

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

CONTAINING

- I. A new and compleat Introduction to the Grounds of Music, both Theoretical and Practical, as well Vocal as Instrumental, teaching all the Rudiments of Music in a plain, familiar, and concise Method; with proper and necessary Directions, shewing how to pitch a Tune concert-pitch, or on its proper Key: Also the Art of Composition, made easy by plain and practical Rules, shewing the Nature of common Cords and natural Sixes; also of taking in Discords, with proper Examples, plainly demonstrating how they are to be prepared, accompanied, and resolved, according to thorough-bass Rules: Likewise of Fuges, and the Contrivance of a Canon. To which is added a new musical Dictionary, properly digested in alphabetical Order, explaining, almost to the meanest Capacity, all such Terms and Characters as generally occur in Music, derived from various Languages.
- II. A Set of Services, commonly called Chanting-tunes; together with five-and-thirty excellent Anthems, composed of Solo's, Fuges, and Chorusses, several of them being now frequently performed in the Cathedral-church of St. Paul, London, his Majesty's Chapel Royal at St. James's, and at Westminster-abbey, with the greatest Applause.
- III. A Set of grave and solemn Psalm-tunes, both ancient and modern, containing near one Hundred different Tunes, properly adapted to the most select Portions of the Psalms of David, some of them being originally composed for the Cathedral-church of St. Peter, in the City of Rome, in Italy; with a great many new Tunes, composed by some of the most eminent Masters that ever existed.
- IV. A Set of divine Hymns, suited to the Feasts and Fasts of the Church of England; with several Canons of two, three, and four Parts in one.

The Whole composed, according to the most authentic Rules, for one, two, three, four, and five Voices, and set in Score, in their proper Cliffs and Concert-keys, with the Trillo's marked, and the Basses figured for the Organ: Principally published for the Use of all Churches and Chapels, in Cities and Towns corporate as well as in Country Villages and Parishes, throughout his Majesty's Dominions of Great Britain, Ireland, and Plantations abroad.

The FIFTH EDITION, corrected, with large ADDITIONS.

By JOHN ARNOLD, Philo-Musicæ,
 Author of the ESSEX HARMONY and LEICESTERSHIRE HARMONY.

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

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

L O N D O N :

Printed by ROBERT BROWN, in Windmill-court, near West-Smithfield:
 And sold by C. HITCH and L. HAWES, at the Red-lion, J. BUCKLAND, at the Buck,
 and S. CROWDER and Co. at the Looking-glass, all in Pater-noster-Row. 1761.

[Price Bound Three Shillings and Six Pence.]

COMPTON & COMPANY
NEW YORK

FOR THE YEAR ENDING
MAY 31 1880

STATE OF NEW YORK
COUNTY OF NEW YORK

IN SENATE
JANUARY 21 1881

REPORT OF THE
COMMISSIONERS OF THE LAND OFFICE

T H E

P R E F A C E.

DIVINE Music commenced with the Creation, and must be allowed, by all those who practise it, to be the Gift of God himself, as a true Representation or Admonition of the sweet Consent and Harmony, which He of his infinite Wisdom made in the Creation and Administration of the World, and given to us as a temporal Blessing, both for his Service, and also for our own Delight and Recreation; but as this noble and delightful Art comes so well recommended to us, by the Testimony we have of it in Holy Scripture; and since most of our modern Authors have already treated so fully upon the Antiquity and Excellency thereof; I presume it will not altogether be inexcusable in me if I do not expatiate any further upon those Subjects, by reason I could only repeat their Sentiments in a different Way of Expression.

Music of all Kinds never was brought to the great Perfection, or was even so much in Vogue, in this Nation, as it now is; that most noble Instrument, the Organ, having now not only made its most magnificent Appearance in Cathedrals and Churches in London; and other of our Cities, but also in the Churches in many of our Market-Towns throughout this Nation; which is now brought to such a great Perfection, that I have seen some Advertisements in the News-Papers of Church Organs, of the Machinery Kind, which are so contrived as to play (having Barrels fitted to them for that Purpose) a Set of Voluntaries, also most of our ancient Psalm-Tunes, with their Givings-out and Interludes, &c. which are very commodious for Churches in remote Country Places, where an Organist is not easily to be had or maintained, and may also be played by a Person (unskilled in Music) who is only to turn a Winch round, which causes the Barrels to play the Tunes they are set to; which Organs also generally have, or should have, a Set of Keys to them, that a Person might play on them at Pleasure, notwithstanding the Barrels, &c. Chamber-Organs of this Kind are now also very much in Vogue, a great many Gentlemen having them in their Houses, which generally play a Set of Concertos and other grand Pieces of Music; and to those, who are desirous of having either Church or Chamber Organs of any Kind, I hereby recommend Mr. Parker, Organ-Builder, at the lower End of Gray's-Inn-Lane Holbourn, as very eminent in his Profession; There

are also Organs of a very small Structure, commonly called Box-Organs, which are likewise of the Machinery Kind, and generally play a Set of Minuets, Marches, Country Dances, and other short Pieces of Music, with Barrels as before recited. Some of these Box-Organs have four Stops, and some six, and may be had of the Organ-Builders, also at most Music-Shops in London, from ten to fourteen Guineas Price; they are very much used in a great many Gentlemens Houses in the Country instead of a Violin, when a Musician is not to be had; of this Kind, as well as of the large Organs, you may have Tunes of your own chusing set upon the Barrels, and as many Barrels with different Sets of Tunes, (made to put in and take out alternately) as you please. Next to the Organ may very justly be reckoned the Harpsichord, (it being played on after the very same Manner as the Organ) of which Mr. Kirkman's are said to be the best, but are of great Price; some Double-Keyed Harpsichords of his Make have been sold, as I have been informed, for ninety Guineas; his Single-Keyed, Ditto, for fifty Guineas; there are very good common Harpsichords to be sold at the Music-Shops for five-and-twenty Guineas each. The Spinnet comes next of course, it being of the Harpsichord Kind, but is much more convenient for a small Room; for it being smaller will therefore stand in less Compass; of which Mr. Hitchcock's and Mr. Crang's are said to be the best. Mr. Hitchcock and Mr. Crang also make very good Harpsichords; Mr. Crang likewise builds Organs of all Kinds; the Spinnets may also be bought at the Music-Shops. The Guittar, a very pretty and gentle Instrument, and now very much in Vogue, also deserves our Notice here, but it is an Instrument mostly for Ladies; they may be bought at the Music-Shops from six to twenty Guineas Price. The Bassoon being now in great Request in many Country Churches, I presume therefore, it will not be improper for me here to acquaint my Reader, that it makes an exceeding good Addition to the Harmony of a Choir of Singers, where there is no Organ, as most of the Bass Notes may be played on it, in the Octave below the Bass Voices: The Bassoon requires a pretty strong Breath to blow it, but is not at all difficult to learn to play upon, all the Instructions, belonging to it, being only a Scale of its Notes. The several Sorts of single Musical Instruments, such as German-Flutes, Violins, &c. are so numerous, that it would take up too much Room for me here to give you any further Account concerning them, than that they may be bought at the several Music-Shops in London.—And such of my Readers as are disposed to have Musical Instruments of any kind, I hereby recommend them to Mr. Johnson, at his Music-Shop, the Crown and Harp over-against Bow-Church Cheapside, London, who also sells all the newest Pieces of Music as they are published.

Having thus far given you a short and succinct Account of the Instruments of Music, I flatter myself it will not altogether be displeasing to my candid Reader to give him, in the next Place, a small Account of some of the most eminent Masters and Professors of Music; in which Account, were we to search the Holy Scriptures, we there should find that

“ Jubal

“ Jubal was the Father of all such as handle the Harp and Organ, Gen. iv. 21.” And, again, our Royal Psalmist King David, our great Master, whom we endeavour to imitate, was not only a Man after God’s own Heart, but also the greatest Promoter of-it that ever lived, who was seldom met without a Psalm in his Mouth, or an Instrument in his Hand. But, to come nearer to our own Times, I shall first give you some Account of that most excellent Master Signor Corelli, who was Organist to the Cathedral Church of St. Peter’s at Rome, in Italy, whose grand Concertos are now held in the highest Esteem by our Masters here, also his most excellent Sonatas, which, it is said, in their Originals were Divine Anthems, and are at this Day performed at Rome, but the Words thereof were prohibited by those Catholic Powers from being brought over here; I have also a favourite Jigg of this great Man’s in my Study, which I have been informed is engraved on his Tomb. I have also been informed, that Corelli, having heard of the great Fame of our great Master the late Henry Purcell, Esq; set out in order to pay Mr. Purcell a Visit, but, hearing of Mr. Purcell’s Death, as he was on Ship-board, near Dover, he returned back without setting one Foot on English Ground; saying, as Purcell was dead, he had no Business in England, notwithstanding it must be confessed there were several very eminent Masters here; but Purcell being the most excellent of them all, as was Corelli likewise in Italy, made him conclude none worthy his Notice but his Equals. To the Memory of our great Master, Mr. Purcell, may be seen, in Westminster-Abbey, though a small, yet an elegant Piece of Workmanship, and not unworthy the great Name to whose Memory it was erected: “ Here lies HENRY PURCELL, Esq; who left this Life, and is gone to that blessed Place, where only his Harmony can be exceeded.” A short but comprehensive Epitaph, fully expressing his great Merit. He died November 21, 1695, in his 37th Year. Where also is to be seen the Monument of Dr. William Crofts, on the Pedestal of which, in Bas Relievo, is an Organ, and on the Top is a handsome Bust of the Deceased. He was Doctor of Music, Master of the Children, Organist and Composer to the Chapel-Royal, and Organist of Westminster-Abbey; an admirable Composer of Church-Music; he died Aug. 14, 1727. In Westminster-Abbey also may be seen the Monument of the famous Dr. John Blow; under his Tomb is a Canon in four Parts, set to Music; the Enrichments, Cherubs and Flowers: In the Center is an English Inscription, by which it appears he was Organist, Composer, and Master of the Children in the Chapel-Royal 35 Years, and Organist to the Abbey 15 Years; that he was Scholar to Dr. Christopher Gibbons, and Master to the famous Mr. Purcell, and to most of the eminent Masters of his Time; he died Oct. 1, 1708, in his 60th Year: His musical Compositions (especially his Church-Music) are a far nobler Monument to his Memory than any other that can be raised to him.---The late Dr. Thomas Tallis, Dr. John Bowland, Dr. John Wilson, Dr. William Turner, Mr. John Welldon, Mr. Jeremiah Clarke, who was formerly Organist of St. Paul’s; Mr. Roseingrave, Mr. Moses Snow, Mr. Michael Wise,

late Organist of Salisbury Cathedral; Mr. John Bishop, late Organist of Winchester Cathedral; and several others now deceased, were exceeding good Composers of Church-Music; as was also the late Dr. Maurice Greene, who was Organist and Composer to his Majesty's Chapel-Royal at St. James's, also Organist of St. Paul's, &c. whose forty excellent Anthems in Score for 1, 2, 3, 4, 5, 6, 7, and 8 Voices, (which were published by Mr. Walsh in Catharine-Street in the Strand, Price Bound 2*l.* 12*s.* 6*d.*) declare him to be an admirable Composer of Church-Music; as was also the late George Frederic Handell, Esq; of whose very extraordinary Genius there was a most surprising Account published in the Gentleman's Magazines for April and May, 1760. His grand Te Deum and Jubilate, as well as his Coronation Anthem, which are generally performed at St. Paul's at the Rehearsal, and Music, for the Feasts of the Sons of the Clergy annually; also his excellent Oratorios, Concertos, and other of his Compositions; proved him to be the most excellent Composer of Music in the whole World. Amongst this Class of the most eminent Masters and Composers of Music may very justly be accounted Dr. Pepusch, Dr. Boyce, Dr. Naires, Dr. Arne, Dr. Hayes of Oxford, Dr. Randall of Cambridge, Mr. Travers, Mr. Stanley, the ingenious Mr. Avison, Mr. Felton, Mr. Alcock, Signor Haffe, Sig. Pasquali, Monsieur Lully, whose favourite Minuets are held in high Esteem; Mons. Rameau, Mr. Broderip, and a great many others, excellent Masters and Professors of Music, which would be too numerous for me to give you an Account of here; I shall therefore now proceed to those whom I shall rank of the next Class of musical Professors, that were some of the most eminent Composers and Publishers of Psalmody, *viz.* the late Mr. John Playford, who was Stationer and Bookseller in the Temple, also Clerk to the Temple Church, whose excellent Introduction to the Skill of Music, also his excellent Book of Psalm-Tunes, in three Parts, (of which there is lately published a 20th Edition, with three excellent Anthems and other Additions by Mr. Joseph Fox, Parish-Clerk to St. Margaret's Church Westminster) are so well known in most Places, that it would be needless for me to give any further Account concerning him. The late Mr. Thomas Ravenscroft, who published the ancient Psalm-Tunes in four Parts, was also a very eminent Master of Music: The late Reverend Mr. John Chetham, Mr. James Green, Mr. Israel Holdroyd, Mr. Robert Barber, Mr. Michael Broom, Mr. Joseph Needham, Mr. John Birch, Mr. John Church, Mr. John Buckenham, Mr. Benjamin Smith, Mr. William Crisp, Mr. John Hill, Mr. William Knapp, Mr. Uriah Davenport, have all of them published very good Collections of Church-Music, interspersed with some of their own ingenious Compositions. I have likewise been an Eye-Witness to the very great Number of Books of Psalms and Anthems daily published by other Authors, and, though some of them are tolerably well done, yet a great many (I am sorry to say it) I could have wished, for their own Sakes, they had kept their Compositions to themselves, and that they never had exposed their Ignorance by exhibiting their Compositions to public View; that they had

followed the Art of teaching the Compositions of their Superiors, instead of composing such whimsical flighty Psalm-Tunes (as several Authors of late have) since most of their Compositions cannot be reckoned any other than an unconnected Jumble of Notes confusedly put together, being founded on no musical Rules, and so greatly misleading the Ignorant and the Unwary, who, being likewise unable to judge of Harmony, thereby very often condemn the Compositions of the most eminent Masters, by Reason, only, that they were beyond their Comprehension; but let such Authors, or the Admirers of these new-fashioned fuguing Psalm-Tunes, &c. make what Boasts or Brags they please of such their Compositions, which, being composed according to their own Fancies, must therefore be accounted by them most excellent; I must hereby give them to understand, that, let their Compositions be ever so ingeniously composed, (as they, very probably, may imagine in their own Conceits they are) they fall far short of the Beauty and Excellency of Church-Music, to what is contained in our ancient and other grave and solemn Psalm-Tunes, whose well-chosen and exalted Strains being composed according to Art, by hearing them well performed, we may join with St. Augustine, who in his Confessions, Lib. ix. Chap. 6, thus confesseth to God: “ O how I wept at thy Hymns and Songs! being vehemently moved
 “ with the Voices of thy sweet-sounding Church, those Voices did pierce
 “ my Ears, and thy Truth distilled into my Heart, and thereby was
 “ inflamed in me a Love of Piety; the Tears trickled down my Eyes,
 “ and with them I was in a happy Condition, &c.” And, to my certain Knowledge, plain and solemn Psalm-Tunes always have given abundantly more Satisfaction to the attentive Audience, and are also much more proper for that sacred Place, for which they are designed; neither did I ever any ways find, that these new-fashioned Psalm-Tunes, as I shall call them, were ever in the least pleasing to any Country Congregation, but very much to the contrary, as I have heard them very much disparaged by Numbers of good and credible Persons that were not Judges, and by those also that are confessedly Judges of Church-Music; therefore, my Advice to all judicious Performers is to lay aside all such Trumpery Compositions, (for I can call them no other) and make Choice of those of the most eminent Masters, which will gain them much Credit and Esteem.—It has been customary amongst some of our modern Authors, and Country Singing-Masters, to put the three upper Parts in the G Cliff; and the Reason for their doing it, as they pretend, is, because it is the most known, and therefore the easiest; but I must let them know that the C Cliff is as easy to be learnt as the G Cliff, and ought to be as well understood; is much the properest Cliff for the Tenors, Contra-Tenors, and all inward Parts in Music, and is at this Day used in all our Cathedrals. For the Tenors it is set on the fourth Line from the Bottom, in Contra-Tenors on the middle Line, and it is also used in the Trebles on the second Line from the Bottom in a great many Anthems; and those who will give themselves the Trouble to peruse the late Dr. Greene’s Anthems, will there find it used for a

great many of his Trebles, as well Contra-Tenors and Tenors, as also in Dr. Crofts's and other Cathedral Anthems. The G Cliff I will allow is the most proper for Treble Instruments, such as the Treble Violin, &c. but in Church-Music it is much the best to set each Part in its proper Cliff; and let me ask, if it is not as easy to sing a Tenor or Contra-Tenor in the C Cliff, as set down, as to sing them in the G Cliff in the Octave below, what they are set in, which they must do? And, besides, to say the G Cliff is the easiest will be a very bad Argument, for Music is given to the most Industrious, and not to the Indolent and Lazy; therefore, it is to be considered according to the Rules thereof in all its various Branches, and not in the G Cliff only, for Ease, which were we to seek, it would be easiest to sing only one Part and only one Tune, and so sing like the Cuckow. Such Authors I am ashamed of! Some of our modern Authors have in their Triple-Time Psalm-Tunes placed a whole Bar of Rests at the End of every Line; in this Point they are intirely wrong, for the Resting or Cessation of all Parts the Space of a whole Bar, in such Psalm-Tunes, intirely spoils the whole Air of the Tune, which is never done by any judicious Performers. Where there is an Organ, in slow Common-Time Psalm-Tunes, there generally is played a short Interlude between, and in some Churches a Shake only; but, in Triple-Time Psalm-Tunes, there never is any Interlude played between the Lines, nor any Rest made any longer than just to take Breath; for a double Bar, being placed at the End of every Line in Psalm-Tunes, signifies just the same as a Period at the End of a Sentence, that is, just to take Breath and so proceed; but, as I have here wrote at my own Peril, I leave it to all to understand at their own Pleasure. I am not so vain as to imagine this Work to be without Faults, nor even so blind as to espy none; notwithstanding the Multitude of Alterations which I have made from a great many Authors, and also since my former Editions of this Work, I hope, are not without Amendment, as I have in this Edition made very considerable Improvements in my Introduction, having laid down therein all the Rudimental Parts of Music in a plain, familiar, and concise Method, with proper and necessary Directions shewing how to pitch a Tune Concert-Pitch, or on its proper Key; which is highly necessary to be observed by all Performers, (where there is no Organ) as it will be of singular Use and Advantage to the Compass of the several Voices, which are therein very judiciously considered; which Method of Pitching the Keys hath in many Places been very much wanted and neglected, and never was before explained by any Author extant: To which I have also added some general and practical Rules of Composition, shewing the Nature of common Cords and natural Sixes; also of taking in Discords, with proper Examples plainly demonstrating how they are to be prepared, accompanied, and resolved, according to Thorough Bass Rules; likewise of Fugues and the Contrivance of a Canon: To which I have also added, A New Musical Dictionary, which I have properly digested in Alphabetical Order, explaining almost to the meanest Capacity all such Terms and Characters as generally occur in Music, derived from various Languages: I have

have also very much amended the whole Work by an additional Number of choice and excellent Anthems, the greatest Part of them being composed by several eminent Doctors and Masters of Music, who were Organists to many of our Cathedrals, and some of them being now frequently performed at the Cathedral Church of St. Paul's, London; his Majesty's Chapel-Royal at St. James's, and at Westminster-Abbey; with the greatest Applause, *viz.* ANTHEM XXXII. for five Voices, composed by the late Dr. Thomas Tallis; ANTHEM XXXIII. for five Voices, by the late Mr. William Bird; and ANTHEM XXXV. composed by that great Master the late Henry Purcell, Esq; which may very justly be stiled an ANTHEM of ANTHEMS, being as good an ANTHEM as ever was composed. I have likewise been very careful to collect the very best of grave and solemn Psalm-Tunes, both ancient and modern, containing near one hundred different Tunes, which I have properly adapted to the most select Portions of the Psalms of David. Some of the ancient Tunes, *viz.* the hundreth Psalm-Tune, &c. were in their Originals composed at Rome in Italy, but have since been diversely altered by a great many of our Masters here in England, some having published them in two, others in three, and some in four Parts; which I have here set all in four Parts, with several others of later Date, composed by some of our greatest Masters, *viz.* St. Anne's Tune by Dr. Crofts, and Hanover Tune by the late Mr. Handell, with several other Tunes composed by several other eminent Masters; and a great many new Tunes of my own composing; to which I have added a Set of Divine Hymns suited to the Feasts and Fasts of the Church of England, with several Canons of two, three, and four Parts in one. Therefore, upon the whole of this Undertaking, I have presented you with the most complete Introduction and Musical Dictionary, also the very best and largest Collection of Anthems, Psalm-Tunes and Hymns, that ever was published of the Kind and Price; and I am fully convinced that none can exceed it, the whole Work being composed, according to the most authentic Rules, for one, two, three, four, and five Voices; and all set in Score, each Part being set in its own proper Cliff, and all the Tunes set in their proper and Concert Keys. I have also marked a great many of the Trillo's, which I presume will be of great Use to Learners; but if I have any ways proved deficient in this respect, by the Omission of any, I hope such Omission will not be thought altogether unpardonable, since those which are marked will, I presume, be sufficient to enable most Learners to know and find out those which are omitted, should there be any. I have also figured the Basses for the Organ, which, I flatter myself, will make the whole Work of great Use to Organists, as well Parish-Clerks as all Teachers and Scholars, and all other Lovers and Practisers of Divine Music whatever. Therefore, the principal Design of this Undertaking is to better improve this excellent Part of our Service, to keep up an Uniformity in our Parish Churches, and bring them as much as may be to imitate their Mother Churches the Cathedrals; so that all the Tunes in this Work are composed as nearly as can be after the Cathedral Manner, and so well adapted to the Compass

of the several Voices, that all who are capable of Harmony may join in this Heavenly Chorus, and “ Young Men and Maidens, Old Men and “ Children, may praise the Name of the Lord, Psalm clxviii. Ver. 12.” This will be a Means to add to the Church daily, and also make us glad to go into the House of the Lord; it will ravish our Hearts with the Harmony of God’s Love and Goodness, whilst our Voices are joined in his Praises, that, having perfectly learned our Parts here, we may at last come to join with the Heavenly Chorus, and sing Hallelujahs to all Eternity.

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

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




Let every Church give God what Churches owe,
Sending up Hallelujahs from below.

GREAT WARLEY,
July 17, 1761.

J. A.

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

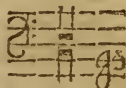
The GAMUT, or SCALE of MUSIC.

| | | | |
|--------------------------|---|------------|---|
| <i>G solreut</i> in Alt. | | <i>Sol</i> | |
| <i>F faut</i> | _____ | <i>Fa</i> | } |
| <i>E la</i> | _____ | <i>La</i> | |
| <i>D lasol</i> | _____ | <i>Sol</i> | |
| <i>C solfa</i> | _____ | <i>Fa</i> | |
| <i>B fabemi</i> | _____ | <i>Mi</i> | |
| <i>A lamire</i> | _____ | <i>La</i> | } |
| <i>G solreut</i> | Cliff | <i>Sol</i> | |
| <i>F faut</i> |  | <i>Fa</i> | |
| <i>E lami</i> | _____ | <i>La</i> | |
| <i>D lasolre</i> | Cliff | <i>Sol</i> | |
| <i>C solfaut</i> |  | <i>Fa</i> | |
| <i>B fabemi</i> | _____ | <i>Mi</i> | |
| <i>A lamire</i> | _____ | <i>La</i> | |
| <i>G solreut</i> | Cliff | <i>Sol</i> | |
| <i>F faut</i> |  | <i>Fa</i> | |
| <i>E lami</i> | _____ | <i>La</i> | } |
| <i>D solre</i> | _____ | <i>Sol</i> | |
| <i>C faut</i> | _____ | <i>Fa</i> | |
| <i>B mi</i> | _____ | <i>Mi</i> | |
| <i>A re</i> | _____ | <i>La</i> | |
| <i>Gamut</i> | _____ | <i>Sol</i> | |
| <i>FF faut</i> | _____ | <i>Fa</i> | |

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

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

In the foregoing Scale or Gamut are these three Characters, viz.



which must be understood as the three signal Clefs. The first of which is peculiar

cular to the Bass, and is called the F-fault or F-Cliff, because the Letter F is placed on the same Line with it; its proper Place is on the fourth Line from the Bottom, as in the Scale. The second is the C-fault or C-Cliff, because the Letter C is always on the same Line with it, in which is pricked the Tenor, Contra-Tenor, and other inward Parts in Music; it is placed on the fourth Line from the Bottom in the Tenors, and on the middle Line in the Contra Tenors, for the better Conveniency of the higher Notes: But, let it be placed on any other Line, still that Line is C, and the Lines and Spaces, both above and below, have their Keys shifted according to it. The third is the G-fault or G-Cliff, because the Letter G is on the same Line with it; its constant Place is on the second Line from the Bottom, in which is pricked the Treble, or the highest Part in Music.

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

And, to prevent any Difficulty concerning the Cliffs, they are in this Book constantly fixed on their proper Lines, as in the following Scale, which shews you how to name your Notes in any Part.

The GAMUT, divided in Four Parts.

The image displays five musical staves, each representing a different part of the gamut. Each staff begins with a key signature symbol (C, F, G, or B) and a cliff symbol (a vertical line with a hook) on a specific line. The notes are labeled with letters and solfège syllables.

| Staff | Key Signature | Cliff Position | Notes (Letter) | Solfège |
|-------|---------------|----------------|---------------------------------|--|
| 1 | C | 4th Line | D, E, F, G, A, B, C, D, E, F, G | Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol |
| 2 | F | 4th Line | E, F, G, A, B, C, D, E, F, G, A | La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La |
| 3 | G | 2nd Line | F, G, A, B, C, D, E, F, G, A, B | Fa, Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa |
| 4 | B | 2nd Line | G, A, B, C, D, E, F, G, A, B | Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La, Mi |

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

The first Thing to be done, in Order to the right Understanding of Psalmo-
dy, is to get the Keys (which are seven in Number, viz. A, B, C, D, E, F, G)
perfectly by Heart, upwards and downwards, as they stand on their Lines and
Spaces in the Gamut, or Scale of Music: Which Keys are also expressed by
seven different Sounds, as they ascend, viz. from A to B, is one whole Tone;
from B to C, is a Semi (or half) Tone; from C to D, a whole Tone; from
D to E, a whole Tone; from E to F, a Semitone; from F to G, a whole
Tone; from G to A, a whole Tone, &c. with their Octaves, which being the
same over again.

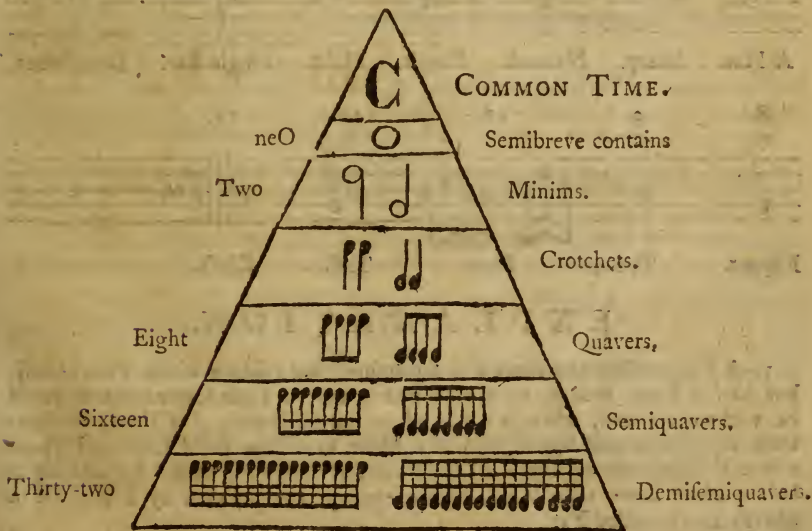
N. B. That all Notes which ascend above F, which is on the highest Line
in the Treble, are called in Alt, as G in Alt, &c. and all Notes
which are below Gamut in the Bass, are called double, as FF, double
F, &c. which Notes being chiefly for the Organ, Harpsichords, &c.

The Names and Measures of the NOTES and their RESTS.

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

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

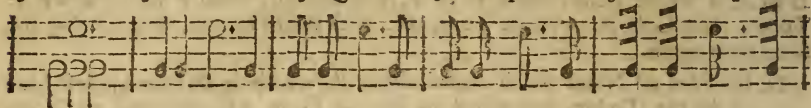
A Scale of NOTES and their PROPORTIONS.



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

An Example of PRICKED NOTES.

3 Minims. 3 Crotchets. 3 Quavers. 3 Semiquavers. 3 Demifemiquavers.

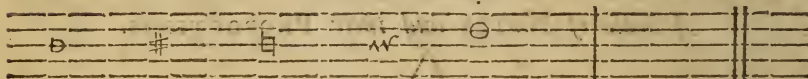


The Dot that is set on the right Side of these Notes is called the Prick of Perfection, or Point of Addition, which adds to the Sound of a Note half as much more as it was before; as you may see, in the above Example, that the pricked Semibreve contains three Minims, &c.

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

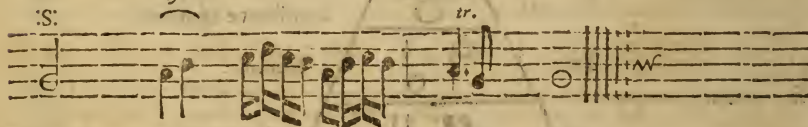
Of other Musical CHARACTERS, and of their Use.

1. 2. 3. 4. 5. 6. 7.



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

8. 9. 10. 11. 12.



Repeat. Tye. Slur. Trill. Close.

E X P L A N A T I O N.

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

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

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

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

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

N. B. When you find either a Flat, Sharp, or Natural placed before any particular Note in a Tune, that Flat, Sharp, or Natural so placed, denotes that you sing or play all the succeeding Notes in the same Bar, which are on the same Line or Space where it stands, (provided there be any) flat, sharp, or natural, &c. notwithstanding it is placed before only one Note in the Bar.

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

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

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

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

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

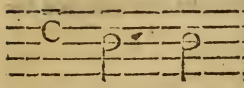

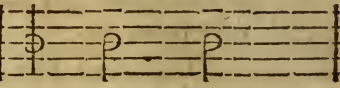
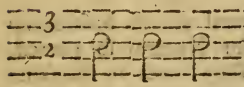


9. A Tye, when drawn over two or more Notes, signifies, in Vocal Music, to sing as many Notes as it comprehends to one Syllable and with one Breath.

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

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

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

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

| Common Time. | Common Time. | Common Time. |
|--|---|--|
| 1. Adagio, very flow. | 2. Allegro, quick. | 3. Retorted Mood, very quick. |
| 1, 2 : 3, 4. | 1, 2 : 3, 4. | 1, 2 : 3, 4. |
|  |  |  |
| d, u. | d, u. | d, u. |
| Triple Time. | Triple Time. | Triple Time. |
| Three to Two. | Three to Four. | Three to Eight. |
| 1, 2, 3. | 1, 2, 3. | 1, 2, 3. |
|  |  |  |
| d, u. | d, u. | d, u. |

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

There are several Sorts of Time, yet all are deduced from two, that is, Common Time and Triple Time, which are measured by either an even or odd Number of Notes, as 4 or 3; not always so many Notes in Number, but the Quantity of such like Notes to be included in every Bar.

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

The first Mood which I shall speak of, in Common Time, is a very slow Movement, and is the more so if the Word Adagio is set over it: This Sort of Time is generally used in Compositions of plain Counter Point, such as most of our ancient Psalm-Tunes and other grave and solemn Pieces of Church Music; also in the gravest Strains in Sonata's, &c. Every Semibreve in this Sort of Time (which is one whole Bar of Time) is to be founded as long as one may very distinctly and deliberately count 1, 2, 3, 4, according to the slow Motion of the Pendulum of a Clock, which beats Seconds; and your Hand or Foot must be down while you count 1, 2, and take it up while you count 3, 4, in every Bar of Time; so your Hand or Foot is just as long down as up; for which, see the foregoing Example, where I have placed 1, 2, 3, 4, over the Notes, and underneath *d* for down, and *u* for up, shewing when your Hand or Foot should fall or rise, &c.

The second Mood is measured according to the first, as you may see in the Example, but is half as quick again, and quite as quick again as the first if the

Word Allegro is set over it; and is generally used in Anthems, also in lively and brisk Strains in Sonata's, which generally follow the Adagio Strains; also generally used in Concerto's, &c.

The third is what we called Retorted Time, and is very quick, being near as quick again as Allegro Time. This Sort of Time hath long been used in brisk Parts of Anthems, &c. and is now very much in Request among some of our modern Authors, in their Psalm-Tunes.

It is a very brisk and lively Movement, and the Motion very easy to be attained. There is another Mood in Common Time, and is sometimes used in Psalmody, it is marked thus $\frac{2}{4}$, and is called Two to Four, every Bar including two Crotchets, one to be beaten with the Hand or Foot down, and the other up; and is sung or played very quick.

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

The second Sort is called Three to Four, containing three Crotchets in a Bar, and is as quick again as that of Three to Two, two Crotchets to be sung with the Hand or Foot down, and one up. This Sort of Time is frequently used in Anthems, and often in Instrumental Music, and for Minuets.

The third Sort is called Three to Eight, containing three Quavers in a Bar, and is as quick again as that of Three to Four, two to be sung with the Hand or Foot down, and one up: This Sort of Time is very little used in Church Music, but frequently in Instrumental, and often in Minuets.

A Table of Nine INSTRUMENTAL MOODS.

Binary Triples, Six in a Bar, Three down and Three up.

Six to Four.

Six to Eight.

Six to Sixteen.

Triple Time, Nine in a Bar, Six down and Three up.

Nine to Four.

Nine to Eight.

Nine to Sixteen.

Binary Triples, Twelve in a Bar, Six down and Six up.

Twelve to Four.

Twelve to Eight.

12
4

d, u.

12
8

d, u.

Twelve to Sixteen.

12
16

d, u.

NOTES of SYNCOPATION.

EXAMPLE.

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

The same by Notes.

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

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

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

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

EXAMPLES.

Triple Time.

Common Time.


3
2

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

N. B. When

N. B. When you meet three Quavers with a Figure of Three set over them,



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

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

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

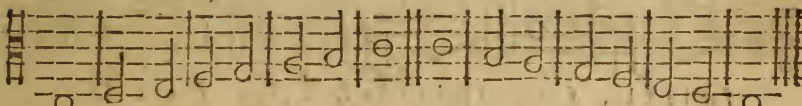
The Eight Notes, ascending and descending, in the Natural Sharp Key, and in all the Four Clefs.

Treble.



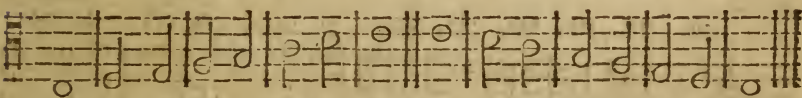
Fa, fol, la, fa, fol, la, mi, fa. Fa, mi, la, fol, fa, la, fol, fa.

Contra.



Fa, fol, la, fa, fol, la, mi, fa. Fa, mi, la, fol, fa, la, fol, fa.

Tenor.



Fa, fol, la, fa, fol, la, mi, fa. Fa, mi, la, fol, fa, la, fol, fa.

Bass.



Fa, fol, la, fa, fol, la, mi, fa. Fa, mi, la, fol, fa, la, fol, fa.

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

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

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

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

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

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

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

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

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

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

SKIPPING NOTES, moving by Leaps.

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

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

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

Of the several GRACES used in MUSIC.

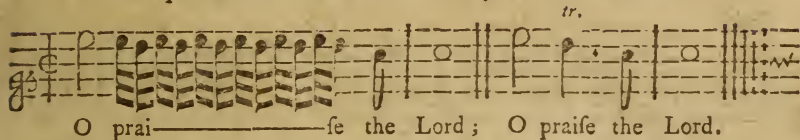
The first and most principal Grace, necessary to be learned, is the Trill or Shake; that is, to move or shake your Voice distinctly on one Syllable the Distance

Distance of either a whole Tone or a Semitone, always beginning with the Note or half Note above, as in the following

E X A M P L E.

Trill upon the Whole Note.

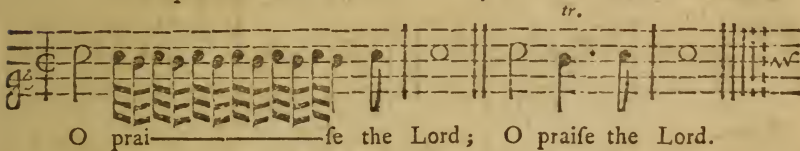
| Plain.



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

Trill upon the Half Note.

| Plain.



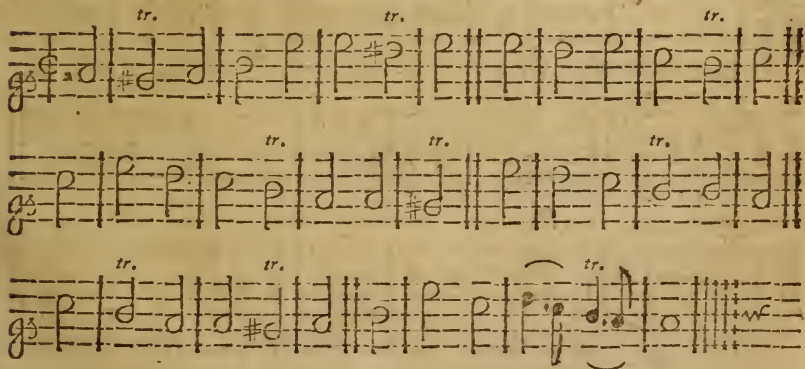
O prai—se the Lord; O praise the Lord.

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

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

In Songs and Instrumental Music the Trill is greatly used, and generally has (*tr.*) set over the Notes which are to be shaken, for the better Inspection of the Performers. And, as this most delightful Grace is equally ornamental in Psalmody, I will add another Example, and place (*tr.*) also over the Notes you are to shake; but, as the Trill is mostly in Use in the Trebles and Tenors in Church Music, an Example in the Treble Cliff may suffice.

As for E X A M P L E.



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

There is another Grace used in Music, called the Grace of Transition; that is, to slur or break a Note, to sweeten the Roughness of a Leap, &c. and is greatly used in singing Solo Parts in Anthems, &c. but is not so much required

EXAMPLE.

First Stave.

Second Stave.

Third Stave.

Fourth Stave.

EXPLANATION.

In the first Stave of this Example you see the second Note in the Treble is a Sixth to the Bass, as naturally required to be so instead of a Fifth, which you see marked with a 6 over the Bass, which must be accompanied with a Third. The sixth Note in the same Stave is a Seventh to the Bass, and must be accompanied with a Third, or Third and Fifth, and is resolved into a Fifth, which is always accompanied with a Third, or Third and Eighth; it being a Concord, is always accompanied with Concords that have their own common Cords, which all Concords have; (and for that Reason I have not set them down, which would be needless,) as every Note which is neither Sixth, Fourth, or Second, &c. to the Bass always hath its own common Cord. The third Note in the second Stave you see is a natural Sixth, as before; which resolved into a Seventh, which Seventh is resolved into the sharp Sixth, which are accompanied with the Third; for which see the 68th Psalm Tune, sixth Line, all Four Parts. In the third Strain, in the foregoing Example, you also see the second Note requires a natural Sixth to be joined to the Bass, which is accompanied by a Third; the third Note is a Sixth, taken in by the Tenor, not naturally required; but is accompanied the same as if naturally required. The fourth Note is a $\overset{6}{4}$ taken together, and accompanied by the Second; also resolved (as you see by the 5th Note) into the Fifth and sharp Third; for Example, in Four Parts, see the first Line in the 45th Psalm, Grayes Tune. In the last Strain, in the foregoing Example, a Sixth is required to the first Note in the Bass, which is accompanied with the Third; to the fourth Note in the Bass is the $\overset{6}{5}$ together, and resolved into the $\overset{6}{5}$, which is never used any other Way in Psalmody than as in the Example; for which, in Four Parts, see Westminster Tune, last Line; also Peterborough Tune, last Line, last Bar but one; the

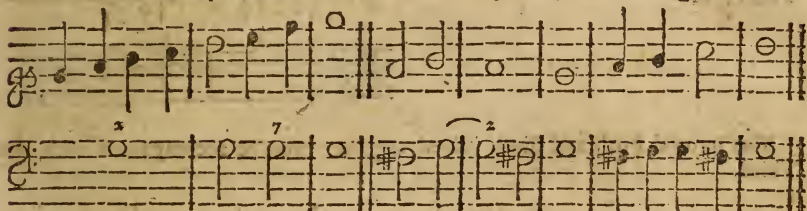
the $\frac{6}{5}$ taken together, and resolved into $\frac{5}{4}$, being always a Preparation for a Cloſe. What I have already ſpoke of, in Regard to common Cords, natural Sixes, &c. will, I preſume, be found ſufficient, as a Multitude of Examples would rather tend to confound than inſtruct; therefore will give ſome ſhort Account how the Diſcords are ſeverally admitted into Harmony, and alſo how they are accompanied.

Of taking DISCORDS.

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

Diſcords by Paſs.

By Way of Binding.



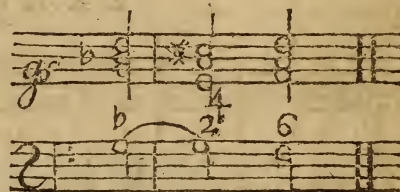
By this Example you ſee how the Diſcords are taken in between the Con cords, to render them more ſweet and graceful; which are admitted into Muſic by a certain Rule as well as Con cords, and alſo have their Accompanyments as well as common Cords. For,

When you take in the Second and Fourth, they are to be accompanied with the Sixth.

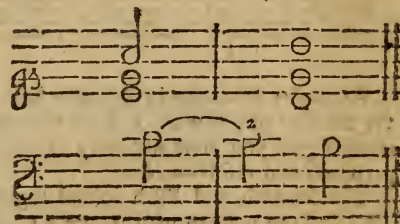


N. B. The Second is only taken in when the Baſs is a driving Note.

The Second and ſharp Fourth are likewiſe accompanied with a Sixth: This Paſſage happens alſo when the Baſs is a driving Note.

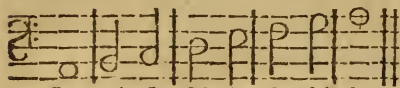


The Second may be accompanied with the Fifth and Ninth; as



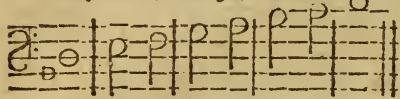
How to transpose any Tune out of the two Natural Keys into any other Key, by Flats.

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



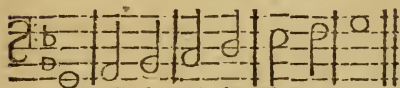
La, mi, fa, fol, la, fa, fol, la.

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



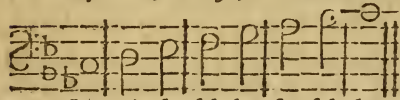
La, mi, fa, fol, la, fa, fol, la.

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



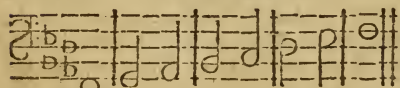
La, mi, fa, fol, la, fa, fol, la.

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



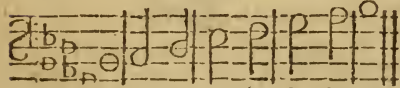
La, mi, fa, fol, la, fa, fol, la.

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



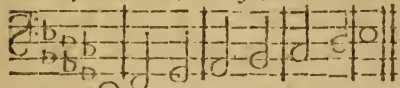
La, mi, fa, fol, la, fa, fol, la.

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



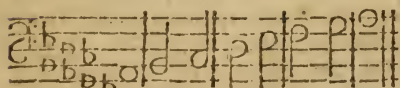
La, mi, fa, fol, la, fa, fol, la.

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



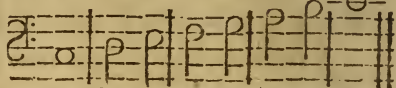
La, mi, fa, fol, la, fa, fol, la.

By Flats the Mi is driven round,



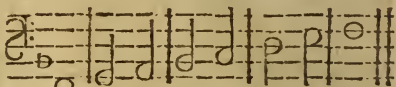
La, mi, fa, fol, la, fa, fol, la.

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



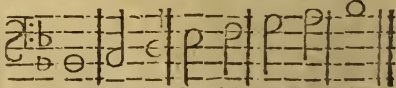
Fa, fol, la, fa, fol, la, mi, fa.

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



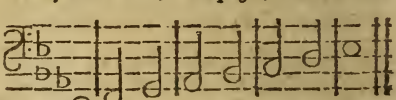
Fa, fol, la, fa, fol, la, mi, fa.

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



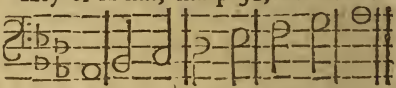
Fa, fol, la, fa, fol, la, mi, fa.

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



Fa, fol, la, fa, fol, la, mi, fa.

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



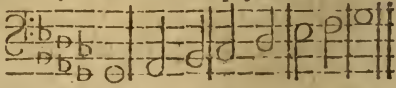
Fa, fol, la, fa, fol, la, mi, fa.

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



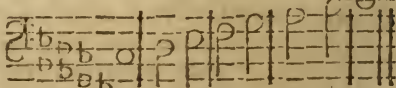
Fa, fol, la, fa, fol, la, mi, fa.

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



Fa, fol, la, fa, fol, la, mi, fa.

Till forc'd in B to keep his Ground.



Fa, fol, la, fa, fol, la, mi, fa.

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

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

Key of A Natural, Mi in B.

La, mi, fa, sol, la, fa, sol, la.

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

La, mi, fa, sol, la, fa, sol, la.

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

La, mi, fa, sol, la, fa, sol, la.

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

La, mi, fa, sol, la, fa, sol, la.

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

La, mi, fa, sol, la, fa, sol, la.

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

La, mi, fa, sol, la, fa, sol, la.

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

La, mi, fa, sol, la, fa, sol, la.

By Sharps the Mi's led thro' the Keys,

La, mi, fa, sol, la, fa, sol, la.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Till brought home to its proper Place.

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

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

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

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

*Of INTONATION, or Directions how to pitch a Tune Concert-Pitch;
or in its proper Key.*

Unless a Tune is pitched on its proper Key, that all the Voices may perform their Parts clear and strong, neither too high nor yet too low, it never can give any Delight to the Performers or Audience; which cannot regularly be done (where there is no Organ) without a Concert Pitch-pipe, or some Concert Instrument of Music, such as a Concert-Flute, German-Flute, &c. and, as all Tunes which being set in their Concert Keys (as are all in this Book) are always played on the Organ, Harpsichord, and all other Instruments, in the same Keys they are set in; so it is highly necessary that they are likewise sung in the same Keys they are set in, when set Concert-Pitch, which all Tunes ought to be, and are in this Book. But I will give you

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

| 1st, | 2d, | 3d, | 4th, | 5th. |
|----------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| Key of A Natural, Flat Third. | Key of D, Flat Third. | Key of G, Flat Third. | Key of C, Flat Third. | Key of E, Flat Third. |
| | | | | |
| Mi in B. | Mi in E. | Mi in A. | Mi in D. | Mi in F. |

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

The first Key in this Example is of A Natural, with a flat Third; it is a very pleasant Key, and for Example thereof see Crowle Tune, &c. The second is the Key of D, flat Third, and is made Use of for such Tunes where the Parts lie high (in Order to bring them within Compass of the Voices or Instruments) as in Anthem, Psalm 139. The third is the Key of G, flat Third, and is used for such Tunés where the Tenors, in some particular Notes, reach a Seventh above

above the Key; but this, being a very dull Key, is very little used in this Book, as I prefer the Key of A Natural much before it. The fourth is the Key of C, with a flat Third, and used when the Parts lie low, as in the 72d Psalm Anthem. The fifth is the Key of E, flat Third, and used when the Parts lie high, as in the Hymn for Whitsunday.

These being most of the flat Keys which are now in Use (whose Progressions are according to the Key of A Natural) I will also give you some Description of such sharp Keys as are principally made Use of, whose Progressions are to the same Effect as C Natural. The first Key is C Natural, sharp Third, and is a sprightly Key, and used for such Tunes as St. James's, &c. The second is the Key of F, sharp Third, and used when the Parts lie high, as in the 81st Psalm, St. David's Tune, &c. The third is the Key of B flat, sharp Third, and is the proper Key for the 104th Psalm Tune. The fourth is the Key of G, sharp Third, and used for such Tunes as the 8th Psalm, &c. and is a Key very well known by most Performers, and is frequently used. The fifth is the Key of D, sharp Third, and used when the Parts lie high, as in the 93rd Psalm Tune, &c. and is more sprightly than the Key of C, and is also much in Request amongst our Instrumental Performers. The sixth is the Key of A, sharp Third, and is more sprightly than the Key of G, and is also the proper Key for Canterbury Tune, and the old 100th Psalm Tune. Now the first Thing to be done, in Regard to the Pitching of the above-mentioned Keys (where there is no Organ) will be to provide yourself with a Concert Pitch-Pipe, which are to be had at most Music Shops in London, for about 2 s. 6 d. each. Having procured one of these Instruments, you will find marked upon Pewter, on the Register or Slider belonging to it, all the several Semitones included in an Octave.

As for E X A M P L E.

| | | | | | |
|--------------------|---------------------|---------------------|---------------------|---|---------------------|
| g^{\flat} | B \flat | d^{\flat} | c^{\flat} | | g^{\flat} |
| G | A | B | C | D | E |
| a^{\flat} | a^{\sharp} | c^{\sharp} | d^{\sharp} | | f^{\sharp} |

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

N. B. Whereas several Tunes which are in G, C, D, &c. in which the Tenors begin a Fourth below the Key, in such Cases the Key-Note of the Tune must be given to the Choir, and the Tenor, and all the other Parts must take their Pitches from the said Key-Note, that is, to fall a Fourth, &c. from the said Key-Note so given to the Choir. It is highly necessary at all Times, in Practising, &c. that the Tunes are always pitched in their proper Keys, which will be of great Advantage to Learners, by giving them the true Sound of a Key, &c. It probably may be argued by some, that this Method of Pitching the Keys might in some Cases be inconsistent with the Compasse of the

several Voices; to which I answer, that for the Compass of the Voices this Method of Pitching the Keys is principally designed. All the Tunes in this Edition, and likewise in my Leicestershire Harmony, are properly adapted to the Compass of the Voices, and are also in what may properly be called their proper and Concert Keys.

Of PRACTICAL MUSIC, containing some general Rules of Composition; together with the Composition of Fuge, or the Contrivance of a Canon, according to the most authentic Rules.

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

In the Gamut there are seven Notes, viz. G, A, B, C, D, E, F, the Eighths being the same in Nature of Sound; of these seven, some are called Cords or ConCORDS, and others DISCORDS. ConCORDS are either perfect or imperfect: The perfect ConCORDS are the Fifth and Eighth; the imperfect ConCORDS are the Third, Fourth, and Sixth.

DISCORDS are the Second, the Tritone or sharp Fourth, the flat Fifth, the sharp Seventh and Ninth; notwithstanding the Second and Ninth are the same Thing, yet their Accompaniments are very different.

Common Cords are the Third, Fifth, and Eighth. There are two Sorts of Thirds and Sixes, viz. flat and sharp: A flat Third contains three Semitones, a sharp Third four; a flat Sixth contains eight Semitones, a sharp Sixth nine.

CONCORDS.

Unison, ♭ 3d, ♯ 3d, 4th, 5th, ♭ 6th, ♯ 6th, 8th. 2d, ♯ 4th, ♭ 5th, 7th, 9th.

An Example of the perfect and imperfect CORDS and DISCORDS, with their OCTAVES.

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

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

Common Cords may be joined to any Note of the Bass, except the Third and Seventh above the Key-Note in a sharp Key, which naturally require a Sixth instead of a Fifth ; but, in a flat Key, the Sixth is required to the Second and Seventh above the Key-Note.

All extraordinary sharp Notes in the Bass naturally require Sixes (unless in some particular Cases) by Reason such Sixths are in the same Relation as sharp Thirds.

All natural sharp Notes, in the Bass, require flat Thirds, and all natural flat Notes require sharp Thirds. B, E, and A are naturally sharp in an open Key, and F, C, and G are naturally flat.

An Example of COMMON CORDS, also shewing where Sixes are naturally required to be taken in.

In this Example you see the three perfect Cords may be joined to the Bass at one and the same Time ; so that, in Composition of Four Parts, you may take either Third, Fifth, and Eighth, or Eighth, Third, and Fifth, or Fifth, Eighth, and Third, which matters not, they being all to the same Effect, and may be taken either of the several Ways, as the Composer pleases, so that you do not take two Fifths or two Eighths together, which are not allowed to be taken together : You also see, in the above Example, what Notes in the Bass that naturally require Sixes to be joined to the Bass, instead of Fifths, which are accompanied with the Third.

N. B. These are all the common Cords which can be used ; but they may be differently taken in, and transposed to any of the other Keys, as Occasion requires. But I will here set down

An Example of the COMMON CORDS, in Four Parts, together with their natural Sixes, to the same Effect as the foregoing.

I have used the same Notes in the Bass in this Example as I did in the former, and the three upper Parts contain the same Cords, &c. notwithstanding they are not the same Notes, and have placed * under those Notes which are a Sixth to the Bass.

The allowed Passages of all CONCORDS.

When one Part moves and the other lies still, the moving Part may move to any ConCORDS, thus :

Tenor moves.

Tenor lies still.

Bass lies still.

Bass moves.

Note, When any single Concord or Discord is mentioned, their Octaves are also meant.

You may take as many Thirds, Fifths, and Eighths as you please, provided both Parts stand; as thus:

3ds, 5ths, 8ths.

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

5ths.

When two Parts move ascending or descending together, they may ascend either gradually, or by Intervals.

If they ascend or descend gradually, they move by 3ds, and you may take as many Thirds as you please; as,

3ds.

You may also ascend or descend by Sixes, but take no more than two or three Sixes, but move by a Fifth and Sixth; as,

If two Parts ascend by Intervals, then you may move

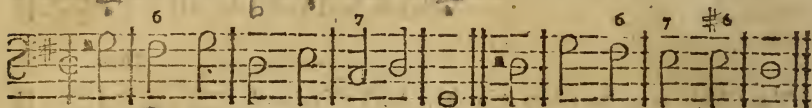
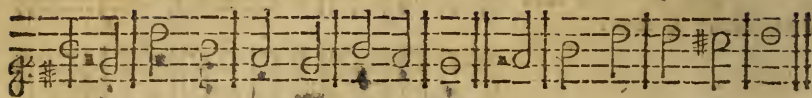
From a $\left\{ \begin{array}{l} \text{Unison} \\ \text{Third} \\ \text{Fifth} \\ \text{Sixth} \end{array} \right\}$ to a $\left\{ \begin{array}{l} \text{Third, or Sixth.} \\ \text{Third, or Sixth.} \\ \text{Third, or Sixth.} \\ \text{Third, or Sixth.} \end{array} \right\}$

In the next Place I will shew you how the Sixth, the Seventh, sharp Sixth, Sixth and Fifth, Fifth and Third, and Sixth and Fourth are admitted into Composition in Psalmody; as for

EXAMPLE.

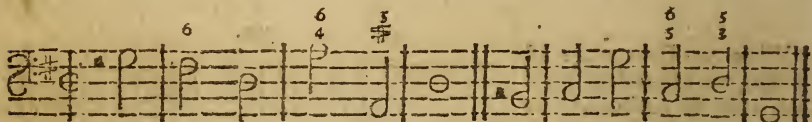
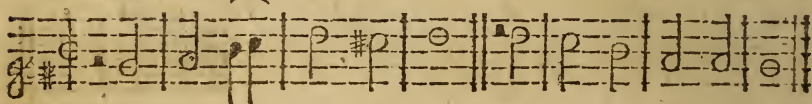
First Stave.

Second Stave.



Third Stave.

Fourth Stave.



EXPLANATION.

In the first Stave of this Example you see the second Note in the Treble is a Sixth to the Bass, as naturally required to be so instead of a Fifth, which you see marked with a 6 over the Bass, which must be accompanied with a Third. The sixth Note in the same Stave is a Seventh to the Bass, and must be accompanied with a Third, or Third and Fifth, and is resolved into a Fifth, which is always accompanied with a Third, or Third and Eighth; it being a Concord, is always accompanied with Concords that have their own common Cords, which all Concords have; (and for that Reason I have not set them down, which would be needless,) as every Note which is neither Sixth, Fourth, or Second, &c. to the Bass always hath its own common Cord. The third Note in the second Stave you see is a natural Sixth, as before; which resolved into a Seventh, which Seventh is resolved into the sharp Sixth, which are accompanied with the Third; for which see the 68th Psalm Tune, sixth Line, all Four Parts. In the third Strain, in the foregoing Example, you also see the second Note requires a natural Sixth to be joined to the Bass, which is accompanied by a Third; the third Note is a Sixth, taken in by the Tenor, not naturally required, but is accompanied the same as if naturally required. The fourth Note is a $\frac{6}{4}$ taken together, and accompanied by the Second; also resolved (as you see by the 5th Note) into the Fifth and sharp Third; for Example, in Four Parts, see the first Line in the 45th Psalm, Grayes Tune. In the last Strain, in the foregoing Example, a Sixth is required to the first Note in the Bass, which is accompanied with the Third; to the fourth Note in the Bass is the $\frac{6}{4}$ together, and resolved into the $\frac{5}{3}$, which is never used any other Way in Psalmody than as in the Example; for which, in Four Parts, see Westminster Tune, last Line; also Peterborough Tune, last Line, last Bar but one; the

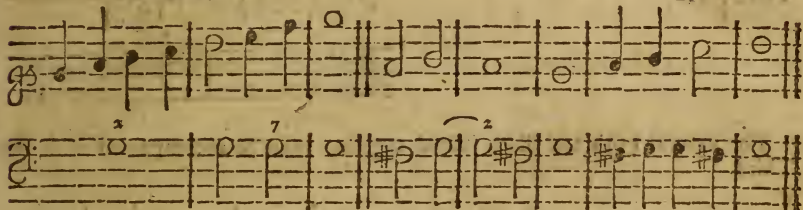
the $\frac{6}{5}$ taken together, and resolved into $\frac{5}{4}$, being always a Preparation for a Cloſe. What I have already ſpoke of, in Regard to common Cords, natural Sixes, &c. will, I preſume, be found ſufficient, as a Multitude of Examples would rather tend to confound than inſtruct; therefore will give ſome ſhort Account how the Diſcords are ſeverally admitted into Harmony, and alſo how they are accompanied.

Of taking DISCORDS.

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

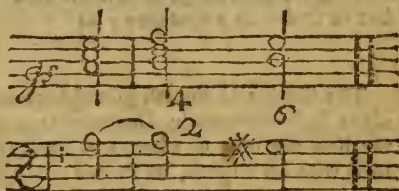
Diſcords by Paſs.

By Way of Binding.



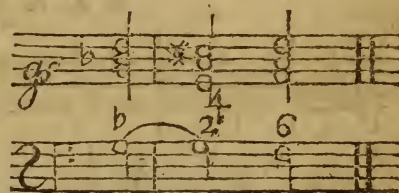
By this Example you ſee how the Diſcords are taken in between the Concorde, to render them more ſweet and graceful; which are admitted into Muſic by a certain Rule as well as Concorde, and alſo have their Accompaniments as well as common Cords. For,

When you take in the Second and Fourth, they are to be accompanied with the Sixth.



N. B. The Second is only taken in when the Baſs is a driving Note.

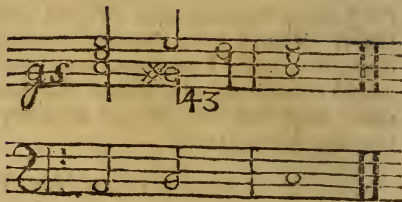
The Second and ſharp Fourth are likewiſe accompanied with a Sixth: This Paſſage happens alſo when the Baſs is a driving Note.



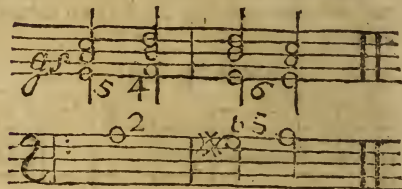
The Second may be accompanied with the Fifth and Ninth; as



The Third and Fourth joined together may be accompanied either with a Seventh or with a sharp Sixth : This Passage happens when the Bass ascends by Degrees ; as

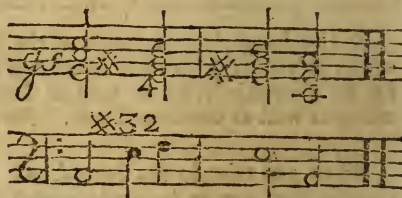


The flat Fifth and Sixth joined together must be accompanied with the Third ; as

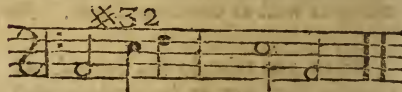


The natural Fifth and Sixth joined together must be accompanied with the Third.

The extreme sharp Second and Fourth must be accompanied with a Seventh.

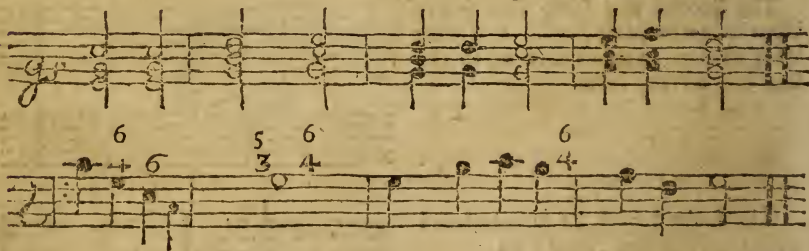


N. B. This Passage is seldom used but in Order to a Cadence ; as



The Sixth and Fourth joined together are accompanied two different Ways ; if the Bass descends by Degrees, they are accompanied with a Second ; but, if the Bass lies still, or ascends or descends by Intervals, they must be accompanied with an Eighth, as in this

E X A M P L E.



Examples of taking in Discords being so numerous, it would too much swell the Bulk of this Work ; I shall therefore omit giving any more, and instead thereof give you some necessary Directions how many Ways the Discords are prepared and resolved, &c.

The Seventh and Fifth joined together are accompanied with the Third : This Passage is often used before a Cadence.

The extreme flat Seventh and flat Fifth joined together, which are never used but the Note before a Cadence, require a Third to accompany them.

The sharp Seventh, when the Bass lies still, must be accompanied with the Second and Fourth: This seldom or never happens in a sharp Key.

The Ninth resolved into an Eighth must be accompanied with a Third and Fifth.

The Fourth resolved into a Third is always accompanied with a Fifth and Eighth.

The Seventh resolved into a Sixth is always accompanied with a Third and Fifth; but you leave out the Fifth when you take in the Sixth.

The Ninth and Fourth joined together are accompanied with the Fifth, and resolved into the Eighth and Third.

The Ninth and Seventh joined together must be accompanied with the Third, and resolved into the Sixth and Eighth.

But, for your better remembering all Sorts of Cords, and also what Cords they make to any other Note, observe that a common Cord to any Note makes a Second, Fourth, and Seventh to the Second above it; or a Third, Sixth, and Eighth to the Third above it; or a Second, Fifth, and Seventh to the Sixth above it; or a Second, Fourth, and Sixth to the Seventh above it.

EXAMPLE.

The Example section shows two staves of music. The top staff contains six chord diagrams, each with a handwritten label above it: 2nd, 3rd, 4th, 5th, 6th, and 7th. The bottom staff contains six corresponding chord diagrams with fingerings written below them: 7 4 2, 6 8 3, 7 5 2, 8 6 4, 7 3 5, and 4 2 0.

In like Manner, observe what any other Cord to any Note makes to the Second, Third, Fourth, &c. above it.

The 2d and 4th to any Note. | The 7th to any Note. | The 4th and 6th to any Note.

This section shows two staves of music with chord diagrams. The bottom staff has fingerings written below each diagram: 4 2, 4 6 2, 7 5 6 7 2, 4 7 2, 4 2 6 5 2, 6 6 4 7 2, 4 6 7 5 2, and 4 6 5 2.

The 2d, 5th, and 7th to any Note.

The 6th to any Note.

The 2d, 4th, and 7th to any Note.

In Order to a better Explanation of the above Examples, you see, in the first Example, that the common Cord to C makes a $\frac{7}{2}$ to D, the Note above it; also a Sixth to E, the Third above it; a $\frac{7}{2}$ to F, the Fourth above it; a $\frac{6}{4}$ to G, the Fifth above it; a Seventh to A, the Sixth above it; a $\frac{4}{2}$ to B, the Seventh above it. In this Manner observe the rest of the Examples, which may be transposed by Flats or Sharps to any other Key.

Of several CLOSES and CADENCES in MUSIC.

Observe that, whenever you intend a Close, or Conclusion, the Bass must either fall a Fifth or rise a Fourth, which are to the same Effect. But I will also shew you what Closes are most proper and natural to each Key, &c.

The proper CLOSES in a Flat Key are

| | | | |
|------|------------|-----------|------|
| Key. | 5th above. | 3d above. | Key. |
|------|------------|-----------|------|

The proper CLOSES in a sharp Key.

| | | | |
|------|------------|------------|-----------|
| Key. | 5th above. | 4th above. | 2d above. |
|------|------------|------------|-----------|

N. B. You are not obliged to make Use of the same Notes as in the above Examples; but they are the properest Places for Closes in both Keys, and also most

most authentic. As for other Examples in Composition, you may observe Psalm-Tunes, Anthems, &c. which will give you as great an Insight as any Example which can be set you. Composition of Five, Six, Seven, and Eight Parts is perfected by adding Octaves to the Concords as Occasion requires, which are to the same Effect as Four Parts; for there can be but three Concords joined to the Bass at once. Therefore,

If you erect ten thousand Parts, or more,
They, in Effect, are but the same as four.

The Contrivance of CANON.

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

A CANON of Three Parts in One, in the 5th below and 4th above.

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

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

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

The principal Thing to be done, in Order to the Composing of Canons of this Nature, is, after you have set down the beginning Notes of your Fuge, to fill up the second Bar of the leading Part with some Note or Notes which may agree with that Part which comes in after it, and add the said Note or Notes to each other of the Parts in the same Manner.

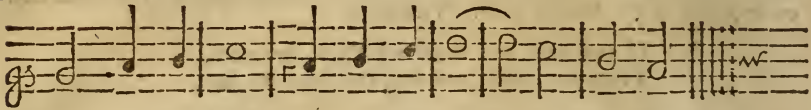
Then fill up the third Bar of the leading Part with some Note or Notes which may agree with both the other Parts, still adding the said Note or Notes to the other Parts; and thus you are to do from Bar to Bar.

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

N. B. The Canon ends at the Note under the little Stars, the rest being set only to make a Conclusion; which is done when it is not designed for the Parts to begin over again, and so go round without a Conclusion.

The usual Method in setting down these Sort of Canons, is only the leading Part set alone, with Marks directing where the other Parts come in, as follows :

A CANON in the 5th below and 4th above.



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

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

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

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

A R

A.

ADAGIO, a very slow Movement, especially if the Word be repeated twice over.

A Bene-Placito, at Pleasure.

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

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

Ad Libitum, if you please.

Affetuoso, tenderly.

Allegro, very quick.

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

Allemand, a Sort of grave and solemn Music in Common Time.

Alto Ripieno, the Tenor of the grand Chorus.

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

A S

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

E X A M P L E.



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

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

B.

B, or Basso, Bass in general.
 B. C. Basso Continuo, the Thorough Bass for the Organ, Harpsichord, and Spinnet.

Bass, or Bassus, the lowest Part in Music, which is set at the Bottom, and is the Ground-work of all the rest.

Binary Measure, is a Measure wherein you beat equally, that is, Common Time; there are also some Binary Triples, as $\frac{6}{4}$, $\frac{6}{8}$, &c.

Bassoon, Bass-Hautboy, a musical Instrument of the Wind Kind, and is very much in Request in many Country Churches, it making an exceeding good Addition to the Harmony of a Choir of Singers, where there is no Organ; and the Psalm-Tunes and Anthems may be pitched as well by a Bassoon as a Pitch-Pipe; it is an Instrument that requires a pretty strong Breath, but is not at all hard to learn to play. They are generally sold new at the Music Shops in London, for six Guineas a-piece; second Hand all Prices, some as cheap as 15 s.

Brillante, brisk, airy, gay, and lively.

C.

CADENCE, a Close, the End of a Strain.

Canon, a perpetual Fuge.

Cantata, a Song in an Opera Stile.

Canto, the first Treble.

Cantus, the Treble.

Canzone, a Song.

Chorus, full all Parts.

Concerto's, Pieces of Music for Instruments.

Cornet Stop in an Organ, that is, Cornet, or Crown-Stop, consisting either of three or five, and sometimes seven Ranks of Metal Pipes.

D.

DA Capo, begin again and end with the first Strain.

Descant, the Art of composing in several Parts, &c.

Diapason, an Octave or Eighth.

Diapason Stops, in an Organ, are of two Kinds, viz. stopt Diapason and

open Diapason; the stopt Diapason always consists of Pipes made of Wood, the open Diapason often consists of Wood Pipes, and also often of Metal Pipes.

N. B. They are called Diapason Stops, from their being an Octave to the Principal.

Diapente, a Fifth.

Diateffaron, a perfect Fourth.

Diatonic, that is, moving by natural Tones and Semitones.

Diminution, diminishing, &c.

Ditone, a sharp Third.

Dominant of a Mode, a Concord to the Final.

E.

ECCHO, soft, like an Eccho.

Eccho and Swell, a Stop in an Organ, to play soft like an Eccho, and by swelling, increases in Loudness very much, &c. at the Pleasure of the Organist.

Euphony, a graceful Sound, or a smooth Pronunciation of the Words.

F.

FORTE, loud.

Forte & Piano, loud and soft.*

N. B. There are Harpsichords of this Kind, &c of about 70 or 80 Guineas Price, which play Forte and Piano.

Finis, the End.

Flauto, a Flute.

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

Fundamental, that is, the last Key-Note of the Bass.

G.

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

Gavotta, a Gavot, an Air in Music, always in Common Time.

Guida, Index or Direct.

Guittara, Guittar, a musical Instrument of the String Kind, and is at this Day very much in Request amongst Gentlemen and Ladies.

H. Hal-

H.

HALLELUJAH, praise the Lord.
Harmonia, Harmony.

Harpsichord, a musical Instrument of the String Kind, played on after the same Manner as the Organ. Harpsichords never were more in Request than at present amongst Gentlemen and Ladies; they are of several Kinds and Prices, viz. single key'd Harpsichords, new, are made and sold, according to their Goodness; from 20 or 25 Guineas to 50 Guineas: Double key'd Harpsichords from 50 to 90 Guineas, &c.

N. B. They may be bought of their several Makers in Town, also at most of the Music Shops.

Hypo, *Infra*, below.

Hypoproslambanomenos, the lowest Sound, &c.

I.

INDEX, the same as Direct.

Interludes, are played on the Organ, &c. at the Beginnings or sometimes in the Middle of a Piece of Music, before the Voices or Verses fall in.

K.

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

L.

LARGO, slow.

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

Lyre; an Harp.

M.

MEN, less, not so much; as Men Forte, not so loud, &c

Minuet, a Kind of Dance, always in Triple Time.

N.

NON, not, as Non troppo presto, not too quick.

Nonupla, a Jigg.

O.

ODE, a Kind of Song.

Omnes, all, that is, Chorus, or all Parts.

Opera, a Dramatic Poem.

Oratorio, is a Sort of spiritual Opera, full of Dialogues, Recitativo's, Duetto's, Trio's, Ritornello's, Chorus's, &c. The Subject thereof is usually taken from the Scripture, or is the Life and Actions of some Saint, &c. The Music for the Oratorio should be in the finest Taste, and most chosen Strains: The Words thereof are often in Latin, sometimes in French and Italian, and among us even in English. These Oratorio's are greatly used at Rome in Time of Lent; which Time they are generally used here. The late George-Frederic Handel, Esq; was most excellent in Compositions of this Kind, several Oratorio's of his composing being exhibited to a crowded Audience on Wednesday and Friday Nights, during Lent, at the Theatre Royal in Covent-Garden, London. His grand Oratorio, called the Messiah, is generally exhibited just before Easter.

Organ, the largest and most harmonious Wind Instrument. Church Organs are sold from 200, 250, or 500, to 1000 Guineas Price, &c. according to their Largeness, Goodness, and Number of Keys and Stops, &c. some having three or four Sets of Keys, with 20 or 25 Stops. Chamber Organs are made and sold from 50 or 100 to 500 Guineas, &c. Some Chamber Organs have also Barrels fitted to them, which play sometimes 20 or 25 different Tunes. I have also seen some Advertisements in the News-papers, of Church Organs which play a Set of Voluntaries, and all the ancient Psalm-Tunes, with their Interludes, &c. for Country Churches where an Organist is not to be easily maintained. A great many Gentlemen of late have Organs with Barrels to play any Number of Tunes in their Houses; of which I will give some Description,

in Regard to their Stops, &c. viz.

An Organ of three Stops contains,

Fifteenth Bass. Fifteenth Treble.

* * *

Principal Bass. Principal Treble.

* * *

Stop Diapason B. Stop Diapason T.

* * *

N. B. The Stops draw out on each Side of the Keys, &c. where you see the *, over which is wrote their Names for the Insight of the Organist, &c.

Organ of ten Stops.

Vox Humana B. Vox Humana T.

* * *

Trumpet B. Trumpet T.

* * *

Fifteenth B. Fifteenth T.

* * *

Tierce B. Tierce T.

* * *

Twelfth B. Twelfth T.

* * *

Principal B. Principal T.

* * *

Open Diapason. Cornet.

* * *

Stop Diapason. Sesquialtera.

* * *

There are several other Stops, as Eccho and Swell, Cremona, Furniture or Mixture, &c. The general Compass of the Keys of the Organ is from Double Gamut to E in Alt. which is four Octaves and a Sixth.

N. B. The lowest Pipe in St. Paul's Organ is Double Double C.

Overtures, Beginnings.

P.

PER Arsin, Per Thesin, Terms in Music; Per is a Latin Preposition signifying by, during; Arsis and Thesis are Greek Words, the first whereof signifies Elevation, the last, Position. Per Thesin then signifies, in beating, during the Fall of the Hand

for the first Part of the Bar; and Per Arsin during the Rise of the Hand, or the last Part of the Bar, which in Common Time is equal, and in Triple Time unequal. A Song, Counterpoint, or Fuge, &c. is said to be Per Thesin, when the Notes descend from acute to grave; and, on the contrary, that they are Per Arsin, when the Notes ascend from grave to acute.

Piano, soft and sweet, like an Eccho.

Pianissimo, very soft, and so as the Sound may seem at a great Distance, and almost lost in the Air.

Prelude, an extempore Air, played either before or in the Middle of a Piece of Music, and sometimes at the End.

Presto, quick.

Psalmody, the Art or Knowledge of singing of Psalms.

Q.

QUARTA, four Parts.

Quavering, the Art of trilling, shaking, or running a Division with the Voice.

Quinque, five Parts.

R.

RECITATIVE Music, a Sort of singing that comes near to the plain Pronunciation of the Words: After this Manner the dramatic Poems are rehearsed on the Stage.

Rehearsal, an Essay or Experiment of some Composition, made in private Practice, &c. The Rehearsal of the Music for the Feast of the Sons of the Clergy, at the Cathedral Church of St. Paul's, London, is generally on the Tuesday in the second Week after Easter every Year, and the Music, and Feast-Day is on the Thursday following; this is one of the grandest Performances of Church Music in the whole World; the vocal Performers consisting of the Gentlemen of St. Paul's Choir, together with the Gentlemen and singing Boys of his Majesty's Chapel Royal, also of the Gentlemen, &c. of Westminster

fter Abbey, also the celebrated Mr. Beard, &c. The Instrumental, of the Gentlemen of his Majesty's Band of Music; consisting of a large Number of Violins, several Violoncello's, Bass Viols, Double Basses, Kettle Drums, and Trumpets, also Hautboys, Bassoons, accompanied by the Organ. In the Midst of the several Performers, sits some Doctor of Music, (viz. Dr. Boyce) who beats Time to the several Performers: The Performance consisting generally of Mr. Handel's grand Te Deum and Jubilate, and an Anthem by Dr. Boyce, and concluded by that grand Coronation Anthem of Mr. Handel's. Admittance is generally obtained by Tickets, &c. and as soon as the Service begins, it is to be obtained by giving something towards the Charity, &c. such as 1 s. 2 s. 6 d. or what you please.

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

Ricercata, an Extempore Air, Prelude, or Overture, the same as a Voluntary.

Ripieno, full.

Ritornello, a short Air or Symphony.

Rondeaus, Songs or Tunes which end with the first Strain.

Roulade, a Trilling or Quavering.

S.

SACKBUT, a large Trumpet.

Sciolto, free, at Liberty, &c.

Score, the original Draught of the Composition, wherein the several Parts are distinctly scored and marked.

Semi-diapason, a defective Octave, or an Octave diminished by a Semitone.

Semitone, half a Tone.

Semplice, simple, not doubled, &c.

Senza Stromento, without Instruments.

Serenata, a Concert of Music performed in the Midst of the Night, or Morning early, in the open Air or Street.

esquialtera, that is, a treble Octave,

or Two-and-Twentieth, a Stop in an Organ, consisting of small metal Pipes.

Sextuple, a Binary Triple.

Solo, alone.

Solo's, Compositions for one Violin, or one Flute and a Bass.

Sonata, a Composition for Instruments only.

Spinnet, a musical Instrument played on after the Manner of the Harpsichord or Organ.

Staff or Stave, that is five Lines on which, with their intermediate Spaces, the Notes of a Song, or Piece of Music are marked.

Stentato, from the Verb Stentare, to suffer, to labour, intimates that you are to take Pains in Singing or Playing, &c.

Stentorophonic Tube, a speaking Trumpet.

Stretto, shortened.

Sub, below.

Subito, quick, hastily.

Supernumerary, added.

Supra, above.

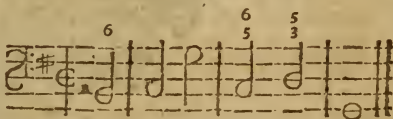
T.

TACIT, silent, to rest.

Tertia, three.

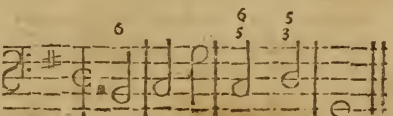
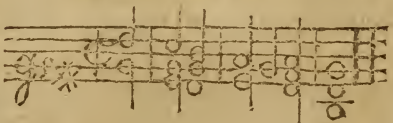
Thorough Bass, is the Instrumental Bass, which is figured for the Organ, &c.

E X A M P L E.



Which is to be played thus:

Thorough Bass with the Cords, &c.



F

Tutti

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

V.

VIGOROSO, Vigorofamente, signifies to play with Vigour, Strength, and Firmness.

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

Vivace, brisk.

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

Volti, turn over.

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

Vox Humana, Human Voice, also a Stop in an Organ of Metal Pipes, which very much resembles, when played with Judgment, a Human Voice.

ABBREVIATIONS.

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

i. e. (id est) that is.

N. B. (Nota Bene) note well.

P. S. (Postscript) after writ.

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

Sc. fs. (Scilicet) }

V. (Vide) see.

Vide infra, see below.

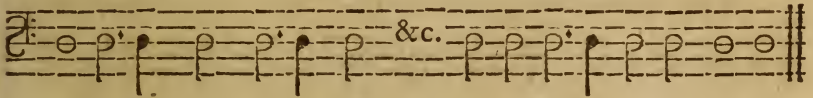
&c. (et cætera) and the rest.





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

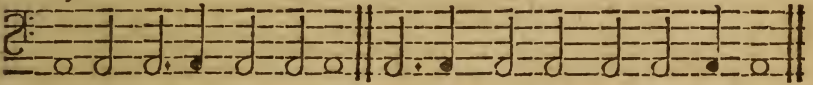
The Confession and Absolution being read by the Priest in one continued solemn Tone, the Priest and the whole Choir repeats the Lord's Prayer, thus :



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

Priest.

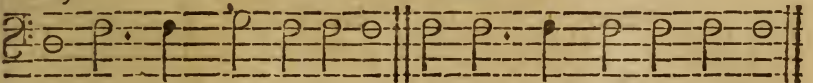
Choir.



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

Priest.

Choir.



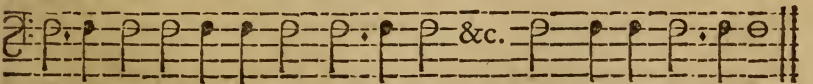
O Lord, make speed to save us : O Lord, make haste to help us.

Priest.

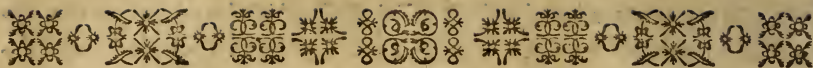


Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost ;

Choir.

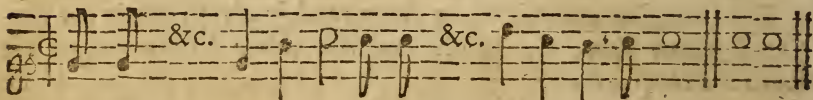


As it was in the be-gin-ning, is now, &c. world without end. Amen.

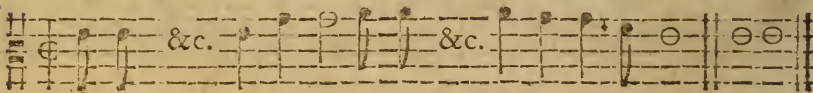


CHANTING-TUNES.

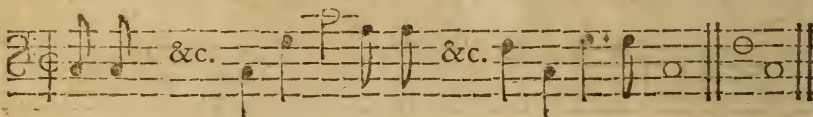
Venite Exultemus.



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



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



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

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

After

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

Te Deum Laudamus.

Tenor & Bassus.

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

Contra & Bassus.

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

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

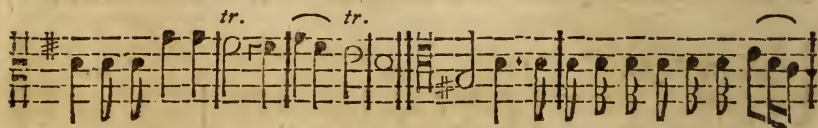
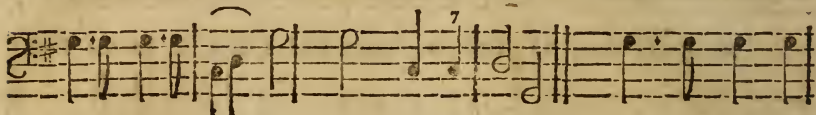
To thee Che-ru-bin and Se-ra-phin con-ti-nu-al-ly do cry.

Continued.

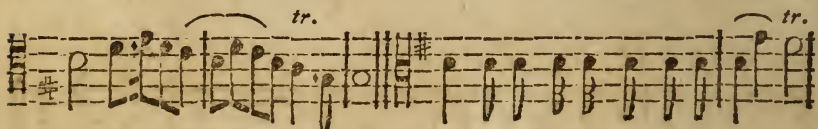
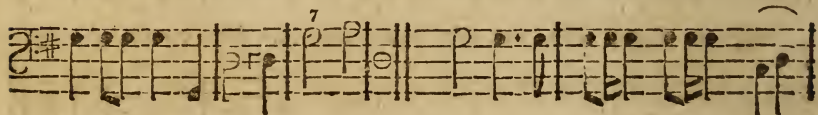
Continued.



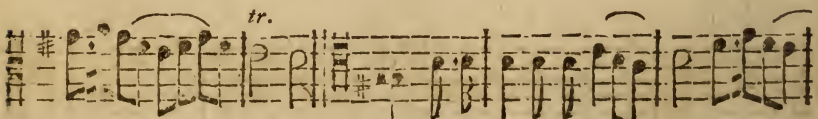
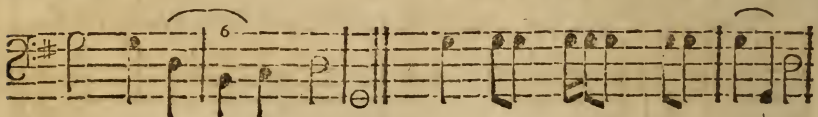
Holy, holy, ho---ly, Lor---d God of Sabaoth. Heav'n and earth are



full of the Majesty of thy glory. The glorious Company of the A—pos—



—tles prai—se thee. The goodly Fellowship of the Prophets



prai—se thee. The noble Army of Mar—tyrs prai—

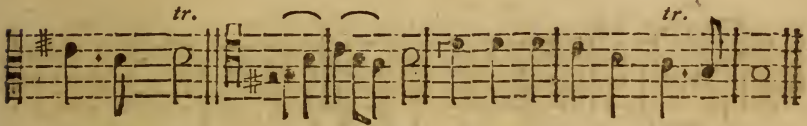
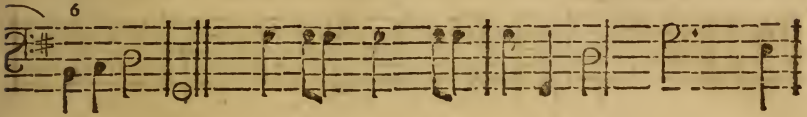


Continued.

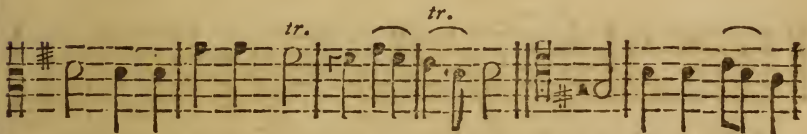
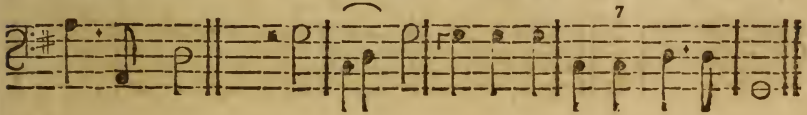
Continued.



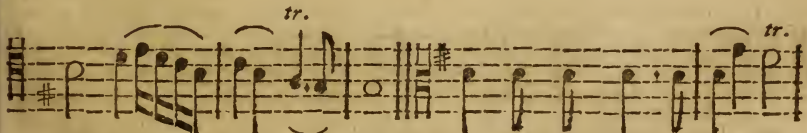
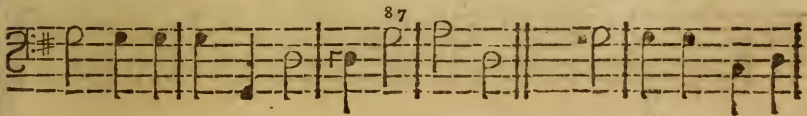
se thee. The holy Church thro' out all the World do



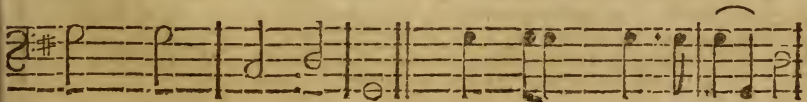
knowledge thee. The Fa-ther of an in-fi-nite Ma-jes-ty.



Thine honour-a-ble, true, and on-ly Son. Al-fo the Ho-ly

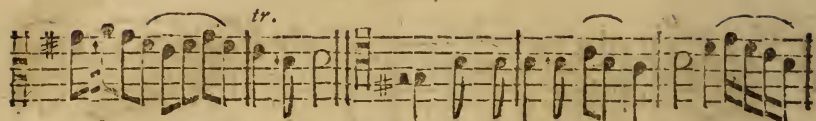


Ghoft the Com-fo-rt-er. Thou art the King of Glo-ry,



Continued.

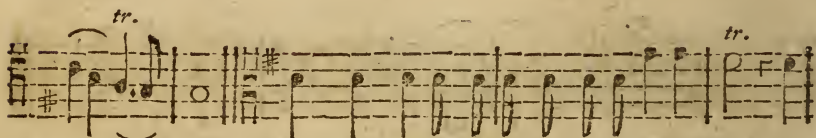
Continued.



O——— Christ. Thou art the e-ver-last-ing Son of



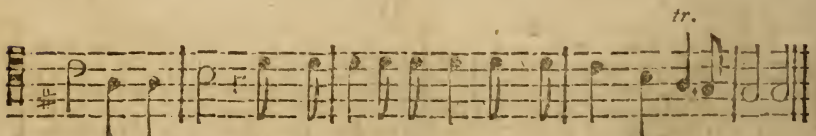
the Fa—ther. When thou tookest upon thee to de-li-ver Man, thou



didst not ab-hor the Virgin's Womb. When thou hadst o-vercome the

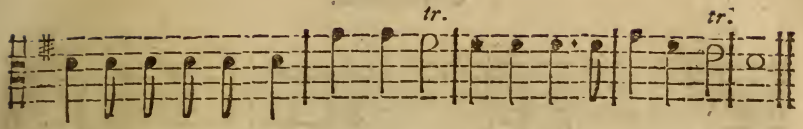


Sharpness of Death, thou didst open the Kingdom of Heav'n to all Be-lievers.

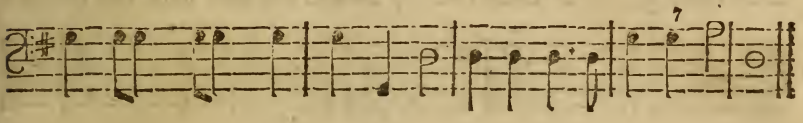


Continued.

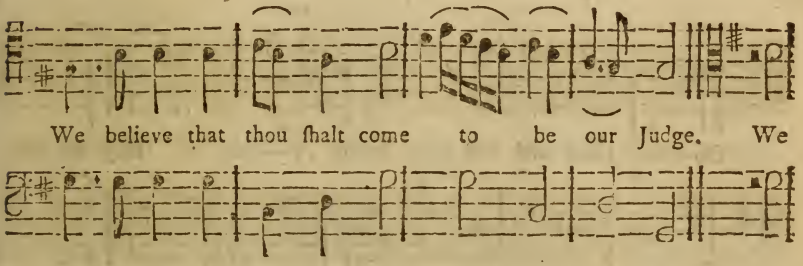
Continued.



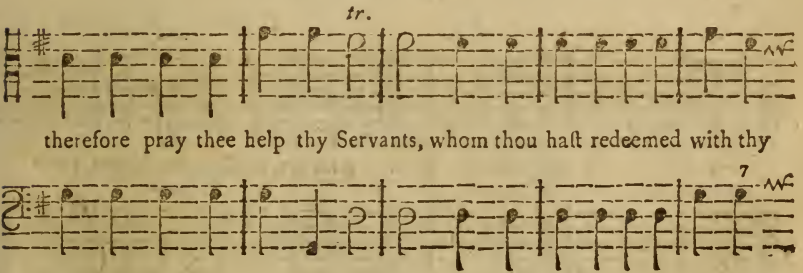
Thou sit-test at the right Hand of God, in the Glo-ry of the Fa-ther.



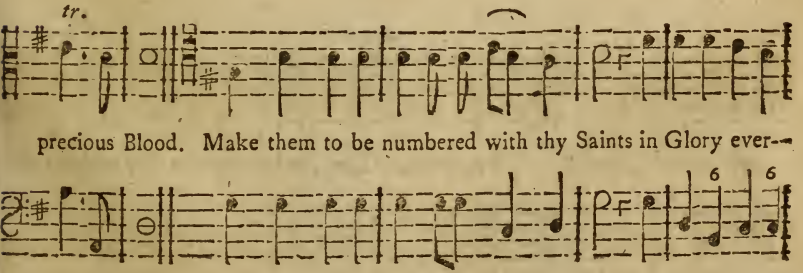
We believe that thou shalt come to be our Judge. We



therefore pray thee help thy Servants, whom thou hast redeemed with thy

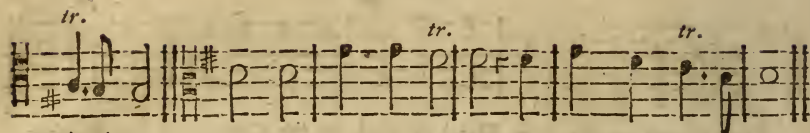


precious Blood. Make them to be numbered with thy Saints in Glory ever-

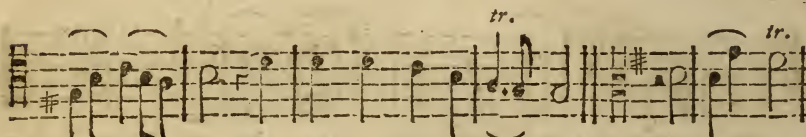
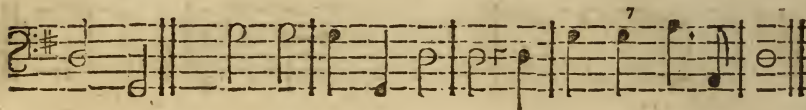


G Continued.

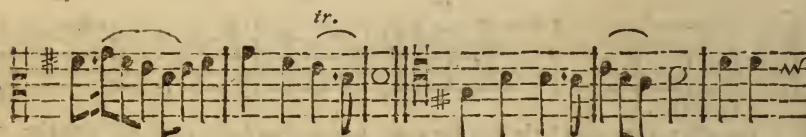
Continued.



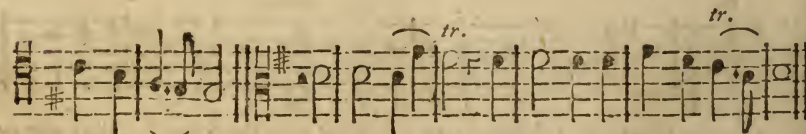
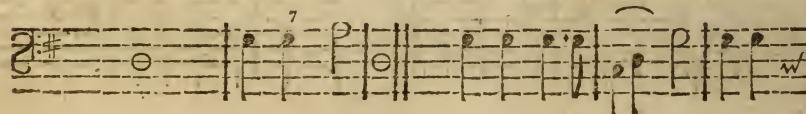
last-ing. O Lord, save thy People, and bless thine He-ri-tage.



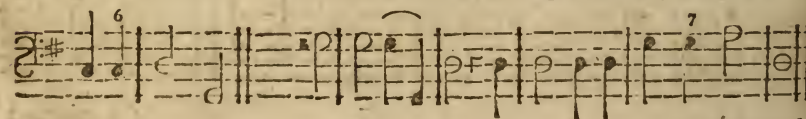
Go-vern them and lift them up for e-ver. Day by Day



w-e mag-ni-fy thee. And we worship thy Name e-ver

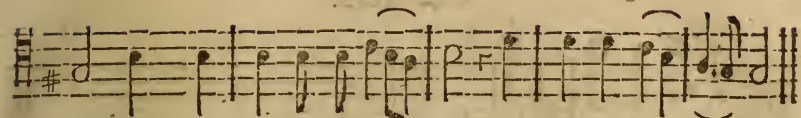


World without End. Vouchsafe, O Lord, to keep us this Day without Sin.

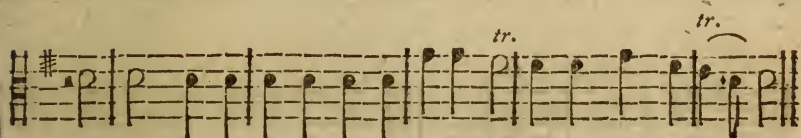


Continued.

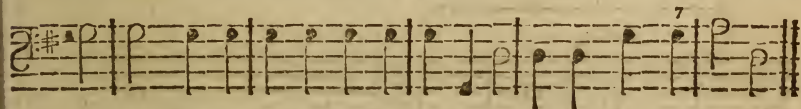
Continued.



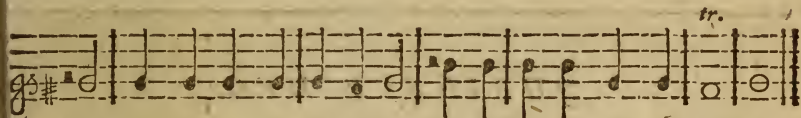
O Lord, have Mer-cy up—on us, have Mer-cy up—on us.



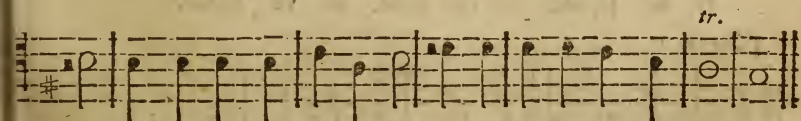
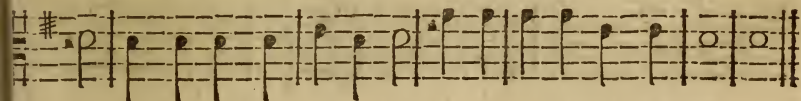
O Lord, let thy Mercy lighten upon us, as our Trust is in thee.



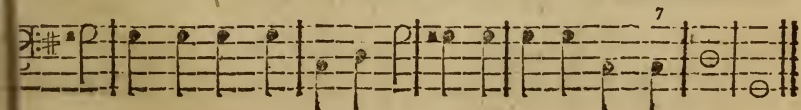
CHORUS.



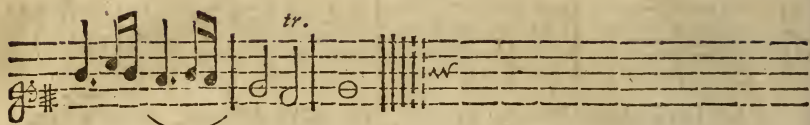
O Lord, in thee have I trust-ed; let me ne-ver be confound-ed.



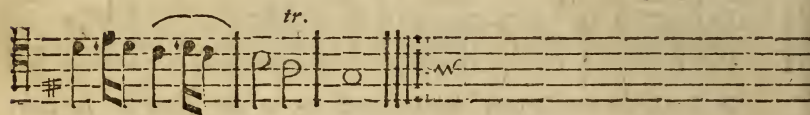
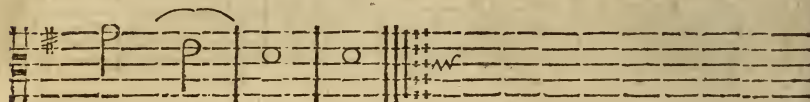
O Lord, in thee have I trust-ed, let me ne-ver be confound-ed.



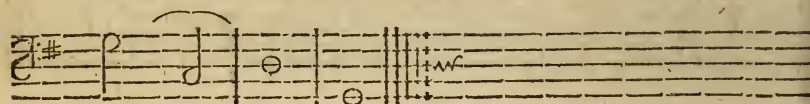
Continued.



A ————— men.

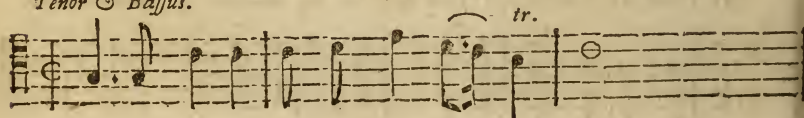


A ————— men.



JUBILATE DEO.

Tenor & Bassus.



O be joy-ful in the Lord, all ye Lands,

(Organo.)



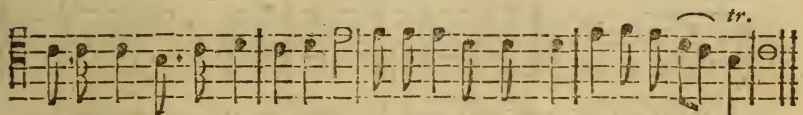
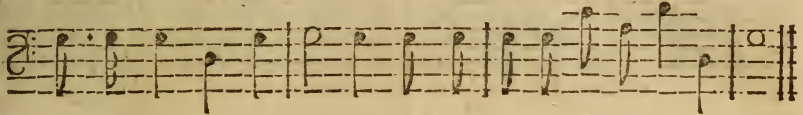
Continued.

Continued.

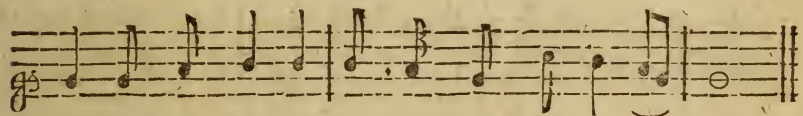
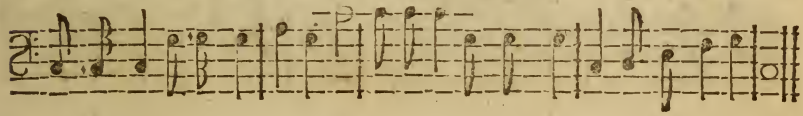
Treble & Bass.



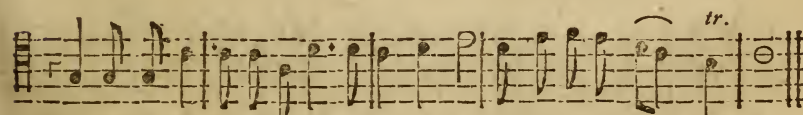
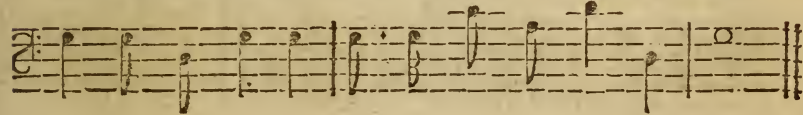
Serve the Lord with Glad-ness, and come be-fore his Prefence with a Song.



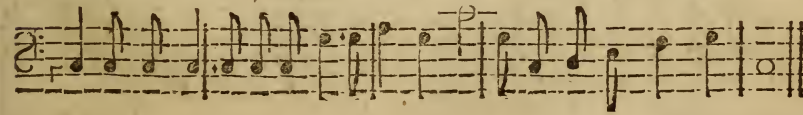
Be ye sure that the Lord he is God, it is he that hath made us, and not we ourselves.



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

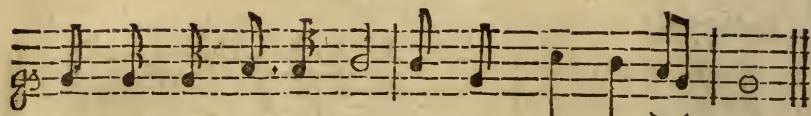


O go your Way, &c. Thanksgiving, and in-to his Courts with Praise.

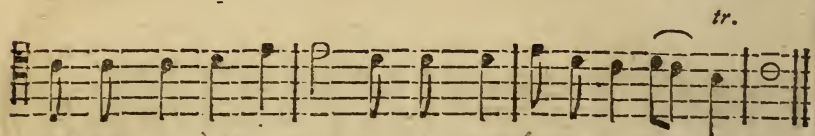
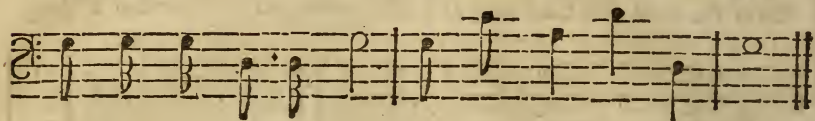


Continued.

Continued.



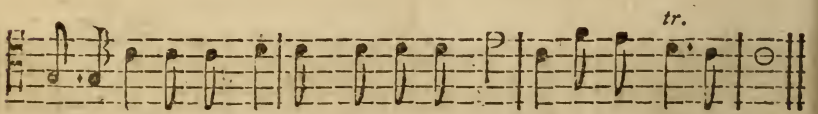
Be thank-ful un-to him, and speak good of his Name.



For the Lord is gra-cious, and his Mer-cy is e-ver-laft-ing!



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



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

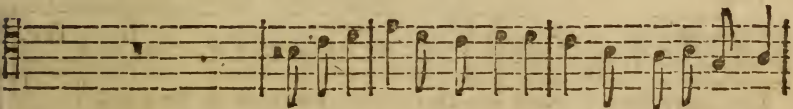


Continued.

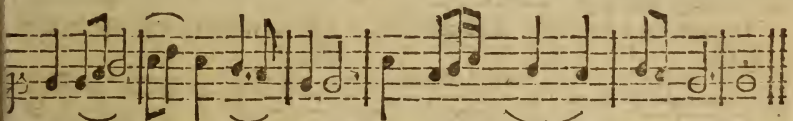
Continued.



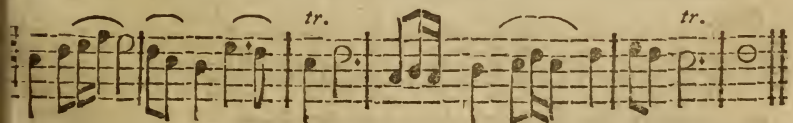
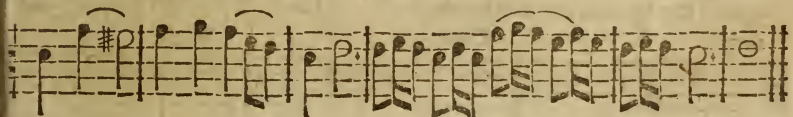
As it was in the Be-gin-ning, is now, and e-ver shall



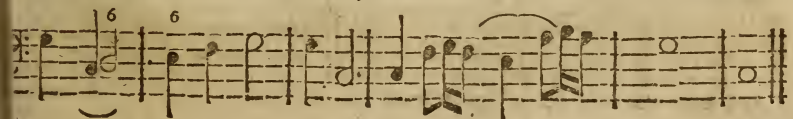
As it was in the Beginning, is now, and e-ver shall



be, World without End, Amen, A ————— men.




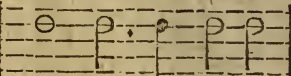
be, World without End, Amen, A ————— men.



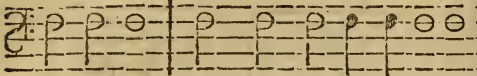
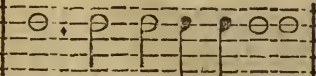
Then

Then follows the Apofle's Creed, which is fung by the whole Choir in on continued folemn and grave Tone, upon Festivals; Athanafius's Creed is fung in the fame Tune.

After which the
Priest fings

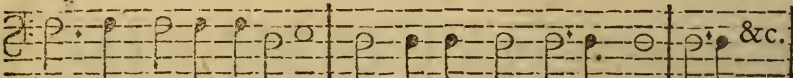
Priest.  *Choir.* 

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

Priest.  *Choir.* 

Let us pray. Lord, have Mercy up-on us. Chrift, have Mercy up-on us.

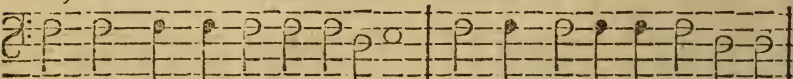
Priest. *The whole Choir in one Tone.*

 &c.

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

Priest.

Choir.



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

Priest.

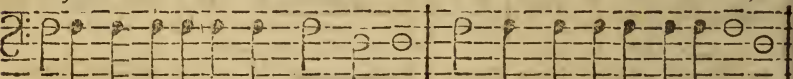
Choir.



O Lord, fave the King. And merciful-ly hear us when we call up-on thee.

Priest.

Choir.

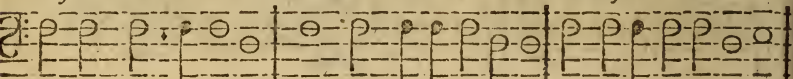


Endue thy Minifters with Righteoufnefs. And make thy chofen People joyful.

Priest.

Choir.

Priest.

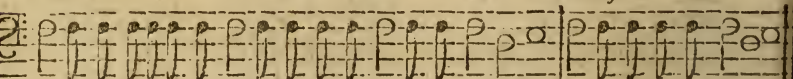


O Lord, fave thy People. And blefs thine, &c.

Give Peace, O Lord, &c.

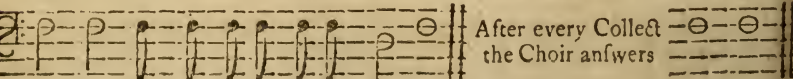
Choir.

Priest.



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

Choir.

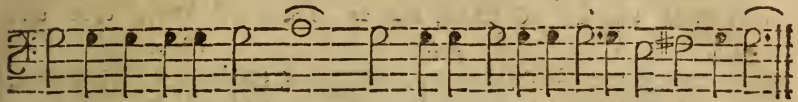


And take not thy ho-ly Spirit from us.

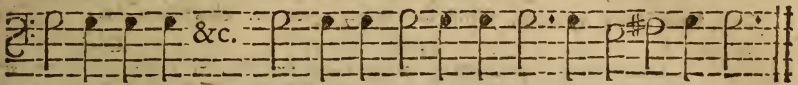
After every Collect
the Choir answers

A--men.

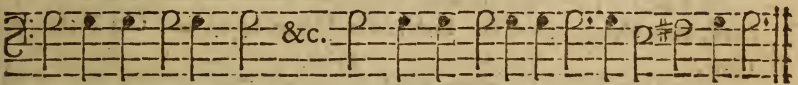
The Collects being ended, then followeth the Anthem. Upon usual Days that the Litany is appointed to be sung, it is by two of the Choir in the Middle of the Church, near the Bible Desk, the whole Choir answering them to the first four Petitions, in the same Tune and Words.



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



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



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

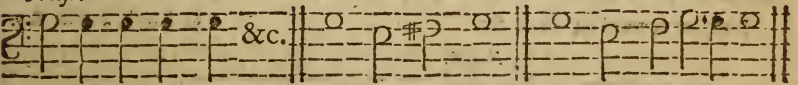


O ho-ly, blessed, &c. have Mercy upon us mi-se-ra-ble Sinners.

Priest.

Choir.

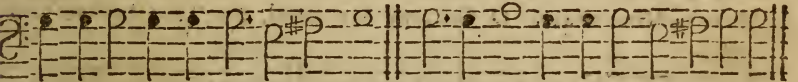
Choir.



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

Choir.

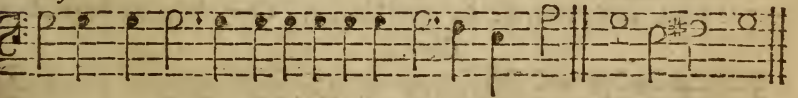
Choir.



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

Priest.

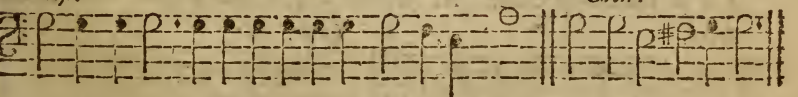
Choir.



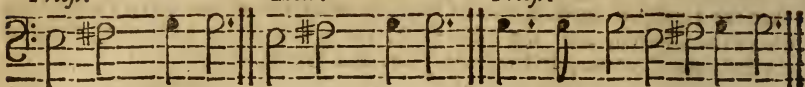
O Lamb of God, that tak-est a-way the Sins of the World. Grant us thy Peace.

Priest.

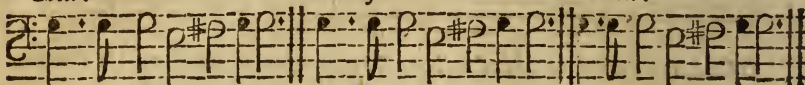
Choir.



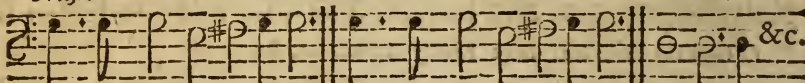
O Lamb of God, that takest a-way the Sins of the World. Have Mercy up-on us.

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

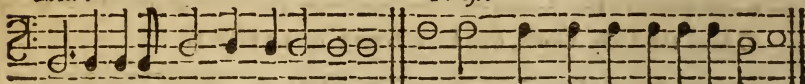
O Christ, hear us. O Christ, hear us. Lord, have Mercy upon us.

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

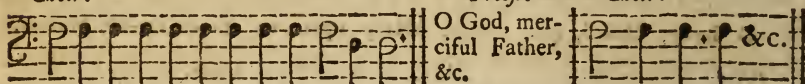
Lord, have Mercy up-on us. Christ, have Mercy up-on us. Christ, have, &c.

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

Lord, have Mercy up-on us. Lord, have Mercy up-on us. Our Father, &c.

*Choir.**Priest.*

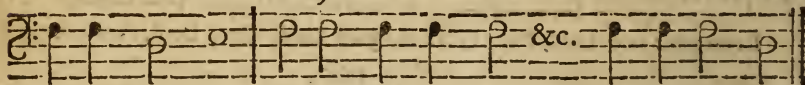
But de-li-ver us from E-vil. Amen. O Lord, deal not with us, &c.

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

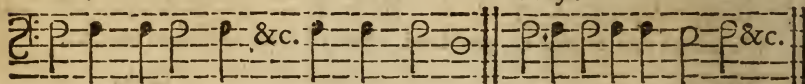
Neither reward us after, &c.

O God, mer-
ciful Father,
&c.

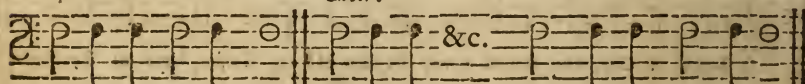
O Lord, a-rise, &c.

Priest.

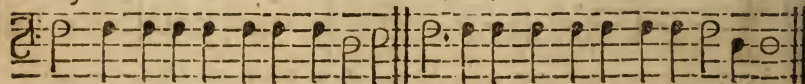
For thy Name's Sake. O God, we have heard, &c. Time be-fore them.

*Choir.**Priest.*

O Lord, a-rise, help, &c. for thine Honour. Glory be to the Father, &c.

Choir.

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

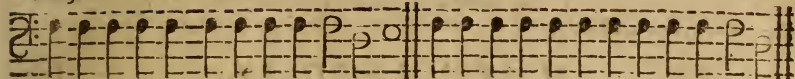
*Priest.**Choir.*

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

Priest.

Priest.

Choir.

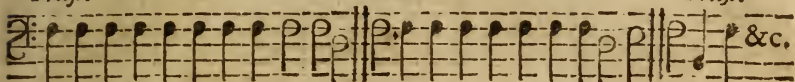


Pi--ti-ful-ly behold the Sorrow, &c. Mer-ci-ful-ly forgive the Sins, &c.

Priest.

Choir.

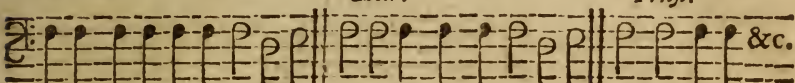
Priest.



Favour-ably with Mercy, &c. O Son of David, &c. Both now and

Choir.

Priest.

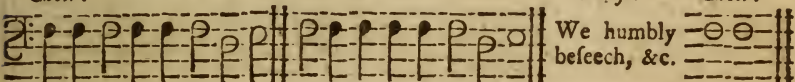


e-ver vouchsafe, &c. Graciously hear us, &c. O Lord, let thy

Choir.

Priest.

Choir.

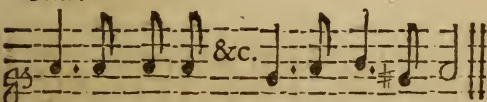


Mercy be, &c. As we do put our, &c. Amen.

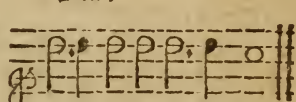
The second Service is begun by the Priest, who reads the Lord's Prayer in one grave Tone, the deeper (if strong and audible) the better. Then the Collect before the Commandments, and the Commandments, in a higher Tone, the whole Choir singing, Lord, have Mercy upon us, &c. to the Organ, thus :

Choir.

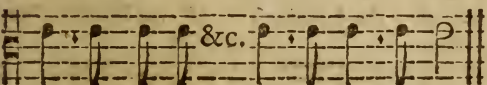
Choir.



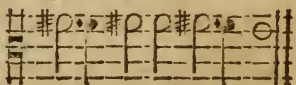
Lord, have Mer-cy, &c. Hearts to keep this Law,



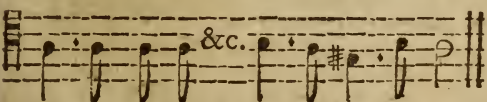
Glo-ry be to thee, O Lord.



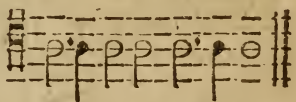
Lord, have Mer-cy, &c. Hearts to keep this Law.



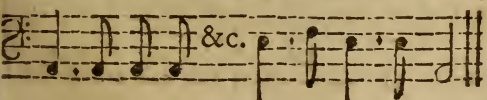
Glo-ry be to thee, O Lord.



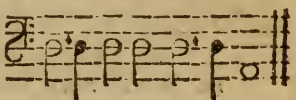
Lord, have Mer-cy, &c. Hearts to keep this Law.



Glo-ry be to thee, O Lord.



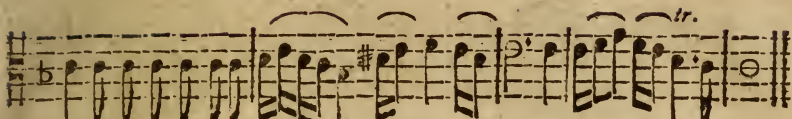
Lord, have Mer-cy, &c. Hearts to keep this Law.



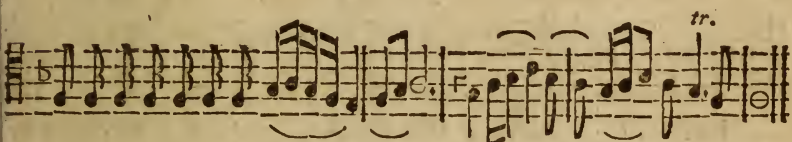
Glo-ry be to thee, O Lord.

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

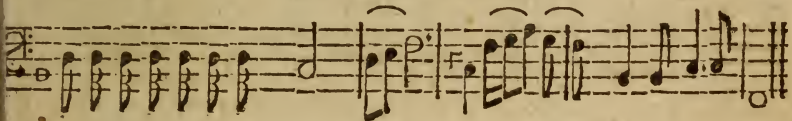
Continued.



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



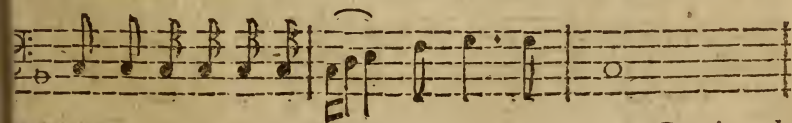
And his, &c. that fear him, thro'out all Ge—ne—ra—ti—ons.



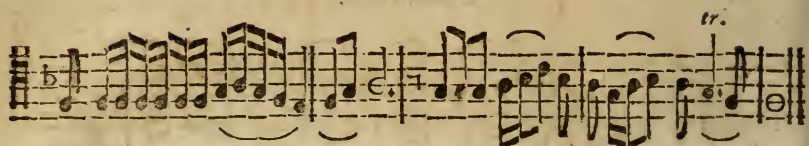
He hath shewed Strength with his Arm, he hath scatter'd the



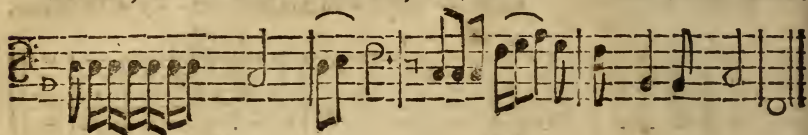
Proud in the I—ma—gi—na—tion of their Hearts.



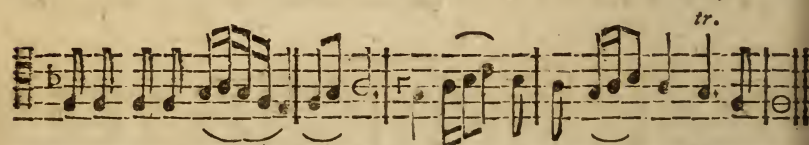
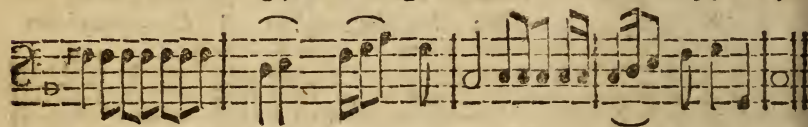
Continued.



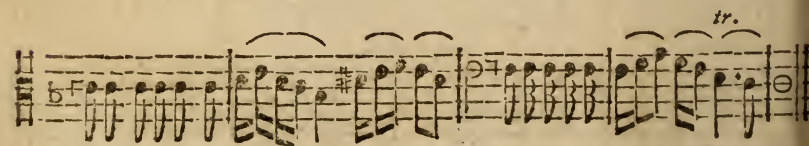
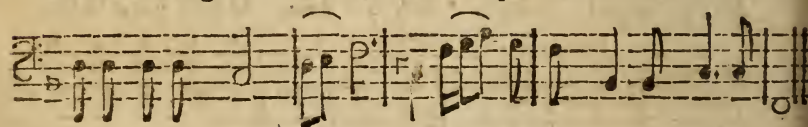
He hath, &c. from their Seat, and, &c. Hum-ble and Meek.



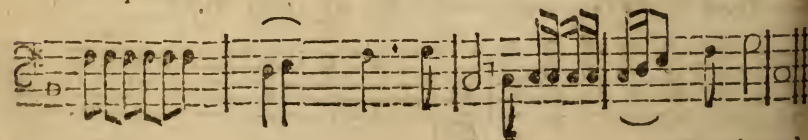
He hath, &c. —gry with good, &c. sent empty away.



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

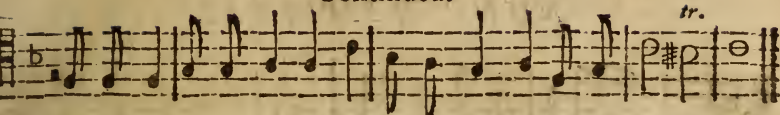


As he promised to our Fore-Fathers Abraham and his Seed for e—ver.

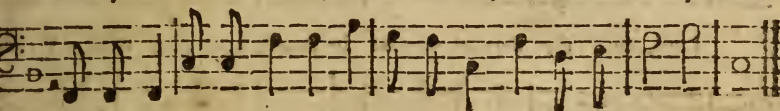


Continued.

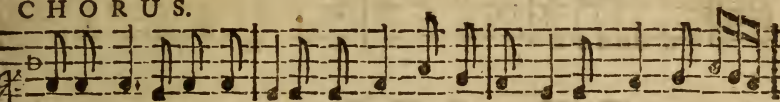
Continued.



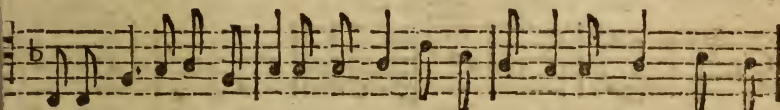
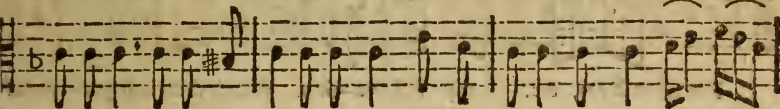
Glo-ry be to the Father, and to the Son, and to the Ho-ly Ghost.



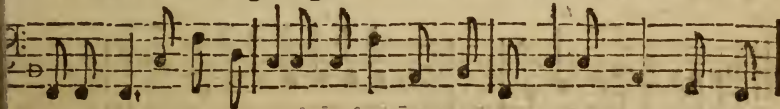
CHORUS.



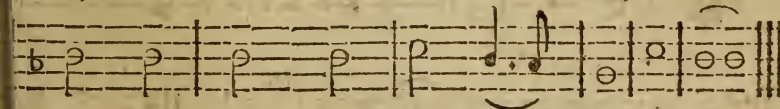
As it was in the Beginning, is now, and e-ver shall be, World without



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



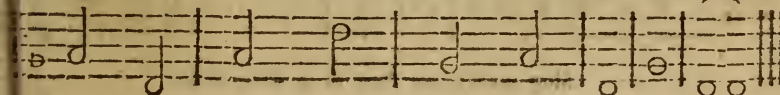
End, A—men, A—men.



A—men, A—men, A—men, A—men.



End, A—men, A—men.



NUNC DIMITTIS.

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

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

of all Peo-ple. To be a Light, &c. the Gen-tiles:

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

Sing the Gloria Patri as in Magnificat.

ANTHEMS *in* Four Parts.

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

Vivace.

Musical staff for Soprano part, 3/4 time signature. The melody begins with a quarter note G, followed by quarter notes A, B, and C. The lyrics "Great is the Lord, great is the Lord, and" are written below the staff.

Great is the Lord, great is the Lord, and

Musical staff for Alto part, 3/4 time signature. The melody begins with a quarter note G, followed by quarter notes A, B, and C. The lyrics "and greatly" are written below the staff.

and greatly

Musical staff for Tenor part, 3/4 time signature. The melody begins with a quarter note G, followed by quarter notes A, B, and C. The lyrics "Great is the Lord, great is the Lord, and greatly to be praised, and" are written below the staff.

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

Musical staff for Bass part, 3/4 time signature. The melody begins with a quarter note G, followed by quarter notes A, B, and C. The lyrics "and greatly to be" are written below the staff. Fingerings 6, 4, 3, 6, and 6 are indicated above the notes.

and greatly to be

Musical staff for Soprano part, 3/4 time signature. The melody continues with eighth and quarter notes. The lyrics "great-ly to be prai-fed, and great-ly to be prai-fed, and" are written below the staff.

great-ly to be prai-fed, and great-ly to be prai-fed, and

Musical staff for Alto part, 3/4 time signature. The melody continues with eighth and quarter notes. The lyrics "to be prai-fed, and great-ly to be prai-fed, great-ly, and" are written below the staff.

to be prai-fed, and great-ly to be prai-fed, great-ly, and

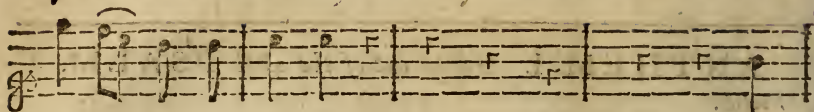
Musical staff for Tenor part, 3/4 time signature. The melody continues with eighth and quarter notes. The lyrics "great-ly to be prai-fed, and great-ly, great-ly, and" are written below the staff.

great-ly to be prai-fed, and great-ly, great-ly, and

Musical staff for Bass part, 3/4 time signature. The melody continues with eighth and quarter notes. The lyrics "prai-fed, and greatly to be prai-fed, and great-ly, and" are written below the staff. Fingerings 6, 6, 6, and 6 are indicated above the notes.

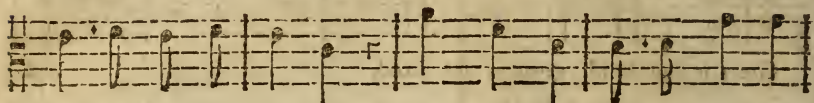
prai-fed, and greatly to be prai-fed, and great-ly, and

Continued.



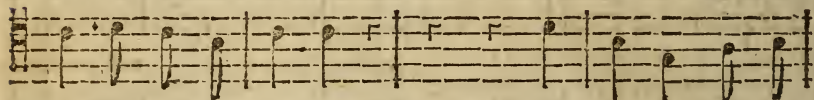
great-ly to be prai-fed,

and



great-ly to be prai-fed,

and great-ly to be prai-fed,

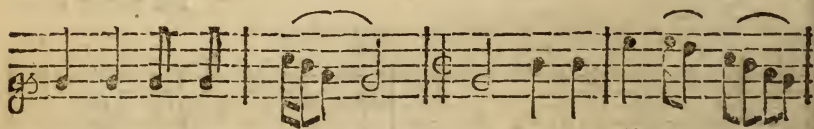


great-ly to be prai-fed,

and great-ly to be



great-ly to be prai-fed, and greatly to be prai-fed, and



great-ly to be

prai——fed, in the Ci—ty of



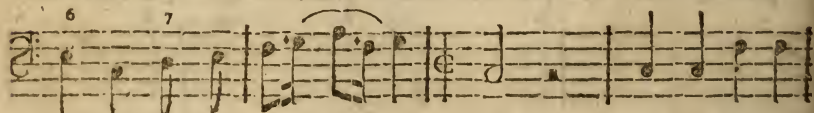
and great-ly to be prai——fed,

in the Ci—ty



prai-fed, to be

prai——fed, in the Ci—ty of



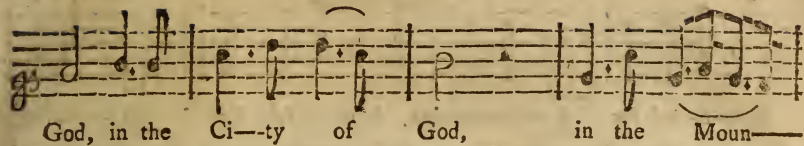
great-ly to be

prai——fed,

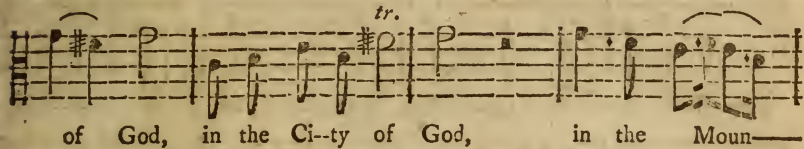
in the Ci—ty

Continued.

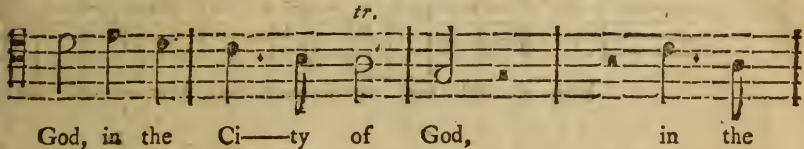
Continued.



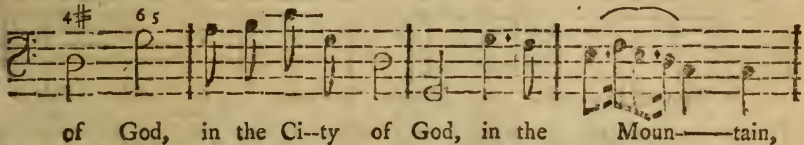
God, in the Ci—ty of God, in the Moun—



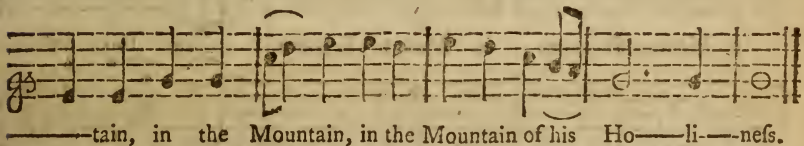
of God, in the Ci—ty of God, in the Moun—



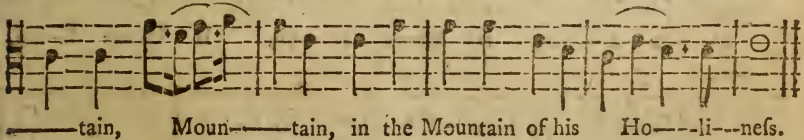
God, in the Ci—ty of God, in the



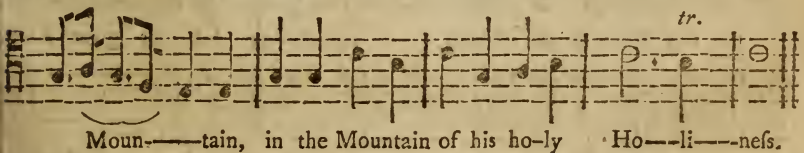
of God, in the Ci—ty of God, in the Moun—tain,



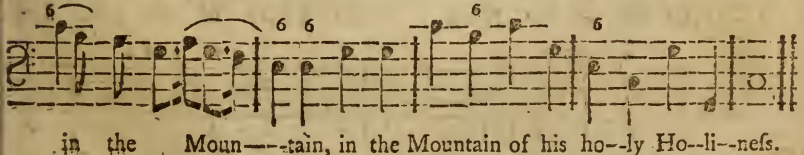
—tain, in the Mountain, in the Mountain of his Ho—li—nefs.



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

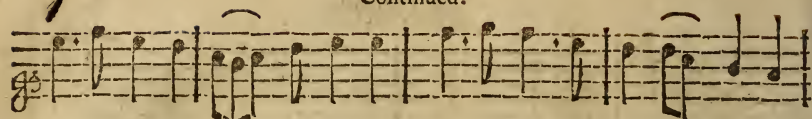


Moun—tain, in the Mountain of his ho—ly Ho—li—nefs.



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

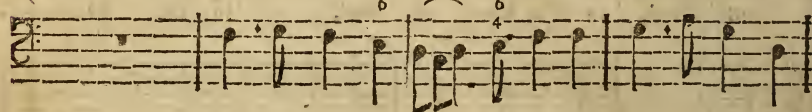
Continued.



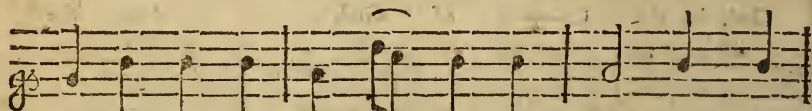
Beau-ti-ful for Si-tu-a-tion, beau-ti-ful for Si-tu-a-tion,



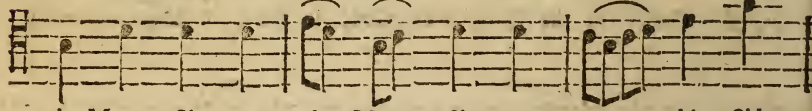
Beau-ti-ful for Si-tu-a-tion, beau-ti-ful for Si-tu-a-tion,



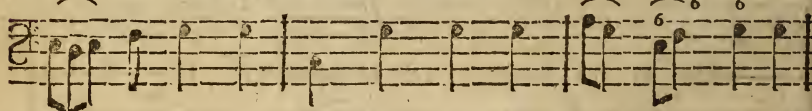
beau-ti-ful for Si-tu-a-tion, beau-ti-ful for



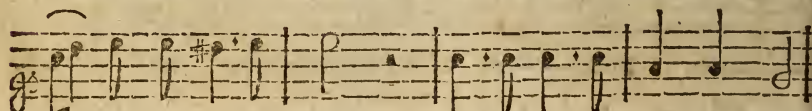
is Mount Si-on, is Mount Si-on, on this Side,



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



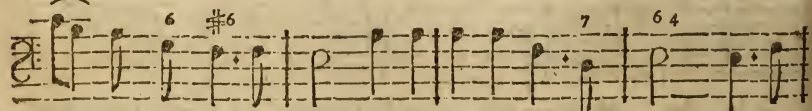
Si-tu-a-tion is Mount Si-on, is Mount Si-on,



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



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



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

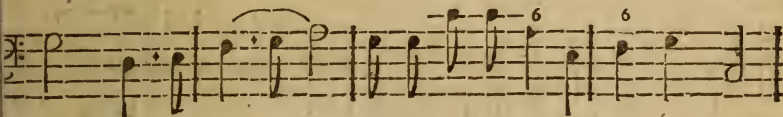
Continued.



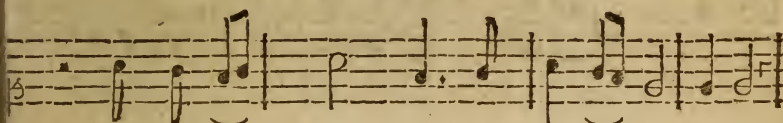
God is known, God is known in her Pa-la--ces for a Re--fuge;



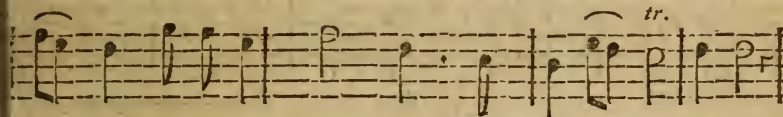
God is known, God is known in her Pa-la--ces for a Refuge; this is



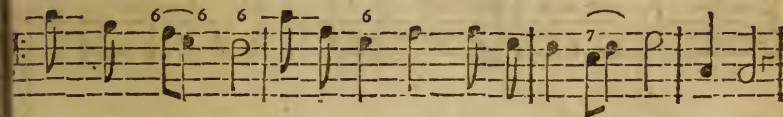
known, God is known in her Pa-la--ces for a Re--fuge;



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



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

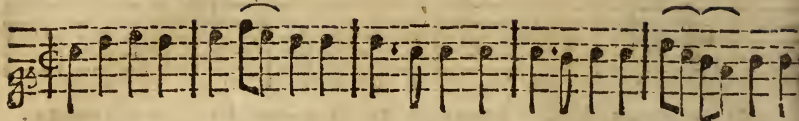


this is our God, this is our God, this is our God for e--ver.

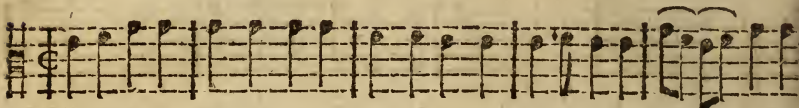
Continued.

uh
CHORUS.

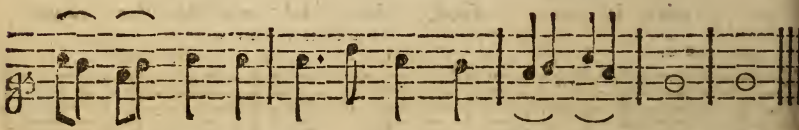
Continued.



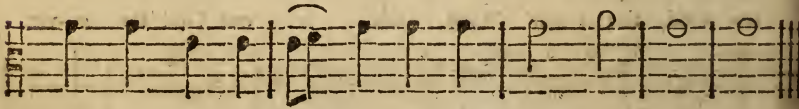
Hal-le-lu-jah, :ll: :ll: :ll: :ll:



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



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



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



ANTHEM II. Taken out of the 89th PSALM.

Tenor solus.

S.

My Song shall be always of the loving Kindness of the Lord.

Bassus solus.

My Song shall be always of the lov—ing Kind—ness of the Lord.

Contra & Bassus.

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

CHORUS.

From one Ge-ne-ration t—o a-no-ther.

From one Ge-ne-ration t—o a-no-ther.

Continued.

2nd

O Lord, the ve-ry Hea-vens shall prai-
fe thy won-

O Lord, the very Heavens shall prai-
fe thy won-

—derous Works, and thy Truth in the Con-gre-ga-tion of the Saints.

—derous Works, and thy Truth in the Con-gre-ga-tion of the Saints.

Continued.

Continued.

that may be com—pa—red un—to the Lord?

that may be com—pa—red un—to the Lord?

For who is he amongst the Clouds, &c.

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

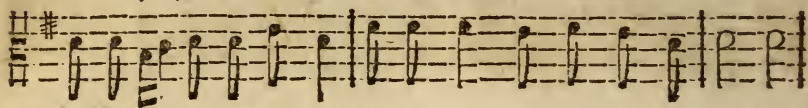
God is ve-ry greatly to be fear'd in the Counfel of the Saints ; and

2nd

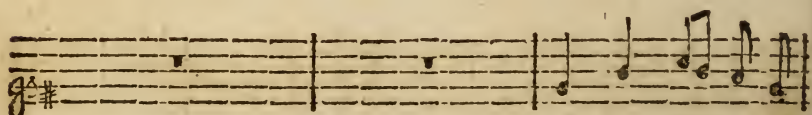
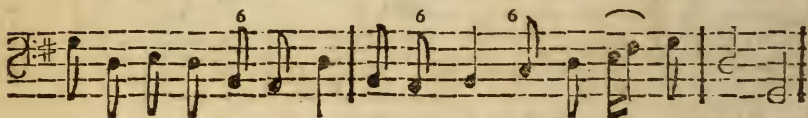
Continued.



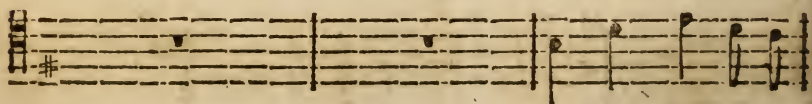
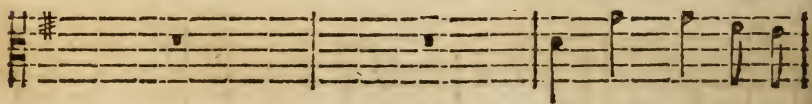
to be had in Re-ve-rence of all them that are round a--bout him.



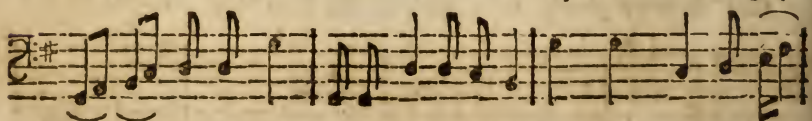
'to be had in Re-ve-rence of all them that are round a—bout him.



Thy Truth, most mighty



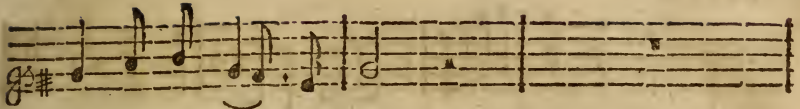
Thy Truth, most mighty



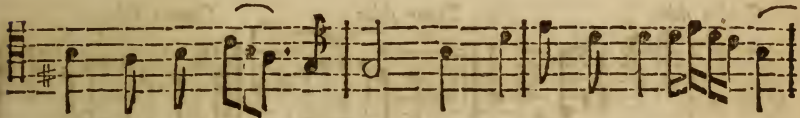
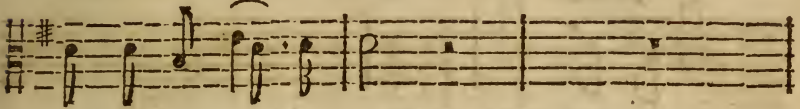
O Lord God of Hosts ! who is like unto thee ?

Continued.

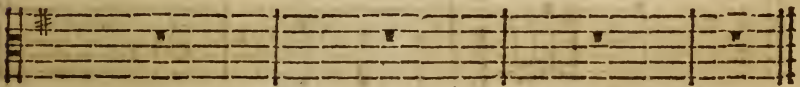
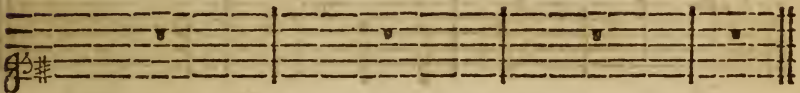
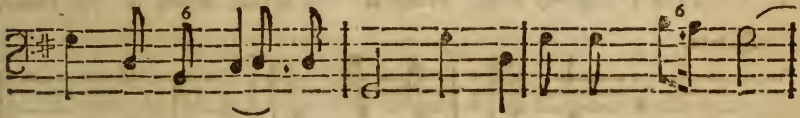
Continued.



Lord, is on ev'ry Side;



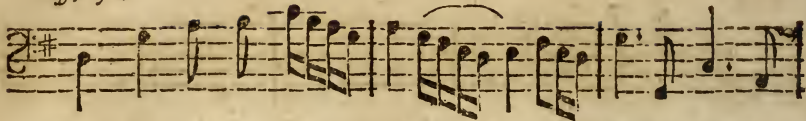
Lord, is on ev'ry Side; thou still left the Ra-



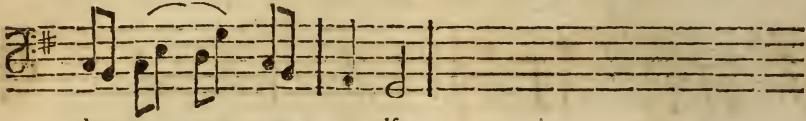
ging of the Sea:



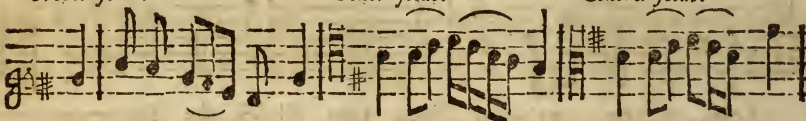
Continued.

Bassus solus.

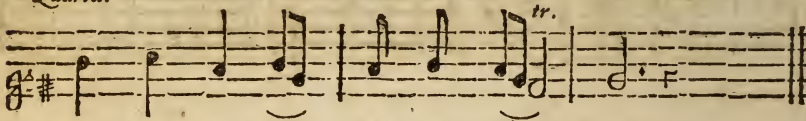
Thou stil—left the Wav—es thereof when



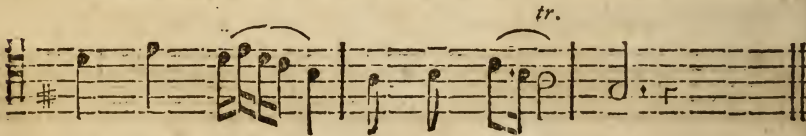
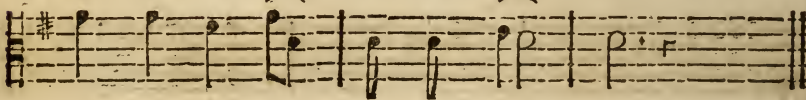
th—ey a—rise.

*Treble solus.**Tenor solus.**Contra solus.*

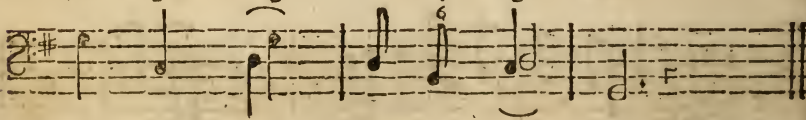
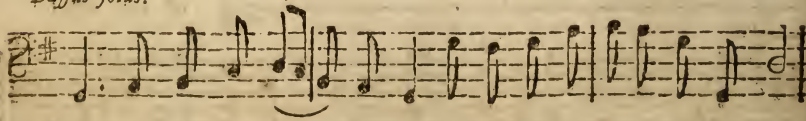
Thou hast a migh—ty Arm, strong is thy Hand, strong is thy Hand,

Quarta.

and high is, high is thy right Hand.



and high, high is thy right Hand.

*Bassus solus.*

Righ—teous—ness and E—qui—ty are the Ha—bi—tations of thy Seat ;

Continued.

Continued.

CHORUS.

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

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

S:

Hal — le — lu — jah,

S:

S:

Hal — le — lu — jah,

Continued.

Continued.

3

:ll: :ll: Hal—le—lu—jah.

:ll: :ll: Hal—le—lu—jah.

ANTHEM III. Taken out of the 117th PSALM.

Tenor & Bass.

O praise the Lord, all ye Heathen,

O praise the Lord, all ye Heathen,

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

Continued.

Continued.

tr.

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

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

Tenor solus.

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

Bassus solus.

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

Tenor & Bass.

tr.

and the Truth of the Lord en---dur---eth for e---ver; praise the Lord,

Continued.

3.

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

prai—se, praise, praise the Lord.

Detailed description: This section contains three systems of musical notation. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a vocal line and piano accompaniment. The third system has a vocal line and piano accompaniment. The lyrics are: 'prai—se the Lord for e-ver, praise the Lord,' followed by 'prai—se, praise, praise the Lord.' There are various musical markings including 'tr.' (trill), '6' (fingerings), and '4 3' (fingerings).

HALLELUJAHS.

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

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

Detailed description: This section contains three systems of musical notation. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system has a vocal line and piano accompaniment. The third system has a vocal line and piano accompaniment. The lyrics are: 'Hal-le-lu-jah, :ll: :ll: Hal-le-lu-jah.' followed by 'Hal-le-lu-jah, :ll: :ll: Hal-le-lu-jah.' There are various musical markings including 'tr.' (trill) and 'ff' (fortissimo).

ANTHEM IV. Taken out of the 81st PSALM.

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

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

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

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

make a chear—ful Noife

Continued.

Handwritten flourish

tr.

un-to the God of Ja-cob.

Take the Pfalm, bring hither the Tabret and

tr.

un-to the God of Ja-cob.

6

Take the Pfalm, bring hi-ther the Tabret and

Take the Pfalm, bring hi-ther the Tabret and

mer--ry Harp, with the Lute.

Take the Pfalm, bring hi-ther the Tabret and

mer--ry Harp, with the Lute.

Continued.

Continued.

tr.

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

tr.

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

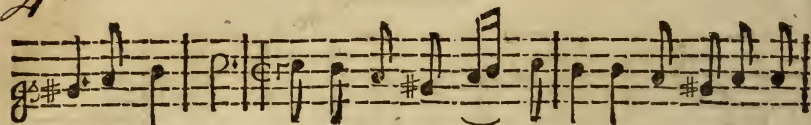
Blow up the Trum—

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

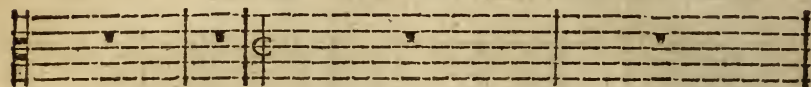
up the Trum—pet, the Trum—pet, the Trum—pet

—pet, the Trum—pet, the Trum—pet,

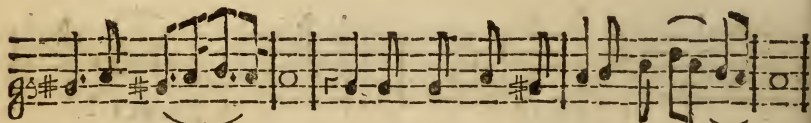
Continued.



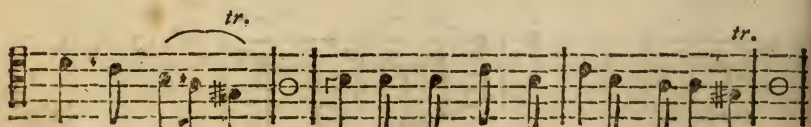
in the new Moon, e-ven in the Time appointed, and up-on our



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



fo-lemn Feast Day ; For this was made a Statute in If-ra-el,



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



Continued.

Continued.

First musical staff with notes and dynamics including *f*, *p*, and *mf*.

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

Second musical staff with notes and dynamics including *f*, *p*, and *mf*.

Third musical staff with notes and dynamics including *f*, *p*, and *mf*.

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

Fourth musical staff with notes, dynamics including *f*, and fingerings *6* and *5*.

Fifth musical staff with notes, dynamics including *f*, and a trill (*tr.*).

Ja-cob, and a Law of the God of Ja-cob. Glo-ry be to God

Sixth musical staff with notes and dynamics including *f*.

Seventh musical staff with notes, dynamics including *f*, and a trill (*tr.*).

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

Eighth musical staff with notes, dynamics including *f*, and fingerings *6*.

Continued.

Continued.

Handwritten initials

on high,

Glo-ry be to

and on Earth Peace, good Will towards Men.

on high,

Glo-ry be to

and on Earth Peace, good Will towards Men.

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

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

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

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

Continued.

Continued.

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

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

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

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

Continued.

Continued.

5.

:ll: :ll: Hal — le — lu — jah.

:ll: :ll: Hal — le — lu — jah.

:ll: :ll: Hal — le — lu — jah.

:ll: :ll: Hal — le — lu — jah.

ANTHEM V. Taken out of the 73d Psalm.

Tenor & Bass.

Whom have I in Heav'n, whom have I in Heav'—

Whom have I in Heav'n, whom have I in

—'n but thee? And there is none up-on Earth that I de—

Heav'n but thee?

Continued

Continued.

— fire be—sid— es thee, thee.

Largo. Piano.
tr.

My Strength and my Heart fail—eth ;

CHORUS. *Forte.*

But God is the Strength of my Heart and my Portion for e-ver, e-ver.

But God is the Strength of my Heart and my Portion for e-ver, e-ver.

HALLELUJAH S.

5[#]

Halle-lujah, :||: :||: :||: :||:

Halle-lujah, :||: :||: :||: :||:

Adagio.
tr.

Halle-lu——jah. Praise the Lord.

Halle-lu——jah.

Halle-lu——jah. Praise the Lord.

Halle-lu——jah.

ANTHEM VI. Taken out of the 39th PSALM.

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

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

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

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

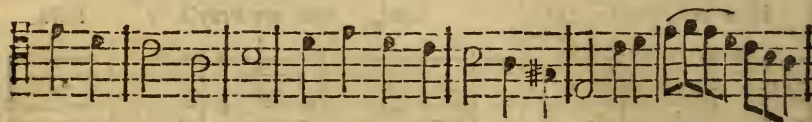
thy Peace at m—y Tears, hold not thy Peace at my Tears; for I am

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

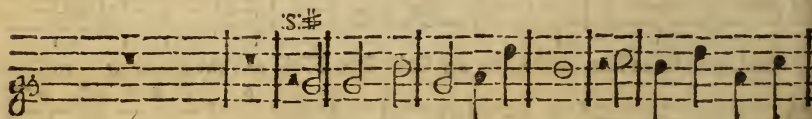
Continued.



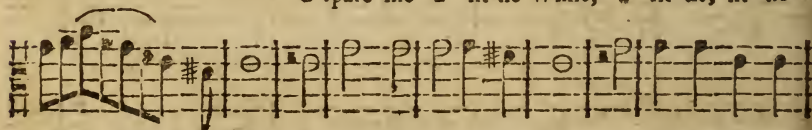
a Stran-ger with thee, and a Sojourn-er, as all my



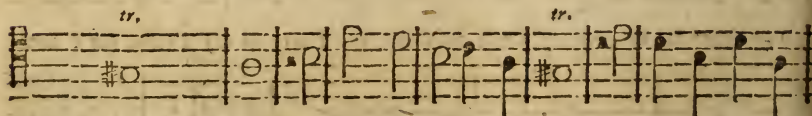
a Stran-ger with thee, and a Sojourn-er, as all my Fa——



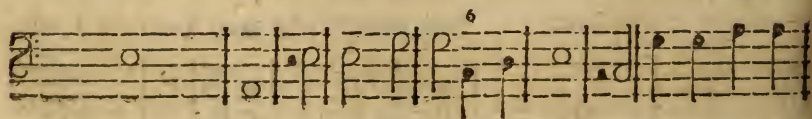
O spare me a lit-tle While, a lit-tle, lit-tle



Fa——thers were.



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



Continued.

Continued.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests.

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

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests. Trills are indicated by the abbreviation "tr." above certain notes.

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

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests. Fingerings are indicated by numbers 5 and 6 above certain notes.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests. Trills are indicated by the abbreviation "tr." above certain notes.

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

A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests.

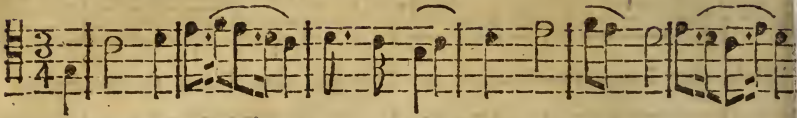
A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests. Trills are indicated by the abbreviation "tr." above certain notes.

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

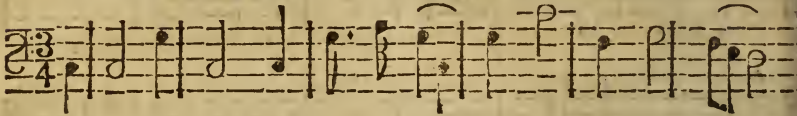
A musical staff with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including quarter notes, eighth notes, and rests.

ANTHEM VII. Taken out of the 116th PSALM.

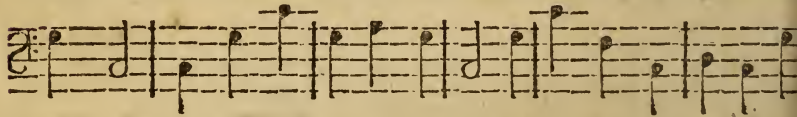
Tenor & Basses.



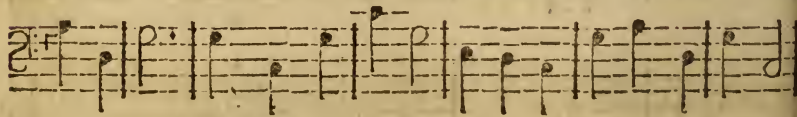
I am well plea—fed that the Lord hath heard the Voice of



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

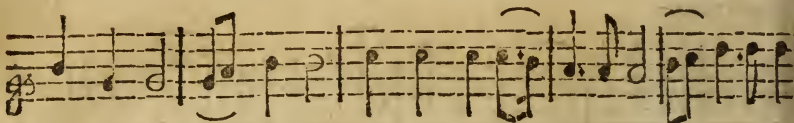


un—to me: There-fore will I call up—on him as long as I live.

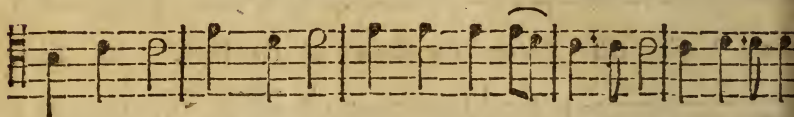
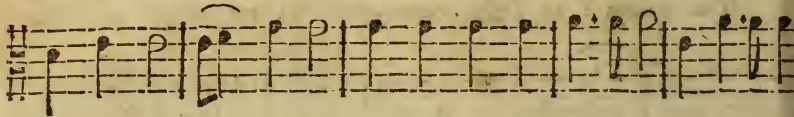


Continued

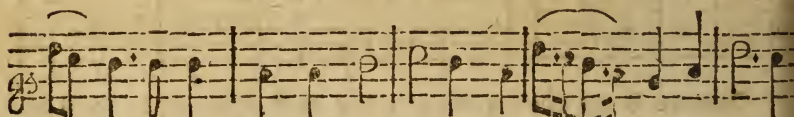
Continued.



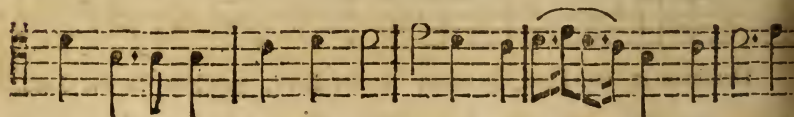
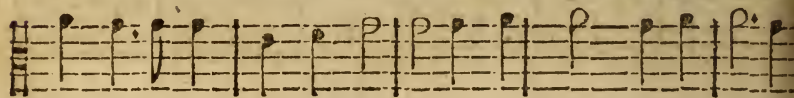
and righteous, and righteous, yea, our God is mer-ci-ful, is merciful,



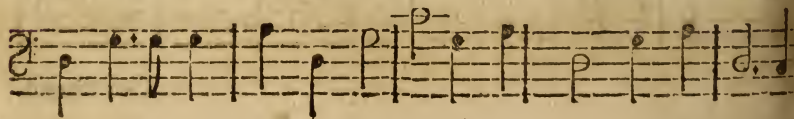
and righteous, and righteous, yea, our God is mer-ci-ful, is merciful,



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



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



Continued.

Musical staff with treble clef, showing the first line of the vocal melody. The lyrics are: "Mi-se-ry, I was in Mi-se-ry, in Mi-se-ry, and he help-ed me." A trill (tr.) is indicated above the final note of the line.

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

Musical staff with treble clef, showing the second line of the vocal melody.

Musical staff with treble clef, showing the third line of the vocal melody. The lyrics are: "Mi-se-ry, I was in Mi-se-ry, in Mi-se-ry, and he help-ed me." A trill (tr.) is indicated above the final note of the line.

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

Musical staff with treble clef, showing the fourth line of the vocal melody.

Tenor & Basses.

Musical staff with 3/4 time signature, showing the beginning of the Tenor and Basses part. The lyrics are: "What Reward shall I give un-to the Lord for all, all, all his." A repeat sign (:S:) is placed above the first measure.

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

Musical staff with 3/4 time signature, showing the second line of the Tenor and Basses part. A measure rest of 6 is indicated above the staff.

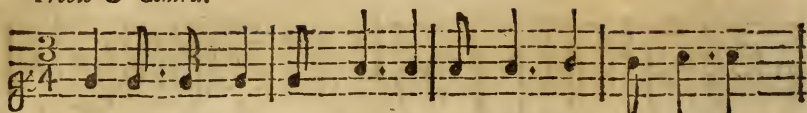
Musical staff with 3/4 time signature, showing the third line of the Tenor and Basses part. The lyrics are: "Be-ne-fits that he hath done un-to me?"

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

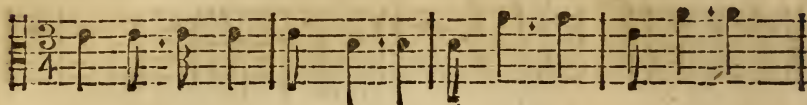
Musical staff with 3/4 time signature, showing the fourth line of the Tenor and Basses part.

7th

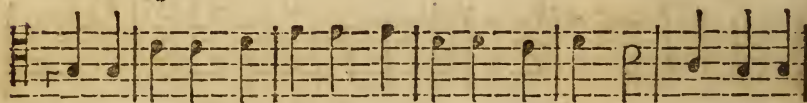
Continued.

Treble & Contra.

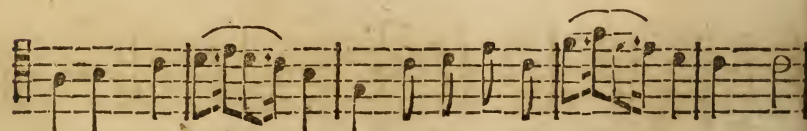
I will re-ceive the Cup of Sal-va-tion, Sal-va-tion,



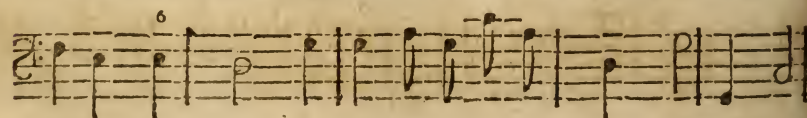
and call up—on the Name of the Lord.

*Tenor & Bassus.*

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



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



Continued.

CHORUS.

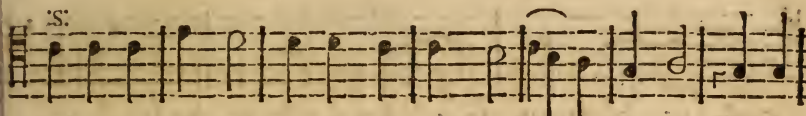
S:



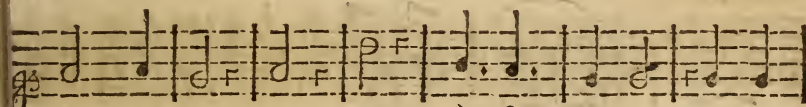
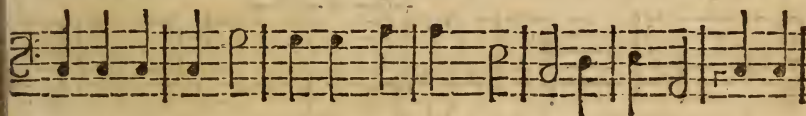
I will pay my Vows, I will pay my Vows un--to the Lord, in the



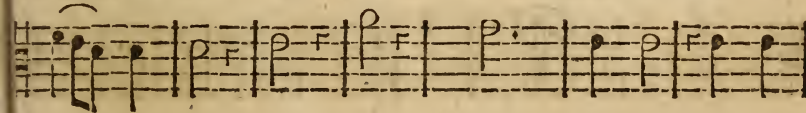
S:



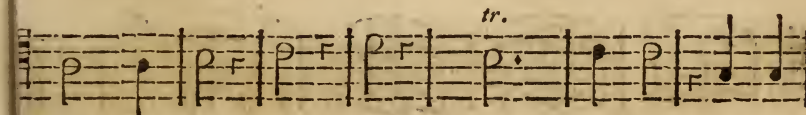
I will pay my Vows, I will pay my Vows un--to the Lord, in the



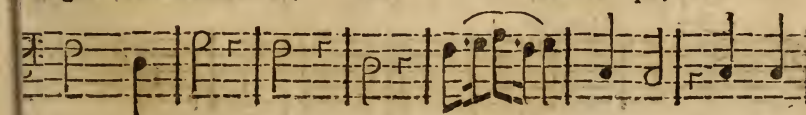
Sight of all, all, all his Peo--ple, in the



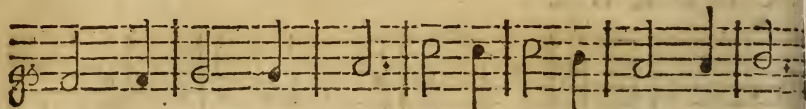
tr.



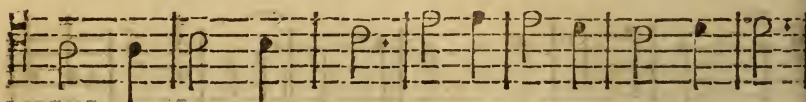
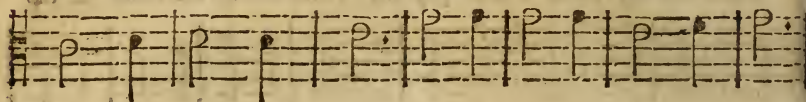
Sight of all, all, all his Peo--ple, in the



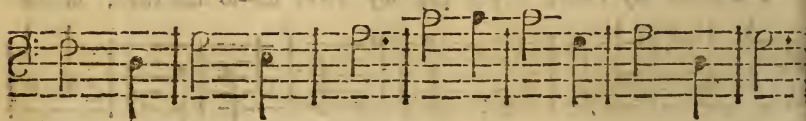
Continued.



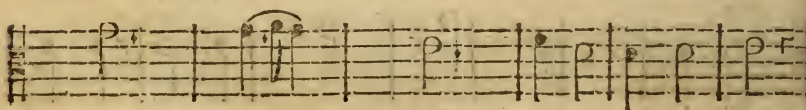
Courts of the Lord's House, e-ven in the Midst of thee,



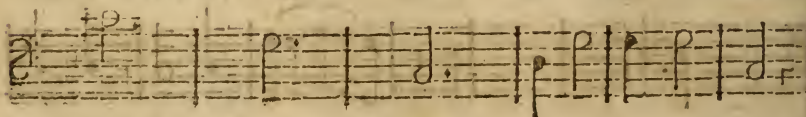
Courts of the Lord's House, e-ven in the Midst of thee,

*Adagio.*

O, O, O: Je-ru-sa-lem, praise,

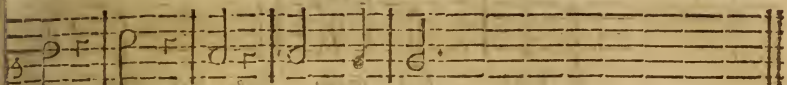


O, O, O: Je-ru-sa-lem, praise,

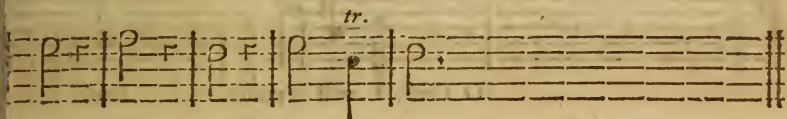
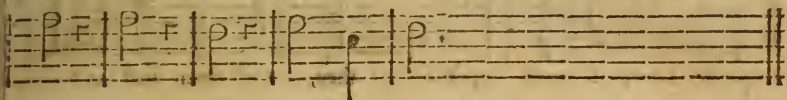


Continued.

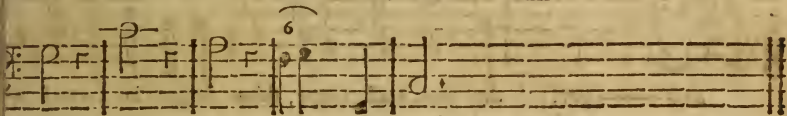
Continued.



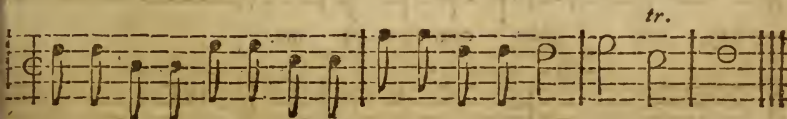
praise, praise, praise, praise the Lord.



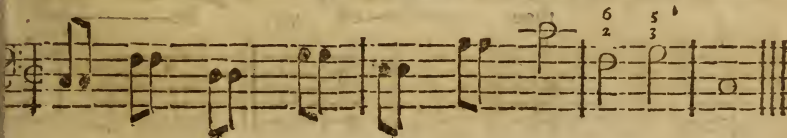
praise, praise, praise, praise the Lord.

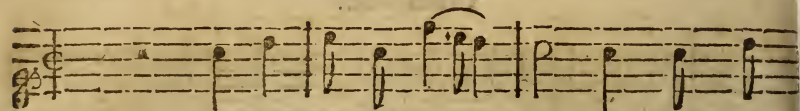


Hal--le--lu-jah, :ll: :ll: Hal--le--lu--jah.

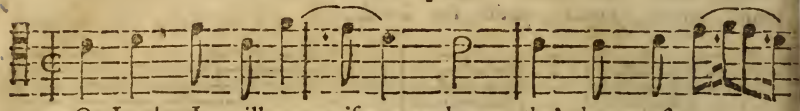


Hal--le--lu-jah, :ll: :ll: Hal--le--lu--jah.

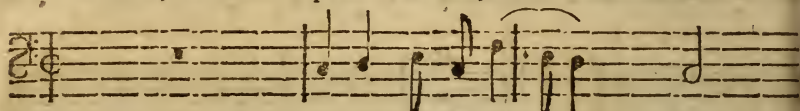


AN THE M VIII. *Taken out of the 12th Chapter of Ifaiah*

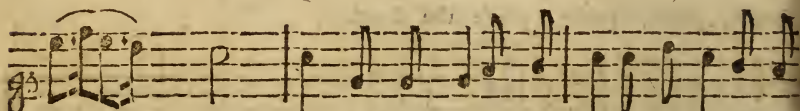
O Lord, I will praise thee, tho' thou wast



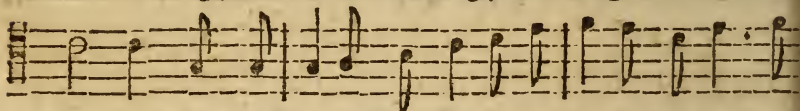
O Lord, I will praise thee, tho' thou wast an--



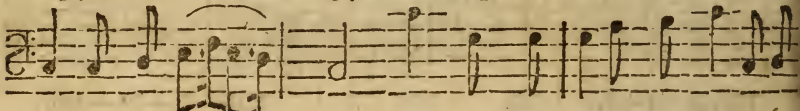
O Lord, I will praise thee,



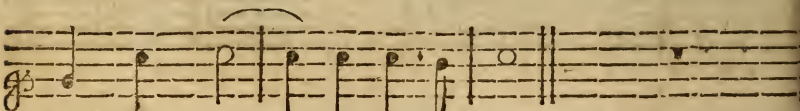
an--gry, tho' thou wast angry, thine Anger is turned a--



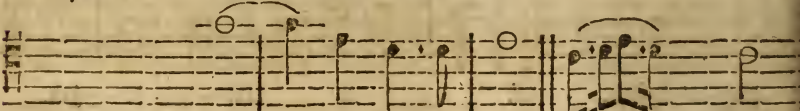
gry, tho' thou wast an-gry, thine Anger is turn-ed a-way, and



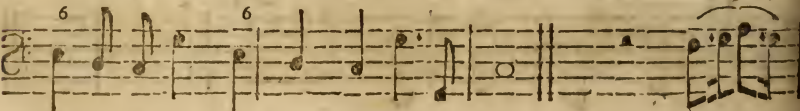
tho' thou wast an-gry, tho' thou wast angry, thine Anger is



way, and thou com-fort-est me.



thou com-fort-est me. Be—hold,



turn-ed a-way, and thou com-fort-est me.

Continued.

Continued.

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

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

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

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

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

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

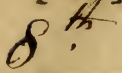
Strength and my Song, he al—fo is be—

Song, he al—fo is be—come, he al—fo is be—

Strength and my Song, he al—fo is become, he al—fo is be—

Continued.

Continued.



--come my Sal--va--tion. *tr.* Therefore with

--come my Sal--va--tion. *tr.* Therefore with Joy shall ye draw

--me my Sal--va--tion. Therefore with Joy shall

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

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

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

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

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

Jo--y shall ye draw Wa--ter out of the

Continued.

Continued.

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

out of the Wells, &c.

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

say, Praise the Lord, call up-on his

Call up-on his Name, de-clare his

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

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

Doings among the People, a-mong, a-mong the Peo-ple;

-clare his Doings among the People, among the Peo-ple;

Continued.

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

make Men-tion that his Name is ex—

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

Name is ex—alt—ed.

Sing un—

—alt—ed, is, is ex—alt—ed.

Sing un—to the Lord, for

Name is ex—alt—ed.

Sing un—to the

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

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

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

Continued.

Continued.

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

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

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

Cry out and shout, thou In—

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

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

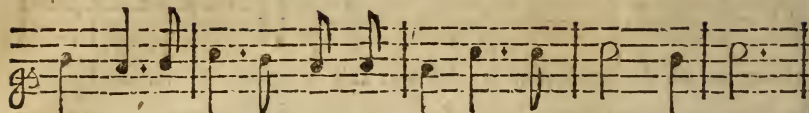
-ha-bi-tant of Si-on, for great is the Ho-ly One

for great is the Ho-ly One of If-ra-el.

Si-on, for great is the Ho-ly One of If-ra-

8[#]

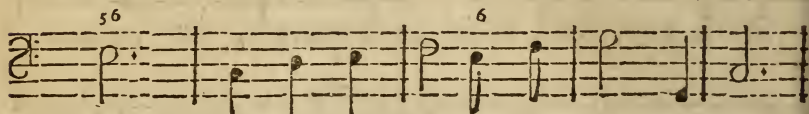
Continued.



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

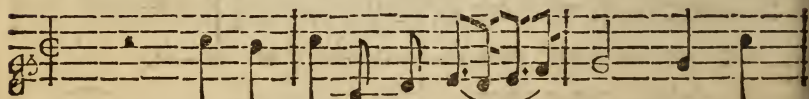


of Is—ra—el, in the Midst of thee.

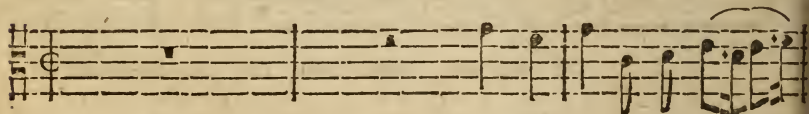


—el, of Is—ra—el, in the Midst of thee.

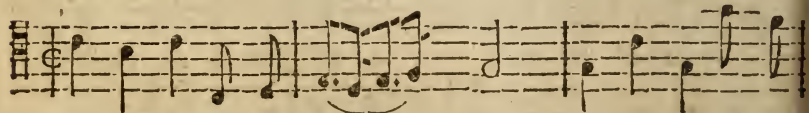
CHORUS.



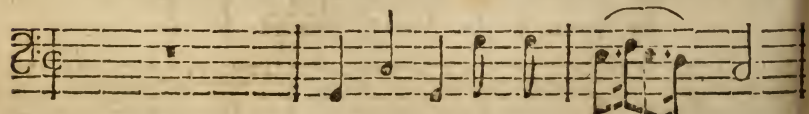
Glo—ry be to the Fa—ther, Glo—ry



Glo—ry be to the Fa—



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



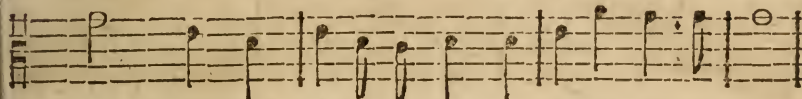
Glo—ry be to the Fa—ther,

Continued.

Continued.



be to the So—n, and to the Ho—ly Ghost.



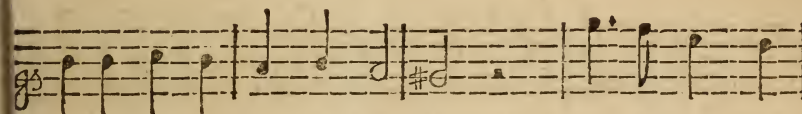
—ther, Glo—ry be to the Son, and to the Ho—ly Ghost.



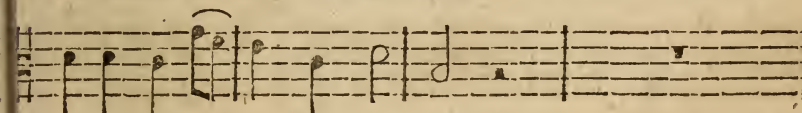
So—n, and to, and t—o the Ho—ly Ghost.



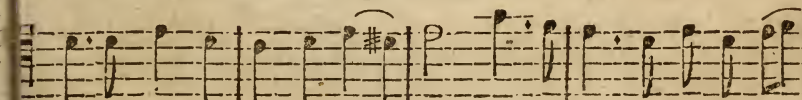
Glo—ry be to the So—n, and to the Ho—ly Ghost.



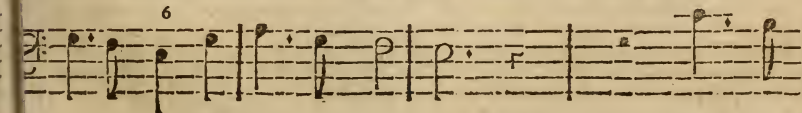
As it was in the Be—gin—ning, and is now, and



As it was in the Be—gin—ning,



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



and is
Continued.

Continued.

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

and is now, and e-ver shall be, World without End, and

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

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

World without End, World without End, A———men.

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

End, World without End, A———men.

be, World without End, A———men.

ANTHEM IX. Taken out of the 111th PSALM.

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

I will give Thanks un—to the Lord,

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

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

Thanks un—to the Lord, un—to the Lord, with my whole Heart,

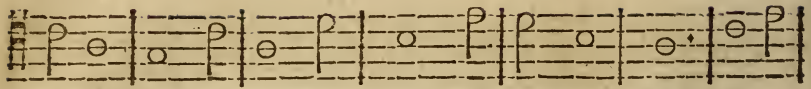
Heart, I will give Thanks un—to the Lord, with my whole Heart,

I will give Than—ks, I will give Thanks un—

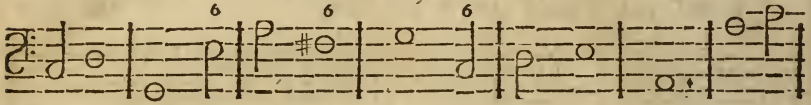
I will give Than—ks, give Thanks

9th

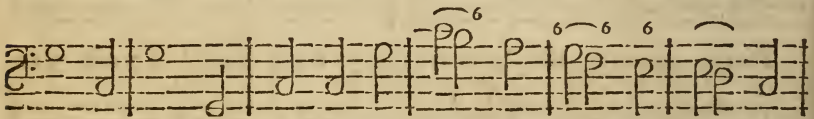
Continued.



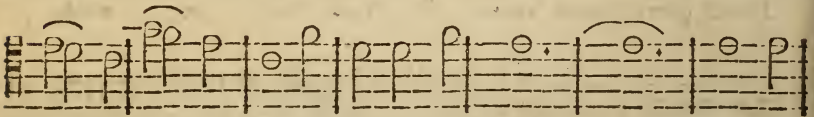
—to the Lord, with my whole Heart, with my whole Heart, se-cret-



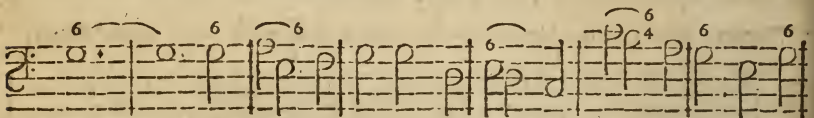
—ly a-mong the Faithful, and in the Con-gre-



and in the Con-gre-ga-tion,



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

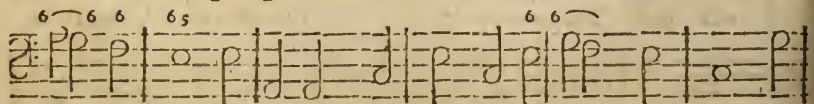


i———n the Con-gre-gation, and in the Con-gre-gation, and



in the Con-gre-gation.

The Works of the Lord are



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

Continued.

Continued.

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

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

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

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

hath Plea—sure in them.

hath Plea—sure in them.

His Work is wor—thy to be

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

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

P

Continued.

9 *b*

Continued.

prai—s'd, be prais'd, his Work is wor-thy

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

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

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

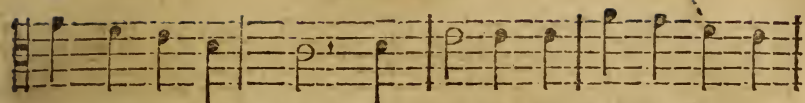
to be prai-fed, his Work, his Work is wor--thy to be

praised, and had in Honour. His

praised, and had in Honour. His Righteousness en-

His Righteousness en--dures for
Continued.

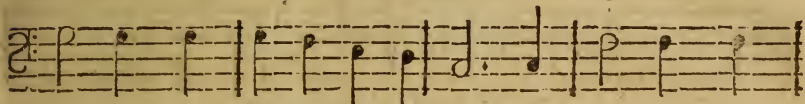
Continued.



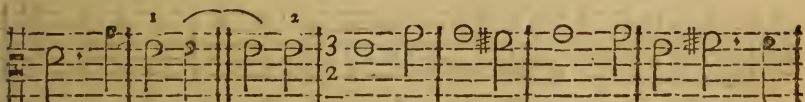
Righ-teouf-nefs en-dures for e-ver, his Righteouf-nefs en-



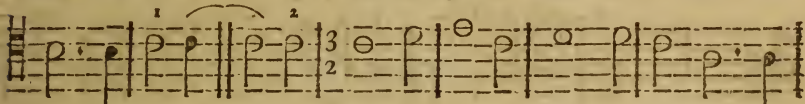
--dures, en-dures for e-ver, his Righteouf-nefs en-



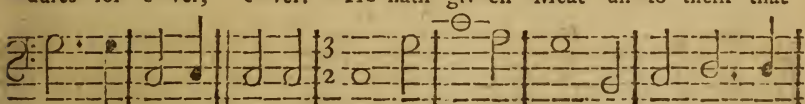
e-ver, his Righteouf-nefs en-dures for e-ver, en-



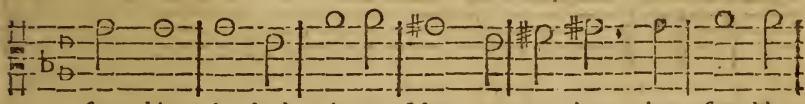
-dures for e-ver, e-ver. He hath giv-en Meat un-to them that



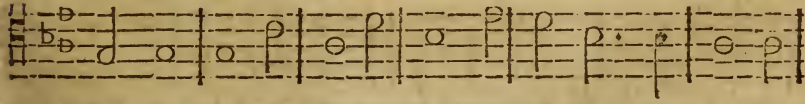
-dures for e-ver, e-ver. He hath giv-en Meat un-to them that



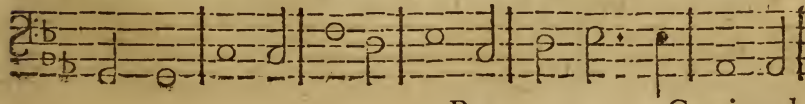
-dures for e-ver, e-ver.



fear him, he hath giv-en Meat un-to them that fear him,



fear him, he hath giv-en Meat un-to them that fear him,



Continued.

he shall e-ver be mind-ful of his Co-ve-nant.

he shall e-ver be mind-ful of his Co-ve-nant.

Sing his Work, &c. over again.

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

and to the Ho-ly Ghost.

Bassus solus.

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

-out End, A-men.

Continued.

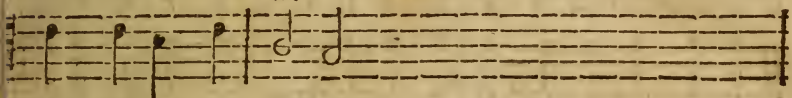
Continued.

Tenor solus.



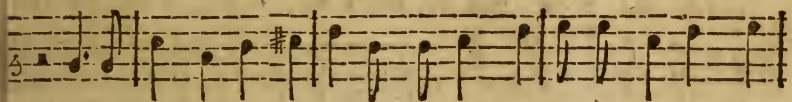
As it was in the Be-gin-ning, is now, and e--ver shall be,

tr.

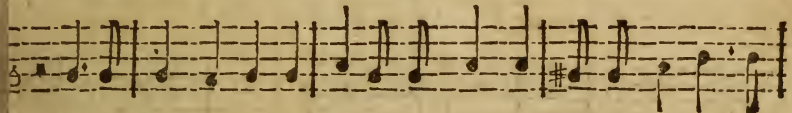


World without End, A—men.

CHORUS. *A. 5 Voc.*



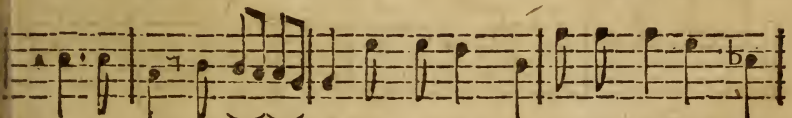
As it was in the Be-ginning, is now, and e--ver, is now, and



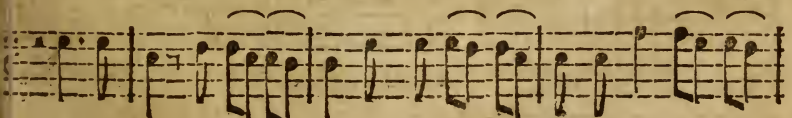
As it was, &c.



As it was, &c.



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



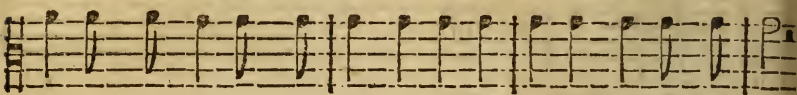
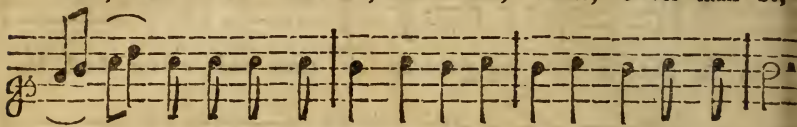
Continued.

9[#]

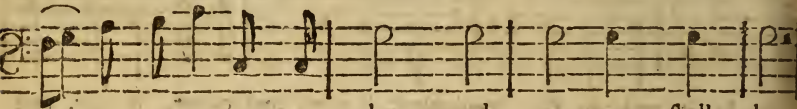
Continued.



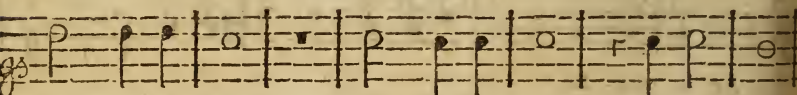
e-ver, and e-ver shall be, and e-ver, e-ver, e-ver shall be,



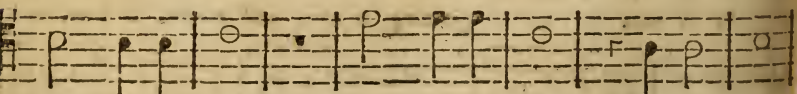
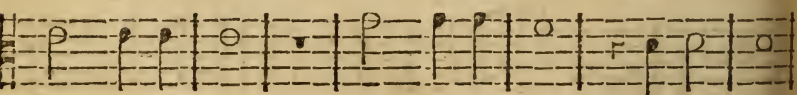
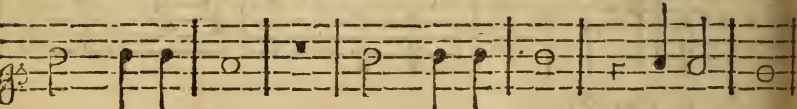
e-ver, and e-ver shall be, and e-ver, e-ver, e-ver shall be,



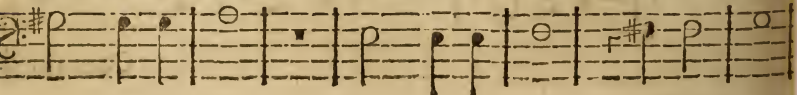
be, and e-ver shall be,



World without End, World without End, without End,



World without End, World without End, without End,

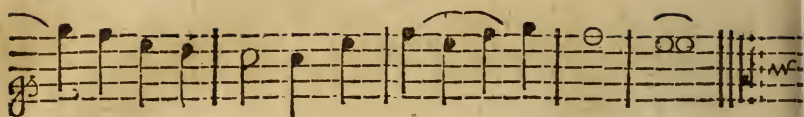


Continued.

The musical score is arranged in six systems, each consisting of a vocal line and a basso continuo line. The vocal line is written on a five-line staff with a treble clef, and the basso continuo line is on a four-line staff with a bass clef. The music is in common time and features a melodic line with eighth and sixteenth notes, often grouped by beams and slurs. The lyrics 'A—men, A—men,' are printed below the vocal line of each system. The key signature has one sharp (F#) appearing in the third system.

Continued.

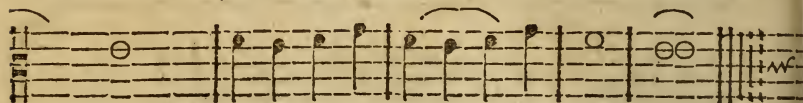
Continued.



men, A men.



A men, A men.



men, A men.

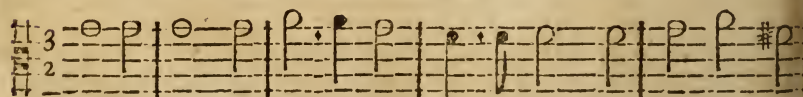


men, A men.

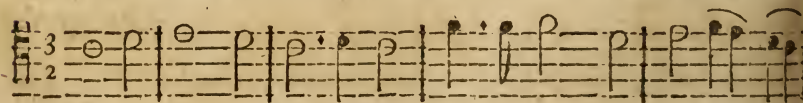


men, A men.

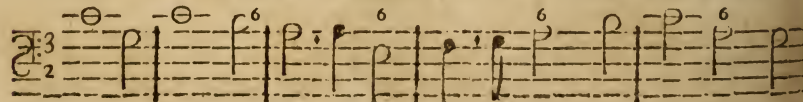
ANTHEM X. *Taken out of the 7th Chapter of Revelations.*



I be-held! and lo! a great Mul-ti-tude which no Man could

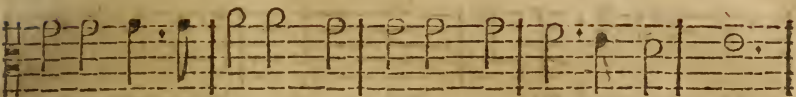


I be-held! and lo! a great Mul-ti-tude which no Man could

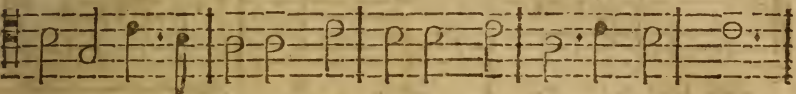


Continued.

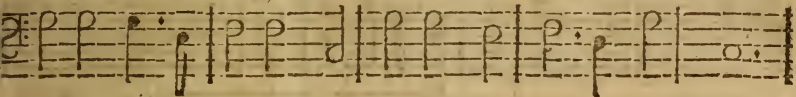
Continued.



number, of all Nations, and Kindred, and Peo-ple, and Tongues,



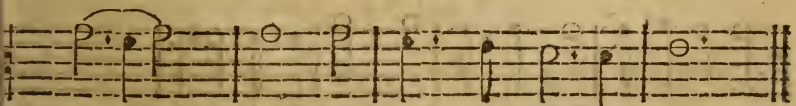
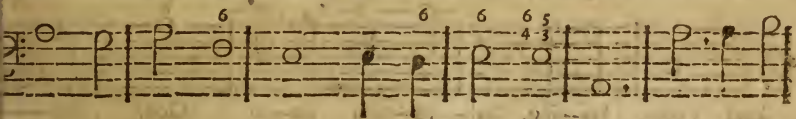
number, of all Nations, and Kindred, and Peo-ple, and Tongues,



stood be-fore the Throne, and be-fore the Lamb, clothed in



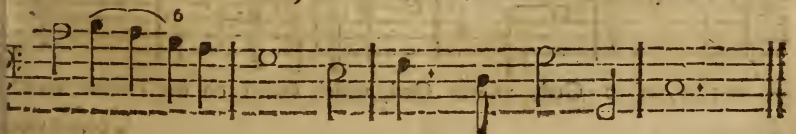
stood be-fore the Throne, and be-fore the Lamb, clothed in.



white Robes, and Palms were in their Hands.



white Robes, and Palms were in their Hands.

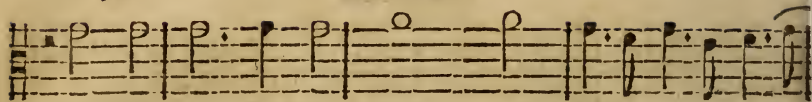


Q

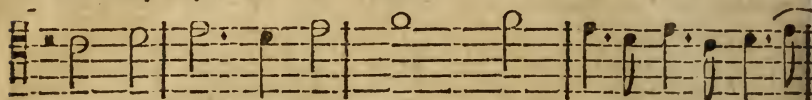
Continued.

10. *#*

Continued.



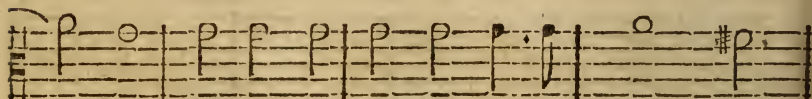
And they cry'd with a loud, a lou—



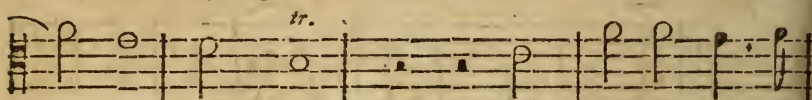
And they cry'd with a loud, a lou—



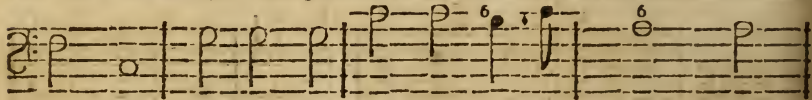
lou—d, a



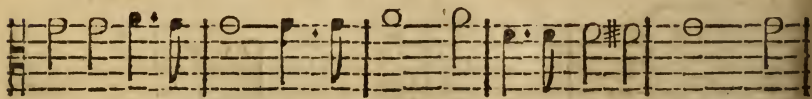
—d Voice, fay--ing, Sal--va-tion un-to God, Sal—



—d Voice, fay—ing, Sal—va-tion un—to



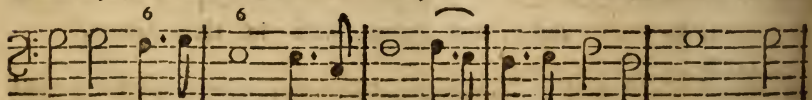
loud Voice, fay--ing, Sal--va-tion un-to God, Sal—



—vation un-to God, un-to God, which fitteth on the Throne, which



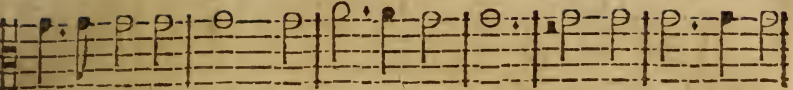
God, Sal—va-tion un-to God, which fitteth on the



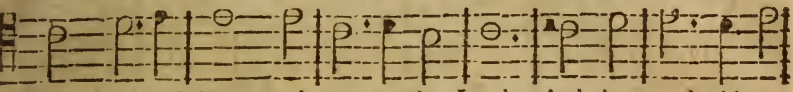
—va-tion un-to God, un-to God, which fitteth on the Throne, which

Continued.

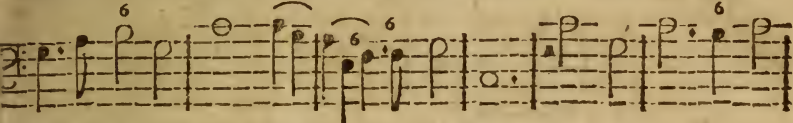
Continued.



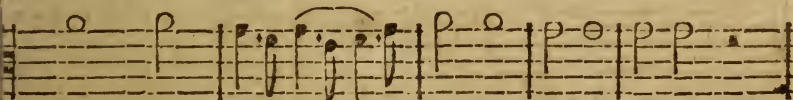
fitteth on the Throne, and un—to the Lamb. And they cry'd with a



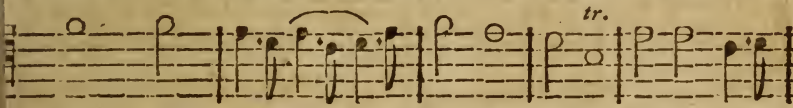
Throne, on the Throne, and un—to the Lamb. And they cry'd with a



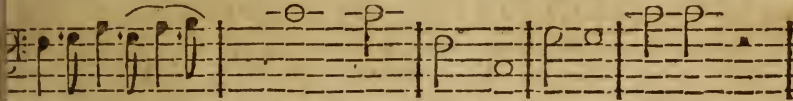
fit-teth on the Throne, and un—to the Lamb.



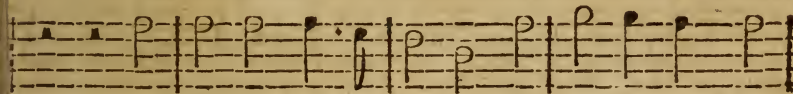
loud, a lou———d Voice, saying, Blessing



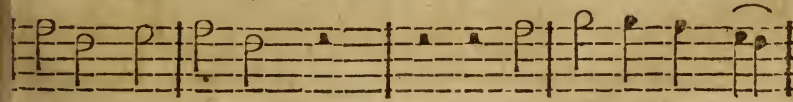
loud, a lou———d Voice, saying, Blessing, Halle—



lou———d, a loud Voice,



and Glo—ry, Hal—le—lu—jah, and Wisdom, and Thankf—



—lu—jah, and Glo—ry, and Wisdom, and Thankf—



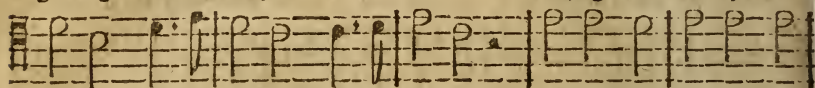
10

Continued.



—giv-ing, Hal-le—lu—jah.

Blessing, and Glo-ry, and

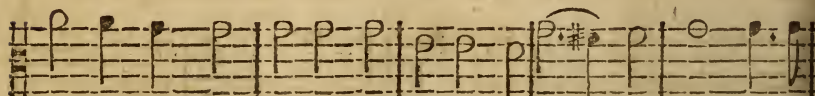


—giv-ing, Hal-le—lu—jah, Hal-le—lu—jah.

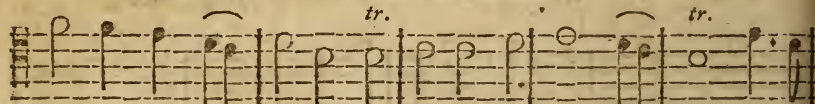
Blessing, and Glo-ry, and



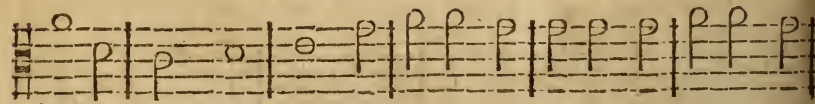
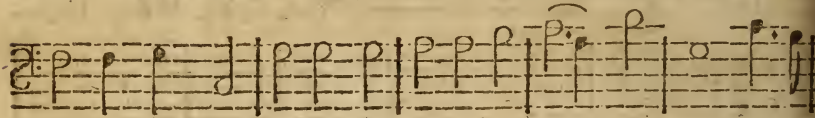
and Hon—our,



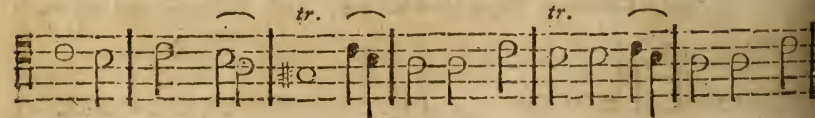
Wisdom, and Thankf-giving, and Honour, and Pow'r, and Might be un-



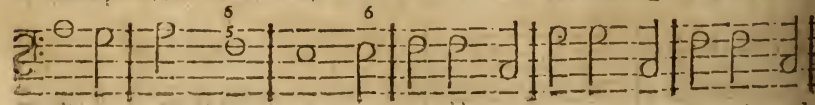
Wisdom, and Thankf-giving, and Honour, and Pow'r, and Might be un-



—to the Lord, Lord God for e-ver and e-ver, for e-ver and



—to the Lord, Lord God for e-ver and e-ver, for e-ver and



Continued.

Continued.

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

tr. *tr.* *tr.*

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

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

Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah,

Hal-le-lu-jah, Hal-le-lu-jah,

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

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

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

ANTHEM XI. Taken out of the 33^d PSALM.

Re-joyce in the Lord, O ye

Re-joycē in the Lord, O ye Righteous,

Righteous,

re-joyce, re-

re-joyce, re-joyce, re-joyce,

re-joyce, re-joyce, re-joyce, re-

Continued.

Continued.

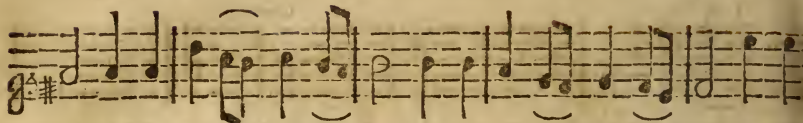
—joice, re—joice in the Lord, O ye Righ--teous :

—joice, re—joice in the Lord, O ye Righ--teous :

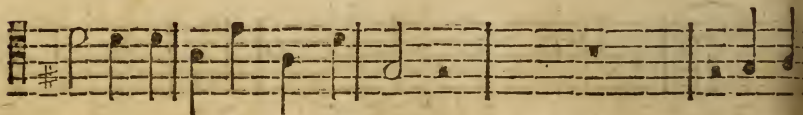
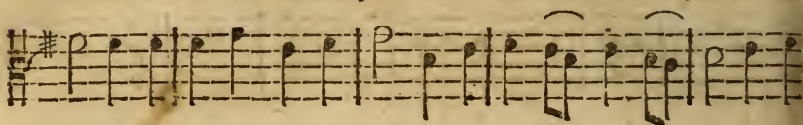
For it be--com--eth well the Just to be thank--ful,

For it be--com--eth well the Just to be thank--ful,

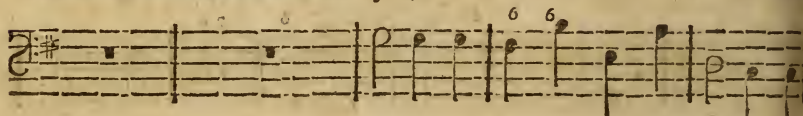
Continued.



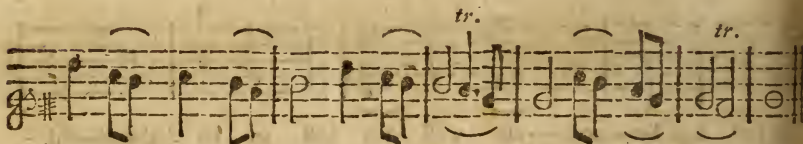
For it be-com-eth well the Just, it becom-eth well the Just, it be-



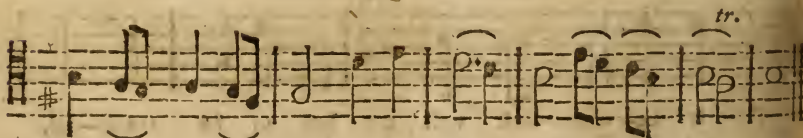
For it be-com-eth well the Just, it be-



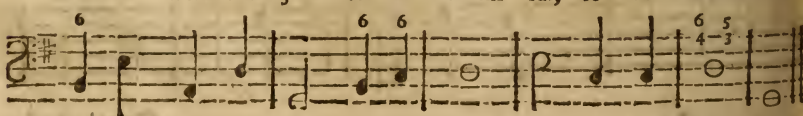
For it be-com-eth well the Just, it be-



—com-eth well the Just to be thank—ful, to be thank—ful.



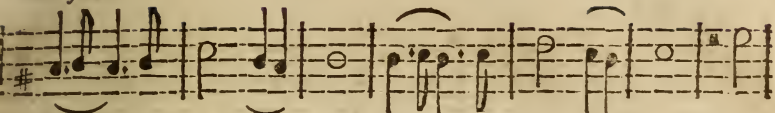
—com-eth well the Just to be thank—ful, to be thank—ful.



Continued.

Continued.

Tenor solus.



Praise the Lord with Harp, praise the Lord with Harp; sing



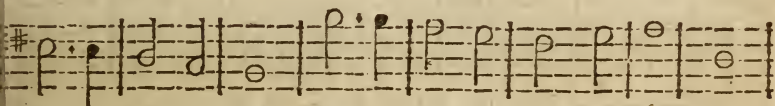
Prai--ses un--to him, sing Prai--ses un-to him up-on the Lute,



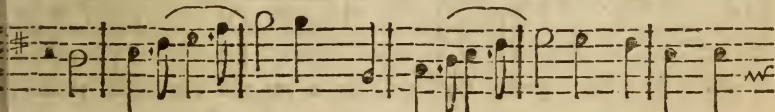
up-on the Lute, and In--stru--ment of ten Strings.

Rejoice, &c. as before.

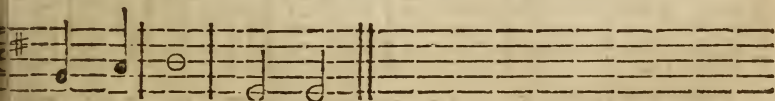
Bass solus.



Sing un--to the Lord, sing un--to the Lord a new Song;



sing Prai--ses, sing Prai--ses un-to him



with a good Cou--rage.

Rejoice, &c. as before, and so conclude.

ANTHEM XII. Taken out of the 145th PSALM.

Tenor & Basses.

I will mag—ni—fy thee, O God, O

I will mag—ni—fy

Go—d my King, and I will

prai—se thy Name for e-ver, and e-ver, will

and I will praise thy Name for e-ver, and ever, will praise thy

praise thy Name for e—ver, and e-ver, e-ver.

Name, thy Name for e-ver, and e-ver, for e-ver and e-ver, e-ver.

Continued.

Ev'ry Day will I give Thanks,

Ev'ry Day will I give

give Thanks un-to thee, ev'ry Day, ev'ry

Thanks un-to thee, ev'ry Day,

Day, ev'ry Day will I give Tha

ev'ry Day, ev'ry Day,

nks, give Thanks un-to thee, -to thee.

ev'ry Day will I give Thanks, give Thanks un-to thee, -to thee.

12th

Continued.

Quarta.

Great is the Lord, and marvellous, great is the Lord, and mar-vel-lous

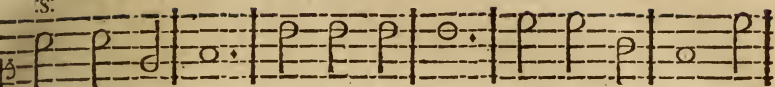
Great is the Lord, and mar-vel-lous, great is the Lord, and mar-vel-lous

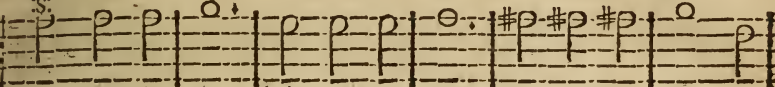
great is the Lord, great is the Lord, great is the Lord, and mar-vel-lous,

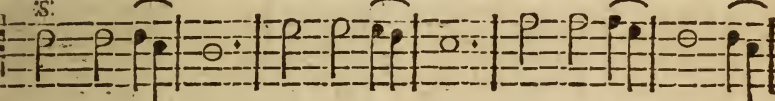
great is the Lord, great is the Lord, great is the Lord, and mar-vel-lous,

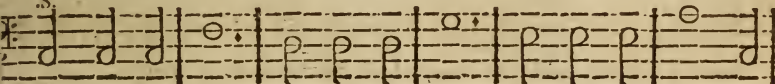
Continued.

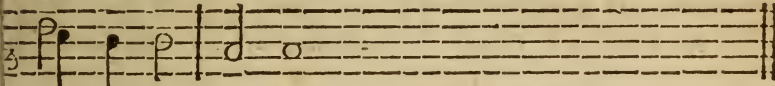
Continued.

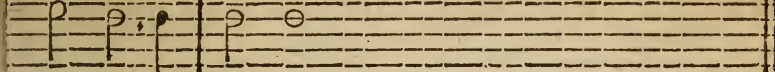
S:

 there is no End, there is no End, there is no End, no

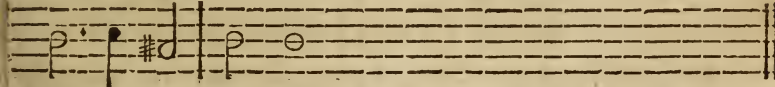
S:

 there is no End, there is no End, there is no End, no

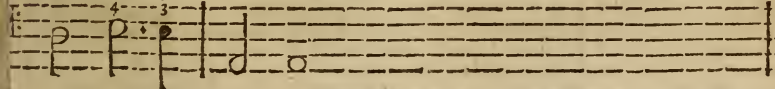
S:

 there is no End, there is no End, there is no End, no

S:

 there is no End, there is no End, there is no End, no

tr.

 End of his Great--ness.

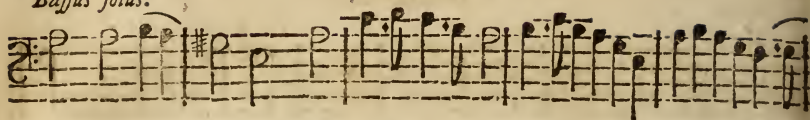

 End of his Great--ness.

tr.

 End of his Great--ness.

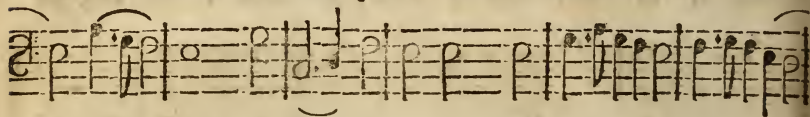

 End of his Great--ness.

Continued.

Continued.

Bassus solus.

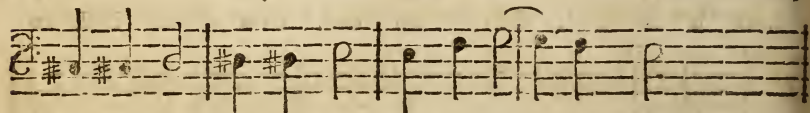
One Ge—ne—ra—tion shall prai—



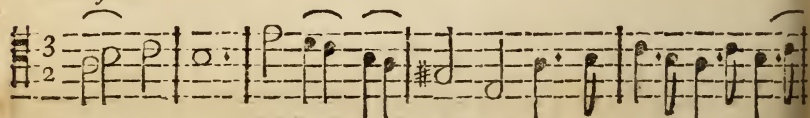
—se thy Works un—to a—no—ther, shall prai—



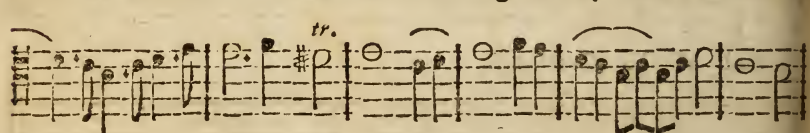
—se thy Works un—to a—no—ther, and de—clare,



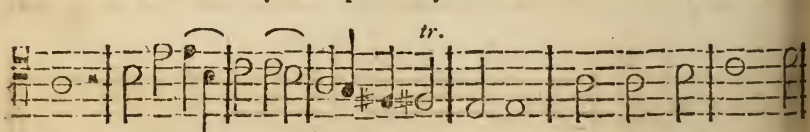
and de—clare, and de—clare, and de—clare thy Pow'r.

Tenor solus.

As for me, I will be talk—ing of thy Glo—



—ry, and praise thy won—d'rous



Works; and I will al—so tell of thy Greatness, and Men shall sing, shall



fin—g o—f thy Righteous—ness.

Continued.

Continued.

Quarta.

tr.

So that Men shall speak of thy Might, and thy mar-vel-lous Acts;

So that Men shall speak of thy Might, and thy mar-vel-lous Acts;

So that Men shall speak of thy Might, and thy mar-vel-lous Acts;

So that Men shall speak of thy Might, and thy mar-vel-lous Acts;

and

and I will al-fo tell, al-fo

and I will al-fo tell, al-fo

and I will al-fo tell, and I will al-fo

and I will al-fo tell, and I will al-fo

and I will al-fo tell, and I will al-fo tell, al-fo

and I will al-fo tell, and I will al-fo tell, al-fo

I will al-fo tell, and I will al-fo tell, and I will al-fo

I will al-fo tell, and I will al-fo tell, and I will al-fo

Continued.

12th

Continued.

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

tell of thy Great—ness.

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

tell of thy Great—ness.

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

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

Continued

Continued.

ho—ly Name for e—ver and e—ver, give Thanks un—to his

ho—ly Name for e—ver and e—ver, give Thanks un—to his

Name for e—ver and e—ver, for e—ver and e—ver.

Name for e—ver and e—ver, for e—ver and e—ver.

ANTHEM XIII. Taken out of the 150th PSALM.

Vivace.

O praise God, O praise God, O —————

O praise God, O praise God, O ————— praise God,

O —————

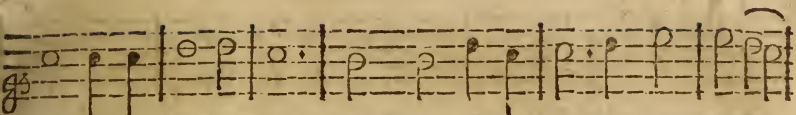
— praise God, O praise God in his Ho-li-ness, O praise

O praise God, O praise God in his Ho-li-ness, O praise

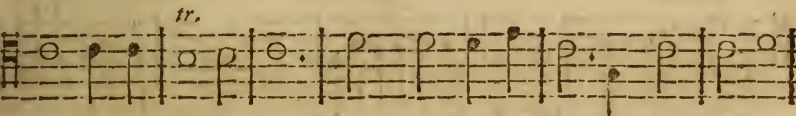
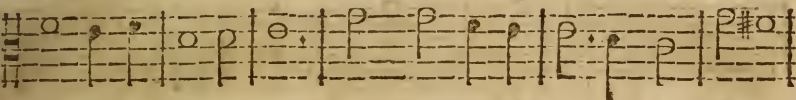
— praise God,

Continued.

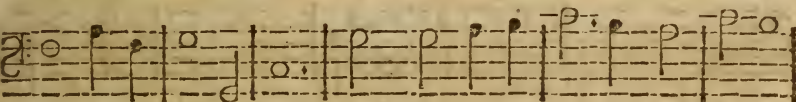
Continued.



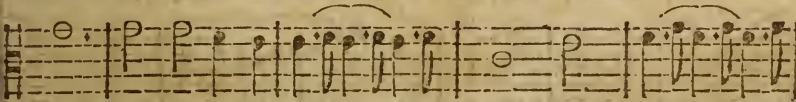
God in his Ho-li-nefs. Praise him in the Fir-ma-ment of his



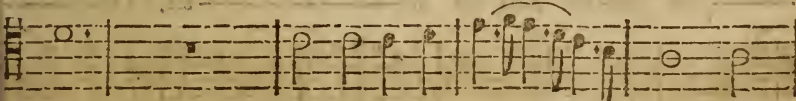
God in his Ho-li-nefs. Praise him in the Fir-ma-ment of his



Pow'r, praise him in his no-ble Acts, his



praise him in his no-ble Acts, his no-ble



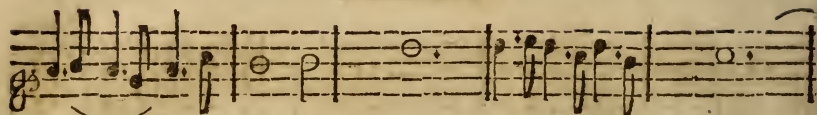
Pow'r, praise him in his no-ble Acts, his



praise him in his no-ble Acts, his no-ble

13 ANTHEMS.

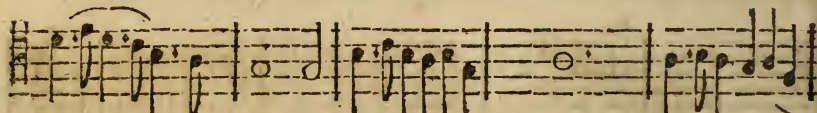
Continued.



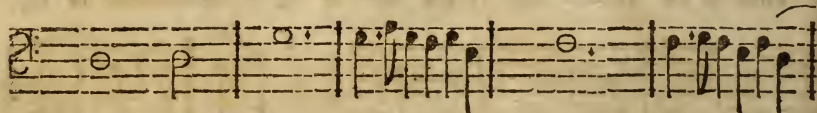
no-ble Acts, his no-



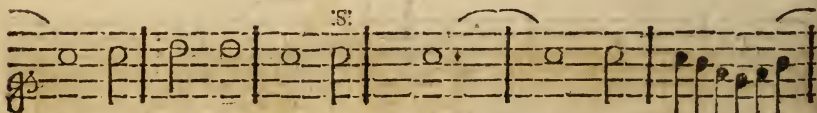
Acts, his no-



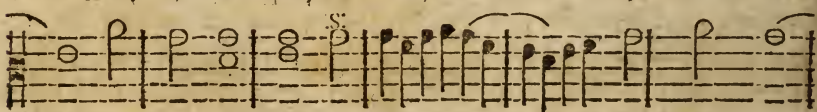
no-ble Acts, his no-



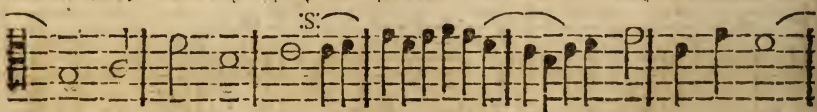
Acts, his no-



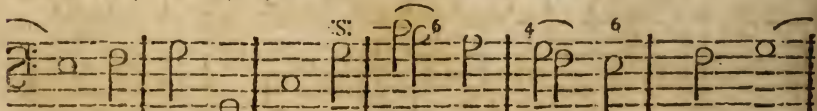
ble, no-ble Acts, his no-



ble, no-ble Acts, his no-



ble, no-ble Acts, his no-



ble, no-ble Acts, his no-

Continued.

Continued.

tr. 1 2

ble Acts. Praise him ac-cord-ing to his ex-cel-lent

ble Acts.

tr. 1 2

ble Acts. Praise him ac-cord-ing to his ex-cel-lent

1 2 6

ble Acts.

Greatness, his ex-cel-lent, ex-cel-lent Greatness, his ex-cel-len-

tr.

Greatness, his ex-cel-lent, ex-cel-lent Greatness, his ex-cel-lent

6 6

Continued.

13. ¹⁶/₆

Continued.

Greatness. Praise him in the Sound, praise him in the Sound,

Praise him in the Sound of the Trum—pet, of the

Greatness. Praise him in the Sound of the

Praise him in the Sound, praise him in the Sound

of the Trum—

Trum—pet, of the Trum—

Trum—pet, of the

of the Trum—pet, of the

Continued

Continued.

-pet, praise him in the Sound, praise him in the

-pet,

Trum—pet, praise him in the Sound, praise him in the

Trum—pet, praise him in the Sound, praise him in the

und of the Trum—pet, of the

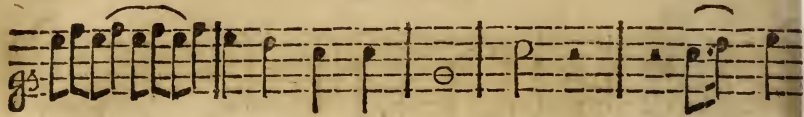
of the Trum—pet,
tr.

Sound, praise, praise, praise him in the Sound of the

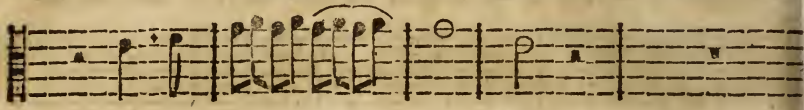
Sound, praise, praise, praise him in the Sound of the

13^A

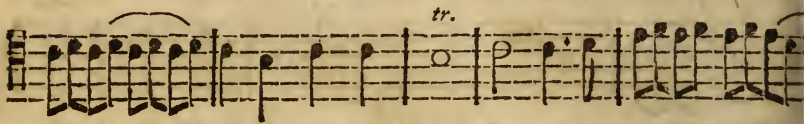
Continued.



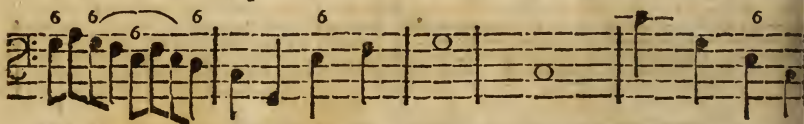
Trum-pet, of the Trum-pet, of the



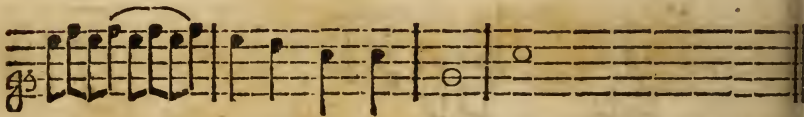
of the Trum-pet,



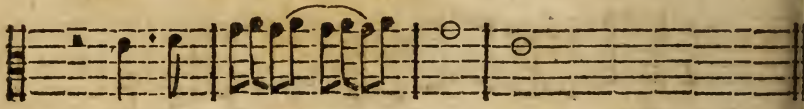
Trum-pet, of the Trum-pet, of the Trum



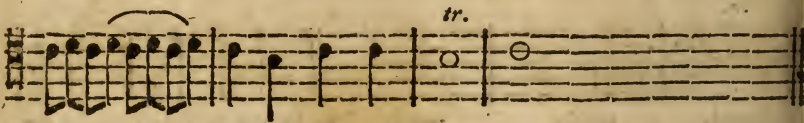
pet, of the Trum-pet, praise him in the



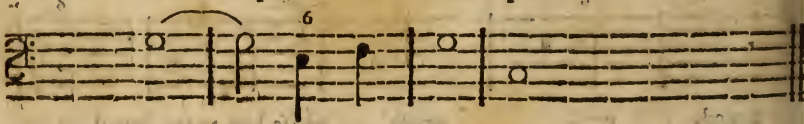
Trum-pet, of the Trum-pet.



of the Trum-pet.



Trum-pet, of the Trum-pet.

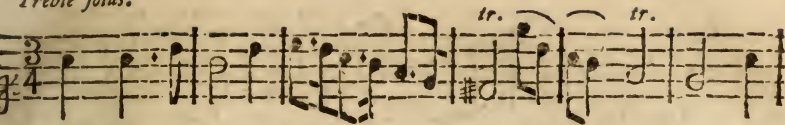


Sound of the Trum-pet.

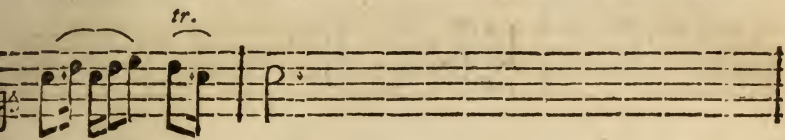
Continued.

Continued.

Treble solus.

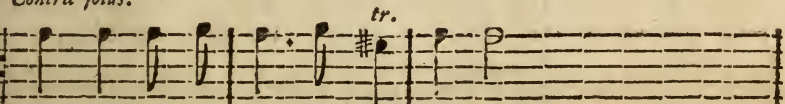


Praise him up-on the Lu—te, the Lute and Harp, the



Lute and Harp.

Contra solus.



Praise him in the Cym-bals and Dan-ces.

Tenor solus.

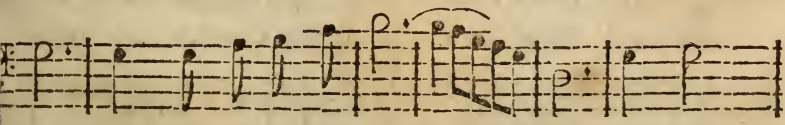


Praise him up-on the Str—ing and Pipe.

Bass solus.



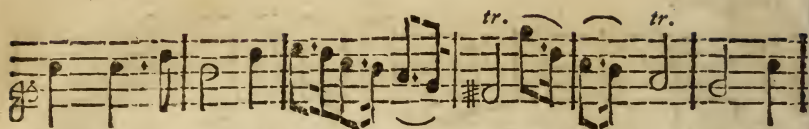
Praise him up-on the well-tun'd Cym-bals, praise him up-on the



loud, praise him up-on the lo—ud Cym-bals.

13.

Continued.



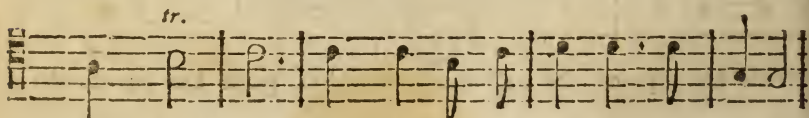
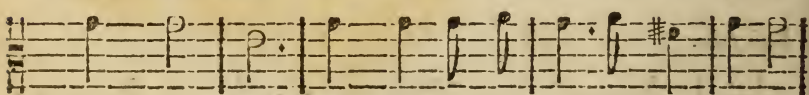
Praise him up-on the Lu——te, the Lute and Harp, the



Praise him up-on the Lu——te, the Lute and Harp, the



Lu——te and Harp. Praise him in the Cym-bals and Dan-ces,



Lute and Harp. Praise him in the Cym-bals and Dan-ces,



Continued.

Continued.

praise him up-on the Strin—gs and Pipe; praise him up—

praise him up-on the Strin—gs and Pipe; praise him up—

6 6 6 6 6 6

—on the well-tun'd Cym-bals, praise him up-on the

praise him upon the loud,

tr.

—on the well-tun'd Cymbals, praise him upon the loud,

6 6 6 6 6 6

13th

Continued.

loud, the lou—d Cym-bals.

the lou—d Cym-bals.

praise him up-on the lou—d Cym-bals.

Let

Let all Things that have

Let all Things that have Breath, let

Let all Things that have Breath, let all Things that have

all Things that have Breath, let all Things that have Breath, let

Continued.

Continued.

Breath, that have Breath prai—se the

all Things that have Breath prai—se the

Breath, that have Breath prai—se the

all Things that have Breath prai—se the

Lord, let ev'-ry breathing Crea-ture prai—se the Lord,

Lord, let

Lord, let ev'-ry breathing Crea-ture praise the Lord,

praise the Lord, let

Continued.

13th

Continued.

let all Things that have

ev'-ry breathing Creature prai—se the Lord, let

let all Things that have

ev'-ry breathing Creature praise the Lord, let

Breath, let all Things that have Breath prai—se the Lord, let

Breath, let all Things that have Breath prai—se the Lord, let

Breath, let all Things that have Breath prai—se the Lord, let

let

Continued

Continued.

ev'-ry breathing, ev'-ry breathing, ev'-ry breathing Crea-ture

let ev'-ry breathing Crea-ture

let ev'-ry breathing, ev'-ry breathing Crea-ture

ev'-ry breathing, ev'-ry breathing, ev'-ry breathing Crea-ture

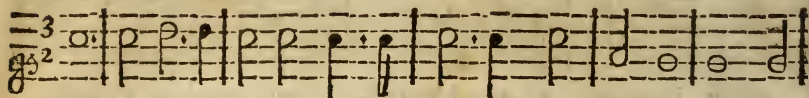
prai—fe the Lor—d.

prai—fe the Lor—d.

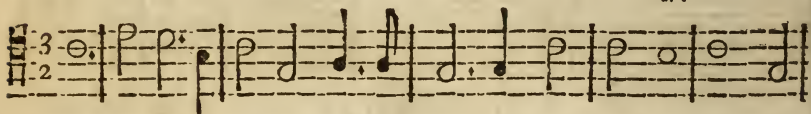
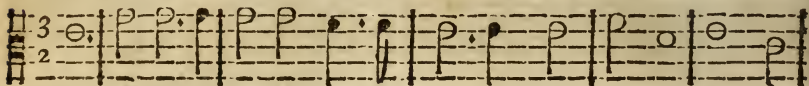
prai—fe the Lor—d.

prai—fe the Lor—d.

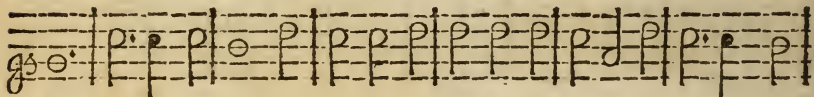
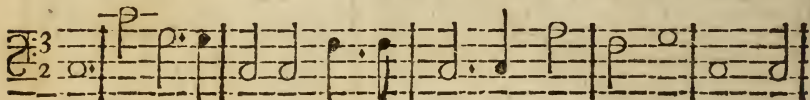
ANTHEM XIV. Taken out of the 84th PSALM.



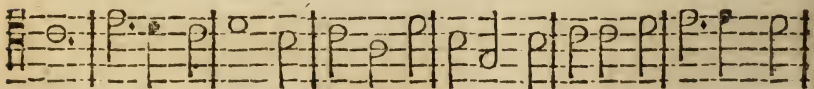
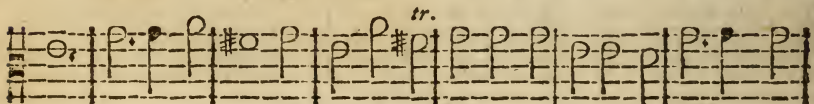
O how a-mi-a-ble are thy Dwellings, thou Lord of Hosts! my



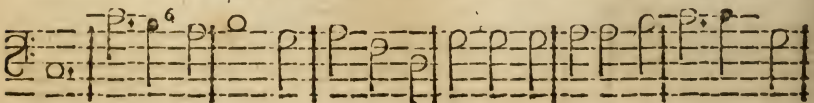
O how a-mi-a-ble are thy Dwellings, thou Lord of Hosts! my



Soul hath a De-fire and Longing to en-ter, to en-ter in--to the Courts



Soul hath a De-fire and Longing to en-ter, to en-ter in--to the Courts



Continued.

of the Lord! my Heart and my Flesh re—-joyce, re—

re—-joyce, re—

of the Lord! my Heart and my Flesh re—-joi—

—-joyce, re—-joyce, re—-joyce in the liv—-ing God.

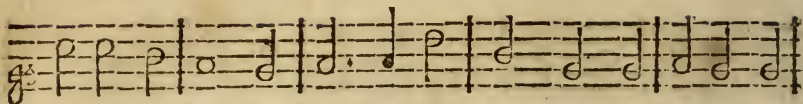
—-joi—-ce

—-ce, re—-joi—-ce in the liv—-ing God.

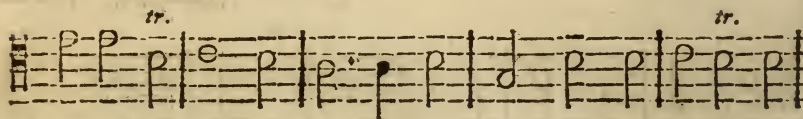
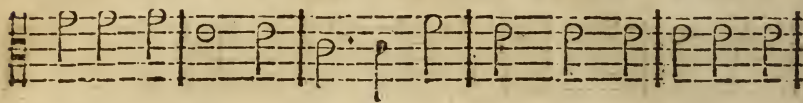
re—-joyce, re—-joyce

14th

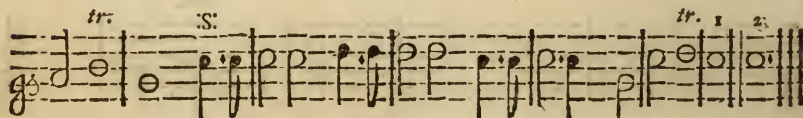
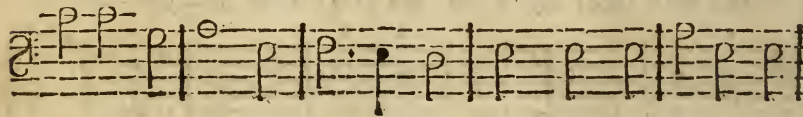
Continued.



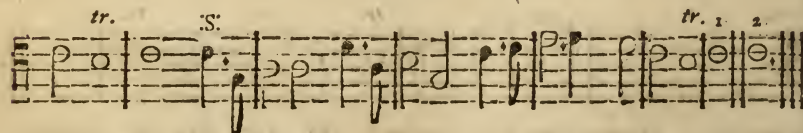
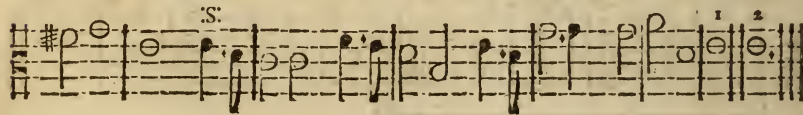
Blessed are they that dwell in thy House, they will always be



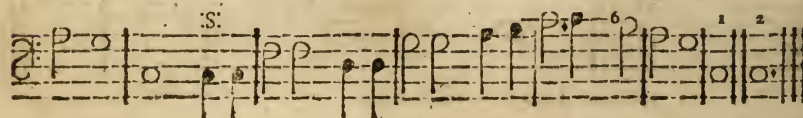
Blessed are they that dwell in thy House, they will always be



praising thee. Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah.



praising thee. Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah.



ANTHEM XV. Taken out of the 26th PSALM.

Be thou my Judge, O Lord,

Be thou my Judge, O

Be thou my Judge, O Lord,

Be thou my Judge, O Lor———d,

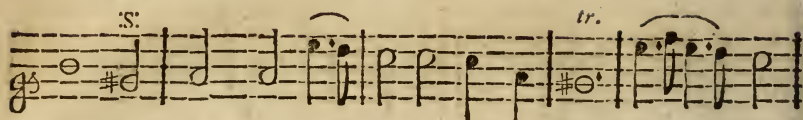
thou my Judge, O Lord, for I have walk-ed in-no-cent—

Lor———d, for I have walk-ed in-no-cent—

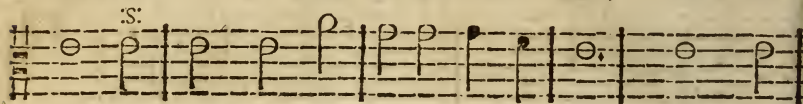
thou my Judge, O Lord, for I have walk-ed in-no-cent—

13 #

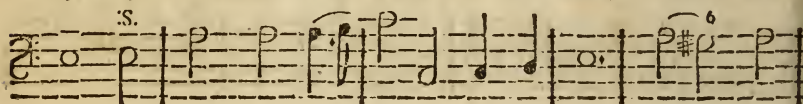
Continued.



—ly, my Trust hath been al—fo in the Lord, there—fore

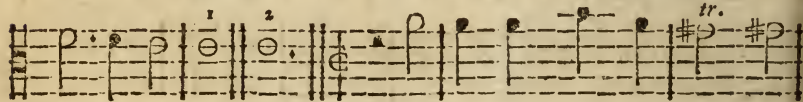


—ly, my Trust hath been al—fo in the Lord, there—fore

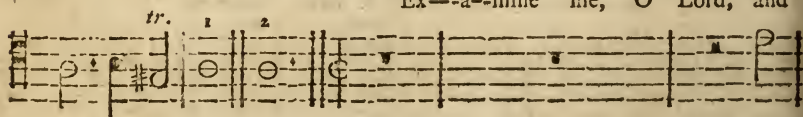


shall I not fall, fall.

Ex—

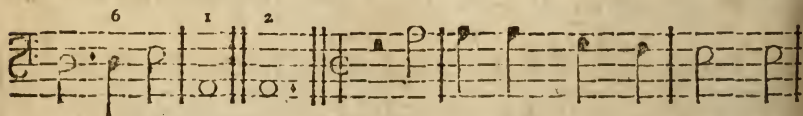


Ex--a--mine me, O Lord, and



shall I not fall, fall.

Ex—



Ex--a--mine me, O Lord, and

Continued.

Continued.

-a--mine me, O Lord, ex--a--mine me, O Lord, try out

prove me, Lord, ex--a--mine me, O Lord, try out

-a--mine me, O Lord, and prove me, Lord, try out

prove me, Lord, ex--a--mine me, O Lord, try out

my Reins and my Heart; ex--a--mine me, O Lord, ex--amine me, O

my Reins and my Heart; ex--amine me, O

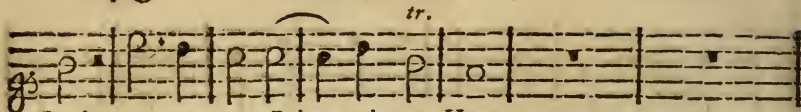
my Reins and my Heart; ex--a--mine me, O Lord, and prove me,

my Reins and my Heart; ex--amine me, O

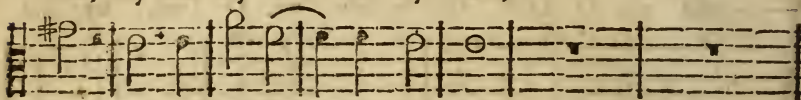
Continued.

15th

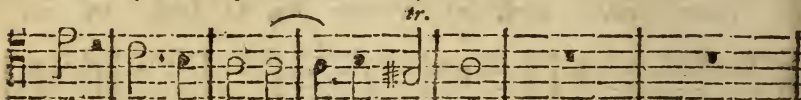
Continued.



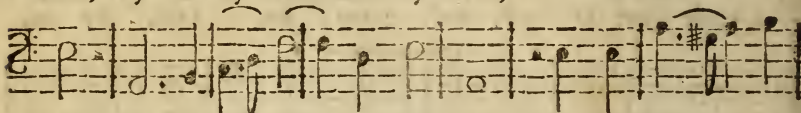
Lord, try out my Reins and my Heart,



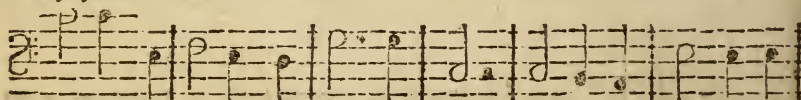
Lord, try out my Reins and my Heart,



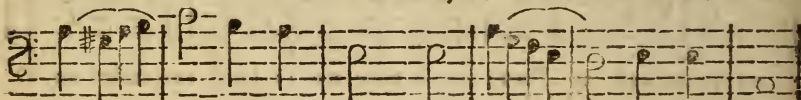
Lord, try out my Reins and my Heart,



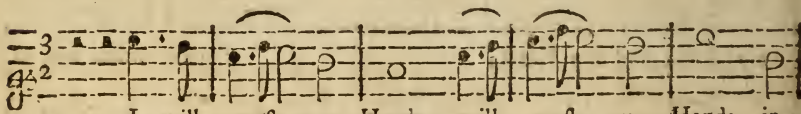
Lord, try out my Reins and my Heart, for thy lov—ing

Bass solus.

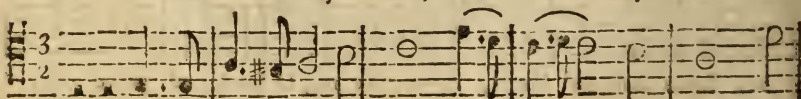
Kindness is e—ver be—fore mine Eyes; and I will walk, I will



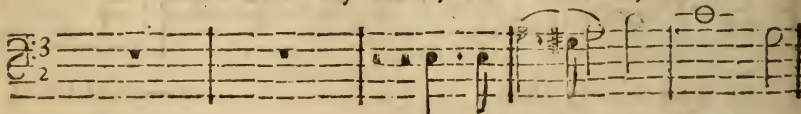
wal—k in thy Truth, will wal—k in thy Truth.



I will wash my Hands, will wash my Hands in

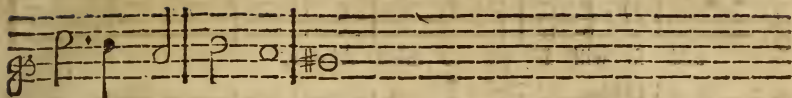


I will wash my Hands, will wash my Hands in

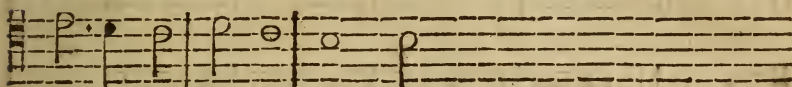


I will wash my Hands in

Continued.



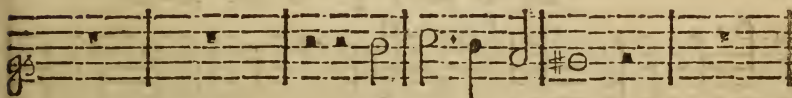
In—no—cen—cy, O Lord,



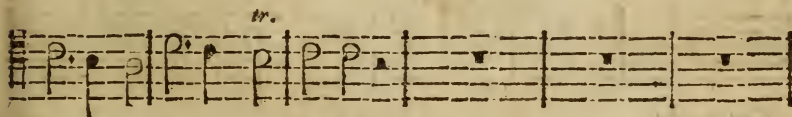
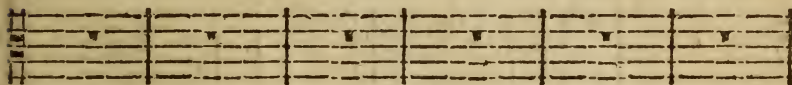
In—no—cen—cy, O Lord, and



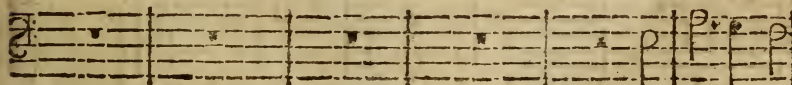
In—no—cen—cy, O Lord,



and so will I go,



so will I go to thine Al—tar,



and so will I

Continued.

15. $\frac{4}{4}$

Continued.

and so will I go to thine Al-tar,

and so will I go to thine Al-tar, and so will I go

and so will I go to thine Al-tar;

so will I go, I will

and so will I go to thine Al-tar.

Contra solus.

wash my Hands in In-no-cen-cy, O-Lord, and so will I

g—o to thine Al-tar.

Continued.

Continued.

and so will I

tr.

and so will I go,

and so will I

and so will I go,

tr.

go to thine Altar. That I may shew the Voice of Thank—

That I may shew the Voice of Thank—

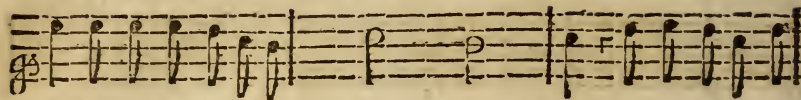
tr.

go to thine Altar. That I may shew the Voice of Thank—

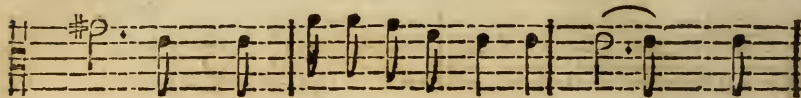
That I may shew the Voice of Thank—

15 ANTHEMS.

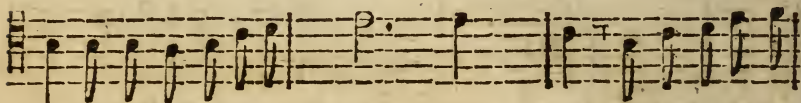
Continued.



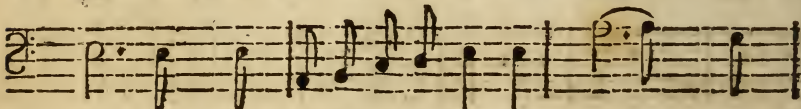
—giving, and tell of all thy won—d'rous Works, and tell of all thy



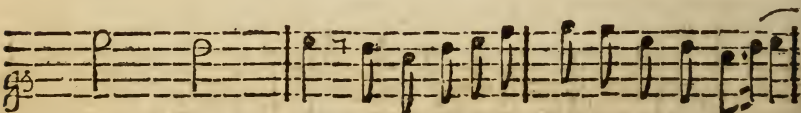
—giv—ing, and tell of all thy wond'rous Works, and



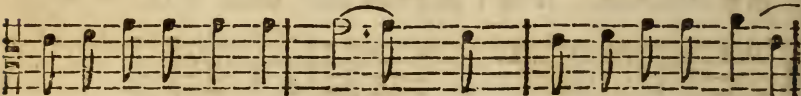
—giving, and tell of all thy won—d'rous Works, and tell of all thy



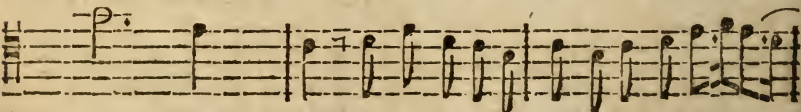
—giv—ing, and tell of all thy wond'rous Works, and



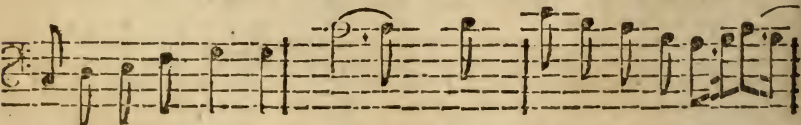
won—d'rous Works, and tell of all thy, tell of all thy won—



tell of all thy wond'rous Works, and tell of all thy won—



won—d'rous Works, and tell of all thy, tell of all thy won—



tell of all thy wond'rous Works, and tell of all thy won—

Continued.

Continued.

—drous Works.

—d'rous Works.

—d'rous Works.

—d'rous Works.

Treble solus.

Lord, I have loved, Lord, I have loved the Ha — bi-tation of thy

House, and the Place where thine Hon —

our dwell-eth.

That I may shew the Voice (as before) and so conclude.

ANTHEM XVI. *Taken out of the 105th PSALM.**Vivace.*

and call up--on his

O give Thanks un—to the Lord,

Name ;

tell the Peo-ple, tell the Peo-ple what Things he hath

tell the Peo-ple, tell the Peo-ple what Things he hath

Continued.

Continued.

tell the Peo-ple, tell the Peo--ple, tell the Peo-ple what

done; tell the Peo--ple, tell the Peo-ple what

done; tell the Peo--ple, tell the Peo-ple what

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

Things he hath done. O let your

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

O let your Songs be
Continued.

16th

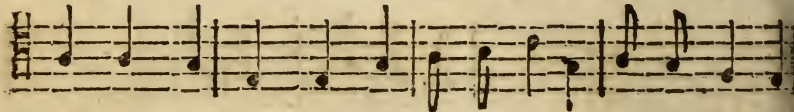
Continued.



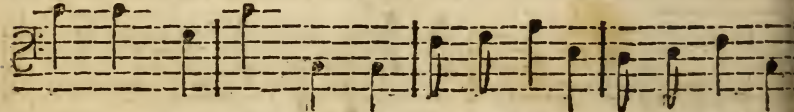
praise him, and let your Talking, let your Talking be of all,



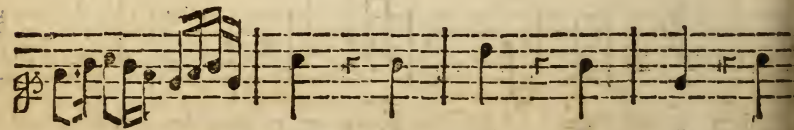
Songs be of him, and praise him, and let your Talking,



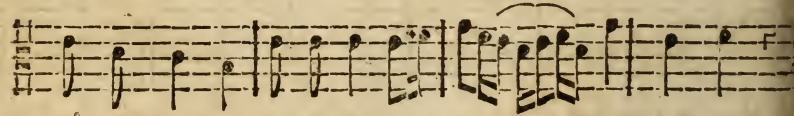
of him, and praise him, and let your Talking, let your Talking,



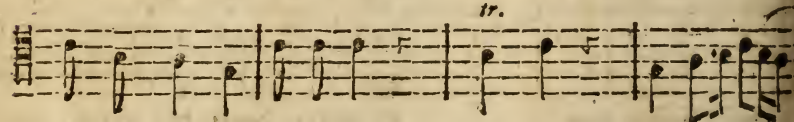
of him, and praise him, and let your Talking, let your Talking,



a ——— ll, all, all, all, all, all,



let your Talk-ing be of all, a ——— ll,



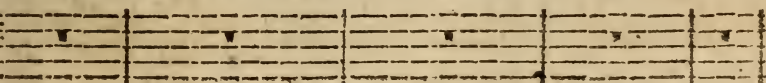
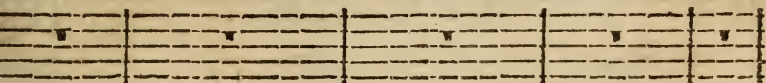
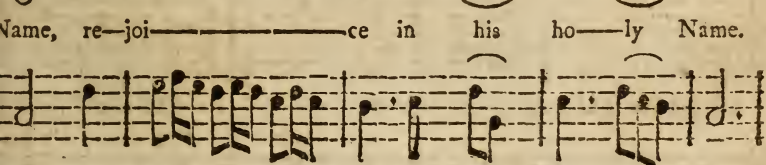
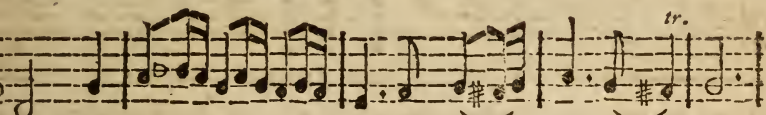
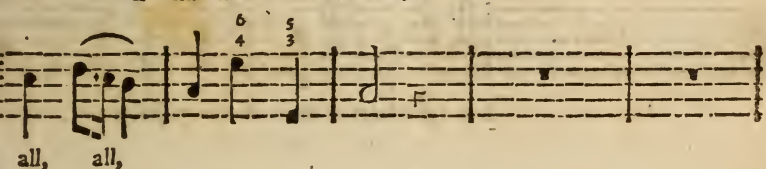
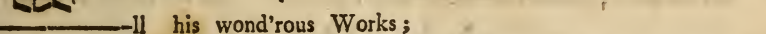
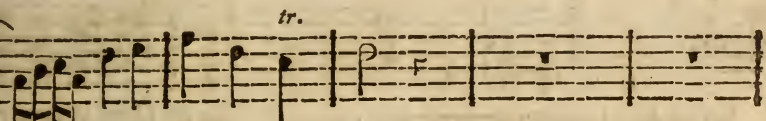
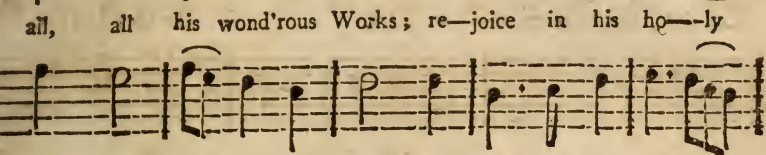
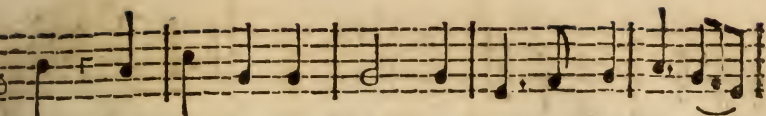
let your Talk-ing be of all, all, all, all, a ———



let your Talk-ing be of all, all, a ——— ll,

Continued.

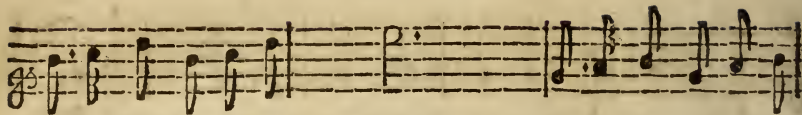
Continued.



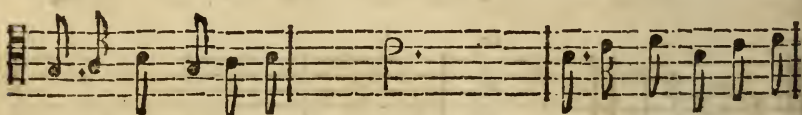
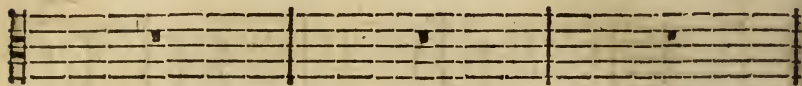
Continued.

16th.

Continued.



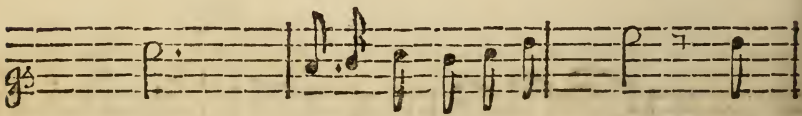
Let the Heart of them re—-joice, let the Heart of them re—



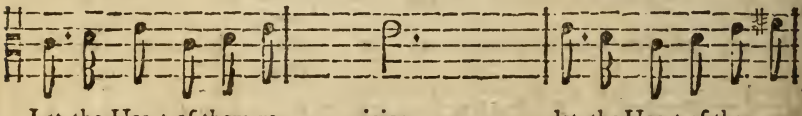
Let the Heart of them re—-joice, let the Heart of them re—



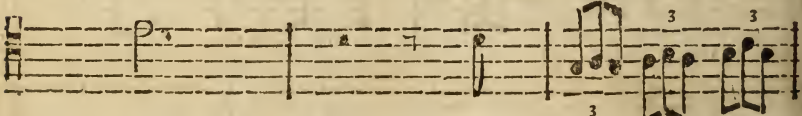
Let the Heart of them re—-joice,



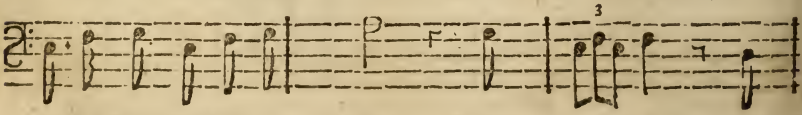
—-joice, let the Heart of them re—-joice, re—



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



—-joice, re—-joi



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

Continued.

Continued.

—joice that seek the Lord; seek the Lord and his Strength, seek his

—joice that seek the Lord;

—joice that seek the Lord;

—joice that seek the Lord;

Face for e—ver—more.

tr.

He is the Lord, the Lord our God, his

He is the Lord our God,

Y

Continued.

16th

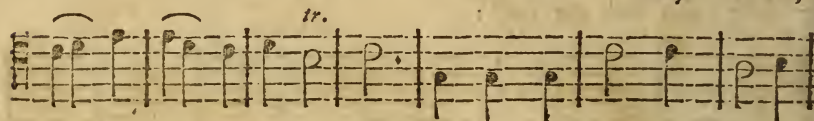
Continued.



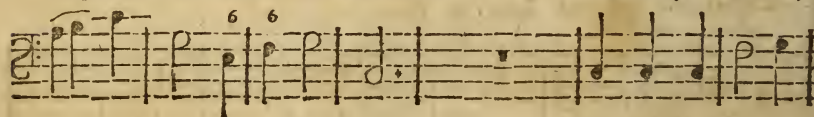
he hath been always



he hath been al-ways mindful,



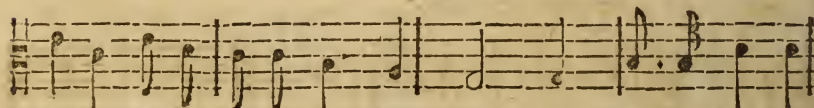
Judgments are in all the World; he hath been al-ways mindful,



he hath been always



mindful of his Co-ve-nant and Promise that he made to a



mindful of his Co-ve-nant and Pro-mise that he made to



mindful of his Co-ve-nant and Pro-mise that he made



mindful of his Co-ve-nant and Pro-mise that he

Continued,

Continued.

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

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

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

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

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

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

that he made to a thou-sand,

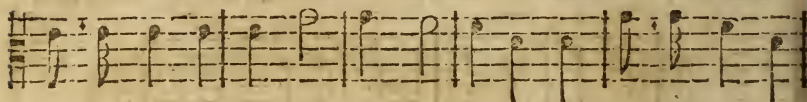
that he made to a thou-sand, that he made to

16th

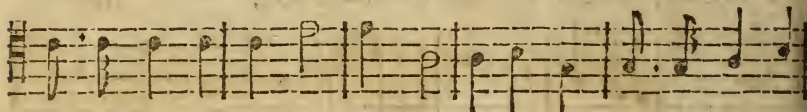
Continued.



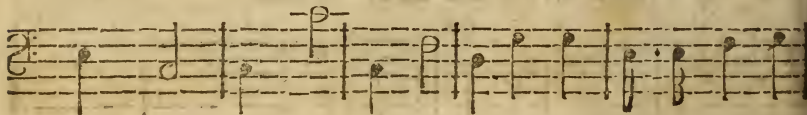
a thou--sand, thou-sand Ge--ne--ra-tions, that he made to



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



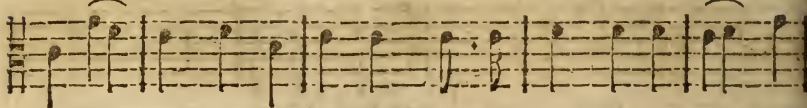
that he made to a thou-sand Ge--ne--ra-tions, that he made to



a thou--sand, thou-sand Ge--ne--ra-tions,



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



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



Continued.

Continued.

thou-fand Ge-ne-ra-tions. A—men, A—

A—men, A—men,

thou-fand Ge-ne-ra-tions. A—men,

A—

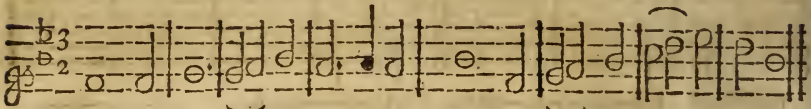
—men.

A—men.

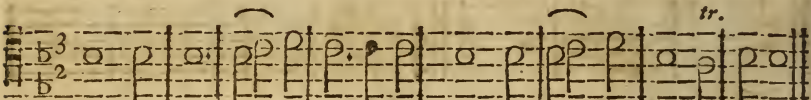
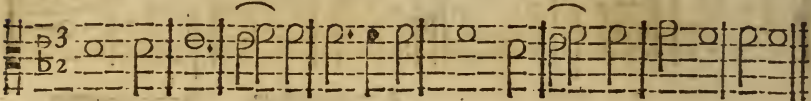
A—men,

—men.

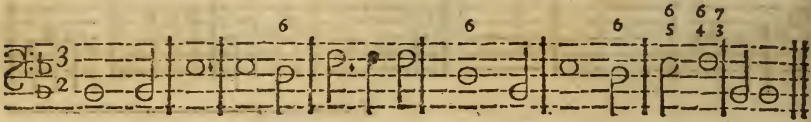
ANTHEM XVII. Taken out of Psalm xlvii. Verse 12 ;
 Isaiah xlix. 23 ; Psalm xlviii. 7 ; Psalm xxi. 13.



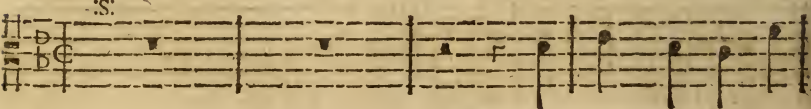
Praise the Lord, O Je--ru--fa-lem, praise thy God, thy God, O Si-on :



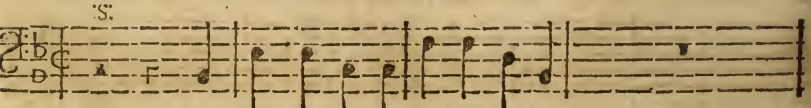
Praise the Lord, O Je--ru--fa-lem, praise thy God, thy God, O Si-on :



and Queens thy nur-sing



For Kings shall be thy nursing Fa-thers,



For Kings shall be thy nursing Fathers,

Continued,

Continued.

Mothers, Kings shall be thy nursing Fathers,

and Queens thy nursing

and Queens thy nursing

For Kings shall be thy nursing Fathers,

For Kings shall be thy nursing Fathers, and Quee—ns, and

Mothers, Kings shall be thy nursing Fa--thers, and Queens, and Queens, and

Mo--thers, For Kings shall be thy nur-sing Fathers, and Queens, and Queens, and

17 [#]/_b

Continued.

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

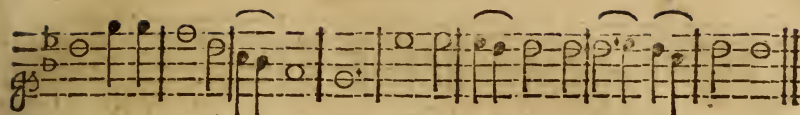
Queens thy nursing Mothers, Mothers. As we have heard, so have we

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

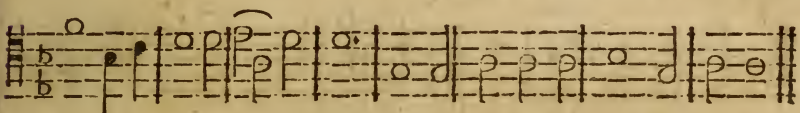
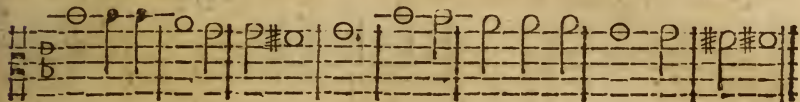
seen in the Ci--ty of our God: As we have heard, so have we

Continued.

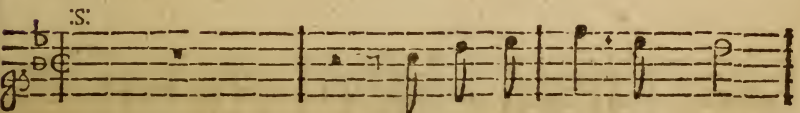
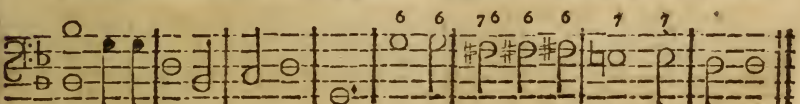
Continued.



seen in the Ci-ty of our God: God up-hold-eth the fame for e-ver.



seen in the Ci-ty of our God: God up-hold-eth the fame for e-ver.



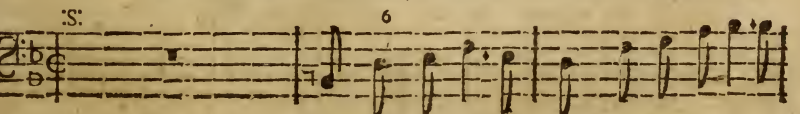
Be thou ex--alt--ed, Lord,



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



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



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

Z

Continued.

17

Continued.

in thine own Strength: So will we sing, fo will we

Lord, in thine own Strength:

Lord, in thine own Strength: So will we sing, fo will we

So will we sing,

sing, fo will we sing, will we sing, and praise thy Name,

sing, fo will we sing, will we sing, and praise thy Name,

fo will we sing, fo will we sing, and praise thy Name,

Continued.

Continued.

fo will we sing, fo will we sing, fo will we sing, will we

fo will we sing, fo will we sing, fo will we sing, will we

fo will we sing, fo will we sing, fo will we sing, will we

fo will we sing, fo will we sing, fo will we

Allegro.

sing and praise thy Name, Hal-le-lujah, :ll: :ll:

sing and praise thy Name, Hal-le-lujah, :ll: :ll:

sing, and praise thy Name. Hal-le-lujah, :ll: :ll:

sing, and praise thy Name. Hal-le-lujah, :ll: :ll:

17th

Continued.

First system of musical notation, treble clef, key signature of two flats. It contains four measures of music, each ending with a repeat sign (:||).

Second system of musical notation, bass clef, key signature of two flats. It contains four measures of music, each ending with a repeat sign (:||).

Third system of musical notation, treble clef, key signature of two flats. It contains four measures of music, each ending with a repeat sign (:||).

Fourth system of musical notation, bass clef, key signature of two flats. It contains four measures of music, each ending with a repeat sign (:||). A '6' is written above the staff in the second measure.

Fifth system of musical notation, treble clef, key signature of two flats. It contains five measures of music, each ending with a repeat sign (:||).

Sixth system of musical notation, bass clef, key signature of two flats. It contains five measures of music, each ending with a repeat sign (:||).

Seventh system of musical notation, treble clef, key signature of two flats. It contains five measures of music, each ending with a repeat sign (:||).

Eighth system of musical notation, bass clef, key signature of two flats. It contains five measures of music, each ending with a repeat sign (:||). A '6' is written above the first measure and a '5' above the second measure.

Continued.

Continued.

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, featuring a melodic line with several slurs and repeat signs (:||:). The bottom three staves are piano accompaniment, with the left hand in G major and the right hand in D major. The piano part consists of rhythmic patterns of eighth and sixteenth notes.

The second system of the musical score consists of two staves. The top staff is a vocal line in G major, featuring a melodic line with slurs and a fermata. The bottom staff is piano accompaniment in G major, with a fermata and a double bar line. The lyrics "Hal—le—lu—jah." are written below the vocal line.

The third system of the musical score consists of one staff, which is piano accompaniment in G major, with a fermata and a double bar line.

The fourth system of the musical score consists of two staves. The top staff is a vocal line in G major, featuring a melodic line with a trill (tr.) and a fermata. The bottom staff is piano accompaniment in G major, with a fermata and a double bar line. The lyrics "Hal—le—lu—jah." are written below the vocal line.

The fifth system of the musical score consists of one staff, which is piano accompaniment in G major, with a fermata and a double bar line.

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

Tenor & Bassus.

S. *tr.*

Be-hold, the Lord is my Sal—va—tion; in him will I

trust; for the Lord is my Strength and my Song, and he is be-

tr. *S.*

—come my Sal—va—tion. Cry a—loud, cry a—loud, and sing unto the Lord

S.

Cry a—loud,

tr.

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

H A L L E.

HALLELUJAHS.

CHORUS.

S: *tr.* *tr.*

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

S: *tr.*

S: *tr.* *tr.* *tr.* *tr.*

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

S: ⁶ ⁵ ⁴ ³ ² ¹ ⁶ ⁵

S: *tr.*

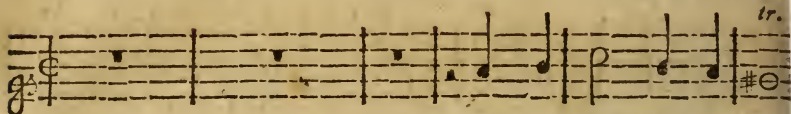
:ll: :ll: Hal--le--lu--jah.

S: *tr.*

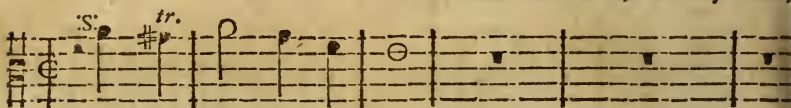
:ll: :ll: Hal--le--lu--jah.

S: ⁷ ⁷ ⁶ ⁵ ⁴ ³ ² ¹

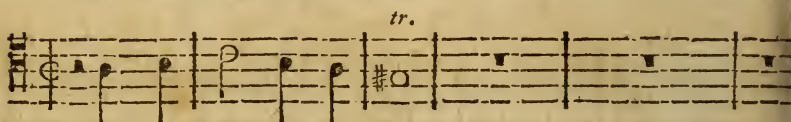
ANTHEM XIX. Taken out of the 103d PSALM.



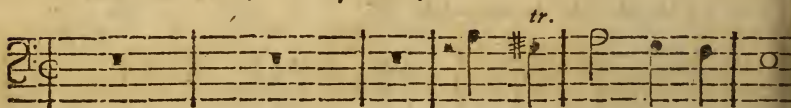
Praise the Lord, O my Soul,



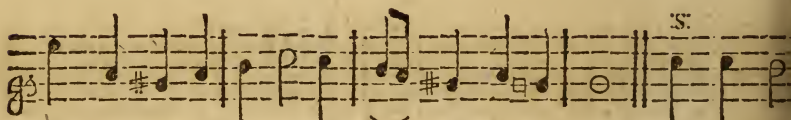
Praise the Lord, O my Soul,



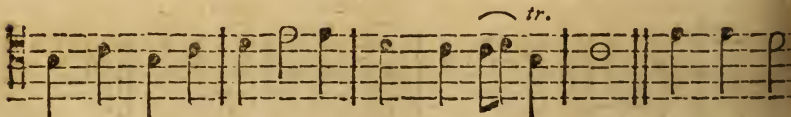
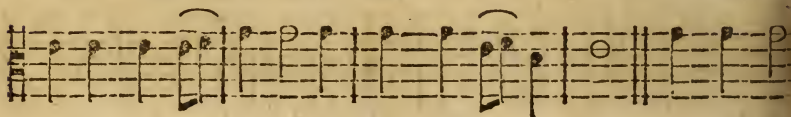
Praise the Lord, O my Soul,



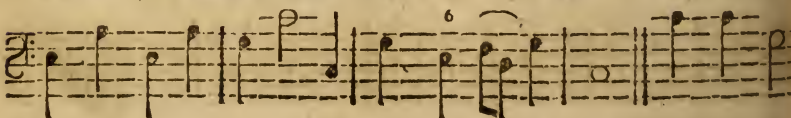
Praise the Lord, O my Soul,



and all that is with-in me praise his ho-ly Name: Praise the Lord,

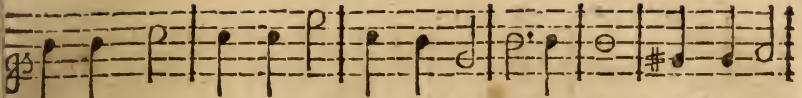


and all that is with-in me praise his ho-ly Name: Praise the Lord,

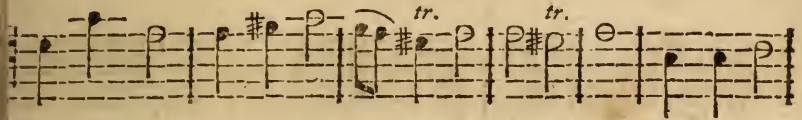
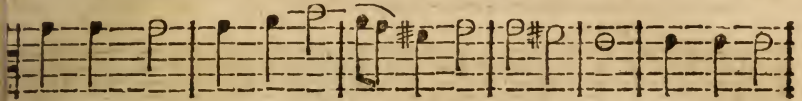


Continued.

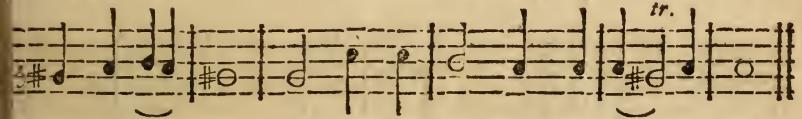
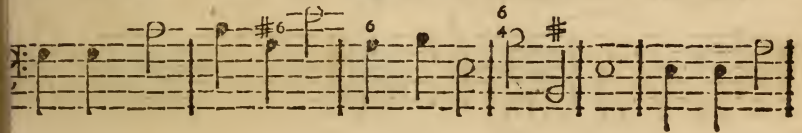
Continued.



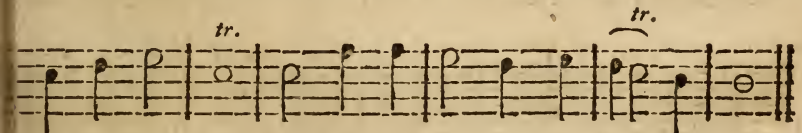
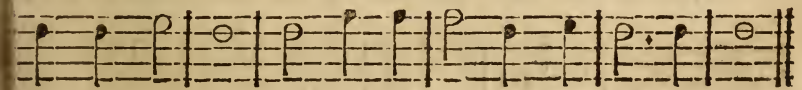
O my Soul, and for-get not all his Be-ne-fits: Who for-giv-



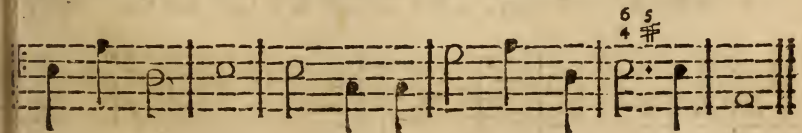
O my Soul, and for-get not all his Be-ne-fits: Who for-giv-



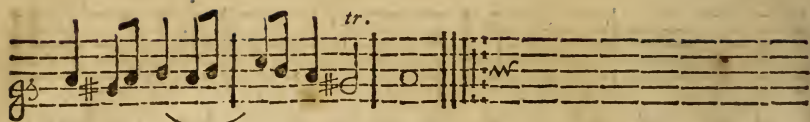
eth all thy Sins, and heal-eth all thine In-fir-mi-ties.



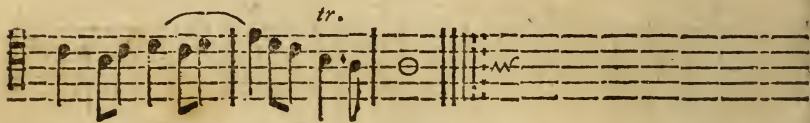
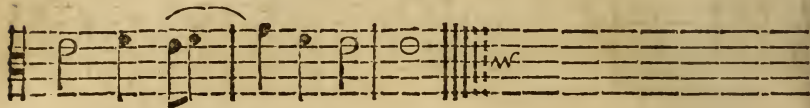
eth all thy Sins, and heal-eth all thine In-fir-mi-ties.



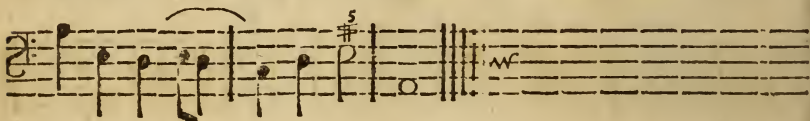
Continued.



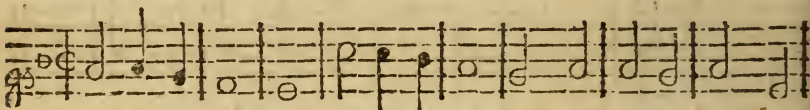
A ————— men.



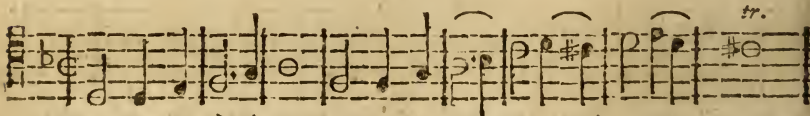
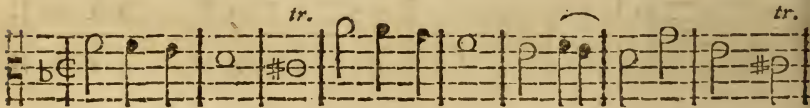
A ————— men.



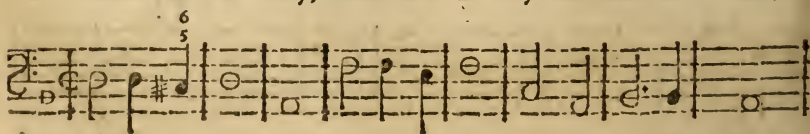
ANTHEM XX. Taken out of the 128th PSALM.



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

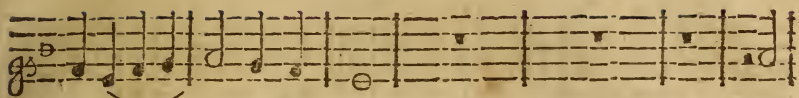


Blessed are all they, blessed are all they that fear the Lord,



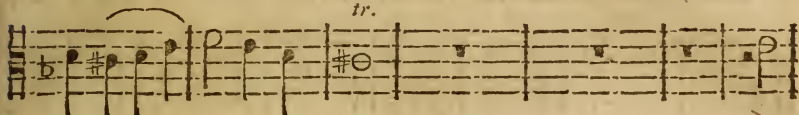
Continued.

Continued.

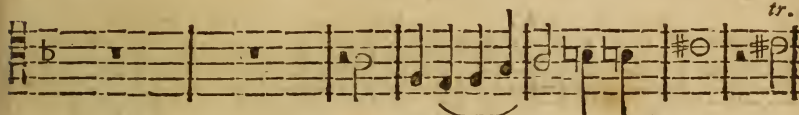


wal

and

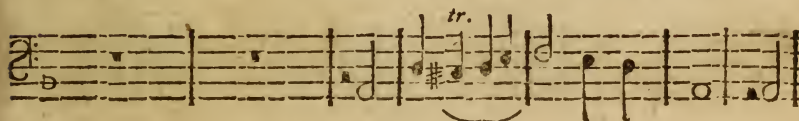


tr.

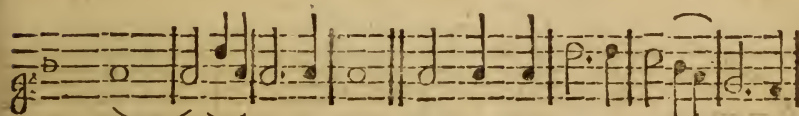


tr.

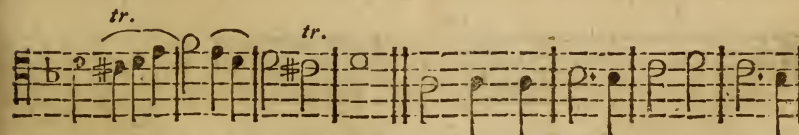
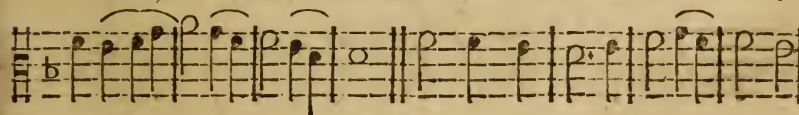
and wal



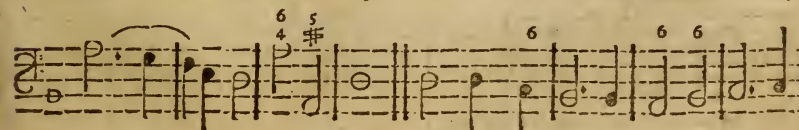
tr.



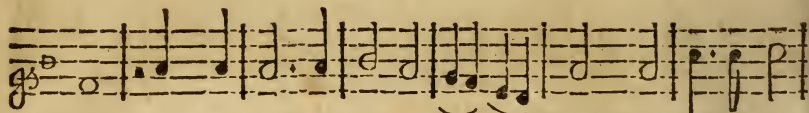
walk, walk in his Ways. For thou shalt eat the Labours of thy



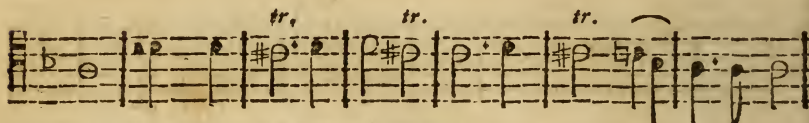
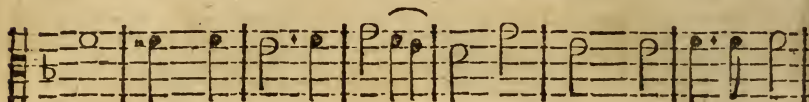
wal



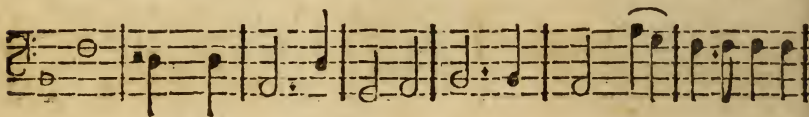
Continued.



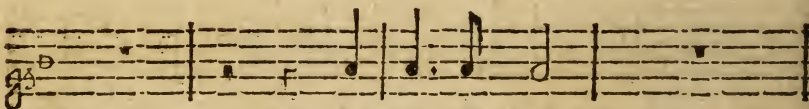
Hands, thou shalt eat the Labours of thy Hands. O well is thee,



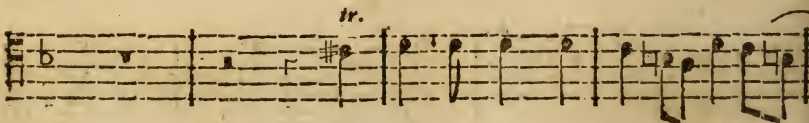
Hands, thou shalt eat the Labours of thy Hands. O well is thee,



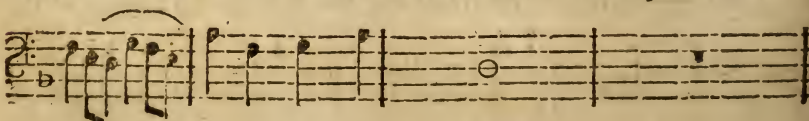
and



O well is thee,



O well is thee, and hap—



hap—py shalt thou be,

Continued.

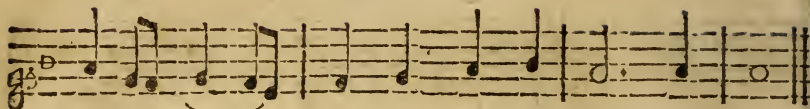
O well is thee, O
 and hap- py shalt thou
 -py shalt thou be, O
 O well is thee, O

well is thee, and hap- py shalt thou be, and
 be,
 well is thee, and hap-py, hap-py, hap-py shalt thou be, and
 well is thee, O well is thee, and

Continued.

20.

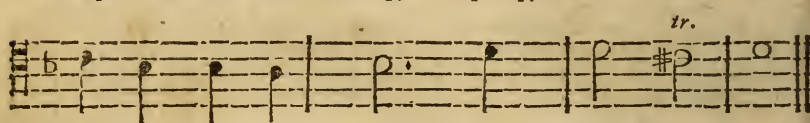
Continued.



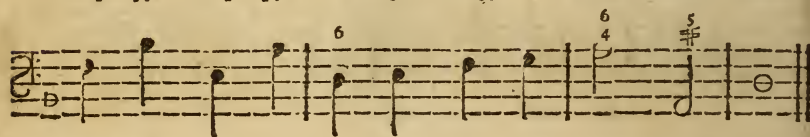
hap-py, hap-py shalt thou be,



hap-py, hap-py shalt thou be,



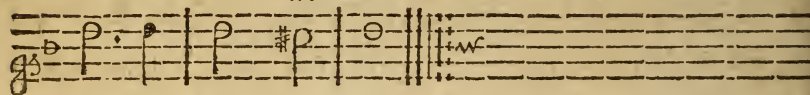
hap-py, hap-py, hap-py shalt thou be,



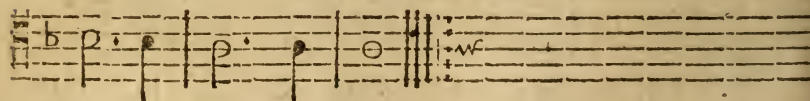
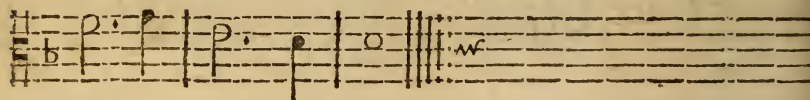
hap-py,

Adagio.

tr.



hap-py shalt thou be.



hap-py shalt thou be.

