C. 382. d.

THE

COMPLETE PSALMODIST:

OR THE

ORGANIST'S PARISH-CLERK'S,

AND

PSALM-SINGER'S COMPANION.

CONTAINING

I. A new and complete Introduction to Pſalmody, and muſical Dictionary.

II. Five and Thirty capital ANTHEMS, compoſed of SOLOS, FUGUES, and CHORUSSES, after the Cathedral Manner.

III. A complete Set of grave and ſolemn PSALM TUNES, both ancient and modern: containing near one Hundred different TUNES, properly adapted to the moſt ſublime Portions of the PSALMS, being proper for Pariſh-Clerks, and uſeful to country Congregations.

IV. A Set of DIVINE HYMNS, ſuited to the Feaſts and Faſts of the Church of England, with ſeveral excellent CANONS of three and four Parts in one.

The whole ſet in SCORE, for one, two, three, four and five VOICES, with the Baſſes figured for the ORGAN; principally deſigned for the Uſe of COUNTRY CHOIRS.

The SEVENTH EDITION, with large and new ADDITIONS.

By JOHN ARNOLD, Philo Muſicæ.

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

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

LONDON:

Printed by *C. Bigg*, for *J. Buckland*, *J. F.* and *C. Rivington*, *S. Crowder*, *T. Longman*, and *B. Law*, 1770.

[Price Four Shillings and Six Pence.]

THE

PREFACE.

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

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

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

In

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

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

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

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

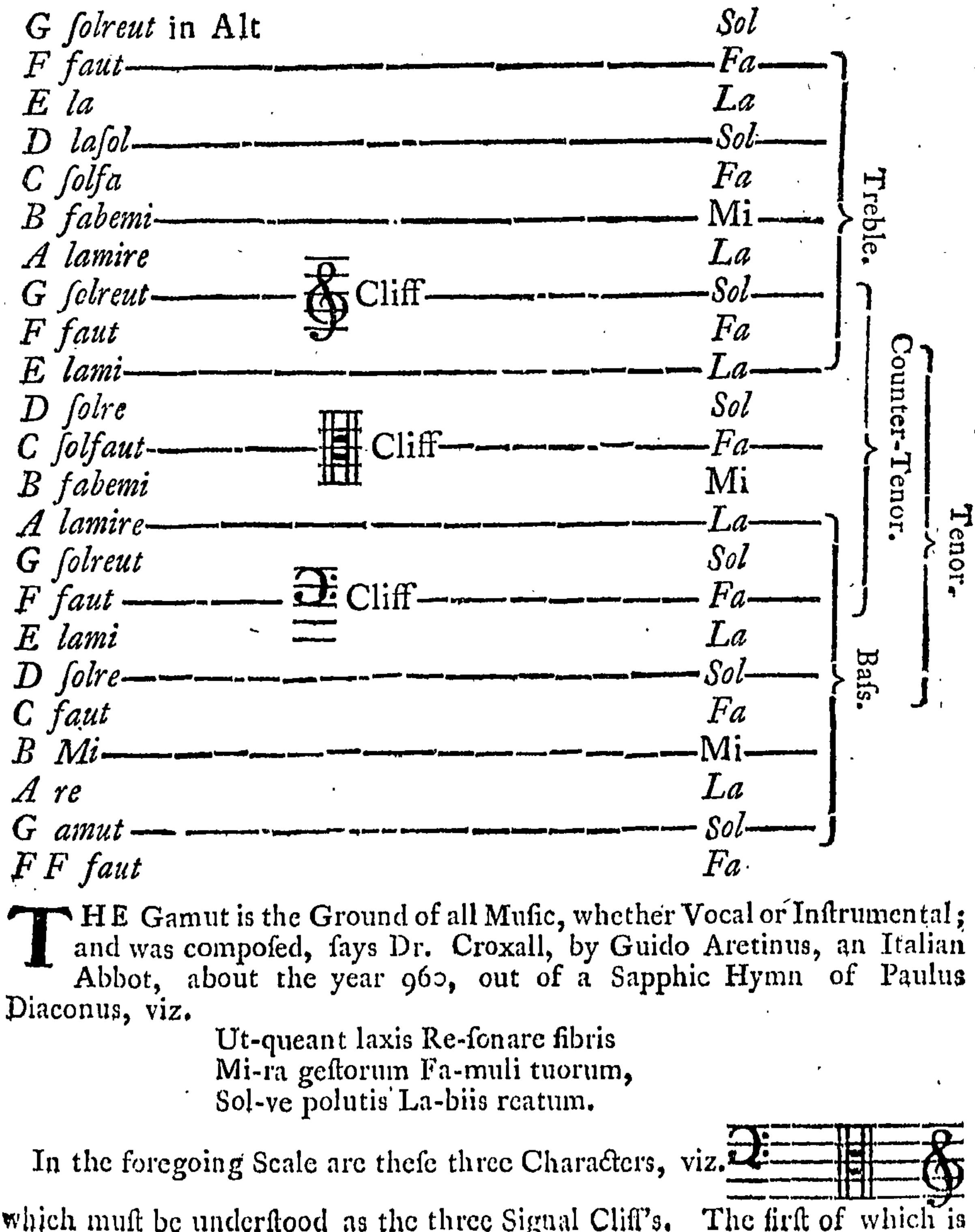
Great Warley, Eſſex,
July 19th 1779.

J. A.

A New INTRODUCTION to

PSALMODY.

The GAMUT, *or* SCALE *of* MUSIC.



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

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

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

peculiar

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

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

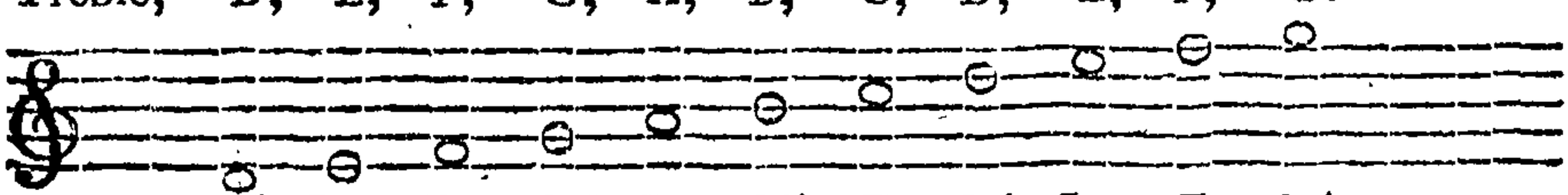
The third is the G-Solreut or G-Cliff, becauſe the Letter is on the ſame Line with it; its conſtant Place is on the ſecond Line, from the Bottom, in which is ſet the Treble, or the higheſt Part in Muſic.

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

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

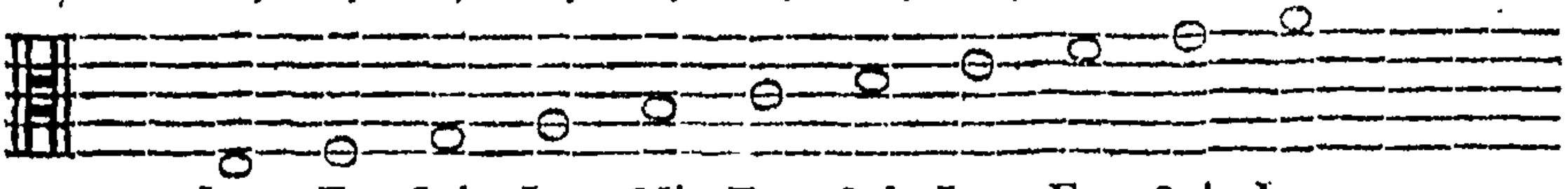
The GAMUT, *divided into Four Parts.*

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



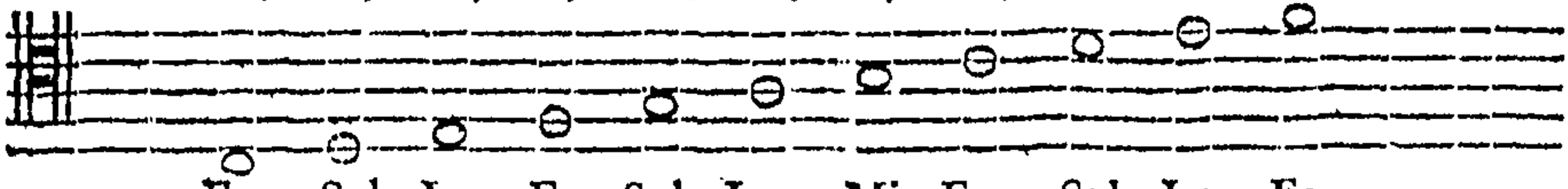
Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol.

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



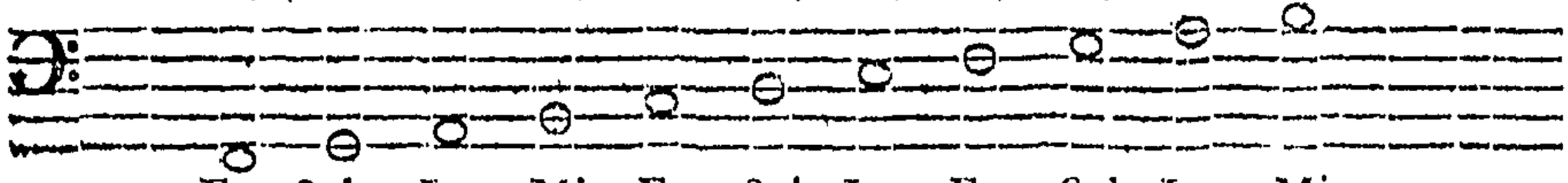
La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La,

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



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

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



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

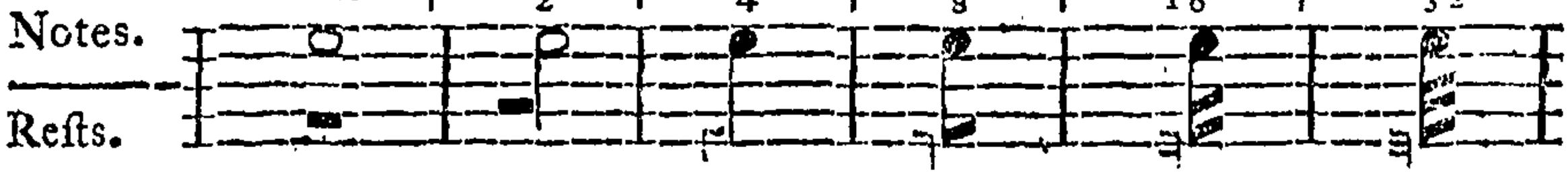
Thus ſtands the Scale in ev'ry Part,
Which muſt be learned off by Heart.

Tho

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

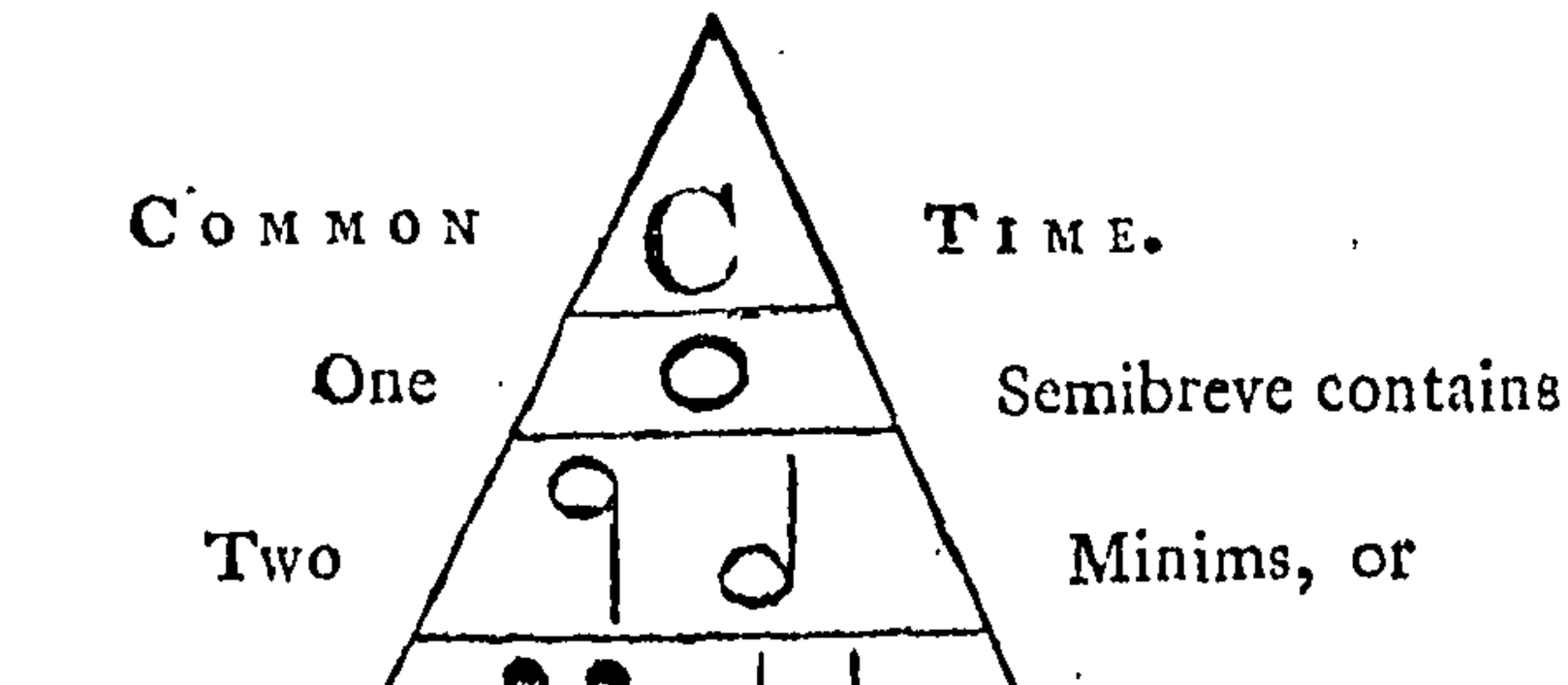
N. B. That all Notes that aſcend above F, which is on the higheſt Line in the Treble, are called in Alt, as G, in Alt, &c. And all Notes that are below Gamut in the Baſs, are called double as F F, double F, &c. but theſe laſt mentioned are chiefly for the Organ, Harpſichord, &c.

The Names and Meaſures of NOTES *and their* RESTS.



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

A Scale of NOTES *and their* PROPORTIONS.



In

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

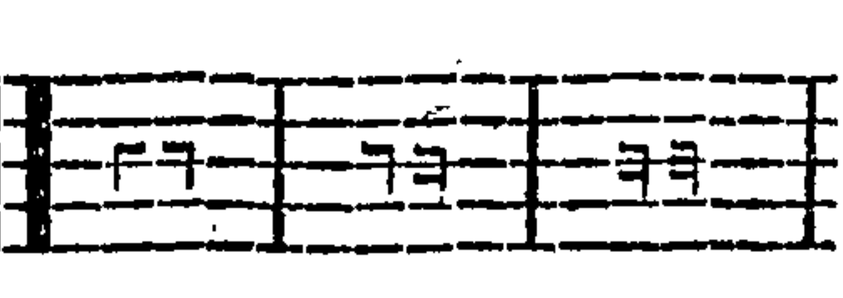
An Example of POINTED NOTES *and* RESTS.

Pointed or Dotted Notes;

Pointed or Dotted Reſts.

Explained thus.

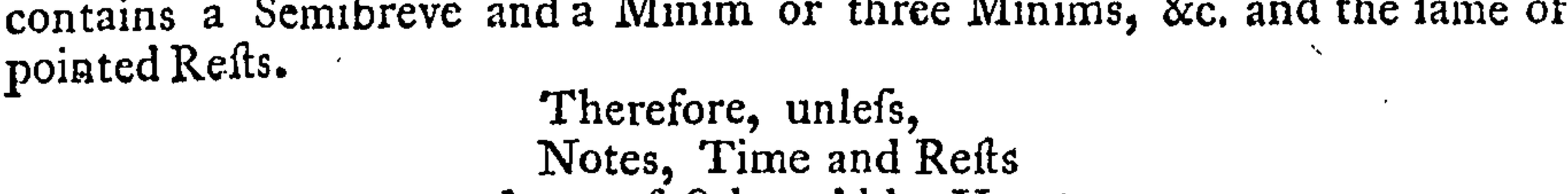
Explained thus.



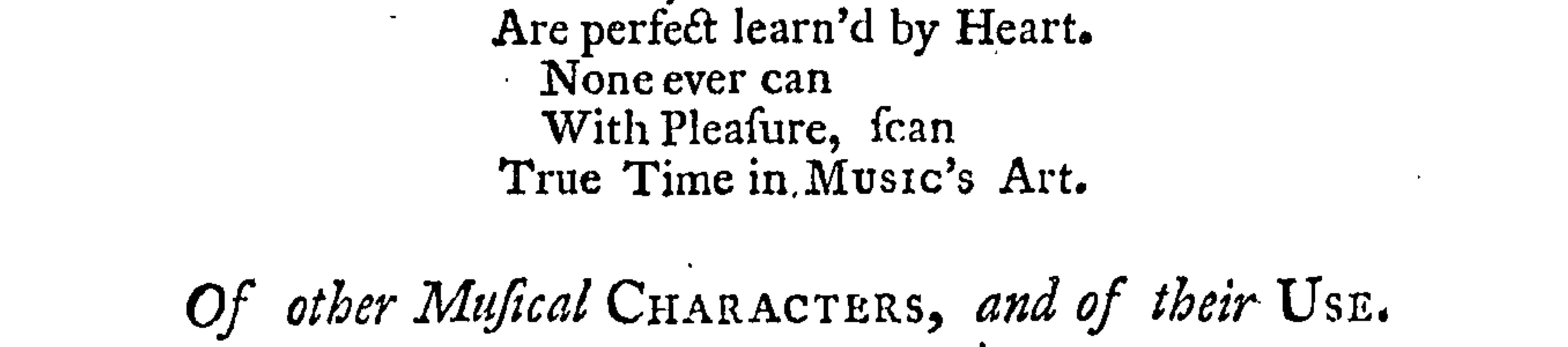
The Dot that is ſet on the right Side of theſe Notes is called the Point of Addition, which adds to the Sound of a Note half as much more as it was before; as you may ſee, in the above Example, that a pointed Semibreve contains a Semibreve and a Minim or three Minims, &c. and the ſame of pointed Reſts.

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

Of other Muſical CHARACTERS, *and of their* USE.



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



Repeat. Tye. Slur. Trill. Cloſe.

EX-

EXPLANATION.

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

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

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

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

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

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

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

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

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

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

8. A

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

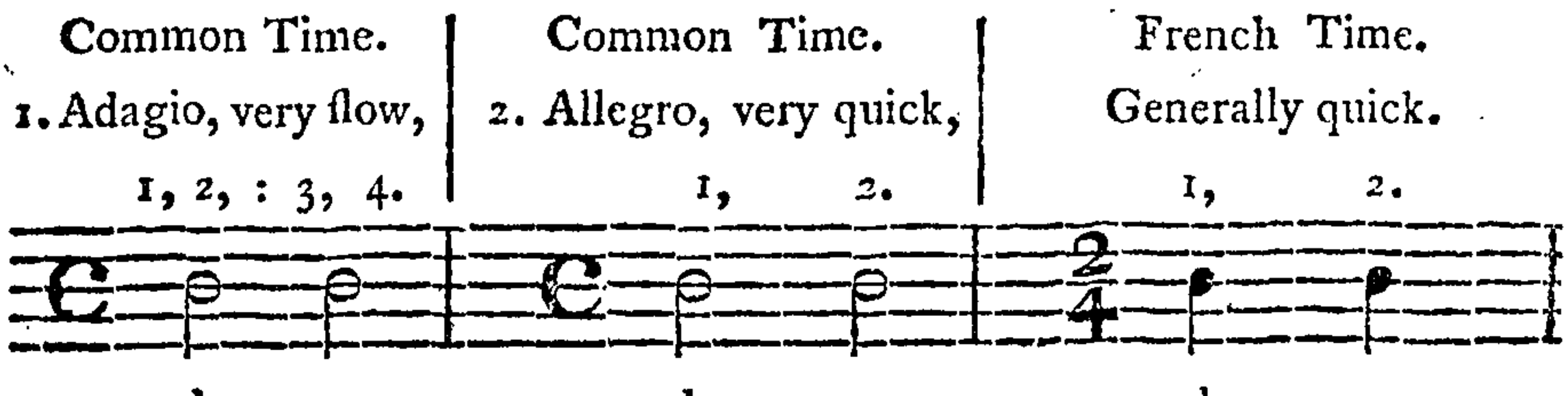
9. A Tye, when drawn over any two or more Notes, ſignifies, in Vocal Muſic, to ſing ſo many Notes as it comprehends to one Syllable and with one Breath.

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

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

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

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



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

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

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

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

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

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

The Third or French Mood, which is marked thus $\frac{3}{4}$, and is called **Two** to Four, every Bar including two Crotchets, one to be beaten with the Hand or Foot down, and one up; and is generally play'd or ſung very quick.

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

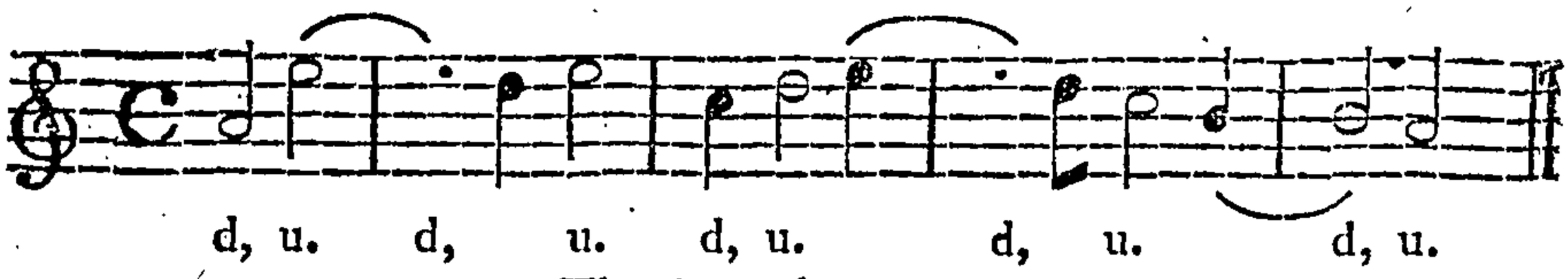
The Second is called Three to Four, containing Three Crotchets in a Bar, Two to be Sung with the Hand or Foot down, and one up, and as to its Degree in Quickneſs according to the Words that are ſet over it. viz. Andante, Allegro, &c.

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

NOTES

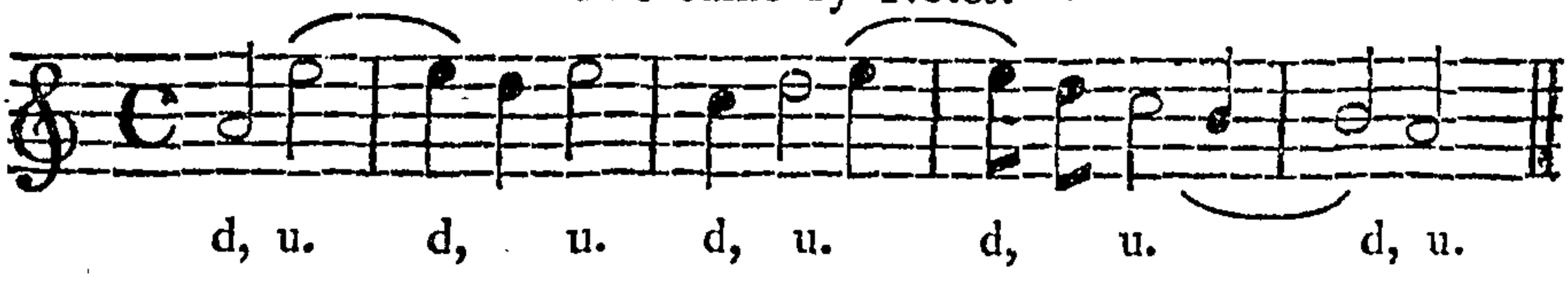
NOTES *of* SYNCOPATION.

EXAMPLE.



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

The Same by Notes.



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

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

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

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

EXMAPLES.

Triple Time. | Common Time.

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

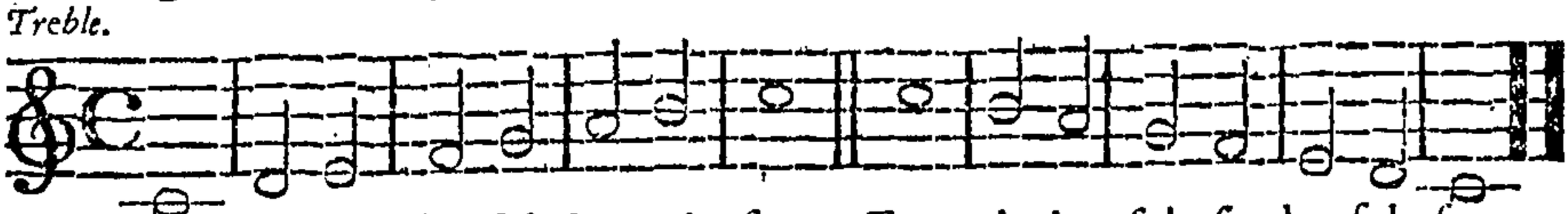
N. B. When ever you meet with a Figure of Three ſet over any three Notes, they are to be ſung in the ſame Time as Two.

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

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

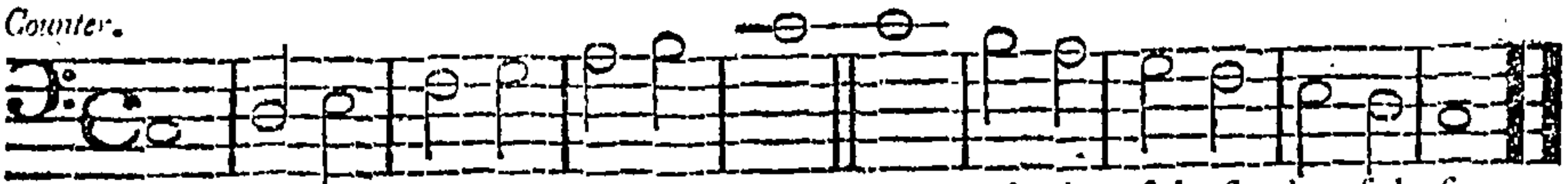
The Eigth Notes, aſcending and deſcending, in the Natural Sharp *Key.*

Treble.



Fa, ſol, la, fa, ſol, la, mi, fa. Fa, mi, la, ſol, fa, la, ſol, fa.

Counter.



Fa, ſol, la, fa, ſol, la, mi, fa. Fa, mi, la, ſol, fa, la, ſol, fa.

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

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

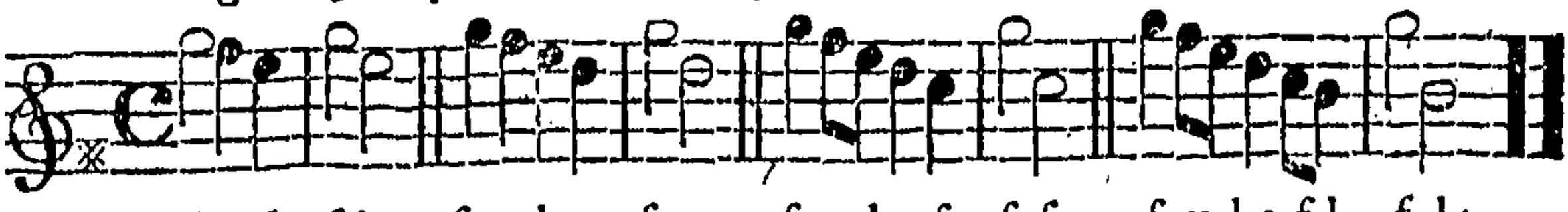
Aſcendings. 3ds. | 4ths. | 5ths. | 6ths.

F s l, f l; f s l f, f f; f s l f s, f s; f s l f s l, f l:

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

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

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



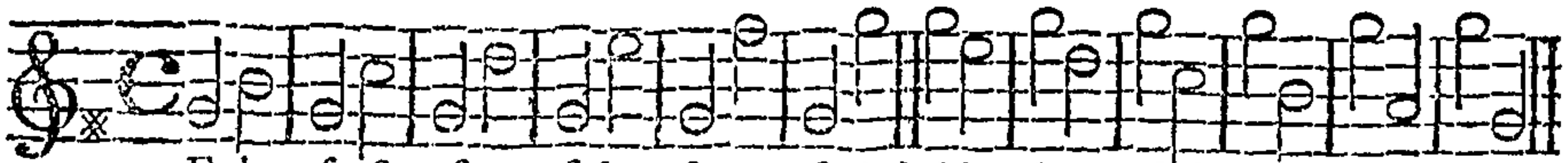
f m l, f l; f m l s, f s; f m l s f, f f; f m l s f l, f l;

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

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

SKIPPING NOTES, *moving by Leaps.*

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



F l, f f, f s, f l, f m, f f. | f l, f s, f f, f l, f s, f f.

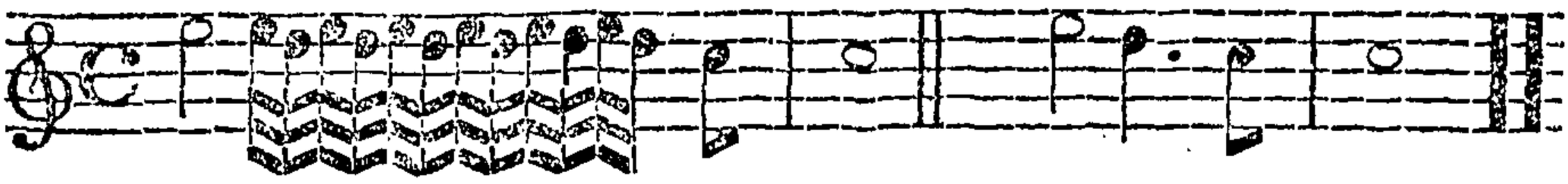
When you have learned theſe Leſſons, you may for your next proceed to ſome plain and eaſy Pſalm-Tune, which is as eaſy as any Leſſon that can be ſet you, always obſerving the Places of the Semitones, &c. It is alſo neceſſary for you to learn the Letters your Notes are on, as well as Sol-fa, &c. which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

Of the ſeveral GRACES *uſed in* MUSIC.

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

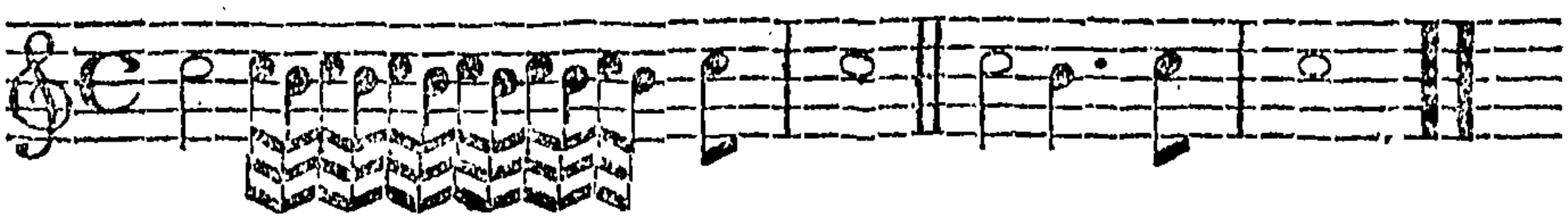
EXAMPLE.

Trill upon the whole Note. | Plain.



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

Trill upon the half Note. | 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 may ſoon get the Perfection of it.

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

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

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

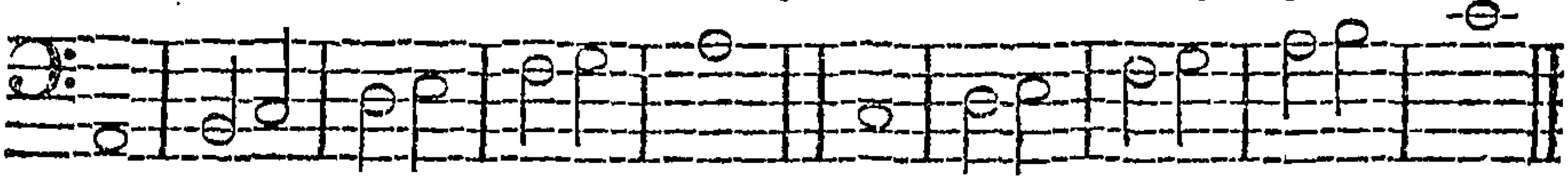
There is another Grace uſed in Muſic, called the Grace of Tranſition, that to ſlur or break a Note, to ſweeten the Roughneſs of a Leap, &c.

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

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

An Example of the two NATURAL KEYS.

A, the Natural Flat Key. 3d, 6th, and 7th leſſer. | C, the Natural Sharp Key. 3d, 6th, and 7th greater.



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

Of Tranſpoſition of the KEYS.

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

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

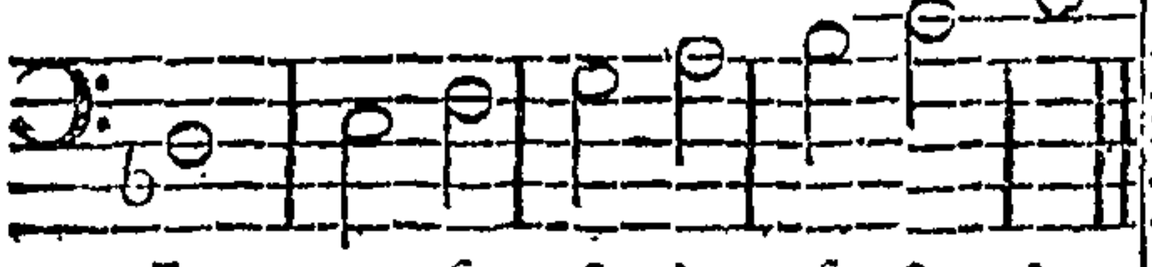
Above your Mi, twice Fa, Sol, La,
And under Mi, twice La, Sol, Fa,
And then comes Mi, in either Way.

How to transpose any Tune out of the two Natural Keys into any other Key, by Flats.

Key of A Natural, flat 3d, Mi in B.

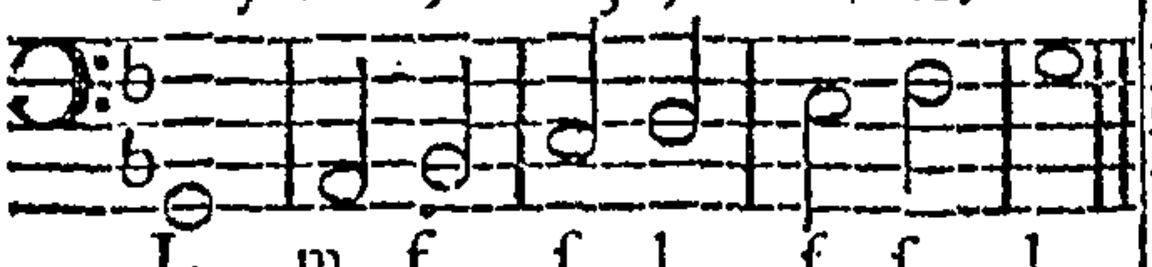
L, m, f, f, l, f, f, l.

Key of D, flat 3d, Mi in E.



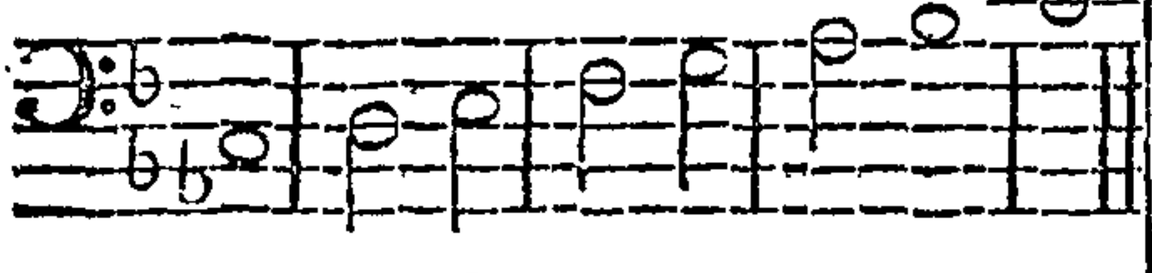
L, m, f, f, l, f, f, l.

Key of G, flat 3d, Mi in A.



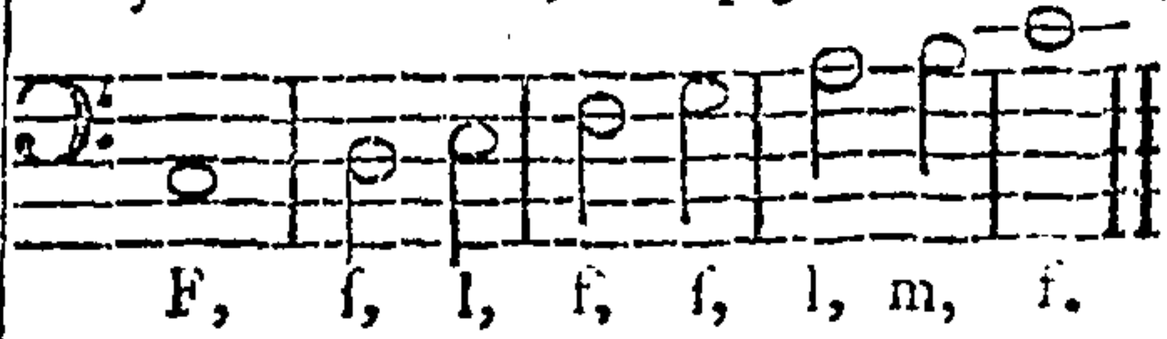
L, m, f, f, l, f, f, l.

Key of C, flat 3d, Mi in D.



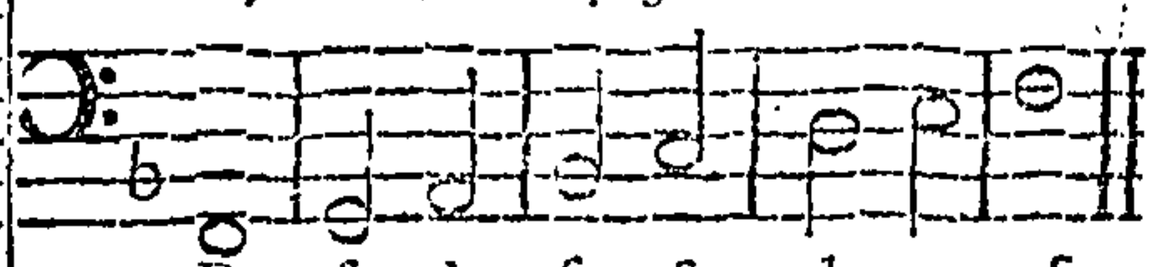
L, m, f, f, l, f, f, l.

Key of C Natural, sharp 3d, Mi in B.



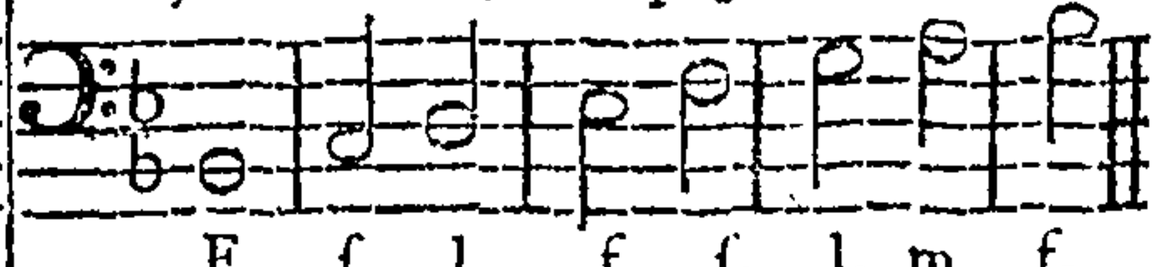
F, f, l, f, f, l, m, f.

Key of F, sharp 3d, Mi in E.



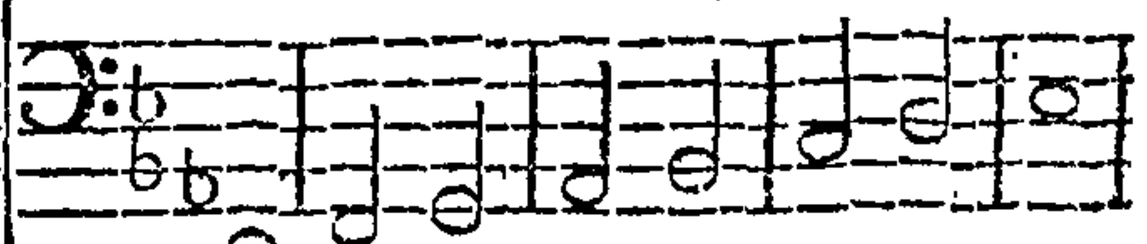
F, f, l, f, f, l, m, f.

Key of B flat, sharp 3d. Mi in A.



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

Key of E flat, sharp 3d, Mi in D.

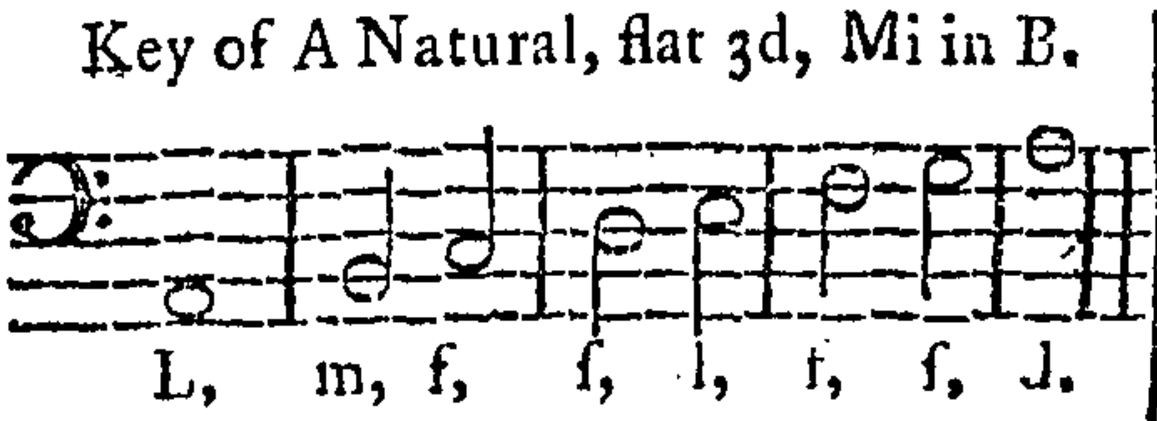


F, f, l, f, f, l, m, f.

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

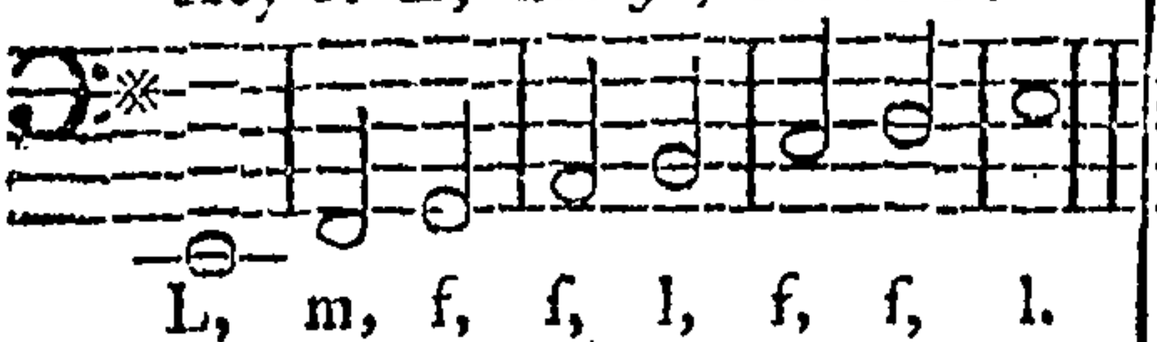
How to transpose any Tune out of the two Natural Keys into any other Key, by Sharps.

Key of A Natural, flat 3d, Mi in B.



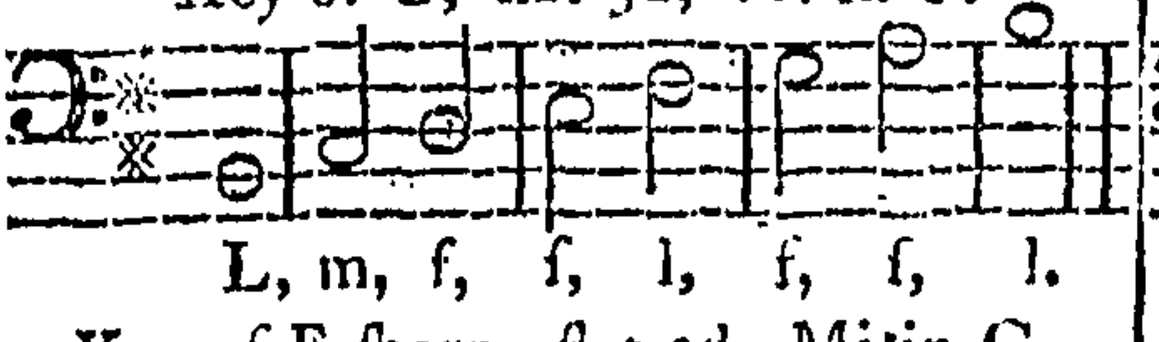
L, m, f, f, l, f, f, l.

Key of E, flat 3d, Mi in F.



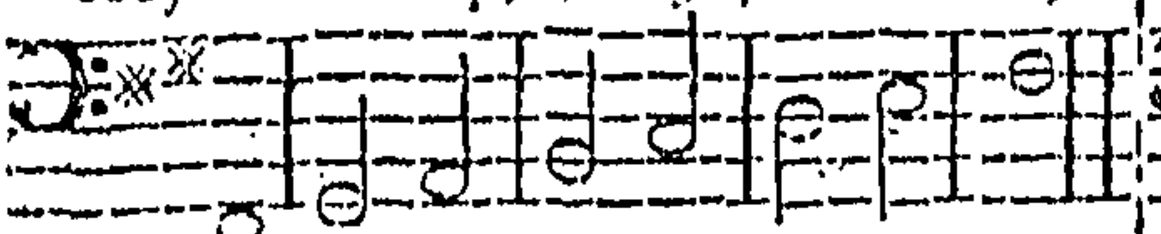
L, m, f, f, l, f, f, l.

Key of B, flat 3d, Mi in C.



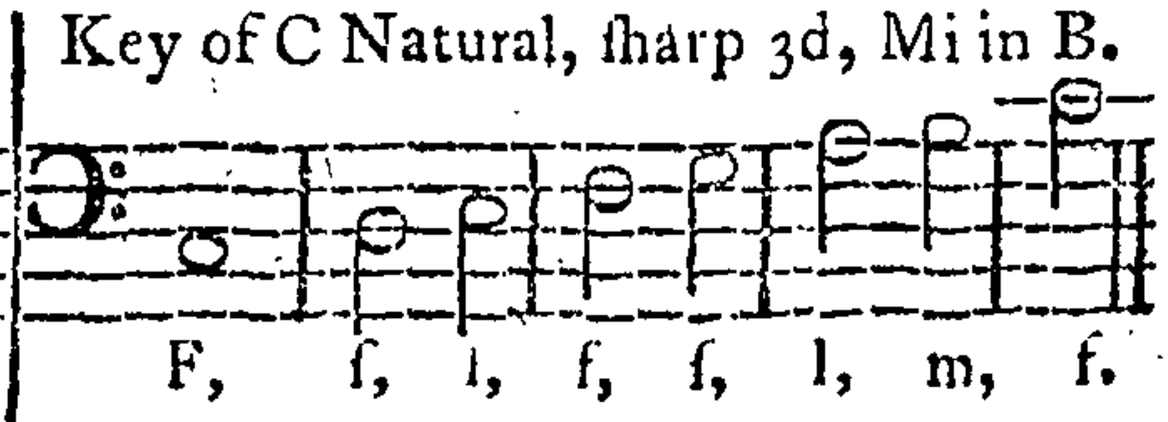
L, m, f, f, l, f, f, l.

Key of F sharp, flat 3d, Mi in G,



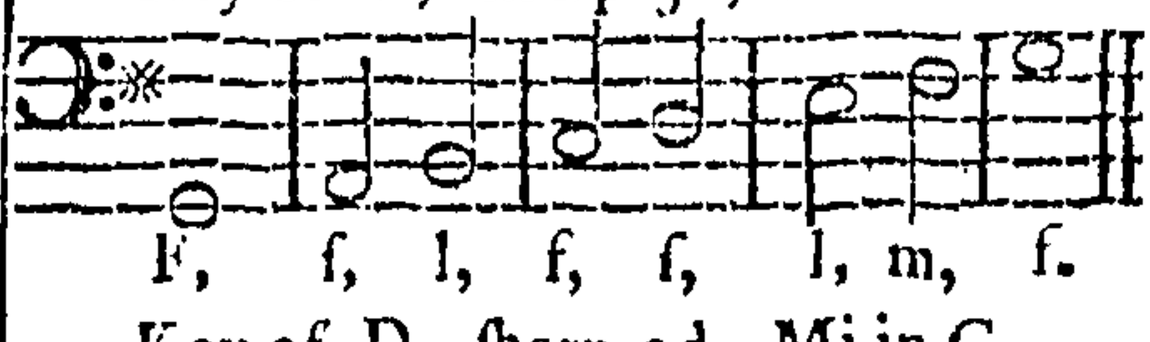
L, m, f, f, l, f, f, l.

Key of C Natural, sharp 3d, Mi in B.



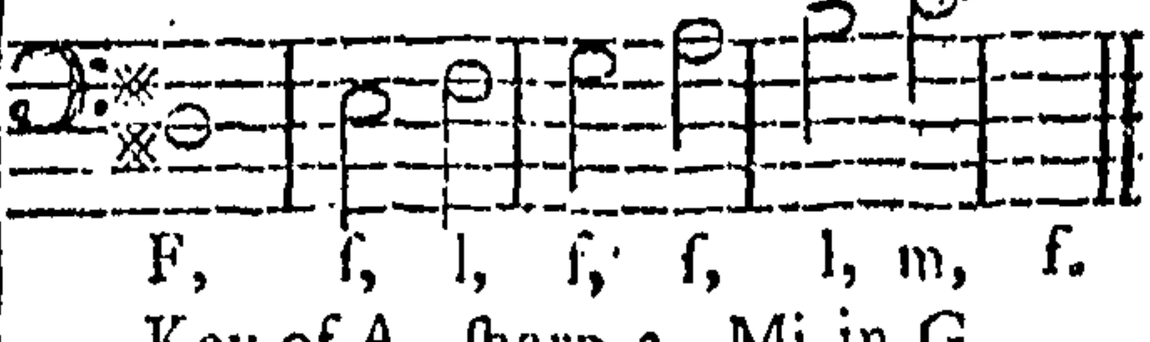
F, f, l, f, f, l, m, f.

Key of G, sharp 3d, Mi in F.



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

Key of D, sharp 3d, Mi in C.



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

Key of A, sharp 3, Mi in G.

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

When that by Sharps you do remove your Mi, A Fourth above, or Fifth below must be.

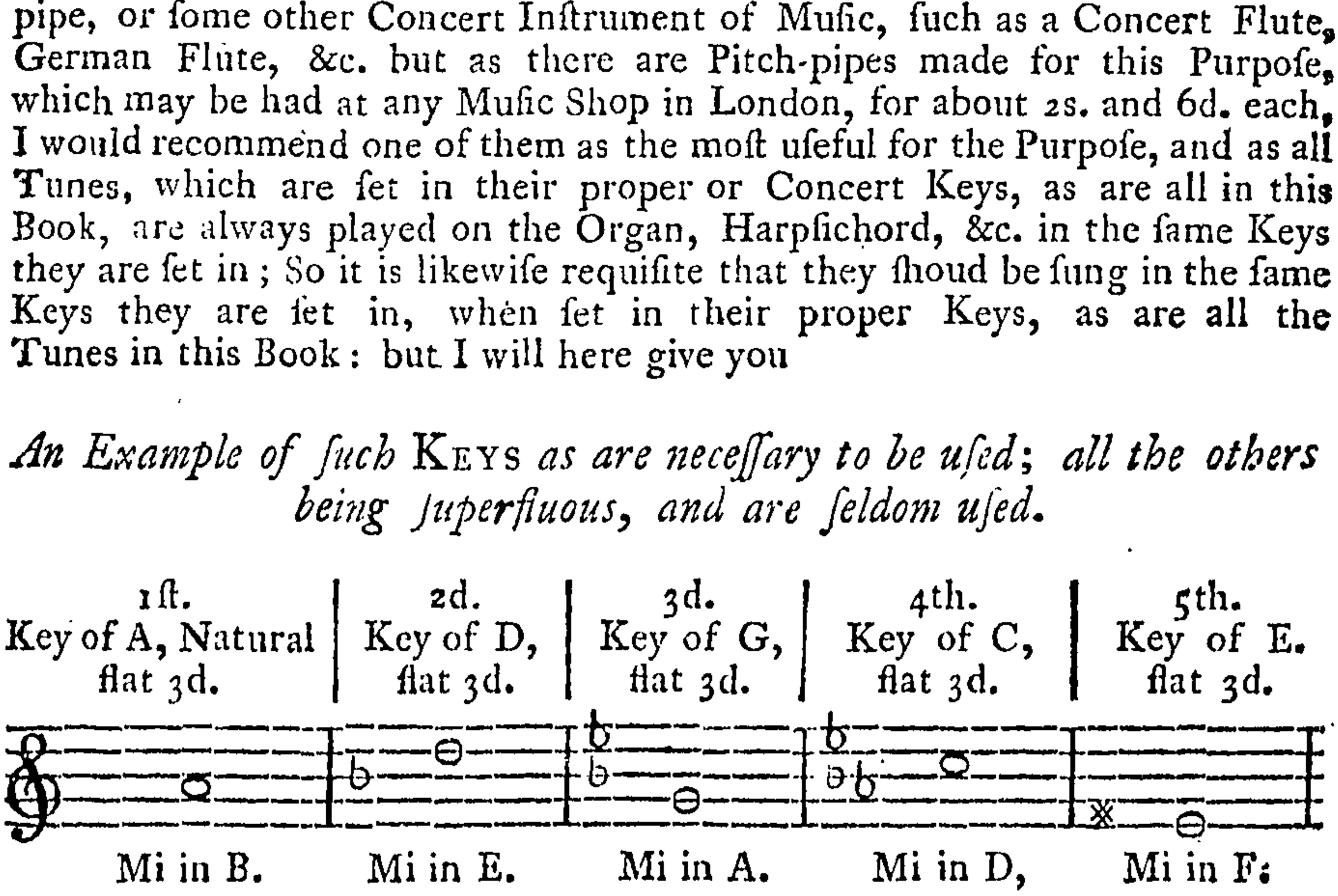
By the foregoing Examples, you ſee how any Tune may be tranſpoſed into any of the artificial Keys, by either Flats or Sharps, whoſe Progreſſions, by the Help of thoſe Flats or Sharps, are made to the ſame Effect, as the two natural Keys; but you are not confined to the Sol-faing of them all, ſo that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

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

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

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

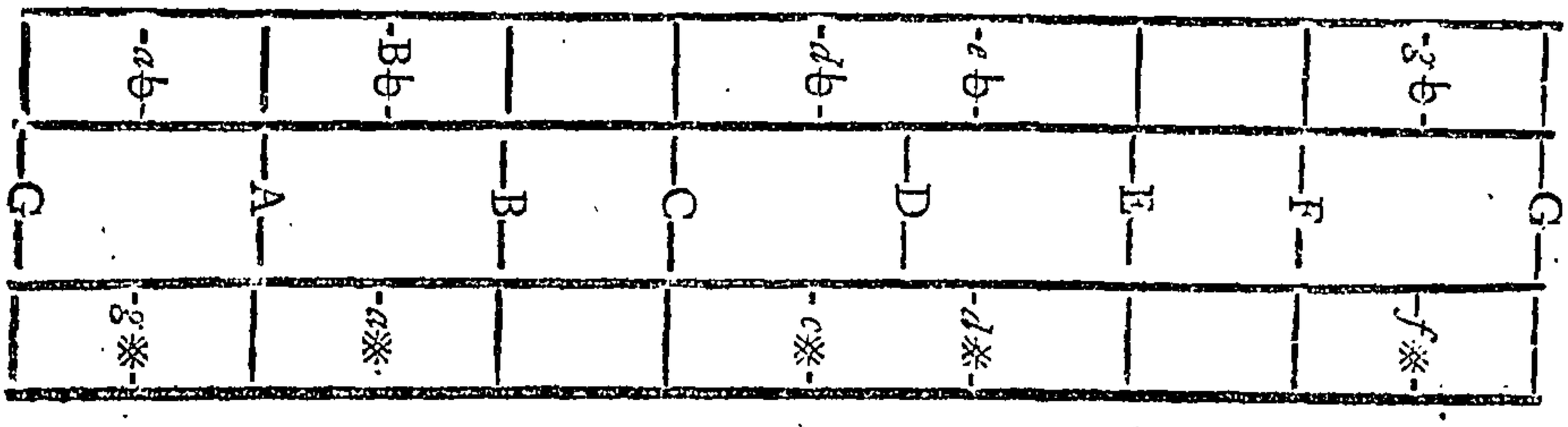
An Example of ſuch KEYS *as are neceſſary to be uſed; all the others being ſuperfluous, and are ſeldom uſed.*



Having

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

As for EXAMPLE.



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

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

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

A.

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

B.

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

C.

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

D.

Da Capo, begin again and end with the firſt Strain.
Diapaſon, an Octave or Eighth.
Diapente, a Fifth.
Diateſſaron, a Fourth.
Ditone, a Third,
Dominant of a Mode, a Concord to the Final.

E.

Encore, to repeat, &c.
Euphony, a ſmooth Running of Words.

F

Forte, loud.
Finis, the End.
Fugue, to fly or chace, &c. as when two or more Parts fly or chace each other in the ſame Point.

G.

Gamut, the firſt Note in the Scale of Muſic, alſo the Scale itſelf.
Gavot, an Air, always in Common Time.

H.

Hallelujah, praiſe the Lord.

I.

Index, the ſame as a Direct.
Interludes, played on the Organ between the Verſes in Pſalm Tunes.

K.

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

L.

Largo, Slow.
Ledger Lines, additional Lines added to the Staff of the Five Lines, either above or below, as occaſion requires.
Lyre, a Harp.

M.

Major, Greater.
Minor, Leſſer.
Melody, the Air or Church-Tune in Pſalmody.

N.

R I.

N.

Nonupla, a Jigg.

O.

Ode, a kind of Song.
Overture, played before the Concert begins.

P

Piano, Soft.
Prelude, an extempory Air.

Q.

Quarto, four Parts,
Quinque, five Parts,

R.

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

V O.

Ritornello, a short Air or Symphony.

S.

Sackbut, a large Trumpet.
Semitone, half a Tone.
Sesquialtera, a Treble Octave.
Solo, alone.
Subito, quick.

T.

Tacit, Silent, to rest.
Thorough Bass, the Instrumental Bass, which is figured for the Organ, Harpsichord &c.

V.

Vigoroso, with Vigor.
Vivace, brisk.
Volti, turn over.
Voluntary, an Extempory Air or Prelude, played on the Organ, immediately after the Reading Psalms.

ABBREVIATIONS.

Ex. Gr. (Exempli Gratia) as for Example.
i. d. (id est) that is.
N. B. (Nota Bene) note well.
P. S. (Post Script) after Writ.
Viz. (Videlicet) } to wit, that is to
Sc. ss. (Scilicet) } say.
V. (Vide) see.
Vide infra, see below.
&c. (et cætera) and the rest.

BRITISH MUSEUM 7 JY 77

ANTHEMS.

ANTHEMS,

IN FOUR PARTS.

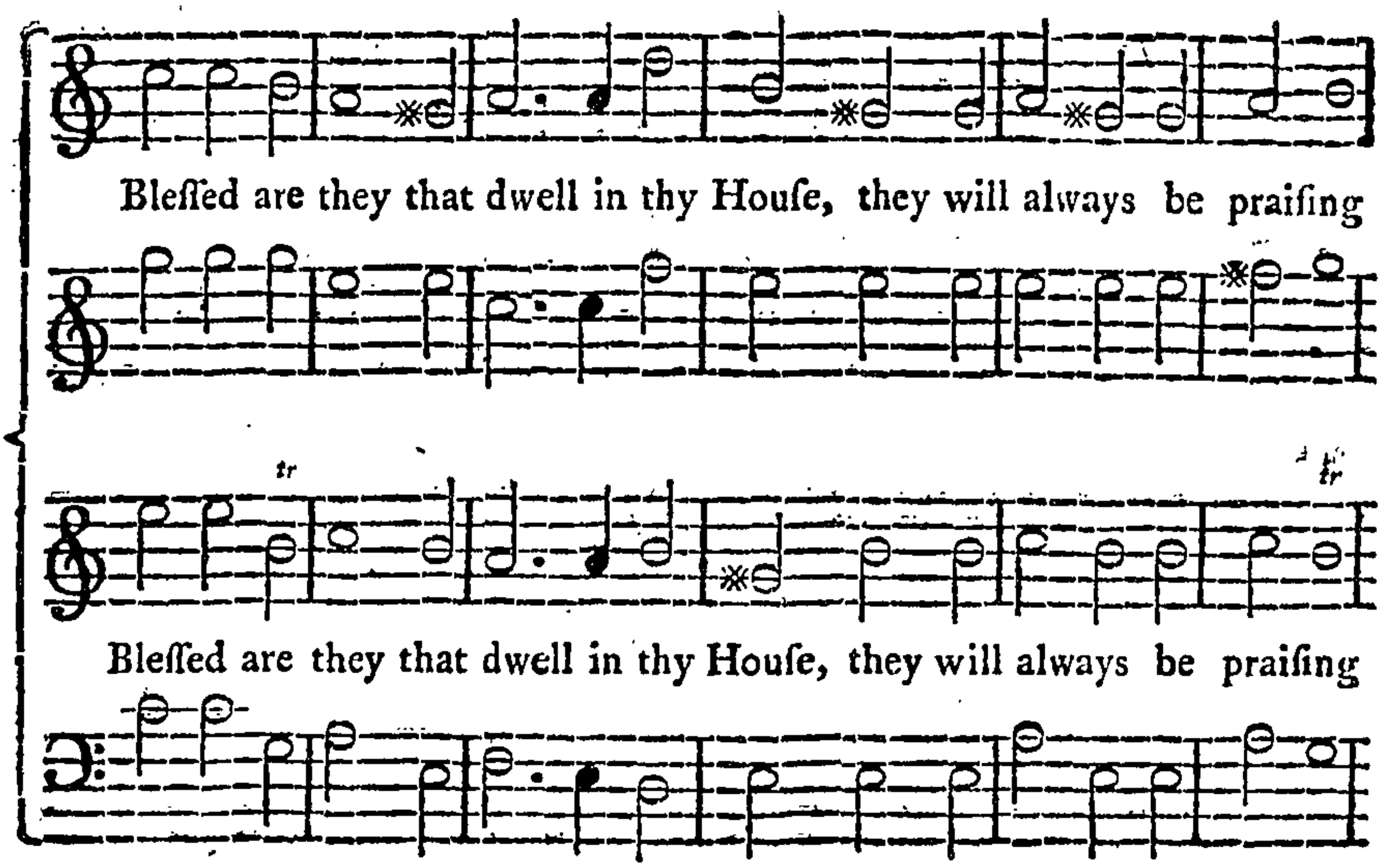
ANTHEM I. *Taken out of the* 84*th* PSALM.

Full Chorus.

Continued.

Continued

Continued.


Bleſſed are they that dwell in thy Houſe, they will always be praiſing
tr
tr
Bleſſed are they that dwell in thy Houſe, they will always be praiſing
thee. Hallelujah, Hallelujah, Hallelujah, Halle-lu—jah.
:S:
tr
1
2
thee. Hallelujah, Hallelujah, Hallelujah, Halle-lu—jah.
:S:
6
1
2

ANTHEM II. *Taken out of the 12th Chapter of* Iſaiah.

Allegro Moderato.

HALLE-

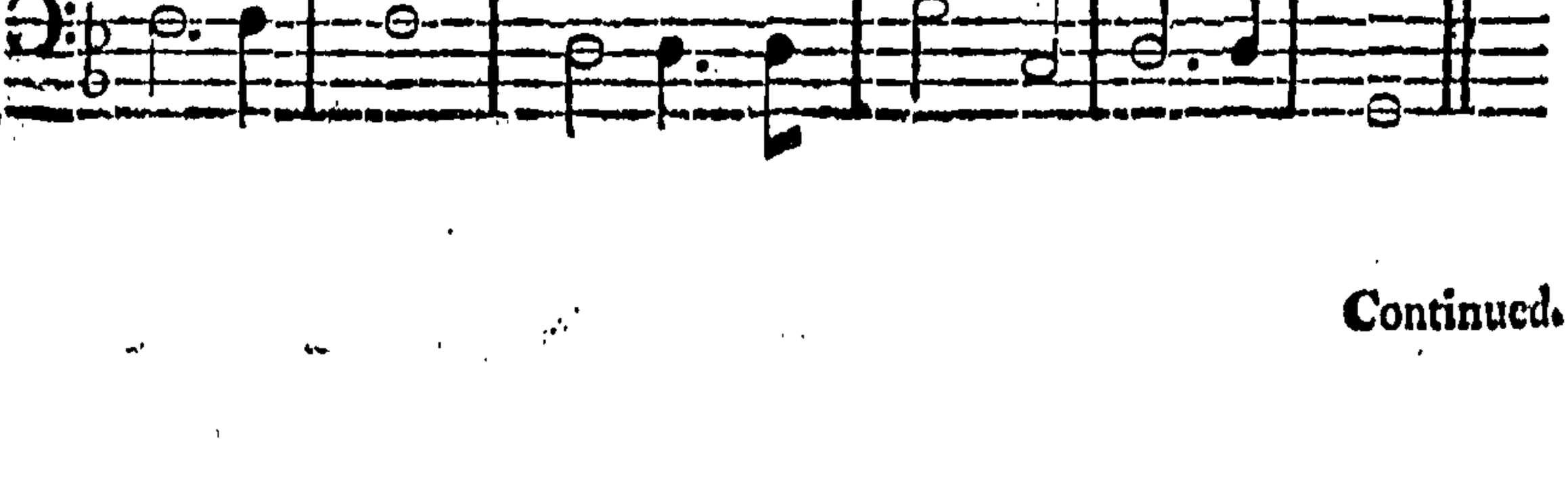
ANTHEMS.

HALLELUJAHS.

Full Chorus. Allegro Moderato.

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

Full Chorus. Andante.



Continued.

Continued.

Continued.

Continued.

Allegro.

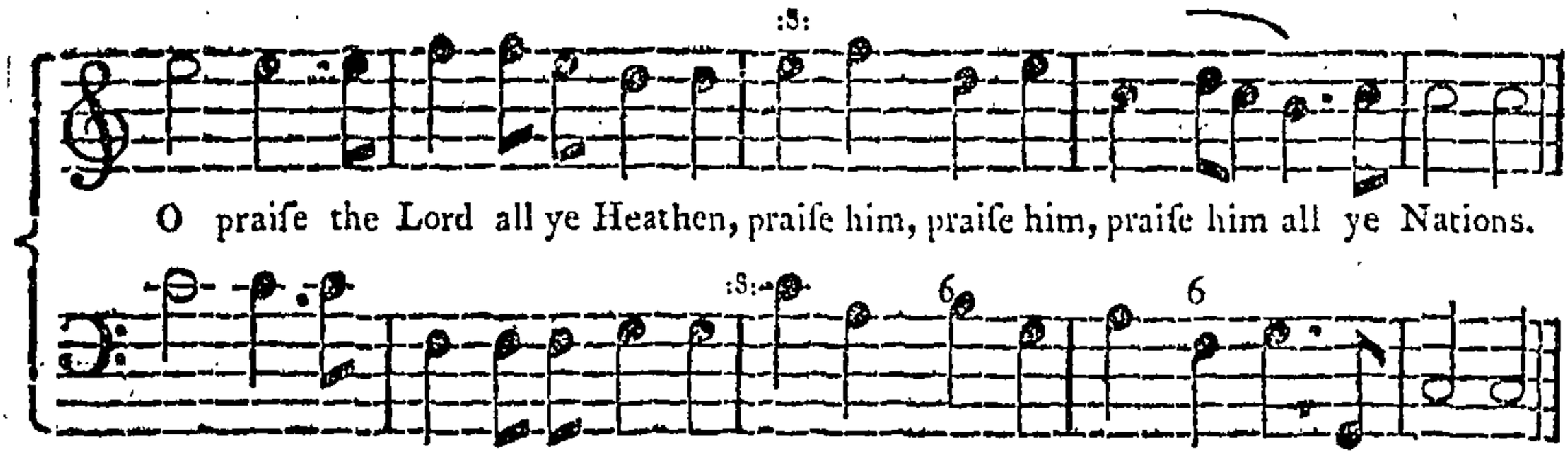
Continucd.

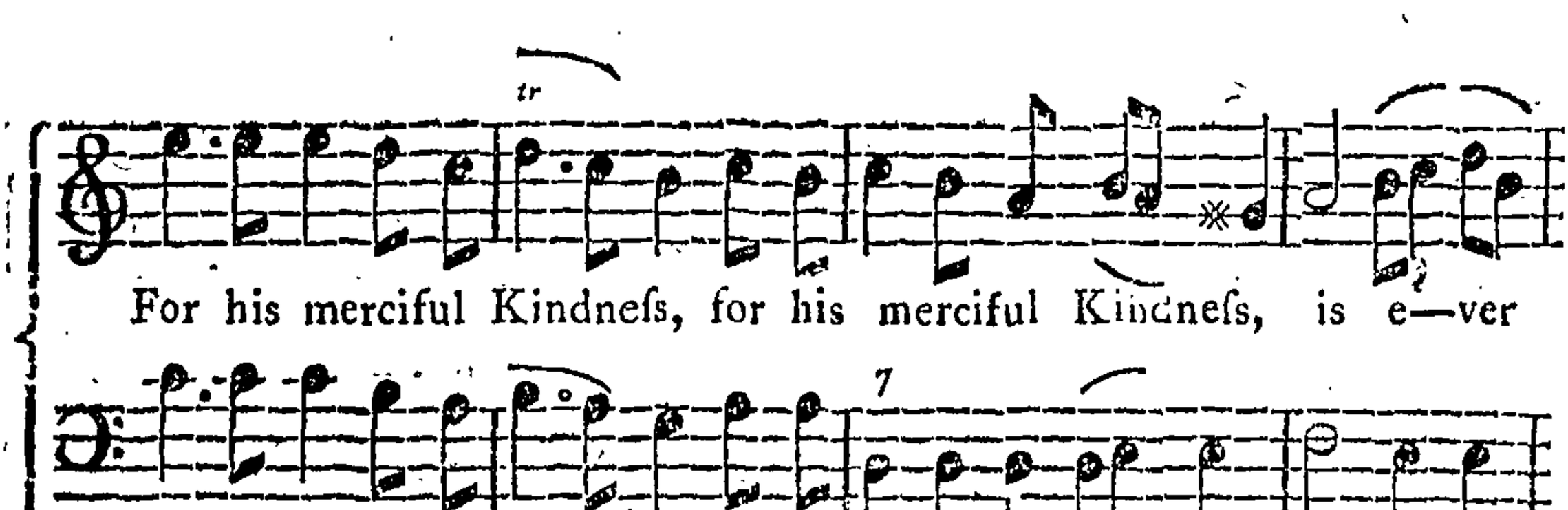
Continued.

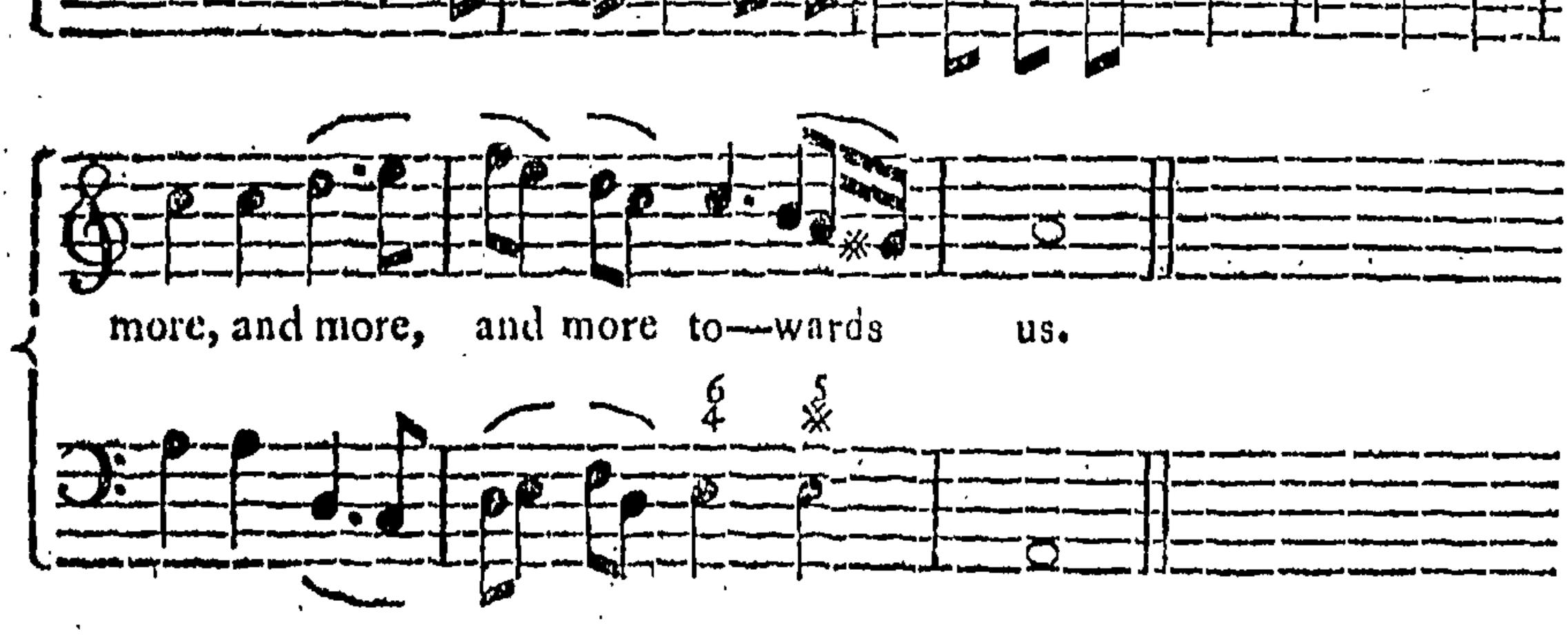
tr
Guide un—-to Death, he ſhall be our Guide un—to Death,
Guide un—to Death, he ſhall be our Guide un-to Death,
6 6 6 5
4 ✻
tr
he ſhall be our Gui——————de un—-to Death.
he ſhall be our Guide un——-to Death.
he ſhall be our Gui——————de un——to Death.
6 5
4. ✻

ANTHEM IV. *Taken out of the* 117*th* PSALM.

Tenor and Baſs. Vivace.







Continued.

Continued.

Tenor Solo.

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

Baſs Solo.

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

Tenor and Baſs.

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

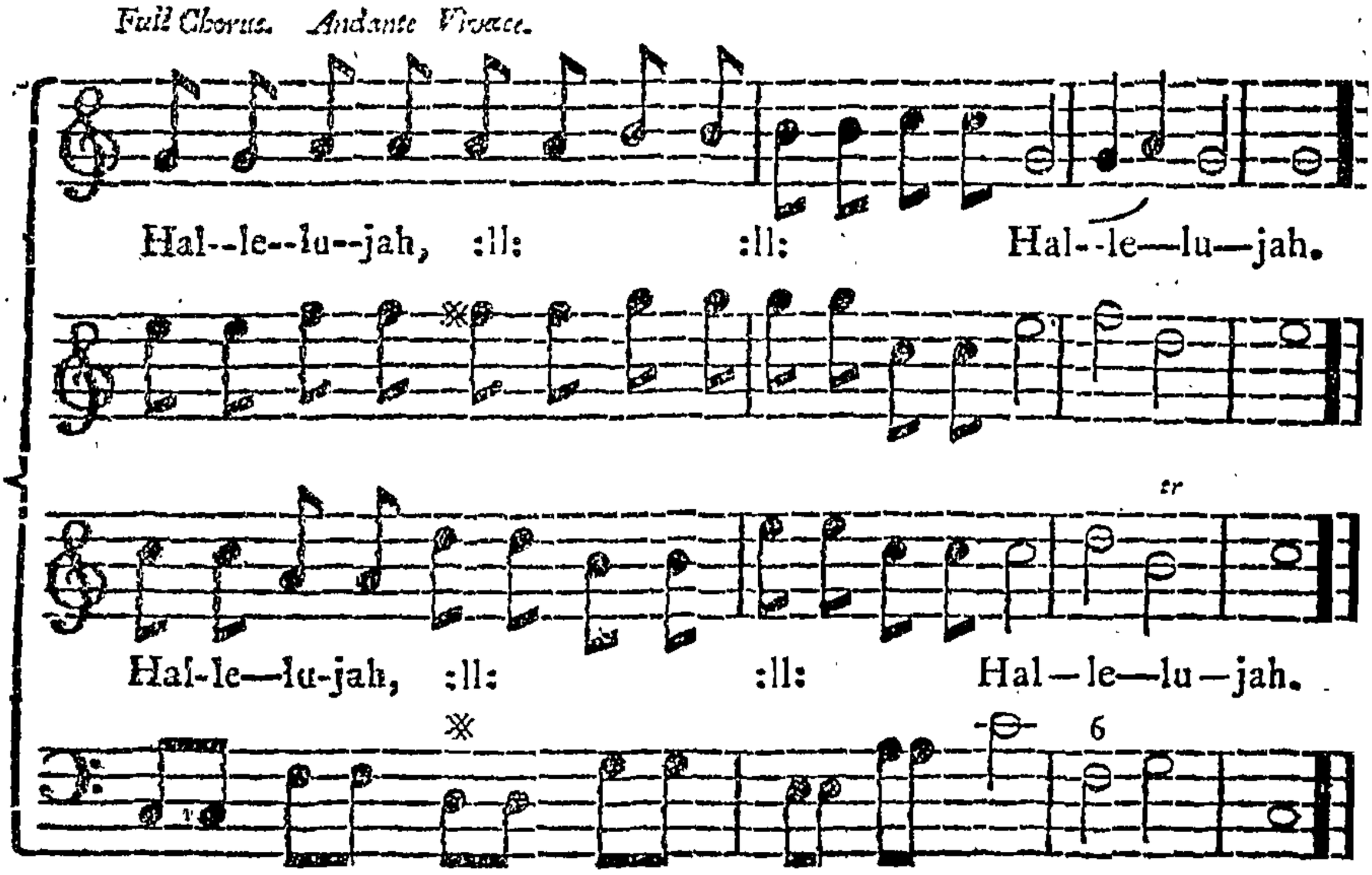
prai——ſe the Lord, for e-ver praiſe the Lord,

prai——ſe, praiſe, praiſe the Lord.

For ever praiſe the Lo——rd.

HALLELUJAHS.

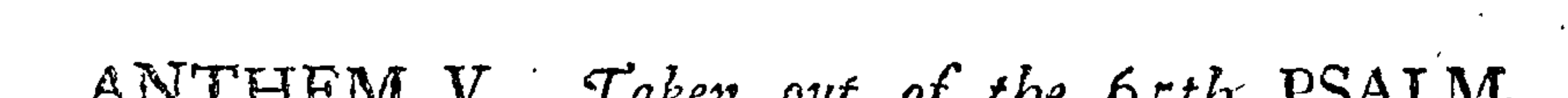
Full Chorus. Andante Grave.

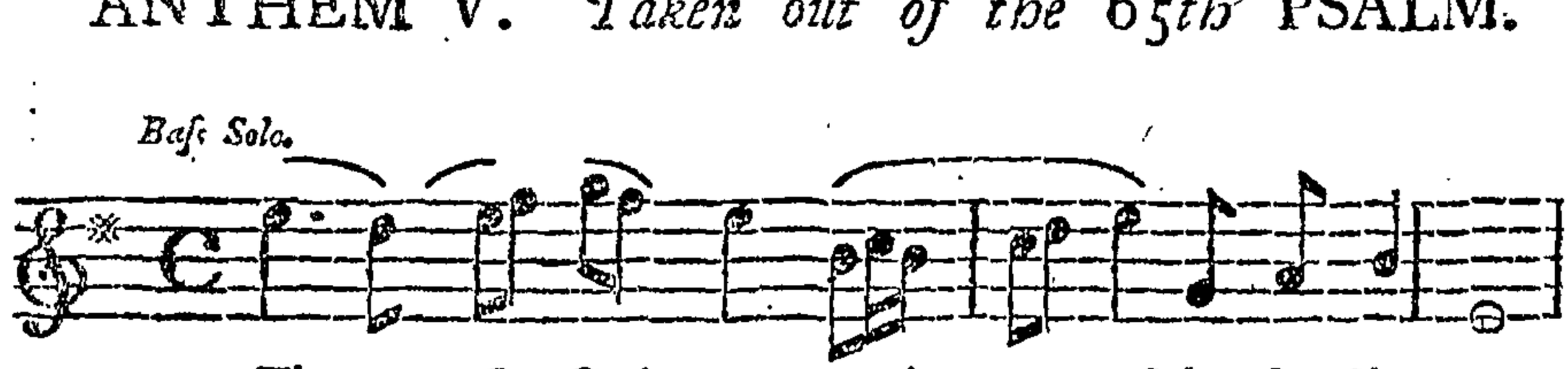


ANTHEM V. *Taken out of the* 65*th* PSALM.

Baſs Solo.

Tenor Solo.





Continued

Continued.

Counter, Tenor and Baſs.

Continued.

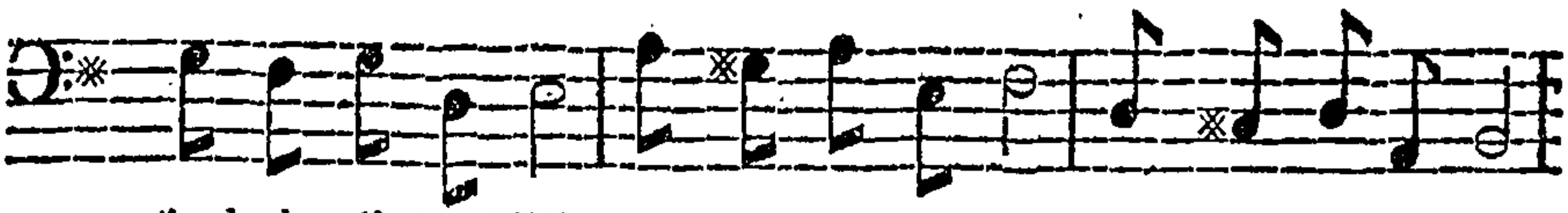
Continued.

Tenor Solo.

Continued.

Continued.

Baſs Solo.



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

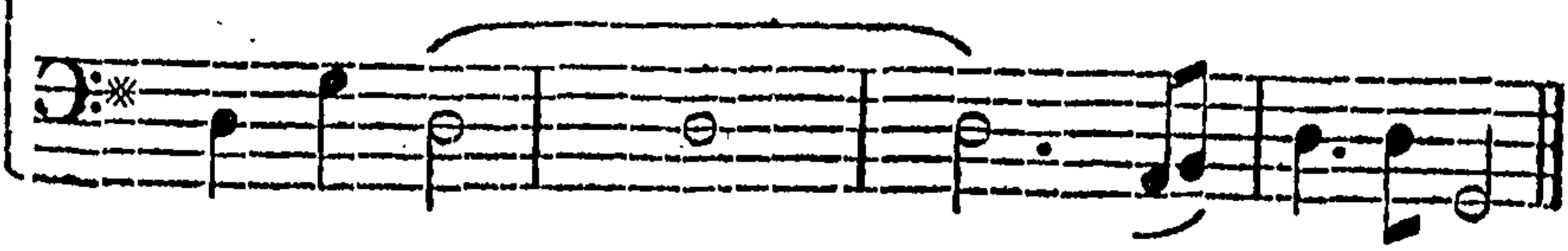
ſhall rejoice on ev'———ry Side.

Tenor and Baſs.

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

And the lit—tle Hills, and the little Hills

ſhall re—joi———————————ce on ev'—ry Side.



ſhall re—joi———————————ce on ev'—ry Side

Continued.

Continued.

Full Chorus.

HALLELUJAHS.

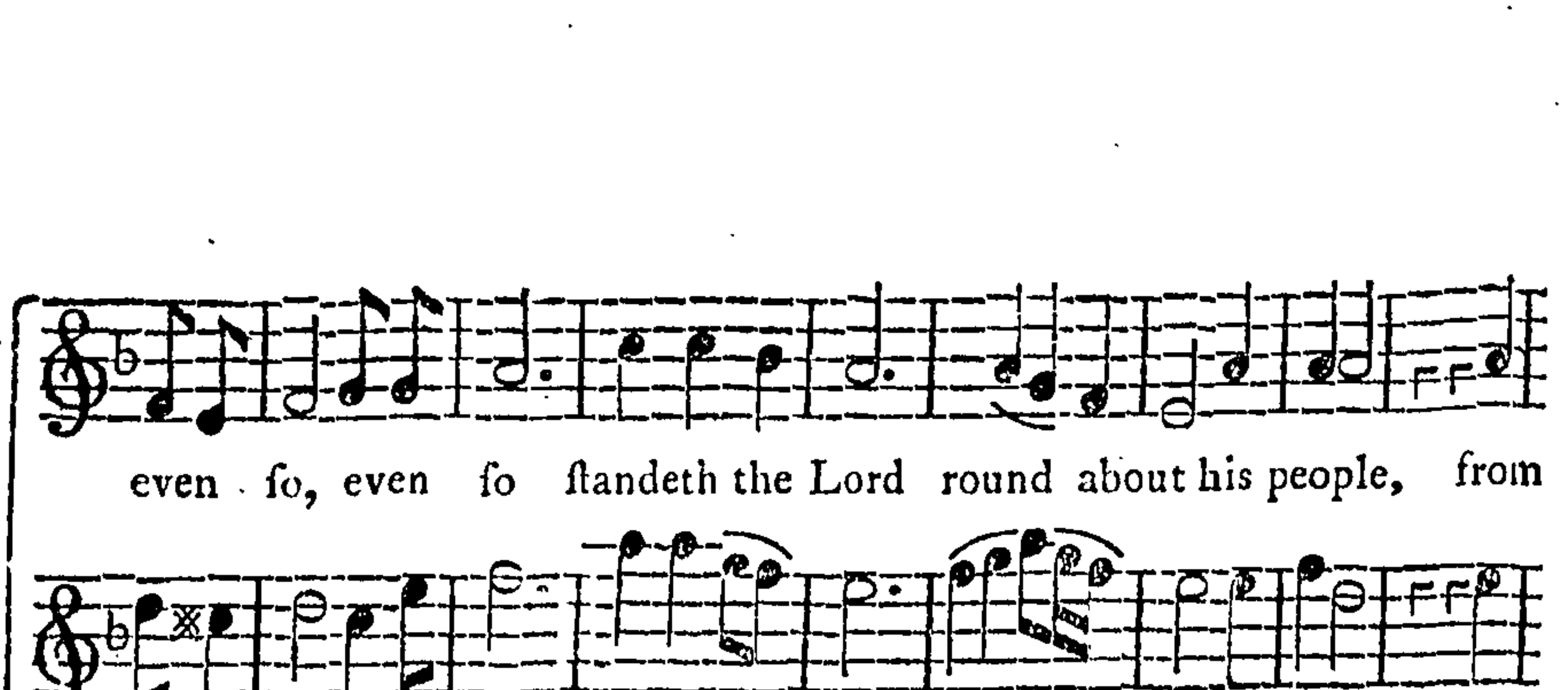
Full Chorus.

ANTHEM VI. *Taken out of the* 125*th* PSALM.

Full Chorus. Andante Vivace.

Continued.

Continued.



Continued.

Continued.

Continued.

Continued.

——ver—more, from this time forth for ever——more.
e—ver—more, from this time forth for ever—more.
e—ver——more.
Hallelujah, Hallelujah, Hallelu-jah, Hal———-le—-lu—jah.
Hallelujah, Hallelujah, Hallelu-jah, Hal——le——lu-—jah.

ANTHEM VII. *Taken out of the* 96*th* PSALM.

Full Chorus. Andante Vivace.

Continued.

Continued.

Continued.

ANTHEMS.

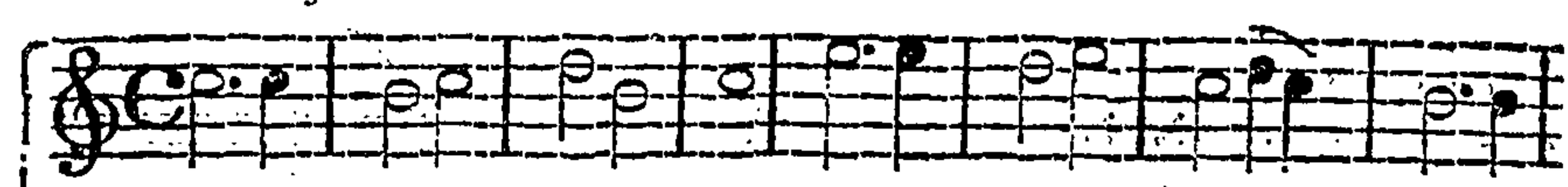
Continued.

Treble and Baſs.

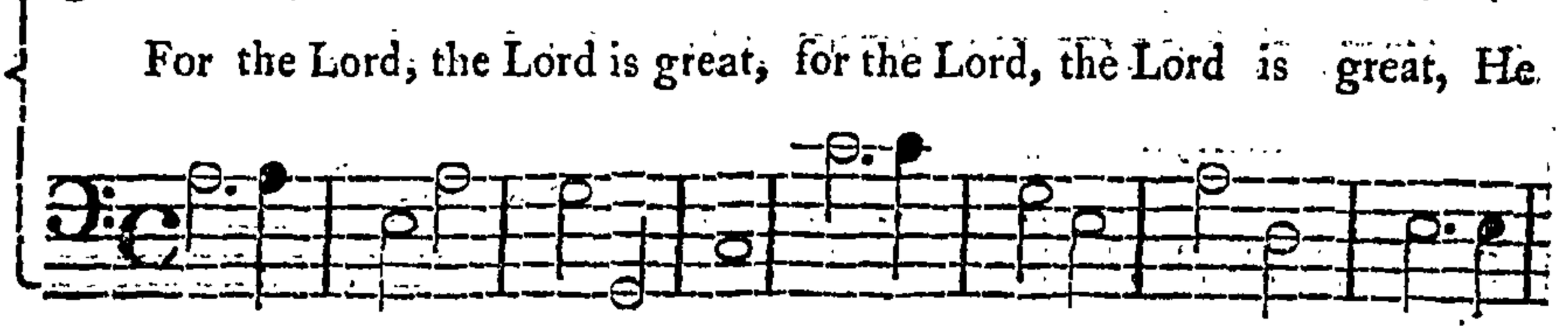
Continued.

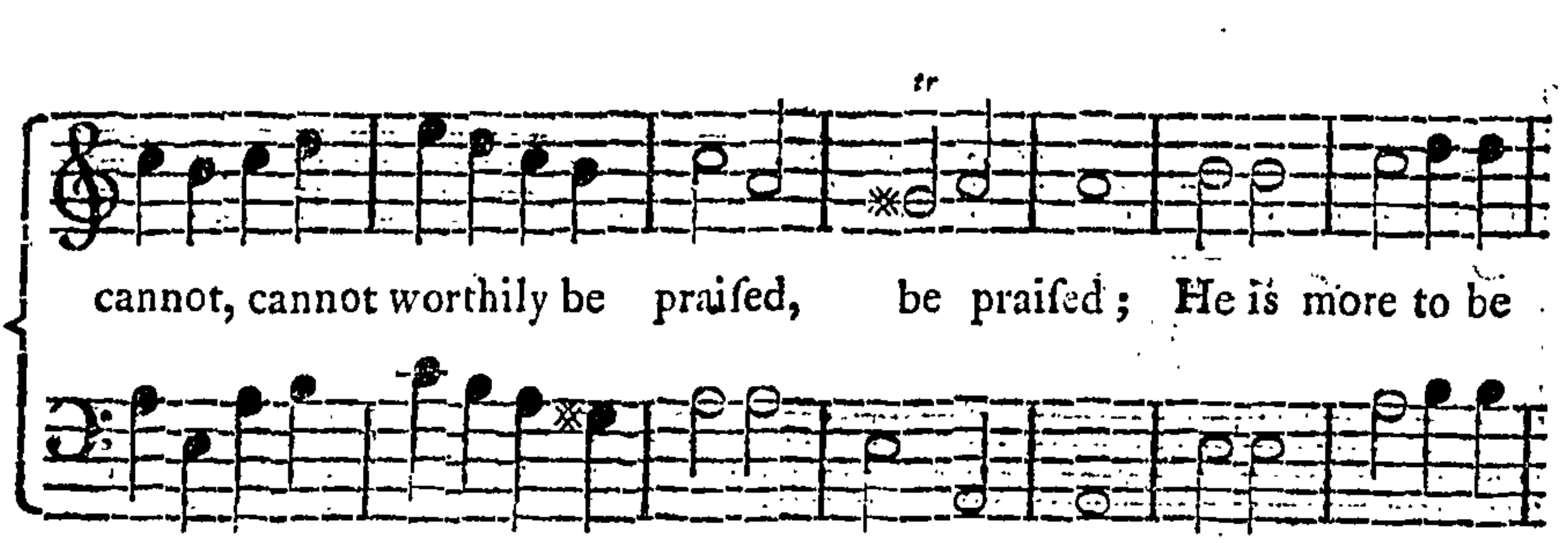
Continued.

Treble and Baſs.

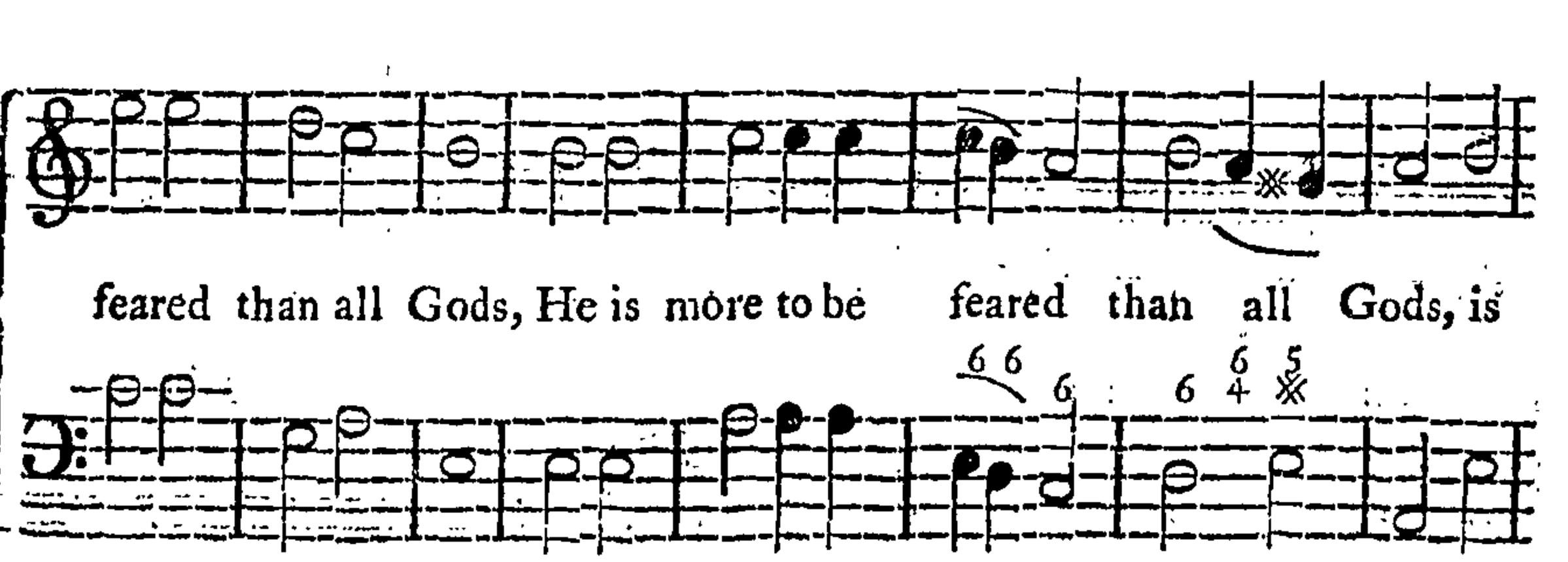


For the Lord, the Lord is great, for the Lord, the Lord is great, He





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



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

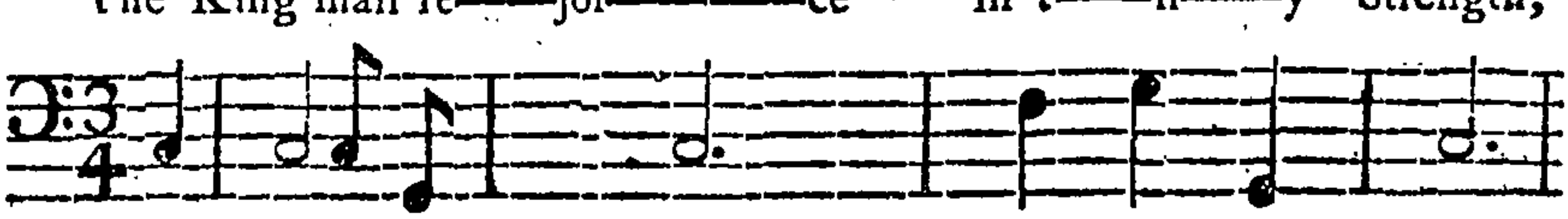
more to be feared than all Gods. Sing unto, &c. (as before.)

HALLELUJAHS.

Full Chorus.

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

Andante Vivace.



Continued.

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

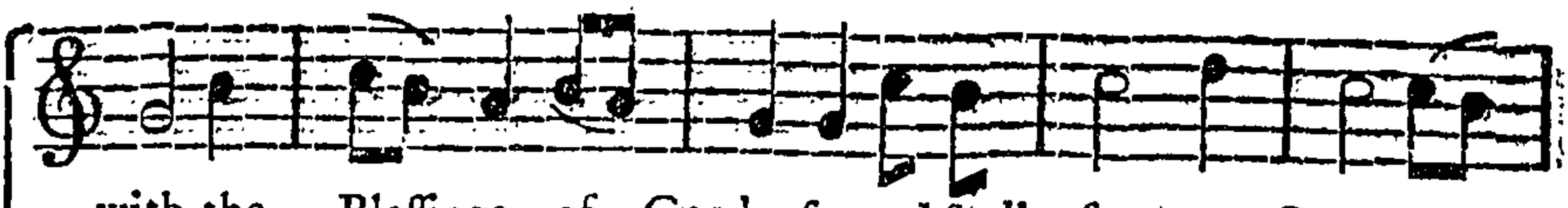
ceeding, ex—ceeding glad ſhall he be, ſhall he be of thy

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

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

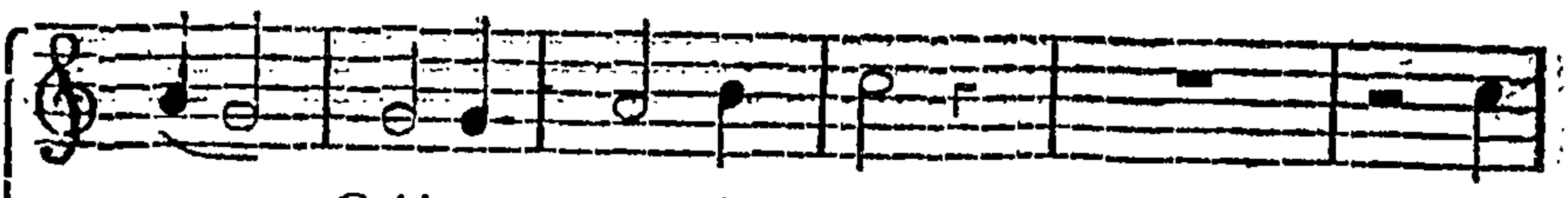
Continued.

Continued.



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

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



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

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

his Honour,

Continued.

Continued.

Continued.

Continued.

Continued.

Continued.

Continued.

Continued.

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

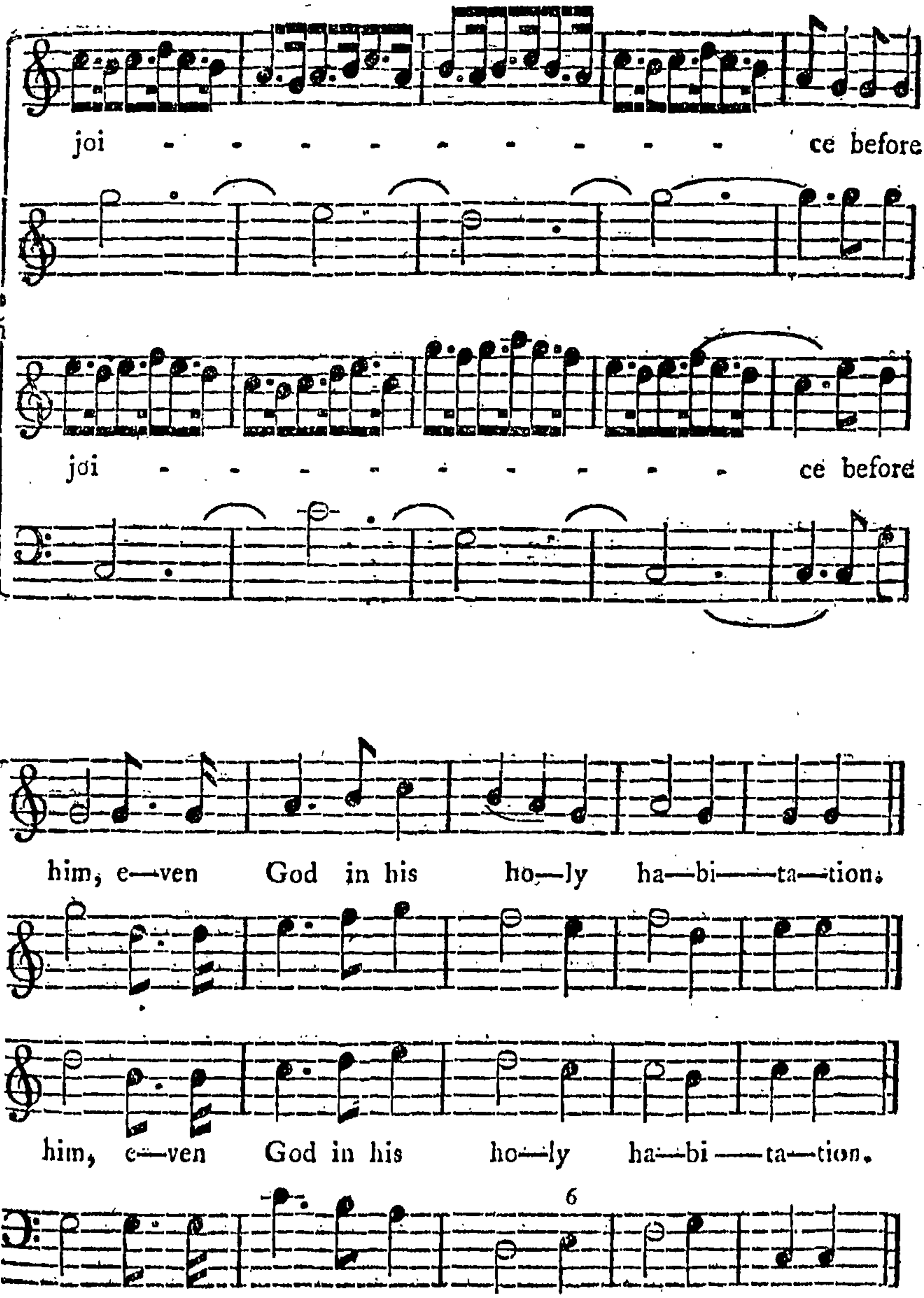
Adagio.
e—ver, e—ver, A - - - - - men.
e—ver, e—ver, A - - - - men.

ANTHEM IX. *Taken out of the 68th* PSALM.

Full Chorus. Andante Vivace.

Continued

Continued.


joi - - - - - - - - - ce before
joi - - - - - - - - - ce before
him, e—ven God in his ho—ly ha—bi——ta—tion.
him, e—ven God in his ho—ly ha—bi——ta—tion.

Continued.

Bass Solo.

The Earth ſhoo - - - - - - - - - k

Full Chorus.

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

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

Tenor Solo.

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

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

Bass Solo.

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

white as Snow in Sal—mon, Sal——mon.

Continued.

Continued.

Full Chorus.

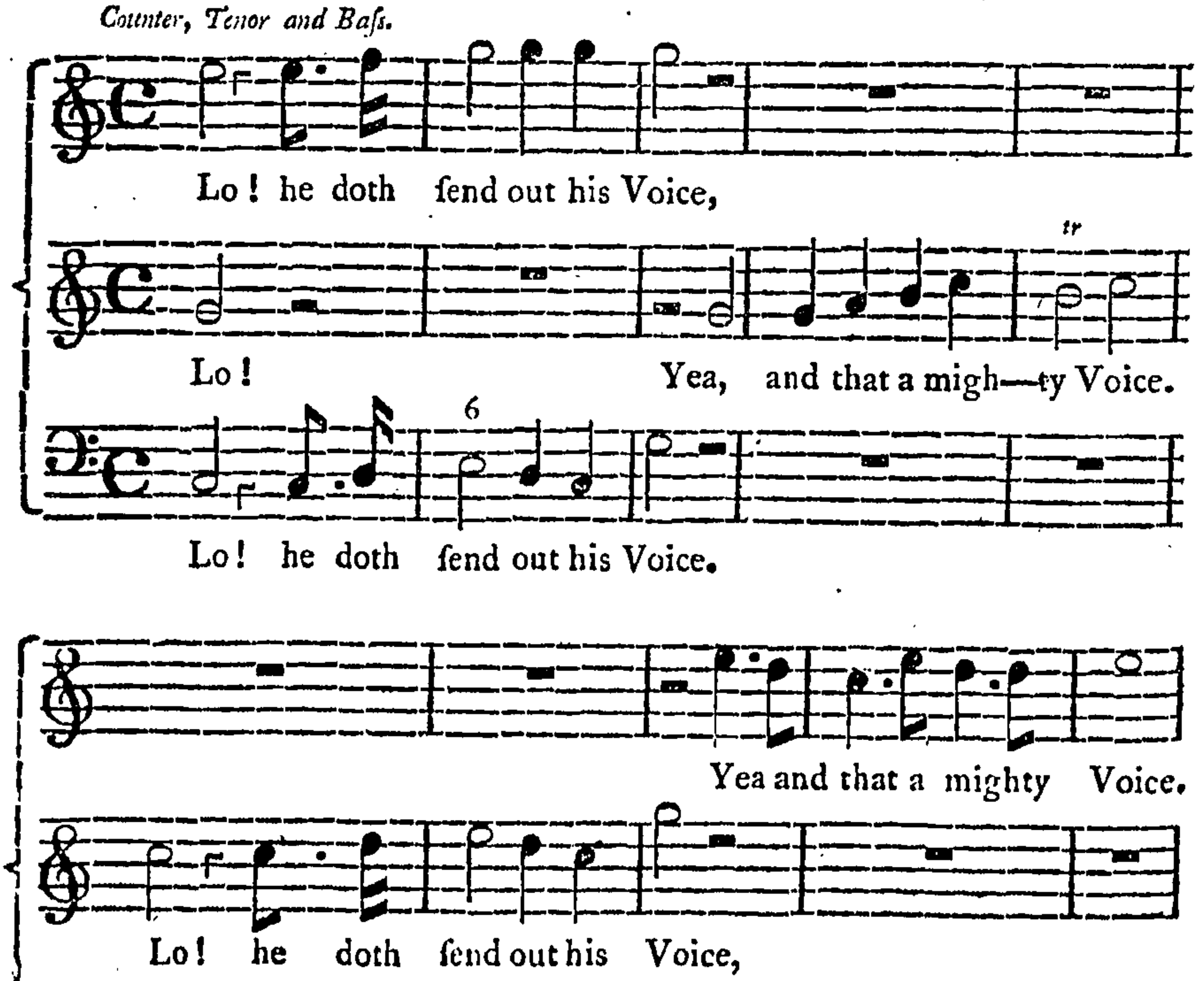
Continued.

Continued.

Baſs Solo.

Who ſitteth in the Heavens o - - - - - - - - - - ver all from the Begin—ning.

Counter, Tenor and Baſs.



Continued.

Continued.

Full Chorus. Andante Vivace.

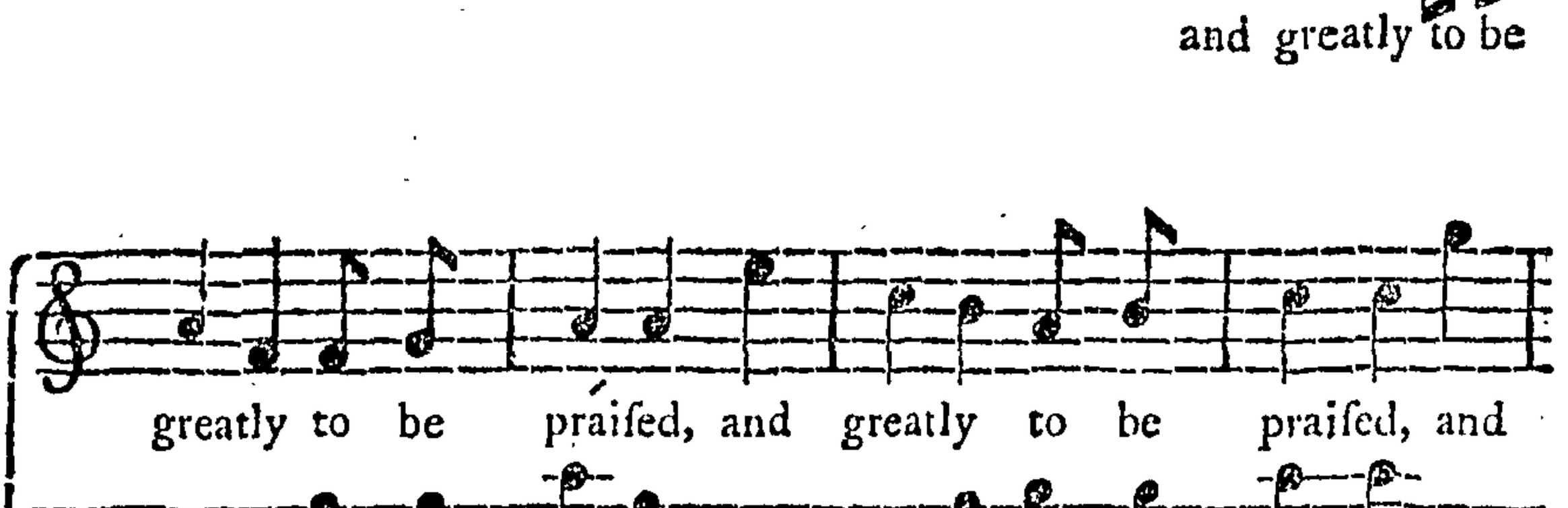
Continued.

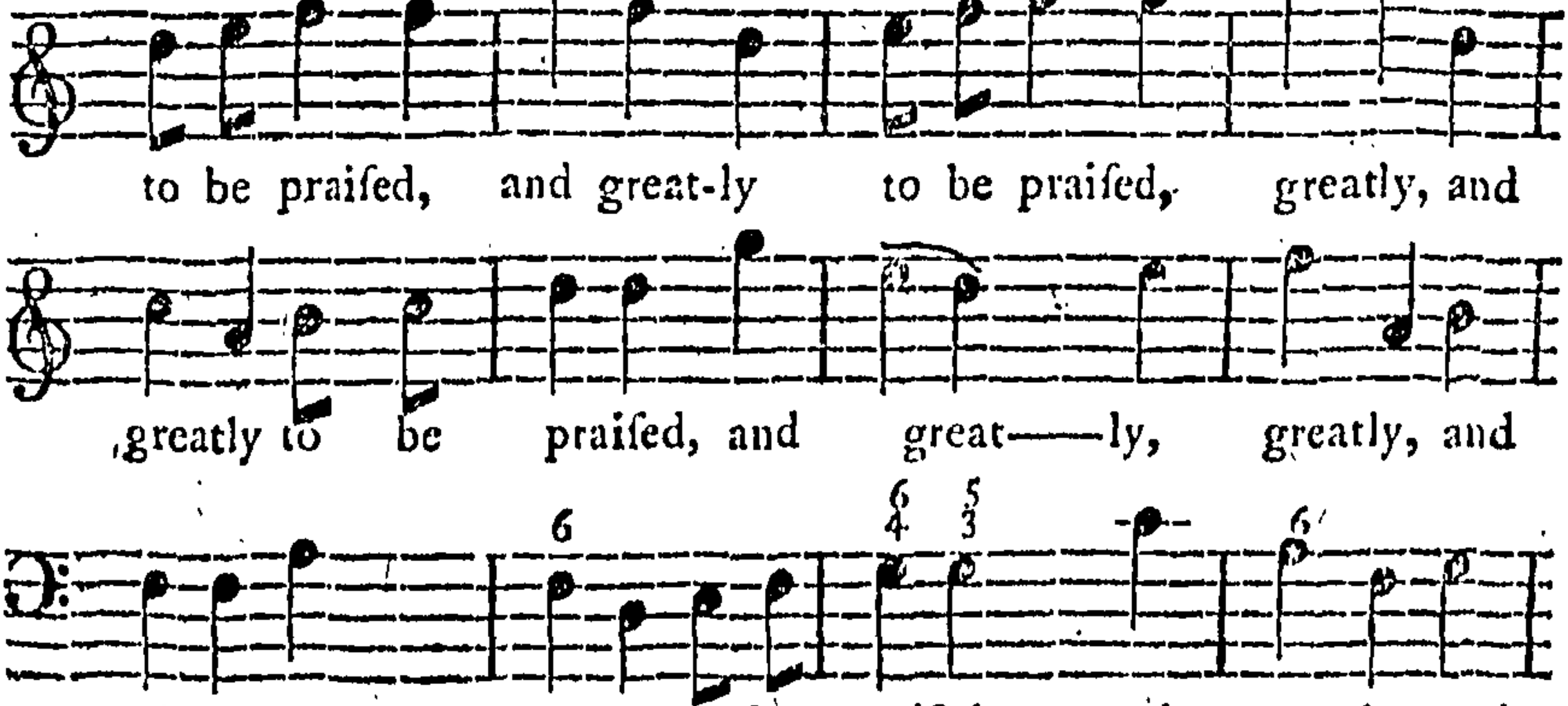
Continued.

O God, won—derful art thou in thy ho—ly Pla-ces.
O God, won—der-ful art thou in thy ho—ly Pla—ces.
6
6
Hal - - - le - lu - jah. A—men.
Hal - - - le — lu — jah. A—men.
6 6
6
6 5
4 3

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

Full Chorus. Andante Vivace.





Continued.

Continued.

Continued.

Continued.

Continued.

Treble, Tenor, and Baſs. Andante Vivace.

Continued.

Continued.

Continued.

Continued.

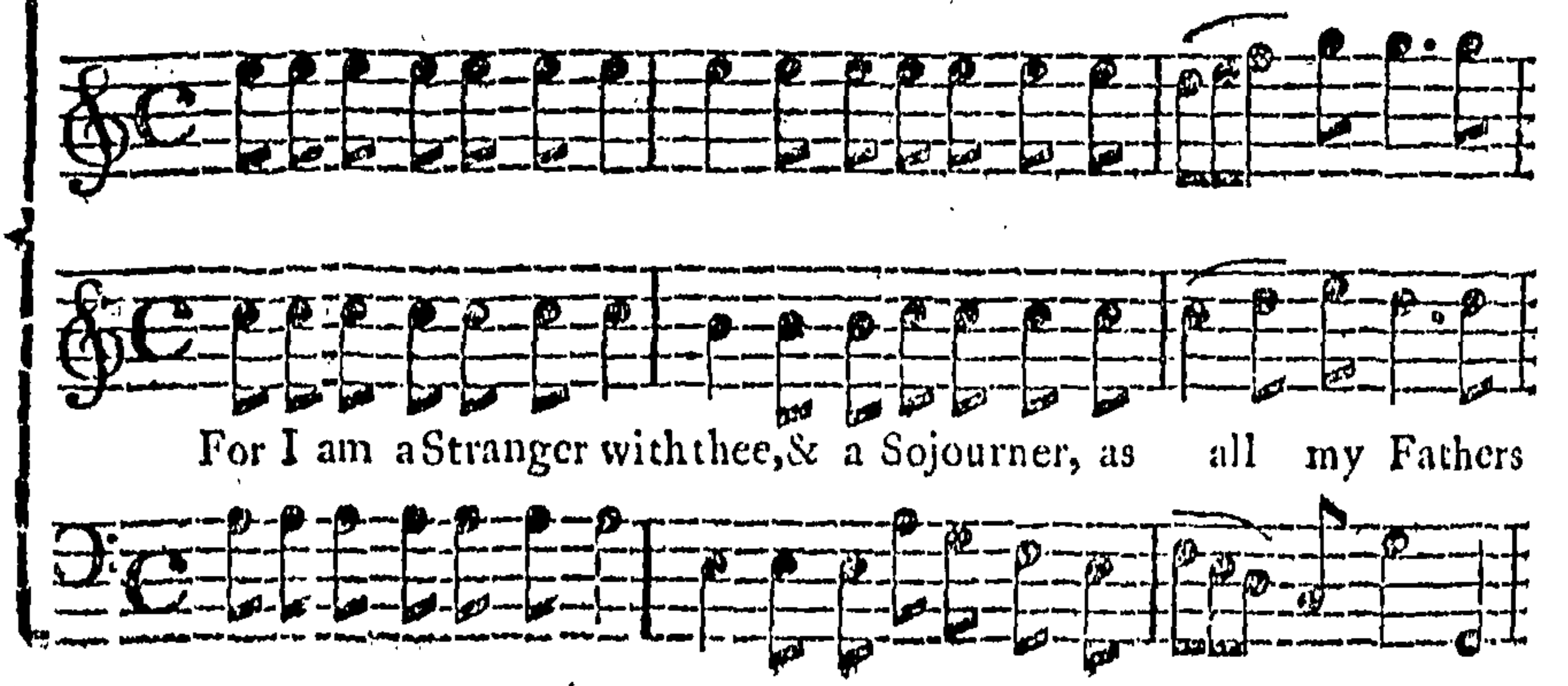
Full Chorus. Andante Vivace.

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

Treble, Counter, and Baſs.

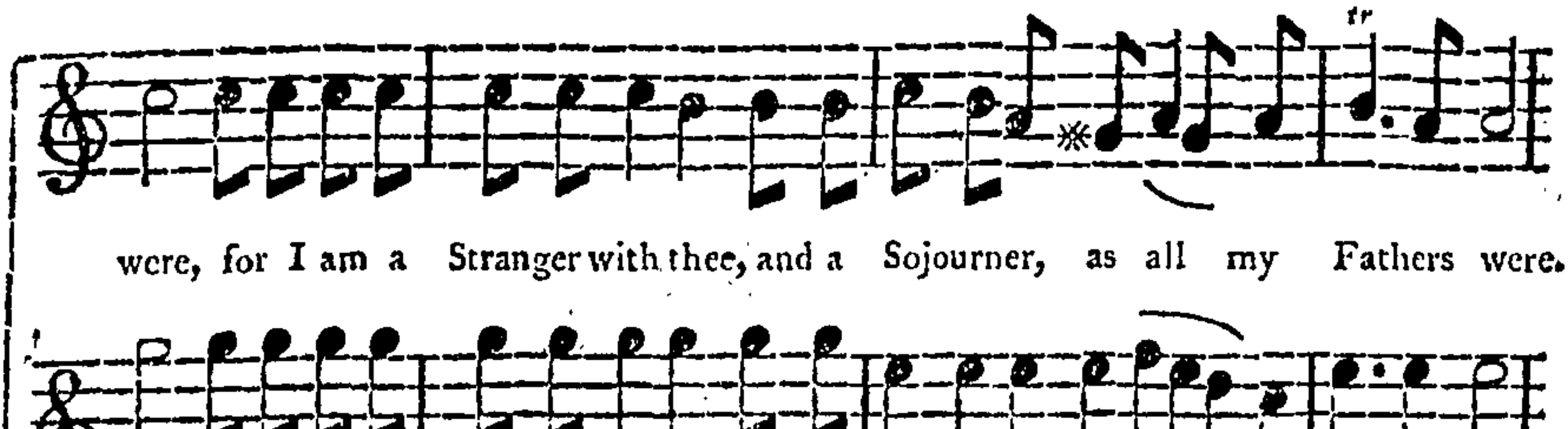
Continued.

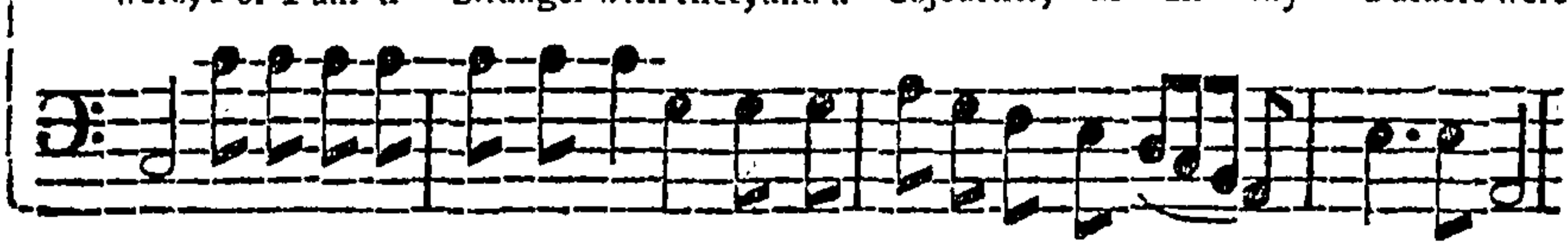
Continued.



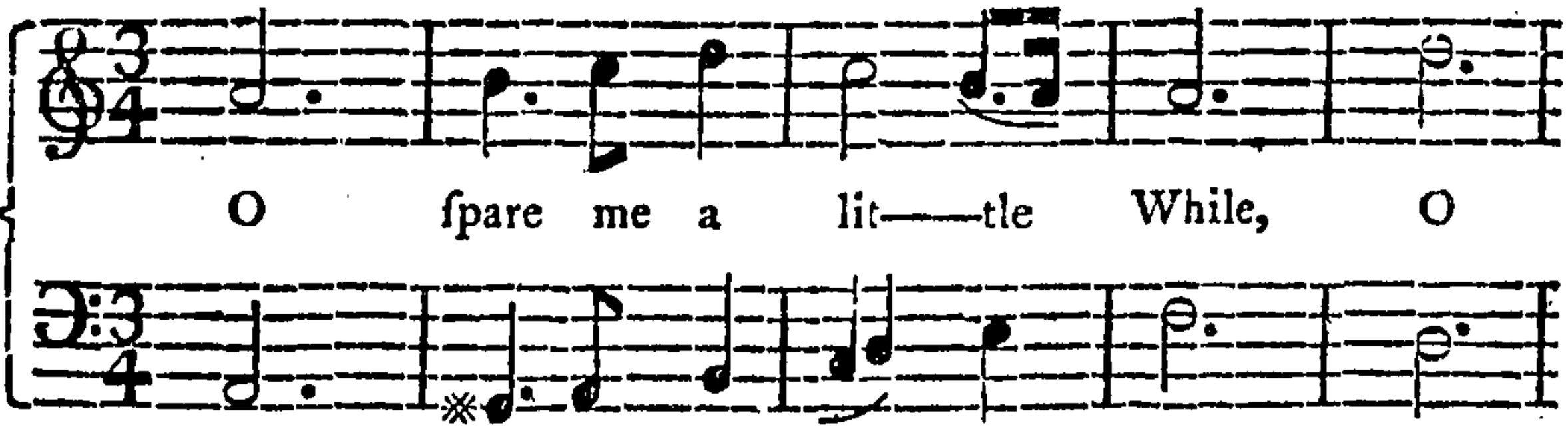
Continued.

Continued.





Tenor and Baſs.



Continued.

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

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

6 6

be--fore I go hence, be—fore I go

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

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

re ſe—en.

6 6 6

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

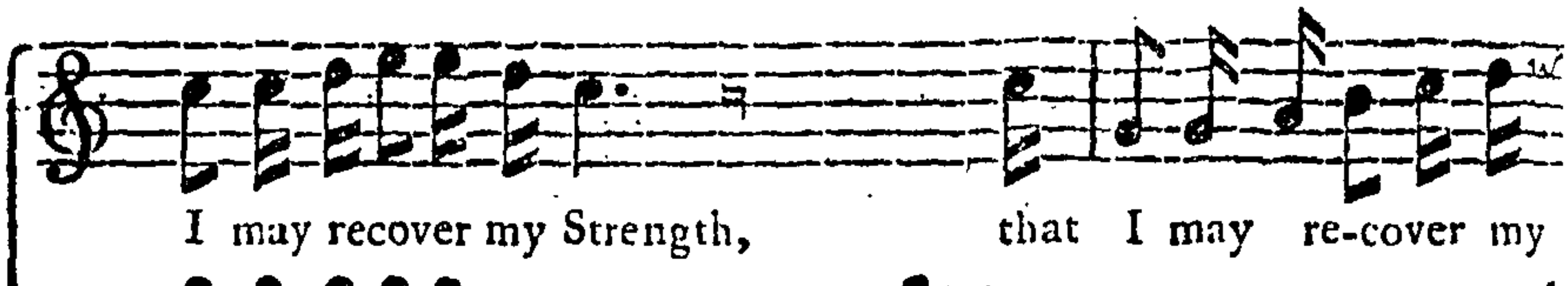
Continued.

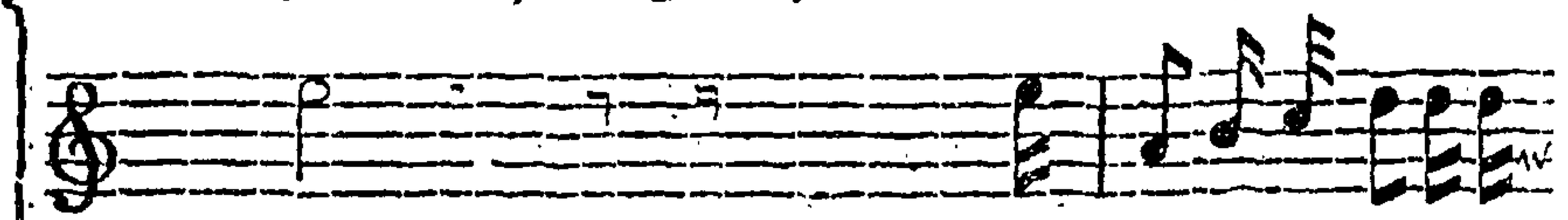
Continued.

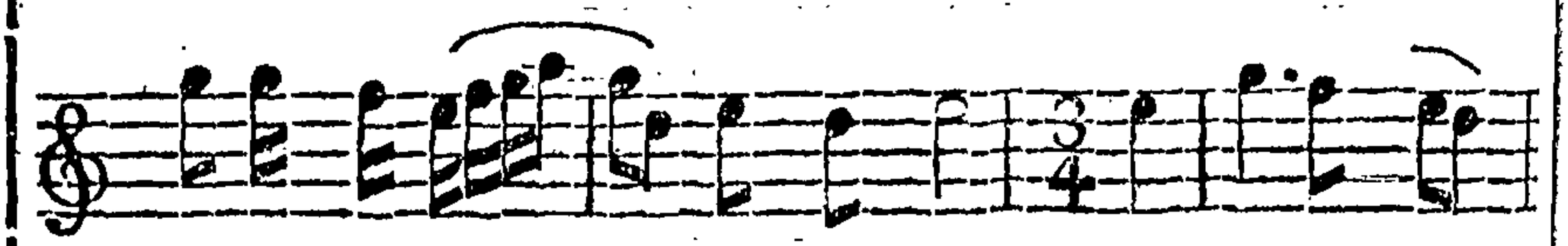
Full Chorus.

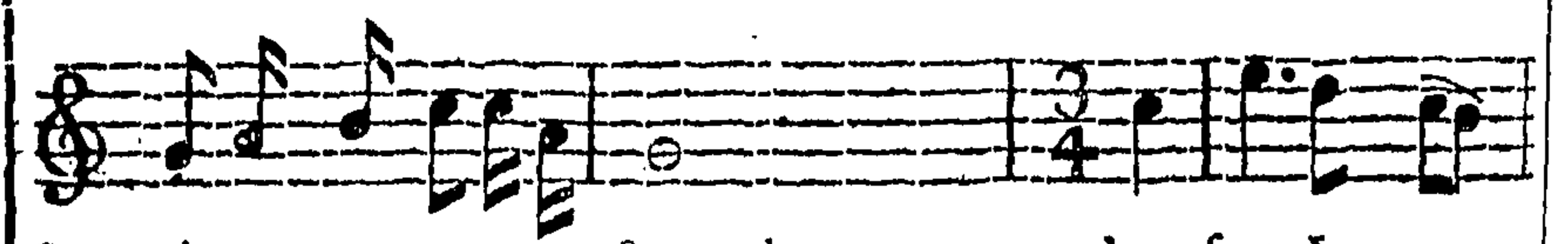
Continued.

Continued.





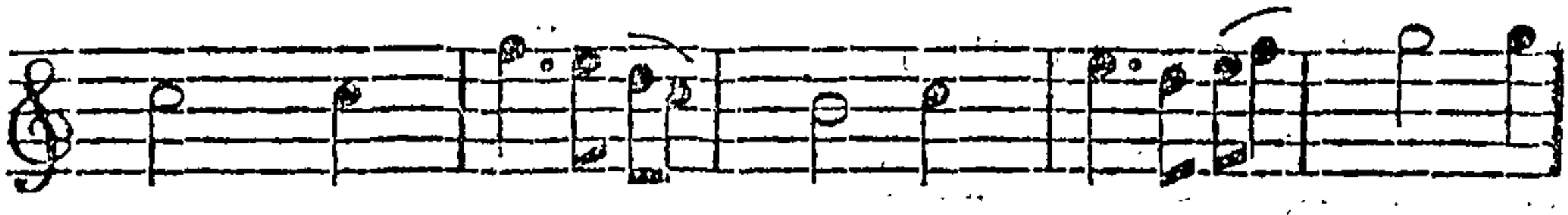




Continued.

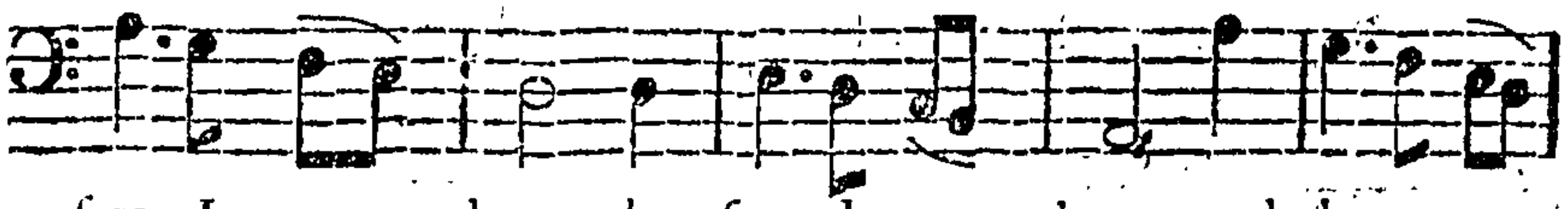
Continued.

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



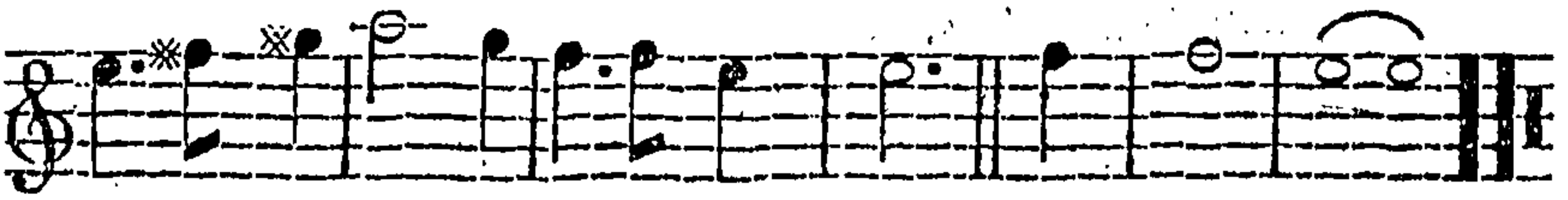
hence, be——fore I go hence, be——fore I go hence, and

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

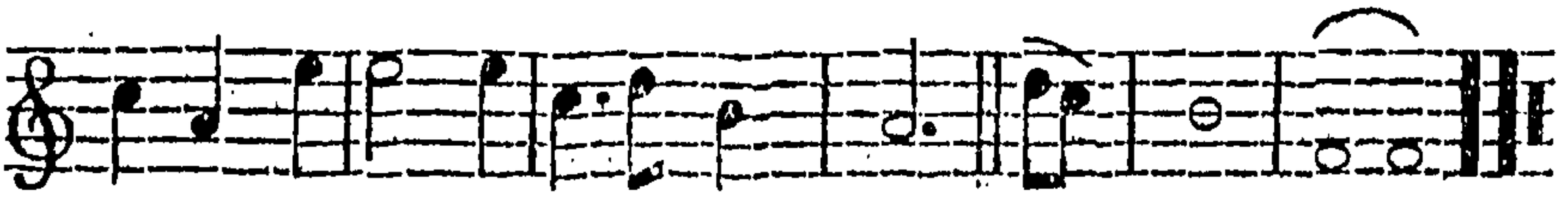


fore I go hence, be—fore I go hence, and be no more

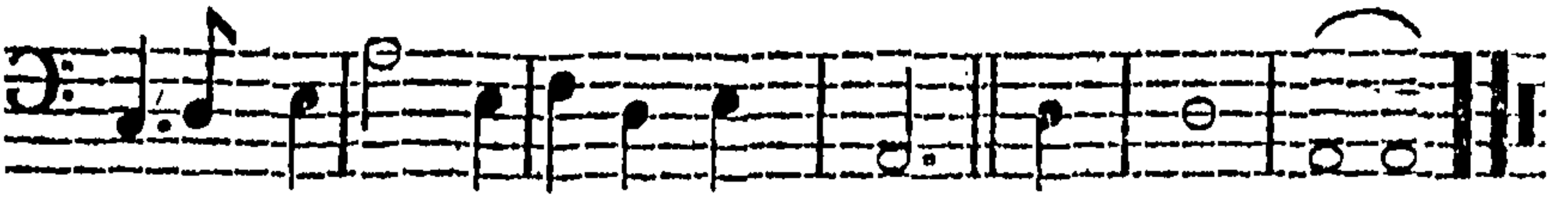
ſeen, no more ſeen, and be no more ſeen, no more ſeen.



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



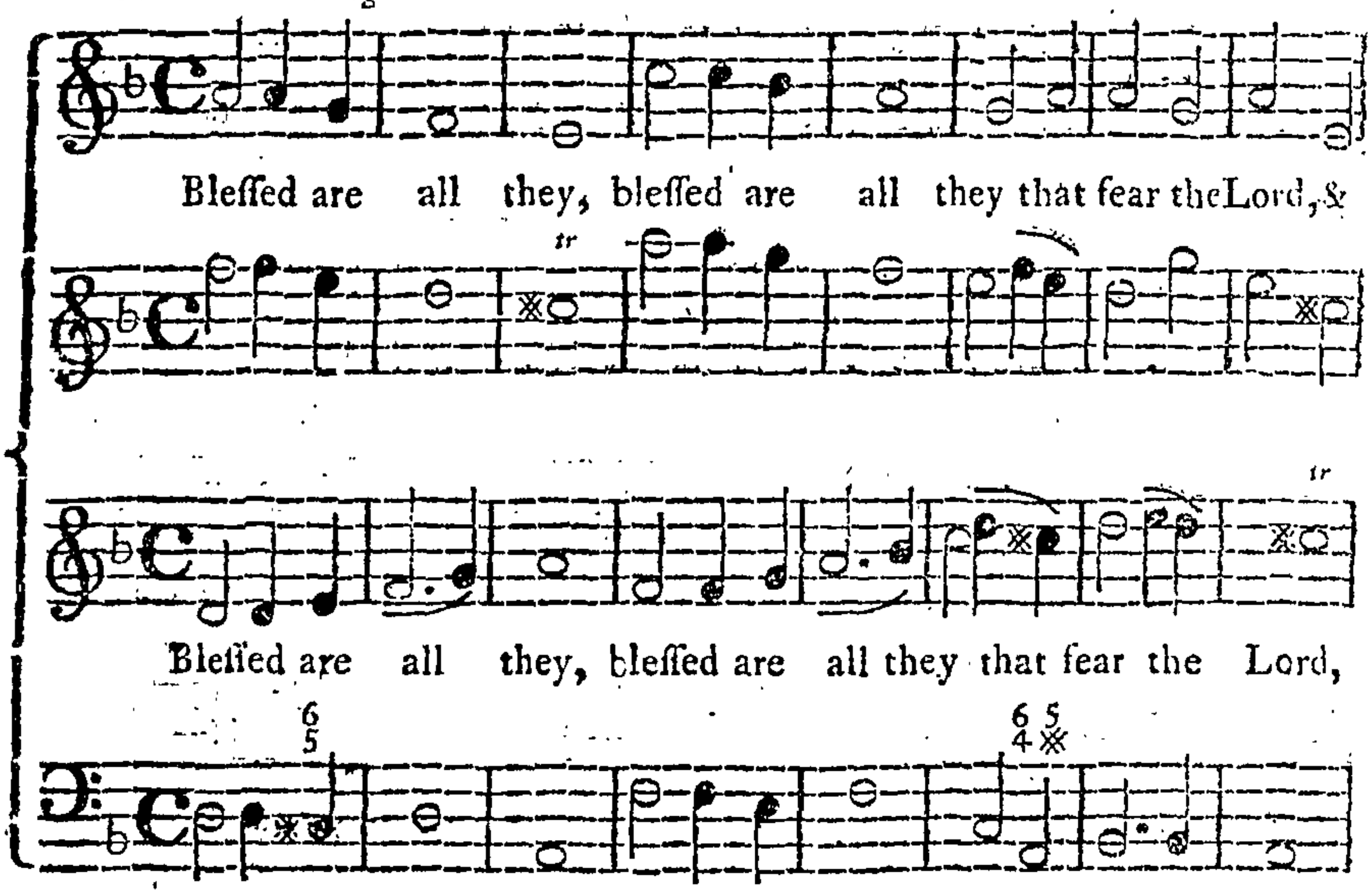
be no more ſeen, and be no more ſeen, no more ſeen.



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

ANTHEM XII. *Taken out of the* 128*th* PSALM.

Full Chorus. Largo.



Continued

Continued.

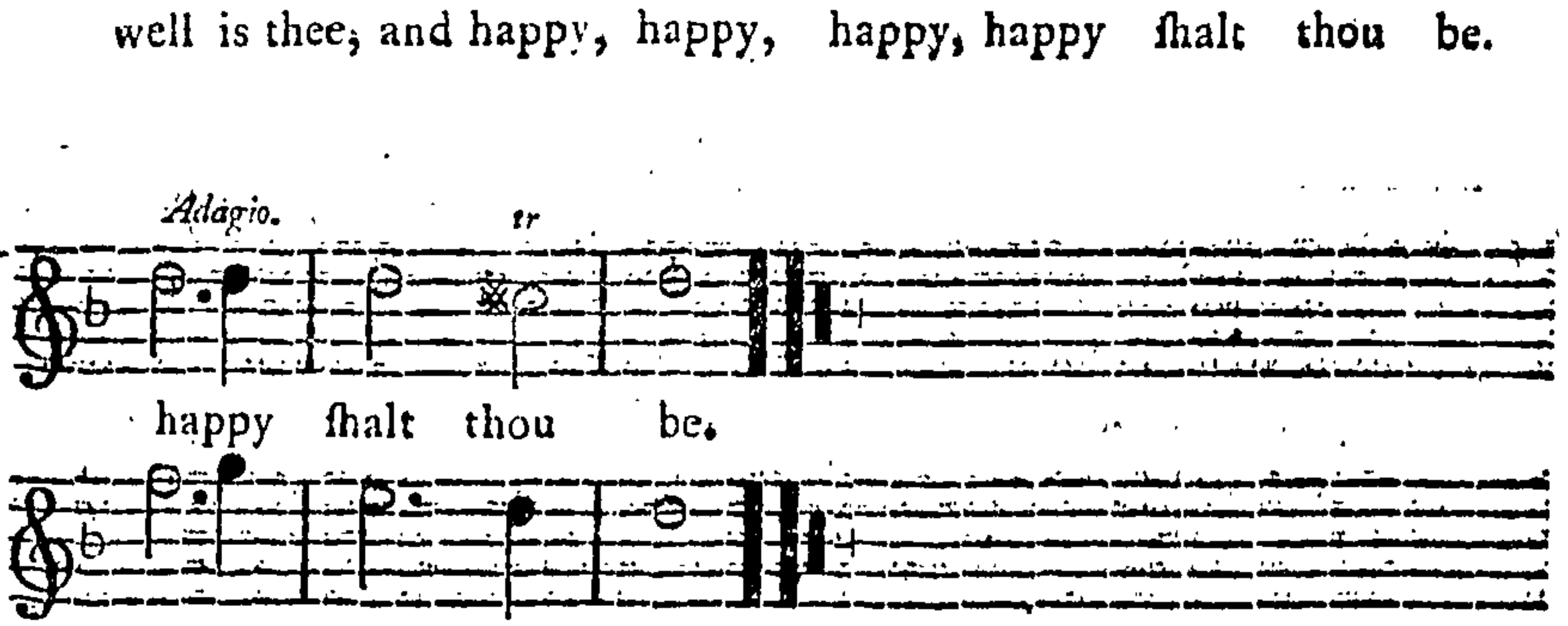
Continued.

Continued.

Continued.

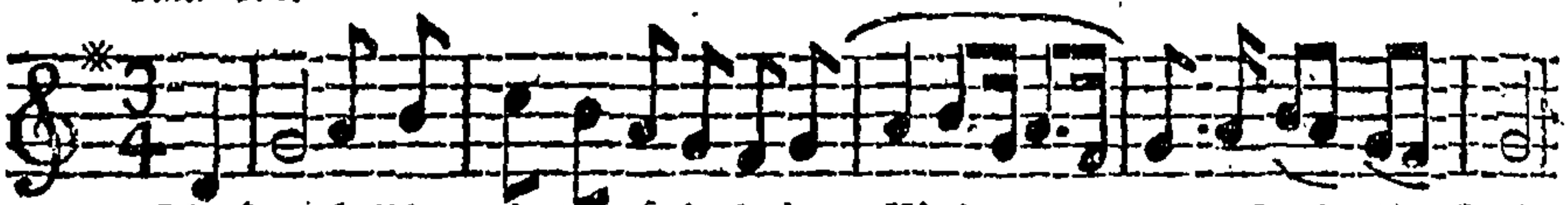
Continued.

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


Adagio.
tr
happy shalt thou be.
happy shalt thou be.

ANTHEM XIII. *Taken out of the* 89*th* PSALM.

Tenor Solo.



Baſs Solo.

Counter and Baſs.

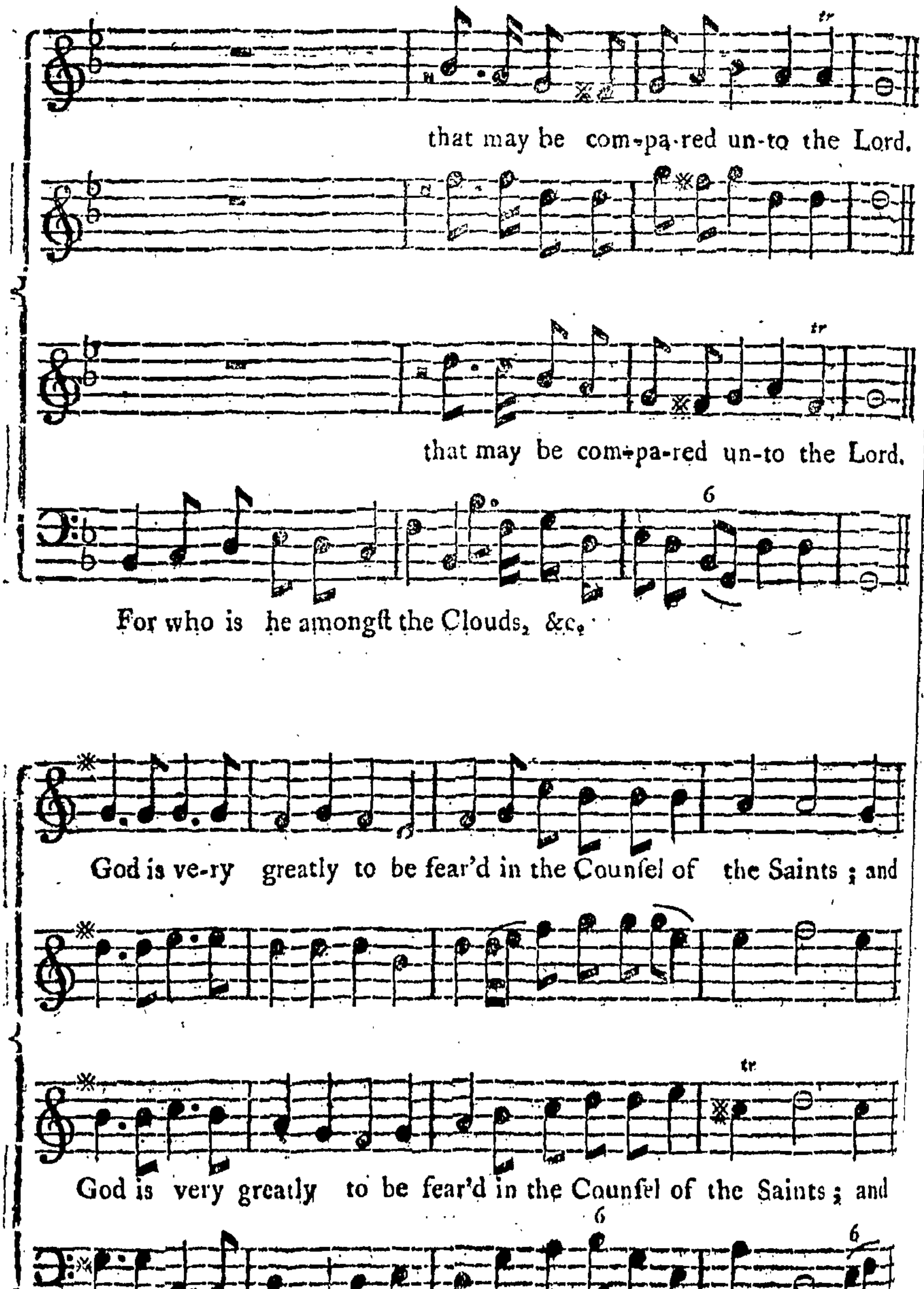
Full Chorus. Andante Vivace.

Continued

Continued.

O Lord, the very Heavens ſhall prai——ſe thy won-
O Lord, the very Heavens ſhall prai——ſe thy won-
6
6
—derous Works, and thy Truth in the Congregation of the Saints.
—derous Works, and thy Truth in the Congregation of the Saints.

Continued.



Continued

Continued.

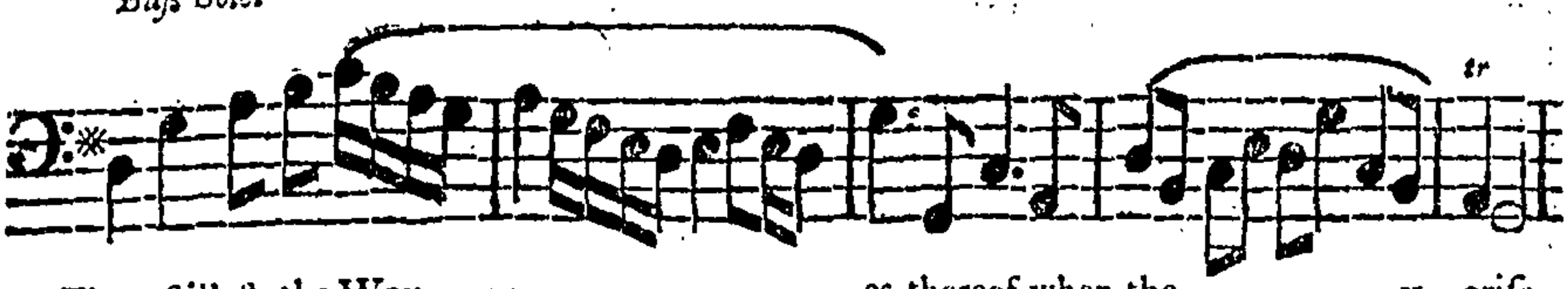
Continued.

Continued.

Continued.

Continued.

Bass Solo.



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

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

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

Full Chorus.

Bass Solo.

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

Continued.

Continued.

Mer—cy and Truth ſhall go be-fore thy Face.
Mer-cy and Truth ſhall go be—fore thy Face.
Hal - le - - lu - - - jah, :||: :||: Hallelujah.

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

ANTHEM XIV. *Taken out of the 24th* PSALM.

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

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

shall come in.

Treble Solo.

Who is the King, the King of Glo——ry?

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

Continued.

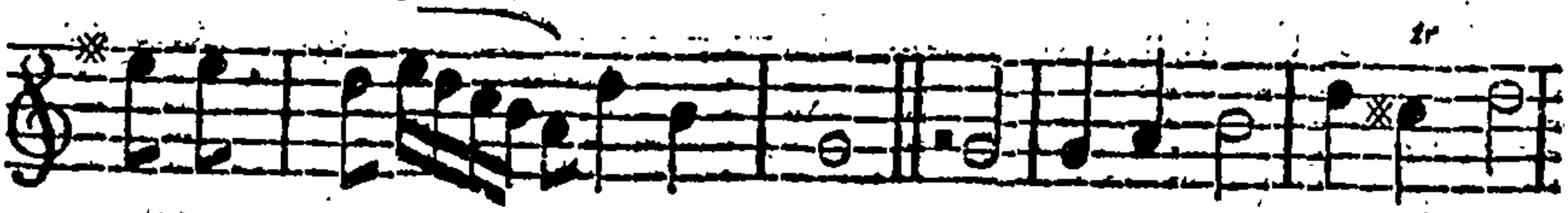
Counter, Tenor, and Baſs.

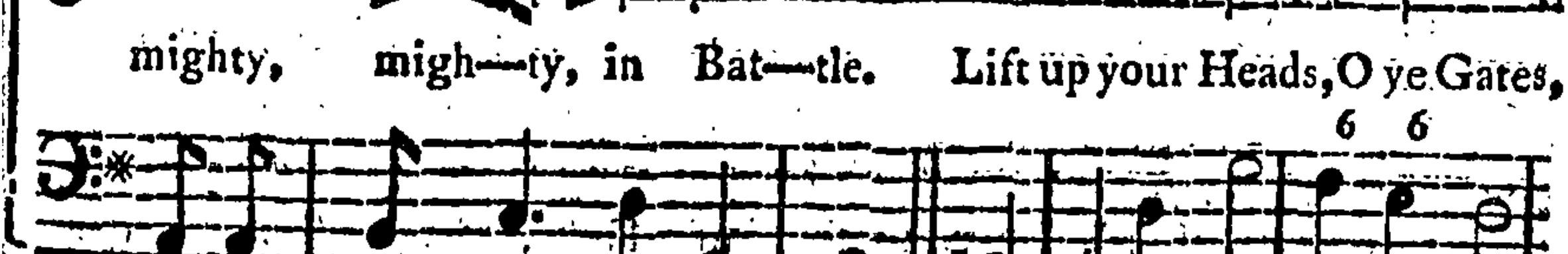
Continued

Continued.

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

mighty, migh—ty, in Battle.


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


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

Continued.

Treble Solo.

Full Chorus.

Continued.

Continued.

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

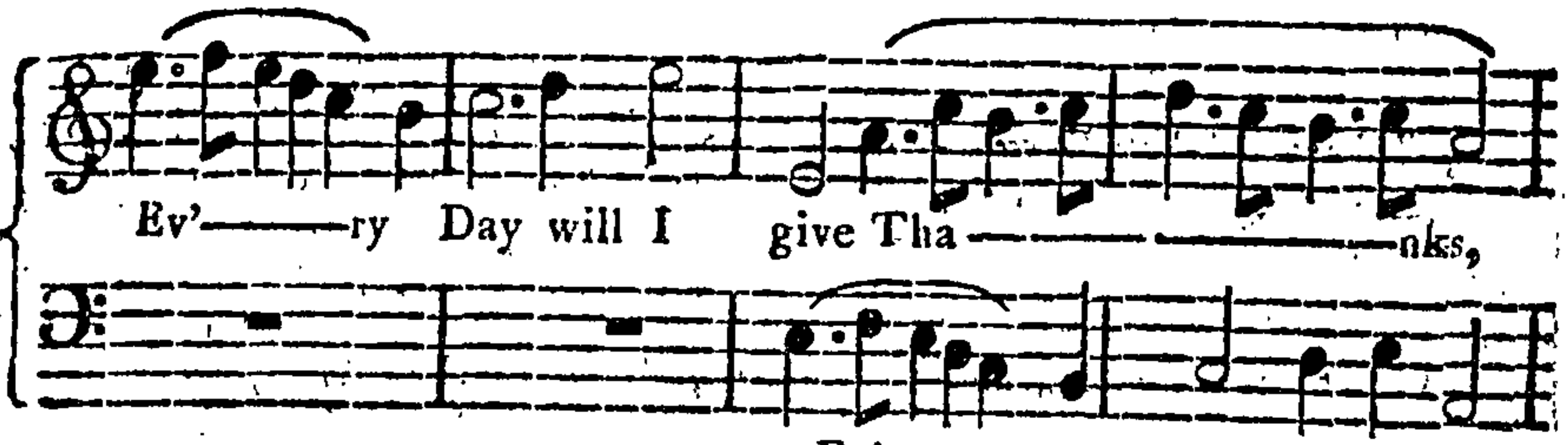
Hal—le—-lu—jah, Hal———le———lu———jah.

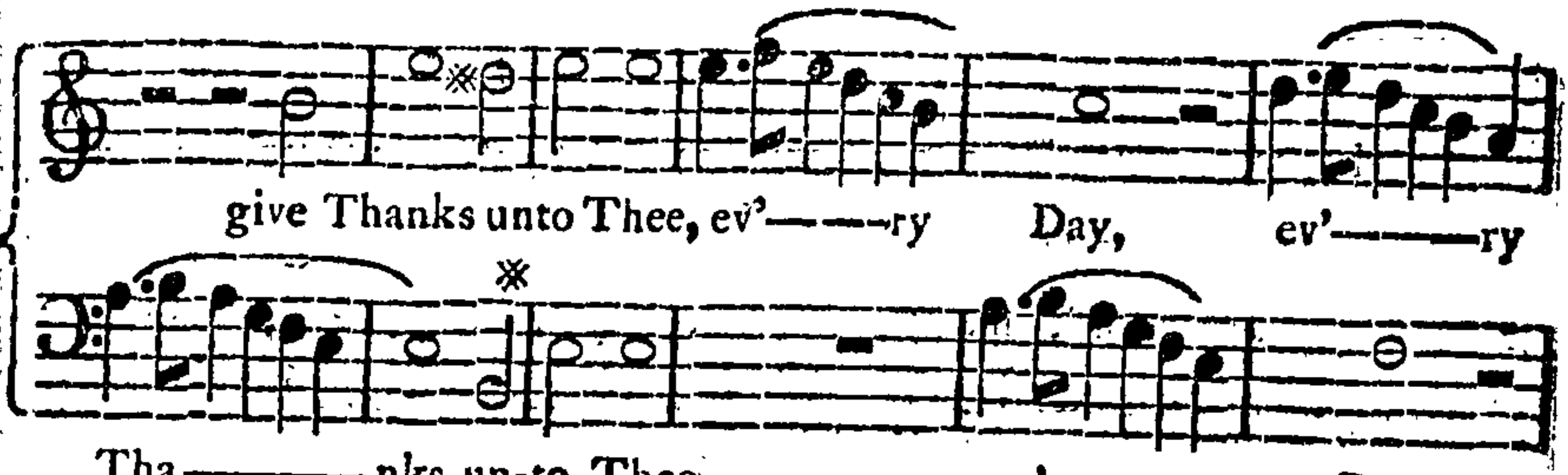
Hal—le—-lu—jah, Hal———le———lu———jah.

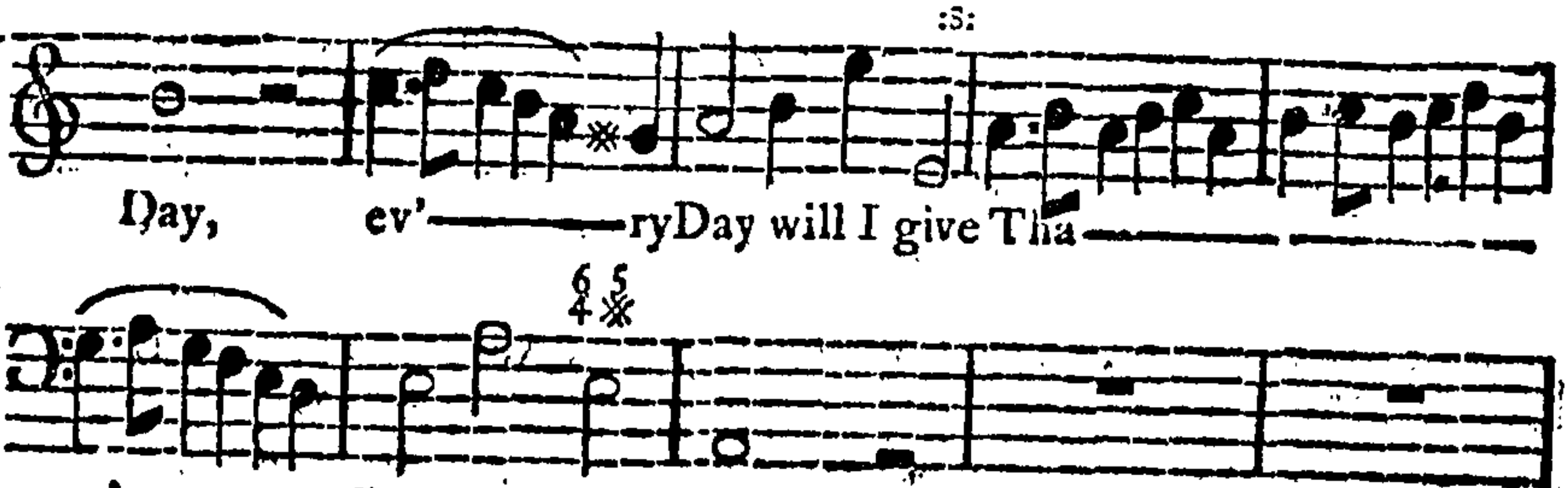
ANTHEM XV. *Taken out of the* 145*th* PSALM.

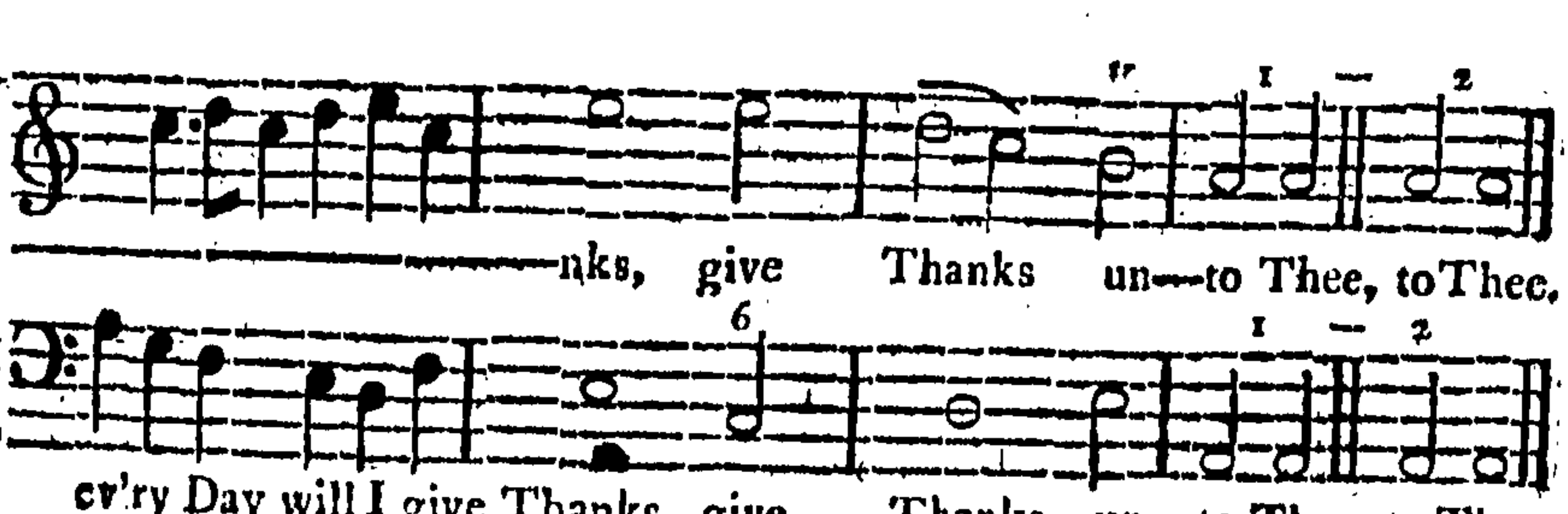
Tenor and Baſs.

Continued.









Continued.

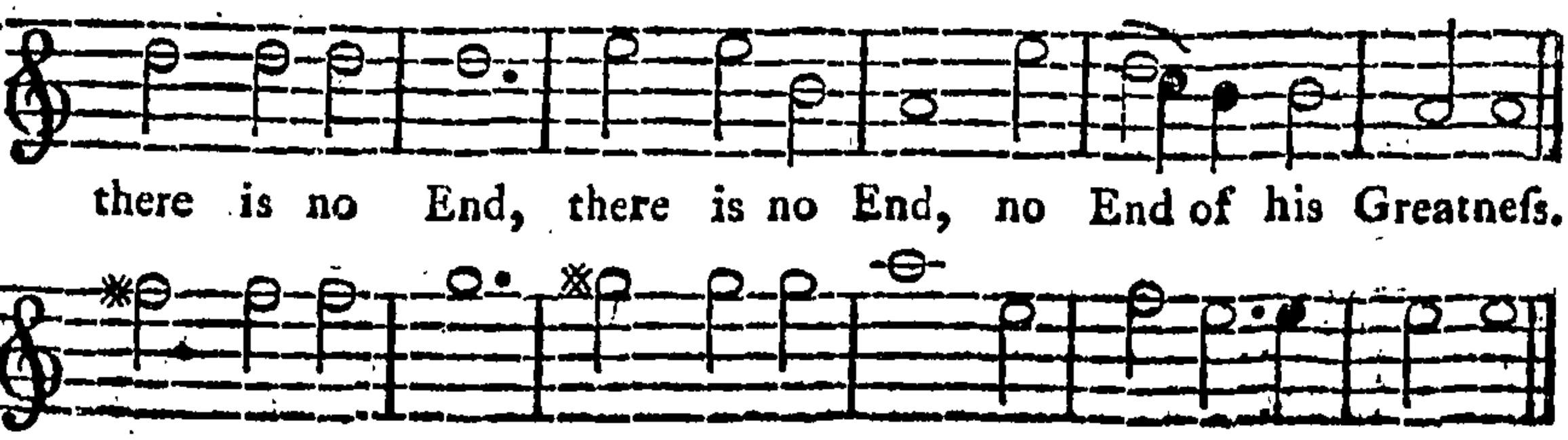
Continued.

Full Chorus. Andante Vivace.

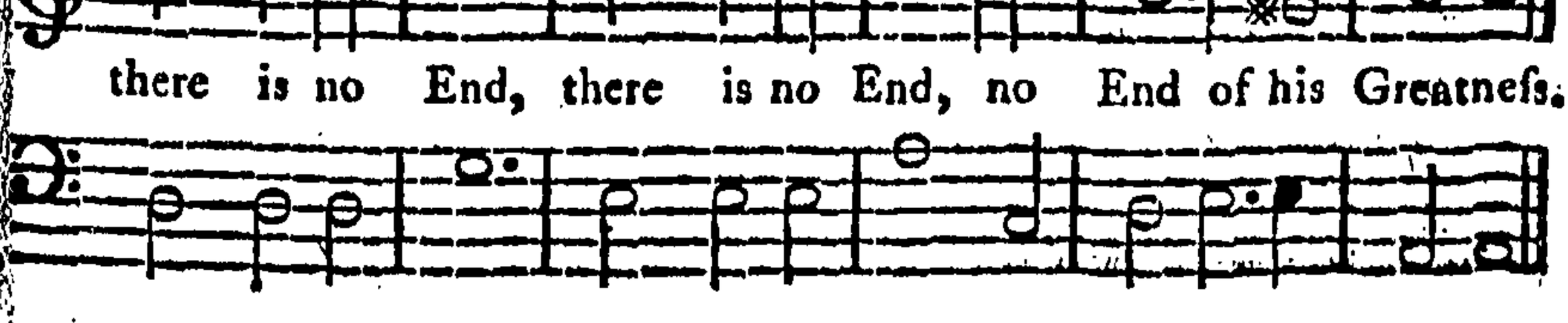
Continued.

Continued.

:S:
great is the Lord, and marvellous, there is no End,
:S:
tr
:S:
great is the Lord, and marvellous, there is no End,
:S:


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

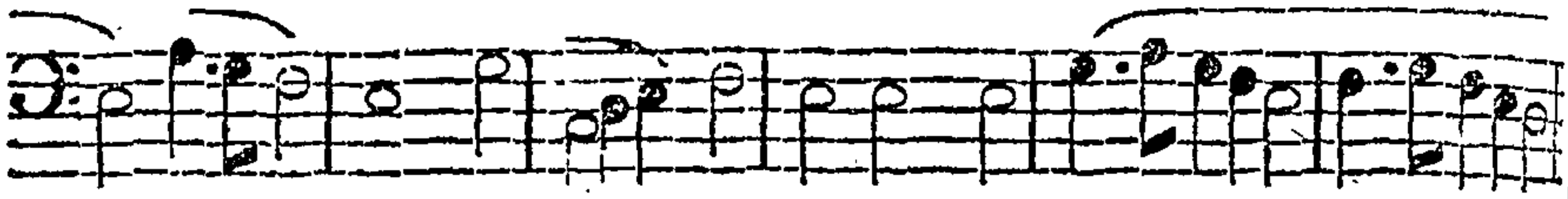
there is no End, there is no End, no End of his Greatneſs.



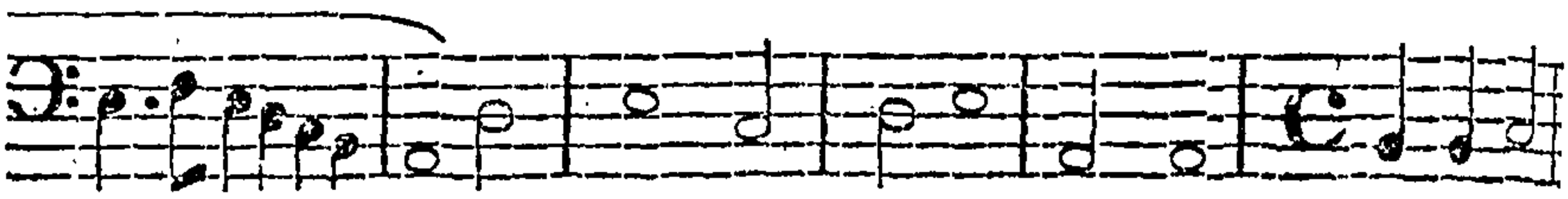
Continued.

Baſs Solo.

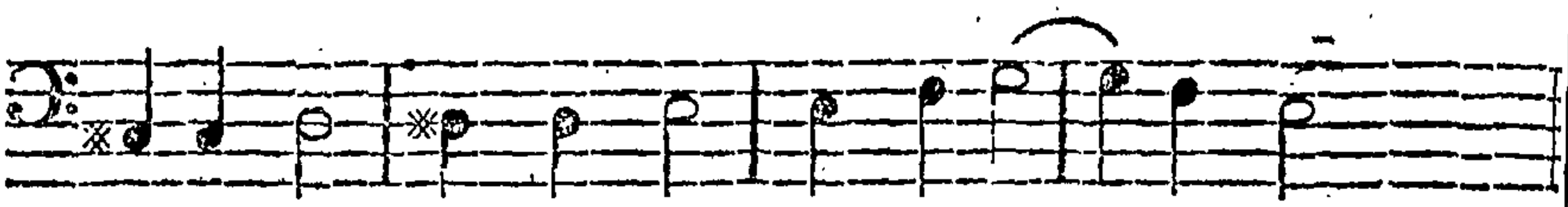
One Ge-ne—ra-tion ſhall prai———— ———— ———— ————



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

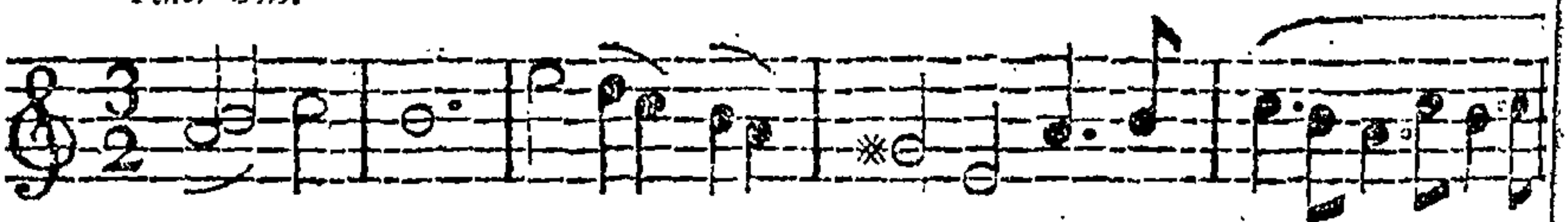


———— ſe thy Works un—-to a—nc—ther, and declare,



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

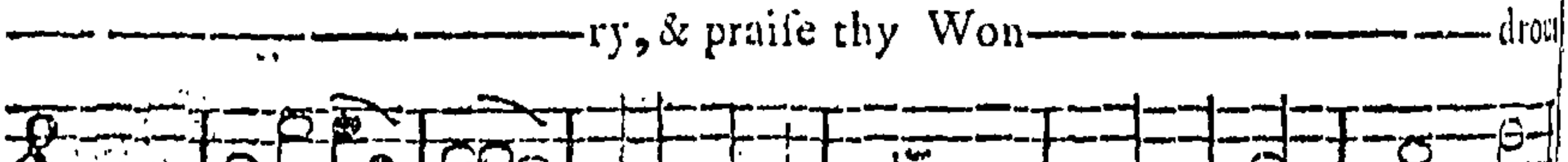
Tenor Solo.



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

tr

———ry, & praiſe thy Won———— ————drou



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

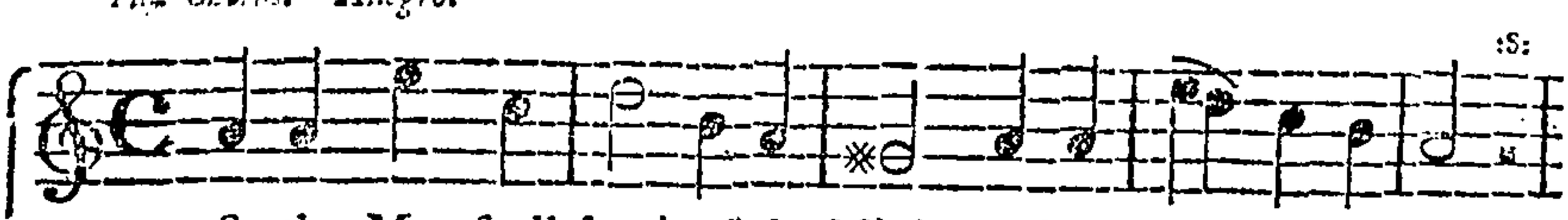
tr *tr*

ſi———— ———ng o———— ———f thy Righ'ouſ-neſs.

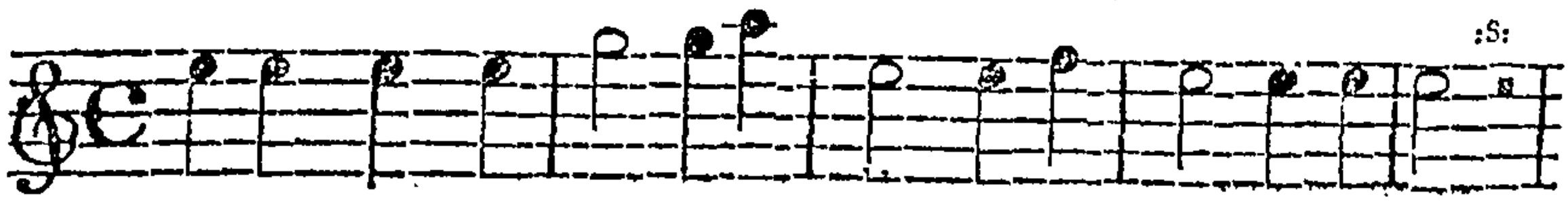
Continue

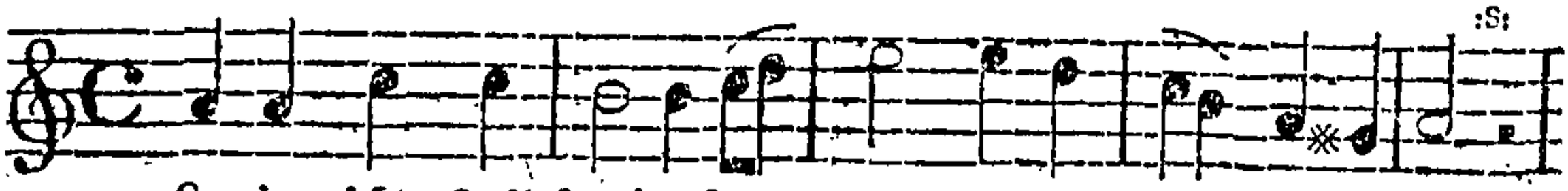
Continued.

Full Chorus. Allegro.

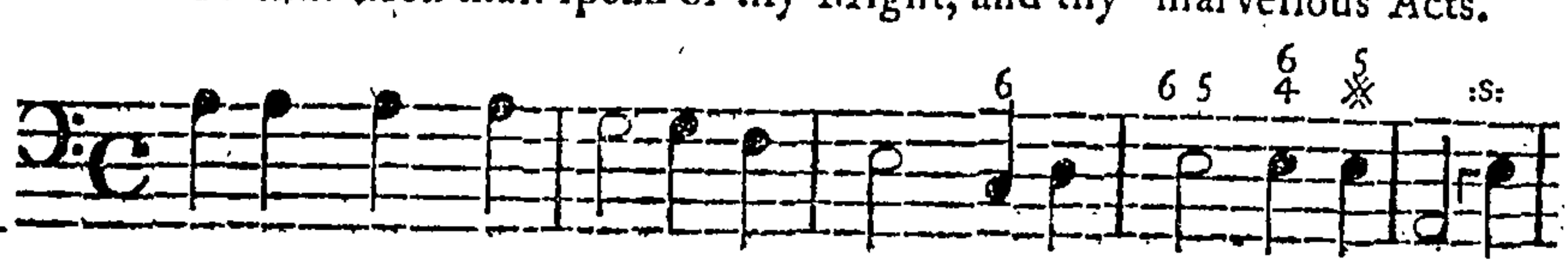


So that Men ſhall ſpeak of thy Might, and thy marvellous Acts:



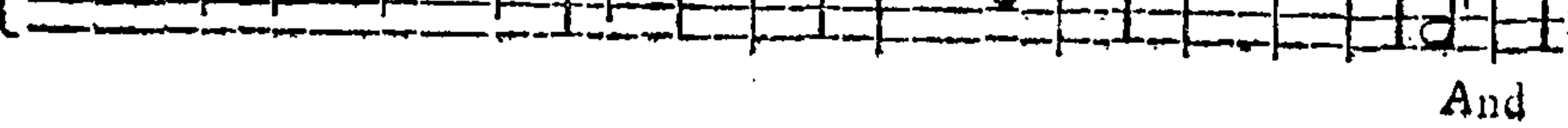


So that Men ſhall ſpeak of thy Might, and thy marvellous Acts.



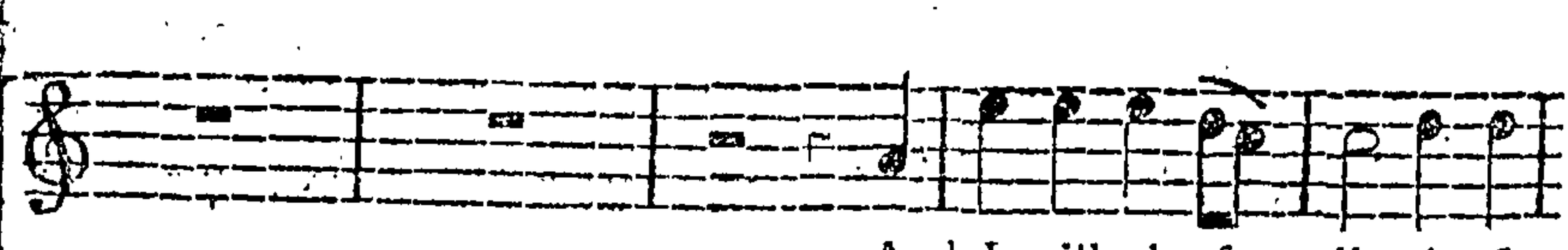
And

And I will al—ſo tell, al—ſo



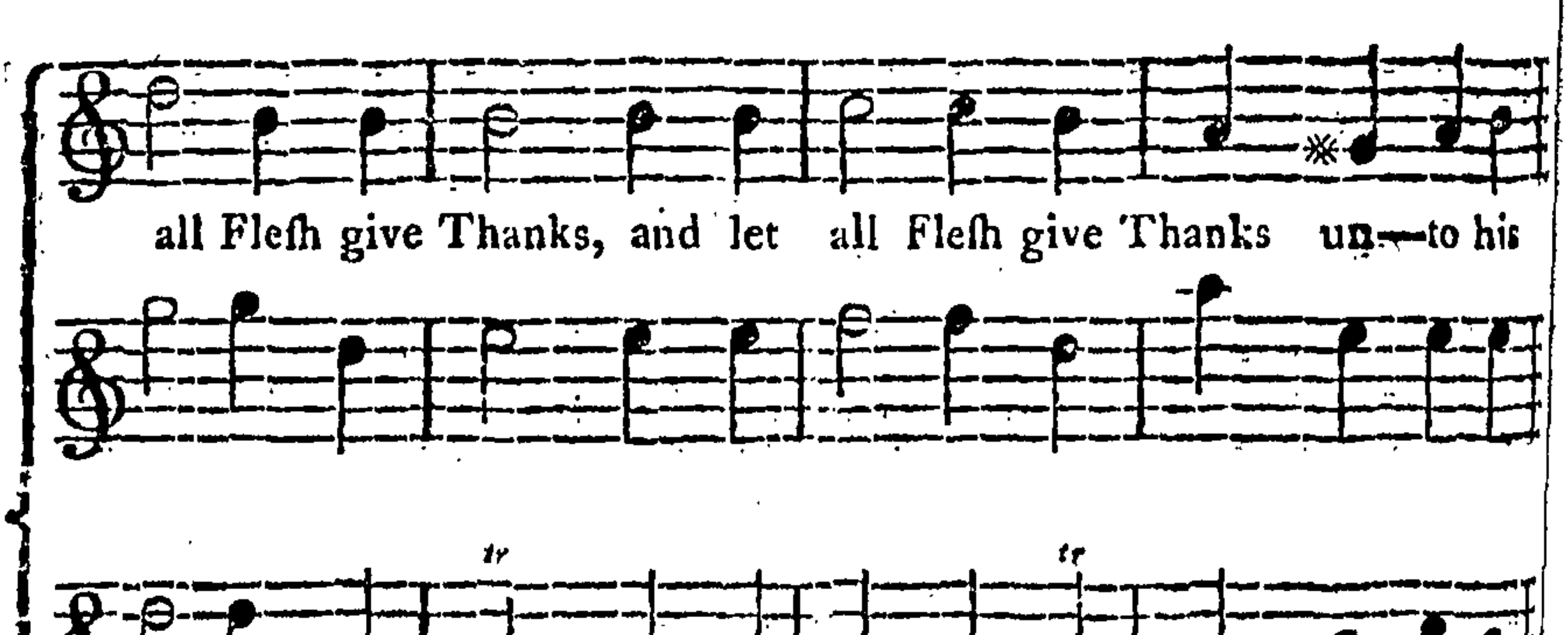
and I will alſo tell, and I will alſo

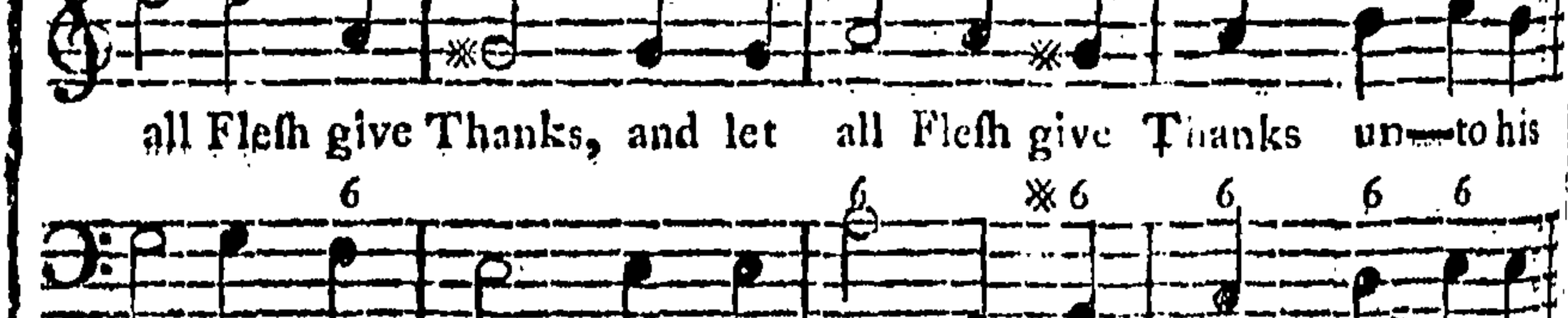
and I will al-ſo tell, and I will al-ſo tell, alſo



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

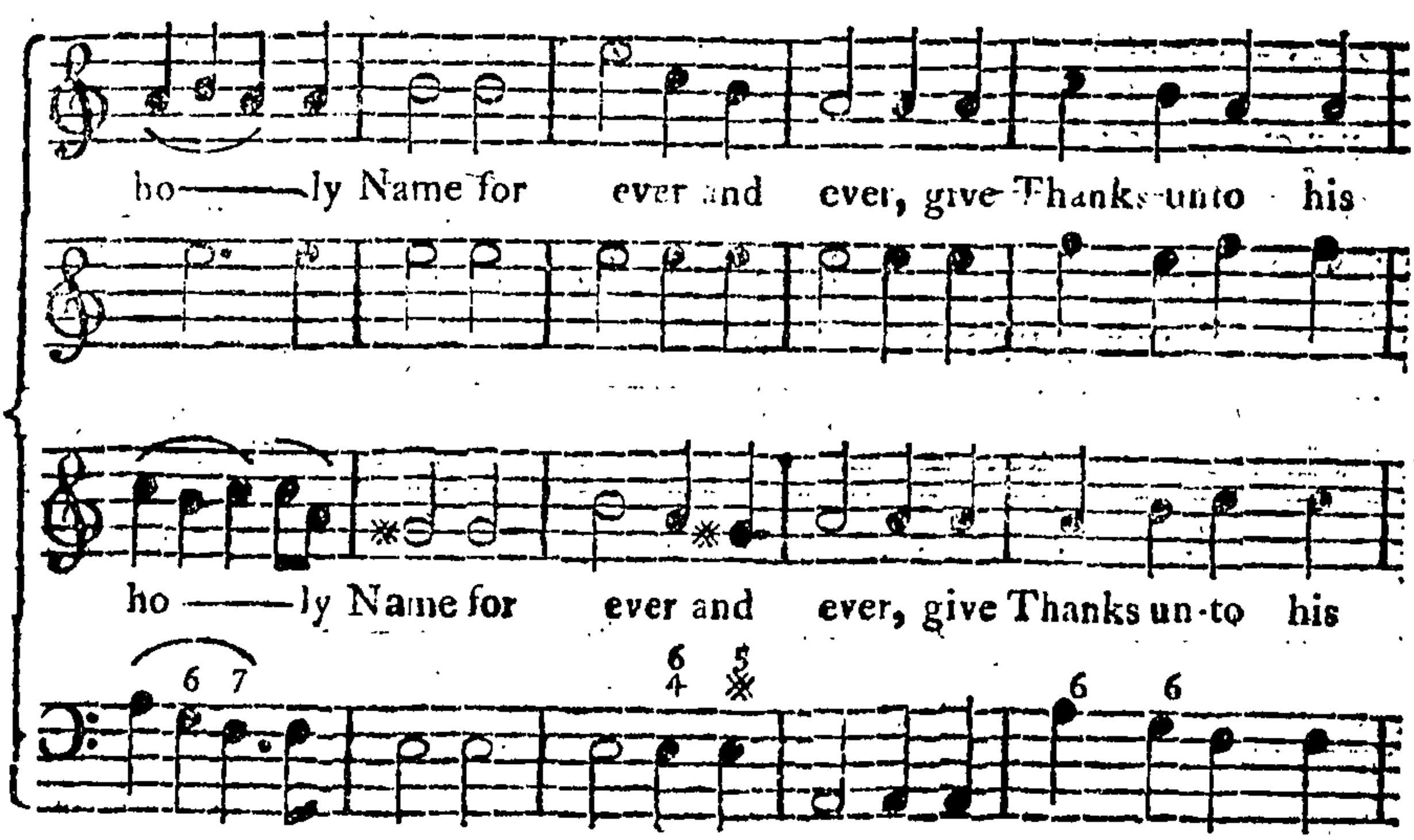
Continued.





Continued

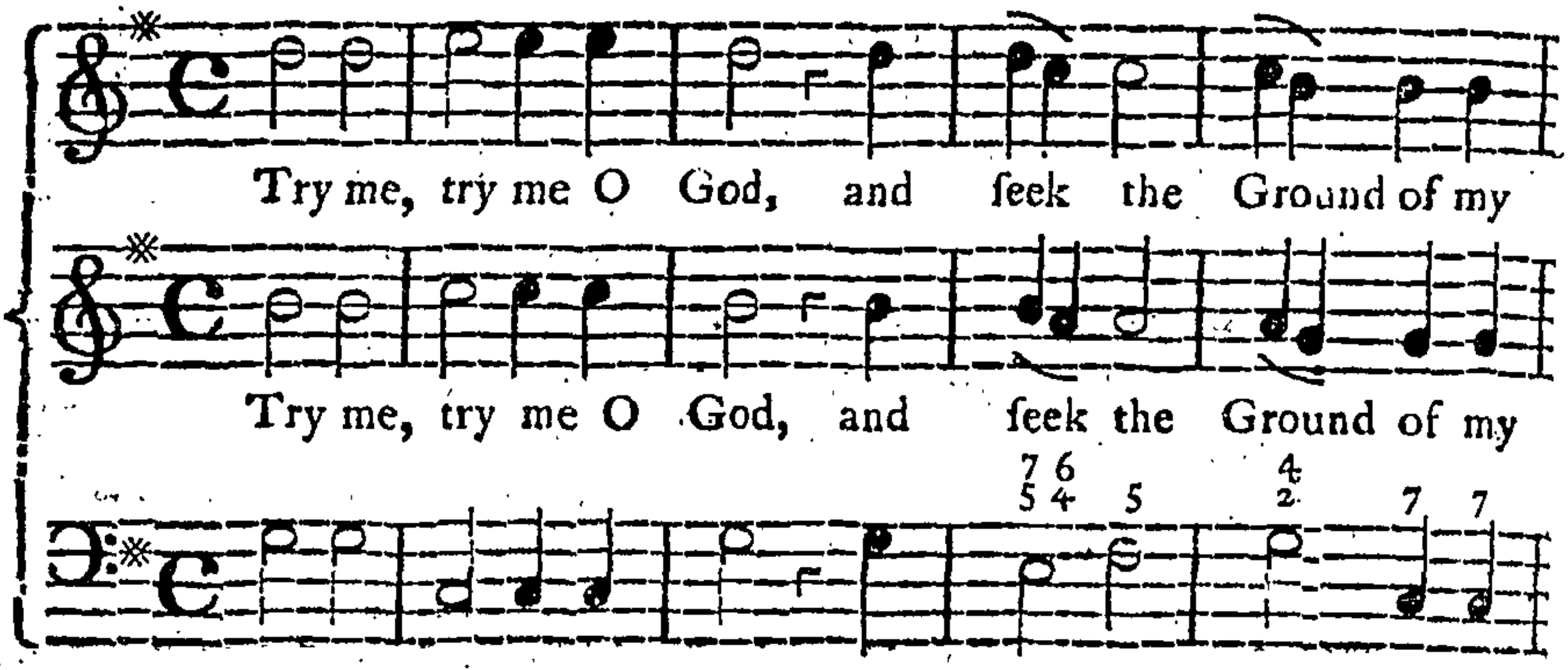
Continued.

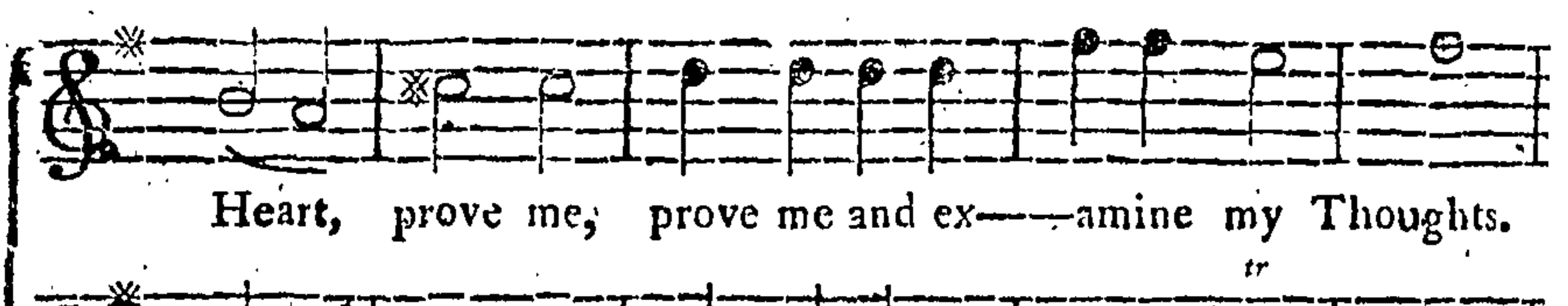


ANTHEM

ANTHEM XVI. *Taken out of the* 139*th* PSALM.

Full Chorus. Moderato.





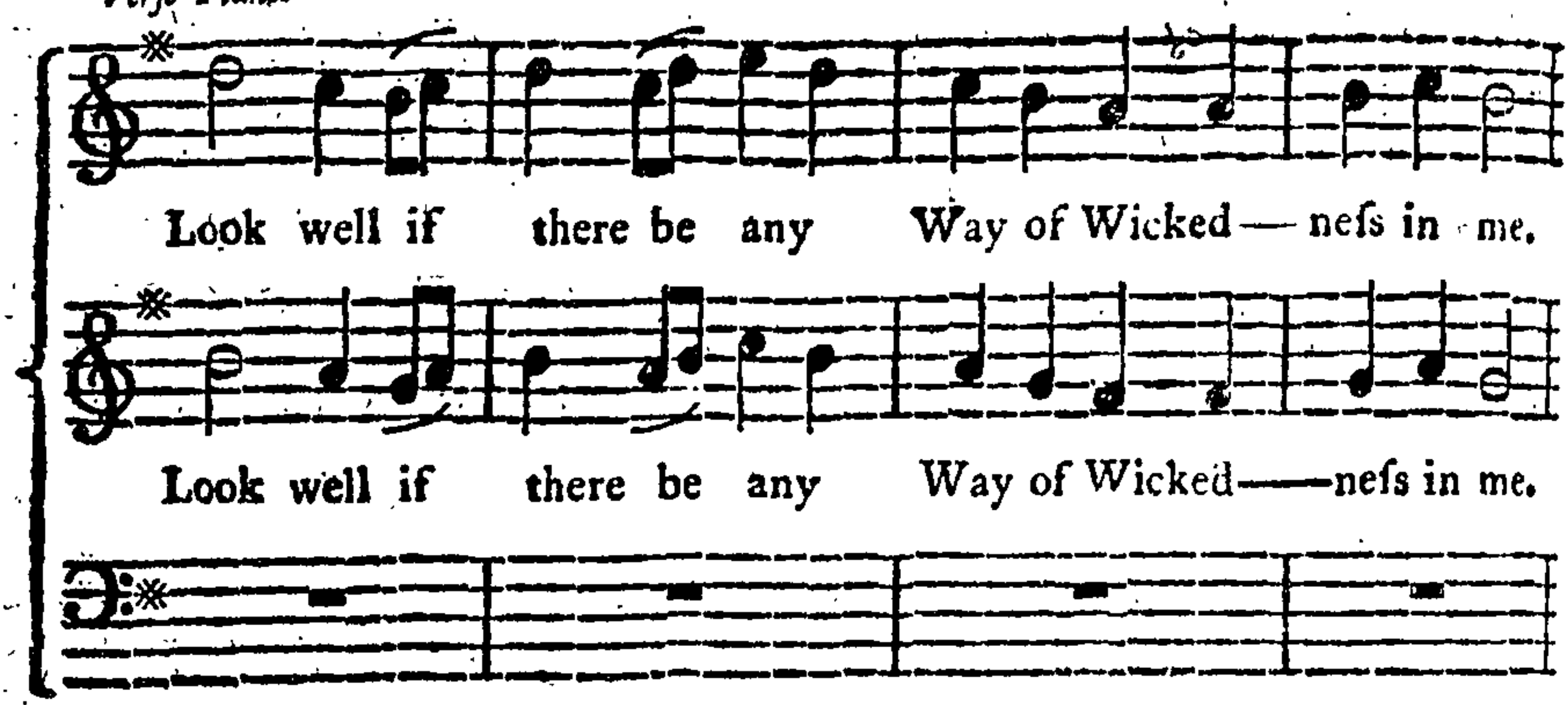
Continued.

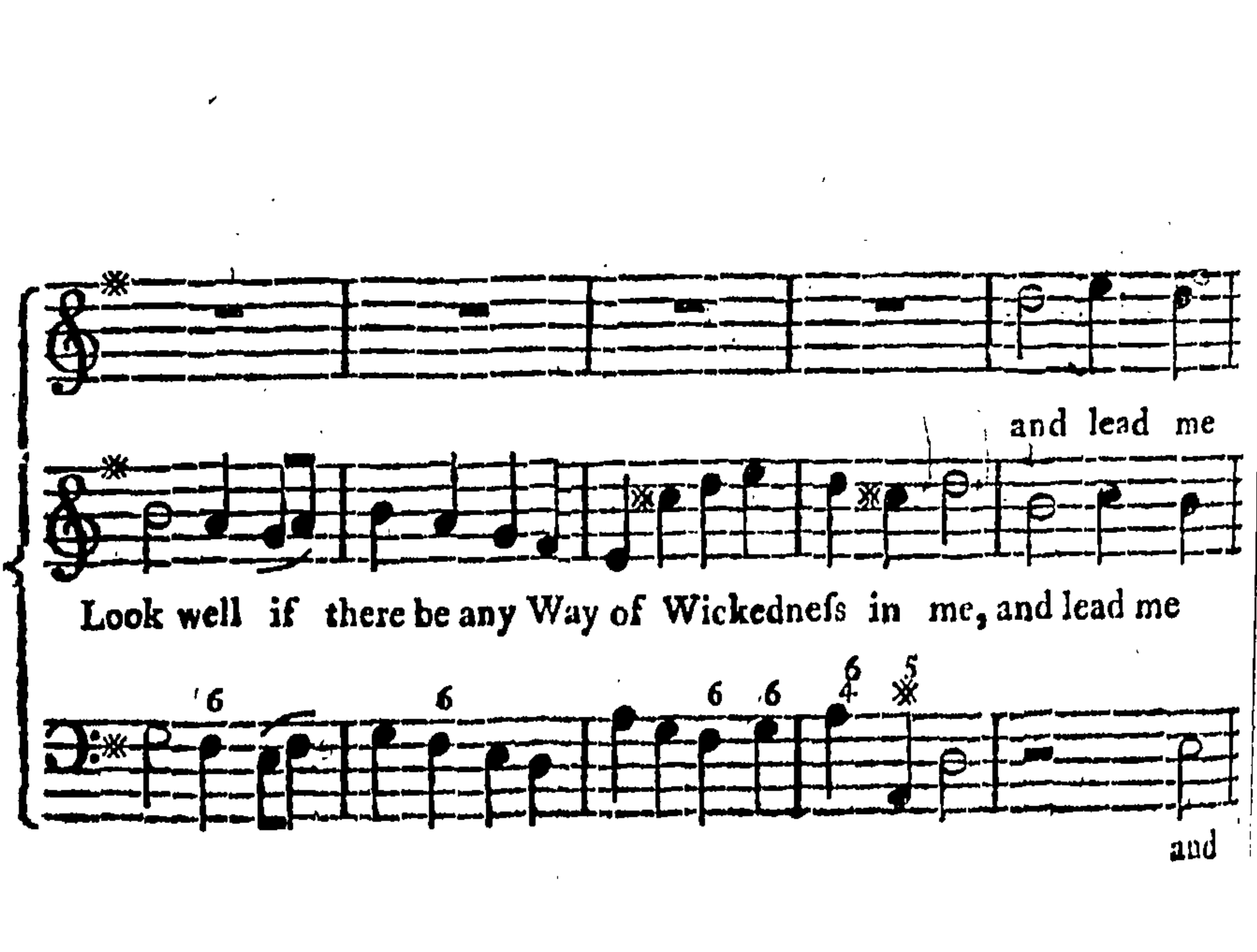
Continued.

Continued.

Continued.

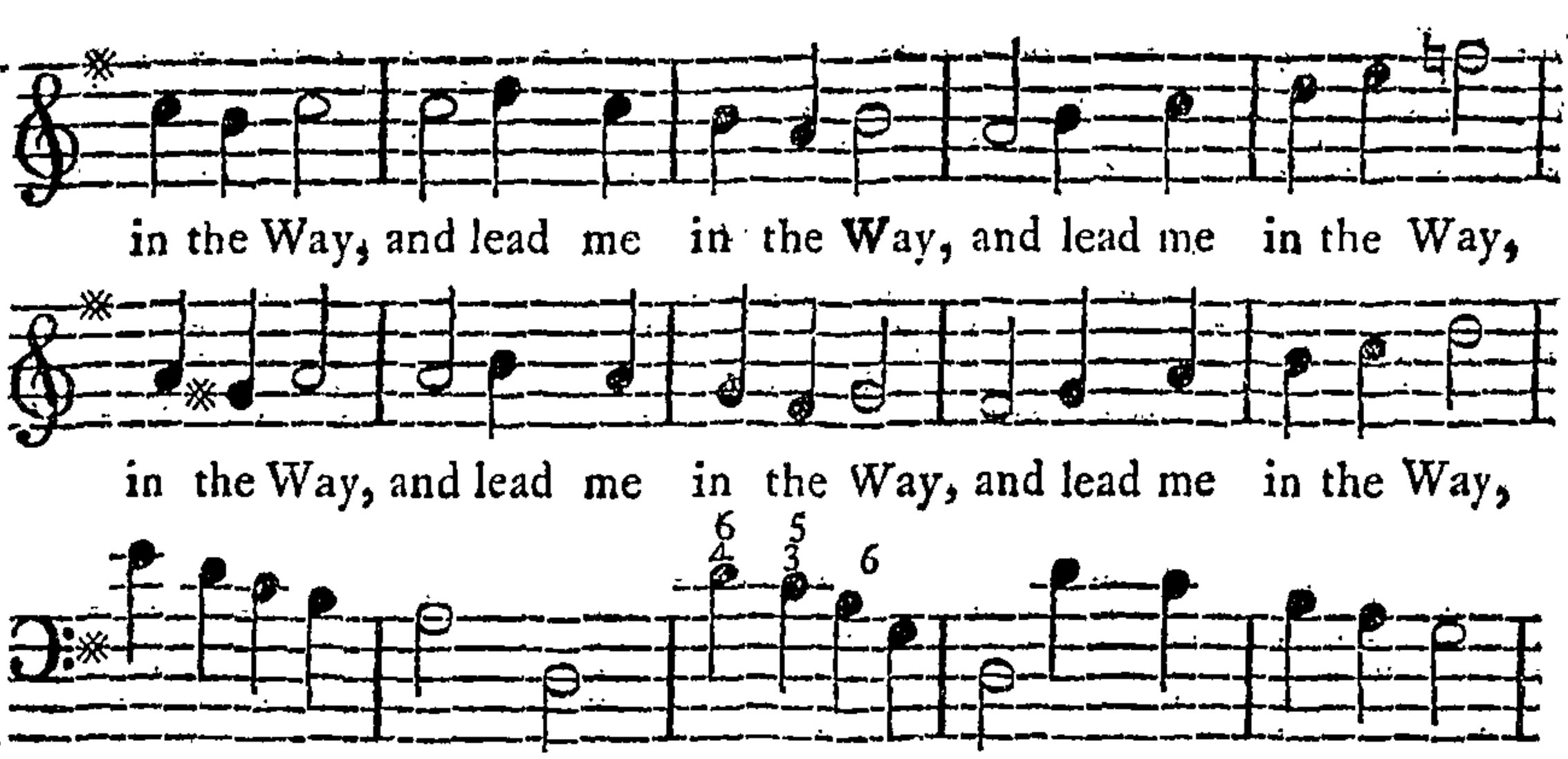
Verſe Piano.



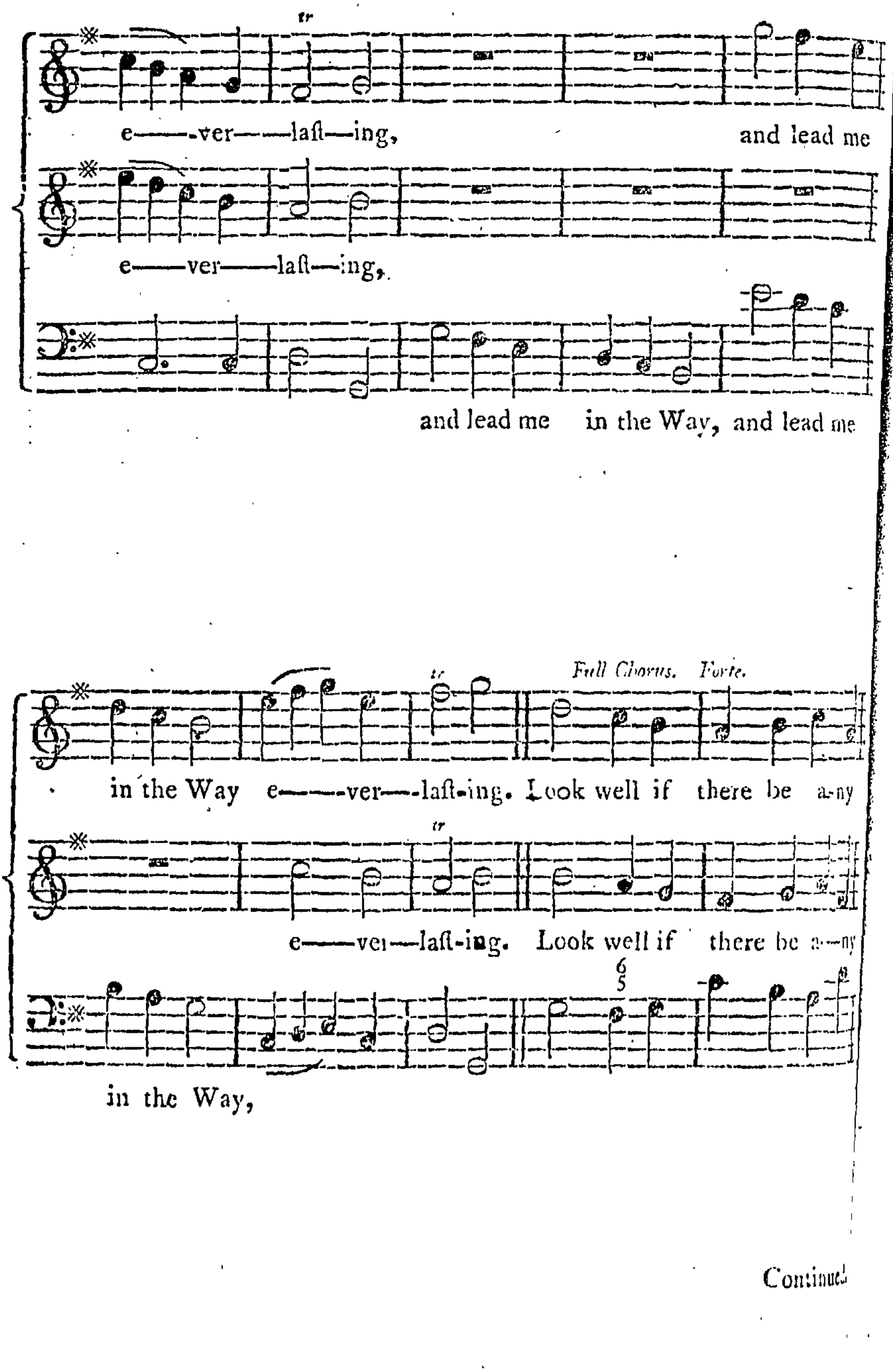


Continued.

Continued.

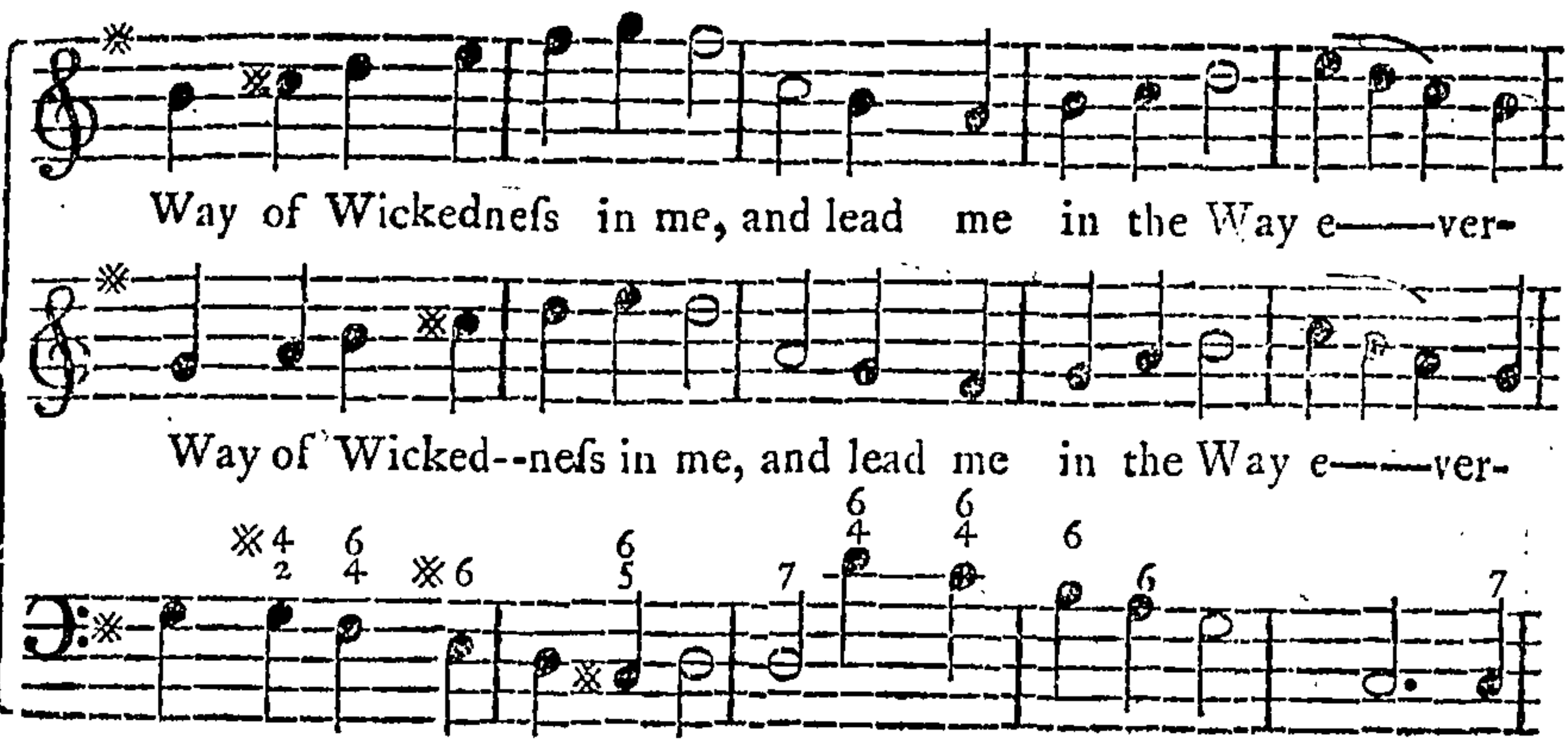

in the Way, and lead me in the Way, and lead me in the Way,
in the Way, and lead me in the Way, and lead me in the Way,
6 5 4 3 6
lead me in the Way, and lead me in the Way, lead me in the Way,
ever—lasting, and lead me in the Way, and lead me in the Way,
ever—lasting, and lead me in the Way,
ever—lasting.

Continued.



Continued

Continued.


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

Adagio.
tr
laſt--ing, e——ver——laſt——ing.
tr
laſt--ing, e——ver——laſt——ing.

Continued.

Full Chorus. Andante Vivace.

Continued

Continued.

A—
men, A—
men, A—
men, A—men.
men, A—men, A—men.
men, A—men, A—men.
men, A—men, A—men.
A—men, A—men, A—men.
A—men, A—men, A—men.

ANTHEM XVII. *Taken out of the* 147*th* PSALM.

Full Chorus. Andante Vivace.

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

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

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

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

Continued

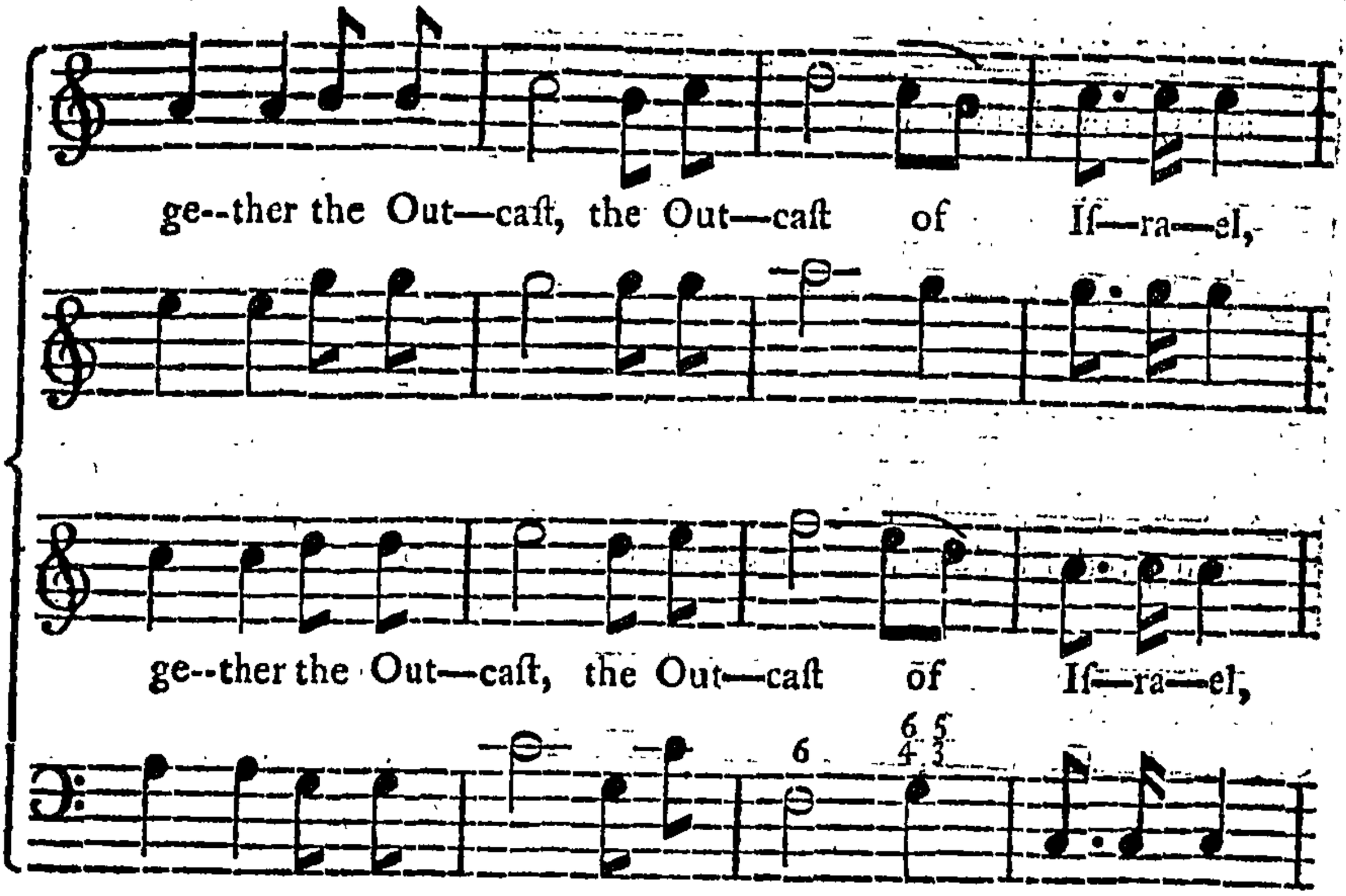
Continued.

Continued.

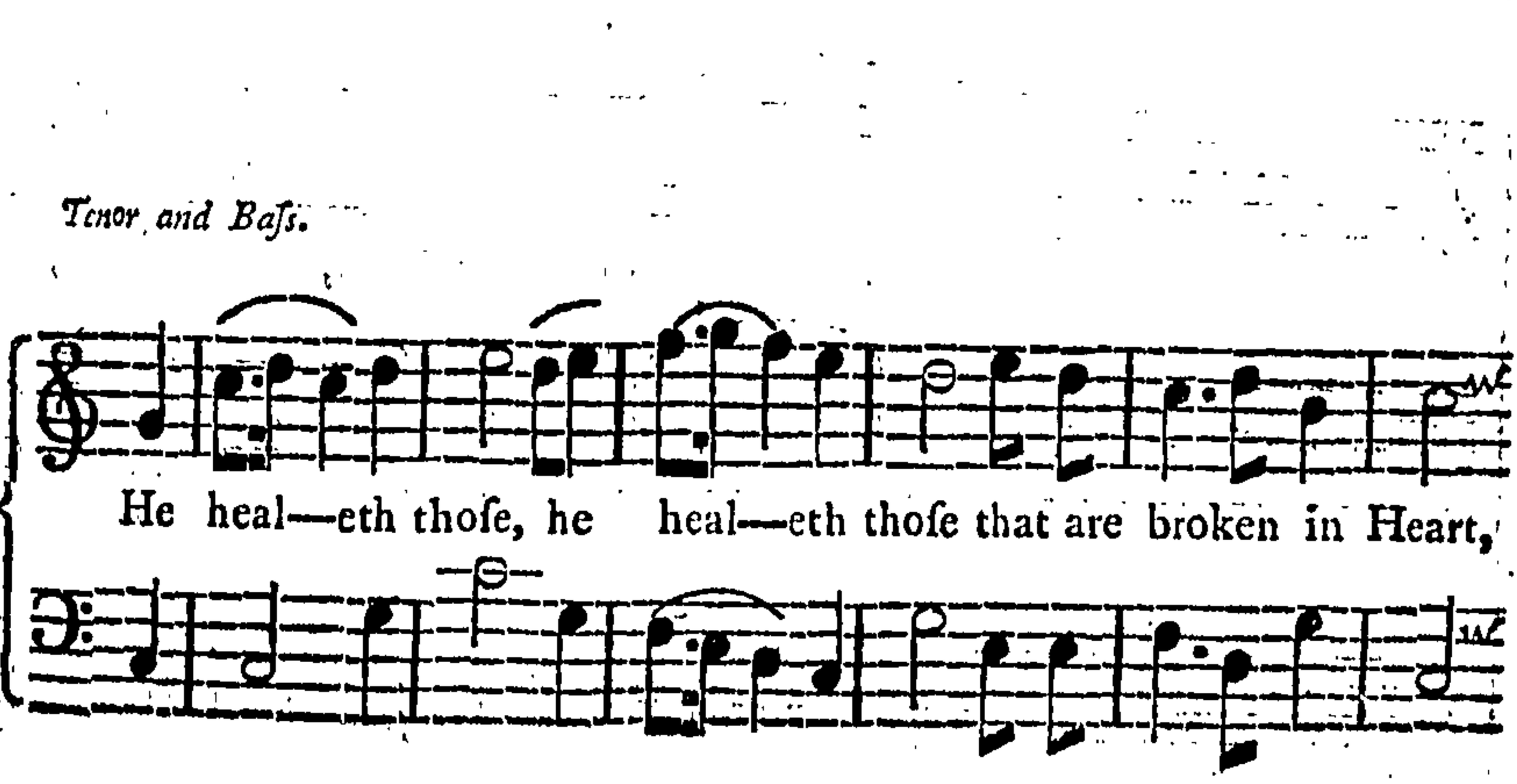
Continued.

Continued.

Continued.



Tenor and Baſs.



Continued,

Full Chorus.

Continued

Continued.

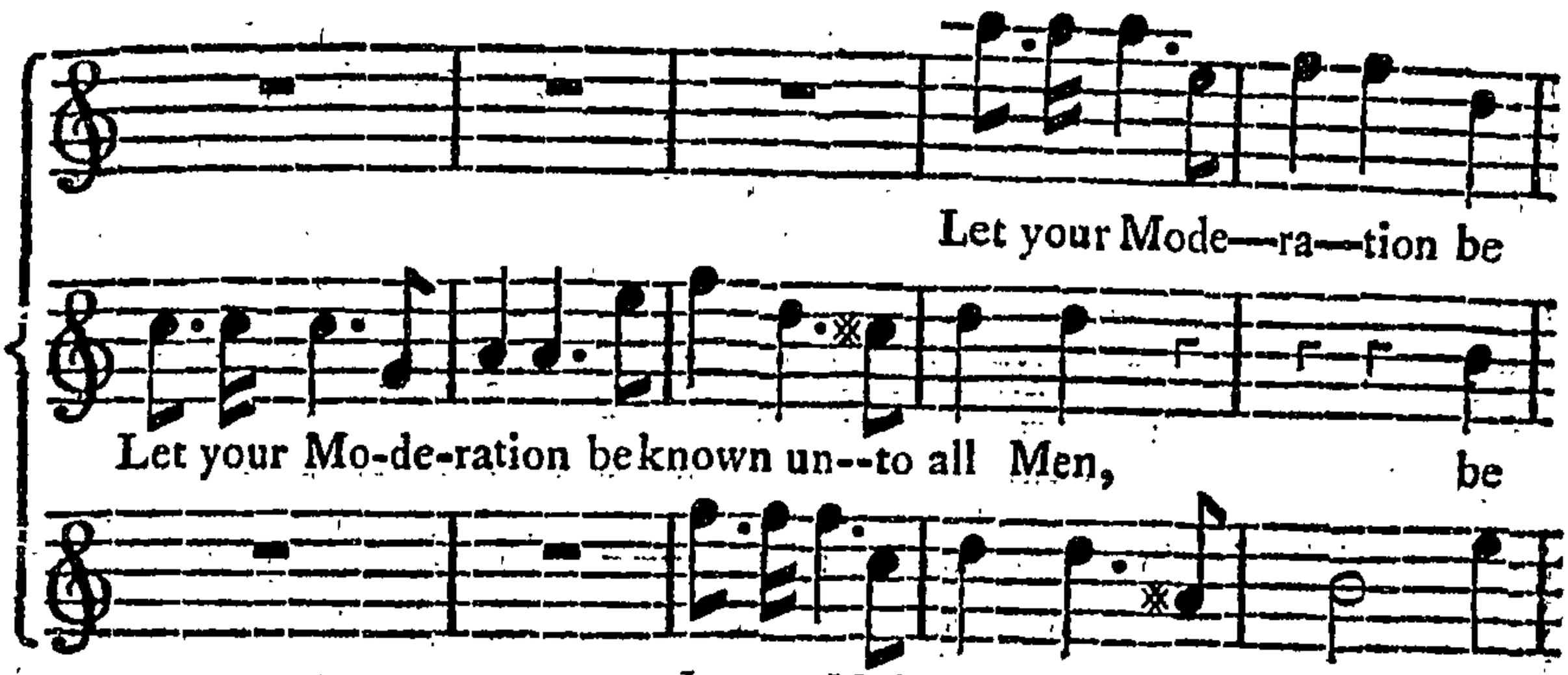
fing Praiſes un——to our God.
Prai——ſes,
fing Praiſes un——to our God.
6
Halle-lu--jah, :||: :||: Hal--le-lu—jah.
Hal le—lu-jah, :||: :||: Hal-le-lu—jah.
6

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

Counter, Tenor, and Bass.

Continued.

Continued.



Continued.

Continued.

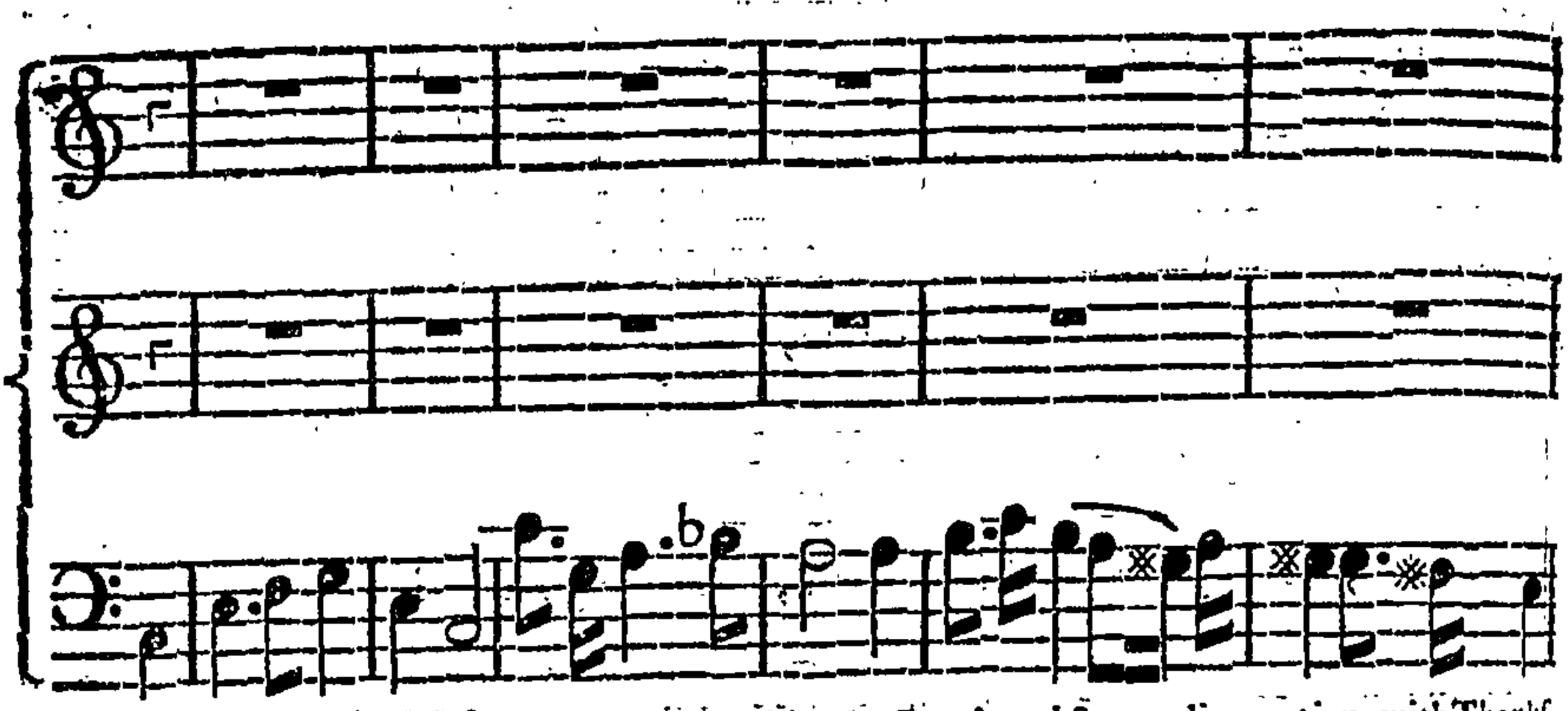
Full Chorus. Vivace.

Continued.

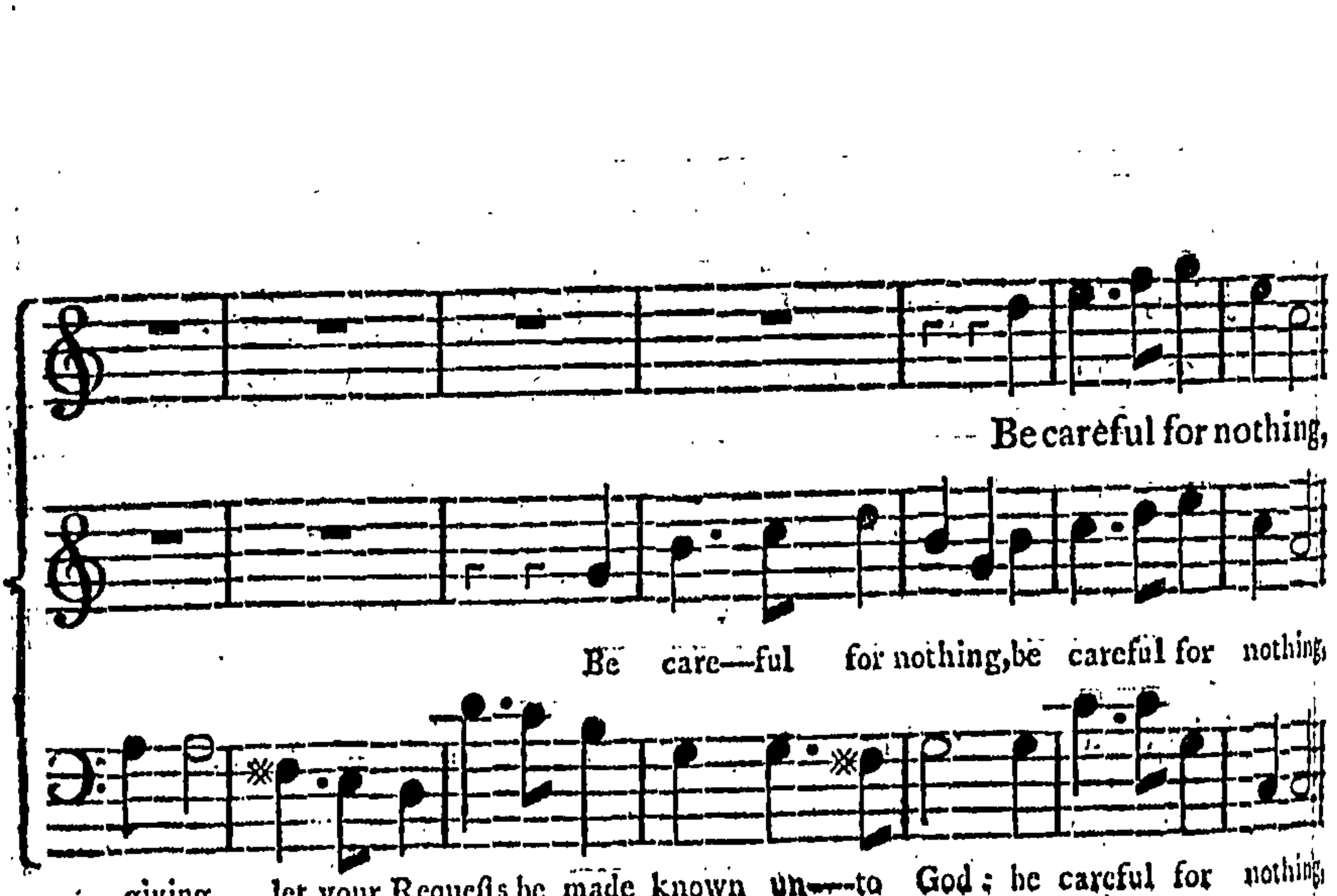
Continued.

Continued.

Continued.



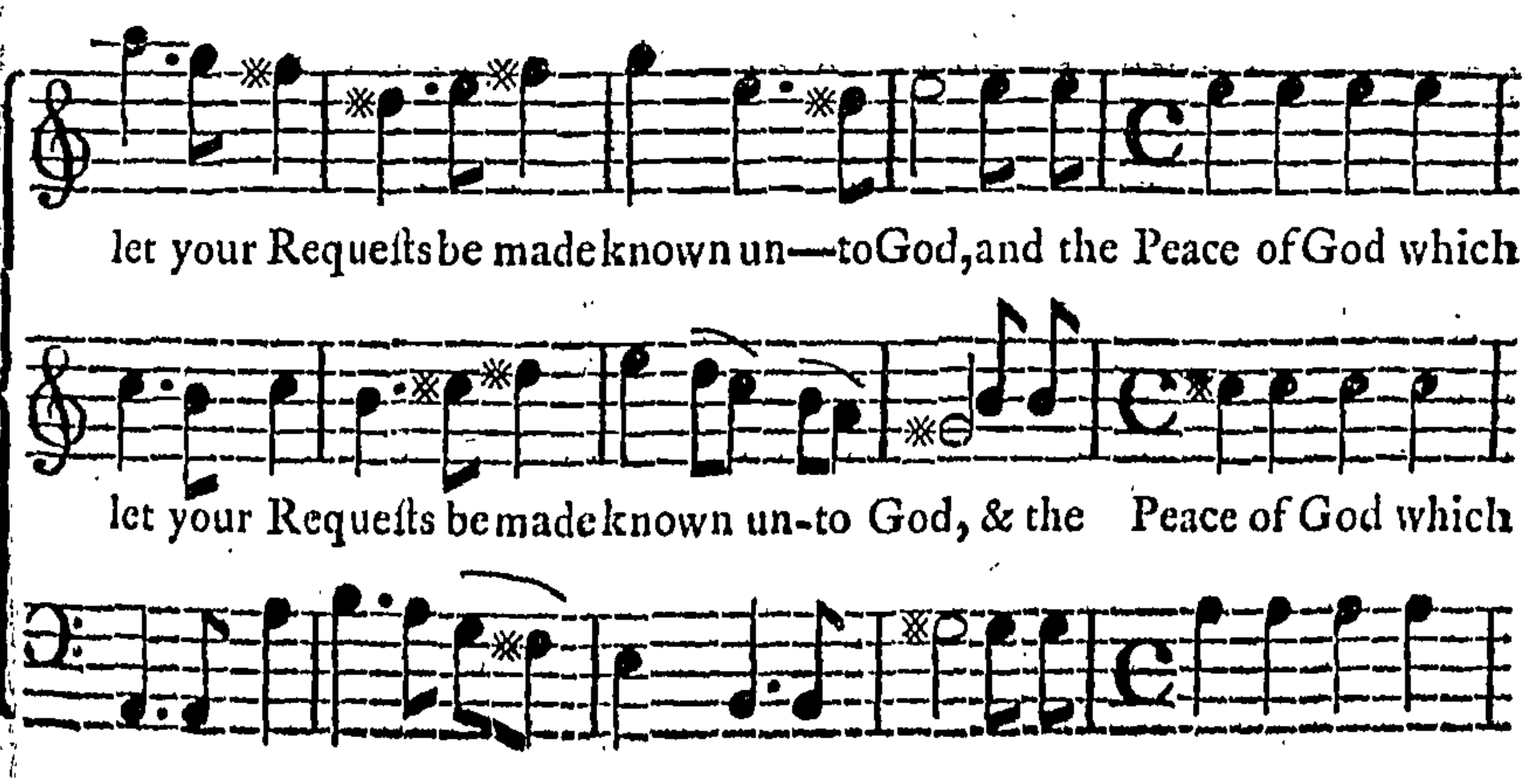
Be careful for nothing, but in ev'-ry Thing by Pray'r and Sup—pli—ca-tion, with Thankf-



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

Continued

Continued.

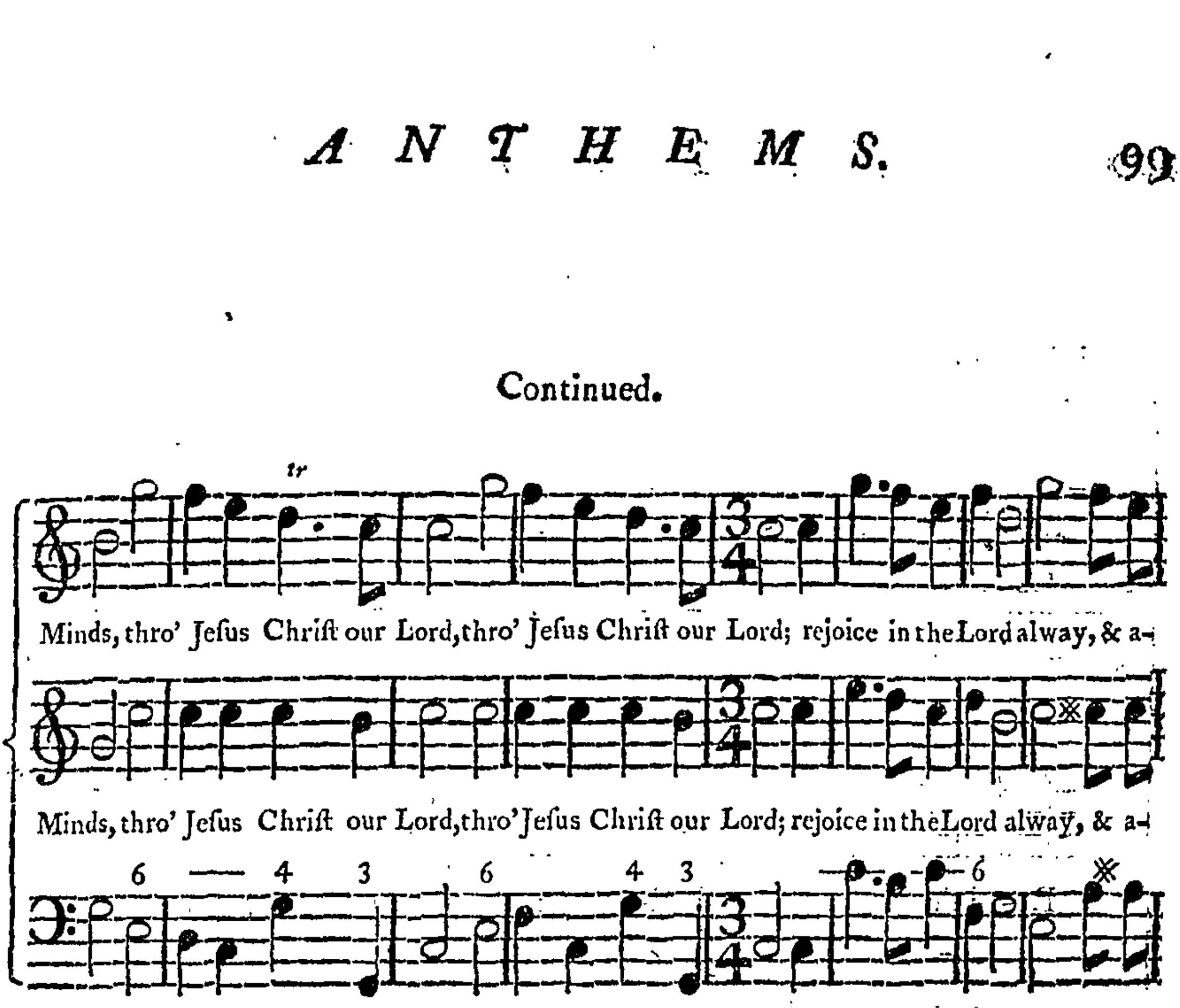


Continued.

Continued.

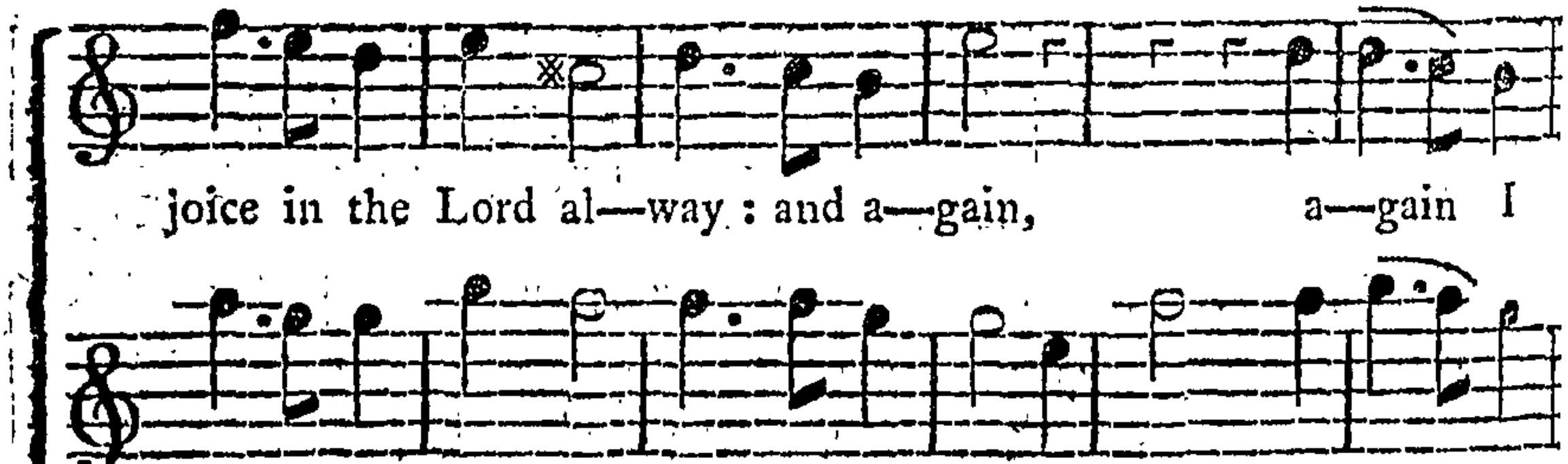
Continued

Continued.


Minds, thro' Jesus Christ our Lord, thro' Jesus Christ our Lord; rejoice in the Lord alway, & a-
Minds, thro' Jesus Christ our Lord, thro' Jesus Christ our Lord; rejoice in the Lord alway, & a-
gain I say rejoice, rejoice in the Lord alway, and again I say rejoice,
gain I say rejoice, rejoice in the Lord al—way, & a-gain I say rejoice,

Continued.

Full Chorus. Vivace.



Continued

Continued.

ANTHEM

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

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

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

make a

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

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

Continued.

Continued.

Continued.

Continued.

Continued.

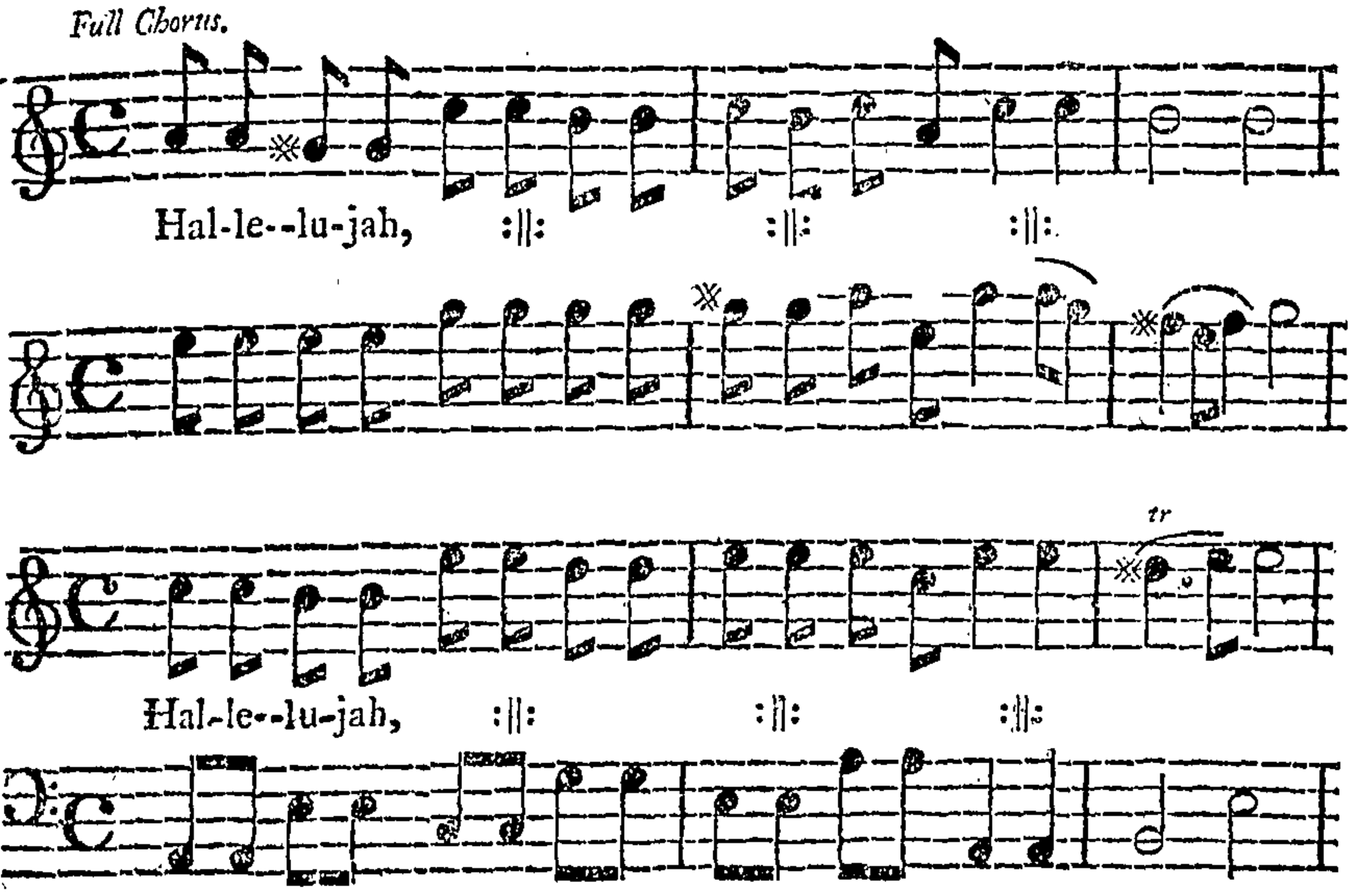
Continued.

DOXOLOGY.

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

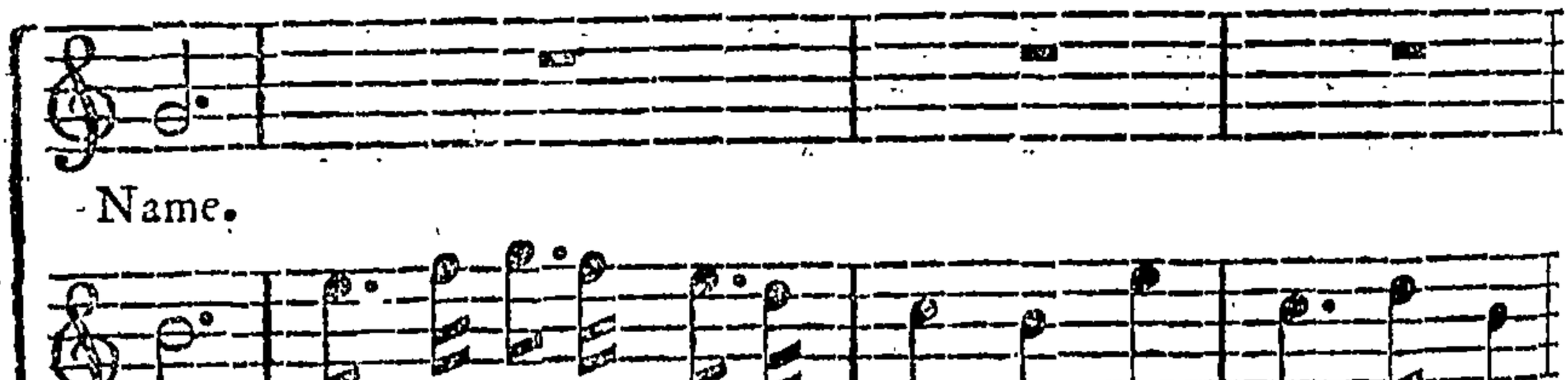
HALLELUJAHS.

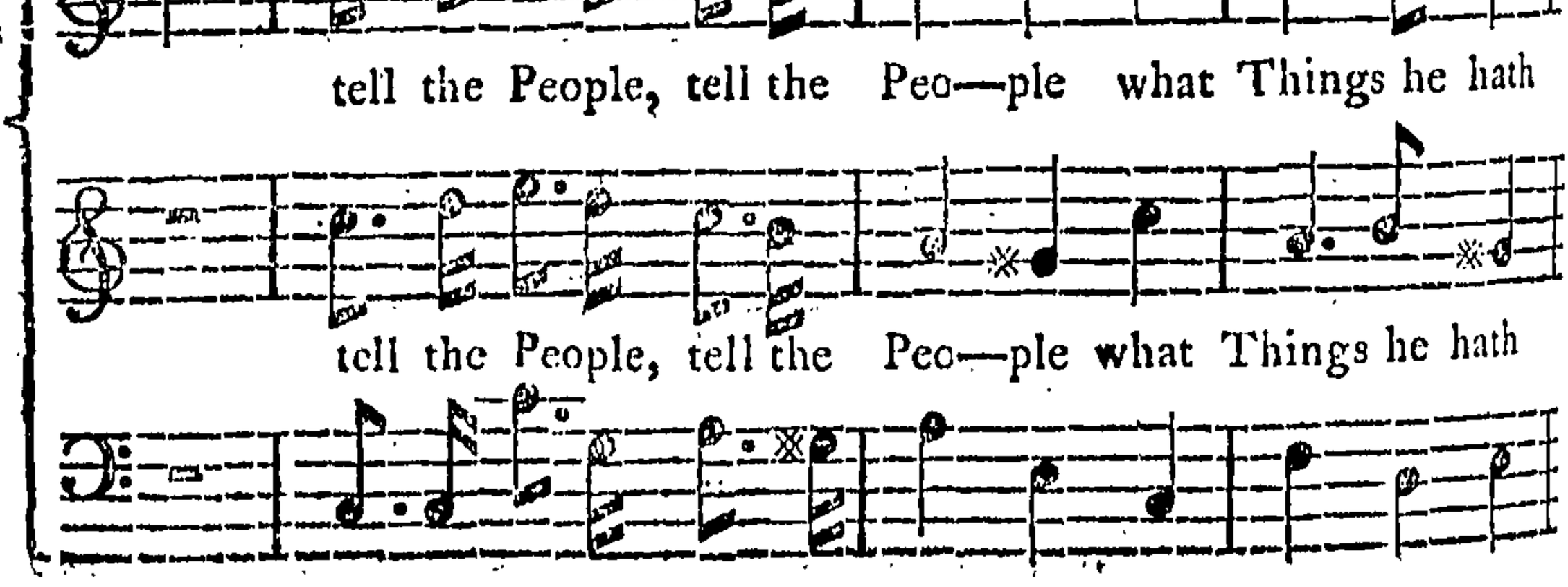
Full Chorus.



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

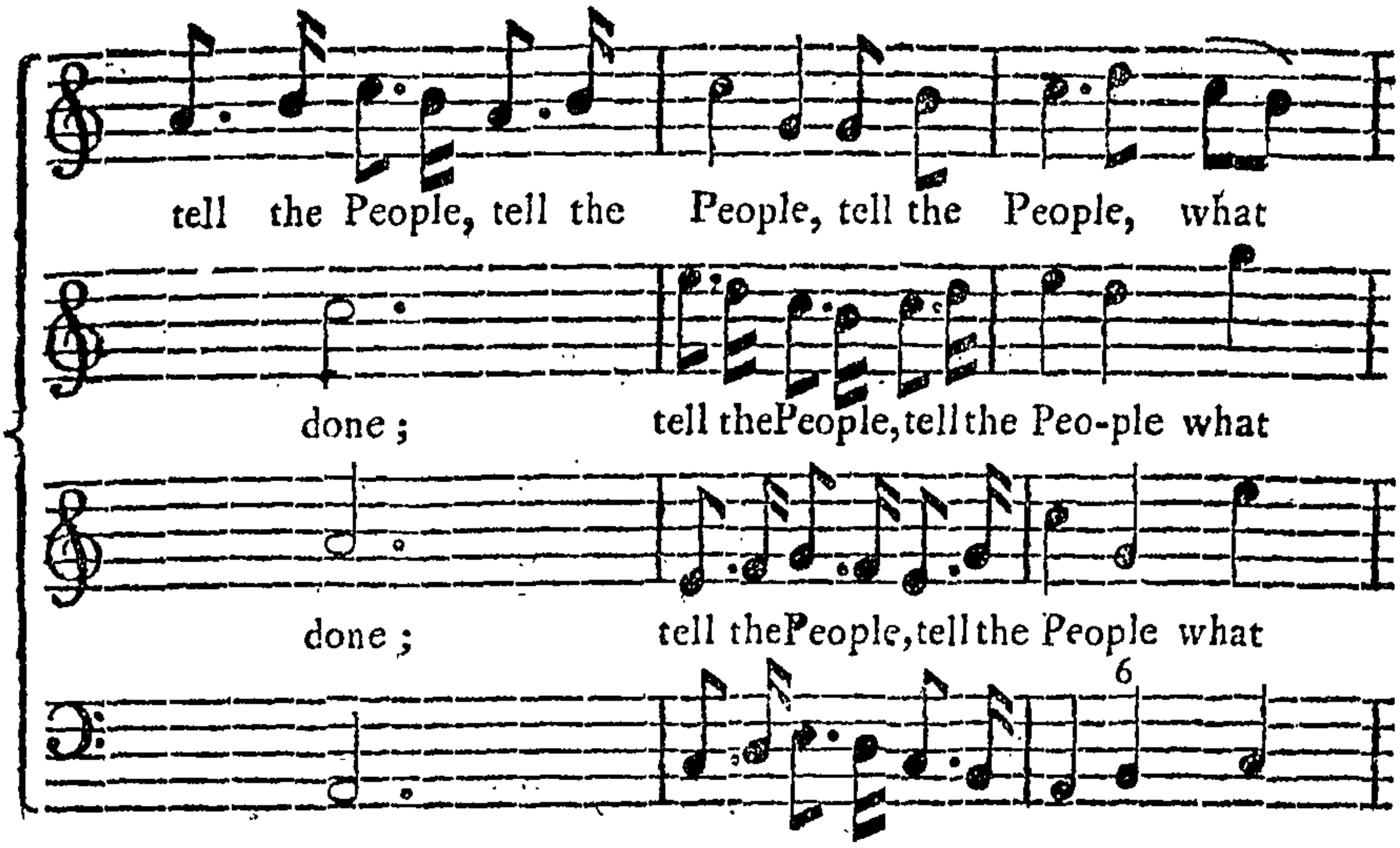
Andante Vivace.

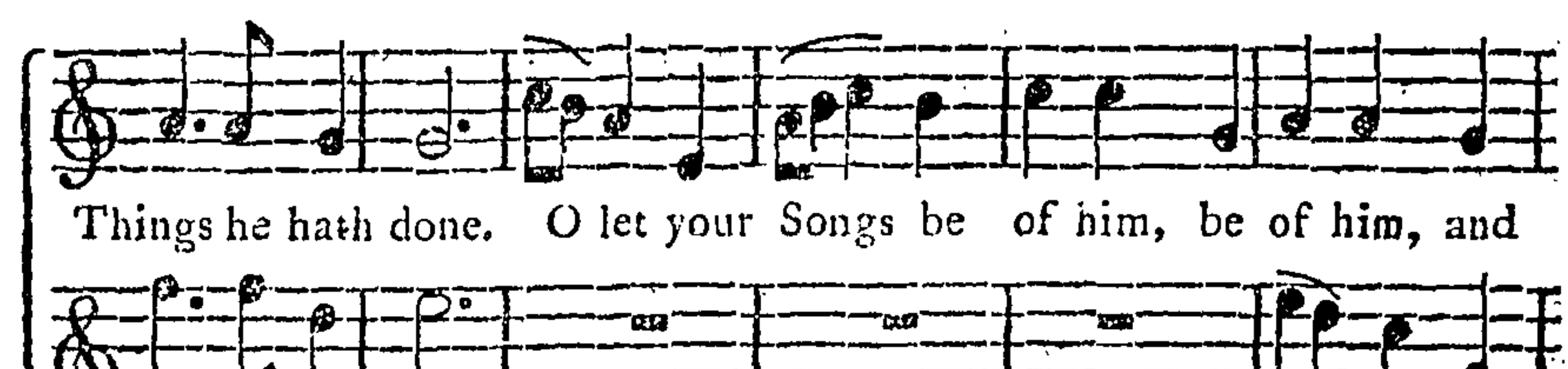


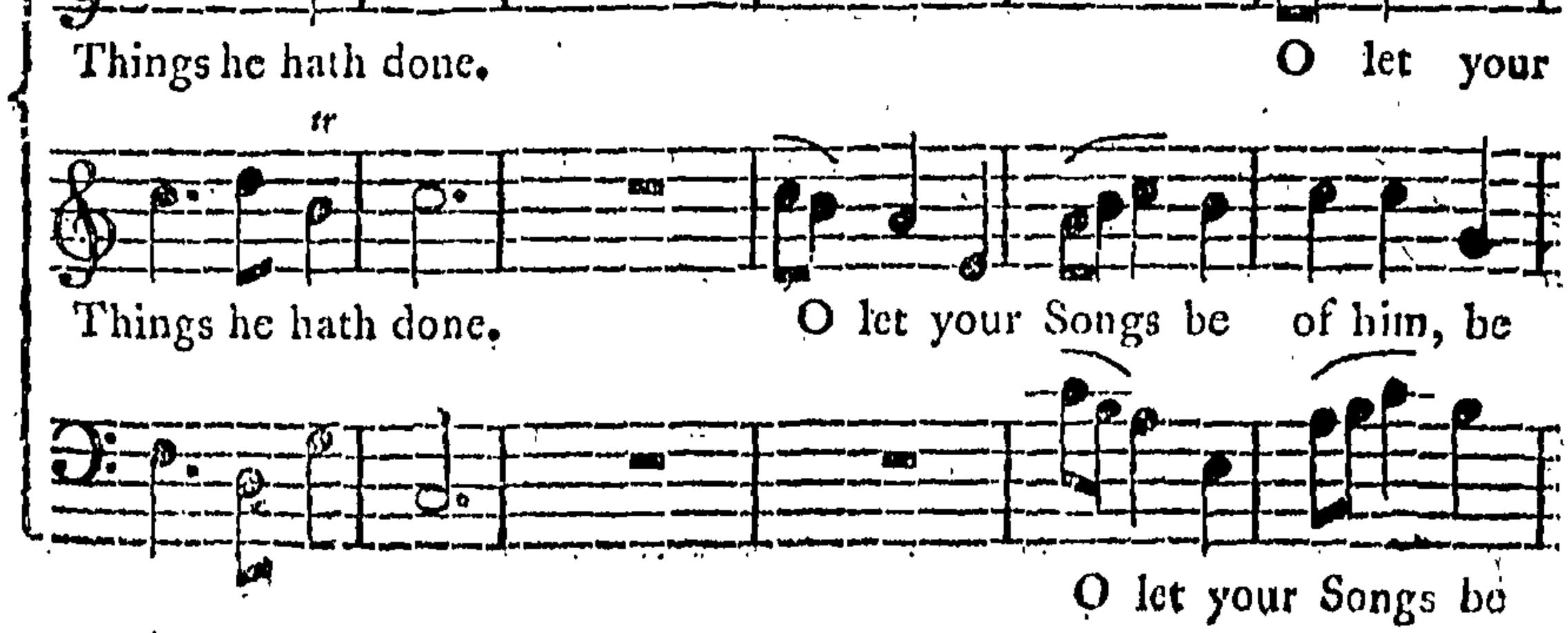


Continued

Continued.







Continued.

Continued.

praiſe him, and let your Talking, let your Talking be of all
Songs be of him, and praiſe him, and let your Talking
of him, and praiſe him, and let your Talking, let your Talking
of him, and praiſe him, and let your Talking, let yourTalking
a——ll, all, all, all, all, all,
let your Talking be of all, a——ll, all, all,
let your Talking be of all, all, all, all, a——
let your Talking be of all, all, a——ll,

Continued.

Continued.

Continued.

Continued.

Continued.

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

joice that seek the Lord;

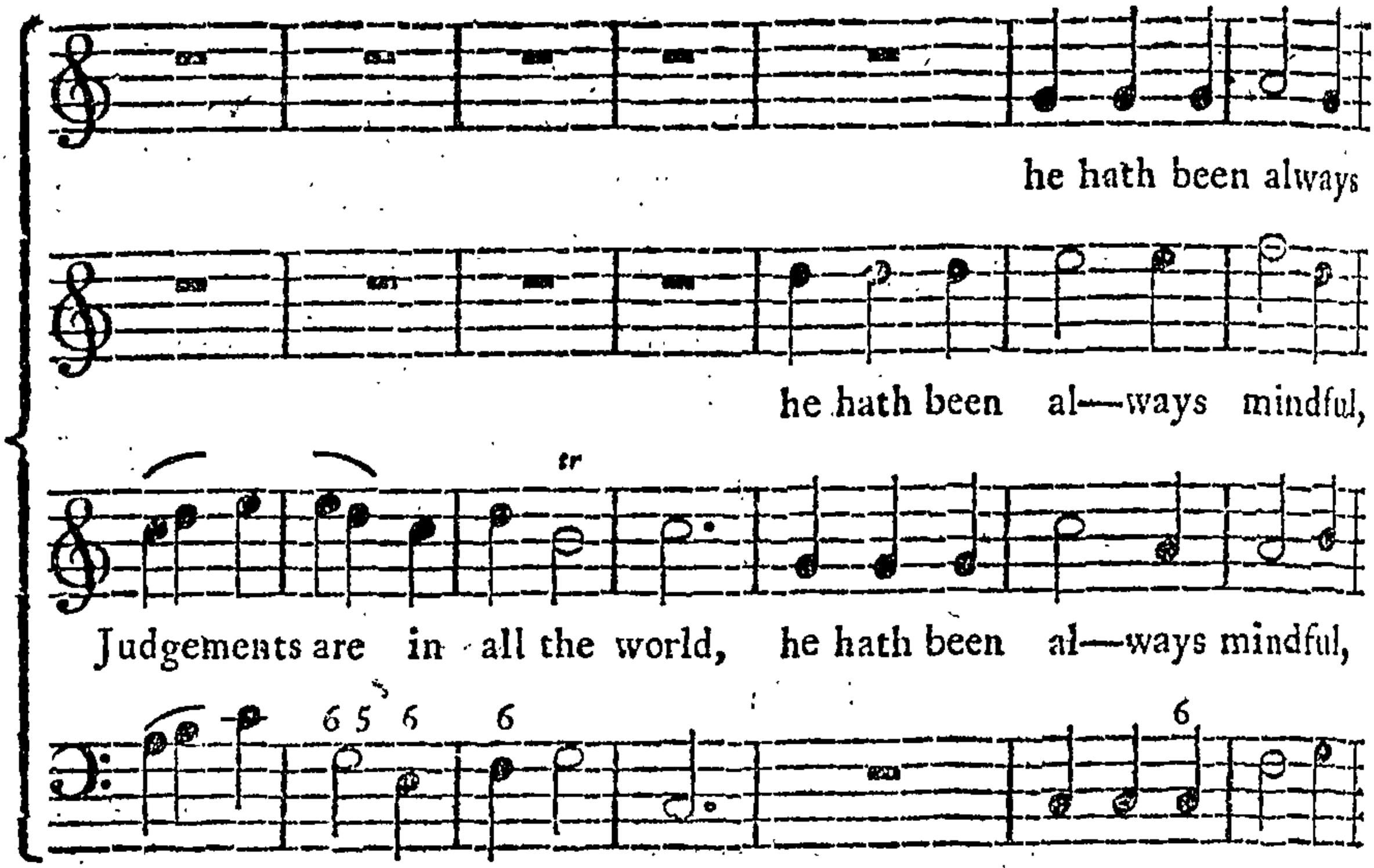
joice that seek the Lord;

Face for e—ver———more.

He is the Lord, the Lord our God, his

He is the Lord our God, his

Continued.



Continued

Continued.

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

Continued.

Continued

Continued.

ANTHEM

ANTHEM XXI. *Taken out of the 57th* PSALM.

Tenor and Baſs, Andante Vivace.

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

2 Voc.

A—wake up, my Glo—ry; a—wake, a-

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

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

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

ſelf will awake, will awake right early, I myſelf will a-

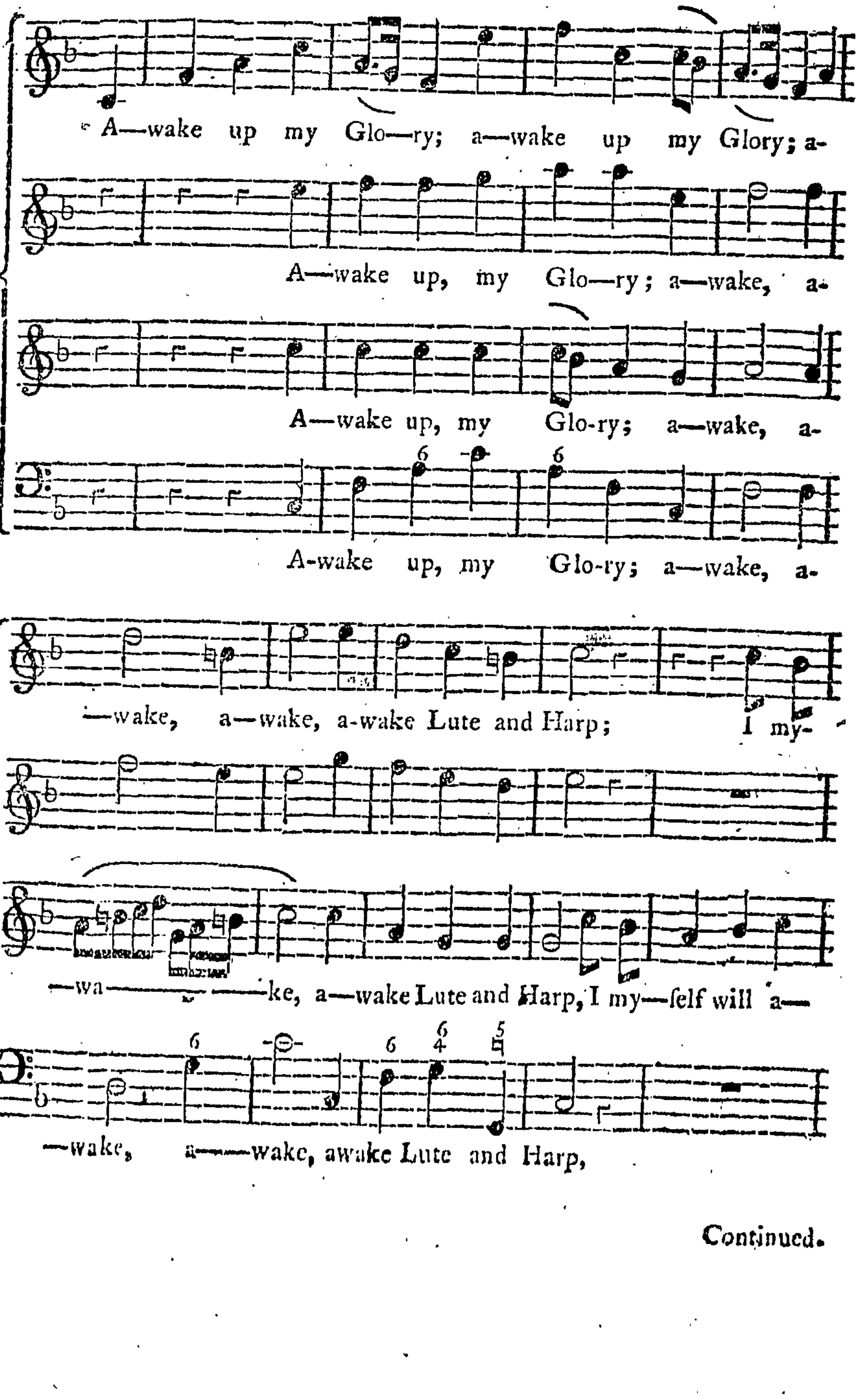
wa————ke right ear———ly.

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

Full

Continued.

FULL CHORUS.



Continued.

Continued.

Continued.

Continued.

Treble and Baſs. Andante Vivace.

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

I will give thanks unto thee, O Lord, among the

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

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

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

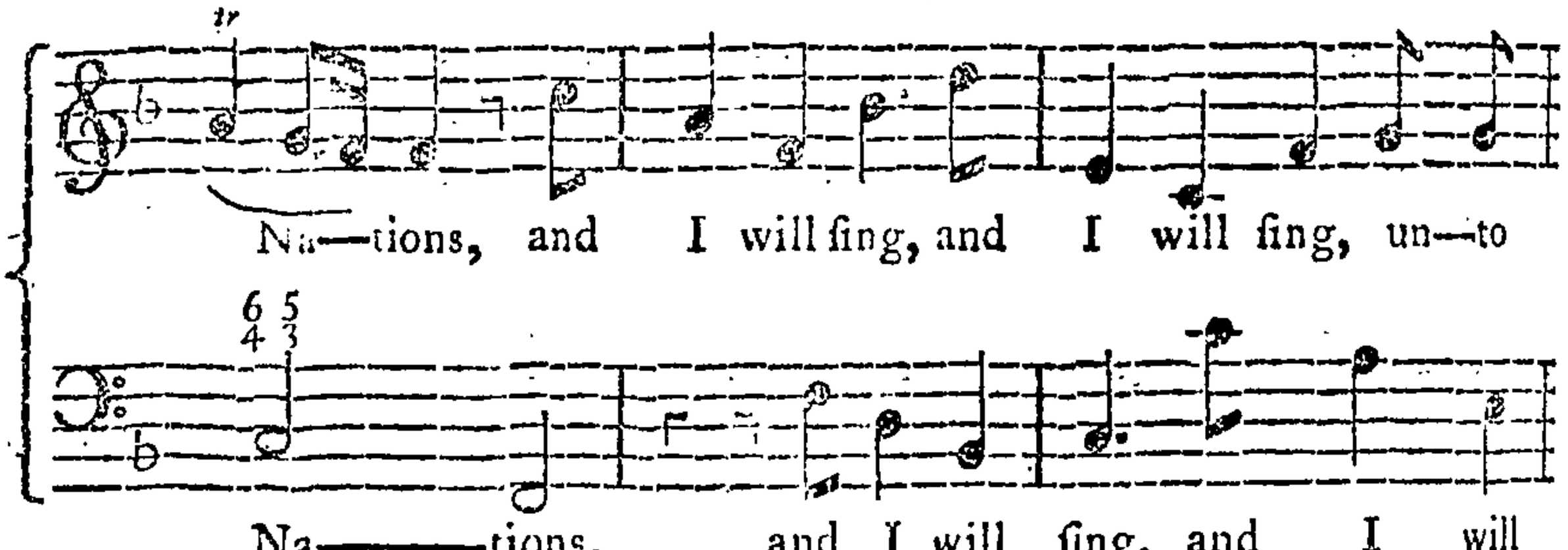
thee among the Na——tions; I will give thanks un—to

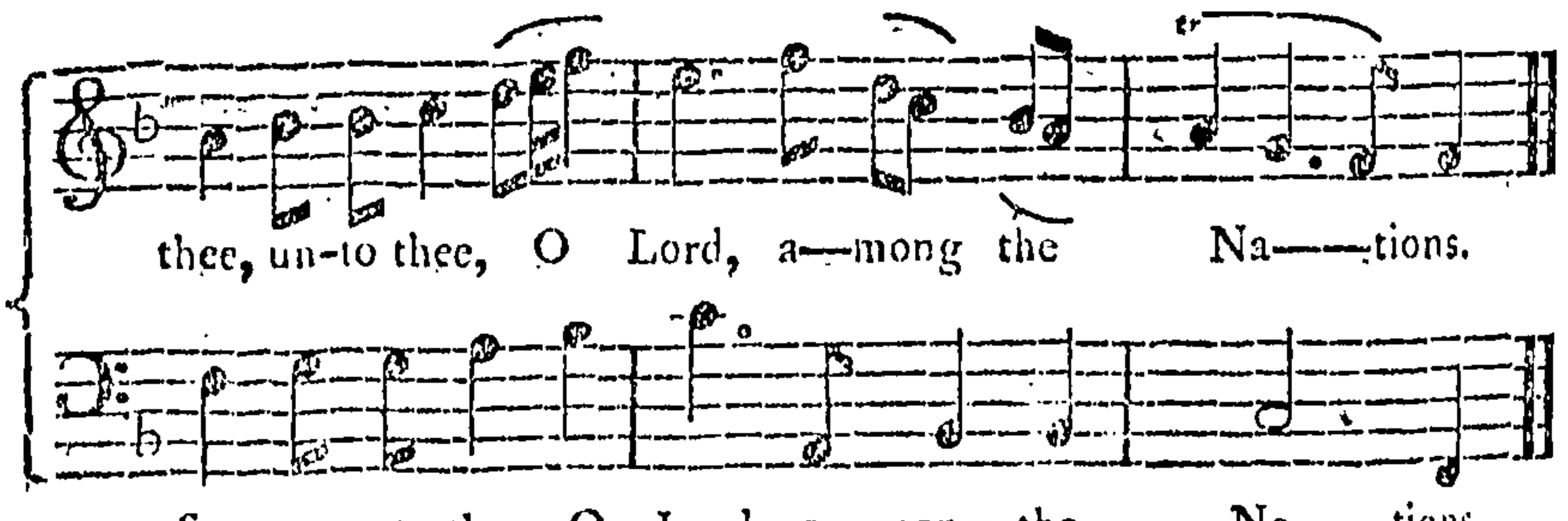
Lord, O Lord, a—mong the Heathen, and I will ſing, and

thee, O Lord, a—mong the Heathen and I will

Continued.

Continued.

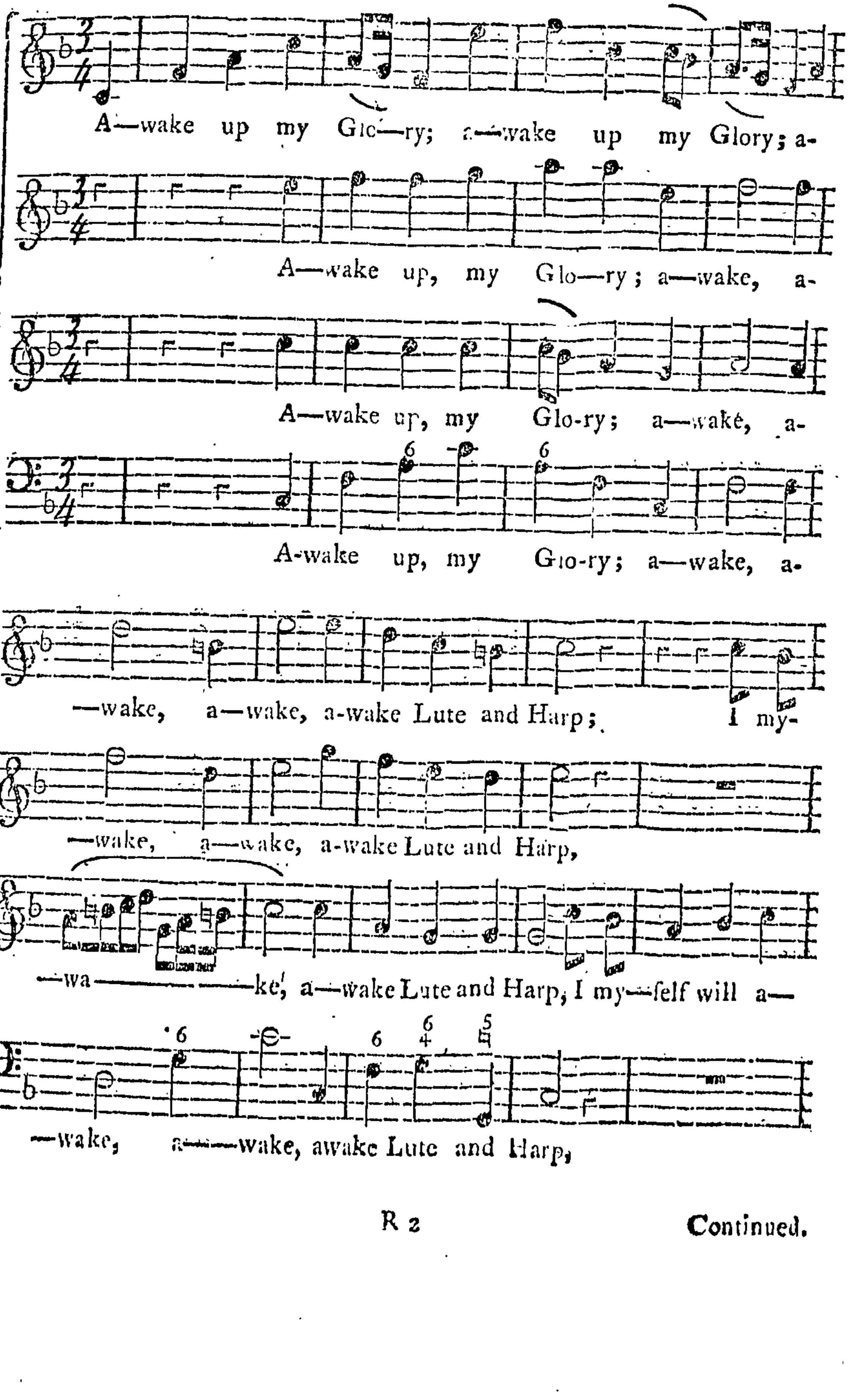




Continued.

Continued.

FULL CHORUS.



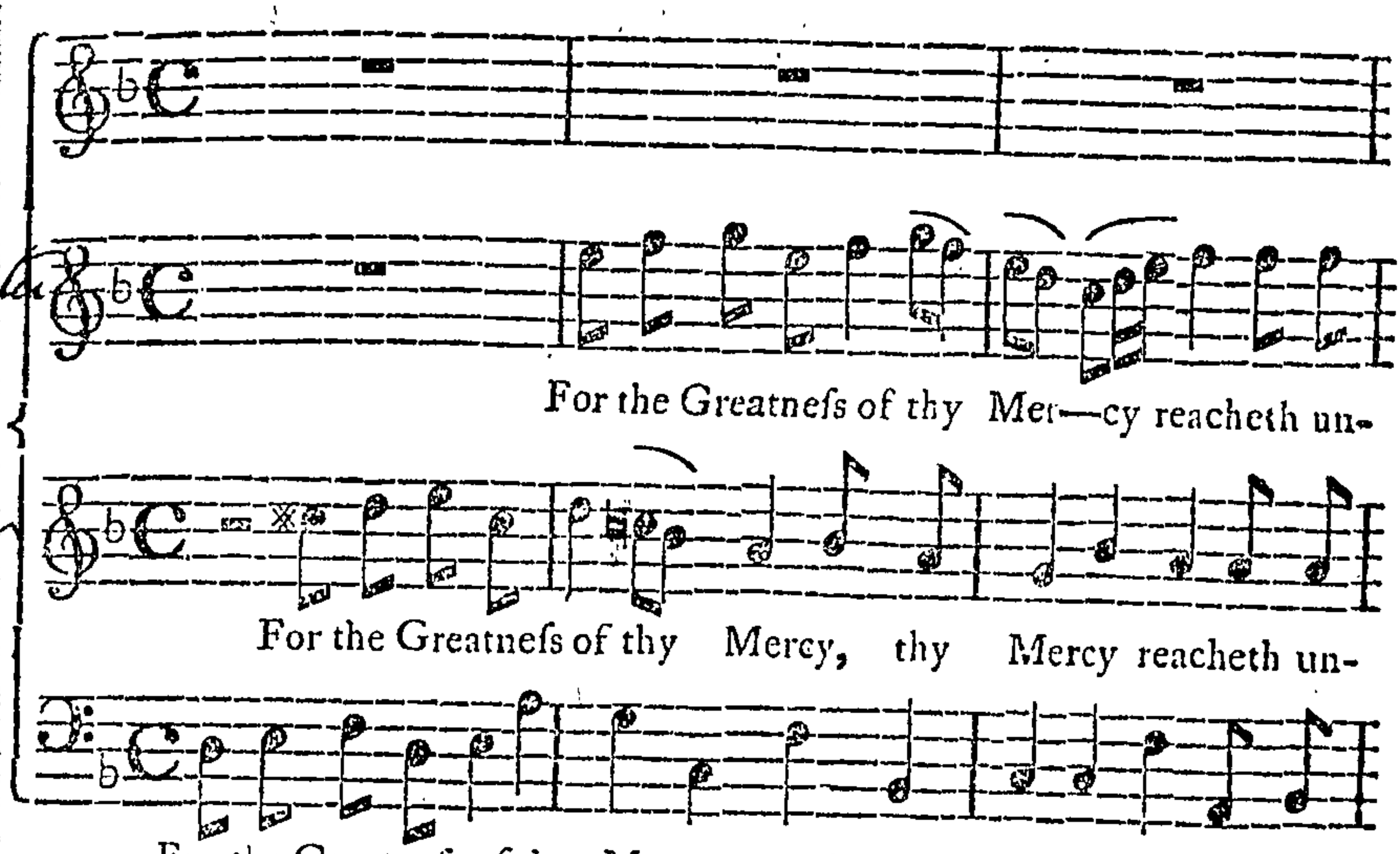
Continued.

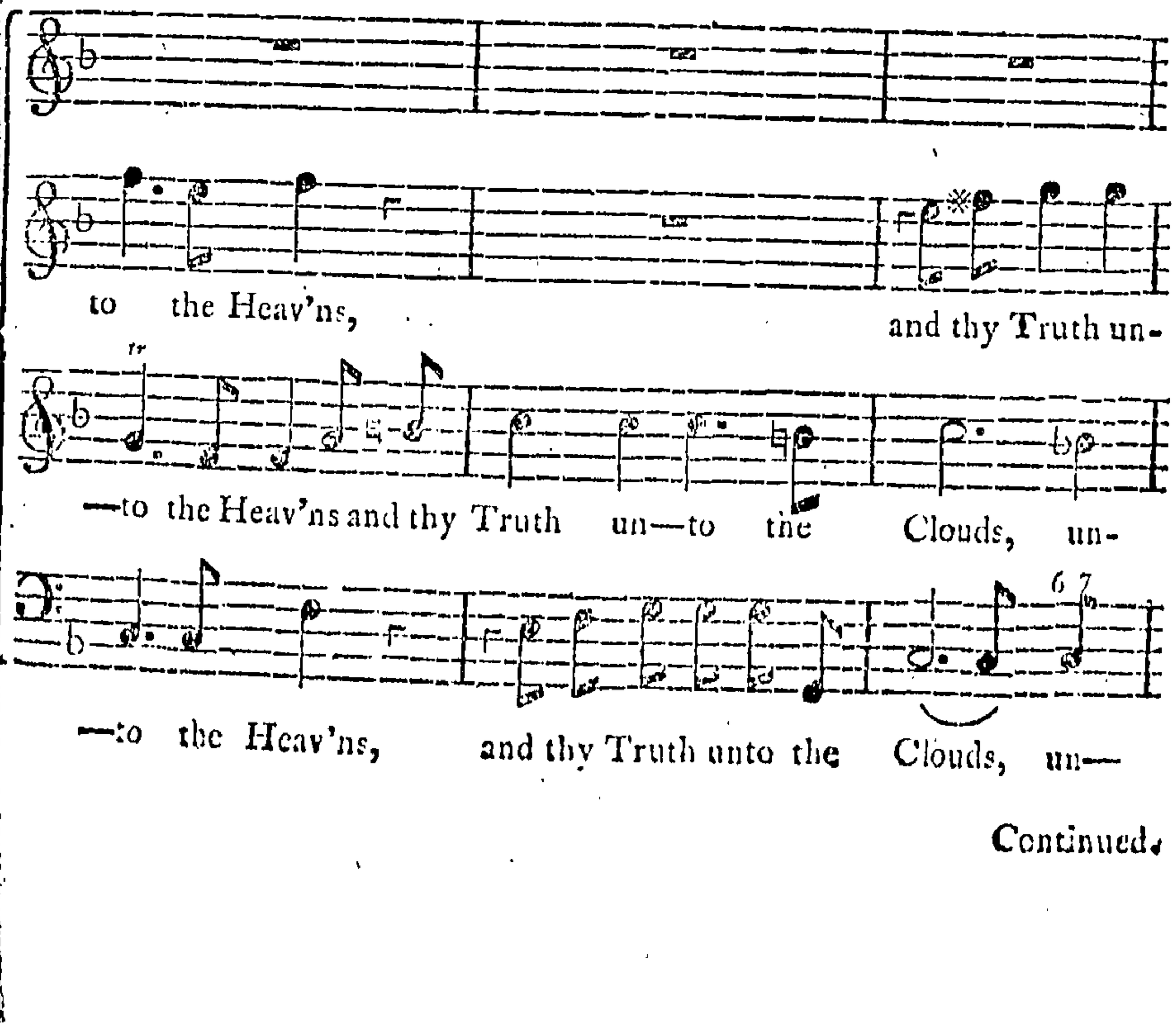
Continued.

Continued.

3 Voices.

Continued.



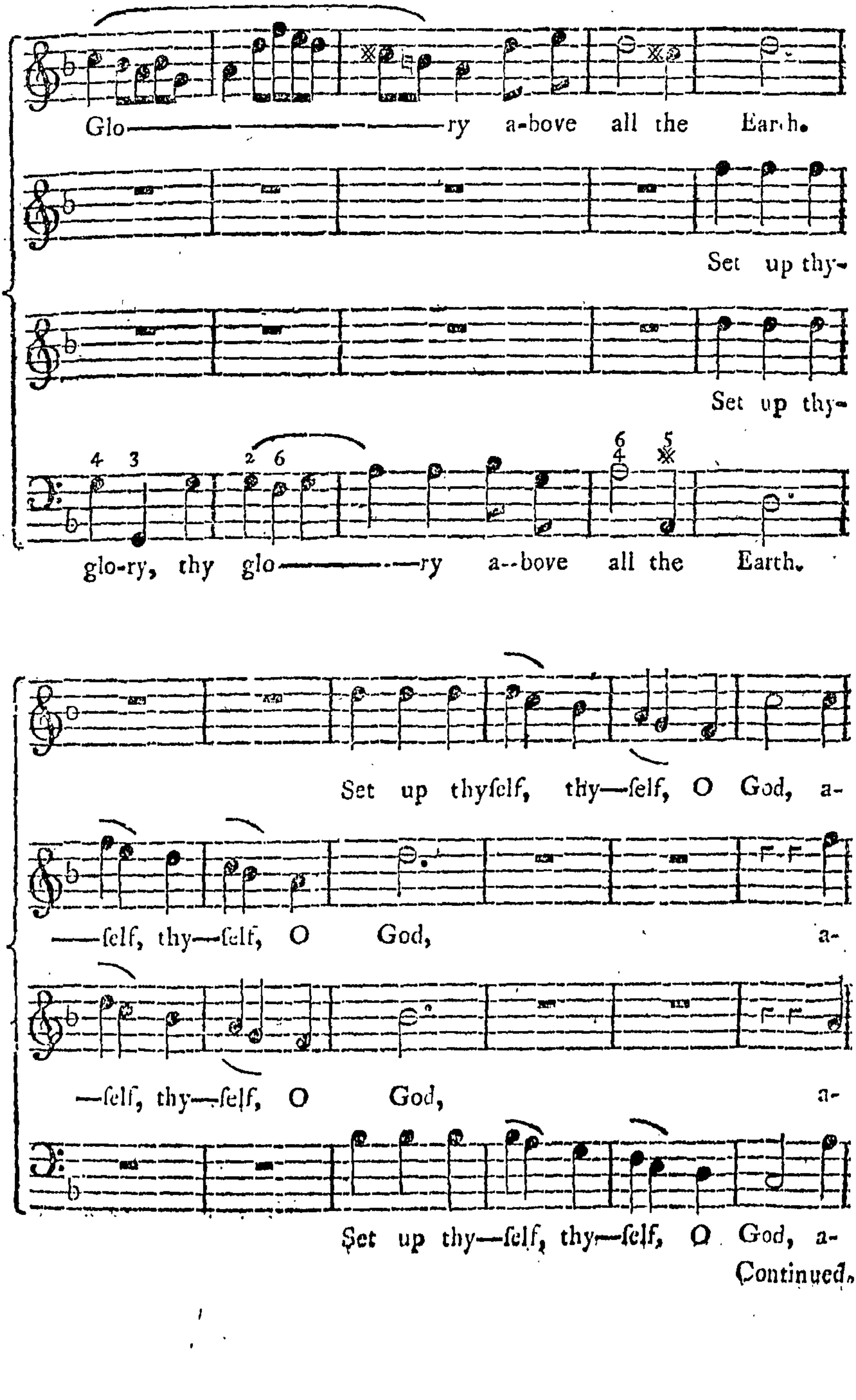


Continued.

Continued.

Continued.

Continued.



Continued.

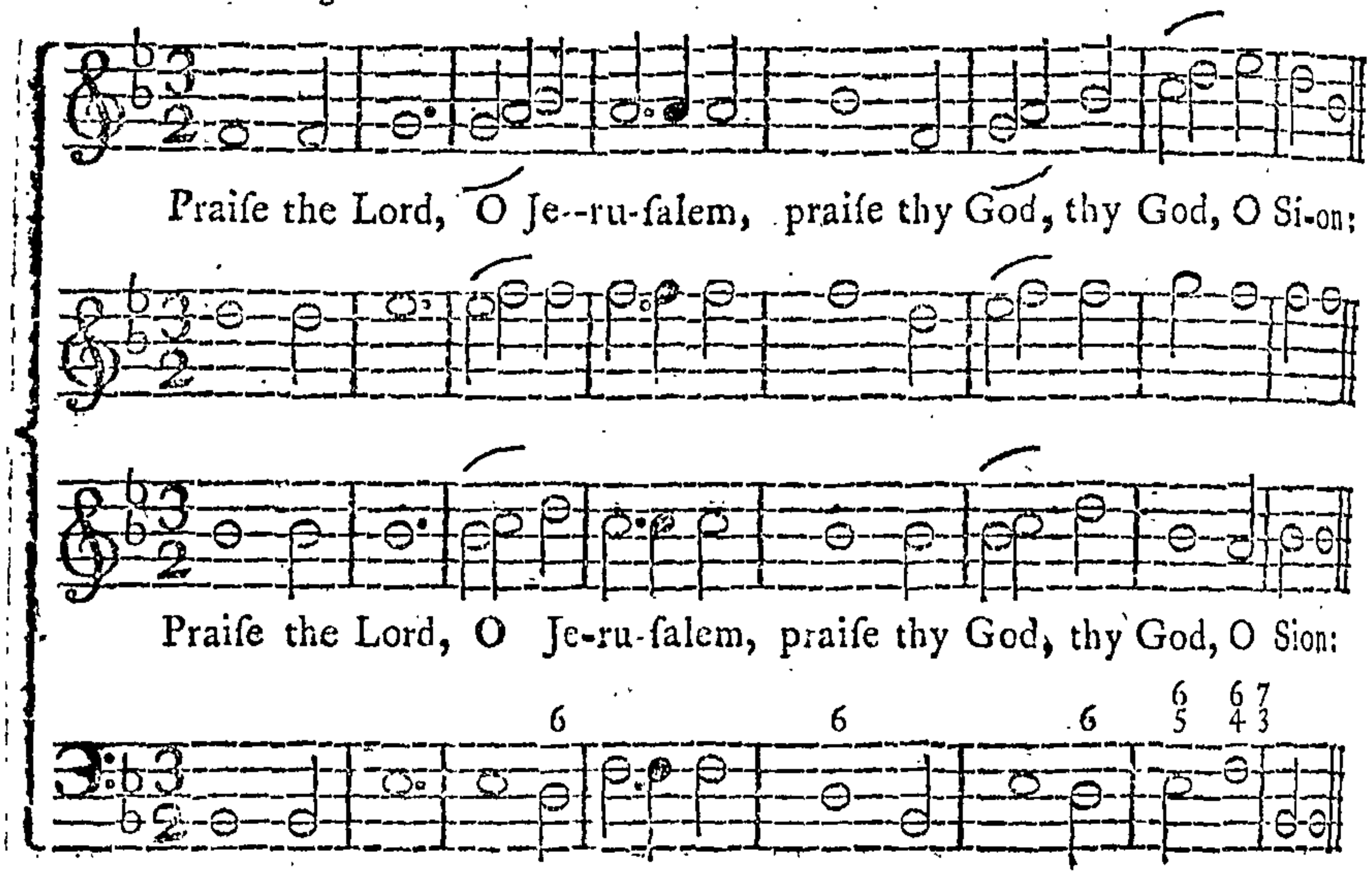
Continued.

Continued.

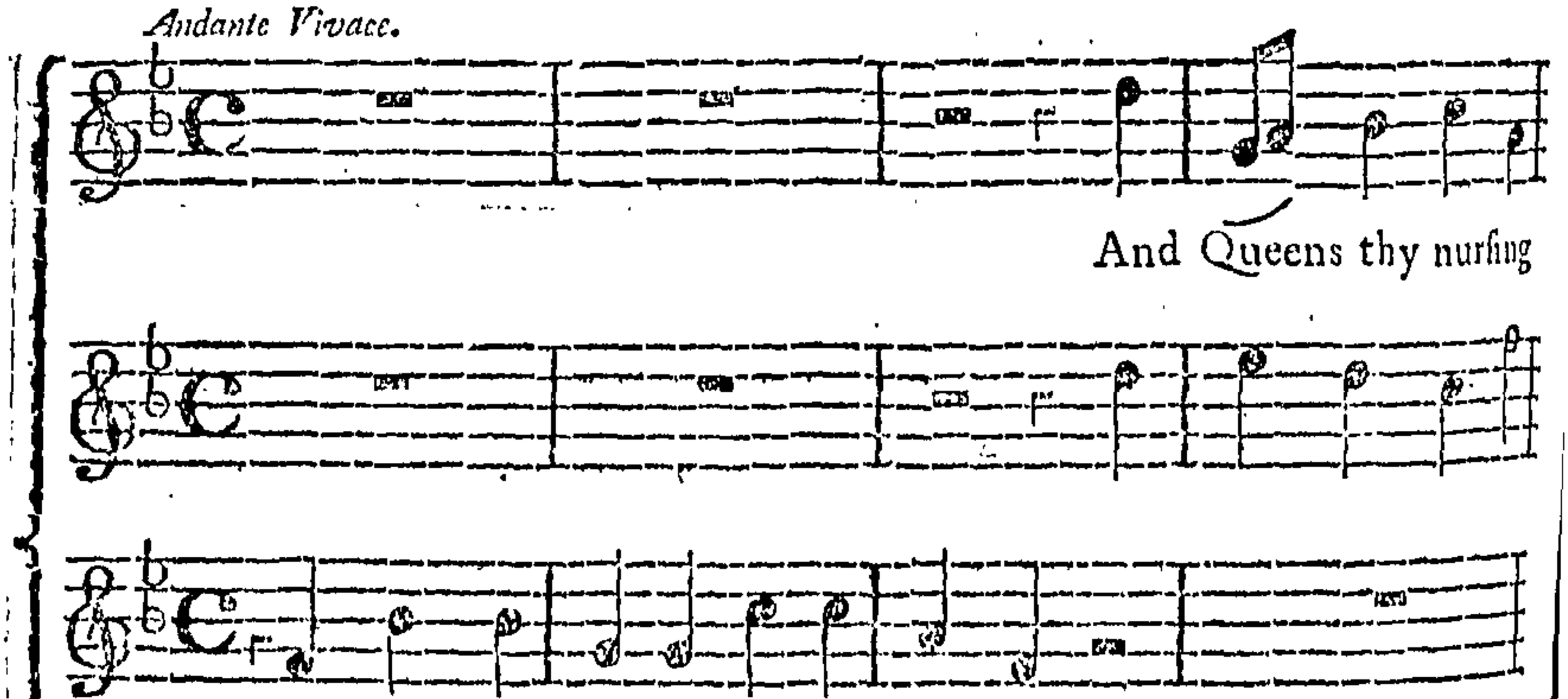
ry,
ry,
ry,
ry,
above all the Earth.
above all the Earth.
above all the Earth.
a—bove all the Earth.

ANTHEM XXII. *Taken out of* Pſalm xlvii. *Verſe* 12; Iſaiah xlix. 23; Pſalm xlviii. 7; Pſalm xxi. 13.

Full Chorus. Largo.



Andante Vivace.

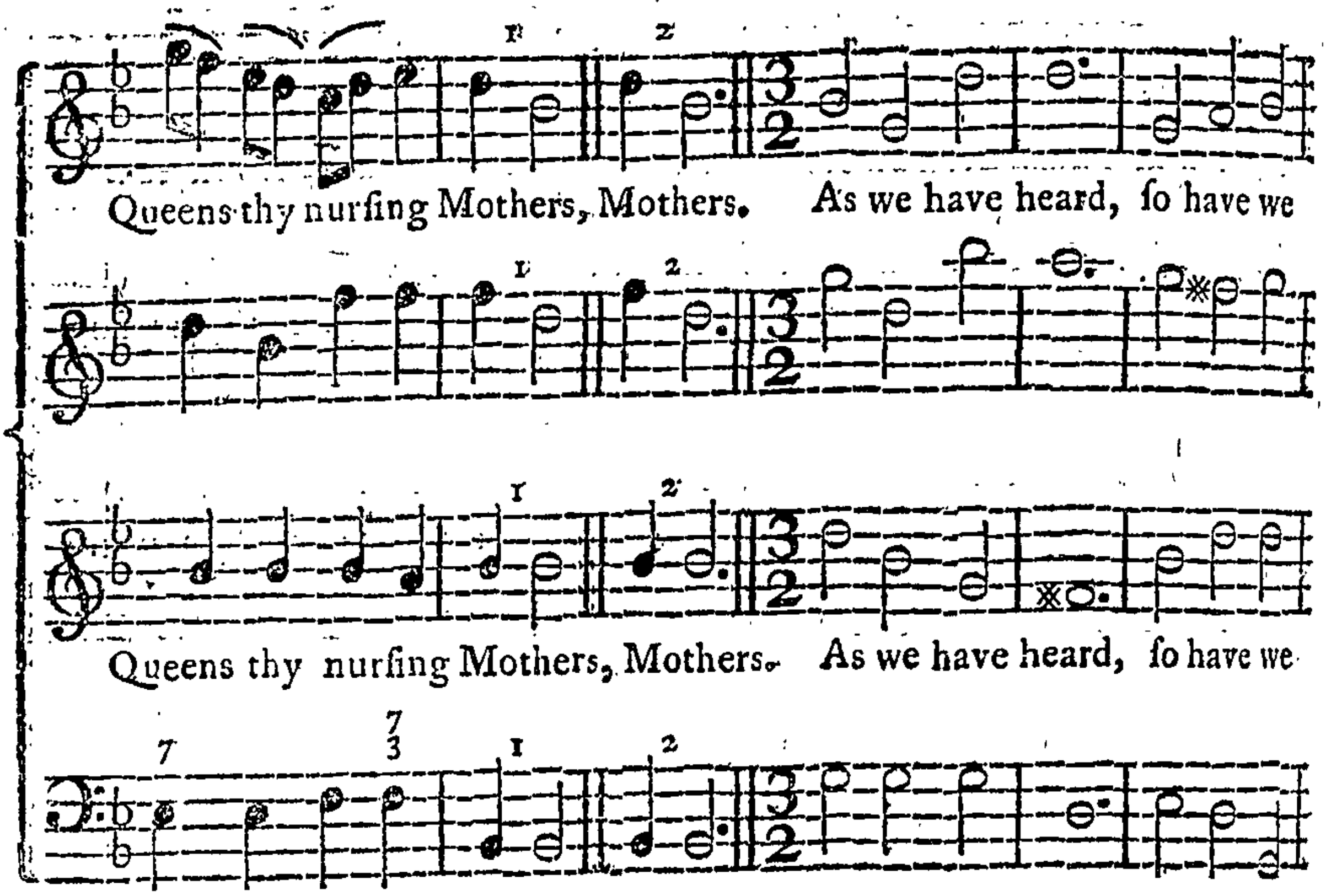


Continued.

Continued.

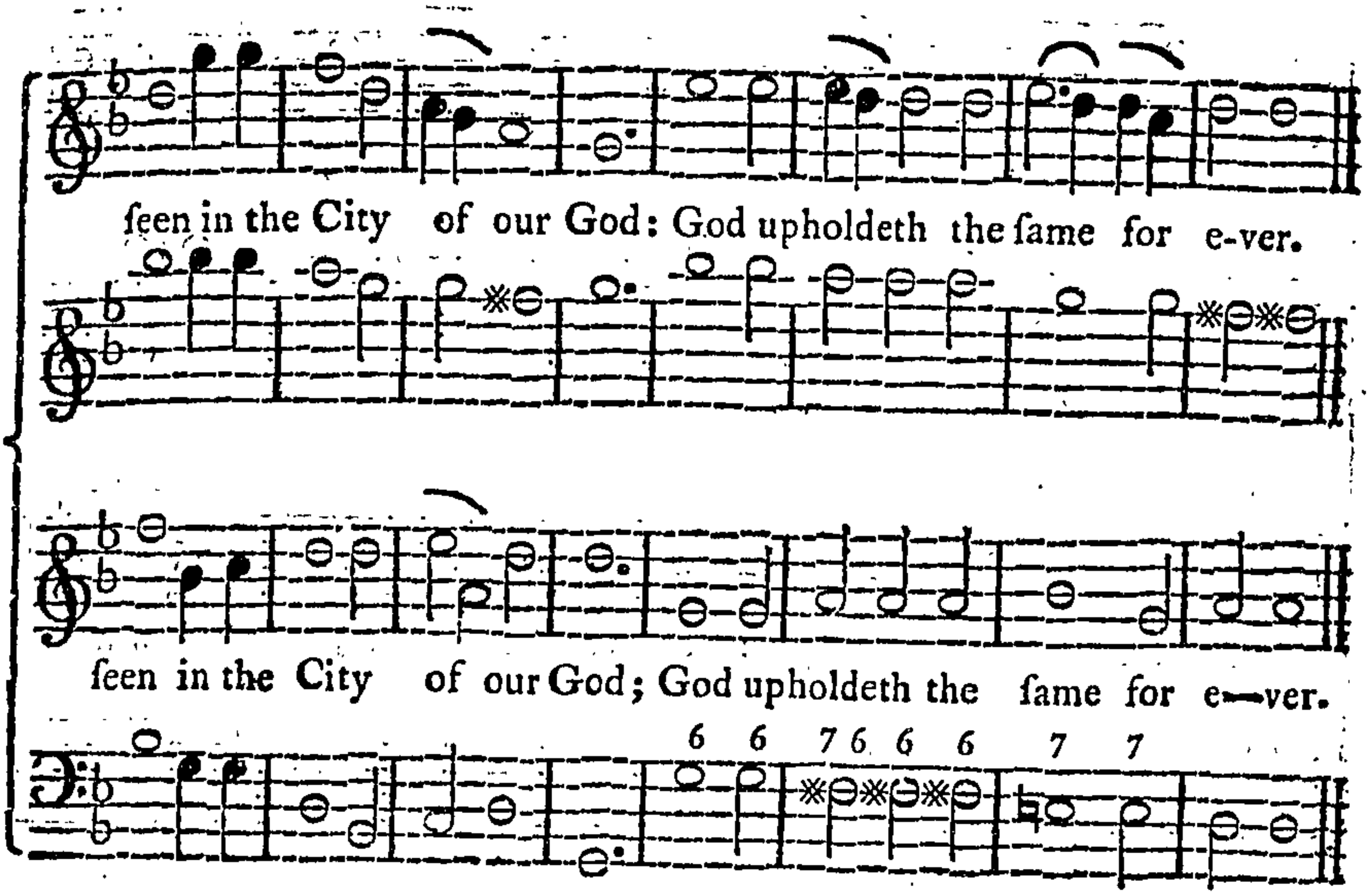
Continued.

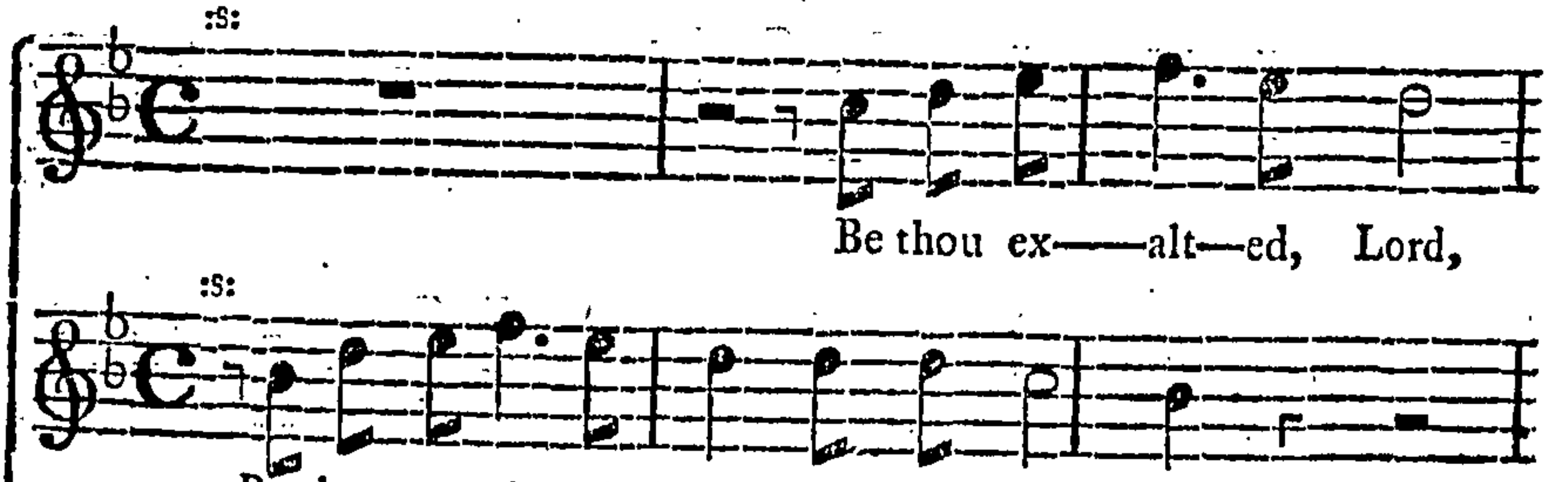
Continued.

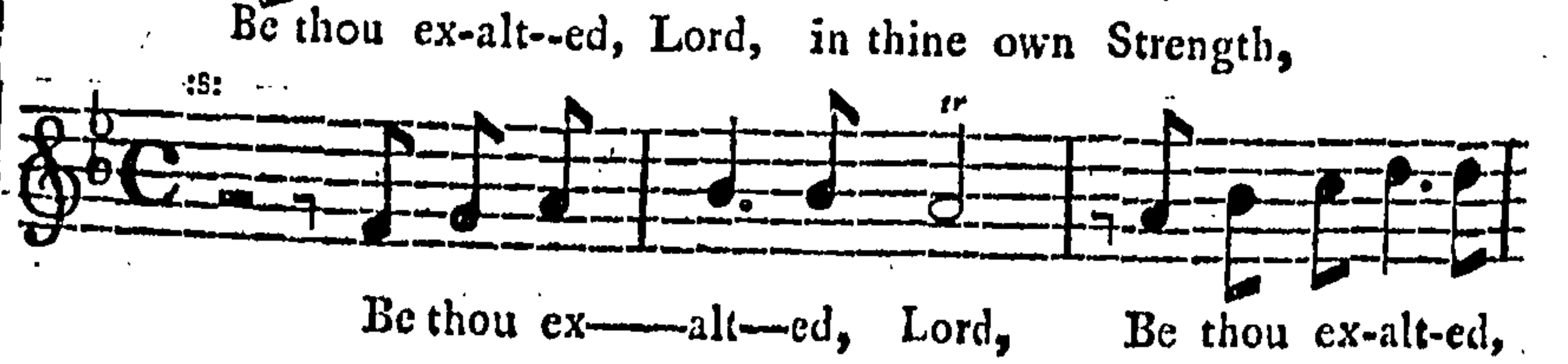


Continued.

Continued.







Continued.

Continued.

Continued.

HALLELUJAHS.

Full Chorus. Allegro.

Hal-le—lu-jah, :‖: :‖: :‖: :‖: :‖:

Hal-le—-lujah, :‖: :‖: :‖: :‖: :‖:

:S:

Continued.

Continued.

A N T H E M S.

ANTHEM XXIII. *Taken out of the* 111*th* PSALM.

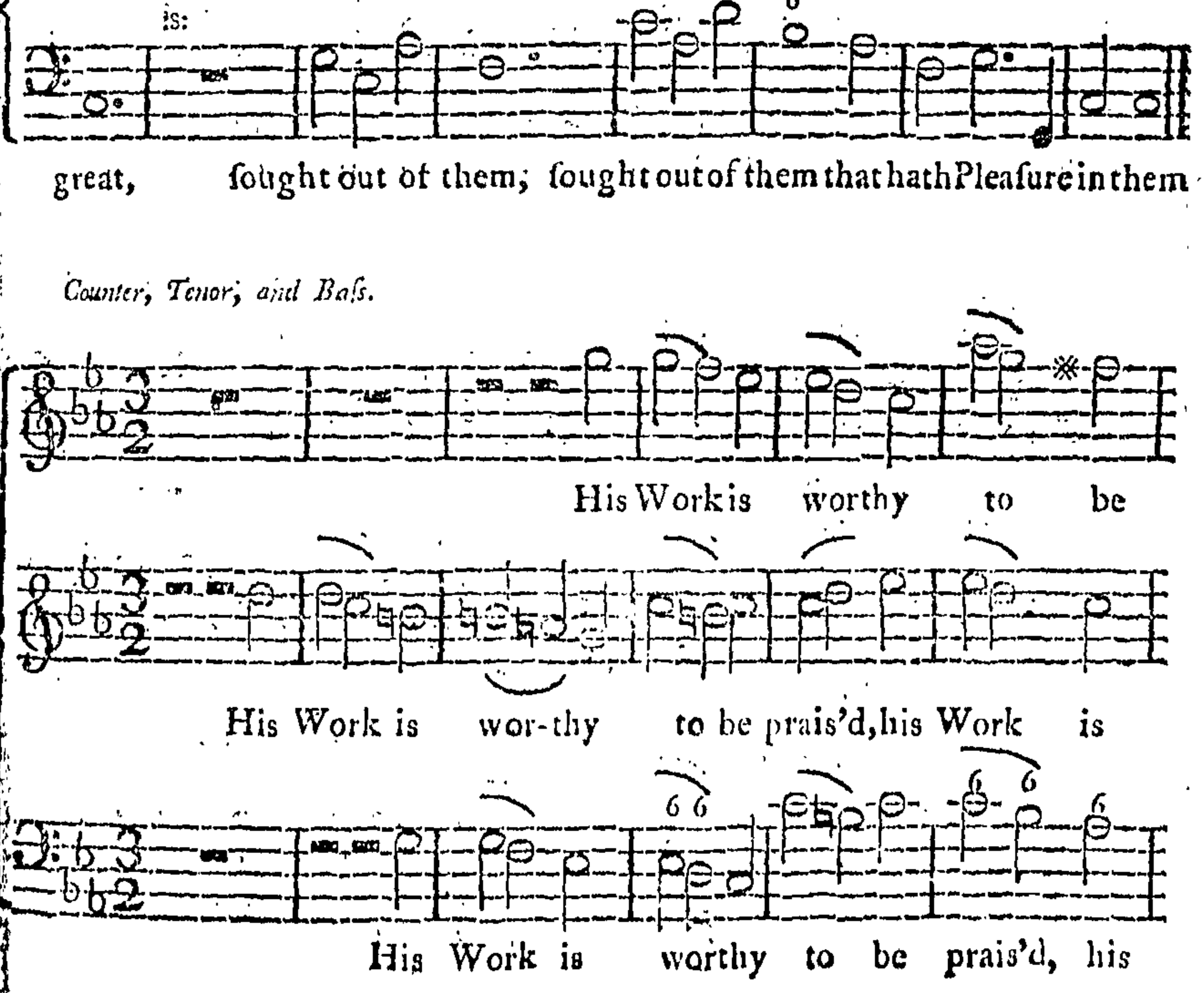
Tenor and Baſs.

Continued.

Continued.

Continued.

Counter, Tenor, and Bass.



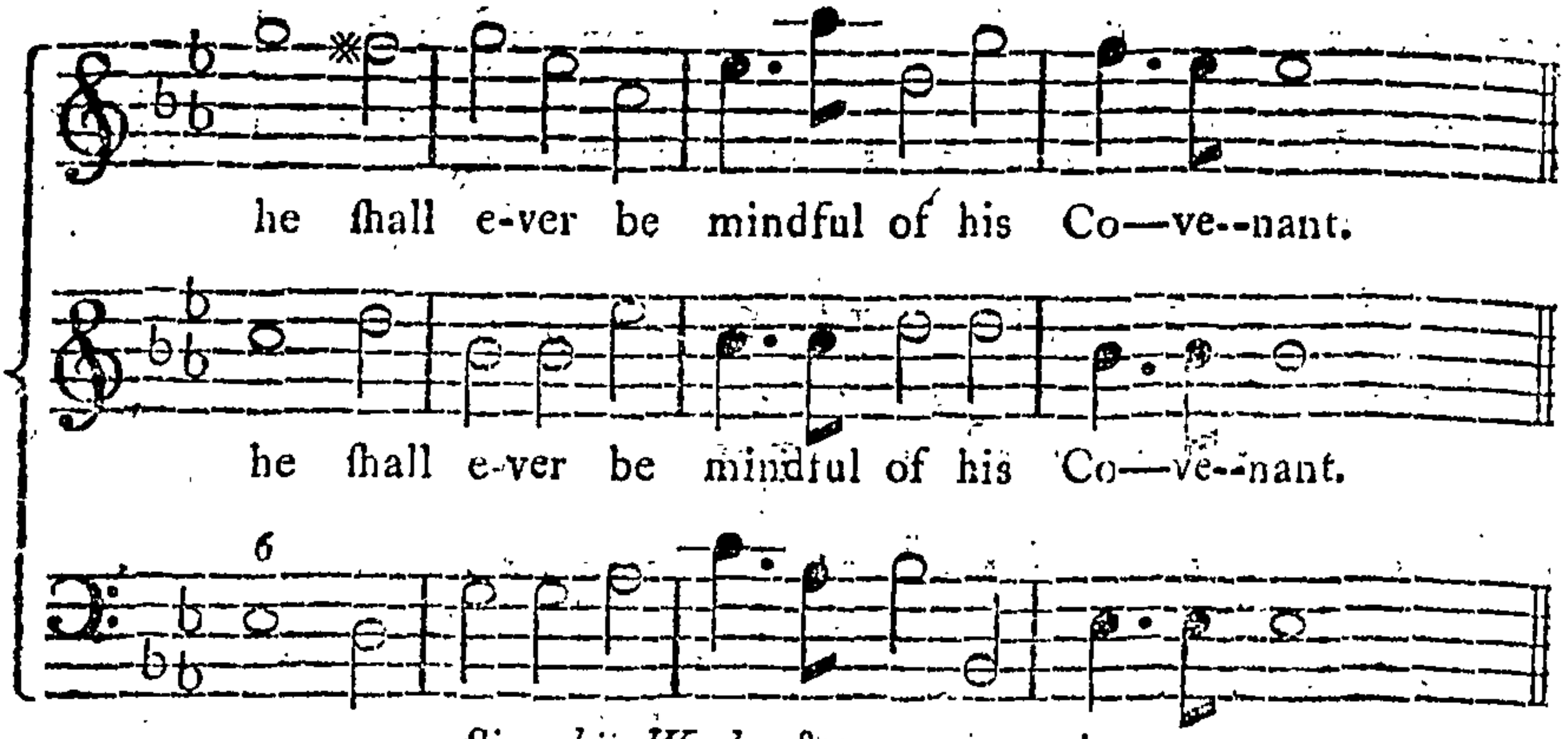
Continued.

Continued.

Continued.

Continued.

Continued.



Sing his Work, &c. *over again.*

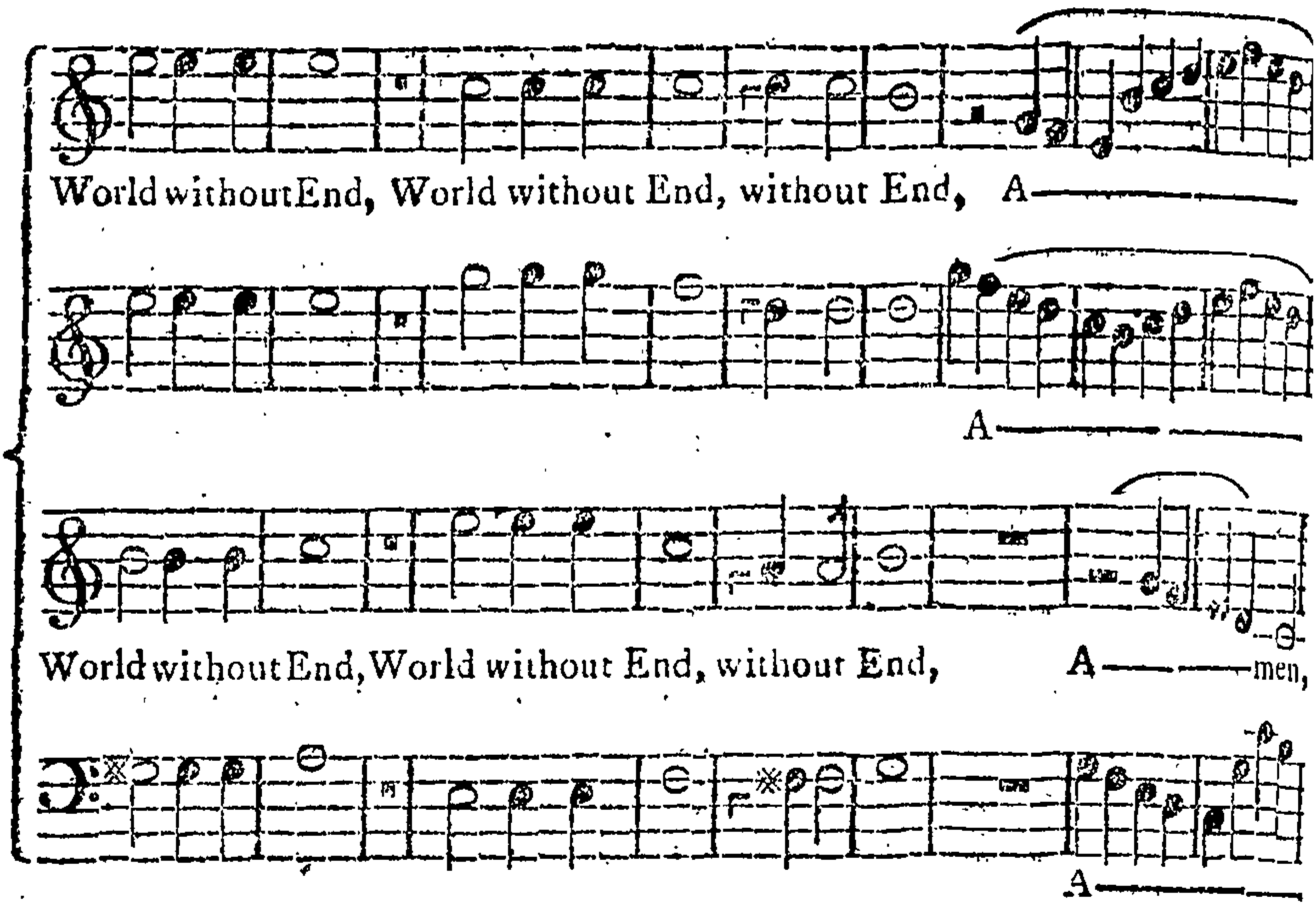
Continued.

Continued.

Full Chorus. Andante Vivace.

Continued.

Continued.



ANTHEM

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

Tenor and Baſs.

Treble and Counter.

FULL CHORUS.

Continued.

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

and I ſhall keep it,

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

and I ſhall keep it

kee—p it un—to the End, and I ſhall

and I ſhall keep it

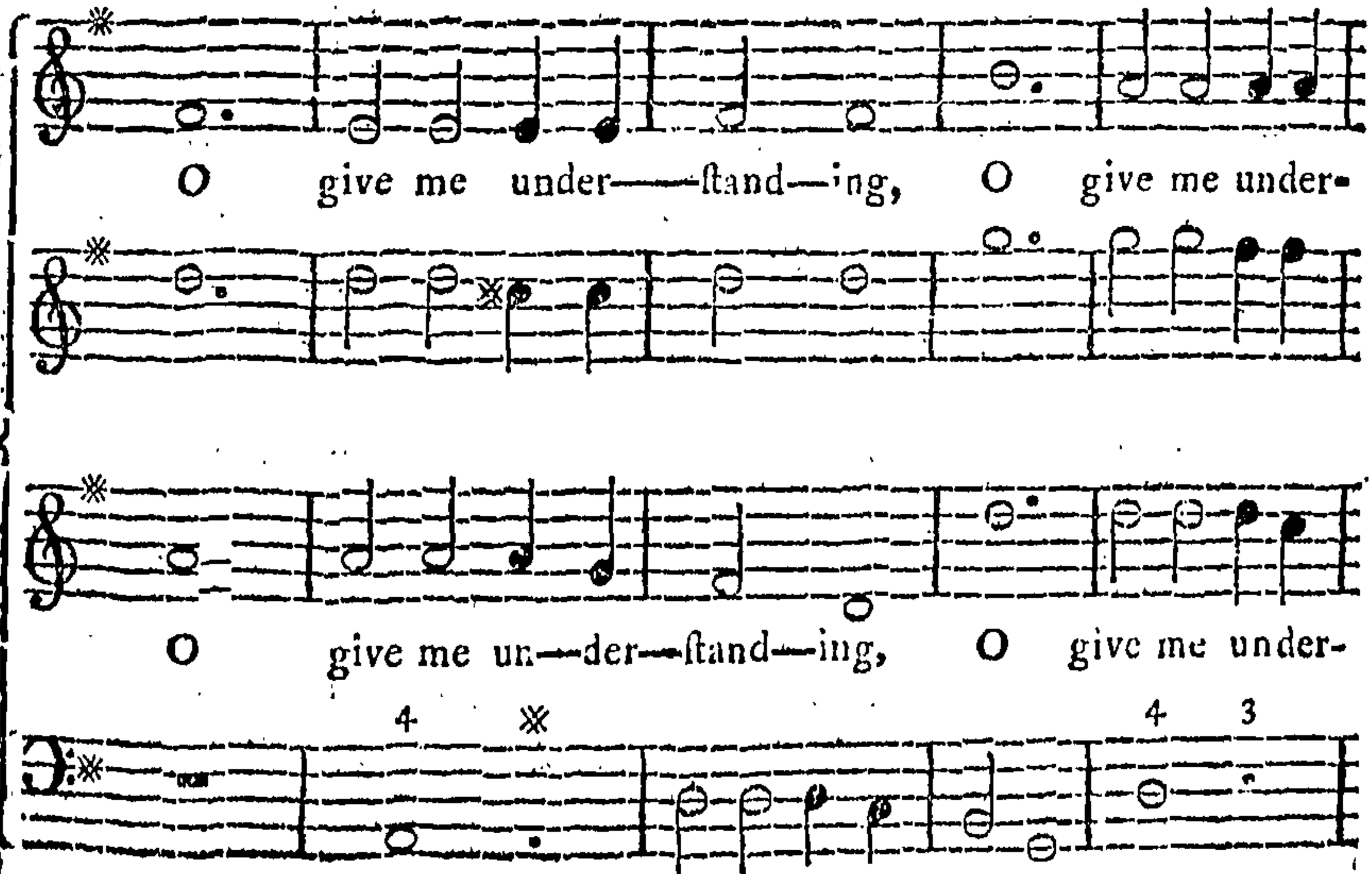
kee—p it un—to the End, and I ſhall

and I ſhall keep it

Continued.

Continued.

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

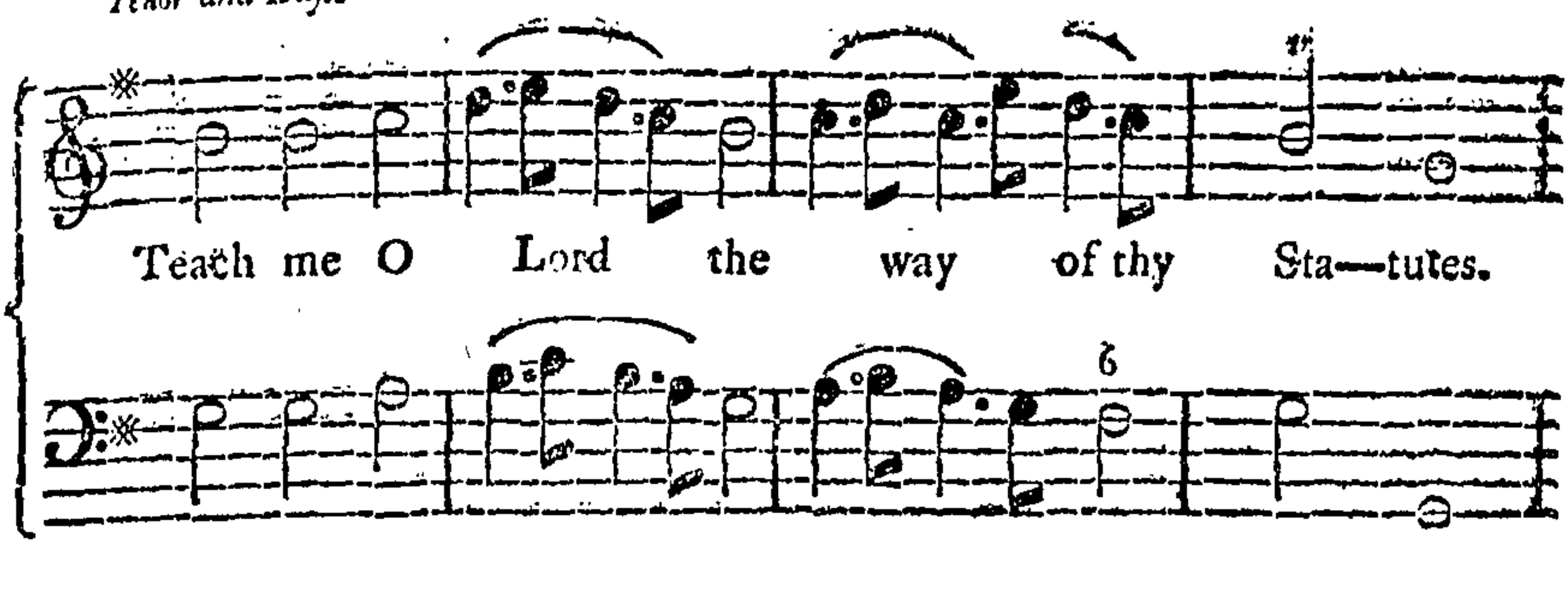

O give me under——ſtand—ing, O give me under-
O give me un—der—ſtand—ing, O give me under-
O give me under—ſtanding, O

Continued.

Continued.

Continued.

Tenor and Bass.



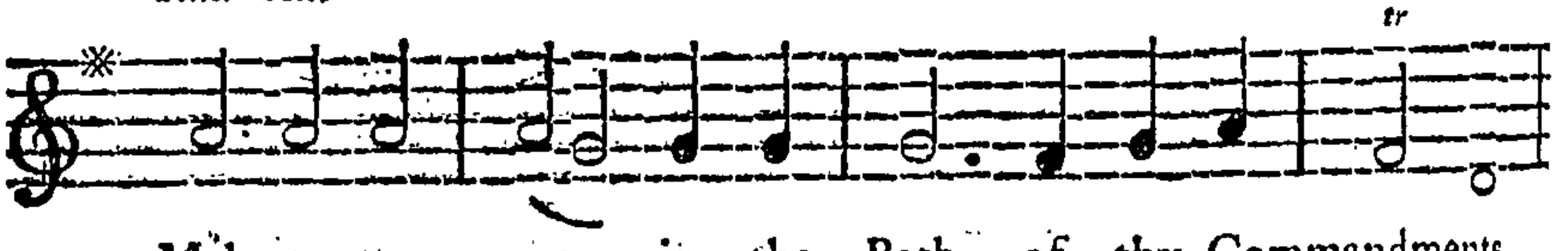
Treble and Counters

FULL CHORUS.

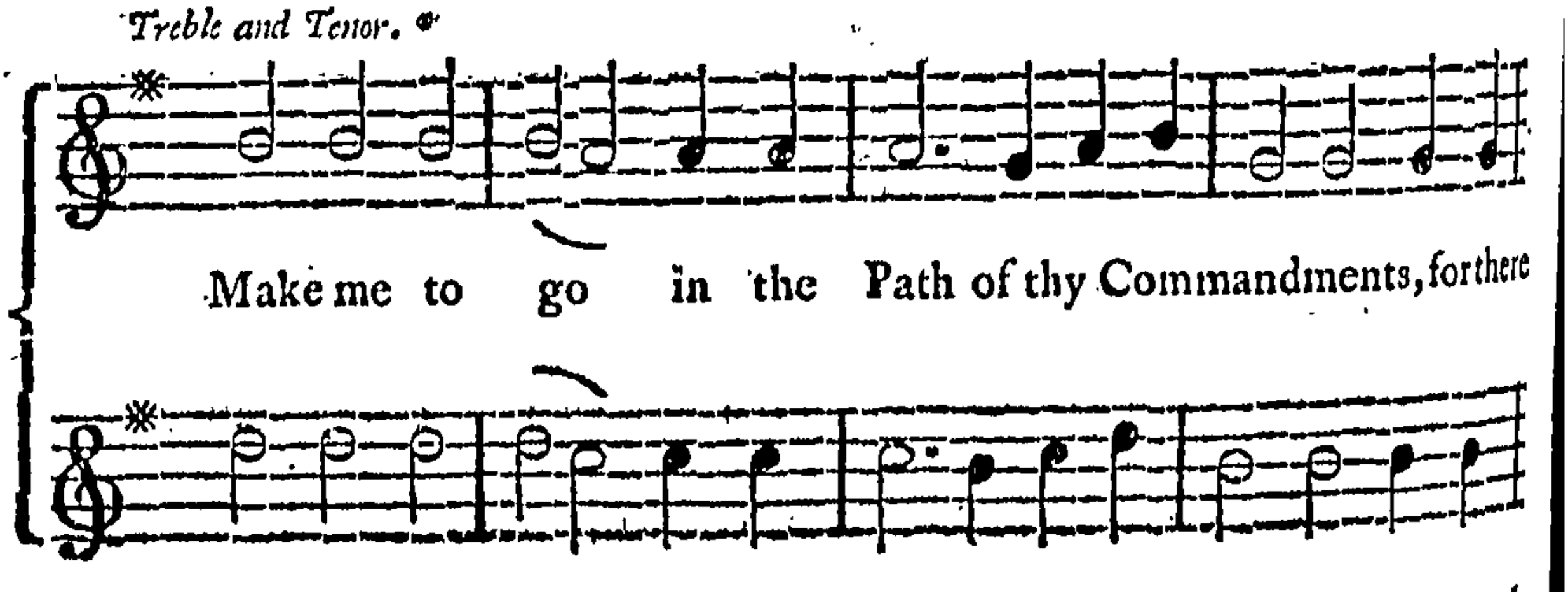
Continued.

Continued.

Tenor Solo.

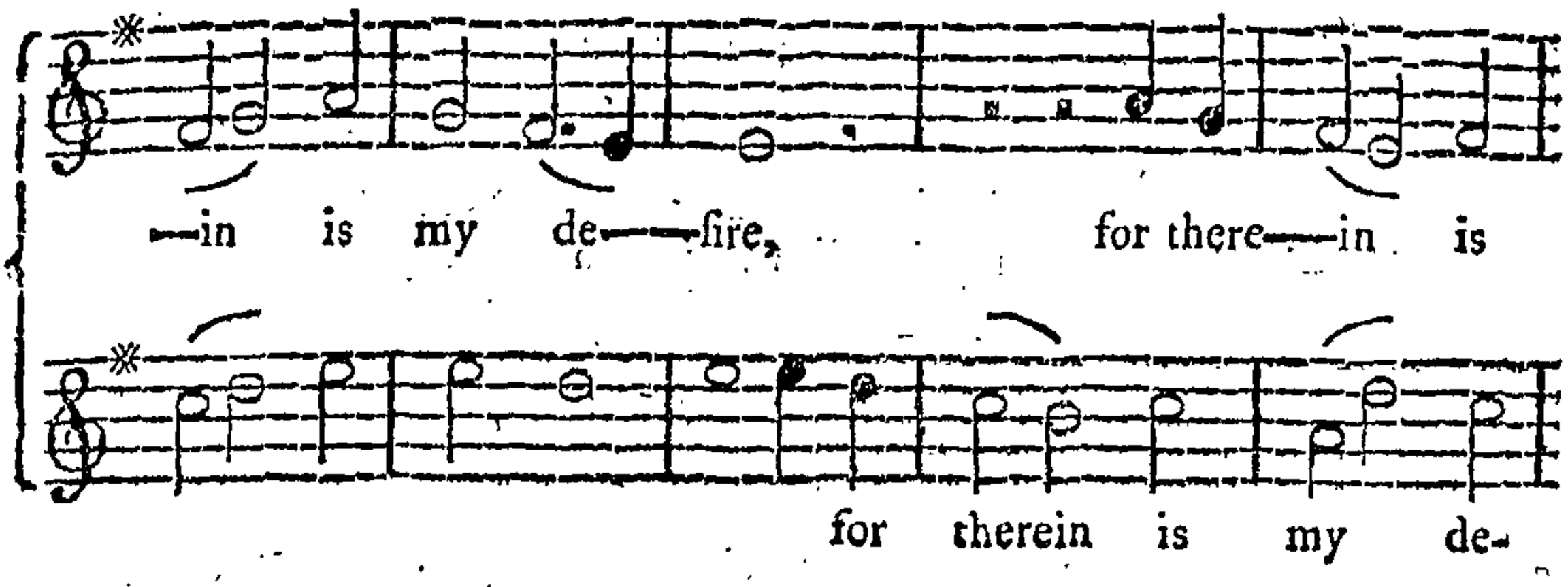


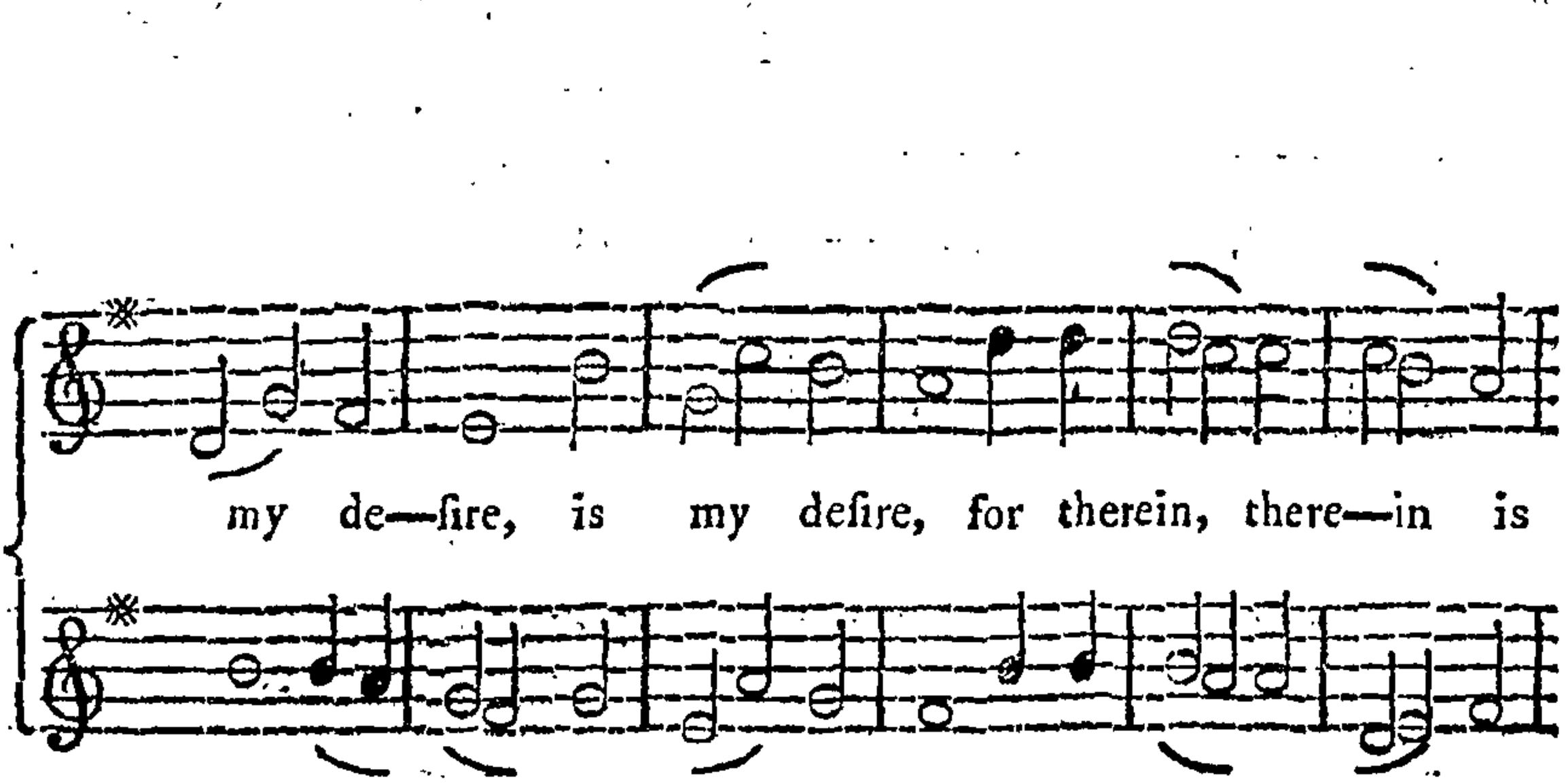
Treble and Tenor.

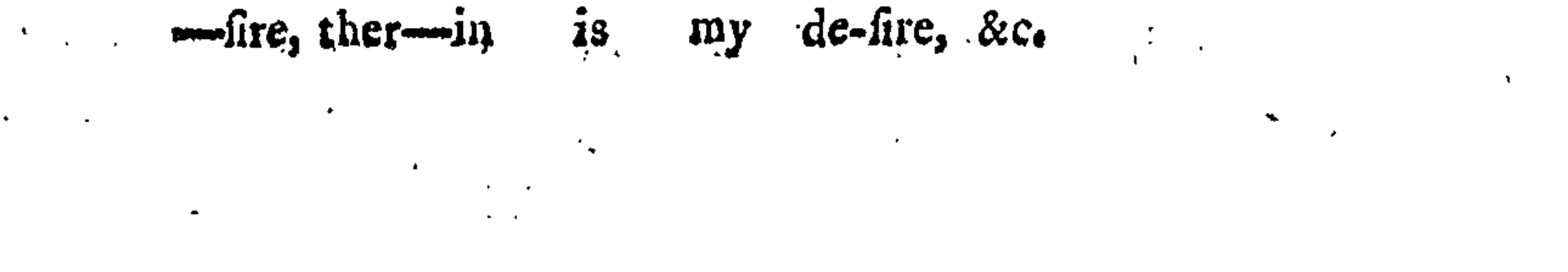


Continued.

Continued.







Continued.

Continued.

Full Chorus.

Continued.

Continued.

Continued.

Continued.

quicken me, O quicken me, quicken me in thy Righ-

O quicken me, O

quicken me, O quicken me, quicken me in thy Righ-

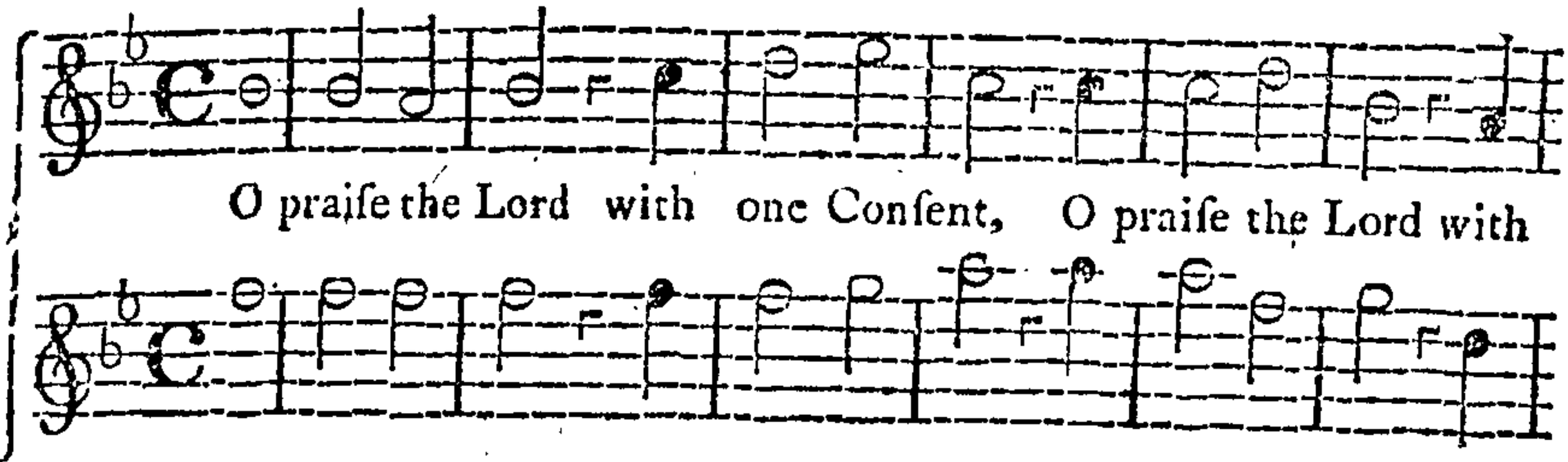
O quicken me, O

— — — — — teous—ness.

— — — — — teous—ness.

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

Full Chorus. Andante Vivace.



Continued.

Largo.

Continued.

Continued.

Full Chorus. Andante Vivace.

Continued.

Continued.

ANTHEM

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

FULL CHORUS.

I will a——rise and go to my Fathe-

I will a——rise and go to my Fa—ther, and will say Fa-

I will a——rise and go to my Fa--ther, and will

—r, and will say Fa—ther I have sin-—'d against Hea-

ther, I have sin——'d against Heav'n, I have sin'd against

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

say Fa—ther I have sin——'d against Hea—v'n, I have

Continued.

Continued.

Continued.

Continued.

Continued.

thee, and am no more worthy to be called thy
thee, and am no more worthy to be called thy ſon, no more,
thee, and am no more worthy to be called thy ſon, no more,
thee, and am no more worthy to be called thy Son, no
ſin, no more worthy to be call'd, to be call'd thy Son.
worthy to be call——ed, to be called th——y Son.
no more worthy to be call'd thy Son, to be called thy Son.
more worthy to be call'd thy Son, to be call'd thy Son.

ANTHEM XXVII. *Taken out of the 55th* PSALM.

Full Chorus. Largo.

Continued.

Continued.

Continued.

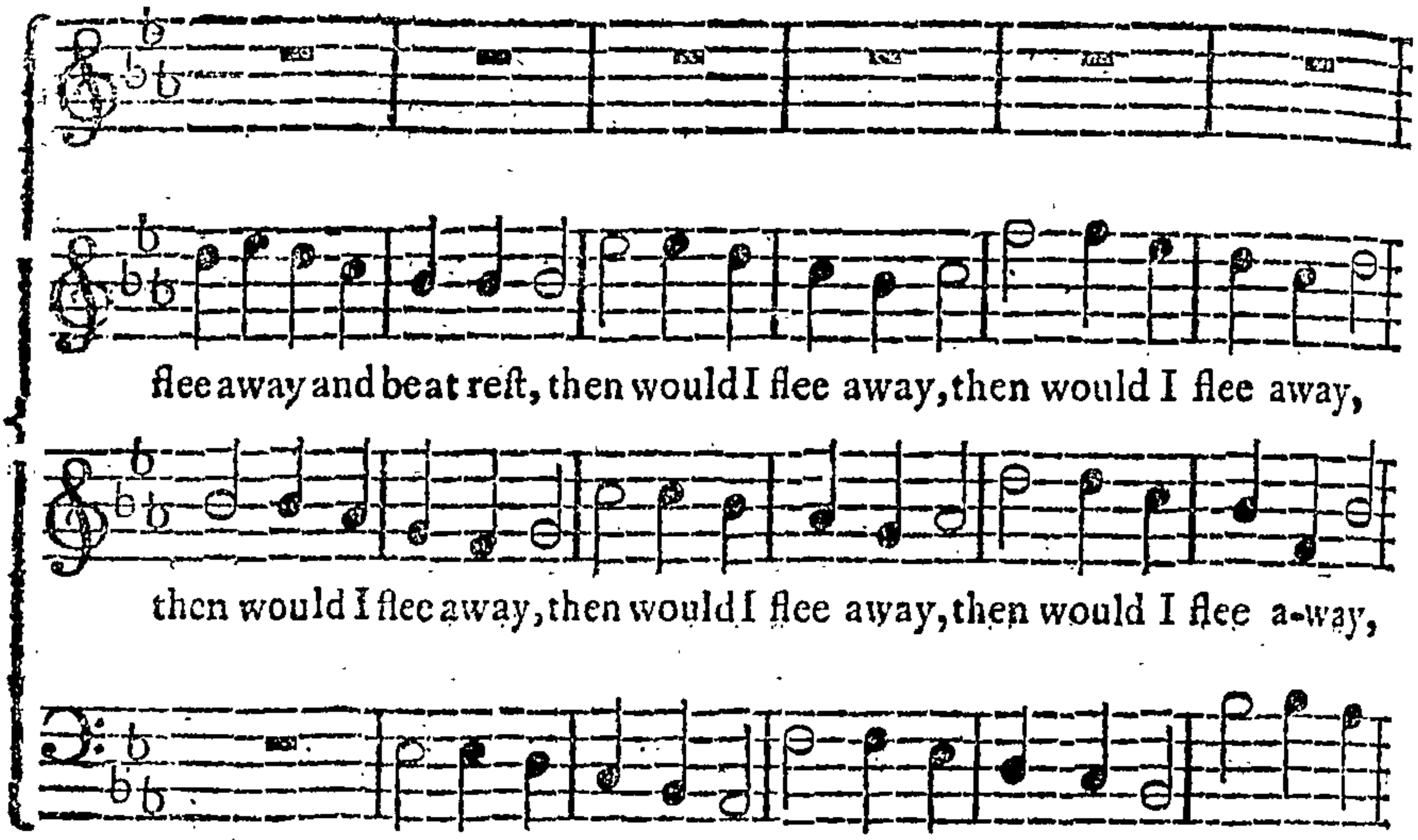
Continued.

Continued.

Continued.

Continued.

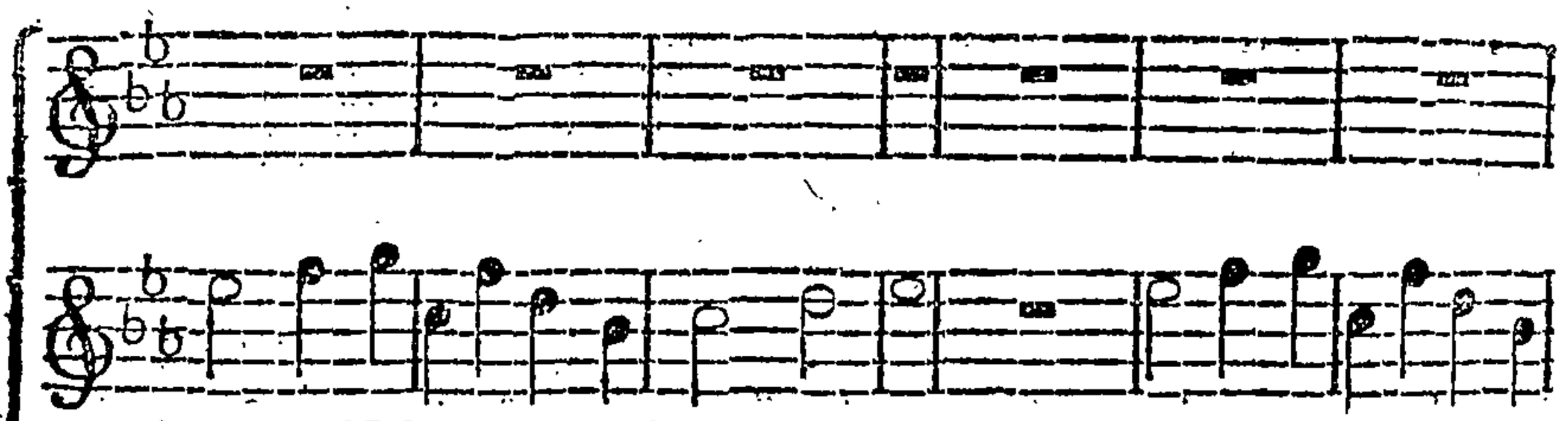
Continued.



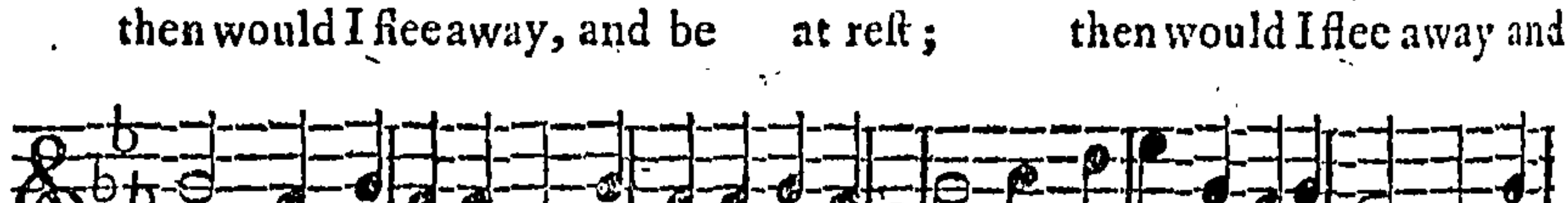
flee away and be at reſt, then would I flee away, then would I flee away,

then would I flee away, then would I flee away, then would I flee a-way,

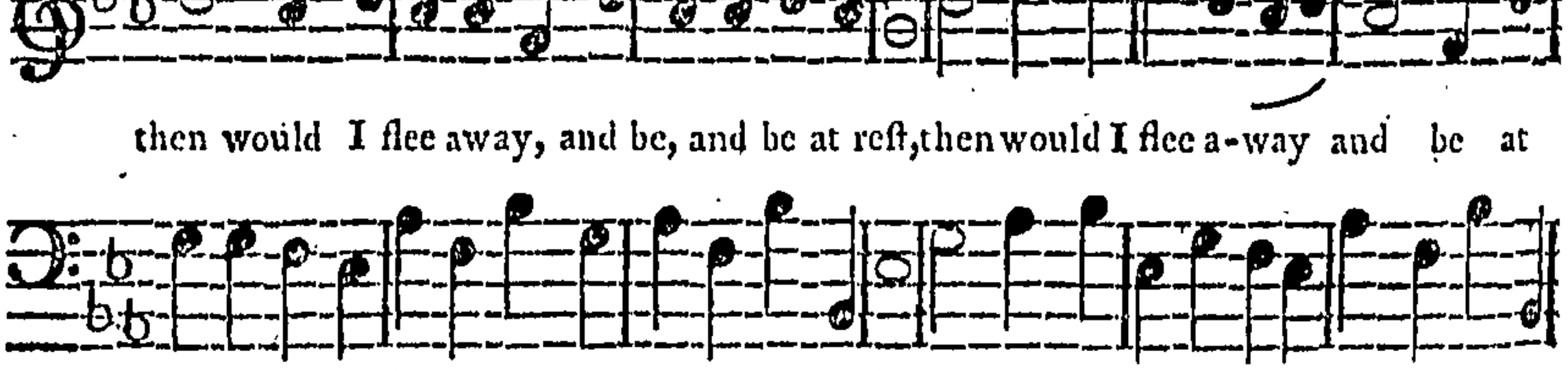
Then would I flee away, then would I flee away, then would I



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



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



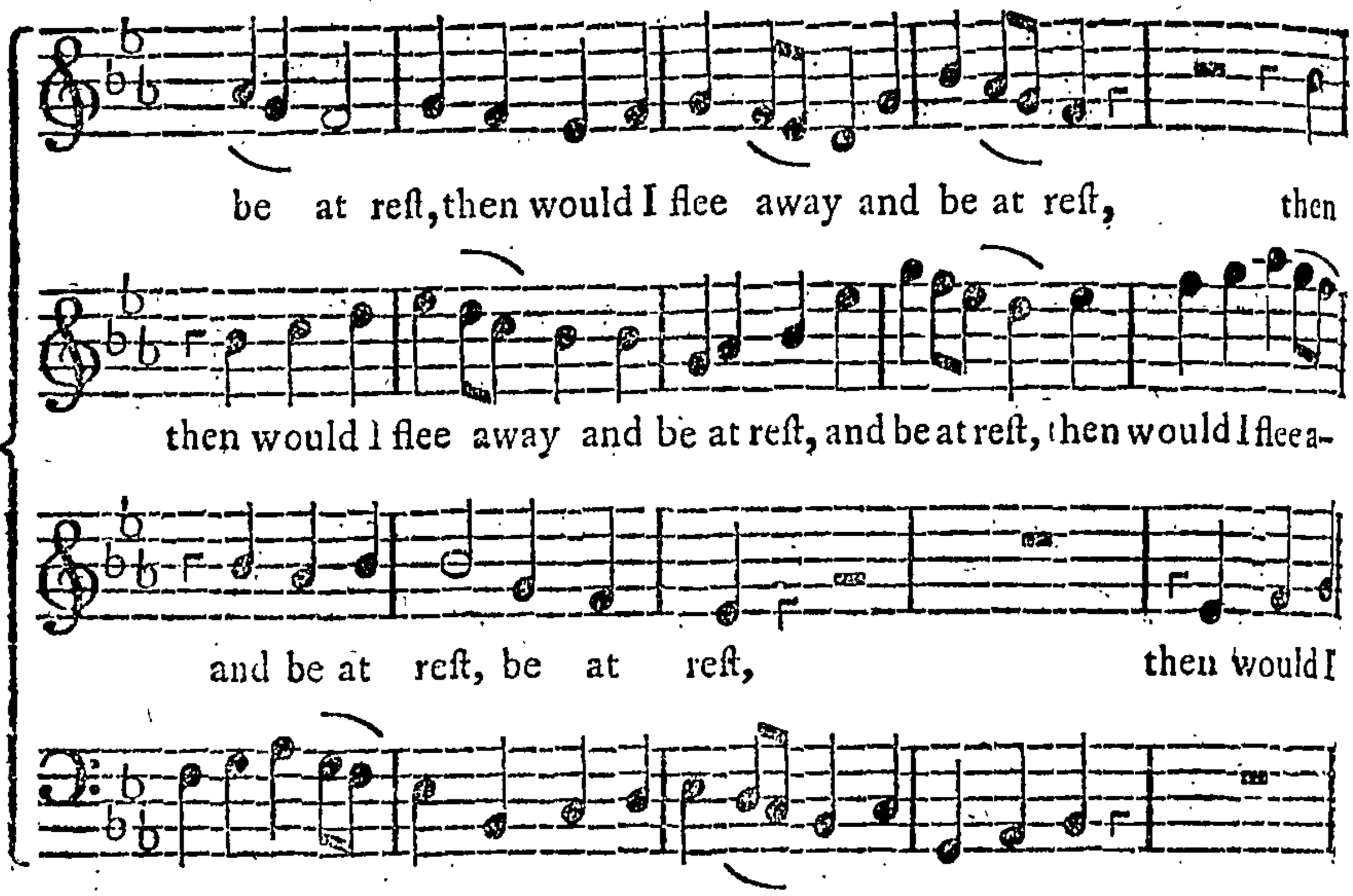
flee, then would I flee away and be, and be at reſt; then would I flee away and be, and be at

Continued.

Continued.

Full Chorus. Andante Vivace.

Continued.


be at reſt, then would I flee away and be at reſt, then
then would I flee away and be at reſt, and be at reſt, then would I flee a-
and be at reſt, be at reſt, then would I
would I flee away, then would I flee away and be at reſt,
would I flee a-way, then would I flee a-way and be at reſt, reſt,
1 — 2
way and be at reſt,
flee a——way, away and be at reſt, reſt,
then would I flee a-way and be, be at reſt, reſt,

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

Purcell

Counter, Tenor, and Bass.

Continued.

Continued.

Full Chorus. *Adagio.*

Continued.

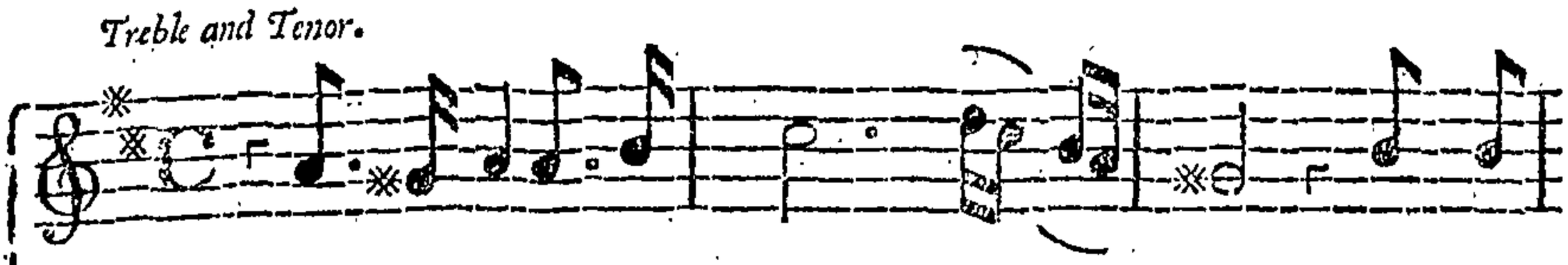
Continued.

Continued.

Continued.

Continued.

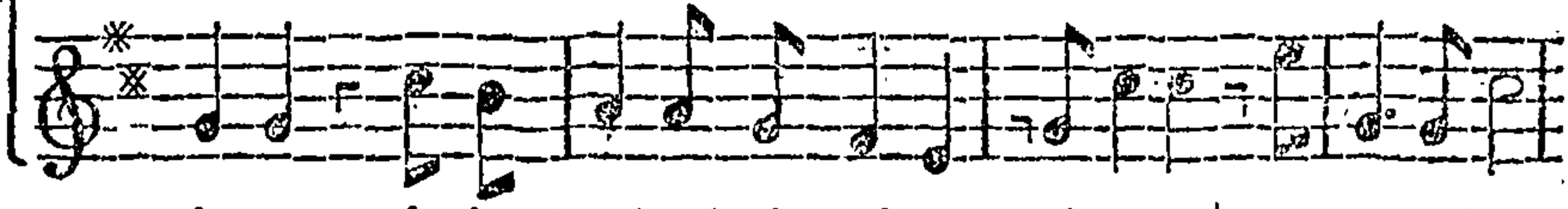
Treble and Tenor.



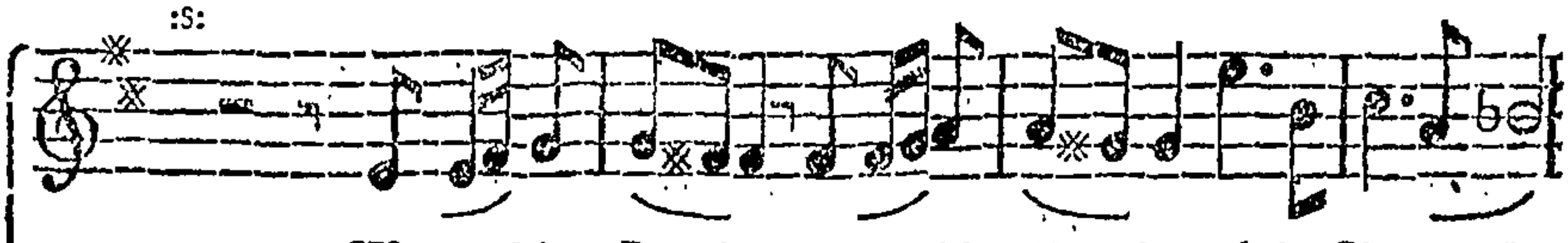
Be ye ſure that the Lord he is God, it is

Be ye ſure that theLord he is God, it is he that hath

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



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

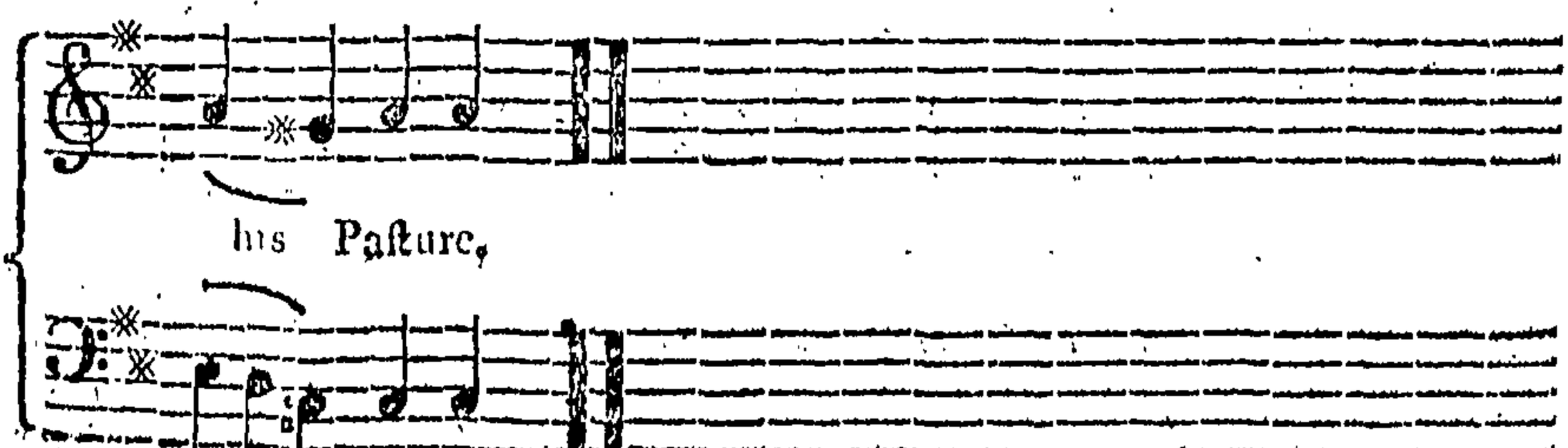


:S:

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

:S:

We are his Peo-ple, we are his People and the Sheep, the Sheep of



his Paſture,

his Paſture.

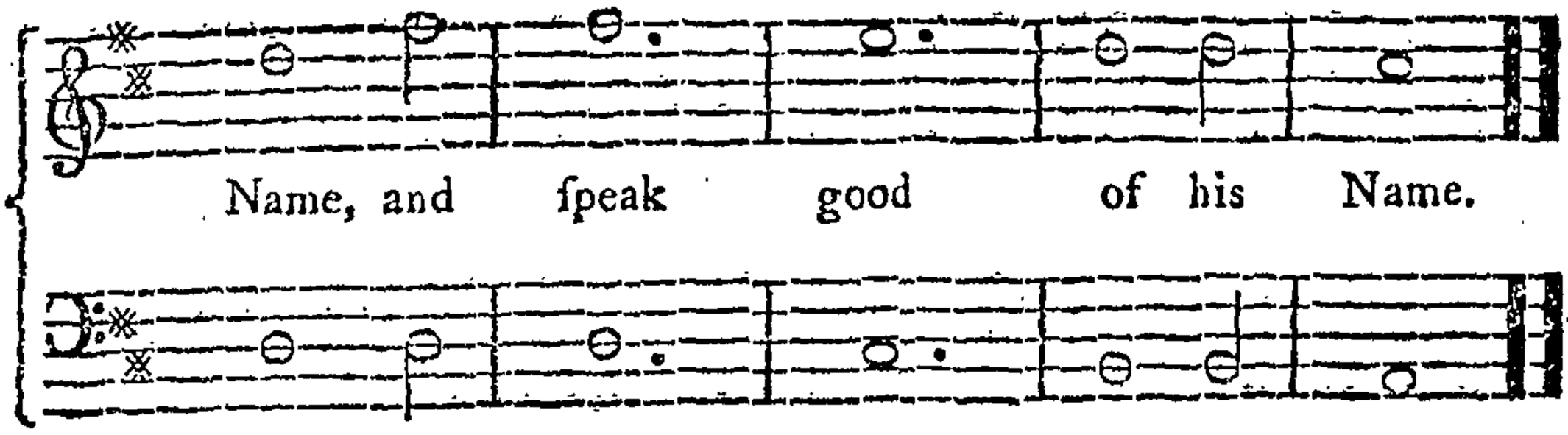
Continued.

Continued.

Counter and Baſs.

Continued.

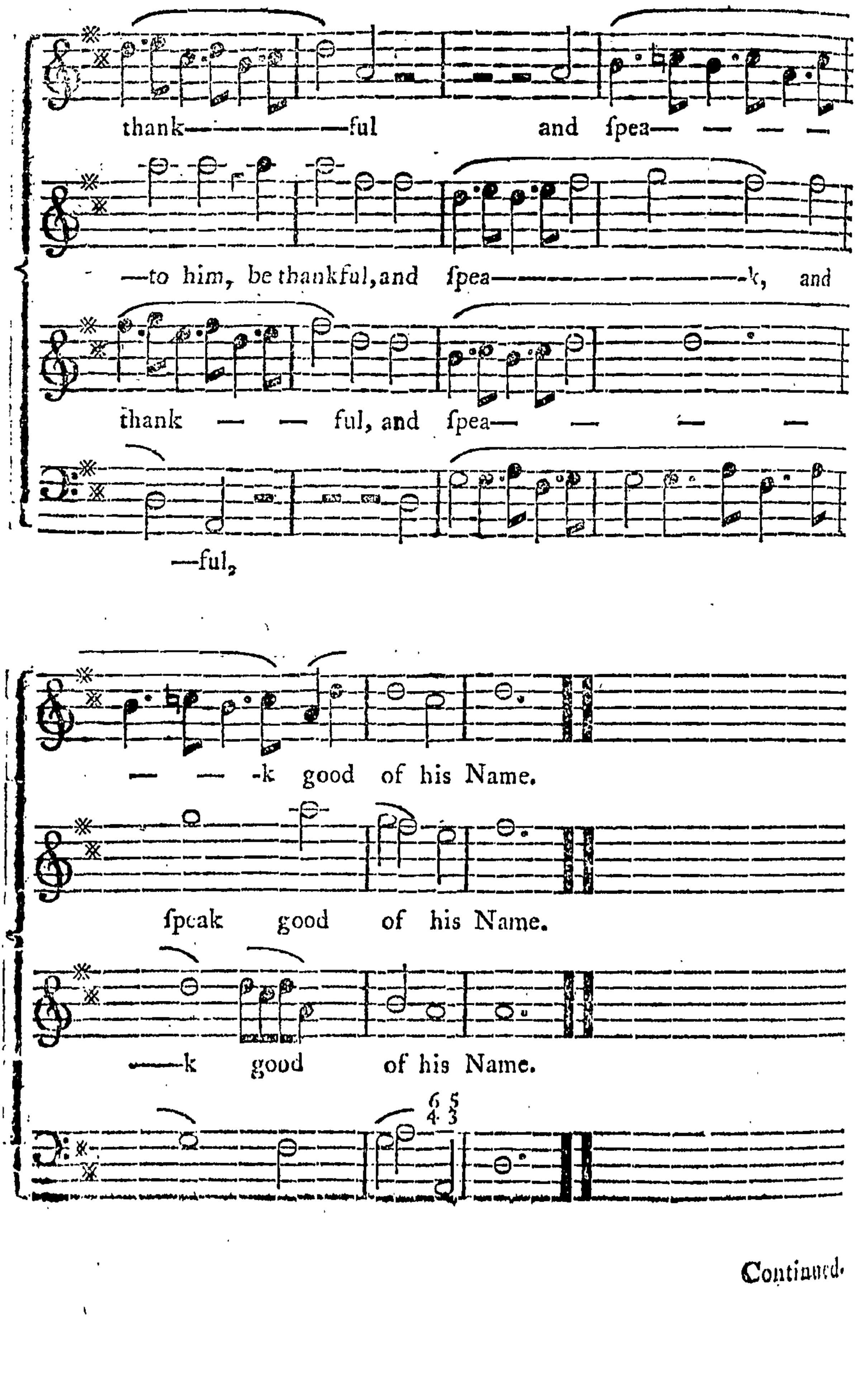
Continued.



FULL CHORUS.

Continued.

Continued.



Continued.

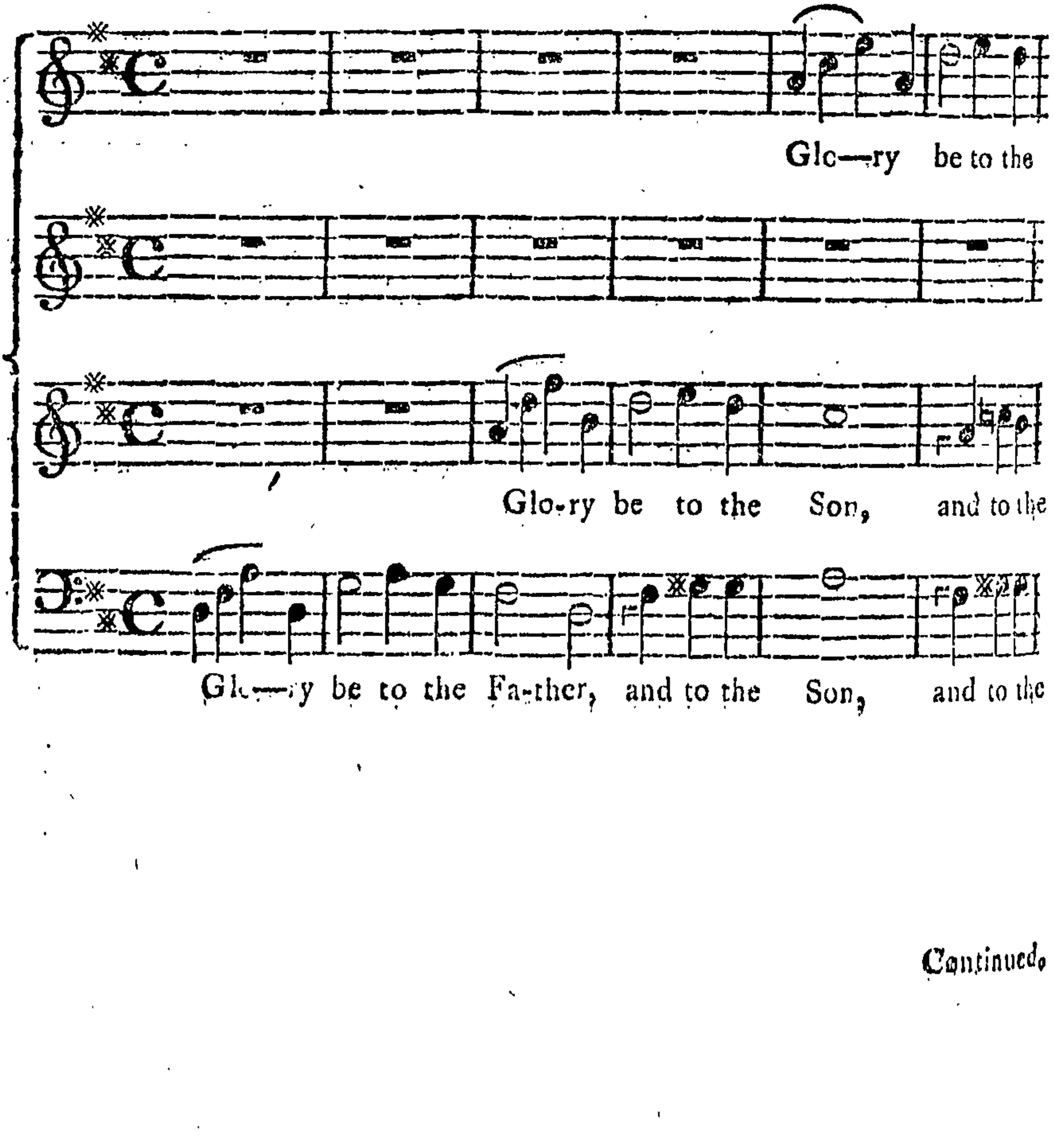
Continued.

Tenor and Baſs.

Continued.

GLORIA PATRI.

Full Chorus. Andante Vivace.



Continued

Continued.

Continued.

Continued.

world without end, wi'h—ou — t end, world without
— t end, with-ou — t end, without end, wor —
— ld without end, with-ou — t
end, wor — ld, with — ou —

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

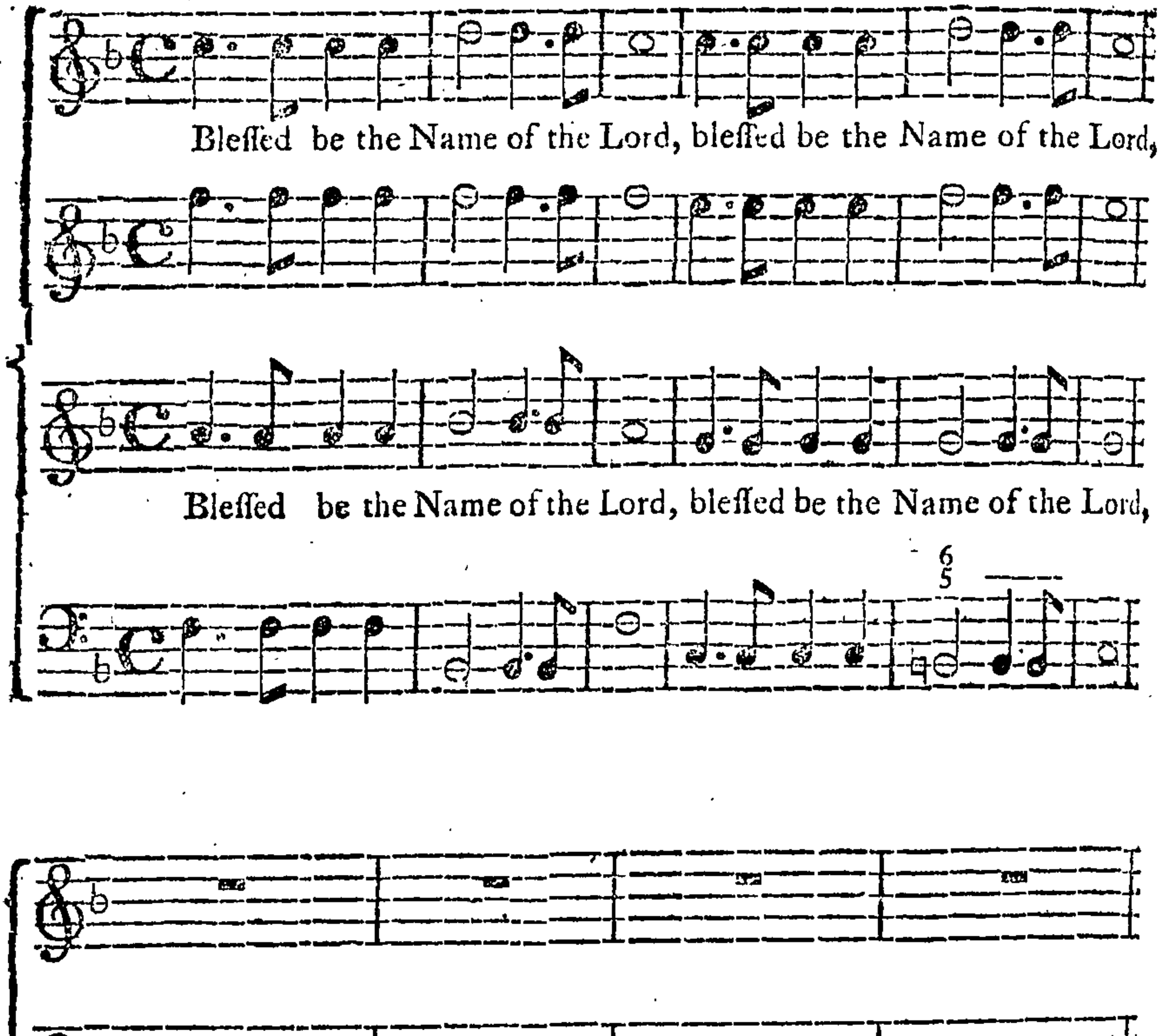
ANTHEM XXIX. *Taken out of the* 113*th* PSALM.

Treble and Baſs. Adagio.

Continued.

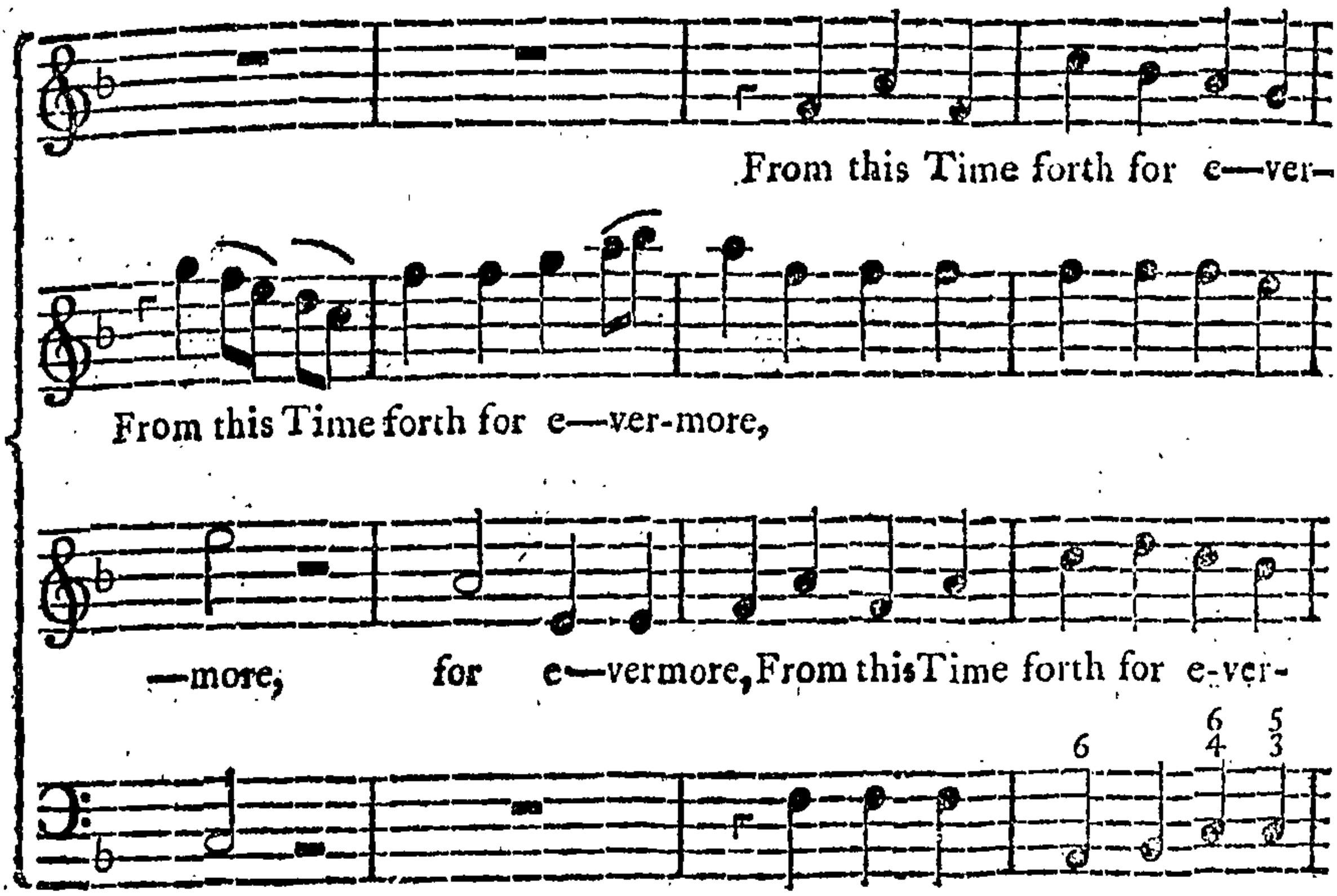
Continued.

Full Chorus. Andante Vivace.



Continued.

Continued.

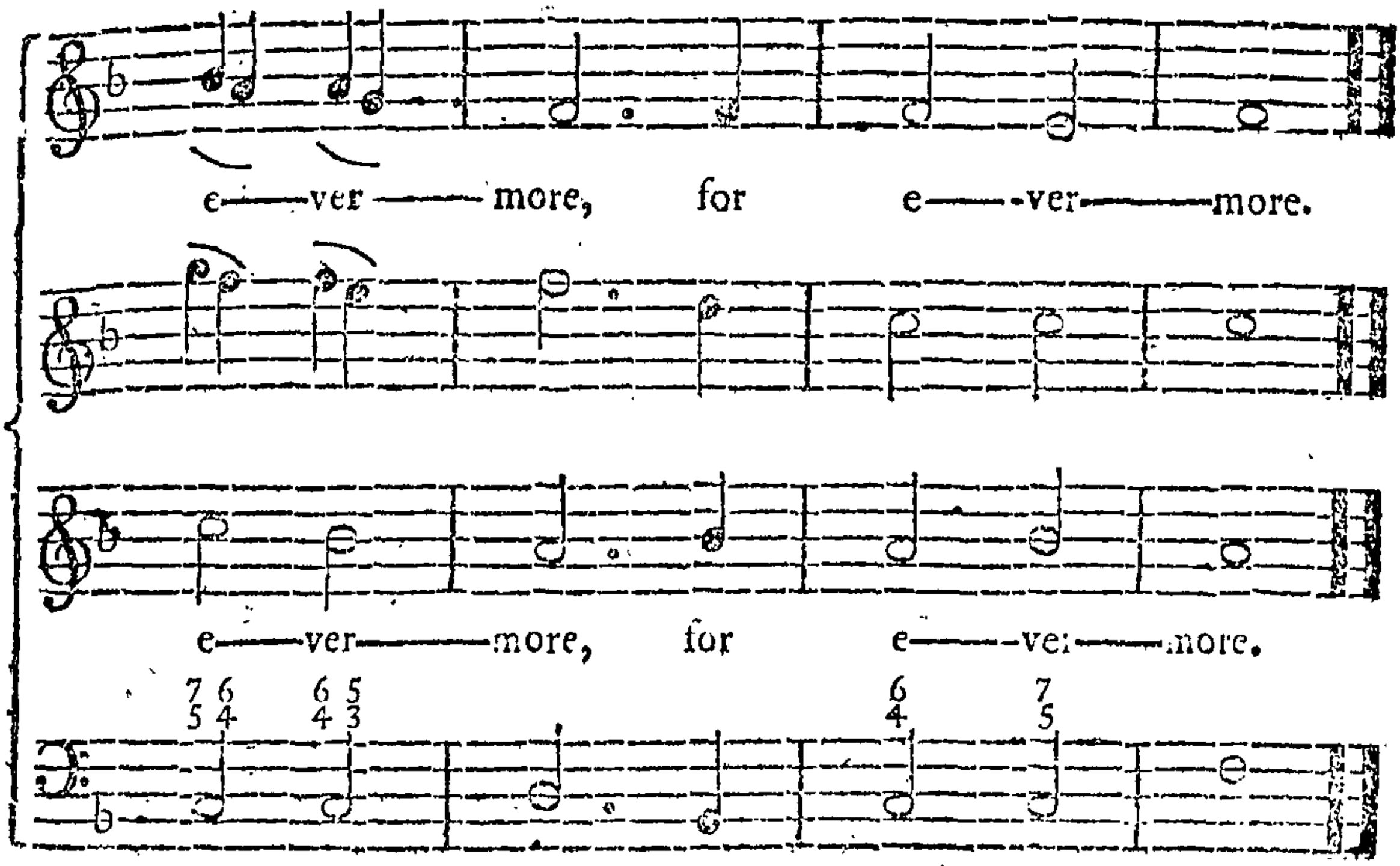


Continued.

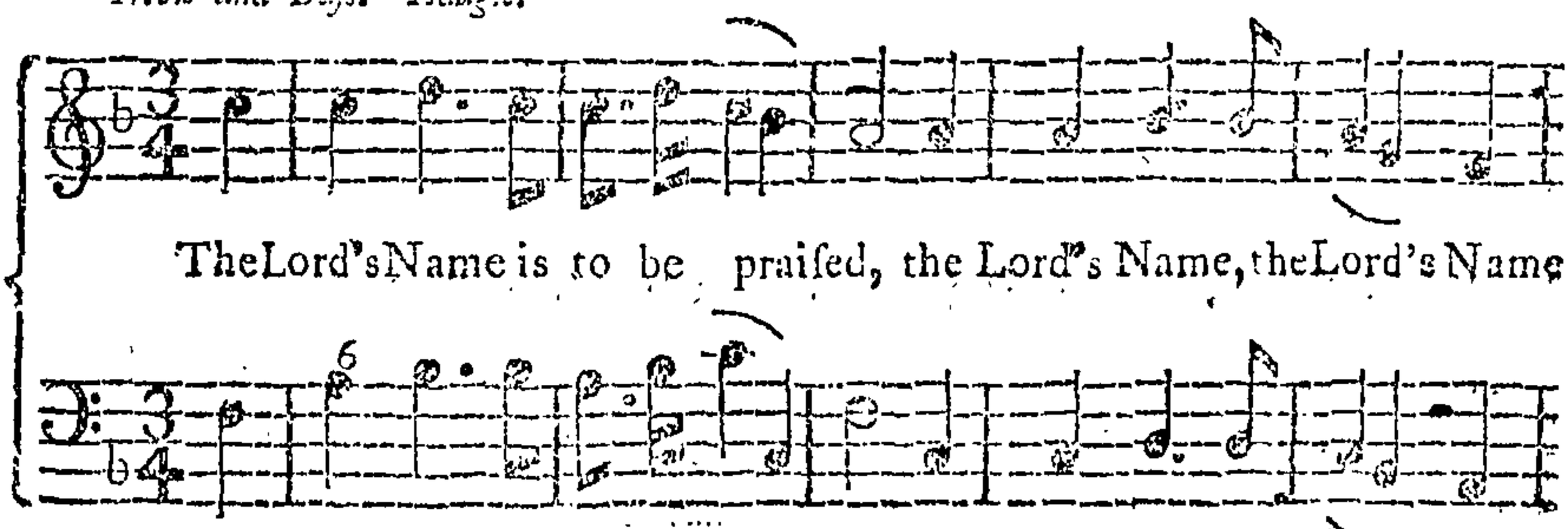
Continued.

Continued.

Continued.



Treble and Baſs. Adagio.



Continued.

Continued.

Continued.

Full Chorus.

Continued.

Continued.

Continued.

Continued.

Continued.

Continued.

Continued.

Continued.

Treble and Bass.

O worſhip the Lord in the beauty of Ho-li-neſs, O

worſhip the Lord, in the beau—ty of Holineſs, let the whole Earth ſtand in Awe of

him, (Organ.) Let the whole Earth, let the whole Earth ſtand in Awe of him, Let the

Piano.

whole Earth, let the whole Earth ſtand in Awe of him. (Organ.)

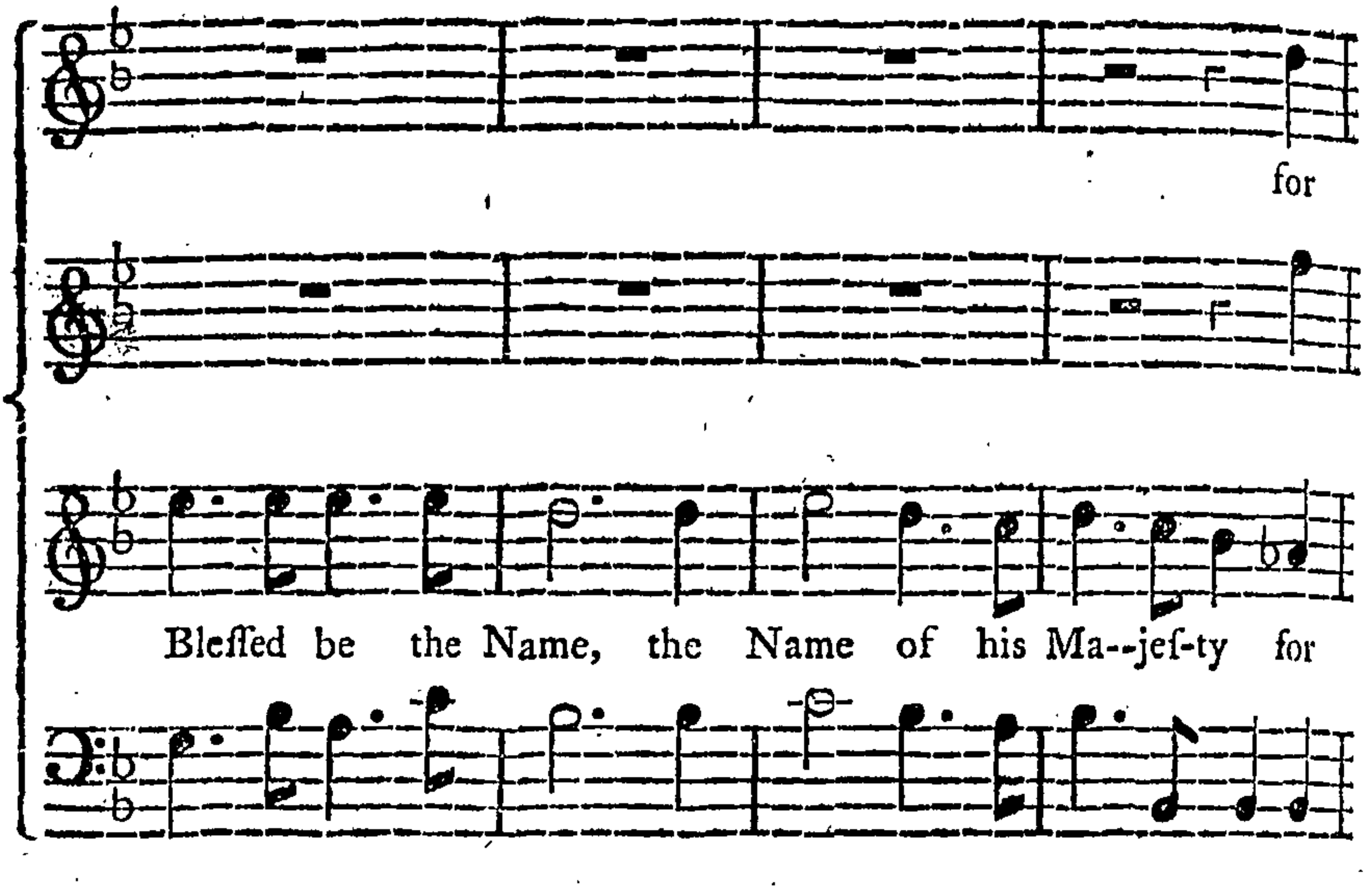
Continued.

FULL CHORUS.

Continued.

Continued.

Continued.



Continued.

Continued.

Continued

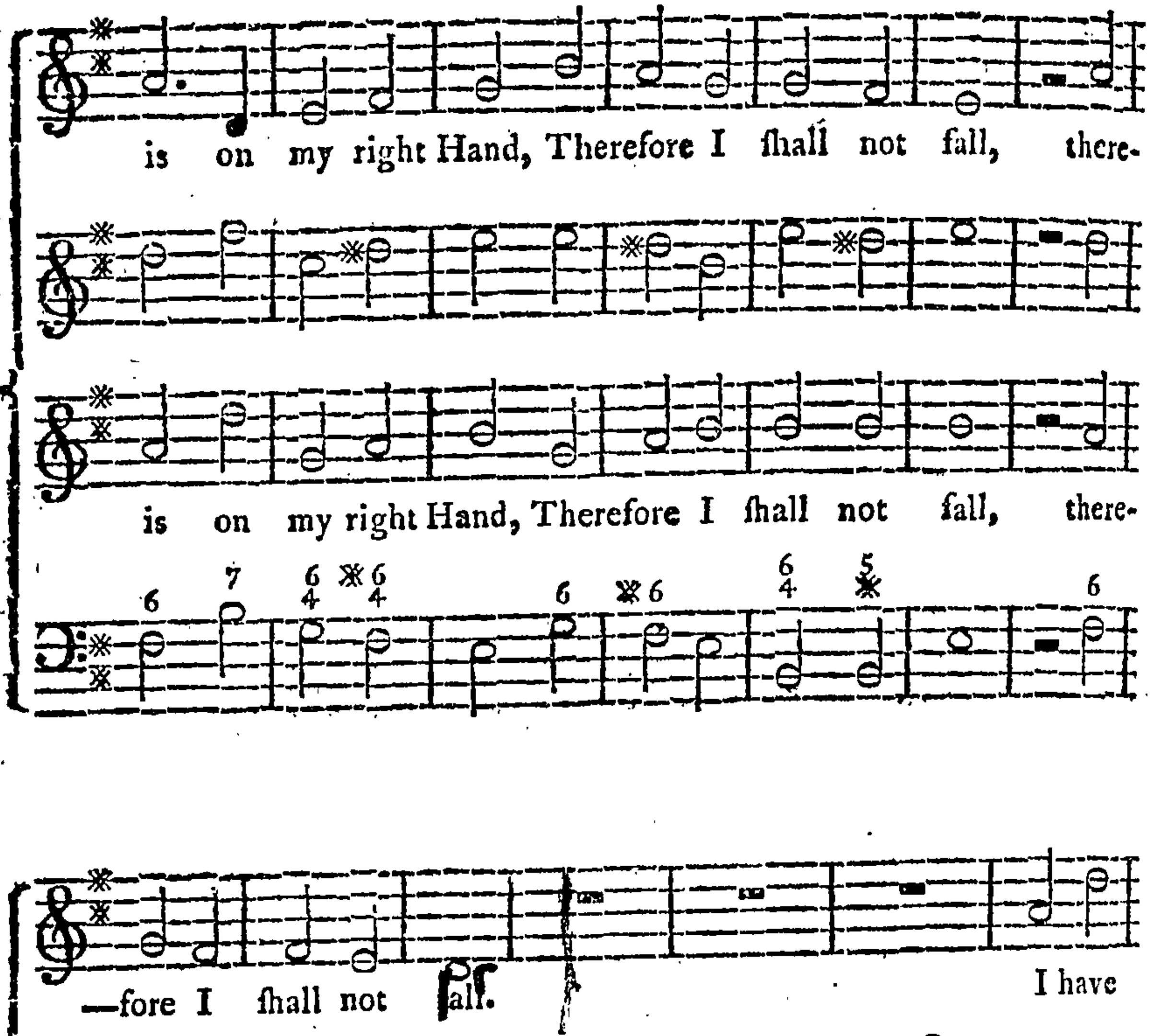
Continued.

ANTHEM XXX. *Taken out of the* 16*th* PSALM.

Full Chorus.

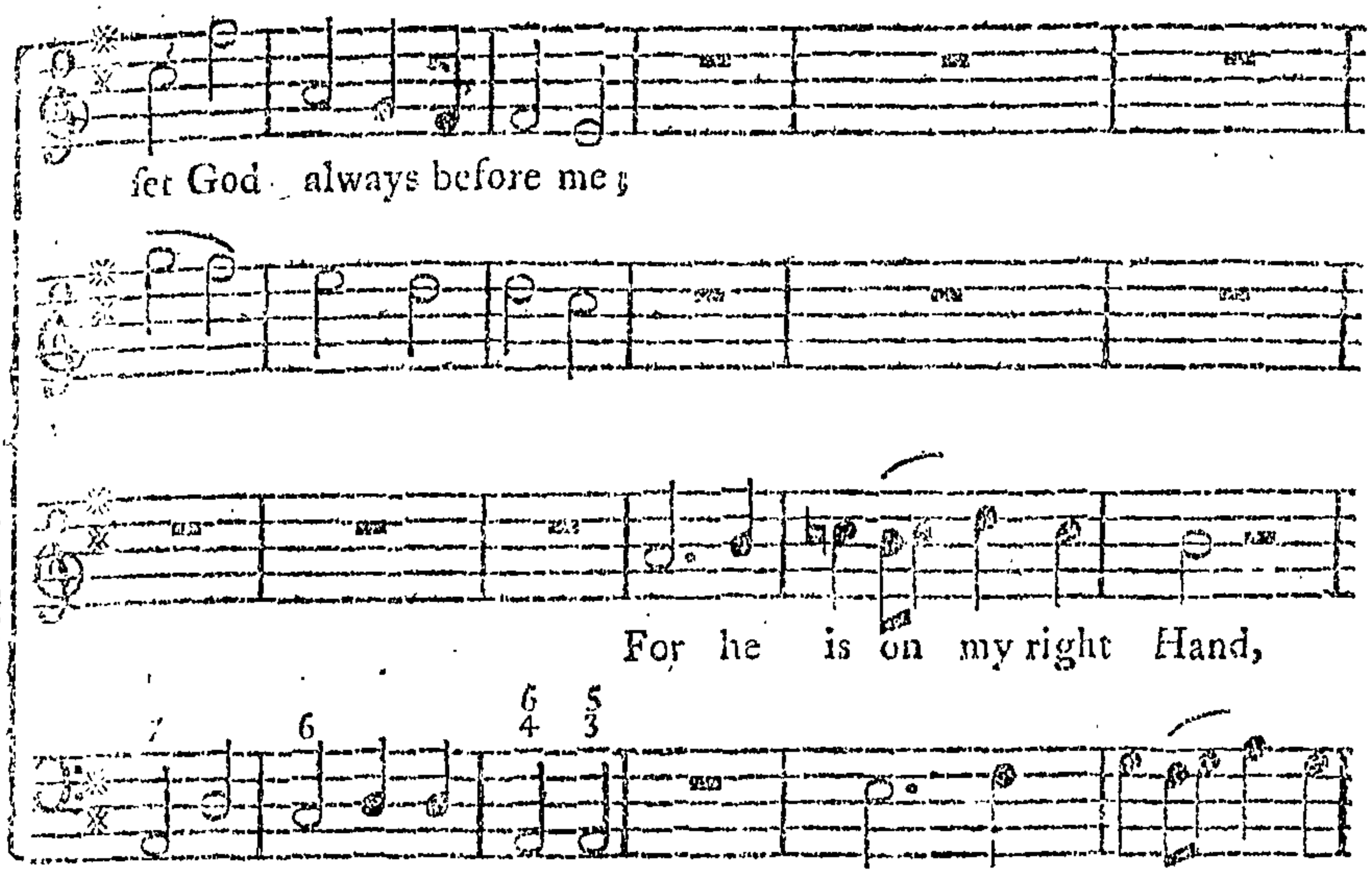
Continued.

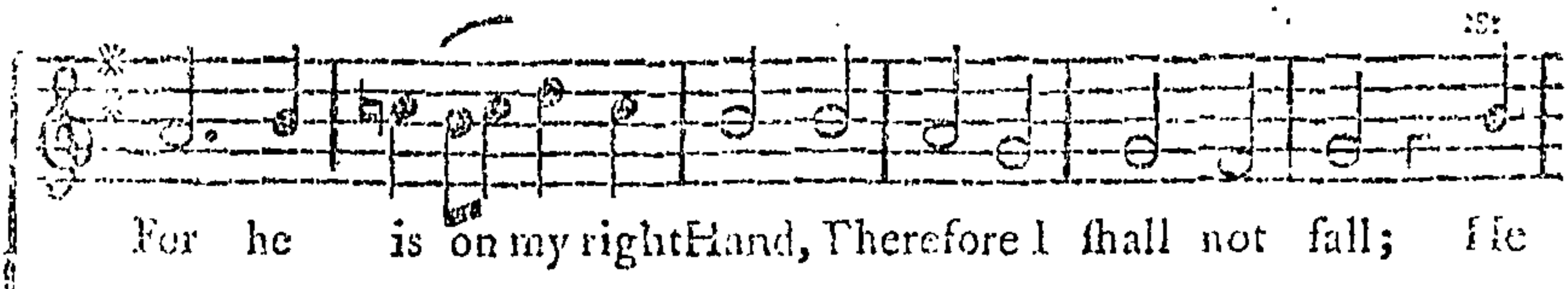
Continued.

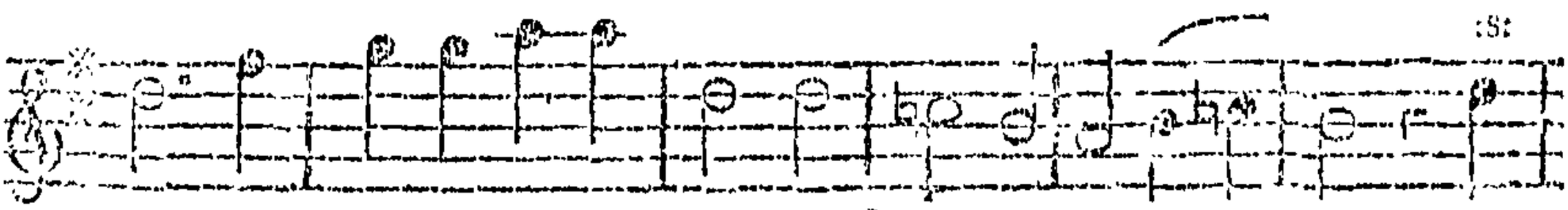


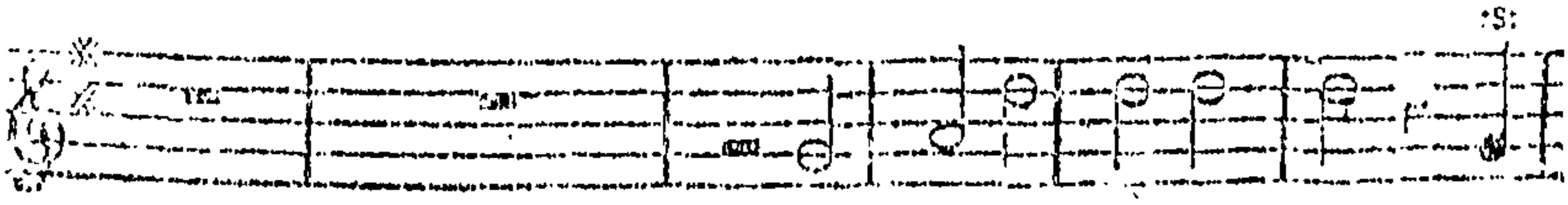
Continued.

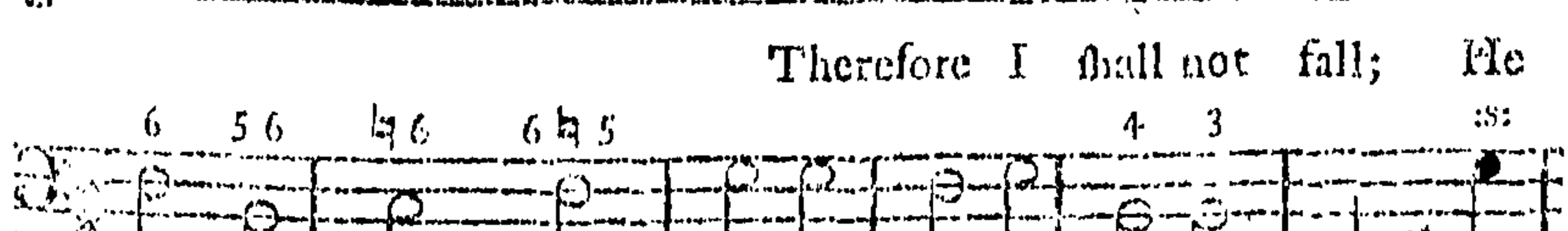
Continued.


set God always before me;
For he is on my right Hand,
7 6 6 5 4 3
—fore me, always be—fore me; For he is on my right


For he is on my right Hand, Therefore I shall not fall; He

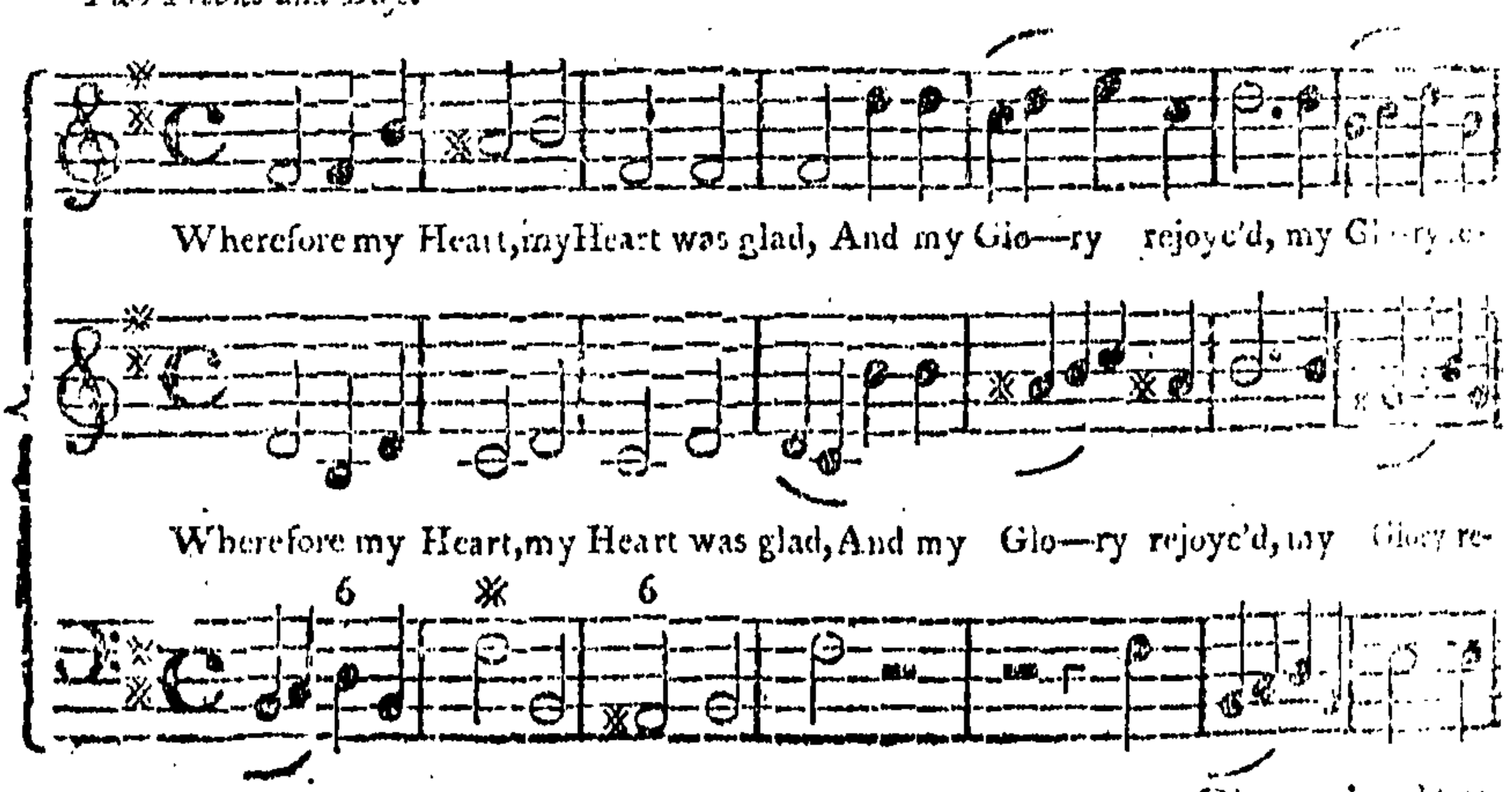

For he is on my right Hand, Therefore I shall not fall; He


Therefore I shall not fall; He


6 5 6 6 6 5 4 3
Hand, on my right Hand, Therefore I shall not fall; He

Continued.

Two Trebles and Baſs.



Continued

Continued.

Continued.

Verſe. Counter, Tenor, and Baſs.

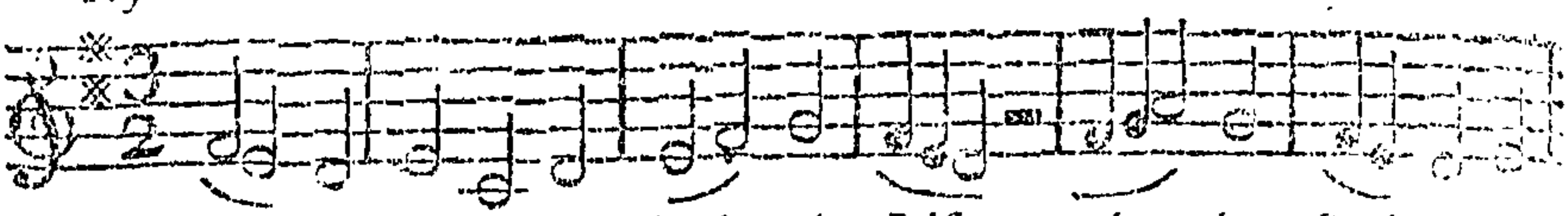
Continued.

Continued.

Continued.

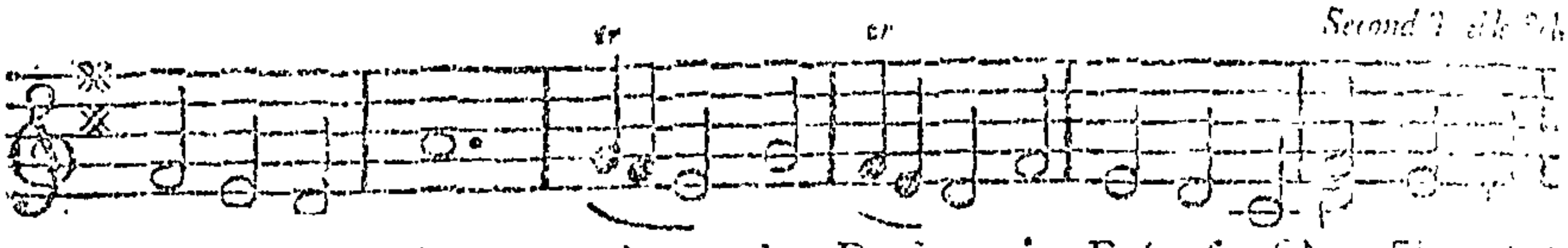
Continued.

First Treble Solo.



Thou ſhalt ſhew me the Path of Life, in thy Preſence is

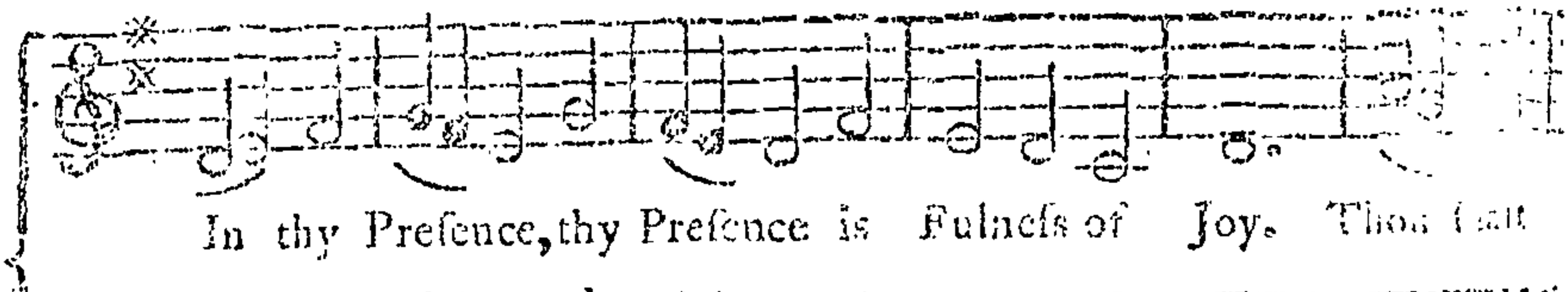
Second Treble Solo.



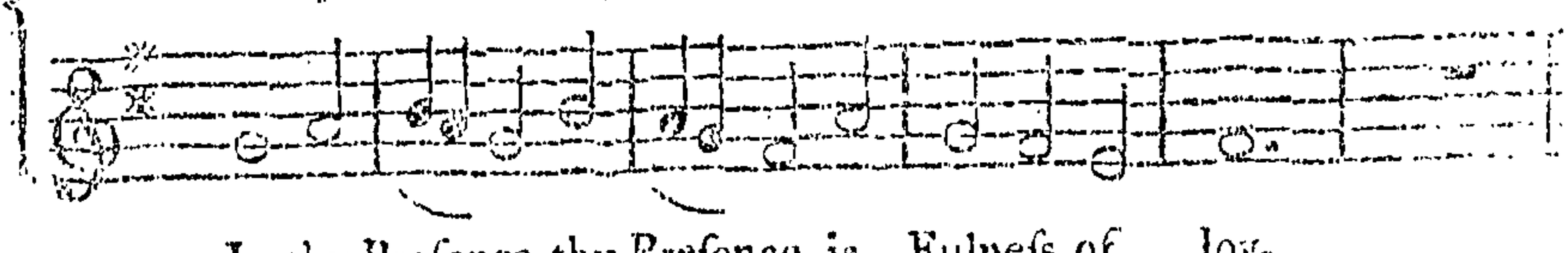
Fulneſs of Joy, in thy Preſence is Fulneſs of Joy. Thou ſhalt

ſhew me the Path of Life, in thy Preſence is Fulneſs of Joy.

Duet. First and Second Trebles.

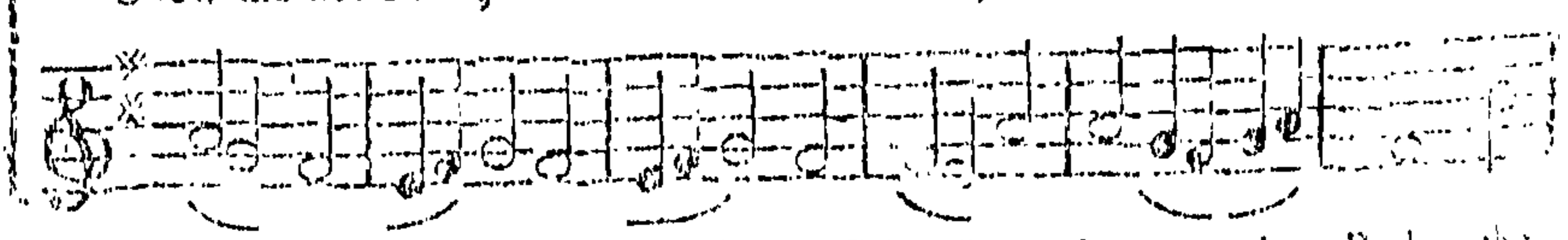


In thy Preſence, thy Preſence is Fulneſs of Joy. Thou ſhalt



In thy Preſence, thy Preſence is Fulneſs of Joy.

Shew me the Path, the Path of Life, Shalt ſhew me the



Thou ſhalt ſhew me the Path of Life, Shalt ſhew me the Path, the

Continued

Continued.

Continued.

Continued

Continued.

Joy,

Verse.

Thou ſhalt ſhew me the Path of Life, Shalt ſhew me the

Joy, Thou ſhalt ſhew me the Path of Life, Shalt ſhew me, ſhalt ſhew me the

Shalt ſhew me the Path, the

CHORUS.

In thy Preſence, thy Preſence is Fulneſs of Joy.

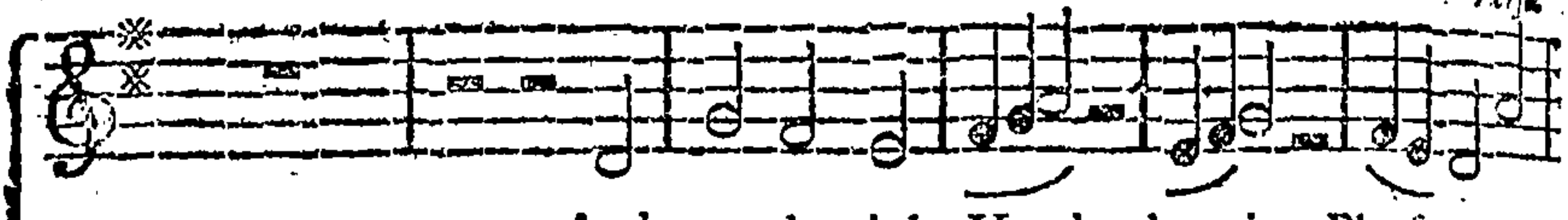
Path of Life,

Path of Life, In thy Preſence, thy Preſence is Fulneſs of Joy, And

And
Continued.

Continued.

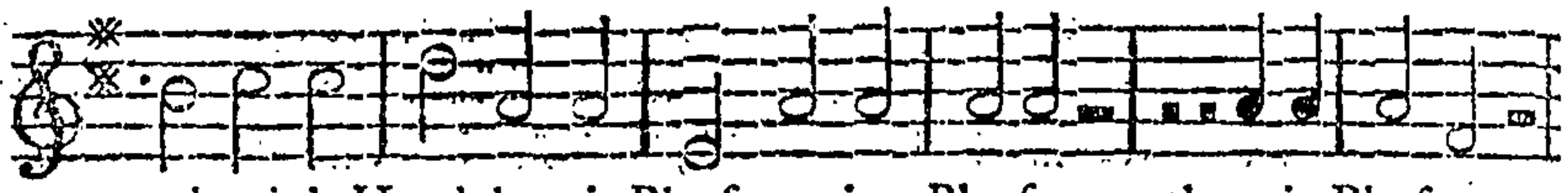
Verse.



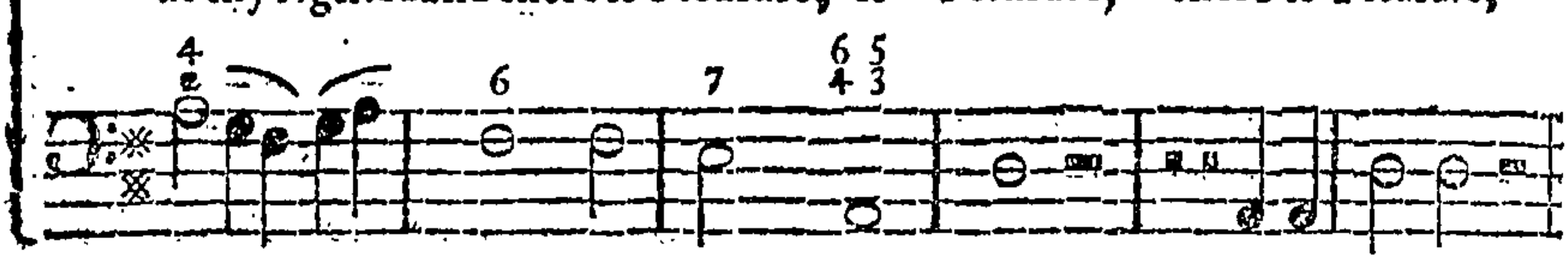
And at thy right Hand, there is Pleasure, and

Second Treble.

And at thy right Hand, there is Pleasure, and

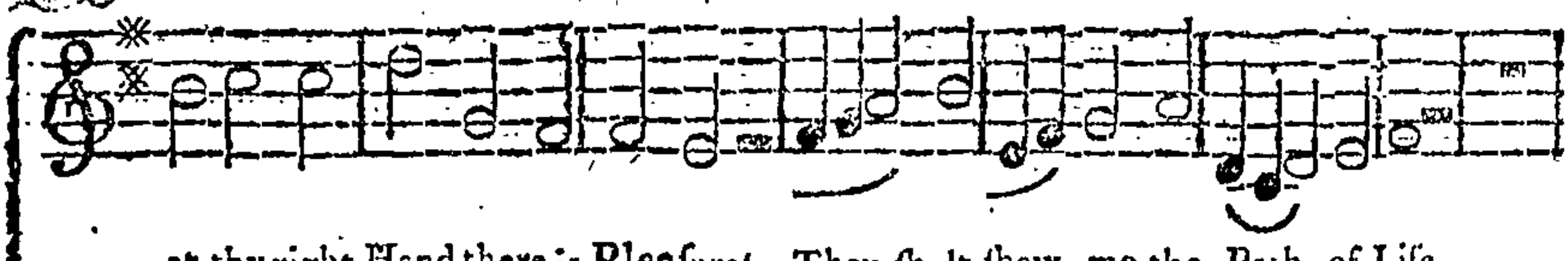


at thy right Hand there is Pleasure, is Pleasure, there is Pleasure,



at thy right Hand, at thy right Hand, there is Pleasure;

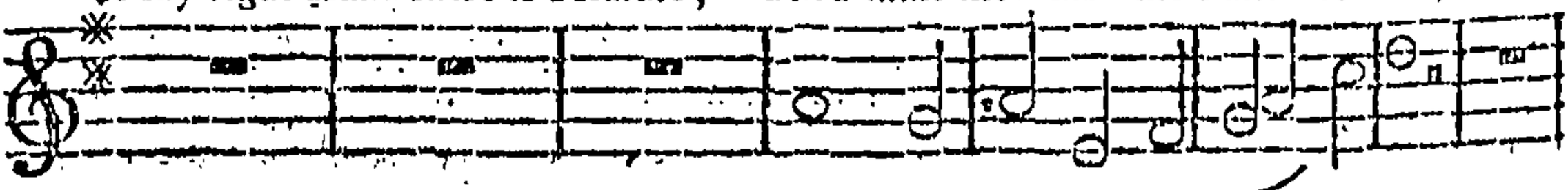
Full Chorus.



at thy right Hand there is Pleasure: Thou shalt shew me the Path of Life,

Counter.

at thy right Hand there is Pleasure; Thou shalt shew me the Path of Life, At



Thou shalt shew me the Path of Life,

Thou shalt shew me the Path of Life, at thy right

Continued.

Continued.

Continued.

Continued.

there is Pleasure, is Pleasure for e—ver-more, is Pleasure for

there is Pleasure, is Pleasure for e—ver-more, is Pleasure for

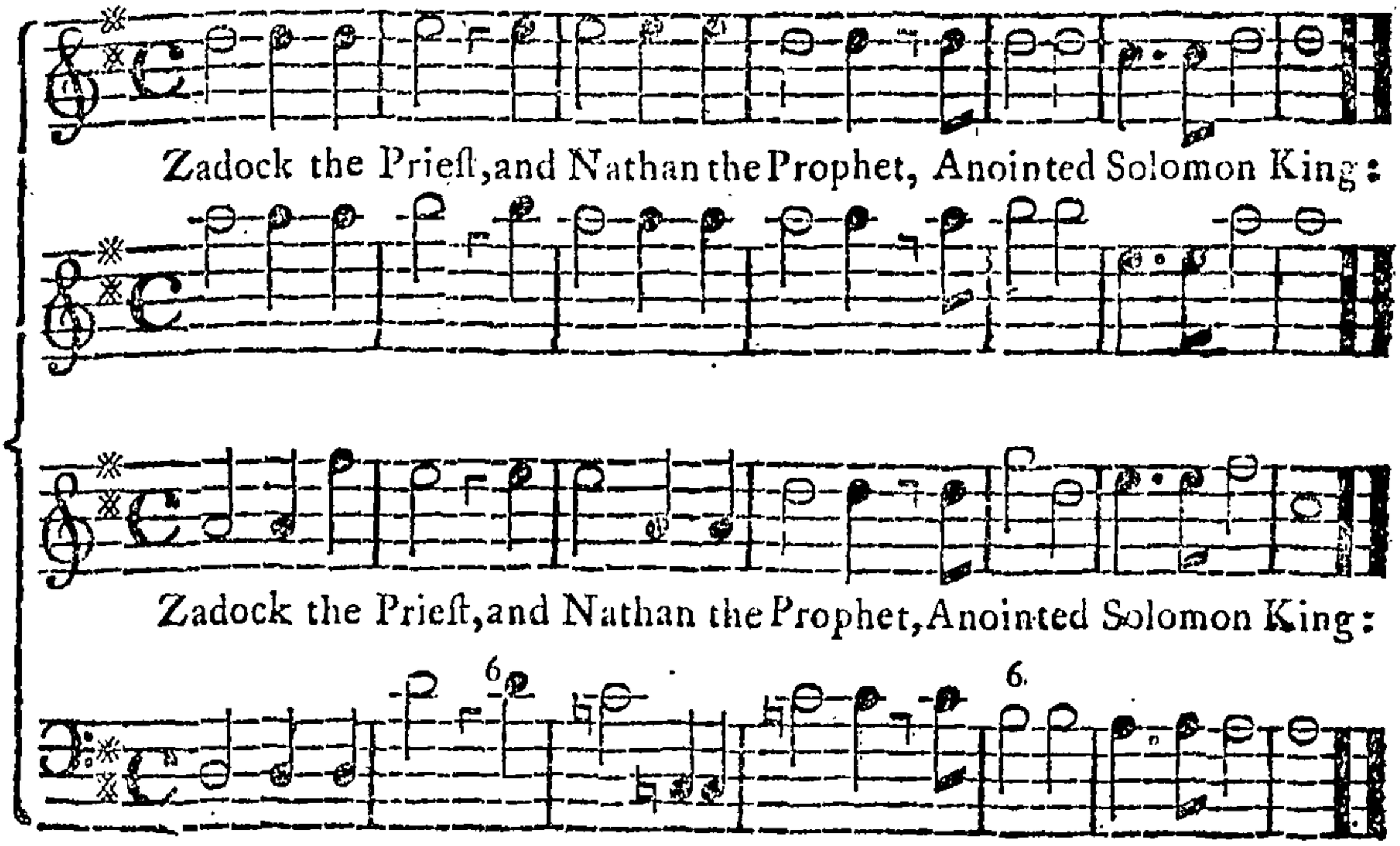
Adagio.

e—ver—more, there is Pleasure for e—ver——more.

e—ver—more, there is Pleasure for e—ver——more.

ANTHEM XXXI. *Taken out of the 1ſt Chapter of the 1ſt Book of Kings.*

Full Chorus. Largo.



Andante Vivace.

Continued.

Continued.

—joic'd, and all the People re—joi———c'd, re—joic'd

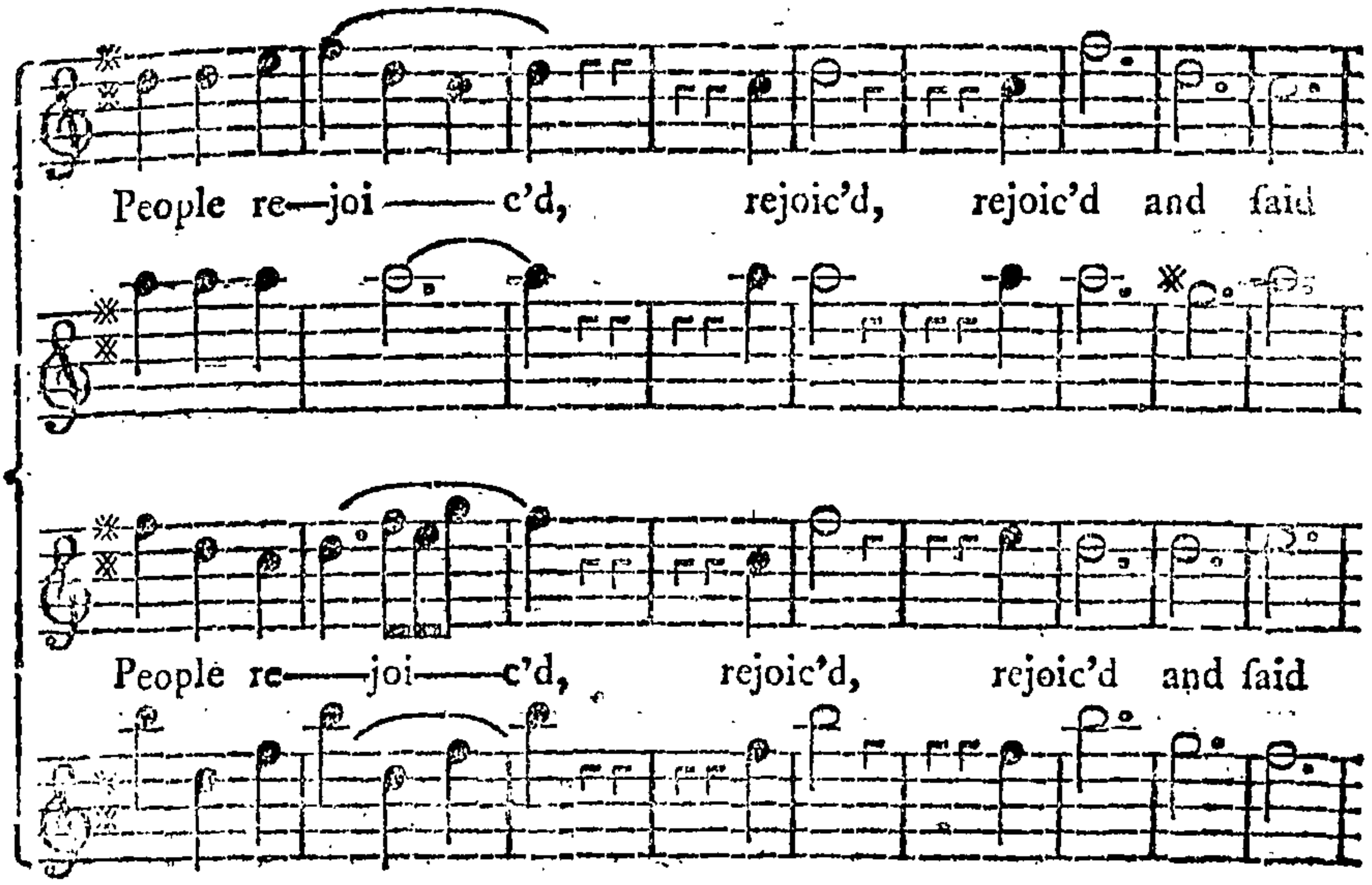
—joic'd, and all the People re———joi———c'd, re—joic'd

rejoic'd, rejoic'd, rejoic'd, rejoic'd, and all the

rejoic'd, rejoic'd,, rejoic'd, rejoic'd, and all the

Continued.

Continued.



Continued.

Continued.

Continue.

Continued.

Continued.

Continued.

Continued.

Continued.

Continued.

Continued.

Continued.

Continued.

Continued.

Continued.

ANTHEM