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THE

Pſalm-Singer's Pocket Companion.

Containing, Firſt,

A New INTRODUCTION,

With ſuch Directions for SINGING, as is proper and neceſſary for Learners.

Secondly,

The PSALMS of *DAVID* new Tun'd,

With ſuch MUSICK, as will beſt expreſs the Words to their proper Senſe.

ALSO,

CHANTING-TUNES

FOR

Te Deum, *Jubilate Deo*, *Magnificat*, *Nunc Dimittis*, and *Deus Miſereatur*.

LIKEWISE,

NINE ANTHEMS and SIX HYMNS.

All being compoſed in Four Muſical Parts, according to the moſt authentick Rules.

The SECOND EDITION.

By URIAH DAVENPORT,

Teacher of the ſame.

K

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TO THE

READER.

THE vaſt Number of Books now extant upon this Subject, had almoſt diſcouraged me from bringing the following Compoſitions to public View. But, as I have been a Teacher for many Years, I have by Experience found, that plain, eaſy, and familiar Leſſons, ſuch as are within the Reach and Attainment of every one (that hath a tuneable Voice) who is deſirous of chanting forth the Praiſe of God, to be the beſt; and ſuch are theſe I now offer to you, hoping it will be ſerviceable to all in general, and to my own Scholars in particular. If it prove ſo, I have gained my End.

It might be thought vain in me, as well as needleſs, to attempt here to anſwer every one's Objection to the preſent Method of Pſalm-ſinging. Thus much I would beg leave to ſay, that I have the more diſcreet and learned Part of Mankind on my Side. That there ſhould be a Method (that is) that God ſhould be praiſed in a Song, I hope I need not tell any one who can read the Holy Scriptures; for

the Patriarchs, and Apoſtles alſo, and I think I may add our Bleſſed Lord himſelf, did the ſame.

But, that I may not trouble the Readers with a tedious prefatory Diſcourſe to this humble Taſk, I recommend to you the Peruſal of it. Make yourſelves Maſters of the Introduction firſt (which is as conciſe and plain as I could poſſibly frame it) and then you will be Maſters alſo in the Performance of the following Leſſons.

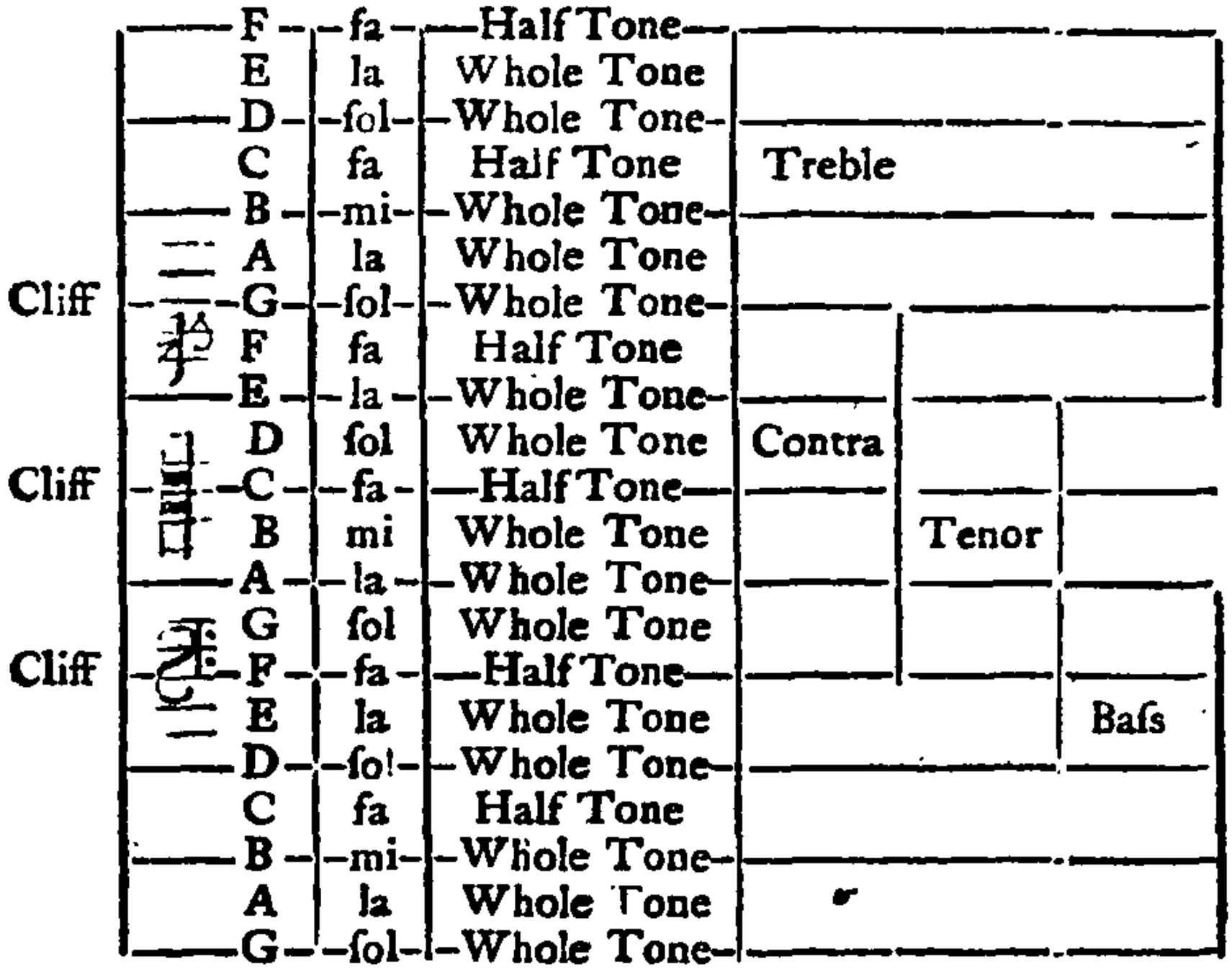
Let every Critic be tender in cenſuring this Performance; and let me adviſe him who ſtudies and approves it, to uſe it reverently, decently, and with ſtrict Regard to the Glory and Praiſe of God.

Let the Fervency of the Heart attend the Harmony of the Voice, in praiſing our great Creator here, that we may be the better prepared to join the Heavenly Choir, when it ſhall pleaſe God to call us.

THE

THE
INTRODUCTION.

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



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

THIS Scale may be divided into three, four, or more Parts, each Part including five Lines; in which you have a Name for every Line and every Space, they being either a whole Tone or half Tone diſtant one from another; and, when your Notes are ſet on any of them, you muſt call them by the ſame Name that is given to that Line or Space.

Obſerve, that every eighth Letter, with its Degree of Sound, bears the ſame Name as was before, the Scale being founded on no more than ſeven Letters; for every Eighth is the ſame, either upwards or downwards.

This Scale muſt be learned perfectly by Heart, ſo that, having the Name of every Line and Space perfect in your Memory, you may readily call your Notes in any of them.

Obſerve, that all Notes which aſcend above F, which is on the higheſt Line in the Scale, are called in Alt; and all Notes that deſcend below G, which is on the loweſt Line in the Scale, are called double, as double F, double E, &c.

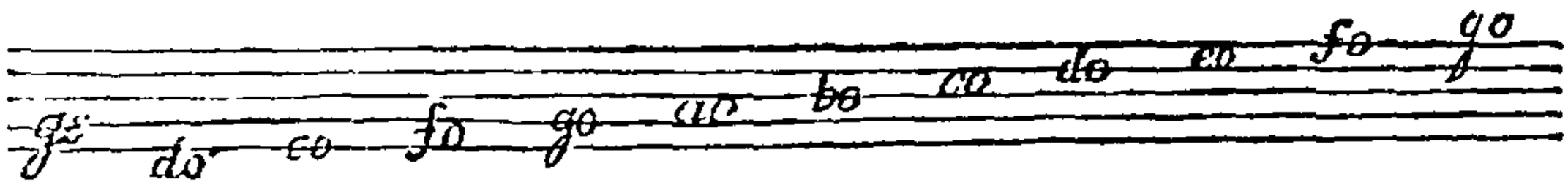
Obſerve

Obſerve alſo, that Sol, La, and Mi, riſe by whole Tones, but Fa riſeth but half a Tone either from Mi, or from La; ſo that, in riſing or falling of eight Notes, they include but twelve half Notes, or Semitones.

Thus I have ſet and explained the Scale in as plain a Form as I could, to render it more eaſy to be learned.

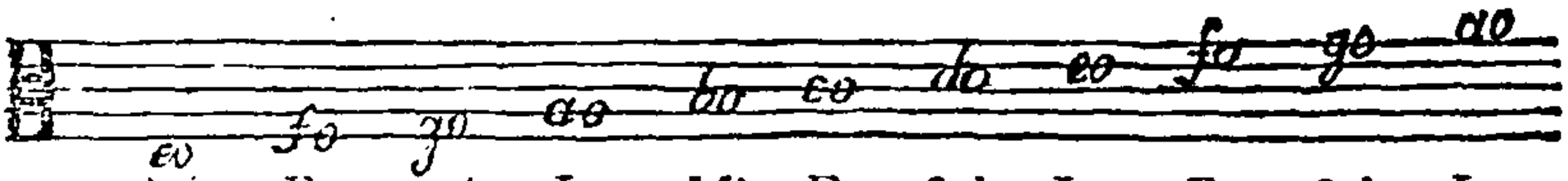
The Scale being divided into four Parts, each Part includeth five Lines, and ſtands thus:

Treble.



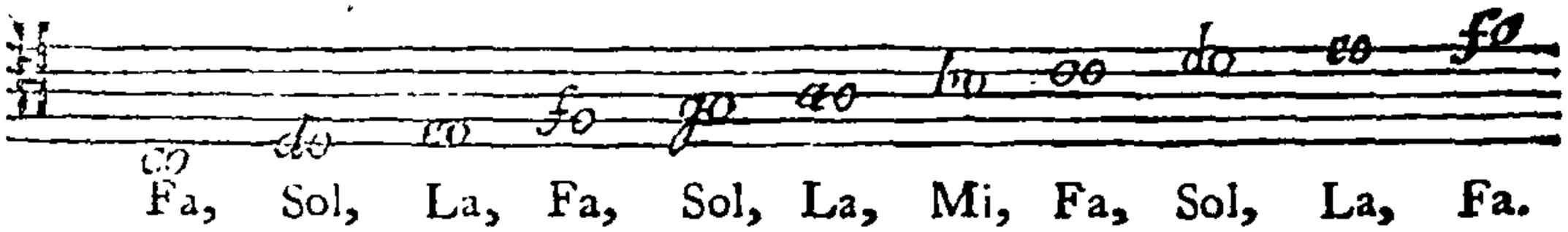
Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol.

Contra.



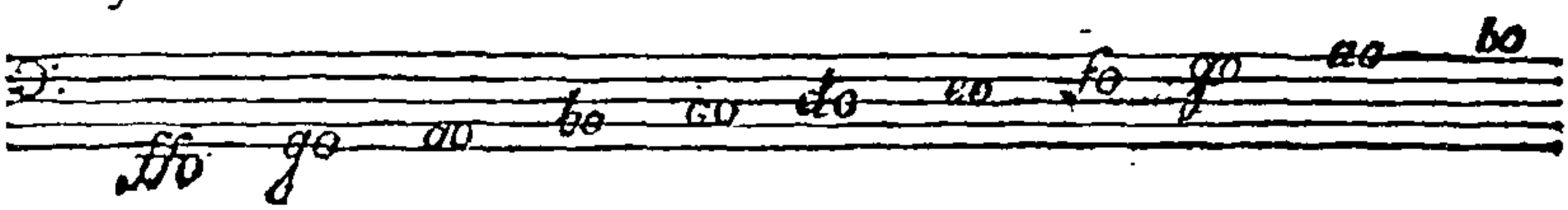
La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La.

Tenor.



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

Baſs.



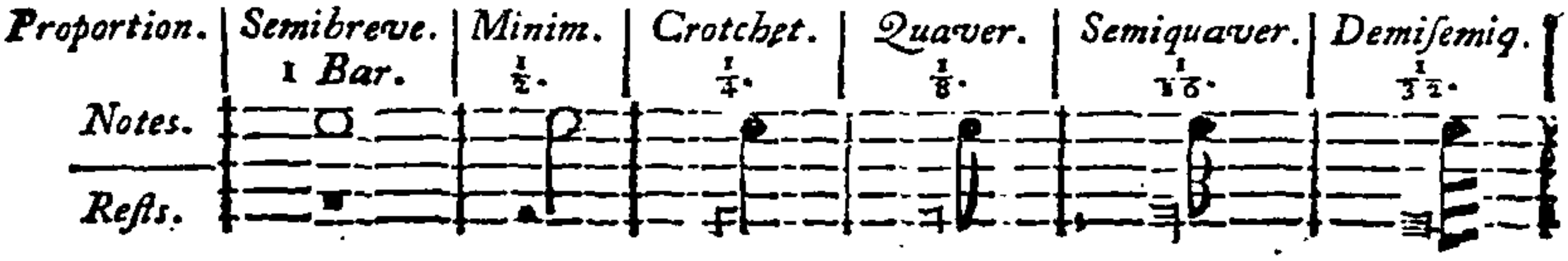
Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La, Mi.

A Voice doth expreſs a Sound beſt when it pronounceth ſome Word, or Syllable, with it; for this Cauſe, as alſo for Order and Diſtinction ſake, ſix Syllables were uſed in former Times, viz. Ut, Re, Mi, Fa, Sol, La, and were joined with the ſeven Letters in their Scale. But four of theſe, taken in their Significancy, are neceſſary Aſſiſtants to the right Tuning of the Degrees of Sound; the other two, Ut and Re, are ſuperfluous, and therefore laid aſide by modern Teachers. We therefore make Uſe only of Mi, Fa, Sol, La, and apply them to the ſeven Letters which ſtand for the Degrees of Sound; in order to which, you muſt firſt find out where Mi is placed, which being known, the Places of the other three are known by Conſequence; for Mi hath always twice Fa, Sol, La, above it, or twice La, Sol, Fa, below it, which bring you to Mi again, it being named but once in the ſeven Letters, and the other three twice over.

Upwards.

Upwards. From Mi to Mi twice Fa, Sol, La:
Downwards. From Mi to Mi twice La, Sol, Fa.

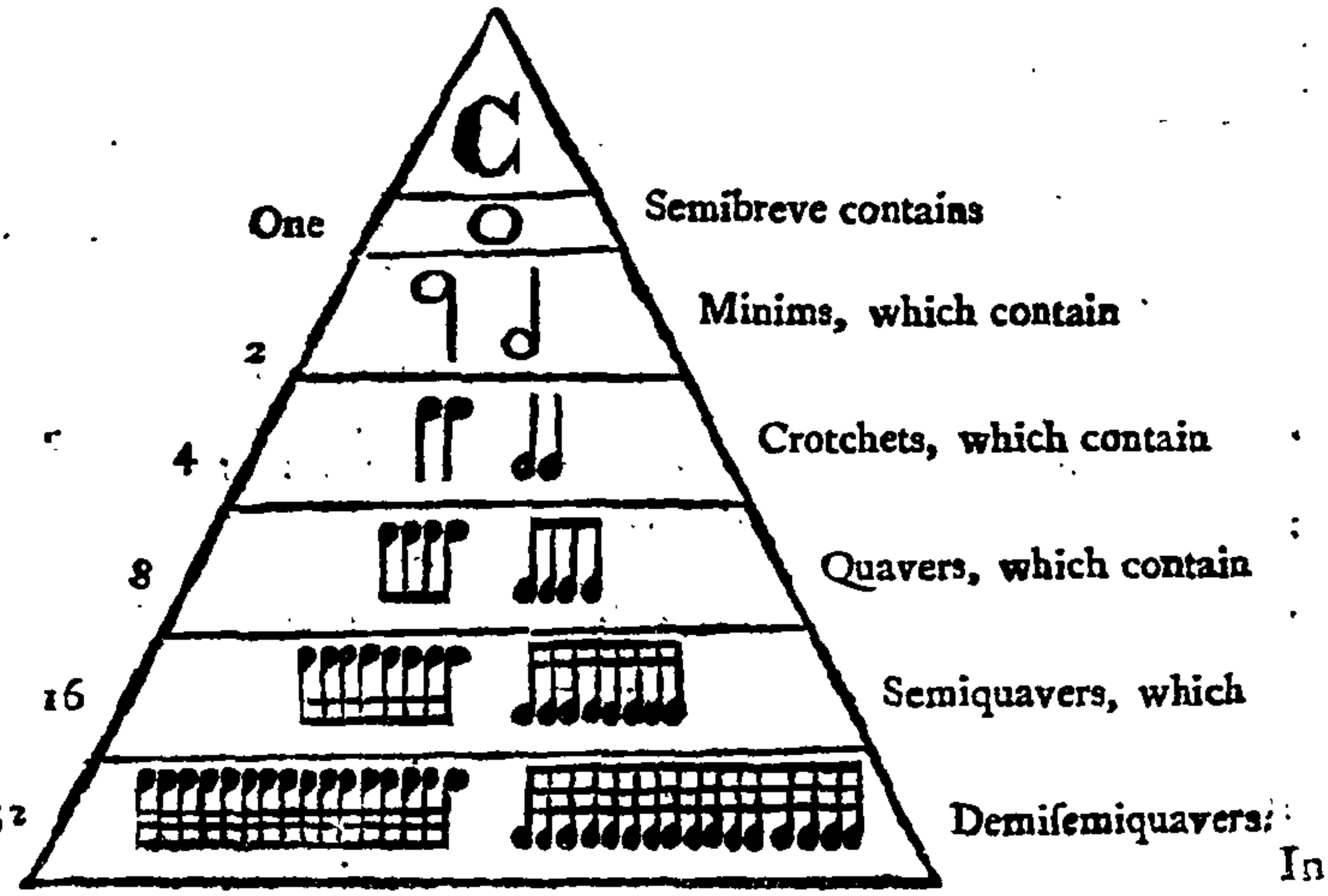
The Names and Meaſures of the Notes, and their Reſts.



THIS Scale comprehends the ſix ſeveral Sorts of Notes uſed in Muſick, with their Reſts under them. The Semibreve, whoſe Length and Proportion of Time is as long as while one may leiſurely ſay 1, 2, 3, 4, by the ſlow Motion of a large Chamber Clock, whoſe Pendulum beats Seconds (or by any other Pendulum of the like Proportion) it being the longeſt Note now in Uſe, though formerly it was the ſhorteſt. A Minim is but half the Length of a Semibreve, having a Tail to it. A Crotchet is but half the Length of a Minim, having a black Head. A Quaver is but half the Length of a Crotchet, having its Tail turned up. A Semiquaver is but half the Length of a Quaver, having its Tail turned up with a double Stroke. A Demiſemiquaver is but half the Length of a Semiquaver, having its Tail turned up with a triple Stroke, which is the ſhorteſt Note now uſed in Muſick.

The Semibreve is called the Meaſure-Note, and guideth all the reſt to a true Meaſure of Time, and is called a whole Time. Reſts are Notes of Silence, which ſignify that you muſt reſt, or keep Silence, as long as you would be in ſounding one of the reſpective Notes.

A Scale of the Notes, and their Proportions.

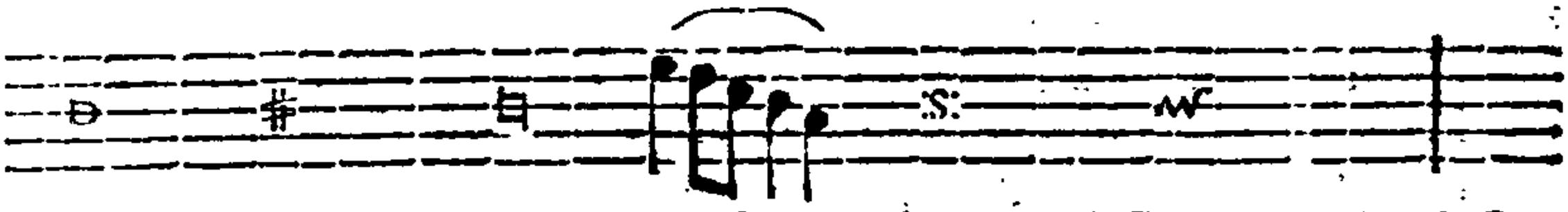


In

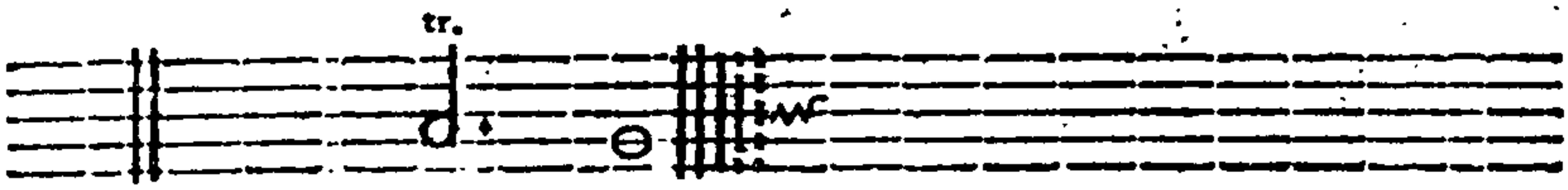
In this Scale you may ſee, that the Semibreve (which is the Meaſure-Note) includes all other ſhorter Notes to its Meaſure in Proportion; ſo that one Minim is but the $\frac{1}{2}$ of a Semibreve; one Crotchet but the $\frac{1}{4}$; one Quaver but the $\frac{1}{8}$; one Semiquaver but the $\frac{1}{16}$; one Demiſemiquaver but the $\frac{1}{32}$d Part of a Semibreve.

Therefore, unleſs Notes, Time, and Reſts, are perfect learn'd by Heart, None ever can, with Pleaſure, ſcan true Time in Muſick's Art.

Of other Characters uſed in Muſick, and of their Uſe.



A Flat. A Sharp. A Proper. A Slur. A Repeat. A Direct. A Single Bar.



A Double Bar. A Shake. A Cloſe.

THE true Uſe and Nature of the Flat is, to cauſe any Note which 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 was before; and, when it is ſet on any of the five Lines, or Spaces, at the Beginning of a Tune, it cauſes all the Notes which are ſet on that ſame Line, or Space, to be ſounded half a Note lower, through the whole Tune, except contradicted by an accidental Sharp. Flats are alſo uſed to regulate the Mi in Tranſpoſition of Keys.

The Nature of the Sharp is contrary to that of the Flat, it being to raiſe or ſharp any Note it is ſet before half a Note higher; and, when they are ſet at the Beginning of a Tune, on any of the five Lines, or Spaces, cauſe all the Notes which are ſet thereon to be ſounded half a Note higher, through the whole Tune, except contradicted by an accidental Flat, which ſerves only for the Note it ſtands before. Sharps are alſo uſed to regulate the Mi in Tranſpoſition of Keys.

A Proper is often ſet before a Note that is flatted or ſharped, at the Beginning of the Tune, to cauſe it to be ſounded in its proper Place; but Flats, or Sharps, being of the ſame Effect, I ſhall rather uſe them.

A Repeat, when ſet over a Note, ſheweth, that from the Note it ſtands over, to the next double Bar, muſt be repeated.

A Slur, when drawn over the Heads, or under the Heads, of two, three, or more Notes, ſheweth, that ſo many Notes muſt be ſung to one Word or Syllable.

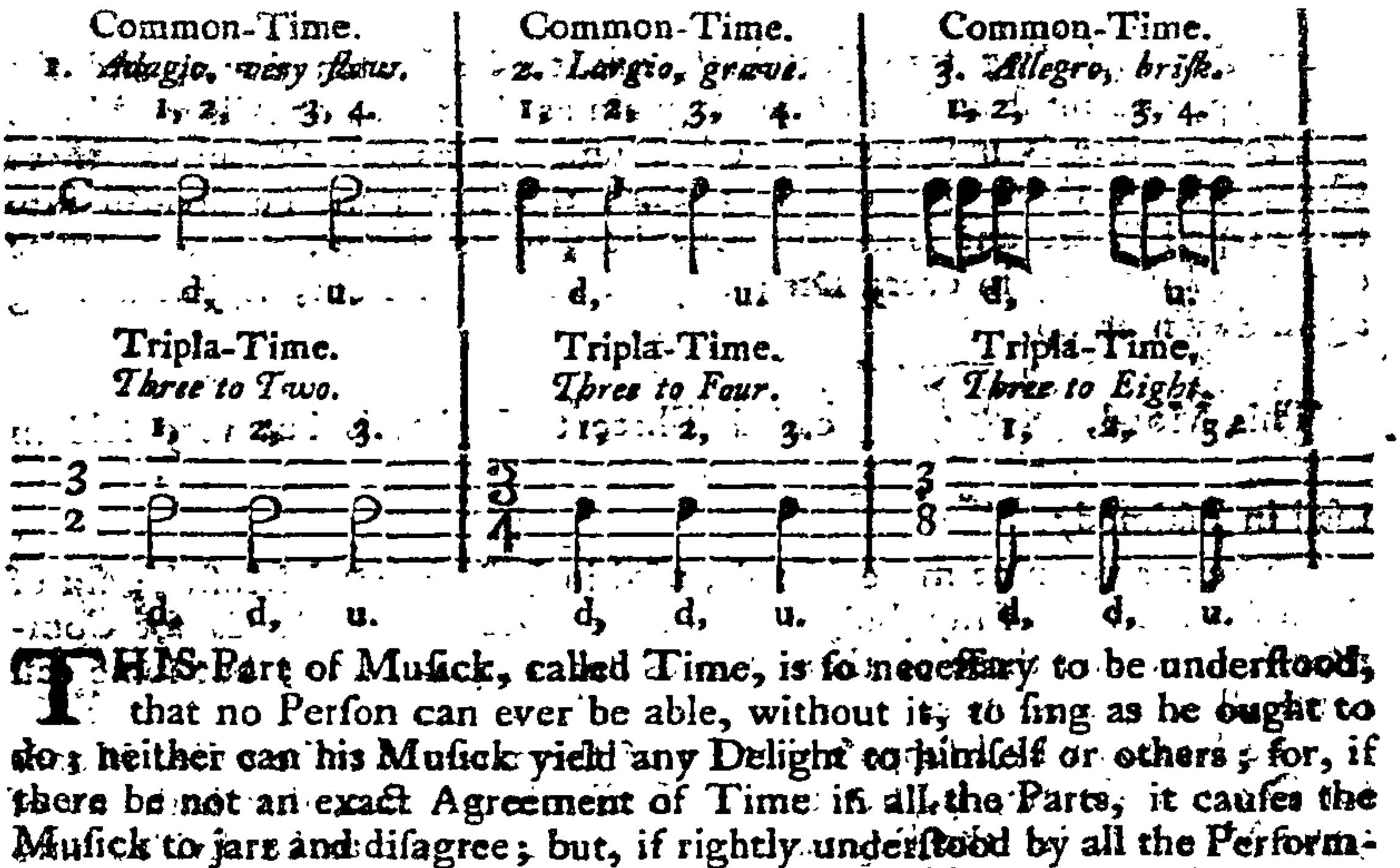
A Single Bar ſerves to divide the Time.

Double Bars ſerve to divide the many Strains that ſhall be in any Tune, and ſignify, that every ſuch Strain muſt be repeated.

A Shake, or Trillo, is commonly set over a Note that is to be shaked or graced.

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

A Table of the several Moods which are commonly used in Psalmody, and how to beat Time in any of them.



THIS Part of Musick, called Time, is so necessary to be understood, that no Person can ever be able, without it, to sing as he ought to do; neither can his Musick yield any Delight to himself or others; for, if there be not an exact Agreement of Time in all the Parts, it causes the Musick to jarr and disagree; but, if rightly understood by all the Performers, it causes the Parts to move and agree one with another, according to the Design of the Composer.

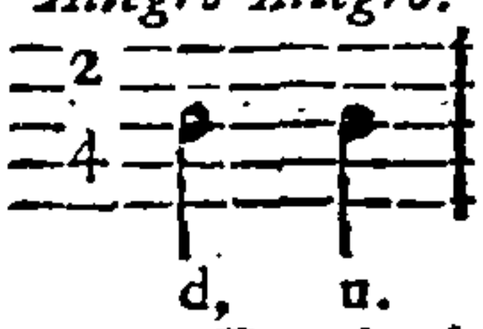
There are several Sorts of Moods for Time, yet all are deduced from two, that is, Common-Time and Tripla-Time, which are measured by either an even or odd Number of Notes, as 4, or 3; not so many Notes in Number, but the Quantity of such like Notes, to be included in every Bar.

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) it being called a whole Time, or the Time-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 Motion is called Time and Measure, or beating of Time. Every Semibreve, or Bar, in the first, or Adagio Mood, is so long as while one may deliberately tell 1, 2, 3, 4, according to the slow Motion of the Pendulum of a Clock that beats Seconds; so you must beat your Hand, or Foot, down while you tell 1, 2, and take it up while you tell 3, 4, in every Bar; so your Hand, or Foot, is just as long down as up.

In the ſecond, or Largio Mood, your Beat muſt be half as quick again. And, in the third, or Allegro Mood, your Beat muſt be as quick again as it was in the firſt.

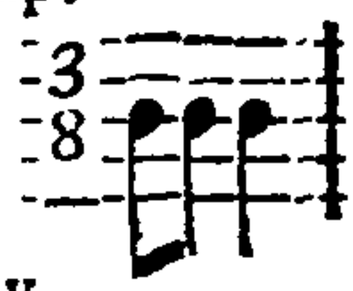
There is another Mood, ſometimes uſed in Pſalmody, marked thus,

Allegro Allegro.



and called Two to Four, and is called Common-Time, every Bar including two Crotchets, one to be beaten down, and the other up, and muſt be half as quick again as the third, or Allegro Mood.

Tripla-Time is meaſured by odd Numbers, as three Minims, three Crotchets, or three Quavers, in a Bar; this 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 your Hand, or Foot, is juſt as long again down as up.

This Mood, 

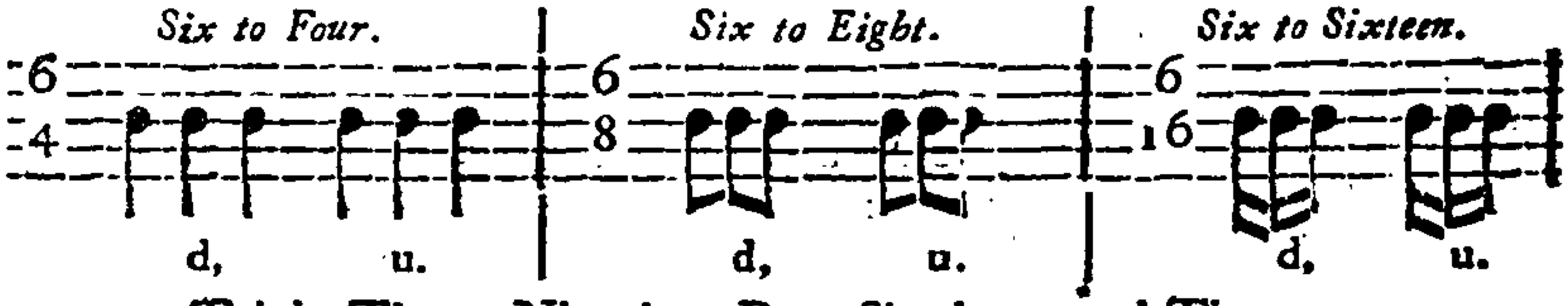
called Three to Eight, is but very ſeldom uſed in Pſalmody.

There are yet nine more Moods, uſed in Inſtrumental Muſick; ſix of them (to the beſt of my Judgment) ought to be called Moods for Common-Time, and three of them Moods for Tripla-Time; but ſome call them all Tripla-Moods.

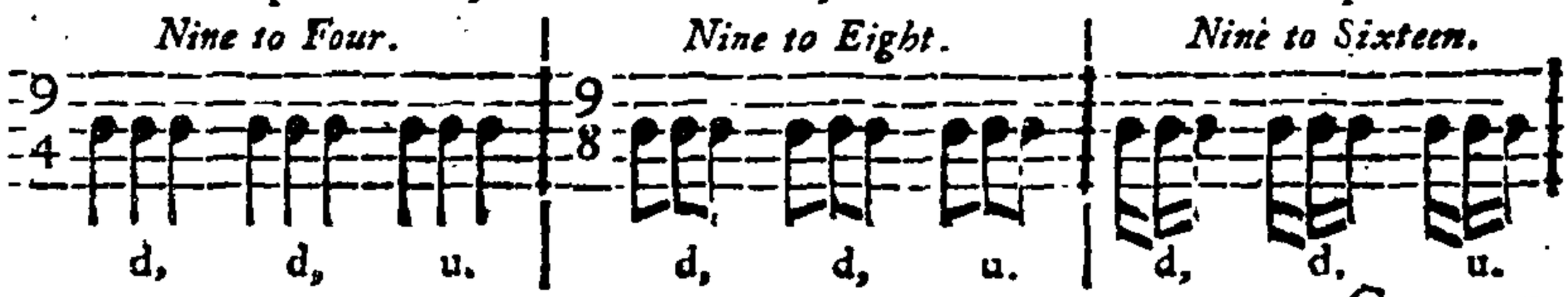
The Reaſon why I ſuppoſe that ſix of them ought to be called Moods for Common-Time, is, becauſe any Leſſon in Muſick, that hath any of thoſe Moods ſet at the Beginning, every Bar ought to be divided into two equal Parts, one Half to be beaten with the Hand, or Foot, down, and the other Half up: In the other three the Bar muſt be divided into three Parts, two to be beaten down, and one up.

A Table of thoſe nine Moods called Inſtrumental Moods.

Common-Time, Six in a Bar, Three down and Three up.

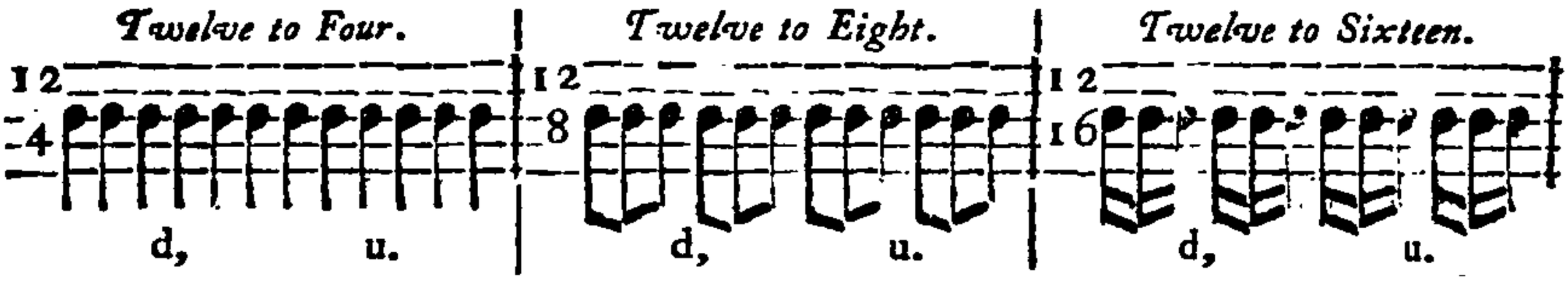


Tripla-Time, Nine in a Bar, Six down and Three up.



Common-

Common-Time, Twelve in a Bar, Six down and Six up.

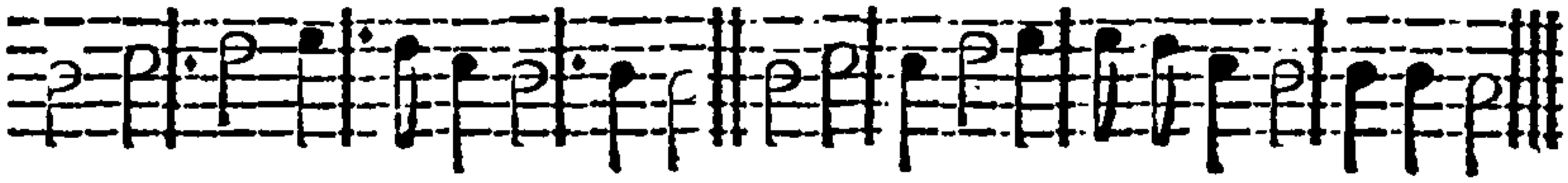


The Prick of Perfection, or Point of Addition, is a little Dot, or Prick, ſet after any Note, which adds to the Sound of the Note it is ſet after, half as much again as it was before, in Length; ſo then one pricked Semibreve muſt be ſounded as long as three Minims, one pricked Minim as three Crotchets, &c.

As in this Example.

Sometimes you will meet with a Prick in the Beginning of a Bar, which belongs to the Sound of the laſt Note of the foregoing Bar.

As for Example. | *The ſame by Notes.*

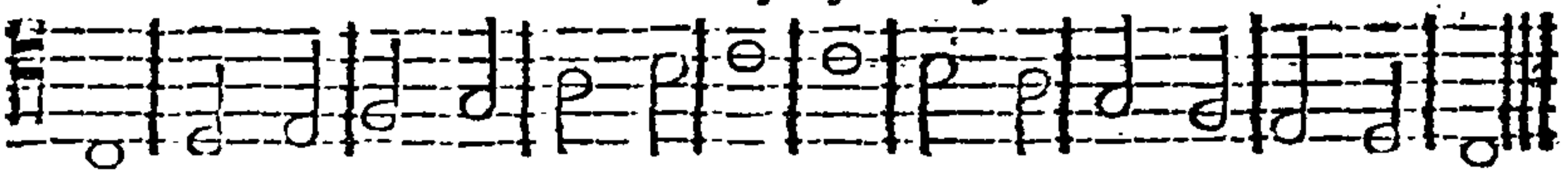


Theſe are called Notes of Syncopation, or Driving of Notes. The Beat of the Time muſt be ſtruck in the Middle of the Note, which is very difficult for Learners; the eaſieſt Way to attain to Perfection in ſuch like Notes, is to abate your Voice a little in the Middle of the Note, and ſound it ſtronger again at the End; ſo, when you are perfect, you may ſound it ſtrong quite through.

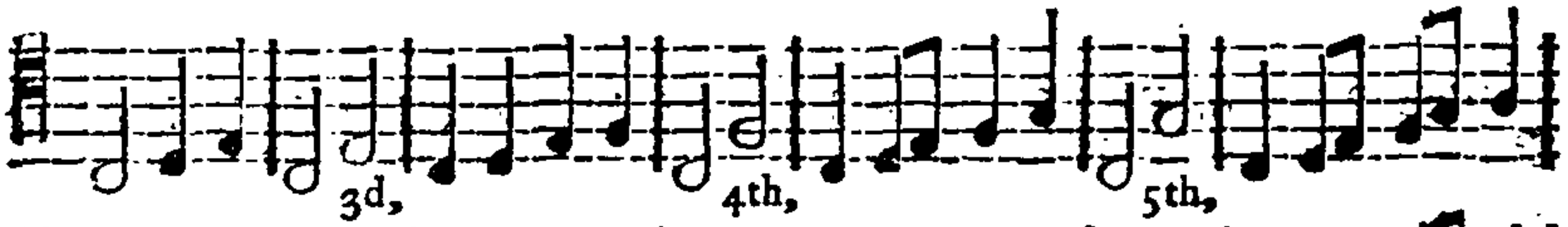
Of the Tuning of the Voice.

THE firſt Thing to be obſerved is, to have your Voice as clear as poſſible, giving every Note a clear and diſtinct Sound, neither forcing the Sound through your Noſe, nor blowing it through your Teeth, which is very offenſive to a muſical Ear, but let your Voice come ſmooth and clear from your Throat, ſpeaking your Words ſmooth and proper, which is a Grace to the whole Performance.

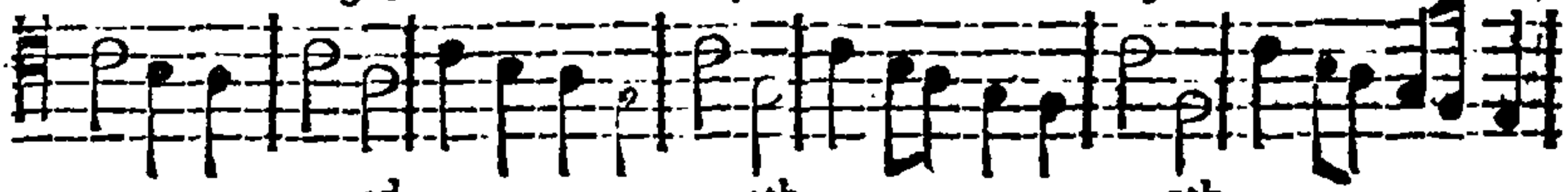
The eight Notes aſcending and deſcending, in the natural ſharp Key, with the true Proof of every Interval.



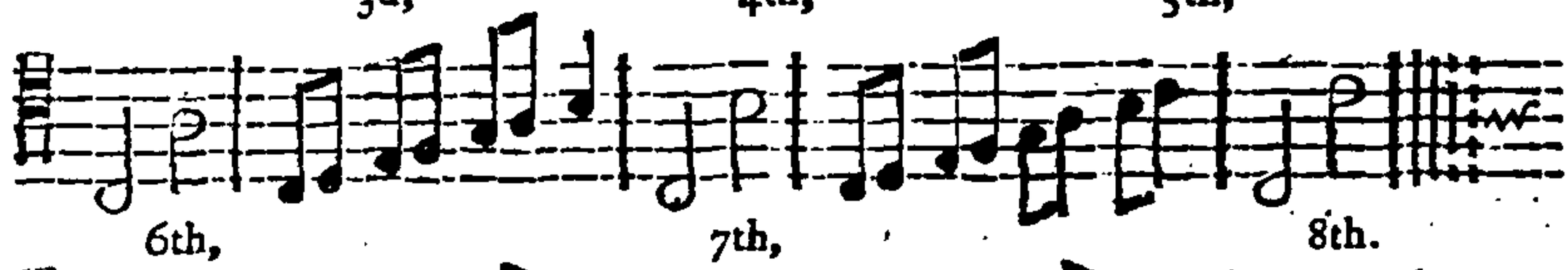
Fa, ſol, la, fa, ſol, la, mi, fa: fa, mi, la, ſol, fa, la, ſol, fa.



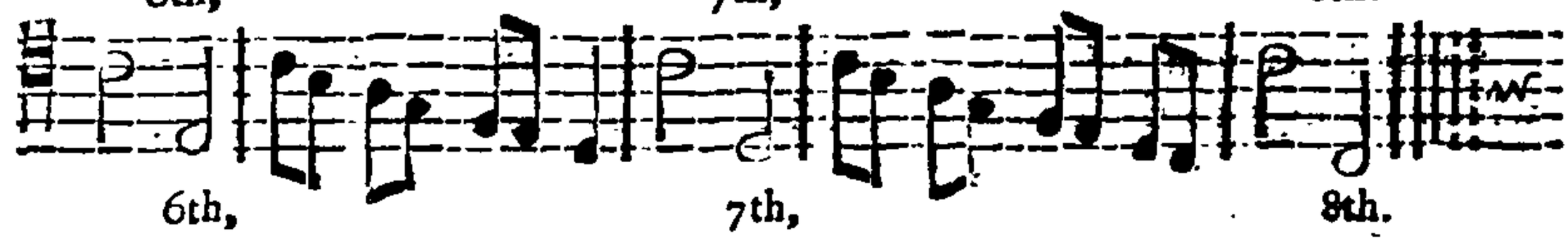
3d, 4th, 5th,



3d, 4th, 5th,

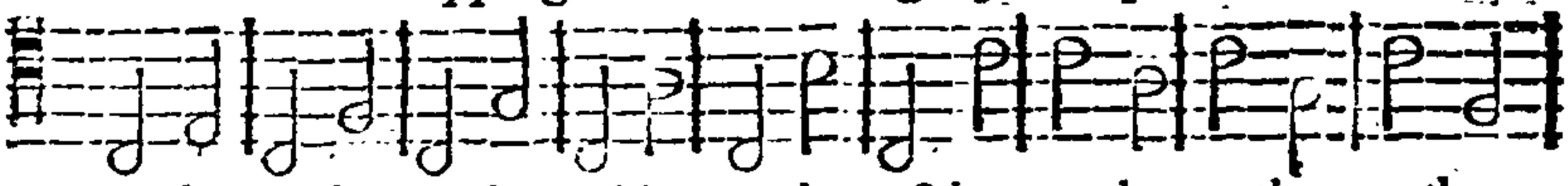


6th, 7th, 8th.

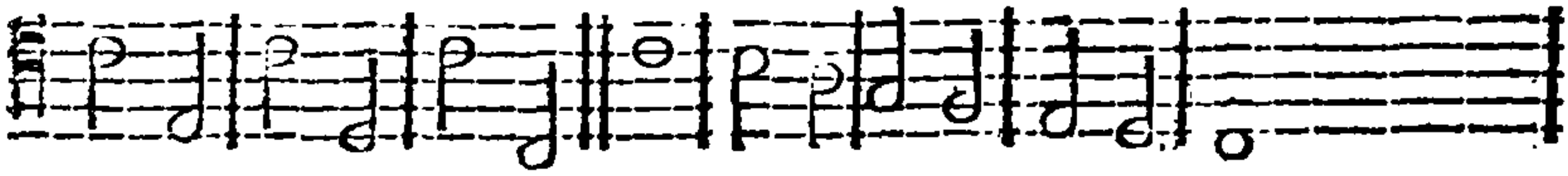


6th, 7th, 8th.

Skipping Notes moving by Leaps.



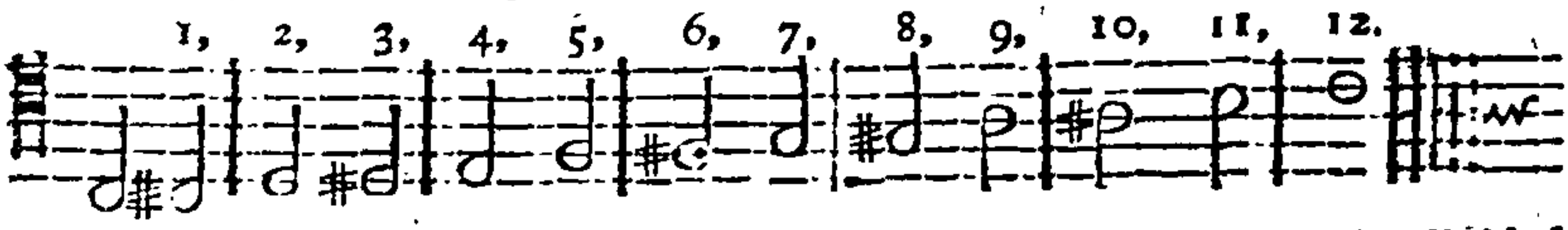
3d, 4th, 5th, 6th, 7th, 8th; 3d, 4th, 5th,



6th, 7th, 8th.

The Way to tune this Leſſon true is, to obſerve the two half Notes, or Semitones, which are from La to Fa, and Mi to Fa, aſcending, and from Fa to Mi, and Fa to La, deſcending; all the reſt are whole Tones.

A Scale of all the half Notes, or Semitones, included in an Octave.



1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

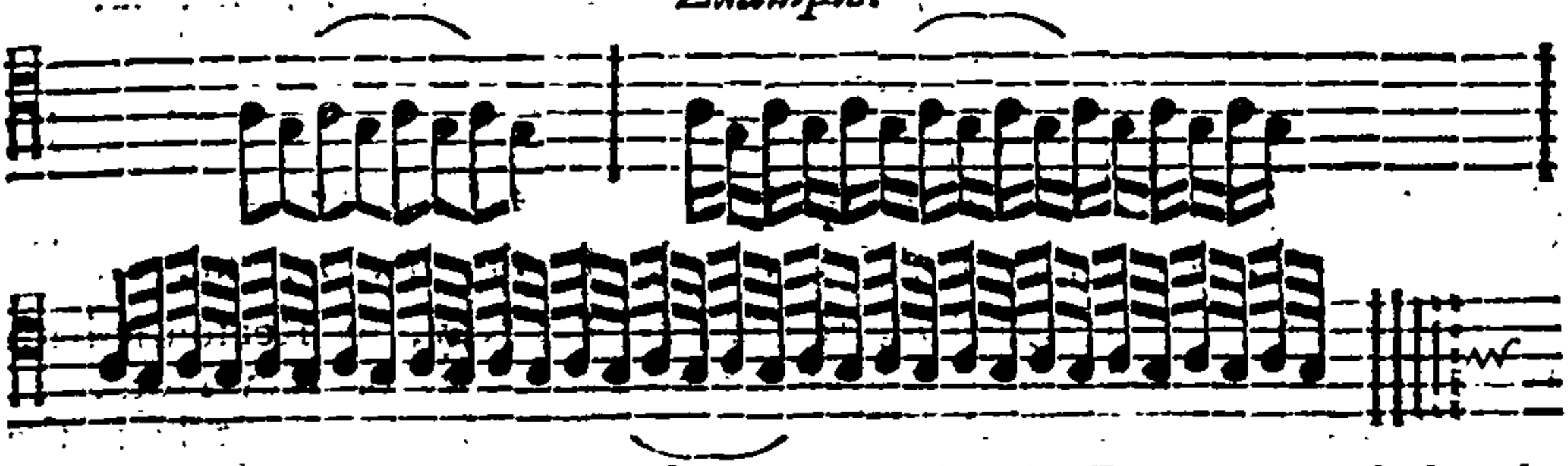
In this Scale you may ſee, that an Octave, or Eighth, may be divided into twelve equal Parts, which are called Semitones, or half Notes.

Of

Of ſeveral Graces uſed in Singing.

The Trillo, or plain Shake, is (in my Opinion) the principal and moſt charming Grace uſed in Singing; which is, to move or ſhake the Voice on one Note, or Syllable, the Diſtance of a whole Tone, as in this

Example.



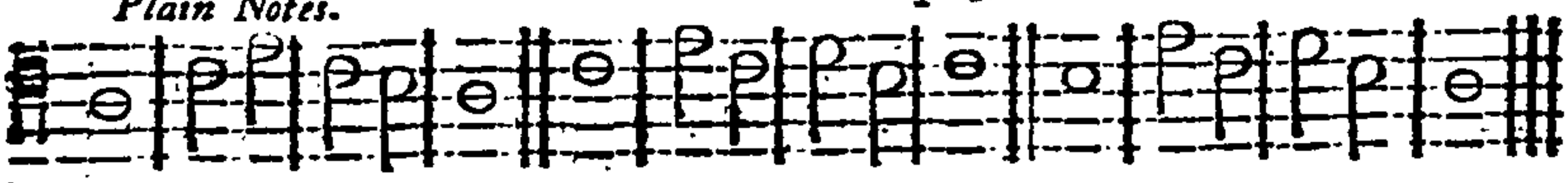
Firſt move your Voice ſlowly, then quicker by Degrees; and, by obſerving this Method, you may attain to the Perfection of it.

I do not mean, that you ſhould always hold your Shake as long as it is ſet in this Example, but that you muſt ſhake your Voice as quick as poſſible the Length of the Note you are performing. This Shake may be uſed on all deſcending pricked Notes, and always before a Cloſe: Alſo on all deſcending ſharped Notes, but none ſhorter than Crotchets.

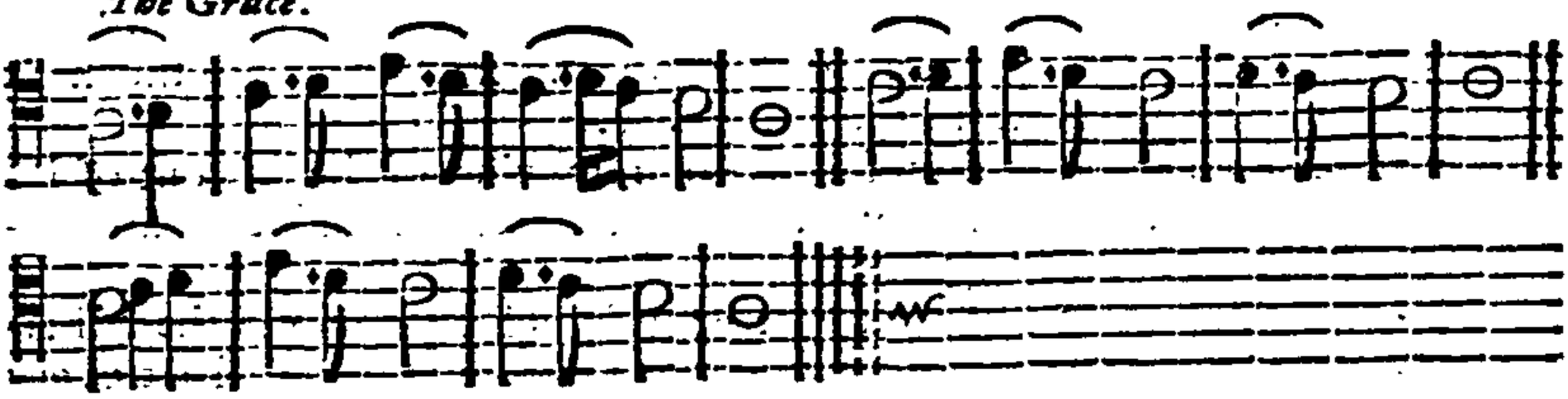
There is another Grace uſed in Singing, called Tranſition, that is, to ſlur or break a Note, to ſweeten the Roughneſs of a Leap.

See this Example.

Plain Notes.



The Grace.



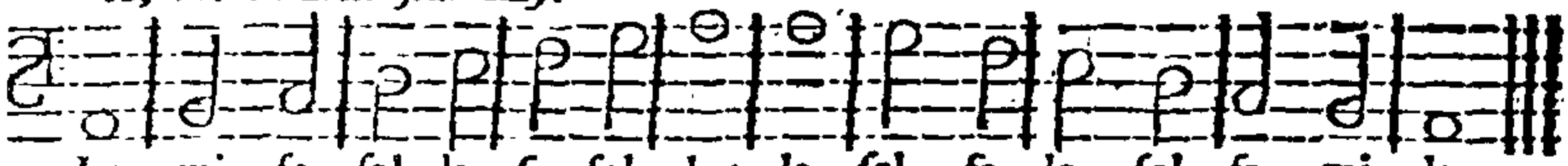
Of the ſeveral Keys in Muſick, and how to tranſpoſe any Tune out of either of the two natural Keys, by Flats, or Sharps, into any other Key.

THERE are but two natural primitive Keys in Muſick, that is, C, the ſharp and chearful Key, and A, the flat and melancholy Key. No Tune can be formed rightly and truly in any other Key but theſe two, except the Mi be tranſpoſed by either Flats or Sharps, which are ſet at the Beginning of the five Lines, which brings them to the ſame Effect as the two natural Keys.

An

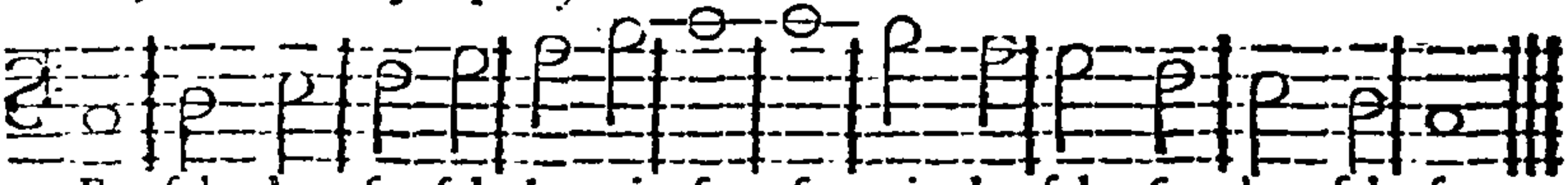
An Example of the two natural Keys.

A, *the natural flat Key.*



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

C, *the natural ſharp Key.*



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

The firſt of theſe is called A, the natural flat Key, by Reaſon it hath the leſſer Third, Sixth, and Seventh, above its Key, or Key-Note.

The ſecond is called C, the natural ſharp Key, becauſe it hath the greater Third, Sixth, and Seventh, above its Key, or Key-Note, which is half a Note ſharper than the flat Key in the very firſt Third. The leſſer, or flat Third, includeth but three half Notes, or Semitones; and the greater, or ſharp Third, includeth four half Notes, or Semitones; ſo that one may very well be called flat, and the other ſharp.

The Key Note is the laſt Note of the Baſs, which contains the Air of the whole Tune. Any Tune depends as much on a proper Key, or a proper Sound given to that Key, as a Sermon does on a Text: It ends the Song as a Period at the End of a Sentence; the Baſs being the Foundation of all the other Parts.

Of Tranſpoſition of Keys.

TO tranſpoſe ſignifies to remove from one Place to another. The firſt Thing to be conſidered is, that Mi is the Maſter-Note, which guideth all the reſt both above and below; and alſo bringeth all other artificial Keys to the ſame Nature as the two natural Keys, Mi being always the next Note above the Key-Note in the flat Key, and the next Note below the Key-Note in the ſharp Key.

Tranſpoſition is perfected by ſhifting or removing of he Mi out of his natural Place (which is in B) into any other Letter in the Scale artificially, either by Flats, or by Sharps.

If by Flats, you muſt firſt ſet a Flat upon B, which removes the Mi either a Fourth above, or a Fifth below; ſo that, by adding a Flat every Time on the Line, or Space, where Mi is placed (by one at a Time) it cauſeth it to ſhift every Time either a Fourth above, or a Fifth below.

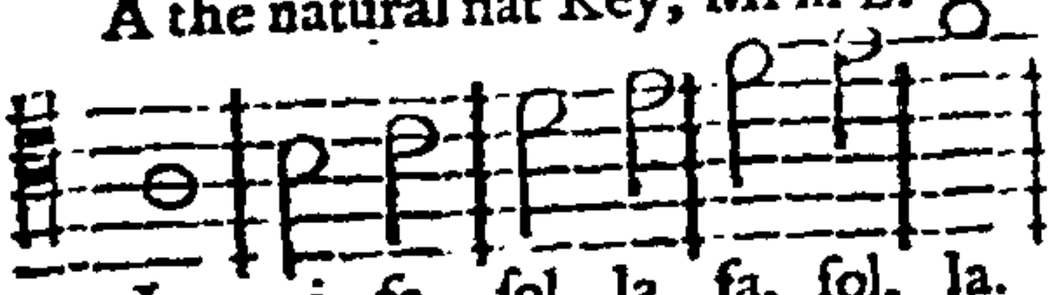
If by Sharps, it is quite contrary to that by Flats; for by Sharps it removes always into the Fifth above, or the Fourth below its former Place; alſo, Mi ſtands always in the ſame Line, or Space, with the Sharp laſt added.

Tranſpoſition was invented to bring every Compoſition as near as poſſible within the Compaſs of the five Lines, when the natural Keys cannot keep them within Bounds. Likewiſe to ſet a Tune ſo, that any Inſtrument be brought to ſuch a Pitch as will beſt ſuit the Voices of the Performers,

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

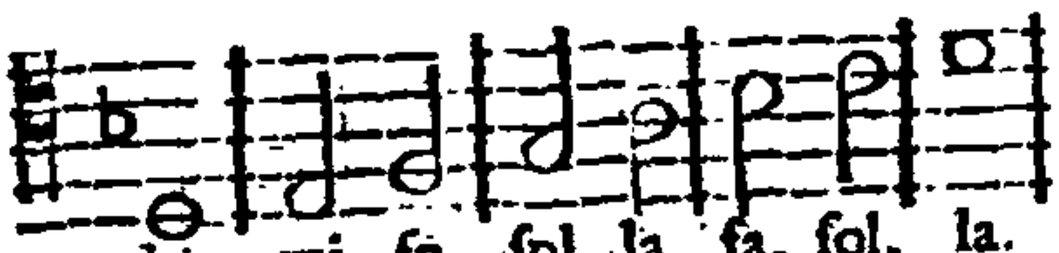
Examples of the flat Keys.

A the natural flat Key, Mi in B.



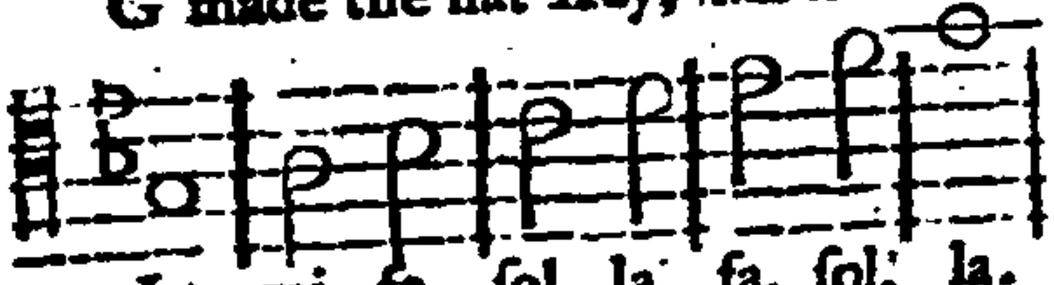
La, mi, fa, ſol, la, fa, ſol, la.

D made the flat Key, Mi in E.



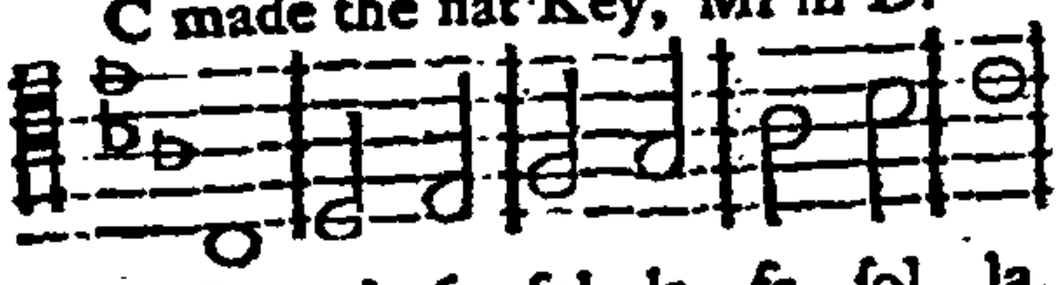
La, mi, fa, ſol, la, fa, ſol, la.

G made the flat Key, Mi in A.



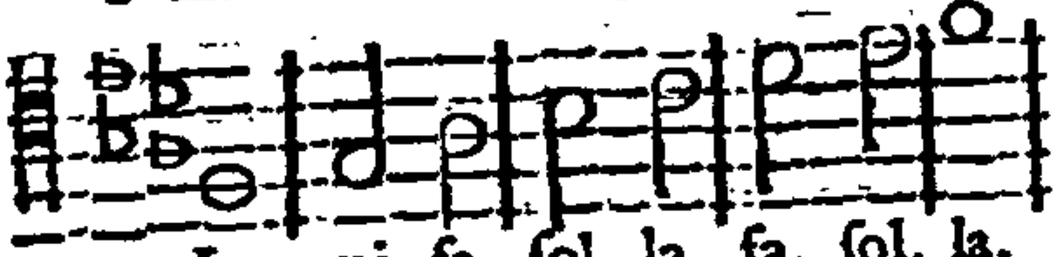
La, mi, fa, ſol, la, fa, ſol, la.

C made the flat Key, Mi in D.



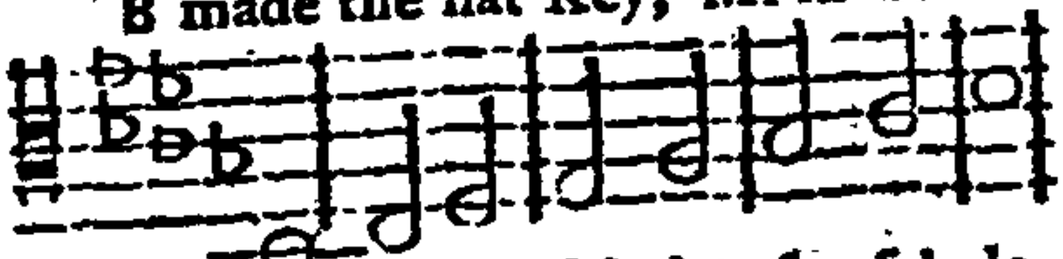
La, mi, fa, ſol, la, fa, ſol, la.

F made the flat Key, Mi in G.



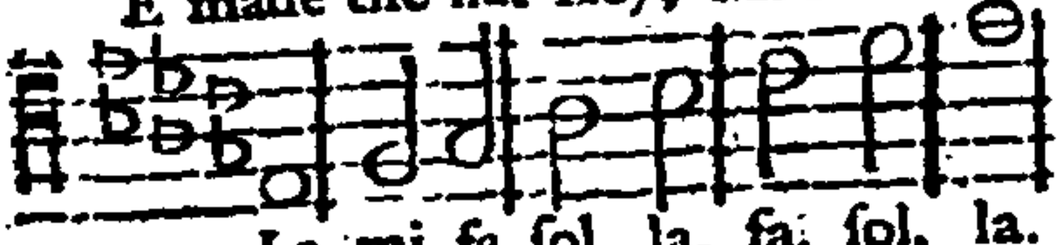
La, mi, fa, ſol, la, fa, ſol, la.

B made the flat Key, Mi in C.



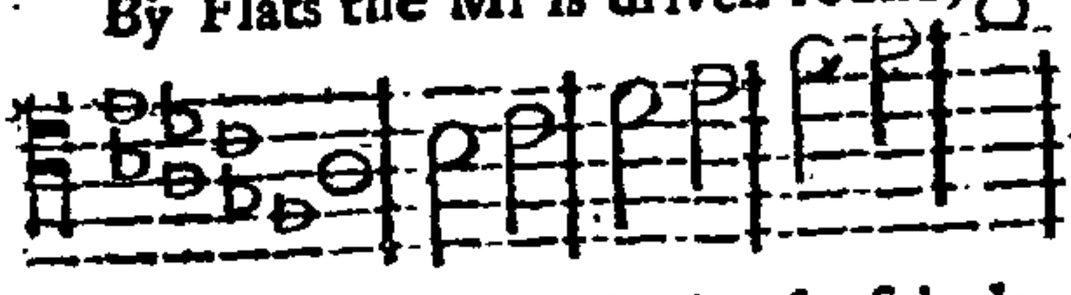
La, mi, fa, ſol, la, fa, ſol, la.

E made the flat Key, Mi in F.



La, mi, fa, ſol, la, fa, ſol, la.

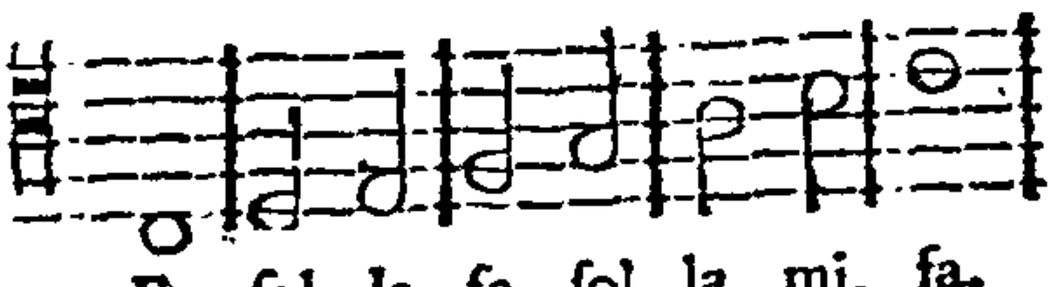
By Flats the Mi is driven round,



La, mi, fa, ſol, la, fa, ſol, la.

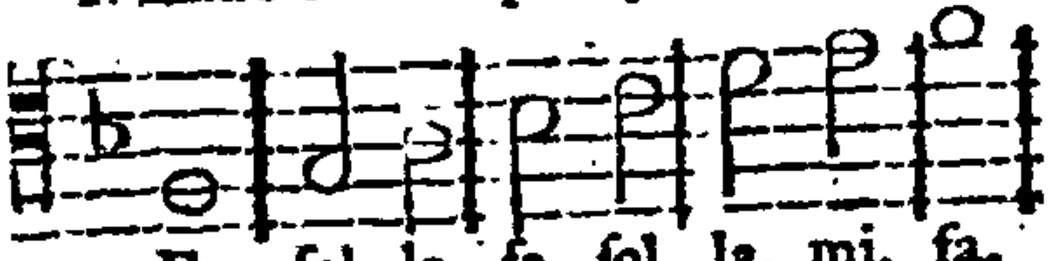
Examples of the ſharp Keys.

C the natural ſharp Key, Mi in B.



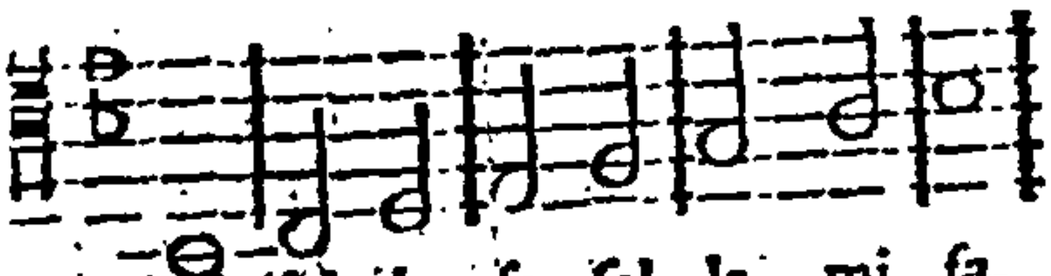
Fa, ſol, la, fa, ſol, la, mi, fa.

F made the ſharp Key, Mi in E.



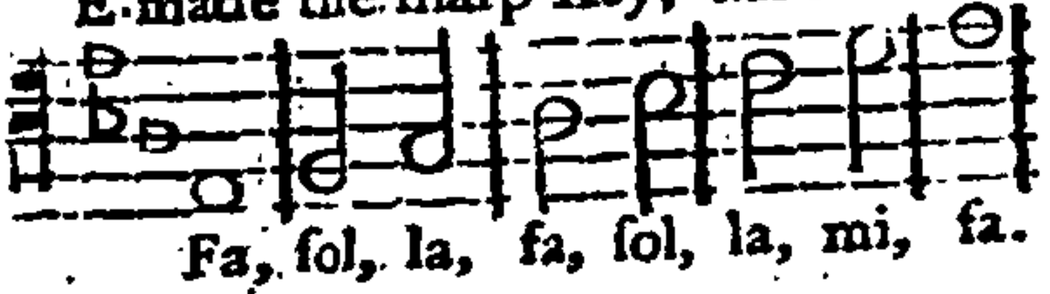
Fa, ſol, la, fa, ſol, la, mi, fa.

B made the ſharp Key, Mi in A.



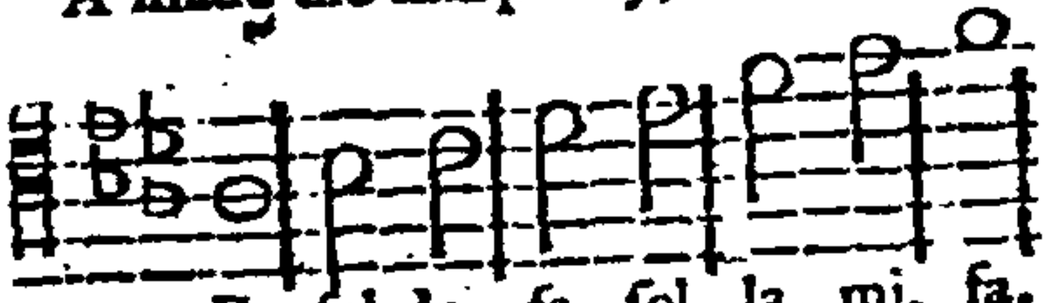
Fa, ſol, la, fa, ſol, la, mi, fa.

E made the ſharp Key, Mi in D.



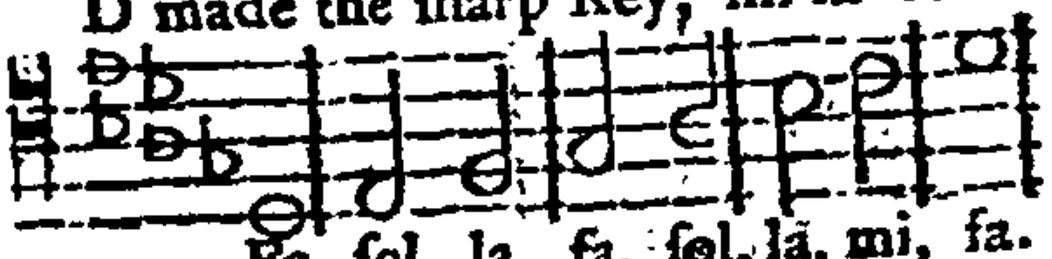
Fa, ſol, la, fa, ſol, la, mi, fa.

A made the ſharp Key, Mi in G.



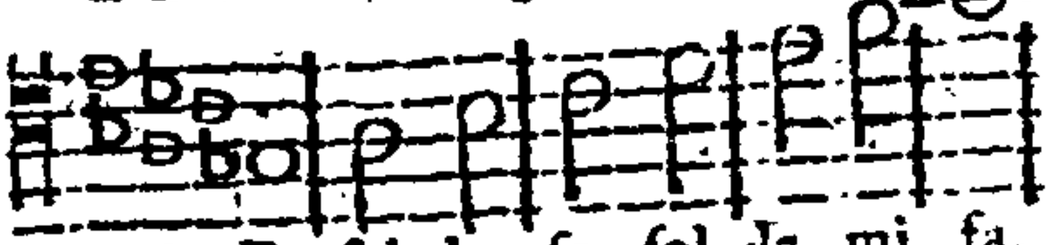
Fa, ſol, la, fa, ſol, la, mi, fa.

D made the ſharp Key, mi in C.



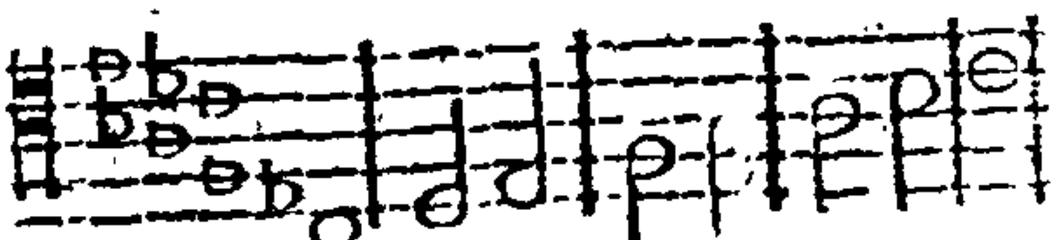
Fa, ſol, la, fa, ſol, la, mi, fa.

G made the ſharp Key, Mi in F.



Fa, ſol, la, fa, ſol, la, mi, fa.

Till forc'd in B to ſtand his Ground.



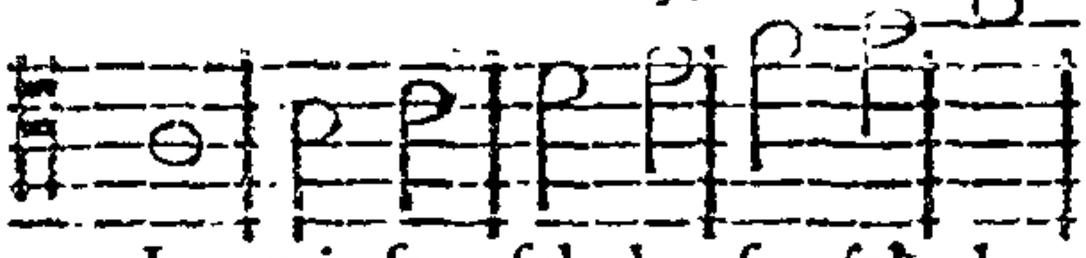
Fa, ſol, la, fa, ſol, la, mi, fa.

How

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

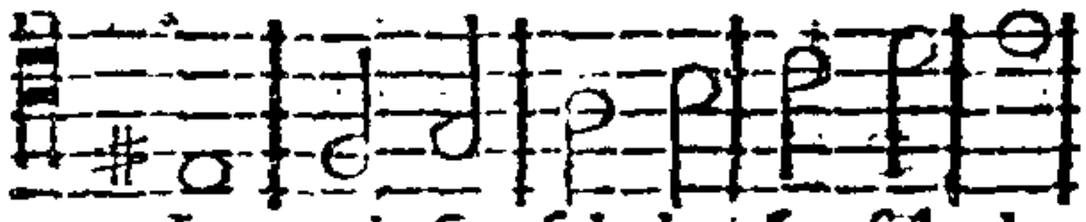
Examples of the flat Keys.

A the natural flat Key, Mi in B.



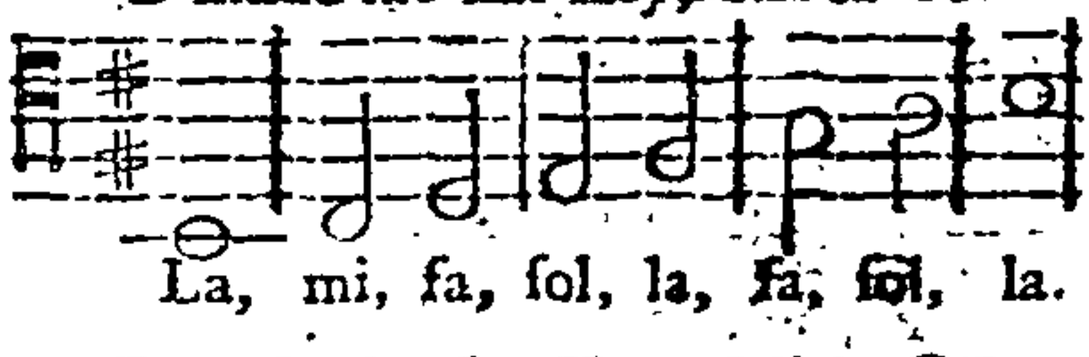
La, mi, fa, ſol, la, fa, ſol, la.

E made the flat Key, Mi in F.



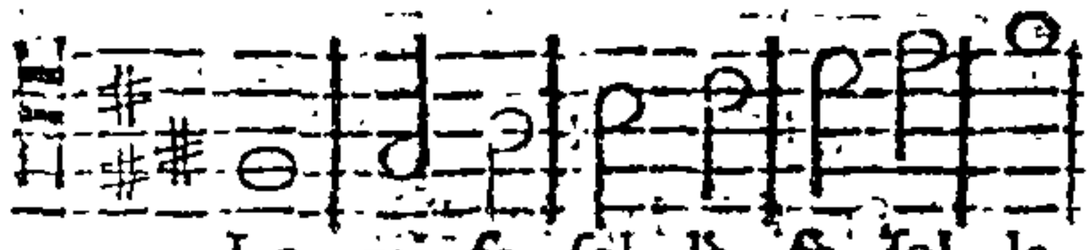
La, mi, fa, ſol, la, fa, ſol. la.

B made the flat Key, Mi in C.



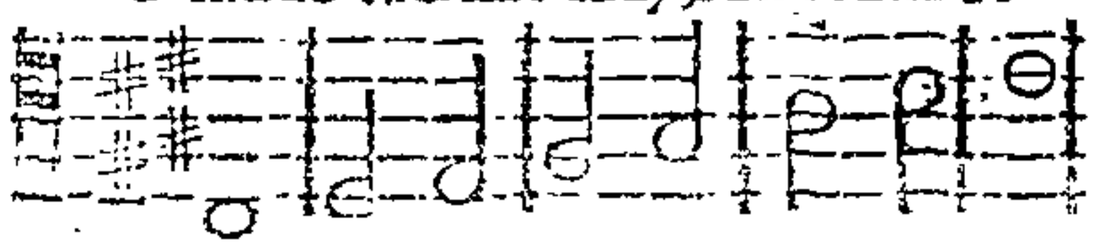
La, mi, fa, ſol, la, fa, ſol, la.

F made the flat Key, Mi in G.



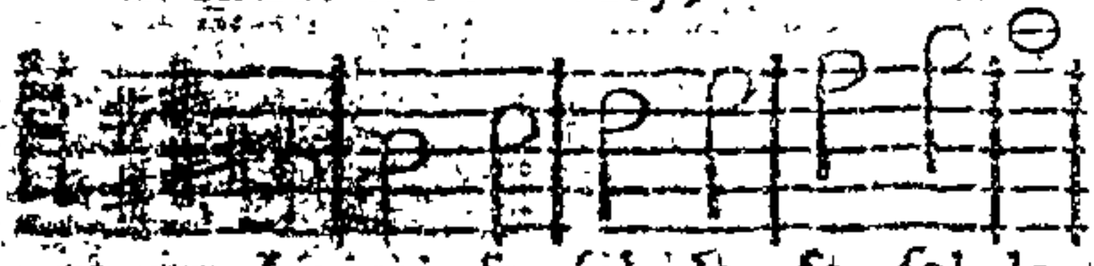
La, mi, fa, ſol, la, fa, ſol, la.

C made the flat Key, Mi in D.



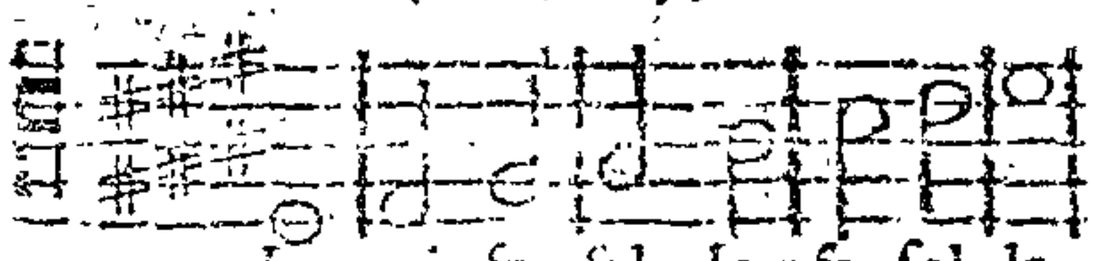
La, mi, fa, ſol, la, fa, ſol, la.

G made the flat Key, Mi in A.



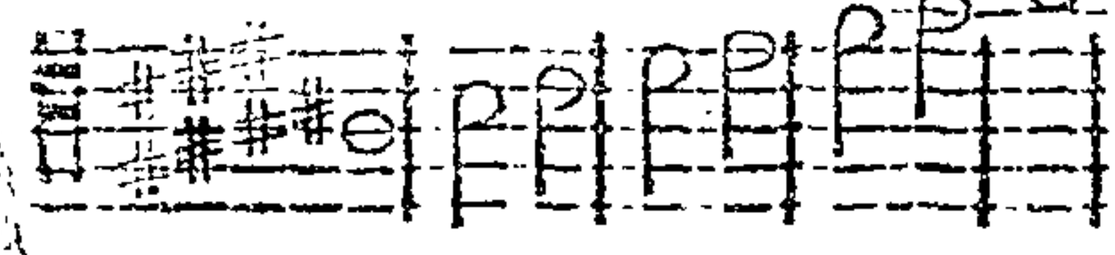
La, mi, fa, ſol, la, fa, ſol, la.

D made the flat Key, Mi in E.



La, mi, fa, ſol, la, fa, ſol, la.

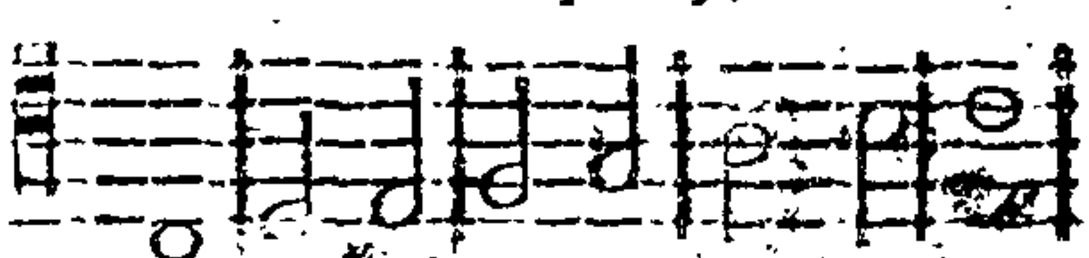
By Sharps the Mi's led thro' the Keys,



La, mi, fa, ſol, la, fa, ſol, la.

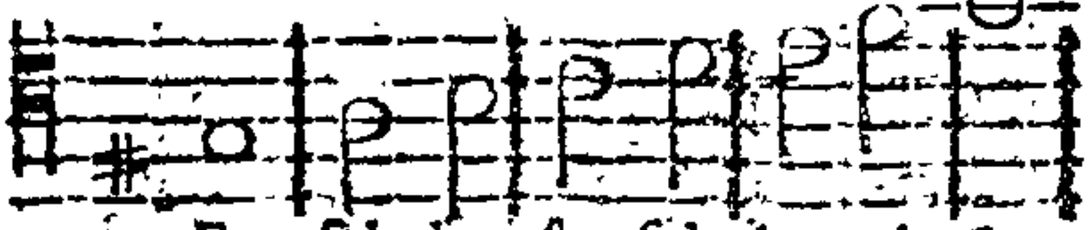
Examples of the ſharp Keys.

C the natural ſharp Key, Mi in B.



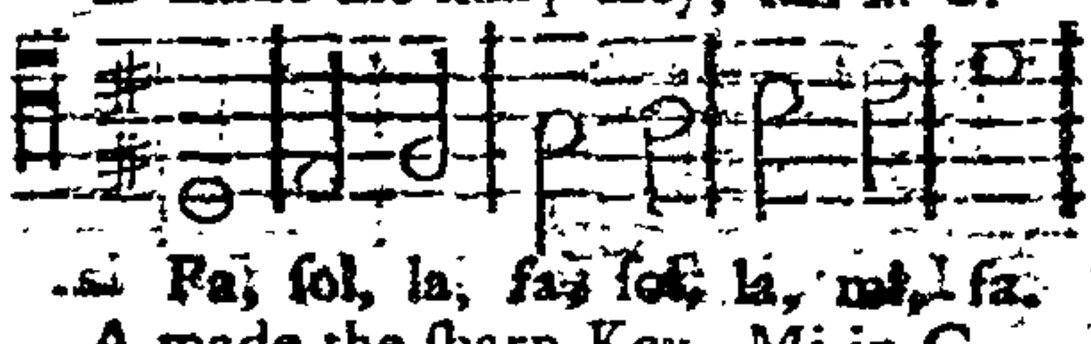
Fa, ſol, la, fa, ſol, la, mi fa.

G made the ſharp Key, Mi in F.



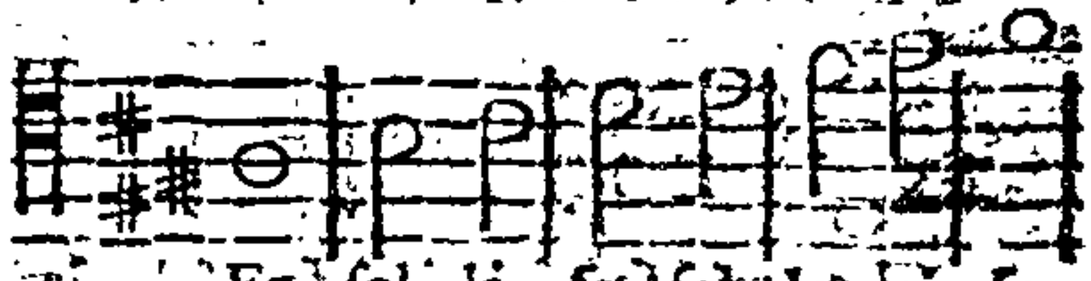
Fa, ſol, la, fa, ſol, la, mi, fa.

D made the ſharp Key, Mi in C.



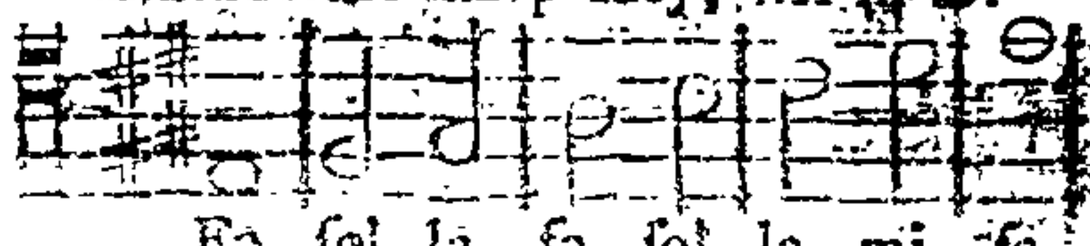
Fa, ſol, la, fa, ſol, la, mi, fa.

A made the ſharp Key, Mi in G.



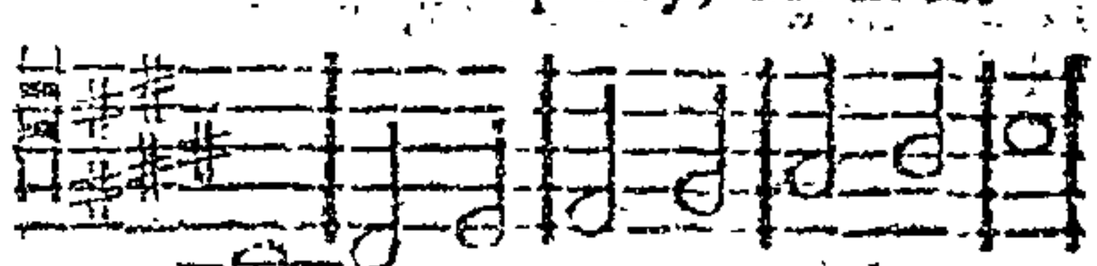
Fa, ſol, la, fa, ſol, la, mi, fa.

E made the ſharp Key, Mi in D.



Fa, ſol, la, fa, ſol, la, mi, fa.

B made the ſharp Key, Mi in A.

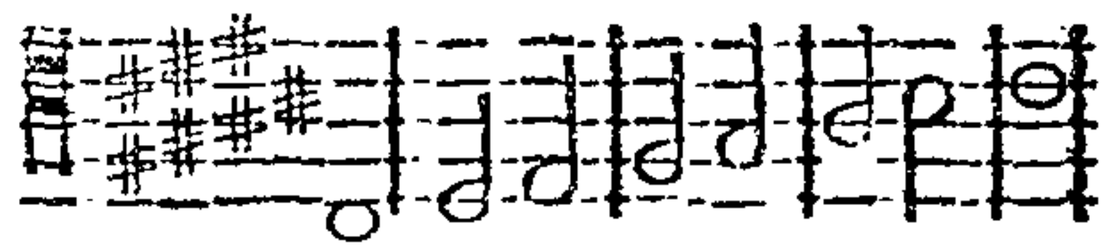


Fa, ſol, la, fa, ſol, la, mi, fa.

F made the ſharp Key, Mi in E.

Fa, ſol, la, fa, ſol, la, mi, fa.

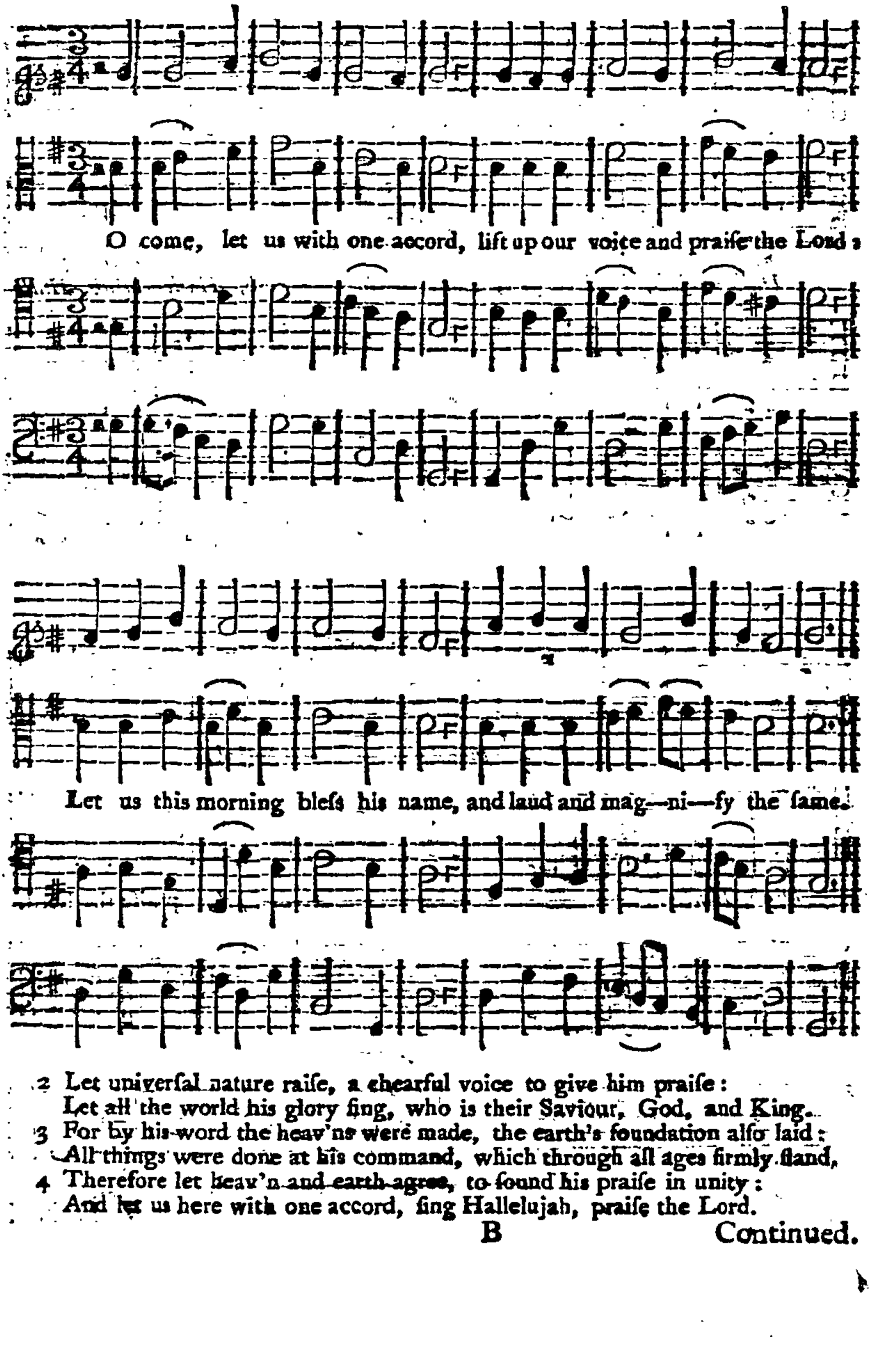
Till brought Home to its proper Place.



Fa, ſol, la, fa, ſol, la, mi, fa.

A Morn

A Morning H Y M N.

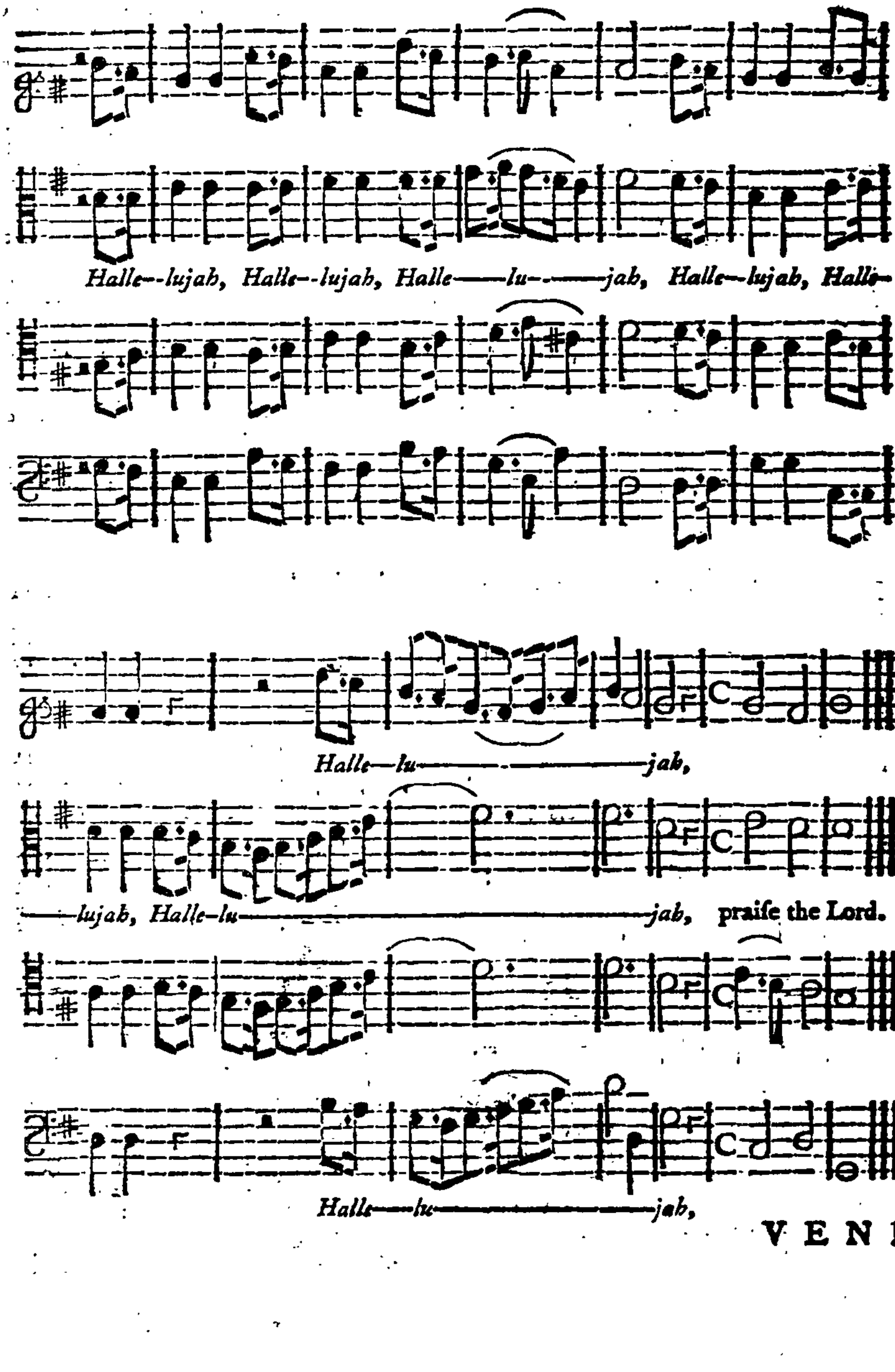


O come, let us with one accord, lift up our voice and praise the Lord:

Let us this morning bless his name, and laud and mag—ni—fy the same.

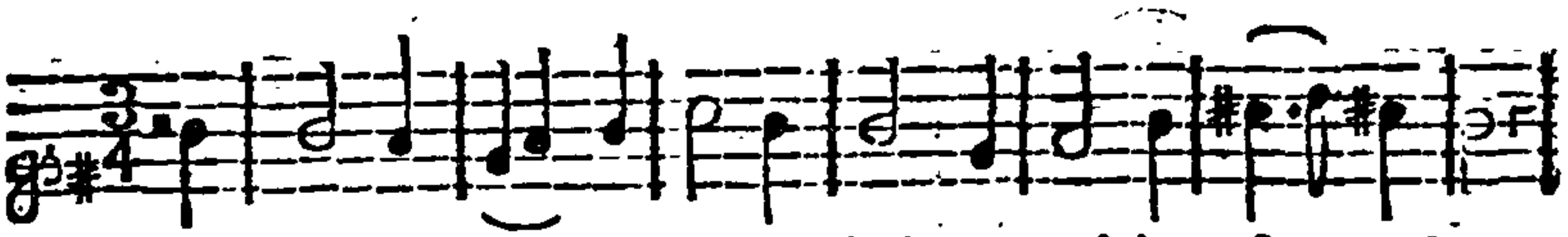
2 Let universal nature raise, a chearful voice to give him praise:
Let all the world his glory sing, who is their Saviour, God, and King.
3 For by his word the heav'ns were made, the earth's foundation also laid:
All things were done at his command, which through all ages firmly stand.
4 Therefore let heav'n and earth agree, to sound his praise in unity:
And let us here with one accord, sing Hallelujah, praise the Lord.

Continued.

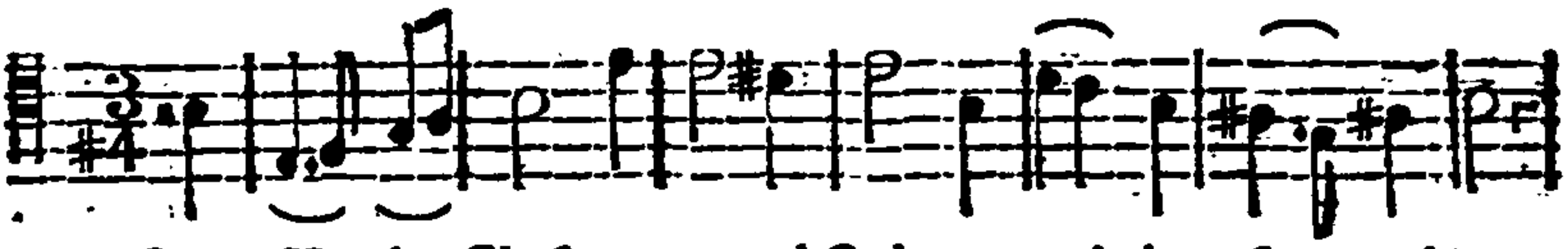


VENI

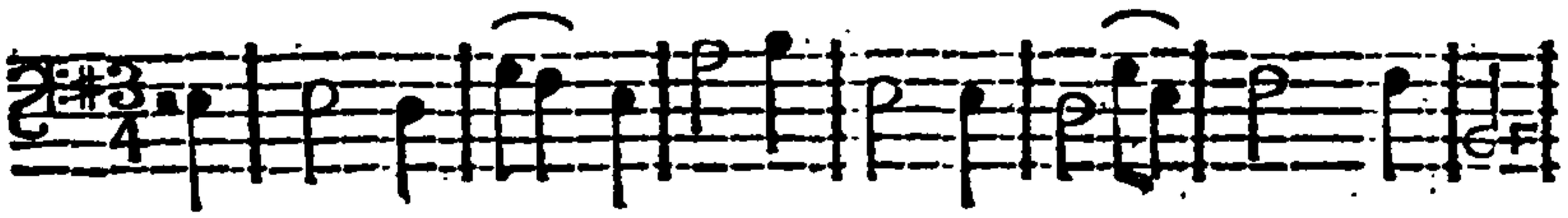
VENI CREATOR.

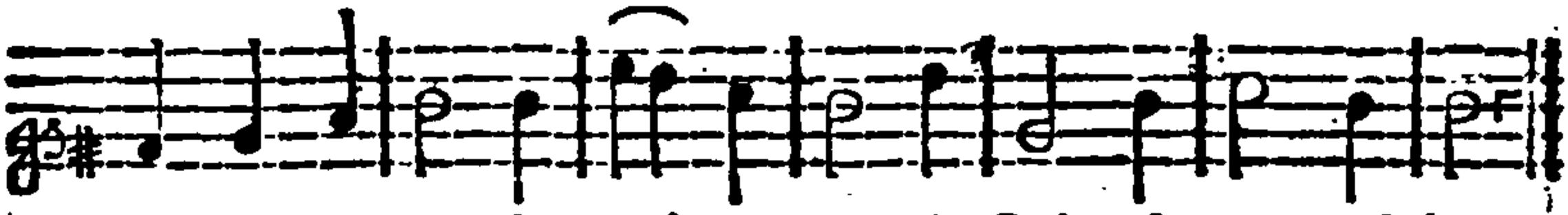


Come, Ho--ly Ghoſt, e—ter--nal God, pro-ceed-ing from a-bove:

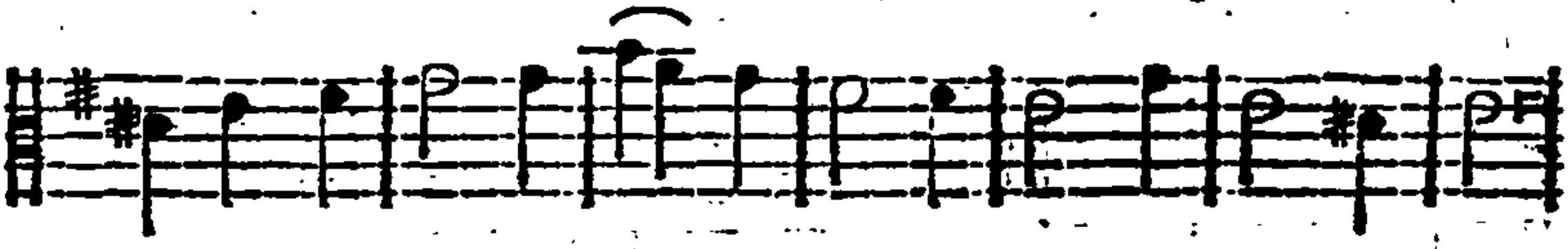


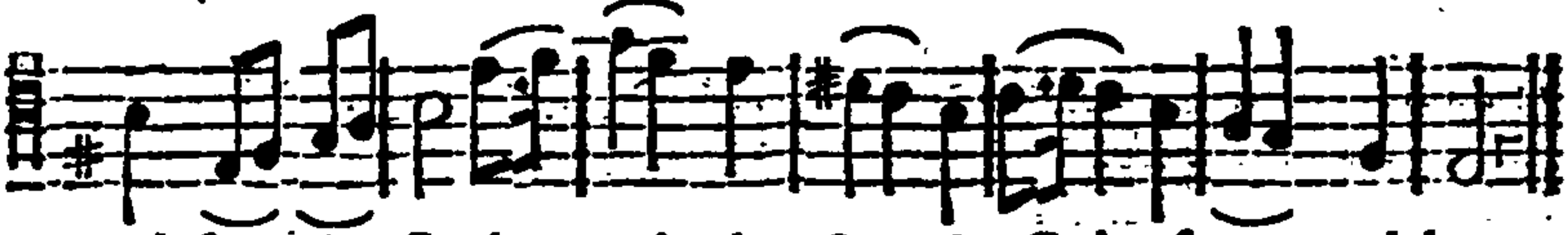
Come, Ho—ly Ghoſt, e—ter-nal God, pro-ceed--ing from a-bove:



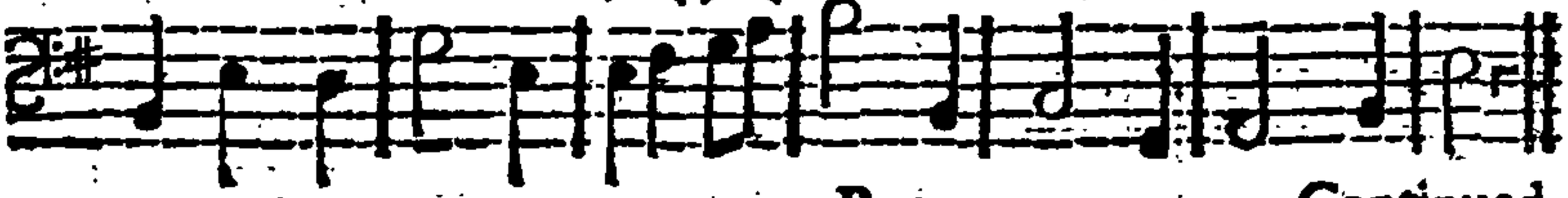


Both from the Fa--ther and the Son, the God of peace and love.





Both from the Fa-ther and the Son, the God of peace and love.



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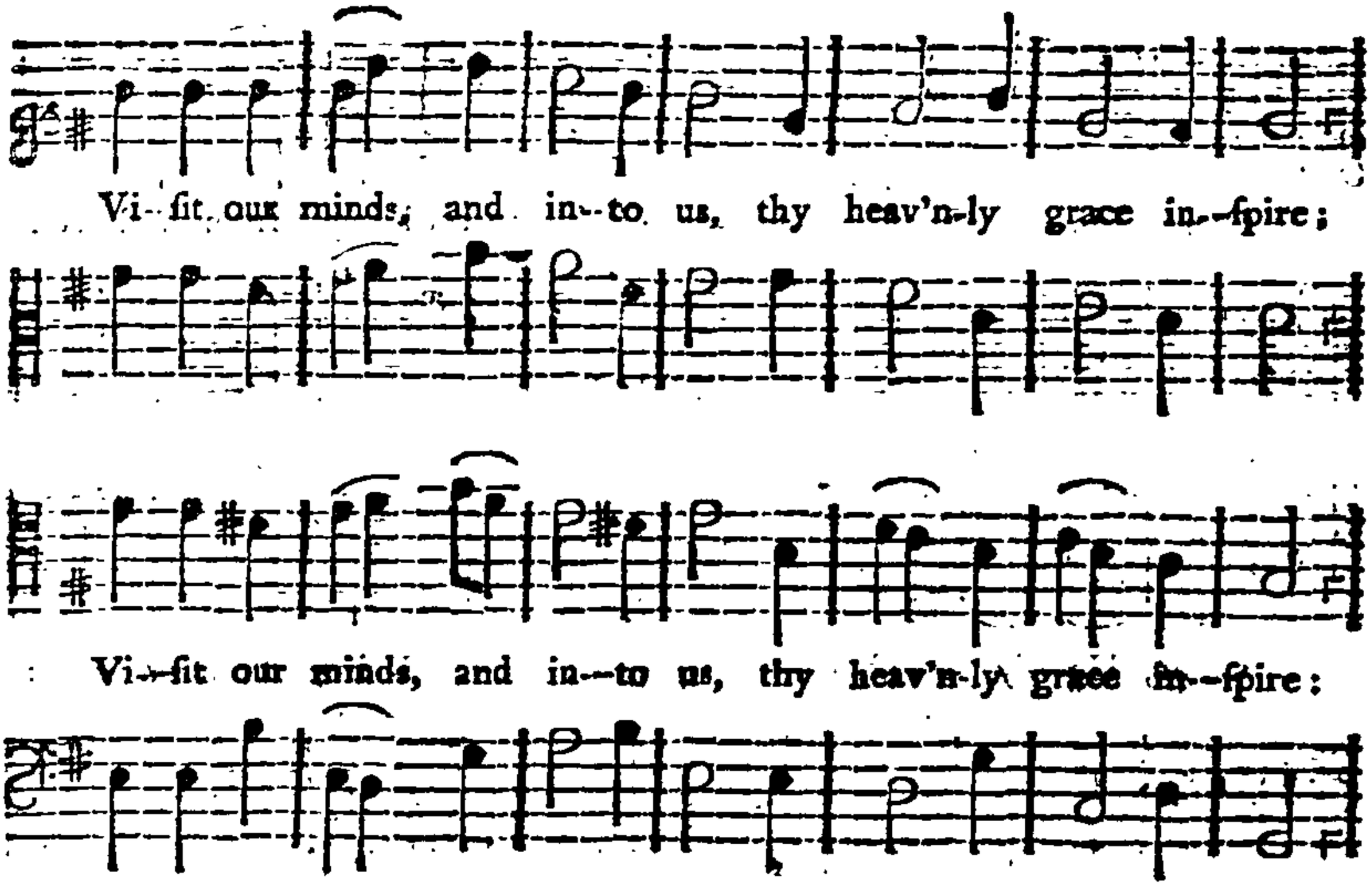
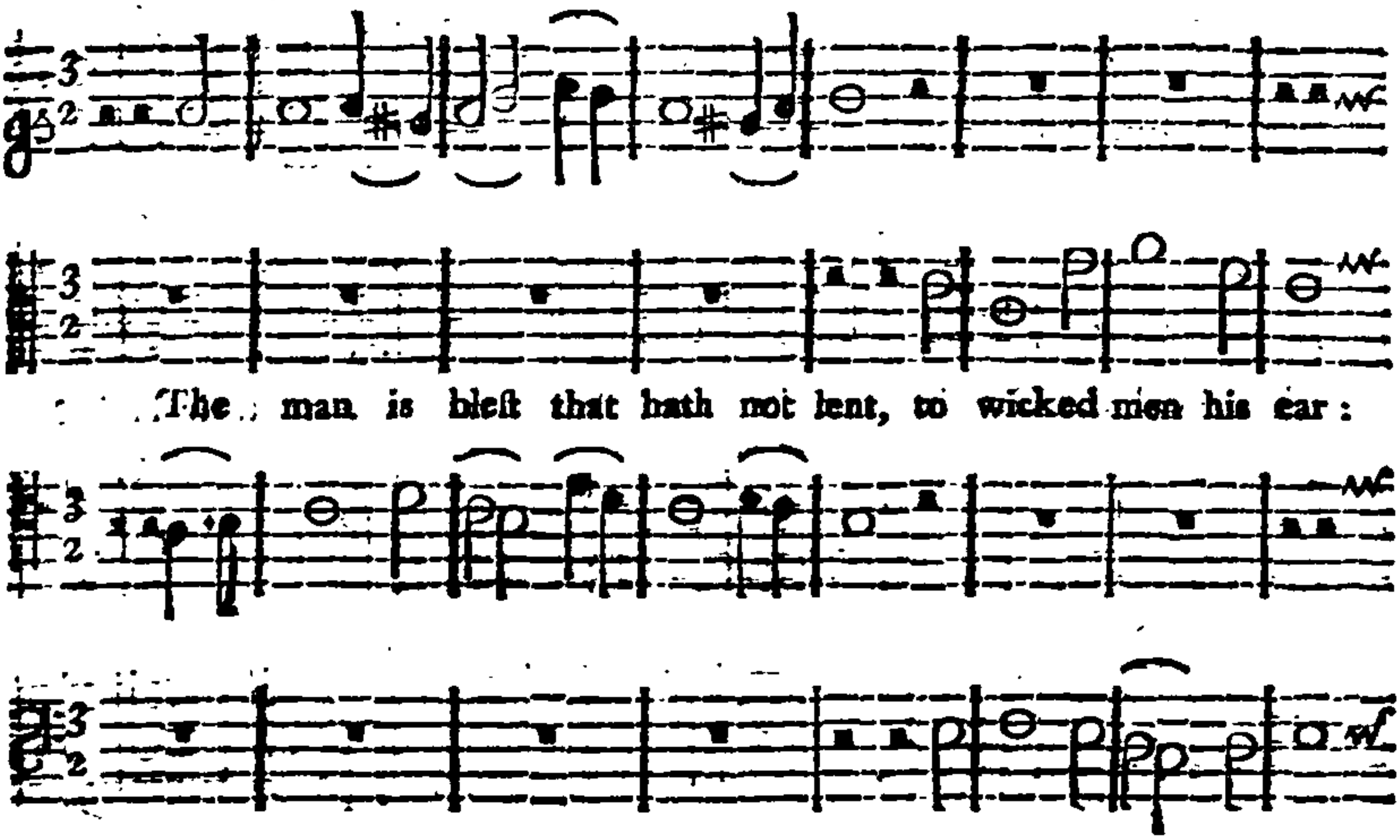
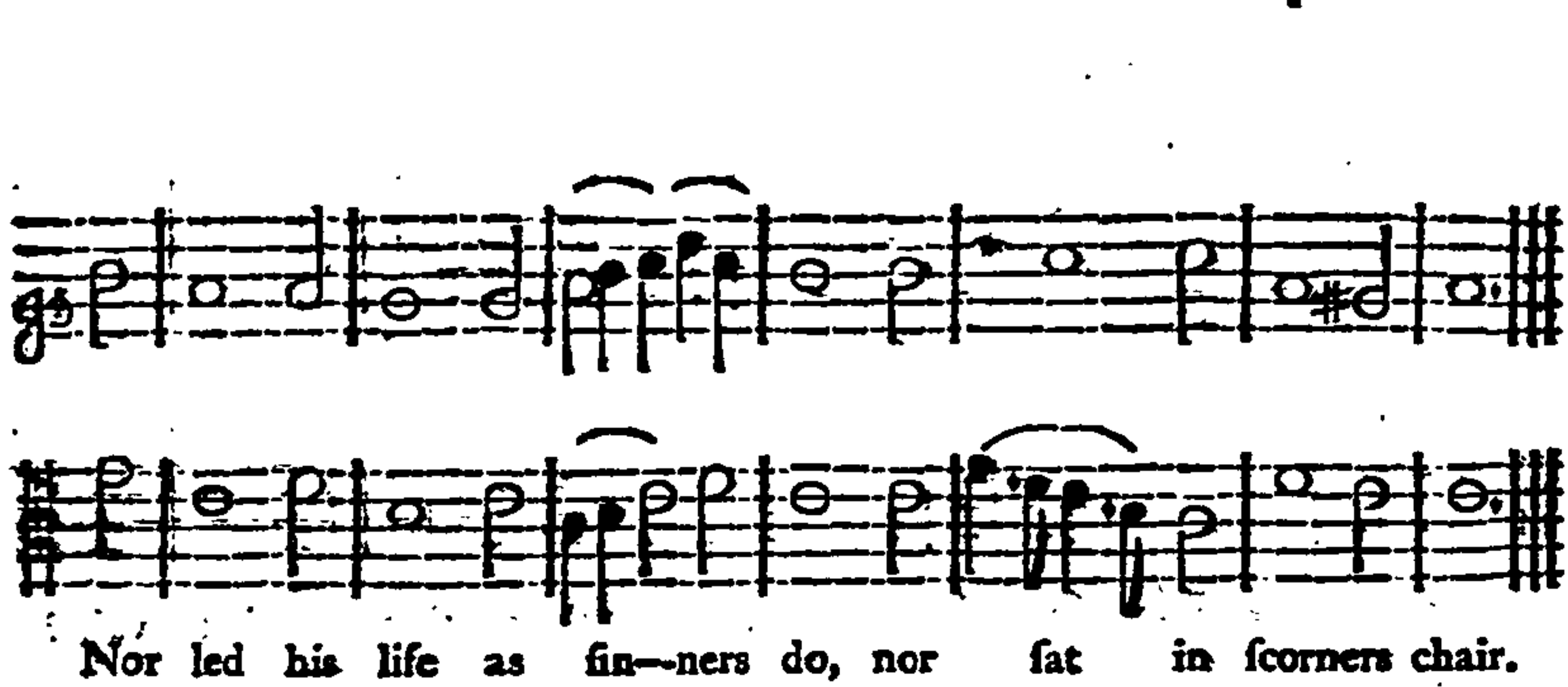


PSALM

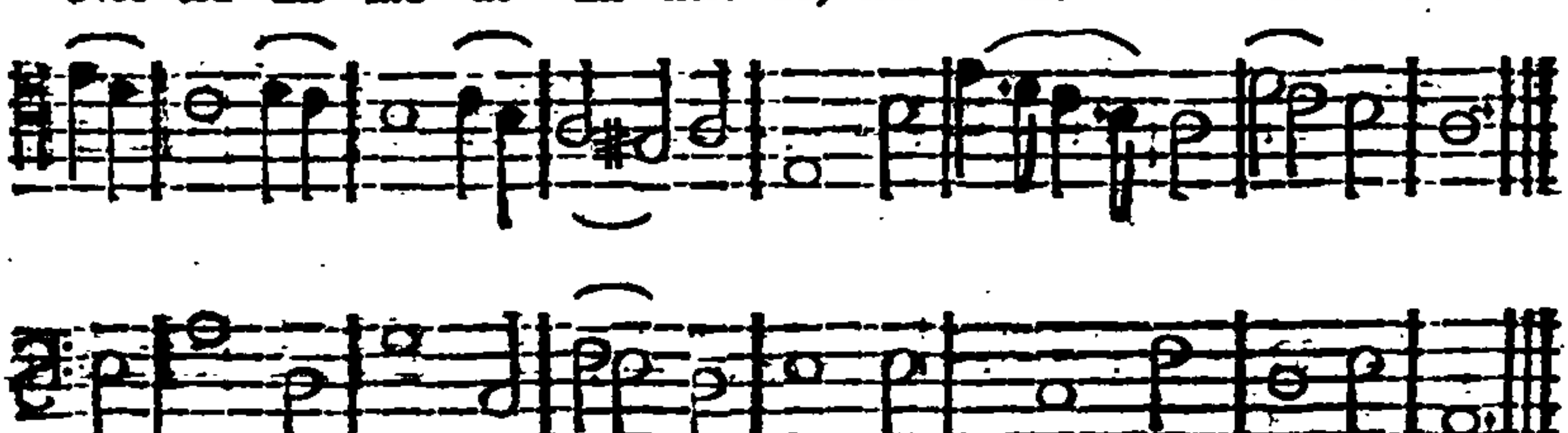
PSALM I.



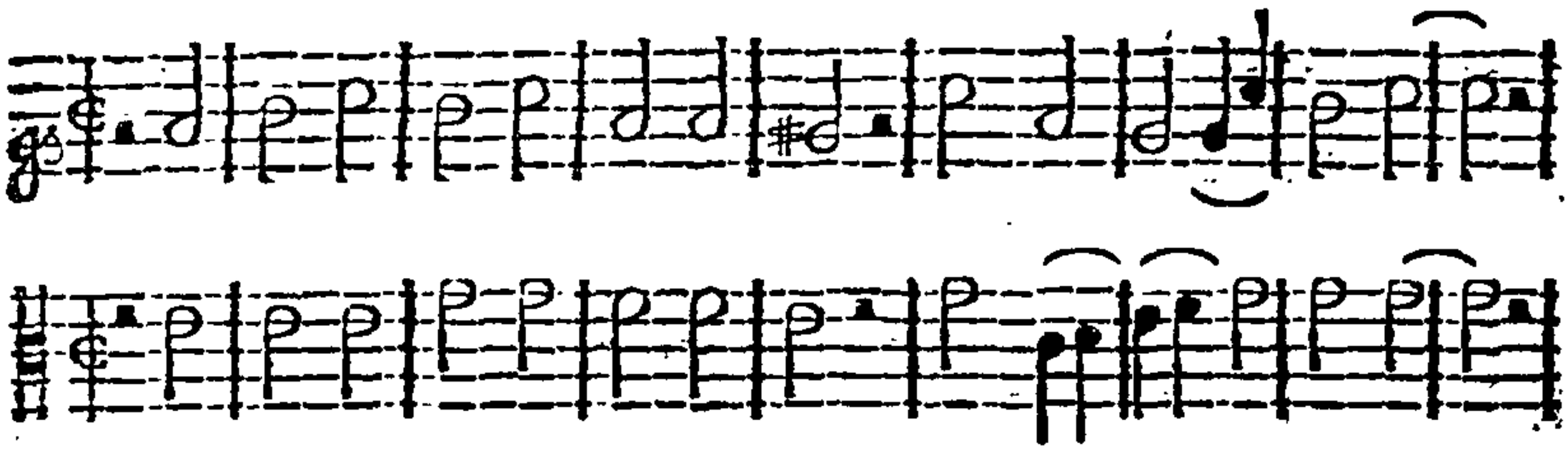
The man is bleſt that hath not lent, to wicked men his ear:



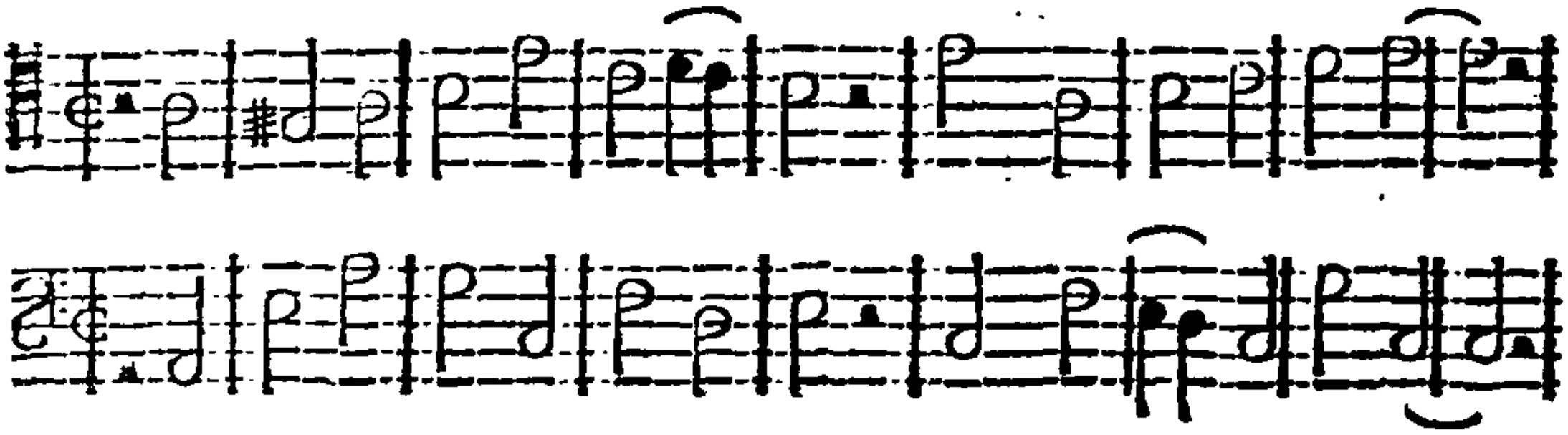
Nor led his life as ſin—ners do, nor ſat in ſcorners chair.



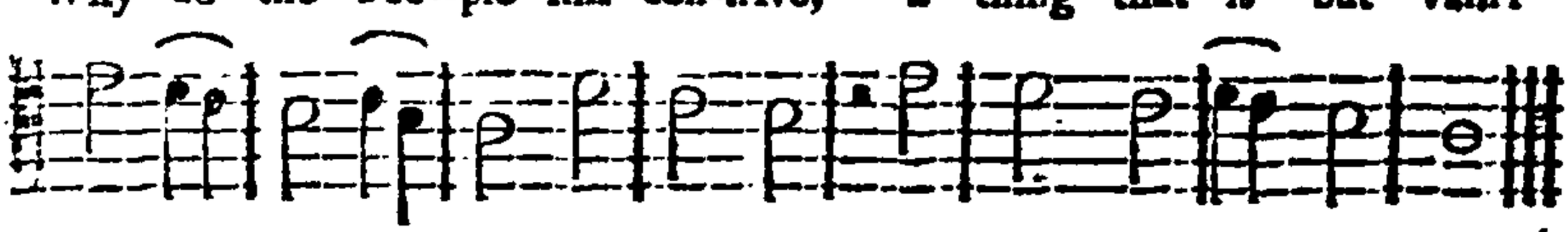
PSALM II.



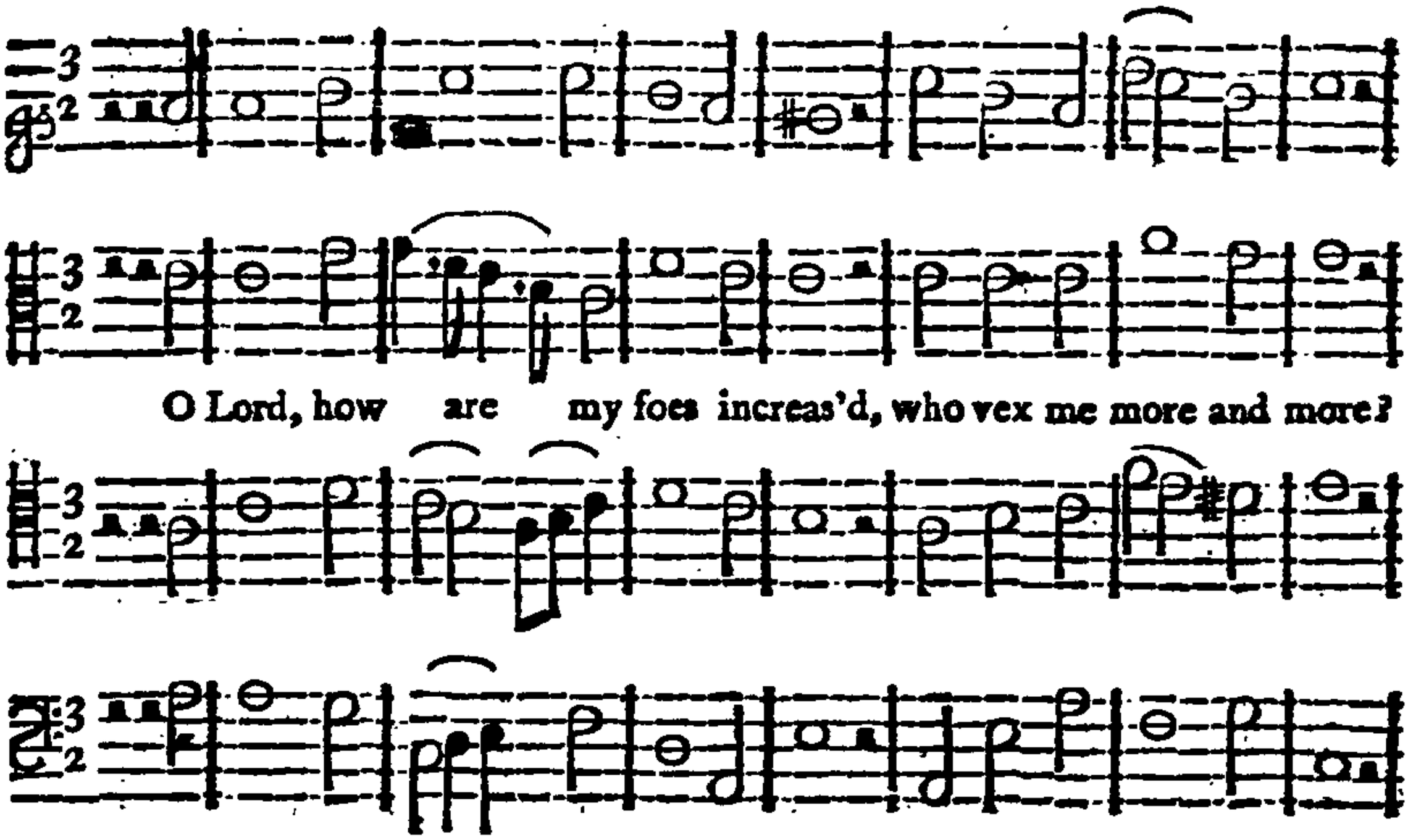
Why did the Gentiles tumults raiſe? What rage was in their brain?



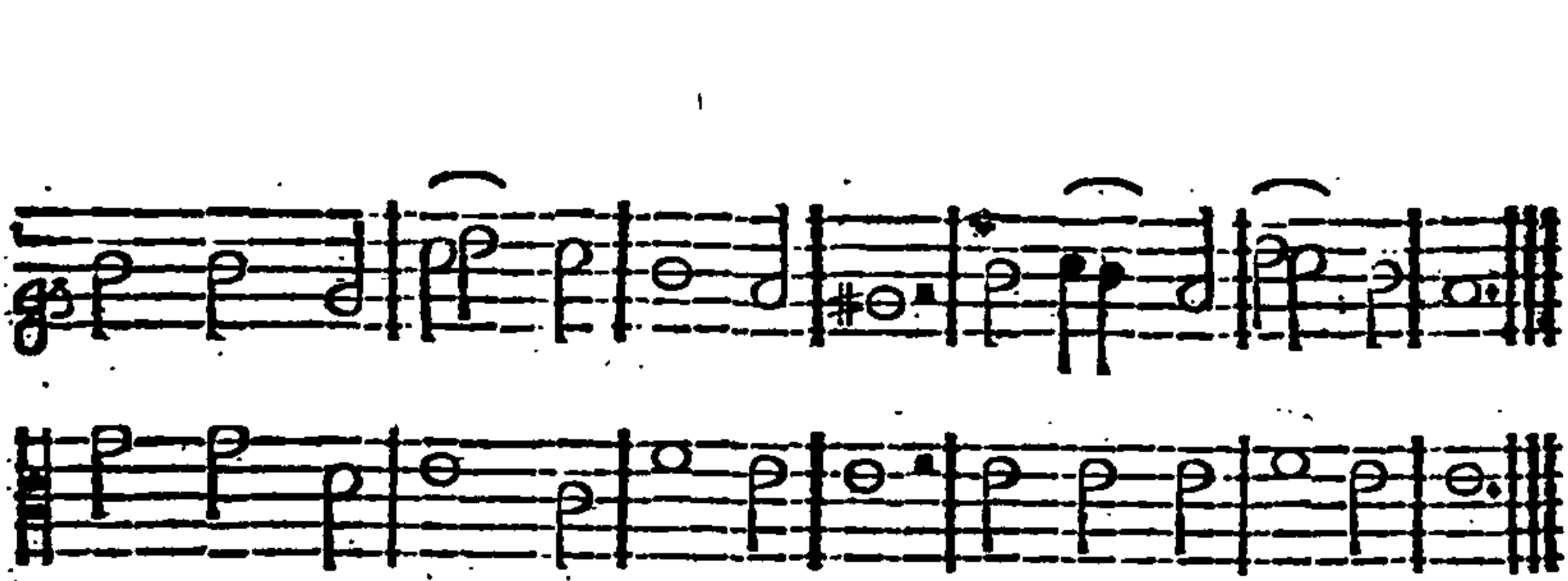
Why do the Peo--ple ſtill con-trive, a thing that is but vain?



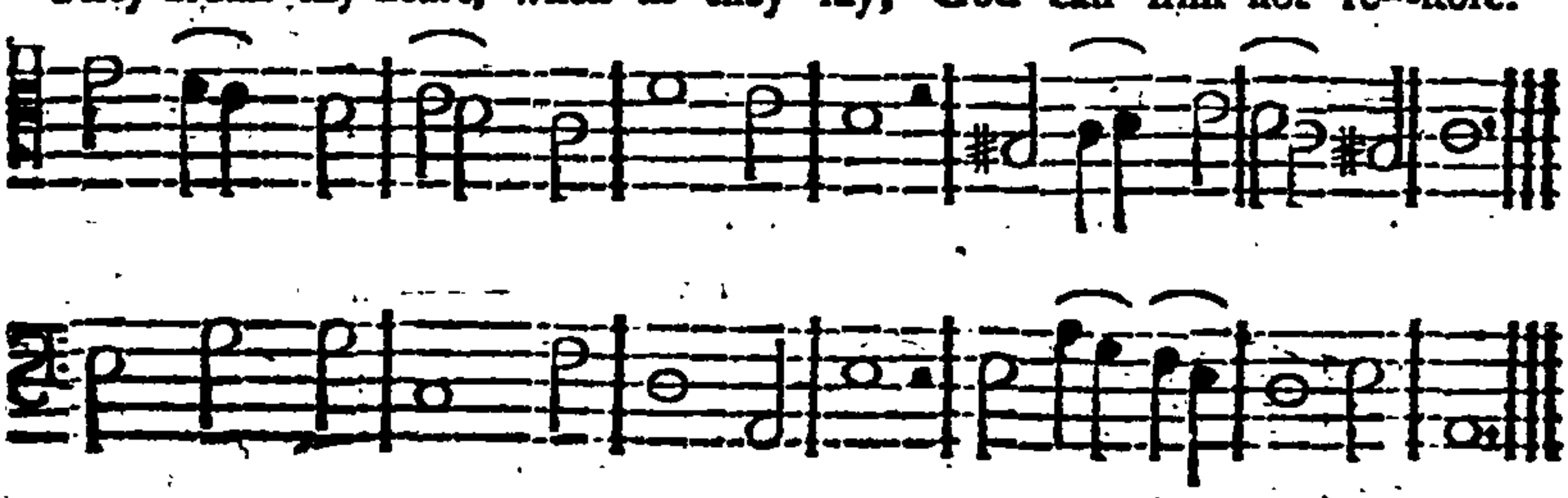
PSALM III, or IV.



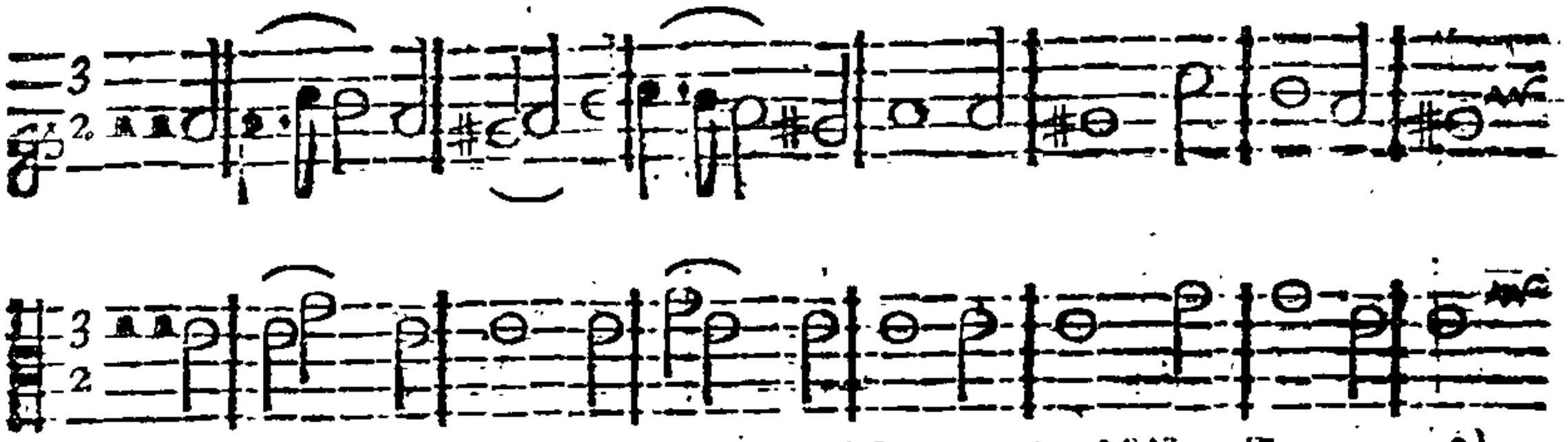
O Lord, how are my foes increas'd, who vex me more and more?



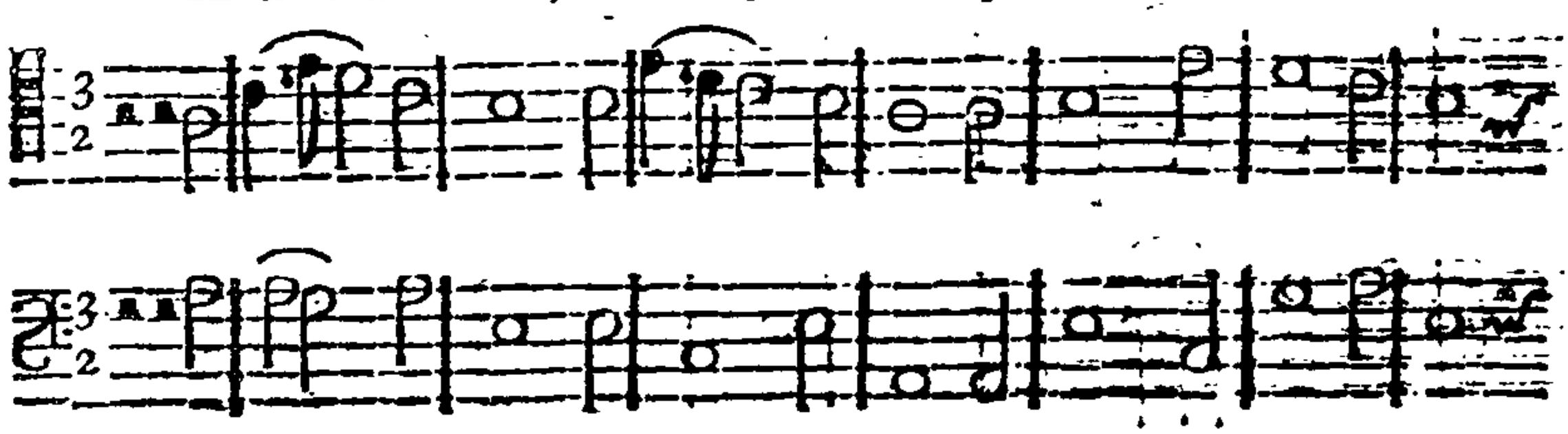
They break my heart, when as they ſay, God can him not re--ſtore.



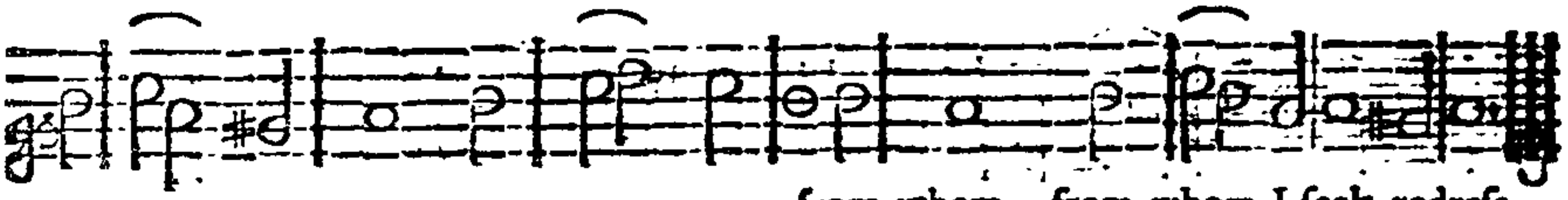
PSALM V, or VI.



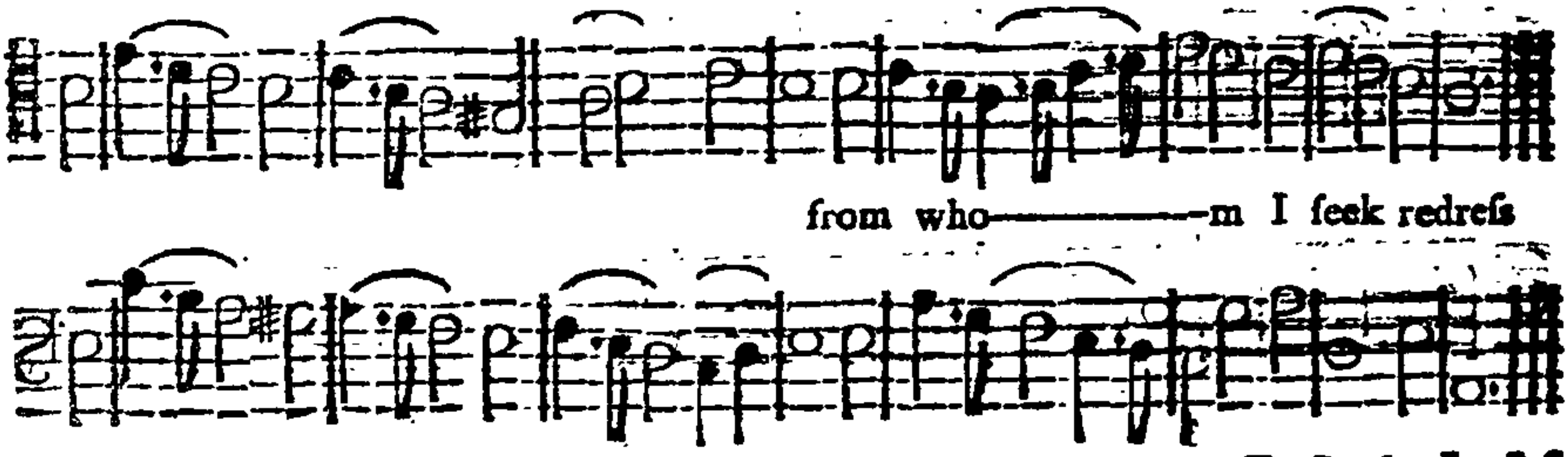
In-cline thine ears, O Lord, and let my words have free ac-cefs:



from whom, from whom I ſeek redreſs.

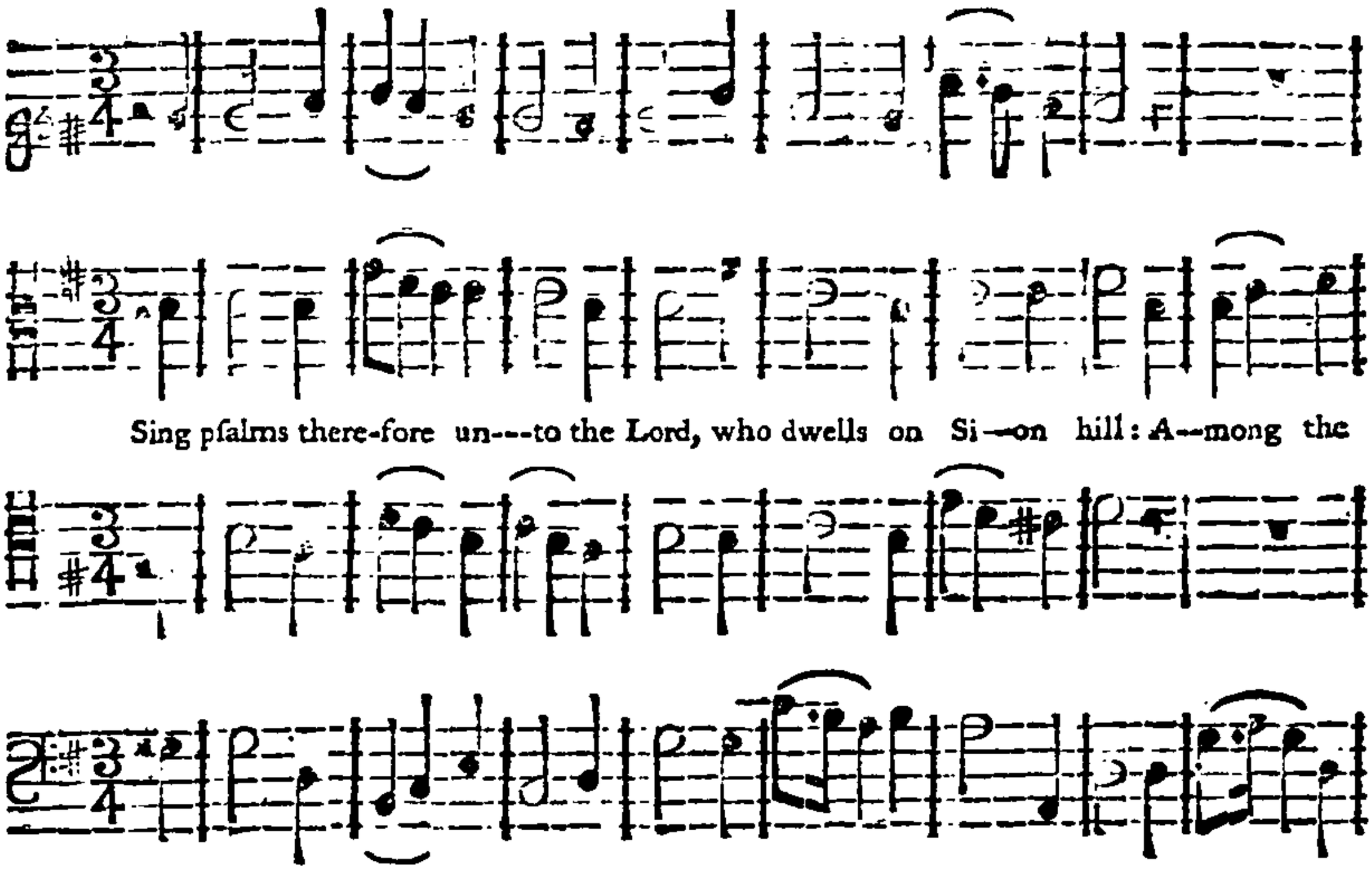


To thee, who art my God and king, I ſeek redreſs.

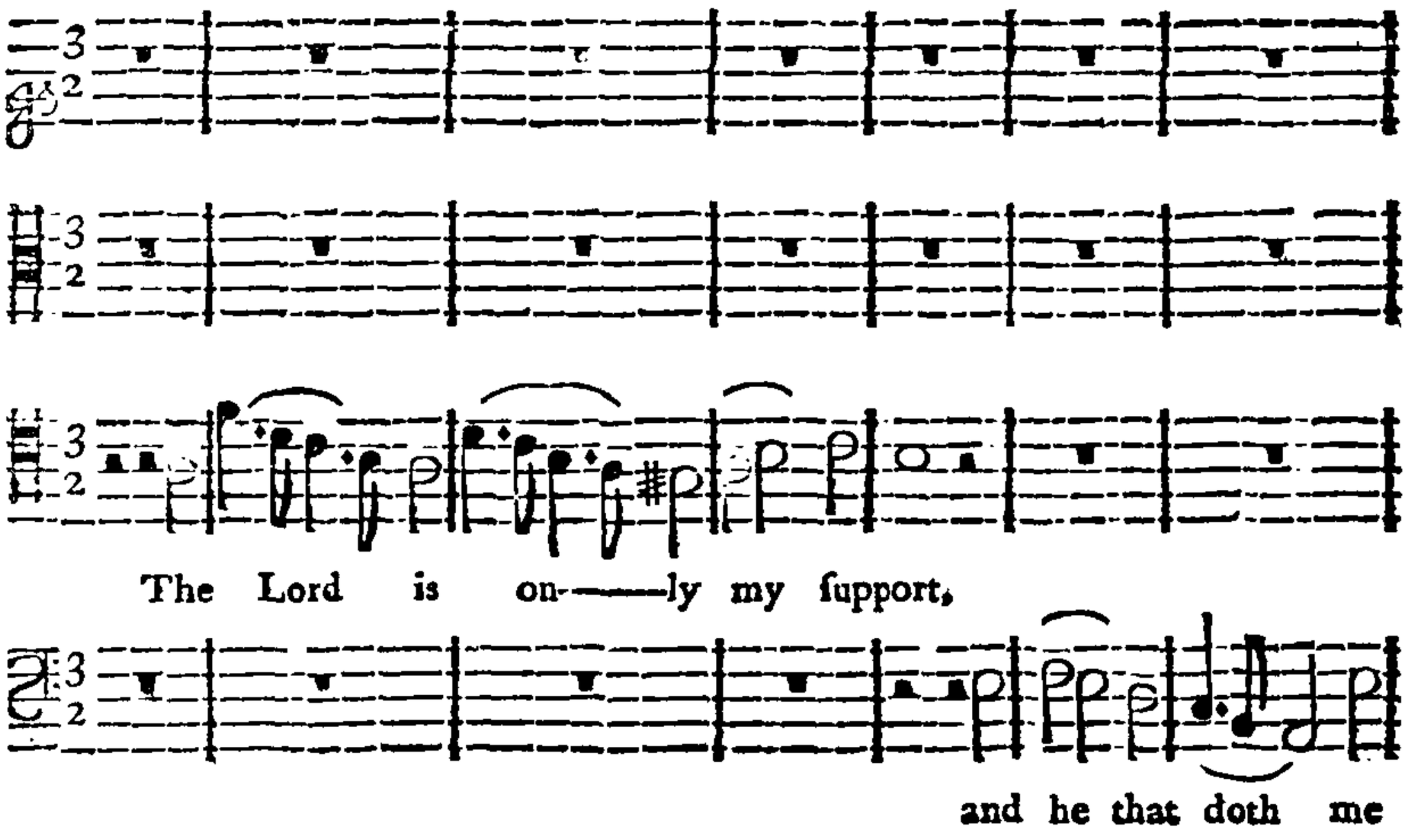


from who———m I ſeek redreſs

PSALM IX, *Second Part.*



PSALM XXIII.



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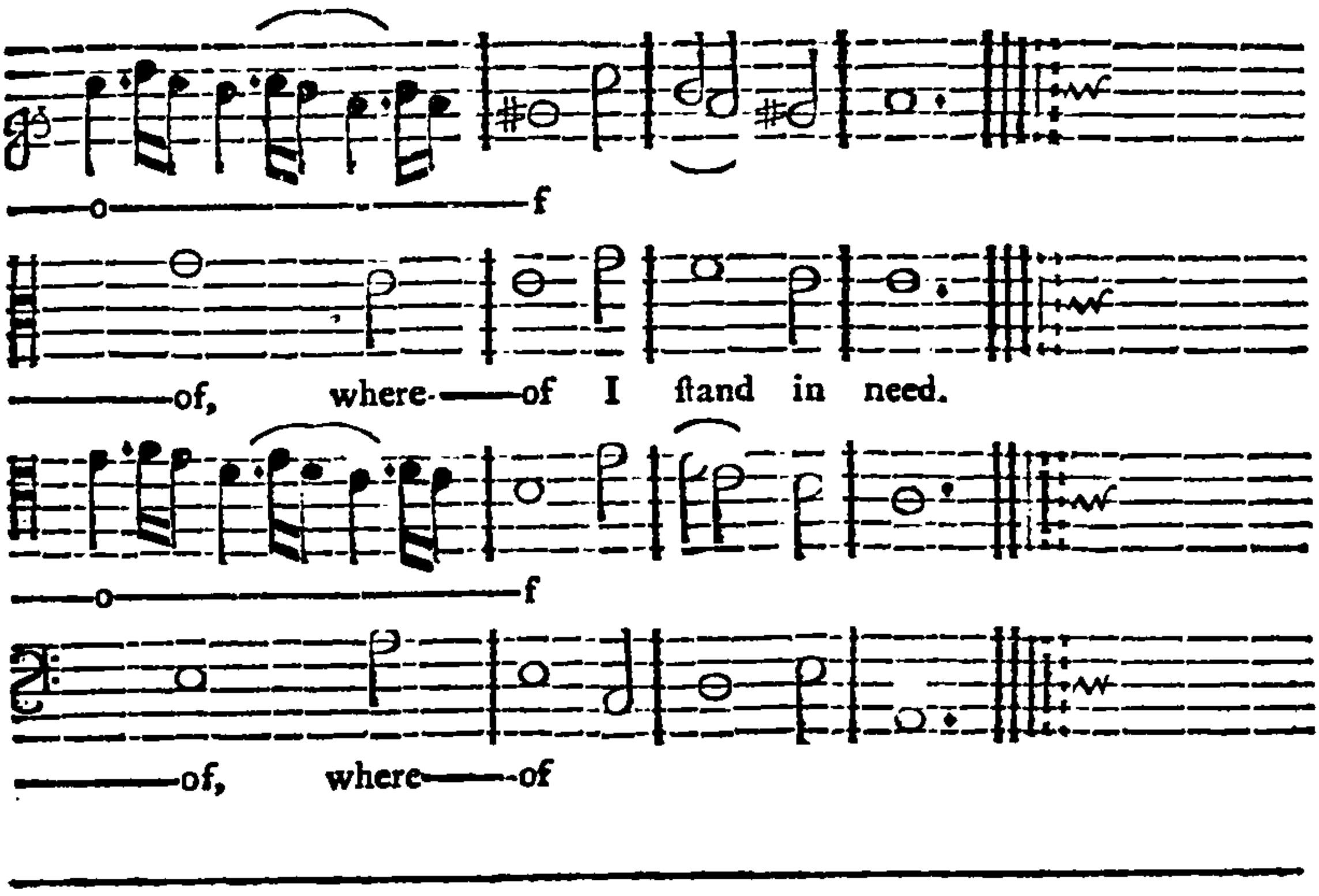
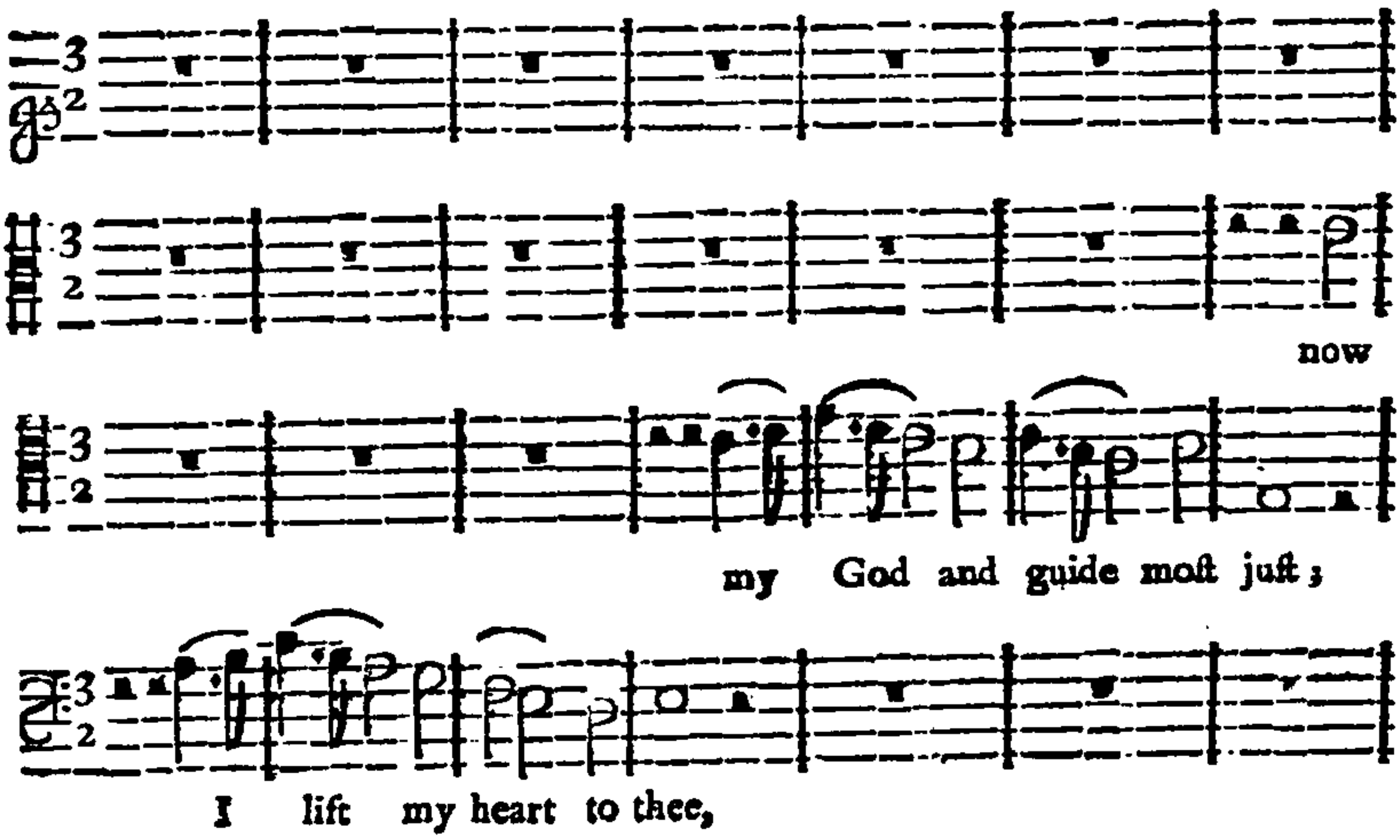


PSALM XXV.



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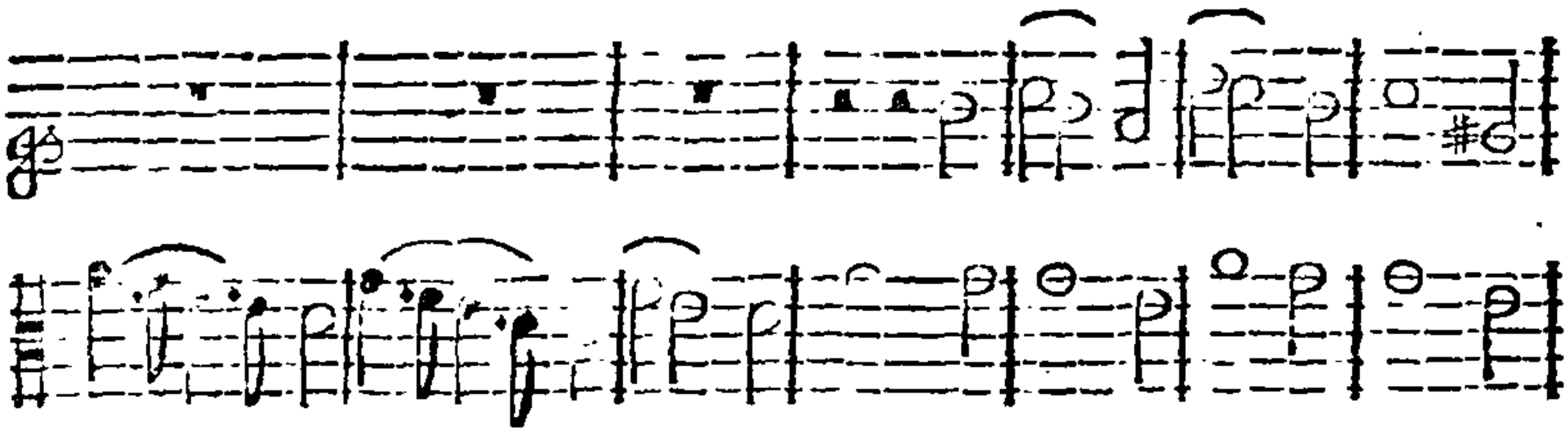
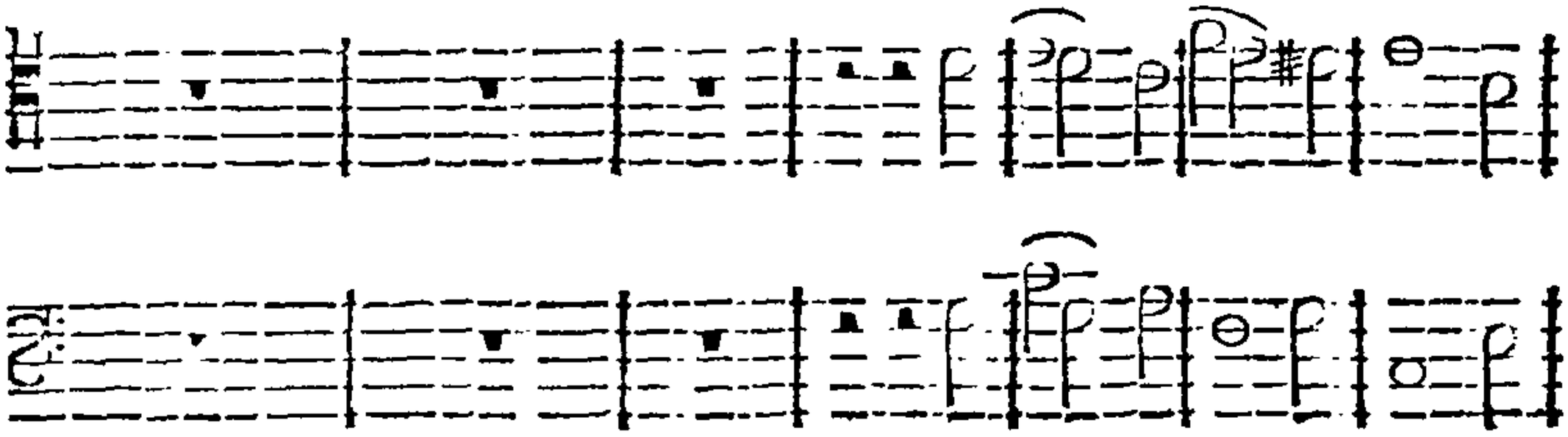
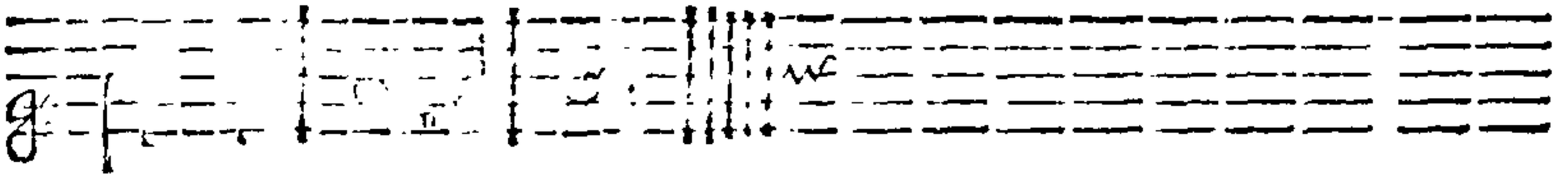
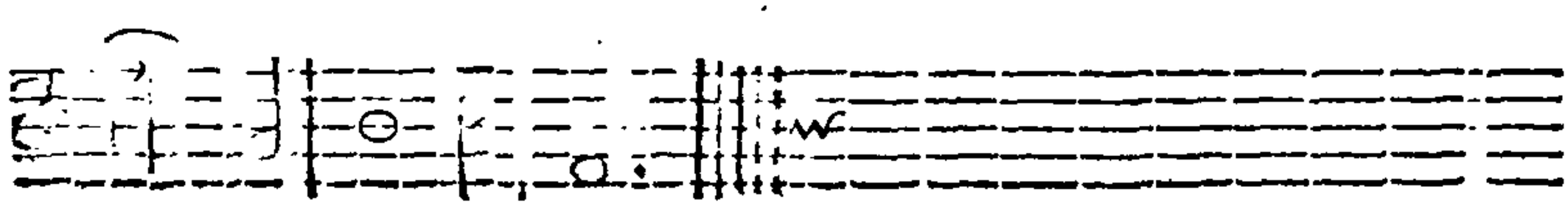


ſuf——fer me to take no ſhame, for in thee do I truſt, for



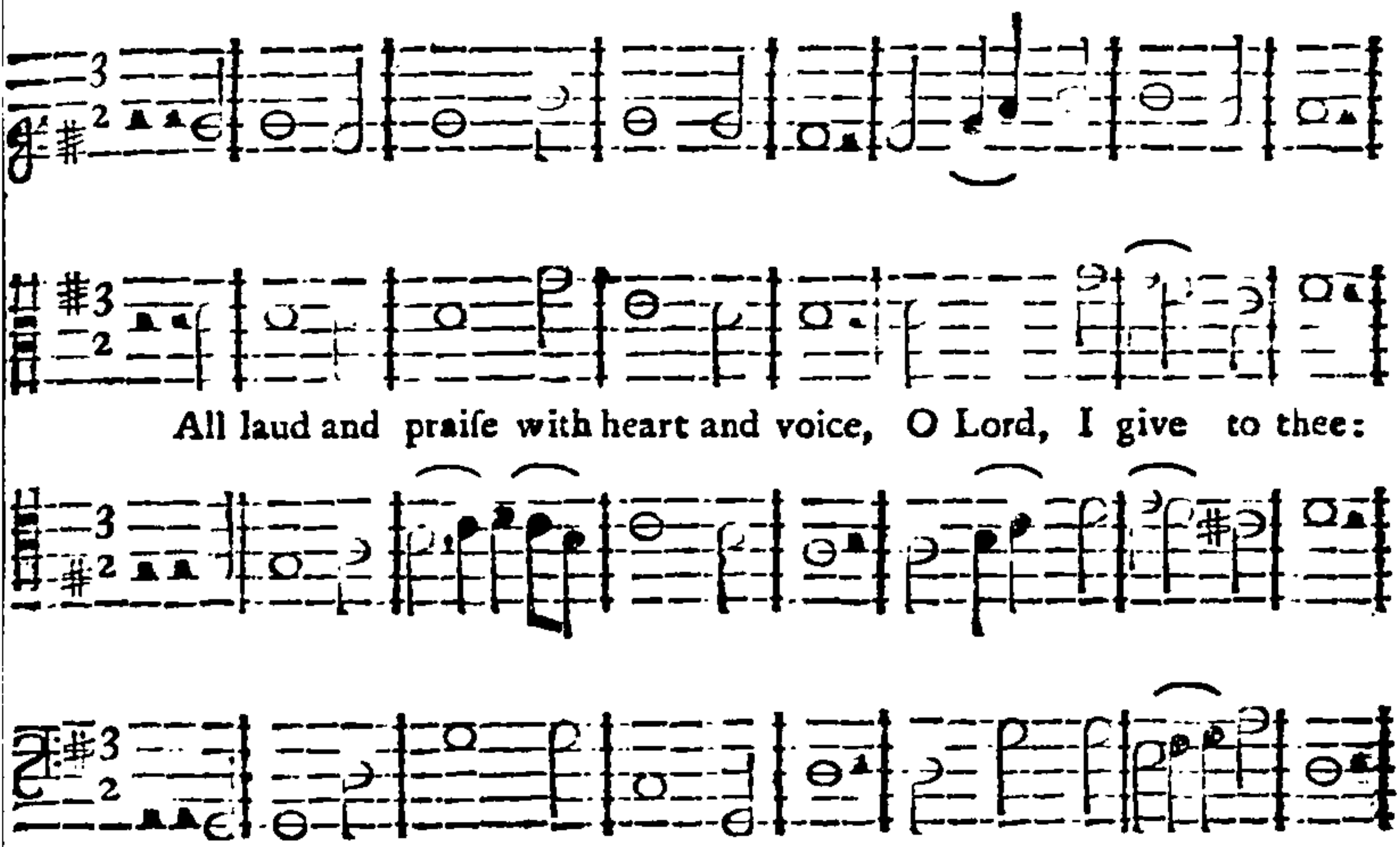
in thee do I truſt.



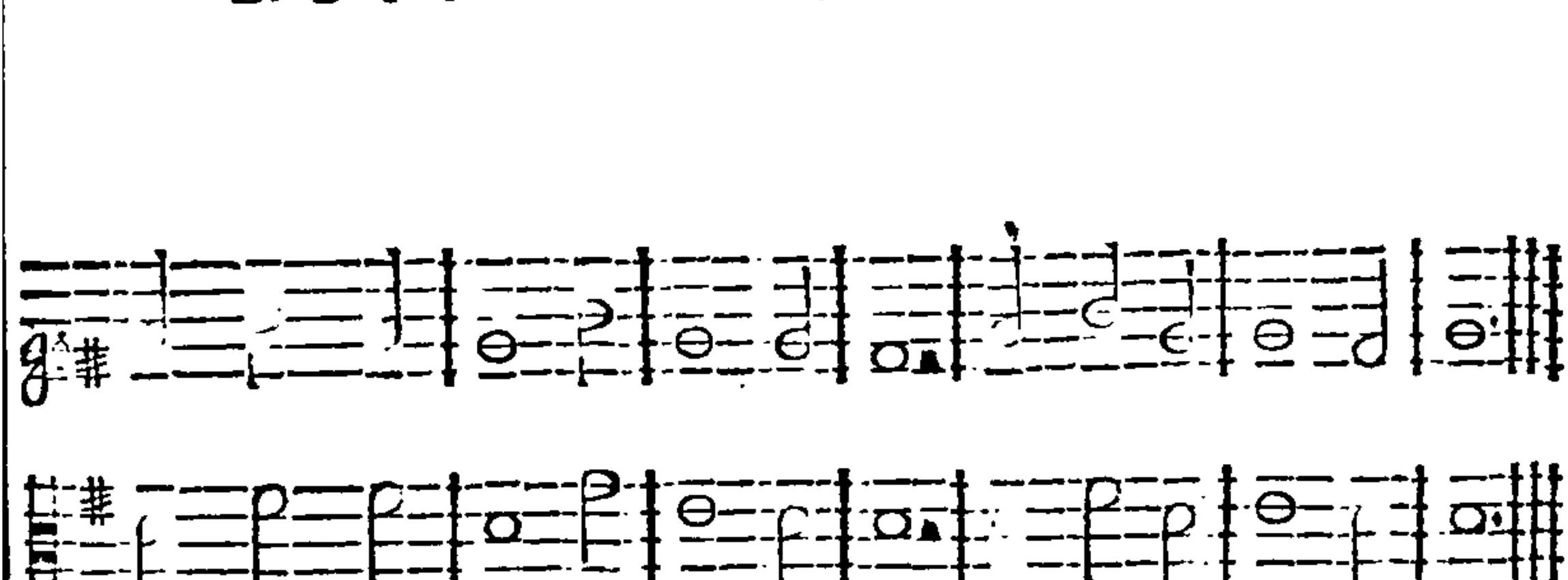


PSALM

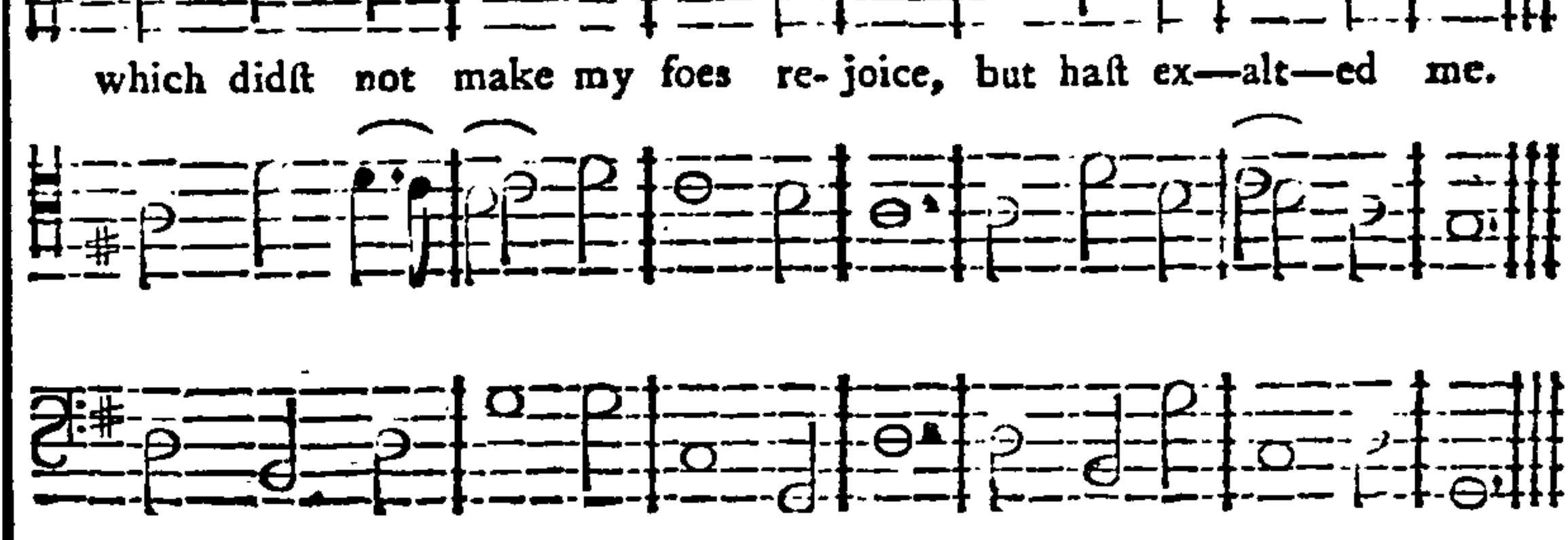
PSALM XXX.



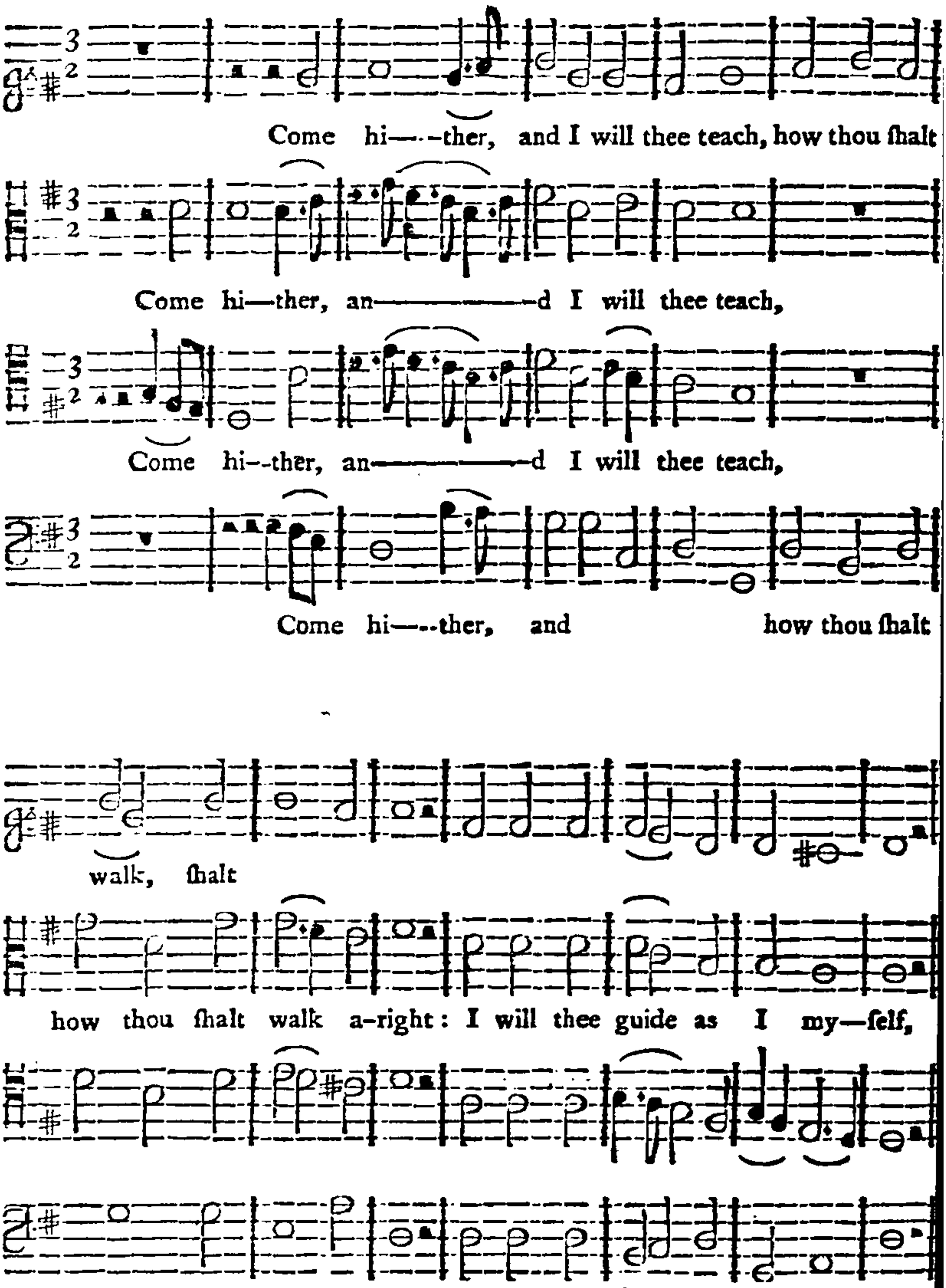
All laud and praiſe with heart and voice, O Lord, I give to thee:



which didſt not make my foes re-joice, but haſt ex—alt—ed me.



PSALM XXXII, *Verse* 8.



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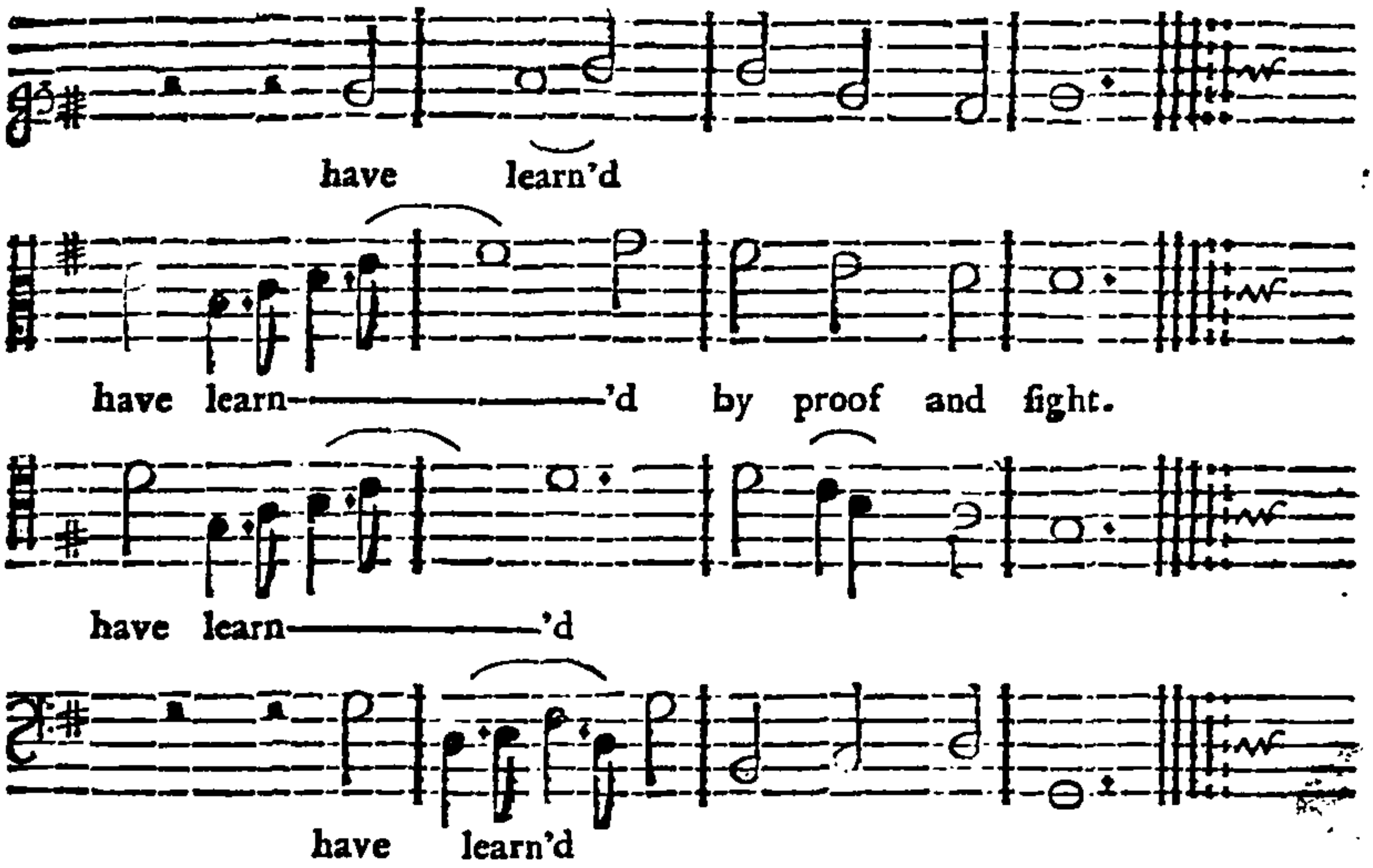
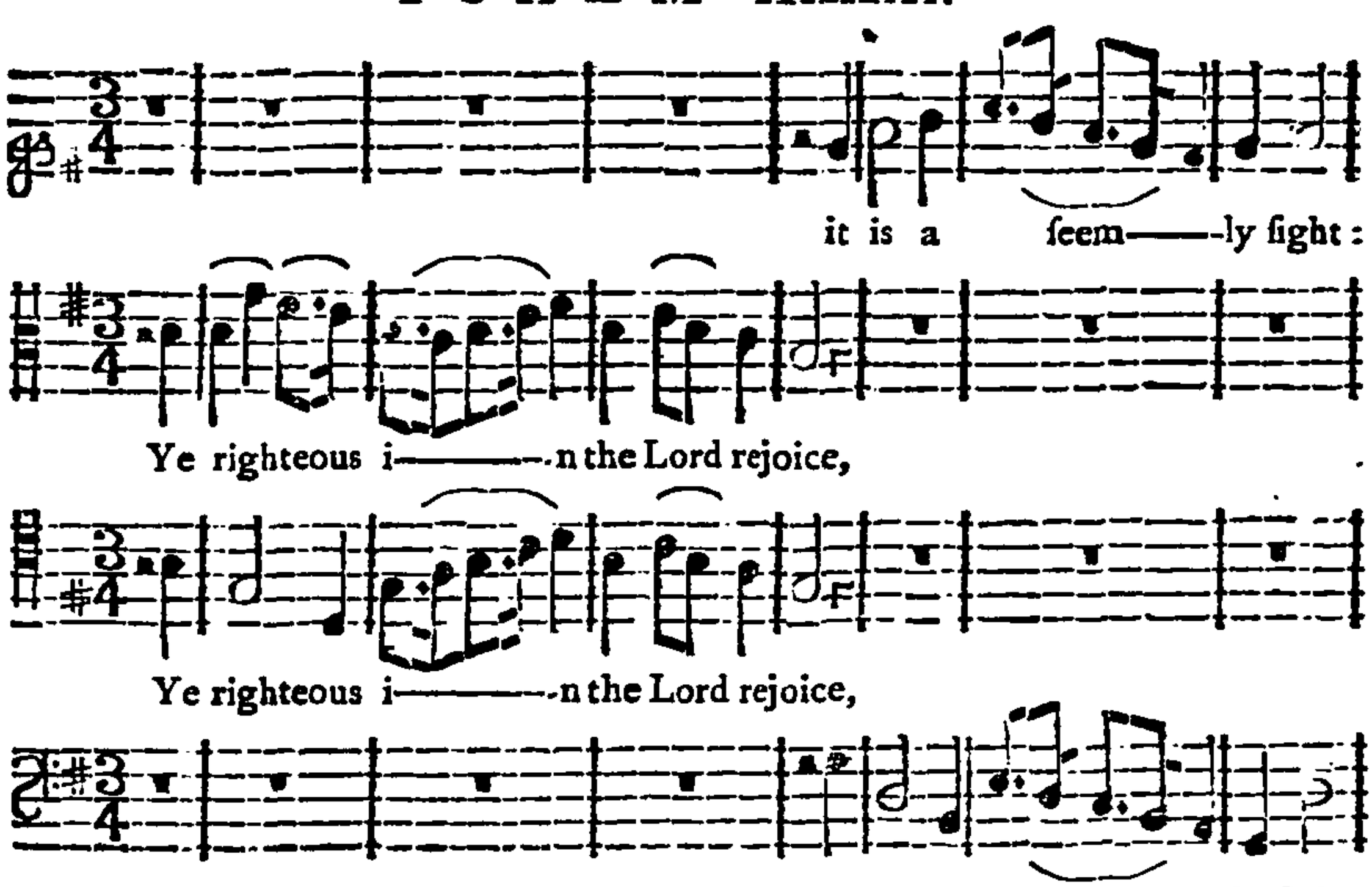


PSALM XXXIII.



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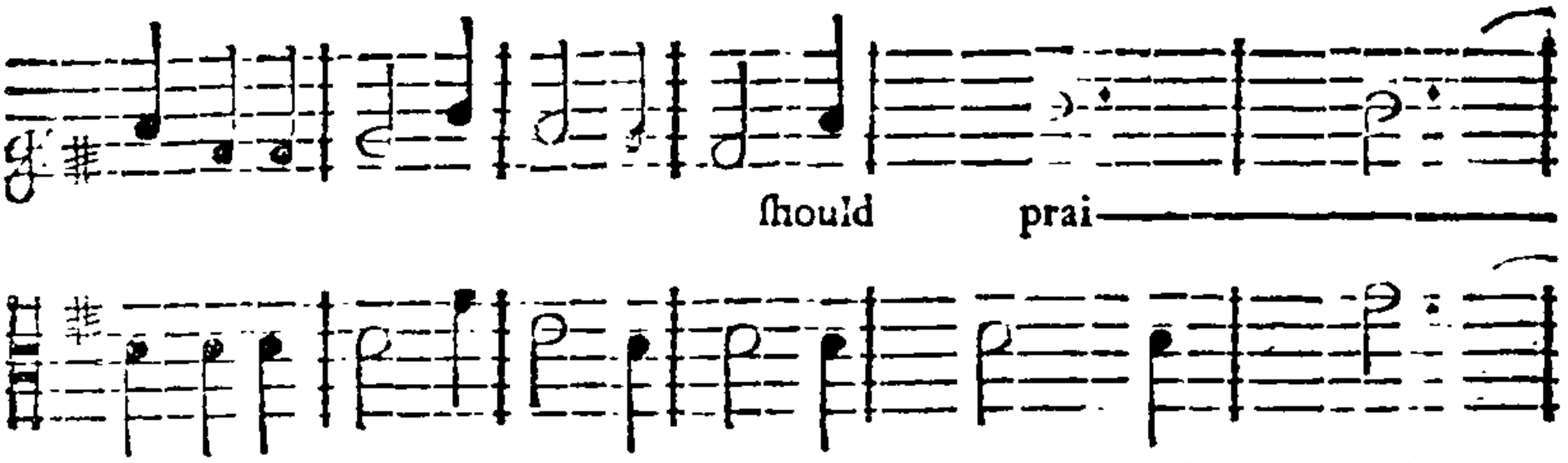

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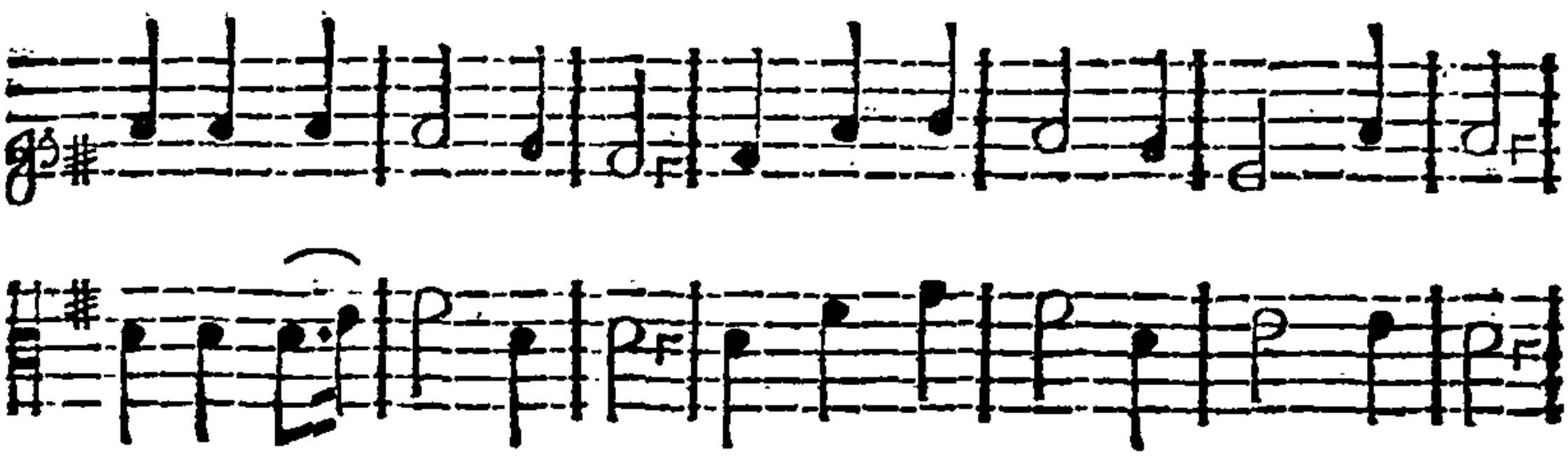
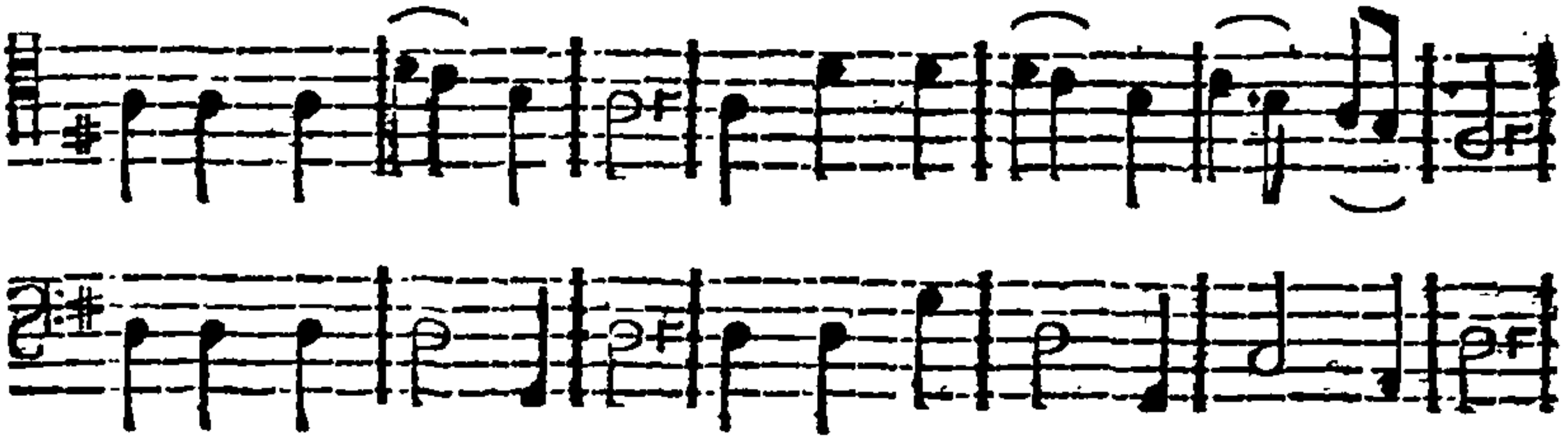
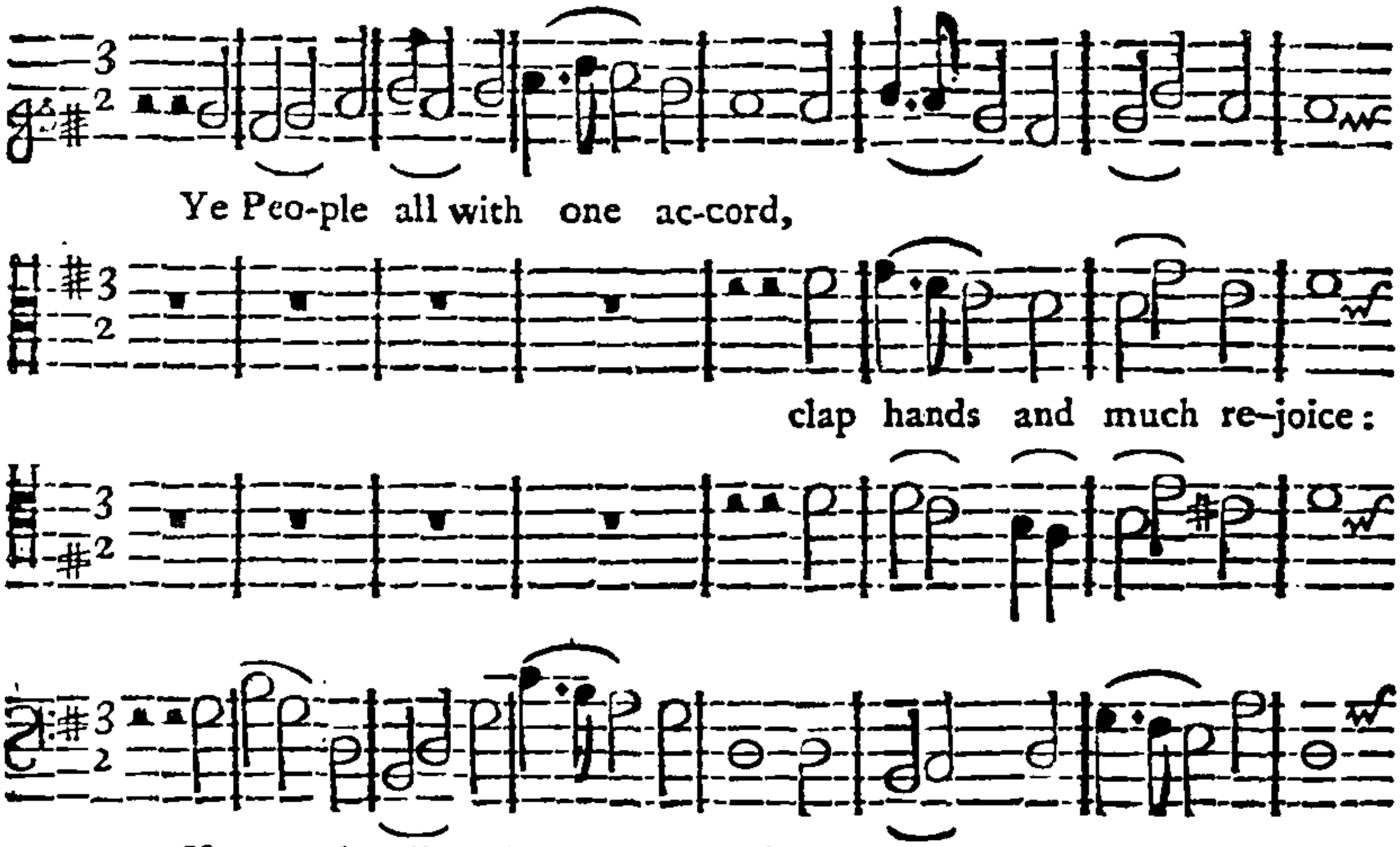


to him with pſal—te—ry ; with ten-ſtring'd in—ſtru—ments ſound-ing,



praiſe ye the Lord moſt high.

PSALM XLVII, *Verses* 1, 2, 5, *and* 6.



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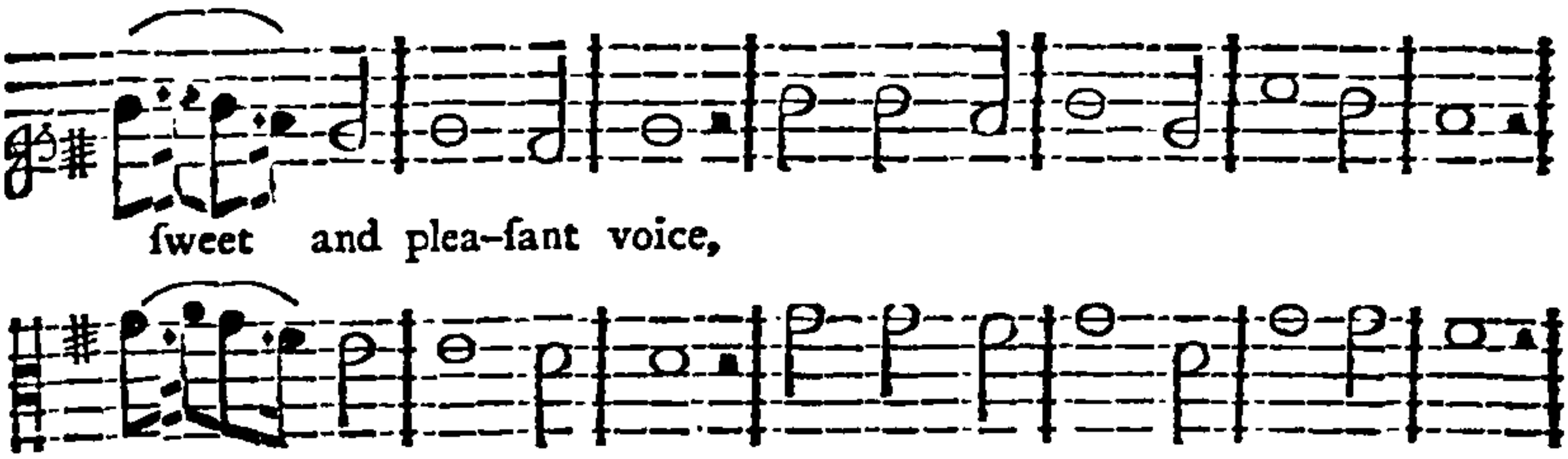
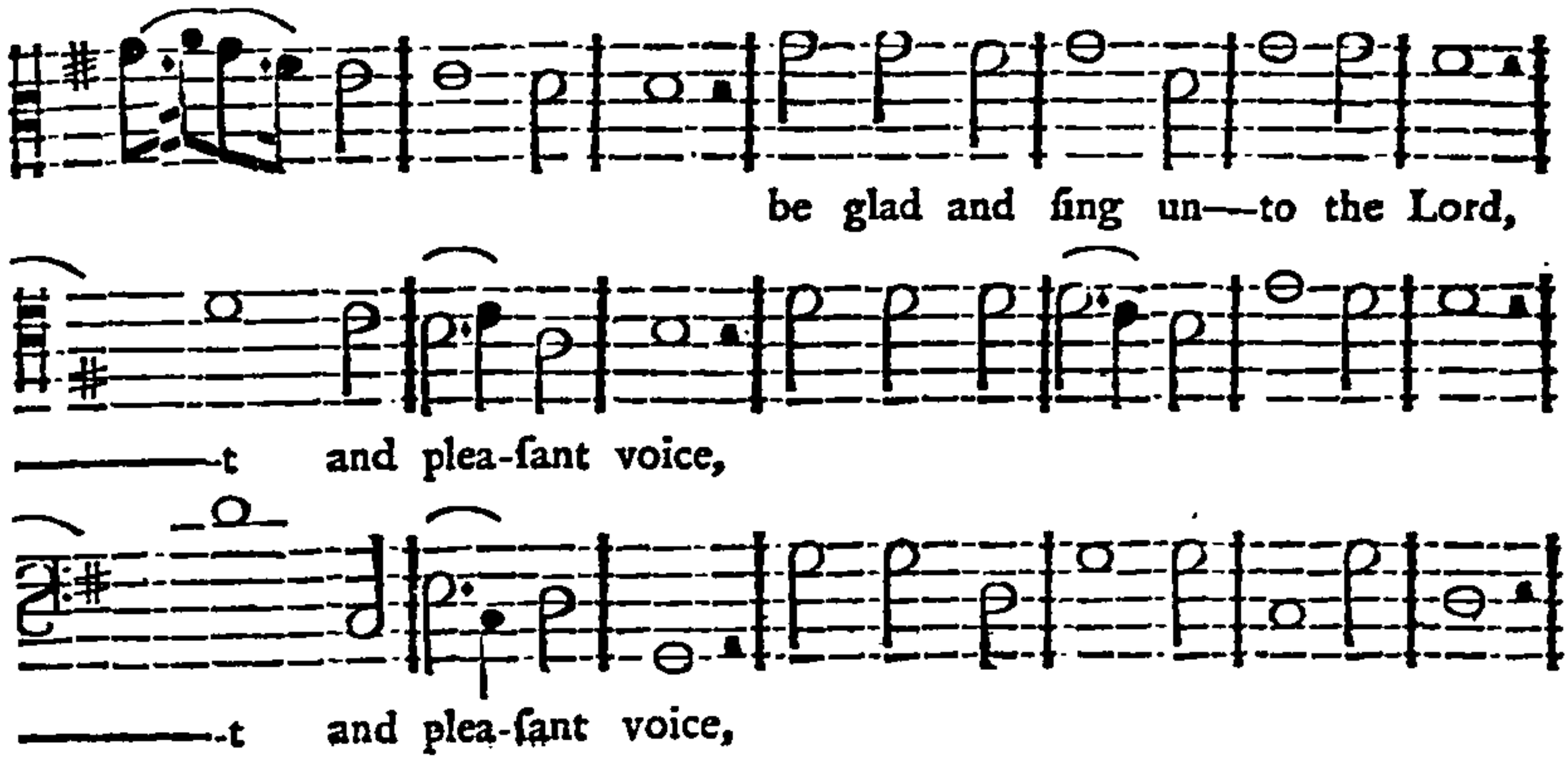
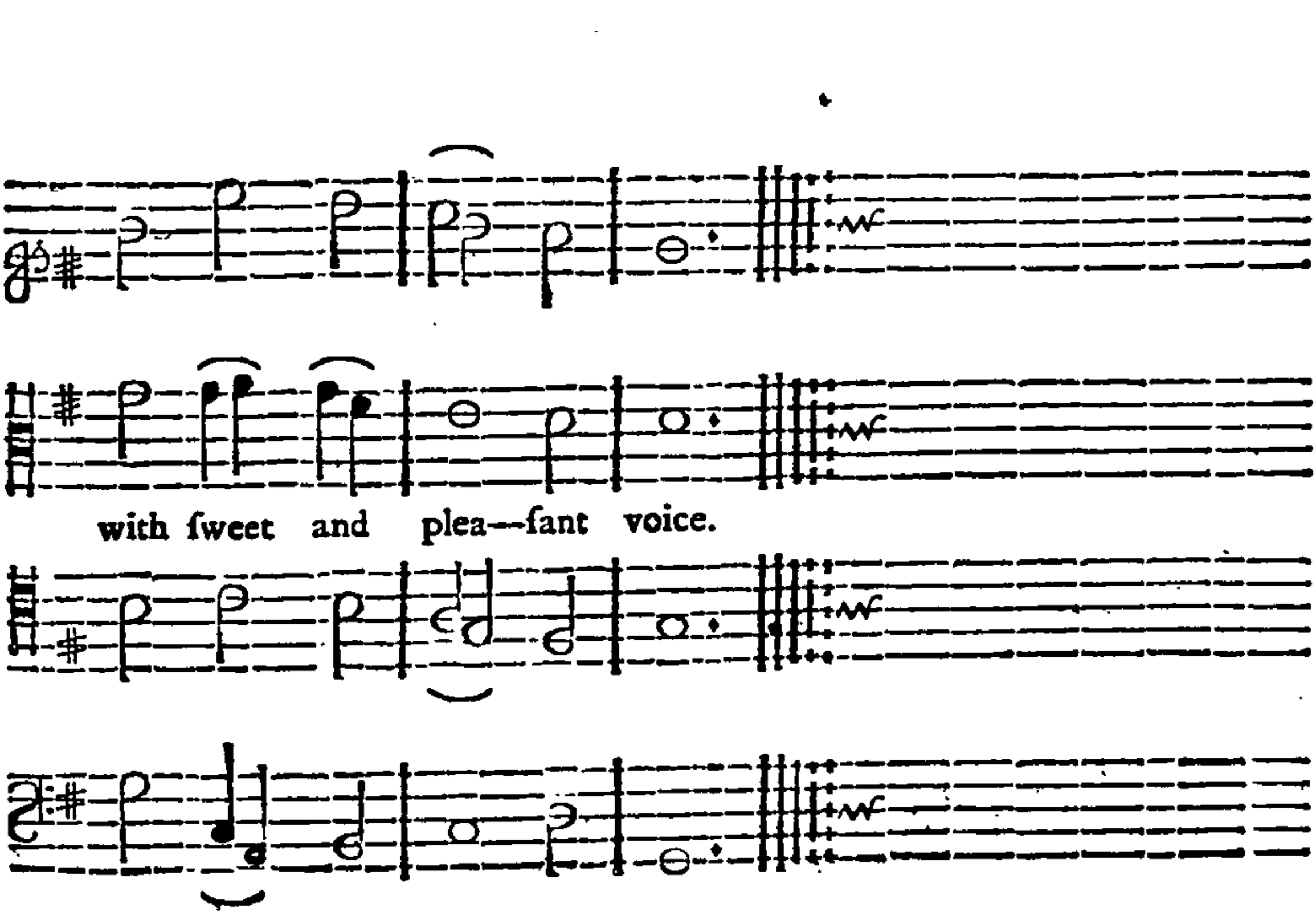
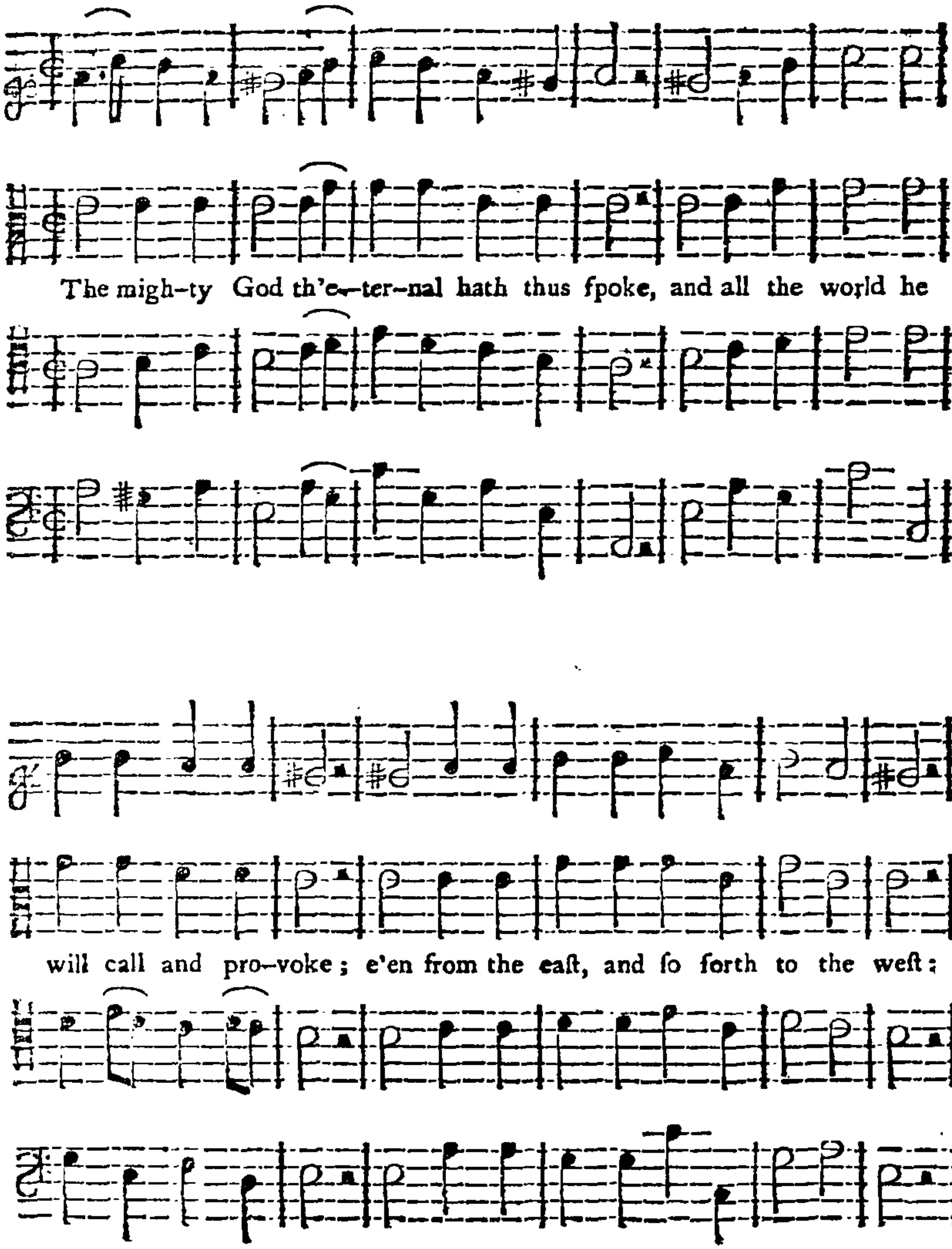

ſweet and plea-ſant voice,


be glad and ſing un—to the Lord,
——t and plea-ſant voice,
——t and plea-ſant voice,


with ſweet and plea—ſant voice.

PSALM L.



The migh-ty God th'e-ter-nal hath thus ſpoke, and all the world he will call and pro-voke; e'en from the eaſt, and ſo forth to the weſt:

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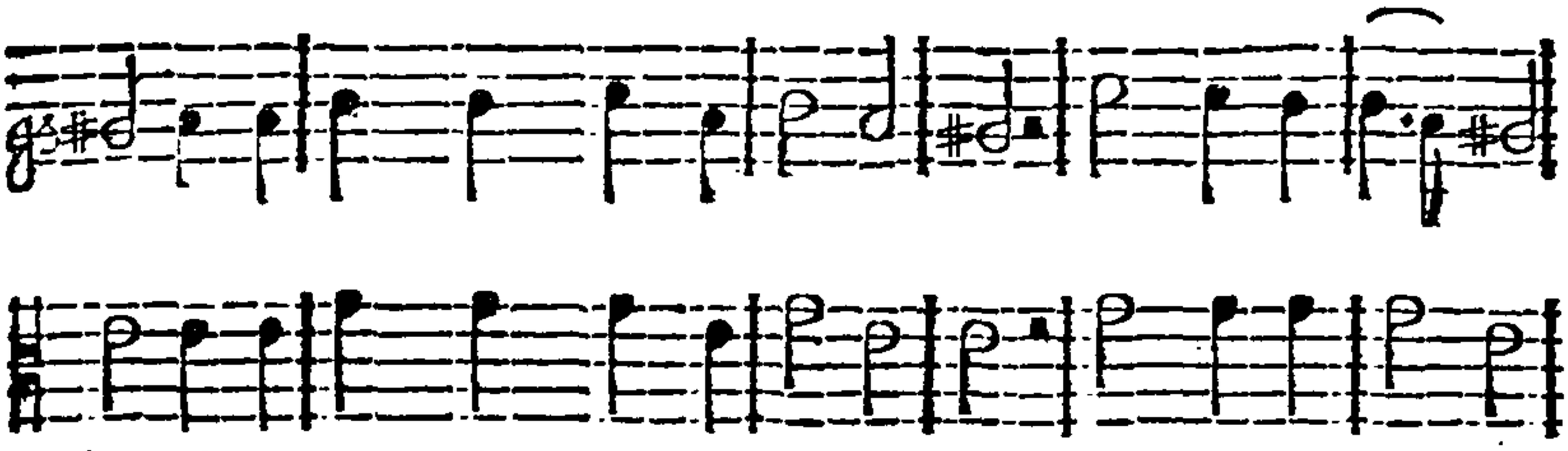
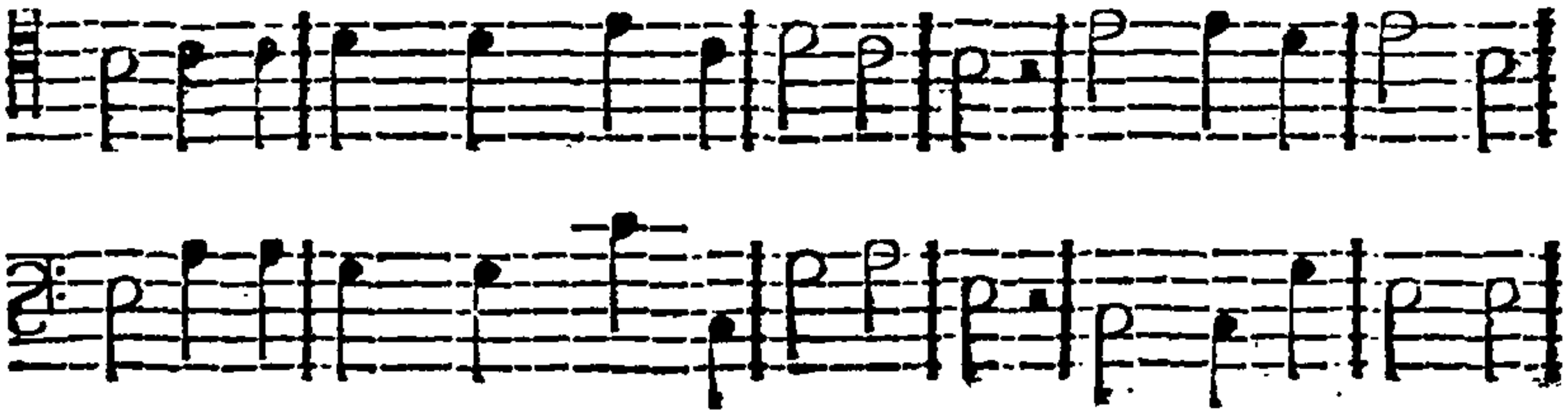
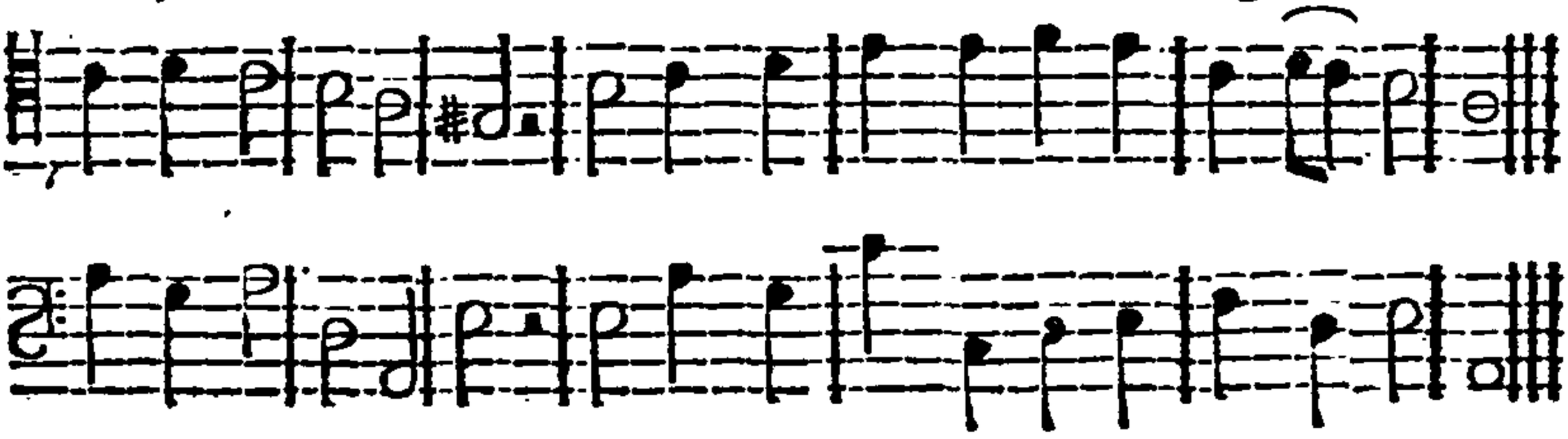


Out of Si--on, which place he lik-eth beſt, God will ap--pear in

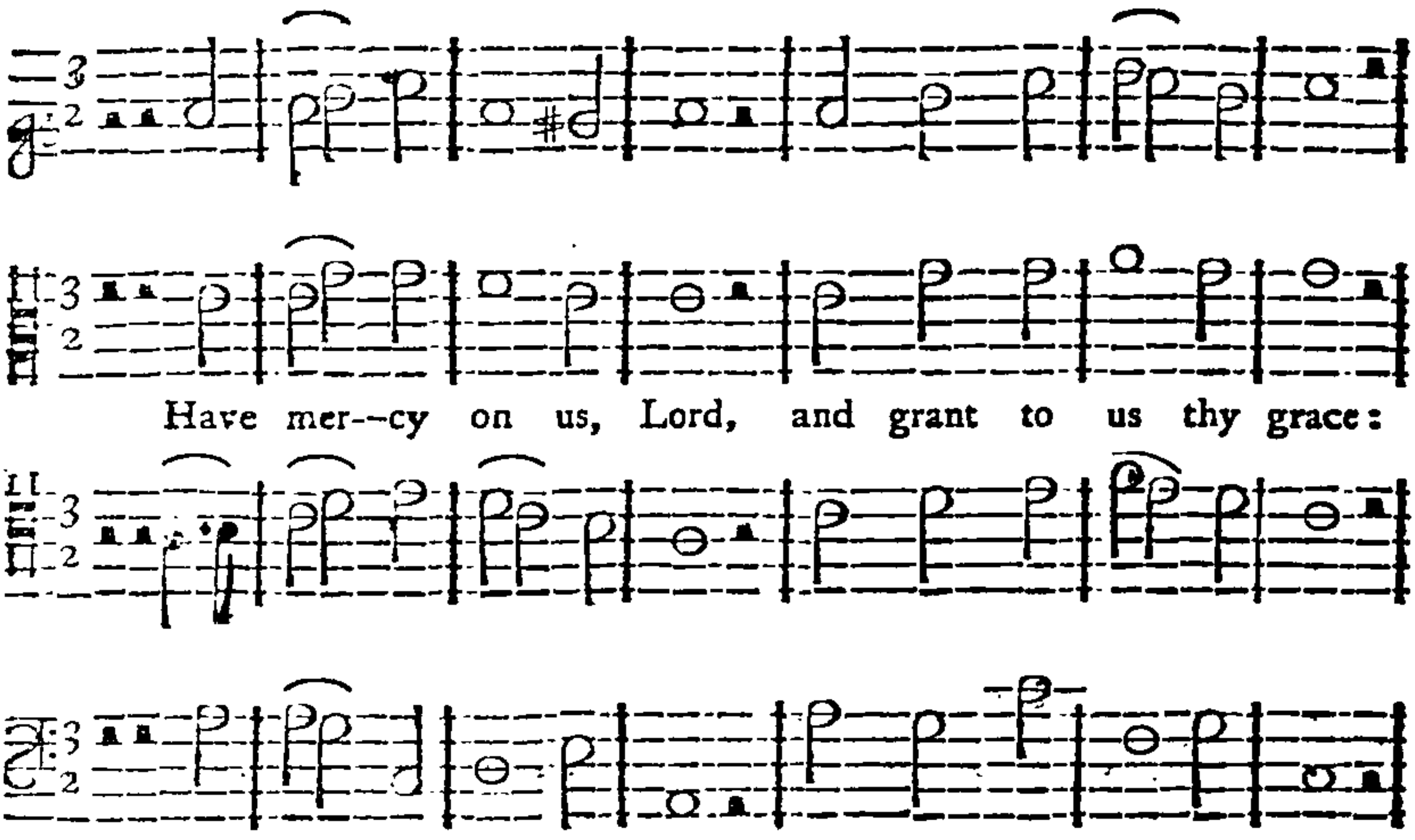


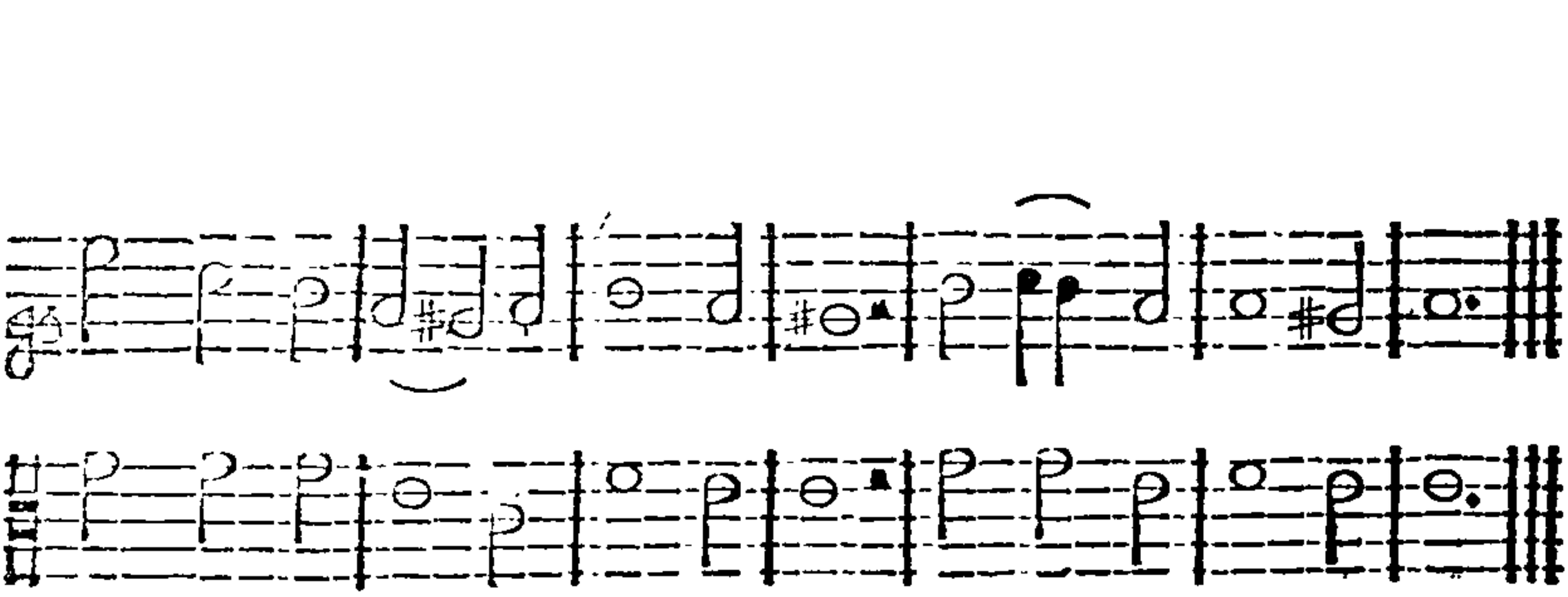
beauty moſt excel-lent; our God will come, be-fore that long time be ſpent.

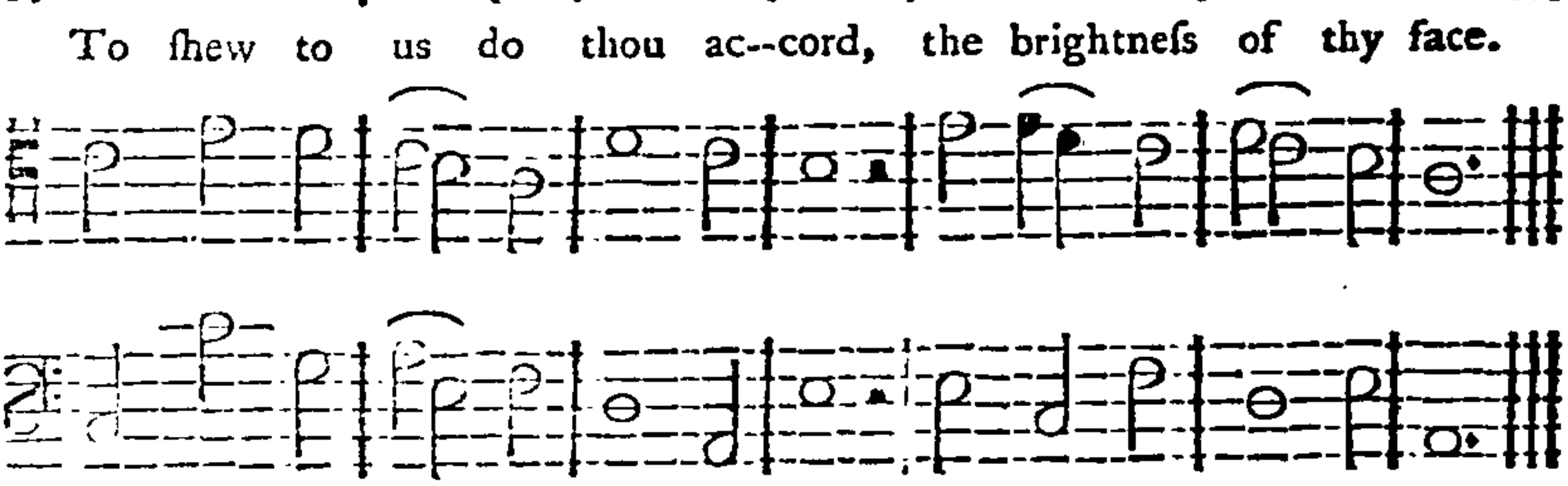


PSALM

PSALM LXVII.


Have mer--cy on us, Lord, and grant to us thy grace:


To shew to us do thou ac--cord, the brightness of thy face.



PSALM LXVI.

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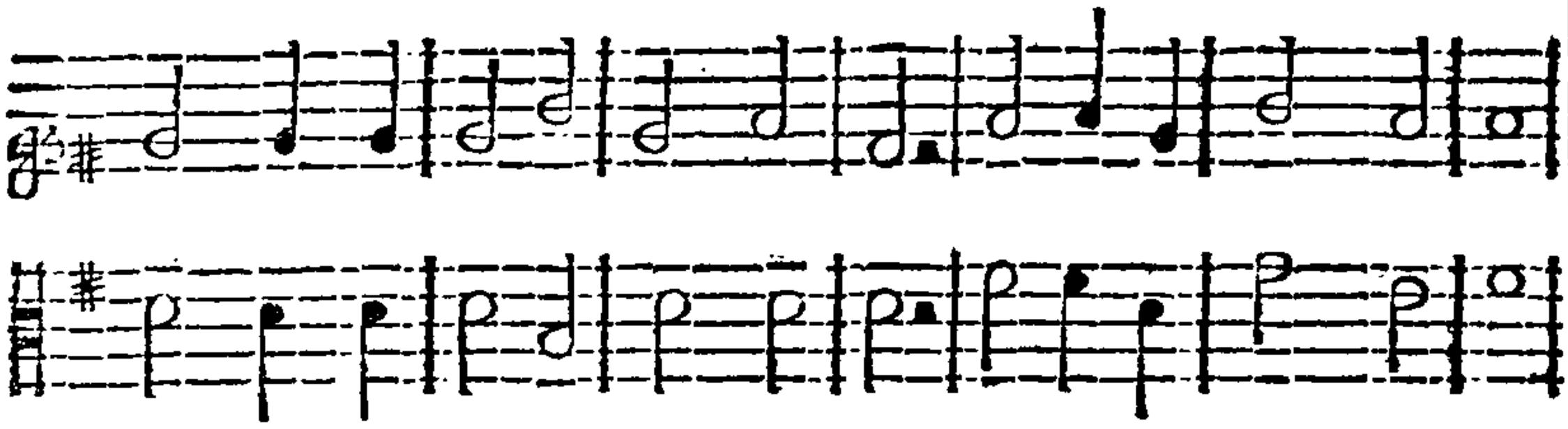
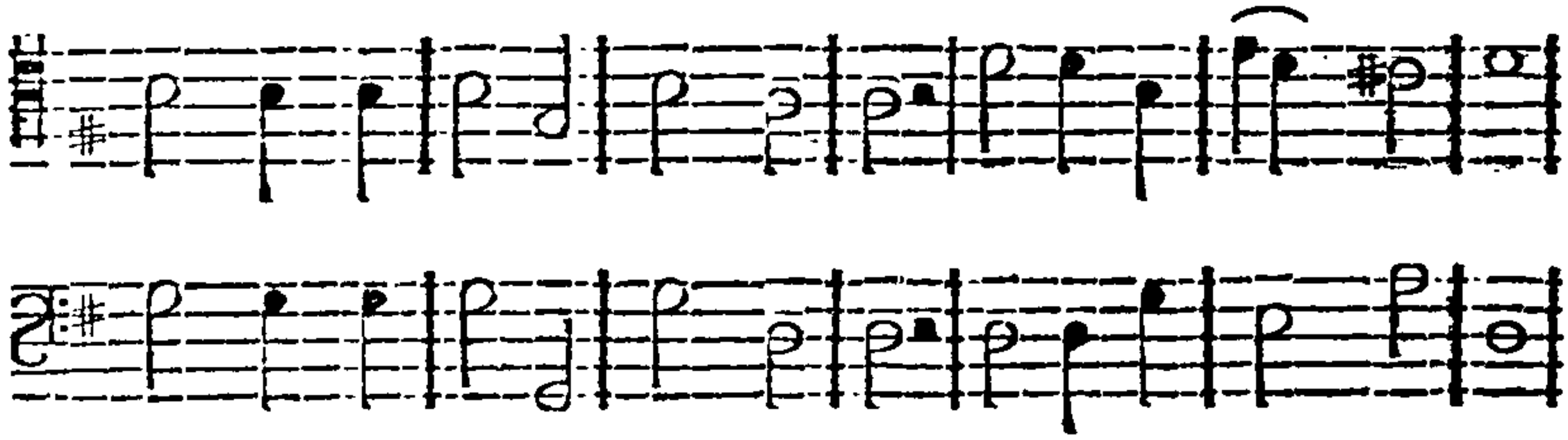
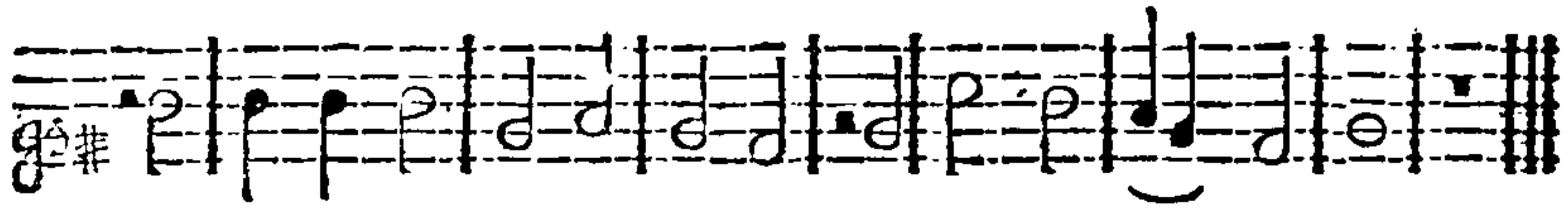
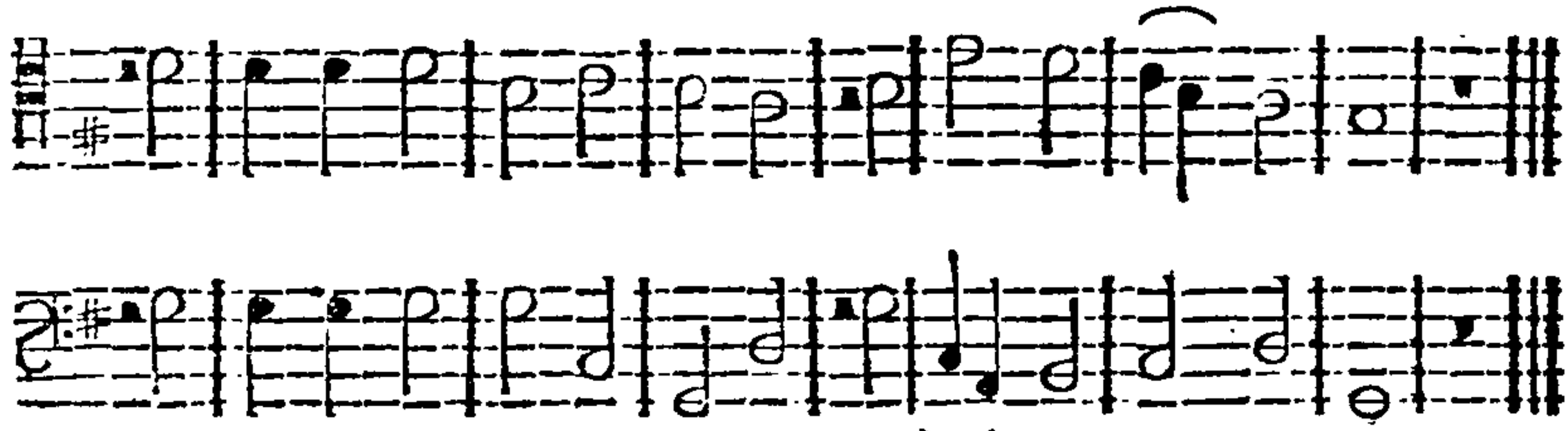


How won-der--ful, O Lord, ſay ye, in all thy works thou art:

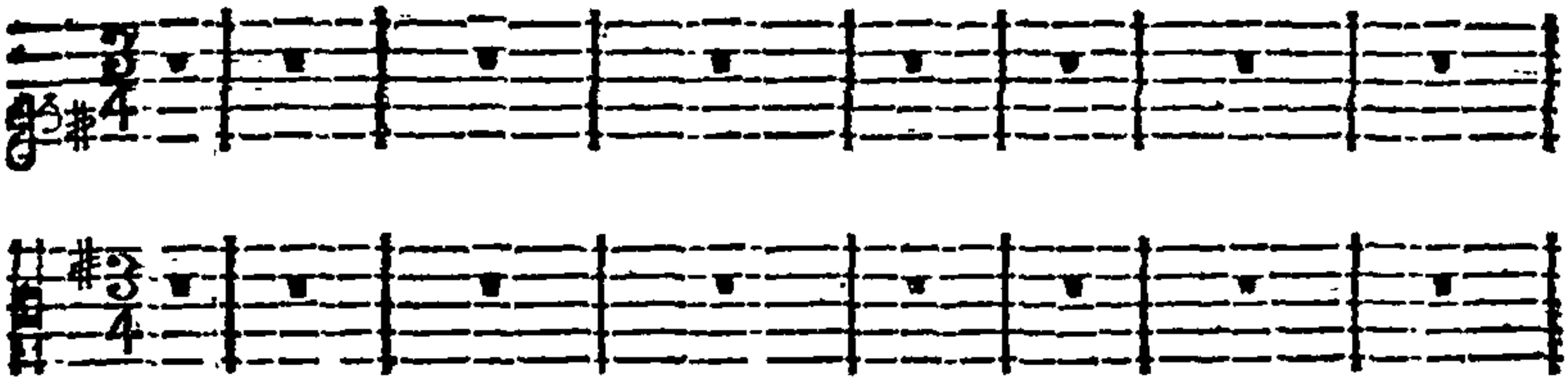




Thy foes for fear ſhall ſeek to thee, full ſore a—gainſt their heart.



PSALM XCII.


It is a thing both goo——d and meet,
to praiſe the high-eſ—
——t Lord:
And to thy name, O thou moſt high, to
to

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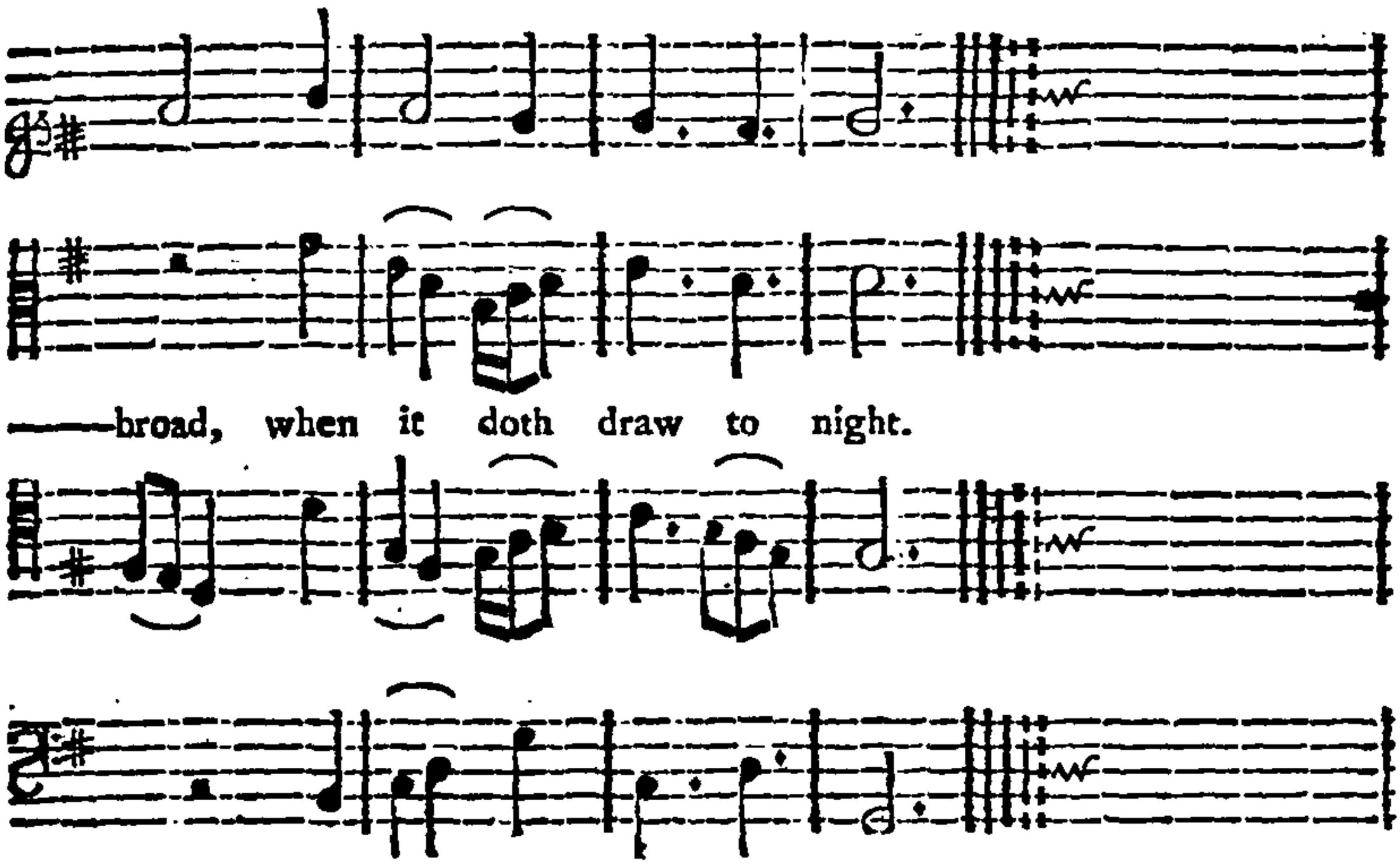
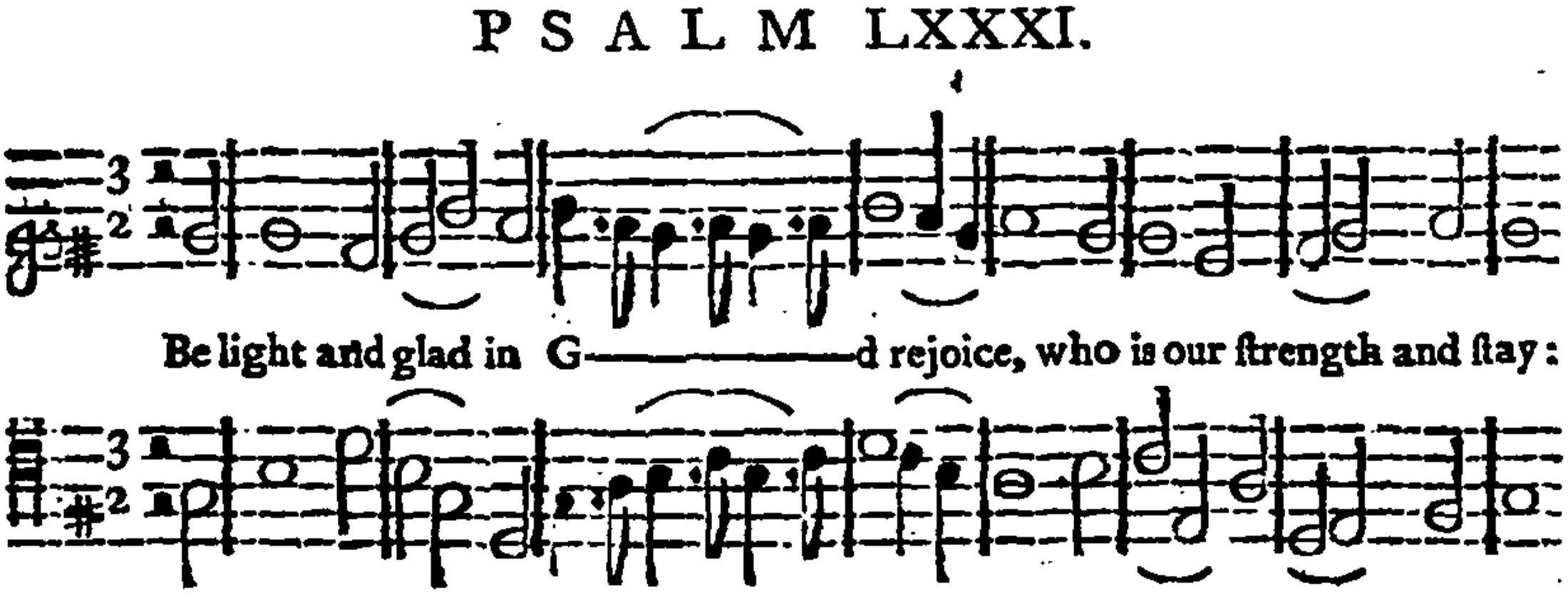
Continued:



PSALM LXXXI.



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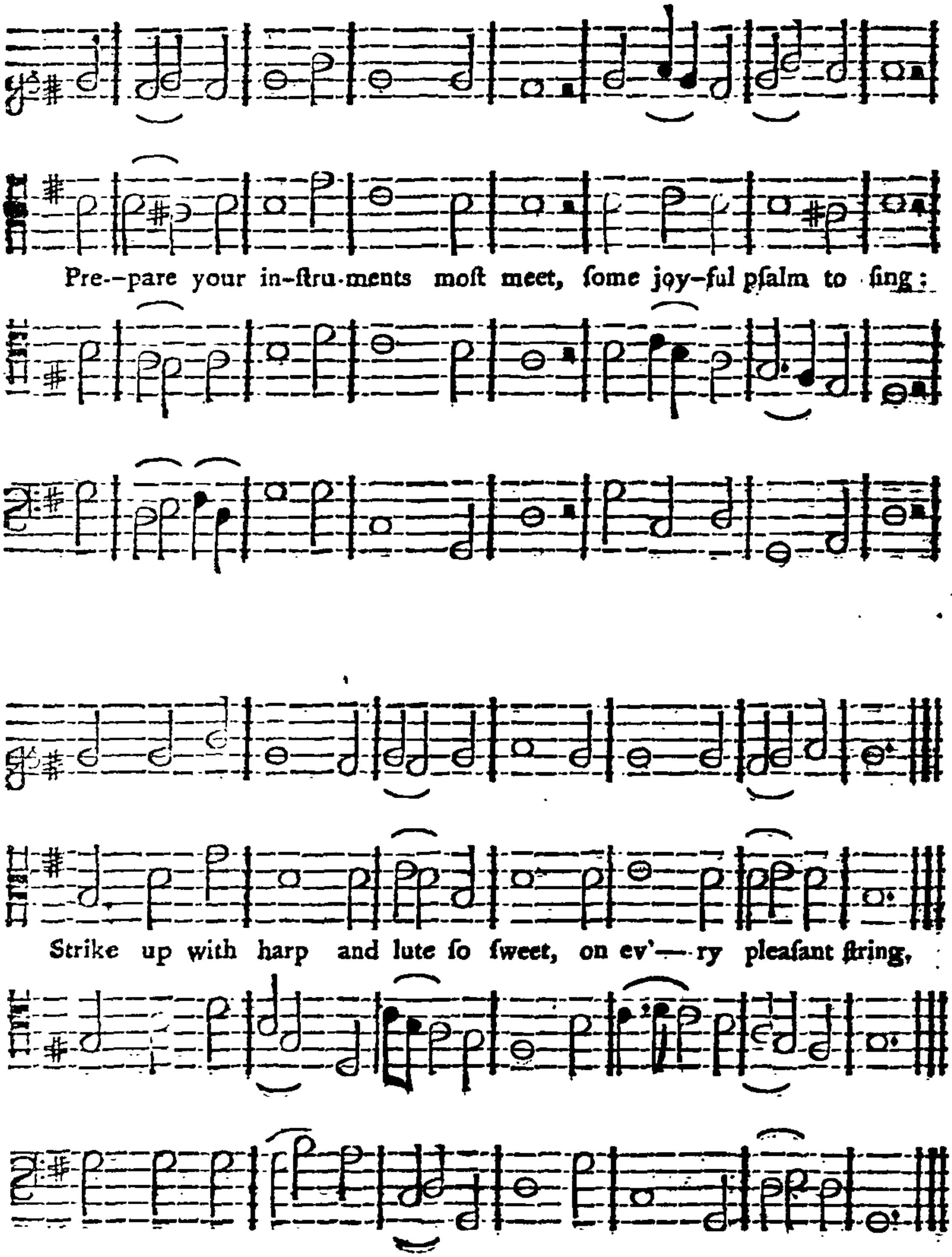

Pre--pare your in-ſtru-ments moſt meet, ſome joy-ful pſalm to ſing;

Strike up with harp and lute ſo ſweet, on ev'—ry pleaſant ſtring,

PSALM LXXXIV.

Continued.

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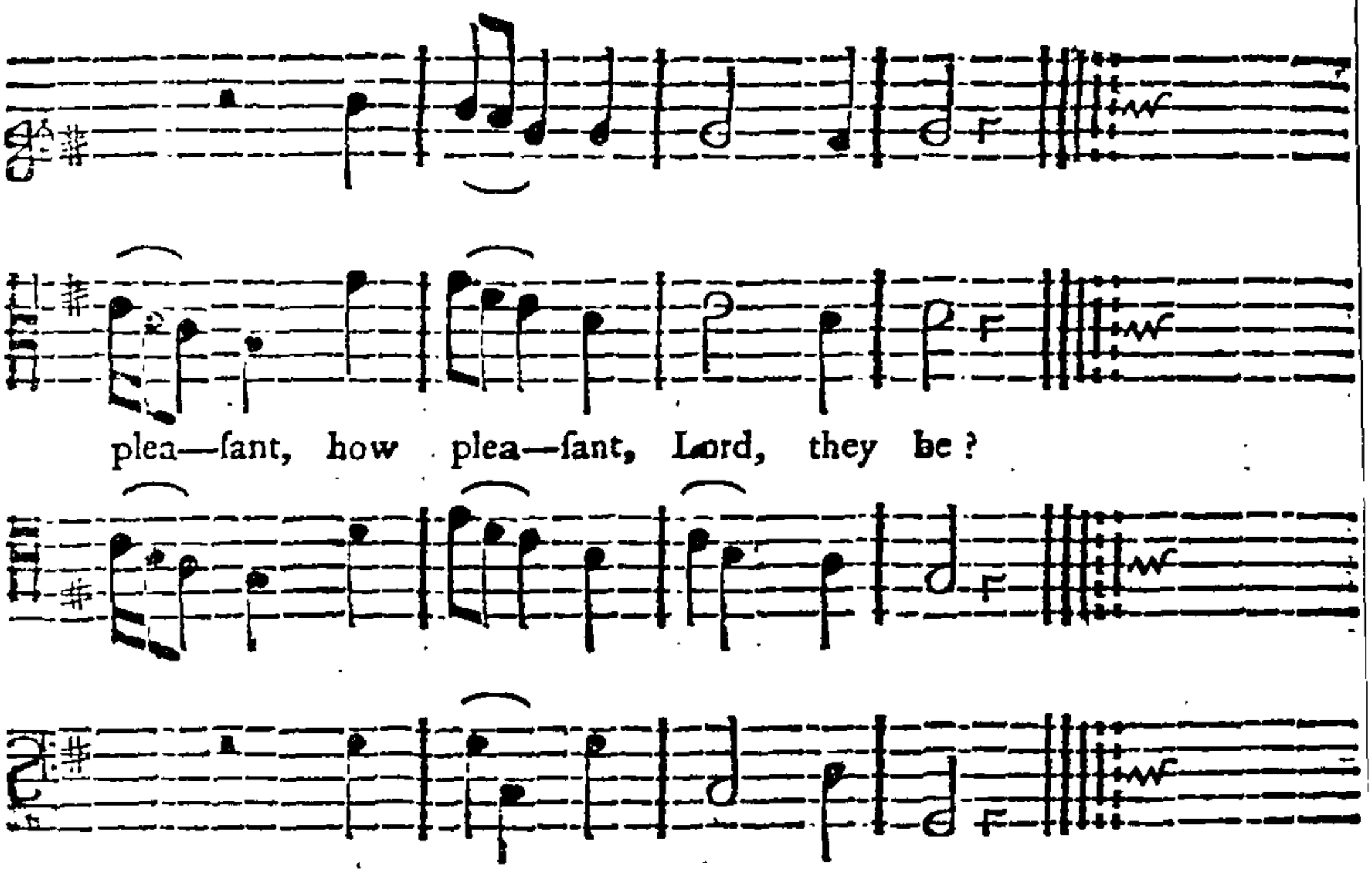
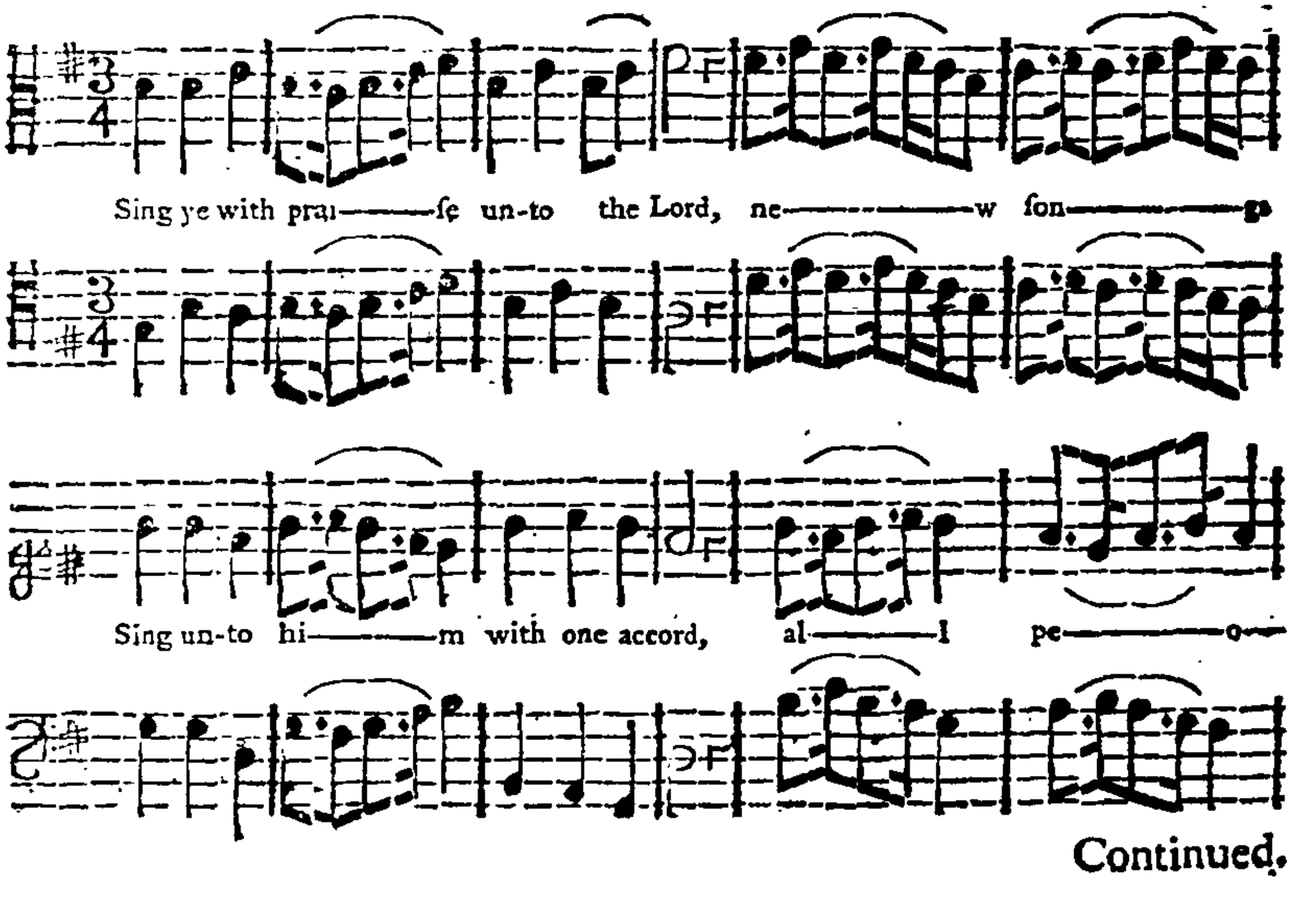


PSALM XCVI.



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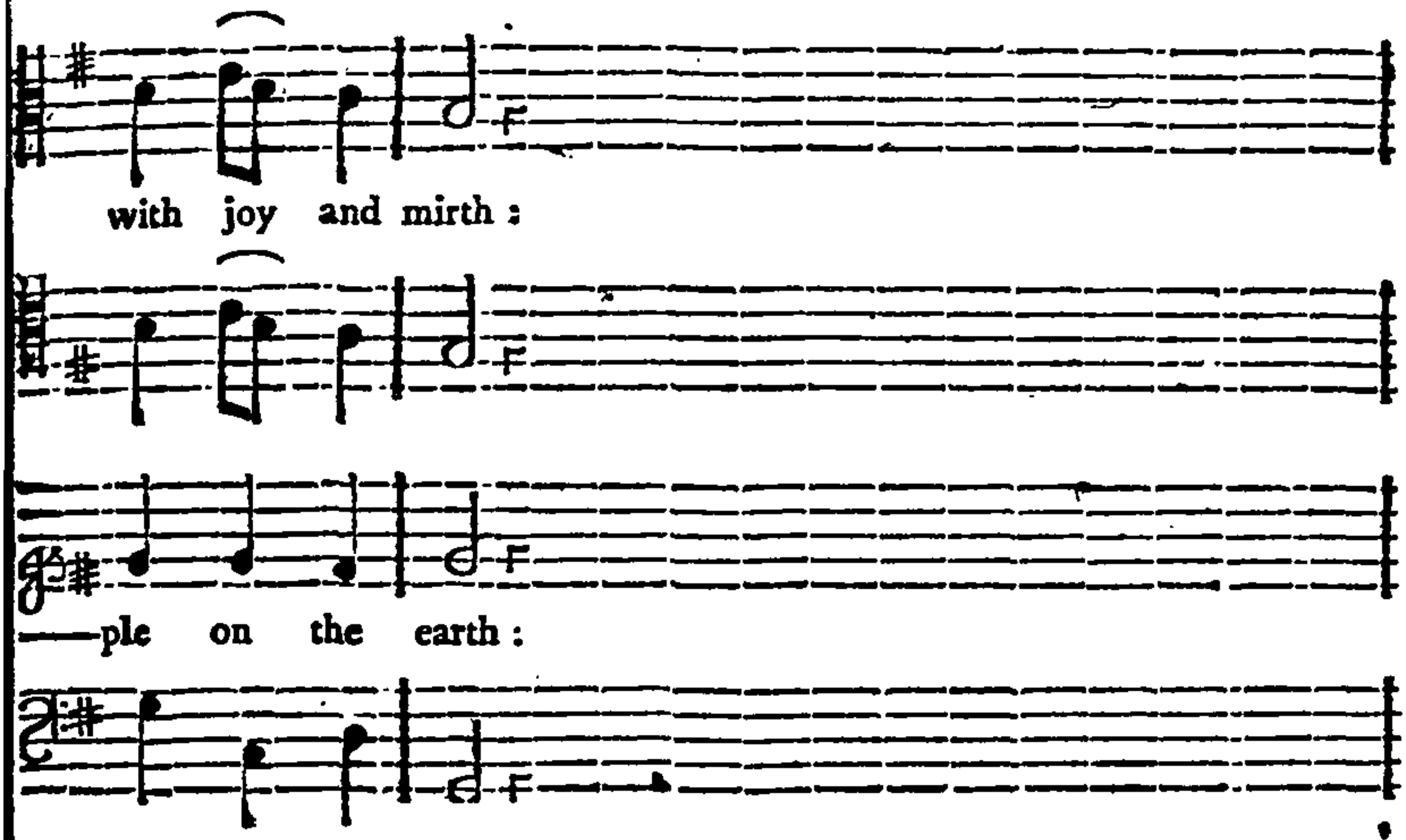

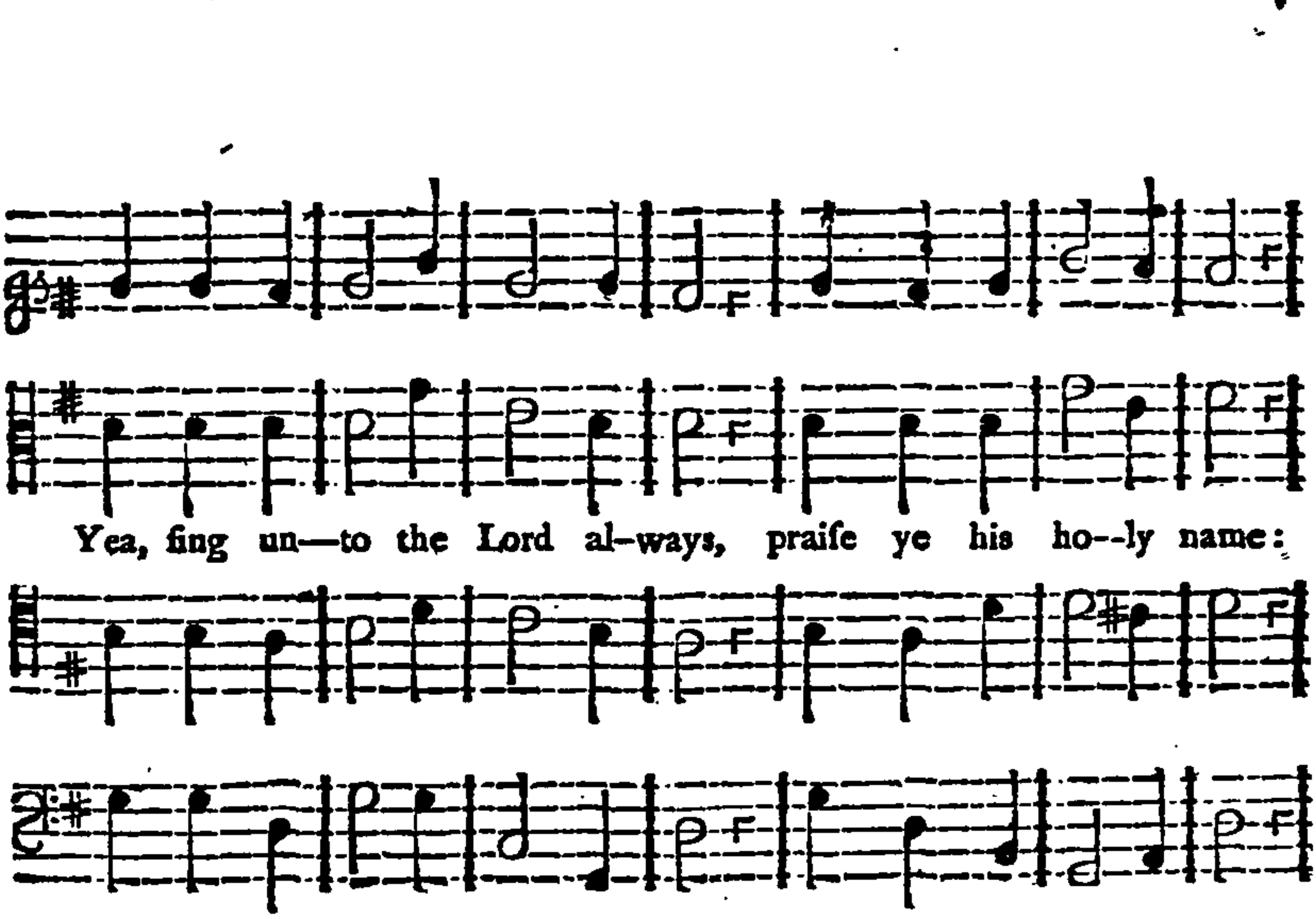

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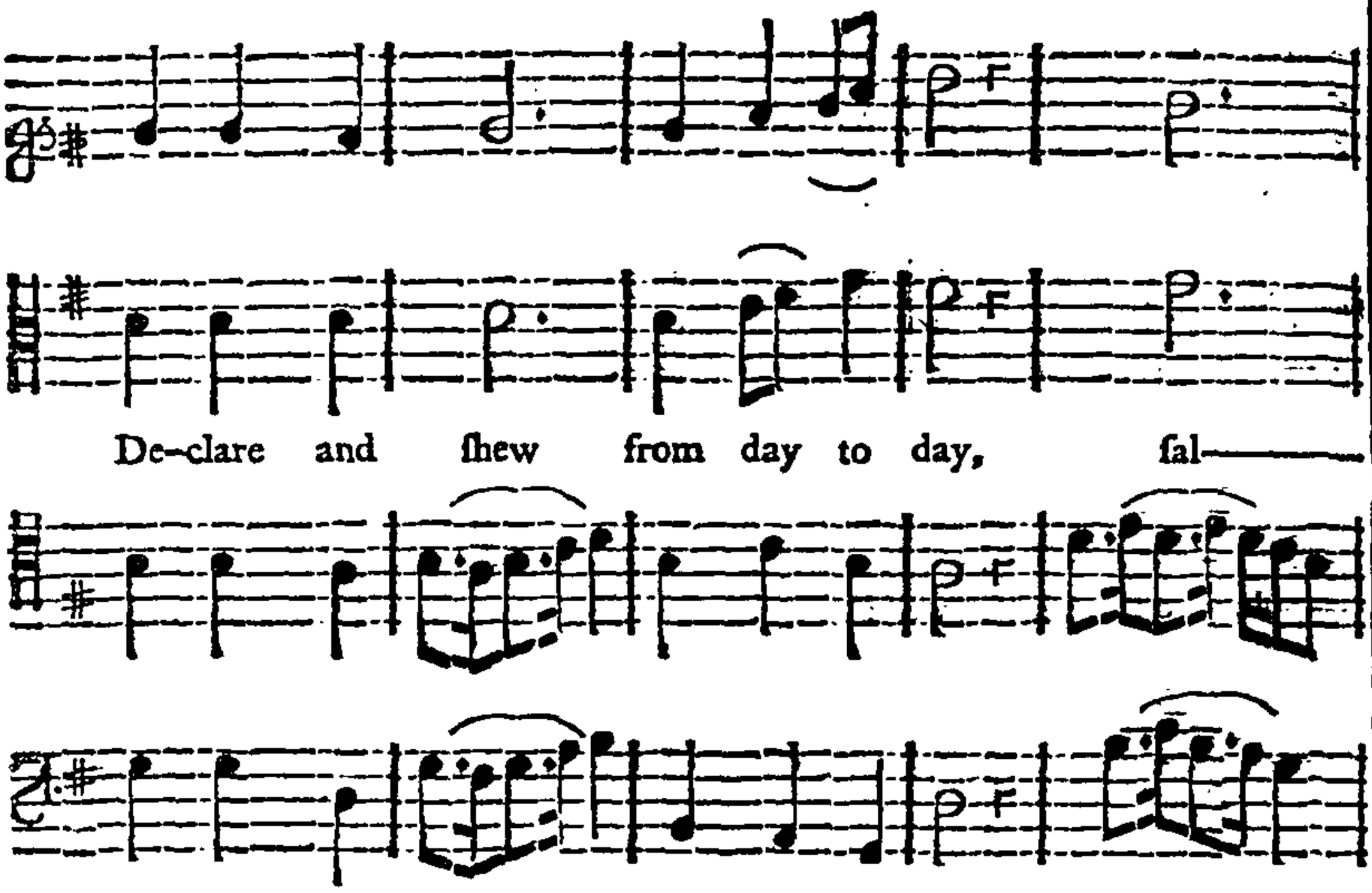
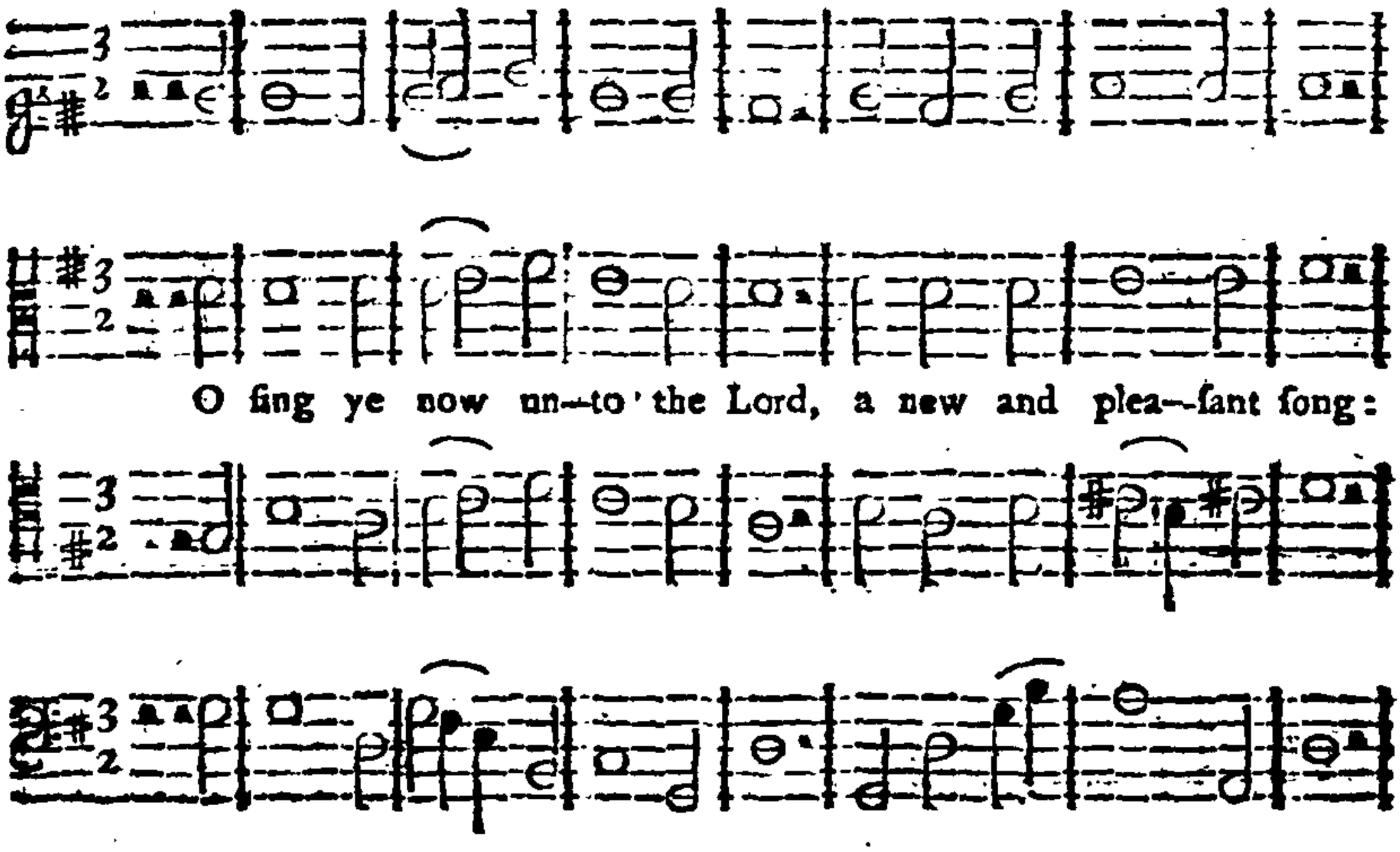
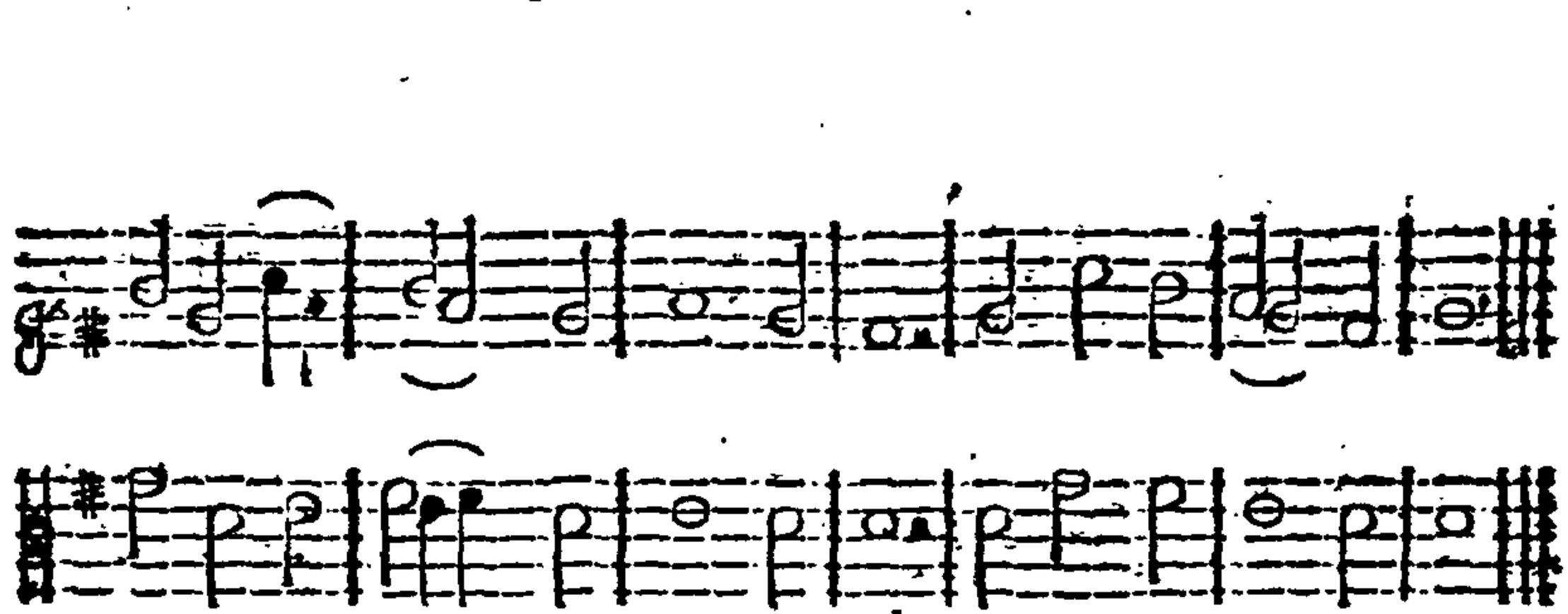


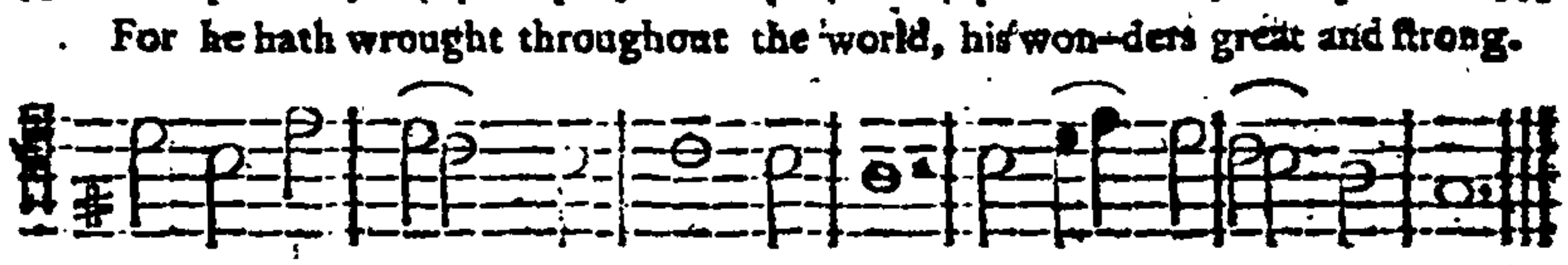
PSALM XCVIII.



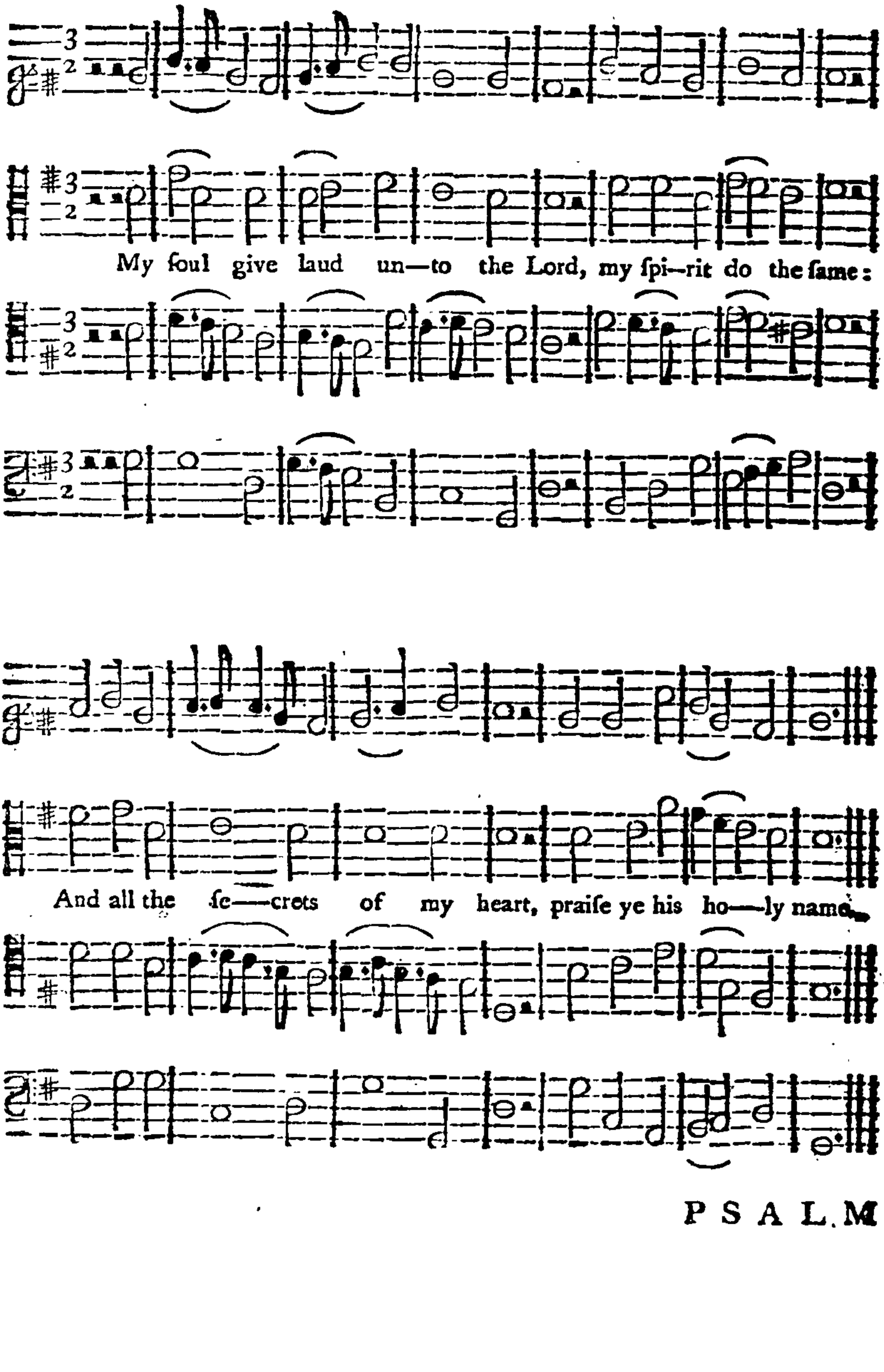
O ſing ye now un-to the Lord, a new and plea-ſant ſong:



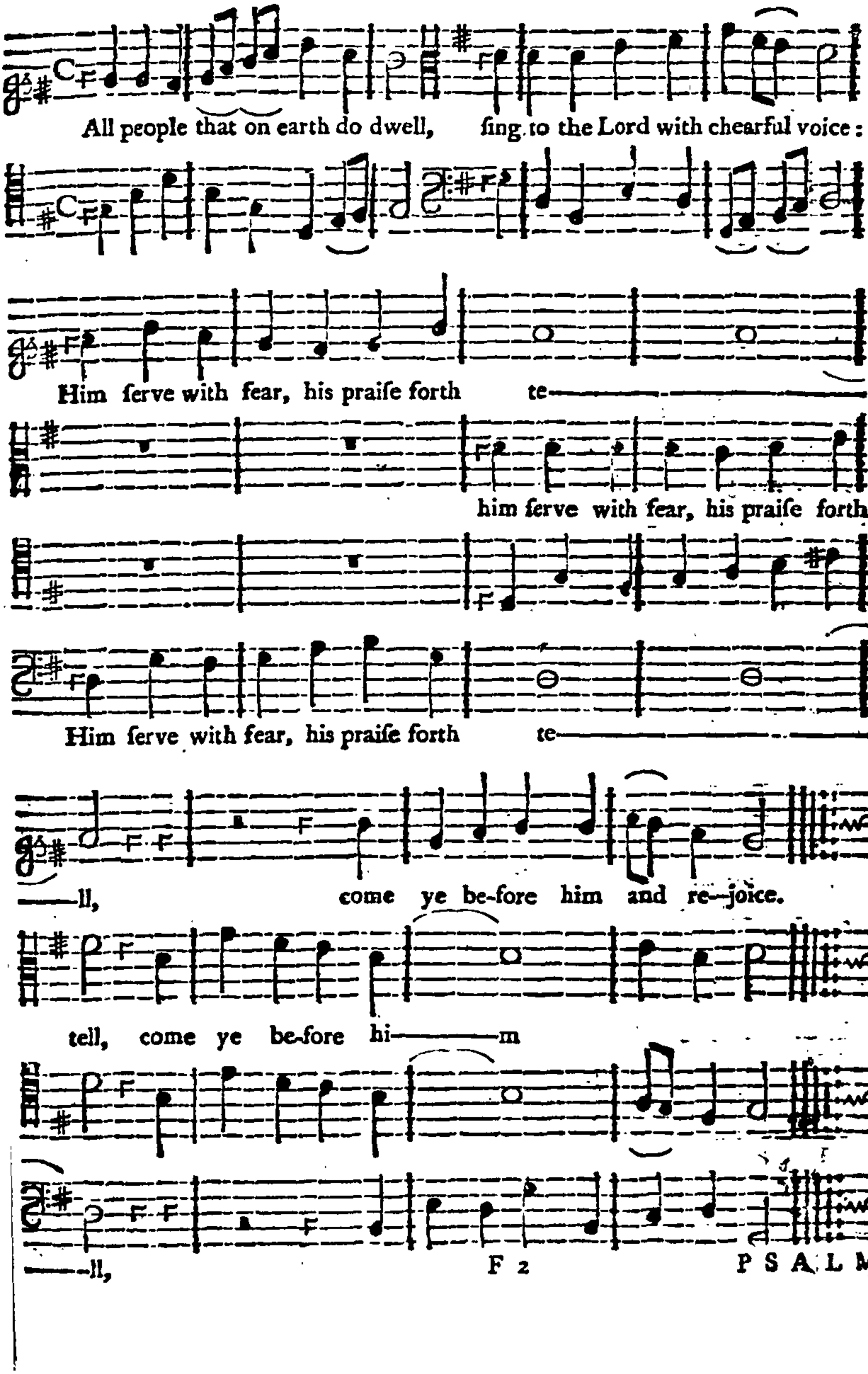
For he hath wrought throughout the world, his won-ders great and ſtrong.



PSALM CIII.


My soul give laud un—to the Lord, my spi—rit do the same:
And all the se—crets of my heart, praise ye his ho—ly name.

PSALM C.


All people that on earth do dwell, sing to the Lord with chearful voice:
Him serve with fear, his praise forth te
him serve with fear, his praise forth
Him serve with fear, his praise forth te
—ll, come ye be-fore him and re-joice.
tell, come ye be-fore hi——m
—ll,

PSALM-TUNES.

PSALM CV.

Baſs ſolus.

Give praiſ——————————es un—to God the Lord,

Tenor ſolus.

And ca——————————ll up—on his name:

his works, his works, his

Among the peo—ple all de—clare,

his wor——————

his works, his works, his

wor———ks

to ſpread his fame. Sing joy—ful—ly

———————ks

wor———————ks

Continued,

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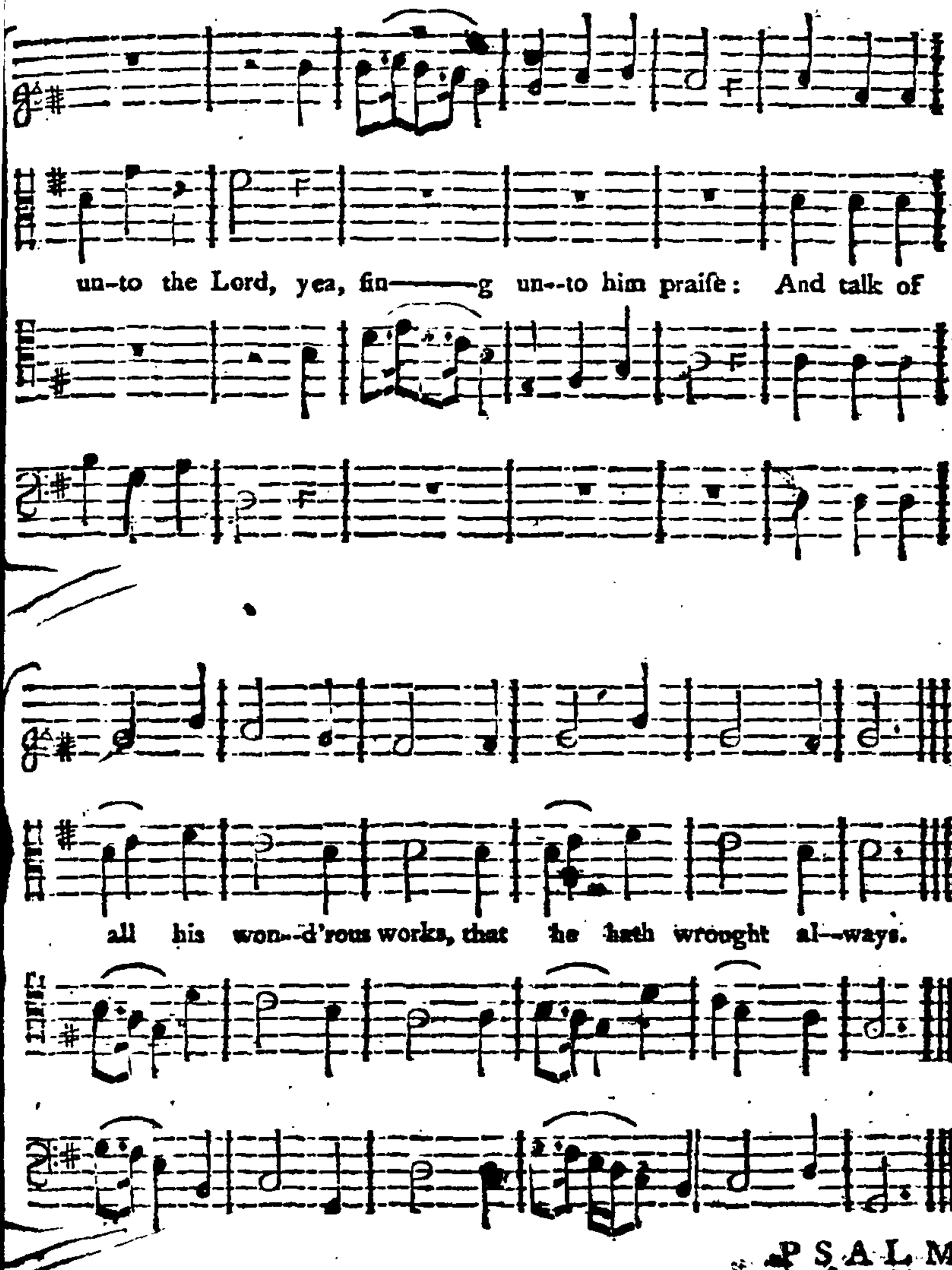

PSALM

PSALM CXI.

With heart I do accord, to praiſe and laud the Lord, in preſence of the juſt:

Tenor and Baſs.

For great his works are foun——d, to ſearch them

For great his works are found, to ſearch them ſuch are bou—

Treble and Contra.

ſuch are bound, as do him love and truſt. His works are glo——rious,

——nd,

al--ſo his righ—teouſ--neſs, it doth en-dure for e—ver,

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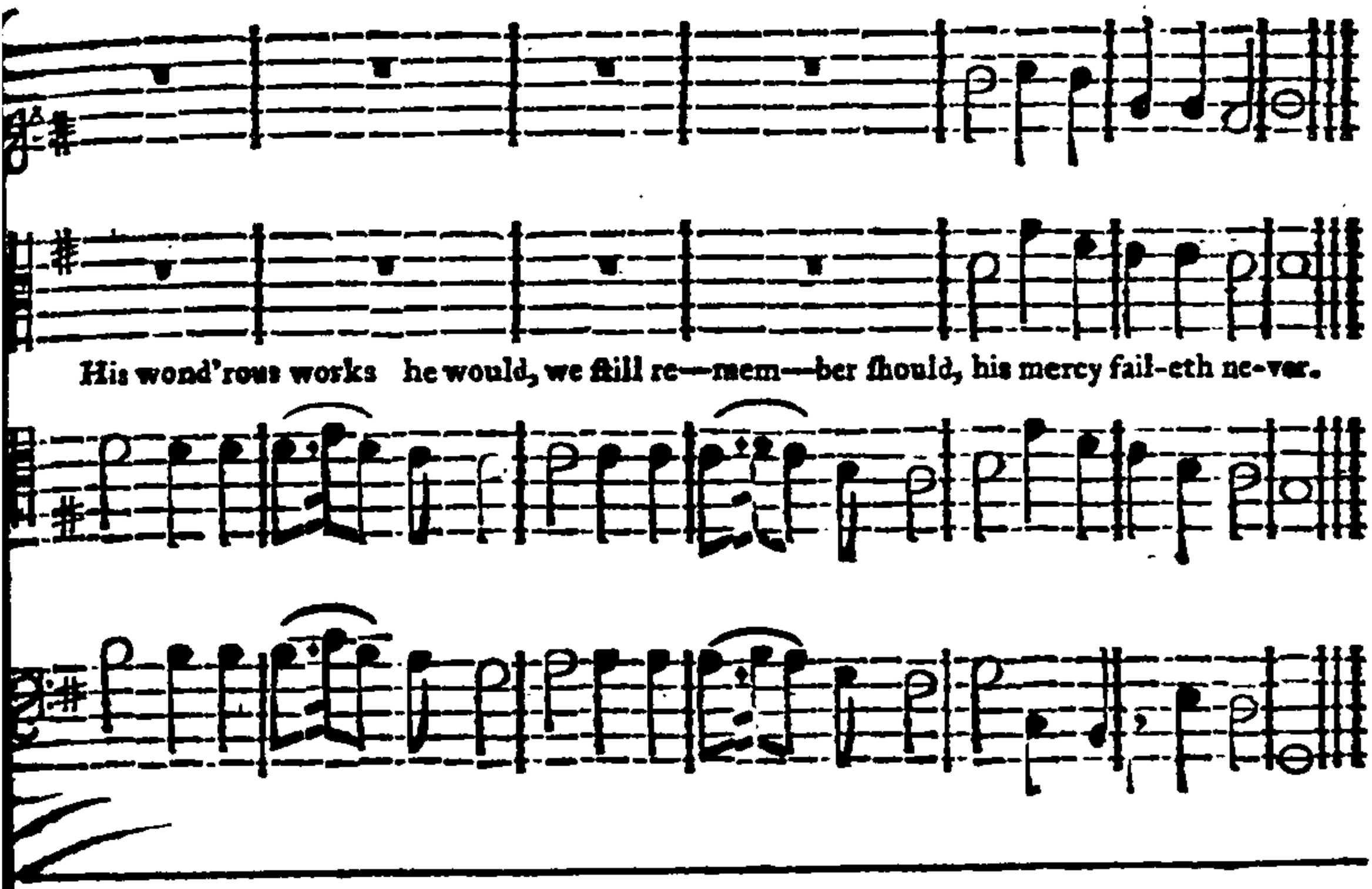
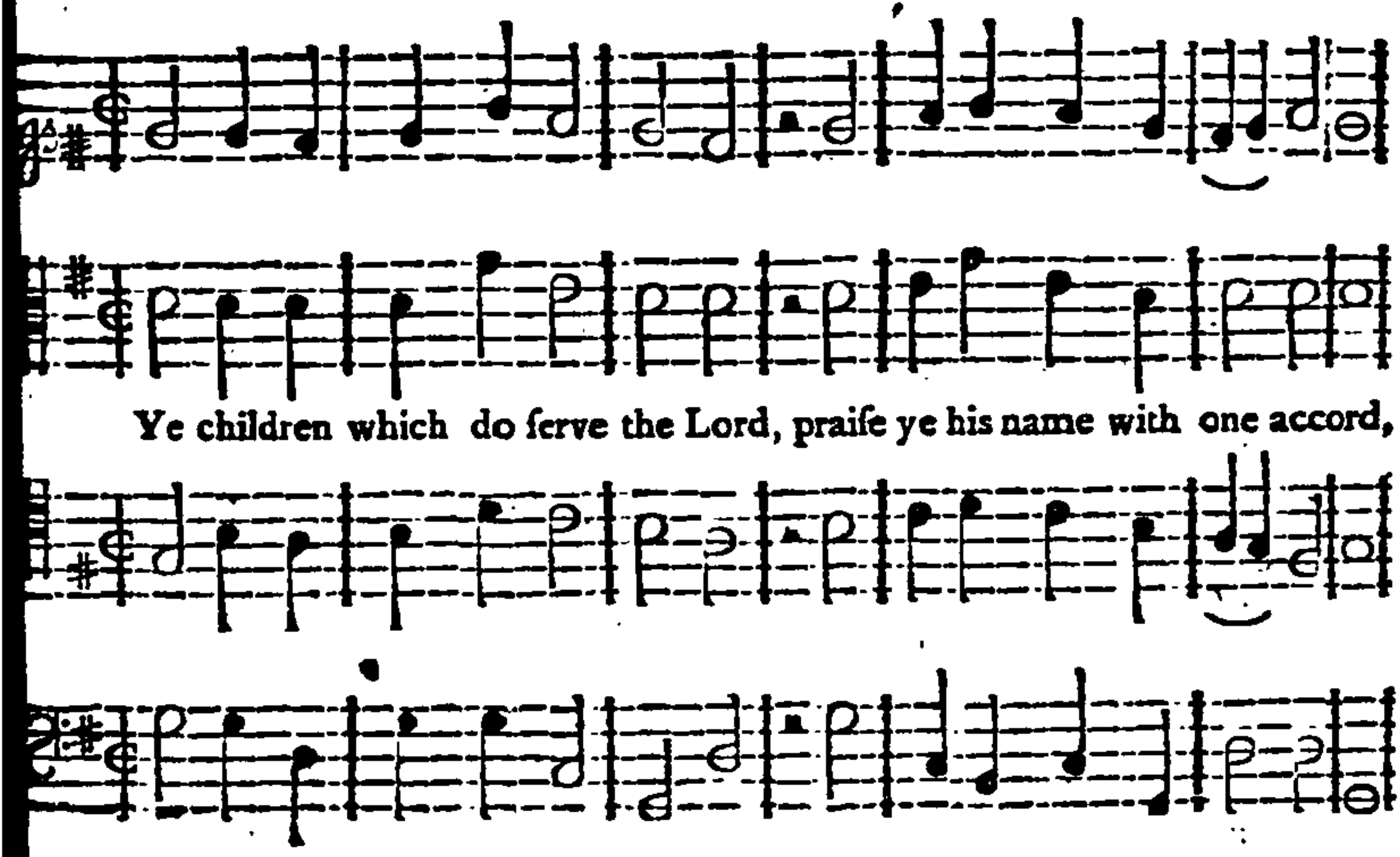


PSALM CXIII.



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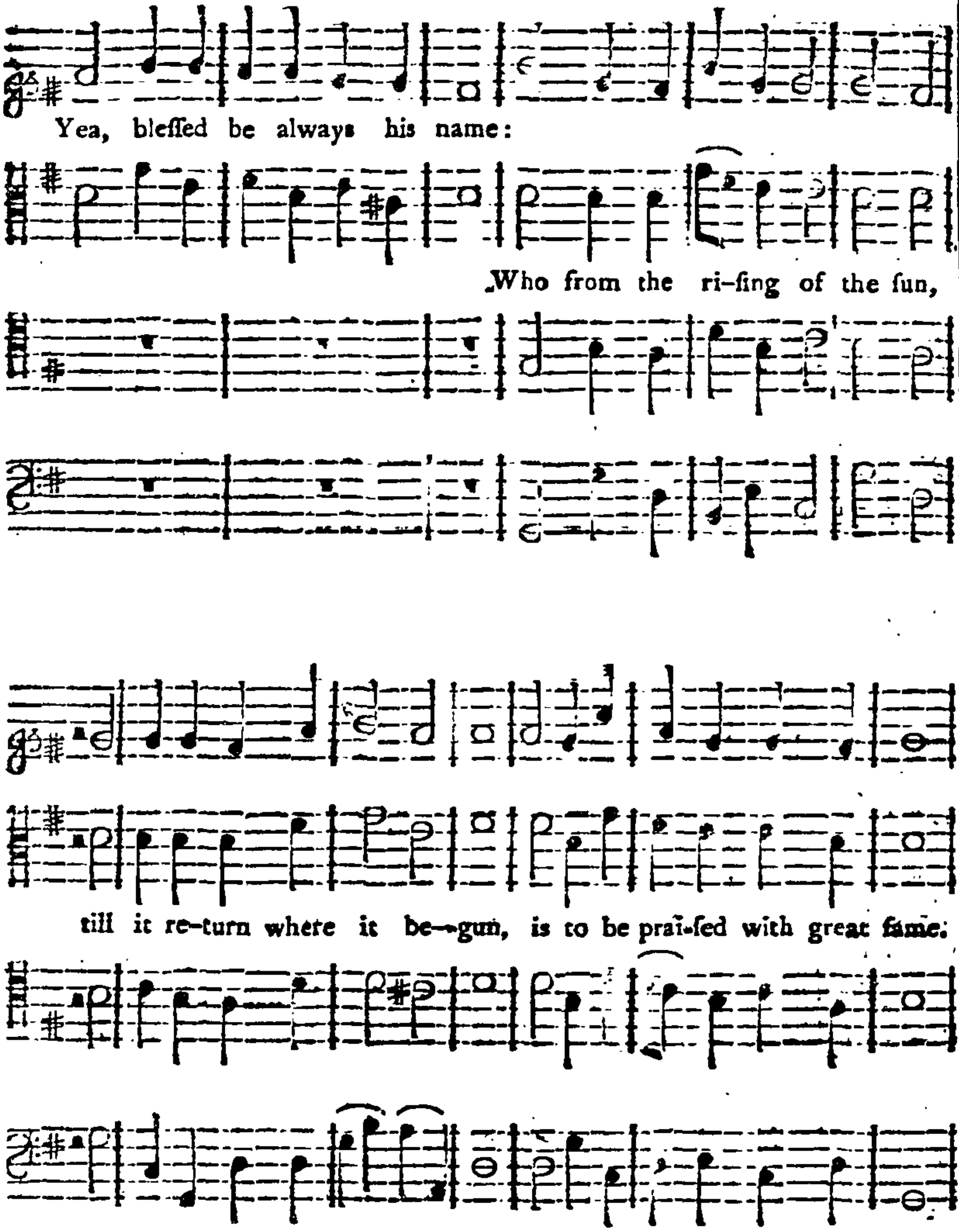

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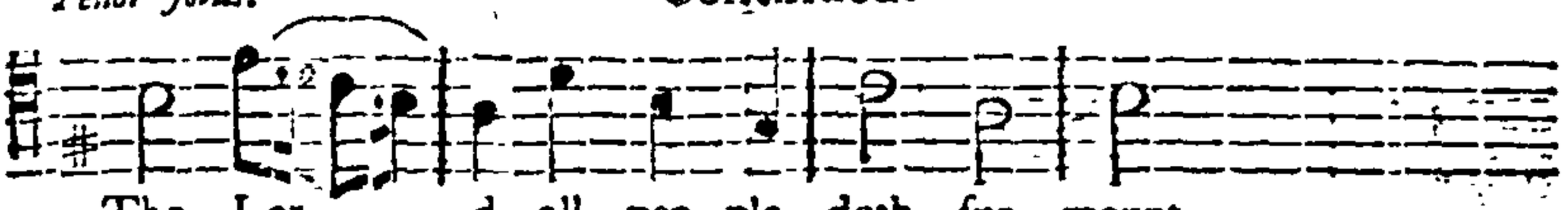
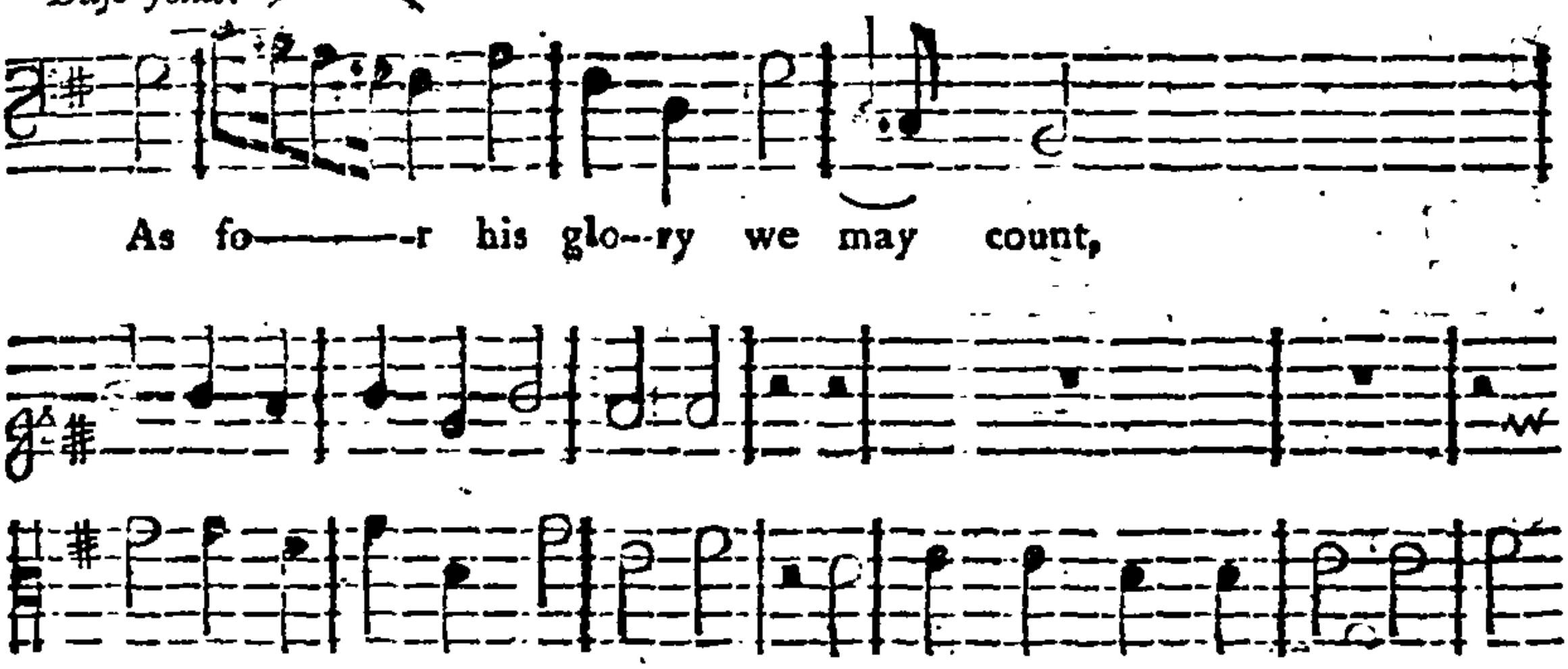
Tenor solus.

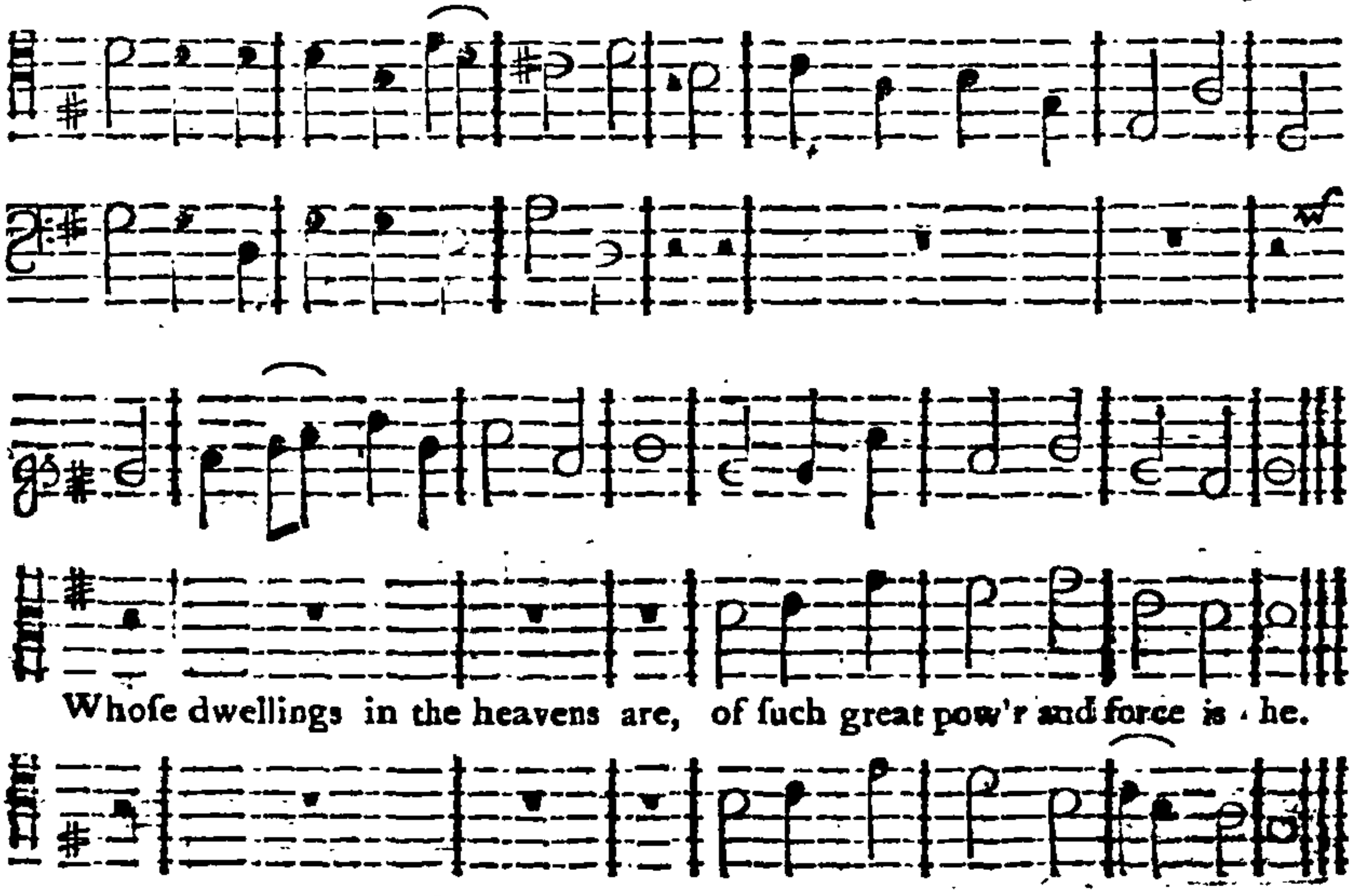


The Lor——d all peo-ple doth sur-mount,

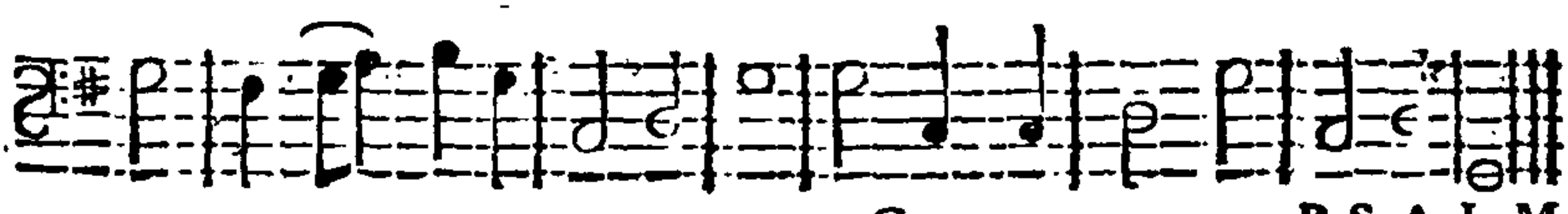
Bass solus.



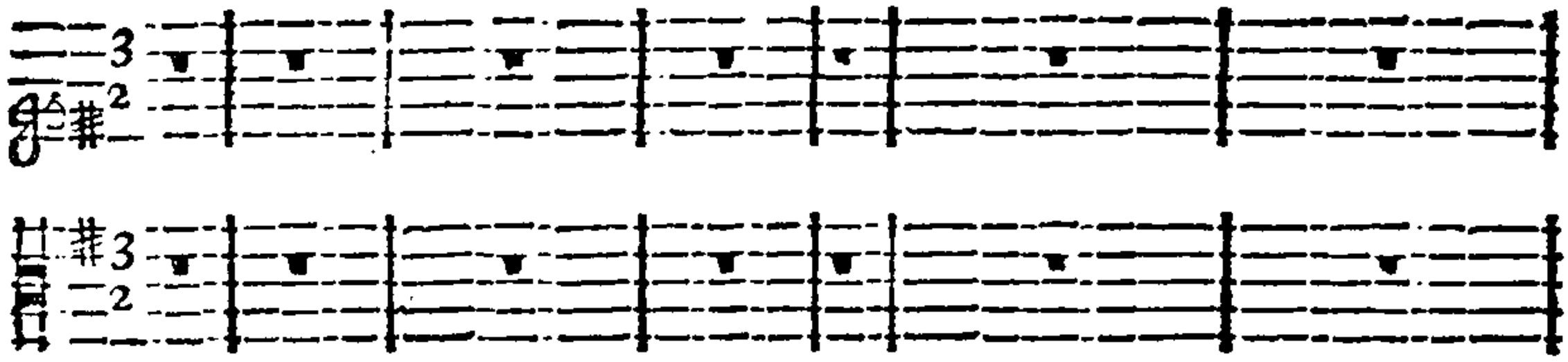
As fo——r his glo-ry we may count,
Above the heavens high to be; with God the Lord who can compare,

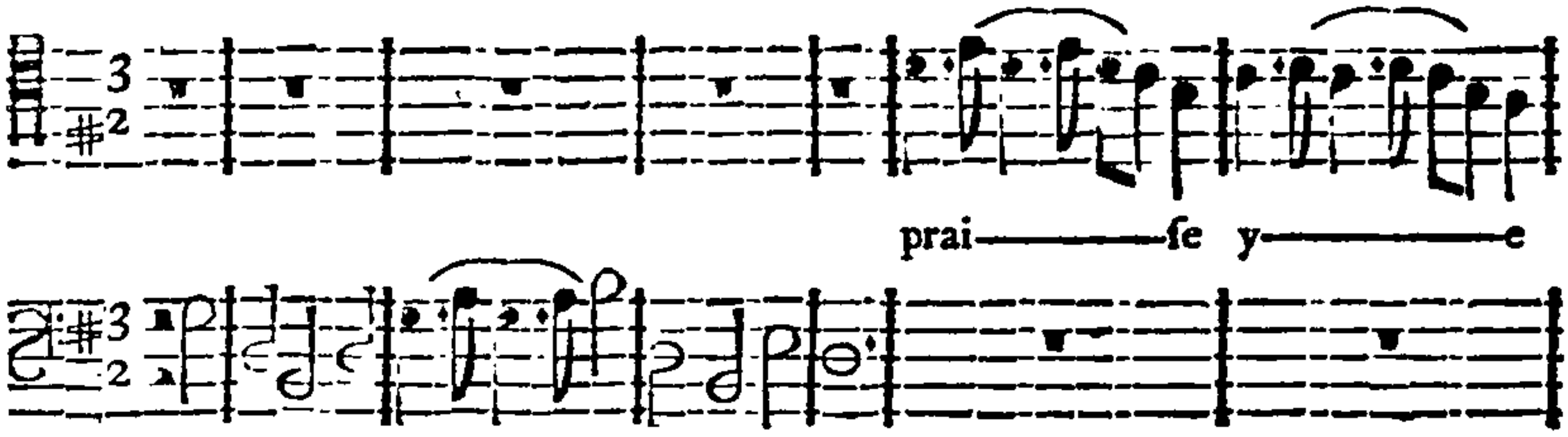


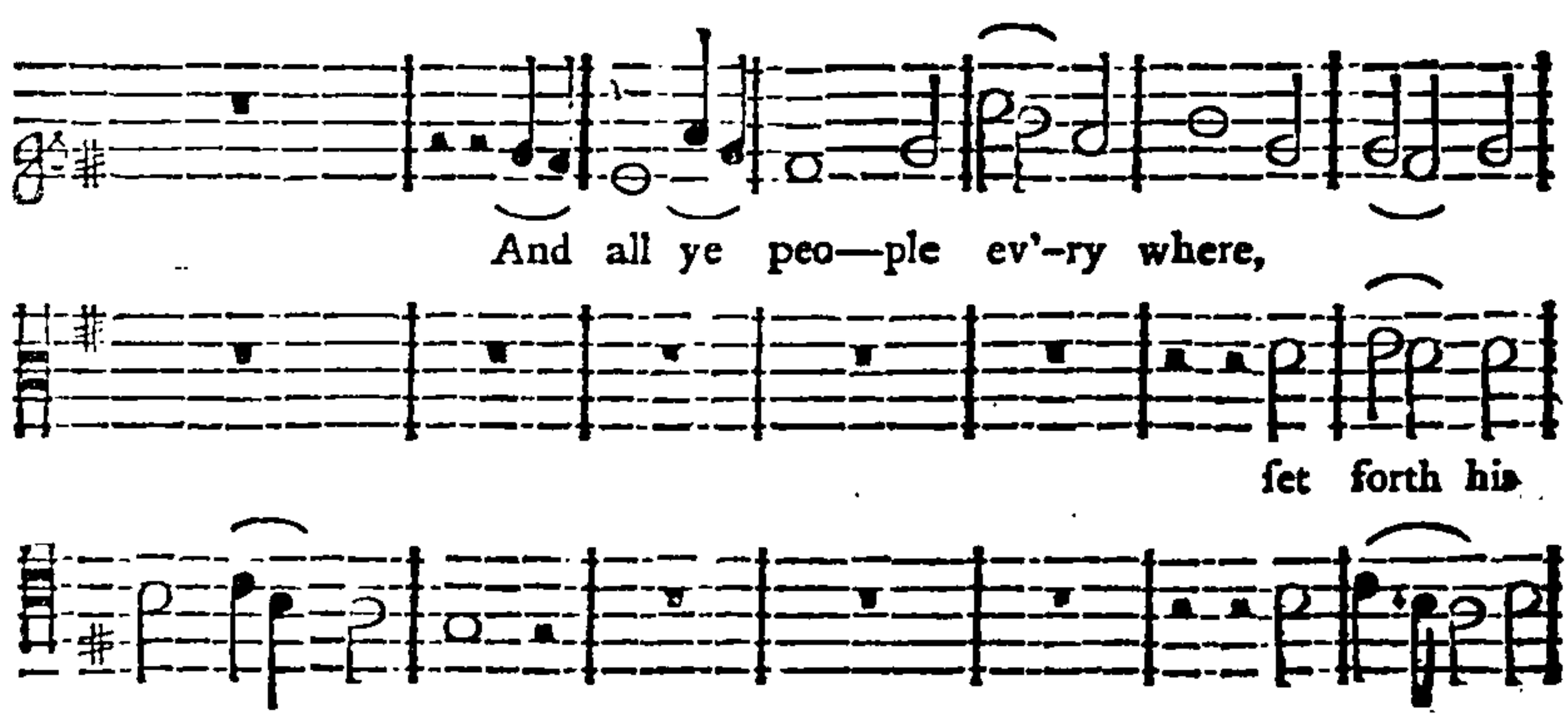
Whose dwellings in the heavens are, of such great pow'r and force is he.

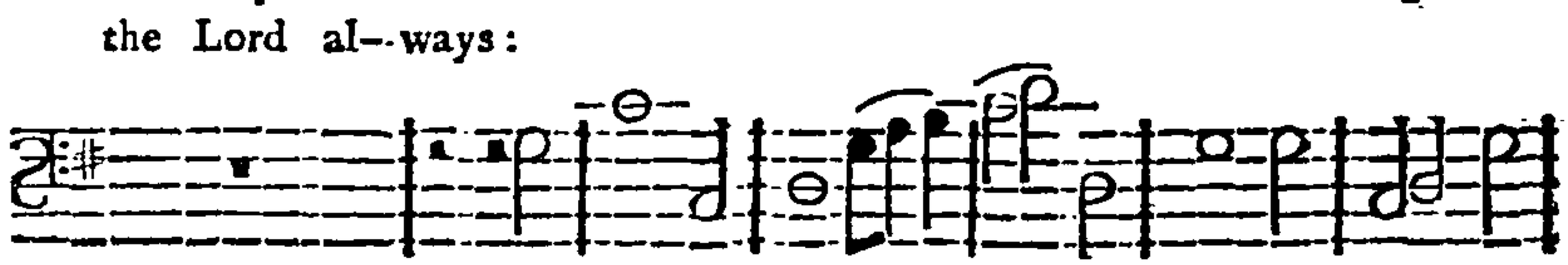


PSALM CXVII.









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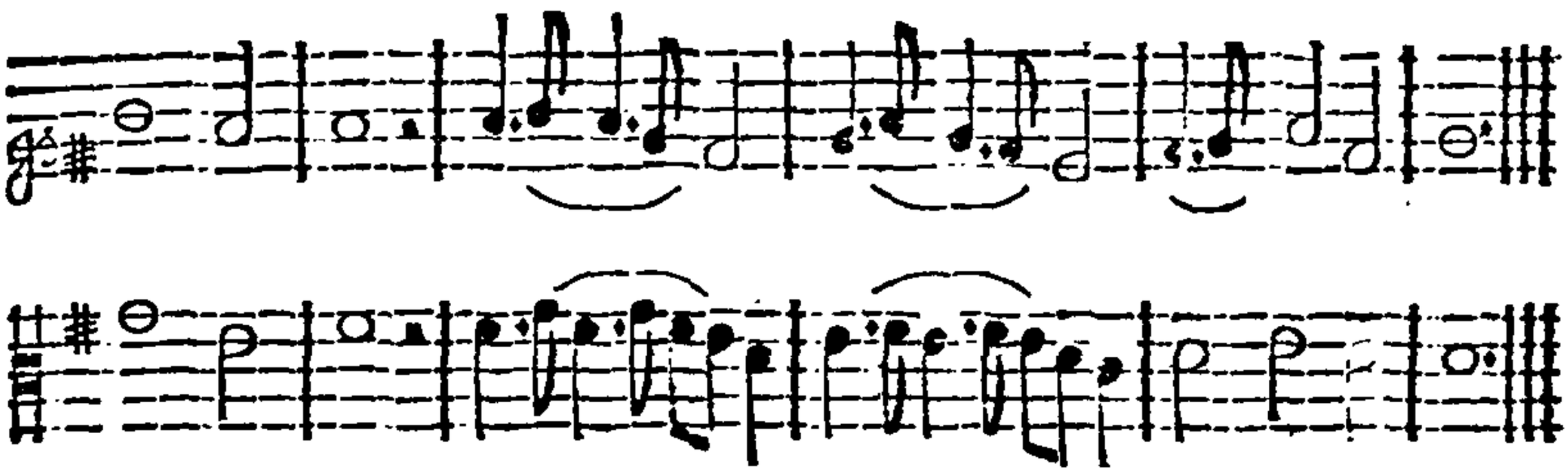
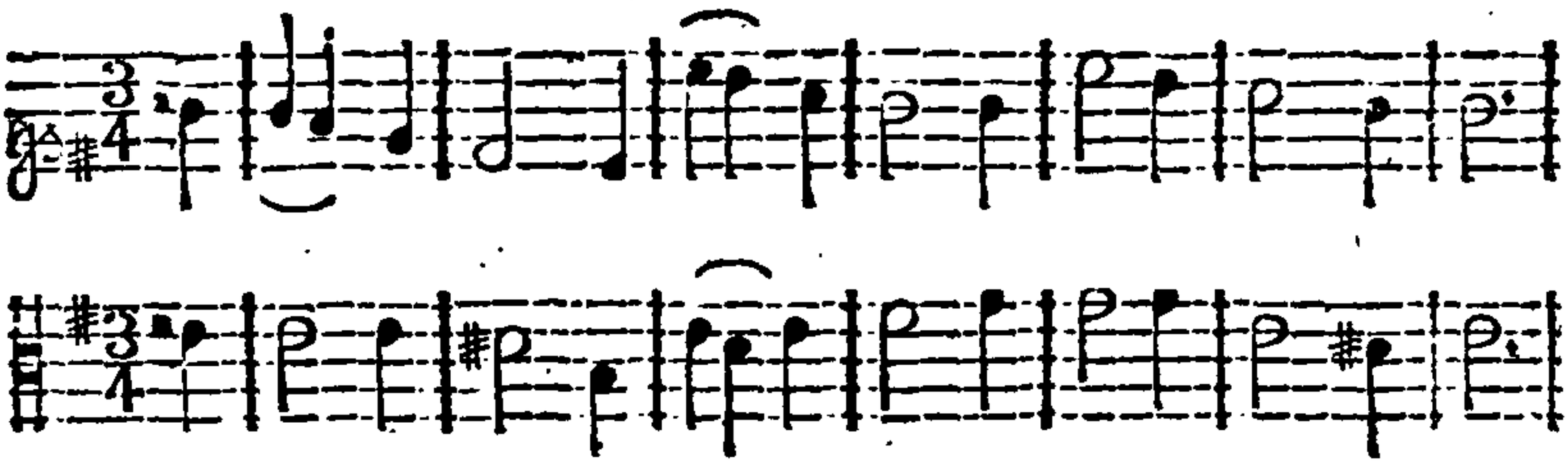
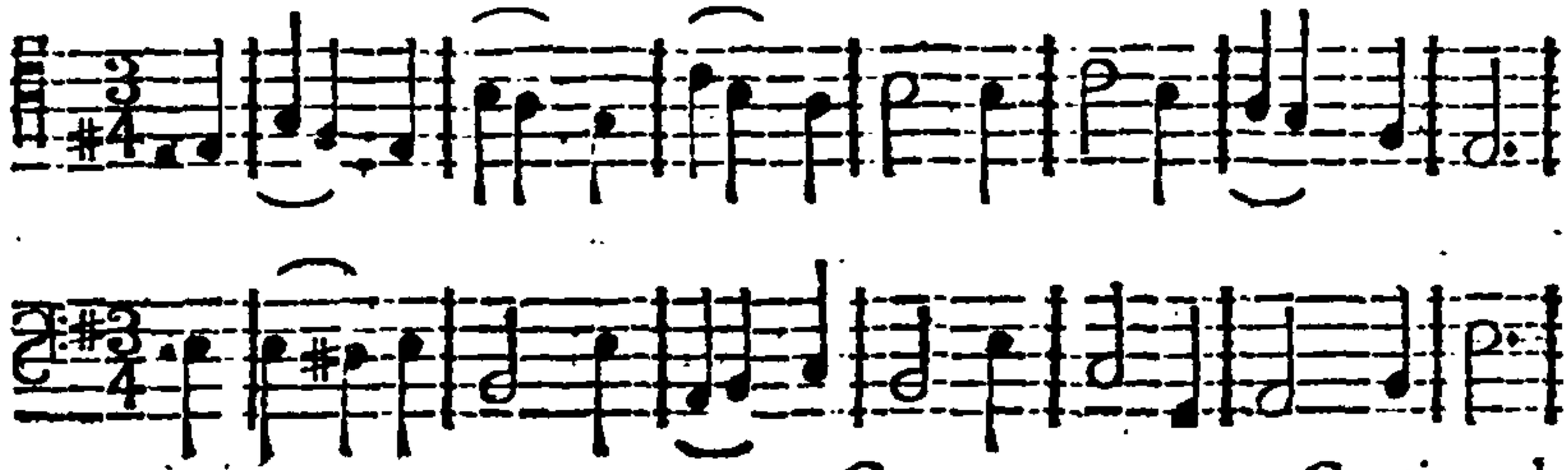


no--ble praiſe, ſe——————t for————th his no- ble praiſe.

PSALM CXIX.



Bleſ--ſed are they that per-fect are, and pure in mind and heart:



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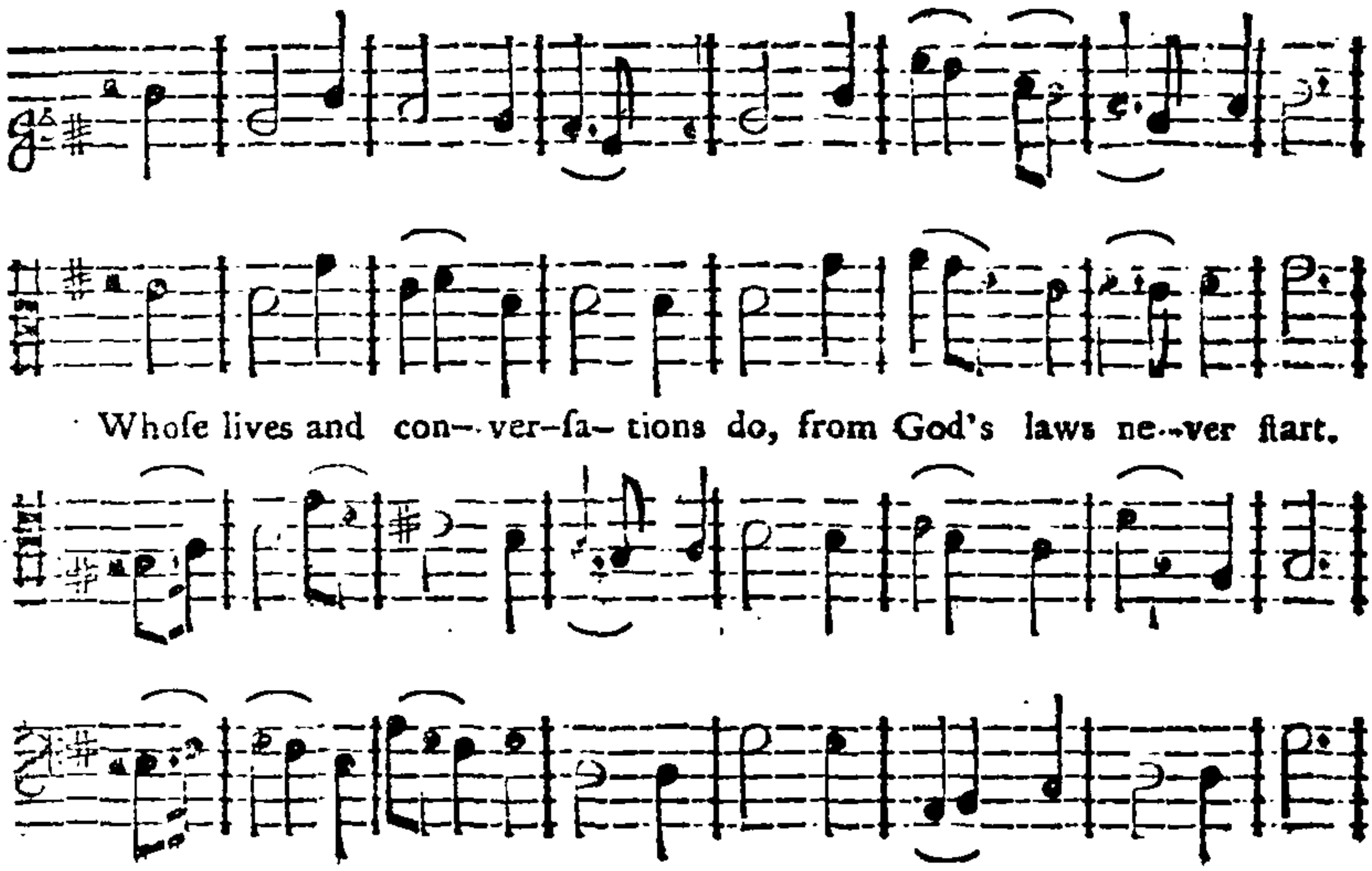
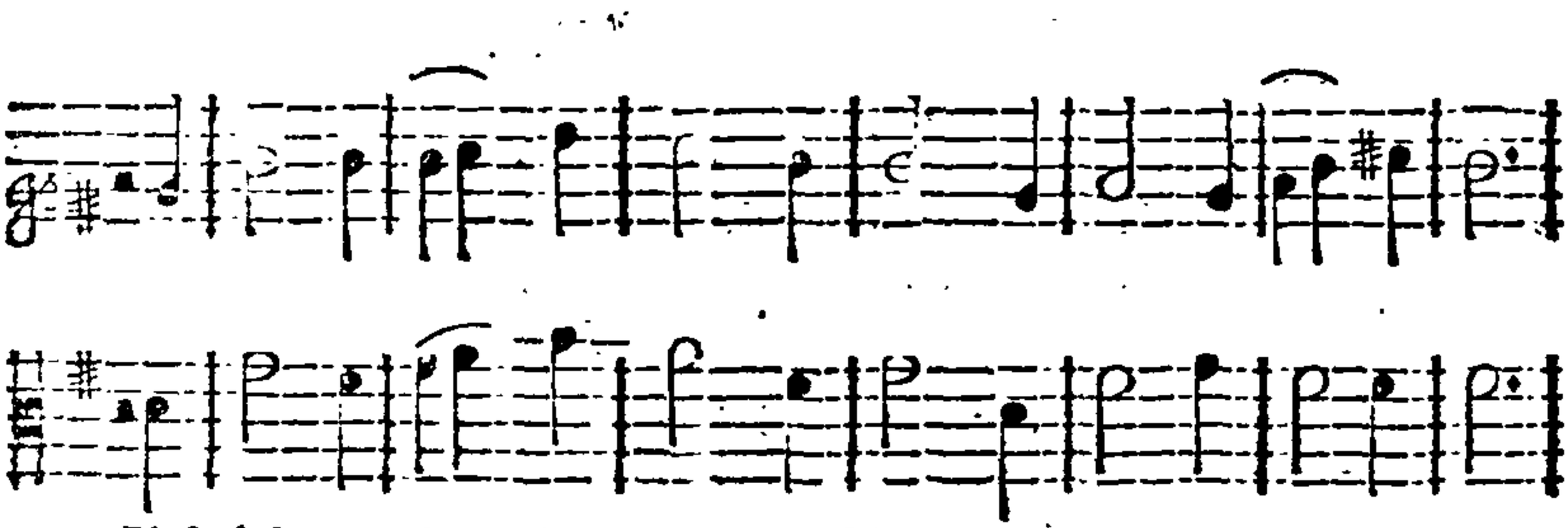
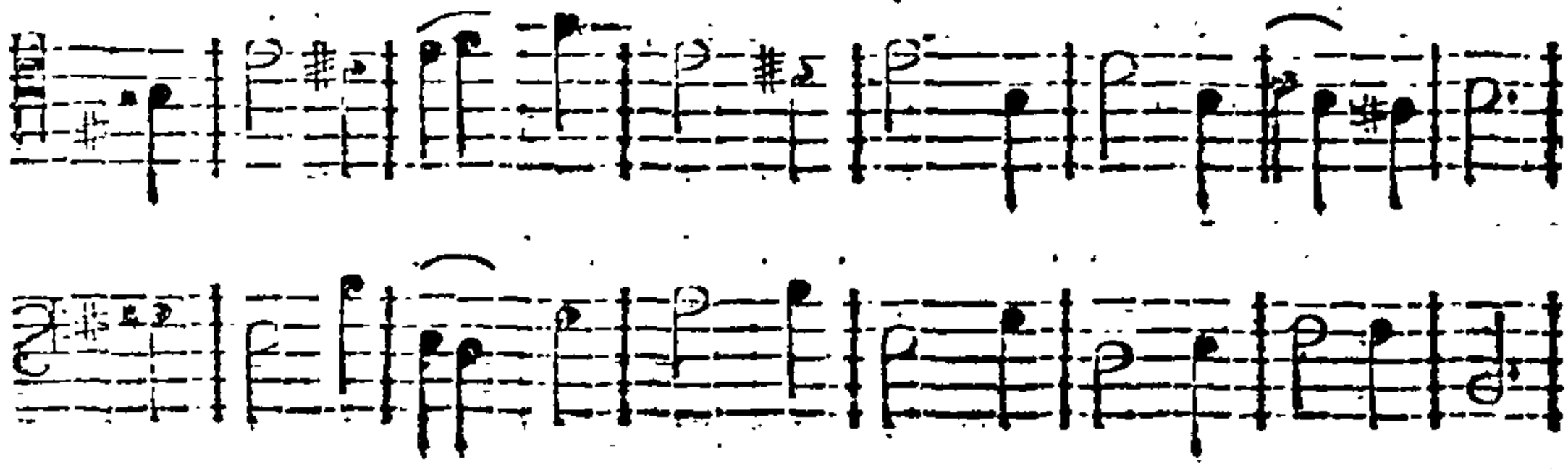


Whoſe lives and con--ver-ſa- tions do, from God's laws ne--ver ſtart.



Bleſ--ſed are they that give themſelves, his ſta-tutes to ob-ſerve;



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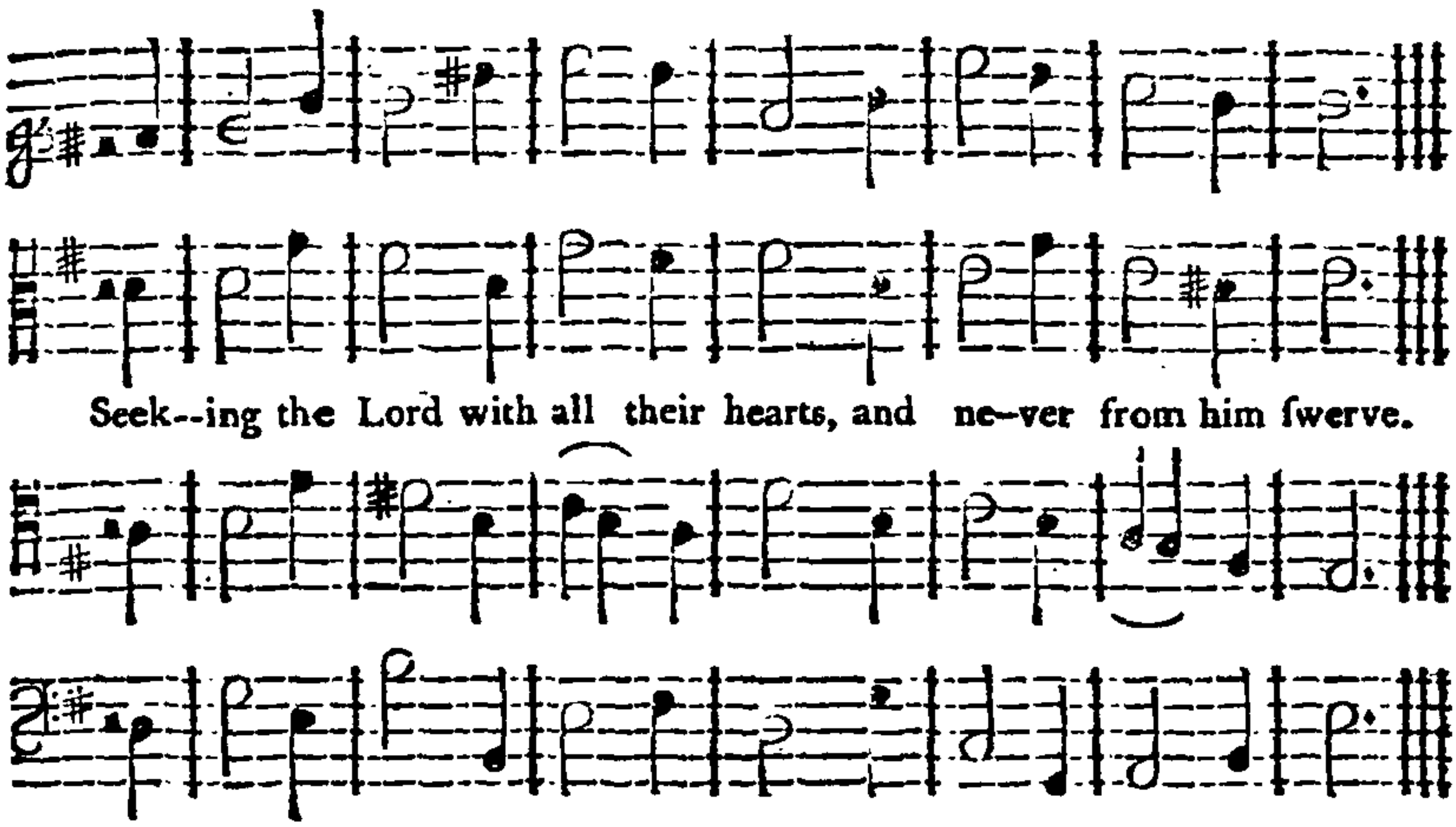
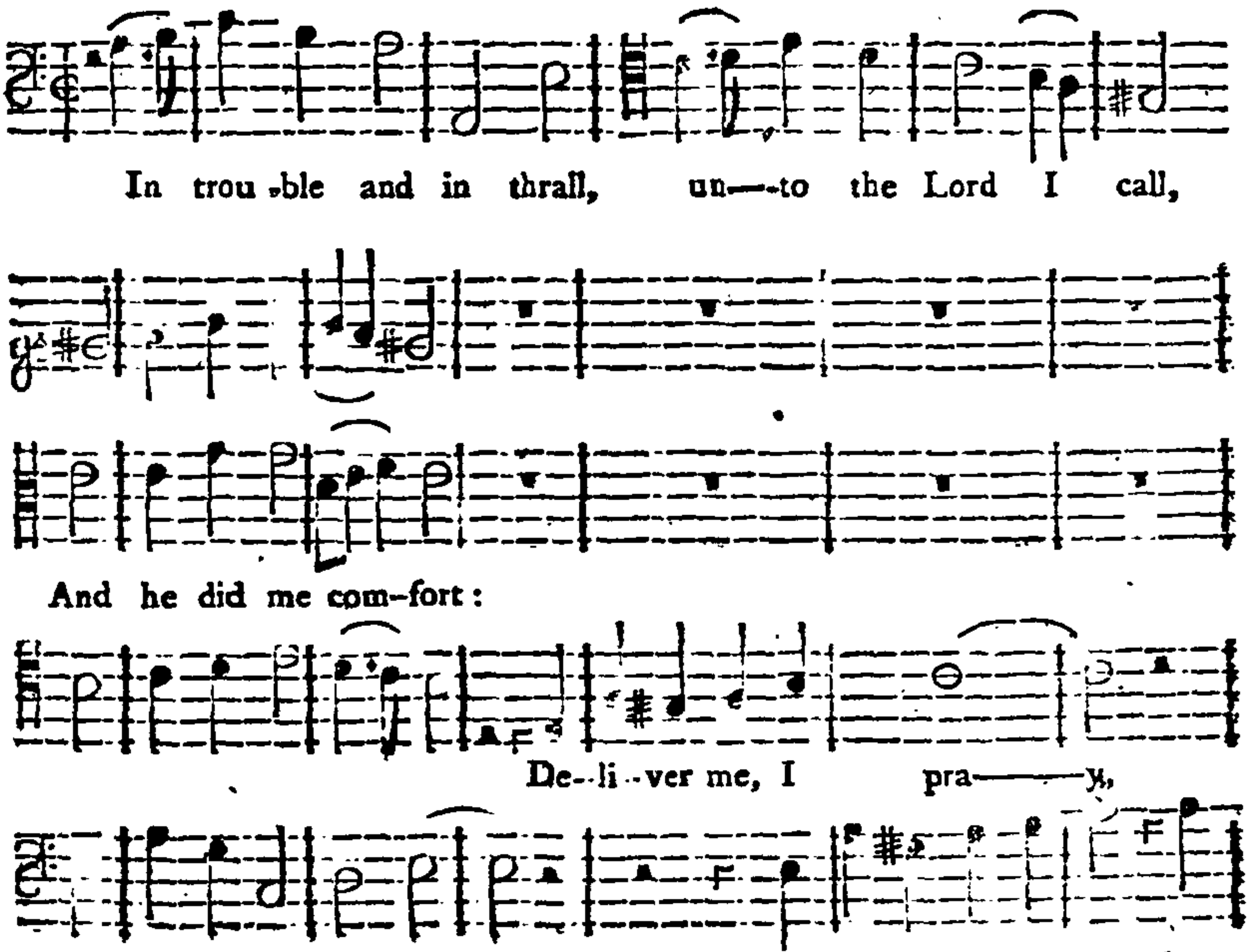


Seek--ing the Lord with all their hearts, and ne-ver from him ſwerve.

PSALM CXX.



In trou-ble and in thrall, un--to the Lord I call,

And he did me com-fort:

De--li--ver me, I pra——y,

De--li-ver me, I pray, from

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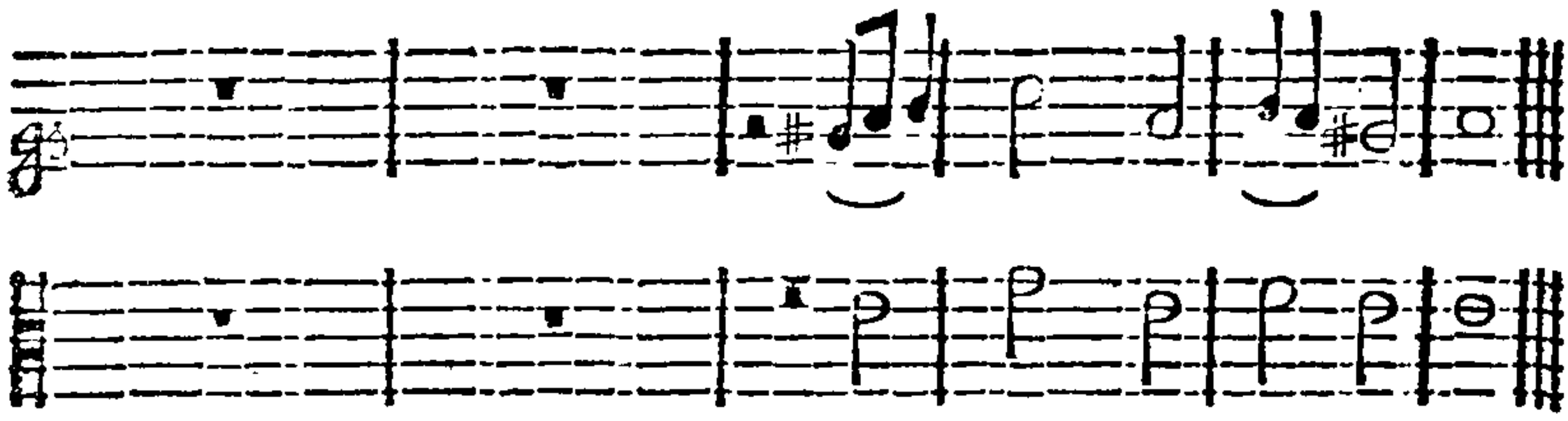
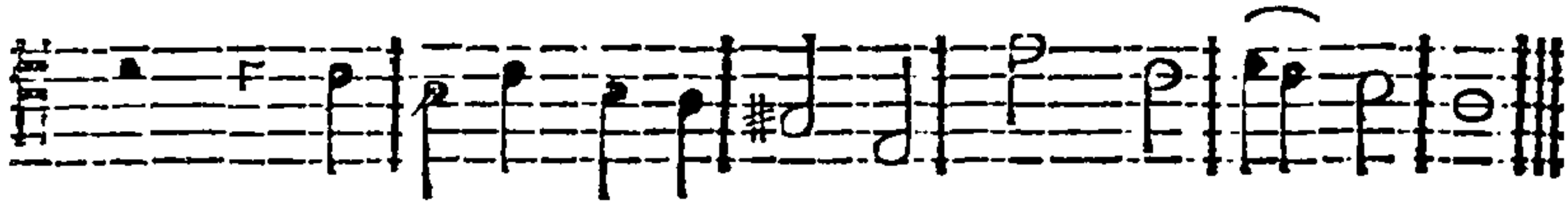
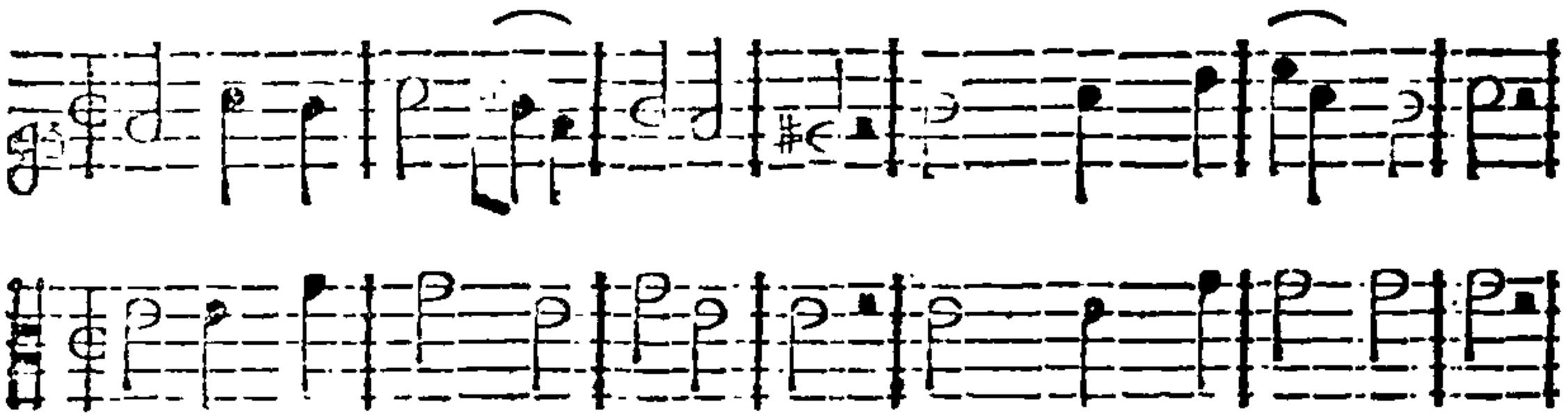
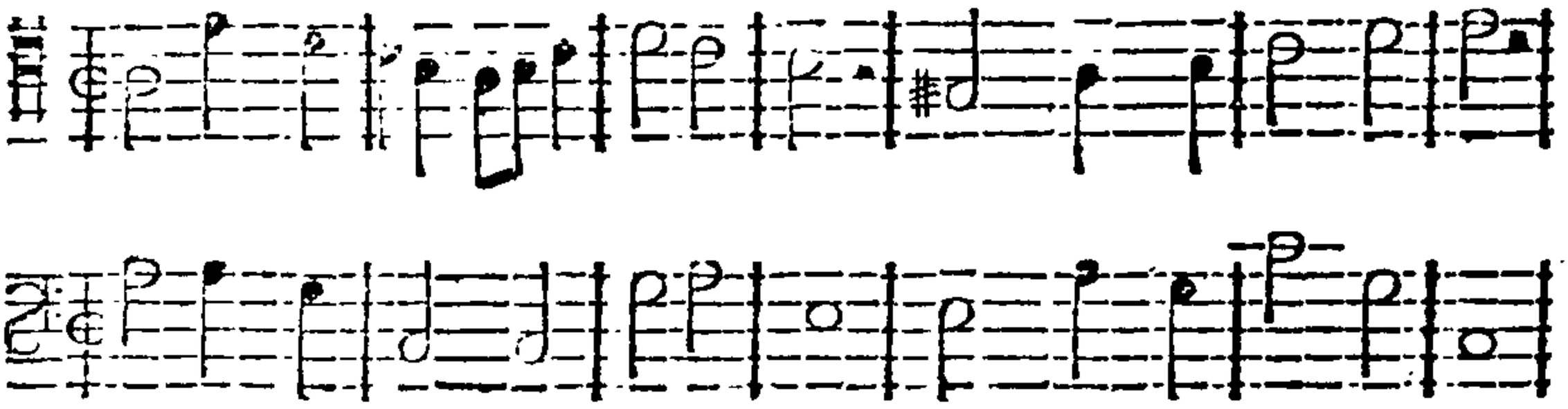




PSALM CXXI.





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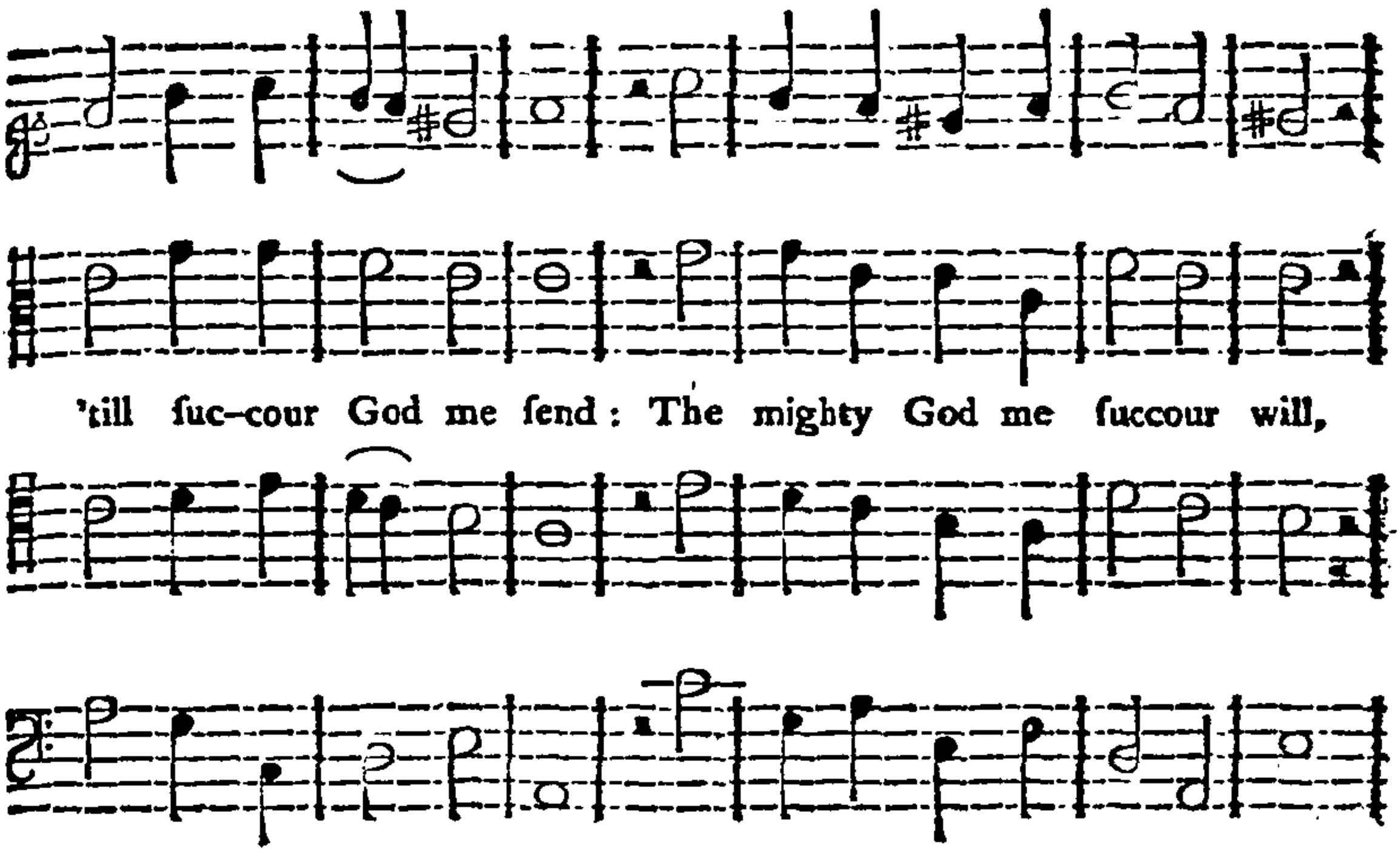
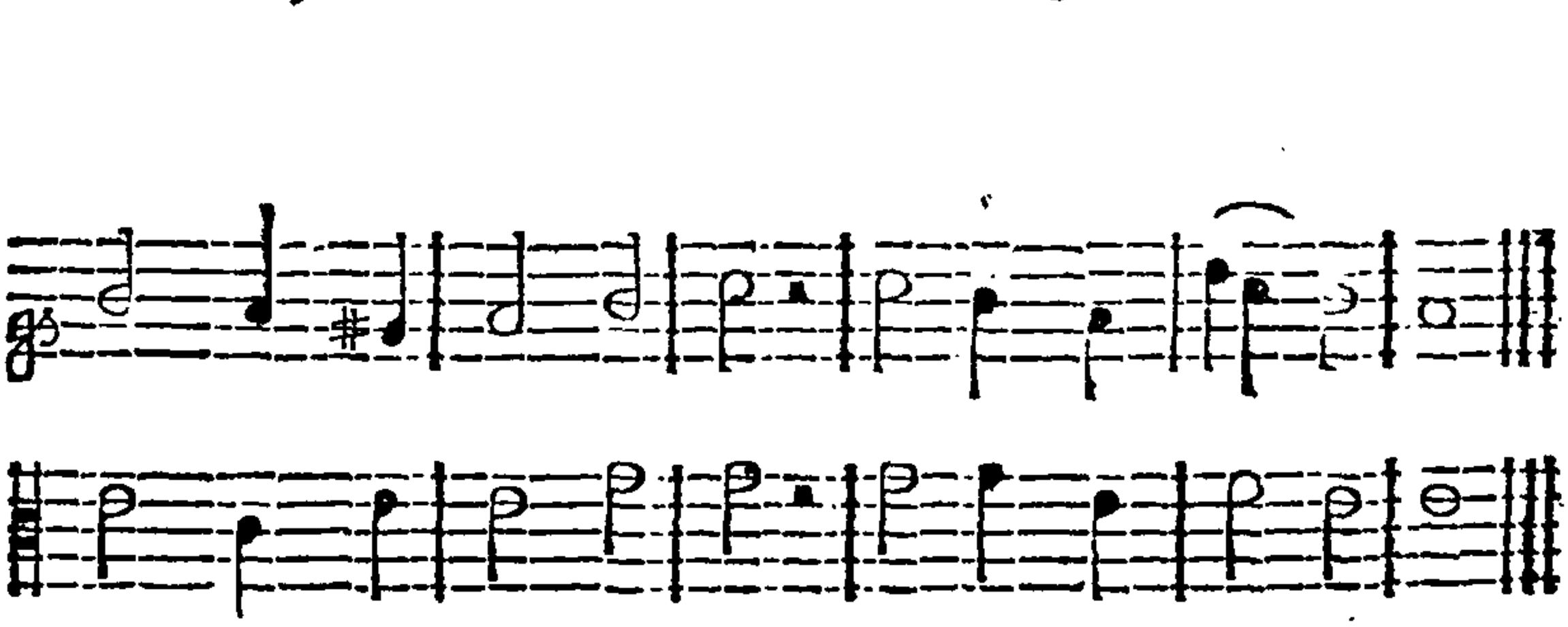
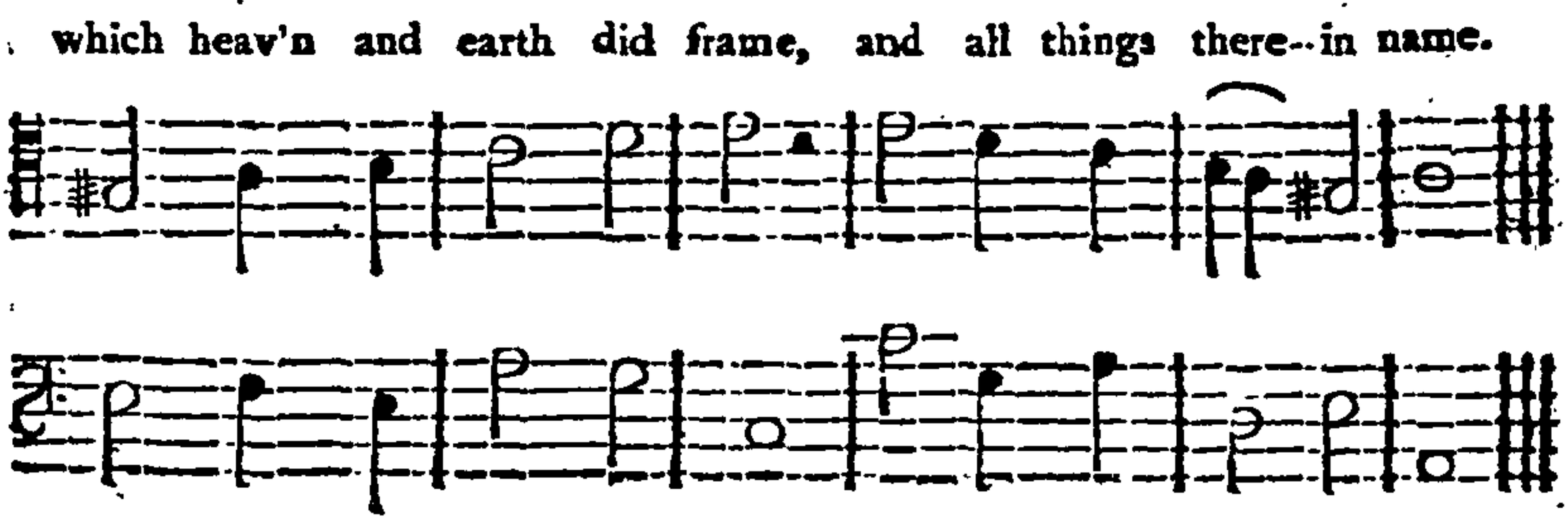


'till ſuc-cour God me ſend: The mighty God me ſuccour will,

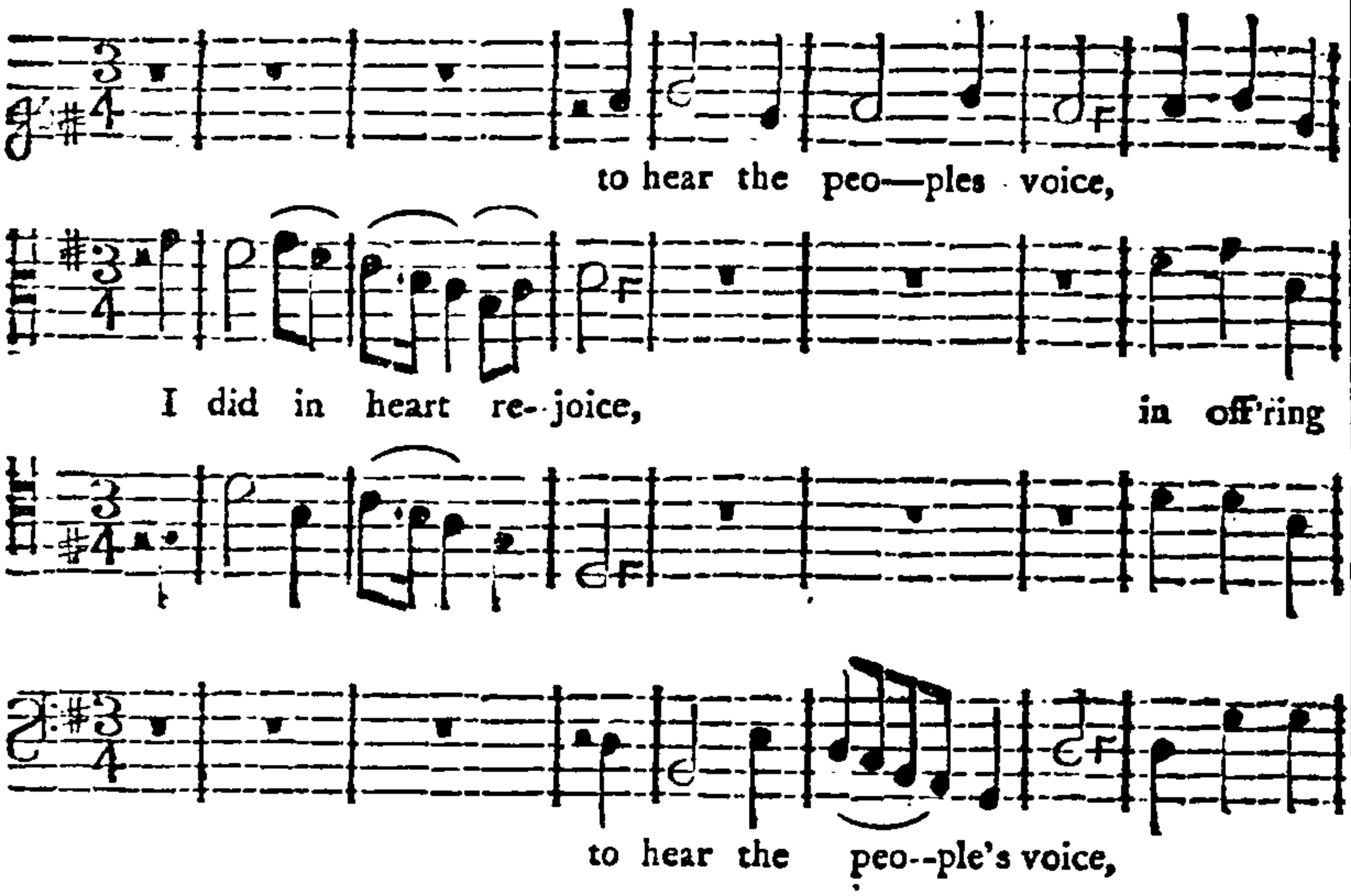


which heav'n and earth did frame, and all things there-in name.



PSALM

PSALM CXXII.



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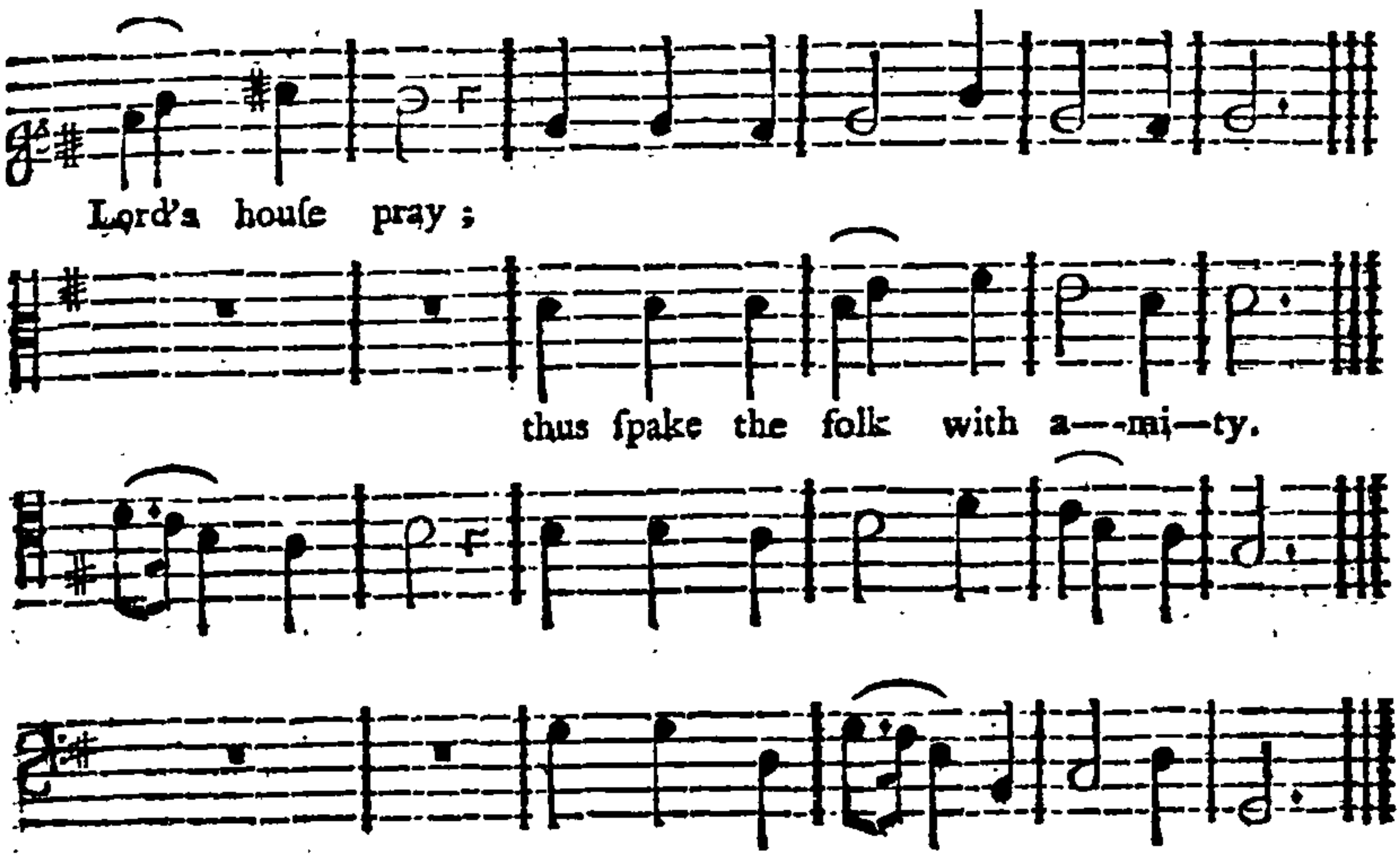
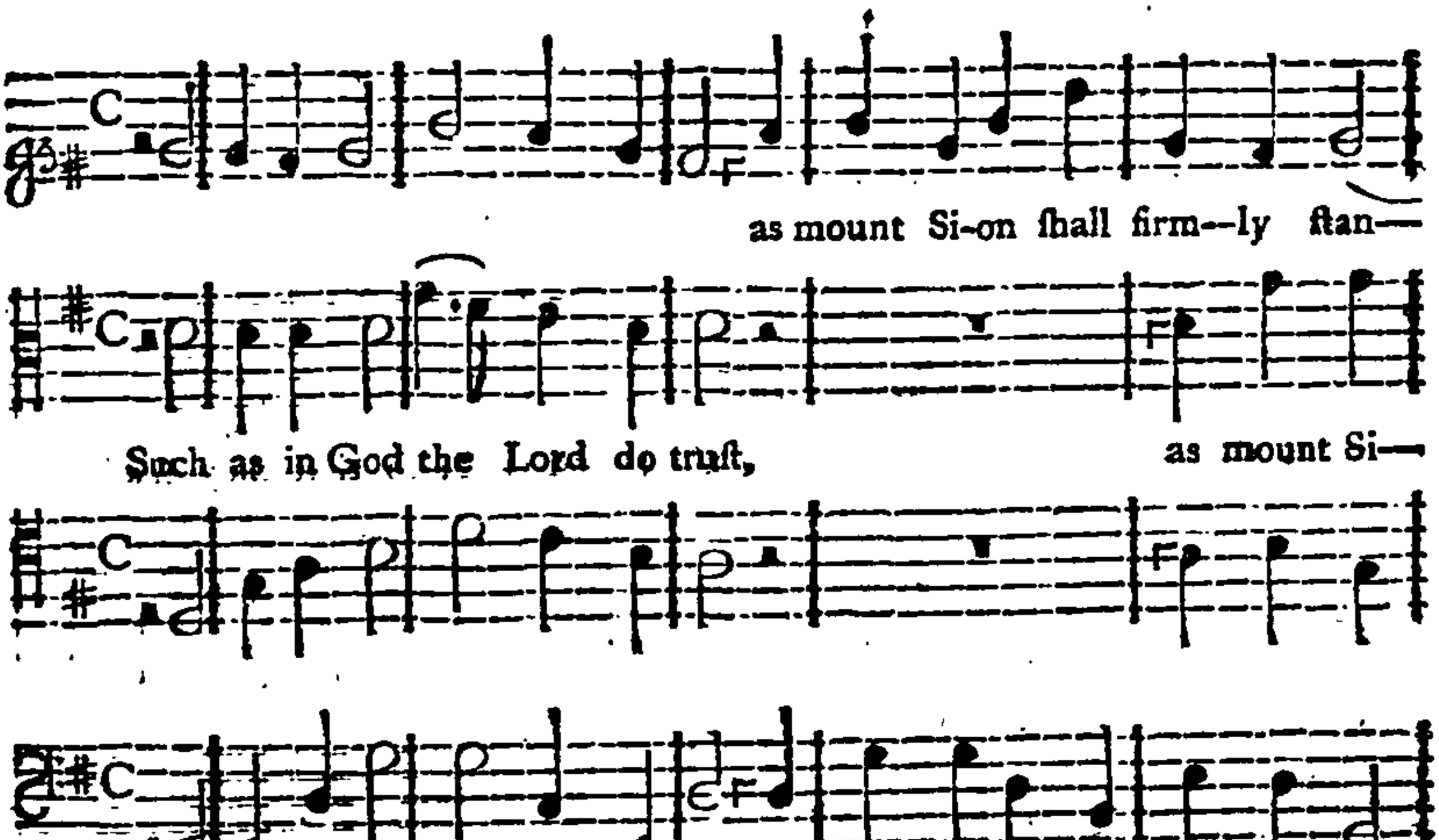


PSALM CXXV.



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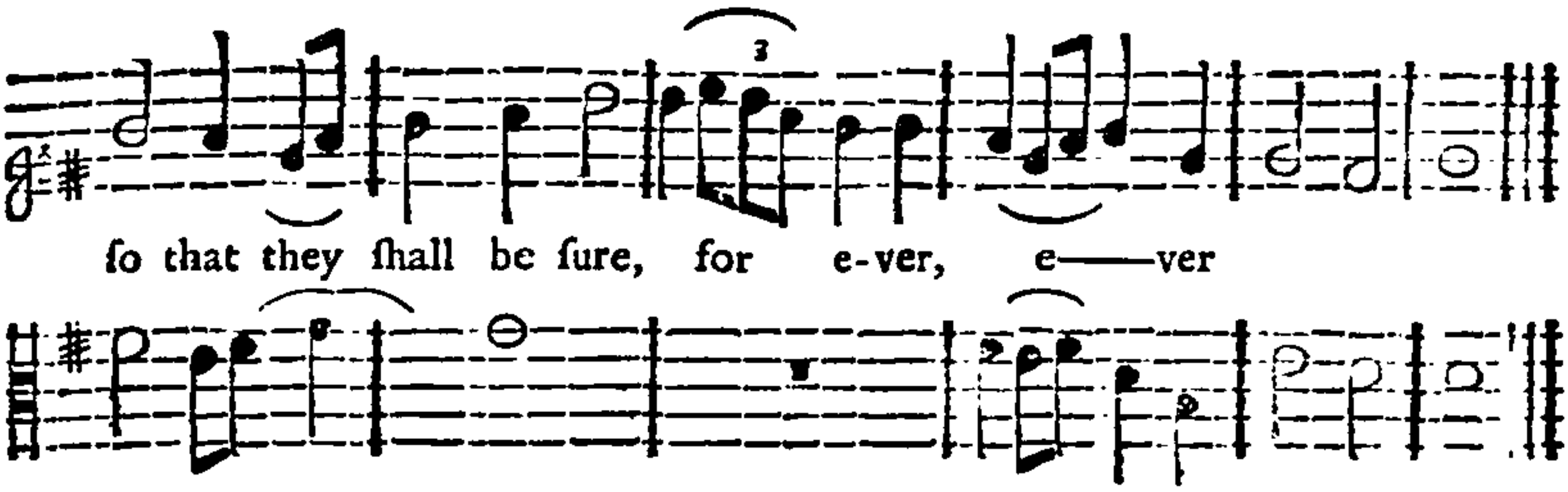
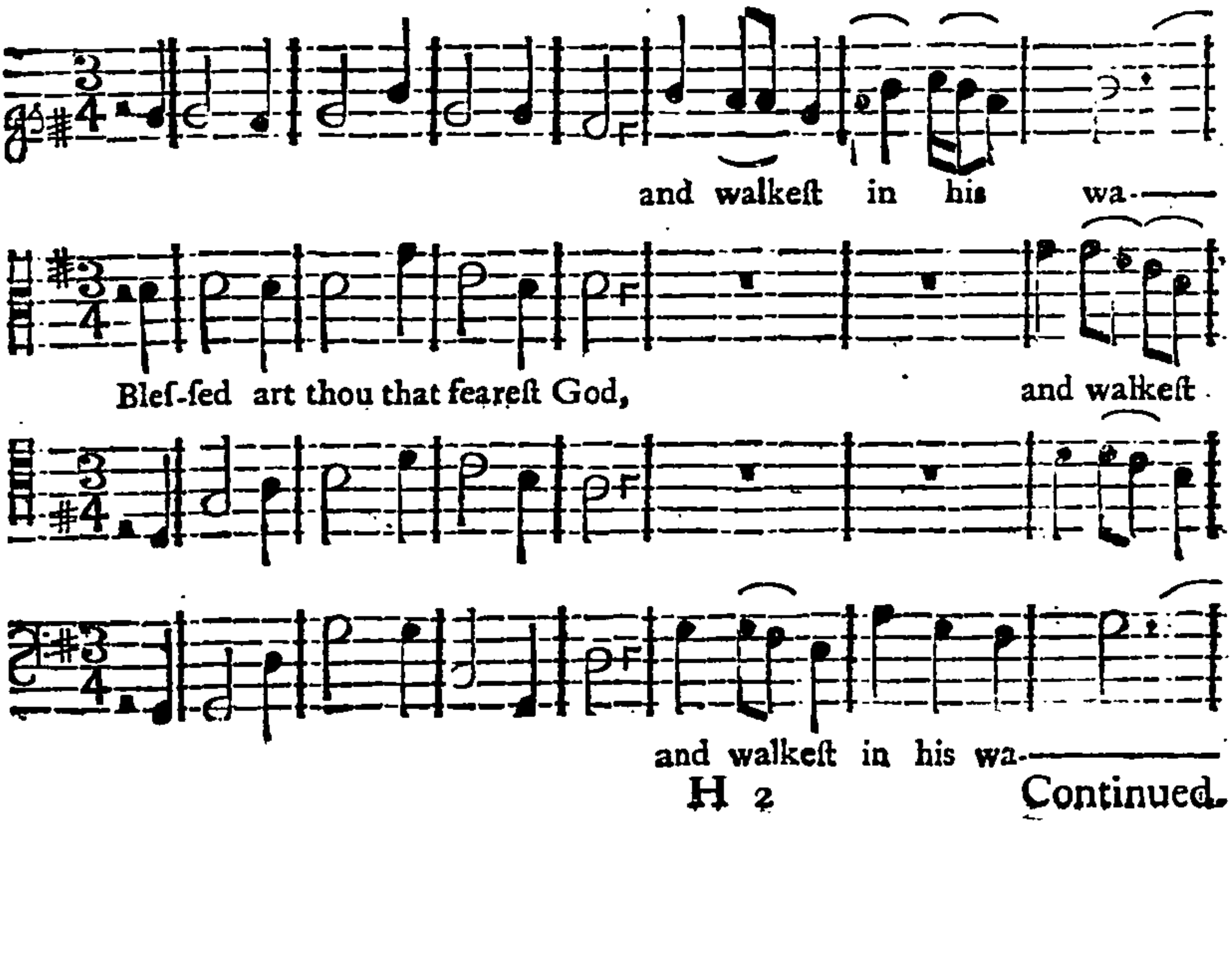


PSALM CXXVIII.



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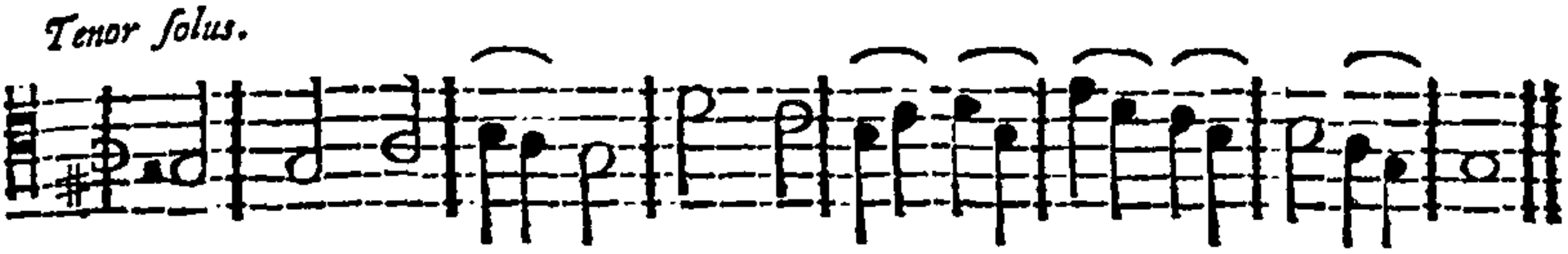
PSALM

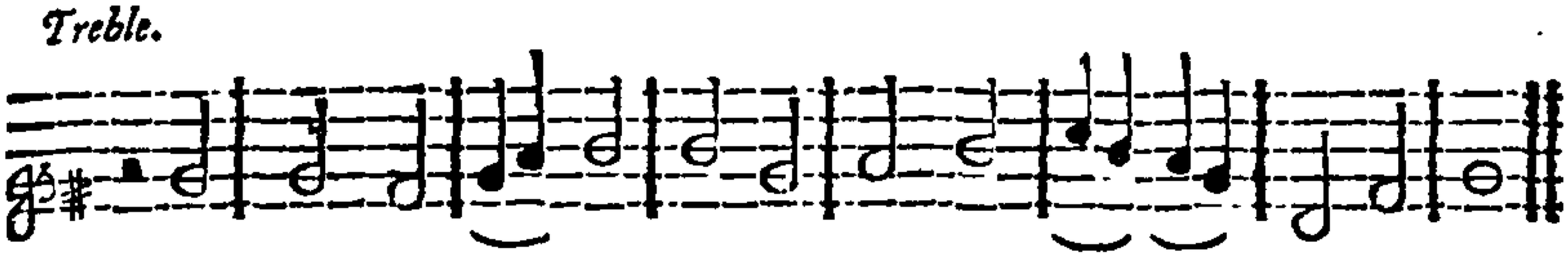
PSALM CXXXIII.

Tenor ſolus.

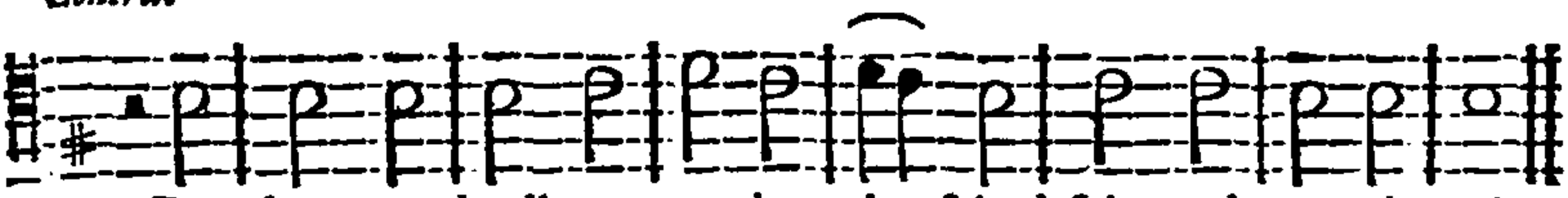


O what a hap-py thing it is, and joy—ful for to ſee:

Treble.

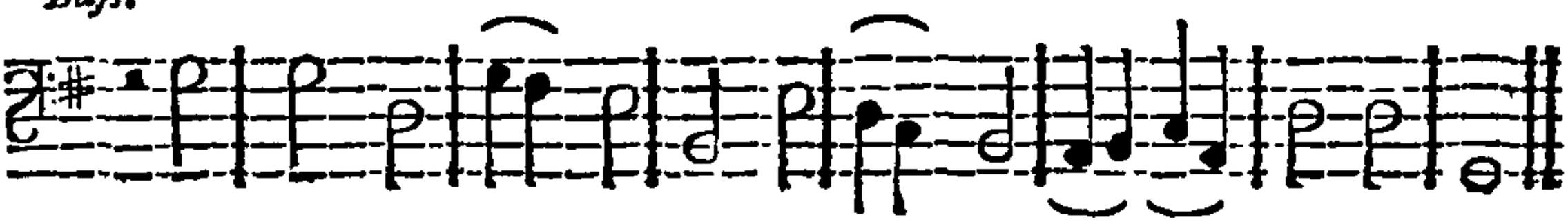


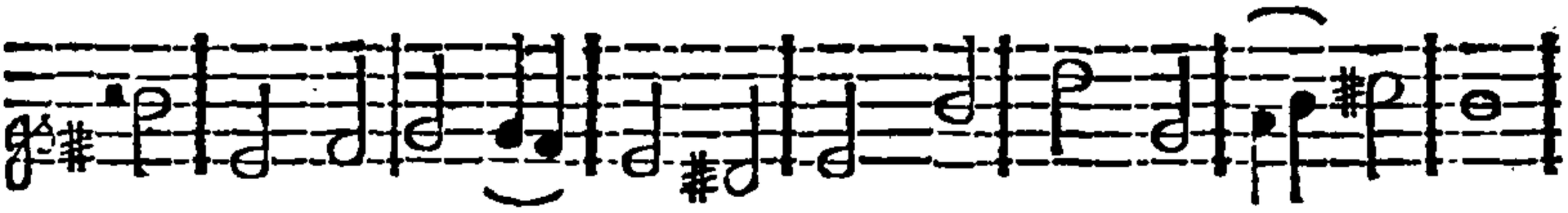
Contra.



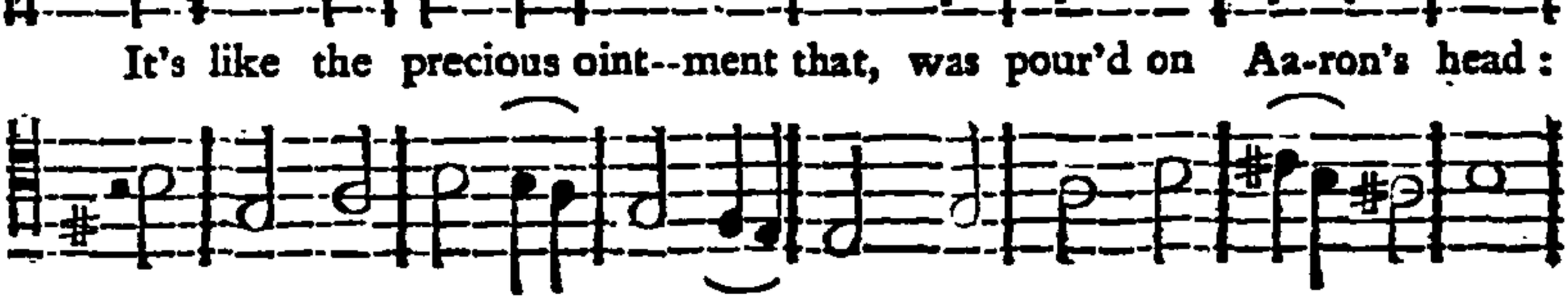
Bre--thren to dwell to—-ge-ther in friend-ſhip and u—ni—ty?

Baſs.





It's like the precious oint--ment that, was pour'd on Aa-ron's head:



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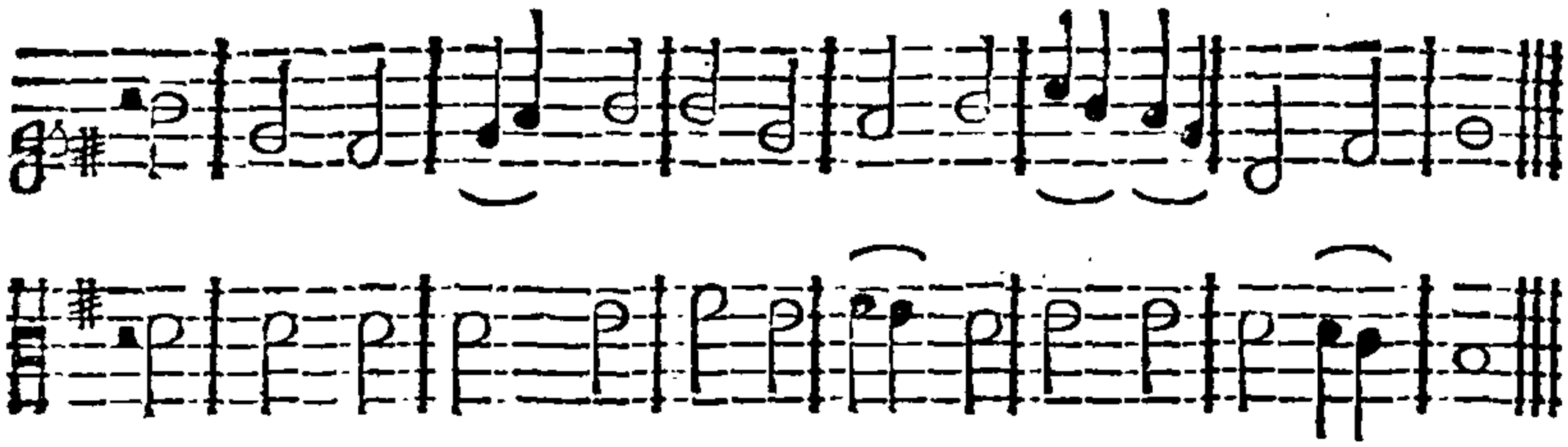
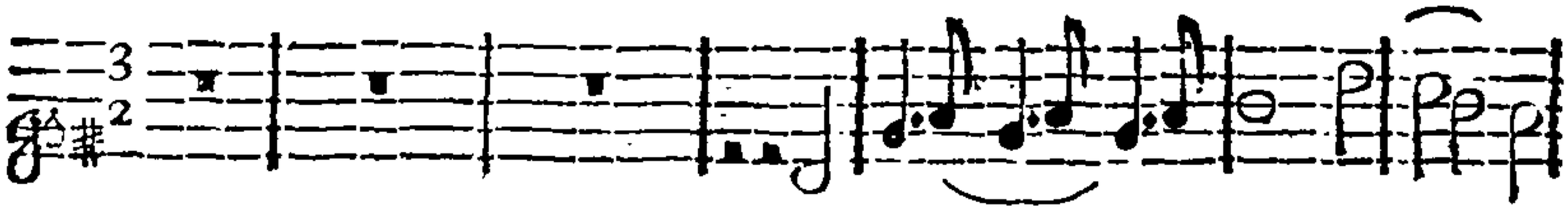
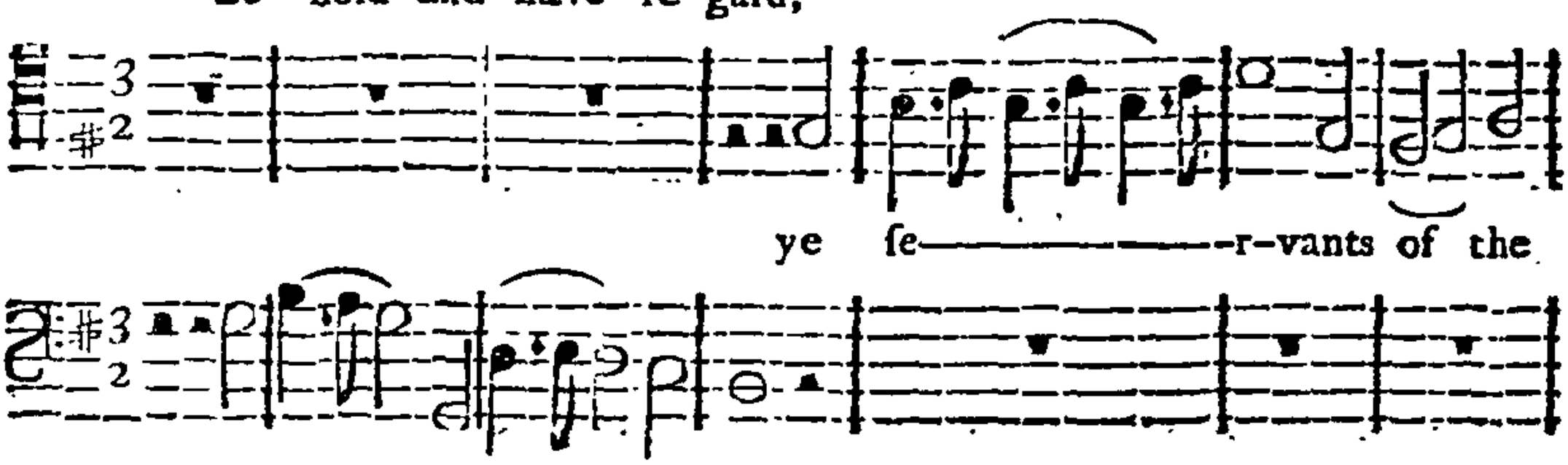


PSALM CXXXIV.





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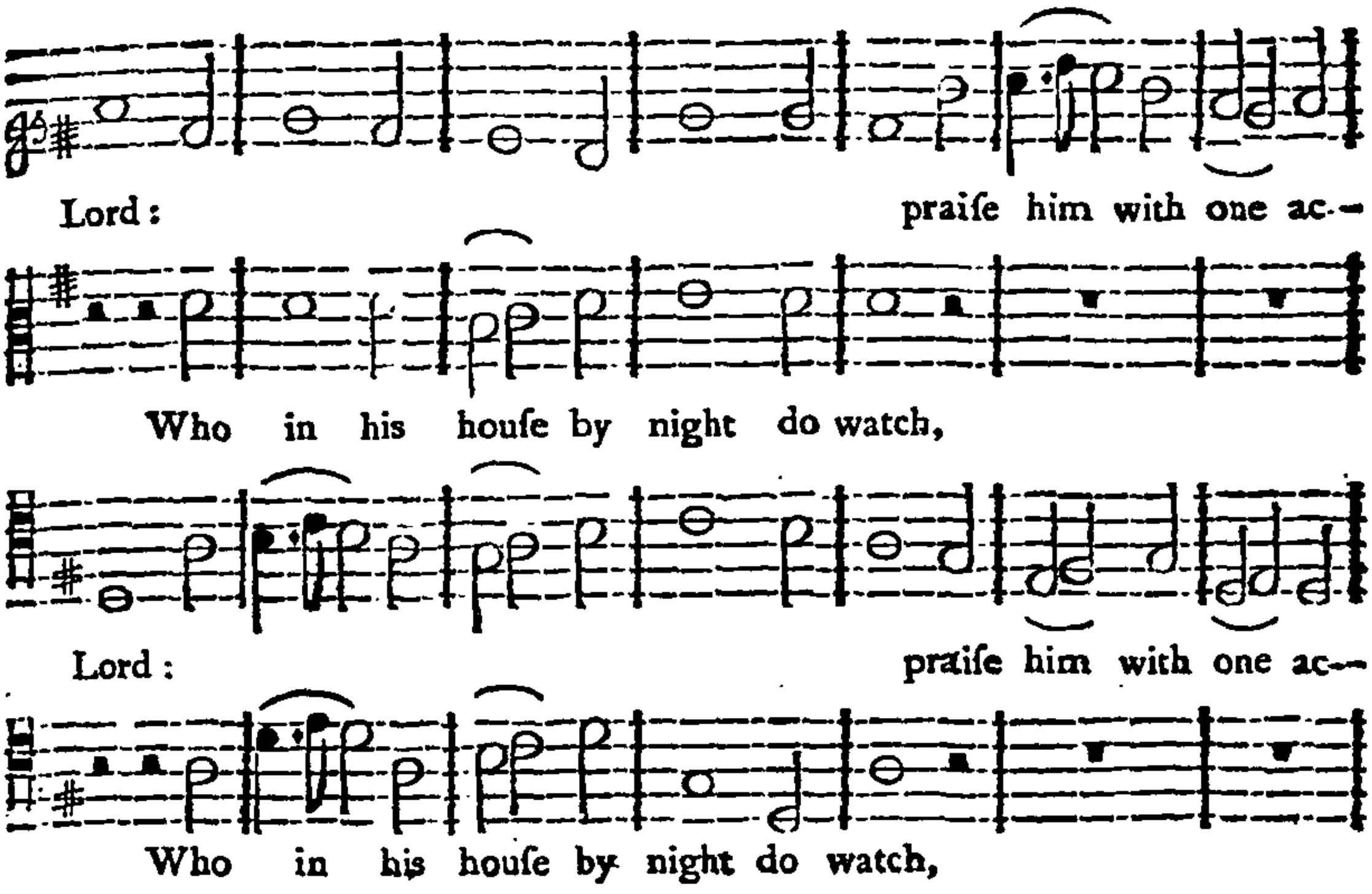
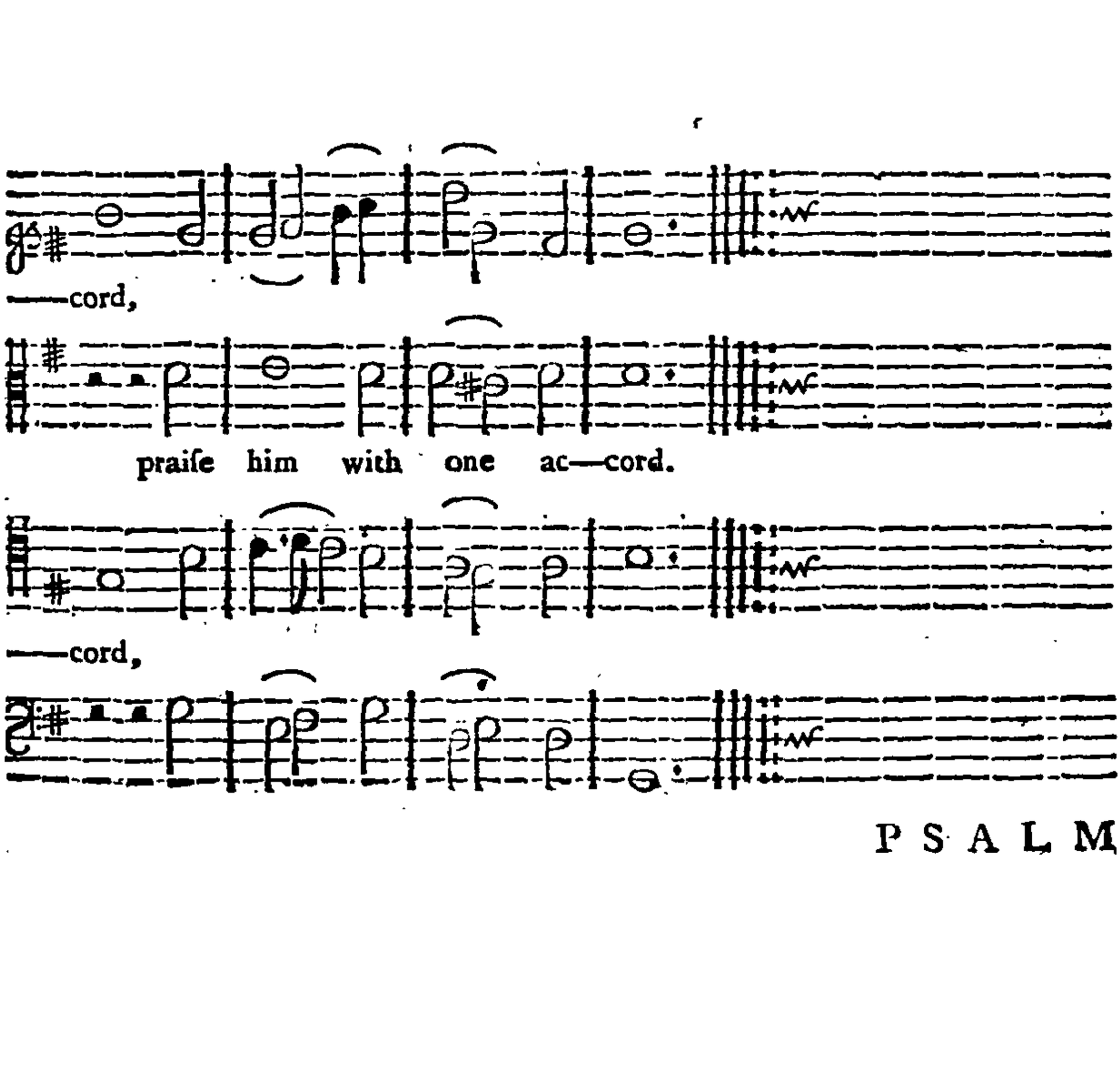
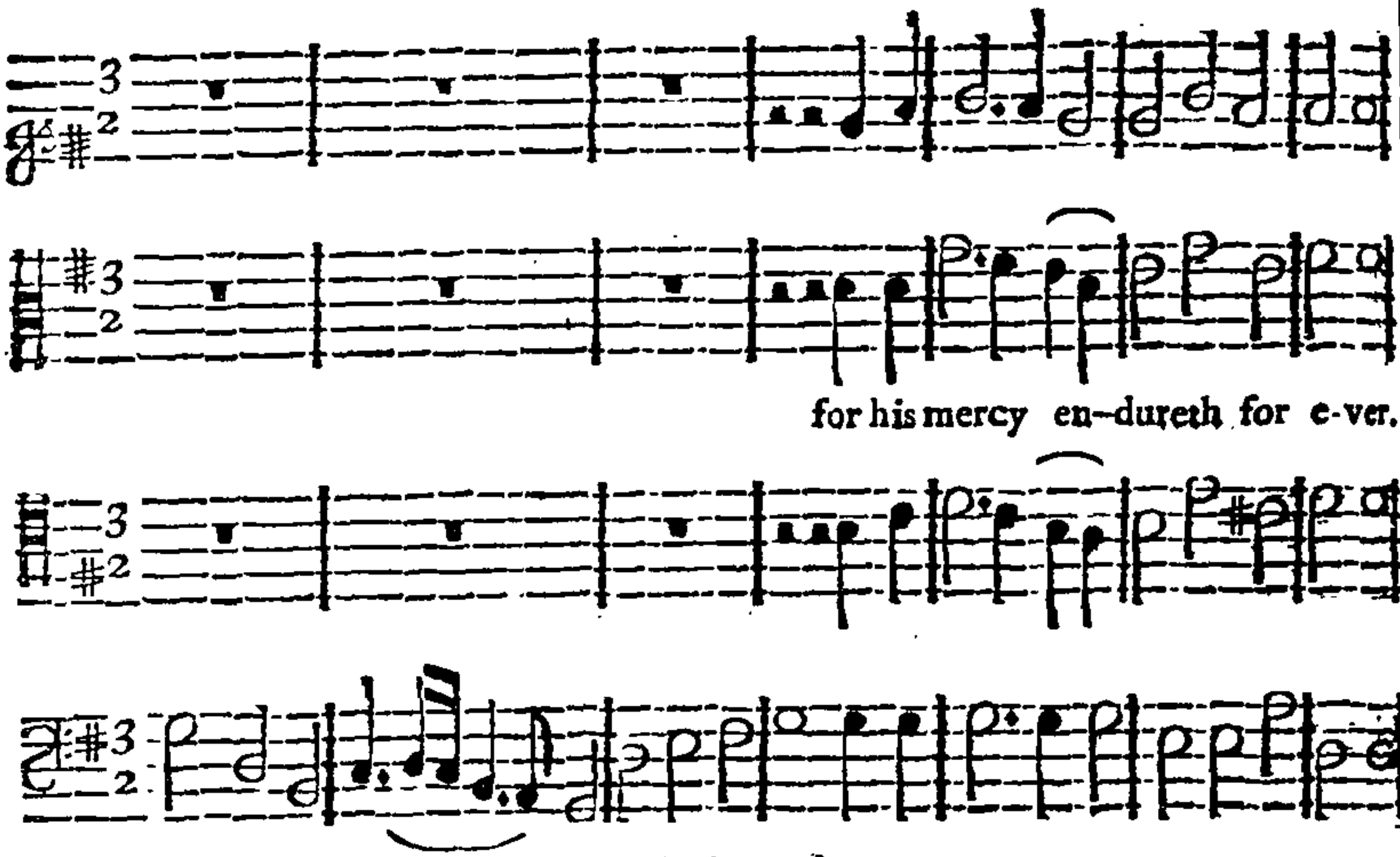




PSALM

PSALM CXXXVI.



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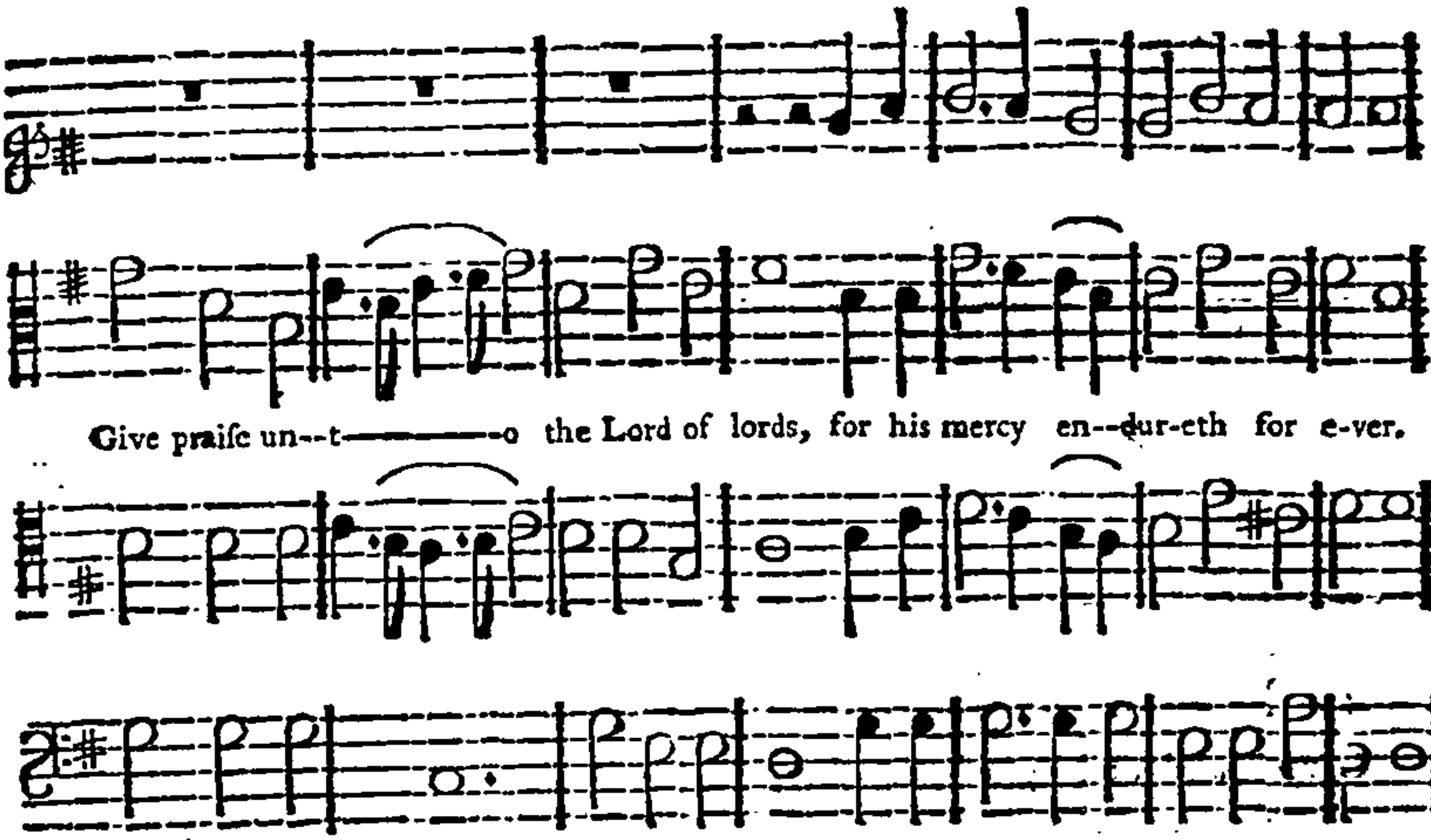
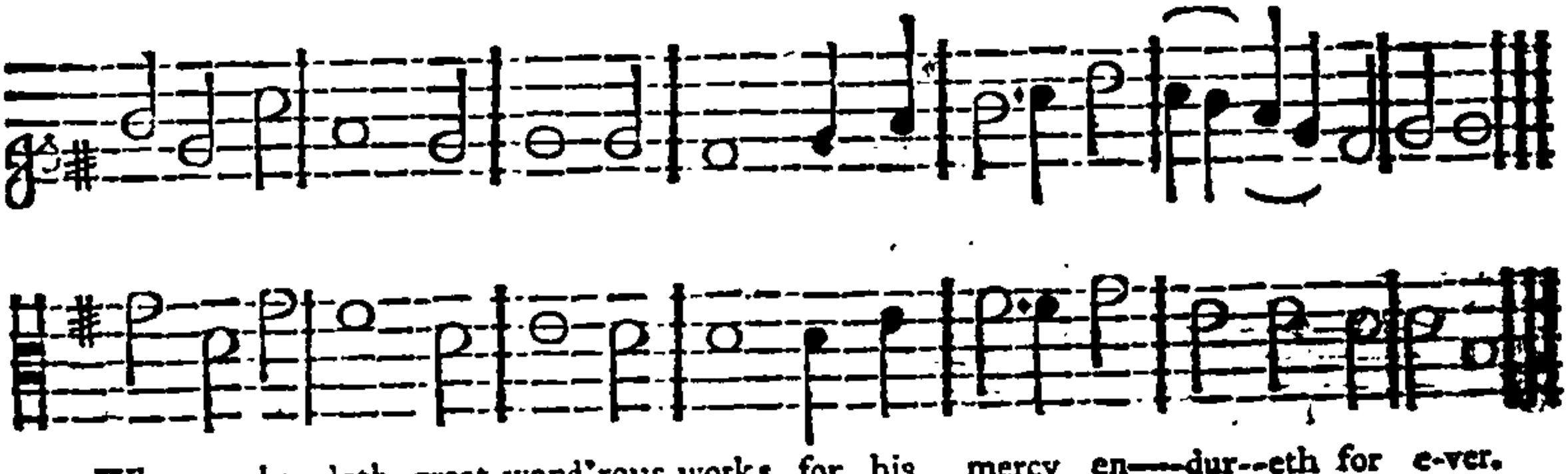
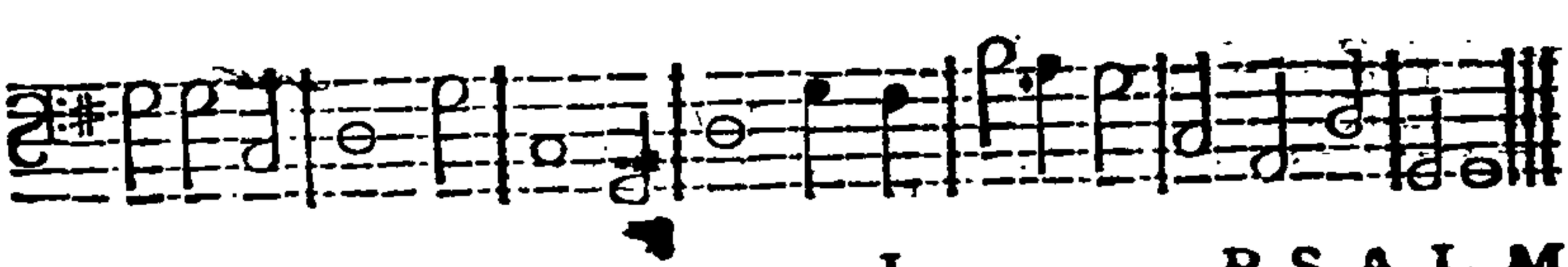
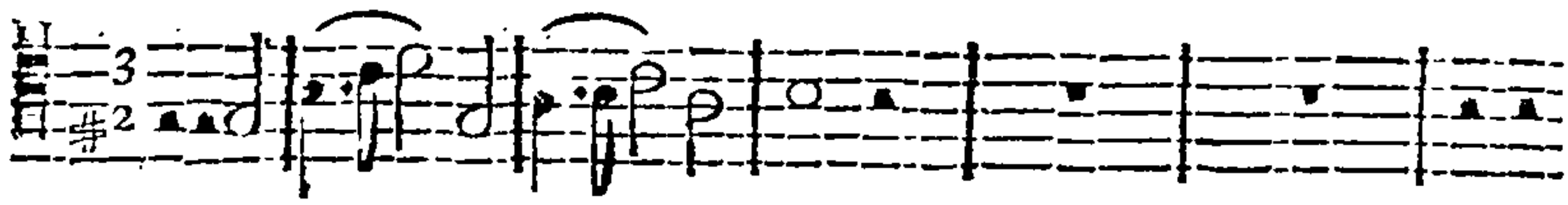

Give praiſe un--t————o the Lord of lords, for his mercy en--dur-eth for e-ver.

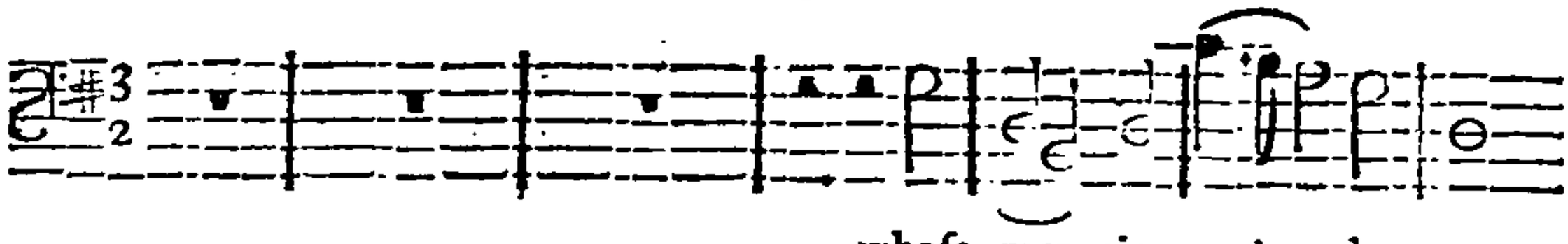

Who on-ly doth great wond'rous works, for his mercy en——dur--eth for e-ver.



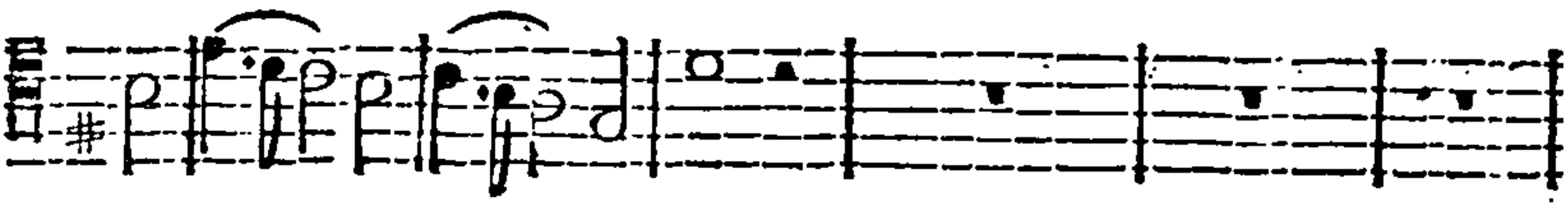
PSALM CXXXVI, *Second Metre.*



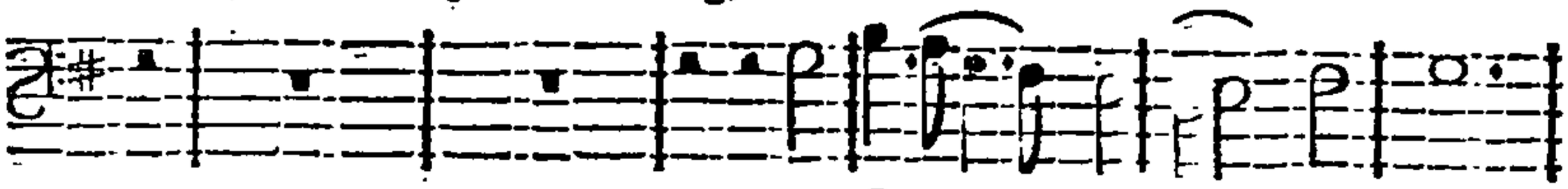
O laud the Lord be--nign,



whoſe mer-cies ne'er de--cay:

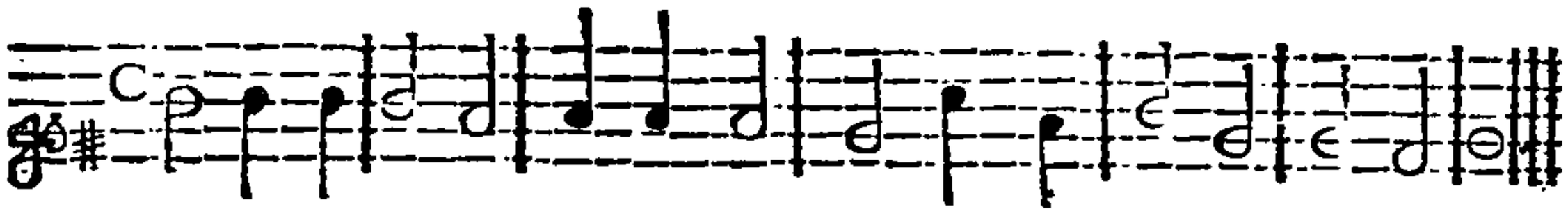


Give laud and praiſ—es ſing,



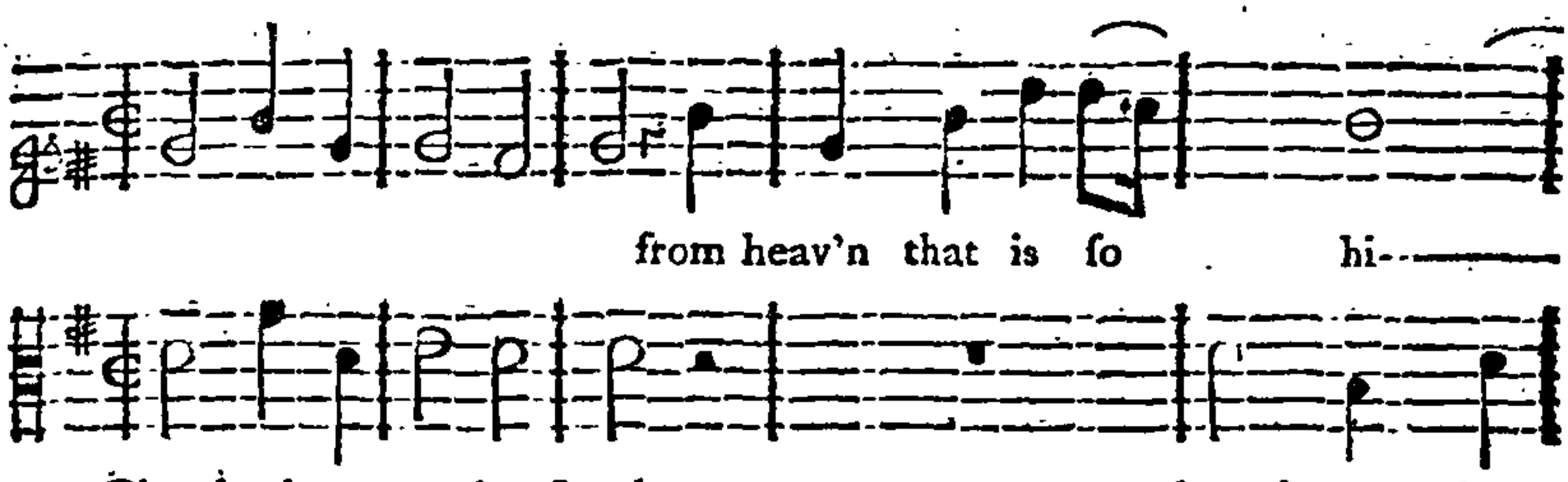
to Go——d of gods al--way:

CHORUS.



For cer-tain-ly, his mercies dure, both firm and ſure, e--ter-nal-ly.

PSALM CXLVIII.



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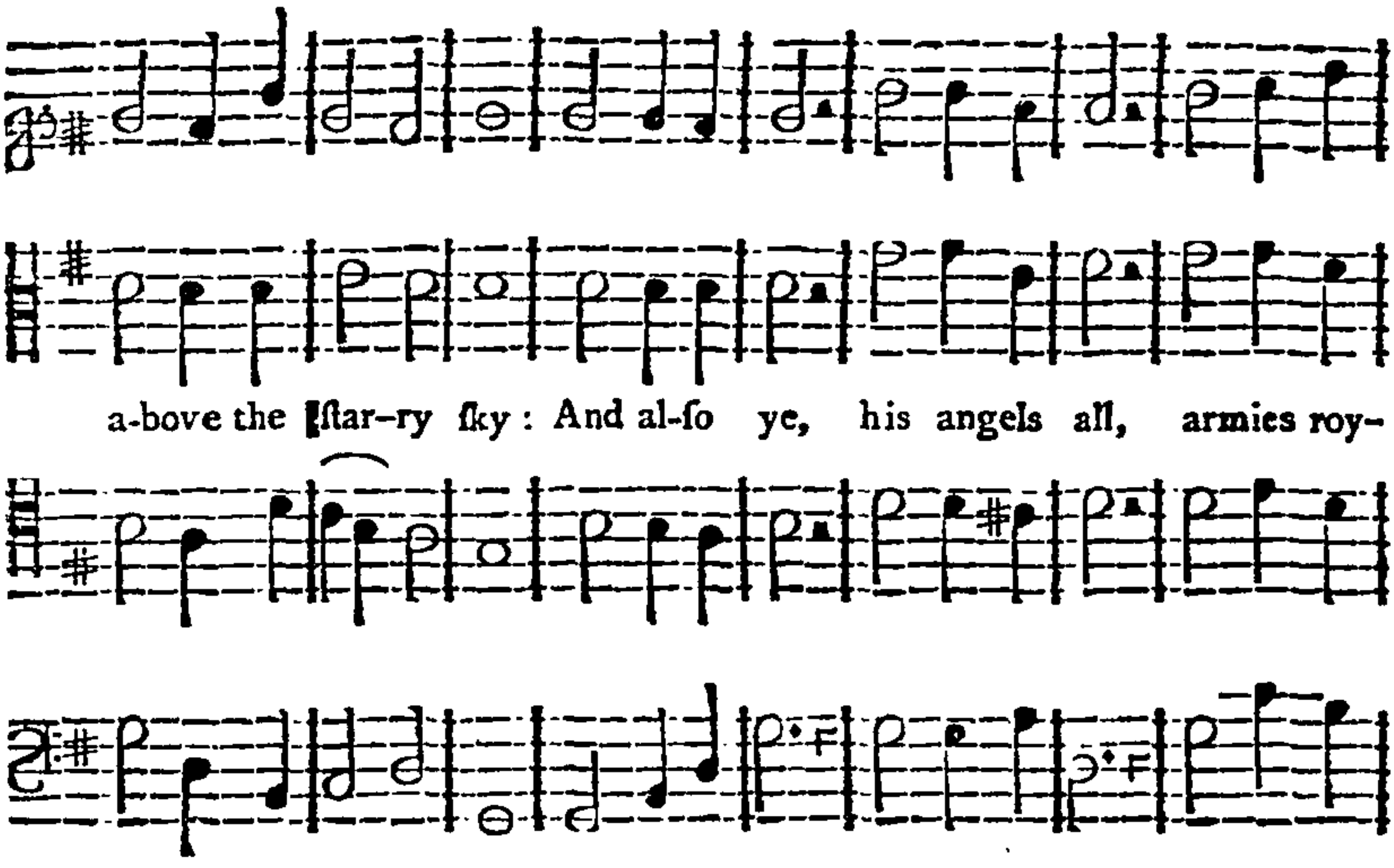
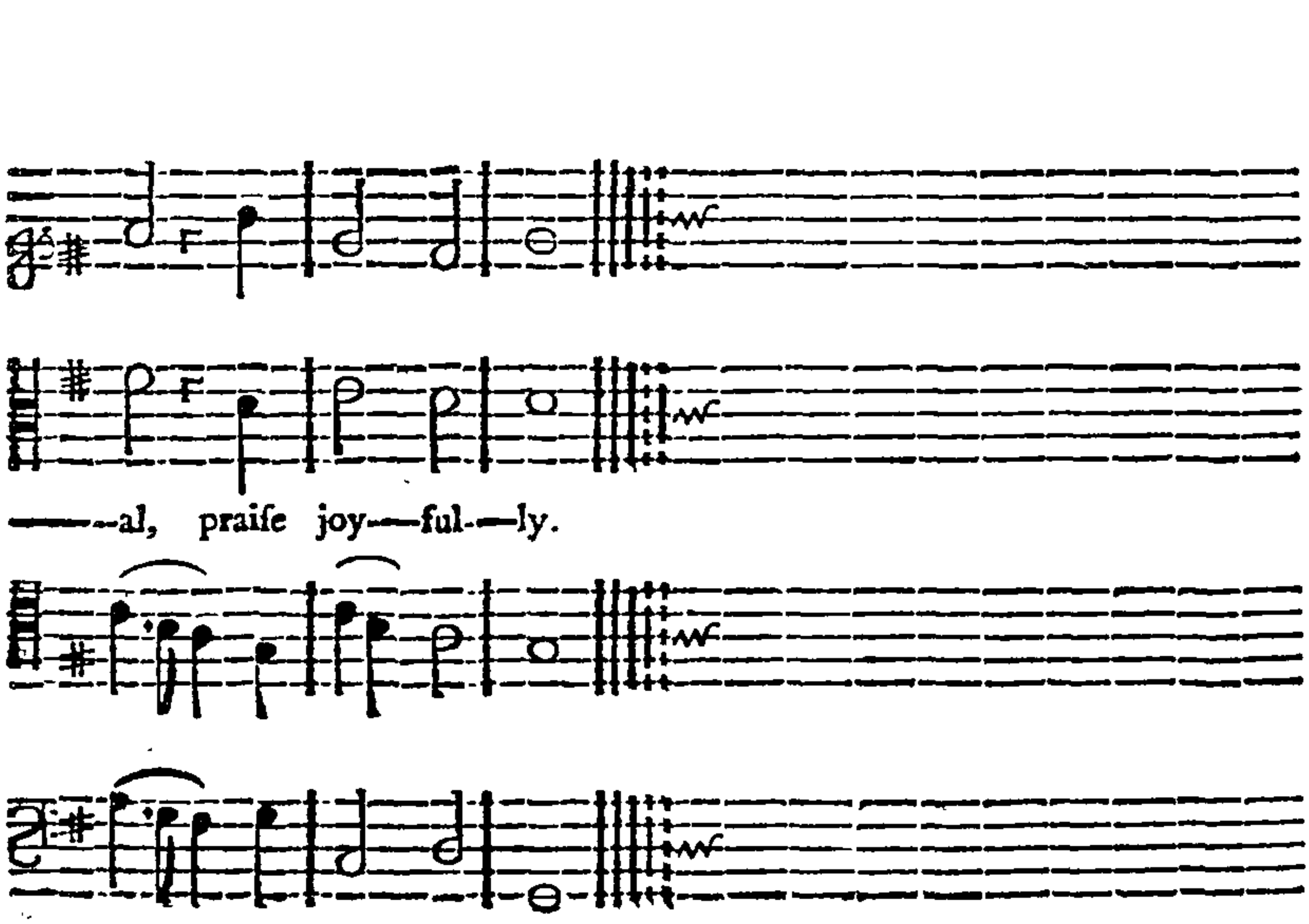
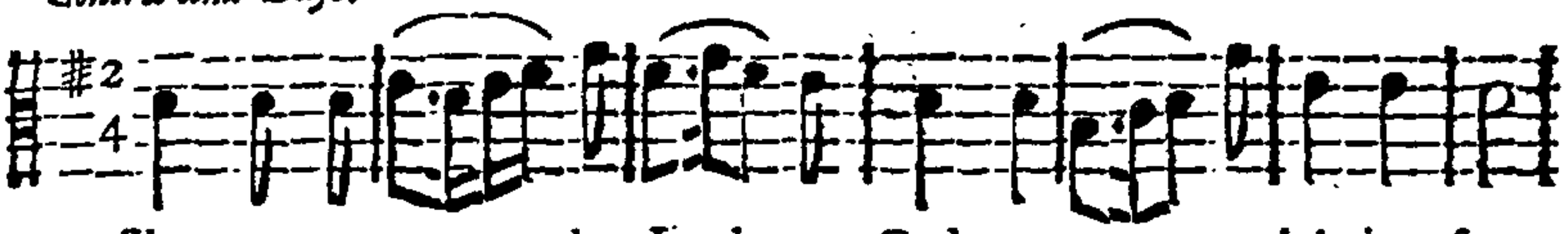

a-bove the ſtar-ry ſky: And al-ſo ye, his angels all, armies roy-

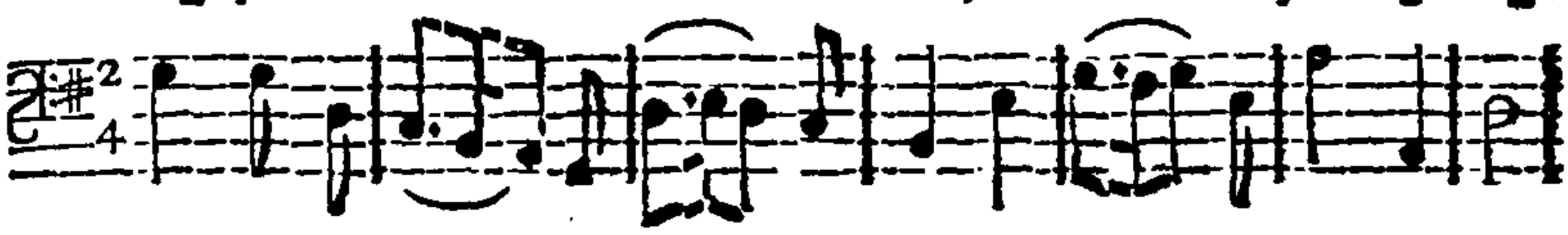

——al, praiſe joy——ful——ly.

PSALM CXLIX.

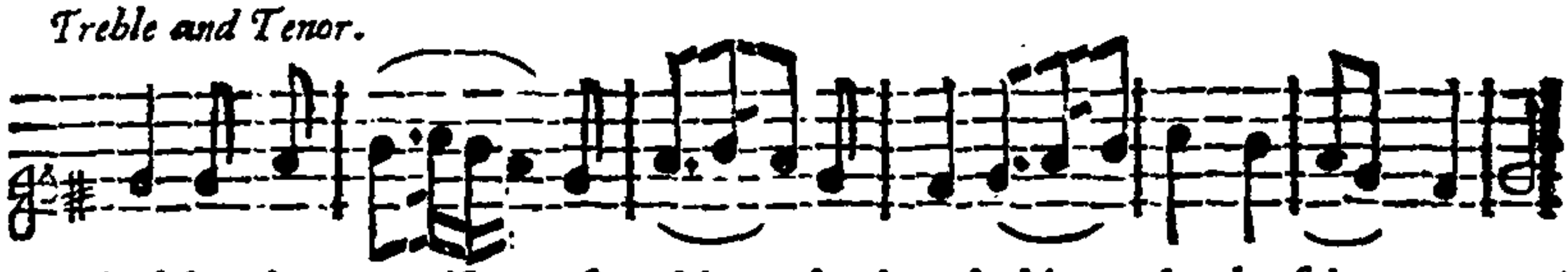
Contra and Baſs.



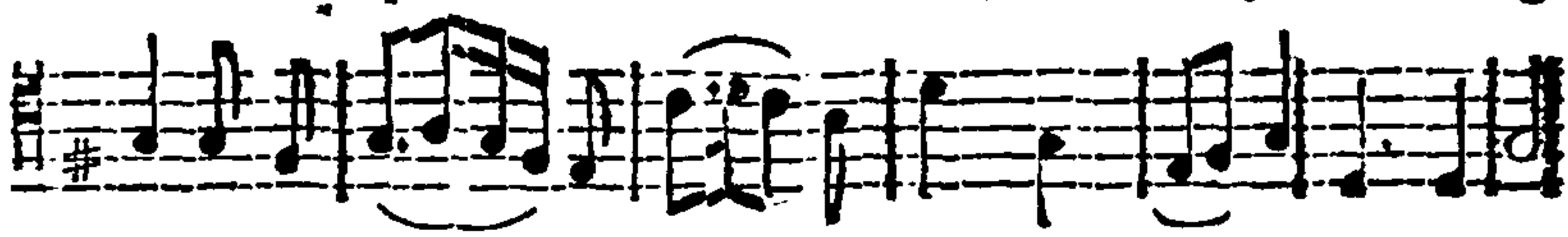
Sing ye un——to the Lord our God, a new re-joic-ing ſong:



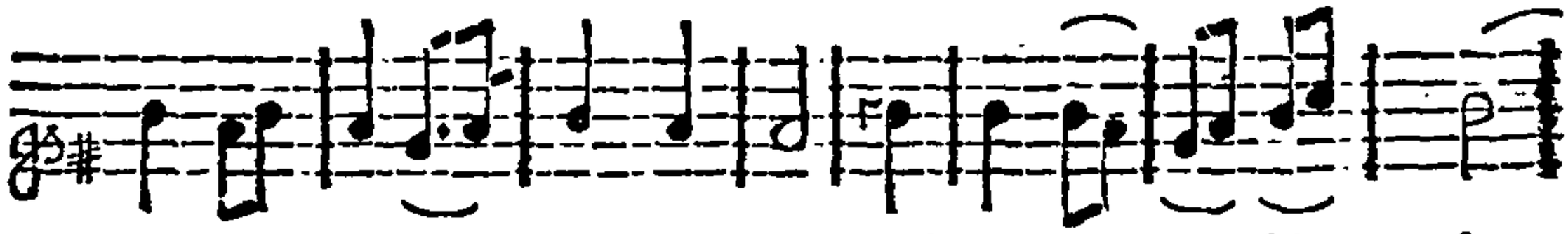
Treble and Tenor.



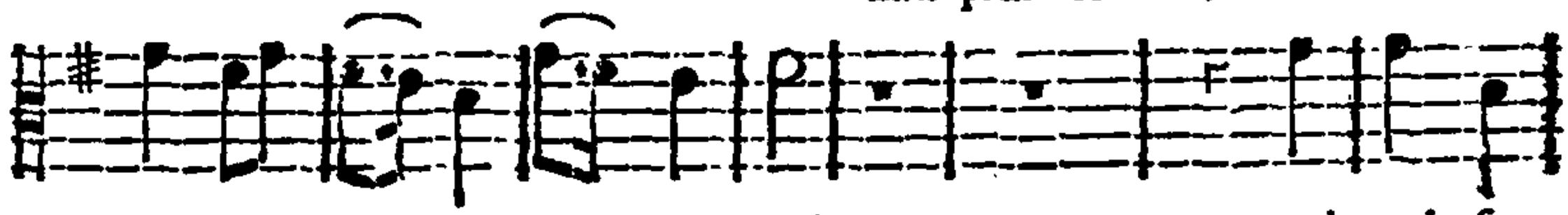
And let the praiſe of him be heard, his ho-ly ſaints among.



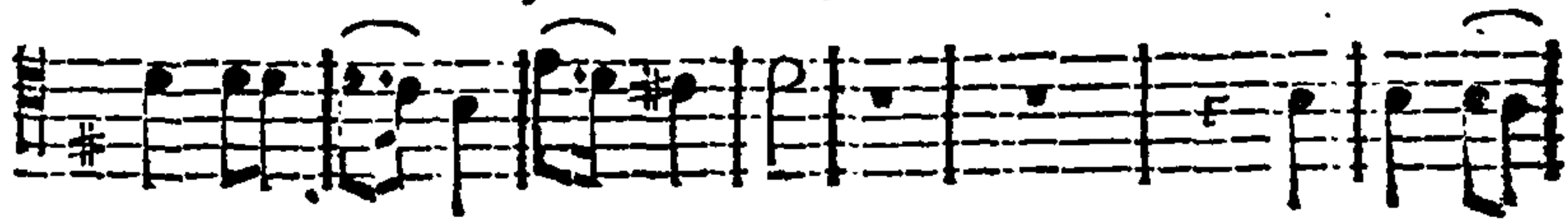
CHORUS.

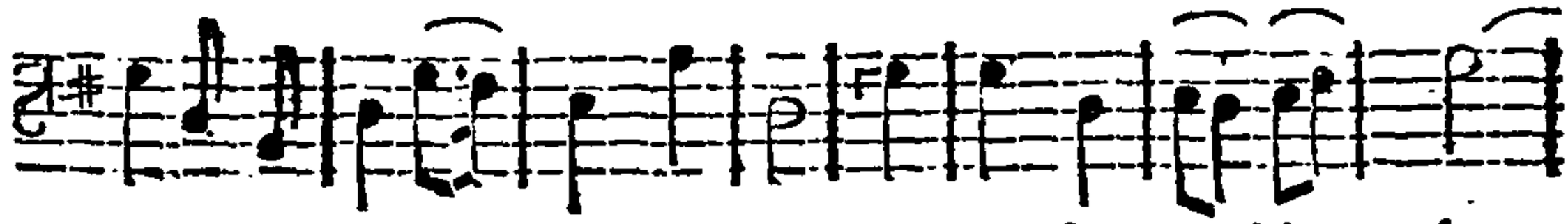


and prai--ſes to him ſin-



Let Iſra--el re-joice in God, and prai--ſes

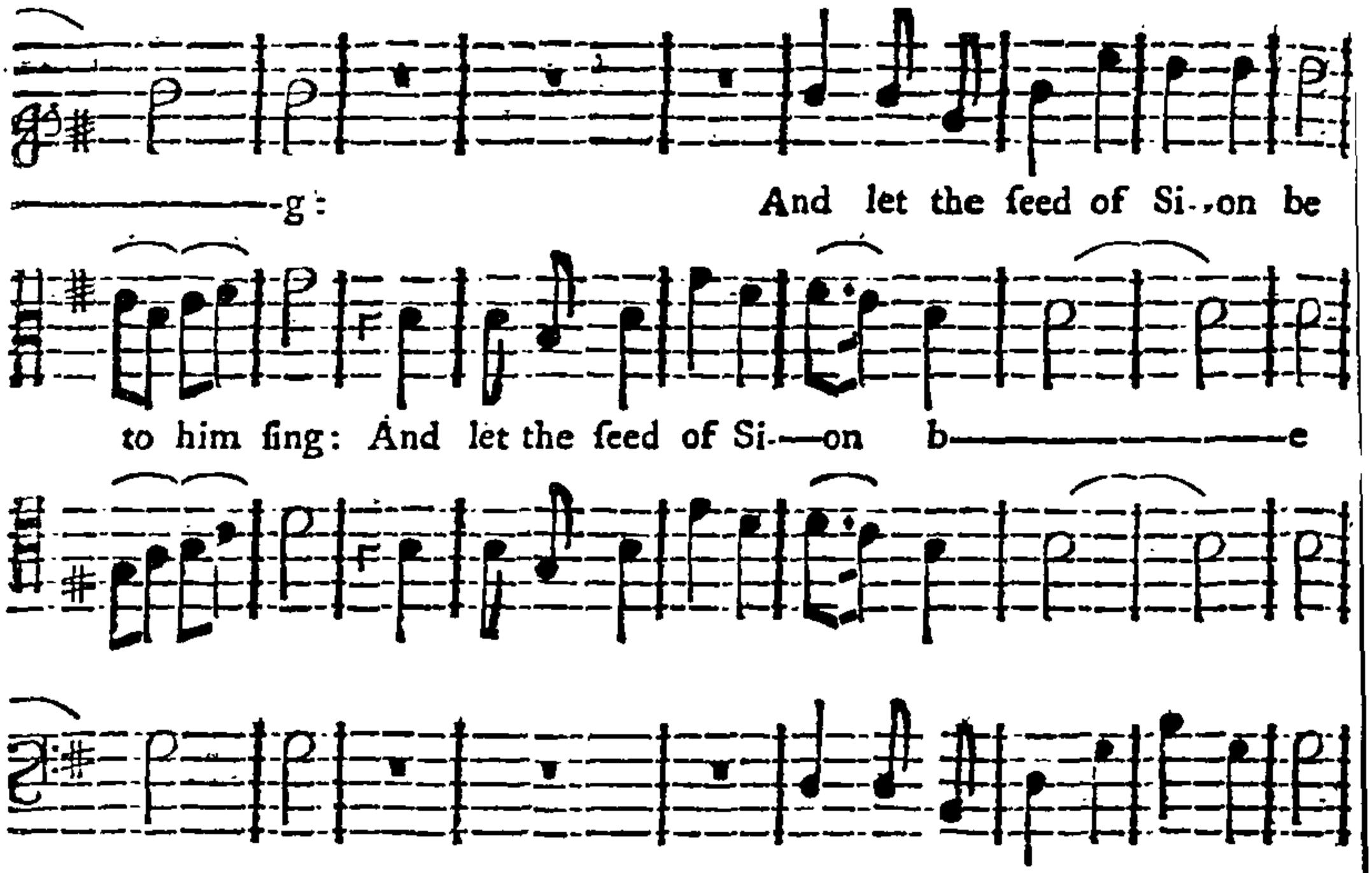


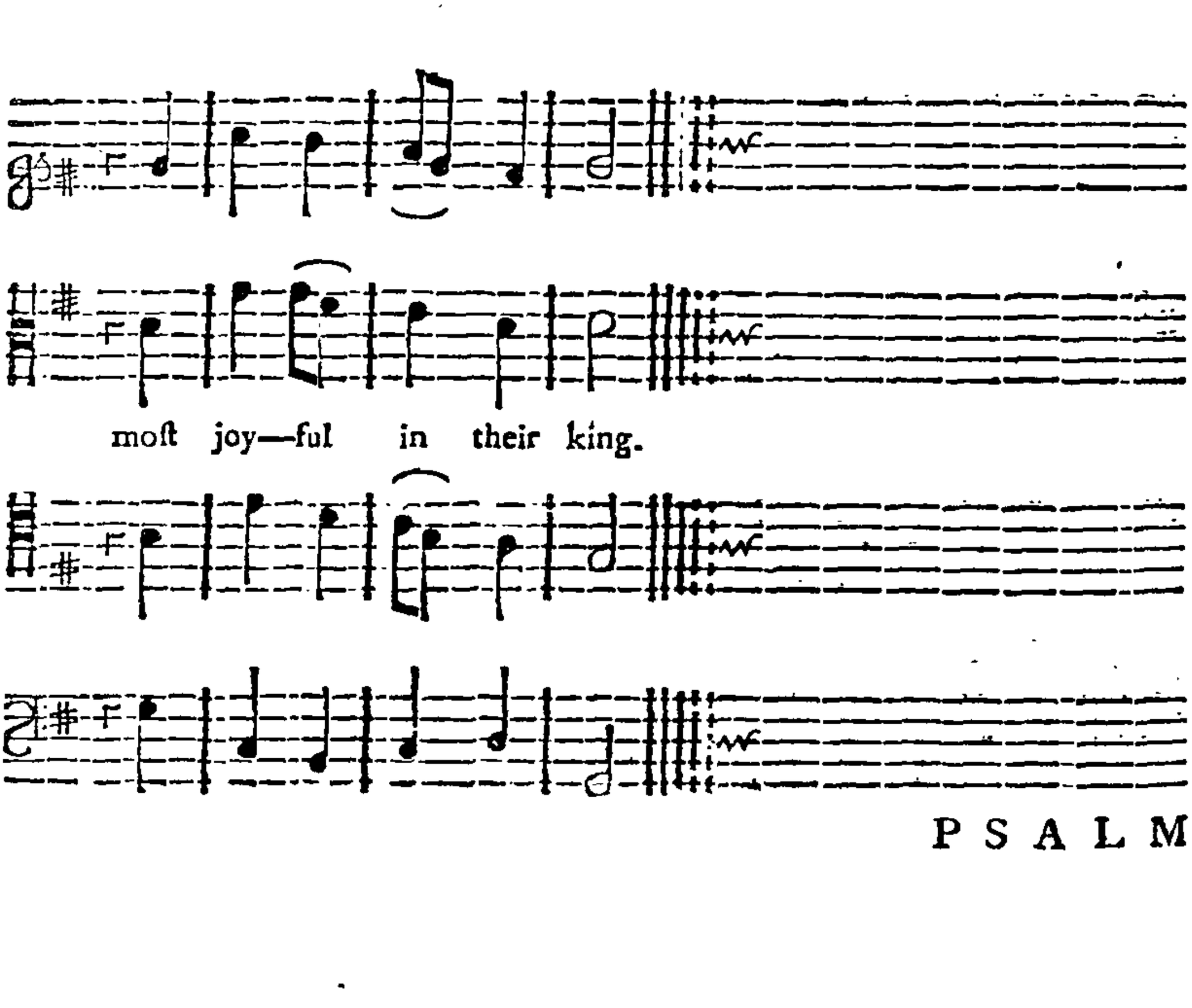


and prai--ſes to him ſin——

Continued.

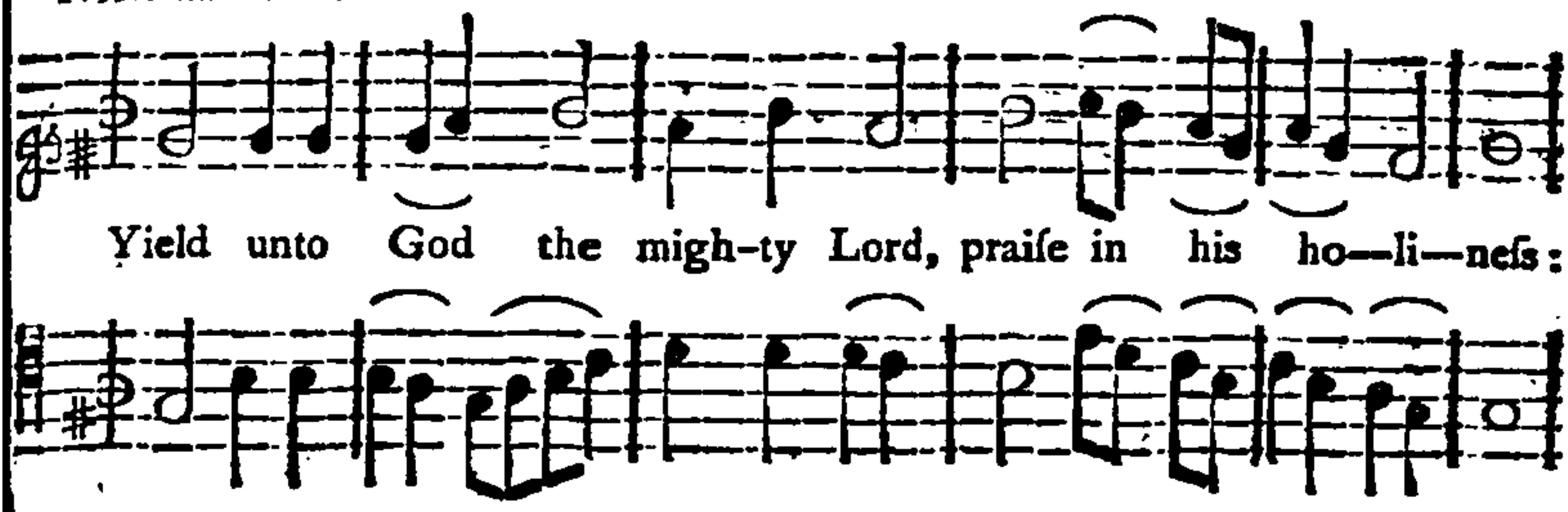
Continued.


g:
And let the feed of Si-on be
to him ſing: And let the feed of Si—on b——e
g:
And let the feed of Si--on be

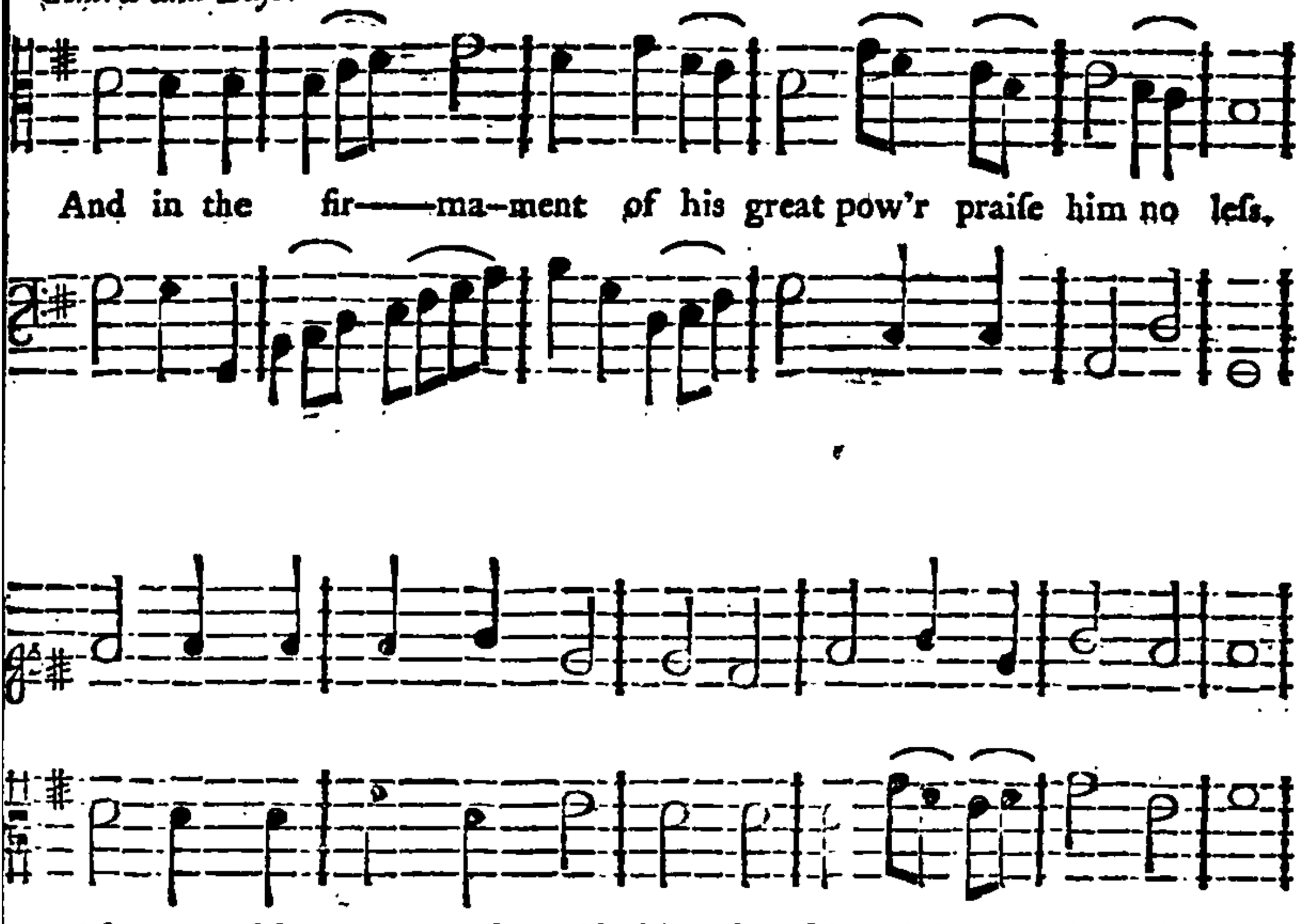

moſt joy—ful in their king.

PSALM CL.

Treble and Tenor.



Contra and Baſs.



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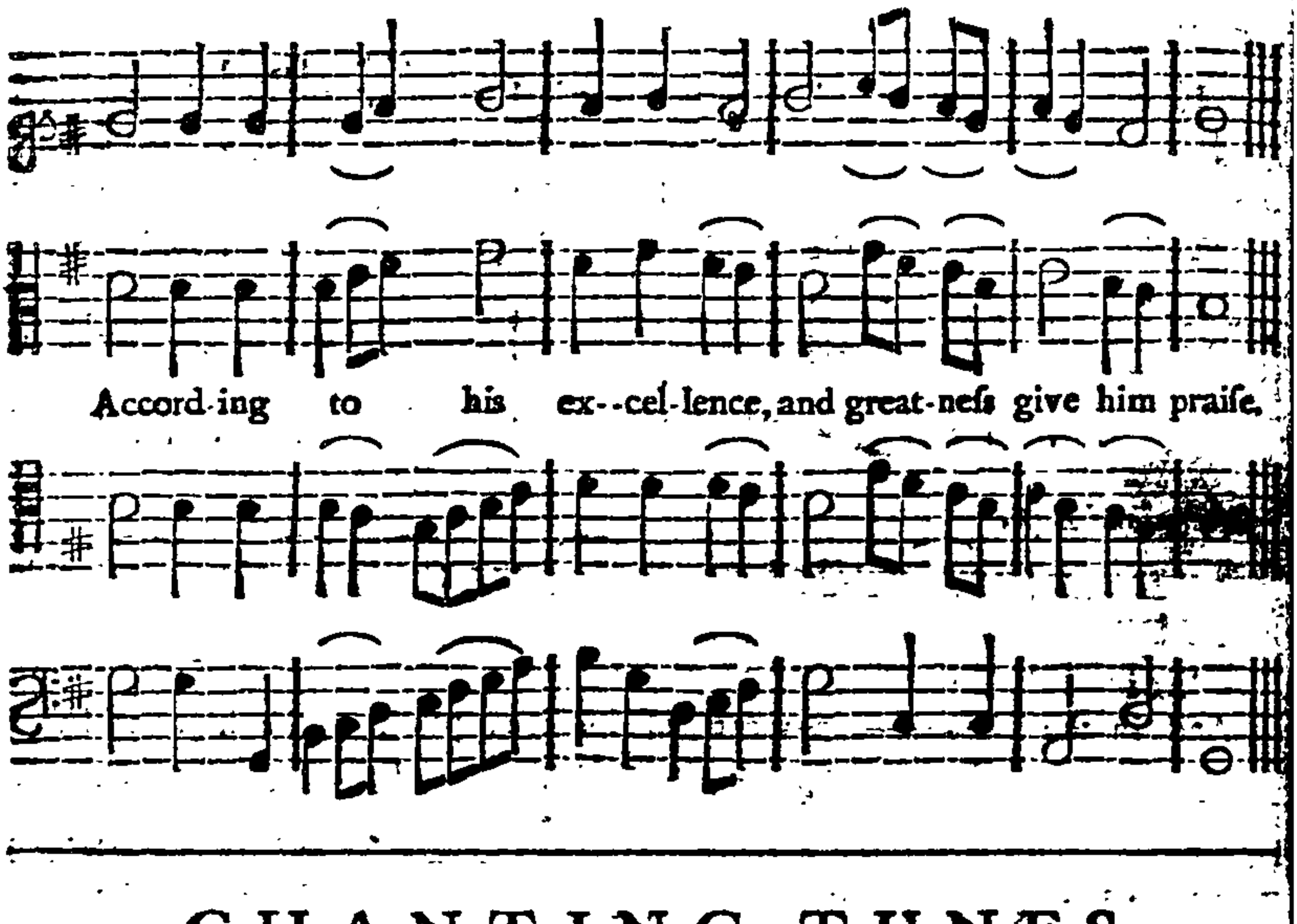
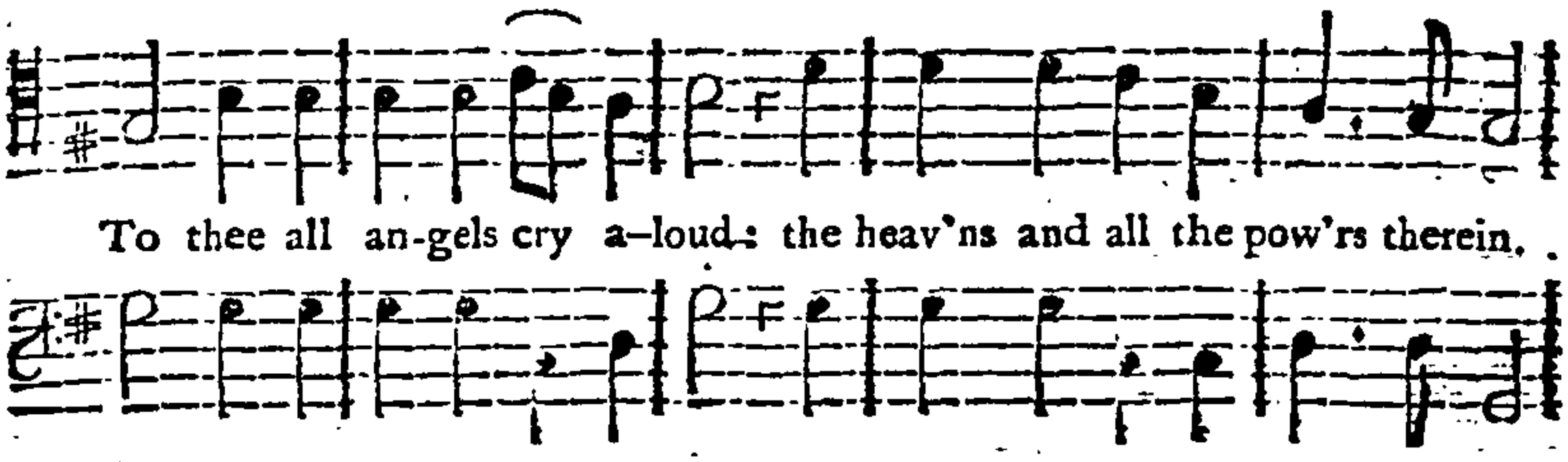


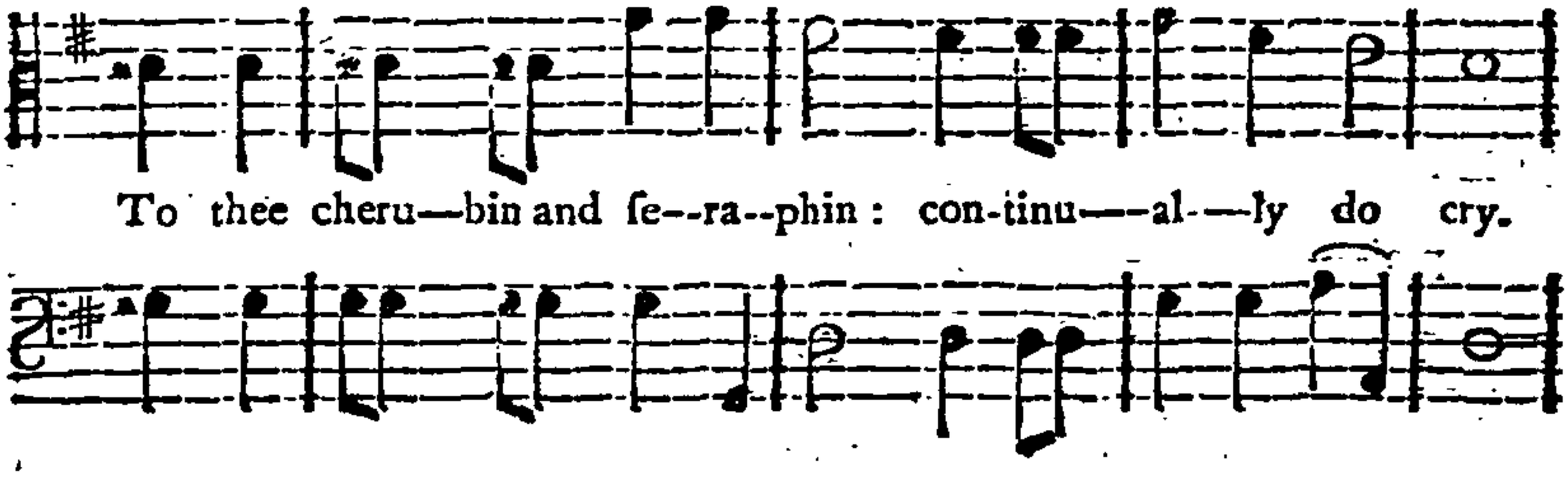
CHANTING-TUNES.

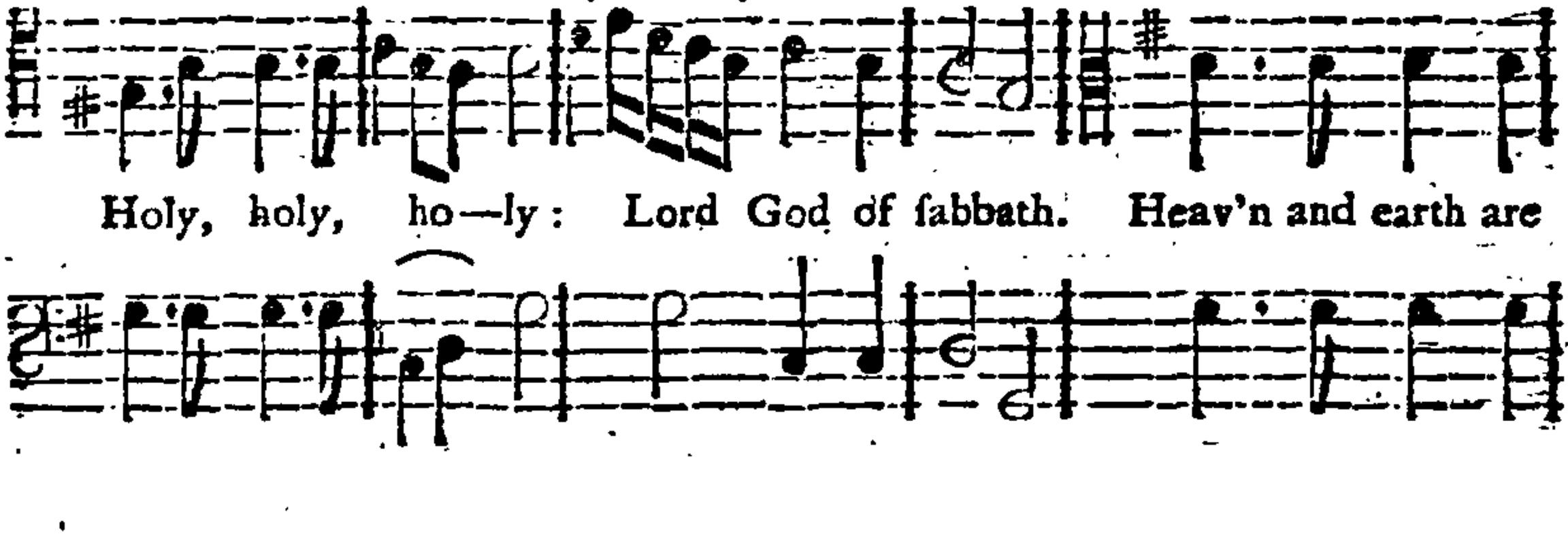
Te Deum Laudamus.

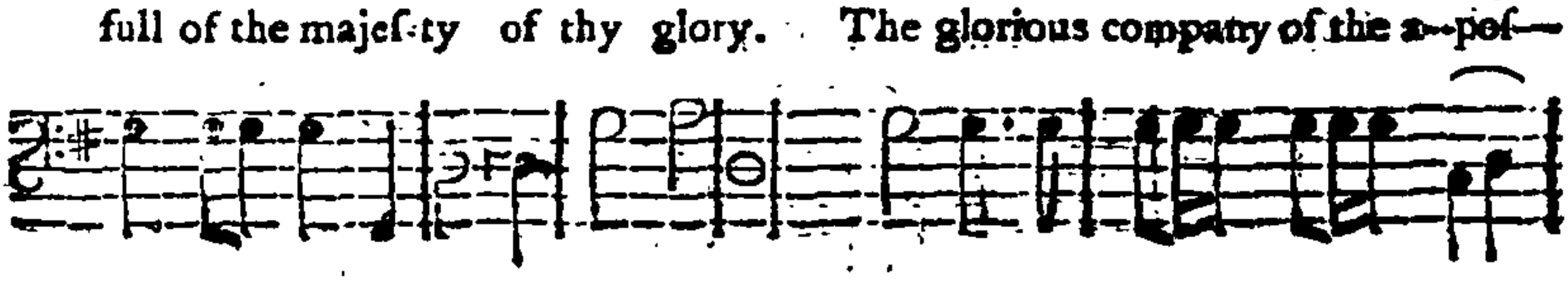
Continued

Continued.


To thee all an-gels cry a-loud: the heav'ns and all the pow'rs therein.


To thee cheru—bin and se--ra--phin: con-tinu——al——ly do cry.


Holy, holy, ho—ly: Lord God of sabbath. Heav'n and earth are


full of the majes-ty of thy glory. The glorious compatry of the a--pos—

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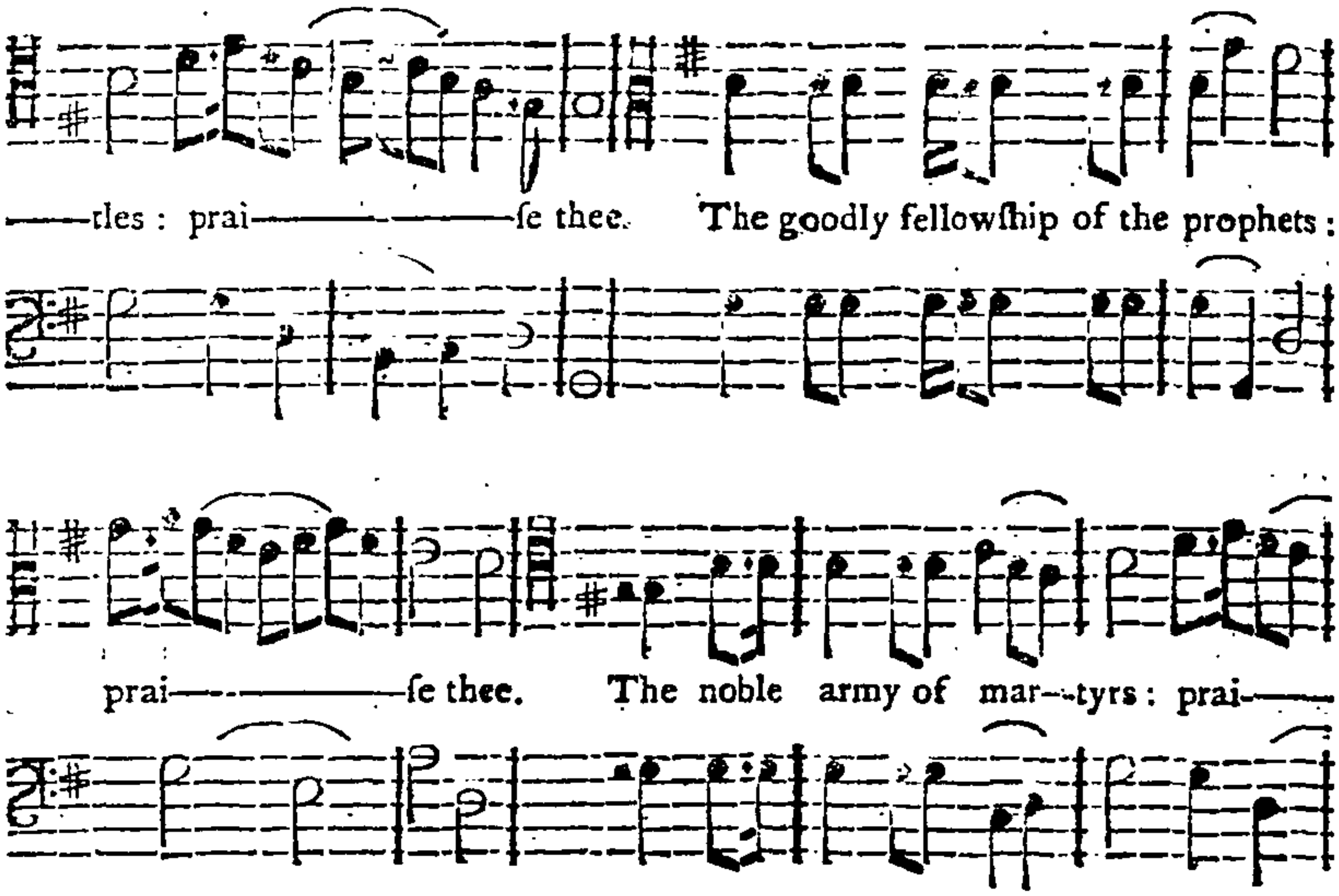

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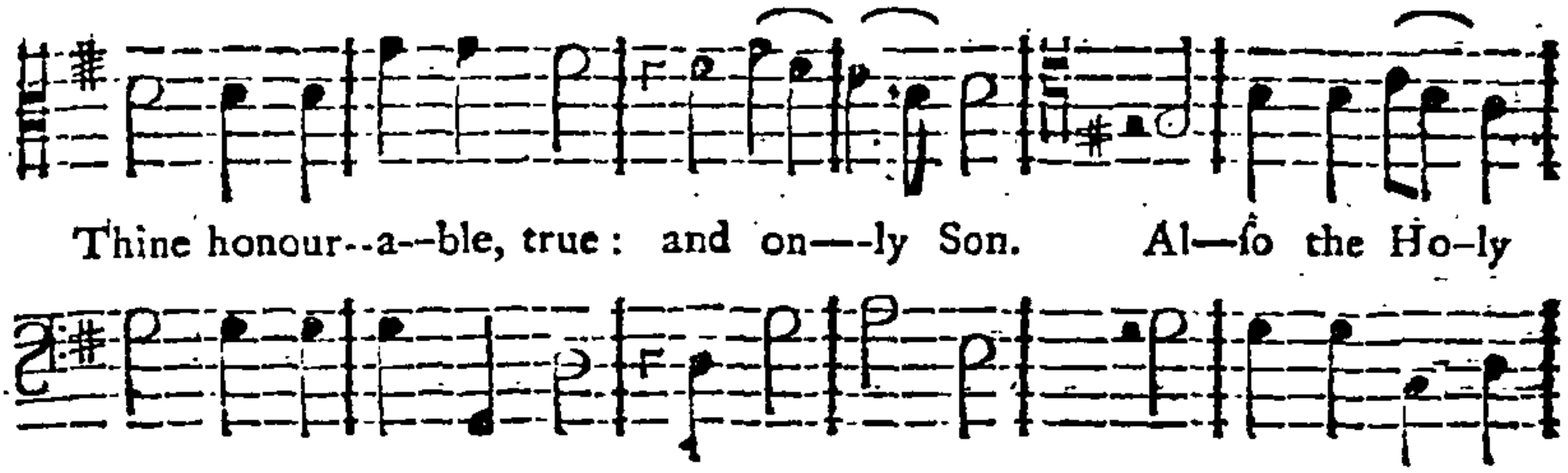
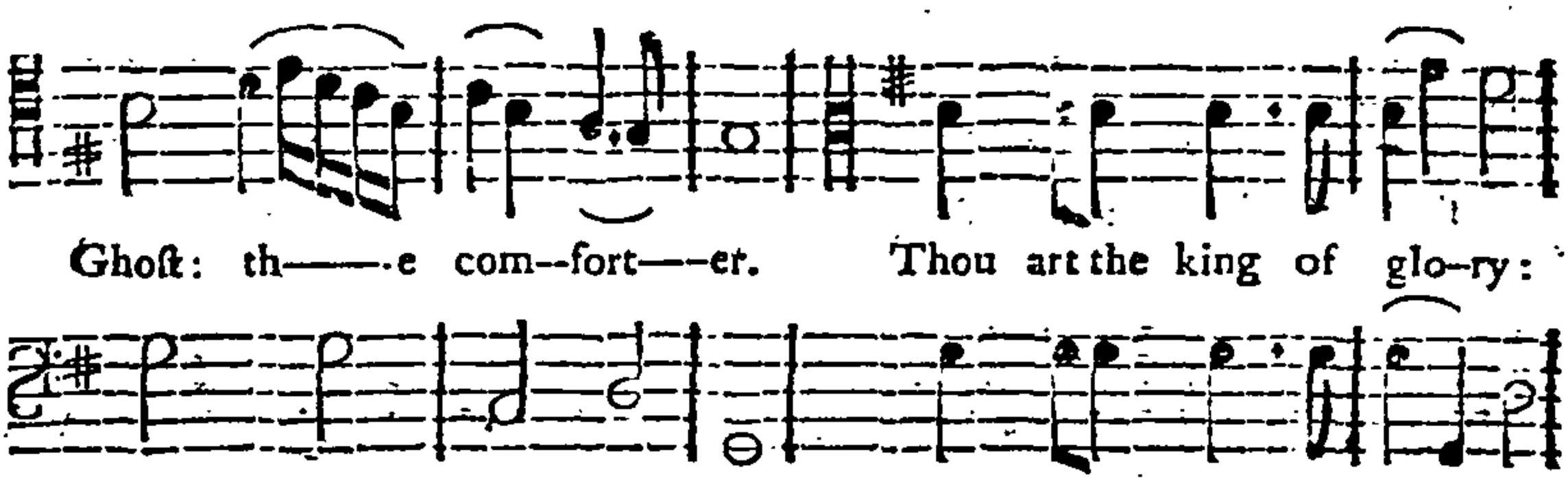
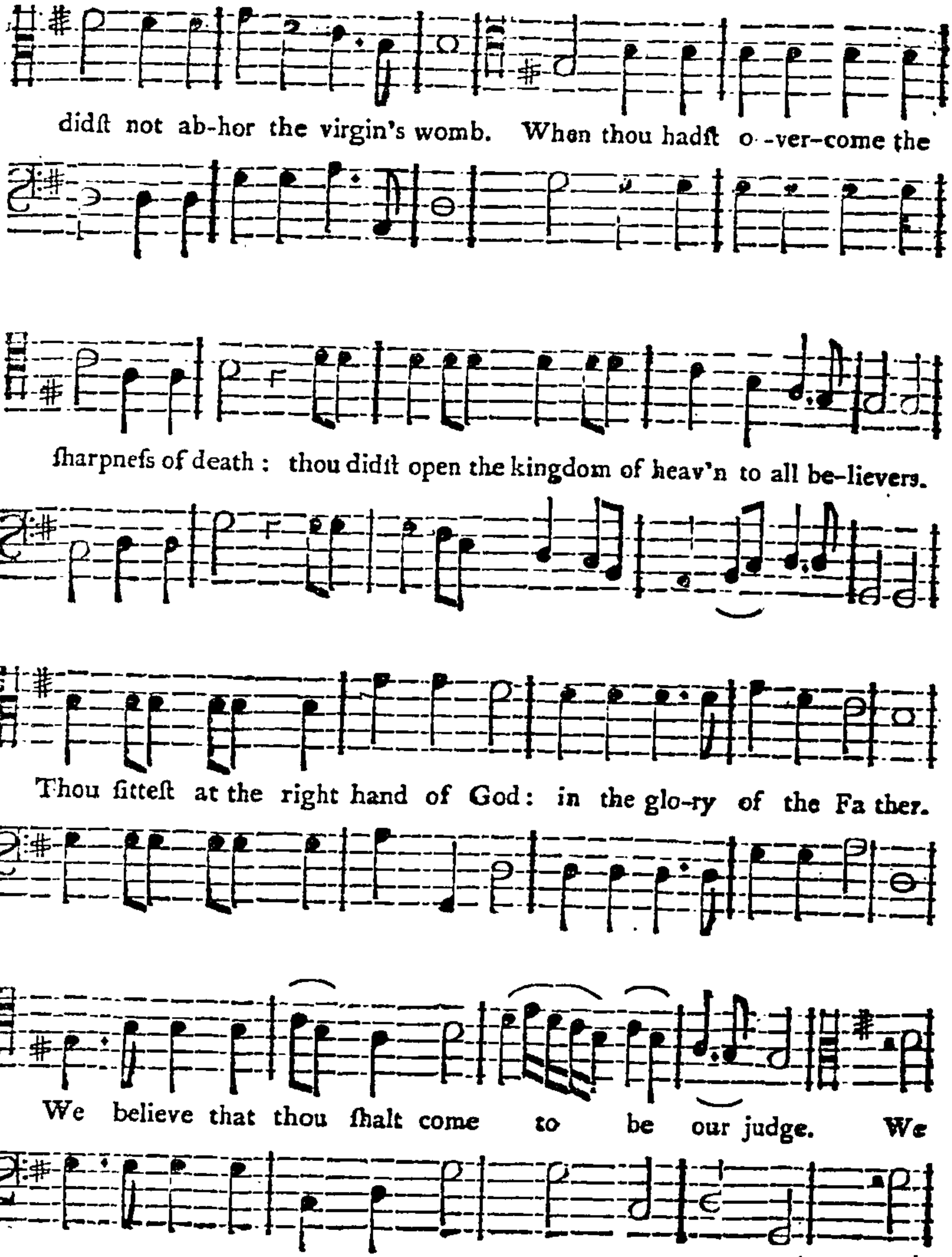

Thine honour--a--ble, true: and on——ly Son. Al—ſo the Ho-ly


Ghoſt: th——e com--fort——er. Thou art the king of glo-ry:
O——Chriſt: Thou art the e-ver-laſt-ing Son: of
the fa—ther. When thou tookeſt up-on thee to de li-ver man: thou

Continued.



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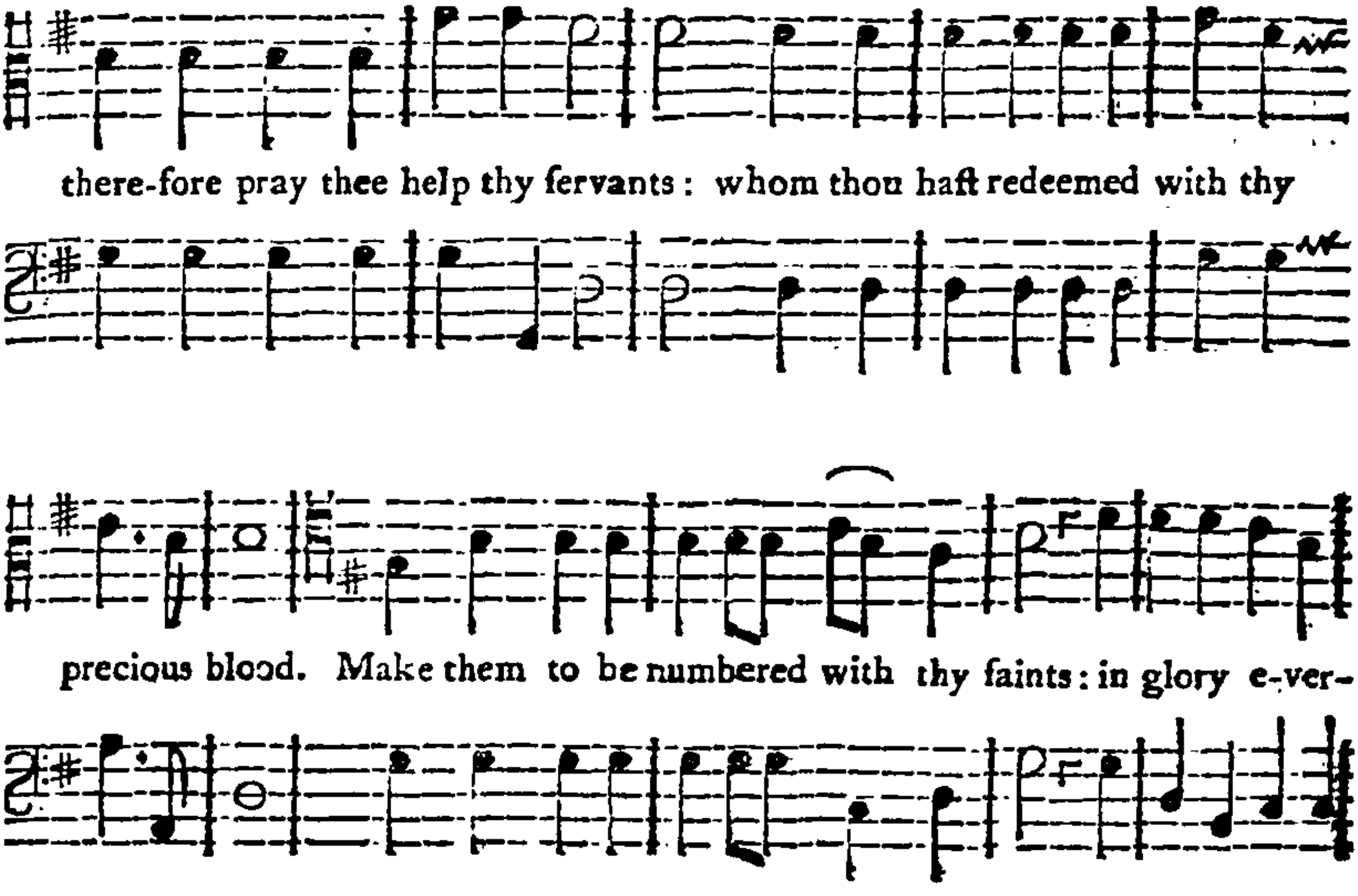

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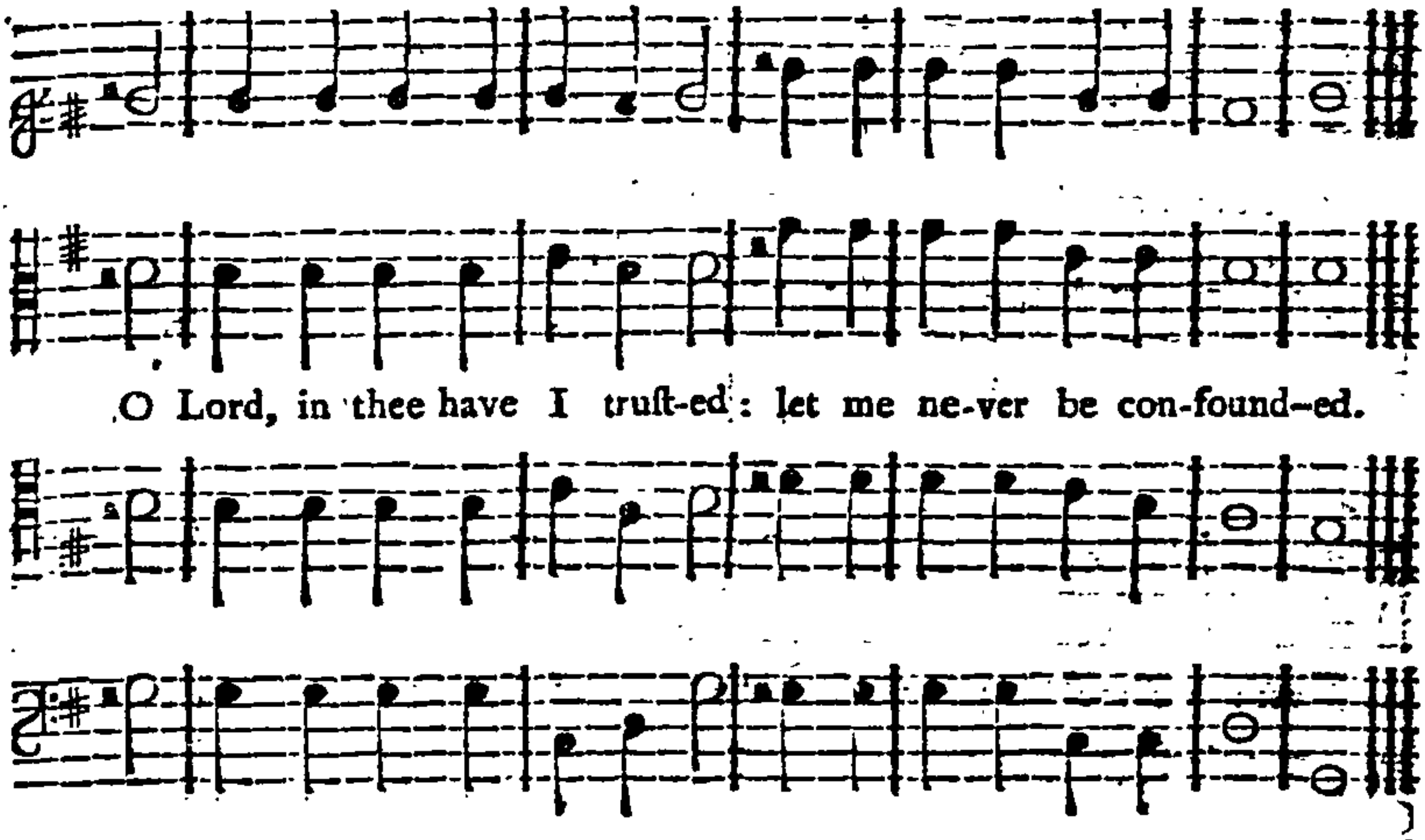
CHORUS.



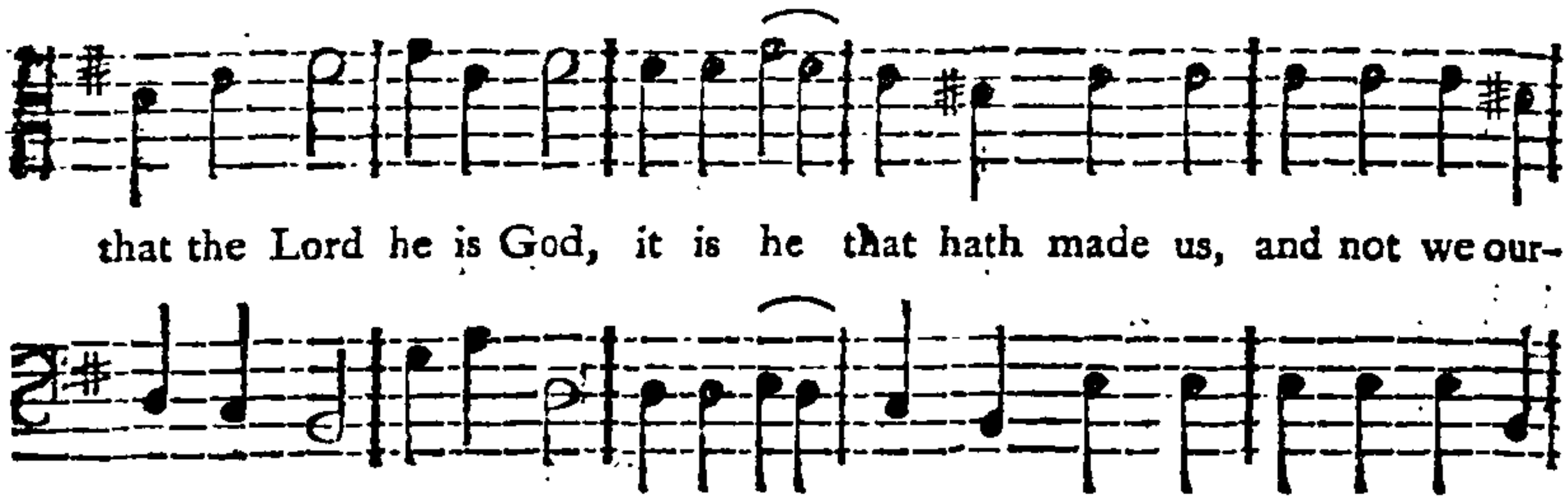
O Lord, in thee have I truſt-ed: let me ne-ver be con-found-ed.

Jubilaté Deo.

O be joy-ful in the Lord, all ye lands: ſerve the Lord with glad-neſs, and come be-fore his preſence with a ſong. Be ye ſure

Continued.

Continued.



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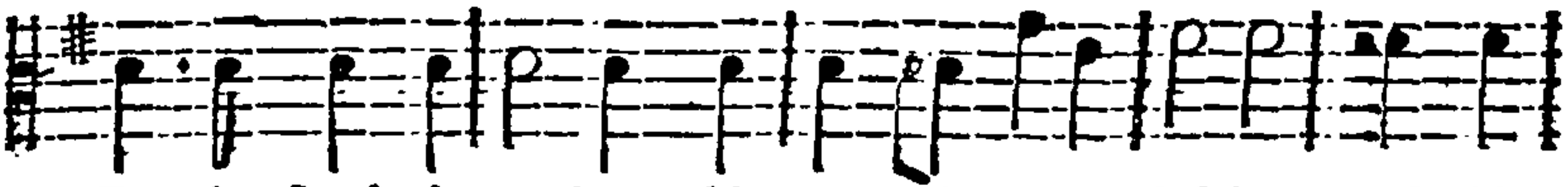
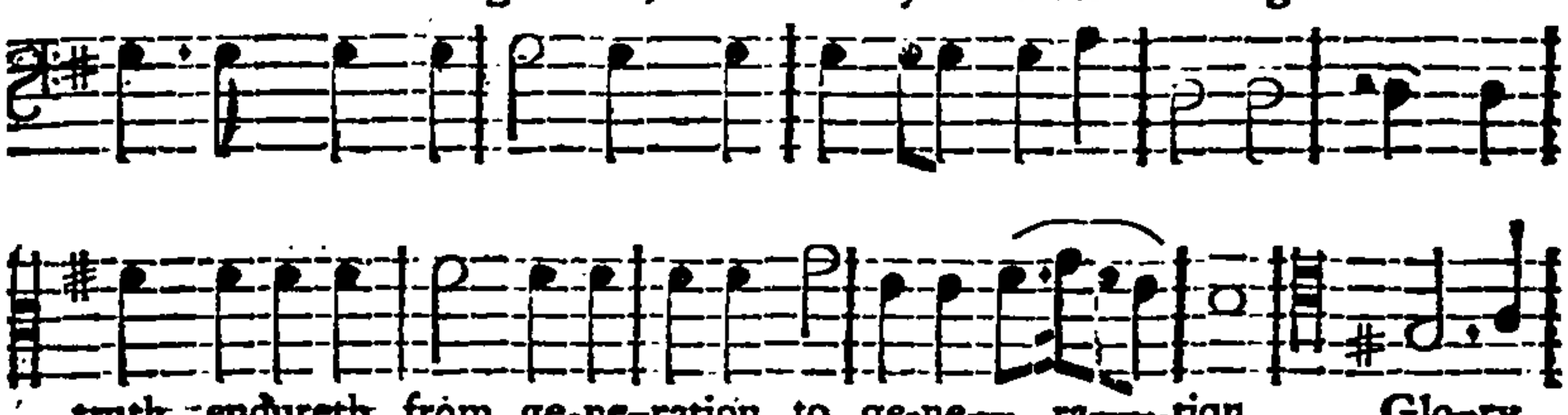
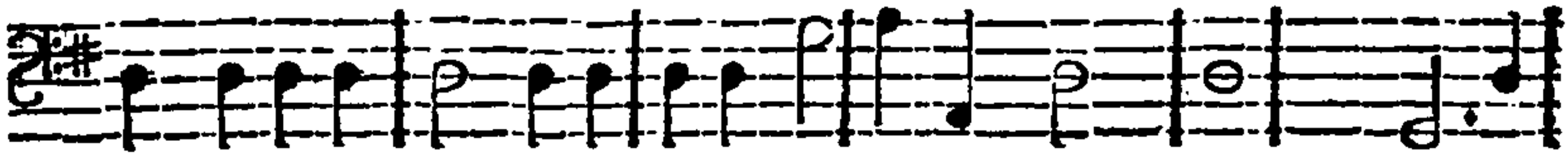
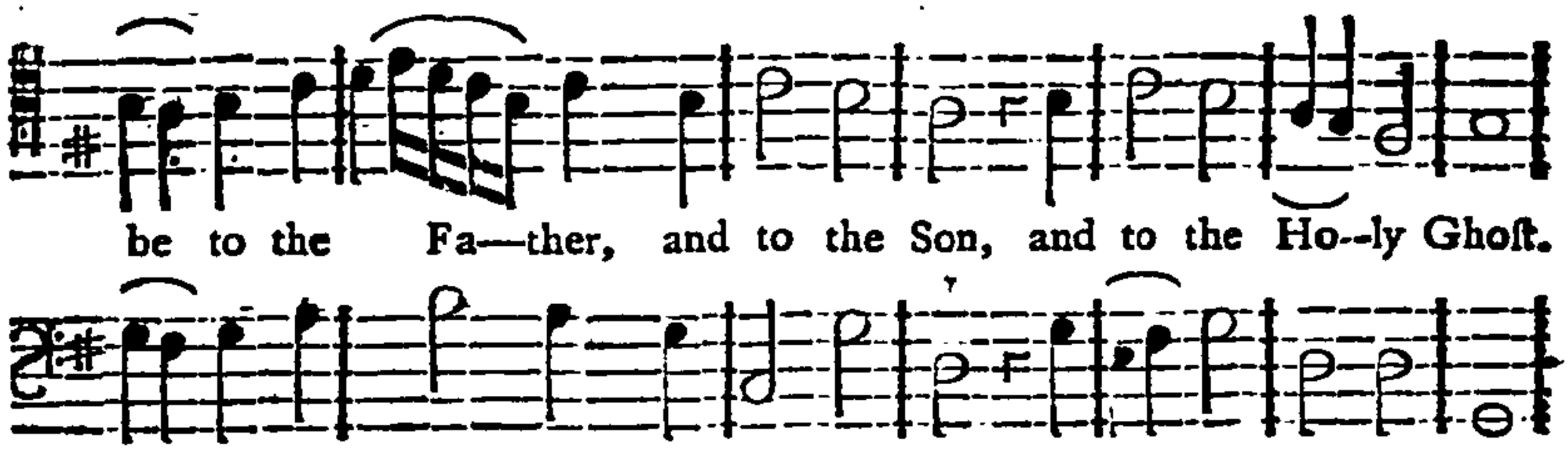


For the Lord is gracious, his mer-cy is e-ver—laſt-ing: and his



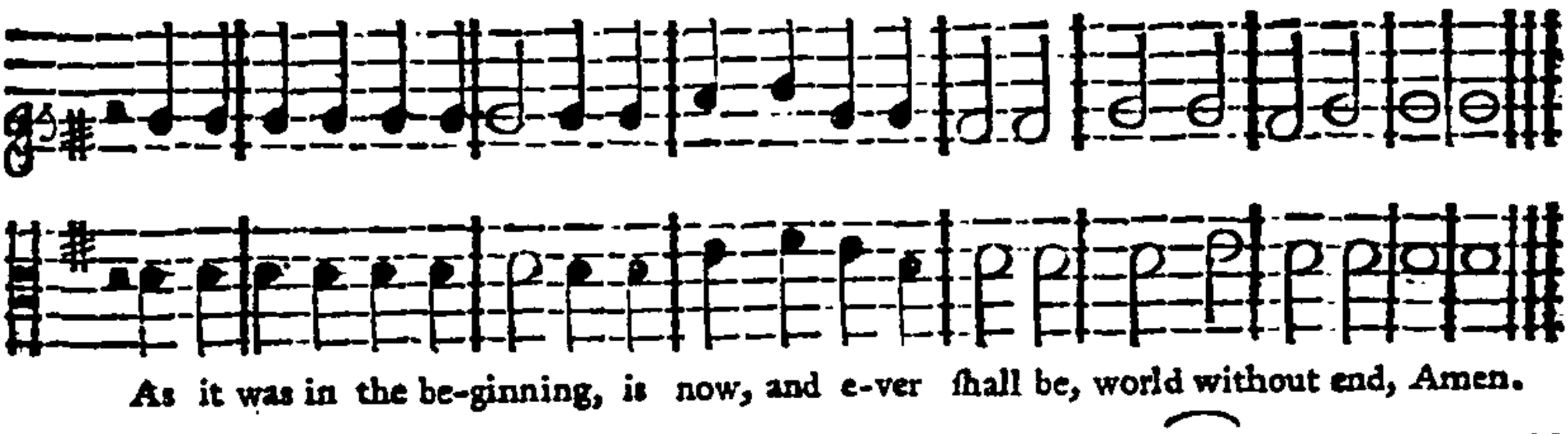
truth endureth from ge-ne-ration to ge-ne——ra——tion. Glo-ry



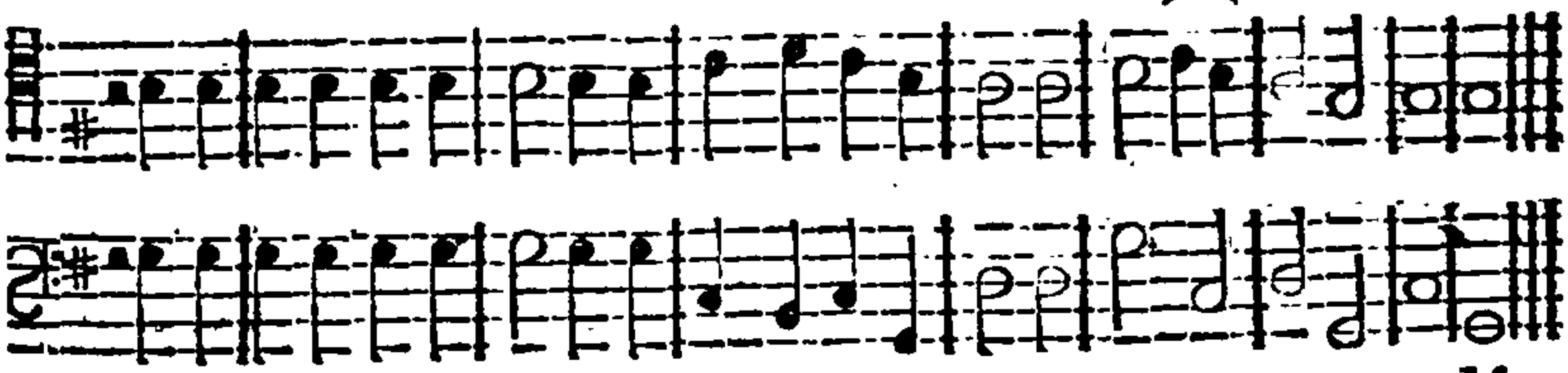


be to the Fa—ther, and to the Son, and to the Ho--ly Ghoſt.

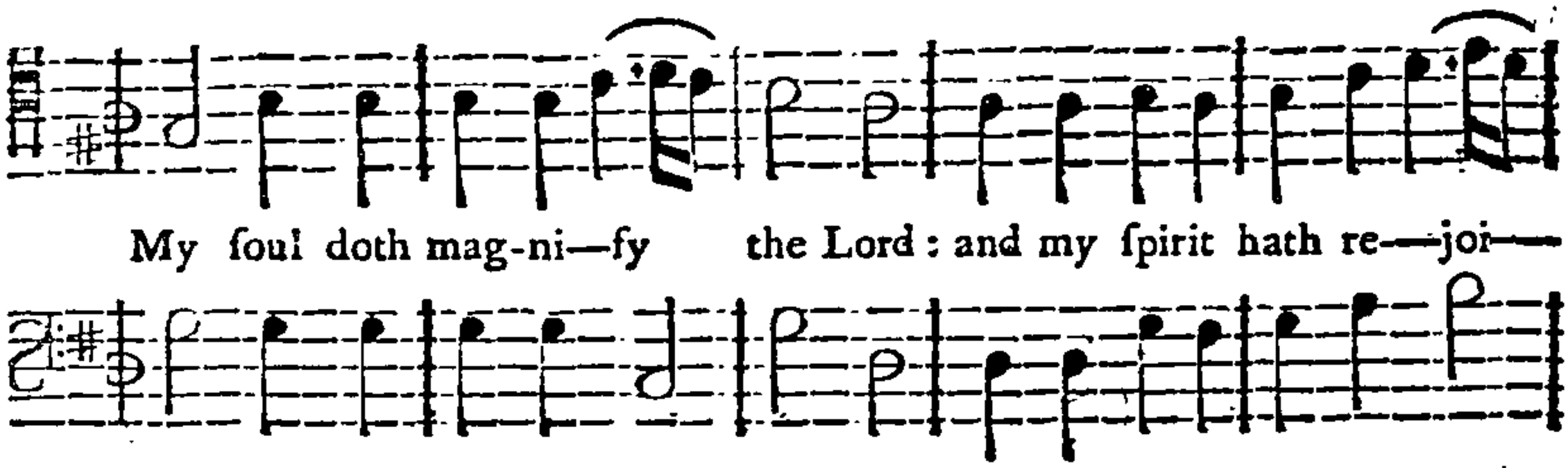
CHORUS.

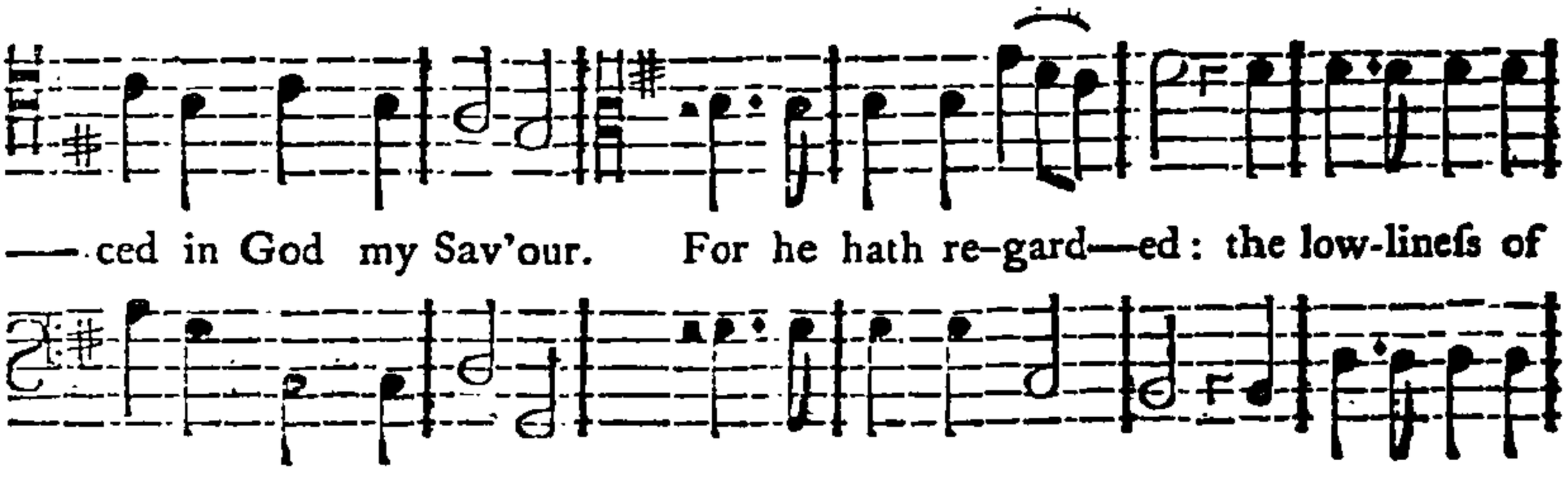


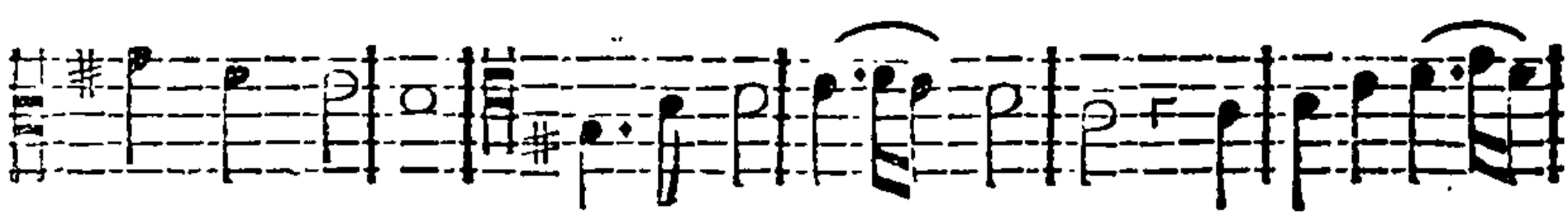
As it was in the be-ginning, is now, and e-ver ſhall be, world without end, Amen.



Magnificat.







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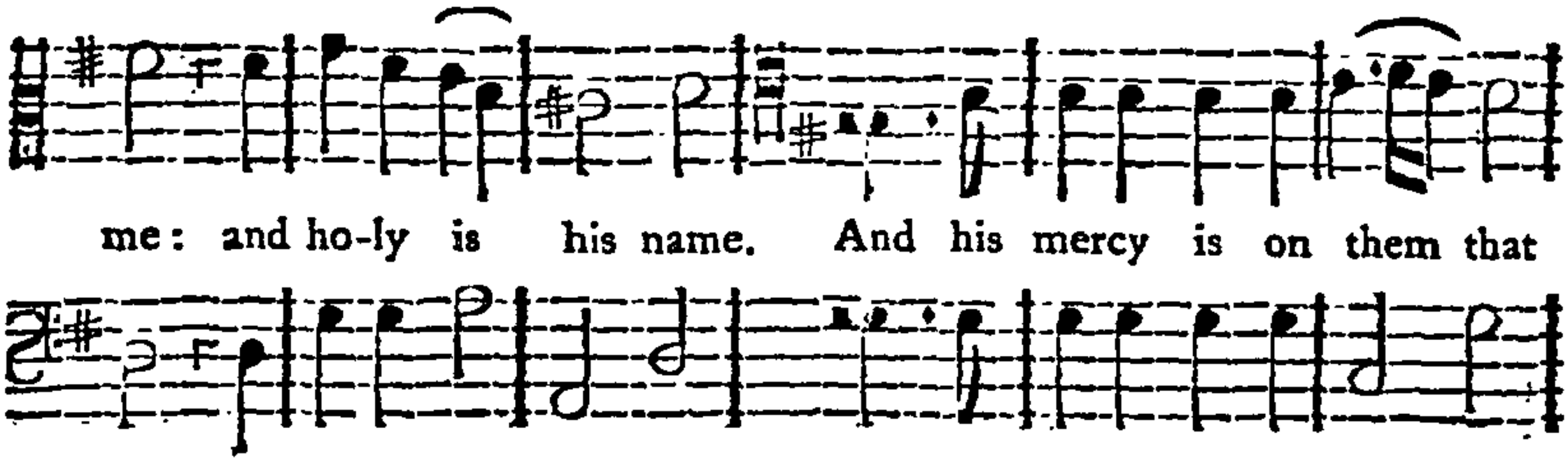
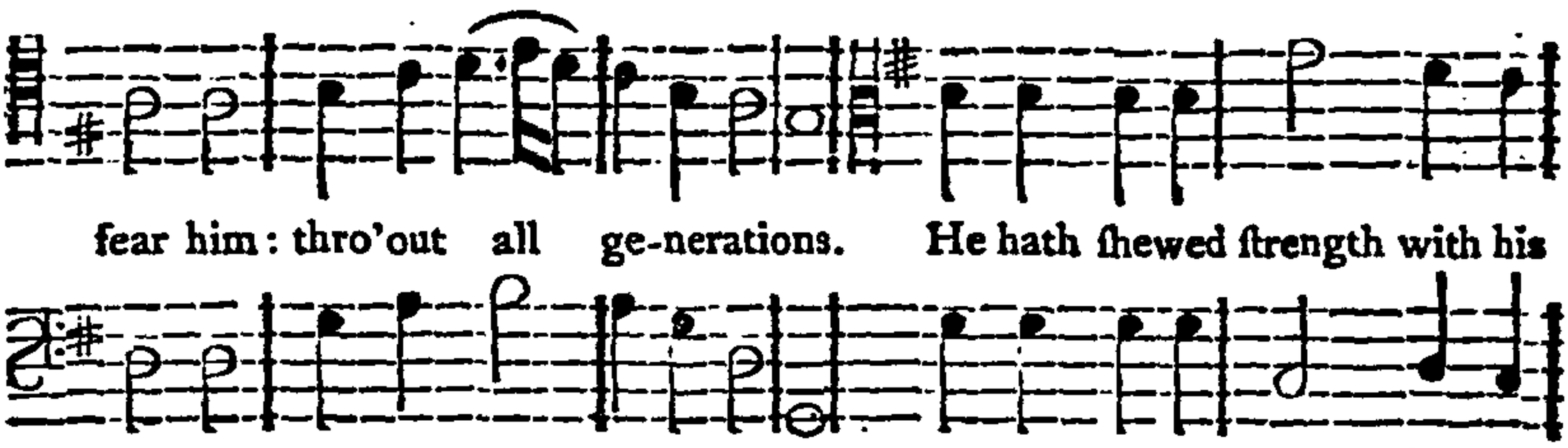
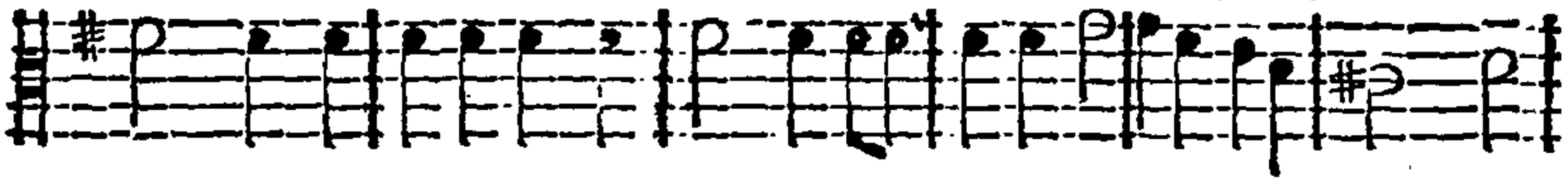


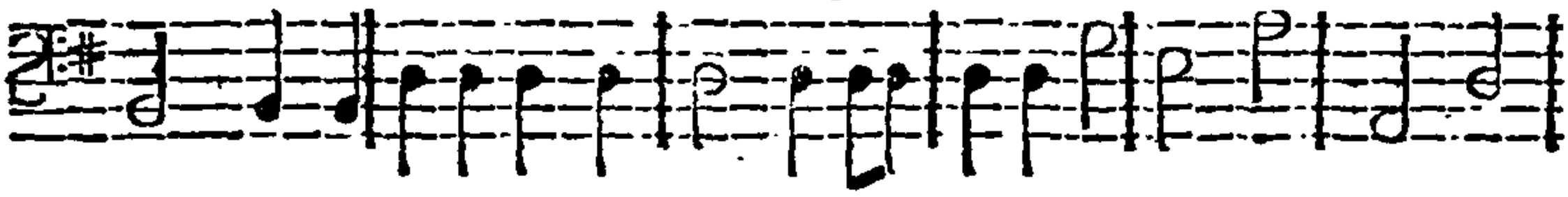
me: and ho-ly is his name. And his mercy is on them that



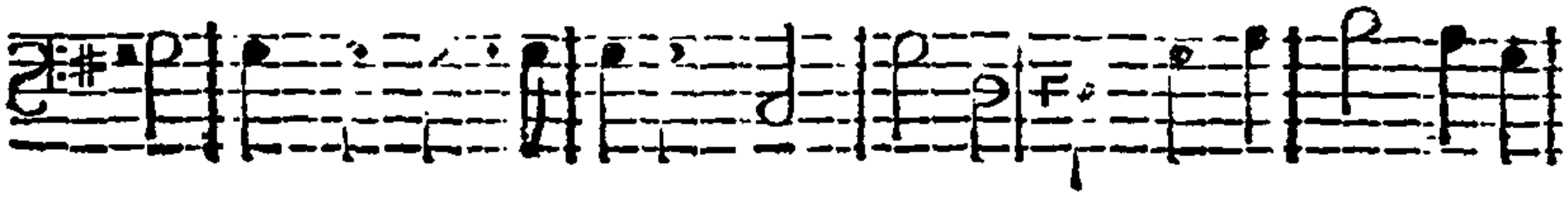
fear him: thro'out all ge-nerations. He hath ſhewed ſtrength with his



arm: he hath ſcattered the proud in the i--magi-nations of their hearts.



He hath put down the mighty from their ſeat: and hath ex——alt—ed the



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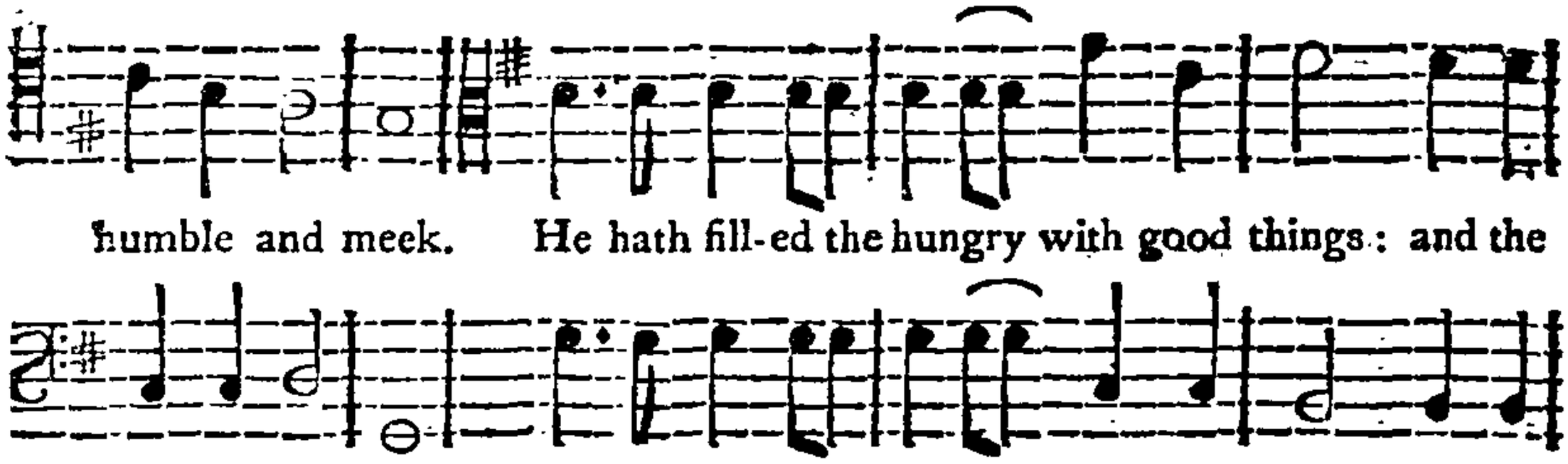

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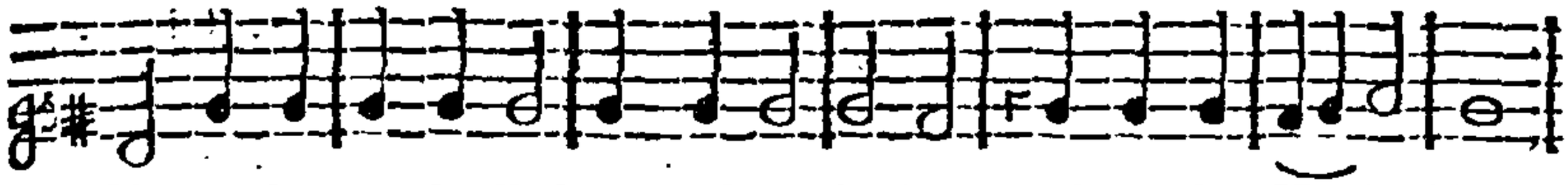
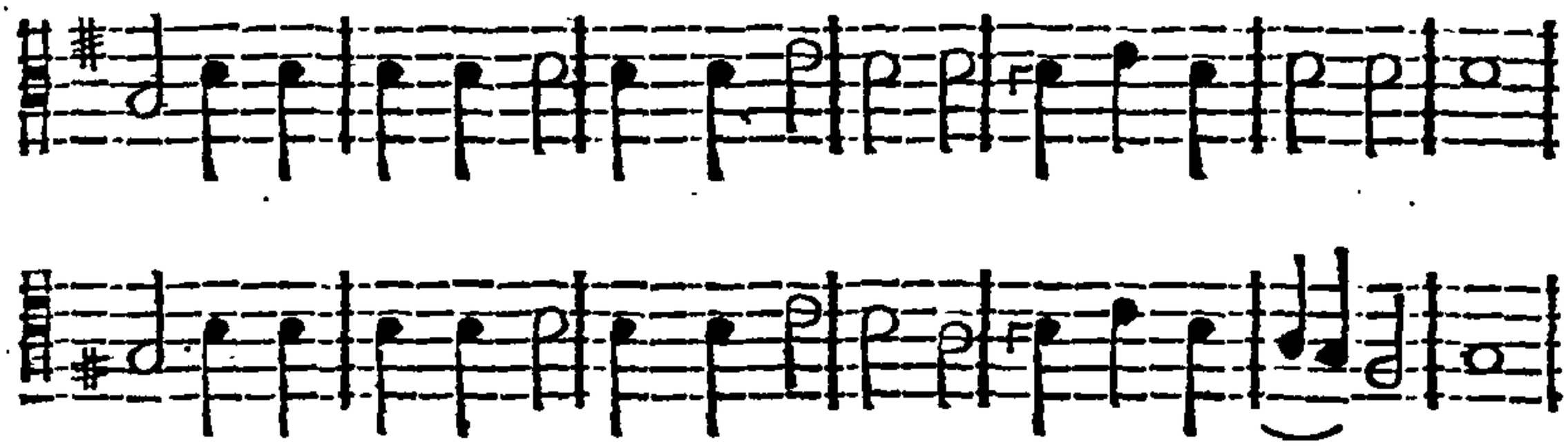
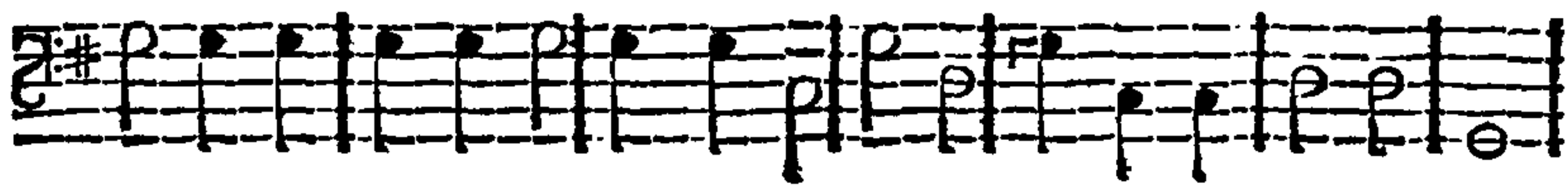
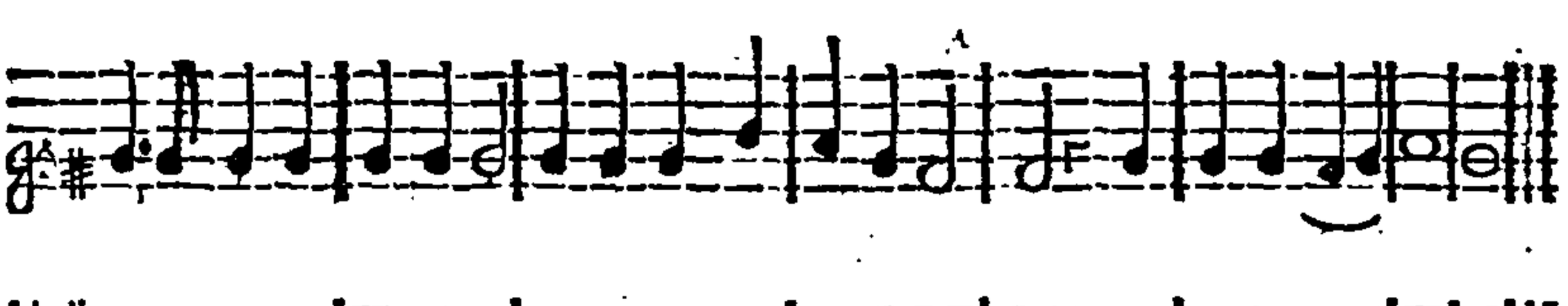


Glo-ry be to the Father, and to the Son, and to the Ho-ly Ghoſt:

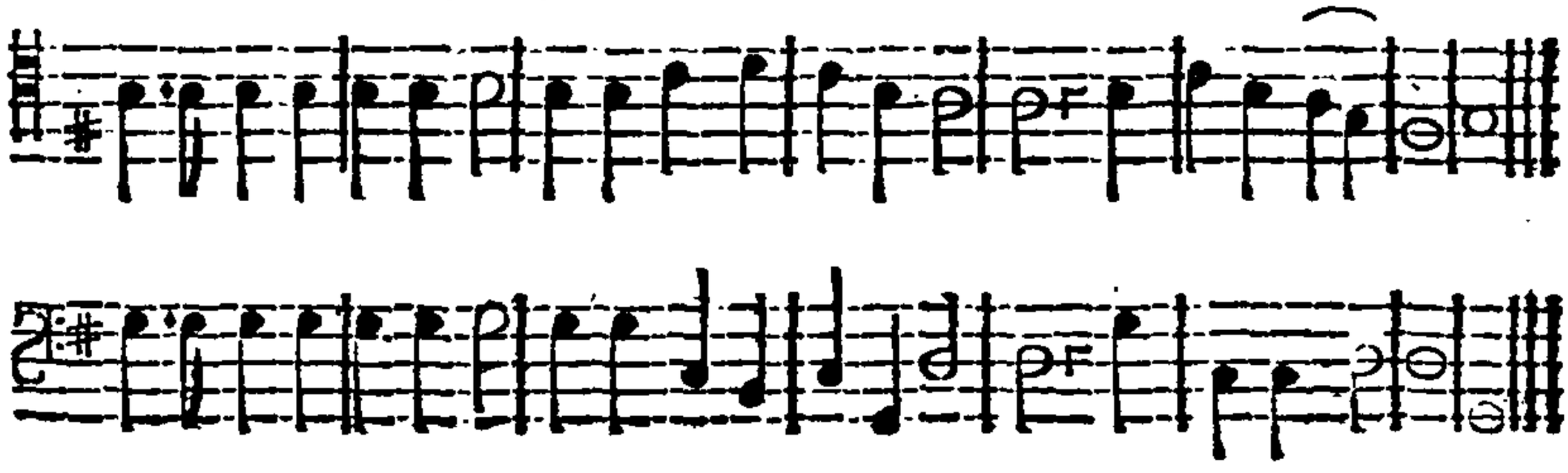


Glo-ry be to the Father, and to the Son, and to the Ho-ly Ghoſt:



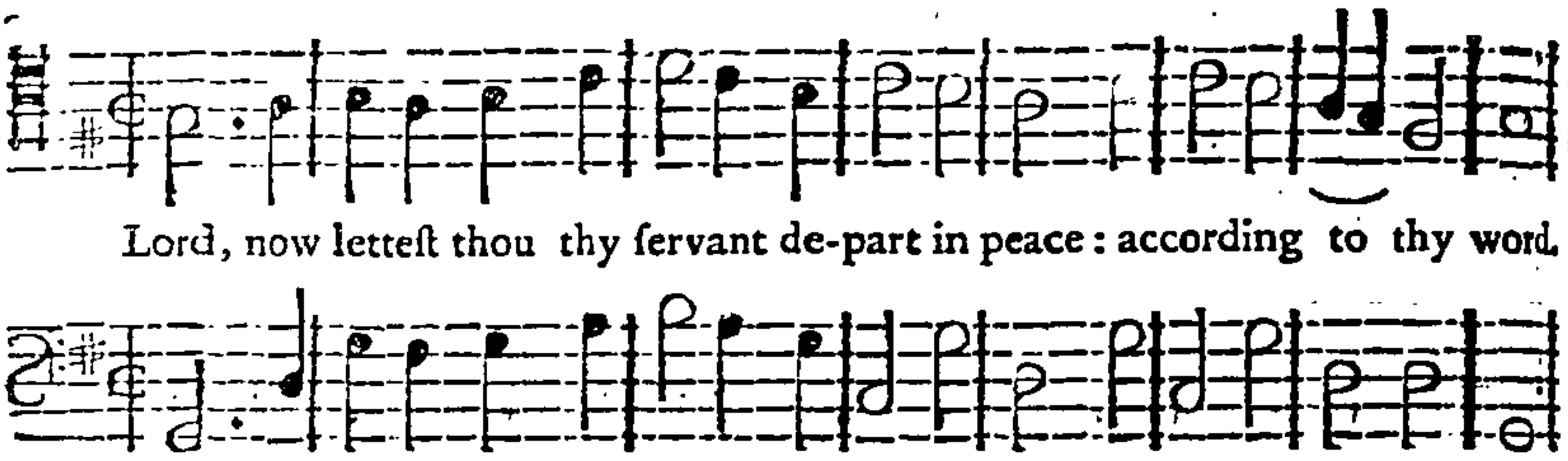


As it was in the beginning, is now, and e--ver ſhall be: world without end, A-men.



Nunc

Nunc Dimittis.



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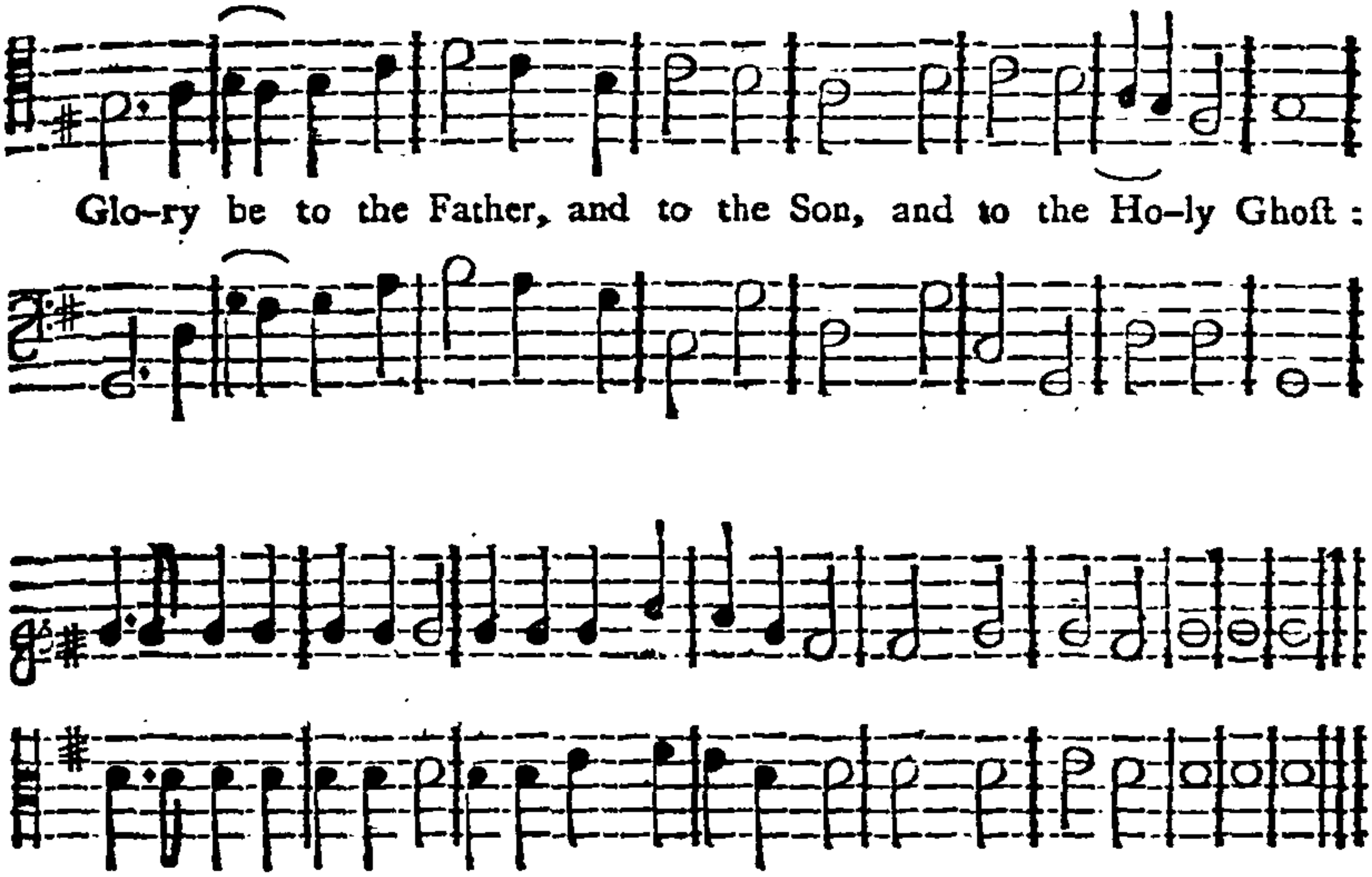
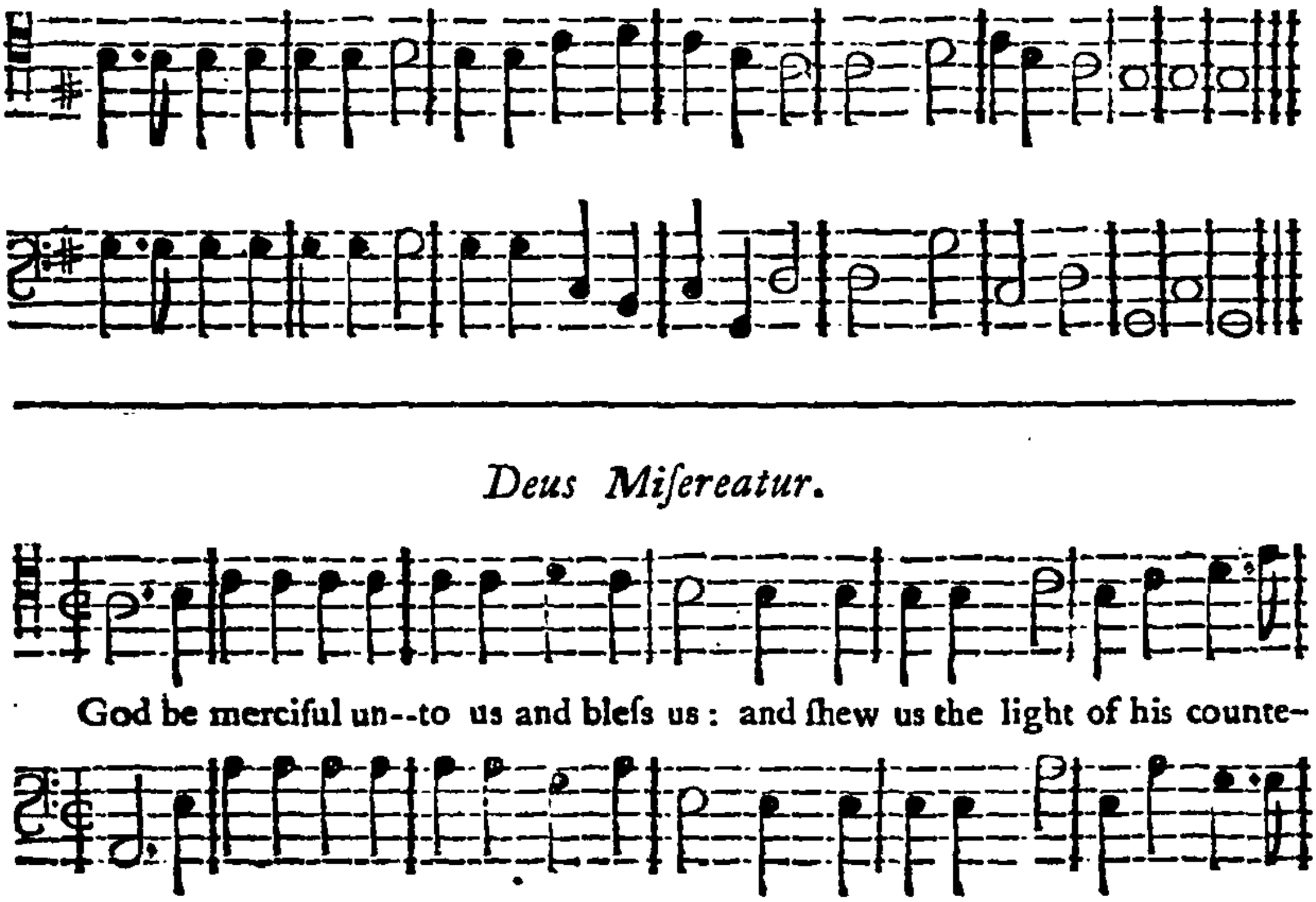


Glo-ry be to the Father, and to the Son, and to the Ho-ly Ghoſt:

As it was in the beginning, is now, and e-ver ſhall be: world without end, A-men.

Deus Miſereatur.



God be merciful un--to us and bleſs us: and ſhew us the light of his counte-

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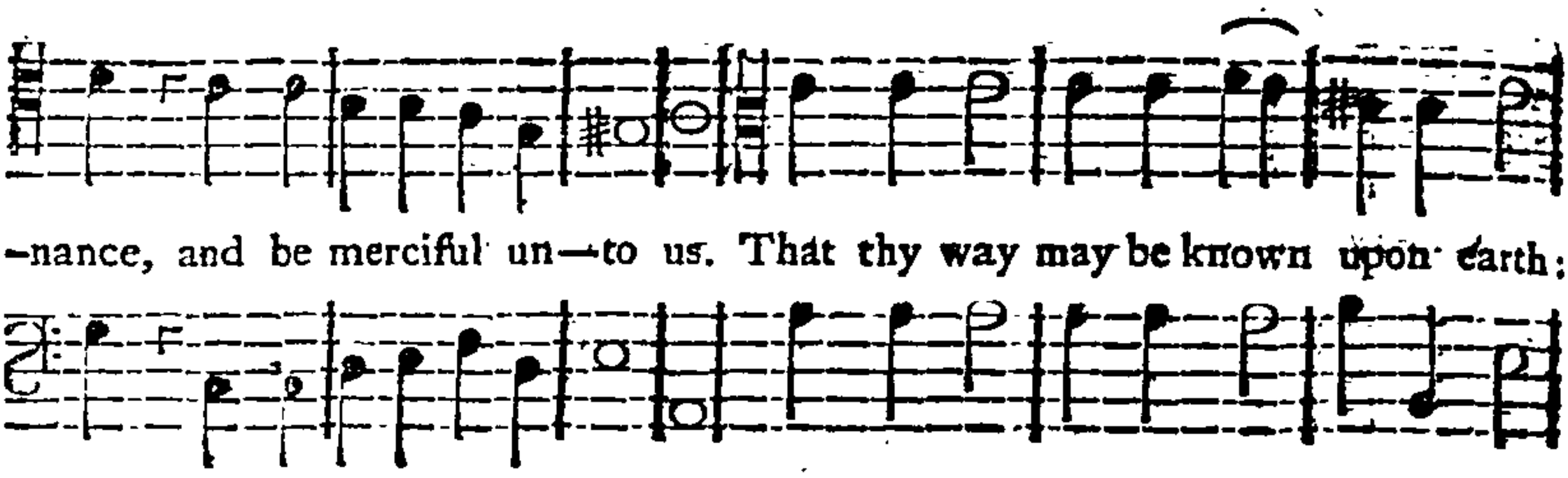

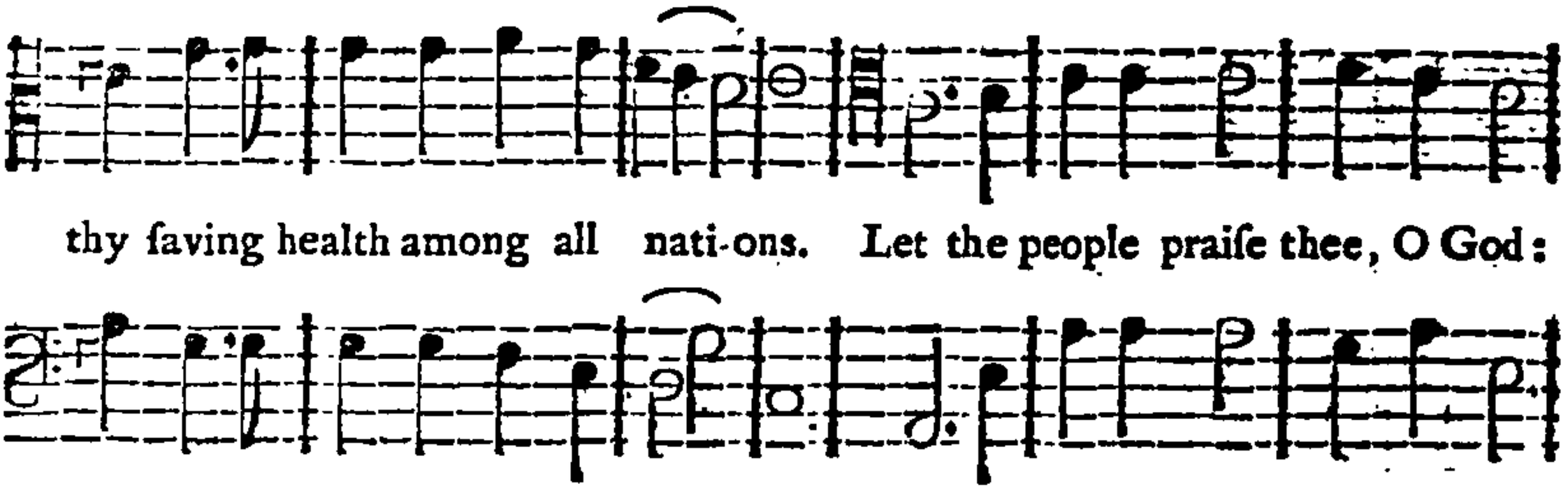

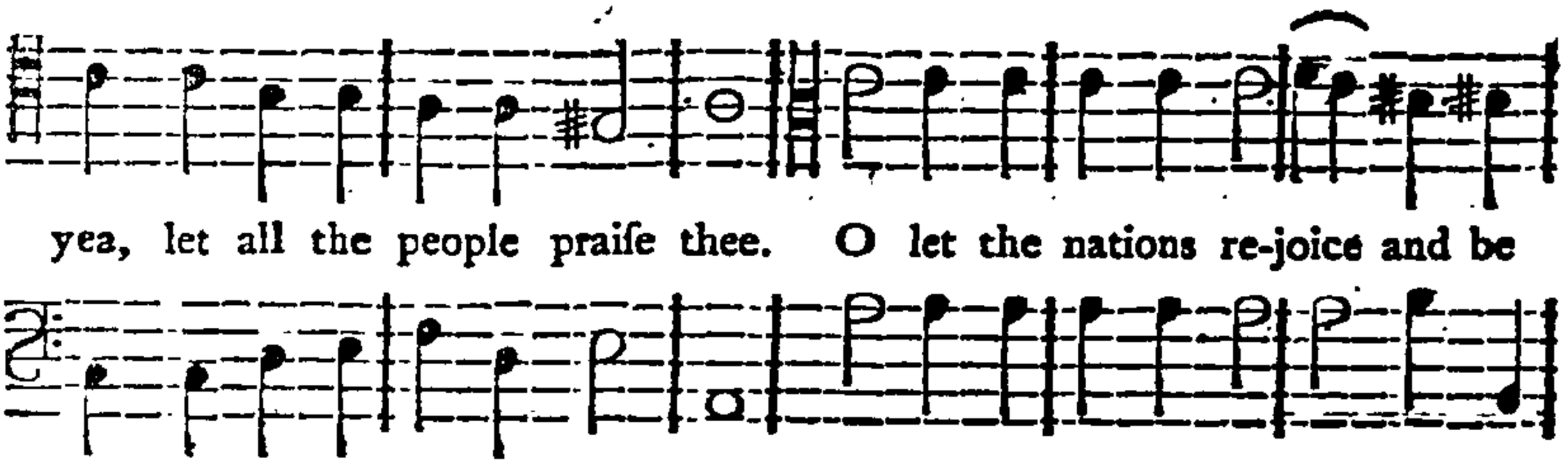

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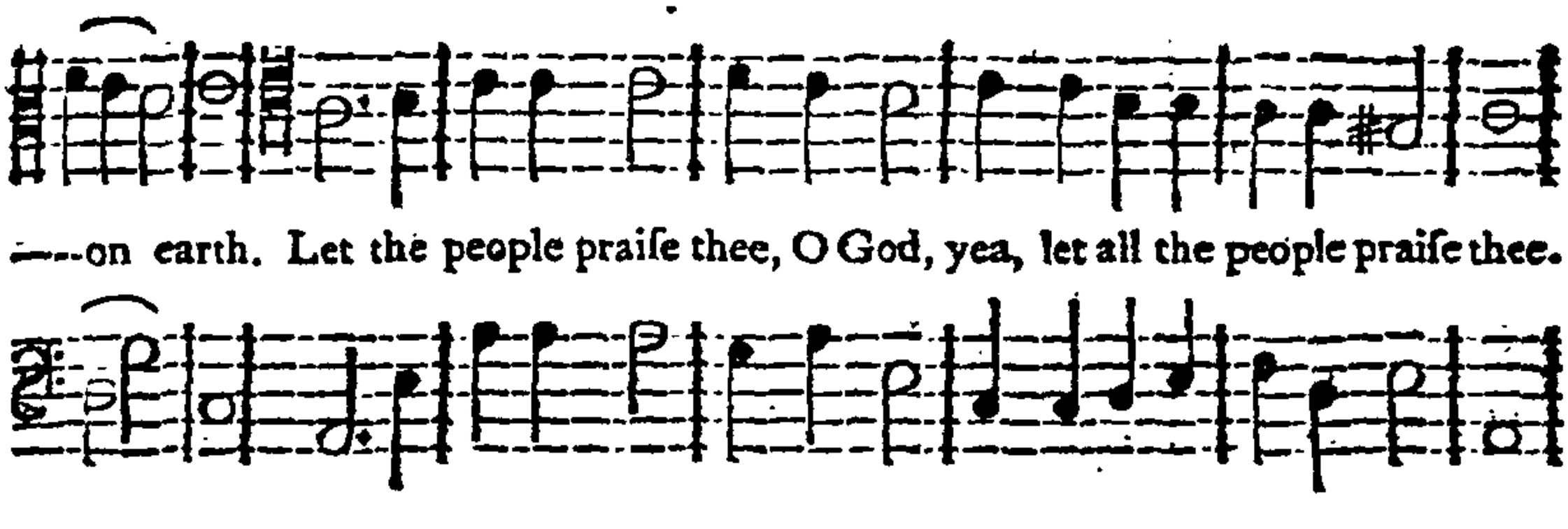
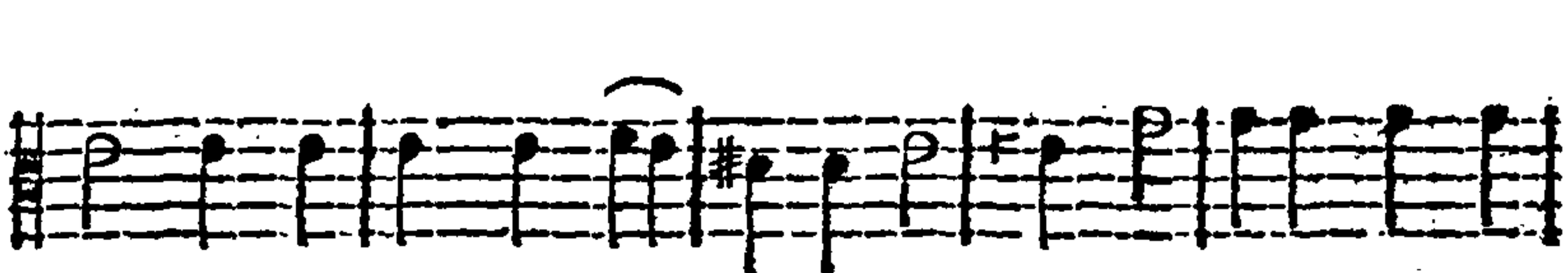
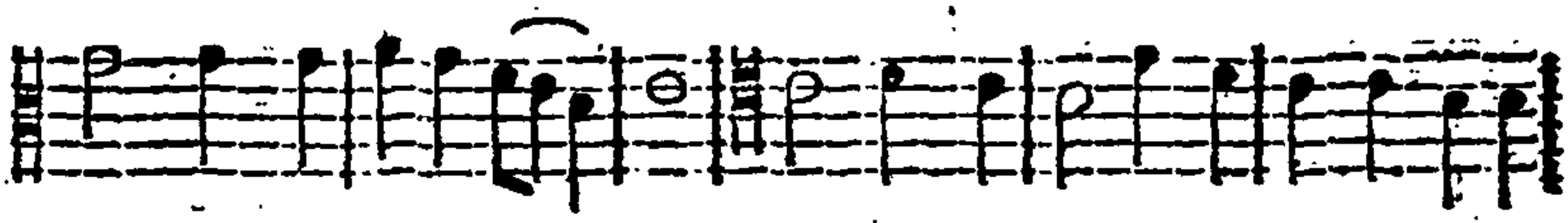


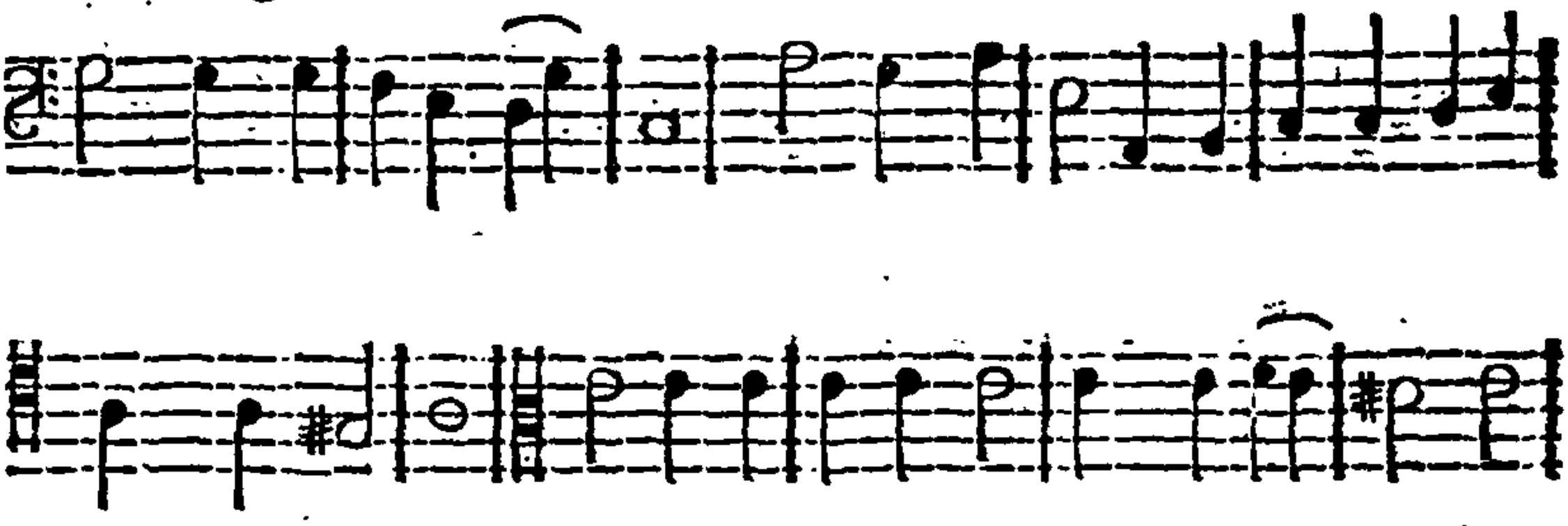
—on earth. Let the people praiſe thee, O God, yea, let all the people praiſe thee.



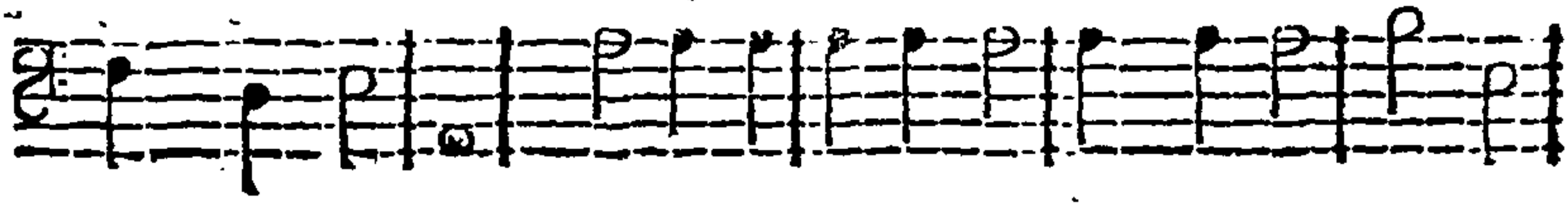
Then ſhall the earth bring forth her increaſe: and God, even our own



God, ſhall give us his bleſ—ſing. God ſhall bleſs us: and all the ends of the



world ſhall fear him. Glo-ry be to the Fa-ther, and to the Son,



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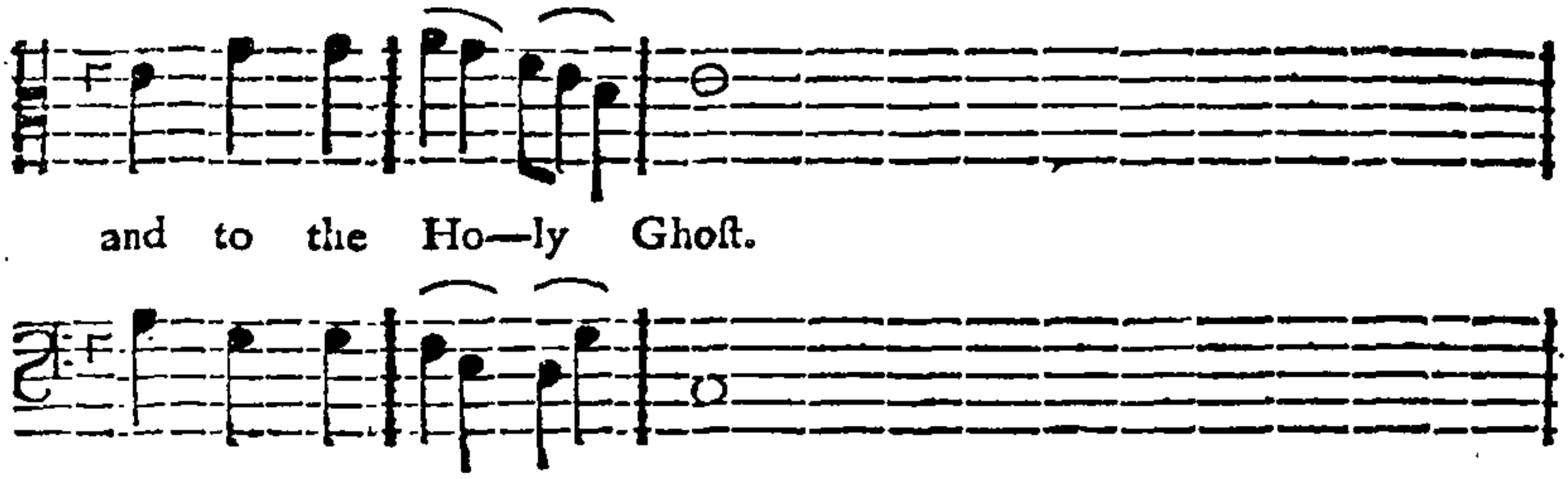

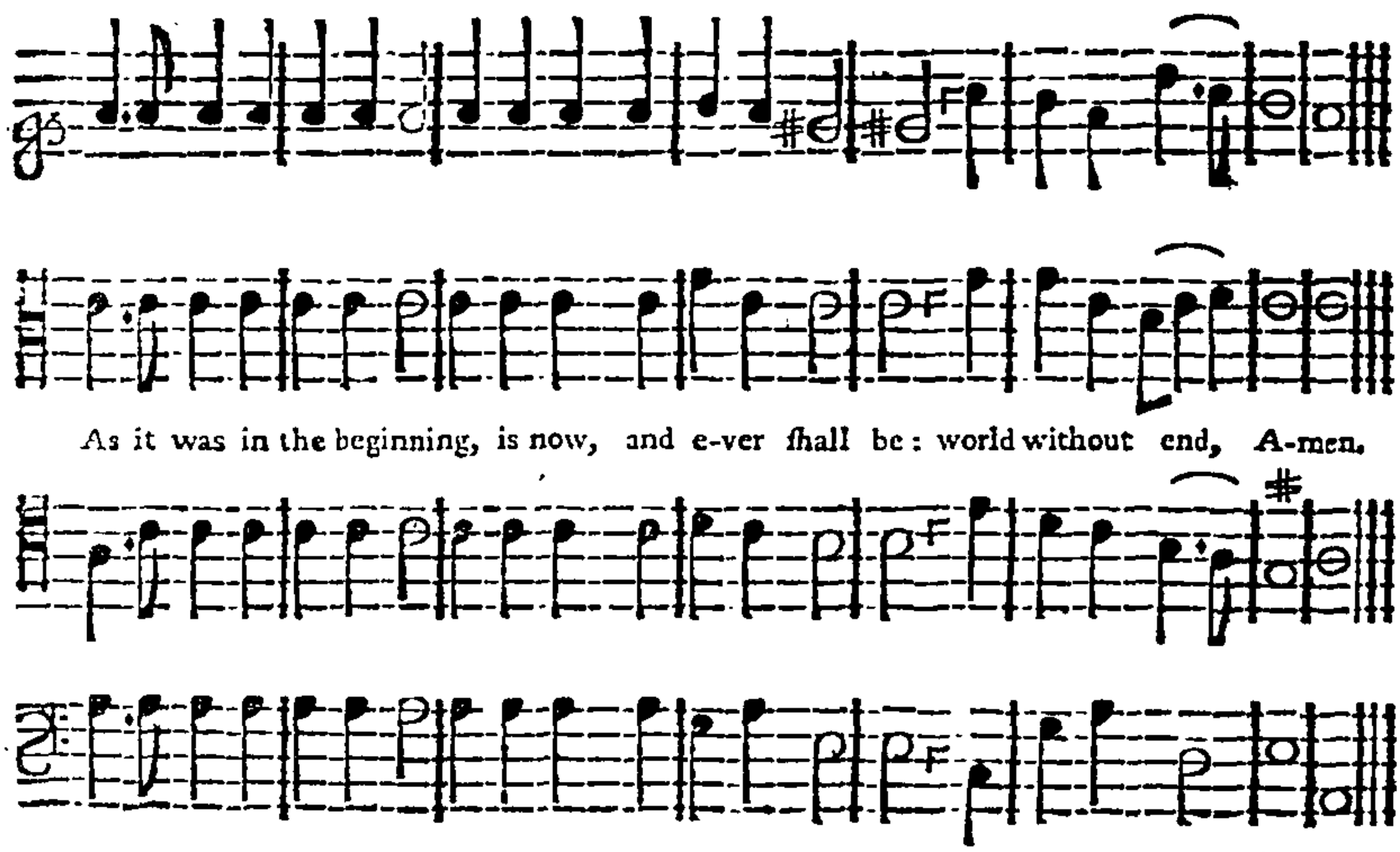

A N-

ANTHEMS.

An ANTHEM, *taken out of the* 33*d* Pſalm.

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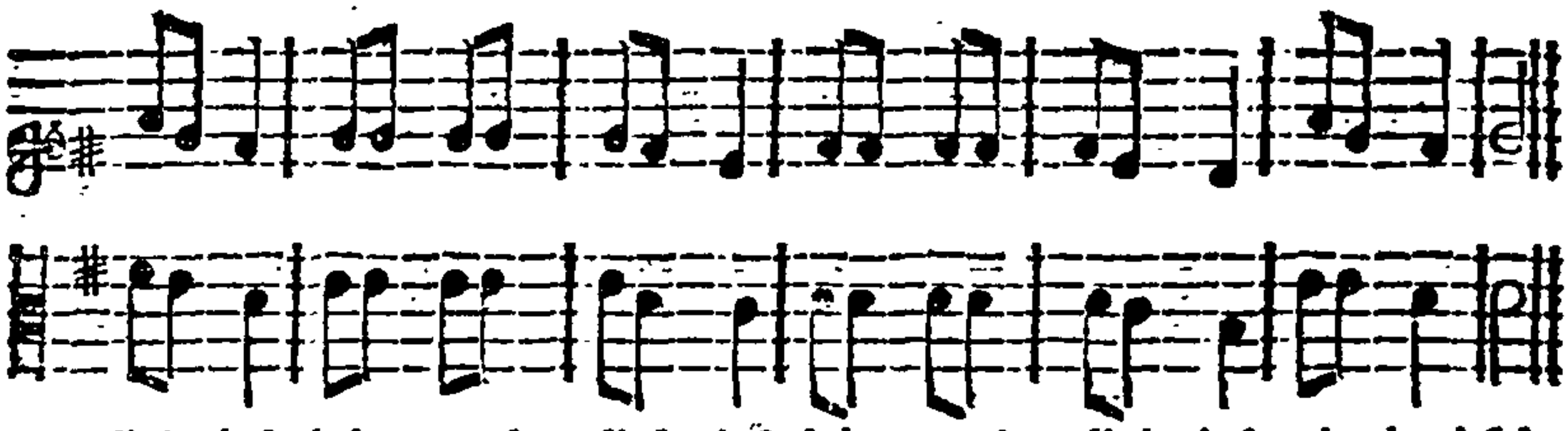
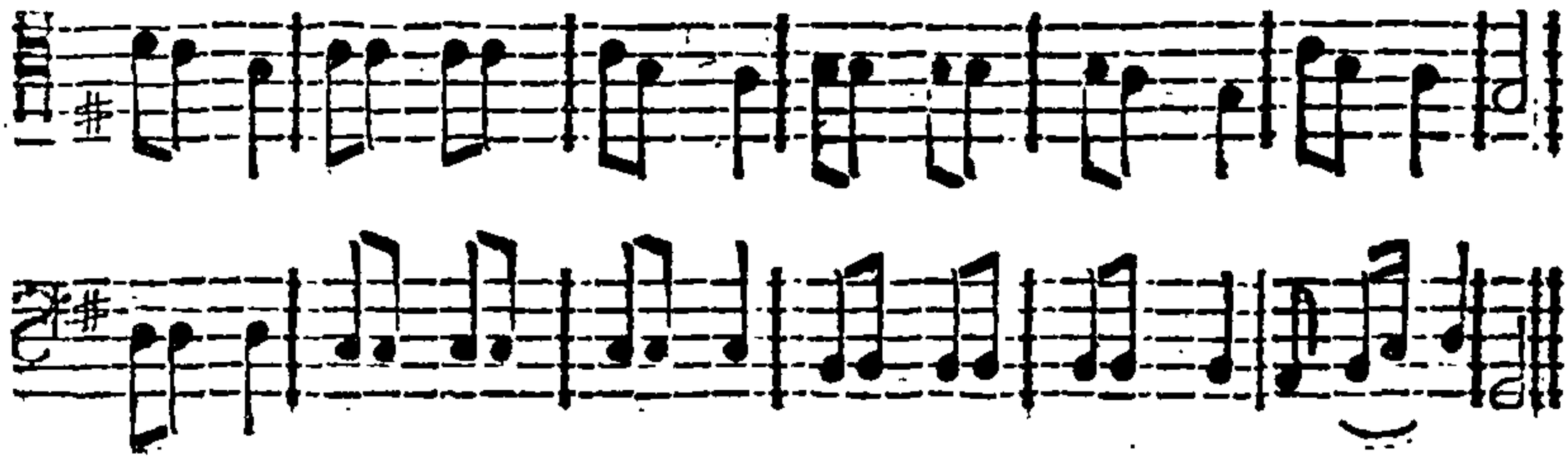
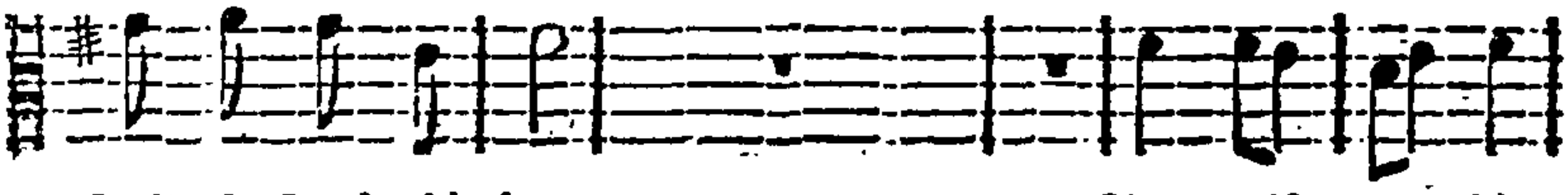


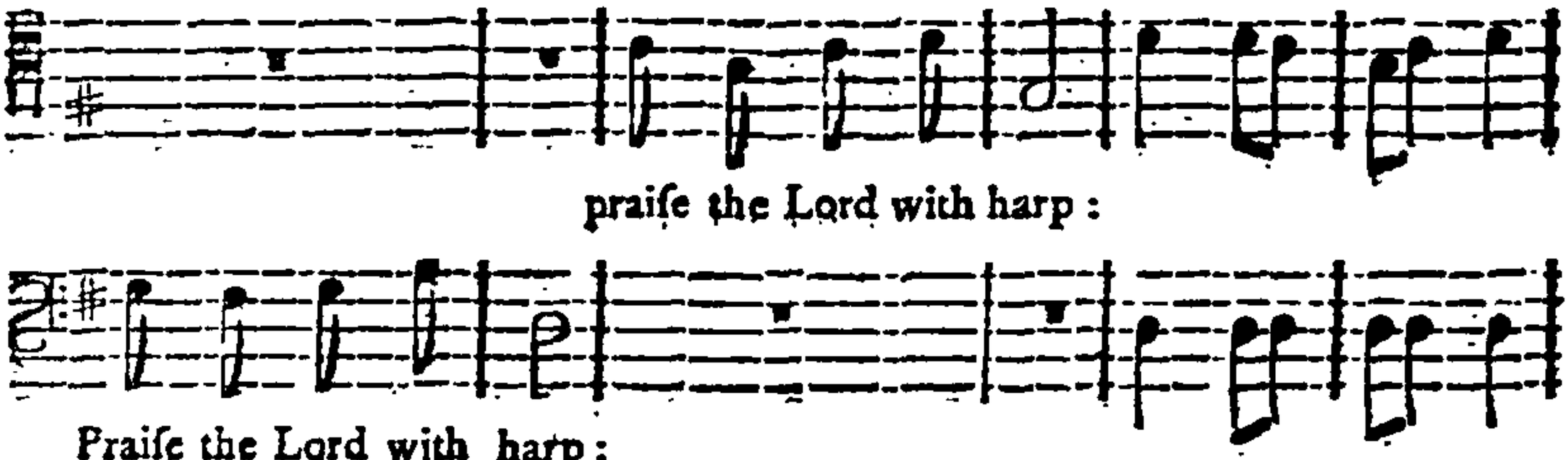
well the juſt, it becometh well the juſt, it becometh well the juſt to be thankful.



praiſe the Lord with harp:



Praiſe the Lord with harp, Sing praiſes unto him



praiſe the Lord with harp:

Praiſe the Lord with harp:

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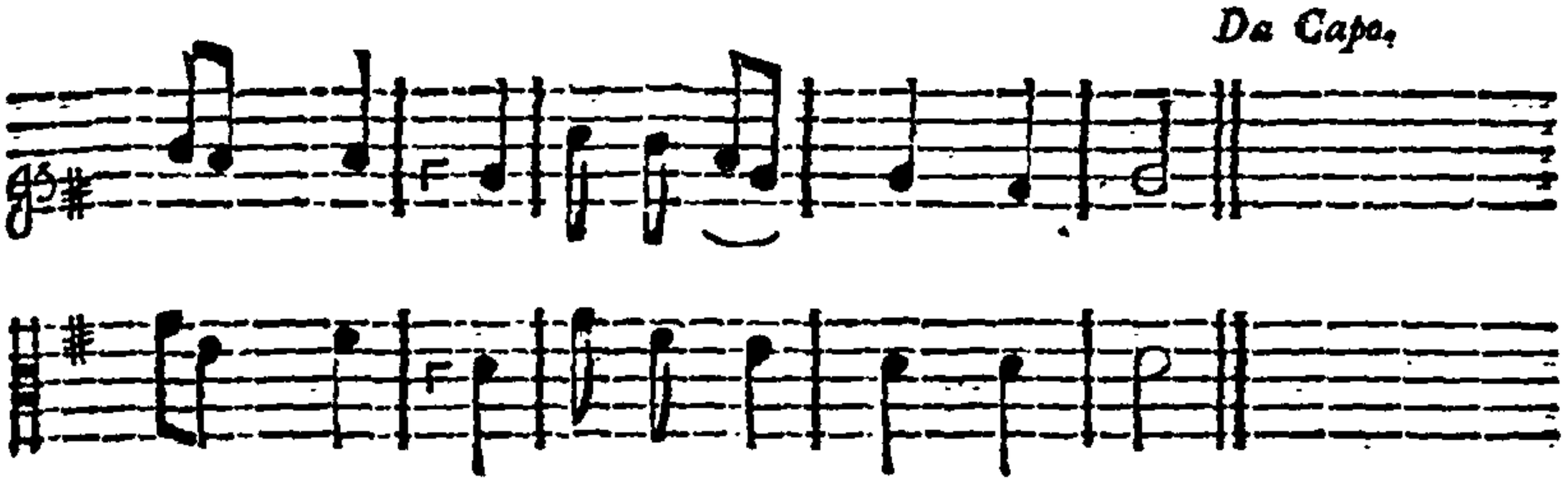
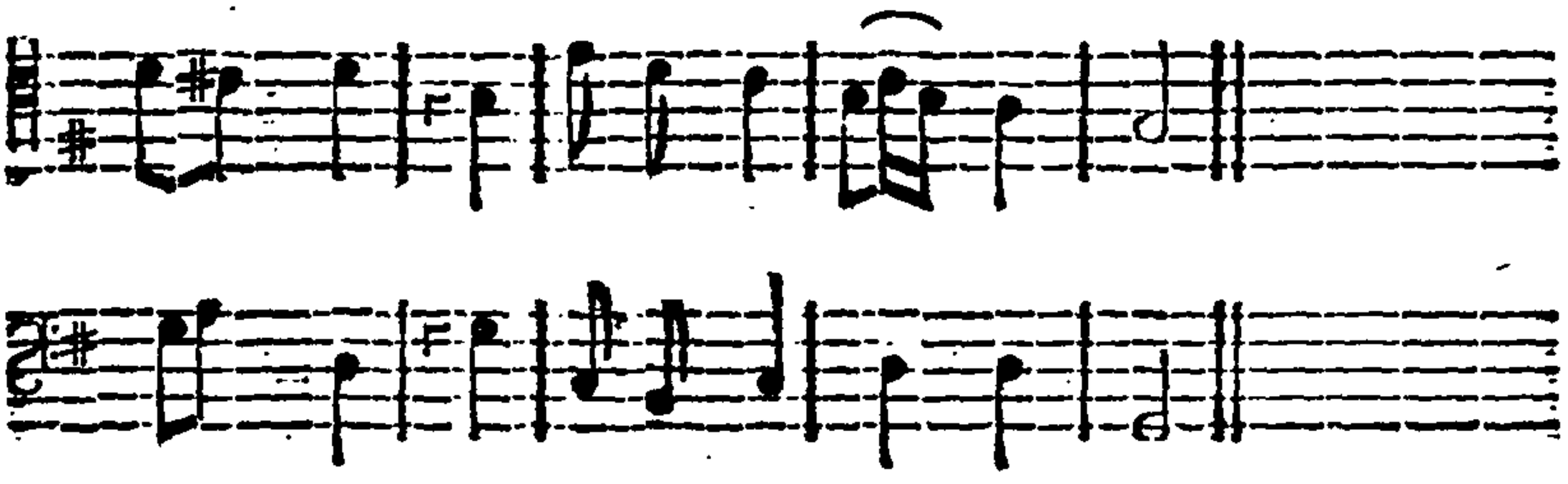
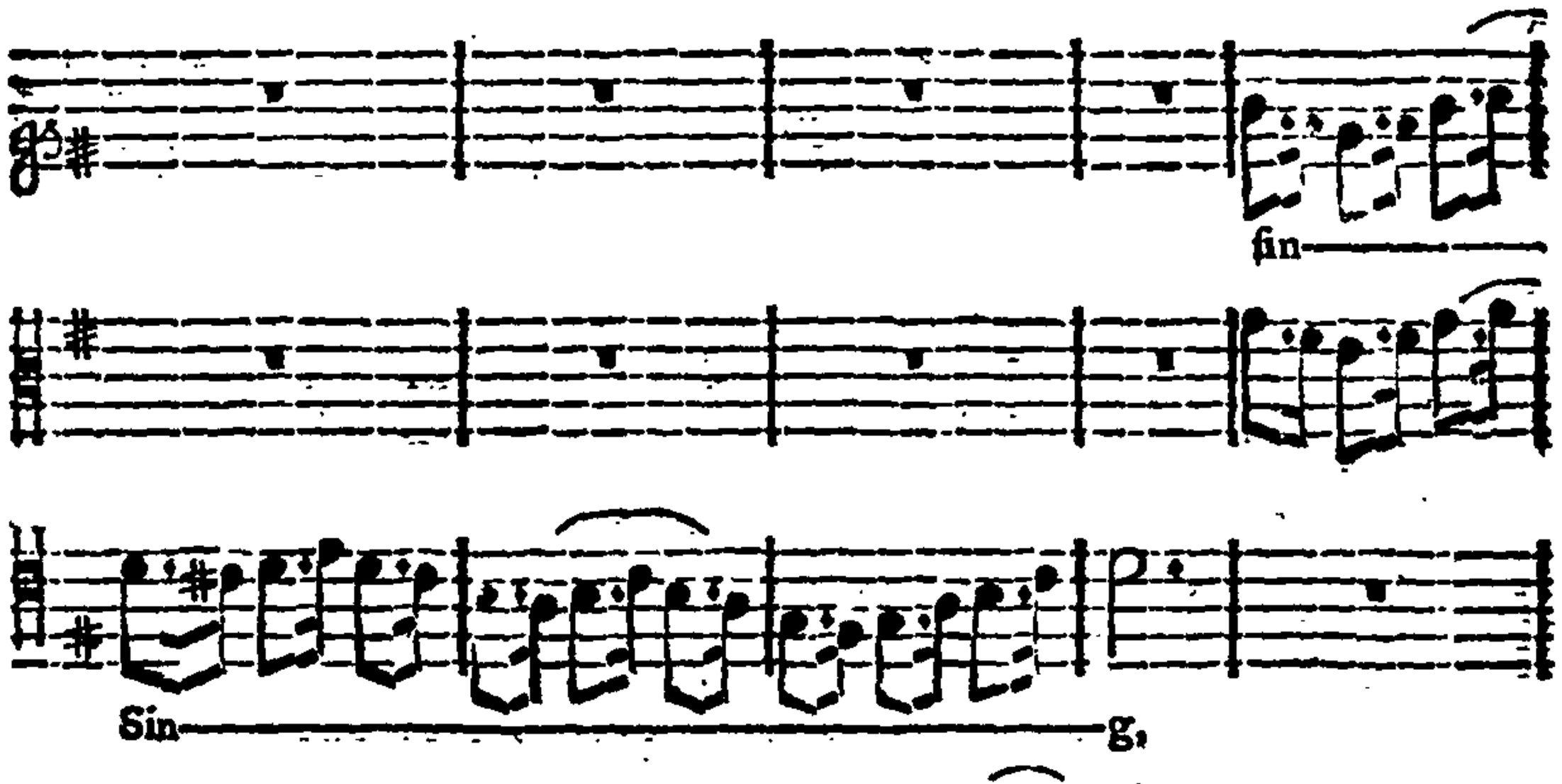
Continued.

Da Capo.



with the lute, and in-ſtru-ment of ten ſtrings.





Sing prai--ſes, ſing prai--ſes, ſing praiſes,

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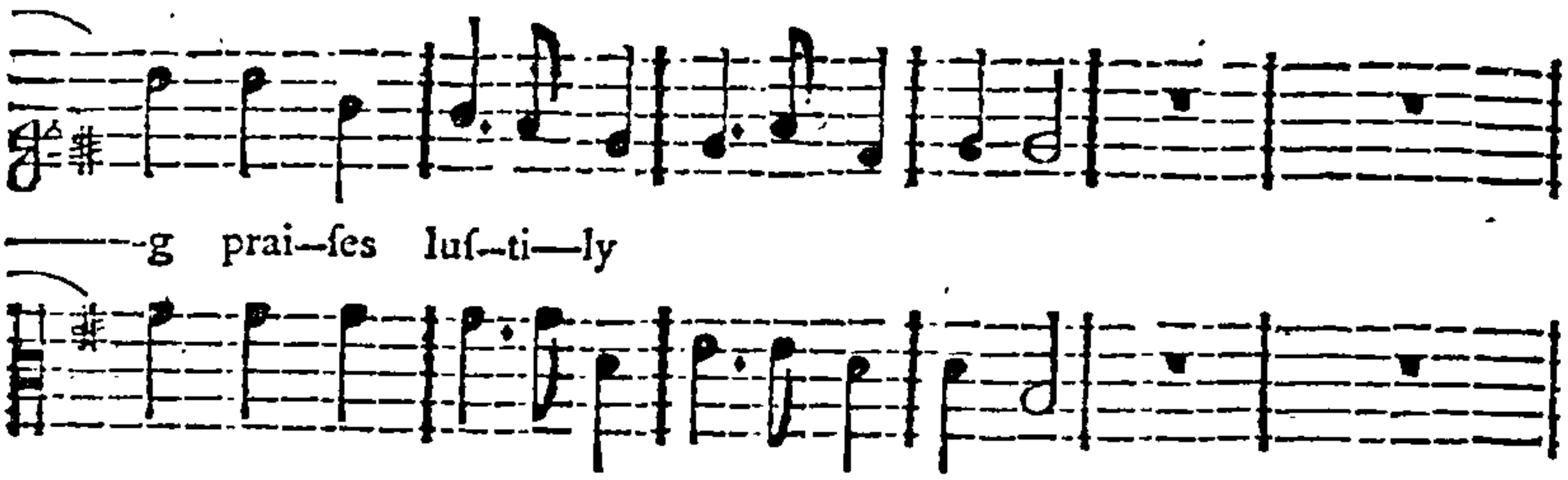
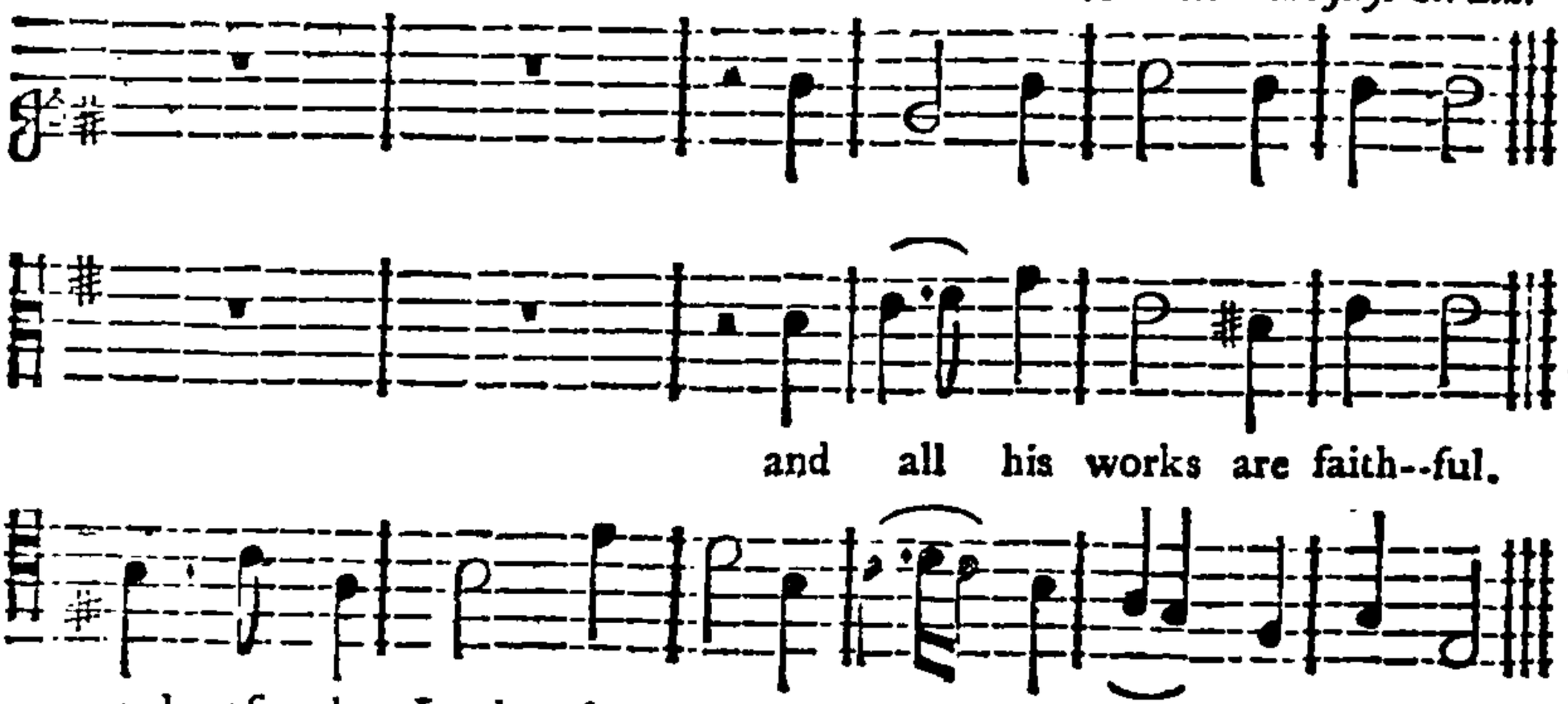
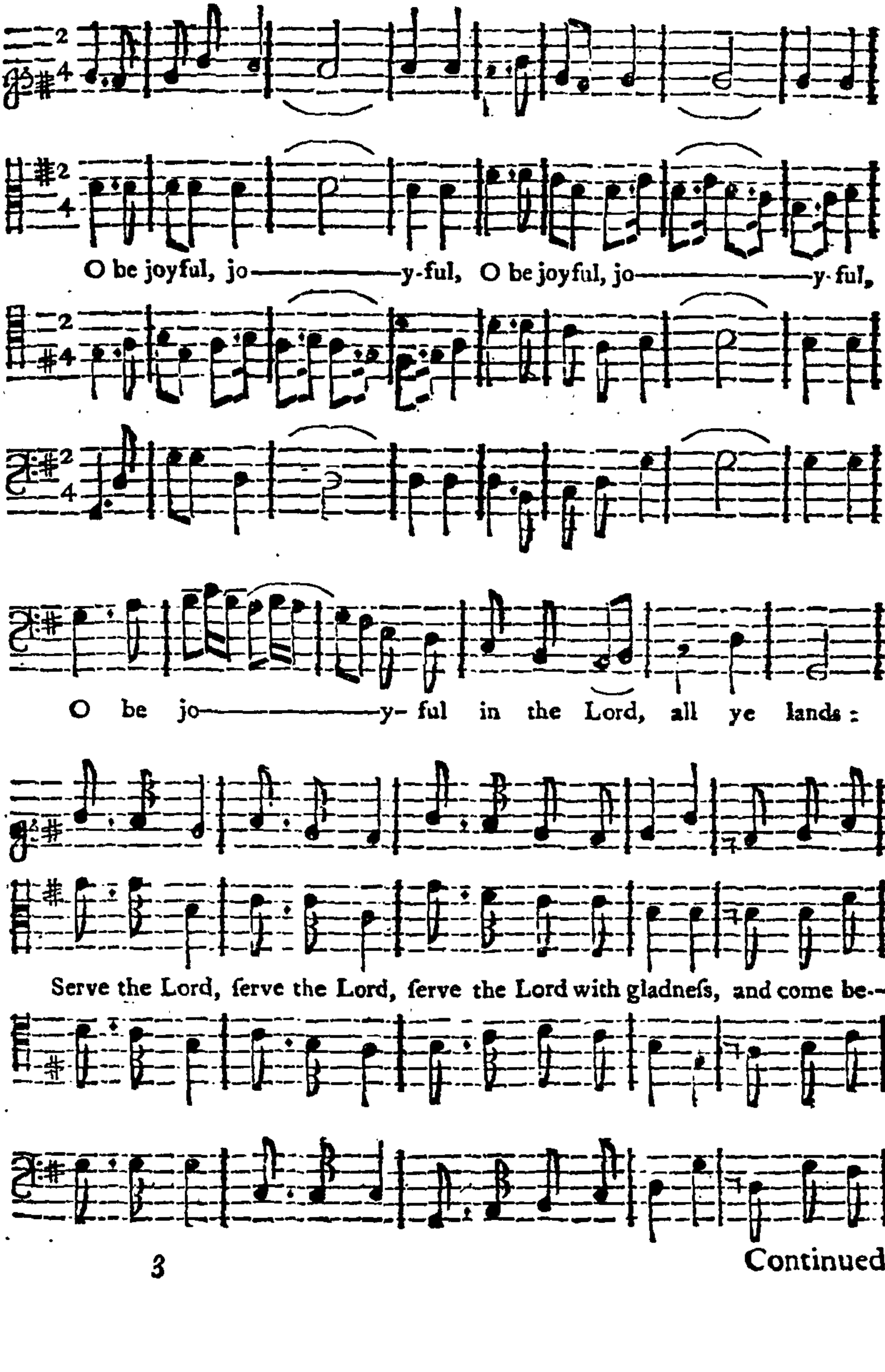


End with the firſt Strain.



An

An ANTHEM, *taken out of the* 100*th* Pſalm.



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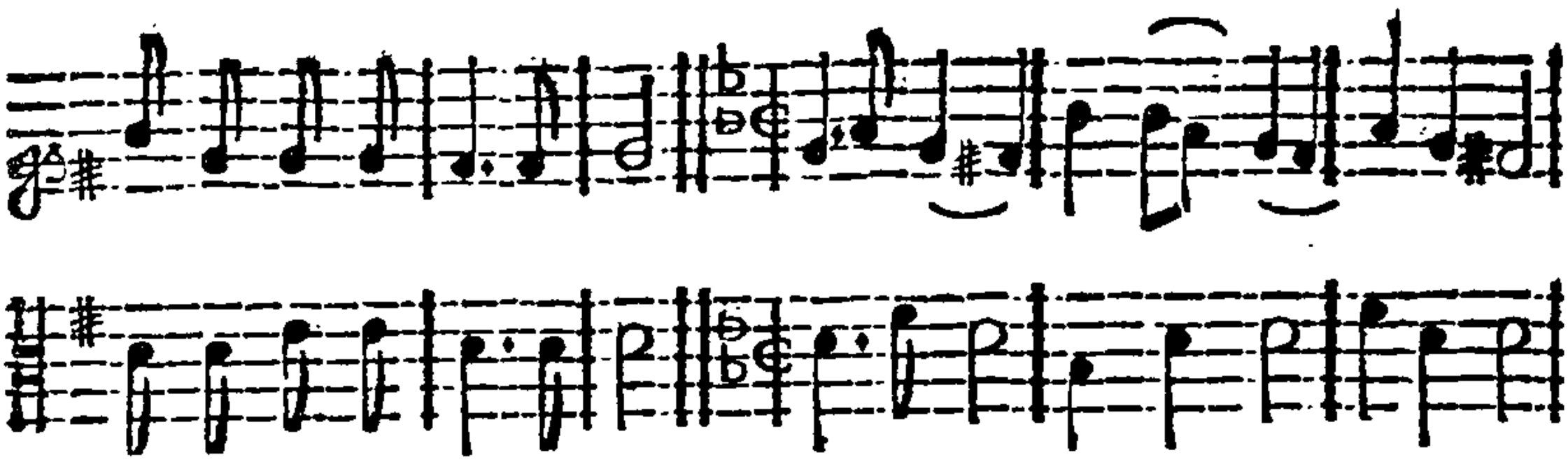
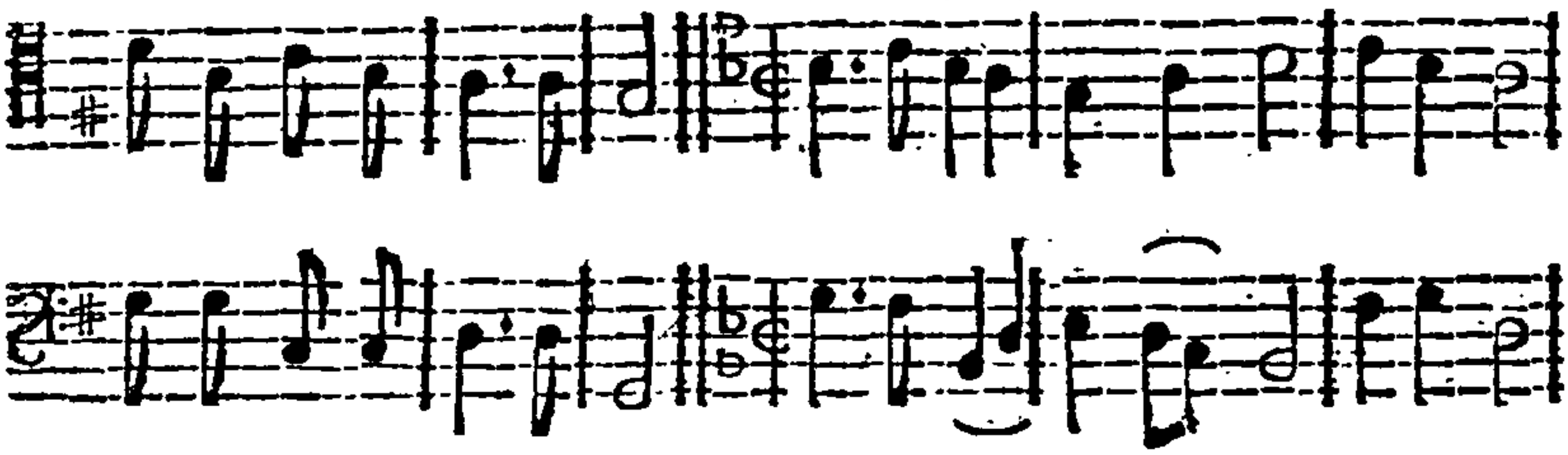
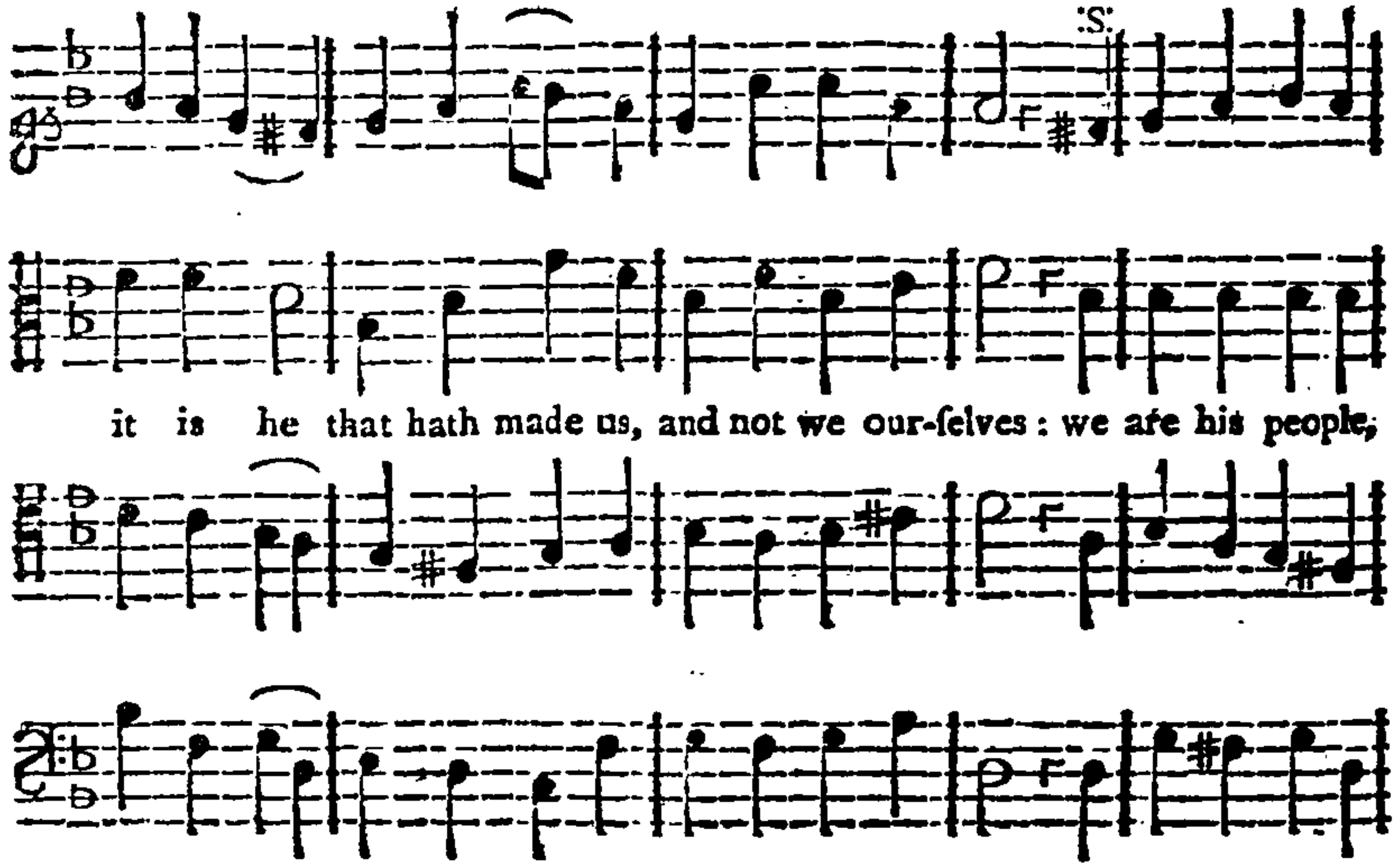


—-fore his preſence with a ſong. Be ye ſure that the Lord he is God;



it is he that hath made us, and not we our-ſelves: we are his people;



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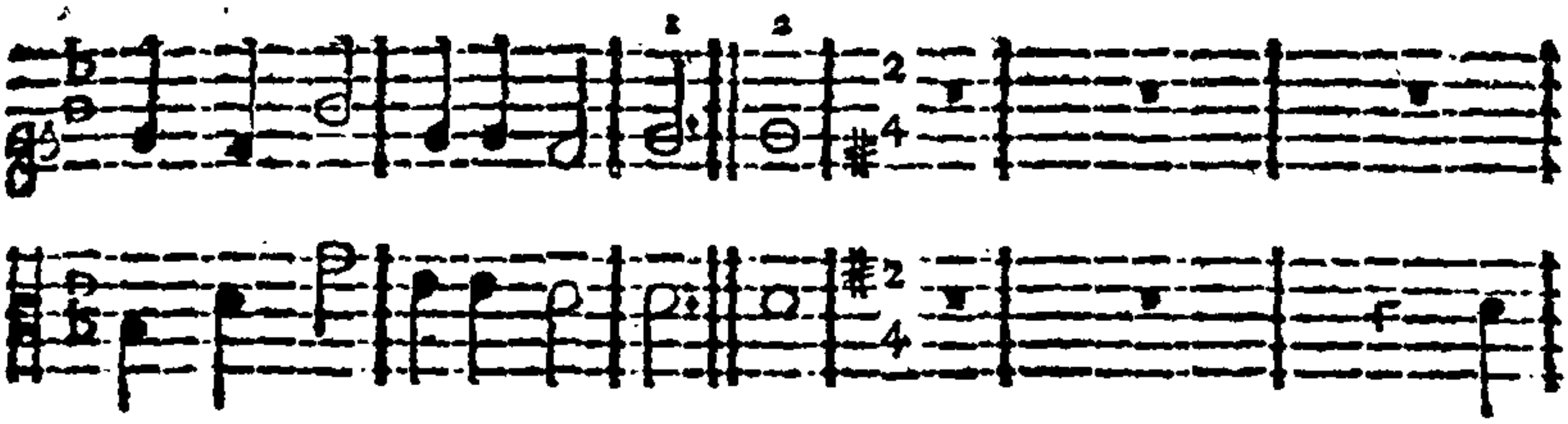
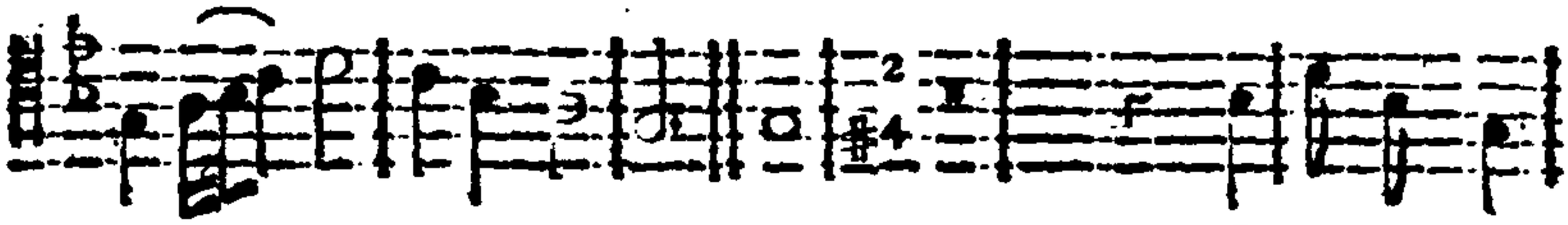
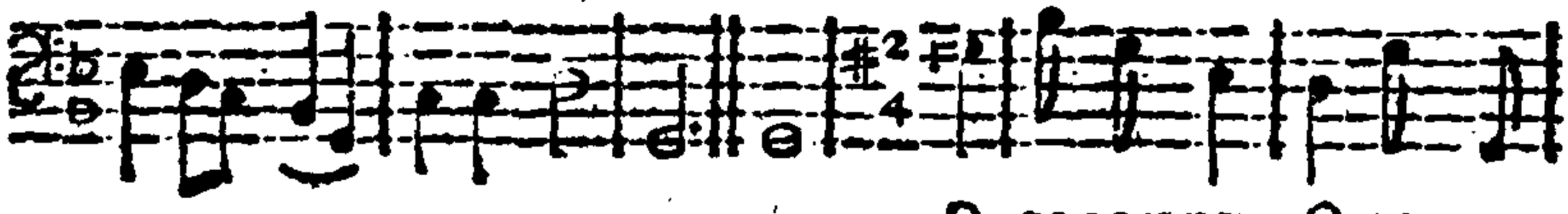


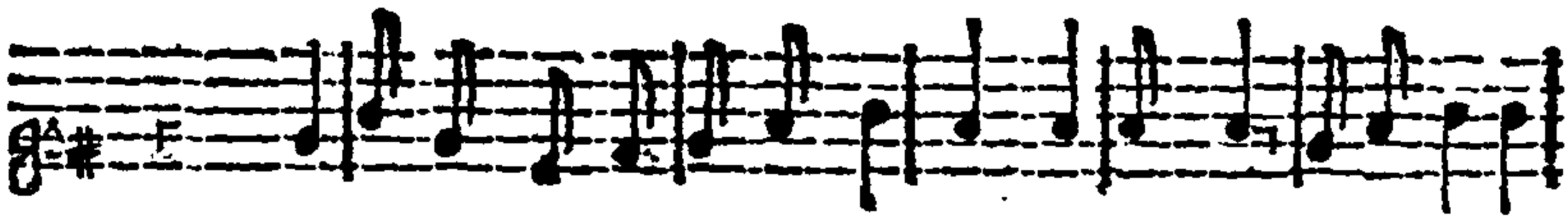
and the ſheep of his paſ-ture, ture.



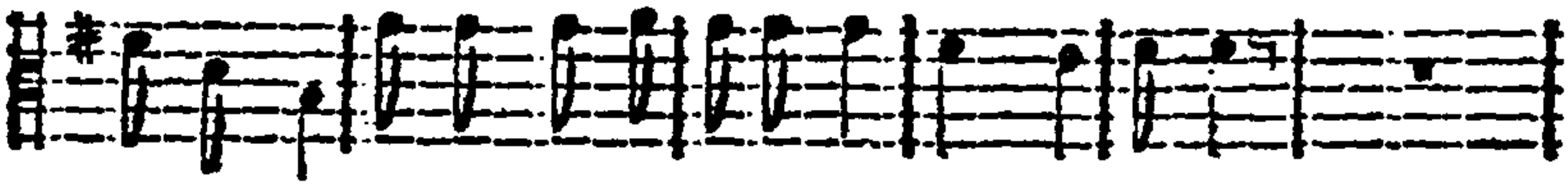
O go your way,



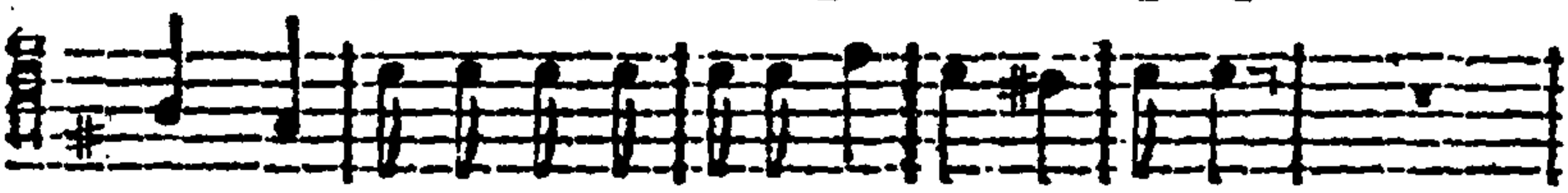
O go your way, O go your



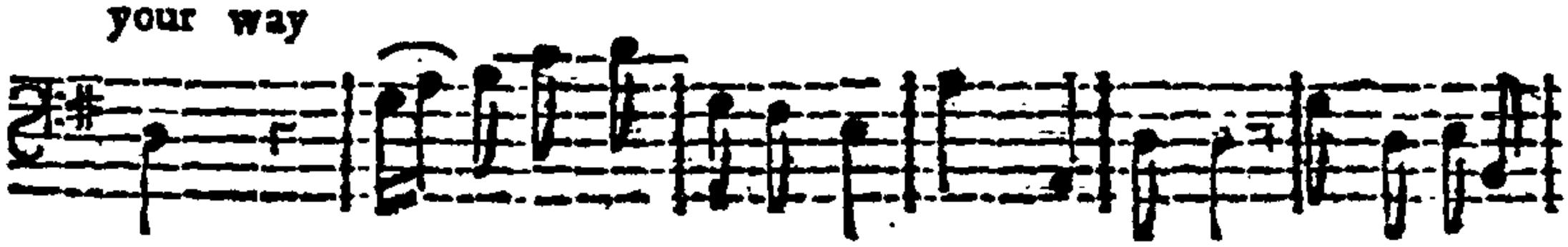
O go your way and in--to his



go your way, go your way in--to his gates with thankſgiving,



your way



way and in--to his

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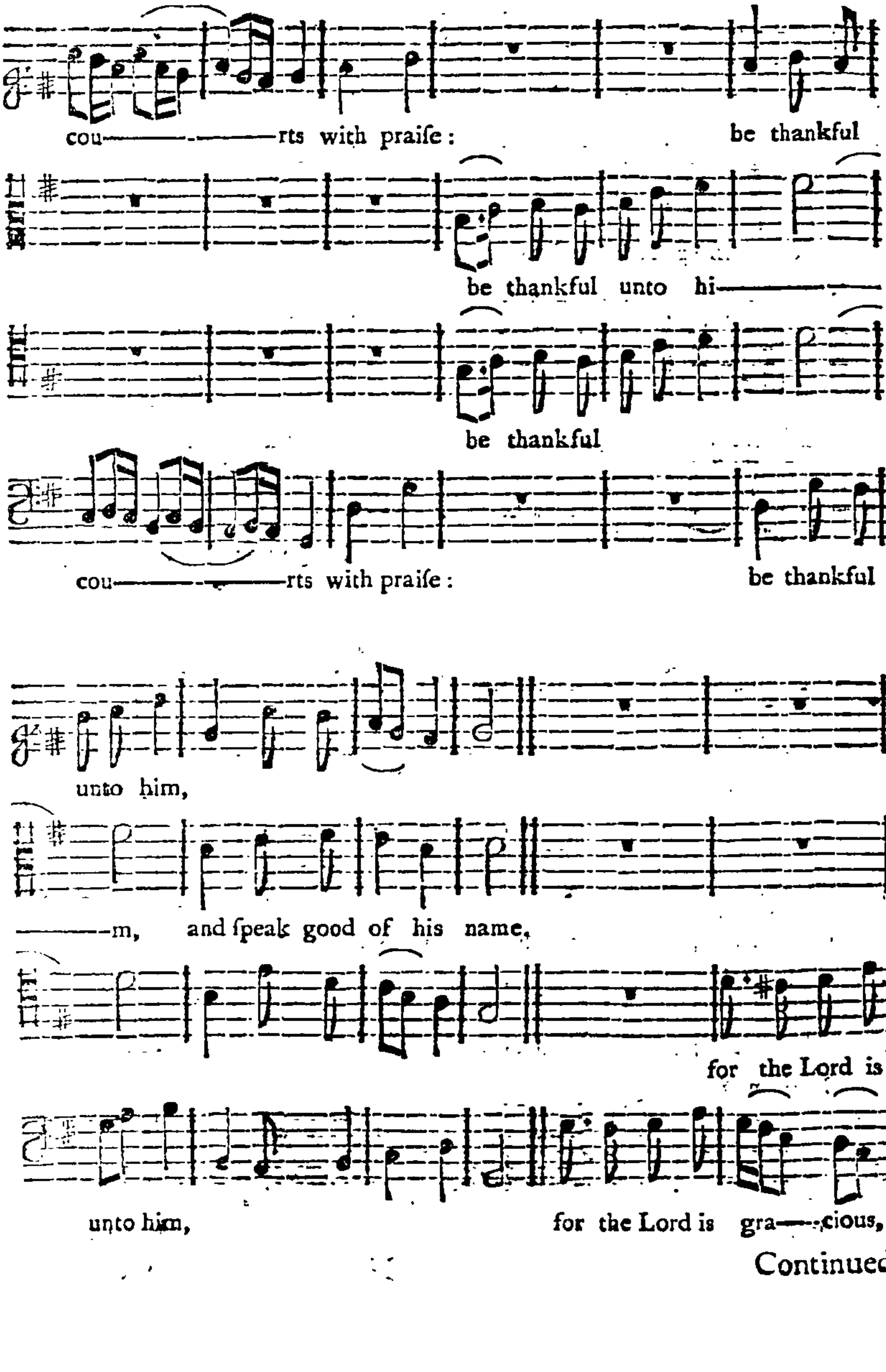

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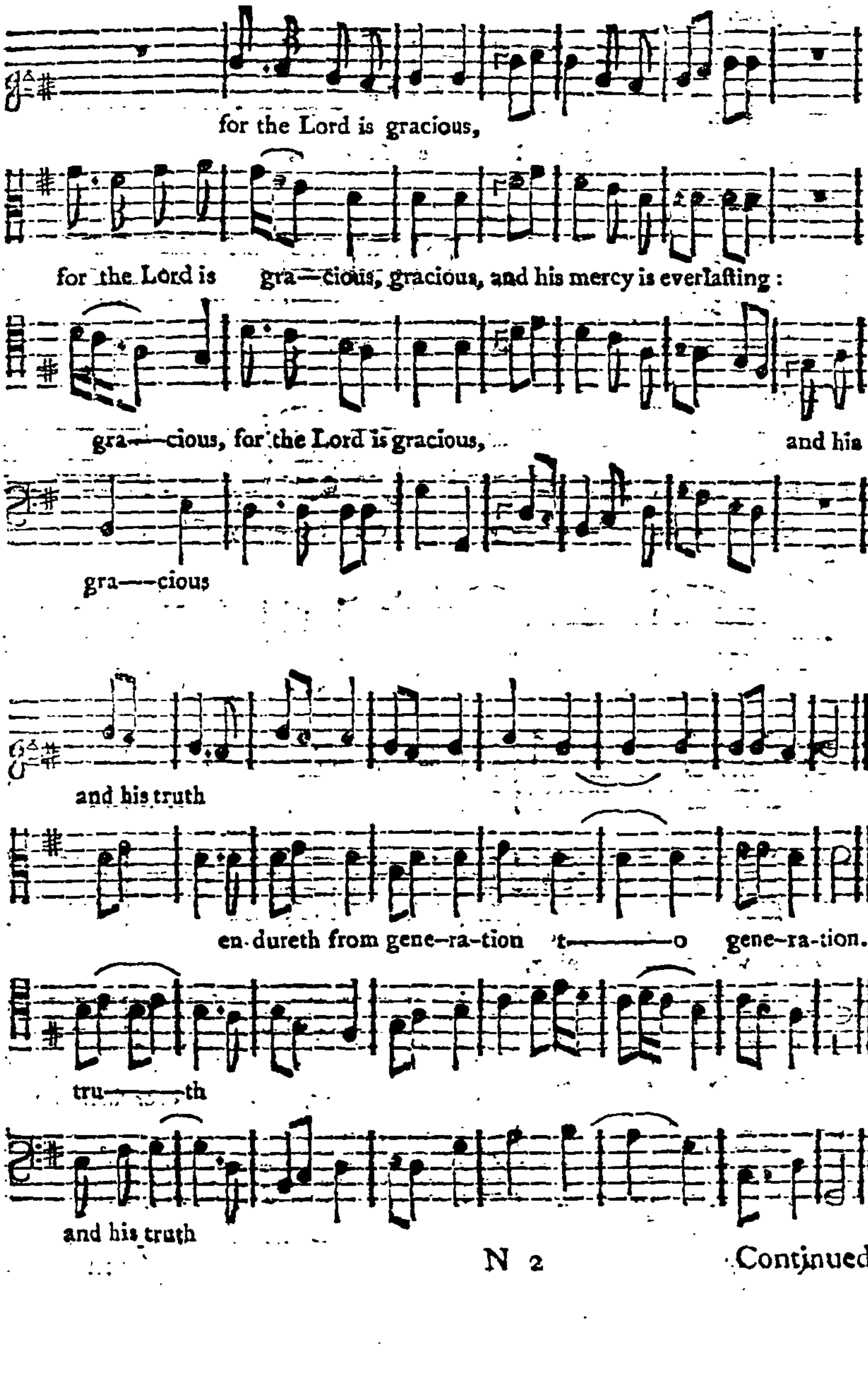
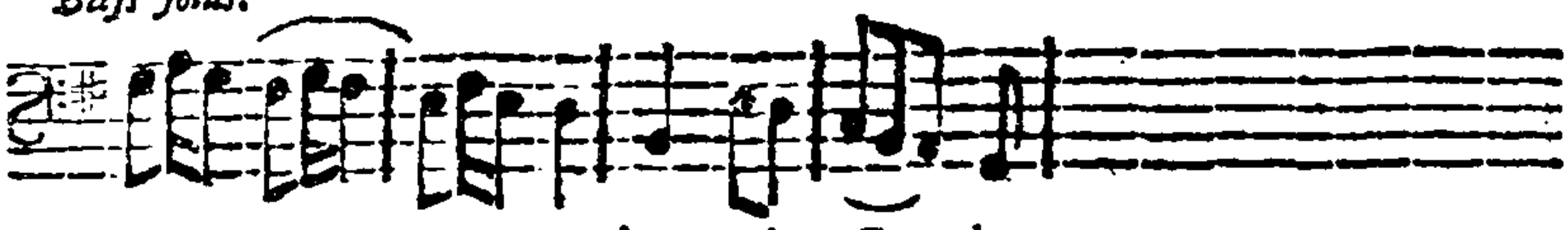

for the Lord is gracious,
for the Lord is gra—cious, gracious, and his mercy is everlasting:
gra—cious, for the Lord is gracious, and his
gra—cious
and his truth
endureth from gene-ra-tion t———o gene-ra-tion.
tru———th
and his truth

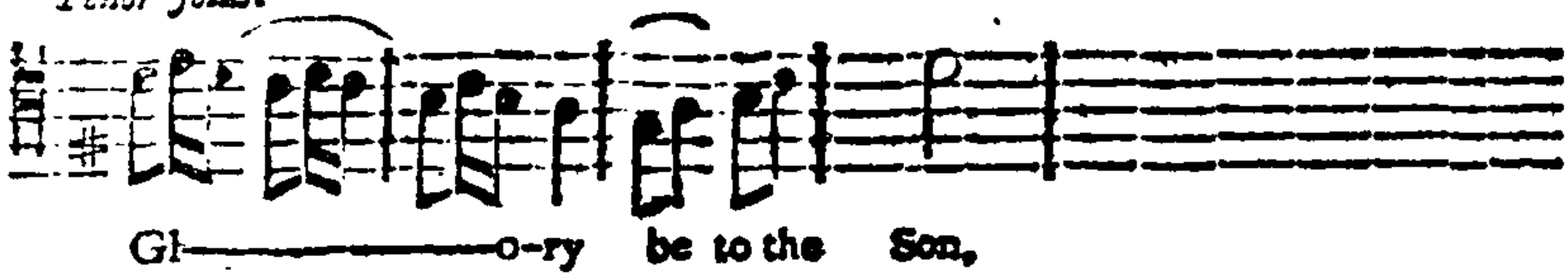
Continued.

Baſs ſolus.



Gl——————o-ry be to the Fa—ther.

Tenor ſolus.

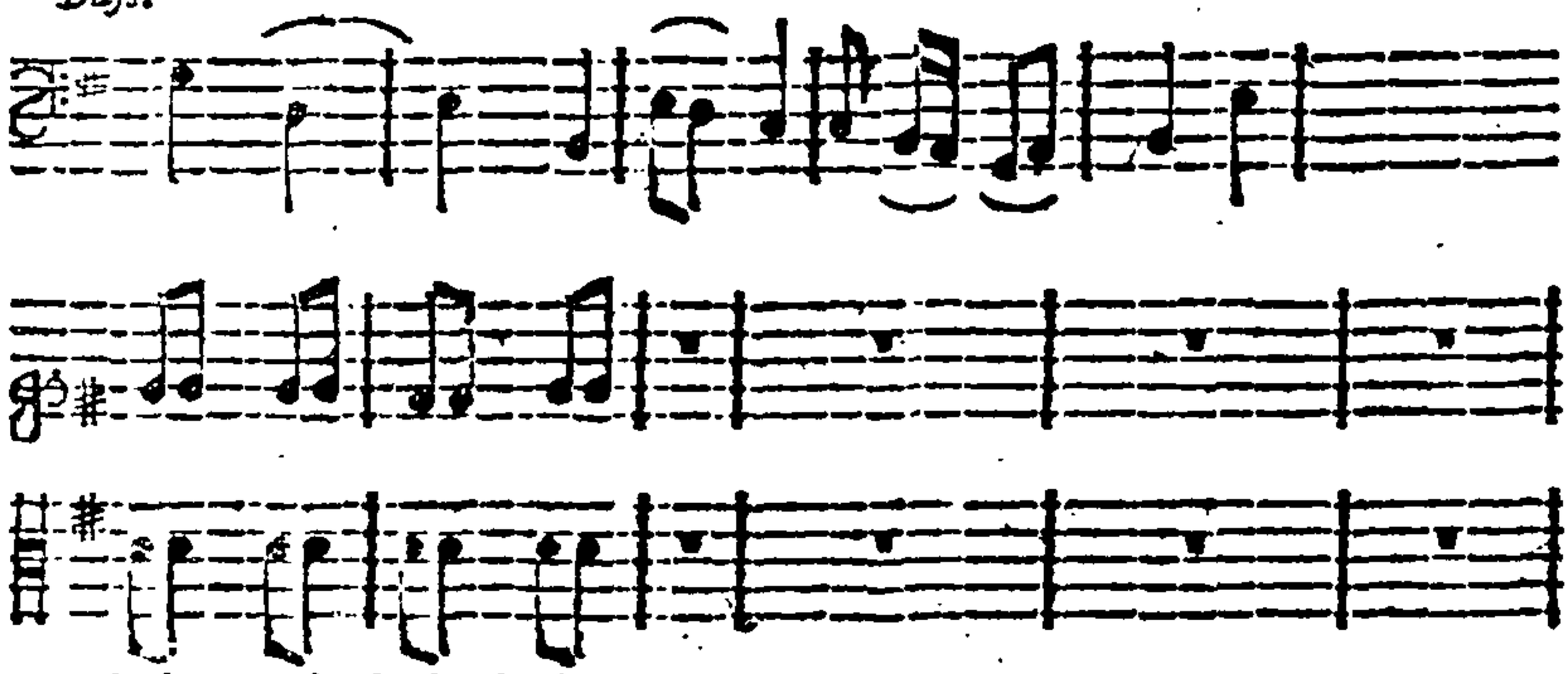


Gl——————o-ry be to the Son,

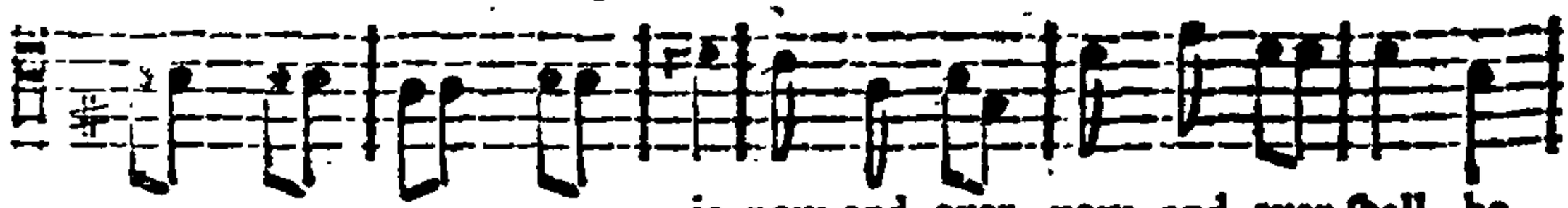
Contra.

Gl——————o—ry be to the ho——ly Ghoſt.

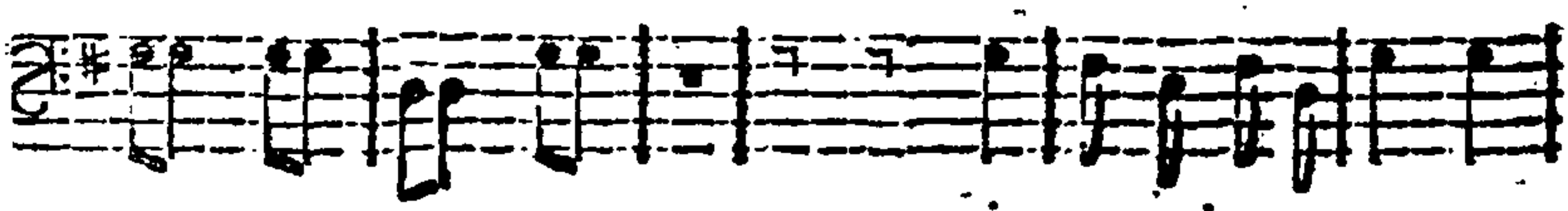
Baſs.



As it was in the beginning,



is now and ever, now and ever ſhall be



is now and e-ver

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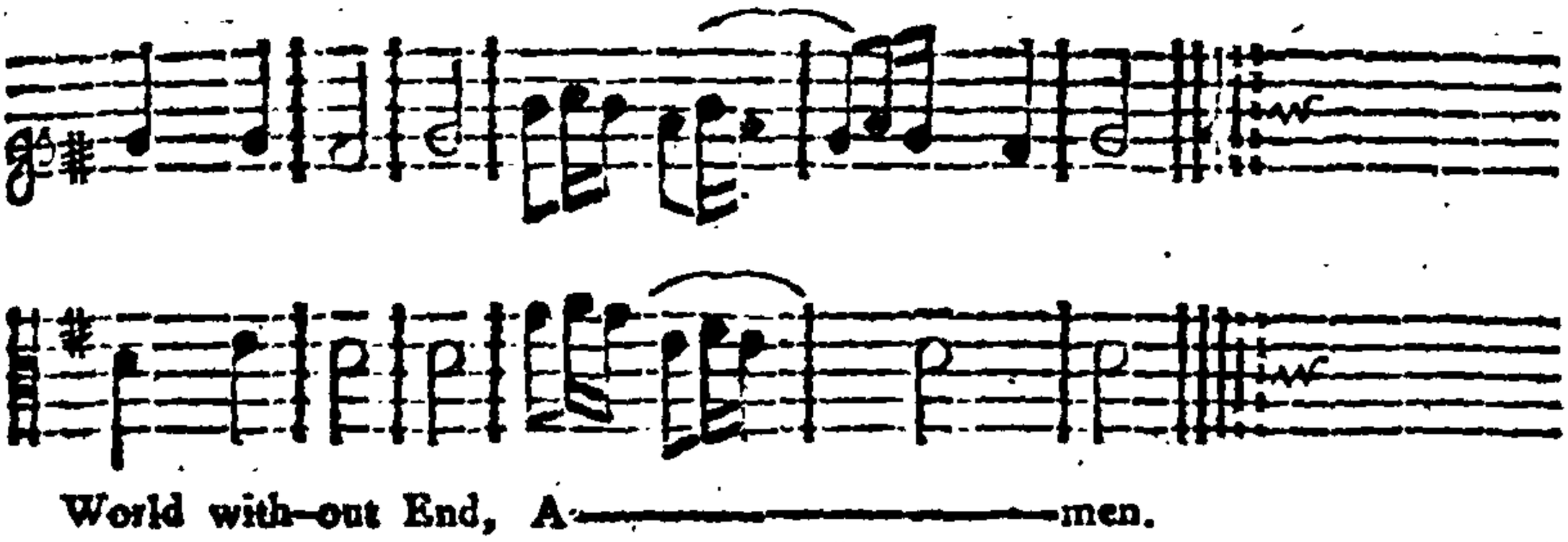
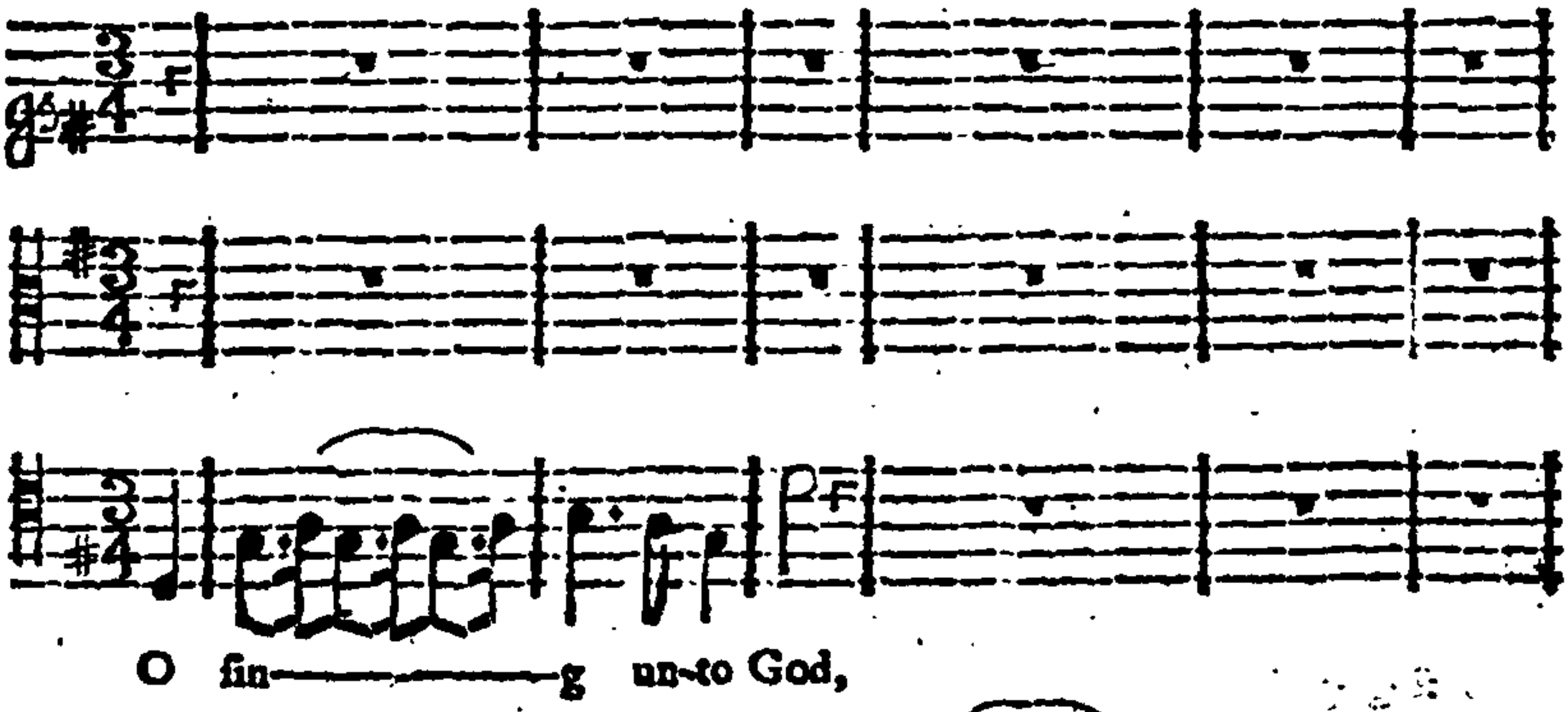
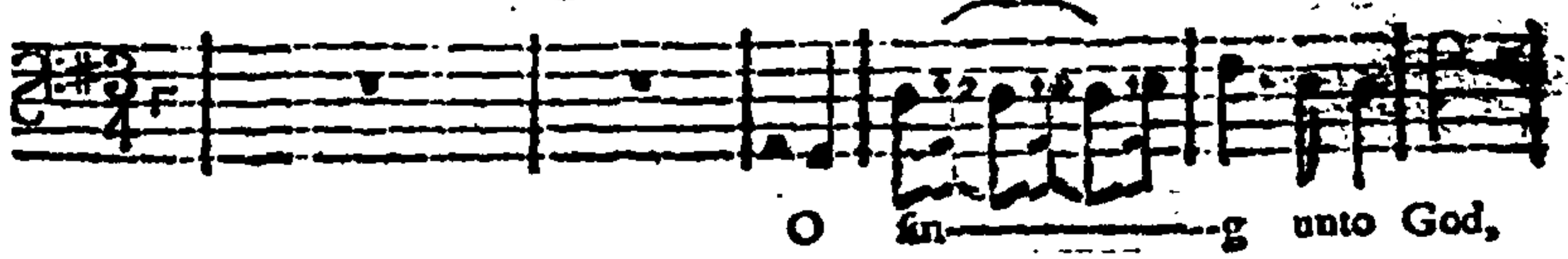


An ANTHEM taken out of the 68th Pſalm.





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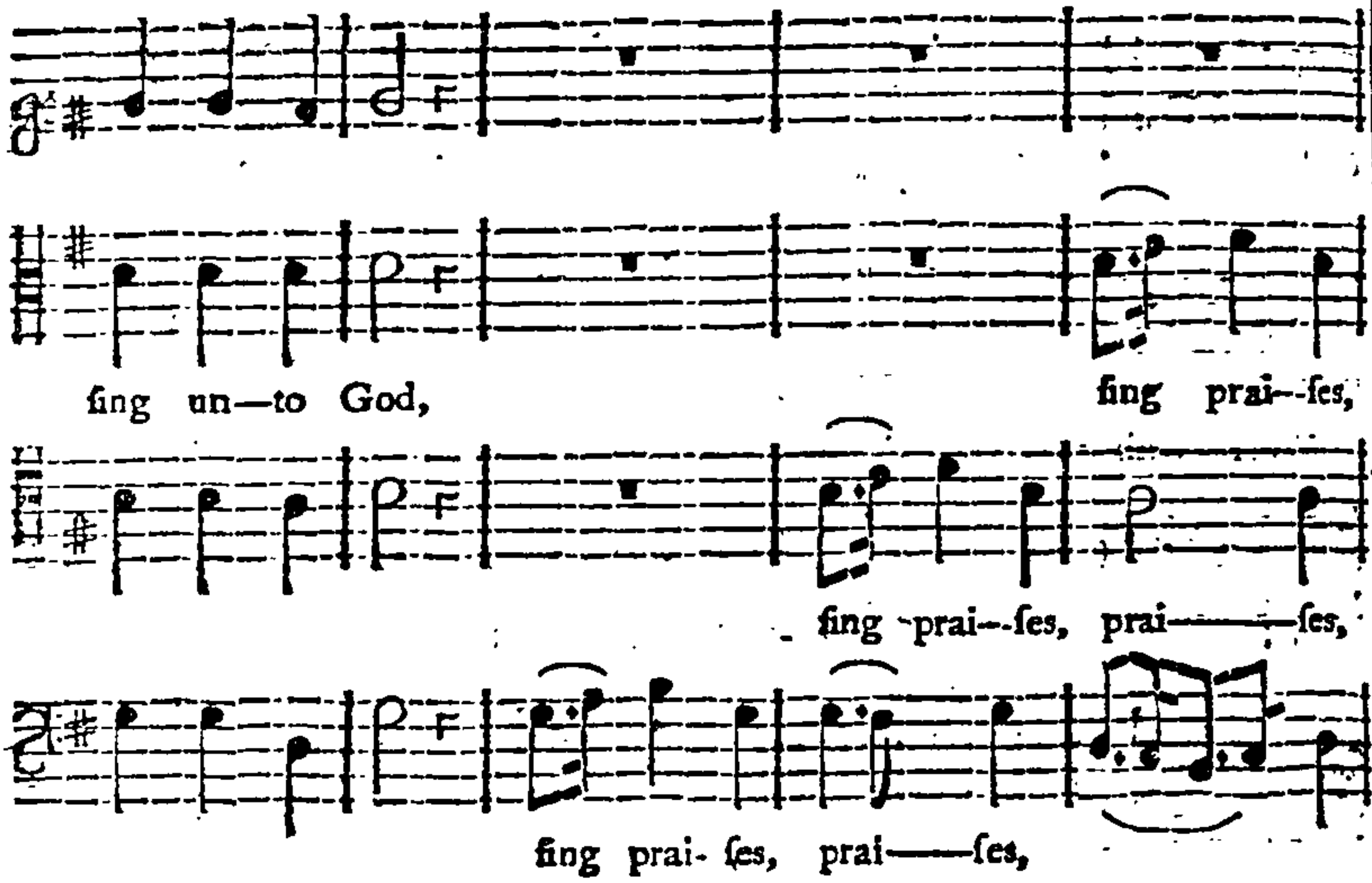

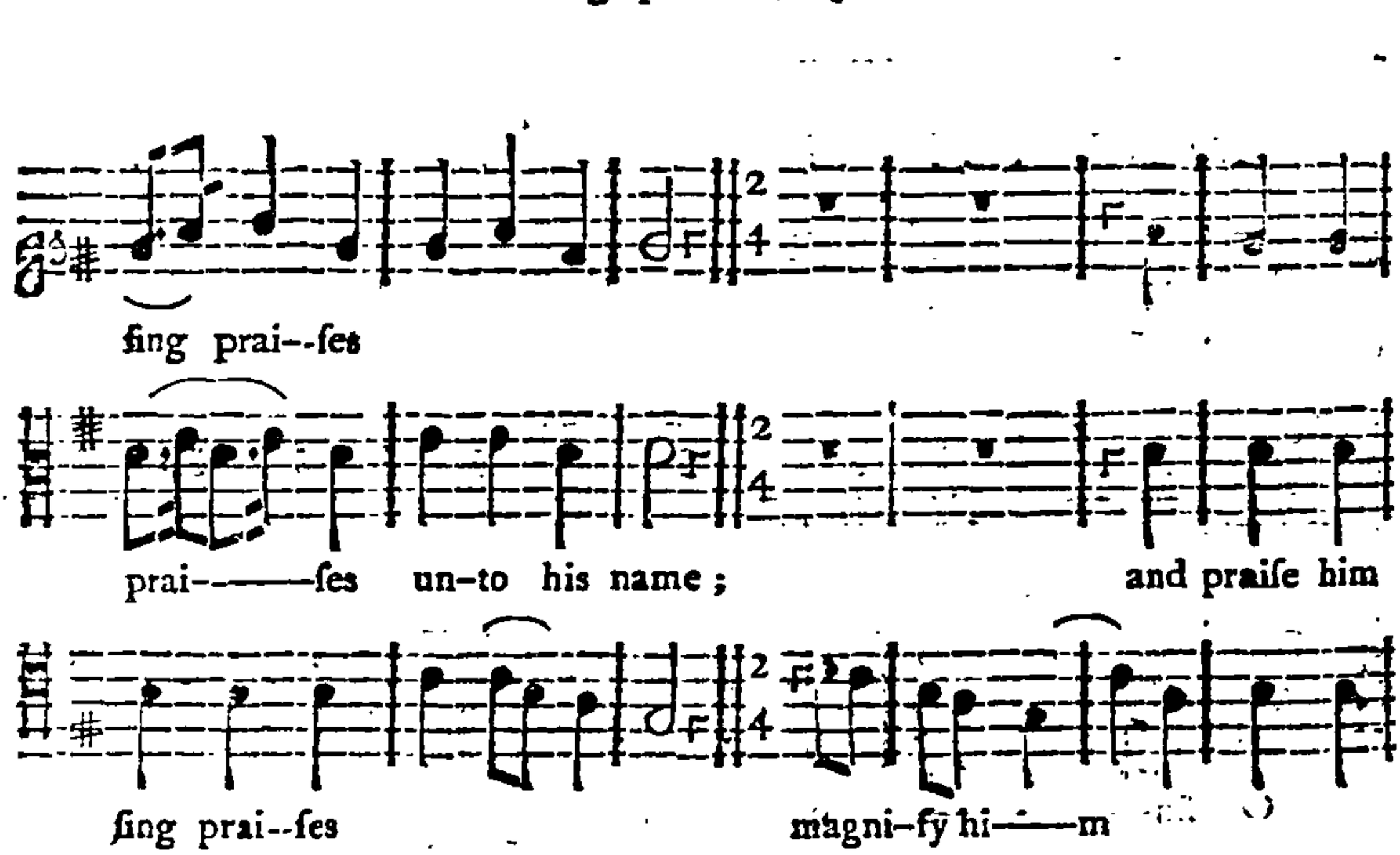

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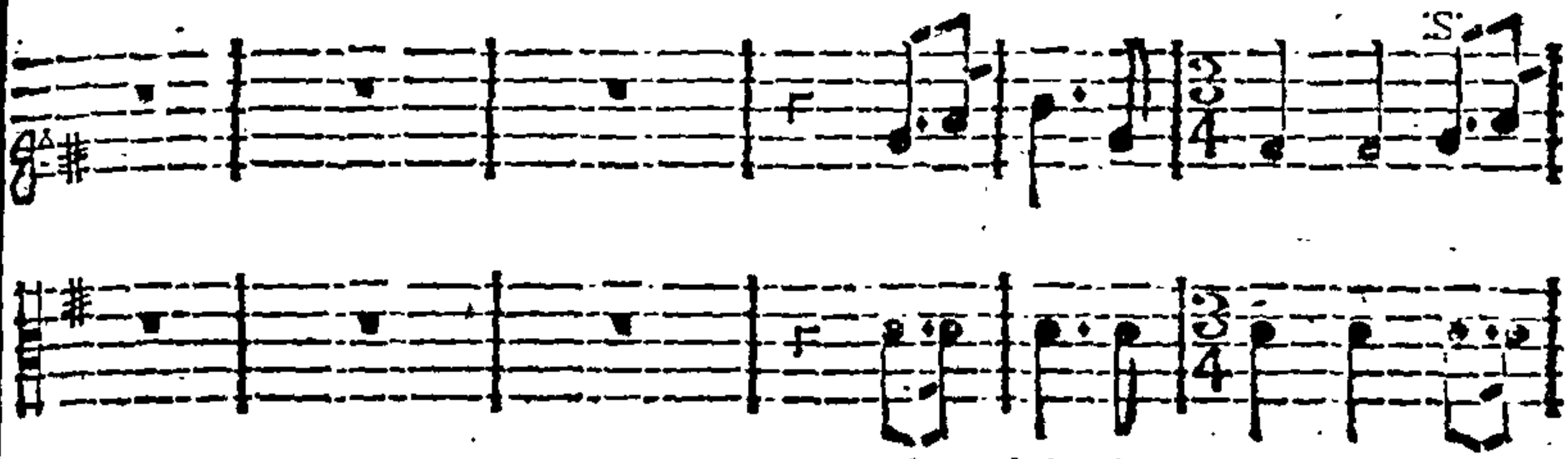

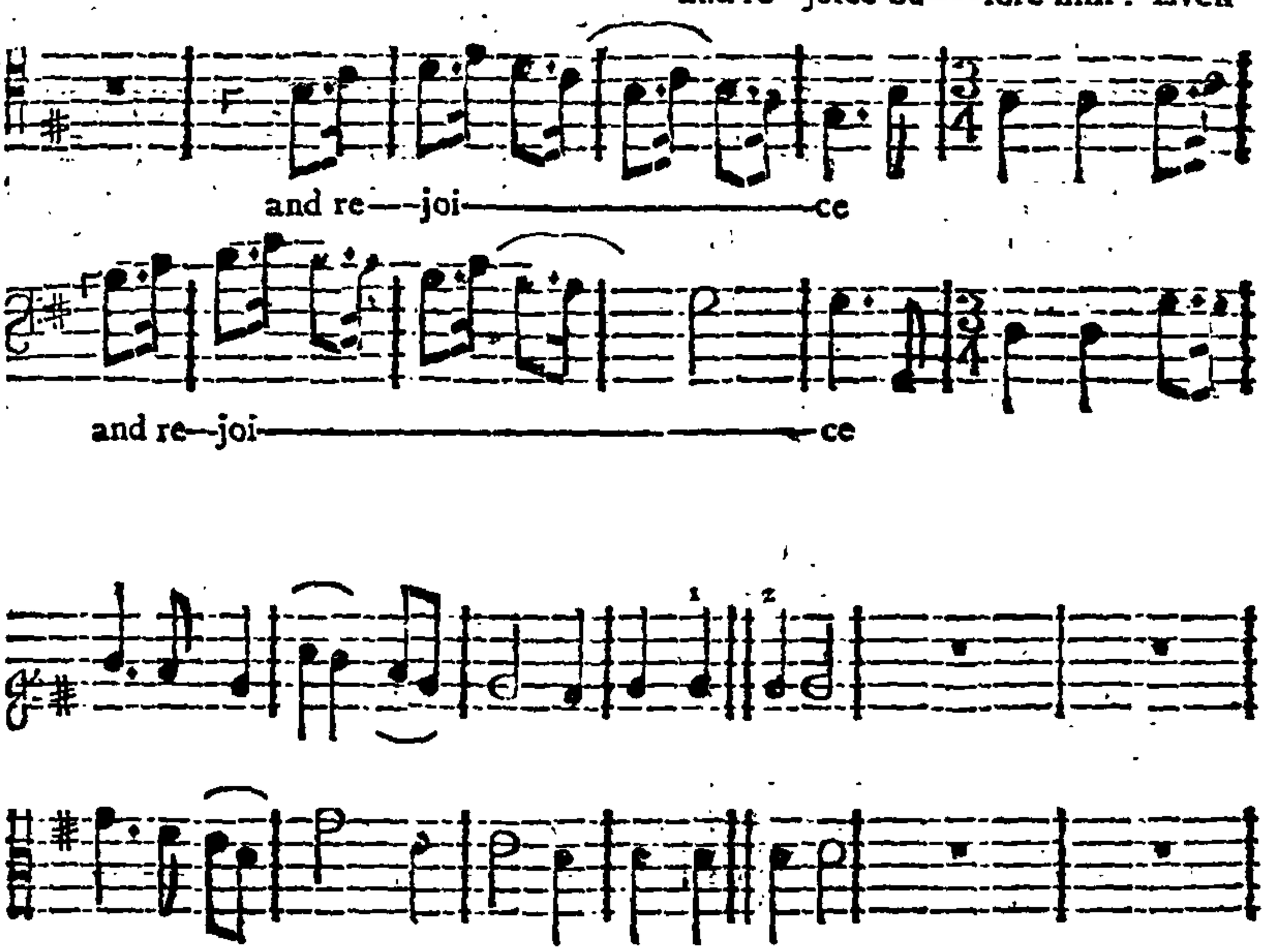

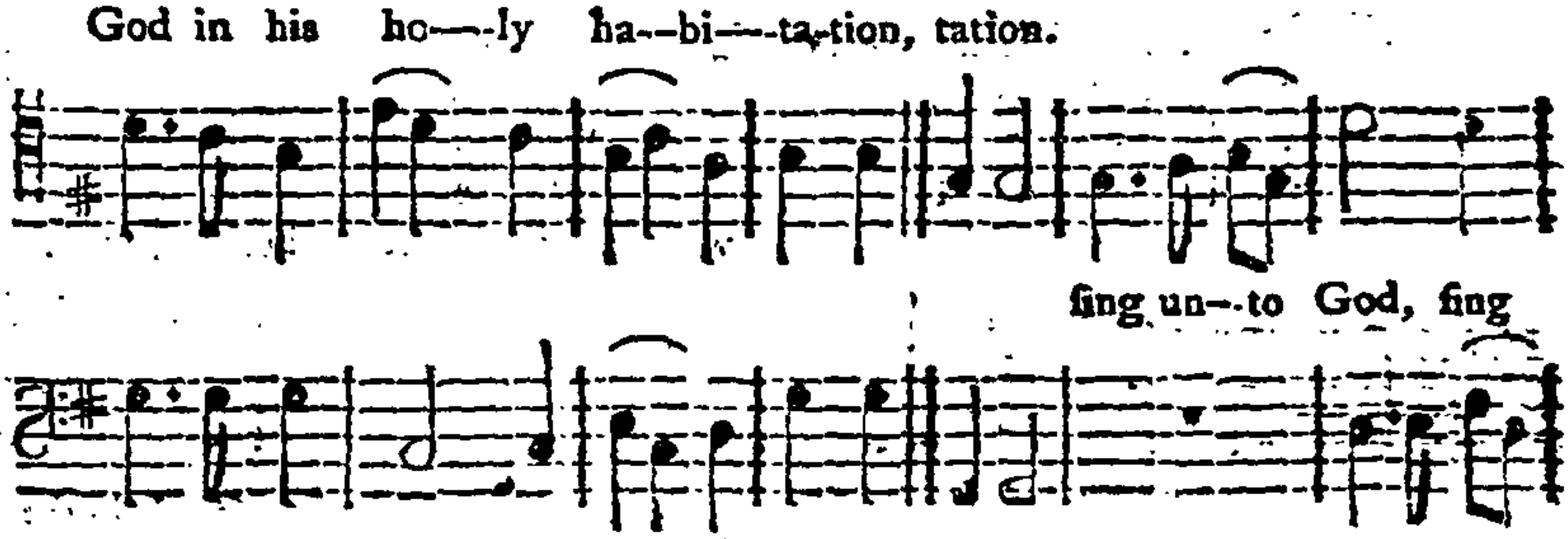

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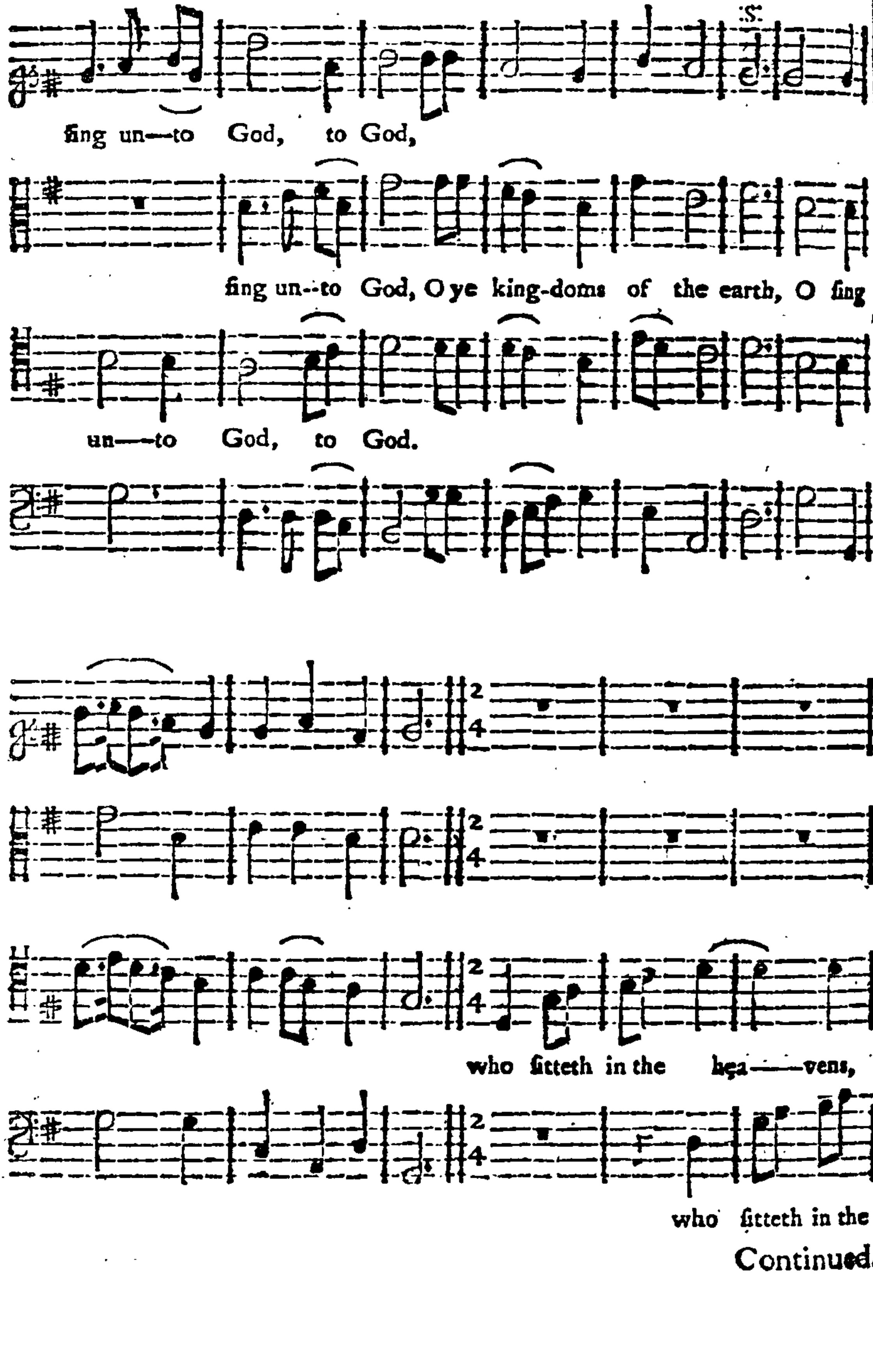

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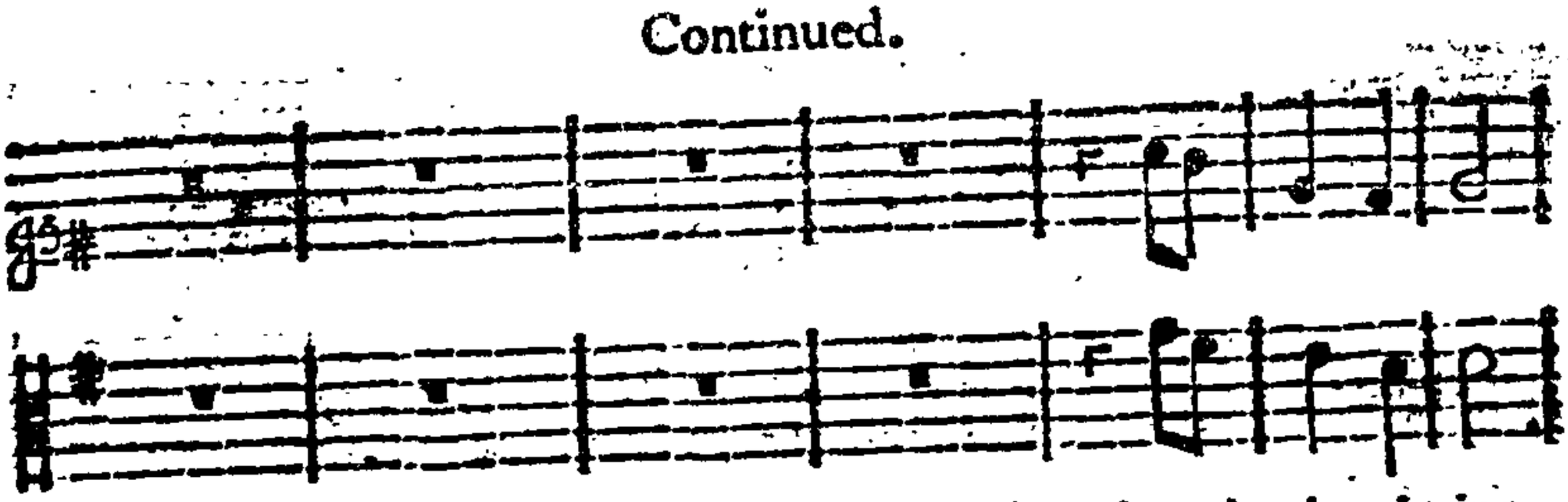
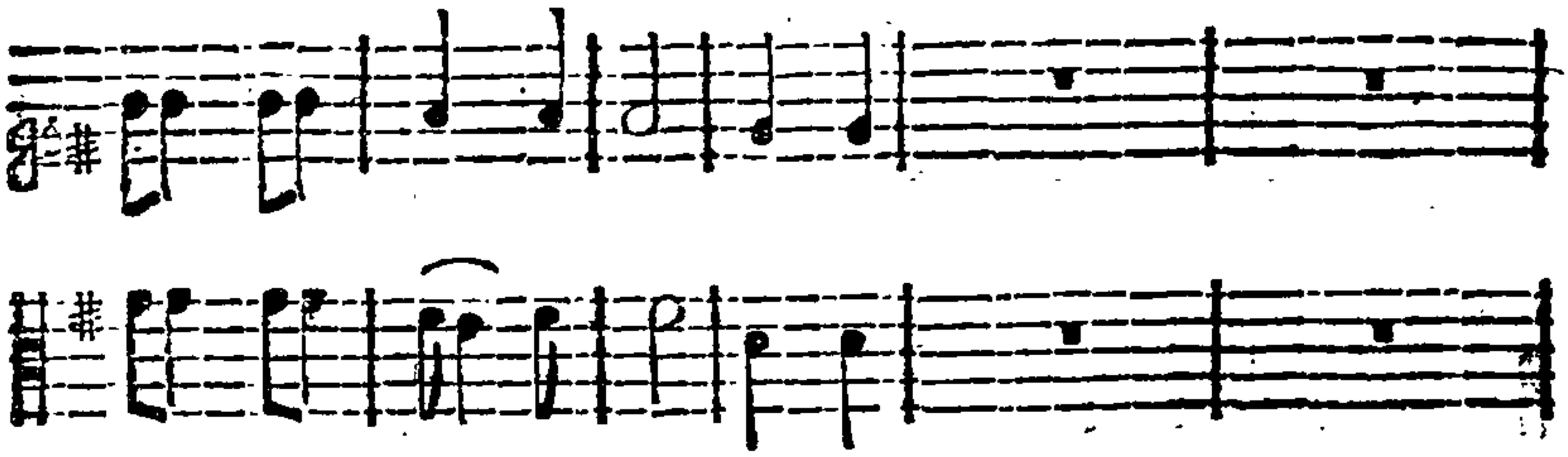
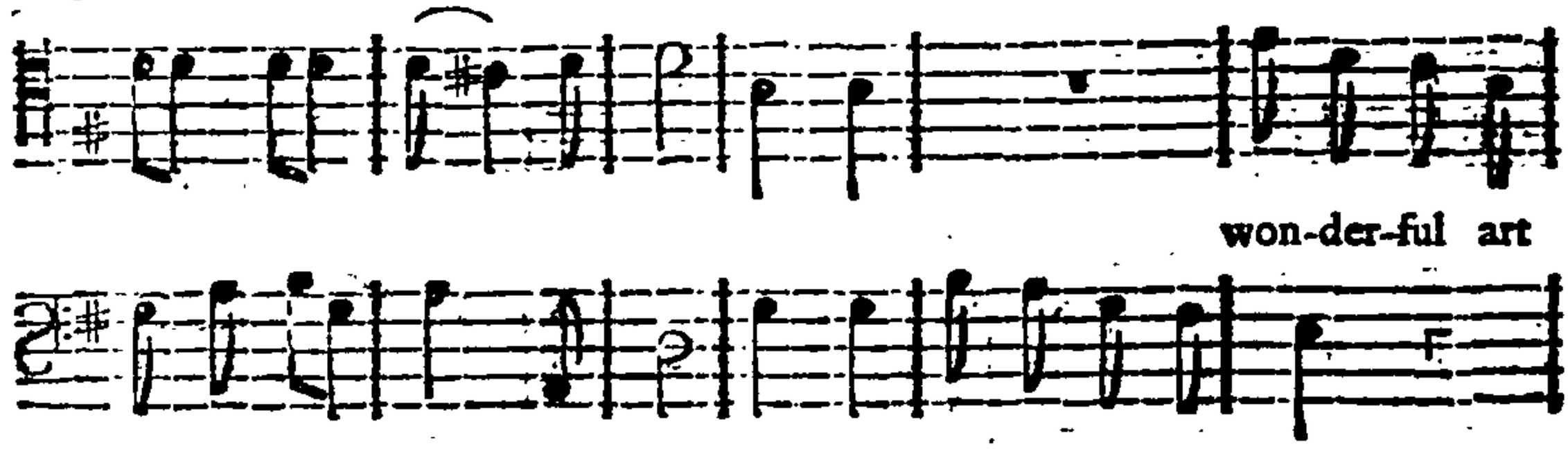

from the be-ginning:
hea-vēn's o——ver all,
lo, he doth send out his voice, lo,
lo, he doth send out his voice,

Continued.

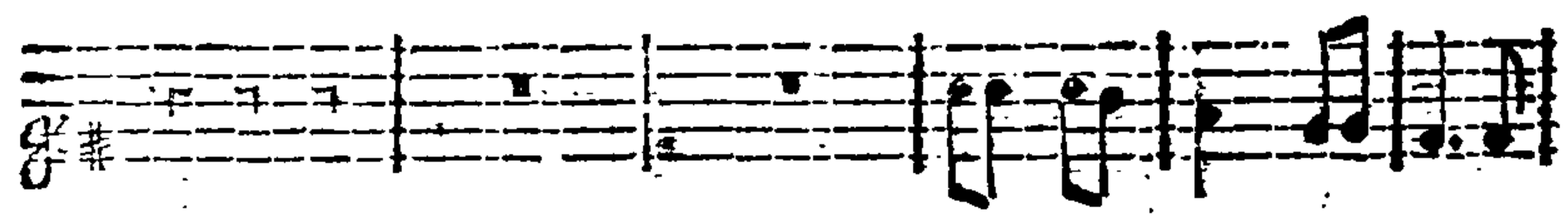


yea, and that a migh-ty voice: O God,

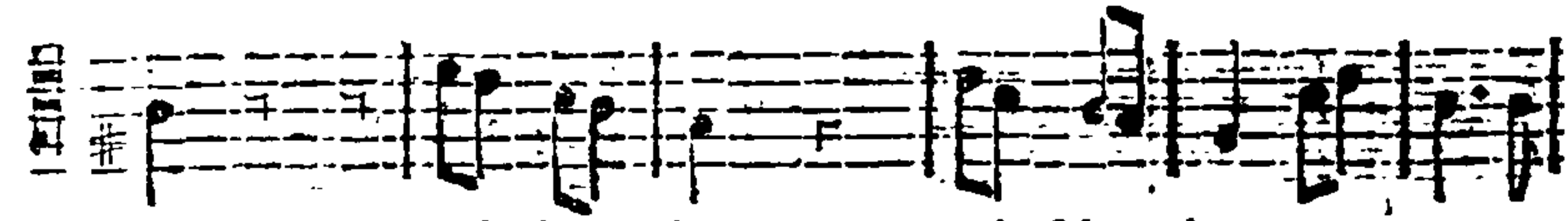


won-der-ful art

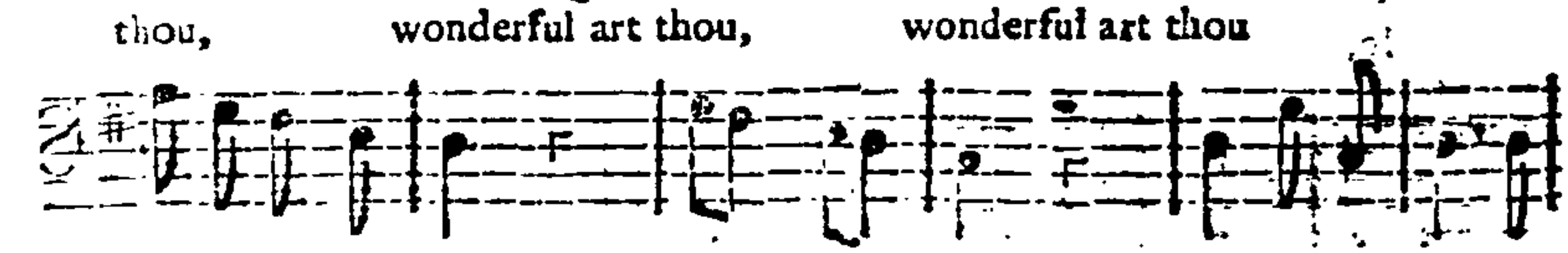
won-der-ful art thou



wonderful art thou in thy ho-ly



thou, wonderful art thou, wonderful art thou



wonderful art thou, wonderful art thou, thou

Continued.

Continued.

Adagio.

:S:

pla—ces;

Ha

*Halleluja*h, :ll: :ll: :ll:

Ha

l—le—lu—jab.

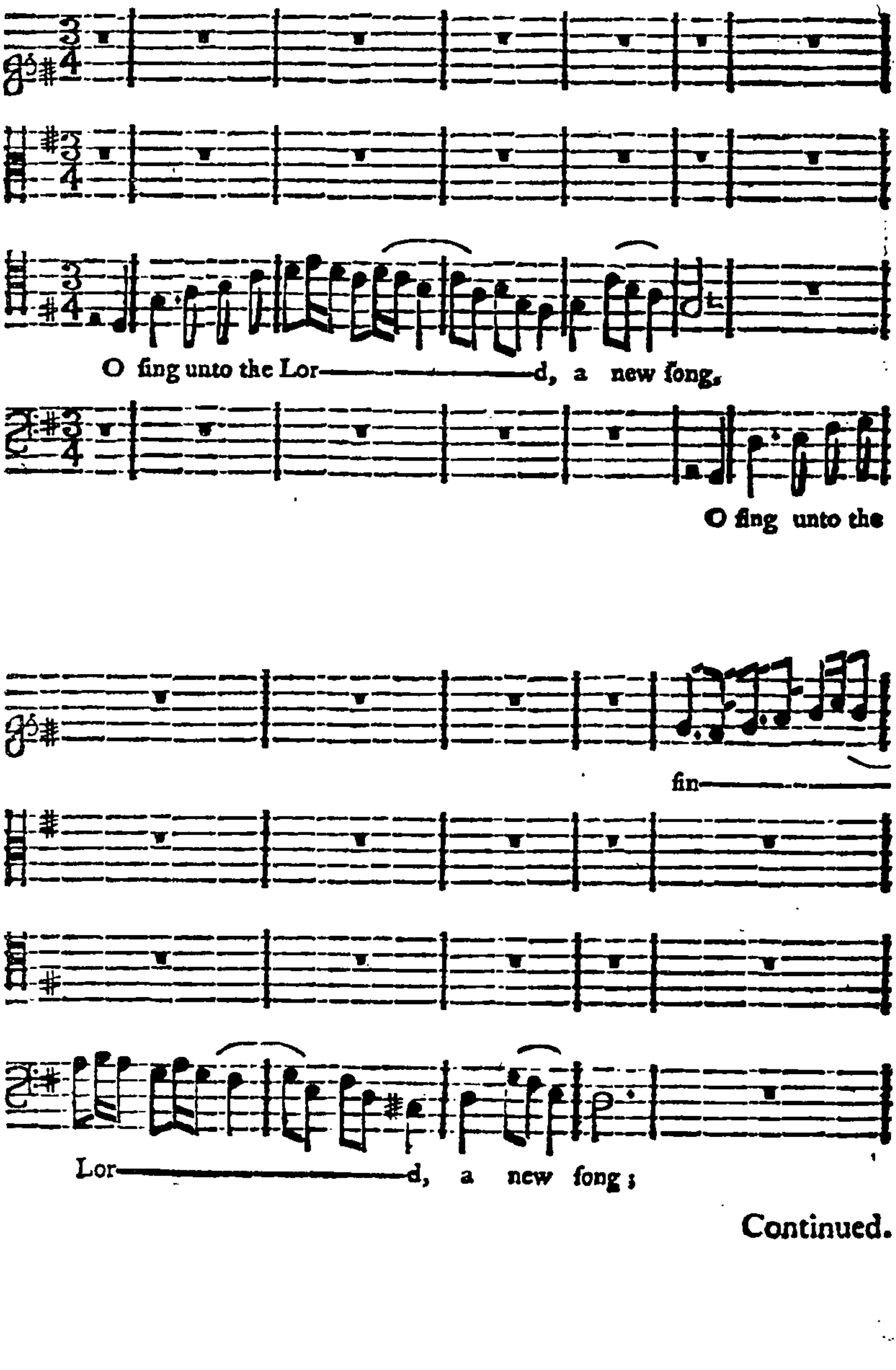
:ll:

Hal—le—lu—jab.

l—le—lu—jab.

Hal—le—lu—jab.

An ANTHEM, *taken out of the* 96*th* Pſalm.



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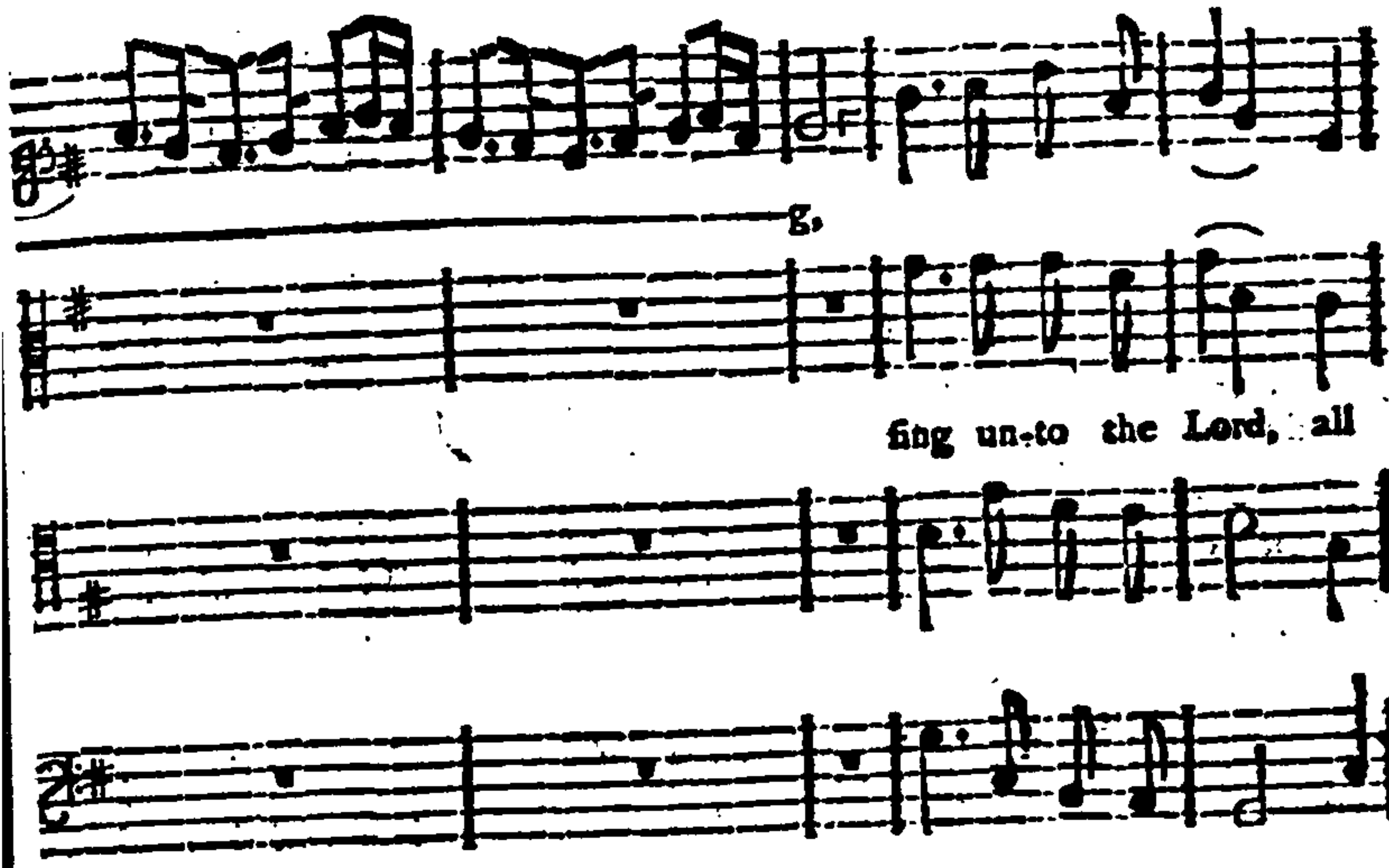

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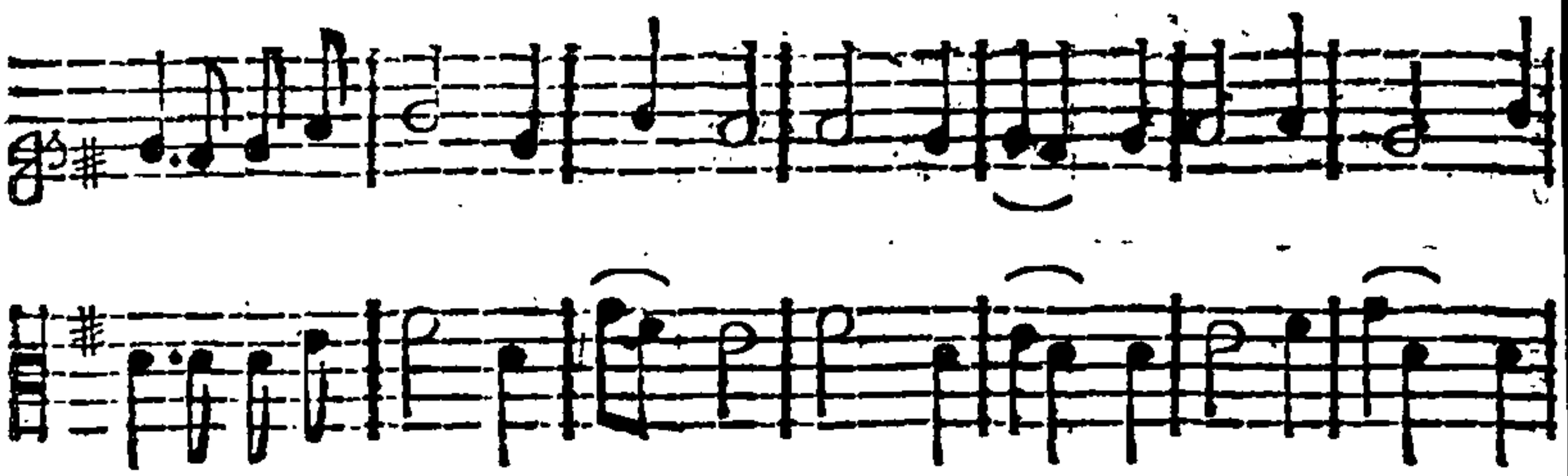
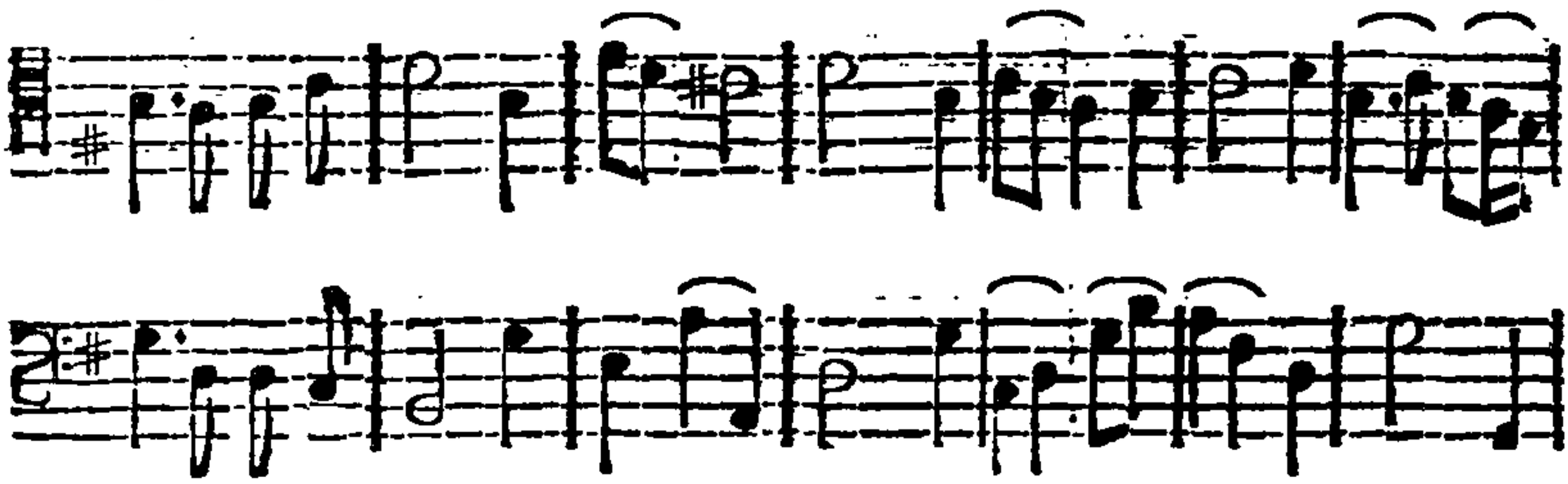
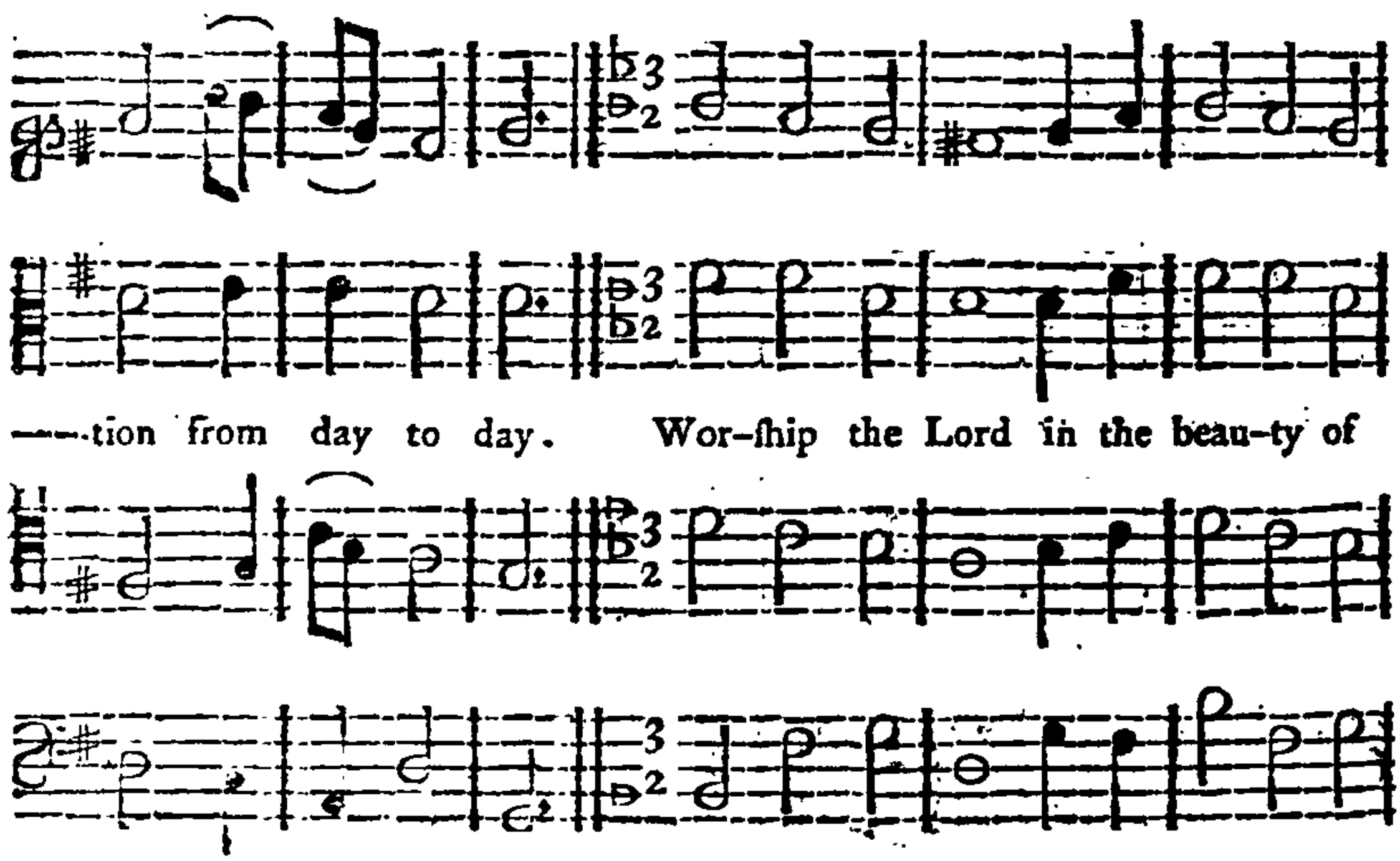


sing unto the Lord, and praise his name; be tell--ing of his sal---va-



---tion from day to day. Wor-ship the Lord in the beau-ty of



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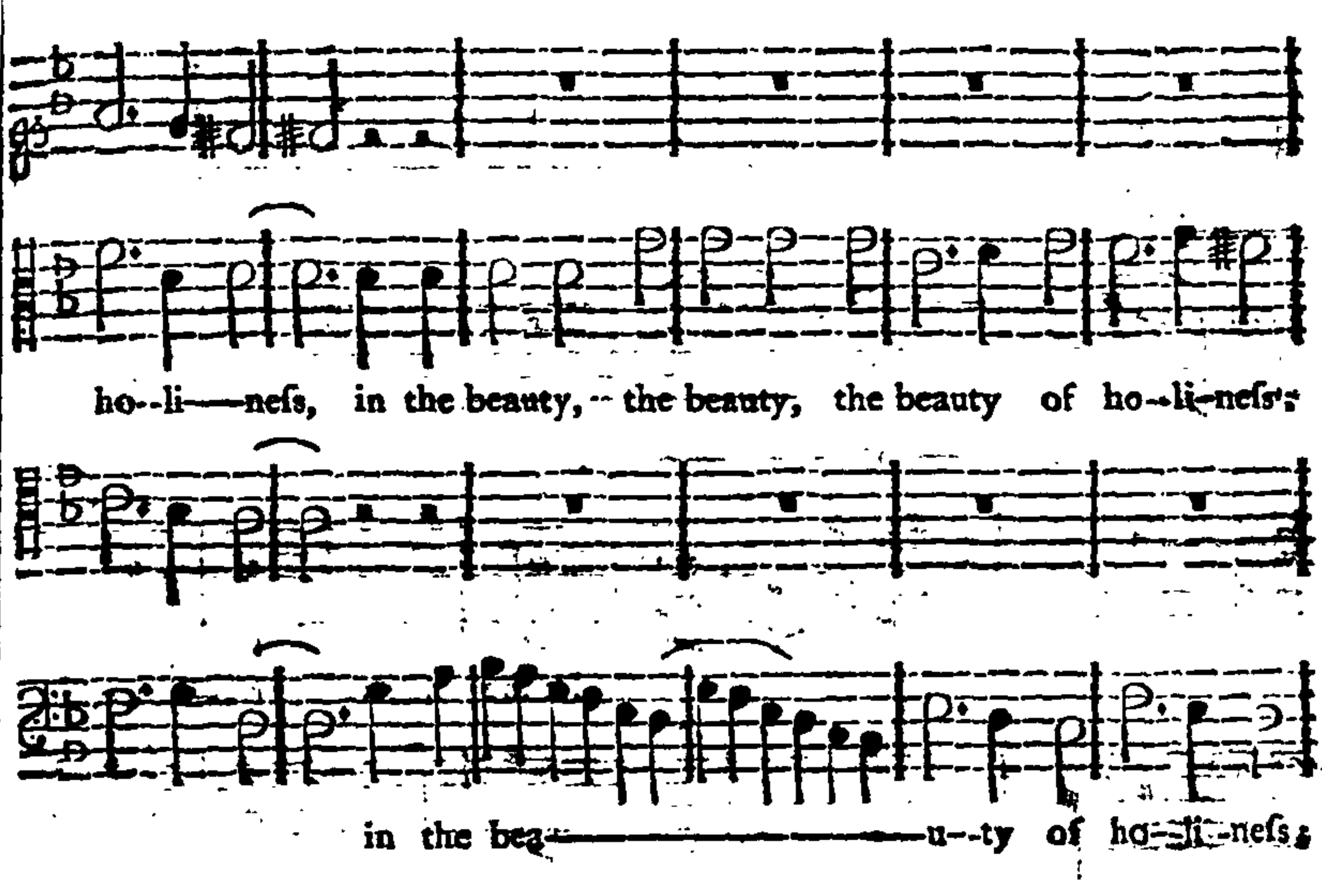

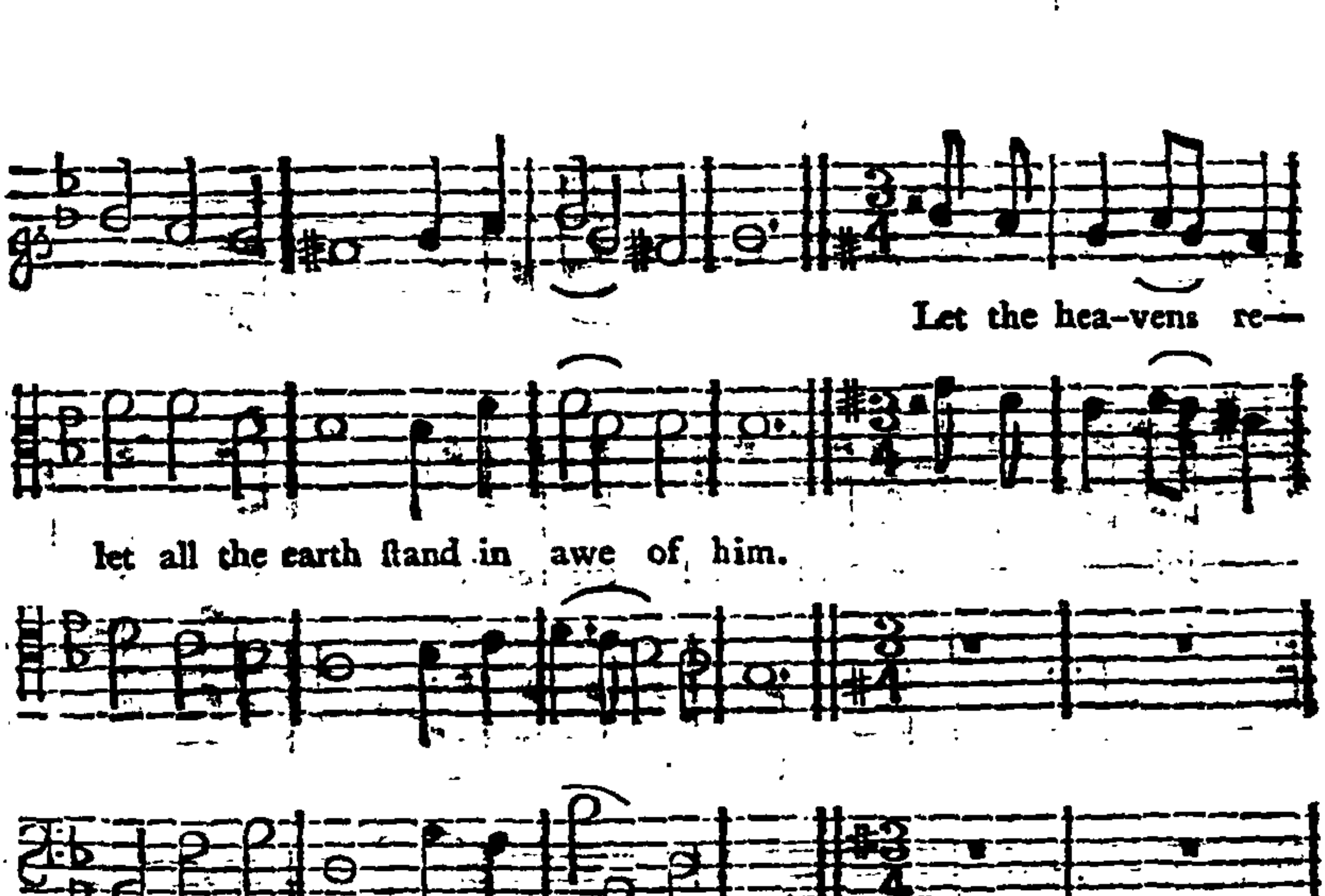

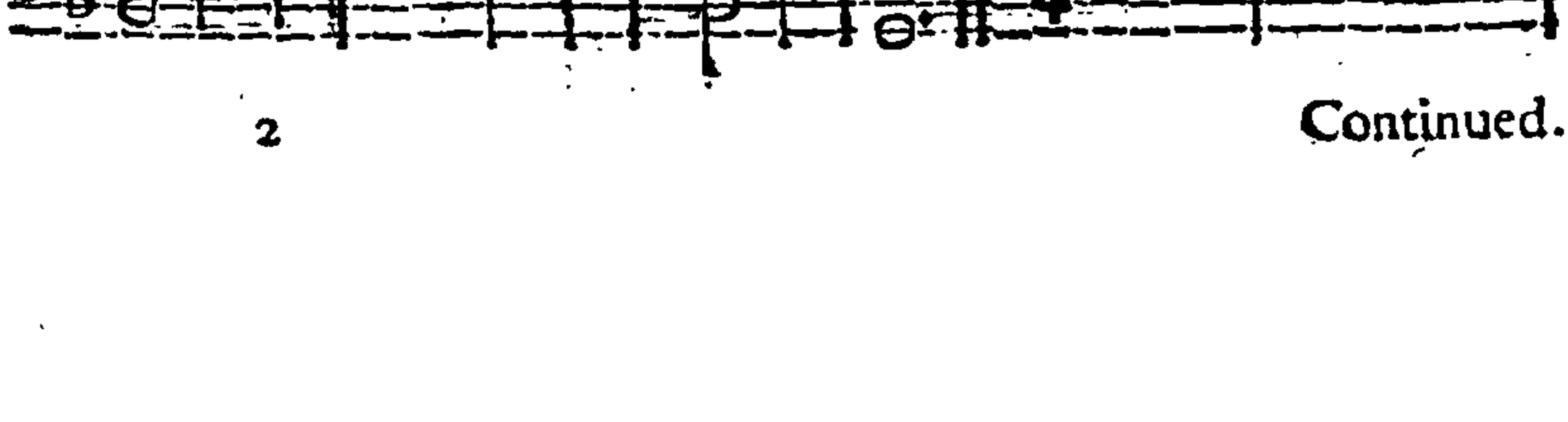

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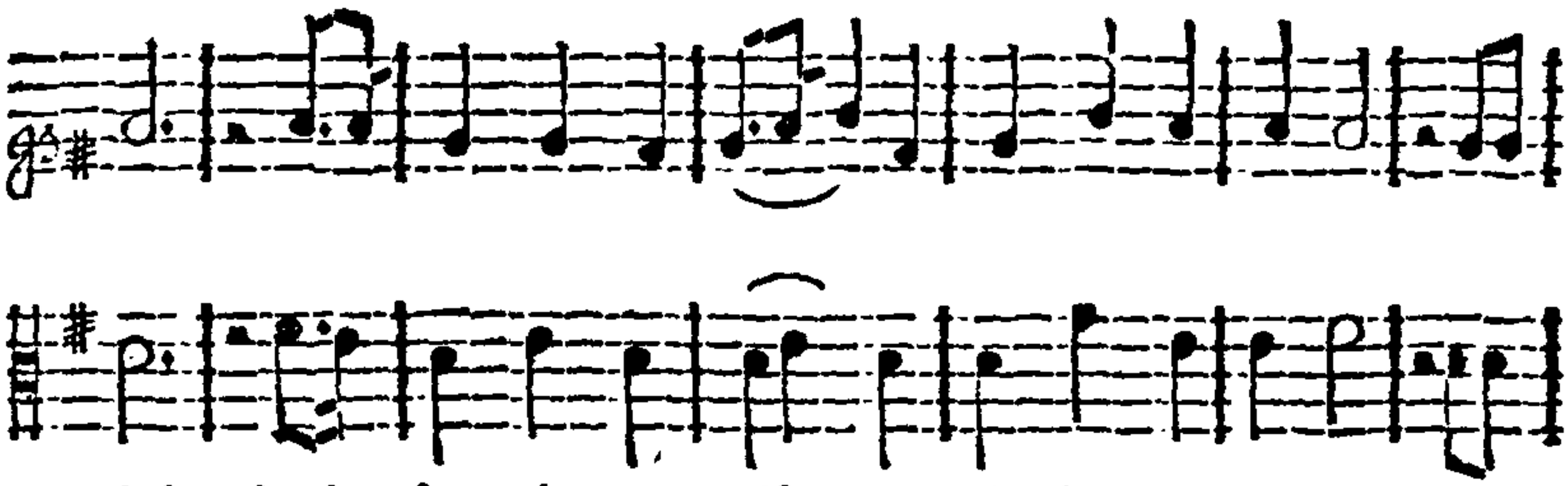
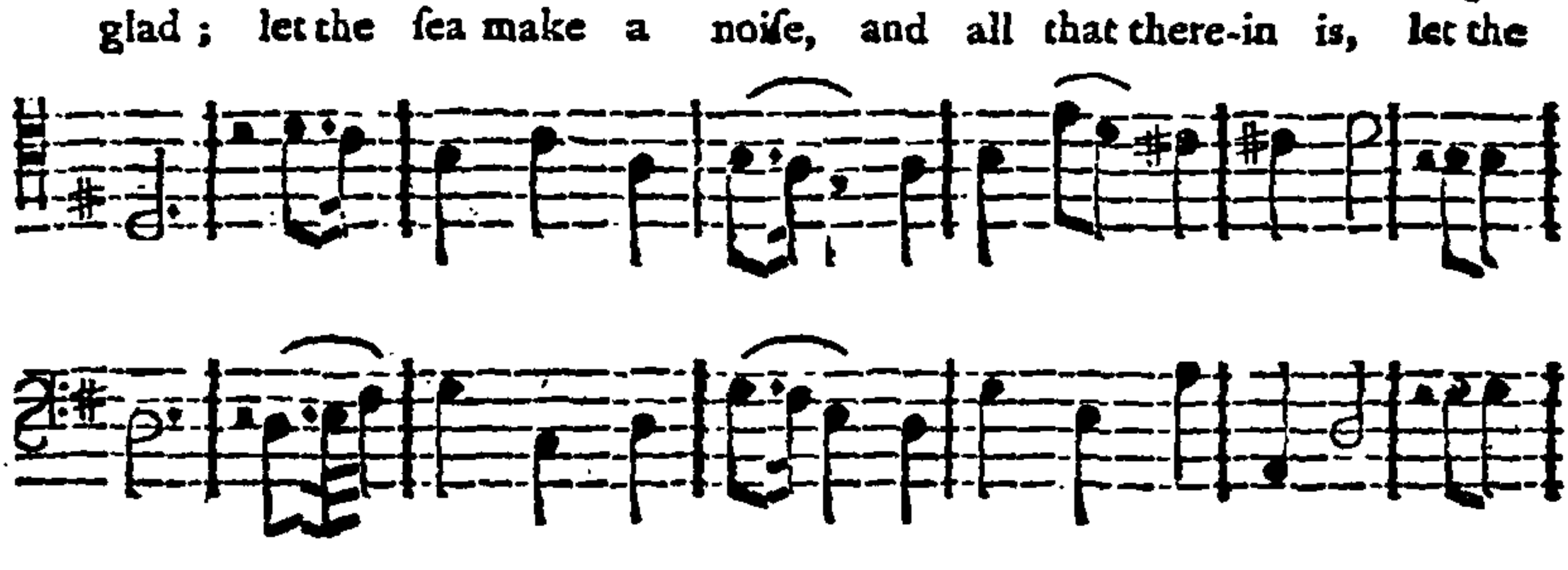
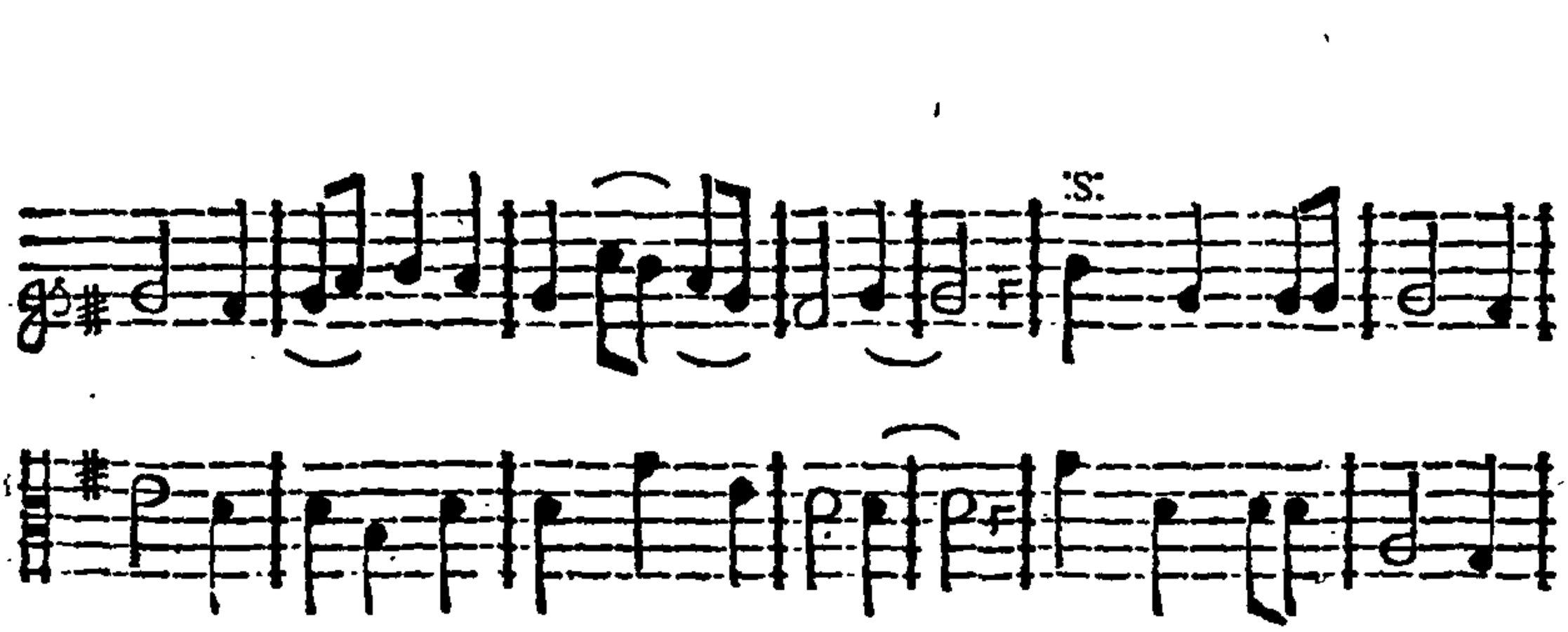
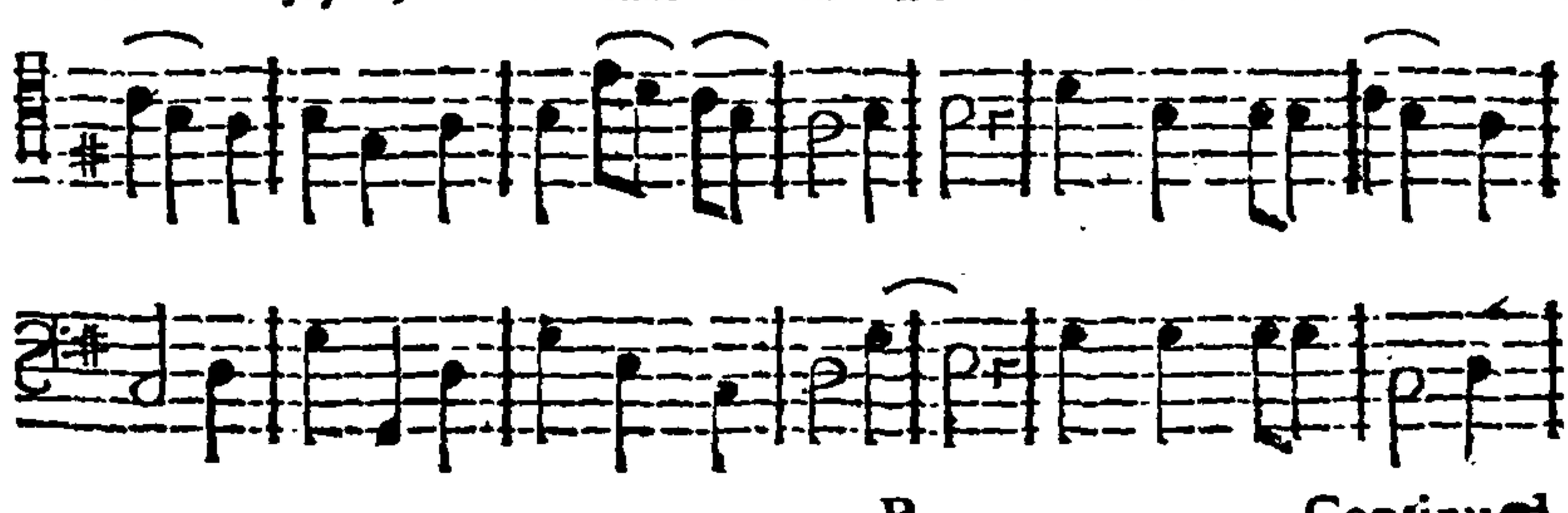


glad; let the ſea make a noiſe, and all that there-in is, let the





field be joyful, and all that is in it: Then ſhall all the trees re—



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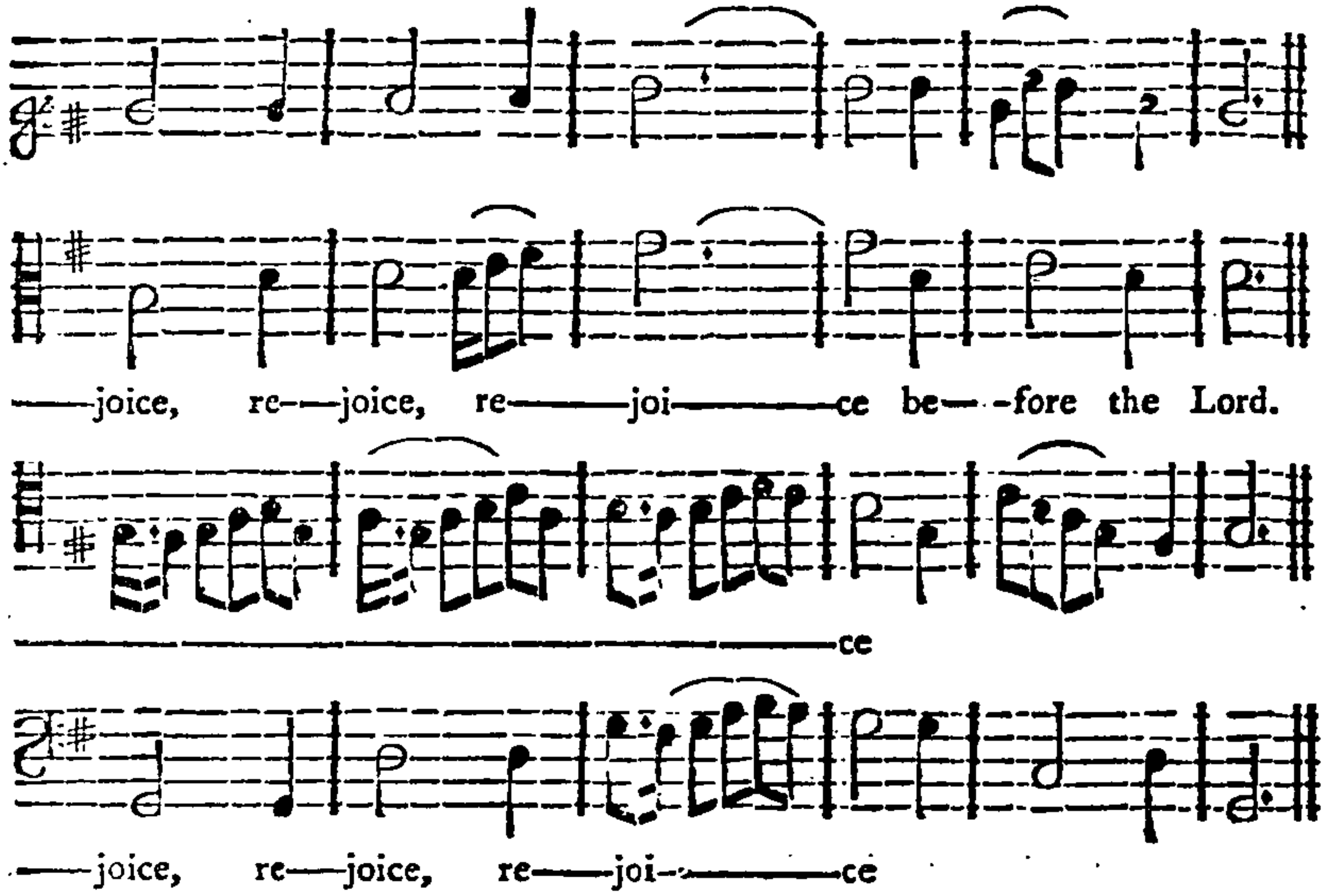

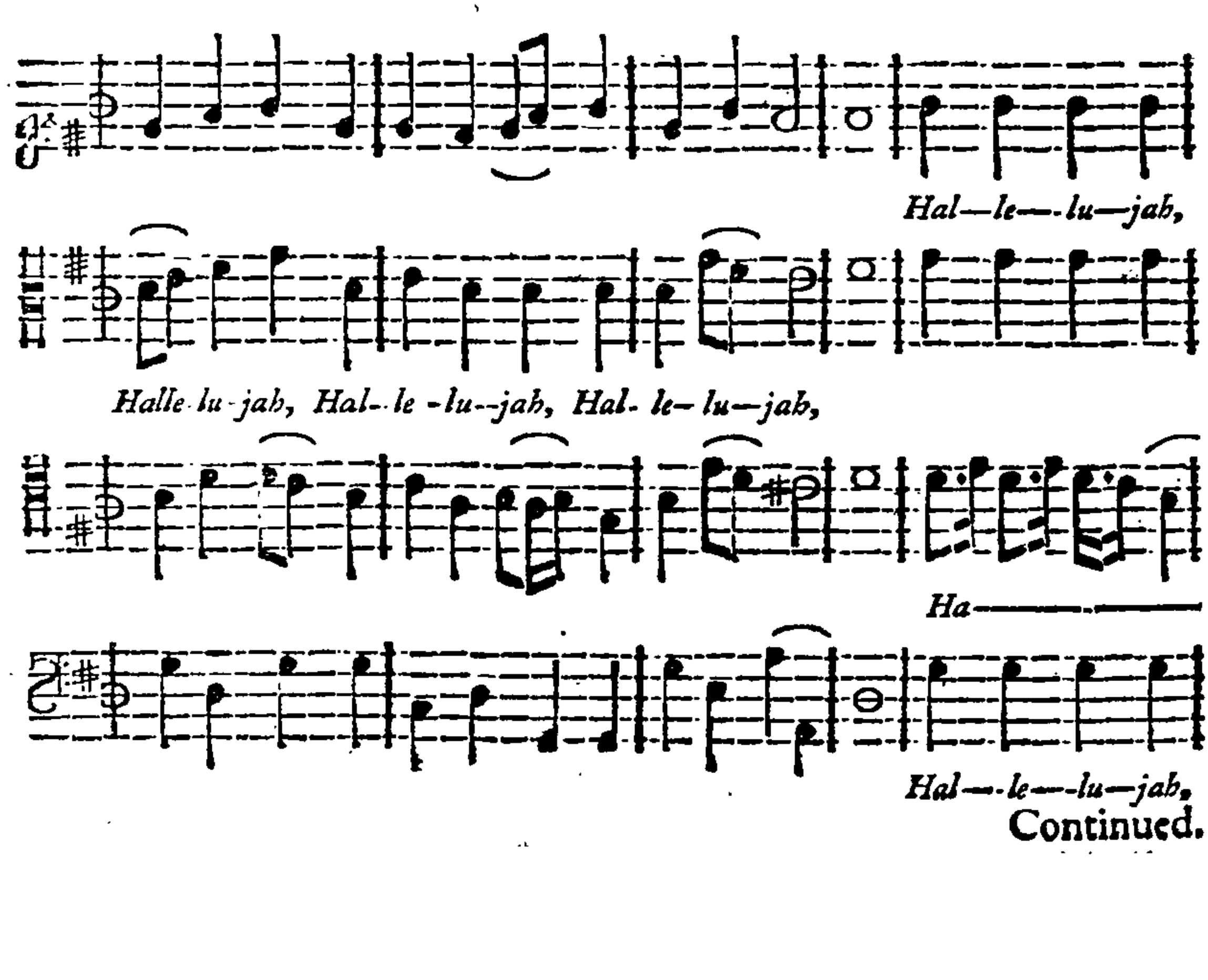

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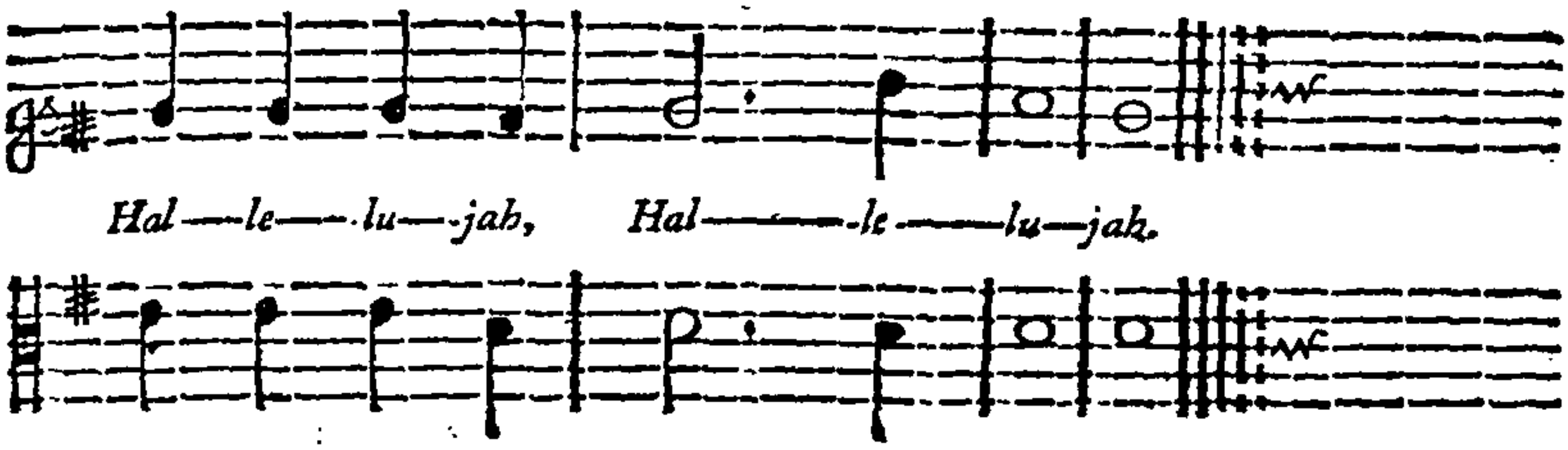
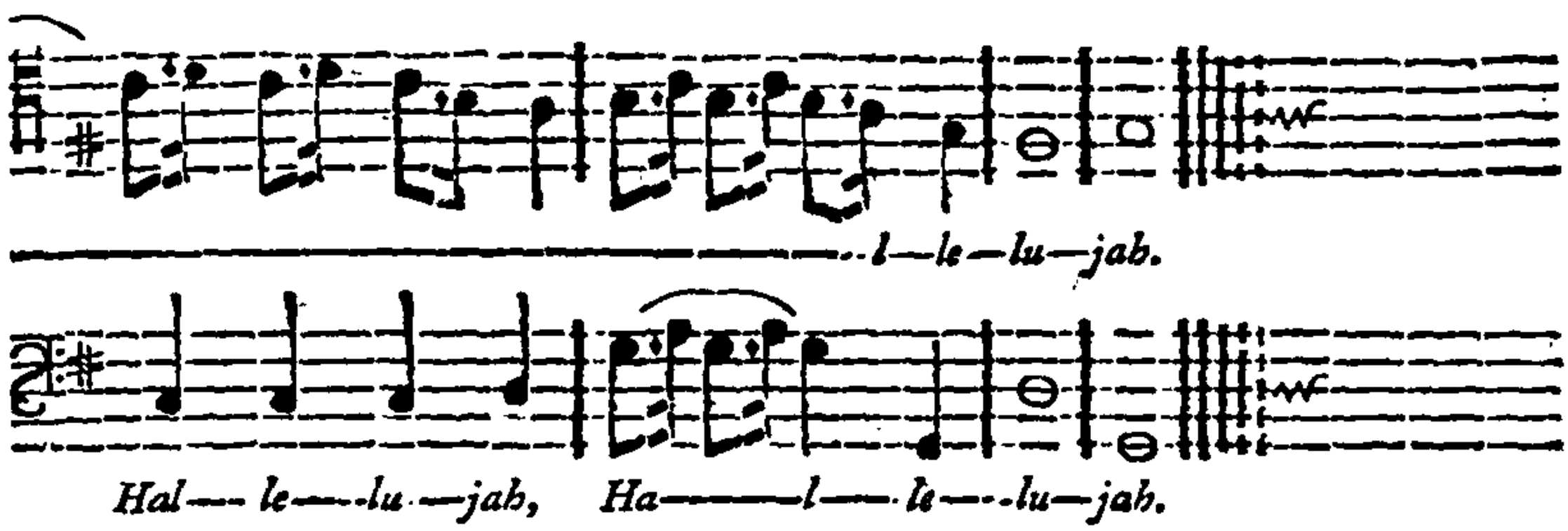
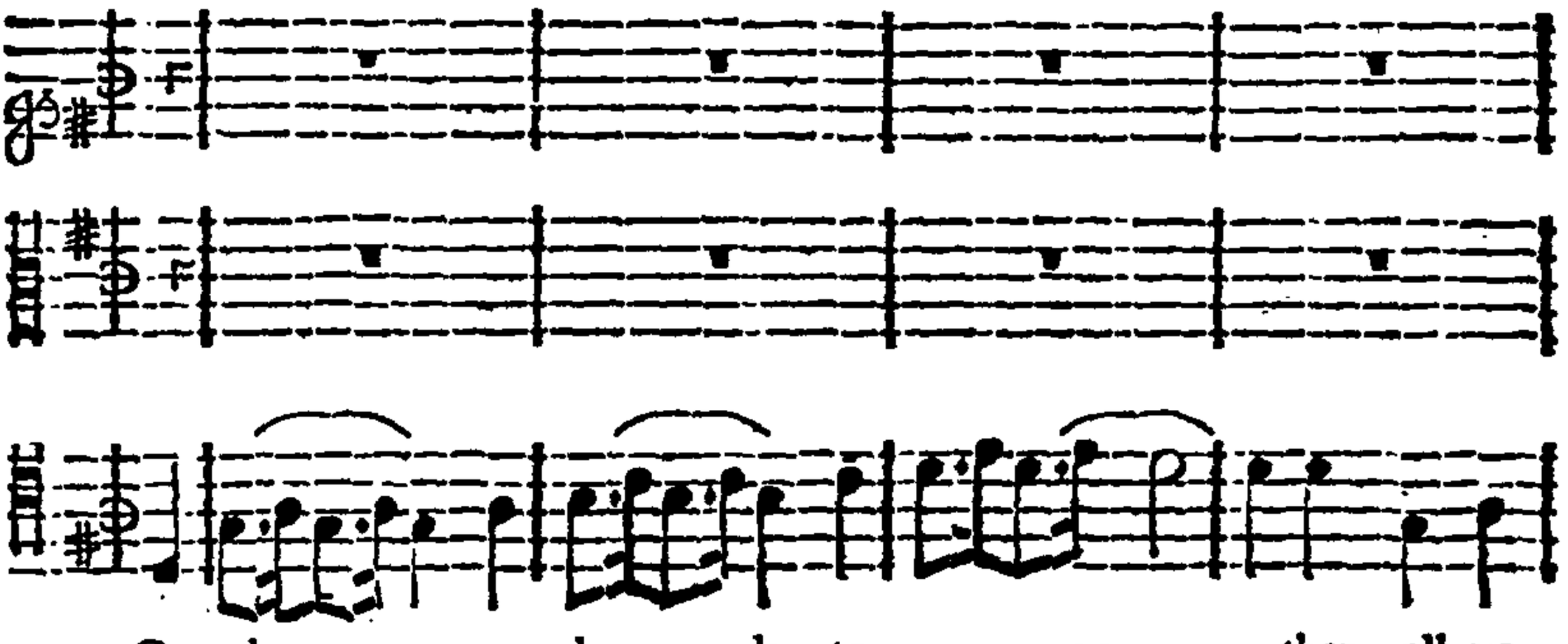




An ANTHEM, *taken out of the* 47*th* Pſalm.



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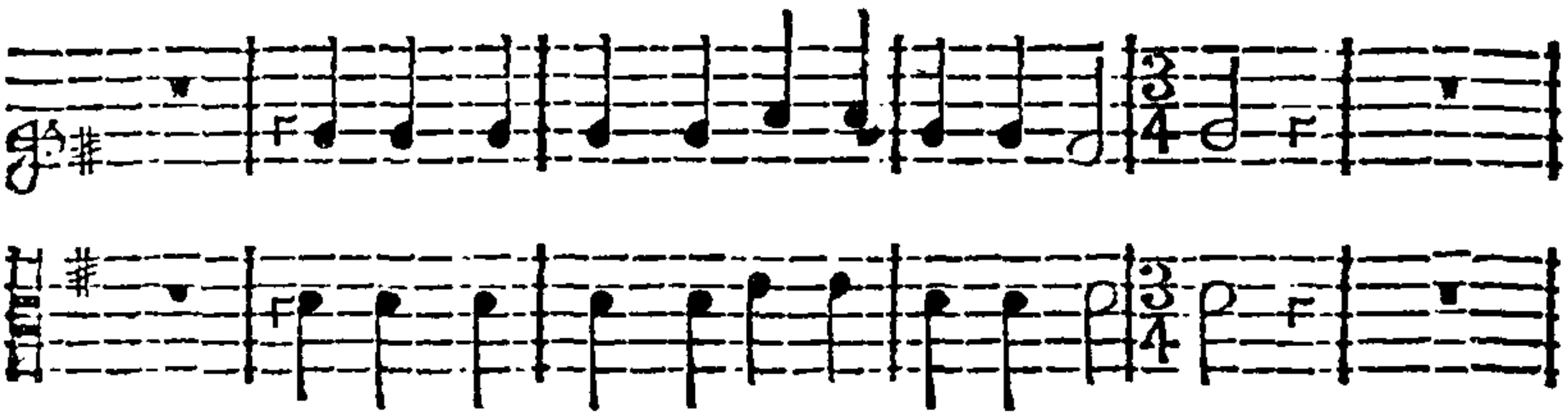
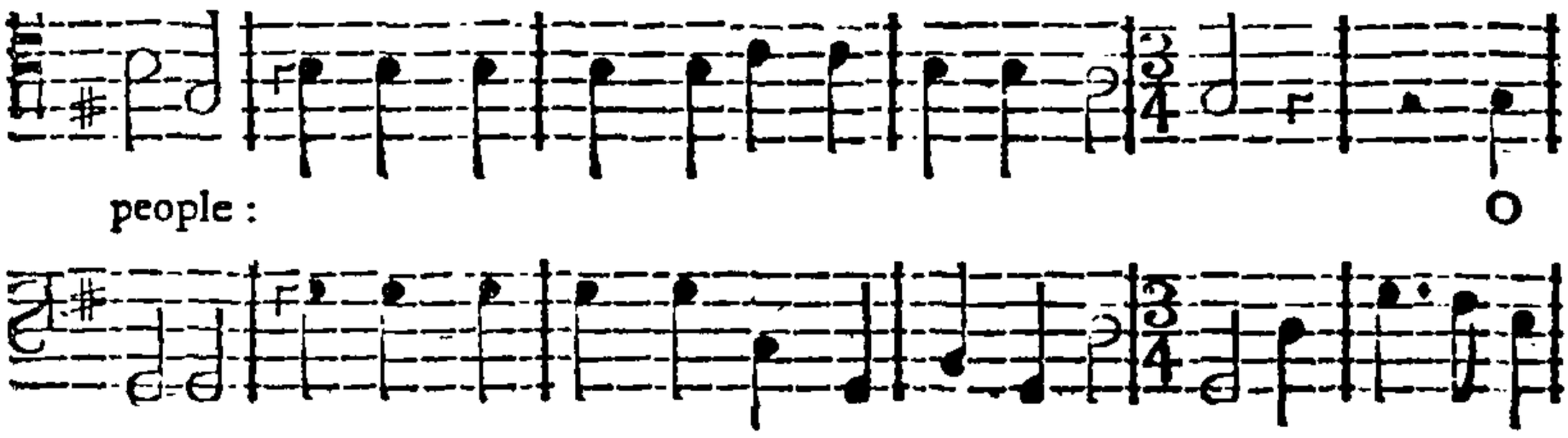
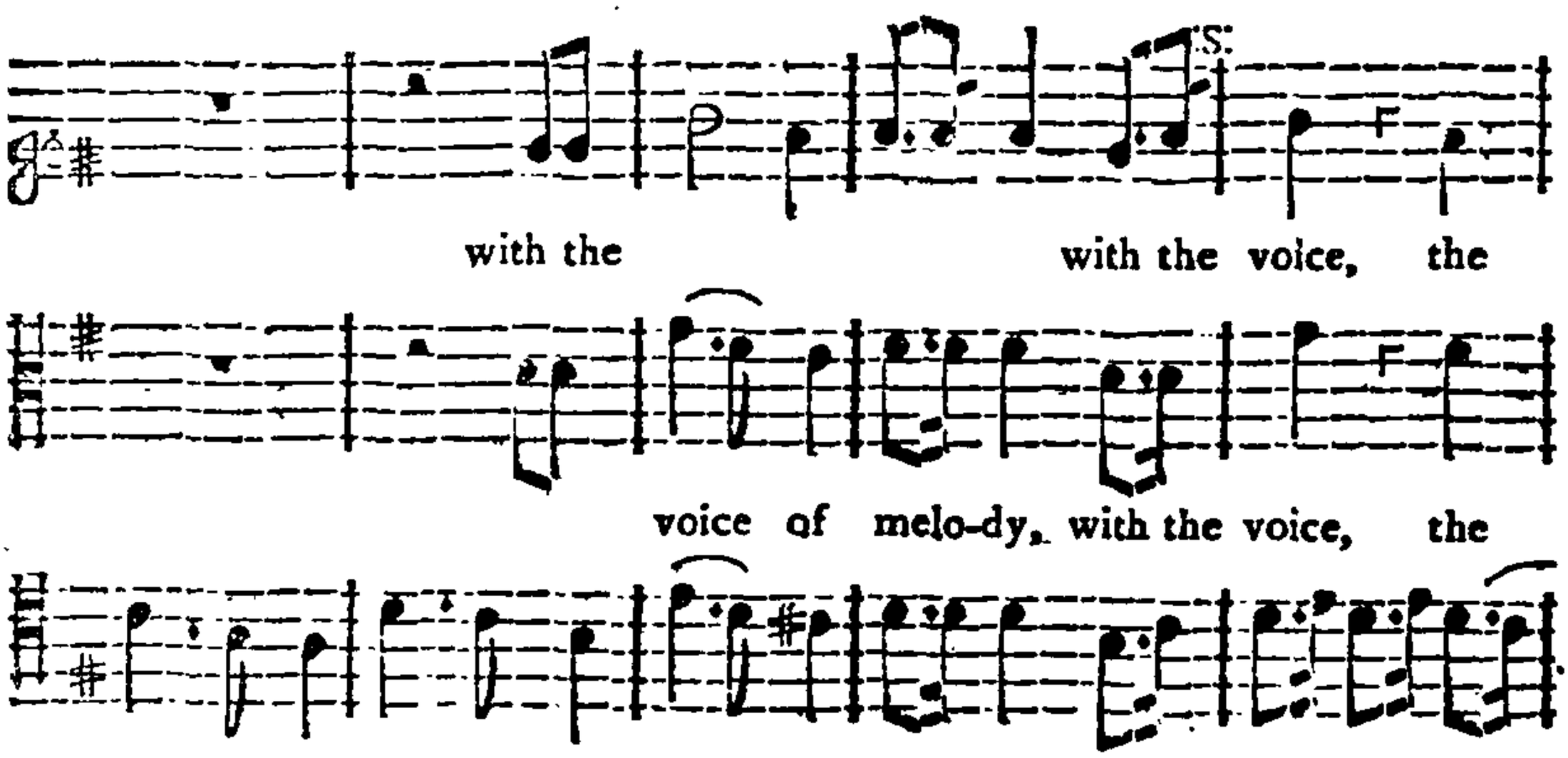


O clap your hands to-ge-ther, all ye peo—ple:



people: O

O fing unto



with the with the voice, the

voice of melo-dy, with the voice, the

fing un-to God with the with the voi———

God with the voice, the with the voice, the

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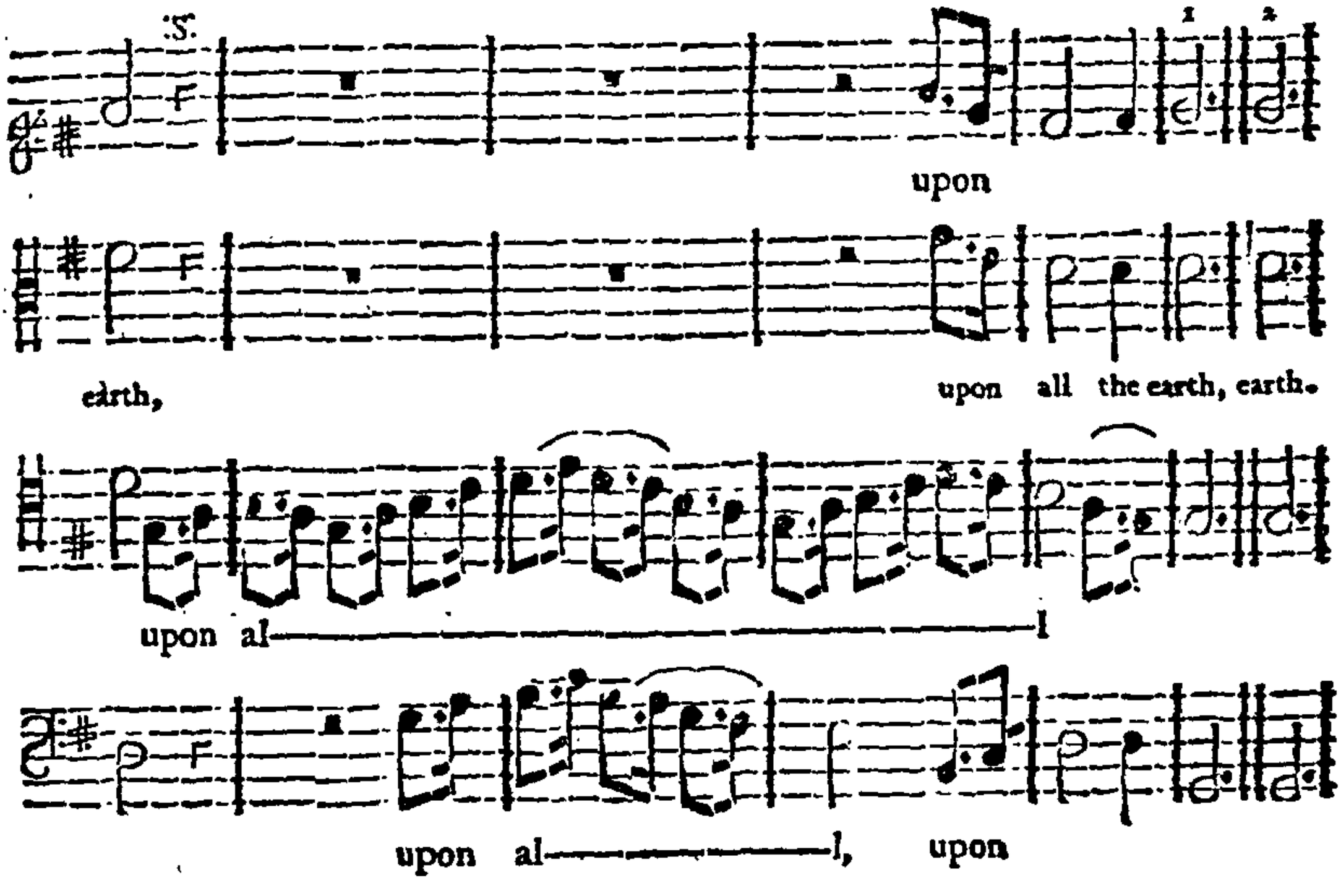
Continued.

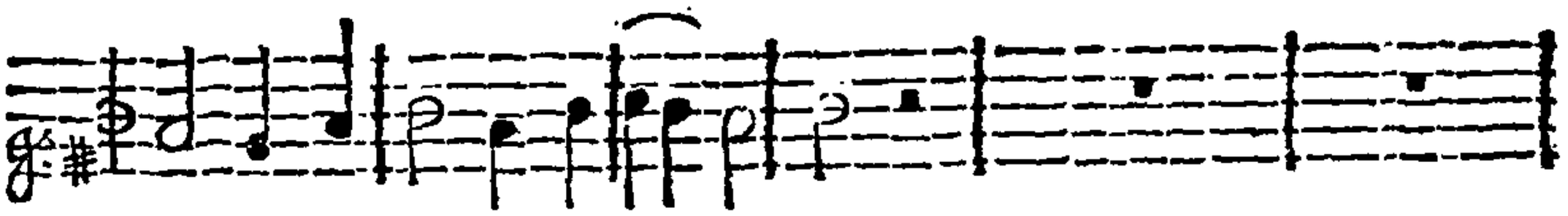
Continued.

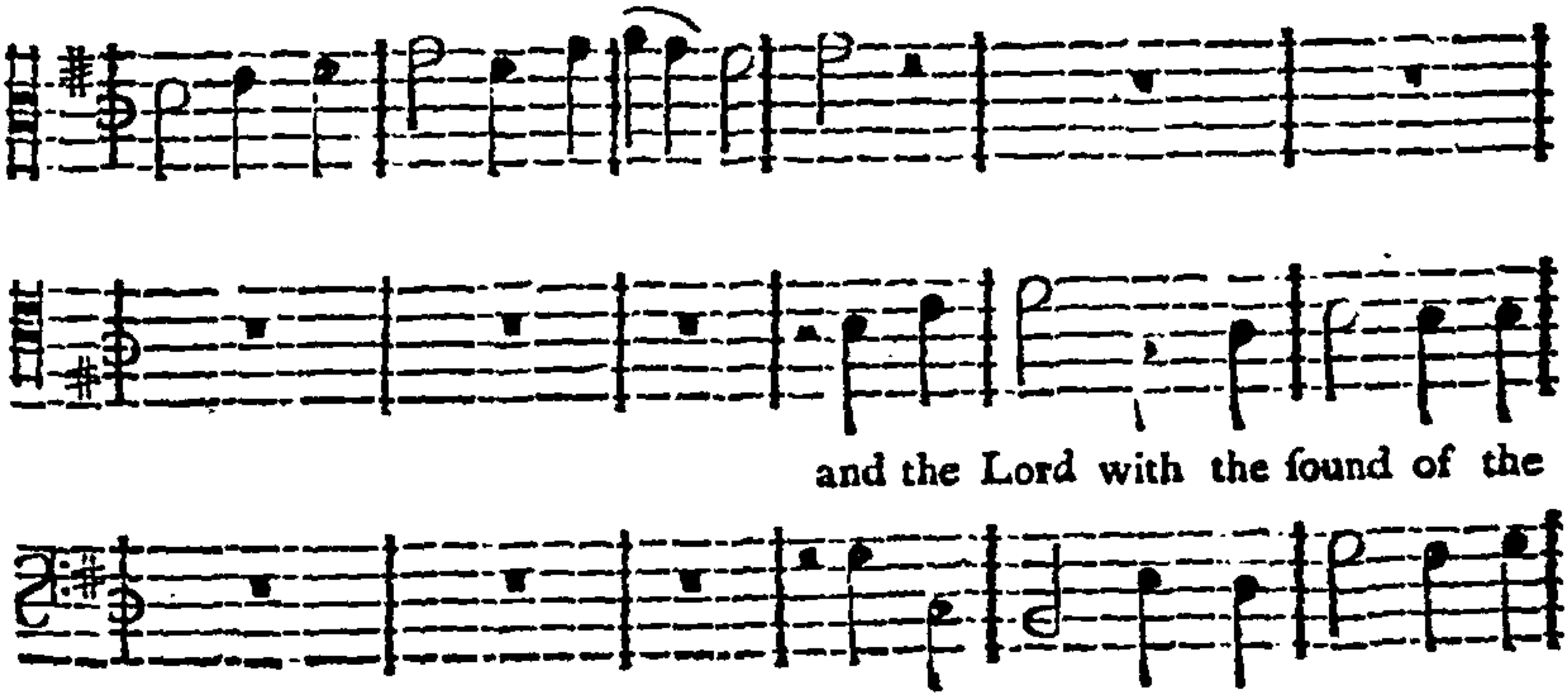
Continued.

Continued.

Continued.







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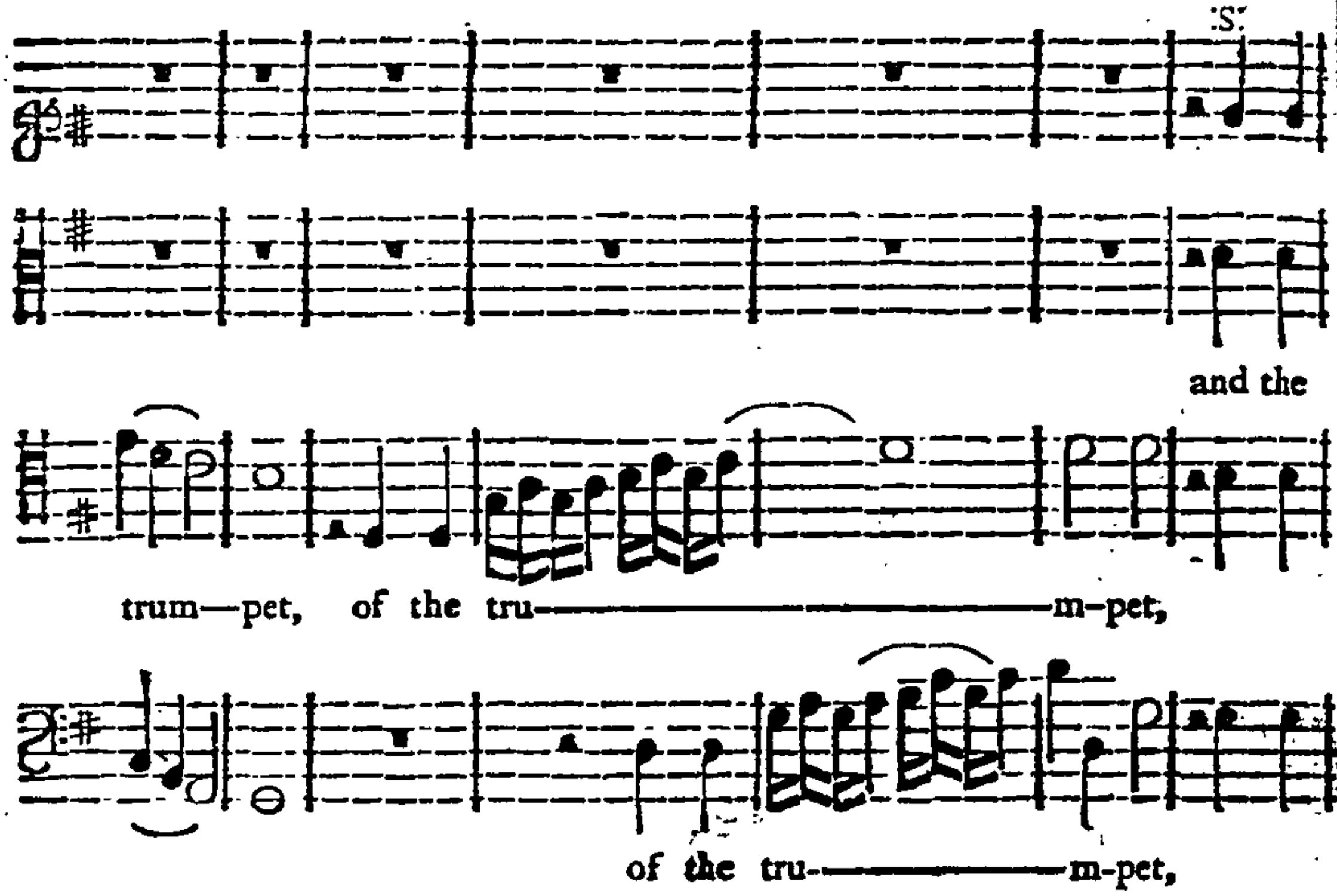
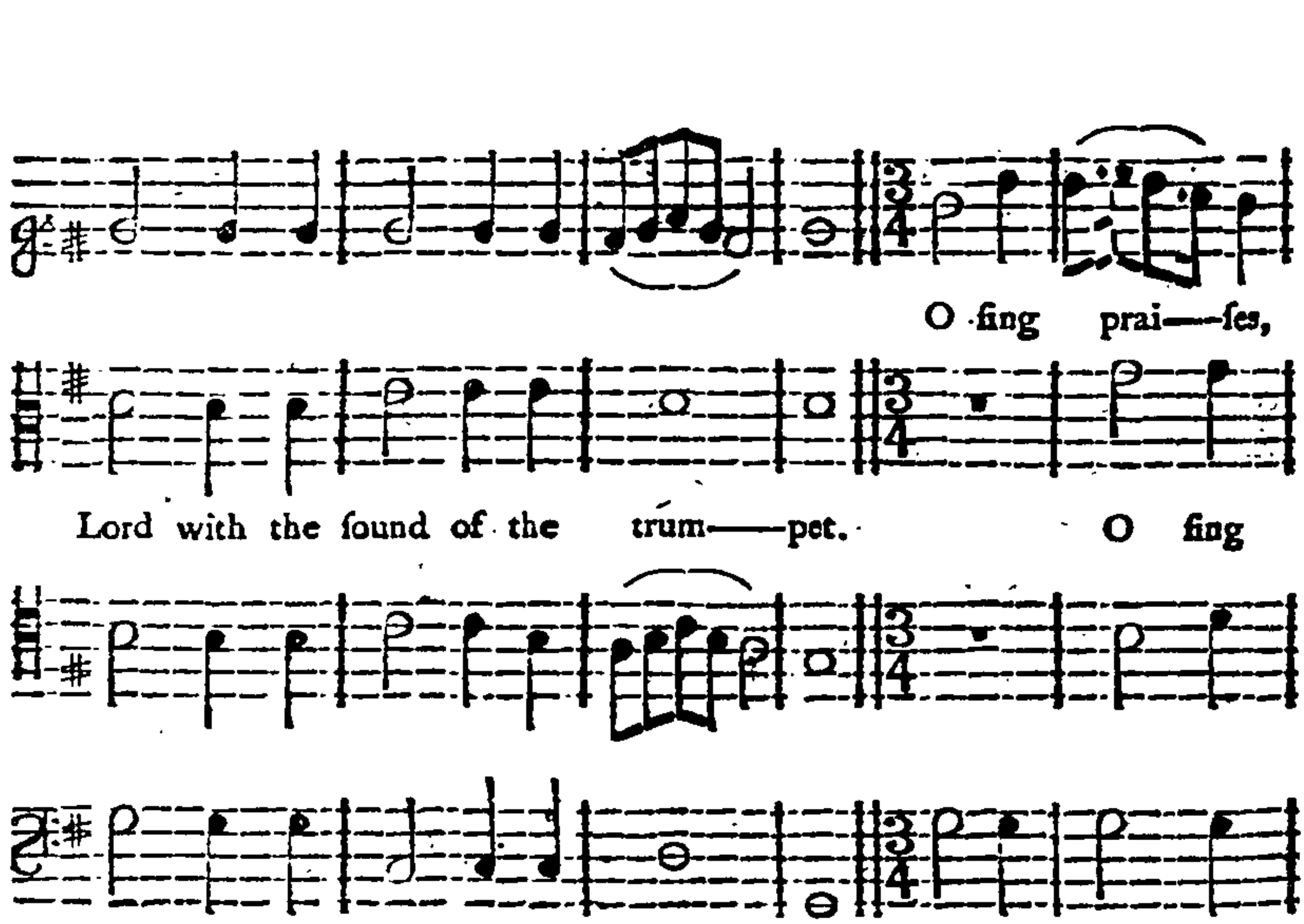


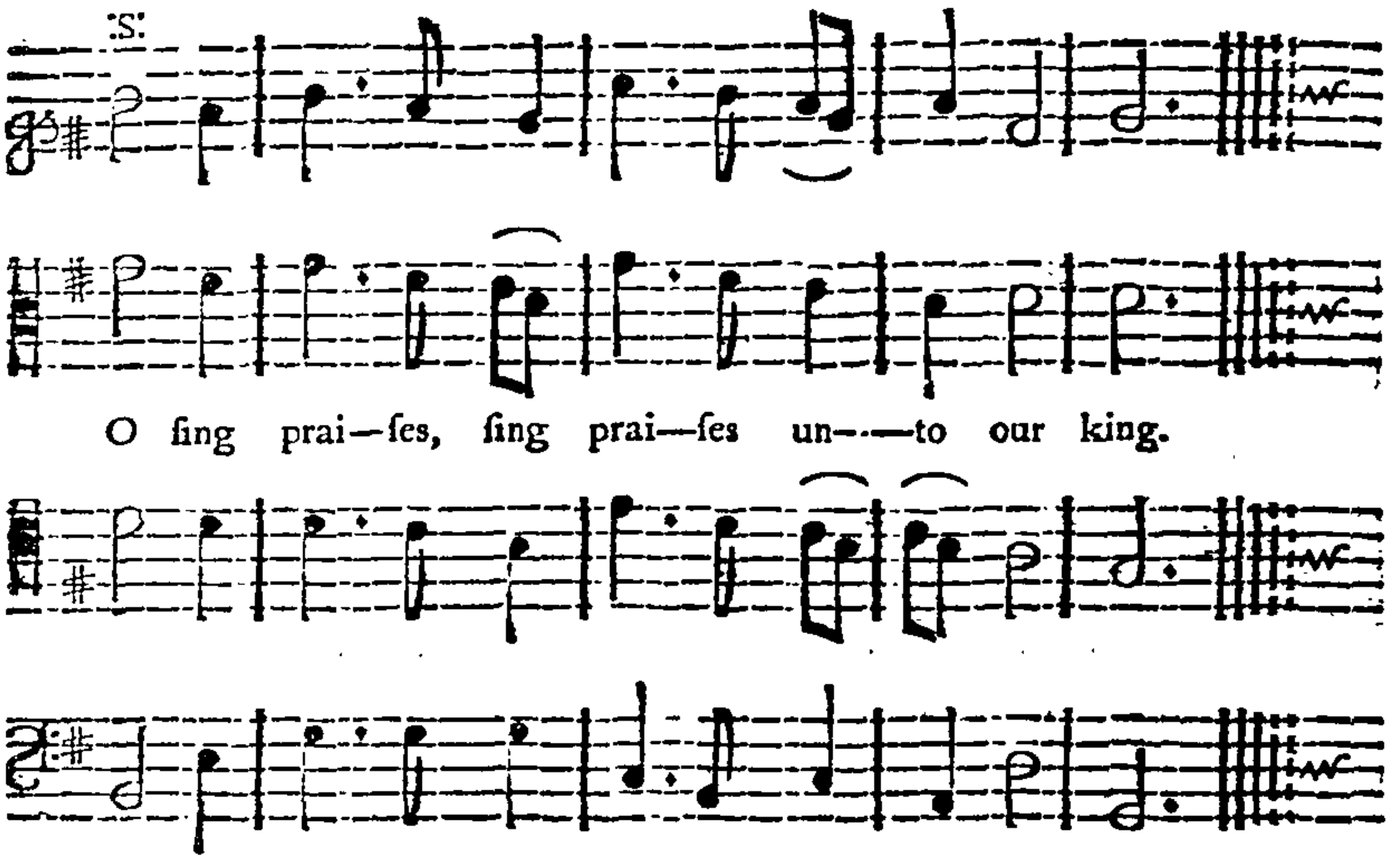


Continued.

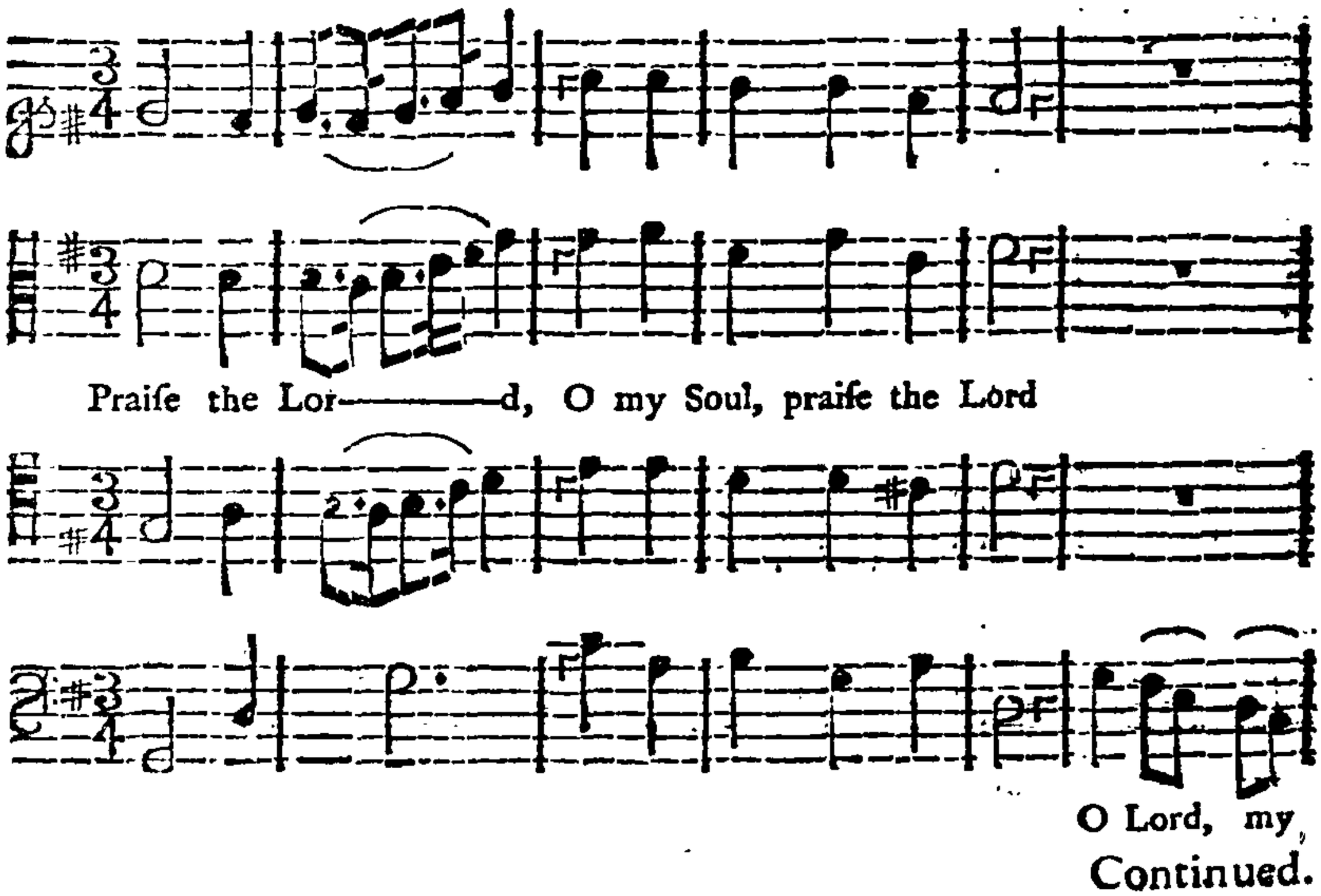
Continued.

ſing prai--ſes un-to our God ; O ſing prai-ſes un--
prai--ſes un--to our God : O ſing prai-ſes, ſing prai-ſes un--
ſing prai--ſes un -to our God ; O ſing prai--ſes un--
—to our king ;
—-to our king ; O ſing prai-ſes, ſing prai-ſes un—-to our God ;
—-to our king ;

Continued.



An ANTHEM *taken out of the* 104*th* Pſalm.



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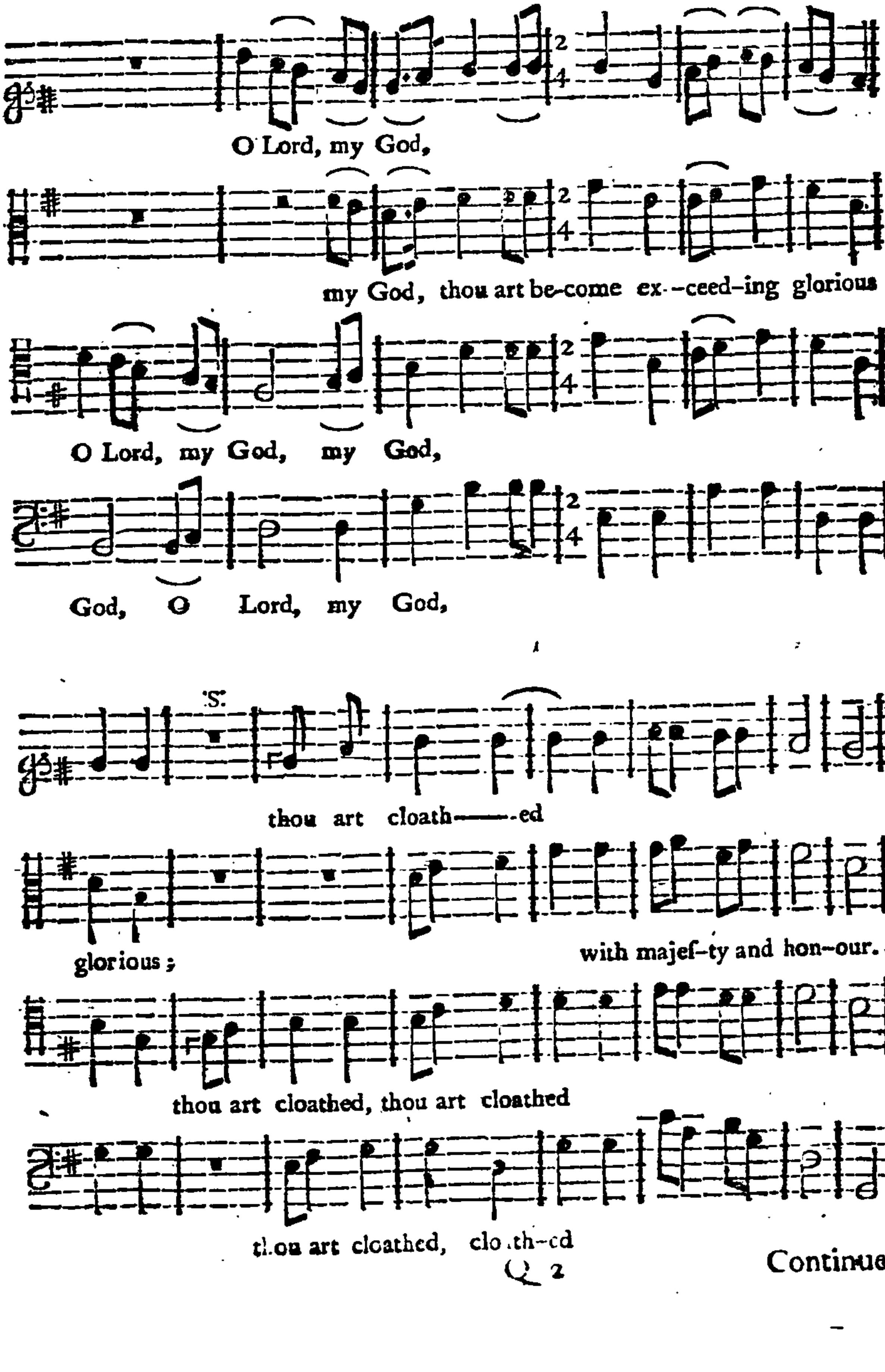

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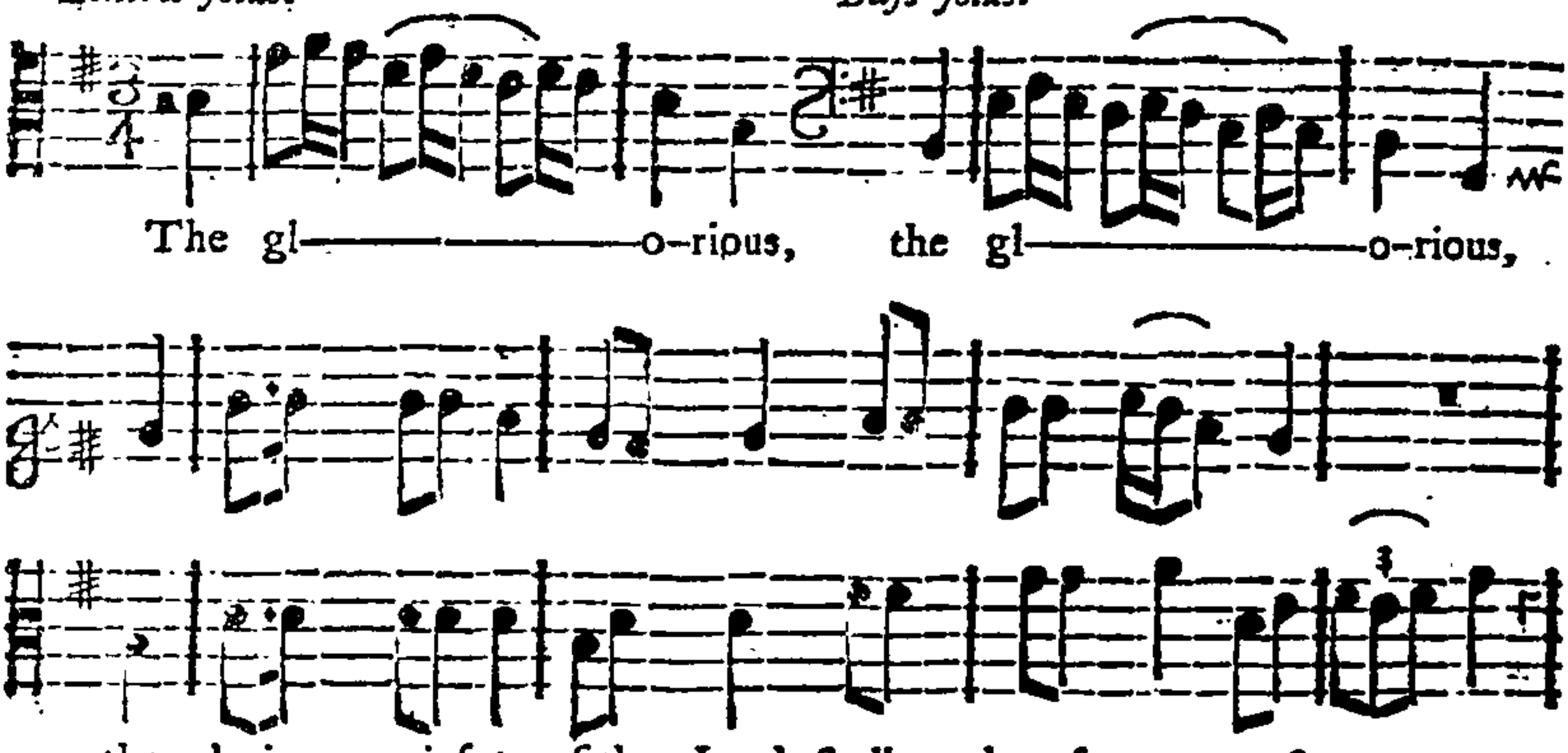
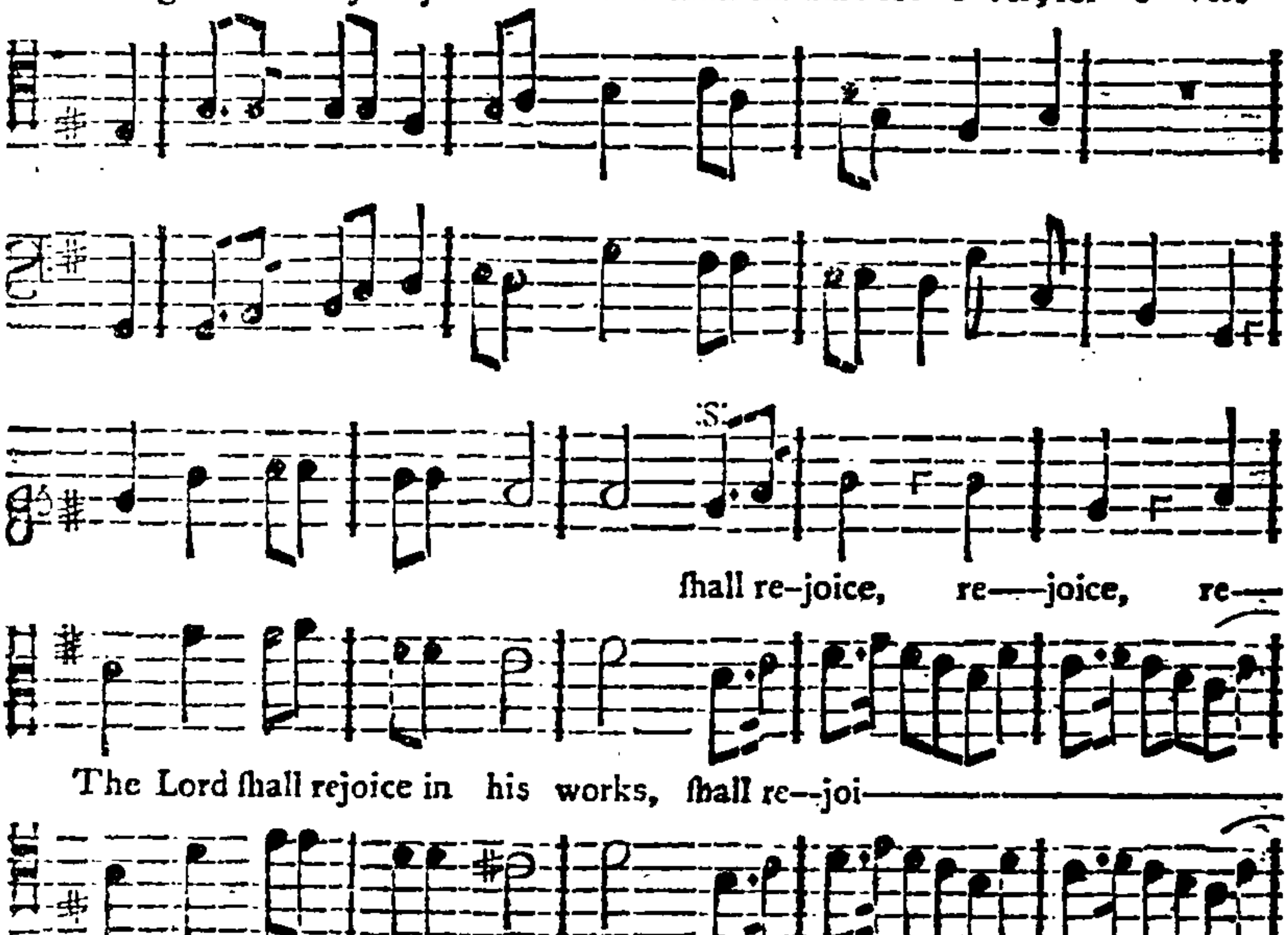
Contra ſolus. *Baſs ſolus.*



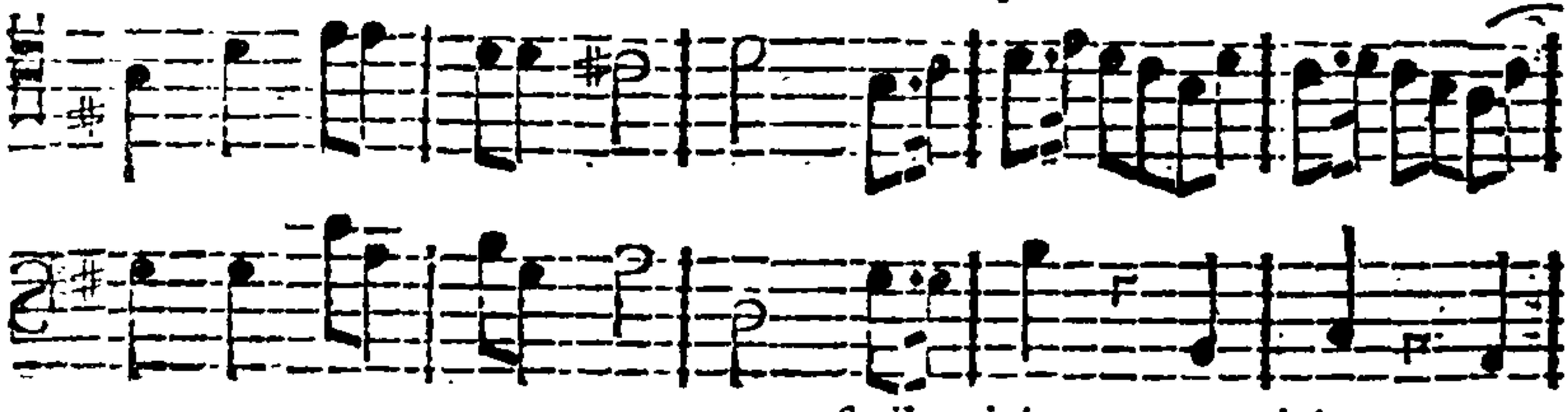
The gl——————o-rious, the gl——————o-rious,

the glorious majeſ-ty of the Lord ſhall en-dure for e-ver, for e—ver.



ſhall re-joice, re——joice, re—

The Lord ſhall rejoice in his works, ſhall re—joi——————



ſhall re-joice, re——joice, re—

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Continued.

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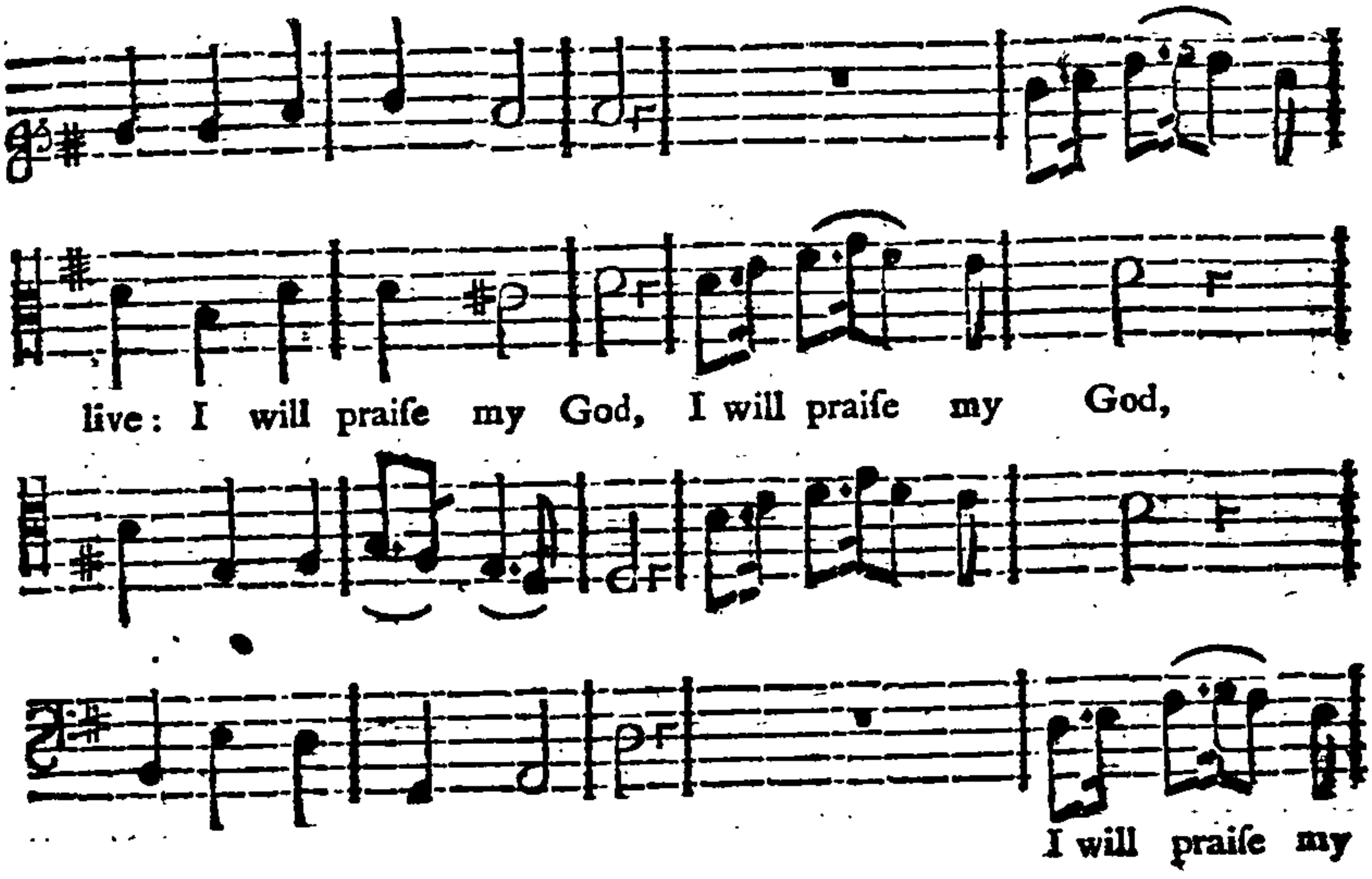

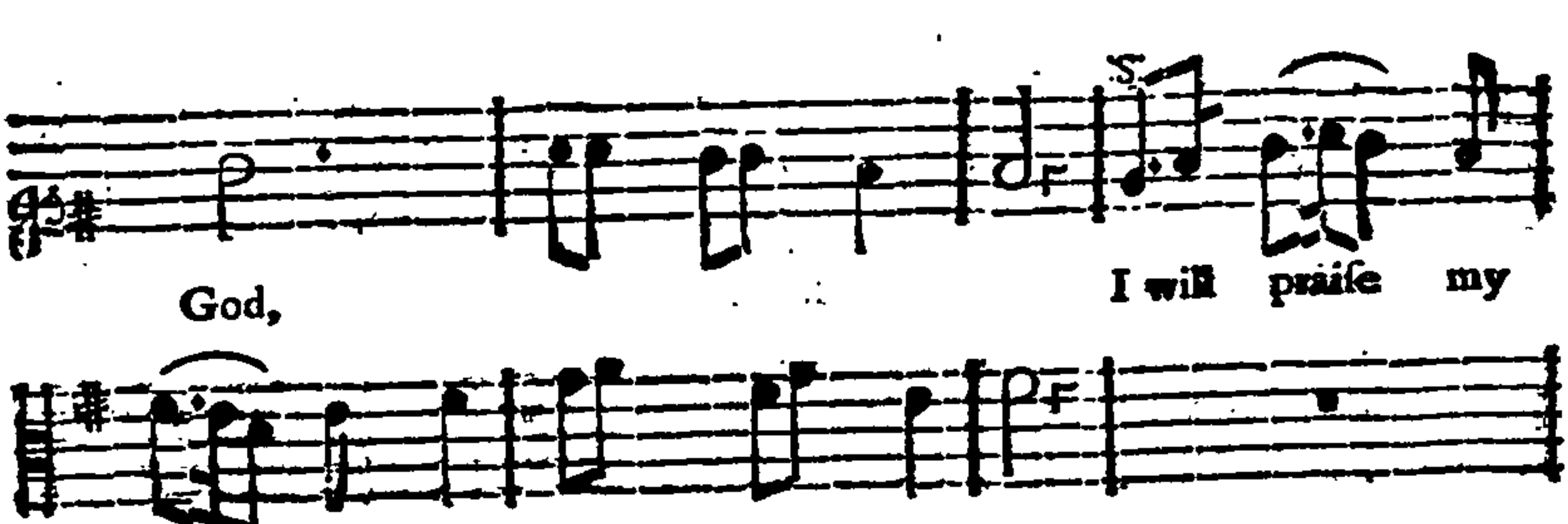

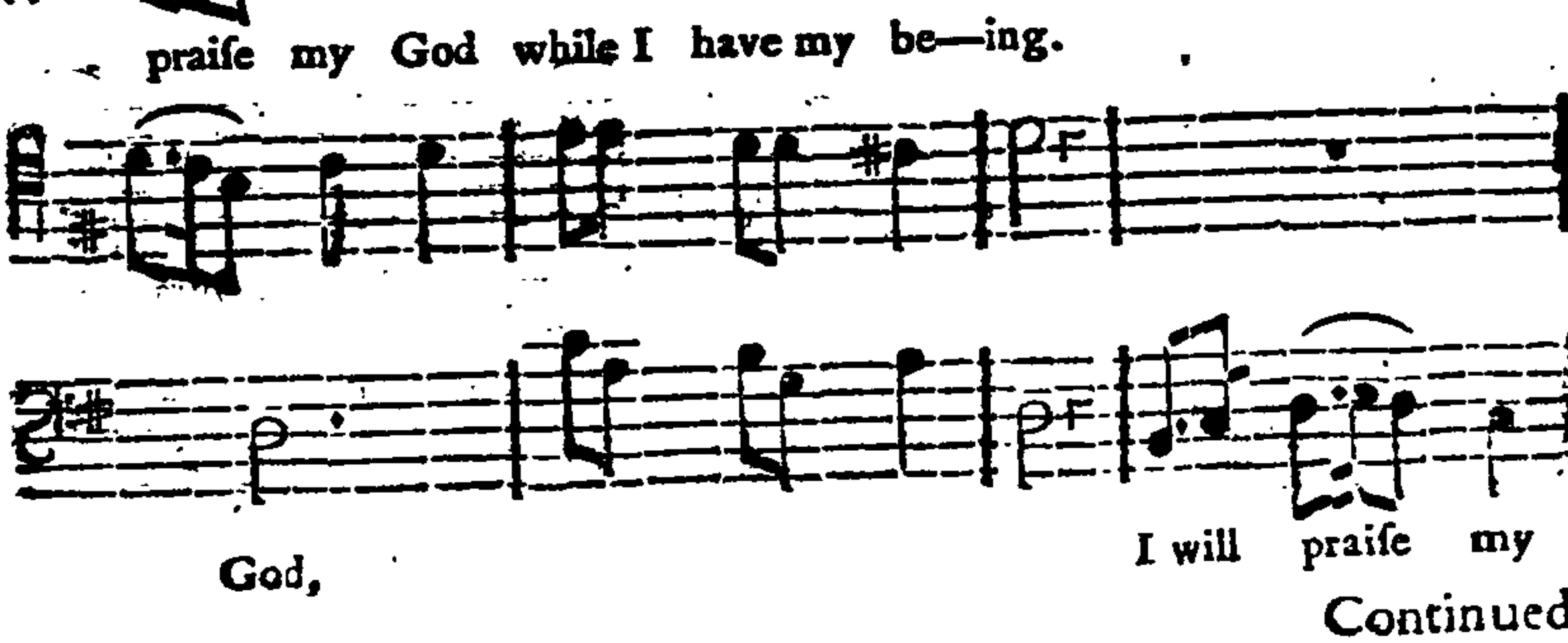

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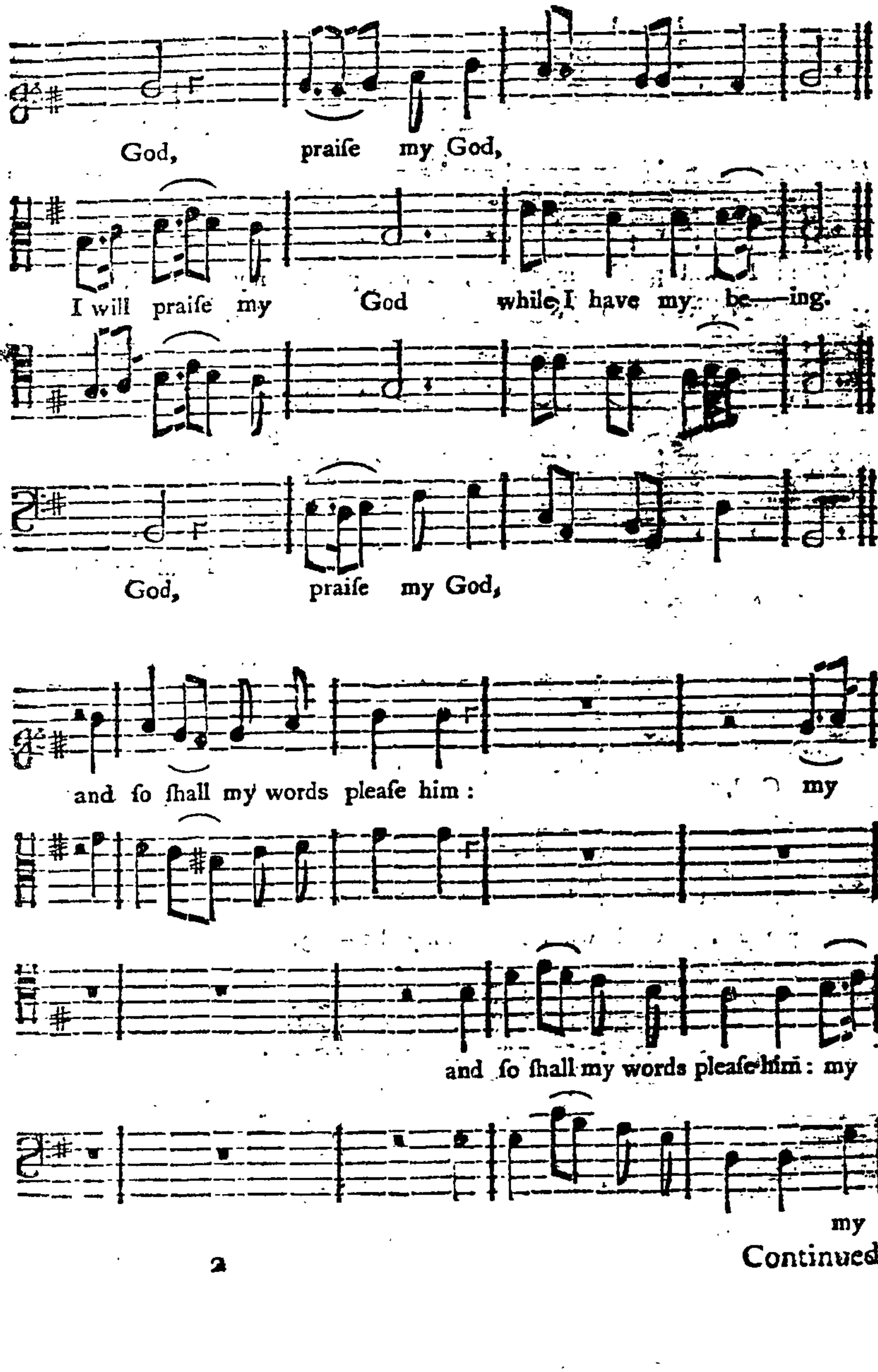

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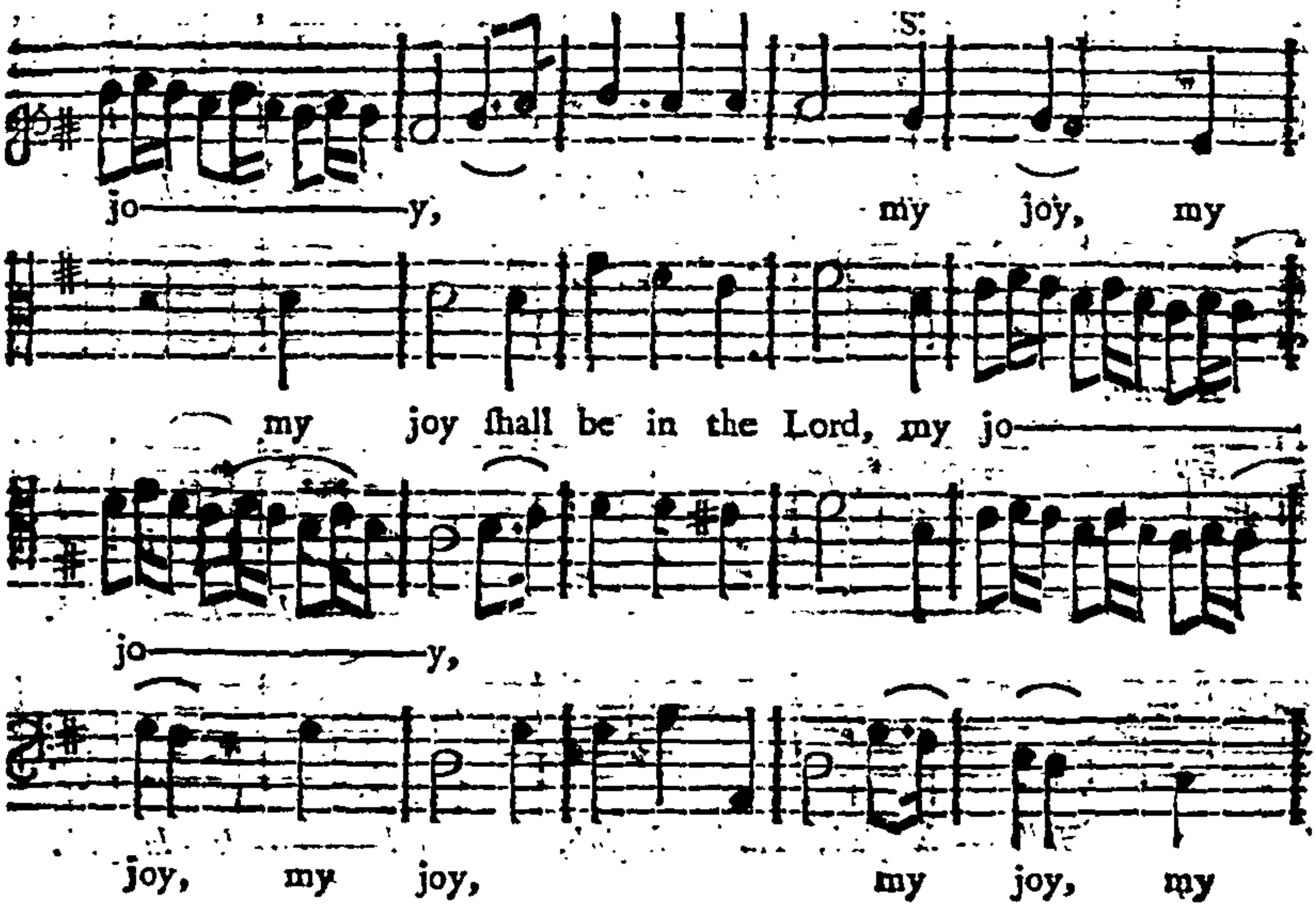
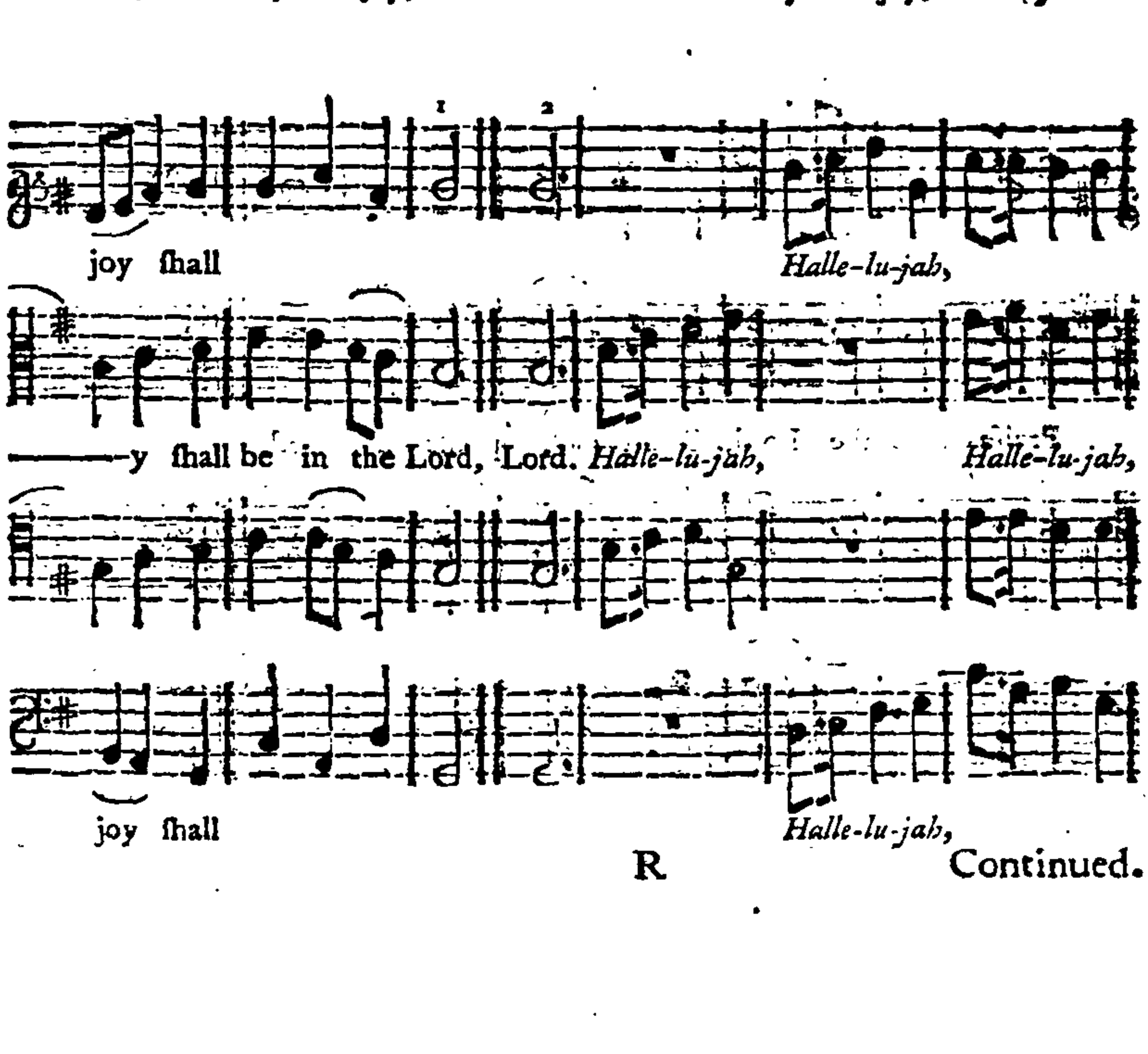
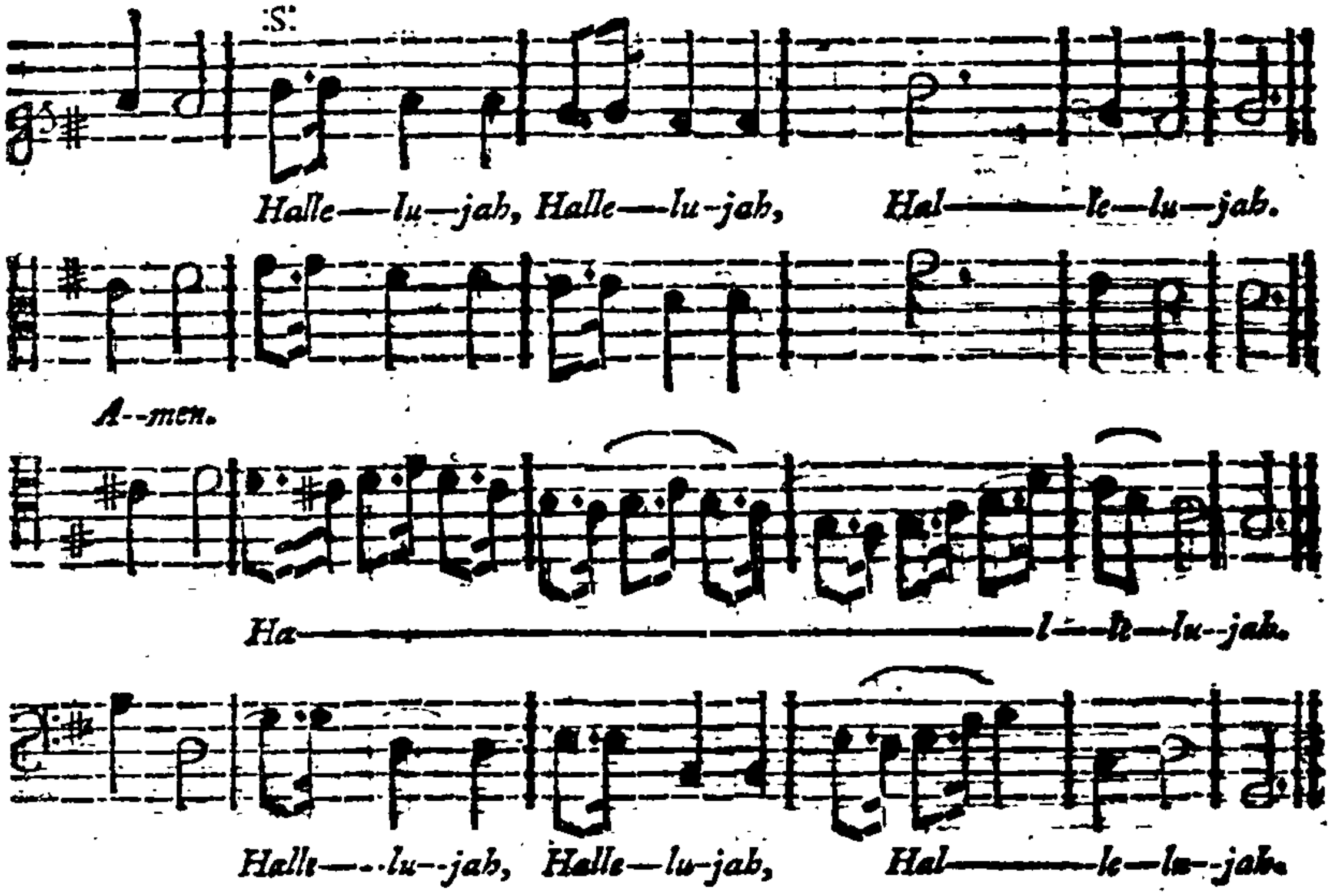
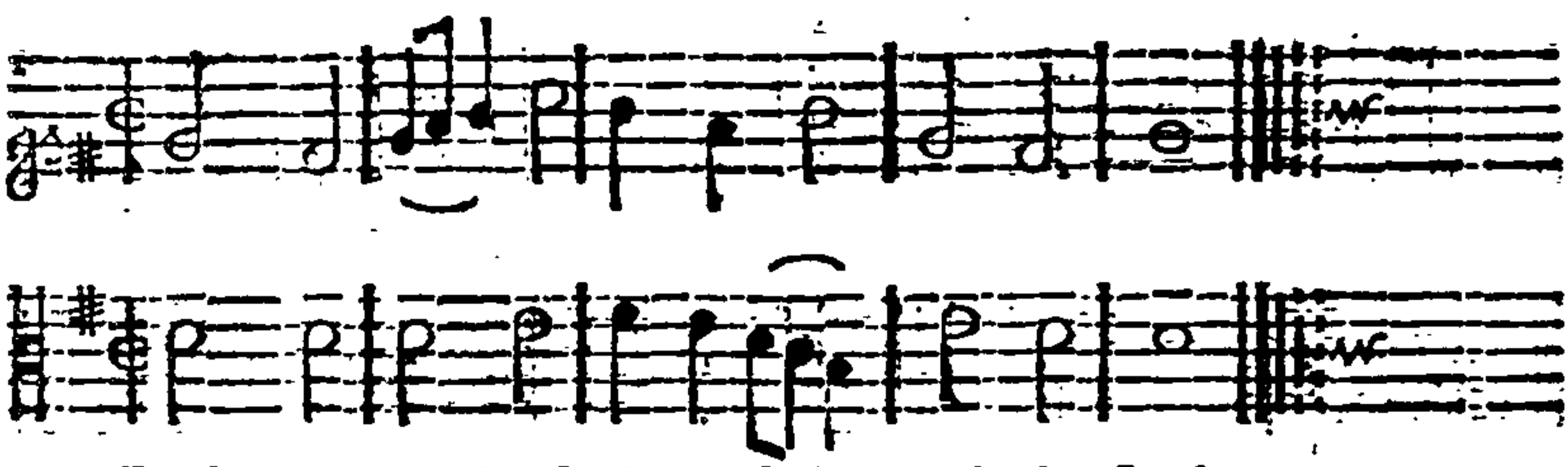

S.
jo——y, my joy, my
my joy ſhall be in the Lord, my jo——
jo——y,
joy, my joy, my joy, my


1
2
joy ſhall
Halle-lu-jah,
——y ſhall be in the Lord, Lord. Halle-lu-jah, Halle-lu-jah,
joy ſhall
Halle-lu-jah,

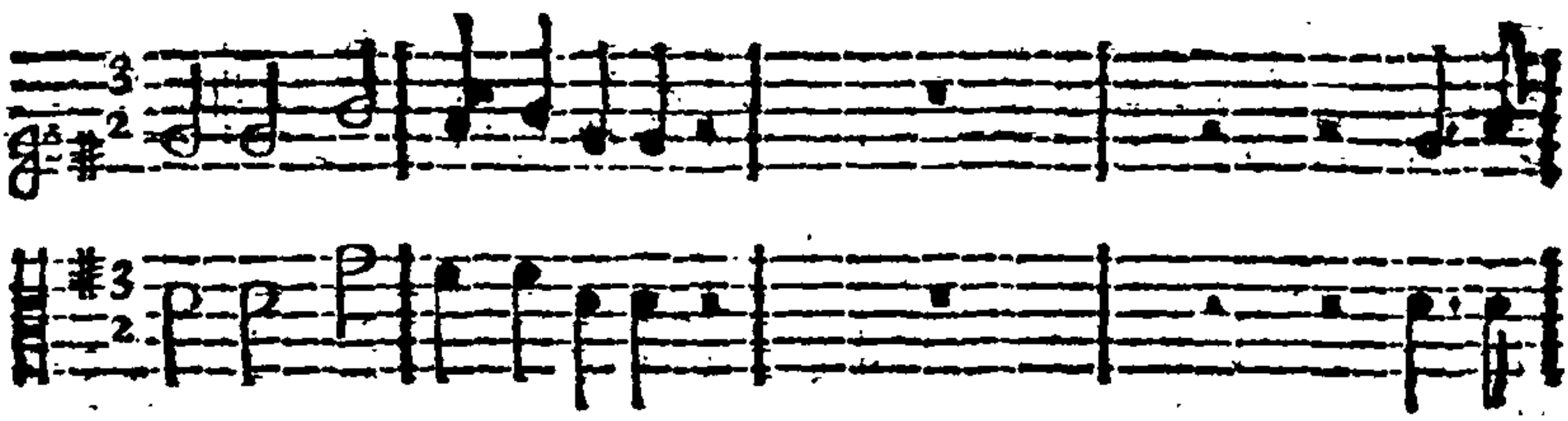
Continued:



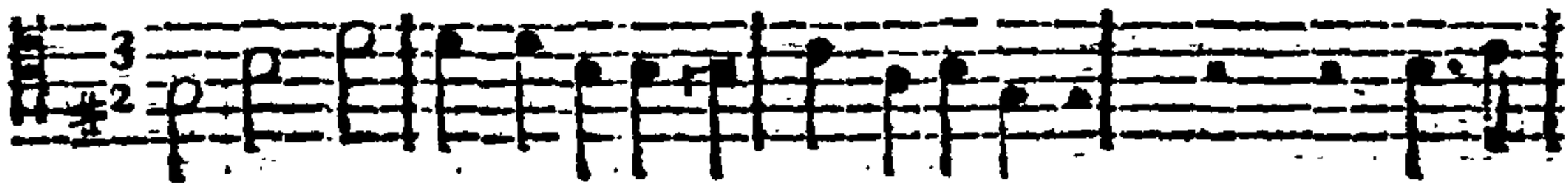


An

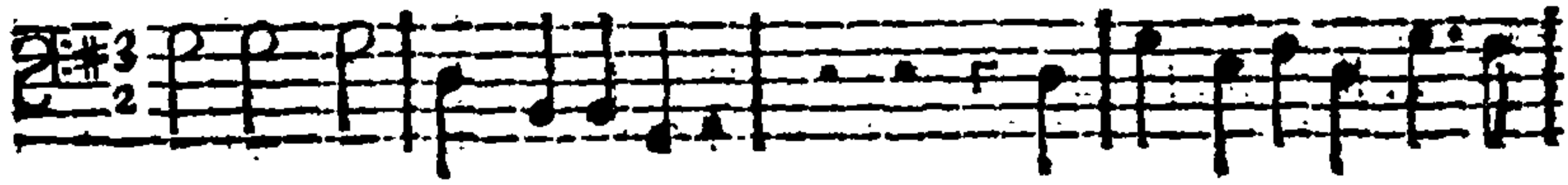
An ANTHEM *taken out of the* 108*th* Pſalm.



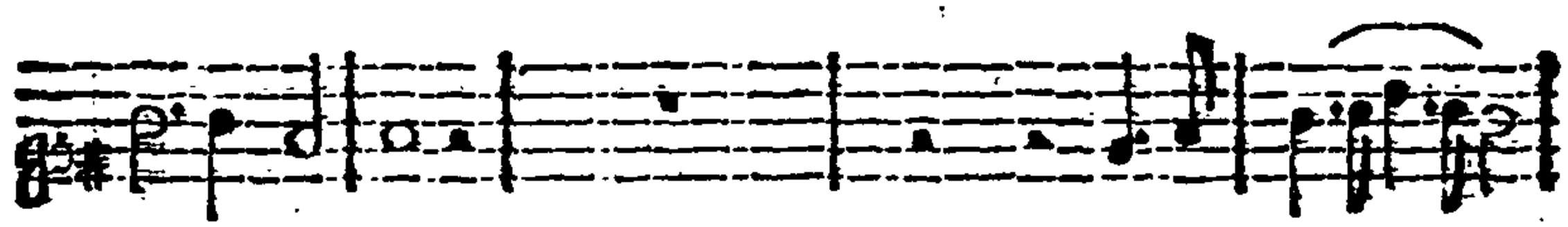
O God my heart is ready, I will



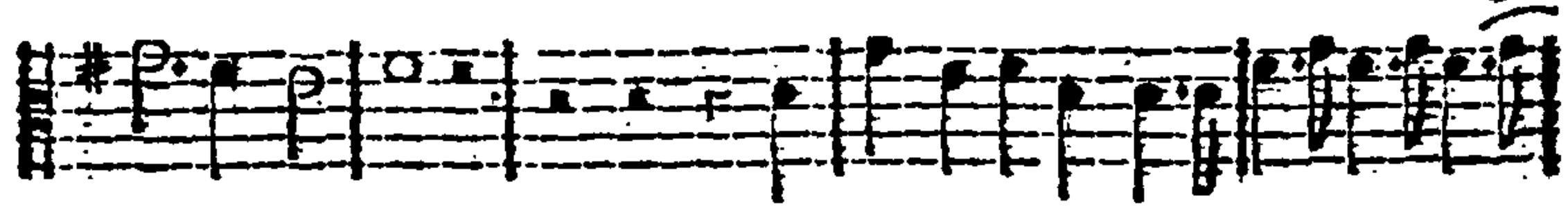
my heart is ready,



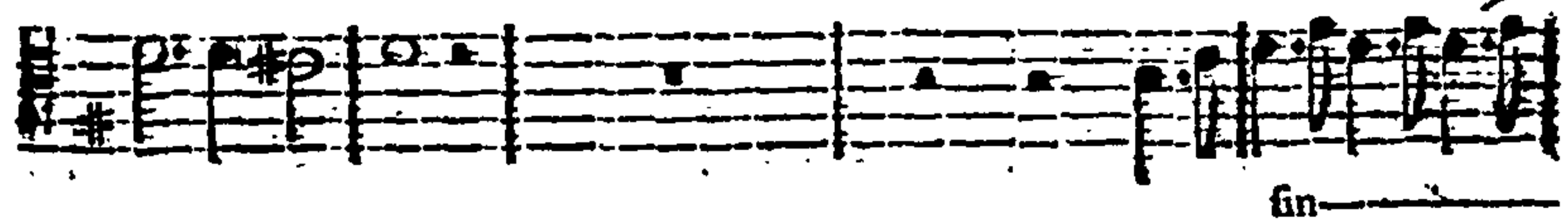
my heart is ready;



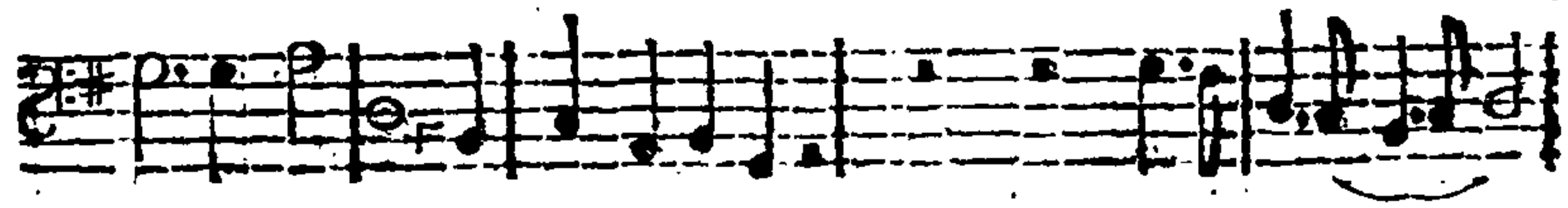
ſin——g,



ſing and give praiſe; my heart is ready; I will ſin——



ſin——



my heart is ready ſin——g.

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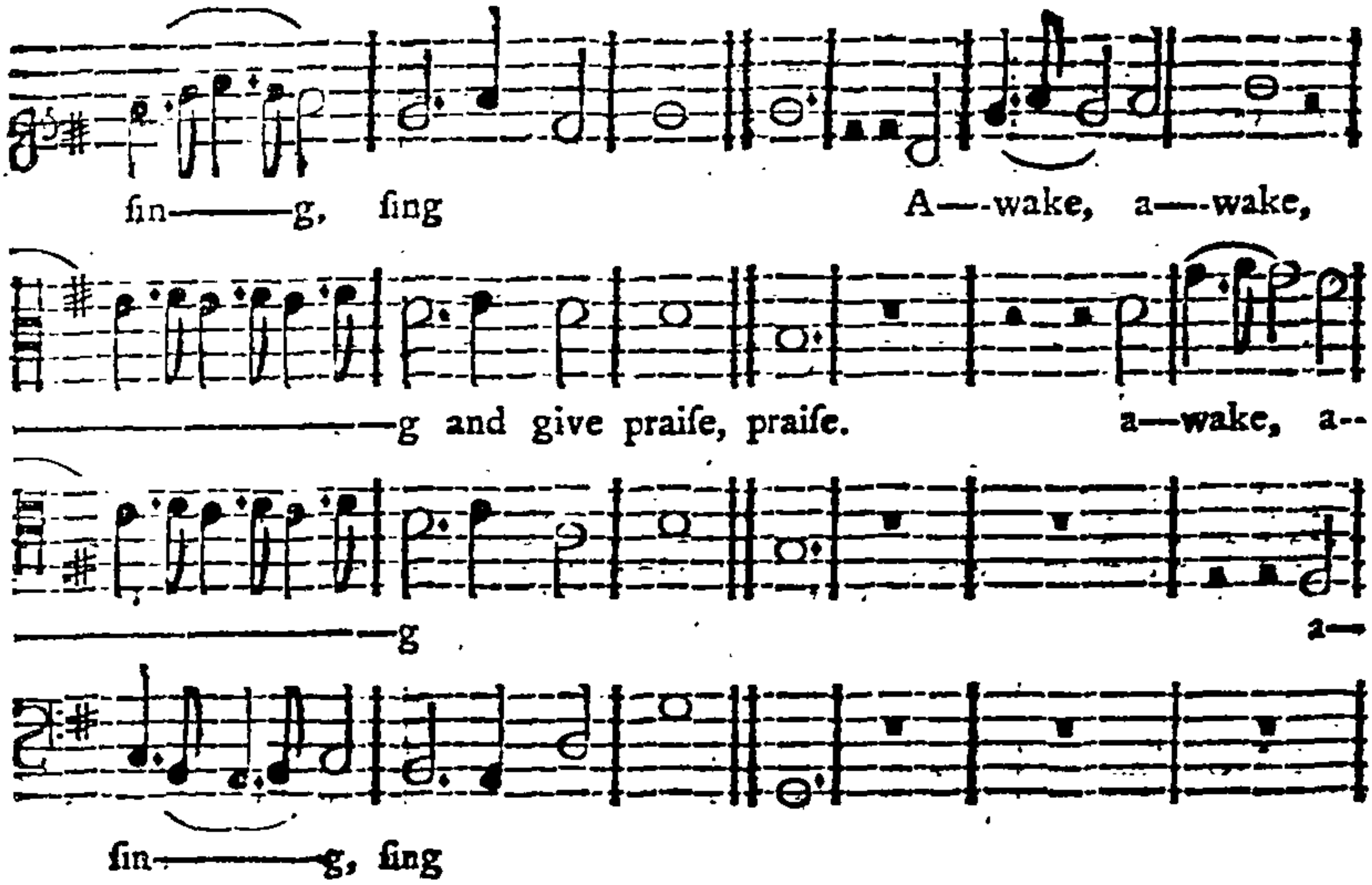

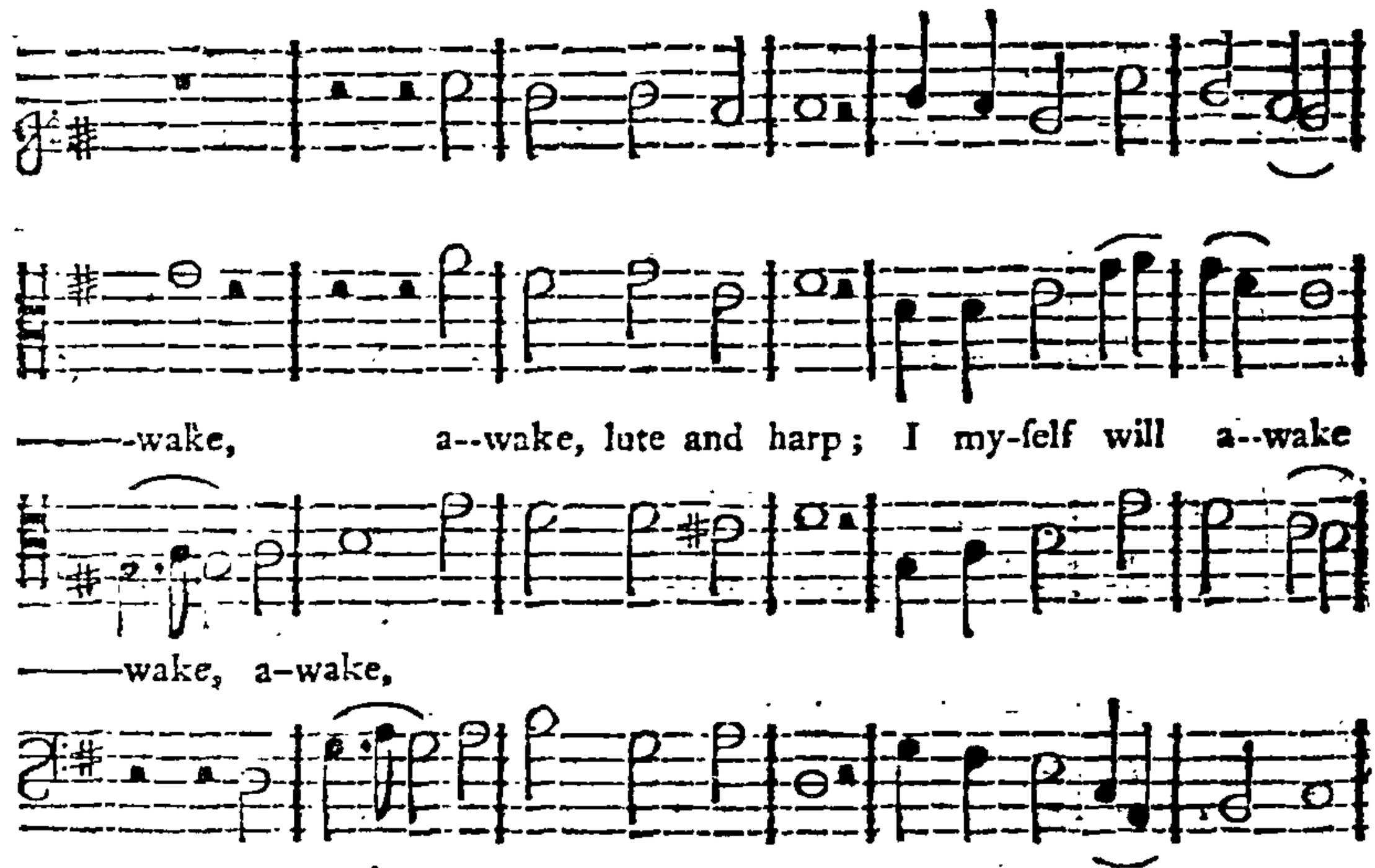

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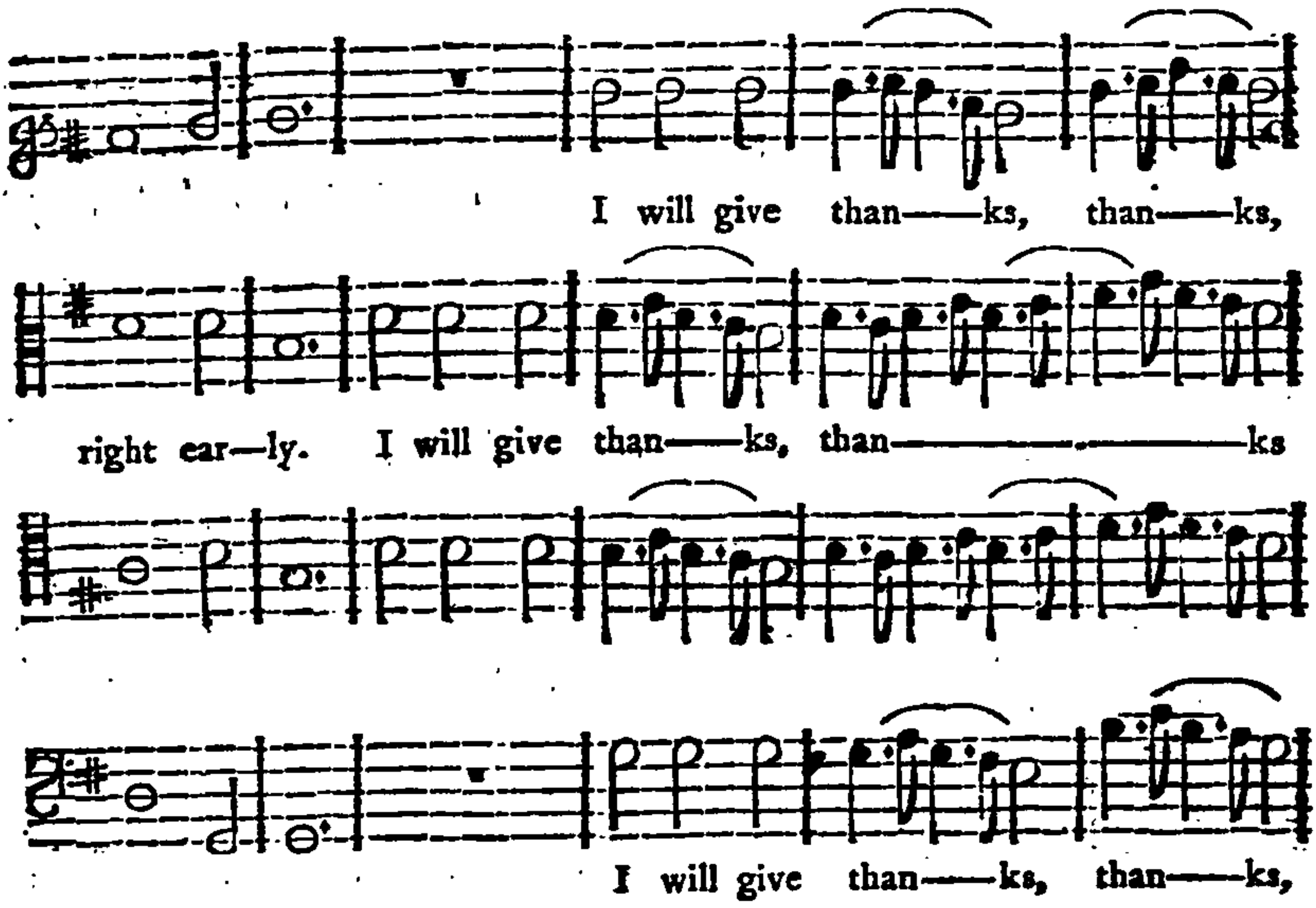

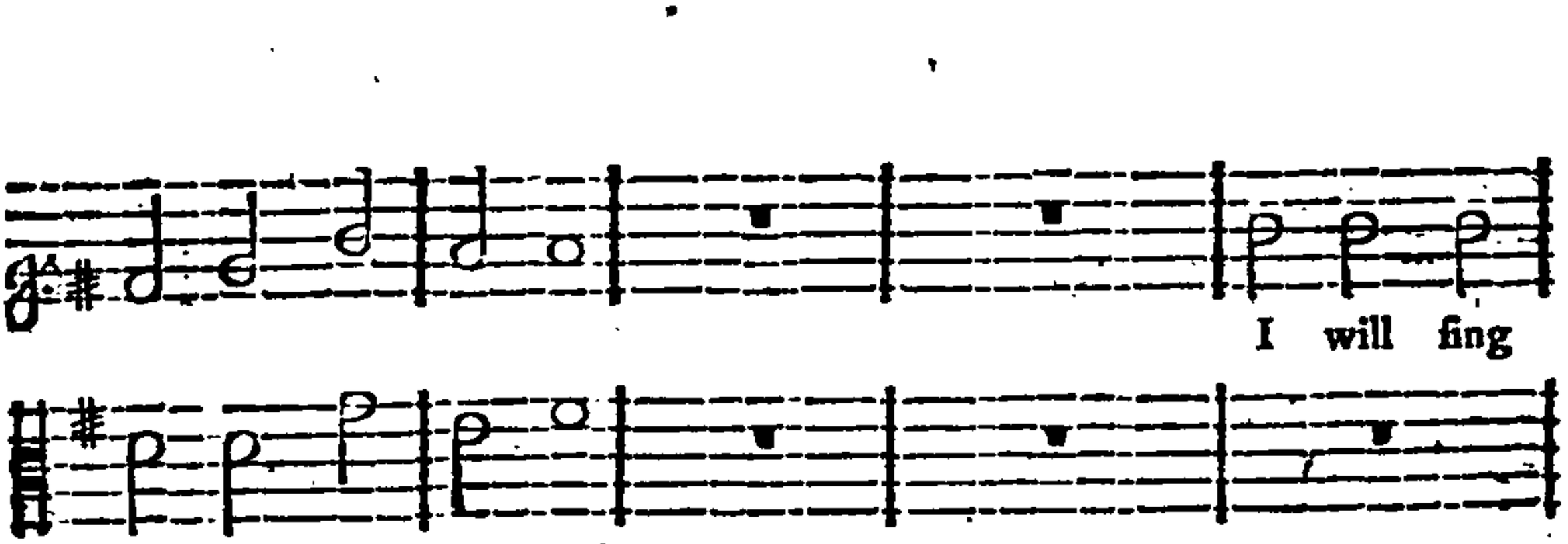

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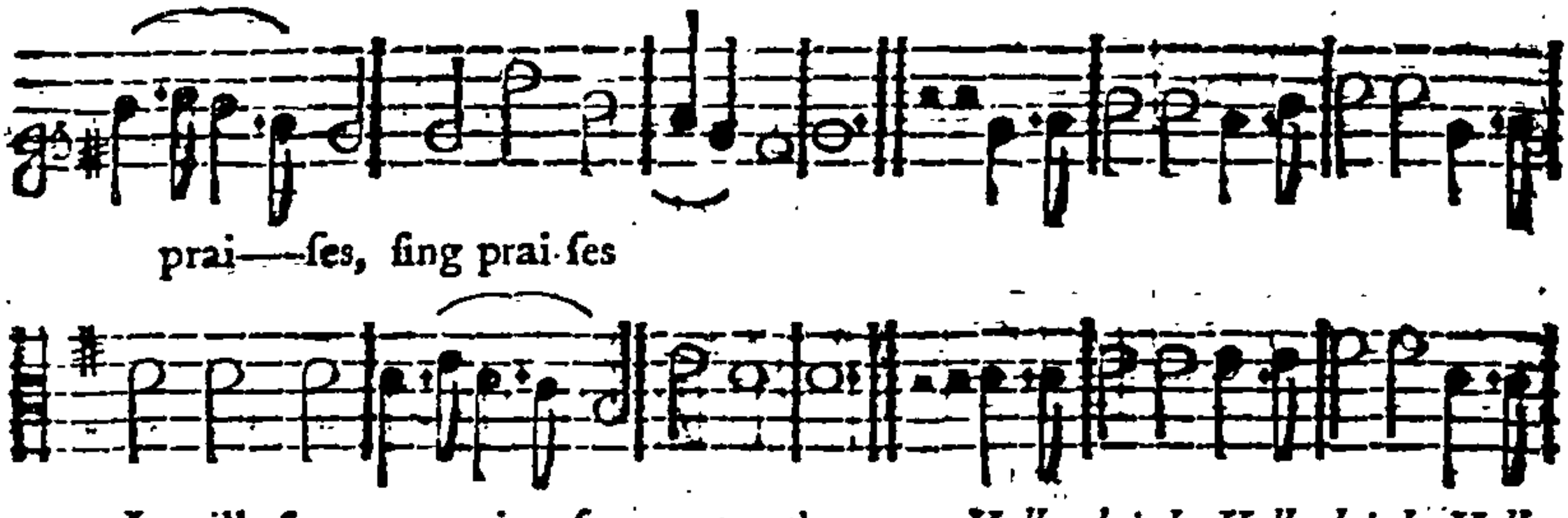

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An ANTHEM, *taken out of the* 84*th* Pſalm.

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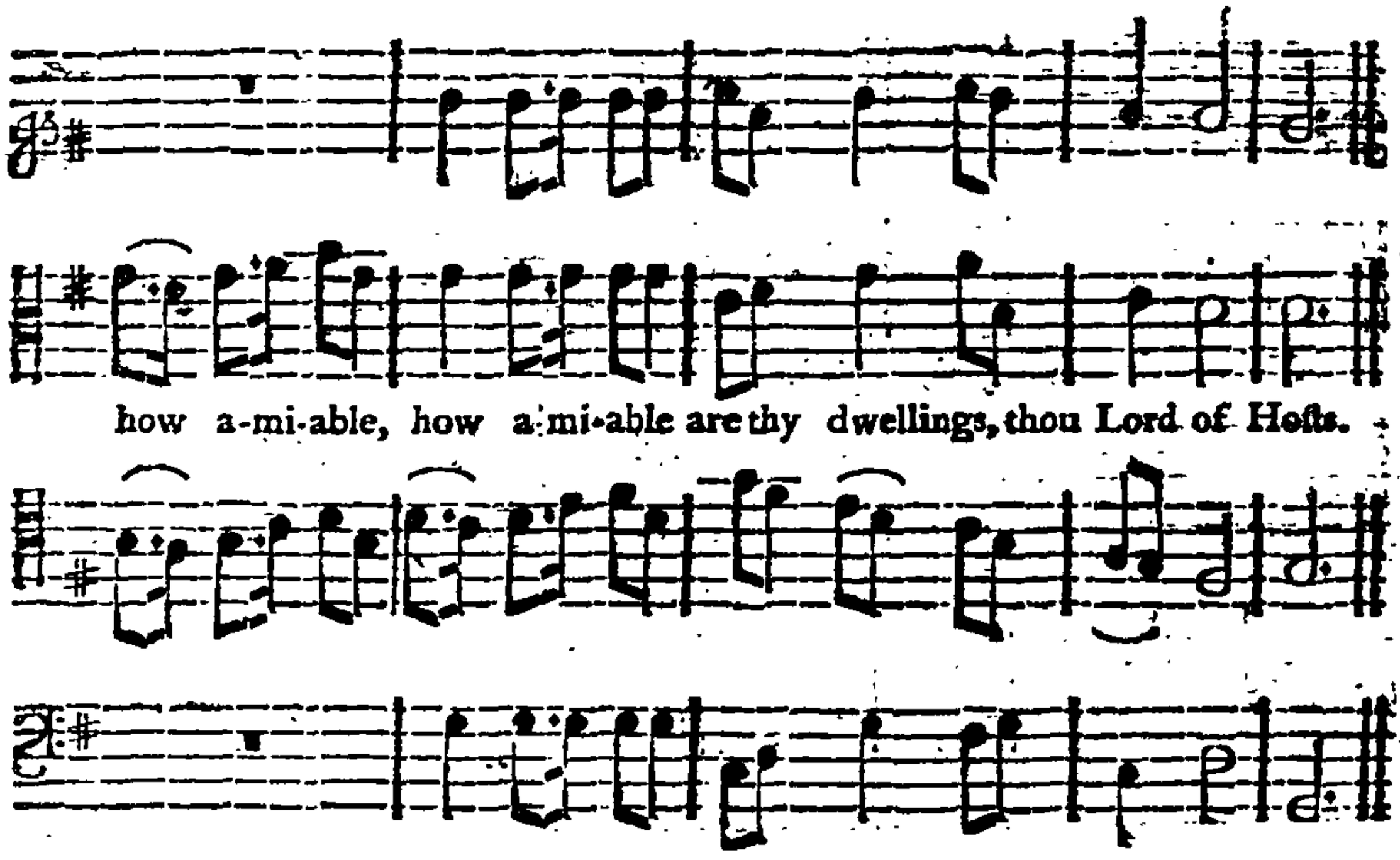

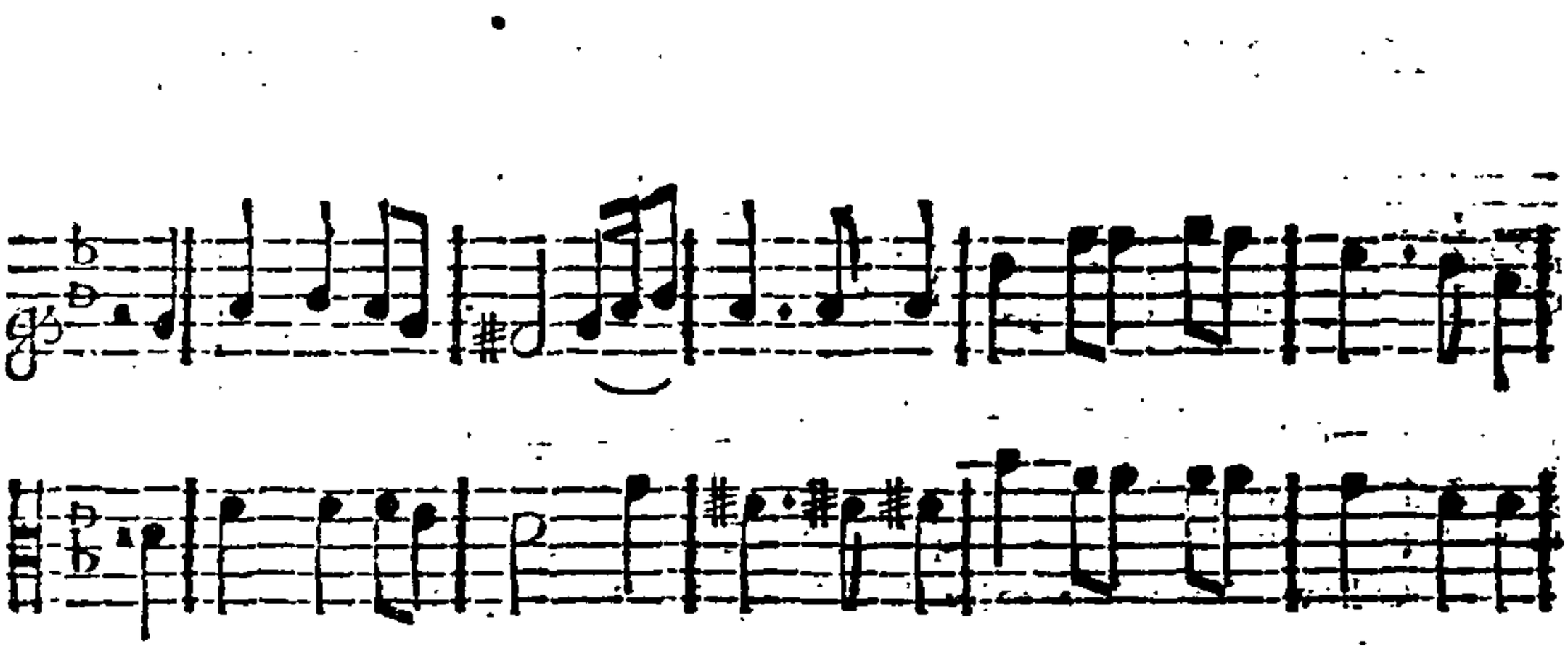

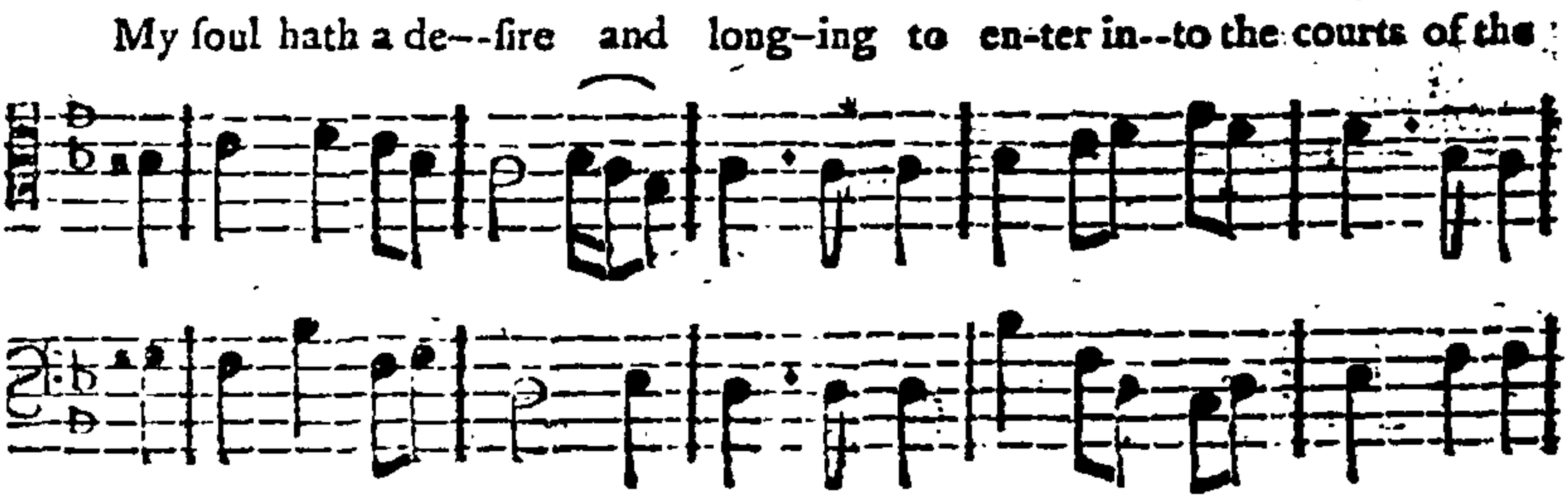

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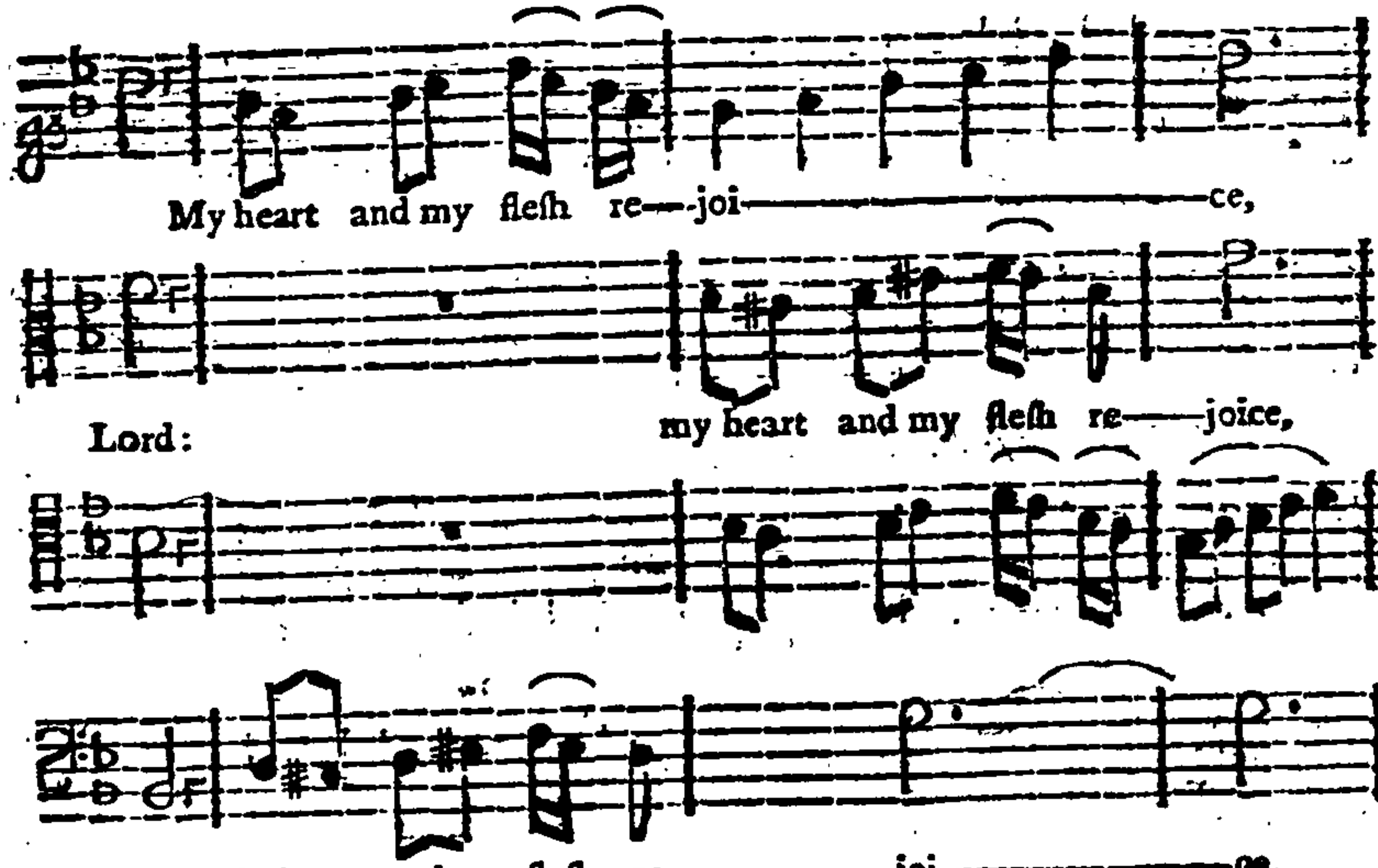
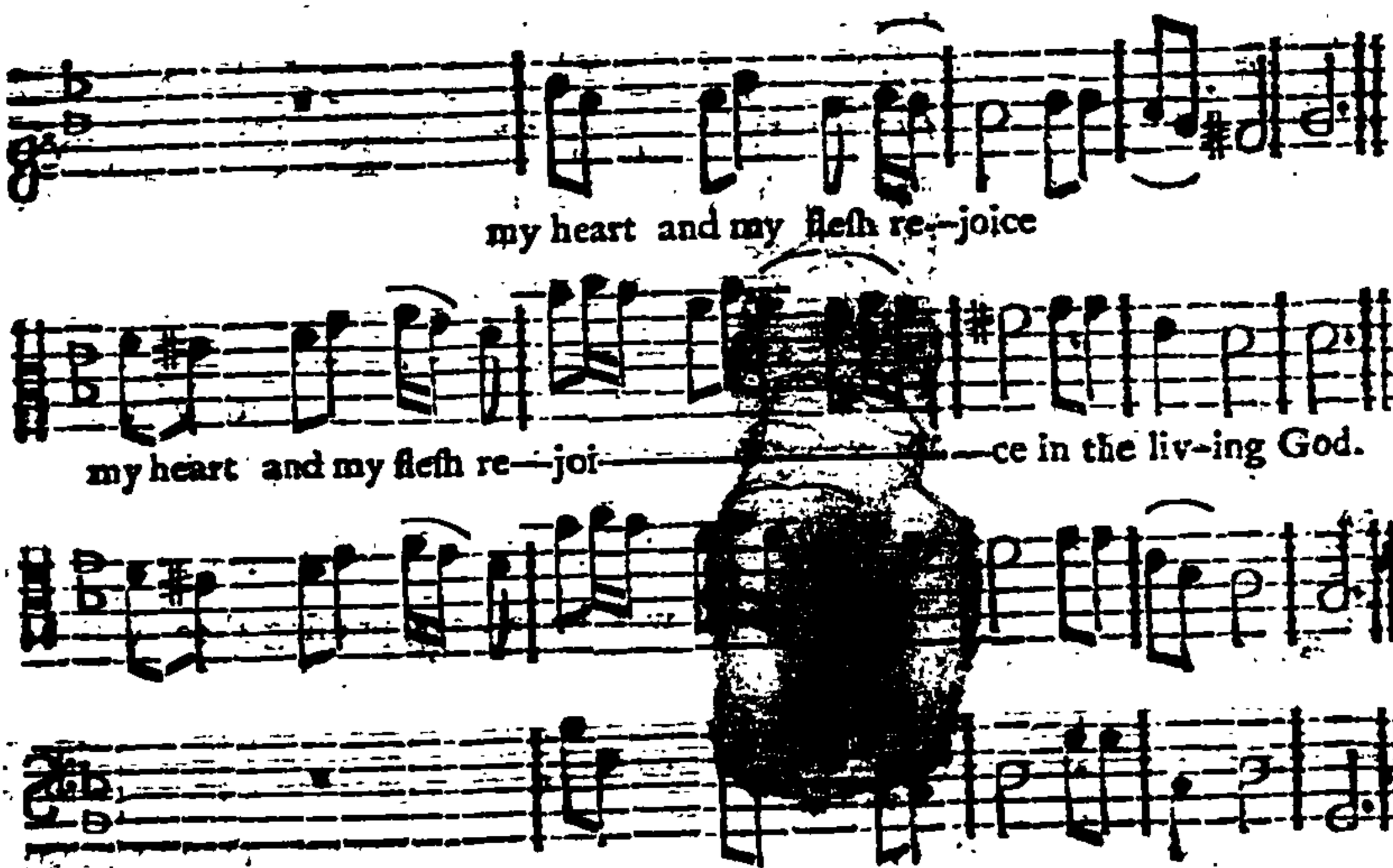

My heart and my fleſh re—joi——ce,
my heart and my fleſh re——joice,
Lord:
My heart and my fleſh re——joi——ce.


my heart and my fleſh re—joice
my heart and my fleſh re—joi——ce in the liv-ing God.
my heart and my fleſh re-joice

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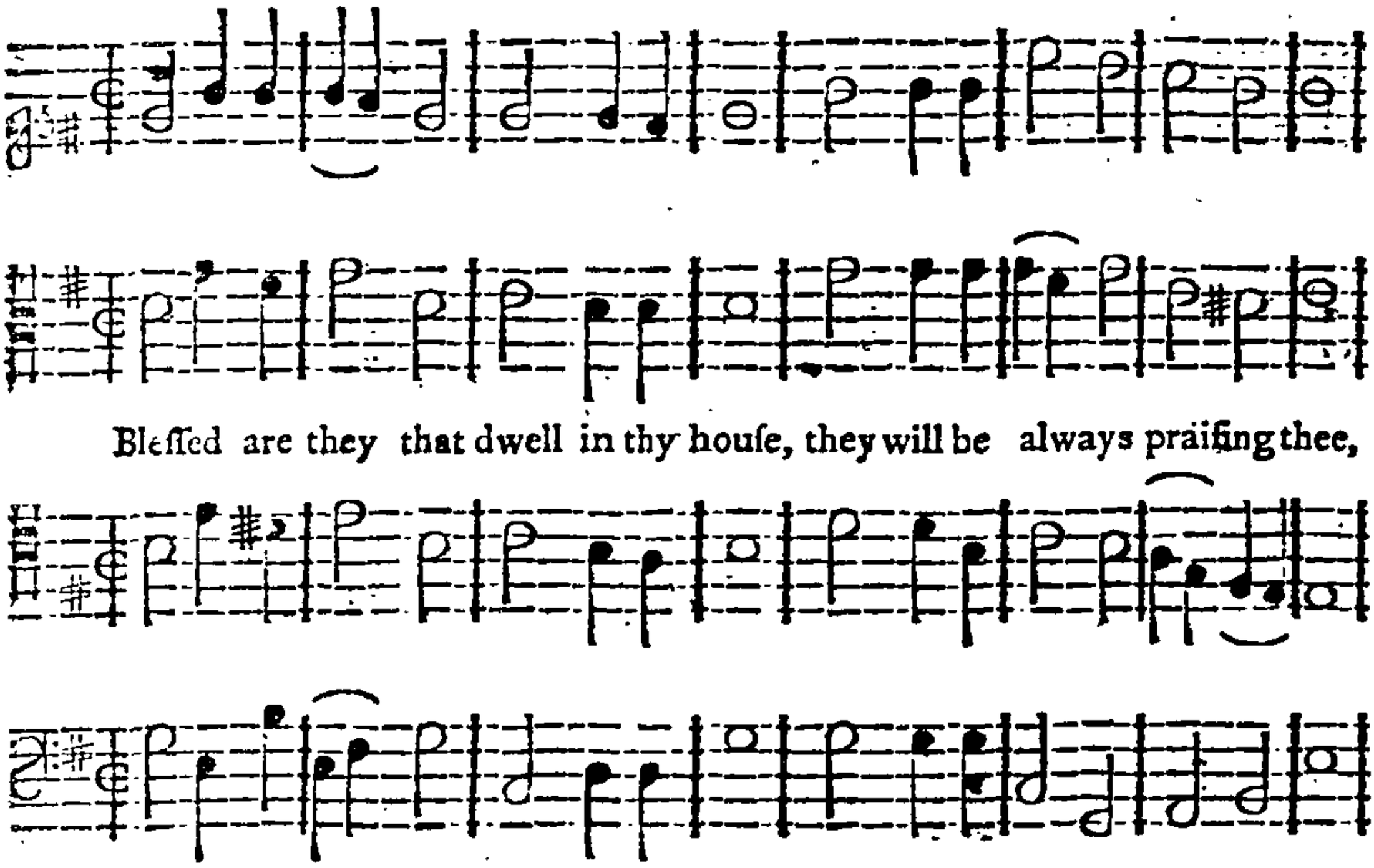

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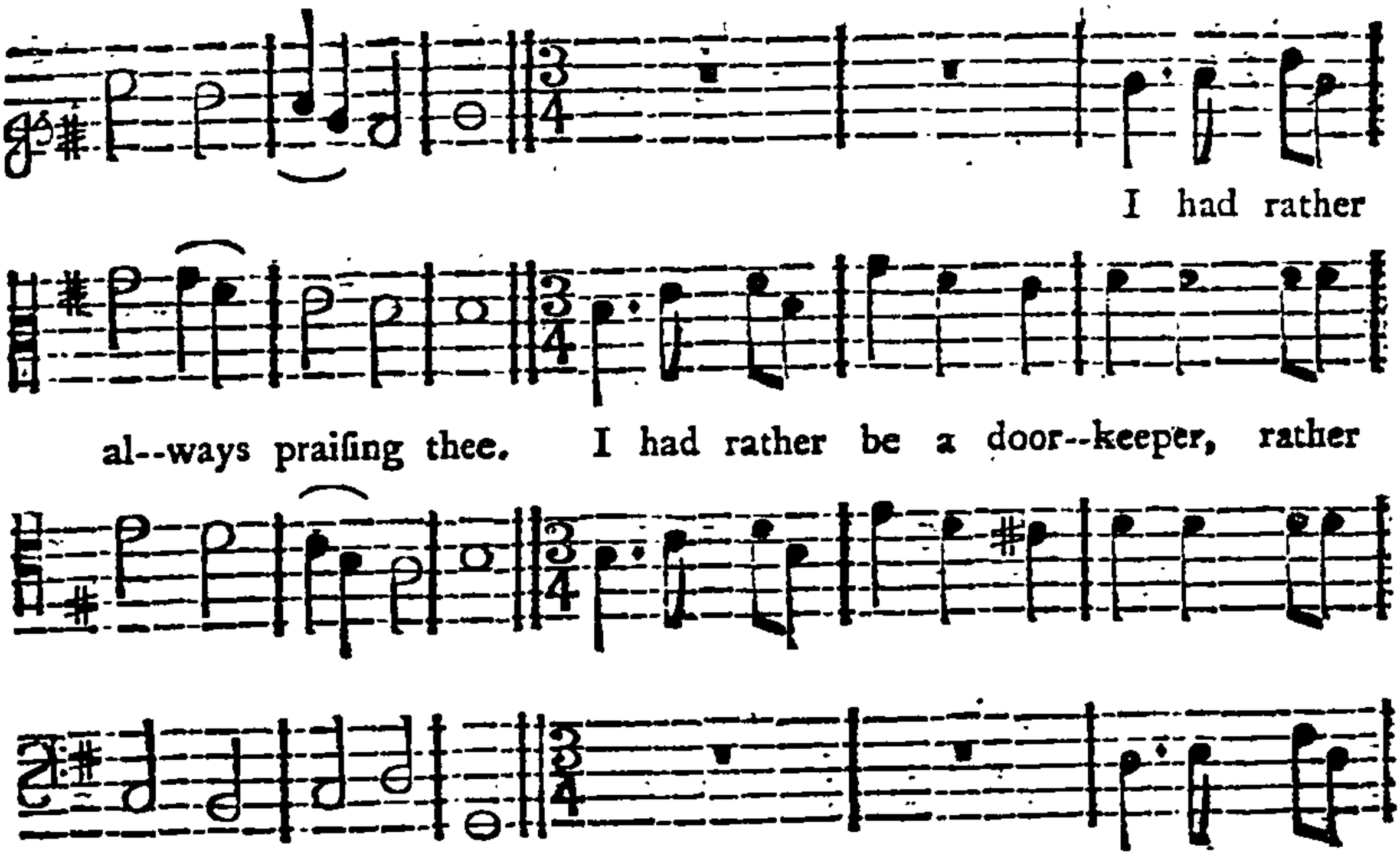

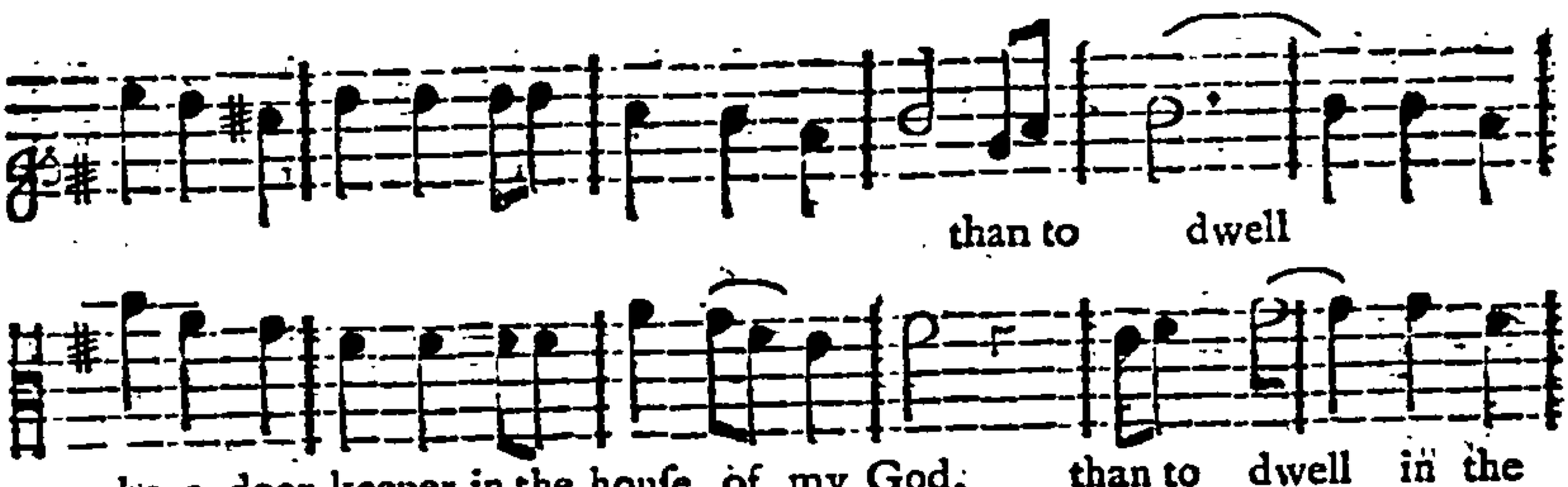

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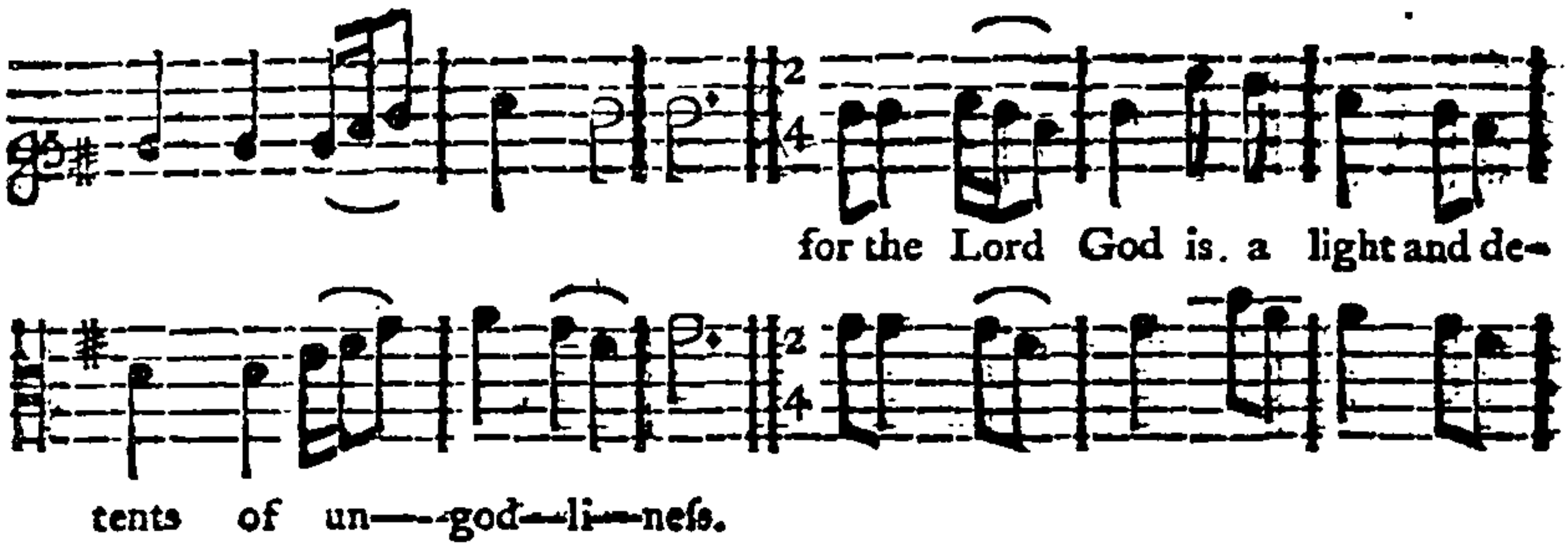

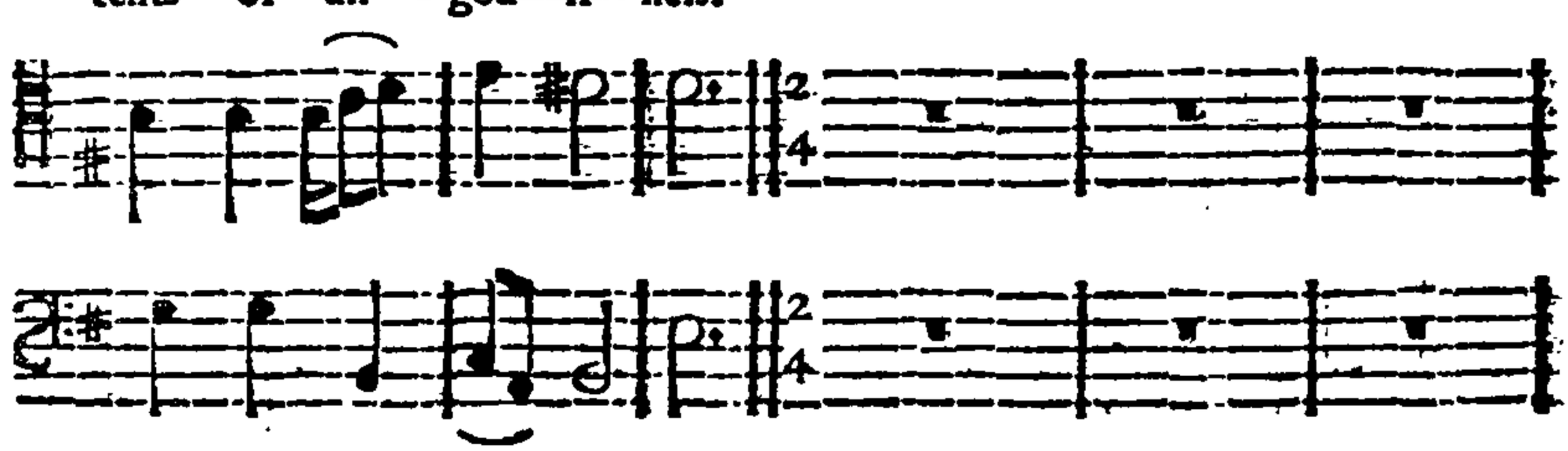

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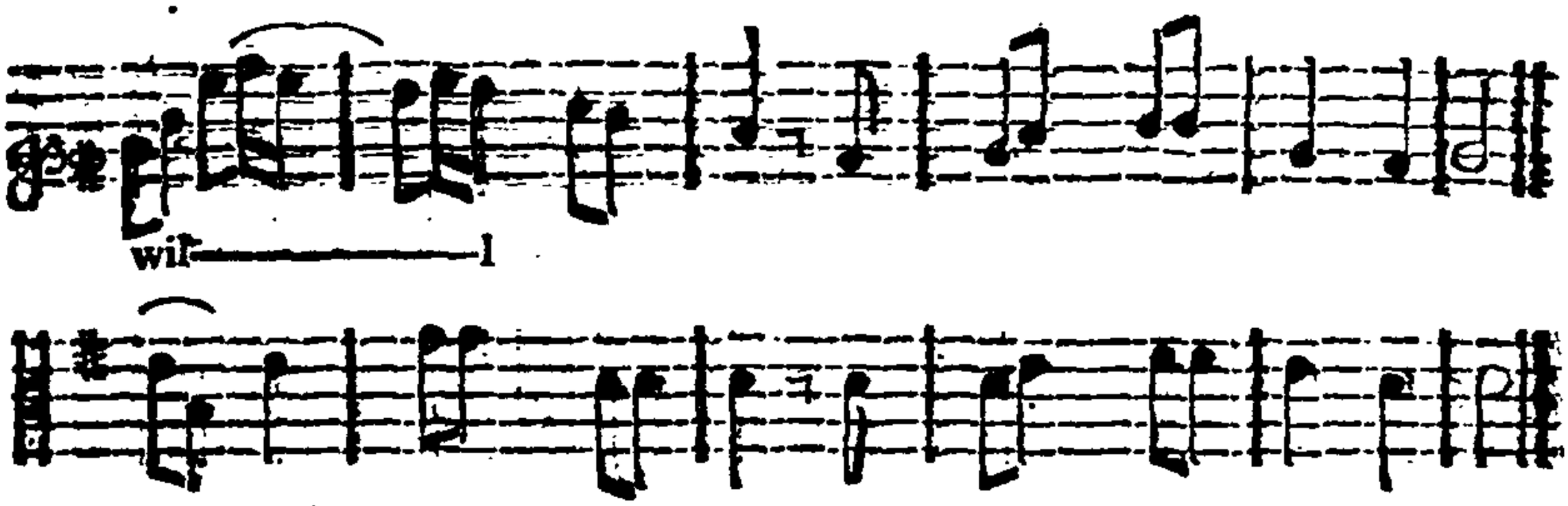
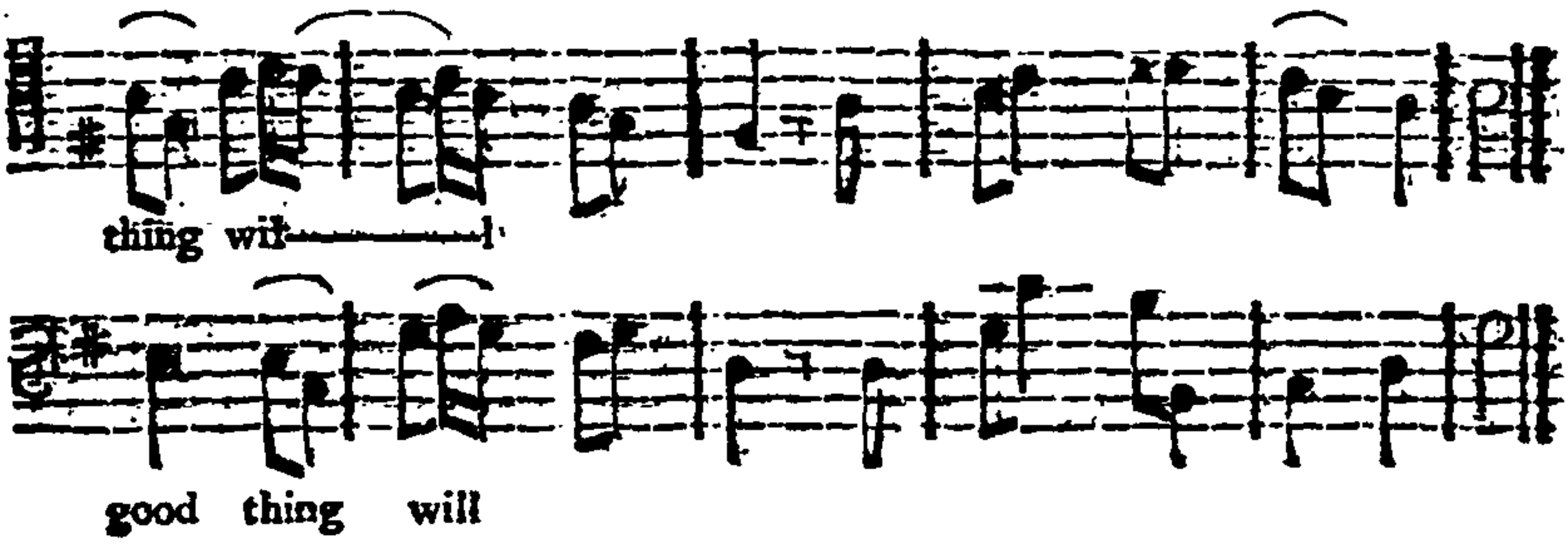
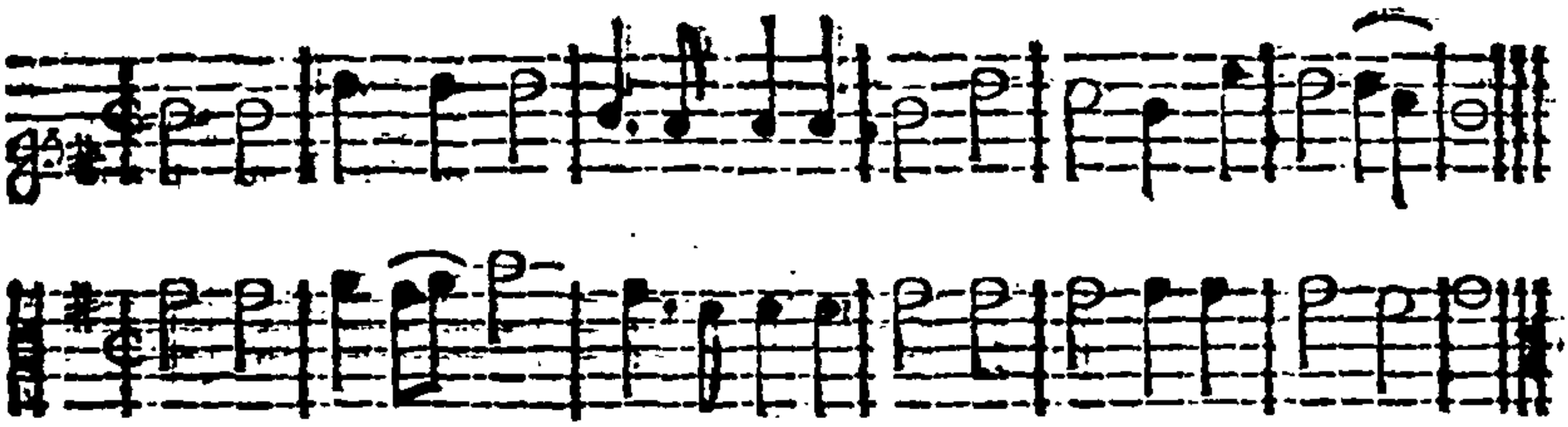
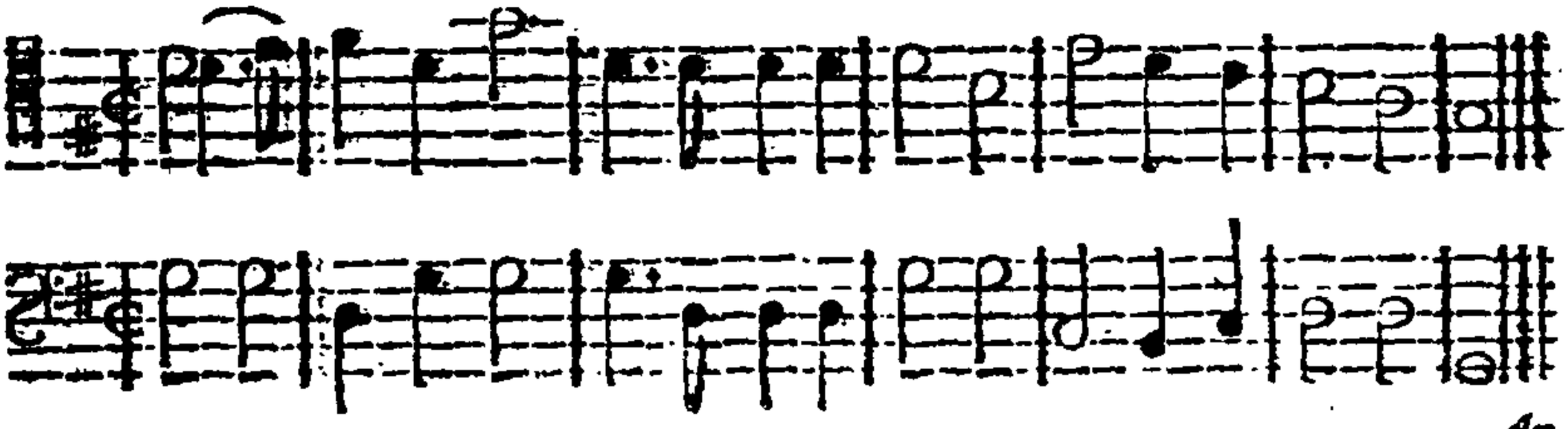


no good thing will he withhold from them that live a god—ly life.





O Lord God of Hoſts, bleſ-ſed is the man that putteth his truſt in thee.



An

An ANTHEM, taken out of the 150th Pſalm.

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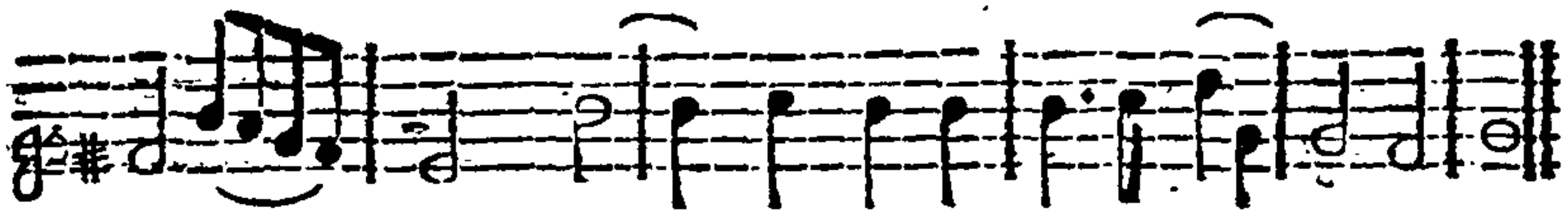
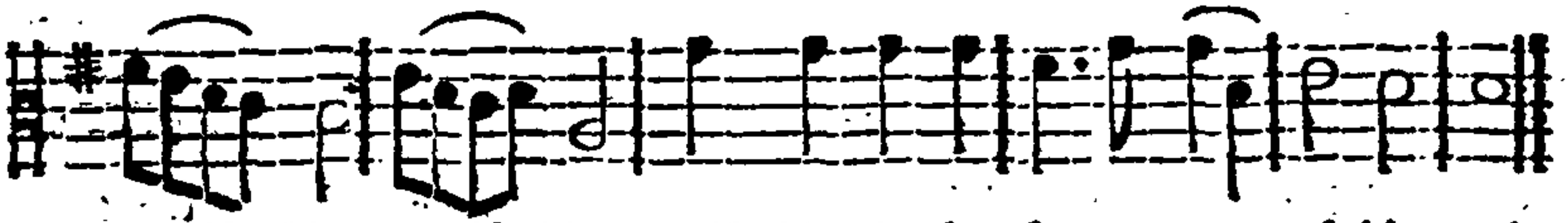
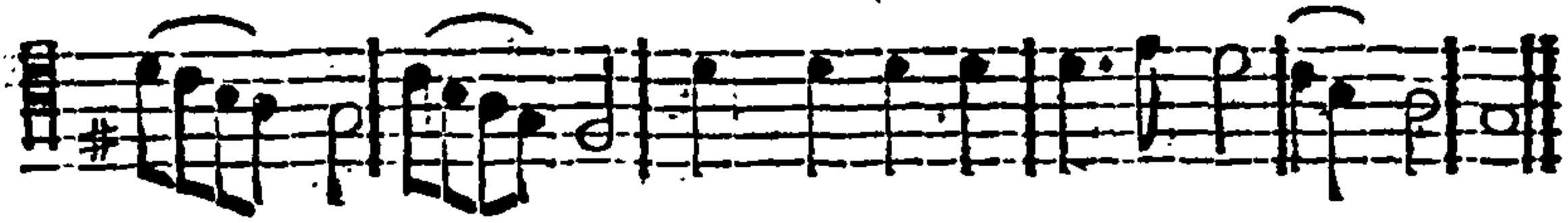


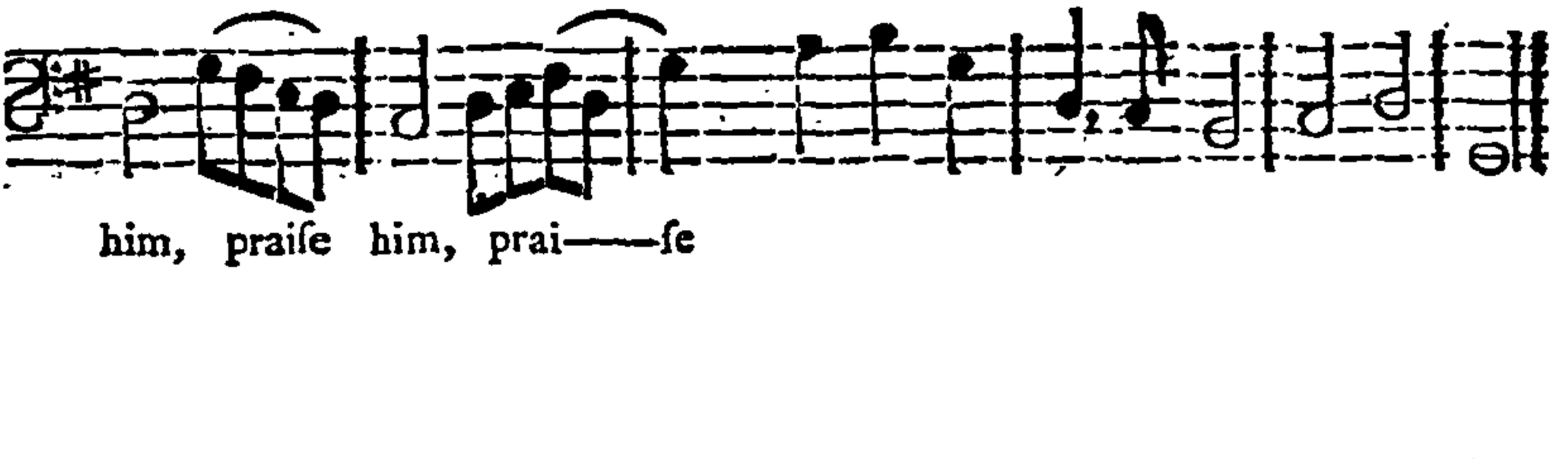
him, praiſe him, praiſe



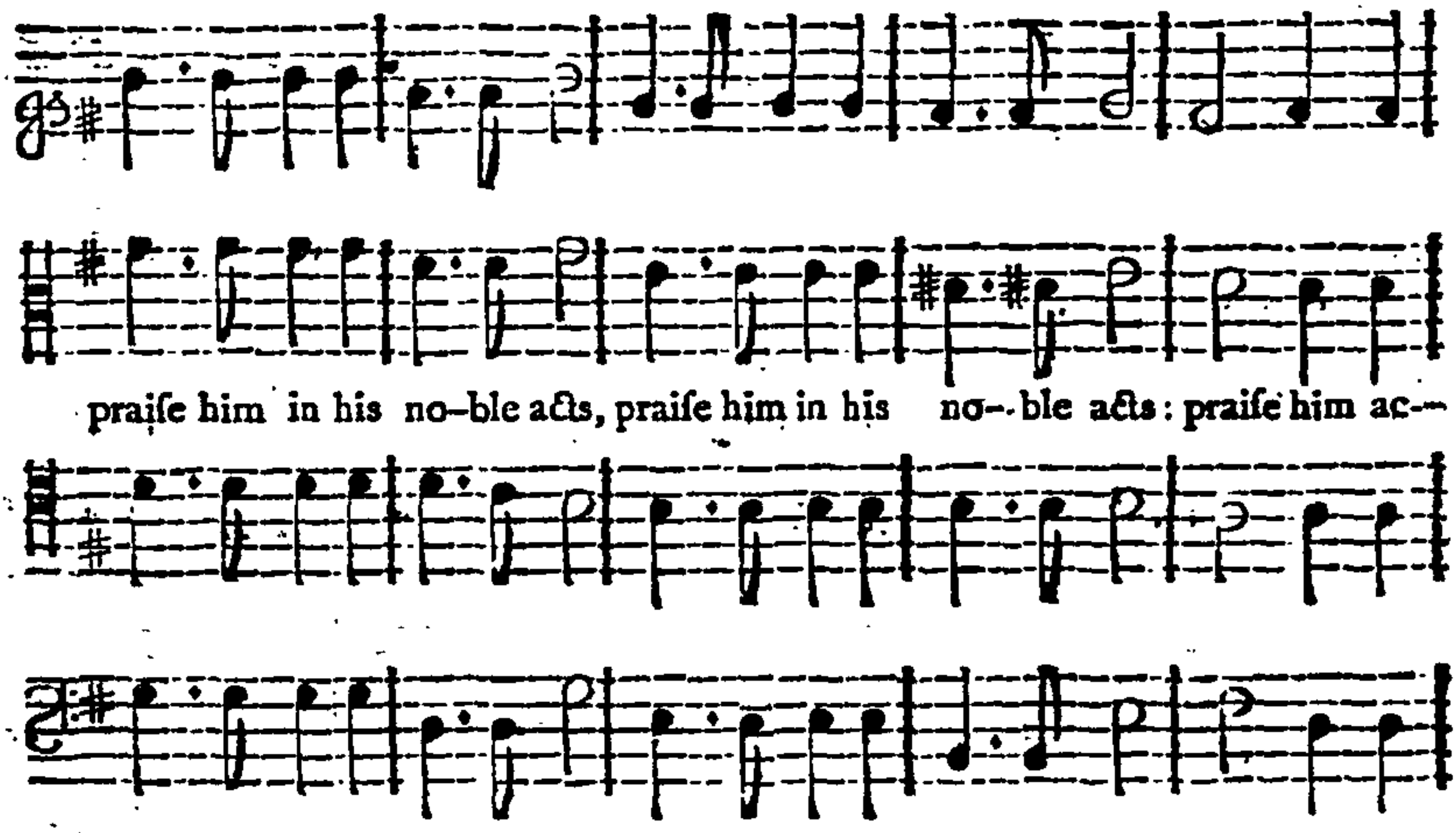
praiſe him, praiſe him, praiſe him in the fir-ma-ment of his pow'r,



him, praiſe him, prai——ſe



praiſe him in his no-ble acts, praiſe him in his no-ble acts: praiſe him ac-



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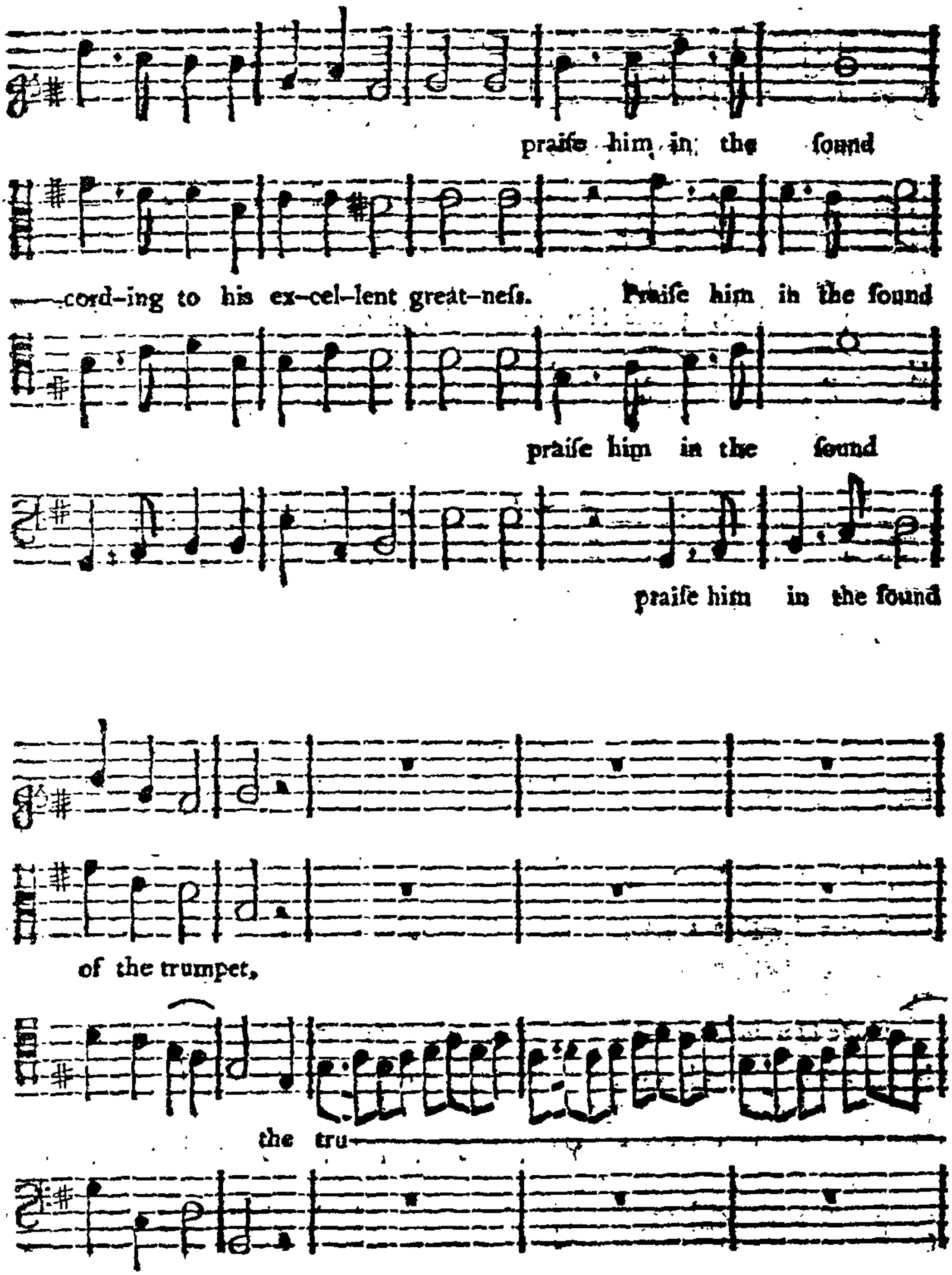

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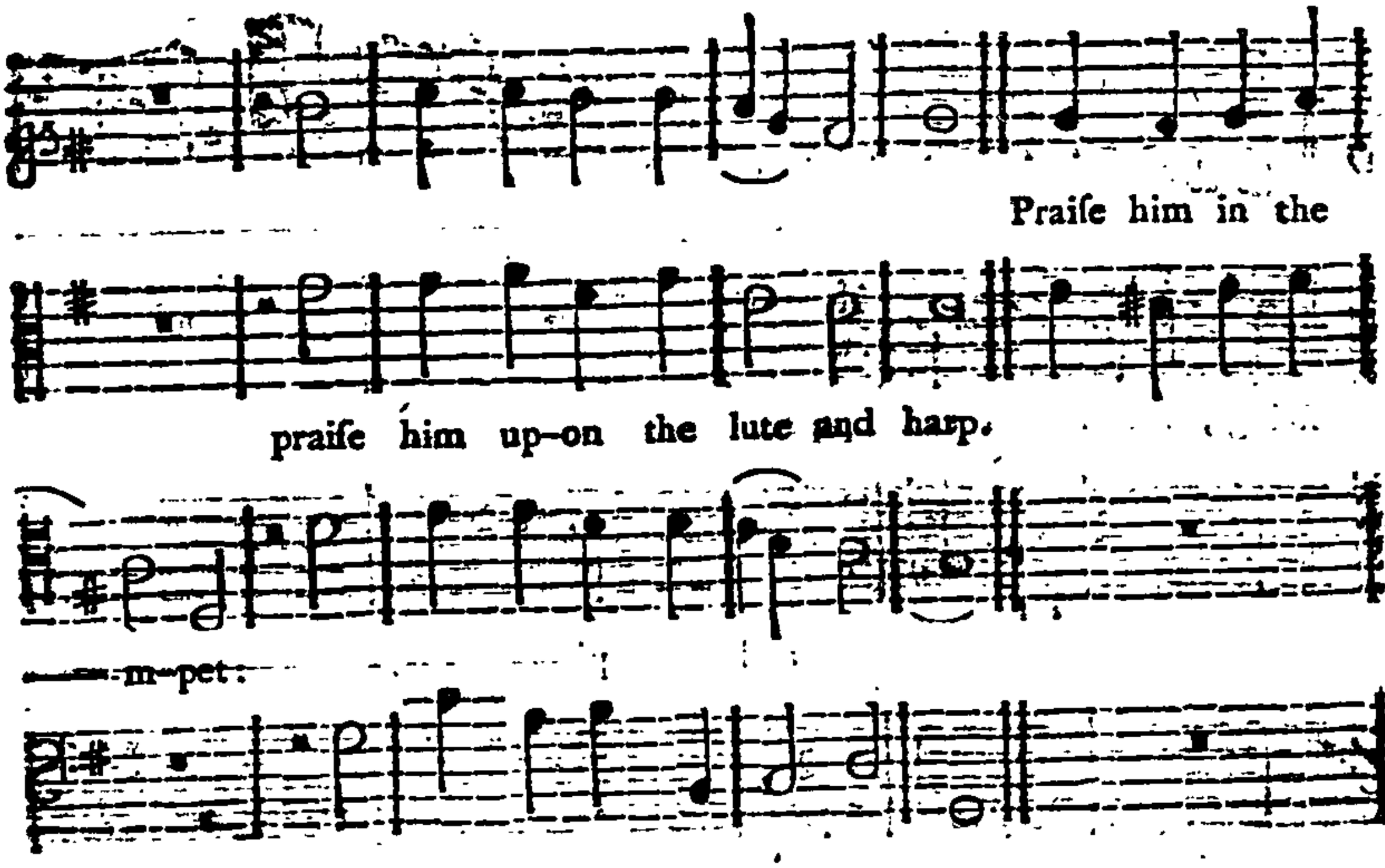
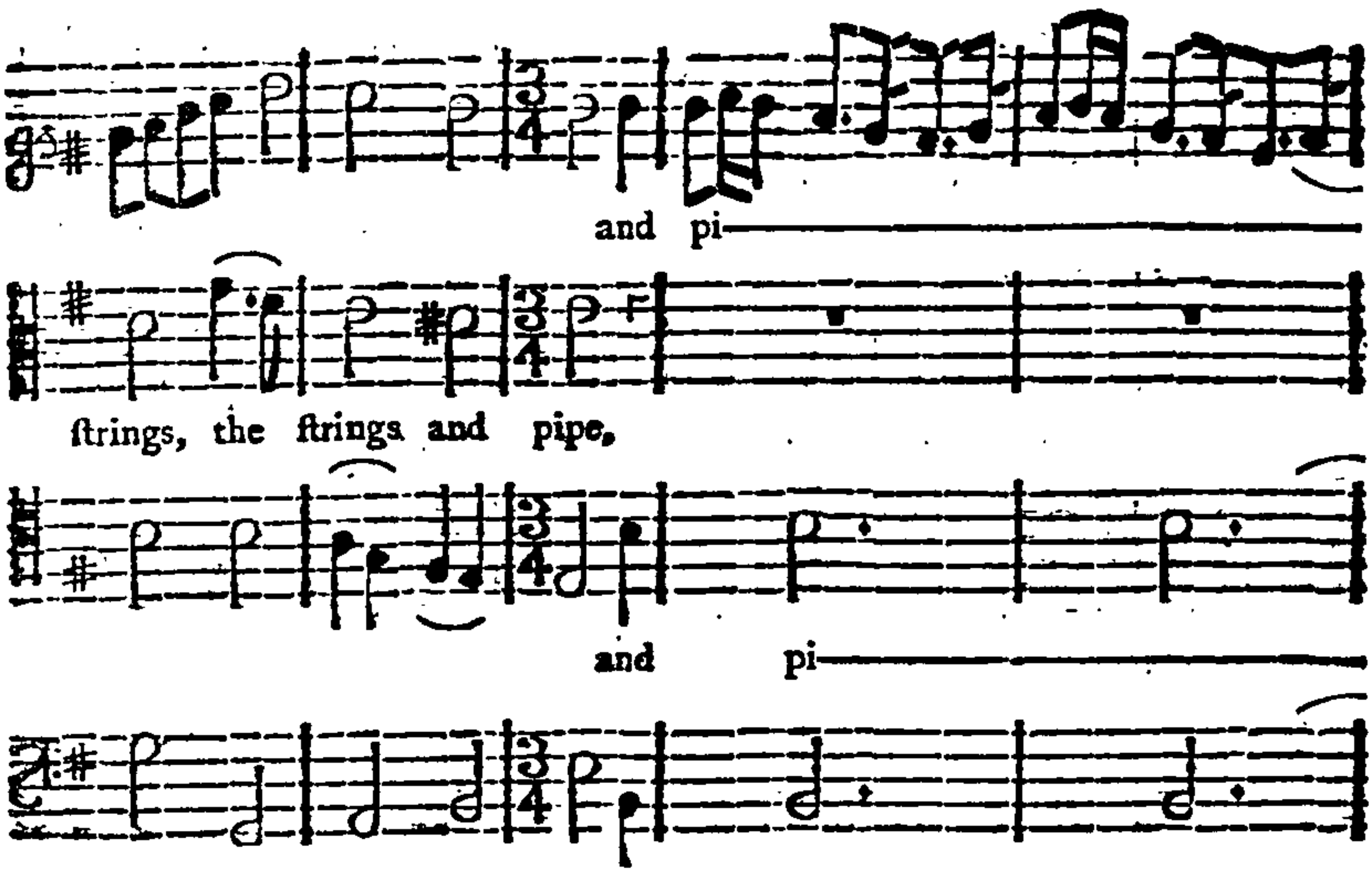
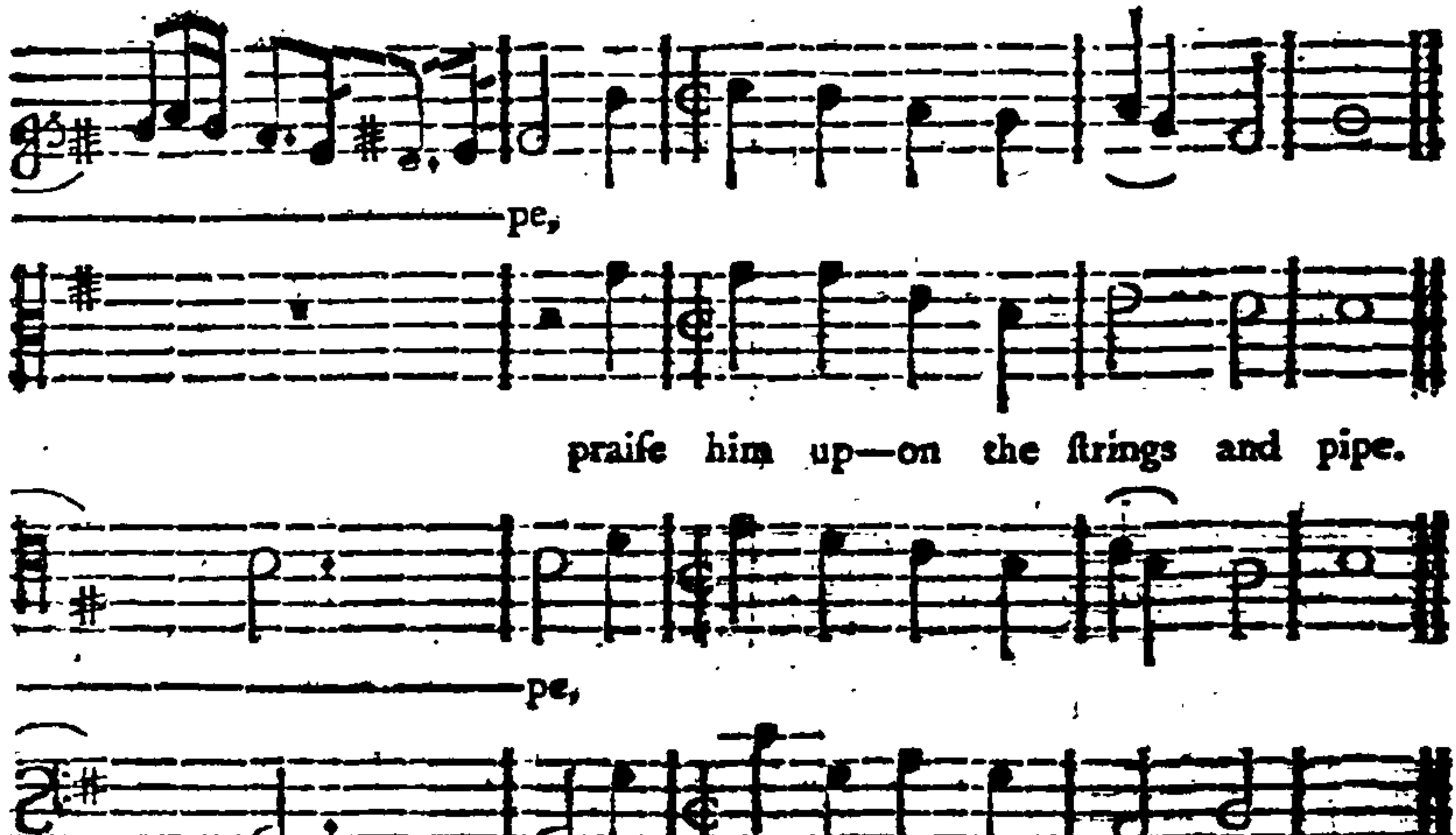

Praiſe him in the
praiſe him up-on the lute and harp.
-m-pet:
cy——m—bals
and dan—ces; praiſe him up-on the
Praiſe him in the cym-bals

Continued.





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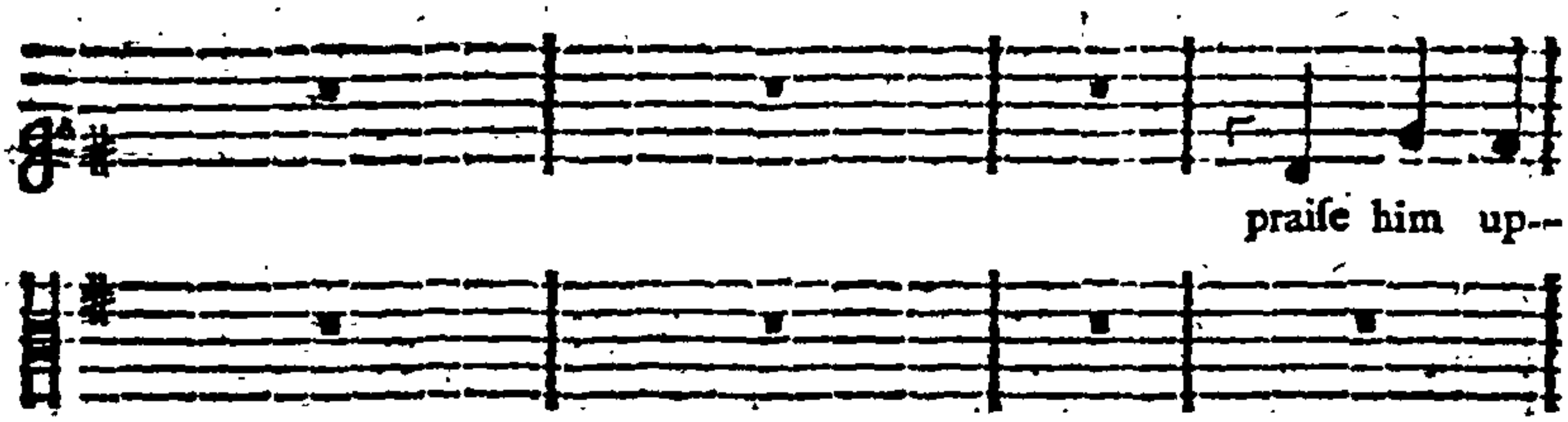
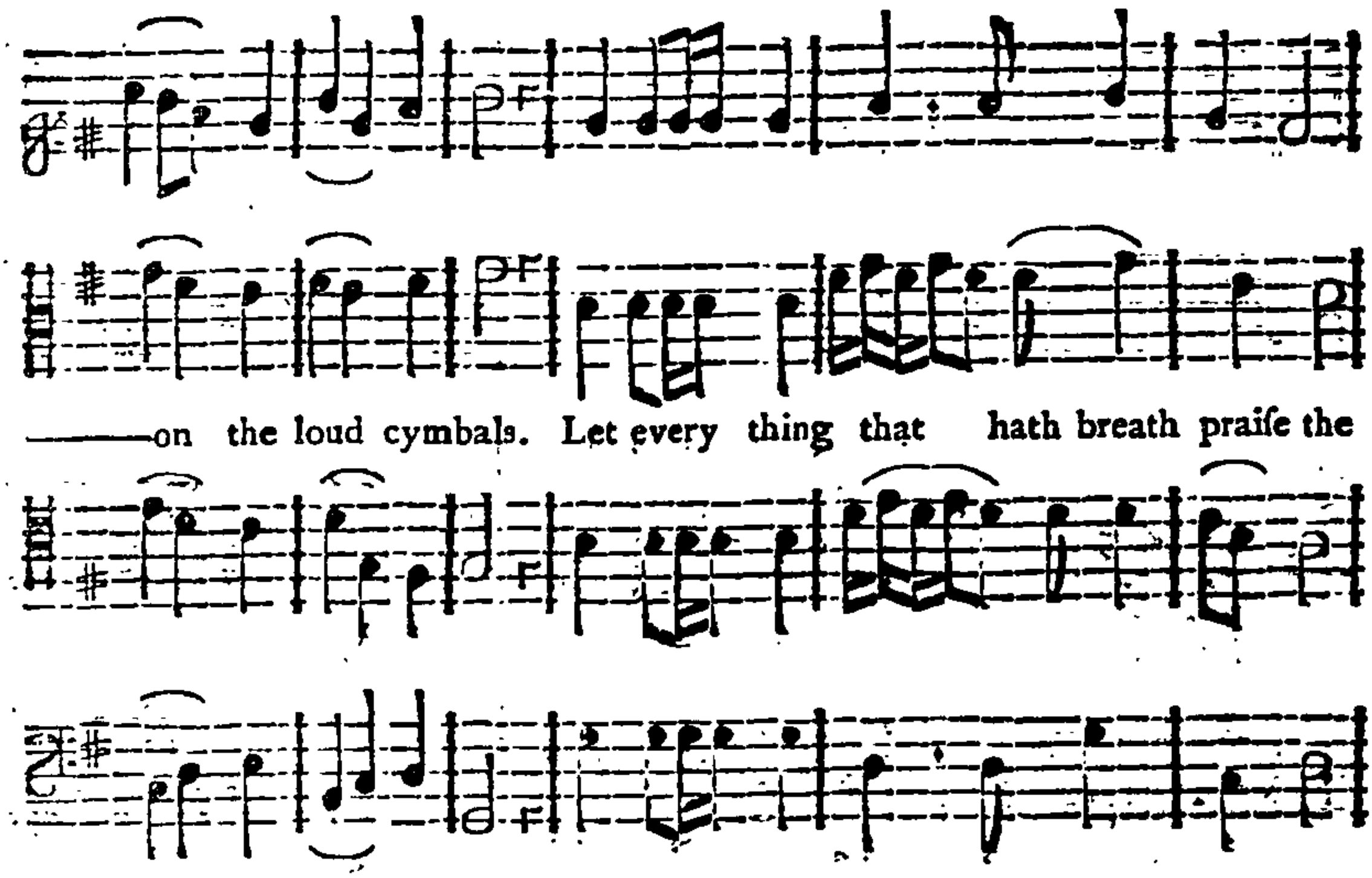

praiſe him up--
prai—ſe him,
prai—ſe
—on the well—-tun-ed, well--tun—ed cym—-bals,
praiſe him up—
praiſe him up—on the well--tun—ed cym—bals,

Continued.



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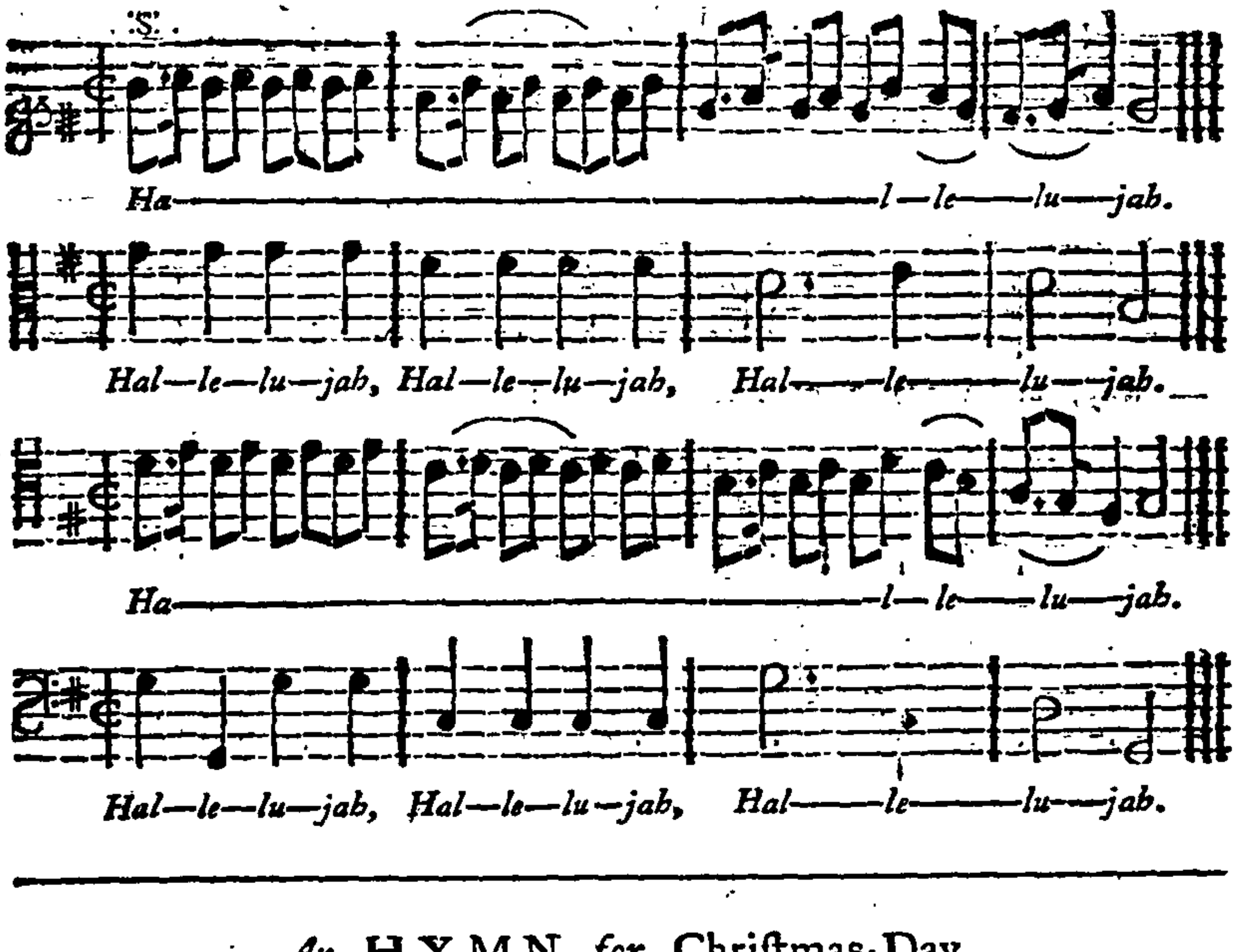
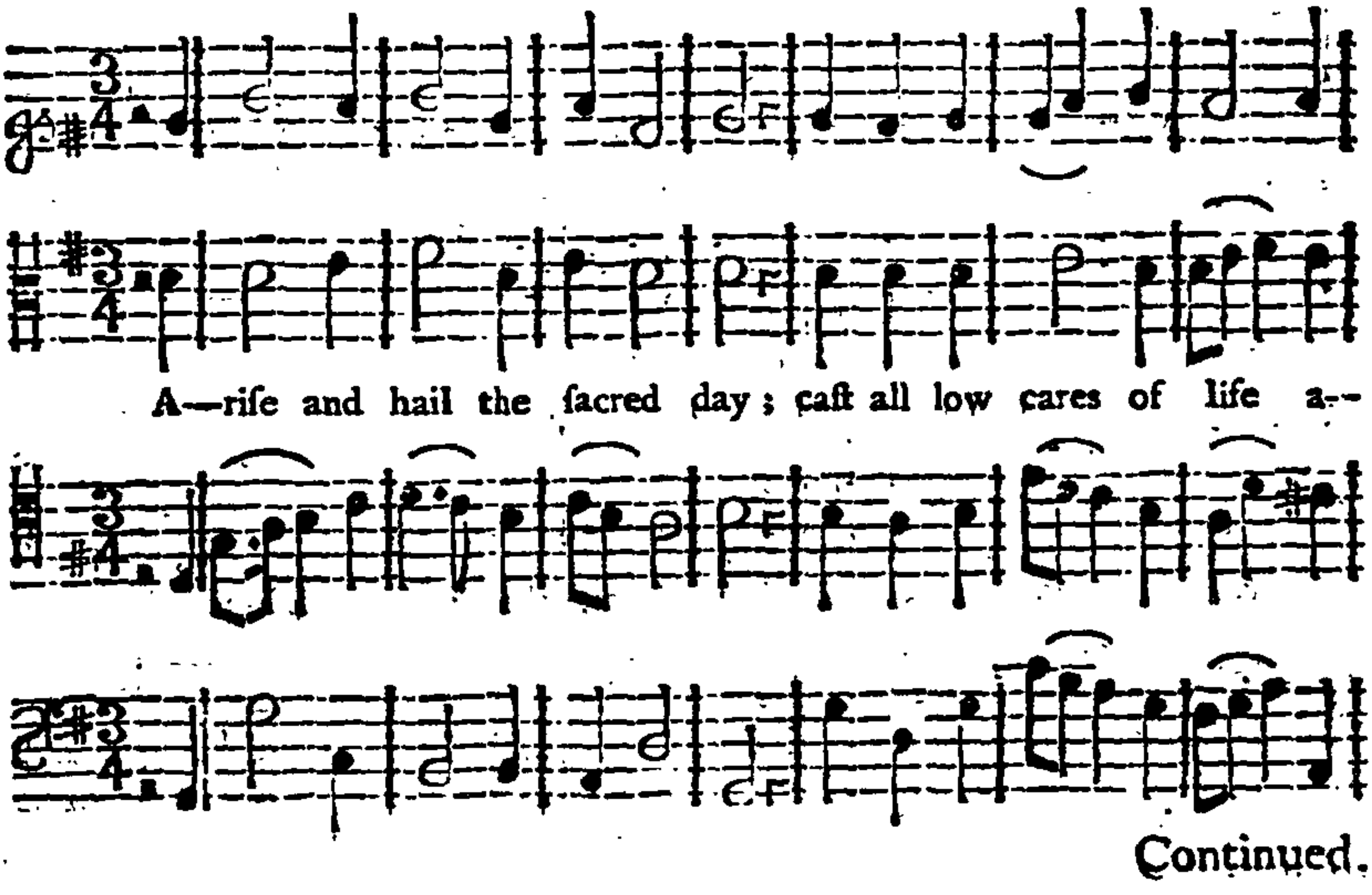


An HYMN *for* Chriſtmas-Day.



A—riſe and hail the ſacred day; caſt all low cares of life a-

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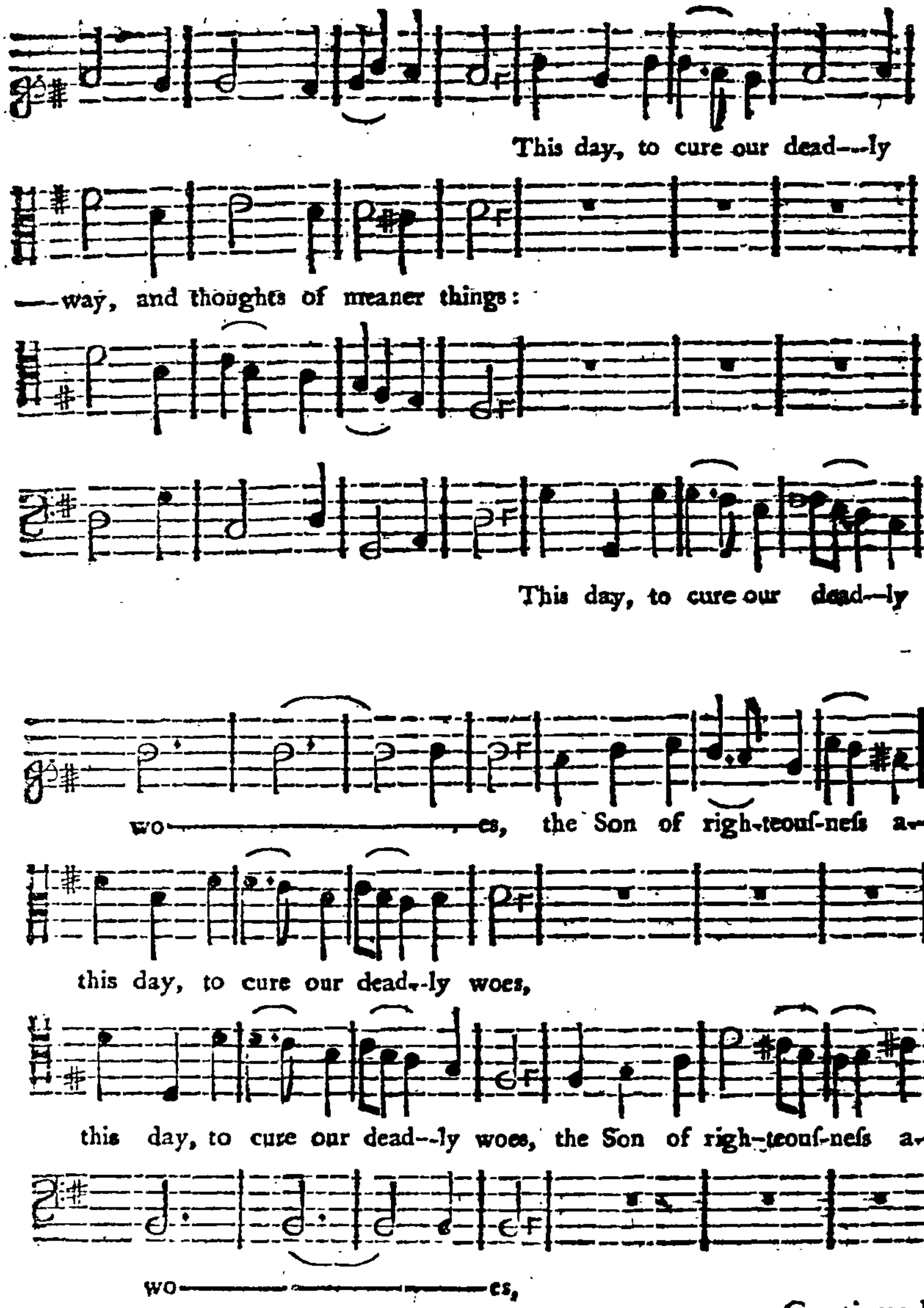

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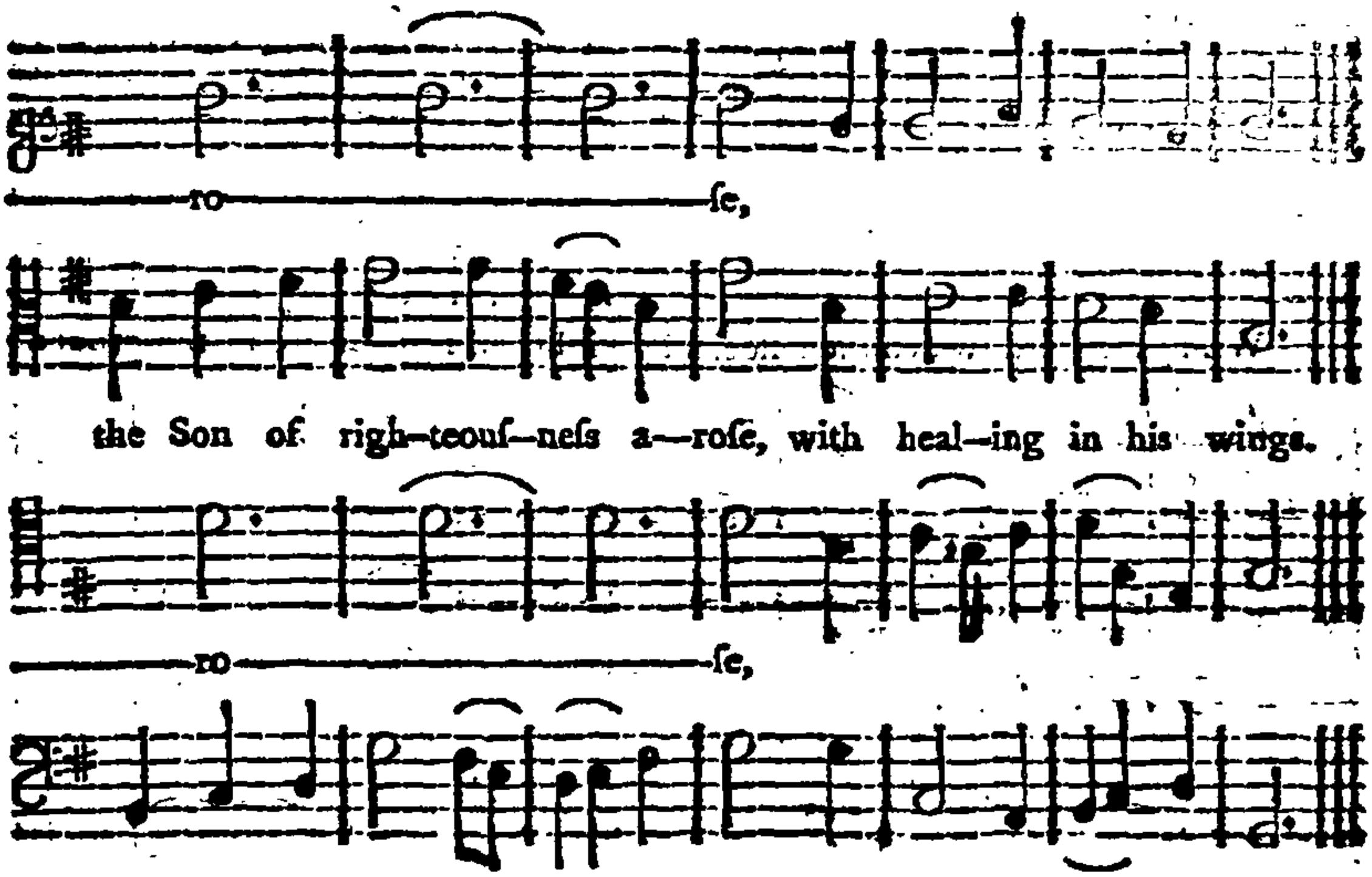


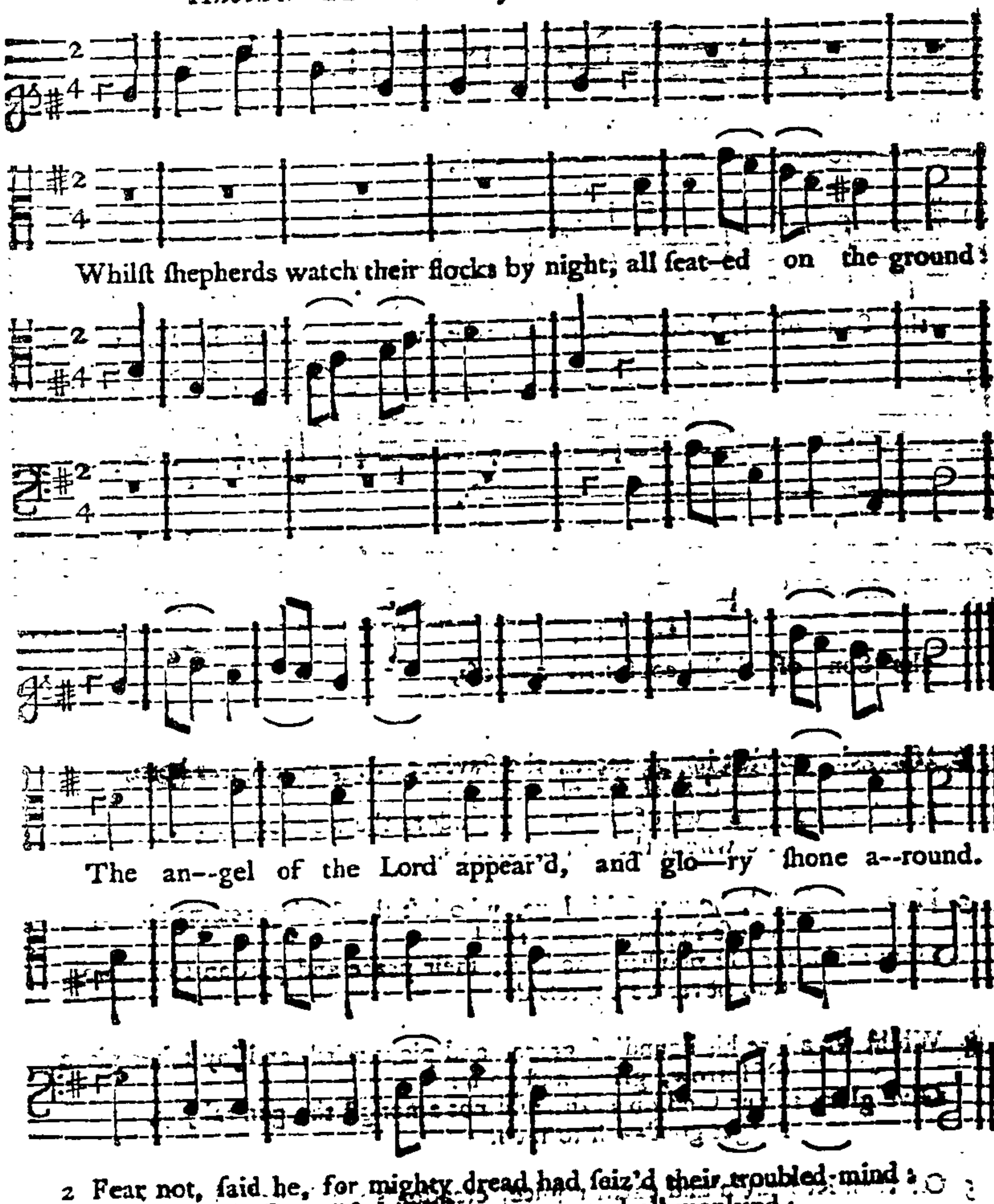
2 If angels, on that happy morn, the Saviour of the world was born,
Pour'd forth feraphic fongs:
Much more fhould we of human race, adore the wonders of his grace,
To whom the grace belongs.

3 How wonderful, how vaft his love, who left the fhining realms above,
Thofe happy feats of reft!
How much for loft mankind he bore, their peace and pardon to reftore,
Can never be expreft'd.

4 Whilft we adore his boundlefs grace, and pious mirth and joy takes place
Of forrow, grief, and pain:
Give glory to our God on high, and not amongft the gen'ral joy,
Forget good-will to men.

5 O! then let heav'n and earth rejoice, creation's whole united voice,
And hymn that happy day:
When fin and Satan vanquifh'd fell, and all the pow'rs of death and hell,
Before his fov'reign fway.

Another HYMN *for* Chriſtmas-Day.

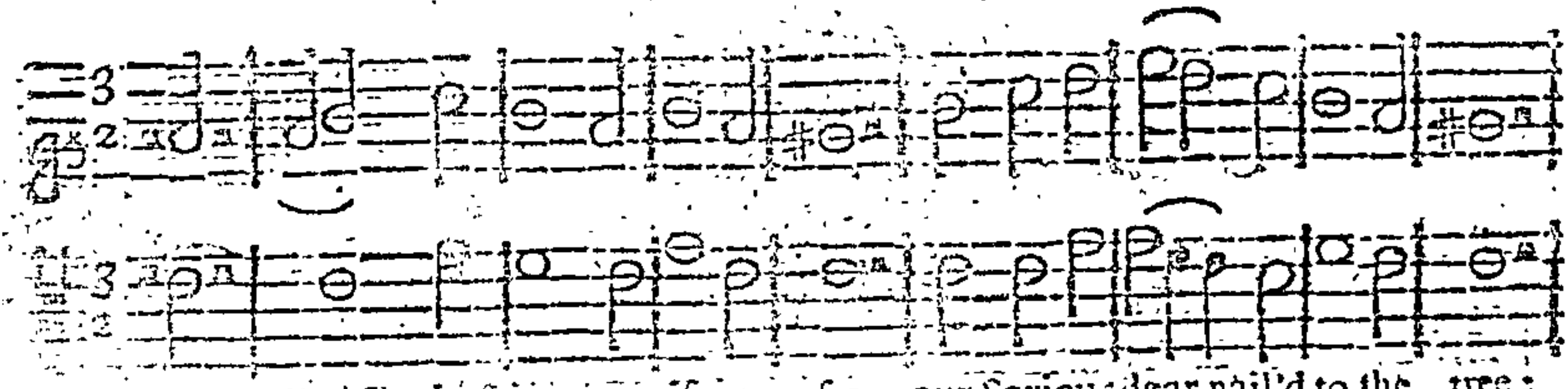


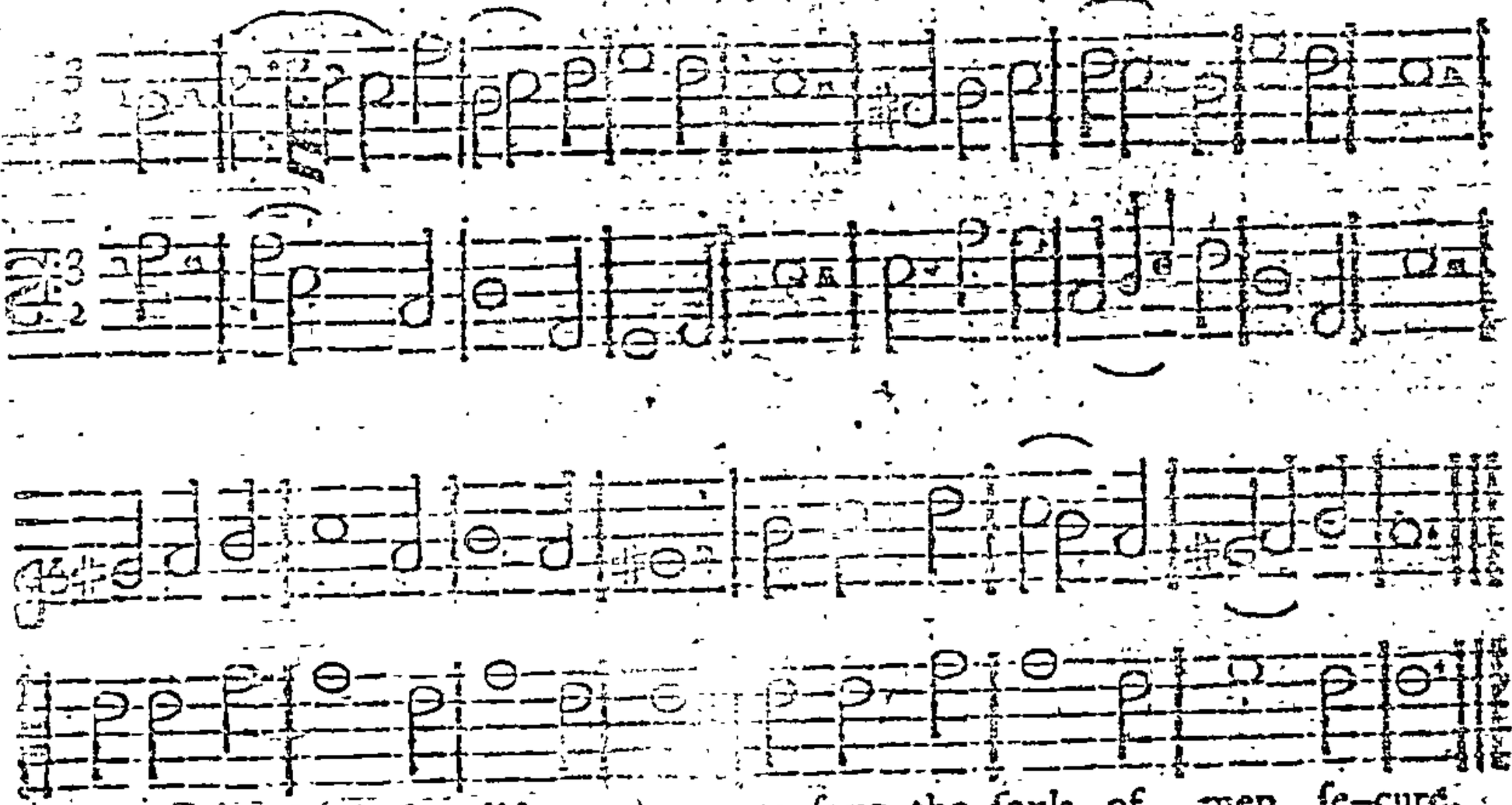
Whilſt ſhepherds watch their flocks by night, all ſeat-ed on the ground:

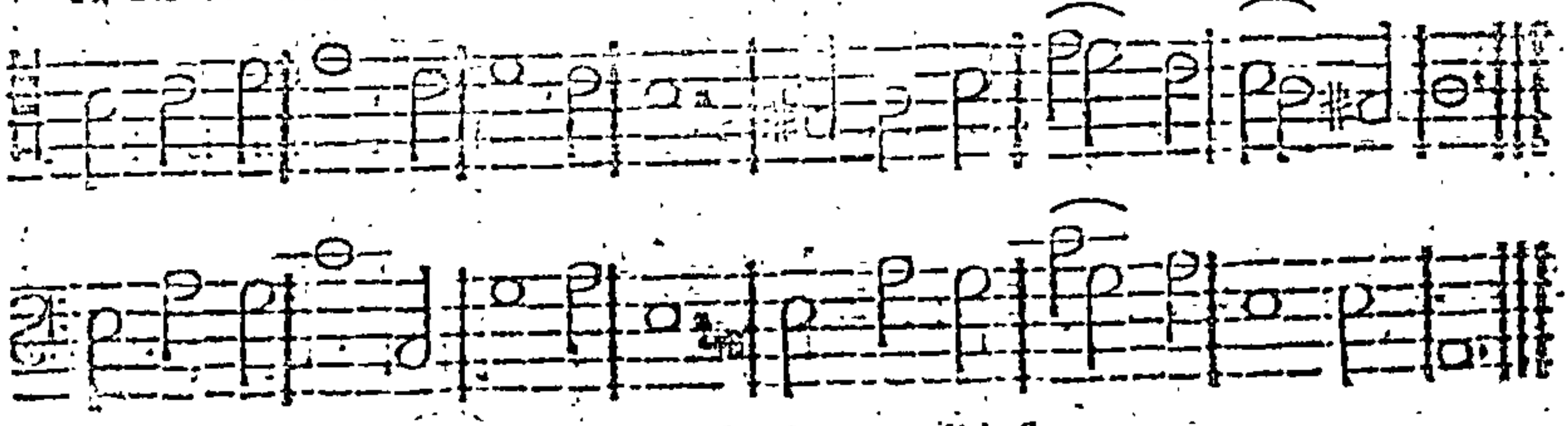
The an--gel of the Lord appear'd, and glo—ry ſhone a--round.

2 Fear not, ſaid he, for mighty dread had ſeiz'd their troubled mind;
Glad tidings of great joy I bring to you and all mankind:
3 To you, in David's town, this day, is born, of David's line,
The Saviour, who is Chriſt the Lord, and this ſhall be the ſign.
4 The heav'nly babe you there ſhall find, to human view diſplay'd;
All meanly wrapt in ſwathing bands, and in a manger laid.
5 Thus ſpake the ſeraph, and forthwith appear'd a ſhining throng
Of angels, praiſing God, and thus addreſs'd their joyful ſong.
6 All glory be to God on high, and to the earth be peace:
Good will henceforth, from heav'n to men, begin and never ceaſe.

A HYMN for Good-Friday.





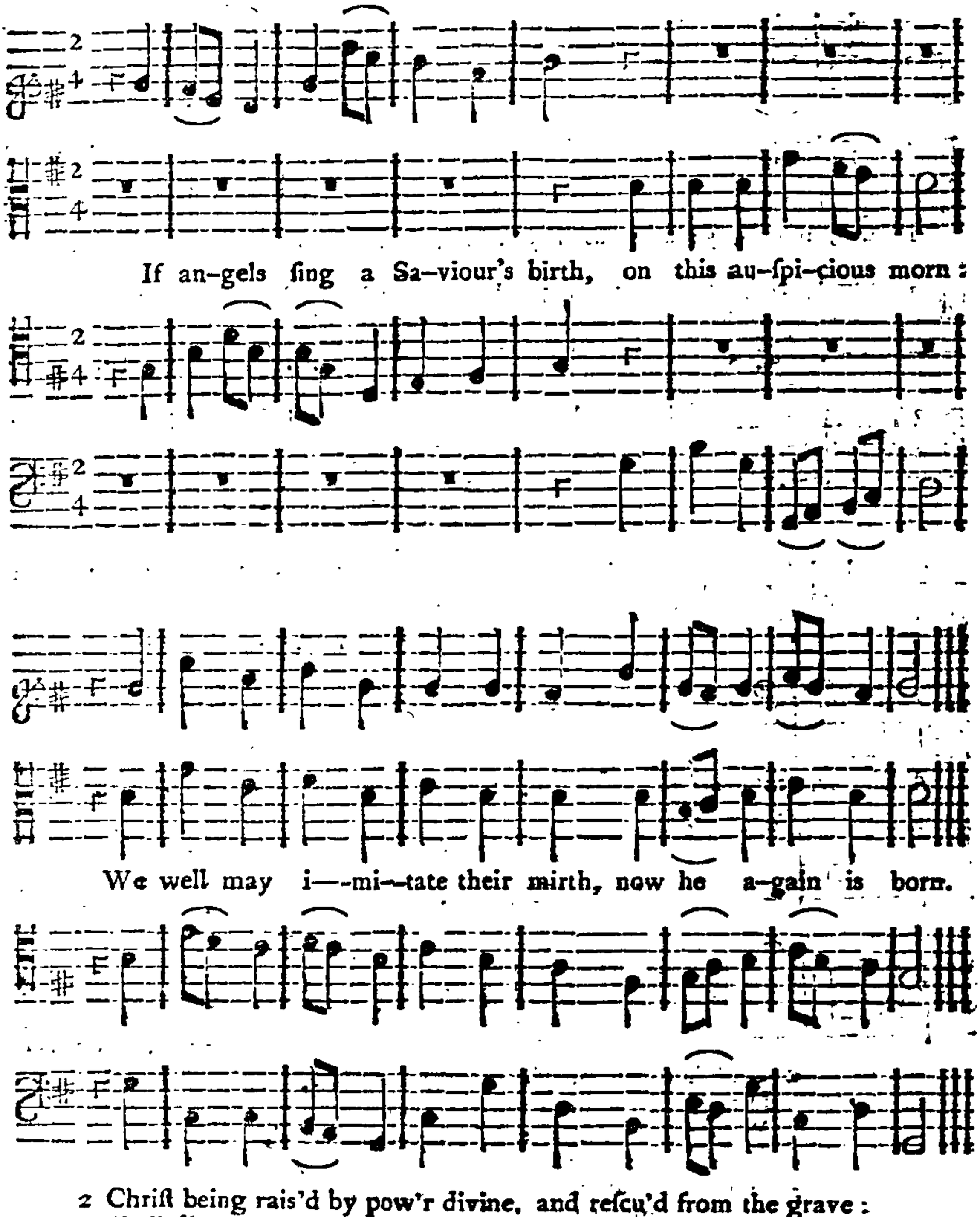


2 Oh! how his purple ſtreams did flow,
His blood on man he did beſtow:
With hands and feet nail'd to the wood,
And pierced ſide ran down with blood.

3 What wiſdom can conceive or know,
What tongue or pen can truly ſhow,
The vaſt dimenſions of his love,
Or ſhew his pow'r in heav'n above.

4 To God be praiſe and worſhip done,
For giving us his only ſon:
Let's tune our ſouls, and him adore,
In *Hallelujahs* evermore.

An HYMN *for* Eaſter-Day.



If an-gels ſing a Sa-viour's birth, on this au-ſpi-cious morn:

We well may i--mi--tate their mirth, now he a-gain is born.

2 Chriſt being rais'd by pow'r divine, and reſcu'd from the grave:
Shall die no more, death ſhall on him no more dominion have.

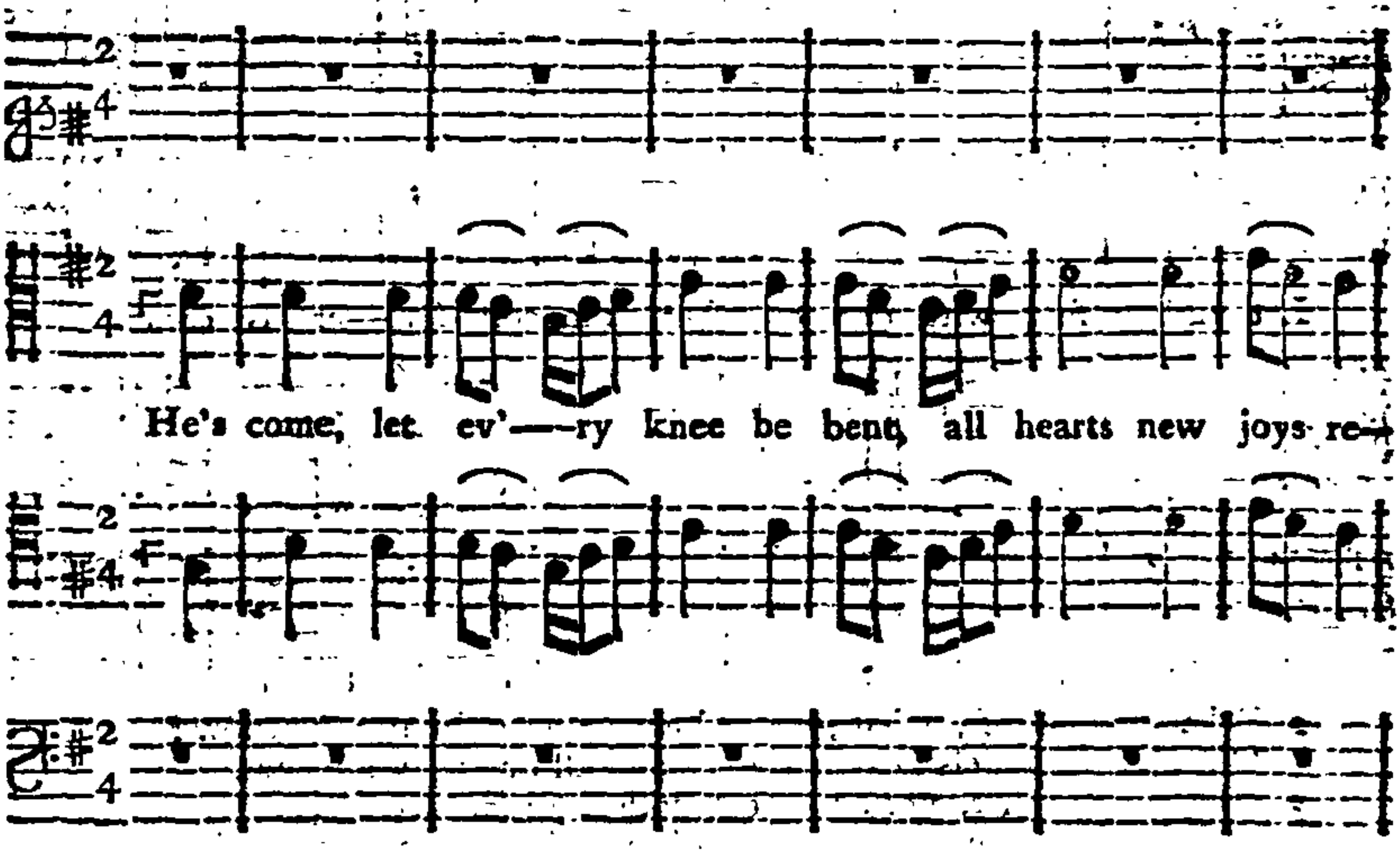
3 For that he dy'd, 'twas for our ſins, he once vouchſaf'd to die:
But that he lives, he lives to God, for all eternity.

4 So count yourſelves as dead to ſin, but graciouſly reſtor'd:
And made henceforth alive to God, through Jeſus Chriſt our Lord.

To Father, &c.

An

An HYMN *for* Whit-Sunday.



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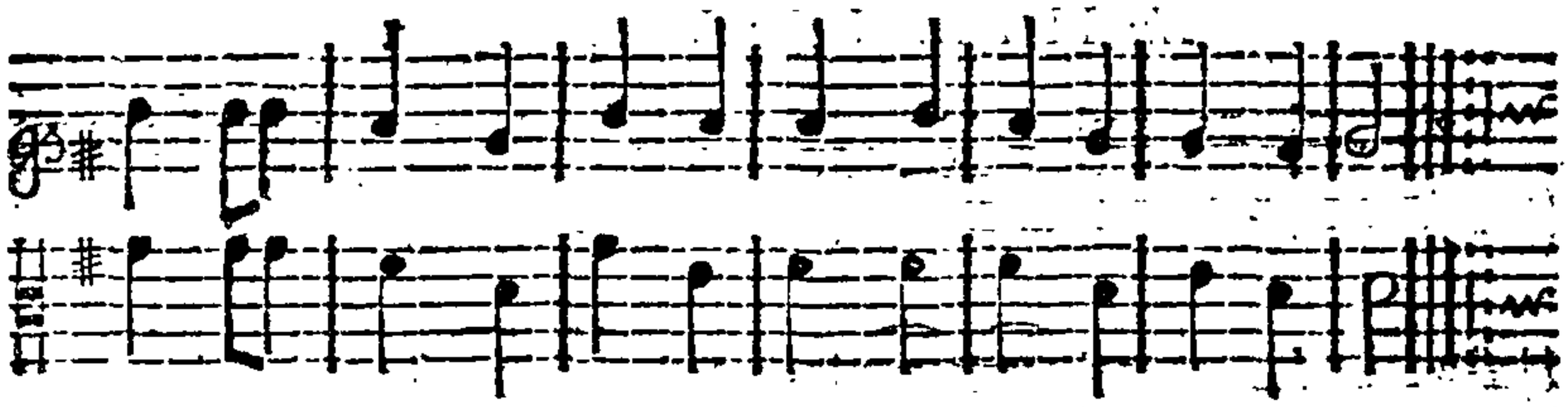
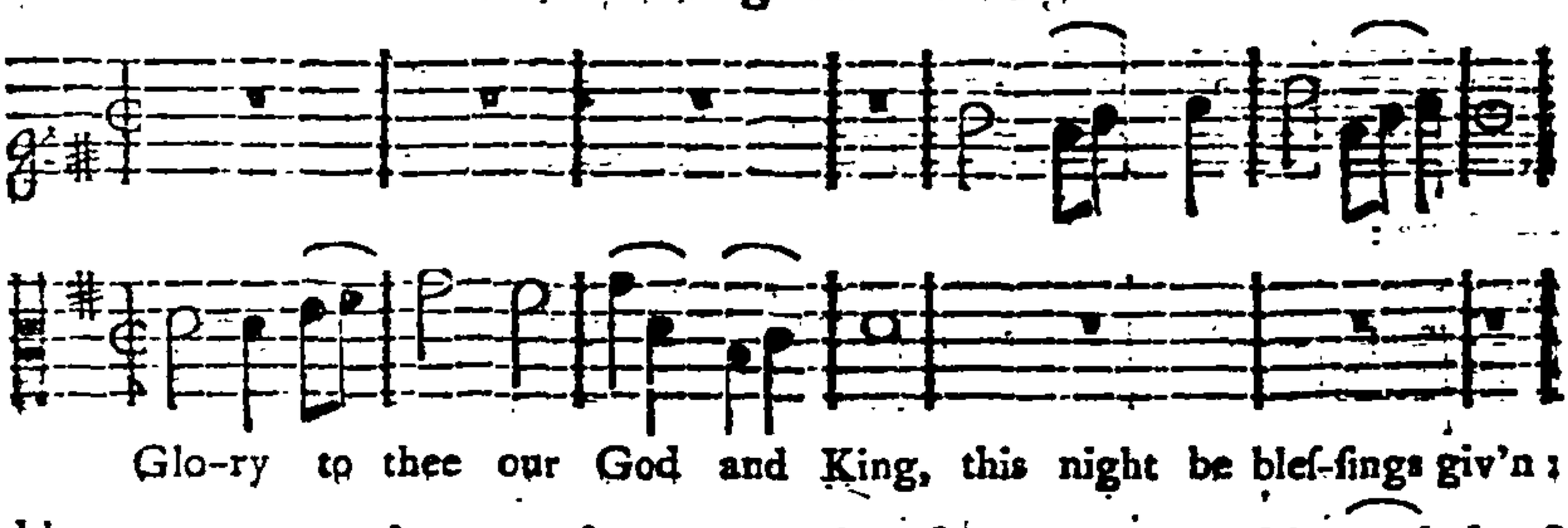


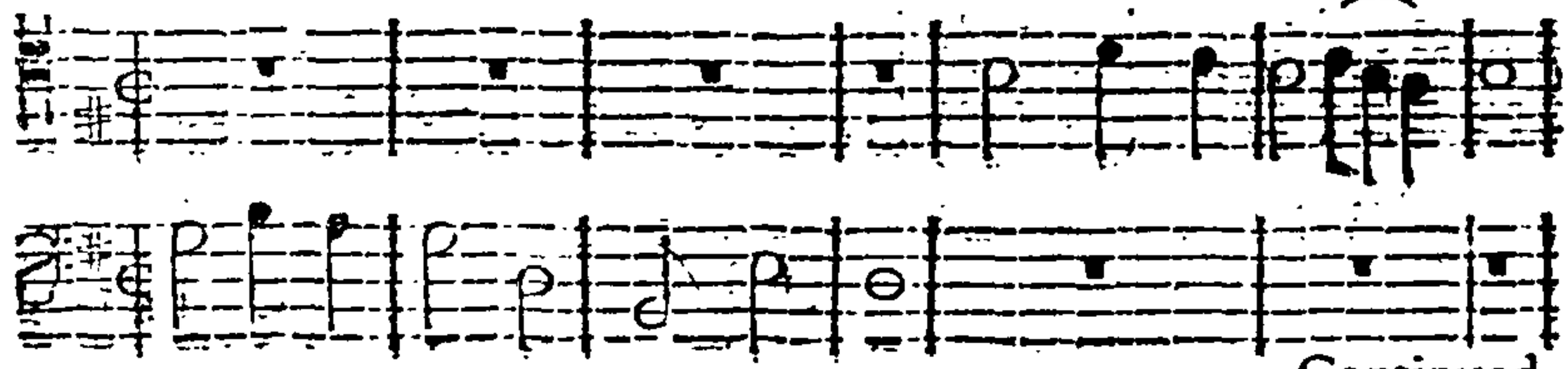
Let nations ſing with one con-ſent, the com-fort—er is come.

2 What greater gift, what greater love, can God on man beſtow?
'Tis half the angels heav'n above, and all our heav'n below.
3 Hail bleſſed ſpir't, not a ſoul but doth thy influence feel:
Thou doſt our darling ſins controul, and fix our wav'ring zeal.
4 Thou to the conſcience doſt convey, the checks that all muſt know;
Thy motions firſt do paint the way, then giv'ſt us ſtrength to go.
5 As pilots by their compaſs ſteer, till they their harbour find;
So do thy ſacred breathing (here) guide ev'ry wand'ring mind.
6 But thou, O Lord, our ſins impeach, the worlds rough billows roar:
But following thee, we're ſure to reach the ſafe eternal ſhore.

An Evening HYMN.



Glo-ry to thee our God and King, this night be bleſ-ſings giv'n;



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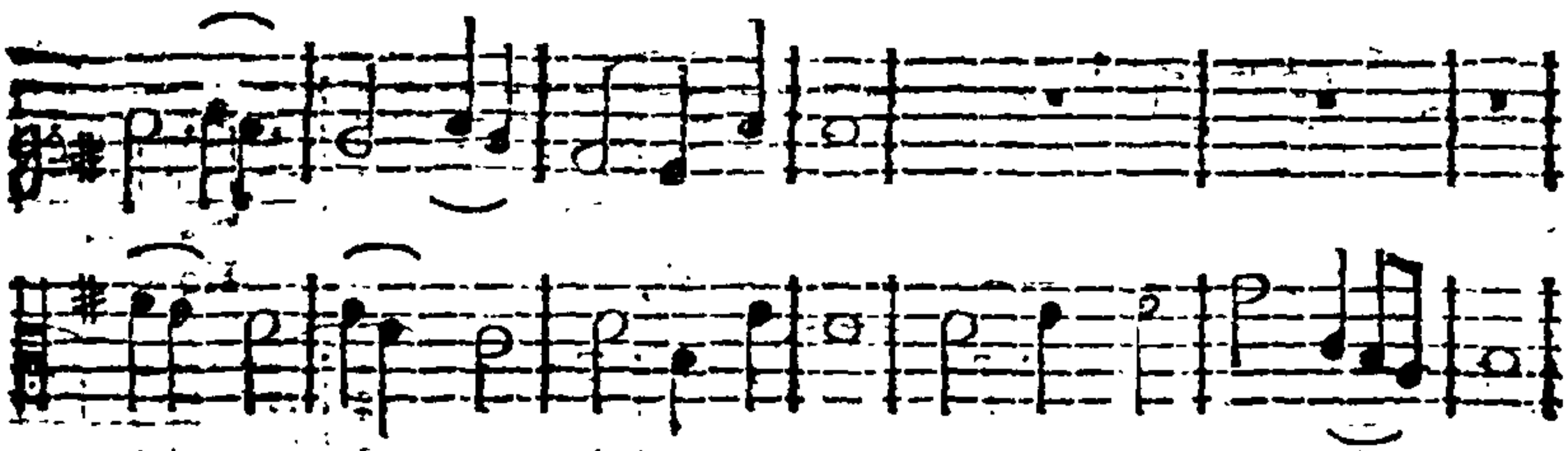
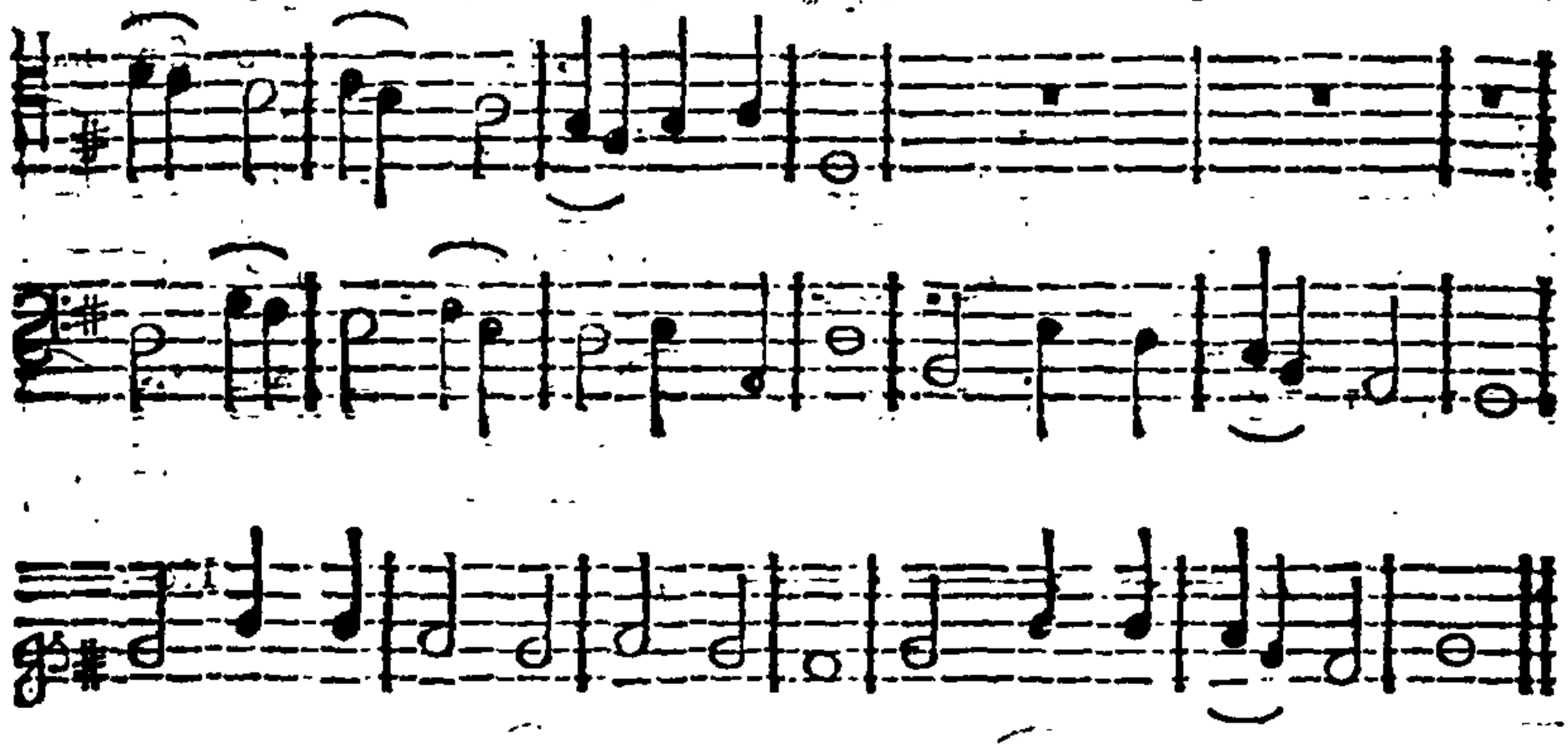
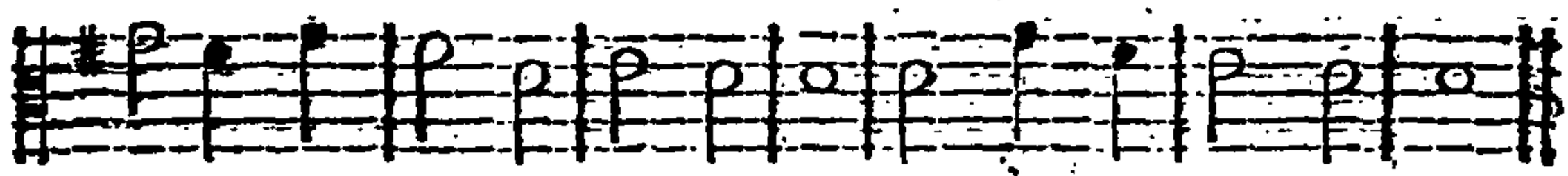


Let the whole earth his prai-ſes ſing, who made our peace with heav'n,





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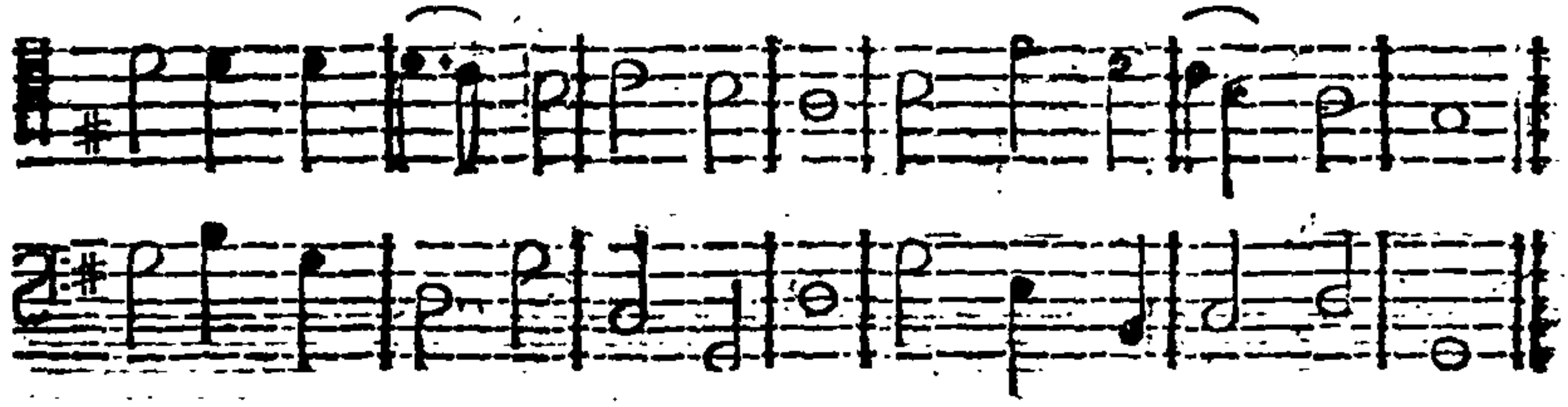

2 Let univerſal nature raiſe, to him a chearful voice:
Let ſaints with angels join in praiſe, and heav'n and earth rejoice.
3 Let ſweet Hoſannah's be our ſongs, and bleſs his holy name?
Let us him honour with our tongues, by ſounding of his fame.
4 Hoſannah to th' eternal word, who from the father came:
Aſcribe ſalvation to the Lord, with bleſſings on his name.
5 Hoſannah to the prince of grace, Sion behold thy King:
Proclaim the ſon of David's race, aloud Hoſannah's ſing.

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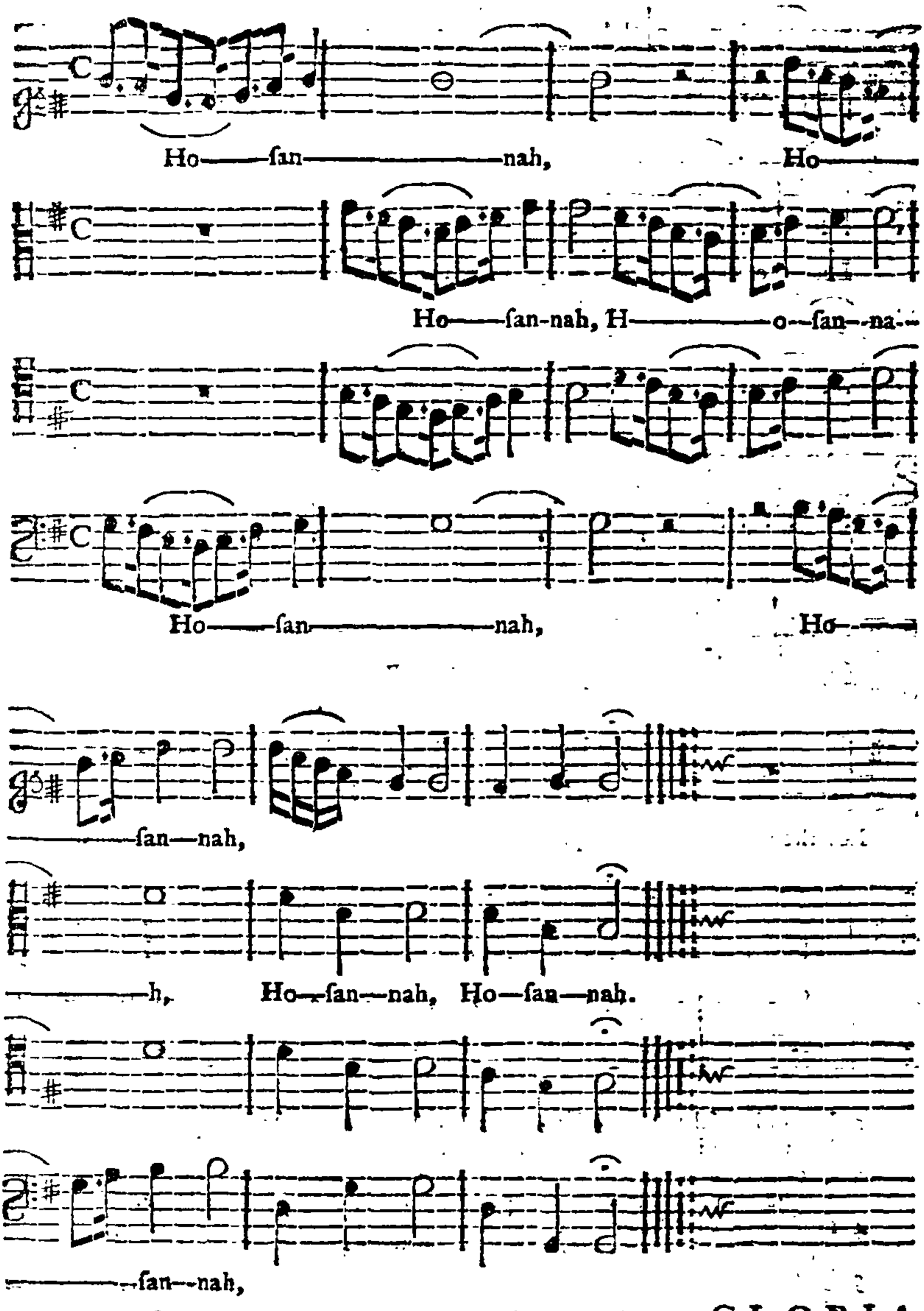
Ho——ſan——nah, Ho——
Ho——ſan-nah, H——o—ſan—na—
Ho——ſan——nah, Ho—
——ſan—nah,
——h, Ho—ſan—nah, Ho—ſan—nah.
——ſan—nah,

GLORIA PATRI's.

TO Father, Son, and Holy Ghoſt, all glory be therefore:
As in beginning was, is now, and ſhall be evermore.

Another.

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

To a double Tune, as Pſalm *the* 33*d.*

All-glory to the Trinity, that is of mighties moſt:
To God-the living Father, and the Son, and Holy Ghoſt.
As it hath been in all the time, that hath been heretofore:
As it is now, and ſo ſhall be, henceforth for evermore.

As Pſalm *the* 25*th.*

Unto the Trinity, all glory be therefore:
As in beginning was, is now, and ſhall be evermore.

As Pſalm 100.

To Father, Son, and Holy Ghoſt, all praiſe and glory be therefore:
As in beginning was, is now, and ſo ſhall be for evermore.

As Pſalm *the* 50*th.*

To Father, Son, and Spirit ever bleſt,
Immortal praiſe and glory be addreſt:
As it has been in ages long ago,
So it is now, and ever ſhall be ſo:
To the laſt bounds of date and time extended,
And ſhall be ſo when time its courſe has ended.

As Pſalm *the* 125*th.*

To Father, Son and Holy Ghoſt,
The bleſt eternal Three in One,
Be honour, praiſe, and worſhip done:
Rejoice in God ye ſacred Hoſt,
For it begun the ſame,
And ever ſhall remain.

As Pſalm 136*th, or* 148*th.*

Unto the Three in One, that bear record above,
The Father and the Son, and Holy Spirit of love.
Be glory high as firſt begun, ſo ſhall be done eternally.

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