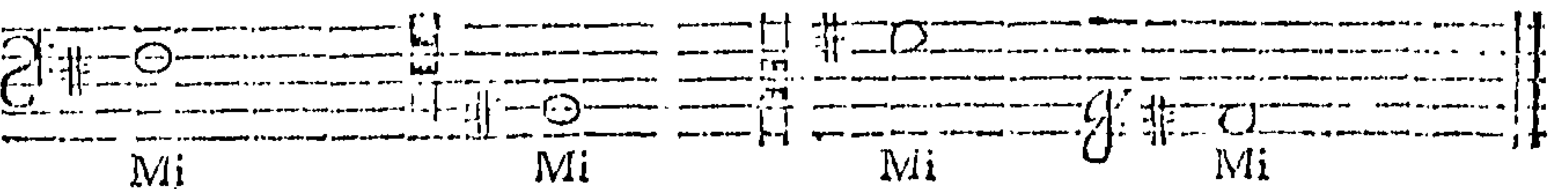
If that by Flats your Mi you do remove,
It must be called in the fourth above—or fifth below.

An Example of the Sharps.

When no Sharps do shift your Mi,
You'll find it on the Letter B.

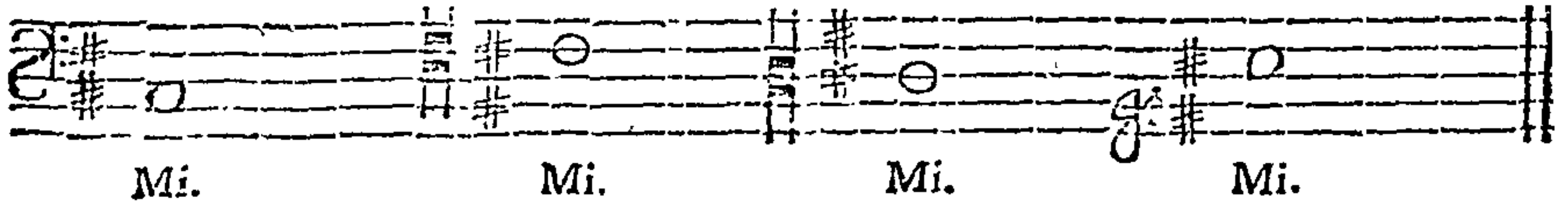


If in F alone a Sharp you see,
On that same Letter is your Mi.

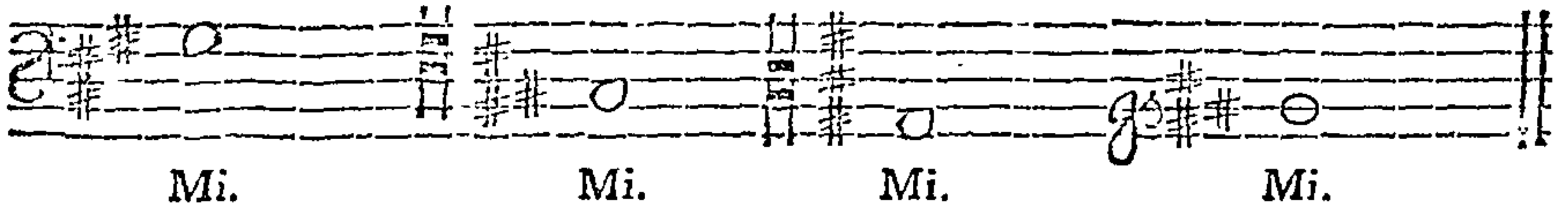


The INTRODUCTION.

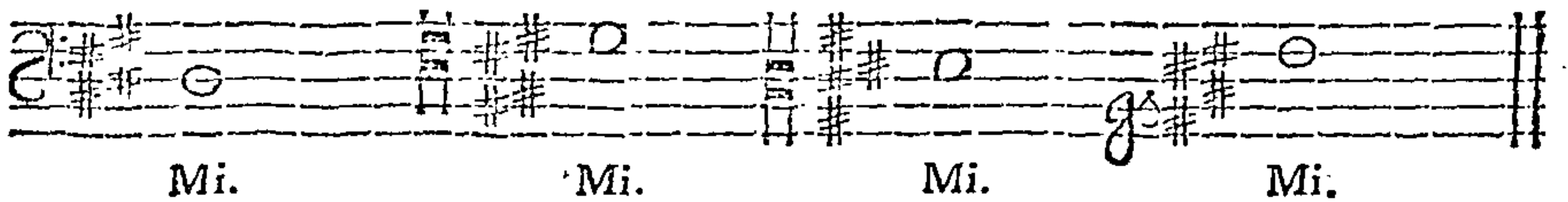
If both be Sharp, your F and C,
Then in your Letter is your Mi.



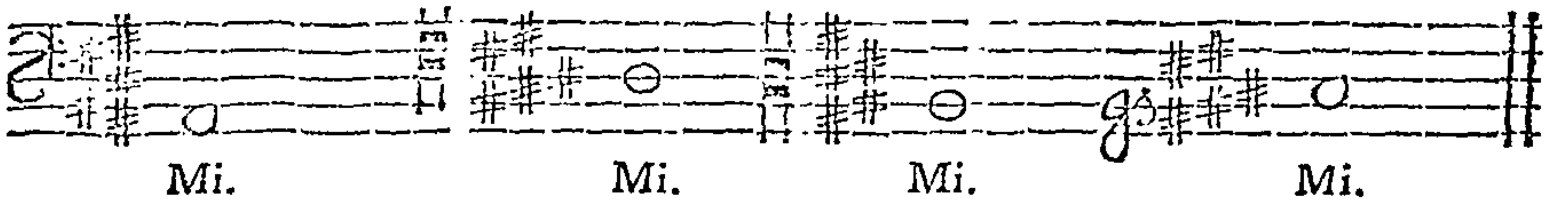
If all be Sharp, F, C, and G,
Mi is in G, here you may see.



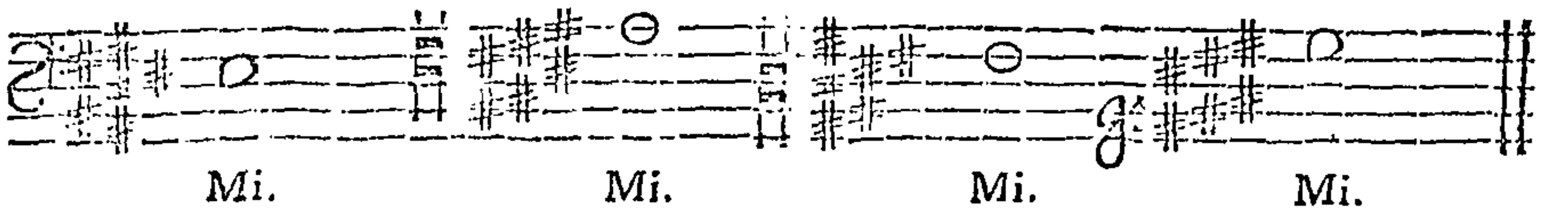
If F, C, G, and D all sharped be,
Then Mi is placed upon D.



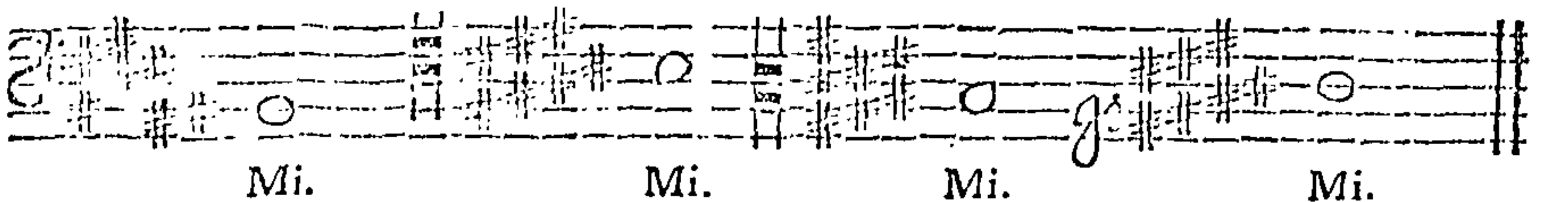
If five Sharps, in these five Letters you see,
Viz. F, C, G, D, A, then in A standeth your Mi.



If six Sharps in these six Letters are found,
Viz. F, C, G, D, A, E, to keep in your E your Mi is bound.



But if in all Seven the Sharps do come,
They've brought your Mi to its own home.



Here you see that the first Sharp is placed on F; the rest being added on a fifth above, or fourth below (by one at a time) which may be remembered by this following Verse; *viz.*

If that by Sharps your Mi removed is,
Lift up five Notes, then you cannot miss;—or a fourth below.

Having by these Rules found the Master Note, the rest may be easily known by the following Rule:

Above

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

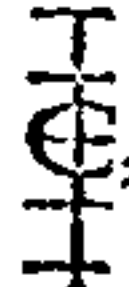
What Note so'er you please to name,
Your Eighth with it will be the same.

So that Mi, Fa, Sol, La, are all the Names the Notes have (now in use) with respect to Tune, but their different Names with respect to Time is as follows:

Time, in order to which, the Distinction, Measure, and Proportion of Notes (and Rests) are to be observed. As to Distinction they have different Characters, and different Names with relation to Time; for Instance,

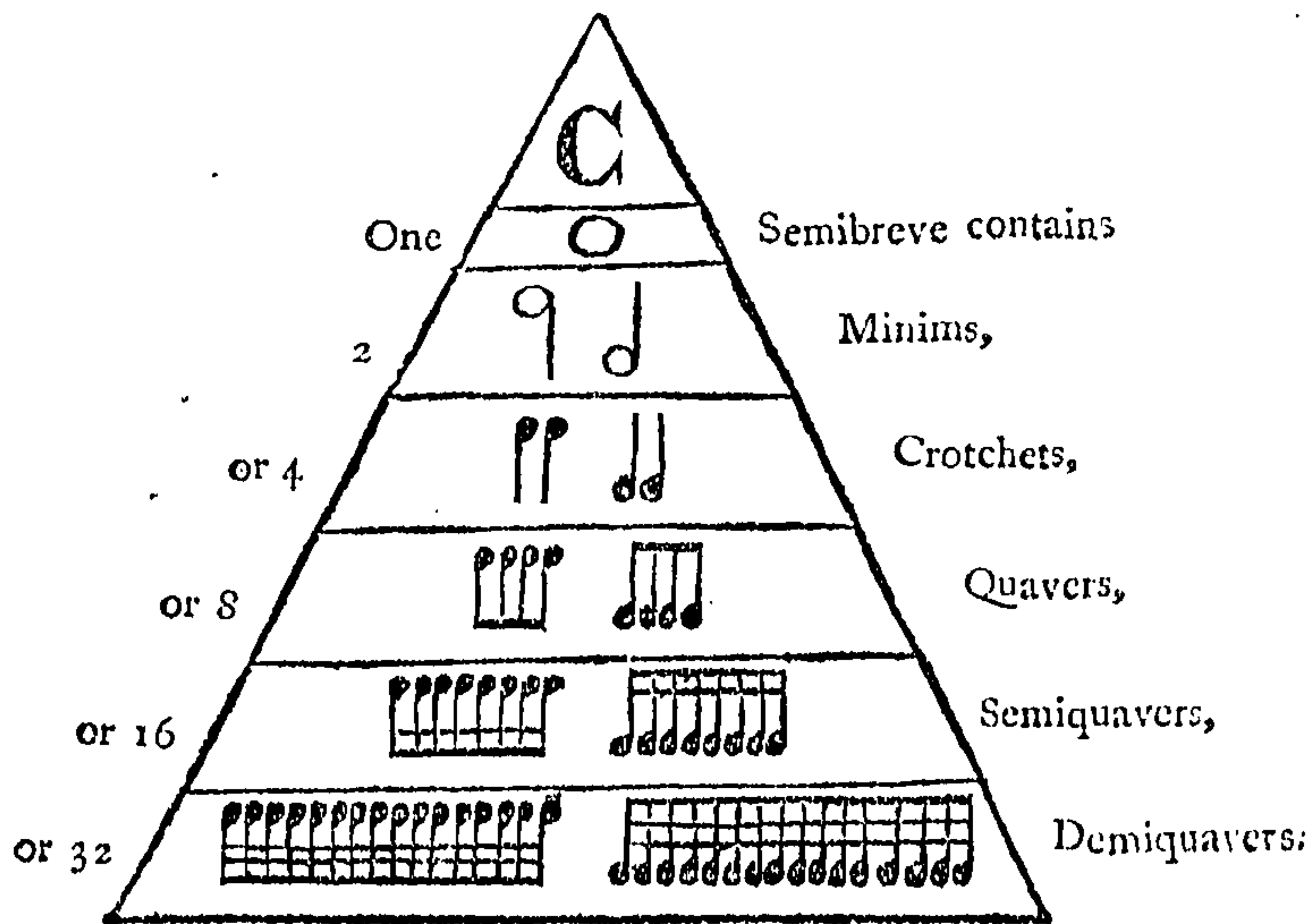
	<i>Semibreve.</i> 1 Bar.	<i>Minim.</i> $\frac{1}{2}$	<i>Crotchet.</i> $\frac{1}{4}$	<i>Quaver.</i> $\frac{1}{8}$	<i>Semiquaver.</i> $\frac{1}{16}$	<i>Demisemiq.</i> $\frac{1}{32}$
<i>Notes.</i>						
<i>Rests.</i>						

The Pauses or Rests (is a Cessation of Sound) which are of the same Length or Quantity (as to the Measure of Time) with the Notes which stand above them, and are likewise called by the same Names, as Semibreve Rest, Minim-Rest, Crotchet-Rest, &c.

If the Mark of Common Time be set before a Tune thus , every Semibreve is to be founded as long as one may leisurely tell 1, 2, 3, 4.

This being the true Measure of the Semibreve, the Proportion which the rest bear to it is as follows:

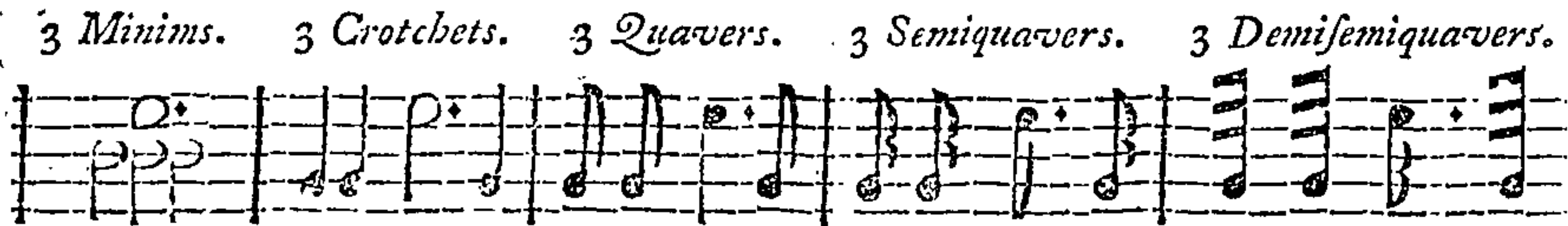
A Scale of Notes, and their Proportions.



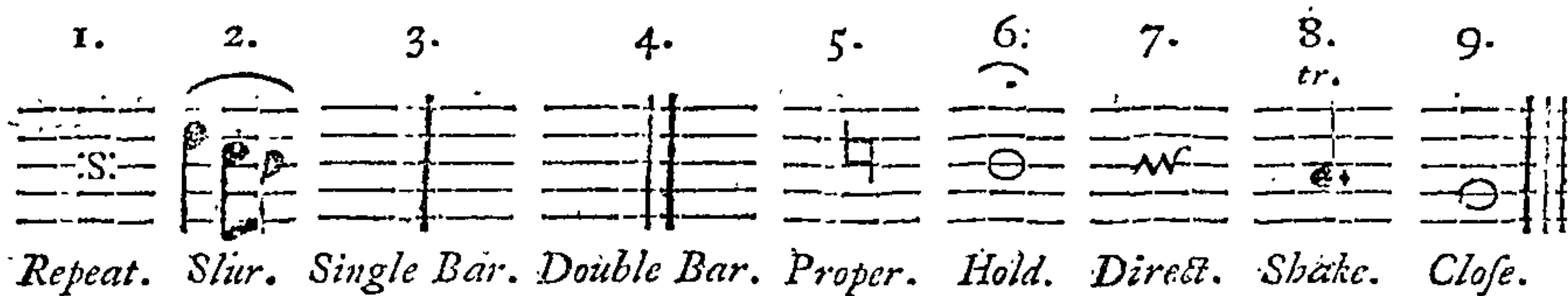
In this Scale the Semibreve or Measure Note includes all other lesser Notes to its Measure in Proportion, it being set at the Top; so that one Minim is $\frac{1}{2}$ of Semibreve, one Crotchet but $\frac{1}{4}$; one Quaver but $\frac{1}{8}$; one Semiquaver but $\frac{1}{16}$ and one Demisemiquaver is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

Unless these Notes, Names, Times and Rests, you perfect learn by heart, You never can attain to know the Time in Music's Art.

An Example of Prick'd Notes.



The Dot that is set on the Right Side of these Notes, is called the Prick or Perfection, or Point of Addition, which adds to the Sound of a Note, half as much as it was before; when this Point is set to a Semibreve, it must be held as long as three Minims, (as you see in the foregoing Example) and so on with the rest of the Notes: Those Notes that have the Dots are called, as prick'd Semibreve, prick'd Minim, &c.



1. A Repeat, when set over the Lines, shews, that from that Place where it stands to the Double Bar next following, is to be repeated.

2. A Slur, signifies in Vocal Music, to sing as many Notes as it comprehends to one Syllable, and with one Breath.

3. A single Bar is to divide the Time in Music, according to the Measure Note.

4. The Double Bar is to divide the several Strains or Stanza's of the Songs or Tunes in Music.

5. A Proper or Natural, so called, because after a Flat or Sharp Note, it brings that same Note to its natural Pitch again, or as it was before those Flats or Sharps were so placed; but as Flats or Sharps answers the same Effect, I chuse rather to use them.

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

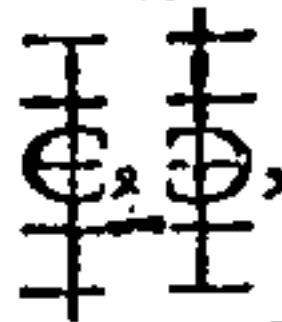
7. A Direct or Guide, which is set at the End of the Lines, when they are broke off by the Narrowness of the Paper, is to Direct or Guide upon what Key the first Note of the succeeding Line is placed.

8. A Shake, called the Trill, is commonly placed over those Notes that are to be shaken or graced.

9. A Close or Conclusion, if three, four, or more Bars together, always set after the last Note of a Piece of Music, which signifies a Conclusion, or the closing of all Parts in a proper Key.

Of Time in all its Moods, and how to beat any of them.

The first Mood which I shall speak of is Common Time, which is known by



these Marks C, C , C , the first Mood or Mark, is a very slow Movement; the

second is more brisk than the first, and sung somewhat faster; the third being set contrary to the second, it is therefore called the retorted Mood, being as quick again as the second; it is sometimes marked with a large Figure of 2; as I told you before that the Time of the Semibreve (which is the Measure Note, in Common Time) was as long, as while you may leisurely tell 1, 2, 3, 4; therefore you are to beat 1, 2, with your Hand or Foot down, and 3, 4, with it up.

But to make a better Explanation, I will give you an Example, and set d for down, and u for up; shewing when your Hand or Foot shou'd rise or fall.

An Example of three Moods in Common Time.

1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4.

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

4. 1, 2:3,4. 1, 2:3,4. 1, 2:3,4. 1,2:3,4. 1,2:3,4.

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

In this Example you see that there is 1, 2, 3, 4, set over the Notes in every Bar, so that you Sing or Play 1, 2, with your Hand or Foot down, and 3, 4, with it up; so that half the Quantity of the Semibreve is to be sung with the Hand or Foot down, and the other half is to be sung with it up; and when you see two Minims in a Bar, one must be sung with the Hand or Foot down, and the other with it up; four Crotchets in a Bar, two down, and two up; eight Quavers in a Bar, four down and four up; sixteen Semiquavers in a Bar, eight down, and eight up, thirty two Demisemiquavers, sixteen down, and sixteen up.

Sometimes you will meet with a Dot or Prick at the Beginning of a Bar, that always belongs to the last Note in the preceding Bar.

As for Example.

1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4.

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

The

These are all the Moods that are used in Time, either in vocal or instrumental Music; so there is thirteen several Moods in Triple Time, as I told you before, that the Hand or Foot must fall at the Beginning of every Bar in all Sorts of Time; so that in Common Time it is as long down as up, and in Triple Time, as long again down as up:

You will often meet 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 for Example;

E X A M P L E.

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

Note, That the lower Figures, 2, 4, 8, 16, &c. in all the Moods of Triple Time, denotes the Composition to be to the Measure of such like Notes as make a Bar in Common Time.

When you meet with three Quavers, with a Figure of Three set over them, thus,

, you must sing them in the same Time as you do a Crotchet.

Having by these Rules, been pretty well grounded in the Gamut, and having learn'd most of the Characters used in Music, you may then begin to tune your Voice; of which see the following Instructions.

Of Tuning the Voice; and of the several Graces used in Music.

The first Thing to be done in the vocal Performance, is to have your Voice as clear as possible, and to give every Note a clear and distinct Sound; neither forcing the Sound through your Nose, nor blowing your Breath through your Teeth with your Mouth shut (which is the fault of several) and is very offensive to a Musical Ear whenever they sing alone. Thus having got your Voice in good Order, you must then chuse that Part that your Voice will suit best, for the Practice of which I will give you an Example of the eight Notes, both rising and falling (which is the first Lesson generally taught by Musicians) in four Parts, in Common Time, with a Star placed between the Semitones or half Notes.

*The Eight Notes ascending and descending.**Treble.*

Sol la mi fa fol la fa fol. Sol fa la fol fa mi la fol.

Contra.

Sol la mi fa fol la fa fol. Sol. fa la fol fa mi la fol.

Tenor.

Sol la mi fa fol la fa fol. Sol fa la fol fa mi la fol.

Bass.

Sol la mi fa fol la fa fol. Sol fa la fol fa mi la fol.

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

The Eight Notes, with the true Proof of every Interval in the G Cliff.

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

S l m, s m; s l m f, s f; s l m f s, s s; s l m f s l, s l;

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

S f l, s l; s f l s, s s; s f l e f, s f; s f l s f m, s m;

7ths.

7ths. | 8ths.

s l f m f s l, s f; s l m f s l f s, s s.

7ths. | 8ths.

s f l s f m l, f l; s f l s f m l s, s s.

Skipping Notes, *moving by Leaps.*

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

S m; s f, s s, s l, s f, s s: s l, s s, s f, s m, s l, s s.

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.

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 a whole Tone; thus;

Trill. Plain.

O prai ————— se the Lord; O praise the Lord.

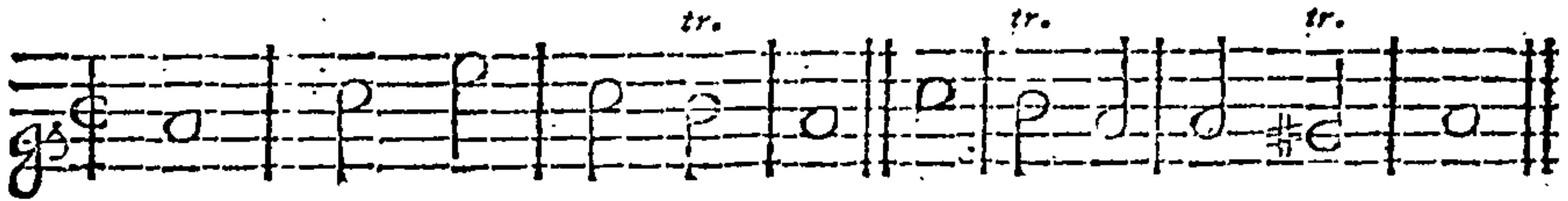
The Method of learning this Trill, is first to move slow, then faster by degrees, and by diligent Practice, you will soon gain the Perfection of it.

The Trill ought to be used on all descending prick'd Notes, and always before a Close; also on all descending sharp'd Notes, and on all descending Semi-tones, but none shorter than Crotchets.

There is another Grace used in Music, call'd the Grace of Transition; that is, to slur or break the Note, to sweeten the Roughness of a Leap; of which see the following Example.

An Example of Transition, or Breaking of Notes.

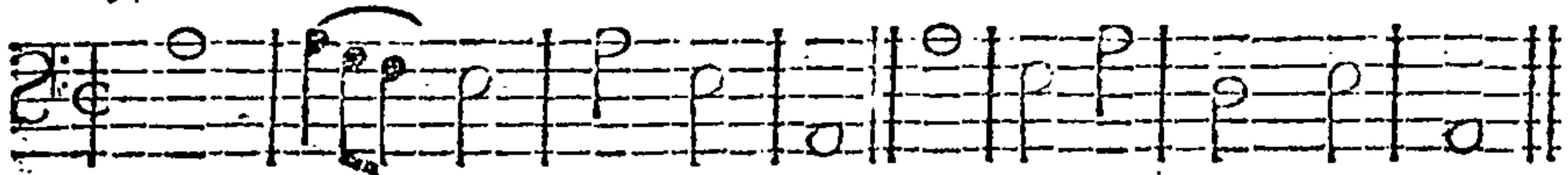
Plain Notes.



Broken.



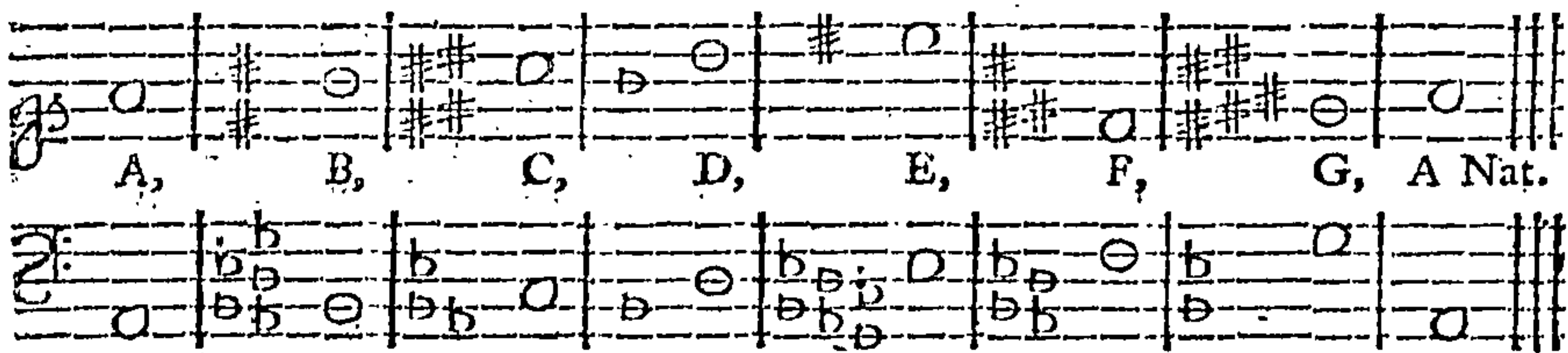
Bass.



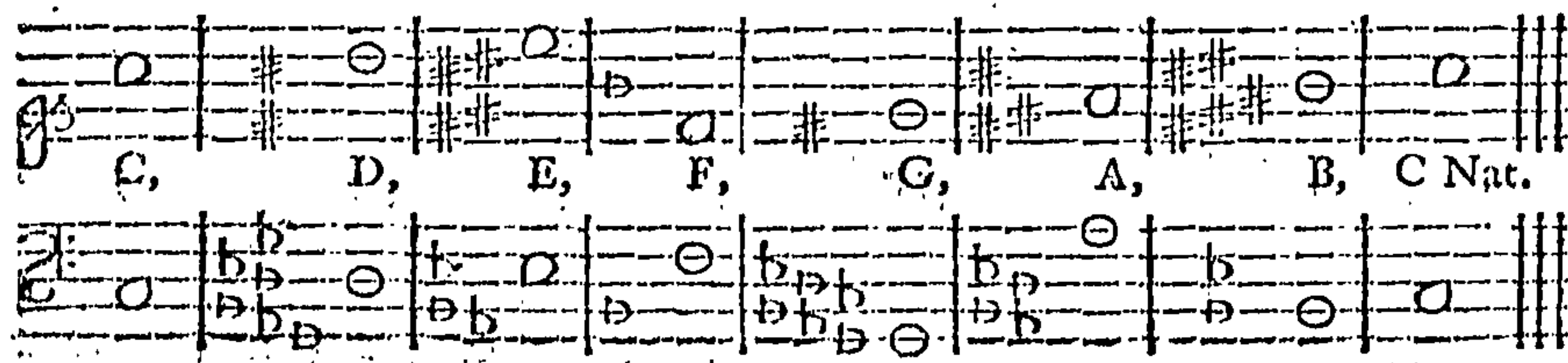
Of Transposition of Keys.

In Music there are but two natural Keys, *viz.* Cfaul, the sharp and chearful Key ; and Are, the flat and melancholy Key ; and to distinguish the two Keys one from the other, is in respect to the Third, Sixth, and Seventh, above its Key ; for if either of them are lesser, the Key is Flat, if greater than it is Sharp : And no Tune can be formed on any other Key but Cfaul, and Are, without the help of placing Flats or Sharps at the Beginning of the five Lines, which brings them to the same Effect as the two natural Keys ; of which I will give you

An Example of the seven Flat Keys, to the same Effect as Are the Natural Flat Key.



An Example of the seven Sharp Keys, to the same Effect as Cfaul the Natural Sharp Key.



By these Examples you may transpose any Tune to any of these artificial Keys, by either Flats or Sharps, which are still to the same Effect as two; but you are not confined to the Solfaing 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 known by this Rule.

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

Thus Transposition I have plain laid down,
And its Originals to you have shown:
By fourteen Keys I've written here in View,
Yet in Effect you see there are but two.

Of Intonation, or some useful Directions concerning the regular Sound, or Pitch of the Keys in Vocal Music.

Unless a Tune be pitched in a regular Way, that all the Voices may perform their Parts clear and strong, that is, neither too high, nor yet too low, it never can give any Pleasure to the Performer or Hearer.

Therefore I will give you some Instructions, by which you may be able to carry on all the Parts of Music in a true Decorum.

First, View all the Parts, and prove the Compass of the Notes, above the Key Note of the Bass; also all Notes below the Key Note of the Bass, if any should so happen; then try your Voice, that you may perform all Parts clear and strong, without squeaking above, or grumbling below; then the Tune may be said to be carried off in a proper Key.

Suppose your Key be on F with a sharp Third, and the Tenor should rise



but five Notes above the Key, and your Bass reach to F, an Eighth below, which is twelve Notes; then prove your Song in this Manner, both Bass and Tenor. * Let the Bass give the Sound of all other Parts first, and let there be but one Leader to each Part, the Tenor leading the whole Song in true Time; and by this Method you may give the true Pitch to any Key whatsoever; for which Ute, a Pitch-pipe

is very useful to learn by.

Of Practical Music, containing some general Rules for the Composition of two, three, four, five, six, seven, and eight Musical Parts; together with the Composition of Fuge, or the Contrivance of Canon, according to the most authentick Rules.

Music is an Art of expressing perfect Harmony, either by Voice or Instrument; which Harmony ariseth from well taken Concords and Discords.

In the Gamut there are seven Notes, viz. G, A, B, C, D, E, F, for their Eighths are the same in Nature of Sound. Of these Seven, some are called Conds or Concords, and others Discords.

The Conords are four in Number, *viz.* a Unifon, a Third, a Fifth, and a Sixth, with their Octaves.

The Difcords are three in Number, *viz.* a Second, a Fourth, and a Seventh, with their Octaves.

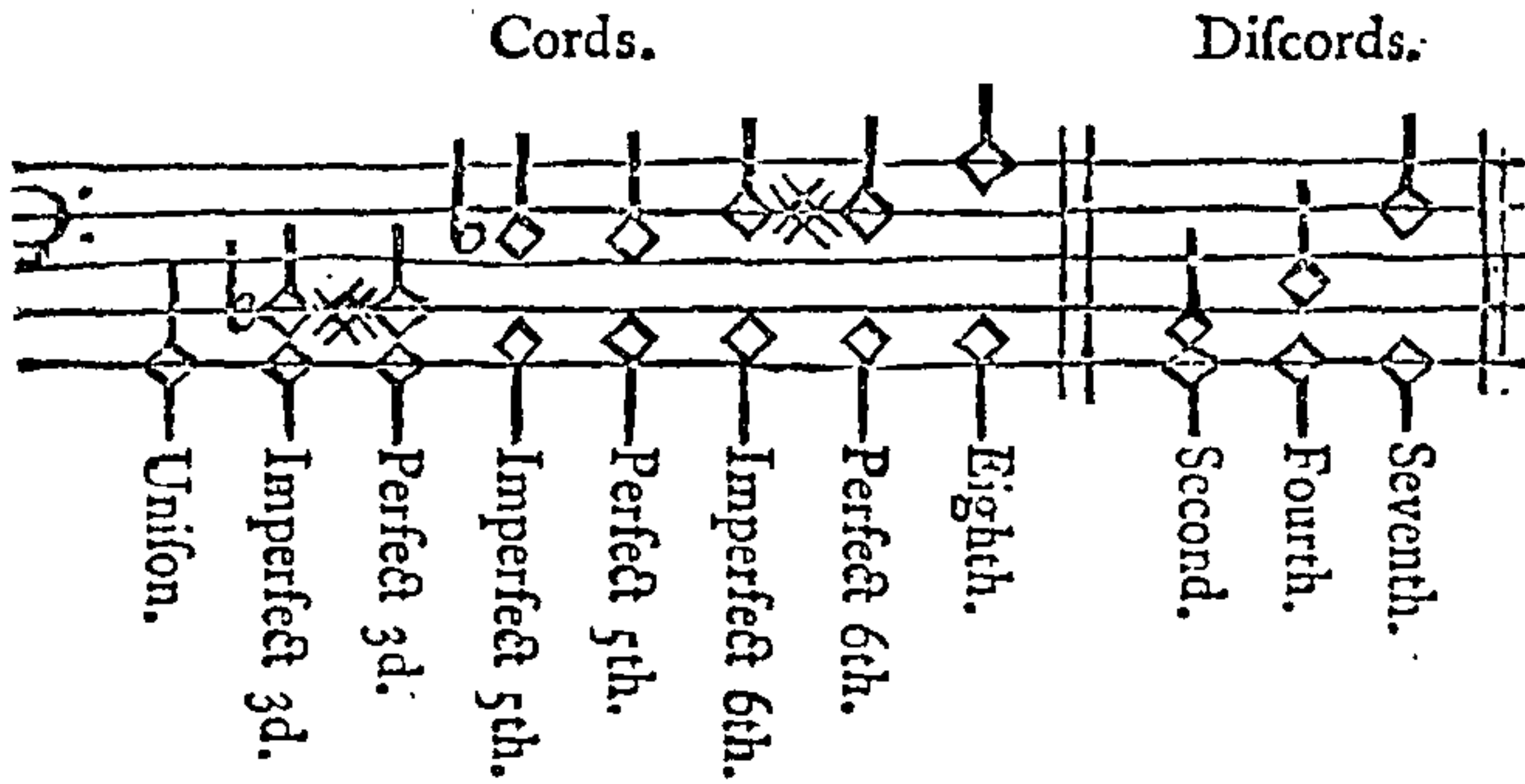
The Third, Fifth, and Sixth, may be made Perfect or Imperfect as the Com-
pofer pleafes; the Imperfect is leffer than the Perfect by half a Note; as

A third Minor includes three Semitones.

A third Major includes four Semitones.

A fixth Minor includes eight Semitones.

A fixth Major includes nine Semitones.



An Example of the perfect and imperfect Cords and Difcords, with their Octaves.

Difcords.	7	14	21
Imperfect Cords.	6	13	20
Perfect Cords.	5	12	19
Difcords.	4	11	18
Imperfect Cords.	3	10	17
Difcords.	2	9	16
Perfect Cords.	1	8	15

With either of the perfect Cords you may begin or end a Piece of Music: The same with the Third, which is an Imperfect; but be fure to avoid it with the Sixth.

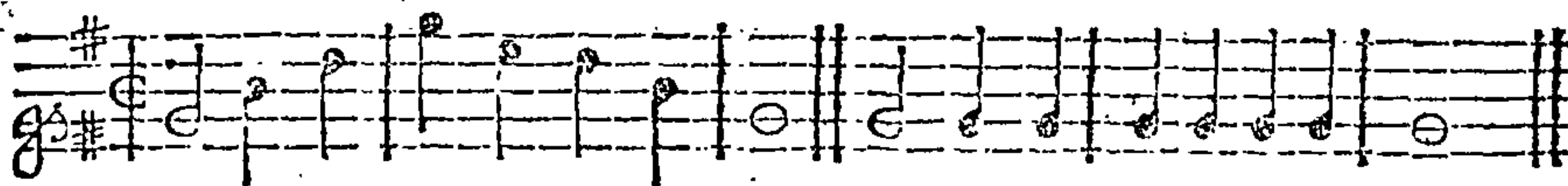
The allowed Passages of all Concords, &c.

R U L E I.

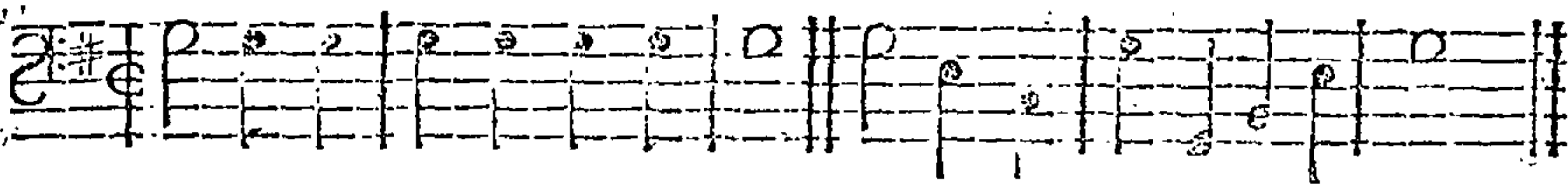
When one Part moves, and the other Part keeps its Place, the moving Part may move to any Concords, as thus :

Tenor moves.

Tenor stands.



1 3 5 8 6 5 3 1 : 1 3 5 1 8 6 3 1, &c.



Bass stands.

Bass moves.

Note, That whensoever any single Concord or Discord is mentioned, their Octaves or Eighths are also meant.

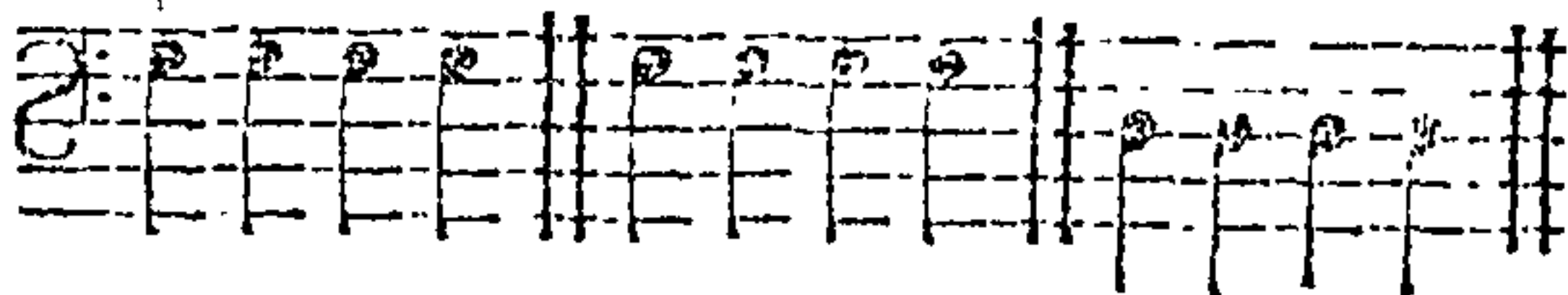
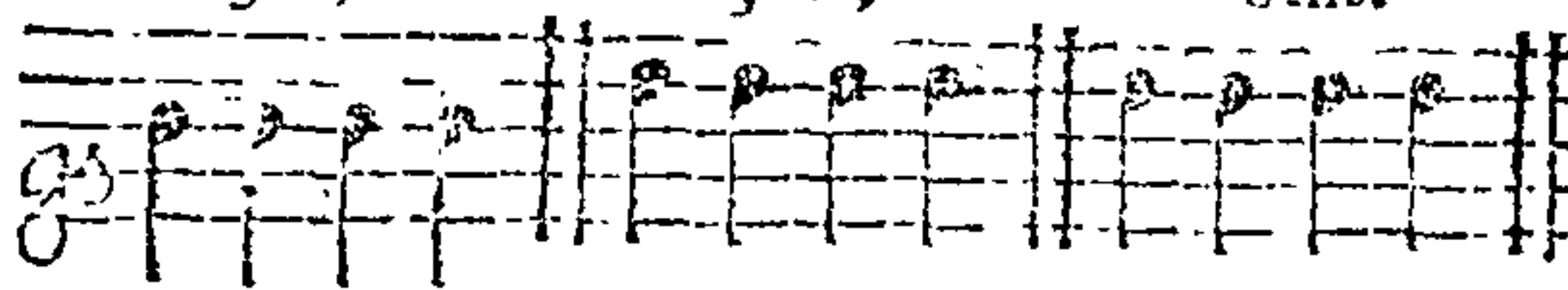
R U L E II.

You may take as many 3ds, 5ths, and 8ths as you please, provided both Parts stand ; as thus,

3ds,

5ths,

8ths.

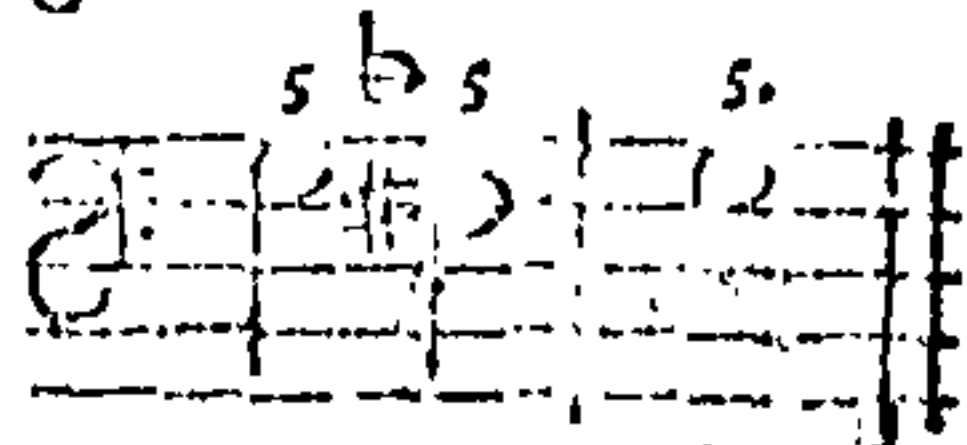
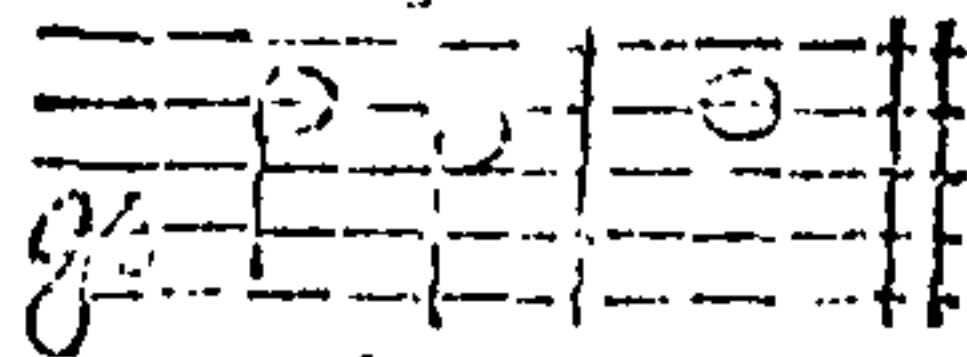


R U L E III.

Two Fifths may be taken together, both rising and falling, if one be the Major and the other the Minor, but not otherwise, as thus,

The like may be said of the Fourths, by reason of the Transposition of the Parts they will be rendered Fifths.

5ths.



R U L E IV.

When two or more Parts ascend or descend together, they ascend or descend either gradually, or by Intervals.

If they ascend or descend gradually, they move by Thirds ; you may have as many Thirds as you please ; as,

3ds.

Or you may ascend or descend by Sixths ; as,

6ths.

Take no more than two or three Sixths ; but move by a Fifth and Sixth ; as,

5 6 5 6 5 6 5 6 5 6 5.

If two Parts ascend by Intervals, then you may move

From a $\left\{ \begin{array}{l} \text{Unison} \\ 3\text{d} \\ 5\text{th} \\ 6\text{th} \end{array} \right\}$ to a $\left\{ \begin{array}{l} 3\text{d, or 6th.} \\ 3\text{d, or 6th.} \\ 3\text{d, or 6th.} \\ 3\text{d, or 6th.} \end{array} \right\}$

R U L E V.

If two Parts ascend together gradually, then as in the fourth Rule : If by Intervals, you must move

From a $\left\{ \begin{array}{l} \text{Unison} \\ 3\text{d} \\ 5\text{th} \\ 6\text{th} \end{array} \right\}$ to a $\left\{ \begin{array}{l} 5\text{d, or 6th.} \\ 3\text{d, or 5th, or 6th.} \\ 3\text{d, or 6th.} \\ 3\text{d, or 6th.} \end{array} \right\}$

RULE VI.

If two or more Parts move gradually, they may move ascending and descending, *Ex. gr.*

1 3 5 6 8 10 12 13 15 : 15 13 12 10 8 6 5 3 1.

By these six Rules before mentioned, you see how all Concords are taken and applied, either ascending or descending.

The Passages of all Concords from one to another is allowable, when both Parts move by contrary Motions, either by Degrees or by Leaps; that is, when the one rises and the other falls.

Two or more Fifths, or Eighths, ascending or descending, are not allowed in few Parts; by reason they are too cloying to the Ear.

Of taking Discords.

Discords, when duly taken, render the Concords more sweet and delightful; which are admitted into Music two several Ways; *viz.* by Pass, and by Way of Binding.

Discords by Pass.

By Way of Binding.

By this Example, you see how any Discord may be taken between the Concords, by Way of Binding; Discords are placed on purpose between the Concords, to render them more sweet and graceful, of which the Ear is the best Judge to give Directions how to place them.

The Original of Composition is plain Descant, which is the Ground-work of Musical Composition, wherein all Concords are orderly taken. Figurate Descant, is when Discords are admitted into Harmony, either by gradual Transition, or otherwise taken, which is the ornamental or rhetorical Part of Music.

The first and general Observation of a Composer, is, to consult whether his Music is intended for grave or cheerful Use, so that the Harmony may truly express the right Sense and Meaning of the Words to which it is fixed, *Ex. gr.* If

your Words seem very grave and serious, let your Music be the same, and grounded on the Flat Key; but if pleasant, lively, and chearful, then let your Music be thereunto suitable, and in a Sharp Key.

If your Words seem of cœlestial Inclination, then let your Music ascend accordingly; but, if they seem earthly, or downwards, then let your Music descend also. Next measure your Time according to the Length of the Syllables, and Sense of the Words; and then proceed to the Rules of Composition, as your Genius directs.

First, consult your Key, and also carry your Air as smooth as possible, and keep your Harmony within the Bounds of a natural Voice, or an artificial Instrument, be your Music intended either Vocal or Instrumental, and not to move by great Leaps; and be sure to avoid Tautology as much as possible.

In former Times, when Concords were only used, Note against Note, they always used to compose their Bass first, and afterwards set the other Parts in Concord to it, which naturally spoiled the Air of the upper Parts, by reason they were obliged to be set according to the Bass; but since most modern Authors, in figurate Descant, in which Discords are used, as well as Concords, compose the Tenor first, which is the leading Part, or Church-Tune, therefore it ought to be so composed; notwithstanding, I do not deny, but that the Form of the Bass ought to be first laid, because it determines the Key, and is also the Foundation of the whole Composition, and ought to carry as much Air as the Tenor will possibly admit.

But after you have laid the Foundation of the Bass, or only founded your Key thereon, you may carry on your Composition together, or apart, which you please; but, if you compose the Tenor first, you must keep it in the Form that the Bass may come in with a good Air; but the easiest Way for a young Composer is to carry on the Bass a little behind the Tenor, so that the Bass may follow in good Air; of which see the following

E X A M P L E.

The example consists of four staves of music. The first two staves are in the treble clef, and the last two are in the bass clef. The music is in a key with one flat (B-flat) and a common time signature. The notation includes various note values, rests, and accidentals. Below each staff is a line of figured bass notation (numbers 1-8) indicating the harmonic structure. The first staff has a slur over the first three measures. The second staff has a slur over the last three measures. The third staff has a slur over the last three measures. The fourth staff has a slur over the last three measures.

1 5 10 8 10 8 7 5 8 : 8 5 3 8 10 5.

5 3 8 5 3 8 3 5 : 5 8 3 8 7 5 8.

This Example may suffice for the Composition of two Parts.

Of several Closes and Cadences in Music.

Observe, that whensoever you intend a Close, or Conclusion, the Bass must either fall a Fifth, or rise a Fourth; for a Fourth above is the same as a Fifth below, as you may observe by other Compositions. But let us examine what Closes are most proper and natural to each Key. *Ex. gr.* Suppose your Key be Flat, then you may properly close in these three several Places, thus:

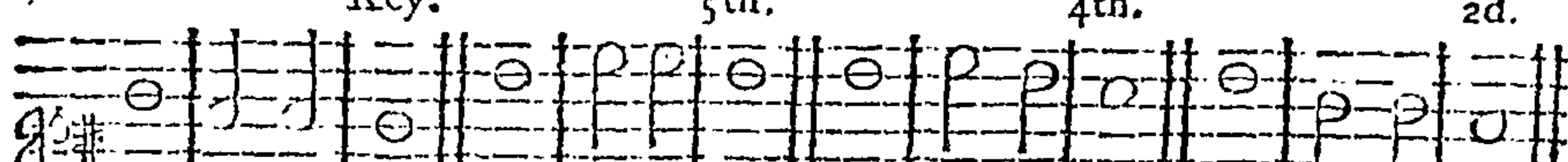
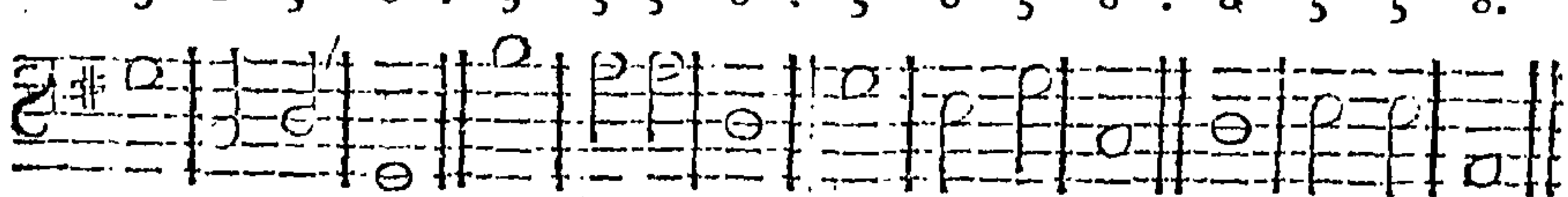
The proper Closes in a Flat Key.

Key.	5th.	3d.	Key.
			
<p>1 5 3 8 : 5 5 3 8 : 3 5 3 8 : 1 5 3 8.</p>			
			

The first Close is the Key itself; the second is in the Fifth above; the third is in the Third above, which are called imperfect Closes, and used in the Middle of Strains; also the Fourth below the proper Key is of the same Nature, and may be also used.

In a Sharp Key your Closes may properly be set in these several Places.

The proper Closes in a Sharp Key.

Key.	5th.	4th.	2d.
			
<p>3 6 5 8 : 3 5 5 8 : 5 8 5 8 : 8 5 5 8.</p>			
			

The first is the Key itself; the next is the Fifth, Fourth, and Second above; the Fourth below is the same as the Fifth above; which three last are imperfect, or middle Closes.

You are not obliged to make Use of the same Notes as the foregoing Examples, but these are the properest Places for Closes in both Keys, and also most authentic.

Of Composition of Three and Four Parts.

In the Composition of three Parts, you must make a Cantus, or a Treble, to be sung in the Fifth below; let it begin in some different Cord above the Tenor, as your Genius leads you; and then take contrary Cords from those of the Te-

nor, still counting from the Bass; and also avoiding Discords as much as possible between your Cantus and Tenor, as you do between your Cantus and Bass; and also keep your Cantus rather below the Tenor than above, so that it may not take away the Air of the Tenor, the Cantus being chiefly composed for to keep the Music the more full, yielding more Variety of Cords, and most commonly sung where there are not Voices to perform the Treble; also Tunes that are composed in four Parts, may be sung in three, by omitting the Contra, and singing the Treble in an Eighth below, instead of a Cantus or Medius; and, for Want of Room, I shall omit Examples in three Parts, and place the Cantus as a Treble in the Eighth above, and give you an Example of four Parts, in which a Contra must take Place of the Cantus, and the Cantus take Place of the Treble, in the Eighth above; also each of your three upper Parts must take a different Cord from the Bass, *i. e.* one Part to be Unison or Eighth, the other may be a Third or Fifth: But, to make it the more plainer, I shall make Use of the same Notes as I did in two Parts; and also add two more Parts, *viz.* a Contra and a Treble, which will give you a true Speculation of four Parts, of which see the following Example:

An Example of Four Parts.

Treble.

8 10 15 12 15 12 10 15 : 15 10 8 13 15 10.

Contra.

5 8 12 8 10 10 8 12 : 12 8 5 10 12 8.

Tenor.

1 5 10 8 10 8 7 5 8 : 8 5 3 8 10 5.

Bass.

You see in this Example that the Tenor begins Unison with the Bass, the Contra a Fifth, the Treble an Eighth; which are the proper Pitches of four Parts. N. B. That two Fifths, or two Eighths, may be taken together in four Parts, rather than spoil the Air of the Tunes; but let it be between one of the upper Parts and the Bass, by Reason of the Tenor's being between the upper Parts and the Bass, it will be easier tolerated.

Of Composition of Five, Six, Seven, and Eight Parts.

If you compose never so many Parts, they are still to the same Effect as four; for in the whole System of Octaves, there are but four different Cords, one from the other, *viz.* a Third, a Fifth, a Sixth, and an Eighth, or Unison, out of which there can be but three taken at once; for if you take in the Fifth, the Sixth must be left out (in Counter-Point excepted) or if you take the Sixth, the Fifth must be left out; so that there can be but three Concords joined to the Bass at once.

Therefore, if you would add another Part to make five Parts, you must add another Octave to some one of the said Concords; (by reason they must be still doubled :) Also add another Octave to some other Cord, and you will have a Composition of six Parts. Then add another Octave to the other Concord, and the Concords will be all doubled; which Redoublings must be either in their Octaves or Unisons: Neither must that Concord be doubled that makes the Binding Cadence; and therefore some other Concord must be trebled, which compleats a Composition of seven Parts.

Composition of eight Parts is commonly called Choral-Music, which is performed by two opposite Choirs (or by, or with Instruments) which Music is said to have two Basses, *i. e.* one peculiar to each Choir; and also all the three other Parts are affixed to each Bass, and do perform sometimes with a single Voice, or with two, three, or all four Parts together; and when all eight Parts are joined together in full Chorus, it is properly a Composition of eight Parts: So that one of the Basses supplies the Office of an upper Part, when all Parts perform together; which Composition is grounded on but one real Bass. Thus having shewed you

you the Nature of eight Parts, I shall, for Want of Room, omit Examples. Therefore,

If you erect ten Thousand Parts, or more,
They, in Effect, are but the same as Four, &c.

The Contrivance of Canon.

A Canon is a Fuge so bound up, or restrained, that the following Part or Parts must precisely repeat the same Notes, with the same Degrees, rising or falling, which were expressed by the leading Parts; and because it is tied to so strict a Rule, it is therefore called a Canon.

A Canon of Two Parts.

The musical notation consists of four staves in 3/4 time, G major. The first staff shows a leading part with a descant. The second staff shows the following part, which repeats the notes of the first staff but with a descant. Small stars mark the end of the canon.

I have for more Ease begun with two Parts, now seeing that this following Part must also sing the same Notes in a Fifth below; also you must transfer the said new Notes to the lower Part, and apply new Descant to them also; and in this Manner you are to proceed from Bar to Bar, still applying new Descant to the last removed Notes.

Observe, that the Canon ends at the Note under the little Stars, the rest is only set to make a Conclusion; which is commonly done, unless it is designed for the Parts to begin over again, and so go round without a Conclusion.

By the help of the foregoing Example, and observing others, you may make any Sort of Canons, by first pricking down some of the Notes of the leading Part, and filling up the vacant Places with such Descant as is answerable to the following Part. This I think is sufficient for two Parts; we will now proceed to three.

Canon of Three Parts.

I will now shew you a Canon of three Parts, of which I will first set down the beginning Notes of each Part, so that you may see the first Plat-form thereof, thus,



That being done, the first Business is to fill up the second Bar of the leading Part with some Note or Notes which may agree with that Part which came in after it, and add the said Note or Notes to each of the other Parts in this Manner.



Then fill up the third Bar of the leading Part with some Note or Notes which may agree with both the other Parts, still adding the said Note or Notes to the other Parts; and thus you are to do from Bar to Bar.

But if you perceive that your following Parts begin to run counter one upon another, by these additional Notes, you must then try some other Way; either by putting in a Rest, or by altering the Course or Notes of the leading Part; and in this Particular it is, that Canon is performed by plain Sight.

An Example of three Parts in One.



If you would have your Canon begin again, the Conclusion must be omitted; and each Part must begin again, when it comes to the Note which the little Stars are set over (where the Canon ends) and the Rests which are set at the Beginning, before the following Part, must be left out; and then the usual Way of pricking them down, is only the leading Part set alone, with Marks directing where the other Parts come in, as follows:

A Canon in the Fifth below, and Fourth above.



Hear me, O Lord, and let my Cry come to thee.

The Sorts of Canons are so various, that it would be endless (for me) to give their Examples; therefore I shall omit Examples, and only mention some that are now in Use, *viz.* a Canon in the Unison, is when both Parts begin in one Sound, and one Part moves in all the Concords of the Key, till they meet again in Unison; sometimes one Part holds the Tone, and sometimes another; in the same Method a Canon is set to a Ground.—A Canon Recte and Retro is sung backwards and forwards, so that the first Part is sung forwards, while the second is begun at the End, and sung backwards at the same Time.—A Canon round (or Canon in Unison) is composed in the same Method as two, three, four or more Parts, and afterwards all pricked down in one Cliff, as one entire Tune, and sung round; The first Part leads till it goes quite through, and the other Parts fall in behind, one after another, till they come to the End in like Manner; the leading still beginning again, and also all the other Parts going round in like Manner.

Also, there is a Canon called single Fuge or Imitation, by reason the Parts do imitate one another. Double Fuge is, when several Points or Fuges fall in one after another. Arsis and Thesis is when your Point rises in one Part, and falls in another. Per Augmentation is, when the Notes of the following Parts are augmented, or made as long again as the leading Part. Diminution is, when the Notes of the following Parts are made as quick again as the leading Part. Double Descant is so contrived, that, in the Replication, or Answer, the upper Part may be made Bass, or the Bass be made the upper Part: In the Composition of which, you must avoid Fifths, as much as possible, by reason in Reply, or Answer, they will become Fourths, &c. These are most of the Canons, that are now in Use, of which you may find some of almost all Sorts, at the End of this Book.

An ALPHABETICAL DICTIONARY, explaining, almost to the meanest Capacity, all such Greek, Latin, Italian, and French Words, as generally occur in Music.

A.

A Majuscule in Thorough-basses, means the Alto, or Haut Contre.

A Battuta. See Battuta.

A Bene placito, at Pleasure.

Accent, a certain Modulation, or Warbling of the Sounds, to express the Passions, either naturally by the Voice, or artificially by Instruments.

Accented Part of a Bar, is the Beginning of the first Half, and the Beginning of the latter Half of a Bar, in Common Time; and the Beginning of the first Part of a Bar, and the Beginning of the third Part of the Bar (the second Part being unaccented) in Triple Time.

Accentor, the Person that sings the predominant Part in a Trio. See Trio.

Accord, properly Concord.

Accressimento Augmentation, as Punto d'Accressimento, Point of Augmentation.

Acute, sharp, high, shrill, &c.

Acuteness, that which constitutes and denominates a Sound Acute.

Adagio, Adag^o, or Ad^o, a slow Movement.

Ad Libitum, if you please.

Adquisita, supernumerary, added.

A Due, or Doi, a Tre, a Quarto, &c. 2, 3, or 4, &c. Parts.

Aequisuoni. See Suoni and Unison.

Aequivagan. See Syncope.

Affetto, or Affetuoso, very tenderly.

Agoga, or Agogi. See Ufus.

Alamira, the Name of one of the Notes in the Gamut, which see.

Allabreve, the Name of a Movement, whose Bars consist of two Semibreves, &c.

Allazoppa. See Zoppa.

Allegretto, pretty quick.

Allegro, Life, Spirit, and Vigour.

Allegro Allegro, the same as Piu Allegro.

Allegro ma non Presto, brisk and lively, but not too fast.

Allamand, a Sort of grave and solemn Music, whose Measure is full and moving.

All Roverficio, Alla Breve, Alla Diritta, Alla Zoppa. See Roverficio, Diritta, Zoppa, &c.

Allmain, an Air in Common Time.

Allamanda, the Name of a Tune, in Common Time.

Alt, is a Term applied to the high Notes in the Gamut.

Alter a Sefqui. See Sefqui.

Alterati Suono. See Suono.

Alteranamento, denotes to play or sing two Airs, or Songs, one after the other, or rather the different Parts of the same Song alternately.

Altista, the Singer of the Haut-Contralto.

Alto, Altus, the Contra Tenor, and commonly met with in Music of several Parts.

Alto Viola, a small Tenor Viol.

Alto Violino, a small Tenor Violin.

Alto Concertante, is the Tenor of the little Chorus, which sings or plays throughout the Piece.

Alto Ripieno, the Tenor of the great Chorus, which sings or plays only now and then in some particular Places.

Altro, is an Italian Adjective, signifying other, as Una Altera Volta, play it over again, in Altro Modo, in another Manner.

Ambitus. See Modo.

Ambrosian Chant, the Chant composed by St. Ambrose, Archbishop of

E

Milan;

A R

Milan; it was distinguished from the Roman Chant, in that it was stronger and higher.

Anacampsis, a Term to signify what is otherwise called *Ductus revertens*, or in Italian, *Conducimento ritornante*. See *Ductus*.

Andante, from the Verb *Andare*, to go, signifies especially in Thorough Basses, that all the Notes must be played equally and distinctly.

Anima, or Animato, much the same as *Allegro*, which see.

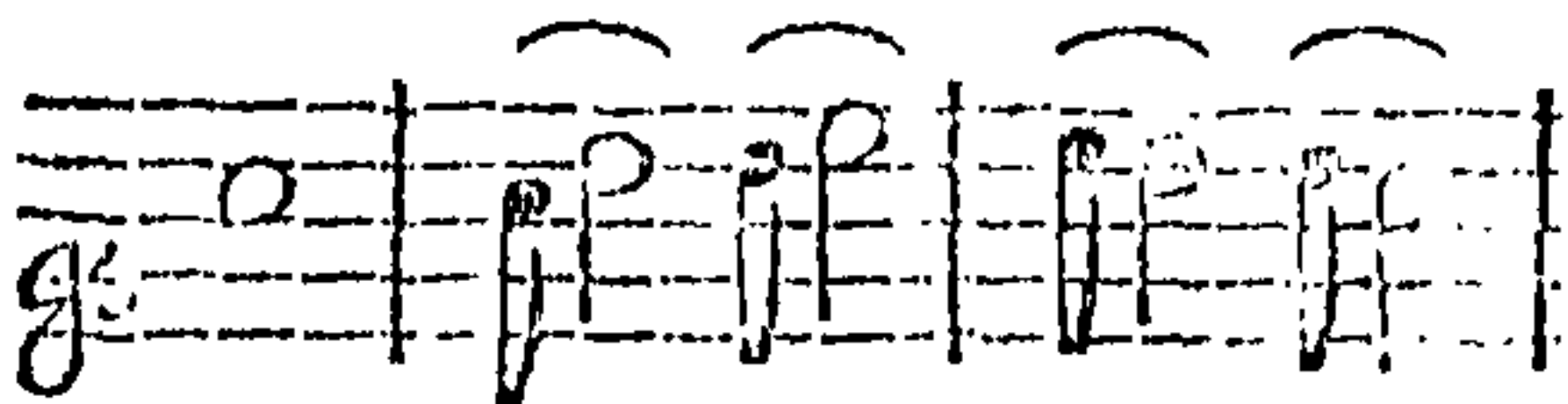
Anthem, a Church Song.

Antifoni Suoni. See *Suono*.

Antiphona, an Anthem. See *Tuono*.

Apotome, the remaining Part of a Tone, after a Semi-Tone has been taken from it.

Appoggiatura, is a Word to which the English Language has not an Equivalent; it is a Note added by the Singer, for the arriving more gracefully to the following Note, either in rising or falling; the French express it by two different Terms, *Port de Voix* and *Appuyer*, as the English do by a *Prepare* and a *Lead*. The Word *Appoggiatura* is derived from *Appoggiare*, to lean on. In this Sense you lean on the first, to arrive at the Note intended, rising or falling; and you dwell longer on the Preparation, than the Note for which the Preparation is made, and according to the Value of the Note. The same is a Preparation to a Shake, or a Beat from the Note, below. No *Appoggiatura* can be made at the Beginning of a Piece; there must be a Note preceding, from whence it leads. The *Appoggiatura* is expressed by small intermediate Notes ascending or descending; as thus,



Archi Leuto, an Arch, or Theorbo Lute.

Arco, a Bow or Fiddle-stick, *Stromenti*

B A

d'Arco, Instruments to be played with a Bow.

Are. See *Almire*.

Aria, an Air or Song.

Arietta, a little short Song.

Ariosa or Ariose, in the Movement of a common Tune.

Arfin and Thesin, or Arsis and Thesis; a Part, Point, or Fuge, is said to move so, when one Point falls in one Part, and the same rises in another Part.

Affai, is an Italian Adverb of Quantity, and signifies enough.

Assaying, is a Flourishing, before one begins to play, to try if the Instrument be in Tune.

A Tempo giusto, with an equal Time.

Atto, an Act, as of a Play, Opera, &c.

Authentico, authentic, chosen, or approved.

B.

B or Basso, the Bass in general.

B. C. Basso continuo, the Thorough Bass, for the Organ, Harpsichord, Spinet, &c.

Bag-pipe, a Musical Instrument of the Wind Kind.

Baletto, a Balet or Ballad.

Bandora, a Kind of ancient Musical Instrument, with Strings resembling a Lute.

Bar, a Stroke drawn perpendicularly through the Lines of a Piece of Music.

Bardone, as *Violadi Bardoni*. See *Viola*.

Baripieni, or *Suoni Baripieni*, a low, deep, or grave Sound.

Baritono, called by the French, *Basse Taille*, or *Concordant*, that is, that goes high and low; those that can sing thus, may serve for either Tenor or Bass, upon Occasion.

Bass or Bassus, is the Name given to the lowest Part in Music, which is set at the Bottom, and is the Foundation of all other Parts; and is the Ground work of all the rest.

Bassetto, a Bass Viol, or Bass Violin of the smallest Size, so called to distinguish it from those of a larger Size.

Basis. See *Trias Harmonica*.

Bassila, the Singer or Player of the Bass or Contra Bass.

Bass

C A

- Basso**, generally the Bass, but more particularly the Vocal Bass.
- Basso Concertante**, the Bass of the little Chorus, or that which sings or plays throughout the Piece.
- Basso Continuo**, the Thorough or Continual Bass, and is commonly distinguished from other Basses by Figures over the Notes, which Figures are proper only for the Organ, Harpsichord, Spinnet, &c.
- Basso Recitante**. See Concertante.
- Basso Ripieno**, the Bass of the grand Chorus, that sings or plays now and then in some particular Places, generally only during the Chorus.
- Basso Viola**, a Bass Viol.
- Basso Violina**, a small Bass Viol or Violin.
- Bassoon**, a Musical Instrument of the Wind Kind, the Bass-Haut-Boy.
- Battuta**, the Motion of beating with the Hand or Foot, in directing the Time.
- Bell**, a Musical Instrument of Percussion.
- Bell Harp**, a Musical Instrument of the String Kind.
- Biancha**. See Note and Minina.
- Binary Measure**, is a Measure wherein you beat equally, that is, common Times; there are also some Binary Triples, as $\frac{6}{4}$, $\frac{6}{8}$. &c.
- Bene Placito**, at Pleasure.
- Bischroma**, Triple Quaver.
- Bizarro**, or **Con Bizarria**, signifies with Changes capriciously, sometimes fast, at others slow, strong, soft, &c. at the Fancy of the Composer, or Player.
- Bmi**, is the third Note in the Scale of Music.
- B mollare**, or **Motte**, that is, B flat.
- Bombardo**, a Kind of Bassoon.
- B quadro**, or **Quadrato**, or **Durale**, that is; B Sharp or Natural.
- Bracio**, or **Brazzo**, is applied to Violins, whether first, second, or third.
- Breve**, a Note containing two Semibreves, &c.
- Brillante**, brisk, airy, gay, and lively.

C.

C denotes the highest Part in a Thorough Bass. Again, it is also used for the Mark of Common

C H

- Time, but then generally with a Dash or Stroke through it.
- Cadence**, a Close or End of a Strain.
- Cadenza**, Fiorita, S fuggita, d'Inganno, &c. See Fioritta, S foggita, Inganno, &c.
- Camera**, Chamber, Arie da Camera, Chamber Airs.
- Cancherizante**, or **Chanherizato**, much the same as Retrograde Canon.
- Canon**, a perpetual Fuge.
- Cantata**, a Song in an Opera Stile.
- Canticum**. See Motteto.
- Cantilenæ**, Songs, and Pieces of Melody.
- Canto**, the first Treble.
- Canto Concertante**, the Treble of the little Chorus, or that which moves throughout.
- Canto Ripieno**, the Treble of the grand Chorus, or that which sings only now and then in some particular Places.
- Canto fermo**, plain Song.
- Canto simplice**, the same as Canto fermo.
- Cantus**, the Treble, or highest Part in a Concert.
- Canzone**, a Song.
- Canzonetta**, a little short Song.
- Capo**, Head or Chief.
- Capo di Instrumenti**, the Master or the Head of the Instruments, &c.
- Capricetto**, is a Diminutive of Capriccio.
- Capriccio**, means Caprice, which is much the same as Phantasia, which see.
- Castanets**, Castagnette's, or Castanetta's, a Musical Instrument of the pulsatile Kind, used by the Moors, Spaniards, Bohemians, &c. accompanying their Dances, Sarabands and Guittars, serving only to direct the Time.
- Catacousticks**, called also Cataphonics, the Science of reflected Sounds.
- Cattivo**, bad, unfit, &c.
- Cauda**. See Coda and Virgula.
- Caudatus**. See Punctus Cordatus.
- Celer Progressus**. See Supposition.
- Ciacona**, is a Chacon or Tune, composed to a Ground-Bass.
- Chamade**, a Signal by Drum or Trumpet, given by an Enemy, when they have a Mind to parley.
- Chant**, is used for Vocal Music in Churches, &c.

Chantor, a Person who sings in the Choir of a Cathedral.

Characters, certain Marks, Signs, or Notes, whereby something is conveyed to the Mind.

Chiave, same as Cliff.

Chiave Maestro, the fundamental Key or Note of a Song.

Chiesa, for the Church, as Sonata di Chiesa, a Sonata for the Church.

Chitaris. See Cythara, a Viol.

Chittara, is an Italian Word for a Guitar, which see.

Chiudendo, is the Participle of the Verb Chiudere, to end, finish, &c. as Chiudendo col Ritornello, col' l'Aria, to end with a Ritornello, &c.

Chiuso. See Canon.

Chords, or Cords, a Name given to Musical Sounds, made by either Voice or Instruments, i. e. when two or more Sounds do sound together, each Note being an Interval greater or lesser Distance one from another.

Chorus, full, that is, when all Parts perform together.

Chresis is a Greek Term. See Usus.

Chroma, signifies Colour or Ornament, &c.

Ciffra, a Cypher, also the Figures which are set over the Thorough Basses.

Circoncurrente Conducimento. See Usus.

Clarichord, or Manichord, a Musical Instrument in the Form of a Spinnet.

Clarino, a Trumpet, a doi Clarini, for two Trumpets.

Clarion, a Kind of Trumpet.

Clavecimbalo, a grave Cymbal. See Spinnet and Harpsichord.

Clavis and Claves. See Chiave and Cliff.

Clausula. See Cadence.

Cleff, Cliff, or Key, set at the Beginning of the Lines of a Song, to shew what Part it is, whether Tenor, Bass, &c.

Cleine alt posaune. See Trombone, or Sackbut.

Close. See Cadence.

Coda, Tail, the End of a Canon.

Coloratura, is a Term applied by the Italians to all Variations, Trillo's, &c.

Come Sopra, as above.

Coma, is the smallest of all sensible Intervals of a Tone.

Common Time is the same as duple or double Time.

Compieta, a Sort of Psalm, or Hymn, used by the Roman Catholicks.

Componista, is properly a Composer of Songs, Melody, &c.

Composition, is the Art of disposing Musical Sounds into Airs, Songs, &c. in one or more Parts, for either Voice or Instruments.

Composizio, same as Composition.

Composto, compounded, or doubled, as 15th is an Octave doubled, &c.

Con, with, as.

Con Affettuoso. See Affettuoso.

Con Bizarria. See Bizarria.

Con dolce Maniera, in a soft and sweet Manner.

Con Diligenza, with Care, diligently.

Con Discretione, with Judgment or Discretion.

Con é senza Violini, with and without Violins.

Con é senza Stromenti, with and without Instruments.

Con Furia, in a very quick and strong Manner.

Concerto, properly a Concert.

Concerto Grossi, the grand Chorus of a Concert.

Conclusio, to conclude.

Concords, agreeable Sounds or Intervals.

Conducimento Retto, Rittortante, Circoncurrente. See Usus.

Conjoint Degrees, are two Notes which immediately follow each other, as in the Gamut.

Consonance, Concord.

Consonans Syncope, Consonans desolata, and Consonans æquivagans. See Syncope.

Consonante (Italian) Concords, &c.

Consonanza, the same as Consonante.

Consoni Suoni. See Suoni and Concord.

Consort, same as Concert.

Con Spirito, with Life and Spirit.

Constitutio. See Mode and System.

Continuato,

C R

- Continuato**, the Continuance of a Sound in equal Strength.
- Continued Bass**, same as a Thorough Bass.
- Continued Thorough Bass**, is that which continues to play constantly, both during the Recitative's, and to sustain the Chorus.
- Continuo**, signifies the Thorough-Bass.
- Continui Suoni**. See Suoni.
- Continuus**, *Bassus Continuus & generalis*, the same as *Basso Continuo*, or *B. C.*
- Contra**, *Contra Tenor*.
- Contralto**, or *Contra Alto*, the Haut Contra.
- Contrapuntista**, a Composer of *Contra Points*.
- Contrapunto**, *Legato*, or *Syncopato*. See *Syncope*.
- Contra harmonical Proportion**, is the Relation of three Terms, wherein the Difference between the first and second is to the second, as the third to the first. See *Proportion*.
- Contrario**, contrary, as *Moto* or *Movimento contrario*, a contrary Motion.
- Contra Tenor**, *Counter Tenor*.
- Convenientiæ ac Moræ Signum**. See *Point and Pause*.
- Cord**. See *Chord*.
- Cornet**, a Horn, a Musical Instrument, used by the Ancients, in their Wars.
- Cornettino**, a small Cornet.
- Corpo**, or in *Corpo*. See *Note and Canon*.
- Corrente**, much the same as *Courant*.
- Costume**, *Passions* or *Affections*.
- Counter Fuge**, is when *Fuges* proceed contrary to each other.
- Counterpart**, the Bass is said to be *Counterpart* to the Treble.
- Counterpoint**, thus called, because originally the Notes were only *Points*, which is *Note* against *Note*, as formerly *Point* against *Point*.
- Courant**, a Musical Air in *Triple Time*.
- Croma**. See *Chroma*.
- Crometta**, *Tripla*, or *Tripola Crometta*, *Semi Crometta*, see *Triple*. For *Nonupla di Crome*, *Sestupla di Crome*, *Semi Crome*, and *Doldupla di Crome*, see *Triple*.

D E

- Crotalum**, a Kind of *Castagnette's*.
- Crotchet**, one of the Notes or Characters of Time, equal to half a *Minim*.
- Crouæ**, a Greek Term. See *Stromento*.
- Currant**. See *Courant*.
- Custos**, *Index*, or *Direct*.
- Cymbal**, an ancient Musical Instrument.
- Cytara**, or *Cythara*, much like a *Lyre*, an ancient Musical Instrument.

D.

- DA**, an Italian Proposition, signifying sometimes *by*, as *Da Capella*, see *Capella*; sometimes *for*, as *Sonata da Camera*, see *Camera*; sometimes *from*, as *Da Capo*, from the Beginning; and is set at the End of those Tunes, which end with the first Strain; sometimes *to*, as *Da Suonar* to sound, or play; and likewise with, as *Stromenti da Arco*, Instruments to be played with a Bow.
- Dal**, the same as *Da*.
- Decima**, a Tenth Interval.
- Decima Terza**, a Thirteenth.
- Decima Quarta**, a Fourteenth.
- Decima Quinta**, a Fifteenth.
- Decima Sexta**, is the Second tripled, or Ninth doubled.
- Decima Settima**, is the Third tripled, or Tenth doubled.
- Decima Octava**, is the Fourth tripled.
- Decima Nona**, is the Fifth tripled.
- Declamatio**, a *Declamation* or *Crying out*; this is used for what the Italians call *Recitativo*.
- Degrees**, are little Intervals, whereof the *Concords* or *harmonical Intervals* are composed.
- Demi**, the same as *Semi*, half.
- Demi-Ditone**, lesser Third.
- Demiquaver**, same as *Semiquaver*.
- Depresso**, the Fall of the Hand in beating Time; also the same as the Greek Word *Thesis*, which see.
- Descant**, or *Descanto*, the Art of composing in several Parts.
- Descant**, in *Threesfold*, *Plain*, *Figurative*, and *Double*.
- Plain Descant**, is the Ground of Musical Composition, where *Concords* are orderly taken.

Figurate or florid Descants, is when Discords are concerned as well as Concords, though not so much.

Double Descant, is so contrived, that the Treble may be made Bass, or the Bass be made Treble.

Desolata Syncope, Consonans desolata. See Syncope.

Deuterus. See Protos.

Di, of, as Salmi di Terza, Psalms of Tierce, or in three Parts.

Di seconda, di terza, di quarta, signifies the Rise or Fall of Second, Third, Fourth, &c. And before some Adverbs, it signifies of or from; as Di Sopra, from above; Di Sotta, from below, &c.

Diafoni Suoni. See Suoni.

Diagram, is the Gamut or Scale of Music.

Dialogo, a Musical Dialogue.

Diapason, an Octave or Eighth.

Diapason-Diaex, a Kind of Compound Concord.

Diapason-Diapenta, a Twelfth Interval.

Diapason-Diateffaron, a Compound Concord, founded on the Proportion of 8 : 3.

Diapason-Ditone, a Compound Concord, whose Terms are as 10 : 4, or 5 : 2.

Diapason Semi-Ditone, a Compound Concord, whose Terms are in the Proportion of 12 : 5.

Diapente, a Fifth.

Diapente col Ditono, by some called a Seventh-Major.

Diapente col Semi-Ditono, a Seventh Minor.

Diaschisma, is an Interval, which contains two Comma's.

Diastem, a Name the Ancients gave a simple Interval, in Contradiction to a Compound one, which they called System.

Diateffaron, a perfect Fourth.

Diatonic, a Term signifying the ordinary Sort of Music, proceeding by different Tones, either in ascending or descending.

Diatonic Music, one of the three ancient Methods of Singing.

Diatonos Hypaton, the Musical Note called D-fol-re.

Diatonos Meson, the Note called G-fol-re-ut.

Diatonum, Diatonicum, a Sort of Song proceeding by different Tones and Semitones, a plain Song.

Diezeugmenon, disjoint, separated, &c.

Diczeugmenon, Nete, is the Note called by us E-la-mi.

Diezeugmenon, Parante, is our D-la-fol-re.

Diesis Enharmonical, is the Difference between the greater and lesser Semitone.

Differentia. See Harbitudo.

Diminished Interval, is a defective Interval.

Diminution, is the Abating somewhat of the full Quantity of a Note.

Diminuto, diminished.

D'Inganno. See Inganno.

Diritta, Conjoint Degrees.

Discords, disagreeable Sounds.

Discreto, Discretion.

Disdiapason, or Bis-diapason, a double Octave, being a Fifteenth.

Disdiapason-Diapente, a Concord in a Sextuple Ratio of 1 : 6.

Disdiapason-femi-Diapente, a Compound Concord in the Proportion of 16 : 3.

Disdiapason-Ditone, a Compound Consonance in the Proportion of 10 : 2.

Disdiapason-femi-Ditone, a Compound Concord in the Proportion of 24 : 5.

Dissonance, Discord.

Dissonans Syncope. See Syncope.

Dissonante, same as Dissonance.

Ditone or **Ditonum**, the greater Third.

Ditonus cum Diapente, is the greater Seventh.

Divisarum Tetrachordon ultima, extenta and tertia. See System.

Divisi, divided into two or more Parts.

Division, is Dividing the Notes into many small ones, as Quavers, Semiquavers, &c.

Divoto, signifies a grave, serious Manner of playing, or singing proper to inspire Devotion.

D-la-fol-re, the fifth Note, in each of the three Septenaries of the Gamut.

Dodecupla

Dodecupla di Crome, is the Name by which the Italians call the Triple $\frac{12}{8}$, in which twelve Notes are required instead of eight in common Time.

Dodecupla di Semi Crome, that is, $\frac{12}{16}$, wherein there are twelve Notes instead of sixteen in common Time.

Doi, two.

Dominant of a Mode, that Sound, which makes a perfect Fifth to the Final, in authentic Modes, and a Third to the Final or Sixth to the lowest Cord of a plagal Mode.

Dominicali Salmi, in the Romish Church, are certain Psalms, sung in the Vespers of Sundry Evening.

Dolce, soft, sweet and agreeable, as *Con Dolce Maniera* in a sweet and agreeable Manner.

Doppio, double, as *Basso doppio*, Double or Counter Bass.

Doric Mood, a Kind of grave and solid Music, consisting of slow spondaic Time.

Dosdupla di Chrome. See *Dodecupla*.

Douced, a Dulcimer.

Dramatic. See Music, *Enharmonic*, &c.

Drum, a military Musical Instrument of the pulsatile Kind.

Ductilis Tuba. See *Sackbut*, *Trombone*, &c.

Ductus, Guiding or Leading, &c.

Due, or *Doi*, two.

Duetti. See *Duo*.

Dulce Suono. See *Dulcino*.

Dulcimer, a Musical Instrument, with Wire Strings, and when played on, it is struck with small iron Rods.

Dulcino, otherwise *Quart fagotto*, a Bassoon.

Duo, a little Air or Song in two Parts, or for two Voices.

Duodecima, a Twelfth.

Dupla, double, as *Proportione dupla*, double Proportion.

Dupla Sesqui Quarta, or *Nonupla di Semi Minime*, a Triple of $\frac{3}{4}$. See *Triple*.

Durale, or *Duro*, hard, harsh, or more properly Sharp, B *Durale*, B *Natural*, or Sharp, &c.

Dux, in Fuges, is the first Voice or Instrument that begins, and serves as a Guide to the other Parts, which are called *Comes*, or Followers.

E.

ECCHO, or *Ecchus*, signifies to be repeated in a very soft and low Manner, in imitation of a real or natural *Eccho*.

Ecchometre, a Kind of Scale or Rule, with several Lines thereon, serving to measure the Duration and Length of Sounds, and so find their Intervals and Ratio's.

Ecclesiastico Stylo, signifies any Kind of Church Music.

Emeli Suoni. See *Suoni*.

Elevatio, same as *Arfis*.

Emiolia. See *Hemiolia*.

Emphysoomena, *Empheousta*, *Enchor-da*. See *Stromento*.

Enharmonic, of, or pertaining to Harmony.

Enharmonic, same as *Enharmonic*.

Enharmonic Diesis, the Difference between the greater or lesser *Semitone*.

Entata. See *Stromento*.

Eolic, or *Eolian Mode*, one of the Modes of the Ancients, the Final whereof was *A-la mi*, and the Dominant *E-fi-mi*, and its Mediant *C-sol-ut*.

Epi, is a Greek Preposition, and signifies below.

Episynaphe, is when three Fourths are sung one after another, &c.

Epitrito, much the same as *Sesqui terza*.

Epogdoo, or *Sesqui Octave*, is a Proportion of the Numbers, wherein the greater contains the less once, and an eighth Part of the less remains, as 9 : 8, 18 : 16. See *Proportion*, *Octave*, and *Sesqui*.

Eptachordo, a Seventh.

Eptachordo Majore, the greater Seventh.

Eptachordo Minore, the lesser Seventh.

Equi Suoni. See *Suono*.

Estachordo Maggior and Minore, the greater and lesser Sixth.

Evovae. See *Tuono*.

Euthia, same as *Ductus rectus*.

Excellens,

Excellens. See Hyperbolæon.
Excellentium, Tetrachordon ultima, Extenta tertia. See System and Hyperbolæon.
Exclusus Sonus. See Trias Harmonica.
Extemporaneum Contrapuntum. See Counterpoint.
Extentus, Extenta. See Paranete and Lychanos.
Extentio. See Usus.
Exuperans. See Hyperbolæon.

F.

FA, one of the Notes in the Gamut.
Fac, Facciatta, signifies a Page.
Fagottino, a single Curtail, or Kind of Bassoon.
Fagotto, a double Curtail, or in Reality a Bassoon, as big again as the former.
Forte, loud.
Forte Forte, very loud.
Fantasia, Fancy or Humour, in the Capricious Style.
Falsa Diminuta, or Defettiva Quinta, a false or defective Fifth.
Falso Bordone, is said of a Ground-Bass, when it moves the same Way as the other Parts.
Feint. See Diefes.
Favorito, as Choro Favorito, a favourite Chorus, in which are employed the best Voices and Instruments, to sing the Recitatives, play the Ritor-nello's, &c. and is also called the little Chorus, or Choro recitante.
Ferio, I beat, I strike.
Fermo. See Canto Fermo.
Fiato. See Volta.
Fife, a small Pipe.
Fifth, one of the harmonical Interval.
Figura, Figures, &c. made Use of in Music.
Figurate Descant. See Descant.
Figurate Counterpoint, is that wherein there are mixed Discords with the Concords.
Mute Figur, a Rest.
Filum. See Virgali.
Fin, Finale, or Final, the End of a Piece of Music.
Finalis Pausa, or Pausa generalis. See Pause and Point.

Finis, the End. See Fin.
Finto, a Feint.
Fioritto, is a Species of Diminution which is commonly made at the End of a Cadence.
Canto Fioritto, much the same as Figurate Descant,
Fiorita Cadenza, is a Cadence, whose last Note but one is divided into many of less Value.
Fistula, a Flageolet, or small Flute.
Flageolet, a Kind of little Flute.
Flats, are additional Notes used to remedy the Defects in Musical Compositions.
Flautino, a small Flute.
Flauto, a Flute.
Flauto transverso, a German Flute.
Florid Descant and Counterpoint. See Descant and Counterpoint.
Flute, an Instrument of the Wind Kind.
German Flute, a Musical Instrument of the Wind Kind, but quite different and much superior to the common Flute.
Flute d'Allemand, a German Flute.
Flute a Bee, a common Flute.
Follia, a particular Air, known by the Name of Fardinal's Ground.
Fortment, see Forte, Piu Forte, the same as Forte Forte.
Fortissimo, intimates that you are to play or sing very loud or strong, to express some Passion.
Fourth, an harmonical Interval.
Fret, a particular Stop on a Musical Instrument.
Frigio, rather Phrygio. See Phrygian.
Fuga. See Fuge.
Fuge, a Chace, as when two or more Parts chace one another in the same Point.
Fuge double, or Fuga doppia, is when two or more different Points move together in a Fuge, and are alternately-mixed and interchanged by the several Parts.
Fundamental, properly the Key of a Song, &c.
Fundamentalis Sonus. See Trias Harmonica.
Furia, or Con Furia, with Fury or Violence.

G U

Violence, signifying rather Swiftneſs than Loudneſs.

F Faut, properly the Baſs Cliff.

G.

G Alliarda, or Galliard, gay, brisk, lively, &c.

Gamba Leg, as Viola di Gamba, a Leg Viol.

Gamut, the Scale of Muſic, compoſed by Guido.

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

Gavotta, or Gavotte, an Air of a brisk and lively Nature always in common Time, &c.

Gaymente, gayly, briskly, and lively.

Generalis Baſſus, the Baſs in general.

Generalis Pauſa, a general Pauſe, &c.

Genus Melodizæ, is a certain Manner of dividing and ſubdividing the Principles of Melody, that is, the conſonant and diſſonant Intervals into their concinnous Parts.

G-Sol-re-ut, the Name of the Treble Cliff.

Gia, before, as Gia Maefiro di Capella, i. e. before the Maſter of Muſic.

Giga, Gicque, or Gigue, a Jig, ſome of which are played ſlow, and others brisk and lively, but always in Triple Time, of one Kind or another.

Grado, Degree, as di Grado, Conjoint Degrees.

Di Grado aſcendente, by Conjoint Degrees riſing, as Fa, ſol, la, &c.

Di Grado deſcendente, by Conjoint Degrees falling, as La, ſol, fa, &c.

Gradual, by Degrees.

Grand Trombone. See Trombone.

Grandec, is uſed to diſtinguiſh the grand Chorus from the reſt of the Muſic.

Gratioſo, Gratiuſement, an agreeable Manner in Playing.

Grave, ſignifies a ſlow Movement.

Gravement, grave or ſlow.

Gravifonous, with a grave Air.

Gravity, deep or low.

Groſſe quart poſaune. See Trombone.

Groſſo Trombone. See Trombone.

Group, a Kind of Beat or Trill.

Guida, Index, or Direct.

H Y

Guitarra, a Muſical Inſtrument of the String Kind.

H.

Halleluja, praife the Lord.

Harmonia, Harmonica, Harmony.

Harmony, Melody, a Muſical Concert, &c.

Harmonical Intervals, Concords.

Harp, a Muſical Inſtrument of the String Kind.

Harpeggio, Harpeggiato, ſignifies to cauſe ſeveral Sounds of one Accord to be heard not together, but one after another, beginning with the loweſt.

Harpiſchord, Harpiſical, a Muſical Inſtrument of the String Kind, played on after the Manner of the Organ.

Hautboy, a Muſical Inſtrument of the Wind Kind, corruptly called a Ho-boy.

Haut Contre, the Contra Tenor.

Haut Deſſus, the firſt Treble.

Hemi, Semi, or Half.

Hemituono, Semitone.

Hemiolia, ſame as Seſquialteral, which ſee.

Hemiope, Hemiopus, a Kind of Flute, with only three Holes.

Hemitone, Semitone.

Heptachord, a Seventh.

Hexachord, a Sixth.

High, loud, acute.

Homophoni, Homophonus, Uniſon.

Horns, Muſical blowing Inſtruments, of which there are ſeveral Kinds.

Hymn, a divine Song.

Hypate Hypaton, or Principalis Principalium, a Name which the Greeks uſed, which answers to our B Natural, of the loweſt Octave of the Organ.

Hypaton, the graveſt or loweſt of the five Tetrachords, made Uſe of by the Ancients.

Hypate Meſon, ſignifies the principal of the middle ones; a certain Sound in the Grecian Scale, answering to Mi in the ſecond Octave of ours.

Hypaton Diatonos. See Diatonos.

Hyper, ſupra, below.

Hyperbolæon, Excellentis, Exuperantis, **G**enitive

K Y

Genitive of the Greek Adjective *Hyperbolæos*. The upper or last Fourth of the ancient System had this Name by Reason it was high or shrill; in Respect of other Fourths, it was conjoined to one below it.

Hypo, *infra*, below.

Hypoproslambanomenos, the Name of the Chord added by Guido, below the Proslambanomenos of the Grecian Scale.

I.

IASTIO. See Ionic.

Imitazione, or Imitation, a particular Way of Composition, wherein the Parts imitate one another.

Immutabile Systema. See Systema.

Imperfetto, imperfect.

Implicatio. See Usus.

In Corpo. See Canon.

Inconsonancy, Discordance.

Index, same as a Direct.

Infinito, infinite, Canon Rounds, perpetual Fuges, &c.

Infra, below.

Inganno, called by the French *Tromperie*, Cheat, or Disappointment.

Inharmonical, Discord.

Initialis, beginning.

Inno, a Hymn, or spiritual Song.

Inspezzato Monochordo. See Spissus.

Intensio, the Raising of the Voice, &c.

Intervallo, Interval.

Interval, Distance between two Sounds.

Intrada, an Entry, Prelude, or Overture.

Ionic Mode, a light and airy Sort of soft and melting Strains.

Irregolare, irregular.

Islesso, *L'Islesso*, the same.

Cantar *l'Islesso*, sing the same.

K.

KEY, a certain Tone, whereunto every Composition ought to be fitted.

Kroussa, a Term intirely Greek. See Stromento.

Kyrie, Eleison, Lord have Mercy upon us, a Form of solemn Invocation used in the Popish Liturgy.

L Y

L.

LA, one of the Notes in the Gamut. *Lachrimoso*, *Lagrimoso*, in a plaintive Manner.

Lamentatione, Lamenting.

Languente, languishing and soft.

Languido, Languissant, the same as Languent.

Large, a Note containing eight Semi-breves.

Largetto, a Movement something flow.

Largo, flow.

Ledger Line, is a Line added to the Staff of five Lines, either above or below, as Occasion requires.

Leera Viola, a Lyre.

Legato. See Obligato.

Legatura, a Tying or Binding together. See Syncope.

Legerment, lightly, gently, with Care and Ease.

Leggiadro, *Leggiadramente*, gayly, lively, brisk.

Lente, *Lentemente*, Lento, a slow Movement.

Tres Lentement, very flow.

Lepsis. See Usus.

Levare Antiphonam, is to begin or open the first Note of an Anthem.

Leuto, a Lute.

Libero, free, unconfined.

Lichanos. See Lychanos.

Lidian. See Lydian.

Ligatura. See Legatura.

Linea, a Line.

Lira. See Lyre.

Litania, the Litany.

Longa, a Note containing four Semi-breves.

Lute, a Musical Instrument of the String Kind.

Lychanos Hypaton, the fourth Chord of the Lyre, and answers to D-fol-re.

Lychanos Meson, the seventh Chord of the Lyre, and answers to the G-re-fol of the second Octave of the Organ.

Lydian Mode, doleful and lamentable Music.

Lyra Viol, a Musical Instrument of the String Kind; thence comes the Expression

M E

pression of playing the Leera Way, corruptly for Lyra Way.

Lyre, an Harp.

Lyric Verses, Verses set to the Harp.

Lyrift, an Harper.

M.

M Adrigal (so called from the Kind of Poetry, with which it is composed) an Italian Air or Song; also a particular Kind of Vocal Music, formerly very much in Request, some for 2, 3, 4, 5, 6, 7, and 8 Voices.

Madrigalesco Stylo. See Stylo.

Maestoso, Maestoso, signifies to play with Grandeur, and consequently slow, but yet with Strength and Firmness.

Maestro di Capella, Master of Music.

Magade, or Magas, an ancient Musical Instrument.

Maggiore, Major, or Greater.

Manichord, a Kind of Spinnet.

Maniera (French) Manner.

Mascharada, Masquerade.

Massima, a Note containing eight Semibreves, now out of Use.

Massino Systema. See System.

Master Note, the Measure Note.

Measure, is a Space of Time, set out by a constant equal Motion of the Hand or Foot, up and down successively.

Measure Note, a Semibreve.

Melody, Harmony, a Mixture of Musical Sounds, delightful to the Ear.

Melos, a Song or Piece of Melody.

Men, less, not so much.

Men forte, not so loud.

Men Presto, less quick.

Mese, the middle.

Meson, Mesos.

Mesopieni Suoni, any Sounds that are of a mediate Pitch, neither very high nor very low.

Messa, particular Pieces of divine Music, made Use of in the Romish Church, commonly called the Mass, of which there are several Kinds, as the Kyrie, and Christus, the Gloria, the Credo, the Sanctus, and the Agnus set to Music.

O C

Messe brevi, a short Mass.

Messe di Capella, is when all the People sing together.

Messe per gli defonti, a Mass sung for the Dead.

Metron, Tactus, Mensura, Battuta, the Beating or Measuring the Time with the Hand or Foot.

Mezza Pauza, Half a Pause.

Minim, Half a Semibreve.

Minor, Minore, lesser.

Minuet, a Kind of Dance.

Misto, mixed.

Missura, Measure.

Mode, Mood, certain Positions of the Time, or Measure of the Notes.

Modulation, Tuning, Warbling, agreeable Harmony.

Molle (French) Flat.

Monochord, a Musical Instrument to try the Variety and Proportion of Musical Sounds.

Mostra, Index, or Direct.

Motetto, is much the same in divine Music, as a Cantata is in Moral Music.

Motivo, Motive.

Musica, Music, the Art or Science of Sound.

Musico, a Musician, or Master of Music.

N.

Natural, a Character, made Use of to contradict either Flat or Sharp, &c.

Necessario, necessary, or that must be done, as a doi Violino necessario, that must be played by two Violins.

Non, no, as non troppo, not too much; non troppo presto, not too quick.

Nona, the Ninth, a Dissonant Interval used in Music.

Nonupla, a Jigg.

Numero, Number.

O.

Obligato, signifies for, on Purpose for, or necessary, as doi Violini obligato, on Purpose for two Violins.

Obliquo, oblique.

Oboe, a Hautboy.

Octave, an Eighth.

Octavina, a Kind of small Spinnet.

P A

- Ode**, a Song.
- Omnes**, all, that is, Chorus, or all Parts.
- Opera**, a Dramatic Poem.
- Oppositione**, Opposition.
- Oratorio**, is a Sort of spiritual Opera, full of Dialogues, Recitativo's, Duetto's, Trio's, Ritornello's, Chorus's, &c. The Subject thereof is usually taken from the Scripture, or is the Life and Actions of some Saint, &c. The Music for the Oratorio should be in the finest Taste, and most chosen Strains. The Words hereof are often in Latin, sometimes in French, and Italian, and among us even in English. These Oratorio's are greatly used at Rome, in Time of Lent; which Time they are generally used here.
- Organ**, the largest and most harmonious Wind Instrument.
- Organo**, signifies the Thorough Bass, which is generally figured for the Organ, &c.
- Osservanza**, con Osservanza, with Care, exactly, truly, &c.
- Ostinato**. See Perfidia.
- Otacoustics**, are Instruments which serve to help the Hearing. See Hearing Trumpet.
- Ottava**, an Octave.
- Ottina**. See Triple.
- Ottupla**, Oétuple, or the Measure of four Times. See Common Time.
- Overture**, the Opening or Beginning of an Opera, or sometimes a Prelude to any Piece of Music.
- Oxipicni Suoni**, in general are high Sounds.

P.

- P**agina, a Page.
- Pandoron**, a Kind of a Lute.
- Para**, prope, near.
- Parola**, a Word which answers to some particular Note of a Piece of Music.
- Pastacaglio**, a Kind of Chacone.
- Passepied**, a Kind of Minuet.
- Passionato**, to play passionately, in a moving affecting Manner.
- Pastoral**, an Air composed after a very sweet, easy, gentle Manner, in Imitation

P I

- of those Airs the Shepherds are supposed to play.
- Pathetica**, pathetic, moving, affecting, expressive.
- Pavan**, a grave and majestic Spanish Dance.
- Pause**, a Rest or Note of Silence.
- Pentachord**, an ancient Musical Instrument with five Strings.
- Per Arsin**, per Thesis, Terms in Music; per is a Latin Preposition, signifying by, during; Arsis and Thesis are Greek Words, the first whereof signifies Elevation, the last Position.
- Per Thesis** then, signifies in Beating or during the Fall of the Hand for the first Part of the Bar; and per Arsin, during the Rise of the Hand, or the last Part of the Bar, which in Common Time is equal, and in Triple unequal.
- A Song, Counterpoint, or Fuge, &c. are said to be per Thesis, when the Notes descend from Acute to Grave; and on the contrary, that they are per Arsin, when the Notes ascend from Grave to Acute.
- Perfetto**, perfect.
- Perfidia** (Italian) signifying the same, as of doing always the same, following the same Design, of continuing the same Motion, the same Song, the same Passage, and the same Figure of Notes.
- Per Ogni Tempi**, when placed in a Motetto, signifies, that it may be performed at any Time, on any Occasion, not being fixed for any particular Day or Subject.
- Pertinaccia**. See Perfidia.
- Phantastic Style**, is a Style proper for Instruments, or a free and unlimited Kind of Composition, subject to no Rules, governed by no Design, and not at all premeditated.
- Piano**, soft and sweet, by Way of an Echo.
- Pianissimo**, very soft, and so as the Sound may seem at a great Distance, and almost lost in the Air.

QU

Piano Piano, or **Piu Piano**, the same as **Pianissimo**.

Pieno, full, as **Pieno Choro**, a full Chorus.

Pietoso, signifies to play in a soft Manner fit to move Pity or Compassion.

Piu, a little more.

Poco, a little less.

Ponticella, a small Bridge.

Posaune, Tuba dulcilis, a Sackbut.

Positio, is the putting down the Hand in beating Time.

Prelude, **Preludo**, an Extempore Air played either before, or in the Middle, or at the End of a Piece of Music.

Presto, fast, quick.

Presto Presto. See **Prestissimo**.

Men Presto, or **Non Troppo Presto**, less quick, not too quick.

Prestissimo, is extremely quick, hastily, with Fury.

Prima, **Primo**, the first.

Pronto, readily, quick, nimbly, without Loss of Time.

Prope, near.

Proflambanomenos, supernumery, added.

Pfalm, a divine Song or Hymn.

Pfalmody, the Art or Knowledge of singing of Psalms.

Punctus, **Puncto**, Point.

Q.

Quadrato, **Quadro**, are Names given to the Note B, when it becomes Natural, thus marked \natural ; it is a Semitone higher than the B Mol, or Flat, and in Respect of that may be called Sharp.

Quadruplicato, **Quadruple**, four Times as much, four-fold.

Quart-Fagotto, a small Bassoon.

Quarta, **Quarto**, signifies four in Number.

Quatuor, four.

Quaver, a Measure of Time equal to Half a Crotchet, or an Eighth of a Semibreve.

Quavering, the Art of Trilling or Shaking, or Running a Division with the Voice.

Quinque, five,

RE

R.

R Addoppiamento, is Redoubling.

R Raddoppiato, doubled or compounded.

Raggione, Ratio, Proportion.

Rational, what properly belongs to Arithmetic; its Proportions and Ratio's are ordinarily called rational.

Reale, à **Quatro Voce Reale**, in four, or for four Parts, whether Vocal or Instrumental.

Recitative Music, a Sort of Singing that comes near to the plain Pronunciation, after the Manner the Dramatic Poems are rehearsed on the Stage.

Recitatif, **Recitativo**, signifies the Adagio or Grave Parts in Cantata's, Motets, and Opera's, a particular Way or Manner of Singing, which those Grave Parts require.

Recitative Style, a Way of Writing fitted for that Purpose.

Reditta. See **Replica**.

Refret. See **Ritornello**.

Regula, a Rule or Canon.

Rehearsal, an Essay or Experiment of some Composition made in private, private Practice, &c.

Relation Inharmonical, in Musical Compositions, is a harsh Reflection, or flat against Sharp, in a cross Form, as when some harsh and displeasing Discord is produced in comparing the present Note with that of another Part.

Remissio, is the Act of the Voice when it descends from a high Note or Sound to a low one, as on the contrary it is called **Intentio**.

Repeat, a Character shewing that what was last played or sung must be repeated, or gone over again.

Repercussion, a frequent Repetition of the same Sounds.

Repetition. See **Repeat**.

Repetatur, let it be repeated.

Replica, **Reditta**, or **Riditta**, a Repetition.

Replicato, repeat it over again.

Repressa, signifies a Repeat, or to repeat; a Character used to shew where the Repeat begins.

Research,

Refearch, is sometimes used as Repeat, &c.
Reponsary Song, in Church Music, is an Anthem of any Kind, in which the Choristers and People sing by Turns.
Rests, Notes of Silence.
Ribattuta, a Repeating or Sounding again the same Note; also Shaking upon it, or making many Inflections of the Voice upon any particular Sound.
Ricercata, an Extempore Air, Prelude, or Overture, the same as a Voluntary.
Riditta. See Replica.
Rigadoon, a Kind of Dance.
Ripiano, Ripieno, signifies full, and is used in Pieces of Music in Parts, to distinguish those Parts that play now and then to fill up, from those that play throughout the Piece.
Riposta. See Repeat.
Ripresa. See Repeat.
Risentito, brisk, lively, or expressive.
Risoluto, resolved, as *la settima risoluta, con la sesta, con la quinta, con la terza*, the Seventh is resolved by the Sixth, Fifth, or Third; and *Dissonanze ben risolute*, a Discord resolved naturally, or according to good Rules.
Rivigliato, signifies to awaken or enliven.
Ritornello, a short Air or Symphony.
Rivolgimento, Changing, much the same as double Descant.
Rivoltare, to change.
Rondeau's, Songs or Tunes that end with the first Strain.
Roverscio, reversed, changed, turned.
Roulade, a Trilling or Quavering.

S.

Sackbut, a Kind of large Trumpet.
Salve Regina, a Kind of Anthem.
Saraband, a Musical Composition always in Triple Time, and is in Reality no more than a Minuet; the Motions of which are slow and tedious.
Sciolto, free, at Liberty, &c.

Score, the Original Draught of the whole Composition, whereon the several Parts are distinctly scored and marked.
Scond, a Musical Interval.
Segue, it follows, or comes after; this Word is often found before Aria, Alleluja, Amen, &c. to shew that those Portions or Parts are to be sung immediately after the last Note of that Part over which it is writ; but if these Words *Si piace*, or *ad Libitum*, are joined therewith, those Portions may be sung or let alone at Pleasure.
Semi (Latin) Half; the French, instead of Semi, say *Demi*, and the Greeks *Hemi*.
Semibreve, the Measure Note, containing two Minims, four Crotchets, &c.
Semi-Chroma, a Semiquaver.
Semi-Diapason, a defective Octave, or an Octave diminished by a Semitone.
Semi-Diapente, the defective or false Fifth.
Semi-Diateffaron, a defective Fourth, properly called the false Fourth.
Semi-quaver, a Note containing Half the Quantity of a Quaver.
Semi-Tone, or half-Tone, one of the Degrees or concinnous Intervals of Concords.
Semplice, simple, not doubled, &c.
Senza, without, as *senza Stromenti*, without Instruments.
Septima, the Seventh. See Seventh.
Serenade, Night Music, played by a Lover at his Mistress's Door, or under her Window.
Serenata, a Concert of Music performed in the Midst of the Night or Morning early, in the open Air or Street.
Sesqui, as much, and Half as much.
Sesquialteral Proportion, a Triple Measure of three Notes, or two such like Notes of Common Time.
Sesta, the same with Sixth.
Sestupla. See Sextuple.

S T

- Settima.** See Seventh.
Seventh, a Musical Interval.
Sexta. See Sixth.
Sextuple, a Binary Triple.
Sharps, are additional Notes to remedy the Defects in Musical Compositions.
Signa. Signs, such as the Notes, Marks, and Characters of Music.
Simphonia, Symphony.
Si piace, if you please.
Sixth, one of the simple or original Concords, or harmonical Intervals.
Soave, or Soavement, sweetly or agreeably.
Sogetto, Subject.
Sol, one of the Syllables made Use of in the Gamut.
Sollecito, afflicted, pressed, laboured, &c.
Solo, singly, alone; it is frequently used in Pieces of Music, consisting of several Parts, when one Part is to perform alone, as Solo Flauto, the Flute alone; Violino solo, the Violin alone.
Solo is also used to distinguish in Sonata's for one Violin and a Bass, or one Flute and a Bass, from those with two Violins, or two Flutes and a Bass, and are called Solo's.
Sonata, a Musical Composition for Instruments only.
Sonus, a Sound.
Sopra, above or upper: as nelle Parte di sopra, in the higher or upper Part.
Soprano, the first Treble.
Sospiro, a Rest.
Sotto, below, inferior.
Spagnuola, a Guittar.
Spatium, a Space.
Spiccato, to separate, divide, part, &c.
Spinnet, a Musical Instrument.
Spirito, or Spiritoso, signifies to sing or play with Vigour, Life, and Spirit.
Spissus, thick, full, &c.
Staccato, or Stoccatto, the same as Spiccato.
Staff, five Lines on which, with the intermediate Spaces, the Notes of a Song or Piece of Music are marked.

T E

- Stentato,** from the Verb Stentare, to suffer, to labour, intimates that you are to take Pains in Singing or Playing, &c.
Stentorophonic Tube, a speaking Trumpet.
Stretto, shortened.
Stromento, Plural Stromenti, Instruments.
Style, a Manner of Singing, Playing, or Composing.
Sub, a Latin Preposition, signifying below.
Subito, quick, hastily.
Svegliato, a brisk, lively, gay Manner of Singing, or Playing.
Suffolo, a small Flute.
Suonantina, a little short easy Sonata.
Suonata. See Sonata.
Suono, Sonus, Sound.
Supernumerary, added.
Supra, below.
Symphony, a melodious Harmony, or Musical Concert.
Syncopation, the Driving of a Note, that is, the last Note of one Bar, with the first of the following one, so as to make only one Note of both.
System, a Compound Interval, or an Interval composed of several less, such as the Octave, &c.
- T.
- T** Ablatura, Tablature, by Way of Letters, used instead of Notes, &c.
Tabor, a Kind of small Drum.
Tacet, let it be silent; this Word is often used instead of a Rest or Pause, and signifies the same.
Tact, a German Word, signifying Measure.
Tactus or Mensura, Measure.
Tardo, slow.
Tatto. See Tactus.
Tautology, repeating the same again or often.
Tempo, Time.
Tenderment, tenderly, gently; to sing or play in a soft, sweet, gentle, moving, and affecting Manner.
- Teno, c,**

Tenore, or **Tenor**, is the proper Name of the leading Part, in Church Music.

Ternario Tempo, Triple Time.

Tertia, **Terza**, signifies Third, or Number Three; it also denotes a Song, Air, or Tune, composed in three Parts.

Terzetto, a little Air or Tune in three Parts.

Tetrachord, **Tetrachordon**, a Fourth.

Tetradiafon, i. e. fourfold Diapason, a quadruple Eighth, or a Nine and Twentieth.

Tetratonon, the superfluous Fifth.

Thesis, a Greek Term, signifying the Fall of the Hand in Beating the Time.

Third, an imperfect Concord.

Thorough Bass, that which goes quite through the Composition, &c.

Threnodia, a mournful Funeral Song.

Tierce. See **Third**.

Timoroso, timorously.

Toccata, much the same as **Ricercata**, or **Phantasia**.

Toccatina, a small Research.

Tono, **Tonos**, **Tonus**, a Tone, or Property of Sound.

Transition, is the Slurring or Breaking a Note.

Transponendo, **Transposition**.

Transposition, is the Writing any Song, Air, or Tune, in any Key or Cliff, different from that in which it was composed.

Tria (Latin) three.

Triemituono, or **Trihemituono**, is a Semi-ditone or Third Minor.

Trill, a Shake.

Trilletta, a short Shake.

Trio, a Piece of Music in three Parts, commonly called **Trios**.

Tripla, **Triple**, **Time**, is one of the Kinds of Measure of Time.

Tripola (Italian) **Triple**.

Trisagion, or **Trisagium**, an Hymn, wherein the Word Holy is repeated three Times.

Trite, is a Greek Term, and signifies Three or Third.

Tritone, the greater Third, a Musical Interval.

Tromba, a Trumpet.

Trombetta, its Diminutive, a small Trumpet.

Trombone, a Sackbut.

Trumpet, a Musical Instrument of the Wind Kind.

Speaking Trumpet, an Instrument used at Sea.

Listening or Hearing Trumpet, an Instrument to assist the Ear in hearing Persons speak at a great Distance, without the Assistance of the Speaking Trumpet.

Tuba (Latin) Trumpet.

Tuba ductilis, a Sackbut.

Tuono (Italian) a Tone.

Tutti (Italian) all, that is, that all the Parts are to sing or play together, or to make a full Concert, being much the same as Chorus.

Tympano, **Tympanum**, a Tymbal, or Kettle-Drum.

V.

V **Alore**, **Valuta**, **Value**, **Content**.
Variamento, **Variato**, **Variatione**, **Variation**.

Veloce, quick, nearly the same as **Vivace**.

Velociffamente, or **Velociffimo**, very quick.

Verte, turn over.

Ugale, **Ugalment**, equal or equally.

Vietato, forbidden, that must not be done, because not according to Rule, &c.

Vigoroso, **Vigorosamente**, signifies to play with Vigour, Strength, and Firmness.

Viola, a Tenor Violin.

Viola di Gamba, a Leg Viol.

Viola Tenore, a Tenor Viol.

Viola Basso, a Bass Viol.

Violin, a Fiddle.

Violincello, the Bass Violin.

Violinista, a Person that plays on the Violin.

Violono, a large Bass Violin.

Vistamente, or **Visto**, quick, without Delay, briskly.

Vivace, **Vivacemente**, or **Vivamente**, with Life and Spirit.

Vivacissimo

V O

Vivacissimo; a Degree or two quicker than Vivace, being much the same as Allegro.

Unison, is the Effects of two Sounds, which are equal in Degrees of Sound, or in Point of Gravity or Acuteness.

Voce, Voice.

Voce, Sola, the Voice alone.

Voltare, Volti, turn over.

Volti si piace, turn over if you please.

Z U

Volti subito, turn over quickly.

Voluntary, an Extempore Air or Prelude.

Ufus, Usage, Custom, Habitude, &c.

Z.

Z Ampogna, a Kind of Flute.

Z Zuffolo, a little Flute or Flageolet.

A B B R E V I A T I O N S.

E. G. (*Exempli Gratia*) as for Example.

i. e. (*id est*) that is.

N. B. (*Nota bene*) note well.

P. S. (*Postscript*) after writ.

Viz. (*Videlicet*) Sc. fs.

(*Scilicet*) to wit, or that is to say.

V. (*Vide*) see.

Vide infra, look below.

&c. (*& cetera*) and so forth.

The End of the First Book.



THE
COMPLETE PSALMODIST.

BOOK II.

CONTAINING A
SET of SERVICES,
COMMONLY CALLED
CHANTING-TUNES:

Together with FOUR and TWENTY Excellent

ANTHEMS,
COMPOSED OF
SOLO's, FUGES, and CHORUS's,
AFTER THE
CATHEDRAL MANNER.

The THIRD EDITION, with large ADDITIONS.

By JOHN ARNOLD, Philo-Musicæ.

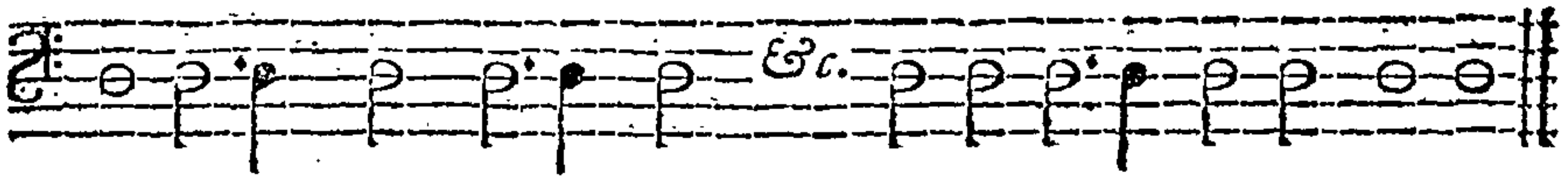
L O N D O N :

Printed by ROBERT BROWN, in *Windmill-Court*, near *Christ's-Hospital*.
For C. HITCH, in *Pater-Noster-Row*; J. HODGES, over-against *St. Magnus's*
Church, London-Bridge; and J. BUCKLAND, in *Pater-Noster-Row*.

MDCCLIII.

The Order of Performing the Divine Service in Cathedrals, and Collegiate Chapels, commonly called Chanting-Tunes.

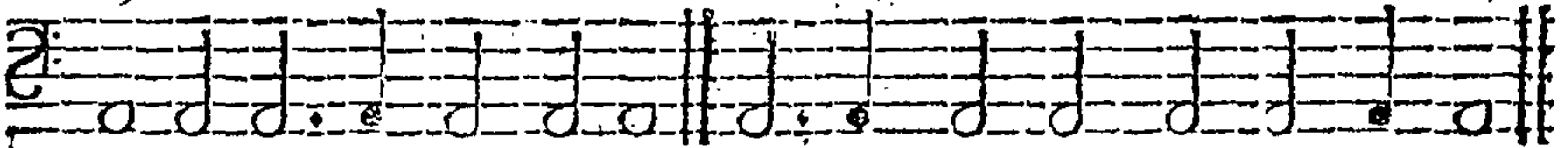
The Confession and Absolution being read by the Priest in one continued solemn Tone, the Priest and the whole Choir repeats the Lord's Prayer, thus,



Our Father, which art in Heav'n, &c. for e-ver and e-ver. *A-men.*

Priest.

Choir.



O Lord, o--pen thou our lips, and our mouth shall shew forth thy praise,

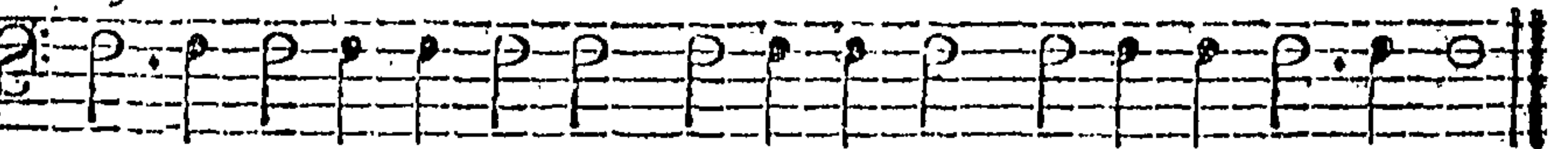
Priest.

Choir.



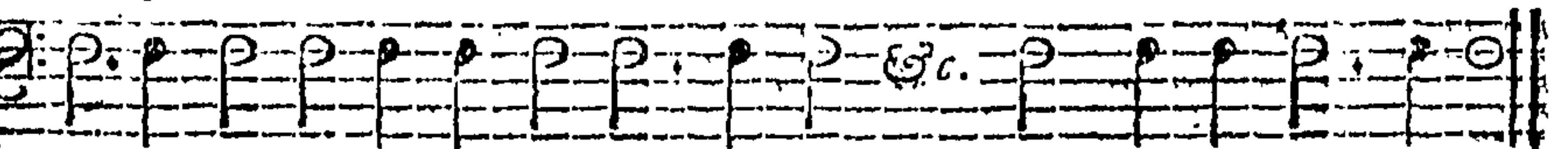
O Lord, make speed to save us: O Lord, make haste to help us,

Priest.



Glo--ry be to the fa--ther, and to the son, and to the ho--ly ghost,

Choir.



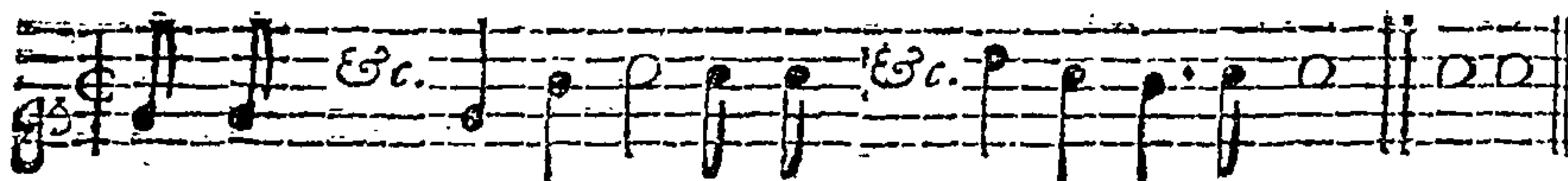
As it was in the be-gin-ning, is now, &c. world without end. *Amen.*

CHANT

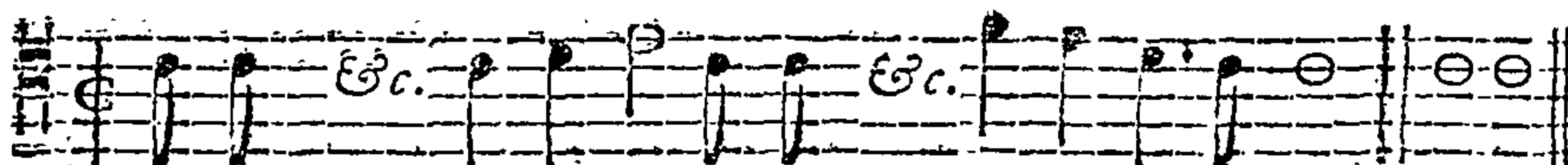


CHANTING-TUNES.

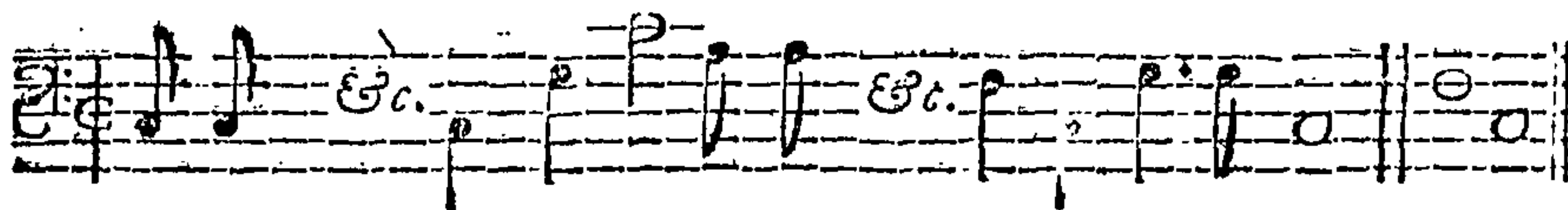
Venite Exultemus.



O come let us sing unto the Ld, let us, &c. strength of our salvation. *Amen.*



O come let us sing unto the Ld, let us, &c. strength of our salvation. *Amen.*



This Chanting-Tune, or any other of this Kind, may suit the whole Book of Reading Psalms, due Regard being had to the Points, *i. e.* by observing to proceed upon the same Key that the Note stands upon, before &c. be the Verse long or short, till you come to those Notes that are before the Points in the Middle, and at the End of the Verse.

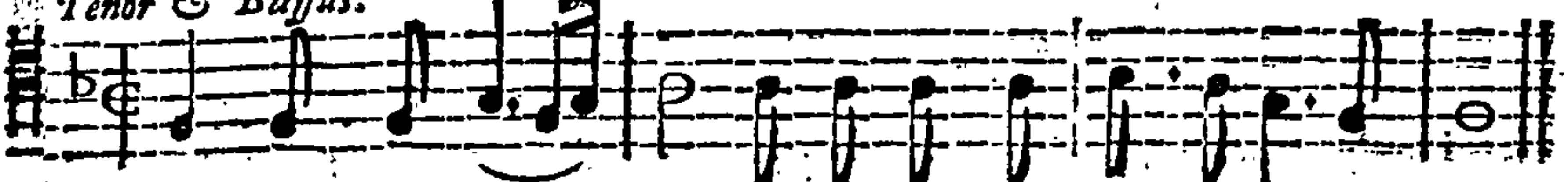
The Reading Psalms being ended, a short Voluntary is performed on the Organ.

After

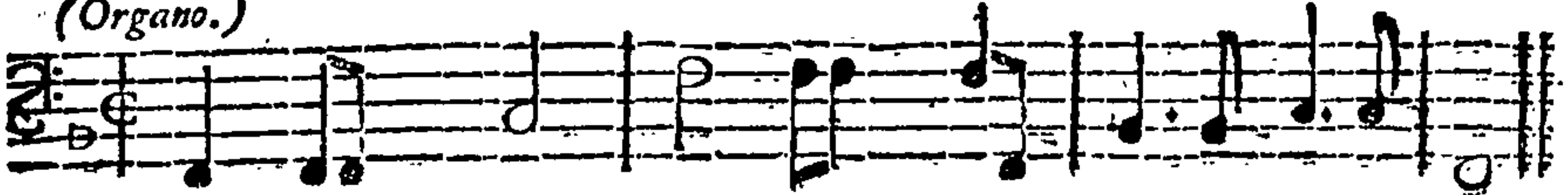
After the first Lesson, *Te Deum* may be sung by the *Choir*, thus :

Te Deum Laudamus.

Tenor & Bassus.



We praise thee, O God, we acknowledge thee to be the Lord,
(Organo.)



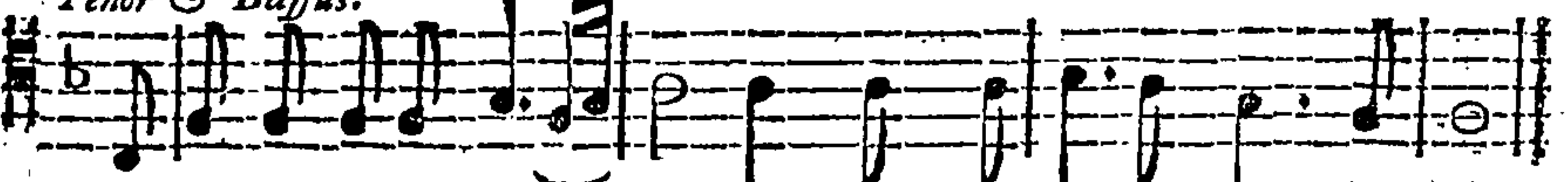
Contra & Bassus.



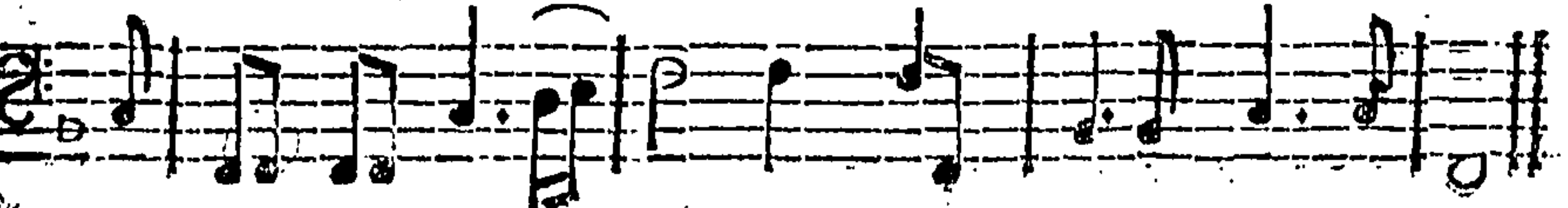
All the Earth doth worship thee, the Fa-ther e-ver-last-ing.



Tenor & Bassus.



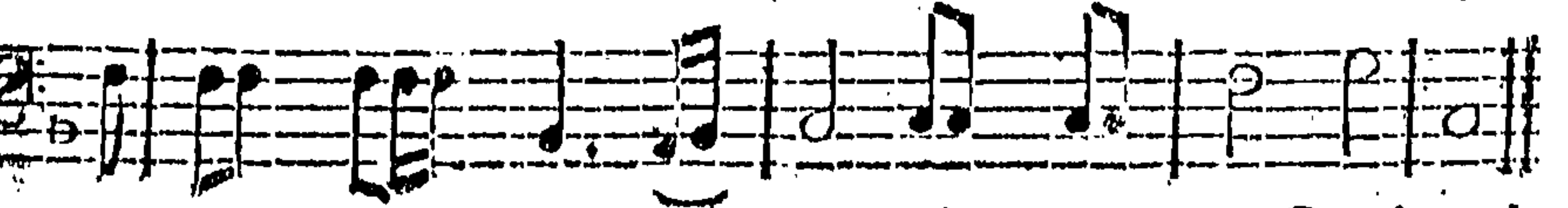
To thee, all Angels cry a-loud, the Heav'n, and all the Pow'rs there-in,



Contra & Bassus.

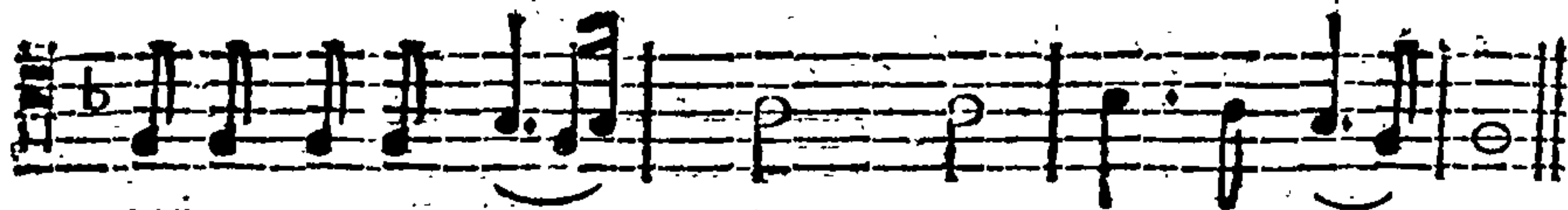


To thee, Che-ru-bim and Se-ra-phem con-ti-nu-al-ly do cry.

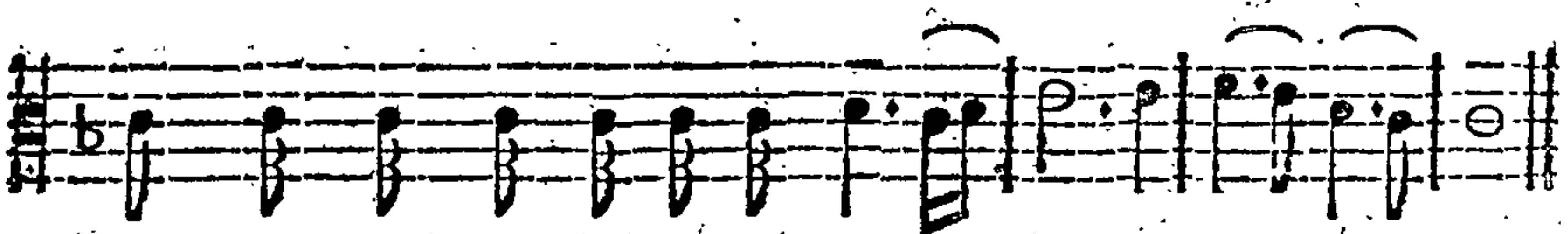


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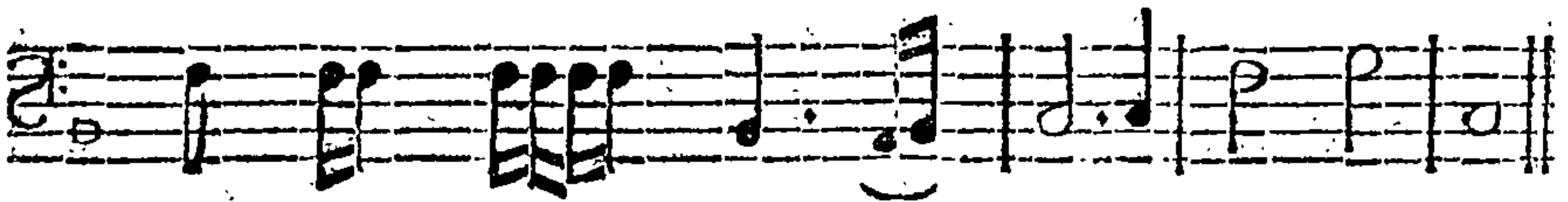
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Ho-ly, ho-ly, ho-ly, Lord God of Sab-bath.



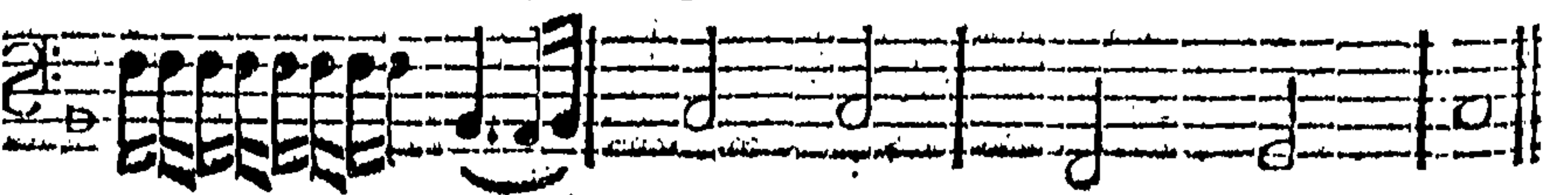
Heav'n and Earth are full of the Ma-jes-ty of thy Glo-ry.



The glorious Company of, &c. prai-ise thee.



The goodly Fellowship, &c. pra-ise thee.

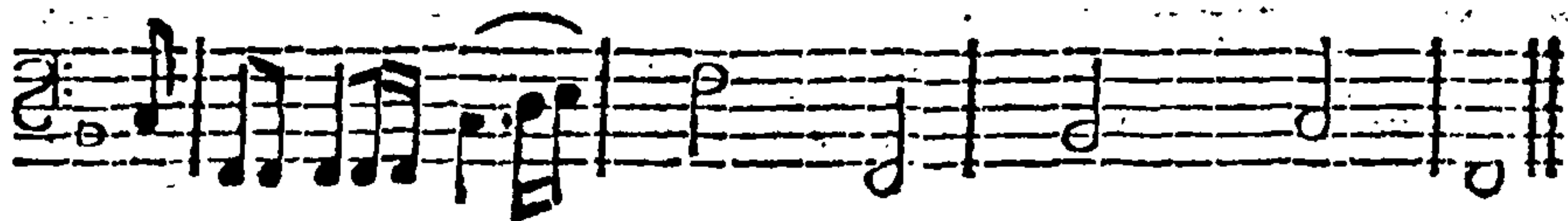


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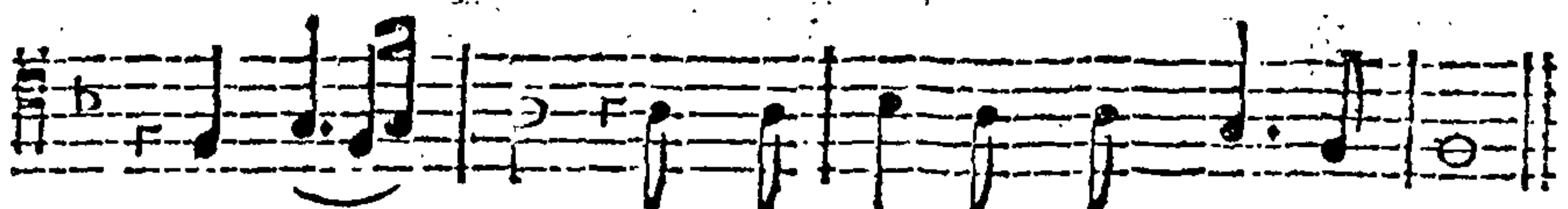
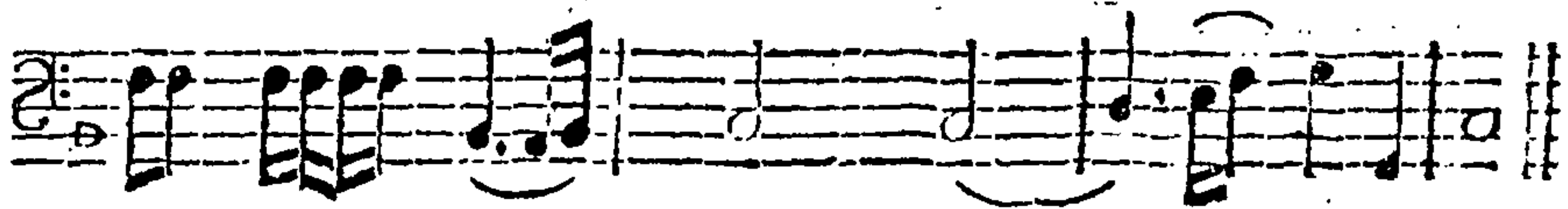
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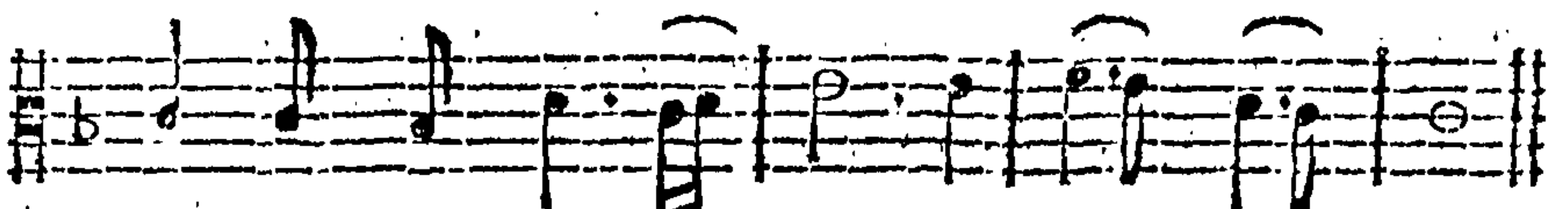
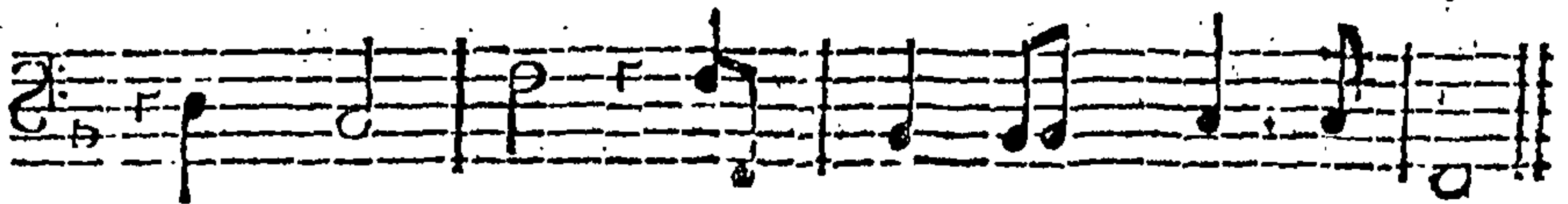
The noble Army of Martyrs pra—ise thee.



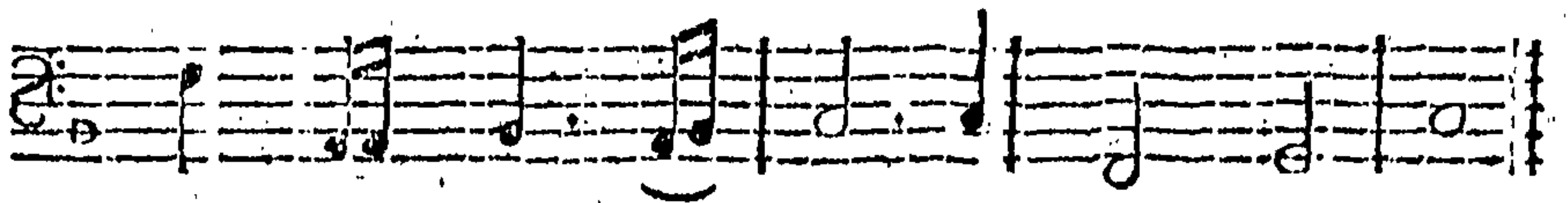
The holy Church thro'out the World do—th acknowledge thee.



The Fa—ther of an in—fi—nite Ma—jes—ty ;



Thine ho—nour—a—ble, true, and on—ly Son :

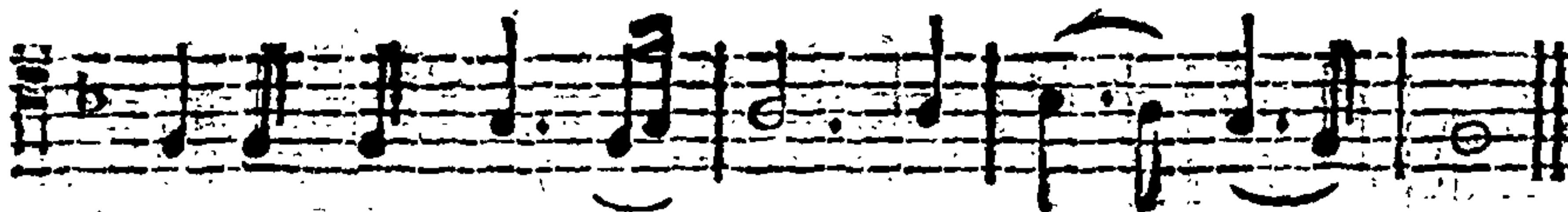


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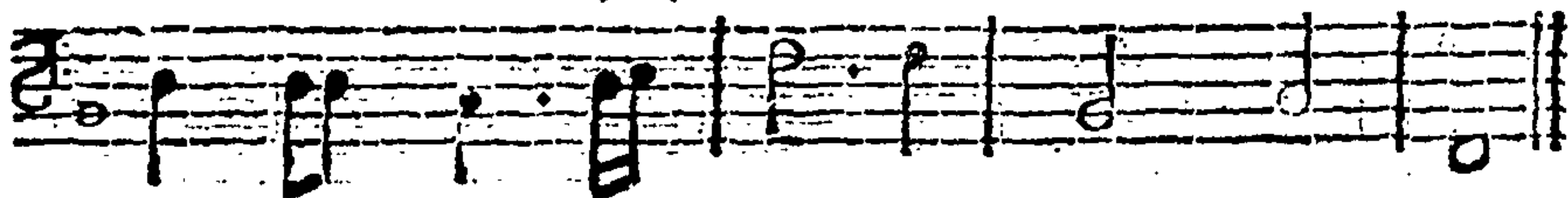
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[6] CHANTING-TUNES.

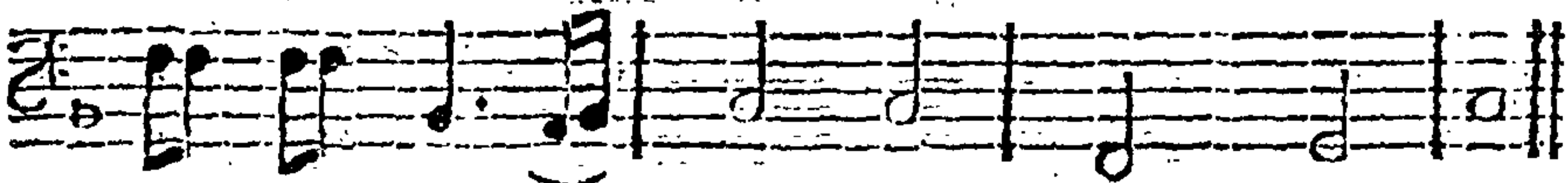
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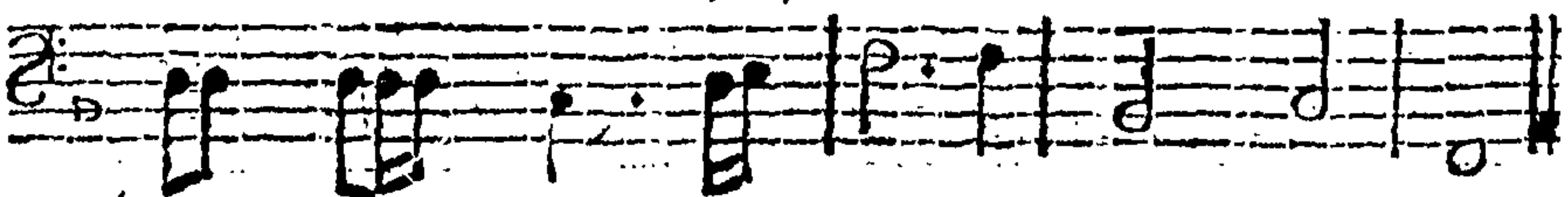
Al--so the Ho--ly Ghost, the Com--fort--er.



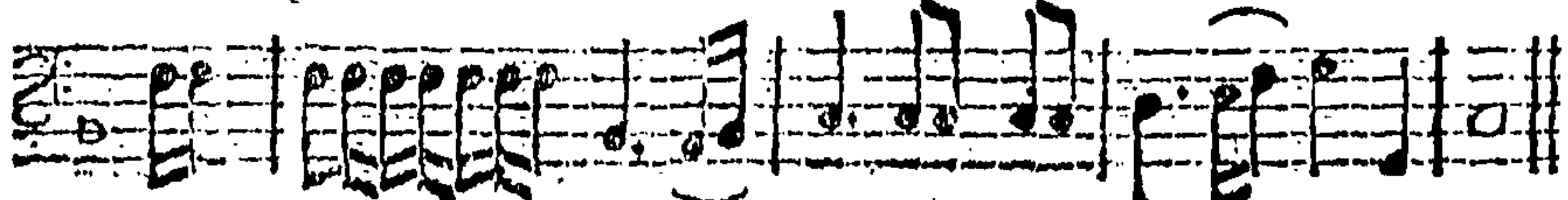
Thou art the King of Glo--ry, O Christ.



Thou art the e--ver--last--ing Son of the Fa--ther.



When thou tookest upon thee, &c. the Virgin's Womb.



Continued.

Continued.

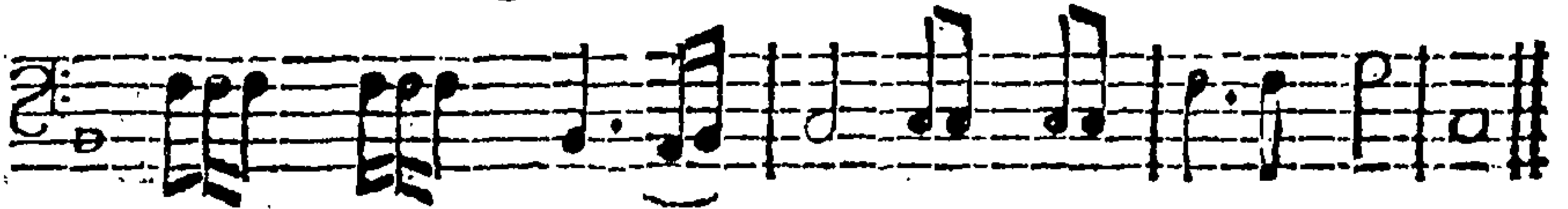


When thou hadst overcome, &c.

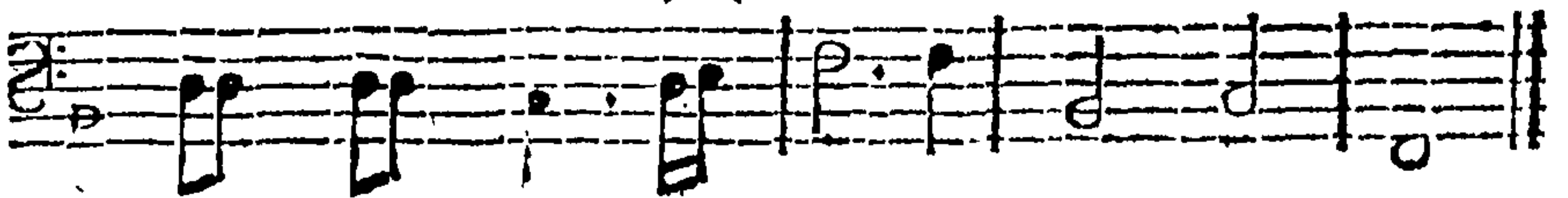
Heav'n to all Be-lie-vers.



Thou fittest at the right Hand of God, in the Glory of the Fa—ther.

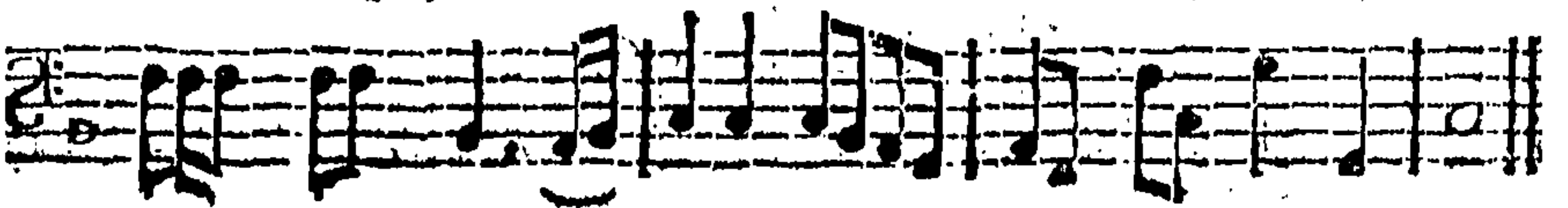


We be—lieve that thou shalt come to be our Judge.



We therefore pray thee, &c.

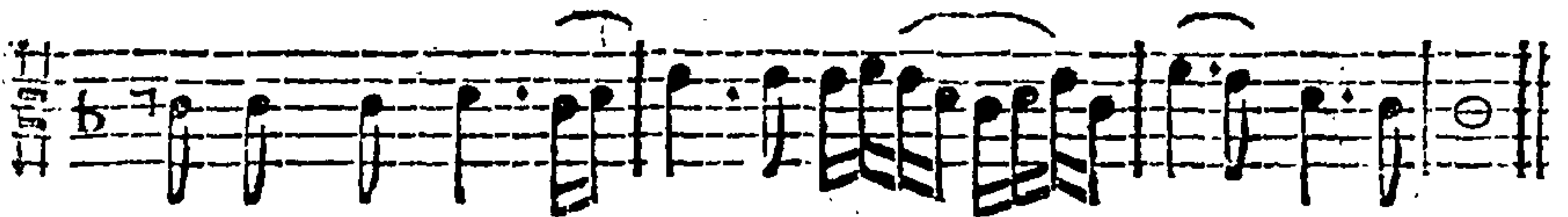
with thy pre-ci-ous Blood.



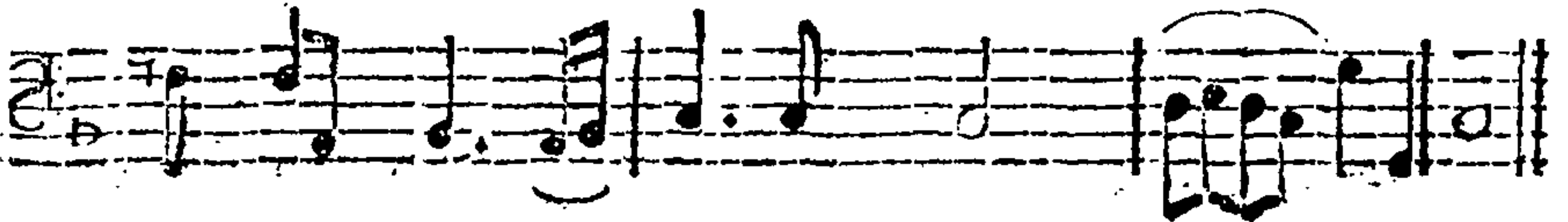
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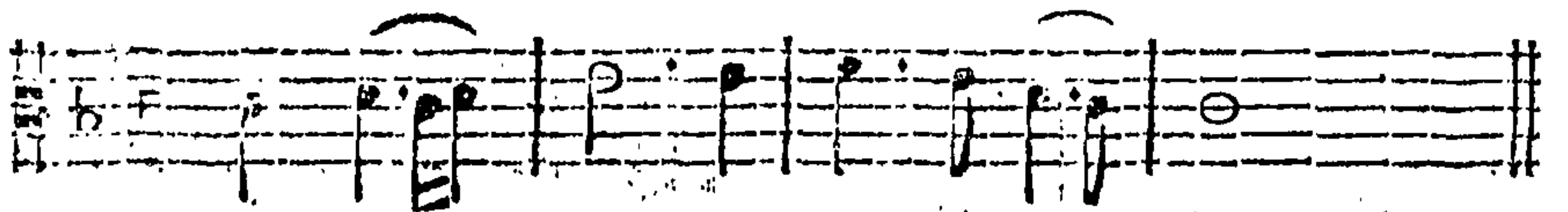
Make them to be number'd with thy Saints in Glory e-ver--last--ing.



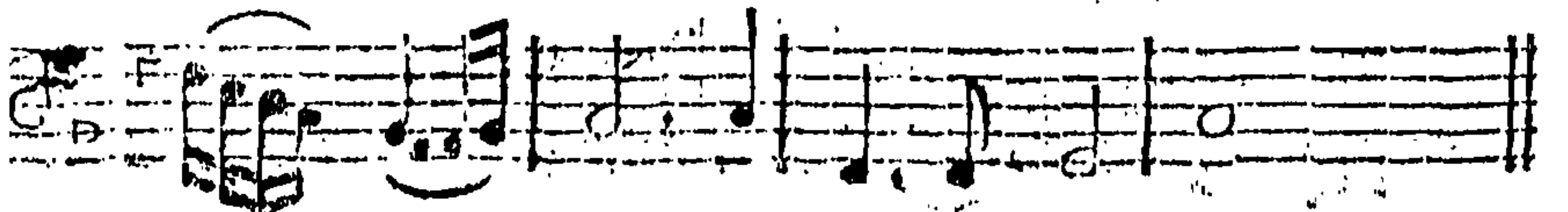
O Lord, save thy Peo-ple, and bless thine He-ri--tage.



Go--vern them and lift them up for e--ver.

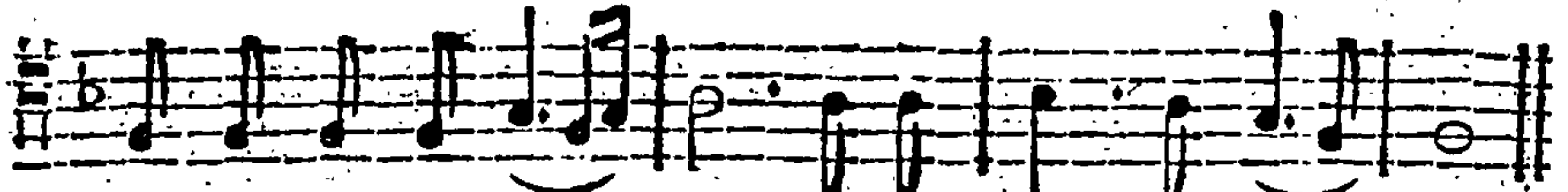


Day by Day we mag--ni--fy thee,

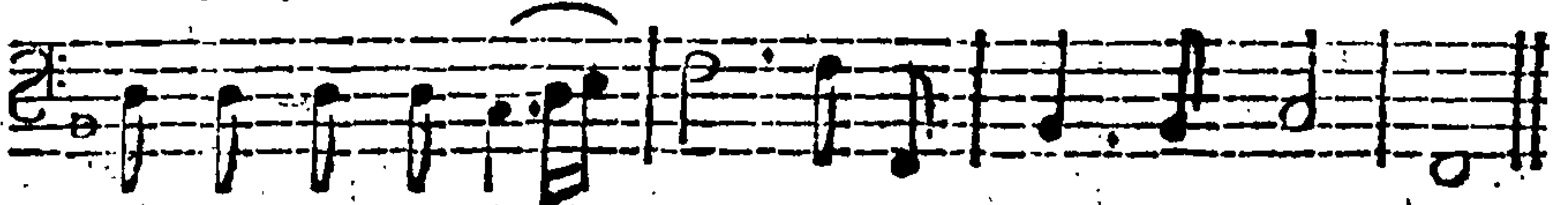


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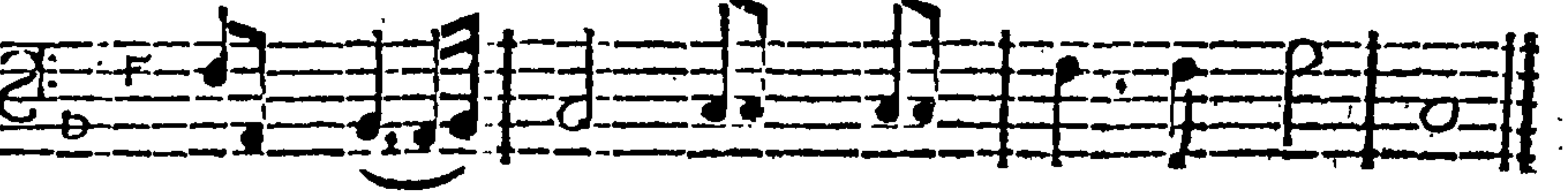
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And we wor-ship thy Name, e-ver World with-out End.



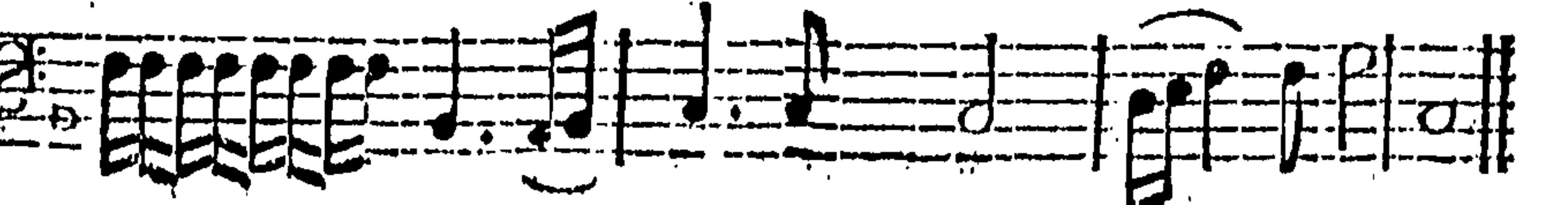
Vouchsafe, O Lord, to keep us this Day with-out Sin.



O Lord, have Mer-cy up-on us, have Mercy up-on us.



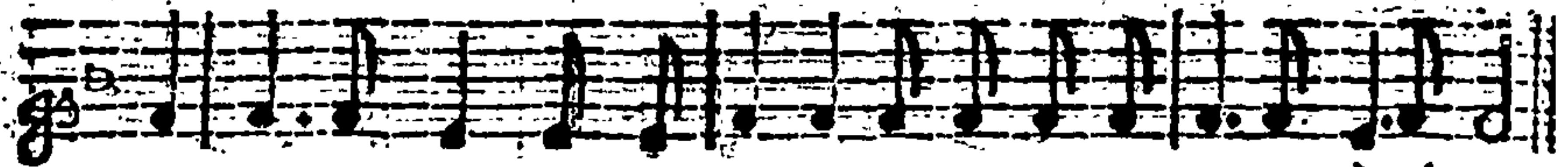
O Lord, let thy Mercy, &c. as o-ur Trust is in thee.



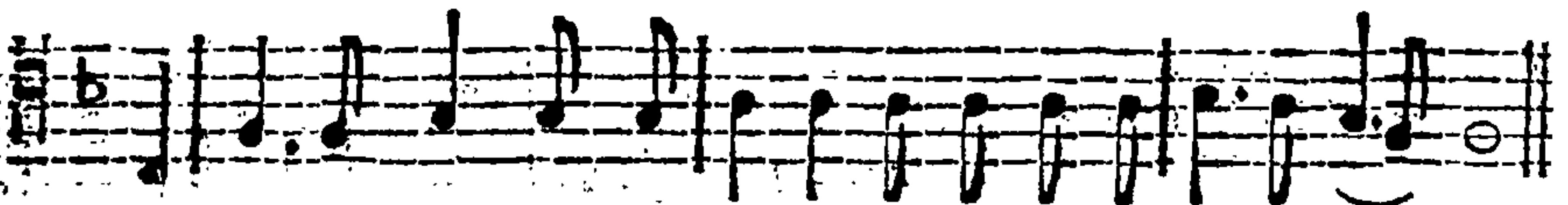
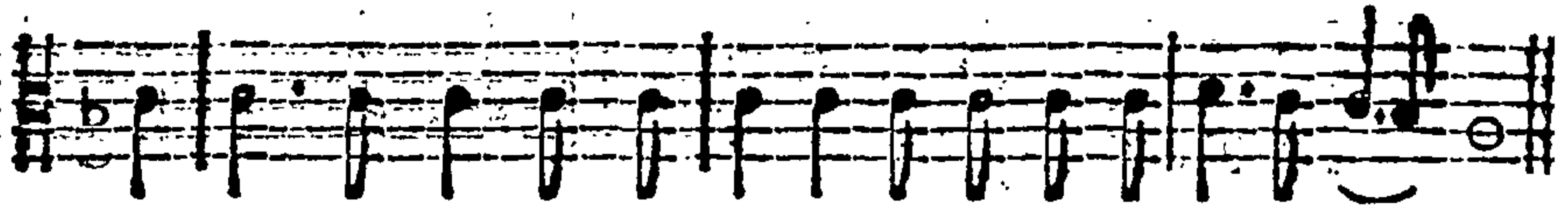
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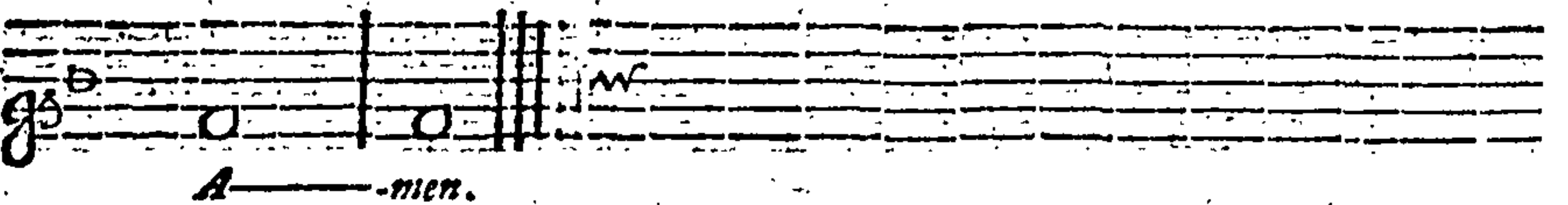
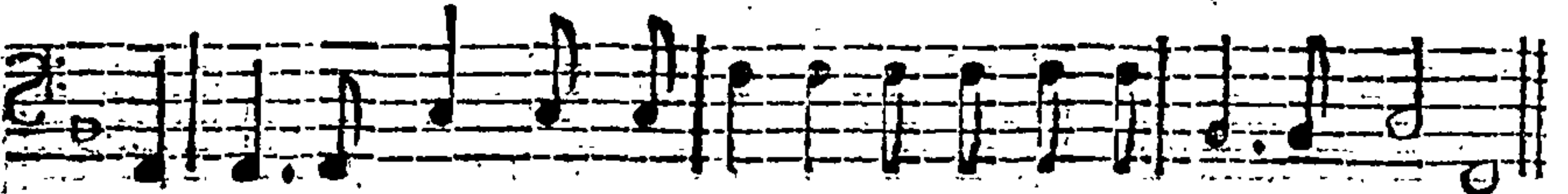
CHORUS.



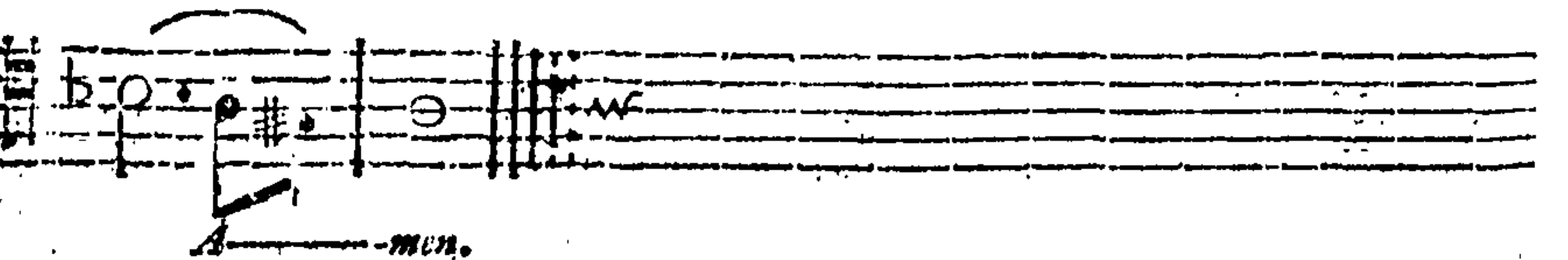
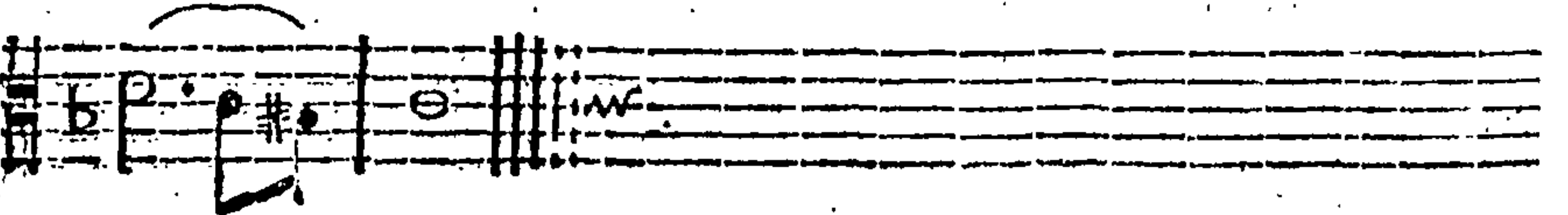
O Lord, in thee have I trusted, let me ne-ver be con-found-ed.



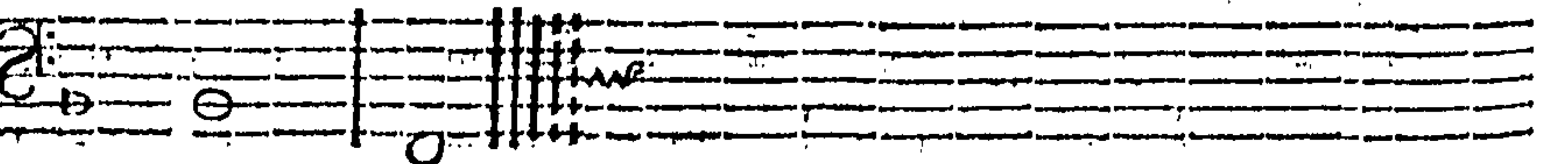
O Lord, in thee have I trusted, let me never be confound-ed.



A—men.



A—men.

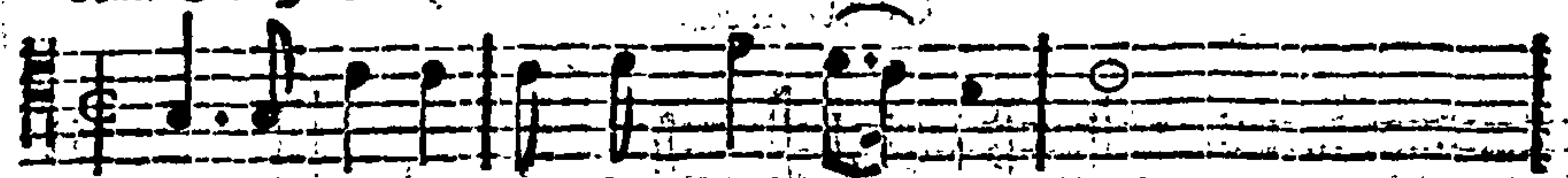


Te Deum being ended, and the second Lesson read, *Fubilate* may be sung by the *Choir*, thus.

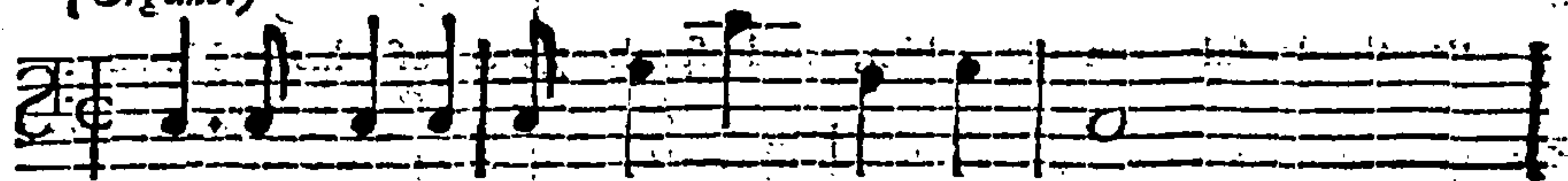
F U B I L

CHANTING-TUNES [13]

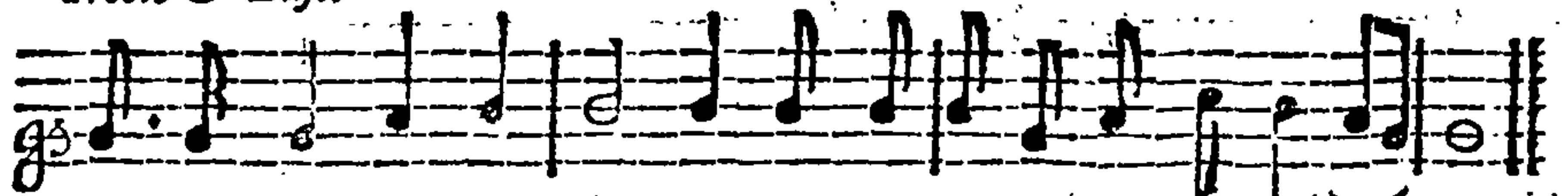
Tenor & Bassus: JUBILATE DEO.



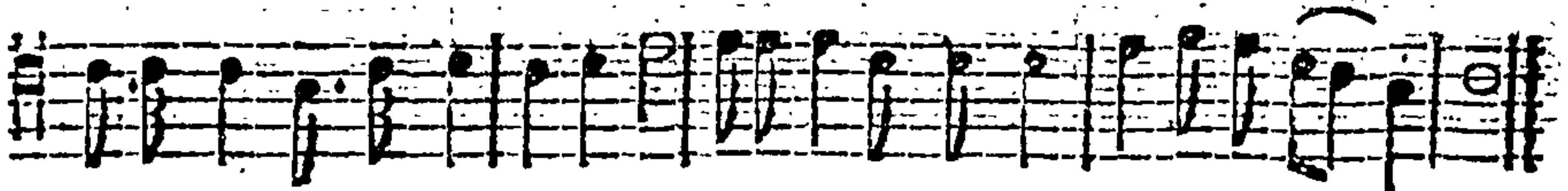
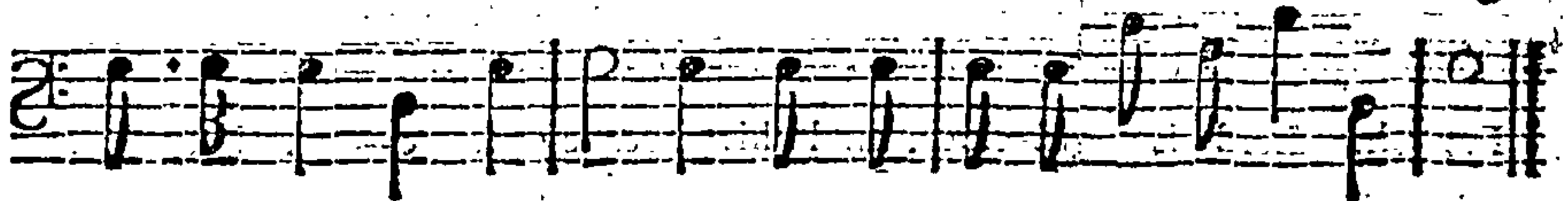
O be joy-ful in the Lord, all ye Lands,
(Organo.)



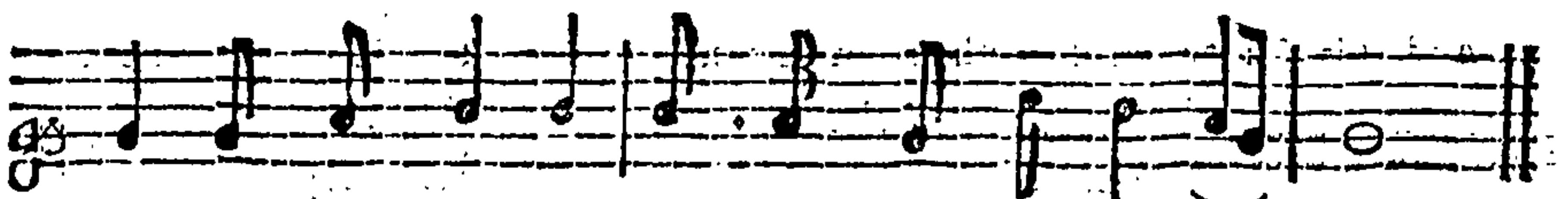
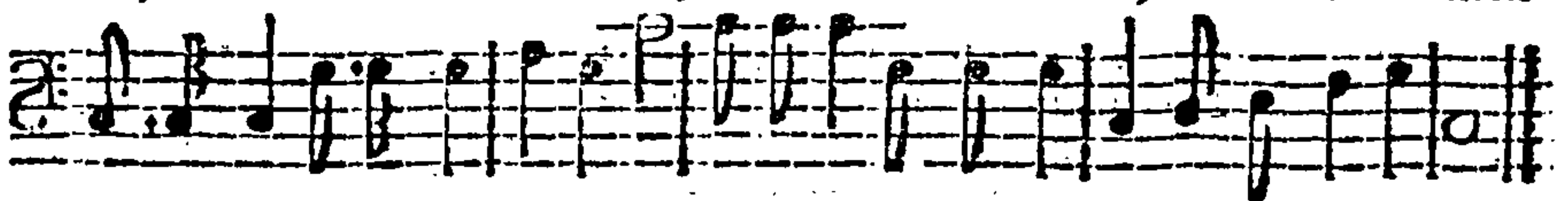
Treble & Bass.



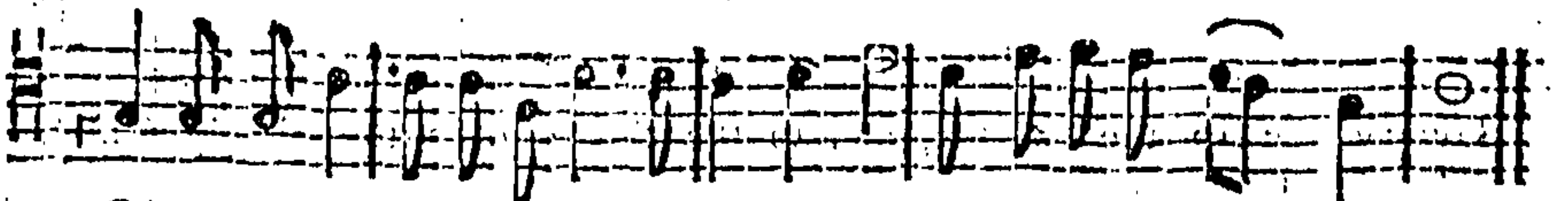
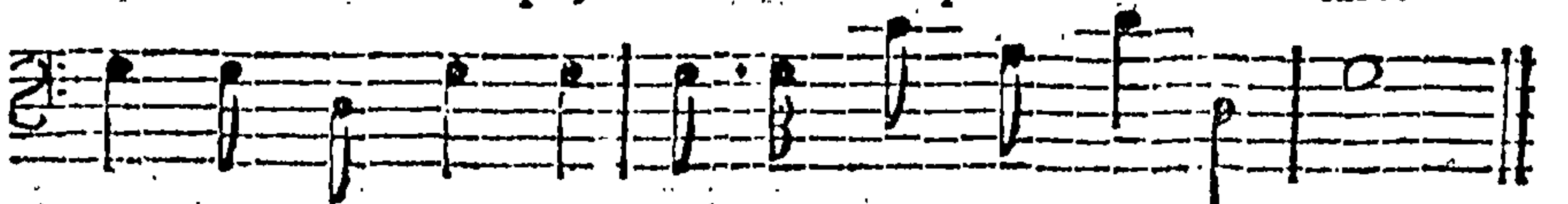
Serve the Lord with Gladness, and come be-fore his Presence with a Song.



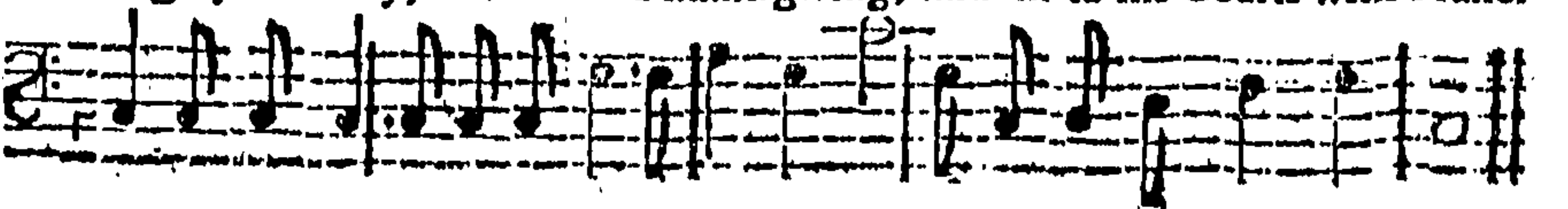
Be ye sure that the Lord he is God, it is he that hath made us, and not we our-selves.



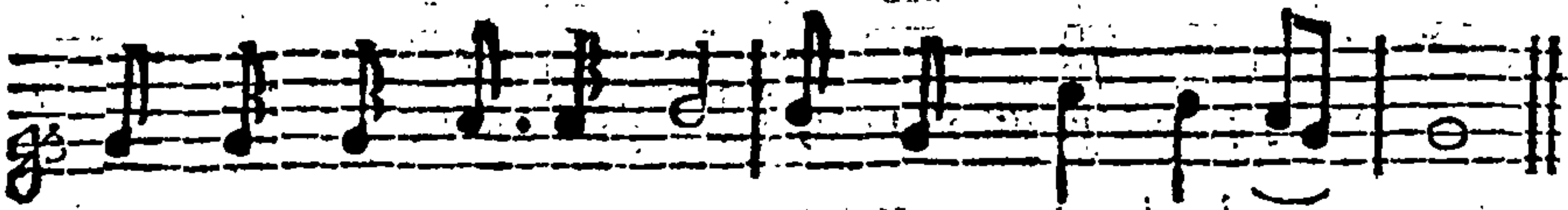
We are his Peo-ple, and the Sheep of his Pas-ture.



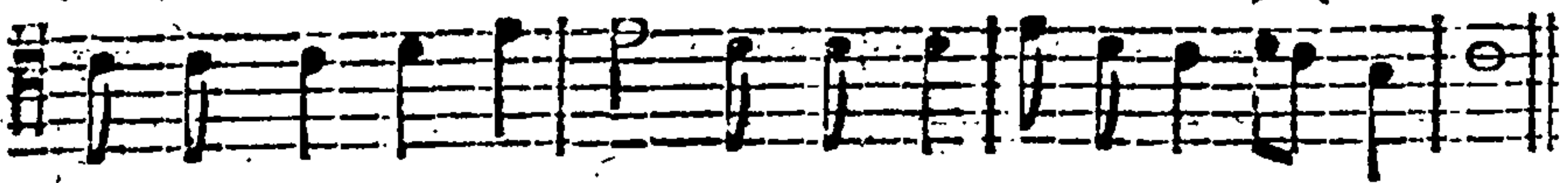
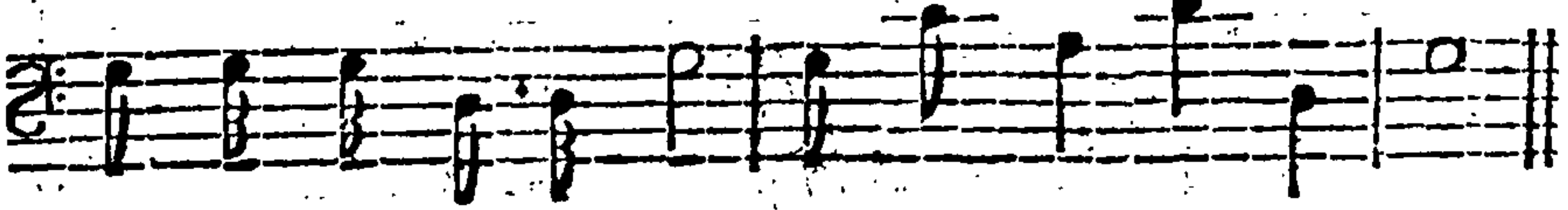
O go your Way, &c. Thanksgiving, and in-to his Courts with Praise.



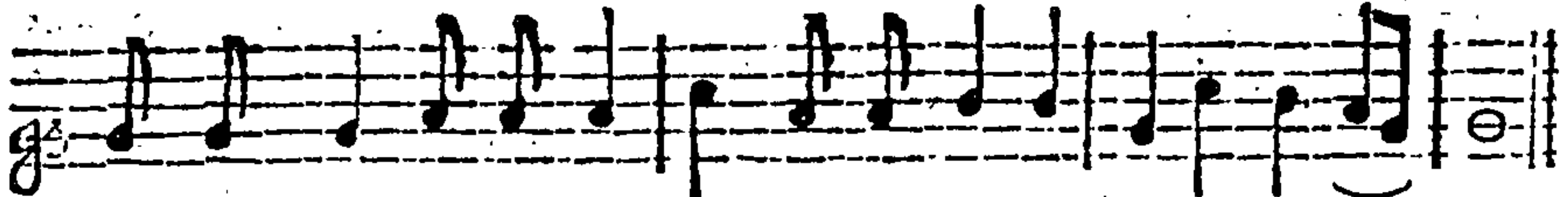
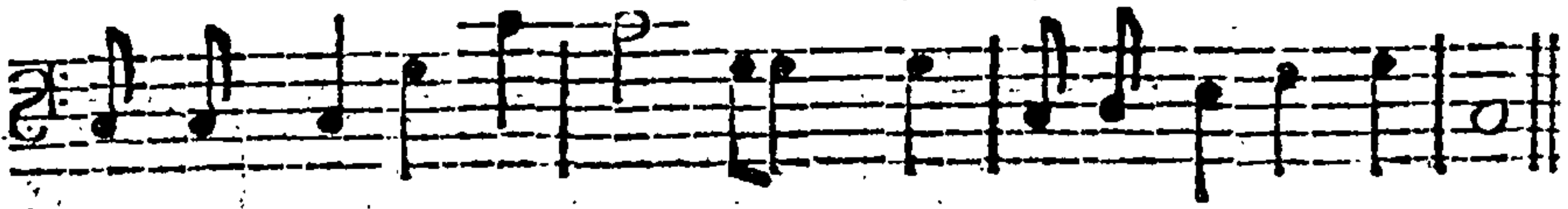
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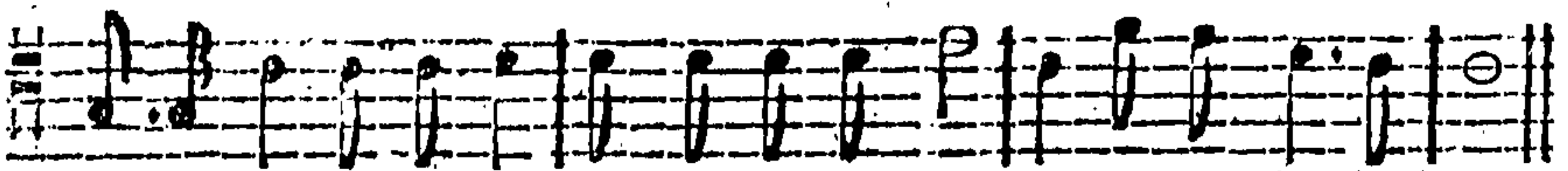
Be thank-ful un-to him, and speak good of his Name.



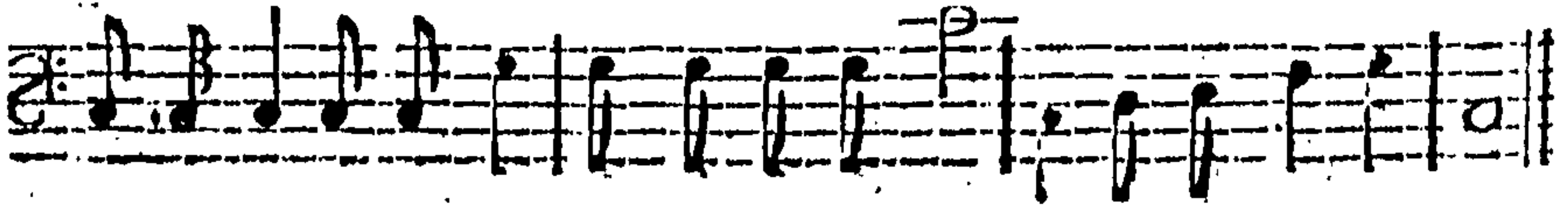
For the Lord is gra-cious, and his Mer-cy is e-ver-last-ing.



And his Truth en-dur-eth from Ge-ne-ra-tion to Ge-ne-ra-tion.

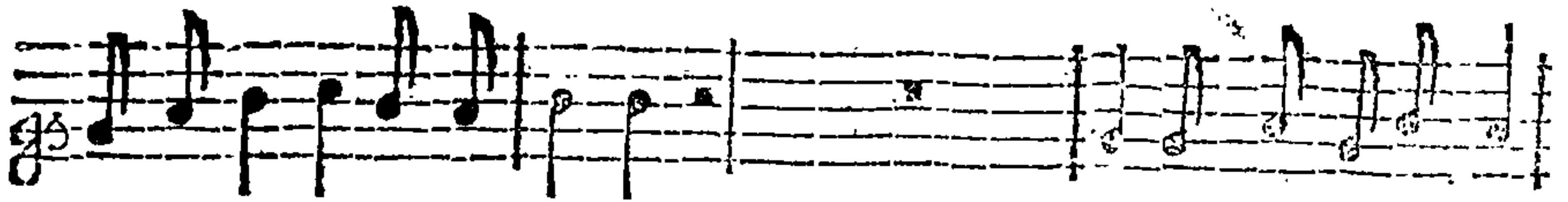


Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost.



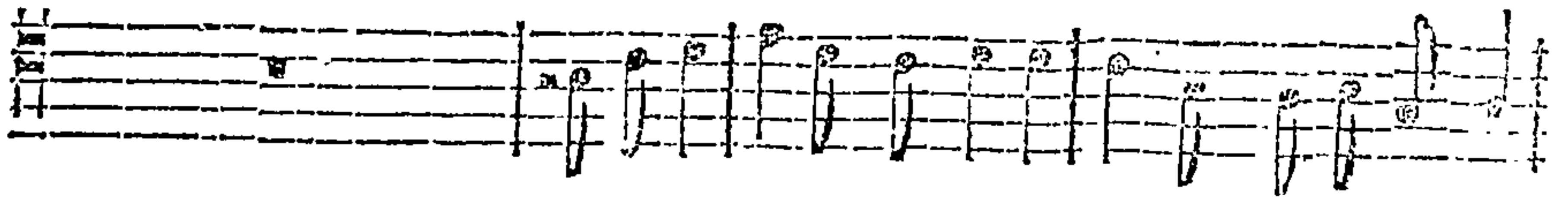
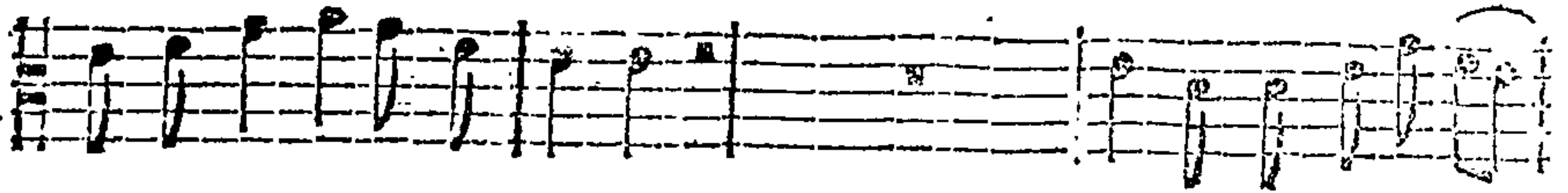
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Continued.



As it was in the Be-gin-ning,

is now, and e-ver shall

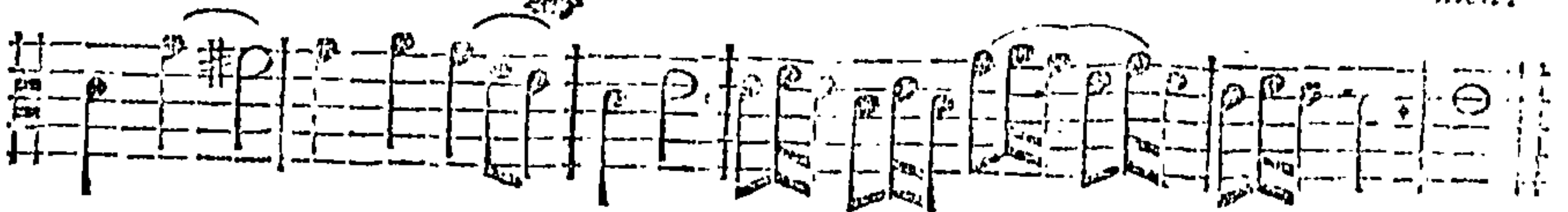


As it was in the Beginning, is now, and e-ver shall



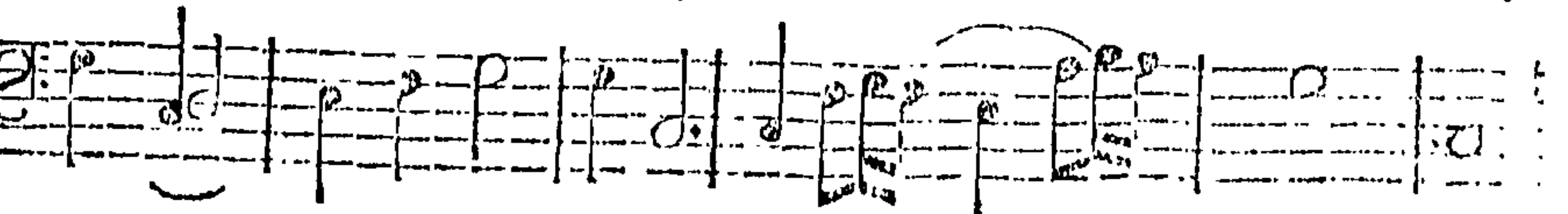
be World without End, Amen,

A ————— men.



be World without End, Amen,

A ————— men.



[14] CHANTING-TUNES.

Then follows the *Apostle's Creed*, which is sung by the whole *Choir* in one continued solemn and grave *Tone*, upon *Festivals*; *Athanasius's Creed* is sung in the same *Tone*.

Priest. Choir.

After which the Priest sings

The Lord be with you. And with thy Spi-rit.

Priest. Choir.

Let us pray. Lord, have Mercy upon us. Christ, have Mercy upon us.

Priest. The whole Choir in one Tone.

Lord, have Mercy upon us. Our Father, which art in Heav'n, &c.

Priest. Choir.

O Lord, shew thy Mercy upon us. And grant us thy Sal-va-ti-on.

Priest. Choir.

O Lord, save the King. And mercifully hear us when we call upon thee.

Priest. Choir.

Endue thy Ministers with Righteousness. And make thy chosen People joyful.

Priest. Choir. Priest.

O Lord, save thy People. And bless thine, &c. Give Peace, O Lord, &c.

Choir. Priest.

Because there is no other that fighteth for us, but only thou, O God. O God, make clean, &c.

Choir.

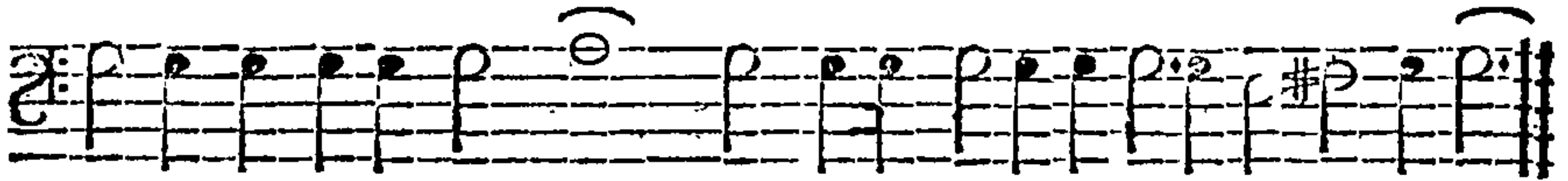
And take not thy ho-ly Spirit from us.

After every Collect the Choir answers

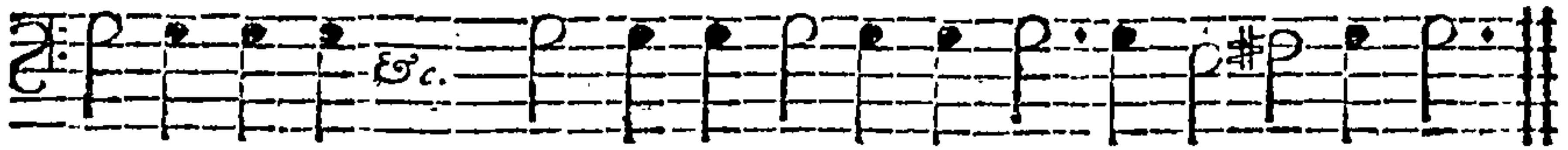
A-men.
The

C H A N T I N G - T U N E S. [15]

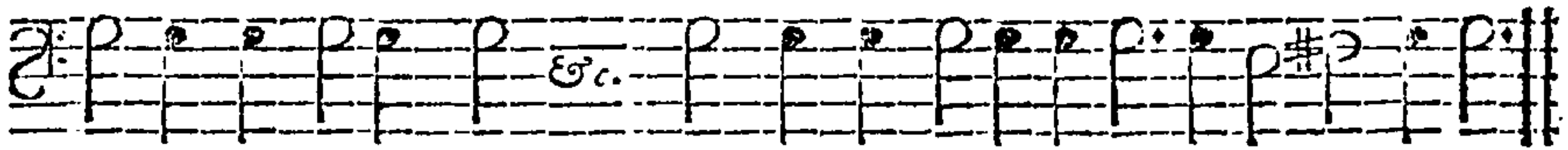
The Collects being ended, here followeth an *Anthem* upon usual Days that the Litany is appointed to be sung.— It is sung by two of the *Choir* in the Middle of the Church, near the Bible Desk, the whole *Choir* answering them to the first four Petitions, in the same Tune and Words.



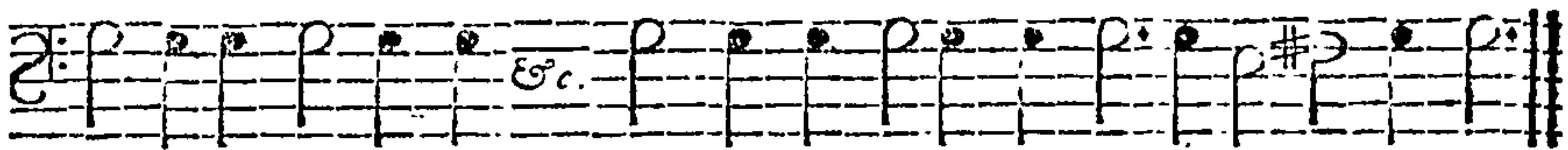
O God, the Father of Heav'n, have Mercy upon us mi-se-ra-ble Sinners.



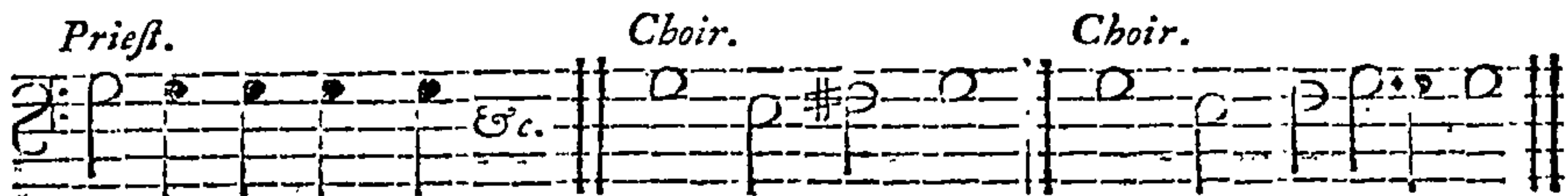
O God the Son, &c. have Mercy up-on us, &c.



O God the Holy Ghost, &c. have Mercy upon us, &c.



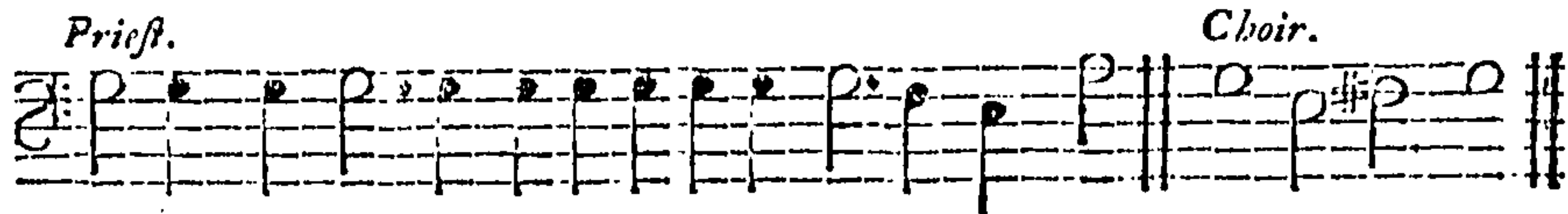
O ho-ly, blessed, &c. have Mercy upon us mi-se-ra-ble Sinners.



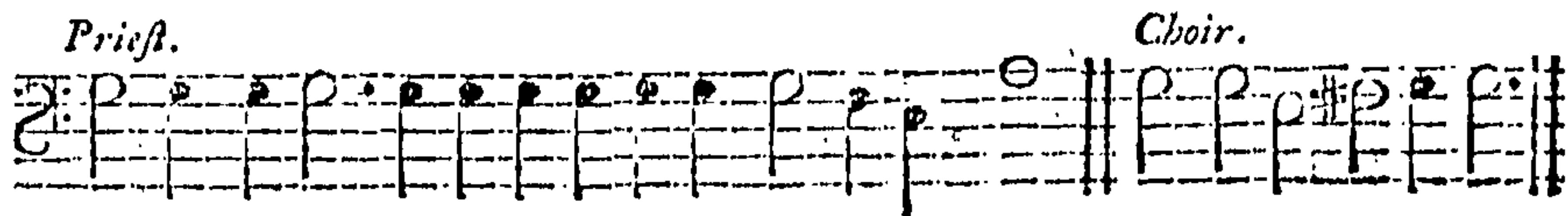
Remember not, Lord, &c. Spare us, good Lord. Good Lord de-li-ver us.



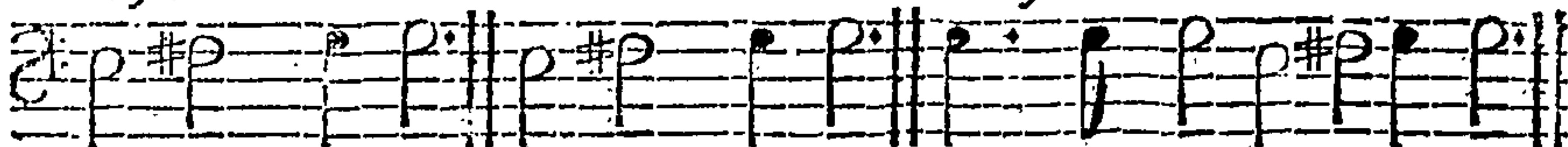
We beseech thee to hear us, good Lord. Son of God, we beseech thee, &c.



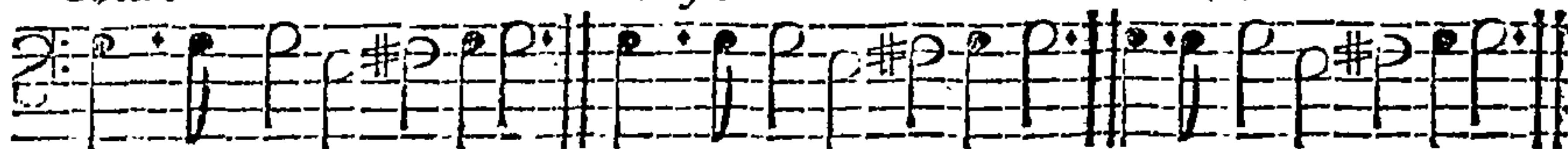
O Lamb of God, that takest away the Sins of the World. Grant us thy Peace.



O Lamb of God, that takest away the Sins of the World. Have Mercy up-on us.

*Priest.**Choir.**Priest.*

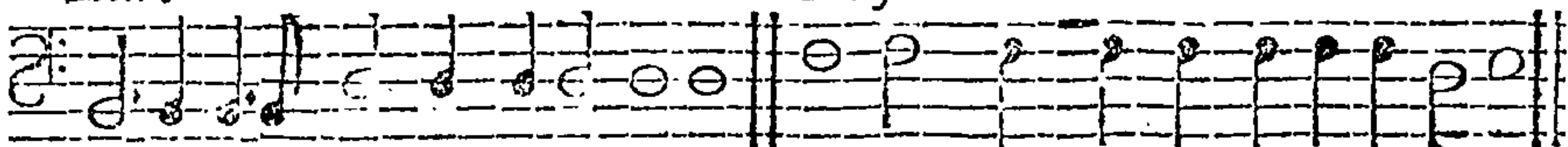
O Christ, hear us. O Christ, hear us, Lord, have Mercy upon us.

*Choir.**Priest.**Choir.*

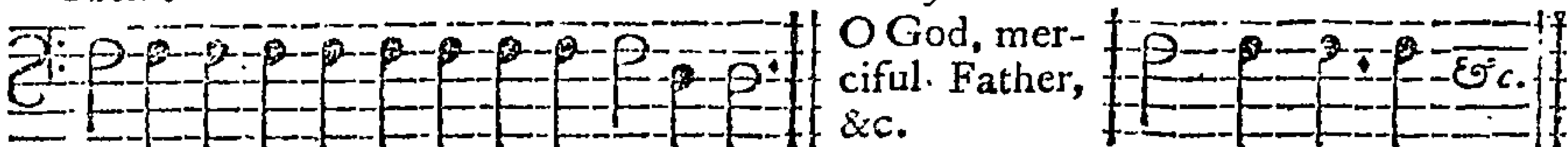
Lord, have Mercy upon us. Christ, have Mercy upon us. Christ, have, &c.

*Priest.**Choir.**Choir.*

Lord, have Mercy upon us. Lord, have Mercy upon us. Our Father, &c.

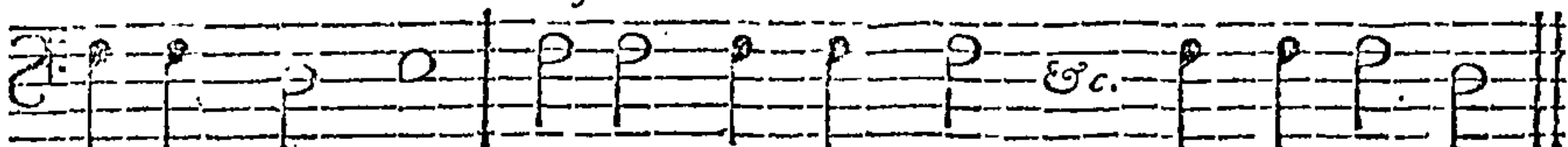
*Choir.**Priest.*

But de-li-ver us from E-vil. Amen. O Lord, deal not with us, &c.

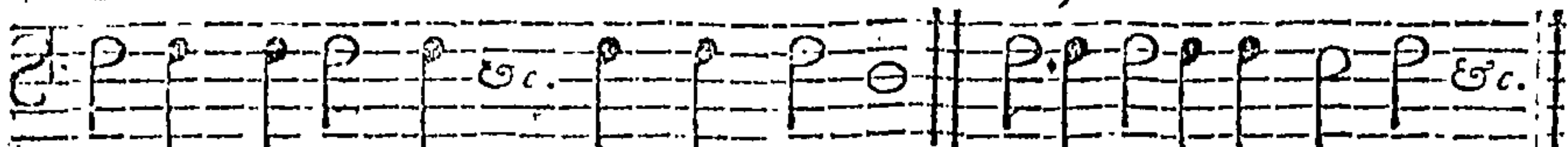
*Choir.**Priest.**Choir.*

Neither reward us after, &c,

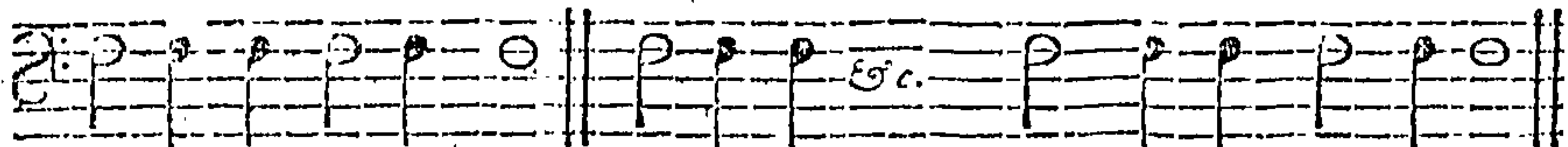
O Lord, a-ri-se, &c.

Priest.

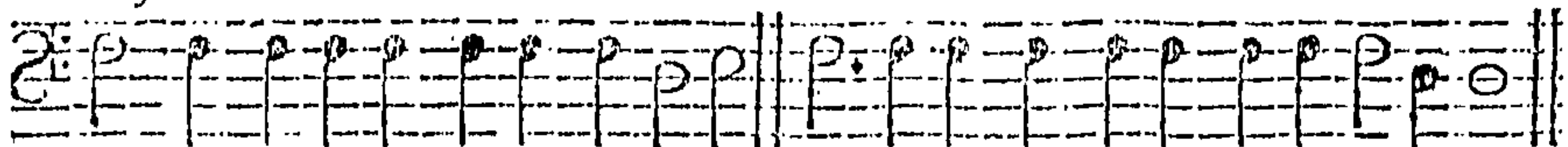
For thy Name Sake. O God, we have heard, &c. Time be-fore them.

*Choir.**Priest.*

O Lord, arise, help, &c. for thine Honour. Glory be to the Father, &c.

Choir.

And to the Ho-ly Ghost. As it was, &c. World without End, Amen.

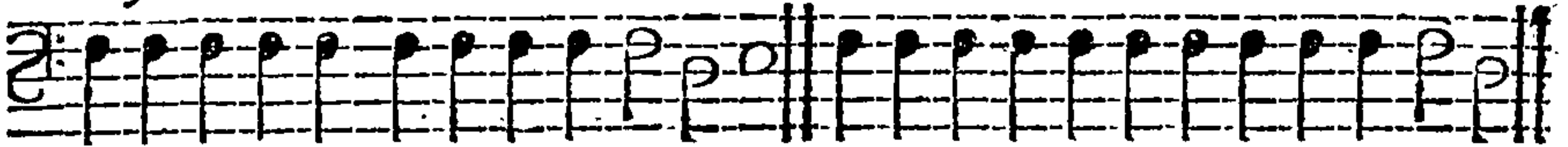
*Priest.**Choir.*

From our Enemies defend us, &c. Graciously look upon our, &c.

Priest.

Priest.

Choir.



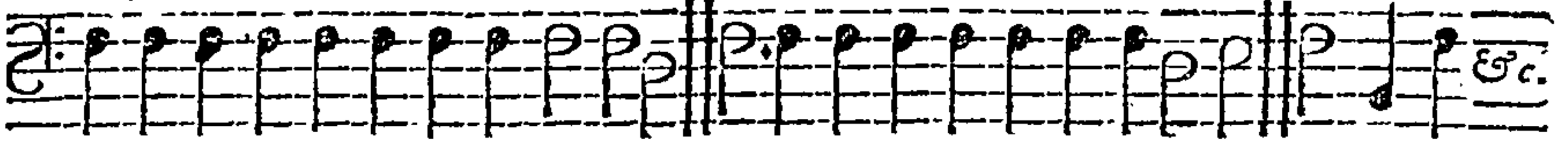
Pitifully behold the Sorrow, &c.

Mercifully forgive the Sins, &c.

Priest.

Choir.

Priest.



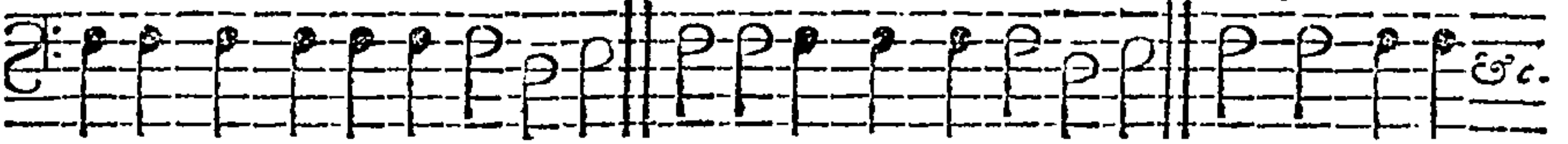
Favourably with Mercy, &c.

O Son of David, &c.

Both now and

Choir.

Priest.



ever vouchsafe, &c.

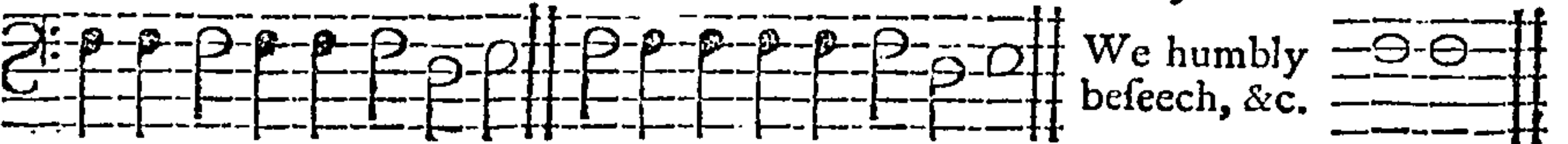
Graciously hear us, &c.

O Lord, let thy

Choir.

Priest.

Choir.



Mercy be, &c.

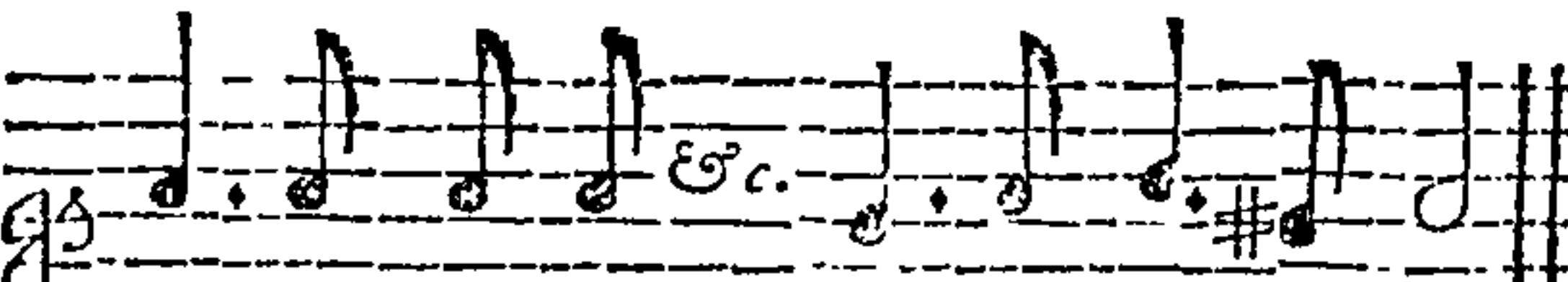
As we do put our, &c.

We humbly
beseech, &c.

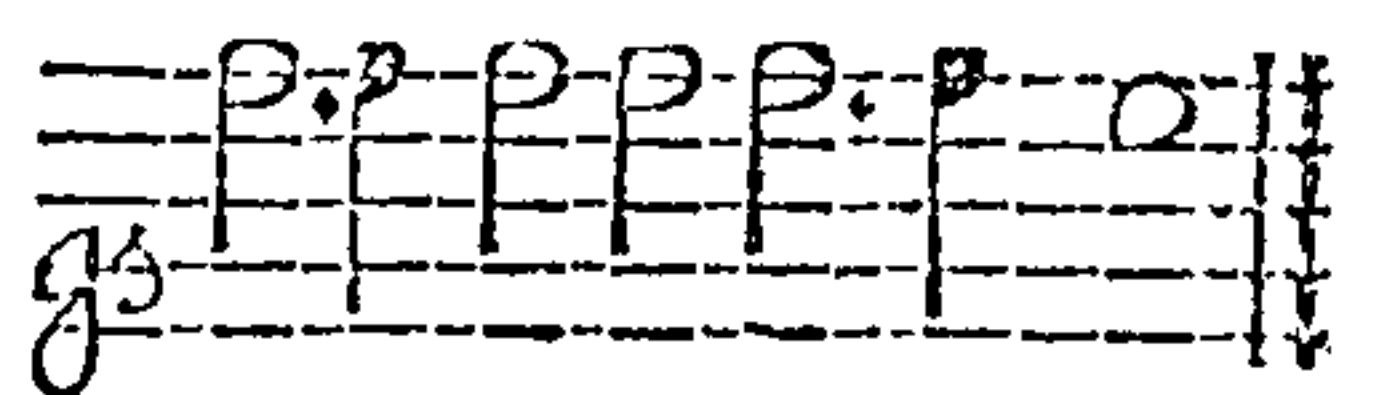
The second Service is begun by the Priest, who reads the Lord's Prayer in one grave Tone, the Deeper (if strong and audible) the better. Then the Collect before the Commandments, and the Commandments, in a higher Tone, the whole Choir singing, Lord, have Mercy upon us, &c. to the Organ, thus :

Choir.

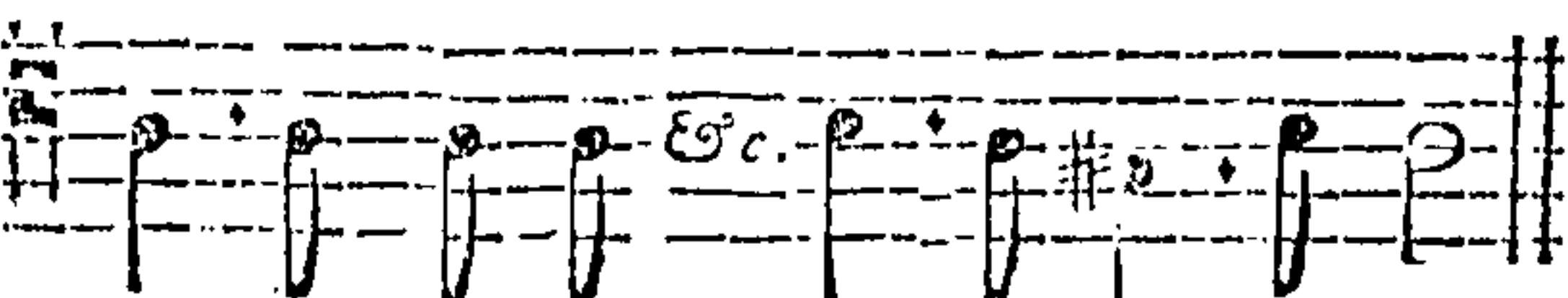
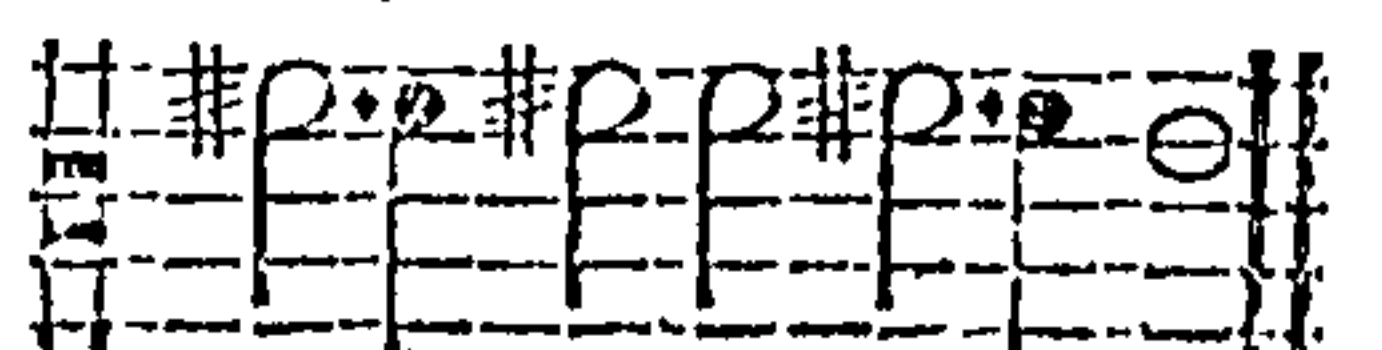
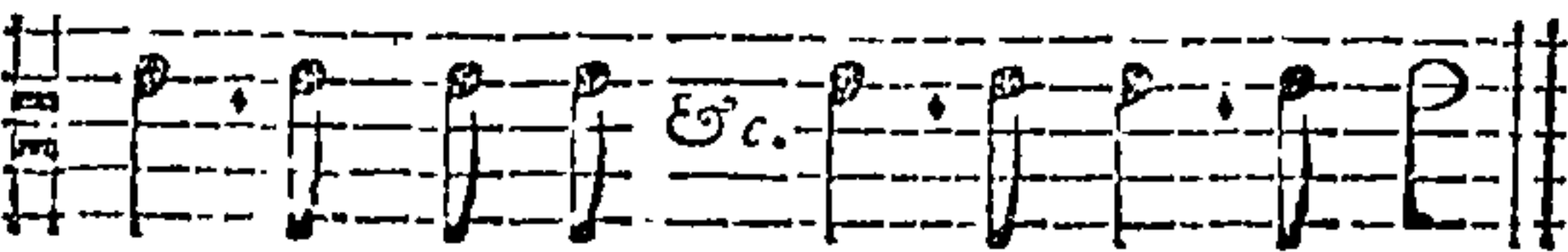
Quire.



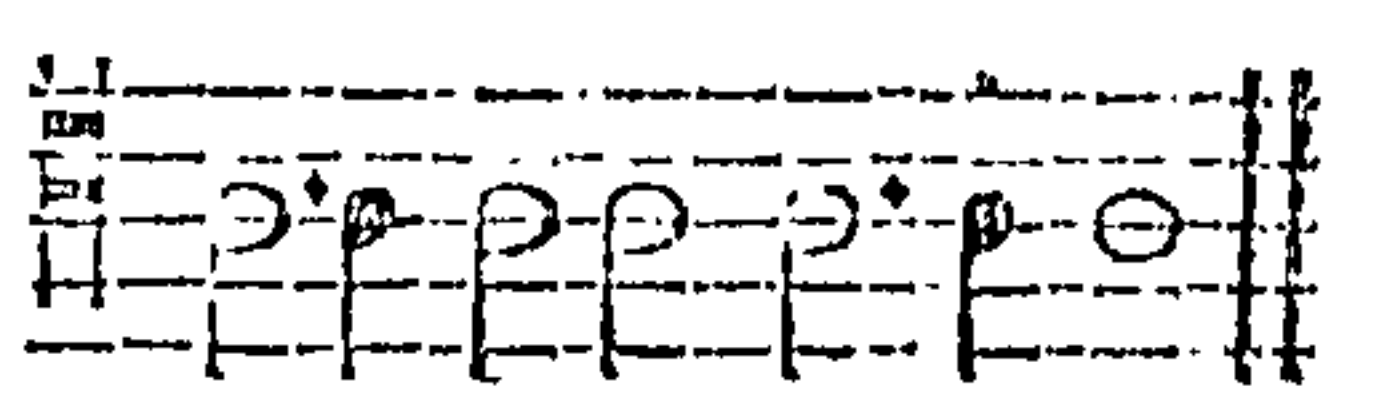
Lord, have Mer-cy, &c. Hearts to keep this Law.



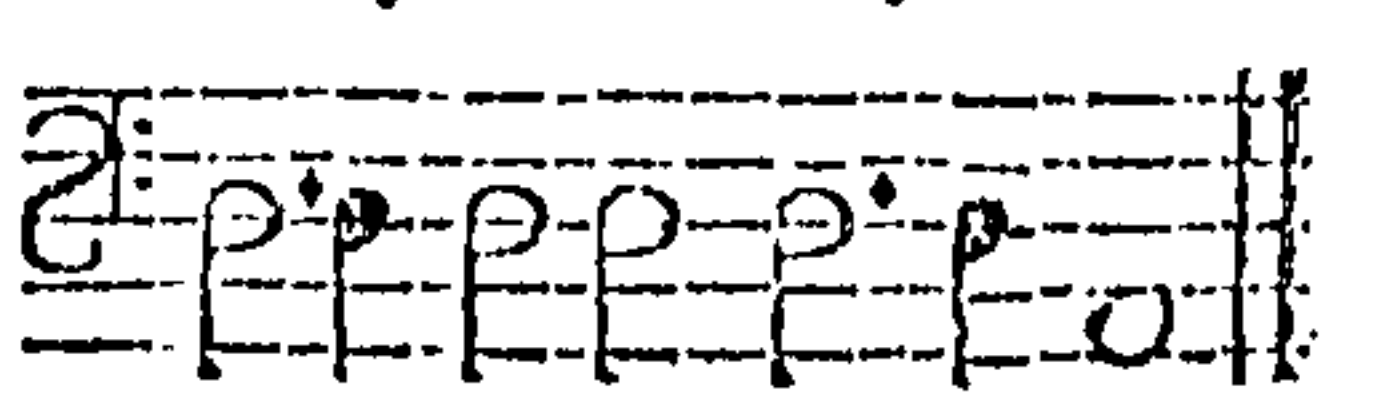
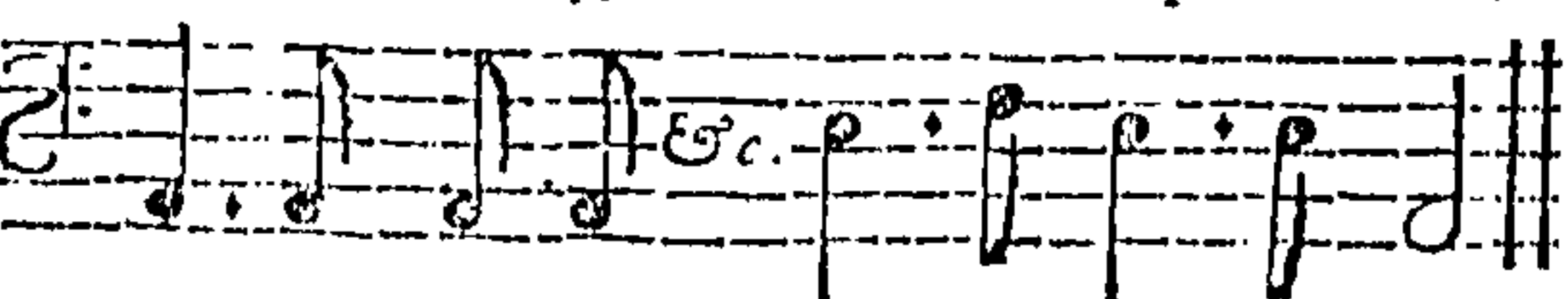
Glo-ry be to thee, O Lord.



Lord, have Mer-cy, &c. Hearts to keep this Law.



Glo-ry be to thee, O Lord.



Then the Priest reads the Prayers before the Epistle, the Choir answering, Amen. When the Epistle is done, and the Gospel named, the Choir sings, Glory be to thee, O Lord, in the Form here set down.

In the Afternoon Service, instead of *Te Deum* and *Jubilate*, is sung *Magnificat* and *Nunc Dimittis*.

MAGNIFICAT.

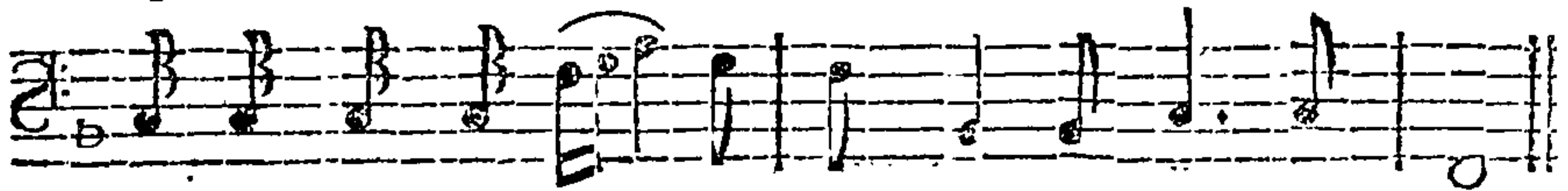
Tenor & Bassus.



My Soul doth mag—ni—fy the Lord, and my



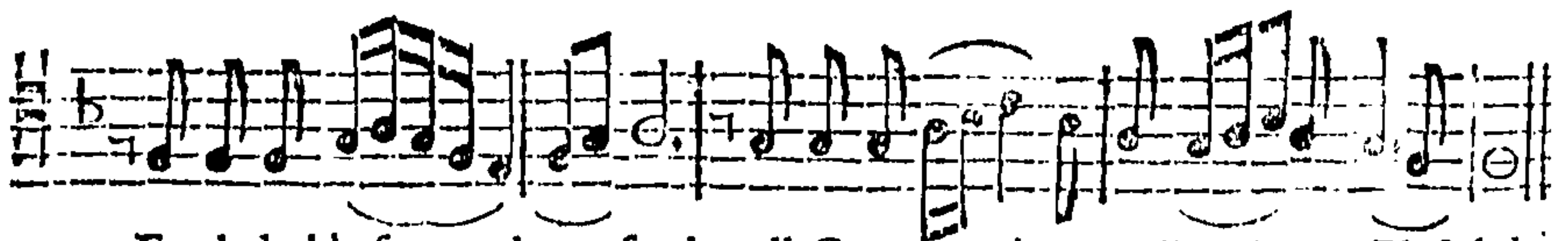
Spi—rit hath re—joy—ced in God my Sa—vi—our.



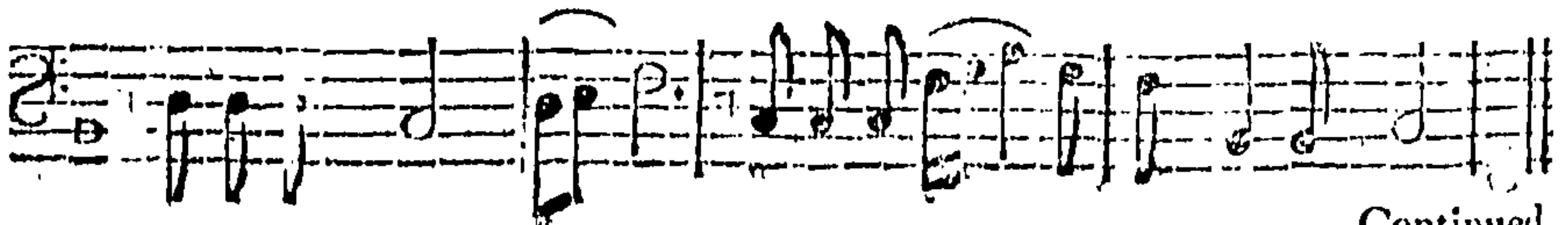
Contra & Bassus.



For he hath re—gard—ed the Low-li-ness of his Handmaiden.



For behold from henceforth all Gene—rations shall call me Bles—sed.



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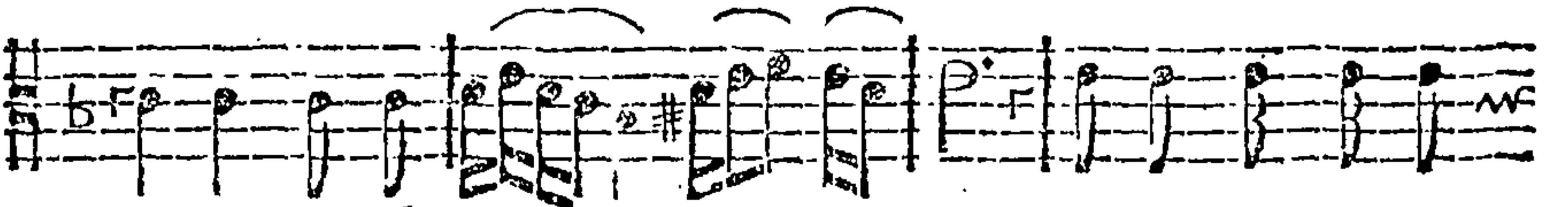
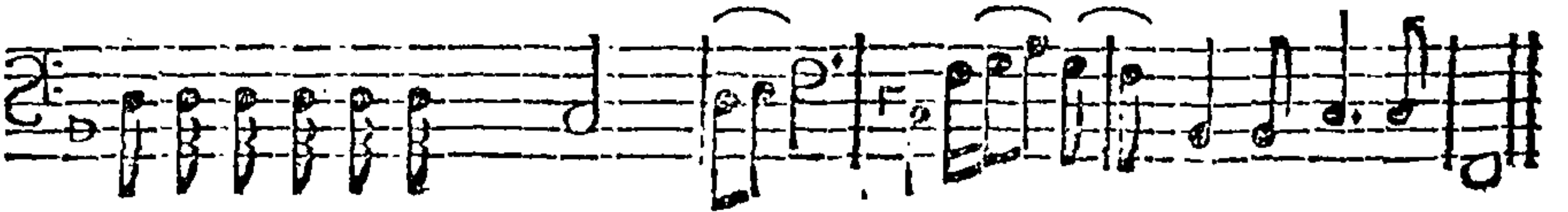
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For he, &c. mag—ni-fi—ed me, and ho—ly is his Name.



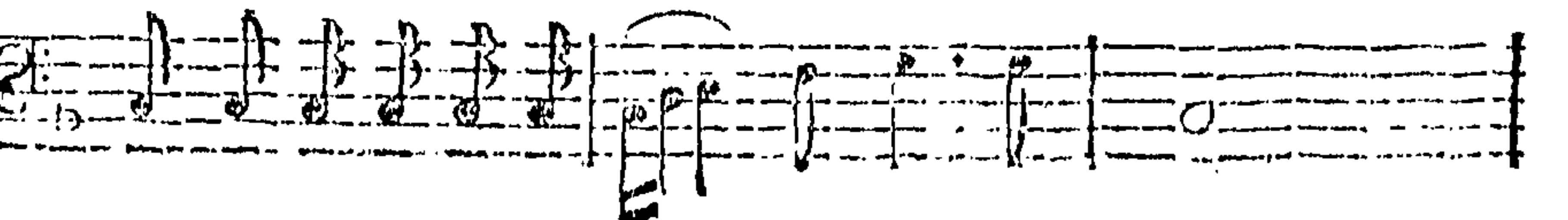
And his, &c. that fear him, thro'out all Ge-ne-ra-ti-ons.



He hath shewed Strength with his Arm, he hath scatter'd the



Proud in the I-ma-gi-na-tion of their Hearts.

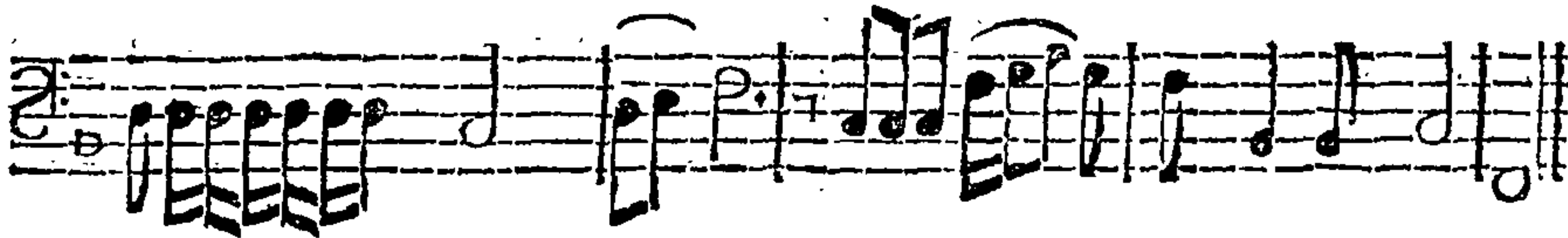


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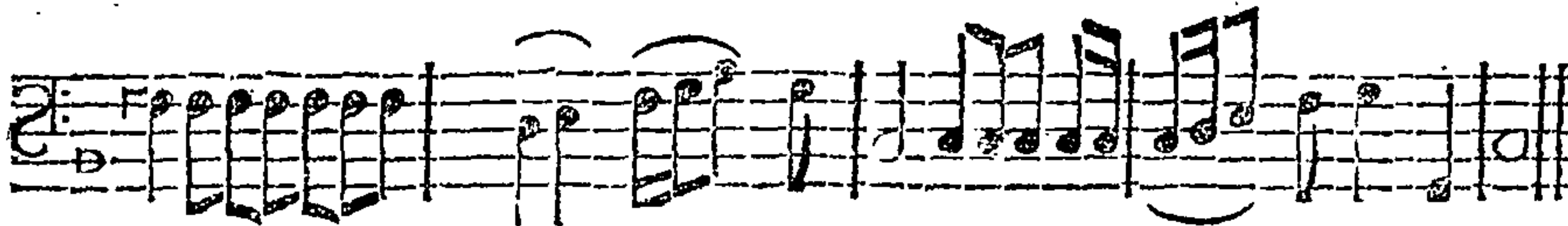
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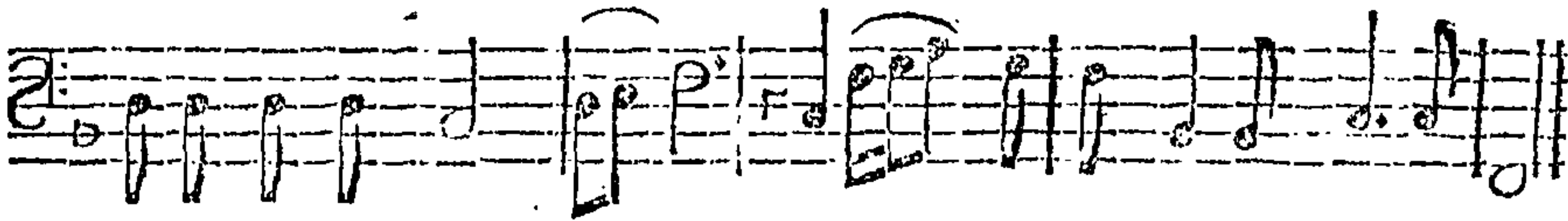
He hath, &c. from their Seat, and, &c. Hum-ble and Meek.



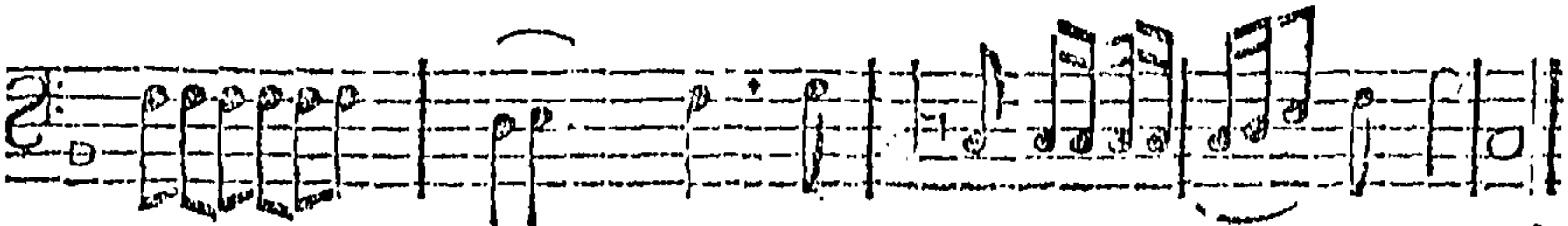
He hath, &c. -gry with good, &c. sent empty a-way.



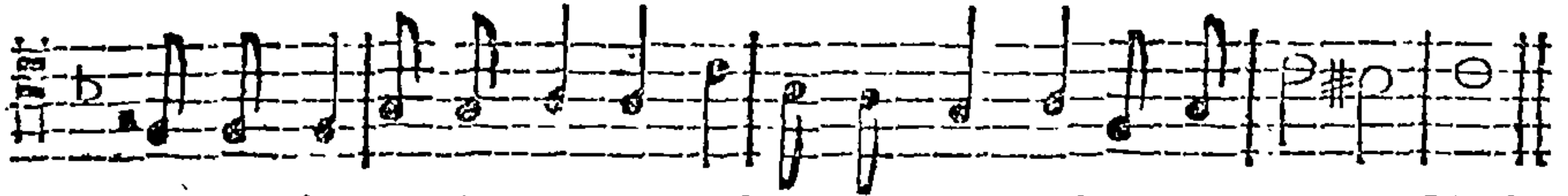
He rememb'ring his Mer-cy, hath hol-pen his Ser-vant If-ra-el.



As he promised to our Fore Fa-thers Abraham and his Seed for ever.



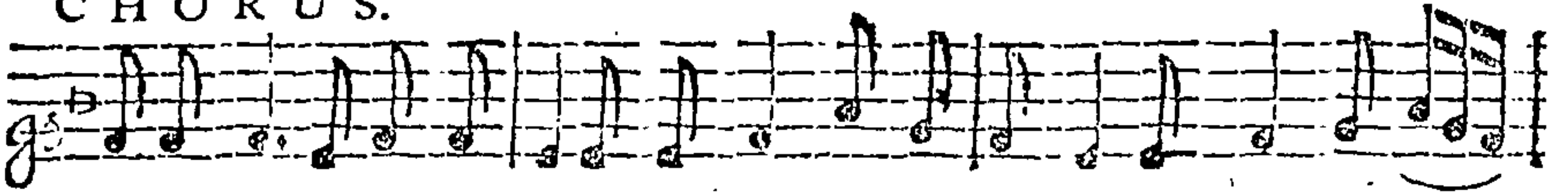
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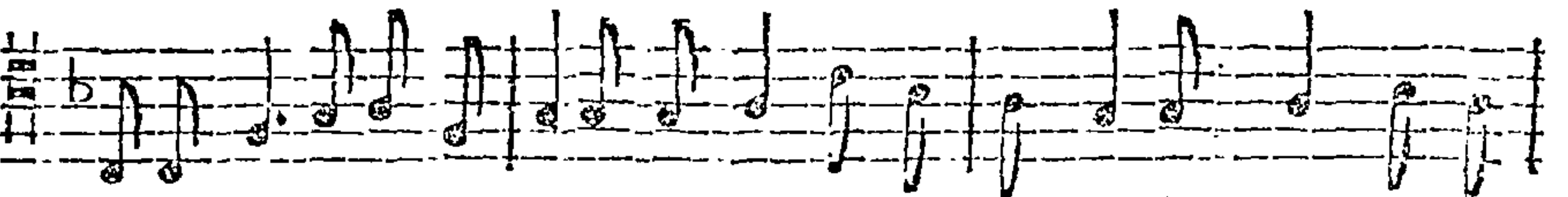
Glo-ry be to the Father, and to the Son, and to the Ho-ly Ghost.



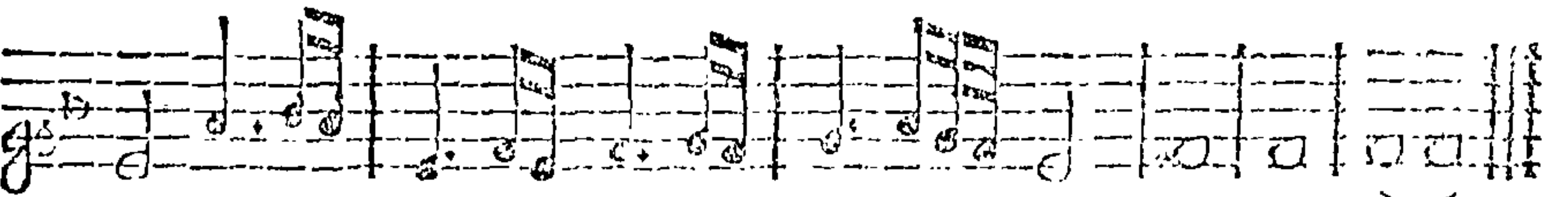
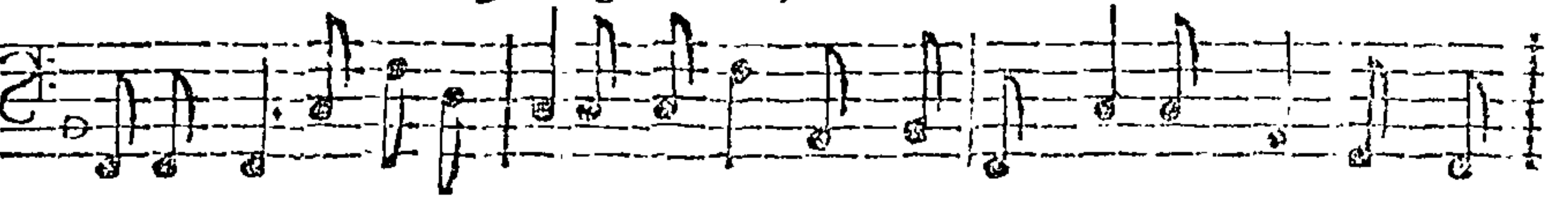
CHORUS.



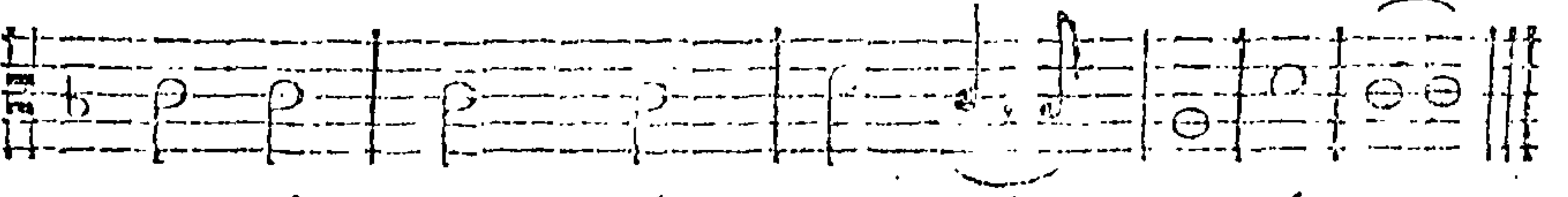
As it was in the Beginning, is now, and e-ver shall be, World with-out



As it was in the Beginning, is now, and e-ver shall be, World without



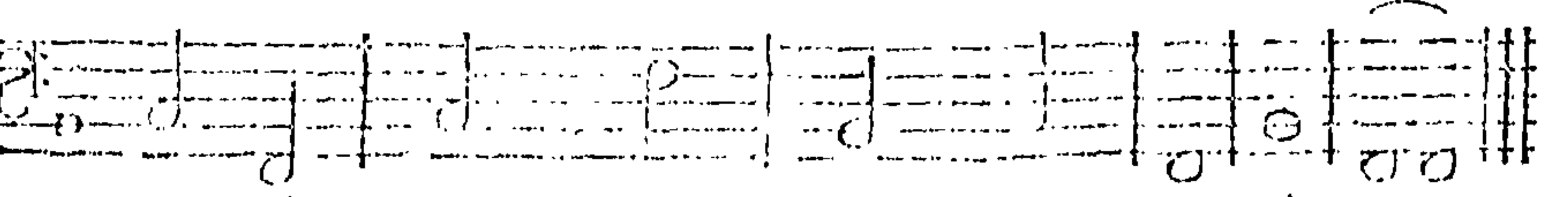
end, A—men, A—men.



A—men, A—men, A—men, A—men.



end, A—men, A—men.



A—men, A—men, A—men, A—men.

N U N C D I M I T T I S.



Lord, &c. thy Servant de-part in Peace, according to thy Word.



For mine Eyes, &c. thy Sal-va-tion. Which thou hast pre-pa-red



of all Peo-ple. To be a Light, &c. the Gentiles,



and to be the Glory of thy Peo-ple Is-ra-el. Glo-ry, &c.



Sing the Gloria Patri as in Magnificat.

ANTHEMS *in* Four Parts.

ANTHEM I. *Taken out of the 48th PSALM.*

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

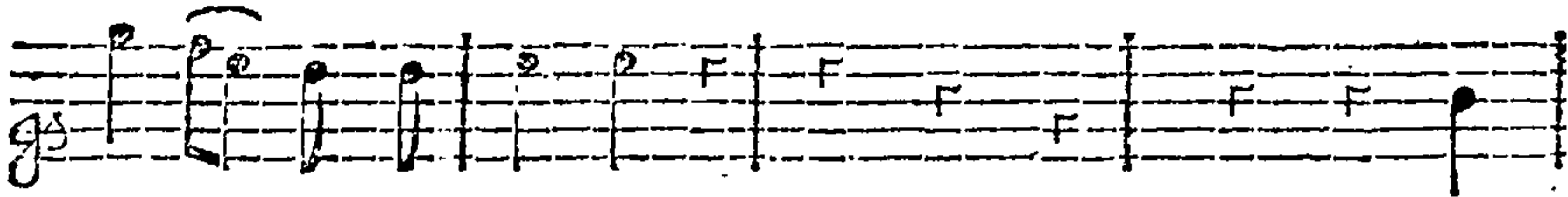
great-ly to be prais-ed, and great-ly to be prais-ed, and

to be prais-ed, and great-ly to be prais-ed, great-ly, and

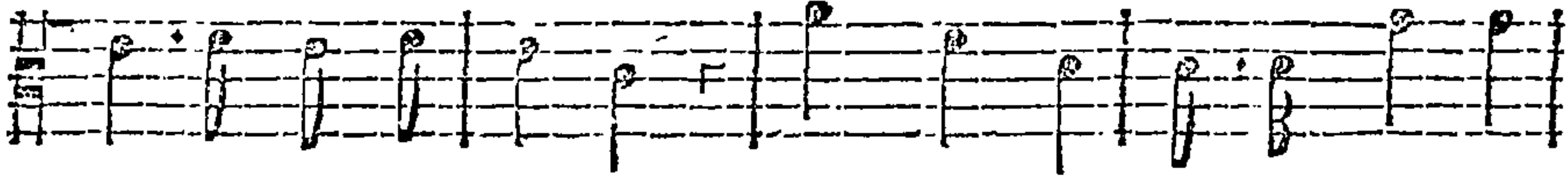
great-ly to be prais-ed, and great-ly, great-ly, and

prais-ed, and greatly to be prais-ed, and great-ly, and

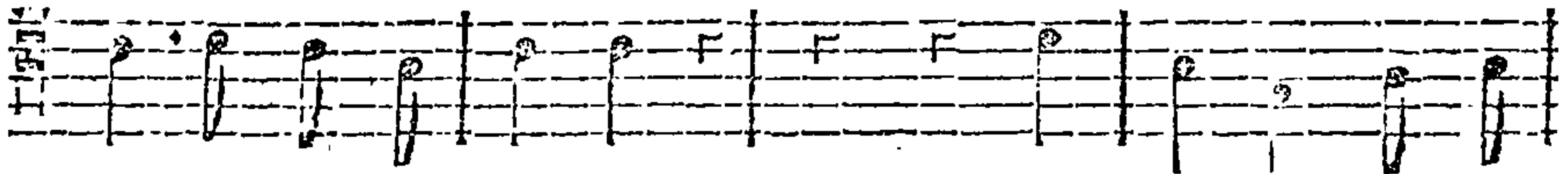
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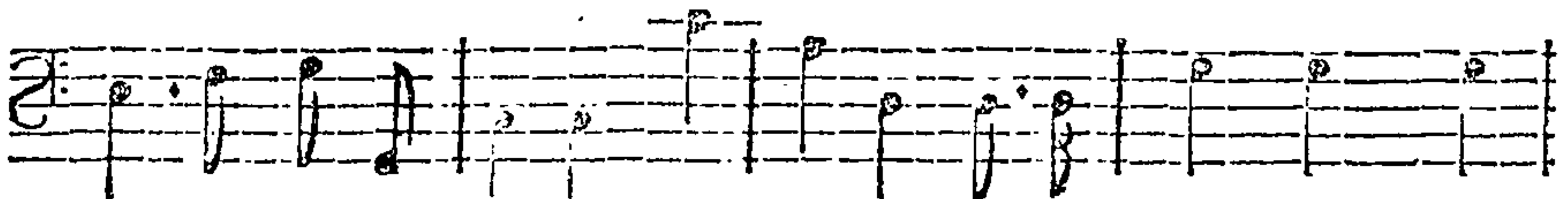
great-ly to be prais-ed, and



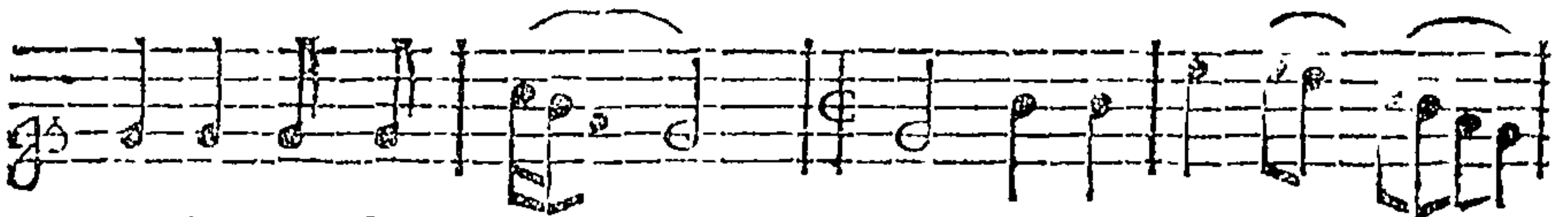
great-ly to be prais-ed, and great-ly to be prais-ed,



great-ly to be prais-ed, and great-ly to be



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



great-ly to be prais-ed, in the Ci-ty of



and great-ly to be prais-ed, in the Ci-ty



prais-ed, to be prais-ed, in the Ci-ty of



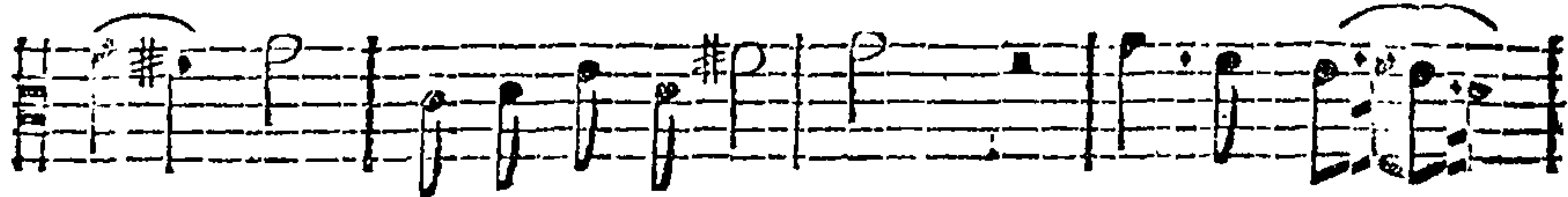
great-ly to be prais-ed, in the Ci-ty

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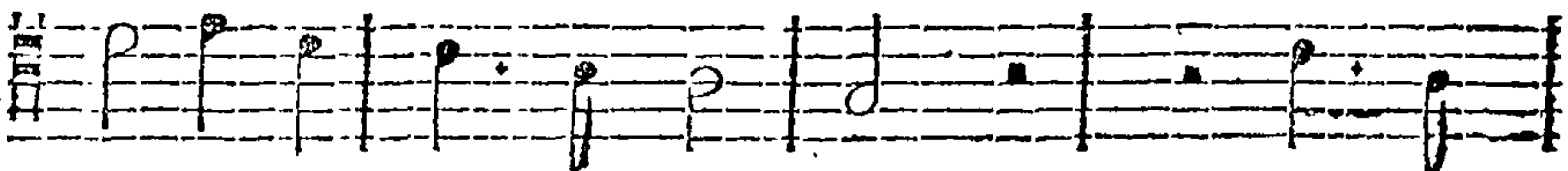
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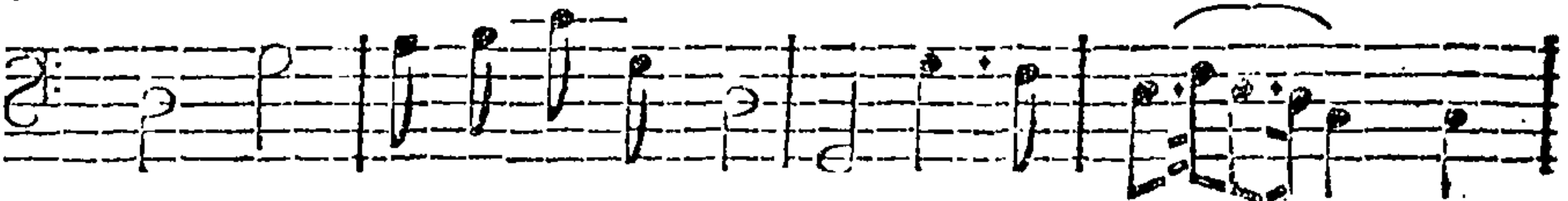
God, in the Ci—ty of God, in the Moun—



of God, in the Ci—ty of God, in the Moun—



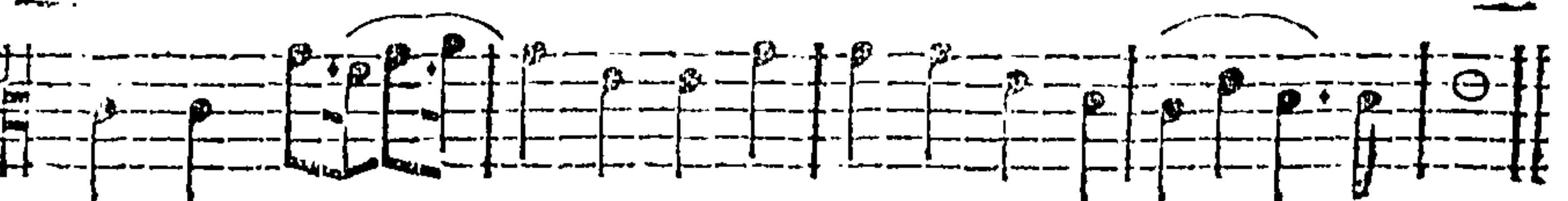
God, in the Ci—ty of God, in the



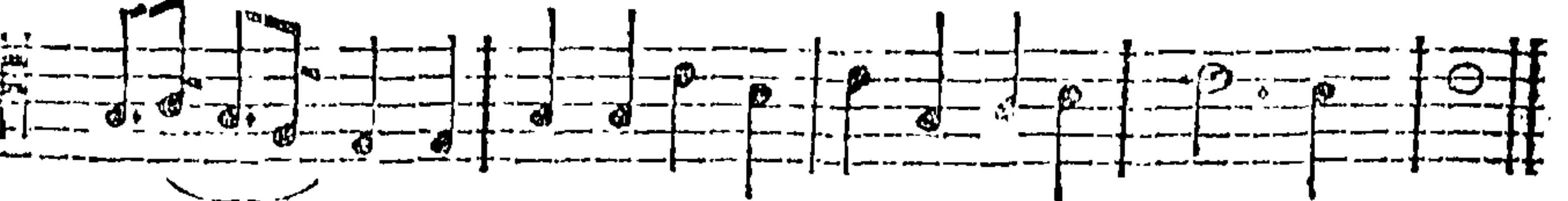
of God, in the Ci—ty of God, in the Moun—-tain,



-tain, in the Mountain, in the Mountain of his Ho—li—ness.



-tain, Moun—-tain, in the Mountain of his Ho—li—ness.



Moun—-tain, in the Mountain of his ho-ly Ho—li—ness.



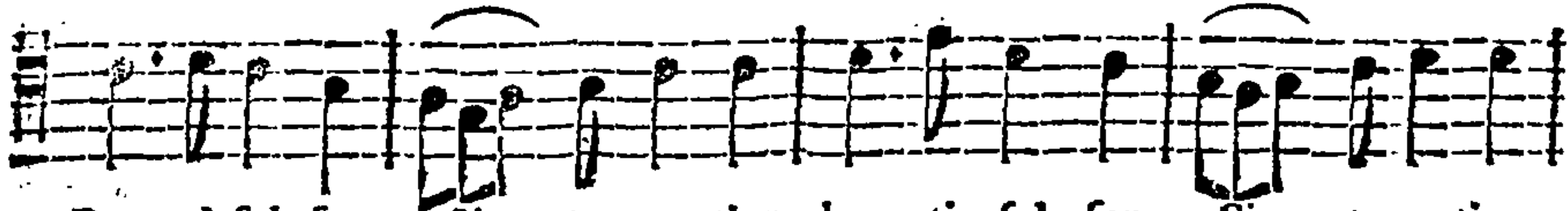
in the Moun—-tain, in the Mountain of his ho-ly Ho—li—ness.

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Continued.



Beau--ti-ful for Si---tu--a--tion, beau-ti--ful for Si--tu---a--tion,



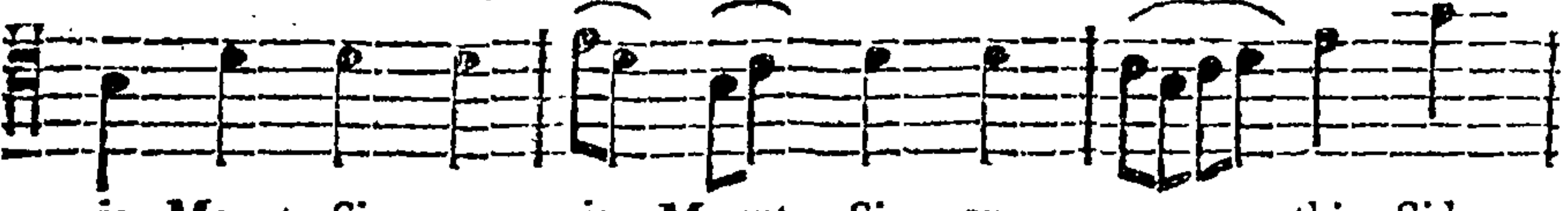
Beau-ti-ful for Si---tu--a--tion, beau-ti--ful for Si---tu-a--tion,



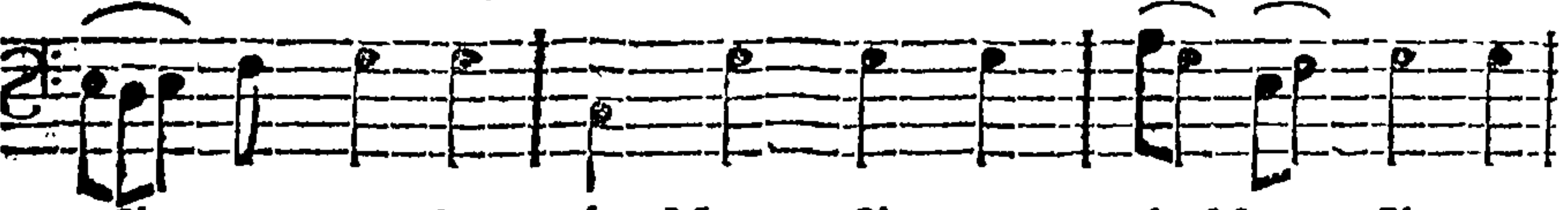
beau--ti--ful for Si---tu-a--tion, beau--ti--ful for



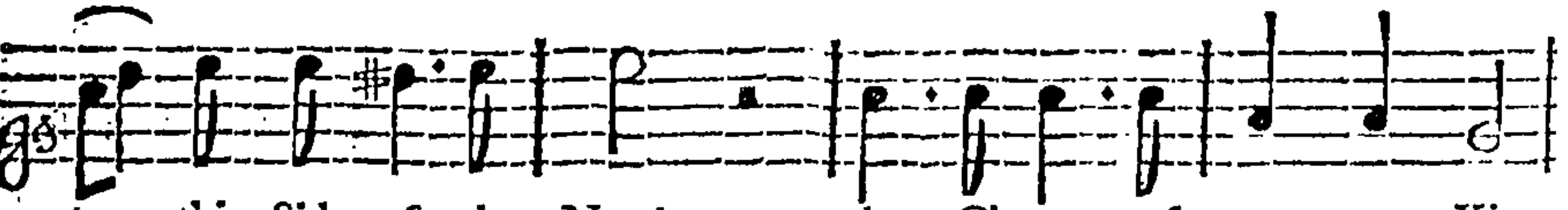
is Mount Si---on, is Mount Si---on, on this Side



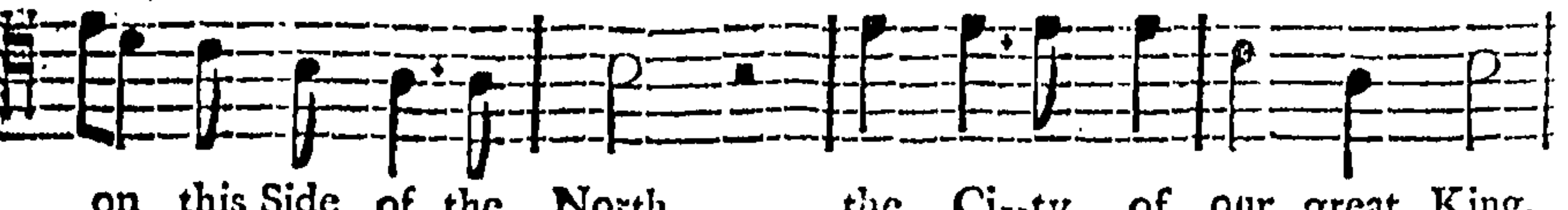
is Mount Si---on, is Mount Si---on, on this Side,



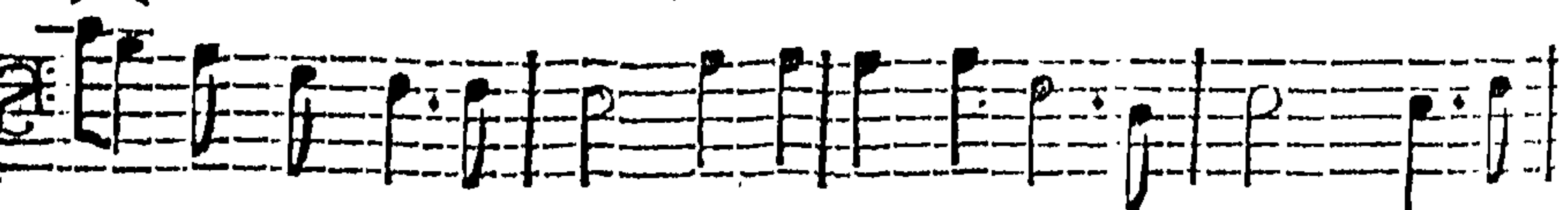
Si---tu---a--tion is Mount Si---on, is Mount Si---on,



on this Side of the North, the Ci--ty of our great King.

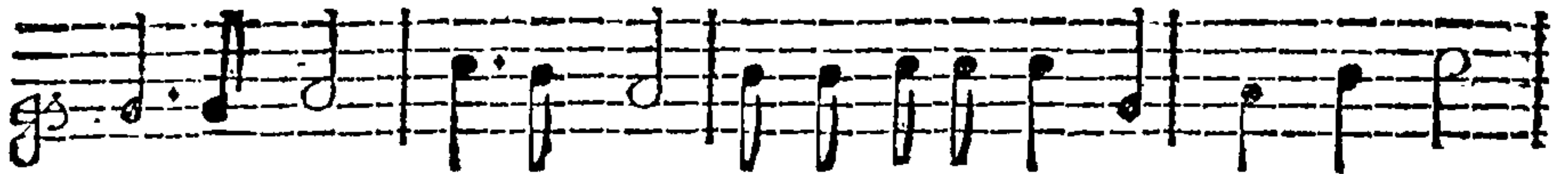


on this Side of the North, the Ci--ty of our great King.

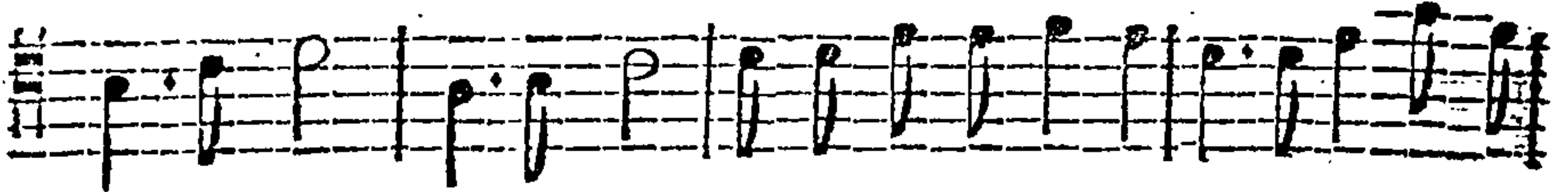


on this Side of the North, the Ci--ty of our great King. God is

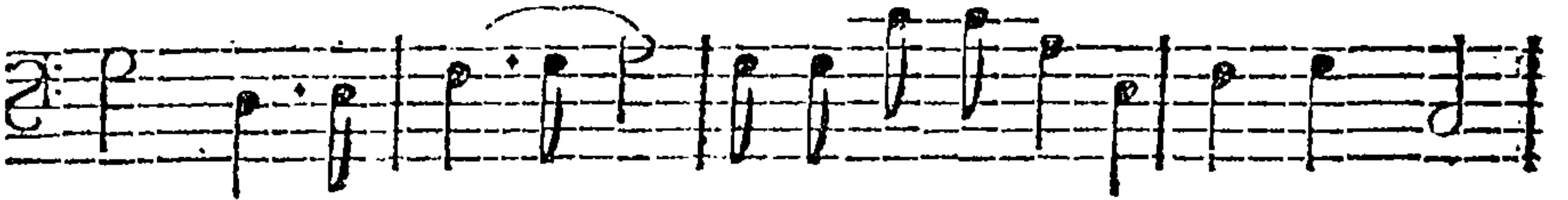
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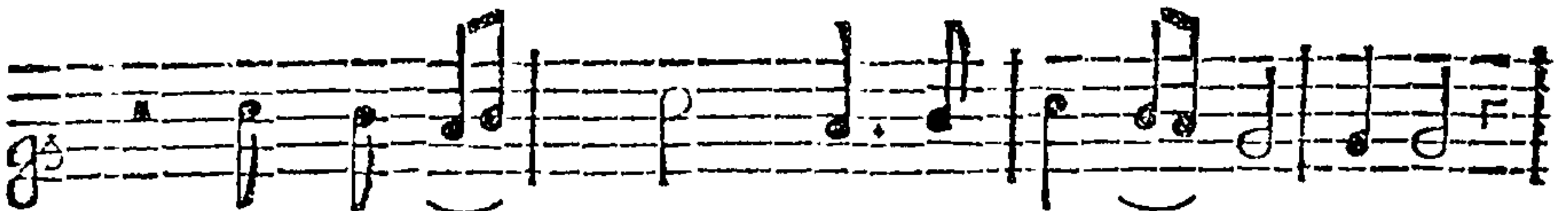
God is known, God is known, in her Pa-la--ces for a Re--fuge



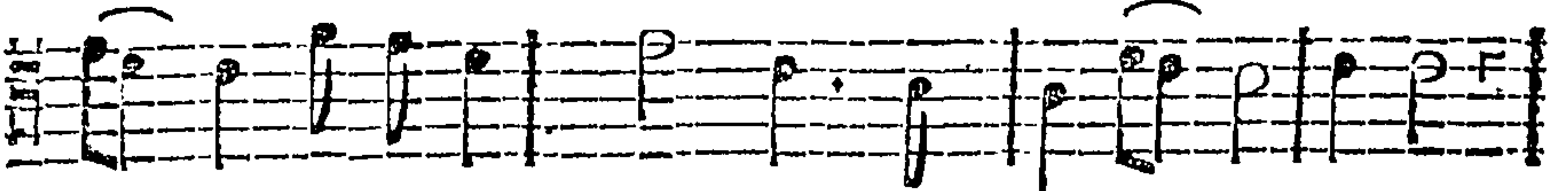
God is known, God is known, in her Pa-la--ces for a Refuge; this is



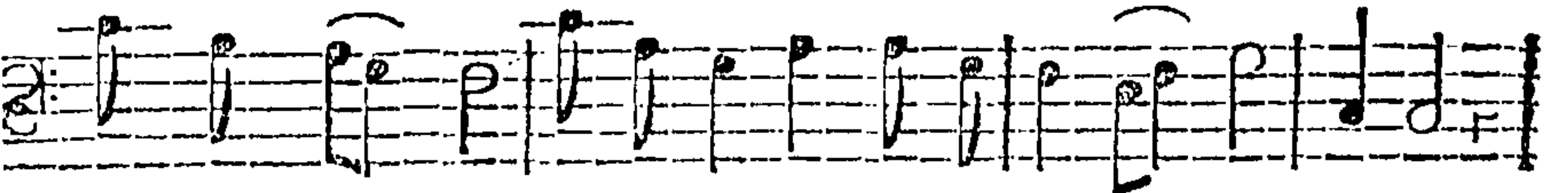
known, God is known, in her Pa--la--ces for a Re--fuge:



this is our God, this is our God for e--ver.



our God, this is our God, this is our God for e--ver.



this is our God, this is our God, this is our God for e--ver.

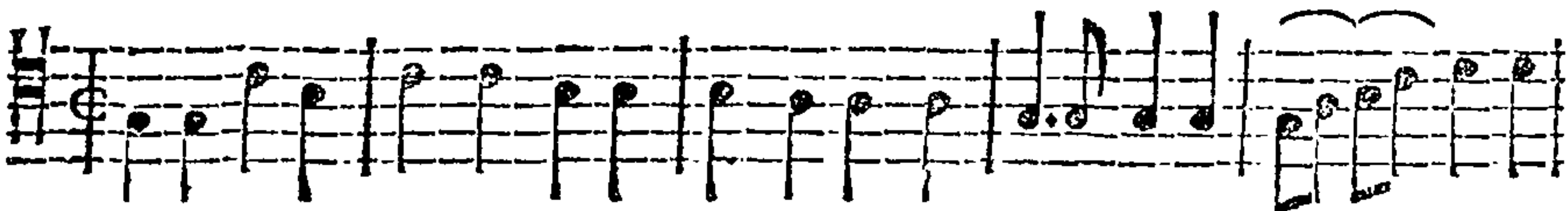
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Continued.

CHORUS.



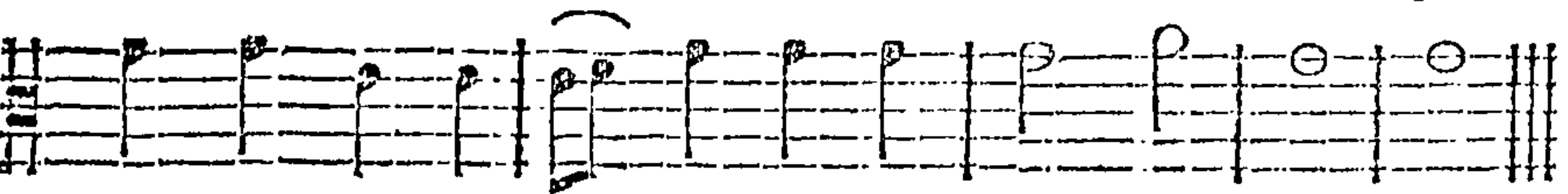
Hal-le-lu-jah, :||: :||: :||: :||:



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



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



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



A N T H E M II. Taken out of the 89th P S A L M.

Tenor solus.



My Song shall be always of the loving Ki—nd—ness of the Lord.

Bassus solus.



My Song shall be always of the lo—ving Ki—ndness of the Lord.

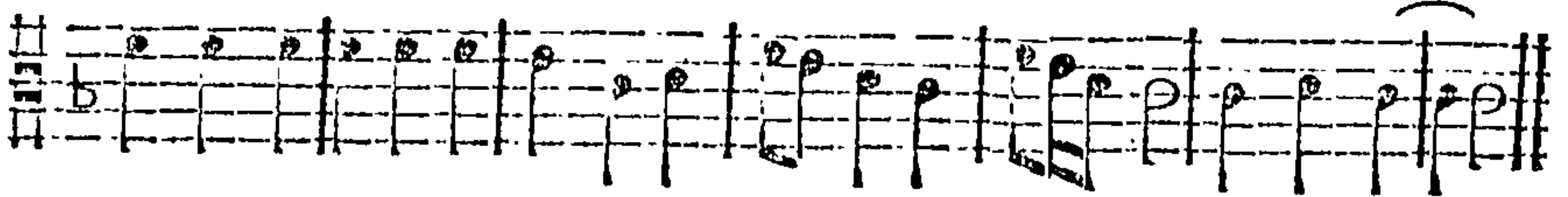
Contra solus.



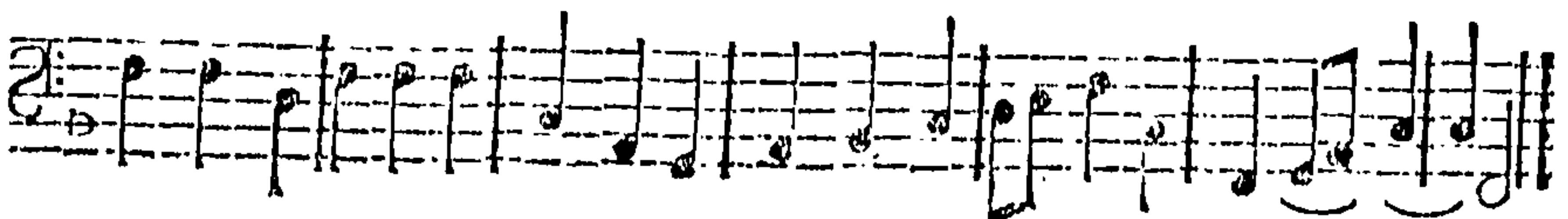
With my Mouth will I e—ver be shewing thy Truth.



From one Generation t—o a—nother.



From one Generation t—o a—nother.



L

Continued.

Continued.



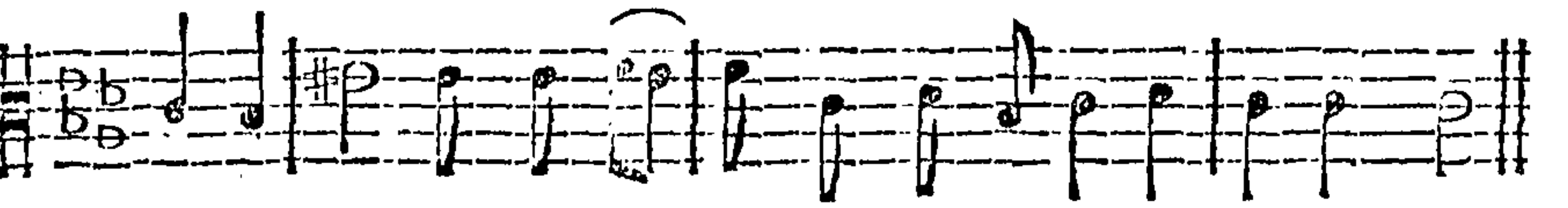
O Lord, the very Heavens shall pra—ise thy won—



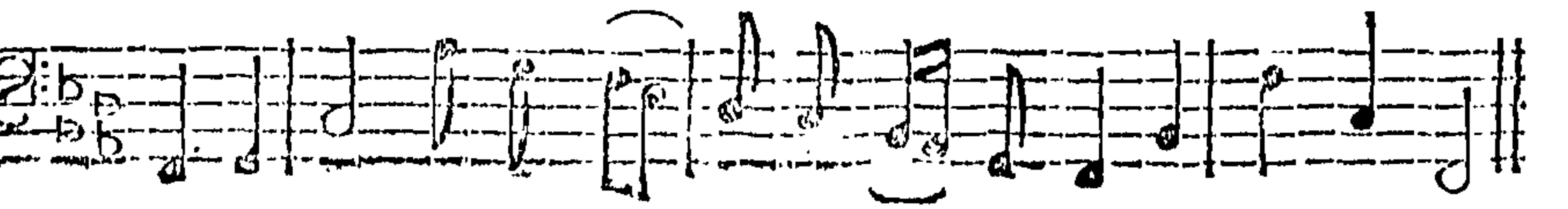
O Lord, the very Heavens shall pra—ise thy won—



derous Works, and thy Truth in the Con-gre-gation of the Saints.



derous Works, and thy Truth in the Congre-gation of the Saints.

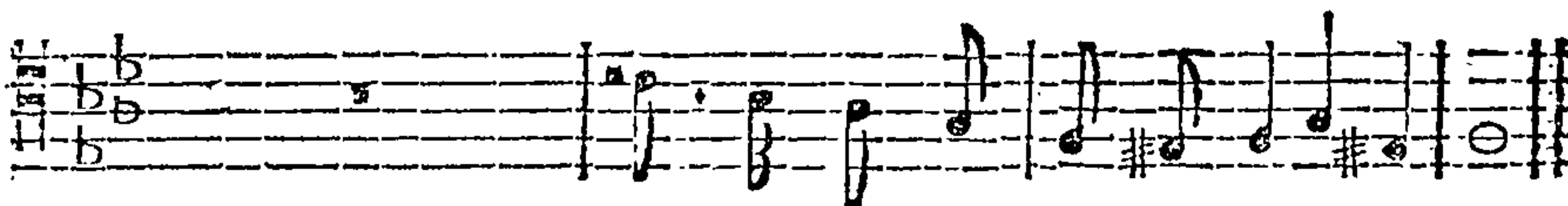


Continued.

Continued.



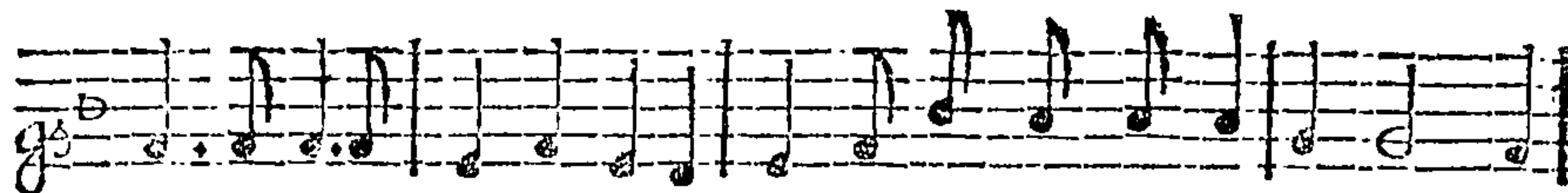
that may be com--par--ed un-to the Lord.



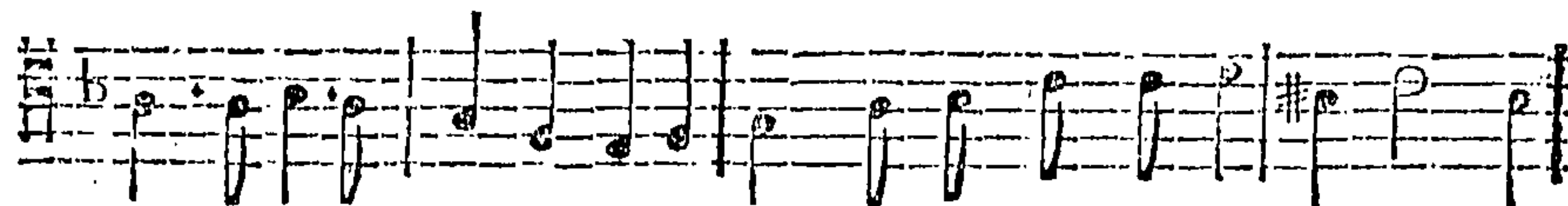
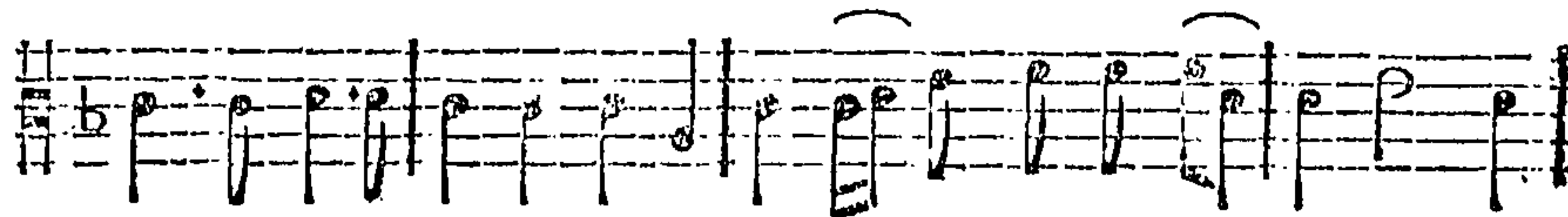
that may be com--par--ed un-to the Lord.



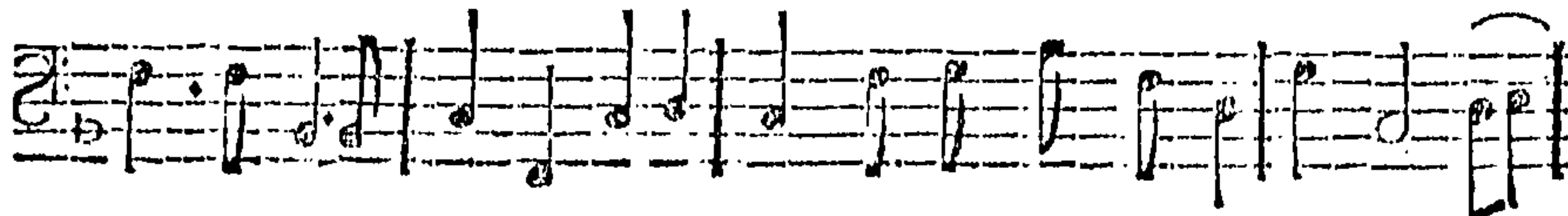
For who is he amongst the Clouds, &c.



God is ve-ry great-ly to be fear'd in the Coun-sel of the Saints; and



God is ve-ry great-ly to be fear'd in the Coun-sel of the Saints; and



Continued.

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

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

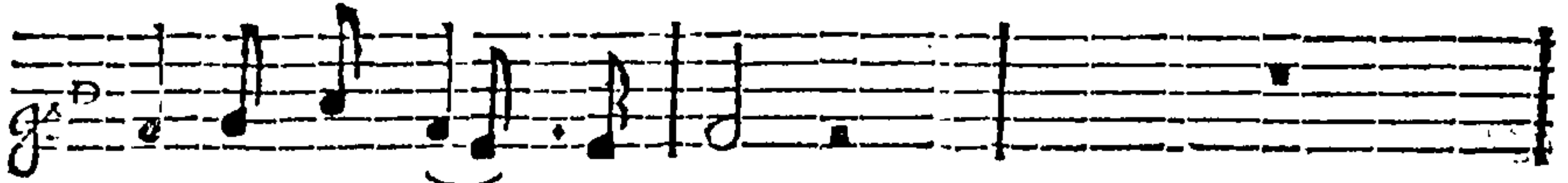
Thy Truth, most mighty

Thy Truth, most mighty

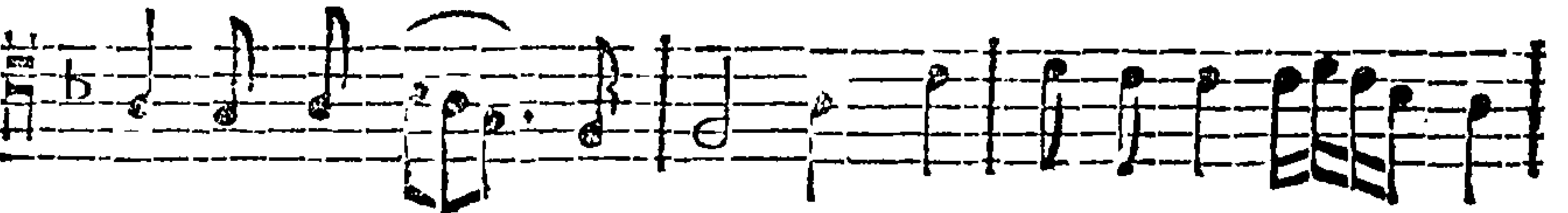
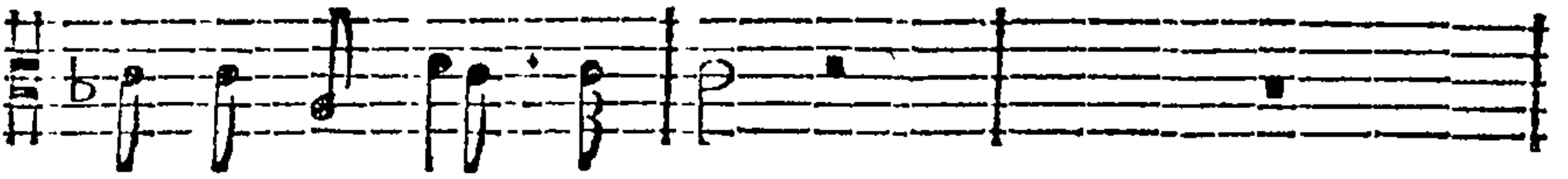
O Lord God of Host, who is like unto thee.

Continued.

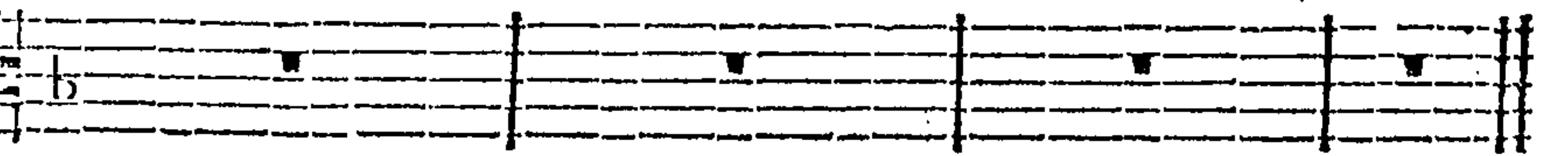
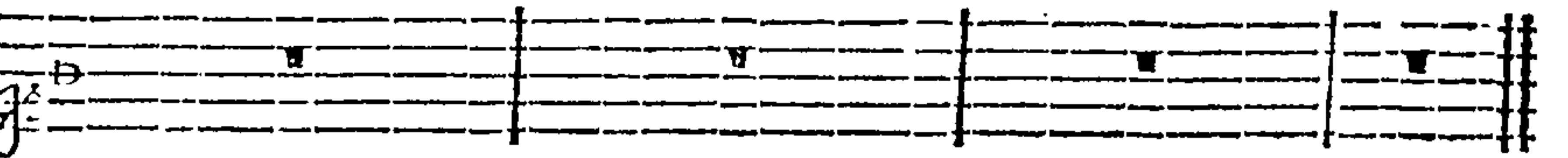
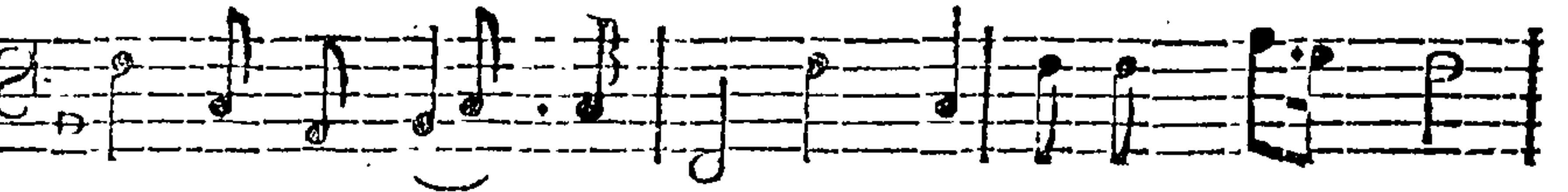
Continued.



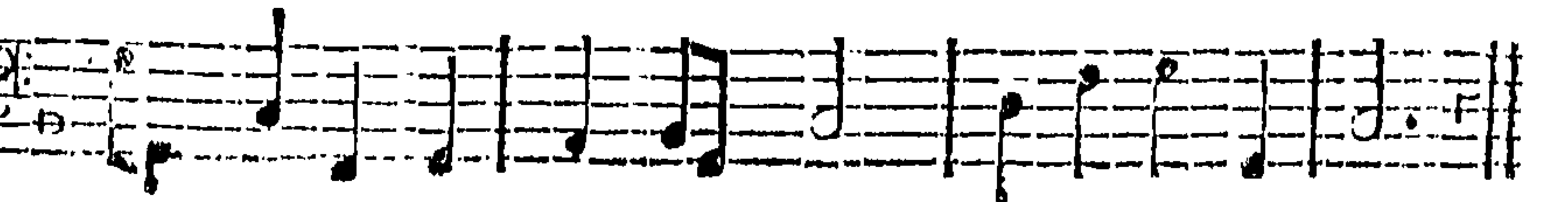
Lord is on ev'—ry Side,



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



ing of the Sea.



Continued.

Continued.

Bassus solus.

Thou stil— left the Way

—es there— of when th— ey a—rise.

Treble solus.

Tenor solus.

Contra solus.

Thou hast a migh—ty Arm, strong is thy Hand, strong is thy Hand,

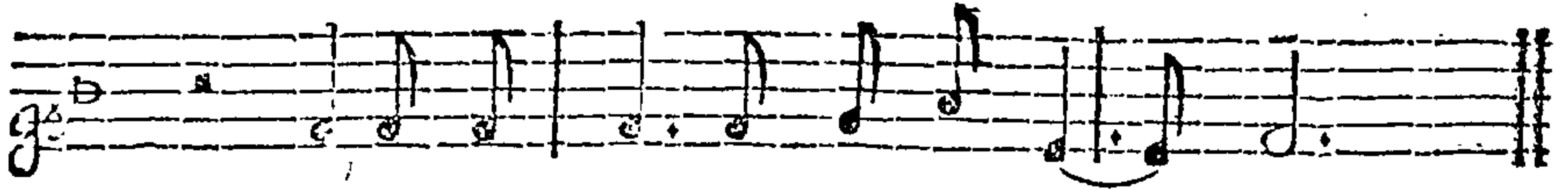
and high is, high is thy right Hand.

and high, high is thy right Hand.

Bassus solus.

Righte—ous—ness and E—qui—ty are the Habi—tations of thy Seat,
Continued.

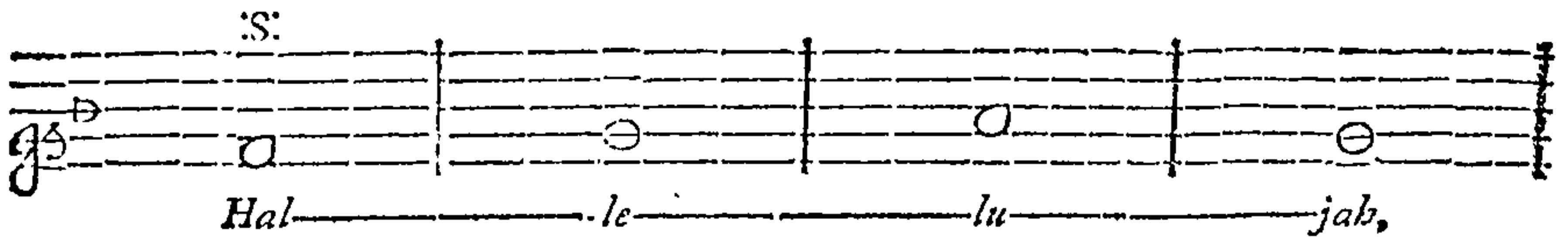
Continued.



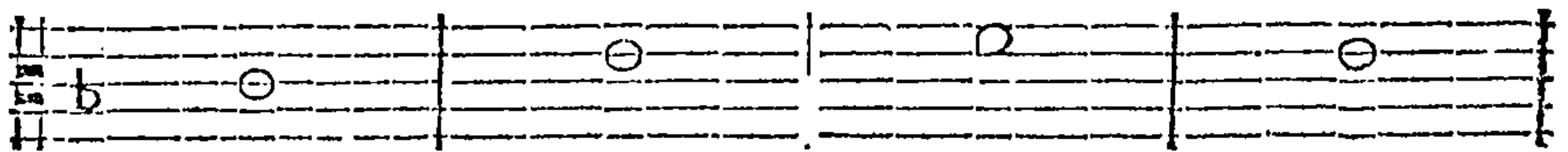
Mer-cy and Truth shall go be—fore thy Face.



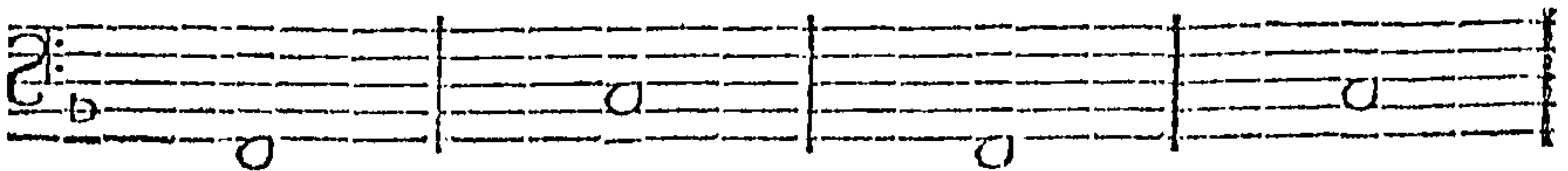
Mer—cy and Truth shall go be—fore thy Face.



Hal—le—lu—jab,



Hal—le—lu—jab,



Hal—le—lu—jab,

Continued.

Continued.

:||: :||: Hal—le—lu—jah.

:||: :||: Hal—le—lu—jah.

ANTHEM III. Taken out of the 117th PSALM.

Tenor solus.

O praise the Lord, all ye Heathen. Bassus solus:

O praise the Lord all ye Heathen.

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

Continued.

Continued.



Nations. For his mer-ci--ful Kind-ness, for his mer--ci-ful Kind-ness,



is e--ver--more, and more; and more to--wards us.



Tenor solus.



And the Truth of the Lord en--du--reth;

Bass solus.

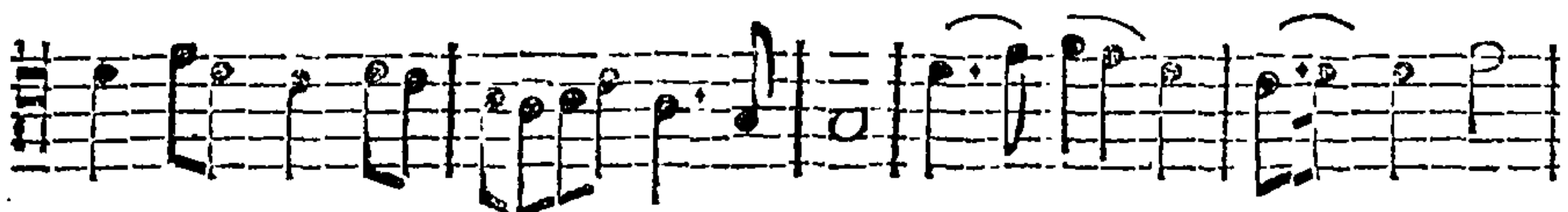


And the Truth of the Lord en--du--reth,

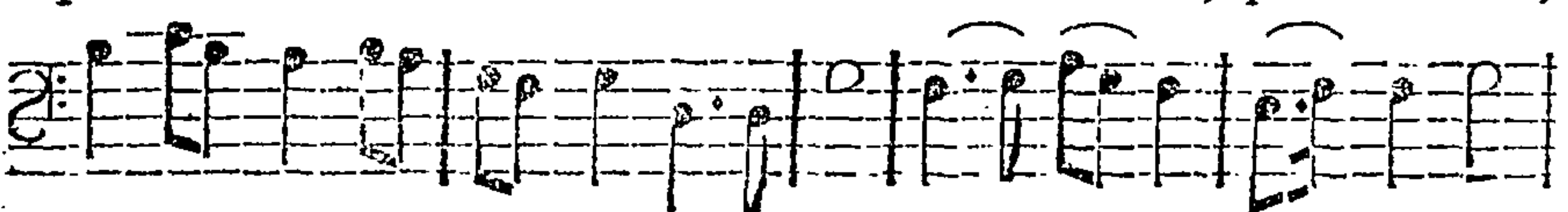
Continued.



and the Truth of the Lord en—du—reth for e-ver; praise the Lord,



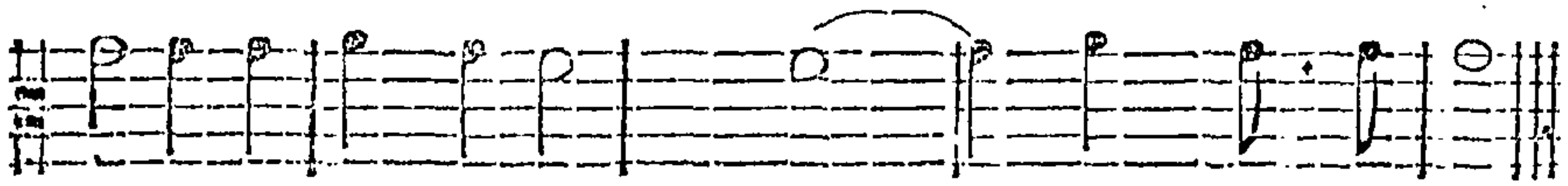
prai—se the Lord for e--ver, praise the Lord,



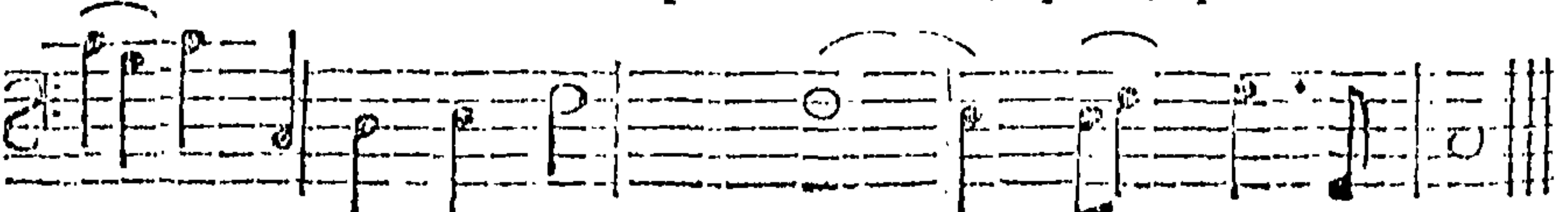
C H O R U S.



for ever, praise the Lord, prai—se, praise, praise the Lord.



prai—se, praise, praise the Lord.



for e--ver, praise the Lord.

ANTHEM IV. Taken out of the 65th PSALM.

Bassus solus.



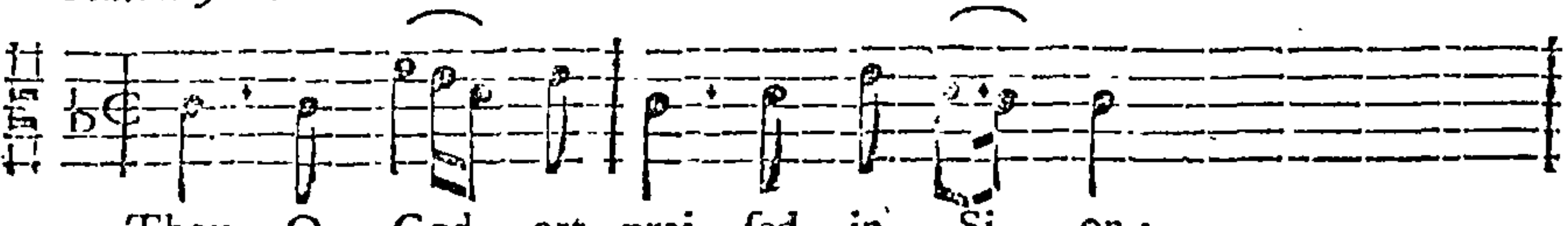
Thou, O God, art prai—fed in Si—on.

Tenor solus.



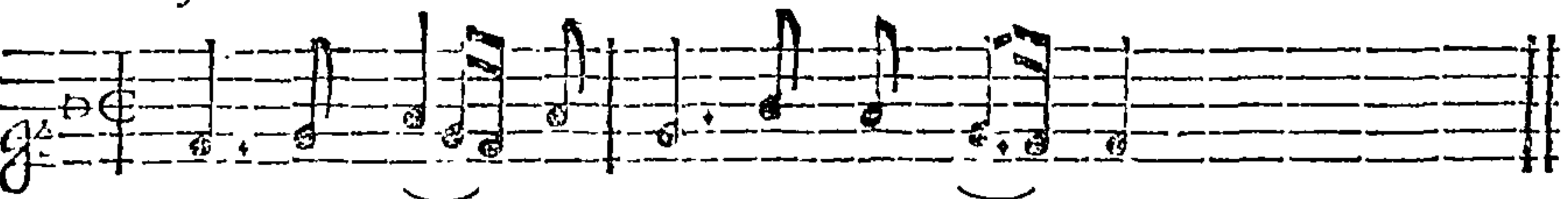
Thou, O God, art prai—fed in Si—on.

Contra solus.



Thou, O God, art prai—fed in Si—on;

Treble solus.

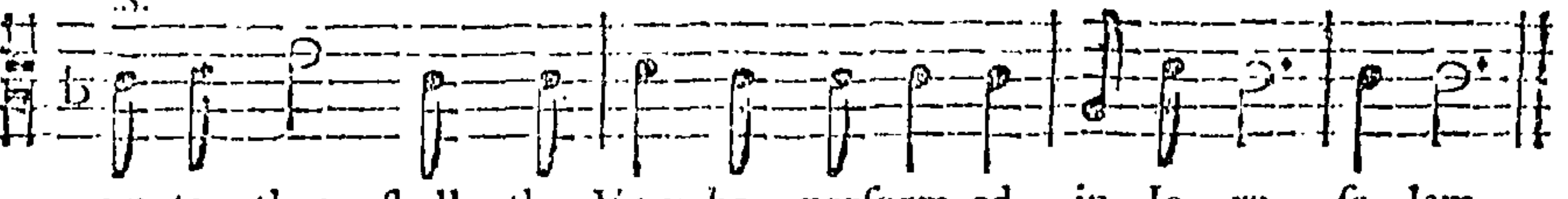


Thou, O God, art prai—fed in Si—on;

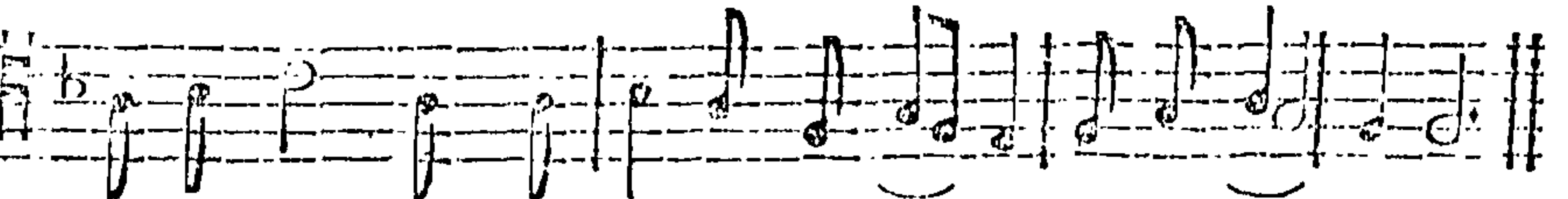
Tenor solus.



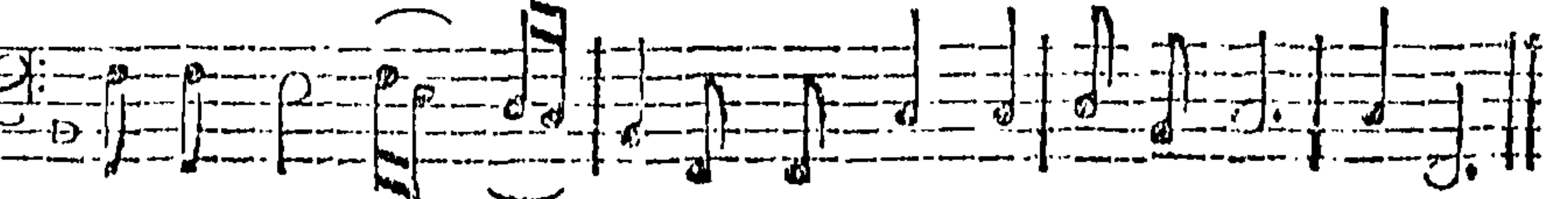
unto thee shall the Vow be per-formed in Je—ru—fa—lem.



un-to thee shall the Vow be perform-ed in Je—ru—fa—lem.

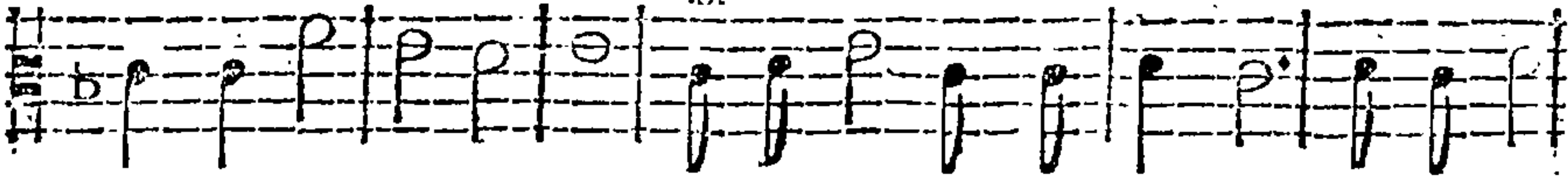


un-to thee shall the Vow be per-form-ed in Je—ru—fa—lem.



Continued.

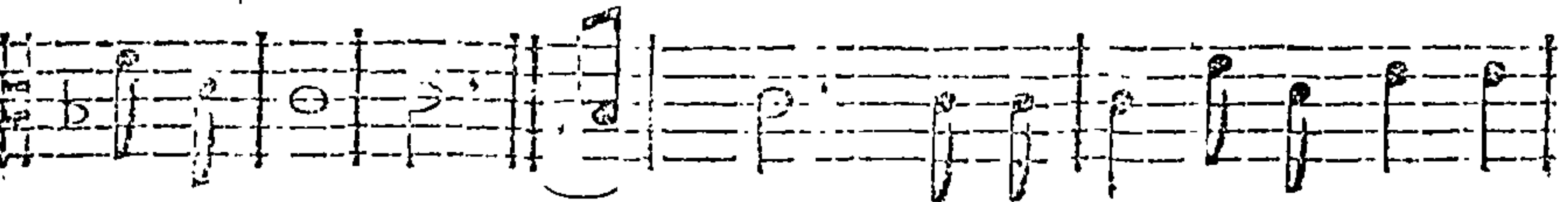
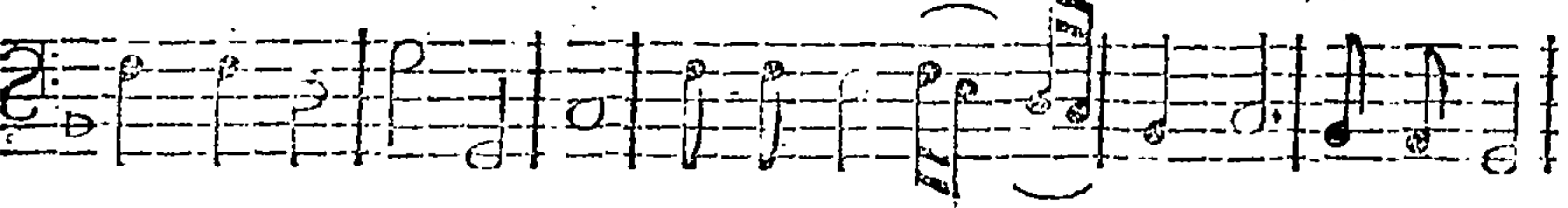
S:



Thou that hear-est the Pray'r, un-to thee shall all Flesh come, un-to thee



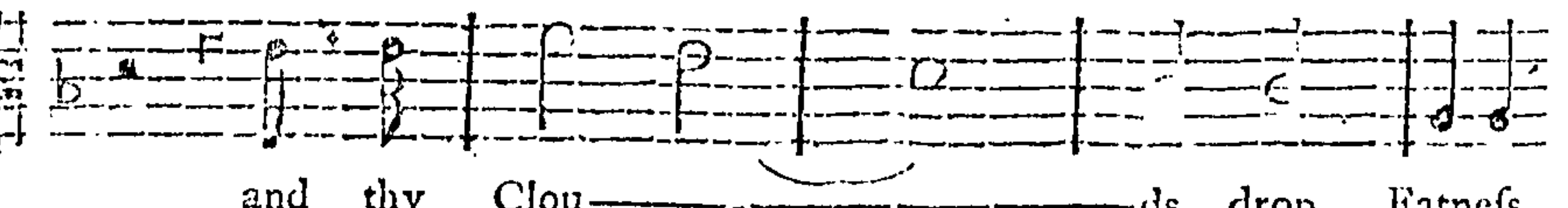
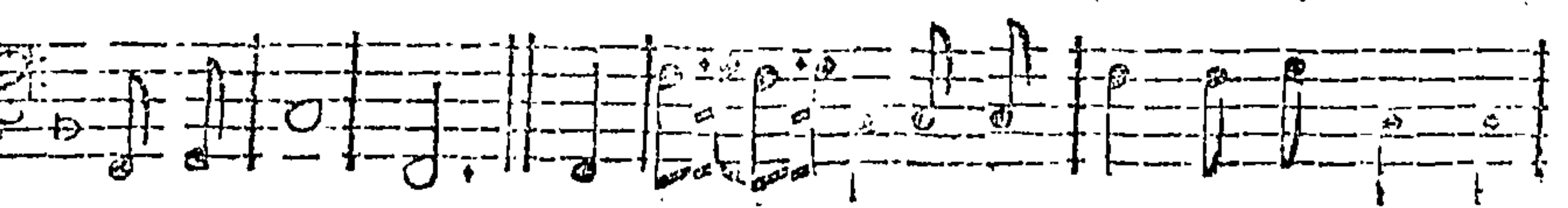
Thou that hear-est the Pray'r, un-to thee shall all Flesh come, un-to thee



shall all Flesh come. Thou crown-est the Year with thy Goodness,



shall all Flesh come. Thou crown-est the Year with thy Goodness,



and thy Clou- ds drop Fatness.



and thy Clou- ds drop Fatness.



and thy Clou- ds drop Fatness.

Continued.

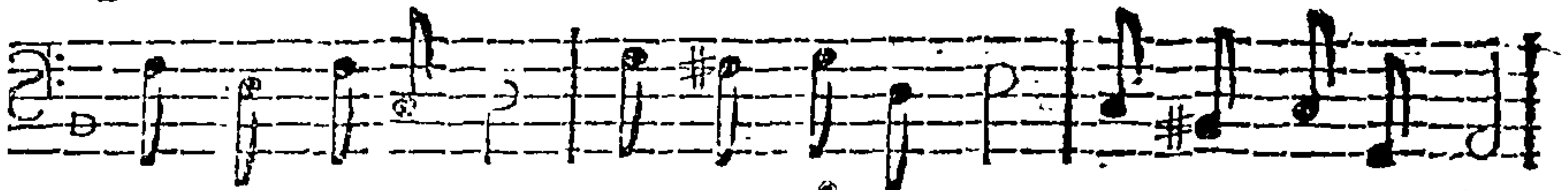
Continued.

Tenor Solus.



They shall drop up—on the Dwellings of the Wil-der-ness,

Bassus Solus.



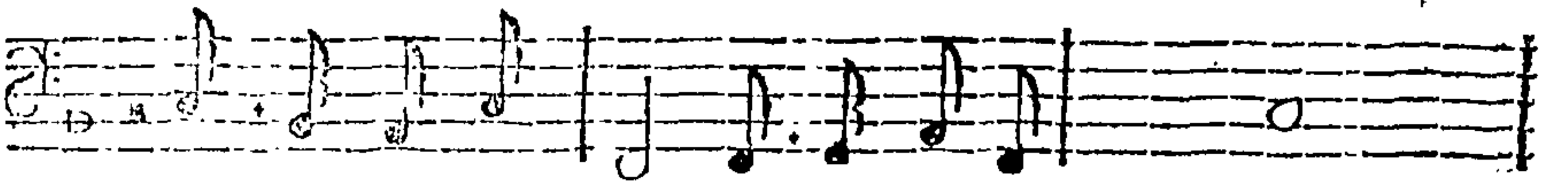
And the lit-tle Hills, and the lit-tle Hills, and the lit-tle Hills



shall re-joice on ev'—ry Side.



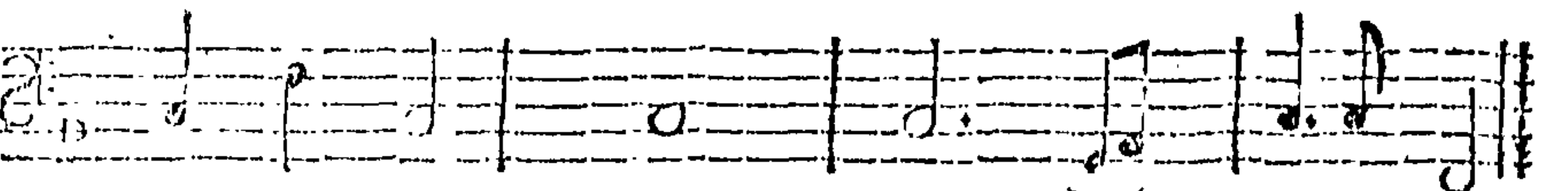
and the lit-tle Hills, and the lit-tle Hills, and the lit-tle Hills



And the lit-tle Hills, and the lit-tle Hills



shall re-joy—ce on ev'ry Side.



shall re-joy—ce on, &c.

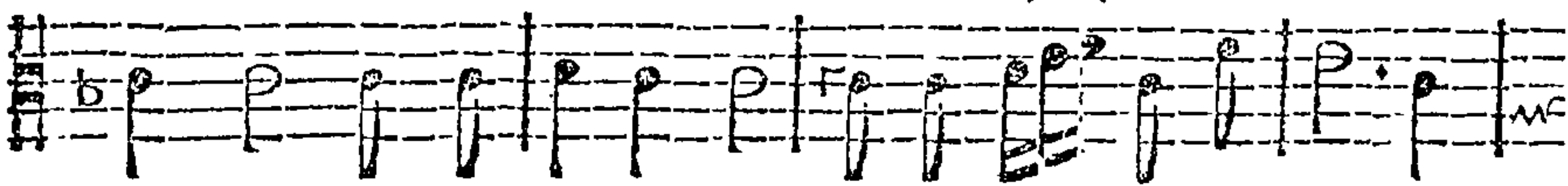
Continued.

Continued.

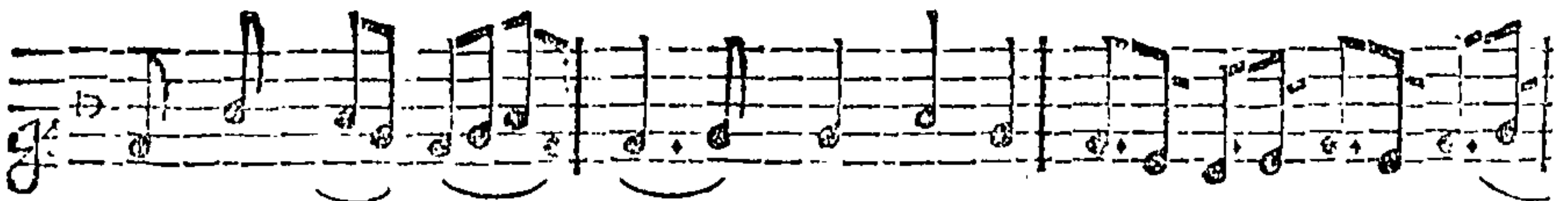
C H O R U S.



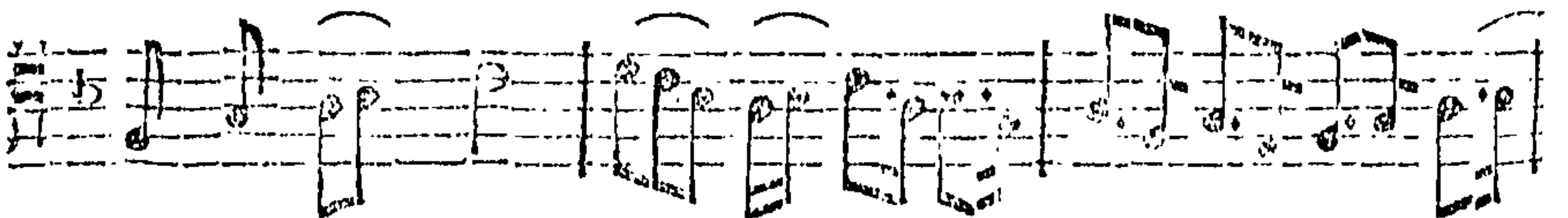
The Folds shall be full of Sheep, and the Vallies shall stand fo



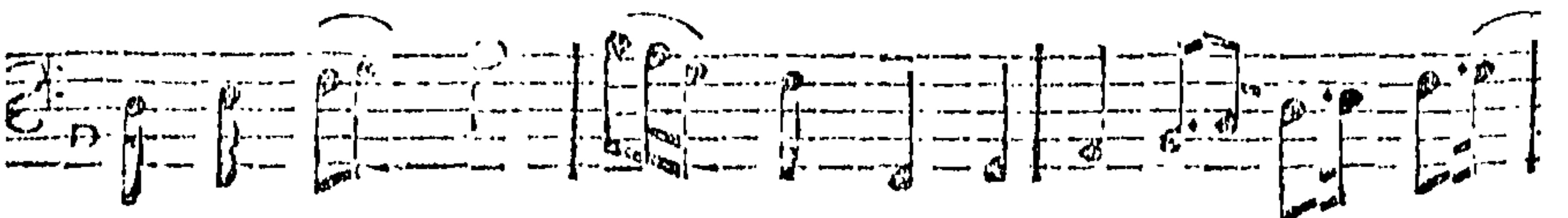
The Folds shall be full of Sheep, and the Val-lies shall stand fo



thick with Corn, that they shall lau

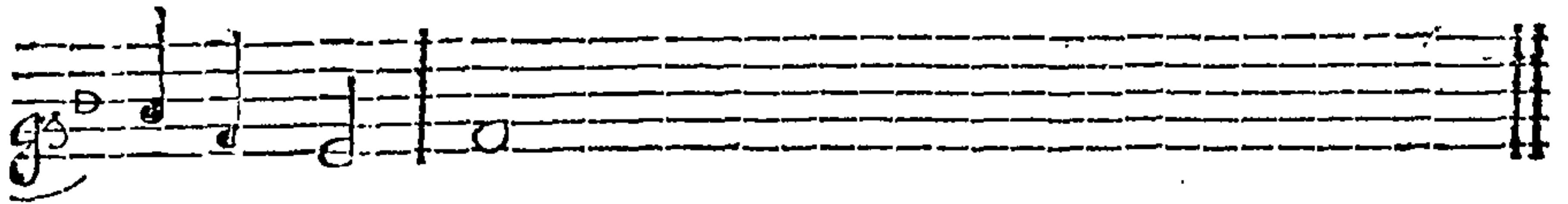


thick with Corn, that they shall lau

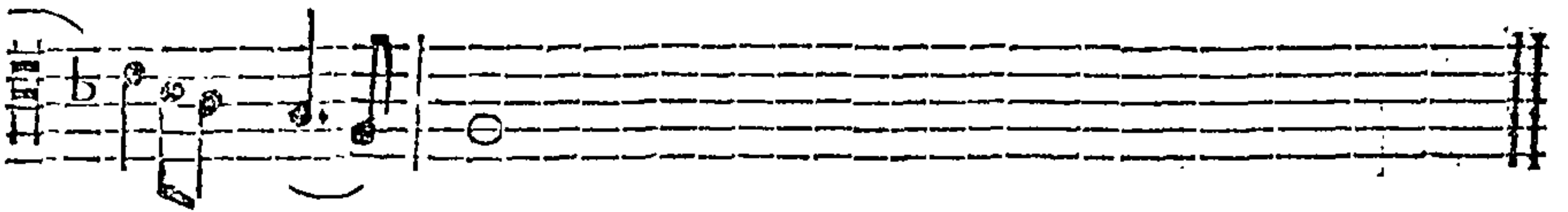
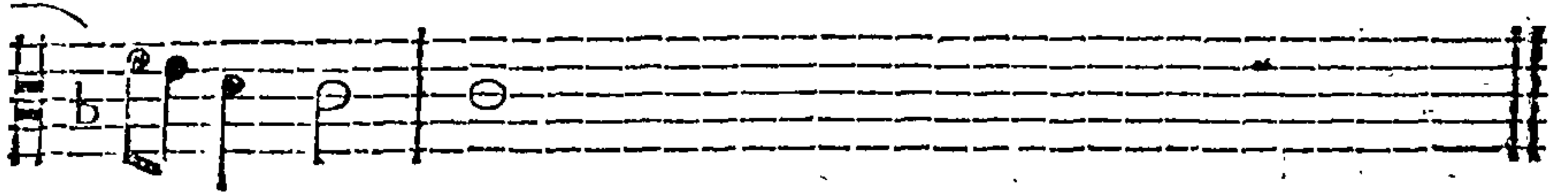


Continued.

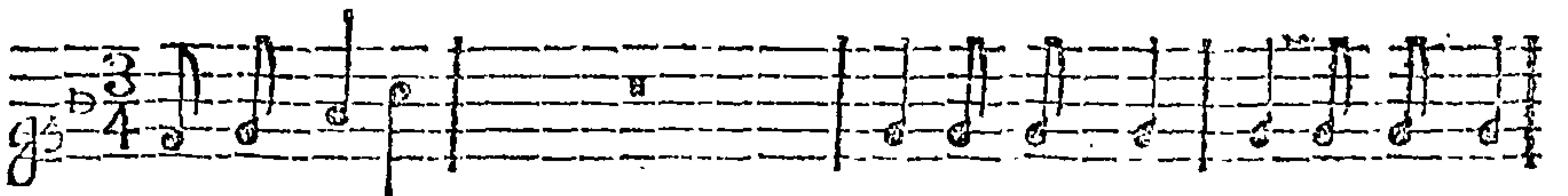
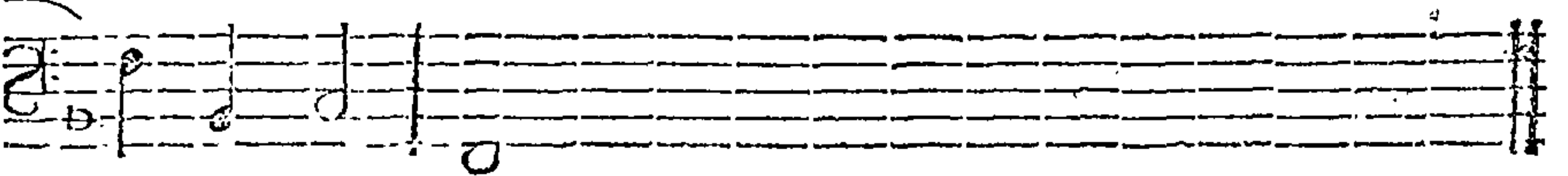
Continued.



—gh and sing.

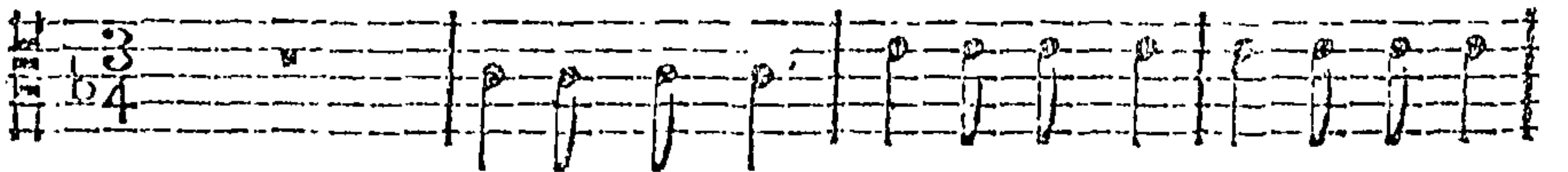


—gh and sing.

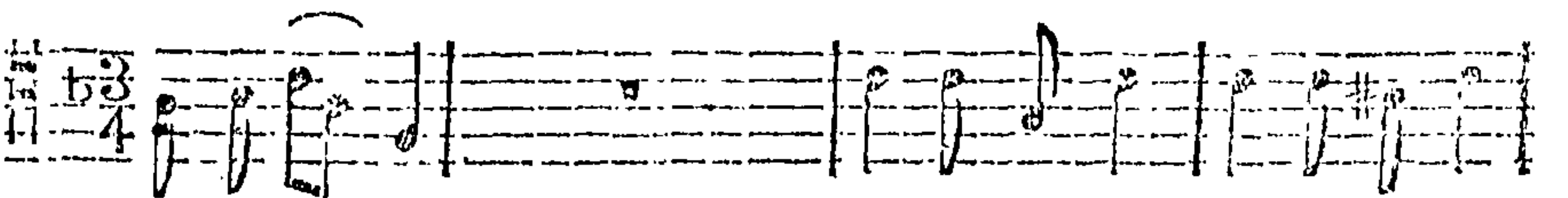


Hal-le-lu-jah.

Blessed be God, *Hal-le-lu-jah,*

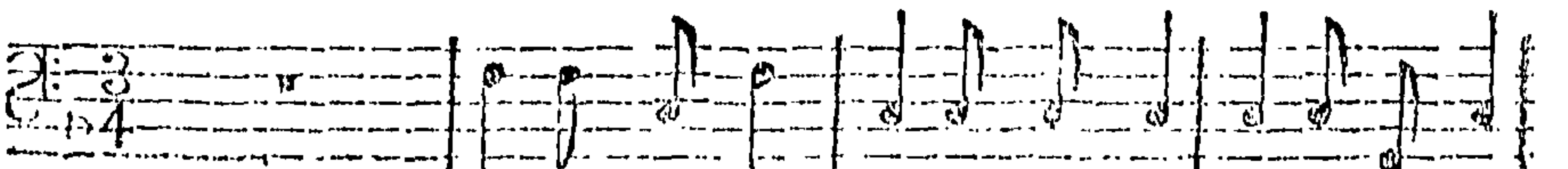


Blessed be God, *Hal-le-lu-jah.* Blessed be God.



Hal-le-lu-jah.

Blessed be God, *Hal-le-lu-jah,*



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

Continued.

Continued.



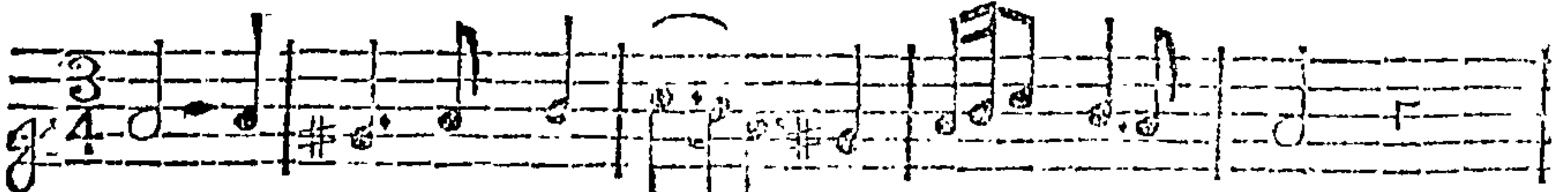
Hal--le--lujab, :ll: Hal--le--lujab.



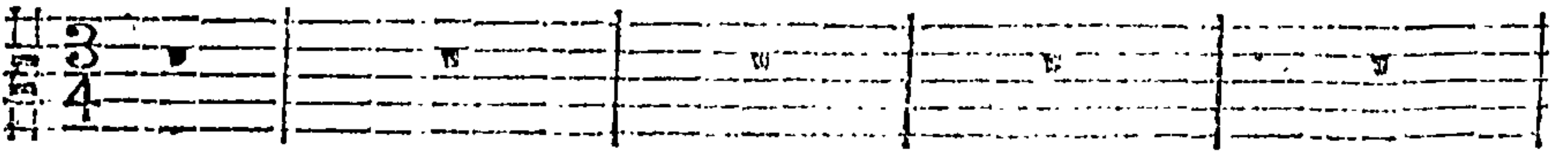
Hal--le--lujab, :ll: Hal--le--lujab.



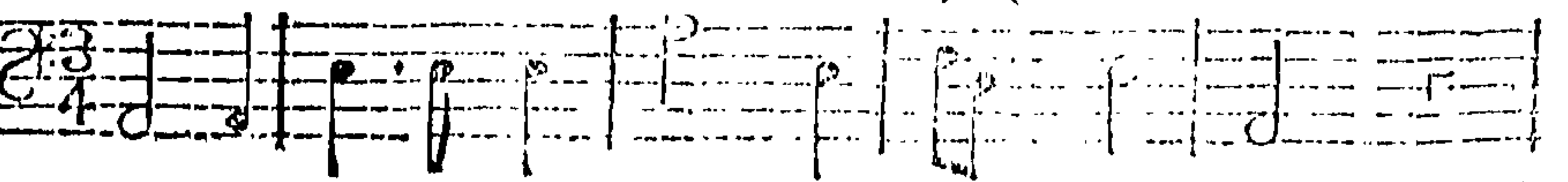
ANTHEM V. Taken out of the 81st PSALM.



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

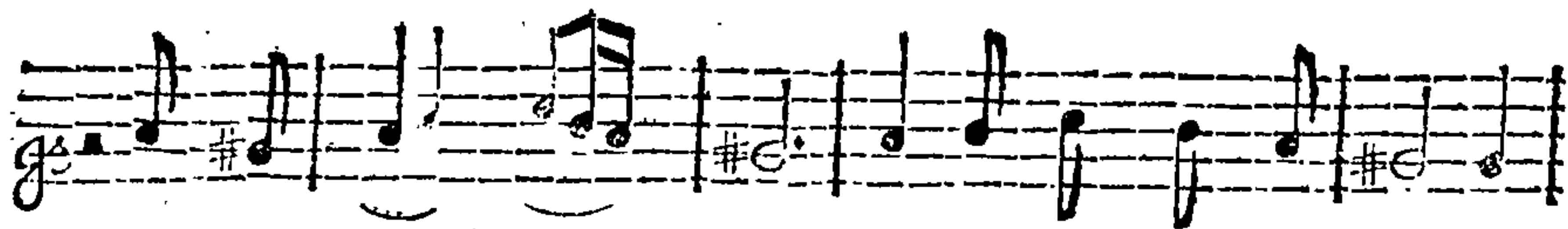


Sing we mer--ri--ly un--to God our Strength, make a

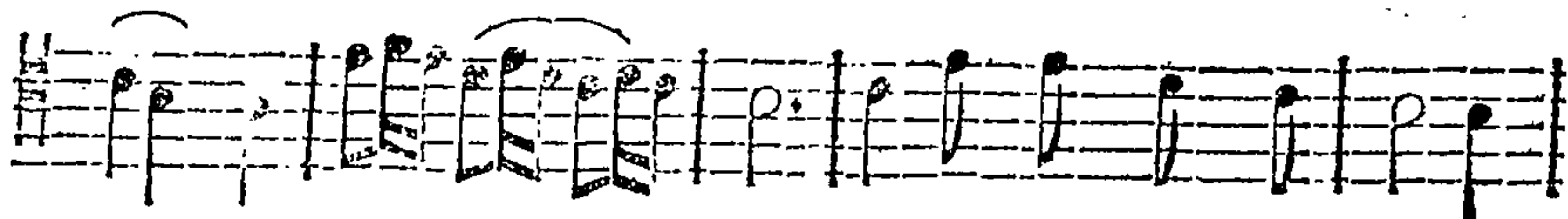
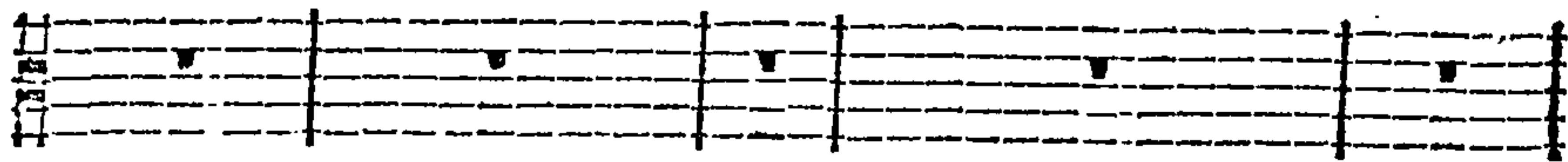


Continued.

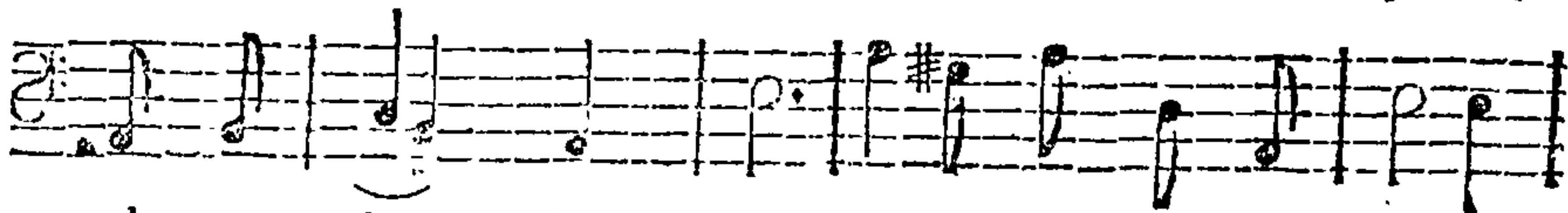
Continued.



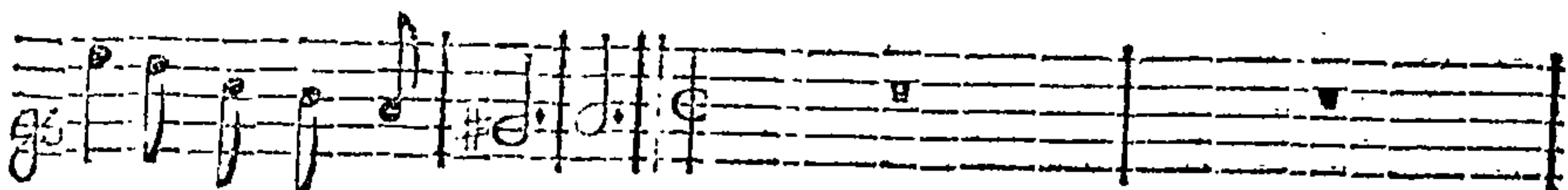
make a chear—ful Noife un—to the God of Ja-cob,



chear—ful Noi—se un—to the God of Ja-cob,



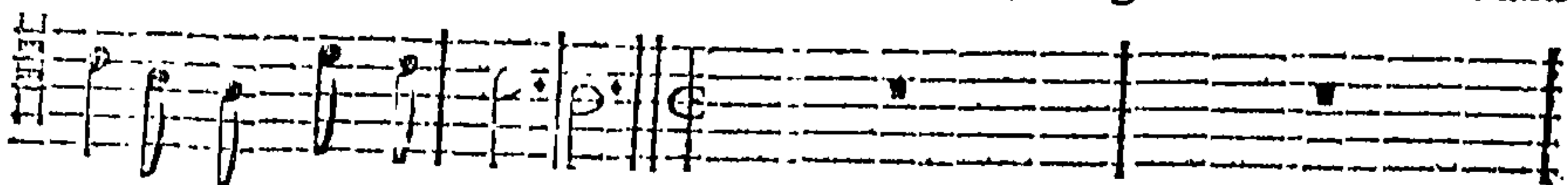
make a chear—ful Noife



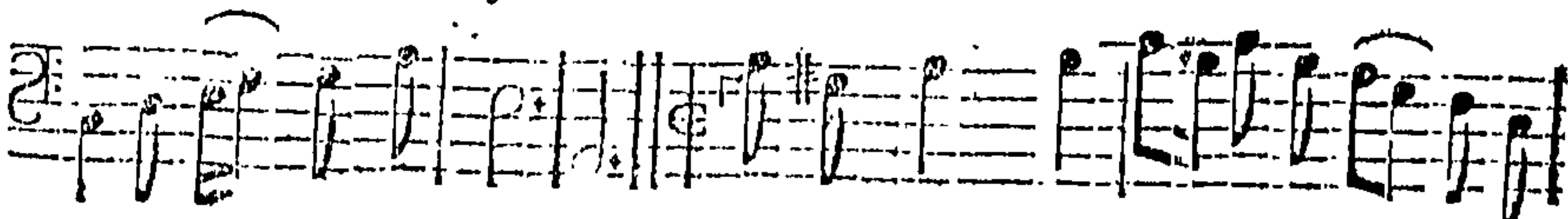
un-to the God of Ja-cob.



Take the Psalm, bring hither the Tabret and



un-to the God of Ja-cob.

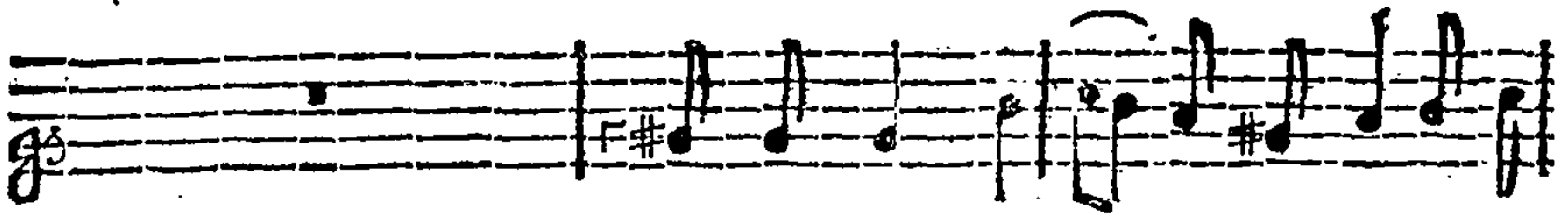


Take the Psalm, bring hither the Tabret and

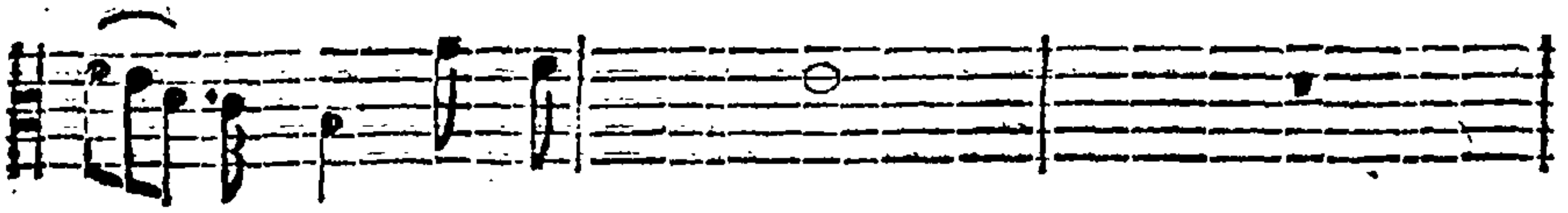
N

Continued.

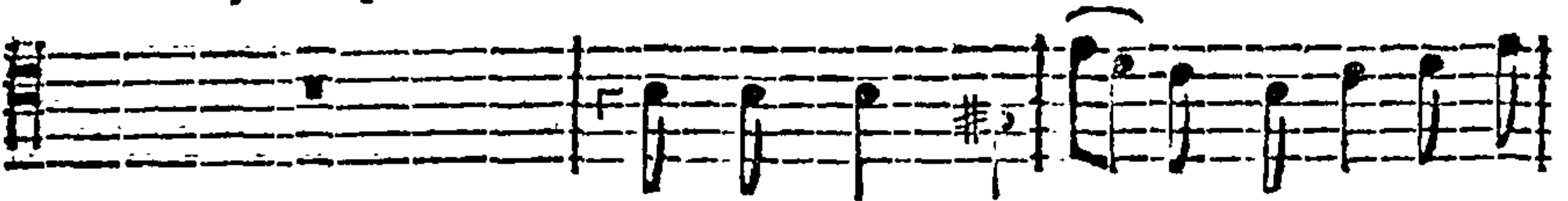
Continued.



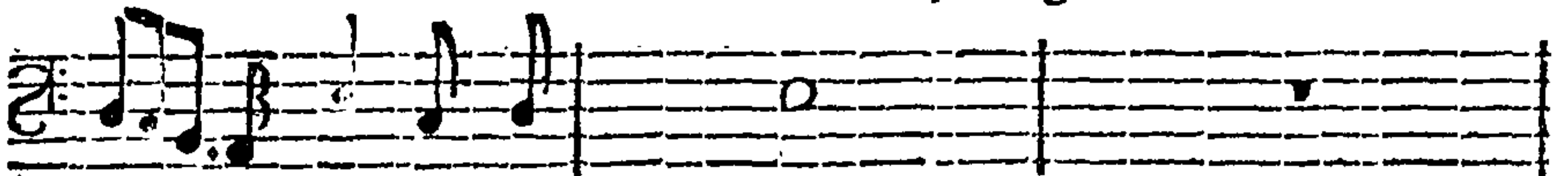
Take the Psalm, bring hi-ther the Tabret and



mer-ry Harp with the Lute.



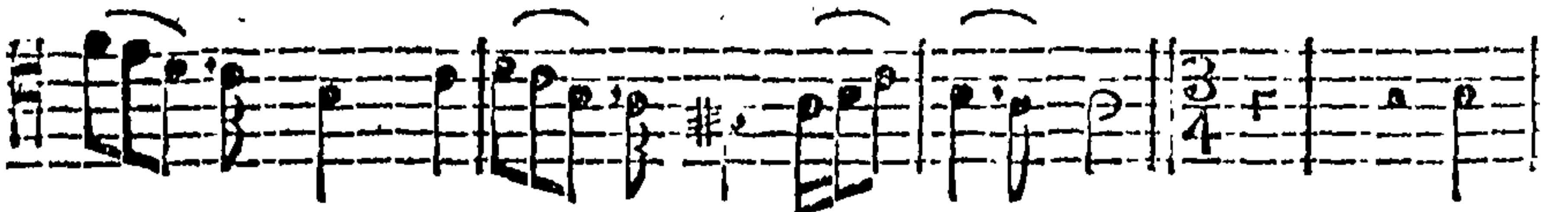
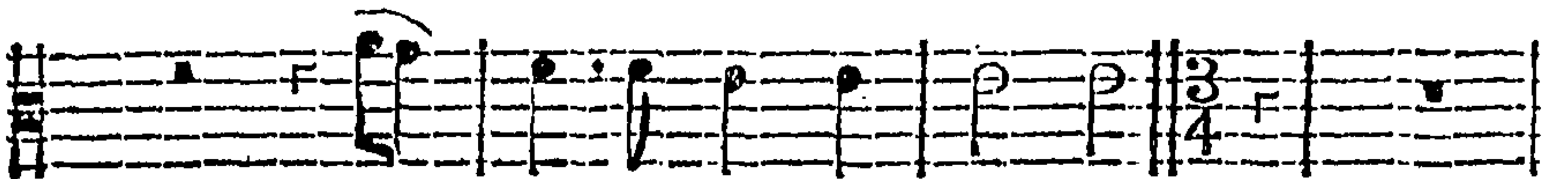
Take the Psalm, bring hi-ther the Tabret and



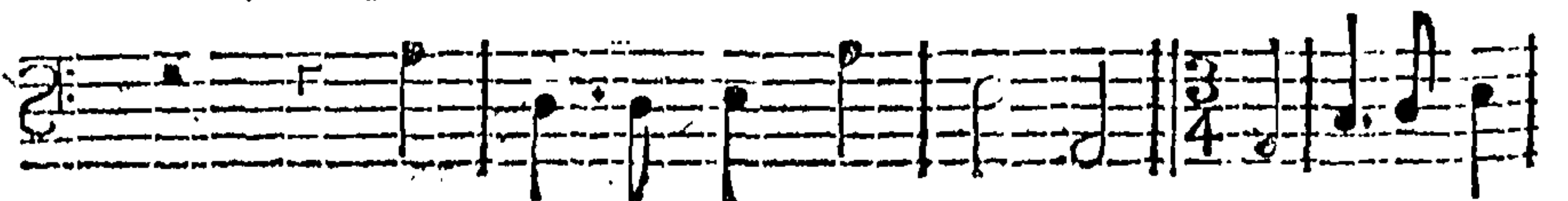
mer-ry Harp with the Lute.



mer-ry Harp, and mer-ry Harp, with the Lute.



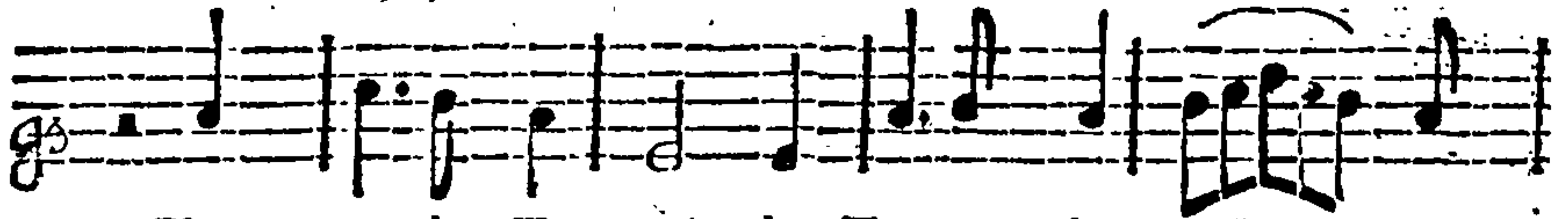
mer-ry Harp, and mer-ry Harp, with the Lute. Blow



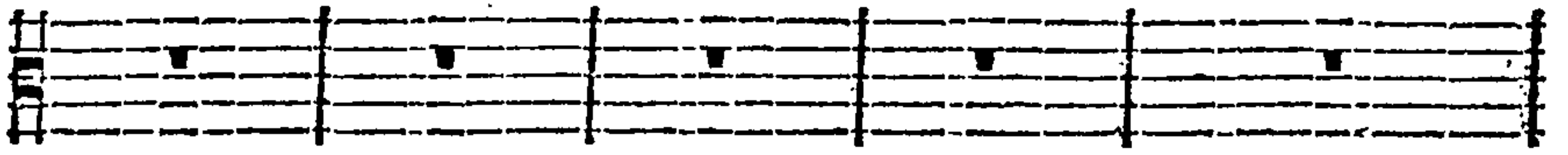
Blow up the Trum-

Continued.

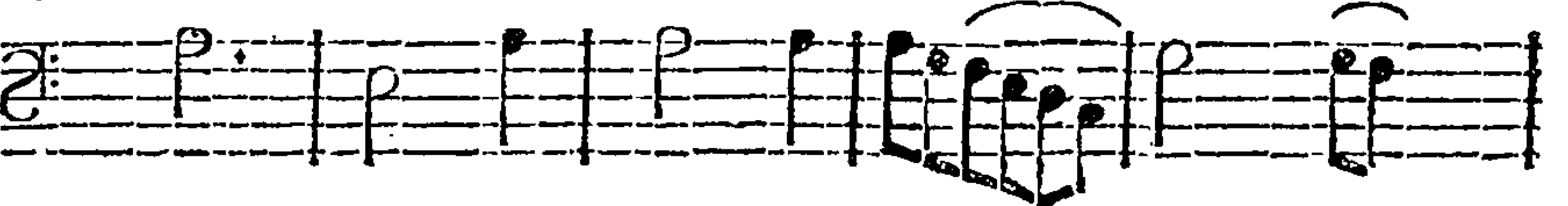
Continued.



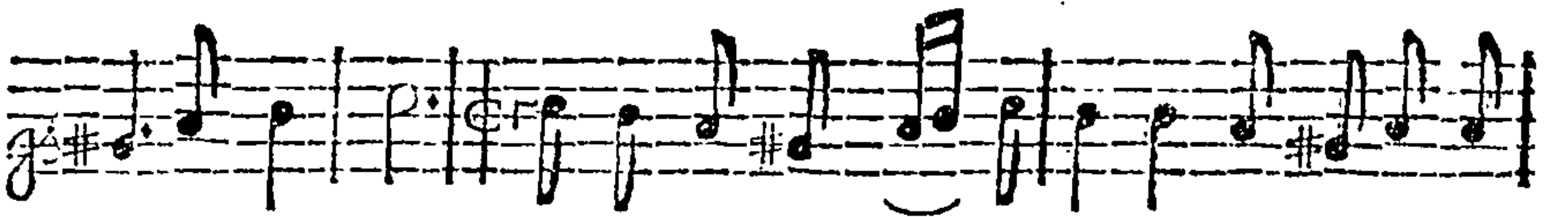
Blow up the Trumpet, the Trumpet, the Trum—pet



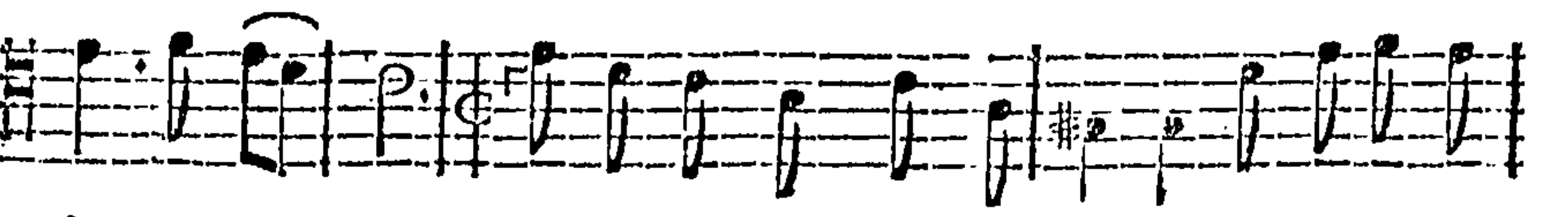
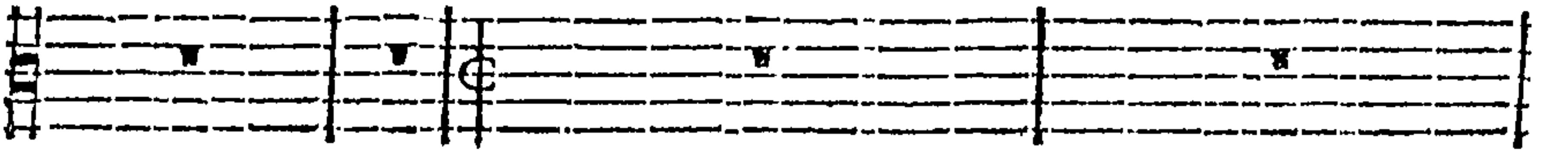
up the Trumpet, the Trum—pet, the Trum—pet



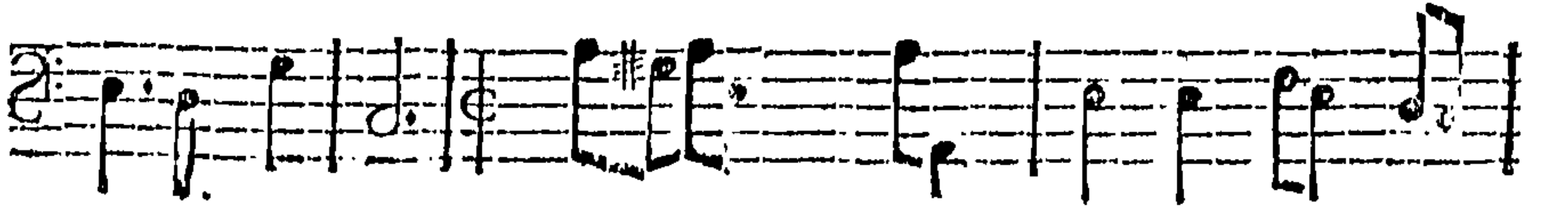
—pet, the Trum—pet, the Trum—pet,



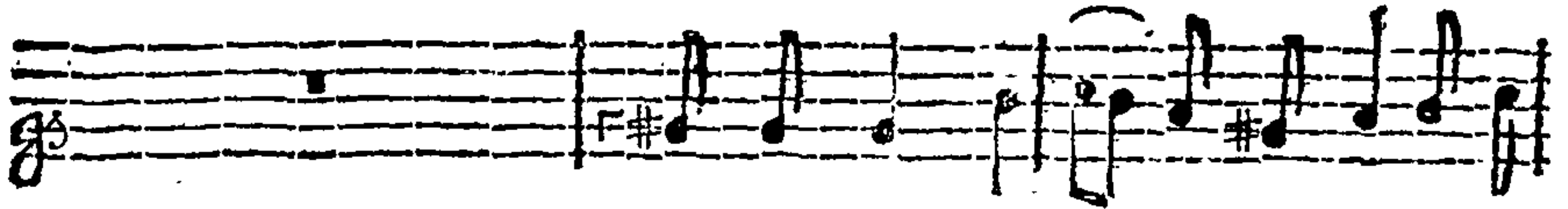
in the new Moon, e--ven in the Time appointed, and upon our



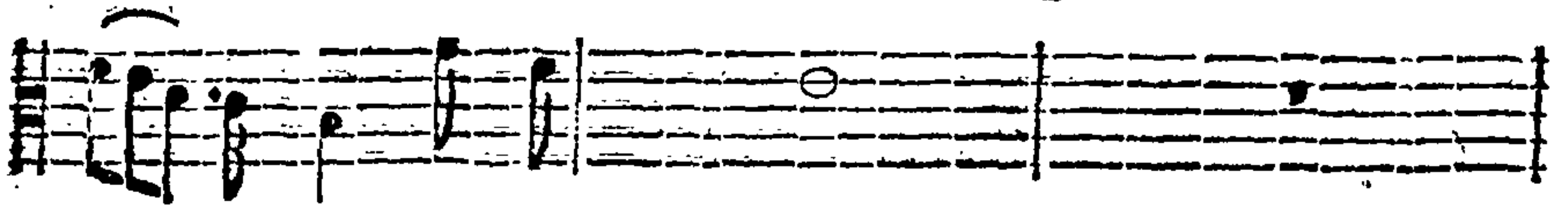
in the new Moon, e--ven in the Time ap--pointed, and upon our



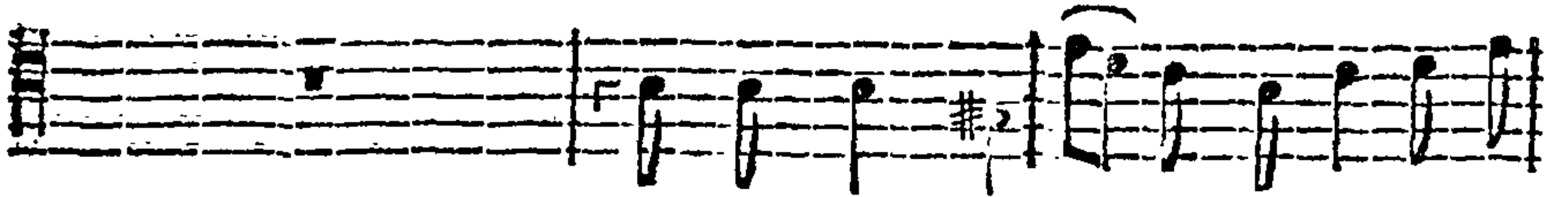
Continued.



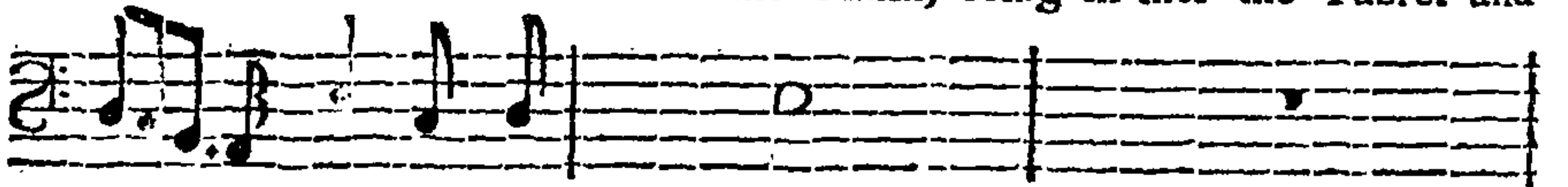
Take the Psalm, bring hi-ther the Tabret and



mer-ry Harp with the Lute.



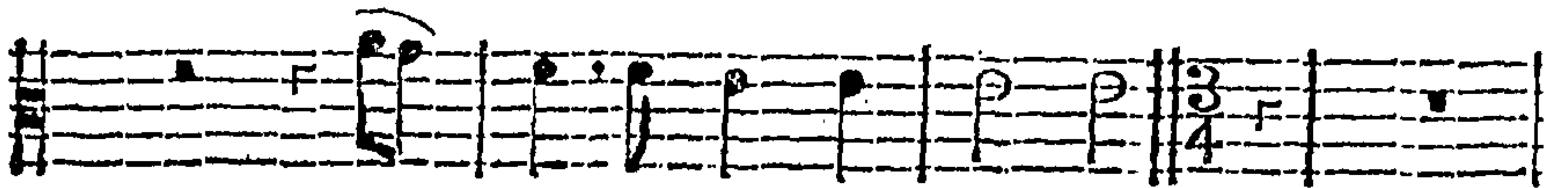
Take the Psalm, bring hi-ther the Tabret and



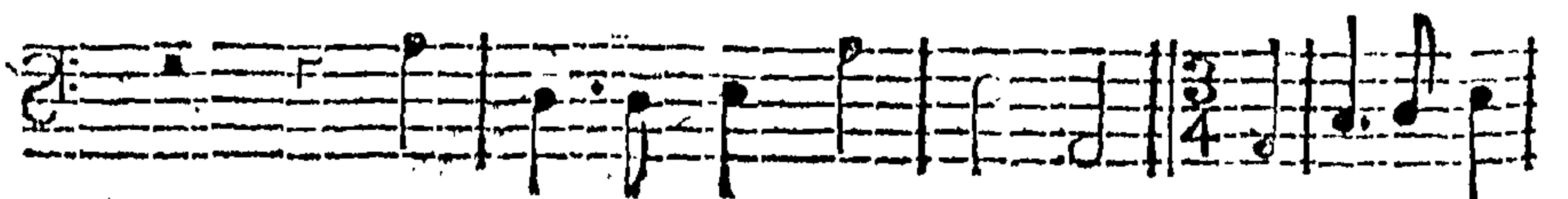
mer-ry Harp with the Lute.



mer-ry Harp, and mer-ry Harp, with the Lute.



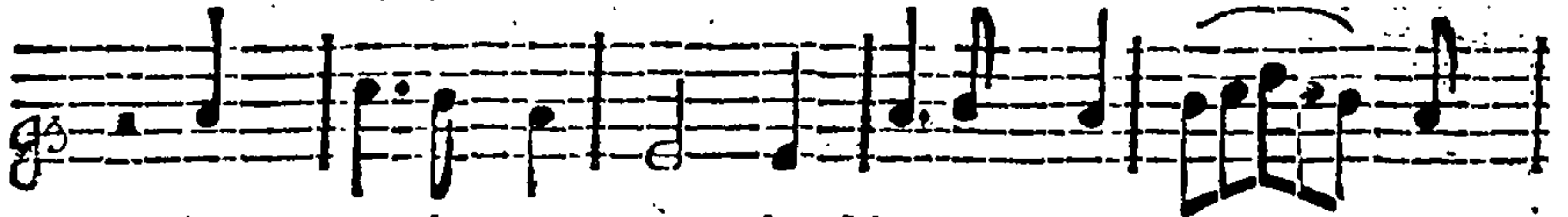
mer-ry Harp, and mer-ry Harp, with the Lute. Blow



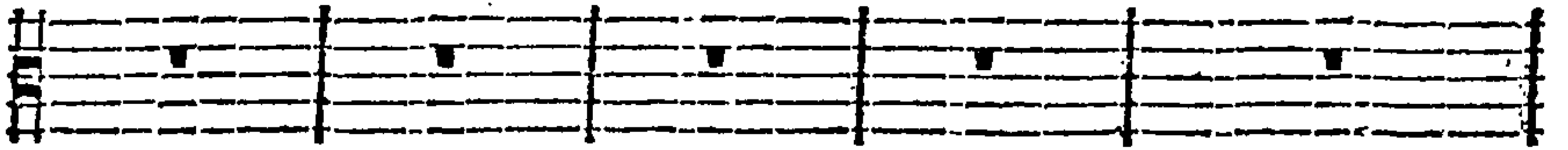
Blow up the Trum-

Continued.

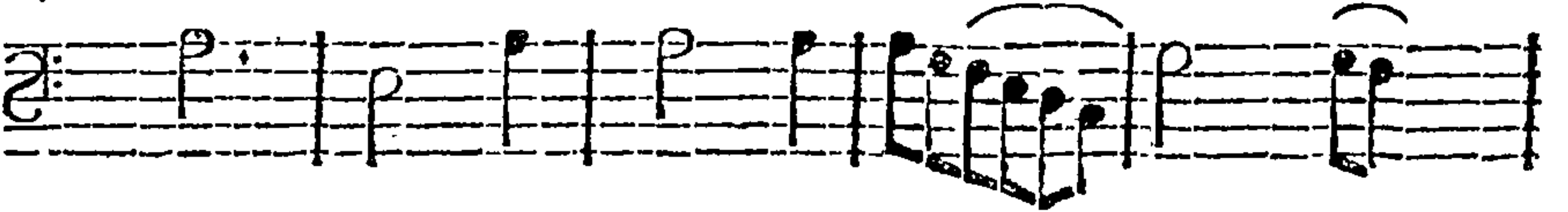
Continued.



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



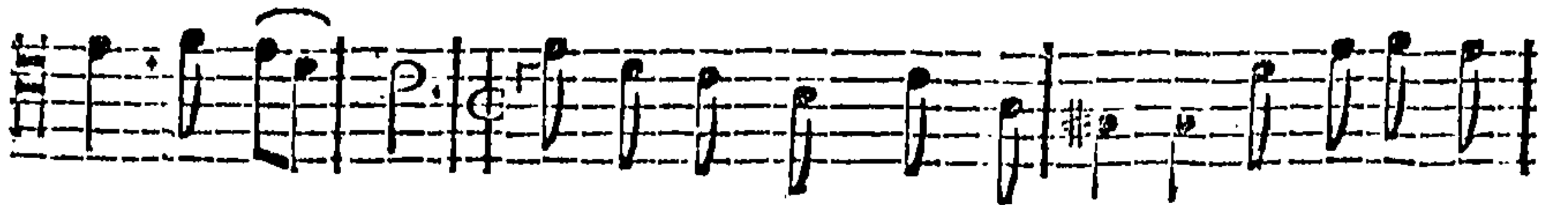
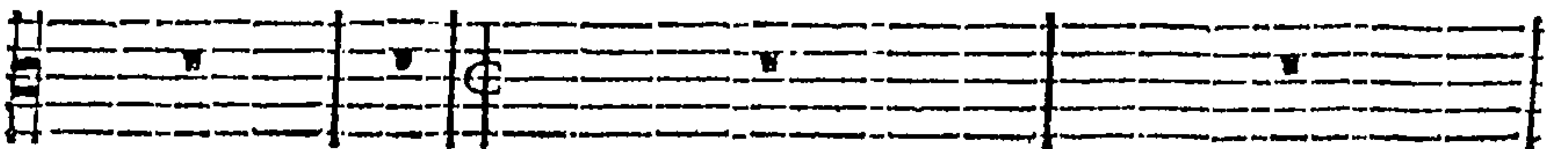
up the Trumpet, the Trum—pet, the Trum—pet



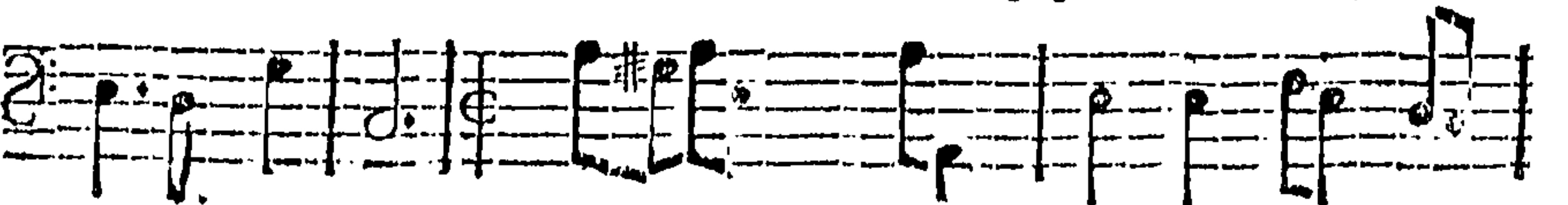
—pet, the Trum—pet, the Trum—pet,



in the new Moon, e--ven in the Time appointed, and upon our



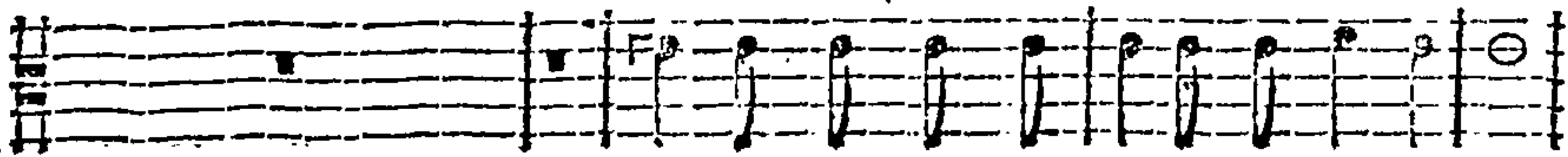
in the new Moon, e--ven in the Time ap--pointed, and upon our



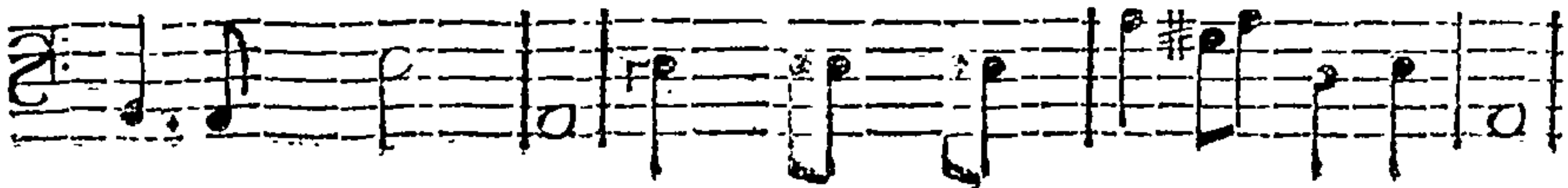
Continued.



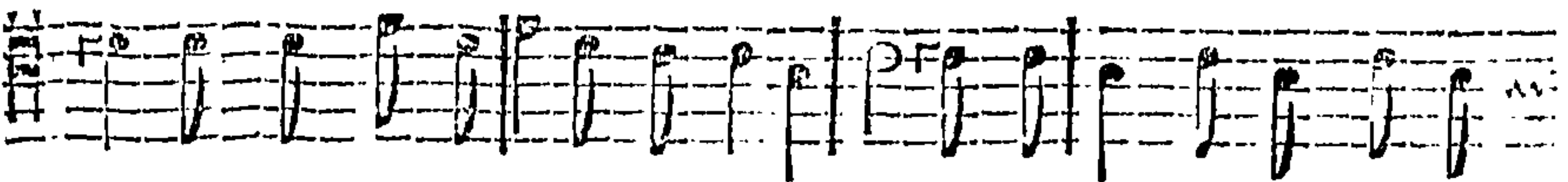
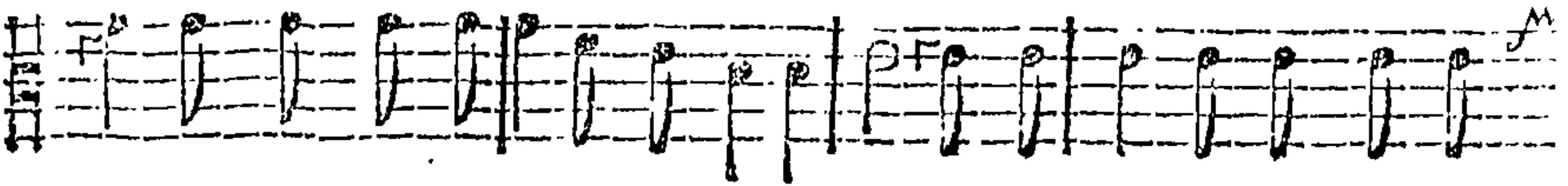
solemn Feast Day: For this was made a Statute in Is-ra-el,



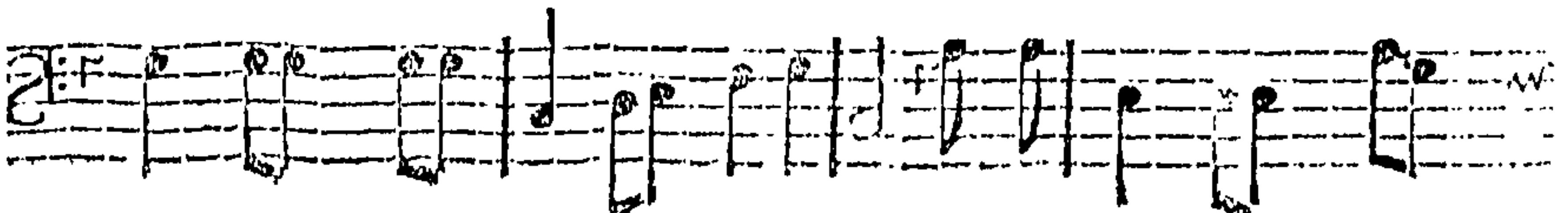
fo-lemn Feast Day: For this was made a Statute in Is-ra-el,



for this was made a Statute in Is-ra-el, and a Law of the God of



for this was made a Statute in Is-ra-el, and a Law of the God of



Continued.

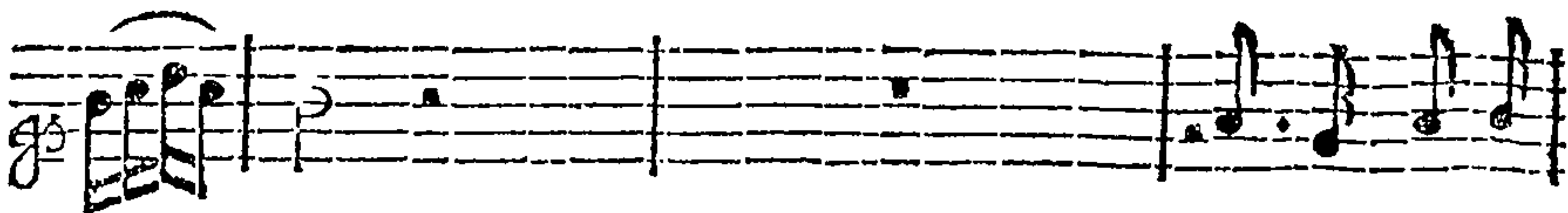
Continued.



Ja—cob, and a Law of the God of Ja—cob. Glory be to God

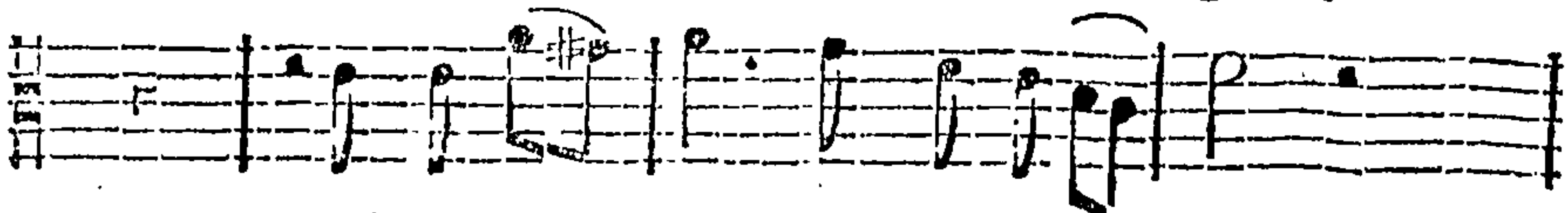


Ja—cob, and a Law of the God of Ja—cob. Glory be to God

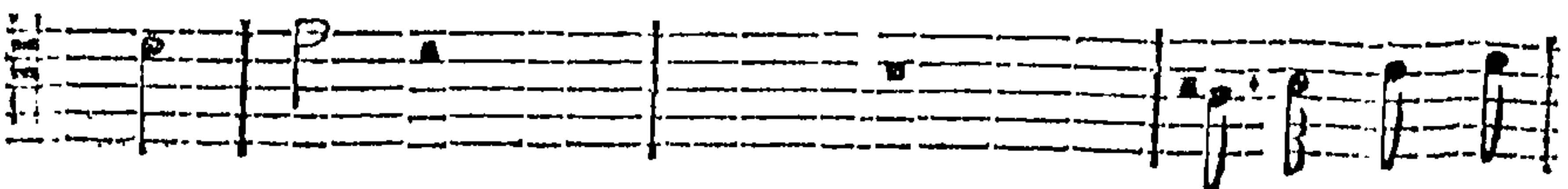


on high,

glo—ry be to

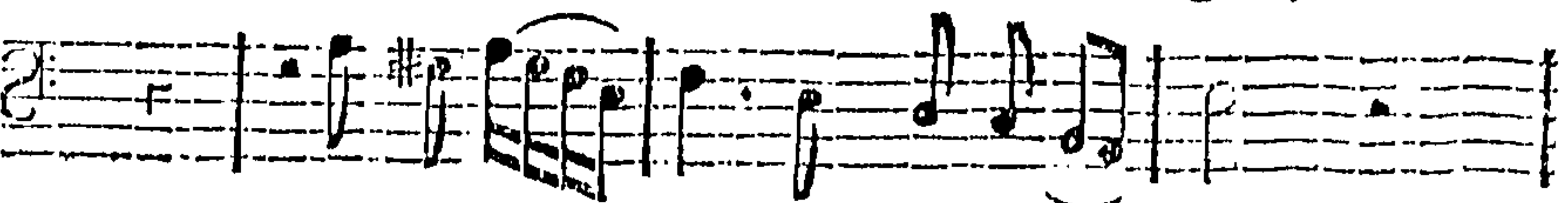


and on Earth Peace, good Will towards Men.



on high,

glo—ry be to



and on Earth Peace, good Will towards Men.

Continued.

Continued.



God, Glo-ry be to God, to God on high,



Glo-ry be to God, Glo-ry be to God on high,



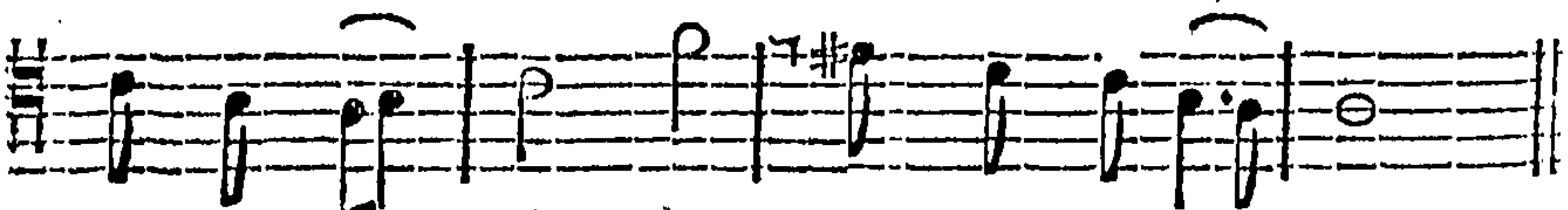
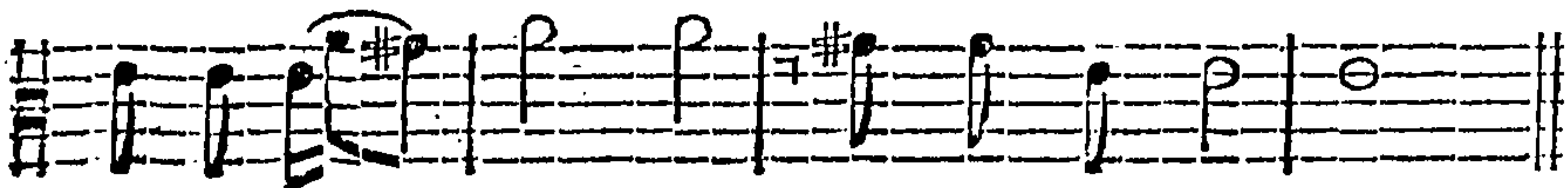
God, Glo-ry be to God, to God on high,



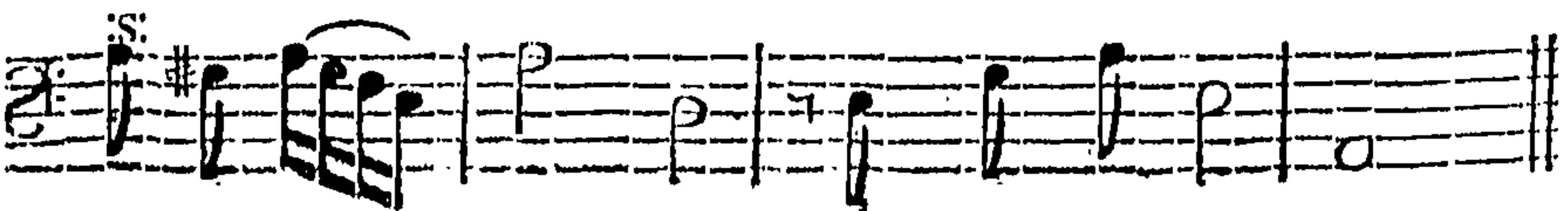
Glo-ry be to God, Glory be to God on high,



and on Earth Peace, Peace, good Will to-wards Men.



and on Earth Peace, Peace, good Will to-wards Men.



Continued.

Continued.

Musical staff for Soprano voice, first system. It begins with a treble clef and a G-clef. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The next measure contains two quarter notes, D5 and E5, with a sharp sign (#) above each. This is followed by a series of quarter notes: F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The system ends with a whole note G6 and a whole note F6.

Hal-le—lu—jab, :||: :||: :||:

Musical staff for Alto voice, first system. It begins with a treble clef and a C-clef. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The next measure contains two quarter notes, D5 and E5, with a sharp sign (#) above each. This is followed by a series of quarter notes: F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The system ends with a whole note G6 and a whole note F6.

Musical staff for Tenor voice, first system. It begins with a treble clef and a C-clef. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The next measure contains two quarter notes, D5 and E5, with a sharp sign (#) above each. This is followed by a series of quarter notes: F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The system ends with a whole note G6 and a whole note F6.

Hal-le—lu—jab, :||: :||: :||:

Musical staff for Bass voice, first system. It begins with a bass clef and a G-clef. The melody starts with a quarter note G3, followed by quarter notes F3, E3, and D3. The next measure contains two quarter notes, C3 and B2, with a sharp sign (#) above each. This is followed by a series of quarter notes: A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. The system ends with a whole note C2 and a whole note B1.

Musical staff for Soprano voice, second system. It begins with a treble clef and a G-clef. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The next measure contains two quarter notes, D5 and E5, with a sharp sign (#) above each. This is followed by a series of quarter notes: F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The system ends with a whole note G6 and a whole note F6.

:||: :||: Hal—le—lu—jab.

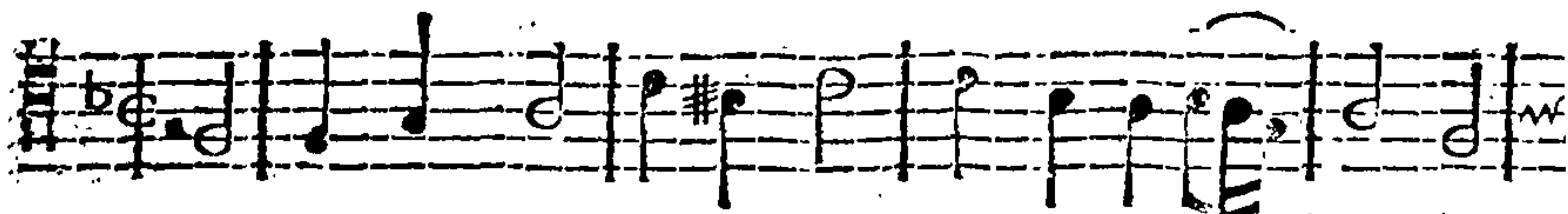
Musical staff for Alto voice, second system. It begins with a treble clef and a C-clef. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The next measure contains two quarter notes, D5 and E5, with a sharp sign (#) above each. This is followed by a series of quarter notes: F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The system ends with a whole note G6 and a whole note F6.

Musical staff for Tenor voice, second system. It begins with a treble clef and a C-clef. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The next measure contains two quarter notes, D5 and E5, with a sharp sign (#) above each. This is followed by a series of quarter notes: F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The system ends with a whole note G6 and a whole note F6.

:||: :||: Hal—le—lu—jab.

Musical staff for Bass voice, second system. It begins with a bass clef and a G-clef. The melody starts with a quarter note G3, followed by quarter notes F3, E3, and D3. The next measure contains two quarter notes, C3 and B2, with a sharp sign (#) above each. This is followed by a series of quarter notes: A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. The system ends with a whole note C2 and a whole note B1.

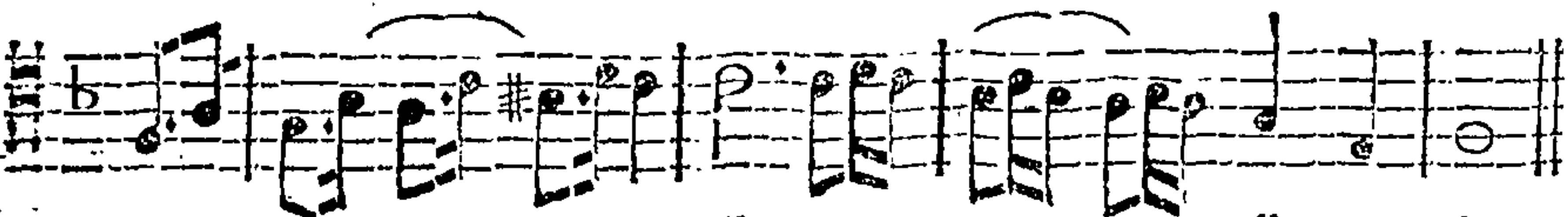
ANTHEM VI. Taken out of the 24th PSALM.



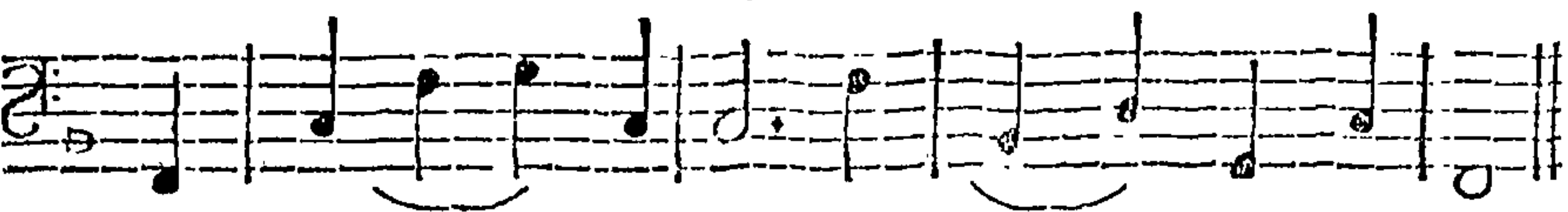
Lift up your Heads, O ye Gates, and be ye lift up ye



e---ver---last---ing Doors, and the King, the King of Glo--ry



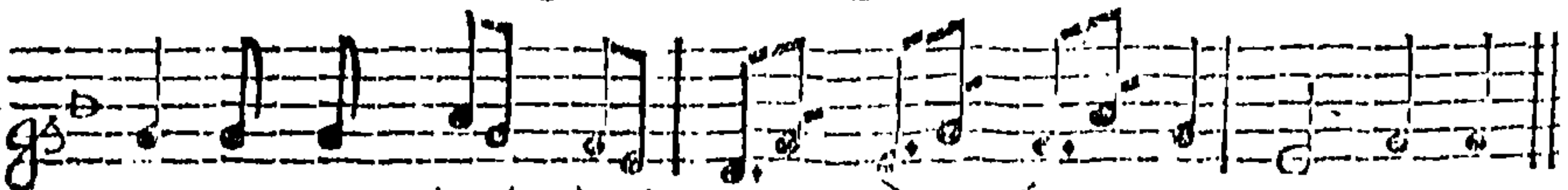
sha---ll, sha---ll come in.



Treble solus.



Who is the King, the King of Glo--ry?



Who is the King, the Kin---g of Glo-ry?

Continued.

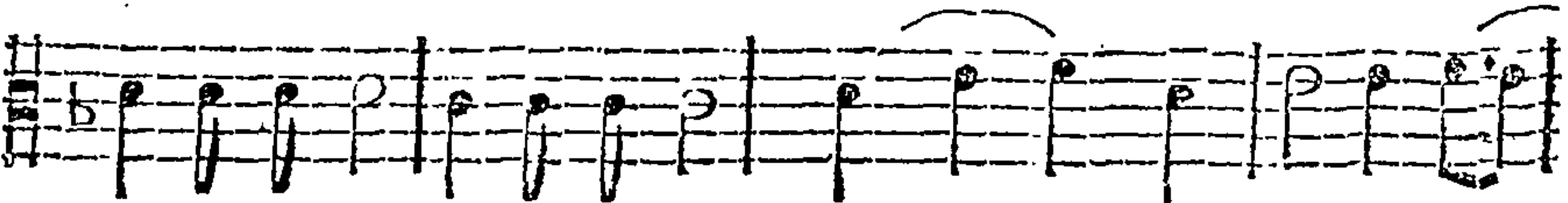
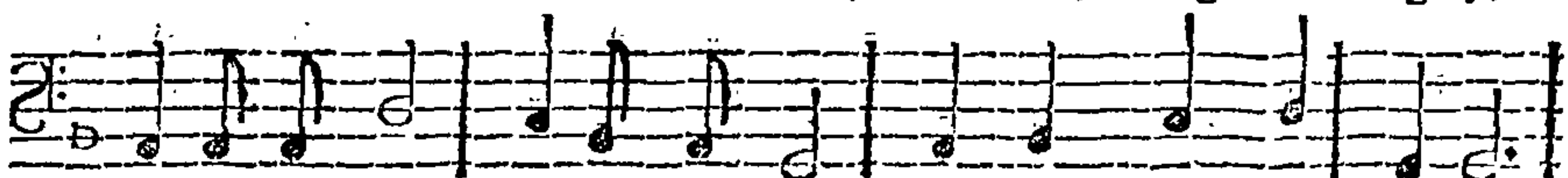
Continued.



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



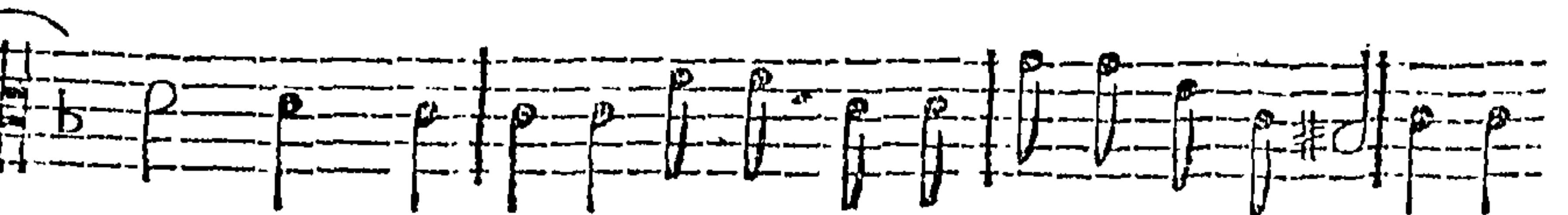
It is the Lord; it is the Lord, the Lord, strong and mighty,



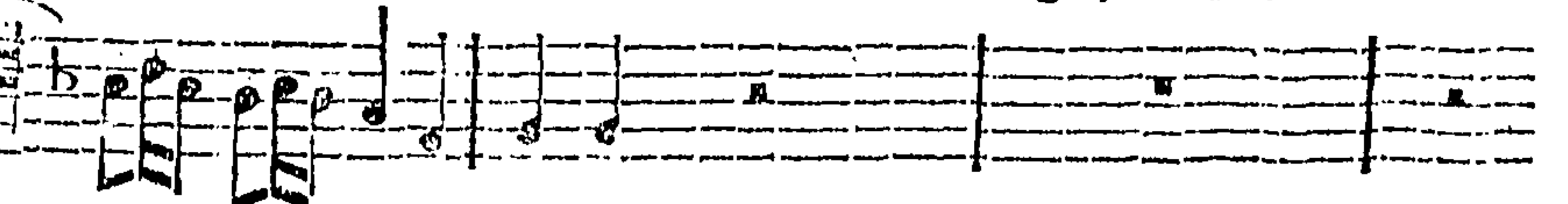
e-ven the Lord, e-ven the Lord, stron—g and mighty, stron—



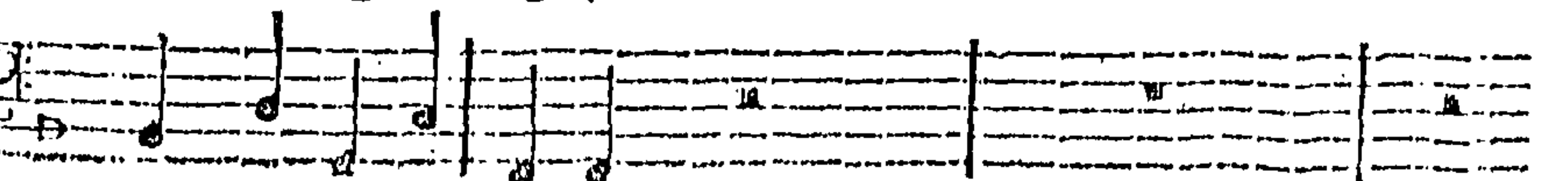
e-ven the Lord, e-ven the Lord, stron—g and mighty, stron—



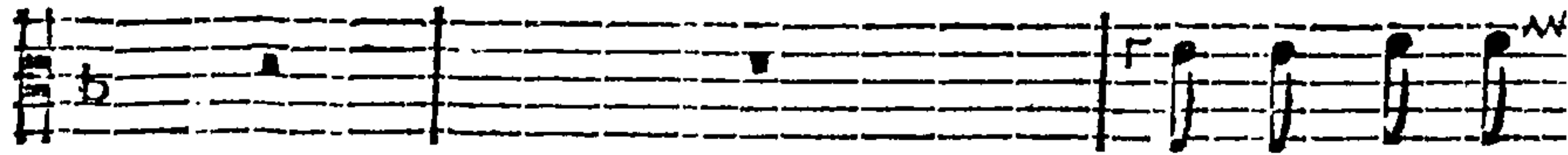
g and mighty, mighty, mighty, mighty, mighty in Battle,



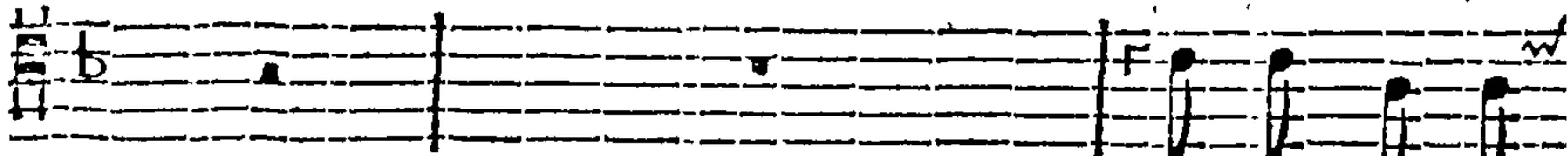
g and mighty,



Continued.



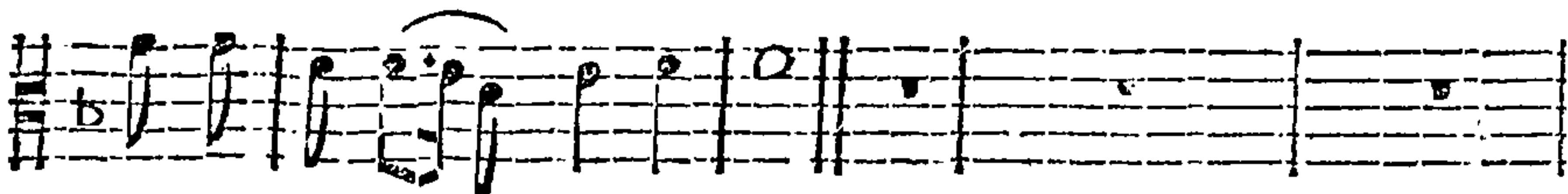
migh-ty, migh--ty,



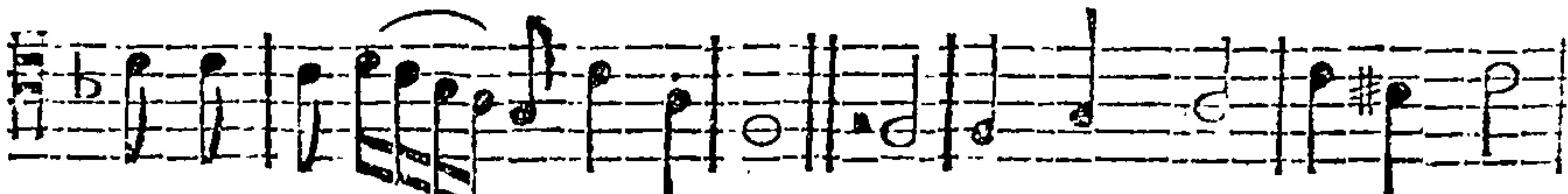
migh-ty, migh-ty,



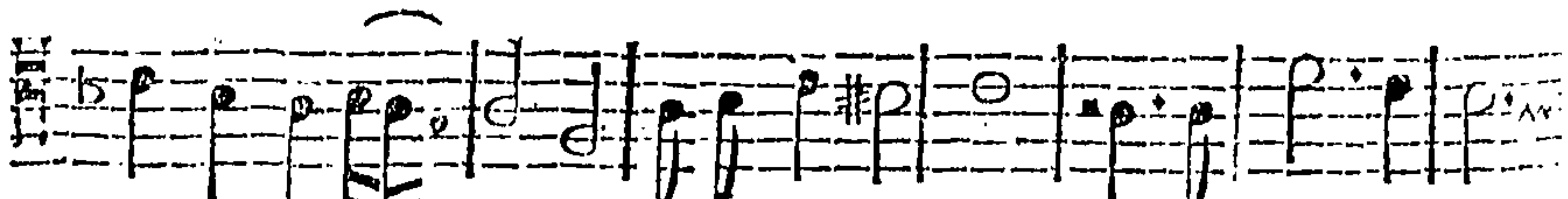
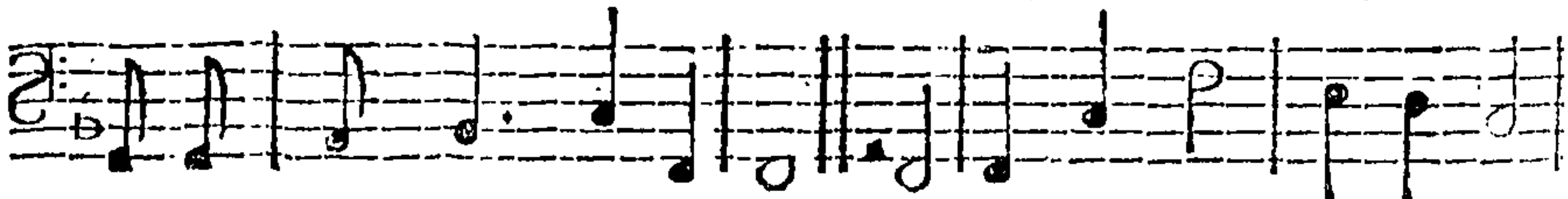
mighty, mighty, mighty, mighty, migh—ty, mighty,



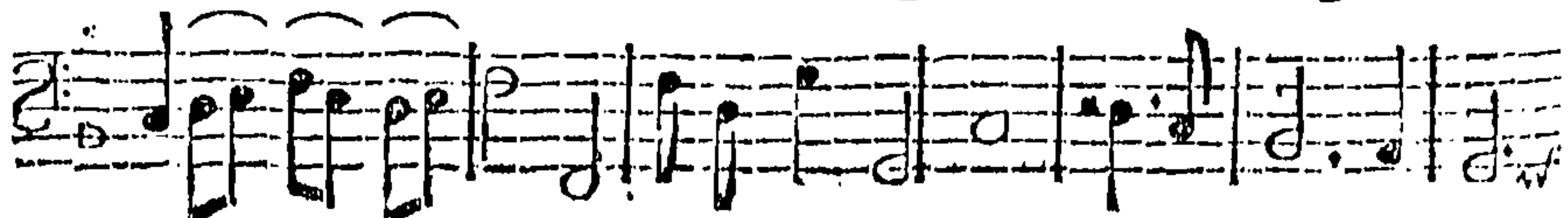
migh-ty, migh—ty in Bat--tle.



mighty, migh—ty in Bat-tle. Lift up your Heads, O ye Gates,



and be ye lift up ye e-ver-last-ing Doors; and the King, the King



Continued.

Continued.



of Glory sha—ll, sha—ll come in.



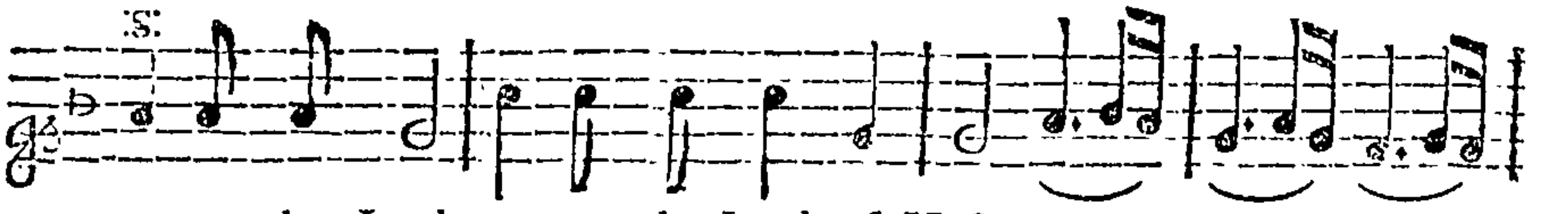
Treble solus.



Who is the King? the King of Glo—ry? Who is the



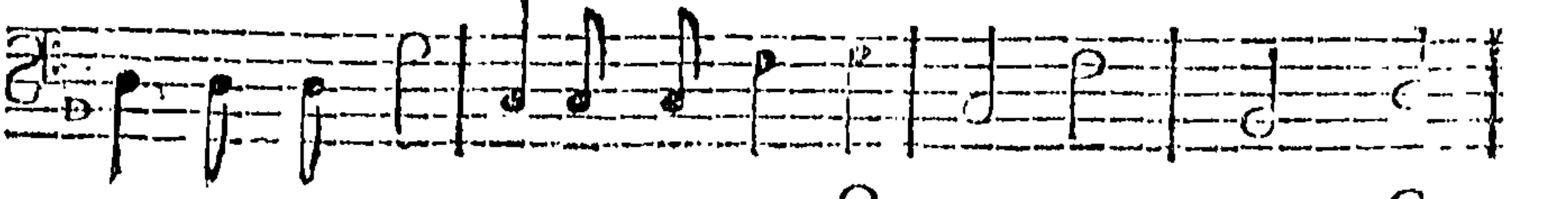
King, the Kin—g of Glo ry?



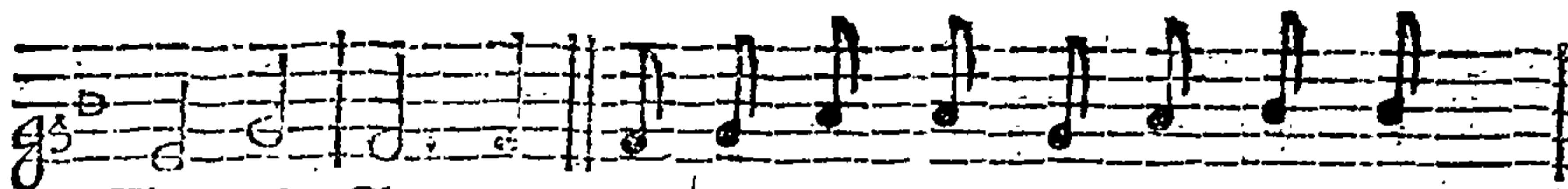
e--ven the Lord, e--ven the Lord of Hosts, he is the



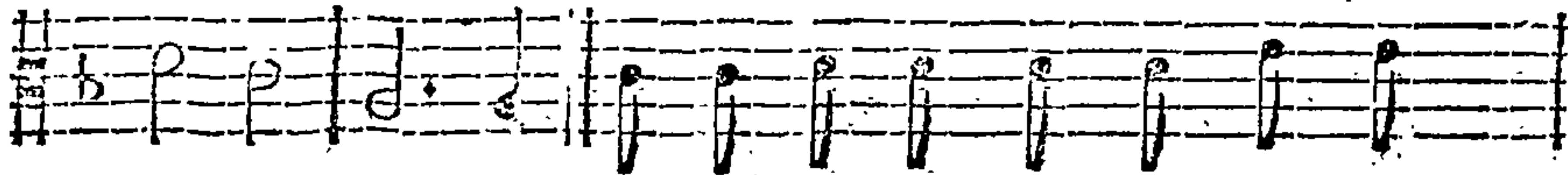
e--ven the Lord, e--ven the Lord of Hosts, he is the



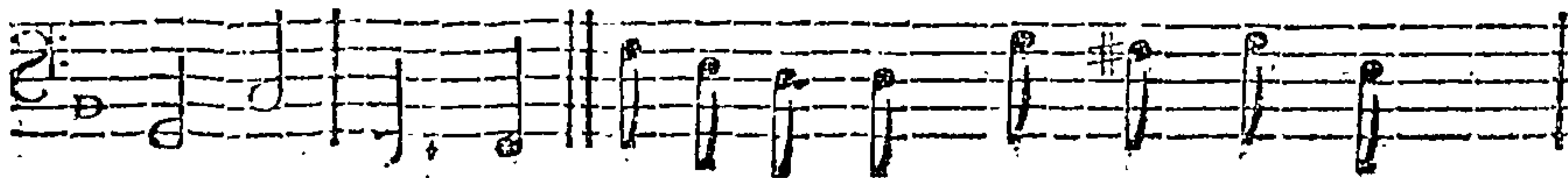
Continued.



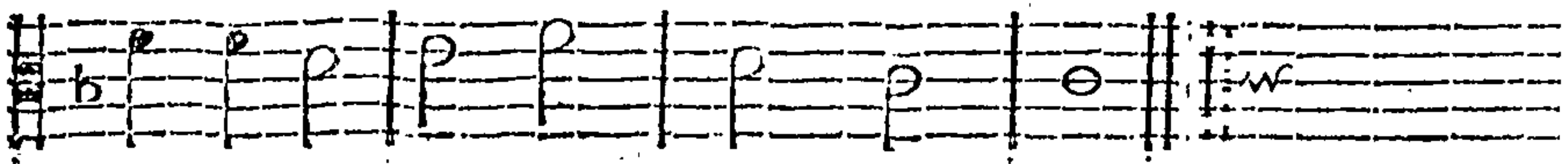
King of Glo—ry. Hal—le—lu—jab, Hal—le—lu—jab,



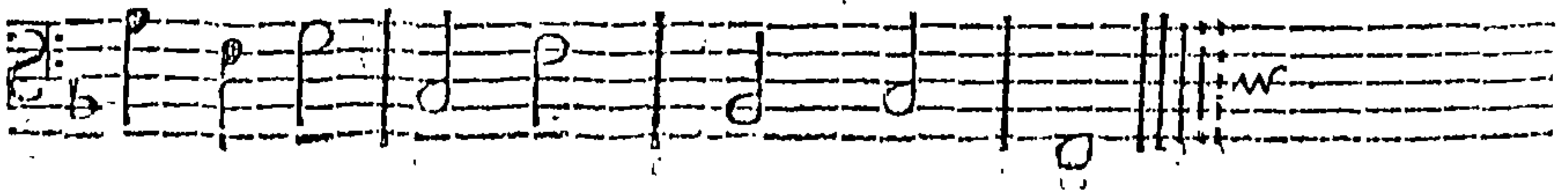
King of Glo—ry. Hal—le—lu—jab, Hal—le—lu—jab,



Hal—le—lu—jab, Hal—le—lu—jab.



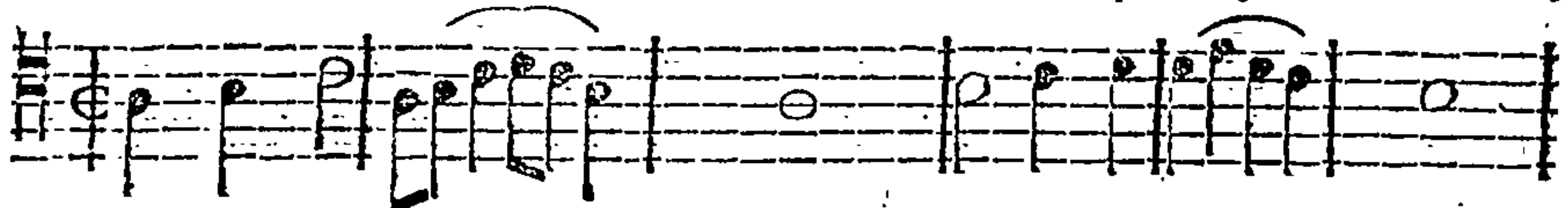
Hal—le—lu—jab, Hal—le—lu—jab.



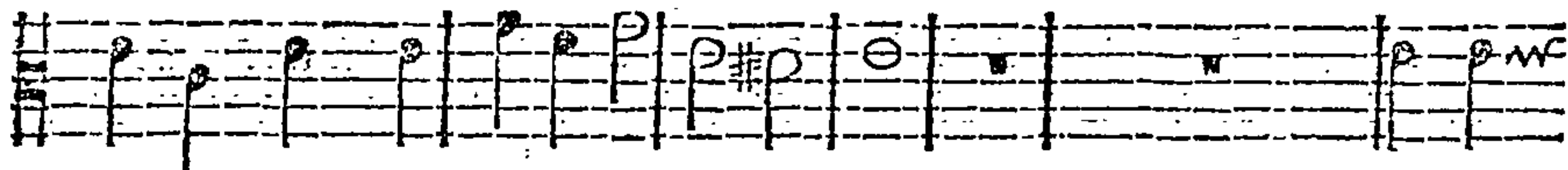
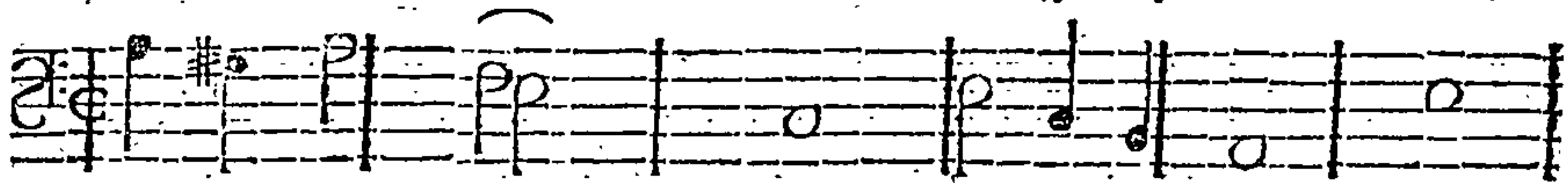
ANTHEM VII. Taken out of the 39th PSALM.



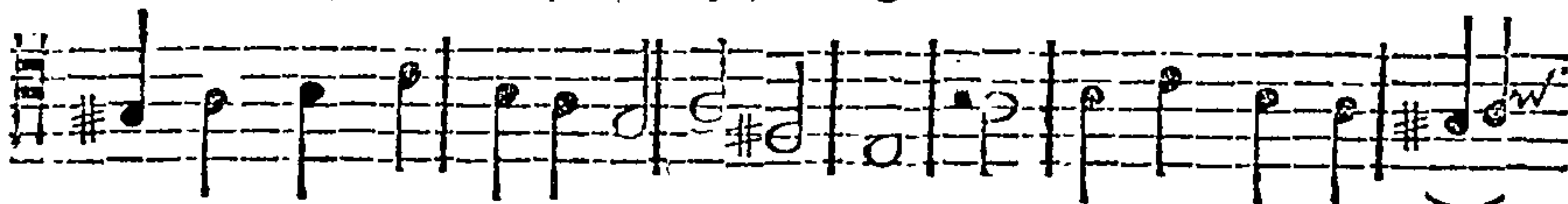
Hear my Pray'r, O Lord, hear my Pray'r, O Lord,



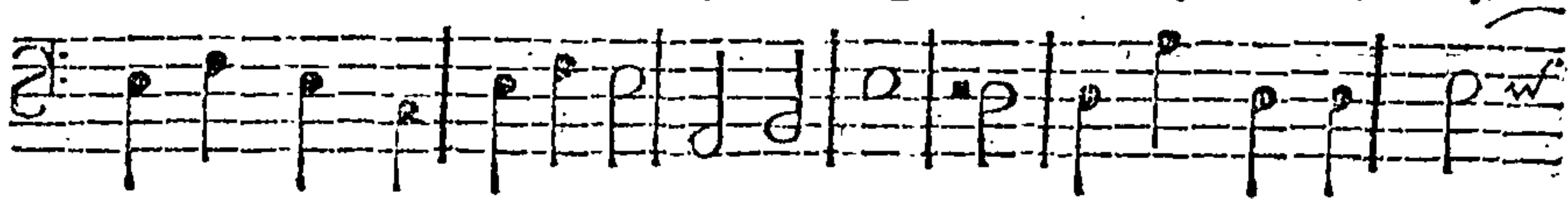
Hear my Pray'r, O Lord, Hear my Pray'r, O Lord,



and with thine Ears con-si-der my Call-ing. Hold not



and with thine Ears con-si-der my Call-ing. Hold not thy Peace at my



thy Peace at my Tears, hold not thy Peace at my Tears; for I am

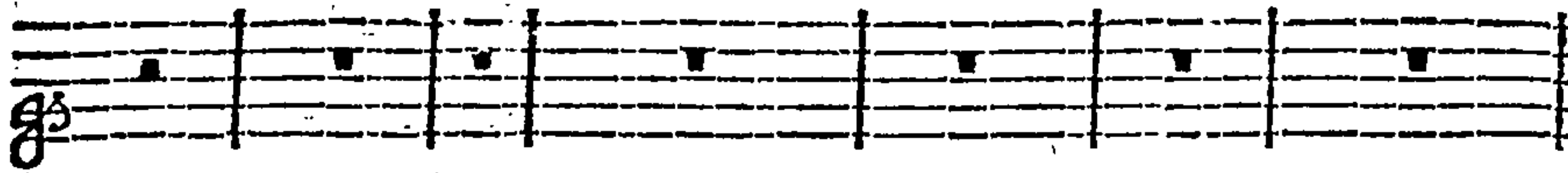


y Tears, hold not thy Peace at my Tears; for I am



Continued.

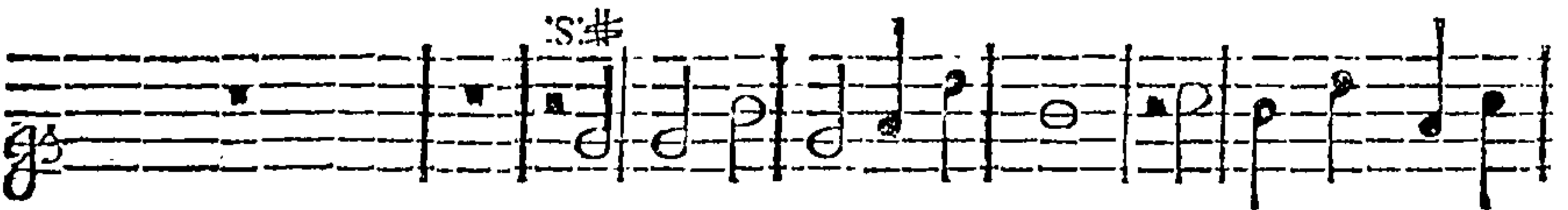
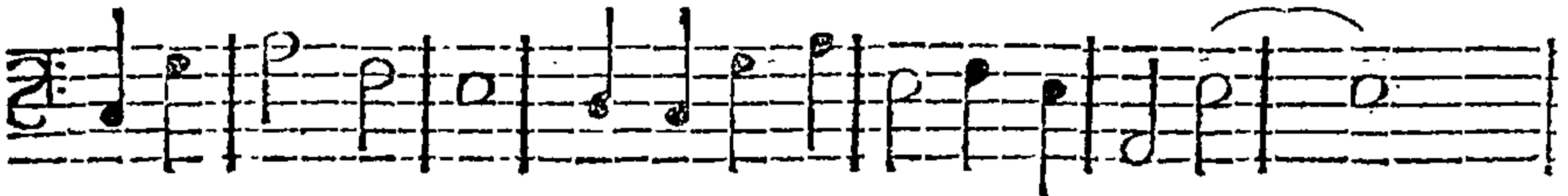
Continued.



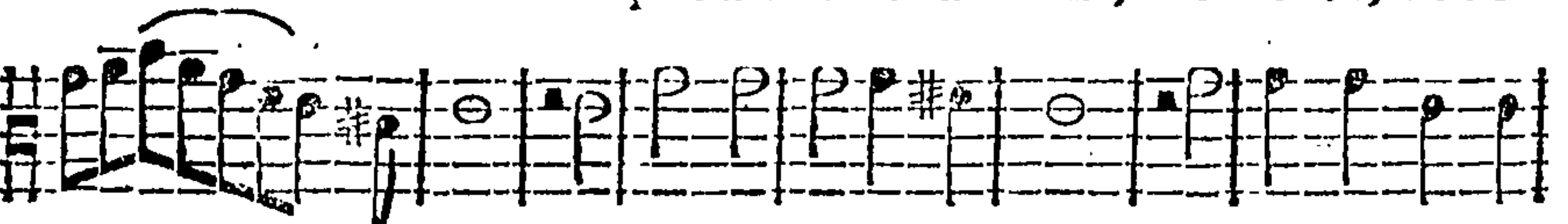
a Stranger with thee, and a So-journ--er, as all my



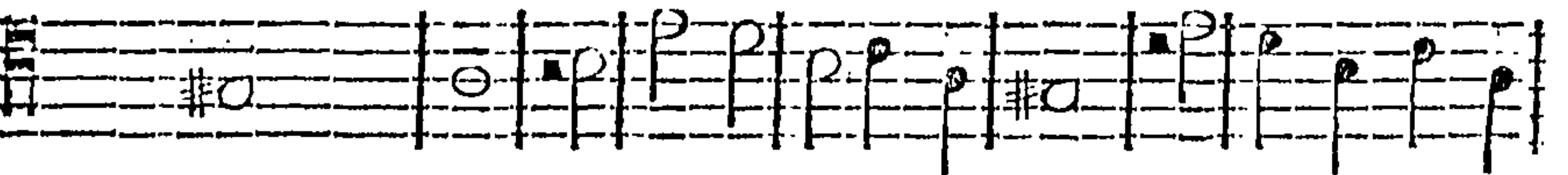
a Stranger with thee, and a So-journer, as all my Fa



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



Fa—thers were.

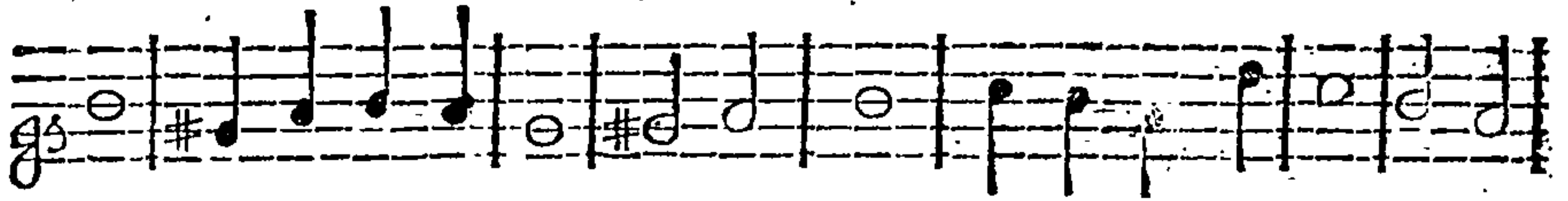


—thers were. O spare me a lit-tle While, a lit-tle, lit-tle

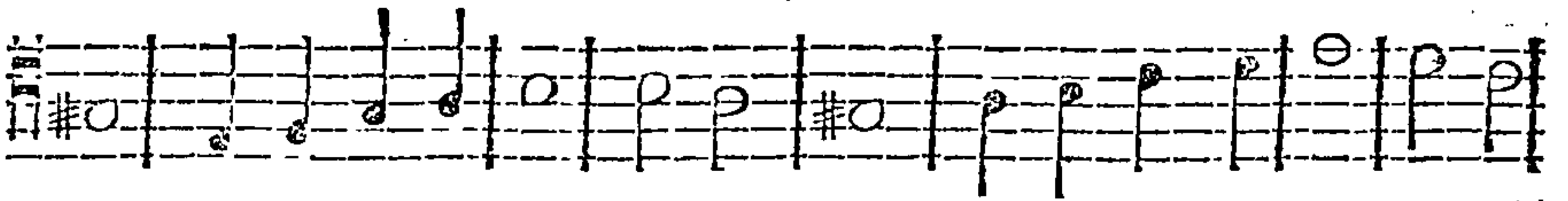
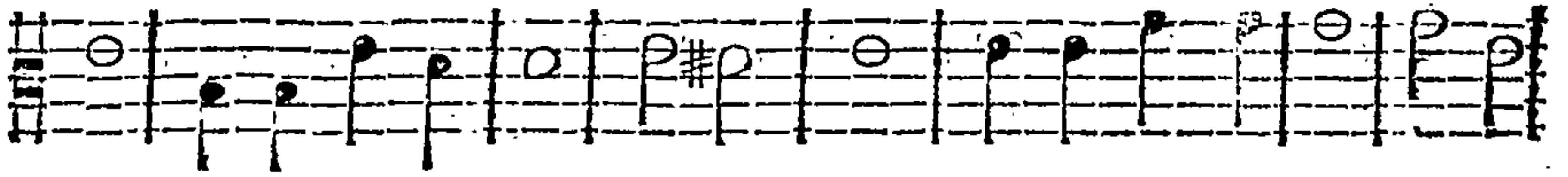


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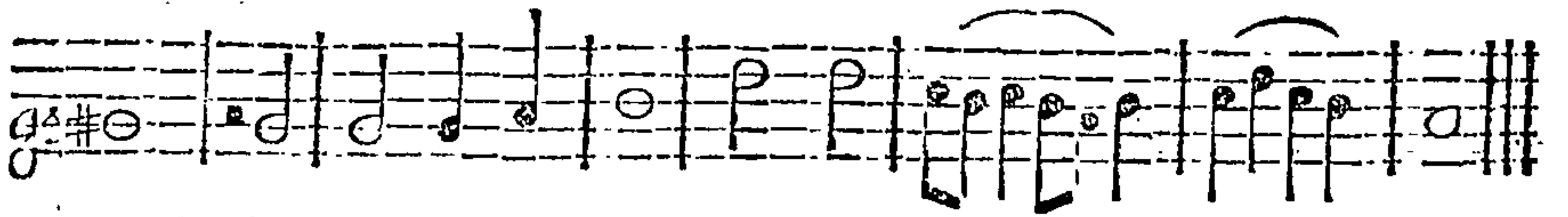
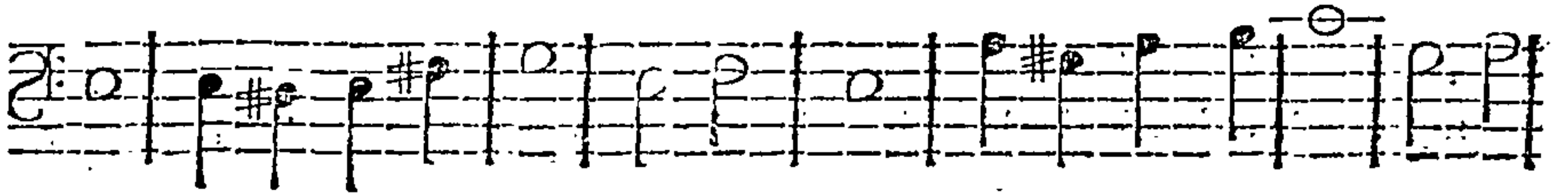
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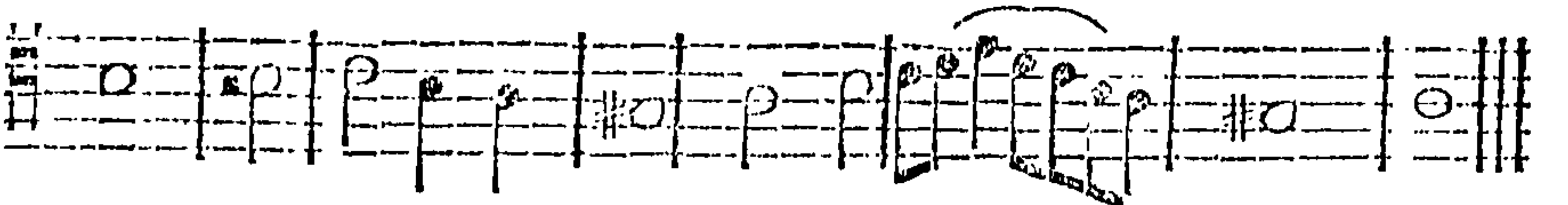
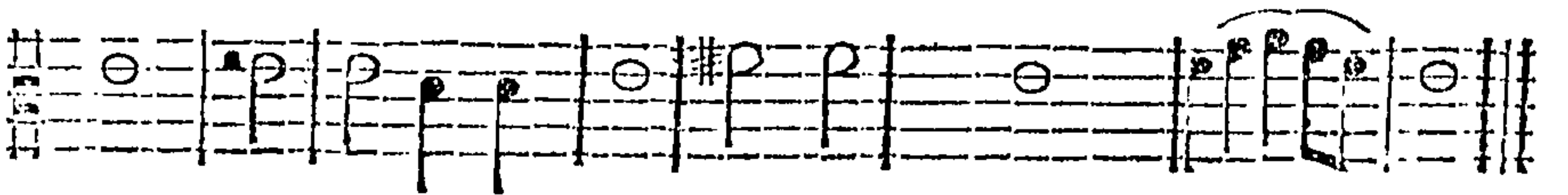
While, that I may re-co-ver my Strength, that I may re-co-ver my



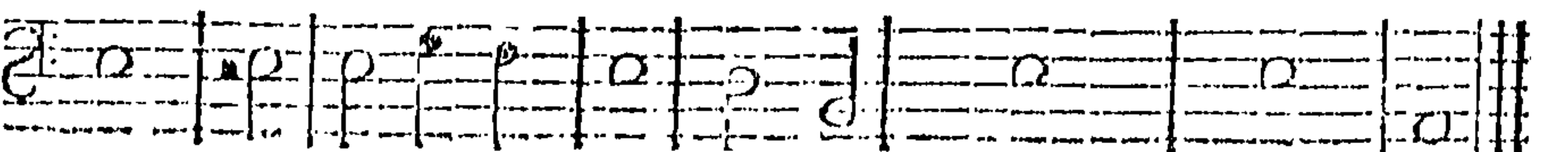
While, that I may re-co-ver my Strength, that I may re-co-ver my



Strength, be-fore I go hence, and be no more seen.



Strength, be-fore I go hence, and be no more seen.

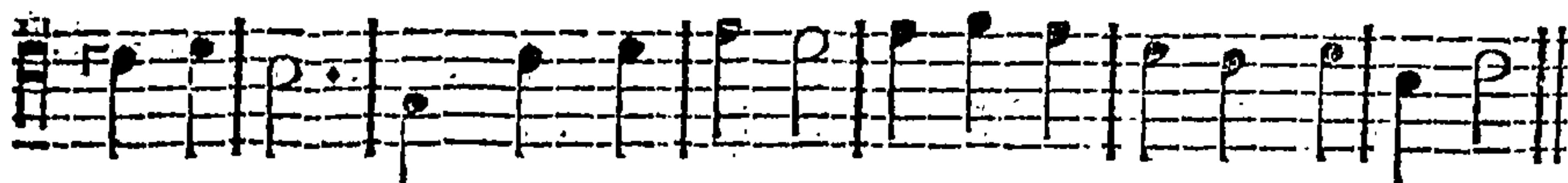


A N T H E M VIII. *Taken out of the 116th P S A L M.**Tenor & Basses.*

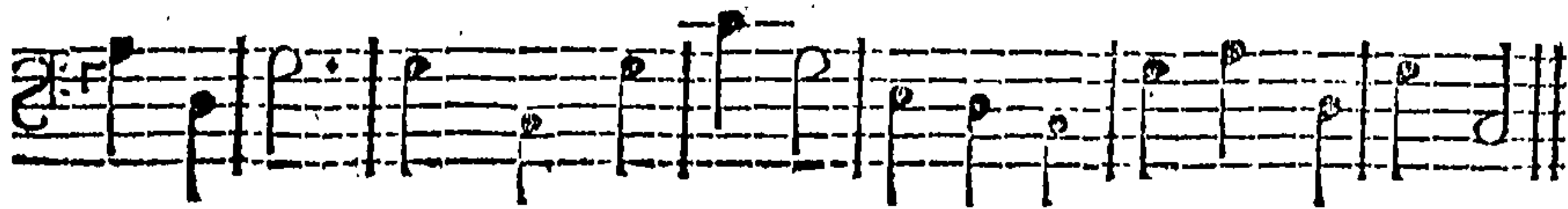
I am well plea—fed that the Lord hath heard the Voice of



my Pray'r; that he hath inclin'd his Ear, that he hath inclin'd his Ear



un--to me: Therefore will I call up on him as long as I live.



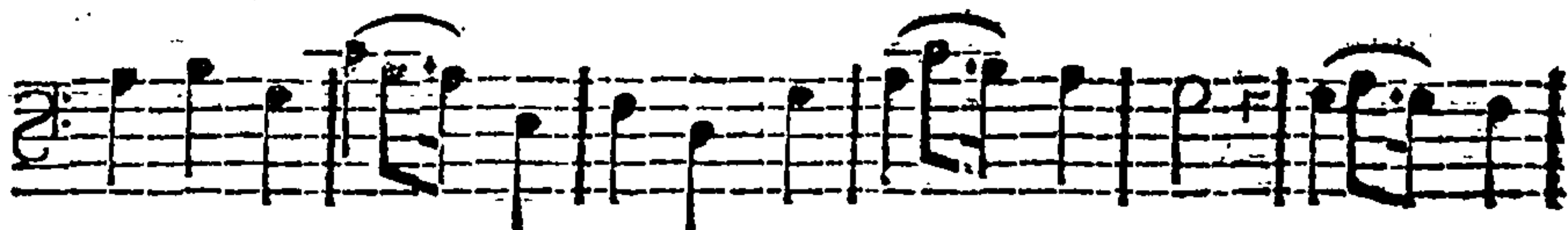
Continued.

Continued.

Bassus solus.



The Snares of Death compassed me round about,



and I did call upon the Name of the Lord, O Lord,

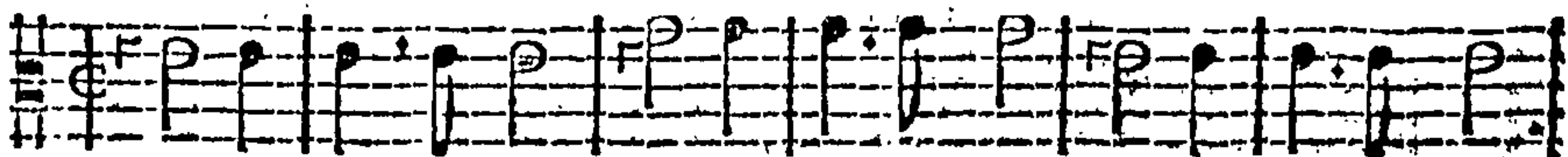


O Lord, O Lord, I beseech thee, deliver my Soul.

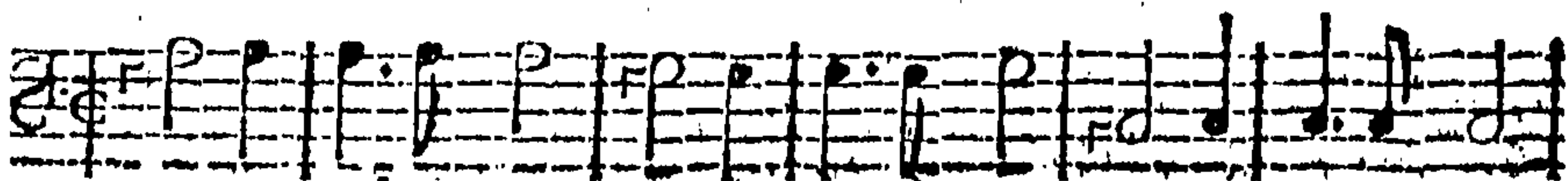
Quarta.



Gracious is the Lord, gracious is the Lord, gracious is the Lord,



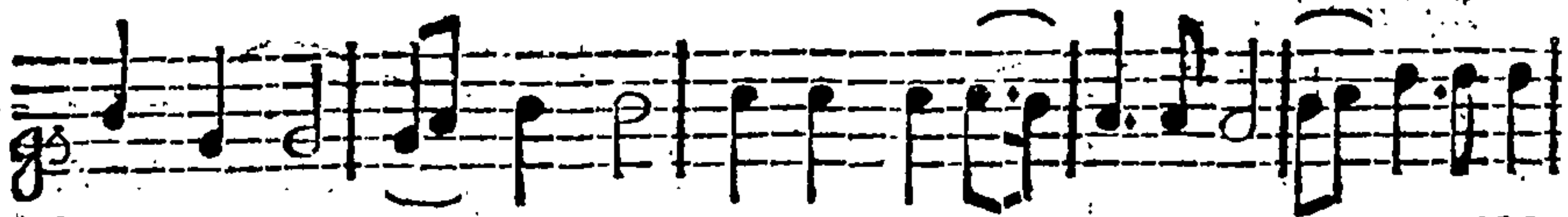
Gracious is the Lord, gracious is the Lord, gracious is the Lord,



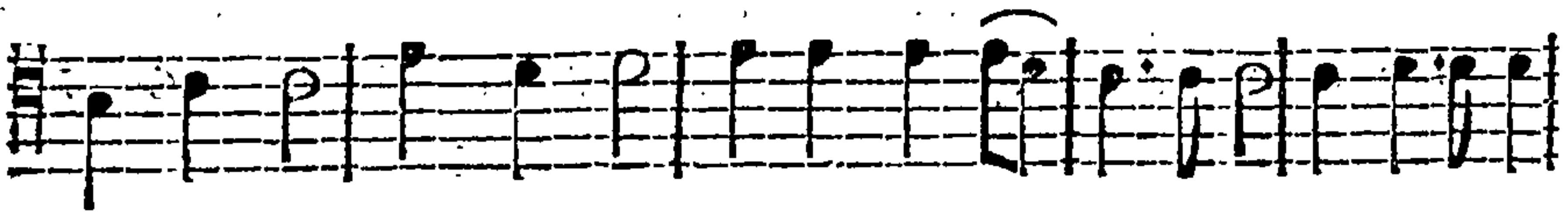
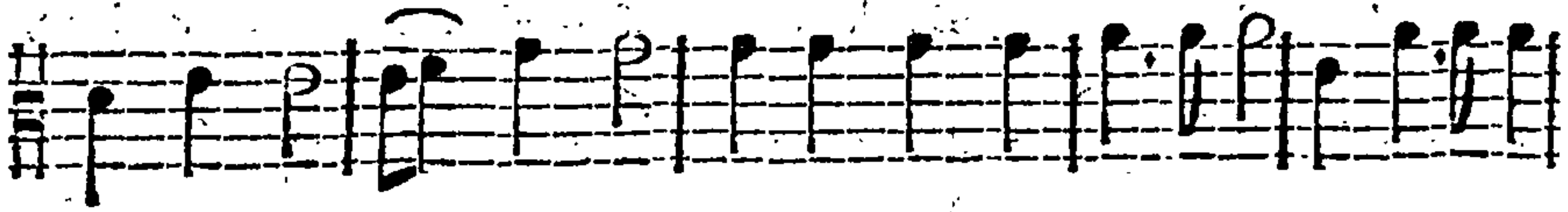
P

Continued.

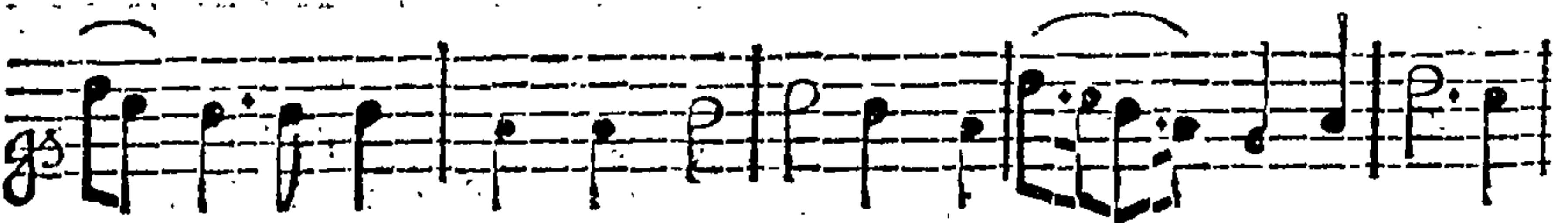
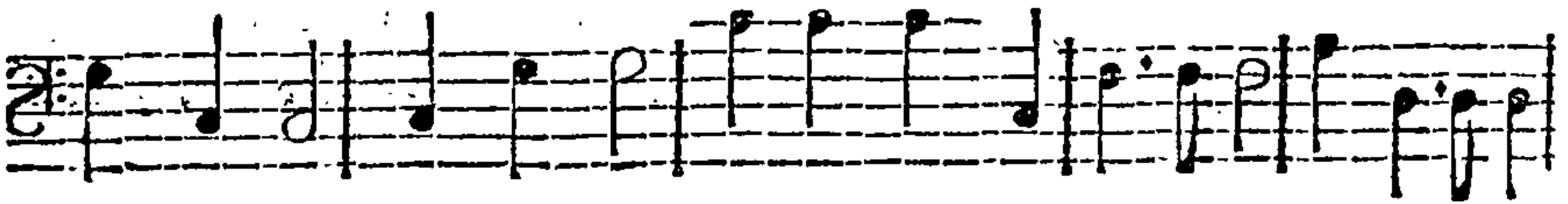
Continued.



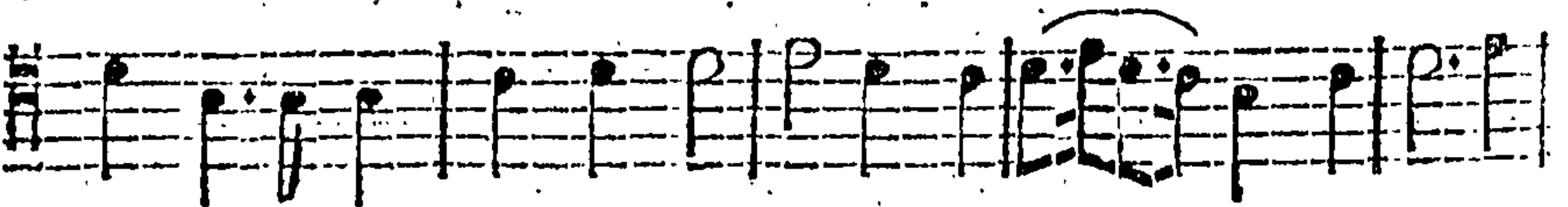
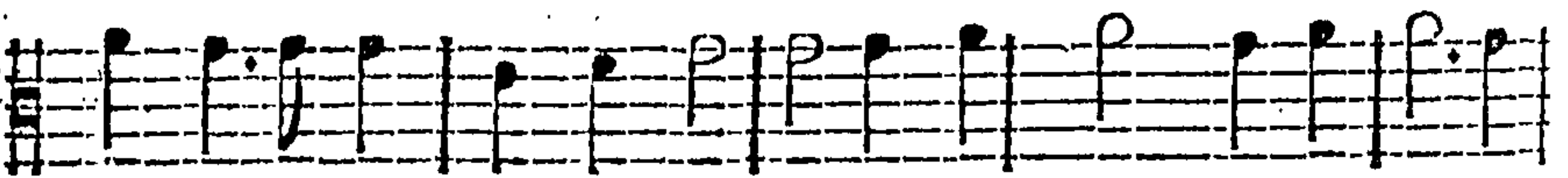
and righteous, and righteous, yea our God is mer-ci-ful, is merciful,



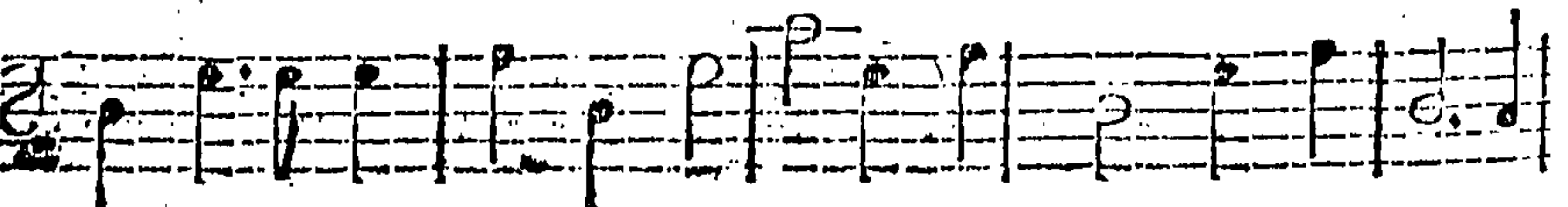
and righteous, and righteous, yea our God is mer-ci-ful, is merci-ful,



is mer-ci-ful. The Lord pre-fer-ve-th the Sim-ple; I was in

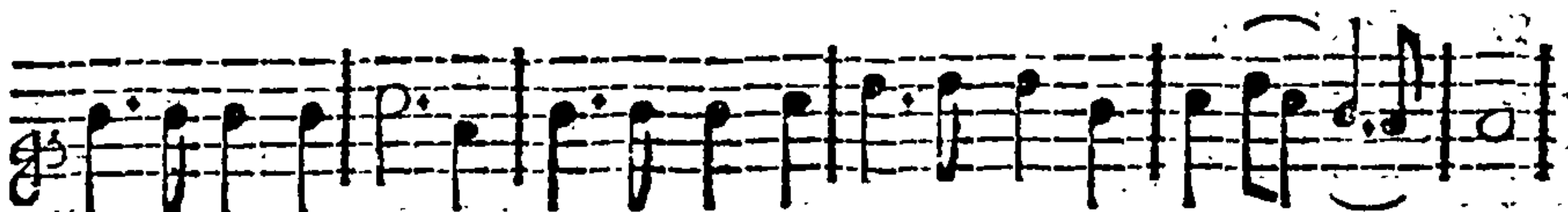


is mer-ci-ful. The Lord pre-fer-ve-th the Sim-ple; I was in

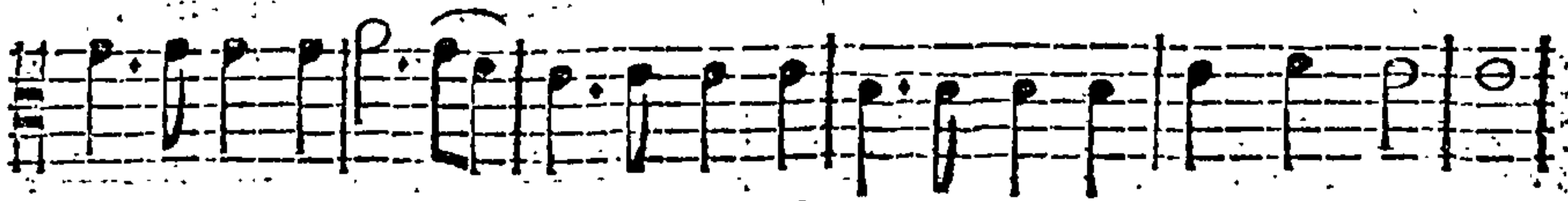


Continued.

Continued.



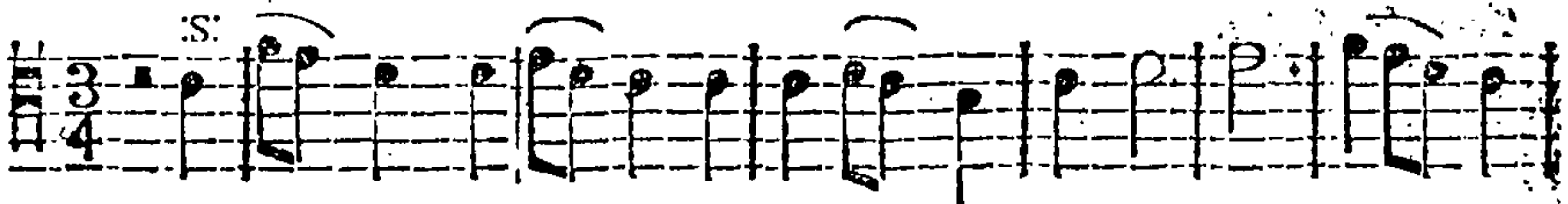
Mi--se-ry, I was in Mi--se--ry, in Mi-fe-ry, and he help-ed me.



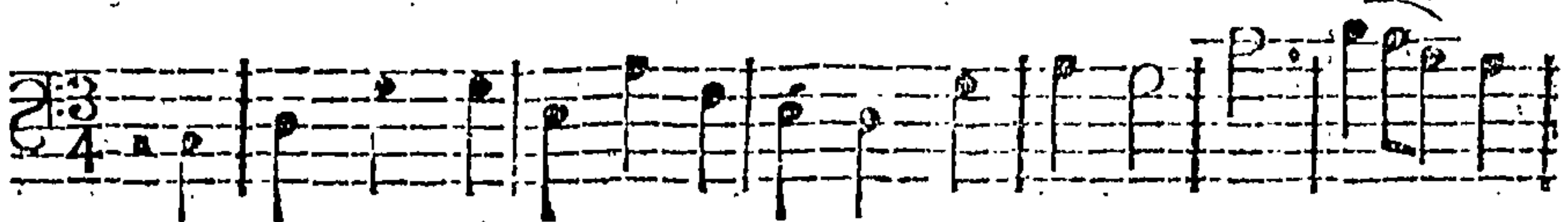
Mi--se-ry, I was in Mi--se-ry, in Mi--se--ry, and he help--ed me.



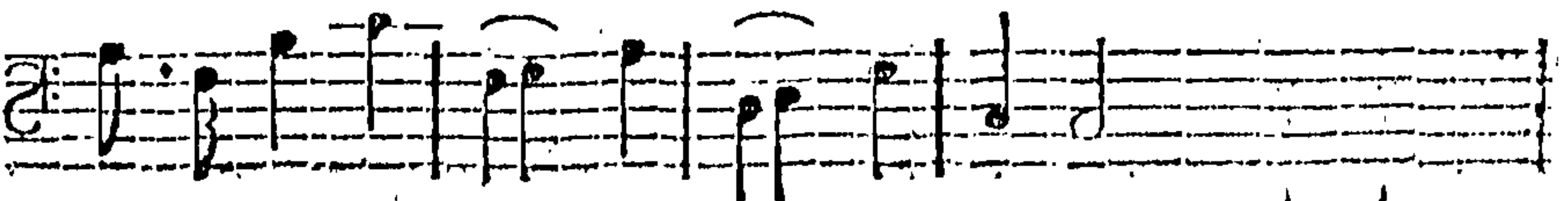
Tenor & Bassus.



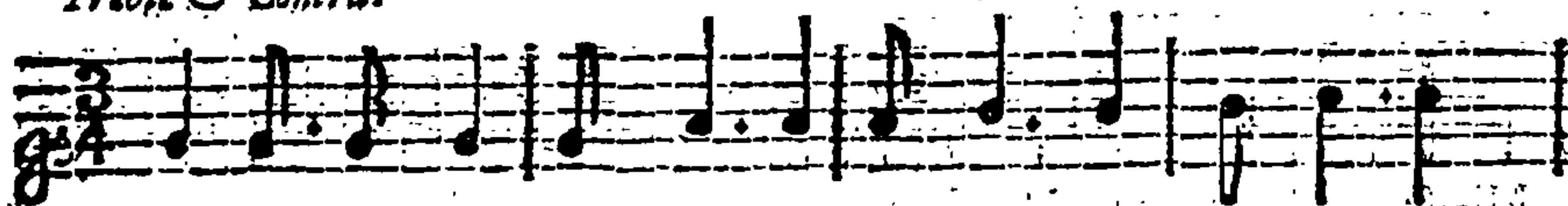
What Reward shall I give un-to the Lord for all, all, all his



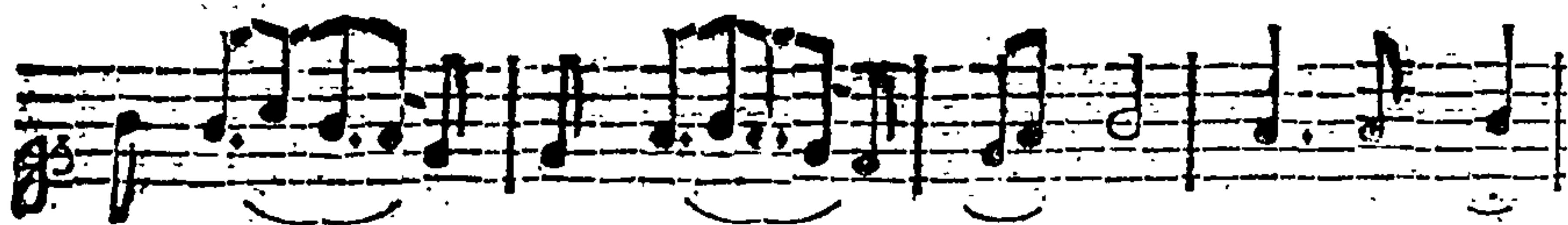
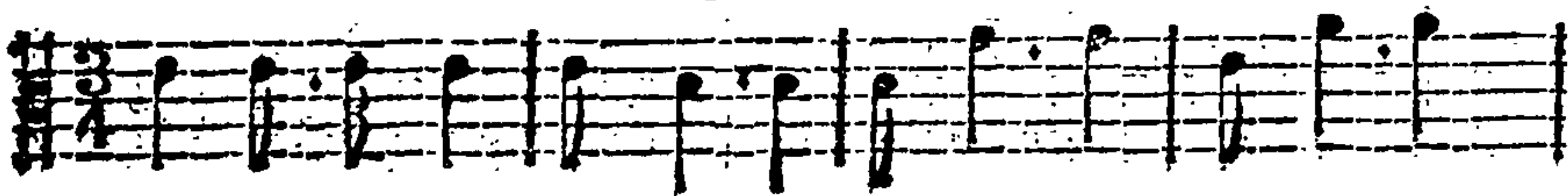
Be--ne--fits that he hath done un--to me.



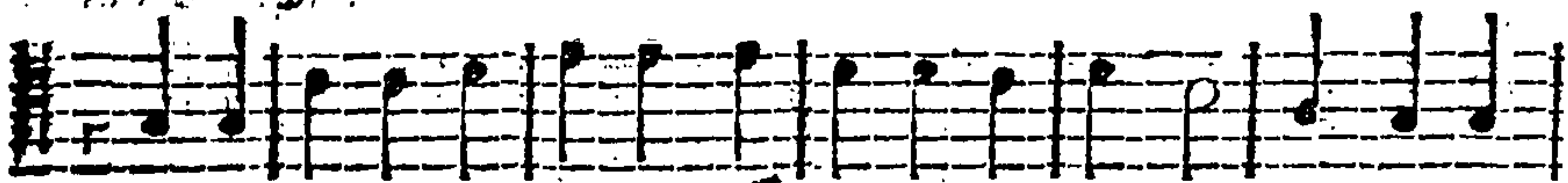
Continued.

Treble & Contra.

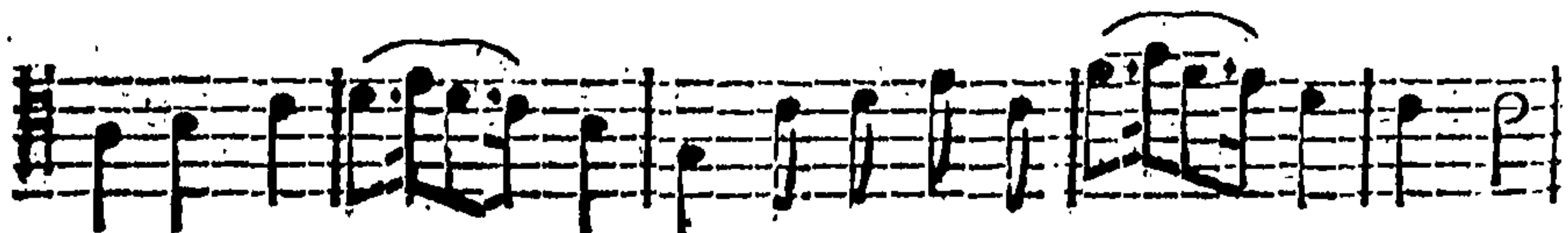
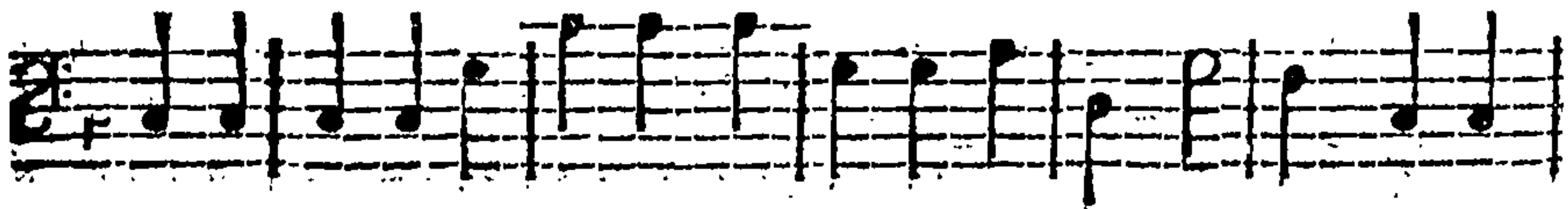
I will re-ceive the Cup of Sal-va-tion, Sal-va-tion,



and call up-on the Name of the Lord.

*Tenor & Bassus.*

I will of-fer, will of-fer, will of-fer un-to thee the Sa-cri-



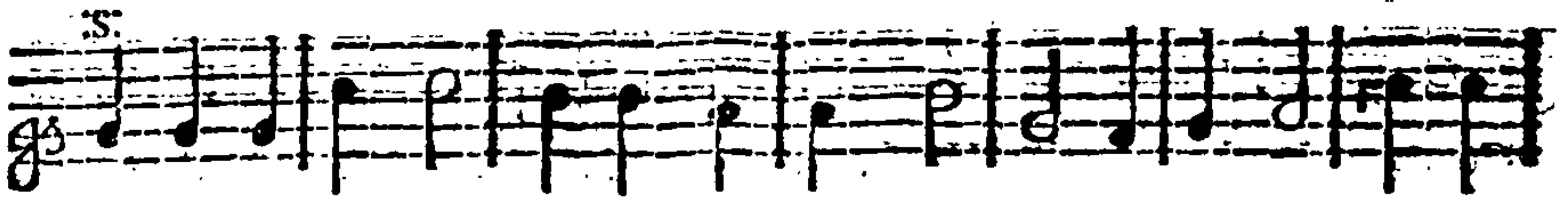
-fice of Thank-giv-ing, and call up-on the Name of the Lord.



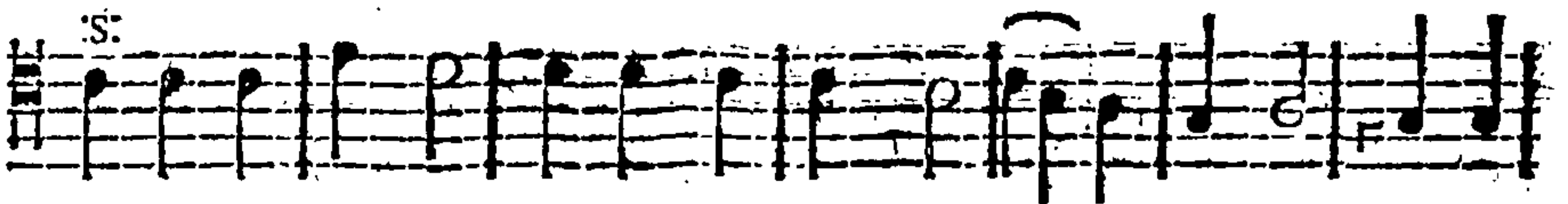
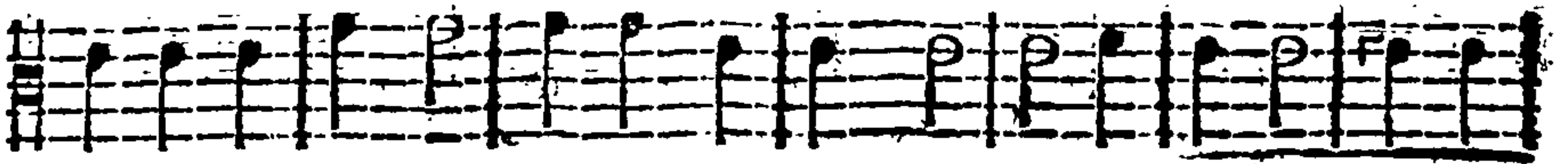
Continued.

Continued.

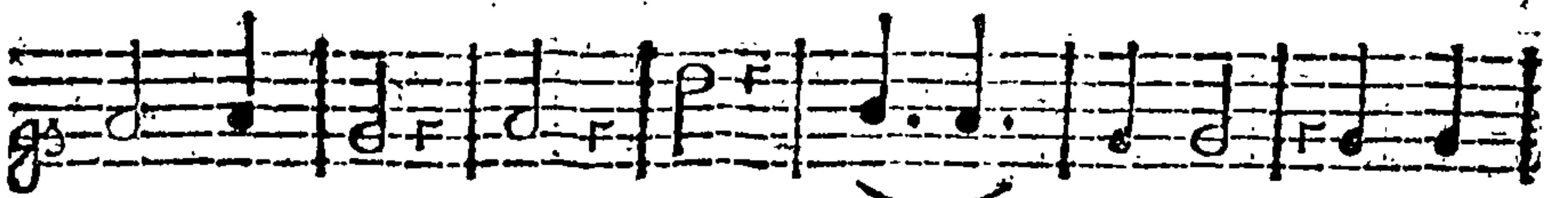
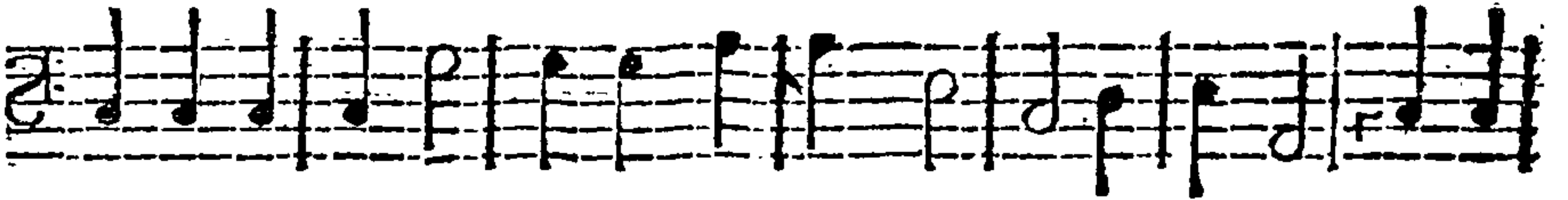
C H O R U S.



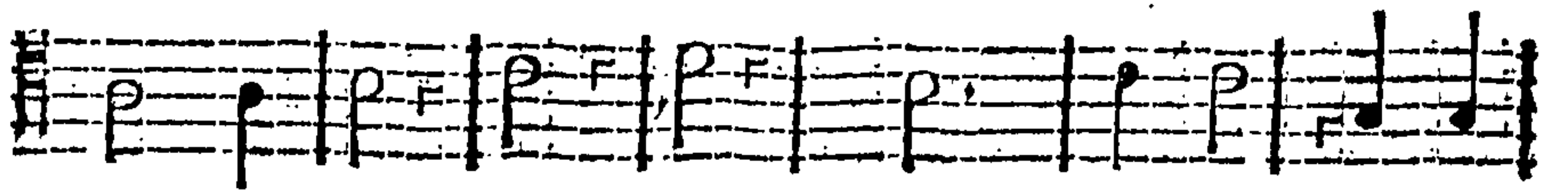
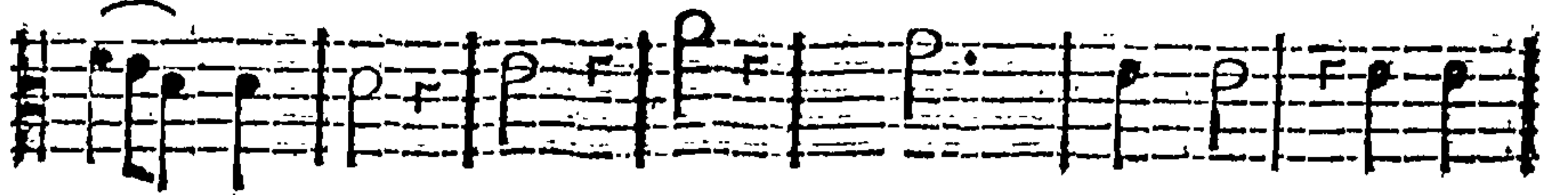
I will pay my Vows, I will pay my Vows un--to the Lord, in the



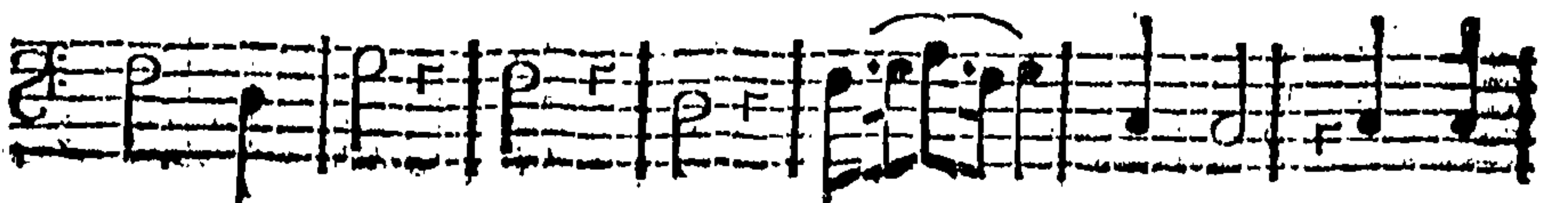
I will pay my Vows, I will pay my Vows un--to the Lord, in the



Sight of all, all, all his Peo-ple, in the

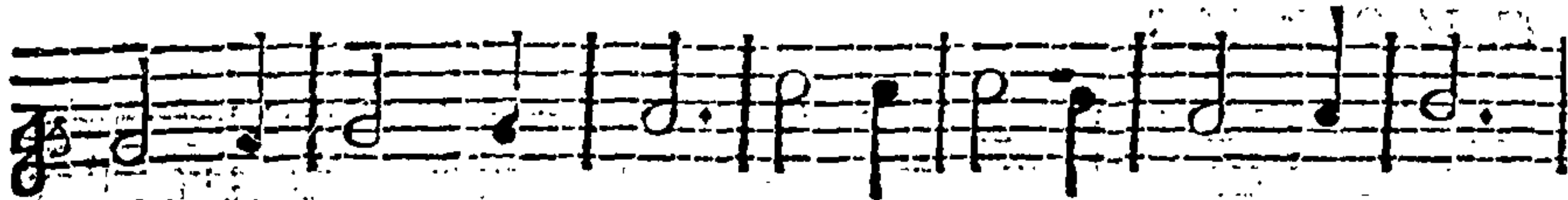


Sight of all, all, all his Peo-ple, in the

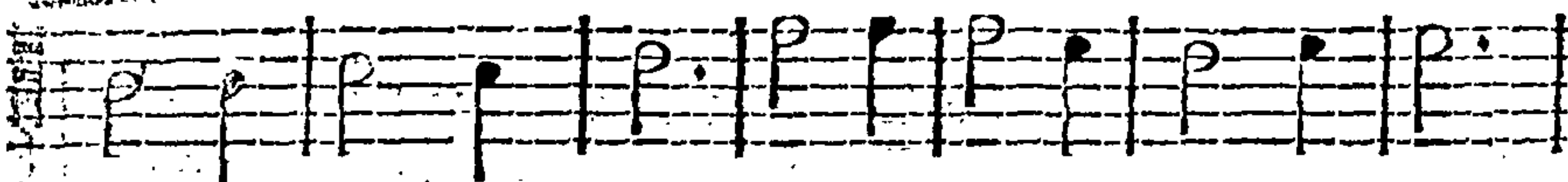
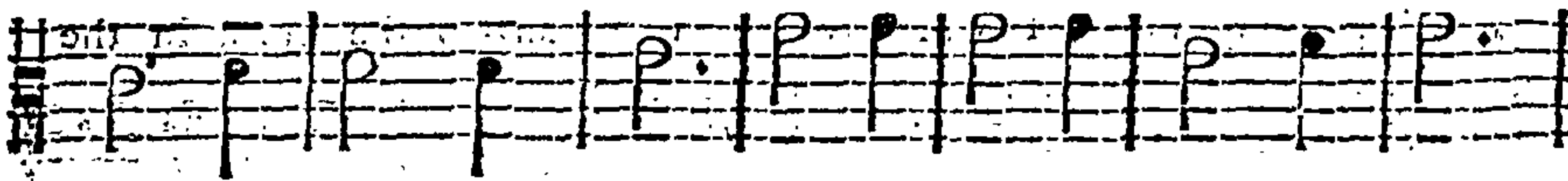


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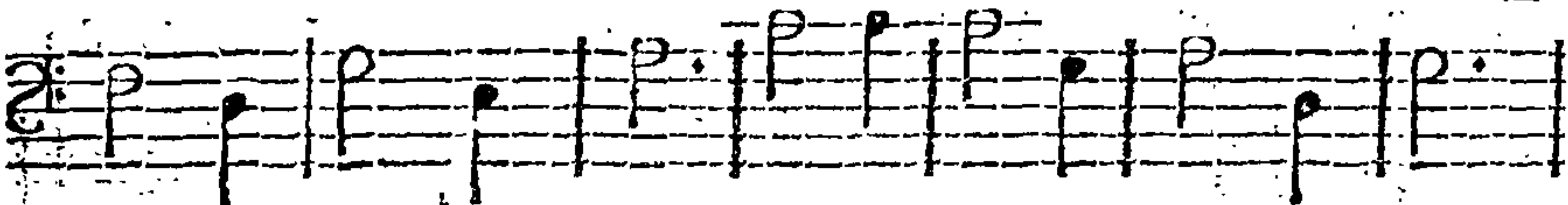
Continued.



Courts of the Lord's House, e—ven in the midst of thee,



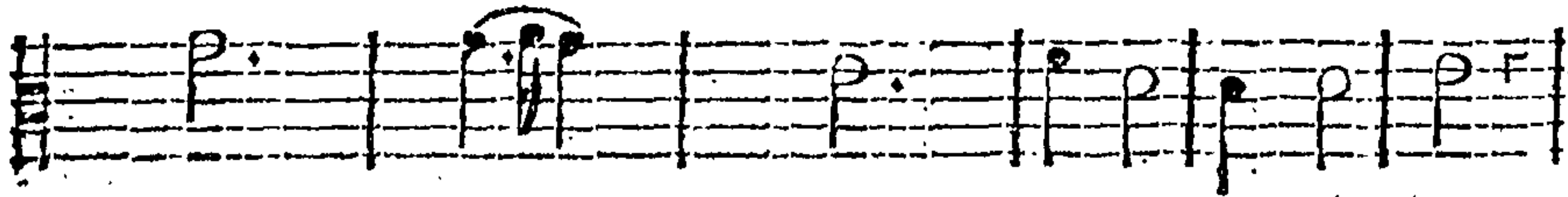
Courts of the Lord's House, e—ven in the midst of thee,



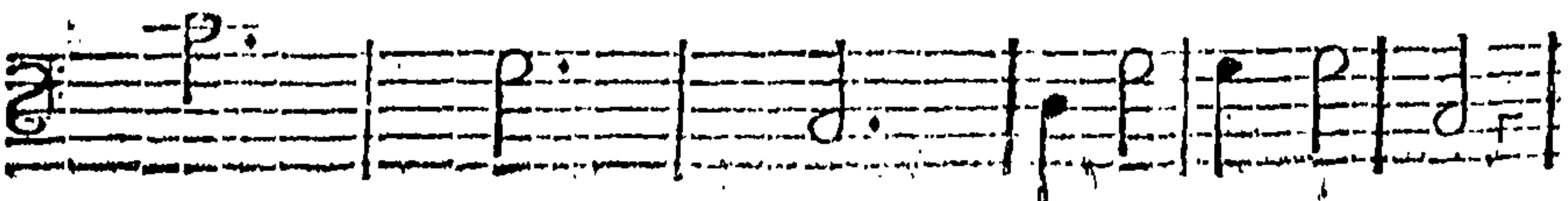
Adagio.



O, O, O Je—ru—sa—lem, praise,

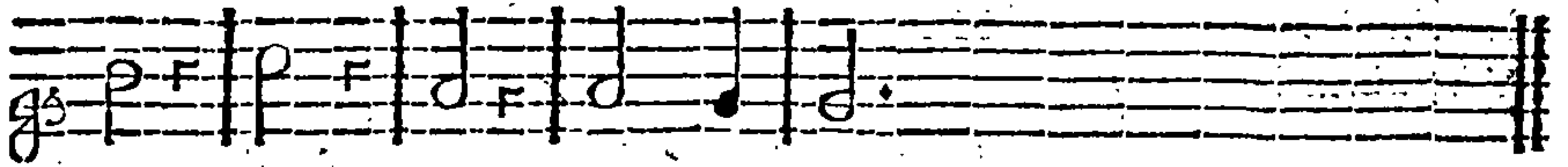


O, O, O Je—ru—sa—lem, praise,

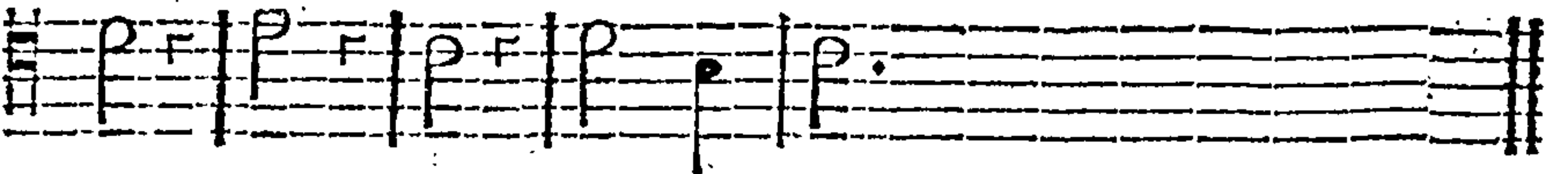


Continued.

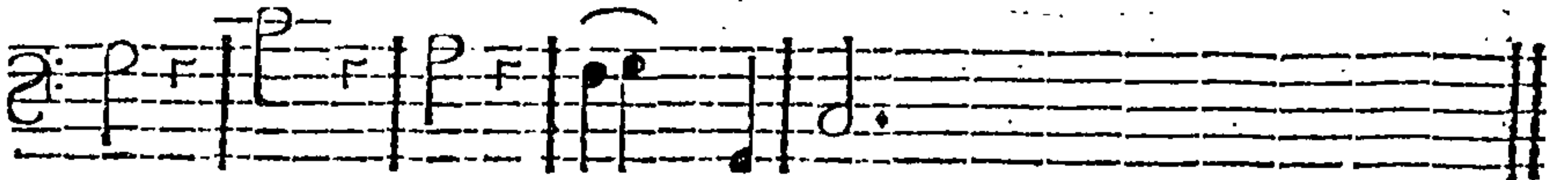
Continued.



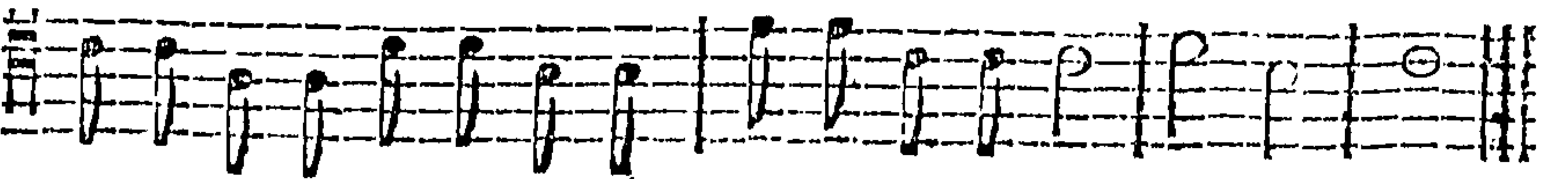
praise, praise, praise, praise the Lord.



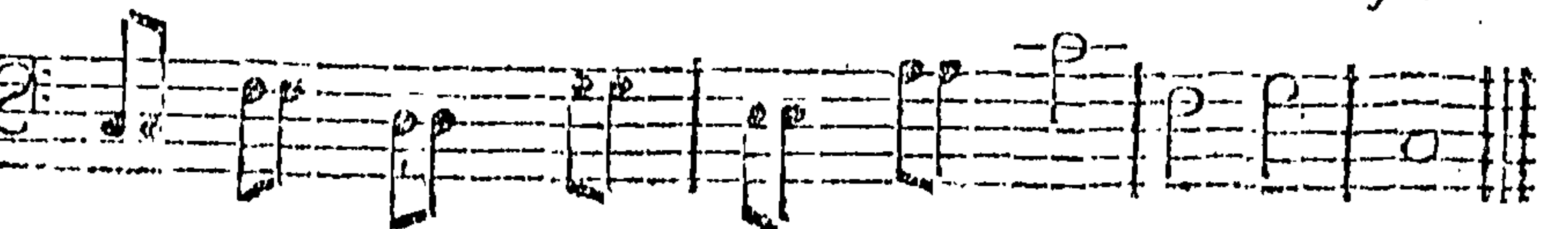
praise, praise, praise, praise the Lord.



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



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



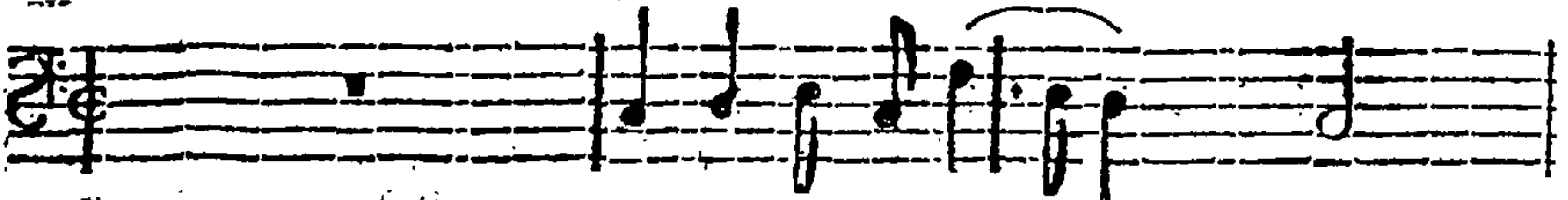
ANTHEM IX. Taken out of the 12th Chapter of Isaiah.



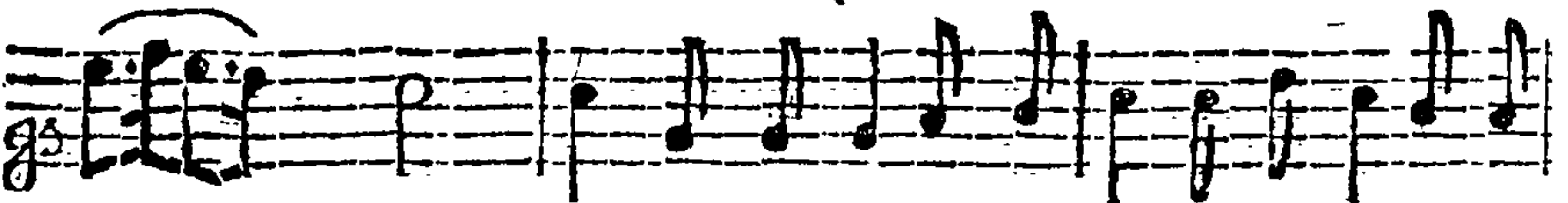
O Lord, I will praise thee, tho' thou wast



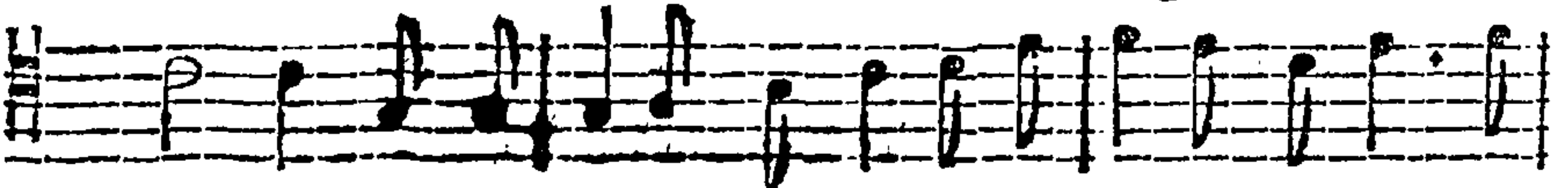
O Lord, I will praise thee, tho' thou wast an



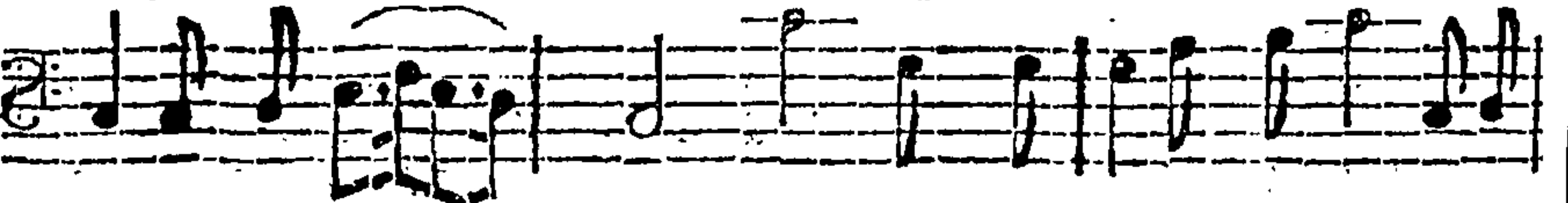
O Lord, I will praise thee,



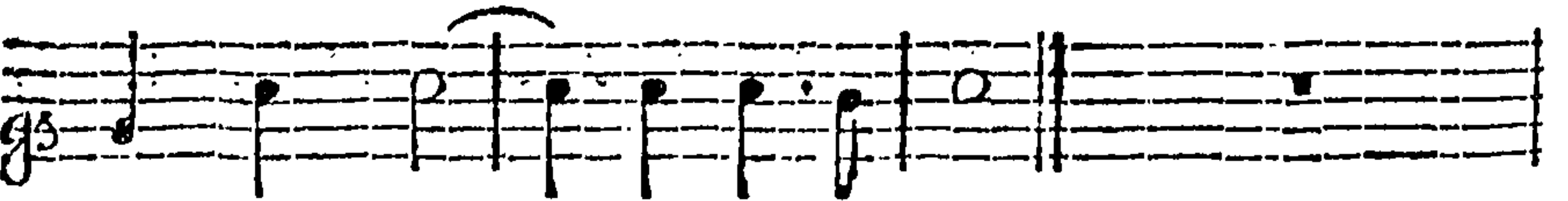
an-gry, tho' thou wast angry, thine Anger is turned a-



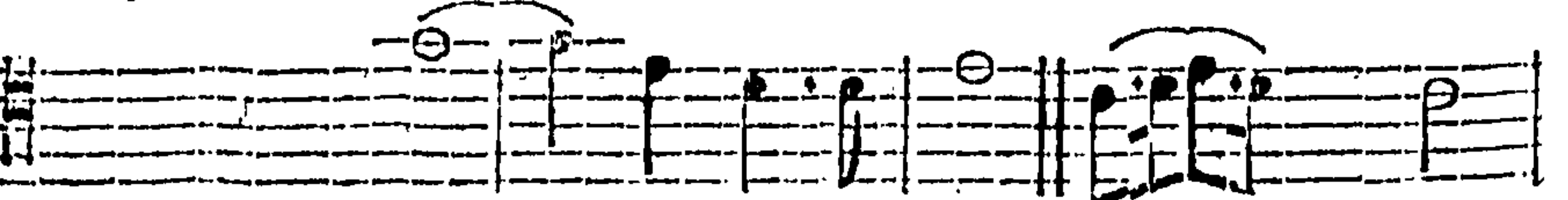
gry, tho' thou wast angry, thine Anger is turned a-way, and



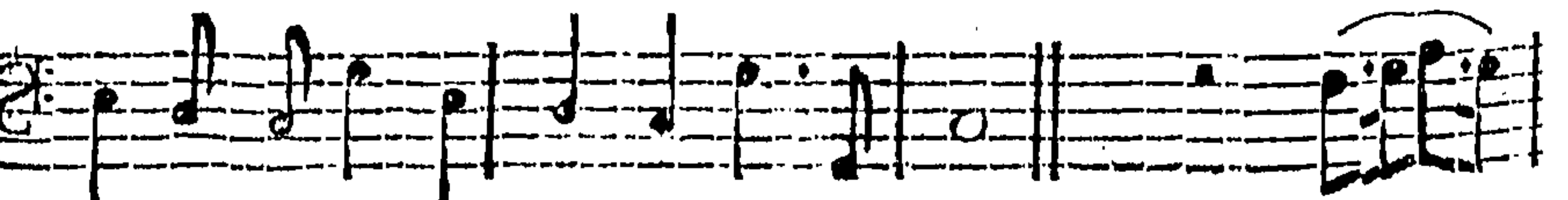
tho' thou wast an-gry, tho' thou wast angry, thine Anger is



—way, and thou com-fort-est me.



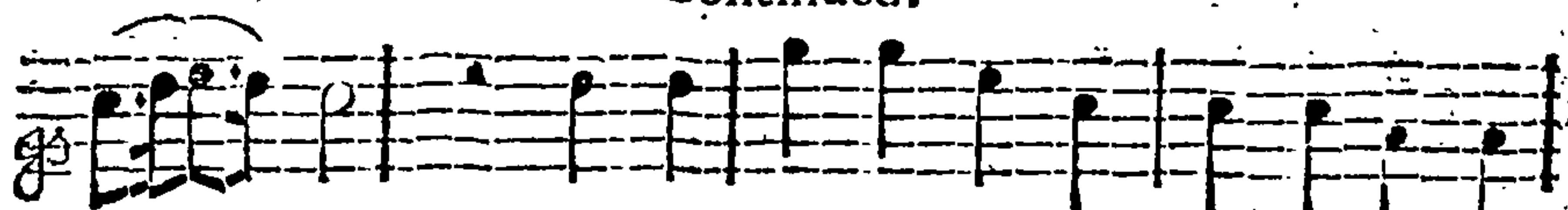
thou com-fort-est me. Be—hold,



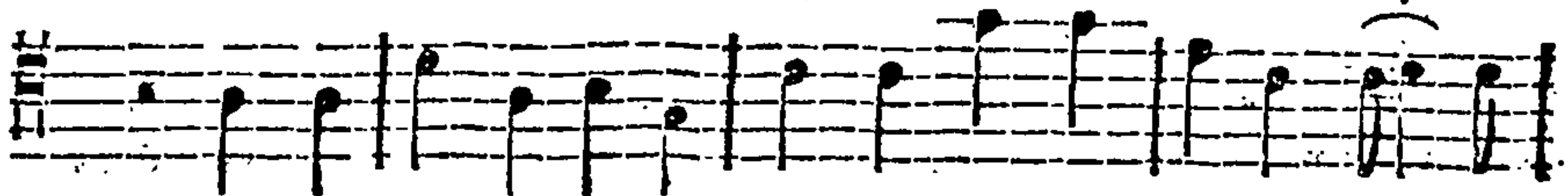
turn-ed a-way, and thou comfort—est me.

Con-

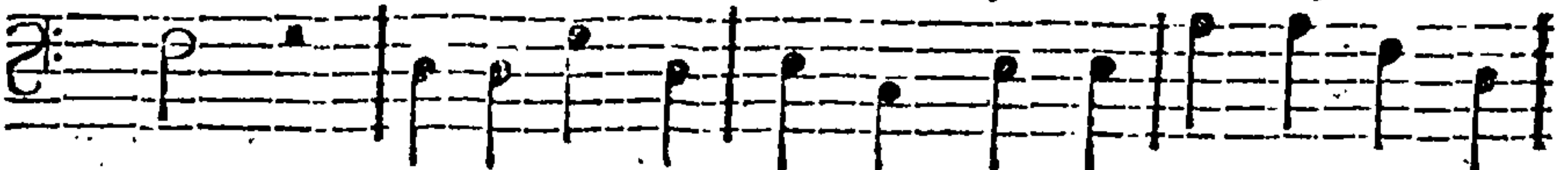
Continued.



Be—hold, God is my Sal—va—tion, God is my Sal—



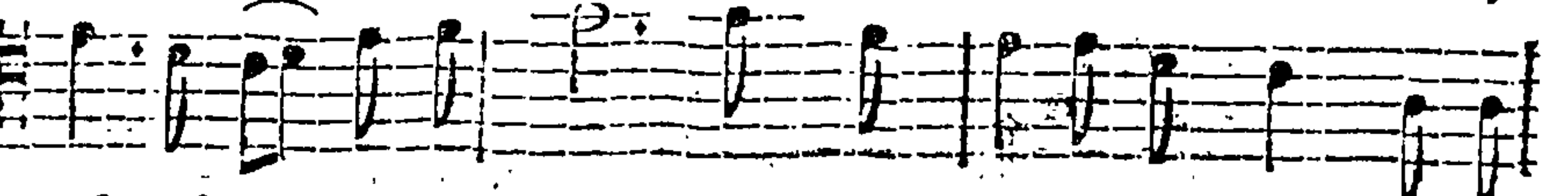
God is my Sal—va—tion, God is my Sal—va—tion; I will



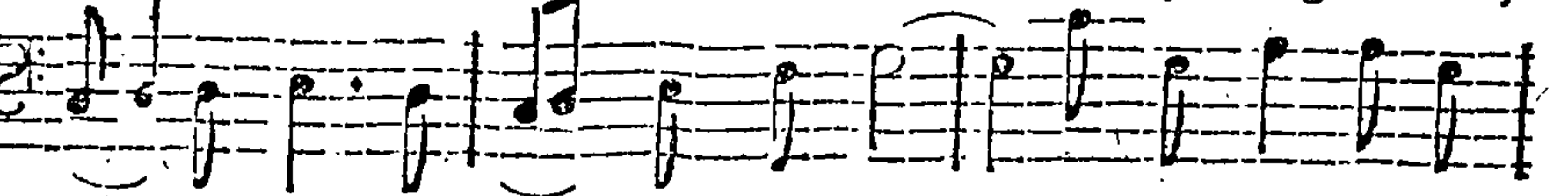
—hold, God is my Sal—va—tion, God is my Sal—va—tion,



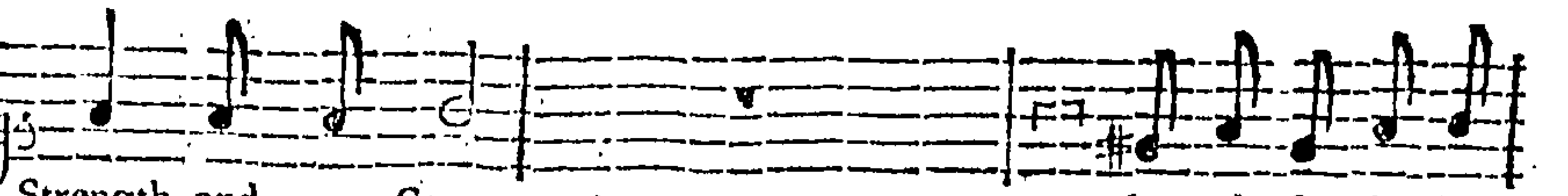
—va—tion, I will trust, and not be a—fraid, for the Lord is my



trust, and not be a—fraid, for the Lord is my Strength and my

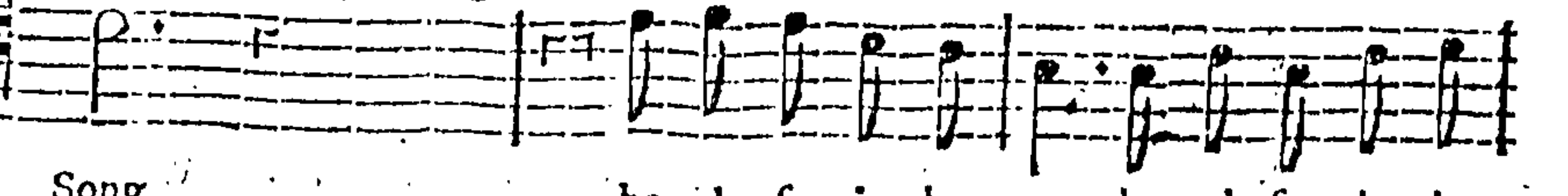


I will trust, and not be a—fraid, for the Lord is my



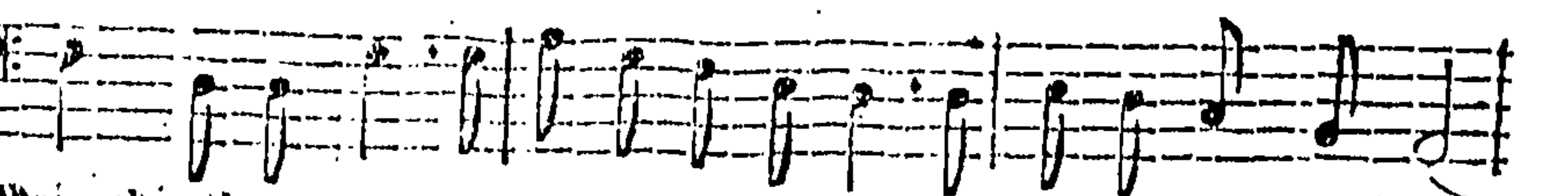
Strength and my Song,

he al—so is be—



Song,

he al—so is be—come, he al—so is be—



Strength and my Song, he al—so is be—come, he al—so is be—co—

Q

Continued.

Continued.

—come my Sal—va—tion.

Therefore with

—come, my Sal—va—tion. Therefore with Joy shall ye draw

—me my Sal—va—tion.

Therefore with Joy shall

Joy shall ye draw Wa—ter out of the Wells of Sal—

Wa—ter out of the Wells of Sal—va—tion, with Jo—

ye draw Wa—ter out of the Wells of Sal—va—tion, with

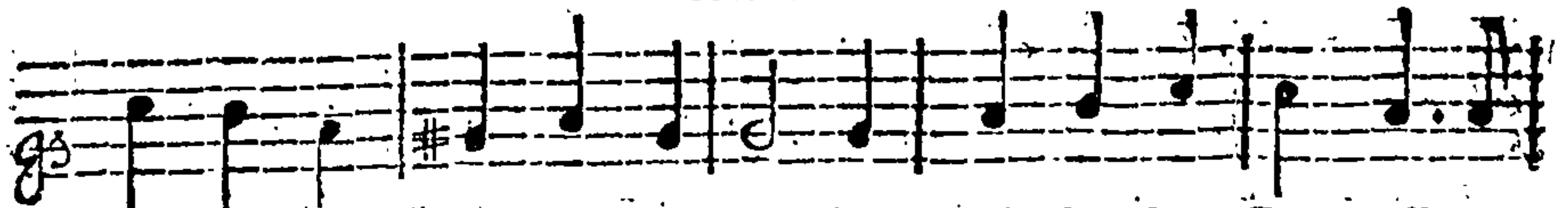
—va—tion, with Jo—y shall ye draw Wa—ter

—y, shall ye draw Wa—ter out of the Wells,

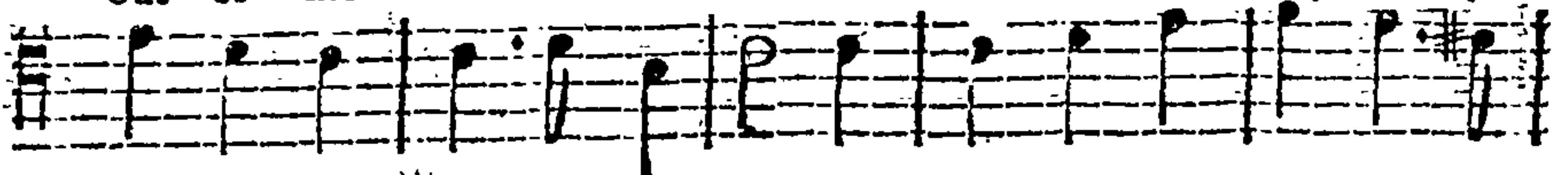
Jo—y, shall ye draw Wa—ter out of the

Continued.

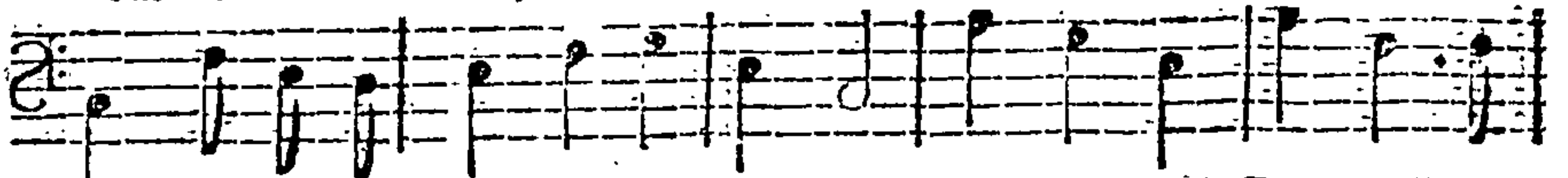
Continued.



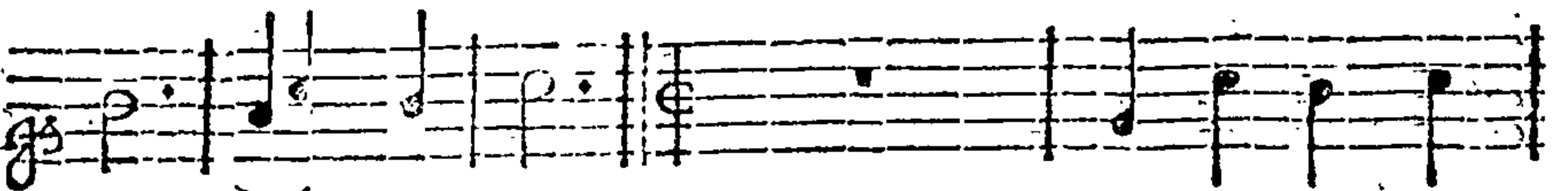
out of the Wells of Sal-vation, and in that Day shall ye



out of the Wells, &c.



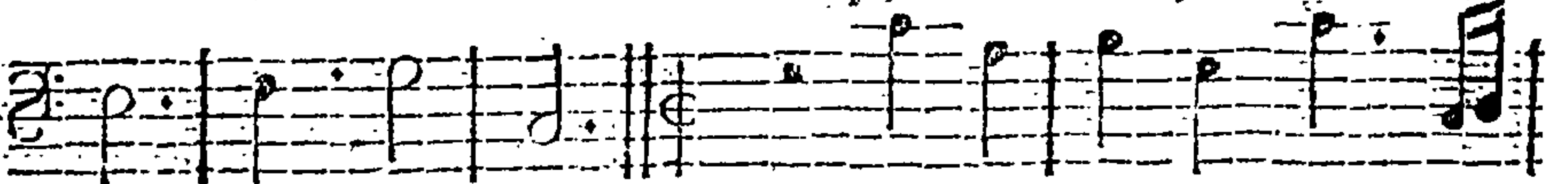
Wells, out of the Wells of Sal-vation, and in that Day shall ye



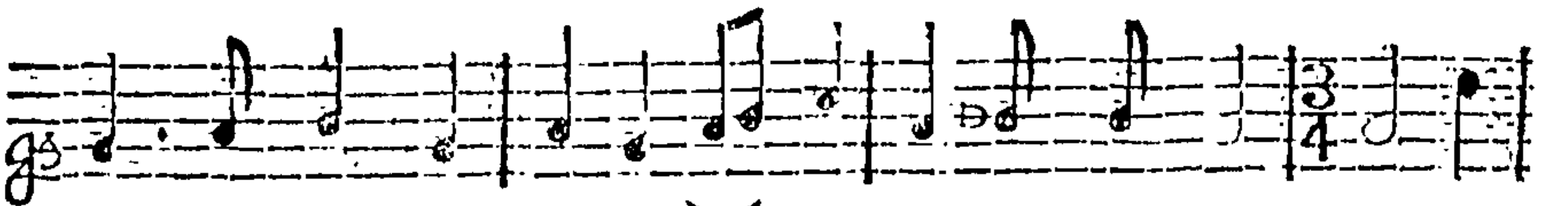
say, Praise the Lord, call up-on his



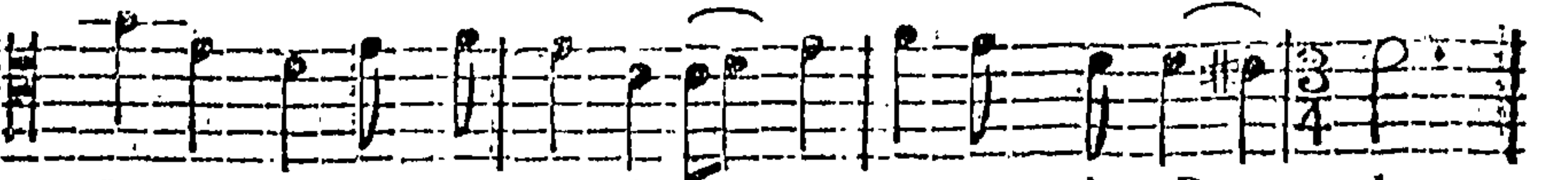
Call up-on his Name, de-clare his



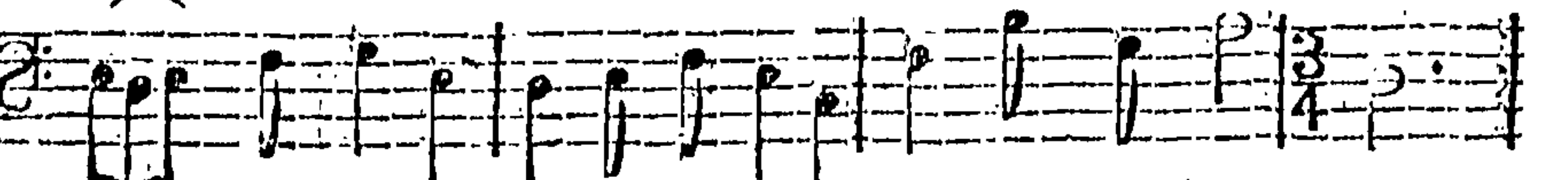
say, Praise the Lord, call up-on his Name, de-



Name, de-clare his Doings a-mong, a-mong the Peo-ple; make

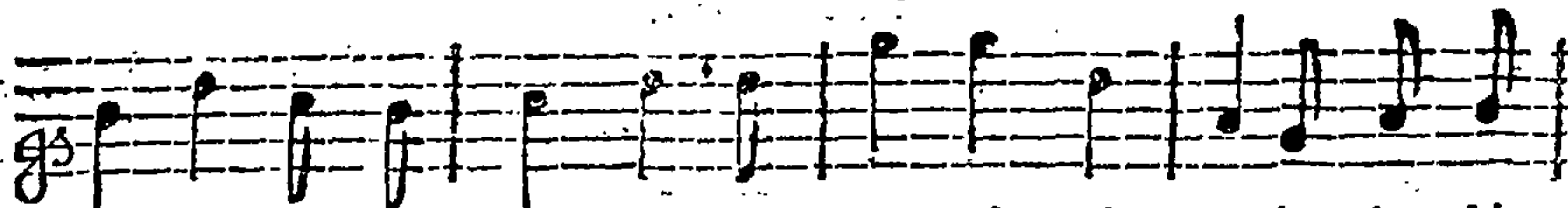


Do-ings among the People, a-mong, among the Peo-ple:

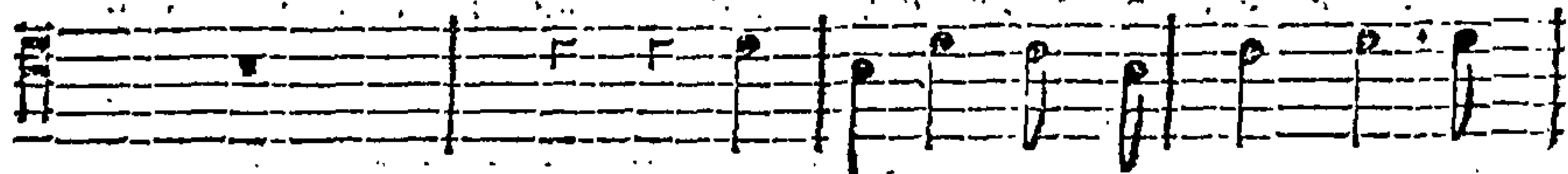


de-clare his Doings among the People, a-mong the Peo-ple;

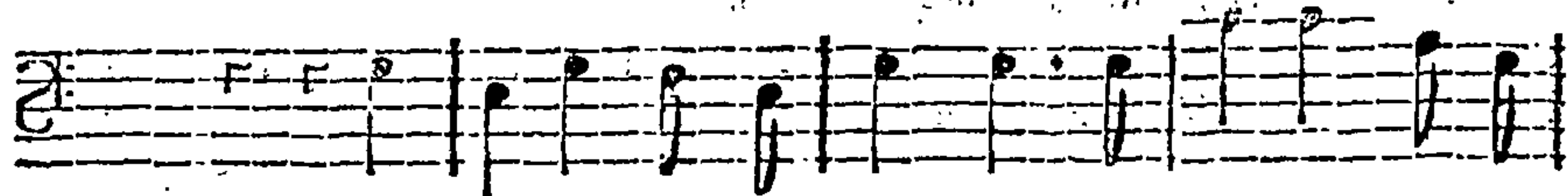
Continued.



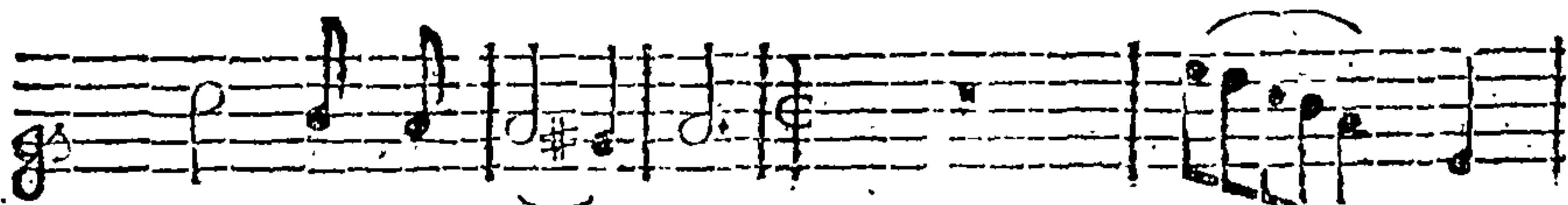
men-tion that his Name is ex—alt—ed, make mention that his



make mention that his Name is ex—

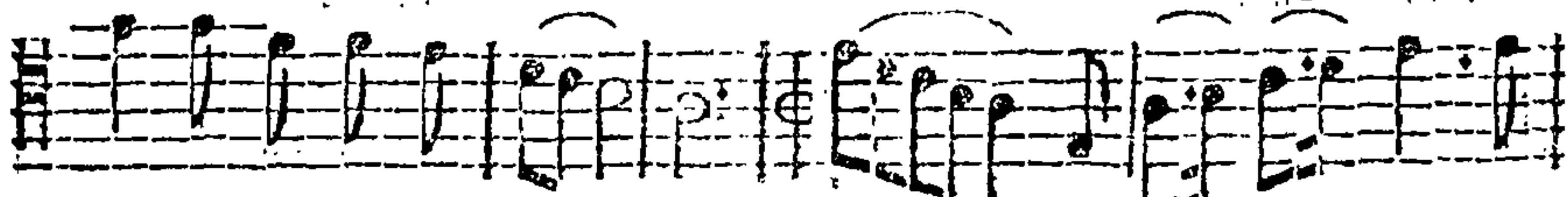


make mention that his Name is ex—alt—ed, that his



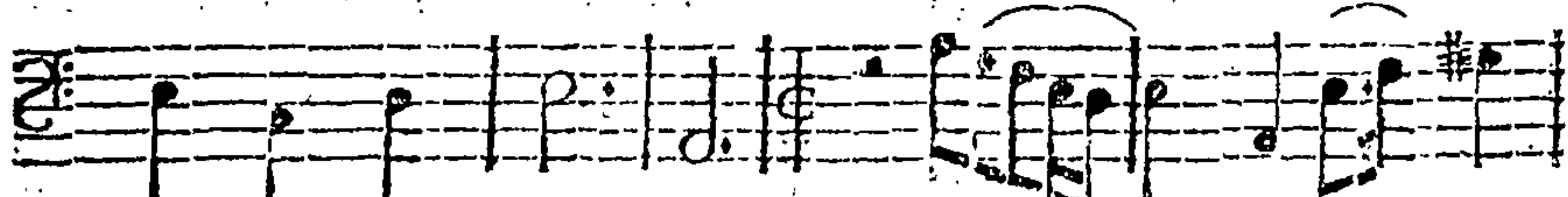
Name is ex—alt—ed.

Sing un—



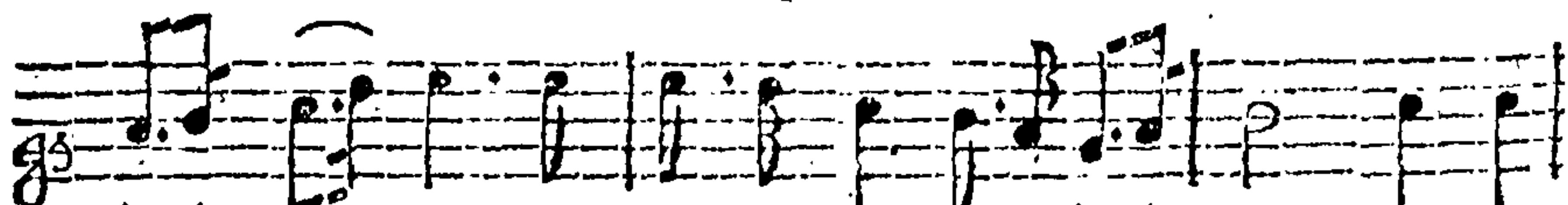
—alt—ed, is, is ex—alt—ed.

Sing un—to the Lord, for

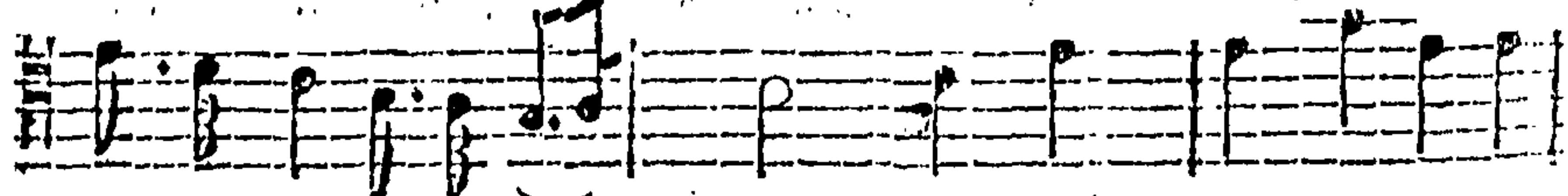


Name is ex—alt—ed.

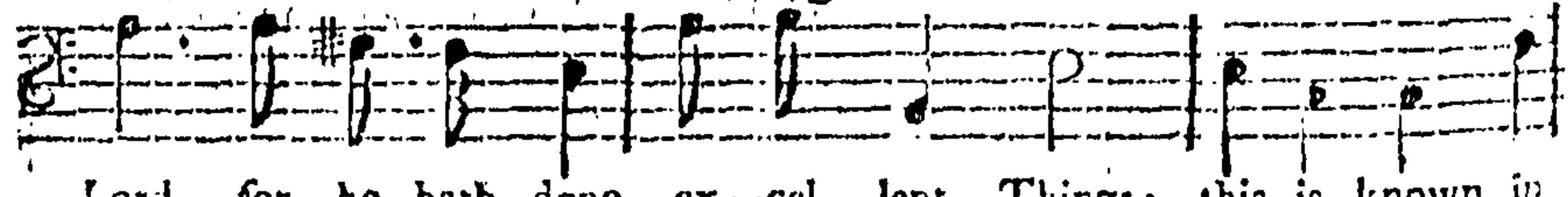
Sing un—to the



to the Lord, for he hath done ex-cel-lent Things; this is

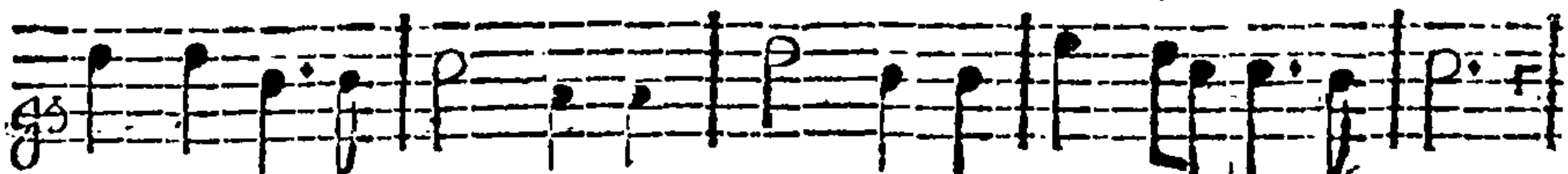


he hath done ex-cel-lent Things; this is known in all the



Lord, for he hath done ex-cel-lent Things; this is known in
Continued.

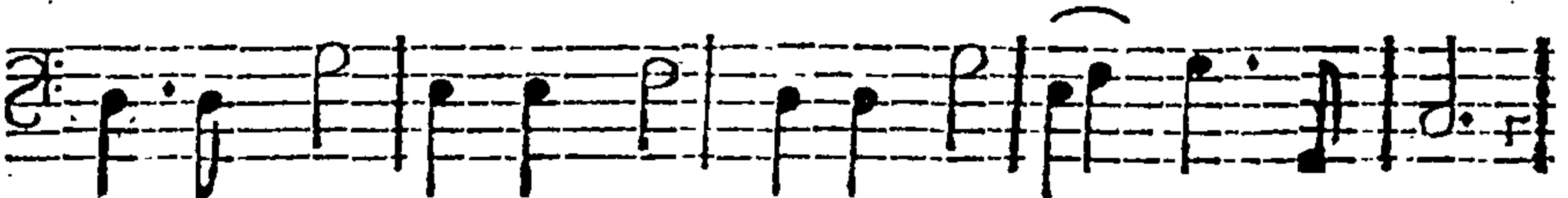
Continued.



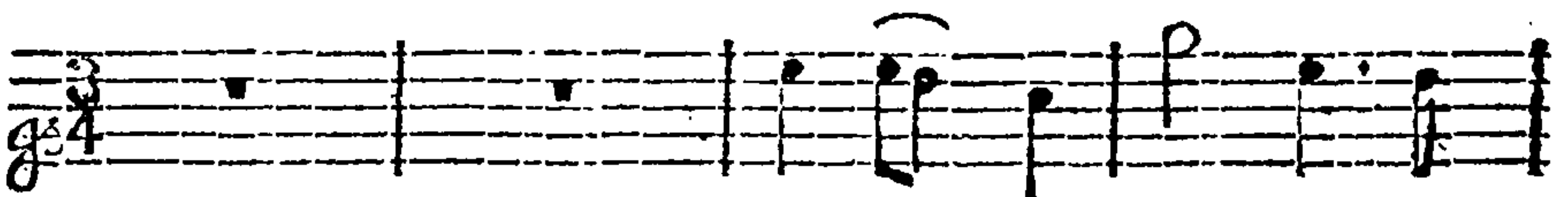
known in all the Earth, this is known, this is known in all the Earth.



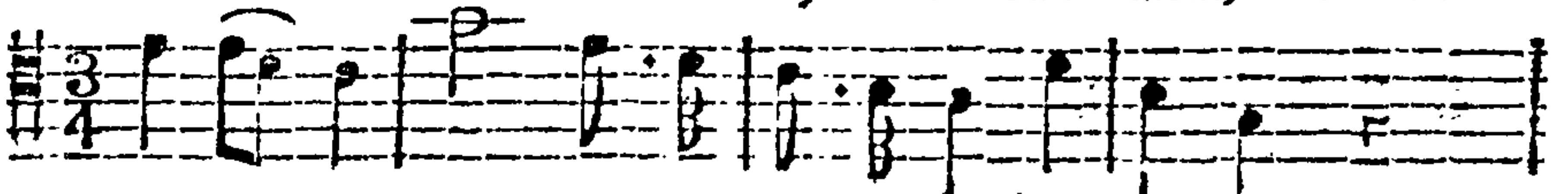
Earth, this is known, this is known, this is known in all the Earth.



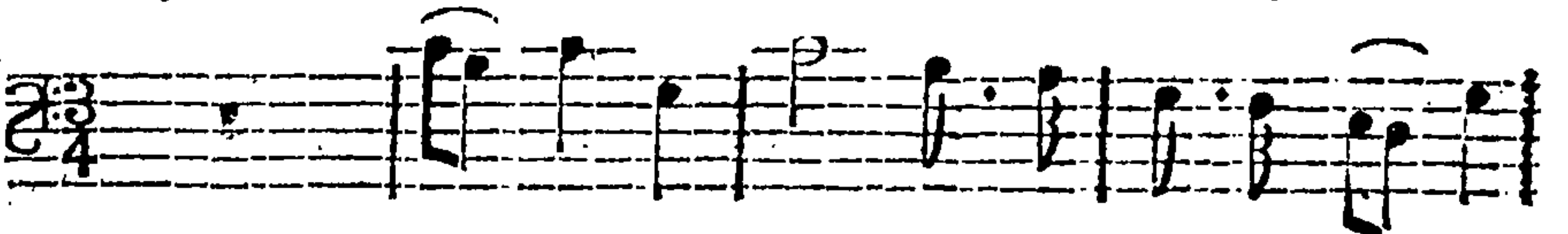
all the Earth, this is known, this is known in all the Earth.



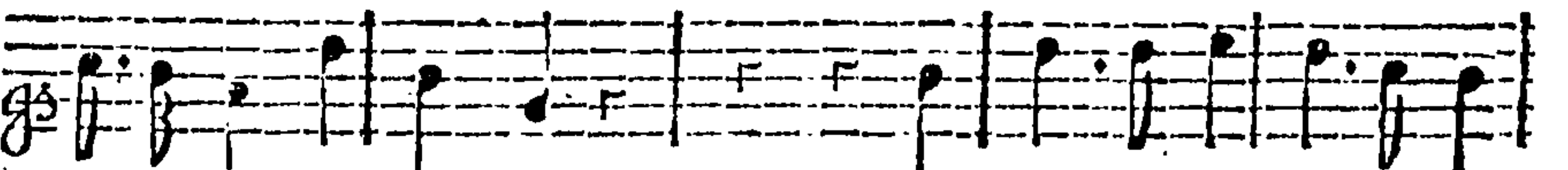
Cry out and shout, thou In—



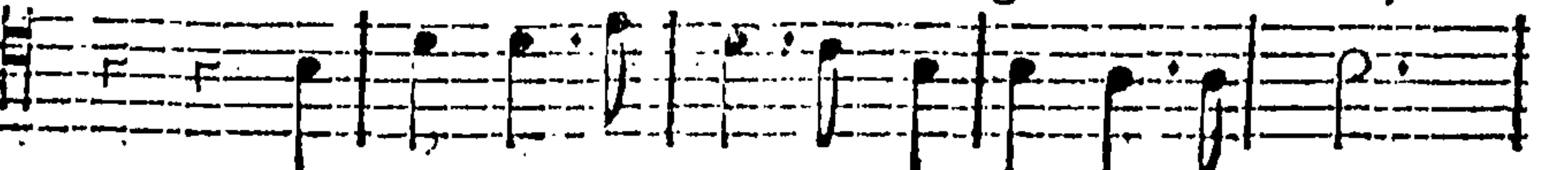
Cry out and shout, thou In—ha—bi—tant of Si—on,



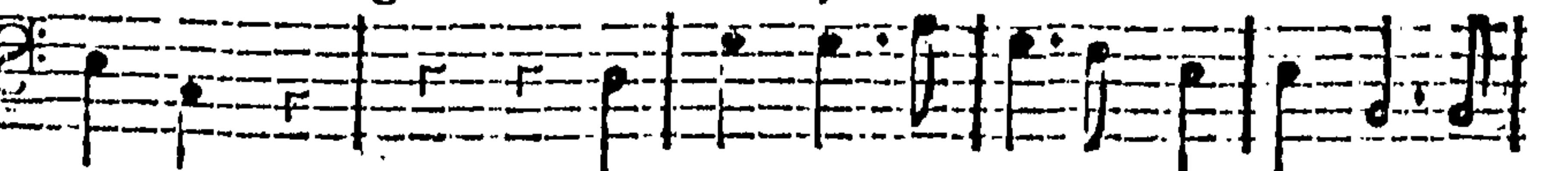
Cry out and shout, thou In—ha—bi—tant of



—ha—bi—tant of Si—on, for great is the ho—ly one



for great is the ho—ly one of Is—ra—el.



Si—on, for great is the ho—ly one of Is—ra—

Continued.

Continued.

of Is—ra—el, of Is—ra—el, in the midst of thee.

of Is—ra—el, in the midst of thee.

—el, of Is—ra—el, in the midst of thee.

CHORUS.

Glo—ry be to the Fa—ther, Glo—ry

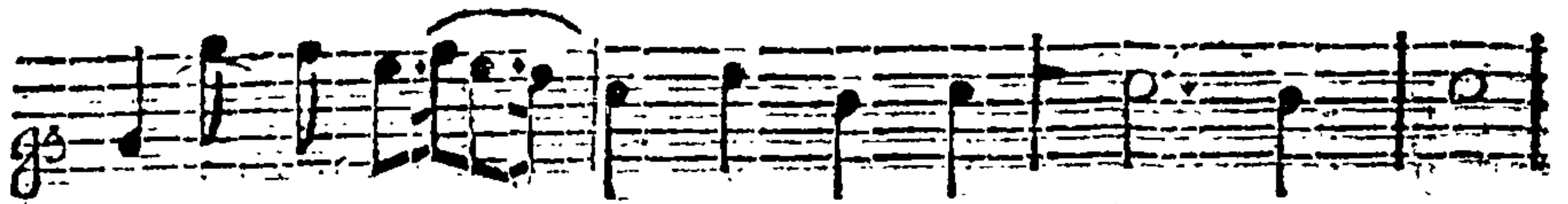
Glo—ry be to the Fa—

Glo—ry be to the Fa—ther, Glo—ry be to the

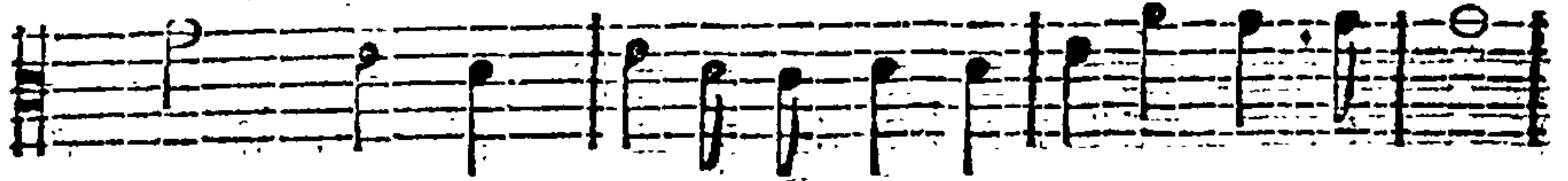
Glo—ry be to the Fa—ther,

Continued.

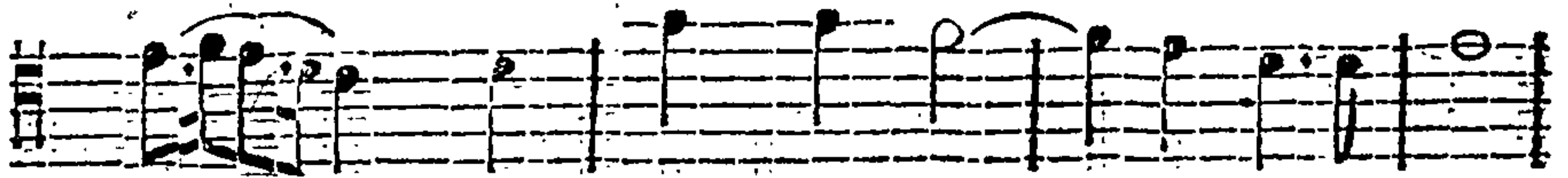
Continued.



be to the Son, and to the Ho—ly Ghost



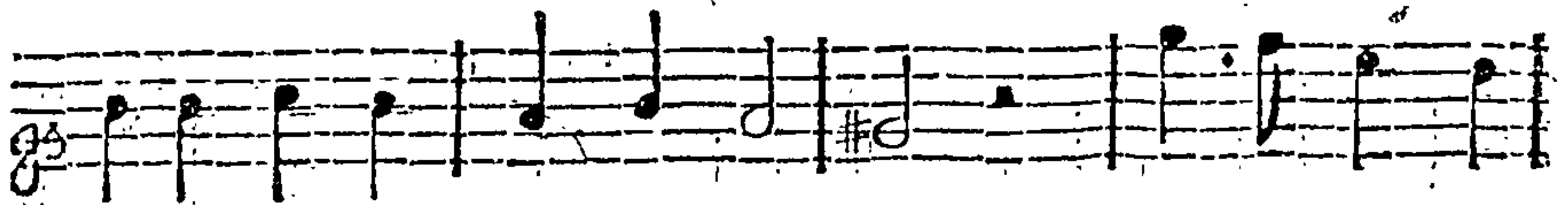
—ther, Glo—ry be to the Son, and to the Ho—ly Ghost.



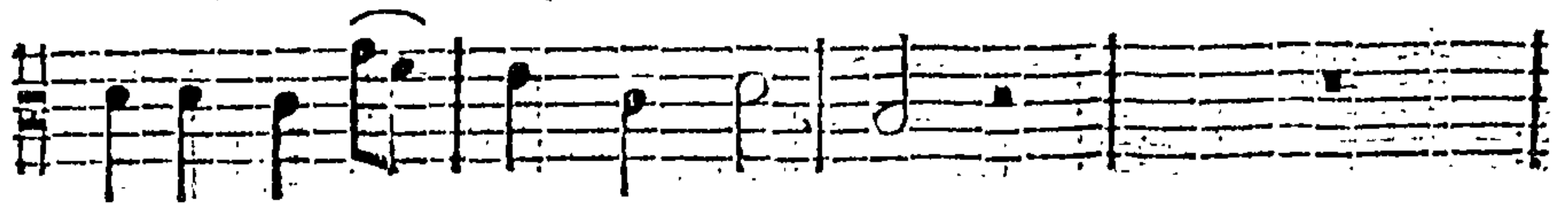
Son, and to, and to the Ho—ly Ghost.



Glo—ry be to the Son, and to the Ho—ly Ghost.



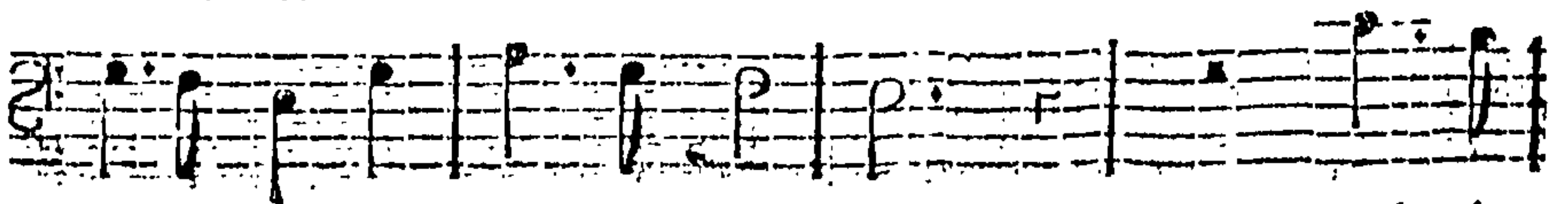
As it was in the Be—gin—ning, and is now, and



As it was in the Be—gin—ning.

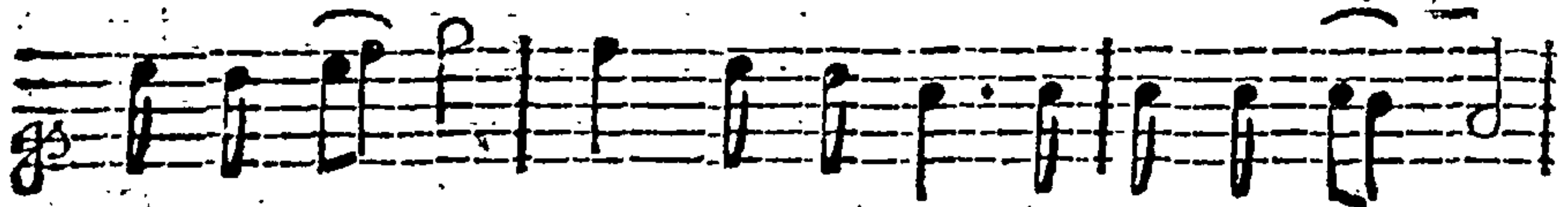


As it was in the Be—gin—ning, and is now, and e—ver shall

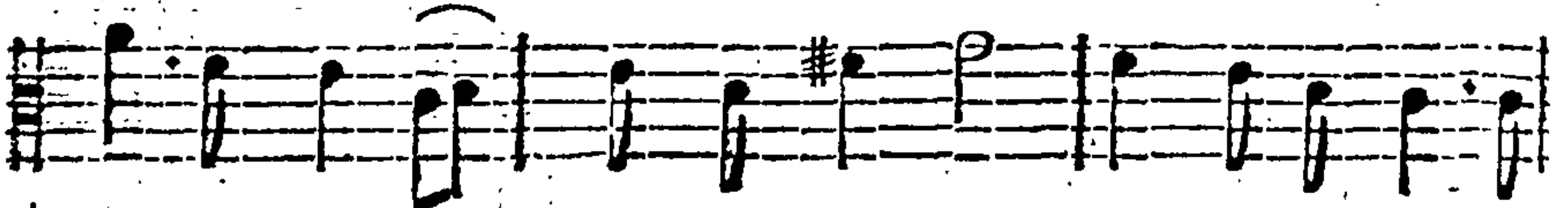


and is
Continued.

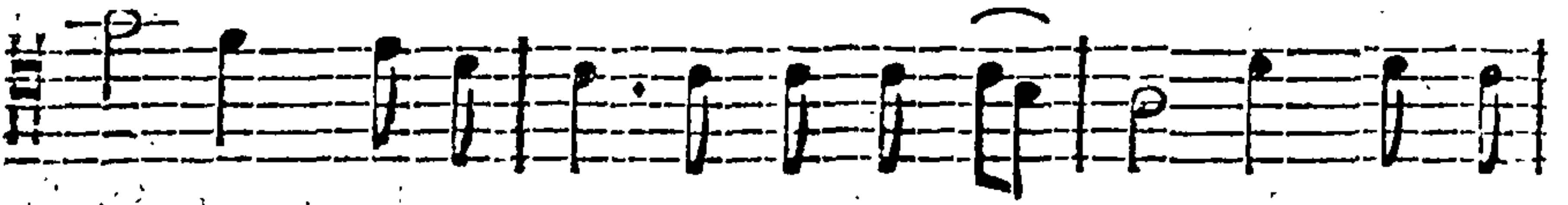
Continued.



e-ver shall be, World with-out End, and e-ver shall be,



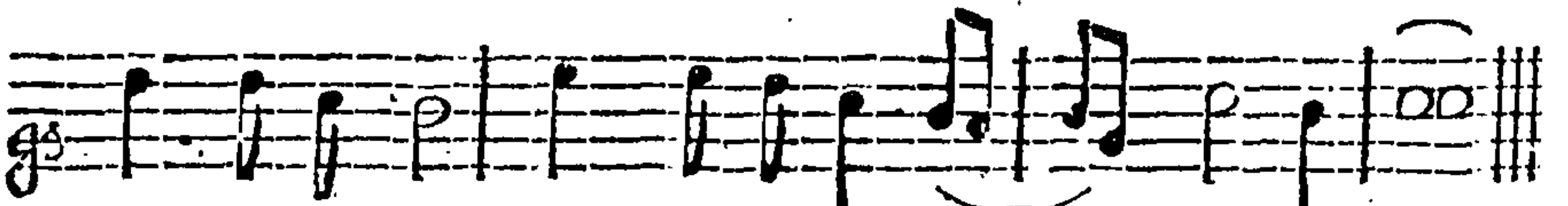
and is now, and e-ver shall be, World with-out End, and



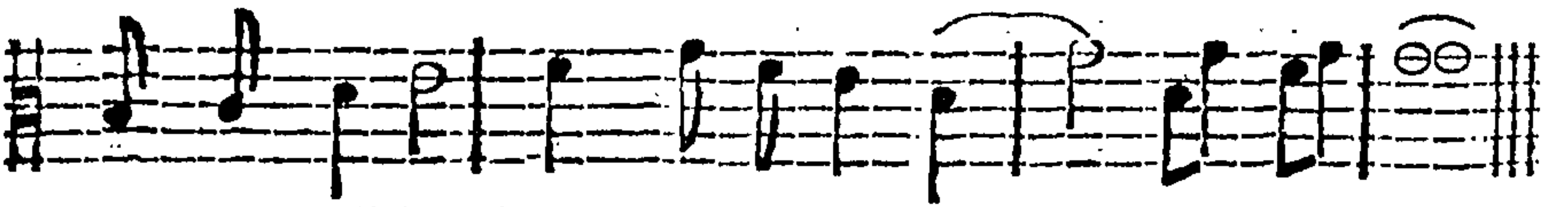
be, World without End, and e-ver shall be, World with-out



now and e-ver shall be, World with-out End, and e-ver shall



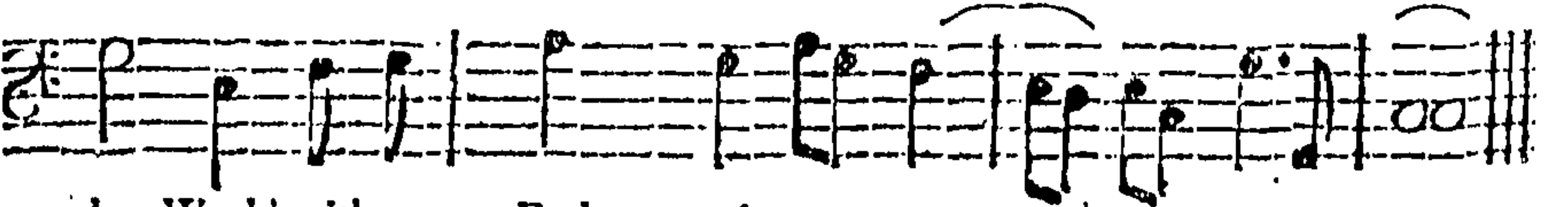
World without End, World without End, *A* *men.*



e-ver shall be, World without End, *A* *men.*



End, World without End, *A* *men.*

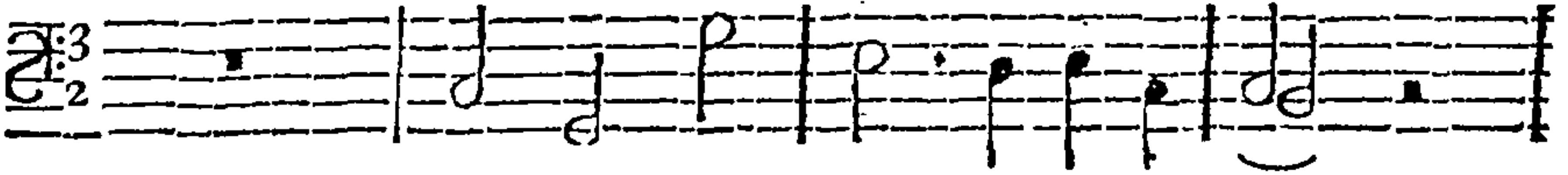


be, World without End, *A* *men.*

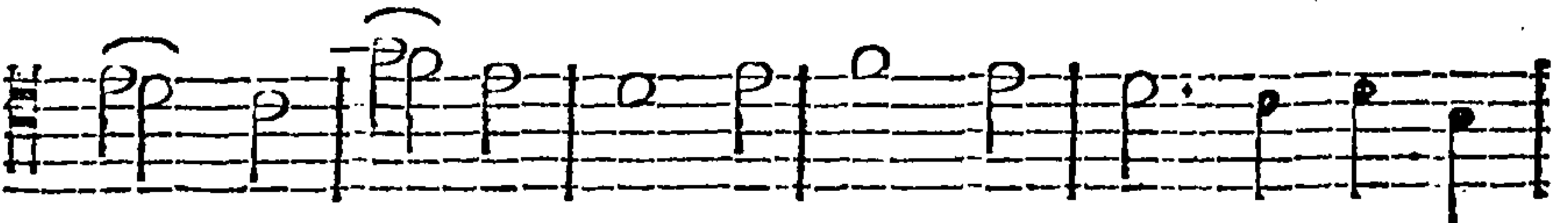
A N T H E M X. Taken out of the 111th P S A L M.



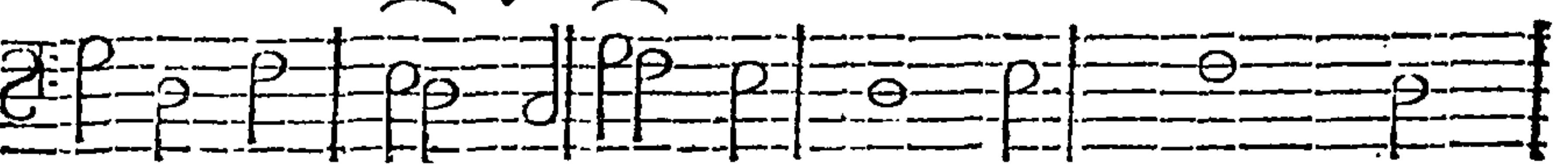
I will give Thanks un-to the Lord, I will give



I will give Thanks un-to the Lord,



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



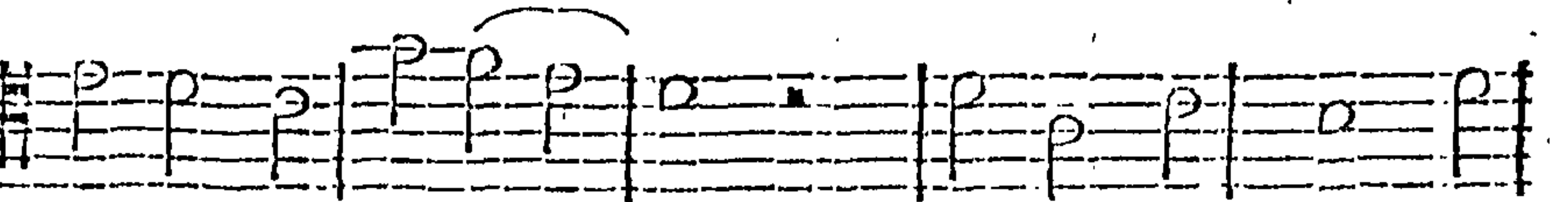
I will give Thanks un-to the Lord, with my whole



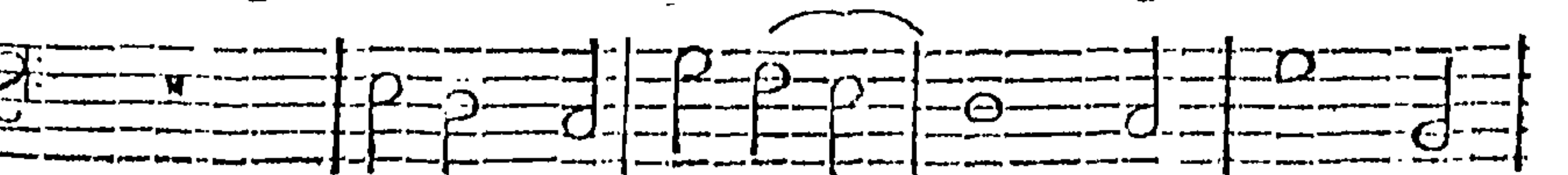
Thanks un-to the Lord, un-to the Lord, with my whole Heart.



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



I will give Thanks, I will give Thanks un-

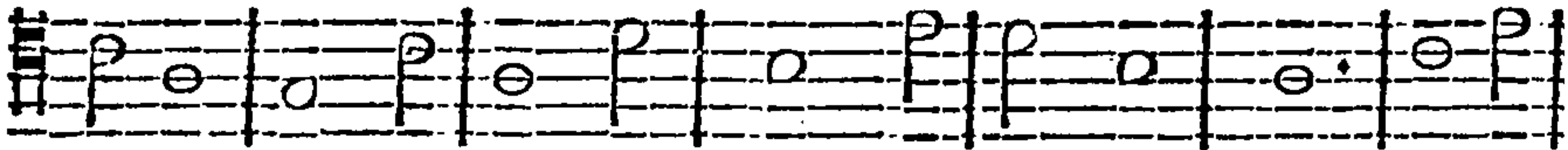


I will give Thanks, give Thanks

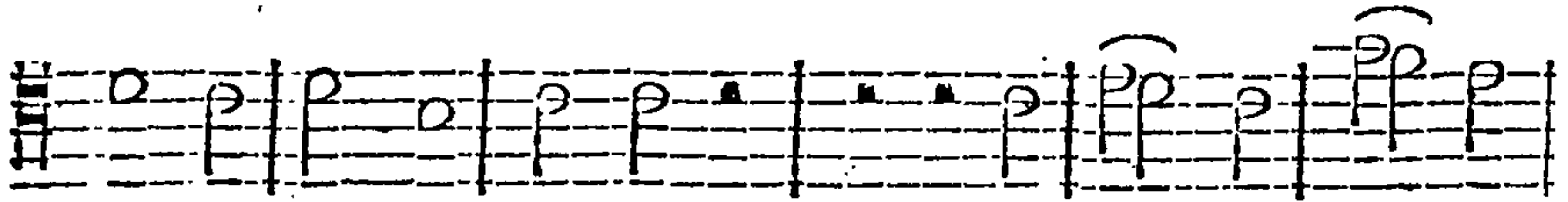
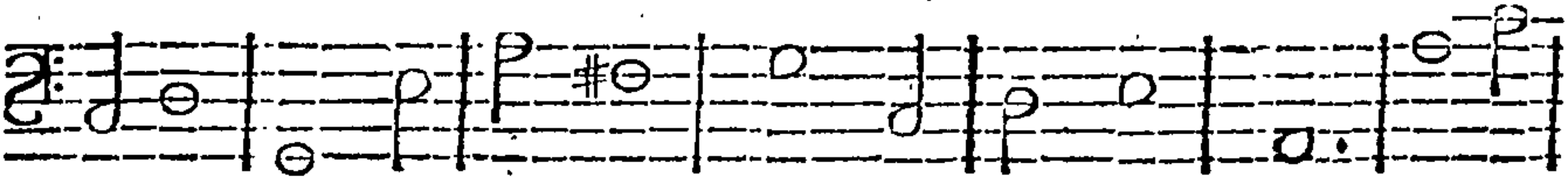
R

Continued.

Continued.



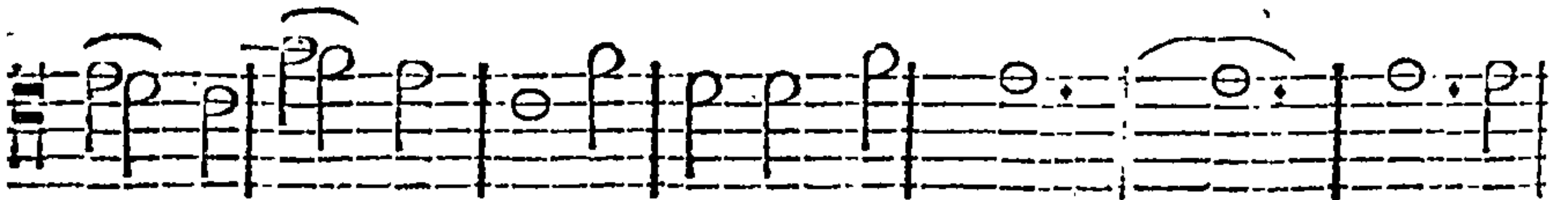
—to the Lord, with my whole Heart, with my whole Heart, se-cret-



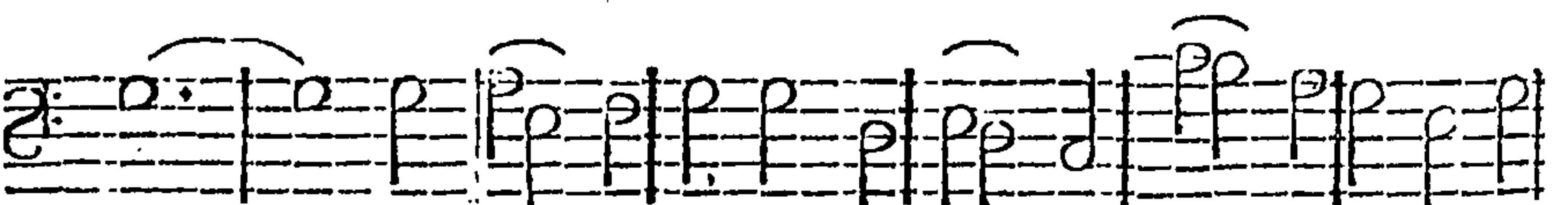
—ly a-mong the Faithful, and in the Con-gre-



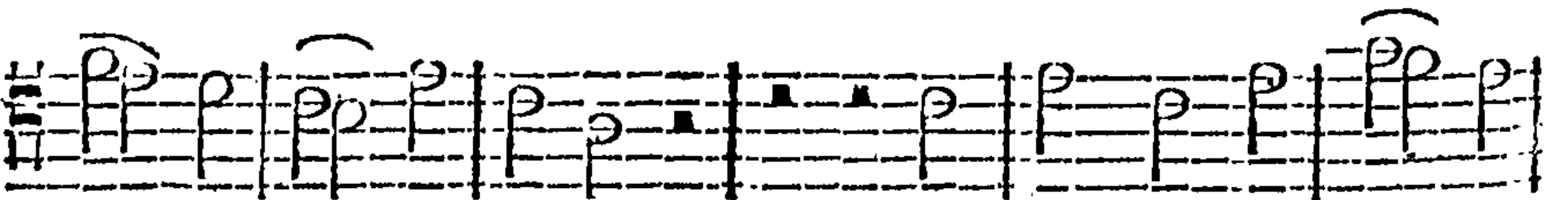
and in the Con-gre-ga-tion,



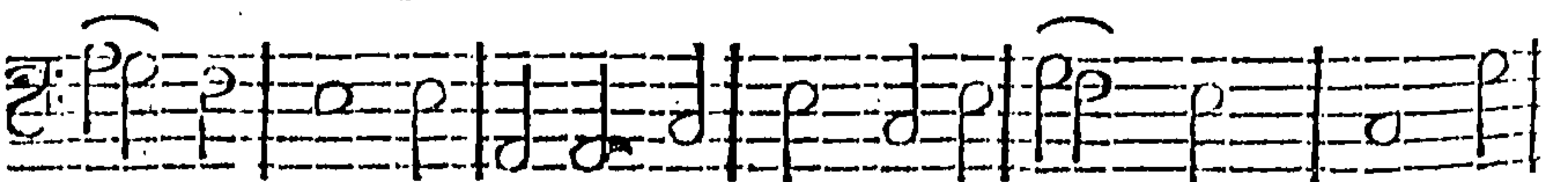
—ga-tion, in the Con-gre-gation, and i—n, and



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



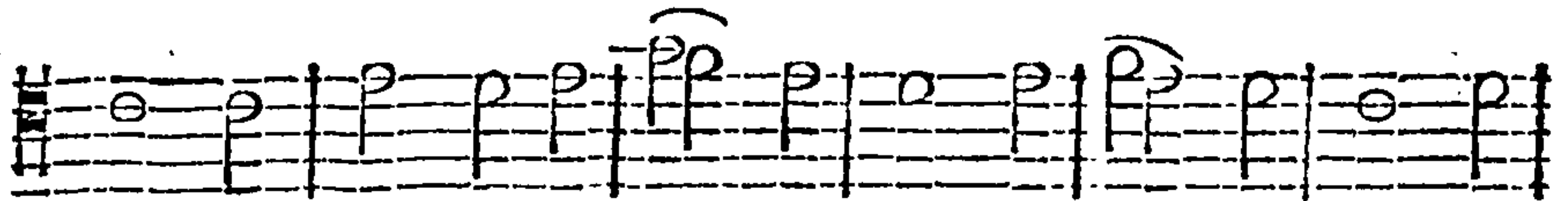
in the Con-gre-gation. The Works of the Lord are



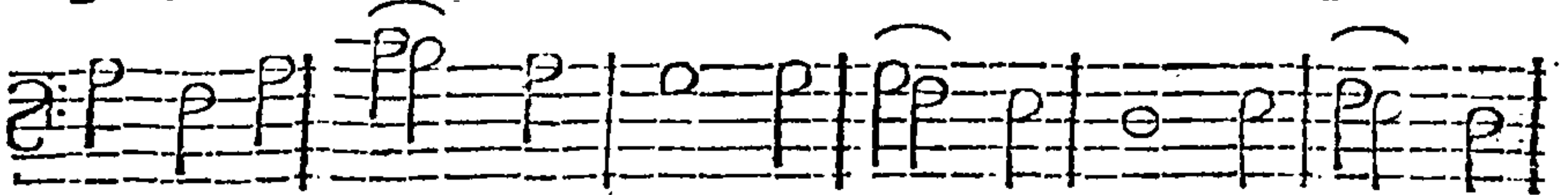
in the Con-gre-gation. The Works of the Lord are great, the

Continued.

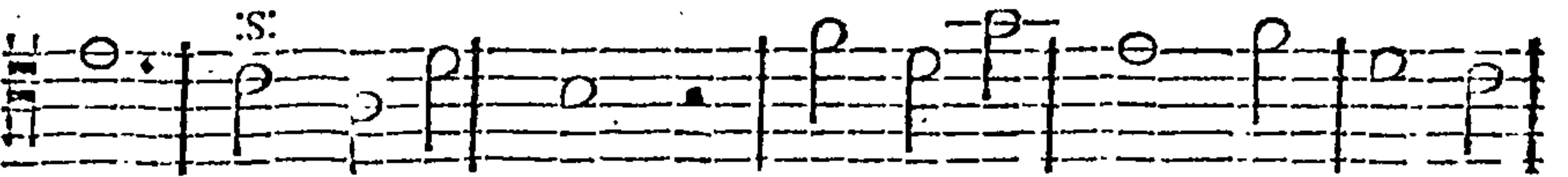
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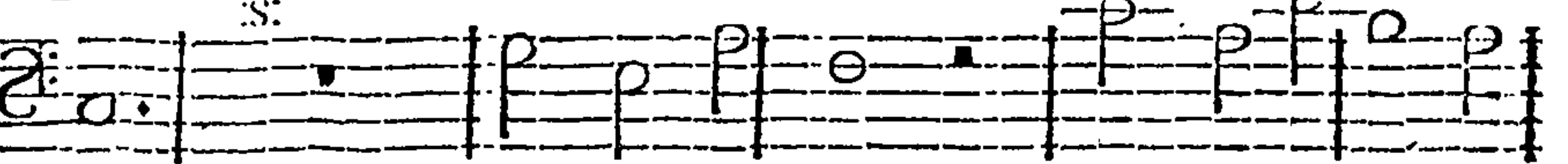
great, the Works of the Lord are great, the Lord are great, are



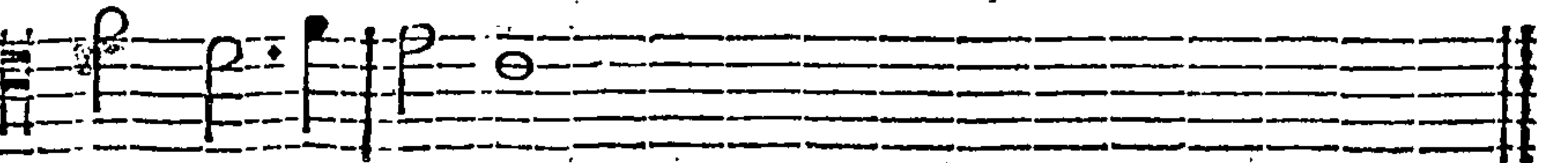
Works of the Lord are great, the Lord are great, the Lord are



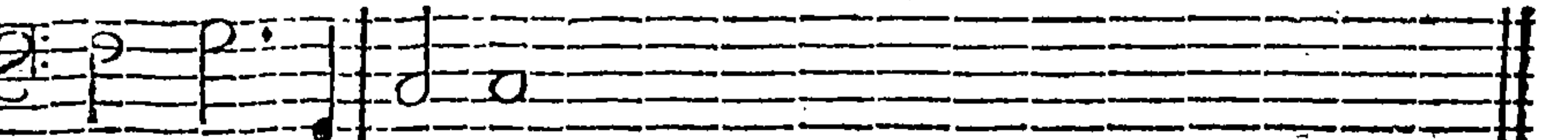
great, fought out of them, fought out of them, of them that



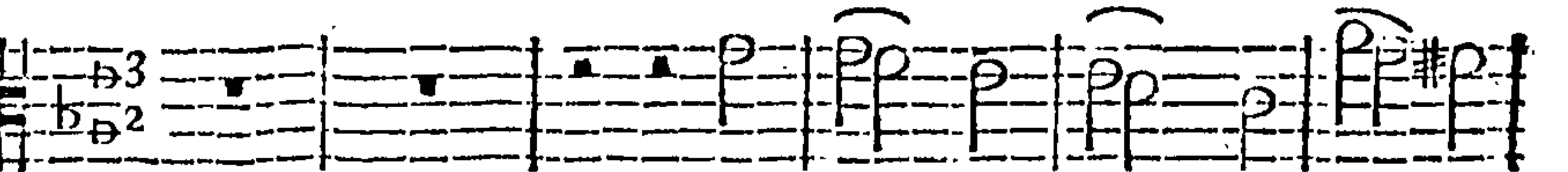
great, fought out of them, fought out of them that



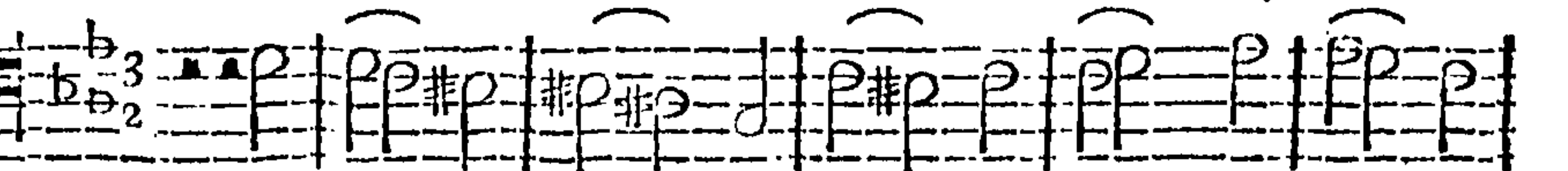
hath Plea-sure in them.



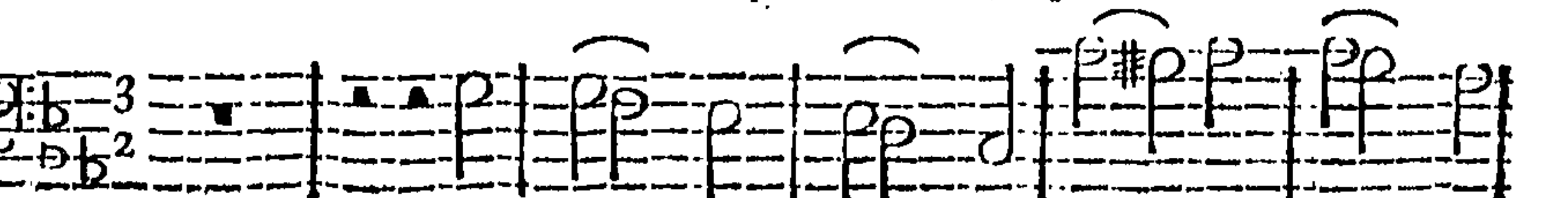
hath Plea-sure in them.



His Work is wor--thy to be

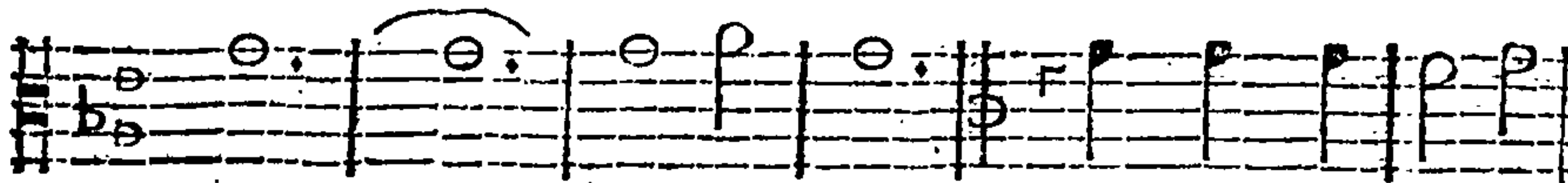


His Work is wor--thy to be prais'd, his Work is

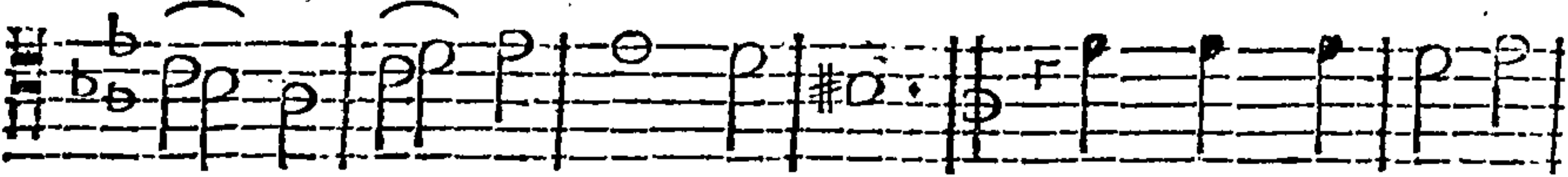


His Work is wor--thy to be prais'd, his

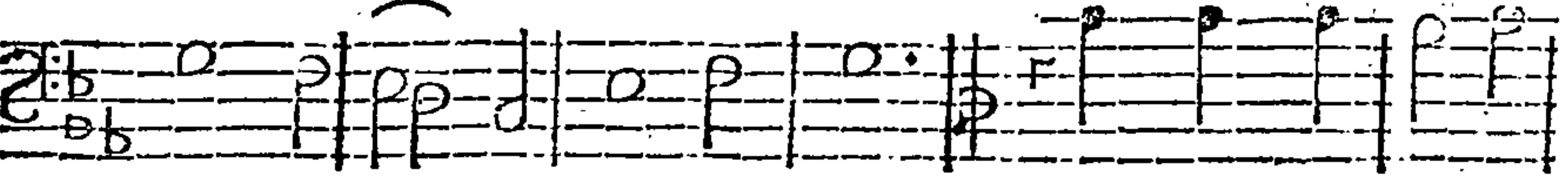
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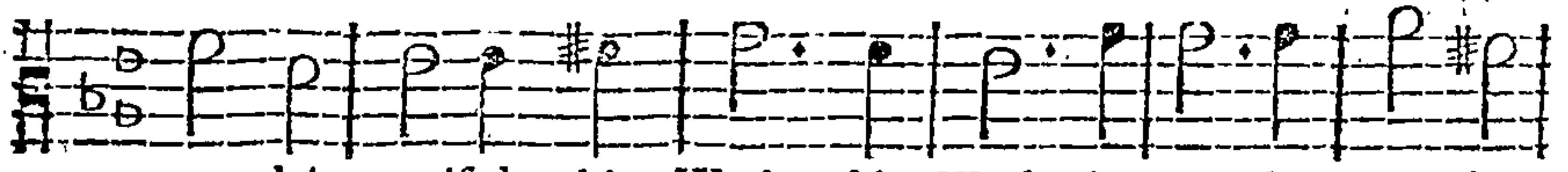
prais'd, be prais'd, his Work is worthy



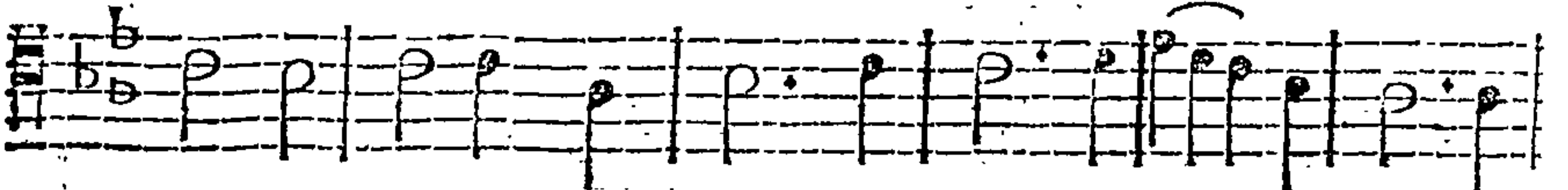
wor--thy to be prais'd, be prais'd, his Work is worthy



Work is wor--thy to be prais'd.



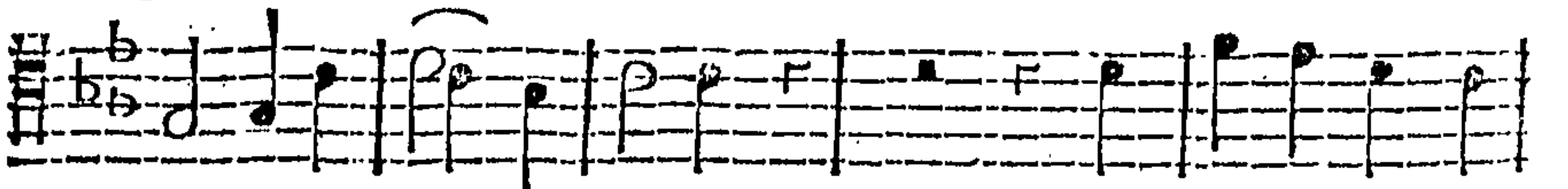
to be praised, his Work, his Work is wor--thy to be



to be praised, his Work, his Work is wor--thy to be



praised, and had in Honour. His

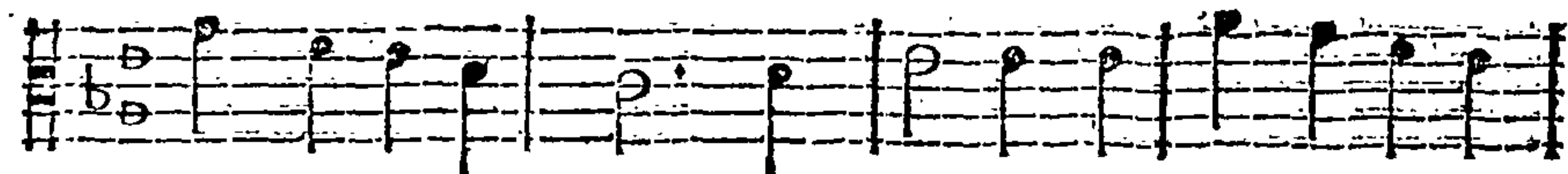


praised, and had in Honour. His Righteousness en--



His Righteousness en--dures for
Continued.

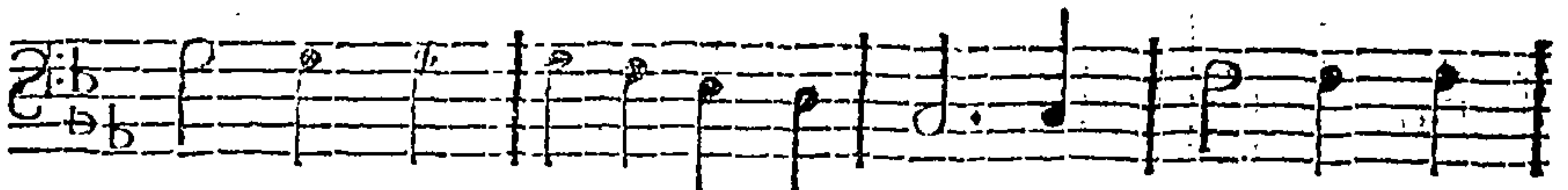
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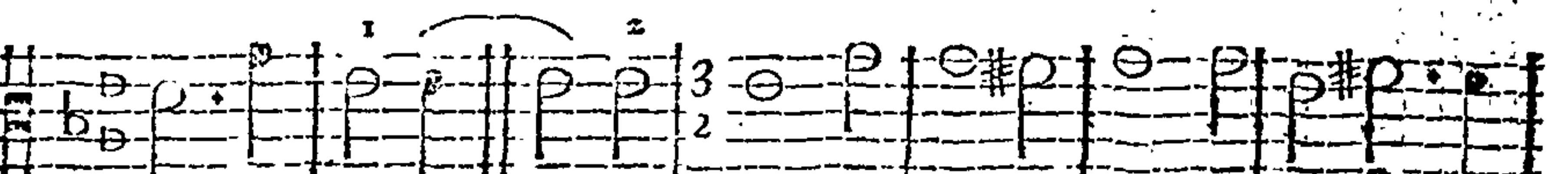
Righ-teous-ness en—dures for e—ver, his Righteousness en—



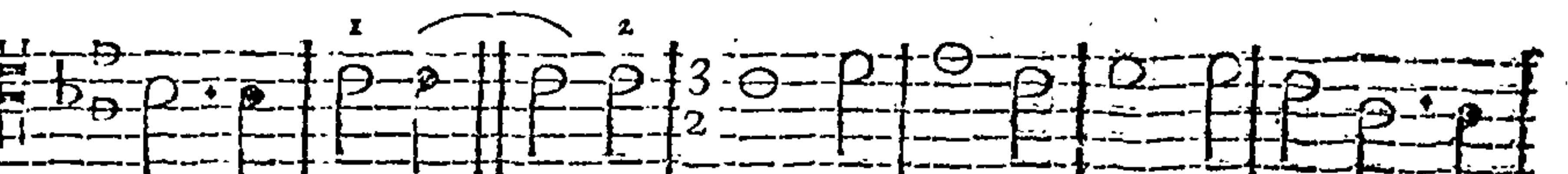
—dures, en—dures for e—ver, his Righteousness en—



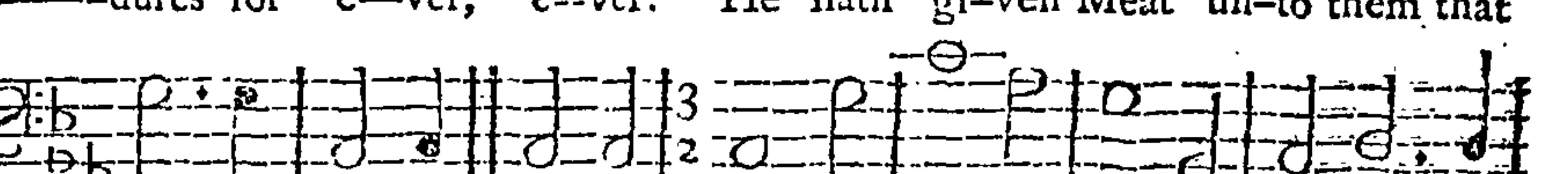
e—ver, his Righteousness en—dures for e—ver, en—



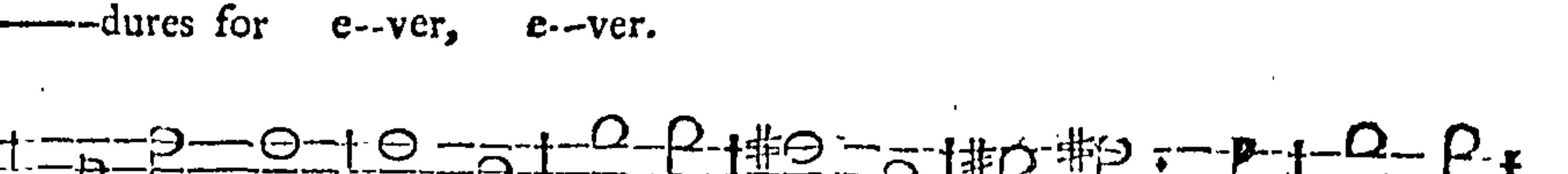
—dures for e—ver, e—ver. He hath gi—ven Meat un—to them that



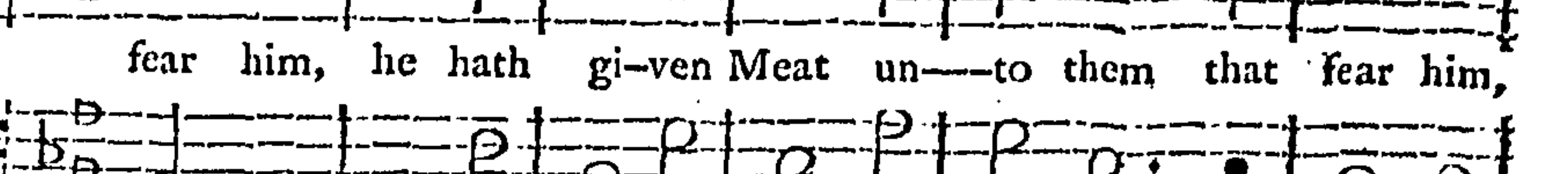
—dures for e—ver, e—ver. He hath gi—ven Meat un—to them that



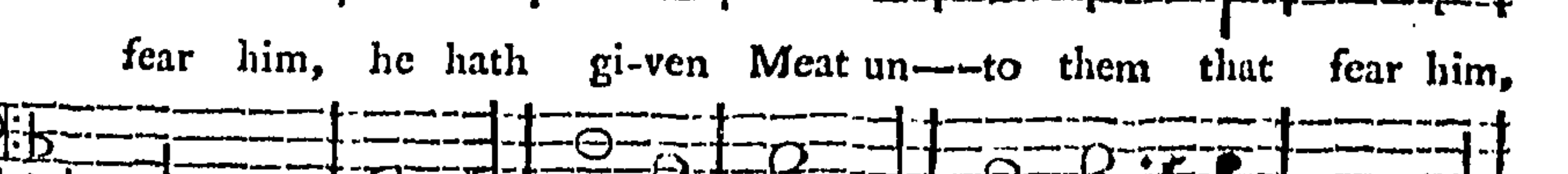
—dures for e—ver, e—ver.



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



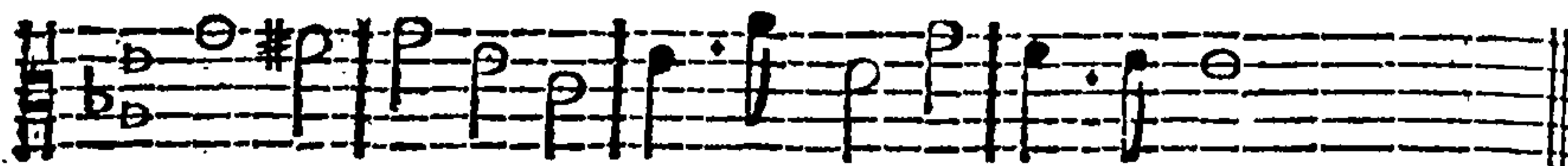
fear him, he hath gi—ven Meat un—to them that fear him,



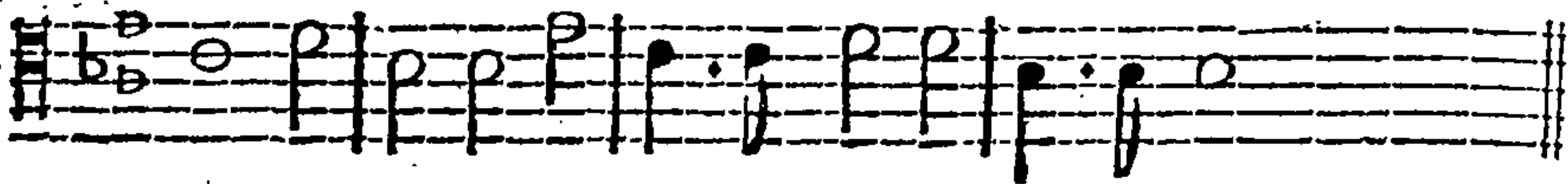
fear him, he hath gi—ven Meat un—to them that fear him,

Continued.

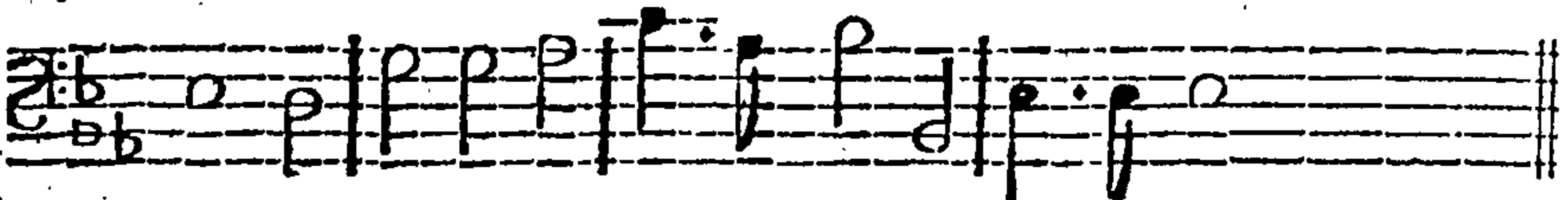
Continued.



he shall e-ver be mind-ful of his Co-ve-nant.



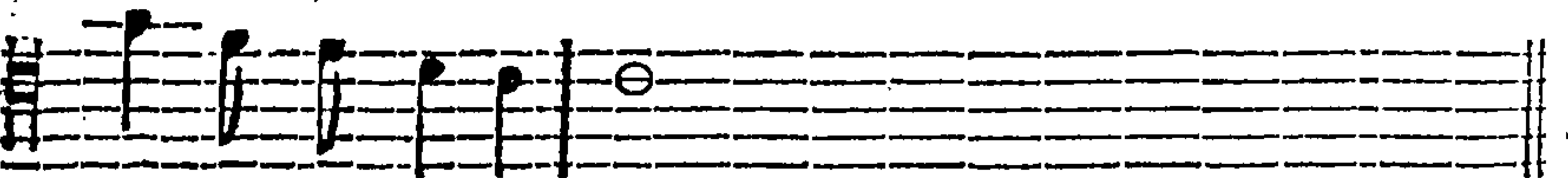
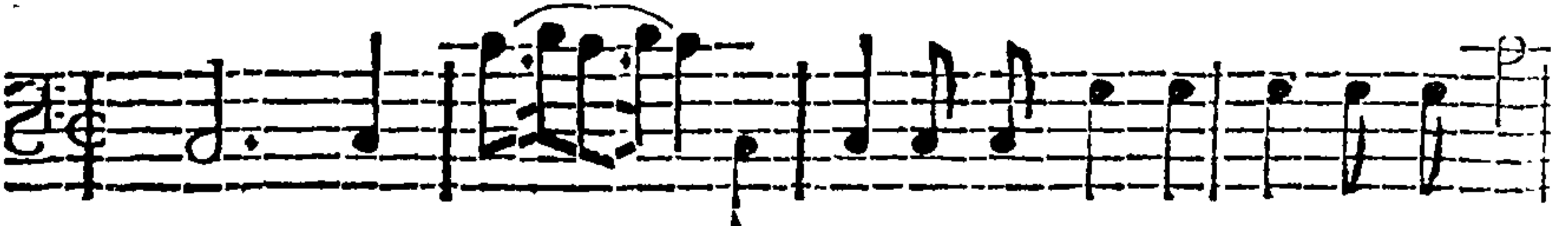
he shall e-ver be mind-ful of his Co-ve-nant.



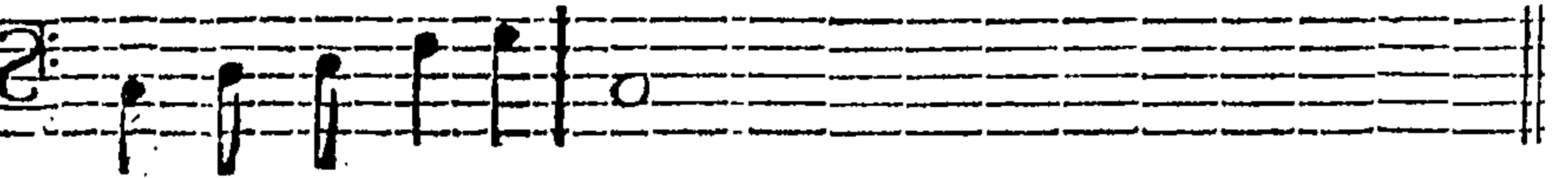
Sing his Work, &c. over again.



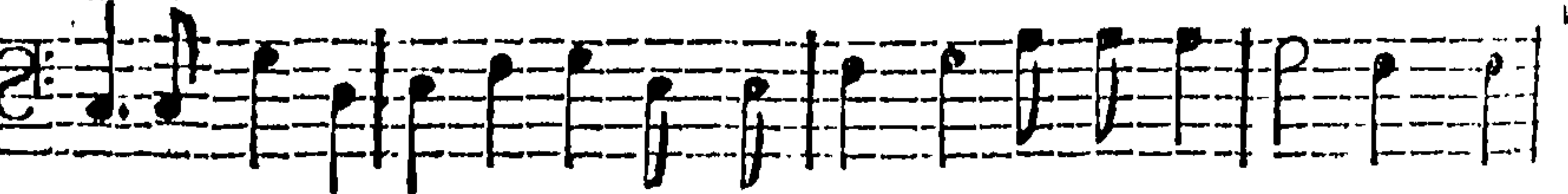
Glo-ry, Glo-ry be to the Father, and to the Son,



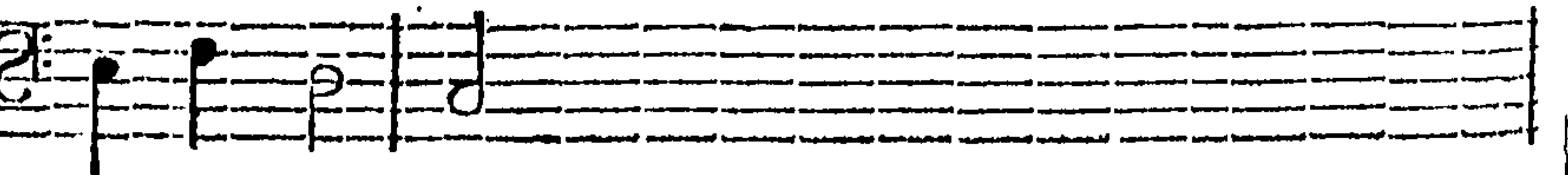
and to the Ho-ly Ghost.



Bassus solus.



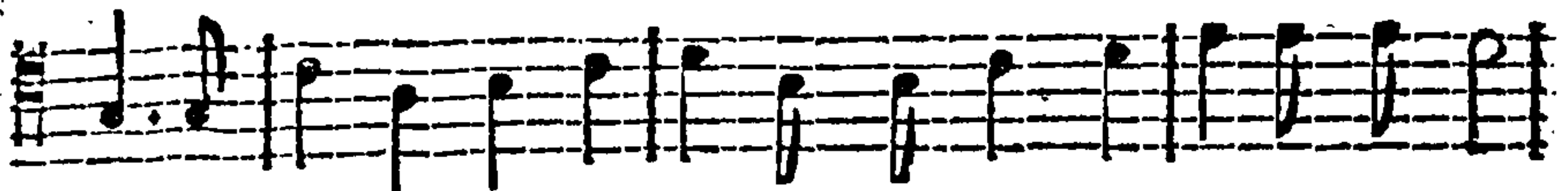
As it was in the Be-ginning, is now, and e-ver shall be World with-



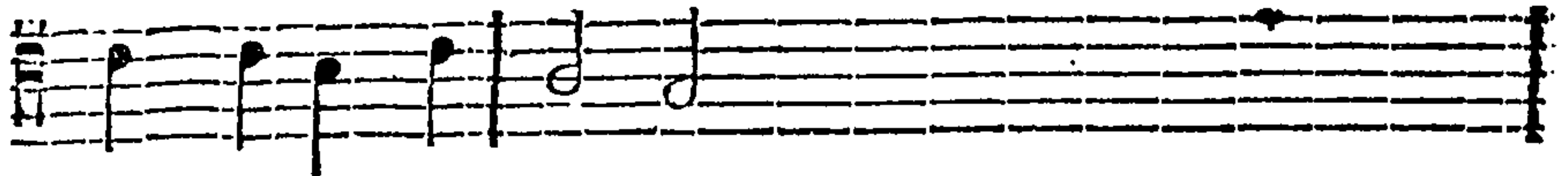
out End, A-men.

Continued.

Tenor solus.

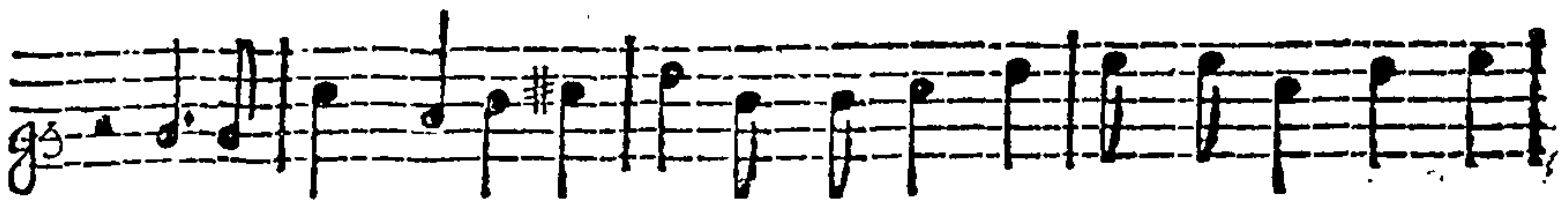


As it was in the Be-gin-ning, is now, and e-ver shall be

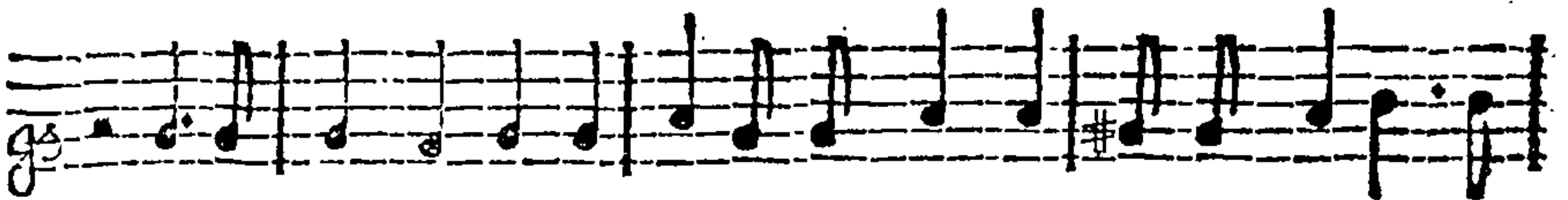


World without End, *A—men.*

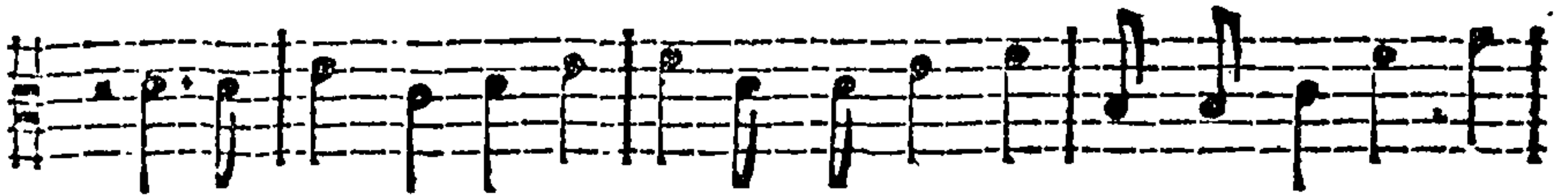
C H O R U S. A. 5 Voc.



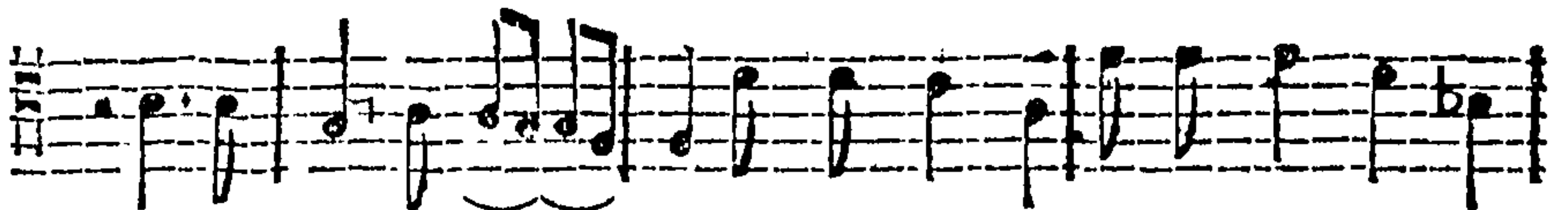
As it was in the Be-gin-ning, is now, and e-ver, is now and



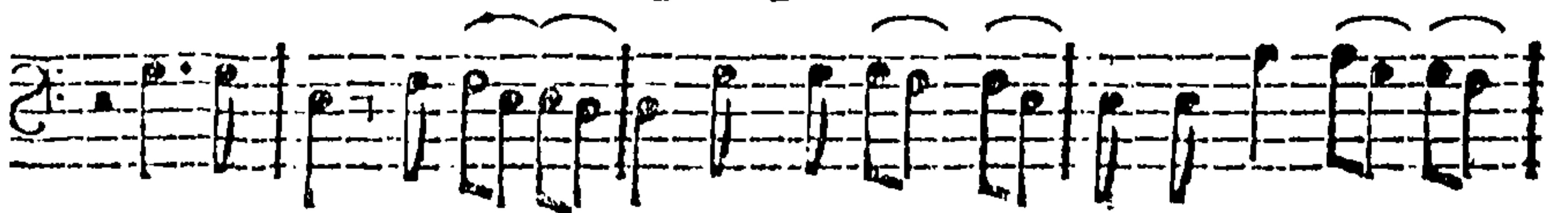
As it was, &c.



As it was, &c.

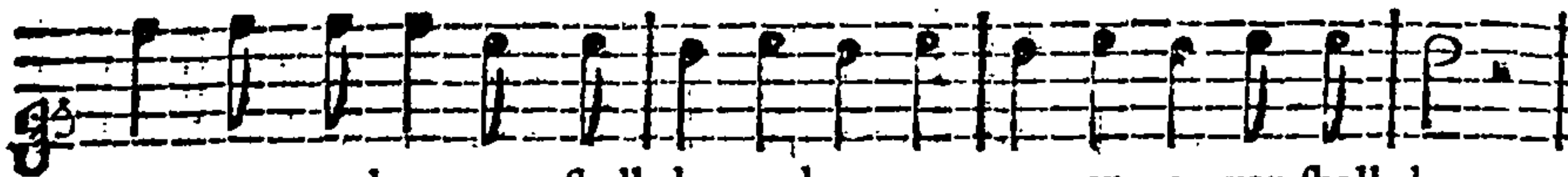


As it was in the Be-gin-ning, is now, and e-ver, is now and

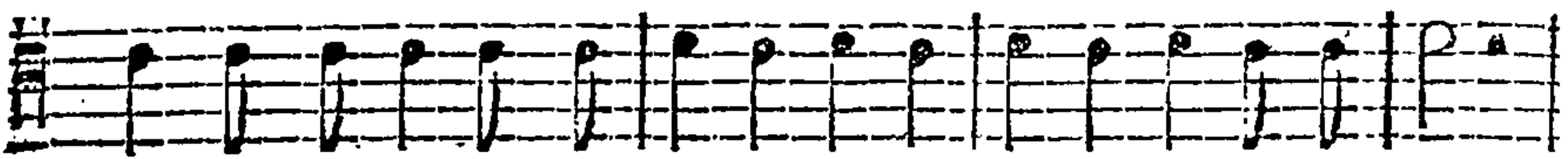
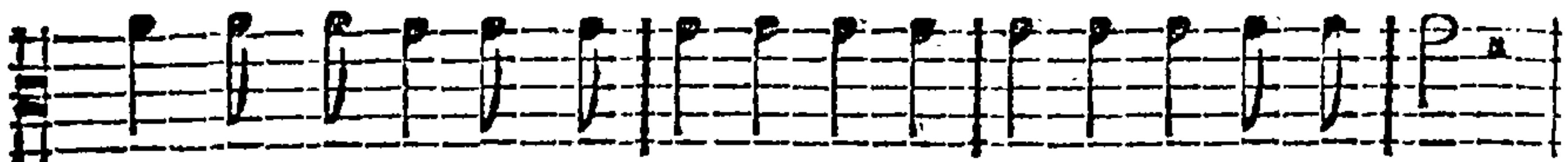
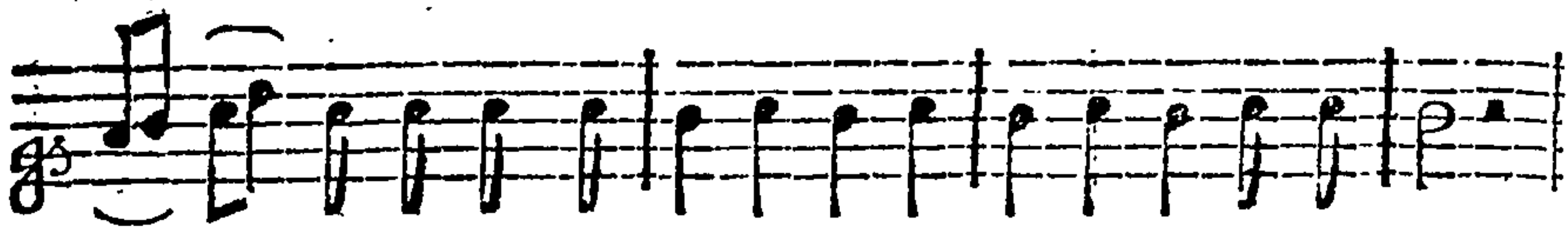


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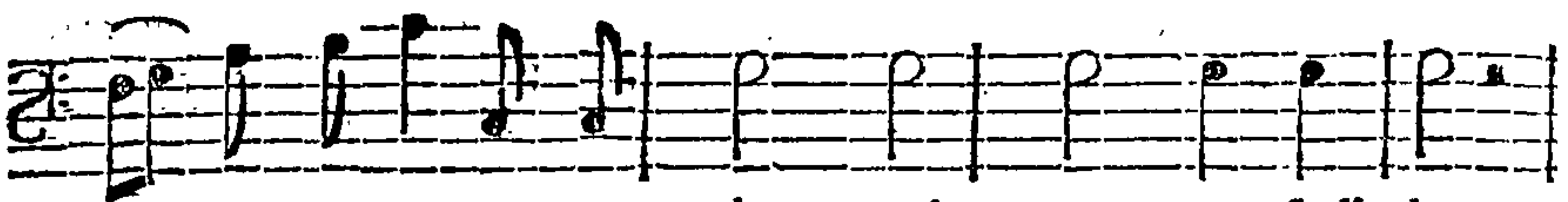
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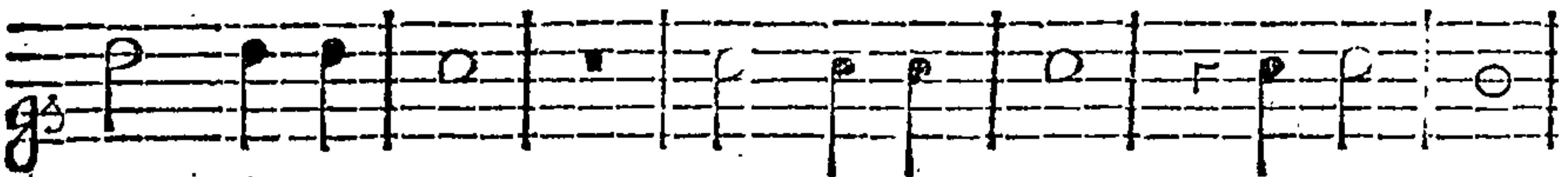
e—ver, and e—ver shall be, and e—ver, e—ver, e—ver shall be,



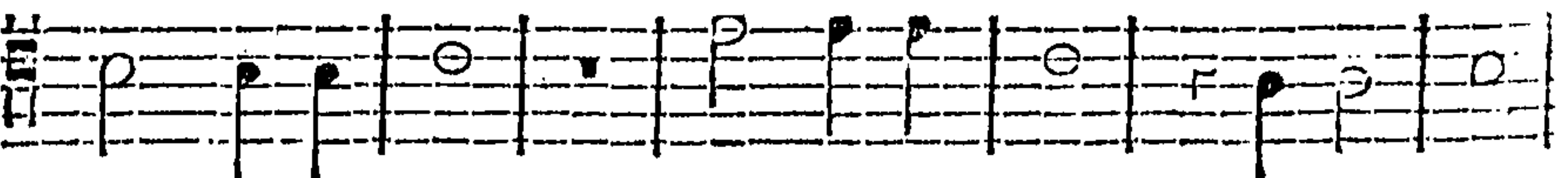
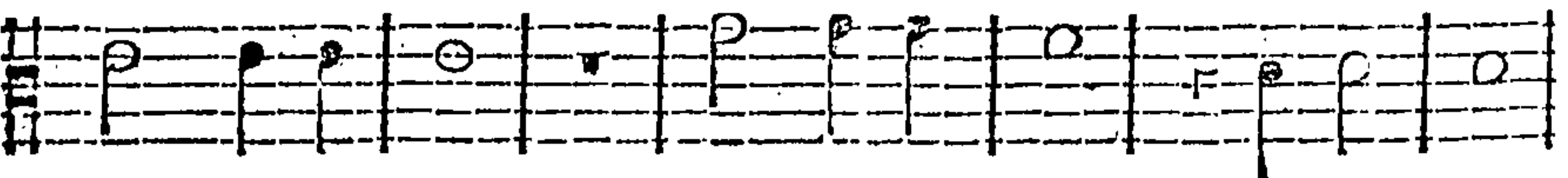
e—ver, and e—ver shall be, and e—ver, e—ver, e—ver shall be,



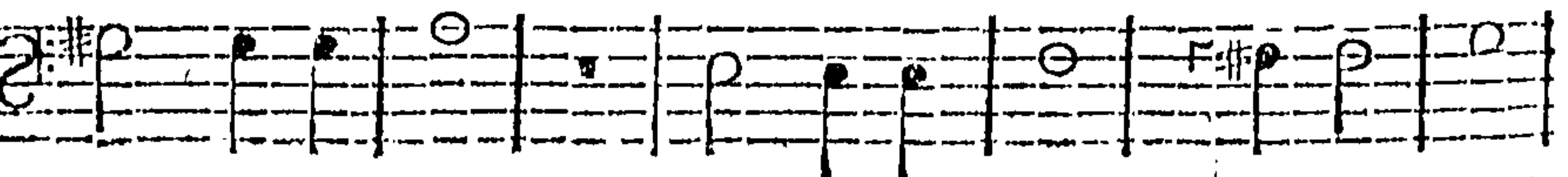
be, and e—ver shall be.



World without End, World without End, without End,

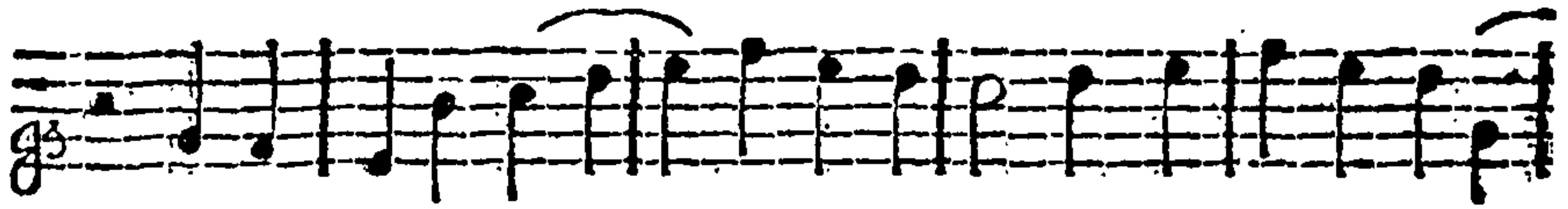


World without End, World without End, without End,

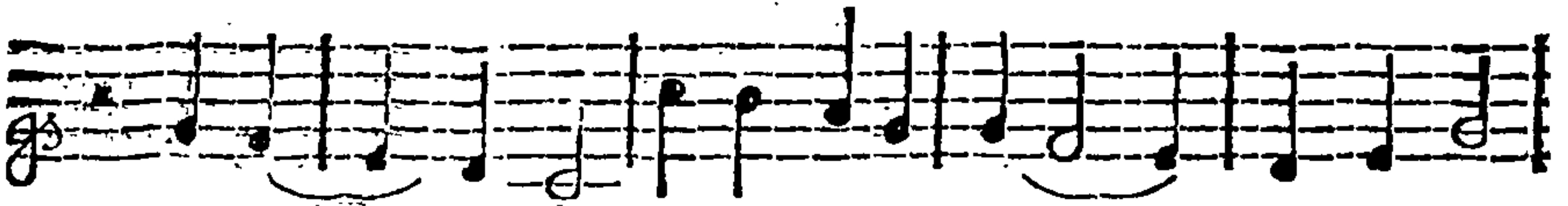


Continued.

Continued.



A ————— *men,* *A* —————



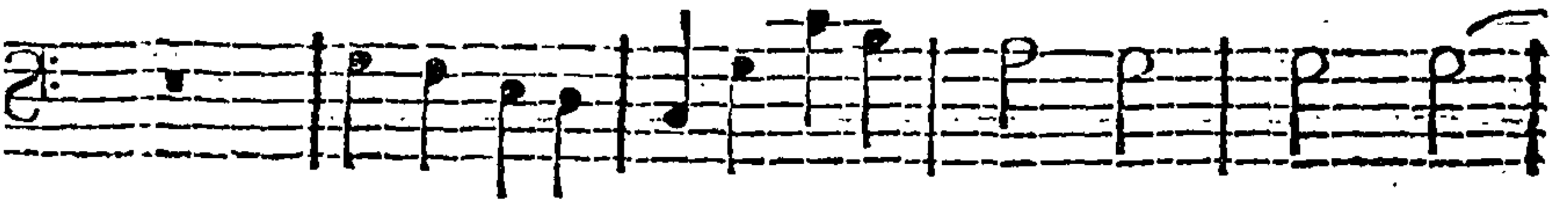
A ————— *men,* *A* ————— *men,*



A ————— *men,* *A* —————

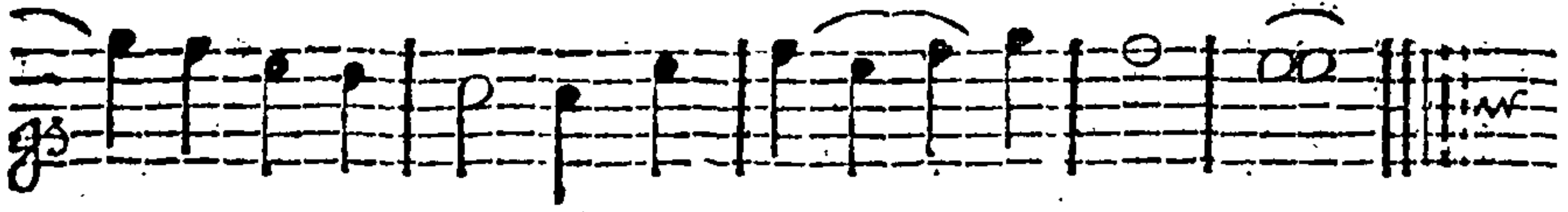


A ————— *men,* *A* —————

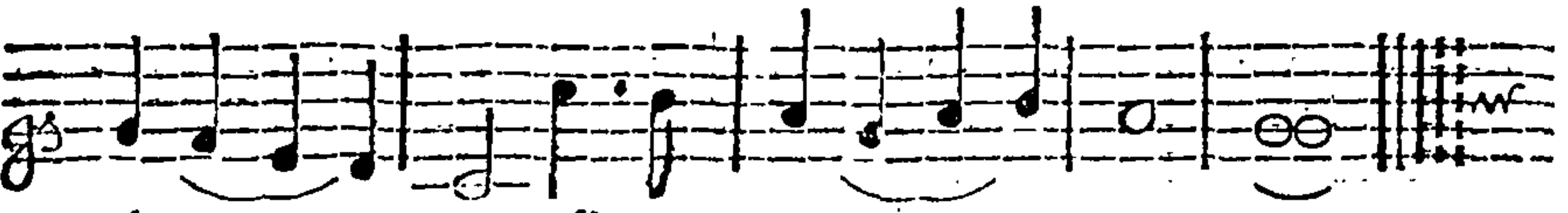


A —————

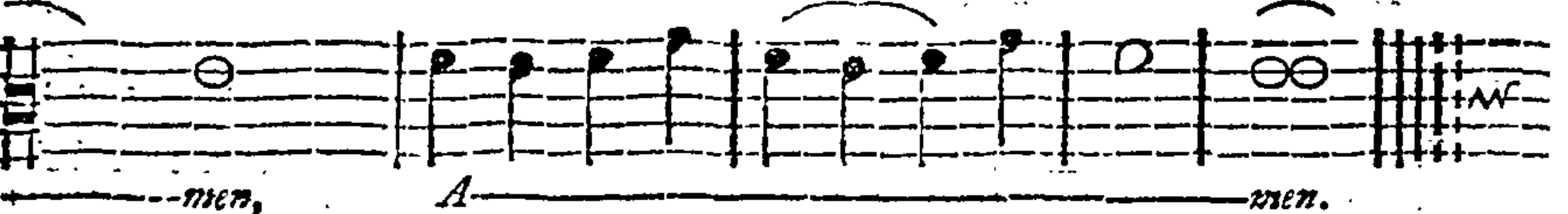
Continued.



men, A men.



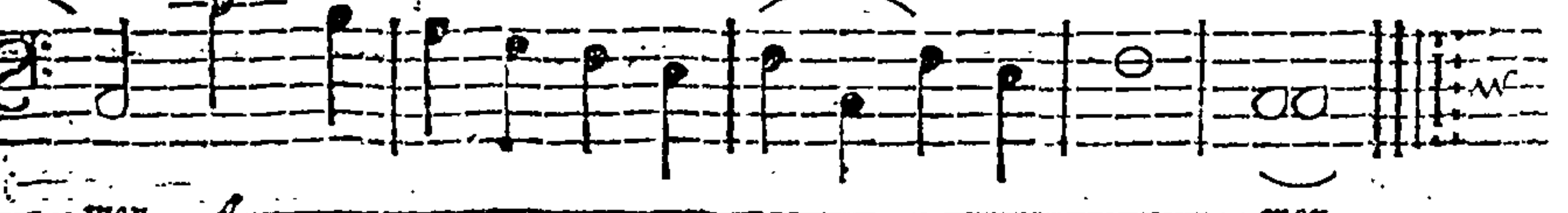
A men, A men.



men, A men.

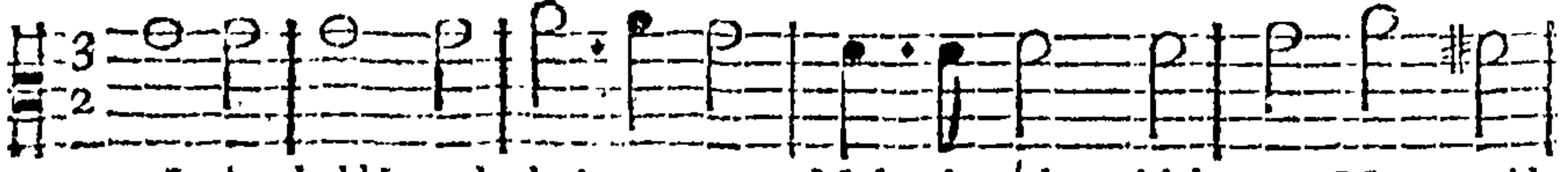


men, A men.



men, A men.

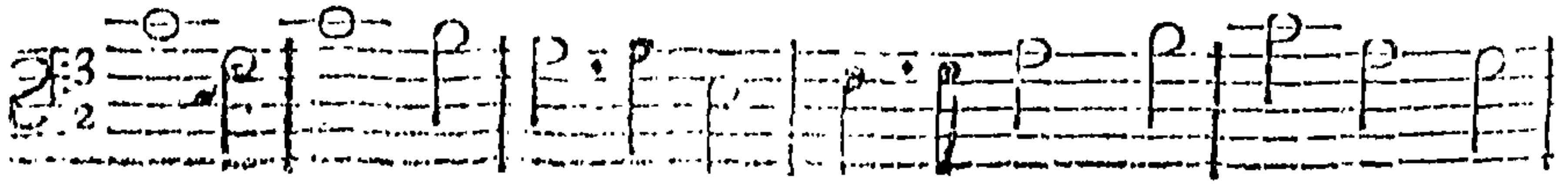
A N T H E M XI. Taken out of the 7th Chapter of Revelations.



I be-held! and lo! a great Mul-ti-tude which no Man could

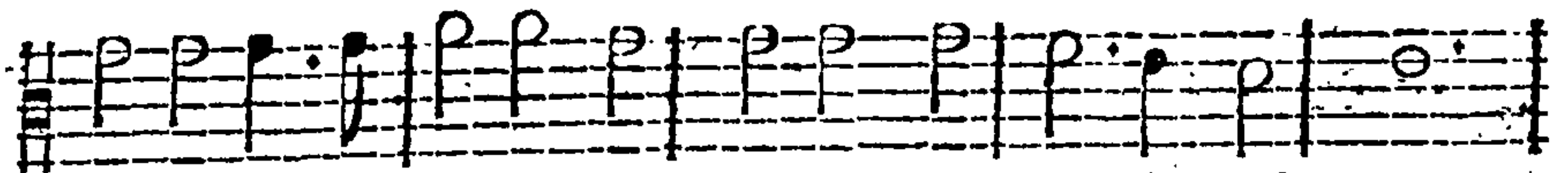


I be-held! and lo! a great Mul-ti-tude which no Man could

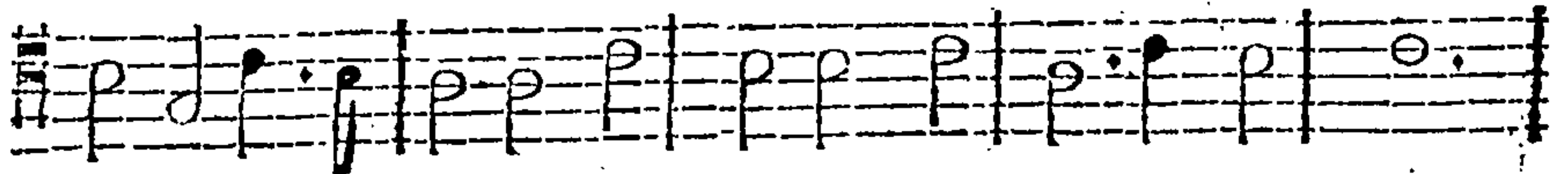


Continued.

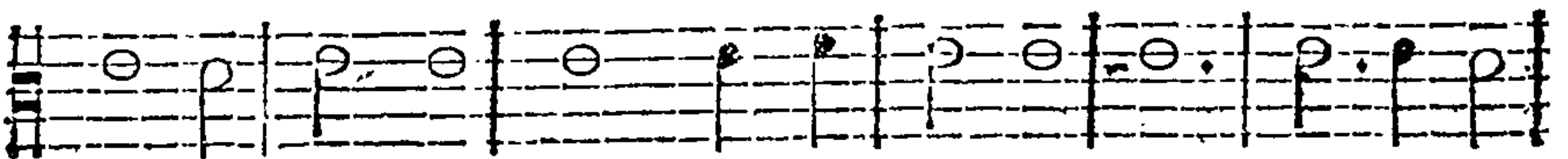
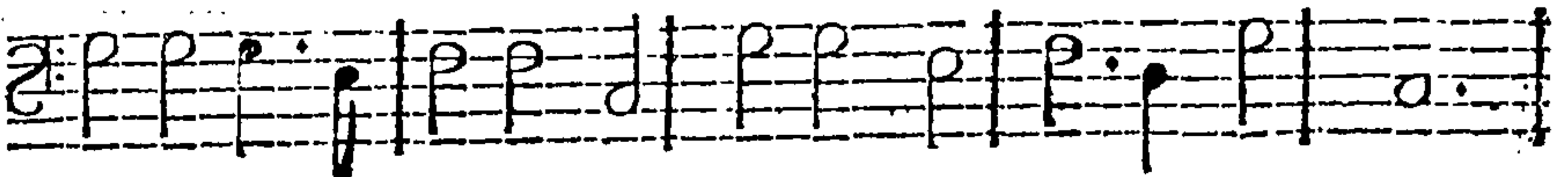
Continued.



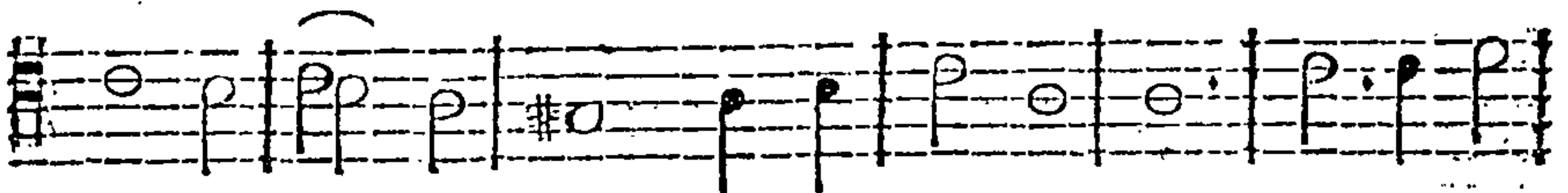
number of all Nations, and Kindred, and Peo-ple, and Tongues,



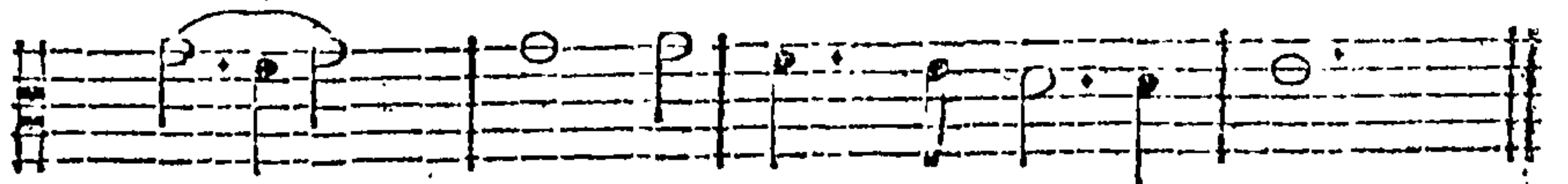
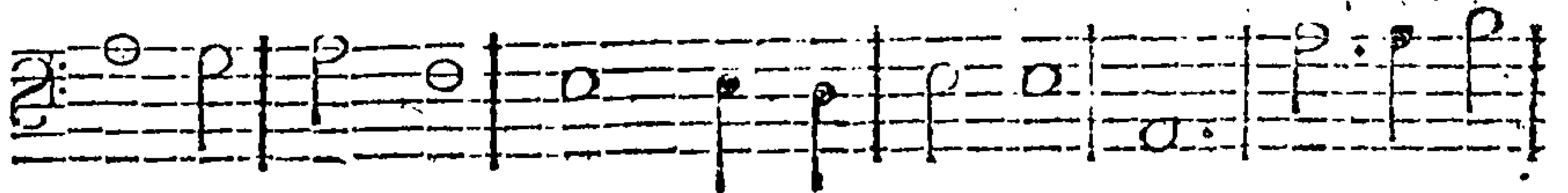
number of all Nations, and Kindred, and Peo--ple, and Tongues,



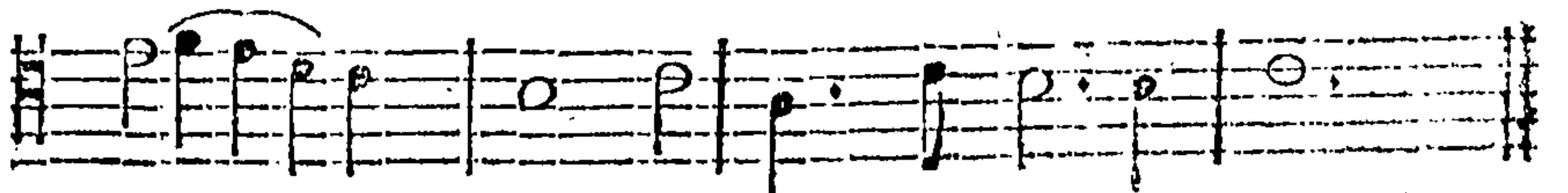
stood be--fore the Throne, and be--fore the Lamb, cloathed in



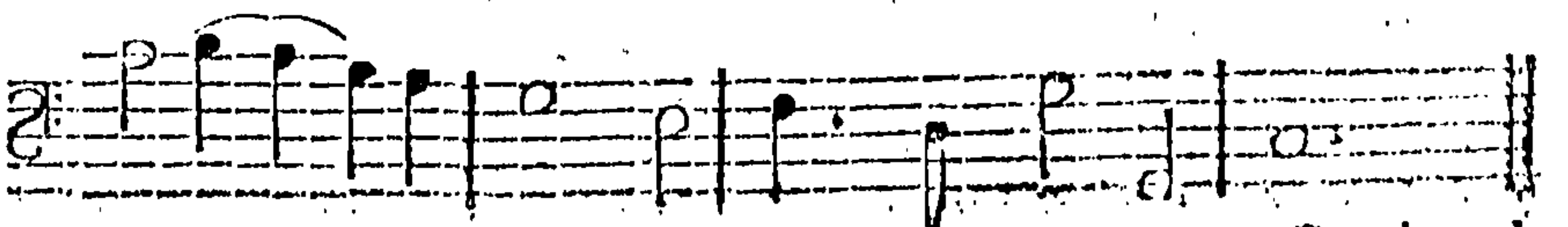
stood be--fore thè Throne, and be--fore the Lamb, cloathed in



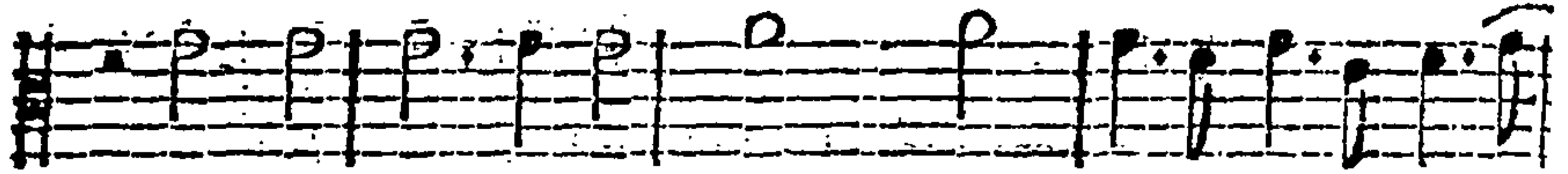
white Robes, and Palms were in their Hands.



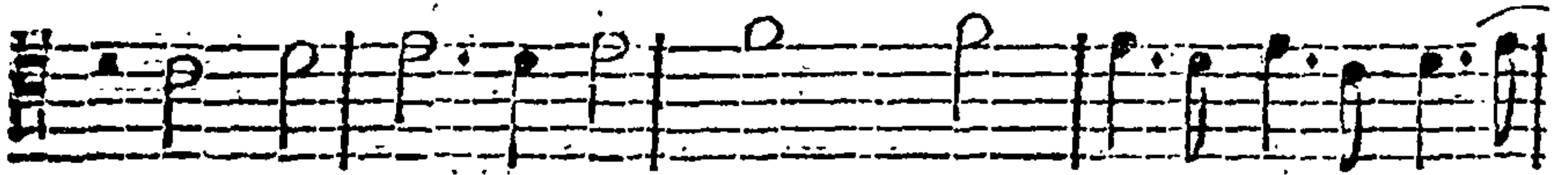
white Robes, and Palms were in their Hands.



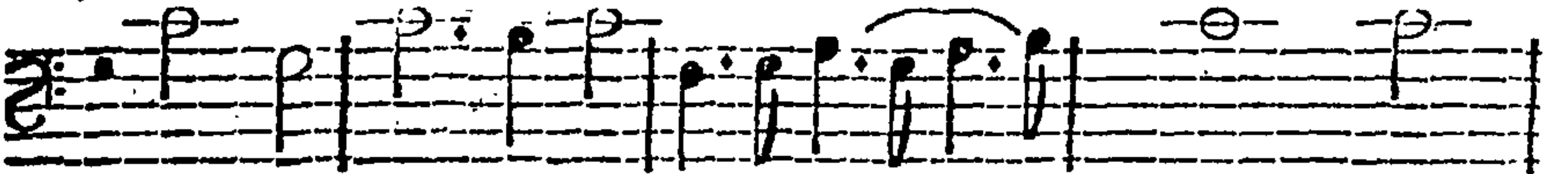
Continued.



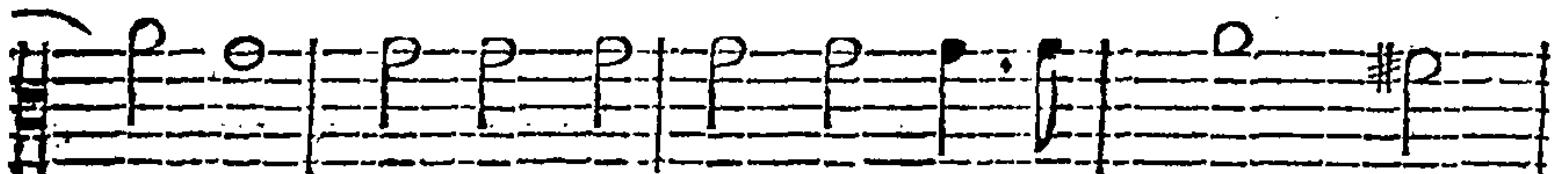
And they cry'd with a loud, a lou



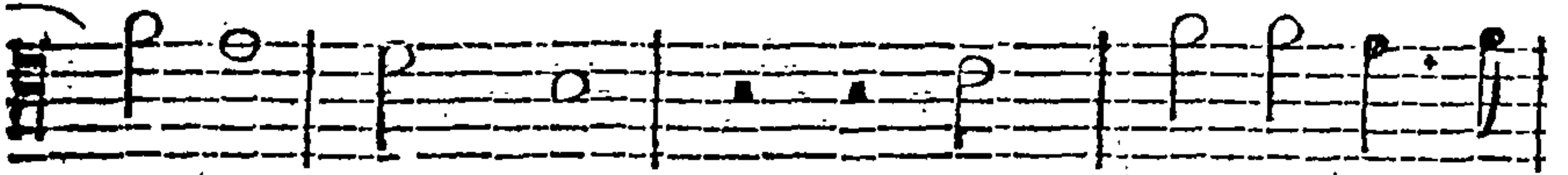
And they cry'd with a loud, a lou



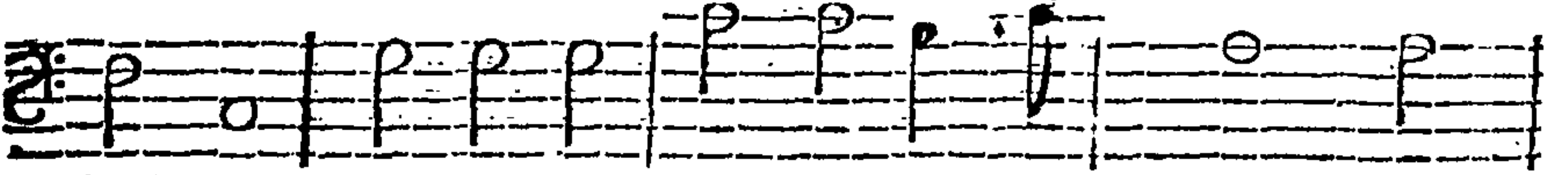
lou d, a



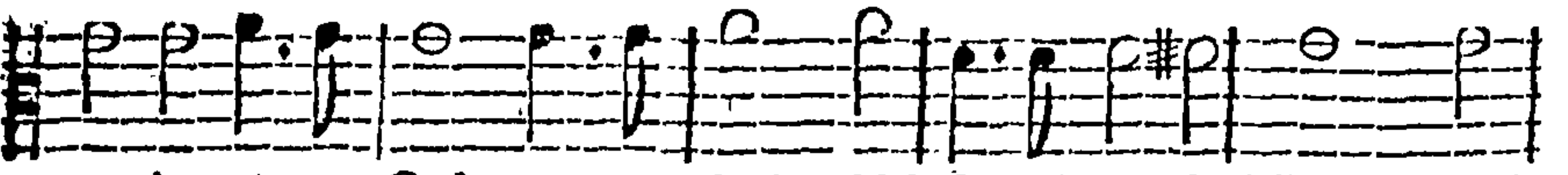
d Voice, say--ing, Sal--va--tion un--to God, Sal--



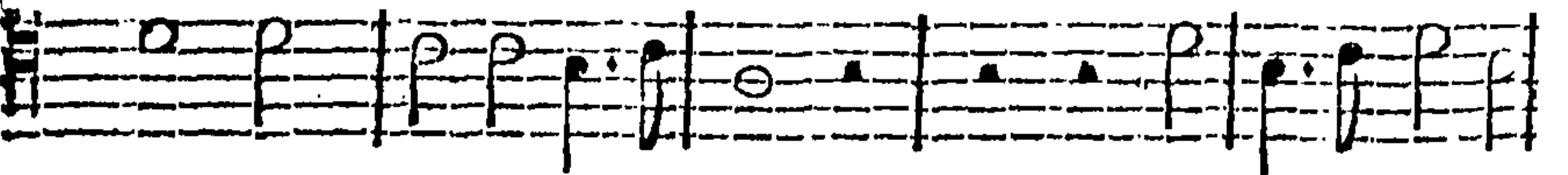
d Voice, say--ing, Sal--va--tion un--to



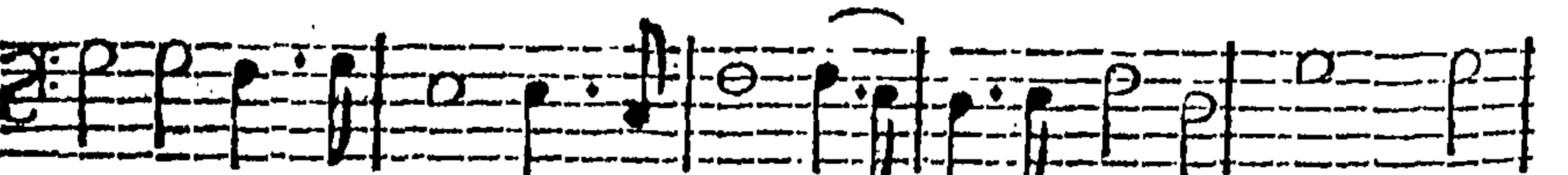
loud Voice, say--ing, Sal--va--tion un--to God, Sal--



va--tion un--to God, un--to God, which fit--teth on the Throne, which



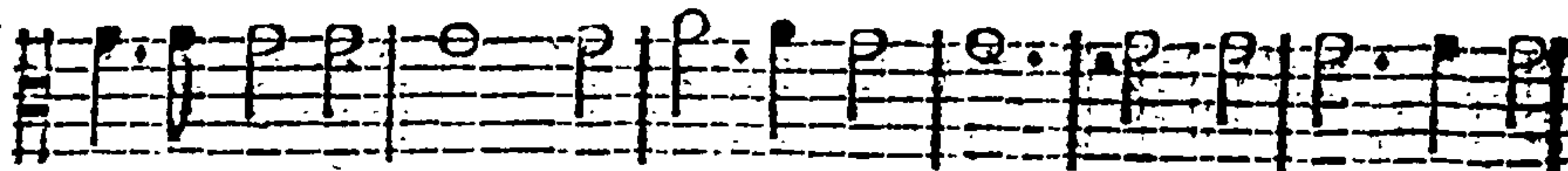
God, Sal--va--tion un--to God, which fit--teth on the



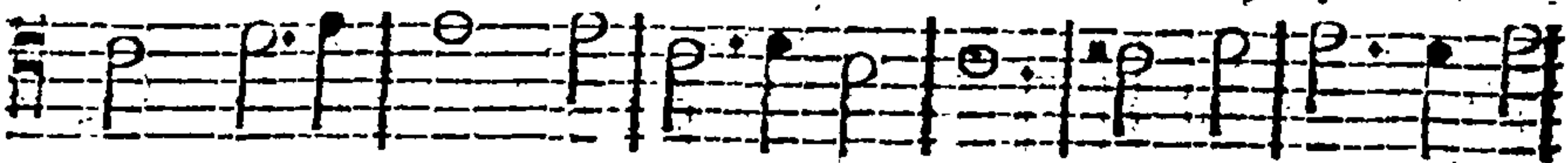
va--tion un--to God, un--to God, which fit--teth on the Throne, which

Continued.

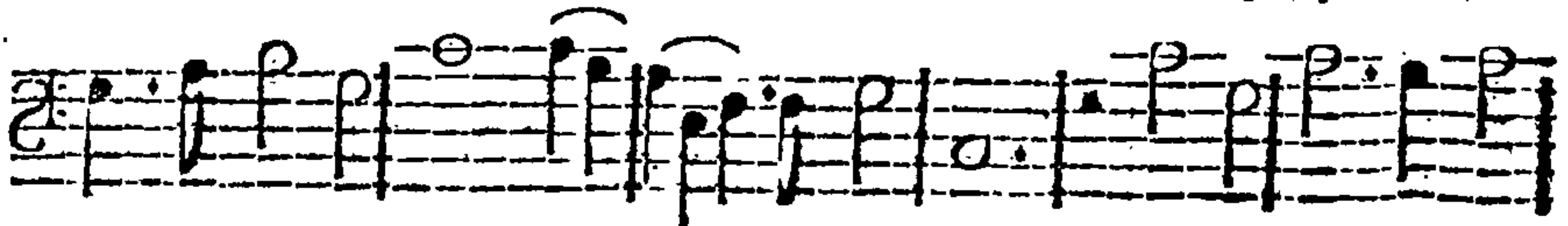
Continued.



fit-teth on the Throne, and un-to the Lamb. And they cry'd with a--



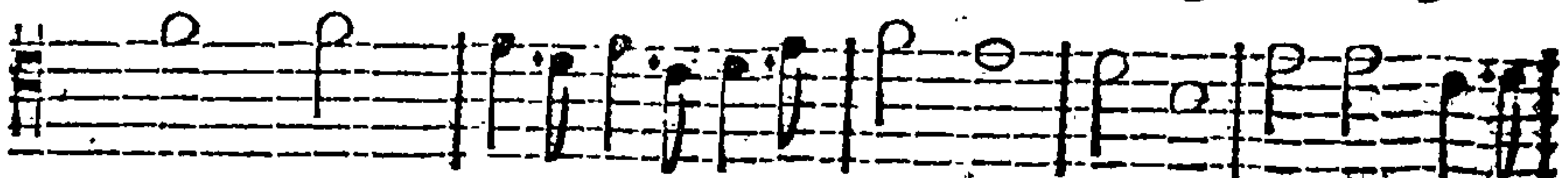
Throne, on the Throne, and un-to the Lamb. And they cry'd with a--



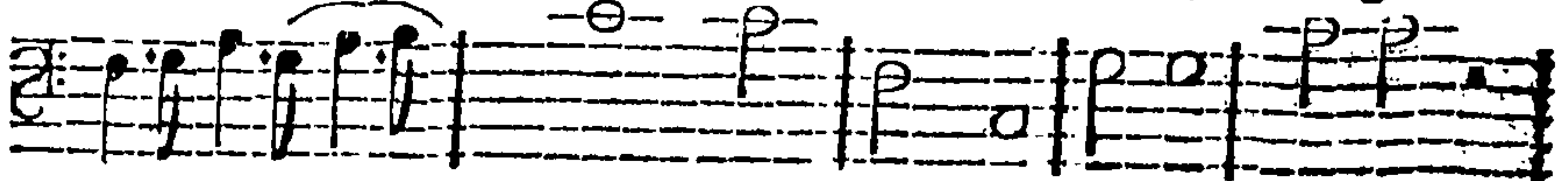
fit--teth on the Throne, and un-to the Lamb.



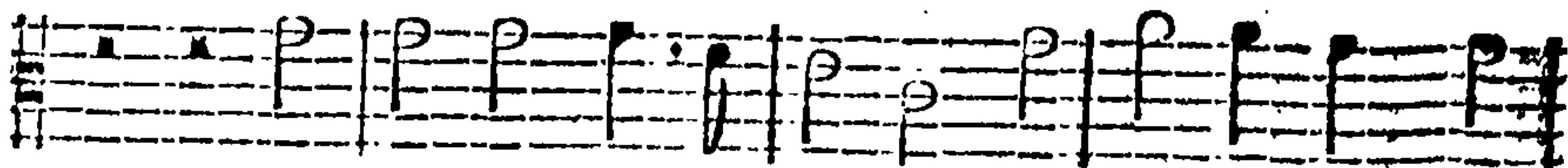
loud, a lou-----d Voice, saying, Bles-sing



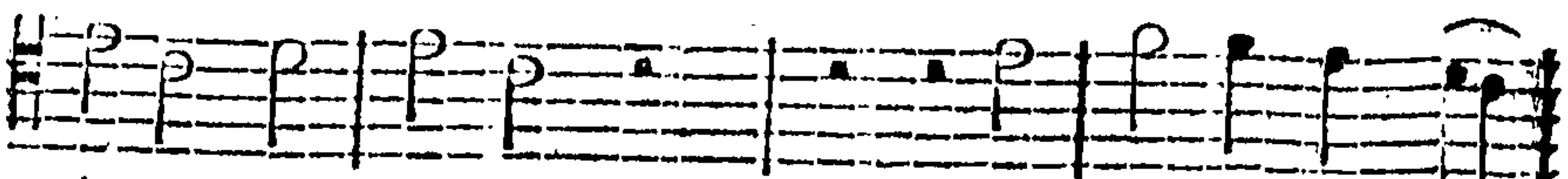
loud, a lou-----d Voice, saying, Blessing, Halle--



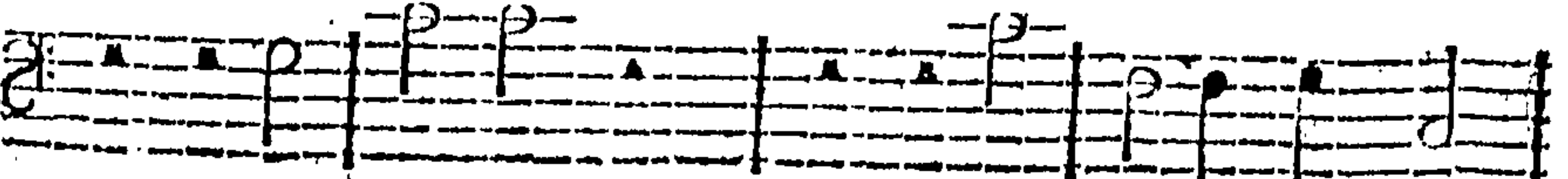
lou-----d, a loud Voice,



and Glo--ry, Hal--le--lu--jab, and Wisdom and Thankf--

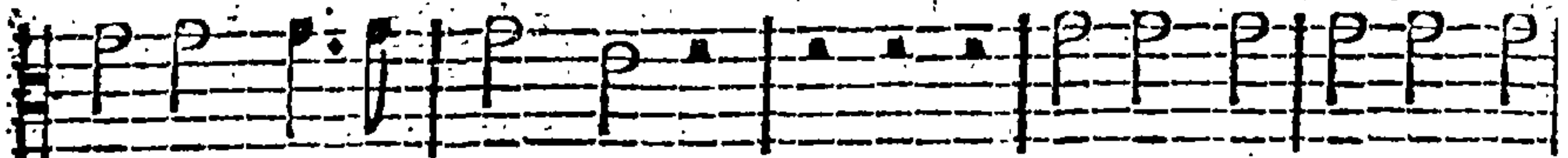


lu-jab, and Glo--ry, and Wisdom, and Thankf--



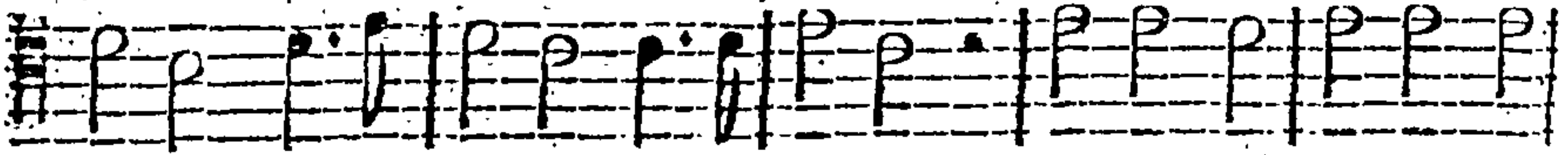
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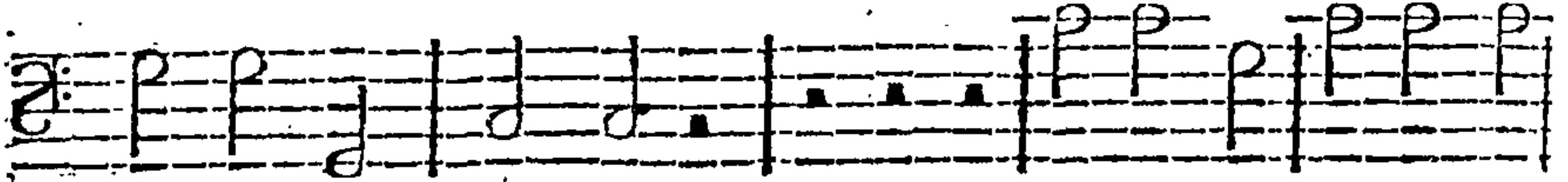
—giving, Hal-le—lu—jab.

Blessing, and Glo-ry, and

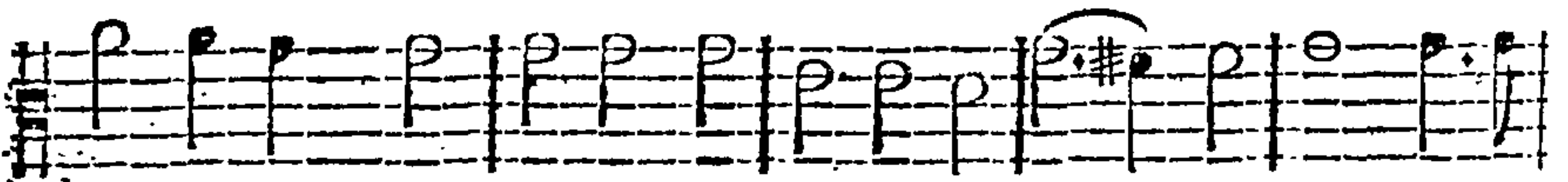


—giving, Hal-le—lu-jah, Hal-le—lu—jab.

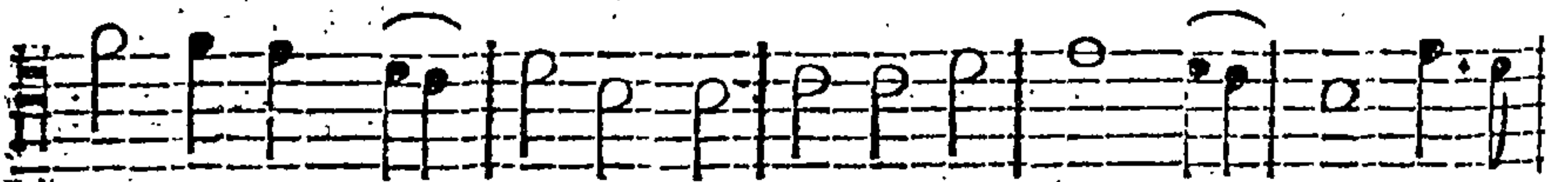
Blessing, and Glo-ry, and



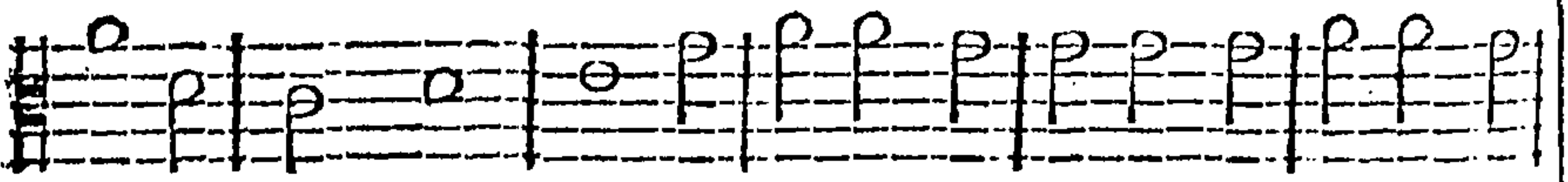
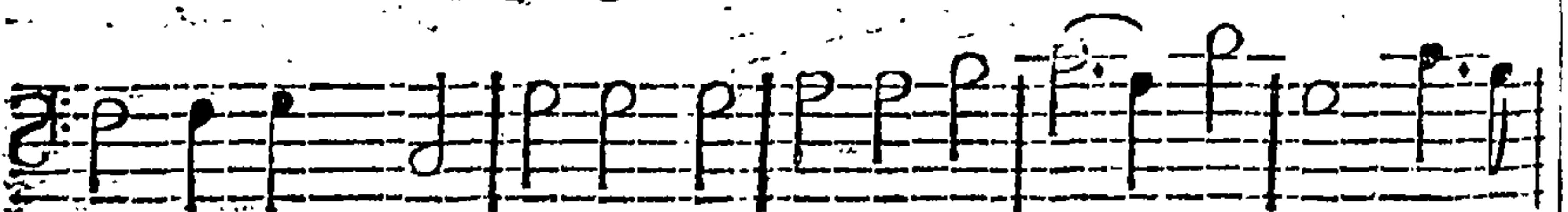
and Hon—our



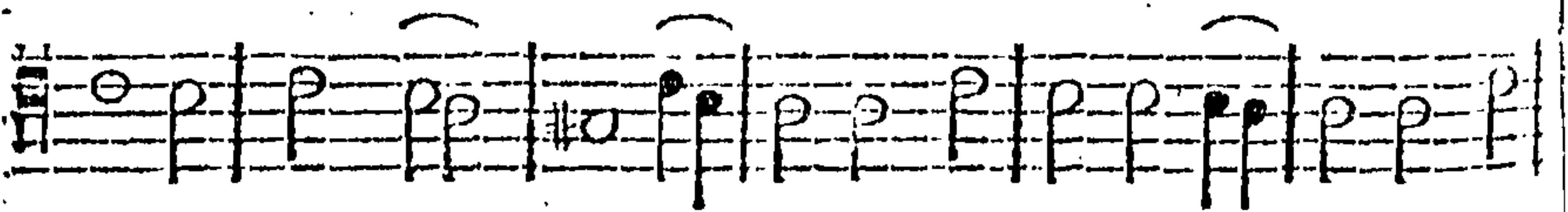
Wisdom and Thank-giving, and Honour and Pow'r, and Might be un-



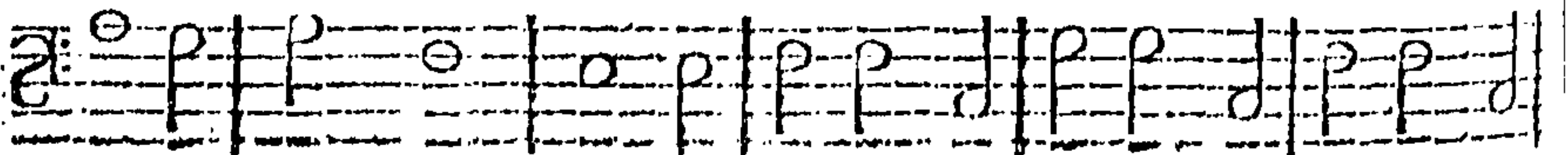
Wisdom and Thank-giving, and Honour and Pow'r, and Might be un-



—to the Lord, Lord, God, for e-ver, and e-ver, for e-ver, and

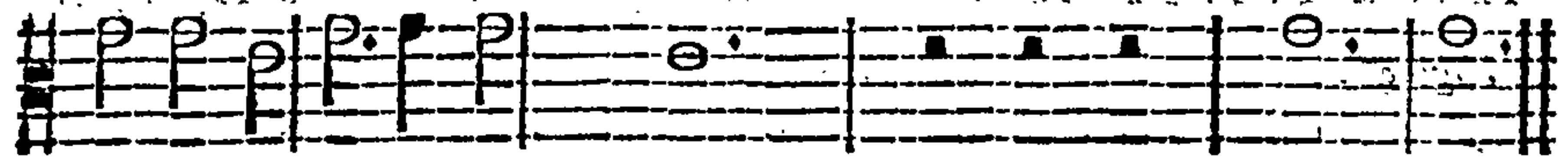


—to the Lord, Lord, God, for e-ver, and e-ver, for e-ver, and

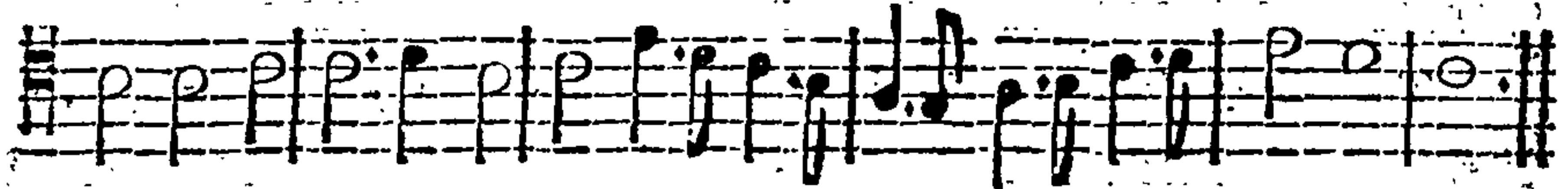


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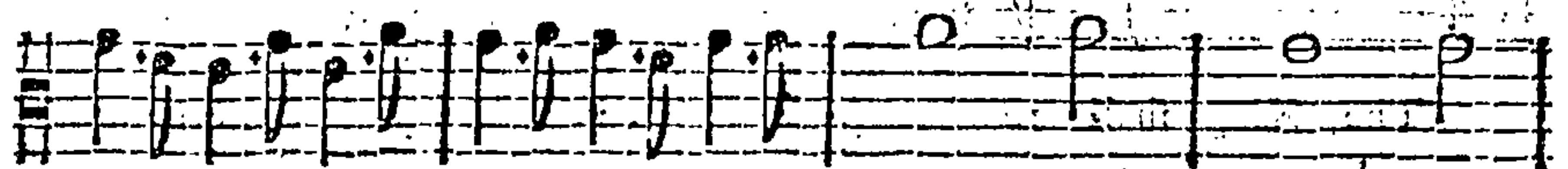
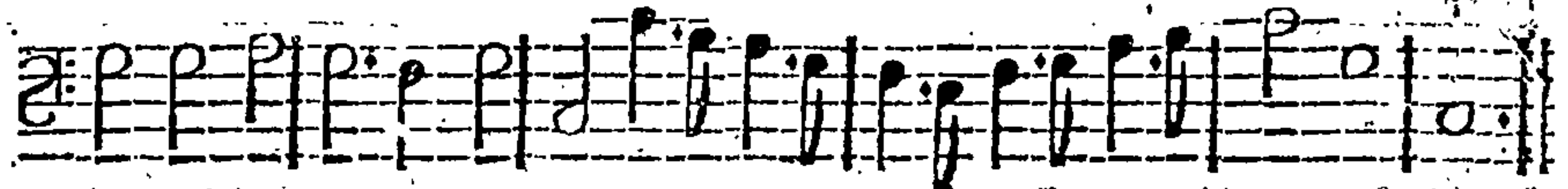
Continued.



e--ver, and e--ver, A—men, A—men.



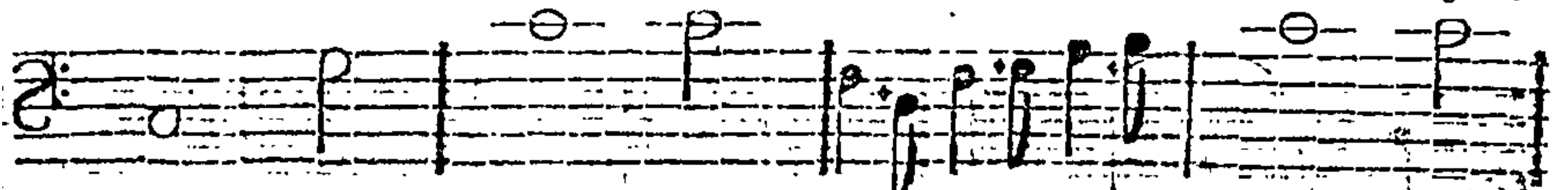
e--ver, and e--ver, Amen; A—men.



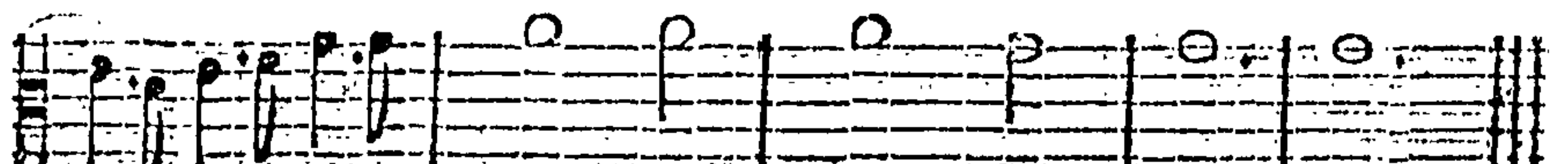
Hal—le—lu—jab, Hal—le—lu—jab,



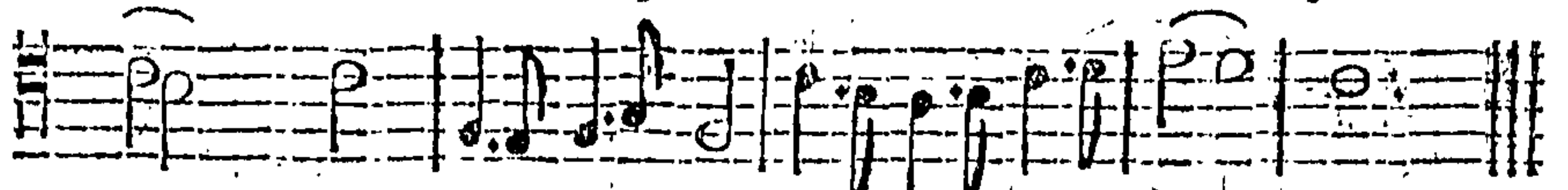
Hal—le—lu—jab, Hal—le—lu—jab,



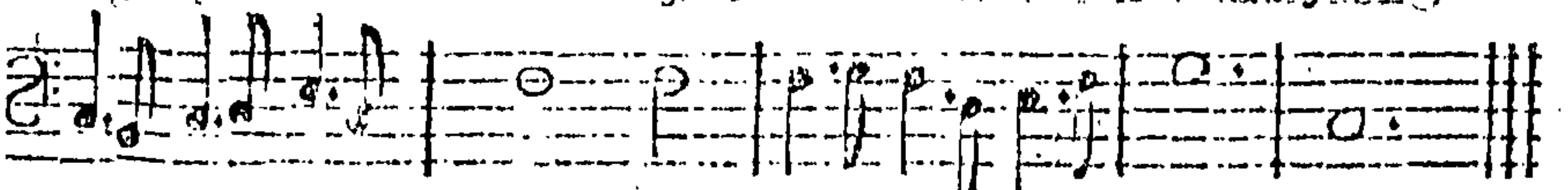
Hal—le—lu—jab, Hal—le—lu—jab,



Hal—le—lu—jab, Hal—le—lu—jab.



Hal—le—lu—jab, Hal—le—lu—jab.



Hal—le—lu—jab, Hal—le—lu—jab.

A N-

ANTHEM XII. Taken out of the 21st PSALM.

Vigoroſo.

The King ſhall re—joice in thy Strength,

The King ſhall re—joice in thy Strength,

Lord, ex—

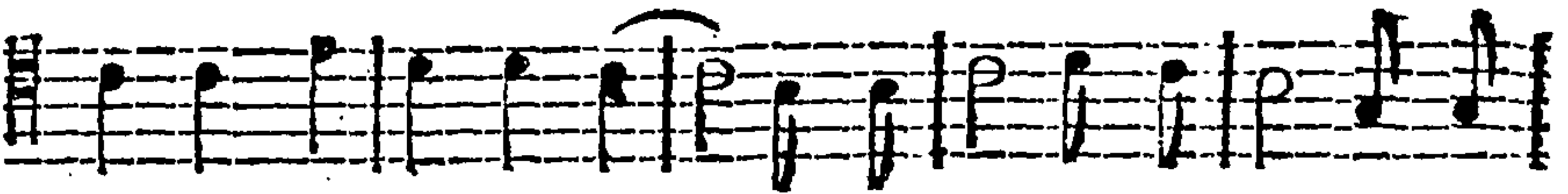
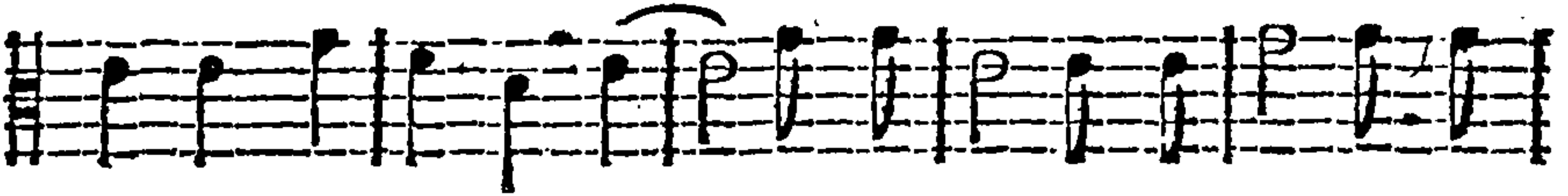
Lord, ex—

Continued.

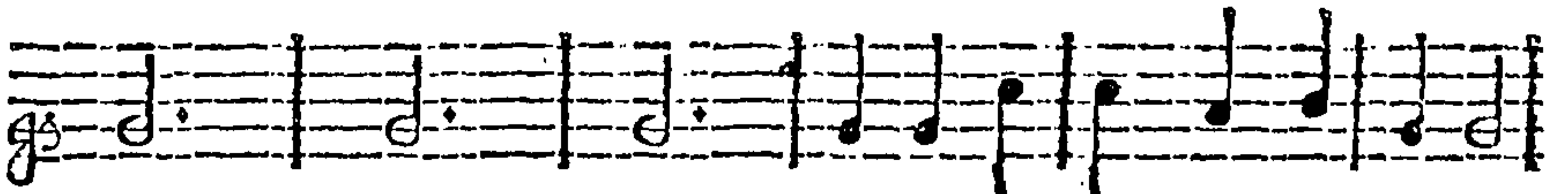
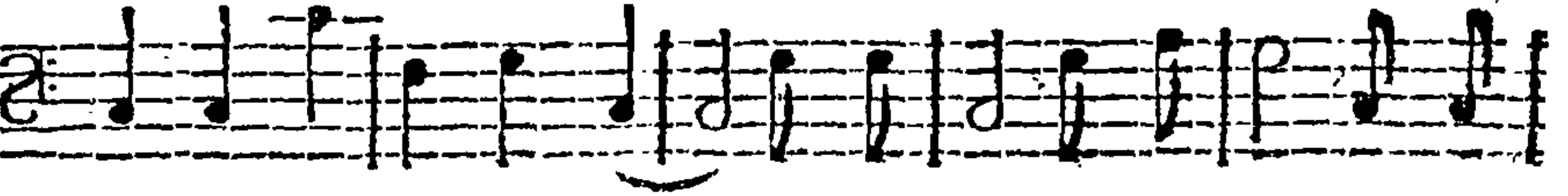
Continued.



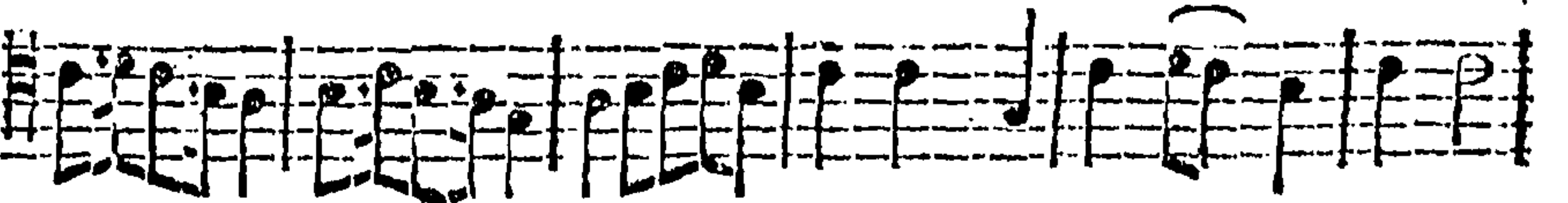
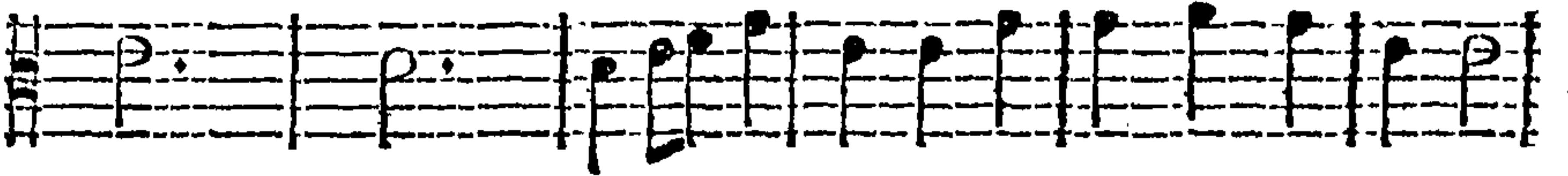
--ceed-ing, ex-ceed-ing glad shall he be, shall he be of thy



--ceed-ing, ex-ceed-ing glad shall he be, shall he be of thy



Sa- l-va-tion, for thou shalt pre-vent him



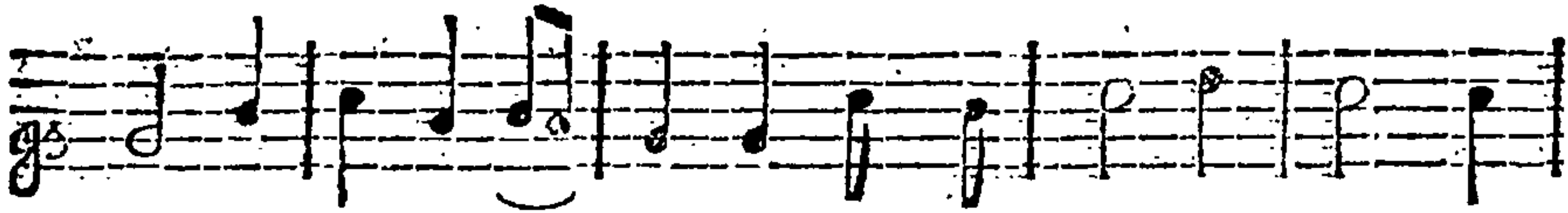
Sa- l-va-tion, for thou shalt pre-vent him



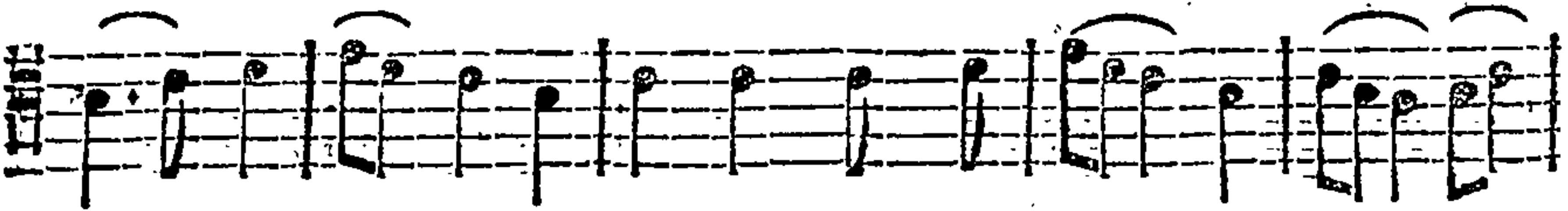
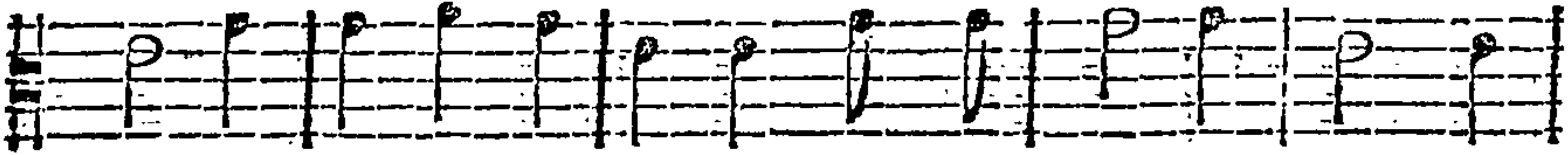
T

Continued.

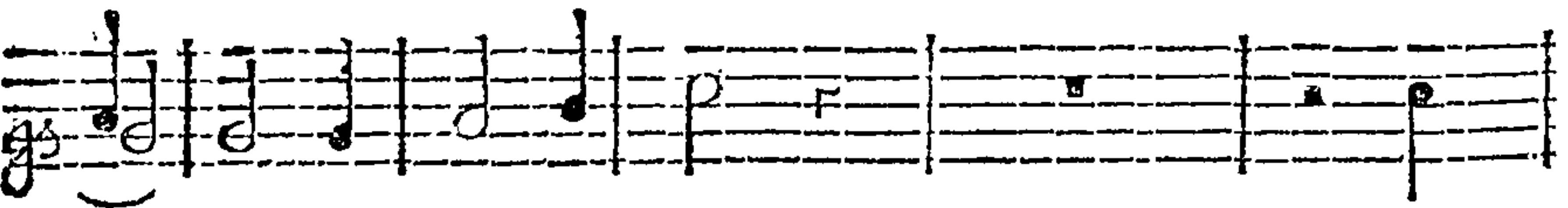
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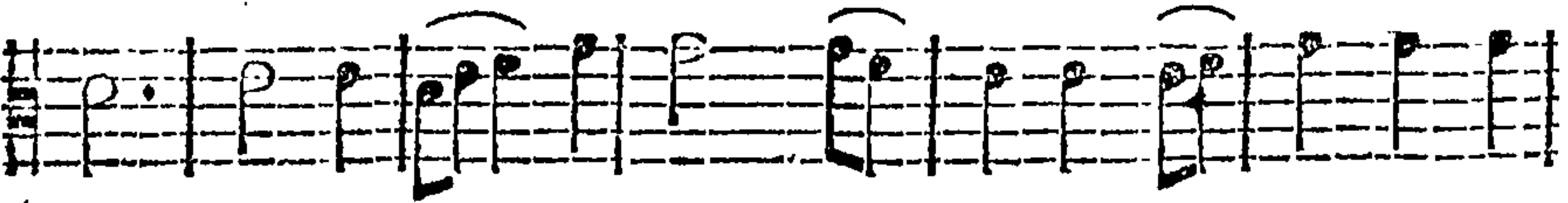
with the Bles-sings of Good-ness, and shall set a Crown of



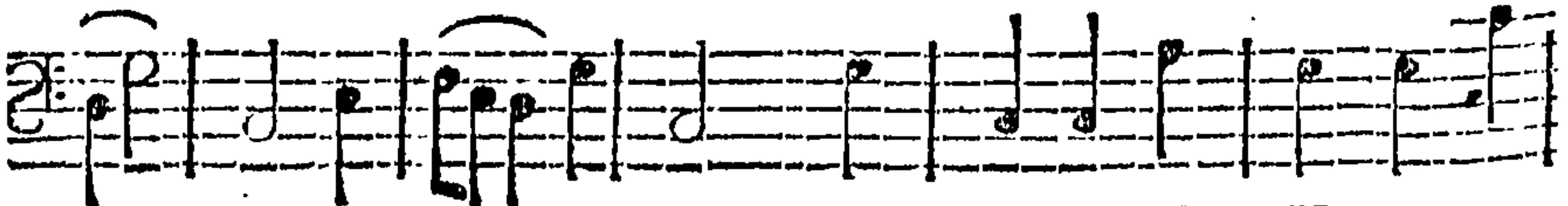
with the Bles-sings of Good-ness, and shall set a Crown of



pure Gold up---on his Head; His Honour, his Hon-our, his



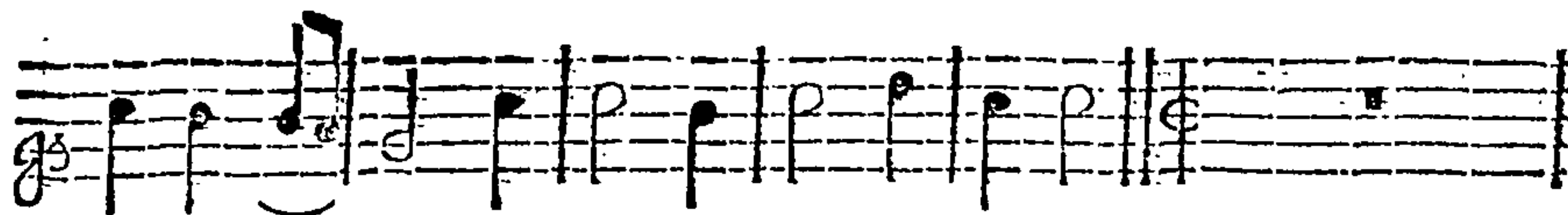
pure Gold up---on his Head; His Honour, his



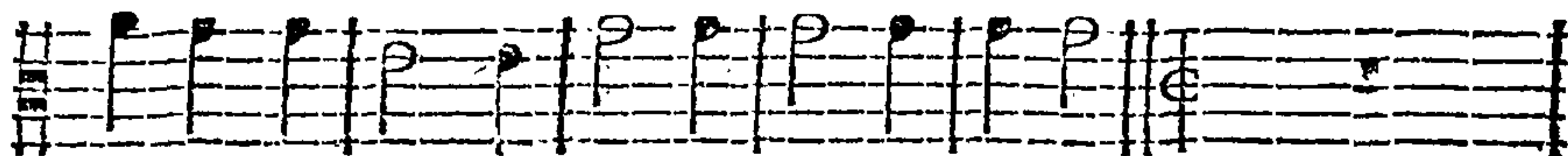
his Honour,

Continued.

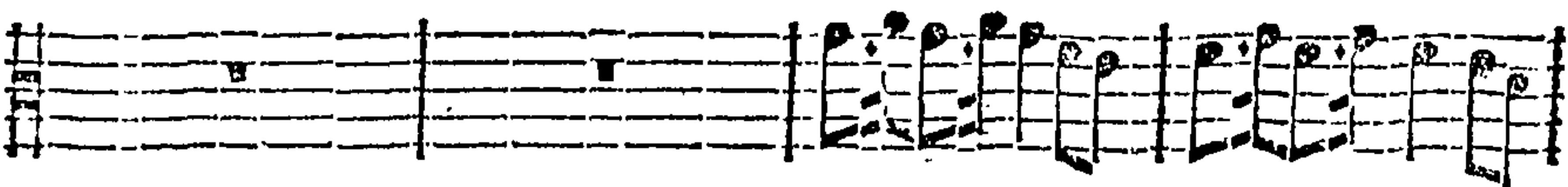
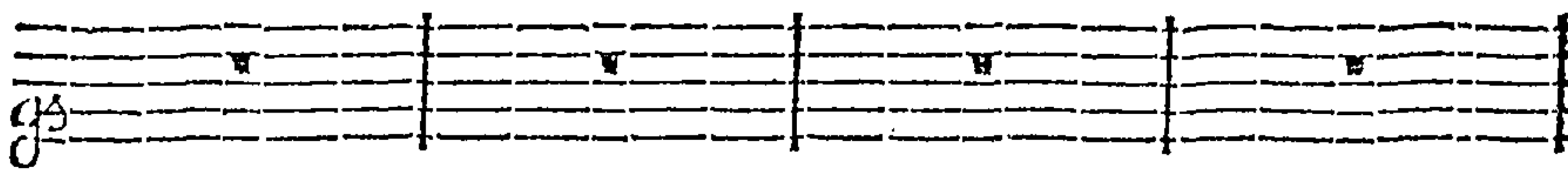
Continued.



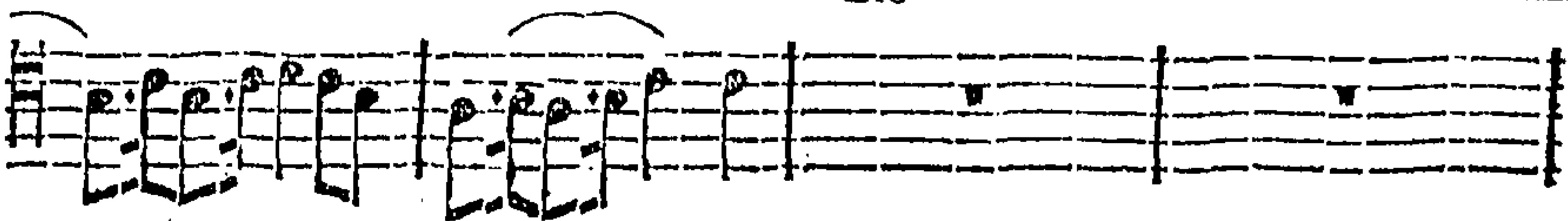
Honour is great, is great in thy Sal--va-tion.



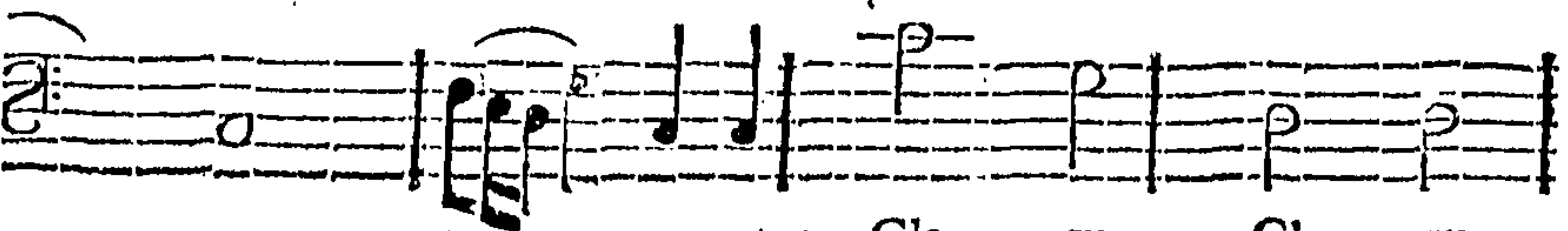
Honour is great, is great in thy Sal--va-tion. Glo—



Glo—



ry,



Glo—ry, Glo—ry

T 2

Continued.

Continued.

Glo-ry, Glo-ry and

ry,

Glo-ry, Glo-ry and

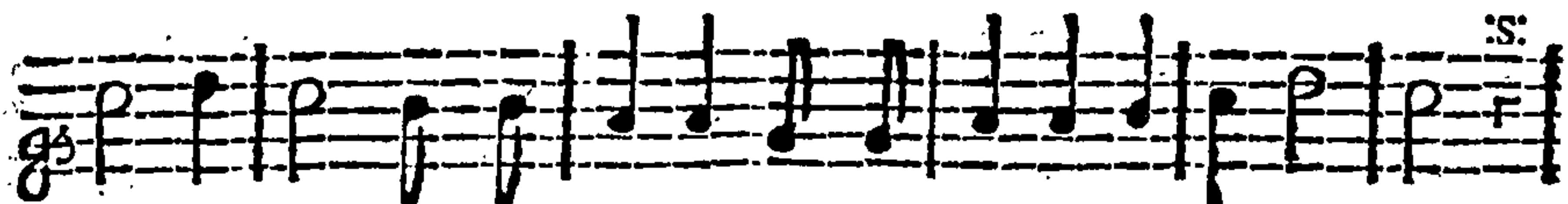
Glo-ry,

great Worship shalt thou lay up-on him; he ask-ed, he ask-ed

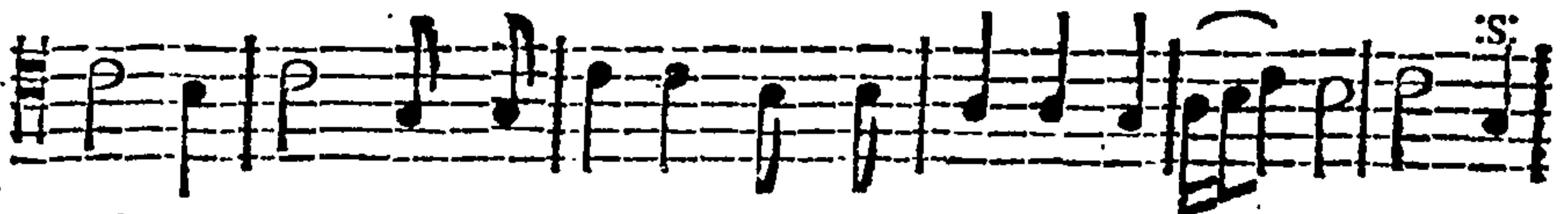
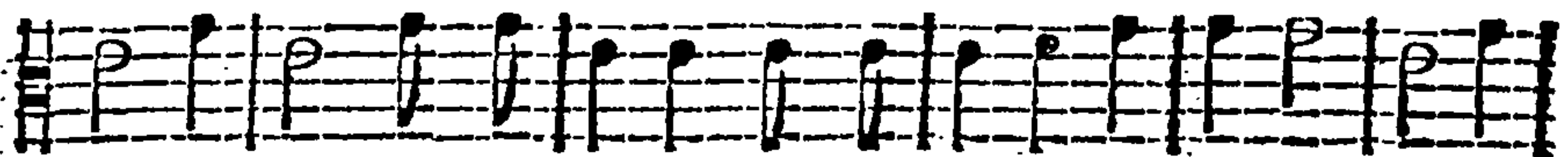
great Worship shalt thou lay up-on him; he ask-ed, he ask-ed

Continued.

Continued.



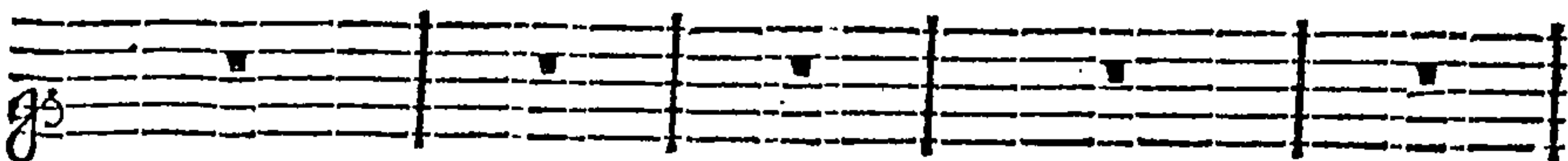
Life of thee, and thou gavest, and thou gavest him a long Life,



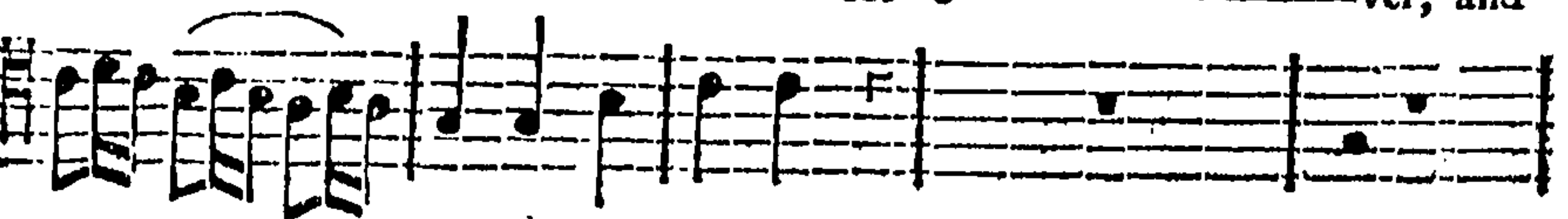
Life of thee, and thou gavest, and thou gavest him a long Life, for



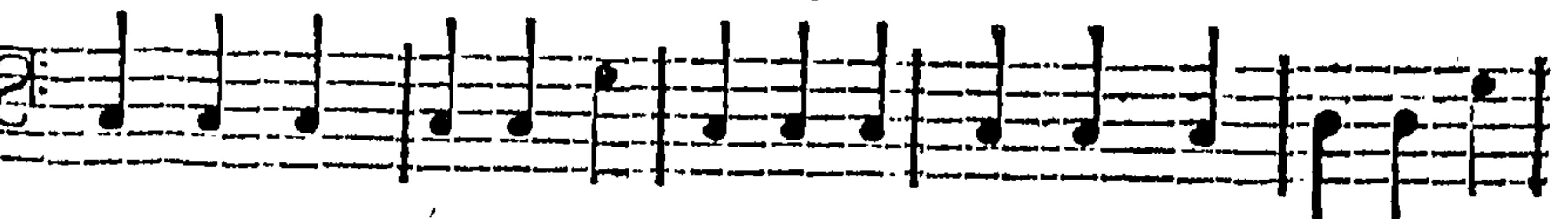
for



for e—ver, and



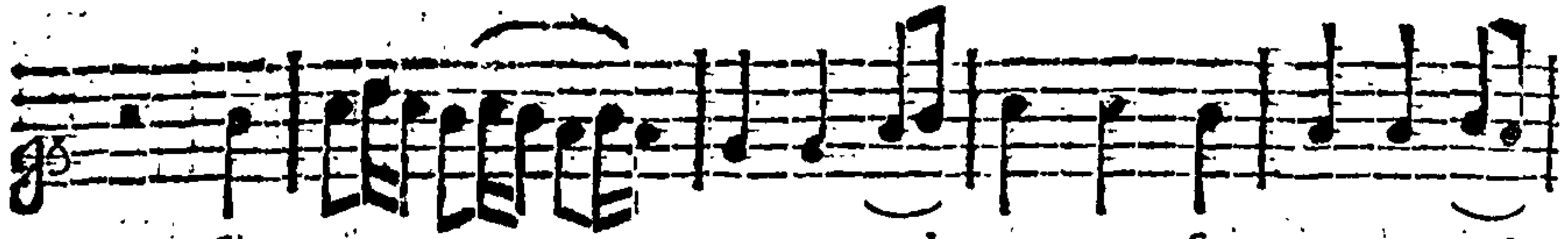
e—ver, and e--ver,



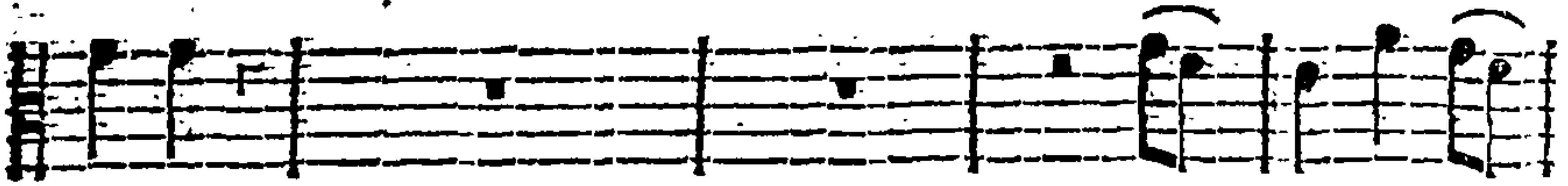
e—ver, for e--ver, and e--ver, for e--ver, and

Continued.

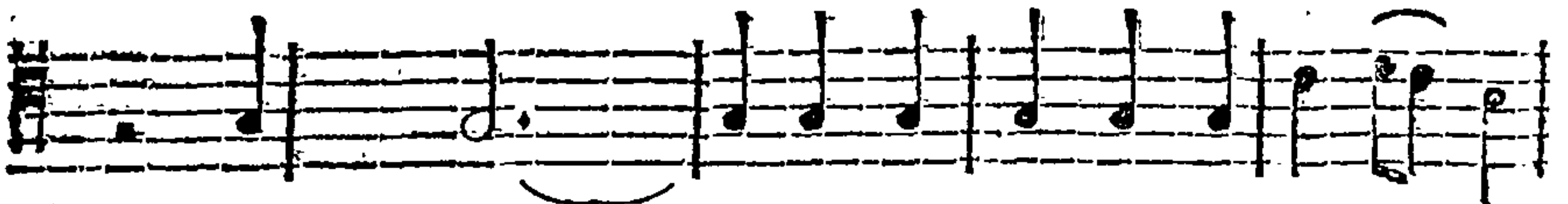
Continued.



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



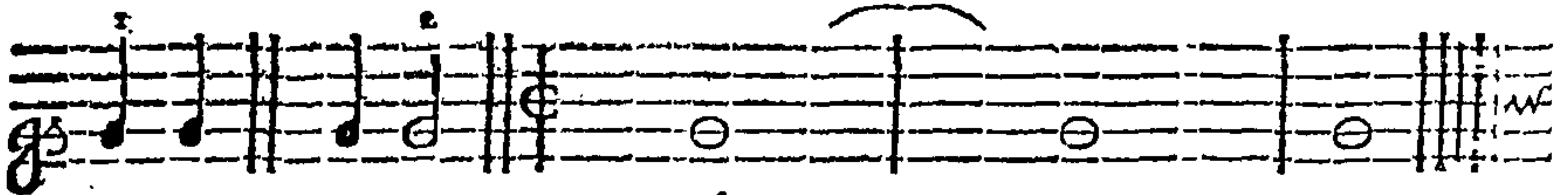
e-ver,



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



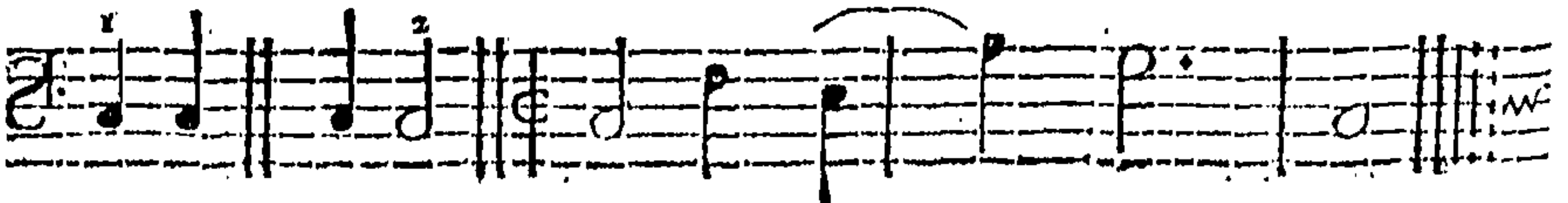
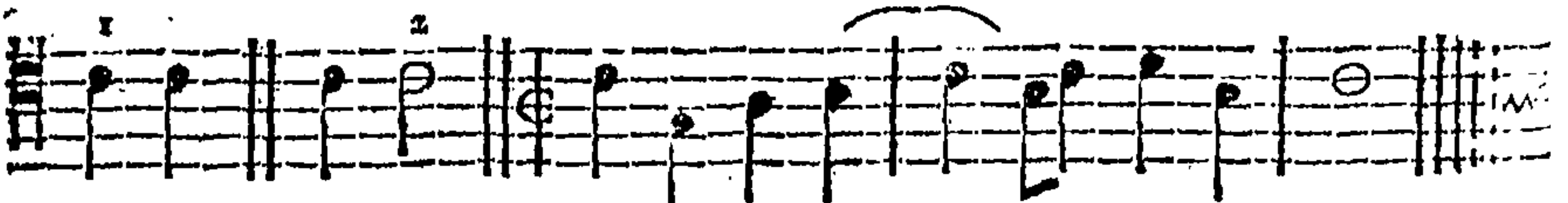
e-ver, for e-ver, and e-ver, &c.



e-ver. A men.



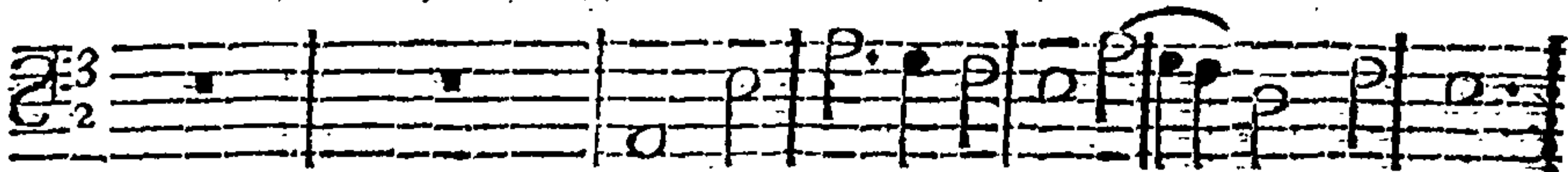
e-ver. A men.



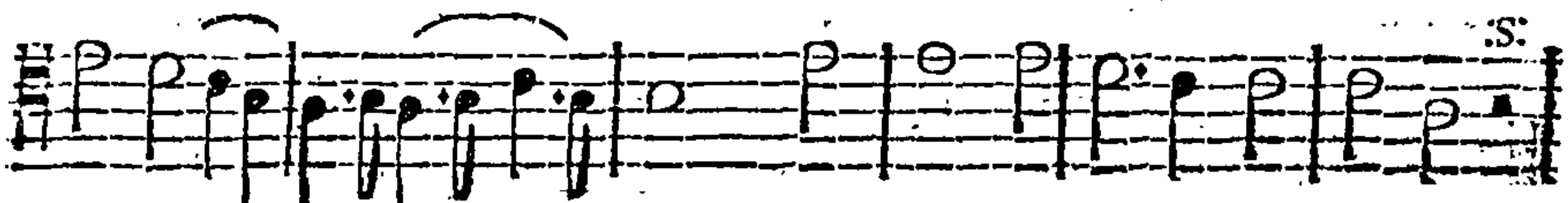
A N T H E M X I I I . *Taken out of the 145th P S A L M.*



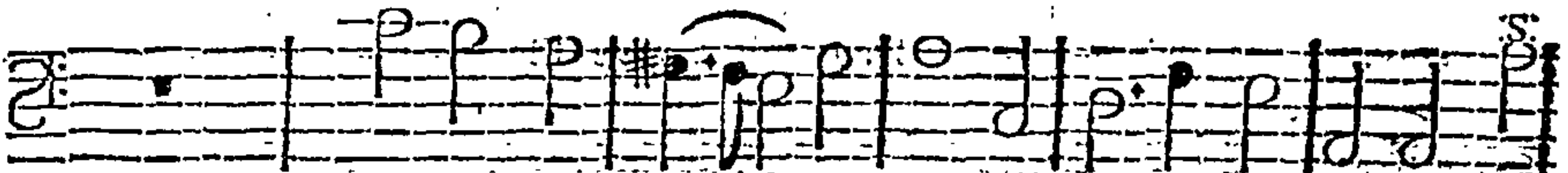
I will mag--ni--fy thee, O God, O God, my King,



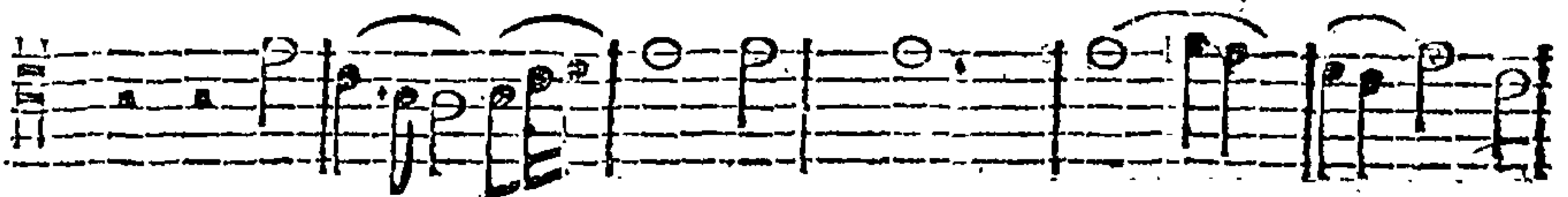
I will mag-ni-fy thee, O God, my King,



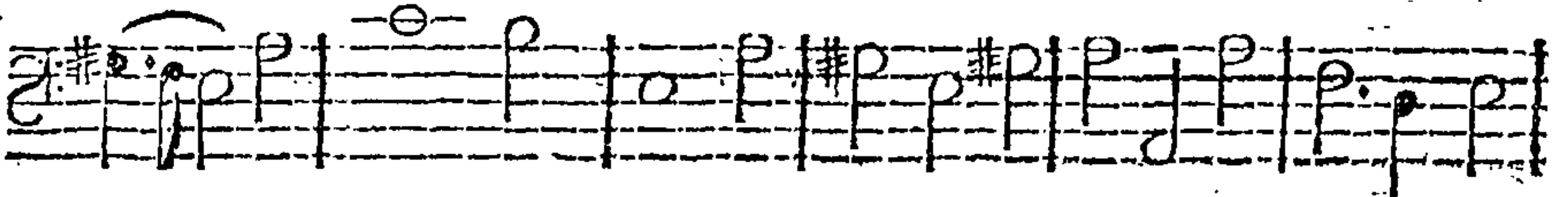
and I will prai—se thy Name for e--ver, and e--ver,



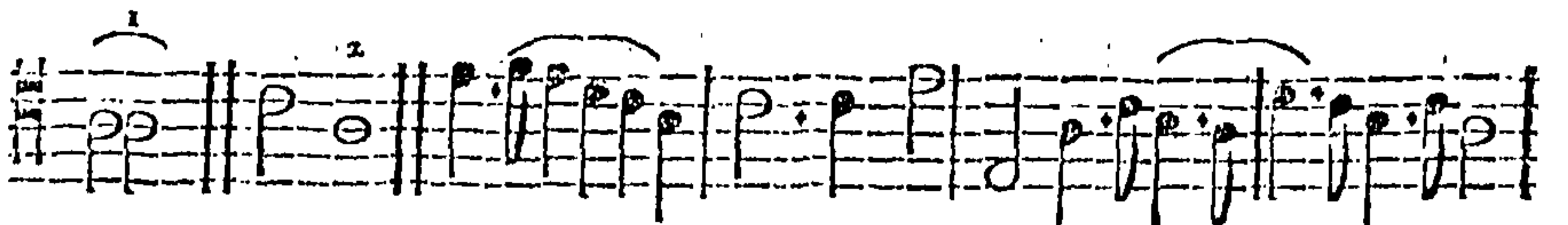
and I will praise thy Name for e--ver and e--ver, will



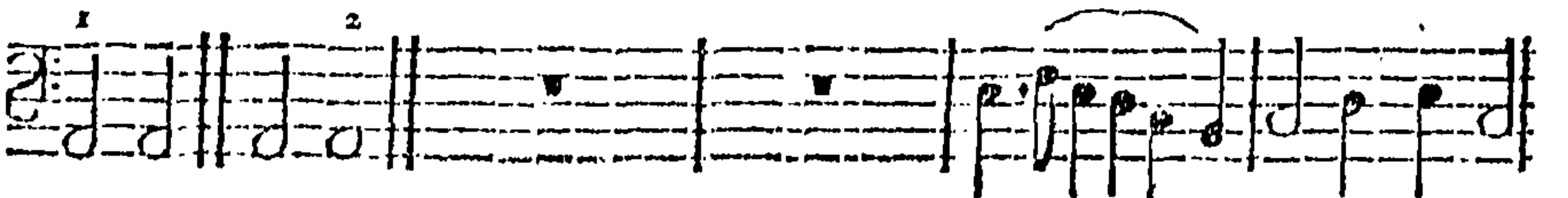
will praise thy Name for e--ver, and e--



praise thy Name, thy Name, for e--ver, and e--ver, for e--ver and



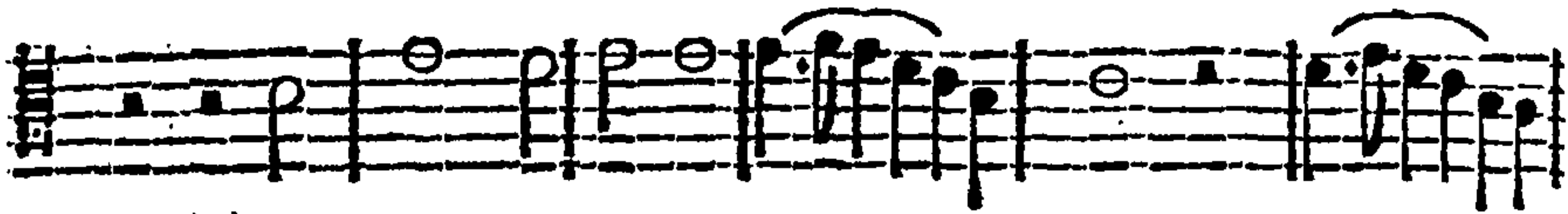
—ver, e--ver; ev'—ry Day will I give Than—ks,



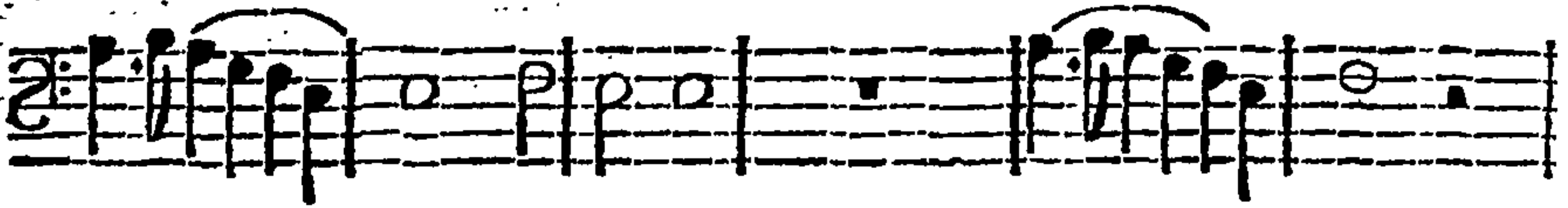
e--ver, e--ver; ev'—ry Day will I give

Continued.

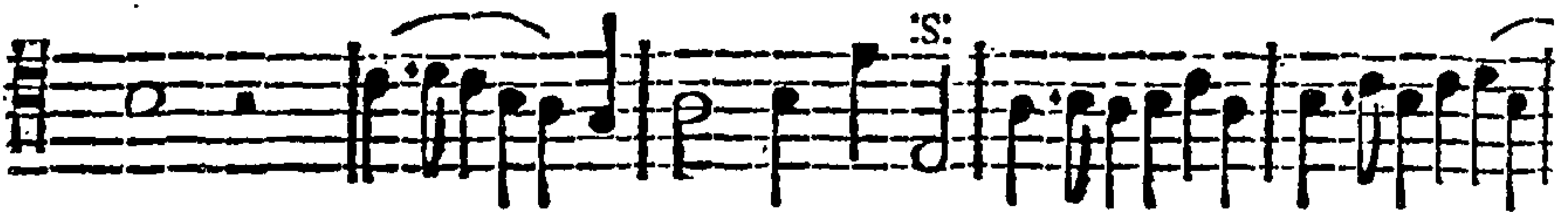
Continued.



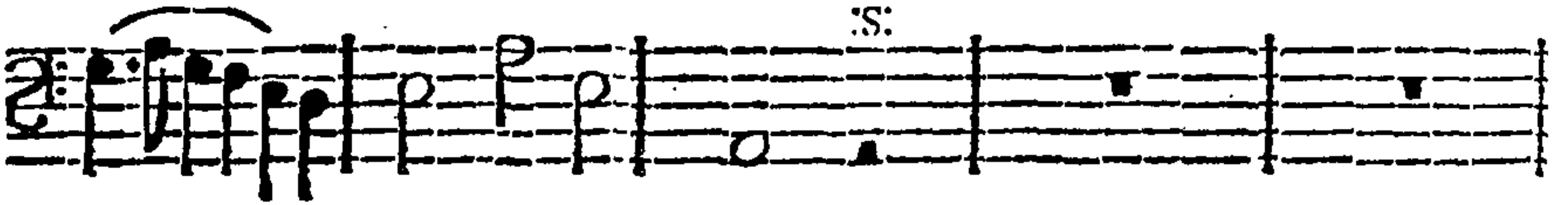
give Thanks un--to thee, ev'—ry Day, ev'—ry



Than—ks un--to thee, ev'—ry Day,



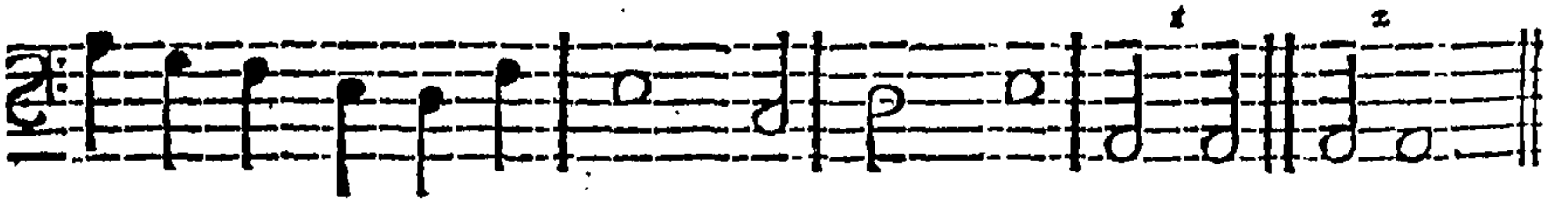
Day, ev'—ry Day will I give Than—



ev'—ry Day, ev'-ry Day,



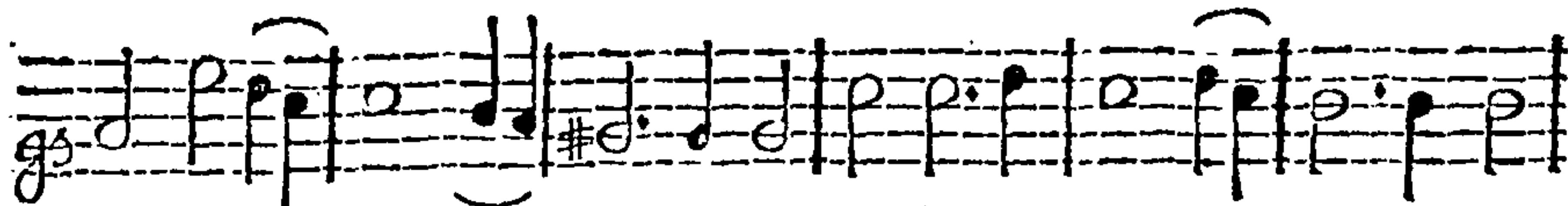
ks, give Thanks un—to thee.



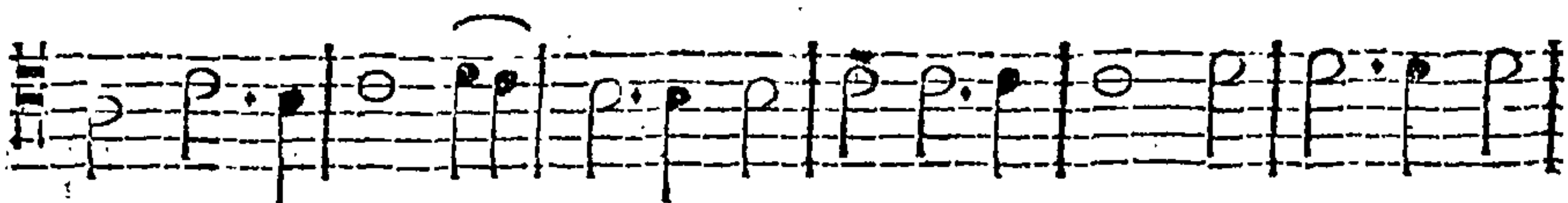
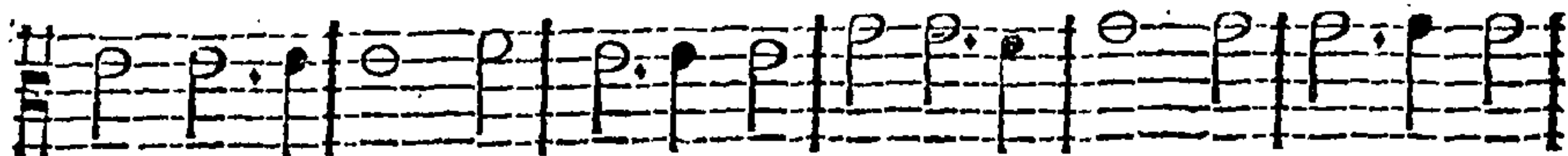
ev'-ry Day will I give Thanks, give Thanks un—to thee.

Continued.

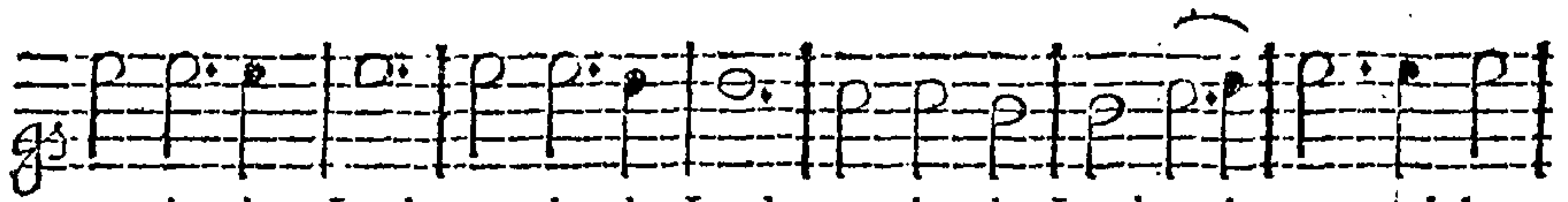
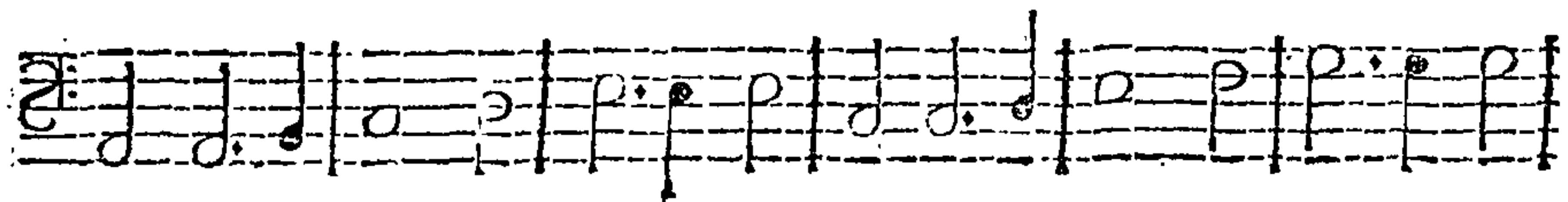
Continued.



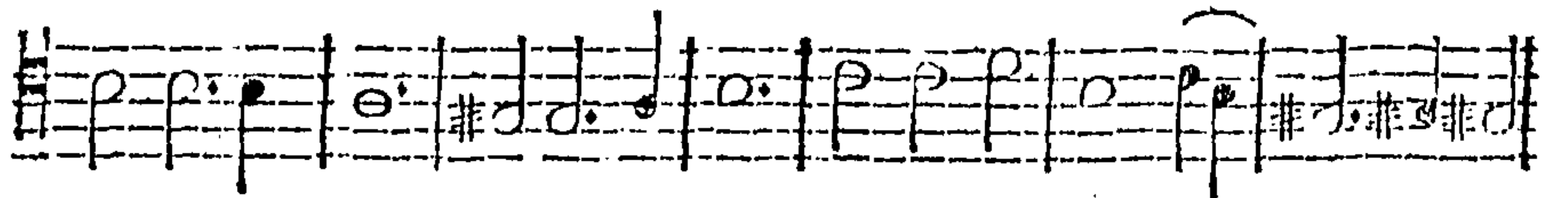
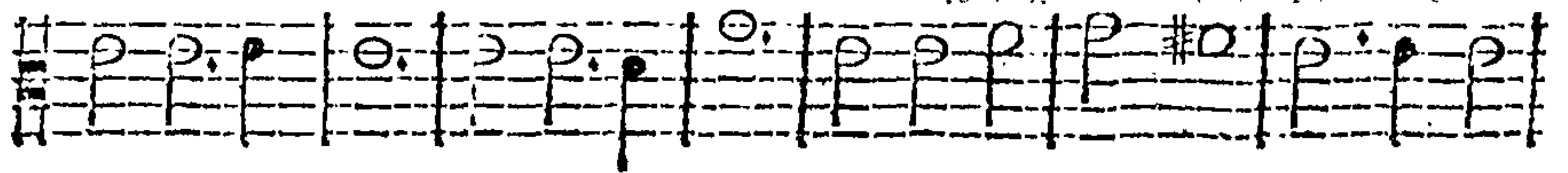
Great is the Lord, and marvellous, great is the Lord, and mar-vel-lous,



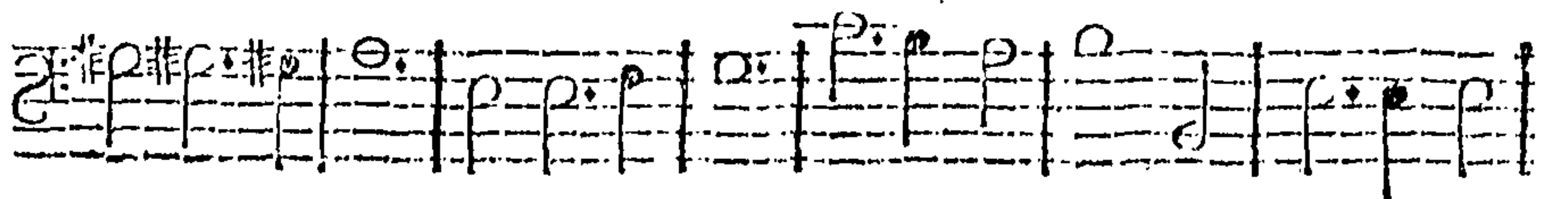
Great is the Lord, and marvellous, great is the Lord, and mar-vel-lous,



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



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



Continued.

S:
there is no End, there is no End, there is no End, no

S:
there is no End, there is no End, there is no End, no

S:
there is no End, there is no End, there is no End, no

S:
there is no End, there is no End, there is no End, no

End of his Greatness.

End of his Greatness.

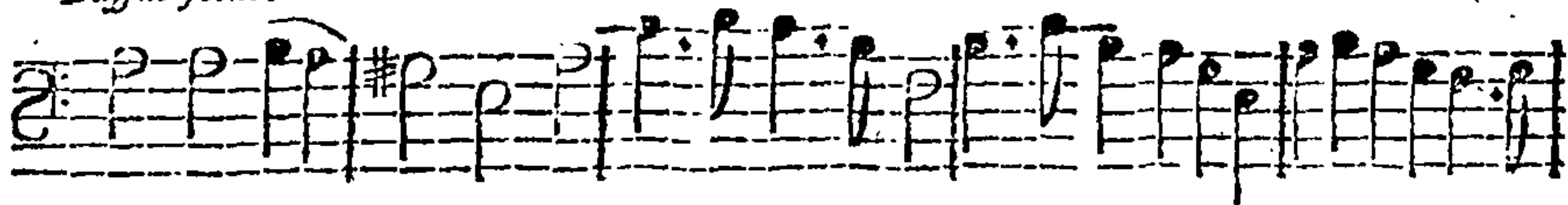
End of his Greatness.

End of his Greatness.

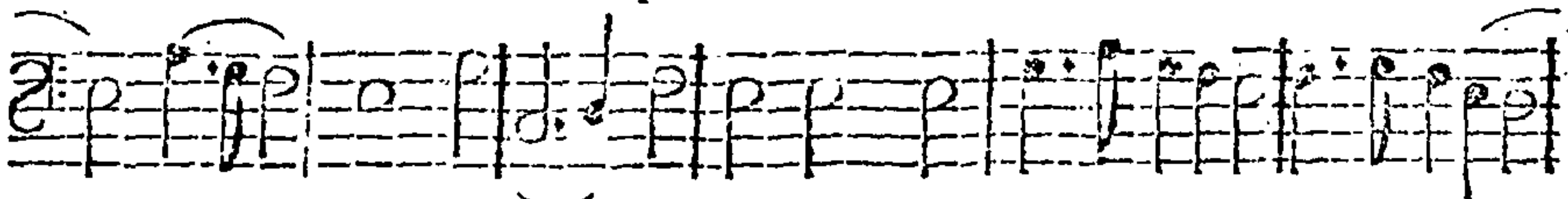
Continued.

Continued.

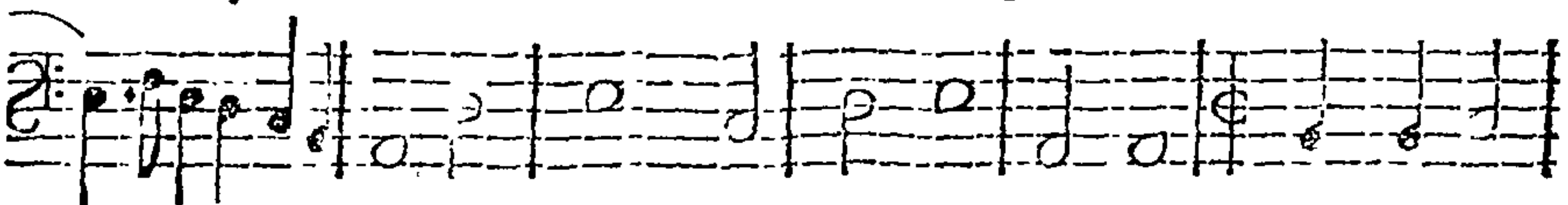
Bassus solus.



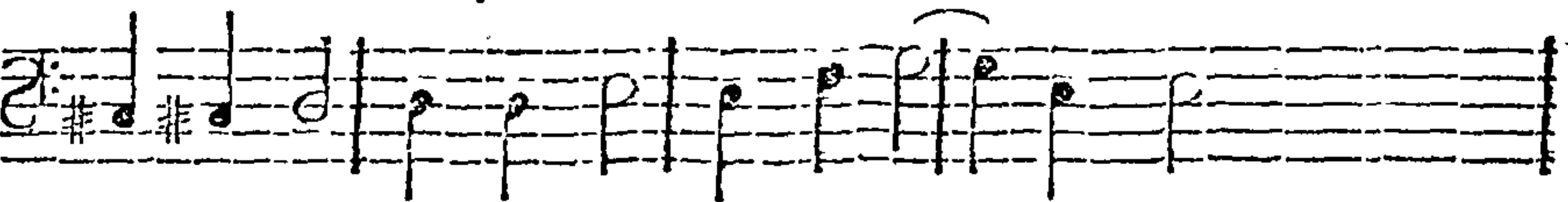
One Ge--ne---ra-tion shall prai---



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



---se thy Works un--to a--no--ther, and de--clare,



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

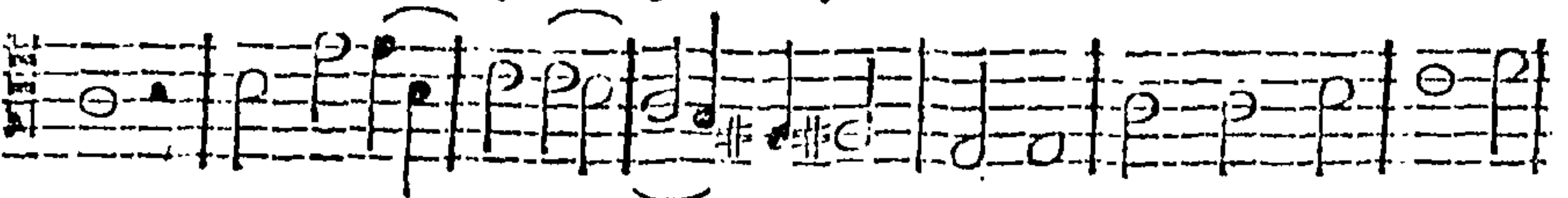
Tenor solus.



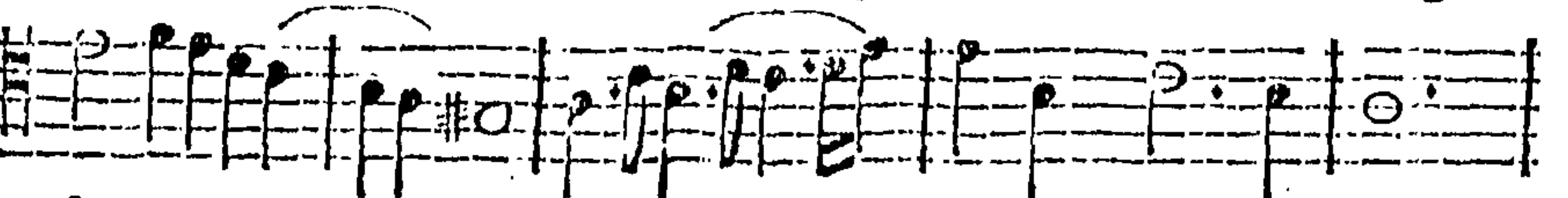
As for me, I will be talk--ing of thy Glo---



---ry, and praise thy won---drous



Works; and I will al--so tell of thy Greatness, and Men shall sing, shall

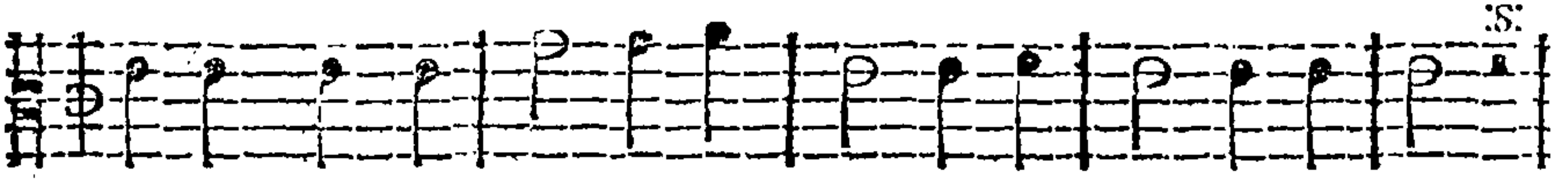


fin---g o---f thy Right'ous--ness.

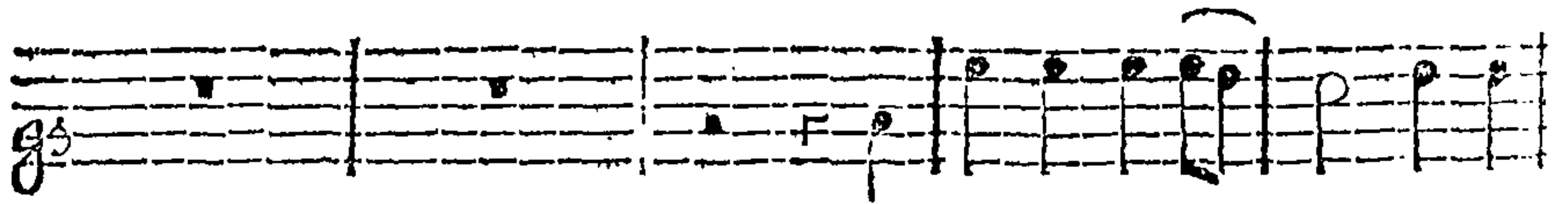
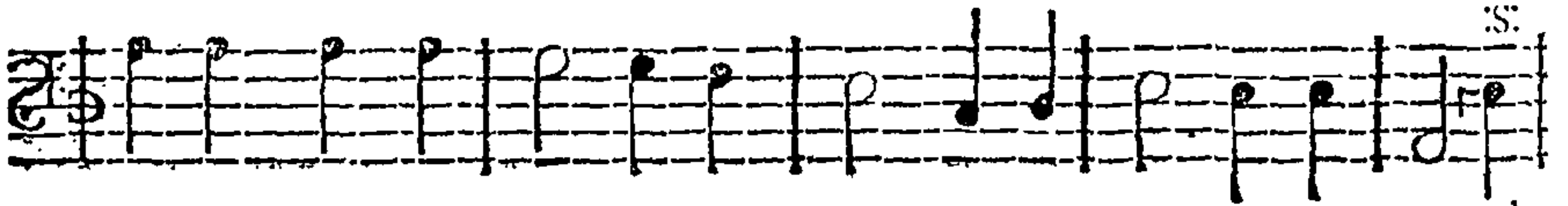
Continued.



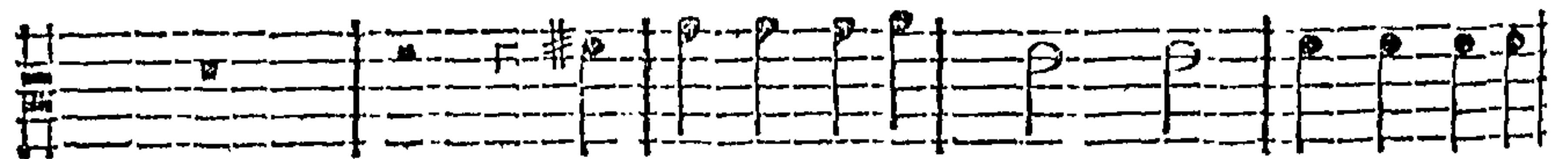
So that Men shall speak of thy Might, and thy mar-vel-lous Acts;



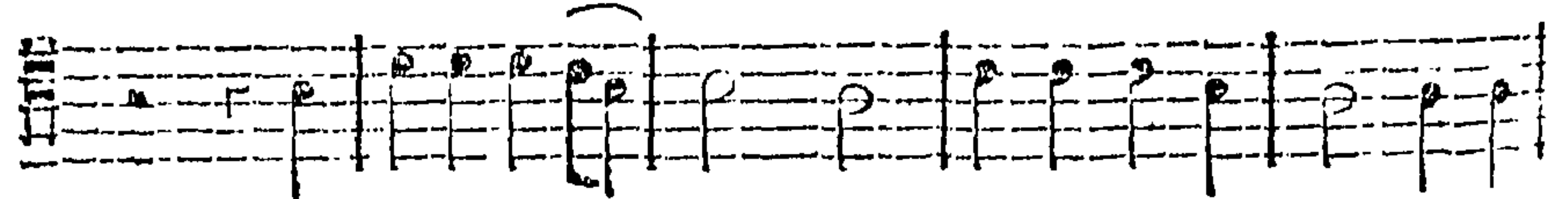
So that Men shall speak of thy Might, and thy mar-vel-lous Acts;



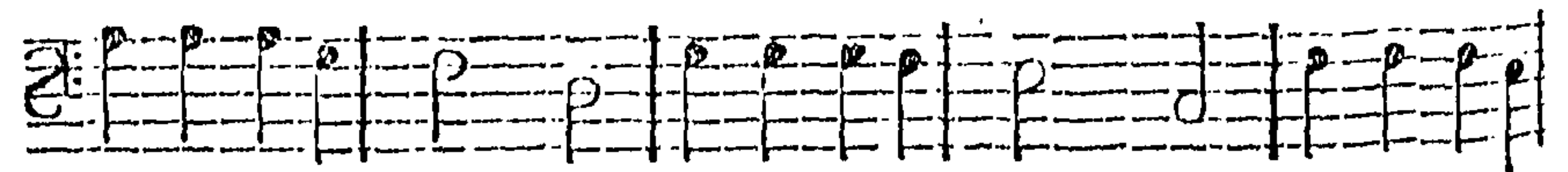
and I will al-fo tell, al-fo



and I will al-fo tell, and I will al-fo



and I will al-fo tell, and I will al-fo tell, al-fo



I will al-fo tell, and I will al-fo tell, and I will al-fo

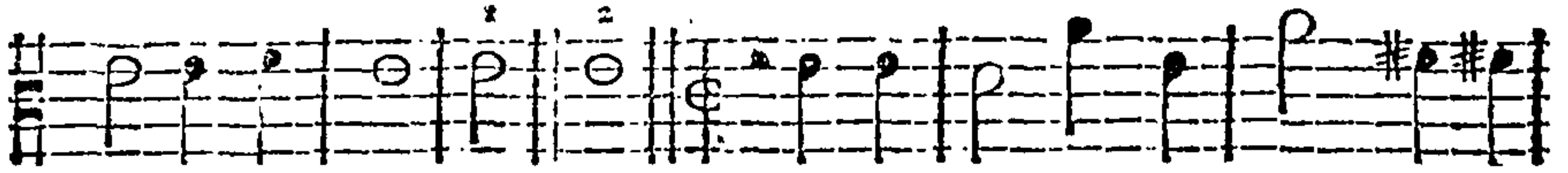
Continued.

Continued.



tell of thy Great—ness.

And let all Flesh give Thanks, and let



tell of thy Great—ness.

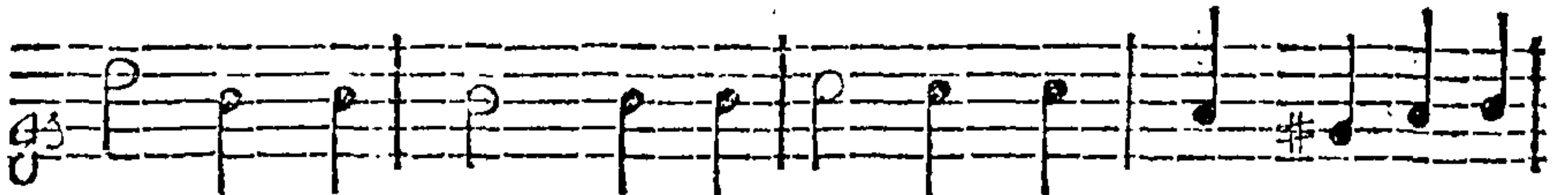


tell of thy Great—ness.

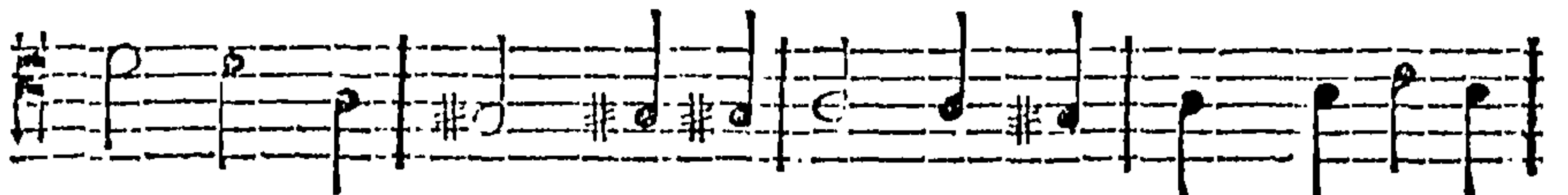
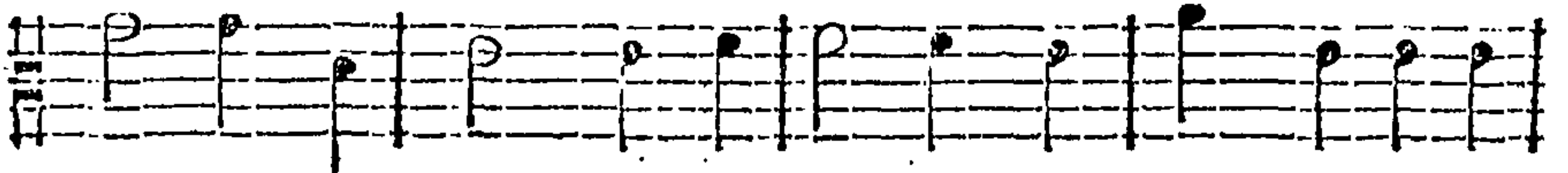
And let all Flesh give Thanks, and let]



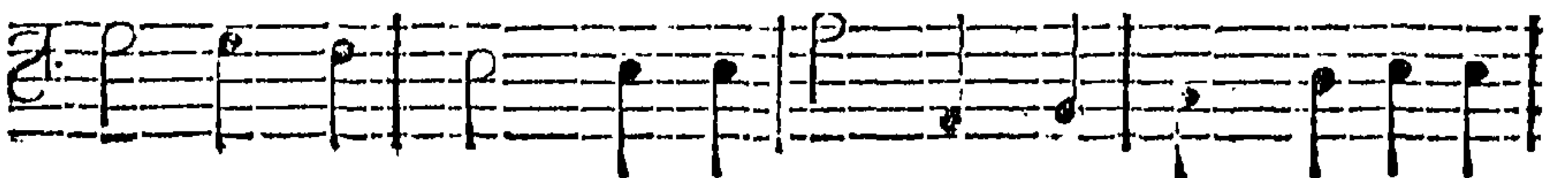
tell of thy Great—ness.



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



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

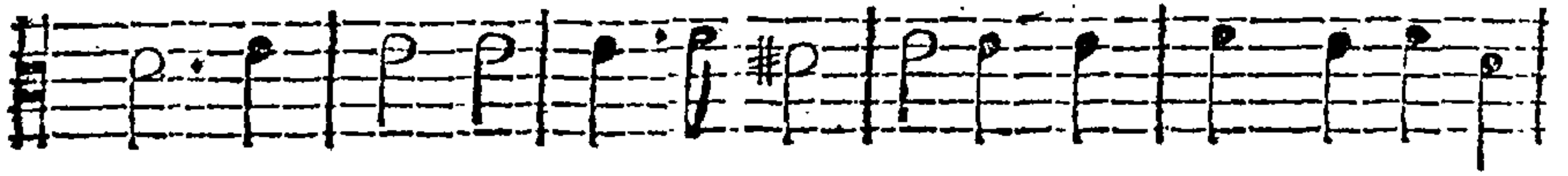


Continued.

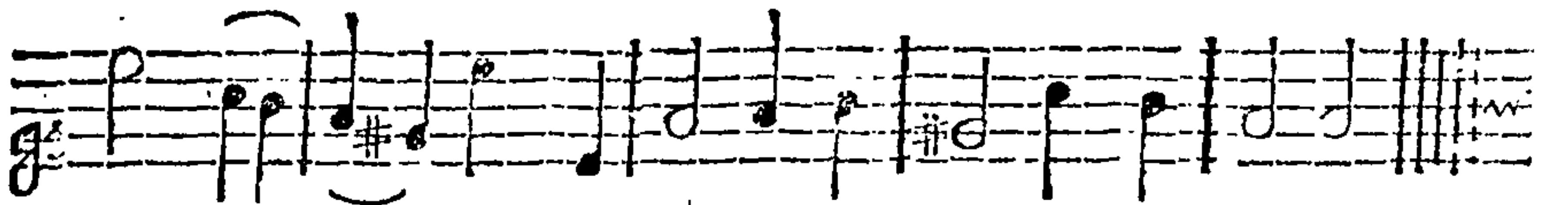
Continued.



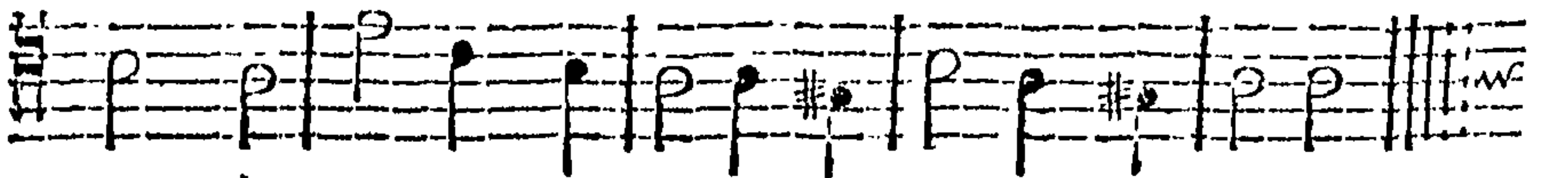
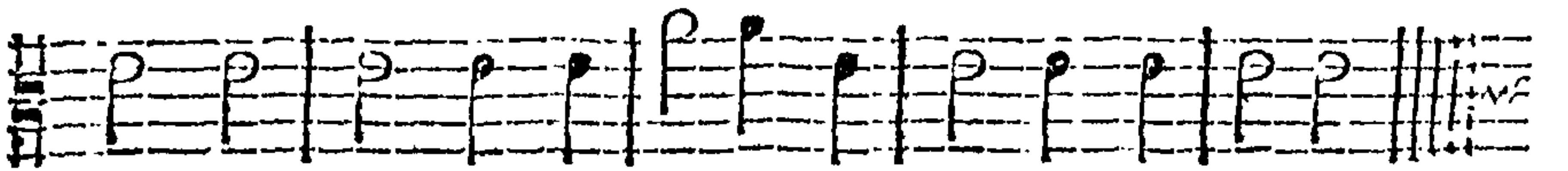
ho—ly Name, for e—ver, and e--ver, give Thanks un--to his



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



Name, for e—ver, and e--ver, for e--ver, and e--ver.

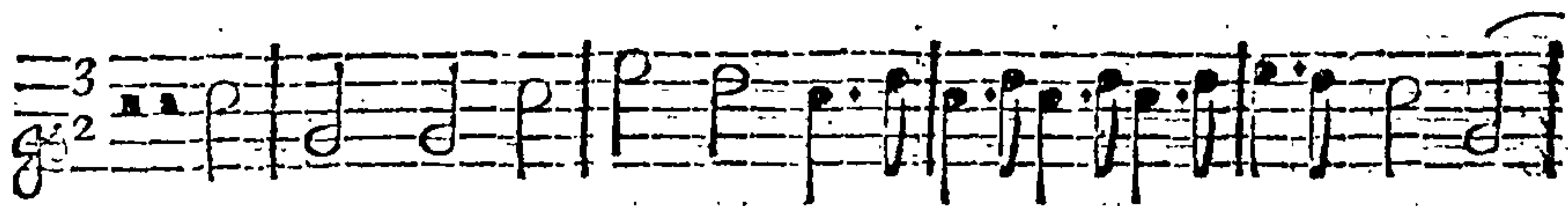


Name, for e—ver, and e--ver, for e--ver, and e--ver.

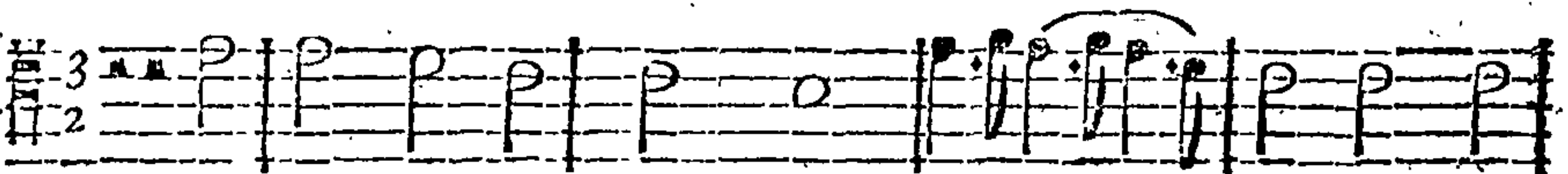
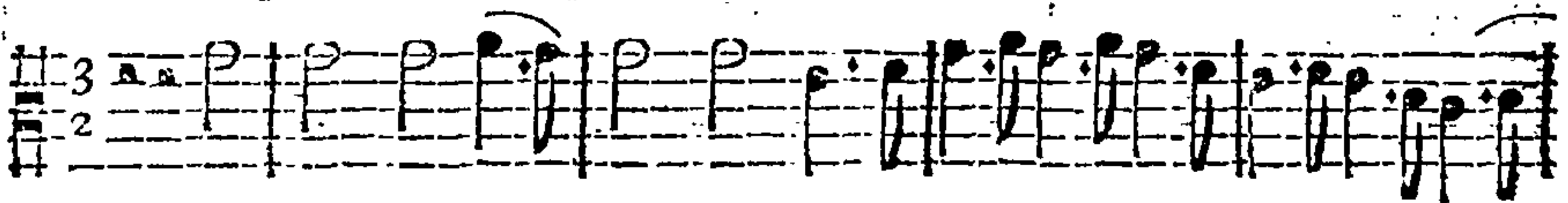


Continued.

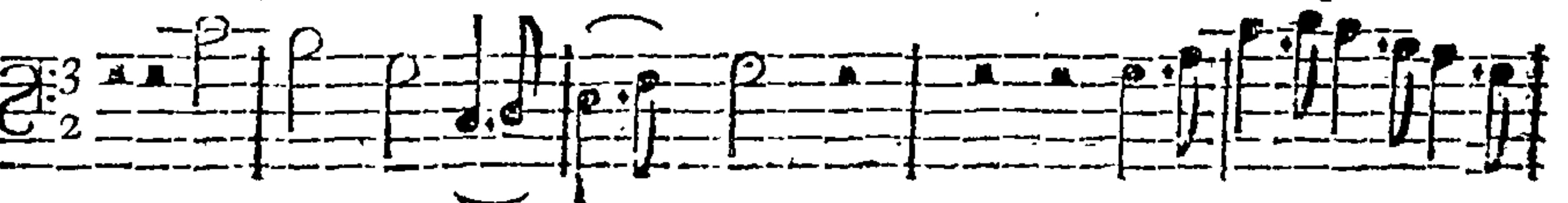
A N T H E M XIV. Taken out of the 150th P S A L M.



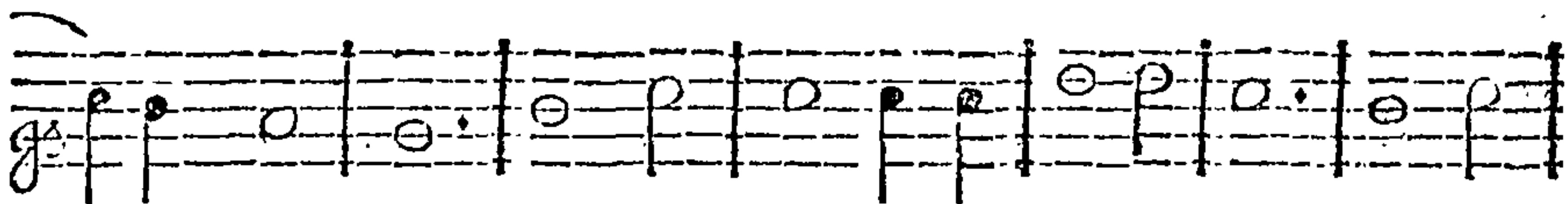
O praise God, O praise God, O



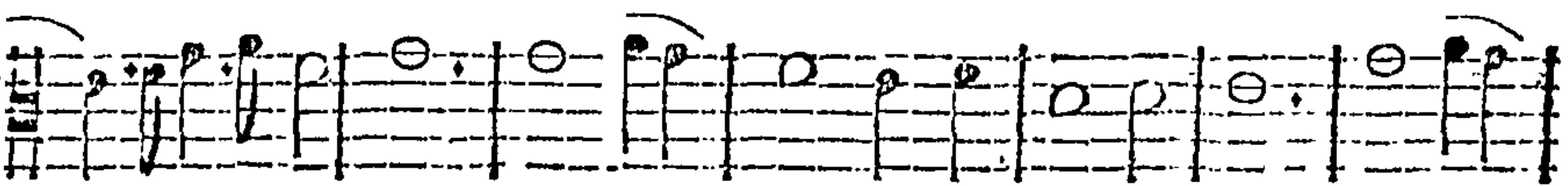
O praise God, O praise God, O ————— praise God,



O —————



—————praise God, O praise God in his Ho-li-ness, O praise



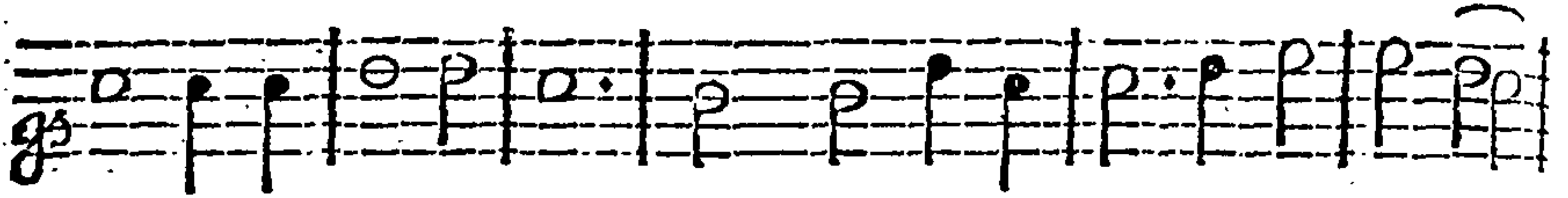
O praise God, O praise God in his Ho-li-ness, O praise



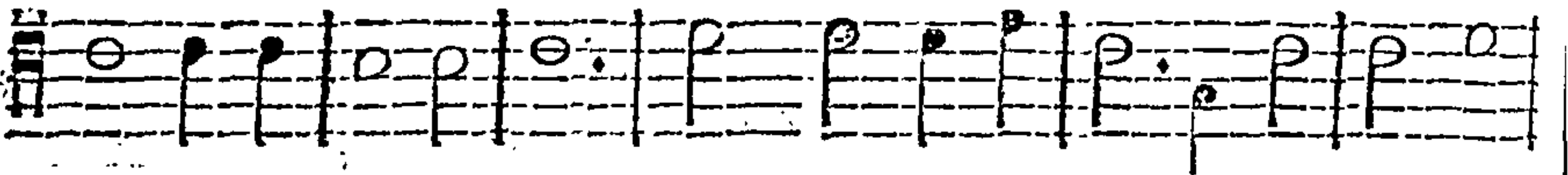
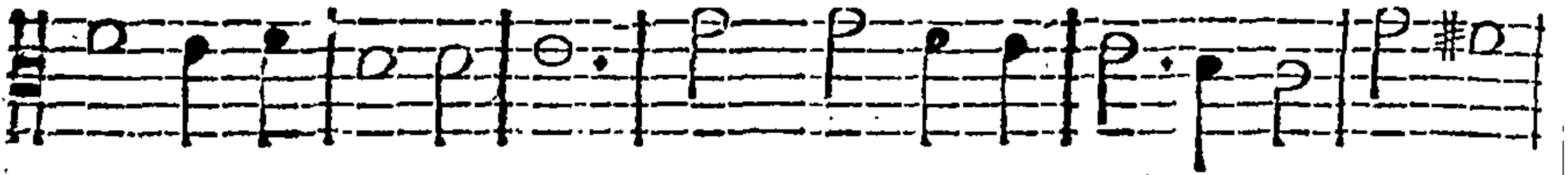
—————praise God,

Continued.

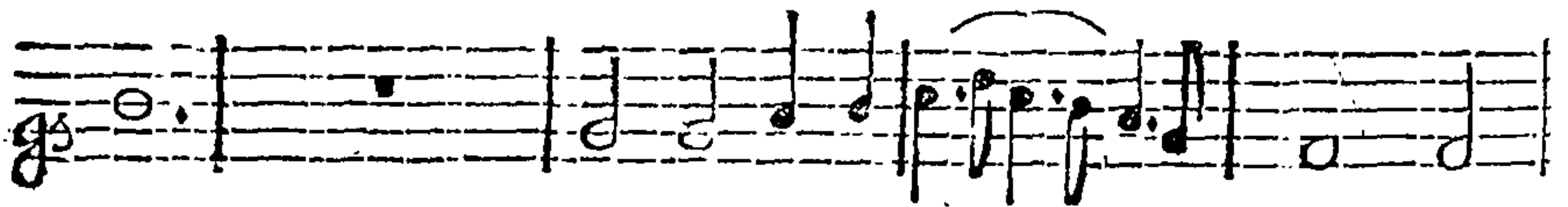
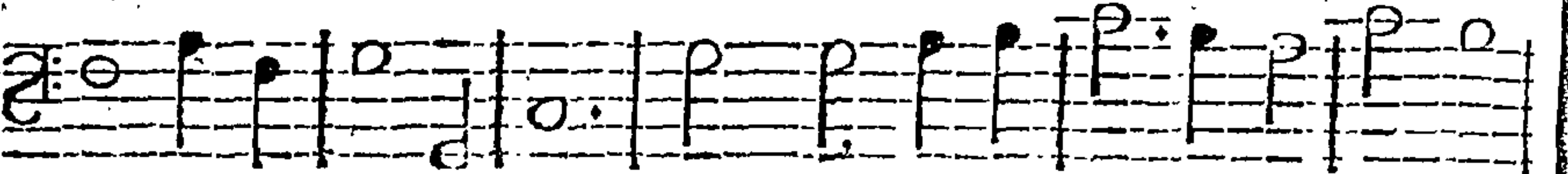
Continued.



God in his Ho-li--ness. Praise him in the Fir--mament of his



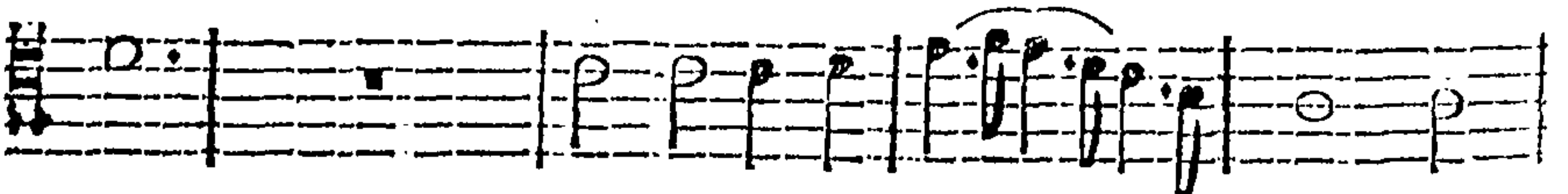
God in his Ho-li--ness. Praise him in the Fir--mament of his



Pow'r, praise him in his no--ble Acts, his



Praise him in his no--ble Acts, his no--ble



Pow'r, praise him in his no--ble Acts, his



praise him in his no--ble Acts, his no--ble

Continued.

Continued.

no—ble A&ts, his no—

A&ts, his no—

no—ble A&ts, his no—

A&ts, his no—

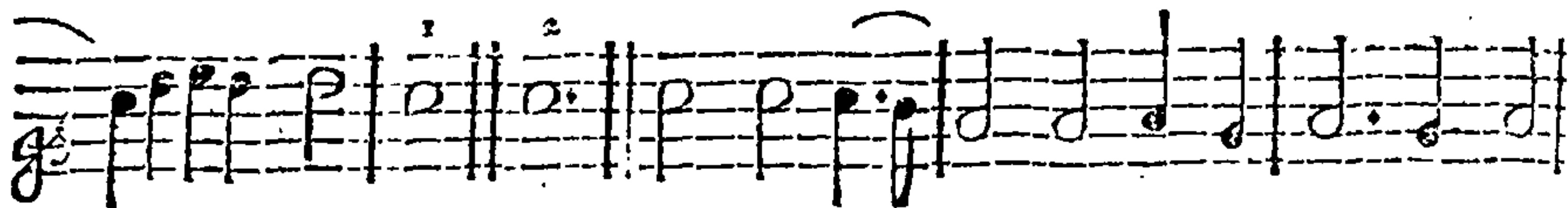
—ble, no—ble A&ts, his no—ble, no—

—ble, no—ble A&ts, his no—ble, no—

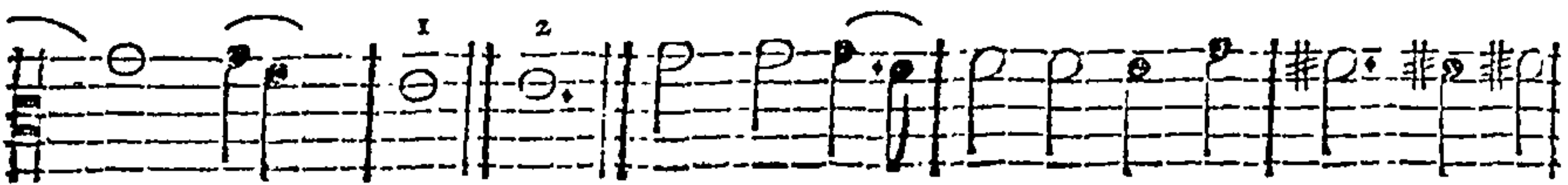
—ble, no—ble A&ts, his no—ble, no—

—ble, no—ble A&ts, his no—ble, no—ble, no—

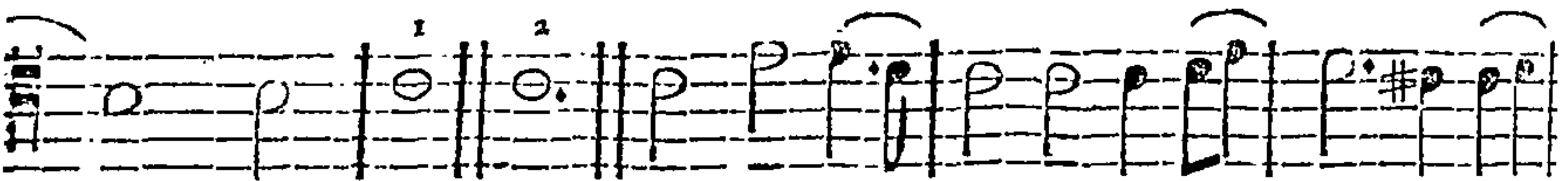
Continued.



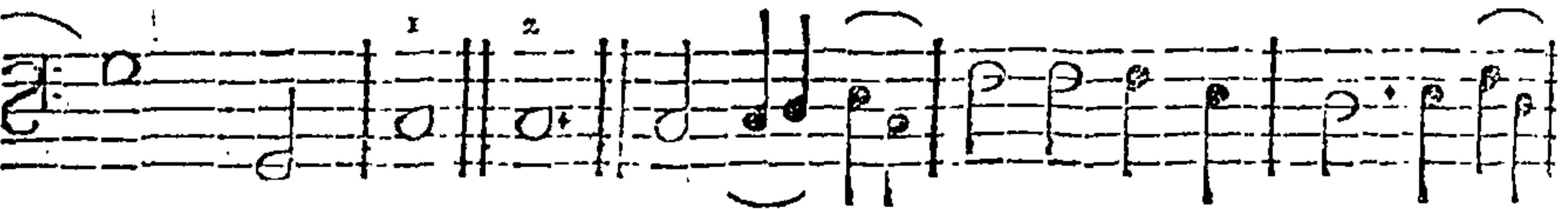
ble Acts. Praise him ac-cord-ing to his ex-cel-lent



ble Acts.



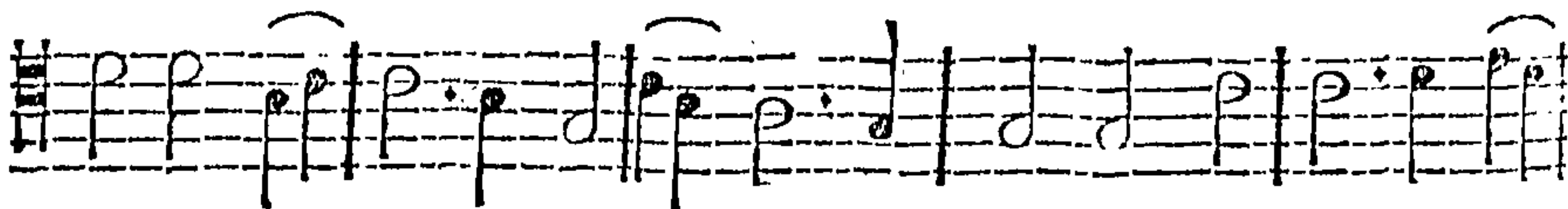
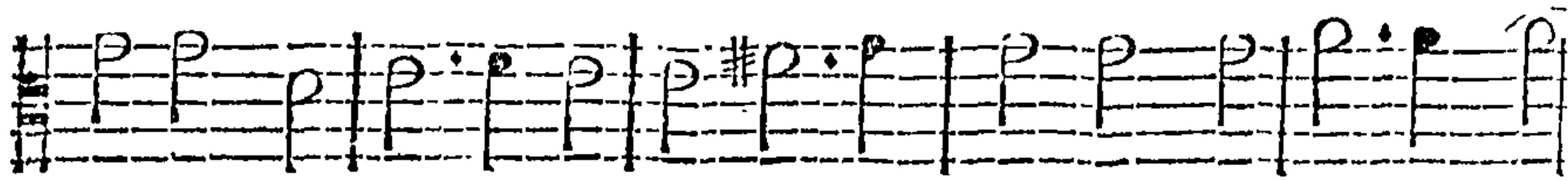
ble Acts. Praise him ac-cord-ing to his ex-cel-lent



ble Acts.



Greatness, his ex-cel-lent, ex-cel-lent Greatness, his ex-cel-lent

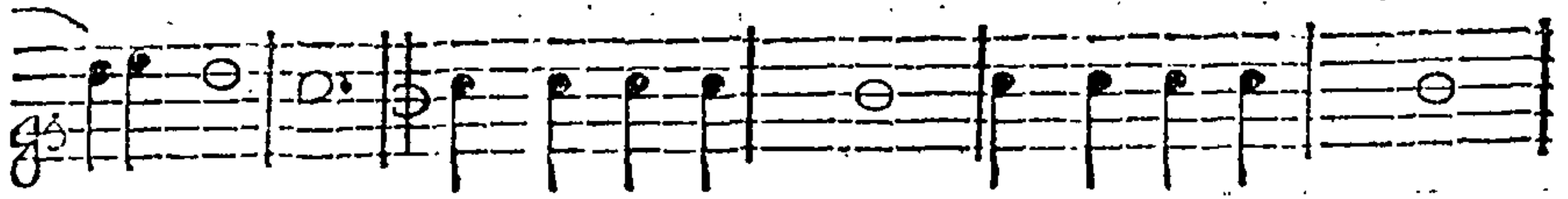


Greatness, his ex-cel-lent, ex-cel-lent Greatness, his ex-cel-lent

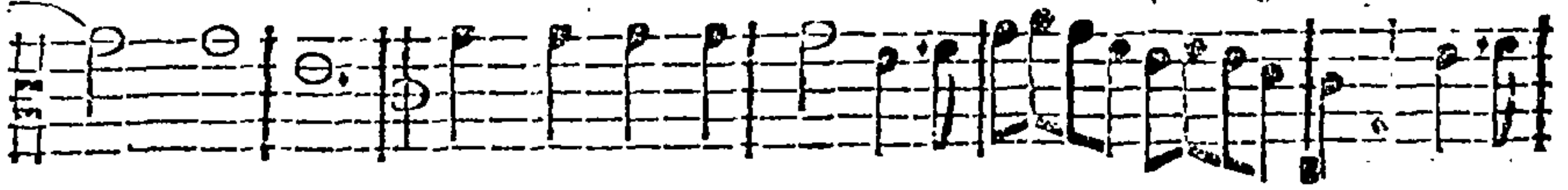


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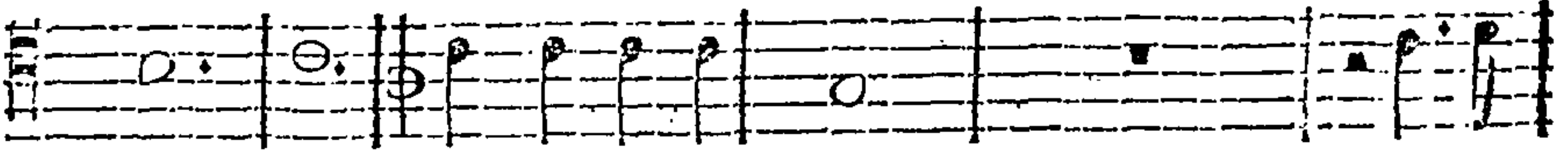
Continued.



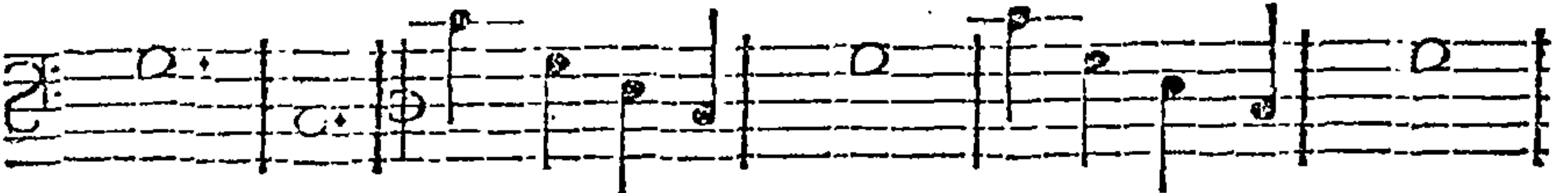
Greatness. Praise him in the Sound, praise him in the Sound,



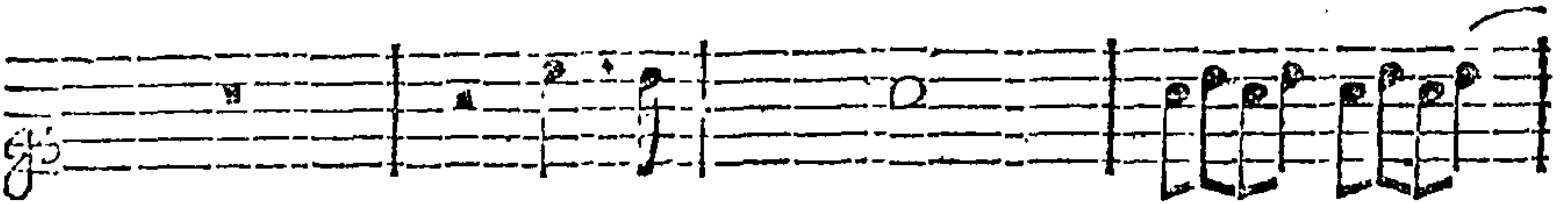
Praise him in the Sound of the Trum—pet, of the



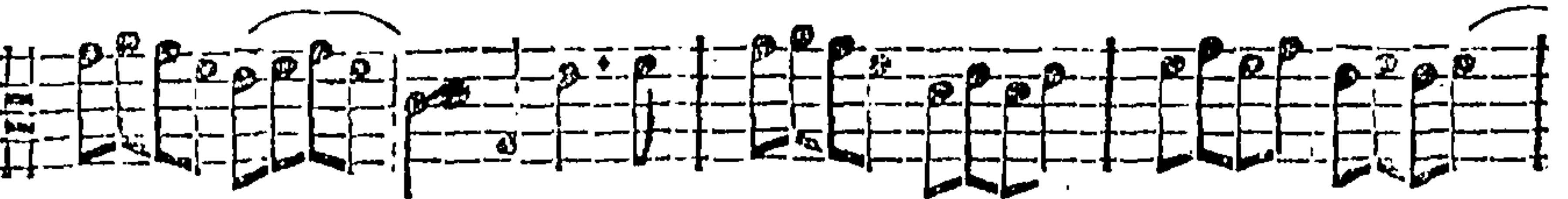
Greatness. Praise him in the Sound of the



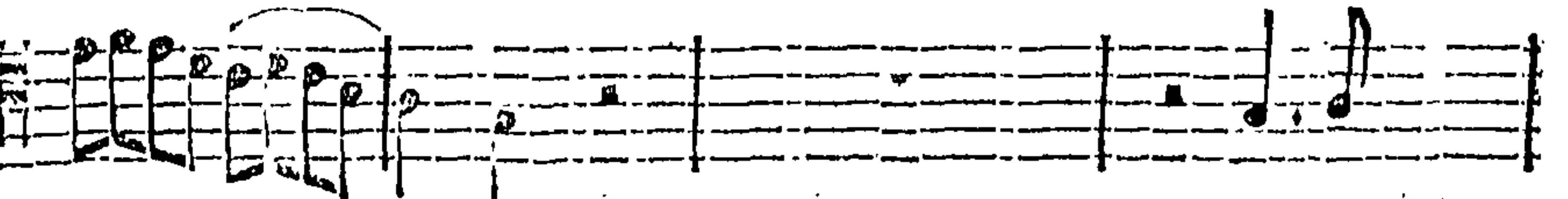
Praise him in the Sound, Praise him in the Sound,



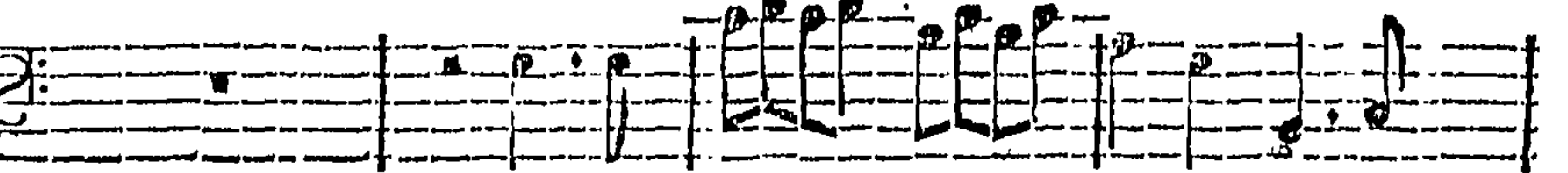
of the Trum—



Trum—pet, of the. Trum—

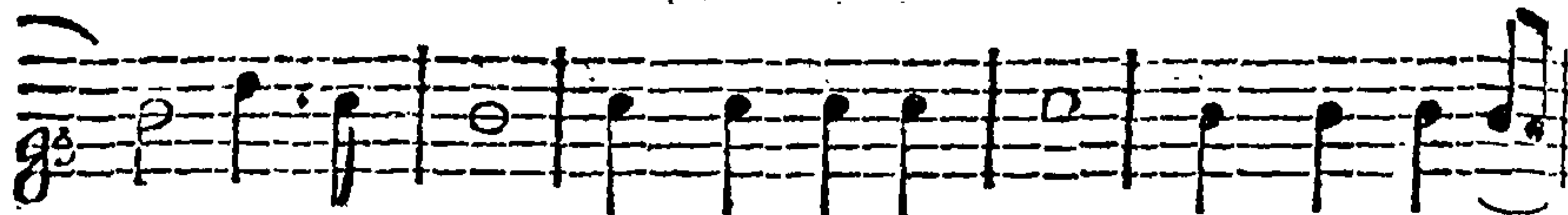


Trum—pet, of the

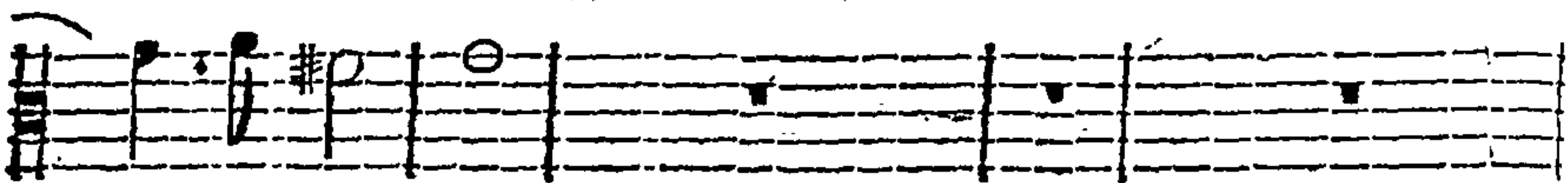


of the Trum—pet, of the

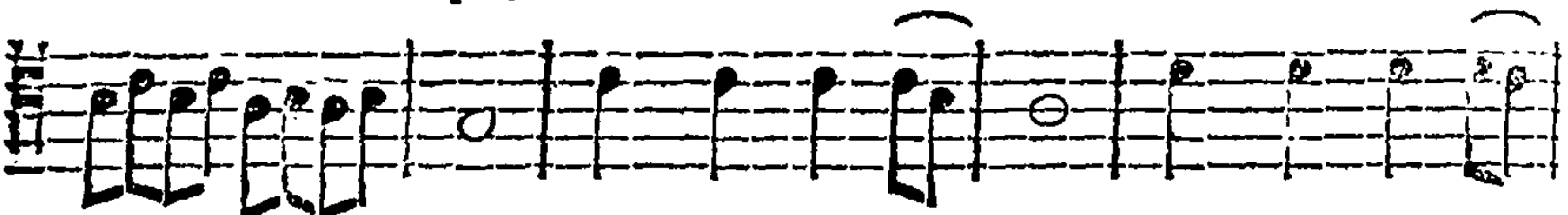
Continued.



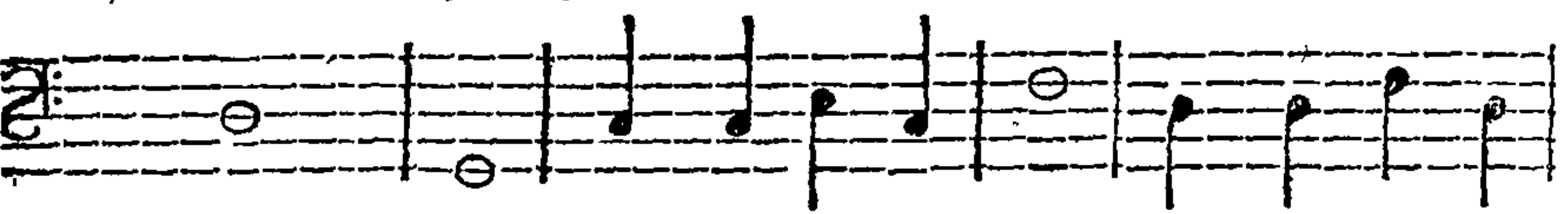
pet, praise him in the Sound, praise him in the



pet,



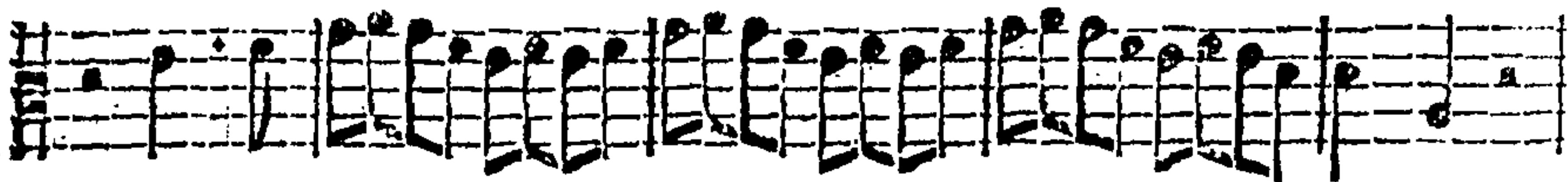
Trum—pet, praise him in the Sound, praise him in the



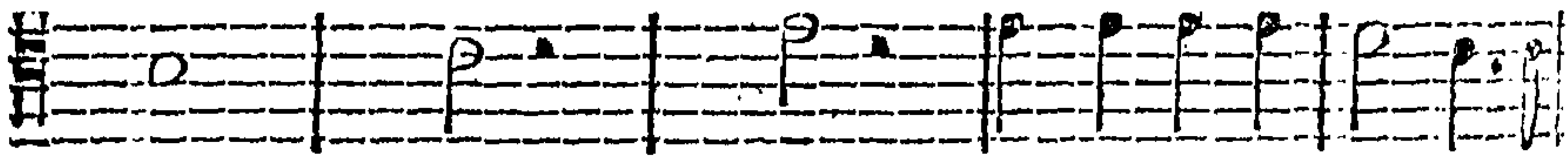
Trum—pet, praise him in the Sound, praise him in the



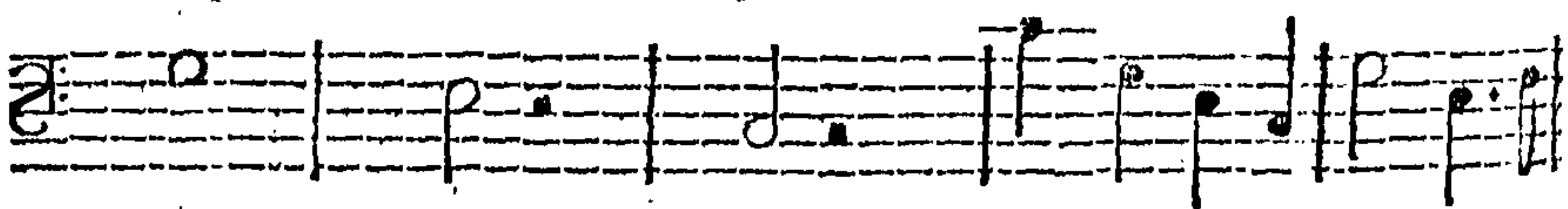
Sound of the Trum—pet, of the



of the Trum—pet,



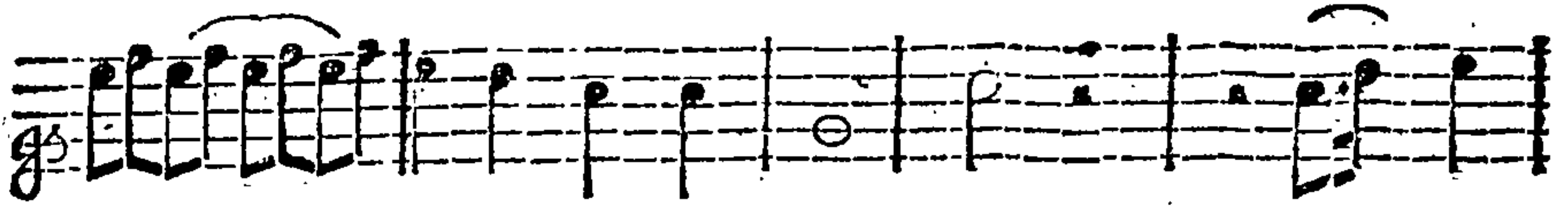
Sound, praise, praise, praise him in the Sound of the



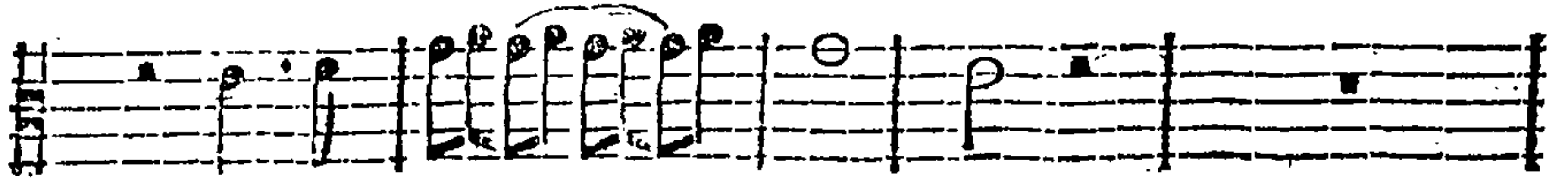
Sound, praise, praise, praise him in the Sound of the

Continued.

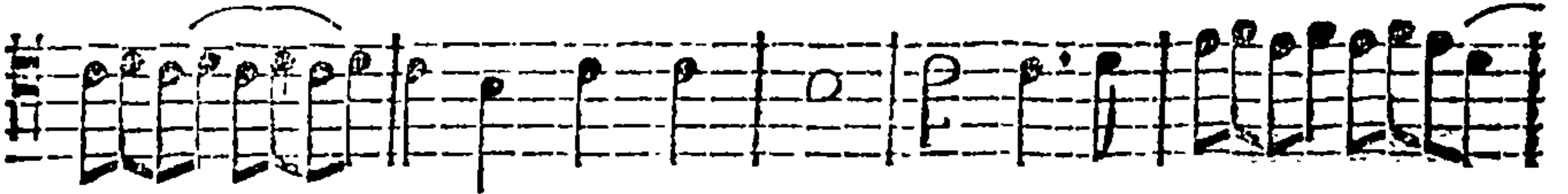
Continued.



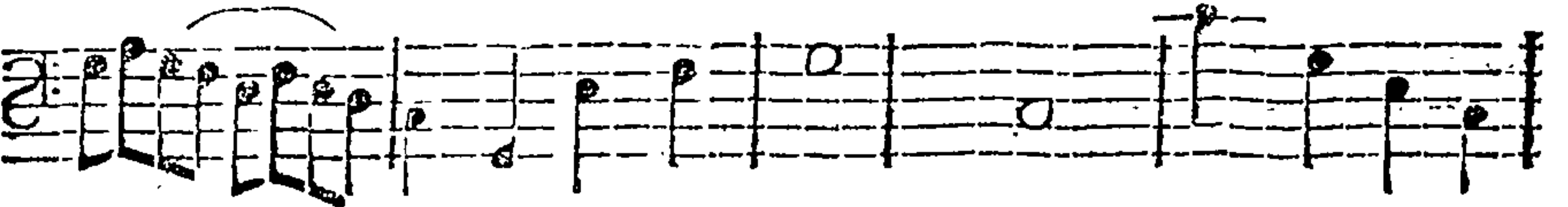
Trum—pet, of the Trum—pet, of the



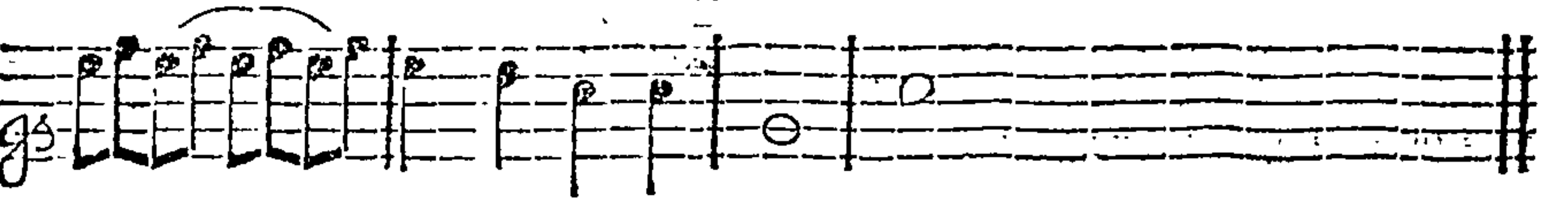
of the Trum—pet,



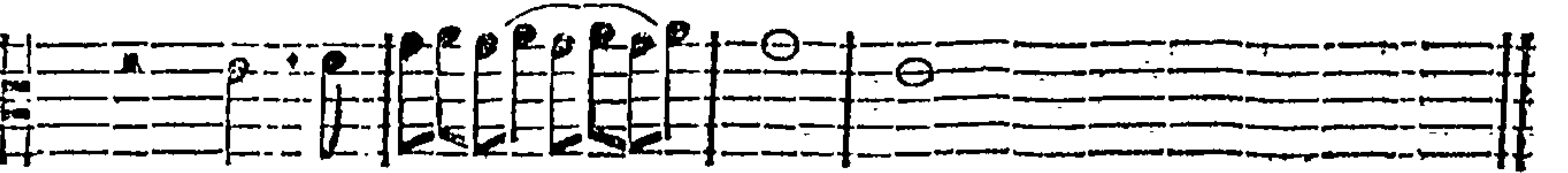
Trum—pet, of the Trum—pet, of the Trum—



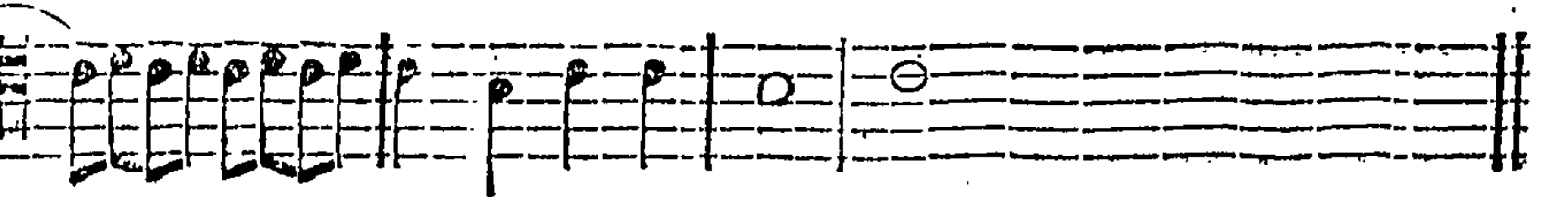
Trum—pet, of the Trum—pet, praise him in the



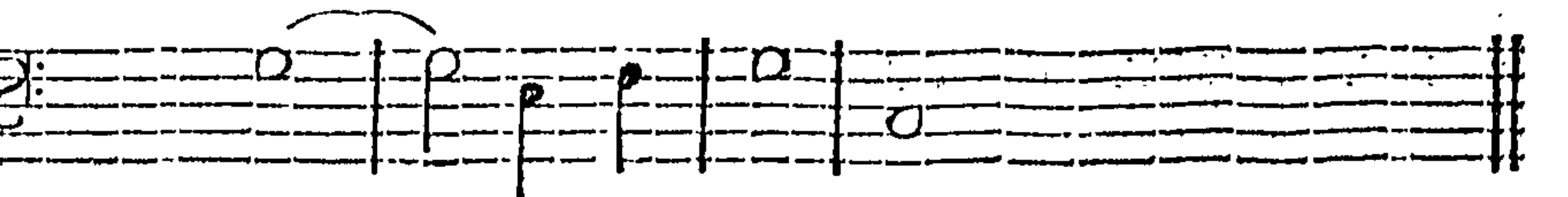
Trum—pet, of the Trum—pet.



of the Trum—pet.



Trum—pet, of the Trum—pet.



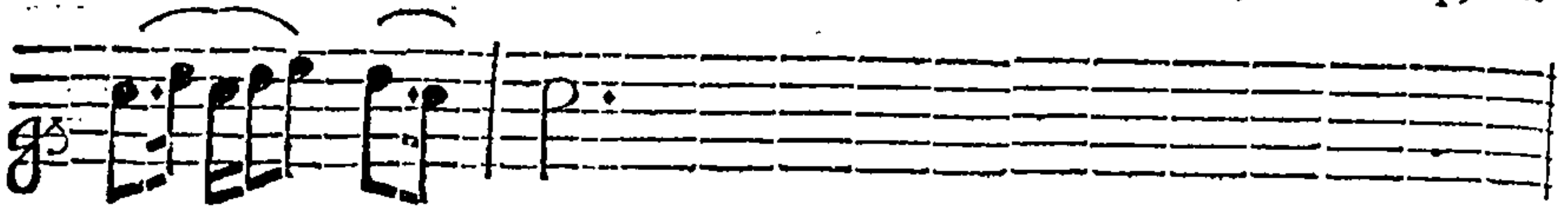
Sound of the Trum—pet.

Continued.

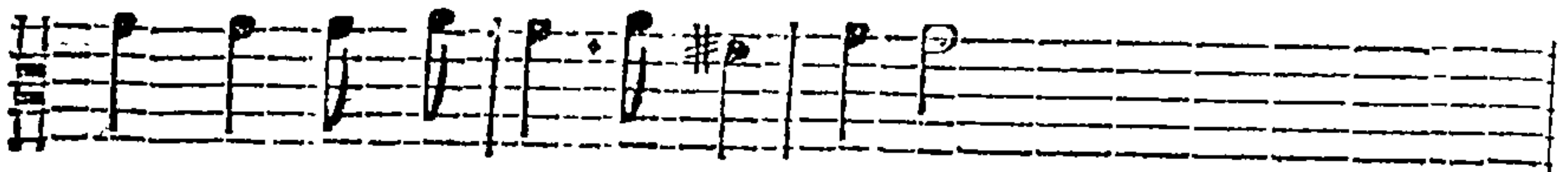
Continued.

Treble solus.

Praise him up-on the Lu—te, the Lute, and Harp, the



Lute, and Harp.

Contra solus.

Praise him in the Cymbals and Dances.

Tenor solus.

Praise him up—on the String and Pipe.

Bass solus.

Praise him up—on the well—tun'd Cymbals, praise him up—on the



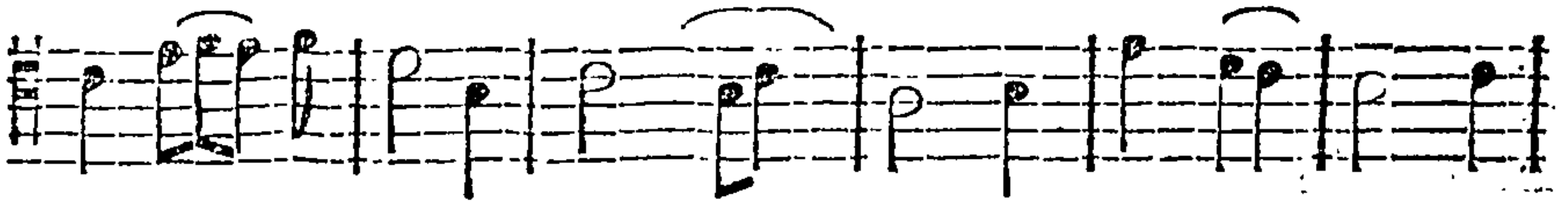
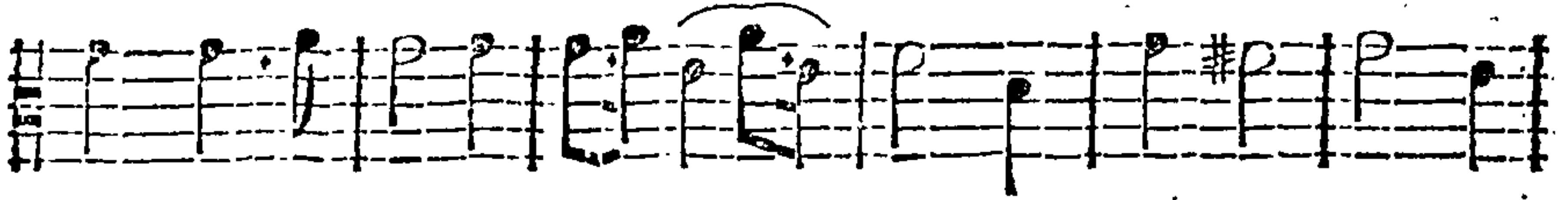
loud, praise him up-on the lo—ud Cymbals.

Continued.

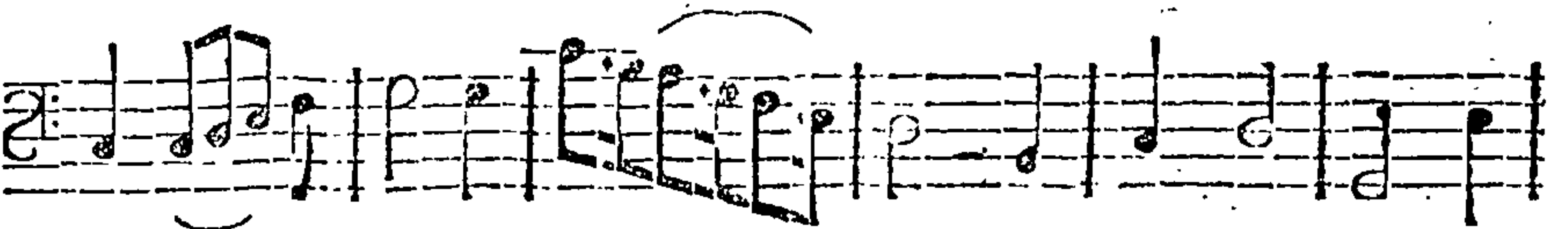
Continued.



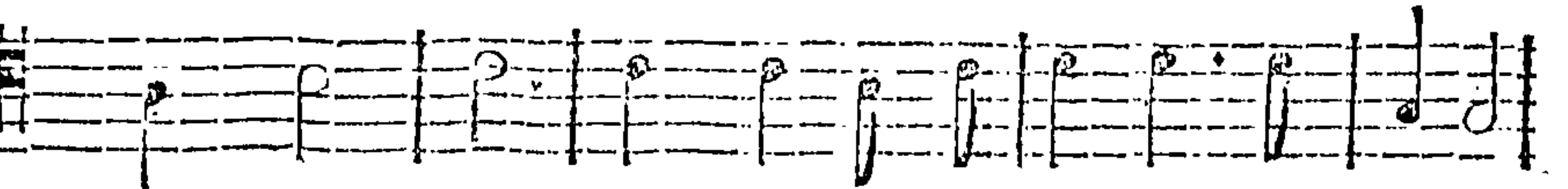
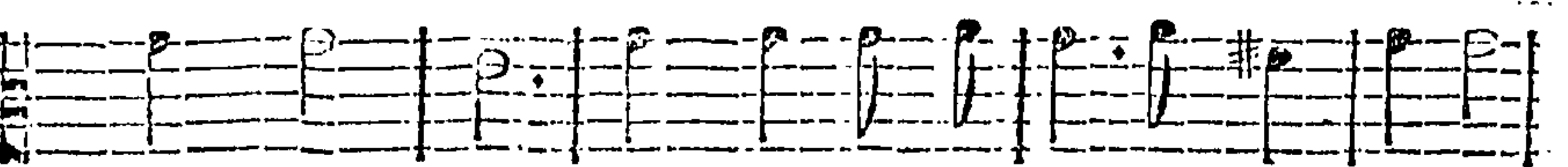
Praise him up—on the Lu—te, the Lute, and Harp, the



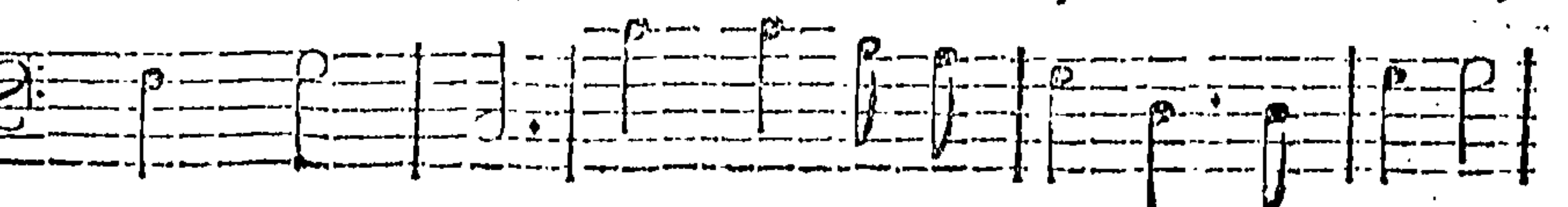
Praise him up—on the Lu—te, the Lute and Harp, the



Lute, and Harp. Praise him in the Cymbals and Dances,



Lute, and Harp. Praise him in the Cymbals and Dances,

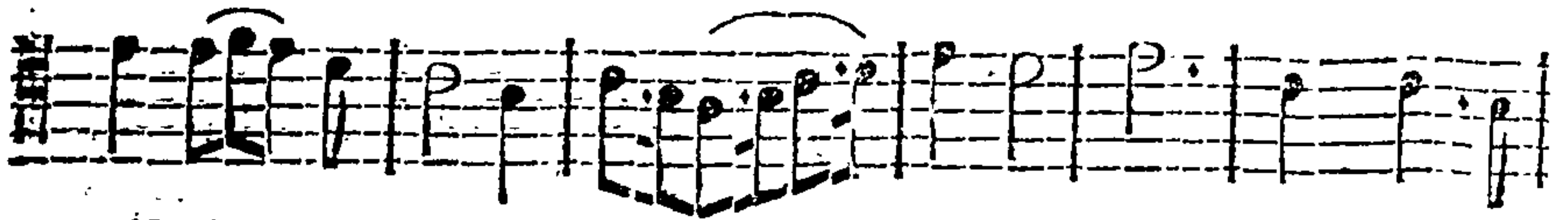


Continued.

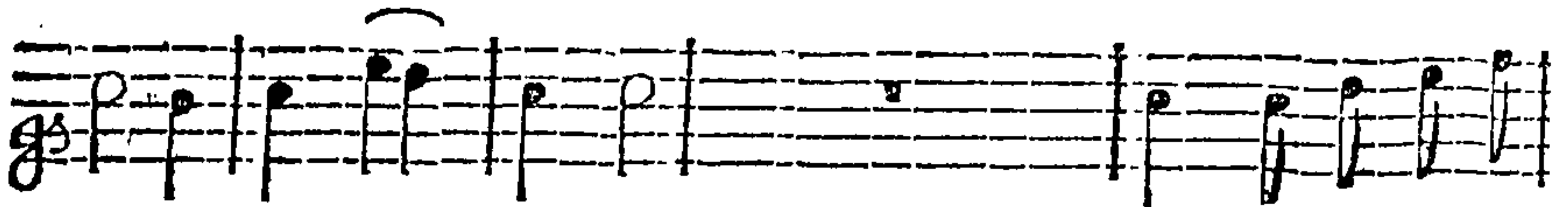
Continued.



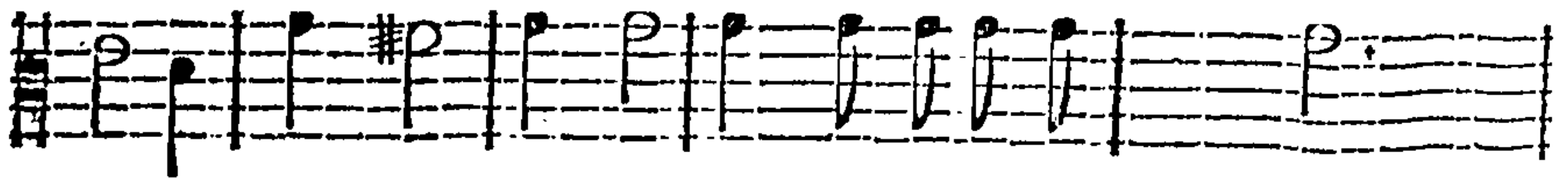
praise him up—on the Strin—gs, and Pipe, praise him up—



praise him up—on the Strin—gs, and Pipe, praise him up—



—on the well-tun'd Cymbals, praise him up-on the



praise him upon the loud,



—on the well-tun'd Cymbals, praise him upon the loud,



Continued.

Continued.

loud, the lou—d Cym-bals.

the lou—d Cym-bals.

praise him up--on the lou—d Cym-bals.

Let

Let all things that have

Let all things that have Breath, let

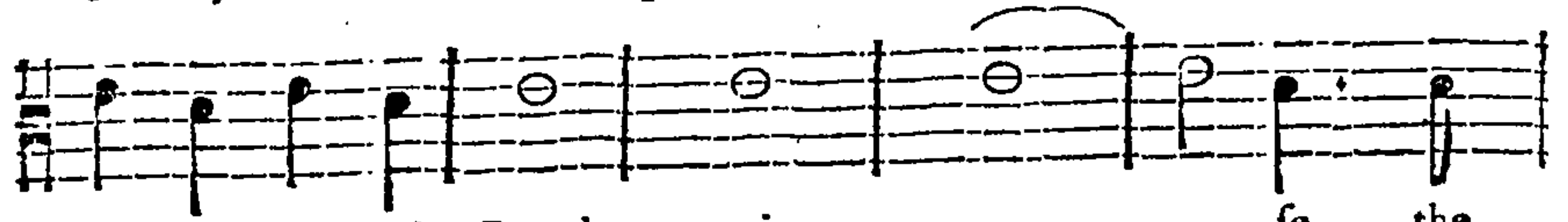
Let all things that have Breath, let all things that have

all things that have Breath, let all things that have Breath, let
Y Continued.

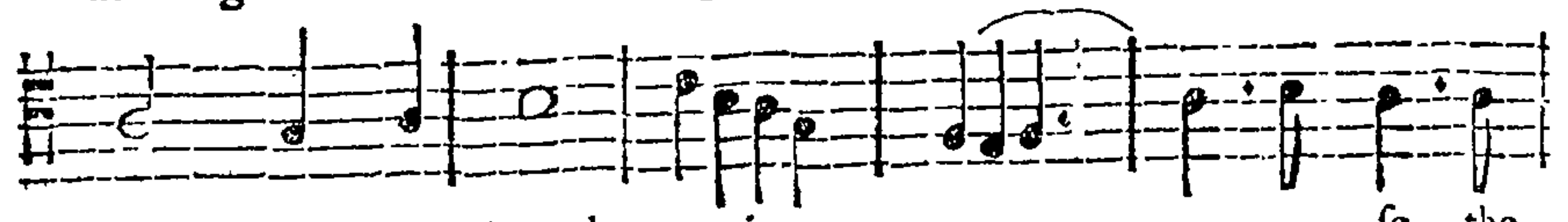
Continued.



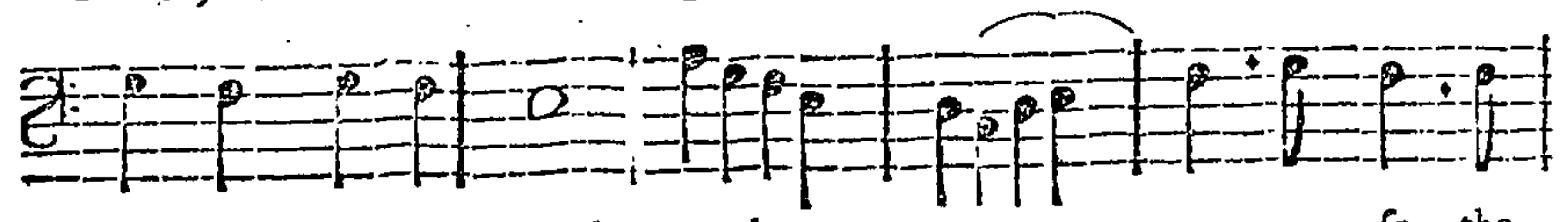
Breath, that hath Breath prai—se the



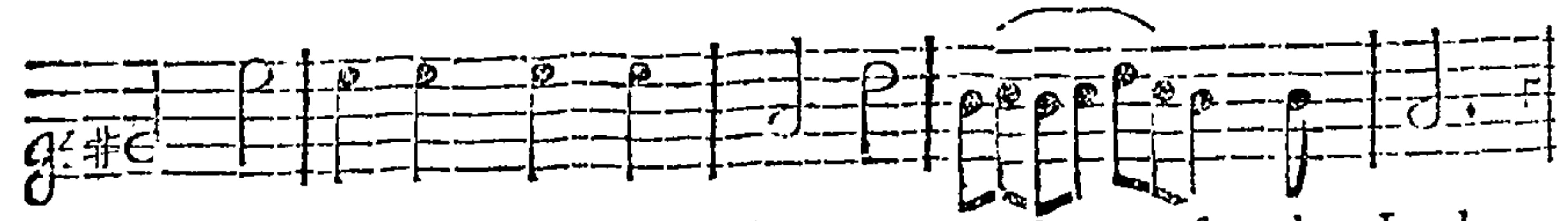
all things that hath Breath prai—se the



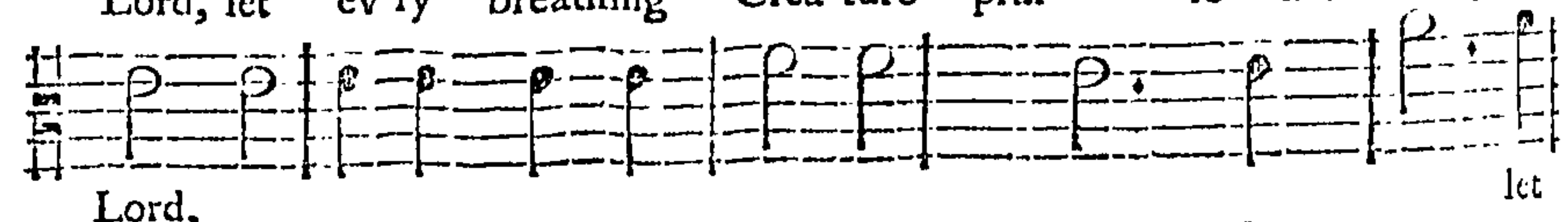
Breath, that hath Breath prai—se the



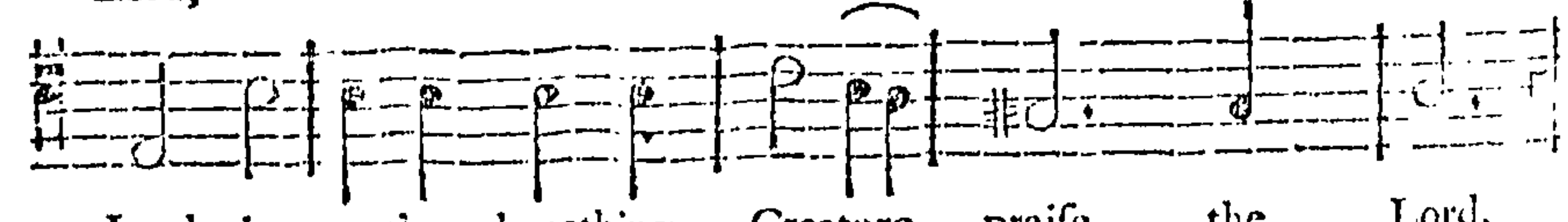
all things that hath Breath prai—se the



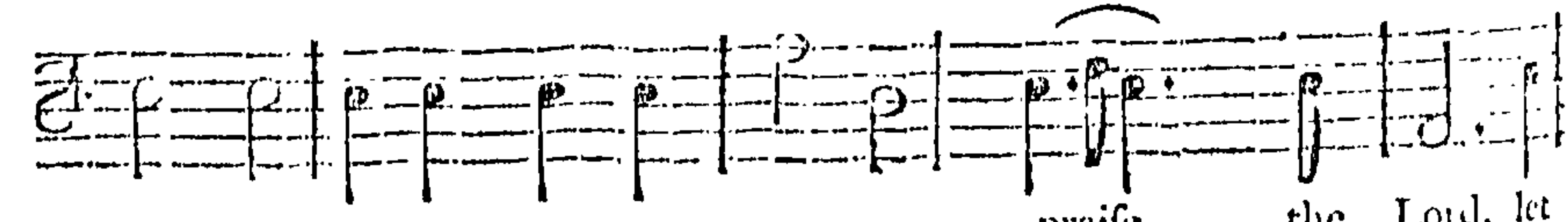
Lord, let ev'ry breathing Crea- ture prai—se the Lord,



Lord, let

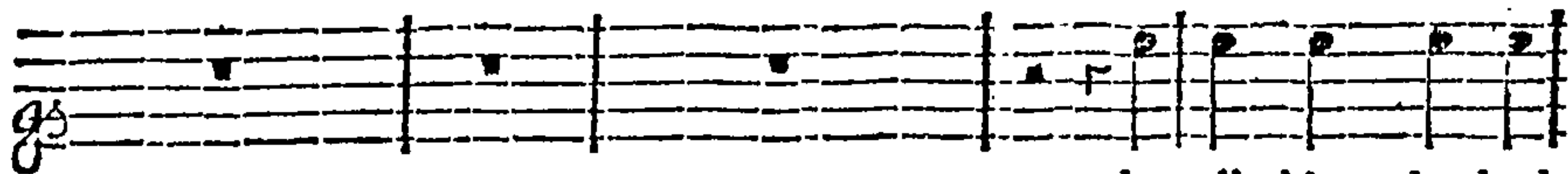


Lord, let ev'ry breathing Creature praise the Lord,



praise the Lord, let Continued.

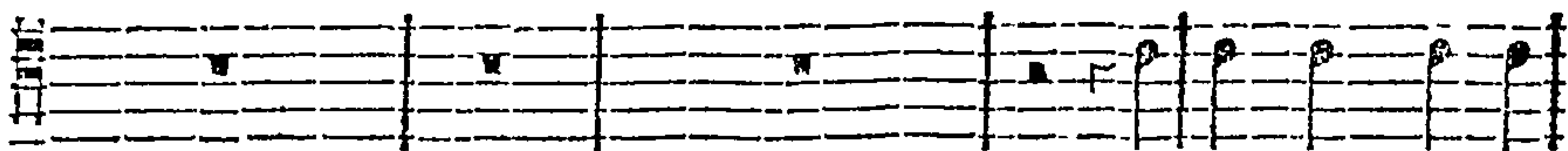
Continued.



let all things that hath



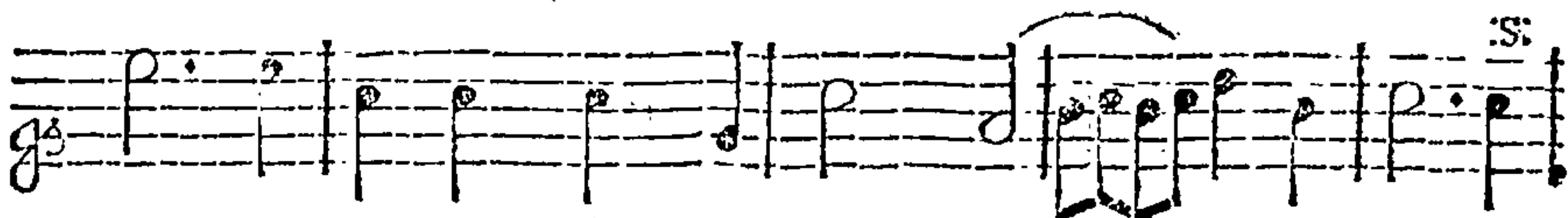
ev'ry breathing Creature prai—se the Lord, let



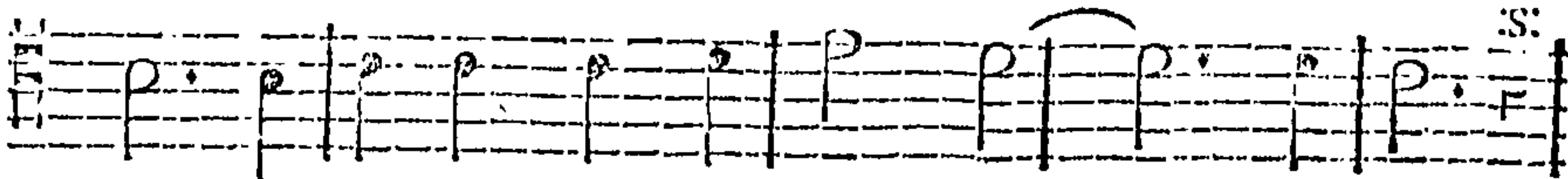
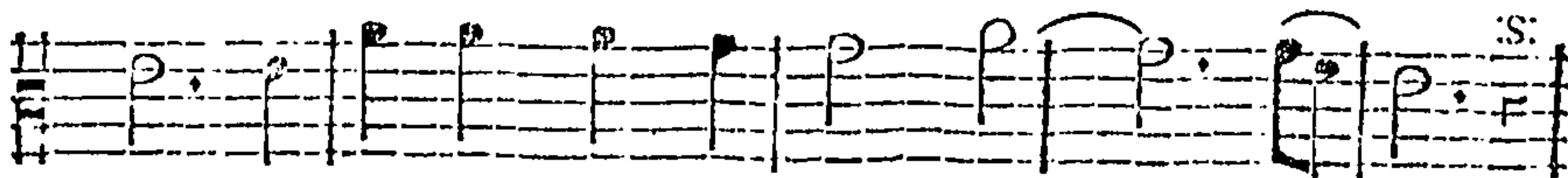
let all things that hath



ev'-ry breathing Creature praise the Lord, let



Breath, let all things that hath Breath prai—se the Lord, let

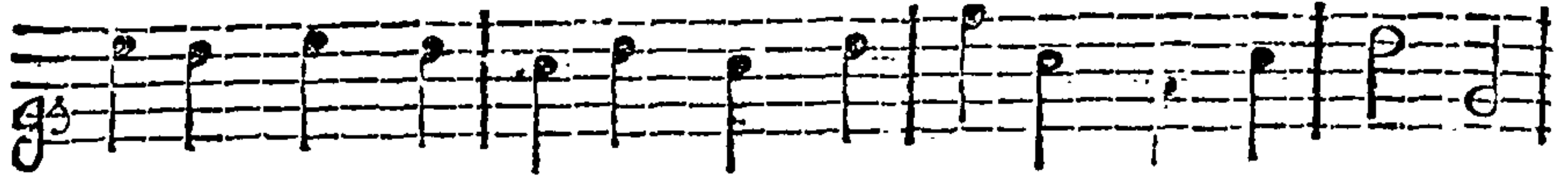


Breath, let all things that hath Breath prai—se the Lord,

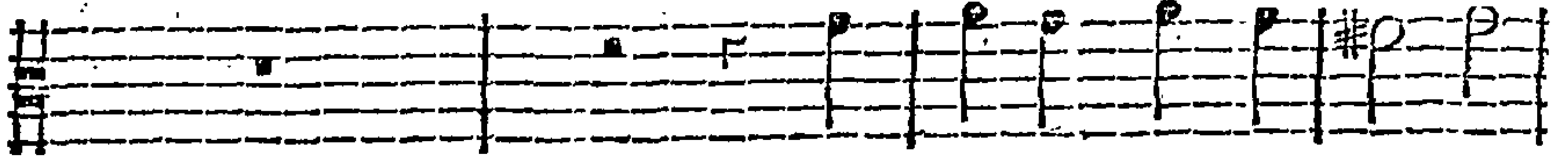


let

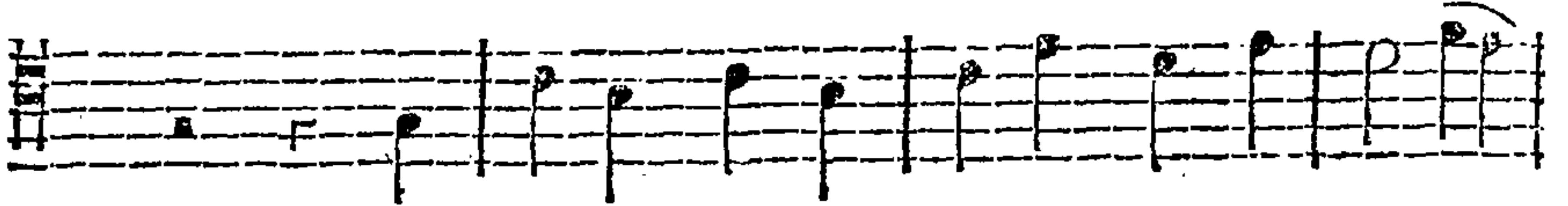
Continued.



ev'-ry breathing, ev'-ry breathing, ev'-ry breathing Creature



let ev'-ry breathing Creature



let, ev'-ry breathing, ev'-ry breathing Creature



ev'-ry breathing, ev'-ry breathing, ev'-ry breathing Creature



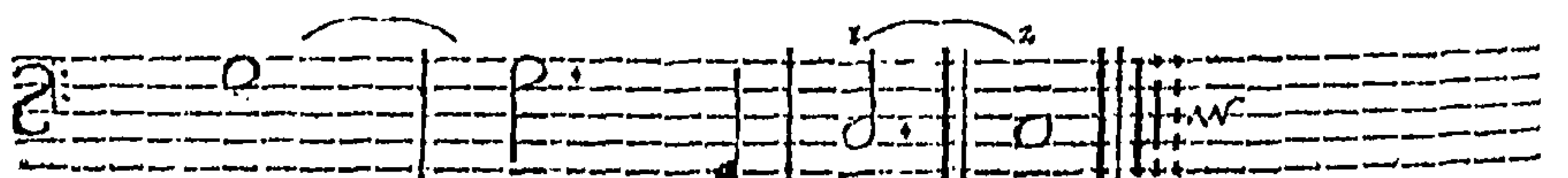
prai—se the Lord.



prai—se the Lord.



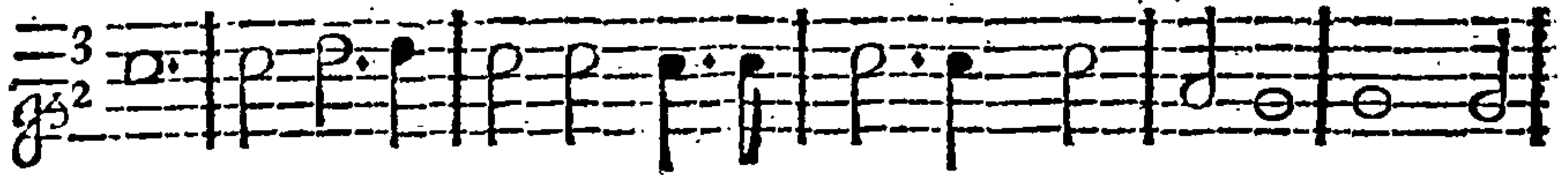
prai—se the Lord.



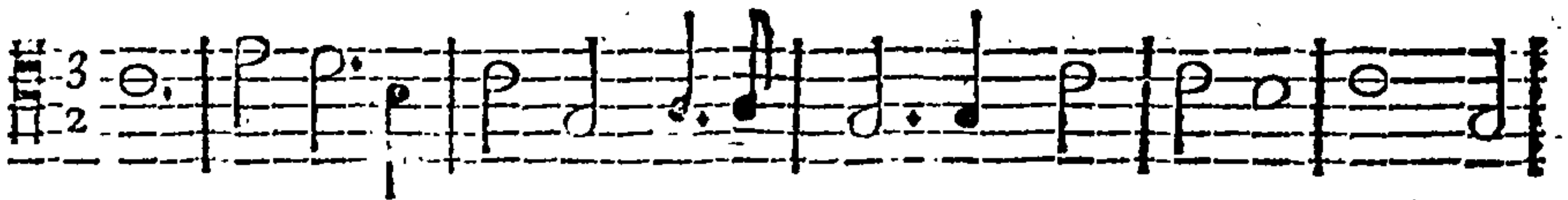
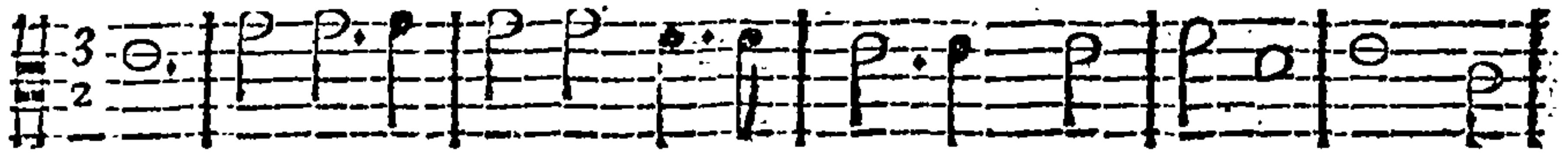
prai—se the Lord.

Continued.

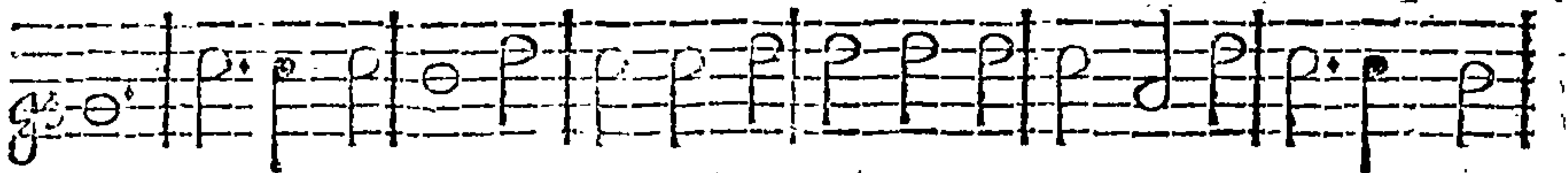
A N T H E M X V. *Taken out of the 84th P S A L M.*



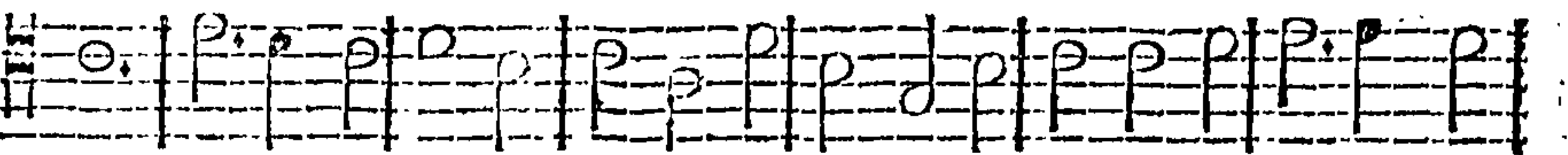
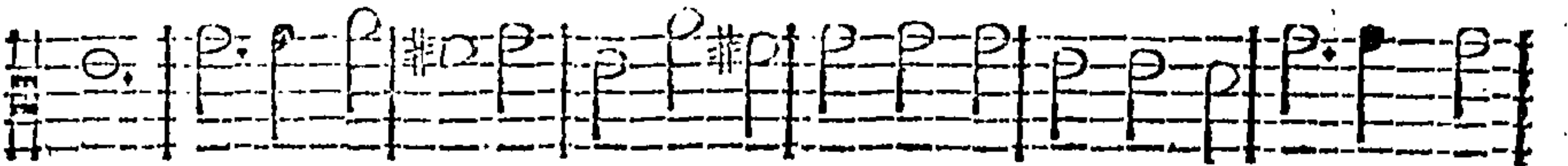
O how a--mi--a--ble are thy Dwellings, thou Lord of Hosts! my



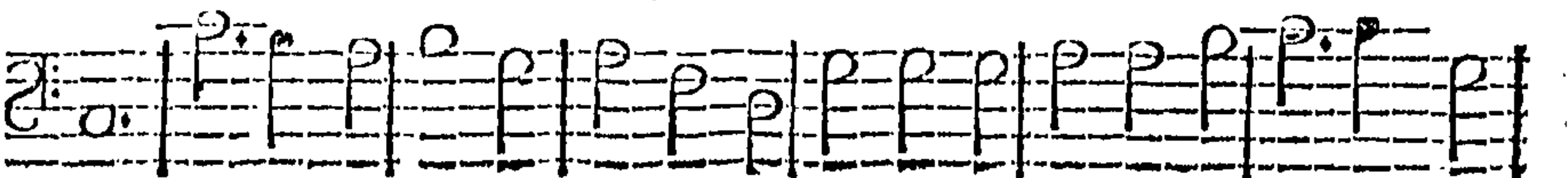
O how a--mi--a--ble are thy Dwellings, thou Lord of Hosts! my



Soul hath a De-sire and Longing to en-ter, to en-ter in--to the Courts

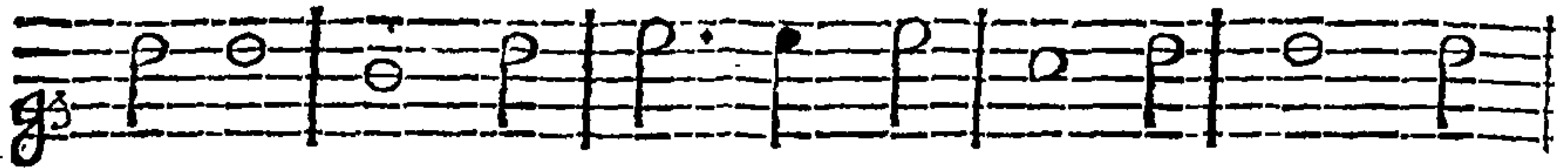


Soul hath a De-sire and Longing to en-ter, to en-ter in--to the Courts

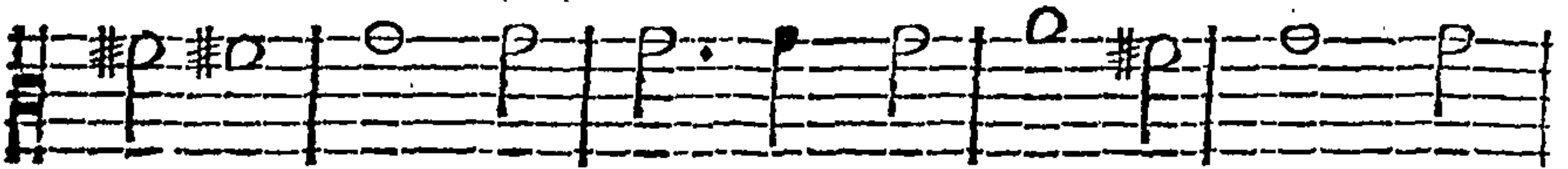


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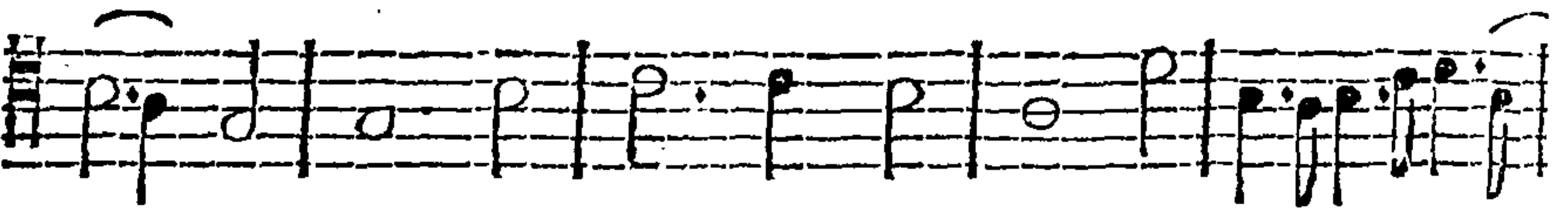
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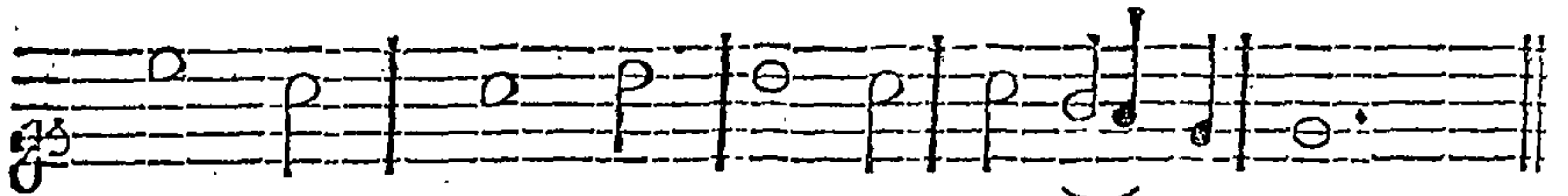
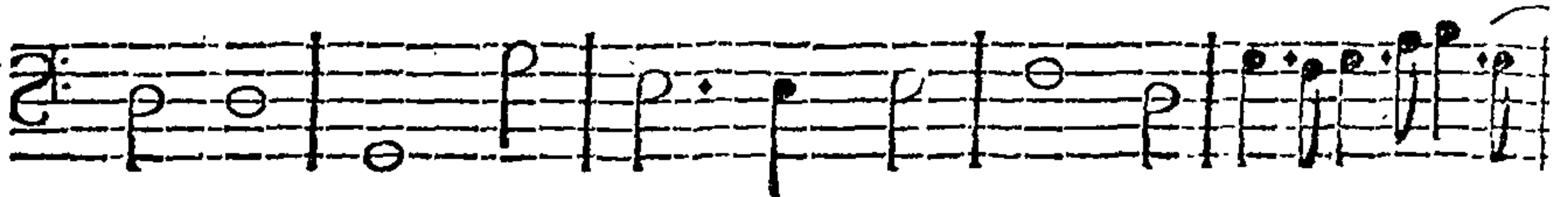
of the Lord! my Heart and my Flesh re—joi—ce, re—



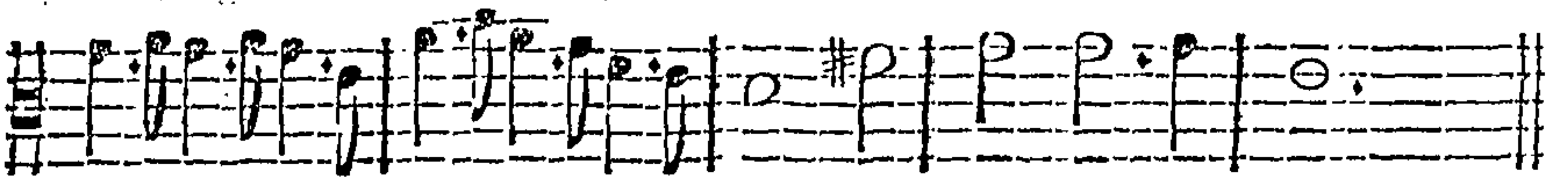
re—joi—ce, re—



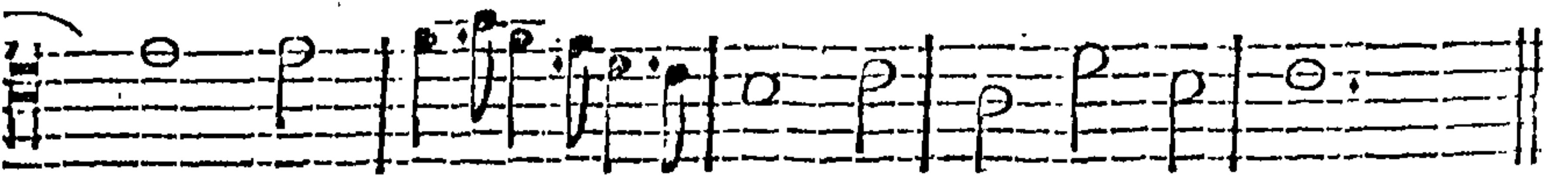
of the Lord! my Heart and my Flesh re—joi—



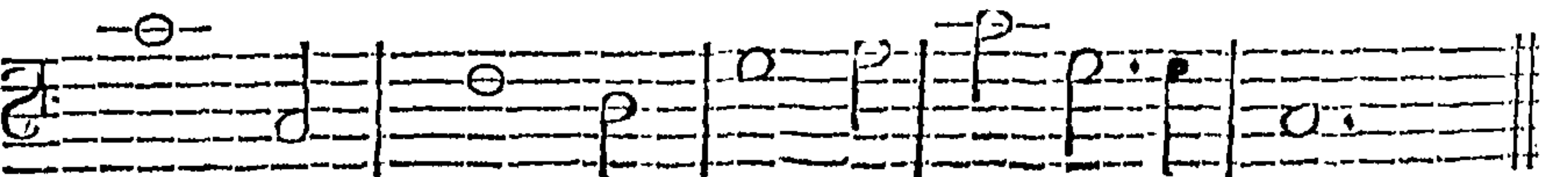
—joi—ce, re—joi—ce, re—joi—ce in the liv—ing God.



—joi—ce



—ce, re—joi—ce in the li—ving God.



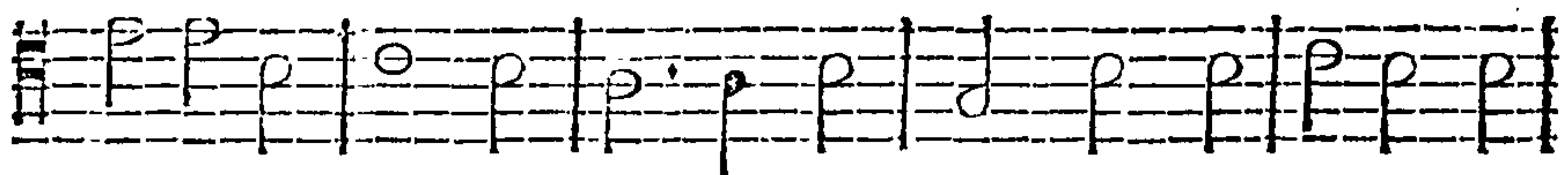
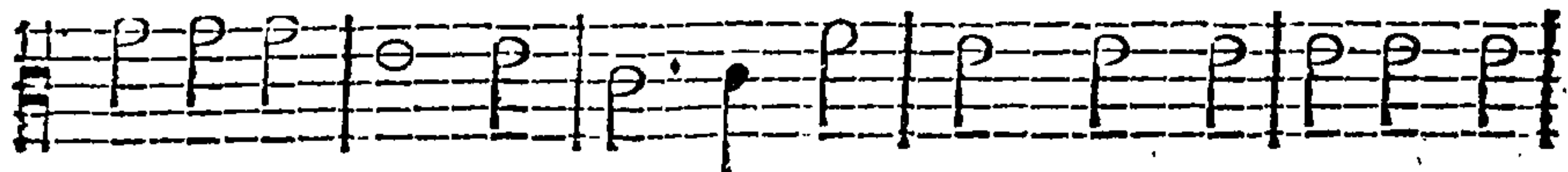
re—joi—ce, re—joi—ce

Continued.

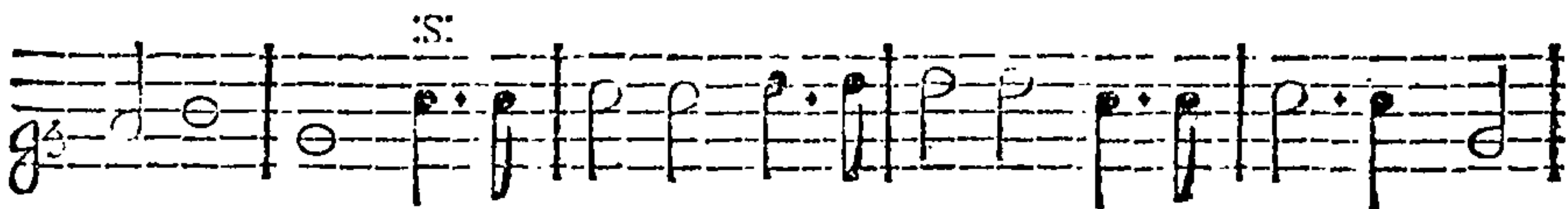
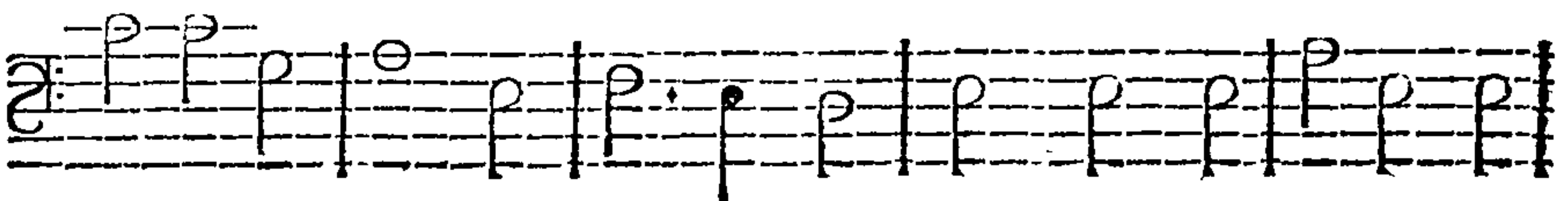
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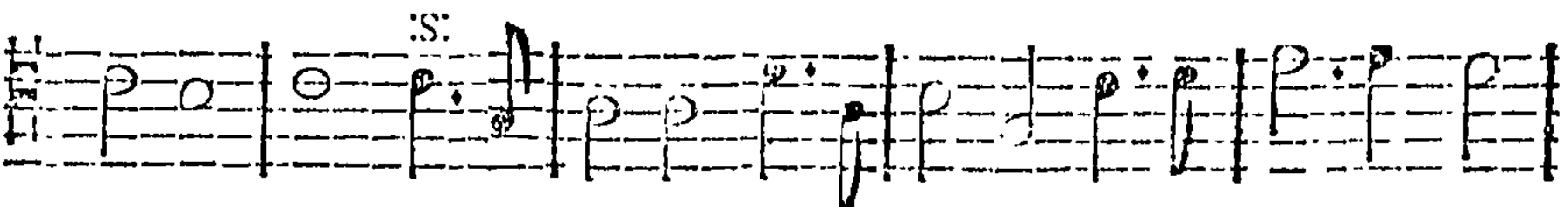
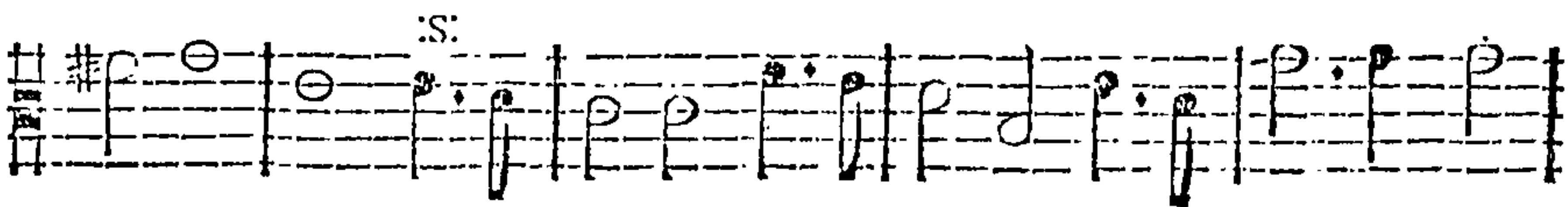
Blessed are they that dwell in thy House, they will always be



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



praising Thee. Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-

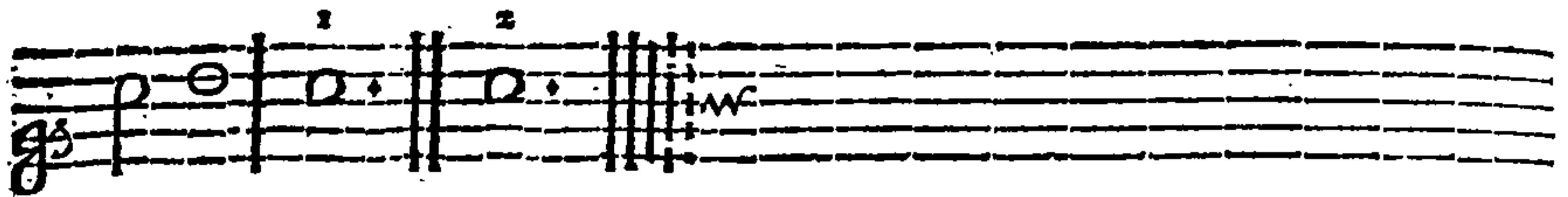


praising Thee. Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-

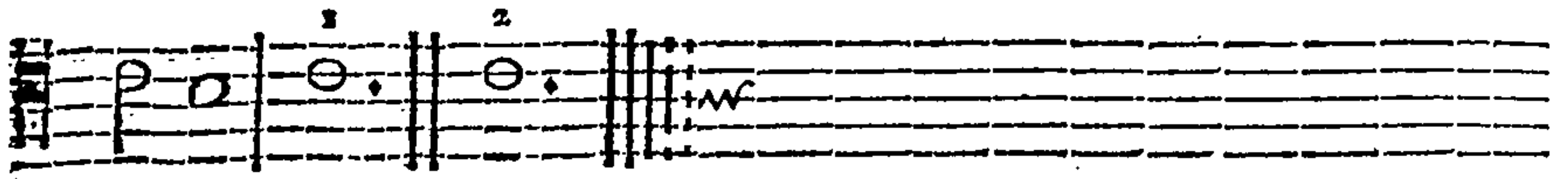
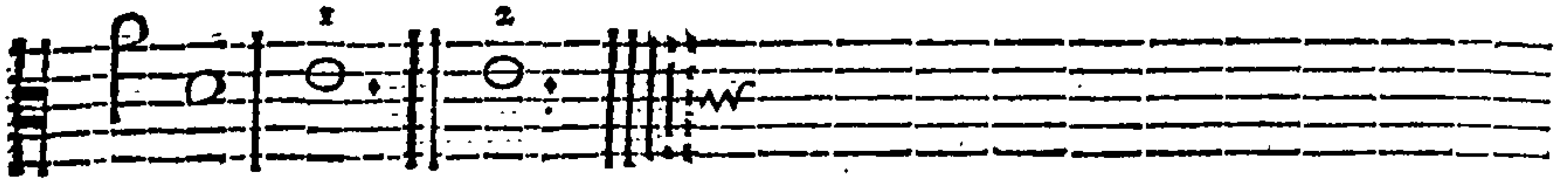


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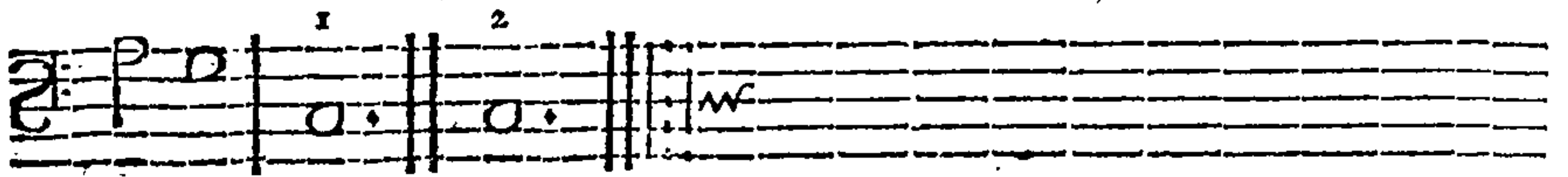
Continued.



le-lu-jah.



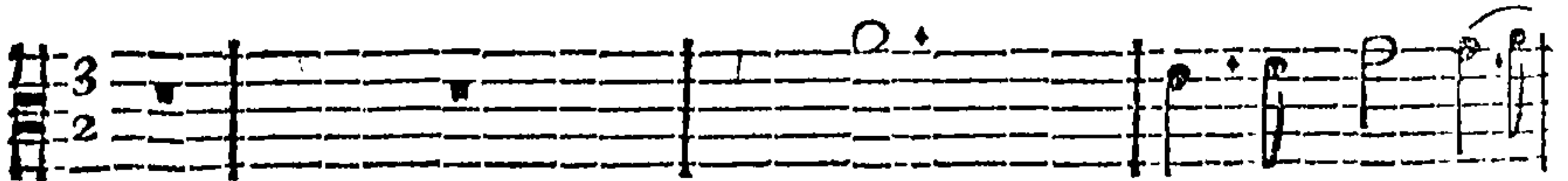
le-lu-jah.



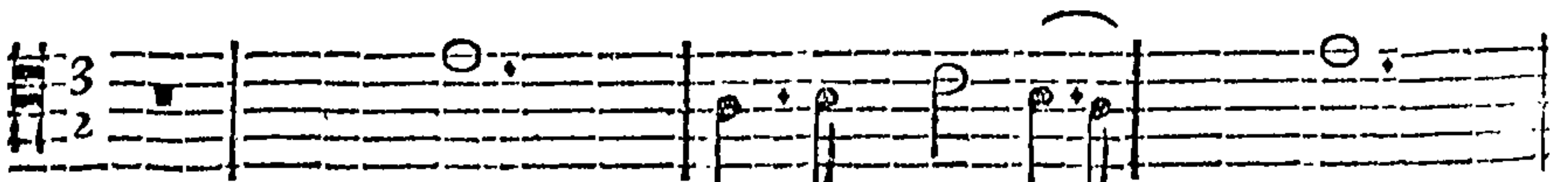
ANTHEM XVI. Taken out of the 26th PSALM.



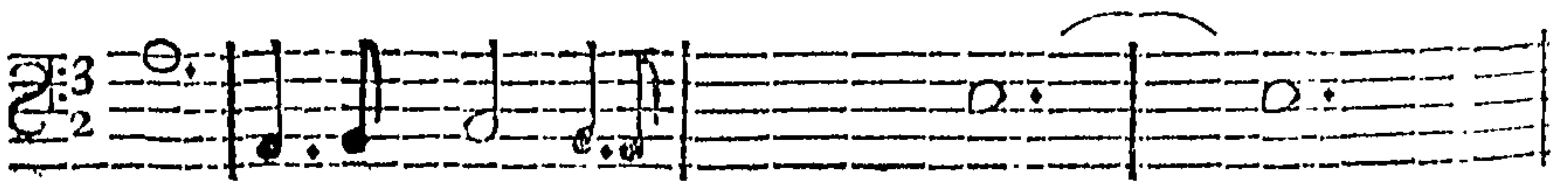
Be thou my Judge, O Lord,



Be thou my Judge, O



Be thou my Judge, O Lord,

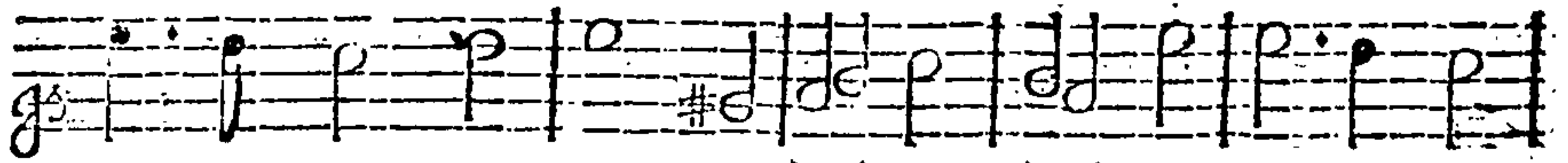


Be thou my Judge, O

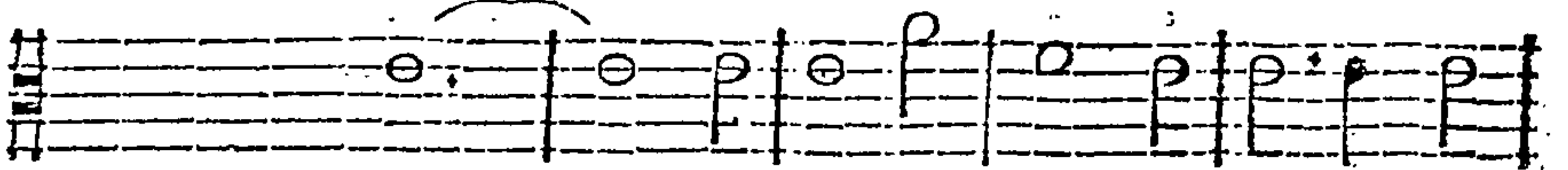
Lor-----d,

Continued.

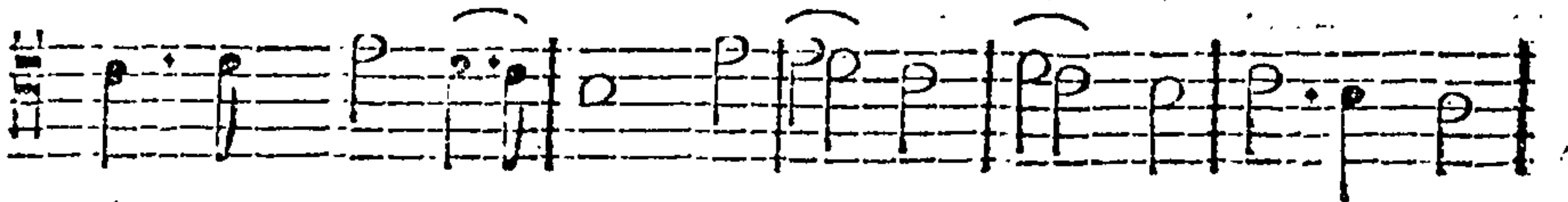
Continued.



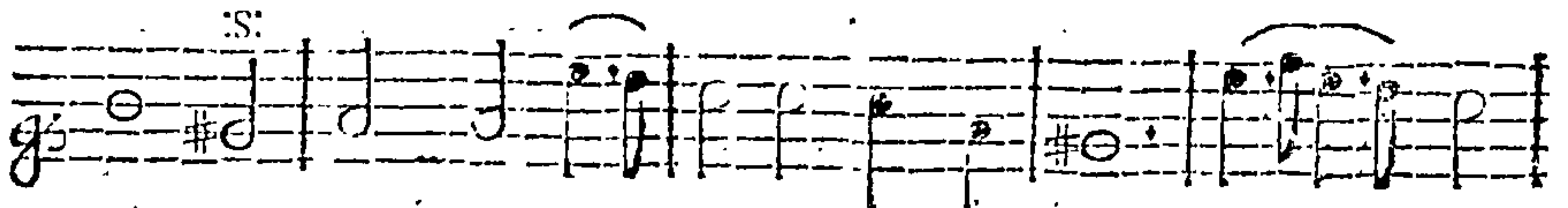
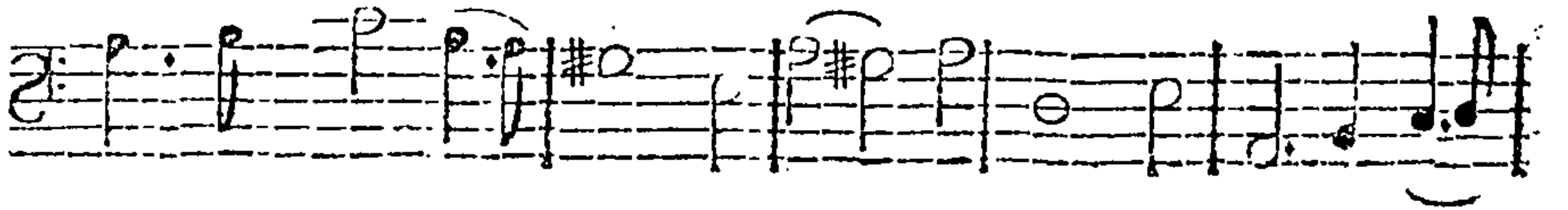
thou my Judge, O Lord, for I have walk--ed in---no--cent--



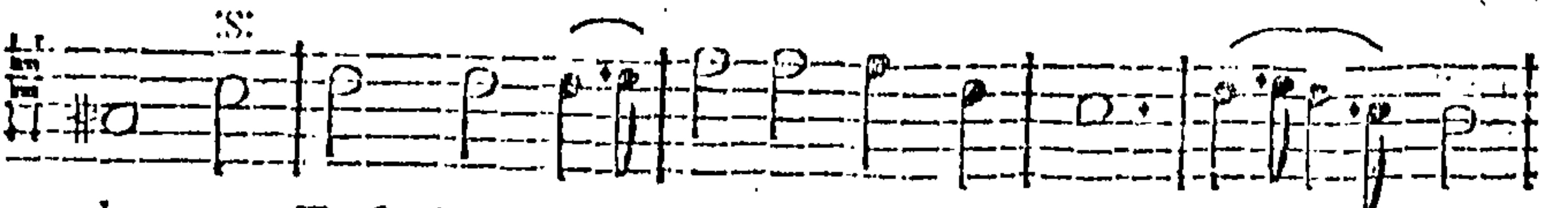
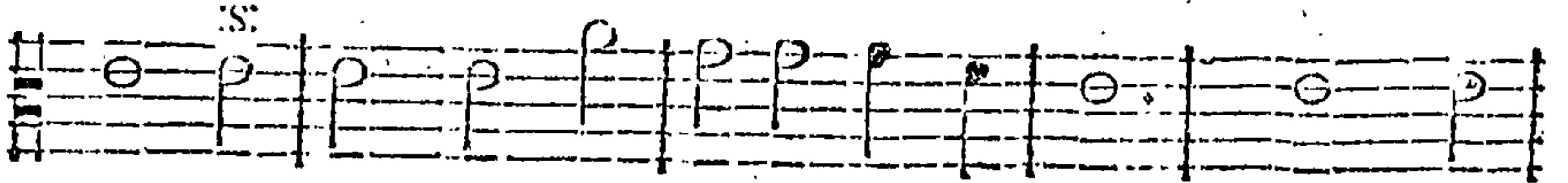
Lor-----d, for I have walk--ed in---no--cent--



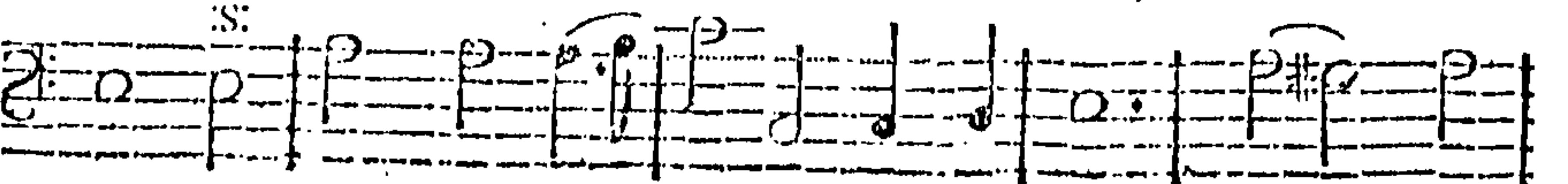
thou my Judge, O Lord, for I have walk--ed in---no--cent--



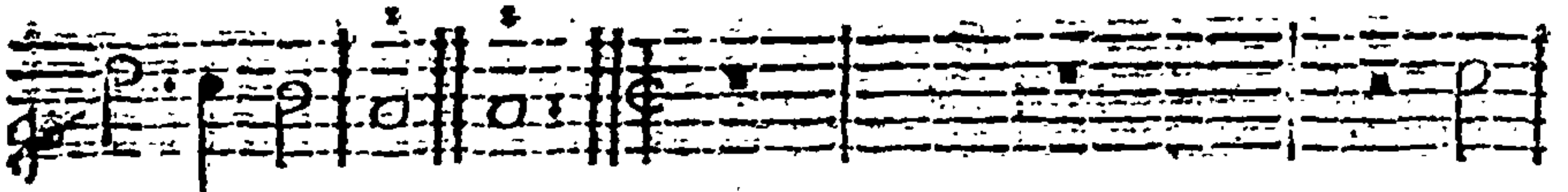
—ly, my Trust hath been al--so in the Lord, there—fore



—ly, my Trust hath been al--so in the Lord, there—fore

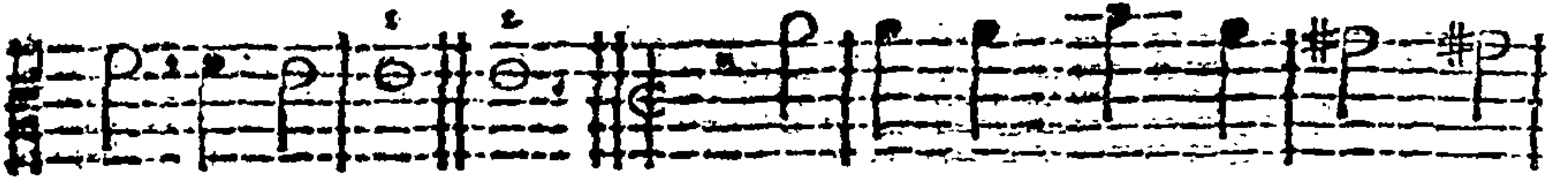


Continued.

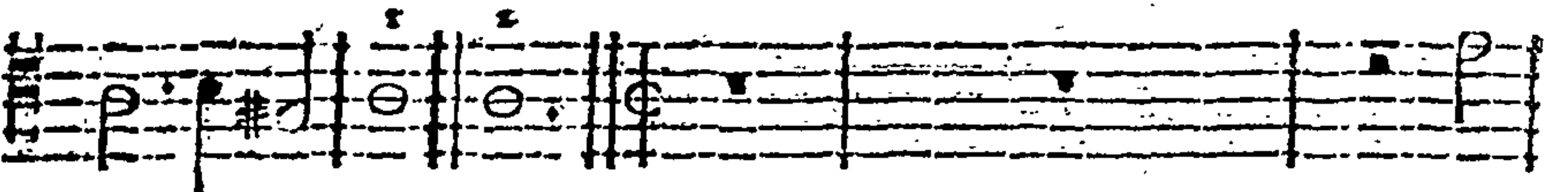


shall I not fall, fall.

Ex---

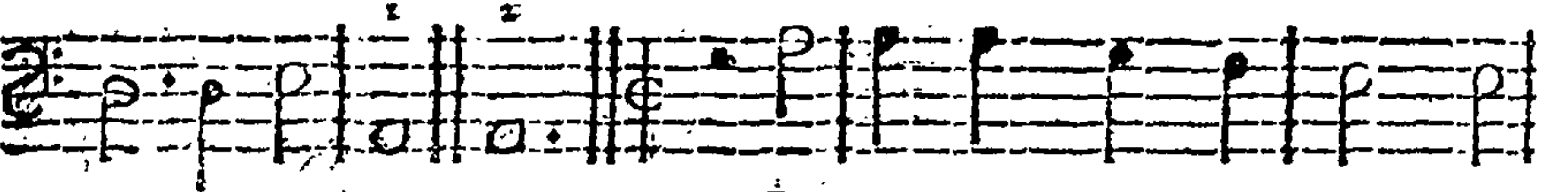


Ex-a-mine me, O Lord, and



shall I not fall, fall.

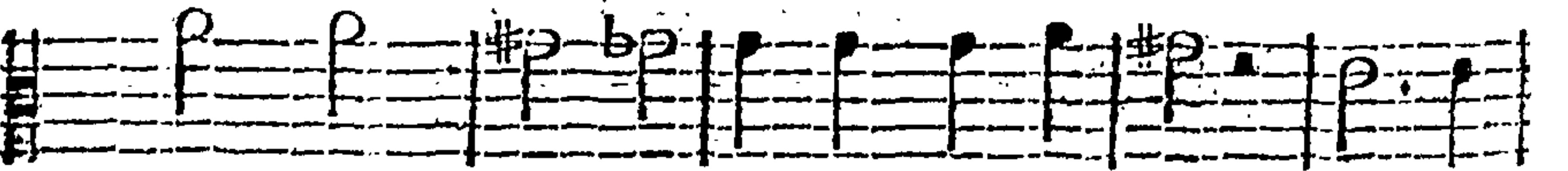
Ex---



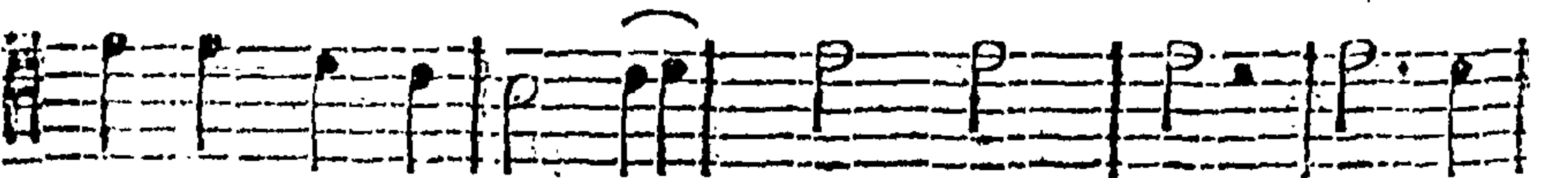
Ex-a-mine me, O Lord, and



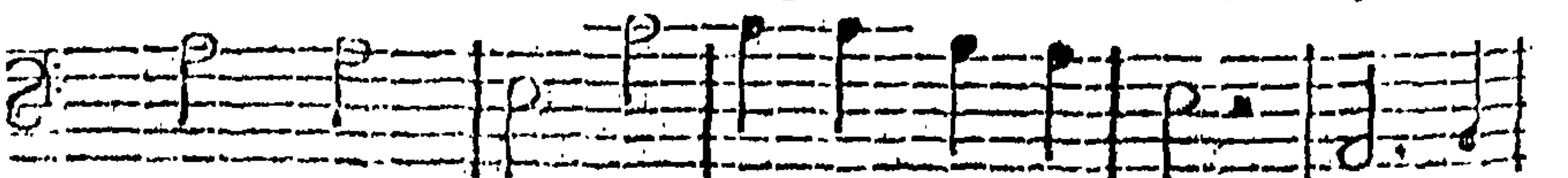
—a—mine me, O Lord, ex—-a—mine me, O Lord, try out



prove me, Lord, ex—-a—mine me, O Lord, try out



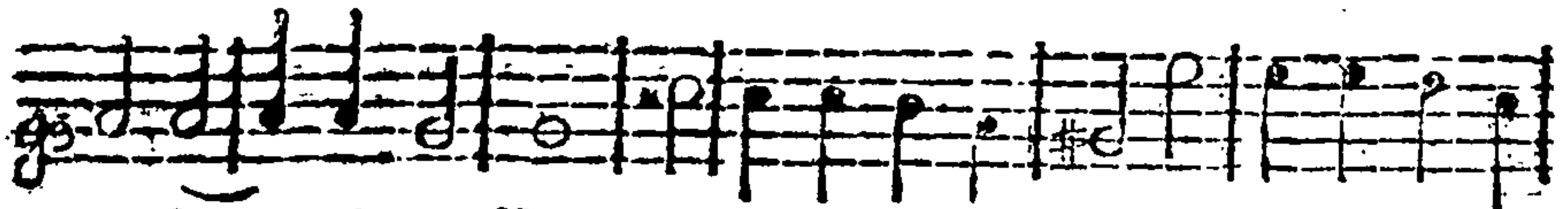
—a—mine me, O Lord, and prove me, Lord, try out



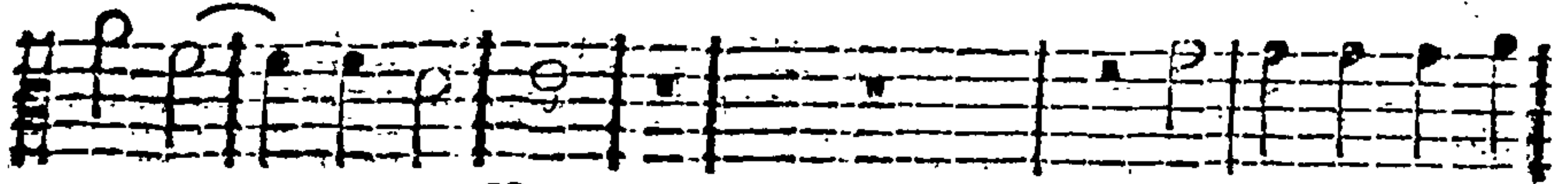
prove me, Lord, ex—-a—mine me, O Lord, try out

Continued.

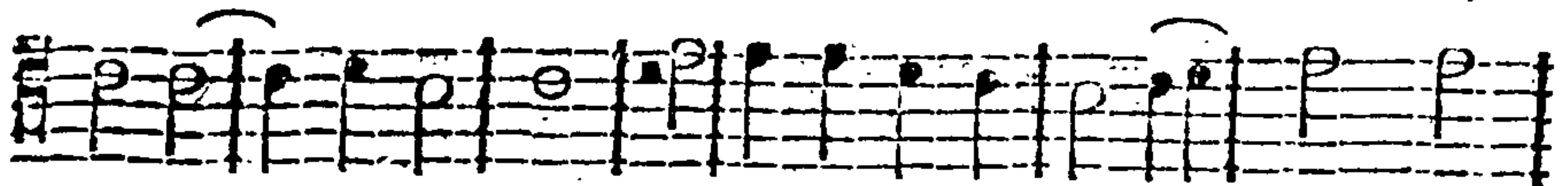
Continued.



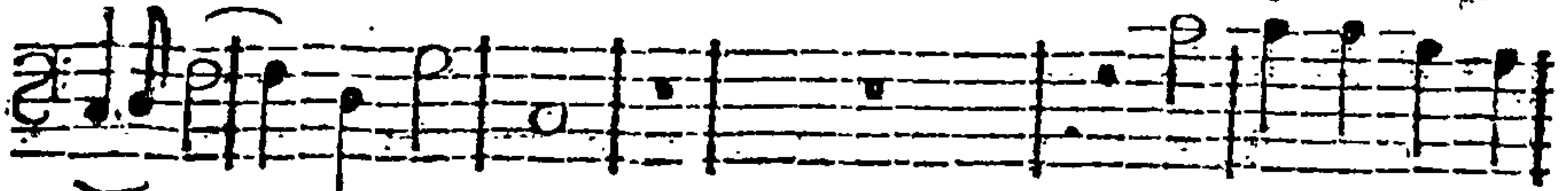
my Reins and my Heart, ex--amine me, O Lord, ex---a-mine me, O



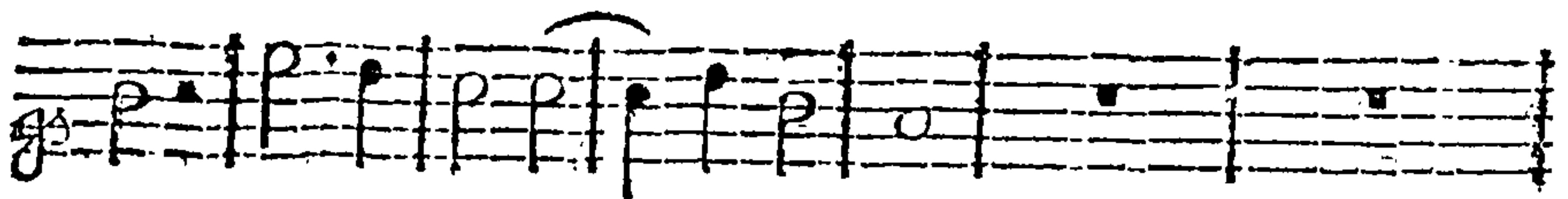
my Reins and my Heart, ex---a-mine me, O



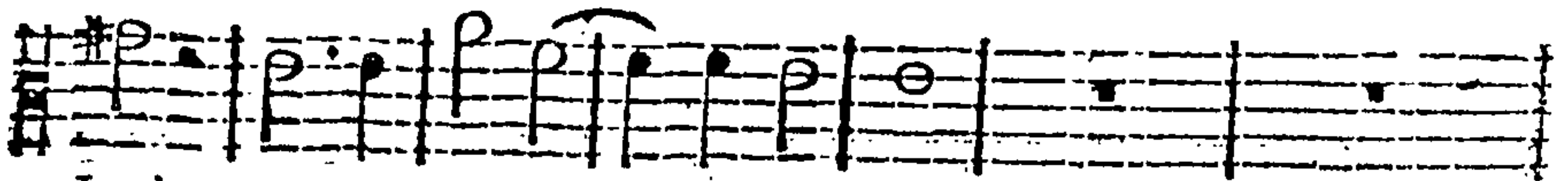
my Reins and my Heart, ex--amine me, O Lord, and prove me,



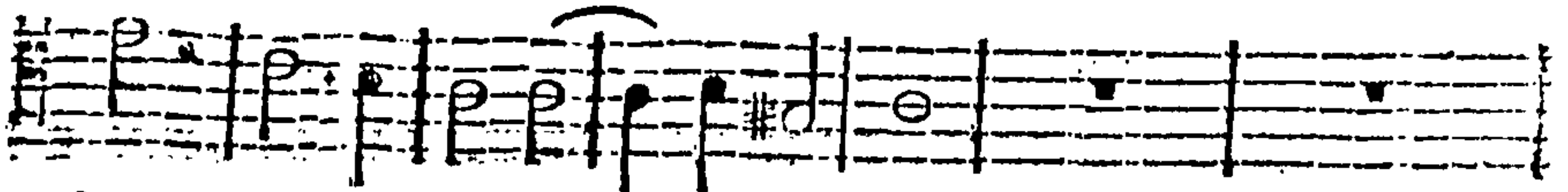
my Reins and my Heart, ex---a-mine me, O



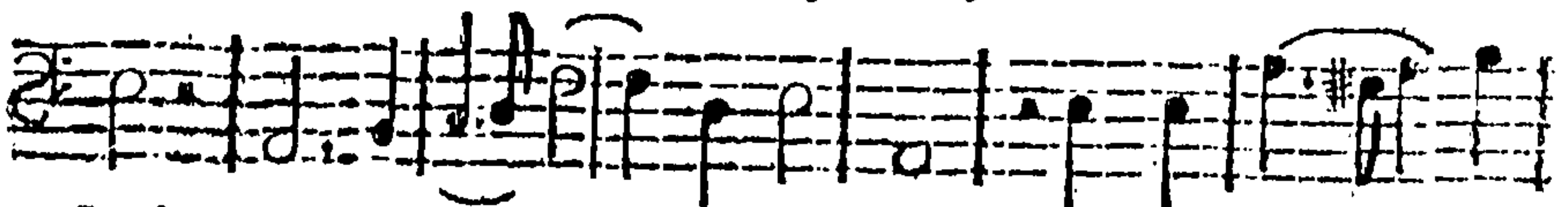
Lord, try out my Reins and my Heart,



Lord, try out my Reins and my Heart,



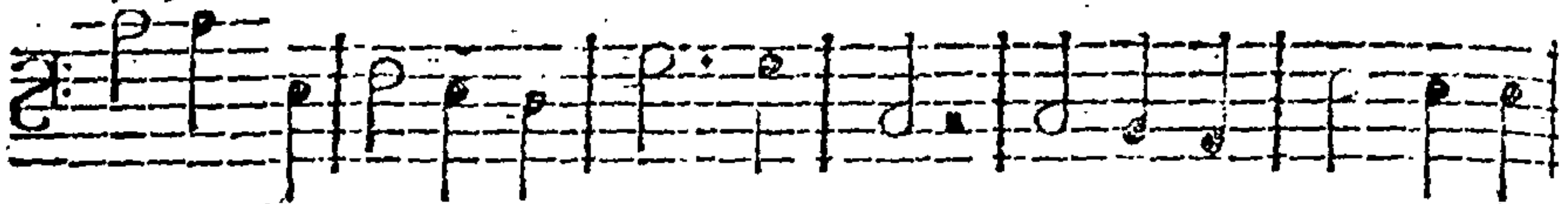
Lord, try out my Reins and my Heart,



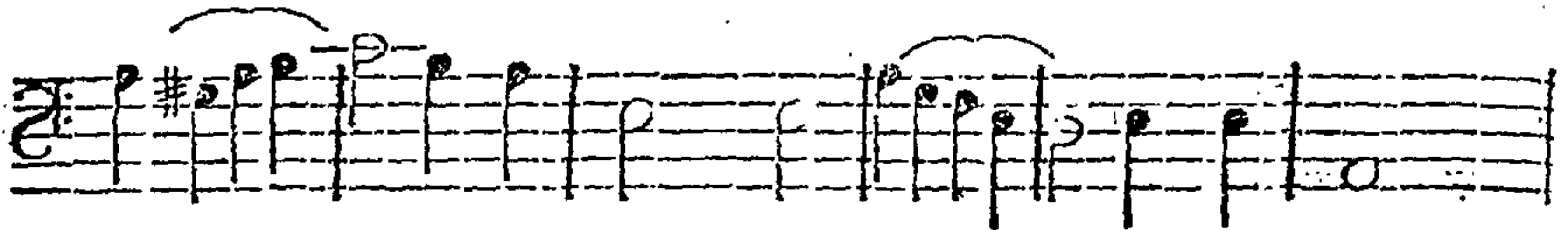
Lord, try out my Reins and my Heart, for thy lo---ving

Continued.

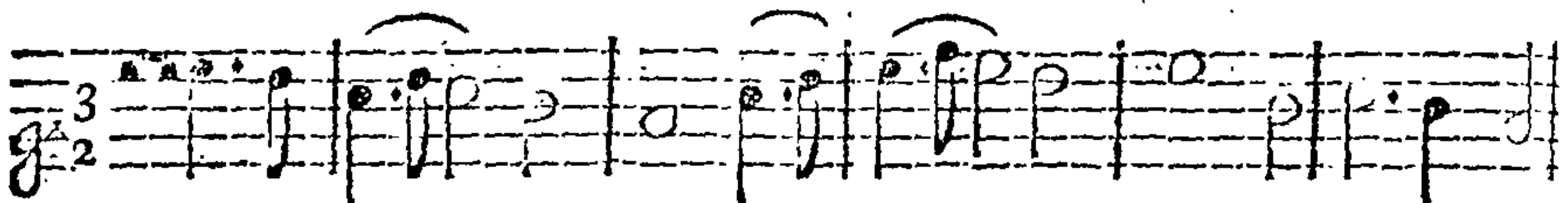
Bass solus.



Kindness is e--ver be--fore mine Eyes; and I will walk, I will



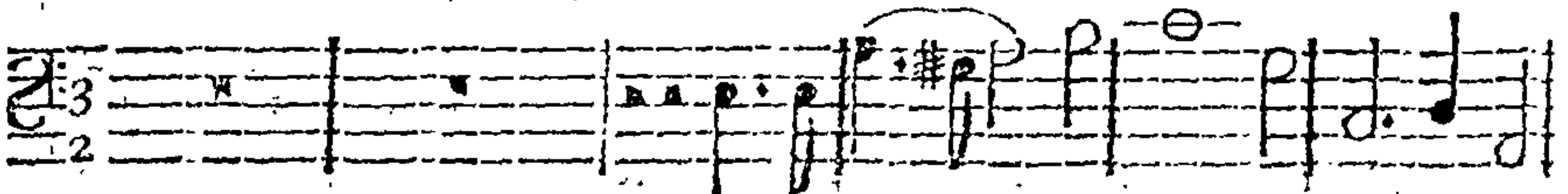
wal---k in thy Truth, will wal---k in thy Truth.



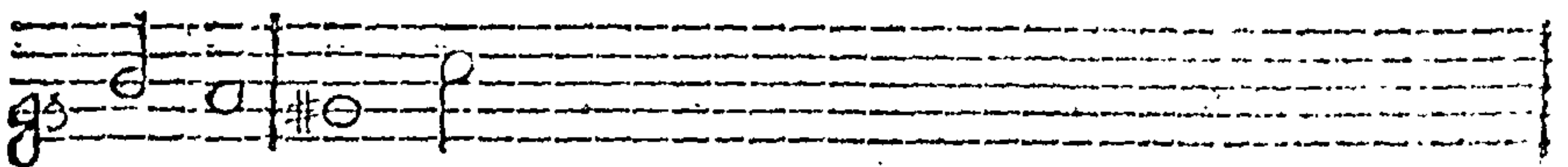
I will wash my Hands, will wash my Hands in In--no--cen-



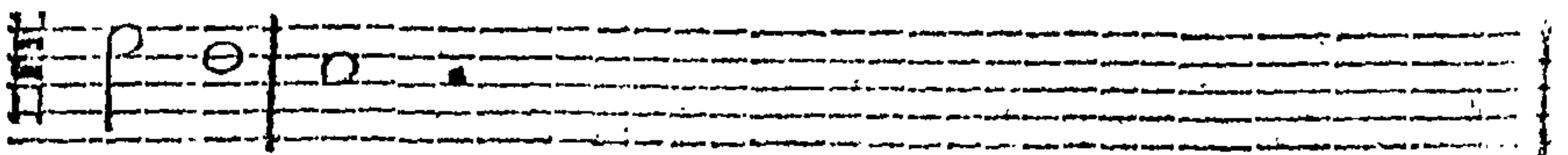
I will wash my Hands, will wash my Hands in In--no--cen-



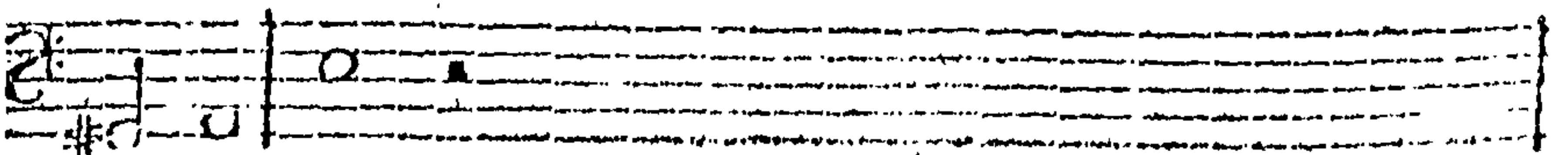
I will wash my Hands in In--no--cen-



---cy, O Lord, and



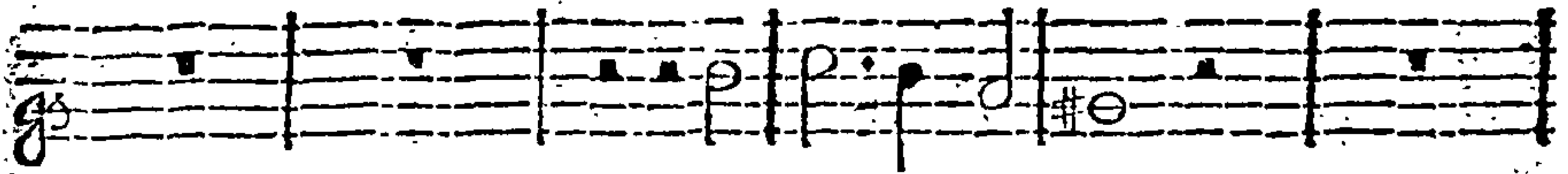
---cy, O Lord,



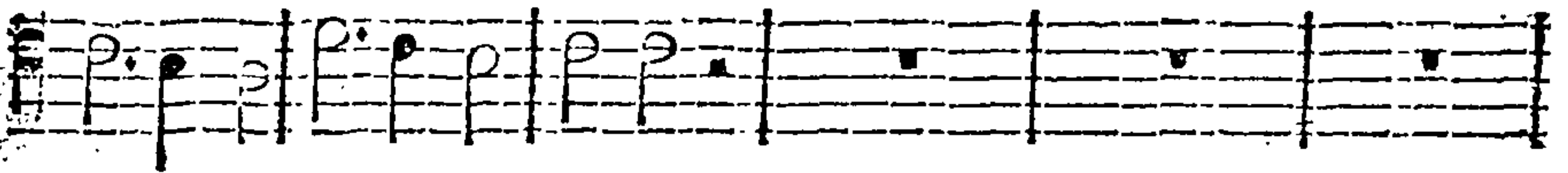
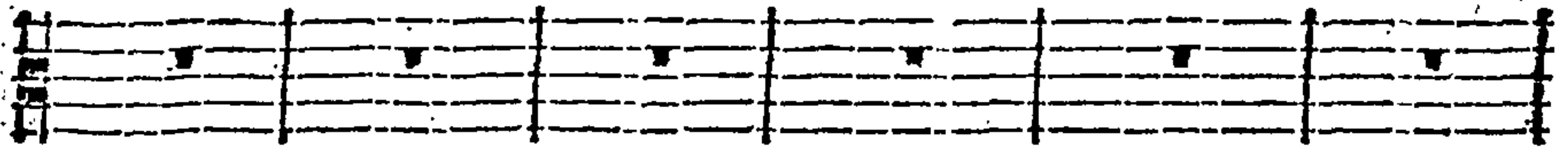
---cy, O Lord,

Continued.

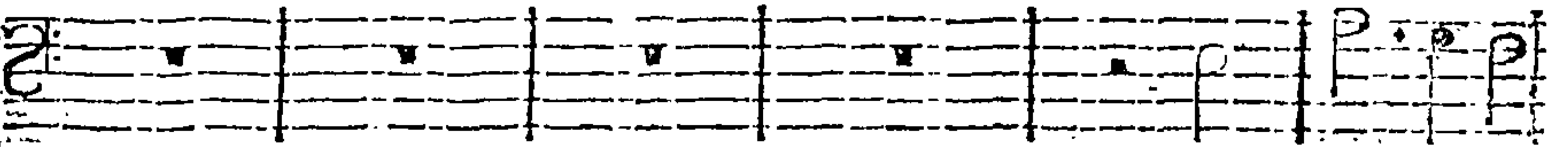
Continued.



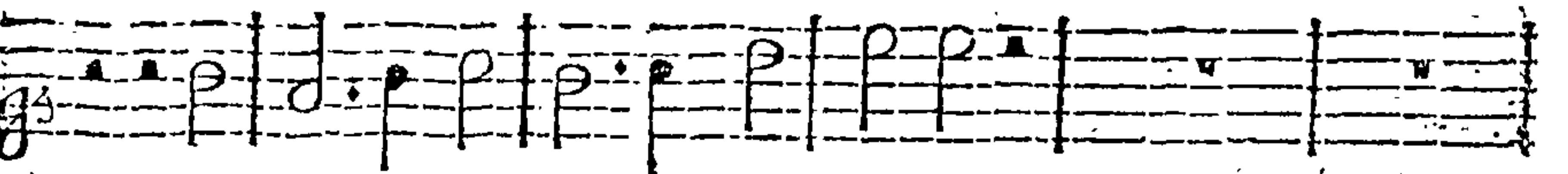
and so will I go,



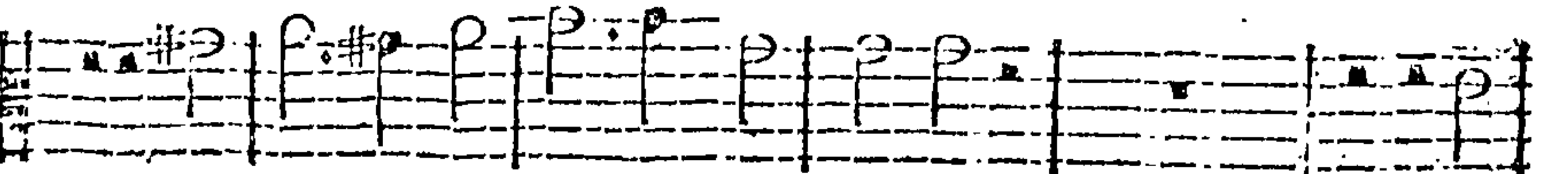
so will I go to thine Al-tar,



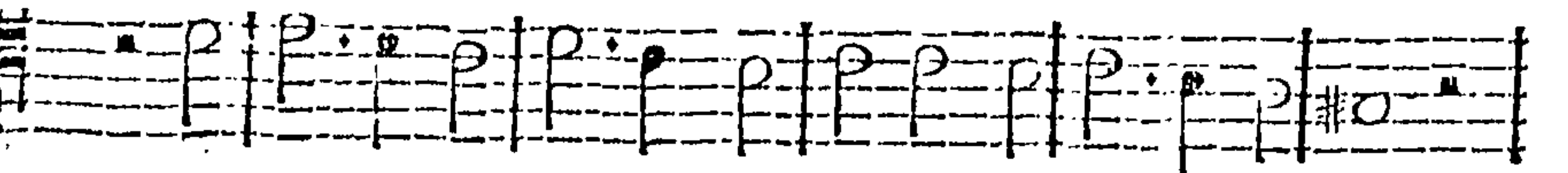
and so will I



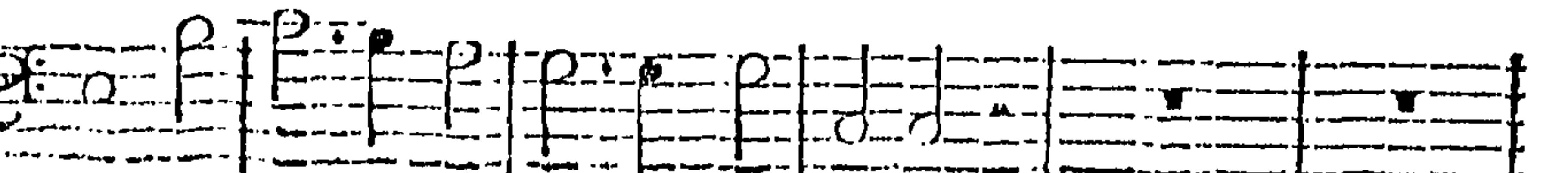
and so will I go to thine Al-tar,



and

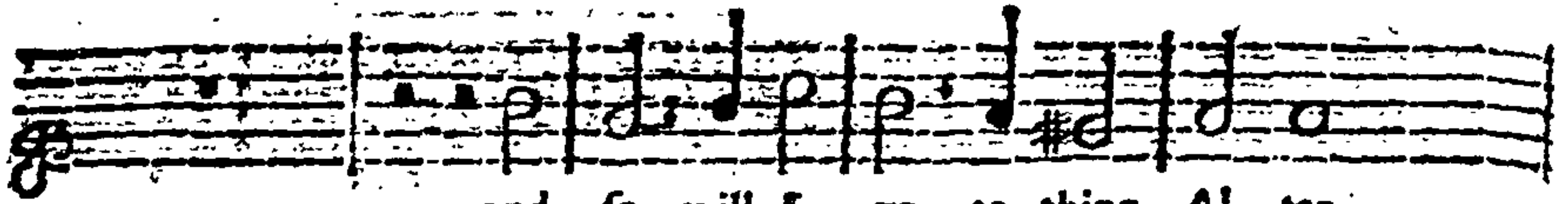


and so will I go to thine Al-tar, and so will I go

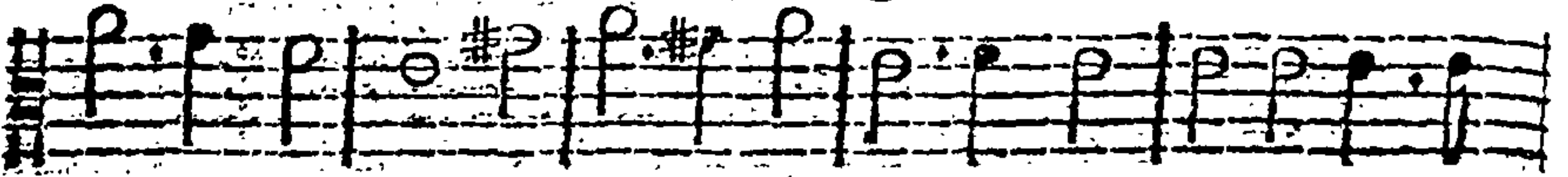


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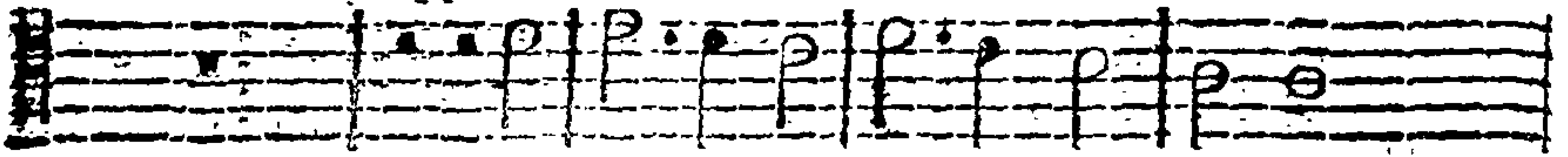


and so will I go to thine Al-tar,

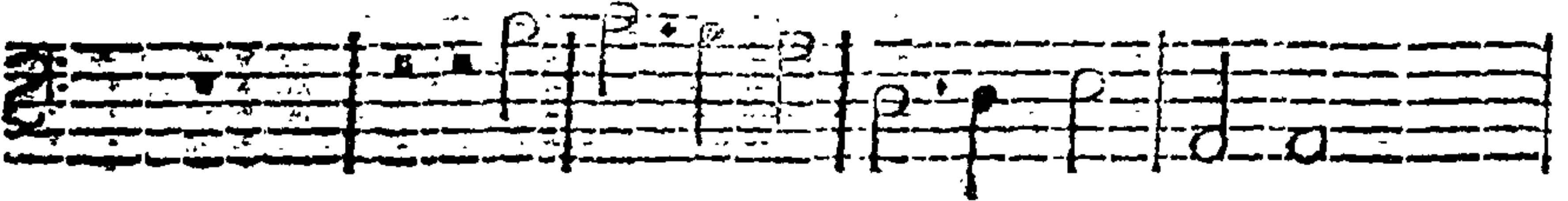


so will I go,

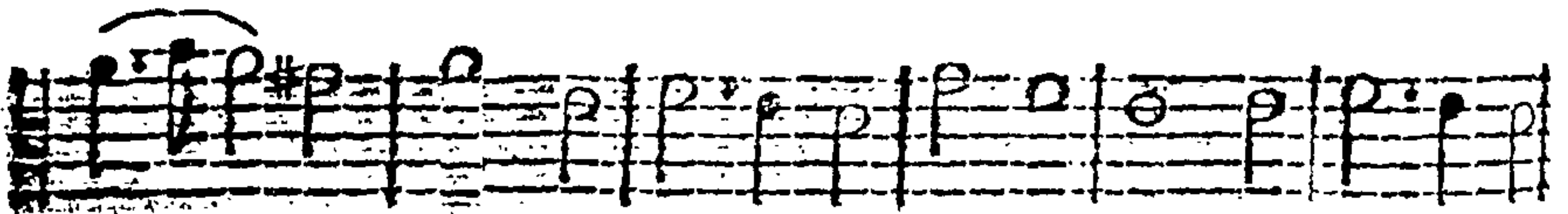
I will



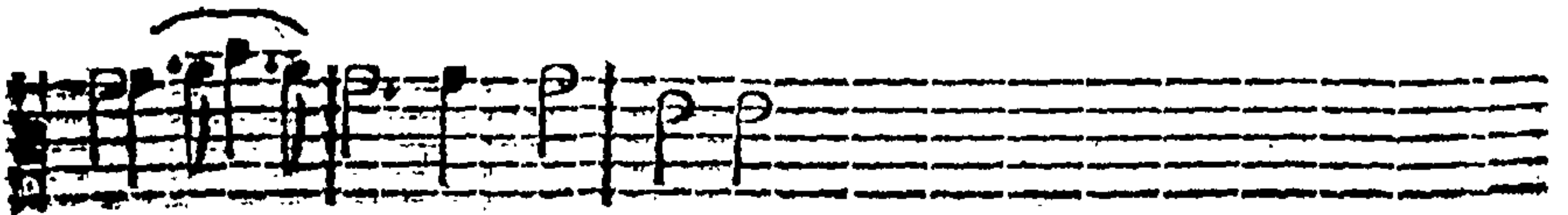
and so will I go to thine Al-tar,



Contra solus.



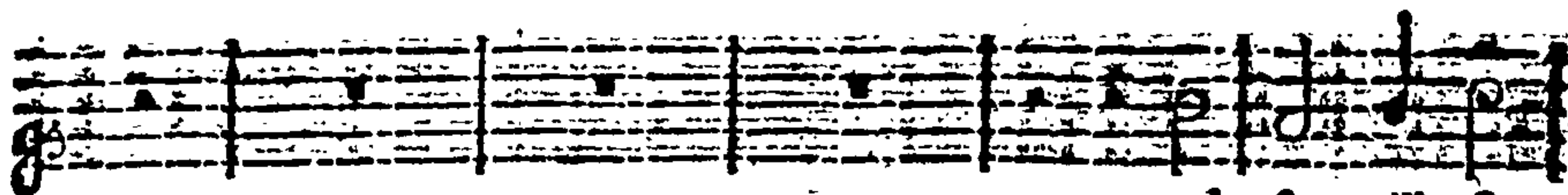
wash my Hands in In-no-cen-cy, O Lord, and so will I



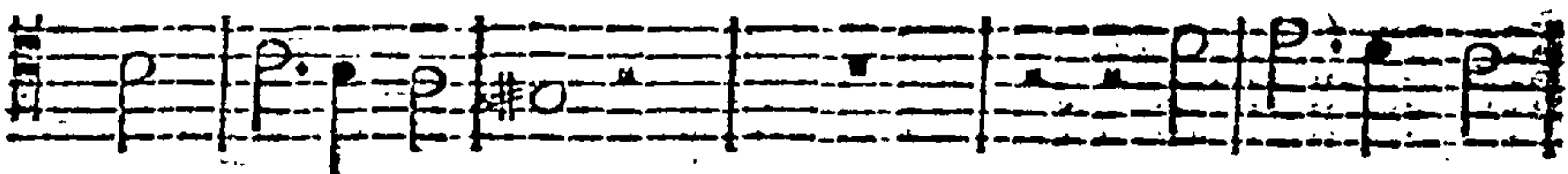
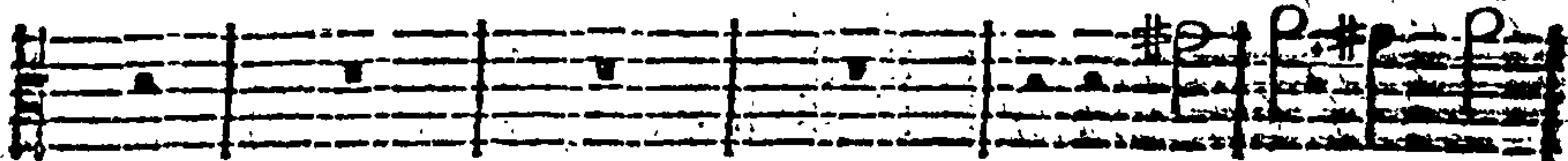
to thine Al-tar,

Continued.

Continued.

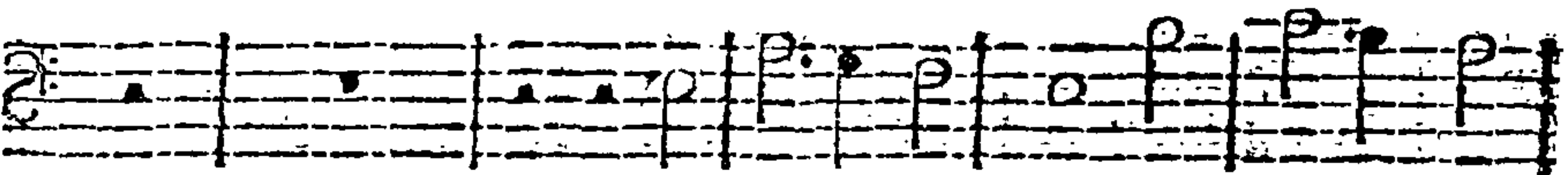


and so will I



and so will I go,

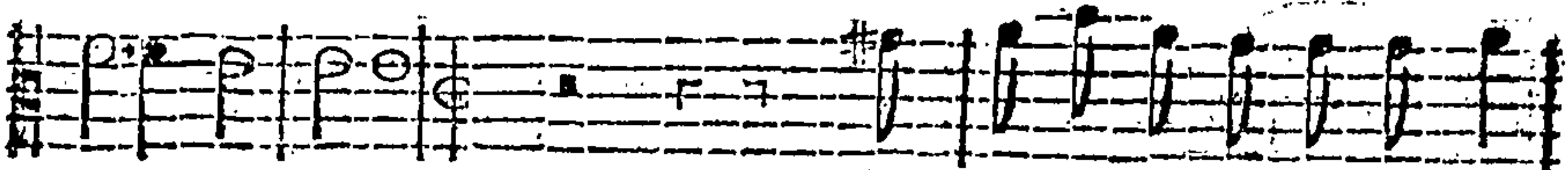
and so will I



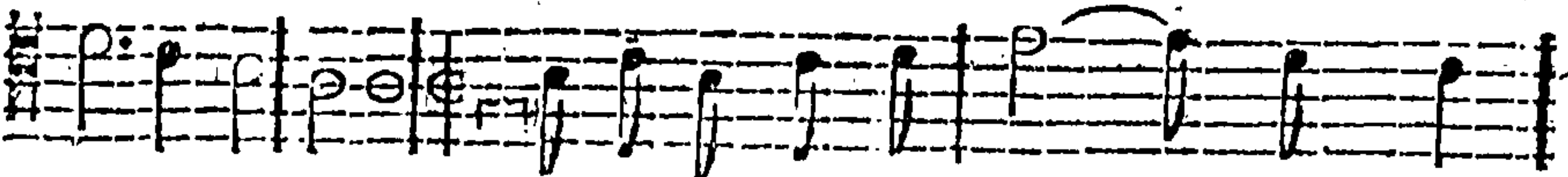
and so will I go,



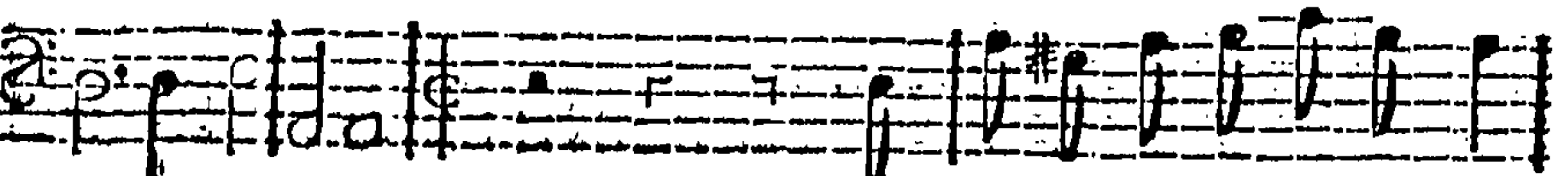
go to thine Altar. That I may shew the Voice of Thank-



That I may shew the Voice of Thank-



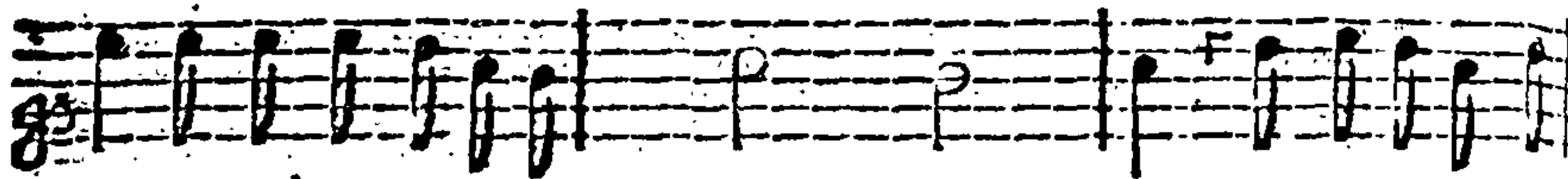
go to thine Altar. That I may shew the Voice of Thank-



That I may shew the Voice of Thank-

Continued.

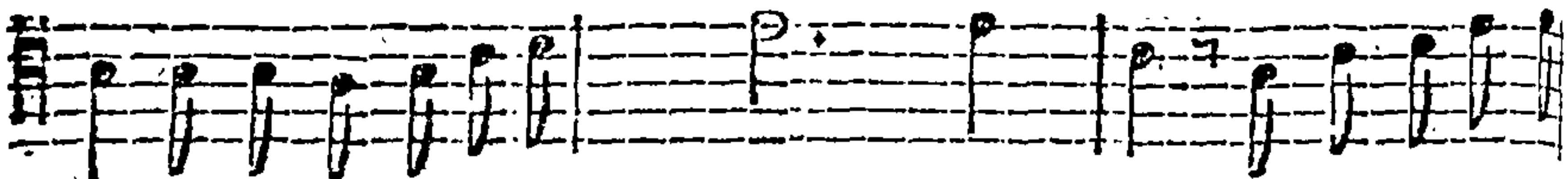
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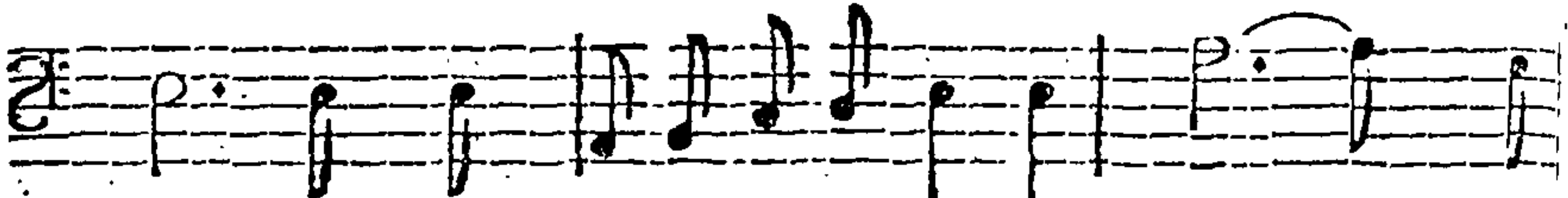
—giving, and tell of all thy won—d'rous Works, and tell of all thy



—gi—ving, and tell of all thy wond'rous Work—s, and



—giving, and tell of all thy won—d'rous Works, and tell of all thy



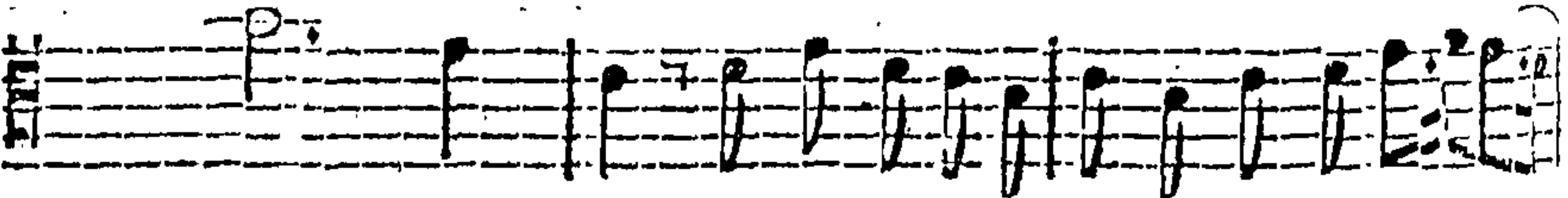
—gi—ving, and tell of all thy wond'rous Work—s, and



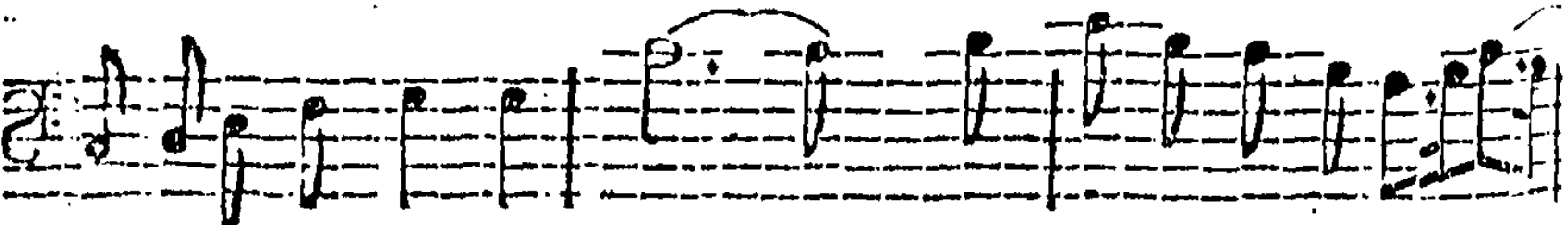
won—d'rous Works, and tell of all thy, tell of all thy won—



tell of all thy wond'rous work—s, and tell of all thy won—



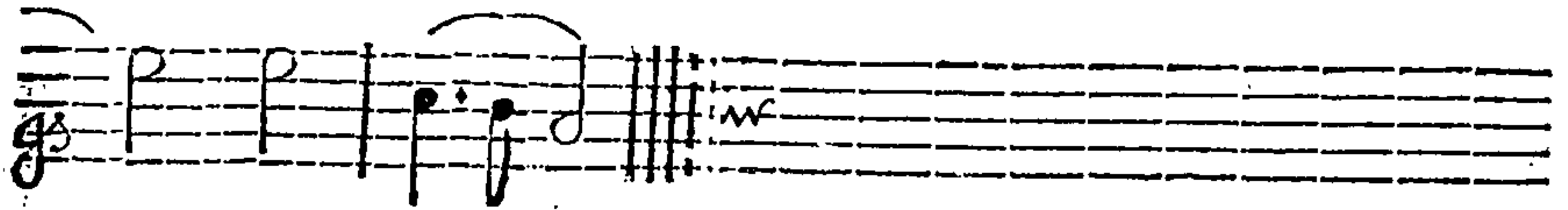
won—d'rous Works, and tell of all thy, tell of all thy won—



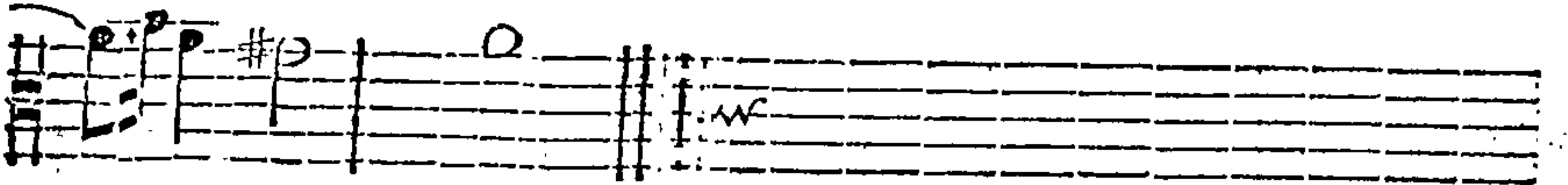
tell of all thy wond'rous Work—s, and tell of all thy won—

Continued.

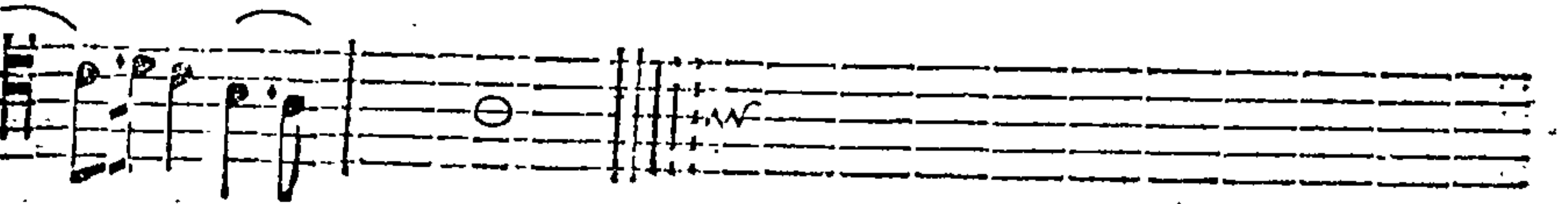
Continued.



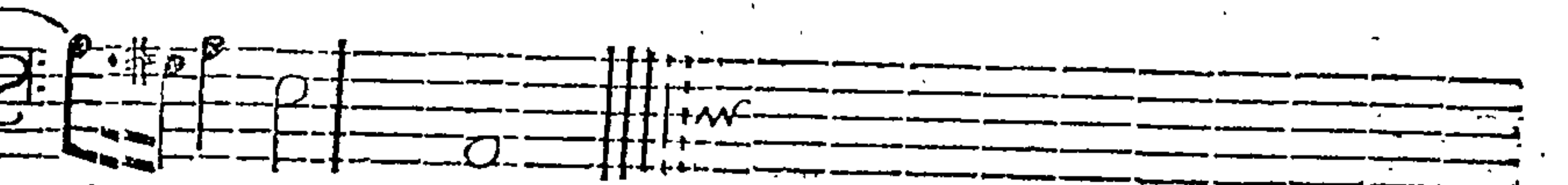
-d'rous Works.



-d'rous Works.

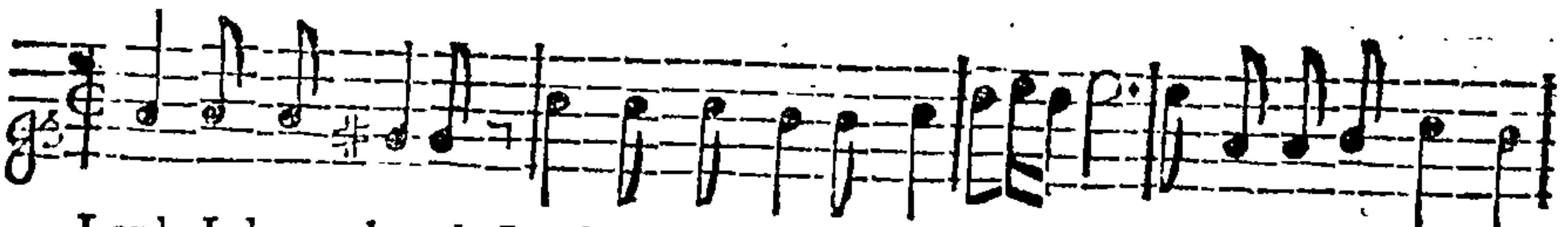


-d'rous Works,

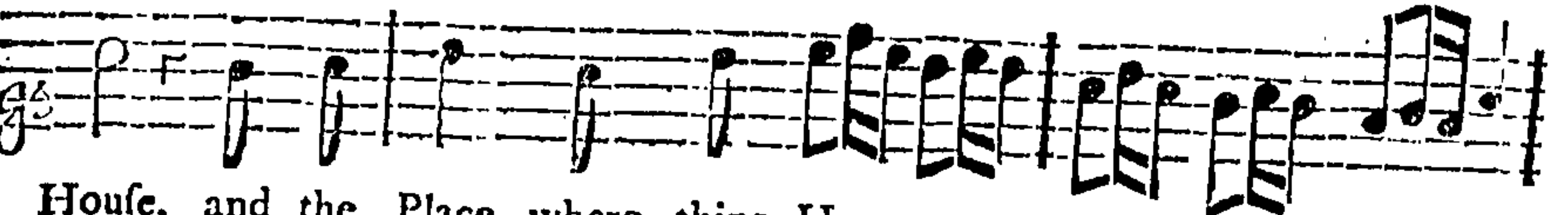


-d'rous Works.

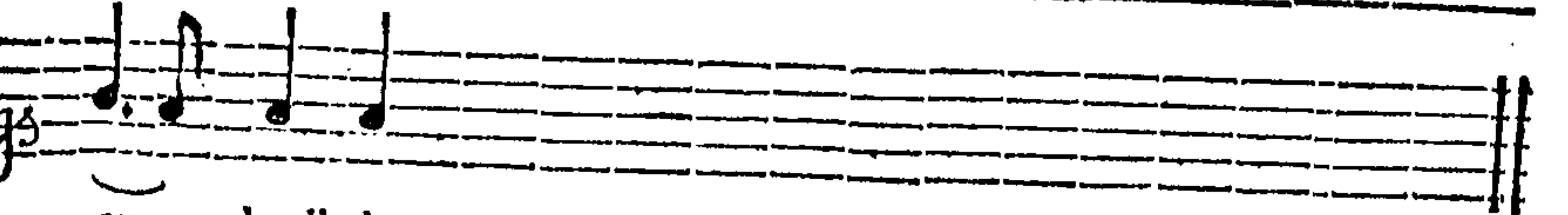
Treble solus.



Lord, I have loved, Lord, I have loved the Ha—bi-tation of thy



House, and the Place where thine Hon—



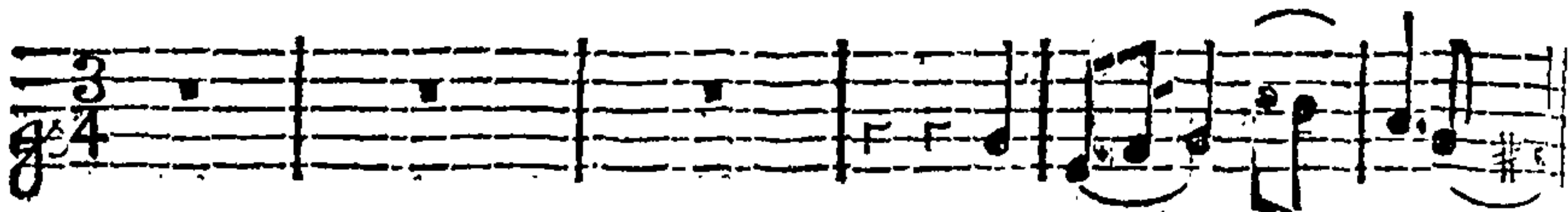
our dwelleth.

That I may shew the Voice (as before) and so conclude.

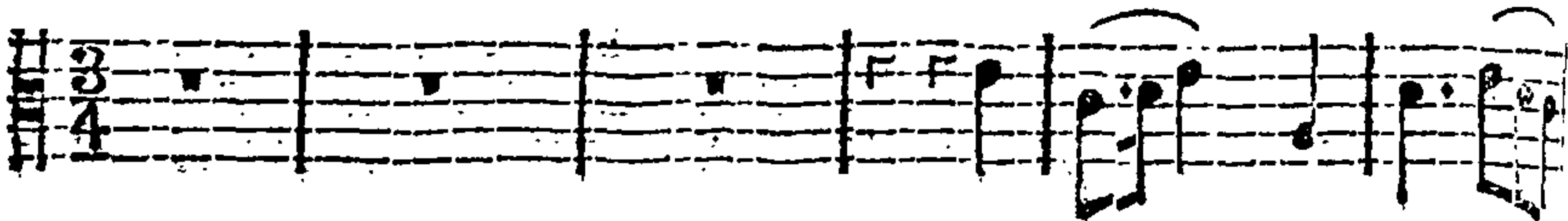
A a

A N-

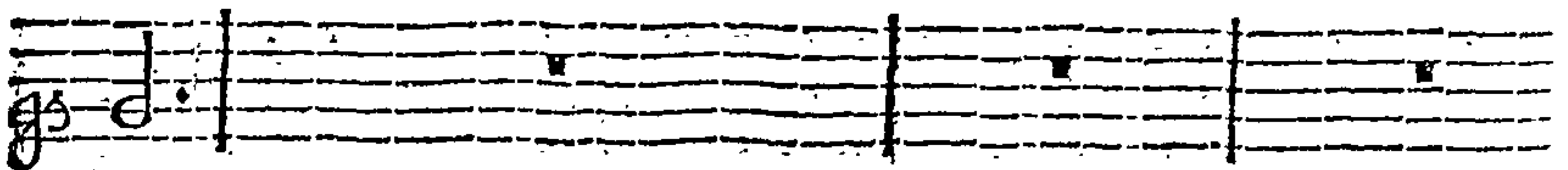
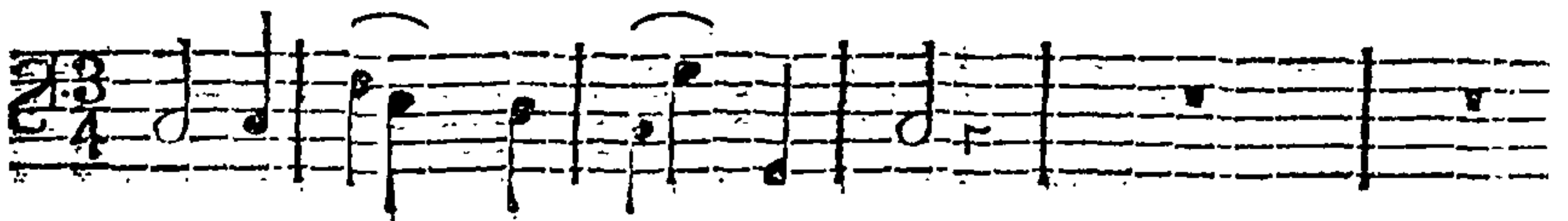
A N T H E M XVII, Taken out of the 105th P S A L M



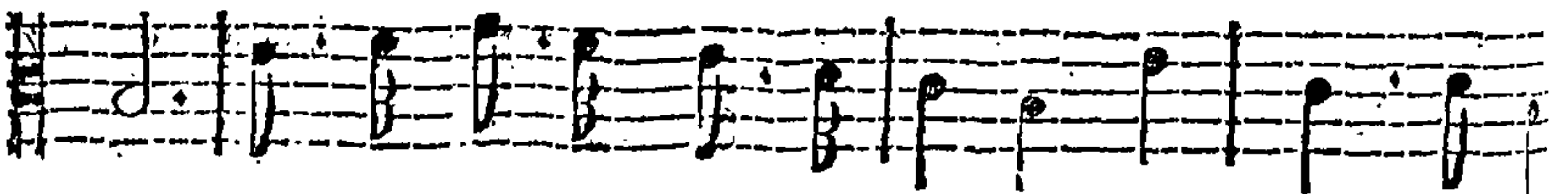
and call up--on his



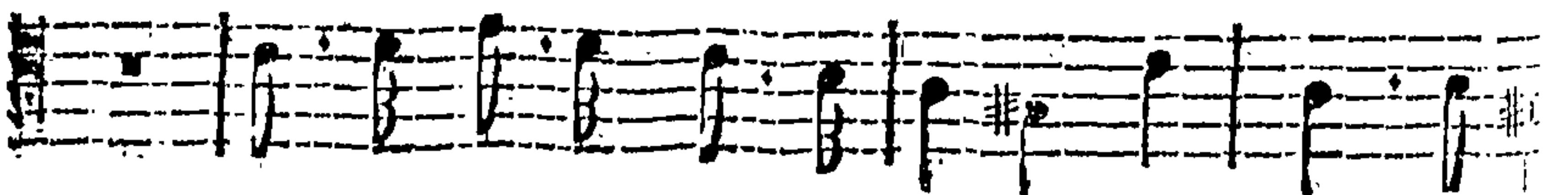
O give Thanks un--to the Lord,



Name;



tell the Peo-ple, tell the Peo-ple what Things he has

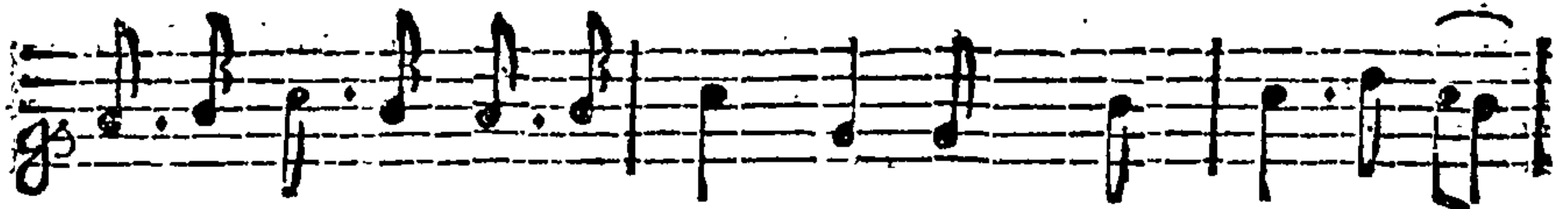


tell the Peo-ple, tell the Peo-ple what Things he has

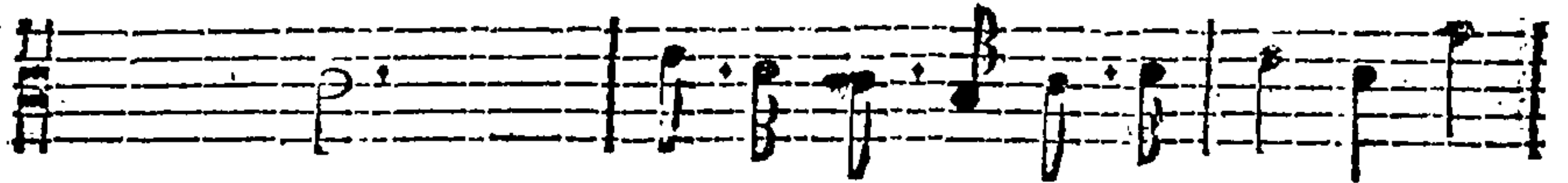


Continue

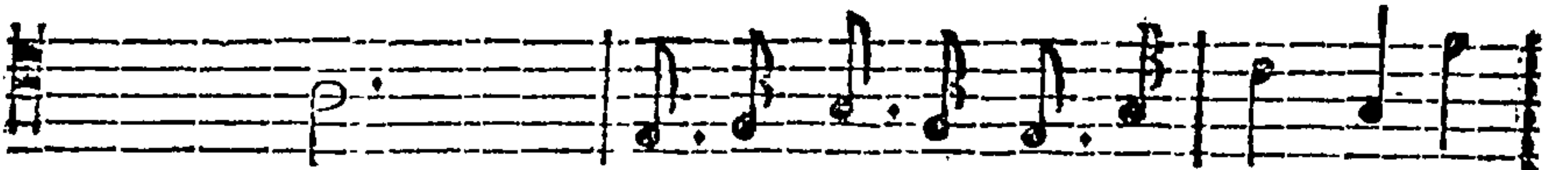
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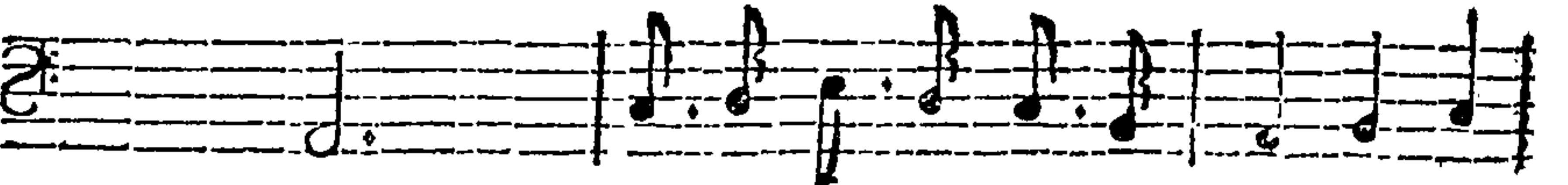
tell the Peo-ple, tell the Peo-ple, tell the Peo-ple what



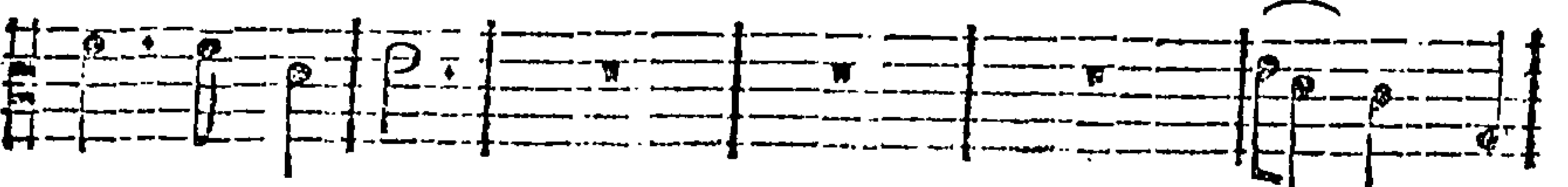
done; tell the Peo-ple, tell the Peo-ple what



done; tell the Peo-ple, tell the Peo-ple what



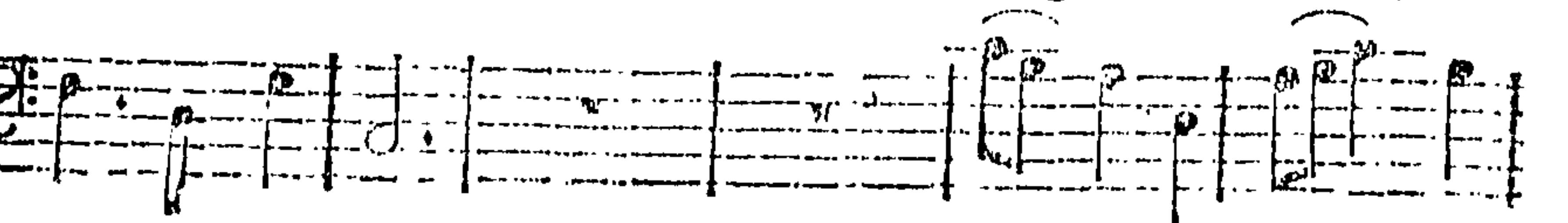
things he hath done; O let your Songs be of him, be of him, and



things he hath done. O let your

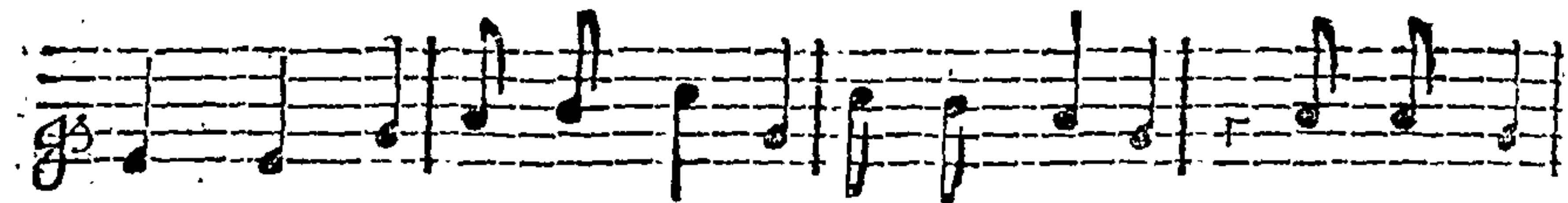


things he hath done; O let your songs be of him, be

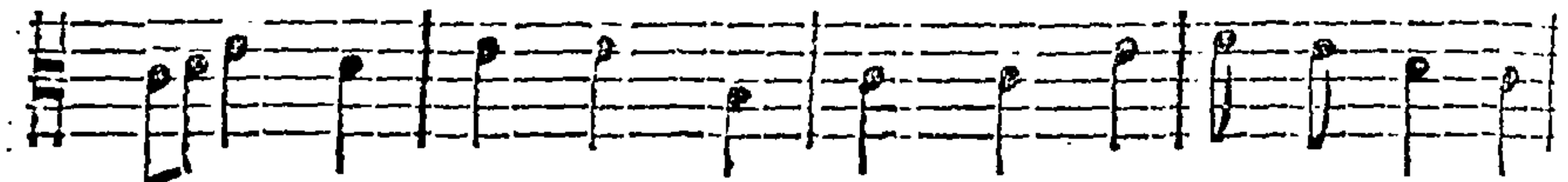


O let your Songs be Continued.

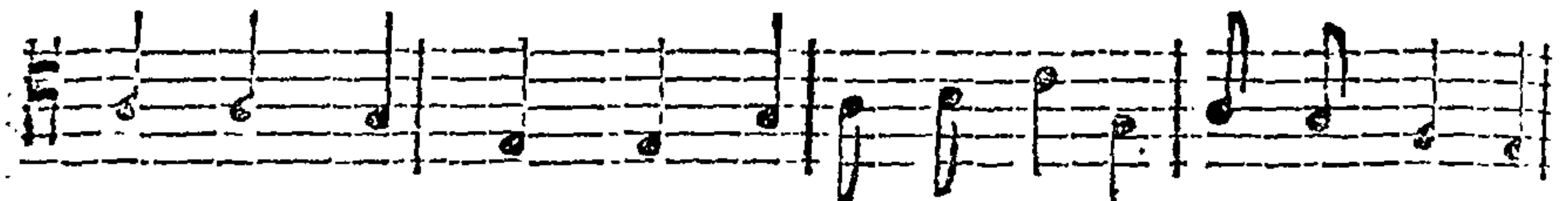
Continued.



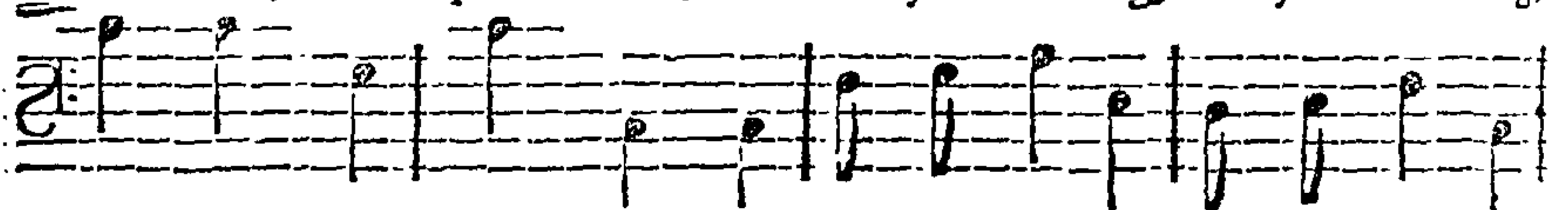
praise him, and let your talking, let your talking be of all,



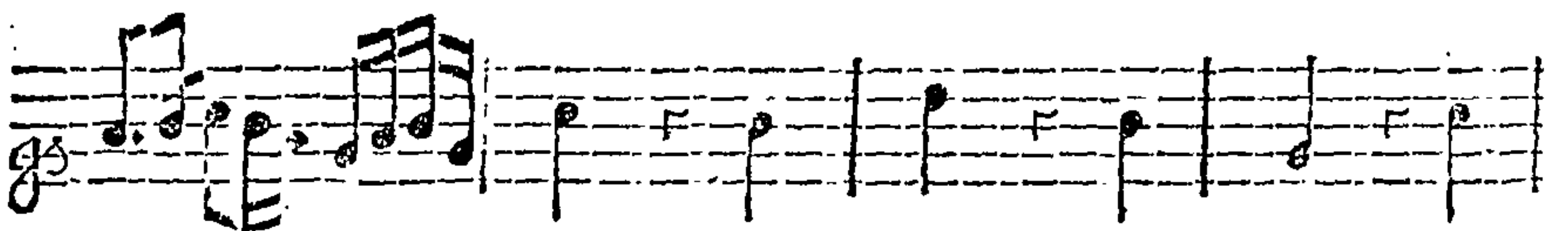
Songs be of him, and praise him, and let your talk-ing,



of him, and praise him, and let your talking, let your talk-ing,



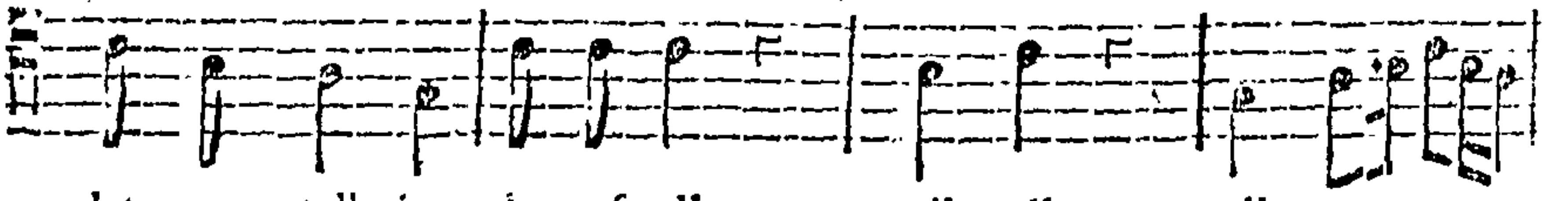
of him, and praise him, and let your talking, let your talk-ing,



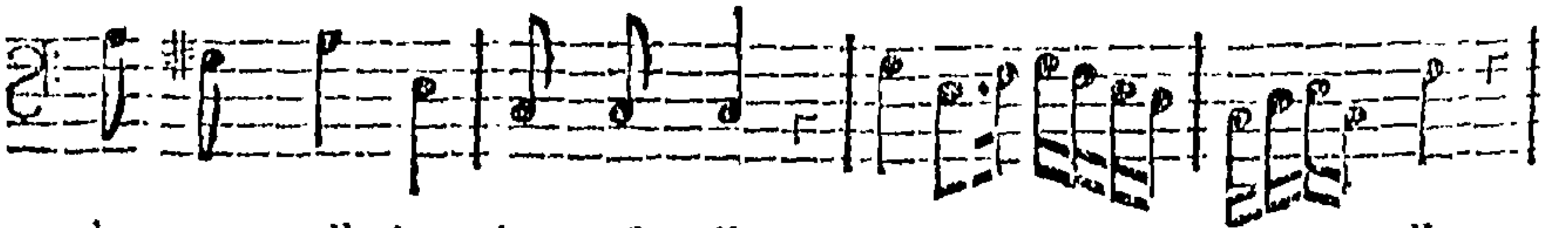
a—||, all, all, all, all, all,



let your talk-ing be of all, a—||,



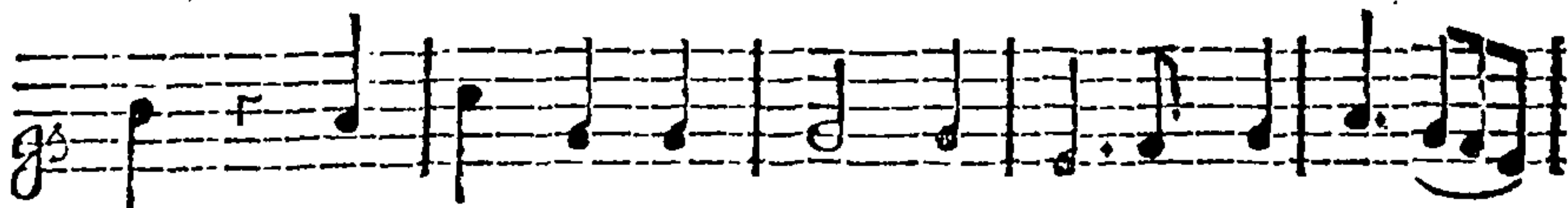
let your talk-ing be of all, all, all, all, a—



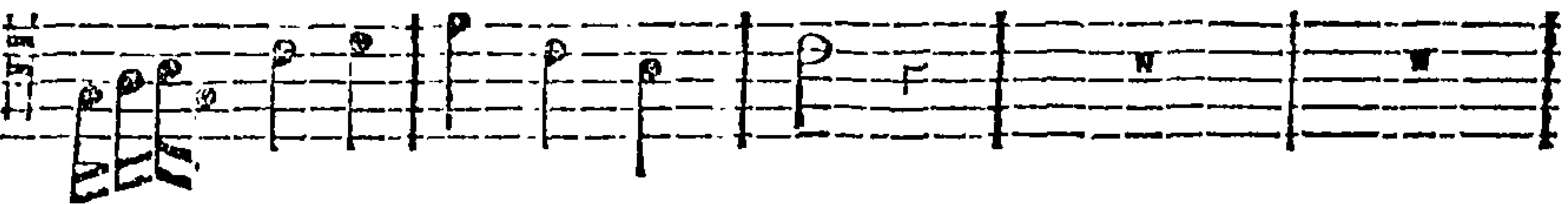
let your talk-ing be of all, all, a—||,

Continued.

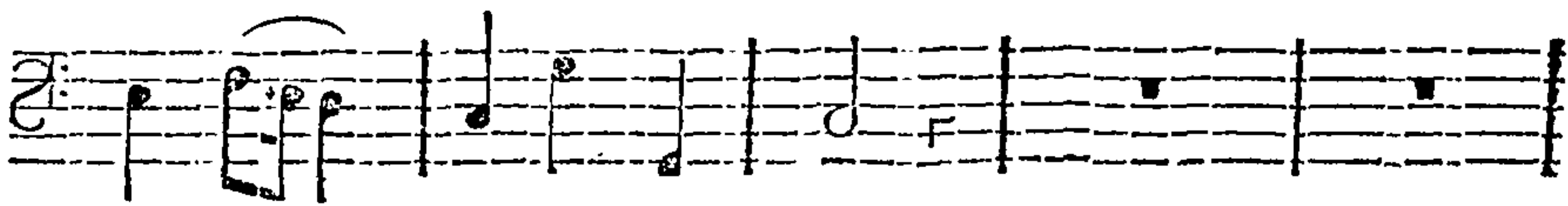
Continued.



all, all his wond'rous Works, re—joi—ce in his ho—ly



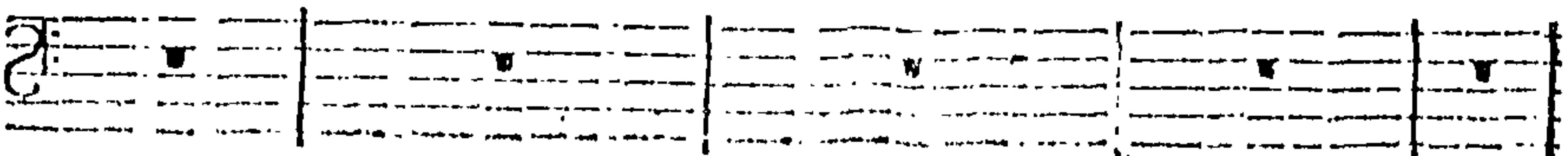
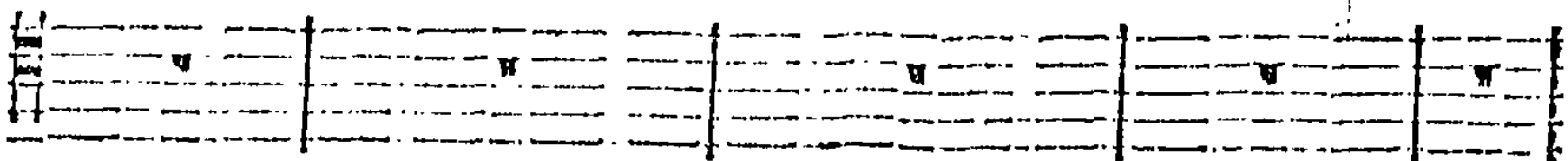
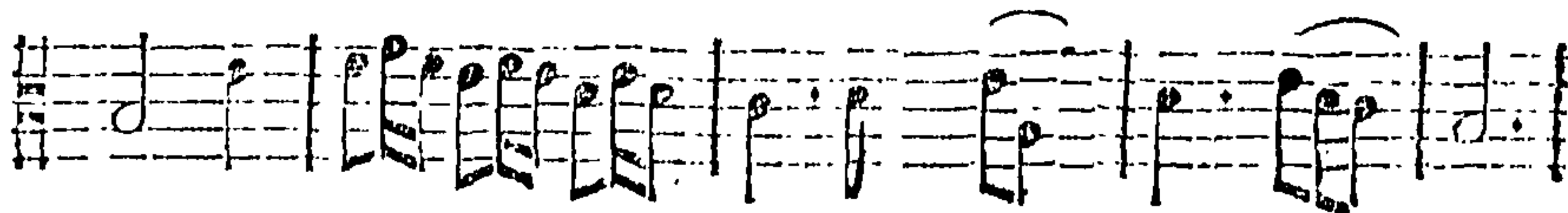
—|| his wond'rous Works,



all, all,

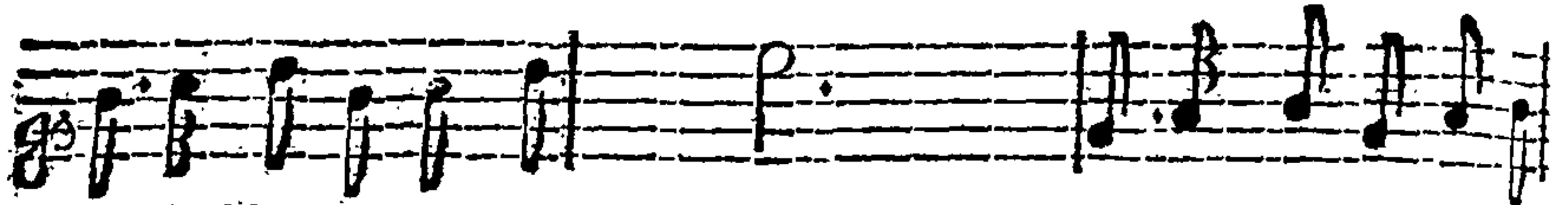


Name, re—joi—ce in his ho—ly Name.



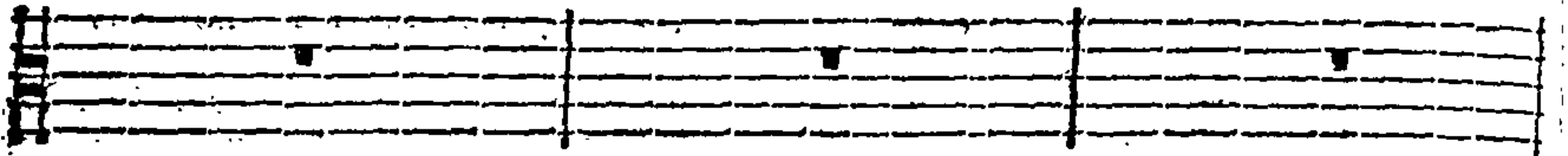
Continued.

Continued.



Let the Heart of them re-joice,

let the Heart of them re-

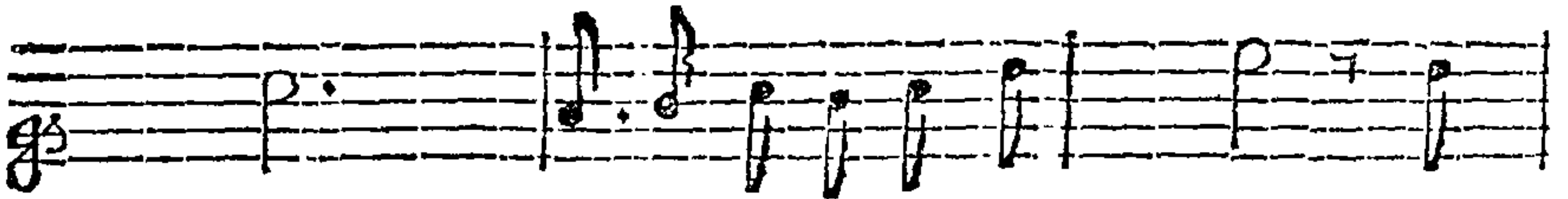


Let the Heart of them re-joice,

let the Heart of them re-



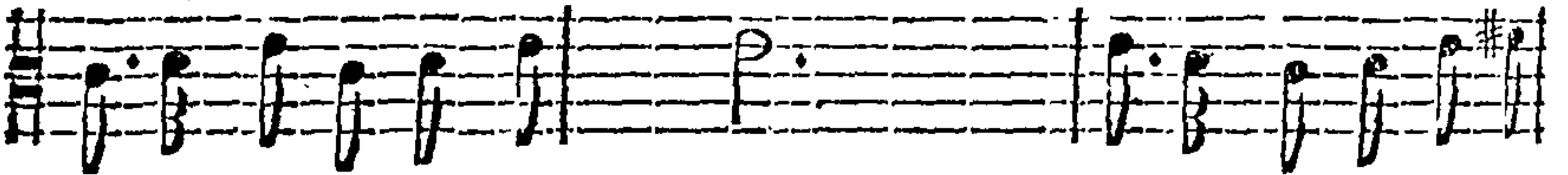
Let the Heart of them re-joice,



-joice,

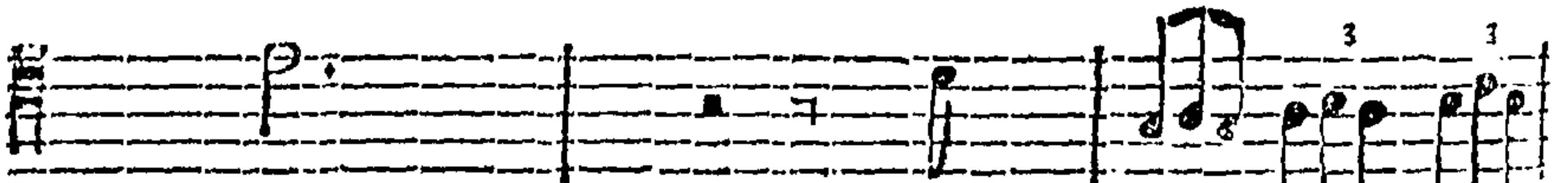
let the Heart of them re-joice,

re-



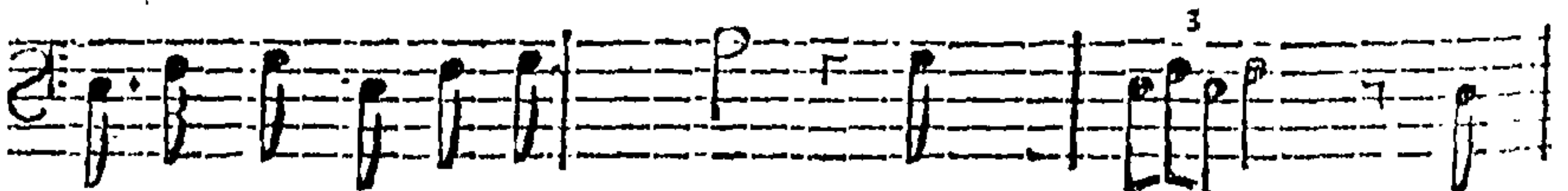
Let the Heart of them re-joice,

let the Heart of them re-



-joice,

re-joy-



let the Heart of them re-joice,

re-joice,

re-

Continued.

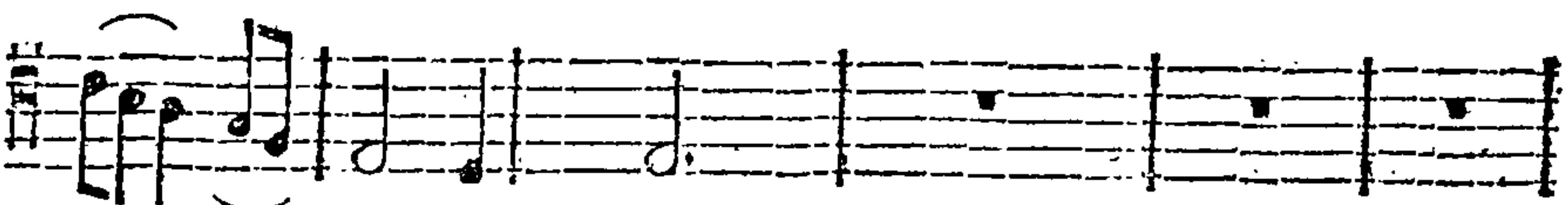
Continued.



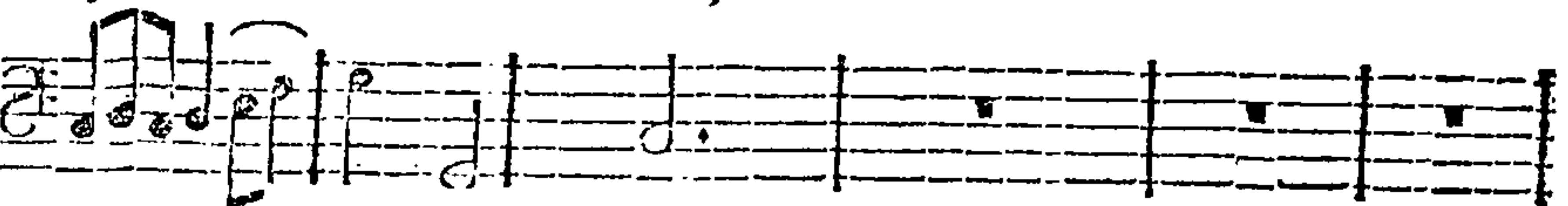
—-joice that seek the Lord, seek the Lord, and his Strength, seek his



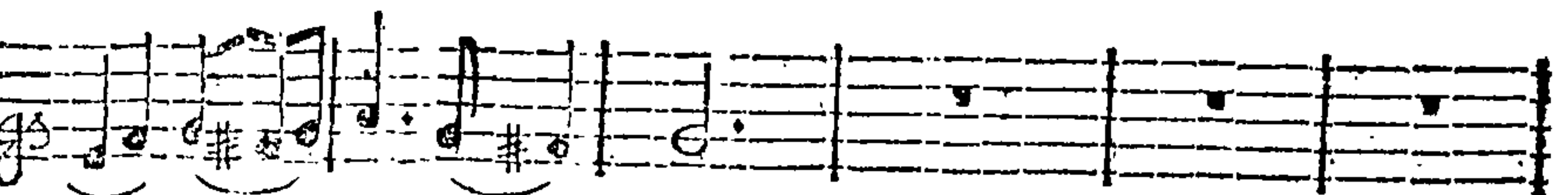
—-joice that seek the Lord,



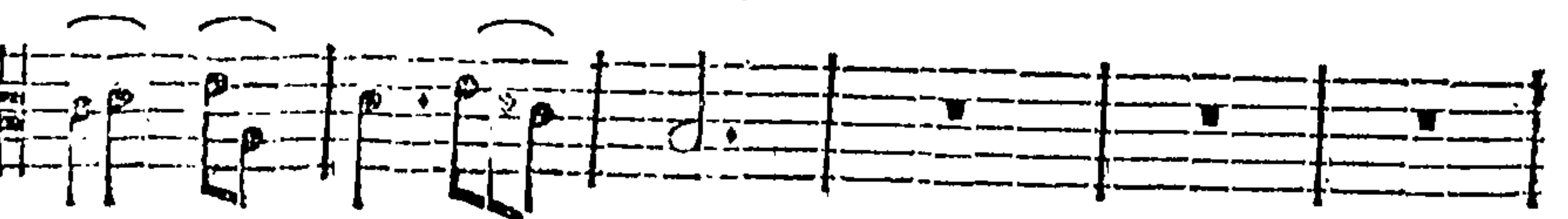
—-joice that seek the Lord,



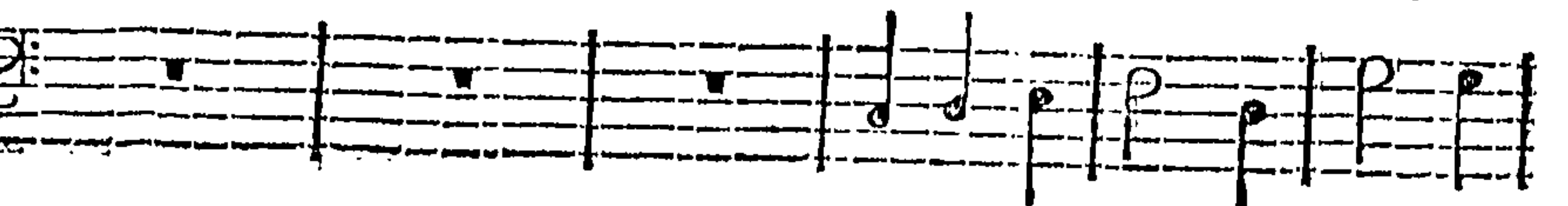
—-joice that seek the Lord,



Face for e—ver—more.



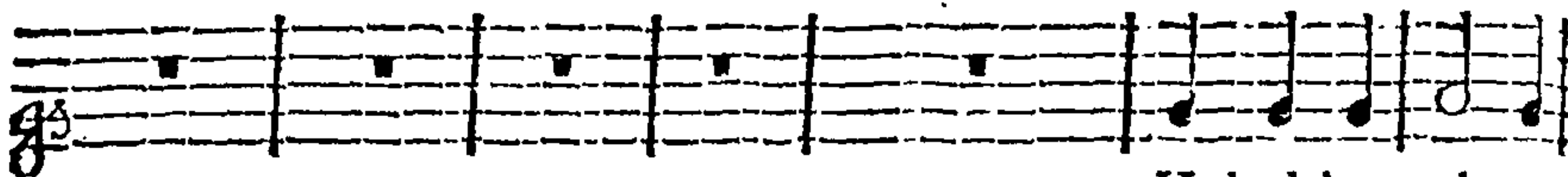
He is the Lord, the Lord our God, his



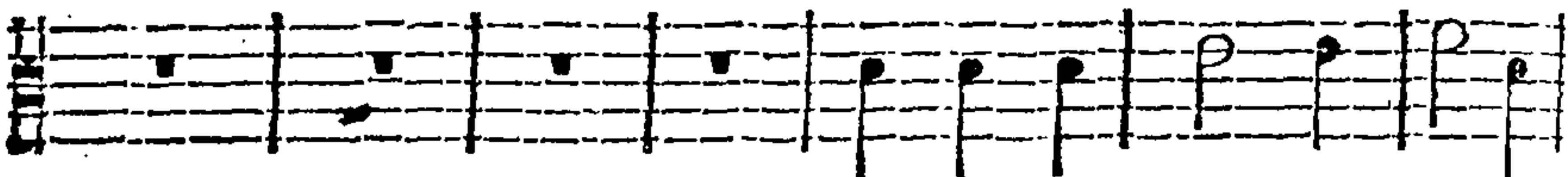
He is the Lord our God,

Continued.

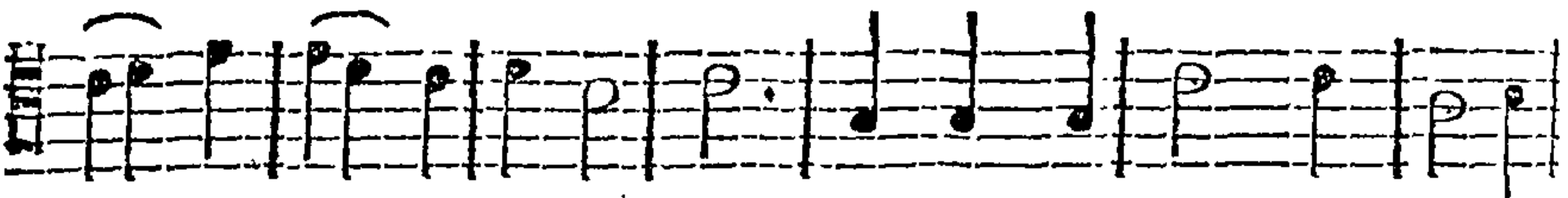
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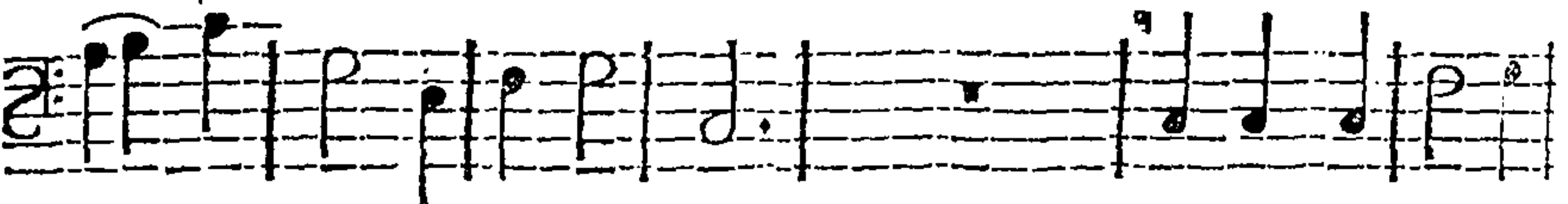
He hath been always



he hath been al—ways mindful,



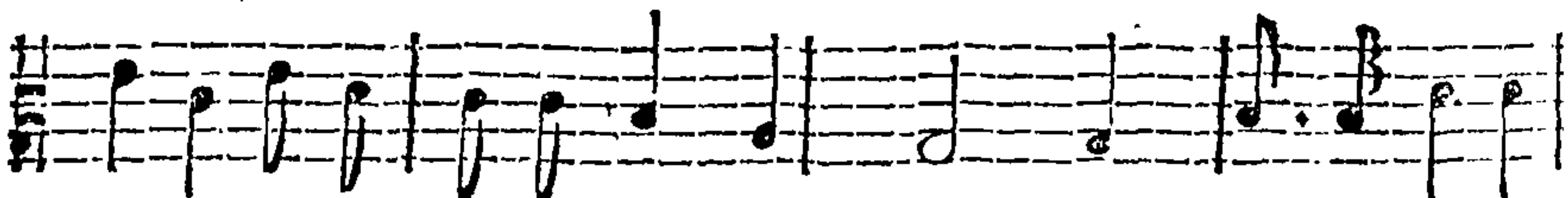
Judgments are in all the World; he hath been al—ways mindful,



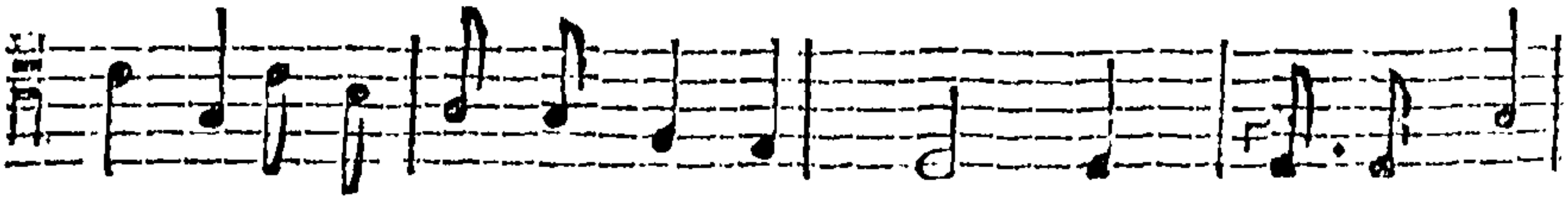
he hath been al-ways



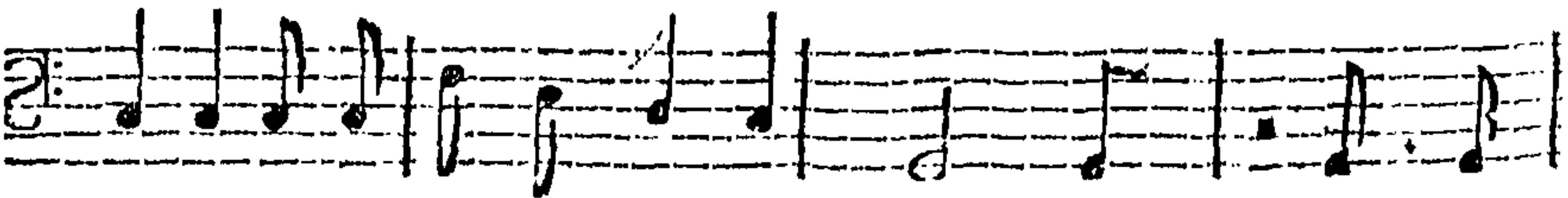
mindful of his Co-ve-nant and Promise that he made to a



mindful of his Co-ve-nant and Pro—mise that he made to

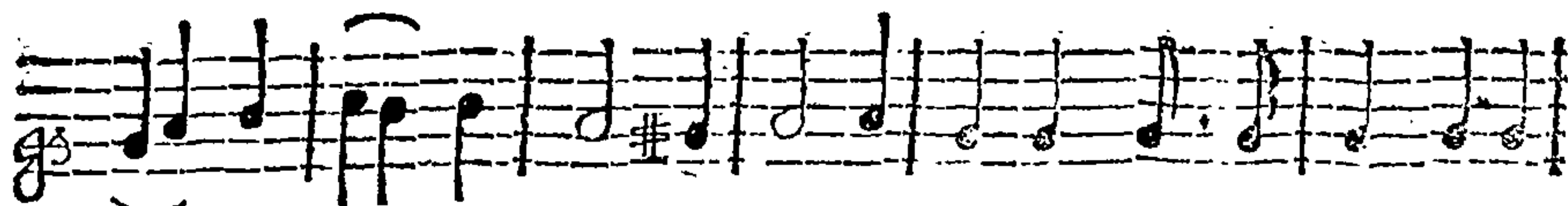


mindful of his Co—ve-nant and Pro—mise that he made

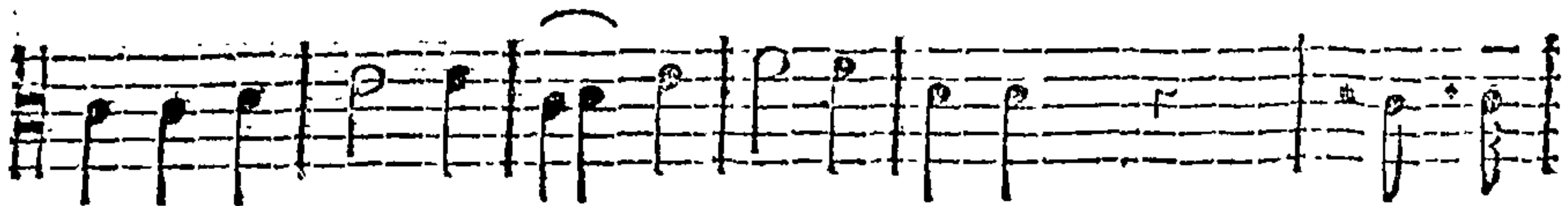


mindful of his Co-ve-nant and Pro—mise that he
Continued.

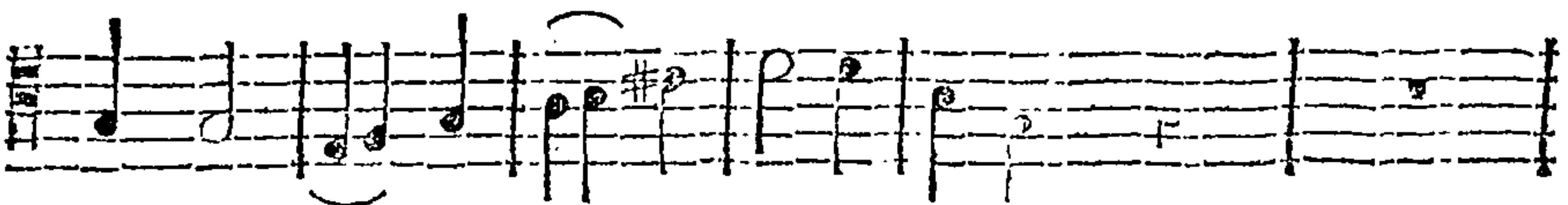
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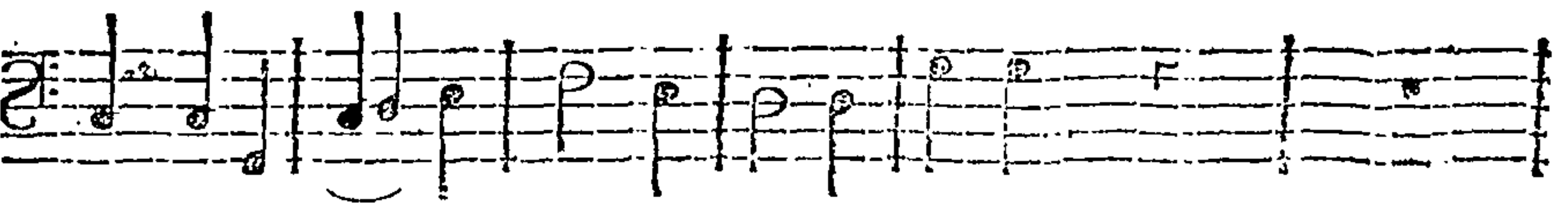
thou-sand, thou-sand, thousand Ge-ne-rations, that he made to a



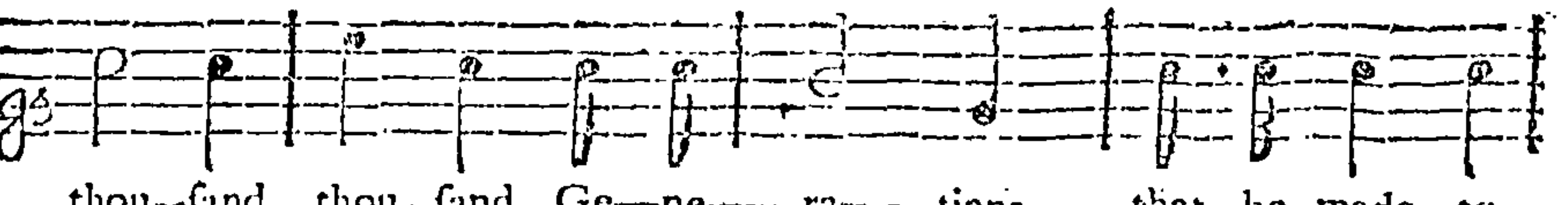
a thousand, thousand, thousand Ge-ne-rations, that he



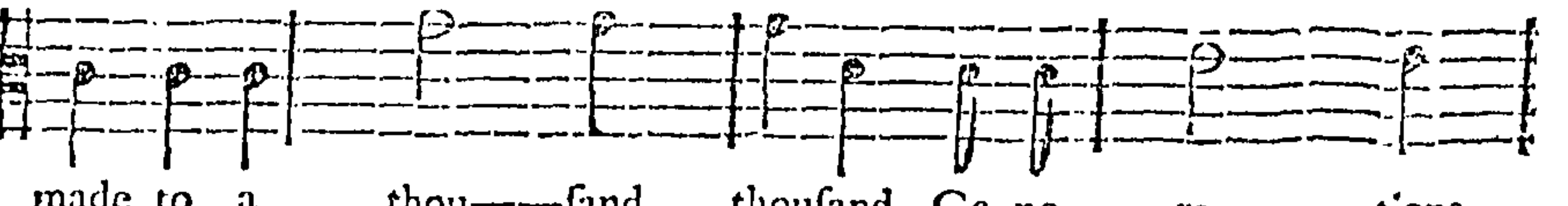
to a thousand, thousand Ge-ne-rations,



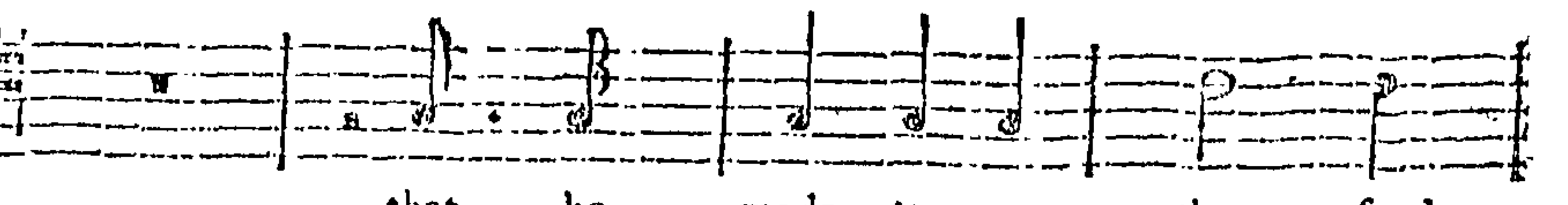
made to a thousand, thousand Ge-ne-rations,



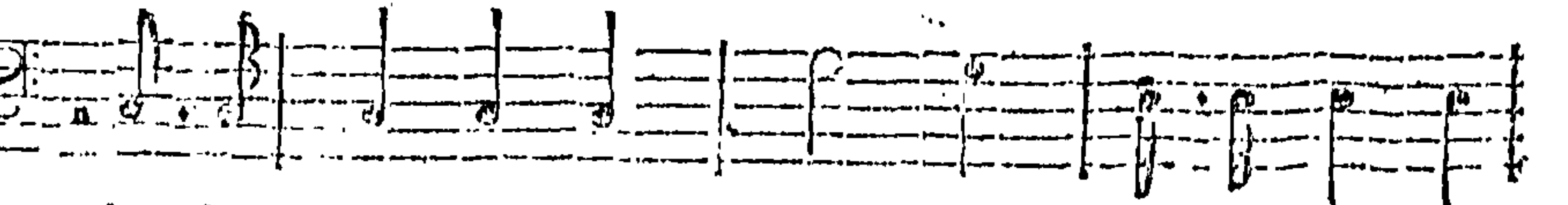
thou-sand, thou-sand Ge-ne-ra-tions, that he made to



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



that he made to a thou-sand,

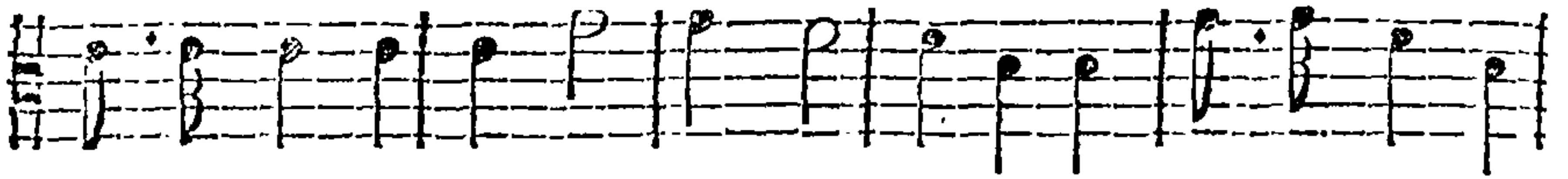


that he made to a thou-sand, that he made to

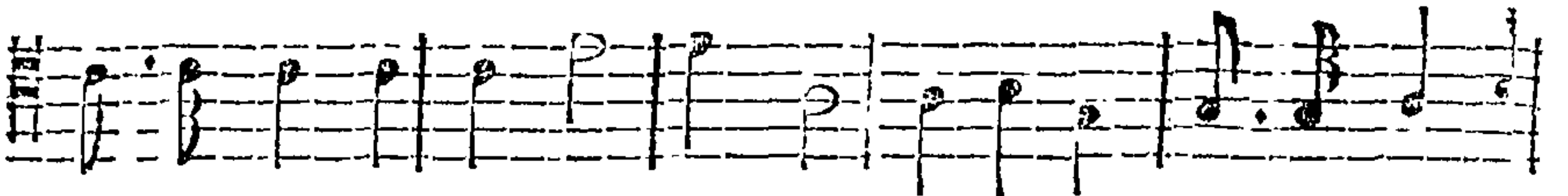
Continued.



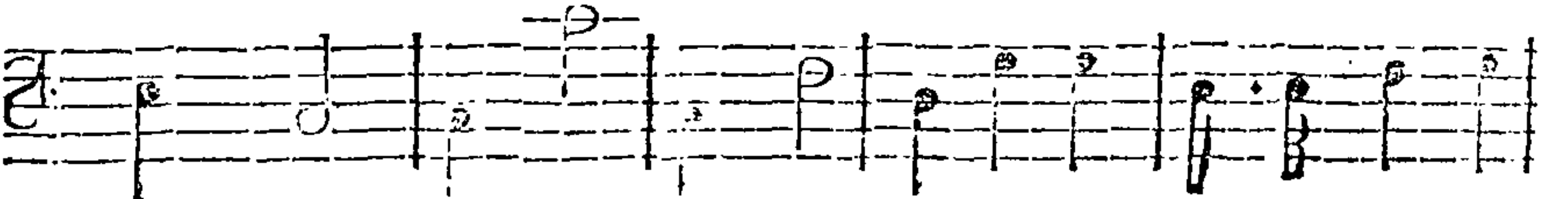
a thou—sand, thou—sand Ge—ne—ra—tions, that he made to



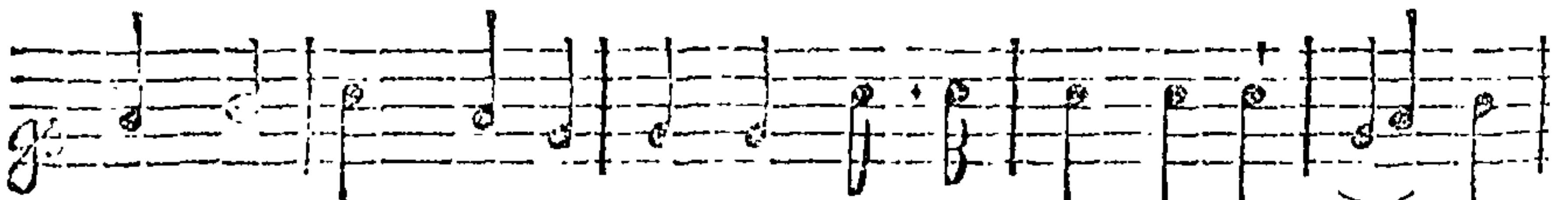
that he made to a thou—sand Ge—ne—ra—tions,



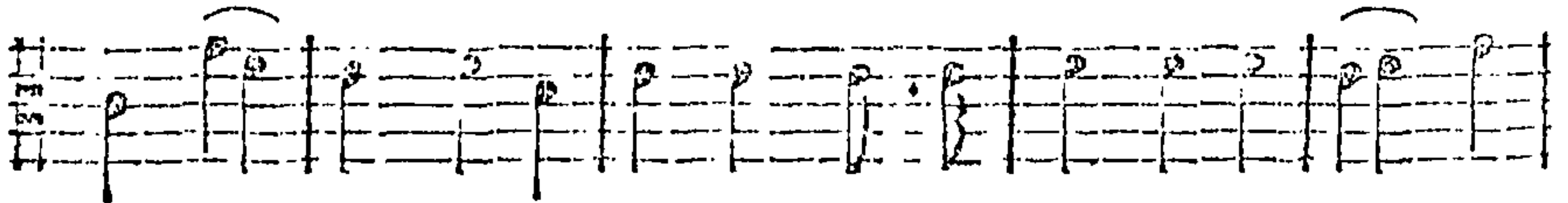
that he made to a thou—sand Ge—ne—ra—tions, that he made to



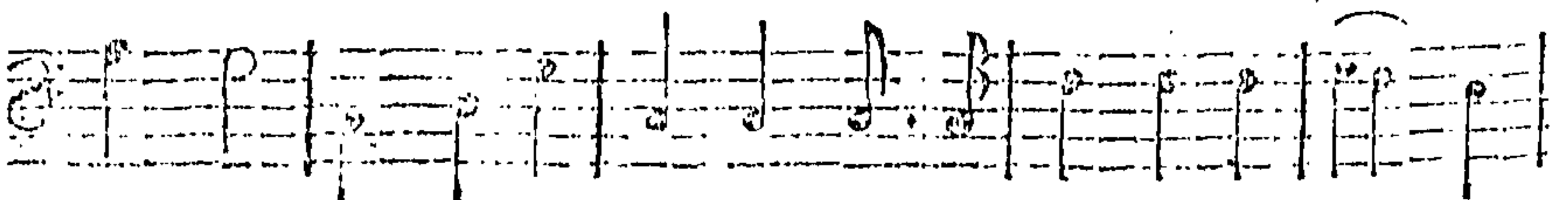
a thou—sand, thou—sand Ge—ne—ra—tions,



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



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

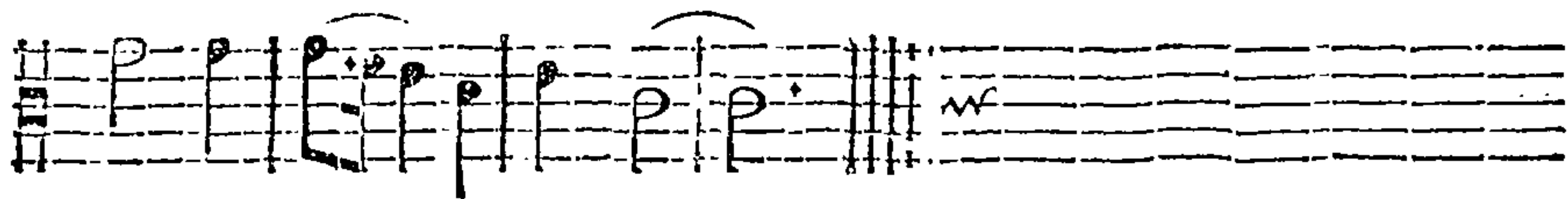


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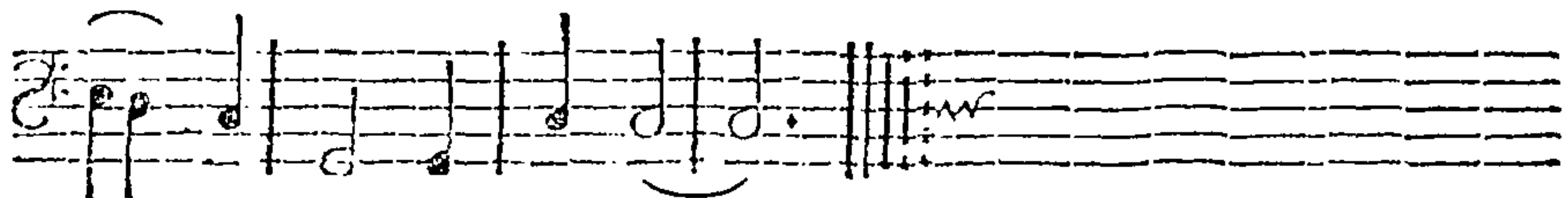
Continued.



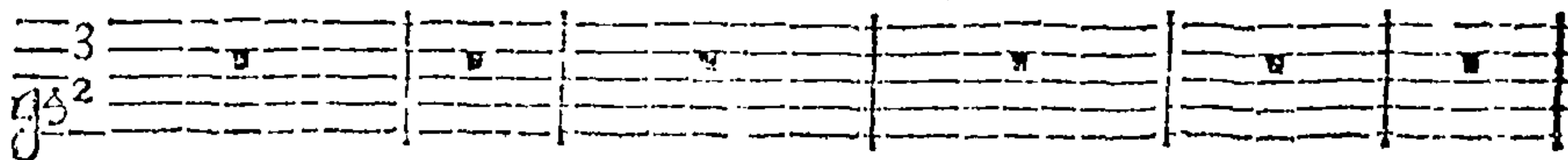
thou-sand Ge-ne-ra-tions.



thou-sand Ge-ne-ra-tions.



A N T H E M XVIII. *Taken out of the 66th P S A L M.*



O — be joy-ful,



O — be joyful,

O be joyful in God all

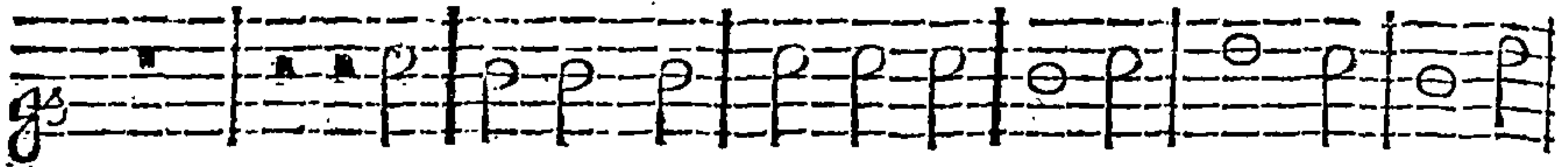


O be joy-ful,

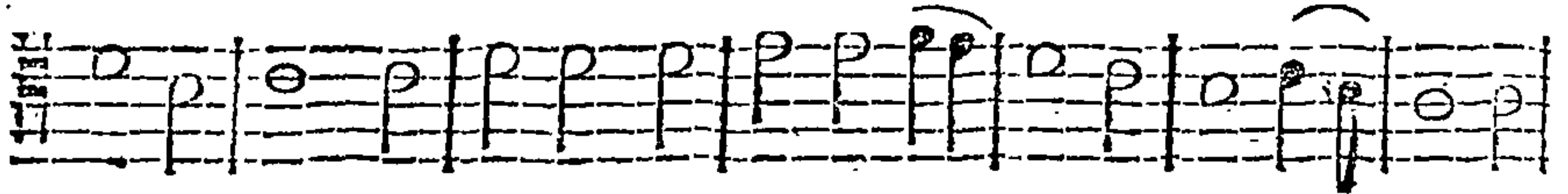
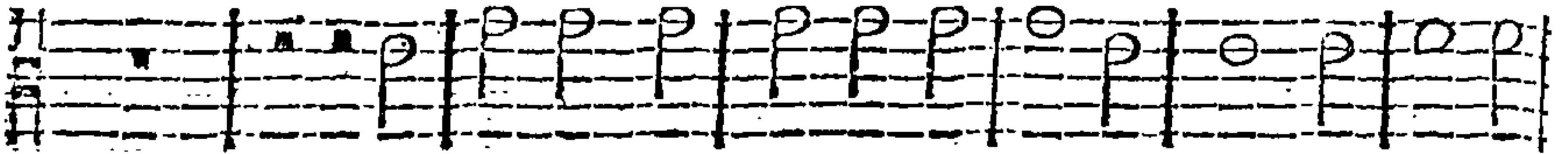
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Continued.

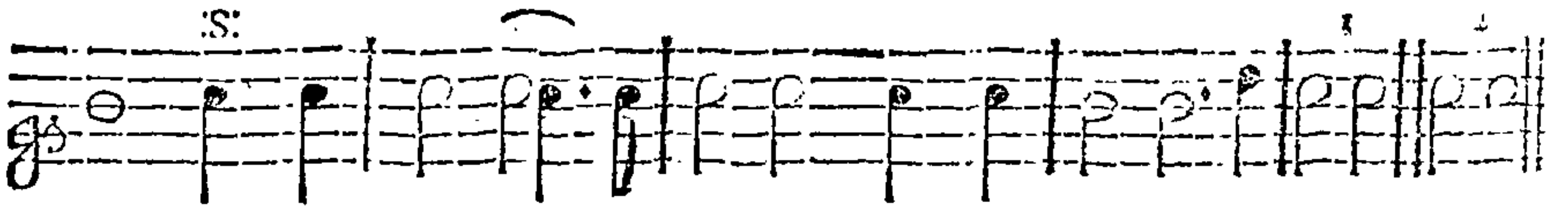
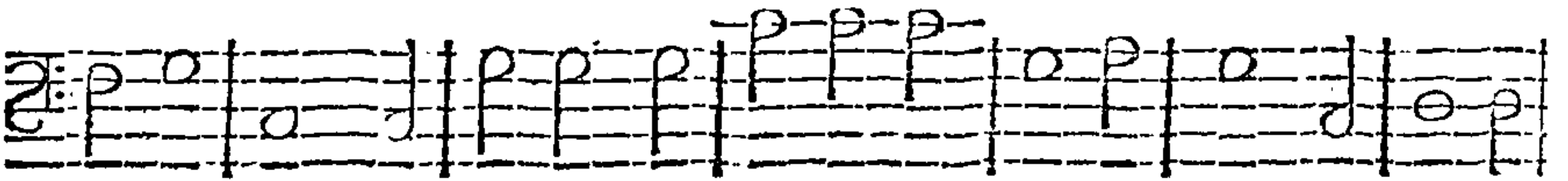
Continued.



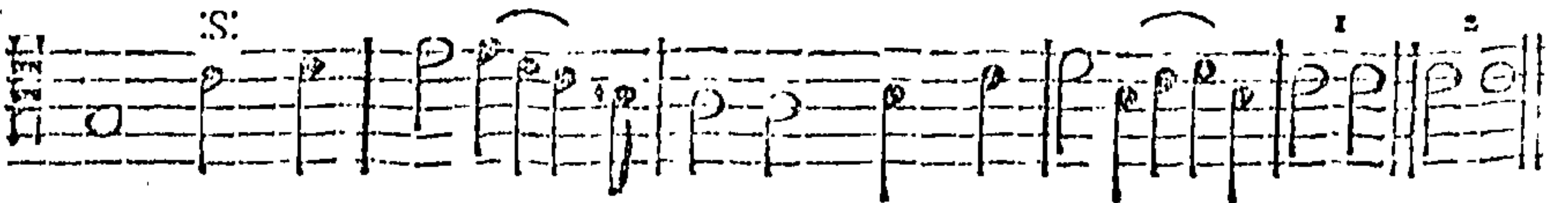
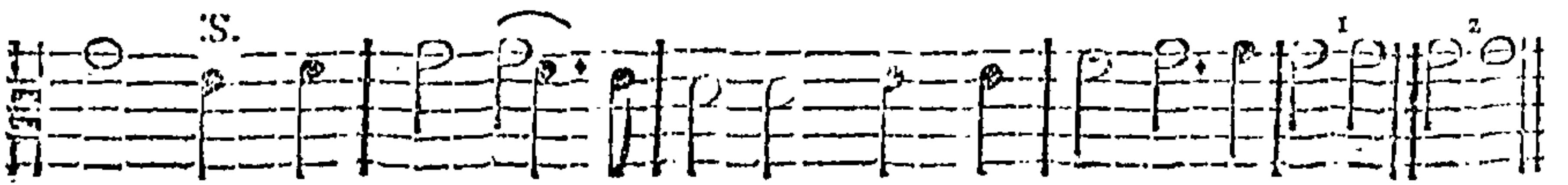
sing Praises, sing Praises un—to the Hon—our of his



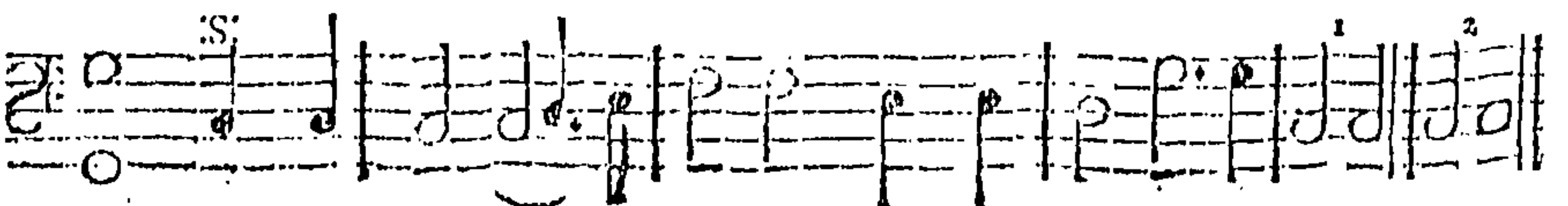
all ye Lands, sing Praises, sing Praises un—to the Hon—our of his



Name, make his Praise to be glor'ous, make his Praise to be glor'ous.

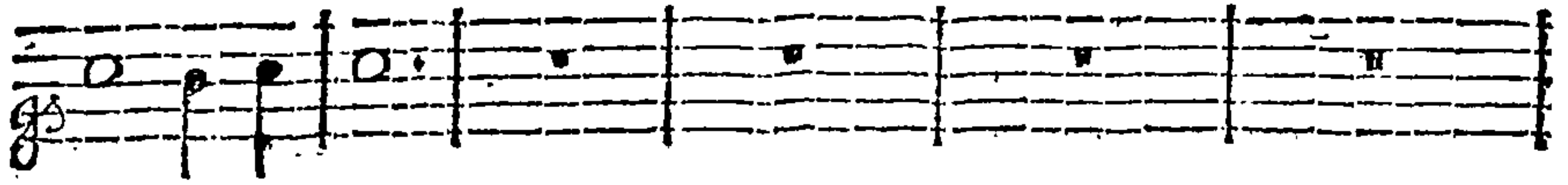


Name, make his Praise to be glor'ous, make his Praise to be glor'ous.

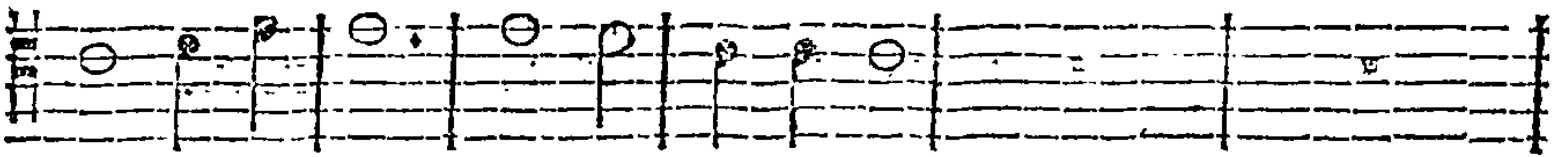
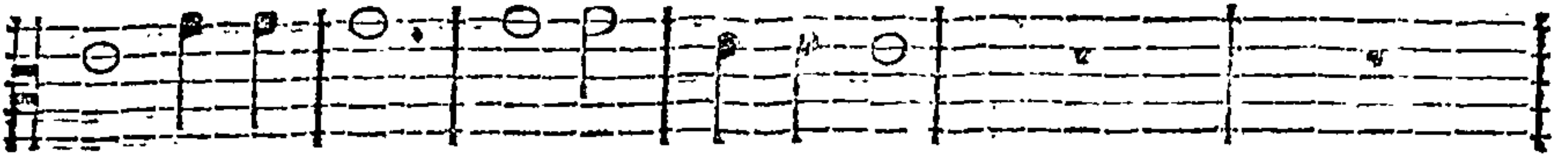


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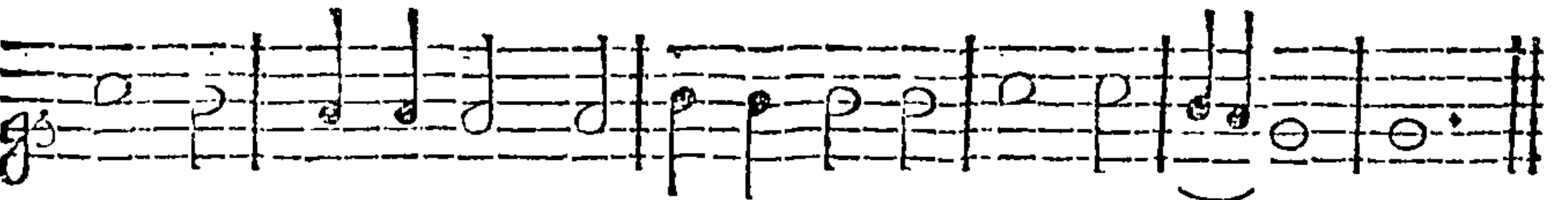
Say un--to God, O how won-der-ful,



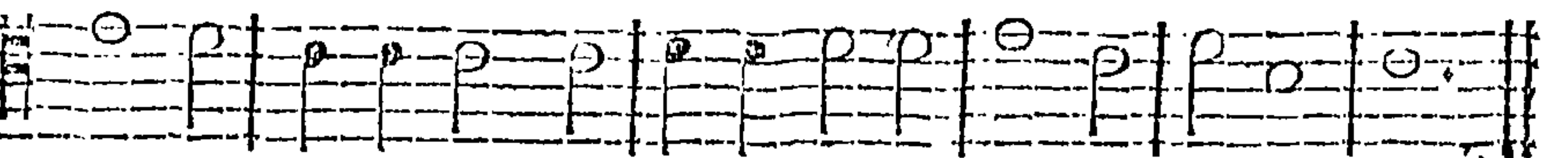
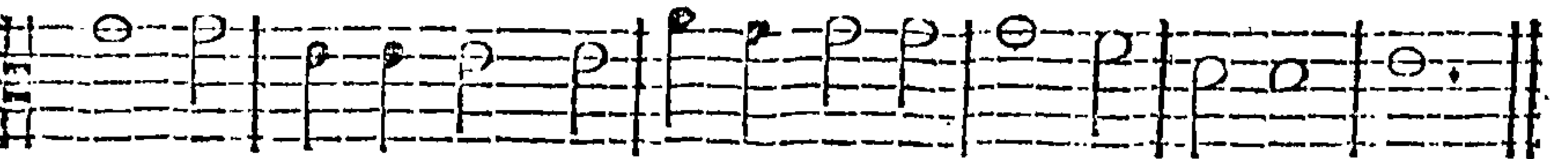
Say un--to God, O how won-der-ful,



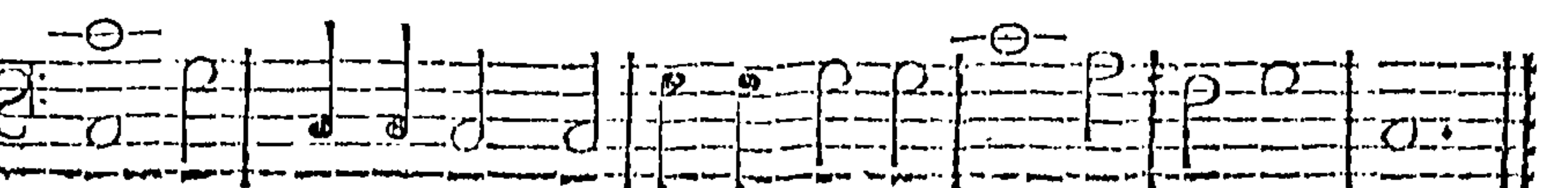
O how won-der--ful,



O how won-der-ful, how wonder-ful art thou in all thy Works;

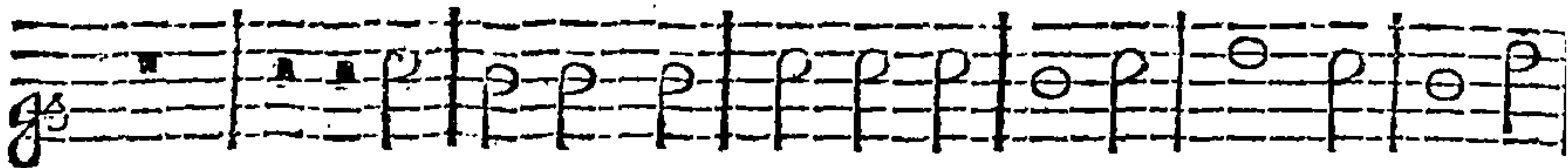


O how wonder-ful, how won-der-ful art thou in all thy Works;

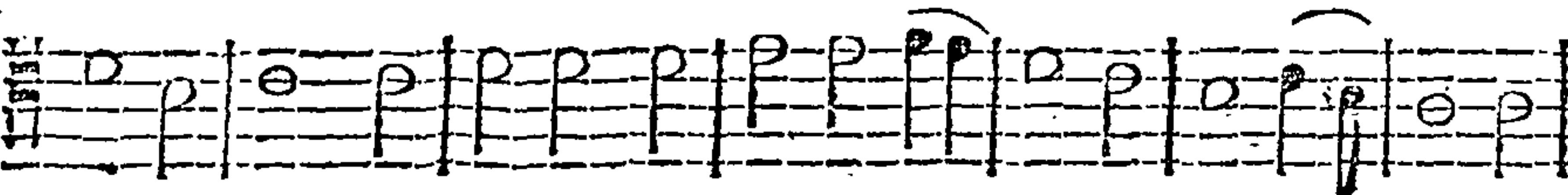
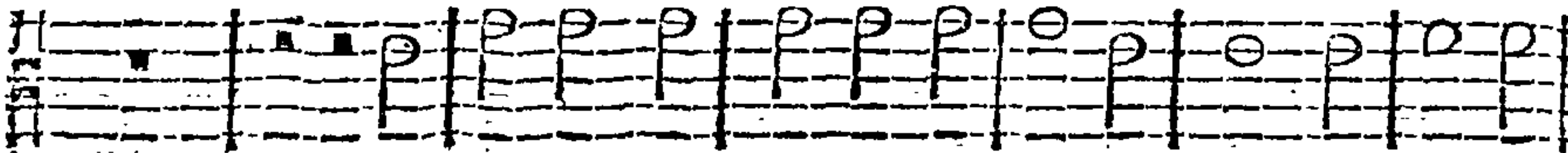


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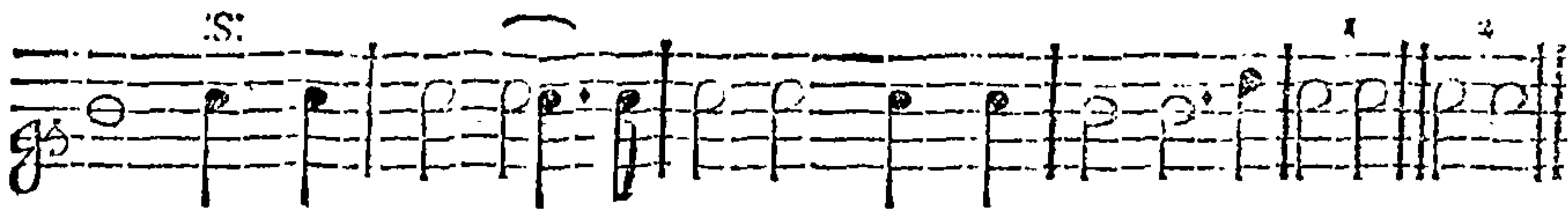
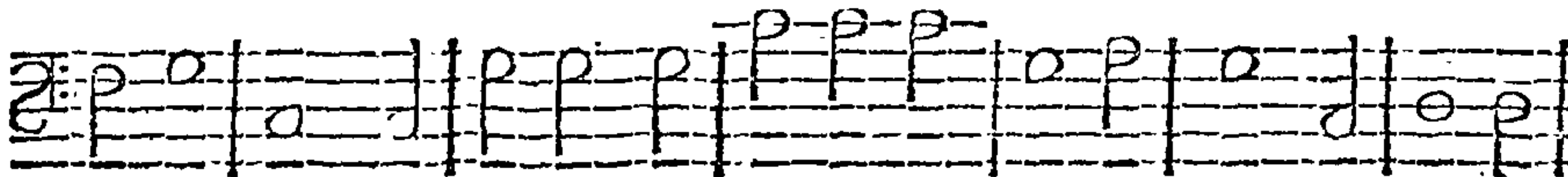
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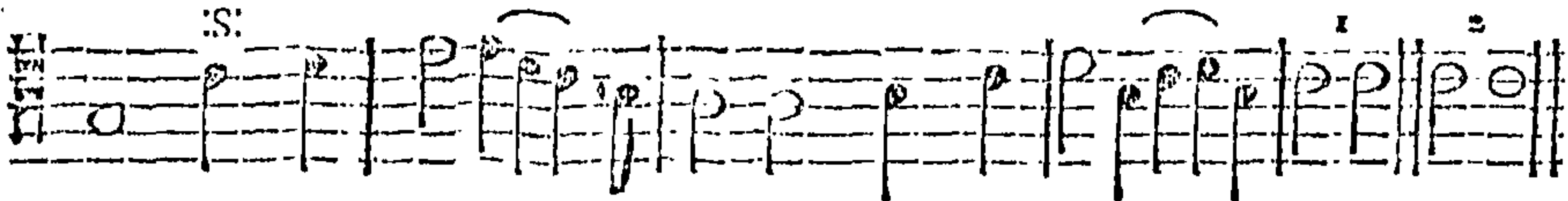
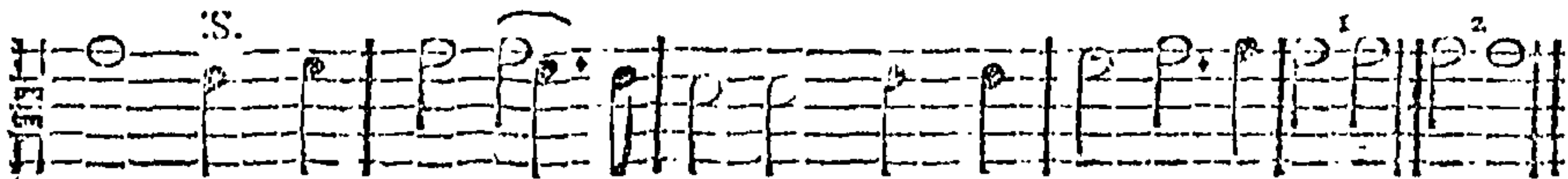
sing Praises, sing Praises un—to the Hon—our of his



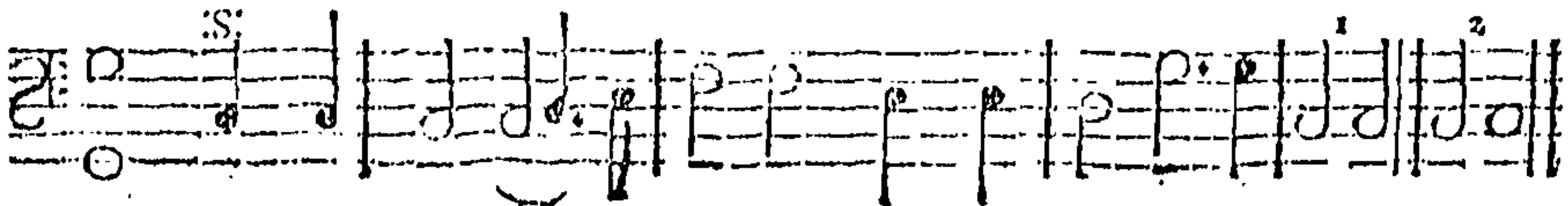
all ye Lands, sing Praises, sing Praises un—to the Hon—our of his



Name, make his Praise to be glor'ous, make his Praise to be glor'ous.

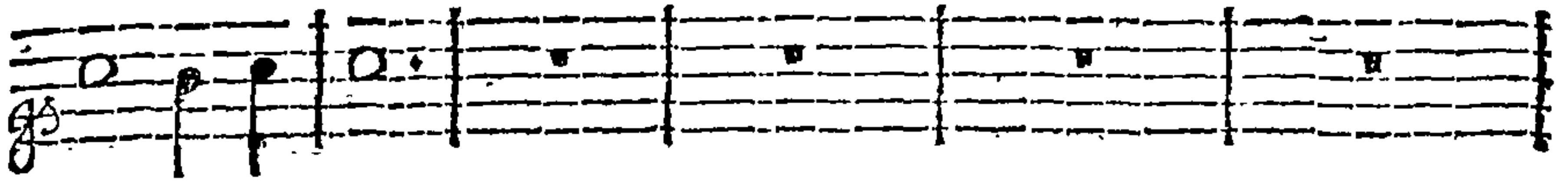


Name, make his Praise to be glor'ous, make his Praise to be glor'ous.

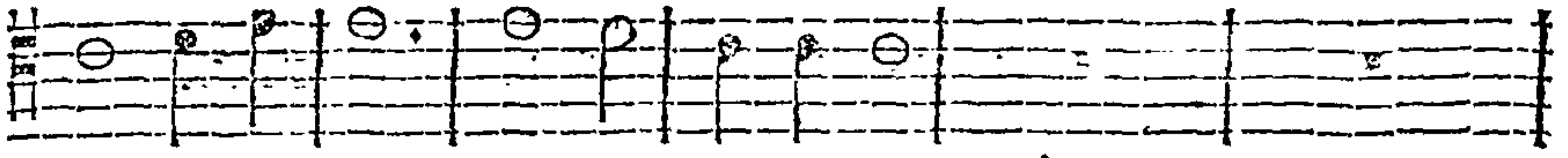
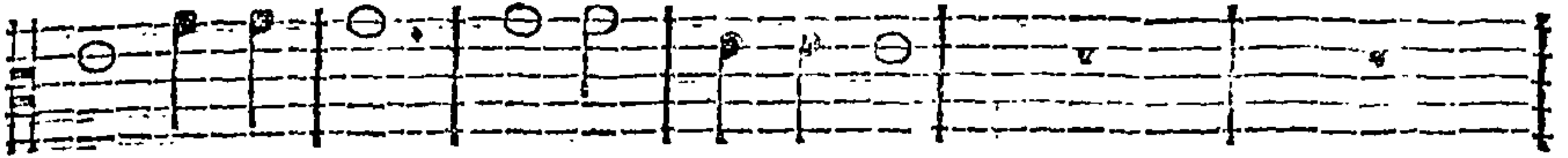


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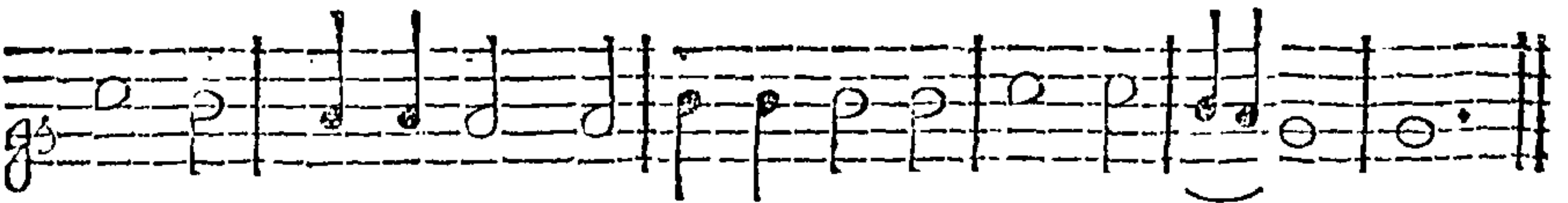
Say un--to God, O how won-der-ful,



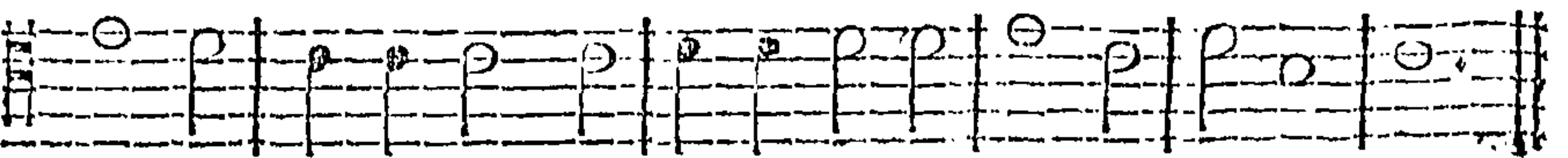
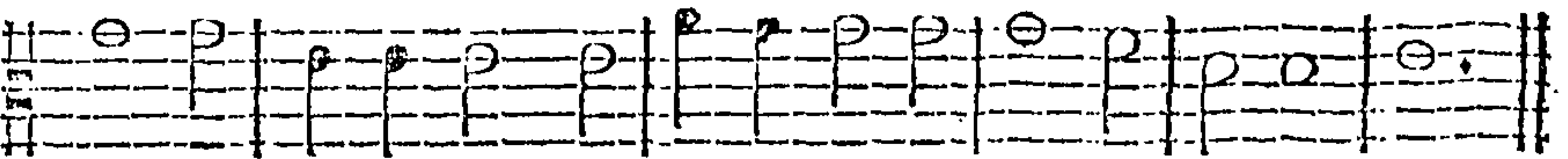
Say un--to God, O how won-der-ful,



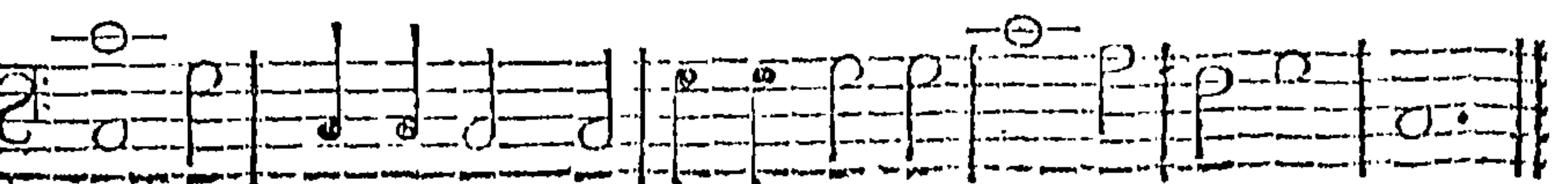
O how won-der--ful,



O how won-der-ful, how wonder-ful art thou in all thy Works;



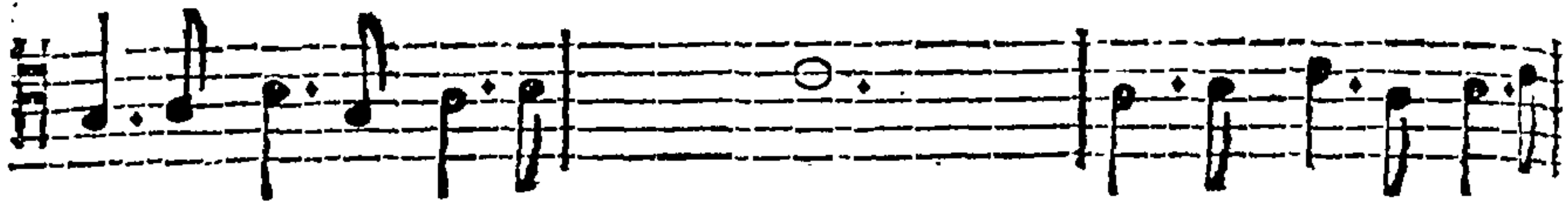
O how wonder-ful, how won-der-ful art thou in all thy Works;



Continued.

Continued.

Tenor & Bass.



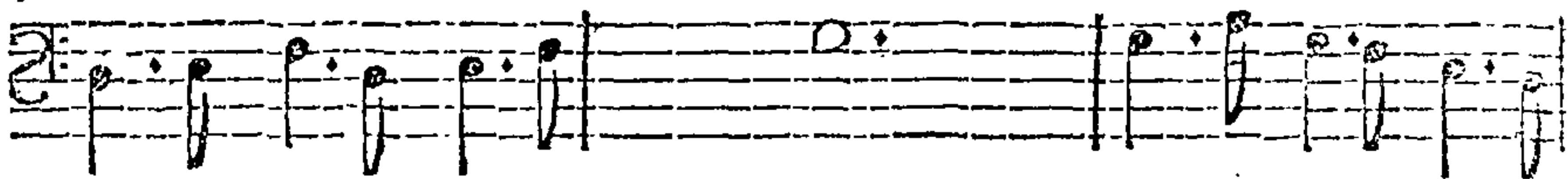
thro' the Greatness of thy Pow'r, thro' the Greatness of thy



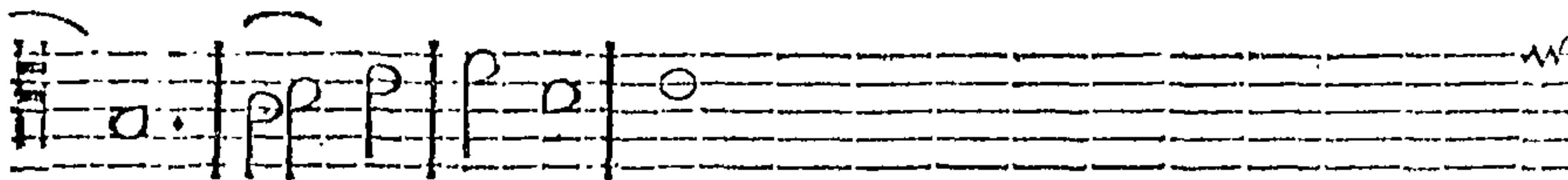
thro' the Greatness of thy Pow'r,



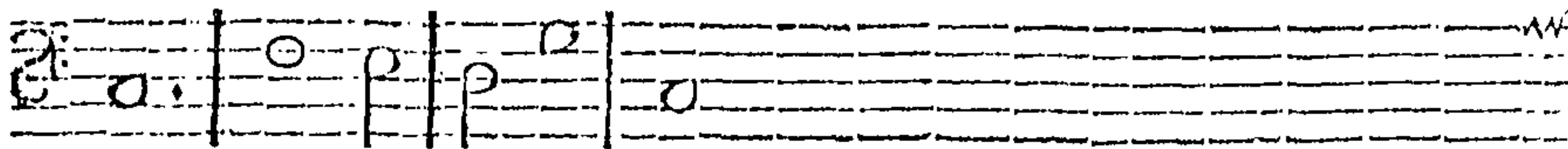
Pow'r, shall thine E-ne-mies be foun-



thro' the Greatness of thy Pow'r, shall thine E-ne-mies be



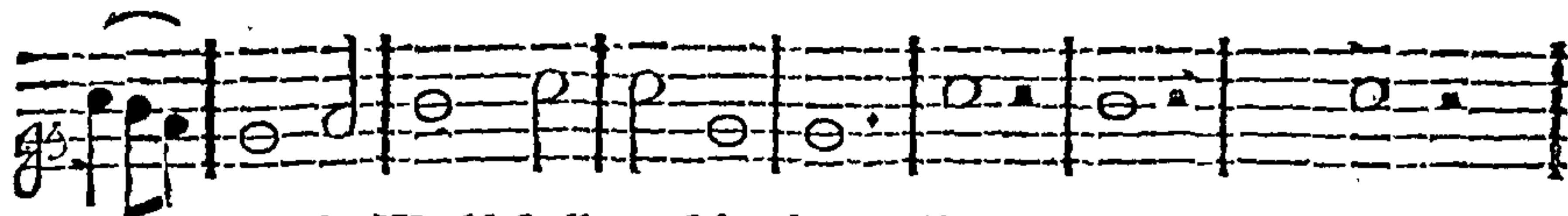
—d Li—ars un—to thee.



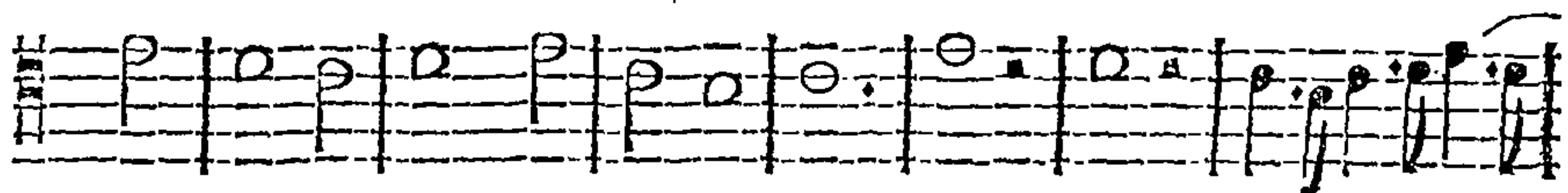
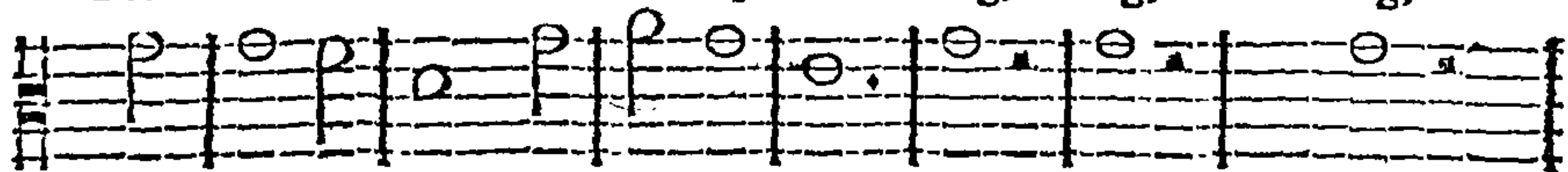
found Li—ars un—to thee.

Continued

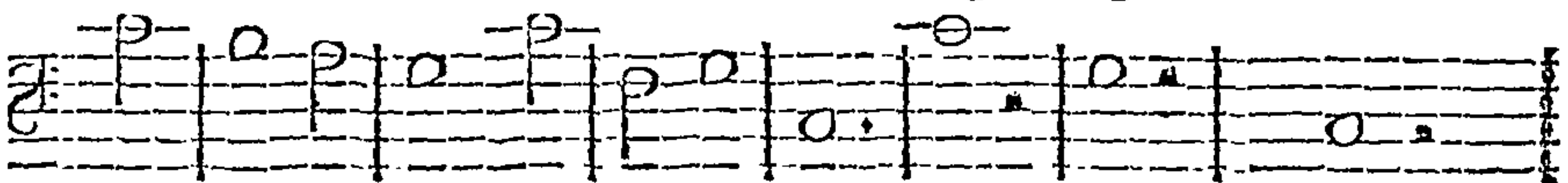
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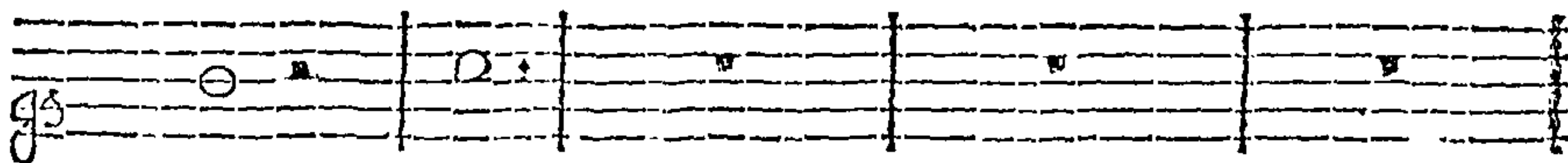
For all the World shall worship thee. Sing, fing, fing,



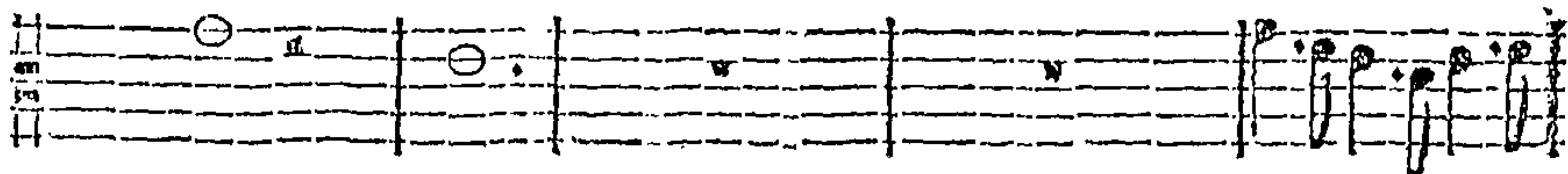
For all the World shall worship thee. Sing, fing, fin—



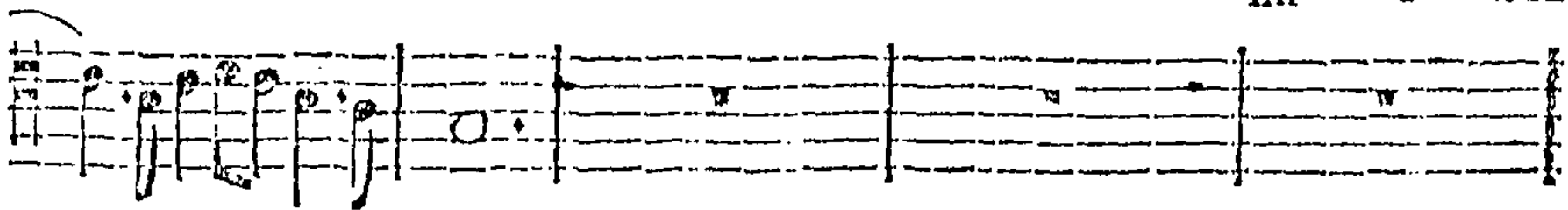
fing, fing, fing,



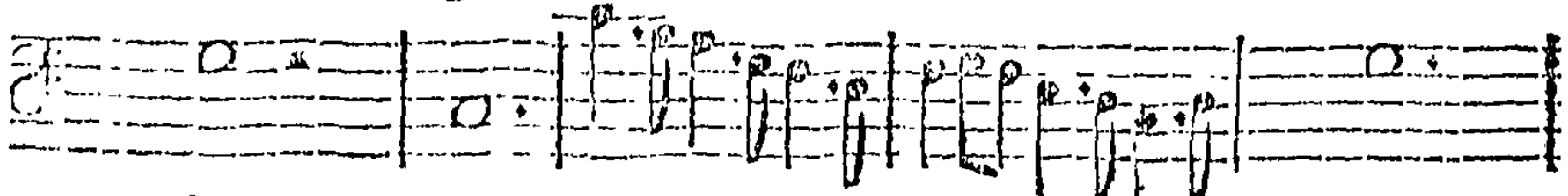
fing, fing,



fin—



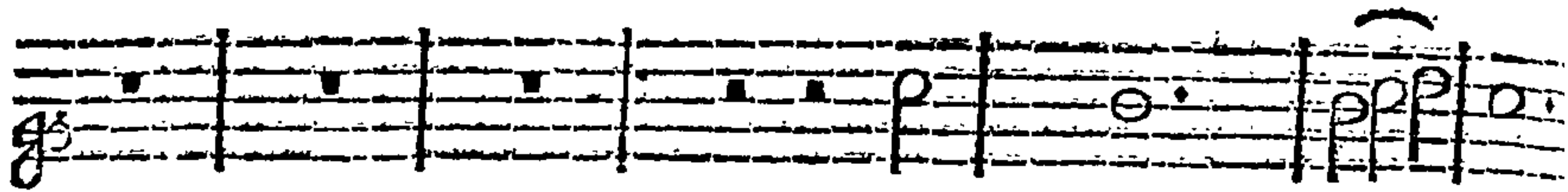
g,



fing, fing, fin—

Continued.

Continued.



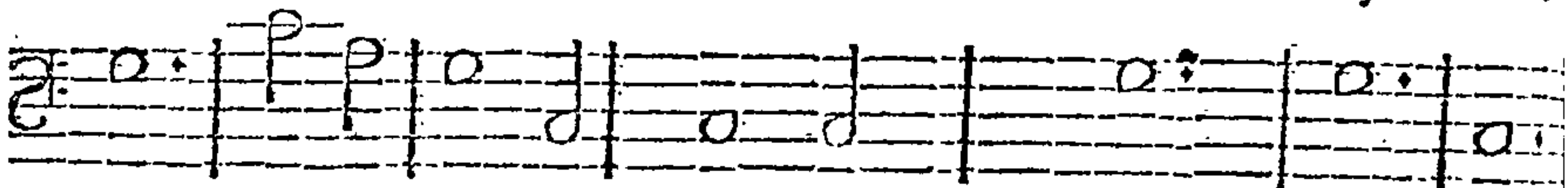
and praise thy Name.



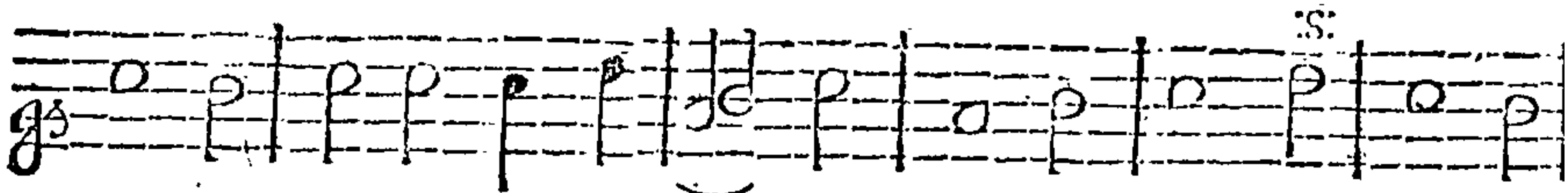
—g, and praise, and praise thy Name.



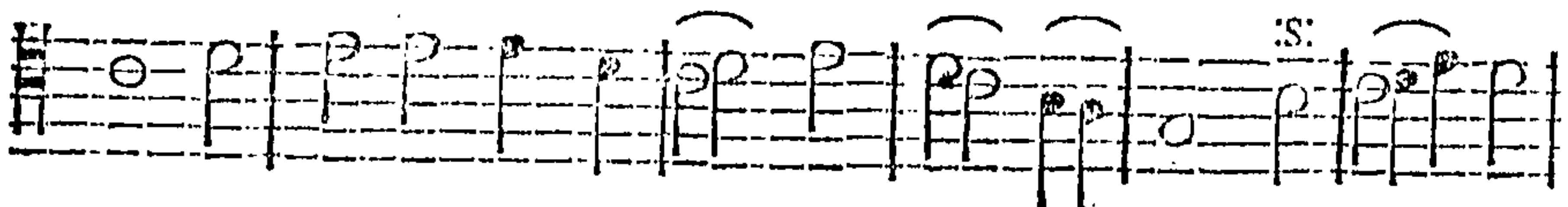
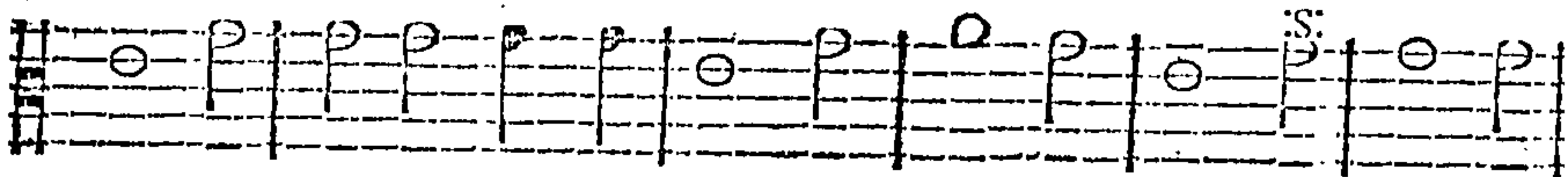
sing of thee, and prai—se thy Name.



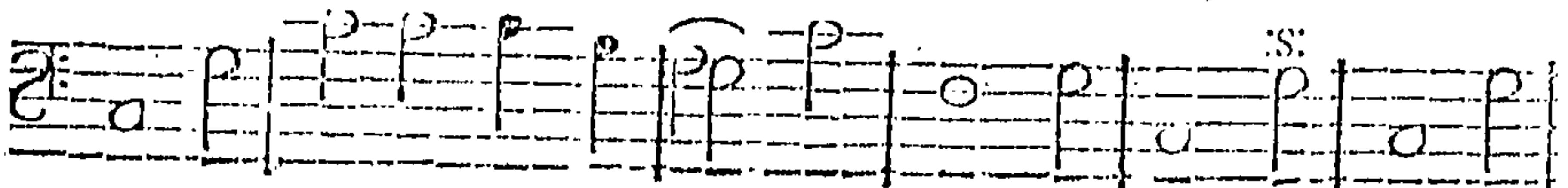
—g, sing of thee, and praise, and praise thy Name.



O come hi-ther, and be-hold the Works of God, how won-der-

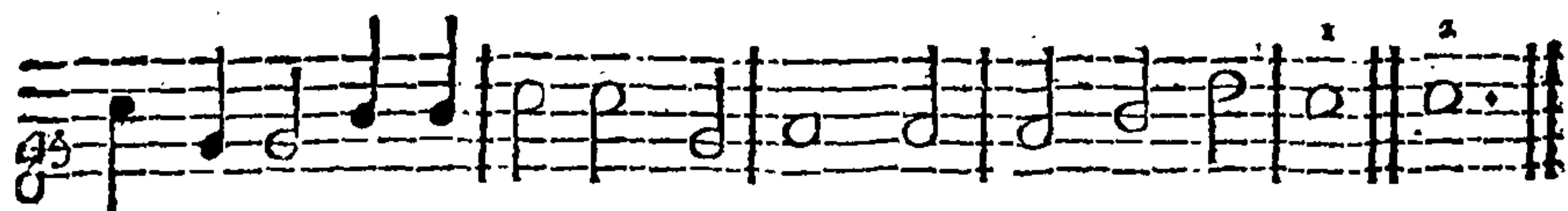


O come hi-ther, and be-hold the Works of God, how won-der-



Continued.

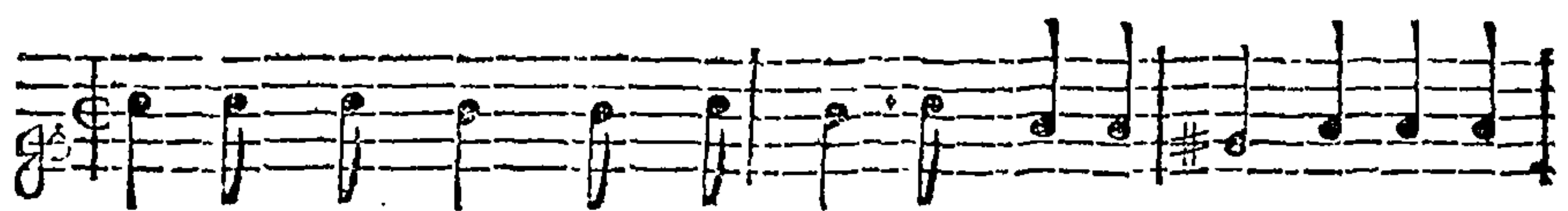
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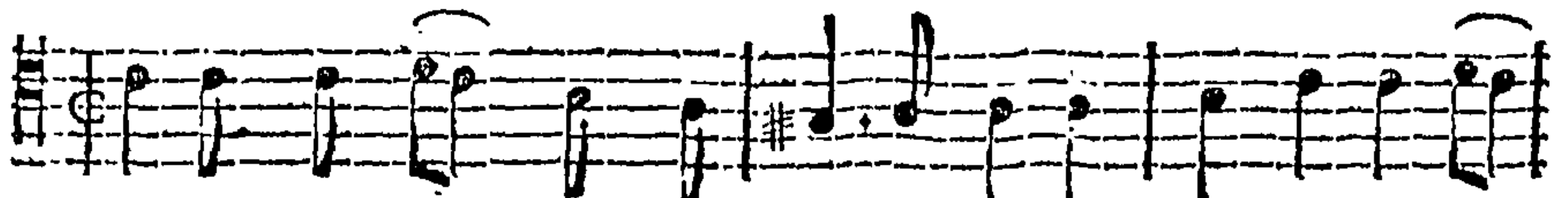
---ful he is in his Do-ings to-wards the Chil-dren of Men.



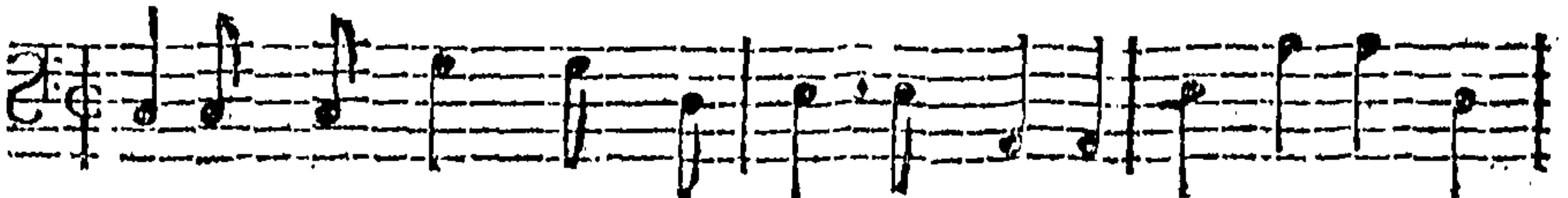
---ful he is in his Do-ings to-wards the Chil-dren of Men.



O praise our God, praise our God ye Peo-ple, ye Peo-ple, ye



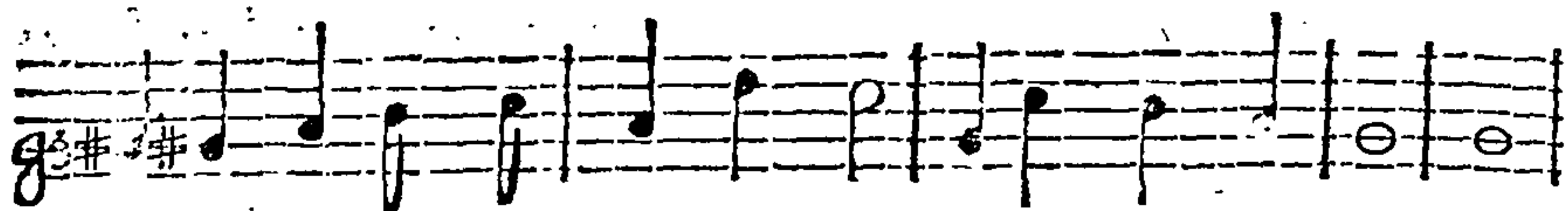
O praise our God, praise our God ye Peo-ple, ye Peo-ple, ye



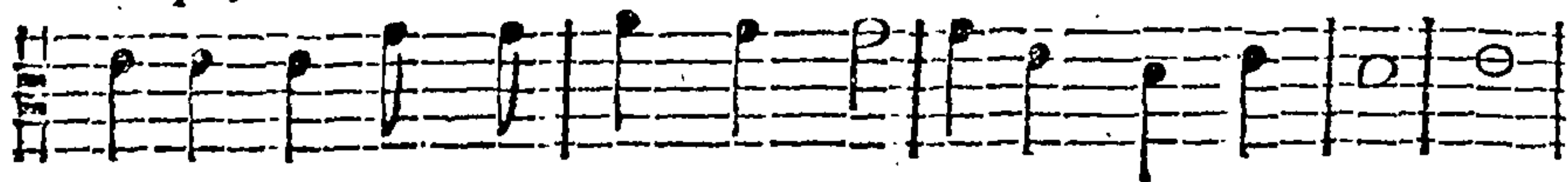
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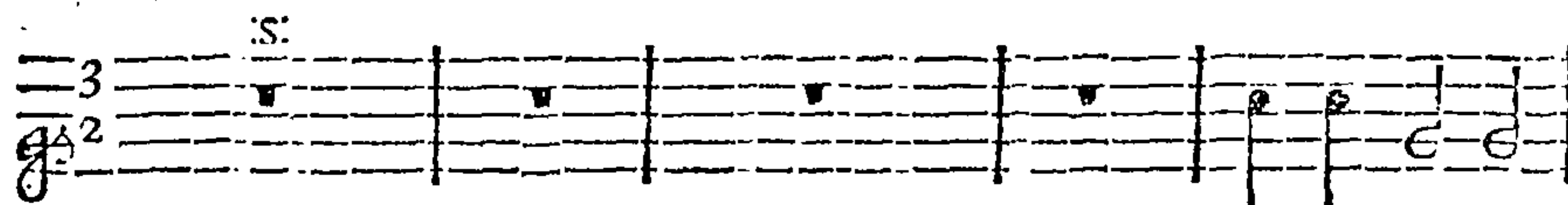
Continued.



Peo ple, and make the Voice, the Voice of his Praise to be heard.



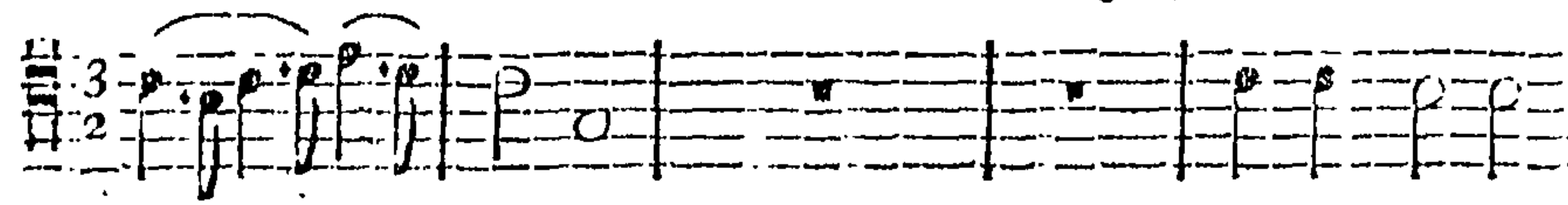
Peo-ple, and make the Voice, the Voice of his Praise to be heard.



Hal--le--lu-jah,

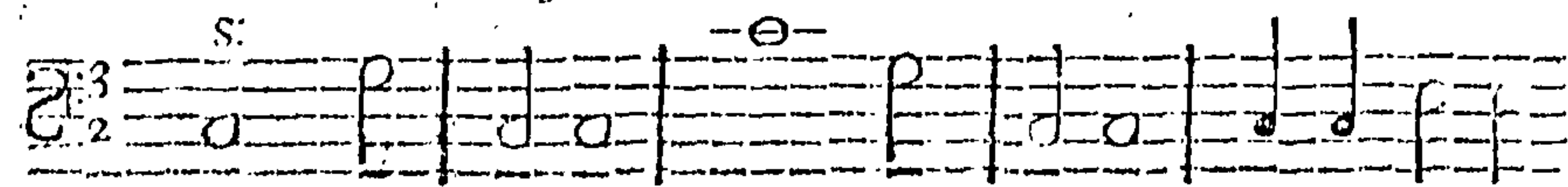


Hal-----le----lu--jah,



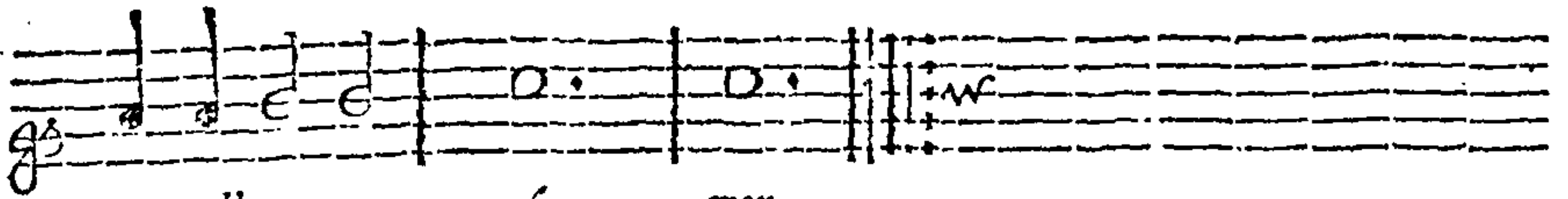
Hal-----le----lu-jah,

:||:

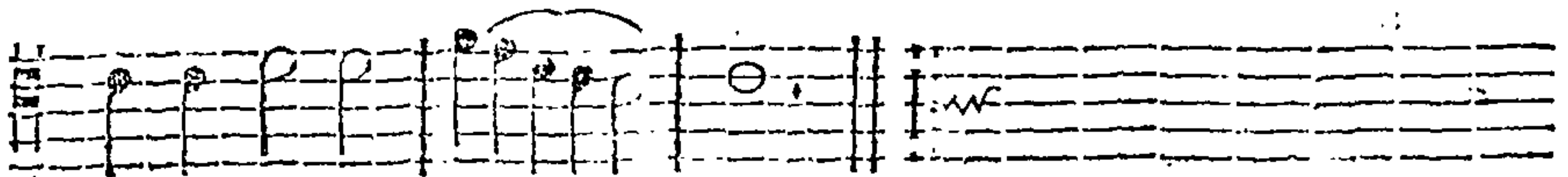
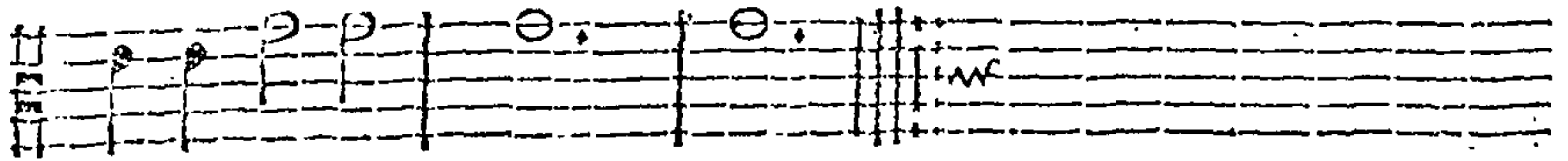


Continued.

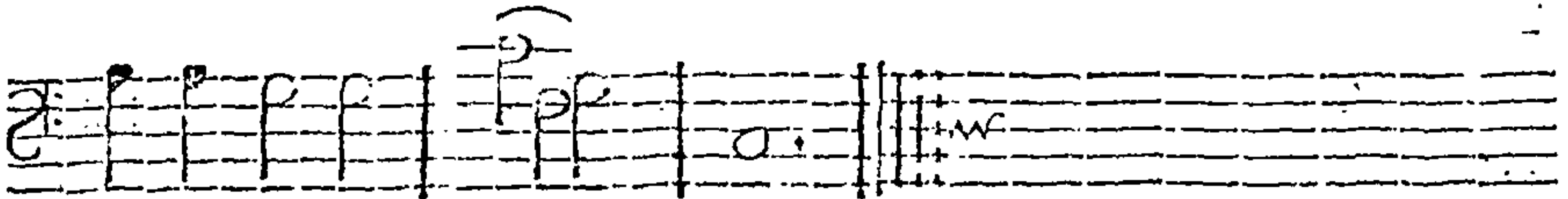
Continued.



:ll: *A—men.*

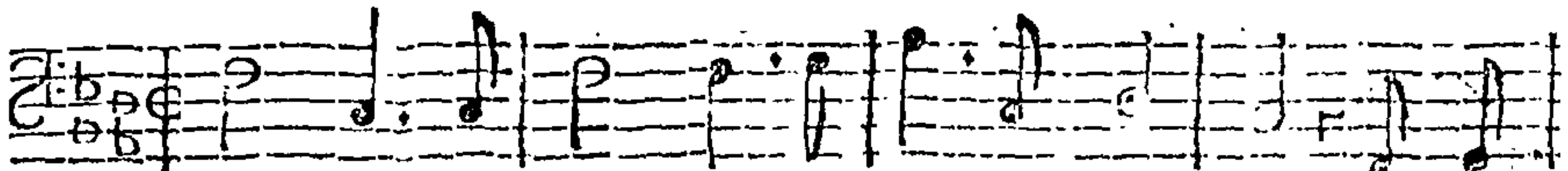


:ll: *A—men.*

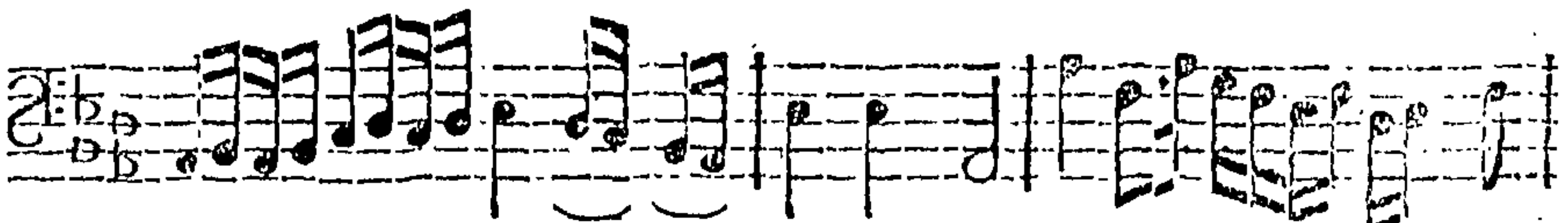


A N T H E M XIX. Taken out of the 147th P S A L M.

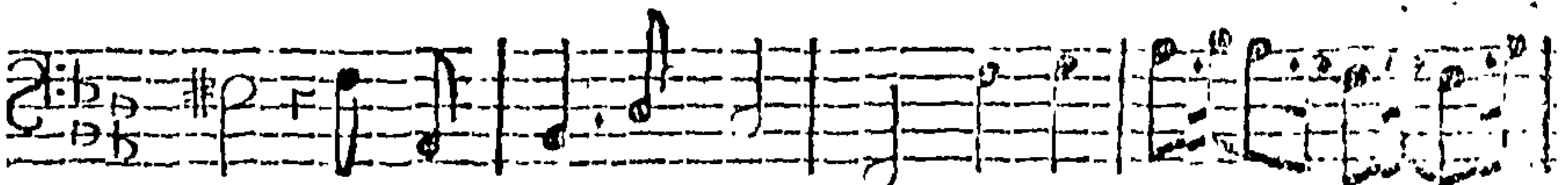
Bass solus.



O praise the Lord, for it is a good thing to sing

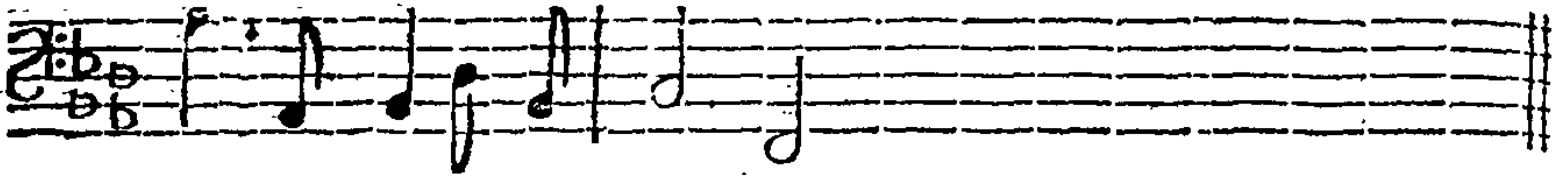
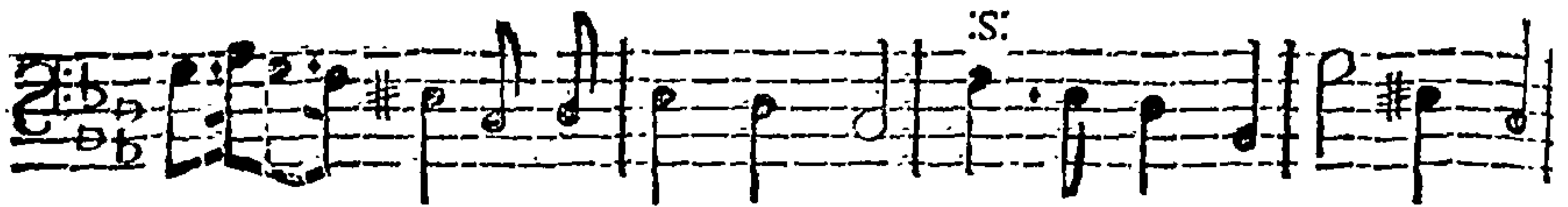


Prai—ses un—to our God, O prai—se the

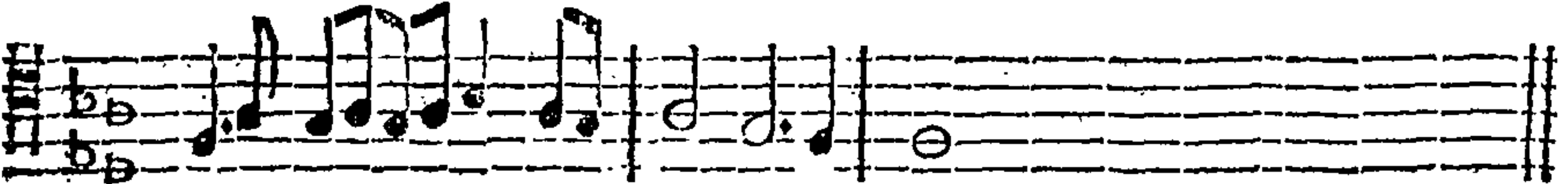
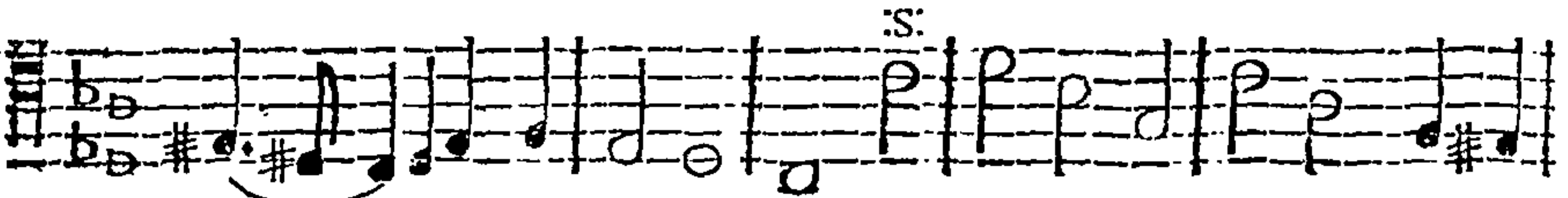
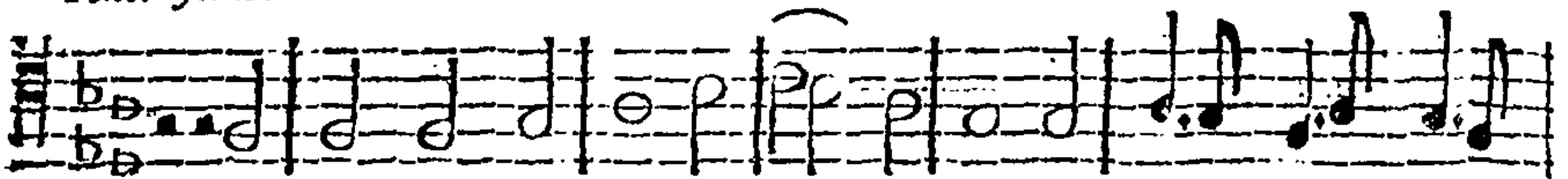


Lord, for it is a good thing to sing Prai—

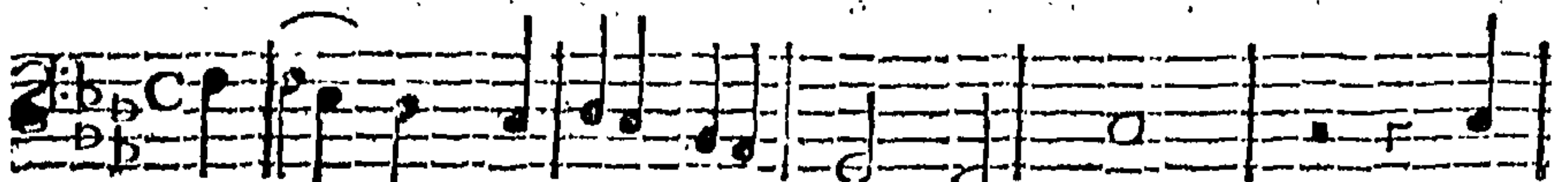
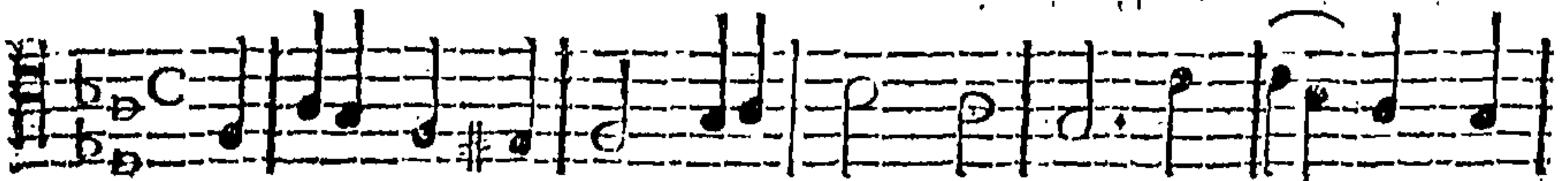
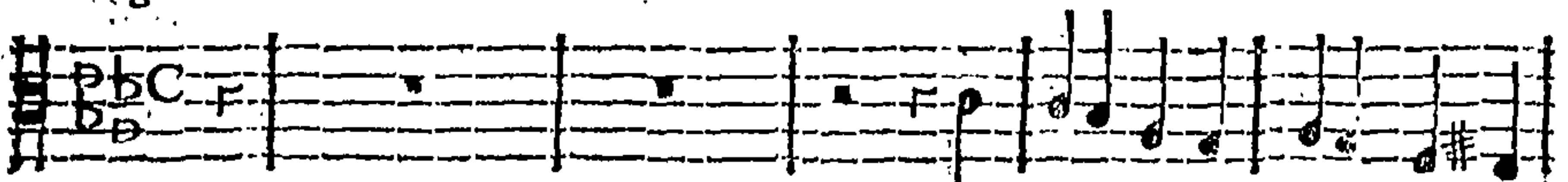
Continued.



Tenor solus.

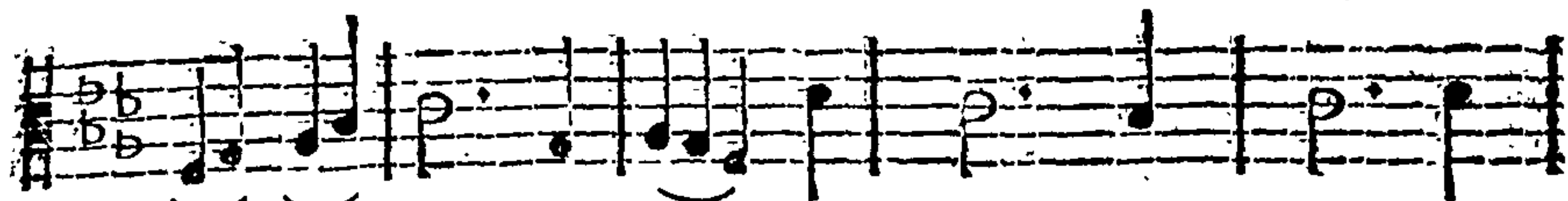


Adagio.



Continued.

Continued.



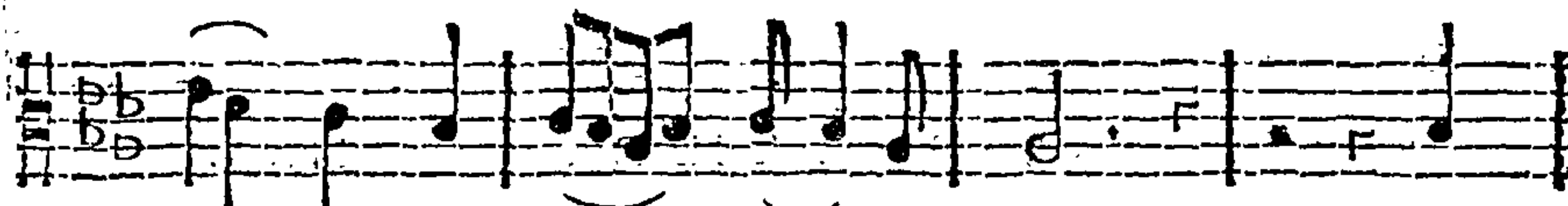
of the Stars, the Num-ber of the Stars, and



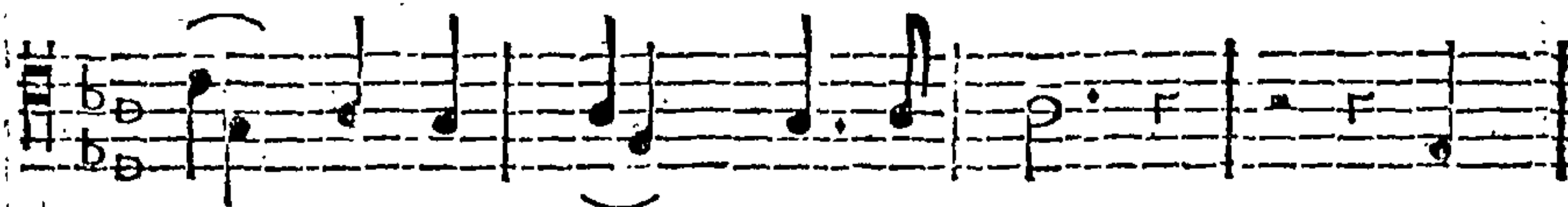
Num-ber of the Stars, the Number of the Stars, and



tell eth the Num-ber of the Stars, and call-eth, and



call-eth them all by their Names, and



call-eth them all by their Names, and



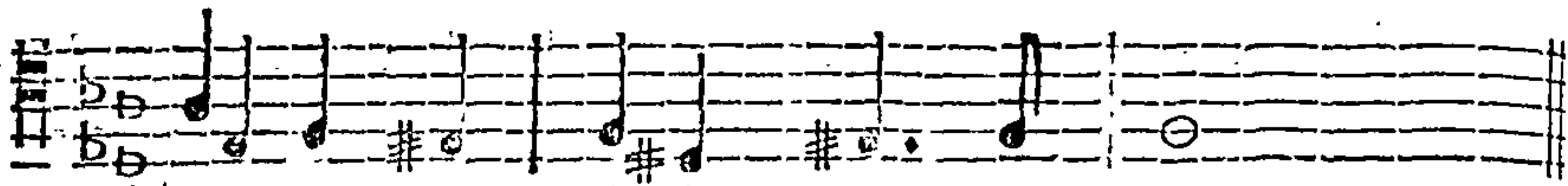
call-eth them all by their Names, and call-eth, and

Continued.

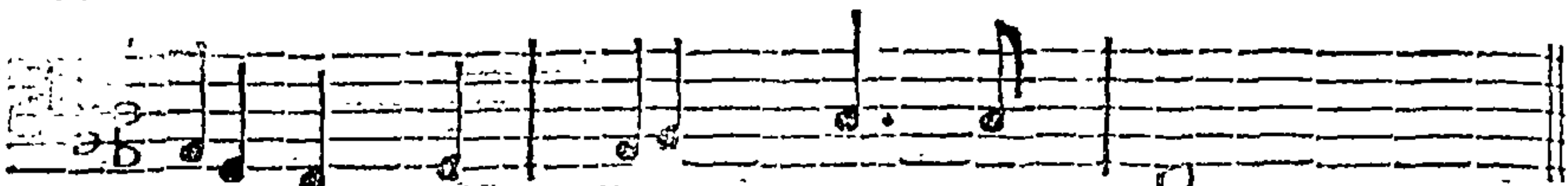
Continued.



call-eth them all by their Names.



call-eth them all by their Names.

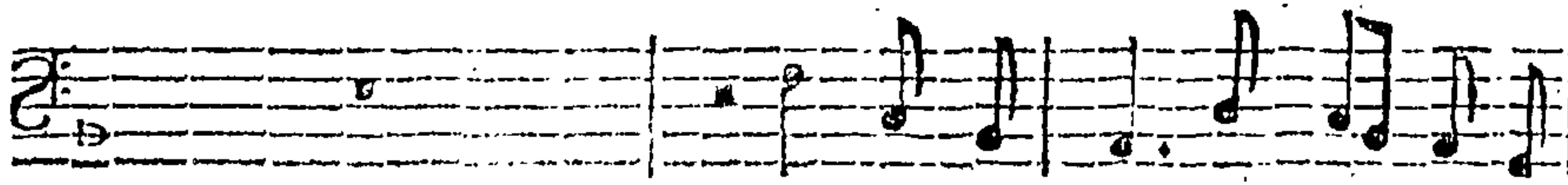
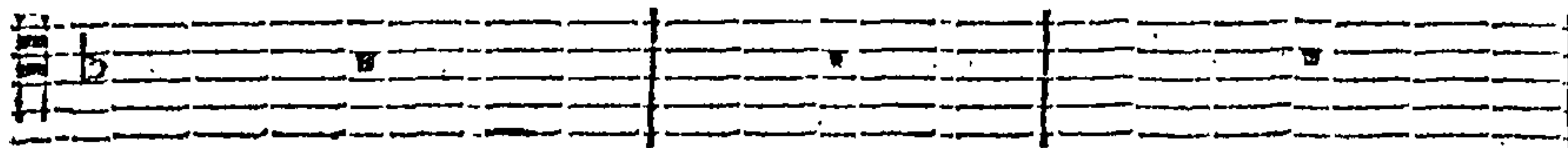


call-eth them all by their Names.

Key change. Andante Vivace.



Great is the Lord, and great is his Pow'r, yea and his Wisdom is



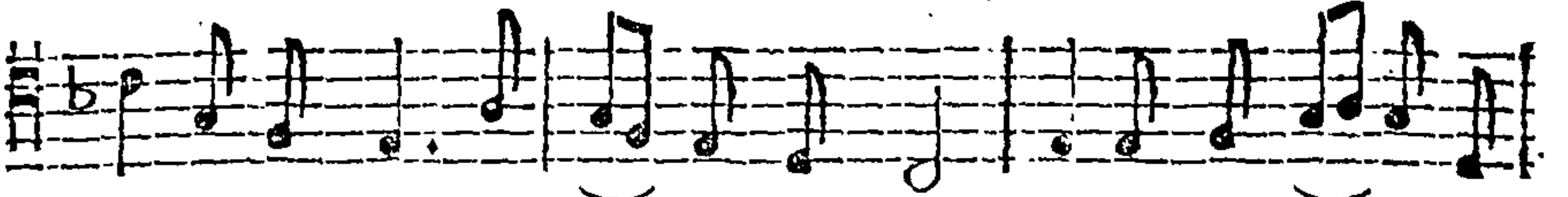
Great is the Lord, and great is his

Continued.

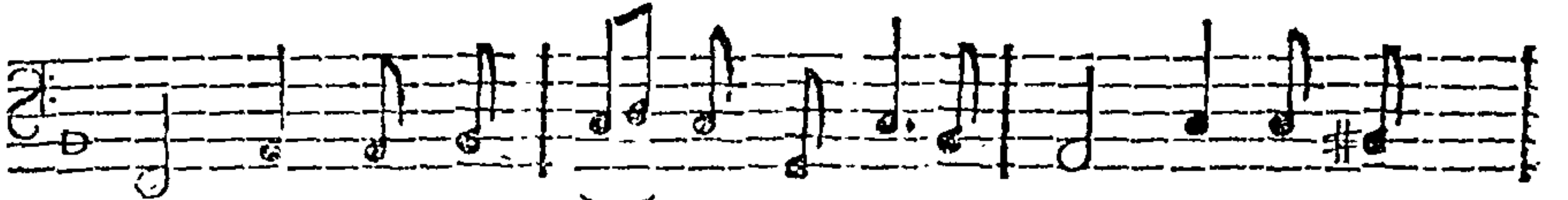
Continued.



in—fi—-nite, great is the Lord, and great is his Pow'r,



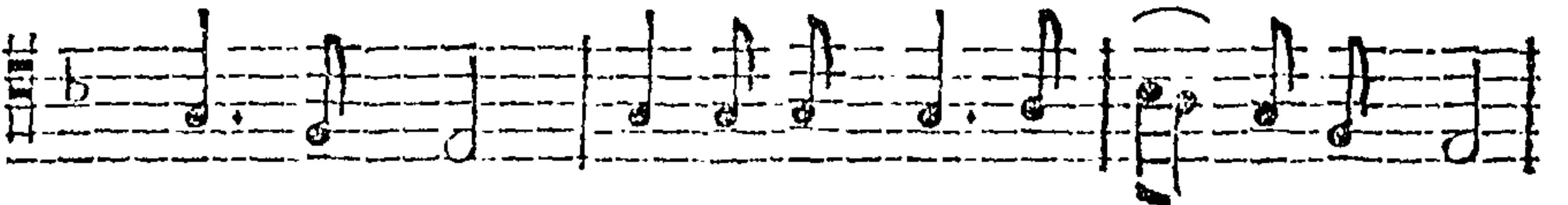
Great is the Lord, and great is his Pow'r, yea, and his Wisdom is



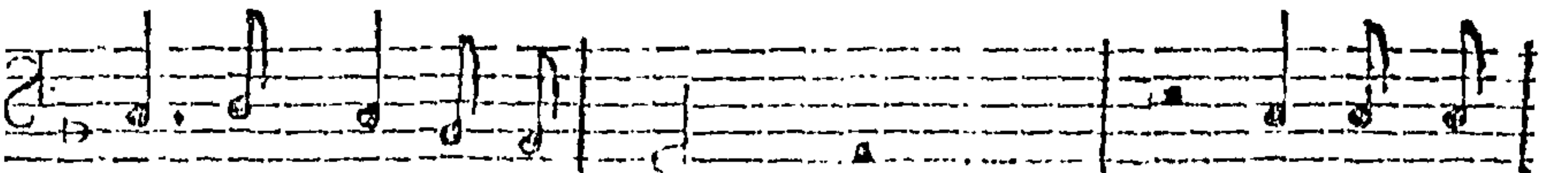
Pow'r, yea, and his Wis-dom is in—fi—-nite, great is the



great is the Lord, and great is his Pow'r,



in—fi—-nite, great is the Lord, and great is his Pow'r,



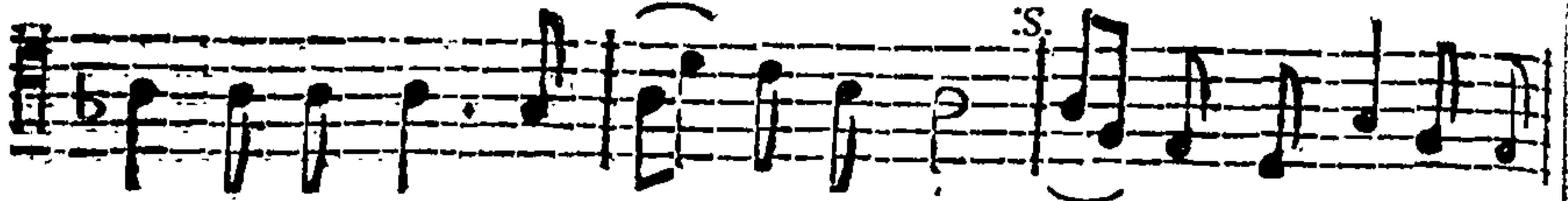
Lord, and great is his Pow'r, great is the

Continued.

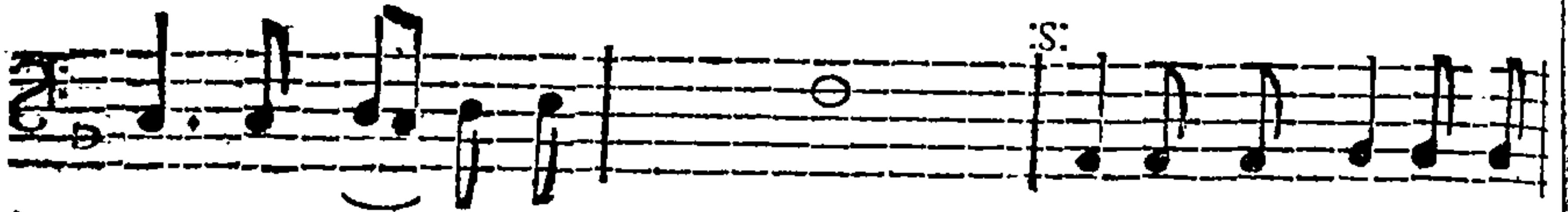
Continued.



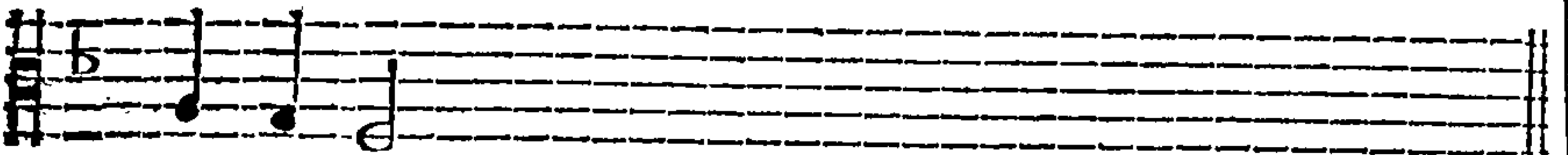
great is the Lord, and great is his Pow'r, yea, and his Wis-dom is



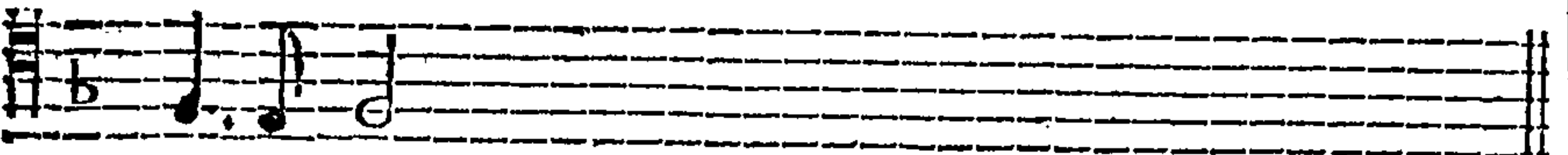
great is the Lord, and great is his Pow'r, yea, and his Wis-dom is



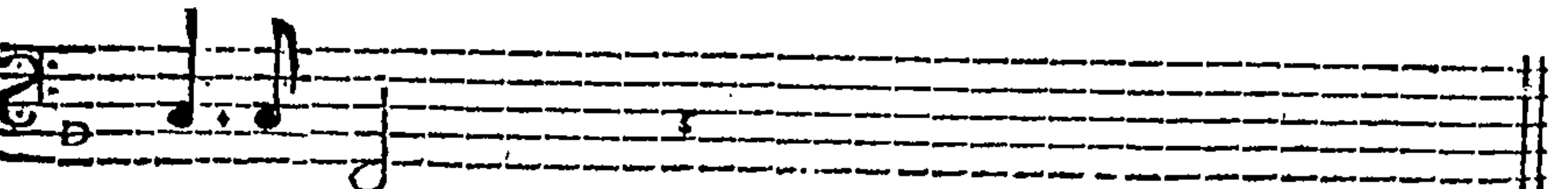
Lord, and great is his Pow'r, yea, and his Wis-dom is



in-fi-nite.



in-fi-nite.

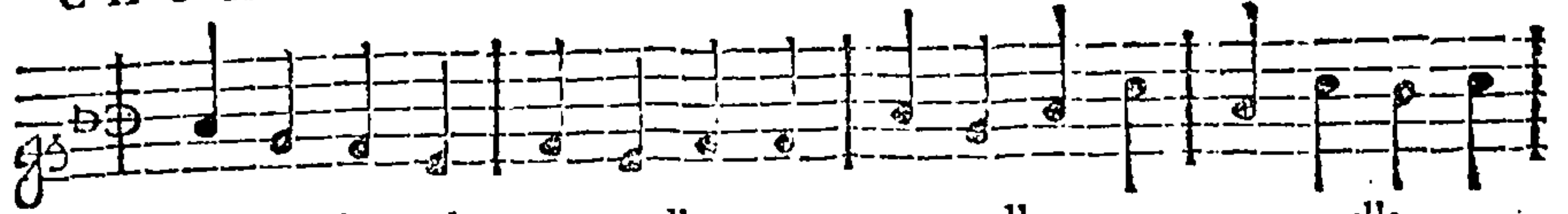


in-fi-nite.

Continued.

Continued.

CHORUS.



Hal--le--lu--jab, :||: :||: :||:



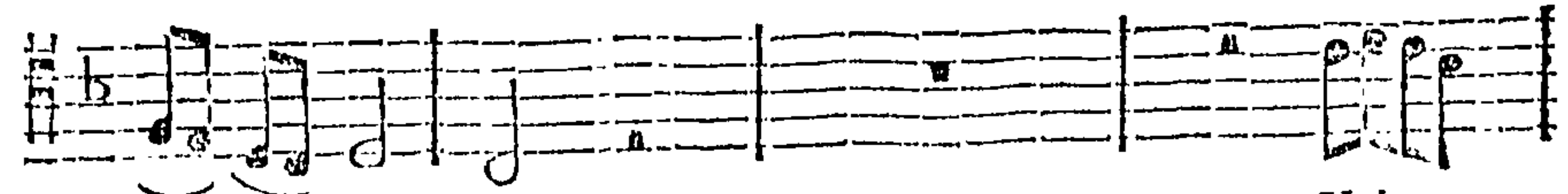
Hal--le--lu--jab, :||: :||: :||:



:||: *Hal*

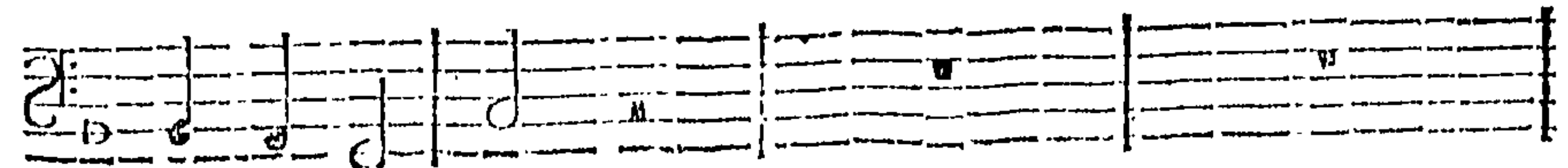


Hal



:||:

Hal



D d

Continued.

Continued.

le-lu-jab,

-le-lu-jab, Hal

le-lu-jab,

Hal le-lu-jab,

Hal

le-lu-jab, Hal-le-lu-jab,

Hal-le-lu-jab, Hal-le-lu-jab, Hal

Hal le-lu-jab, Hal-le-lu-jab,

Continued.

Continued.

le—lu—jab, Hal—le—

Hal—le—lu—jab, Hal—le—lu—jab, Hal—le—

Hal—le—lu—jab, Hal—le—lu—jab, Hal—le—

lu—jab, Hal—le—lu—jab, Hal—le—lu—jab.

lu—jab, Hal—le—lu—jab, Hal—le—lu—jab.

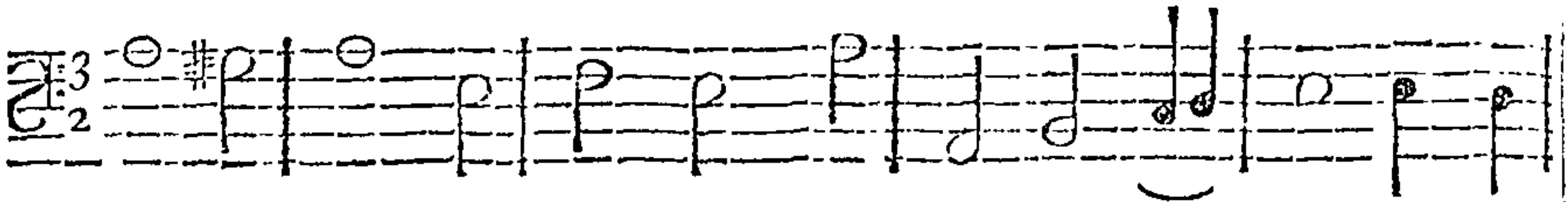
le—lu—jab, Hal—le—lu—jab, Hal—le—lu—jab.

lu—jab, Hal—le—lu—jab, Hal—le—lu—jab.

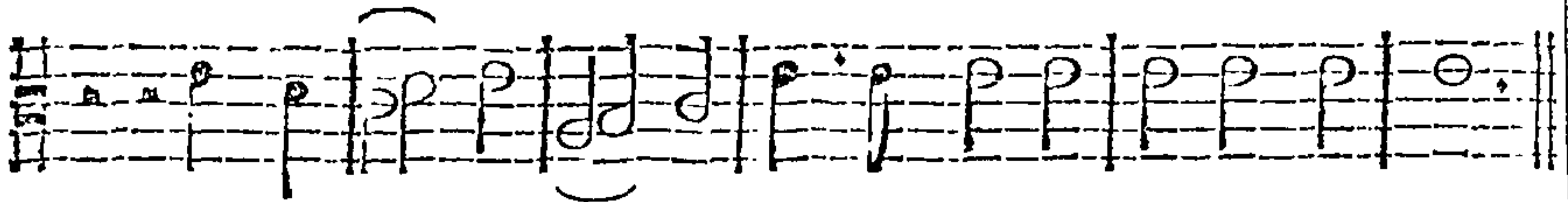
A N T H E M XX. Taken out of the 72d P S A L M.



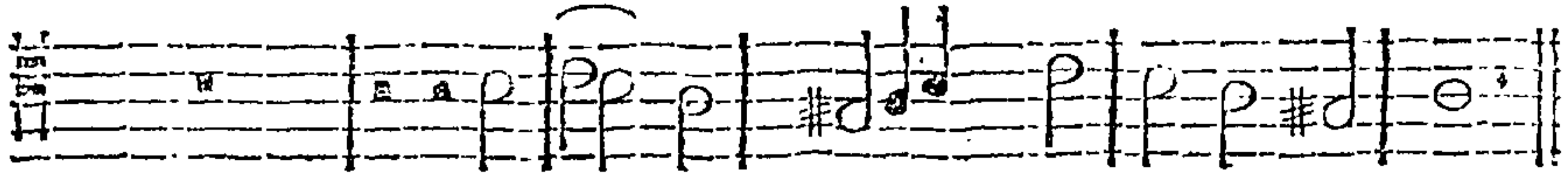
Give the King thy Judgments, thy Judgments, O God,



and thy



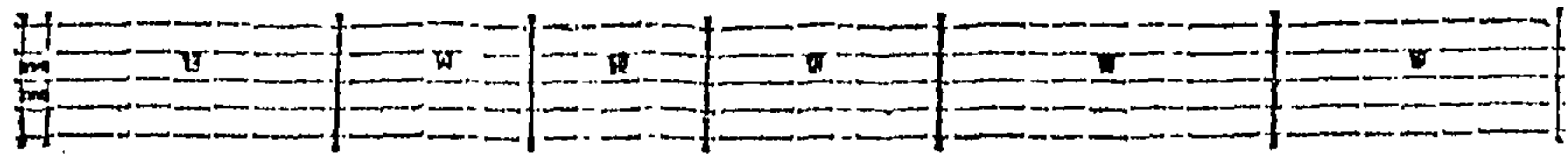
and thy Righteousness, thy Righteousness un—to the King's Son.



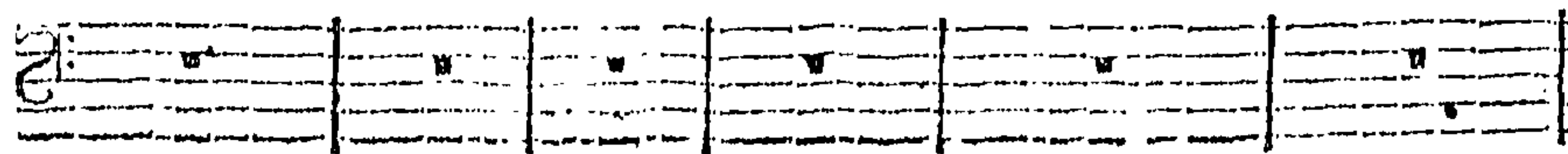
thy Righteousness un—to the King's Son.



Righteousness, thy Righteousness un—to the King's Son.



Then shall he judge the People according un—to right, and de-

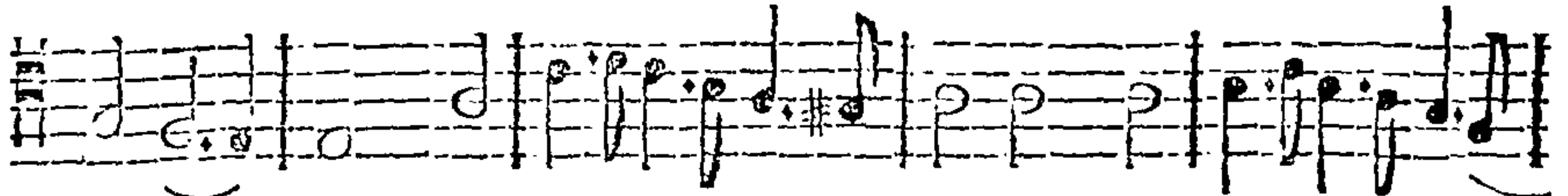


Continued.

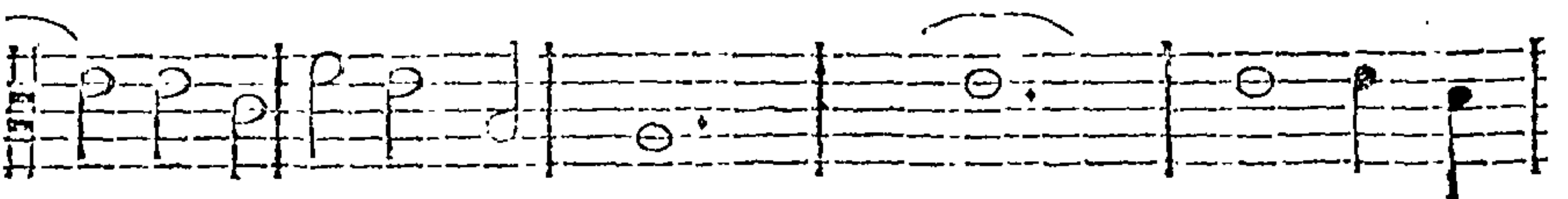
Continued.



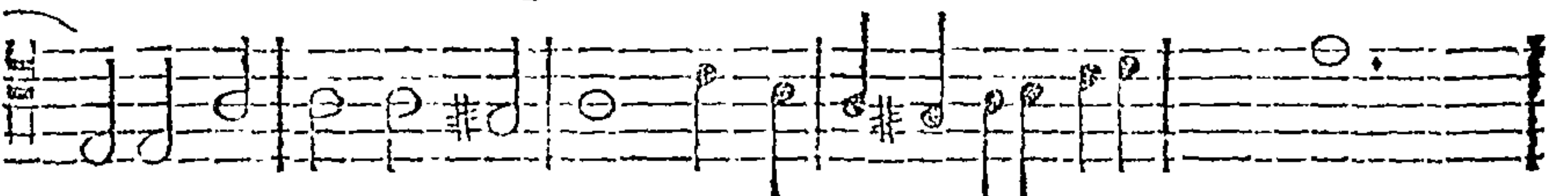
the Moun-tains, the Moun-



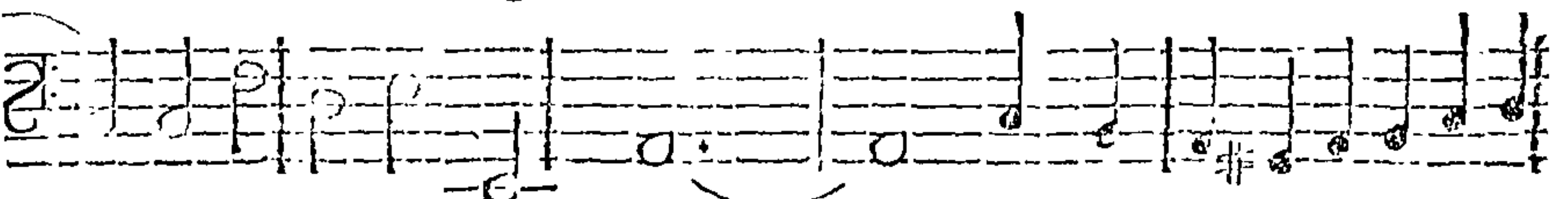
-fend the Poor; the Moun-tains, the Moun-



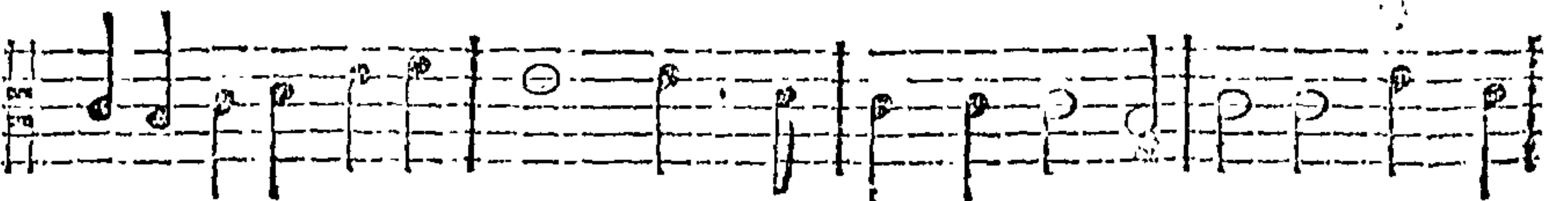
---tains al-fo shall sing Pea- ce, and the



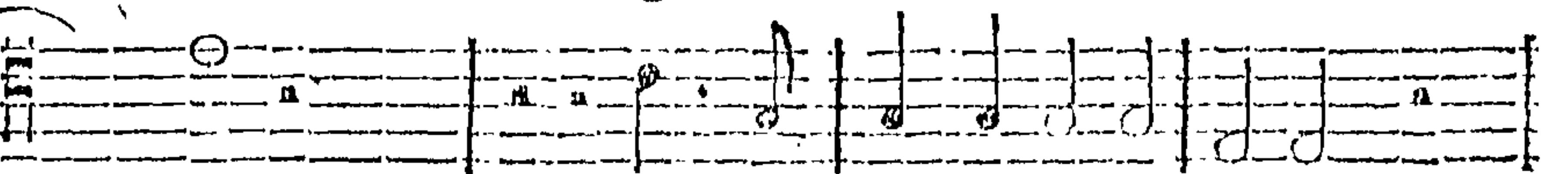
---tains al-fo shall sing Peace, and the lit-tle, little, little Hi-



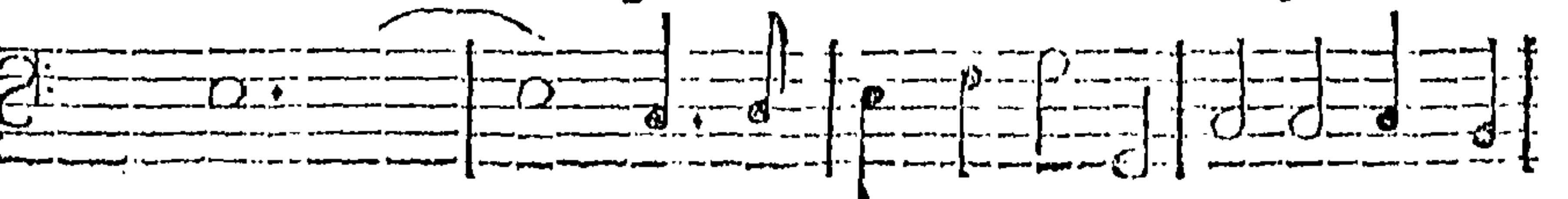
and the lit-tle, little, little



little, little, little Hills, Righte-ouf-ness un-to the Peo-ple, and the



---lls, Righte-ouf-ness un-to the Peo-ple,

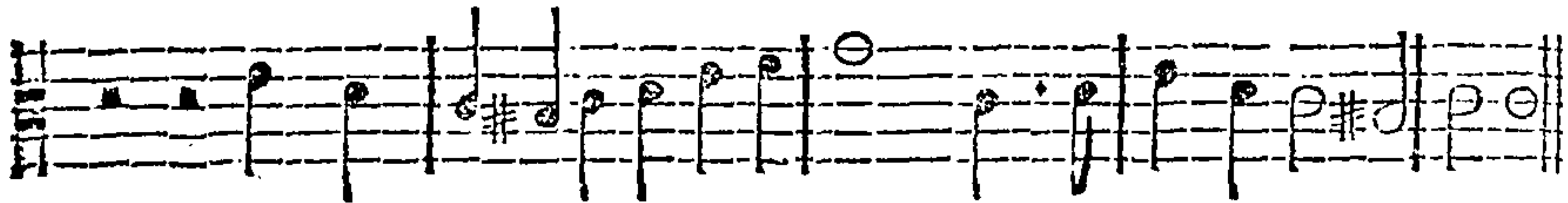


Hills, and the Continued.

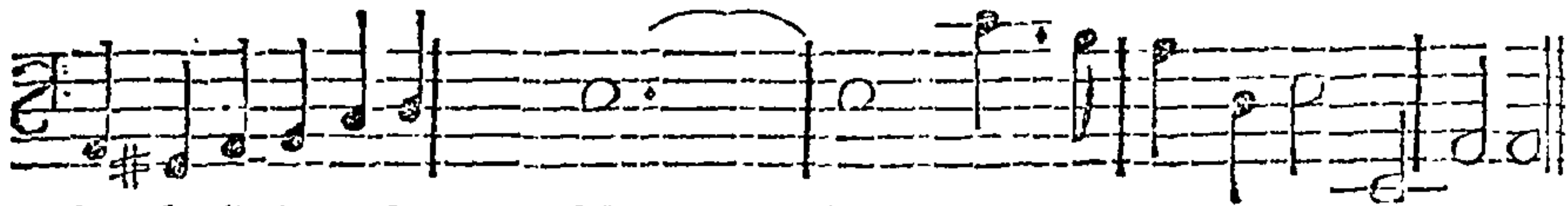
Continued.



little, little, little Hills, Righteousness un-to the People.

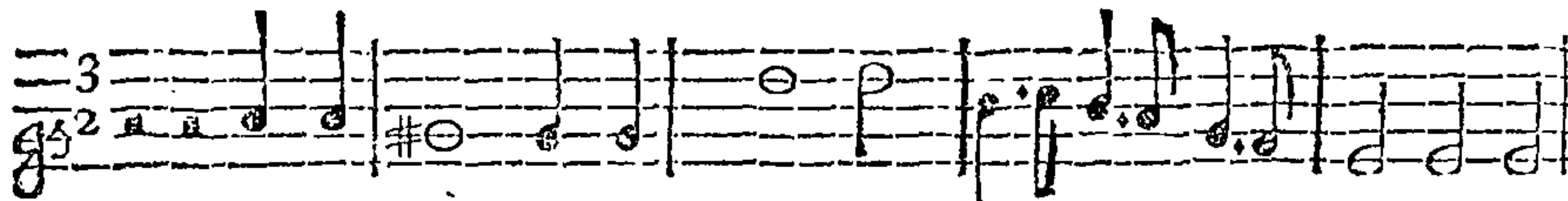


and the lit-tle, little, little Hills, Righteousness un-to the People.

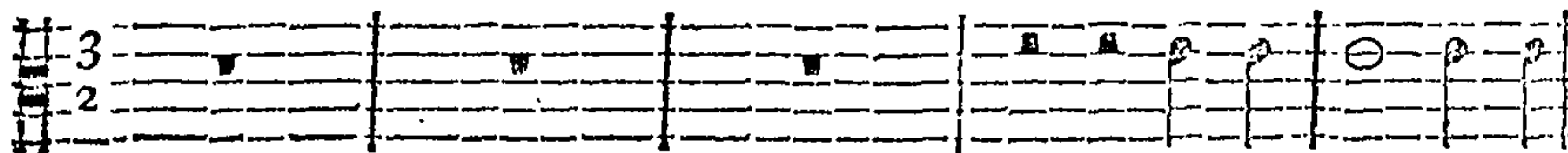


lit-tle, little, little Hi——lls,

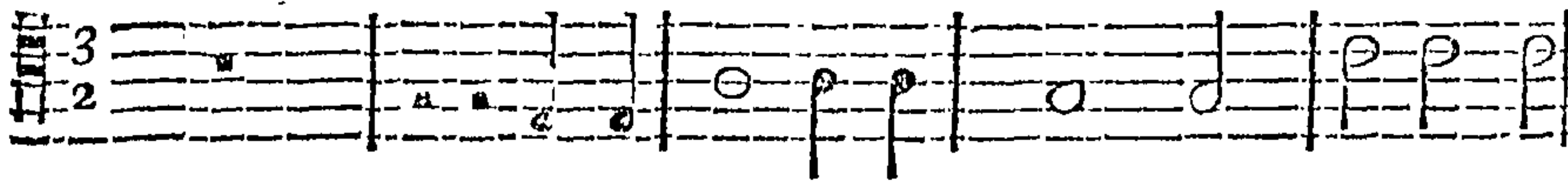
C H O R U S.



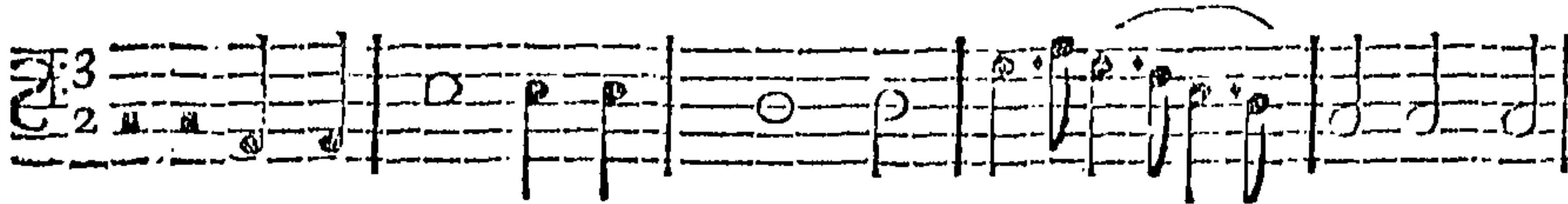
In his Time shall the Righteous flou——r-ish, the



In his Time shall the



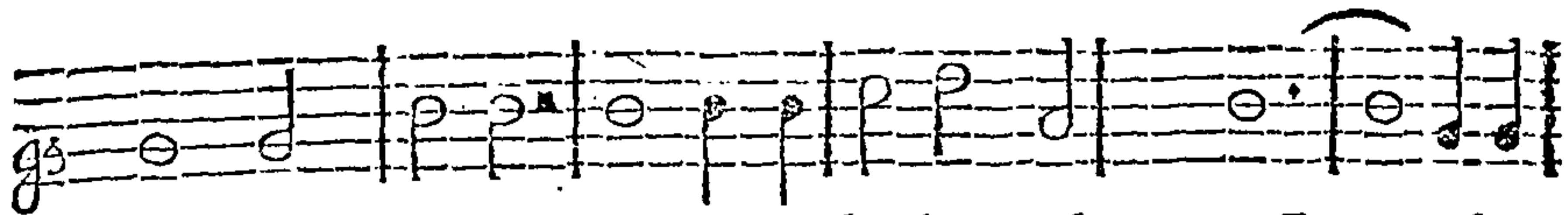
In his Time shall the Righteous flou-r-ish, shall



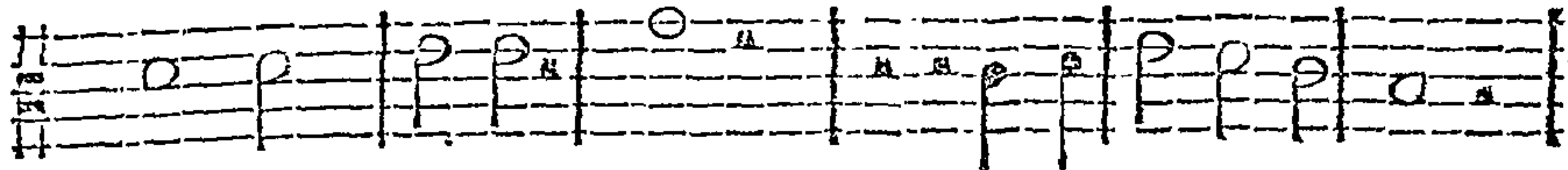
In his Time shall the Righteous flou——r-ish, the

Continued.

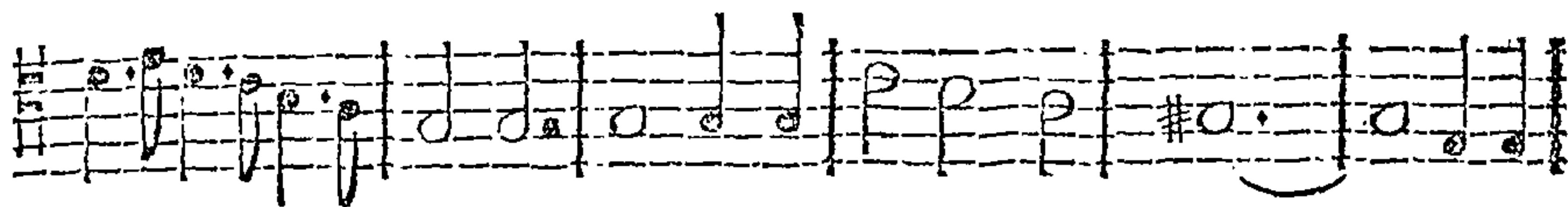
Continued.



Righteous flourish, yea, and a-bundance of Peace, and a



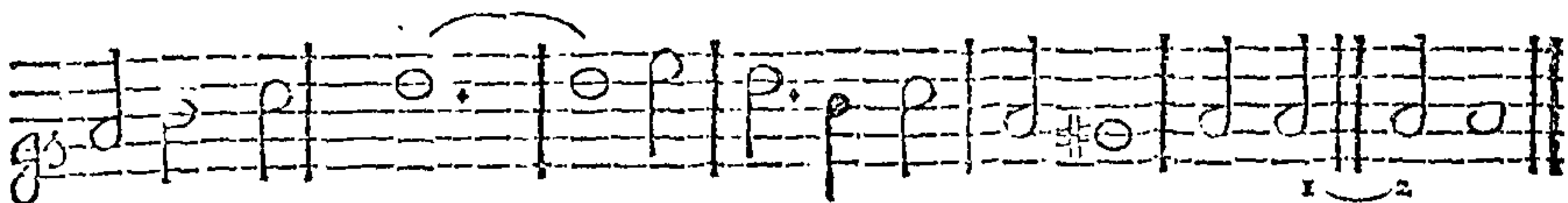
Righteous flourish, yea, and a-bundance of Peace,



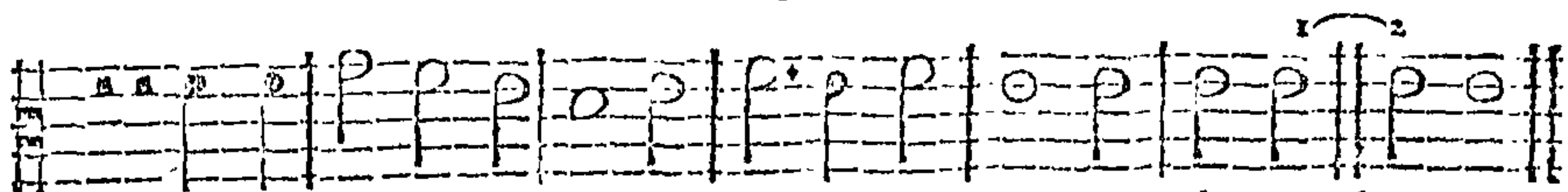
flou—r—ish, yea, and a-bundance of Peace, and a—



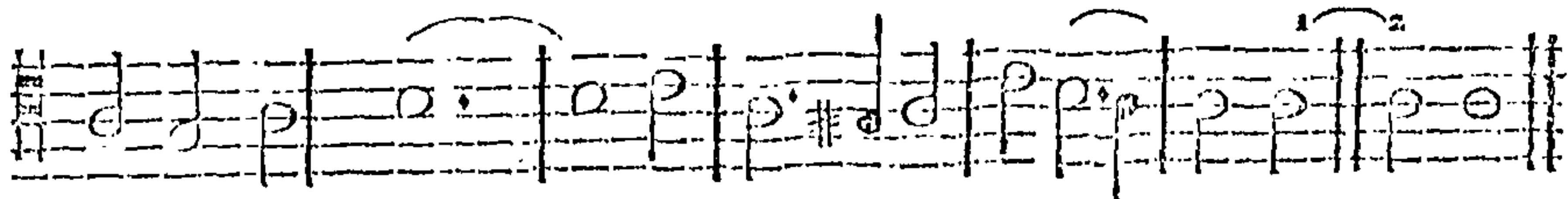
Righteous flourish, yea, and a-bundance of Peace, and a—



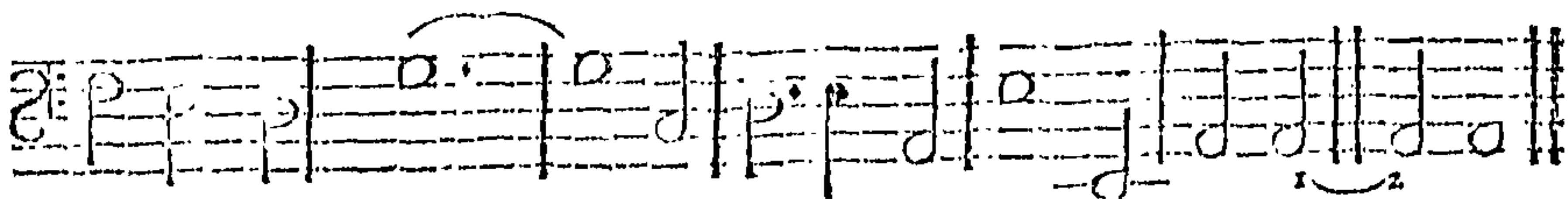
—bundance of Peace, so long as the Moon en—du—reth.



and a-bundance of Peace, so long as the Moon en—du—reth.



—bundance of Peace, so long as the Moon en—du—reth.

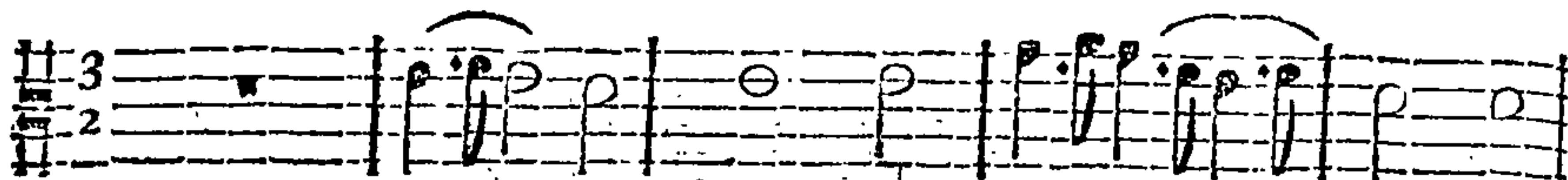


—bundance of Peace, so long as the Moon en—du—reth.

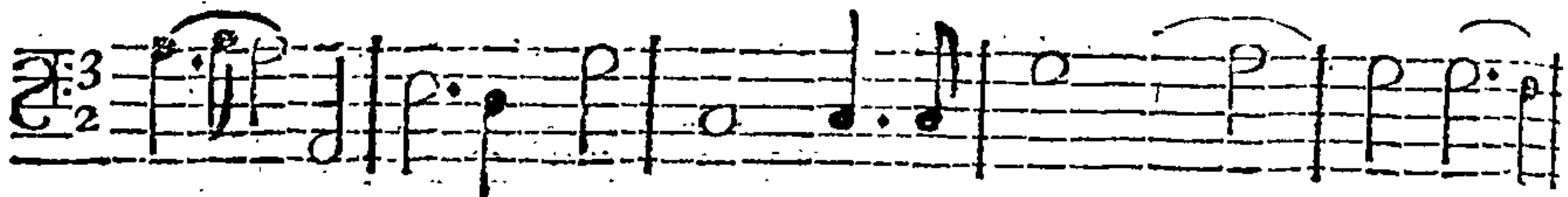
Continued,

Continued.

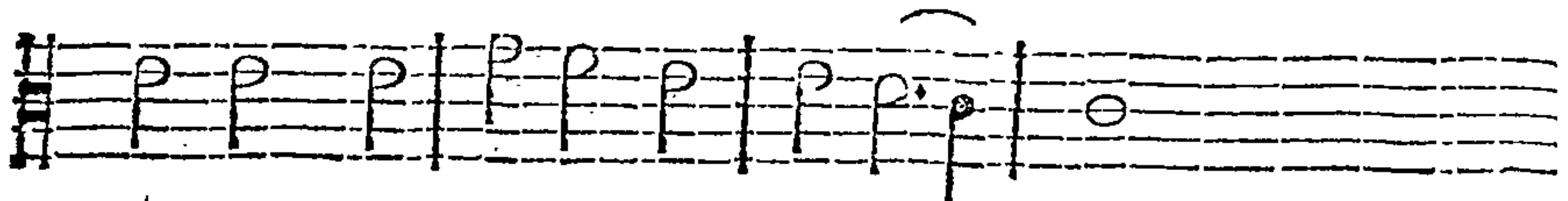
Contra & Bassus.



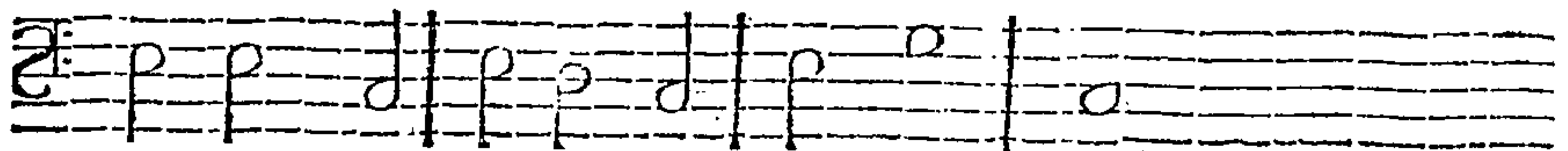
Blef-fed be the Go—d of



Blef-fed be the Lord God, ev'n the Go—d of

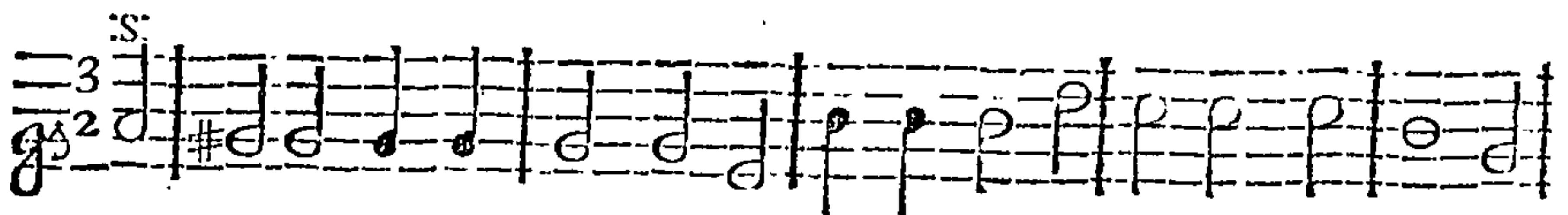


Is-r'el, which on-ly doth won-d'rous Things.

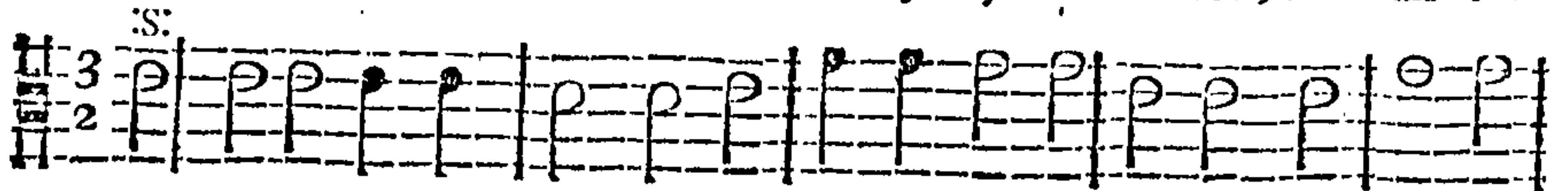


Is-r'el, &c.

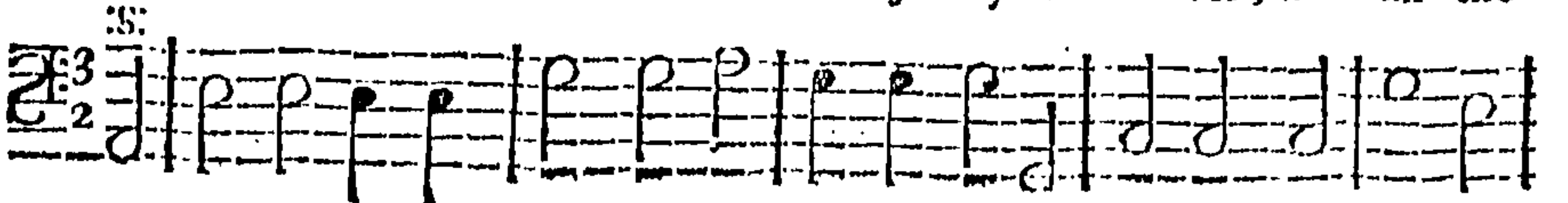
C H O R U S.



And blessed be the Name of his Ma-je-fty for e-ver; and all the

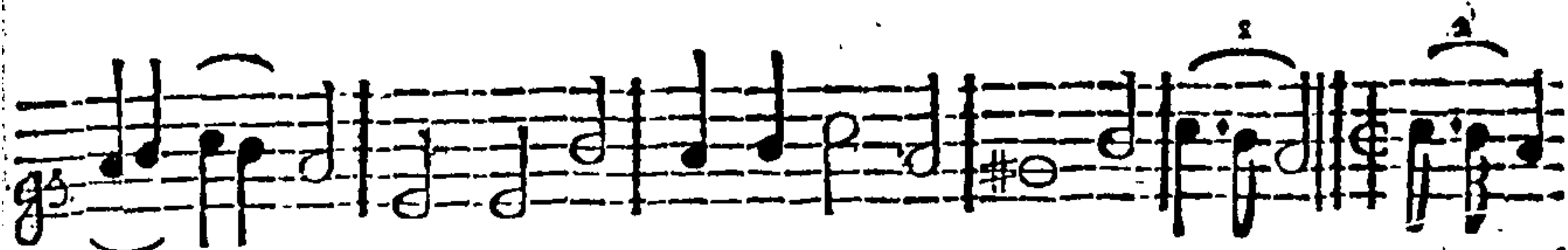


And blessed be the Name of his Ma-je-fty for e-ver; and all the

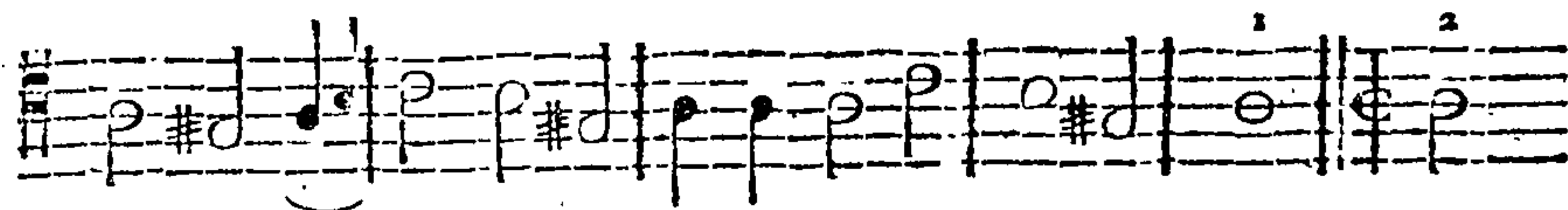
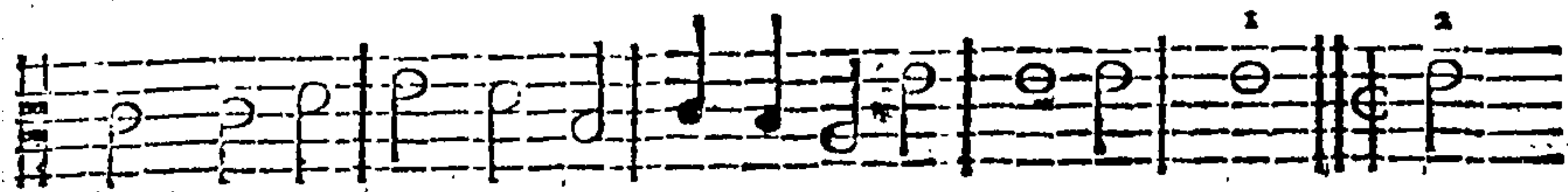


Continued.

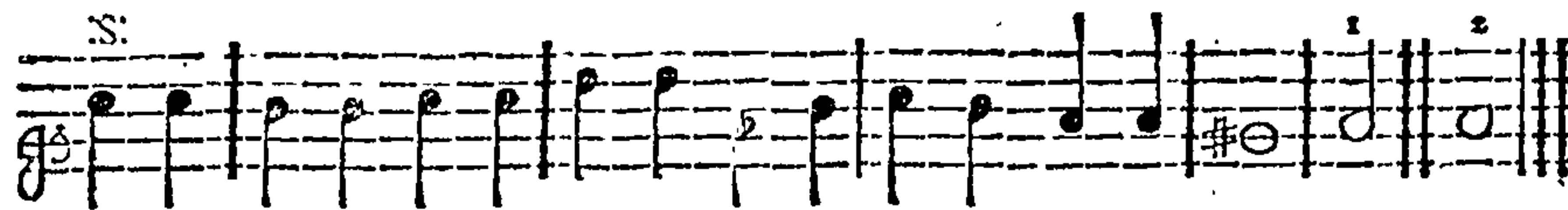
Continued.



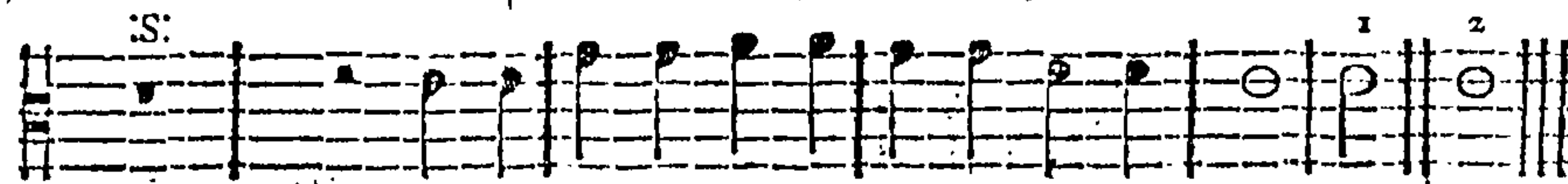
Earth shall be fill'd with his Ma-jes-ty, A--men, A--men, ---men.



Earth shall be fill'd with his Ma-jes-ty, A--men, A--men, ---men.



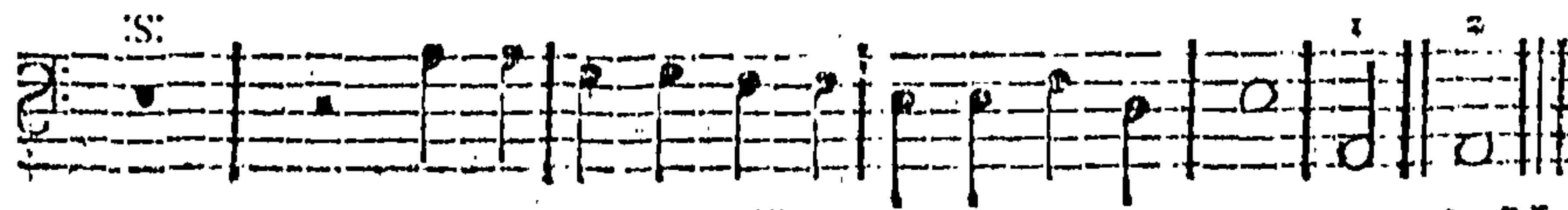
Hal--le--lu-jab, :ll; :ll; Hal--le--lu-jab.



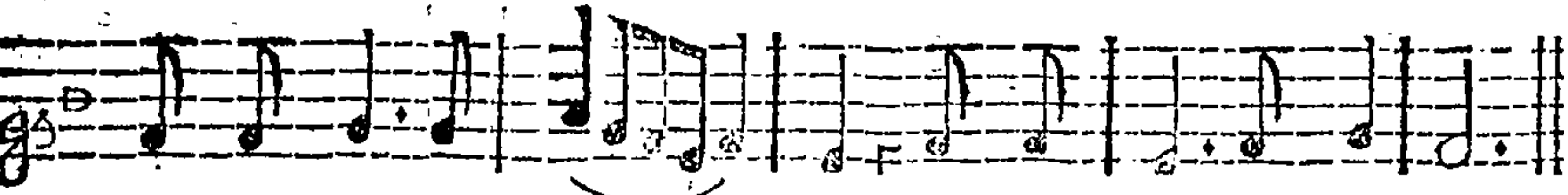
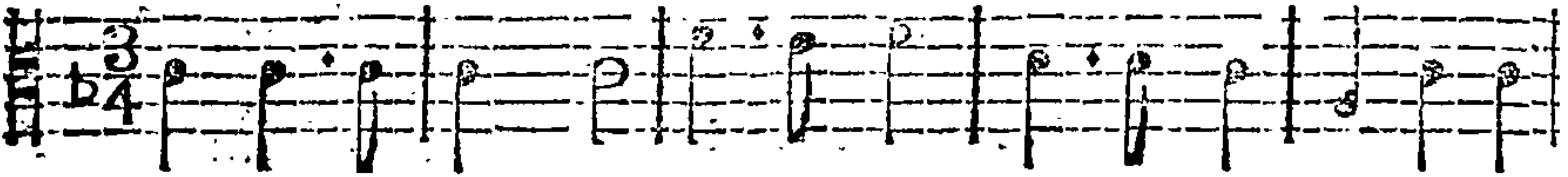
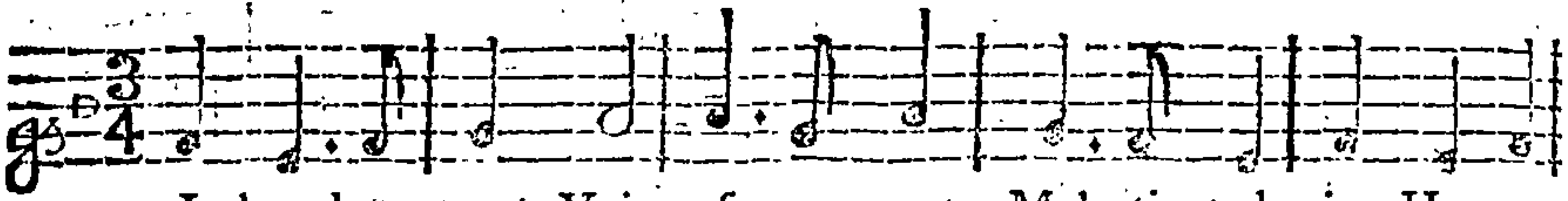
Hal--le--lu-jab, :ll; Hal--le--lu-jab,



Hal--le--lu-jab, :ll; :ll; Hal--le--lu-jab.



A N T H E M XXI. *Taken out of the 19th Chapter of the Revelations.*



say-ing Hal-le-lu-jah, say-ing Hal-le-lu-jah.



say-ing Hal-le-lu-jah, say-ing Hal-le-lu-jah.

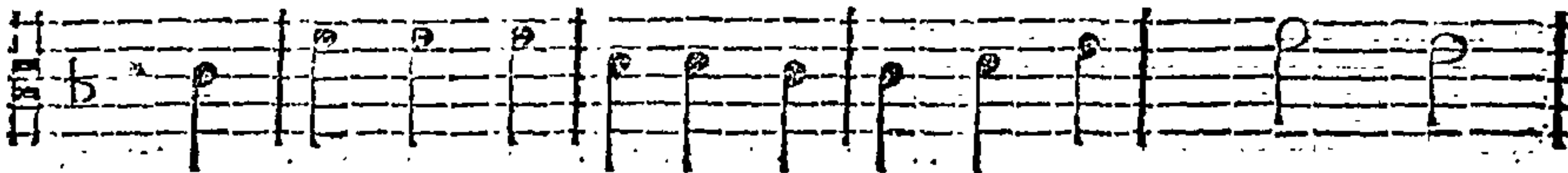


Continued.

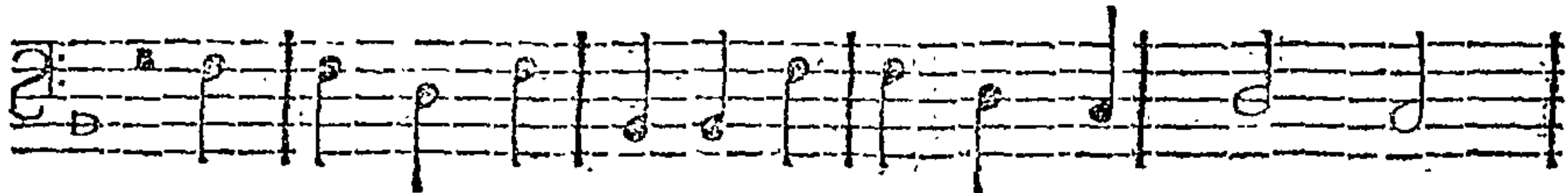
Continued.



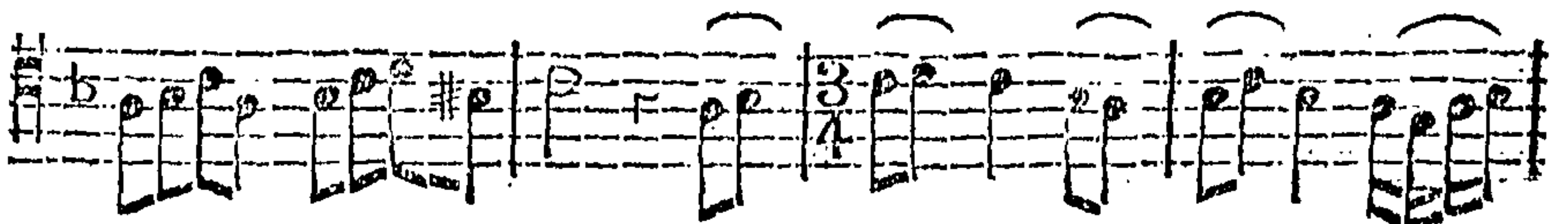
Sal—va—tion and Glo—ry, Sal—va—tion and Glo—



Sal—va—tion and Glo—ry, Sal—va—tion and Glo—



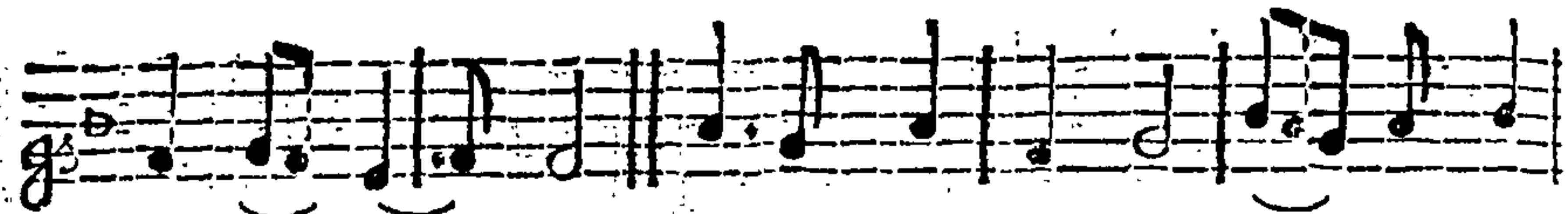
ry, and Ho—nour, and Pow'r be to



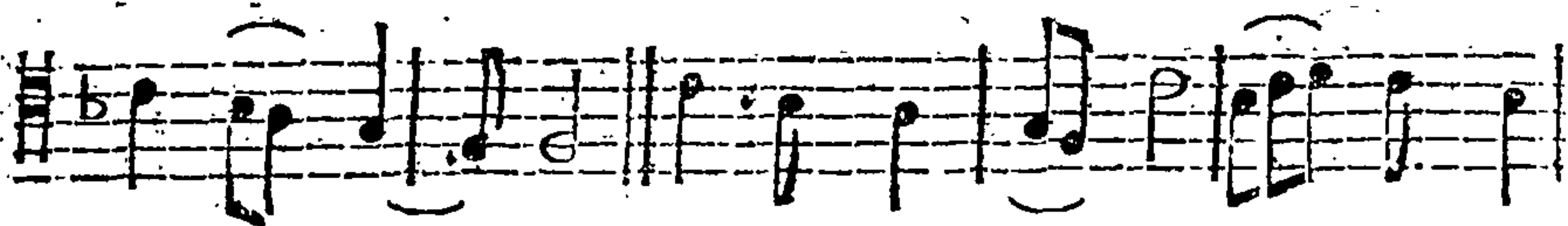
ry, and Ho—nour, and Pow'r be to



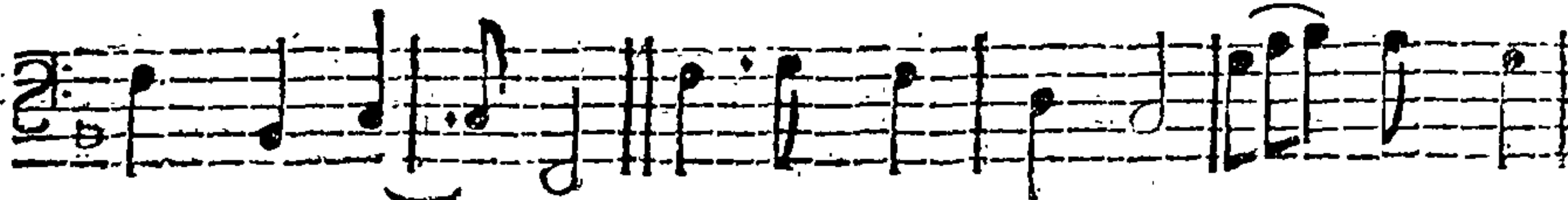
Continued.



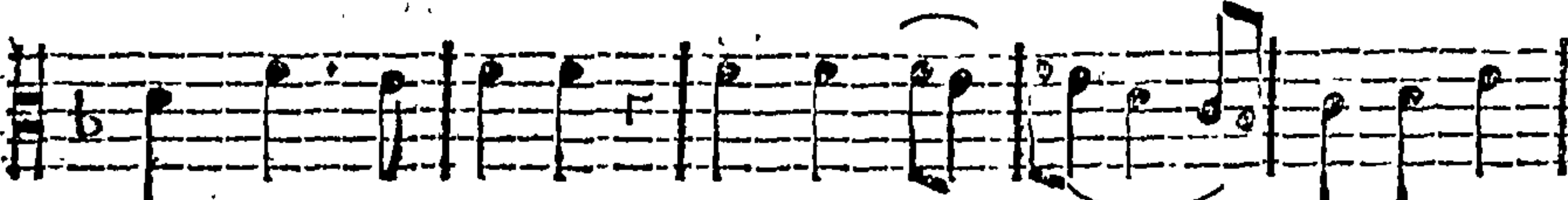
the Lord our God. And a—gain they said Hal—le—lu—



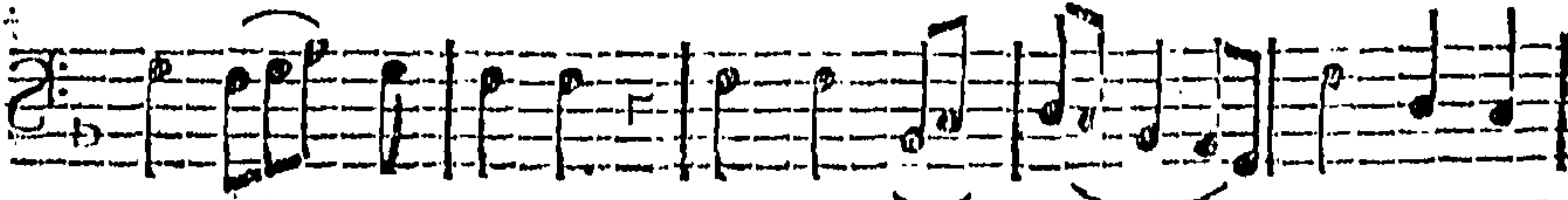
the Lord our God. And a—gain they said Hal—le—lu—



—jah, Hal—le—lu—jah, and the Smoke rose up for e—

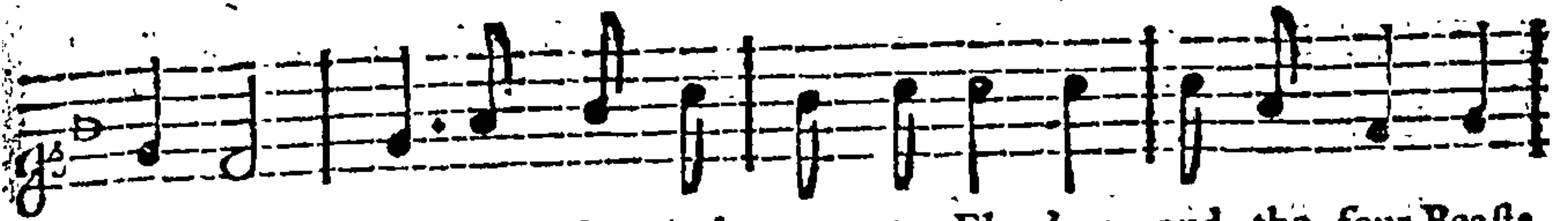


—jah, Hal—le—lu—jah, and the Smoke rose up for e—



Continued.

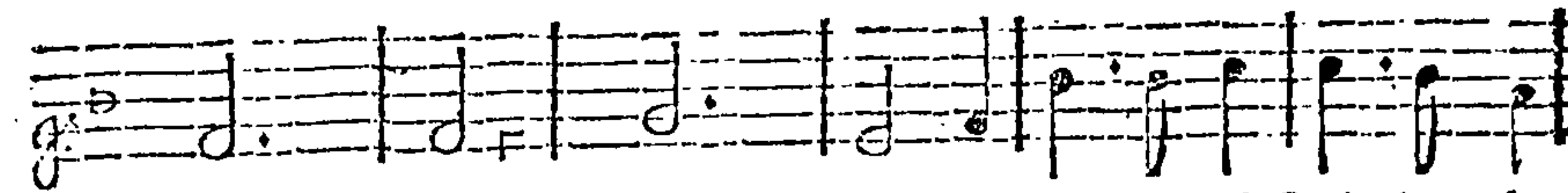
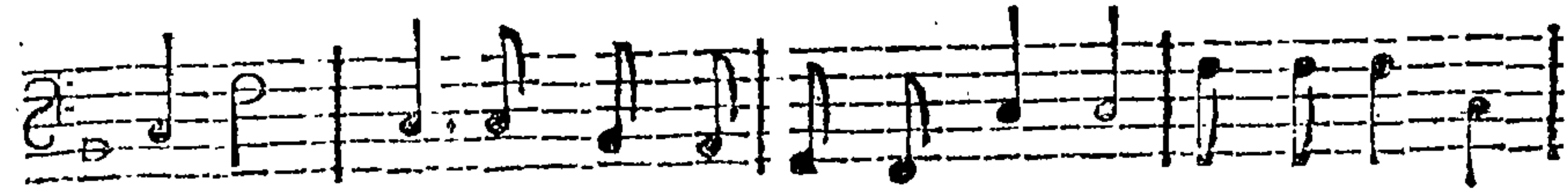
Continued.



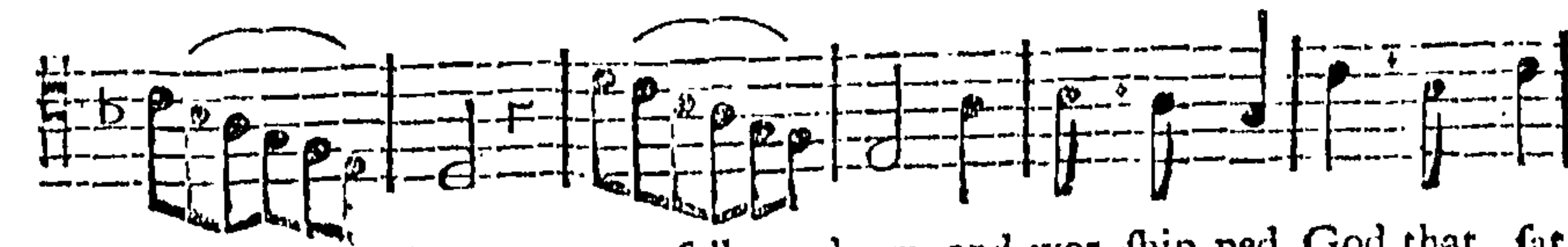
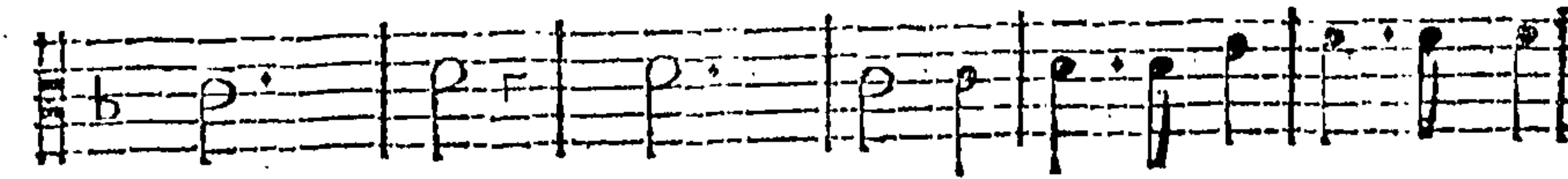
—ver-more. And the four and twen-ty El-ders, and the four Beasts



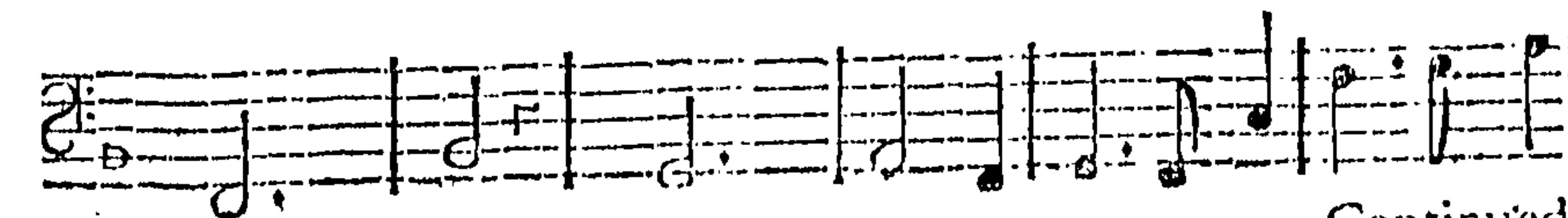
—ver-more. And the four and twen-ty. El-ders, and the four Beasts



fell down, fell down, and wor-shipped God that sat



fell down, fell down, and wor-ship-ped God that sat

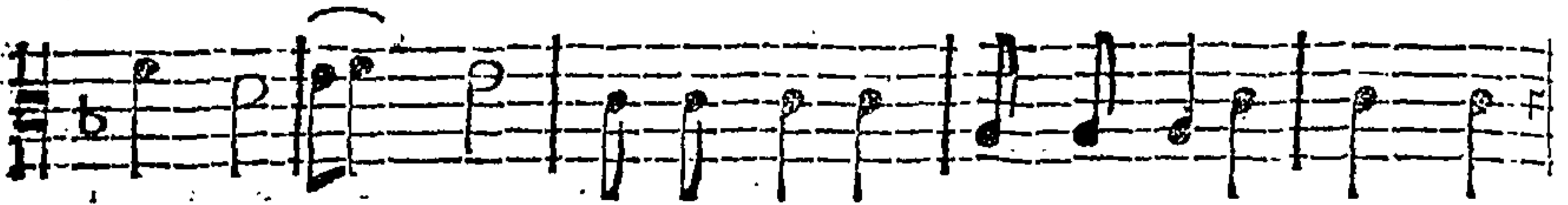


Continued.

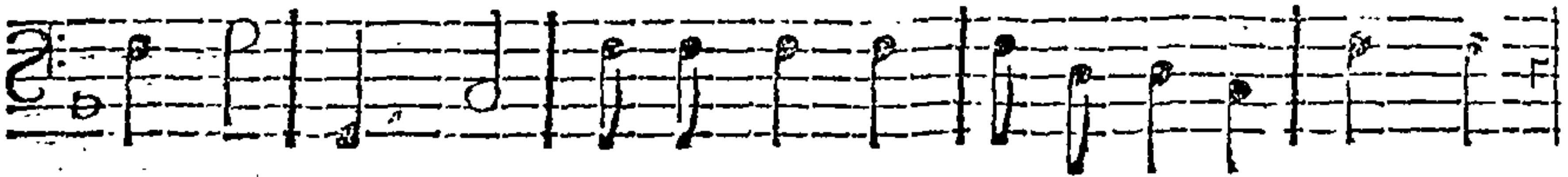
Continued.



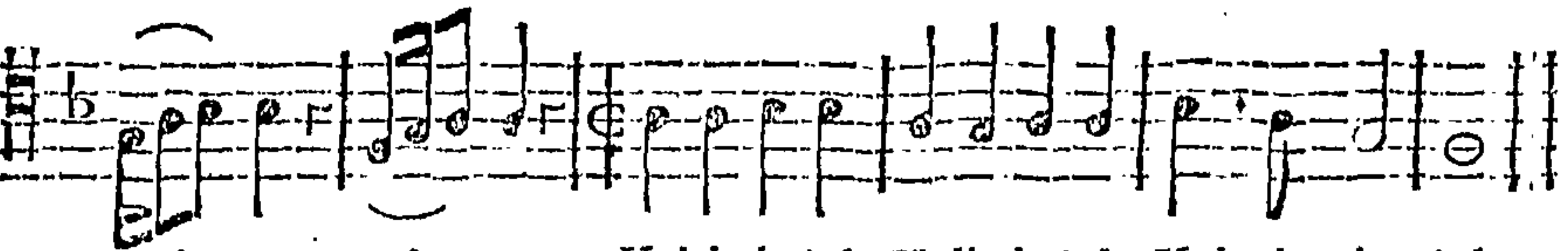
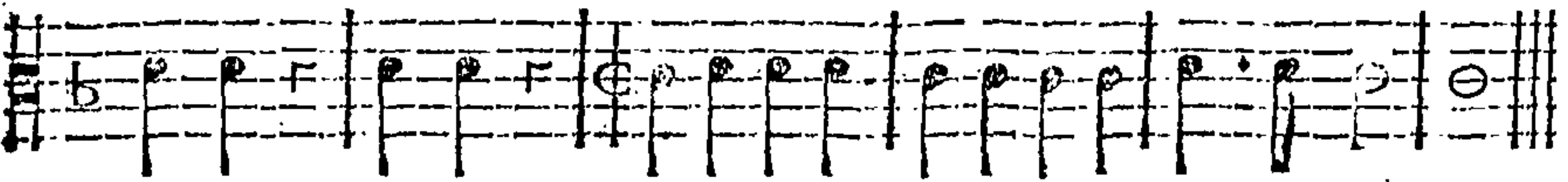
up—on the Throne, say-ing A-men, say--ing A-men, A—men,



up—on the Throne, say-ing, A-men, say-ing A-men, A—men,



A-men, A-men, Hal-le-lu-jah, Halle-lu-jah, Hal—le—lu—jah.



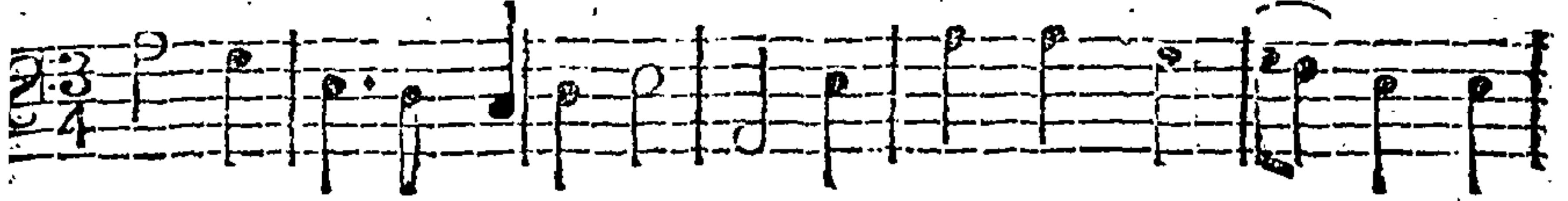
A-men, A—men, Hal-le-lu-jah, Halle-lu-jah, Hal—le—lu—jah.



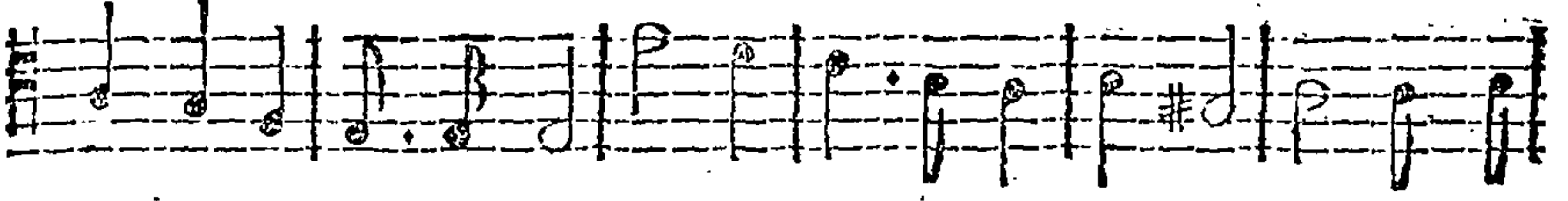
A N T H E M XXII. Taken out of the 67th P S A L M.



God be mer-ci-ful un-to us, and blefs us, and shew us the



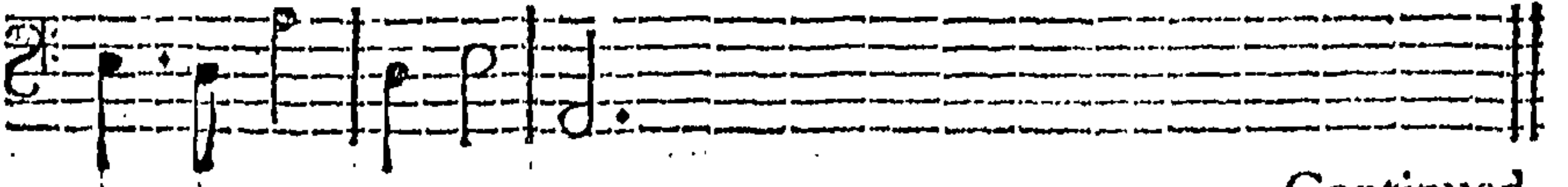
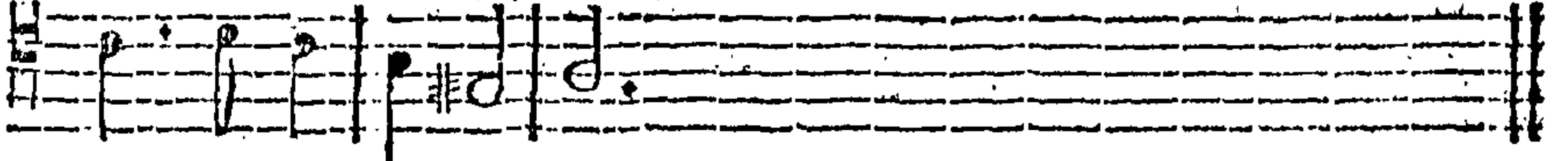
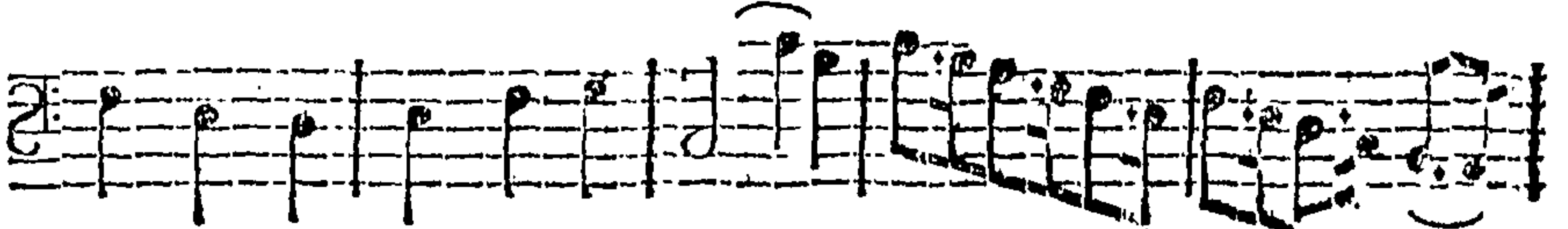
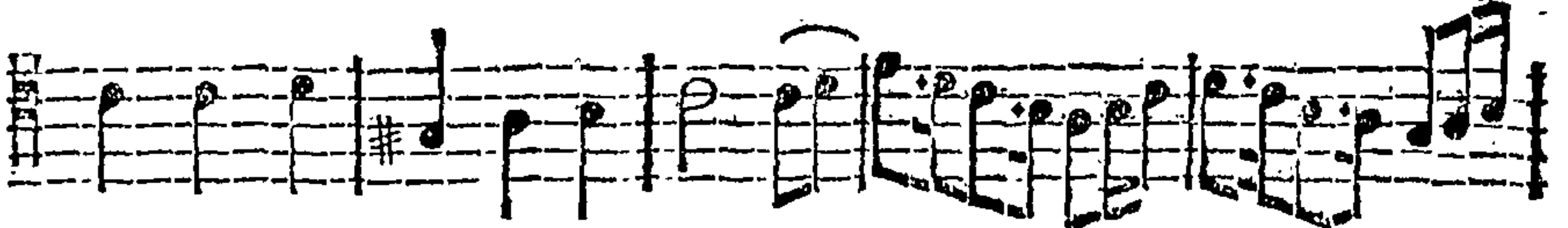
Light of thy Counte-nance, and be mer--ei--ful un--to us, that thy



Ways may be known up-on Earth, thy fav



ing Health un-to all Na-tions.

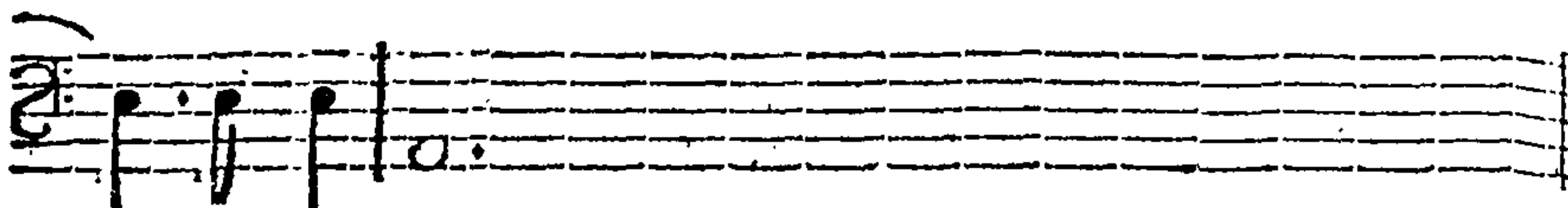


Continued.

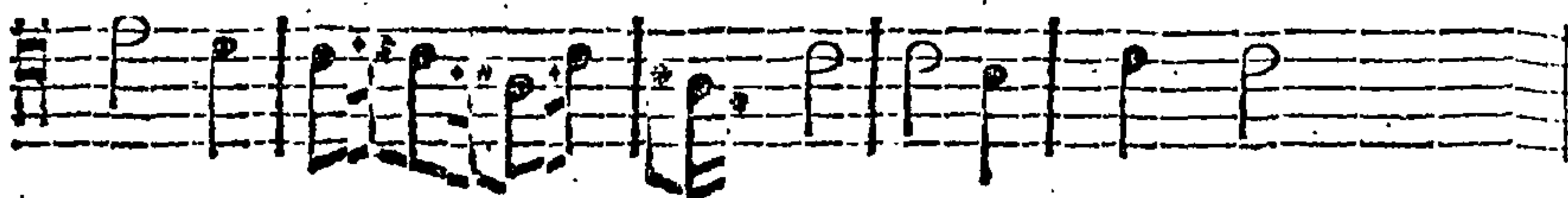
Continued.

Bass solus.

Let the Peo—ple praise, let the Peo—ple prai—



—se thee, O God.

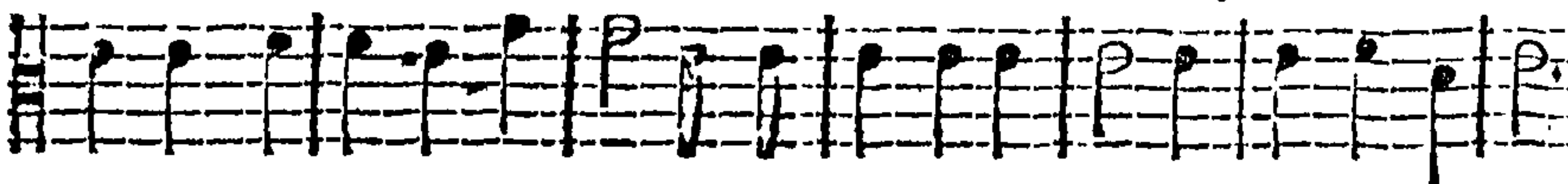
Tenor Solus.

Yea, let a—ll the Peo—ple praise thee.

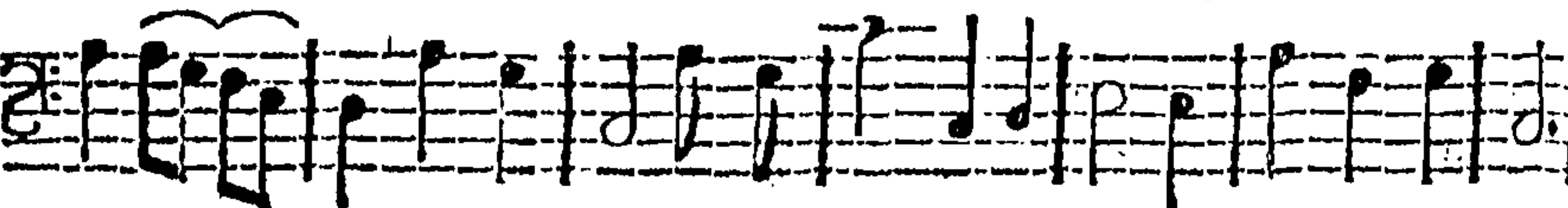
C H O R U S.



O let the Nations re-joyce, let the Nations re-joyce, re-joyce and be glad ;

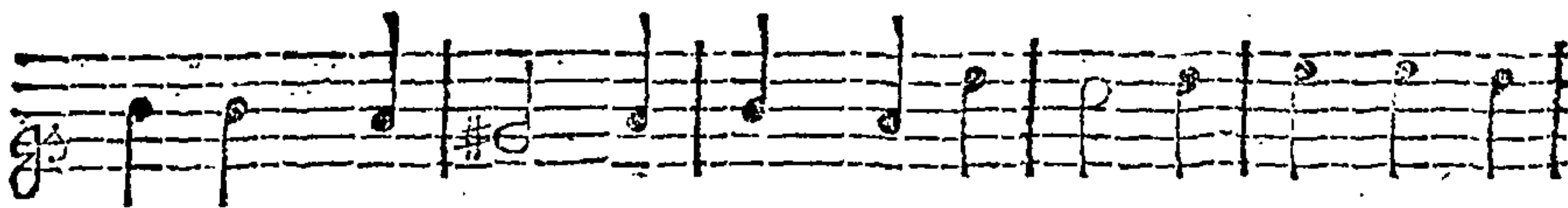


O let the Nations re-joyce, let the Nations re-joyce, rejoice and be glad ;

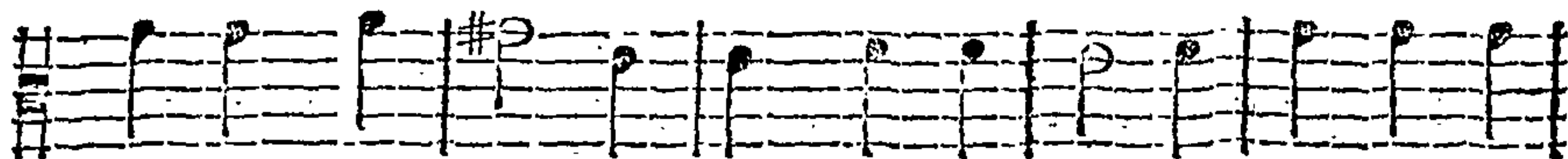


Continued.

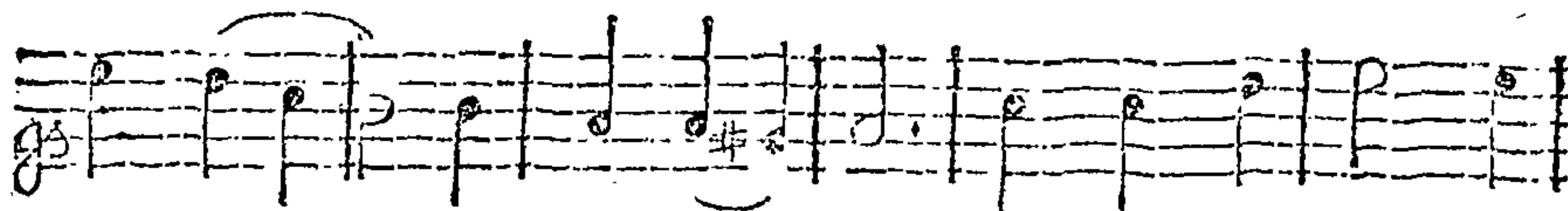
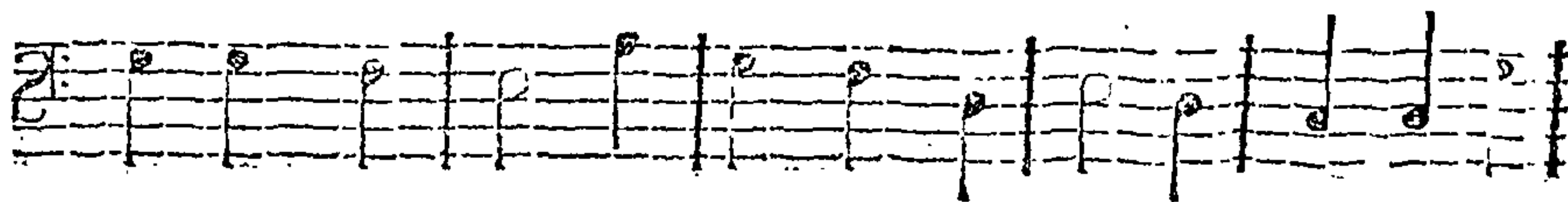
Continued.



for thou shalt judge the Folk righte-ous-ly, and go-vern the



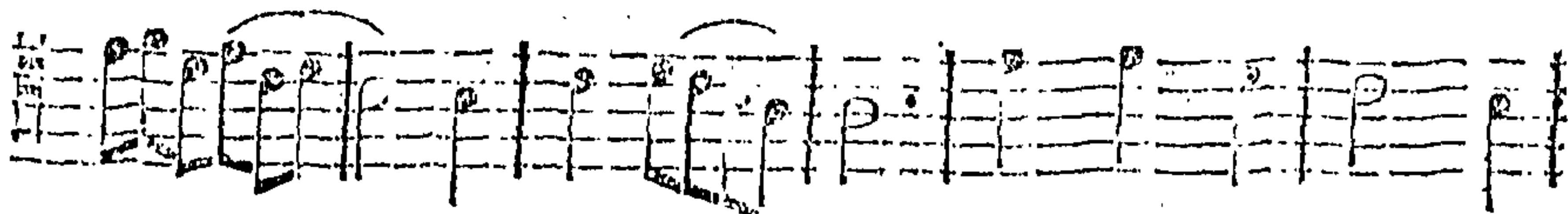
for thou shalt judge the Folk righte-ous-ly, and go-vern the



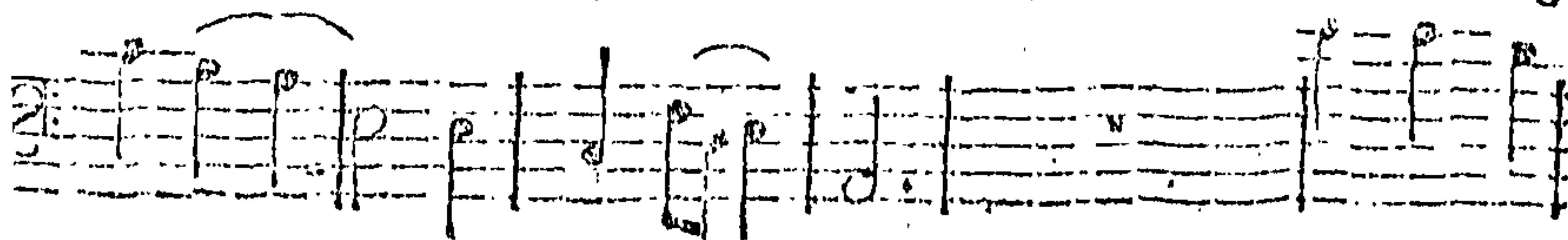
Na-tions up-on Earth. Then shall the Earth bring



Then shall the



Na-tions up-on Earth. Then shall the Earth bring

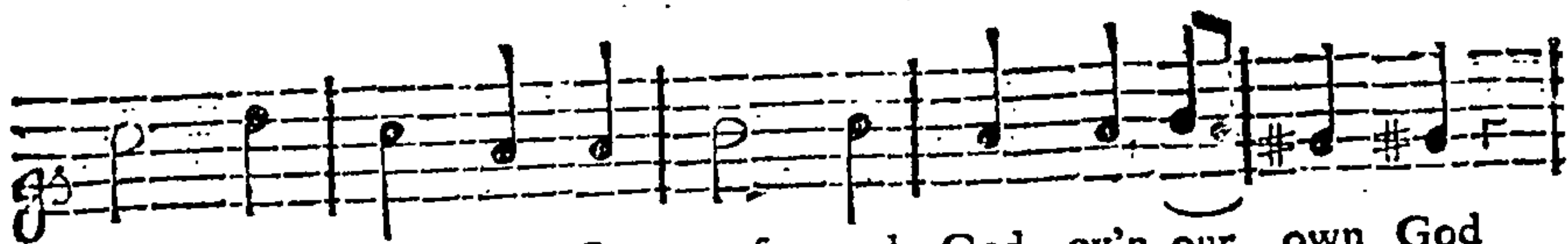


Then shall the

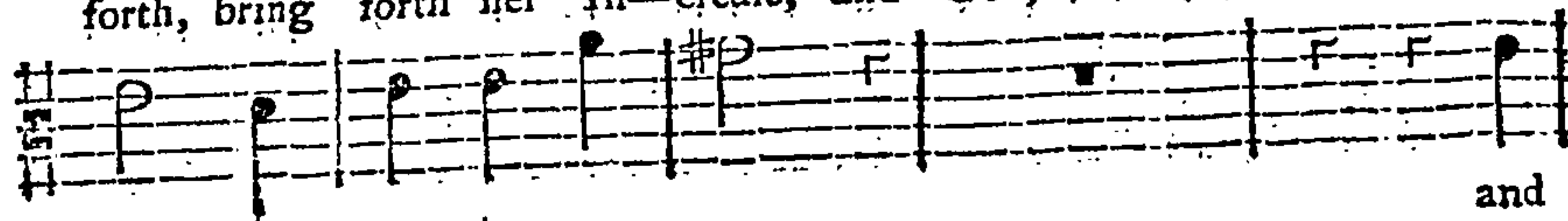
F f

Continued.

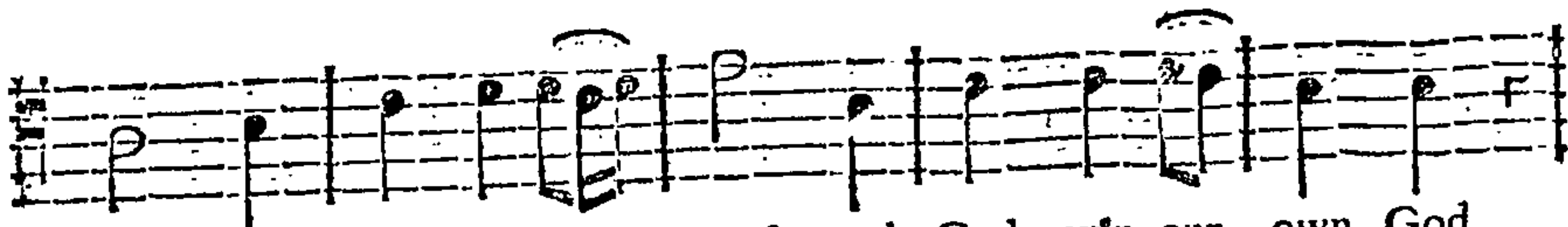
Continued.



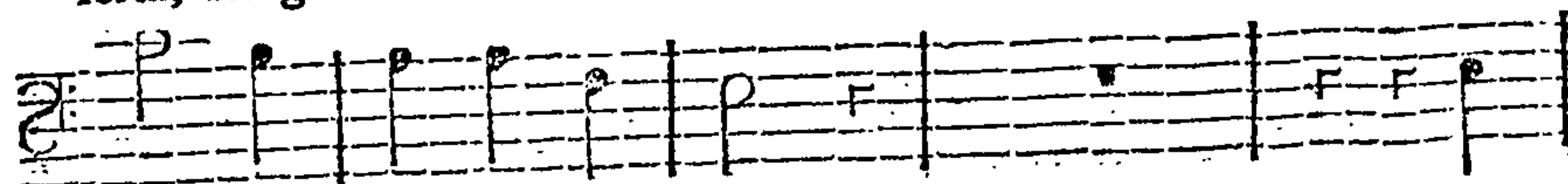
forth, bring forth her In—crease, and God, ev'n our own God



and



forth, bring forth her In—crease, and God, ev'n our own God



and

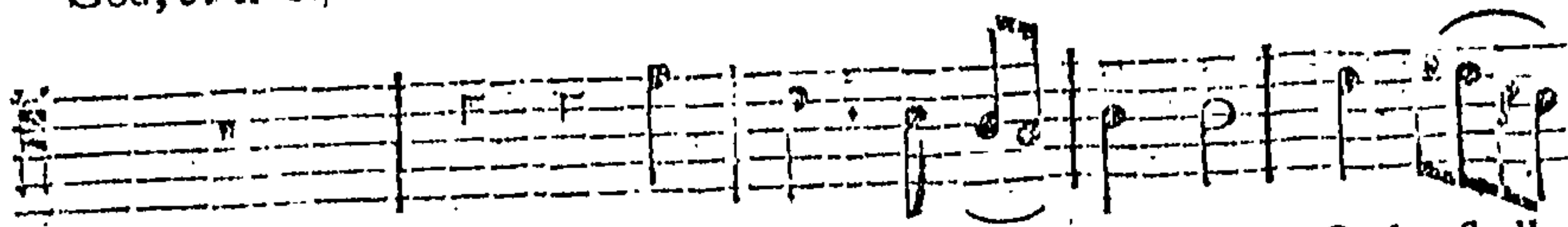
Earth bring forth her In—crease,



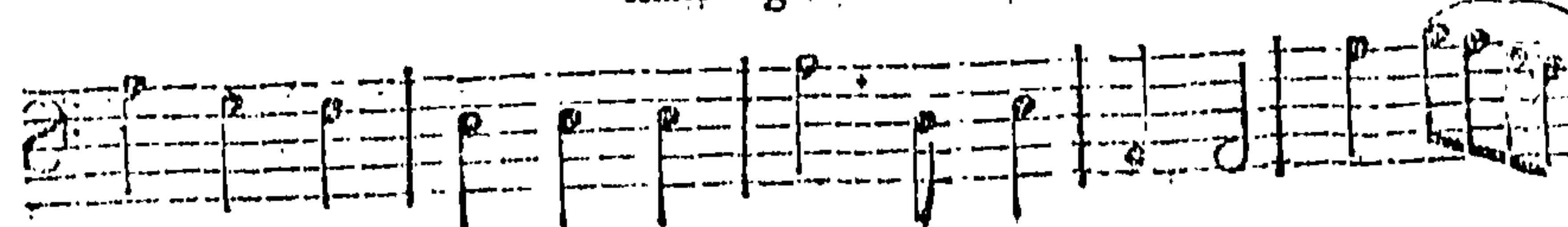
shall give us his Bles—sing, God shall



God, ev'n our



shall give us his Bles—sing, God shall



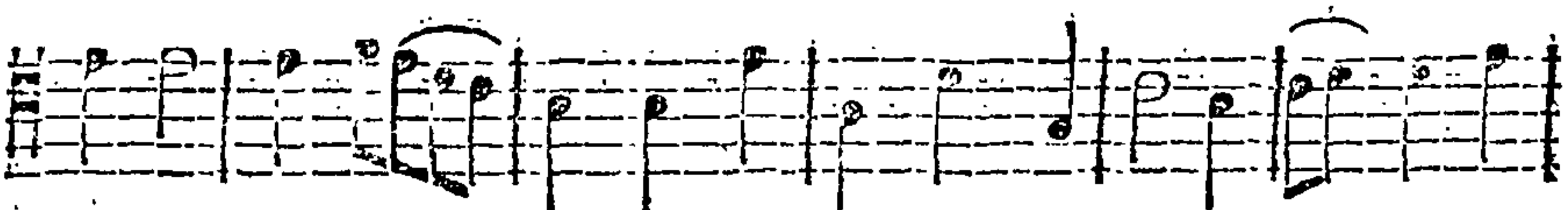
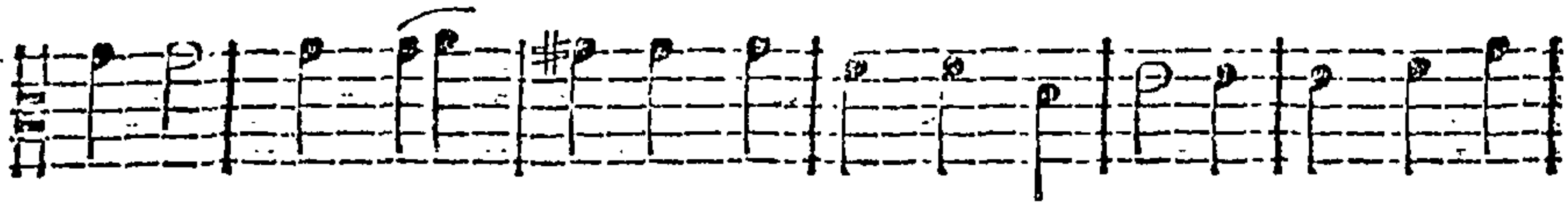
God, ev'n our own shall

Continued.

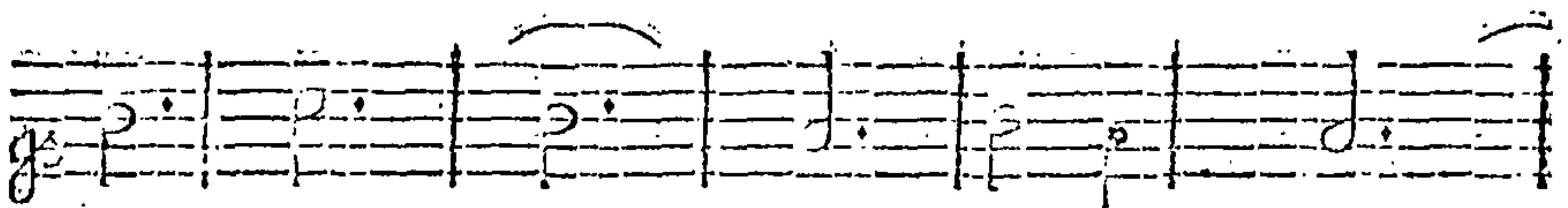
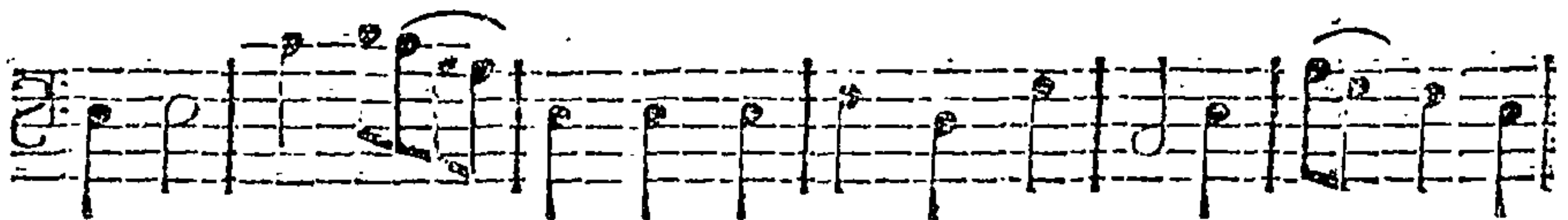
Continued.



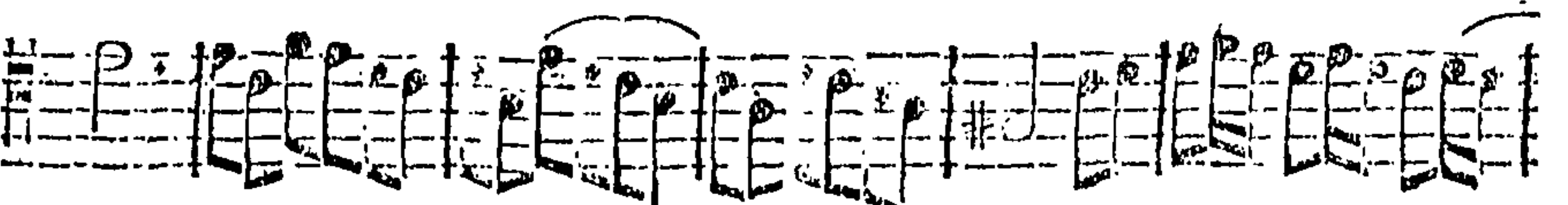
blefs us, God shall blefs us, and all, all, all, all the Ends of the



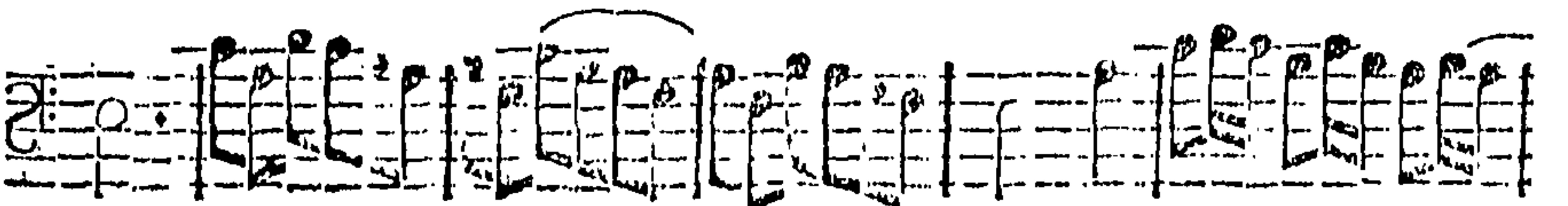
blefs us, God shall blefs us, and all, all, all, all the Ends of the



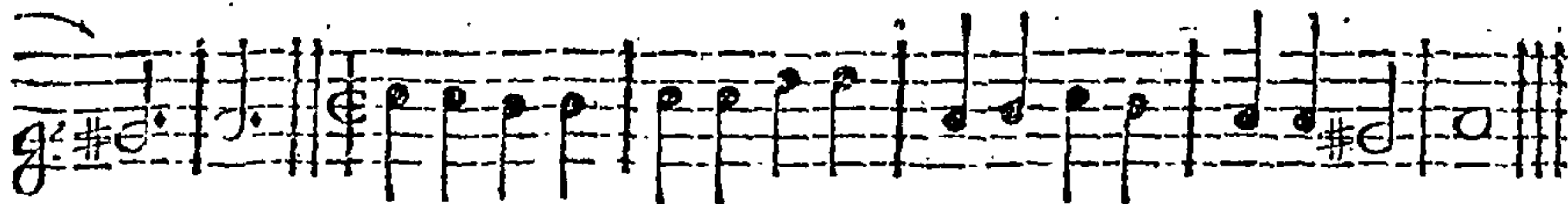
World sha - ll fear, shall fea



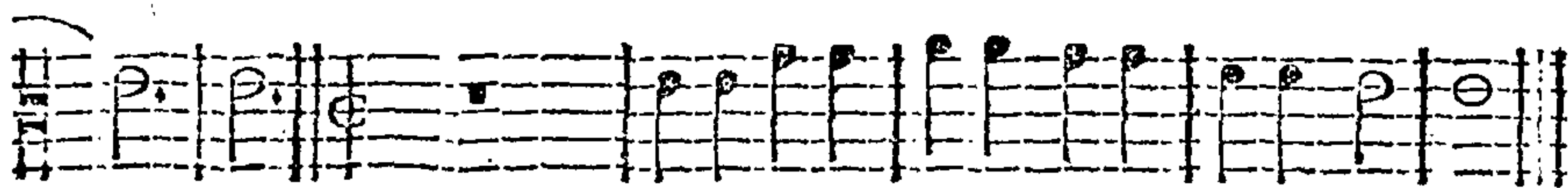
World sha - ll fear, shall fea



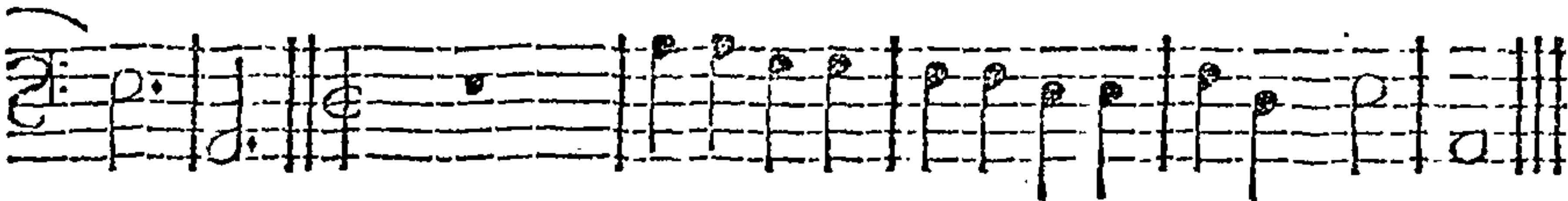
Continued.



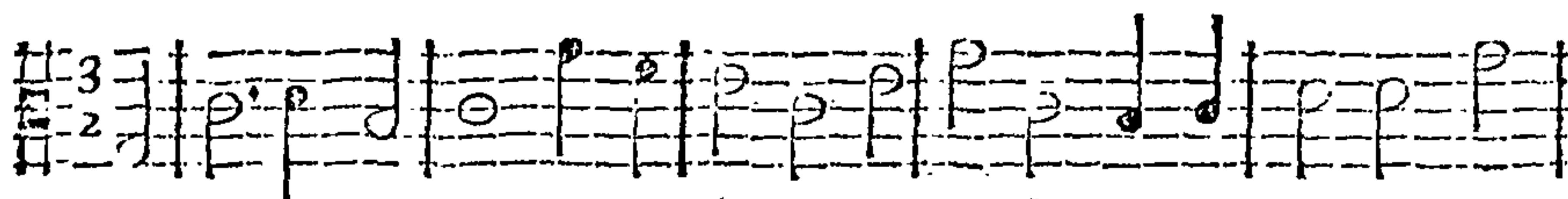
—r him. Hal-le-lu-jah, :||: :||: Halle--lu--jab.



—r him. Hal-le-lu-jah, :||: :||: Hal-le-lu-jah.



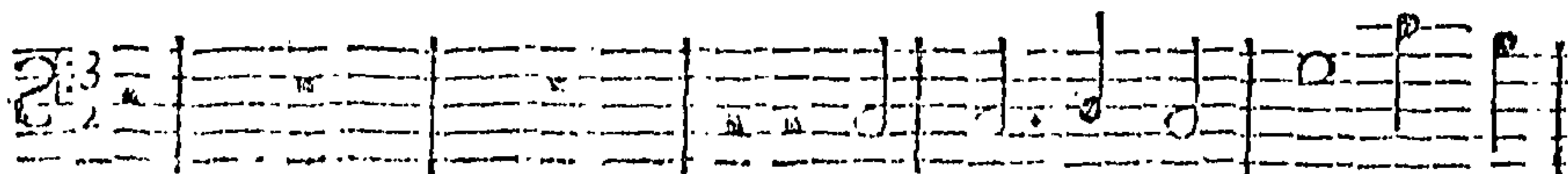
ANTHEM XXIII. Taken out of the 96th PSALM.



O worship the Lord, in the Beauty, the Beauty, in the Beauty, the



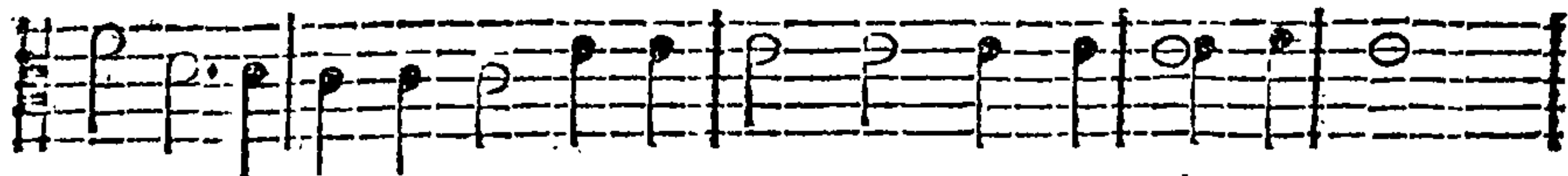
O worship the Lord, in the Beauty, in the



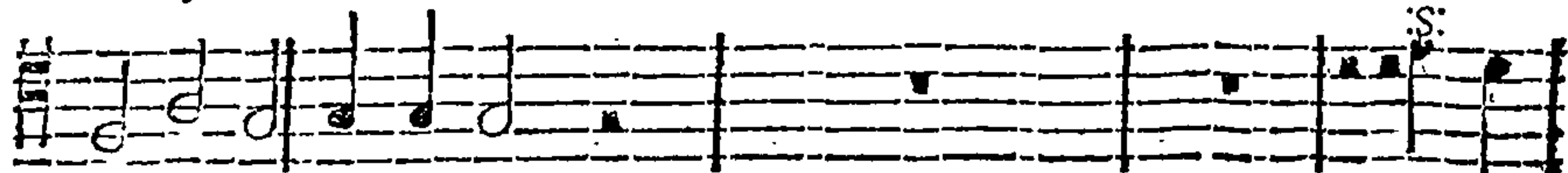
O worship the Lord, in the

Continued.

Continued.

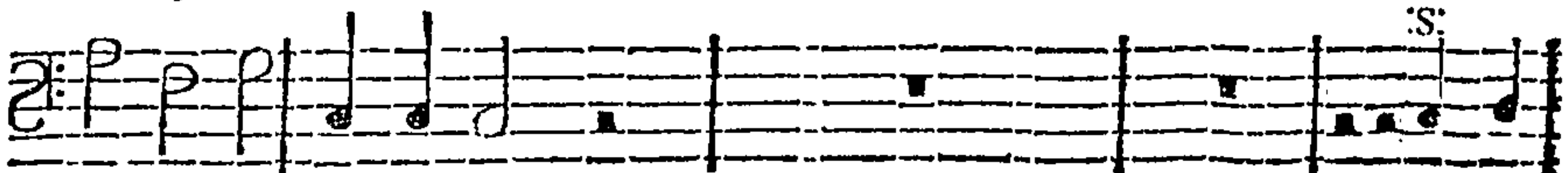


Beauty of Ho-li-ness; let the whole Earth stand in awe of him,

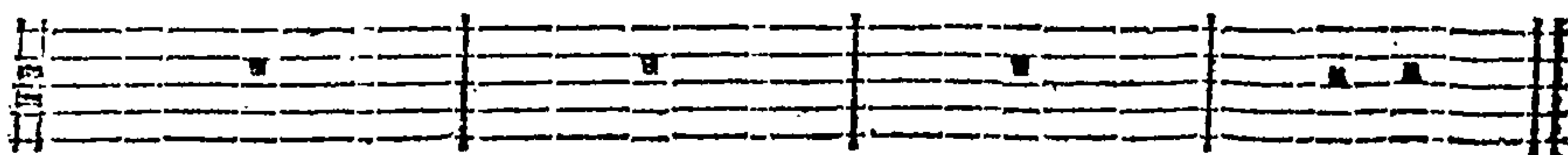


Beauty of Ho--li-ness;

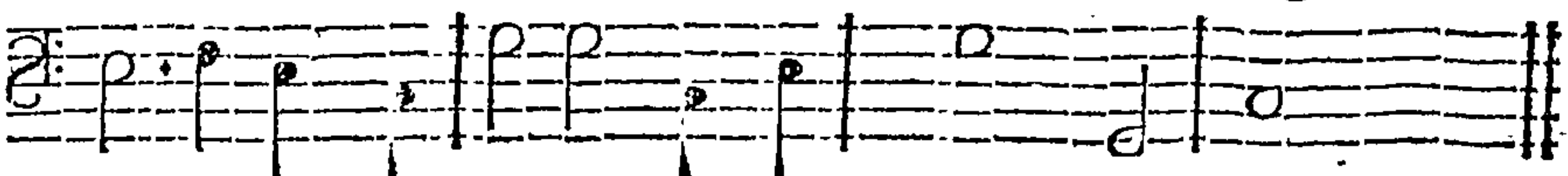
tell it



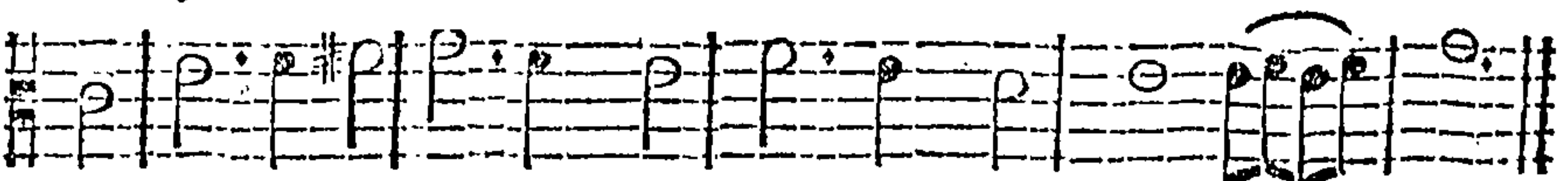
Beauty of Ho--li-ness;



out a-mong the People, that the Lord is King.

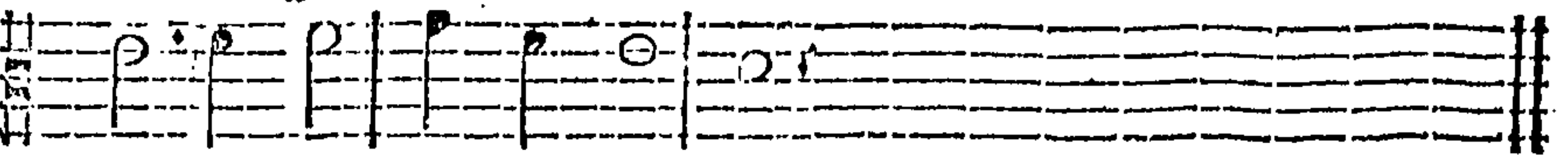


Contra solus.

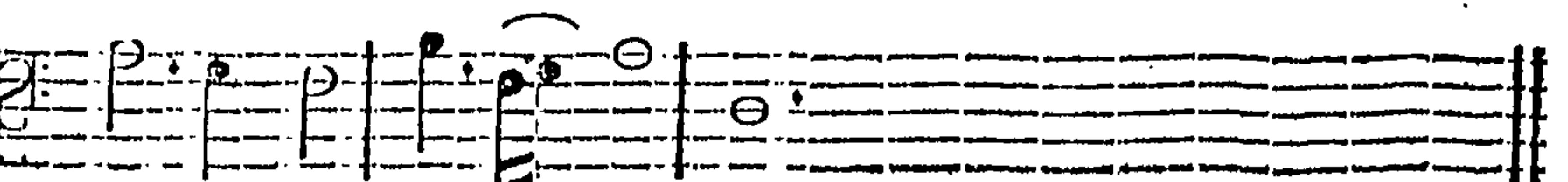


And that it is he that hath made the round World so fast,

Contra & Bassus.



that it can-not be mo-ved.

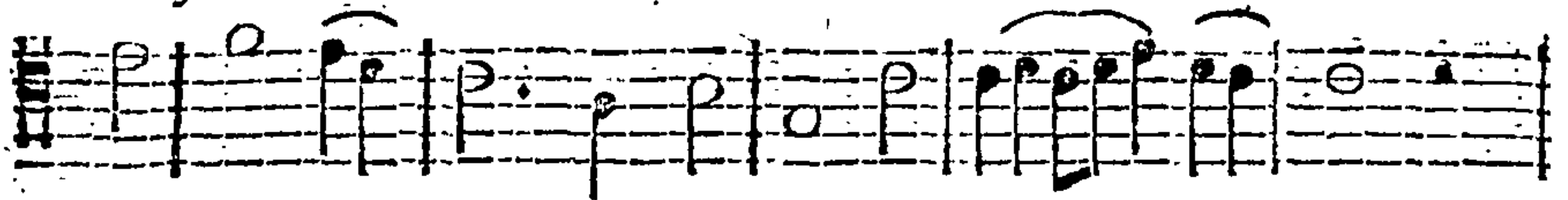


that it can-not be mo-ved.

Continued.

Tenor solus.

Continued.

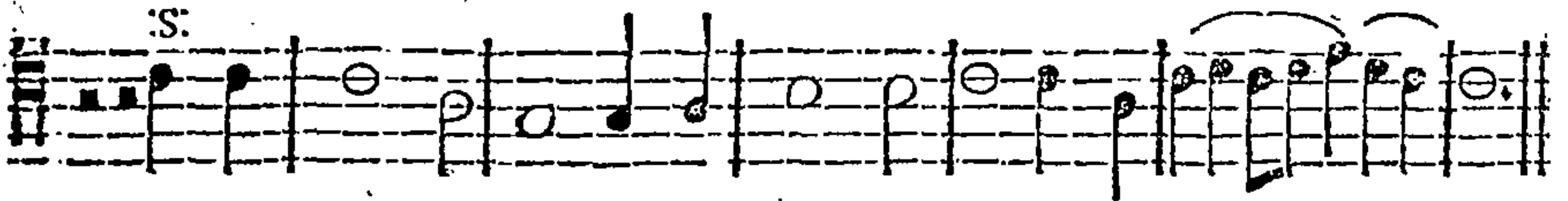
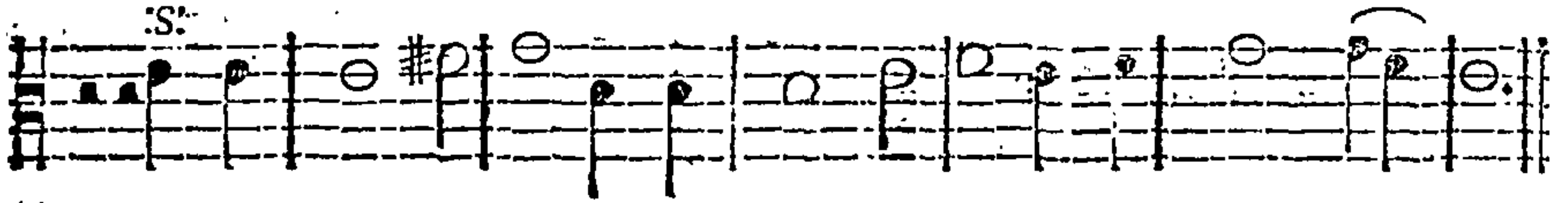


And he shall judge the People with Righteousness.

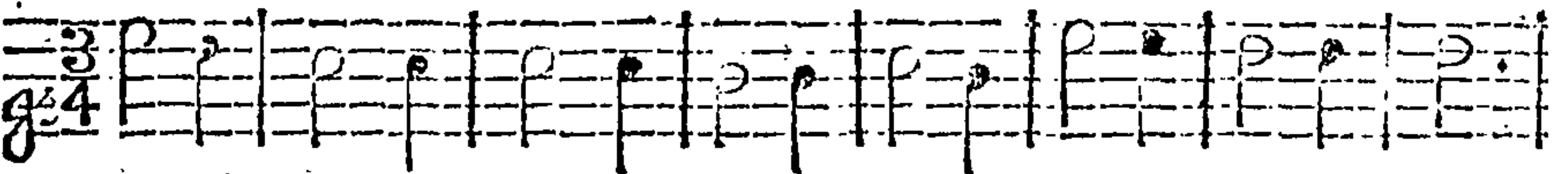
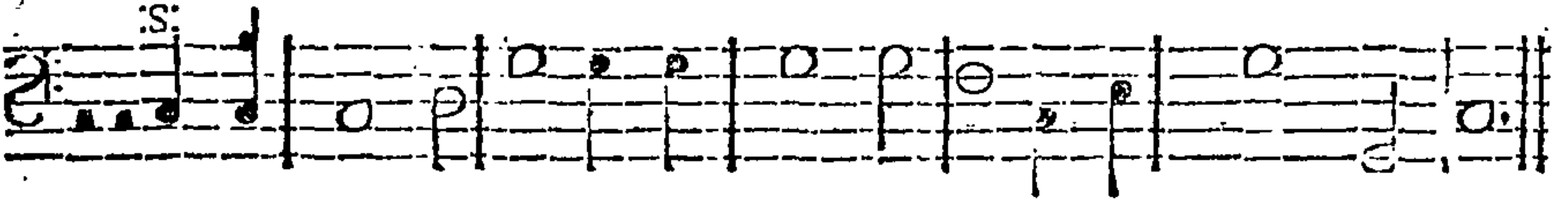
CHORUS.



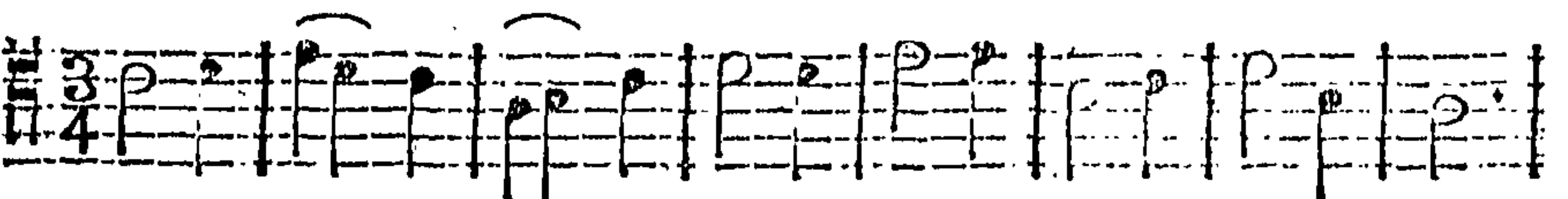
Let the heav'ns rejoice, let the heav'ns rejoice, and the earth be glad.



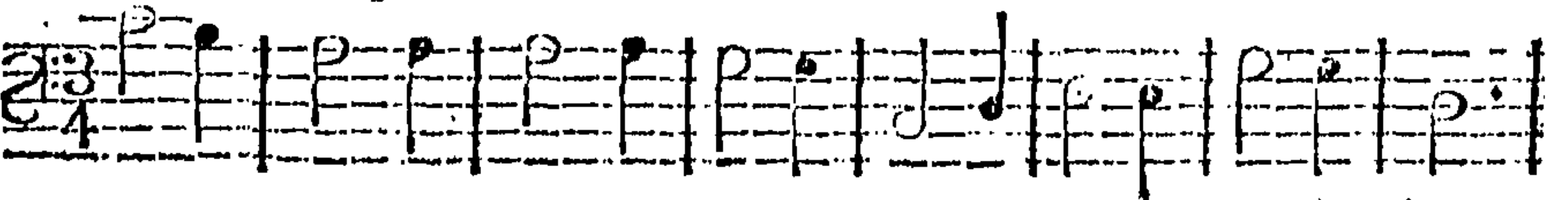
Let the heav'ns rejoice, let the heav'ns rejoice, and the earth be glad.



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



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



Continued.

Continued.

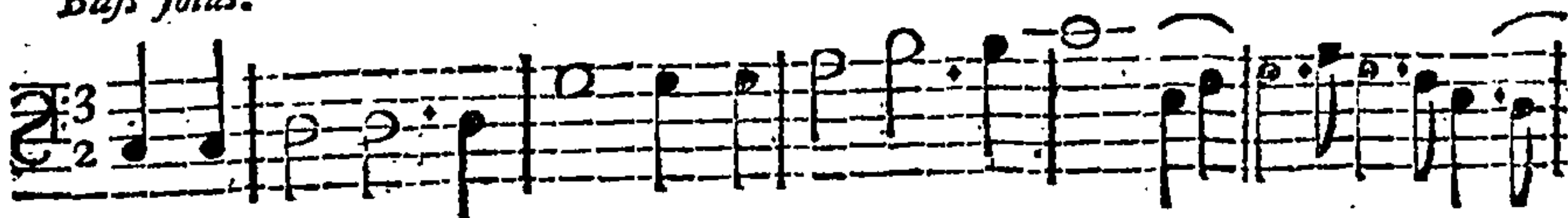
The first system of music consists of four staves. The top staff is in G-clef and contains a melodic line with notes and rests, including a fermata over the final note. The second staff is in C-clef and contains a bass line. The third staff is in C-clef and contains a bass line. The fourth staff is in F-clef and contains a bass line. Each staff has four measures, with repeat signs (:||:) at the end of each measure.

The second system of music consists of four staves. The top staff is in G-clef and contains a melodic line with notes and rests, including a fermata over the final note. Below the first staff is the lyric *Hal--le---lu---jah,*. The second staff is in C-clef and contains a bass line. The third staff is in C-clef and contains a bass line. The fourth staff is in F-clef and contains a bass line. Each staff has four measures, with repeat signs at the end of each measure.

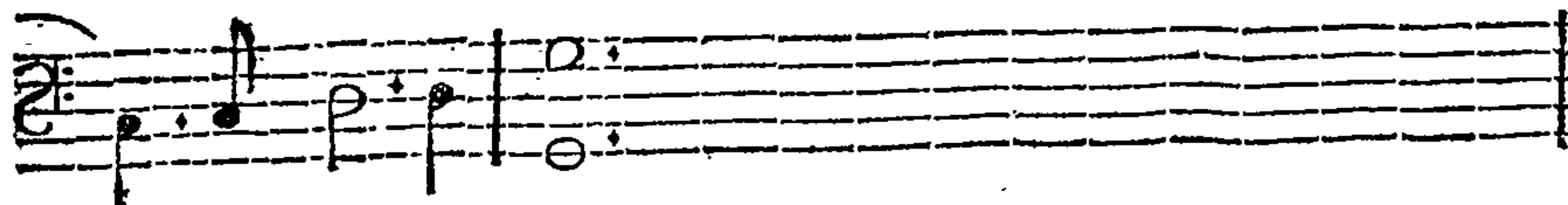
Continued.

Continued.

Bass solus.

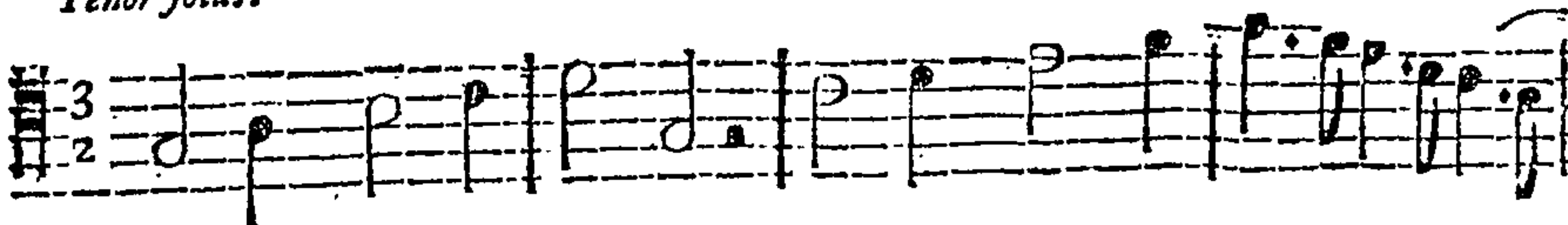


Let the Sea make a Noise, let the Sea make a Noise, and all

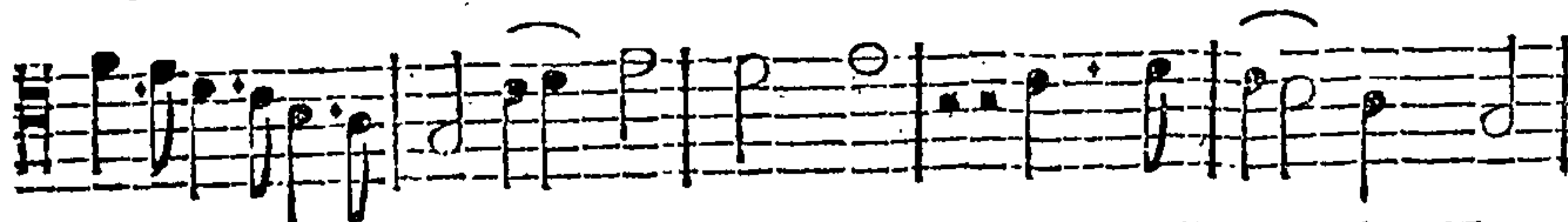


that there-in is.

Tenor solus.



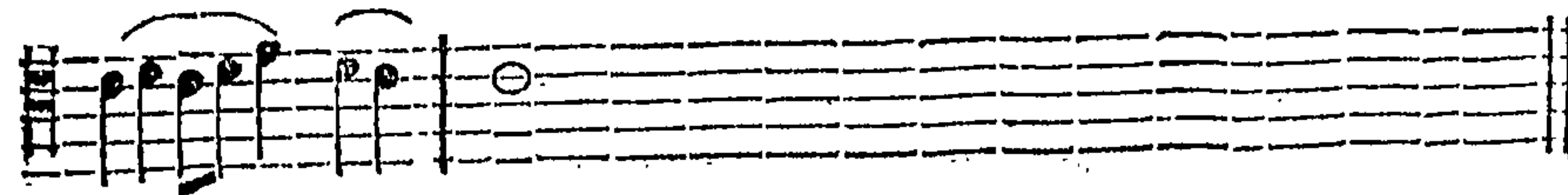
Let the Fields be joy-ful, let the Fields be jo-



yful be-fore the Lord; then shall all the Trees



of the Wood re-joice before the



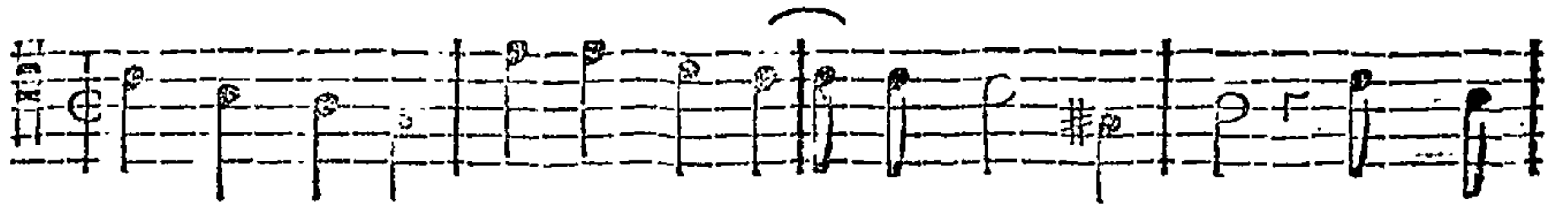
Lord, the King,

Continued.

Continued.



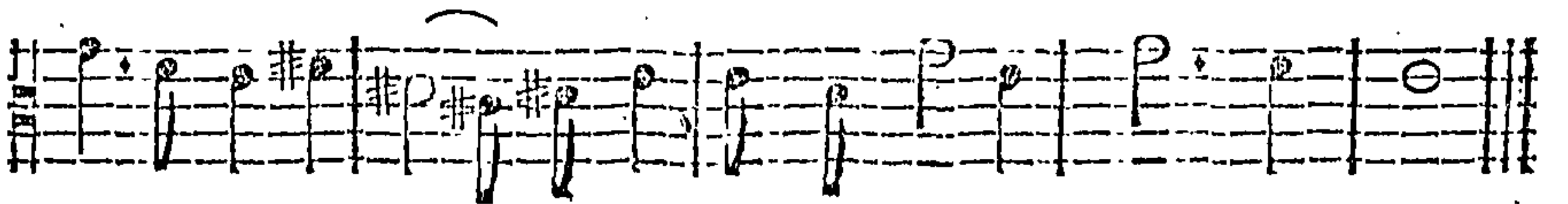
For he cometh, for he com-eth to judge the Earth, and with



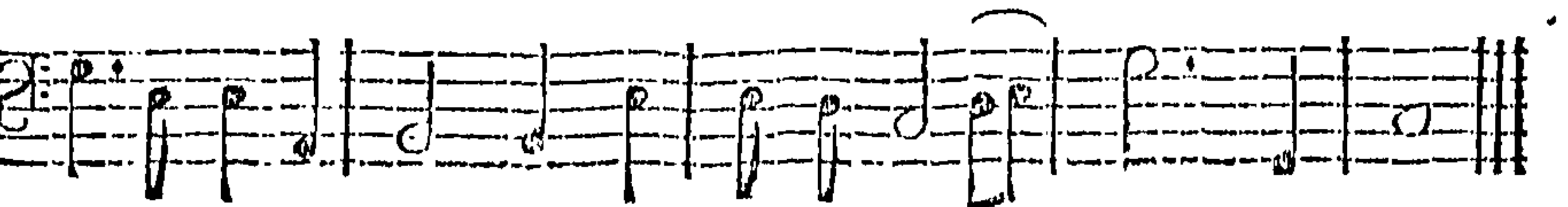
For he cometh, for he com-eth to judge the Earth, and with



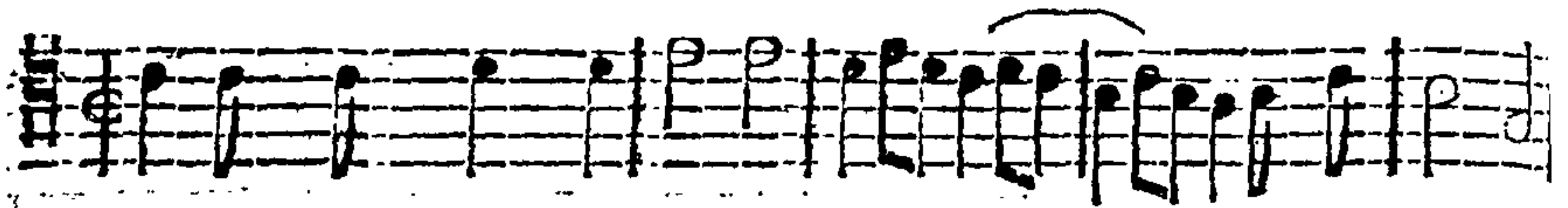
Righteousness to judge the World, and his People with his Truth.



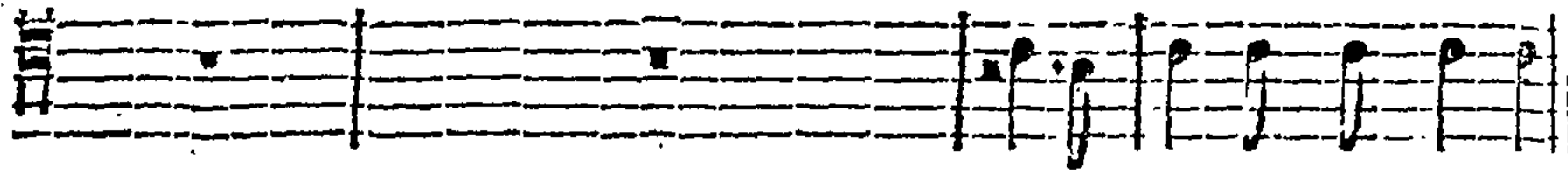
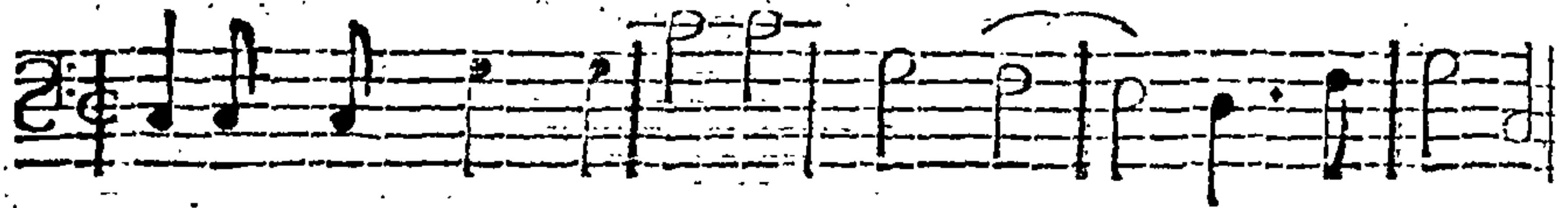
[Righteousness to judge the World, and his People with his Truth.



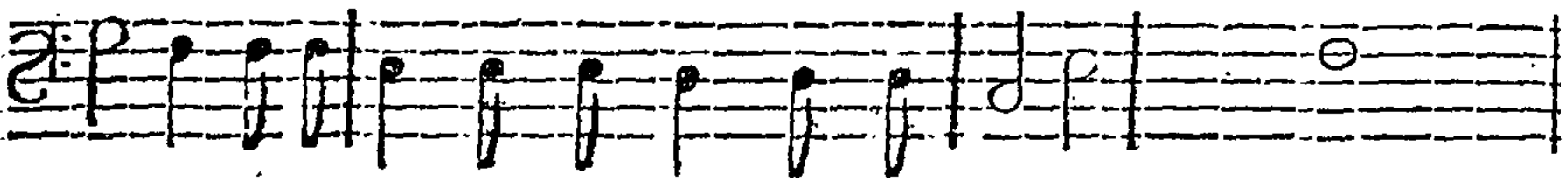
A N T H E M XXIV. Taken out of the 47th P S A L M.



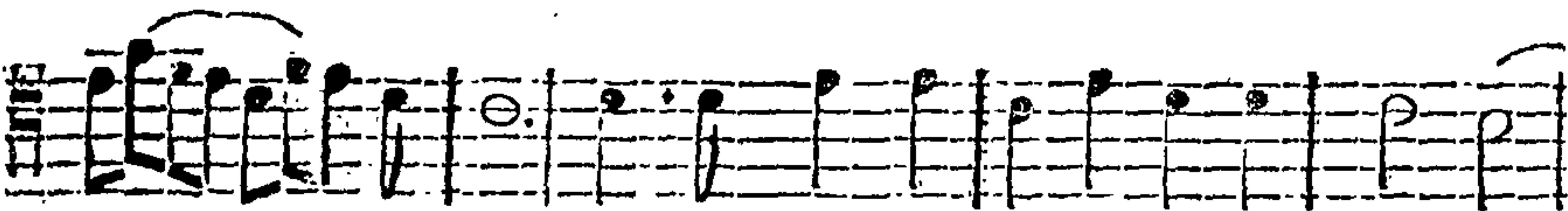
O clap your Hands to--ge--ther, a-----ll ye People,



Sing, sing, sing with the Voice of



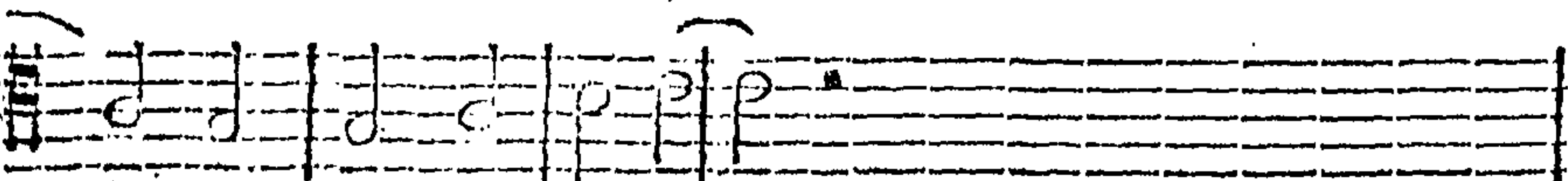
O sing unto God' with the Voice, with the Voice of Me-----



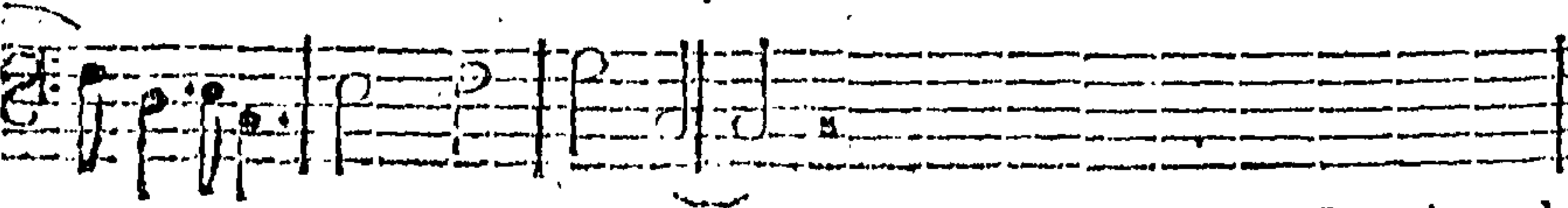
Me-----lo---dy, with the Voice of Me-lo--dy, the Voi-----



lo-----dy,



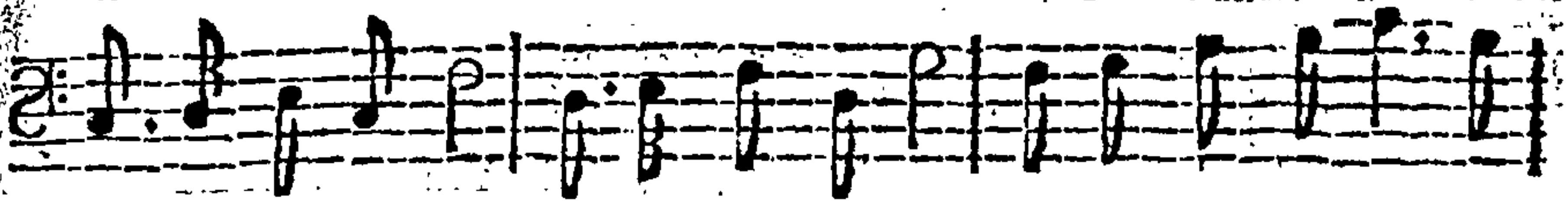
ce of Me-lo---dy.



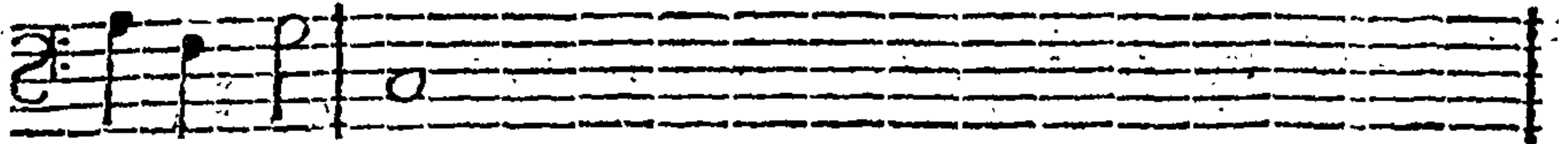
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Continued.

Bassus solus.

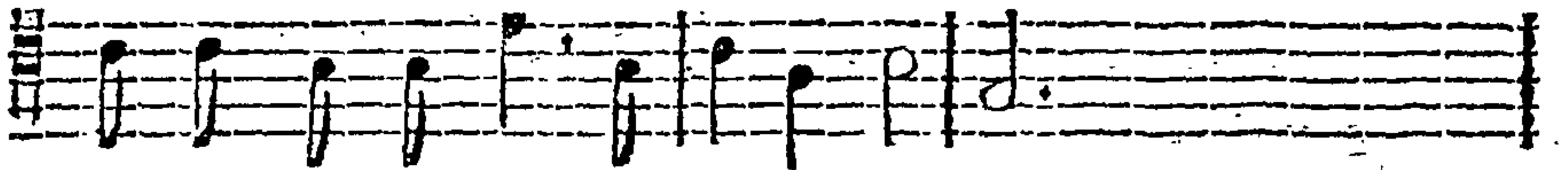


For the Lord is high, for the Lord is high, for the Lord is high, and



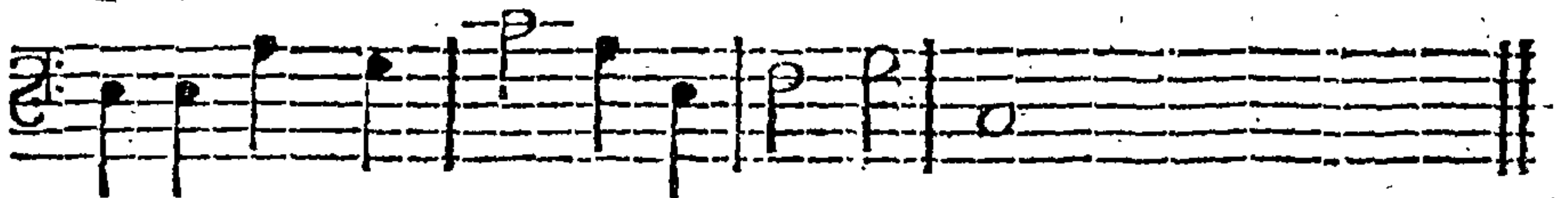
to be fear—ed.

Tenor solus.



For the Lord is high, and to be fear--ed.

Bassus solus.



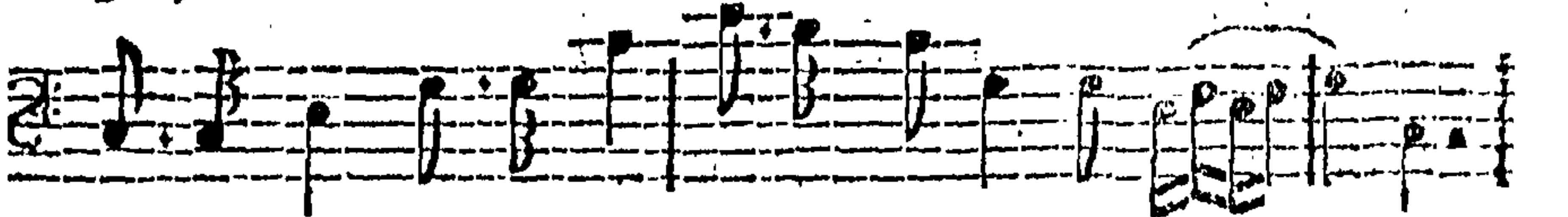
He is the great King up-on all the Earth.

Treble solus.



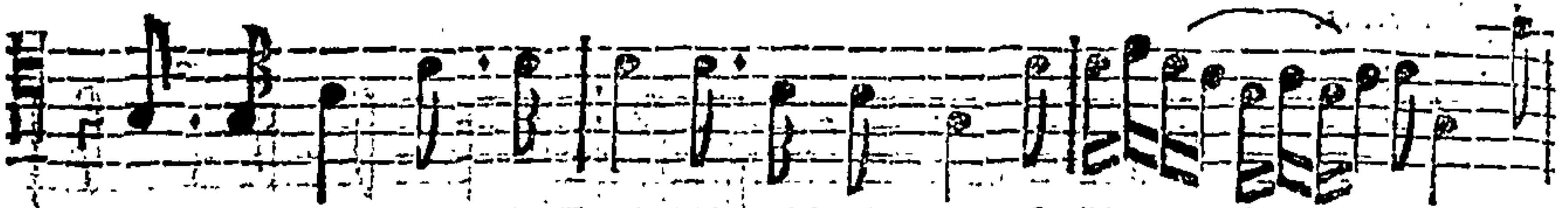
God is gone up with a merry, mer-ry Noise, a mer--ry, mer--ry Noise.

Bassus solus.



And the Lord with the Sound of the Trumpet, the Trum---pet.

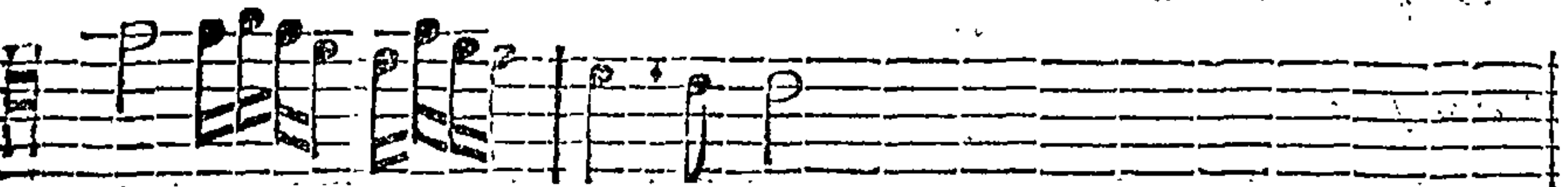
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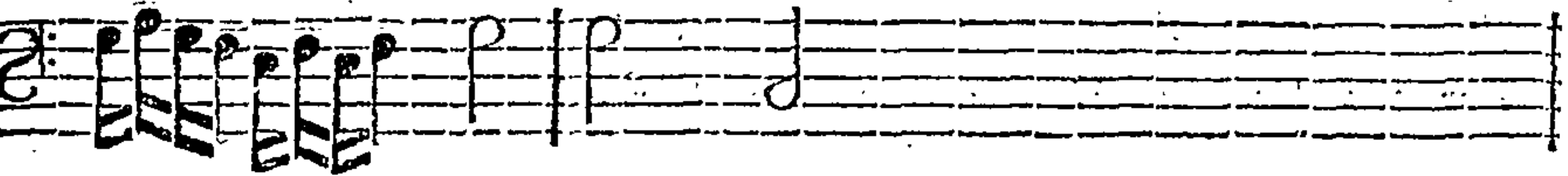
And the Lord with the Sound of the Trumpet, the Trum—pet, the



Trum—



Trum—pet.

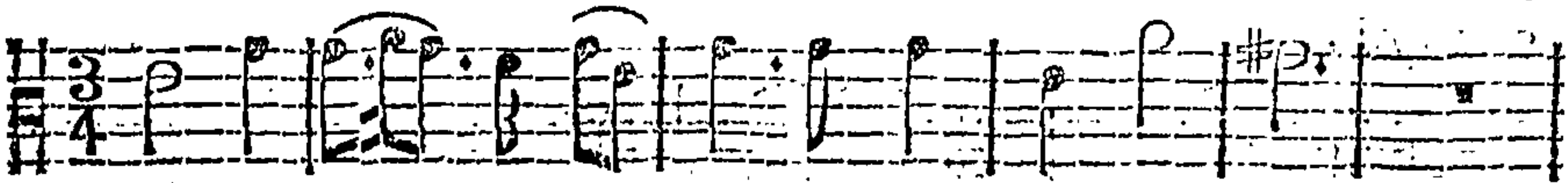


pet.

CHORUS.



O sing Prai—ses un—to our God, O sing



O sing Prai—ses, sing Prai—ses un—to our God,



O sing Prai—ses, sing Prai—ses un—to our God,



O sing Prai—ses un—to our God, O sing

Continued.

Continued.

Prai--ses, sing Prai--ses un--to our King, O sing Prai--ses un--

O sing

O sing Prai--ses un--to our King, O sing Prai--ses un--

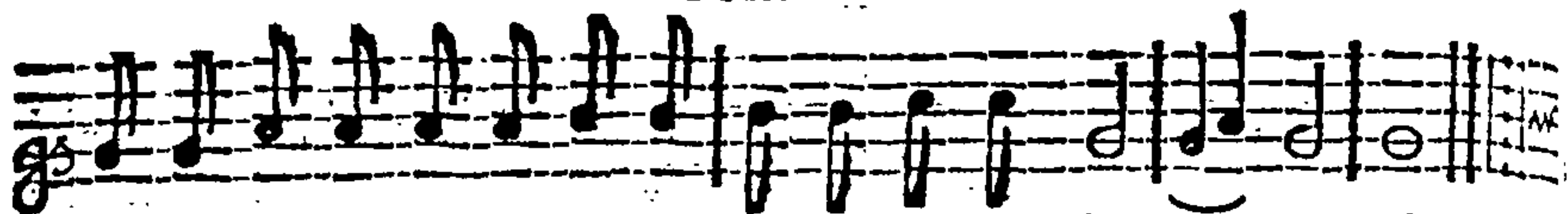
Prai--ses, sing

--to our God, O sing Prai--ses un--to our King.

--to our God, O sing Prai--ses un--to our King.

Continued.

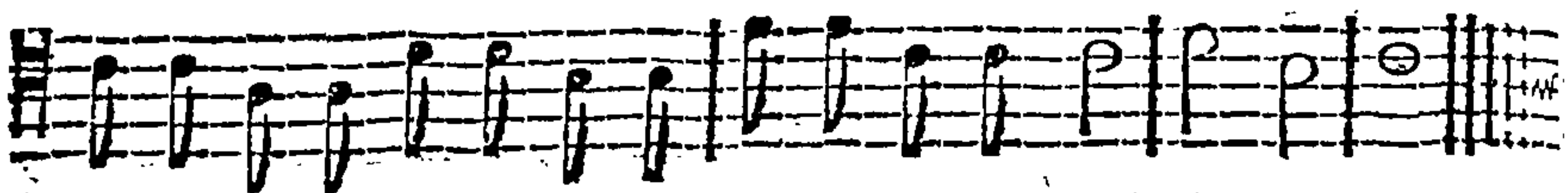
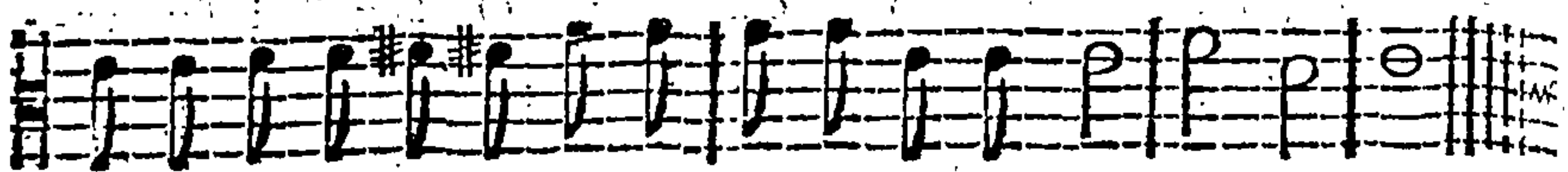
Continued.



Hal-le-lu-jab, :||:

:||:

Hal-le-lu-jab.



Hal-le-lu-jab, :||:

:||:

Hal-le-lu-jab.



The End of the Second Book.

