

ANTHEM XXI. Taken out of the 57th PSALM.

Treble & Bassus.

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

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

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

—wa—ke, a—wake, a—wake, Lute and Harp;

—self will a--wake, will a--wake, a—wake right ear--ly, I my--

I my--self will a--wake, will a--wake right ear--ly,

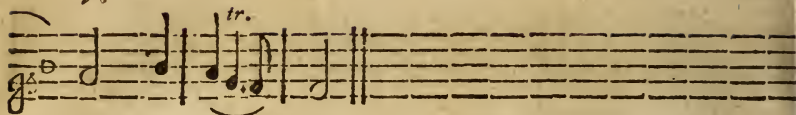
—self will a--wake, will a--wa

I my--self will a--wake, will a--wa—ke, will a--

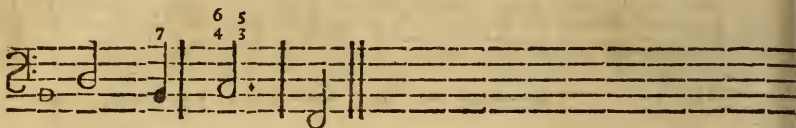
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21th

Continued.

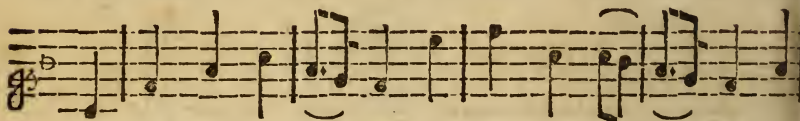


—ke right ear—ly.



—wake right ear—ly.

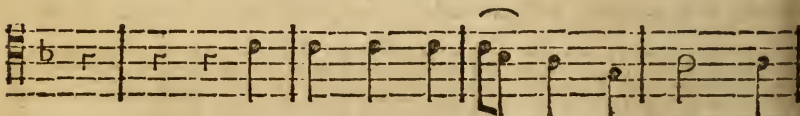
CHORUS.



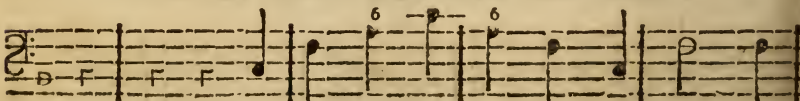
A—wake up, my Glo—ry; a—wake up, my Glo—ry; a—



A—wake up, my Glo—ry; a—wake, a—



A—wake up, my Glo—ry; a—wake, a—



A—wake up, my Glo—ry; a—wake, a—

Continued.

Continued.

tr.

I my--self will a--

B b

Continued.

21th

Continued.

---self will a-wake, I my-self will awake, will a-wake right ear-ly.

I my-self will awake, will a-wake right ear-ly.

I my-self will awake, will a-wake right ear-ly.

---wake, I my-self will awake, will awake, will a-wake right ear-ly.

Treble & Bassus.

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

Andante Vivace.

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

Hea-then, and I will sing, and I will sing un-to thee, un-to

Hea-then, and I will sing, will sing un-to thee, &c.

Continued.

Continued.

thee a-mong the Na-tions; I will give Thanks un-to thee, O

Na-tions; I will give Thanks un-to

Lord, O Lord, a-mong the Hea-then, and I will sing, and

thee, O Lord, a-mong the Hea-then, and I will

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

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

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

6 5
4 3

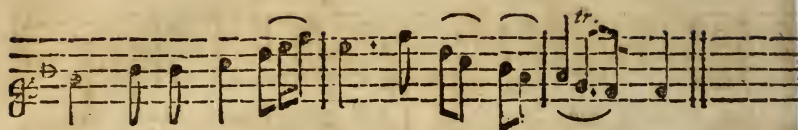
Na-tions, and I will sing, and I will

B b 2

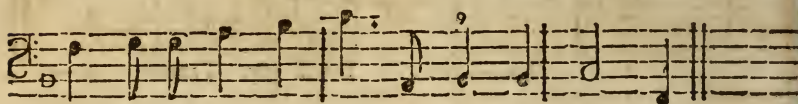
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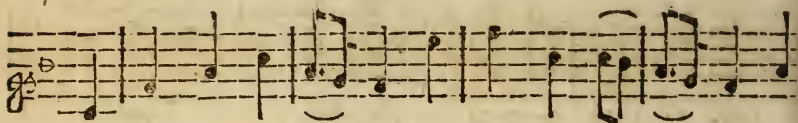


thee, un-to thee, O Lord, a-mong the Na--tions.

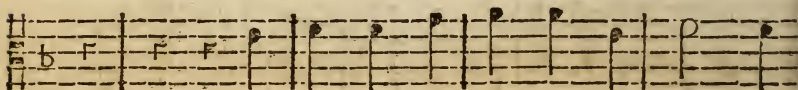


sing un-to thee, O Lord, a-mong the Na--tions.

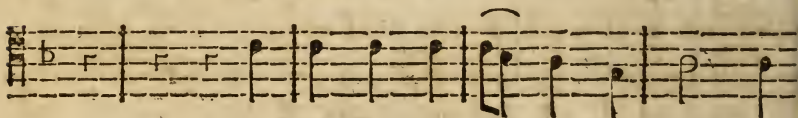
C H O R U S.



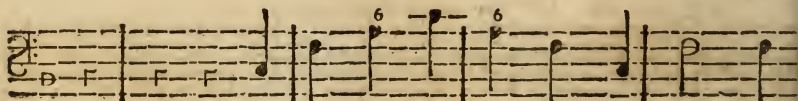
A--wake up, my Glo--ry; a--wake up, my Glo--ry; a--



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



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



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

Continued.

Continued.

tr.

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

—wake, a--wake, a--wake, Lute and Harp;

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

—wake, a--wake, a--wake, Lute and Harp;

—self will a--wake, will a--wake right ear--ly, I my--

I my--self will a--wake right ear--ly, will a--wake,

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

I my--self will a--

Continued.

21^{uh}

Continued.

tr.

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

tr.

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

6 4 3

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

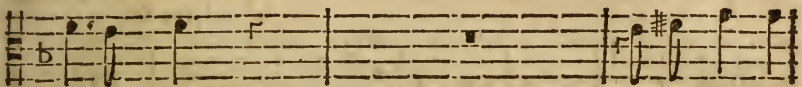
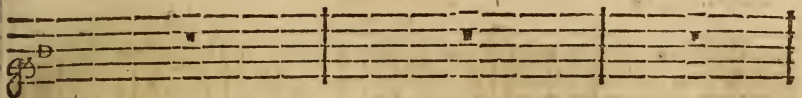
For the Greatness of thy Mer-cy reacheth un-

For the Greatness of thy Mer-cy, thy Mercy reacheth un-

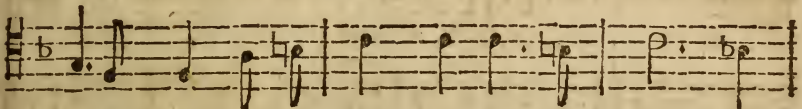
For the Greatness of thy Mer-cy reach-eth, reacheth, reacheth un-

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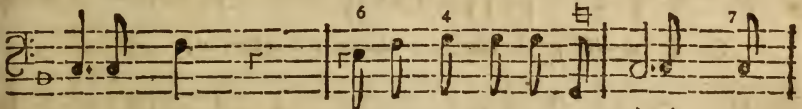
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—to the Heav'ns, and thy Truth un—



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



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



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



—to the Clouds, and thy Tru—th, and thy Truth un—to the Clouds.



—to the Clouds,

Allegro.

21^{uh}

Continued.

and thy Glo--ry, thy

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

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

and thy

Glo—ry a--bove all the Earth.

Set up thy--

Set up thy--

Glo--ry, thy Glo—ry a--bove all the Earth.

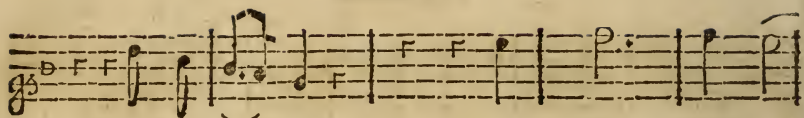
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Continued.

set up thy—self, thy—self, O God, a—
 —self, thy—self, O God, a—
 —self, thy—self, O God, a—
 set up thy—self, thy—self, O God, a—

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

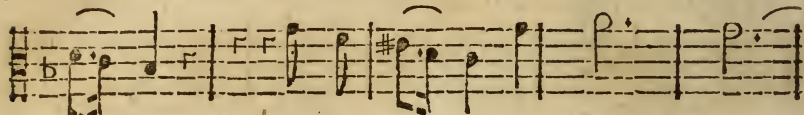
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and thy Glo--ry,

thy

Glo--

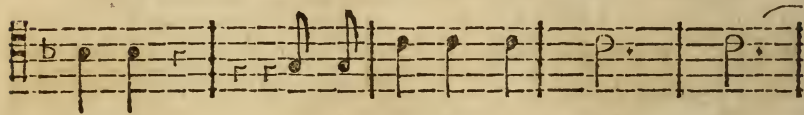


Glo--ry,

and thy

Glo--ry, thy

Glo--

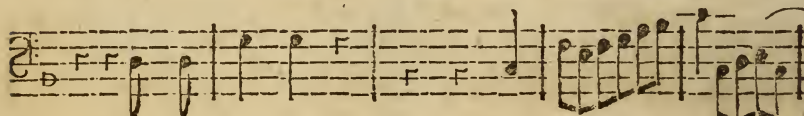


Glo--ry,

and thy

Glo--ry, thy

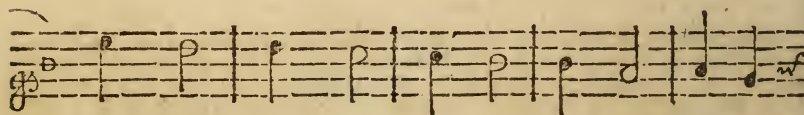
Glo--



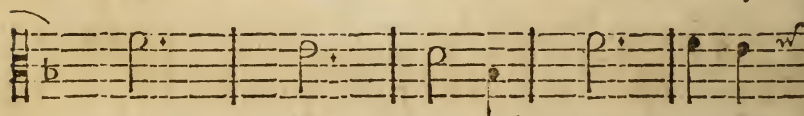
and thy Glo--ry,

thy

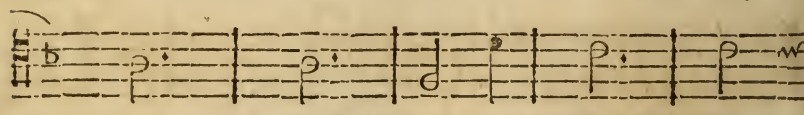
Glo--



ry



ry



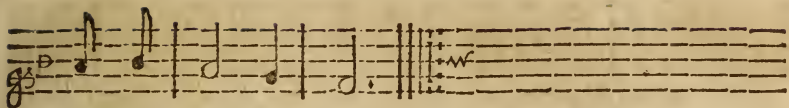
ry



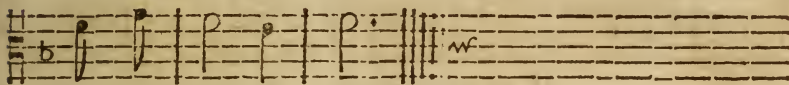
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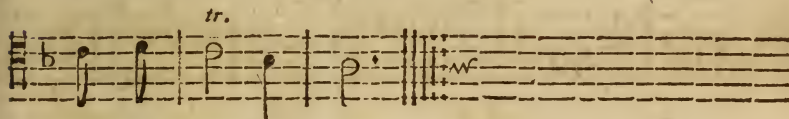
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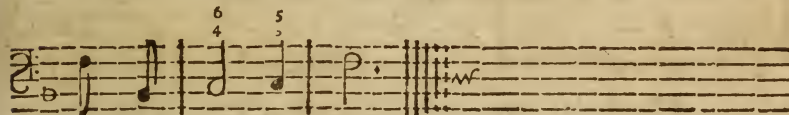
a—bove all the Earth.



a—bove all the Earth.

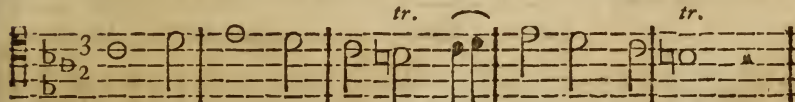
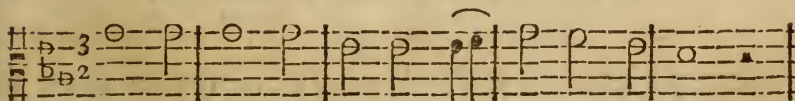


a—bove all the Earth.

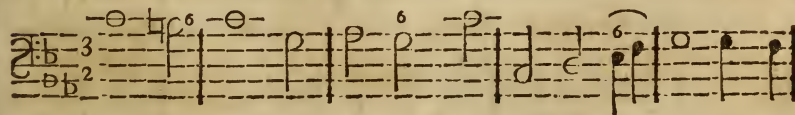


a—bove all the Earth.

ANTHEM XXII. Taken out of the 72d PSALM.



Give the King thy Judgments, thy Judgments, O God,



and thy

Continued.

and thy Righteousness, thy Righteousness un--to the King's Son.

thy Righteousness un--to the King's Son.

thy Righteousness un--to the King's Son.

thy Righteousness un--to the King's Son.

Then shall he judge the People according un--to Right, and de-

Then shall he judge the People according un--to Right, and de-

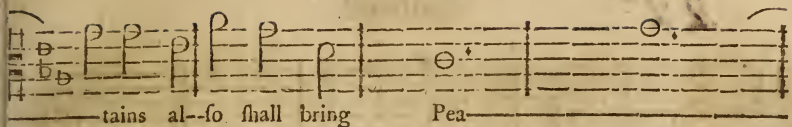
The Mountains, the Mountains

The Mountains, the Mountains

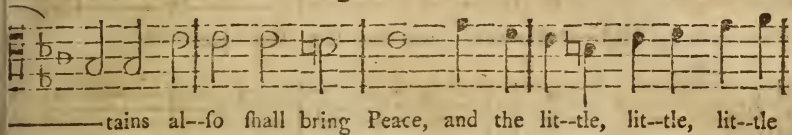
The Mountains, the Mountains

Continued.

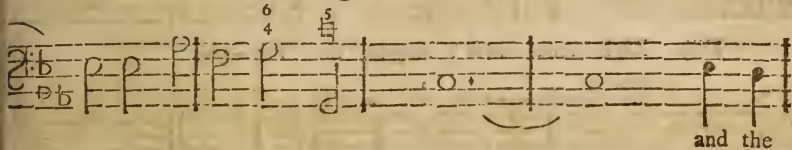
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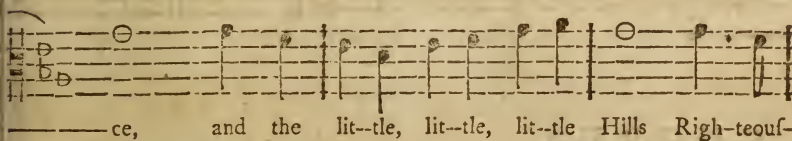
tains al-fo shall bring Pea



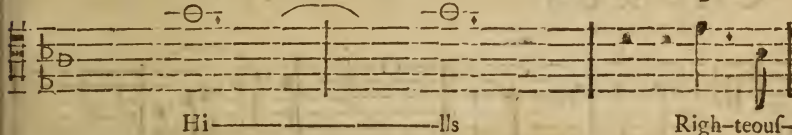
tains al-fo shall bring Peace, and the lit-tle, lit-tle, lit-tle



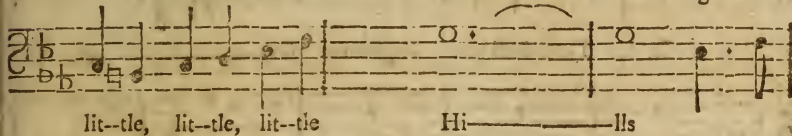
and the



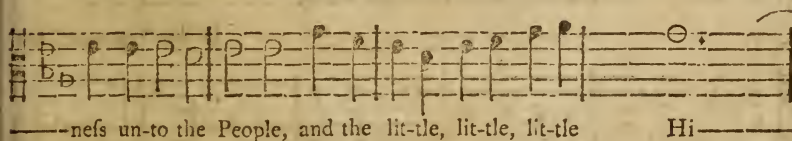
ce, and the lit-tle, lit-tle, lit-tle Hills Righ-teouf-



Hi-lls Righ-teouf-



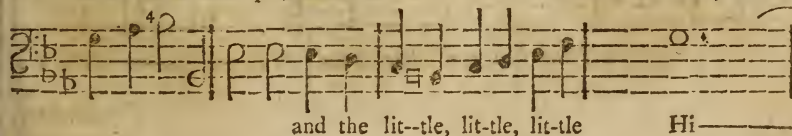
lit-tle, lit-tle, lit-tle Hi-lls



nefs un-to the People, and the lit-tle, lit-tle, lit-tle Hi



nefs un-to the People, and the lit-tle, lit-tle, lit-tle



and the lit-tle, lit-tle, lit-tle Hi

Continued.

Continued.

Righteous flourish ; yea, and Abundance of Peace, and A-

Righteous flourish ; yea, and Abundance of Peace,

fou—r—ish ; yea, and Abundance of Peace, and A-

—bundance of Peace, so long as the Moon en—dur—eth.

—bundance of Peace, so long as the Moon en—dur—eth.

Continued.

22ⁿ. Continued.

Contra & Bassus.

Blef-fed be the Go-----d of

Blef-fed be the Lord God, ev'n the Go-----d of

If-r'el, which on-ly doth won-d'rous Things.

CHORUS.

And blessed be the Name of his Majes-ty for e-ver; and all the

And blessed be the Name of his Majes-ty for e-ver; and all the

Continued.

Continued.

Earth shall be fill'd with his Majes-ty. A--men, A--men, —men.

Earth shall be fill'd with his Majes-ty. A-men, A--men, —men.

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

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

ANTHEM XXIII. Taken out of the 67th PSALM.

tr.

God be merci-ful un--to us, and bless us, and shew us the Light' of his

tr.

Countenance, and be merciful un--to us, that thy Ways may be known upon

tr.

Earth, thy fav—ing Health among all Nations.

Bassus solus.

Let the Peo-ple praise, let the Peo--ple prai—se thee, O God,

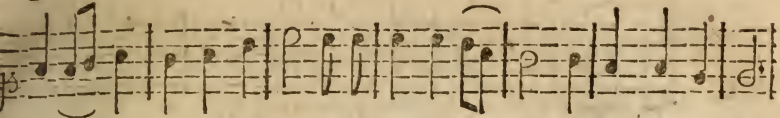
Tenor solus.

yea, let al—l the Peo—ple praise thee.

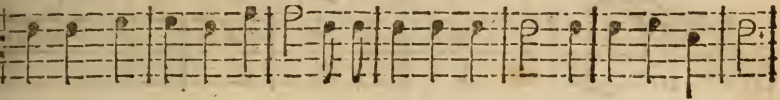
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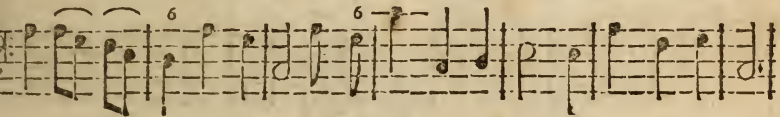
Quarta.



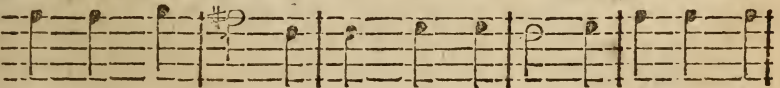
O let the Nations rejoice, let the Nations re-joice, rejoice and be glad,



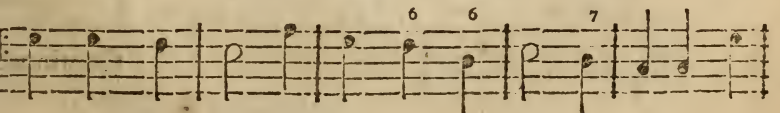
O let the Nations rejoice, let the Nations re-joice, rejoice and be glad,



for thou shalt judge the Folk right-teous-ly, and go-vern the



for thou shalt judge the Folk right-teous-ly, and go-vern the



20

Continued.

Na-tions up-on Earth.

Na-tions up-on Earth.

Bassus solus.

Let the People praise, let the Peo-ple prai- se thee, O God,

Tenor solus.

yea, let al- the Peo-ple praise thee.

Continued.

Continued.

Then shall the Earth bring forth, bring forth her In-crease, and God, even our

Then shall the Earth bring forth, bring forth her In-crease, and God, even our

Then shall the Earth bring forth, bring forth her In-crease, and God, even our

Then shall the Earth bring forth her In--crease,

own God, shall give us his Blessing: God shall bless us,

and God, even our own God,

own God, shall give us his Blessing: God shall bless us,

and God, even our own God,

Continued.

23

Continued.

God shall bless us, and all, all, all, all the Ends of the World

God shall bless us, and all, all, all, all the Ends of the World

sha—ll fear, shall fear him.

sha—ll fear, shall fear him.

ANTHEM XXIV. Taken out of the 139th PSALM.

Contra, Tenor, & Bassus.

O Lord, thou hast searched me out, and known me; thou knowest my down-

O Lord, thou hast searched me out, and known me; thou knowest my down-

—fitting, and mine up-ri-sing; thou un-der-standest my Thoughts long be-

—fitting, and mine up-ri-sing; thou un-der-standest my Thoughts long be-

—fore, thou un-der-stand-est my Thoughts long be-fore.

—fore, thou un-der-stand-est my Thoughts long be-fore.

—fore, thou un-der-stand-est my Thoughts long be-fore.

—fore, thou un-der-stand-est my Thoughts long be-fore.

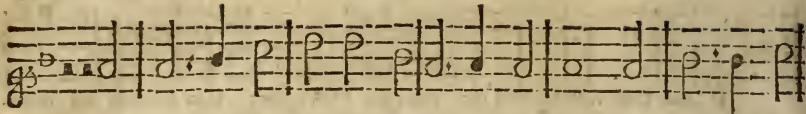
—fore, thou un-der-stand-est my Thoughts long be-fore.

Continued.

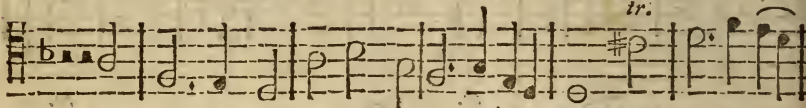
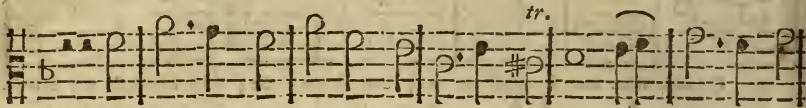
24

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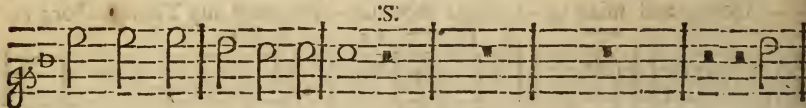
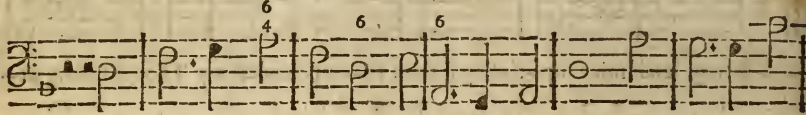
CHORUS.



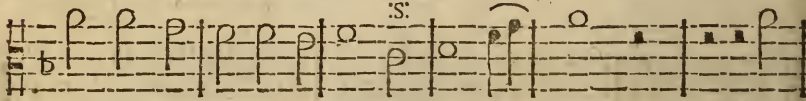
How dear are thy Counfels un-to me, O God, how dear are thy



How dear are thy Counfels un-to me, O God, how dear are thy



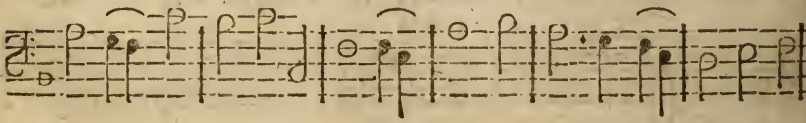
Coun-fels un-to me, O God, how



how dear, how dear



Coun-fels un-to me, O God, how dear, how dear are thy Counfels, how



Continued.

Continued.

1 2
 dear are thy Coun-sels un—to me, O God.

1 2

tr. 1 2
 dear are thy Coun-sels un—to me, O God.

7 6 6 6 5 5 1 2

Contra, Tenor, & Bassus.

and a—bout my Bed, and spi-est out

tr.

Thou art a—bout my Path, and a—bout my Bed, and spi-est out

6

tr. :S:

all my Ways, and spi—est out all,

tr. :S: tr.

all my Ways, (and spi—est out all, and spi—est out all,

:S: 6 6 6 6

24 *H*

Continued.

all, all, all, a—ll my Ways.

all, all, all, a—ll my Ways.

Tenor & Bassus.

Whither shall I go, whither shall I go then from thy Spi-rit;

Whither shall I go, whither shall I go then from thy Spi-rit;

Counter, Tenor, & Bassus.

or whither shall I go then from thy Prefence?

or whither shall I go then from thy Prefence? If I climb up in-to

Continued.

if I go down to Hell, thou art there al-fo:

Heav'n, thou art there;

Tenor solus.

If I take the Wings, the Wings of the Morn—ing,

Contra & Tenor.

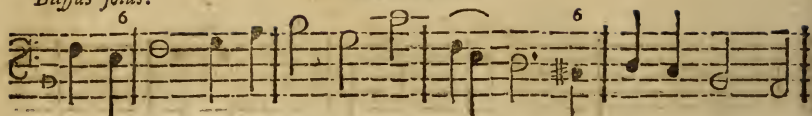
and re-main in the ut-ter-most Paths of the Sea;

Tenor solus.

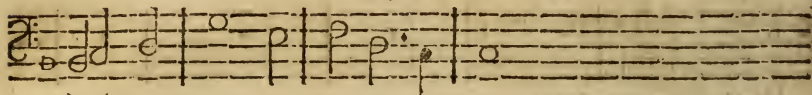
Ev'n there al-fo shall thy Hand lead me, and thy

Right Hand shall hold me.

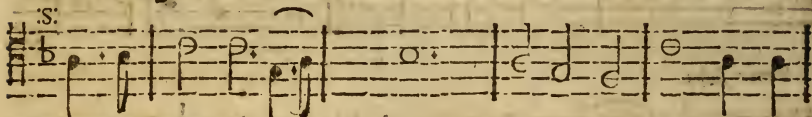
Continued.

Bassus solus.

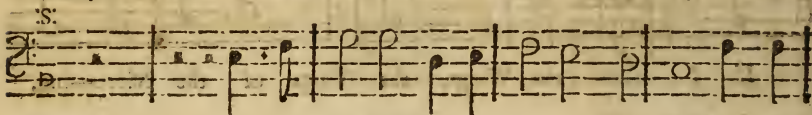
If I say, Per-ad-ven-ture the Dark-ness shall co-ver me, then

tr.

shall the Night be turn-ed to Day.

Tenor & Bassus.

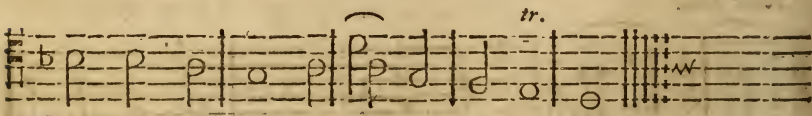
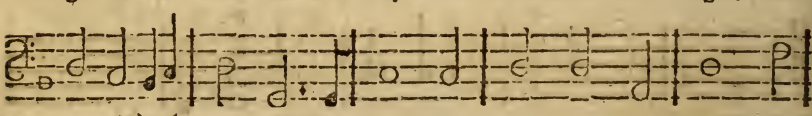
Yea, the Dark-ness is no Dark-ness with thee, but the



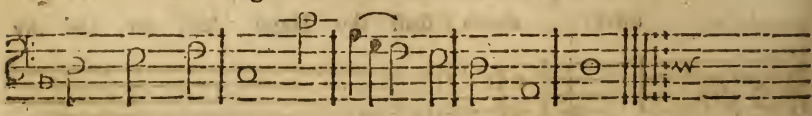
Yea, the Dark-ness is no Dark-ness with thee, &c.



Night is as clear as the Day; the Dark-ness and Light, the



Dark-ness and Light to thee are both a—like.



Conclude with the Chorus, 'How dear are &c.'

ANTHEM XXV. Taken out of the 47th PSALM.

O clap your Hands to-ge-ther, a ————— ll ye Peo-ple,

Sing, sing, sing with the Voice of

O sing un-to God with the Voice, with the Voice of Me —————

Me ————— lo ——— dy, with the Voice of Me-lo-dy, the Voi ———

lo ——— dy,

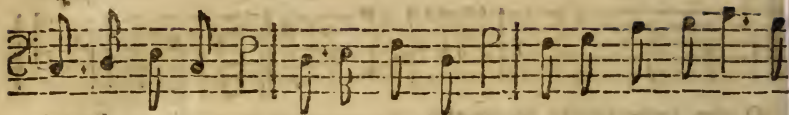
ce of Me-lo-dy.

Continued.

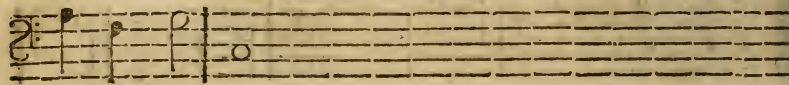
M. I. A. X.

25

Continued.

Bassus solus.

For the Lord is high, for the Lord is high, for the Lord is high, and



to be fear--ed.

*Tenor solus.**tr.*

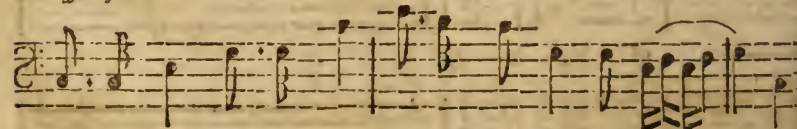
For the Lord is high, and to be fear--ed.

Bassus solus.

He is the great King up-on all the Earth.

Treble solus.

God is gone up with a merry, mer-ry Noife, a mer--ry, mer--ry Noife.

Bassus solus.

And the Lord with the Sound of the Trumpet, the Trum--pet.

Continued.

Continued.

And the Lord with the Sound of the Trumpet, the Trum—pet, the

Trum—

Trum-p—et.

—pet.

CHORUS.

O sing Prai—ses un—to our God, O sing

O sing Prai—ses, sing Prai--ses un—to our God,

O sing Prai—ses, sing Prai--ses un—to our God,

O sing Prai—ses un—to our God, O sing

Continued.

Continued.

Prai--ses, sing Prai--ses un—to our King; O sing Prai-ses un—

O sing

O sing Prai--ses un—to our King; O sing Prai-ses un—

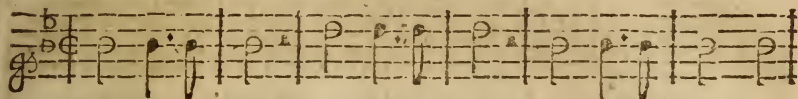
Prai--ses, sing

—to our God, O sing Prai--ses un—to our King.

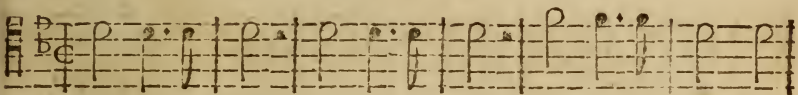
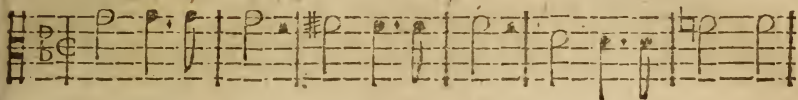
—to our God, O sing Prai--ses un—to our King.

Sing HALLELUJAH as Page 59.

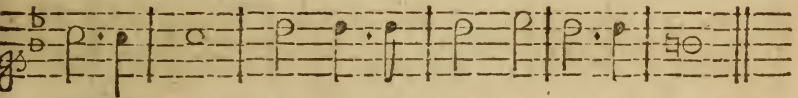
ANTHEM XXVI. *Taken out of the 47th and 48th*
 PSALMS.



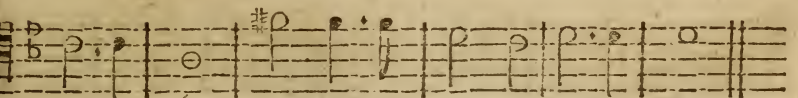
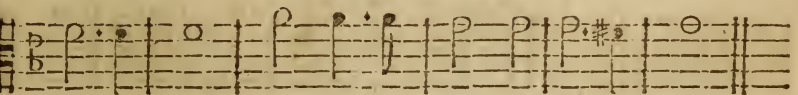
God is the King, God is the King, God is the King of



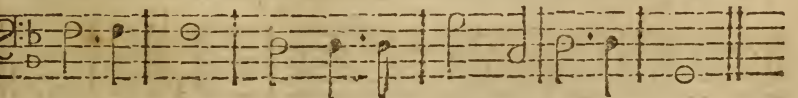
God is the King, God is the King, God is the King of



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

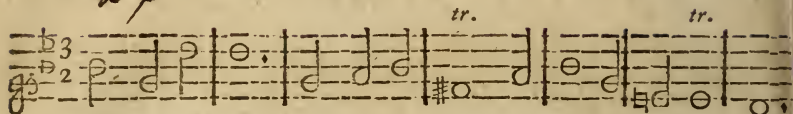


all the Earth, God is the King of all the Earth.

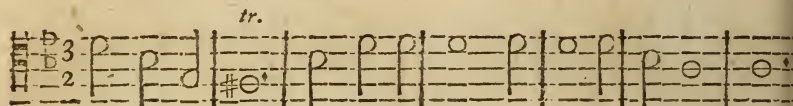
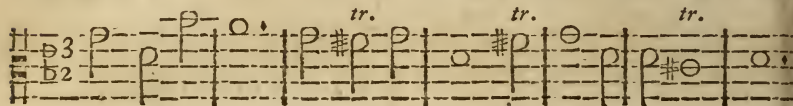


26[#]

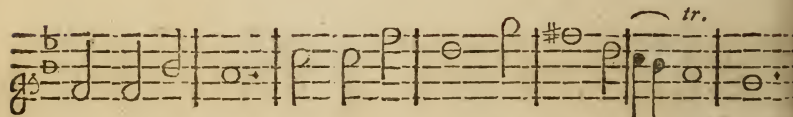
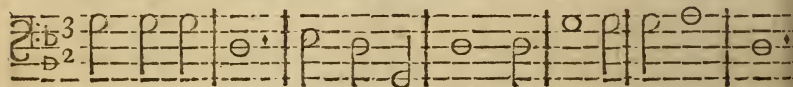
Continued.



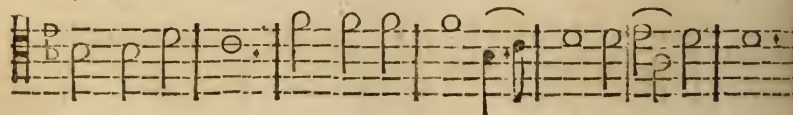
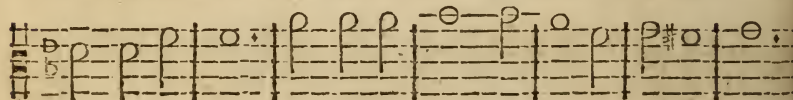
Great is the Lord, great is the Lord, and high-ly to be prais'd



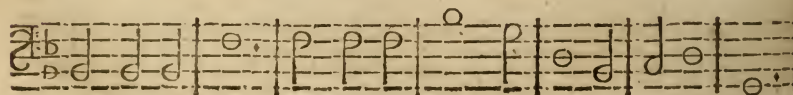
Great is the Lord, great is the Lord, and high-ly to be prais'd,



great is the Lord, great is the Lord, and high-ly to be prais'd.



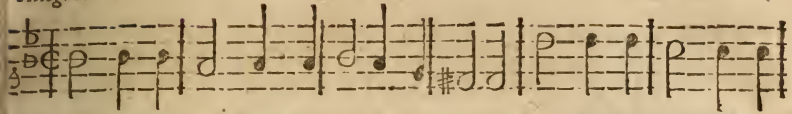
great is the Lord, great is the Lord, and high-ly to be prais'd.



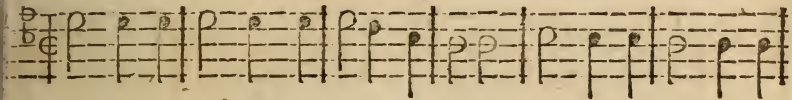
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Continued.

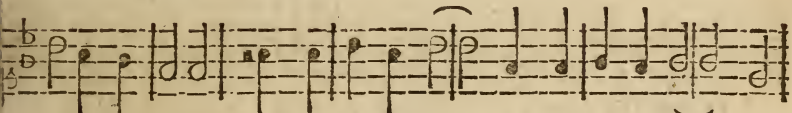
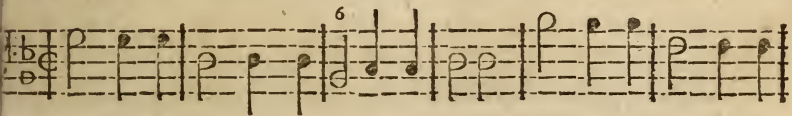
Allegro.



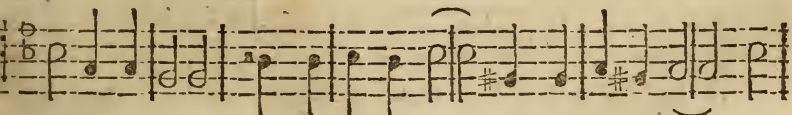
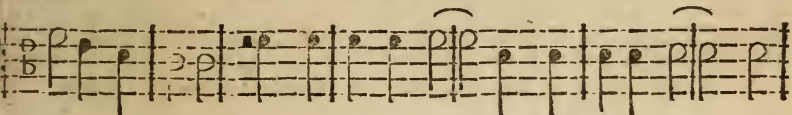
This God is our God for e-ver and e-ver, this God is our God for



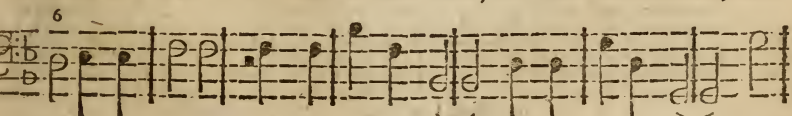
This God is our God for e-ver and e-ver, this God is our God for



e-ver and e-ver. He shall be our Guide, he shall be our Guide, our



e-ver and e-ver. He shall be our Guide, he shall be our Guide, our



26th

Continued.

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

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

he shall be our Gui—de un—to Death.

he shall be our Guide un—to Death.

he shall be our Gui—de un—to Death.

he shall be our Guide un—to Death.

ANTHEM XXVII. Taken out of the 119th PSALM.

Tenor & Bassus.

Teach me, O Lord, the Way of thy Sta—tutes;

Treble & Contra.

Teach me, O Lord, the Way of thy Sta—tutes;

CHORUS.

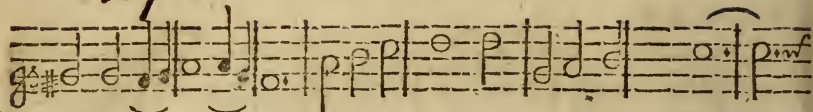
Teach me, O Lord, the Way of thy Statutes; and I shall

Teach me, O Lord, the Way of thy Statutes; and I shall

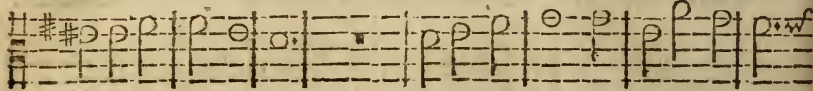
Continued.

27th

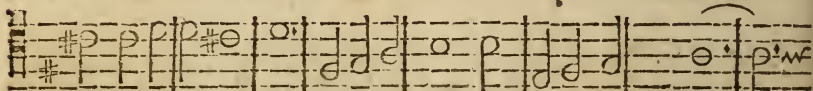
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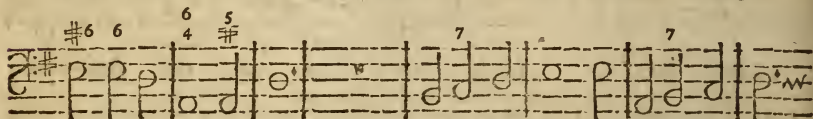
keep it un--to the End, and I shall keep it, and I shall keep



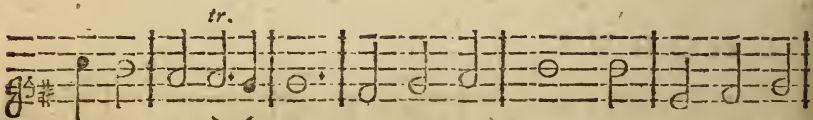
and I shall keep it, and I shall keep



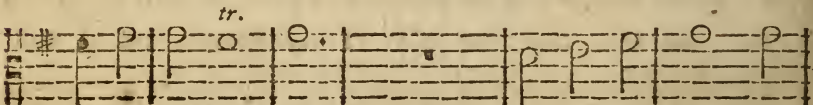
keep it un-to the End, and I shall keep it, and I shall keep



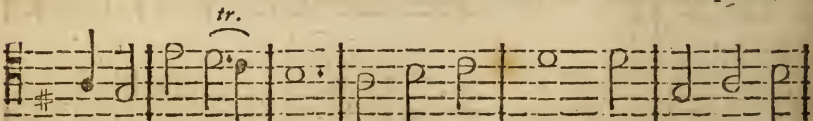
and I shall keep it, and I shall keep



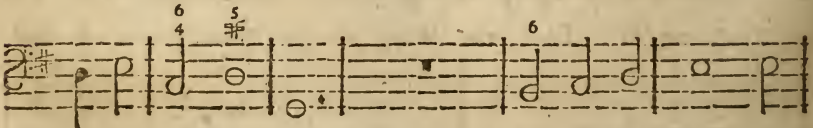
it un--to the End, and I shall keep it, and I shall



and I shall keep it,



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



and I shall keep it,

Continued.

Continued.

tr.

keep it un—to the End. O give me Understand-ing,

and I shall keep it un--to the End.

tr. *tr.*

keep it un—to the End. O give me Understand-ing,

7 6 5

O give me Under-

O give me Under-stand-ing, and I shall keep thy Law; yea,

tr.

O give me Under-stand-ing, and I shall keep thy Law; yea,

6 6 6 7

—standing, O give me Under-stand-ing, and I shall keep thy

29

Continued.

tr.

I shall keep it, yea, I shall keep it with

yea, I shall keep it, shall keep it with

I shall keep it, yea, I shall keep it with

Law; yea, I shall keep it, shall keep it with

tr.

my whole Heart.

my whole Heart.

tr.

my whole Heart.

$\#^6_5$ $6^5_{\#}$

my whole Heart.

Continued.

Continued.

Tenor & Bassus.

3 *tr.*

Teach me, O Lord, the Way of thy Sta—tutes;

6

Treble & Contra.

Teach me, O Lord, the Way of thy Sta—tutes;

CHORUS.

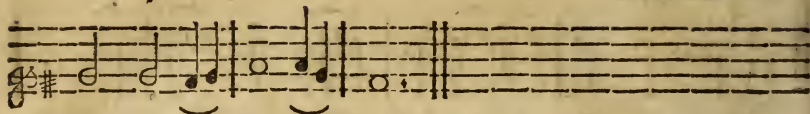
Teach me, O Lord, the Way of thy Statutes; and I shall

Teach me, O Lord, the Way of thy Statutes; and I shall

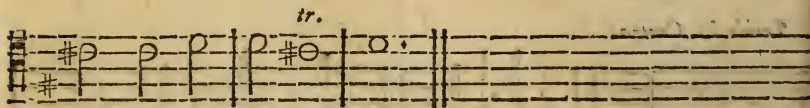
6 6

27th

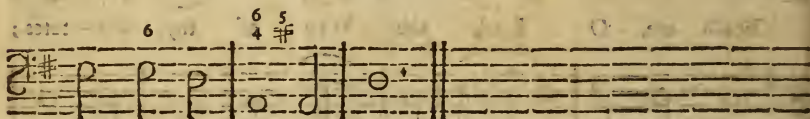
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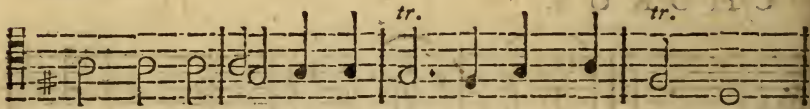
keep it un—to the End.



keep it un—to the End.

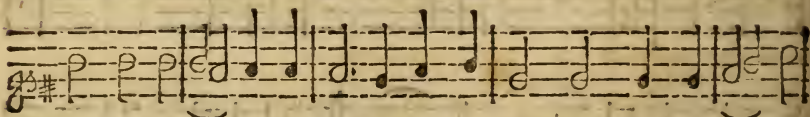


Tenor solus.



Make me to go in the Path of thy Com--mand--ments.

Treble and Tenor.

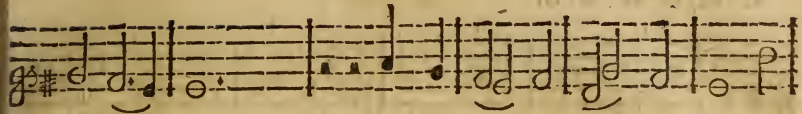


Make me to go in the Path of thy Commandments, for there--in is

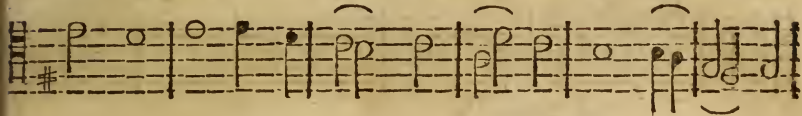


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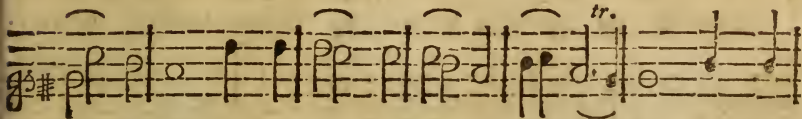
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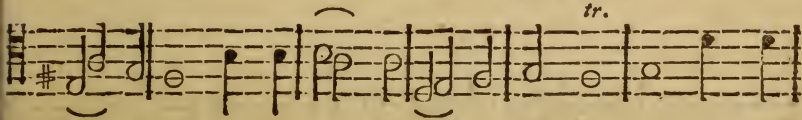
my De—fire, for there—in is my De—fire, is



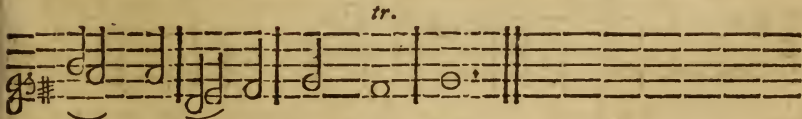
for there—in is my De—fire, there—in is



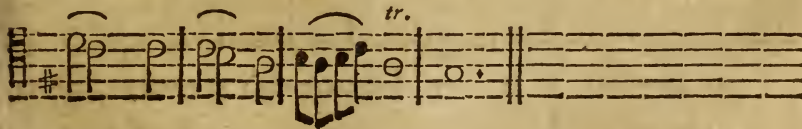
my De—fire, for there—in, there—in is my De—fire, for there—



my De—fire, &c.



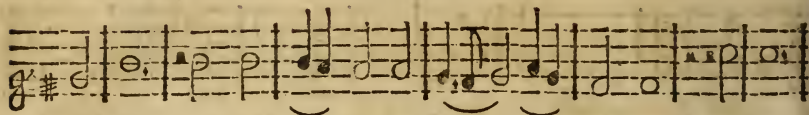
—in, there—in is my De—fire.



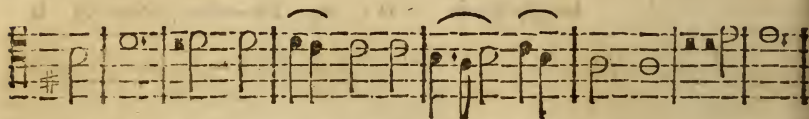
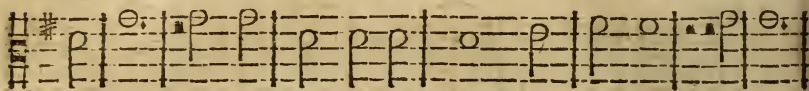
27th

Continued.

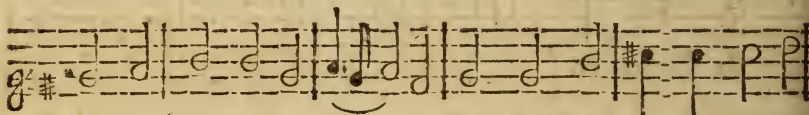
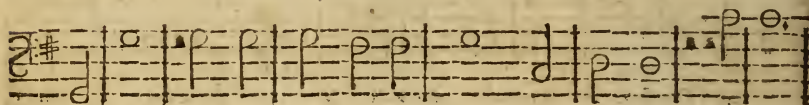
CHORUS.



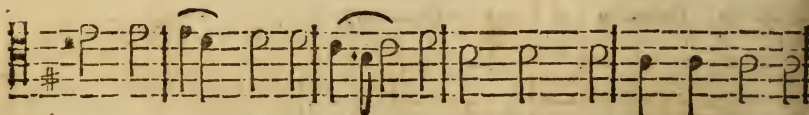
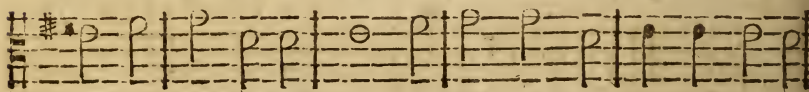
Be--hold, my De--light is in thy Commandments, be--hold,



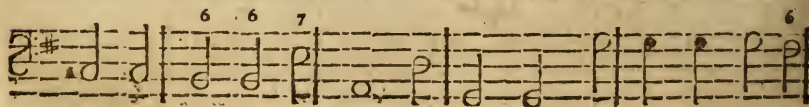
Be--hold, my De--light is in thy Commandments, be--hold,



my De--light is in thy Commandments: O quick-en me in



my De--light is in thy Commandments: O quick-en me in



Continued.

Continued.

thy Righteousness, O quicken me, O quicken me,

O quicken me, O

thy Righteousness, O quicken me, O quicken me,

O quicken me, O

quicken me in thy Righteousness, O quicken me, O

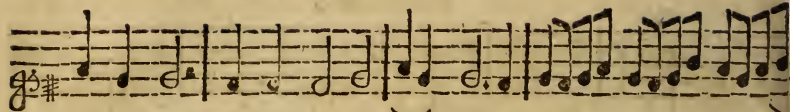
O quicken me,

quicken me in thy Righteousness, O quicken me, O

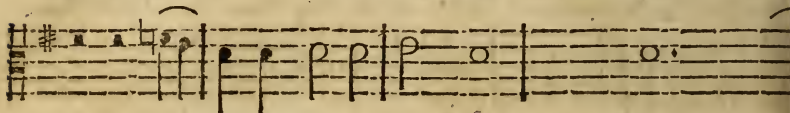
quicken me in, &c.

O quicken me,

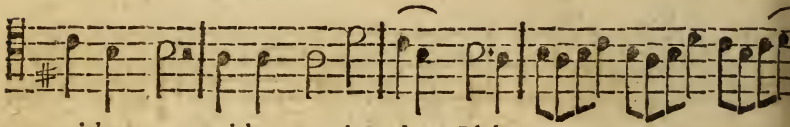
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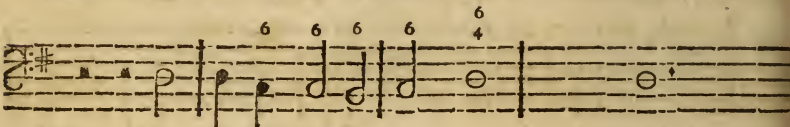
quicken me, quicken me in thy Righ—



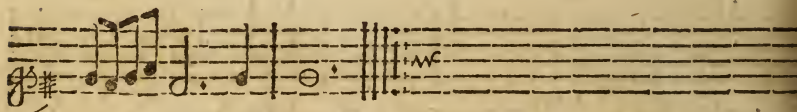
O quicken me



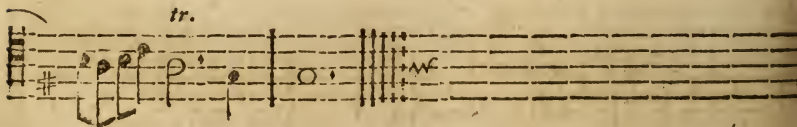
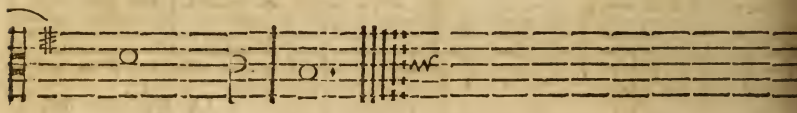
quicken me, quicken me in thy Righ—



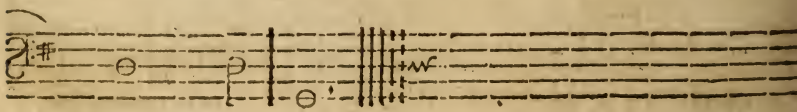
O quicken me, &c.



teouf—nefs.



teouf—nefs.



Si-on,

when we rememb' red

when we rememb' red thee, O Si-on, when we rememb' red

thee, O Si-on. As for our Harps, we hanged them up, up-

thee, O Si-on. As for our Harps, we hanged them up, up-

Continued.

—on the Trees that are there--in: For they that led us a—

—on the Trees that are there--in: For they that led us a—

—way Cap-tive re-qui-red of us then a Song

—way Cap-tive re-qui-red of us then a Song

Son ————— g

H h

Continued,

28 #

Continued.

and Me-lo—dy,

and Me-lo—dy,

and Me-lo—dy, a Son—

and Me-lo—dy, a Son—g and Me-lo—dy,

a Song and Me-lo—dy.

a Song and Me-lo—dy.

Continued.

Continued.

Treble solus.

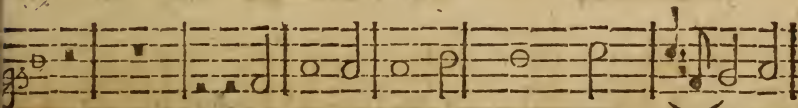


Sing, sing ye one of the Songs, of the Songs of Si-on.

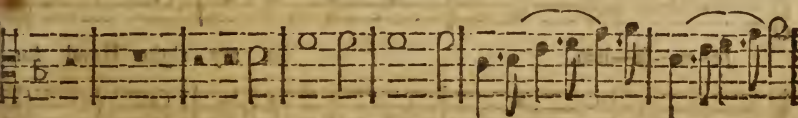
Contra & Tenor.



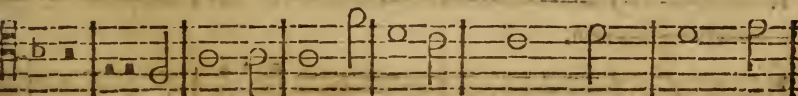
How shall we sing the Lord's Song in a strange Land?



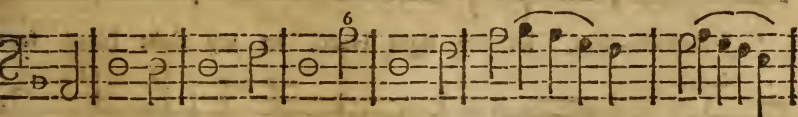
If I for-get thee, O Je—ru—sa—



O ———, O ———



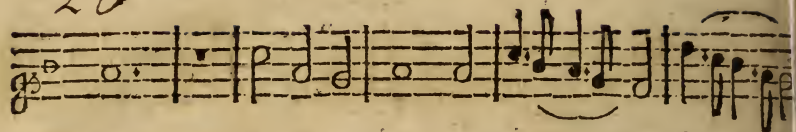
If I for-get, if I for-get thee, O Je—



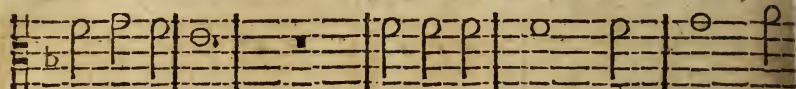
If I for-get, if I for-get thee, O ———, O ———

28

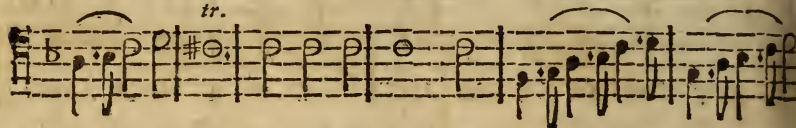
Continued.



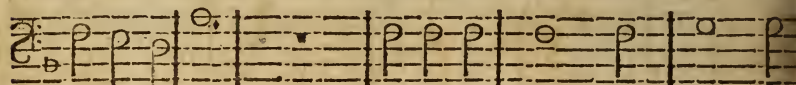
—lem, if I for—get thee, O —, O —



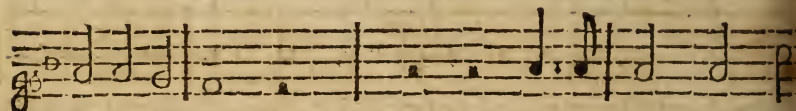
Je--ru--fa--lem, if I for—get thee, O Je--



—ru—fa—lem, if I for—get thee, O —, O —



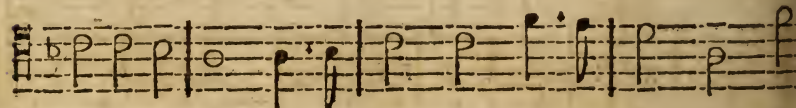
Je--ru--fa--lem, if I for—get thee, O Je--



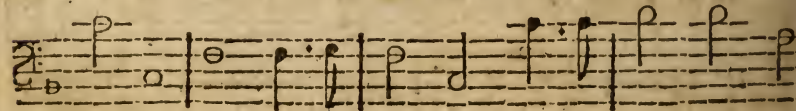
Je--ru--fa--lem, let my right Hand for—



—ru—fa—lem,



Je--ru--fa--lem, let my right Hand, let my right Hand for—



—ru—fa—lem,

Continued.

Continued.

Tenderment.

S:

—get her Cun—ning. If I do not re—mem—ber thee,

S:

S:

—get her Cun—ning. If I do not re—mem—ber thee,

S:

let my Tongue cleave to the Roof of my Mouth; yea, if I pre—

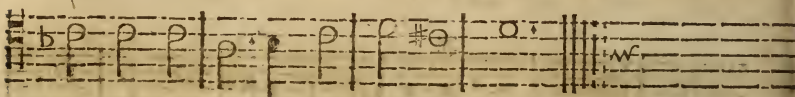
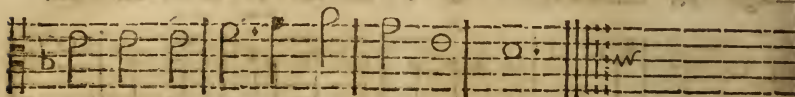
let my Tongue cleave to the Roof of my Mouth; yea, if I pre—

Continued.

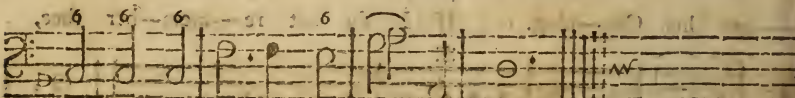
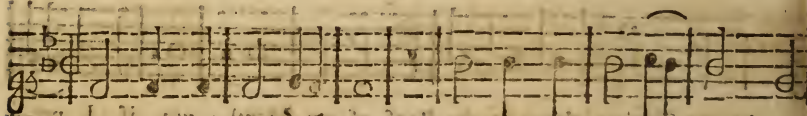
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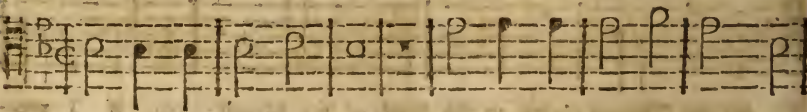
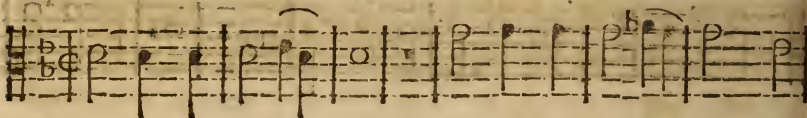
—fer not Je—ru—sa—lem in my Mirth.



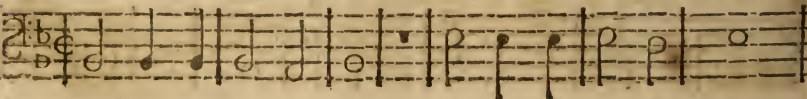
—fer not Je—ru—sa—lem in my Mirth.

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

Righteous art thou, O Lord, righteous art thou, O Lord, and

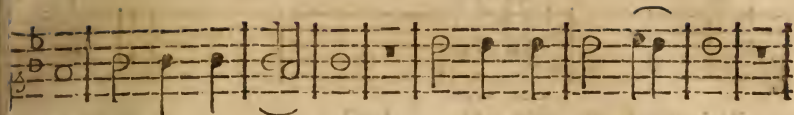


Righteous art thou, O Lord, righteous art thou, O Lord, and

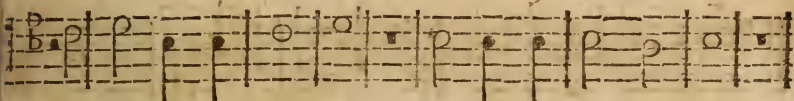
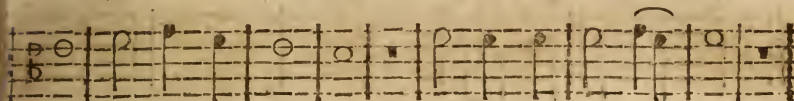


Continued.

Continued.

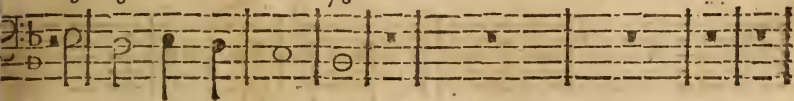


true, true are thy Judgments: Righteous art thou, O Lord,

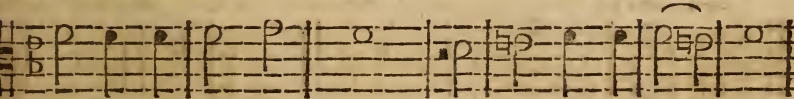


true, true are thy Judgments: Righteous art thou, O Lord,

6 6 7 6



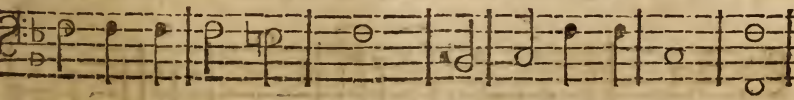
righteous art thou, O Lord, and true are thy Judgments:



and true are thy Judgments:



righteous art thou, O Lord, and true are thy Judgments:



and true are thy Judgments:

Continued.

29

Continued.

Righ-teous art thou, O Lord, righ-teous art

righ-teous art thou, O Lord,

thou, O Lord, Lord, and true, true are thy

Lord, and true are thy

righ-teous art thou, O Lord, and true are thy

Continued.

Judg—ments.

Judg—ments.

Judg—ments.

Treble & Basses.

Thy Tes—ti—mo—nies that thou hast com—mand—ed, thy Tes—ti—

Thy Tes—ti—

—mo—nies that thou hast com—mand—ed, are ex—ceeding righteous and

—mo—nies, &c.

29. ^{1/2}

Continued.



true, are ex--ceed--ing righ-teous,

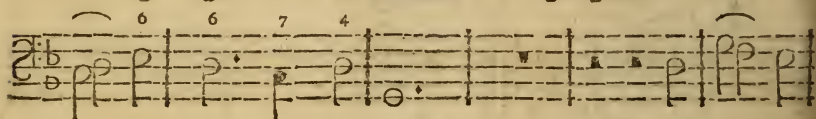
are ex--



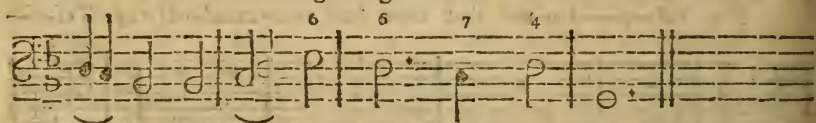
are ex--ceed--ing righteous,



—ceed--ing righ--teous and true, ex--ceed--ing righteous,

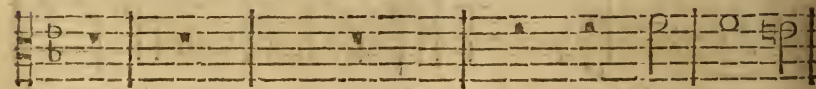


ex--ceed--ing righ--teous and true.

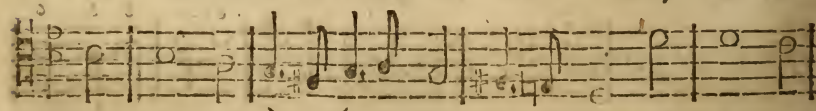


“ Righteous art thou, &c.” as before.

Contra & Tenor.



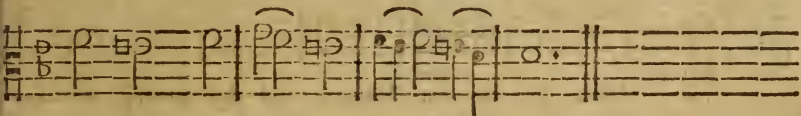
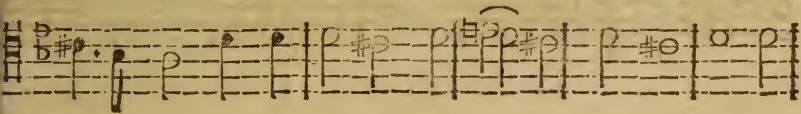
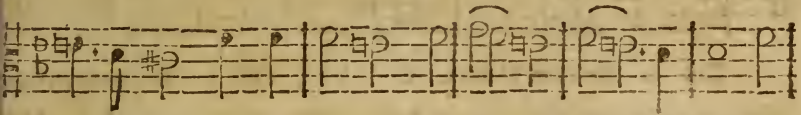
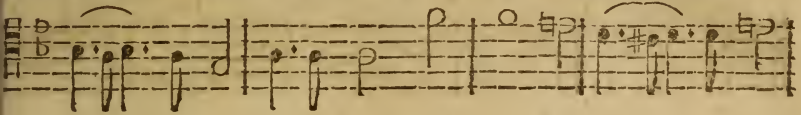
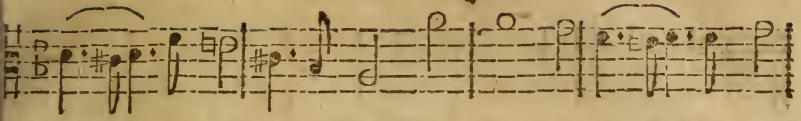
Thy Word is



Thy Word is 'try'd to the ut--ter--most; &c.

Continued.

Continued.



“ Righteous art thou, &c.” (as before) and ſo conclude.

ANTHEM XXX. *Taken out of the 25th PSALM.*

Musical staff for Soprano part of the first system, showing the first five measures of the melody.

Call to Re-mem-b'rance, O Lord, call to Re-mem-b'rance,

Musical staff for Alto part of the first system, showing the first five measures of the accompaniment.

Musical staff for Tenor part of the first system, showing the first five measures of the accompaniment.

Call to Re-mem b'rance, O Lord, call to Re-mem-b'rance,

Musical staff for Bass part of the first system, showing the first five measures of the accompaniment with figured bass notation (6, 6, #, 6, 6).

Musical staff for Soprano part of the second system, showing the first five measures of the melody.

O Lord, thy ten-der Mer-cy and thy lov-ing, lov-ing

Musical staff for Alto part of the second system, showing the first five measures of the accompaniment.

Musical staff for Tenor part of the second system, showing the first five measures of the accompaniment.

O Lord,

7 6

Musical staff for Bass part of the second system, showing the first five measures of the accompaniment with figured bass notation (7 6).

Continued.

Continued.

Kind—nefs,

thy ten—der Mer—cy and thy lov—ing, lov—ing

thy ten—der Mer—cy,

thy ten—der

Kind—nefs,

thy ten—der Mer—cy,

Continued.

30th

Continued.

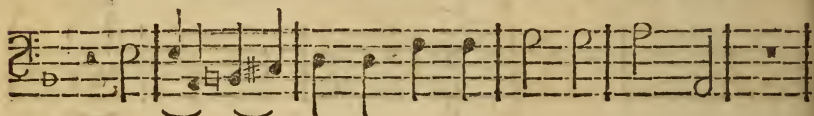


Mer--cy

and thy lov--ing Kind--ness, which

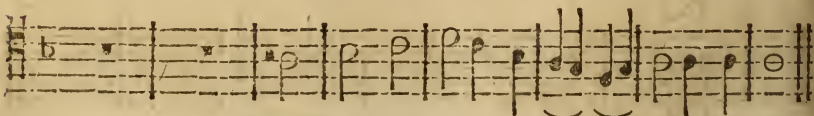


thy ten--der Mer--cy and thy lov--ing Kind--ness,

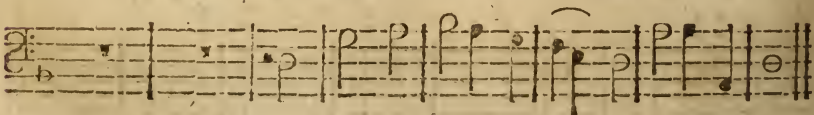


have been e-ver of old,

been e-ver of old.

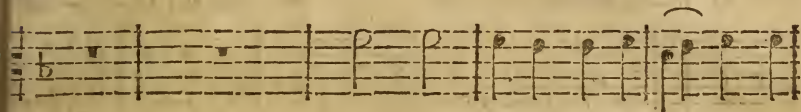
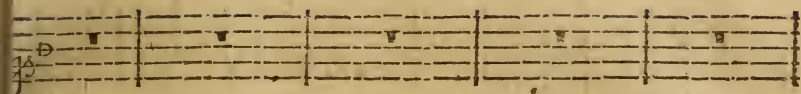


which have been e-ver of old, been e-ver of old.



Continued.

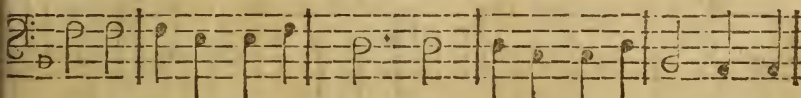
Continued.



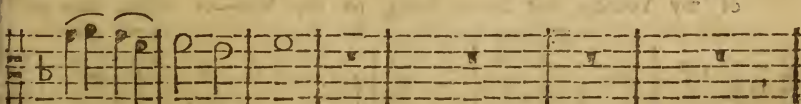
O re--member not the Sins and Of-



O re--member not the Sins, the Sins and Of-



O re--member not the Sins, re--member not the Sins and Of-

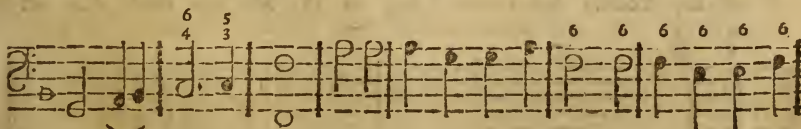


—fen--ces of my Youth,



—fen--ces of my Youth,

O re--member not the



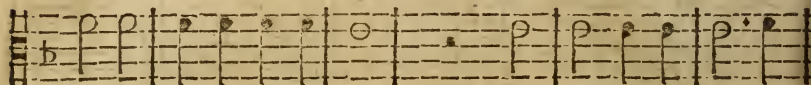
—fen--ces of my Youth, O re--member not the Sins, re--member not the

30th

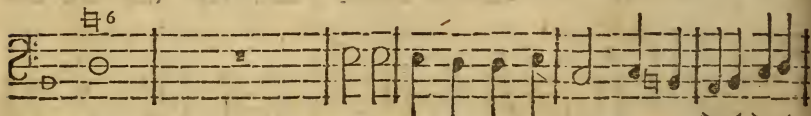
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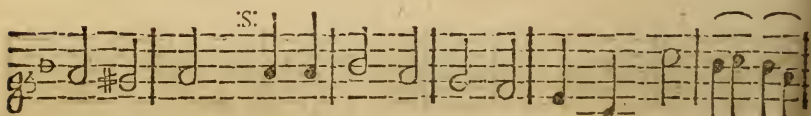
O re—member not the Sins, the Sins and Of—fen—ces



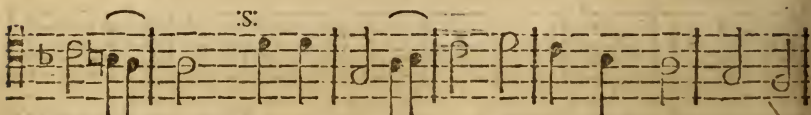
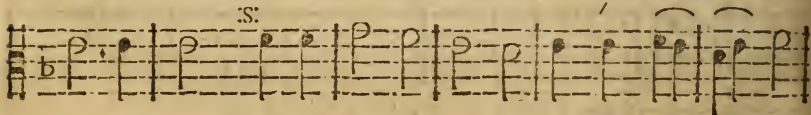
Sins, re—member not the Sins, the Sins and Of—fen—ces



Sins, O re—member not the Sins and Of—fen—ces



of my Youth; but ac—cord—ing to thy Mer—cy think thou on



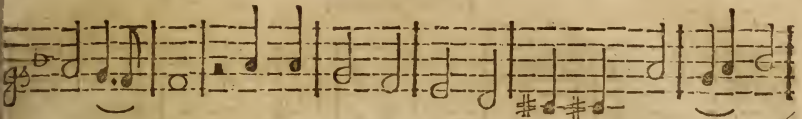
of my Youth; but ac—cord—ing to thy Mer—cy think thou on



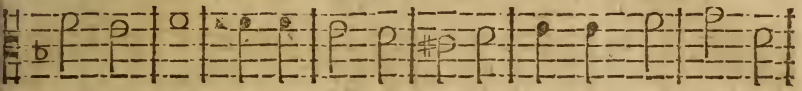
of my Youth;

Continued.

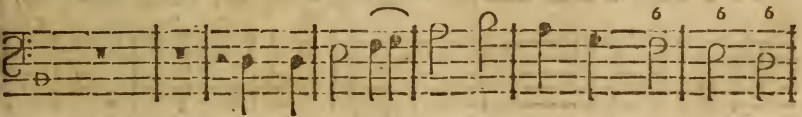
Continued.



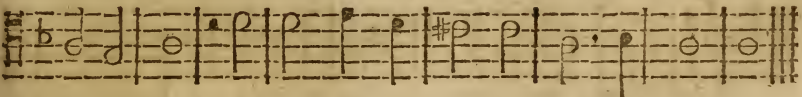
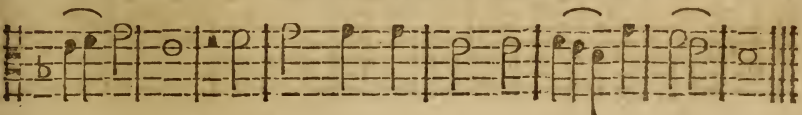
me, O Lord, but ac-cord-ing to thy Mer-cy think thou on



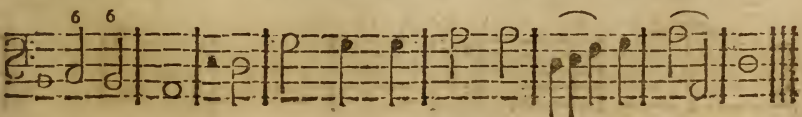
me, O Lord, but ac-cord-ing to thy Mer-cy think thou on



me, O Lord, O Lord, for thy Good-ness, for thy Good-ness.



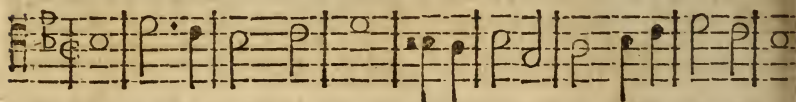
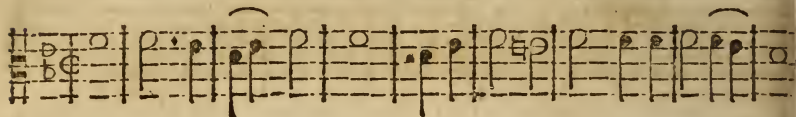
me, O Lord, O Lord, for thy Good-ness, for thy Good-ness.



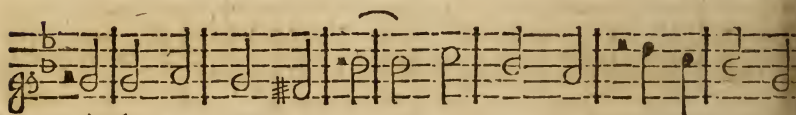
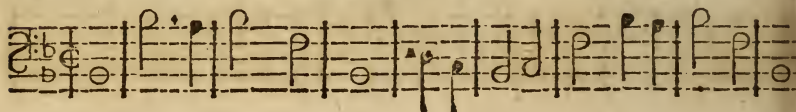
ANTHEM XXXI. *Taken out of the 14th Chapter of Revelations.*



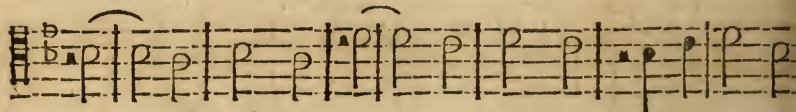
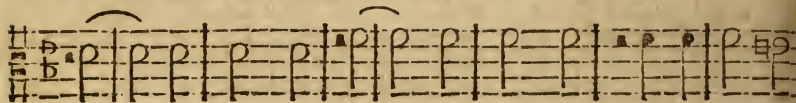
I heard a Voice from Heav'n, saying un--to me, saying un-to me,



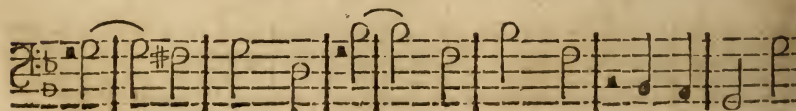
I heard a Voice from Heav'n, saying un-to me, saying un-to me,



Write from henceforth, write from henceforth, Blessed are the



Write from henceforth, write from henceforth, Blessed are the



Continued.

Continued.

Dead which die in the Lord; e-ven so, e--ven so faith the Spi--rit;

Dead which die in the Lord; e-ven so, e--ven so faith the Spi--rit;

for they rest from their

for they rest from their Labours, from their La--bours, they

for they rest from their Labours, from their

for they rest from their

Continued.



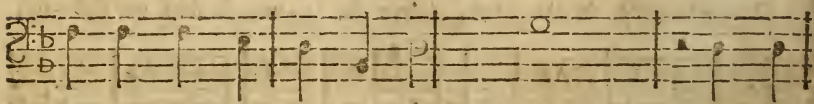
Labours, from their Labours, they rest from their



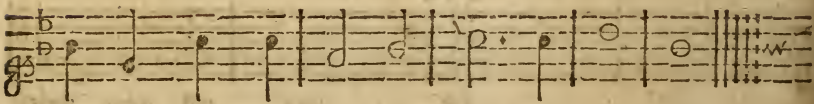
rest from their La-bours, they rest from their



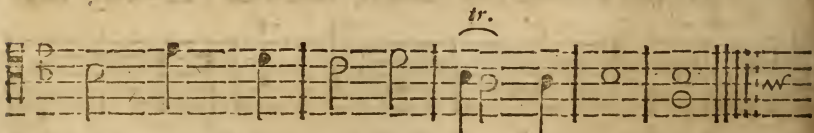
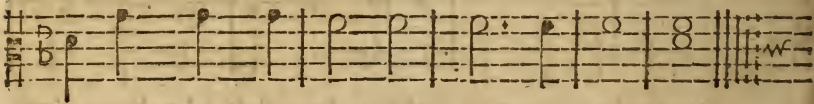
La-bours, they rest from their Labours, from their Labours, they



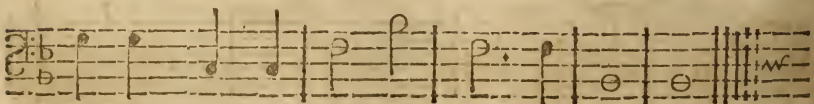
Labours, from their Labours, they rest from their



La-bours, from their La-bours, from their La--bours.



rest from their La-bours, from their La--bours.



La-bours, &c.

ANTHEM XXXII. *I call and cry to thee, O Lord.*

I call and cry to thee

I call and cry to thee

I call and cry to thee, O Lord, to thee, O Lord, I call and

I call and cry to thee, O Lord, to

I call and cry to

—ee, O Lord, O Lord, I call and cr—

Lord, to thee, O Lord, I call and

cry to thee, O Lord, I call and cry to thee, O Lord, to thee, O Lord,

thee, O Lord, I call and cry to thee, O

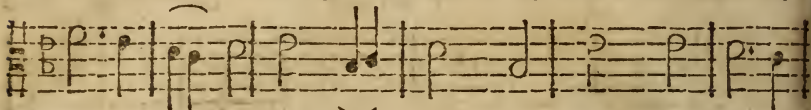
thee, O Lord, I call and cry to thee, O Lord, I

Continued.

Continued.



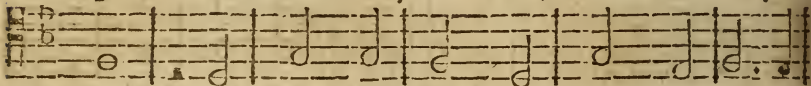
—y to thee, O Lord, give Ear un—to my Plaint, un—to my



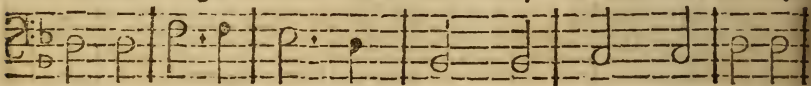
cry to thee, O Lord, O Lord, give Ear un—to my



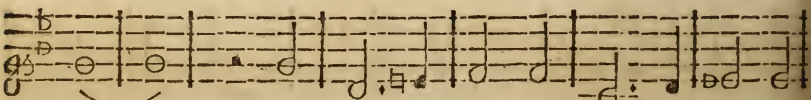
give Ear un—to my Plaint, un—to my



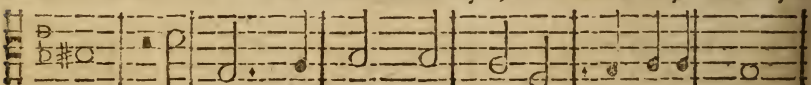
Lord, give Ear un—to my Plaint, un—to my



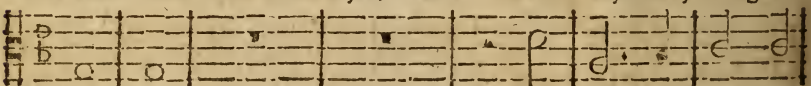
call and cry to thee, O Lord, give Ear un—to my



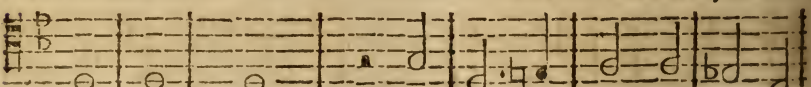
Plaint: Bow down thine Eyes, and mark my hea—vy



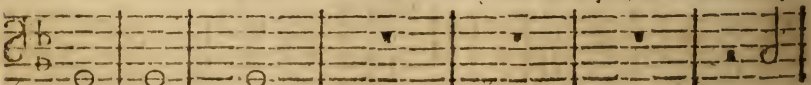
Plaint: Bow down thine Eyes, and mark my heavy Plight,



Plaint: Bow down thine Eyes, and



Plai—nt: Bow down thine Eyes, and mark my



Plai—nt: Bow

Continued.

Continued.

Plight, bow down thine Eyes, and

and how my Soul doth faint; bow down thine Eyes, and mark my

mark my hea--vy Plight, my hea--vy Plight, and how my

hea--vy Plight, and how my Soul doth faint; bow

down thine Eyes, and mark my hea--vy Plight;

mark my hea--vy Plight, and how my

hea--vy Plight, and how my Soul doth faint;

Soul doth faint; bow down thine Eyes, and mark my hea--vy

down thine Eyes, and mark my hea--vy Plig--ht, and

bow down thine Eyes, and mark my hea--vy Plight,

Continued.

Soul doth faint, my Soul doth faint

and how my Soul doth faint, my Soul doth faint

Plight, and how my Soul doth faint: For

how my Soul doth faint, and how my Soul, my Soul doth faint:

and how my Soul doth faint, and how my Soul doth faint

faint: For I have many Ways of-fend-ed thee, of-fend-ed

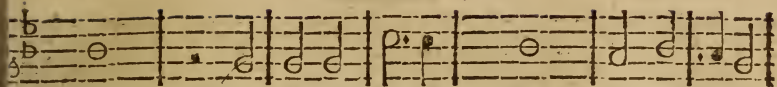
faint: For I have many Ways of-fend-ed

I have many Ways of-fend-ed thee, of-fend-ed thee, for

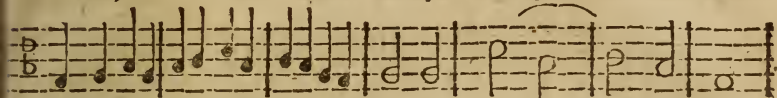
For I have many Ways of-fend-ed thee, for I have

faint: For I have many Ways of-fend-ed thee, Continued.

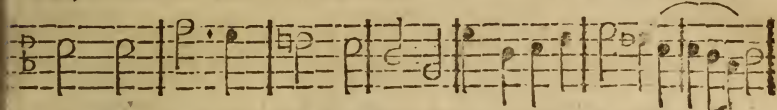
Continued.



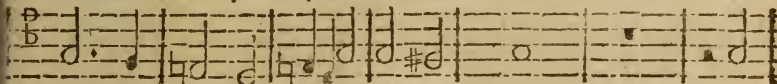
thee, for I have ma-ny Ways of—fe—



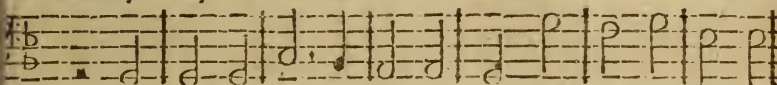
thee, of-fe—nd—ed, of—fe—nd—ed thee;



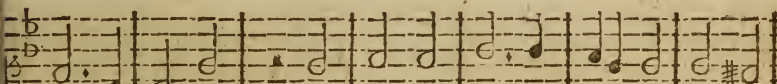
I have ma—ny Ways of-fended thee, offended thee, O—



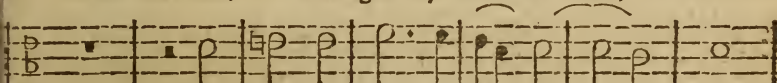
ma—ny Ways of—fend—ed thee, for—



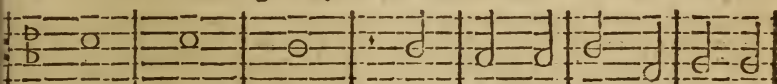
for I have ma—ny Ways of—fend—ed thee, for—get my



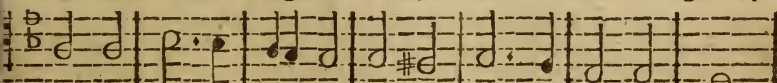
—nd—ed thee; for—get my Wick—ed—nefs, O—



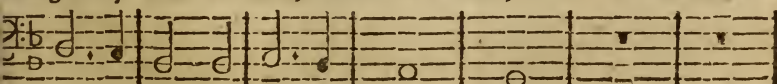
for—get my Wick—ed—nefs, O— Lord,



Lord, for—get my Wick—ed—nefs, for—get my



—get my Wick—ed—nefs, O— Lord, I be—seech



Wick—ed—nefs, O— Lord,

32nd ANTHEMS.

Continued.

Lord, for—get my Wick-ed-nefs, O

for—get my Wickedness, O Lord, I be—see—ch thee,

Wick—ed-nefs, O Lord, for—get my Wicked-nefs, O

thee, I be—seech thee, for—get my Wicked-nefs, O Lord, for—

for—get my Wicked—nefs, for—get my

Lord, for—get my Wicked—nefs, O

O Lord, I beseech thee, O Lord, I be—

Lord, O Lord, I be—seech thee, O Lord,

—get my Wicked-nefs, O Lord, I be—seech thee, O

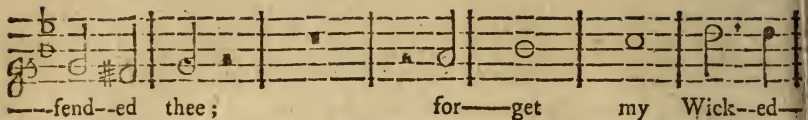
Wicked-nefs, O Lord, I be—seech thee, I beseech

Continued.

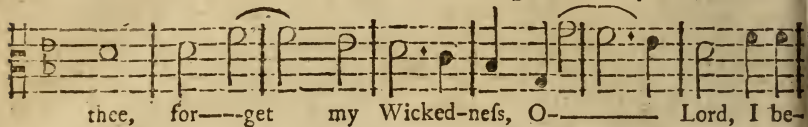
Continued.

Lord, I be—see—ch thee, I be—
 — seech thee, O Lord, I be—seech thee, O Lord,
 I be—see—ch thee, I be—seech
 Lord, I be—seech thee; for
 thee, O Lord, I be—seech thee; for I have
 — see—ch thee; for I have ma—ny Ways of—
 for I have ma—ny Ways of—fend—ed
 thee, for I have ma—ny Ways of—
 I have ma—ny Ways of—fend—ed thee, of—
 ma—ny Ways of—fend—ed thee,

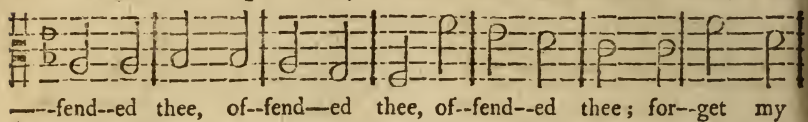
Continued.



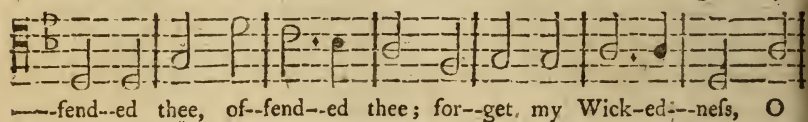
fend-ed thee; for-get my Wick-ed



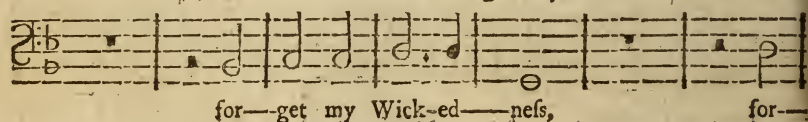
thee, for-get my Wicked-ness, O Lord, I be



fend-ed thee, of-fend-ed thee, of-fend-ed thee; for-get my



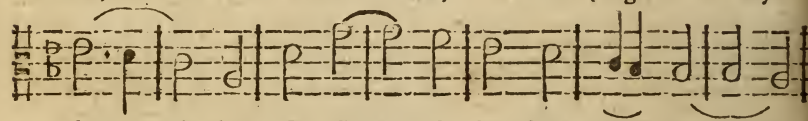
fend-ed thee, of-fend-ed thee; for-get my Wick-ed-ness, O



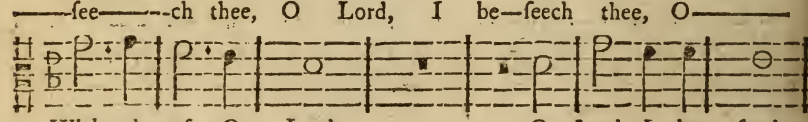
for-get my Wick-ed-ness, for-



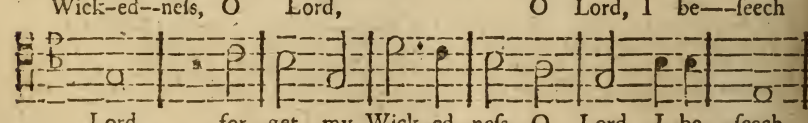
nefs, O Lord, for-get my



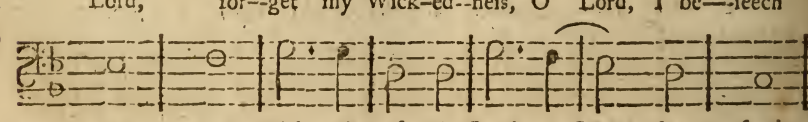
seech thee, O Lord, I be-seech thee, O



Wick-ed-ness, O Lord, O Lord, I be-seech



Lord, for-get my Wick-ed-ness, O Lord, I be-seech



get my Wick-ed-ness, O Lord, I be-seech

Continued.

Continued.

Wick-ed-ness, O Lord, I be-seech

Lord, I be-seech thee, O Lord, I be-seech

thee, O Lord, I be-seech thee, O

thee, O Lord, I be-seech

thee, I be-seech thee, O Lord, I be-seech

thee, O Lord, I be-seech thee.

thee, O Lord, I be-seech thee.

Lord, O Lord, I be-seech thee.

thee, O Lord, I be-seech thee.

thee, O Lord, I be-seech thee.

ANTHEM XXXIII. *Bow thine Ear, O Lord.*

Bow thine Ear, O Lord, an—

Bow thine Ear, O Lord, and hear, an—d hear,

Bow thine

—d hear, and hear, a—nd hear; bow

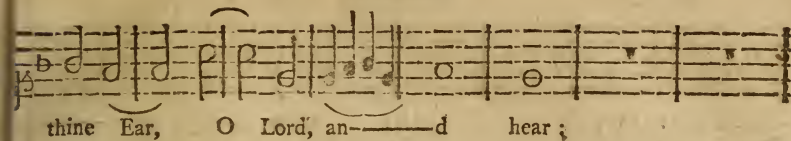
an—d hear; bow thine Ear, O Lord,

bow thine Ear, O Lord, and hear,

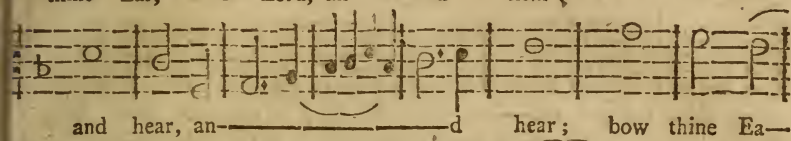
Ear, O Lord, and hear, an—d hear, an—

bow thine
Continued.

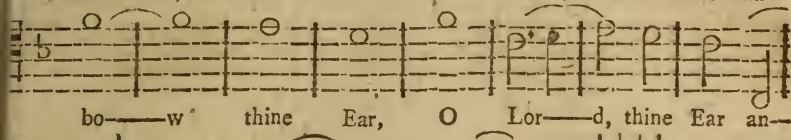
Continued.



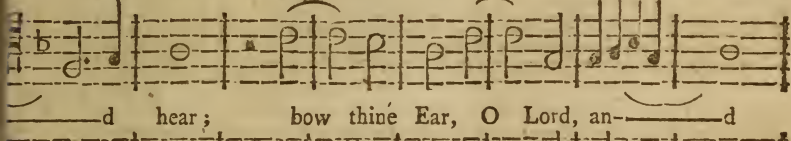
thine Ear, O Lord, and hear;



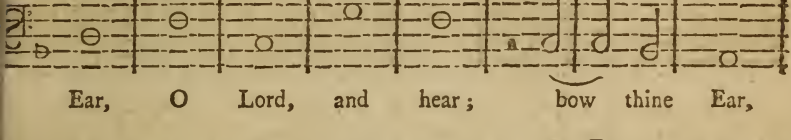
and hear, and hear; bow thine Ear—



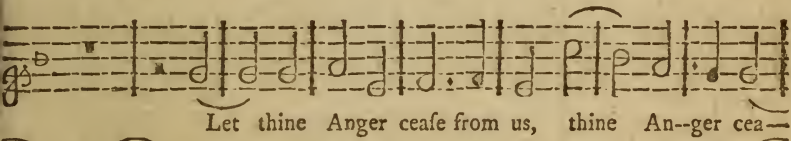
bow thine Ear, O Lord, thine Ear an—



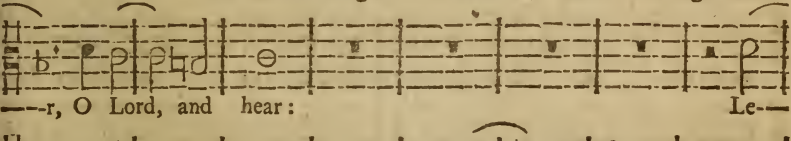
and hear; bow thine Ear, O Lord, an—



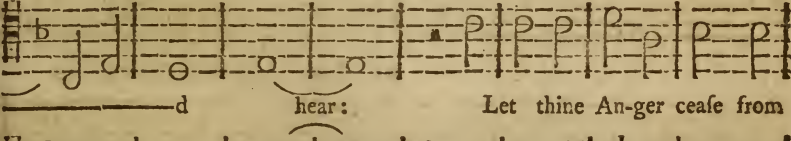
Ear, O Lord, and hear; bow thine Ear,



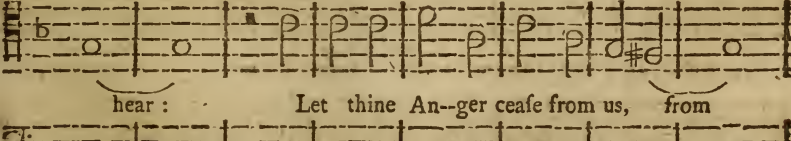
Let thine Anger cease from us, thine Anger cea—



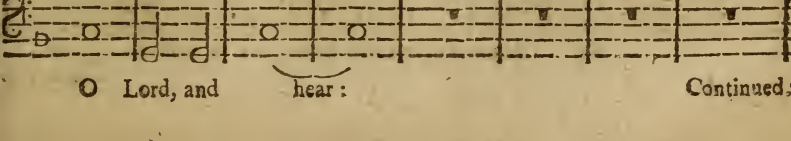
—r, O Lord, and hear: Le—



—d hear: Let thine Anger cease from



hear: Let thine Anger cease from us, from



O Lord, and hear: Continued;

33

Continued.

fe from us, let thine An-ger cea-

t thine An-ger cea—fe from us, let thine An-ger

us, let thine An-ger cease from us,

us, let thine An-ger

fe from us, let thine An-ger

cease from us, thine An-ger cease from us, let thine An-

let thine An-ger cease from us,

cease from us, thine An-ger cease from us, from

let thine An-ger cease from us, from us,

Continued.

cease from us, let thine

—ger cease from us, let thine Anger

let thine An—ger cease fro—m us,

us, let thine An—ger cease from us; thine

let thine An—ger cease from us,

An—ger cease from us. Si—on, thy Si—on,

cease fro—m us. Si—on, thy Si—on,

cease from us. Si—on, thy Si—on,

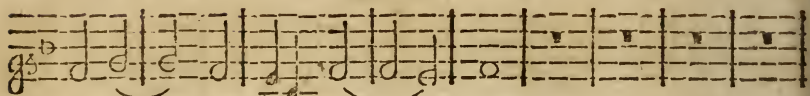
An—ger cease from us. Si—on, thy Si—on,

cease from us.

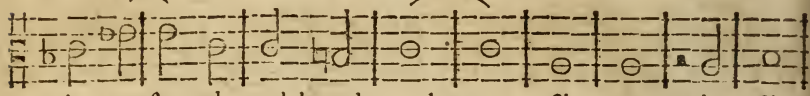
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Continued.

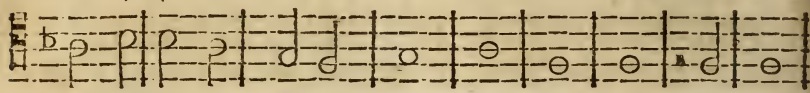
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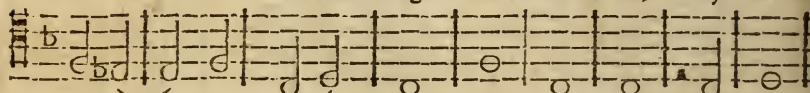
is waft—ed and brought low;



is waft—ed and brought low; Si—on, thy Si—



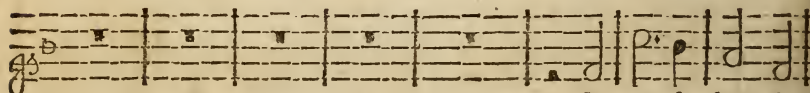
is waft—ed and brought low; Si—on, thy Si—



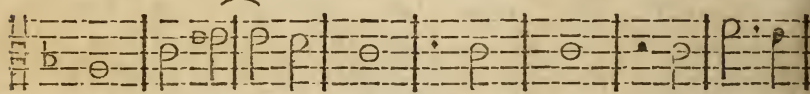
is waft—ed and brought low; Si—on, thy Si—



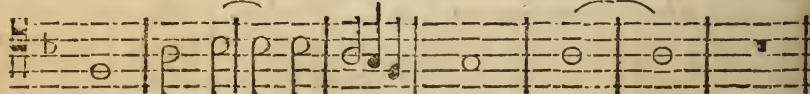
Si—on, thy Si—



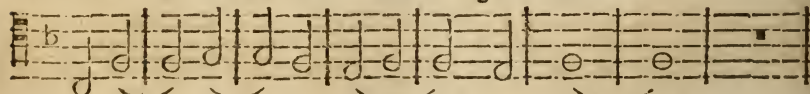
Je—ru—fa—lem is



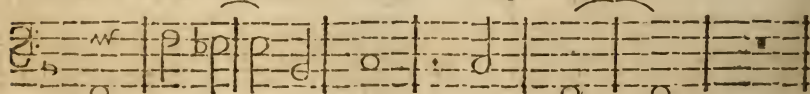
—on, is waft—ed and brought low; Je—ru—fa—



—on, is waft—ed and brought low;



—on, is waft—ed and brought low;



—on, is waft—ed, and brought low;

Continued.

Continued.

waft-ed quite, Je-ru--fa--lem is waft--ed
 —lem is wafted quite, Je-ru--fa--
 Je-ru--fa--lem is waft--ed quite, is waft--ed quite, Je--
 Je-ru--fa--lem is waft--ed quite, is waft--ed
 Je-ru--fa--lem is waft--ed quite,
 quite, Je-ru--fa--lem is waft--ed quite,
 —lem is wa—ft—ed quite, de—so—
 —ru--fa--lem is waft-ed quite, is waft—ed quite, is waft-ed
 quite, Je--ru--fa--lem is waft--ed quite, is waft-ed
 Je-ru--fa--lem is waft--ed quite, Je-ru--fa--lem is

Continued.

de—so—late and void,

—late and void, de—so—late and void,

quite, de—so—late and void, de—so—late and

quite, de—so—late and void; Je—ra—sa—lem is wast—ed quite,

wast—ed quite, de—so—late and void,

de—so—late and void, d—

de—so—late and void, de—so—late an—d

void, de—so—late and void, an—d

de—so—late and void, and void,

—late and void, an—d void, de—so—late and

Continued.

Continued.

—e--fo--late and void, de--fo--late and void,

void, de--fo--late an—d void, and void, de—fo--late and

void, de—fo--late and void,

de--fo--late and void, de--fo--late and void, de--fo--late and

void, de—fo--late and void,

de—fo--late and void,

void, de--fo--late and void, de--fo--late and

de--fo--late an—d void, an—d void,

void, de--fo--late and void, an—d void, de--fo--

de--fo--late and void,

de—

Continued.

Continued.

de--fo--late and void, de--fo--late and void,

void, de--fo--late and void, de--fo--late and void, and void,

de--fo--late an---d void, de--fo--

---late and void, de--fo--late and void, de--

---fo--late and void, and void, de--fo--

de--fo--late and void, de--fo--late and

de--fo--late and void, de--fo--late and void,

---late and void, de--fo--late an---d void, de--fo--late and

---fo--late and void, and void, de--fo--late an---d

---late and void, de--fo--late and void,

Continued.

Continued.

void, de-fo-late an-d void.

de-fo-late, de-fo-late and void.

void, de-fo-late an-d void.

void, de-fo-late and void.

de-fo-late an-d void.

ANTHEM XXXIV. Taken out of the 65th PSALM.

Bassus solus.

Thou, O God, art prai-sed in Si-on.

Tenor solus.

Thou, O God, art prai-sed in Si-on.

Tenor solus.

Un-to thee shall the Vow be per-form-ed in Je-ru-salem.

3^d A^h

Continued.

Un-to thee shall the Vow be per-form-ed in Je-ru-sa-lem.

Un-to thee shall the Vow be per-form-ed in Je-ru-sa-lem.

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

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

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

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

Continued.

Continued.

and thy Clou—ds drop Fatness.

and thy Clou—ds drop Fatness.

and thy Clou—ds drop Fatness.

Tenor solus.

They shall drop up-on the Dwell-ings of the Wil-der-ness. *tr.*

Bassus solus.

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

shall re-joice on ev'—ry Side.

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

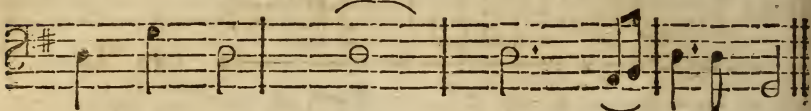
And the lit-tle Hills, and the lit-tle Hills
N n Continued.

3A. ^A

Continued.

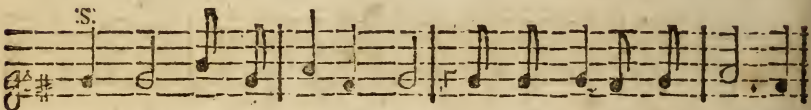


shall re-join ————— ce on ev'-ry Side.

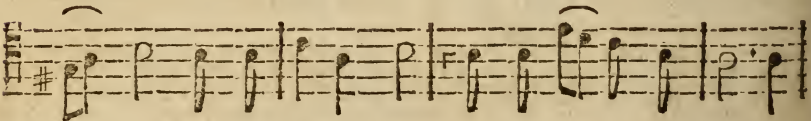
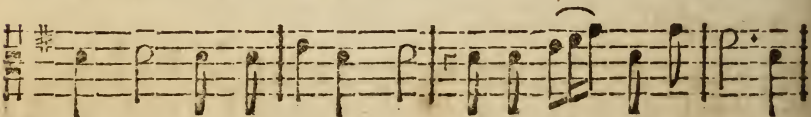


shall re-join ————— ce on ev'-ry Side.

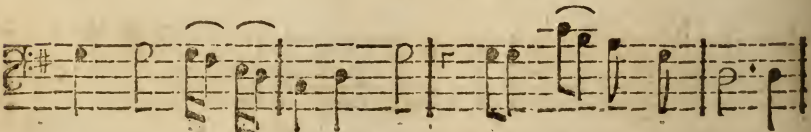
C H O R U S.



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



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



Continued.

Continued.

thick with Corn, that they shall lau-

thick with Corn, that they shall lau-

thick with Corn, that they shall lau-

thick with Corn, that they shall lau-

gh and fing.

gh and fing.

gh and fing.

gh and fing.

HALLELUJAH S.

Hal-le-lu-jah.

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

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

Hal-le-lu-jah.

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

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

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

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

ANTHEM XXXV. Taken out of the 106th Psalm.

O give Thanks, give Thanks,

O give Thanks, O give Thanks, give Thanks, give Thanks, O!

O give Thanks, O give Thanks, give Thanks, give Thanks, O!

O give Thanks, O give Thanks, give Thanks, give Thanks, O!

(Organ.)

O!

O give Thanks, O!

O give Thanks, O! O!

O! O! O give Thanks, O! O!

Continued.

, O give Thanks;

give

, O give Thanks, give Thanks un—to the Lord,

O! O give Thanks, give Thanks un—to the Lord, give

O! O give Thanks, give Thanks un—to the Lord, give

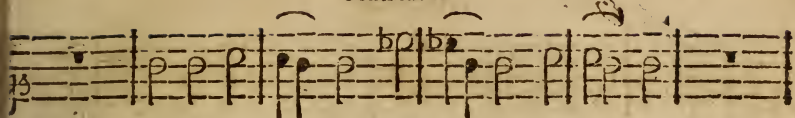
Thanks un—to the Lord,

for he is gra-cious, is gra-cious, is

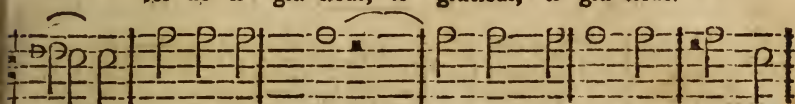
Thanks un—to the Lord, for he is gra-cious, is gra-cious, is

Thanks un—to the Lord, for he is gra-cious, is

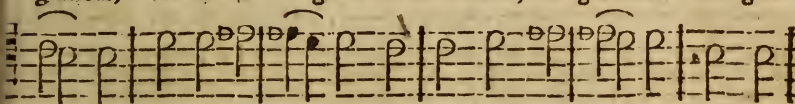
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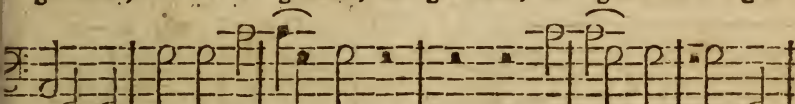
for he is gracious, is gracious, is gracious.



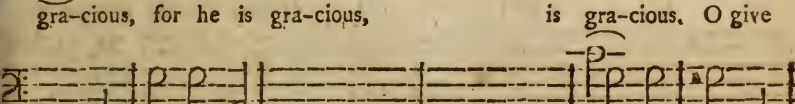
gracious, for he is gra-cious, is gra-cious. O give



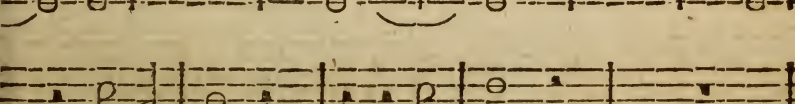
gra-cious, for he is gracious, is gra-cious, is gracious. O give



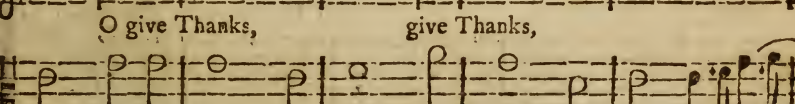
gra-cious, for he is gra-cious, is gra-cious. O give



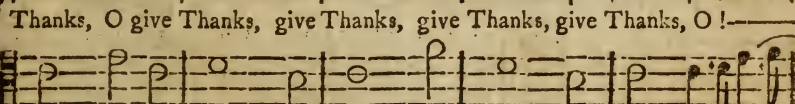
O give Thanks, give Thanks,



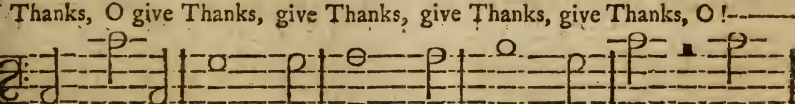
Thanks, O give Thanks, give Thanks, give Thanks, give Thanks, O!



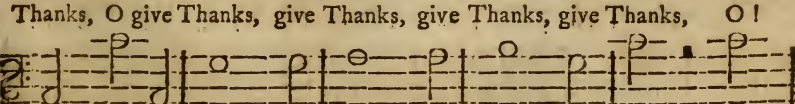
Thanks, O give Thanks, give Thanks, give Thanks, give Thanks, O!



Thanks, O give Thanks, give Thanks, give Thanks, give Thanks, O!



Thanks, O give Thanks, give Thanks, give Thanks, give Thanks, O!



Thanks, O give Thanks, give Thanks, give Thanks, give Thanks, O!

Continued

33. *ANTHEMS.*

Continued.

O! _____, O i _____, O give Thanks un—to the

_____, O give Thanks un—to the

_____, O! O give Thanks un—to the

O! O! O! O give Tkanks un—to the

O! O! O! O give Tkanks un—to the

Adagio.

Lord, for he is gracious, is

Lord, give Thanks un—to the Lord, for he is gra-cious, is

Lord, give Thanks un—to the Lord, for he is gra-

Lord, give Thanks un—to the Lord, for he is gra-cious,

Lord, give Thanks un—to the Lord, for he is gra-cious,

Continued.

gracious, is gracious,

gracious, is gracious, for he is gra-cious, is gra-cious, is

—cious, is gra-cious, for he is gra-cious, is gracious, is

is gra-cious, for he is gra-cious, is

and his Mercy en—

gra-cious, and his Mer-cy en-dur-eth for

gra-cious, and his Mercy en-dur-eth, en—dureth for

gra-cious, and his Mercy en—dureth, his Mer-cy en—dur-eth for

—dureth for e-ver, en-dur-eth for e—————ver, his

ever, his Mer-cy en-dur-eth for e—————ver, for e—

e—ver, his Mercy en-dur-eth for e-ver, his

e—————ver, his Mer-cy en-dur-eth for e-ver, his

Mer-cy en-dur-eth for e-ver, for e-ver, for

—ver, en-dur-eth for e-ver, for e-ver, for e-ver, for

Mer-cy en-dur-eth for e-ver, for e-ver, for e-ver, for

Mer-cy en-dur-eth for e-ver, for e-ver, for e-ver, for

Continued.

e-ver, his Mer-cy en-
 e-ver, for e-ver, his Mer-cy en-dur-eth for
 e-ver, for e-ver, his Mer-cy en-dureth, en-dur-eth for
 e-ver, for e-ver, his Mer-cy en-dur-eth, his Mer-cy en-dur-eth for
 dur-eth, his Mer-cy en-dur-eth for e-
 e-ver, his Mer-cy en-dur-eth for e-ver, for
 e-ver, his Mer-cy en-dur-eth for
 e-ver, his Mer-cy en-dur-eth for
 e-ver, his Mer-cy en-dur-eth for

35th

Continued.

ver, his Mer-cy en-dur-eth for e-ver.

e-ver, en-dur-eth for e-ver.

e-ver, his Mer-cy en-dur-eth for e-ver.

e-ver, his Mer-cy en-dur-eth for e-ver.

Adagio.

Who, wh—

Who, who can express the no

Continued.

Continued.

o can ex-prefs the no

ble Acts of the Lord?

76

ble Acts of the Lord! Who, who can

Who, who can ex-prefs the no

7#6 43

ex-prefs the no

ble Acts, the no

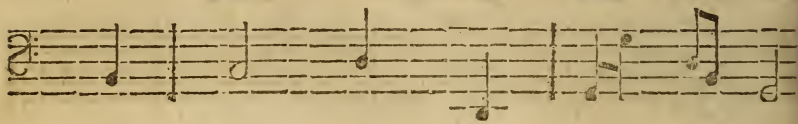
Continued.



ble, no-ble Acts of the Lord, or shew forth



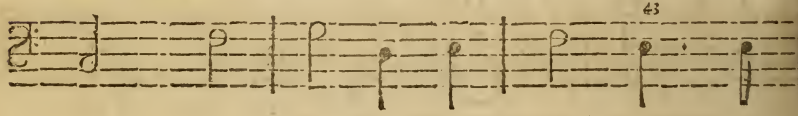
ble, no-ble Acts of the Lord,



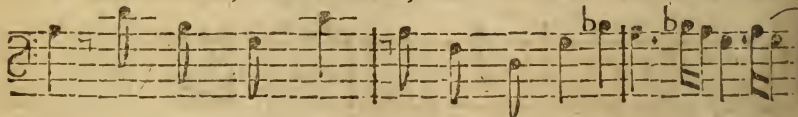
all, a—ll his Praise,



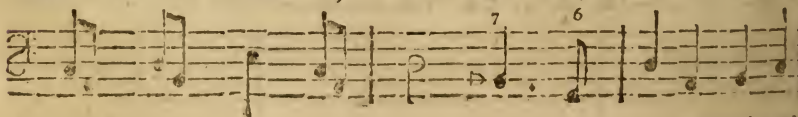
or shew forth all, a—ll his Praise, or shew forth



or shew forth all, shew forth all, a—

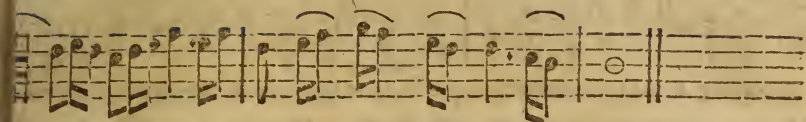


all, or shew forth all, or shew forth all, a—



Continued.

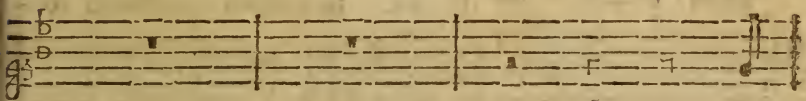
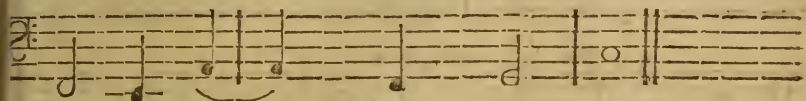
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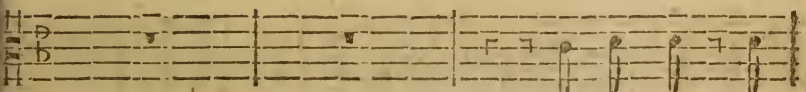
—ll, or shew forth all his Praise?



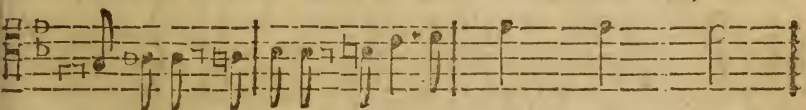
—ll his Praise?



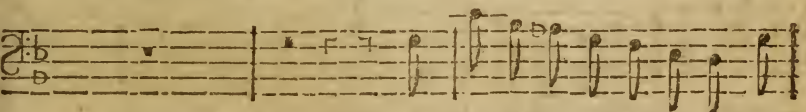
Ac—



Re-mem—ber, re—



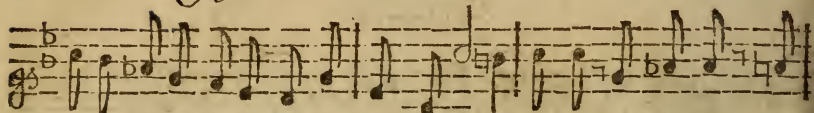
Re-mem—ber, remember, remember me, O Lord,



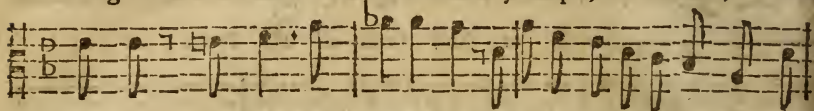
Ac—cord—ing to the Favour that thou



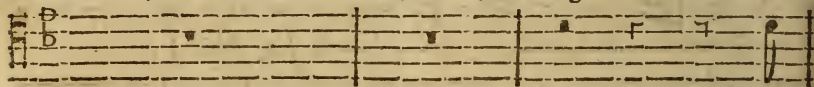
Continued.



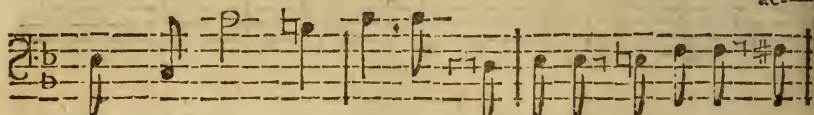
—cording to the Favour that thou bear'ft un-to thy People, re-mem-ber, re-



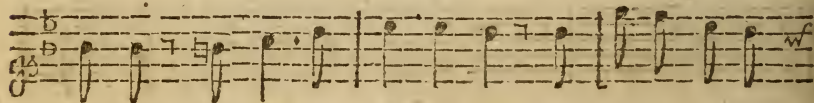
—mem-ber, re-mem-ber me, O Lord, according to the Favour that thou



ac—



bear'ft un—to thy Peo-ple, re-mem-ber, re-mem-ber, re-



—mem-ber, re-mem-ber me, O Lord, ac-cord-ing to the



bear'ft un—to thy Peo-ple, re-mem-ber, re-



—cording to the Favour that thou bear'ft un—to thy Peo-ple,



—mem-ber me, O Lord, ac-cord-ing to the Favour that thou

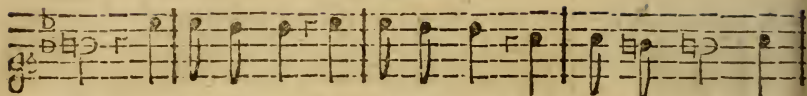


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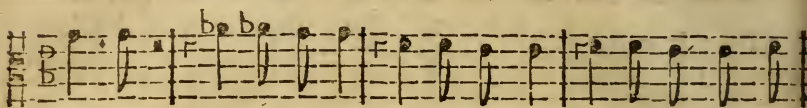
Continued.

Favour that thou bear'st un-to thy Peo-ple, re-
 mem-ber, re-mem-ber me, O Lord, re-mem-ber
 ac-cording to the Fa-vour that thou bear'st un-
 bear'st un-to thy Peo-ple,
 member me, O Lord, re-mem-ber, re-mem-ber, re-mem-ber me, O
 me, O Lord, according to the Favour that thou bear'st unto thy
 to thy Peo-ple, re-mem-ber, re-mem-ber me, O
 re-mem-ber, re-mem-ber, re-mem-ber me, O

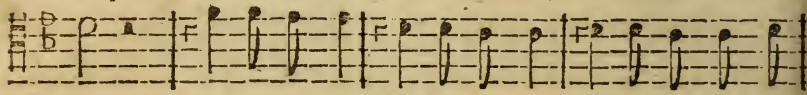
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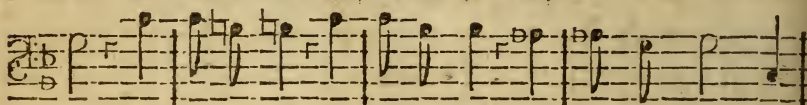
Lord, O vi--fit me, O vi--fit me, O vi--fit me with



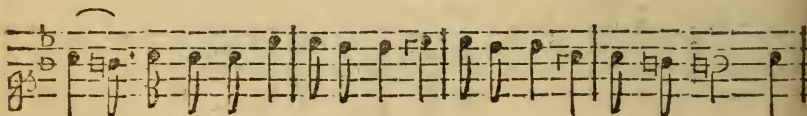
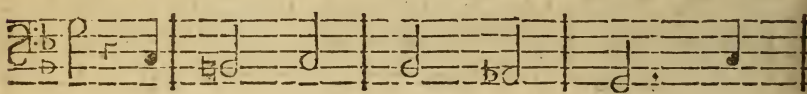
Peo--ple. O vi--fit me, O vi--fit me, O vi--fit me with



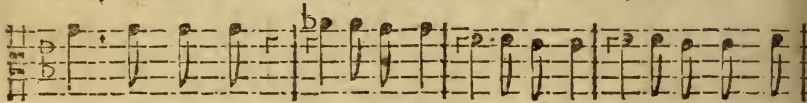
Lord. O vi--fit me, O vi--fit me, O vi--fit me with



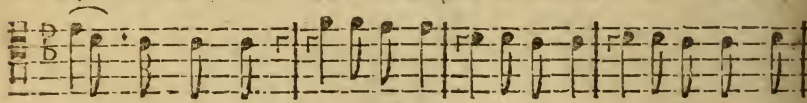
Lord. O vi--fit me, O vi--fit me, O vi--fit me with



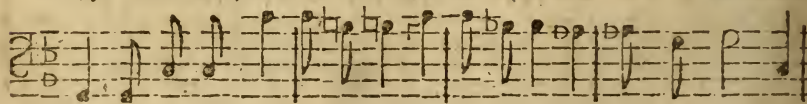
thy Sal-va-tion, O vi--fit me, O vi--fit me, O vi--fit me with



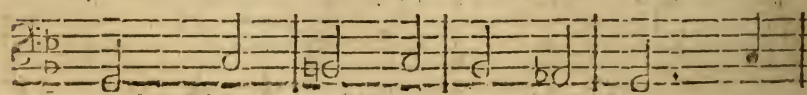
thy Sal--va--tion, O vi--fit me, O vi--fit me, O vi--fit me with



thy Sal--va--tion, O vi--fit me, O vi--fit me, O vi--fit me with



thy Sal-va-tion, O vi--fit me, O vi--fit me, O vi--fit me with



Continued.

Continued.

thy Sal-va-tion, O vi-fit, O vi-fit me with thy Sal-va-tion.

thy Sal-va-tion, O vi-fit, O vi-fit me with thy Sal-va-tion.

thy Sal-va-tion, O vi-fit me, vi-fit me with thy Sal-va-tion.

thy Sal-va-tion, O vi-fit, O vi-fit me with thy Sal-va-tion.

thy Sal-va-tion, O vi-fit, O vi-fit me with thy Sal-va-tion.

Solo.

That I may see, that I may see the Fe-li-

That I may see, that I may see the Fe-li-

ci-ty of thy

ci-ty of thy

Continued.

The first system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The lower staff is a piano accompaniment line with a bass clef, featuring chords and moving lines.

and re—joi

The second system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The lower staff is a piano accompaniment line with a bass clef, featuring chords and moving lines.

The third system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The lower staff is a piano accompaniment line with a bass clef, featuring chords and moving lines.

ce with the Gladness, the Glad—ness

The fourth system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The lower staff is a piano accompaniment line with a bass clef, featuring chords and moving lines.

The fifth system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The lower staff is a piano accompaniment line with a bass clef, featuring chords and moving lines.

of thy Peo—ple, and give Thanks, and give Thanks with

The sixth system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The lower staff is a piano accompaniment line with a bass clef, featuring chords and moving lines.

The seventh system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The lower staff is a piano accompaniment line with a bass clef, featuring chords and moving lines.

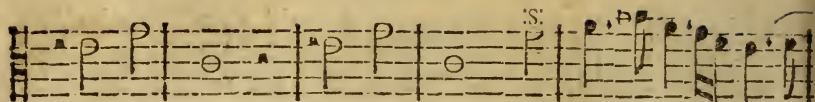
thi—ne In—he—ri—tance,

The eighth system of music consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The lower staff is a piano accompaniment line with a bass clef, featuring chords and moving lines.

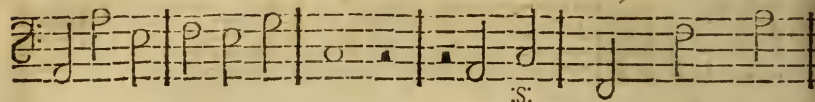
Continued.

35th

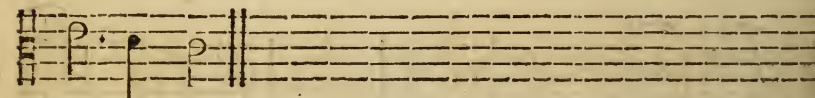
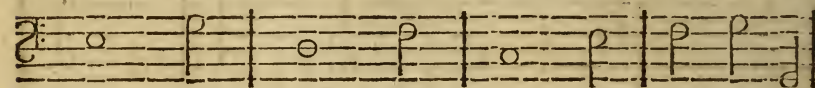
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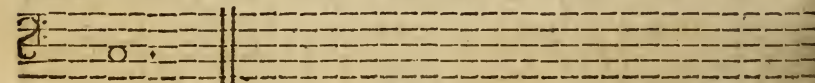
and give Thanks, and give Thanks, give Tha



nks, with thine In

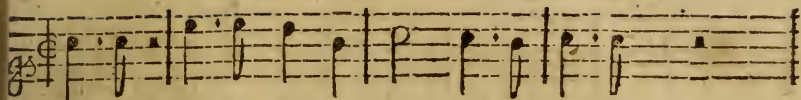


---he---ri---tance.

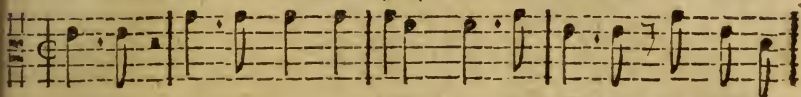


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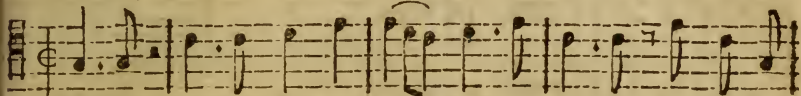
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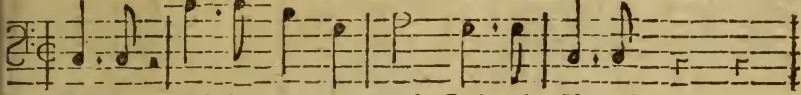
Ble-fed, blef-fed be the Lord God of Is-rael,



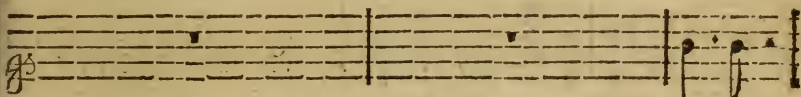
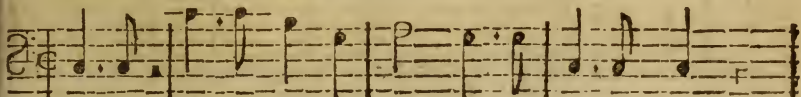
Ble-fed, blef-fed be the Lord God of Is-rael, from e-ver-



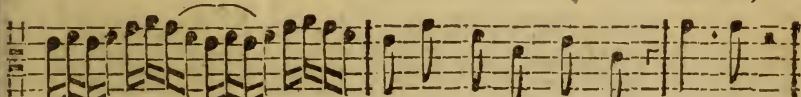
Ble-fed, blef-fed be the Lord God of Is-rael, from e-ver-



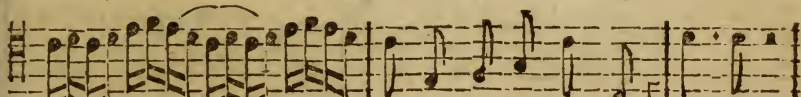
Ble-fed, blef-fed be the Lord God of Is-rael,



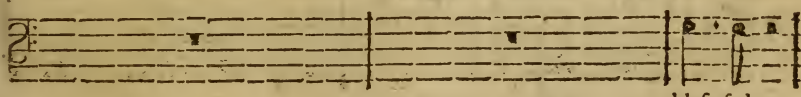
blef-fed,



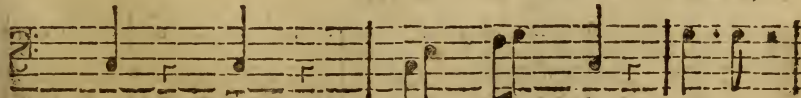
la—ft-ing, e-ver-last-ing, blef-fed,



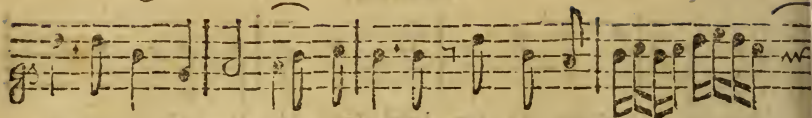
la—ft-ing, e-ver-last-ing, blef-fed,



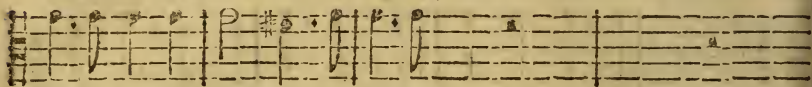
blef-fed,



Continued.



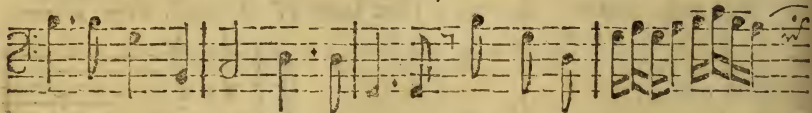
bleſſed be the Lord God of Iſ-rael, from e-ver-la



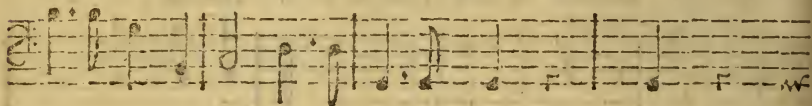
bleſſed be the Lord God of Iſ-rael,



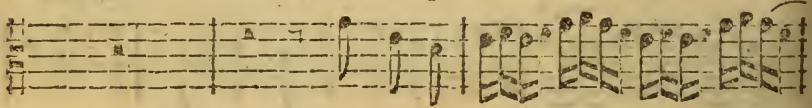
bleſſed be the Lord God of Iſ-rael,



bleſſed be the Lord God of Iſ-rael, from e-ver-la



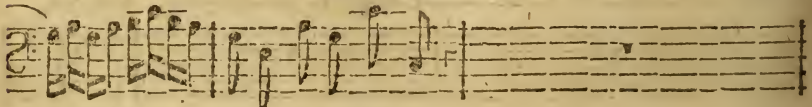
ſt-ing, e-ver-laſt ing,



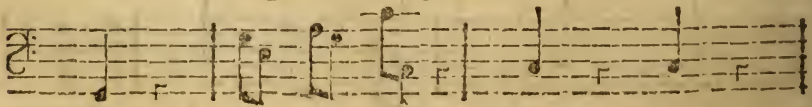
from e-ver-la



from e-ver-la



ſt-ing, e-ver-laſt-ing,



Continued.

from e-ver-la-st-ing, e-ver-la-st-ing,
 —st-ing, from e-ver-la-st-ing,
 —st-ing, from e-ver-la-st-ing,
 from e-ver-la-st-ing, e-ver-la-st-ing,

and World with-out End, and
 and World with-out End, and World with-
 and World with-out
 and World with-out End, and World with-out
 and World with-out End, and World with-out

35 ANTHEMS.

Continued.

World with-out End, and World with-out End, and World with-out

—out End, and World with-out End, and

End, and World with-out End, and

End, and World with-out End, and World with-out

End, and World with-out End, and World with-out

End, and World with-out End; and let all

World with-out End, World with-out End; and let all

World with-out End, World with-out End; and let all

End, with-out End; and let all

End, with-out End; and let all

Continued.

Continued.

the People say, let all the People say, A-men, A-men, A-men, let

the People say, let all the People say, A-men, A-men, A-men, let

the People say, let all the People say, A-men, A-men, A-men, let

the People say, let all the People say, A-men, A-men, A-men, let

all the People say, A-men, A-men, A-men, let all the People

all the People say, A-men, A-men, A-men, let all the People

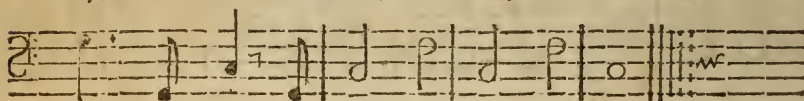
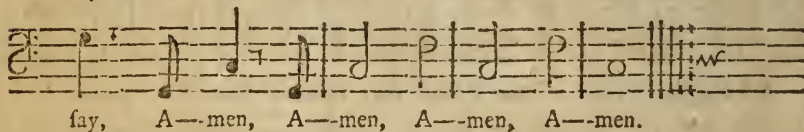
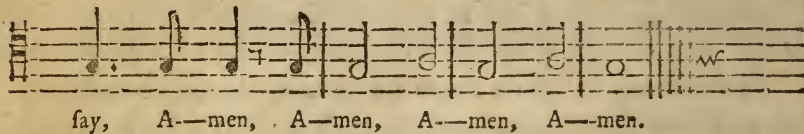
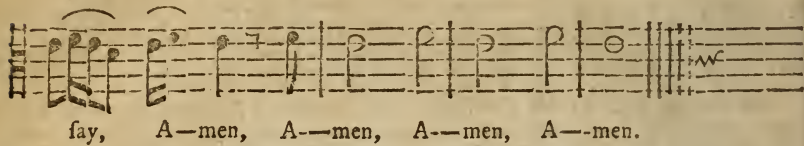
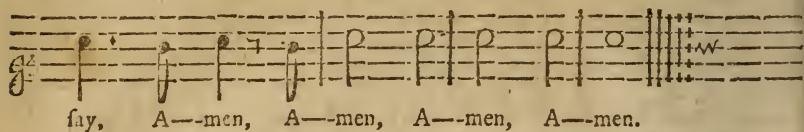
all the People say, A-men, A-men, A-men, let all the People

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all the People say, A-men, A-men, A-men, let all the People

all the People say, A-men, A-men, A-men, let all the People

Continued.



The END of the ANTHEMS.

GLORIA PATRI's.

Common Measure of 8 and 6.

To Father, Son, and Holy Ghost, the God whom we adore,
Be Glory, as it was, is now, and shall be evermore.

Measure of 8 and 8.

To Father, Son, and Holy Ghost, all Praise and Glory be therefore;
As in Beginning was, is now, and so shall be for evermore.

As Psalm 25, &c.

To Father and the Son, and Holy Ghost therefore,
And Sp'rit, be Praise as first began, henceforth for evermore.

As Psalm 104, &c.

To Father, Son, Sp'rit, all Praise be address'd, by Angels and Saints of ev'ry Degree,
To God in three Persons, one God ever blest, as it hath been, now is, and ever shall be.

PSALM-TUNES for the Old and New Version.

PSALM I. Crowle Tune.

Treble & Contra.

Contra 5th, Treble 8th.

Musical notation for the first system, featuring Treble and Contra parts. The Treble part is on a five-line staff with a treble clef, and the Contra part is on a five-line staff with a bass clef. The music is in 3/2 time and includes a trill (tr) over the first measure of the Treble part.

The Man is blest that hath not lent to wicked Men his Ear :

Musical notation for the second system, continuing the Treble and Contra parts. It includes a trill (tr) over the final measure of the Treble part.

Tenor & Bassus.

Bassus Unison.

Musical notation for the first system of the Tenor and Bassus parts. The Tenor part is on a five-line staff with a bass clef, and the Bassus part is on a five-line staff with a bass clef. The music is in 3/2 time and includes a trill (tr) over the first measure of the Tenor part.

The Man is blest that hath not lent to wicked Men his Ear :

Musical notation for the second system of the Tenor and Bassus parts. It includes numerical figures (6, 4, 5) and a sharp sign (#) above the notes.

Musical notation for the third system of the Tenor and Bassus parts. It includes a trill (tr) over the final measure of the Tenor part.

Nor led his Life as Sin-ners do, nor sat in Scorn-ers Chair.

Musical notation for the fourth system of the Tenor and Bassus parts. It includes a trill (tr) over the first measure of the Tenor part.

Musical notation for the fifth system of the Tenor and Bassus parts. It includes a trill (tr) over the final measure of the Tenor part.

Nor led his Life as Sin-ners do, nor sat in Scorn-ers Chair.

Musical notation for the sixth system of the Tenor and Bassus parts. It includes numerical figures (6, 4, 5) and a sharp sign (#) above the notes.

- 2 But in the Law of God the Lord doth set his whole Delight,
And in the same doth exercise himself both Day and Night.
- 3 He shall be like a Tree that is planted the Rivers nigh,
Which in due Season bringeth forth its Fruit abundantly.
- 4 Whose Leaf shall never fade nor fall, but flourishing shall stand ;
Ev'n so all Things shall prosper well that this Man takes in Hand.

P S A L M II. *Cambridge Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

First system of musical notation for Treble and Contra parts. The Treble part is on a G-clef staff with a 3/2 time signature. The Contra part is on a C-clef staff. Both parts feature a melody with several trills (tr) and rests. The lyrics 'Why did the Gentiles Tumult raise? What Rage was in their Brain' are written below the notes.

Why did the Gentiles Tumult raise? What Rage was in their Brain

Second system of musical notation for Treble and Contra parts. The Treble part is on a G-clef staff with a 3/2 time signature. The Contra part is on a C-clef staff. Both parts feature a melody with several trills (tr) and rests. The lyrics 'Why did the Gentiles Tumult raise? What Rage was in their Brain' are written below the notes.

*Tenor & Bassus.**Bassus Unison.*

First system of musical notation for Tenor and Bassus parts. The Tenor part is on a C-clef staff with a 3/2 time signature. The Bassus part is on a G-clef staff. Both parts feature a melody with several trills (tr) and rests. The lyrics 'Why did the Gen-tiles Tumult raise? What Rage was in their Brain?' are written below the notes.

Why did the Gen-tiles Tumult raise? What Rage was in their Brain?

Second system of musical notation for Tenor and Bassus parts. The Tenor part is on a C-clef staff with a 3/2 time signature. The Bassus part is on a G-clef staff. Both parts feature a melody with several trills (tr) and rests. The lyrics 'Why did the Gen-tiles Tumult raise? What Rage was in their Brain?' are written below the notes.

Third system of musical notation for Tenor and Bassus parts. The Tenor part is on a C-clef staff with a 3/2 time signature. The Bassus part is on a G-clef staff. Both parts feature a melody with several trills (tr) and rests. The lyrics 'Why do the Peo-ple still con-true a Thing that is bat vain?' are written below the notes.

Why do the Peo-ple still con-true a Thing that is bat vain?

Fourth system of musical notation for Tenor and Bassus parts. The Tenor part is on a C-clef staff with a 3/2 time signature. The Bassus part is on a G-clef staff. Both parts feature a melody with several trills (tr) and rests. The lyrics 'Why do the Peo-ple still con-true a Thing that is bat vain?' are written below the notes.

Fifth system of musical notation for Tenor and Bassus parts. The Tenor part is on a C-clef staff with a 3/2 time signature. The Bassus part is on a G-clef staff. Both parts feature a melody with several trills (tr) and rests. The lyrics 'Why do the Peo-ple still con-true a Thing that is bat vain?' are written below the notes.

Why do the Peo-ple still con-true a Thing that is bat vain?

Sixth system of musical notation for Tenor and Bassus parts. The Tenor part is on a C-clef staff with a 3/2 time signature. The Bassus part is on a G-clef staff. Both parts feature a melody with several trills (tr) and rests. The lyrics 'Why do the Peo-ple still con-true a Thing that is bat vain?' are written below the notes.

- 2 The Kings and Rulers of the Earth conspire and are all bent
Against the Lord, and Christ his Son, whom he among us sent.
- 3 Shall we be bound to them? say they, let all their Bonds be broke:
And of their Doctrine and their Law let us reject the Yoke.
- 4 But he that in the Heav'n doth dwell their Doings will deride:
And make them all as Mocking-stocks throughout the World so wide.

P S A L M III. *Proper Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

Musical notation for the first system, featuring Treble and Contra parts. The Treble part is on a single staff with a C-clef and a sharp sign. The Contra part is on a single staff with a C-clef and a sharp sign. The music consists of several measures with notes and rests, including a trill (tr) in the second measure of the Treble part.

O Lord, how are my Foes increas'd, which vex me more and more!

Musical notation for the second system, featuring Treble and Contra parts. The Treble part is on a single staff with a C-clef and a sharp sign. The Contra part is on a single staff with a C-clef and a sharp sign. The music consists of several measures with notes and rests.

Tenor & Bassus.

Bassus Unison.

Musical notation for the first system of the Tenor and Bassus parts. The Tenor part is on a single staff with a C-clef and a sharp sign. The Bassus part is on a single staff with a C-clef and a sharp sign. The music consists of several measures with notes and rests, including a trill (tr) in the second measure of the Tenor part.

O Lord, how are my Foes increas'd, which vex me more and more!

Musical notation for the second system of the Tenor and Bassus parts. The Tenor part is on a single staff with a C-clef and a sharp sign. The Bassus part is on a single staff with a C-clef and a sharp sign. The music consists of several measures with notes and rests, including a trill (tr) in the second measure of the Tenor part.

Musical notation for the third system of the Tenor and Bassus parts. The Tenor part is on a single staff with a C-clef and a sharp sign. The Bassus part is on a single staff with a C-clef and a sharp sign. The music consists of several measures with notes and rests, including a trill (tr) in the second measure of the Tenor part.

They break my Heart, when as they say, God can him not re--store.

Musical notation for the fourth system of the Tenor and Bassus parts. The Tenor part is on a single staff with a C-clef and a sharp sign. The Bassus part is on a single staff with a C-clef and a sharp sign. The music consists of several measures with notes and rests, including a trill (tr) in the second measure of the Tenor part.

Musical notation for the fifth system of the Tenor and Bassus parts. The Tenor part is on a single staff with a C-clef and a sharp sign. The Bassus part is on a single staff with a C-clef and a sharp sign. The music consists of several measures with notes and rests, including a trill (tr) in the second measure of the Tenor part.

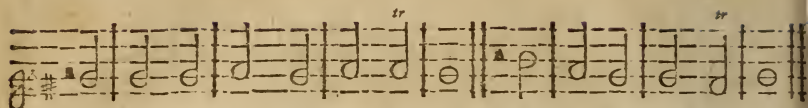
They break my Heart, when as they say, God can him not re--store.

Musical notation for the sixth system of the Tenor and Bassus parts. The Tenor part is on a single staff with a C-clef and a sharp sign. The Bassus part is on a single staff with a C-clef and a sharp sign. The music consists of several measures with notes and rests, including a trill (tr) in the second measure of the Tenor part.

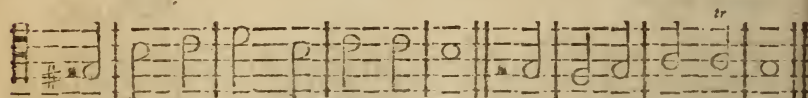
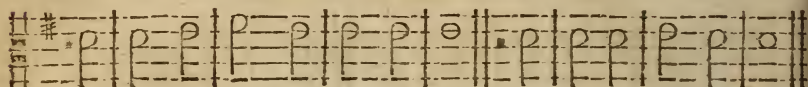
3 Then with my Voice unto the Lord I did both call and cry;
And he out of his holy Hill did hear me speedily.

Continued.

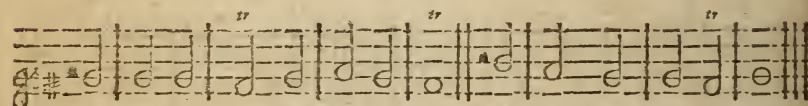
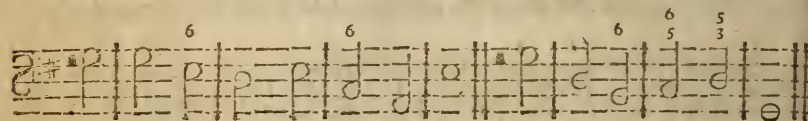
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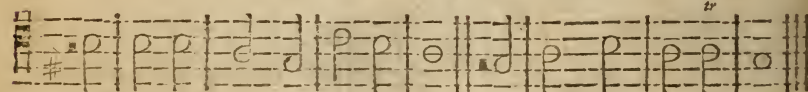
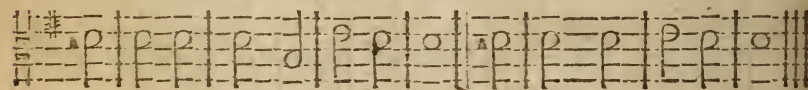
But thou, O Lord, art my De-fence, when I am hard be-stead :



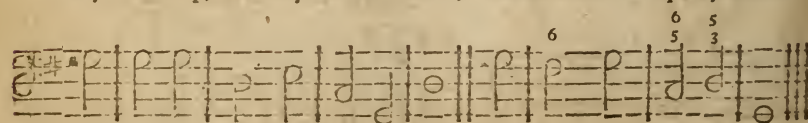
But thou, O Lord, art my De-fence, when I am hard be-stead :



My Worship, and my Honour both, and thou hold'st up my Head.



My Worship, and my Honour both, and thou hold'st up my Head.

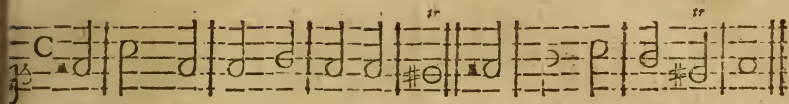


4 I laid me down, and quietly I slept, and rose again :
For why ? I know assuredly, the Lord did me sustain.

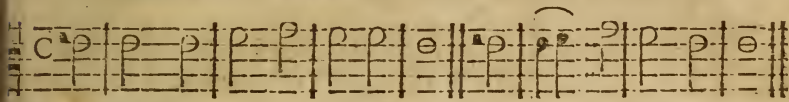
P S A L M IV. *Ingatestone Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

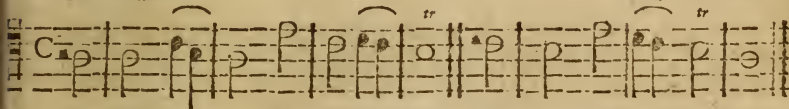


O God, that art my Righteousness, Lord, hear me when I call :

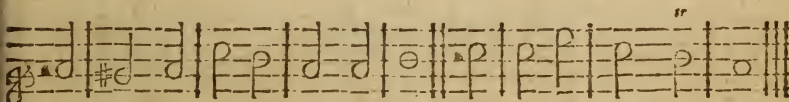
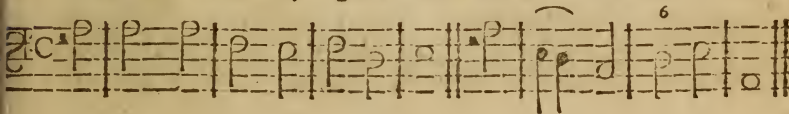


Tenor & Bassus.

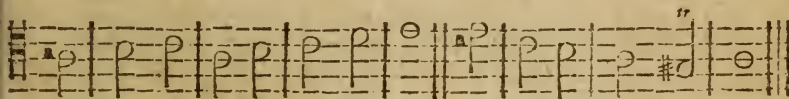
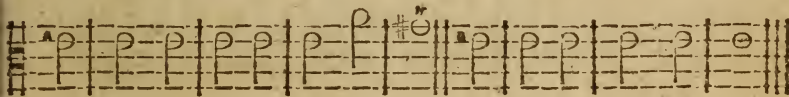
Bassus Unison.



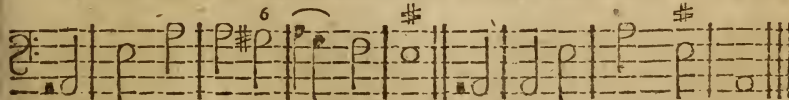
O God, that art my Righteousness, Lord, hear me when I call :



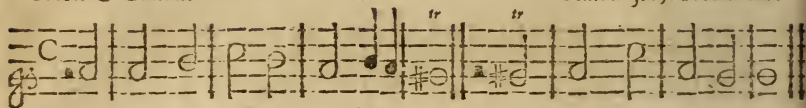
Thou hast set me at Liberty when I was bound in Thrall.



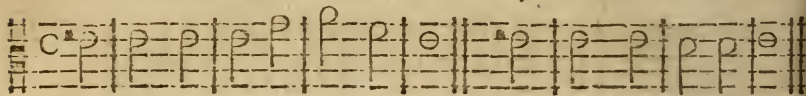
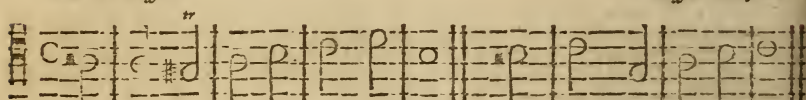
Thou hast set me at Liberty when I was bound in Thrall.



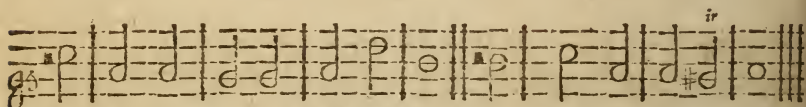
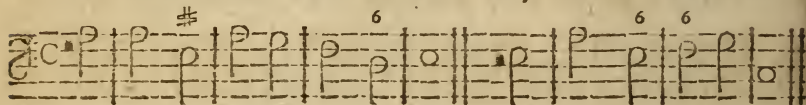
- 2 Have Mercy, Lord, therefore on me, and grant me my Request :
For unto thee incessantly to cry I will not rest.
- 3 O mortal Men how long will ye my Glory thus despise ?
Why wander ye in Vanity, and follow after Lies ?
- 4 Know ye that good and godly Men, the Lord doth take and chuse :
And when to him I make Complaint, he doth me not refuse.

P S A L M V. *Portsmouth Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

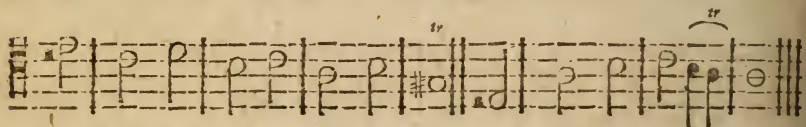
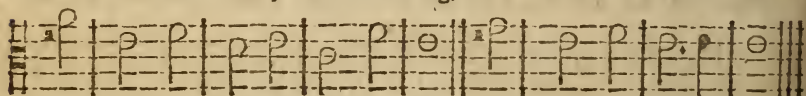
In-cline thine Ears, O Lord, and let my Words have free Ac-cess :

*Tenor & Bassus.**Bassus Unison.*

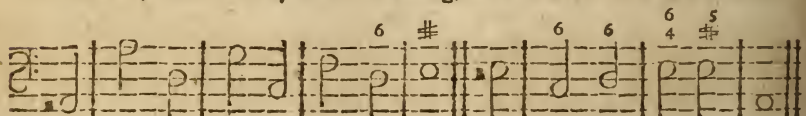
In-cline thine Ears, O Lord, and let my Words have free Ac-cess :



To thee who art my God and King, from whom I seek re--dress.



To thee, who art my God and King, from whom I seek Re--dress.



- 2 Hear me betime, Lord, tarry not, for I will have Respect :
My Supplications in the Morn, to thee for to direct.
- 3 And I will patiently still trust, in thee, my God alone ;
Thou art not pleas'd with Wickedness, and Ill with thee dwells none.
- 4 Such as be foolish shall not stand in Sight of thee, O Lord :
Vain Workers of Iniquity, thou hast always abhorr'd.

P S A L M VI. *Huntingdon Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

First system of musical notation for Treble and Contra parts. It consists of two staves. The top staff is Treble clef with a common time signature 'C'. The bottom staff is Contra clef. The music is in G major (one sharp) and 4/4 time. It begins with a common rest and then proceeds with quarter and eighth notes. Trills are indicated above the notes in the 4th and 7th measures.

Lord, in thy Wrath re-prove me not, tho' I de-serve thine Ire :

Second system of musical notation for Treble and Contra parts. It consists of two staves. The top staff is Treble clef with a common time signature 'C'. The bottom staff is Contra clef. The music continues with quarter and eighth notes. Trills are indicated above the notes in the 4th and 7th measures.

Tenor & Bassus.

Bassus Unison.

First system of musical notation for Tenor and Bassus parts. It consists of two staves. The top staff is Tenor clef with a common time signature 'C'. The bottom staff is Bass clef. The music is in G major (one sharp) and 4/4 time. It begins with a common rest and then proceeds with quarter and eighth notes. Trills are indicated above the notes in the 4th and 7th measures.

Lord, in thy Wrath re-prove me not, tho' I de-serve thine Ire :

Second system of musical notation for Tenor and Bassus parts. It consists of two staves. The top staff is Tenor clef with a common time signature 'C'. The bottom staff is Bass clef. The music continues with quarter and eighth notes. Trills are indicated above the notes in the 4th and 7th measures. There are '6' and sharp symbols above the notes in the 5th and 6th measures.

Third system of musical notation for Tenor and Bassus parts. It consists of two staves. The top staff is Tenor clef with a common time signature 'C'. The bottom staff is Bass clef. The music continues with quarter and eighth notes. Trills are indicated above the notes in the 4th and 7th measures.

Nor yet cor-rect me in thy Rage, O Lord, I thee de-fire.

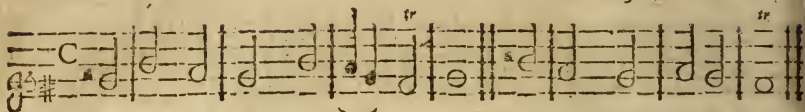
Fourth system of musical notation for Tenor and Bassus parts. It consists of two staves. The top staff is Tenor clef with a common time signature 'C'. The bottom staff is Bass clef. The music continues with quarter and eighth notes. Trills are indicated above the notes in the 4th and 7th measures.

Fifth system of musical notation for Tenor and Bassus parts. It consists of two staves. The top staff is Tenor clef with a common time signature 'C'. The bottom staff is Bass clef. The music continues with quarter and eighth notes. Trills are indicated above the notes in the 4th and 7th measures.

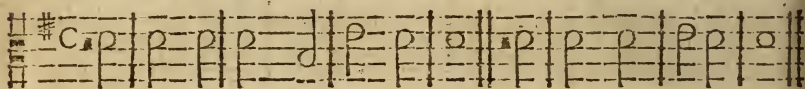
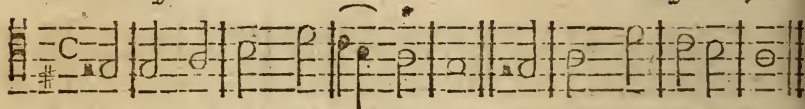
Nor yet cor-rect me in thy Rage, O Lord, I thee de-fire.

Sixth system of musical notation for Tenor and Bassus parts. It consists of two staves. The top staff is Tenor clef with a common time signature 'C'. The bottom staff is Bass clef. The music continues with quarter and eighth notes. Trills are indicated above the notes in the 4th and 7th measures. There are '6' and sharp symbols above the notes in the 5th and 6th measures.

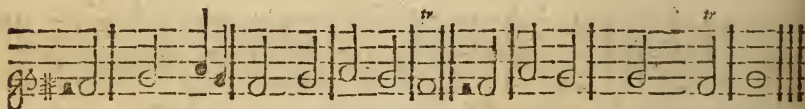
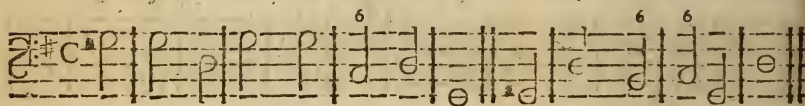
- 2 For I am weak, therefore, O Lord, of Mercy, me forbear :
And heal me, Lord, for why ? thou know'ft my Bones do quake for Fear.
- 3 My Soul is troubled very fore, and vex'd exceedingly :
But, Lord, how long wilt thou delay to cure my Misery ?
- 4 Lord, turn thee to thy wonted Grace, some Pity on me take :
O save me, not for my Deferts, but for thy Mercy's Sake.

P S A L M VIII. *Stamford Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

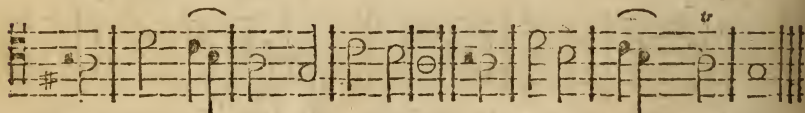
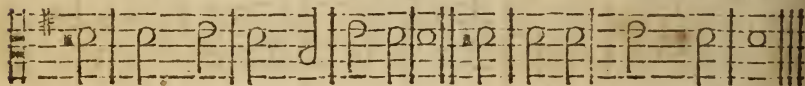
O God our Lord, how won-der--ful are thy Works ev'ry where!

*Tenor & Bassus.**Bassus Unison.*

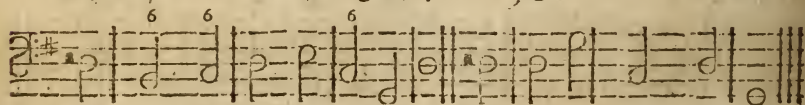
O God our Lord, how won-der--ful are thy Works ev'ry where!



Thy Fame surmounts in Dig-ni--ty the highest Heav'ns that are.



Thy Fame surmounts in Dig-ni--ty the highest Heav'ns that are.

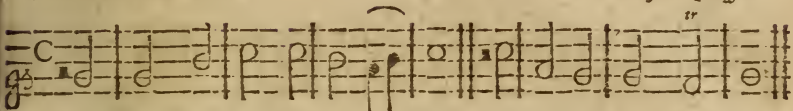


- 2; Ev'n by the Mouth of sucking Babes thou wilt confound thy Foes ;
For in those Babes thy Might is seen, thy Graces they disclose.
- 3 And when I see the Heav'ns above, the Works of thine own Hand ;
The Sun, the Moon, and all the Stars, in Order as they stand :
- 4 Lord ! what is Man, that thou of him tak'st such abundant Care ?
Or what the Son of Man, whom thou to visit dost not spare ?

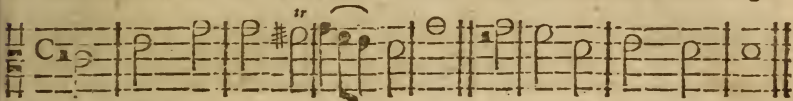
P S A L M IX, Verses 7, 8, 9, 10. *St. James's Tune.*

Treble & Contra.

Contra 8th, Treble 12th from Bassus.

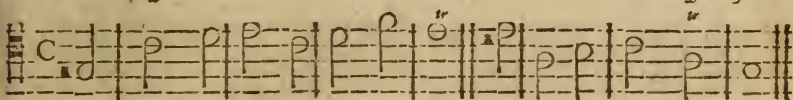


Know thou that he who is a—bove for e—ver—more shall reign,

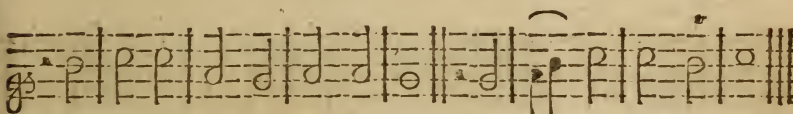
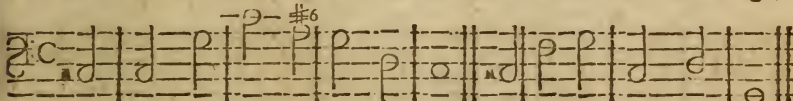


Tenor & Bassus.

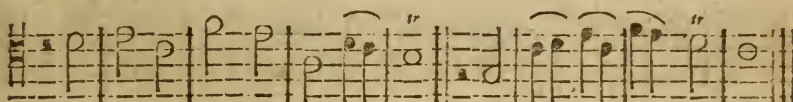
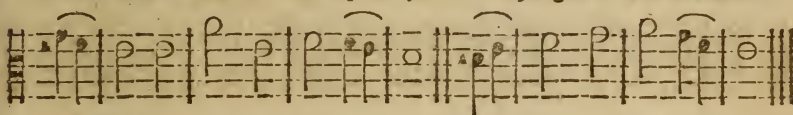
Bassus 5th.



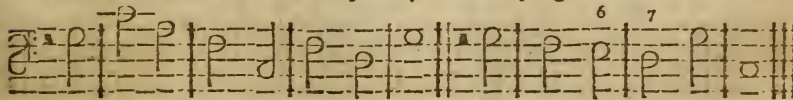
Know thou that he who is a—bove for e—ver—more shall reign,



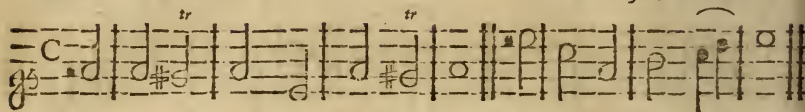
And in the Seat of E—qui—ty true Judgment will main—tain.



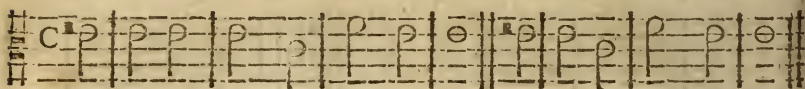
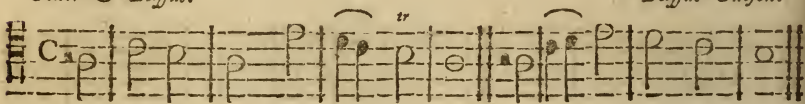
And in the Seat of E—qui—ty true Judgment will main—tain.



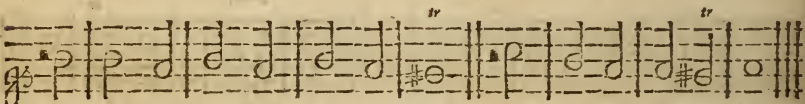
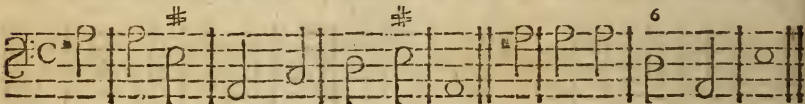
- 8 With Justice he will keep and guide the World and ev'ry Wight ;
 And so will yield with Equity to ev'ry Man his Right.
 9 He is Protector of the Poor, what Time they be opprest ;
 He is, in all Adversity, their Refuge and their Rest.
 10 And they that know thy holy Name, therefore shall trust in thee,
 For thou forsakest not their Suit in their Necessity.

P S A L M X. *Wallingford Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

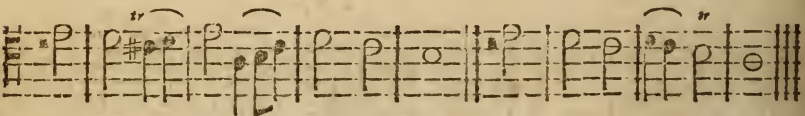
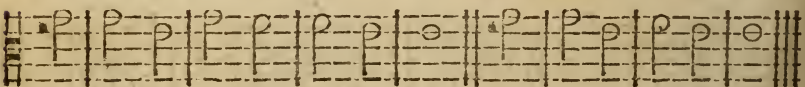
What is the Cause that thou, O Lord, so far off now dost stand?

*Tenor & Bassus.**Bassus Unison.*

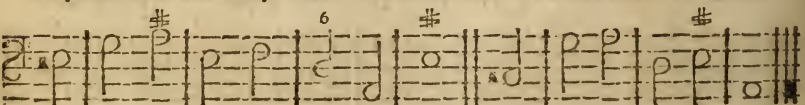
What is the Cause that thou, O Lord, so far off now dost stand?



Why hid—est thou thy Face in Time when Trouble is at Hand?



Why hid—est thou thy Face in Time when Trouble is at Hand?



- 2 The Poor do perish by the proud and wicked Men's Desire :
Let them be taken in the Craft which they themselves conspire.
- 3 For in the Lust of his own Heart th' Ungodly doth delight :
So doth the Wicked praise himself, and doth the Lord despite.
- 4 He is so proud, that Right and Wrong he setteth all apart :
Nay, nay, there is no God, saith he, for thus he thinks in Heart.

P S A L M XVI, Verses 8, 9, 10, 11. *Avely Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

Musical notation for Treble and Contra parts, first system. Treble clef, 3/2 time signature, key signature of one sharp (F#). The staff contains two lines of music with notes and rests, including trills (tr) and slurs.

I set the Lord still in my Sight, and trust him o--ver all:

Musical notation for Treble and Contra parts, second system. Treble clef, 3/2 time signature, key signature of one sharp (F#). The staff contains two lines of music with notes and rests, including trills (tr) and slurs.

Tenor & Bassus.

Bassus 8th.

Musical notation for Tenor and Bassus parts, first system. Tenor clef, 3/2 time signature, key signature of one sharp (F#). The staff contains two lines of music with notes and rests, including trills (tr) and slurs.

I set the Lord still in my Sight, and trust him o--ver all:

Musical notation for Tenor and Bassus parts, second system. Tenor clef, 3/2 time signature, key signature of one sharp (F#). The staff contains two lines of music with notes and rests, including slurs and a sharp sign (#).

Musical notation for Tenor and Bassus parts, third system. Tenor clef, 3/2 time signature, key signature of one sharp (F#). The staff contains two lines of music with notes and rests, including trills (tr) and slurs.

For he doth stand on my right Hand, there--fore I shall not fall.

Musical notation for Tenor and Bassus parts, fourth system. Tenor clef, 3/2 time signature, key signature of one sharp (F#). The staff contains two lines of music with notes and rests.

Musical notation for Tenor and Bassus parts, fifth system. Tenor clef, 3/2 time signature, key signature of one sharp (F#). The staff contains two lines of music with notes and rests, including trills (tr) and slurs.

For he doth stand on my right Hand, there--fore I shall not fall.

Musical notation for Tenor and Bassus parts, sixth system. Tenor clef, 3/2 time signature, key signature of one sharp (F#). The staff contains two lines of music with notes and rests, including slurs and a sharp sign (#).

- 9 Wherefore my Heart and Tongue also rejoyce exceedingly,
 My Flesh likewise doth rest, in Hope to rise again, for why?
 10 Thou wilt not leave my Soul in Hell, because thou lovest me:
 Nor yet wilt give thy Holy One Corruption for to see.
 11 But wilt me teach the Way to Life, where there is Joy in Store:
 And where at thy right Hand there are Pleasures for evermore.

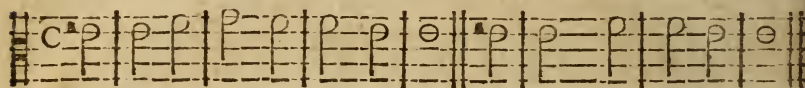
P S A L M XVII, Verses 5, 6, 7, 8. Orset Tune.

Treble & Contra.

Contra 5th, Treble 8th.

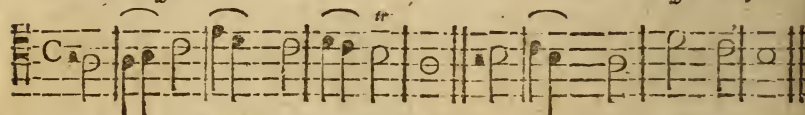


With-in thy Paths that are most pure, me guide, Lord, and pre-serve;

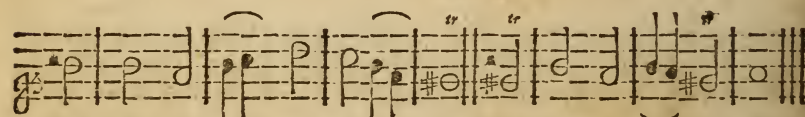
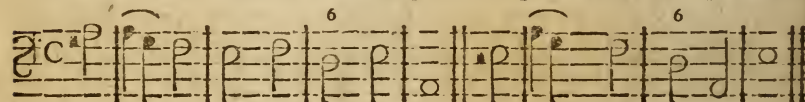


Tenor & Bassus.

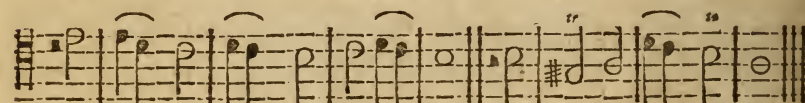
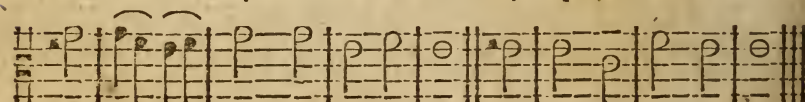
Bassus Unison.



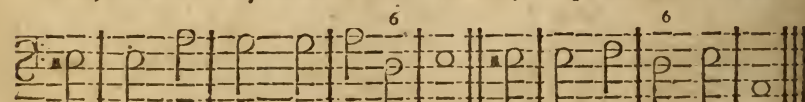
With-in thy Paths that are most pure, me guide, Lord, and preserve;



Then, from the Ways where-in I walk, my Steps shall ne-ver swerve.



Then, from the Ways where-in I walk, my Steps shall ne-ver swerve.



- 6 For I do call to thee, O Lord; and sure thou wilt me aid:
Then hear my Pray'r, and weigh right well the Words that I have said.
7 O thou the Saviour of all them that put their Trust in thee!
Declare thy Pow'r on them that spurn against thy Majesty.
8 O keep me as thou wouldst keep the Apple of thine Eye;
And under Covert of thy Wings defend me secretly.

P S A L M XVIII. *Great Milton Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

First system of musical notation for Treble and Contra parts. It consists of two staves. The top staff is in C major with a treble clef and a common time signature. The bottom staff is in C major with a contra clef and a common time signature. The music features a melody with a trill in the second measure and a fermata over the final note.

O God, my Strength and For-ti-tude, of Force I must love thee:

Second system of musical notation for Treble and Contra parts. It consists of two staves in C major with common time. The melody continues with a series of eighth notes and quarter notes.

Tenor & Basses.

First system of musical notation for Tenor and Basses parts. It consists of two staves. The top staff is in C major with a tenor clef and a common time signature. The bottom staff is in C major with a bass clef and a common time signature. The music features a melody with a trill in the second measure and a fermata over the final note.

O God, my Strength and For-ti-tude, of Force I must love thee:

Second system of musical notation for Tenor and Basses parts. It consists of two staves in C major with common time. The melody continues with a series of eighth notes and quarter notes, including sixteenth-note figures.

Third system of musical notation for Tenor and Basses parts. It consists of two staves in C major with common time. The melody continues with a series of eighth notes and quarter notes, including sixteenth-note figures.

Thou art my Cas-tle and De-fence in my Ne-ces-si-ty.

Fourth system of musical notation for Tenor and Basses parts. It consists of two staves in C major with common time. The melody continues with a series of eighth notes and quarter notes.

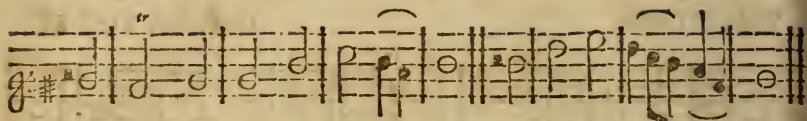
Fifth system of musical notation for Tenor and Basses parts. It consists of two staves in C major with common time. The melody continues with a series of eighth notes and quarter notes, including sixteenth-note figures.

Thou art my Cas-tle and De-fence in my Ne-ces-si-ty.

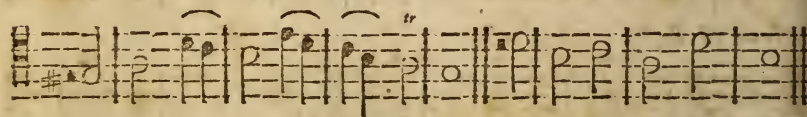
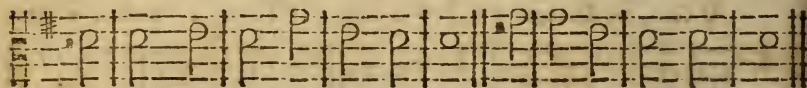
Sixth system of musical notation for Tenor and Basses parts. It consists of two staves in C major with common time. The melody continues with a series of eighth notes and quarter notes.

3 When I sing laud unto the Lord, most worthy to be serv'd,
Then from my Foes I am right sure that I shall be preserv'd.

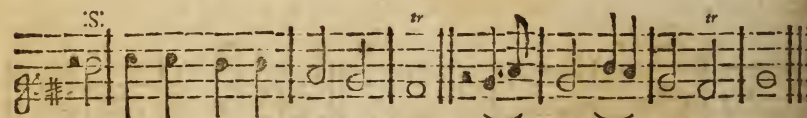
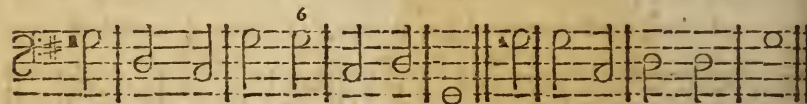
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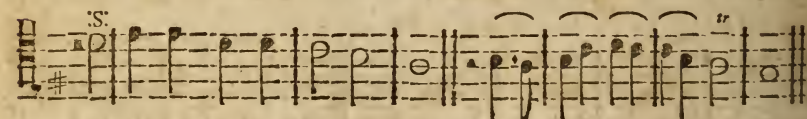
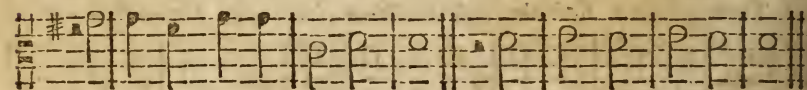
My God, my Rock, in whom I trust, the Worker of my Wealth,



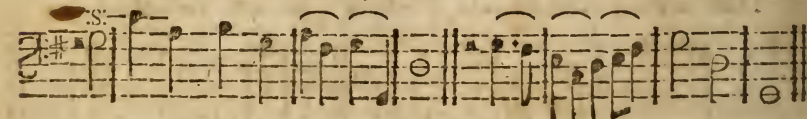
My God, my Rock, in whom I trust, the Worker of my Wealth;



My Refuge, Buckler, and my Shield, the Horn of all my Health.



My Refuge, Buckler, and my Shield, the Horn of all my Health.



4 The Pangs of Death did compass me, and bound me ev'ry where;
The flowing Waves of Wickedness did put me in great Fear.

PSALM XIX, Verses 7, 8, 9, 10. North Ockendon Tune.

Treble & Contra.

Contra 8th, Treble 15th from Bassus.

First system of musical notation for Treble and Contra parts. The Treble part is on a five-line staff with a treble clef, and the Contra part is on a five-line staff with a bass clef. Both parts are in common time (C). The Treble part has a trill (tr) over the first measure. The Contra part has a trill (tr) over the first measure and a slur over the next two measures.

How per-fect is the Law of God! his Co-ve-nant is sure;

Second system of musical notation for Treble and Contra parts. The Treble part has a trill (tr) over the first measure. The Contra part has a trill (tr) over the first measure and a slur over the next two measures.

Tenor & Bassus.

Bassus 5th.

First system of musical notation for Tenor and Bassus parts. The Tenor part is on a five-line staff with a bass clef, and the Bassus part is on a five-line staff with a bass clef. Both parts are in common time (C). The Tenor part has a trill (tr) over the first measure. The Bassus part has a trill (tr) over the first measure and a slur over the next two measures.

How per-fect is the Law of God! his Co-ve-nant is sure;

Second system of musical notation for Tenor and Bassus parts. The Tenor part has a trill (tr) over the first measure. The Bassus part has a trill (tr) over the first measure and a slur over the next two measures.

Third system of musical notation for Tenor and Bassus parts. The Tenor part has a trill (tr) over the first measure. The Bassus part has a trill (tr) over the first measure and a slur over the next two measures.

Con-vert-ing Souls, and making wise the Sim-ple and Ob-scure.

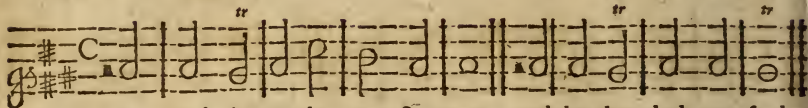
Fourth system of musical notation for Tenor and Bassus parts. The Tenor part has a trill (tr) over the first measure. The Bassus part has a trill (tr) over the first measure and a slur over the next two measures.

Fifth system of musical notation for Tenor and Bassus parts. The Tenor part has a trill (tr) over the first measure. The Bassus part has a trill (tr) over the first measure and a slur over the next two measures.

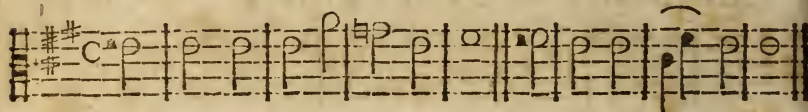
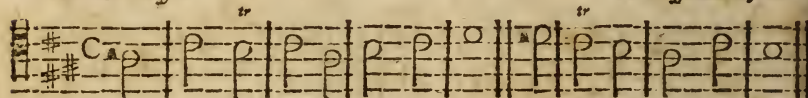
Con-vert-ing Souls, and making wise the Sim-ple and Ob-scure.

Sixth system of musical notation for Tenor and Bassus parts. The Tenor part has a trill (tr) over the first measure. The Bassus part has a trill (tr) over the first measure and a slur over the next two measures.

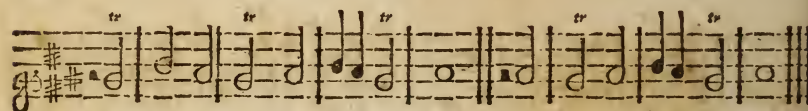
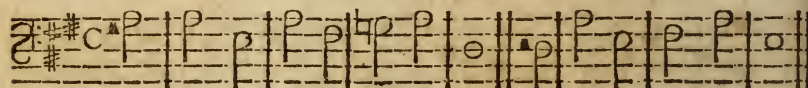
- 8 The Lord's Commands are righteous, and rejoice the Heart likewise :
 His Precepts are most pure, and do give Light unto the Eyes.
 9 The Fear of God is excellent, and doth for ever dure :
 The Judgments of the Lord also most righteous are and pure.
 10 And more to be desir'd are they, than much fine Gold alway :
 The Honey, and the Honey-comb, are not so sweet as they.

P S A L M XXIII. *Canterbury Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

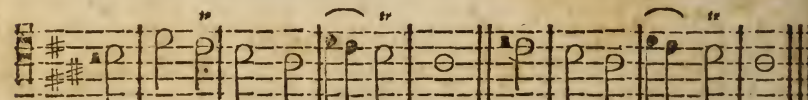
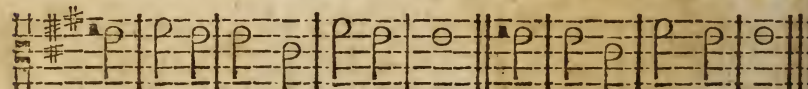
The Lord is on-ly my Sup-port, and he that doth me feed

*Tenor & Bassus.**Bassus Unison.*

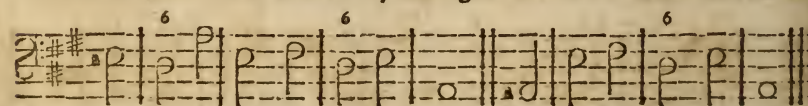
The Lord is on-ly my Sup-port, and he that doth me feed :



How can I then lack a-ny Thing where-of I stand in Need?



How can I then lack a-ny Thing where-of I stand in Need?

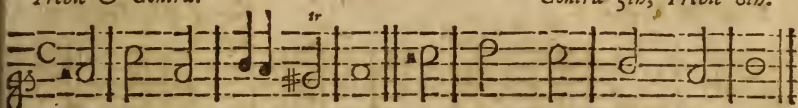


- 2 In Pastures green he feedeth me, where I do safely lie :
And after leads me to the Streams which run most pleasantly.
- 3 And when I find myself near lost, then doth he me Home take ;
Conducting me in his right Paths, e'en for his own Name's Sake.
- 4 And though I were e'en at Death's Door, yet would I fear no Ill ;
For both thy Rod and Shepherd's Crook afford me Comfort still.

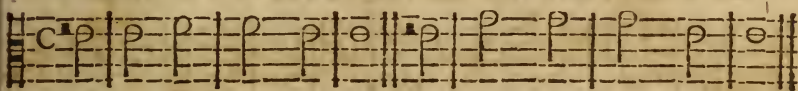
P S A L M XXV. *Southwell Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

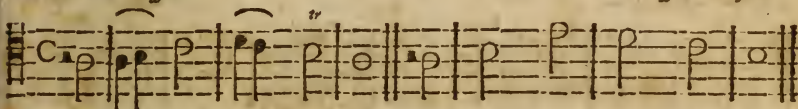


I lift my Heart to thee, my God and Guide most just;

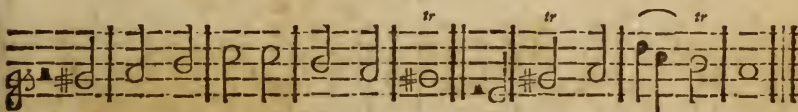
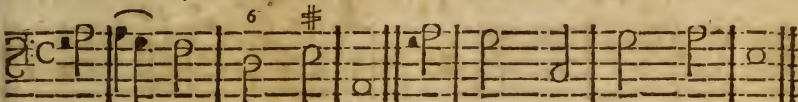


Tenor & Bassus.

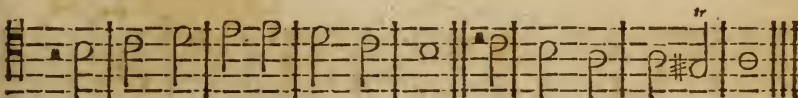
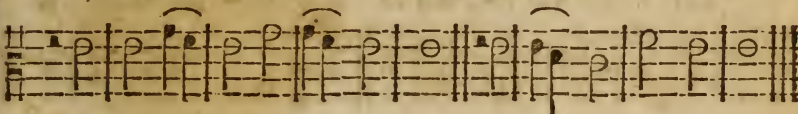
Bassus Unison.



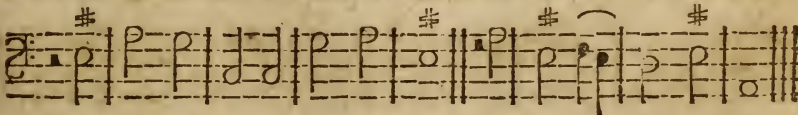
I lift my Heart to thee, my God and Guide most just;



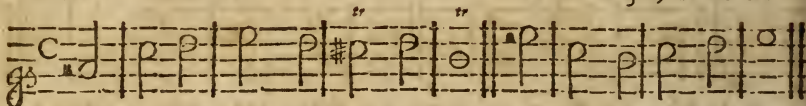
Now suf-fer me to take no Shame, for in thee do I trust.



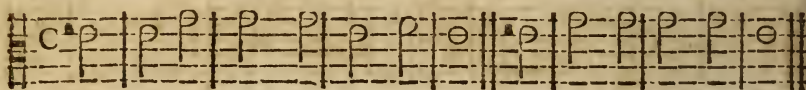
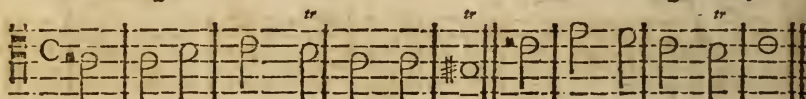
Now suf-fer me to take no Shame, for in thee do I trust.



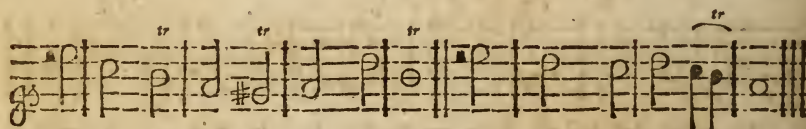
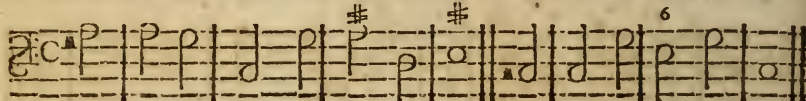
- 2 Let not my Foes rejoice, nor make a Scorn of me :
And let them not be overthrown that put their Trust in thee.
- 3 But Shame shall them befall who harm them wrongfully :
Therefore thy Paths and thy right Ways unto me, Lord, descry.
- 4 Direct me in thy Truth, and teach me, I thee pray :
Thou art my Saviour and my God, on thee I wait alway.

P S A L M XXVI. *Windsor Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

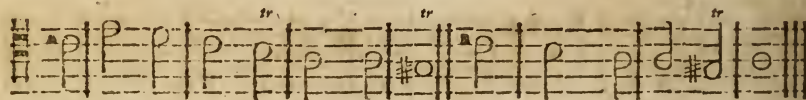
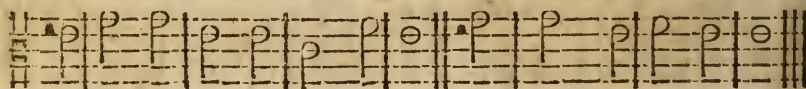
Lord, be my Judge, and thou shalt see, my Paths be right and plain ;

*Tenor & Bassus.**Bassus Unison.*

Lord, be my Judge, and thou shalt see, my Paths be right and plain ;



I trust in God, and hope that he with Strength will me sus-tain.



I trust in God, and hope that he with Strength will me sus-tain.

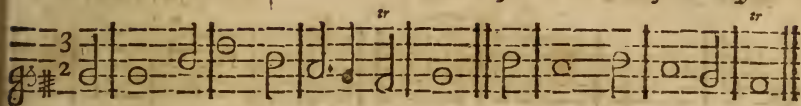


- 2 Prove me, my God, I thee desire, my Ways to search and try :
As Men do prove their Gold with Fire, my Heart and Reins espy.
- 3 Thy loving Kindness in my Sight I do behold always :
I ever walked in thy Truth, and will do all my Days.
- 4 I do not love to haunt or use with Men whose Deeds are vain :
To come in House I do refuse with the deceitful Train.

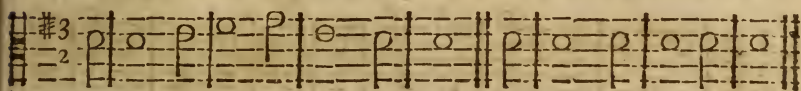
P S A L M XXVII. *Ewell Tune.*

Treble & Contra.

Contra 5th, Treble 8th from Bassus.

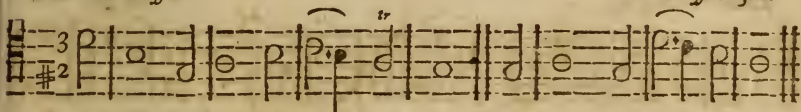


The Lord is both my Health and Light, shall Man make me dismay'd?

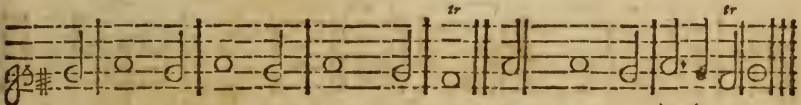
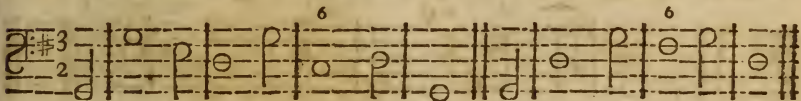


Tenor & Bassus.

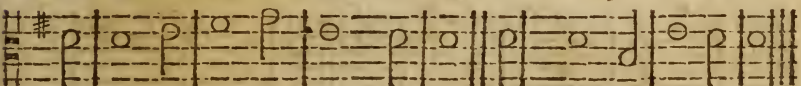
Bassus 5th.



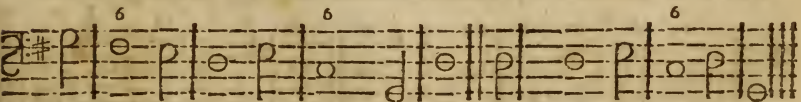
The Lord is both my Health and Light, shall Man make me dismay'd?



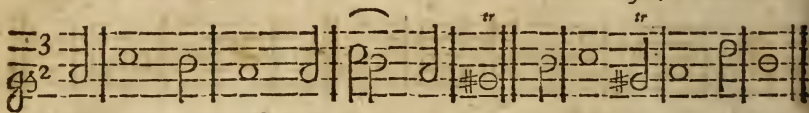
Since God doth give me Strength and Might, why should I be afraid?



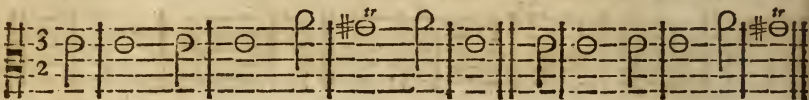
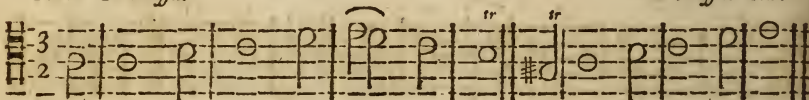
Since God doth give me Strength and Might, why should I be afraid?



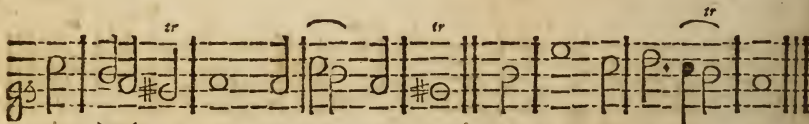
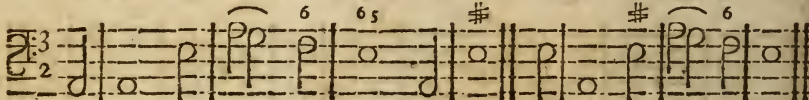
- 2 While that my Foes, with all their Strength, began with me to brawl,
Thinking to eat me up, at length themselves have caught the Fall.
- 3 Though they in Camp against me lie, my Heart is not afraid:
And if in Battle they will try, I trust in God for 'Aid.
- 4 One Thing of God I do require, that he will not deny;
For which I pray, and will desire, till he to me apply, &c.

P S A L M XXX. *Uxbridge Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

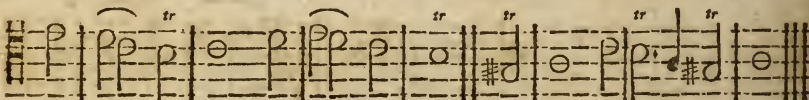
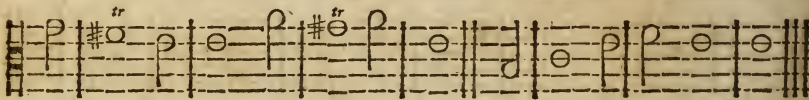
All Laud and Praise with Heart and Voice, O Lord, I give to thee:

*Tenor & Bassus.**Bassus 8th.*

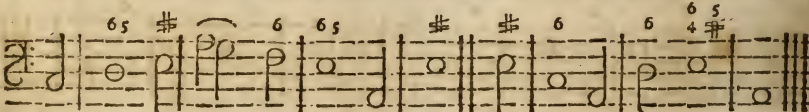
All Laud and Praise with Heart and Voice, O Lord, I give to thee:



Who didst not make my Foes re—joice, but hast ex—alt—ed me.



Who didst not make my Foes re—joice, but hast ex—alt—ed me.



- 2 O Lord my God, to thee I cry'd in all my Pain and Grief;
Thou gav'st an Ear, and didst provide to ease me with Relief.
- 3 Thou, Lord, hast brought my Soul from Hell, and thou the same didst save:
From them that in the Pit do dwell, and keep't me from the Grave.
- 4 Sing Praise, ye Saints, that prove and see the Goodness of the Lord:
In Honour of his Majesty, rejoice with one Accord.

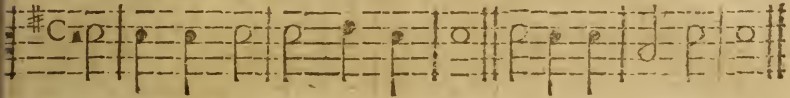
P S A L M XXXIII. *Eckington Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

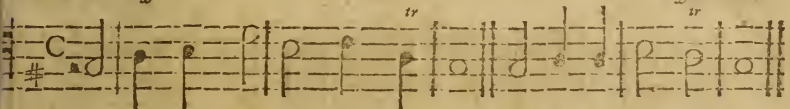


Ye Righteous, in the Lord re-joice, it is a seem-ly Sight,

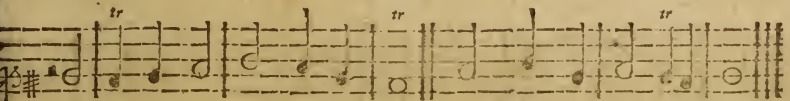
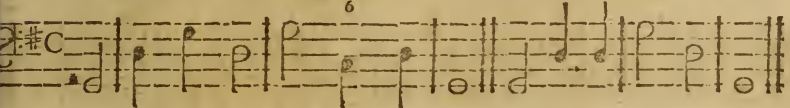


Tenor & Bassus.

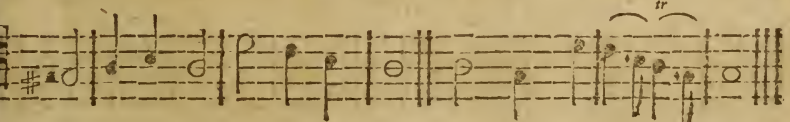
Bassus 8th,



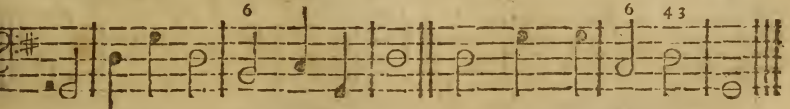
Ye Righteous, in the Lord re-joice, it is a seem-ly Sight,



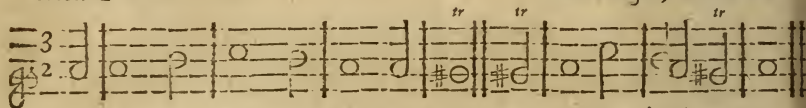
That upright Men, with thankful Voice, should praise the Lord of Might.



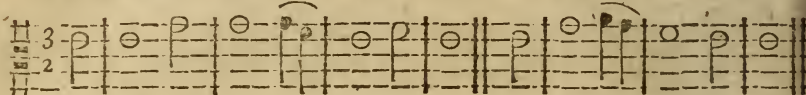
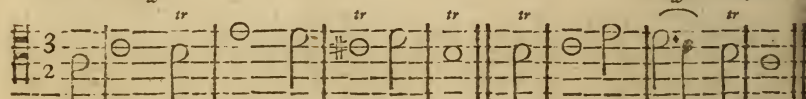
That upright Men, with thankful Voice, should praise the Lord of Might.



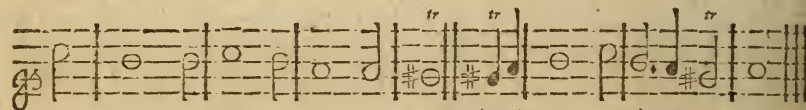
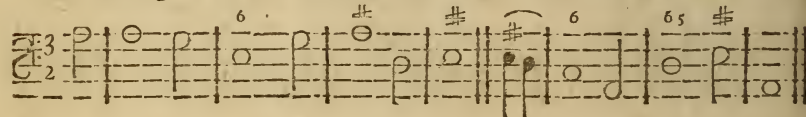
- 2 Praise ye the Lord with Harp, and sing to him with Pſaltery :
With ten-ſtring'd Inſtrument ſounding, praife ye the Lord moſt high.
- 3 Sing to the Lord a Song moſt new, with Courage give him Praiſe
For why? his Word is ever true, his Works and all his Ways.
- 4 Both Judgment, Equity, and Right, he ever lov'd, and will :
And with his Gifts he doth delight the Earth throughout to fill.

P S A L M XXXIV. *Workshop Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

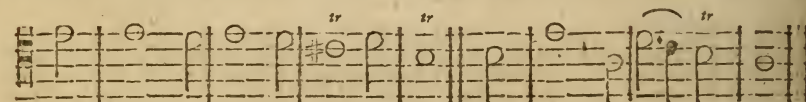
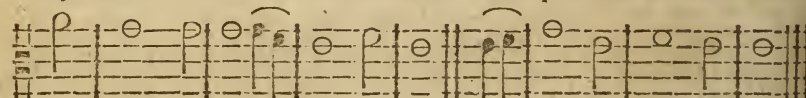
I will give Laud and Honour both un—to the Lord al-ways

*Tenor & Bassus.**Bassus Unifon.*

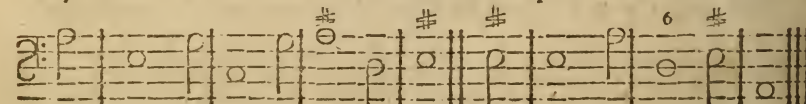
I will give Laud and Honour both un—to the Lord al-ways:



My Mouth al-fo for e-ver-more shall speak un—to his Praise.



My Mouth al-fo for e-ver-more shall speak un—to his Praise.

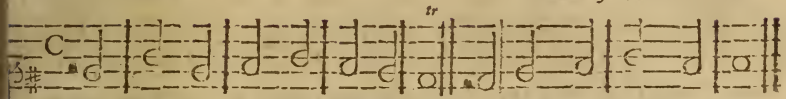


- 2 I do delight to laud the Lord in Soul, in Heart, and Voice;
That humble Men may hear thereof, and heartily rejoice.
- 3 Therefore, see that ye magnify with me the living Lord;
Let us exalt his holy Name always with one Accord.
- 4 For I myself befought the Lord, he answer'd me again;
And me deliver'd speedily from all my Fear and Pain.

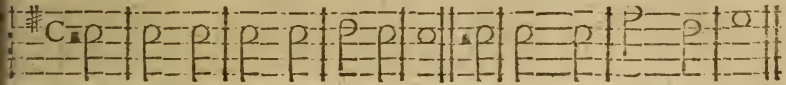
P S A L M XXXV. *Abingdon Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

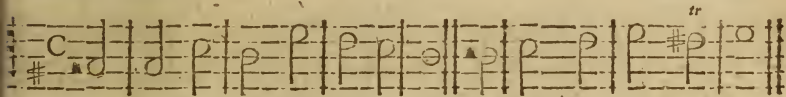


Lord, plead my Cause against my Foes, confound their Force and Might;

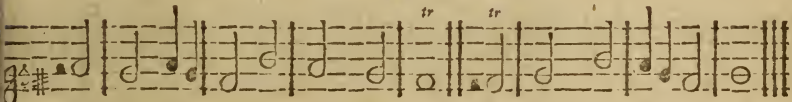
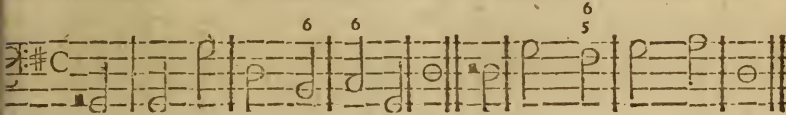


Tenor & Bassus.

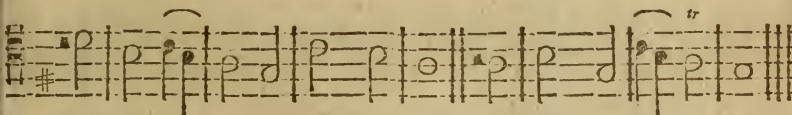
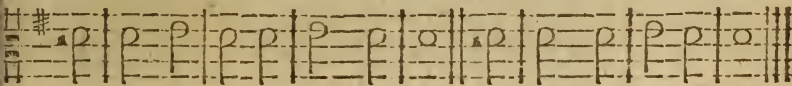
Bassus 8th.



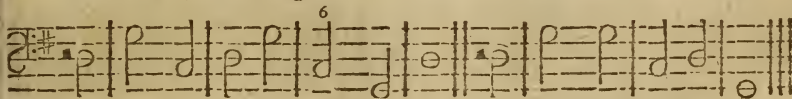
Lord, plead my Cause against my Foes, confound their Force and Might;



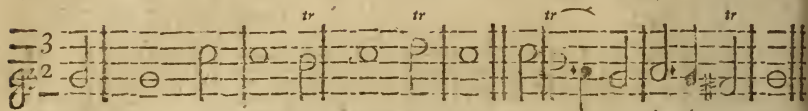
And take my Part a-against all those that seek with me to fight.



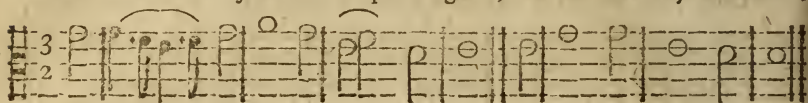
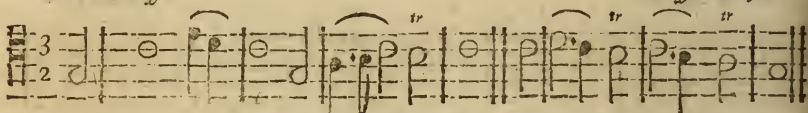
And take my Part a-against all those that seek with me to fight.



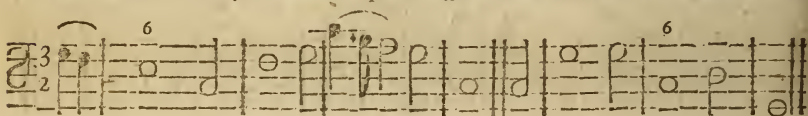
- 2 Lay hold upon the Spear and Shield, thyself in Armour dress :
Stand up with me to fight the Field, and help me in Distress.
- 3 Gird on thy Sword, and stop the Way, mine Enemies withstand :
That thou unto my Soul may't say, I am thy Help at Hand.
- 4 Confound them with Rebuke and Blame, that seek my Soul to spill :
Let them turn back, and flee with Shame, that think to work me ill.

P S A L M XXXVII, Verses 23, 24, 25, 26. *Cranbam Tune.**Treble & Contra.**Contra 8th, Treble 8th.*

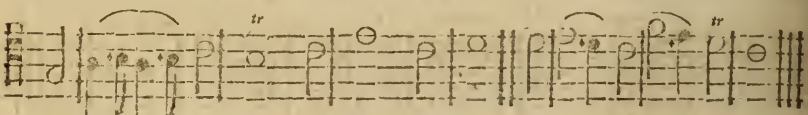
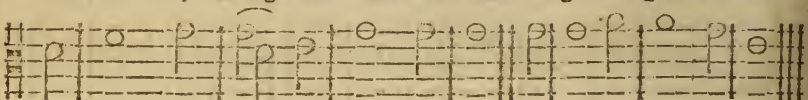
The Lord the just Man's Steps doth guide, and all his Ways doth blefs;

*Tenor & Bassus.**Bassus Unison.*

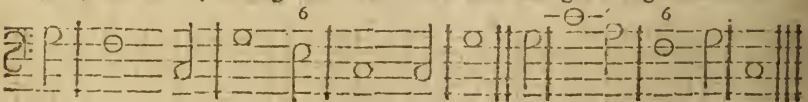
The Lord the just Man's Steps doth guide, and all his Ways doth blefs;



To ev'---ry Thing he takes in Hand he giv-eth good Succesf.



To ev'---ry Thing he takes in Hand he giv-eth good Succesf.



- 24 Though he doth fall, yet he is sure not utterly to sink :
For God upholds him with his Hand, and from him will not shrink.
- 25 I have been young, but now am old, but never yet saw I
The just Man left, neither his Seed reduc'd to Beggary.
- 26 He gives always most lib'rally, and lends where there is Need ;
By which he doth from God secure a Blessing to his Seed.

PSALM XXXVII, Verses 37, 38, 39, 40. *Hartford Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

Mark and be—hold the upright Man, how God doth him in—crease:

Tenor & Bassus.

Bassus Unison.

Mark and be—hold the upright Man, how God doth him increase:

For the just Man shall have at Length, great Joy, with Rest and Peace.

For the just Man shall have at Length, great Joy, with Rest and Peace.

38 As for Transgressors, woe to them, destroy'd they all shall be:

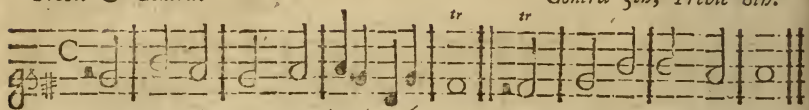
God will cut off their budding Race, and rich Posterity.

39 But the Salvation of the Just doth come from God above:

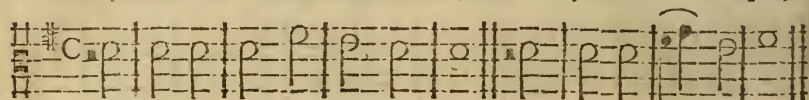
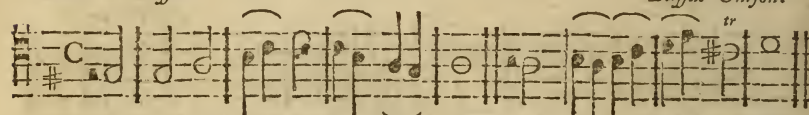
Who in their Trouble sends them Aid, of his mere Grace and Love.

40 God evermore delivers them from lewd Men and unjust:

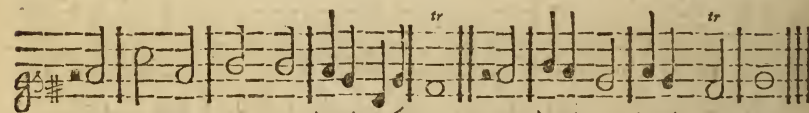
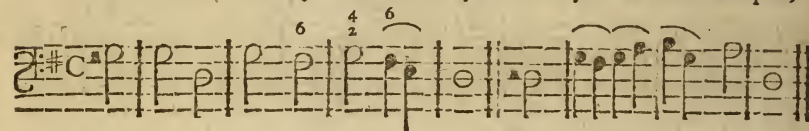
And still will save them, whilst that they in him do put their Trust.

P S A L M XXXIX, Verses 5, 6, 7, 8. *St. Thomas's Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

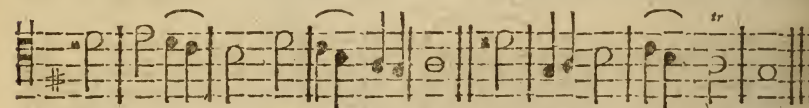
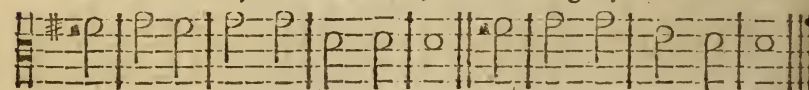
Lord, number out my Life and Days, which yet I have not past,

*Tenor & Bassus.**Bassus Unison.*

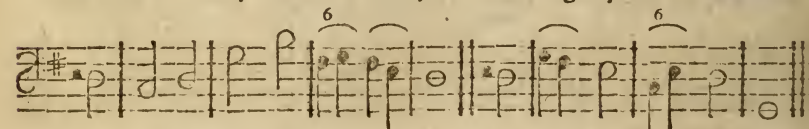
Lord, number out my Life and Days, which yet I have not past,



So that I may be cer-ti-fy'd how long my Life shall last.



So that I may be cer-ti-fy'd how long my Life shall last.



- 6 For thou hast pointed out my Life in Length much like a Span :
 My Age is nothing unto thee, so vain is ev'ry Man.
 7 Man walketh like a Shade, and doth in Vain himself annoy,
 In getting Goods, and cannot tell who shall the same enjoy.
 8 Therefore, O Lord, what wait I for, what Help do I desire ?
 Truly my Hope is e'en in thee, I nothing else require.

P S A L M XL. *Westminster Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

First system of musical notation for Treble and Contra parts. The Treble part is on a single staff with a treble clef and a key signature of one sharp (F#). The Contra part is on a single staff with a bass clef and a key signature of one sharp (F#). The Treble part begins with a trill (tr) over the first note. The lyrics 'I wait-ed long and fought the Lord, and pa-tient-ly did bear;' are written below the staves.

I wait-ed long and fought the Lord, and pa-tient-ly did bear;

Second system of musical notation for Treble and Contra parts. The Treble part continues with a trill (tr) over the final note. The lyrics 'I wait-ed long and fought the Lord, and pa-tient-ly did bear;' are written below the staves.

Tenor & Bassus.

Bassus Unison.

First system of musical notation for Tenor and Bassus parts. The Tenor part is on a single staff with a treble clef and a key signature of one sharp (F#). The Bassus part is on a single staff with a bass clef and a key signature of one sharp (F#). The lyrics 'I wait-ed long and fought the Lord, and pa-tient-ly did bear;' are written below the staves.

I wait-ed long and fought the Lord, and pa-tient-ly did bear;

Second system of musical notation for Tenor and Bassus parts. The Tenor part has a sixteenth-note triplet (6) over the first three notes. The Bassus part has a sixteenth-note triplet (6) over the first three notes. The lyrics 'I wait-ed long and fought the Lord, and pa-tient-ly did bear;' are written below the staves.

Third system of musical notation for Treble and Contra parts. The Treble part has trills (tr) over the final notes of both phrases. The lyrics 'At Length to me he did ac-cord my Voice and Cry to hear.' are written below the staves.

At Length to me he did ac-cord my Voice and Cry to hear.

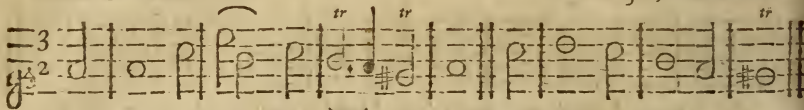
Third system of musical notation for Tenor and Bassus parts. The lyrics 'At Length to me he did ac-cord my Voice and Cry to hear.' are written below the staves.

Fourth system of musical notation for Tenor and Bassus parts. The lyrics 'At Length to me he did ac-cord my Voice and Cry to hear.' are written below the staves.

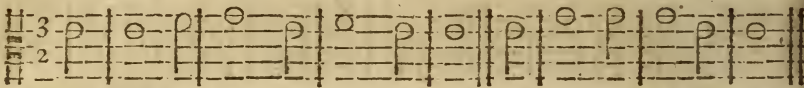
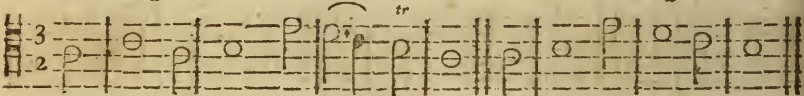
At Length to me he did ac-cord my Voice and Cry to hear.

Fifth system of musical notation for Tenor and Bassus parts. The Tenor part has a sixteenth-note triplet (6) over the first three notes. The Bassus part has a sixteenth-note triplet (6) over the first three notes. The lyrics 'At Length to me he did ac-cord my Voice and Cry to hear.' are written below the staves.

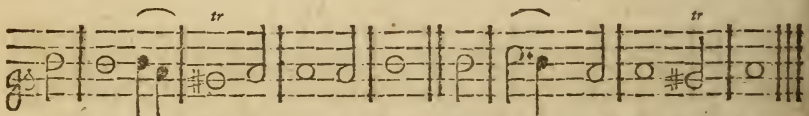
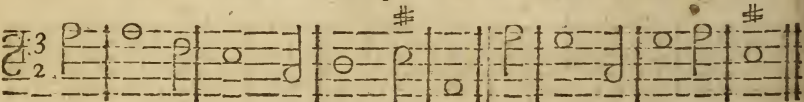
- 2 He brought me from the dreadful Pit, out of the Mire and Clay ;
Upon a Rock he set my Feet, and he did guide my Way.
- 3 To me he taught a Psalm of Praise, which I must shew abroad ;
And sing new Songs of Thanks always unto the Lord our God.
- 4 When all the Folk these Things shall see, as People, much afraid :
Then they unto the Lord will flee, and trust upon his Aid.

P S A L M XLI. *Deventry Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

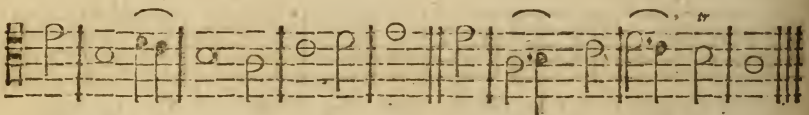
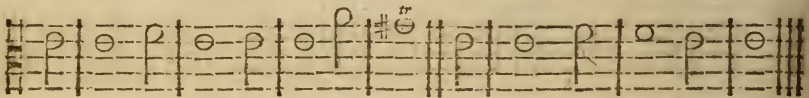
The Man is blest that doth pro-vide for such as nee-dy be;

*Tenor & Bassus.**Bassus Unison.*

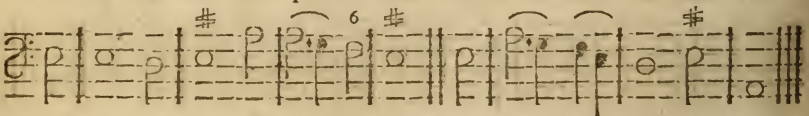
The Man is blest that doth pro-vide for such as nee-dy be;



For in the Sea-son pe--ri--lous the Lord will fet him free.



For in the Sea-son pe--ri--lous the Lord will fet him free.



- 2 And he will keep him safe, and make him happy in the Land;
And not deliver him into his Enemies strong Hand.
- 3 And from his Bed of Languishing the Lord will him restore;
For thou, O Lord, wilt turn to Health his Sickness and his Sore.
- 4 Then in my Sickness thus said I, Have Mercy, Lord, on me;
And heal my Soul, which grieved is that I offended thee.

P S A L M XLII. *Leighton Tune.*

Treble & Contra.

Contra 12th, Treble 15th from Bassus.

Musical notation for Treble and Contra parts, first system. Treble clef, 3/4 time signature. The music consists of two staves with notes and rests.

Like as the Hart doth pant and bray, the Well-springs to ob-tain ;

Musical notation for Treble and Contra parts, second system. Treble clef, 3/4 time signature. The music consists of two staves with notes and rests.

Tenor & Bassus.

Bassus 5th.

Musical notation for Tenor and Bassus parts, first system. Tenor clef, 3/4 time signature. The music consists of two staves with notes and rests.

Like as the Hart doth pant and bray, the Well-springs to ob-tain ;

Musical notation for Tenor and Bassus parts, second system. Tenor clef, 3/4 time signature. The music consists of two staves with notes and rests.

Musical notation for Tenor and Bassus parts, third system. Tenor clef, 3/4 time signature. The music consists of two staves with notes and rests.

So doth my Soul de--fire al--way with thee, Lord, to re-main.

Musical notation for Tenor and Bassus parts, fourth system. Tenor clef, 3/4 time signature. The music consists of two staves with notes and rests.

Musical notation for Tenor and Bassus parts, fifth system. Tenor clef, 3/4 time signature. The music consists of two staves with notes and rests.

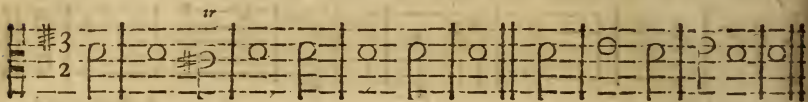
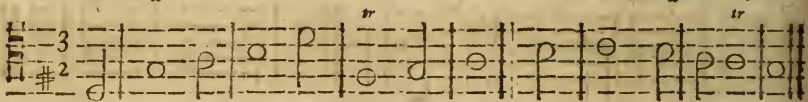
So doth my Soul de--fire al--way with thee, Lord, to re-main.

Musical notation for Tenor and Bassus parts, sixth system. Tenor clef, 3/4 time signature. The music consists of two staves with notes and rests.

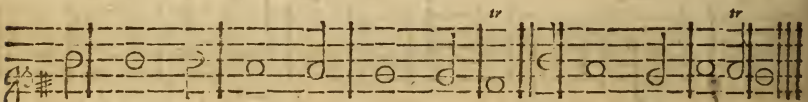
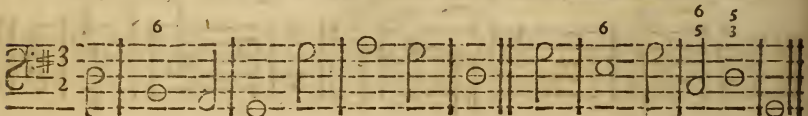
- 2 My Soul doth thirst, and would draw near the living God of Might ;
Oh ! when shall I come and appear in Presence of his Sight ?
- 3 The Tears all Times are my Repast, which from my Eyes do slide ;
Whilst wicked Men cry out so fast, where now is God their Guide ?
- 4 Alas, what Grief it is to think the Freedom once I had !
Therefore my Soul, as at Pit's Brink, most heavy is and sad.

P S A L M XLIII. *Raynham Tune.**Treble & Contra.**Contra 8th, Treble 8th.*

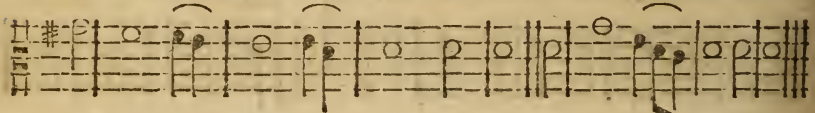
Judge and de-fend my Cause, O Lord, 'gainst them that e-vil be :

*Tenor & Bassus.**Bassus Unison.*

Judge and de-fend my Cause, O Lord, 'gainst them that e-vil be :



From wick-ed and de-ccit-ful Men, O Lord, de-liver me.



From wick-ed and de-ccit-ful Men, O Lord, de-liver me.



- 2 For of my Strength thou art the God, why am I put from thee?
Why walk I heavily, whilst that my Foe oppresseth me?
- 3 O Lord, send out thy Light and Truth, and lead me with thy Grace;
Which may conduct me to thy Hill, and to thy Dwelling-place.
- 4 Then shall I to thy Altar go, with Joy to worship there:
And on my Harp give Thanks to thee, O God, my God most dear.

P S A L M XLIV. *Peterborough Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

Our Ears have heard our Fathers tell, and rev'rent-ly re-cord,

Tenor & Bassus.

Bassus Unison.

Our Ears have heard our Fathers tell, and rev'rent-ly re-cord,

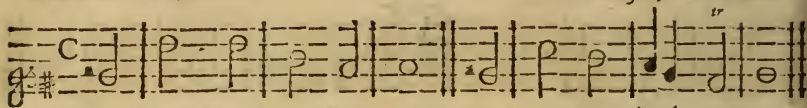
6 6 6 5 5 6 6 5 4 5

The wond'rous Works that thou hast done in ancient Time, O Lord.

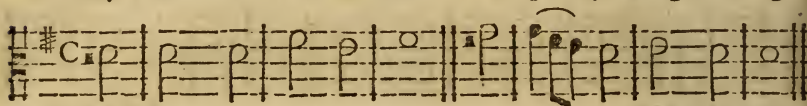
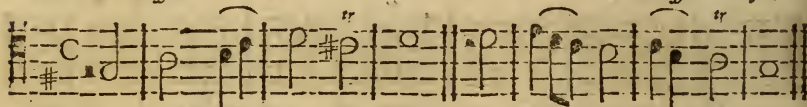
The wond'rous Works that thou hast done in ancient Time, O Lord.

6 6 5 5 3

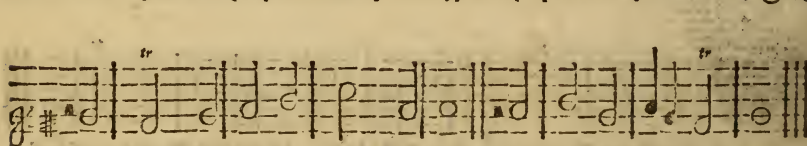
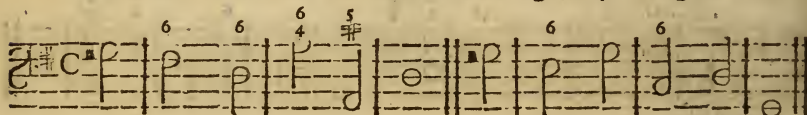
- 2 How thou didst drive the Heathen out with a most pow'rful Hand,
Planting our Fathers in their Place, and gav't to them their Land.
- 3 They conquer'd not by their own Sword the Land wherein they dwell:
But by thy Hand, thy Arm, and Grace, because thou lov'st them well.
- 4 Thou art my King, O God, who sav'd Jacob in fundry wise:
Led with thy Pow'r, we threw down such as did against us rise.

P S A L M XLV. *Graves Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

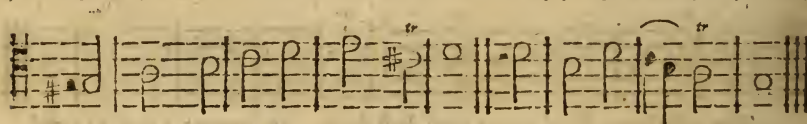
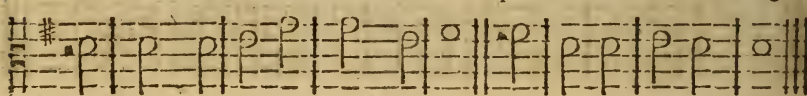
My Heart doth take in Hand some god-ly Song to sing :

*Tenor & Bassus.**Bassus Unifon.*

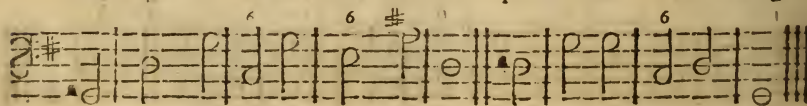
My Heart doth take in Hand some god-ly Song to sing :



The Praise that I shall shew there-in per-tain-eth to the King.



The Praise that I shall shew there-in per-tain-eth to the King.



- 2 My Tongue shall be as quick, his Honour to indite,
As is the Pen of any Scribe that useth fast to write.
- 3 O fairest of all Men! thy Lips with Grace are pure :
For God hath blessed thee with Gifts for ever to endure.
- 4 About thee gird thy Sword, O Prince of Might elect :
With Honour, Glory, and Renown, thou art most richly deck'd.

PSALM XLVII, Verses 5, 6, 7, 8. *South Ockendon Tune.*

Treble & Contra.

Contra 8th, Treble 15th from Bassus.

Musical notation for Treble and Contra parts, first system. The Treble part is on a five-line staff with a treble clef and a 3/2 time signature. The Contra part is on a five-line staff with a bass clef. The music consists of quarter and half notes with various ornaments (trills) indicated by 'tr' above the notes.

Our God as—cend—ed up on high, with Joy and pleasant Noise;

Musical notation for Treble and Contra parts, second system. Continuation of the previous system, featuring similar note values and ornaments.

Tenor & Bassus.

Bassus 5th.

Musical notation for Tenor and Bassus parts, first system. The Tenor part is on a five-line staff with a bass clef and a 3/2 time signature. The Bassus part is on a five-line staff with a bass clef. The music consists of quarter and half notes with various ornaments (trills) indicated by 'tr' above the notes.

Our God as—cend—ed up on high, with Joy and pleasant Noise;

Musical notation for Tenor and Bassus parts, second system. Continuation of the previous system, featuring similar note values and ornaments.

Musical notation for Tenor and Bassus parts, third system. Continuation of the previous system, featuring similar note values and ornaments.

The Lord goes up a—bove the Sky, with Trum-pet's roy-al Voice.

Musical notation for Tenor and Bassus parts, fourth system. Continuation of the previous system, featuring similar note values and ornaments.

Musical notation for Tenor and Bassus parts, fifth system. Continuation of the previous system, featuring similar note values and ornaments.

The Lord goes up a—bove the Sky, with Trum-pet's roy-al Voice.

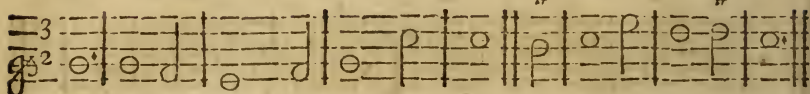
Musical notation for Tenor and Bassus parts, sixth system. Continuation of the previous system, featuring similar note values and ornaments.

- 6 Sing Praises to our God, sing Praise, sing Praises to our King :
For God is King of all the Earth, all skilful Praises sing.
- 7 God o'er the Heathen reigns, and sits upon his holy Throne :
The Princes of the People have them joined ev'ry one
- 8 To Abram's People ; for our God, who is exalted high,
As with a Buckler doth defend the Earth continually.

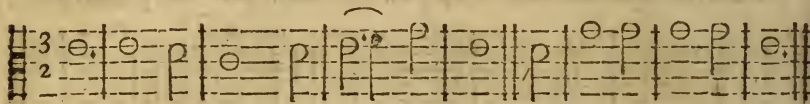
P S A L M XLVIII. Colchester Tune.

Treble & Contra.

Contra 3d, Treble 5th.

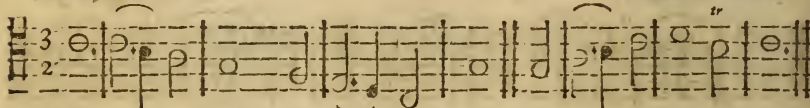


Great is the Lord, and with great Praise to be ad-van-ced still:

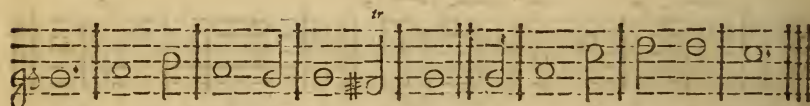
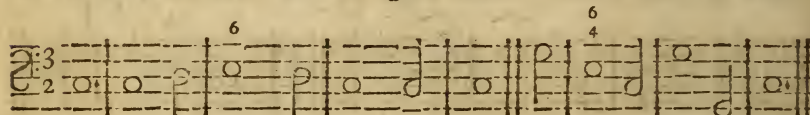


Tenor & Bassus.

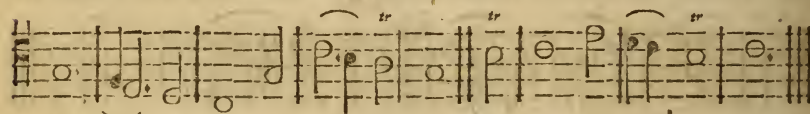
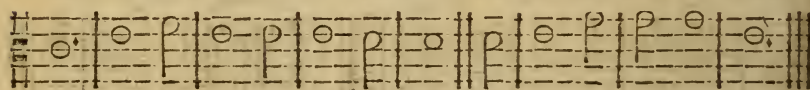
Bassus an 8th.



Great is the Lord, and with great Praise to be ad-van-ced still:



With—in the Ci—ty of our God, up—on his ho—ly Hill.



With—in the Ci—ty of our God, up—on his ho—ly Hill.

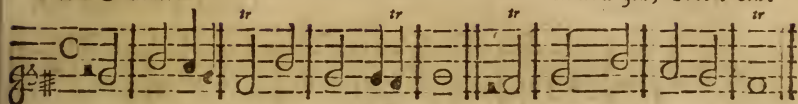


- 2 Mount Sion is a pleasant Place, it gladdeth all the Land :
The City of the mighty King on her north Side doth stand.
- 3 Within the Palaces thereof God is a Refuge known :
For lo, the Kings are gather'd and together they are gone.
- 4 But, when they did behold it so, they wonder'd, and they were
Astonish'd much, and suddenly were driven back with Fear.

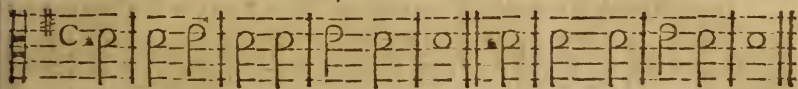
P S A L M XLIX. *Tilbury Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

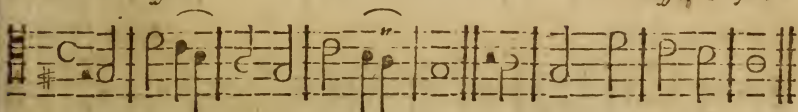


All Peo-ple hearken and give Ear to that which I shall tell :

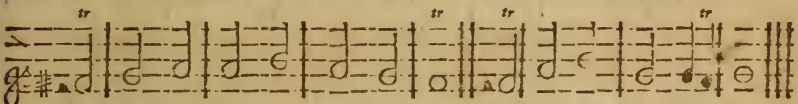
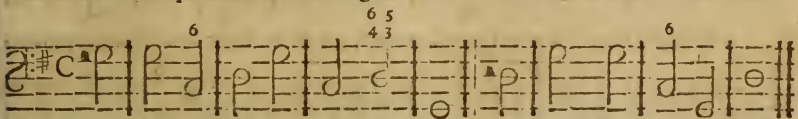


Tenor & Bassus.

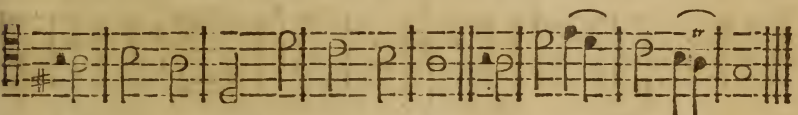
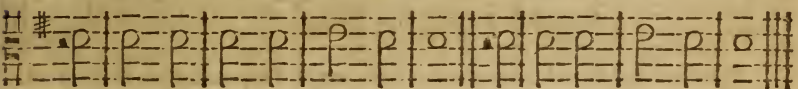
Bassus Unison.



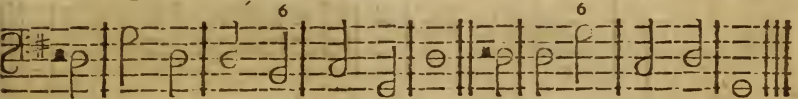
All Peo-ple hearken and give Ear to that which I shall tell :



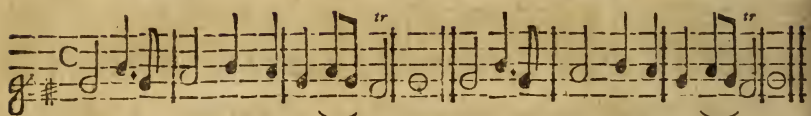
Both High and Low, both Rich and Poor, that in the World do dwell.



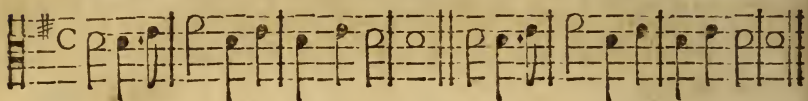
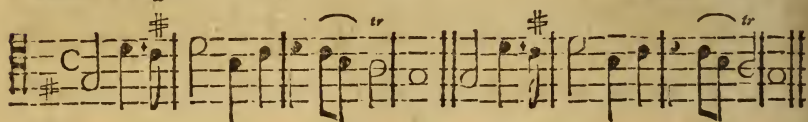
Both High and Low, both Rich and Poor, that in the World do dwell :



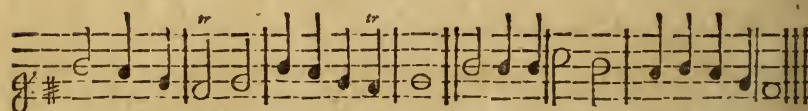
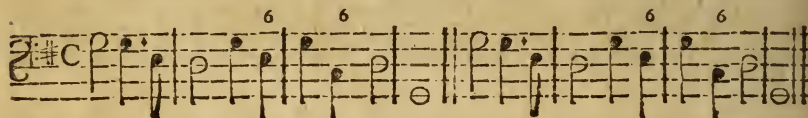
- 2 For why ? my Mouth shall make Discourse of many Things most wise ;
In Understanding shall my Heart its Study exercise.
- 3 I will incline mine Ear to know the Parable so dark :
And open all my doubtful Speech in Metre on my Harp.
- 4 Wherefore should I Affliction fear, or any careful Toil :
Or else my Foes which at my Heels do press my Life to spoil.

P S A L M L. *Willingale Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

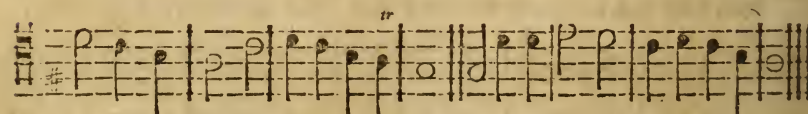
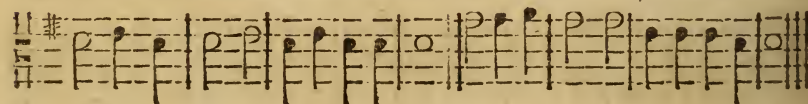
The mighty God, th'E-ter-nal hath thus spoke, and all the World he will call and provoke :

*Tenor & Bassus.**Bassus Unison.*

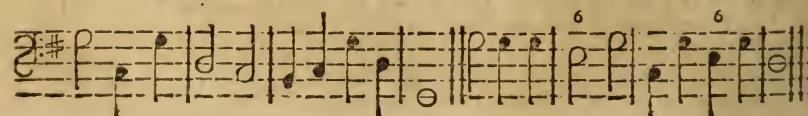
The mighty God, th'E-ter-nal hath thus spoke, and all the World he will call and provoke :



Ev'n from the East, and so forth to the West, out of Sion, which Place he liketh best,

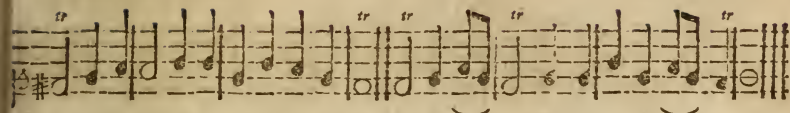


Ev'n from the East, and so forth to the West, out of Si-on, which Place he liketh best,

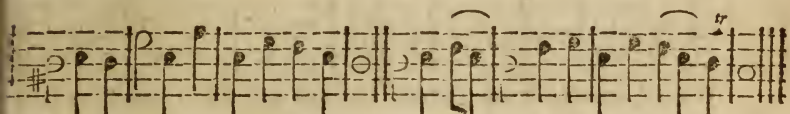
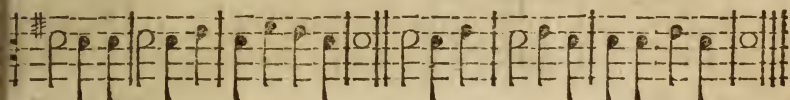


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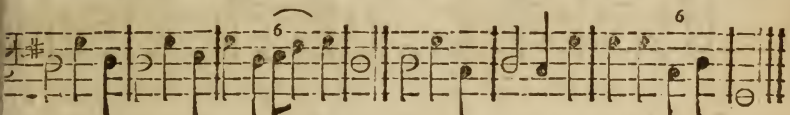
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God will appear in beauty most ex-cel-lent, our God will come before that long Time be spent.



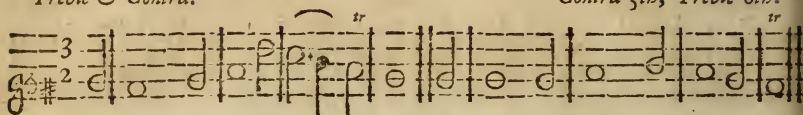
God will appear in Beauty most ex-cel-lent, our God will come before that long Time be spent.



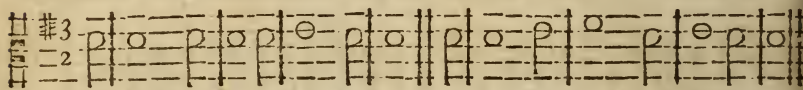
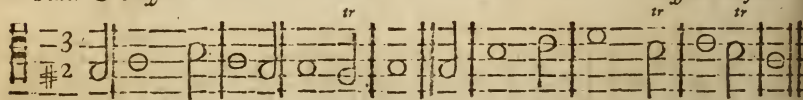
- 2 Devouring Fire shall go before his Face,
 A great Tempest shall round about him trace :
 Then shall he call the Earth, and the Heav'ns bright,
 To judge his Folk with Equity and Right :
 Saying, go to, and now my Saints assemble,
 My Pact they keep, their Gifts do not dissemble.

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

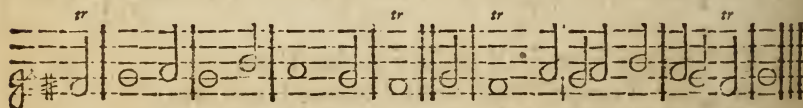
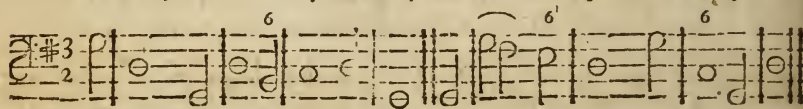
*To Father, Son, and Spirit ever blest,
 Immortal Praise and Glory be address ;
 As it hath been in Ages long ago,
 So it is now, and shall continue so,
 To the last Bounds of Date and Time extended,
 And shall endure when Time his Course has ended.*

P S A L M LI. *Buckland Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

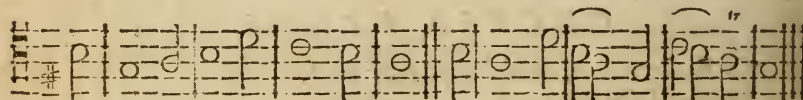
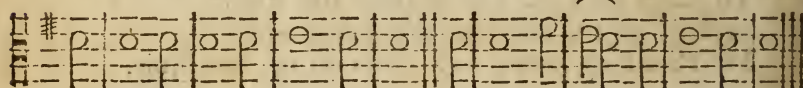
O Lord, con-si-der my Distrefs, and now with Speed some Pi-ty take

*Tenor & Bassus.**Bassus Unifon.*

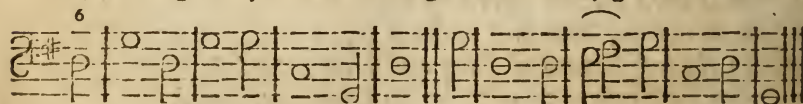
O Lord, con-si-der my Distrefs, and now with Speed some Pi-ty take :



My Sins forgive, my Faults redrefs, good Lord, for thy great Mercies Sake.



My Sins forgive, my Faults re-drefs, good Lord, for thy great Mercies Sake.



- 2 Wash me, O Lord, and make me clean from this unjust and sinful Act ;
And purify me once again from this foul Crime and bloody Fact.
- 3 Remorse and Sorrow do constrain me to acknowledge my Excess ;
Because my Sin doth still remain before my Face without Release.
- 4 Against thee only have I sinn'd, and done this Evil in thy Sight ;
And if I should no Mercy find, yet were thy Judgments just and right.

PSALM LI, Verfes 15, 16, 17, 18, 19. *Moreton Tune.*

Treble & Contra.

Contra 12th, Treble 15th from Bassus.

Musical notation for Treble and Contra parts, first system. The Treble part is on a five-line staff with a treble clef and a 3/2 time signature. The Contra part is on a five-line staff with a bass clef. Both parts feature a melody with trills (tr) and slurs. The lyrics 'Touch thou my Lips, my Tongue un—ty, O Ld, which art the on—ly Key,' are written below the staves.

Touch thou my Lips, my Tongue un—ty, O Ld, which art the on—ly Key,

Musical notation for Treble and Contra parts, second system. The Treble part is on a five-line staff with a treble clef and a 3/2 time signature. The Contra part is on a five-line staff with a bass clef. Both parts feature a melody with trills (tr) and slurs. The lyrics 'Touch thou my Lips, my Tongue un—ty, O Ld, which art the on—ly Key,' are written below the staves.

Tenor & Bassus.

Bassus 5th.

Musical notation for Tenor and Bassus parts, first system. The Tenor part is on a five-line staff with a treble clef and a 3/2 time signature. The Bassus part is on a five-line staff with a bass clef. Both parts feature a melody with trills (tr) and slurs. The lyrics 'Touch thou my Lips, my Tongue un—ty, O Ld, which art the on—ly Key,' are written below the staves.

Touch thou my Lips, my Tongue un—ty, O Ld, which art the on—ly Key,

Musical notation for Tenor and Bassus parts, second system. The Tenor part is on a five-line staff with a treble clef and a 3/2 time signature. The Bassus part is on a five-line staff with a bass clef. The Bassus part includes figured bass notation: 6, 6 6 6, 6, 6, 6 6 6 5, 4 3. The lyrics 'Touch thou my Lips, my Tongue un—ty, O Ld, which art the on—ly Key,' are written below the staves.

Musical notation for Tenor and Bassus parts, third system. The Tenor part is on a five-line staff with a treble clef and a 3/2 time signature. The Bassus part is on a five-line staff with a bass clef. Both parts feature a melody with trills (tr) and slurs. The lyrics 'And then my Mouth shall tes—ti—fy and Praise alway.' are written below the staves.

And then my Mouth shall tes—ti—fy and Praise alway.

Musical notation for Tenor and Bassus parts, fourth system. The Tenor part is on a five-line staff with a treble clef and a 3/2 time signature. The Bassus part is on a five-line staff with a bass clef. Both parts feature a melody with trills (tr) and slurs. The lyrics 'And then my Mouth shall tes—ti—fy and Praise alway.' are written below the staves.

Musical notation for Tenor and Bassus parts, fifth system. The Tenor part is on a five-line staff with a treble clef and a 3/2 time signature. The Bassus part is on a five-line staff with a bass clef. Both parts feature a melody with trills (tr) and slurs. The lyrics 'And then my Mouth shall tes—ti—fy thy wond'rous Works and Praise alway.' are written below the staves.

And then my Mouth shall tes—ti—fy thy wond'rous Works and Praise alway.

Musical notation for Tenor and Bassus parts, sixth system. The Tenor part is on a five-line staff with a treble clef and a 3/2 time signature. The Bassus part is on a five-line staff with a bass clef. The Bassus part includes figured bass notation: 6, #. The lyrics 'And then my Mouth shall tes—ti—fy thy wond'rous Works and Praise alway.' are written below the staves.

thy wond'rous Works and Praise alway.

- 16 And as for outward Sacrifice, I would have offer'd many one ;
 But thou esteem'st them of no Price, and therein Pleasure takest none.
 17 The heavy Heart, the Mind opprest, O Lord, thou never dost reject ;
 This Sacrifice indeed is best, and chiefly that thou dost expect, &c.

PSALM LVI, Verfes 10, 11, 12, 13. *Blackmore Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

Musical notation for Treble and Contra parts of the first system. The Treble part is on a staff with a treble clef and a key signature of one sharp (F#). The Contra part is on a staff with a bass clef and a key signature of one sharp (F#). Both parts are in 3/2 time. The Treble part has a trill (tr) over the final note of the first phrase. The Contra part has a trill (tr) over the final note of the first phrase.

I glo—ry in the Word of God, to praise it I accord ;

Musical notation for Treble and Bass parts of the first system. The Treble part is on a staff with a treble clef and a key signature of one sharp (F#). The Bass part is on a staff with a bass clef and a key signature of one sharp (F#). Both parts are in 3/2 time.

Tenor & Bassus.

Bassus 8th.

Musical notation for Tenor and Bassus parts of the second system. The Tenor part is on a staff with a treble clef and a key signature of one sharp (F#). The Bassus part is on a staff with a bass clef and a key signature of one sharp (F#). Both parts are in 3/2 time. The Tenor part has a trill (tr) over the final note of the first phrase. The Bassus part has a trill (tr) over the final note of the first phrase.

I, glo—ry in the Word of God, to praise it I accord ;

Musical notation for Tenor and Bassus parts of the second system. The Tenor part is on a staff with a treble clef and a key signature of one sharp (F#). The Bassus part is on a staff with a bass clef and a key signature of one sharp (F#). Both parts are in 3/2 time. The Tenor part has a trill (tr) over the final note of the first phrase. The Bassus part has a trill (tr) over the final note of the first phrase.

Musical notation for Treble and Bassus parts of the third system. The Treble part is on a staff with a treble clef and a key signature of one sharp (F#). The Bassus part is on a staff with a bass clef and a key signature of one sharp (F#). Both parts are in 3/2 time. The Treble part has a trill (tr) over the final note of the first phrase. The Bassus part has a trill (tr) over the final note of the first phrase.

With Joy I will de—clare abroad the Pro—mise of the Lord.

Musical notation for Treble and Bassus parts of the third system. The Treble part is on a staff with a treble clef and a key signature of one sharp (F#). The Bassus part is on a staff with a bass clef and a key signature of one sharp (F#). Both parts are in 3/2 time. The Treble part has a trill (tr) over the final note of the first phrase. The Bassus part has a trill (tr) over the final note of the first phrase.

Musical notation for Tenor and Bassus parts of the fourth system. The Tenor part is on a staff with a treble clef and a key signature of one sharp (F#). The Bassus part is on a staff with a bass clef and a key signature of one sharp (F#). Both parts are in 3/2 time. The Tenor part has a trill (tr) over the final note of the first phrase. The Bassus part has a trill (tr) over the final note of the first phrase.

With Joy I will de—clare abroad the Pro—mise of the Lord.

Musical notation for Tenor and Bassus parts of the fourth system. The Tenor part is on a staff with a treble clef and a key signature of one sharp (F#). The Bassus part is on a staff with a bass clef and a key signature of one sharp (F#). Both parts are in 3/2 time. The Tenor part has a trill (tr) over the final note of the first phrase. The Bassus part has a trill (tr) over the final note of the first phrase.

- 11 I trust in God the Lord, and say, as I before began,
The Lord he is my Help and Stay, I do not care for Man.
- 12 I will perform with Heart most free my Vows to God always ;
And I, O Lord, all Times to thee will offer Thanks and Praise.
- 13 My Soul from Death thou dost defend, and keep't my Feet upright,
That I before thee may ascend, with such as live in Light.

PSALM LVII, Verses 10, 11, 12, 13. *Lincoln Tune.*

Treble & Contra.

Musical notation for Treble and Contra parts, measures 1-12. The Treble part is on a five-line staff with a treble clef and a key signature of one sharp (F#). The Contra part is on a five-line staff with a bass clef and the same key signature. Both parts are in common time (C). The Treble part has a '12' above the final measure and a trill 'tr' above the final note. The Contra part has a '2' above the final measure and a trill 'tr' above the final note.

my Lute, my Harp, and String,

Musical notation for Tenor and Bassus Unifon parts, measures 1-12. The Tenor part is on a five-line staff with a treble clef and a key signature of one sharp (F#). The Bassus Unifon part is on a five-line staff with a bass clef and the same key signature. Both parts are in common time (C). The Tenor part has a '2' above the final measure and a trill 'tr' above the final note. The Bassus Unifon part has a '2' above the final measure and a trill 'tr' above the final note.

Tenor & Bassus.

Bassus Unifon.

Musical notation for Tenor and Bassus Unifon parts, measures 13-18. The Tenor part is on a five-line staff with a treble clef and a key signature of one sharp (F#). The Bassus Unifon part is on a five-line staff with a bass clef and the same key signature. Both parts are in common time (C). The Tenor part has a '2' above the final measure and a trill 'tr' above the final note. The Bassus Unifon part has a '2' above the final measure and a trill 'tr' above the final note.

A—wake, my Joy, a—wake, I say, my Lute, my Harp, and String,

Musical notation for Tenor and Bassus Unifon parts, measures 19-24. The Tenor part is on a five-line staff with a treble clef and a key signature of one sharp (F#). The Bassus Unifon part is on a five-line staff with a bass clef and the same key signature. Both parts are in common time (C). The Tenor part has a '2' above the final measure and a trill 'tr' above the final note. The Bassus Unifon part has a '2' above the final measure and a trill 'tr' above the final note.

Musical notation for Tenor and Bassus Unifon parts, measures 25-30. The Tenor part is on a five-line staff with a treble clef and a key signature of one sharp (F#). The Bassus Unifon part is on a five-line staff with a bass clef and the same key signature. Both parts are in common time (C). The Tenor part has a '10' above the first measure and a trill 'tr' above the final note. The Bassus Unifon part has a '10' above the first measure and a trill 'tr' above the final note.

be—fore the Day, will rise, re-joyce, and sing.

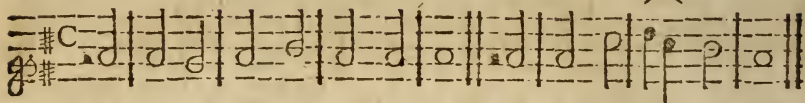
Musical notation for Tenor and Bassus Unifon parts, measures 31-36. The Tenor part is on a five-line staff with a treble clef and a key signature of one sharp (F#). The Bassus Unifon part is on a five-line staff with a bass clef and the same key signature. Both parts are in common time (C). The Tenor part has a '10' above the first measure and a trill 'tr' above the final note. The Bassus Unifon part has a '10' above the first measure and a trill 'tr' above the final note.

Musical notation for Tenor and Bassus Unifon parts, measures 37-42. The Tenor part is on a five-line staff with a treble clef and a key signature of one sharp (F#). The Bassus Unifon part is on a five-line staff with a bass clef and the same key signature. Both parts are in common time (C). The Tenor part has a '10' above the first measure and a trill 'tr' above the final note. The Bassus Unifon part has a '10' above the first measure and a trill 'tr' above the final note.

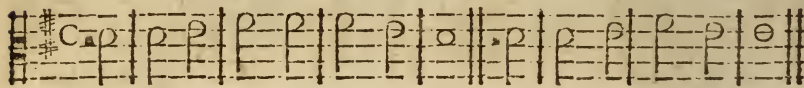
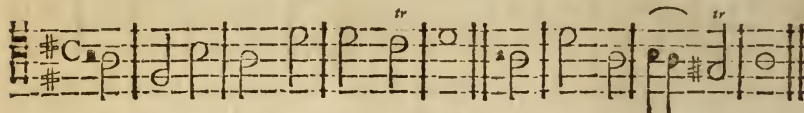
And I my-felf, be--fore the Day, will rise, re-joyce, and sing.

Musical notation for Tenor and Bassus Unifon parts, measures 43-48. The Tenor part is on a five-line staff with a treble clef and a key signature of one sharp (F#). The Bassus Unifon part is on a five-line staff with a bass clef and the same key signature. Both parts are in common time (C). The Tenor part has a '6' above the first measure and a trill 'tr' above the final note. The Bassus Unifon part has a '6' above the first measure and a trill 'tr' above the final note.

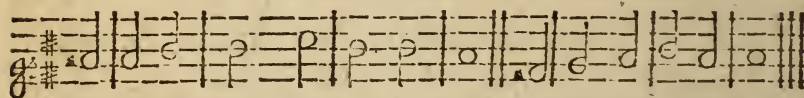
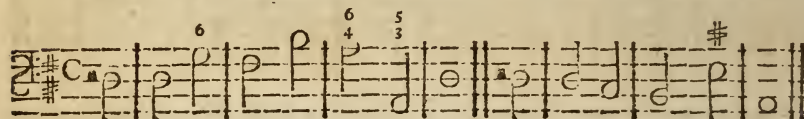
- 11 Among the People I will tell the Goodness of my God ;
And shew his Praise that doth excel in Heathen Lands abroad.
- 12 His Mercy doth extend as far as the Heav'ns all are high :
His Truth as high as any Star that shineth in the Sky.
- 13 Set forth and shew thyself, O God, above the Heav'ns most bright :
Exalt thyself on Earth abroad, thy Majesty and Might.

P S A L M LXII, Verſes 7, 8. *St. Ann's Tune.**Treble & Contra.**Contra 8th, Treble 12th from Baſſus.*

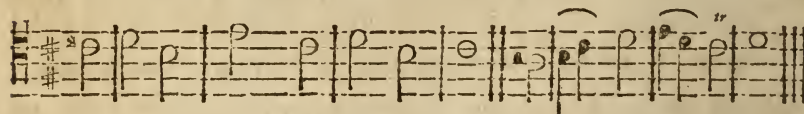
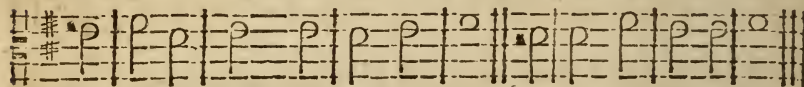
My Glo-ry and Sal-va-tion doth on him a-lone de-pend :

*Tenor & Baſſus.**Baſſus 5th.*

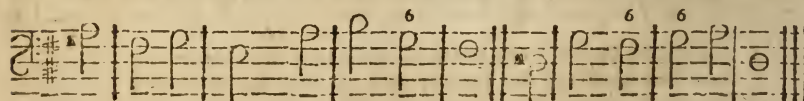
My Glo-ry and Sal-va-tion doth on him a-lone de-pend :



He is my Strength, my Stay, my Wealth, and ſtill doth me de-fend.



He is my Strength, my Stay, my Wealth, and ſtill doth me de-fend.



8 O put your Truſt in him alway, ye Folk, with one Accord :
 Pour out your Hearts to him, and ſay, our Truſt is in the Lord.

P S A L M LXIII. *Namure Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

Musical notation for Treble and Contra parts, first system. Treble clef, 3/2 time signature, key signature of one sharp (F#). The melody begins with a treble clef and a 3/2 time signature. The lyrics are: O God, my God, I ear—ly seek to come to thee in Haste:

O God, my God, I ear—ly seek to come to thee in Haste:

Musical notation for Tenor and Bass parts, first system. Tenor clef, 3/2 time signature, key signature of one sharp (F#). The lyrics are: O God, my God, I ear—ly seek to come to thee in Haste:

Tenor & Bassus.

Bassus Unison.

Musical notation for Tenor and Bass parts, second system. Tenor clef, 3/2 time signature, key signature of one sharp (F#). The lyrics are: O God, my God, I ear—ly seek to come to thee in Haste:

O God, my God, I ear—ly seek to come to thee in Haste:

Musical notation for Tenor and Bass parts, third system. Tenor clef, 3/2 time signature, key signature of one sharp (F#). The lyrics are: O God, my God, I ear—ly seek to come to thee in Haste:

Musical notation for Treble and Contra parts, fourth system. Treble clef, 3/2 time signature, key signature of one sharp (F#). The lyrics are: For why? my Soul and Bo—dy both, do thirst of thee to taste.

For why? my Soul and Bo—dy both, do thirst of thee to taste.

Musical notation for Tenor and Bass parts, fourth system. Tenor clef, 3/2 time signature, key signature of one sharp (F#). The lyrics are: For why? my Soul and Bo—dy both, do thirst of thee to taste.

Musical notation for Tenor and Bass parts, fifth system. Tenor clef, 3/2 time signature, key signature of one sharp (F#). The lyrics are: For why? my Soul and Bo—dy both, do thirst of thee to taste.

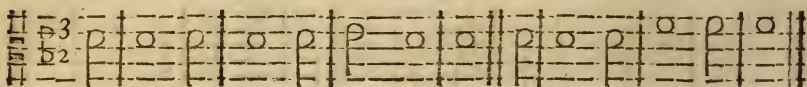
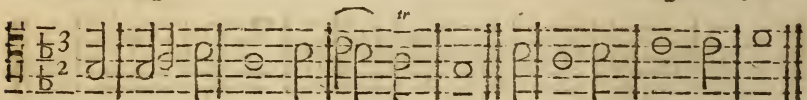
For why? my Soul and Bo—dy both, do thirst of thee to taste.

Musical notation for Tenor and Bass parts, sixth system. Tenor clef, 3/2 time signature, key signature of one sharp (F#). The lyrics are: For why? my Soul and Bo—dy both, do thirst of thee to taste.

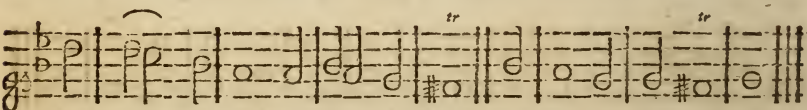
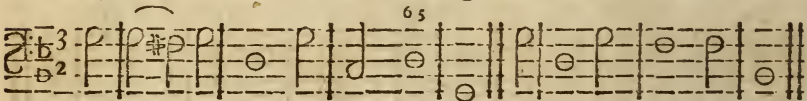
- 2 And in this barren Wilderness, where Waters there are none,
My Flesh is parch'd for Thought of thee, for thee I wish alone.
- 3 That I might see yet once again thy Glory, Strength, and Might,
As I was wont it to behold within thy Temple bright.
- 4 For why? thy Mercies far surmount this Life and wretched Days:
My Lips therefore shall give to thee due Honour, Laud, and Praise.

P S A L M LXV. *Stafford Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

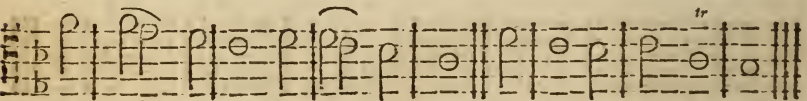
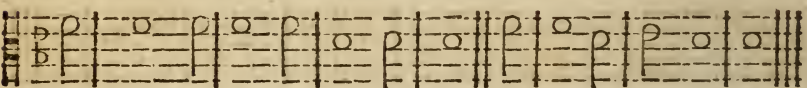
Thy Praise a—lone, O Lord, doth reign in Si—on, thine own Hill :

*Tenor & Bassus.**Bassus Unison.*

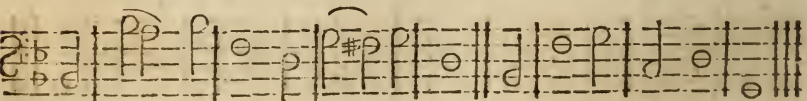
Thy Praise a—lone, O Lord, doth reign in Si—on, thine own Hill :



Their Vows to thee they do main—tain, and Pro—mi—ses ful—fil.



Their Vows to thee they do main—tain, and Pro—mi—ses ful—fil.



- 2 For that thou dost their Pray's fill hear, and dost thereto agree ;
The People all, both far and near, with Trust shall come to thee.
- 3 Our wicked Life so far exceeds, that we shall fall therein :
But, Lord, forgive our great Misdeeds, and purge us from our Sin.
- 4 The Man is blest whom thou dost chuse within thy Courts to dwell ;
Thy House and Temple he shall use with Pleasures that excel.

P S A L M LXVII. *Guildford Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

First system of musical notation for Treble and Contra parts. The Treble part is on a five-line staff with a treble clef and a 3/2 time signature. The Contra part is on a five-line staff with a contra clef. Both parts feature a melody of quarter and half notes with a trill (tr) over the final note of the first phrase.

Have Mer--cy on us, Lord, and grant to us thy Grace:

Second system of musical notation for Treble and Contra parts, continuing the melody from the first system.

Tenor & Bassus.

Bassus Unifon.

First system of musical notation for Tenor and Bassus parts. The Tenor part is on a five-line staff with a tenor clef. The Bassus part is on a five-line staff with a bass clef. Both parts feature a melody of quarter and half notes with a trill (tr) over the final note of the first phrase.

Have Mer--cy on us, Lord, and grant to us thy Grace:

Second system of musical notation for Tenor and Bassus parts, continuing the melody from the first system.

Third system of musical notation for Treble and Contra parts. The Treble part is on a five-line staff with a treble clef. The Contra part is on a five-line staff with a contra clef. Both parts feature a melody of quarter and half notes with a trill (tr) over the final note of the first phrase.

To shew to us do thou ac—cord the Bright--ness of thy Face.

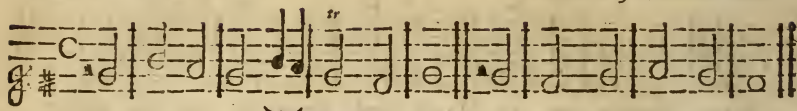
Fourth system of musical notation for Treble and Contra parts, continuing the melody from the third system.

Third system of musical notation for Tenor and Bassus parts. The Tenor part is on a five-line staff with a tenor clef. The Bassus part is on a five-line staff with a bass clef. Both parts feature a melody of quarter and half notes with a trill (tr) over the final note of the first phrase.

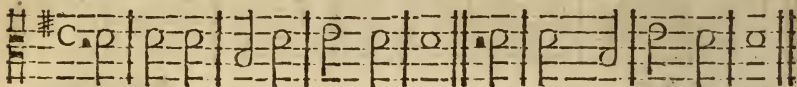
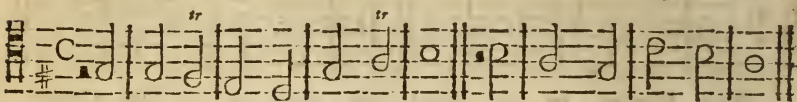
To shew to us do thou ac—cord the Bright--ness of thy Face.

Fourth system of musical notation for Tenor and Bassus parts, continuing the melody from the third system.

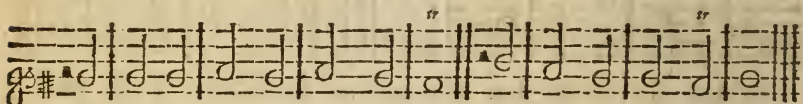
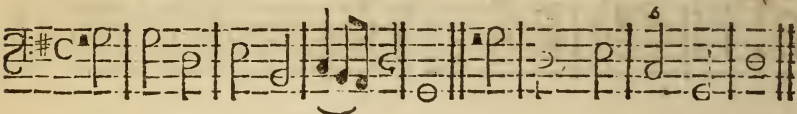
- 2 That all the Earth may know the Way to godly Weaith ;
And all the Nations here below may see thy saving Health.
- 3 Let all the World. O God, give Praise unto thy Name ;
And let the People all abroad extol and laud the same.
- 4 Throughout the World so wide, let all rejoyce with Mirth :
For thou with Truth and Right dost guide the Nations of the Earth.

P S A L M LXVIII. *Proper Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

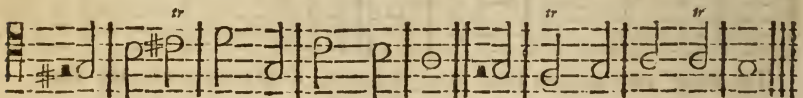
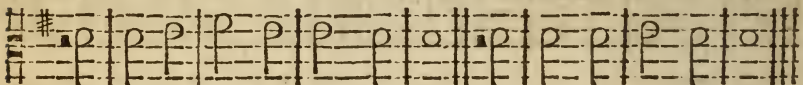
Let God a--rise, and then his Foes will turn themselves to flight;

*Tenor & Bassus.**Bassus Unison.*

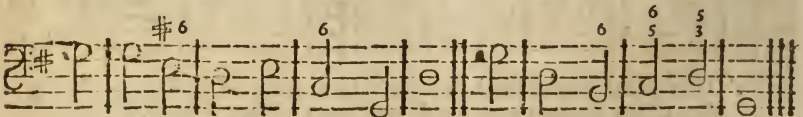
Let God a--rise, and then his Foes will turn themselves to flight;



His E--ne--mies for Fear shall run, and scat--ter out of Sight.



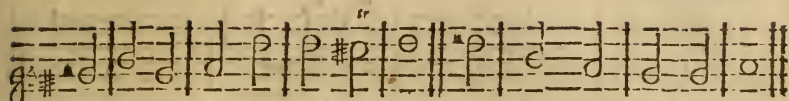
His E--ne--mies for Fear shall run, and scat--ter out of Sight.



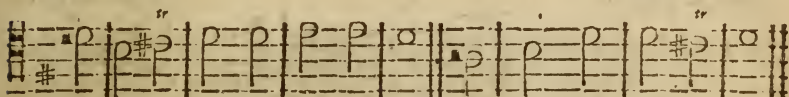
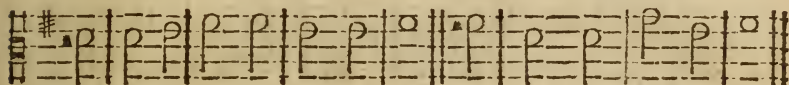
3 But righteous Men before the Lord shall heartily rejoice;
They shall be glad and merry all, and chearful in their Voice.

Continued.

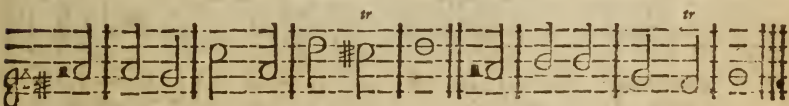
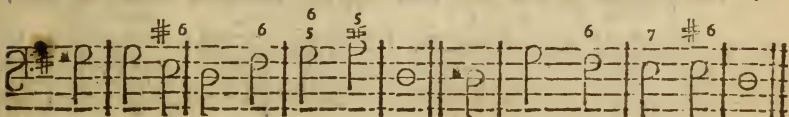
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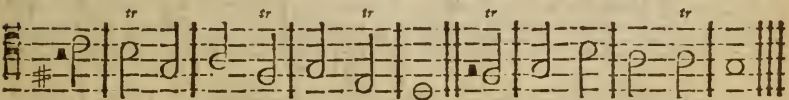
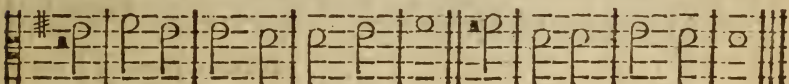
And as the Fire doth melt the Wax, and Wind blows Smoke a--way ;



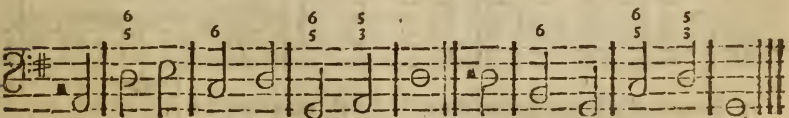
And as the Fire doth melt the Wax, and Wind blows Smoke a--way ;



So in the Pre-fence of the Lord the Wicked shall de--cay.



So in the Pre-fence of the Lord the Wicked shall de--cay.



4 Sing Praise, sing Praise unto the Lord, who rideth on the Sky :
Extol the great Jehovah's Name, and him still magnify.

PSALM LXVIII, Verses 26, 27, 29, 30. *Laindon Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

The first system of musical notation for the Treble and Contra parts. It consists of two staves. The top staff is in G-clef (treble clef) and the bottom staff is in C-clef (contra clef). The time signature is 3/2. The music features a melody with various note values and rests, including a trill (tr) in the final measure of the first staff.

The Singers go be—fore with Joy, the Min—strels make no Stay ;

The first system of musical notation for the Tenor and Bassus parts. It consists of two staves. The top staff is in C-clef (tenor clef) and the bottom staff is in F-clef (bass clef). The time signature is 3/2. The music features a melody with various note values and rests, including a trill (tr) in the final measure of the first staff.

Tenor & Bassus,

Bassus Unison.

The second system of musical notation for the Tenor and Bassus parts. It consists of two staves. The top staff is in C-clef (tenor clef) and the bottom staff is in F-clef (bass clef). The time signature is 3/2. The music features a melody with various note values and rests, including a trill (tr) in the final measure of the first staff.

The Sin—gers go be—fore with Joy, the Min—strels make no Stay ;

The third system of musical notation for the Tenor and Bassus parts. It consists of two staves. The top staff is in C-clef (tenor clef) and the bottom staff is in F-clef (bass clef). The time signature is 3/2. The music features a melody with various note values and rests, including a trill (tr) in the final measure of the first staff.

The second system of musical notation for the Treble and Contra parts. It consists of two staves. The top staff is in G-clef (treble clef) and the bottom staff is in C-clef (contra clef). The time signature is 3/2. The music features a melody with various note values and rests, including a trill (tr) in the final measure of the first staff.

And in the Midst the Damsels do with Tim—brels sweet—ly play,

The second system of musical notation for the Tenor and Bassus parts. It consists of two staves. The top staff is in C-clef (tenor clef) and the bottom staff is in F-clef (bass clef). The time signature is 3/2. The music features a melody with various note values and rests, including a trill (tr) in the final measure of the first staff.

with Timbrels sweet—ly play.

The third system of musical notation for the Tenor and Bassus parts. It consists of two staves. The top staff is in C-clef (tenor clef) and the bottom staff is in F-clef (bass clef). The time signature is 3/2. The music features a melody with various note values and rests, including a trill (tr) in the final measure of the first staff.

And in the Midst the Damsels do with Tim—brels sweet—ly play,

The fourth system of musical notation for the Tenor and Bassus parts. It consists of two staves. The top staff is in C-clef (tenor clef) and the bottom staff is in F-clef (bass clef). The time signature is 3/2. The music features a melody with various note values and rests, including a trill (tr) in the final measure of the first staff.

- 27 Now in the Congregation thou, O Iſ'el, praise the Lord,
 And Jacob's whole Posterity agree with one Accord.
 29 Thy God hath sent forth Strength for thee ; O God, make firm and sure
 The Thing that thou hast wrought in us for ever to endure.
 30 Then in thy Temple Gifts will we offer to thee, O Lord ;
 And in thy own Jerusalem praise thee with one Accord.

PSALM LXXIII, Verses 23, 24, 25, 26. *Boston Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

First system of musical notation for Treble and Contra parts. It consists of two staves. The top staff is Treble clef and the bottom staff is Contra clef. The music is in common time (C) and G major. The lyrics 'What Thing is there that I can wish, but thee in Heav'n a--bove?' are written below the staves. Trills (tr) are indicated above the notes in the 4th and 7th measures.

What Thing is there that I can wish, but thee in Heav'n a--bove?

Second system of musical notation for Treble and Contra parts. It continues the melody from the first system. Trills (tr) are indicated above the notes in the 7th and 8th measures.

Tenor & Bassus.

Bassus Unison.

First system of musical notation for Tenor and Bassus parts. It consists of two staves. The top staff is Tenor clef and the bottom staff is Bass clef. The music is in common time (C) and G major. The lyrics 'What Thing is there that I can wish, but thee in Heav'n a--bove?' are written below the staves. Trills (tr) are indicated above the notes in the 4th and 5th measures.

What Thing is there that I can wish, but thee in Heav'n a--bove?

Second system of musical notation for Tenor and Bassus parts. It continues the melody. A sharp sign (#) is placed above the note in the 5th measure, and a '6 #' is placed above the note in the 8th measure.

Third system of musical notation for Treble and Contra parts. It continues the melody. Trills (tr) are indicated above the notes in the 4th and 7th measures.

And in the Earth there no-thing is, like thee that I can love.

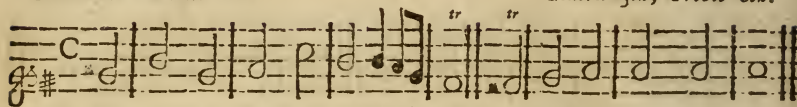
Fourth system of musical notation for Treble and Contra parts. It continues the melody.

Second system of musical notation for Tenor and Bassus parts. It continues the melody. Trills (tr) are indicated above the notes in the 7th and 8th measures.

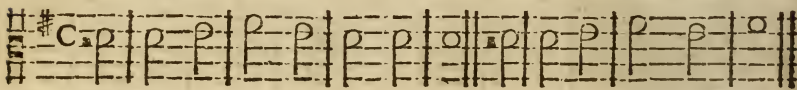
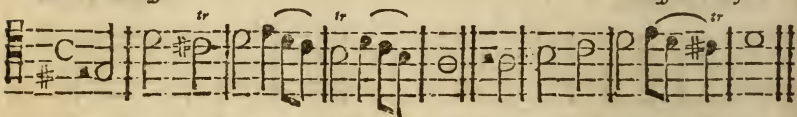
And in the Earth there no-thing is, like thee that I can love.

Third system of musical notation for Tenor and Bassus parts. It continues the melody. A sharp sign (#) is placed above the note in the 5th measure, and '6', '6', and '4 #' are placed above the notes in the 7th, 8th, and 9th measures respectively.

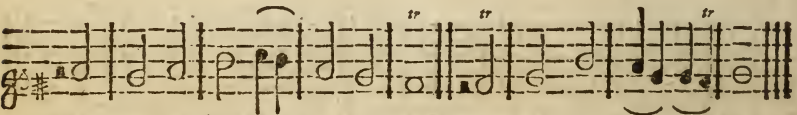
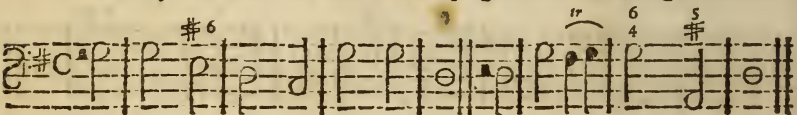
- 24 My Flesh and Spirit both do fail, but God will me restore ;
 For of my Heart he is the Strength and Portion evermore.
 25 But lo ! all such as thee forsake, thou shalt destroy each one ;
 And those that trust in any Thing, saving in thee alone.
 26 Therefore I will draw near to God, and ever with him dwell ;
 In God alone I put my Trust, his Wonders I will tell.

P S A L M LXXX. *Rumford Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

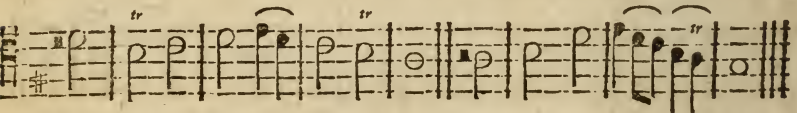
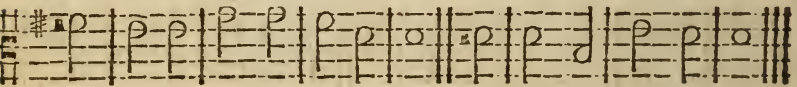
Thou Shepherd, that dost If—r'el keep, give Ear and take good Heed

*Tenor & Bassus.**Bassus Unison.*

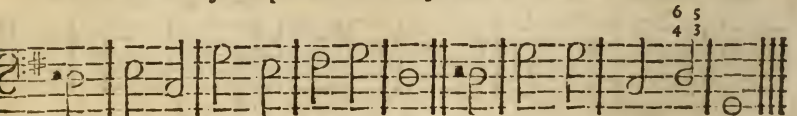
Thou Shepherd, that dost If—r'el keep, give Ear and take good Heed ;



Who lead—est Jo—seph like a Sheep, and dost him watch and feed.



Who lead—est Jo—seph like a Sheep, and dost him watch and feed.

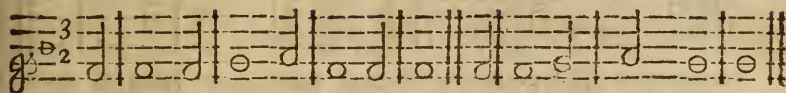


- 2 And thou, O Lord, whose Seat is set on Cherubims most bright,
Shew forth thyself, and do not let ; send down thy Beams of Light ;
- 3 Before Ephr'im and Benjamin, Manasses in likewise ;
To shew thy Pow'r do thou begin ; come, help us, Lord, arise.
- 4 Direct our Hearts by thy good Grace, convert us unto thee ;
Shew us the Brightness of thy Face, and then full safe are we.

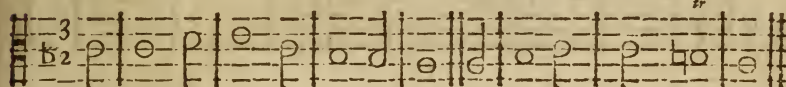
P S A L M LXXXI. *Proper Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

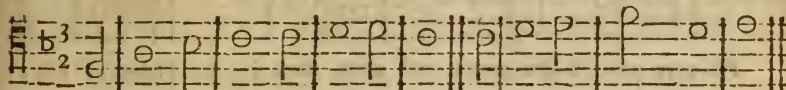


Be light and glad, in God re-joice, who is our Strength and Stay :

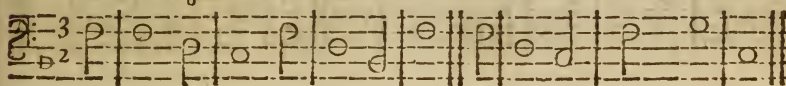


Tenor & Bassus.

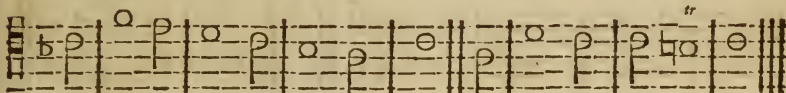
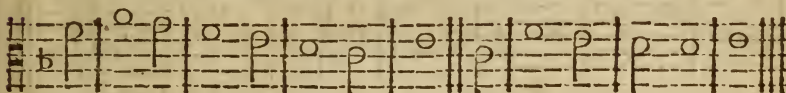
Bassus Unifon.



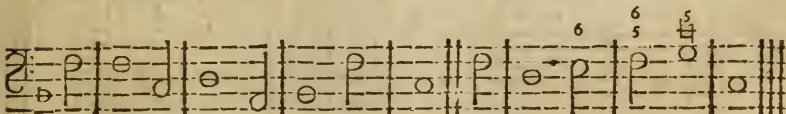
Be light and glad, in God re-joice, who is our Strength and Stay :



Be joy-ful and lift up your Voice to Ja-cob's God al-way.



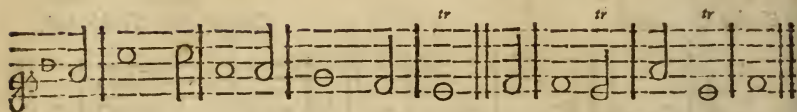
Be joy-ful and lift up your Voice to Ja-cob's God al-way.



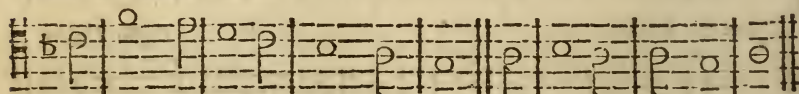
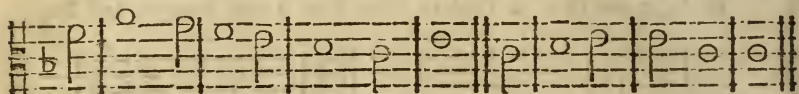
3 Blow as it were in the new Moon, with Trumpets of the best,
As it is used to be done at any solemn Feast.

Continued.

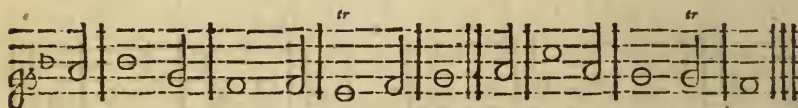
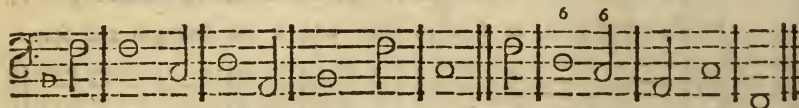
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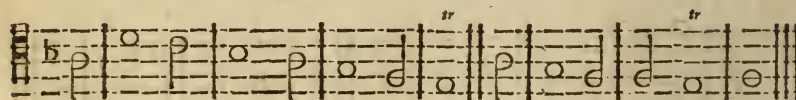
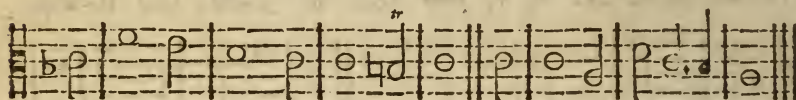
Pre-pare your In-stru-ments most meet, some joy-ful Psalm to sing;



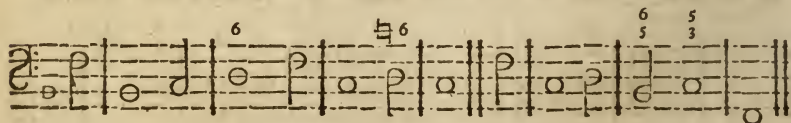
Pre-pare your In-stru-ments most meet, some joy-ful Psalm to sing;



Strike up with Harp and Lute so sweet, on ev'-ry plea-sant String.



Strike up with Harp and Lute so sweet, on ev'-ry plea-sant String.



4 For this is unto Israel, a Statute, which was made
By Jacob's God, and must full well be evermore obey'd.

P S A L M LXXXIV. Colchester Tune.

Treble & Contra.

Contra 5th, Treble 8th.

How plea-fant is thy Dwelling-place, O Lord of Hosts, to me!

Tenor & Bassus.

Bassus Unison.

How plea-fant is thy Dwelling-place, O Lord of Hosts, to me!

The Ta-ber--na-cles of thy Grace, how pleasant, Lord, they be.

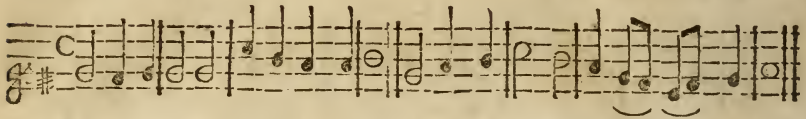
The Ta-ber--na-cles of thy Grace, how pleasant, Lord, they be!

The Ta-ber--na-cles of thy Grace, how pleasant, Lord, they be!

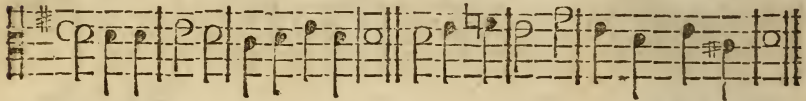
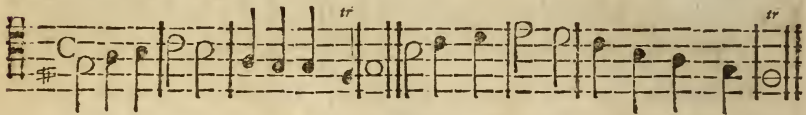
The Ta-ber--na-cles of thy Grace, how pleasant, Lord, they be!

The Ta-ber--na-cles of thy Grace, how pleasant, Lord, they be!

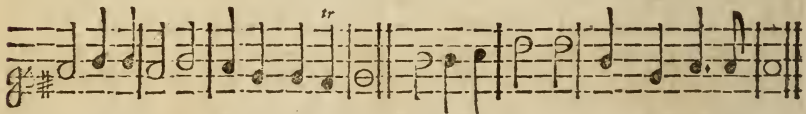
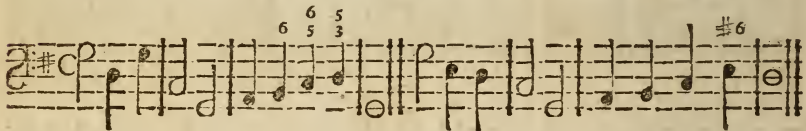
- 2 My Soul doth long full sore to go into thy Courts abroad ;
My Heart and Flesh cry out also for thee the living God.
- 3 The Sparrows find a Room to rest, and save themselves from Wrong ;
The Swallow also hath a Nest wherein to keep her Young.
- 4 These Birds full nigh thy Altar may have Place to sit and sing :
O Lord of Hosts ! thou art always my only God and King.

P S A L M CXXIV. *Proper Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

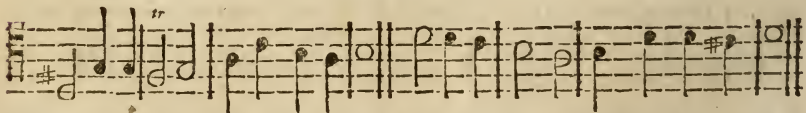
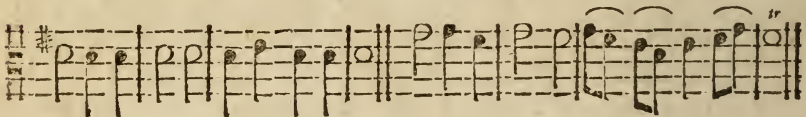
Now If--ra-el may say, and that tru-ly, if that the Lord had not our Cause maintain'd,

*Tenor & Bassus.**Bassus Unison.*

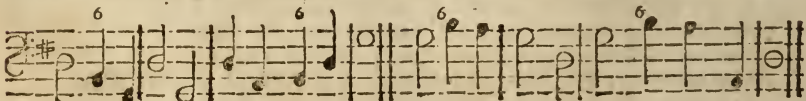
Now If--ra--el may say, and that tru-ly, if that the Lord had not our Cause maintain'd,



If that the Ld had not our Right sustain'd, when all the World a--gainst us fu-riouf--ly,

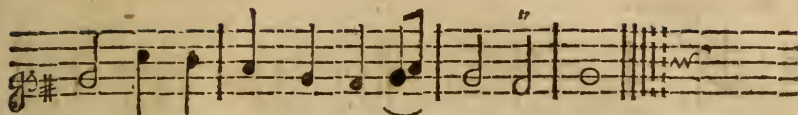


If that the Ld had not our Right, sustain'd, when all the World a--gainst us fu--riouf--ly,

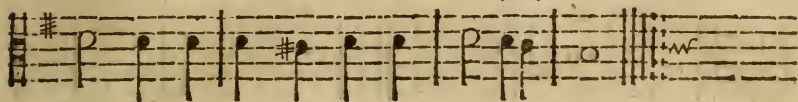


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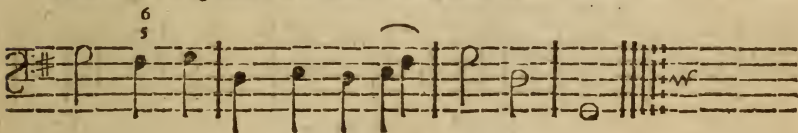
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Made their Uproars, and said, we should all die.



Made their Uproars, and said, we should all die.

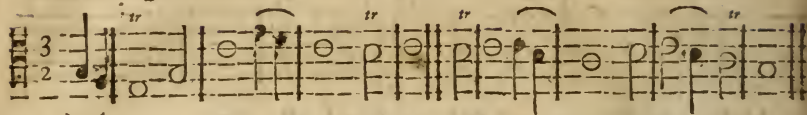


II.

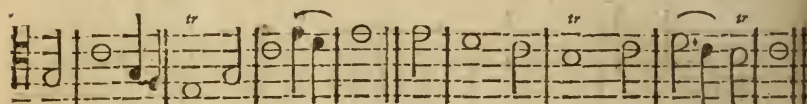
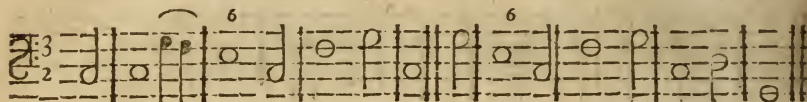
Then long ago they had devour'd us all,
 And swallow'd quick, for ought that we could deem :
 Such was their Rage, as we might well esteem.
 And as the Floods with mighty Force do fall,
 So had they now our Lives e'en brought to Thrall,

III.

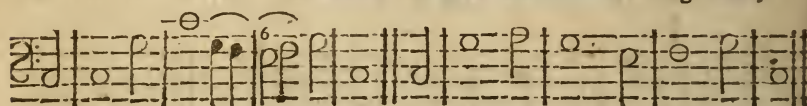
The raging Streams most proud in roaring Noise,
 Had long ago o'erwhelm'd us in the Deep :
 Praised be God, who doth us safely keep
 From bloody Teeth, and their most cruel Voice,
 Which as a Prey to eat us would rejoice.

P S A L M CXXV. *Dagenham Tune.**Tenor & Bassus.*

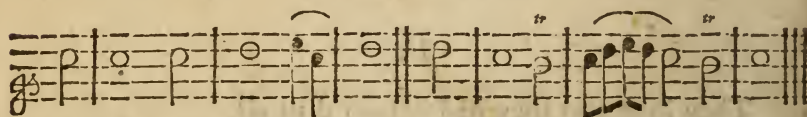
Such as in God the Lord do trust, as Si--on Mount do firm-ly stand,



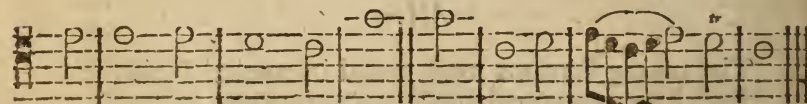
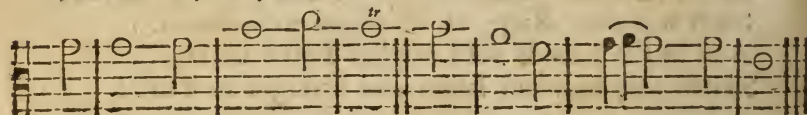
And be re--mov-ed at no Hand ; the Lord will count them right and just :



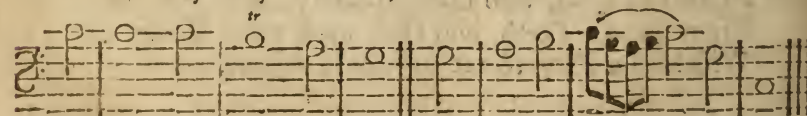
C H O R U S.



So that they may be sure, for e--ver to en--dure.



So that they may be sure, for e--ver to en--dure.

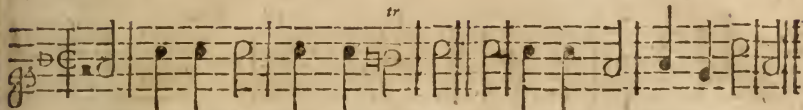


2 As many Mountains huge and steep, Jerufalem about do close ;
 So will the Lord do unto those, who on his godly Will do wait :
 Such are to him so dear, they never need to fear.

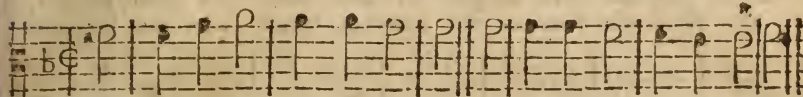
P S A L M CXXV. Second Metre.

Treble & Contra.

Contra 8th, Treble 10th.

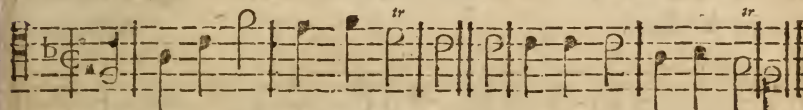


Those that do place their Con-fi-dance, up-on the Lord our God on-ly,

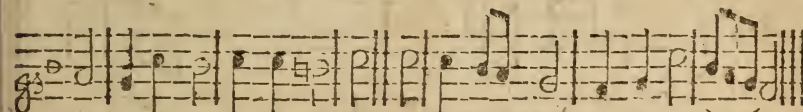
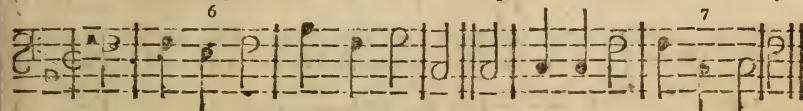


Tenor & Bassus.

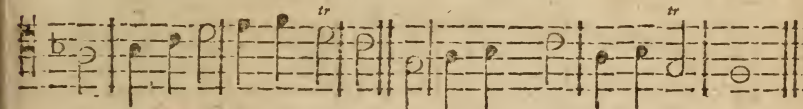
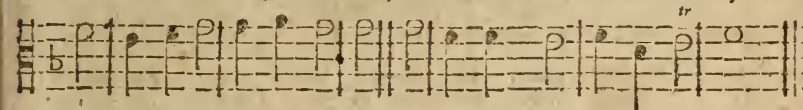
Bassus Unison.



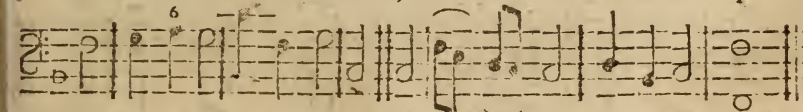
Those that do place their Con-fi-dance, up-on the Lord our God on-ly,



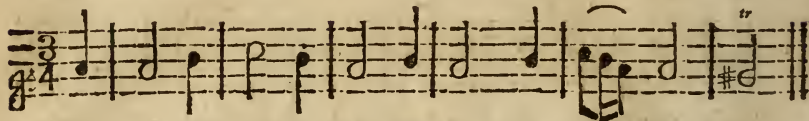
And flee to him for their Defence, in all their Need and Mi--se--ry.



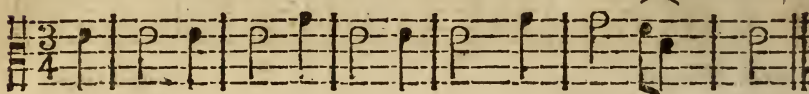
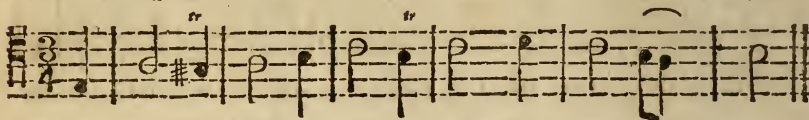
And flee to him for their Defence, in all their Need and Mi-se---ry.



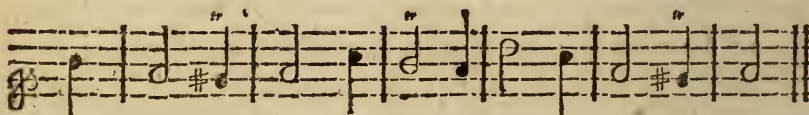
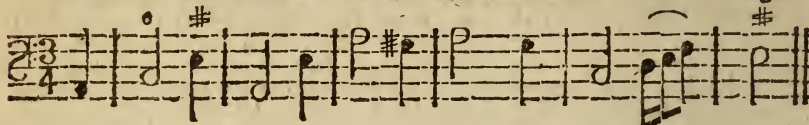
- 2 Their Faith is sure, still to endure, grounded on Christ the Corner-stone :
Mov'd with no Ill, but standeth sure, stedfast like to the Mount Sion.
- 3 And as about Jerusalem the mighty Hills do it compass,
So that no Foes can come to them, to hurt that Town in any Case ;
- 4 So God indeed, in ev'ry Need, his faithful People doth defend.
Standing them by, assuredly, from this Time forth World without End.

P S A L M CXXVI. *High Wickham Tune.**Treble & Contra.**Contra 12th, Treble 15th from Bassus.*

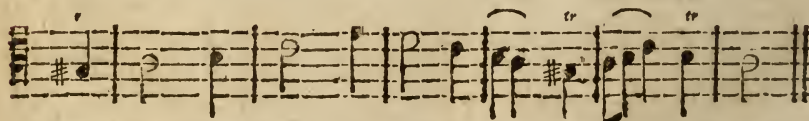
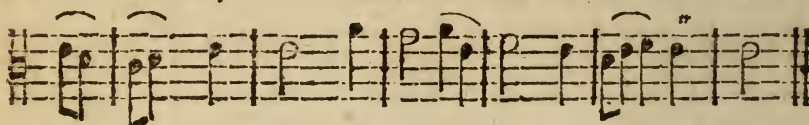
When that the Lord a—gain his Si—on had forth brought,
His Work was such as did surmount Man's Heart and Thought.

*Tenor & Bassus.**Bassus 5th.*

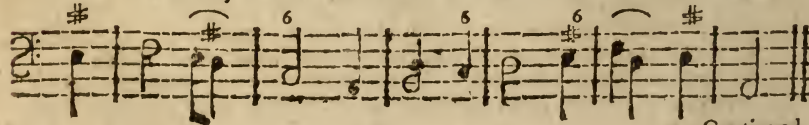
When that the Lord a—gain his Si—on had forth brought,
His Work was such as did surmount Man's Heart and Thought.



From Bon—dage great, and al—so Ser—vi—tude ex—tream :
So that they were much like to them that us'd to dream :

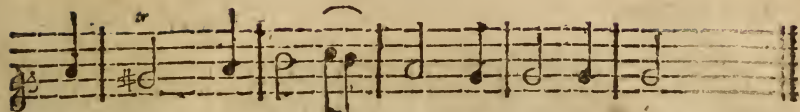


From Bon—dage great, and al—so Ser—vi—tude ex—tream :
So that they were much like to them that us'd to dream :

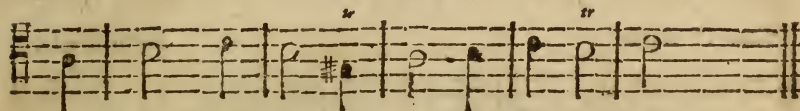
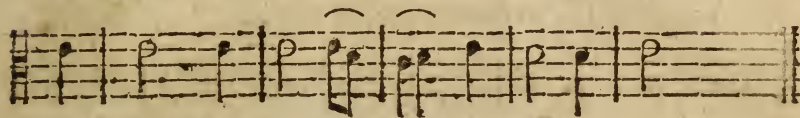


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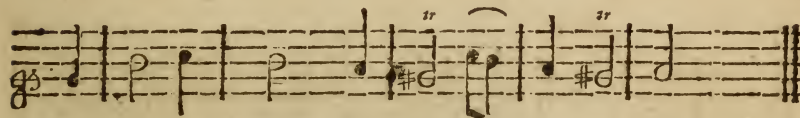
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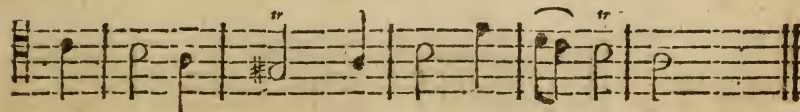
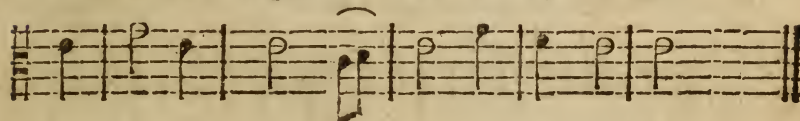
Our Mouths were all with Laugh-ter fill-ed then,



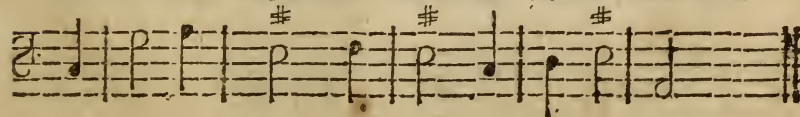
Our Mouths were all with Laugh-ter fill-ed then,

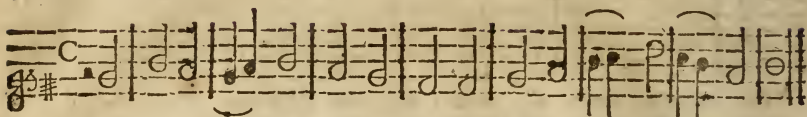


Al-fo our Tongues did shew us joy-ful Men.

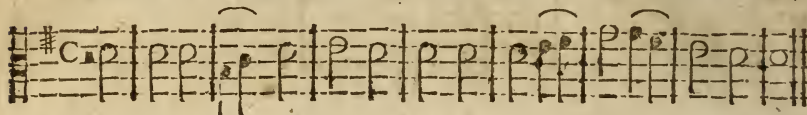
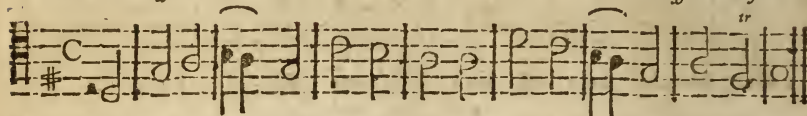


Al-fo our Tongues did shew us joy-ful Men.

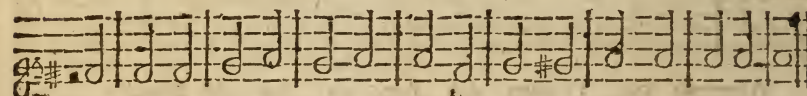
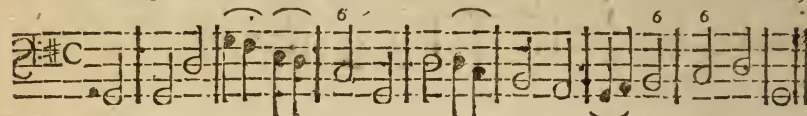


P S A L M CXXVII. *Althorp Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

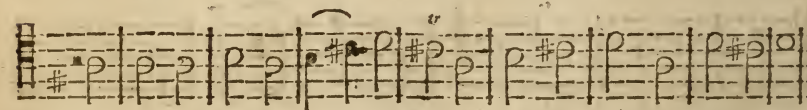
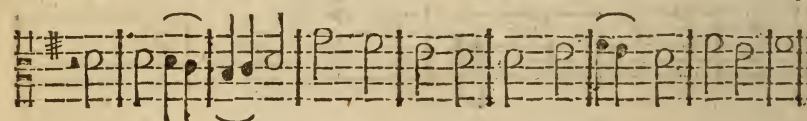
Ex-cept the Lord the House doth make, and there-un—to doth set his Hand,

*Tenor & Bassus.**Bassus Unison.*

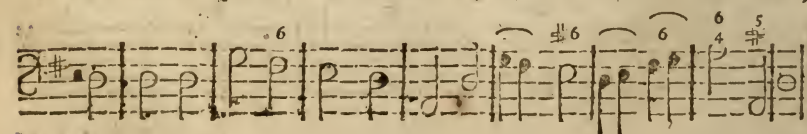
Ex-cept the Lord the House doth make, and there-un—to doth set his Hand,



What Men do build it can-not stand. Likewise in vain Men undertake,

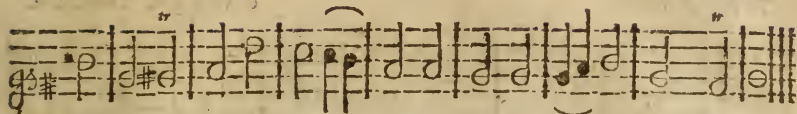


What Men do build it can-not stand. Likewise in vain Men un-der-take,

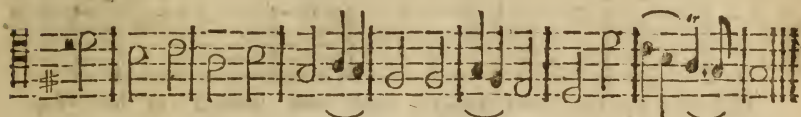
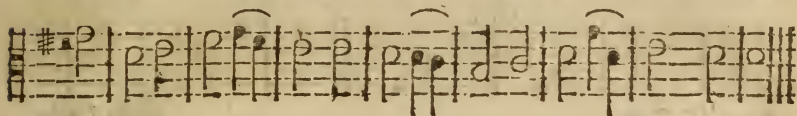


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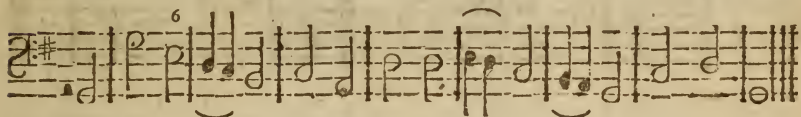
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Ci--ties and Holds to watch and ward, ex--cept the Lord be their Safe-guard.

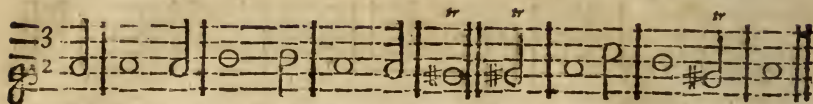


Ci---ties and Holds to watch and ward, ex---cept the Lord be their Safe--guard.

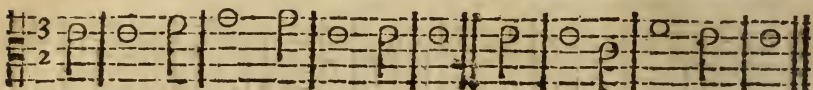
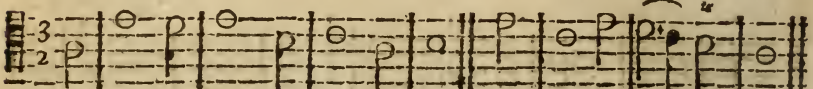


II.

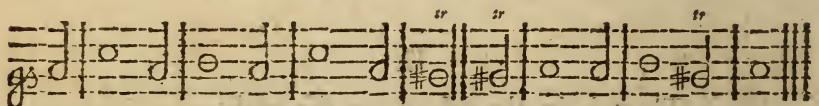
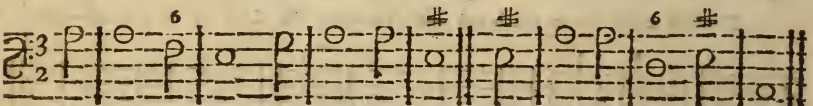
Though in the Morn ye rise early,
 And so at Night go late to Bed,
 Eating with Carefulness your Bread,
 Your Labour is but Vanity :
 But they whom God doth love and keep,
 Enjoy all Things with quiet Sleep.

P S A L M CXXVIII. *Barking Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

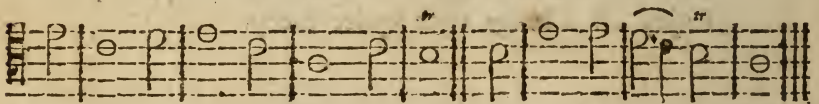
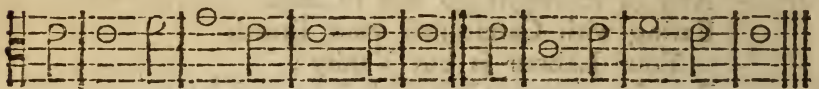
Blef-fed art thou that fear-est God, and walkest in his Ways:

*Tenor & Basses.**Bassus Unifon.*

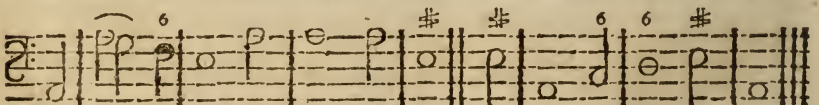
Blef-fed art thou that fear-est God, and walkest in his Ways:



For of thy La-bour thou shalt eat, hap-py shall be thy Days.



For of thy La-bour thou shalt eat, hap-py shall be thy Days.



- 2 Like fruitful Vines on thy House-Side, so doth thy Wife spring out; Thy Children stand like Olive-plants thy Table round about.
- 3 Thus art thou blest that fearest God, and he shall let thee see The promised Jerusalem, and her Felicity.
- 4 Thou shalt thy Childrens Children see, to thy great Joys increase: And likewise Grace on Israel, Prosperity and Peace.

P S A L M CXXXII. *Stilton Tune.*

Treble & Contra.

Contra 5th, Treble 3rd.

First system of musical notation for Treble and Contra parts. The Treble staff is in 3/2 time with a key signature of one sharp (F#). The Contra staff is in 3/2 time with a key signature of one sharp (F#). The lyrics are: Re-mem-ber Da-vid's Troubles, Lord, how un-to thee he swore:

Second system of musical notation for Treble and Contra parts. The lyrics are: Re-mem-ber Da-vid's Troubles, Lord, how un-to thee he swore:

Tenor & Bassus.

Bassus Unison.

First system of musical notation for Tenor and Bassus parts. The Tenor staff is in 3/2 time with a key signature of one sharp (F#). The Bassus staff is in 3/2 time with a key signature of one sharp (F#). The lyrics are: Re-mem-ber Da-vid's Troubles, Lord, how un-to thee he swore:

Second system of musical notation for Tenor and Bassus parts. The lyrics are: Re-mem-ber Da-vid's Troubles, Lord, how un-to thee he swore:

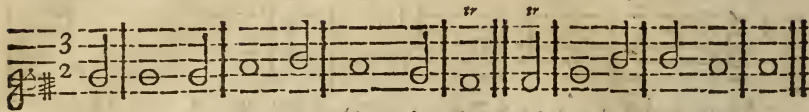
Third system of musical notation for Treble and Contra parts. The lyrics are: And vow'd a Vow to Jacob's God to keep for e-ver-more.

Fourth system of musical notation for Treble and Contra parts. The lyrics are: And vow'd a Vow to Jacob's God to keep for e-ver-more.

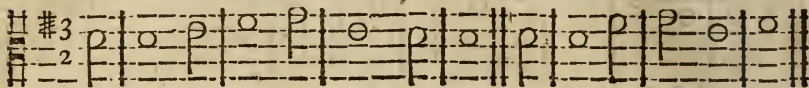
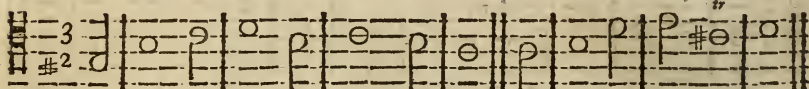
Third system of musical notation for Tenor and Bassus parts. The lyrics are: And vow'd a Vow to Jacob's God to keep for e-ver-more.

Fourth system of musical notation for Tenor and Bassus parts. The lyrics are: And vow'd a Vow to Jacob's God to keep for e-ver-more.

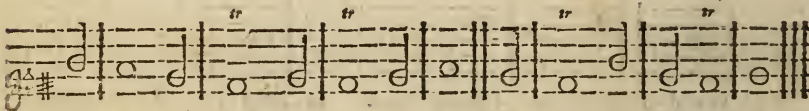
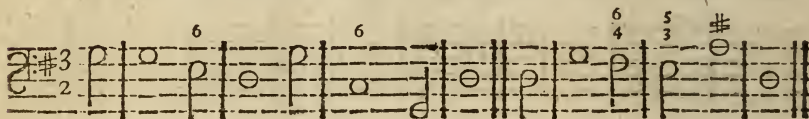
- 2 I will not come within my House, nor climb up to my Bed;
Nor let my Temples take their rest, nor Eyes within my Head :
- 3 Till I have found out for the Lord, a Place to fit thereon :
A House for Jacob's God to be a Habitation.
- 4 We heard of it at Ephrata, there did we hear this Sound,
And in the Fields and Forest there, these Voices first were found.

P S A L M CXXXIII. *Doncaster Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

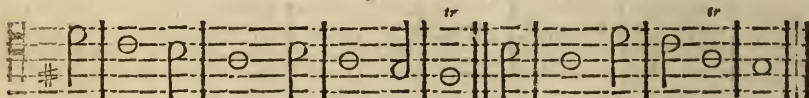
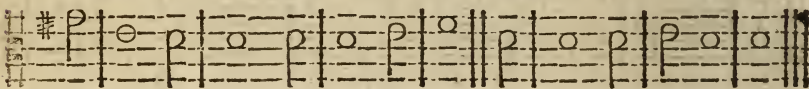
O what a hap-py Thing it is, and joy-ful for to see,

*Tenor & Bassus.**Bassus Unison.*

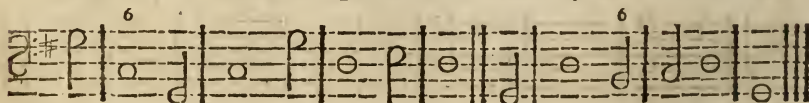
O what a hap-py Thing it is, and joy-ful for to see,



Brethren to dwell to-ge-ther in Friendship and U-ni-ty.



Brethren to dwell to-ge-ther in Friendship and U-ni-ty.



- 2 It's like the precious Ointment that was pour'd on Aaron's Head :
Which from his Beard down to the Skirts of his rich Garments spread :
- 3 And as the lower Ground doth drink the Dew of Hermon Hill :
And Sion with his silver Drops the Fields with Fruit doth fill.
- 4 Ev'n so the Lord doth pour on them his Blessings manifold,
Whose Hearts and Minds sincerely do this Knot fast keep and hold.

P S A L M CXXXIV. *Gainsborough Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

First system of musical notation for Treble and Contra parts. The Treble part is on a five-line staff with a C-clef and a common time signature. The Contra part is on a four-line staff with a C-clef. Both parts feature a melodic line with a trill (tr) over the final note of the first phrase. The lyrics 'Be--hold and have Re--gard, ye Ser--vants of the Lord,' are written below the notes.

Be--hold and have Re--gard, ye Ser--vants of the Lord,

Second system of musical notation for Treble and Contra parts, continuing the melody from the first system.

Tenor & Bassus.

Bassus Unifon.

First system of musical notation for Tenor and Bassus parts. The Tenor part is on a five-line staff with a C-clef. The Bassus part is on a four-line staff with a C-clef. Both parts feature a melodic line with a trill (tr) over the final note of the first phrase. The lyrics 'Be--hold and have Re--gard, ye Ser--vants of the Lord,' are written below the notes.

Be--hold and have Re--gard, ye Ser--vants of the Lord,

Second system of musical notation for Tenor and Bassus parts, continuing the melody.

Third system of musical notation for Treble and Contra parts. The Treble part is on a five-line staff with a C-clef. The Contra part is on a four-line staff with a C-clef. Both parts feature a melodic line with a trill (tr) over the final note of the first phrase. The lyrics 'Who in his House by Night do watch, praise him with one Ac--cord.' are written below the notes.

Who in his House by Night do watch, praise him with one Ac--cord.

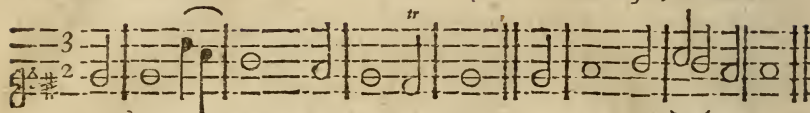
Third system of musical notation for Tenor and Bassus parts, continuing the melody.

Fourth system of musical notation for Treble and Contra parts. The Treble part is on a five-line staff with a C-clef. The Contra part is on a four-line staff with a C-clef. Both parts feature a melodic line with a trill (tr) over the final note of the first phrase. The lyrics 'Who in his House by Night do watch, praise him with one Ac--cord.' are written below the notes.

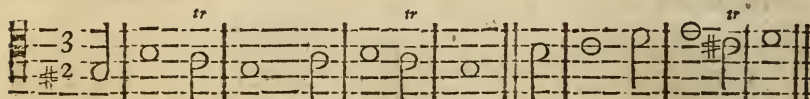
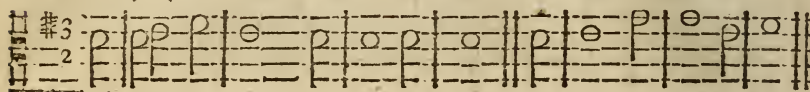
Who in his House by Night do watch, praise him with one Ac--cord.

Fifth system of musical notation for Treble and Contra parts. The Treble part is on a five-line staff with a C-clef. The Contra part is on a four-line staff with a C-clef. Both parts feature a melodic line with a trill (tr) over the final note of the first phrase. The lyrics 'Who in his House by Night do watch, praise him with one Ac--cord.' are written below the notes. Fingerings are indicated by numbers 6, 6, 6, 4, and 5 above the notes.

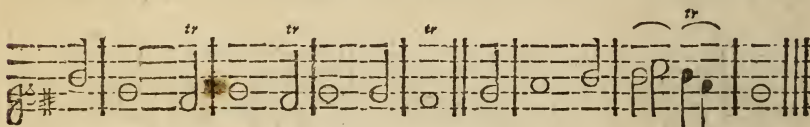
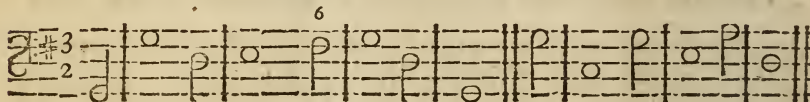
- 2 Lift up your Hands on high, unto his holy Place,
And give the Lord his Praises due, his Benefits embrace.
- 3 For why? the Lord our God, who Heav'n and Earth did frame,
Doth Sion blefs, and will preserve for evermore the fame.

P S A L M CXXXV. *Knottingley Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

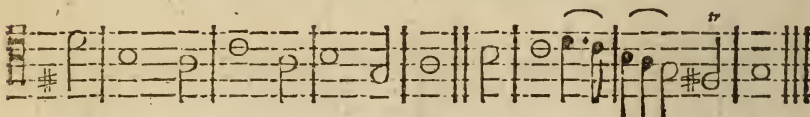
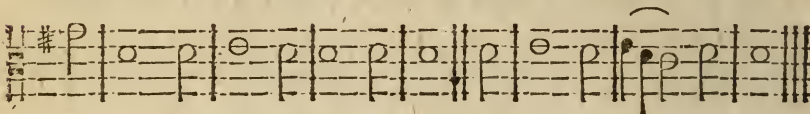
O praise the Lord, praise ye his Name, praise him with one Ac-cord :



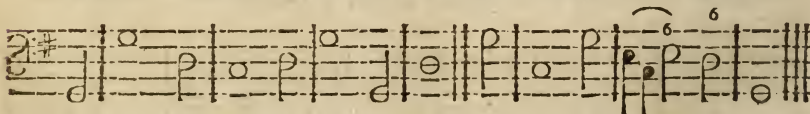
O praise the Lord, praise ye his Name, praise him with one Ac-cord :



O praise him still, all ye that be the Ser-vants of the Lord.



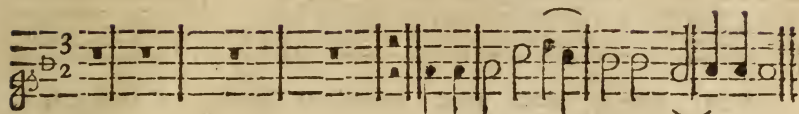
O praise him still, all ye that be the Servants of the Lord.



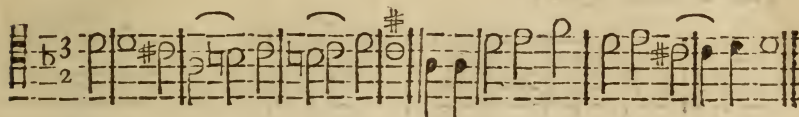
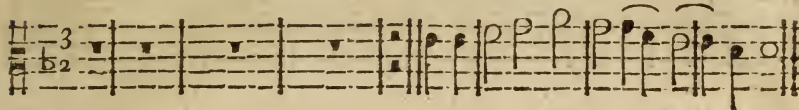
- 2 O praise him ye that stand and be in the House of the Lord :
Ye of his Court, and of his House, praise him with one Accord.
- 3 Praise ye the Lord, for he is good, sing Praises to his Name ;
It is a good and pleafant Thing always to do the same.
- 4 For why ? the Lord hath Jacob chose, his very one ye see,
So hath he chosen Israel his Treasure for to be.

P S A L M CXXXVI. *Winchester Tune.*

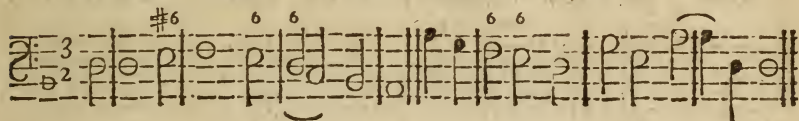
C H O R U S .



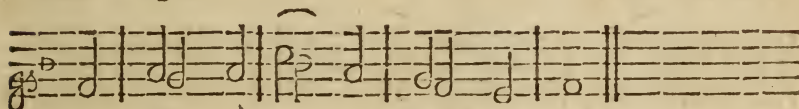
For his Mercy en—dureth for e—ver.



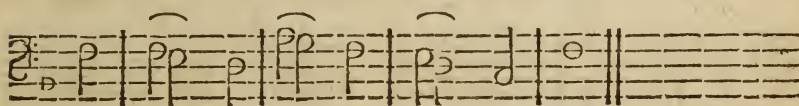
Praise ye the Lord, for he is good: For his Mercy en—dureth for e—ver.



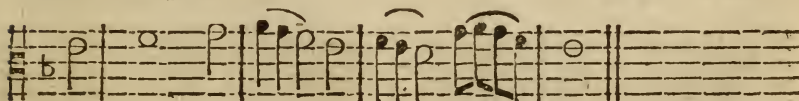
Treble & Bassus.



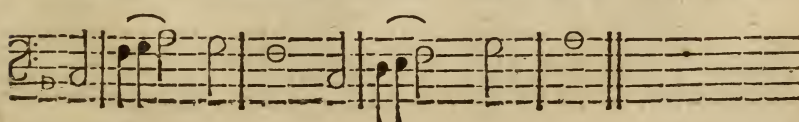
Give Praise un—to the God of Gods: C H O R U S .



Contra & Bassus.

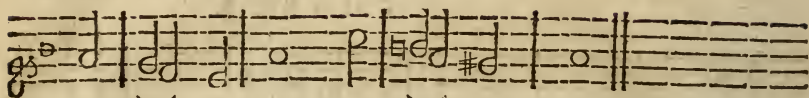


Give Praise un—to the Lord of Lords: C H O R U S .

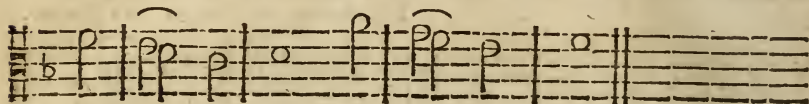
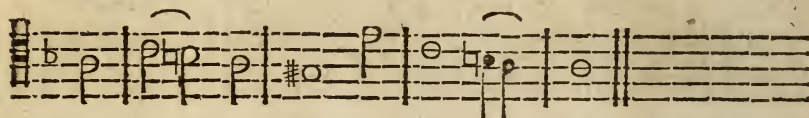


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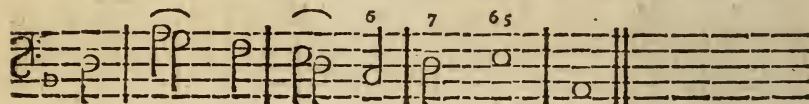
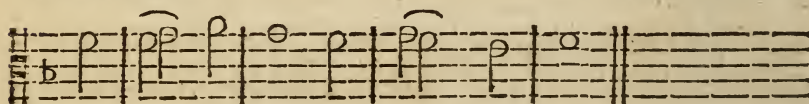
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Treble & Contra together.

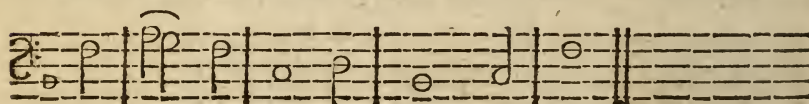
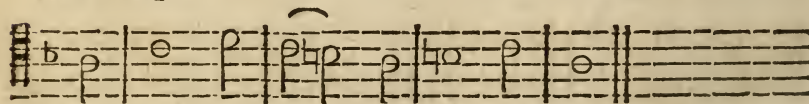
Who on—ly doth great won-d'rous Works: CHORUS.

*Tenor & Bassus together.*

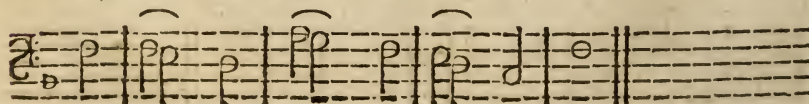
Who by his Wif—dom made the Heav'ns: CHORUS.

*Contra & Bassus.*

Who on the Wa—ters stretch'd the Earth: CHORUS.

*Tenor & Bassus.*

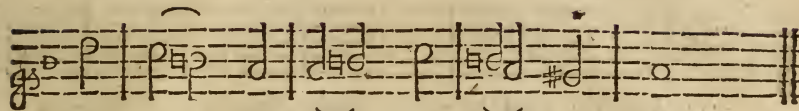
Who made great Lights to shine a—broad: CHORUS.



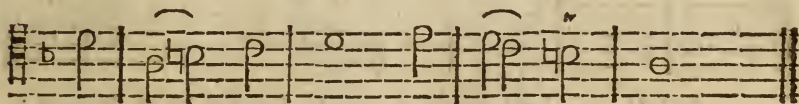
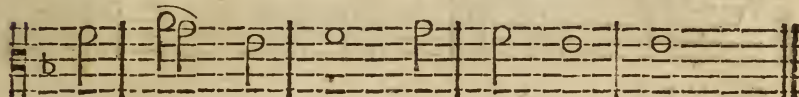
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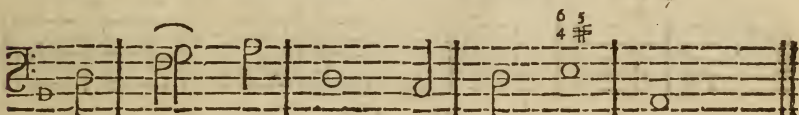
CHORUS.



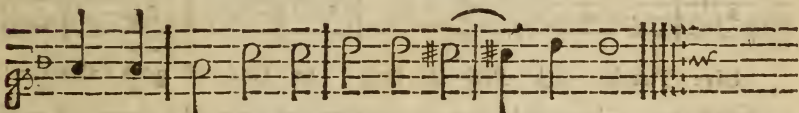
The Sun to rule the light—some Day:



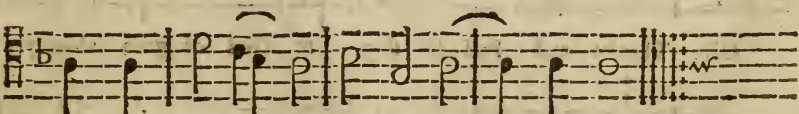
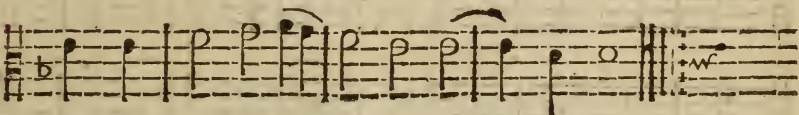
The Sun to rule the light—some Day:



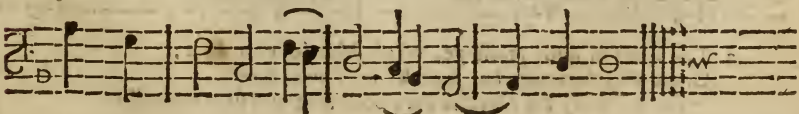
CHORUS.

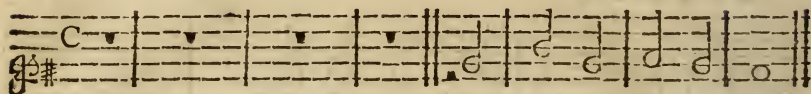


For his Mer--cy en--dur--eth for e--ver.

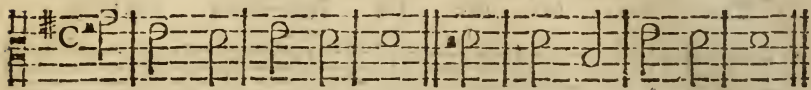
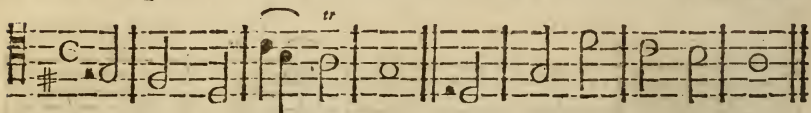


For his Mer--cy en--dur--eth for e--ver.

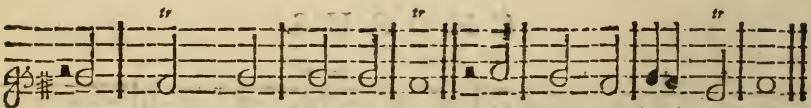
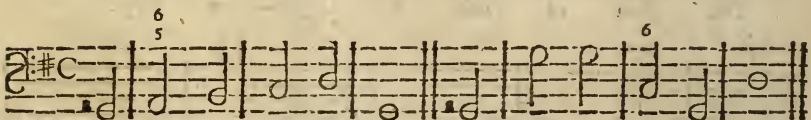


P S A L M CXXXVI, Second Metre. *Billericay Tune.**Treble & Contra.*

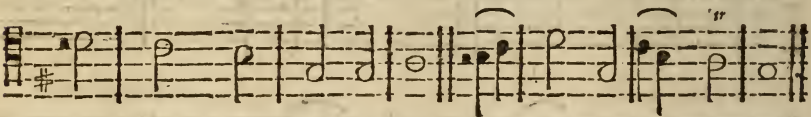
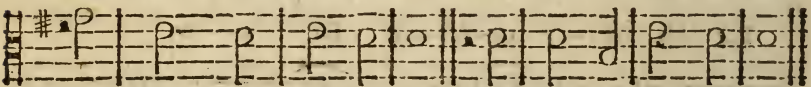
O laud the Lord be-nign, whose Mer-cies ne'er de-cay ;

*Tenor & Bassus.*

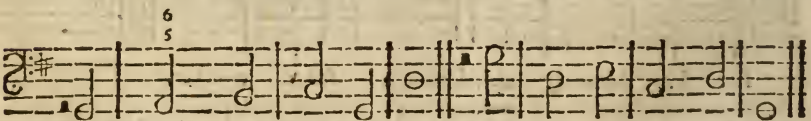
O laud the Lord be-nign, whose Mer-cies ne'er de-cay :



Give Thanks and Prai-fes sing to God of gods al-ways.



Give Thanks and Prai-fes sing to God of gods al-ways.



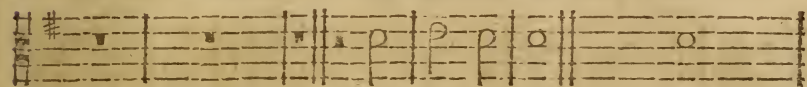
- 2 The Lord of lords praise ye, whose Mercies ever dure ;
Great Wonders only he, doth by his Power sure :
For certainly his Mercies dure both firm and sure eternally.

Continued.

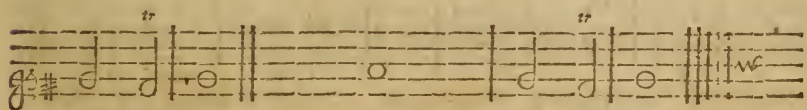
Continued.



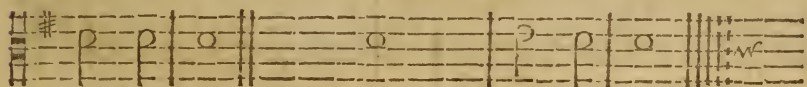
for cer-tain-ly his Mer-cies dure both



for cer-tain-ly his Mer-cies dure both



firm and sure e-ter-nal-ly.



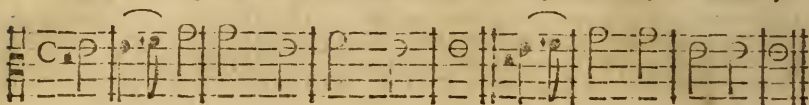
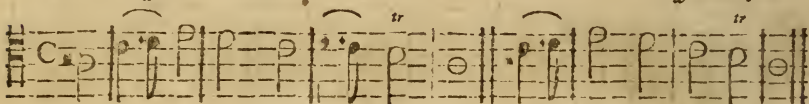
firm and sure e-ter-nal-ly.



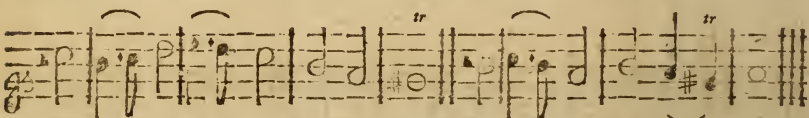
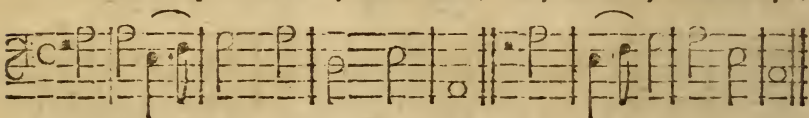
3 Which God omnipotent, by his great Wisdom, he
The Heav'n and Firmament did frame, as we may see.
For certainly, &c.

P S A L M CXXXVIII. *Wombwell Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

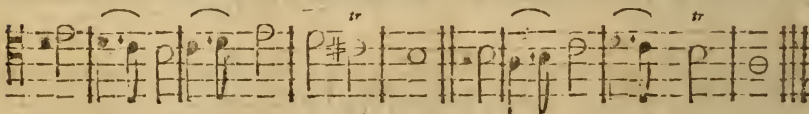
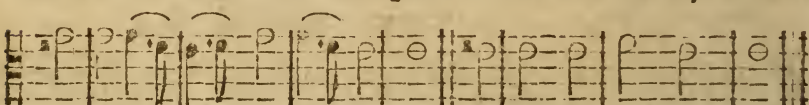
Thee will I praise with my whole Heart, my Lord my God always ;

*Tenor & Bassus.**Bassus Unison.*

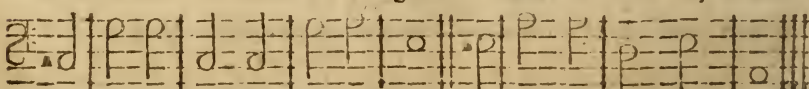
Thee will I praise with my whole Heart, my Lord my God always ;



Ev'n in the Pre-sence of the gods I will ad-vance thy Praise.



Ev'n in the Pre-sence of the gods I will ad-vance thy Praise.



- 2 Towards thy holy Temple I will look and worship thee :
And praised in my thankful Mouth thy holy Name shall be.
- 3 Ev'n for thy loving Kindness Sake, and for thy Truth withal :
For thou thy Name hast by thy Word advanced over all.
- 4 When I did call, thou heardest me, and thou hast made also
The Power of increased Strength within my Soul to grow.

P S A L M CXXXIX, Verses 5, 6, 7, 8. Brentwood Tune.

Treble & Contra.

Contra 5th, Treble 8th.

Musical notation for the first system, featuring Treble and Contra parts. The Treble part is on a five-line staff with a treble clef and a key signature of one sharp (F#). The Contra part is on a five-line staff with a bass clef and a key signature of one sharp. The time signature is 3/2. The music consists of several measures with notes and rests, including trills (tr) in the Treble part.

From thy all—fee—ing Spi—rit, then, Lord, whi—ther shall I go?

Musical notation for the second system, continuing the Treble and Contra parts from the first system. It follows the same notation and key signature as the first system.

Tenor & Bassus.

Bassus 8th.

Musical notation for the first system of the Tenor and Bassus parts. The Tenor part is on a five-line staff with a treble clef and a key signature of one sharp. The Bassus part is on a five-line staff with a bass clef and a key signature of one sharp. The time signature is 3/2. The music consists of several measures with notes and rests, including trills (tr) in the Tenor part.

From thy all—fee—ing Spi—rit then, Lord, whi—ther shall I go?

Musical notation for the second system of the Tenor and Bassus parts, continuing from the first system.

Musical notation for the third system of the Treble and Contra parts, continuing from the second system.

Or whi—ther shall I fly a—way from thy Pre—sence al—so?

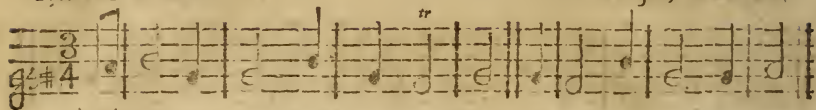
Musical notation for the fourth system of the Treble and Contra parts, continuing from the third system.

Musical notation for the third system of the Tenor and Bassus parts, continuing from the second system.

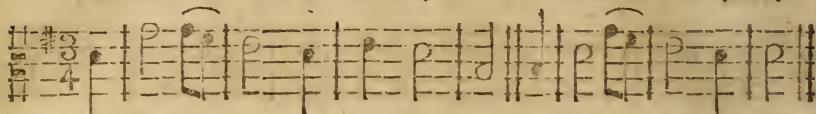
Or whi—ther shall I fly a—way from thy Pre—sence al—so?

Musical notation for the fourth system of the Tenor and Bassus parts, continuing from the third system.

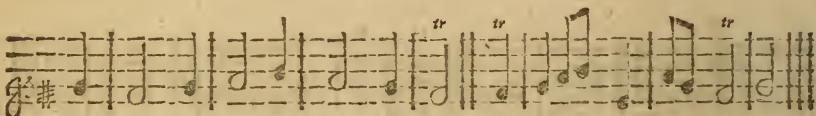
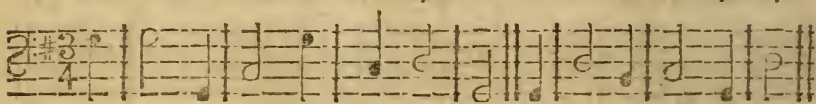
- 6 For if to Heav'n I do climb up, lo! thou art present there;
 In Hell if I lie down below, ev'n there thou dost appear.
 7 Yea, let me take the Morning Wings, and let me go and dwell
 Ev'n in the very utmost Parts, where flowing Sea doth swell.
 8 Yet certainly there also shall thy Hand me lead and guide,
 And thy right Hand shall hold me fast, for ever to abide.

P S A L M CXLII. *Wellford Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

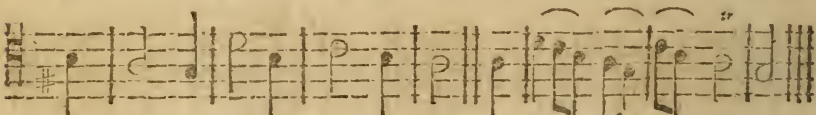
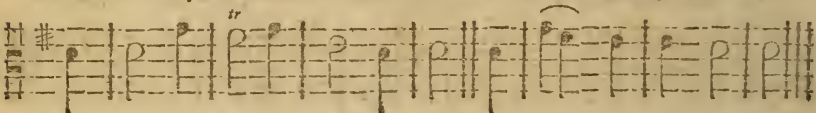
Un—to the Lord God with my Voice I did fend out my Cry ;

*Tenor & Bassus.**Bassus Unifou.*

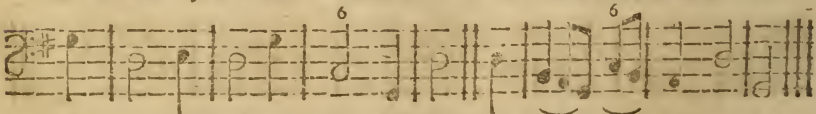
Un—to the Lord God with my Voice I did fend out my Cry ;



And with my strained Voice un—to the Lord God pray-ed I.



And with my strained Voice un—to the Lord God pray-ed I.

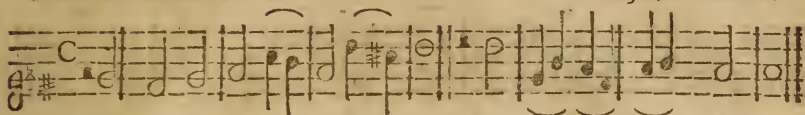


- 2 My Meditation in his Sight to pour I did not spare :
 And in the Presence of the Lord my Trouble did declare.
- 3 Although perplexed was my Soul, my Path was known to thee :
 In Way where I did walk, a Snare they sily laid for me.
- 4 I look'd and view'd on my right Hand, but none there would me know :
 All Refuge failed me, and for my Soul no Care did show.

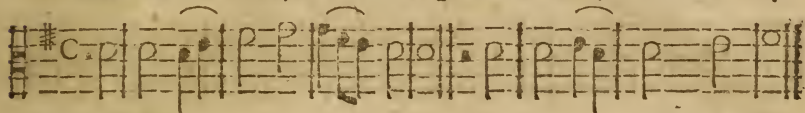
P S A L M CXLV. *Nazing Tune.*

Treble & Contra.

Contra 5th, Treble 8th.



Thee will I laud, my God and King, and bleſs thy Name al-ways :

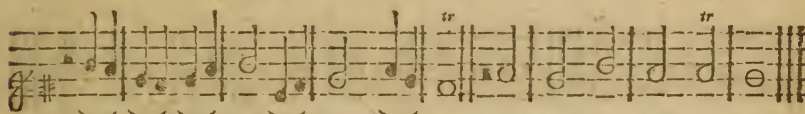
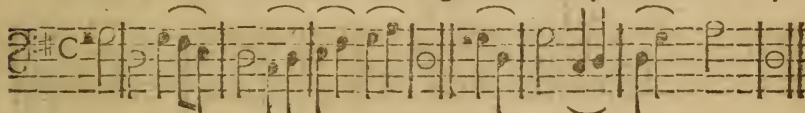


Tenor & Bassus.

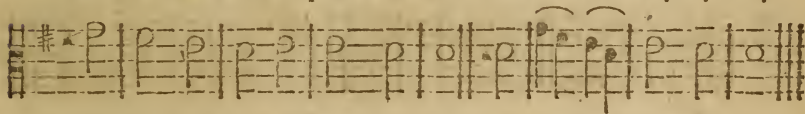
Bassus Unison.



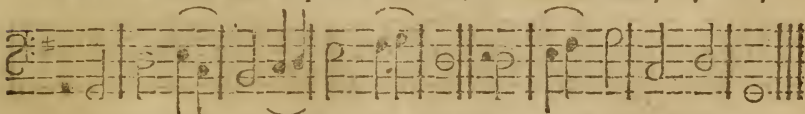
Thee will I laud, my God and King, and bleſs thy Name al-ways :



For e-—ver will I praise the fame, and bleſs thee Day by Day.



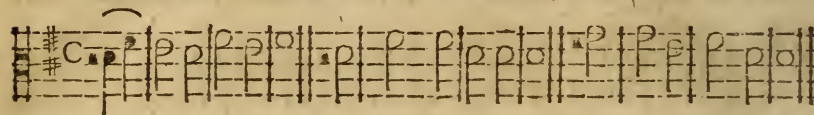
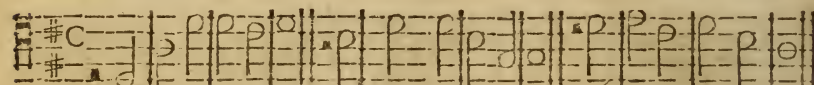
For e-—ver will I praise the fame, and bleſs thee Day by Day.



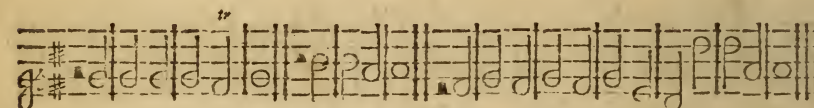
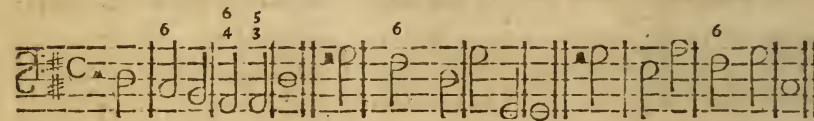
- 2 Great is the Lord, moſt worthy Praise, his Greatneſs none can reach :
From Race to Race they ſhall thy Works praise, and thy Power preach.
- 3 I of thy glorious Majeſty the Beauty will record :
And meditate upon thy Works, moſt wonderful, O Lord.
- 4 And they ſhall of thy Pow'r, and of thy fearful Acts declare :
And I to publiſh all abroad thy Greatneſs will not spare.

P S A L M CXLVIII. *Proper Tune.**Treble & Contra.**Contra 8th, Treble 15th.*

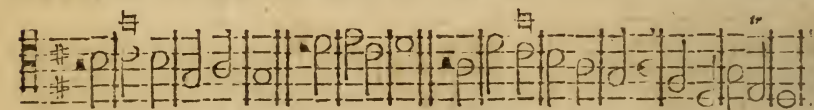
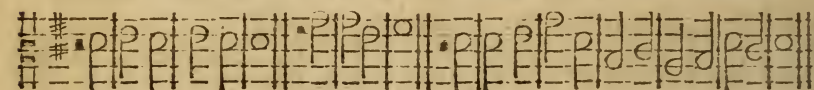
Give Laud unto the Lord, from Heav'n that is so high; praise him in Deed and Word

*Tenor & Bassus.**Bassus Unison.*

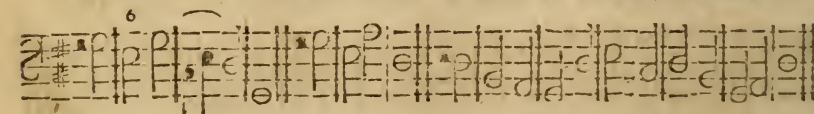
Give Laud unto the Lord, from Heav'n that is so high; praise him in Deed and Word



Above the star-ry Sky: And al-fo ye, his Angels all, Armies royal, praise joyfully.



Above the star-ry Sky: And al-fo ye, his Angels all, Armies royal, praise joyfully.



- 2 Praise him both Moon and Sun, which are so clear and bright:
The same of you be done, ye glittering Stars of Light.
And you no less, ye Heav'ns most fair, Clouds of the Air, his Laud express.
- 3 For at his Word they were all formed as we see;
At his Voice did appear all Things in their Degree;
Which he set fast: To them he made a Law and Trade always to last,

P S A L M CXLIX. *Lydd Tune.*

Treble & Contra.

Musical notation for Treble and Contra parts, first system. The Treble clef has a key signature of one sharp (F#) and a 3/2 time signature. The Contra clef has a 3/2 time signature. The music consists of two staves with notes and rests.

Sing ye un—to the Lord our God a new re—joi—cing Song:

Musical notation for Tenor and Bass parts, first system. The Tenor clef has a key signature of one sharp (F#) and a 3/2 time signature. The Bass clef has a 3/2 time signature. The music consists of two staves with notes and rests.

Tenor & Bassus.

Bassus 8th.

Musical notation for Tenor and Bass parts, second system. The Tenor clef has a key signature of one sharp (F#) and a 3/2 time signature. The Bass clef has a 3/2 time signature. The music consists of two staves with notes and rests.

Sing ye un—to the Lord our God a new re—joi—cing Song:

Musical notation for Tenor and Bass parts, third system. The Tenor clef has a key signature of one sharp (F#) and a 3/2 time signature. The Bass clef has a 3/2 time signature. The music consists of two staves with notes and rests, including a sixteenth note group marked with a '6'.

Musical notation for Treble and Bass parts, fourth system. The Treble clef has a key signature of one sharp (F#) and a 3/2 time signature. The Bass clef has a 3/2 time signature. The music consists of two staves with notes and rests.

And let the Praise of him be heard his ho—ly Saints among.

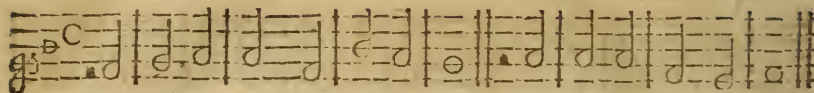
Musical notation for Tenor and Bass parts, fifth system. The Tenor clef has a key signature of one sharp (F#) and a 3/2 time signature. The Bass clef has a 3/2 time signature. The music consists of two staves with notes and rests.

Musical notation for Tenor and Bass parts, sixth system. The Tenor clef has a key signature of one sharp (F#) and a 3/2 time signature. The Bass clef has a 3/2 time signature. The music consists of two staves with notes and rests, including a triplet marked with a '3'.

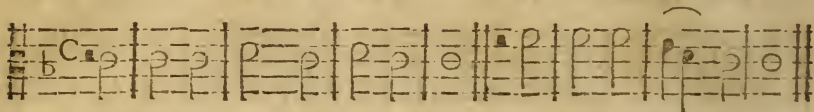
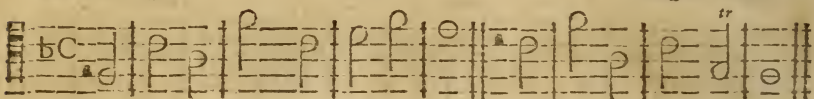
And let the Praise of him be heard his ho—ly Saints among.

Musical notation for Tenor and Bass parts, seventh system. The Tenor clef has a key signature of one sharp (F#) and a 3/2 time signature. The Bass clef has a 3/2 time signature. The music consists of two staves with notes and rests, including a sixteenth note group marked with a '6'.

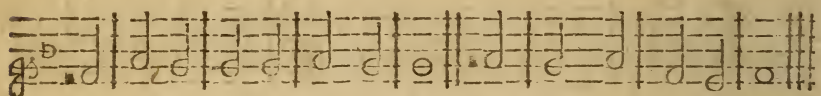
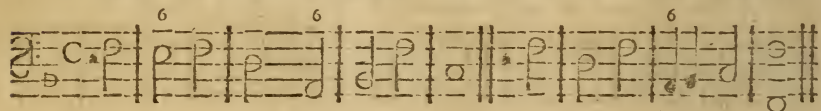
- 2 Let Israel rejoice in God, and Praises to him sing :
And let the Seed of Sion be most joyful in their King.
- 3 Let them sound Praise with Voice of Lute unto his holy Name ;
And with the Timbrel and the Harp sing Praises to the same.
- 4 For why ? the Lord his Pleasure all hath in his People set ;
And by Deliv'rance he will raise the Meek to Glory great.

P S A L M CL. *London New Tune.**Treble & Contra.*

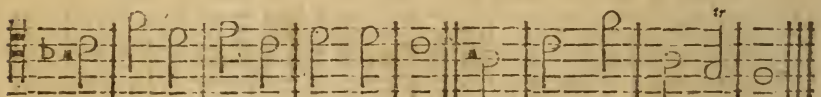
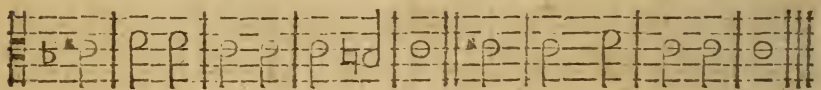
Yield un--to God, the mighty Lord, Praise in his Ho--li--ness ;

*Tenor & Bassus.**Bassus Unifou.*

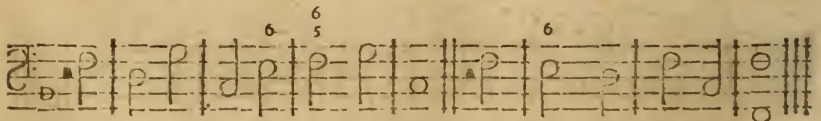
Yield un--to God, the mighty Lord, Praise in his Ho--li--ness ;



And in the Fir-ma-ment of his great Pow'r praise him no less.



And in the Fir ma-ment of his great Pow'r praise him no less.

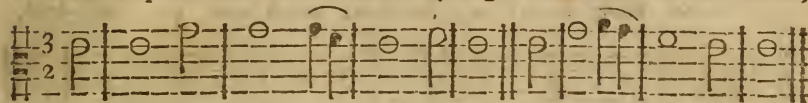
2 Advance his Name, and praise him in his mighty Acts always ;
According to his Excellence and Greatness give him Praise.3 His Praises with the princely Noise of sounding Trumpets blow ;
Praise him upon the Viol, and upon the Harp also.4 Praise him with Timbrel and with Flutè, Organs and Virginals ;
With sounding Cymbals praise ye him, praise him with leud Cymbals.

HYMNS and CANONS on several Occasions.

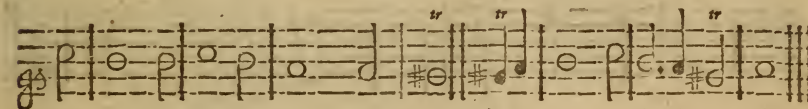
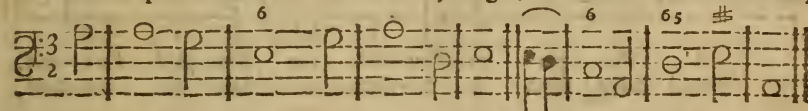
I. An HYMN for CHRISTMAS-DAY.



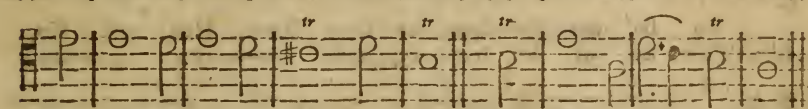
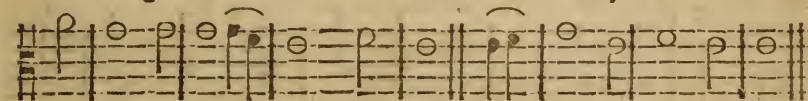
While Shepherds watch'd their Flocks by Night, all feat-ed on the Ground,



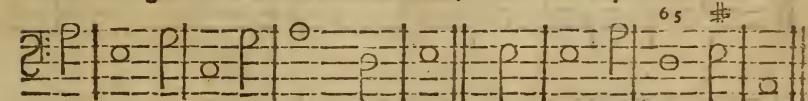
While Shepherds watch'd their Flocks by Night, all feat-ed on the Ground,



The An-gel of the Lord came down, and Glo-ry shone a-round.



The An-gel of the Lord came down, and Glo-ry shone a-round.



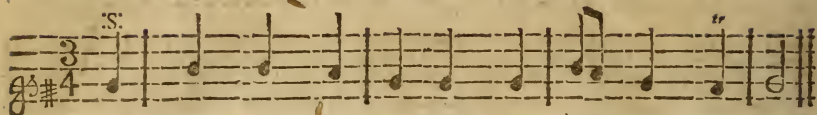
- 2 Fear not, said he, for mighty Dread had seiz'd their troubled Mind ;
Glad Tidings of great Joy I bring to you and all Mankind.
- 3 To you, in David's Town, this Day, is born, of his own Line,
A Saviour, which is Christ the Lord, and this shall be the Sign :
- 4 The Heav'nly Babe you there shall find, to human View display'd,
All meanly wrapp'd in swadling Bands, and in a Manger laid.
- 5 Thus spake the Seraph, and forthwith appear'd a shining Throng
Of Angels, praising God, and thus address'd their joyful Song :

DOXOLOGY.

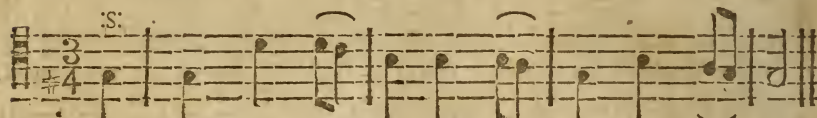
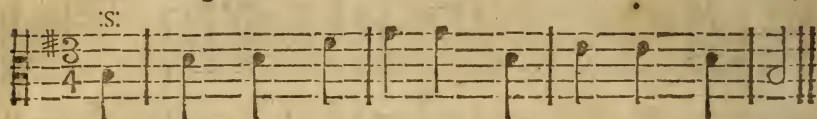
All Glory be to God on high, and on the Earth be Peace :
Good-will henceforth from Heav'n to Men, begin, and never cease.

G g g

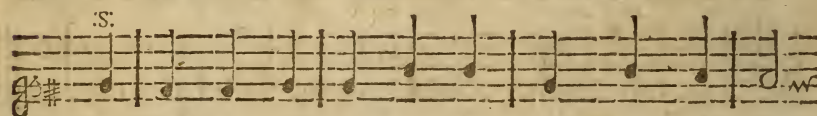
II. A CHRISTMAS CAROL:



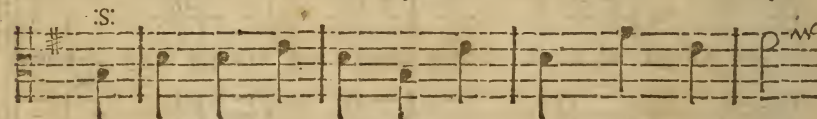
A Vir—gin un—spot—ted, the Pro—phet fore—told,
Should bring forth a Sa—viour, which now we be—hold,



A Vir—gin un—spot—ted, the Pro—phet fore—told,
Should bring forth a Sa—viour, which now we be—hold,



To be our Re—deem—er from Death, Hell, and Sin,
Cho. Then let us be mer—ry, cast Sor—row a—way;

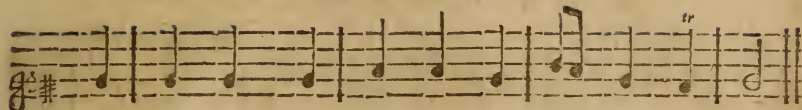


To be our Re—deem—er from Death, Hell, and Sin,
Cho. Then let us be mer—ry, cast Sor—row a—way;

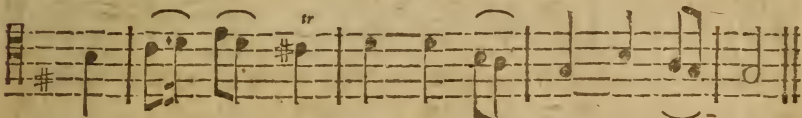
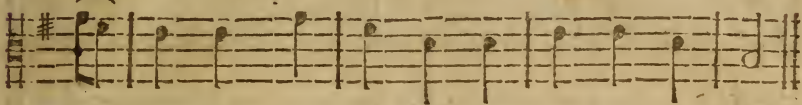


Continued.

Continued.



Which A—dam's Tranf—gref—fions in—vol—ved us in.
 Cho. Our Sa—viour Chrift Je—fus was born on this Day.



Which A—dam's Tranf—gref—fions in—vol—ved us in.
 Cho. Our Sa—viour Chrift Je—fus was born on this Day.



Through Bethlehem City, in Jewry it was,
 That Joseph and Mary together did pass;
 And for to be taxed when thither they came,
 Since Cæsar Augustus commanded the same.

CHO. Then let us be merry, &c.

But Mary's full Time being come, as we find,
 She brought forth her First-born to save all Mankind:
 The Inn being full, for this heav'nly Guest
 No Place therè was found where to lay him to Rest.

CHO. Then let us be merry, &c.

But Mary, blest Mary, so meek and so mild,
 Soon wrapp'd in Swadlings this heav'nly Child:
 Contented she laid him where Oxen do feed;
 The great God of Nature approv'd of the Deed.

CHO. Then let us be merry, &c.

To teach us Humility all this was done,
 Then learn we from hence haughty Pride for to shun:
 A Manger's his Cradle, who came from above,
 The great God of Mercy, of Peace, and of Love.

CHO. Then let us be merry, &c.

Then presently after the Shepherds did spy
 Vast Numbers of Angels to stand in the Sky;
 So merrily talking, so sweet they did sing,
 All Glory and Praise to our heav'nly King.

C H O R U S.

Then let us be merry, cast Sorrow away;
 Our Saviour Christ Jesus was born on this Day.

III. An HYMN for GOOD-FRIDAY.

Mourn, mourn, ye Saints, who once did see our Saviour dear nail'd to the Tree:

Mourn, mourn, ye Saints, who once did see our Saviour dear nail'd to the Tree:

A bitter Death he did en--dure, to save the Souls of Men se--cure.

A bitter Death he did en--dure, to save the Souls of Men se--cure.

II.

Oh, how his purple Streams did flow ! his Blood on Man he did bestow ;
With Hands and Feet nail'd to the Wood, and pierced Side ran down with Blood.

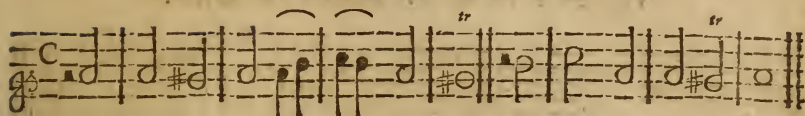
III.

What Wisdom can conceive or know, what Tongue or Pen can truly show,
The vast Dimensions of his Love, or shew his Pow'r in Heav'n above ?

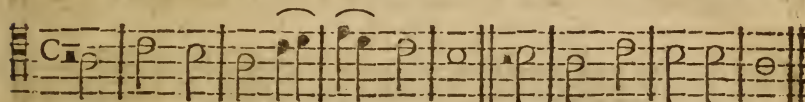
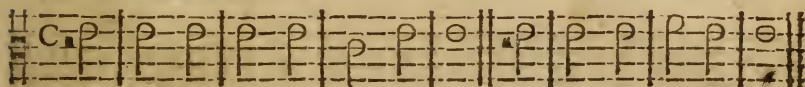
IV.

To God be Praise and Worship done, for giving us his only Son ;
Let's tune our Souls, and him adore in Hallelujahs evermore.

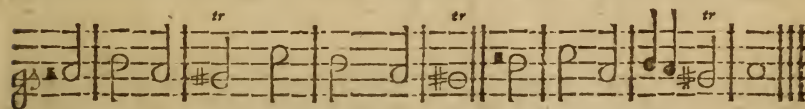
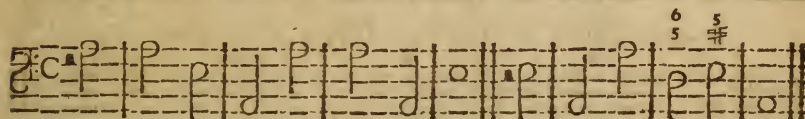
IV. An HYMN for EASTER-DAY.



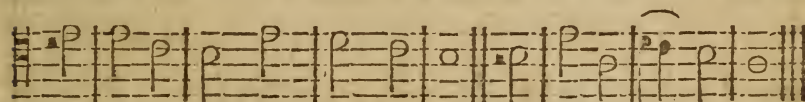
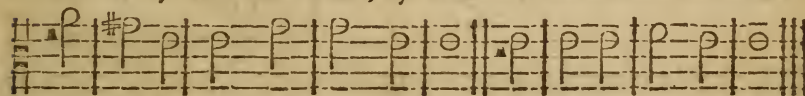
Christ from the Dead is rais'd, and made the first Fruits of the Tomb:



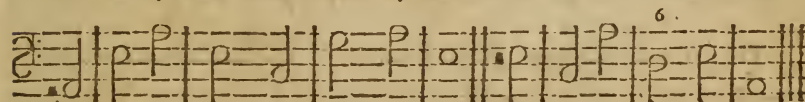
Christ from the Dead is rais'd, and made the first Fruits of the Tomb:



For as by Man came Death, by Man did Re-sur-rec-tion come.



For as by Man came Death, by Man did Re-sur-rec-tion come.



II.

For as in Adam all Mankind did Guilt and Death derive,
So, by the Righteousness of Christ, shall all be made alive.

III.

If then ye risen are with Christ, seek only how to get
The Things that are above, where Christ at God's right Hand is set.

DOXOLOGY.

To Father, Son, and Holy Ghost, the God whom we adore,
Be Glory, as it was, is now, and shall be evermore.

V. HYMN *for* EASTER-DAY.

Hal-le-lu-jah,

Je-fus Christ is ris'n to Day, Hal-le-lu-jah,

Our tri-um-phant Ho-li-day, Hal-le-lu-jah.

II.

Hymns of Praises let us sing, Hallelujah,
 Unto Christ our heav'nly King, Hallelujah.

III.

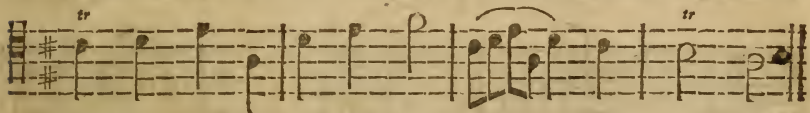
But the Pain that he endur'd, Hallelujah,
 Our Salvation hath procur'd, Hallelujah.

Continued.

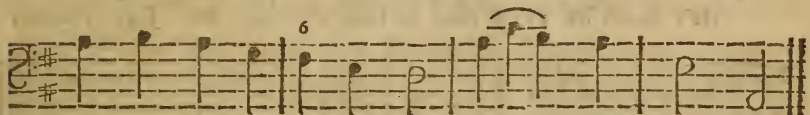
Continued.



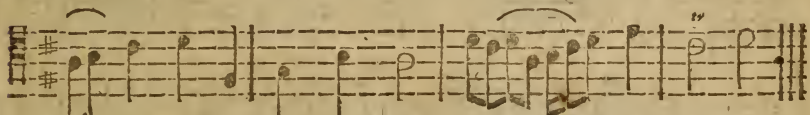
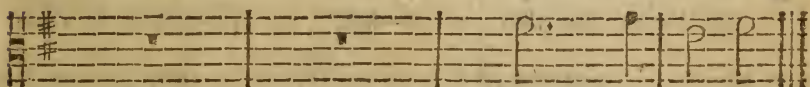
Hal——le——lu——jah,



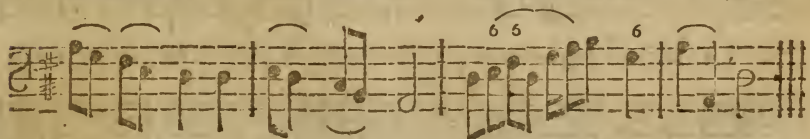
Who did once up-on the Crofs, Hal——le——lu——jah,



Hal——le——lu——jah.



Suf-fer to re-deem our Lofs, Hal——le——lu——jah.

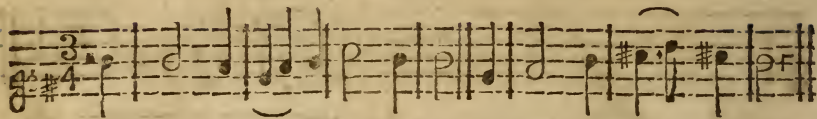


IV.

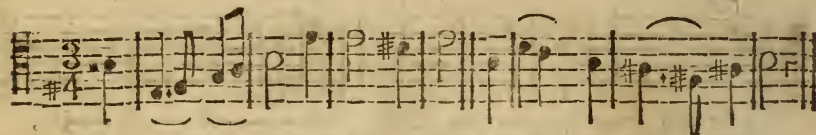
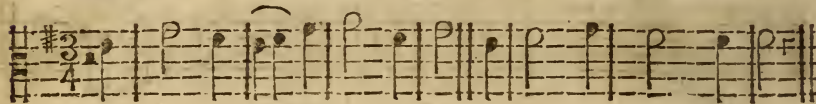
Who endur'd the Crofs and Grave, Hallelujah,
Sinners to redeem and save, Hallelujah.

V.

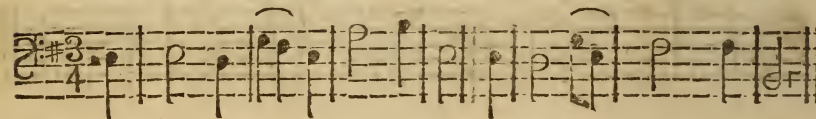
Now above the Sky he's King, Hallelujah,
Where the Angels ever sing, Hallelujah.

VI. *An* HYMN *for* WHITSUNDAY.

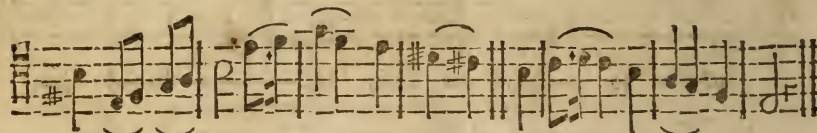
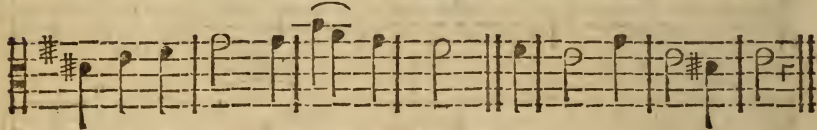
He's come, let ev'-ry Knee be bent, all Hearts new Joys re-sume;



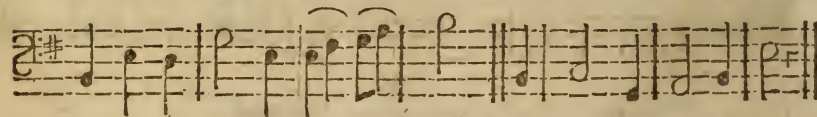
He's come, let ev'-ry Knee be bent, all Hearts new Joys resume;



Let Nations sing with one Con-sent, the Com-fort-er is come.

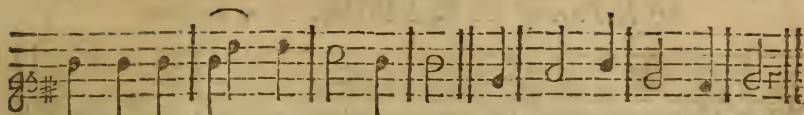


Let Nations sing with one Con-sent, the Com-fort-er is come.

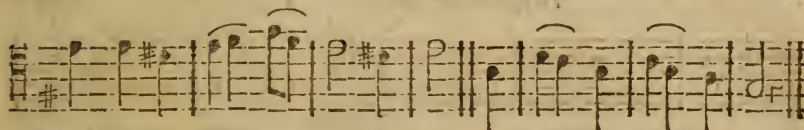
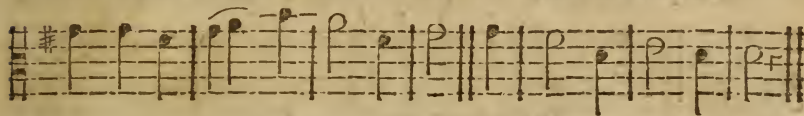


- 3 Hail, blessed Spirit! no not one Soul but thy Influence doth feel;
 Thou dost our darling Sins controul, and fix our wav'ring Zeal.
 5 As Pilots by their Compass flier, till they their Harbour find,
 So do thy sacred Breathings here guide ev'ry wand'ring Mind.

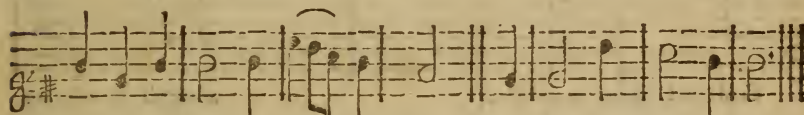
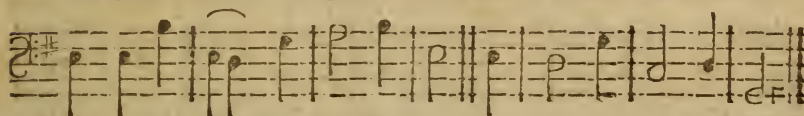
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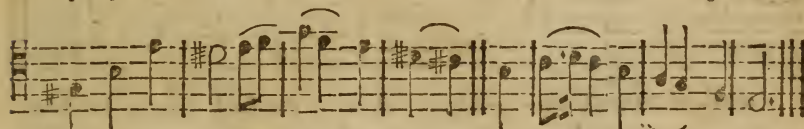
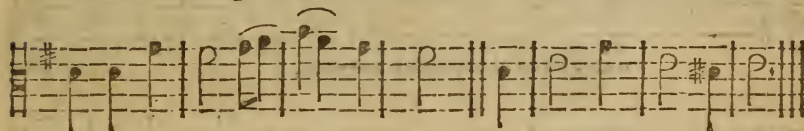
What greater Gift, what greater Love, can God on Man be--flow?



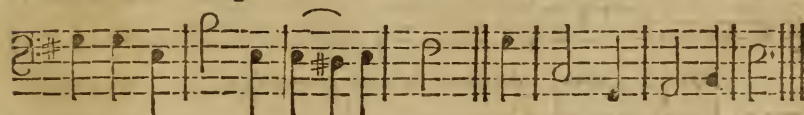
What greater Gift, what greater Love, can God on Man be--flow?



'Tis half the An--gels Heav'n a--bove, and all our Heav'n below.



'Tis half the An-gels Heav'n a---bove, and all our Heav'n below.



- 4 Thou to the Conscience dost convey the Checks that all must know ;
 Thy Motion first dost point the Way, then gives us Strength to go.
 6 But thou, O Lord, our Sins impeach, the Worlds rough Billows roar ;
 But following thee, we're sure to reach the safe eternal Shore.

VII. A CANON of Three Parts in One in the Unison.
 Set to Part of the 84th Psalm, New Version.

To spend one sacred Day, where God and Saints a--

To spend one sacred Day, where

To spend one sacred Day,

bide, af-fords di-vi-ner Joy, than

God and Saints a--bide, af-fords di-vi-ner

where God and Saints a--bide, af--

thousand Worlds be--side, than thousand Worlds be--side.

Joy, than thousand Worlds be--side, be--side.

af-fords di-vi-ner Joy, than thousand Worlds be--side.

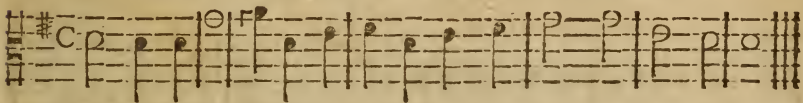
Continued.

Continued.

C H O R U S.



Where God resorts, I love it more to keep the Door, than dwell in Courts.



Where God resorts, I love it more to keep the Door, than dwell in Courts.



II.

God is our Sun and Shield, our Light and our Defence ;
With Gifts his Hands are fill'd, we draw our Blessings thence.

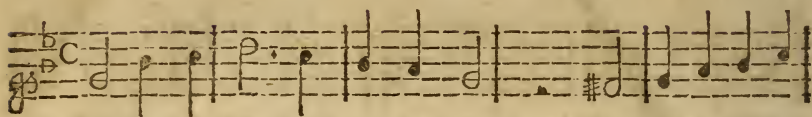
C H O R U S. He shall bestow on Jacob's Race
Peculiar Grace, and Glory too.

III.

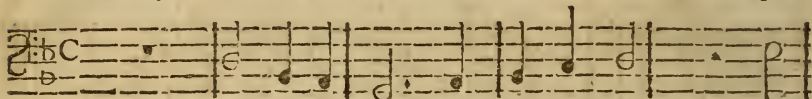
The Lord his People loves ; his Hand no Good with-holds
From those his Heart approves, from pure and pious Souls.

C H O R U S. Thrice happy he, O God of Hosts,
Whose Spirit trusts alone in thee.

N. B. This Canon and Chorus will also suit the 136th Psalm, second Metre.

VIII. A CANON per Arsin, per Thesis. *Set to the 20th Psalm, New Version.*

Now may the God of Pow'r and Grace at-tend his Peoples



Now may the God of Pow'r and Grace at—



hum—ble Cry; Jehovah hears when Is-r'el prays, and



at-tend his Peoples humble Cry; Je—ho—vah hears when Is-r'el



brings De—liv'—rance from on High.



prays, and brings De—liv'—rance from on High.

II.

The Name of Jacob's God defends, better than Shields or brazen Walls;
He from his Sanctuary sends, Succour and Strength when Sion calls.

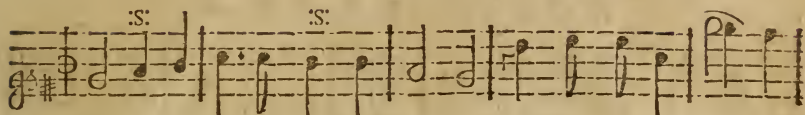
III.

Well he remembers all our Sighs, his Love exceeds our best Deserts;
His Love accepts the Sacrifice, of humble Groans and broken Hearts.

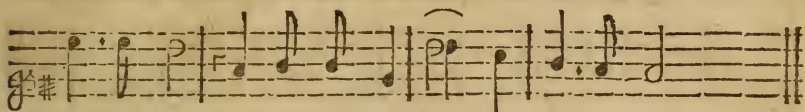
IV.

In his Salvation is our Hope, and in the Name of Isr'el's God,
Our Troops shall lift their Banners up, our Natives spread their Flags abroad.

IX. A CANON in the 4th and 8th below. A. 3 Voc.

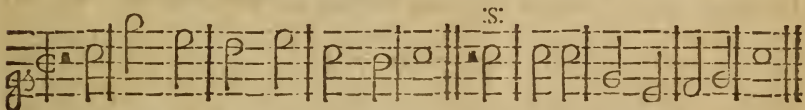


Non no-bis Do-mi-ne, non no-bis, fed no-mi-ni tuo da

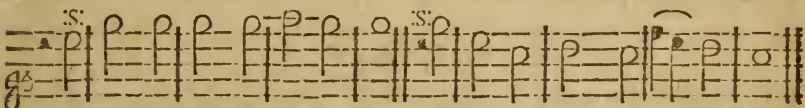


Glo-ri-am, fed no-mi-ni tua da Glo-ri-am.

X. A Morning SONG, or a CANON of Four in One.



A-wake my Soul, and with the Sun, Christ's daily Stage of Du-ty run.

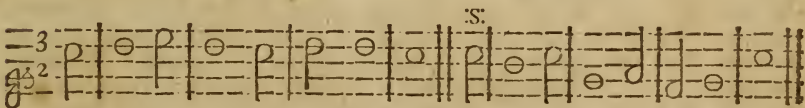


Rise thou my Soul, and with the same, rise thou to Christ's e'erlast-ing Fame.

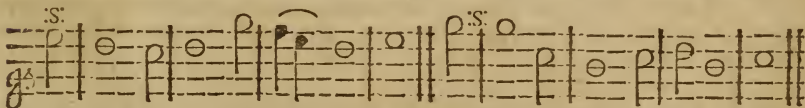
II.

Glory to God, who rules the Sky ; Glory to him that fits on high ;
 Glory be to the sacred Host ; Glory to Son and Holy Ghost.

XI. A CANON of Four in One.



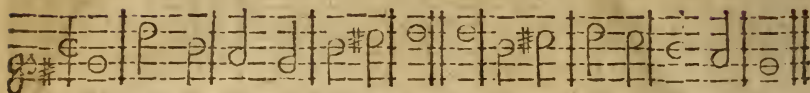
Sweet righteous Lord, thy Praise we'll sing, sweet are thy Joys, e-ter-nal King ;



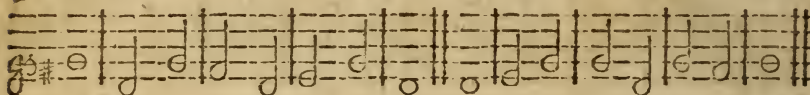
Sweet Joys and Plea-sures from thee spring, sweet shall the Clouds with E-cho ring.

XII. *Christ's Power and Love to Man.*

In CANON Recte & Retro.



My Sins, O Christ, ex—tend to thee, al—so thy Death declares them thine ;



Thy Righteousness extends to me, its pre-cious Be-ne-fits are mine.

II.

Thy Death hath set me free from Hell, and makes my sinful Crimes forgiv'n ;

Thy Righteousness makes me to dwell eternally with thee in Heav'n.

Let me, O Christ, belong to thee, since thou lost Life and all for me.

F I N I S.



E R R A T A.

INTRODUCTION. Page 21, four last Notes upper Stave Bass, must all of them be on the middle Line. Page 22, a Figure of 6 is wanting over the third Note of the Bass, third Stave.

ANTHEMS. Page 31, 11th Note upper Stave Bass, must be in the upper Space. Page 34, first Note second Stave Bass Solo, must be on the middle Line. Page 35, last Note second Bar upper Stave Bass, must be on the middle Line. Same Page, last Note third Bar lower Stave Tenor, must be on the second Line from the Top. Page 46, last Note in the third Bar upper Stave Tenor, must be in the third Space from the Bottom. Page 50, the last Note lower Stave Tenor, must be in the third Space from the Bottom. Page 55, the first Note in the third Bar upper Stave Bass, must be in the third Space from the Bottom. Page 127, the last Note lower Stave Bass, must be in the third Space from the Bottom. Page 146, first Note fourth Bar upper Stave Tenor, must be in the upper Space. Page 167, three last Notes in the Bass are each a Third too low. Page 211, first Note sixth Bar lower Stave Bass, must be in the upper Space.

PSALMS. Page 316, the 13th Note upper Stave Bass, must be on the top Line. Page 329, last Note upper Stave Bass, must be on the second Line from the Top.

N. B. These are the most material Mistakes which have escaped in correcting ; there may probably yet remain some small ones that have escaped my Notice, such as Cliffs misplaced, Notes wrong in the Time, &c. which the Reader may easily correct with his Pen.

*A TABLE, Shewing how to find any CHANT, ANTHEM,
HYMN, or CANON, by its Number, Beginning, and Page.*

N ^o .	CHANTS Beginnings.	Page
	<i>Te Deum, We praise thee, O God</i>	3
	<i>Jubilate Deo, O be joyful</i>	10
	<i>Magnificat, My soul doth magnify</i>	18
	<i>Nunc Dimittis, Lord now lettest</i>	22
A N T H E M S.		
1	Great is the Lord,—for <i>Whitsunday</i>	23
2	My Song shall be always	29
3	O praise the Lord	36
4	Sing we merrily,—for <i>Christmas Day</i>	39
5	Whom have I in Heaven	46
6	Hear my Pray'r,—for Funerals	49
7	I am well pleased,—for churching of Women	52
8	O Lord, I will praise thee	60
9	I will give Thanks,—for <i>Easter Day</i>	60
10	I beheld, and lo!—for <i>Whitsunday</i>	78
11	Rejoice in the Lord	84
12	I will magnify thee,—for <i>Whitsunday</i>	88
13	O praise God, in his Holiness	96
14	O how amiable are thy dwellings	110
15	Be thou my judge, O Lord	113
16	O give thanks unto the Lord	122
17	Praise the Lord, O Jerusalem	132
18	Behold the Lord is my Salvation	140
19	Praise the Lord, O my Soul	142
20	Blessed are all they	144
21	Awake up, my Glory, for <i>Easter Day</i>	149
22	Give the King thy judgments	161
23	God be merciful unto us	168
24	O Lord, thou hast searched	173
25	O clap your Hands,—for <i>Ascension Day</i>	179
26	God is the King	183
27	Teach me, O Lord	187
28	By the rivers of Babylon	197
29	Righteous art thou, O Lord	204
30	Call to remembrance, O Lord	210
31	I heard a voice from Heaven— <i>for Funerals</i>	216
32	I call and cry to thee, O Lord	219
33	Bow thine ear, O Lord	228
34	Thou, O God, art praised in Sion	237
35	O give thanks— <i>for Easter Day</i>	243
H Y M N S and C A N O N S.		
1	While Shepherds watch'd	375
2	A Virgin unspotted	376
3	Mourn, mourn,	378
4	Christ from the dead	379
5	Jesus Christ is	380
6	He's come let ev'ry	382
7	To spend one sacred Day	384
8	Now may the God	386
9	Non nobis Domini	387
10	Awake my Soul	ib.
11	Sweet righteous Lord	ib.
12	My sins, O Christ	388

A TABLE of the PSALM-TUNES.

Pf. 1.	<i>Crowle Tune</i>	—	p. 267	Pf. 67.	<i>Guildford Tune</i>	—	p. 311
Pf. 2.	<i>Cambridge Tune</i>	—	p. 268	Pf. 68.	<i>Proper Tune</i>	—	p. 312
Pf. 3.	<i>Proper Tune</i>	—	p. 269	Pf. 68.	<i>Verses 26, 27, 29, 30.</i>		
Pf. 4.	<i>Ingatstone Tune</i>	—	p. 271		<i>Laindon Tune</i>	—	p. 314
Pf. 5.	<i>Portsmouth Tune</i>	—	p. 272	Pf. 73.	<i>Verses 23, 24, 25, 26.</i>		
Pf. 6.	<i>Huntingdon Tune</i>	—	p. 273		<i>Boston Tune</i>	—	p. 315
Pf. 8.	<i>Stamford Tune</i>	—	p. 274	Pf. 80.	<i>Rumford Tune</i>	—	p. 316
Pf. 9.	<i>Verses 7, 8, 9, 10.</i>			Pf. 81.	<i>Proper Tune</i>	—	p. 317
	<i>St. James's Tune</i>	—	p. 275	Pf. 84.	<i>Colchester Tune</i>	—	p. 319
Pf. 10.	<i>Wallingford Tune</i>		p. 276	Pf. 92.	<i>Cranfield Tune</i>	—	p. 320
Pf. 16.	<i>Verses 8, 9, 10, 11.</i>			Pf. 95.	<i>St. David's Tune</i>		p. 321
	<i>Avely Tune</i>	—	p. 277	Pf. 96.	<i>St. Alban's Tune</i>	—	p. 322
Pf. 17.	<i>Verses 5, 6, 7, 8.</i>			Pf. 97.	<i>Verses 11, 12, 13.</i>		
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