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His Singings

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Compleat Psalmody.

In FOUR BOOKS.

CONTAINING

- I. An Introduction to the Grounds of *Musick*, both Theoretical and Practical, Vocal and Instrumental: Teaching all the Rudiments of *Musick*, and *Composition* in all its various Branches; together with an Explanation of all the usual Terms used in *Musick*, derived from the *Greek*, *Latin*, *French*, *Italian*, &c.
- II. Great Variety of *Chanting-Tunes*, together with Eighteen *Anthems*, on several Occasions.
- III. The Whole Book of *Psalms*, containing near Two Hundred different Tunes, Collected from the best Authors, now Extant; with above Fifty New Tunes never before in Print; it being proper for Parish Clerks, and useful to Country Congregations.
- V. A Select Number of *Divine Hymns*, on Various Occasions; with Several Canons, of Two, Three, and Four Parts in One.

The Whole is Compos'd in Four Parts, according to the most Authentick Rules, for either Voice or C^hin.

By JOHN ARNOLD, of *Great-Warley* (near *Brentwood*)
in the County of *Essex*.

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

L O N D O N :

Printed by A. PEARSON, over-against *Wright's* Coffee-House, in
Aldersgate-Street, for the Author, and sold by him, and by
S. BEAUMONT, in *Little-Britain*. M.DCC.XLI.

[Price Bound Three Shillings and Six-Pence.]

Empty the *Journal*

in FOUR BOOKS

THE FIRST BOOK

Introduction and Preliminary Remarks
The Author's Intentions
The Nature and Extent of the Inquiry
The Method of Proceeding

THE SECOND BOOK

The History of the *Journal*
The Rise and Progress of the *Journal*
The Influence of the *Journal* on the Public Mind
The Decline and Fall of the *Journal*

THE THIRD BOOK

The *Journal* and the *Journal*
The *Journal* and the *Journal*
The *Journal* and the *Journal*
The *Journal* and the *Journal*

THE FOURTH BOOK

The *Journal* and the *Journal*
The *Journal* and the *Journal*
The *Journal* and the *Journal*
The *Journal* and the *Journal*

THE END OF THE FIRST PART
THE SECOND PART
THE THIRD PART
THE FOURTH PART

To the R E A D E R.

MY various Task in *Pfalmody* display'd,
 Reader, behold from whence I have my Aid ;
 King *DAVID*'s Dictates doth inspire my *Song*,
 While Warbles sweetly, from the *Muse*'s Tongue,

Do move in Concert, and in Symphony,
i. e. Nine in Three, and Three in Unity.

(a) " Their mutual Hearts in *Sympathy* do move ;

" Some few embrace it by the Name of *LOVE* :

" But, where the *Soul* and *Body* do agree

" To serve their God, it is *Divinity* :

" In all Melodious Compositions we

" Declare, and know it to be *Symphony* ;

" Where all the Parts in Complication roll,

" And every One contributes to the Whole.

" He, that can set, and humour *Notes* aright,

" Will move the Soul to Sorrow, to Delight,

" To Courage, Courtesy, to Consolation,

" To Love, to Gravity, to Contemplation.

" It hath been known (by its *Magnetic Motion*)

" To raise Repentance, and advance Devotion ;

" It works on all the Faculties : And why ?

" The very Soul itself is Harmony.

" *Musick* is the Breath of Second Birth,

" The Saints Employment, and the Angels Mirth ;

" The Rhetorick of *Seraphin*, a Gem

" In the King's Crown of *New Jerusalem*.

" They sing *continually* ; the Exposition

" Must needs infer, There is no Intermiſſion.

" I hear, some Men hate *Musick* ; Let them show,

" In Holy Writ, what else the Angels do :

" Then Those, that despise this, this Sacred Mirth,

" Are neither fit for Heaven, nor for Earth."

Farewel, my Courteous Reader, and so I rest

Your Most Humble Servant, JOHN ARNOLD, *Pfalmodist*.

(a) *Vide* Symphon's Compendium, *To all Lovers of Harmony*.

T H E
P R E F A C E.

IN the First Book, the Utmost of my Endeavour was, to lay every Thing plainly before the Learner, that I thought necessary, and nothing else.

*I*N the Second Book, I took great Care to collect the Choicest of Chants and Anthems, and compiled them in an uniform Manner.

*I*N the Third Book, I endeavoured to collect the Best of Psalm-Tunes, with near Eighty New Tunes never before printed; and set them all in Four Parts, and in such a Compass, as may be sung with Ease for the Voice.

*T*HE Fourth Book is a Collection of Hymns and Canons, with several New Ones, suited to the Feasts and Fasts of the Church of England.

Your Most Humble Servant,

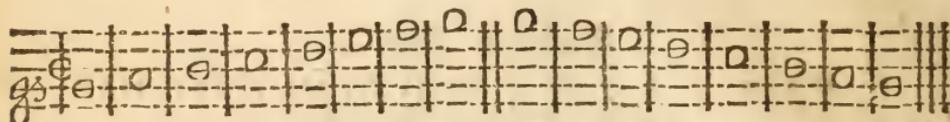
From Great-Warley,
in Essex, Octob. 29,
1739.

JOHN ARNOLD, *Philo-Musicæ.*

Voice in good Order, you must in the next Place chuse the Part you intend to learn and practice, of which I will give you an Example of the eight Notes both rising and falling, which is the first Lesson taught by most Musicians, in four Parts, in Common-Time.

The Eight Notes Ascending and Descending.

Treble.



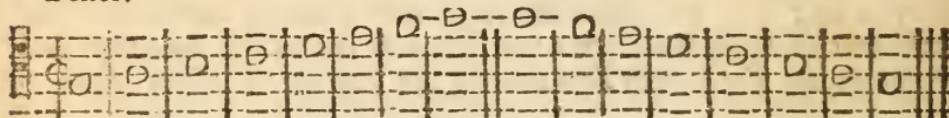
Sol la mi fa fol la fa fol : Sol fa la fol fa mi la fol.

Contra.



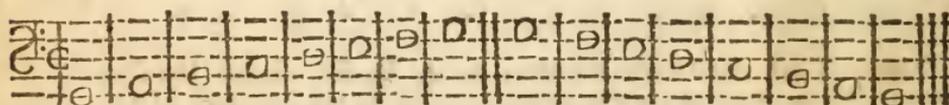
Sol la mi fa fol la fa fol : Sol fa la fol fa mi la fol.

Tenor.



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

Bass.



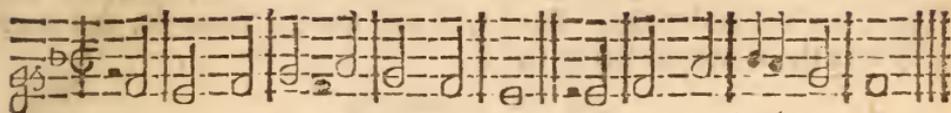
Sol la mi fa fol la fa fol : Sol fa la fol fa mi la fol.

Having, by Practice, got Master of this Example, I will set you one in four Parts, to move different, one from the other.

First let the Leader of the Tenor pitch the Key, that the Bass may perform the lower Notes clear and strong, without grumbling; and the Treble the high ones without squeaking. Then let the Bass sound Union with the Tenor, and the Contra a 5th higher, and the Treble an 8th. As it is set in this Example.

The Example.

Treble.



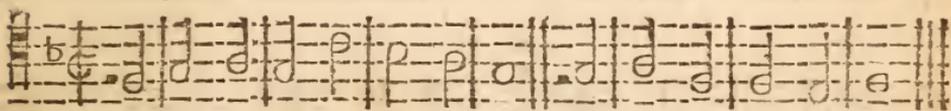
Fa mi fa fol la fol fa mi. Mi fa la fa fol fa.

Contra.



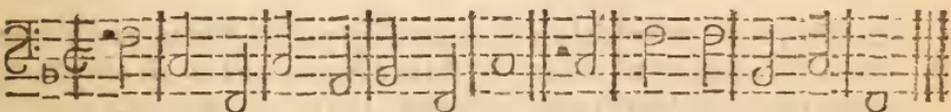
Sol fol fol fol fol la fol fol. Sol fol fol la fol fol.

Tenor.



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

Bassus.



Fa fol fa fol la fa fa fol. Sol fa fa fa fol fa.

Being perfect in this Example, you take a plain Psalm Tune for your next, and so by Practice you will beget Knowledge. Now I will show the most principle Graces that are used in this Performance.

The first and most principle Grace is call'd a Trill or Shake; that is, to move, or shake your Voice distinctly on one Syllable, the Distance of a whole Tone, thus.

E X A M P L E.



Mi, la, &c.



First move slow, then faster by Degrees, (as you see in every Bar of the Example) and by observing this Method, and diligent Practice, you will soon gain the Perfection of it.

But you need not hold your Shake so long as the Example, but to move as quick as possible while the Length of the design'd Note is performing; though the Shake at a Clofe is held sometimes something longer than the Time, for Variety's Sake. But I will add another Example, and place (*tr*) over the Notes you are to shake.

As for Example.

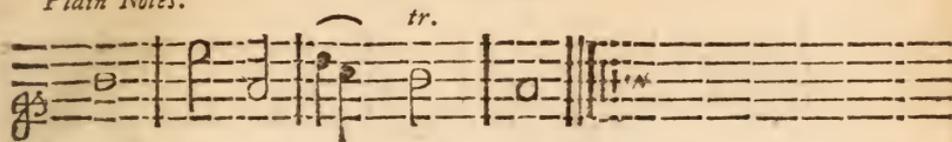
The Trill ought to be used on all descending prick'd Notes, and always before a Clofe, and on all descending sharp'd Notes, and on all descending Semitones; but none shorter than Crotchets: But observe that the Trill must be taken from Note, or half Note above, and then shake it down to it's proper Note and so conclude; for if you begin it's proper Sound, and shake below, it flats the Note, and murders your Trill.

There is another Grace used in Musick, call'd the Grace of Transition, that is to slur or break a Note to sweeten the Roughness of a Leap, but I will give you an Example.

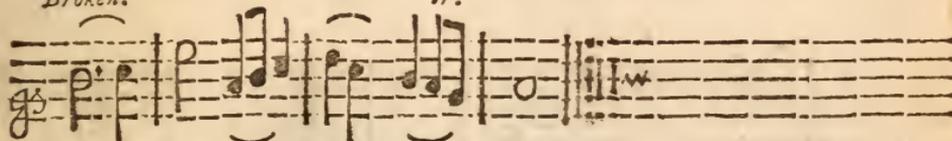
An Example of Transition, or Breaking of Notes.

Continued.

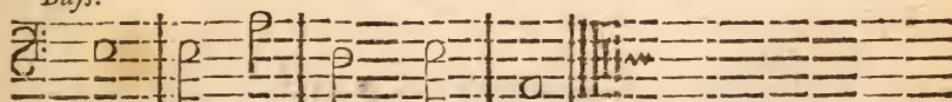
Plain Notes.



Broken.



Bass.

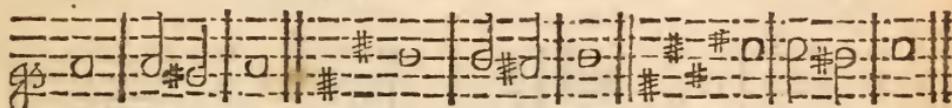


These being well perform'd by a good Voice, is the most principle Ornament that belongs to Musick ; but be aware not to make no wild Graces of your own inventing ; for these Graces being rightly understood are sufficient for any Vocal Performance whatsoever. In the next Place I will show you some Examples of the Transposition of Keys, as follows.

In Musick there are but two natural Keys, Viz. C Solfa, the sharp and chearful Key ; and A La, the flat and melancholy Key ; and to distinguish the two Keys one from the other, is in respect to 3d, 6th, and 7th above it's Key ; for if they are either of them lesser, the Key is flat, if greater, then it is sharp : And no Time can be formed on any other Key but C Sol Fa, and A La, without the Help of placing Flats or Sharps at the Beginning of the five Lines, which brings them to the same Effect as the two natural Keys ; but I will show you.

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

Treble.

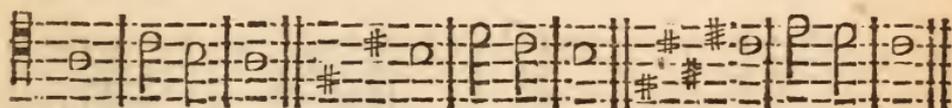


A,

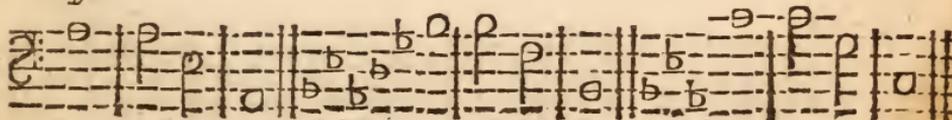
B,

C,

Tenor.



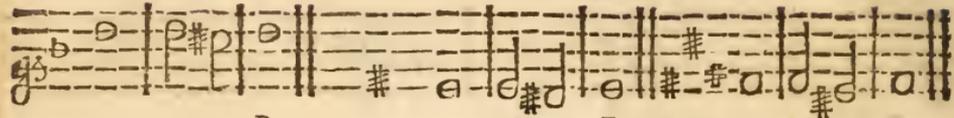
Bassus.



Con-

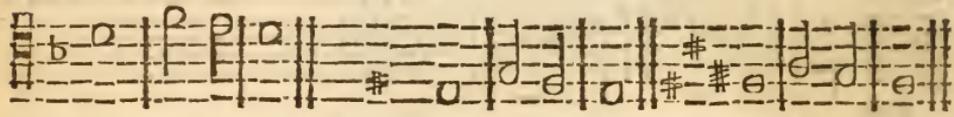
Continued.

Treble.



D, E, F,

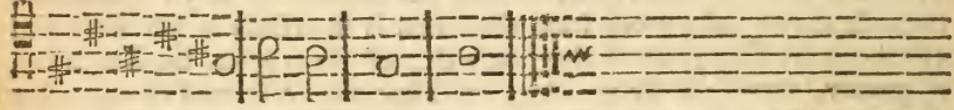
Tenor.



Bass.

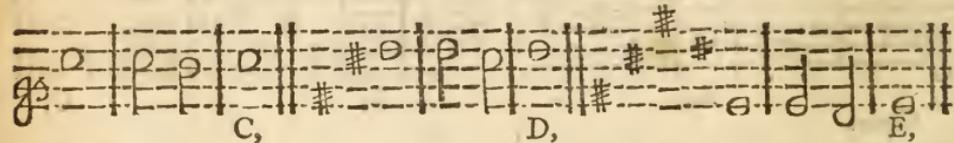


G, A Natural.



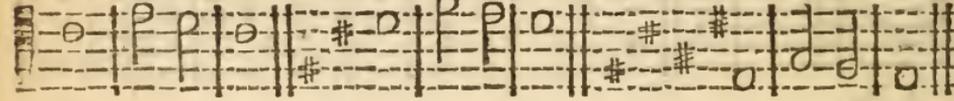
An Example of the seven Sharp Keys, to the same Effect as C sol fa, the Natural Sharp Key.

Treble.

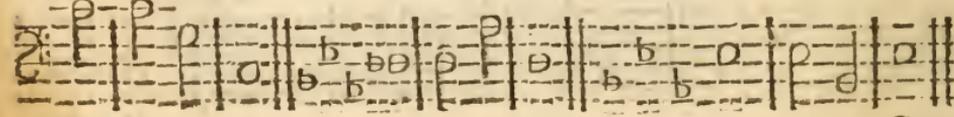


C, D, E,

Tenor.



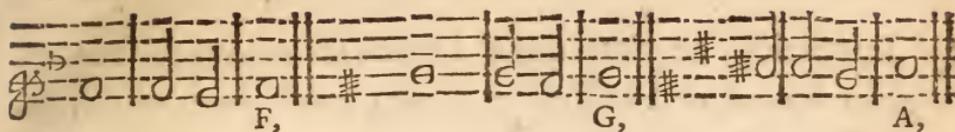
Bass.



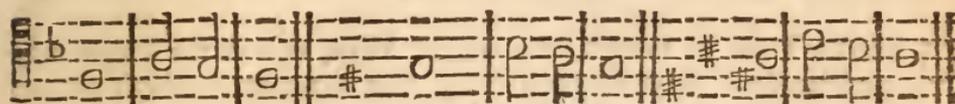
Con-

Continued.

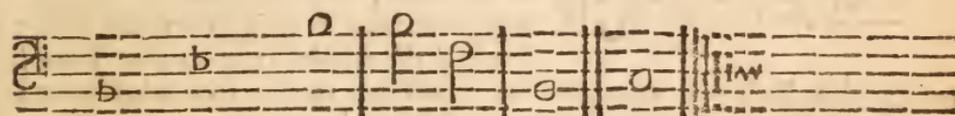
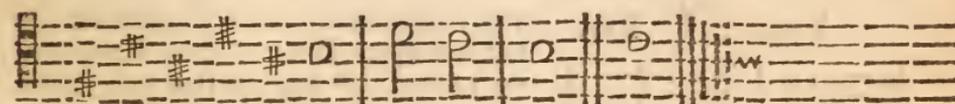
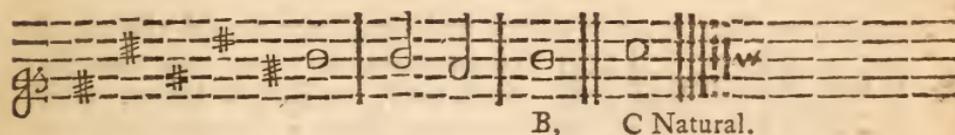
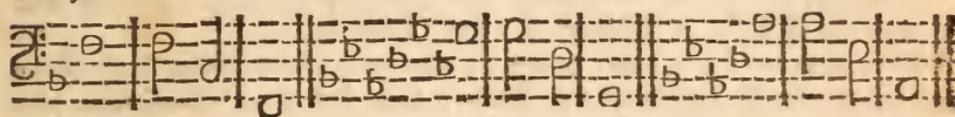
Treble.



Tenor.



Bass.



By these Examples you may transpose any Tune to any of these artificial Keys, either by Flats or Sharps, which are still to the same Effect as two ; but you are not confin'd to the Solfaing of them all, so that you observe the Places of the Semitones, or half Notes : When you have found Mi, they may be easily known by this Rule,

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

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

Having

Having laid down before you the Rules of Transposition, in the next I will give you some general Directions concerning the regular Pitch of a Tune, and some general Orders for ordering your Society, &c.

Of Intonation, or some useful Directions concerning the regular Sound or Pitch of a Tune; with some useful Instructions for ordering a Society.

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

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

First view the Parts, and prove the Compass of the Note, both above and below the Key Note of the Bassus; then try your Voice, that you may perform all Parts clear and strong, without squeaking above, or grumbling below; then the Tune may be said to be carried off in a true Decorum.

Suppose your Key be on F Sharp, and the Tenor should rise but five



Having laid before you the Theory or Grounds of Musick, I will give you some general Rules and Instructions for composing a Tune, by which Rules you may make yourself a Composer of what Tune soever you intend to compose; to which Intent, of Church Musick, there are as follow, Hymns, Psalms, Anthems, Versicles, Responsories, Motets, &c. of these before mentioned, some are composed in plain Descant; others in figurate Descant, with Points, Fuges, Syncopes, Mixtures of Discords, &c;

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

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

The Concorde are four in Number, viz. a Unison, a Third, a Fifth, and an Eighth, with their Octaves.

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

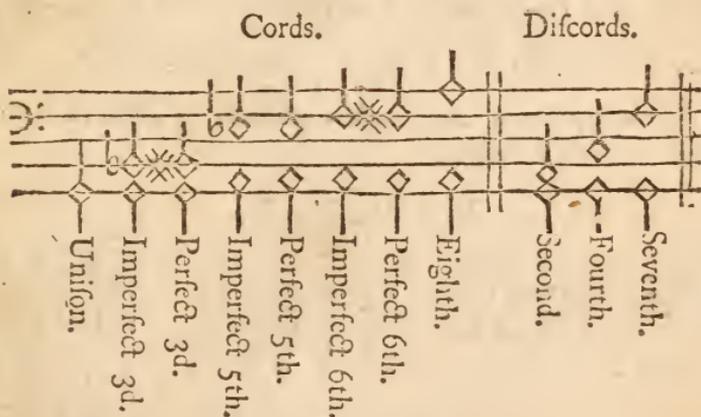
A Third, Fifth, and Sixth may be made perfect or imperfect, as the Composer pleases; the Imperfect is lesser than the Perfect by half a Note, as,

A third Minor includes four Semitones.

A third Major includes five Semitones.

A fifth Minor includes nine Semitones.

A fifth Major includes ten Semitones.



Now I will give you an Example of all the perfect and imperfect Cords and Discords, with their Octaves.

As for Example.

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

The allowed Passages of all Concords.

R U L E I.

When one Part moves, and the other Part keeps its Place, the moving Part may move to any Concord. As thus,

Tenor moves. Tenor stands.

Bass stands. Bass moves.

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

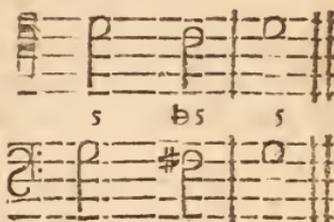
R U L E II.

You may take as many Thirds, Fifths, Eights as you please, when both Parts do stand, as thus :

R U L E

R U L E III.

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



R U L E IV.

Two or more Sixths may be taken together, both rising and falling, either by Degrees, or Leaps.

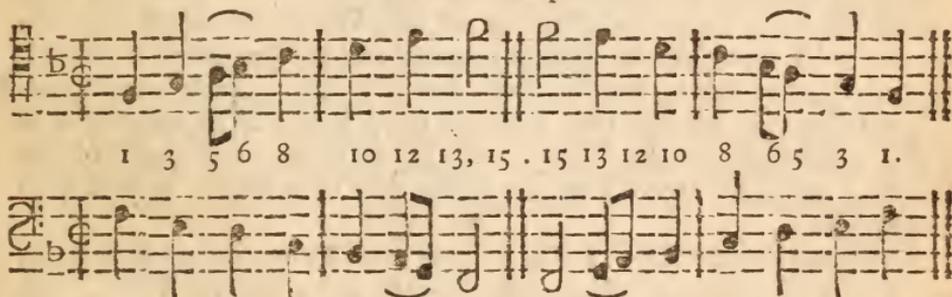
R U L E V.

You may take as many Thirds as you please, either rising or falling together, either by Degrees, or Leaps, if one be the Major, and the other Minor : But two Major Thirds are not allowed together, unless it be before a Close, or where it cannot well be avoided.

R U L E VI.

If two or more Parts do move gradually, they may move ascending or descending.

As for Example.



By these six Rules before mentioned, you see how all Concords may be taken and applied, either rising or falling.

In the Composition of two, or more Parts, you may take any Concord from one to another, if the Parts move by contrary Motions, by Degrees, or by Leaps ; that is, when the one rises and the other falls.

Two or more Fifths or Eighths are not allowed, either rising or falling, because they are too clogging to the Ear.

Of taking of Discords.

Discords, when orderly taken, render the Concords more sweet and delightful; which are admitted into Musick two several Ways, *viz.* by pass, and by way of binding.

Discords by Pass. By Binding.

The image contains two musical staves. The top staff is divided into two sections. The left section, labeled 'Discords by Pass', shows a sequence of notes on a staff with a discord marked by a dash and a circle. The right section, labeled 'By Binding', shows a sequence of notes on a staff with a discord marked by a dash and a circle, and a slur over a group of notes. The bottom staff shows a sequence of notes on a staff with a slur over a group of notes.

By this Example, and observing others, you may take in any Discord whatsoever.

The original of Composition is plain Descant; which is the Ground Work of musical Composition, wherein all Concords are orderly taken. Figurate Descant is when Discord is admitted into Harmony, either by gradual Transition, or otherwise taken; which is the Ornamental or Rhetorical Part of Musick.

The first Thing the Composer has to do, is to consult, whether his Musick is intended for grave or chearful Use, so that the Harmony may express the right Sense, or Meaning of the Words, to which it is fixed, *ex. gr.* if your Words seem very grave and serious, let your Musick also, and grounded on the flat Key; but if pleasant, lively, and chearful, then let your Musick also, and in a sharp Key: Also measure your Time according to the Length of the Syllables, and Sense of the Words; and then proceed to the Rules of Composition, as your Genius directs.

First consult your Key, and also carry your Air as smooth as possible, and keep your Harmony within the Bounds of a natural Voice, and not to move by great Leaps, and be sure to avoid Tautology as much as possible.

In former Times when Concords were only used Note against Note, they always used to compose the Bass first, and afterwards set the other Parts in Concord to it, which may spoil the Air of the Tenor, by reason it was obliged to be set according to the Bass; but since most modern Authors, in figurate Descant, in which Discords are concerned, compose the Tenor first, which is the leading Part, or Church Tune, therefore it ought to be so composed; but nevertheless, I don't deny, but that the Form of the Bass ought to be first laid, because it determines the Key, and also the Foundation of the whole Composition, and ought to carry as much Air as the Tenor will possibly admit. But after

after you have laid the Foundation of the Bass, or only founded your Key therein, you may carry on your Composition together or apart, which you please; but if you compose the Tenor Part first, you must keep in the Form that the Bass may come in, in a good Air; but the easiest Way, for a young Composer, is to carry on the Bass a little behind the Tenor, so that the Bass may follow in good Air, of which I will give an Example in two Parts.

EXAMPLE.

The example consists of two systems of musical notation. Each system has a bass staff (bottom) and a tenor staff (top). The first system has a key signature of one flat (B-flat) and a common time signature. The second system has a key signature of two flats (B-flat and E-flat) and a common time signature. Fingerings are indicated by numbers 1-5 below the notes. The first system's bass line has fingerings: 1, 5, 10, 8, 10, 8, 7, 5, 8, 8, 5, 3, 8, 10, 5. The second system's bass line has fingerings: 5, 3, 8, 5, 8, 8, 3, 5, 5, 8, 3, 8, 7, 5, 8.

According to this Example you may compose any Tune whatsoever.

Of several Closes, and Cadences in Musick.

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

As for the Example.

The example shows three different ways to close a piece in a flat key. The notation is in two parts (bass and tenor). The first close is the key itself (B-flat). The second close is in the fifth above (F). The third close is in the third above (D-flat). Fingerings are indicated by numbers 1-5 below the notes. The first system's bass line has fingerings: 1, 5, 3, 8, 5, 5, 3, 8, 5, 5, 3, 8, 1, 5, 3 Key. The second system's bass line has fingerings: 1, 5, 3, 8, 5, 5, 3, 8, 5, 5, 3, 8, 1, 5, 3 Key.

The first Close is the Key itself, the second in the fifth above, the third is in the third above, which are called imperfect Closes, and used

in the middle of Strains, also the fourth below the proper Key is of the same Nature, and may be also used.

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

As for the Example

The image shows two staves of musical notation. The top staff is in a sharp key (F#) and the bottom staff is in a natural key (F). Both staves contain a sequence of notes with fingerings indicated by numbers 3, 5, 8, and 6. The notes are arranged in a way that demonstrates the relationship between the two keys. The fingerings are: 3 6 5 8. 3 5 5 8. 5 8 5 8. 8 3 5 8.

The first is the Key itself, the next are in the fifth, fourth, and second above, the fourth below is also the same as the fifth above; which three are middle Closes.

You need not make use of the same Notes, but these are the properest Places in both Keys, and also the most authentick.

Of Composition of three and four Parts.

IN the Composition of three Parts you must make a Cantus, or a Treble, to be sung in the eighth below; let it begin in some different Cord above the Tenor, as your Genius leads you; and then take contrary Cords from those of the Tenor, still counting from the Bass; and also avoiding all Discords, as much as possible, between your Cantus and Tenor, as you do between your Cantus and Bass; and also keep your Cantus rather below the Tenor than above, so that it may not take away the Air of the Tenor, which Part is mostly compos'd to keep the Musick the more full, yielding more Variety of Cords and most commonly sung where there are not Voices enough to perform the Treble-Contra; and these Tunes of four Parts may be sung in three, by emitting the Contra, and singing the Treble an eighth below instead of a Cantus or Medius; and for want of room I shall omit Examples in three Parts, and place the Cantus as a Treble in the eighth above, and give you an Example of four Parts, in which a Contra Part must take place of the Cantus, and the Cantus take place of the Treble an eighth above; also each of your three upper Parts must shake a different Cord from the Bass, i. e. one Part to be the Unison or Eighth, the other may be a Third or Fifth; but to make it the more plainer, I shall make use of the same Notes as I did in two Parts; and also add two more Parts, viz. a Contra and a Treble, which will give you a true Speculation of four Parts, of which see the following Example.

The INTRODUCTION. [23]

An Example of four Parts.

Treble.

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

Contra.

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

Tenor.

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

Bass.

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

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

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

You see in this Example, that the Tenor begins Unison with the Bass; the Contra a Fifth; the Treble an Eighth; which are the proper Pitches of four Parts.

Observe,

Observe, that two Fifths, or two Eights, may be taken in four Parts, rather than spoil the Air of the Tune ; but let it be between one of the upper Parts of the Bass ; for if they are between the Tenor and Bassus, it is not so well ; for where there are not Voices for the two upper Parts, there will be a sad Disallowance.

“ These four Parts are said to resemble the true Nature of the four Elements ; and also take their Place one above another, as Elements do. “ The Bass is said to resemble the Earth, which is the gravest, and set “ at the Bottom as the Foundation of all the other three : The Tenor “ to Water, which is next above the Earth : The Contra Tenor to the “ Air ; and the Treble to the Fire, which is the highest of the other “ three.” And when the Parts are shifted out of these their natural Places, it seems as unnatural, as if the Elements were so shifted. Which is a Fault of many Composers.

Of Composition of five, six, seven and eight Parts.

IF you compose never so many Parts, they are still to the same Effect as four, for which I will give you a very good Reason ; for in the whole System of Octaves, there are but four Concords different from one another, viz. a Third, a Fifth, a Sixth, and an Eighth, or Unison, out of which there can be but three taken at once ; for if you take in a Fifth, the Sixth must be left out (in Counterpoint excepted) or if you take the Sixth, the Fifth must be left out ; so that there can be but three Concords at once joyned to the Bass.

Therefore if you would add another Part to make five Parts, you must add another Octave to some one of the said Concords, by Reason they must be still doubled : Also, add another Octave to some other Concord, and you will have six Parts ; then add another Octave to some other Concord, and the Concords will be also doubled, which will make seven Parts.

Composition of eight Parts is called Coral Musick, which is performed by two opposite Quires ; (or by, or with Instruments ;) which Musick has two Basses, one peculiar to each Quire ; also, all the three other Parts are affixed to each Bass, and do perform sometimes with a single Voice, or with two, three, or all four Parts together ; and when all eight are joined in full Chorus, it is a Composition of eight Parts : So that one of the Basses supplies the Office of an upper Part when all move together, which Composition is grounded but on one real Bass. Thus having shew'd you the true Nature of eight Parts, I shall for want of Room omit Examples.

Upon which Composition Mr. T A N S' U R compos'd this following Verse, viz.

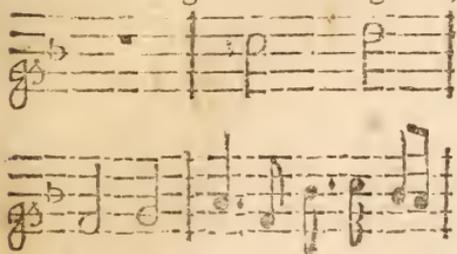
“ If you erect ten thousand Parts, or more :
“ They in Effect are but the same as four.

The Contrivance of a Canon.

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

A Canon of two Parts.

I will for the Ease of the young Composer begin with Two Parts. Now seeing this following Part, you must always sing the same Notes



in a Fifth above ; also you must apply new Notes to the upper Part, and apply new Descant to them also ; and in this Manner you are to proceed from Bar to Bar, still applying new Descant to the last removed Notes.

In this Manner you may continue two Parts in one, to what Length you please, of which I will give you a short Example.

E X A M P L E.



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

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

Canon in three Parts.

NOW I will show you an Example of a Canon in three Parts, composed by the famous Mr. CHRISTOPHER SYMPSON; of which I will first set you down the beginning Notes of each Part, so that you may see the first Platform thereof, thus :



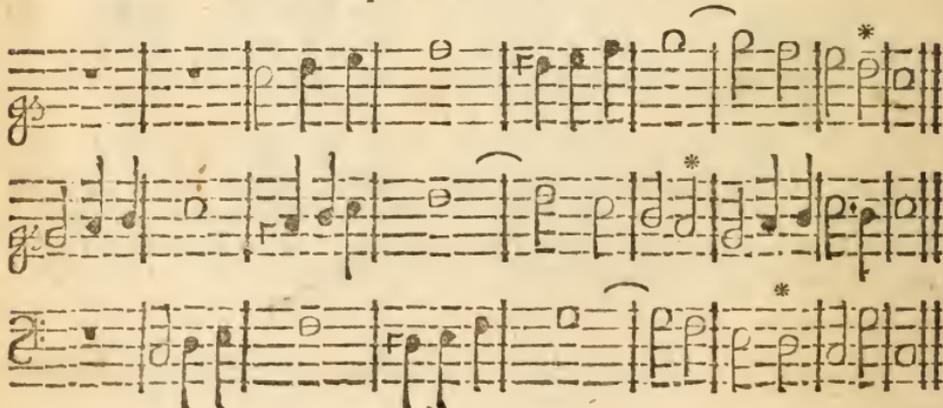
That being done, the first Business is to fill up the second Bar of the leading Part, with some Note or Notes, which may agree with that Part, which came in after it, and add the said Note or Notes to each of the other Parts in this Manner.

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



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

An Example of three Parts in one.



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

A Canon in the Fifth below, and Fourth above.



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

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

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

A brief Explanation and Abbreviation of all the useful Terms used in Musick, both Vocal and Instrumental, derived from the Greek, Latin, French, Italian, &c.

THE Terms or Words that I shall shew you, serves to direct the Performer to the true Performance both of Words and Musick, according to the real Intent of the Composer: But because there are many Words that do signify but one, I will collect them all together in a regular Form, making one Explanation serve for all; and will lay them down in these seven following Heads, viz.

1. Of the Movements of Time.
2. Of Names of some Characters.
3. Of Terms to express the Sense of the Words.
4. Of Names of Cords and Discords.
5. Of Musick and Melody, &c.
6. Of Names given to all Parts of Musick.
7. Of several Things worthy of Note.

§ I. *Of the Movements of Time.*

ADagio, Recitativo, Recitati, Recit, Reo, Moters, Opras, (Ital.) Either of these Terms or Words signifies the slowest Movement in Time: Also the gravest Parts in Cantata's, which comes as near as possible to the true Pronunciation of the Words.

Alemand, Gravisonous, (Ital.) Either of these signifies one Degree quicker than Adagio, and move mostly in Common-Time.

Largo, Lentment, Lento, Lent, Tardo, (Ital.) Either of these Terms or Words denotes one Degree quicker than Alemand. And Largetto, (Ital.) signifies one Degree quicker than Largo.

Allegro, (Lat.) Animatio, Vivace, Vivacemente, Vivumente, Brillante, (Ital.) Either of these Terms denotes one Degree quicker than Largetto, and is to be performed with Life, Spirit, Vigour, and in good Time.

Vivacissimo, (Ital.) signifies one Degree quicker than Allegro, and more sprightly.

Presto, Prestissimo, Pronto, Veloce, Velocement, Velociffamente, Vite, Vislo, Vistamente, (Ital.) Either of these signifies that you must sing or play as quick as possible, to lose no Time.

N. B. That the Word *Assia*, is often set before another Word, which signifies that the Movement must not be quite so quick, or quire so slow as the Word itself directs; as *Assia Adagio*, is not quite so slow as *Adagio* itself, &c. according as the Words do require.

Men,

Men, Pico, (Ital.) Either of these are often set before any Word, which signifies Less, or not so much as it was before; as Men Allegro, is not quite so brisk as if Allegro was alone.

N. B. That Piu signifies a little more; as Men Presto, not too quick; Non Troppo Presto, signifies the same.

Non Troppo Largo, not too slow; Nonupla, denotes that a Jigg must be played in very quick Time.

§ II. *Of the several Names given to some particular Characters, or used instead of them.*

Repetatur, Replica, Replicato, Represa, Reditta, Riditta, Come Sopra, Encore, (Ital.) Either of these Terms or Words signify that such a Part or Strain must be repeated over again from that Note or Place it is set over. It is often set over this Character :S:, which is called a Repeat, and signifies the same.

Tace, Tacet, Sospiro, (Ital.) Either of these signify Silence, or to rest; which Words are often set over those Characters called Rests.

Index, (E.) Guidon, (Fr.) Monstra, (Ital.) Either of these is a Name given to this Character w , which we call a Direct.

§ III. *Of the Terms used to express the Sense of the Words, and the Nature of the Musick, so that one may agree with another.*

Andante, (Lat.) Pique, Pointe, Spiccato, (Ital.) Either of these denote that the Time must be kept just and true; and that each Note must be made equal and distinct one from the other.

Cantabal, (Ital.) denotes that you must play in a Vocal Manner.

Euphony (Lat.) Denotes a very Graceful Sound, and smooth running of Words.

Tendermente, Con Affetto, (Ital.) Either of these denotes that you must sing or play in a very sweet, tender, affecting Manner.

Piano, P. Pianissimo, P. P. P. (Ital.) Either of these denote that you must sing or play very soft and low. Piu Piano, or P. P. signifies a little more soft and low. Lamentatone, Languemente, Languissant, (Ital.) Either of these denote that you must sing or play in a very grave, slow, lamenting mournful Manner.

Con Discertone, Moderation, (Lat.) Either of these denote that you must sing or play with Discretion and Adoration. Con, signifies with. Con Diligenza, Discerto, Timoroso, (Ital.) Either of these denote that you must sing or play with Care, Diligence, and Exactness.

Con Dolce Maniere, Dolce Doux, Gratiofo, Gratieusement, (Ital.) Either of these denotes that you must sing or play in a very soft, sweet, and agreeable Manner.

Vigorofo, Vigorofamente, Hardimente, (Ital.) Either of these denote that you must sing or play with Life, Spirit, Strong, and Steady.

Maeftolo, Maeftufo, (Ital.) Either of these denote that you must sing or play with Majesty and Grandure, but slow, strong, and steady.

Divoto, (Ital.) signifies a grave and serious Way of singing, proper to inspire Devotion.

Forte, Fortement, Fortiffimo, or F, or Fe, (Ital.) Either of these denote that you must sing or play very loud.

Piu Forte, or P. F. denotes one Degree louder than Forte.

Forte Forte, or F. F. denotes as loud as possible.

Continuoto, Softenuoto, Uguale, Ugualmente, (Ital.) Either of these denote that you must continue, or hold on one Sound with equal Strength, and to move in equal Time all the Way.

Legermente, (Ital.) Denotes that you must sing or play very gently, lightly, and with Ease.

Tafto, (Ital.) Denotes that the Notes must be but just touched, yet hold their full Time.

Echo, Echus, (Ital.) Either of these denote that such a Part or Strain, must be repeated over again in a very soft and low Manner, imitating a natural Echo; being respective to the Organ, Harpsichord, &c.

Concerto Grofo, Tutti, Tutto, or T. Pieno, Grande, (Ital.) Either of these Words signifies Full, and used when all Parts come in, and perform together in full Chorus; as Pieno Choro, a full Chorus.

Chorus, also signifies a Quire or Company of Singers.

Harpeggio, Arpeggio, Harpeggiato, (Ital.) Either of these signifies to cause several Sounds, or Notes to be heard one after another, beginning always at the lowest.

Intonation, (Ital.) is a Term commonly set at the Beginning of a Tune, which signifies the giving of a Tone, or Sound of the Key to the rest of the Quire, which is commonly done by the Leader of the Tenor.

§ IV. *Of the several Names of Concords and Discords, &c.*

CHords, or Cords, are the Names given to the Musical Sounds made by either Voice, or Strings, or by Wind artificially; i. e. when two or more Sounds do sound together; each Note being an Interval, either greater or lesser Distance one from another. So these Intervals or Distances are called Cords and Discords.

Consonants, or Concords, is a Name given to all agreeable Sounds, viz. a Unison, 3d, 5th, 6th, and their Octaves.

Dissonants, Disharmony, or Discords, is a Name given to all jarring, or disagreeable Sounds, viz. a 2d, a 4th, a 7th, and their Octaves.

In the Compass of every 8th, or Octave, there are 12 several Degrees of Sound, each Degree having a proper Name from the lowest Note, which are called Greater, or Lesser, Perfect, or Imperfect, as follows.

12. Diapafon	12. Octave or 8th ; including 12 Semitones.
11. Semidiapafon	11. Defective 8th ; including 11 Semitones.
11. Sept. major	11. Greater 7th ; including ditto.
10. Sept. minor	10. Lesser 7th ; including 10 Semitones.
9. Hexachordon major	9. Greater 6th ; includes 9 Semitones.
8. Hexachordon minor	8. Lesser 6th ; includes 8 Semitones.
7. Diapente	7. Perfect 5th ; includes 7 Semitones.
6. Semidiapente	6. Imperfect 5th ; includes 6 Semitones.
6. Tritone	6. Greater 4th ; includes ditto.
5. Diateffaron	5. Perfect 4th ; includes 5 Semitones.
4. Ditone	4. Greater 3d ; includes 4 Semitones.
3. Semiditone	3. Lesser 3d. includes 3 Semitones.
2. Tone	2. Greater 2d. includes 2 Semitones.
1. Semitone	1. Lesser 2d. includes 1 Semitone.

Unifon, one Sound.

N. B. That the Defective 8th, and Greater 7th, are the same Interval in the Scale of Musick : The like may be said of the Defective 5th, and Greater 4th. Also you may observe that the Particle Semi, in Semidiapafon, Semidiapente, &c. doth not signify the half of such an Interval in Musick, but only imports a Deficiency, as wanting a Semitone of Perfection.

§ V. Of Musick, Melody, Harmony, &c.

MUfica, (Ital.) signifies the Art of Musick, made either by a natural Voice, or an artificial Instrument.

Mufico, (Ital.) signifies a Mufician, Master of Musick, &c.

Theoretical Musick, is that which searches into the true Grounds of it; and into the true Nature of Concord, and Discord; explaining their true Nature, Number, and Proportion, &c.

Practical Musick, is that which designs, contrives, and composes all Sounds into Musical Parts.

Symphony, signifies an Agreement, or Consent in Harmony; also an Interlude, or Prelude, being agreeable, or in Symphony with a Piece of Musick.

Coral Musick, is Musick fung by Turns by two opposite Quires.

A Concert of Musick is three Parts, and no less.

Concerto, (Ital.) or Concert, is a Piece of Musick composed in several Parts.

§ VI. Of the several Names of the several Parts of Musick.

BASS, or Bassus, is a Name given to the lowest Part of Musick; all other Parts proceeding from it; it being the Foundation of all other Parts, and is set at the Bottom, and is the Ground-work of all the rest.

Tenor,

Tenor, is a Name given to the leading Part ; being first, or next Octave above the Bass.

Contra, or Contra Tenor, or Cantus, or Altus, or Alto, or Haut-Contra, or Mean, or Medius, or Second Treble, is a Name given to the Second Tenor, being the Second Octave above the Bass.

Treble, or Triple, or Haut-Deffius, signifies Threefold ; being the third Octave above the Bass, which is the highest Part in Musical Composition.

Repieno, signifies Full, and is often set to direct those Parts to move in full Chorus, that move but in some certain Places. Canto Repiero, (Ital.) is the Name of the Grand Chorus that moves in but some certain Places.

Basso Repieno, (Ital.) is the Name of the Bass of the Grand Chorus, that moves but in some certain Places.

Canto Concertante, (Ital.) is the Name of the Treble of the little Chorus, that moves thro' the whole Composition.

Basso Concertante, Basso Continuo, or B. C. (Ital.) Basso Recitante, Continuoto. Either of these Terms is a Name given to the Continual Bass, or Thorow-Bass, or Bass of the Little Chorus, that moves quite thro', and marked with Figures.

Alto Repieno, (Ital.) The Little Chorus that moves but in some certain Places.

Alto Concertante, (Ital.) The Grand Chorus, that moves quite thro'.

Necessario, (Ital.) is also a Name given to those Parts that move quite thro' to distinguish them, from them that move but in some certain Places.

§ VII. *Of several Things worthy of Note, &c.*

AD Libitum, or Libitum, or Bene Placito, (Lat.) signifies if you please, or if you will.

Da Capo, or D. C. (Ital.) is a Word often set at the End of a Piece of Musick that ends with the first Strain, which signifies to begin again. These Tunes that ends so, are commonly called Rondea's : The Word Finis, or Fin, or F, ought to stand over the last Note.

Plain Descant, is the Ground-work of Musical Composition, where Concords are orderly taken.

Figurate Descant, is when Discords are concerned as well as Concords, tho' not so much.

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

A Cadence, is the Fall of a Voice, or a Conclusion, or Close made by all Parts, in several Places of any Key, &c.

A Canon, (Lat.) is a Piece of Musick composed by an exact Rule ; the following Parts repeating the very same Notes as the foregoing Part, which is the Superlative or highest Degree in Musick.

A Perfect Close, is when all the Parts end in the proper and fundamental Key.

An Imperfect Close, is a Close made at the End of many Strains, but not in the proper Key.

Imitation, Imitatione, Imitazione, (Ital.) signifies a Way of composing, where Parts are made to imitate one another.

Arfin & Thefin, or Arfis & Thefis, (Ital.) denotes a Part, Point, or Fuge is said to move, so when one Point falls in one Part, and the same rises in another Part.

Contra-Fuges, or Counter-Fuges, is when two Fuges or Points, proceed contrary one from another.

Verte, signifies to turn over the Leaf; as Verte Subito, turn over quick.

A Ground, is a Bass, composed of long Notes, &c. the Division being run in the other Parts.

A Prelude, Preludo, Preludium, (Ital.) Either of these Terms are a Name given to a short Air or Symphony, played before a Piece of Musick begins; sometimes by Rule, and oftentimes extempore.

Interlude, Research, Ricercate, Ritornello, Riternello, (Ital.) Either of these Terms is a Name given to short Airs, or Symphonies played between many Strains of a Piece of Musick, to grace and ornament it; sometimes by Rule, and sometimes extempore.

A Voluntary, is an extempore Air, Prelude, Interlude, or Symphony, played either before, or in the Middle, or at the End of a Piece of Musick, to ornament and grace it, &c.

Solus, or Solo, signifies alone, and is often set over such Parts that are to be sung or played alone. Solo, is also a Name given to a Piece of Musick that is for one Violin, one Flute and a Bass, to distinguish it from those that are for two Violins, two Flutes, and a Bass; and are called Solo's.

Sonata, Suonata, Scionata, Either of these Names are applied to a Piece of Musick composed only for Instruments, &c.

Fuge, or Fuga, (Lat.) signifies Flying, or Running; and used when Parts or Points fly one before another, which is properly called Fuging.

A Cantata, (Ital.) is a Piece of Musick composed for Voices or Instruments in several Parts, being intermixed one with another like Opera's, &c.

Senza, (Ital.) signifies without; as Senza Stroment, without Instruments.

Obligato, (Ital.) signifies Necessary, or on Purpose; that is, an Instrumental Part is necessary, and ought not to be left out. This is also a Name given to some Sonata's.

Duett, or Duetto, (Ital.) two Parts.

Trio, Trezetto, or in Trex, (Ital.) three Parts,

Quarto, (Ital.) four Parts.

Quinque, (Ital.) five Parts.

T H E

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B O O K II.

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O N

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*The Cherubims, in Chants and Anthems clear and even,
Create a Consort for the King of Heaven.*

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1840

1840

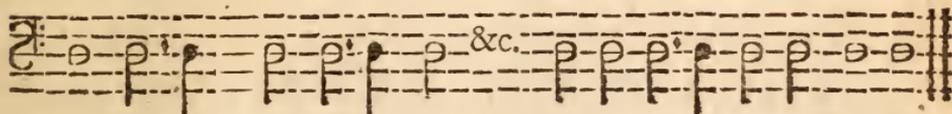
1840

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

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



Our Fa-ther, which art in Heav'n, &c. for e-ver and e-ver, Amen.

Priest.

Choir.



O Lord, o-pen thou our Lips, and our Mouth shall shew forth thy Praise.

Priest.

Choir.



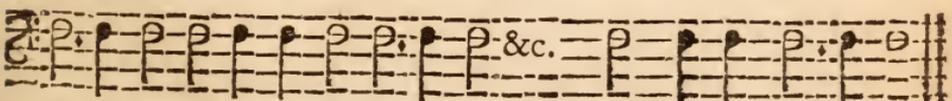
O Lord, make speed to save us; O Lord, make haste to help us.

Priest.



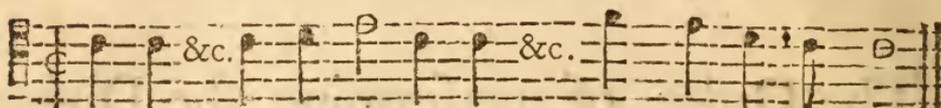
Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost;

Choir.



As it was in the Beginning, is now, &c. World without End, A-men.

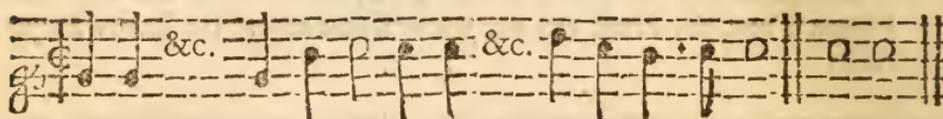
The Venite may be fung one Verfe by the Prieft, thus :



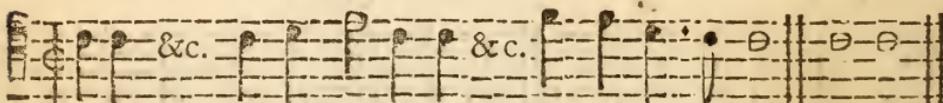
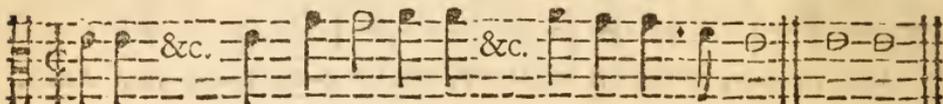
O come let us fing unto the Lord, &c. Strength of our Salvation, &c.

And the other Verfe may be fung by the whole Choir in four Parts, thus :

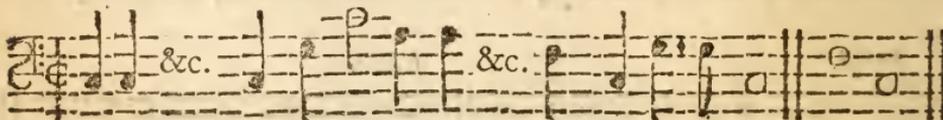
The Venite Exultemus.



2 Let us come before his Prefence with a Song, &c. glad in him with, &c. Amen.

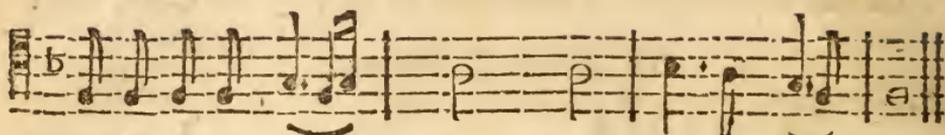


2 Let us come before his Prefence with a Song, &c. glad in him with, &c. Amen.

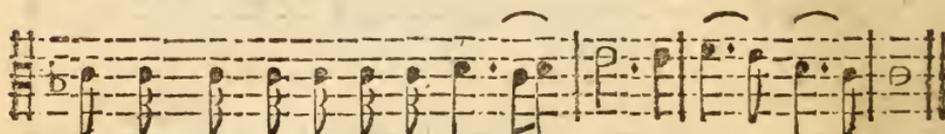


This Chanting-Tune, or any other of this Kind, may fuit the whole Book of Reading Pfalms, due Regard being had to the Points. (i. e.) by obferving to proceed upon the fame Key that the Note ftands upon, before &c. be the Verfe long or fhort, till one come to thefe Notes that are before the Points in the Middle, and at the End of the Verfe. The Reading Pfalms being ended, a fhort Voluntary is performed on the Organ.

Continued.



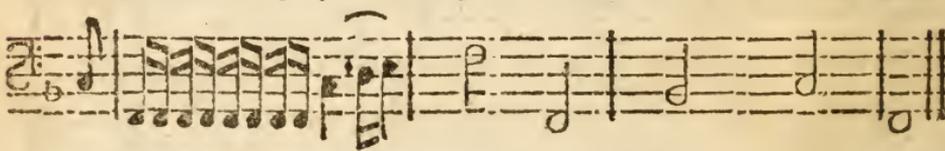
Ho-ly, ho-ly, ho—ly: Lord God of Sab—bath.



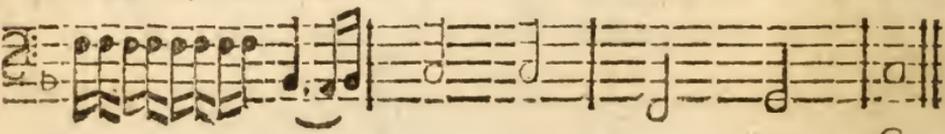
Heav'n and Earth are full of the Ma—jesty: of thy Glo—ry.



The glorious Company of &c. prai—se thee.



The goodly Fellowship, &c. prai—se thee.

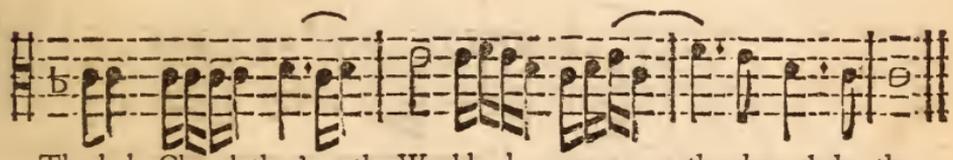
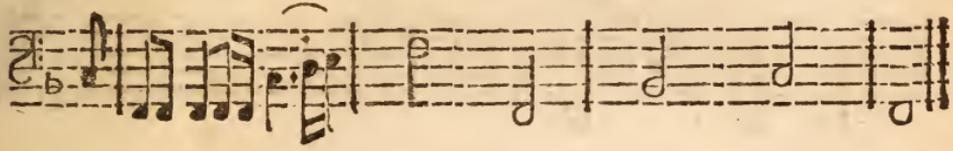


Con-

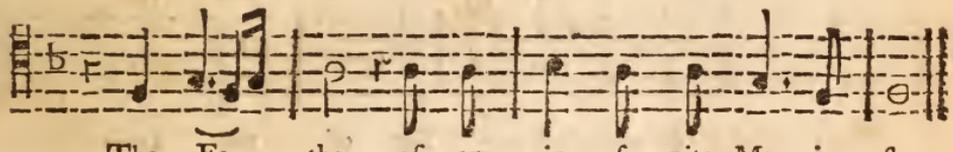
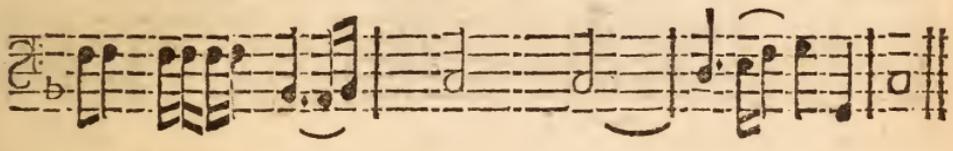
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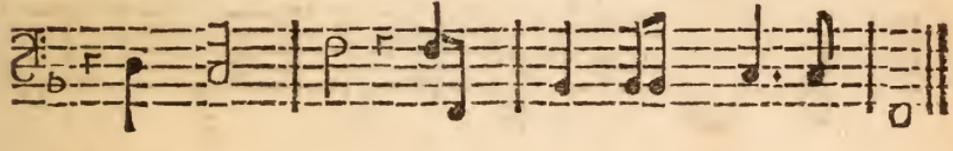
The noble Army of Martyrs prai— se thee.



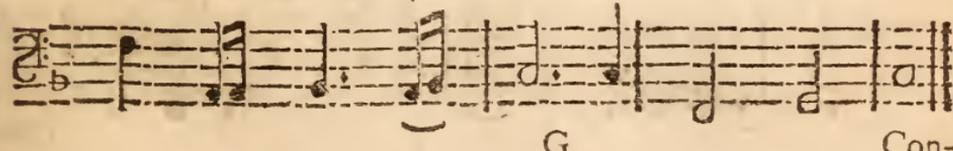
The holy Church thro'out the World : do— th acknowledge thee.



The Fa— ther of an in— fi— nite Ma— je— sty ;



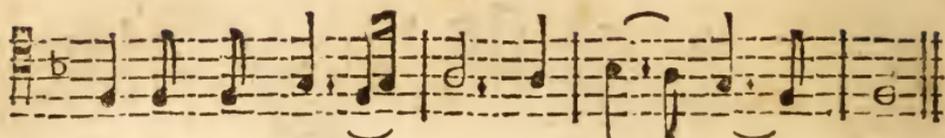
Thine ho— nou— ra— ble, true, and on— ly Son ;



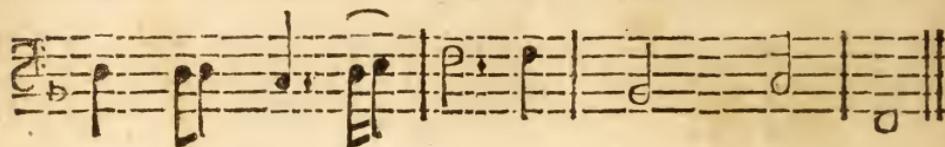
G

Con-

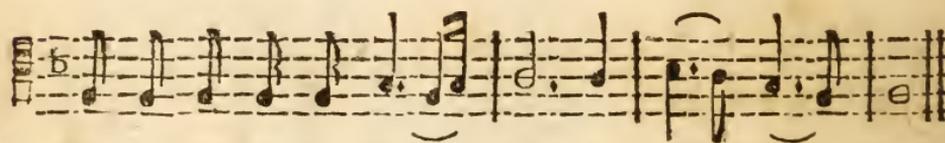
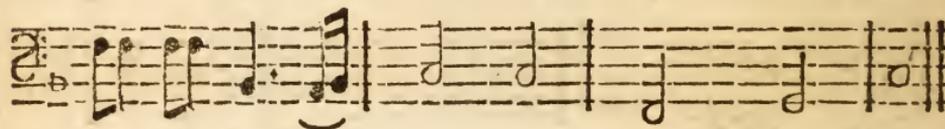
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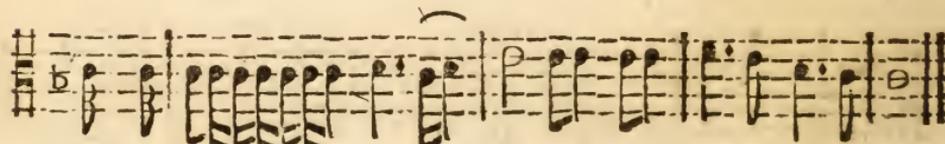
Al—so the Ho—ly— Ghost : the Com— for— ter.



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



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



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



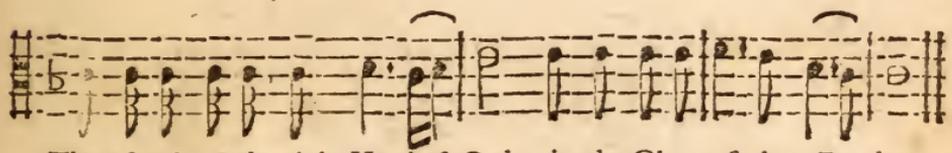
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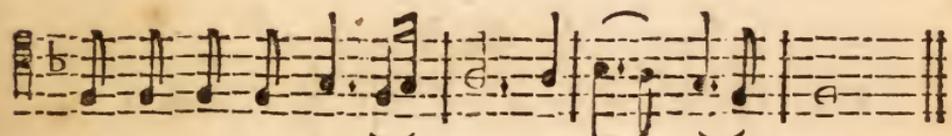
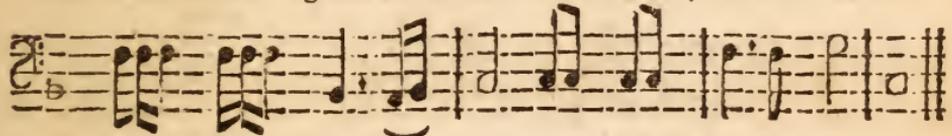


When thou hadst overcome, &c.

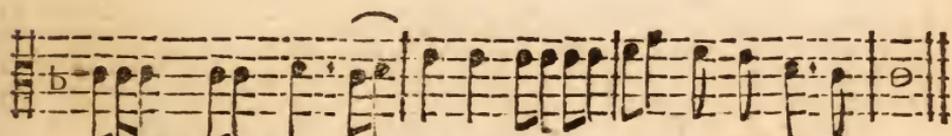
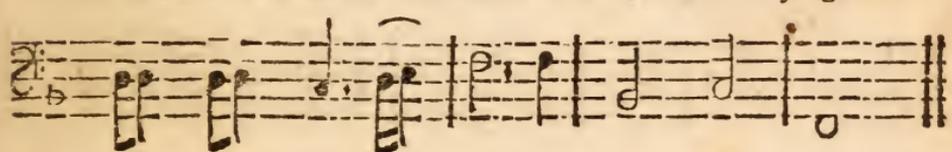
Heav'n to all Be—lie-vers.



Thou fittest at the right Hand of God: in the Glory of the Fa-ther.



We be-lieve that thou shalt come: to be our Judge.

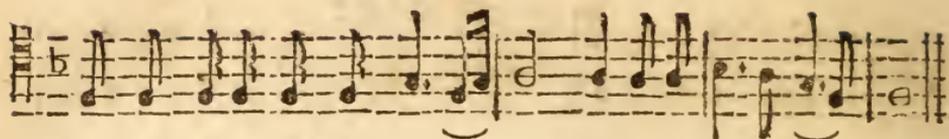


We therefore pray thee, &c.

With thy pre--ci--ous Blood.



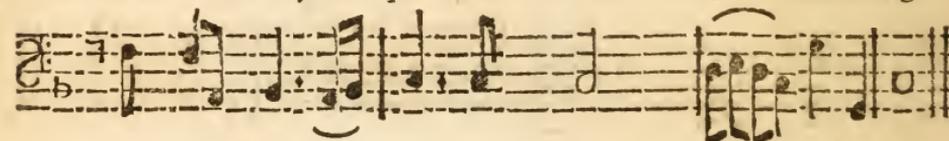
Continued.



Make them to be numbred with thy Saints: in Glory e-ver-last—ing.



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



Go—vern them : and lift them up for e—ver.

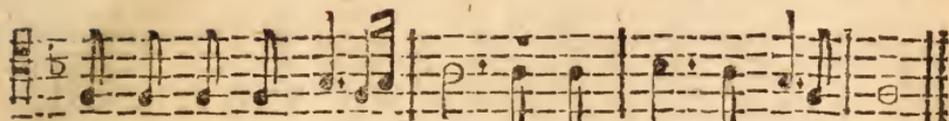


Day by Day : We mag—ni—fy thee.

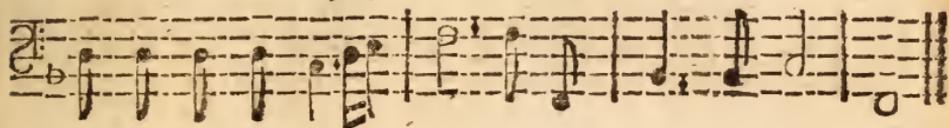


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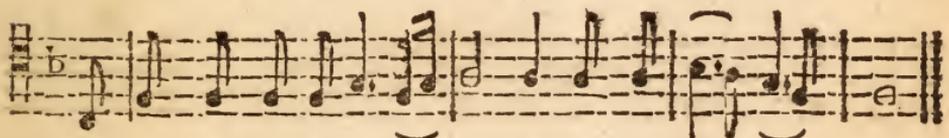
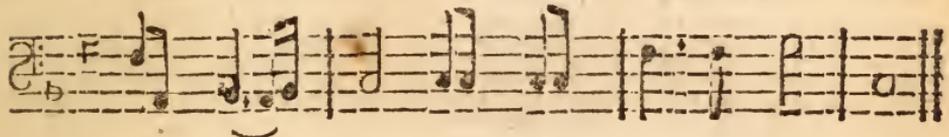
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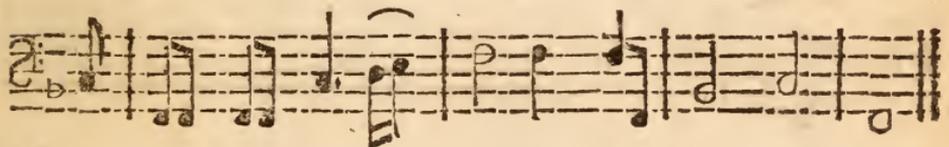
And we wor-ship thy Name, e-ver World with-out End.



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



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



O Lord, let thy Mercy, &c. as ou-—-r Trust is in thee.



Con-

Continued.

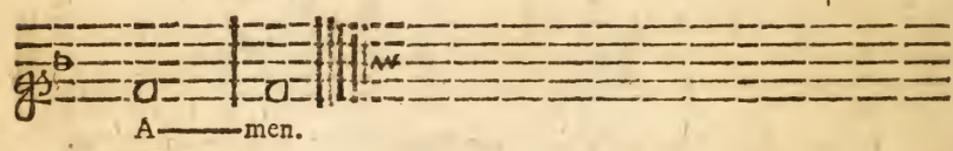
CHORUS.



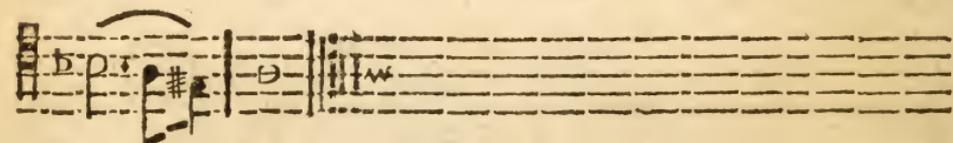
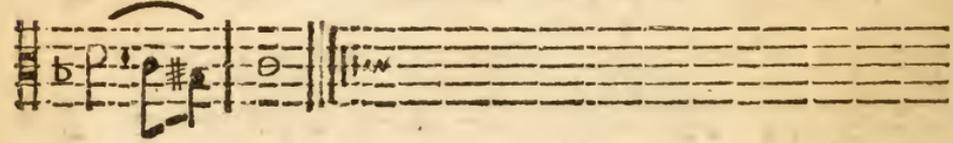
O Lord, in thee have I trust-ed, let me ne-ver be con-found-ed.



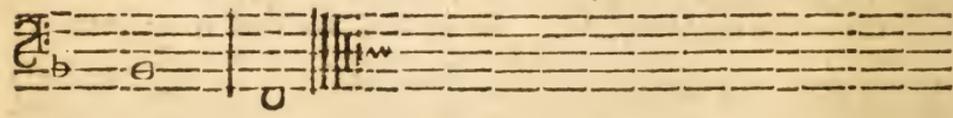
O Lord, in thee have I trusted, let me ne-ver be con-found-ed.



A—men.



A—men.



Te Deum being ended, and the second Lesson read, Jubilate may be sung by the Choir, thus :

JUBI-

Continued.



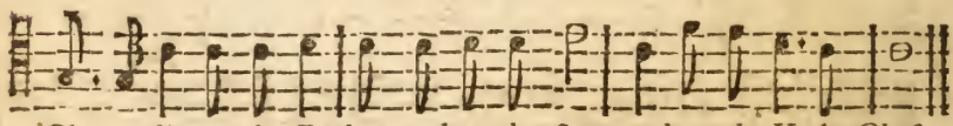
Be thankful un—to him, and speak good of his Name.



For the Lord is Gracious, and his Mer-cy is E-ver-last-ing,



And his Truth en-du-reth from Ge-ne-ra-tion to Ge-ne-ra-tion.



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



Con-

Continued.



As it was in the Be—gin—ning,

is now, and ever shall



As it was in the Beginning, is now, and ever shall



be World without End; A—men,

A—men.



be World without end, Amen,

A—men.



H

Con-

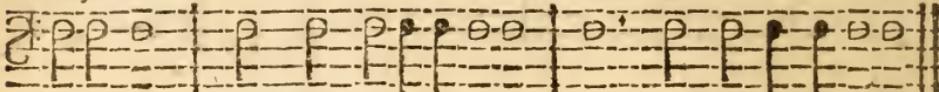
Then follows the Apoftles Creed, which is fung by the whole Choir in one continued folemn and grave Tone, upon Festivals; Athanafius's Creed is fung in the fame Tune.

After which the
Priest. *Priest.* *Choir.*



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

Priest. *Choir.*



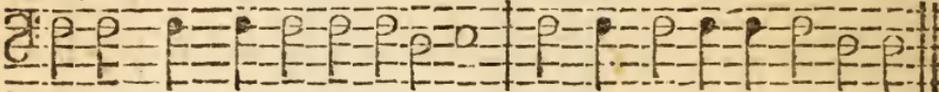
Let us pray. Lord, have Mercy upon us. Christ, have Mercy upon us.

Priest. *Choir.*



The whole Choir in one Tone.
Lord, have Mercy upon us. Our Father, which art in Heav'n, &c.

Priest. *Choir.*



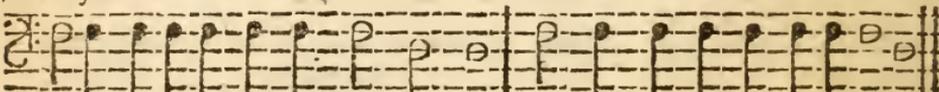
O Lord, fhew thy Mercy upon us. And grant us thy Sal-va-ti-on.

Priest. *Choir.*



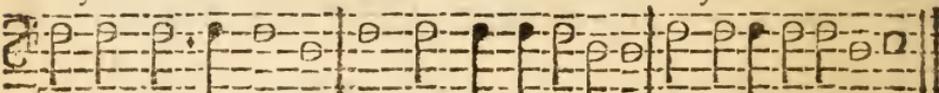
O Lord, fave the King. And mercifully hear us when we call upon thee.

Priest. *Choir.*



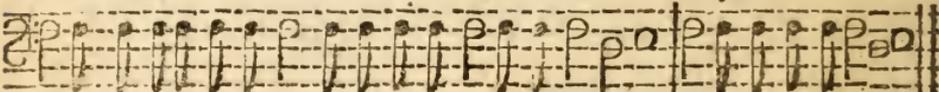
Endue thy Minifters with Righteoufnefs. And make thy chofen People joyful.

Priest. *Choir.* *Priest.*



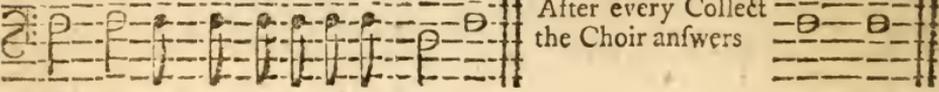
O Lord, fave thy People. And blefs thine, &c. Give Peace, O Lord, &c.

Choir. *Priest.*



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

Choir.

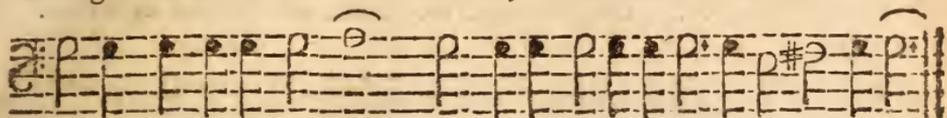


After every Collect the Choir answers

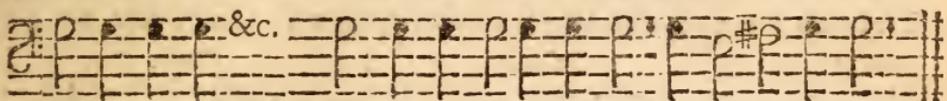
And take not thy holy Spirit from us,

A-men.
The

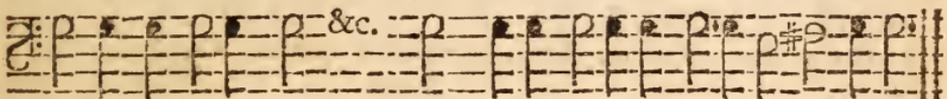
The Collects being ended, here followeth an Anthem upon usual Days that the Litany is appointed to be sung. It is sung by two of the Choir in the Middle of the Church, near the Bible Desk, the whole Choir answering them to the first four Petitions, in the same Tune and Words.



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



O God the Son; &c. Have Mercy upon us, &c.



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

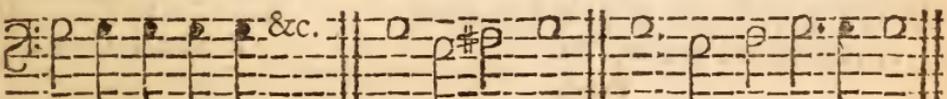


O ho-ly, blessed, &c. Have Mercy upon us mi-se-ra-ble Sinners.

Priest.

Choir.

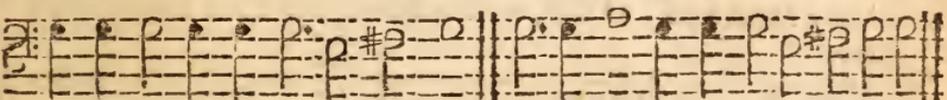
Choir.



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

Choir.

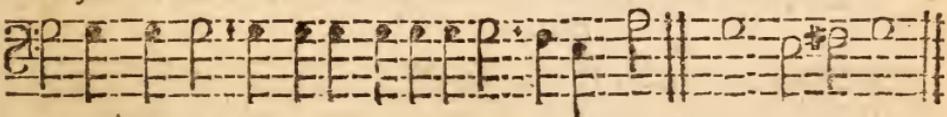
Choir.



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

Priest.

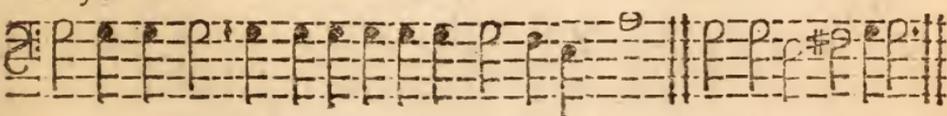
Choir.



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

Priest.

Choir.

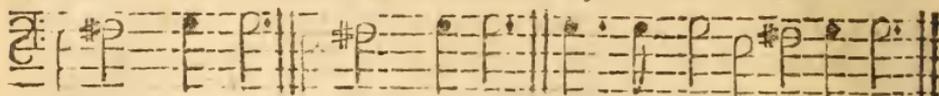


O Lamb of God that takest away the Sins of the World. Have Mercy upon us.

Priest.

Choir.

Priest.

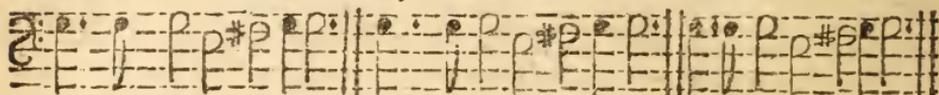


O Christ, hear us. O Christ, hear us. Lord, have Mercy up-on us.

Choir.

Priest.

Choir.

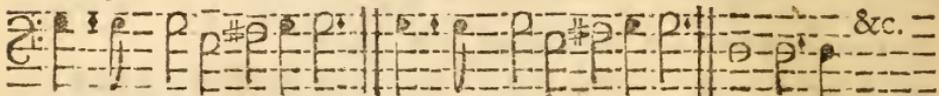


Lord, have Mercy upon us. Christ, have Mercy upon us. Christ, have, &c.

Priest.

Choir.

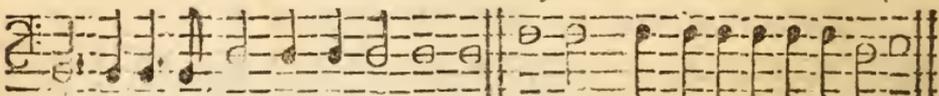
Choir.



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

Choir.

Priest.

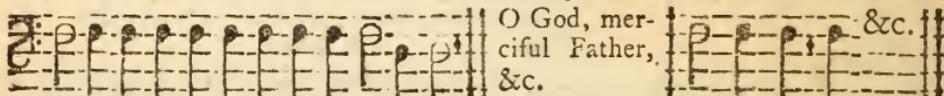


But de-liv-er us from E-vil. Amen. O Lord, deal not with us, &c.

Choir.

Priest.

Choir.



Neither reward us after, &c.

O God, mer-
ciful Father,
&c.

&c.
O Lord, arise, &c.

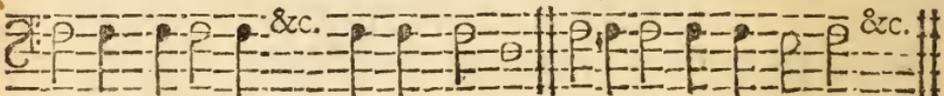
Priest.



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

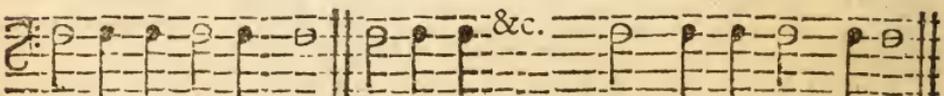
Choir.

Priest.



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

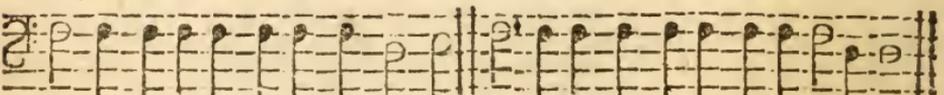
Choir.



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

Priest.

Choir.

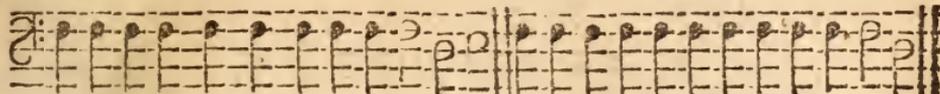


From our Enem-ies defend us, &c. Graciou-sly look upon our, &c.

Priest.

Priest.

Choir.



Pitifully behold the Sorrow, &c. Mercifully forgive the Sins, &c.

Priest.

Choir.

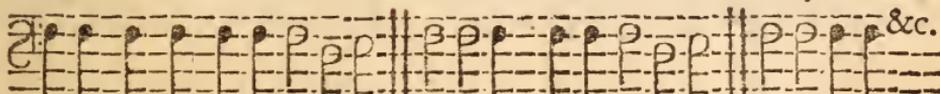
Priest.



Favourably with Mercy, &c. O Son of David, &c. Both now and

Choir.

Priest.



ever vouchsafe, &c. Graciously hear us, &c. O Lord, let thy

Choir.

Priest.

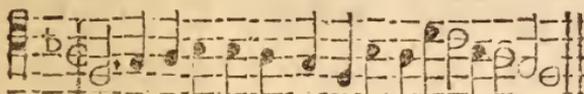
Choir.



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

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

Choir.

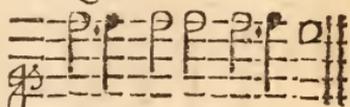


Lord, have Mercy upon us, and incline our Hearts. &c.

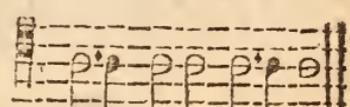
Organum.



Quire.

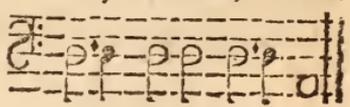


Glory be to thee, O Lord,



Glory be to thee, O Lord.

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



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

MAGNIFICAT.

Tenor & Bassus.

Musical notation for the first line of the Tenor and Bass parts. It consists of two staves: a Tenor staff (soprano clef) and a Bass staff (bass clef). The music is in a common time signature and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with eighth and sixteenth notes.

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

Musical notation for the second line of the Tenor and Bass parts. It continues from the first line with similar rhythmic patterns and melodic lines.

Musical notation for the third line of the Tenor and Bass parts. The melody continues with a mix of eighth and sixteenth notes.

Sp-i-rit hath re—joy—ced in God my Sa—vi—our.

Musical notation for the fourth line of the Tenor and Bass parts, concluding the first section of the Magnificat.

Contra & Bassus.

Musical notation for the first line of the Contra and Bass parts. It features a more complex rhythmic structure with many sixteenth and thirty-second notes.

For he hath re—gard—ed the Lowlinefs of his Handmai—den.

Musical notation for the second line of the Contra and Bass parts, continuing the intricate melodic and rhythmic patterns.

Musical notation for the third line of the Contra and Bass parts.

For behold from henceforth all Gene—rations shall call me Blef—fed.

Musical notation for the fourth line of the Contra and Bass parts, concluding the second section of the Magnificat.

Con-

Continued.

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

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

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

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

Con-

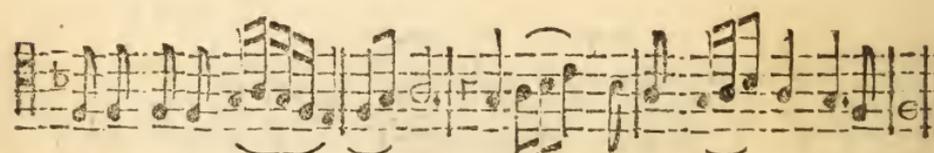
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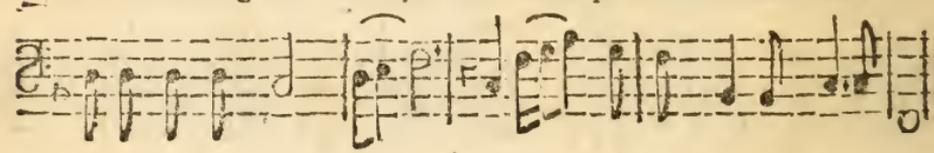
He hath, &c. from their Seat, and, &c. humble and Meek.



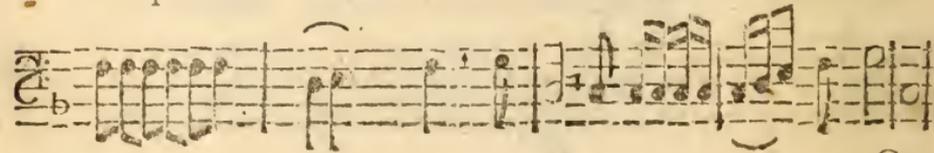
He hath, &c. -gry with good, &c. sent empty a-way.



He remembering his. Mercy, hath hol-pen his Servant Is-ra-el.



As he promised to our Fore Fathers Abraham and his Seed for ever.



Con-



Glory, &c. Father, &c.

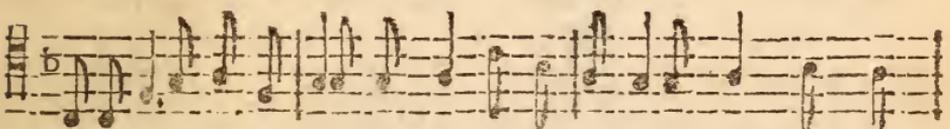
Son, and to the Ho-ly Ghost.



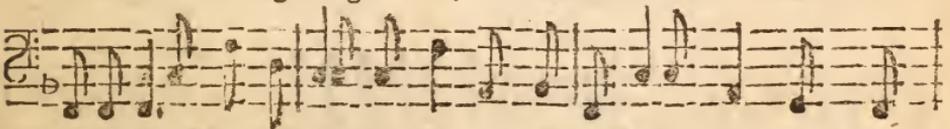
CHORUS.



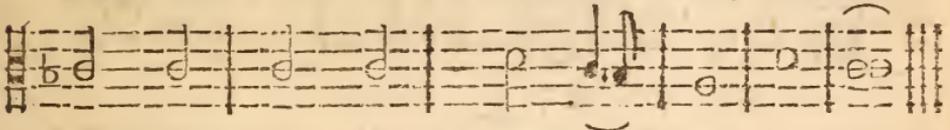
As it was in the Beginning, is now, and e-ver shall be World with-out



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



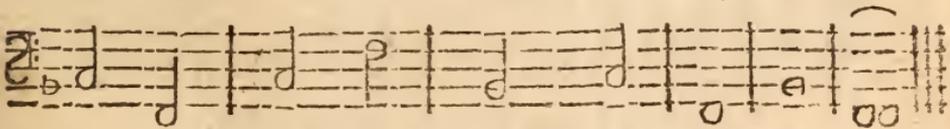
End. A ————— men, A — men.



A — men, A — men, A — men, A — men.



End. A ————— men, A — men.

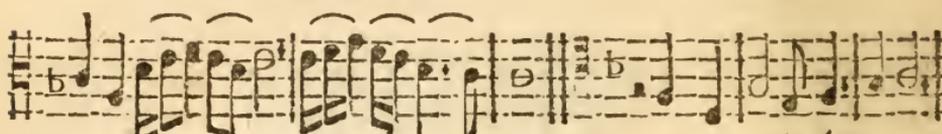


A — men, A — men, A — men, A — men

NUNC DIMITTIS.



Lord, &c. thy Ser-vant depart in Peace, &c. thy Word.



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



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



and to be the Glory of thy People Is—ra—el. Glory, &c.



Sing the Gloria Patri as in Magnificat.

Note,

Note, that in Anthems (in some Books) you will meet with three

Quavers with a 3 over them ; thus,



which signifies that they

are to be sung in the Time of a Crotchet.

Note also, that in some Books you will find the Bass marked with Figures, (which is most in Respect to the Organ, Harpsichord, &c.) which shows what Distance such Notes are struck from the lowest Notes.

Note also, that in the Gamut in some Books, you find these following Terms ; viz.

G amut, A re, B mi, C fa ut, D sol re, E la mi, F fa ut, G fol re ut, A la mi re, B fa be mi, C sol fa ut, D la sol re, E la mi, F fa ut, G sol re ut, A la mi re, B fa be mi, C sol fa, D la sol, E la, F fa ut, G sol re ut, in Alt, which Terms or hard Words that is fix'd to each, was derived from these following :

First, The Gamut was composed by GUIDO ARETINUS, (a Monk of St. Benedict's Order) out of a Hymn of St. John the Baptist, about the Year 960. At the Bottom of the Scale he placed the Greek Letter Γ Gamma, and applying to the same ut, which to speak in short was called Gamut.

Ut queant laxis

Mi ra gestorum

Sol re polluti

Re sonare fibris.

Fa muli tuorum.

La bii reatum.

And by another thus :

Ut **Re** lict **Mi** se rum **Fa** tum **Sol** itumq; **La** borem.

The Syllables used in singing, was ut, re, mi, fa, sol, la, and repeated over and over, till they reach thro the Scale ; ut and re being now left out, I do not see but that the hard Names might be left out to, which now stands only for Antiquity, and to puzzle Practitioners.

Note, that all the Letters that are below the Scale are called Double, as double FF, EE, DD, &c. and all that are above are called in Alt, as G in alt, &c.

A Line added to the five Lines either under or over, is called a Ledger Line.

Note, that in some of the Anthems in this Book the Treble sings alone, and where there are not Voices to reach that Part, the Tenor may sing it in an Eighth below.

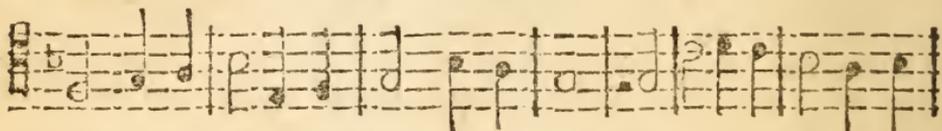
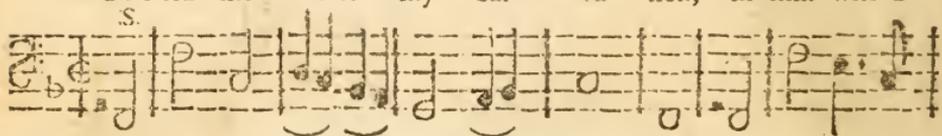
A N T H E M S in Four Parts.

An ANTHEM taken out of the 12th Chapter of *Isaiab.*

A N T H E M I.



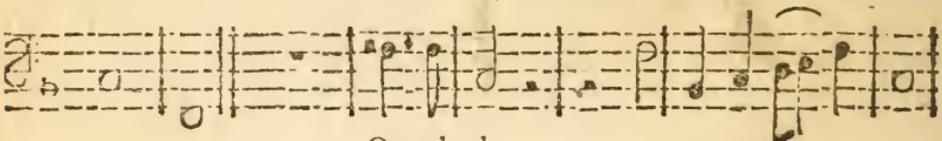
Be-hold the Lord is my Sal—va—tion, in him will I



trust: for the Lord is my Strength and my Song: And he is become my Sal—



—va—tion. Cry a—loud, Cry a-loud, and sing un—to the Lord,



Cry aloud,



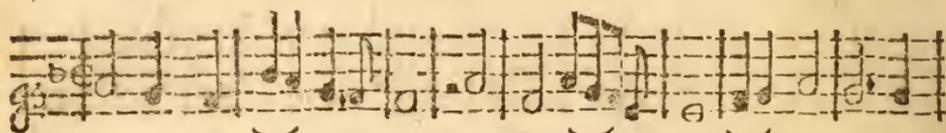
For great is the holy, holy, holy, holy, holy, holy One of Is-ra-el.



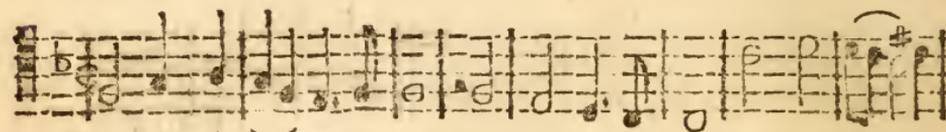
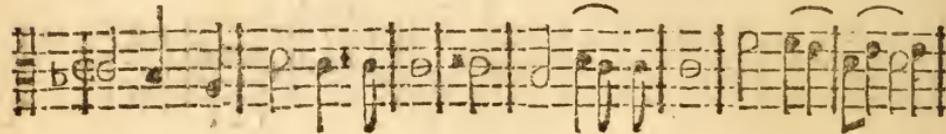
CHORUS.

CHORUS.

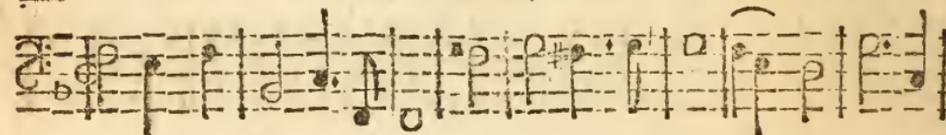
A N T H E M II. Taken out of the 108th Psalm.



O God, my Heart is rea-dy, my Heart is rea-dy, my Heart is rea—



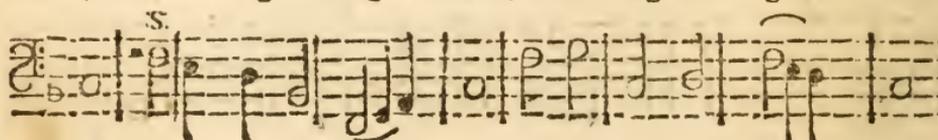
O God my Heart is rea-dy, my Heart is rea-dy, my Heart is rea—



—dy, I will sing and give Praise



—dy, I will sing and give Praise, I will sing and give Praise



Con-

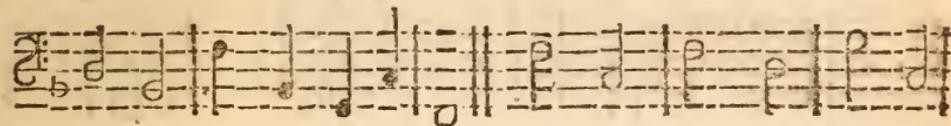
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with the best Member I have.



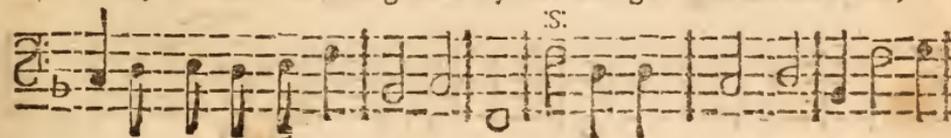
with the best Mem-ber I have. A-wake thou Lute and Harp



I will give Thanks unto thee, O



I my felf will awake right ear-ly. I will give Thanks unto thee, O



Con-

Continued.

Lord, among the People, I will sing Prai-fes,

Lord, un-to thee, O Lord; among the People, I will sing Prai-fes,

sing Praifes, sing Prai-fes un-to thee a-mong the Na-tions.

sing Praifes, sing Prai-fes un-to thee among the Na-tions.

ANTHEM III. Taken out of the 47th Psalm.

All ye People,

O clap

O clap your Hands together all ye People, clap your Hands to-ge-ther,

O clap

your Hands to-ge-ther ; Sing, sing, sing un-to the Lord with the Voice

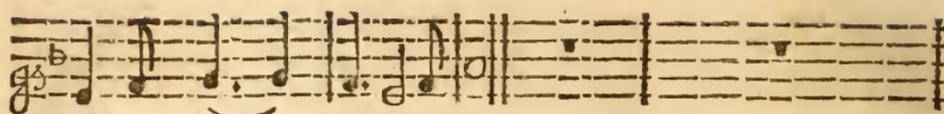
Sing, sing, sing un-to the Lord, with the Voice

your Hands to-ge-ther.

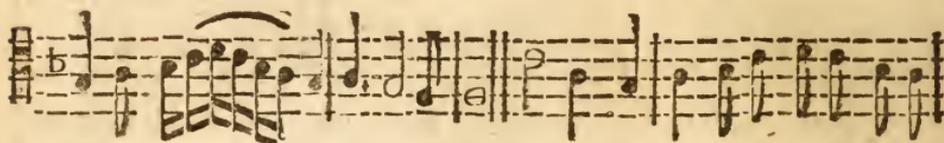
K

Con-

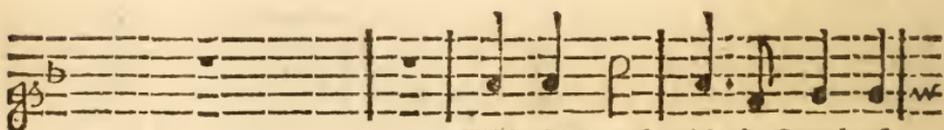
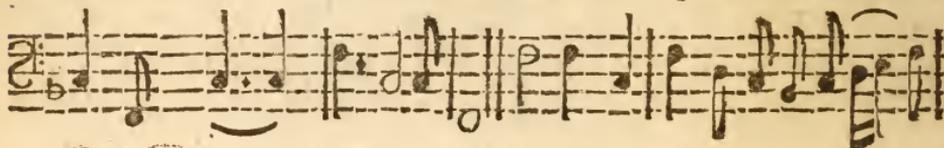
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with the Voice of Me-lo-dy.



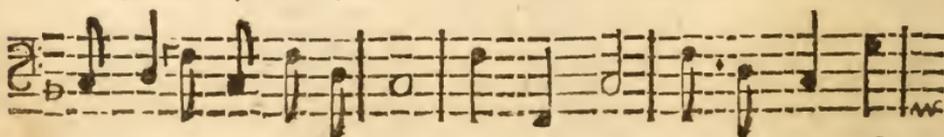
with the Voice ——— e of Melo-dy. God is gone up with a merry, merry,



With the Sound, with the Sound of



merry, merry, merry Noise ; with the Sound, with the Sound of



Con-

Continued.

Loud.



a Trum--pet ; O sing Praises, sing Praises un—to our God,



Loud.



a Trumpet ; O sing Praises, sing Praises un—to our God,



sing Praises, sing Praises unto our King ;

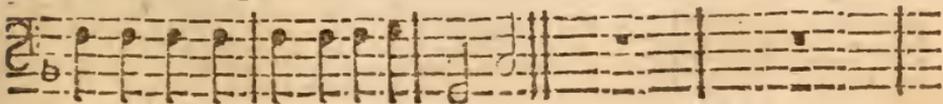


Solus.

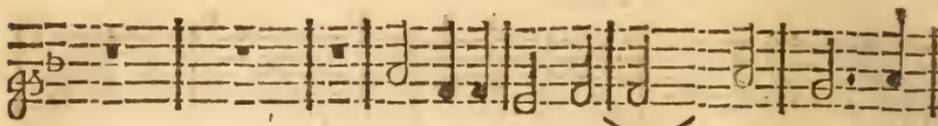
S.



sing Praises, sing Praises unto our King ; for the Lord is high and to



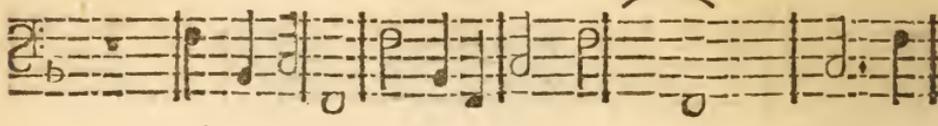
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and he is King, Kin———g o'er



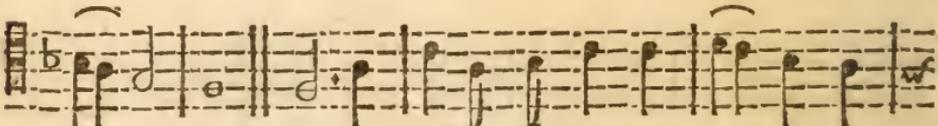
be fear'd; and he is King, Kin———g o're



and to be fear'd;



all the Earth. Glo-ry be to the Fa-ther, and to the

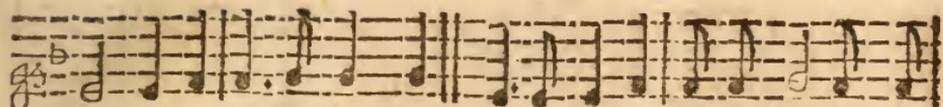


all the Earth. Glo-ry be to the Fa-ther, and to the



Con-

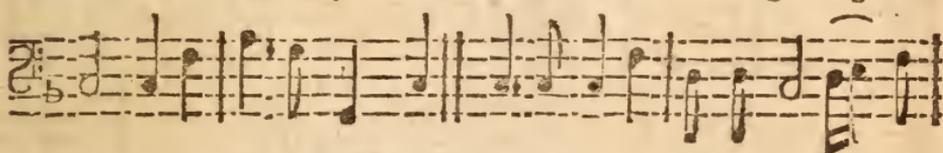
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Son, and to the Ho-ly Ghost; As it was in the Be-gin-ning, is



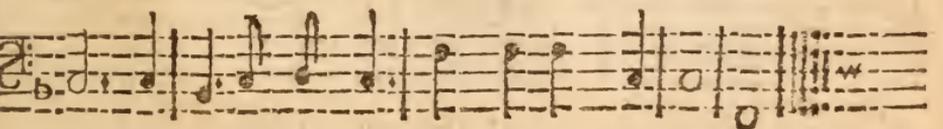
Son, and to the Ho-ly Ghost; As it was in the Be-gin-ning, is



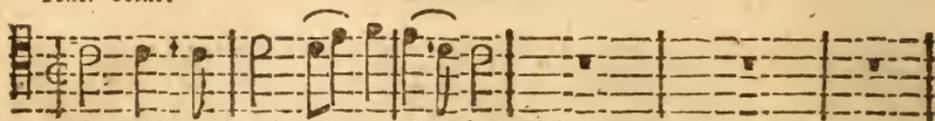
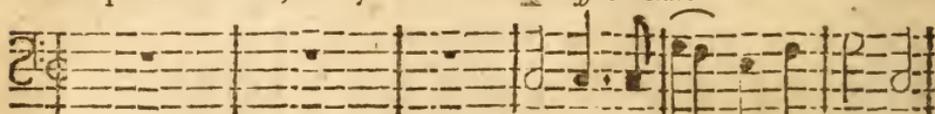
now, and e-ver shall be World without End, A-men.



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



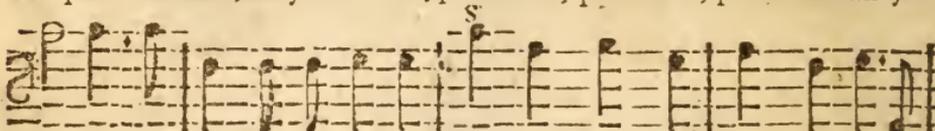
A N T H E M IV. Taken out of the 117th Psalm.

Tenor Solus.O praise the Lord, all ye Hea-then. *Bassus Solus.*

O praise the Lord, all ye Heathen,



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



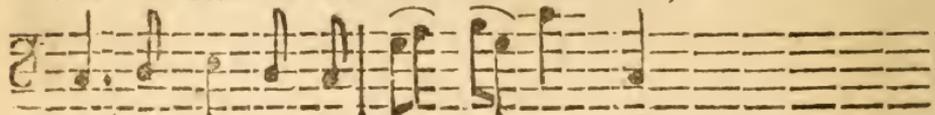
Nations. For his mer-ci-ful Kind-ness, for his mer-ci-ful Kind-ness



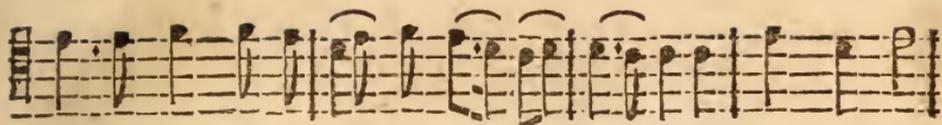
is e—ver—more, and more, and more to—wards us.

*Tenor Solus.**Bassus Solus.*

And the Truth of the Lord en—du—reth,



Continued.



and the Truth of the Lord en-du-reth for ever; praise the Lord,



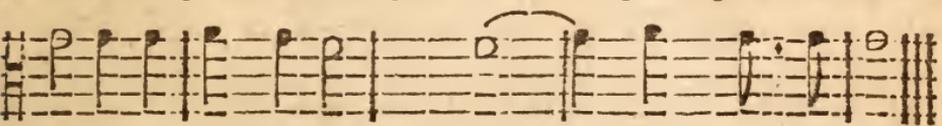
prai—se the Lord for e-ver, praise the Lord



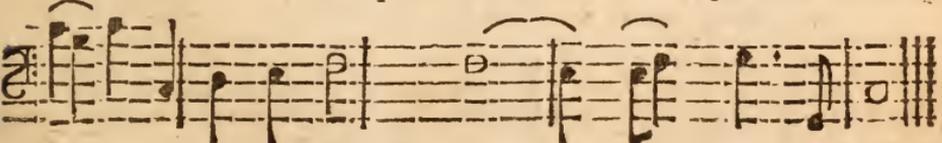
CHORUS.



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

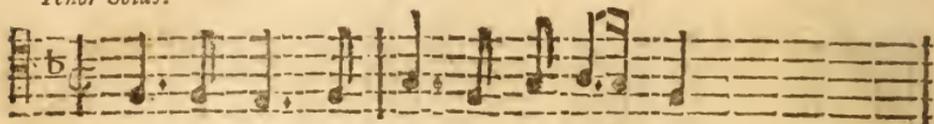


prai—se, praise, praise the Lord.

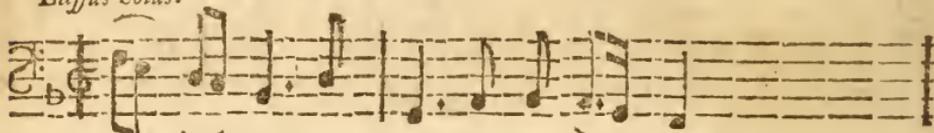


Con-

A N T H E M V. Taken out of the 65th Psalm.

Tenor Solus.

Thou, O God, art praif—ed in Si—on ;

Bassus Solus.

Thou, O God, art praif—ed in Si—on ;

Contra Solus.

Thou, O God, art praif—ed in Si—on ;

Treble Solus.

Thou, O God, art praif—ed in Si—on ;

Tenor Solus.

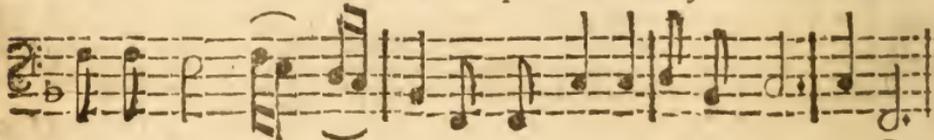
un-to thee shall the Vow be performed in Je—ru—sa-lem.



un-to thee shall the Vow be performed in Je—ru—sa-lem.



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



Con-

Continued.

S.

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

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

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

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

and thy Clou—ds drop Fatness.

and thy Clou—ds drop Fatness.

and thy Clou—ds drop Fatness.

L

Con-

Continued.

thick with Corn, that they shall laugh and sing.

thick with Corn, that they shall laugh and sing.

A ————— men.

A ————— men.

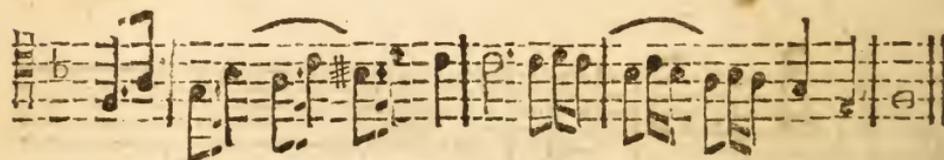
A N T H E M VI. Taken out of the 24th Psalm.



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



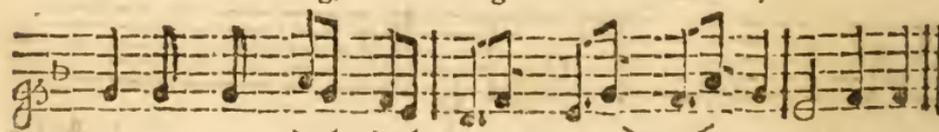
e-ver-last-ing Doors, and the King, the King of Glo-ry



sha ————— ll, sha ————— ll come in.

*Treble Solus.*

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



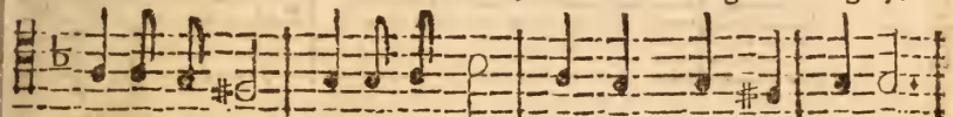
Who is the King, the Kin ————— g of Glo-ry?

Con-

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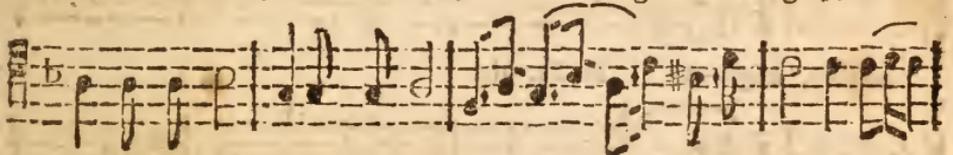
It is the Lord, it is the Lord, the Lord strong and mighty,



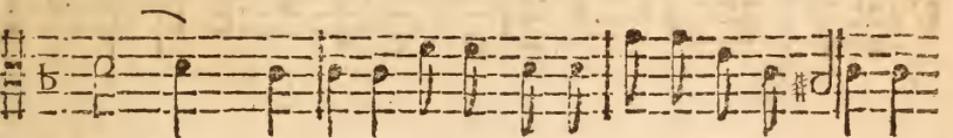
It is the Lord, it is the Lord, the Lord strong and mighty,



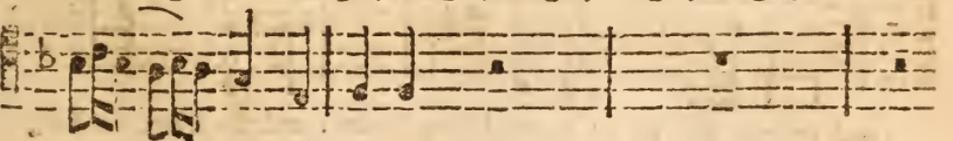
e--ven the Lord, even the Lord, stron—g and mighty, stron--



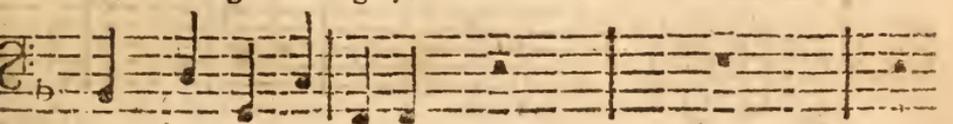
e-ven the Lord, even the Lord stron—g and mighty, stron--



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

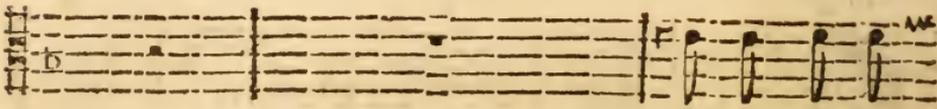


g and mighty,

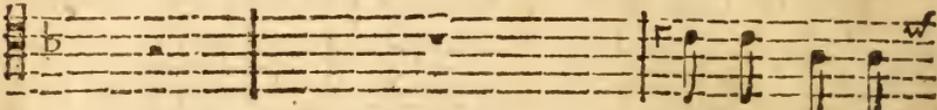


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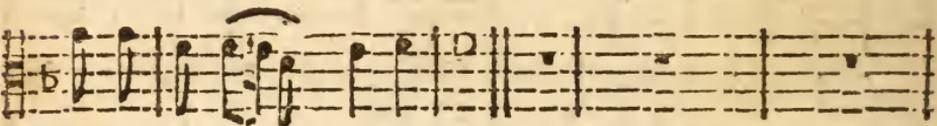
mighty, mighty,



mighty, mighty,



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



mighty, migh—ty in Bat-tle.



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



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



Con-

Continued.

of Glory sha—ll, sha—ll come in.

Treble Solus.

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

King, the Kin—g of Glory?

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

e—ven the Lord, e—ven the Lord of Host, he is the

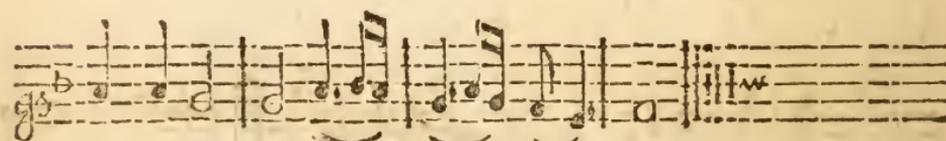
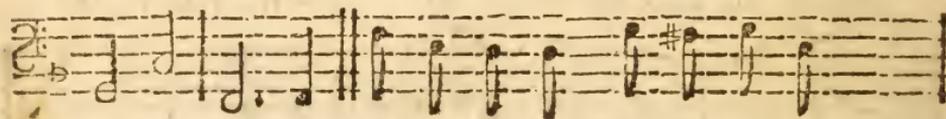
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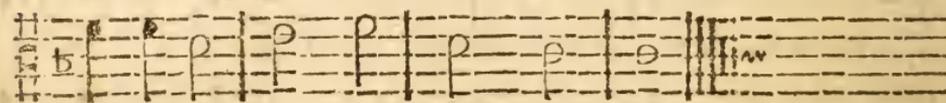
King of Glo—ry. Al—le—lu—jah, Al—le—lu—jah,



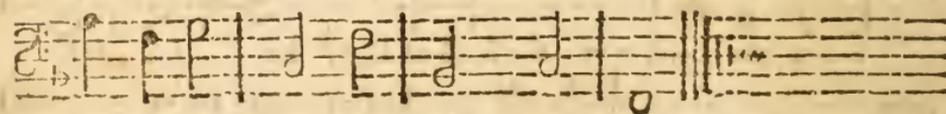
King of Glo—ry. Al—le—lu—jah, Al—le—lu—jah,



Al—le—lu—jah, Al—le—lu—jah.



Al—le—lu—jah, Al—le—lu—jah.

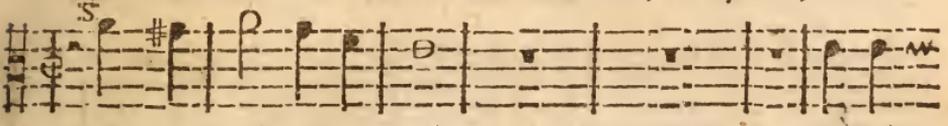


A N-

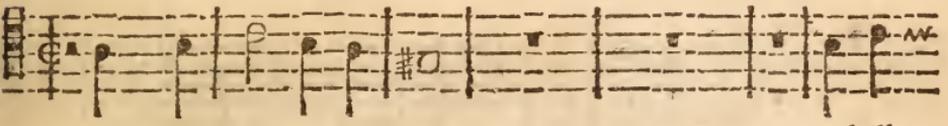
A N T H E M VII. Taken out of the 103d Psalm.



Praise the Lord, O my Soul, and all



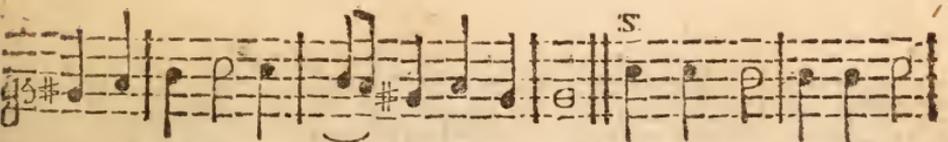
Praise the Lord, O my Soul, and all



and all



Praise the Lord, O my Soul, and all



that is with-in me, praise his ho-ly Name : Praise the Lord, O my Soul,



that is with-in me, praise his ho-ly Name : Praise the Lord, O my Soul,



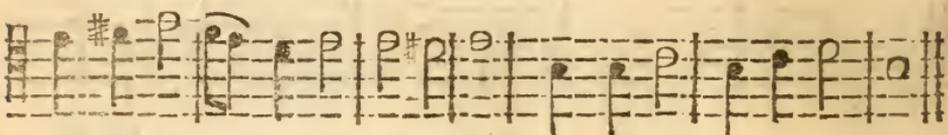
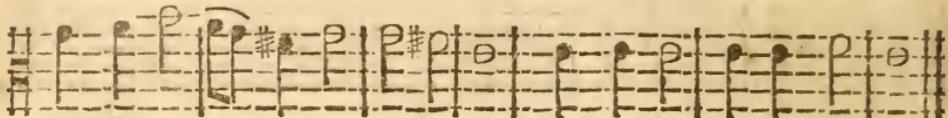
M

Con-

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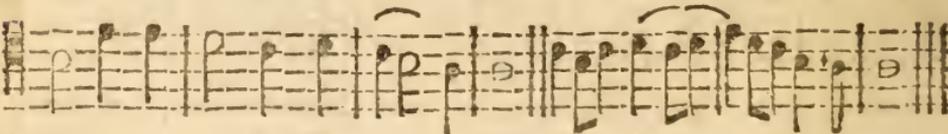
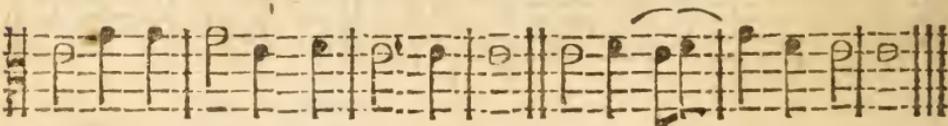
and for-get not all his Be-ne-fits : Who for-giv-eth all thy Sins,



and for-get not all his Be-ne-fits : Who for-giv-eth all thy Sins,



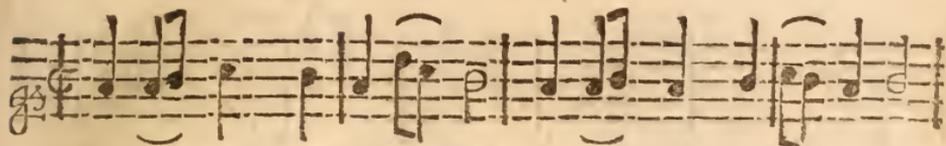
and healeth all thine In-fir-mi-ties. A ————— men.



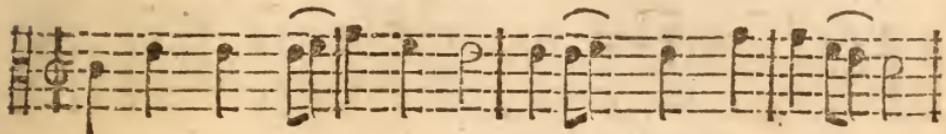
and healeth all thine In-fir-mi-ties. A ————— men.



A N T H E M VIII. Taken out of the 106th Psalm.



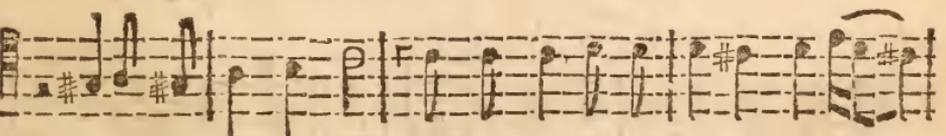
O give Thanks un-to the Lord, O give Thanks un—to the Lord,



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



for he is Gra—ci—ous, and his Mercy en—du—reth for e—



for he is Gra—ci—ous, and his Mercy en—du—reth for e—

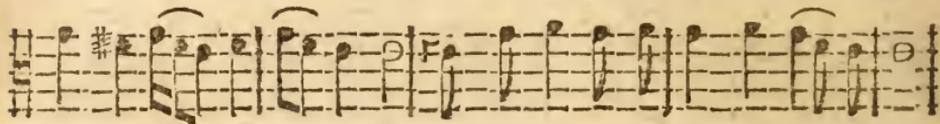


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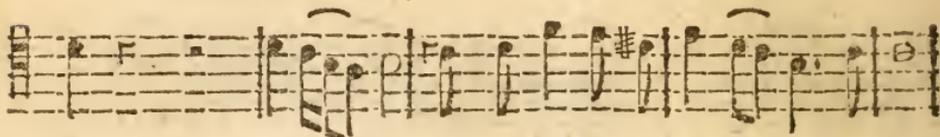


---ver,

and his Mercy en—du—reth for e—ver,



for e—ver and e—ver,



ver,

and e—ver, and his Mercy en—du—reth for e—ver,



for e—ver and e—ver.



and his Mercy en—du—reth for e—ver.



and his Mercy en—du—reth for e—ver. Blef—sed are all they



Con-

Continued.

that al-ways keep Judg-ment, are all they that al—

Blef-fed are all they that al—

Blef-fed are all they that al—

that al-ways keep Judg-ment, are all they

—ways keep Judgment,

—ways keep Judgment,

—ways keep Judgment, and do—

—right-eous-ly.

Con-

Continued.



and do ————— righ—te—ouf—ly,



and do righ—te—ouf—ly,



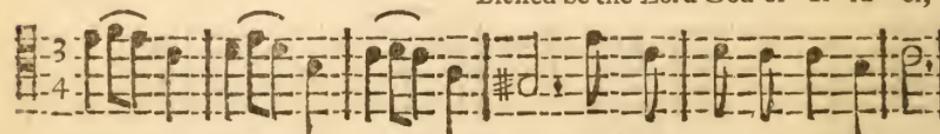
and do ————— righ—te—ouf—ly.



Blef-fed, blef-fed, blef-fed be the Lord God of If-ra-el,



Blessed be the Lord God of If-ra-el,

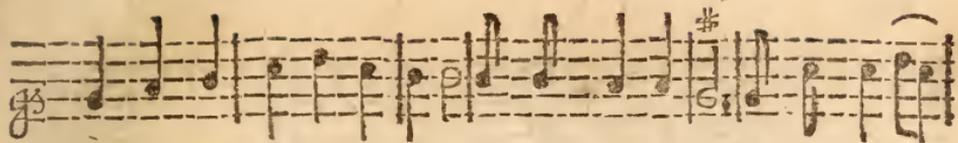


Blef-fed, blef-fed, blef-fed be the Lord God of If-ra-el,



Con-

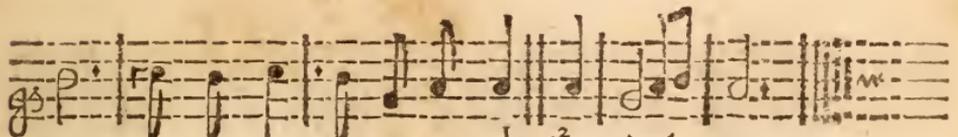
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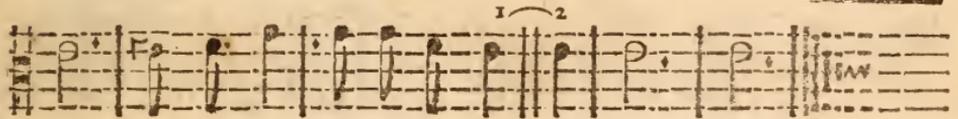
from e ————— ver-lasting, & World without End, & World without



from e ————— ver-lasting, & World without End, & World without



End ; and let all the People ¹ say, ² A — men.



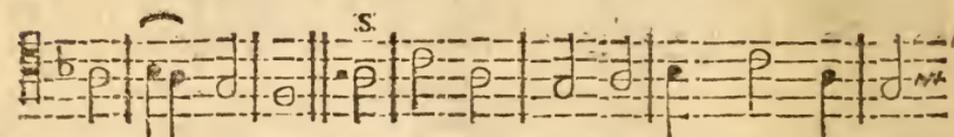
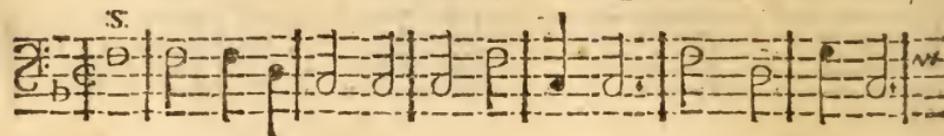
End, and let all the People ¹ say, ² A — men.



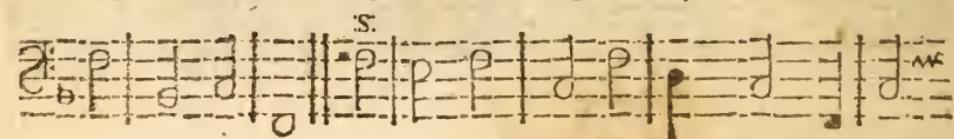
A N T H E M IX. Taken out of the 84th Psalm.

Divoto.

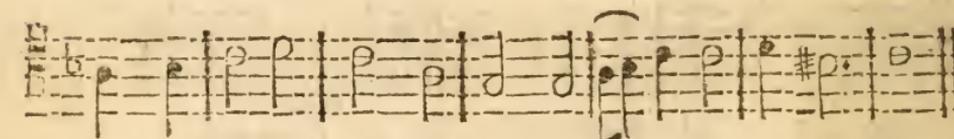
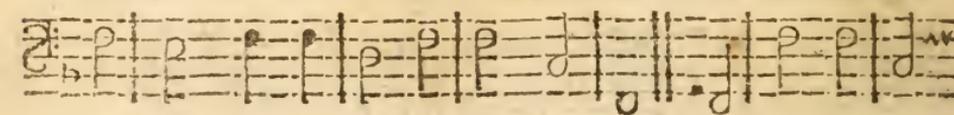
O how a-mi-a-ble are thy Dwellings, thou Lord of Hosts!



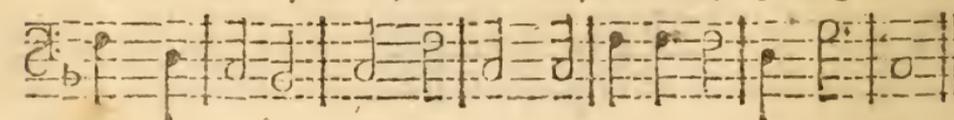
thou Lord of Hosts! my Soul doth long for thy Courts, O Lord,



My Heart doth re-joice in thee, my God. How blest are they



that dwell in thy House, O Lord! they are always praising thee.



Con-

Continued.

CHORUS.

S.

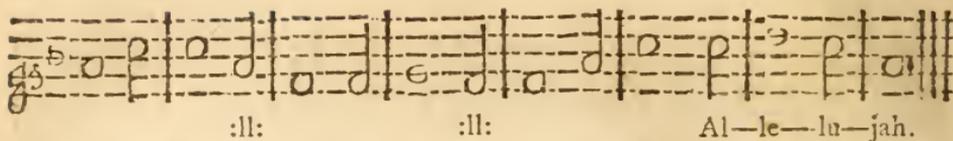
they are always, always, always, they are always praising thee.

they are always, always, always, they are always praising thee.

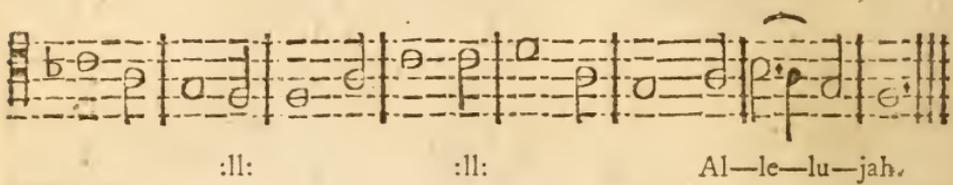
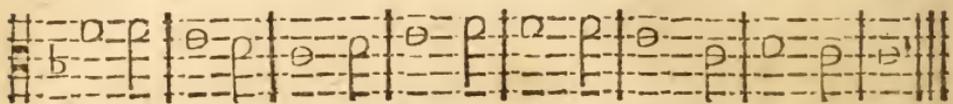
Al—le—lu—jah, :ll: :ll: :ll:

Al—le—lu—jah, :ll: :ll: :ll:

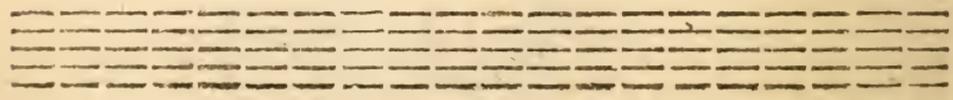
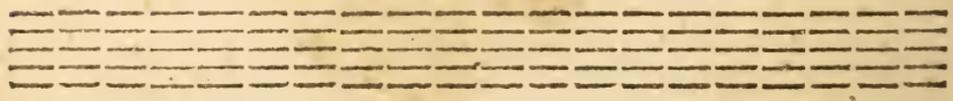
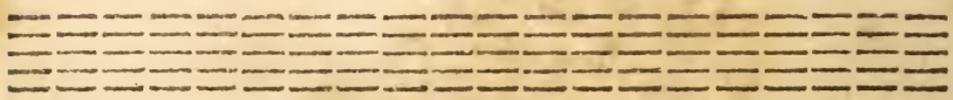
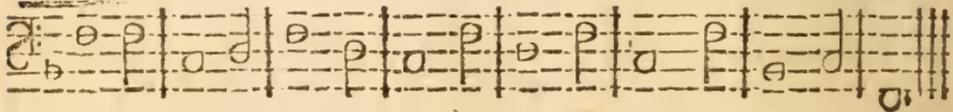
Continued.



Al-le-lu-jah.



Al-le-lu-jah.



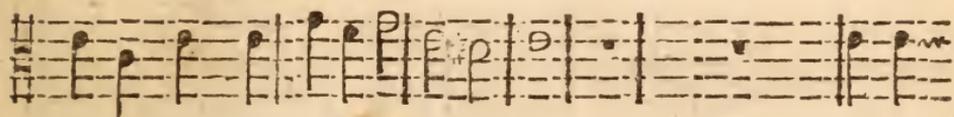
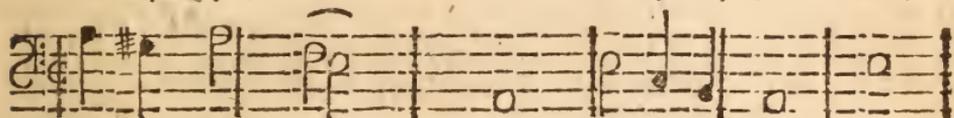
A N T H E M X. Taken out of the 39th Psalm.



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

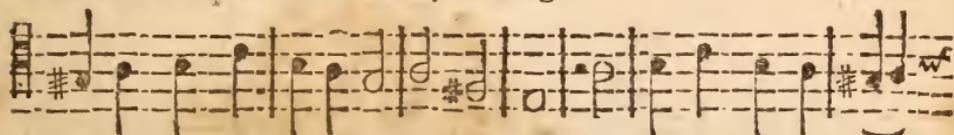


Hear my Pray'r, O Lord, Hear my Pray'r, O Lord,

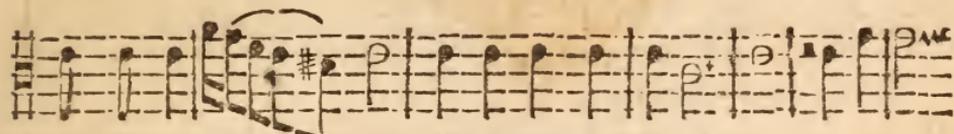
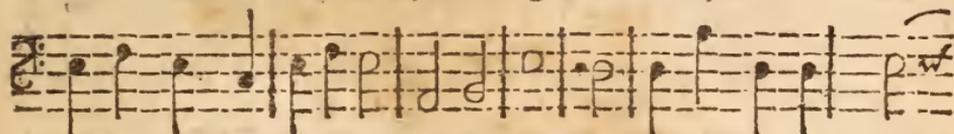


and with thine Ears con-fi-der my Call-ing.

Hold not



and with thine Ear con sider my Call-ing. Hold not thy Peace at m—



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



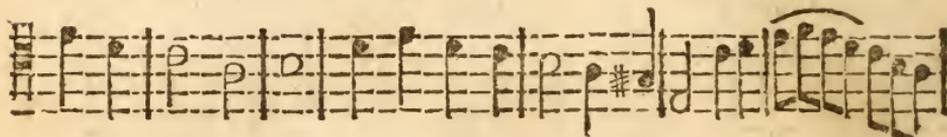
—y Tears, hold not thy Peace at my Tears ; for I am



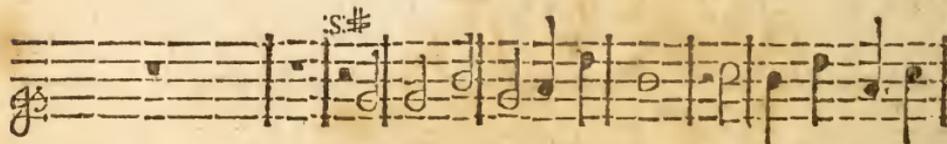
Continued.



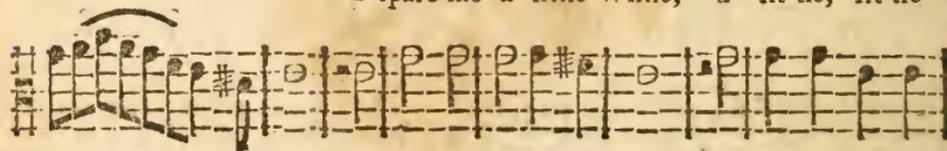
a Stranger with thee, and a So-journ-er as all my



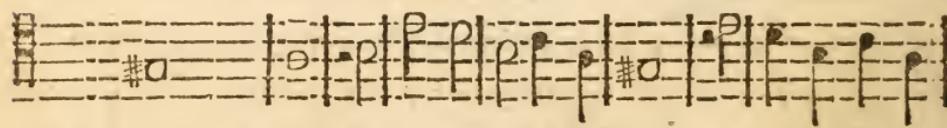
a Stranger with thee, and a So-journer, as all my Fa—————



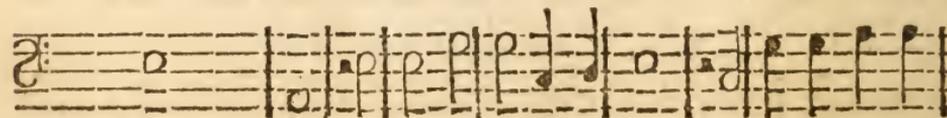
O spare me a little While, a lit-tle, lit-tle



Fa—————thers were,

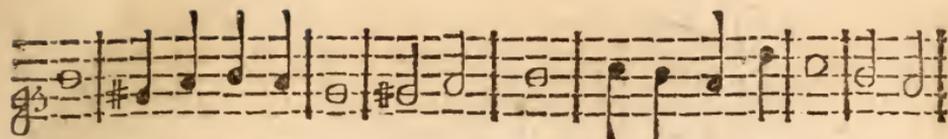


—————thers were. O spare me a lit-tle While, a lit-tle, lit-tle

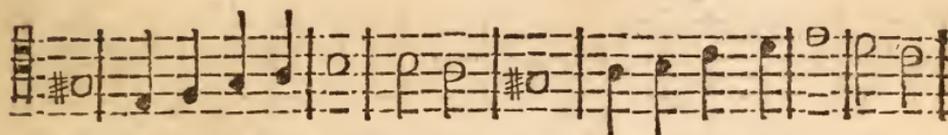
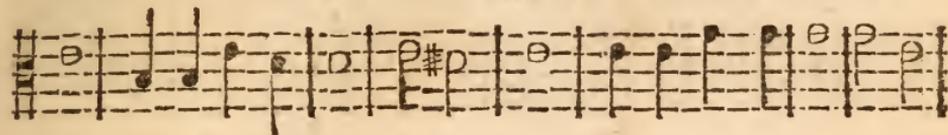


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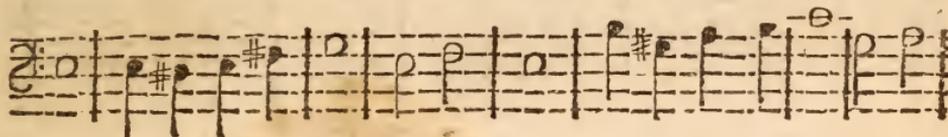
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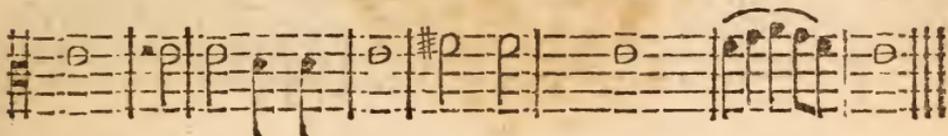
While, that I may re-co-ver my Strength, that I may re-co-ver my



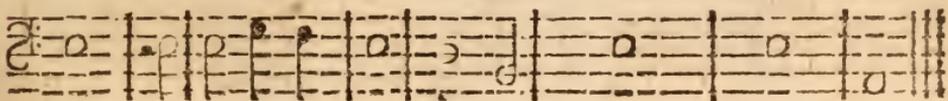
While, that I may re-co-ver my Strength, that I may re-co-ver my



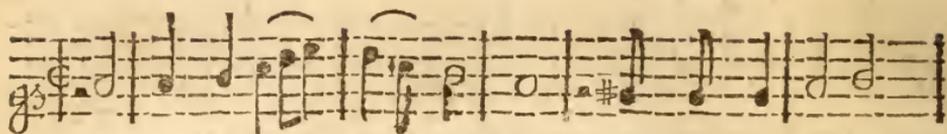
Strength, be-fore I go hence, and be no more feen.



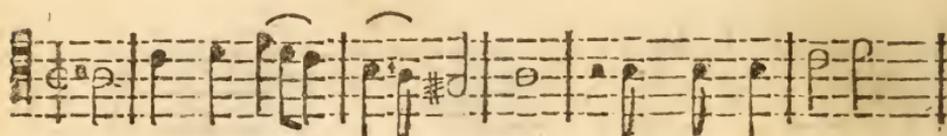
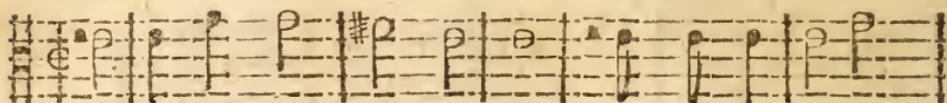
Strength, be-fore I go hence, and be no more feen.



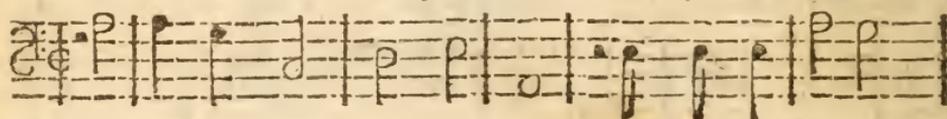
A N T H E M XI. Taken out of the 132d Psalm.



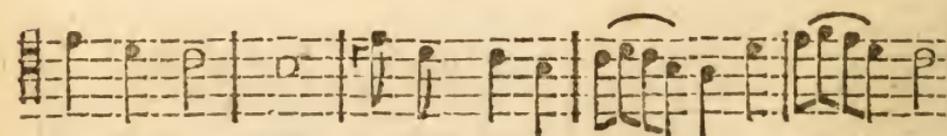
A—rise, O Lord, we pray thee, and come in—to the



A—rise, O Lord, we pray thee, and come in—to the



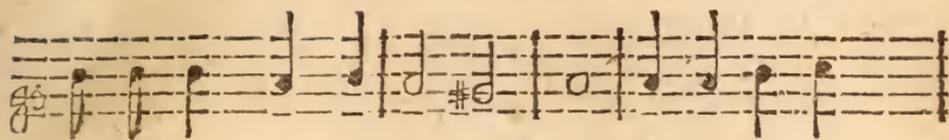
Ark of thy Strength; let thine Ears be rea—dy, be rea—dy



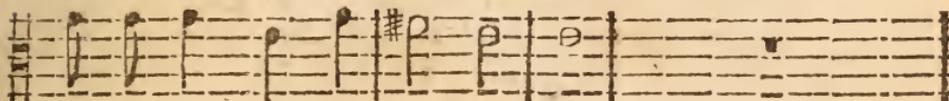
Ark of thy Strength; let thine Ears be rea—dy, be rea—dy



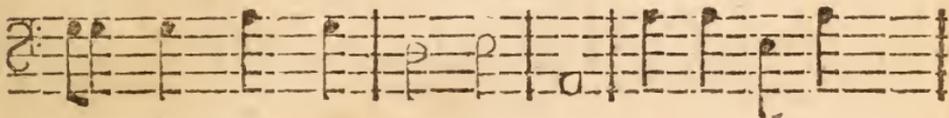
Continued.



to-wards the Pray'rs of thy Chil—dren ; and ac-cept O



towards the Pray'rs of thy Chil—dren ; and ac-cept O



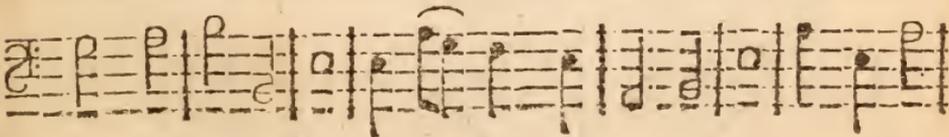
Lord, we beseech thee,



of this our bounding Du-ty,

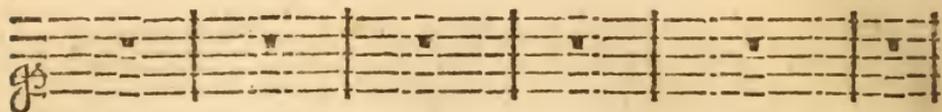


Lord, we beseech thee, of this our bounding Du-ty ; and because

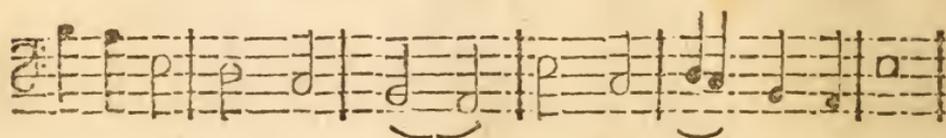


Con-

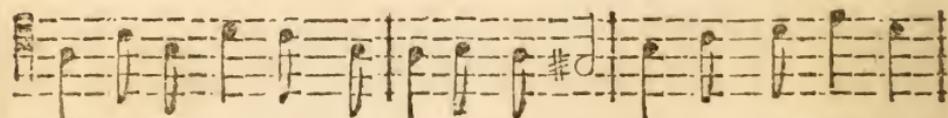
Continued.



Ho-li-ness be—com— — — — — es thine Houfe for e—ver.



Sanc-ti—fy this with thy gracious Prefence, and grant, O Lord, that



Sanc-ti—fy this with thy gracious Prefence, and grant, O Lord, that



Con-

Continued.



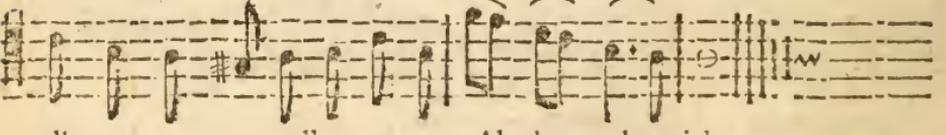
Al-le-lu-jah, :||: :||:



thy Sal--va--tion. Al-le-lu-jah, :||: :||:



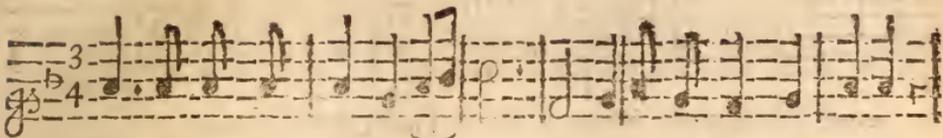
:||: :||: Al-le-lu-jah.



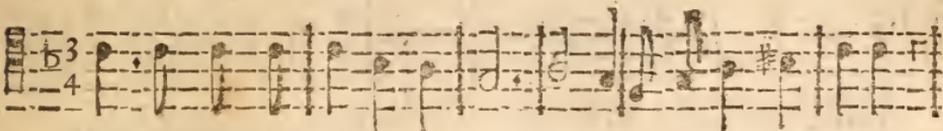
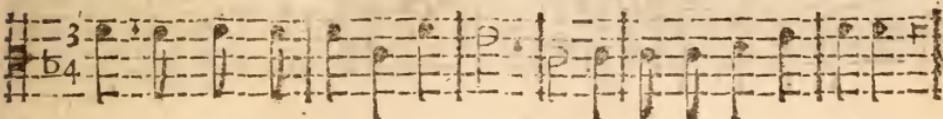
:||: :||: Al-le-lu-jah.



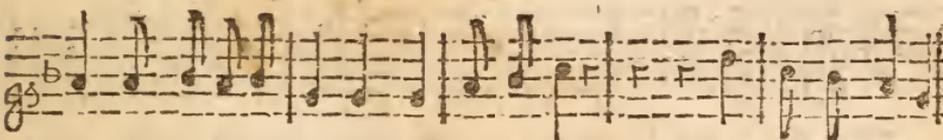
A N T H E M XII. Taken out of the 125th Psalm.



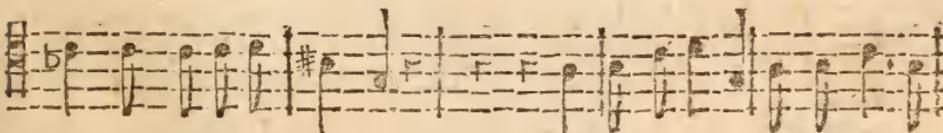
They that put their Trust in the Lord, shall be e-ven as Mount Sion,



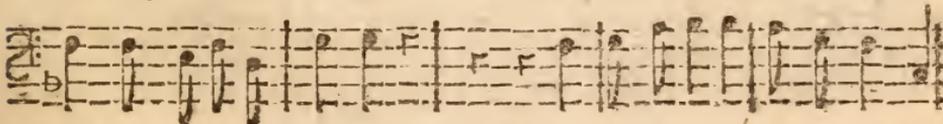
They that put their Trust in the Lord, shall be e-ven as Mount Sion,



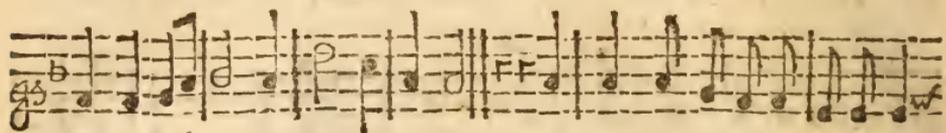
which may not be re-mov-ed, but standeth fast, but standeth fast for



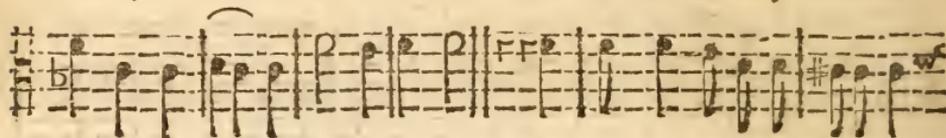
which may not be re—moved, but standeth fast, but standeth fast for



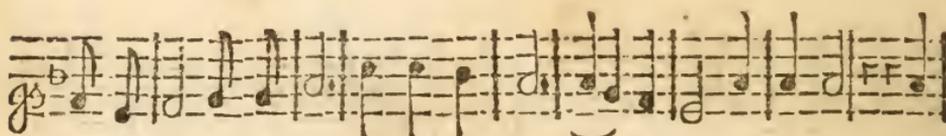
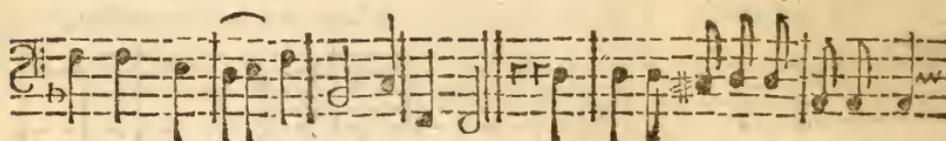
Continued.



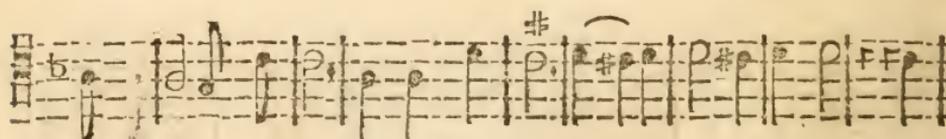
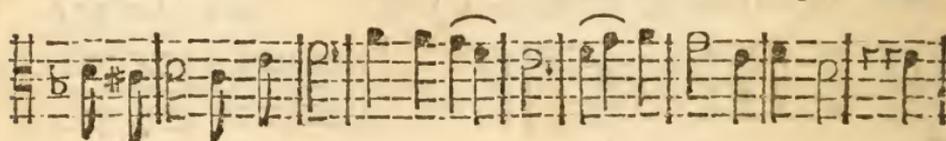
e-ver, but standeth fast for e-ver. The Hills stand about Je-ru-salem,



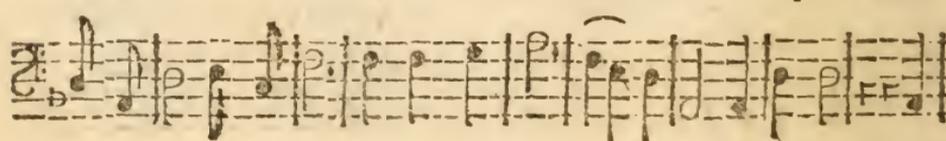
e-ver, but standeth fast for e-ver. The Hills stand about Jerusalem,



e-ven so, e-ven so standeth the Lord round a-bout his People, from



e--ven so, e-ven so standeth the Lord round about his People, from



Con-

Continued.

Continued.



—ver-more, from this Time forth, for e-ver-more.

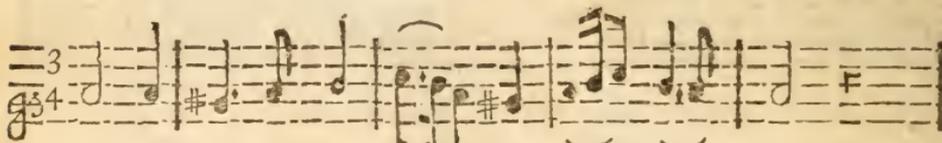


e-ver-more, from this Time forth, for e-ver-more.

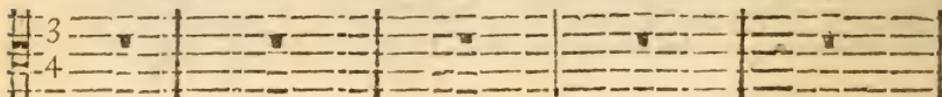


e-ver-more.

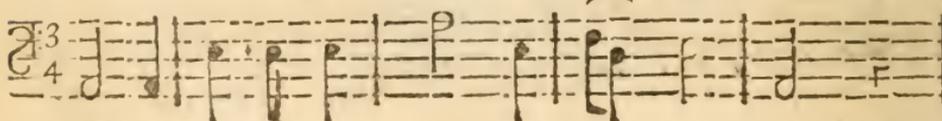
A N T H E M XIII. Taken out of the 81st Psalm.



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



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



Con-

Continued.

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

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

un-to the God of Jacob.

un-to the God of Jacob.

un-to the God of Jacob.

Take the Psalm, bring hither the Tabret, and

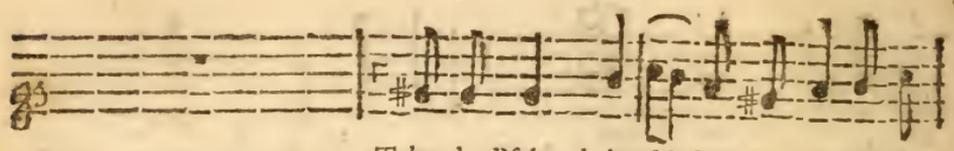
un-to the God of Jacob,

un-to the God of Jacob,

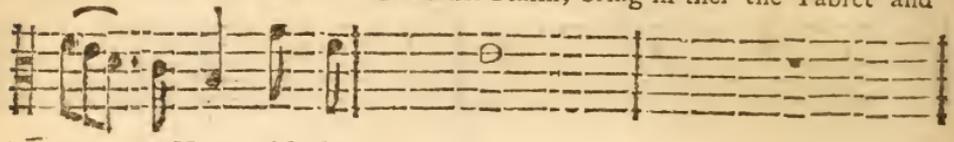
Take the Psalm, bring hither the Tabret and

Con-

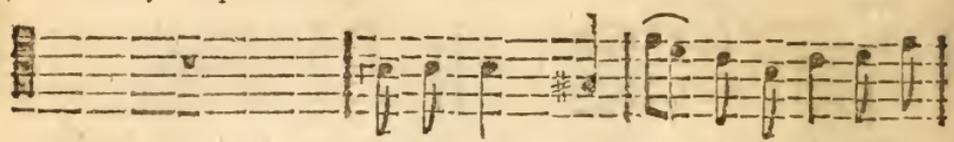
Continued.



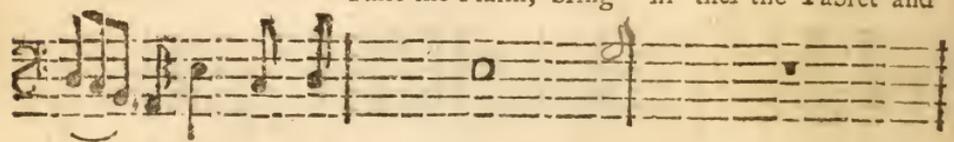
Take the Pfalm, bring hi-ther the Tabret and



mer-ry Harp, with the Lute.



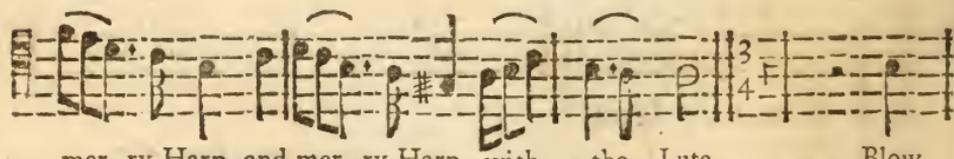
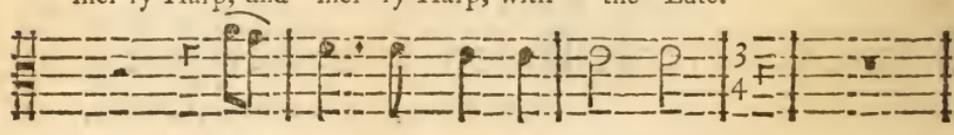
Take the Pfalm, bring hi-ther the Tabret and



mer-ry Harp with the Lute.



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

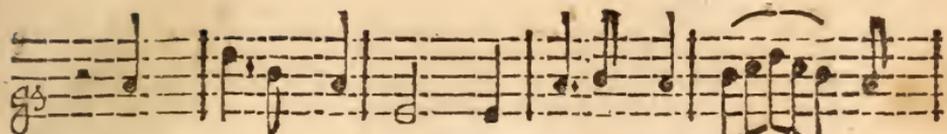


mer-ry Harp, and mer-ry Harp, with the Lute. Blow

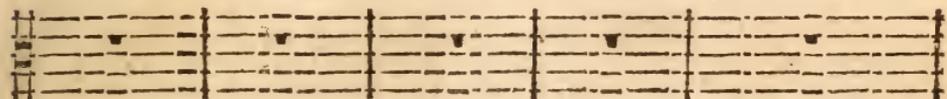


Blow up the Trum-
COR-

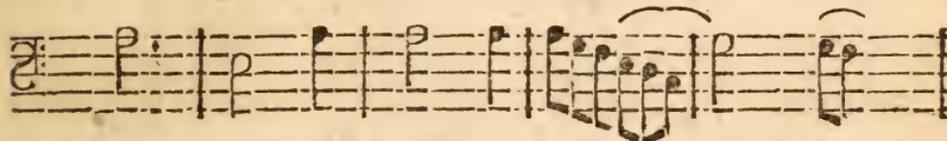
Continued.



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



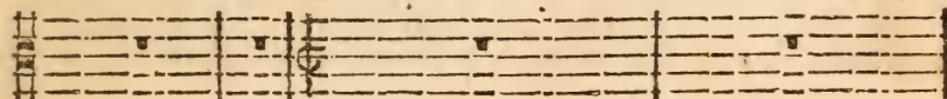
up the Trumpet, the Trum—pet, the Trum—pet



—pet, the Trum—pet, the Trum—pet,



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



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



P

Con-

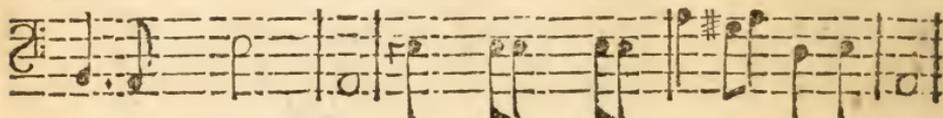
Continued.



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



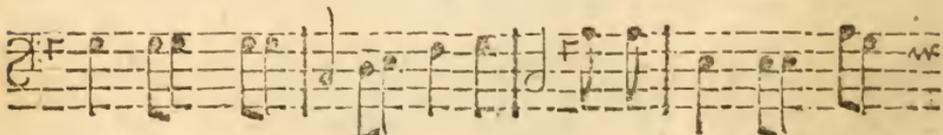
solemn Feast Day: For this was made a Statute in If-ra-el,



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



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



Continued.

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

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

on high,

glo-ry be to

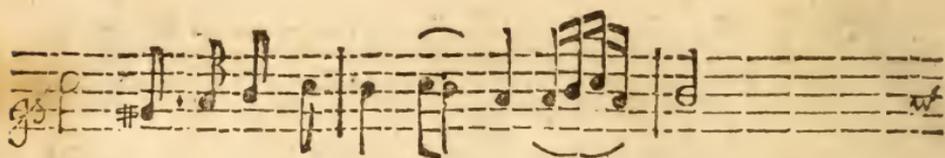
and on Earth Peace, good Will towards Men.

on high,

glo-ry be to

and on Earth Peace, good Will towards Men.

Continued.



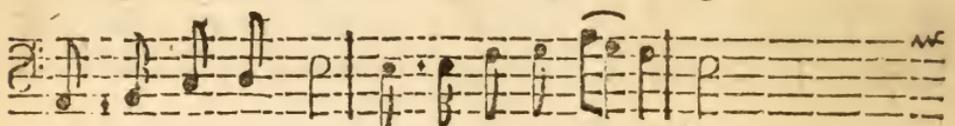
God, glo-ry be to God, to God on high,



glo-ry be to God, glo-ry be to God on high.



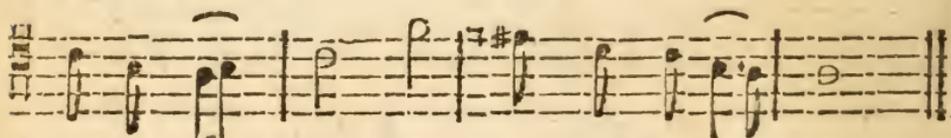
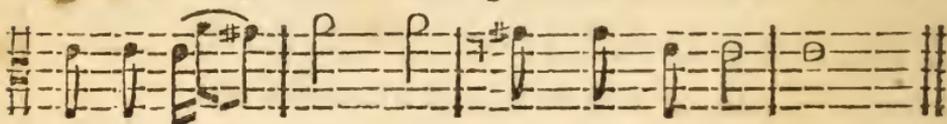
God, glo-ry be to God, to God on high,



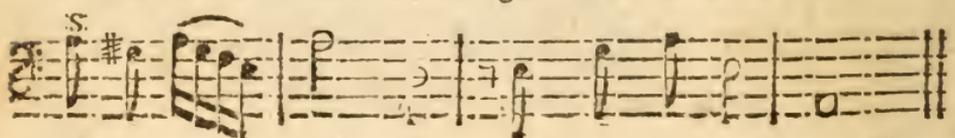
Glo-ry be to God, glo-ry be to God on high.



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



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



Con-

Continued.

Al-le—lu—jah, :ll: :ll: :ll:

Al-le—lu—jah, :ll: :ll: :ll:

:ll: :ll: Al—le—lu—jah.

:ll: :ll: Al—le—lu—jah.

Continued.

For un-to thee this Day is born a Sav'our, which is Christ the Lord.

For un-to thee this Day is born a Sav'our, which is Christ the Lord.

Bassus Solus.

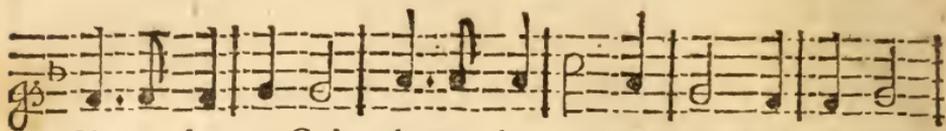
For un-to thee this Day is born a Sav'our, which is Christ the Lord.

Behold, I bring you glad Tidings of great Joy ; which shall be to all People, all, all People,

Behold, I bring you glad Tidings of great Joy ; which shall be to all People, all, all People,

Con-

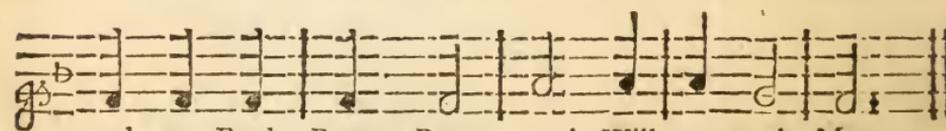
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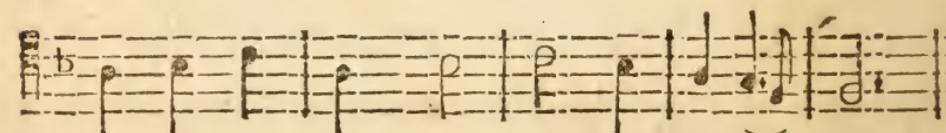
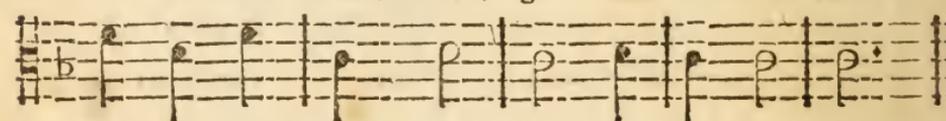
Glo-ry be to God, glo-ry be to God, to God on high,



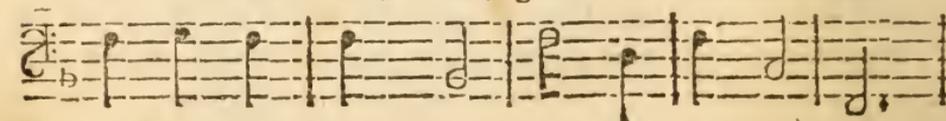
Glo-ry be to God, glo-ry be to God, to God on high,



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

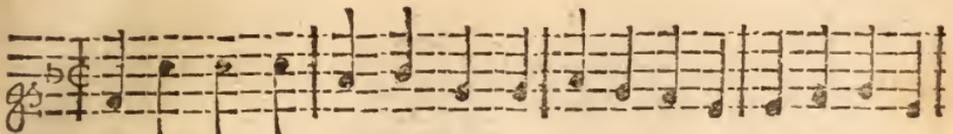


and on Earth Peace, Peace, good Will to-wards Men.



Con-

Continued.



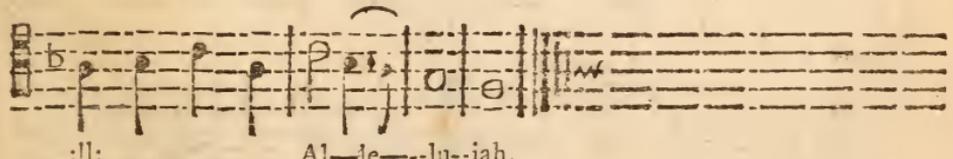
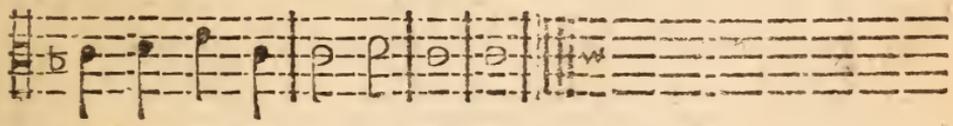
Al—le—lu—jah, :||: :||: :||:



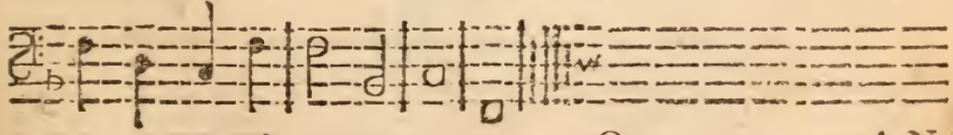
Al—le—lu—jah, :||: :||: :||:



:||: Al—le—lu—jah.



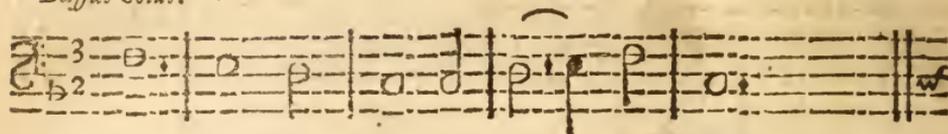
:||: Al—le—lu—jah.



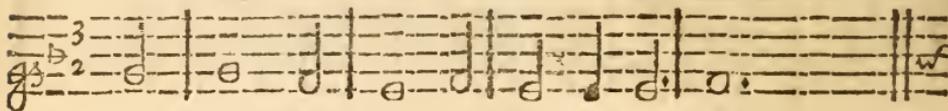
Q

A N-

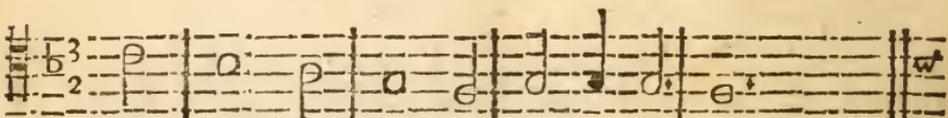
A N T H E M XV. Taken out of the 33d Pfalm.

Bassus Solus.

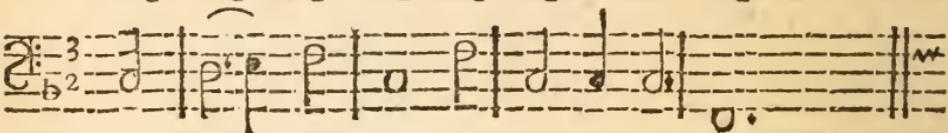
Sing, sing, sing, sing un—to the Lord.



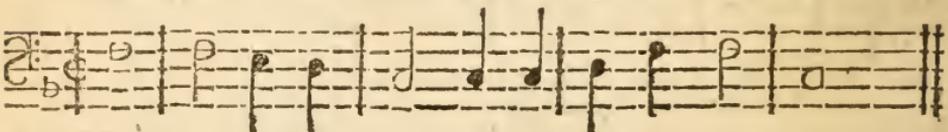
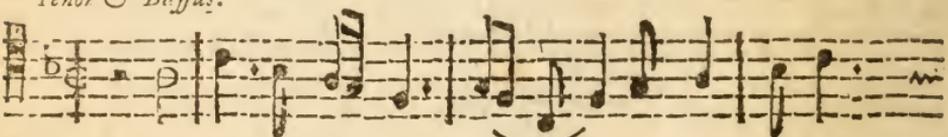
Sing, sing, sing, sing, sing, sing a new Song;



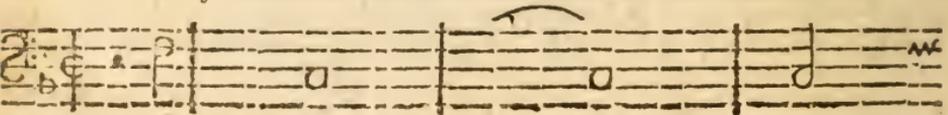
Sing, sing, sing, sing, sing, sing a new Song;

*Treble & Bassus.*

Re—joyce in the Lord, O ye Righteous, re—joyce

*Tenor & Bassus.*

re—joi—ce



Con-

Continued.

re—joi—ce in the Lord, O ye

re—joi—ce in the Lord, O ye

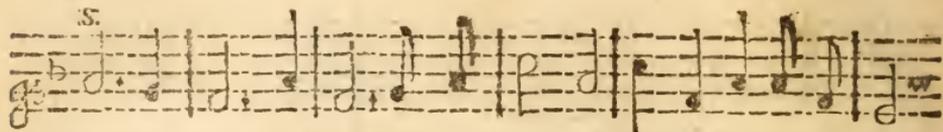
Righteous, for it be-cometh well the Just to be thank—ful.

Righteous, for it be cometh well the Just to be thank—ful.

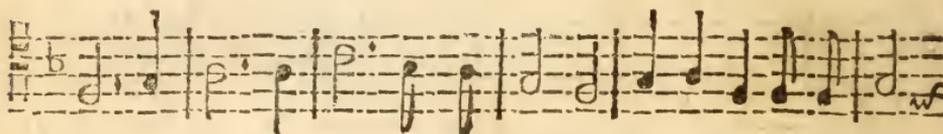
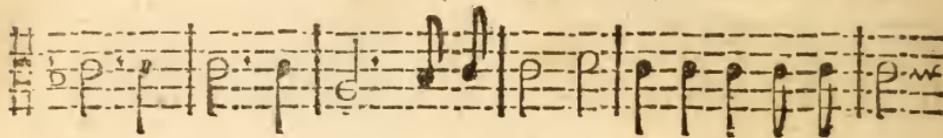
Continued.

C H O R U S.

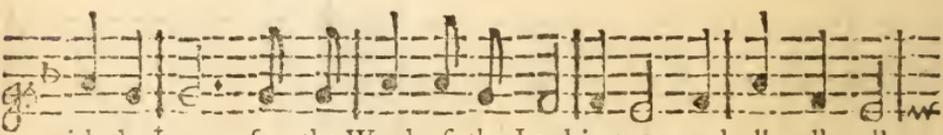
S.



Praise the Lord, the Lord with the Harp ; and sing Praifes un--to him



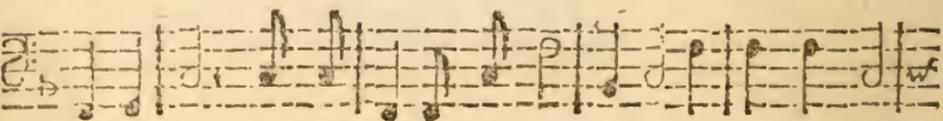
Praise the Lord, the Lord with the Harp ; and sing Praifes un--to him



with the Lute ; for the Word of the Lord is true, and all, all, all



with the Lute ; for the Word of the Lord is true, and all, all, all

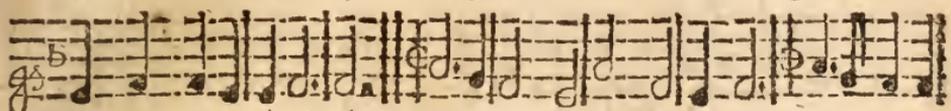


Con-

Continued.

Soft.

Quick.



his Works are faith-ful.

Al-le-lu-jah, :||:

:||:



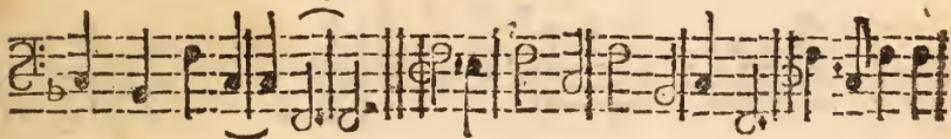
Soft.



his Works are faith-ful.

Al-le-lu-jah, :||:

:||:

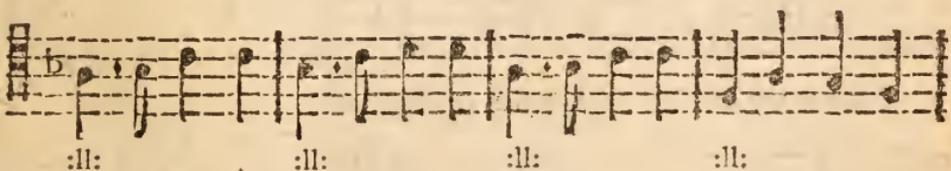


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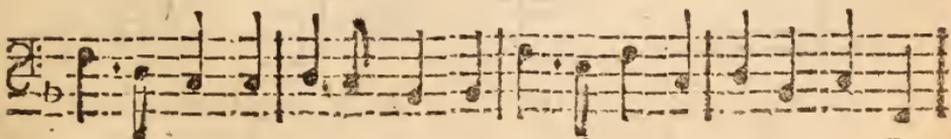


:||:

:||:

:||:

:||:



Con-

Continued.

Slow.

8

5

Slow.

A N T H E M XVI. Taken out of the 29th Psalm.

Bring young Rams un-to the Lord,

Bring to the Ld. O ye mighty, bring young Rams,

Bring young Rams unto the Ld.

Con-

Continued.

s.

un--to the Lord.

Bring young Rams un--to the Lord. Give the Lord

Give the Lord the Honour due

the Honour due un-to his holy Name, and worship the Lor—d

the Honour due un-to his holy Name, and worship the Lor—d

CHORUS.

with holy Worship ; Then shall the Ld. give a Blessing, a Blessing of Peace among

with holy Worship ; Then shall the Ld. give a Blessing, a Blessing of Peace among

with holy Worship ; Then shall the Ld. give a Blessing, a Blessing of Peace among

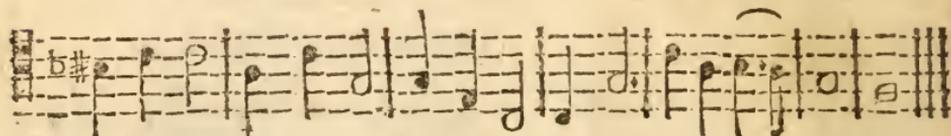
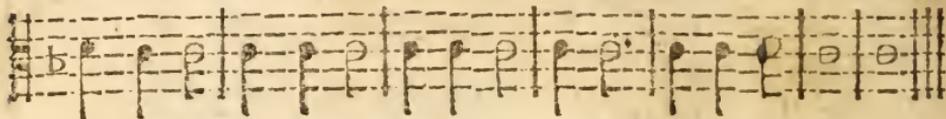
with holy Worship ; Then shall the Ld. give a Blessing, a Blessing of Peace among

Con-

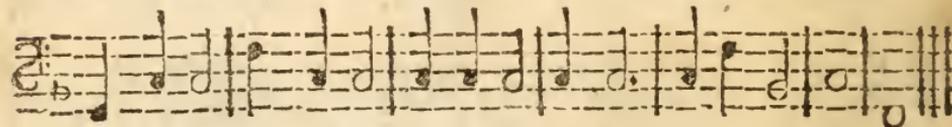
Continued.



his People ; a Blessing, a Blessing of Peace among his Peo-ple.



his People ; a Blessing, a Blessing of Peace among his Peo-ple.

*Sing Allehujahs as Page 81, 82.*

A N T H E M XVII. Taken out of the 147th Psalm.



O praise the Lord, O praise the Lord, O praise the Lord, for it is a



O praise the Lord, O praise the Lord, O praise the Lord, for it is a



Con-

Continued.]



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



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



Praises, to sing Praises un—to our God.

Tenor & Bassus.



Praises, to sing Praises un—to our God; yea a joy—



ful and pleasant,



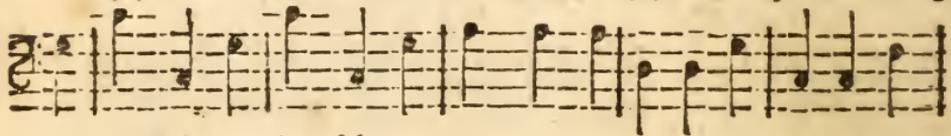
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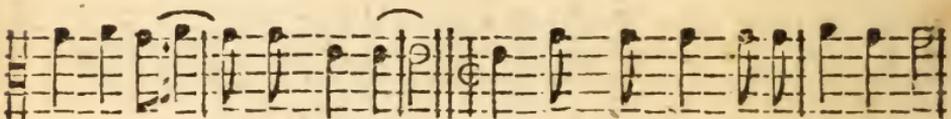
a joy—ful and plea-sant, a joy-ful and pleasant Thing



a joy—ful and plea-sant, a joy-ful and pleasant Thing



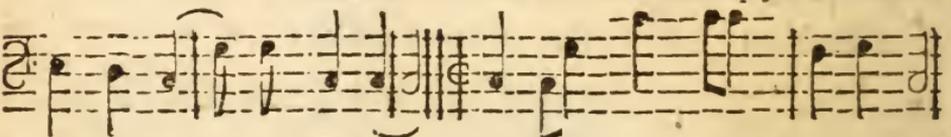
a joy-ful, a joy-ful



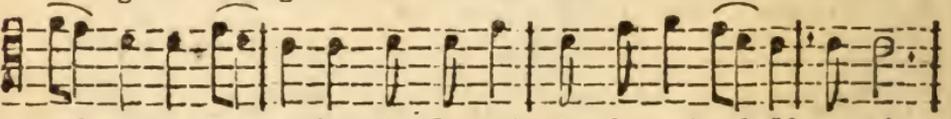
it is to be thank--ful. The Lord doth build up Je—ru--fa-lem,



it is to be thank--ful. The Lord doth build up Je—ru--fa-lem,



and gather to--gether the Out-cast, the Out-cast of If--ra--el:



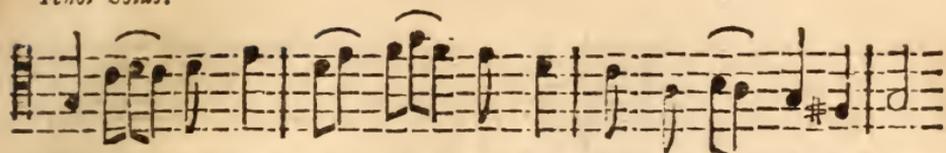
and gather to--gether the Out-cast, the Out-cast of If--ra--el:



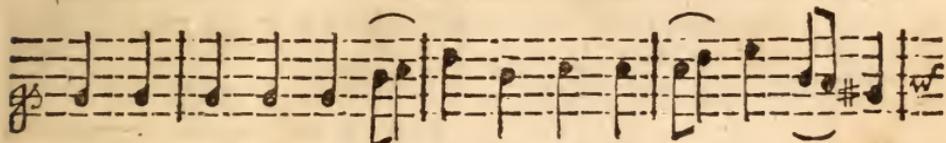
†

Con-

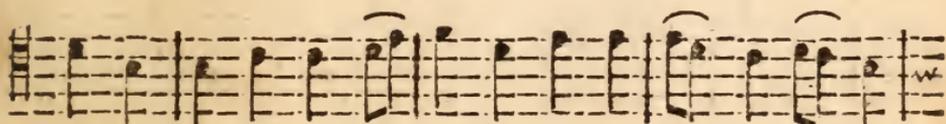
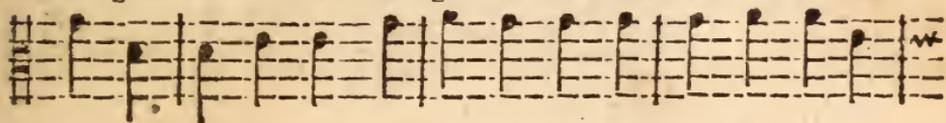
Continued.

Tenor Solus.

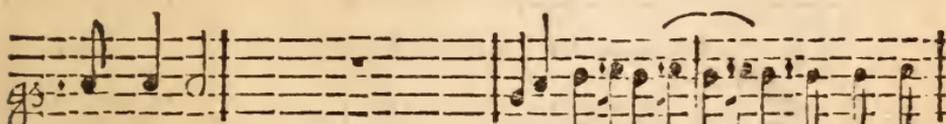
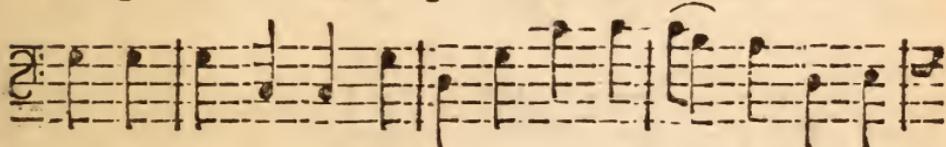
He heal-eth those, he heal-eth those that are broken in heart,



and giv-eth Medicine, and giv-eth Medicine to heal, to heal

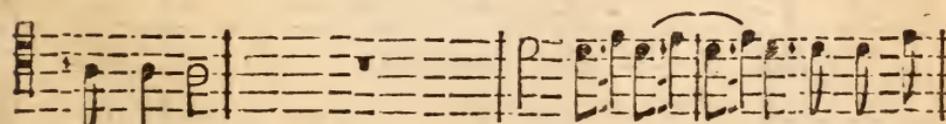


and giv-eth Medicine, and giv-eth Medicine to heal, to heal



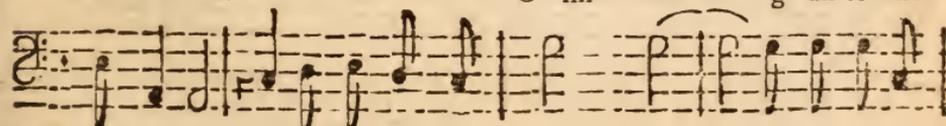
their Sicknefs.

O fin—g un-to the



their Sicknefs.

O fin—g un-to the



O fing un-to the Lord, fing un-to the Con-

Continued.



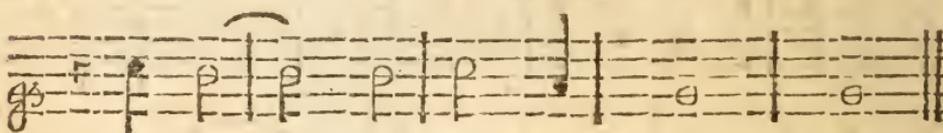
Lord, sing Prai-fes,



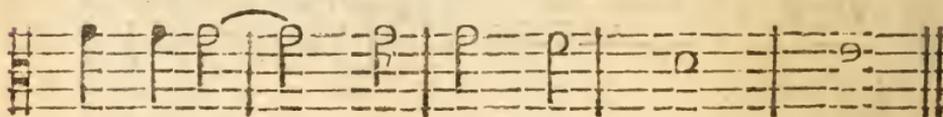
Sing Pra



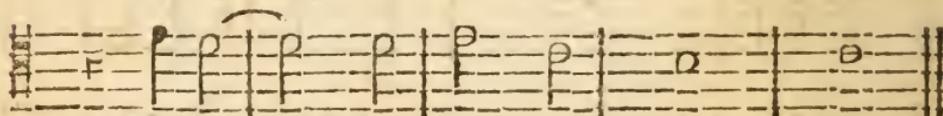
Lord, sing Prai-fes,



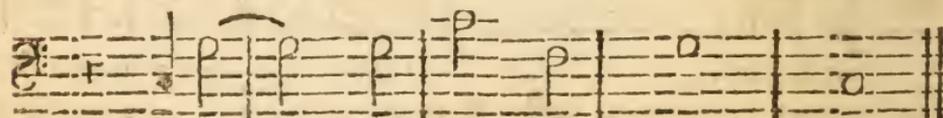
sing Prai-fes un-to our God.



—ses, sing Prai-fes un-to our God.



sing Prai-fes un-to our God.



Con-

Continued.

Soprano part of the first system, featuring a treble clef and a soprano clef. The melody consists of eighth and quarter notes, ending with a double bar line and repeat sign.

Al--le--lu--jah, :ll: :ll: :ll:

Alto part of the first system, featuring a treble clef and an alto clef. The accompaniment includes chords and moving lines, ending with a double bar line and repeat sign.

Tenor part of the first system, featuring a treble clef and a tenor clef. The melody consists of eighth and quarter notes, ending with a double bar line and repeat sign.

Al--le--lu--jah, :ll: :ll: :ll:

Bass part of the first system, featuring a bass clef and a bass clef. The accompaniment includes chords and moving lines, ending with a double bar line and repeat sign.

A N T H E M XVIII. Taken out of the 34th Psalm.

Soprano part of the second system, featuring a treble clef and a soprano clef. The melody consists of quarter and eighth notes, ending with a double bar line.

I will always give Thanks unto the Lord ; his Praise shall ever be in my

Alto part of the second system, featuring a treble clef and an alto clef. The accompaniment includes chords and moving lines, ending with a double bar line.

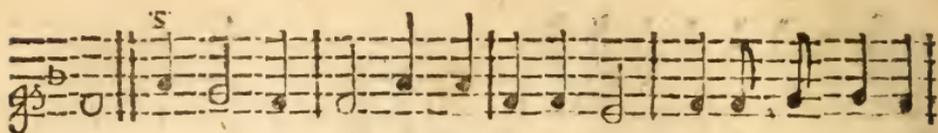
Tenor part of the second system, featuring a treble clef and a tenor clef. The melody consists of quarter and eighth notes, ending with a double bar line.

I will always give Thanks unto the Lord ; his Praise shall be ever in my

Bass part of the second system, featuring a bass clef and a bass clef. The accompaniment includes chords and moving lines, ending with a double bar line.

Con-

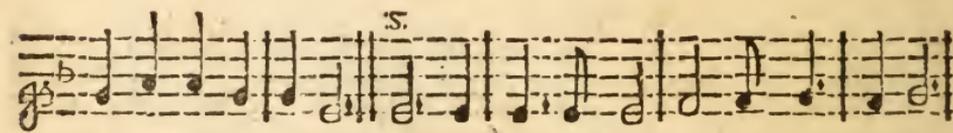
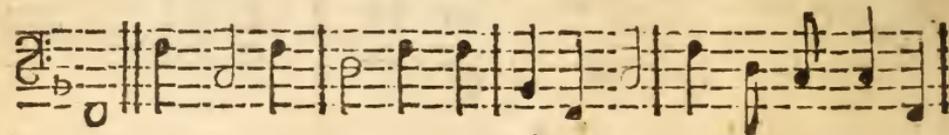
Continued.



Mouth. My Soul shall make her Boast in the Lord, and the Humble shall



Mouth. My Soul shall make her Boast in the Lord, and the Humble shall



hear thereof and be glad. Praise the Lord, with me, praise the Lord with me,

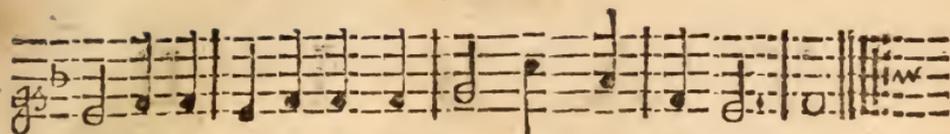


here thereof and be glad. Praise the Lord, with me, praise the Lord with me,

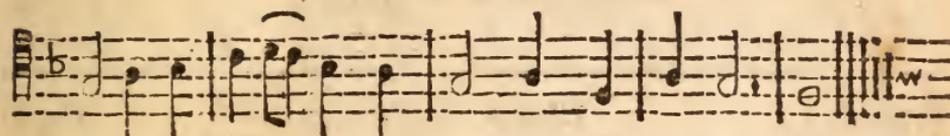
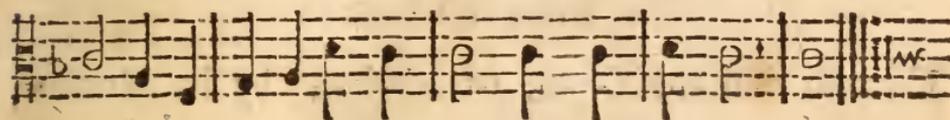


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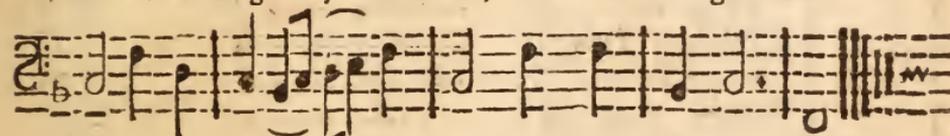
Continued.



and let us mag-ni—fy his Name, his Name to—ge—ther.



and let us mag-ni—fy his Name, his Name to—ge—ther.



Sing Allelujahs as Page 81, 82.

G L O R I A P A T R I's, &c.

Common Measure of 8 and 6.

*To Father, Son, and Holy Ghost,**All Glory be therefore :**As in Beginning, was, is now,**And shall be evermore.*

Measure of 8 and 8.

*To Father, Son, and Holy Ghost,**All Praise and Glory be therefore :**As in Beginning, was, is now,**And so shall be for evermore.*

As Psalm 25, &c.

*To Father, and the Son,**And Holy Ghost therefore :**And Spirit be praise as first begun,**Henceforth for evermore.*

As Psalm 104, &c.

*To Father, Son, Spirit, all Praise be addressd,**By Angels, and Saints of ev'ry Degree :**To God in three Persons, one God ever blest,**As it has been, now is, and ever shall be.*

T A B L E

S H E W I N G,

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

Numb.	Chants Beginnings	Page
	Te Deum _____	3
	Jubilate Deo _____	11
	Magnificat _____	18
	Nunc Dimittis _____	22
A N T H E M S.		
1	Behold the Lord _____	24
2	O God my Heart _____	26
3	O Clap your Hands _____	29
4	O Praise the Lord _____	34
5	Thou O God art _____	36
6	Lift up your Heads _____	40
7	Praise the Lord _____	45
8	O give Thanks _____	47
9	O how amiable _____	52
10	Hear my Prayer _____	55
11	Arise O Lord _____	58
12	They that put _____	63
13	Sing we merrily _____	66
14	Behold! Behold! I bring _____	74
15	Sing, Sing, Sing, _____	78
16	Bring to the Lord _____	82
17	O Praise the Lord _____	84
18	I will always _____	89

Compleat Psalmodist.

BOOK III.

THE
 W H O L E B O O K
 O F
 P S A L M S.

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Near two Hundred different Tunes.

COLLECTED

From the best Authors now extant; with above fifty New Tunes, never before in Print: It being proper for Parish Clerks, and useful to Country Congregations.

Composed in Four Parts; according to the most Authentick Rules, for either Voice or Organ. Never before published.

By JOHN ARNOLD, of *Great-Warley* (near *Brentwood*) in the County of *Essex*.

*Angels, and we, assisted by this Art,
 May sing together; tho' we dwell apart.*

L O N D O N :

Printed by A. PEARSON, over-against *Wright's* Coffee-House in *Aldersgate-Street*, for the Author, and sold by him, and by S. BEAUMONT, in *Little-Britain*. M:DCC:XL.

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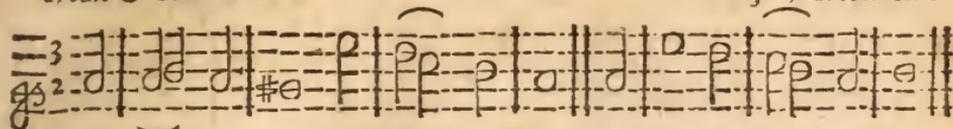
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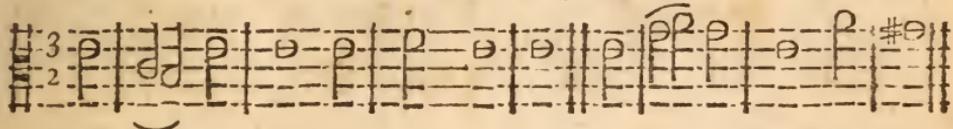
P S A L M I. Crowle Tune.

Treble & Contra.

Contra 5th, Treble 8th.

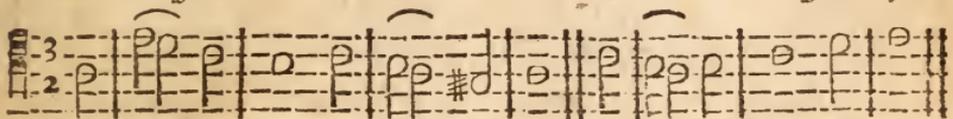


The Man is blest that hath not lent, to wick-ed Men his Ear:

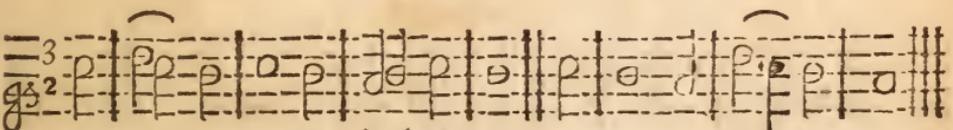
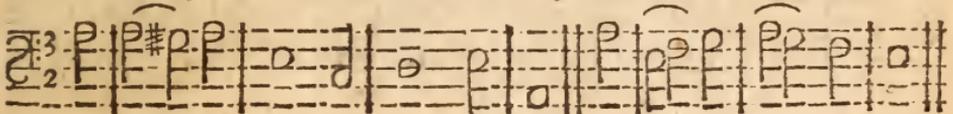


Tenor & Bassus.

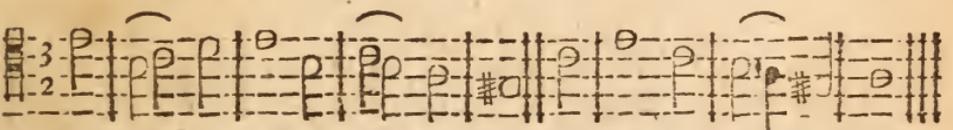
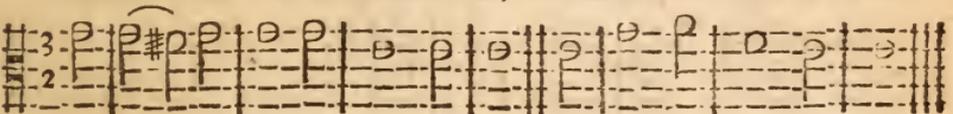
Bassus Unison.



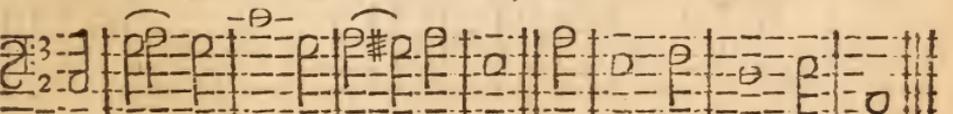
The Man is blest that hath not lent, to wick-ed Men his Ear:



Nor led his Life as Sin--ners do, nor fat in Scorn-er's Chair.



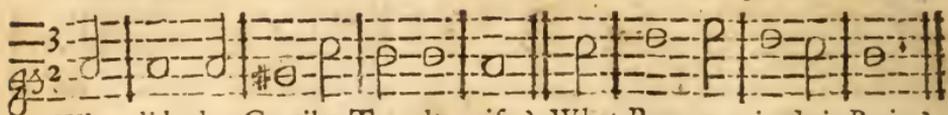
Nor led his Life as Sin--ners do, nor fat in Scorn-er's Chair.



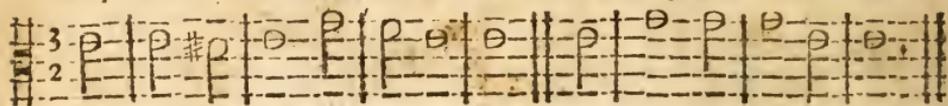
2 But in the Law of God the Lord, doth set his whole Delight,
And in the same doth exercise himself both Day and Night.

3 He shall be like a Tree that is, planted the Rivers nigh,
Which in due Season bringeth forth, its fruit abundantly.

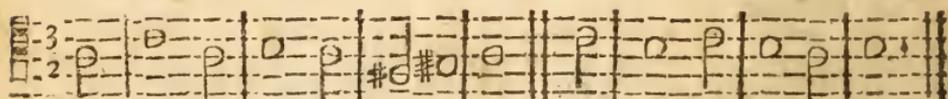
4 Whose Leaf shall never fade nor fall, but flourishing shall stand;
Ev'n so all Things shall prosper well, that this Man takes in hand.

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

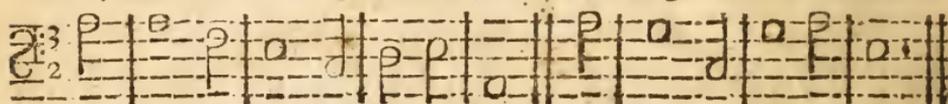
Why did the Gentiles Tumults raise? What Rage was in their Brain?



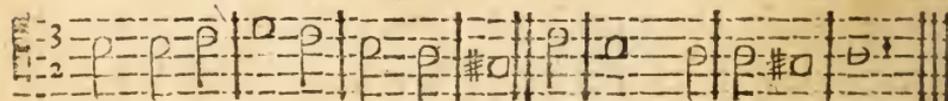
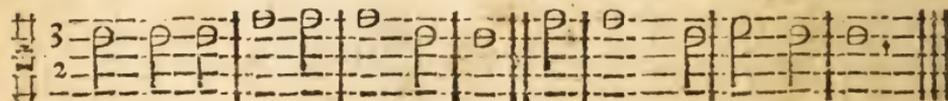
Why did the Gen-tiles Tumults raise? What Rage was in their Brain?

*Tenor & Bassus.**Bassus Unison.*

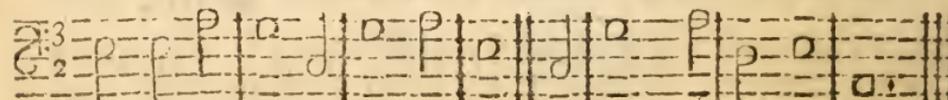
Why did the Gen-tiles Tumults raise? What Rage was in their Brain?



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



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

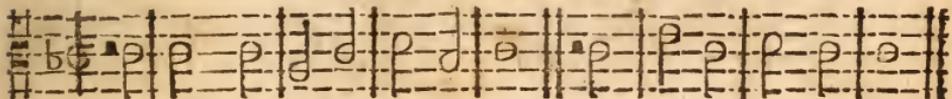
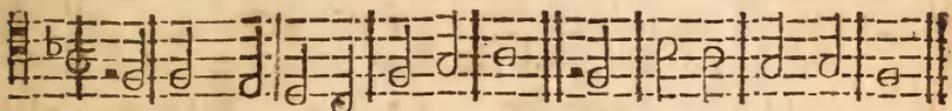


- 2 The King and Rulers of the Earth, conspire and are all bent ;
Against the Lord and Christ his Son, whom he among us sent.
- 3 Shall we be bound to them? say they, let all their Bonds be broke :
And of their Doctrine and their Law, let us reject the Yoke.
- 4 But he that in the Heav'n doth dwell,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

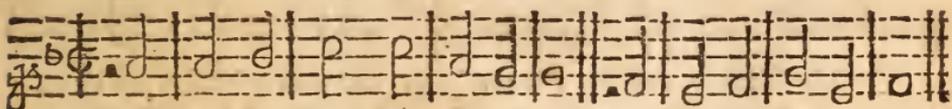
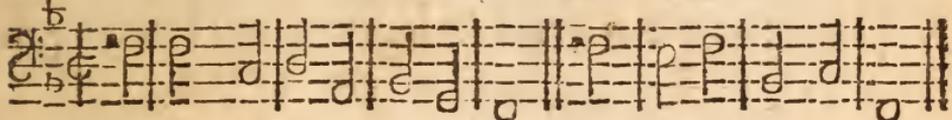
P S A L M III.

*Treble & Contra.**Contra 5th, Treble 8th.*

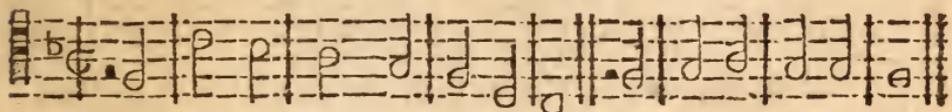
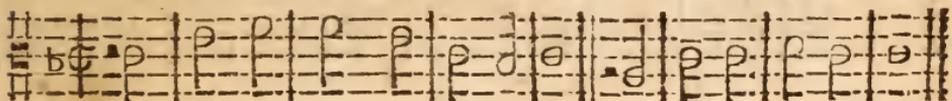
O Lord, how are my Foes increas'd, which vew me more and more !

*Tenor & Bassus.**Bassus Unison.*

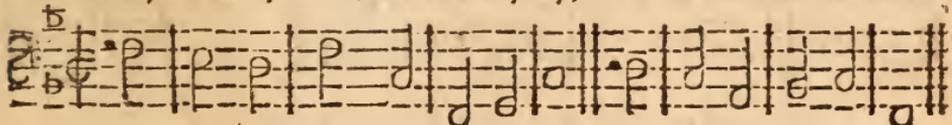
O Lord, how are my Foes increas'd, which vex me more and more !



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



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



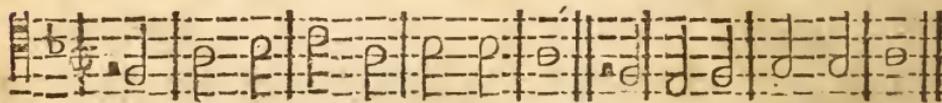
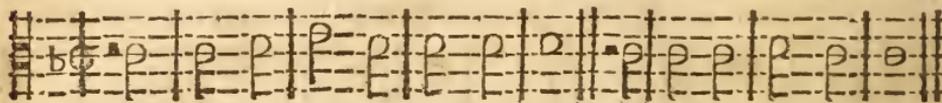
3 Then with my Voice unto the Lord, I did both call and cry :
And he out of his holy Hill did hear me speedily.

Con-

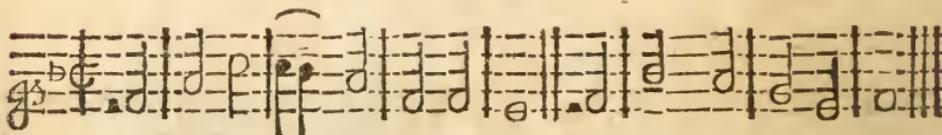
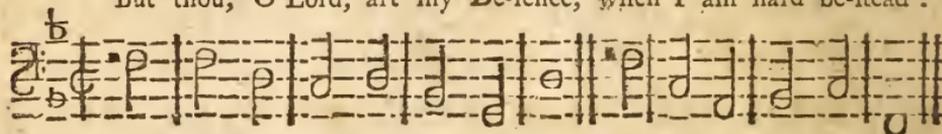
Continued.



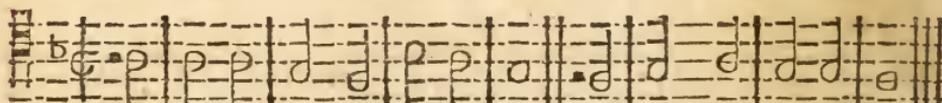
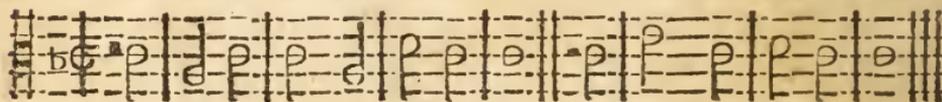
But thou, O Lord, art my De-fence, when I am hard be-stead :



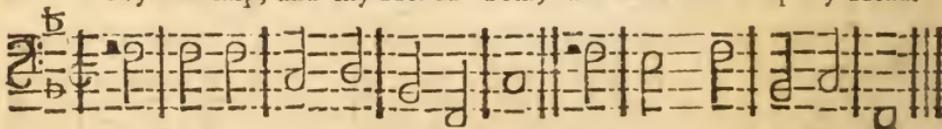
But thou, O Lord, art my De-fence, when I am hard be-stead :



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



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

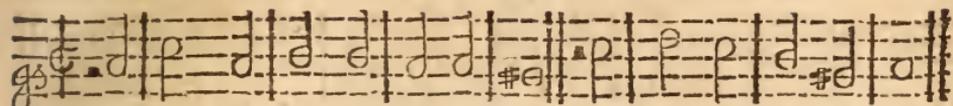


4 I laid me down, and quietly, I slept, and rose again :
For why ? I knew assuredly, the Lord did me sustain.

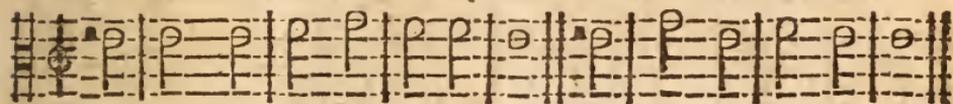
P S A L M IV. *Ingerstone Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

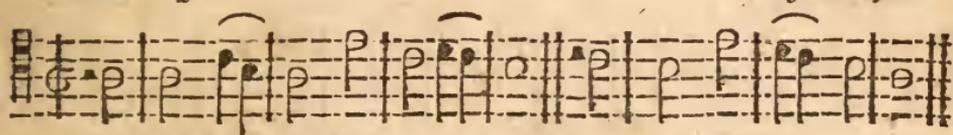


O God, that art my Righteousness, Lord, hear me when I call :

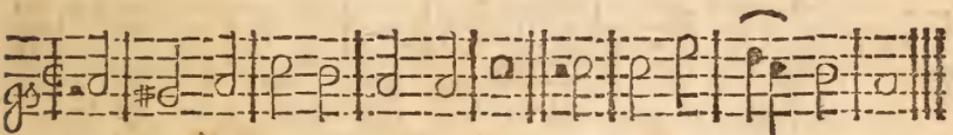
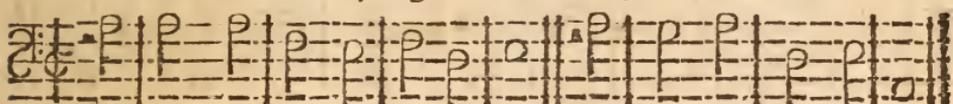


Tenor & Bassus.

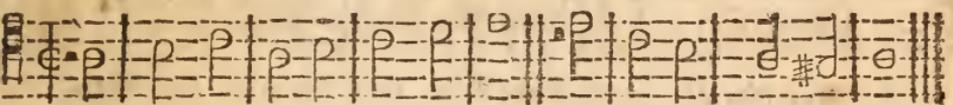
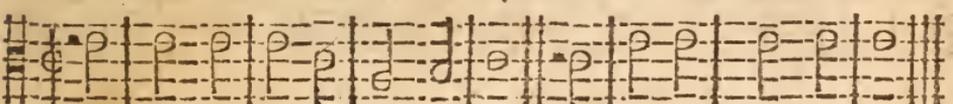
Bassus Unison.



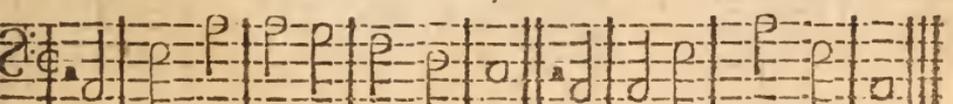
O God, that art my Righteousness, Lord, hear me when I call :



Thou hast set me at li-ber-ty when I was bound in Thrall.



Thou hast set me at Li-ber-ty when I was bound in Thrall.



2 Have Mercy, Lord, therefore on me, and grant me my Request :

For unto thee incessantly to cry I will not rest.

3 O mortal Men, how long will ye my Glory thus despise ?

Why wander ye in Vanity, and follow after Lies ?

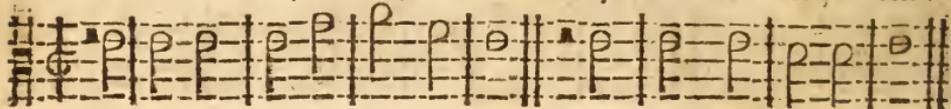
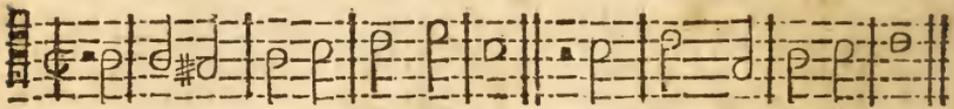
4 Know ye that good and godly Men, the Lord doth take and chuse :

And when to him I make Complaint, he doth me not refuse.

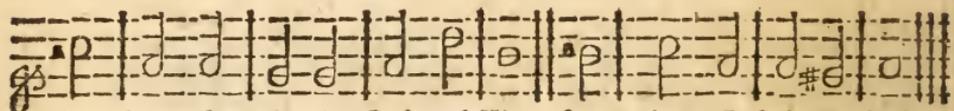
P S A L M V .

*Treble & Contra.**Contra 5th, Treble 8th.*

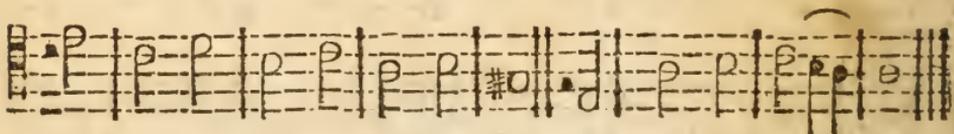
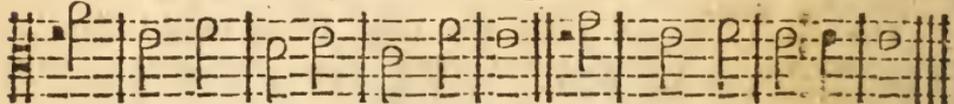
Incline thine Ears, O Lord, and let my Words have free Ac-cess :

*Tenor & Bassus.**Bassus Unison.*

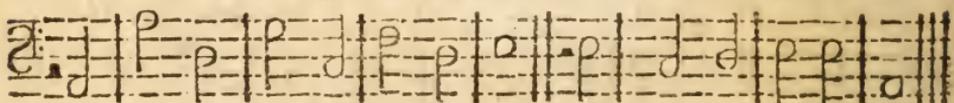
Incline thine Ears, O Lord, and let my Words have free Ac-cess :



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



To thee, who art my God and King, from whom I seek Redress.

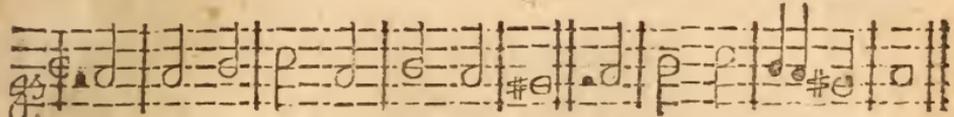


- 2 Hear me betime, Lord, tarry not, for I will have respect :
My Supplications in the Morn, to thee for to direct.
- 3 And I will patiently still trust, in thee my God alone :
Thou art not pleas'd with Wickedness, and Ill with thee dwells none.
- 4 Such as be foolish shall not stand in Sight of thee,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

P S A L M VI.

Treble & Contra.

Contra 5th, Treble 8th.

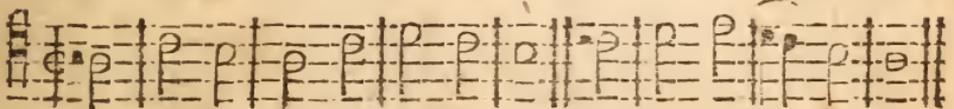


Lord, in thy Wrath reprove me not, tho' I deserve thine Ire :

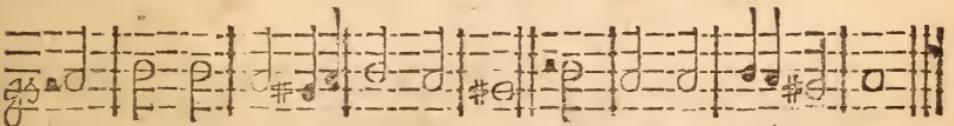
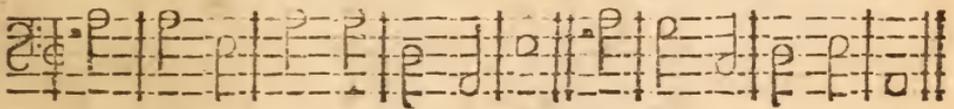


Tenor & Bassus.

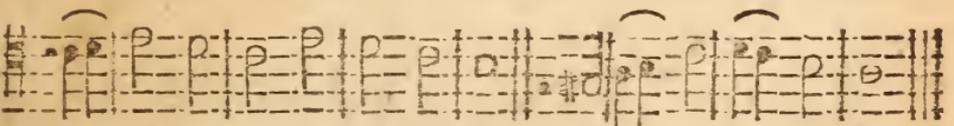
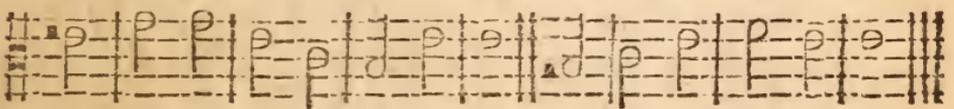
Bassus Unison.



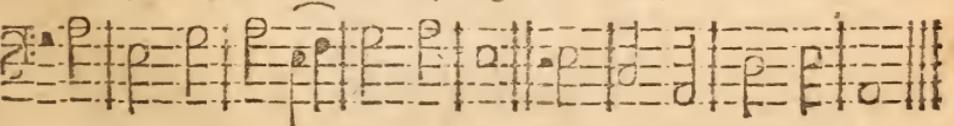
Lord, in thy Wrath reprove me not, tho' I deserve thine Ire :



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



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

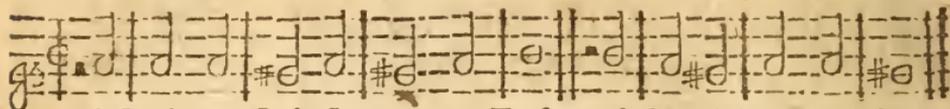


- 2 For I am weak, therefore, O Lord, of mercy me forbear :
And heal me, Lord, for why? thou know'it my Bones do quake for fear;
- 3 My Soul is troubled very sore, and vex'd exceeding'y :
But, Lord, how long wilt thou delay to cure my Misery ?
- 4 Lord, turn thee to thy wonted Grace, some Pity on me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

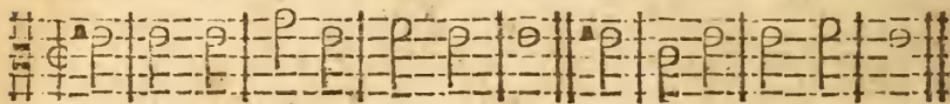
PSALM VII. *Cranham Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

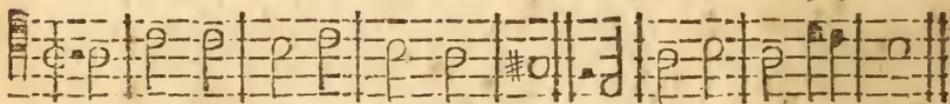


O Lord my God, I put my Trust, and Con-fidence in thee :

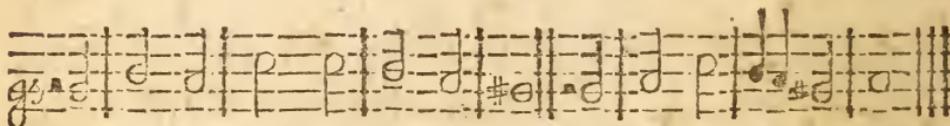
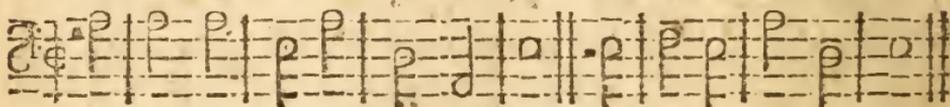


Tenor & Bassus.

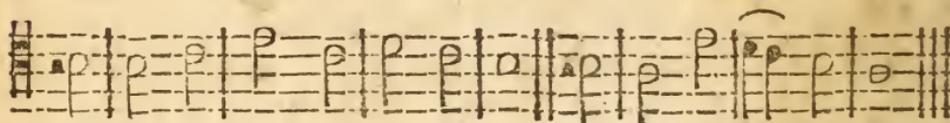
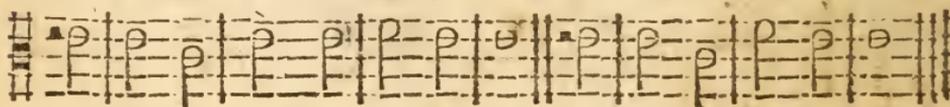
Bassus Unison.



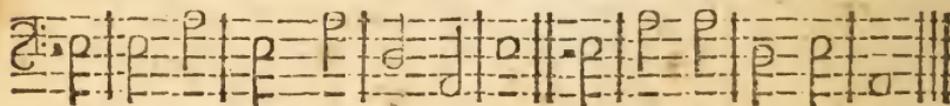
O Lord my God I put my Trust, and Con-fi-dence in thee :



Save me from them that me per-sue, and still de-li-ver me.

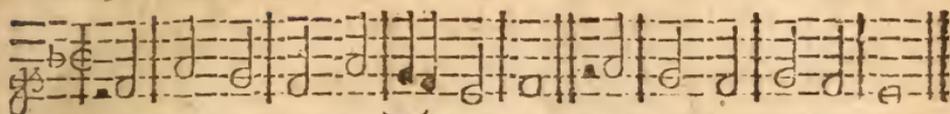


Save me from them that me pur-sue, and still de-li-ver me.

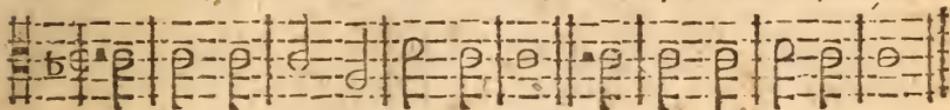
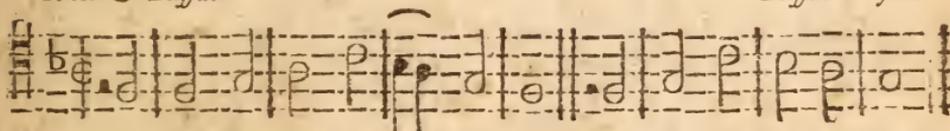


- 2 Left like a Lyon he me tear, and rend in Pieces small :
While there is none to succour me, and rid me out of Thrall.
- 3 O Lord my God, if I have done the thing that is not right ;
Or else if I found in Fault, or Guilty in thy Sight ;
- 4 Or to my Friend rewarded ill, or left him in distress ;
Whom me pursu'd most cruelly, and hated me Causeless.

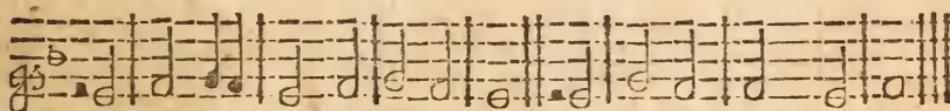
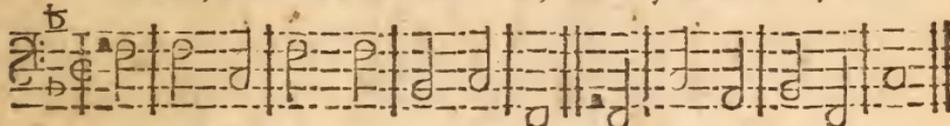
P S A L M VIII.

*Treble & Contra.**Contra 5th, Treble 8th.*

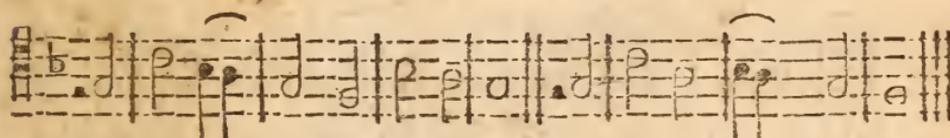
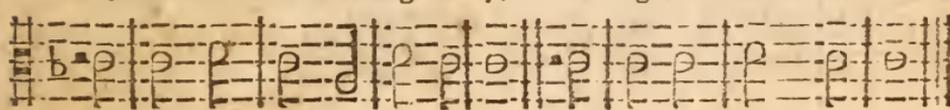
O God, our Lord how won-der-ful, are thy Works ev'ry where!

*Tenor & Bassus:**Bassus Unison.*

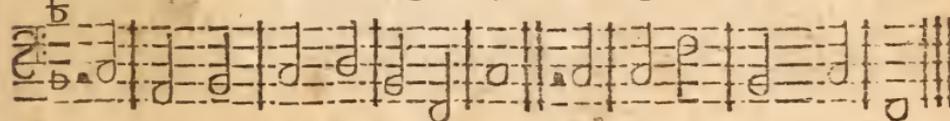
O God, our Lord how won-der-ful, are thy Works ev'ry where!



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



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

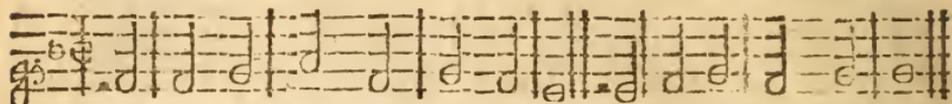


- 2 Ev'n by the Mouth of sucking Babes thou wilt confound thy Foes ;
For in those Babes thy Might is seen, thy Graces they disclose.
- 3 And when I see the Heav'ns above, the Works of thine own Hand ;
The Sun, the Moon and all the Stars, in order as they stand.
- 4 Lord ! what is Man, that thou of him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

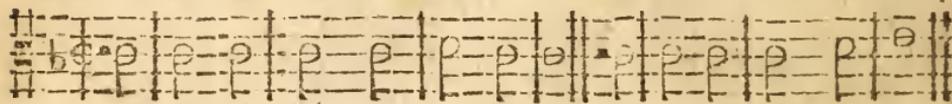
P S A L M IX. *Northampton Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

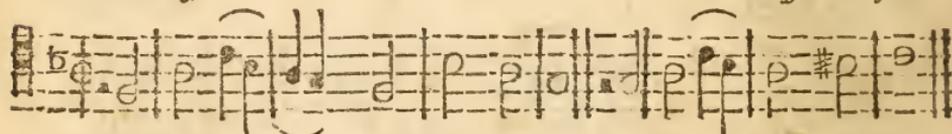


With Heart and Mouth to thee, O Lord, will I sing Laud and Praise :



Tenor & Bassus.

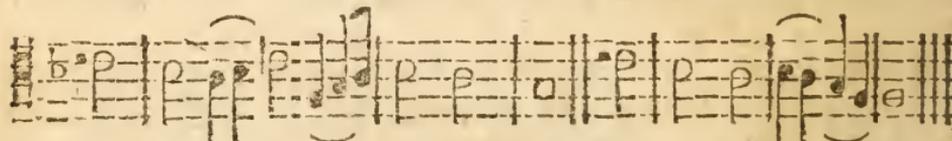
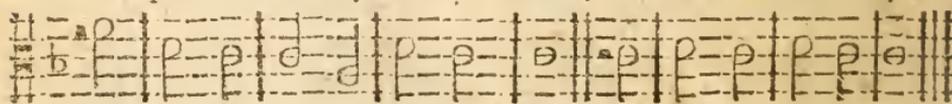
Bassus Unison.



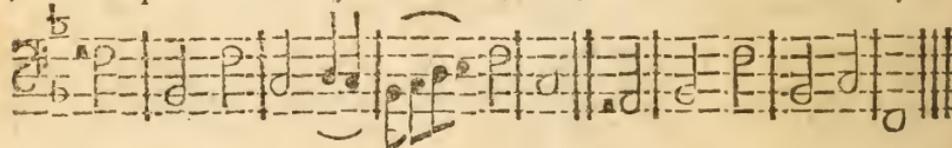
With Heart and Mouth to thee, O Lord, will I sing Laud and Praise :



And speak of all thy wond'rous Works, and them de-clare always.



And speak of all thy wond'rous Works, and them de-clare al-ways.

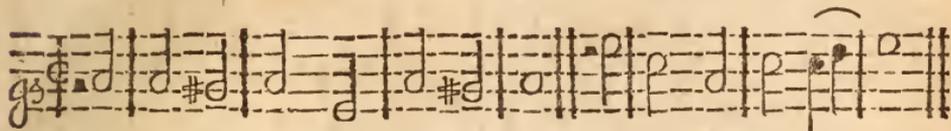


- 2 I will be glad and much rejoice in thee, O God most high :
And make my Songs extol thy Name above the starry Sky.
- 3 Because my Foes are driven back, and turned unto Flight :
They do fall down, and are destroy'd by thy great Pow'r and Might.
- 4 Thou hast revenged all my Wrong, my Grief and all my Grudge :
Thou dost with Justice hear my Cause, molt like a righteous Judge.

P S A L M X. *Wallingford Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

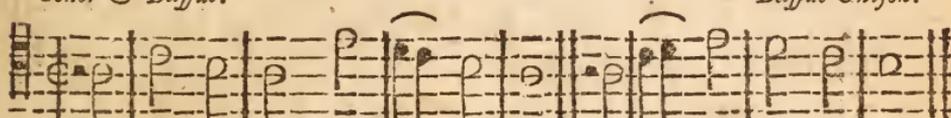


What is the Cause that thou, O Lord, so far off now dost stand?

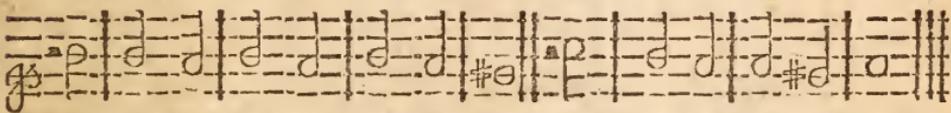
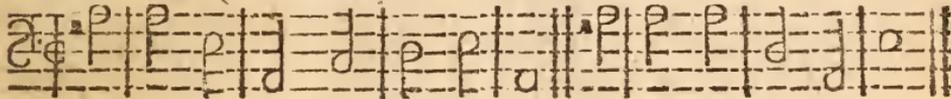


Tenor & Bassus.

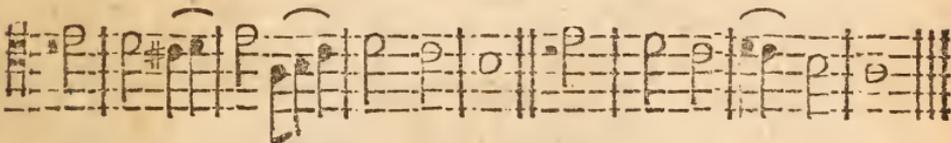
Bassus Unifon.



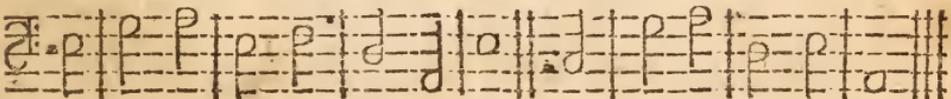
What is the Cause that thou, O Lord, so far off now dost stand?



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



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

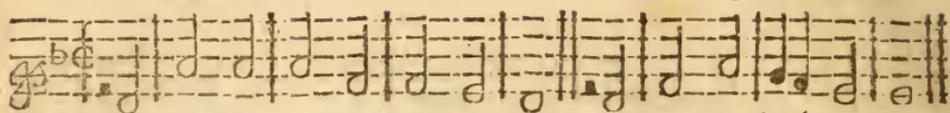


- 2 The Poor do perish by the proud, and wicked Men's Desire :
Let them be taken in the Craft which they themselves conspire.
- 3 For in the Lust of his own Heart th'Ungodly doth delight :
So doth the Wicked praise himself, and doth the Lord despite.
- 4 He is so proud, that Wright and Wrong he setteth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

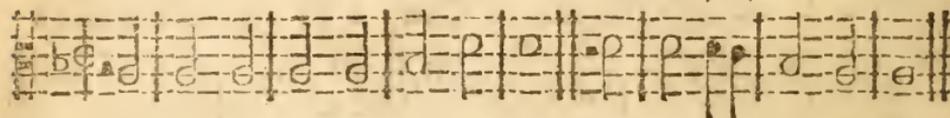
P S A L M XI. Bangor Tune.

Treble & Contra.

Contra 5th, Treble 8th.



In God the Lord I put my Trust, why say ye to my Soul,

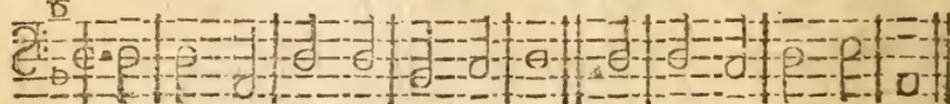


Tenor & Bassus.

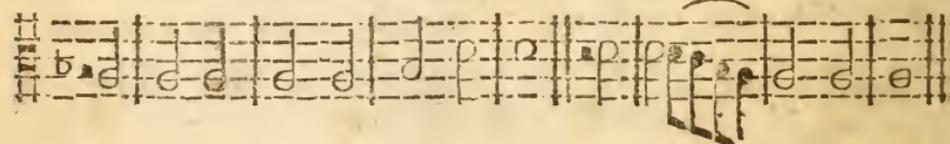
Bassus Unison.



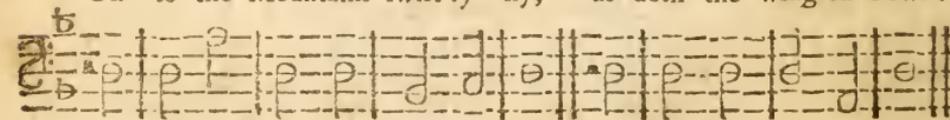
In God the Lord I put my Trust, why say ye to my Soul,



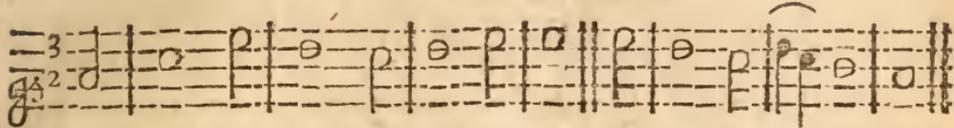
Un—to the Mountains swift-ly fly, as doth the winged Fowl?



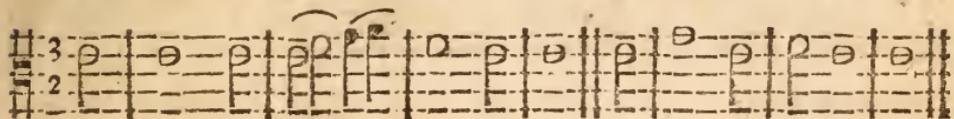
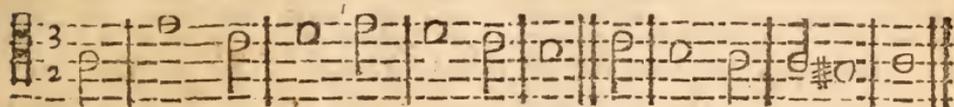
Un—to the Mountains swift-ly fly, as doth the wing-ed Fowl?



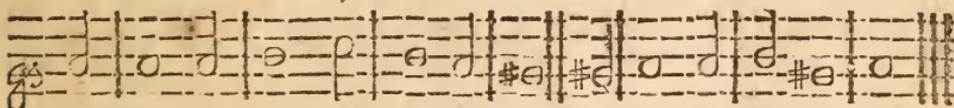
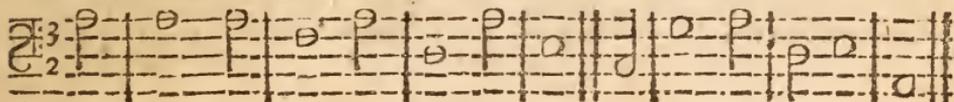
- 2 Behold, the Wicked bend their Bows, their Arrows they prepare :
To shoot in secret at those who sincere and upright are.
- 3 Of worldly Hope all Stays were shrunk, and clearly brought to nought :
Alas, the just and upright Man, what Evil hath he wrought ?
- 4 But he that in his Temple is, most holy and most high,
And in the highest Heav'ns doth sit in royal Majesty.

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

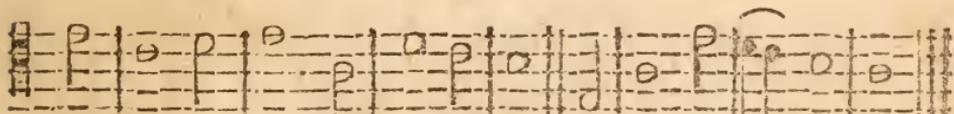
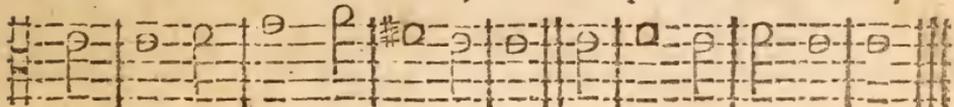
Help, Lord, for good and god-ly Men do pe-rish and de-cay :

*Tenor & Bassus.**Bassus Unifon.*

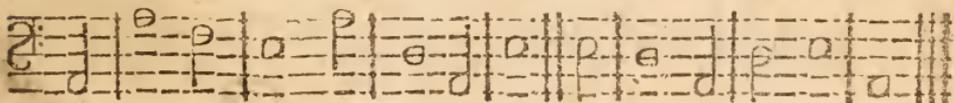
Help, Lord, for good and god-ly Men do pe-rish and de-cay :



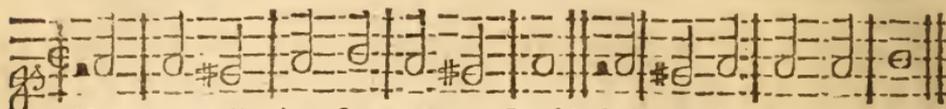
And Faith and Truth from worldly Men is part-ed clean a-way.



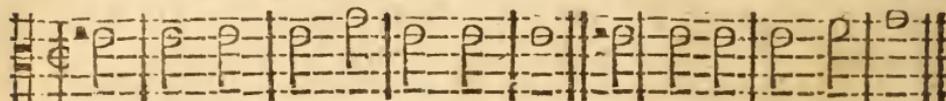
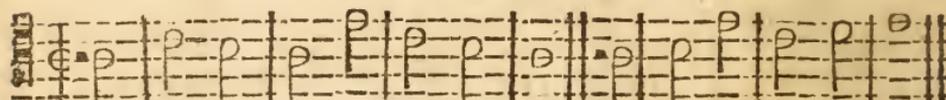
And Faith and Truth from worldly Men is part-ed clean a-way.



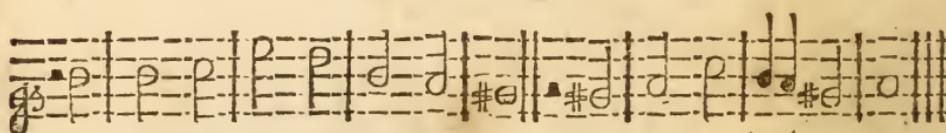
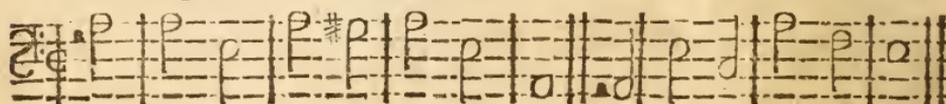
- 2 Whoſo doth with his Neighbour talk, 'tis all but Vanity :
For ev'ry Man bethinketh how to ſpeak deceitfully.
- 3 But flatt'ring and deceitful Lips, and Tongues that be ſo ſtout
To ſpeak proud Words, and make great Brags, the Lord ſoon cuts them out.
- 4 For they ſay ſtill we will prevail, our Lips ſhall us extol :
Our Tongues are ours, we ought to ſpeak, what Lord ſhall us controul ?

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

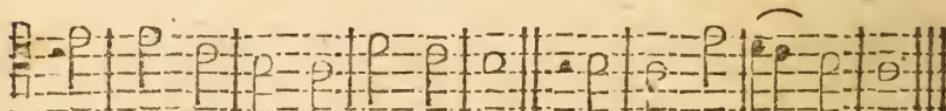
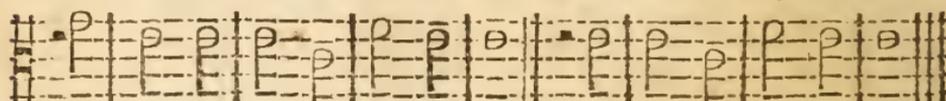
How long wilt thou for-get me, Lord? shall it for e-ver be?

*Tenor & Bassus.**Bassus Unison.*

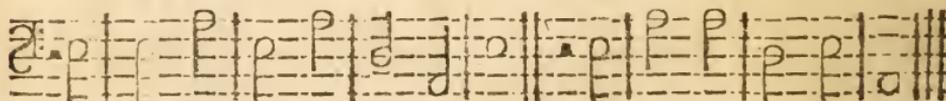
How long wilt thou for-get me, Lord? shall it for e-ver be?



How long dost thou in-tend to hide thy Face a-way from me?



How long dost thou in-tend to hide thy Face a-way from me?

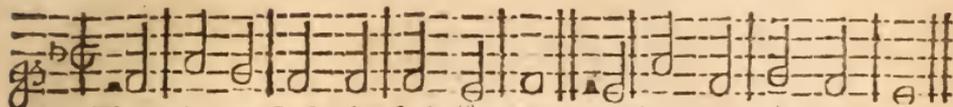


- 2 In Heart and Mind how long shall I with Care tormented be?
And how long shall my deadly Foe thus triumph over me?
- 3 Behold me now, O Lord, my God, and hear me fore oppress:
Lighen mine Eyes, lest I do sleep, as one by Death possesst.
- 4 Lest that my Enemy do say, behold, I do prevail:
Lest they also that hate my Soul, rejoice to see me fail.

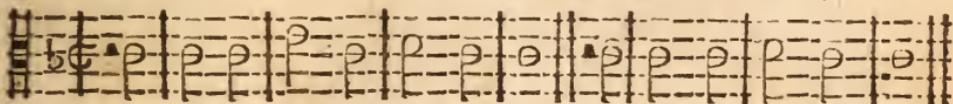
P S A L M XIV. *Alvethly Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

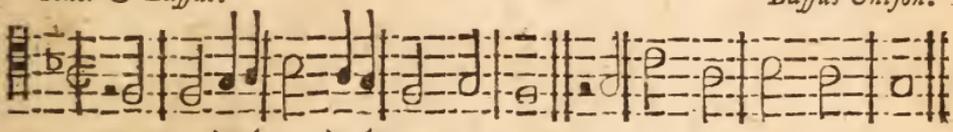


There is no God, do fool-ish Men af-firm in their mad Mood :

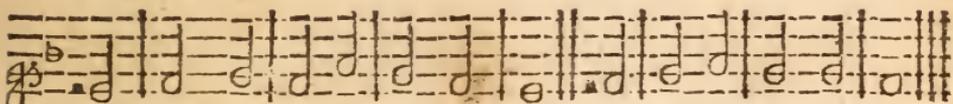
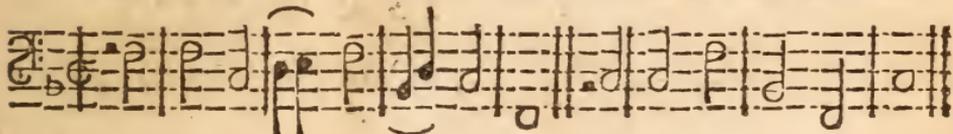


Tenor & Bassus.

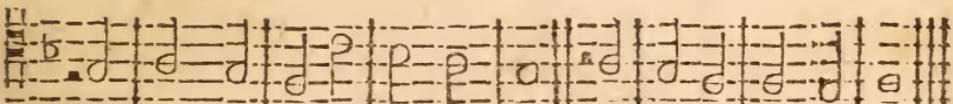
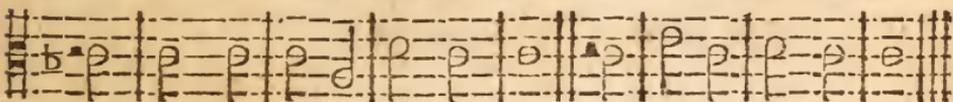
Bassus Unison.



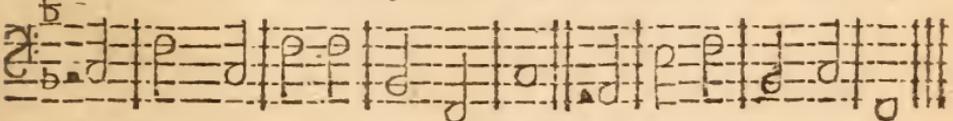
There is no God, do fool-ish Men af-firm in their mad Mood :



Their Drifts are all cor-rupt and vain, not one of them doth good.



Their Drifts are all cor-rupt and vain, not one of them doth good.



2 The Lord beheld from Heav'n most high, the whole Race of Mankind :
And saw not one that sought indeed the living God to find.

3 They went all wide, and were corrupt, and truly there was none
That in the World did any Good, no not so much as one.

4 Is all their Judgment so far lost, that all work Mischief still ?
Eating my People ev'n as Bread, not one to seek God's Will ?

PSALM XV. *St. Phillip's Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

With-in thy Ta-ber-na-cle, Lord, who shall in-ha-bit still ?

Tenor & Bassus.

Bassus Unison.

With-in thy Ta-ber-na-cle, Lord, who shall in-ha-bit still ?

Or whom wilt thou re-ceive to dwell in thy most ho-ly Hill ?

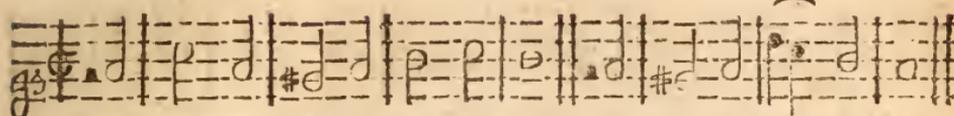
Or whom wilt thou re-ceive to dwell in thy most ho-ly Hill ?

- 2 The Man whose Life is uncorrupt, whose Works are just and streight :
Whose Heart doth think the very Truth, and Tongue speaks no Deceit.
- 3 That to his Neighbour doth no ill, in Body, Goods, or Name :
Nor willingly doth Slanders raise which might impair the same.
- 4 That in his Heart regardeth not malicious wicked Men :
But those that love and fear the Lord, he maketh much of them.

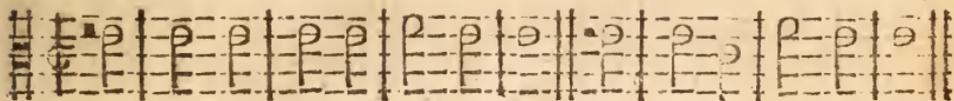
P S A L M XVI. *Wennington Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

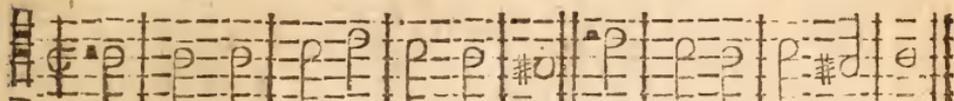


Lord, keep me, for I trust in thee, and do confess in-deed,

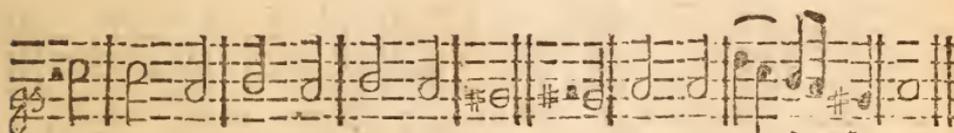
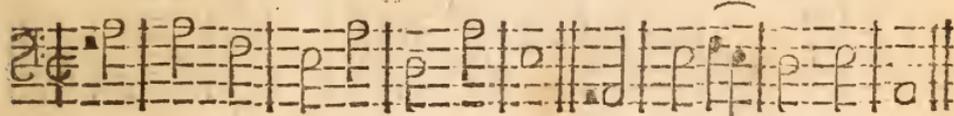


Tenor & Bassus.

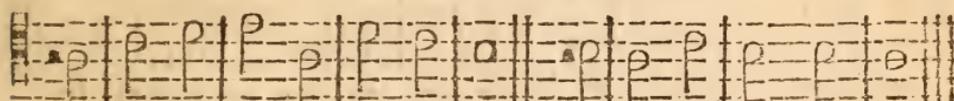
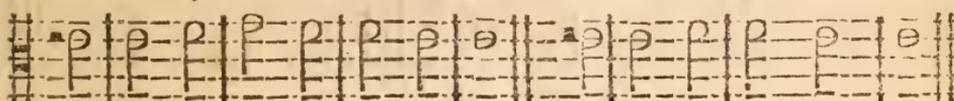
Bassus Unison.



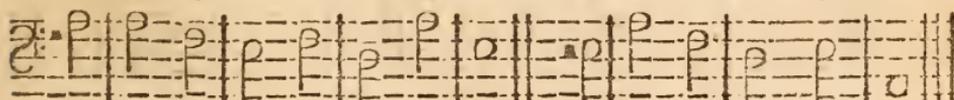
Lord, keep me, for I trust in thee, and do confess in-deed,



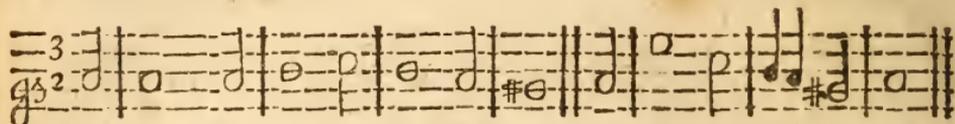
Thou art my God, and of my Goods thou hast not a—ny need.



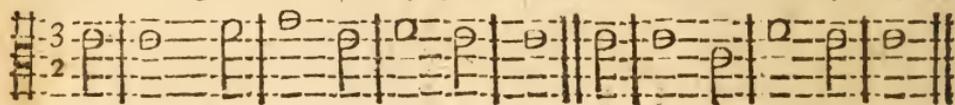
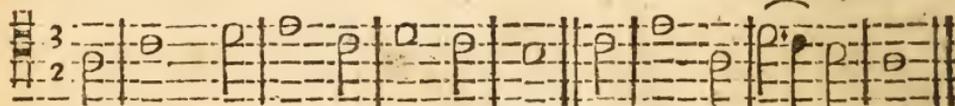
Thou art my God, and of my Goods thou hast not a—ny need.



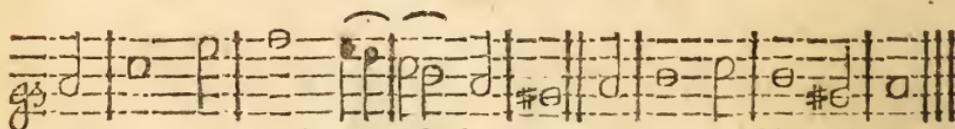
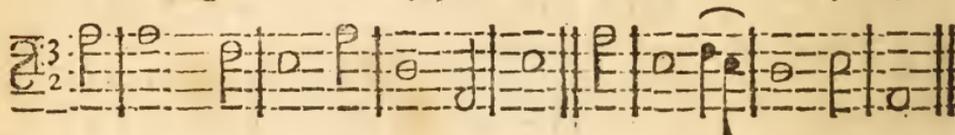
- 2 Therefore, I give them to the Saints that in the World do dwell:
Namely, unto the faithful Flock in Virtue that excel.
- 3 Their Sorrows shall be multiply'd, who run so hastily,
To offer to the Idol-gods, that are but Vanity.
- 4 As for their bloody Sacrifice, and Offerings of that Sort,
I will not touch, neither thereof shall my Lips make Report.

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

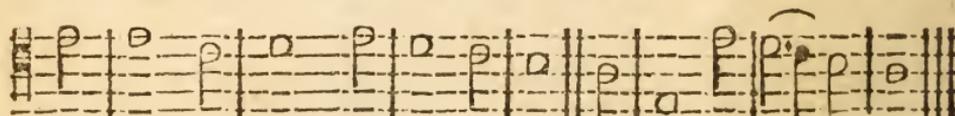
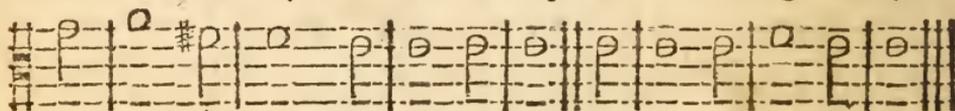
O Lord, give Ear to my just Cause, at-tend un—to my Cry :

*Tenor & Bassus.**Bassus Unison.*

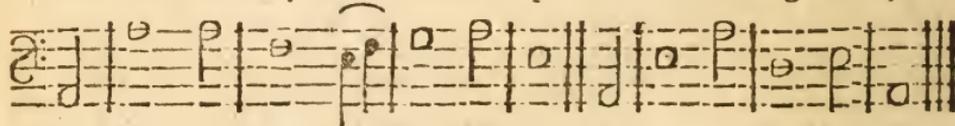
O Lord, give Ear, to my just Cause, at-tend un—to my Cry :



And hear the Pray'r I of-fer up to thee un-feign-ed-ly.



And hear the Pray'r I of-fer up to thee un-feign-ed-ly.

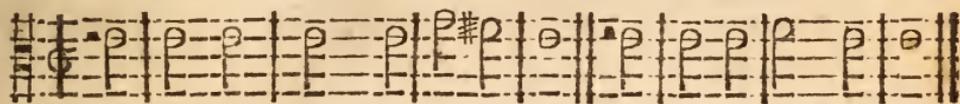
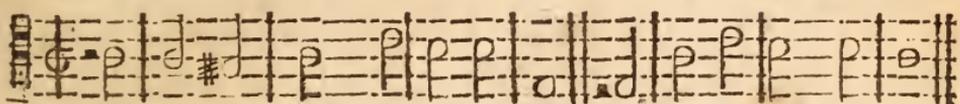


- 2 And let the Judgment of my Cause proceed always from thee :
And let thine Eyes behold and clear Truth and Simplicity.
- 3 Thou hast well try'd me in the Night, and yet could'st nothing find,
That I have spoken with my Tongue, that was not in my Mind.
- 4 As for the Works of wicked Men, and Paths perverse and ill,
For Love of thy most holy Name, I have refrained still.

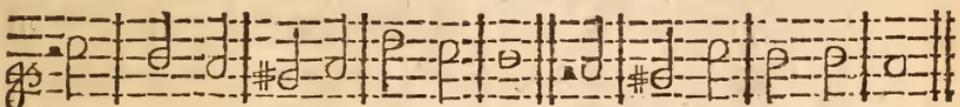
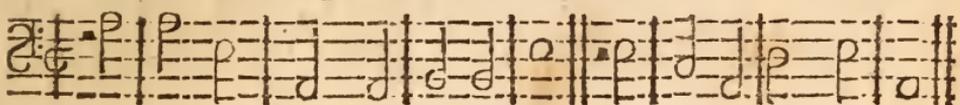
P S A L M XVIII.

*Treble & Contra.**Contra 5th, Treble 8th.*

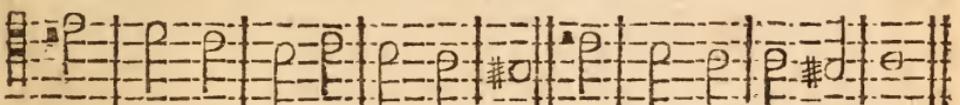
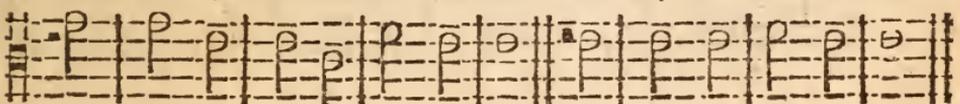
O God, my Strength and For--ti--tude, of Force I must love thee :

*Tenor & Bassus.**Bassus Unifon.*

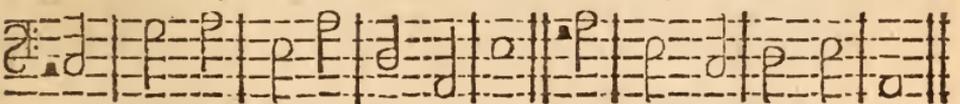
O God, my Strength and For-ti-tude, of Force I must love thee :



Thou art my Caf--le and De-fence, in my Ne--cef--fi--ty.

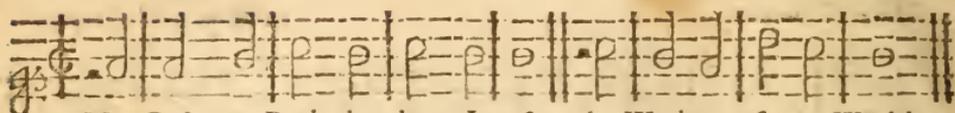


Thou art my Caf--le and De-fence, in my Ne--cef--fi--ty.

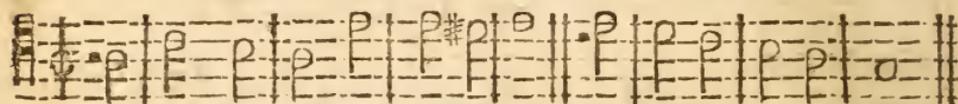
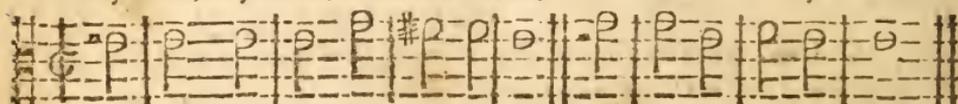


- 3 When I sing Laud unto the Lord, most worthy to be serv'd :
Then from my Foes I am right sure, that I shall be preserv'd.

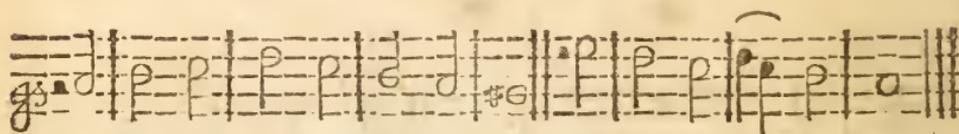
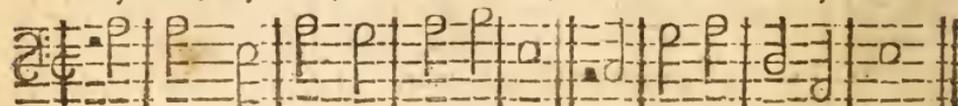
Continued.



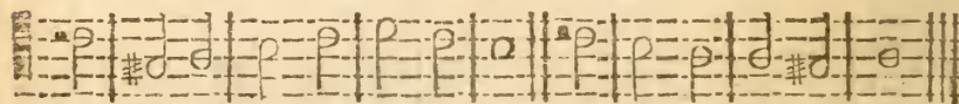
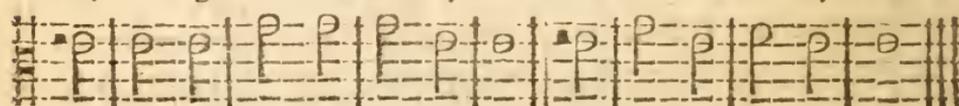
My God, my Rock, in whom I trust, the Worker of my Wealth :



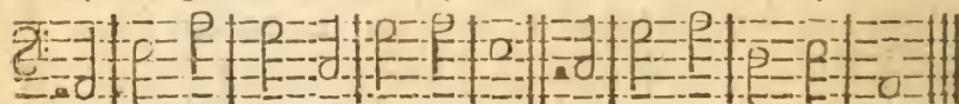
My God, my Rock, in whom I trust, the Worker of my Wealth :



My Re-fuge, Buckler, and my Shield, the Horn of all my Health.



My Refuge, Buck-ler, and my Shield, the Horn of all my Health.



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

PSALM XIX. St. James's Tune.

Treble & Contra.

Contra 8th, Treble 12th from Bassus.

The Heav'ns and Fir-mament on high, do won-drouf-ly de-clare :

Tenor & Bassus.

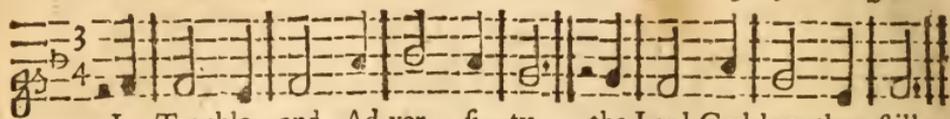
Bassus 5th.

The Heav'ns and Fir-ma-ments on high, do won-drouf-ly de-clare :

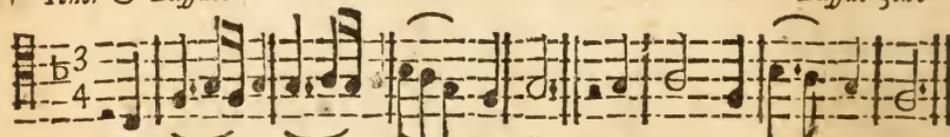
God's Glo-ry and Om--ni--po-tence, his Works and what they are.

God's Glo-ry and Om--ni--po-tence, his Works and what they are.

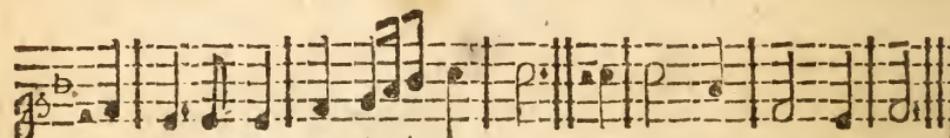
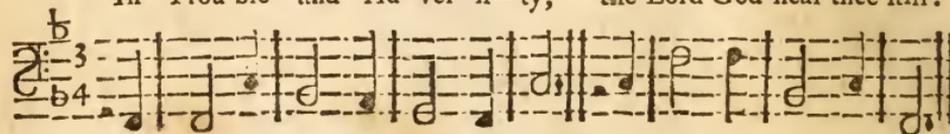
- 2 The wondrous Works of God appear by ev'ry Day's Succes :
The Nights likewise, which their Race run, the self same Thing exprefs.
- 3 There is no Language, Tongue or Speech, where their Sound is not heard :
In all the Earth and Coasts thereof their Knowledge is conferr'd.
- 4 In them the Lord made for the Sun a Place of great Renown :
Who like a Bridegroom ready trimm'd, comes from his Chamber down.

P S A L M XX. *Harwich Tune.**Treble & Contra.**Contra 12th, Treble 15th from Bassus.*

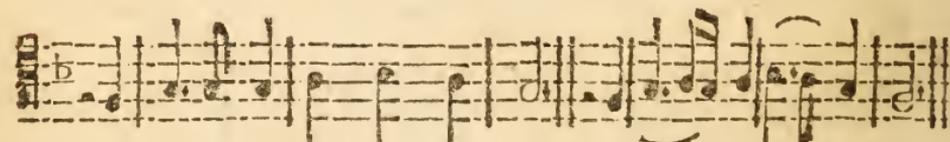
In Trou-ble and Ad-ver-fi-ty, the Lord God hear thee still :

*Tenor & Bassus.**Bassus 5th.*

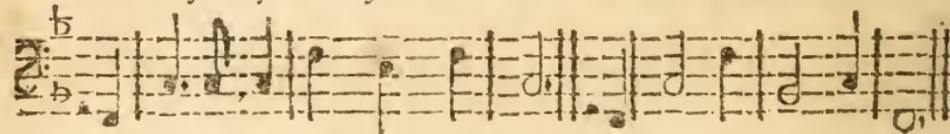
In Trou-ble and Ad-ver-fi-ty, the Lord God hear thee still :



The Ma-jes-ty of Ja-cob's God de-fend thee from all Ill.



The Ma-jes-ty of Ja-cob's God de-fend thee from all Ill.

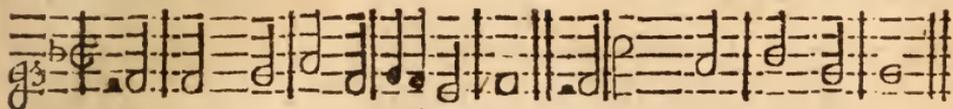


- 2 And send thee from his holy Place, his Help at ev'ry Need :
And so in Sion 'stablish thee, and make thee strong indeed.
- 3 Remembering well the Sacrifice that now to him is done :
And so receive most graciously their Offerings each one.
- 4 According to thy Heart's Desire, the Lord grant unto thee :
And all thy Counsel and thy Mind, full well perform may be.

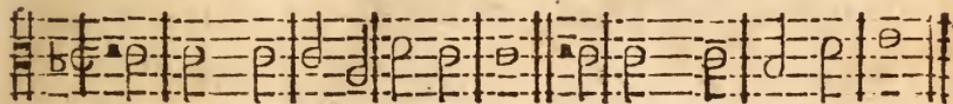
P S A L M XXI. *Dartford Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

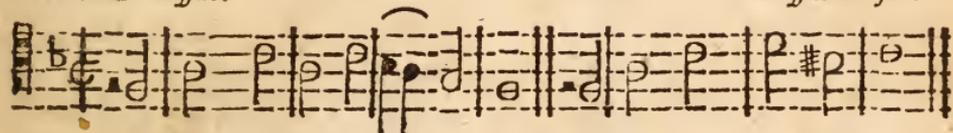


O Lord, how joy-ful is the King, in thy Strength and thy Pow'r!

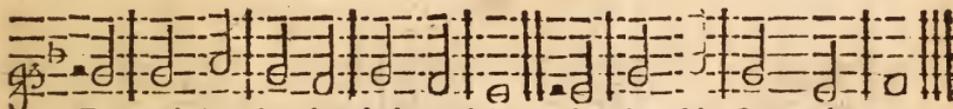
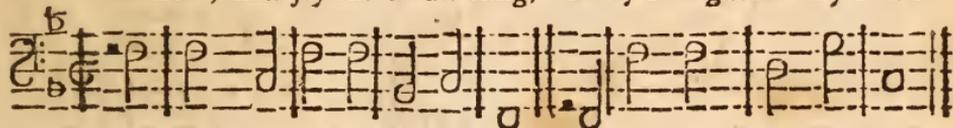


Tenor & Bassus.

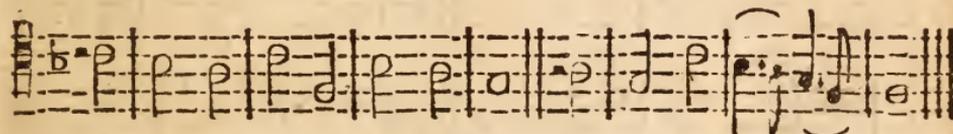
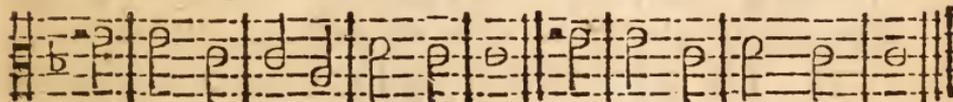
Bassus Unison.



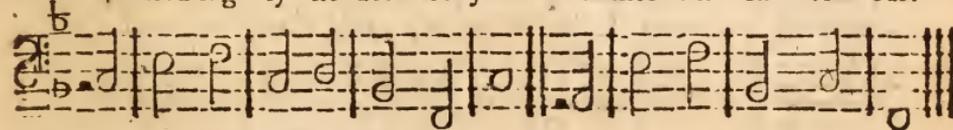
O Lord, how joy-ful is the King, in thy Strength and thy Pow'r!



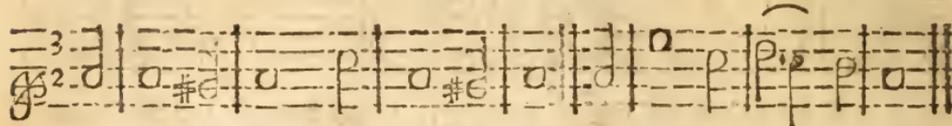
Ex-ceed-ing-ly he doth re-joice in thee his Sa-vi-our.



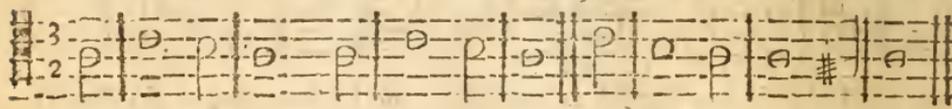
Ex-ceed-ing-ly he doth re-joice in thee his Sa-vi-our.



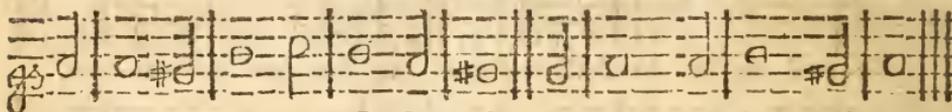
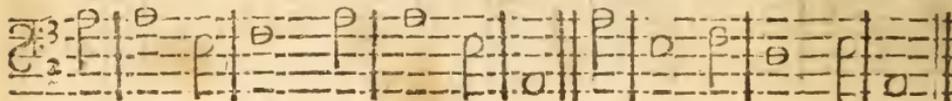
- 2 For thou hast given unto him his godly Heart's Desire :
To him thou nothing hast deny'd of that he did require.
- 3 Thou didst prevent him with thy Gifts, and Blessings manifold :
And thou hast set upon his Head a Crown of perfect Gold.
- 4 And when he asked Life of thee, thereof thou mad'st him sure :
To have long Life, yea, such a Life as ever shall endure.

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

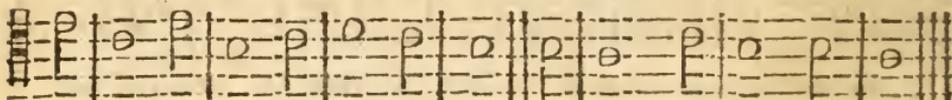
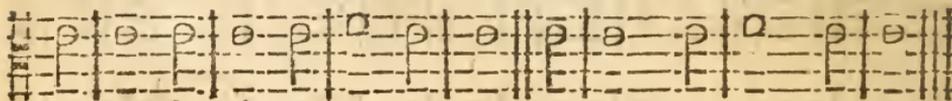
O God, my God, wherefore dost thou for-fake me ut-ter-ly?

*Tenor & Bassus.**Bassus Unison.*

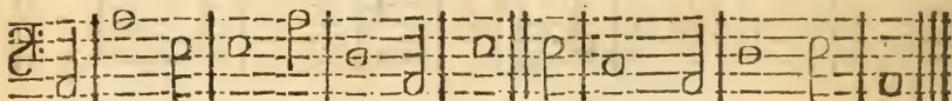
O God, my God, wherefore dost thou for-fake me ut-ter-ly?



And help-est not when I do make my great Complaint and Cry.



And help-est not when I do make my great Complaint and Cry?



2 To thee, my God, ev'n all Day long, I do both cry and call :
I cease not all the Night, and yet thou hearest not at all.

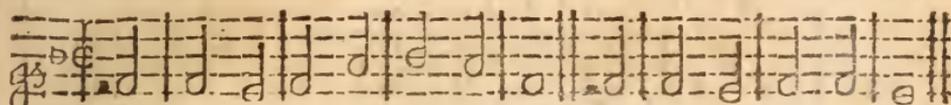
3 But thou that in thy holy Place for evermore dost dwell,
Thou art the Joy, the Comfort, and Glory of Israel.

4 And in him whom our Fathers old had all their Hope and Stay :
Who, when they put their Trust in thee, deliver't them away.

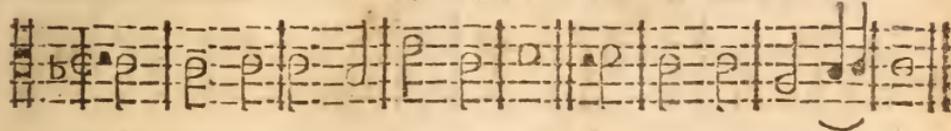
P S A L M XXIII *Carterbury Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

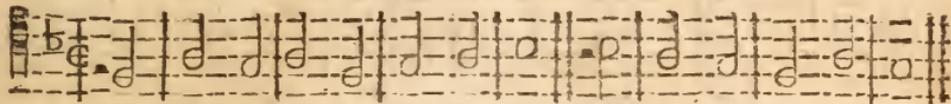


The Lord is on—ly my Sup—port, and he that doth me feed:

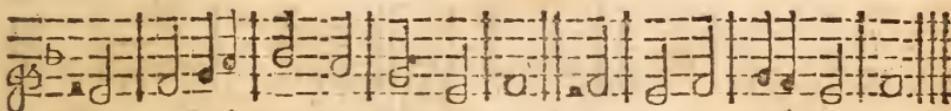
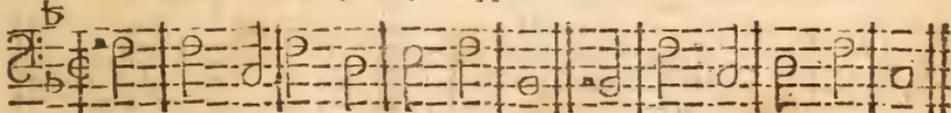


Tenor & Bassus.

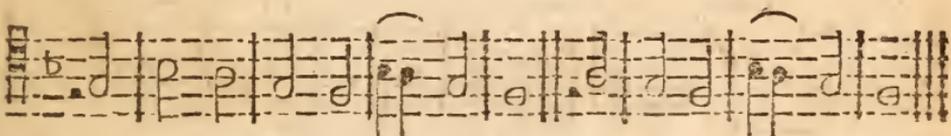
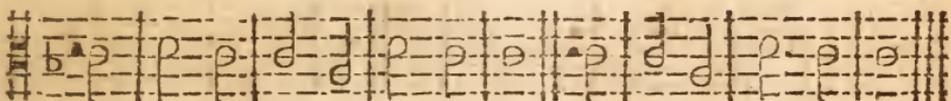
Bassus Unison.



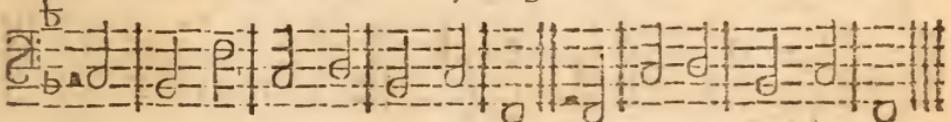
The Lord is on—ly my Sup—port, and he that doth me feed:



How can I then lack a—ny thing where-of I stand in need.



How can I then lack a—ny thing where-of I stand in need.

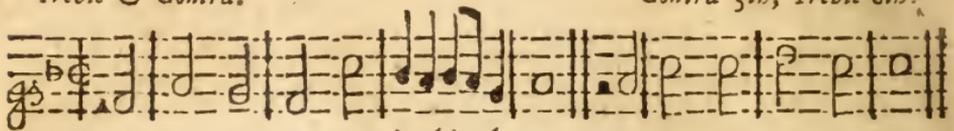


- 2 In Pastures green he feedeth me, where I do safely lie:
And after leads me to the Streams which runs most pleasantly.
- 3 And when I find my self near lost, then doth he me home take:
Conducting me in his right Paths, e'en for his own Name's Sake.
- 3 And tho' I were e'en at Death's Door, yet would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

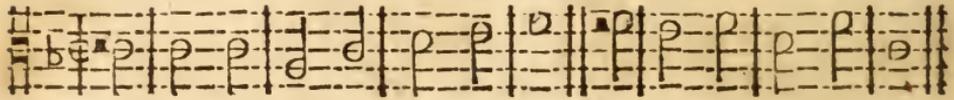
P S A L M XXIII. *Second Metre.*

Treble & Contra.

Contra 5th, Treble 8th.

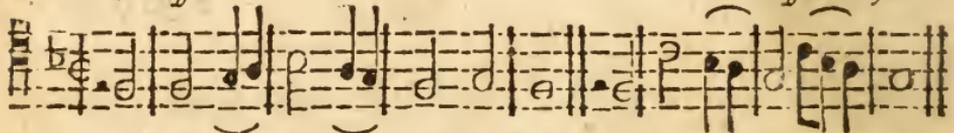


My Shepherd is the li-ving Lord, nothing therefore I need :

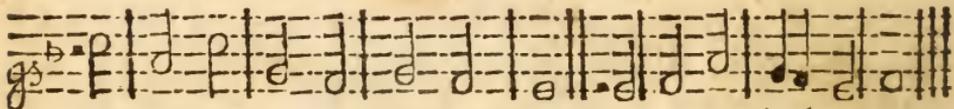
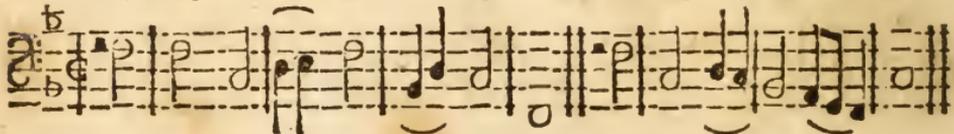


Tenor & Bassus.

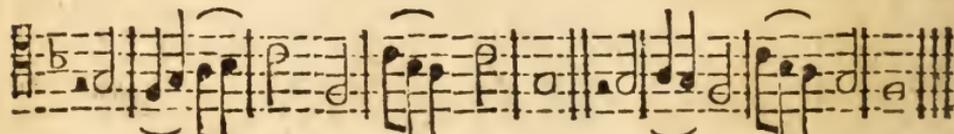
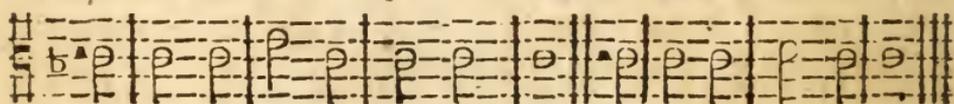
Bassus Unison.



My Shepherd is the li-ving Lord, nothing therefore I need :



In Pastures fair, near pleasant Streams, he setteth me to feed.



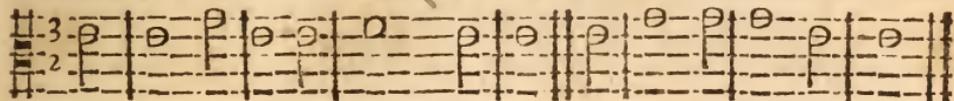
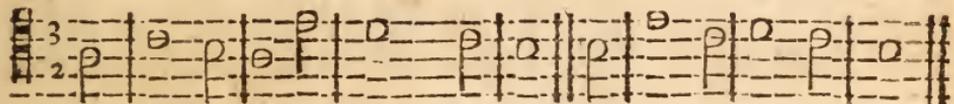
In Pastures fair, near plea-fant Streams, he setteth me to feed.



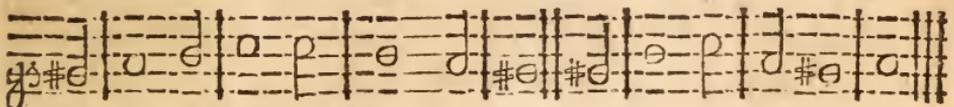
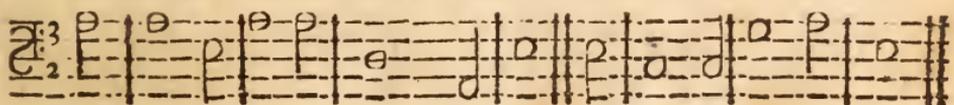
- 2 He shall convert and glad my Soul, and bring my Mind in Frame,
To walk in Paths of Righteousness, for his most holy Name.
- 3 Yea, tho' I walk in Vale of Death, yet will I fear no Ill:
Thy Rod and Staff do comfort me, and thou art with me still.
- 4 And in the Presence of my Foes my Table thou shalt spread:
Thou wilt fill full my Cup, and thou anointed hast my Head.

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

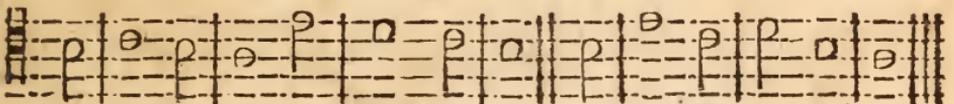
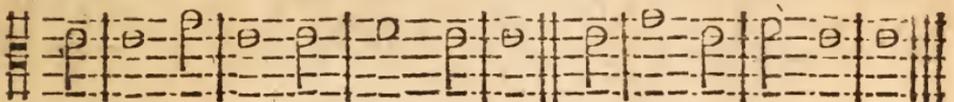
The Earth is all the Lord's, with all her Store and Fur-ni-ture:

*Tenor & Bassus.**Bassus Unifon.*

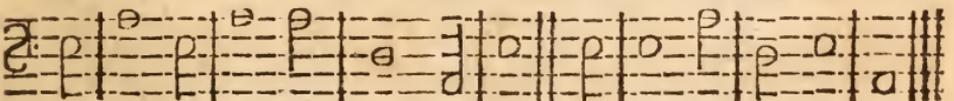
The Earth is all the Lord's, with all her Store and Fur-ni-ture:



Yea his is all the World, and all that there-in doth en-dure.



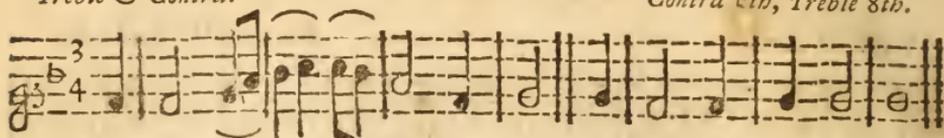
Yea his is all the World, and all that there-in doth en-dure.



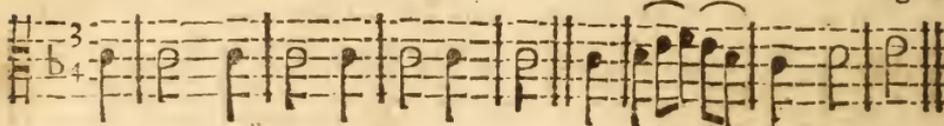
- 2 For he hath fastly founded it above the Seas to stand :
And plac'd below the liqufd Floods, to flow beneath the Land.
- 3 Who is the Man, O Lord, that shall ascend unto thy Hill ?
Or pass into thy holy Place, there to continue still ?
- 4 Ev'n he whose Hands and Heart are pure, which nothing doth defile.
His Soul not set on Vanity, and hath not sworn to Guile.

Treble & Contra.

Contra *eth*, Treble 8th.



Ye Gates and e—ver—laſt—ing Doors, lift up your Heads on high ;

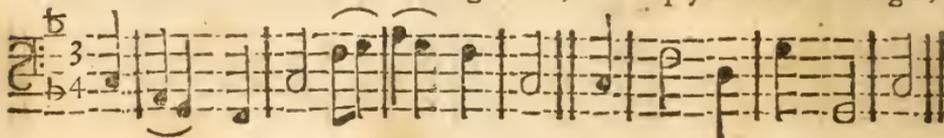


Tenor & Baſſus.

Baſſus Unifon.



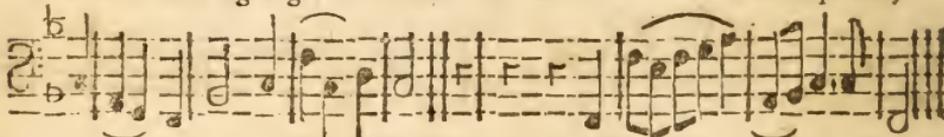
Ye Gates and e—ver—laſt—ing Doors, lift up your Heads on high ;



Then ſhall the King of glorious State come in triumphantly.



Then ſhall the King of glorious State come in triumphantly.

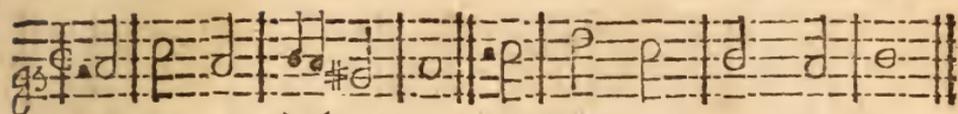


8 Who is the King of glorious State ? the great and mighty Lord :
The mighty Lord in Battle ſtrong, and Trial of the Sword.

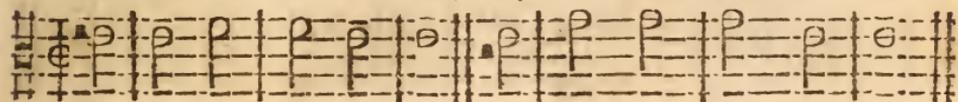
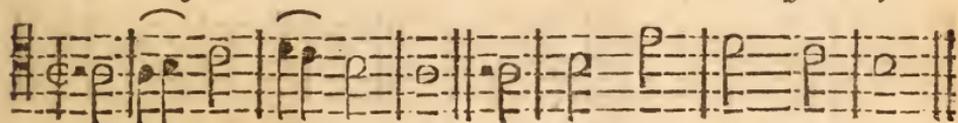
9 Ye Gates and everlaſting Doors, lift up your Heads on high :
Then ſhall the King of glorious State come in triumphantly.

10 Who is the King of glorious State ? the Lord of Hoſts it is ;
The Kingdom and the Royalty of glorious State is his. P S A L M XXV.

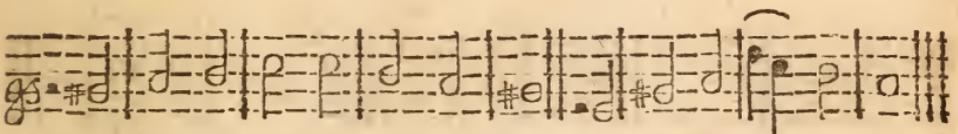
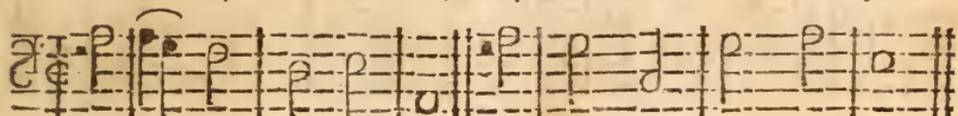
P S A L M XXV.

*Treble & Contra.**Contra 5th, Treble 2th.*

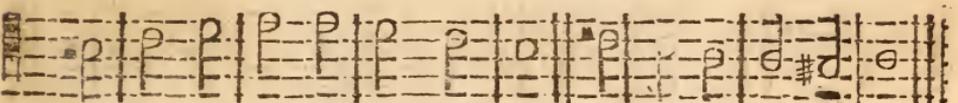
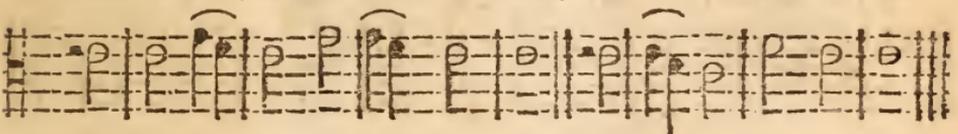
I lift my Heart to thee, my God and Guide most Just ;

*Tenor & Bassus.**Bassus Unifon.*

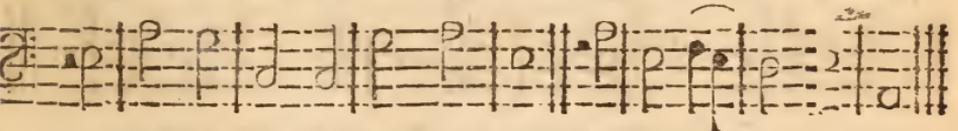
I lift my Heart to thee, my God and Guide most Just ;



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



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



2 Let not my Foes rejoice, nor make a Scorn of me :

And let them not be overthrown that put their Trust in thee:

3 But Shame shall them befall who harm them wrongfully :

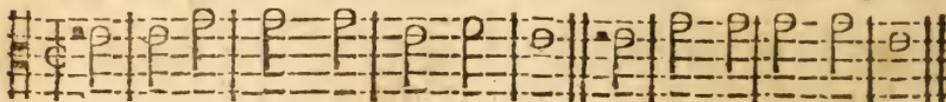
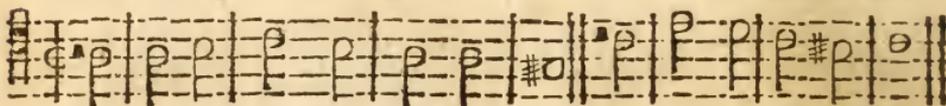
Therefore thy Paths and thy right Ways unto me, Lord, descry.

4 Direct me in thy Truth, and teach me, I thee pray :

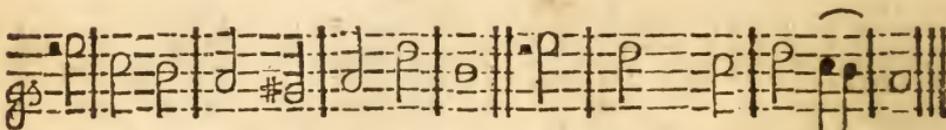
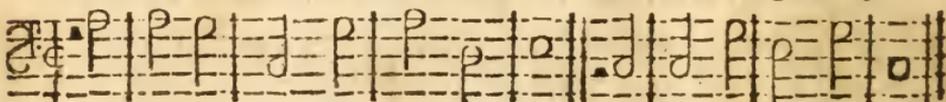
Thou art my Saviour and my God, on thee I wait alway.

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

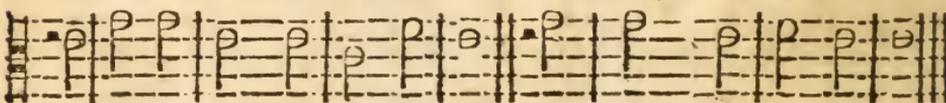
Lord, be my Judge, and thou shalt see, my Paths be right and plain;

*Tenor & Basses.**Bassus Unifon.*

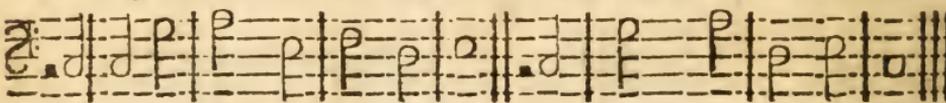
Lord, be my Judge, and thou shalt see, my Paths be right and plain;



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



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



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

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

Treble & Contra.

Contra 5th, Treble 8th from Bassus.

Musical notation for Treble and Contra parts of the first system. The Treble part is on a five-line staff with a treble clef and a key signature of one flat (B-flat). The Contra part is on a five-line staff with a bass clef. Both parts are in 3/2 time. The lyrics 'The Lord is both my Health and Light; shall Man make me dismay'd?' are written below the Treble staff.

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

Musical notation for the Bassus Unison part of the first system. It is on a five-line staff with a bass clef and a key signature of one flat. The lyrics 'The Lord is both my Health and Light; shall Man make me dismay'd?' are written below the staff.

Tenor & Bassus.

Bassus Unison.

Musical notation for Tenor and Bassus parts of the second system. The Tenor part is on a five-line staff with a tenor clef and a key signature of one flat. The Bassus part is on a five-line staff with a bass clef. Both parts are in 3/2 time. The lyrics 'The Lord is both my Health and Light; shall Man make me dismay'd?' are written below the Tenor staff.

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

Musical notation for the Bassus Unison part of the second system. It is on a five-line staff with a bass clef and a key signature of one flat. The lyrics 'The Lord is both my Health and Light; shall Man make me dismay'd?' are written below the staff.

Musical notation for Tenor and Bassus parts of the third system. The Tenor part is on a five-line staff with a tenor clef and a key signature of one flat. The Bassus part is on a five-line staff with a bass clef. Both parts are in 3/2 time. The lyrics 'Since God doth give me Strength and Might, why should I be afraid?' are written below the Tenor staff.

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

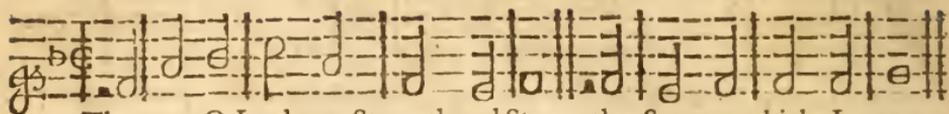
Musical notation for the Bassus Unison part of the third system. It is on a five-line staff with a bass clef and a key signature of one flat. The lyrics 'Since God doth give me Strength and Might, why should I be afraid?' are written below the staff.

Musical notation for Tenor and Bassus parts of the fourth system. The Tenor part is on a five-line staff with a tenor clef and a key signature of one flat. The Bassus part is on a five-line staff with a bass clef. Both parts are in 3/2 time. The lyrics 'Since God doth give me Strength and Might, why should I be afraid?' are written below the Tenor staff.

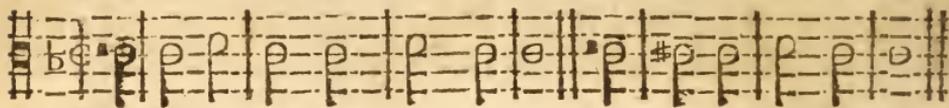
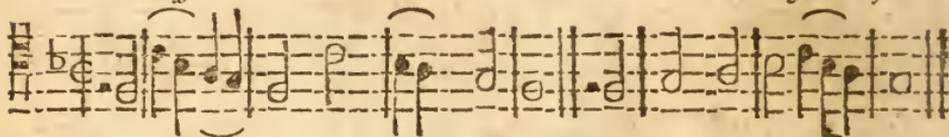
Since God doth give me Strength and Might, why should I be afraid?

Musical notation for the Bassus Unison part of the fourth system. It is on a five-line staff with a bass clef and a key signature of one flat. The lyrics 'Since God doth give me Strength and Might, why should I be afraid?' are written below the staff.

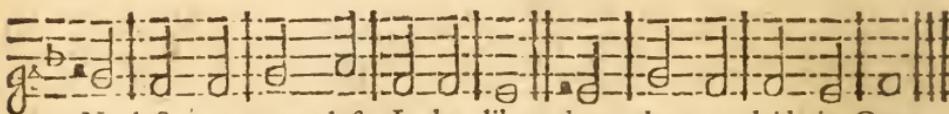
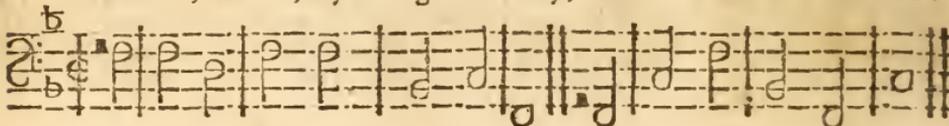
- 2 While that my Foes, with all their Strength, began with me to brawl,
Thinking to eat me up; at length themselves have caught the Fall.
- 3 Tho' they in Camp against me lie, my Heart is not afraid :
And if in Battle they will try, I trust in God for Aid.
- 4 One Thing of God I do require, that he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

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

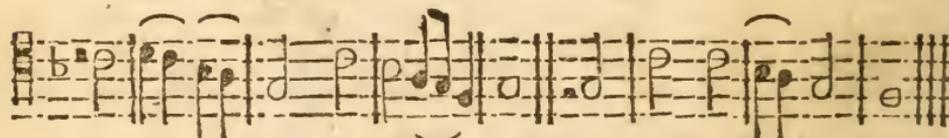
Thou art, O Lord, my Strength and Stay, the Succour which I crave :

*Tenor & Bassus.**Bassus Unifon.*

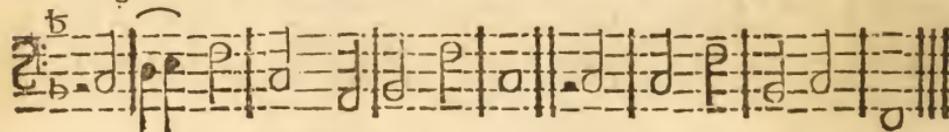
Thou art, O Lord, my Strength and Stay, the Succour which I crave :



Neglect me not, lest I be like them that are laid in Grave.



Neglect me not, lest I be like them that are laid in Grave.

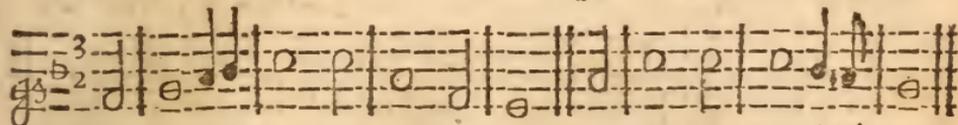


- 2 My Voice and Supplications hear, when unto thee I cry :
When I lift up my Hands unto thy holy Ark most high.
- 3 Repute me not among those Men, in Sin that take their fill :
That speak right fair unto their Friends, but think in Heart full ill.
- 4 According to those wicked Deeds, which they did most regard,
And after their Inventions, lo let them receive Reward.

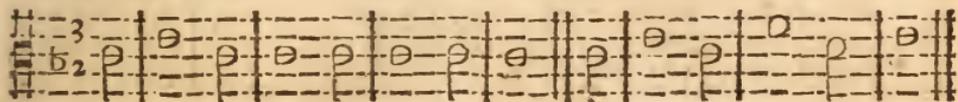
P S A L M XXIX. *Falmouth Tune.*

Treble & Contra.

From Bassus, Contra 5th, Treble 8th.

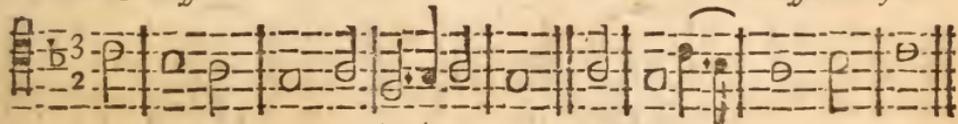


Give to the Lord, ye Po—ten—tates, give ye with one Ac—cord,



Tenor & Bassus.

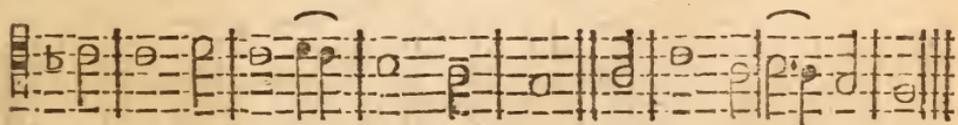
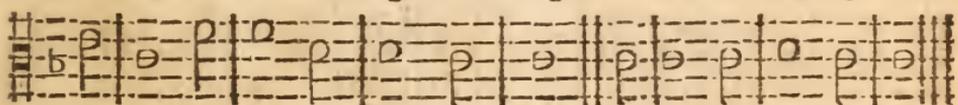
Bassus Unison.



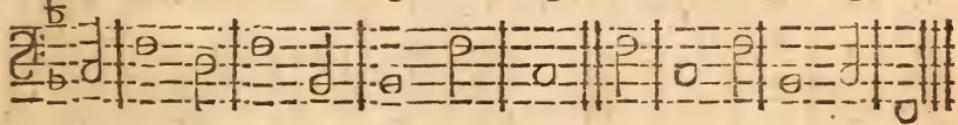
Give to the Lord, ye Po—ten—tates, give ye with one Ac—cord,



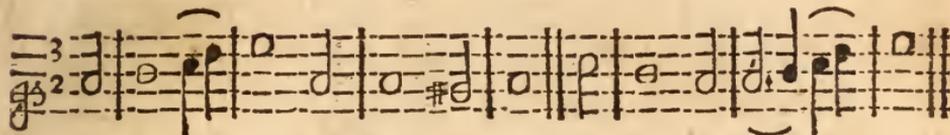
All Praise and Honour, Might and Strength, un—to the li—ving Lord.



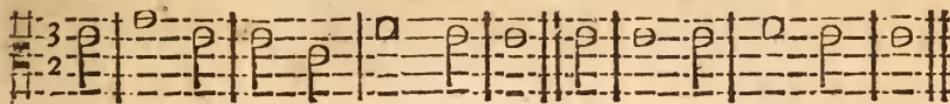
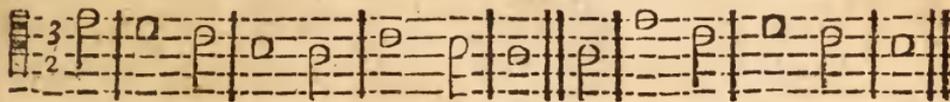
All Praise and Honour, Might and Strength, un—to the li—ving Lord.



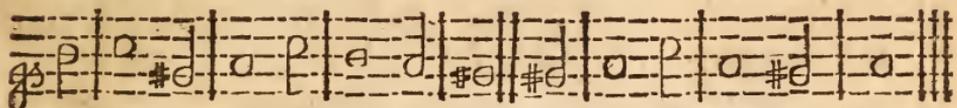
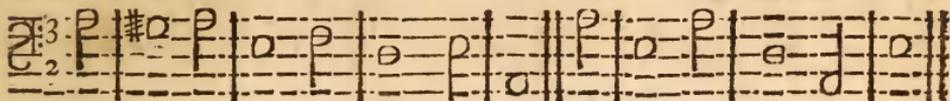
- 2 Give Glory to his holy Name, and honour him alone:
Give Worship to his Majesty, within his holy Throne.
- 3 His Voice doth rule the Waters all, as he himself doth please:
He doth prepare the Thunder-claps, and governs all the Seas.
- 4 The Voice of God is of great Force, and wondrous excellent:
It is most mighty in Effect, and most magnificent.

P S A L M XXXI. *Leicester Tune.**Treble & Contra.**Contra 5th, Treble 8th from Bassus.*

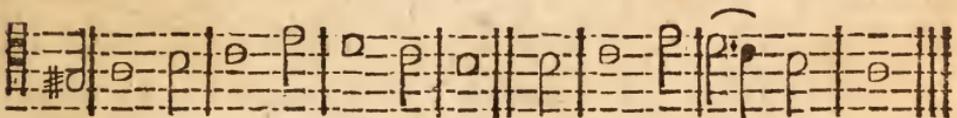
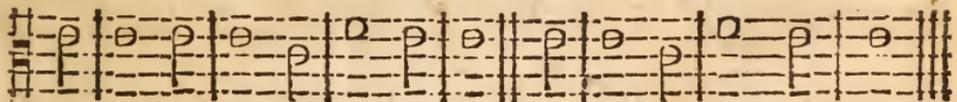
O Lord, I put my Trust in thee, let no-thing work me Shame:

*Tenor & Bassus.**Bassus 5th.*

O Lord, I put my Trust in thee, let no-thing work me Shame:



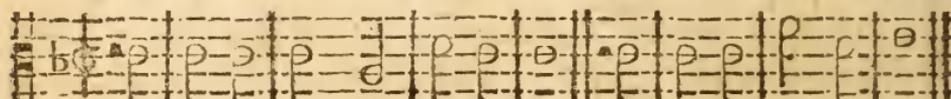
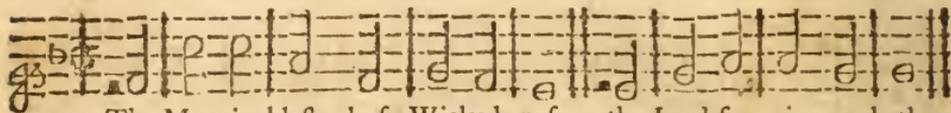
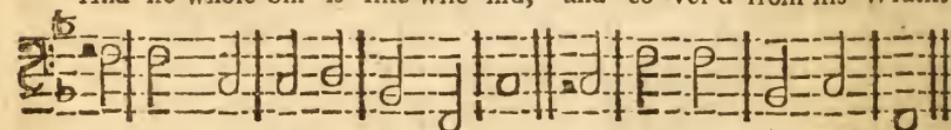
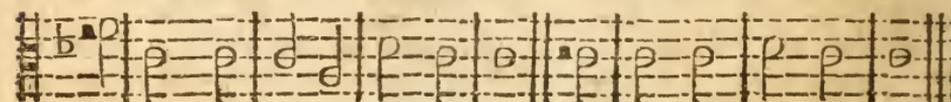
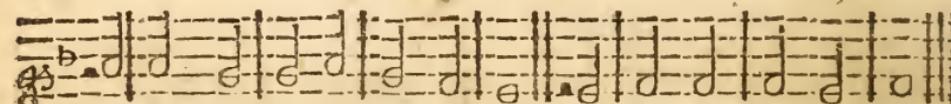
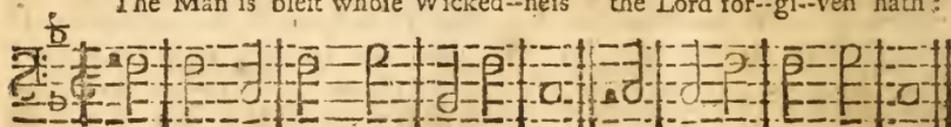
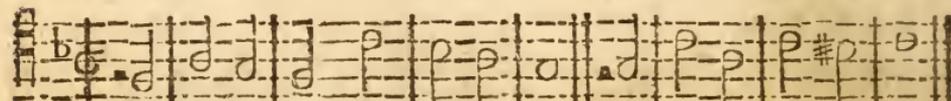
As thou art Just, de—li—ver me, and fet me free from Blame:



As thou art Just, de—li—ver me, and fet me free from Blame:



- 2 Hear me, O Lord, and that anon, to help me make good Speed :
Be thou my Rock and House of Stone, my Fence in Time of Need.
- 3 For why? as Stones thy Strength is try'd, thou art my Fort and Tow'r :
For thy Name's Sake be thou my Guide, and lead me in thy Pow'r.
- 4 Pluck thou my Feet out of the Spare, which they for me have laid :
Thou art my Strength, and all my Care is for thy mighty Aid.

P S A L M XXXII. *Reighly Tune.**Treble & Contra.**Contra 5th, Treble 8th.**Tenor & Bassus.**Bassus Unison.*

- 2 And blest is he to whom the Lord, imputeth not his Sin :
Who in his Heart hath hid no Guile, nor Fraud is found therein.
- 3 For whilst that I kept close my Sin, in Silence and Constraint,
My Bones did wear and waste away, with daily Moan and Plaint.
- 4 Both Night and Day thy Hand on me so grievous was and smart ;
My Moisture like the Summer's Heat, to Dryness did convert.

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

Treble & Contra.

Contra 5th, Treble 8th.



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

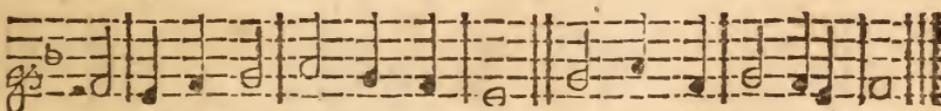
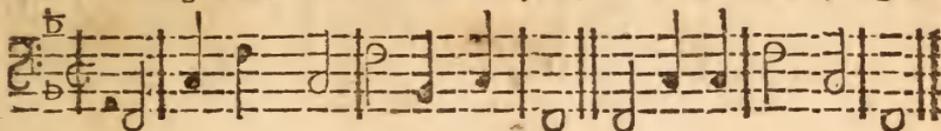


Tenor & Bassus.

Bassus an 8th.



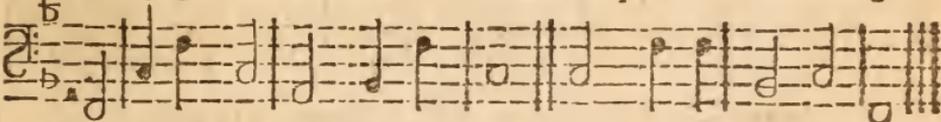
Ye Righteous, in the Lord re-joice, it is a seem-ly Sight,



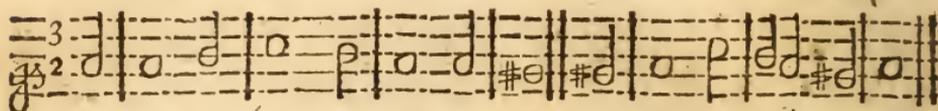
That upright Men with thankful Voice, shall praise the Lord of Might.



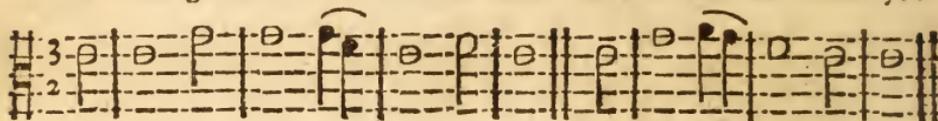
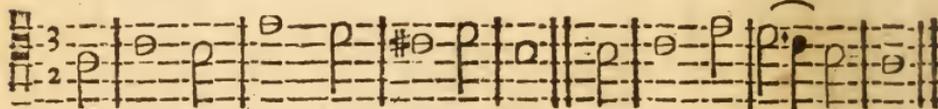
That upright Men with thankful Voice, shall praise the Lord of Might.



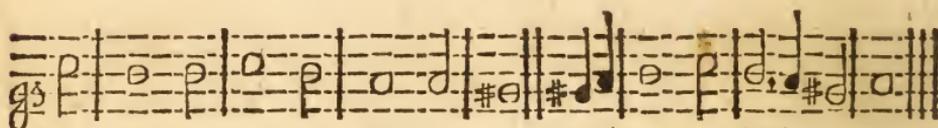
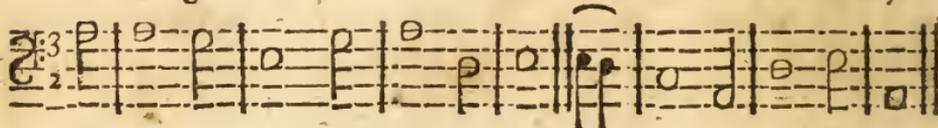
- 2 Praise ye the Lord with Harp. and sing to him with Pſaltery :
With ten-ſtring'd Inſtrument ſounding, praise ye the Lord moſt high.
- 3 Sing to the Lord a Song moſt new, with Courage give him Praise :
For why ? his Word is ever true, his Works and all his Ways.
- 4 Both Judgment, Equity, and Right,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

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

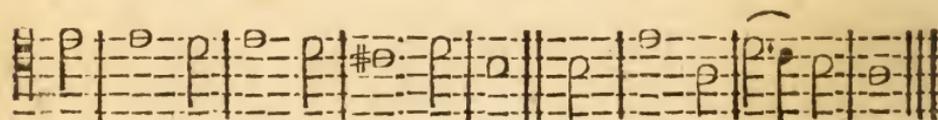
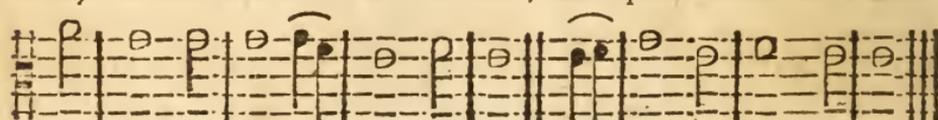
I will give Laud and Honour both un—to the Lord always :

*Tenor & Bassus.**Bassus Unison.*

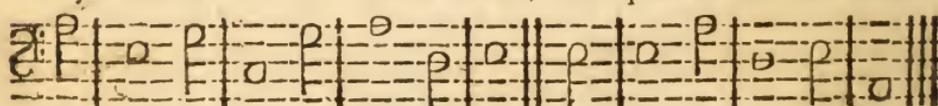
I will give Laud and Honour both un—to the Lord always :



My Mouth al—so for e—ver—more, shall speak un—to his Praise.



My Mouth al—so for e—ver—more, shall speak un—to his Praise.



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

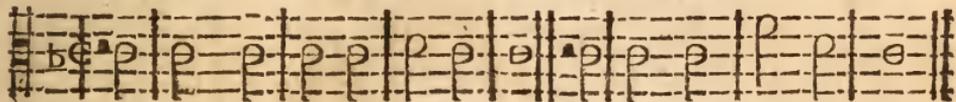
P S A L M XXXV. *Abington Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

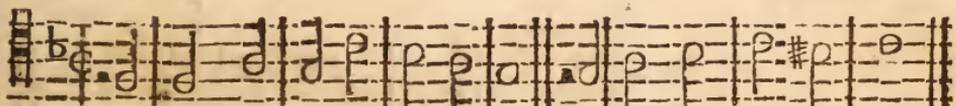


Lord, plead my Cause against my Foes, confound their Force and Might:

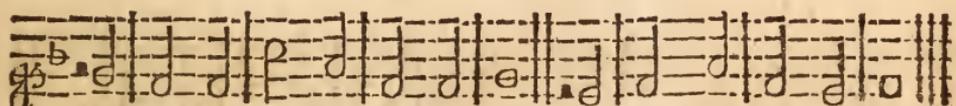
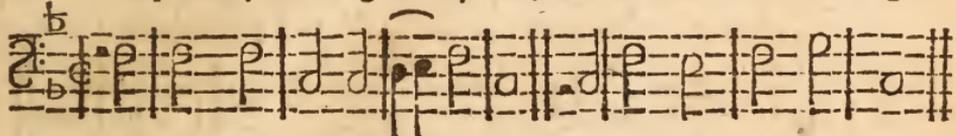


Tenor & Bassus.

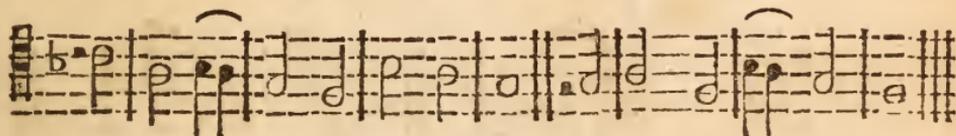
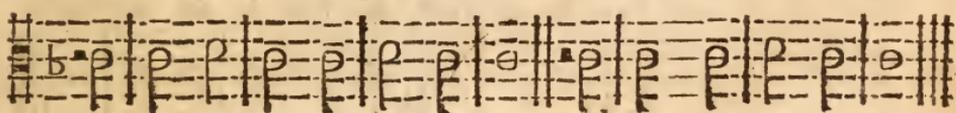
Bassus Unison.



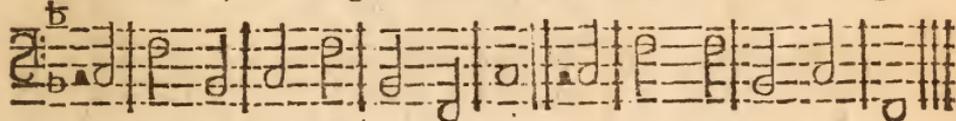
Lord, plead my Cause against my Foes, confound their Force and Might:



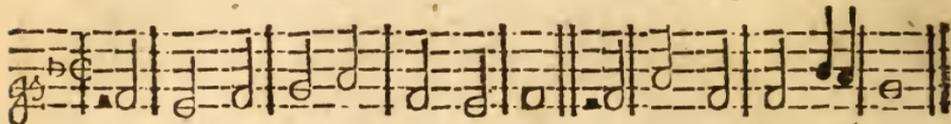
And take my Part a-against all those that seek with me to fight.



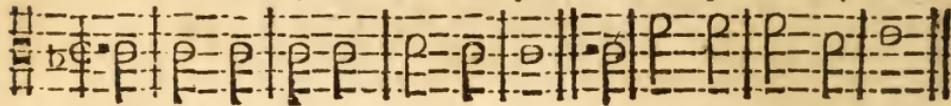
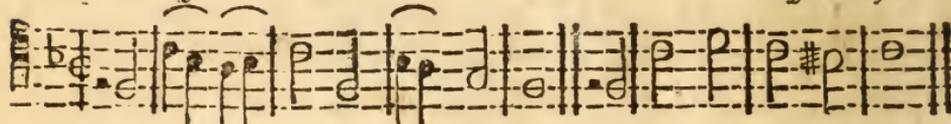
And take my Part a-against all those that seek with me to fight.



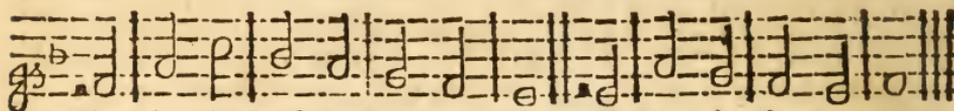
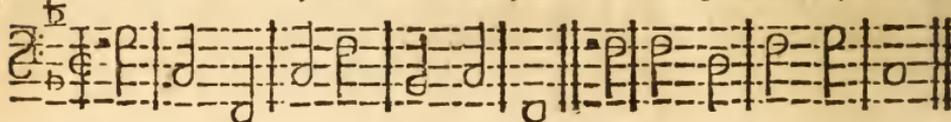
- 2 Lay hold upon the Spear and Shield, thy self in Armour dress :
Stand up with me to fight the Field, and help me from Distress.
- 3 Gird on thy Sword, and stop the Way, mine Enemies withstand :
That thou unto my Soul may't say, I am thy Help at Hand.
- 4 Confound them with Rebuke and Blame, that seek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

P S A L M XXXVI. *East Horndon Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

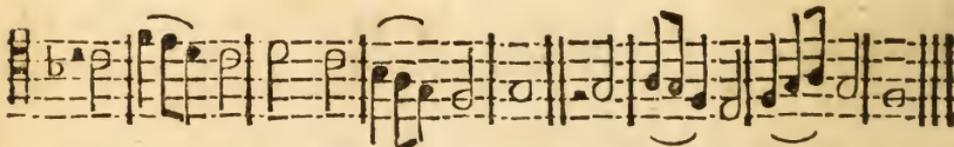
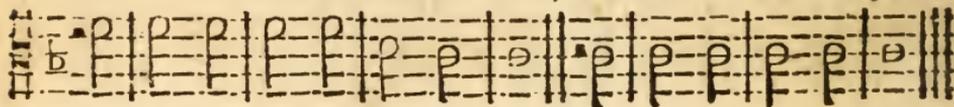
The Wicked by his Works un-just doth thus perswade my Heart,

*Tenor & Bassus.**Bassus Unison.*

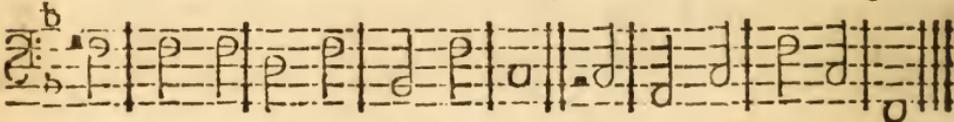
The Wick-ed by his Works un-just doth thus perswade my Heart,



That in the Lord he hath no Trust, his Fear is set a-part.



That in the Lord he hath no Trust, his Fear is set a-part.



- 2 Yet doth he joy in his Estate, to walk as he began,
So long till he deserve the Hate of God as well as Man.
- 3 His Words are wicked, vile and nought, his Tongue no Truth doth tell :
Yet at no Hand will he be taught which Way he may do well.
- 4 When he should sleep, then doth he muse, his Mischiefs to fulfill :
No wicked Way he doth refuse, nor any Thing that's ill.

P S A L M XXXVII. Verse 37, 38, 39, 40. *Hartford Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

3
2

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

3
2

Tenor & Bassus.

Bassus Unifon.

3
2

Mark and be--hold the up-right Man, how God doth him increase :

3
2

3
2

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

3
2

3
2

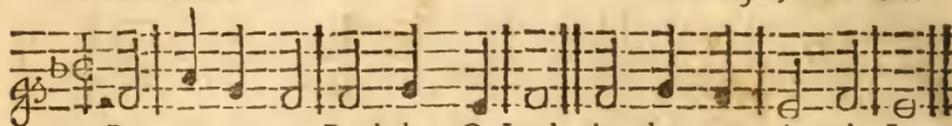
For the just Man shall have at length, great Joy, with Rest, and Peace.

3
2

38 As for Transgressors, woe to them, destroy'd they all shall be :
God will cut off their budding Race, and rich Posterity.

39 But the Salvation of the Just doth come from God above ;
Who in their Trouble sends them Aid, of his meer Grace and Love.

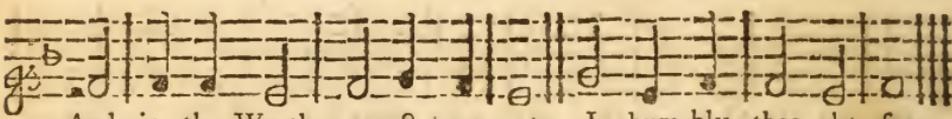
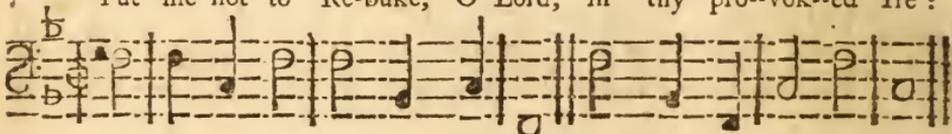
40 God evermore delivers them, from lewd Men and unjust :
And still will save them, whilst that they in him do put their Trust.

P S A L M XXXVIII. *West Horndon Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

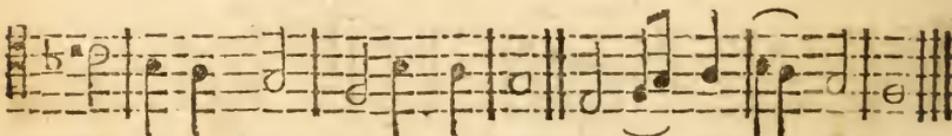
Put me not to Re-buke, O Lord, in thy pro-vok-ed Ire:

*Tenor & Bassus.**Bassus Unison.*

Put me not to Re-buke, O Lord, in thy pro-vok-ed Ire:



And in thy Wrath correct me not, I hum-bly thee de-fire.



And in thy Wrath correct me not, I hum-bly thee de-fire.



- 2 Thy Arrows do stick fast in me, thy Hand doth press me fore :
 And in my Flesh no Health at all appeareth any more.
 3 And all this is by Reason of thy Wrath that I am in :
 Nor any Rest is in my Bones, by Reason of my Sin.
 4 For lo, my wicked Doings, Lord, above my Head are gone :
 A greater Load than I can bear, they lie me fore upon.

P S A L M XXXIX. *St. Thomas's Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

I said, I will look to my Ways, for fear I should go wrong ;

Tenor & Bassus.

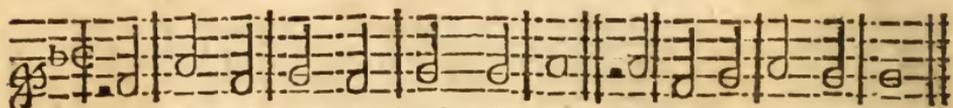
Bassus Unifon.

I said, I will look to my Ways, for fear I should go wrong ;

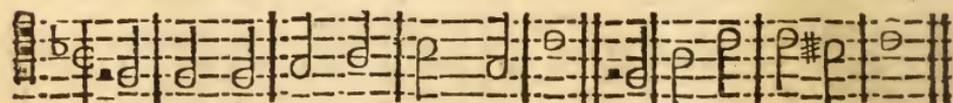
I will take heed all Times that I of-fend not with my Tongue.

I will take heed all Times that I of-fend not with my Tongue,

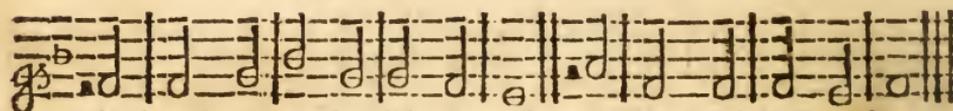
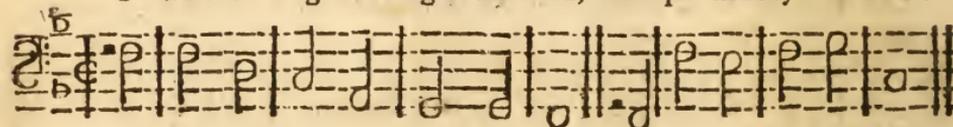
- 2 As with a Bit, I will keep fast my Mouth with Force and Might :
Not once to whisper all the while the Wicked are in Sight.
- 3 I held my Tongue and spake no Word, but kept me close and still :
Yea, from good Talk I did refrain, but fore against my Will.
- 4 My Heart grew hot within my Breast, with musing, Thought and Doubt ;
Which did increase and stir the Fire, at last these Words burst out :

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

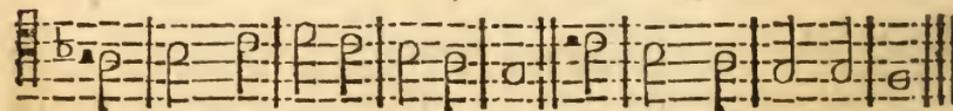
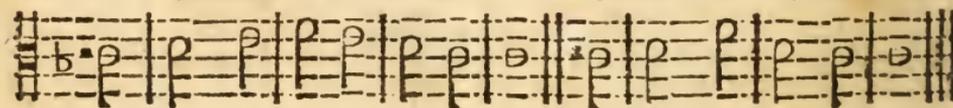
I wait-ed long and fought the Lord, and pa-tiently did bear :

*Tenor & Bassus.**Bassus Unison.*

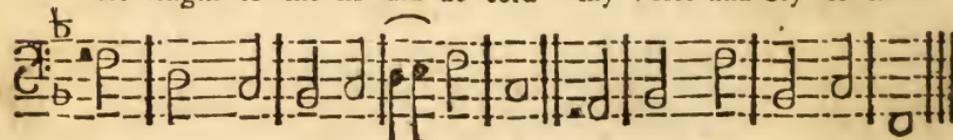
I wait-ed long and fought the Lord, and pa-tiently did bear :



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



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



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

P S A L M XLI. *Daintree Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

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

Tenor & Bassus.

Bassus Unifon.

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

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

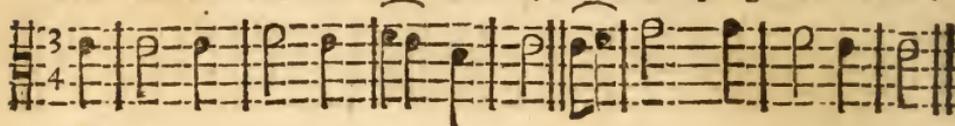
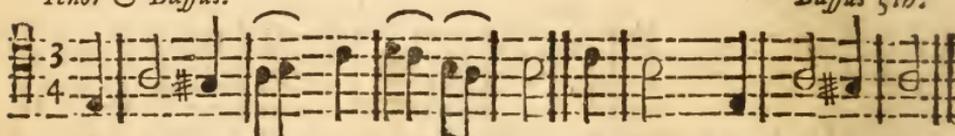
For in the Sea-son pe-ri-lous the Lord will fet him free.

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

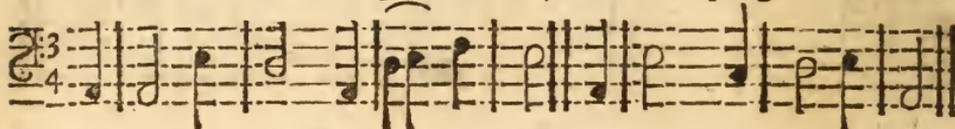
P S A L M XLII.

*Treble & Contra.**Contra 12th, Treble 15th from Bassus.*

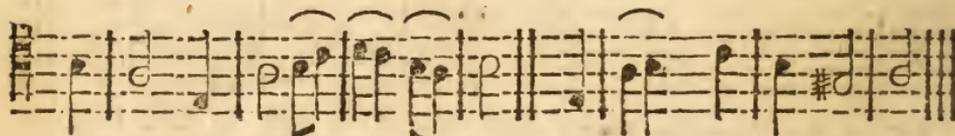
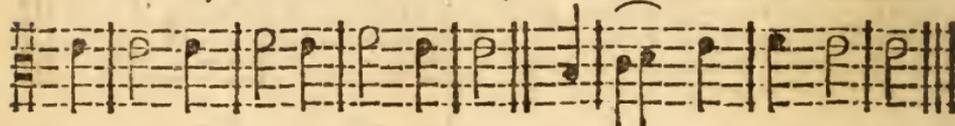
Like as the Hart doth pant and bray, the Well-springs to obtain ;

*Tenor & Bassus.**Bassus 5th.*

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



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



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

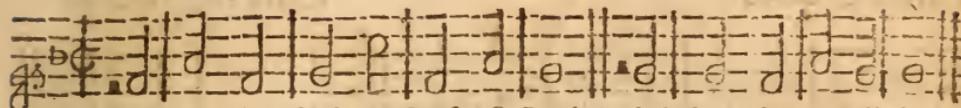


- 2 My Soul doth thirst, and would draw near the living God of Might
Oh! when shall I come and appear in Presence of his Sight?
3 The Tears all Times are my Repast, which from my Eyes do slide;
Whilst wicked Men cry out so fast, where now is God thy Guide?
4 Alas, what Grief it is to think the Freedom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

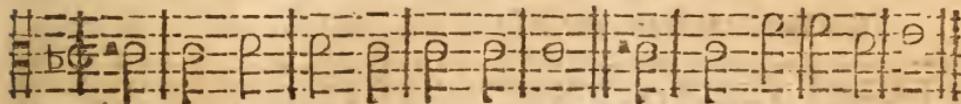
P S A L M XLIII. *Moreton Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

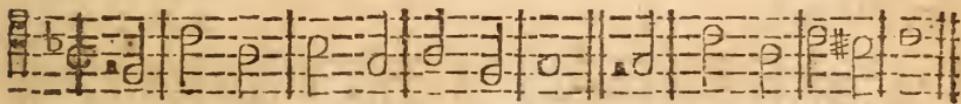


Judge and de—fend my Cause, O Lord, 'gainst them that e—vil be :

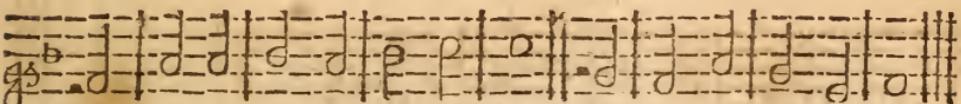


Tenor & Bassus.

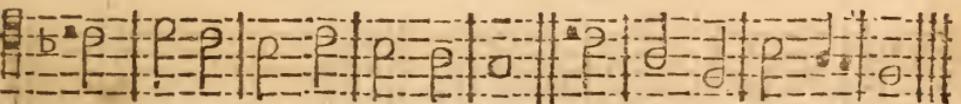
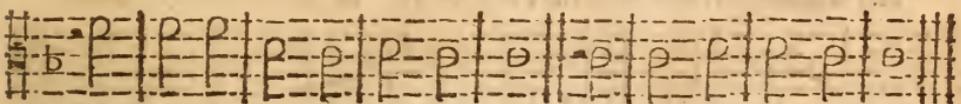
Bassus Unison.



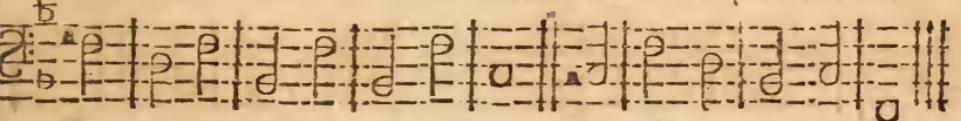
Judge and de—fend my Cause, O Lord, 'gainst them that e—vil be :



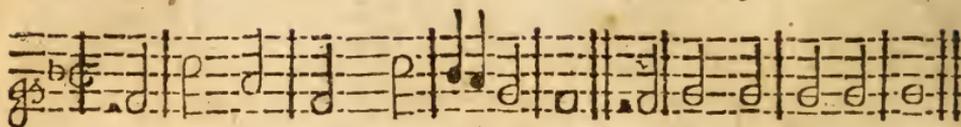
From wick-ed and de—ceit—ful Men, O Lord, de—li—ver me.



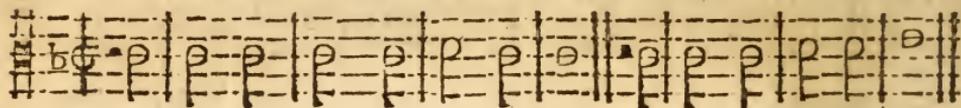
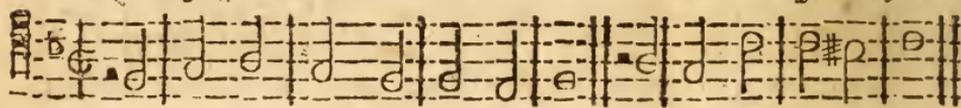
From wicked and de—ceit—ful Men, O Lord, de—li—ver me.



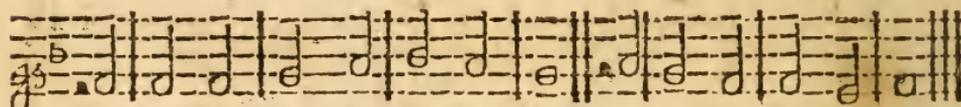
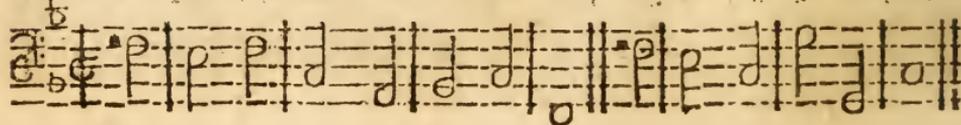
- 2 For of my Strength thou art the God, why am I put from thee ?
Why walk I heavily, whilst that my Foe oppresseth me ?
- 3 O Lord, send out thy Light and Truth, and lead me with thy Grace :
Which may conduct me to thy Hill, and to thy Dwelling-Place.
- 4 Then shall I to thy Altar go, with Joy to worship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

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

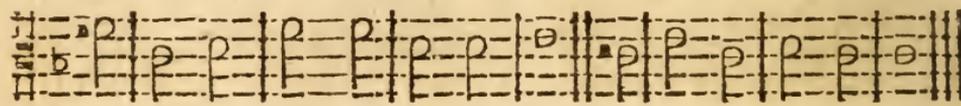
Our Ears have heard, our Fathers tell, and rev'rent-ly re-cord:

*Tenor & Bassus.**Bassus Unison.*

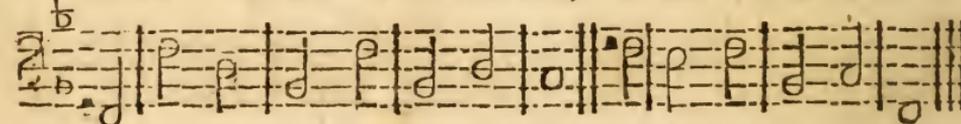
Our Ears have heard our Fa-thers tell, and rev'rent-ly re-cord:



The wondrous Works that thou hast done, in antient Time, O Lord.



The wondrous Works that thou hast done, in antient Time, O Lord.



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

P S A L M XLV: *Gray's Tune.*

Treble & Contra.

Contra 5th; Treble 8th.

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

Tenor & Bassus.

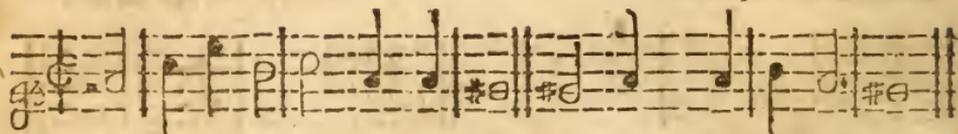
Bassus Unison.

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

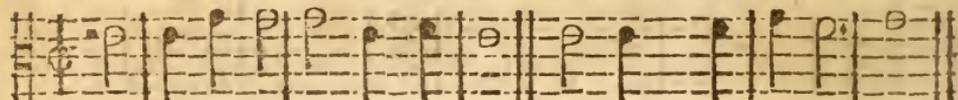
The Praise that I shall shew there-in, per-tain-eth to the King.

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

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

P S A L M XLVI. *St. Clement's Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

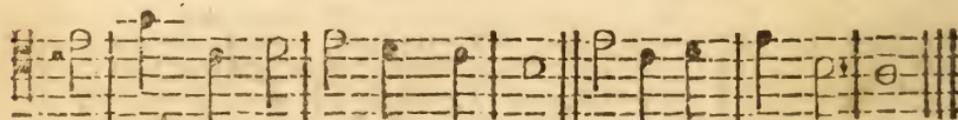
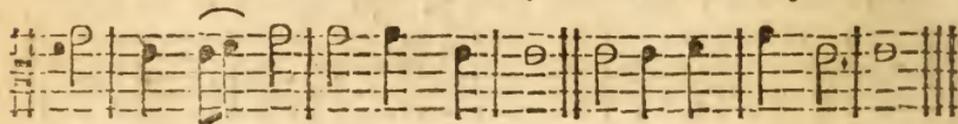
The Lord is our De-fence and Aid, the Strength whereby we stand :

*Tenor & Bassus.**Bassus Unison.*

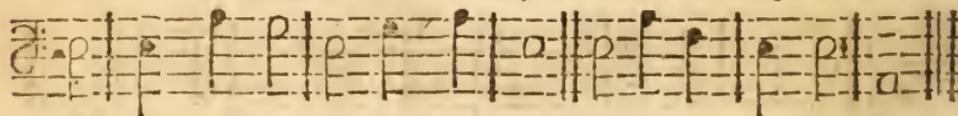
The Lord is our De-fence and Aid, the Strength whereby we stand :



When we with Woe are much dif-may'd, he is our Help at Hand.



When we with Woe are much dif-may'd, he is our Help at Hand.



2 Tho' the Earth move, we will not fear, tho' Mountains high and steep
Be thrust and hurled here and there within the Sea so deep.

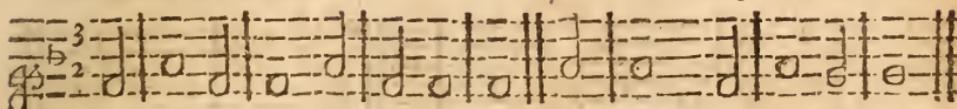
3 No, tho' the Sea do rage so sore, that all the Banks it spills :
And tho' it overflow the Shore, and beat down mighty Hills.

4 For one fair Flood doth send abroad, his pleasant Streams apace :
To glad the City of our God, and wash his holy Place.

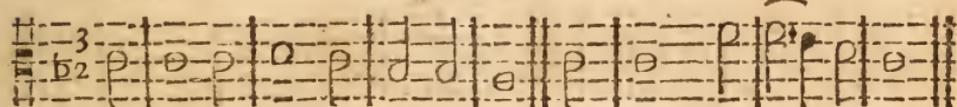
PSALM XLVII. *Stanford Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

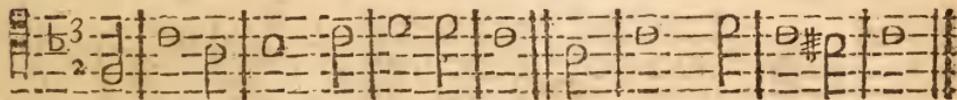


Ye Peo-ple all, with one Ac-cord, clap Hands, shout and re-joice :

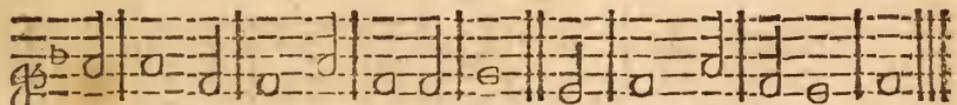
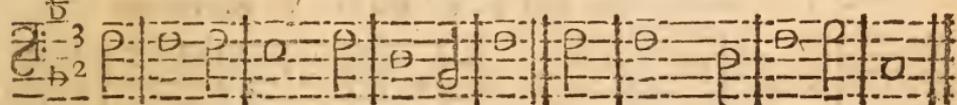


Tenor & Bassus.

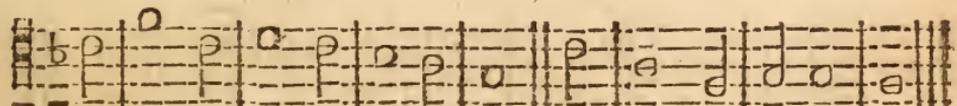
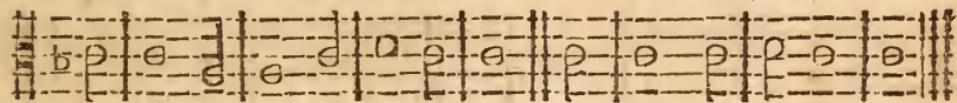
Bassus Unison.



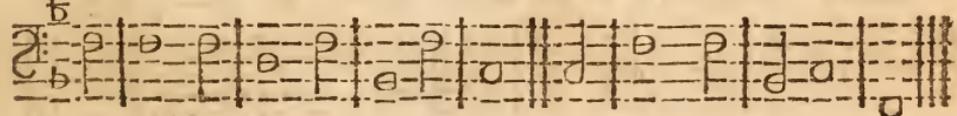
Ye Peo-ple all, with one Ac-cord, clap Hands, shout and re-joice :



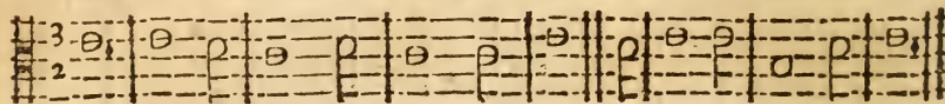
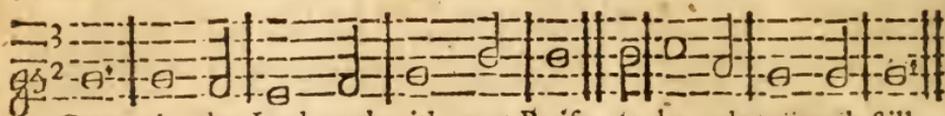
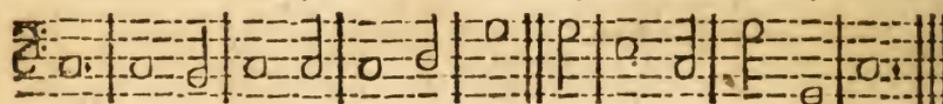
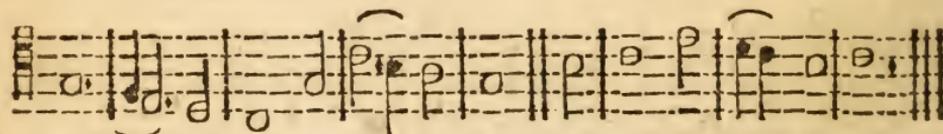
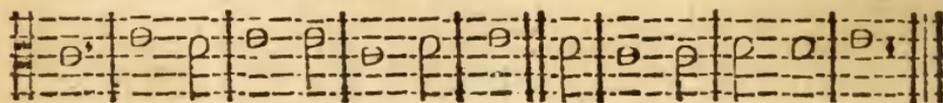
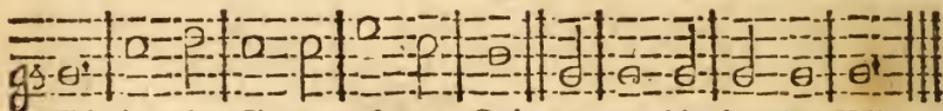
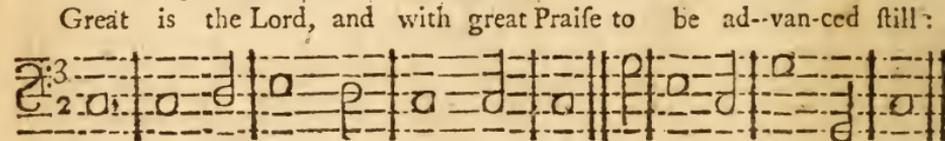
Be glad and sing un—to the Lord, with sweet and plea-sant Voice.



Be glad and sing un—to the Lord, with sweet and pleasant Voice.



- 2 For high the Lord, and dreadful is, his Wonders manifold :
A mighty King he is likewise, in all the Earth extoll'd.
- 3 The People shall he make to be unto our Bondage thrall :
And underneath our Feet shall he the Nations make to fall.
- 4 For us the Heritage he chose, which we possess alone :
The Excellency of Jacob, his Well-beloved One.

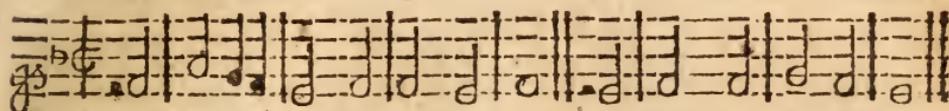
P S A L M XLVIII. *Colchester Tune.**Treble & Contra.**Contra 3d, Treble 5th.**Tenor & Bassus.**Bassus an 8th.*

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

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

Treble & Contra.

Contra 5th, Treble 8th.

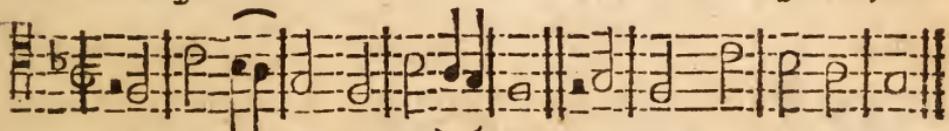


All Peo-ple hearken and give Ear to that which I shall tell ;

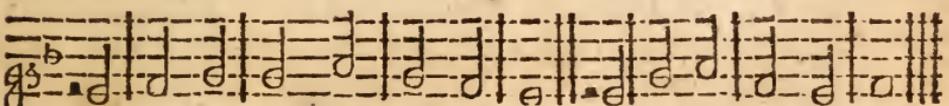
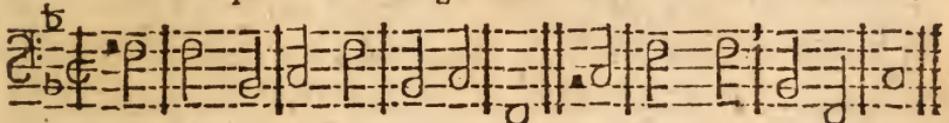


Tenor & Bassus.

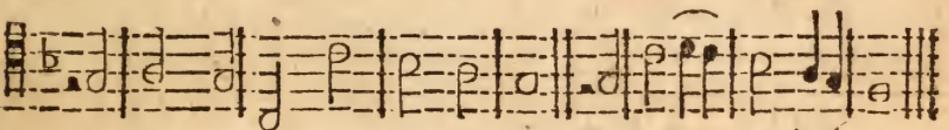
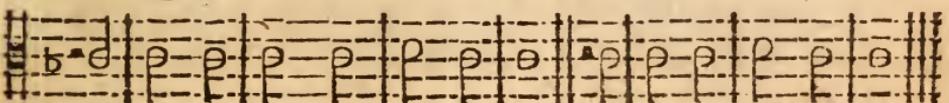
Bassus Unison.



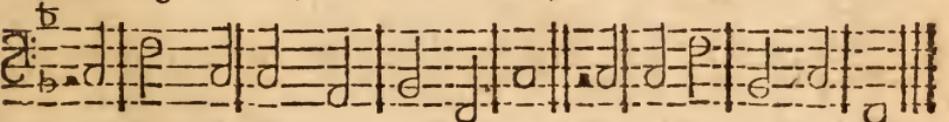
All Peo-ple hearken and give Ear to that which I shall tell ;



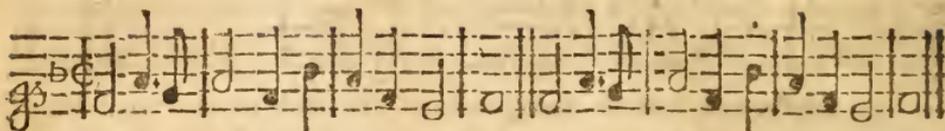
Both High and Low, both Rich and Poor, that in the World do dwell.



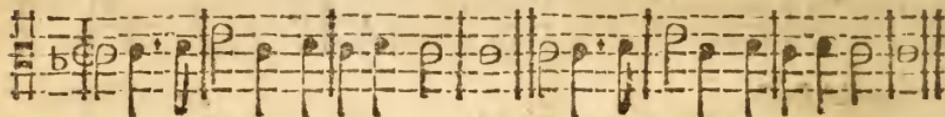
Both High and Low, both Rich and Poor, that in the World do dwell.



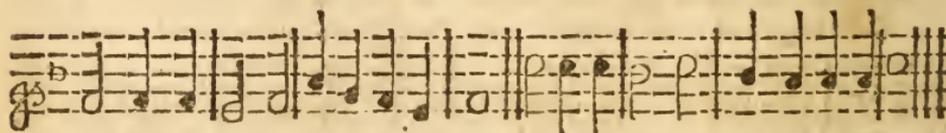
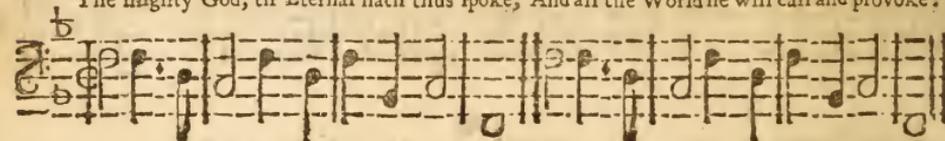
- 2 For why ? my Mouth shall make Discourse of many Things most wise ;
In Understanding shall my Heart its Study exercise.
- 3 I will incline mine Ear to know the Parable so dark :
And open all my doubtful Speech, in Metre on my Harp.
- 4 Wherefore should I Affliction fear, or any careful Toil ?
Or else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

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

The mighty God, th' Eternal hath thus spoke, And all the World he will call and provoke :

*Tenor & Bassus.**Bassus Unison.*

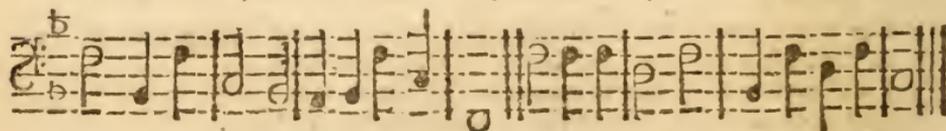
The mighty God, th' Eternal hath thus spoke, And all the World he will call and provoke :



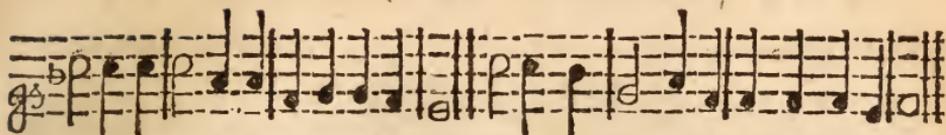
E'en from the East, and so forth to the West, Out of Si-on, which Place he liketh best.



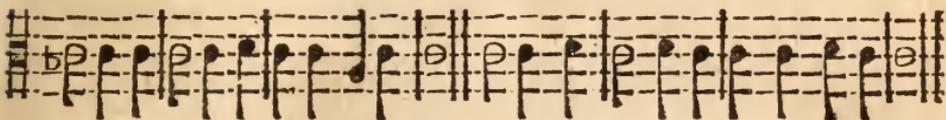
E'en from the East, and so forth to the West, Out of Si-on, which Place he liketh best.



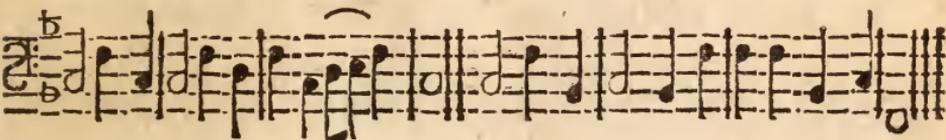
Continued.



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



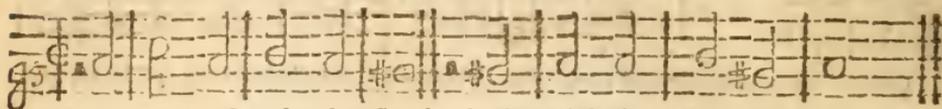
God will appear in Beauty most ex-cel--lent. Our God will come before that long Time be spent.



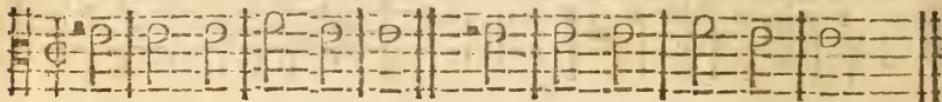
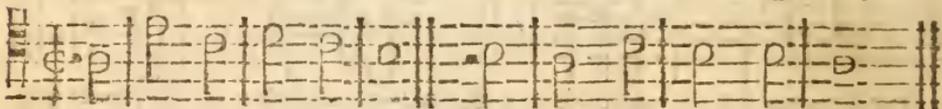
- 2 Devouring Fire shall go before his Face,
 A great Tempest shall round about him trace :
 Then shall he call the Earth, and the Heav'ns bright,
 To judge his Folk with Equity and Right :
 Saying, go to, and now my Saints assemble,
 My Pact they keep, their Gifts do not dissemble.

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

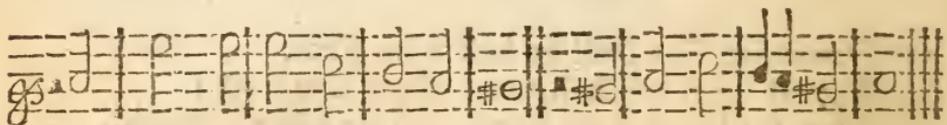
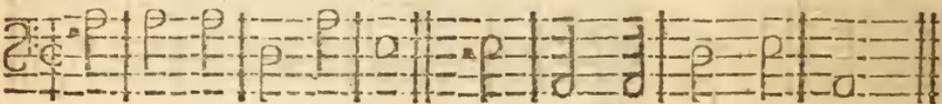
*To Father, Son, and Spirit ever blest,
 Immortal Praise and Glory be address ;
 As it hath been in Ages long ago,
 So it is now, and shall continue so,
 To the last Bounds of Date and Time extended,
 And shall endure when Time his Course has ended.*

P S A L M L. Second Metre. *Ludlow Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

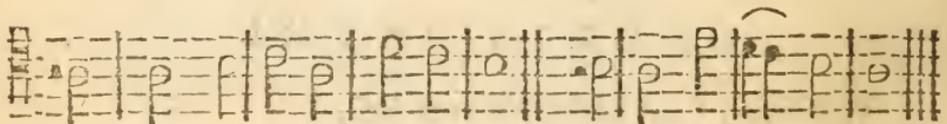
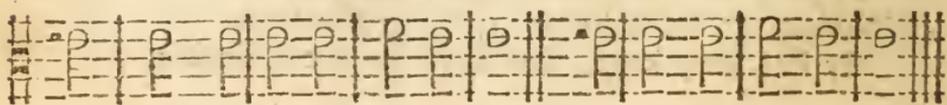
The God of gods, the Lord, hath call'd the Earth by Name :

*Tenor & Bassus.**Bassus Unison.*

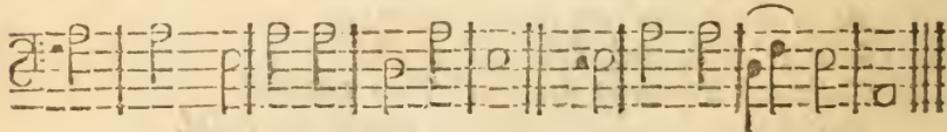
The God of gods, the Lord, hath call'd the Earth by Name :



From whence the Sun doth rise un—to the Set-ting of the fame.



From whence the Sun doth rise un—to the Set-ting of the fame.

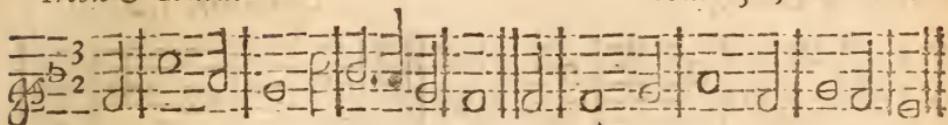


- 2 From Sion his fair Place, his Glory bright and clear :
The perfect Beauty of his Grace, from thence it did appear.
- 3 Our God shall come in haste, to speak aloud, no doubt :
Before him shall the Fire waste, and Tempest round about.
- 4 The Heav'ns which are so high, the Earth below likewise,
He will call forth, that he may try the People that are his.

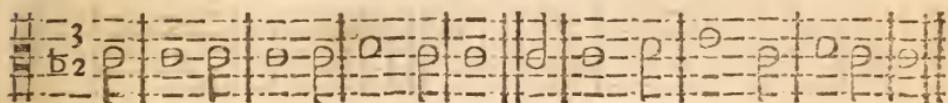
P S A L M LI. *Buckland Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

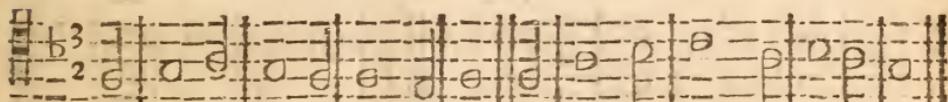


O Lord, con--fi--der my Distress, and now with speed some Pi-ty take :

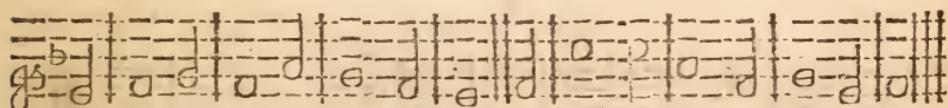
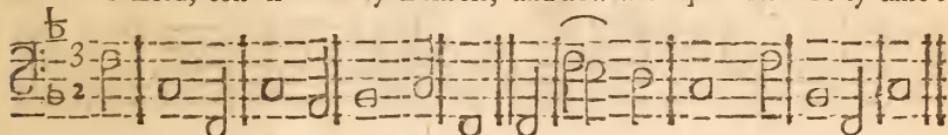


Tenor & Bassus.

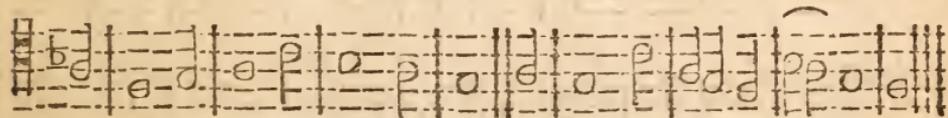
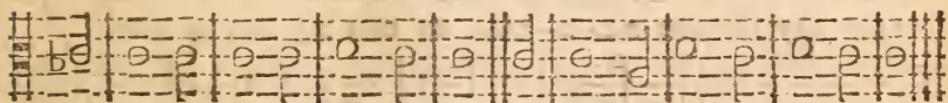
Bassus Unison.



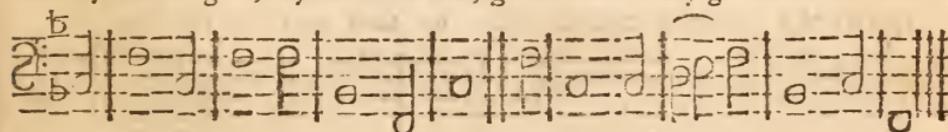
O Lord, con--fi--der my Distress, and now with speed some Pi-ty take :



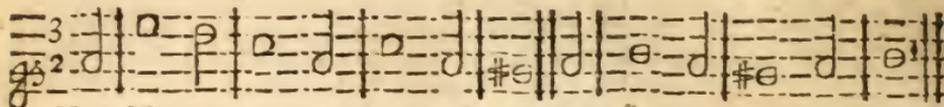
My Sins forgive, my Faults redress, good Lord for thy great Mercies Sake.



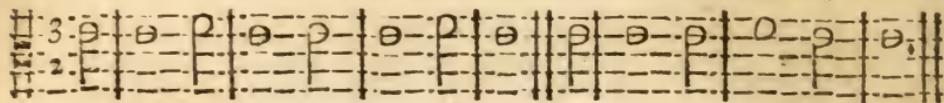
My Sins forgive, my Faults redress, good Lord for thy great Mercies Sake.



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

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

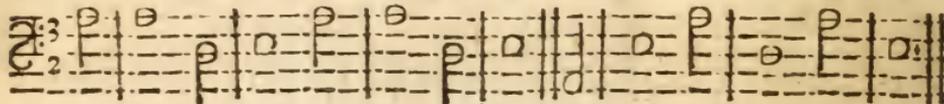
Have Mer-cy on me, Lord, af-ter thy great a-bound-ing Grace ;



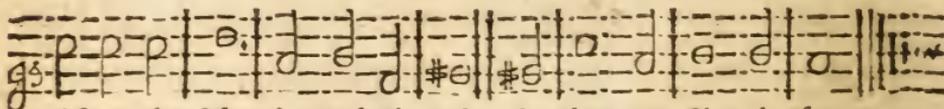
Have Mercy, en me, Lord, af-ter thy great a-bound-ing Grace ;

*Tenor & Bassus.**Bassus Unifon.*

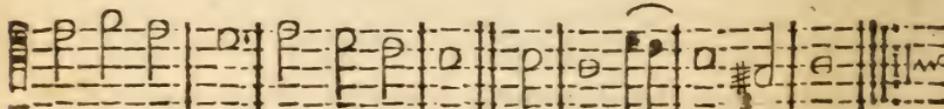
Have Mercy, en me, Lord, af-ter thy great a-bound-ing Grace ;



Af-ter thy Mer-cies mul-ti-tude, do thou my Sins de-face.



Af-ter thy Mer-cies mul-ti-tude, do thou my Sins de-face.



2 Yea, wash me clean from my Offence, and my Iniquity ;

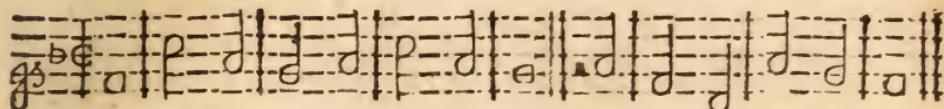
For I do own my Faults, and still my Sin is in my Eye.

3 Against thee, thee alone I have offended in this Case ;

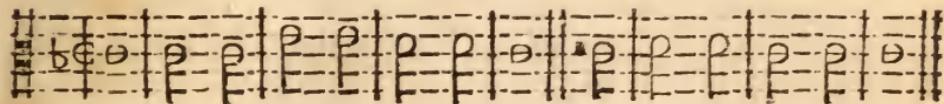
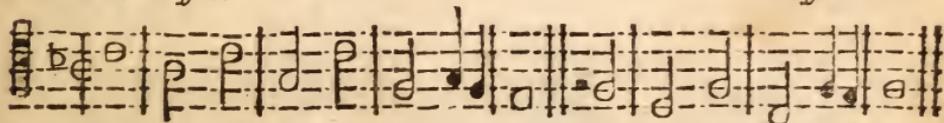
And Evil have I done before the Presence of thy Face.

4 That in these Things that thou hast done, upright thou may'st appear ;

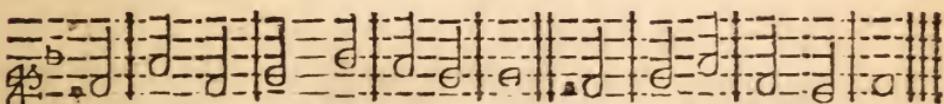
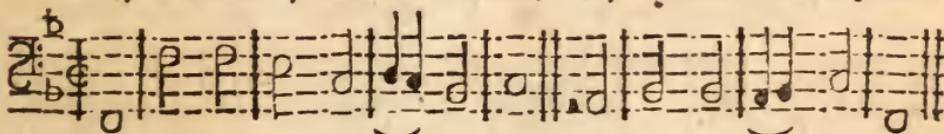
And when thou judgest all may see that thou art very clear.

P S A L M LII. *Deptford Tune.**Treble & Contra.**Contra 12th, Treble 15th from Bassus.*

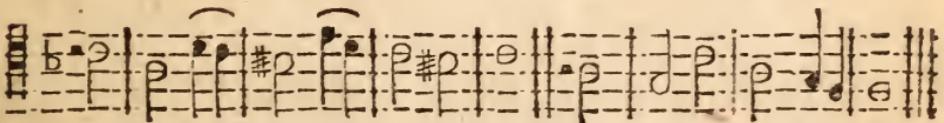
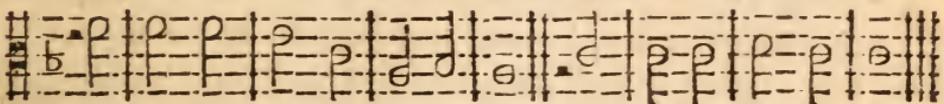
Why dost thou Ty-rant boast Abroad, thy wick-ed Works to praise?

*Tenor & Bassus.**Bassus 12th.*

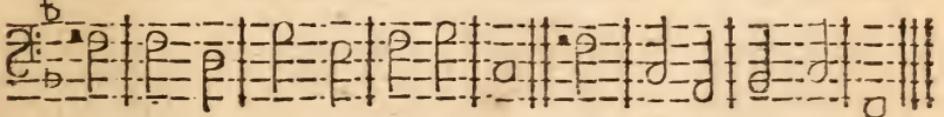
Why dost thou Ty-rant boast Abroad, thy wicked Works to praise?



Dost thou not know there is a God, whose Mercies last al-ways?

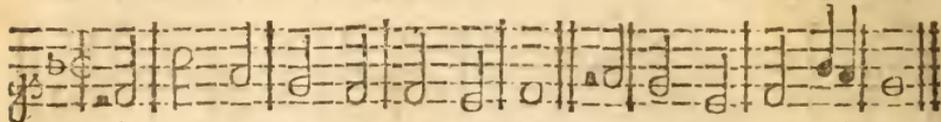


Dost thou not know there is a God, whose Mercies last al-ways?

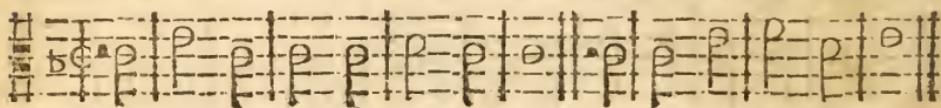
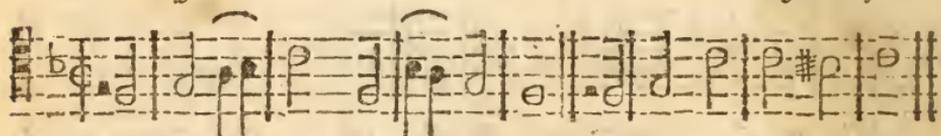


- 2 Why doth thy Mind yet still devise, such wicked Wiles to warp :
Thy Tongue untrue in forging Lies, is like a Razor sharp.
- 3 On Mischief why fet'tst thou thy Mind, and wilt not walk upright ?
Thou lovest more false Tales to find, than bring the Truth to light.
- 4 Thou dost delight in Fraud and Guile, in Mischief, Blood and Wrong :
Thy Lips have learn'd the flat'ring Stile, O false deceitful Tongue!

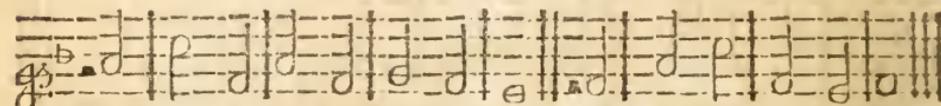
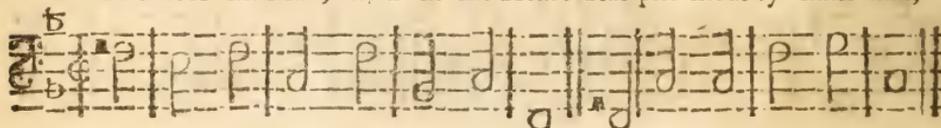
P S A L M LIII. Deal Tune.

*Treble & Contra.**Contra 5th, Treble 8th.*

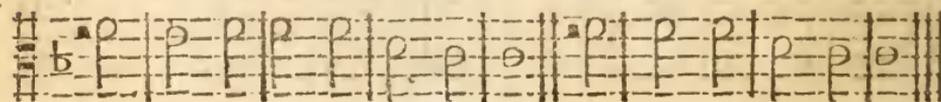
The fool-ish Man, within his Heart blas-phemous-ly hath said,

*Tenor & Bassus.**Bassus Unison.*

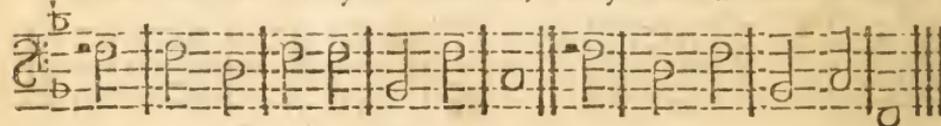
The fool-ish Man, with-in his Heart blas-phemous-ly hath said,



There is not a—ny God at all, why should we be a—fraid?



There is not a—ny God at all, why should we be a—fraid?

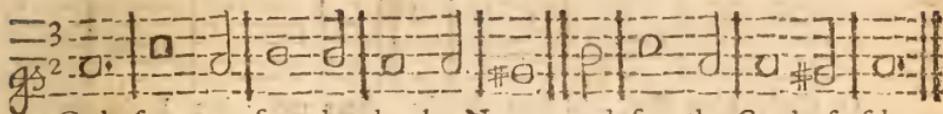


- 2 They are corrupt, and they also a heinous Work have wrought;
Among them all there is not one of God that worketh ought.
- 3 The Lord look'd down from Heav'n, upon the Sons of Men below;
To see if any were that fought the living God to know.
- 4 Out of the Way they all are gone, they all corrupted are;
There is not any that doth good, not one for God doth care.

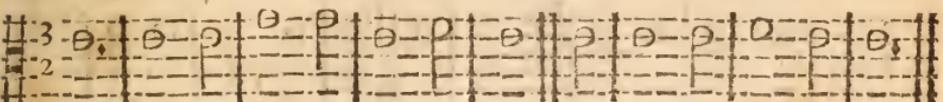
PSALM LIV. *Queenborough Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

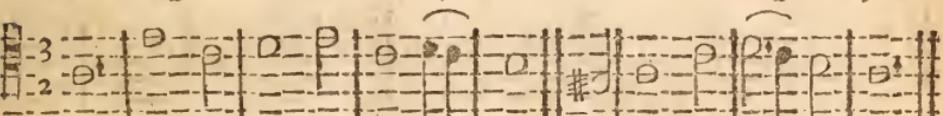


God, save me for thy ho-ly Name, and for thy Goodness sake ;

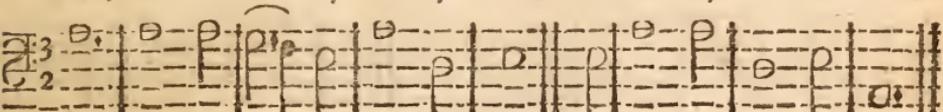


Tenor & Bassus.

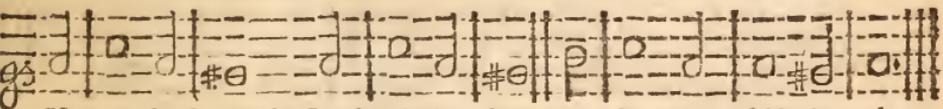
Bassus Unison.



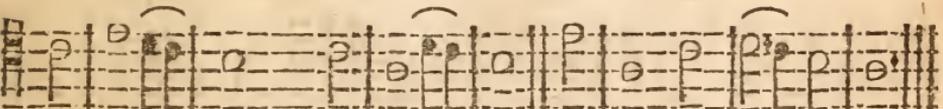
God, save me for thy ho-ly Name, and for thy Goodness Sake ;



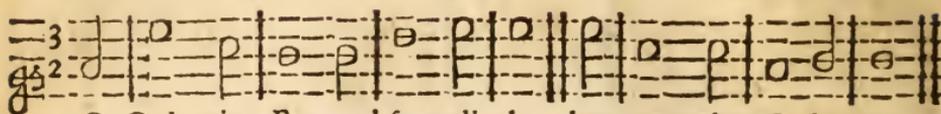
Un-to the Strength, Lord, of the fame, I do my self be-take.



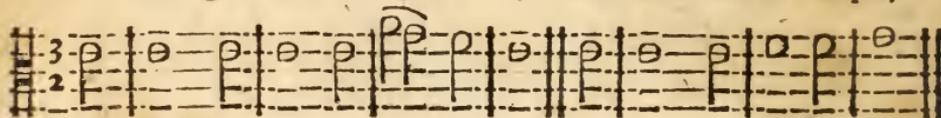
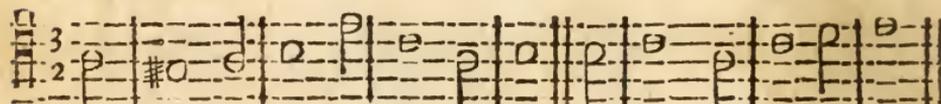
Un-to the Strength, Lord, of the fame, I do my self be-take.



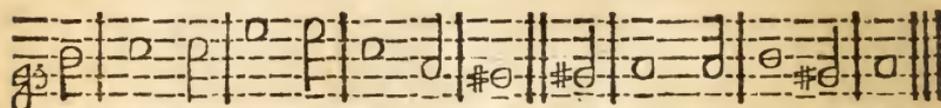
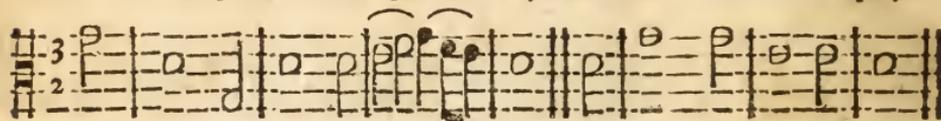
- 2 Regard, O Lord, and give an Ear, to me when I do pray :
Bow down thy self to me, and hear the Words that I do say.
- 3 For Strangers up against me rise, and Tyrants vex me still ;
Who have not God before their Eyes, they seek my Soul to spill.
- 4 But lo, my God doth give me Aid, the Lord is nigh at Hand ;
With them by whom my Soul is stay'd, the Lord doth ever stand.

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

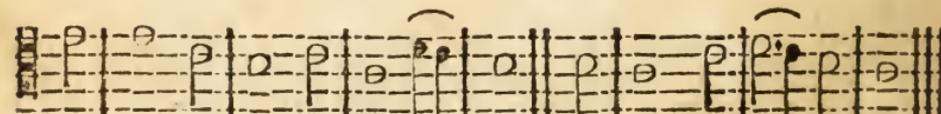
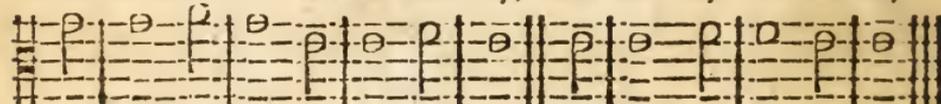
O God, give Ear, and spee-di-ly hear me when I do pray ;

*Tenor & Bassus.**Bassus Unifon.*

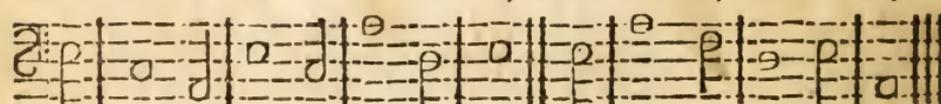
O God, give Ear, and spee-di-ly hear me when I do pray ;



And when to thee I call and cry, hide not thy self a-way.



And when to thee I call and cry, hide not thy self a-way.



- 2 Take Heed to me, grant my Request, and answer me again ;
With Grief I pray full fore opprest, Sorrow doth me constrain.
- 3 Because my Foes with 'Threats and Cries oppress me thro' Despite ;
And so the Wicked Sort likewise, to vex me take Delight.
- 4 For they in Council do conspire, to charge me with some Ill :
And in their hasty Wrath and Ire they do pursue me still.

P S A L M LVI. *Orset Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

Musical notation for the first line, featuring Treble and Contra parts. The Treble part is on a five-line staff with a treble clef and a key signature of one flat (B-flat). The Contra part is on a five-line staff with a contra clef (C1) and a key signature of one flat. The lyrics are written below the Treble staff.

Have Mer-cy, Lord, on me, I pray, for Man would me de-vour ;

Musical notation for the second line of the first system, continuing the Treble and Contra parts.

Tenor & Bassus.

Bassus Unifon.

Musical notation for the first line of the Tenor and Bassus parts. The Tenor part is on a five-line staff with a tenor clef (C3) and a key signature of one flat. The Bassus part is on a five-line staff with a bass clef (C2) and a key signature of one flat. The lyrics are written below the Tenor staff.

Have Mer-cy, Lord, on me, I pray, for Man would me de-vour ;

Musical notation for the second line of the second system, continuing the Tenor and Bassus parts.

Musical notation for the first line of the second system, featuring Treble and Contra parts. The Treble part is on a five-line staff with a treble clef and a key signature of one flat. The Contra part is on a five-line staff with a contra clef (C1) and a key signature of one flat. The lyrics are written below the Treble staff.

He fight-eth with me Day by Day, and troubleth me each Hour.

Musical notation for the second line of the second system, continuing the Treble and Contra parts.

Musical notation for the first line of the third system, featuring Tenor and Bassus parts. The Tenor part is on a five-line staff with a tenor clef (C3) and a key signature of one flat. The Bassus part is on a five-line staff with a bass clef (C2) and a key signature of one flat. The lyrics are written below the Tenor staff.

He fight-eth with me Day by Day, and troubleth me each Hour.

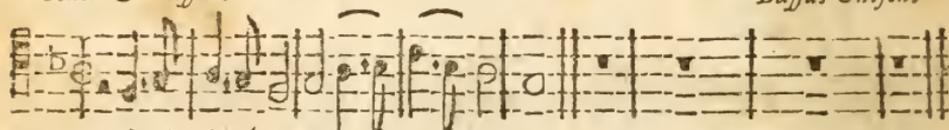
Musical notation for the second line of the third system, continuing the Tenor and Bassus parts.

- 2 My Foes do daily enterprize to swallow me outright :
To fight against me many rise, O thou most high of Might.
- 3 When they would make me fore afraid, with Boasts and Brags of Pride :
I trust in thee alone for Aid, by thee I will abide.
- 4 God's Promise I do mind and praise, O Lord, I stick to thee :
I do not care at all Affays what Flesh can do to me.

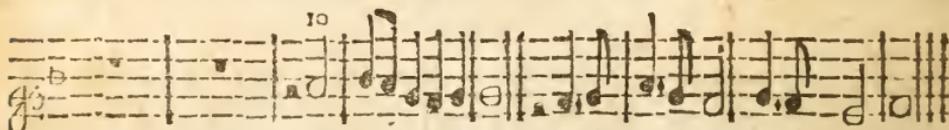
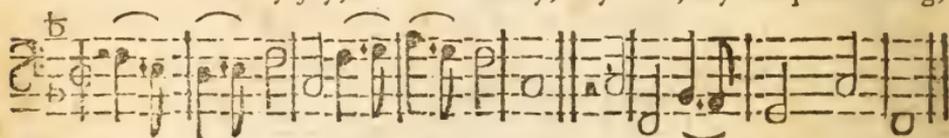
P S A L M LVII. Verfe 10, 11, 12, 13.

Treble & Contra.

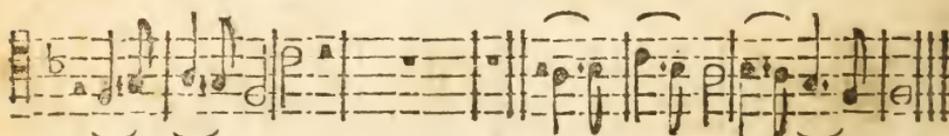
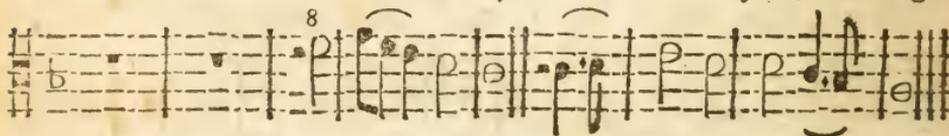
my Lute, my Harp and String,

*Tenor & Bassus.**Bassus Unison.*

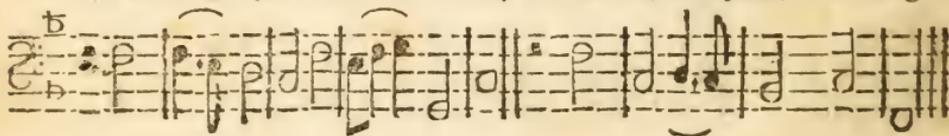
A--wake my Joy, a--wake . I say, my Lute, my Harp and String,



be--fore the Days will rise, re-joyce, and sing.



And I my self be-fore the Day will rise, re-joyce, and sing.

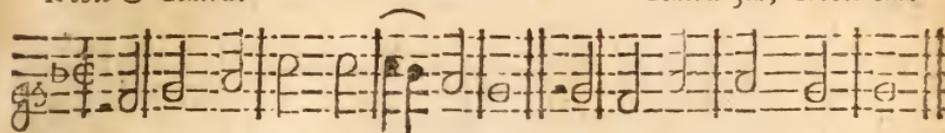


- 11 Among the People I will tell the Goodness of my God ;
 And shew his Praise that doth excel in Heathen Lands abroad.
- 12 His Mercy doth extend as far as the Heav'ns all are high :
 His Truth as high as any Star, that shineth in the Sky.
- 13 Set forth and shew thy self, O God, above the Heav'ns most bright ;
 Exalt thy self on Earth abroad, thy Majesty and Might.

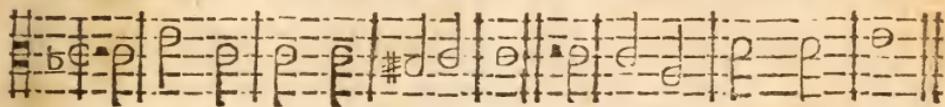
P S A L M LVIII. *Bulphan Tune.*

Treble & Contra.

Contra 5th, Treble 8th.



Ye Ru-lers that are put in Trust to judge of Wrong and Wright,

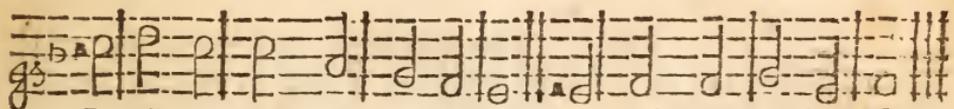
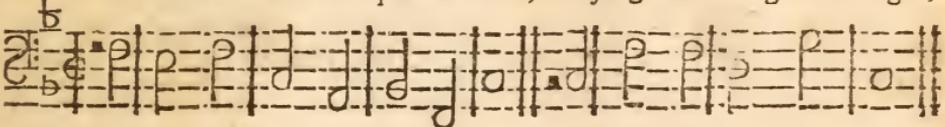


Tenor & Bassus.

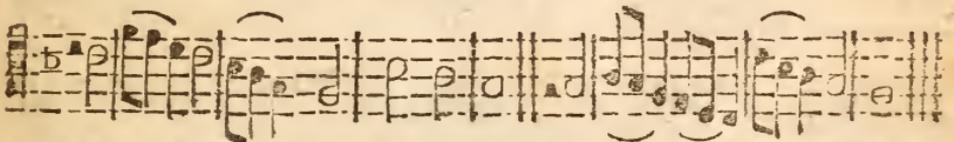
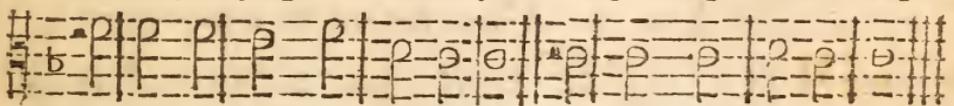
Bassus Unison.



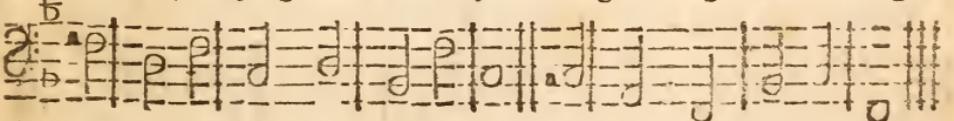
Ye Ru-lers that are put in Trust, to judge of Wrong and Wright,



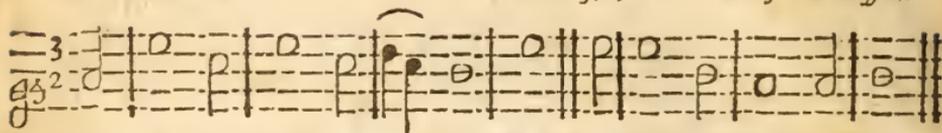
Be all your Judgments true and just, re--gard--ing no Man's Might.



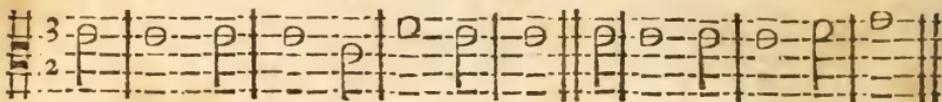
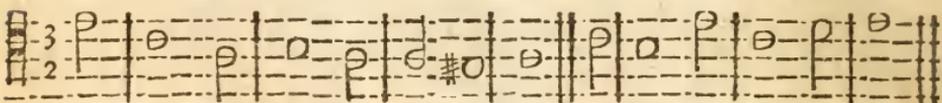
Be all your Judgments true and just, re--gard--ing no Man's Might.



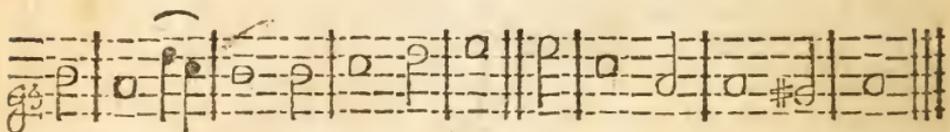
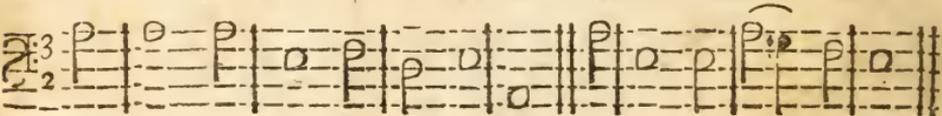
- 2 Nay in your Hearts ye daily muse in Mischief to consent:
And where ye should true Justice use, your Hands to Bribes are bent.
- 3 The wicked Sort from their Birth Day, have erred on this wise,
And from their Mother's Womb always have used Craft and Lies.
- 4 In them the Poison and the Breath of Serpents doth appear:
Yea, like the Adder that is deaf, and fast doth stop her Ear.

P S A L M LIX. *St. Austin's Tune.**Treble & Contra.**Contra 5th, Treble 8th from Bassus.*

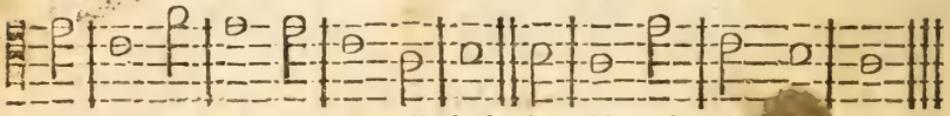
Send Aid and save me from my Foes, O Lord, I pray to thee ;

*Tenor & Bassus.**Bassus 5th.*

Send Aid and save me from my Foes, O Lord, I pray to thee ;



De-fend and keep me from all those that rise and strive with me.



De-fend and keep me from all those that rise and strive with me.

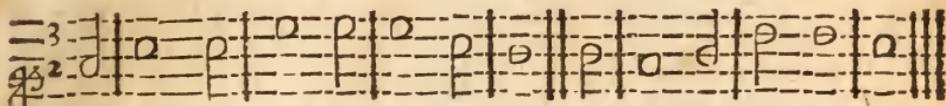


- 2 O Lord, preserve me from those Men whose Doings are not good ;
And set me sure and safe from them that thirst still after Blood.
- 3 For lo, they wait my Soul to take, they rage against me still ;
Yea, for no Fault that I did make, I never did them Ill.
- 4 They run and do themselves prepare, when I no whit offend ;
Arise and save me from their Snare, and see what they intend.

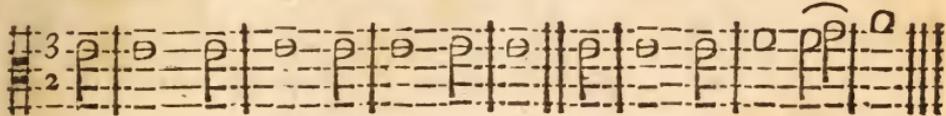
P S A L M LX. St. *Asaph's* Tune.

Treble & Contra.

Contra 12th, Treble 15th from Bassus:

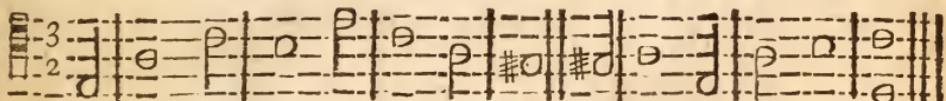


O Lord, thou didst us clean for-fake, and scat-ter all a--broad;

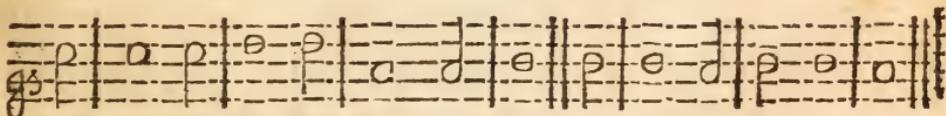
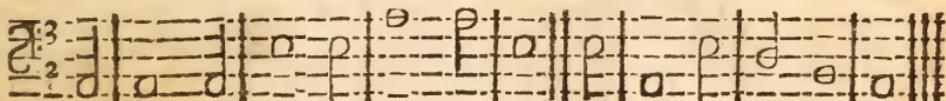


Tenor & Bassus.

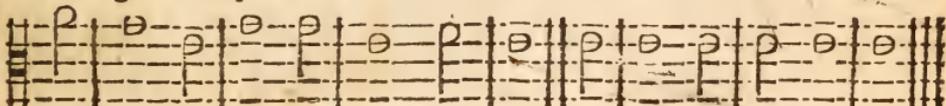
Bassus 5th.



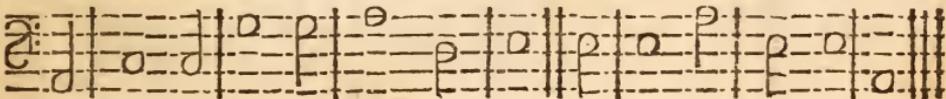
O Lord, thou didst us clean for-fake, and scat-ter all a--broad;



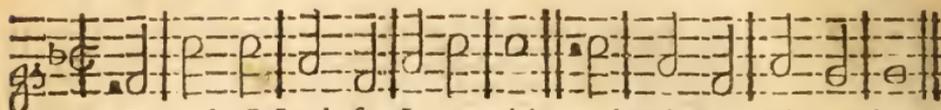
Such great Dis-plea-fure thou didst take; re--turn to us, O God.



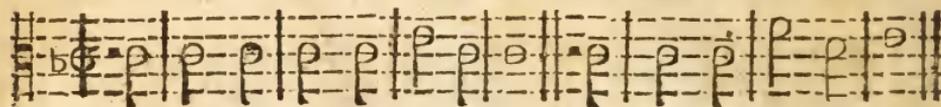
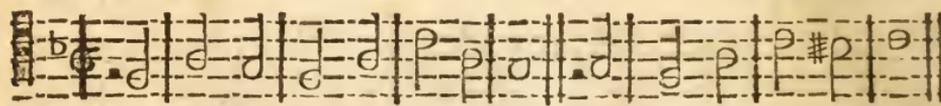
Such great Dis-plea-fure thou didst take; re--turn to us, O God.



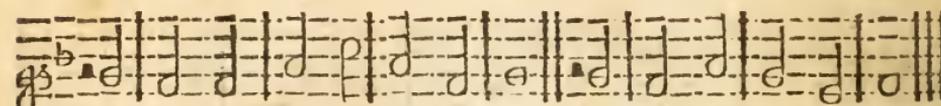
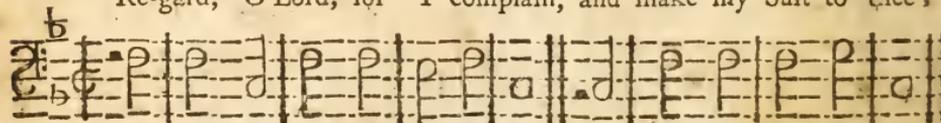
- 2 Thy Might did move the Land so fore, that it in sunder brake;
The Health thereof, O Lord, restore, for it doth bow and quake.
- 3 With heavy Things thou plagu'it thus the People that are thine:
And thou hast given unto us a Drink of deadly Wine.
- 4 But yet to such as fear thy Name, a Banner thou dost shew;
That they may triumph in the fame, because thy Word is true.

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

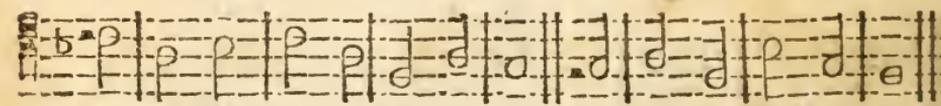
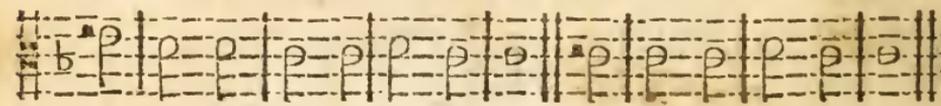
Re-gard, O Lord, for I complain and make my Suit to thee ;

*Tenor & Bassus.**Bassus Unifon.*

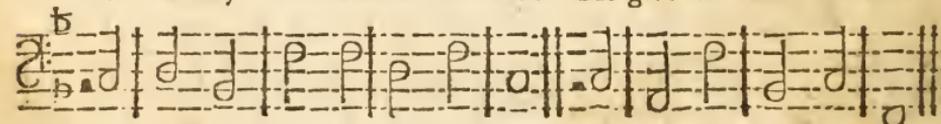
Re-gard, O Lord, for I complain, and make my Suit to thee ;



Let not my Words return in vain, but give an Ear to me.



Let not my Words return in vain, but give an Ear to me.



- 2 From out the Coasts and utmost Parts of all the Earth I cry :
In Grief and Anguish of my Heart, to thee, O God, most high.
- 3 Upon the Rock of thy great Pow'r my woful Mind repose ;
Thou art my Hope, my Fort and Tow'r, my Fence against my Foes.
- 4 Within thy Tent I long to dwell, there ever to abide ;
Under thy Wings I know right well, I shall me safely hide.

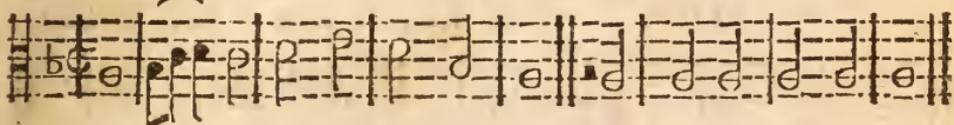
P S A L M LXII. *Kellington Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

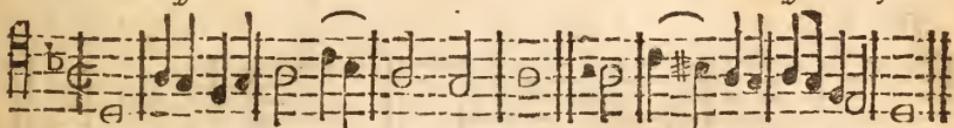


My Soul to God shall give good heed, and him a-lone at-tend;

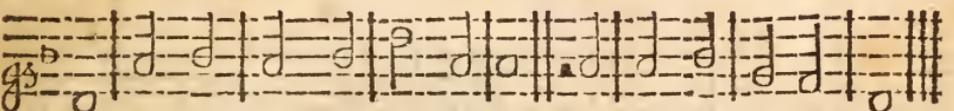
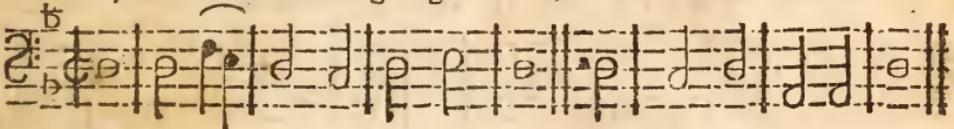


Tenor & Bassus.

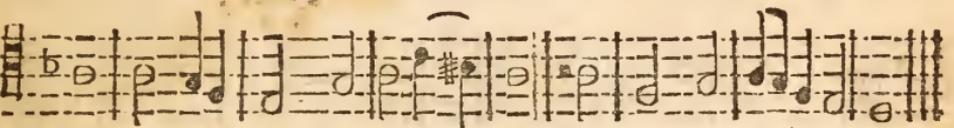
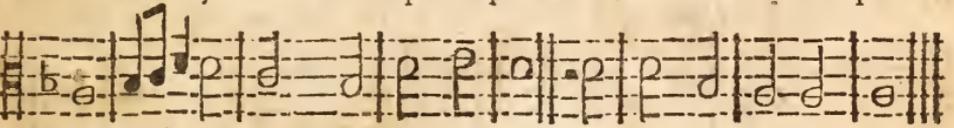
Bassus Unison.



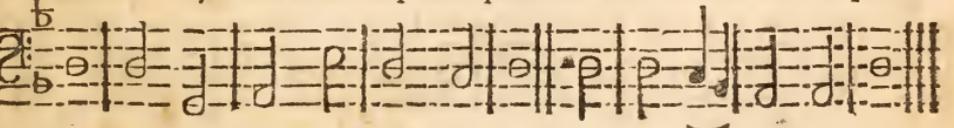
My Soul to God shall give good heed, and him a-lone at-tend;



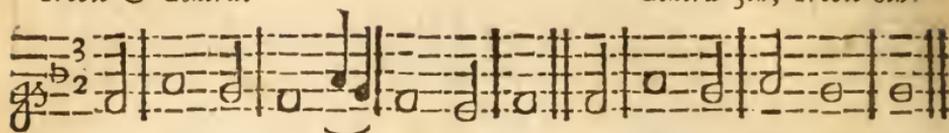
Be-cause my Health and Hope to speed doth whole on him de-pend.



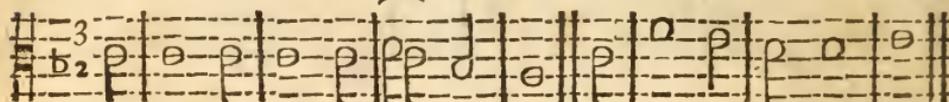
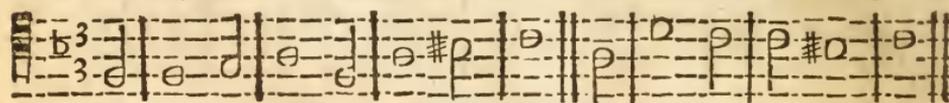
Be-cause my Health and Hope to speed doth whole on him de-pend.



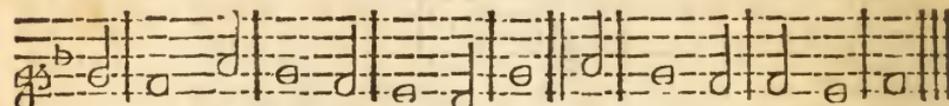
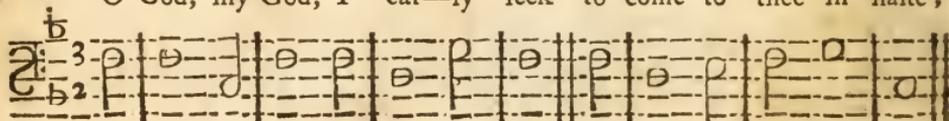
- 2 For he alone is my Defence, my Rock, my Health and Aid ;
He is my Stay, and no Pretence shall make me much dismay'd.
- 3 O wicked Folk, how long will ye use Craft ? sure ye must fall ;
For as a rotten Hedge ye be, and like a tott'ring Wall.
- 4 Whom God doth love, ye seek always to put him to the worse ;
You love to lye, with Mouth ye praise, and yet your Heart doth curse.

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

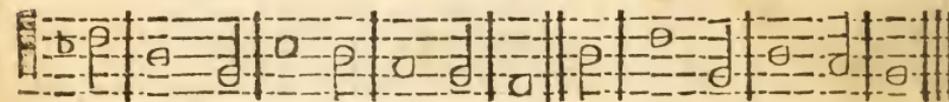
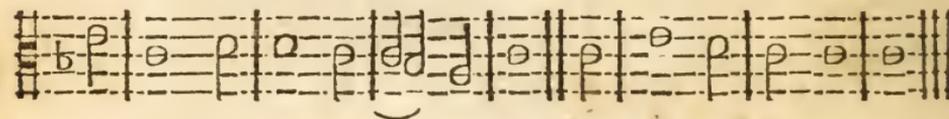
O God, my God, I ear—ly feek, to come to thee in hafte;

*Tenor & Bassus.**Bassus Unifon.*

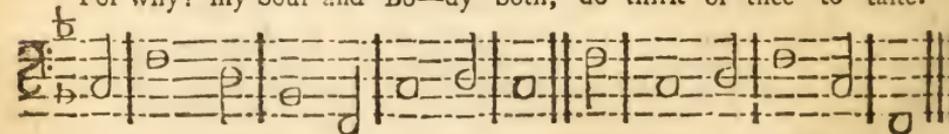
O God, my God, I ear—ly feek to come to thee in hafte;



For why? my Soul and Bo—dy both do thirst of thee to taste.



For why? my Soul and Bo—dy both, do thirst of thee to taste.



- 2 And in this barren Wilderness, where Waters there are none ;
My Flesh is parch'd for Thought of thee, for thee I wish alone.
- 3 That I might see yet once again, thy Glory, Strength and Might,
As I was wont it to behold within thy Temple bright.
- 4 For why? thy Mercies far surmount this Life and wretched Days :
My Lips therefore shall give to thee, due Honour, Laud and Praise.

P S A L M LXIV.

Treble & Contra.

Contra 5th, Treble 8th.

O Lord, un—to my Voice give Ear, when I complain and pray :

Tenor & Bassus.

Bassus Unison.

O Lord, un—to my Voice give Ear, when I complain and pray :

And rid my Life and Soul from Fear of Foes that threat to slay.

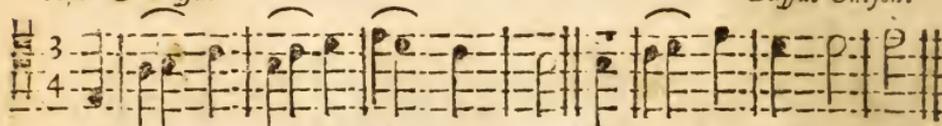
And rid my Life and Soul from Fear of Foes that threat to slay.

- 2 Defend me from that Sort of Men who in Deceit do lurk :
And from the frowning Face of them who all ill Feats do work.
- 3 Who wet their Tongues as we have seen Men whet and sharp their Swords ;
And shoot Abroad their Arrows keen, I mean most bitter Words.
- 4 They privily do shoot their Shaft, the upright Man to hit ;
The Innocent to strike by Craft, they care or fear no whit.

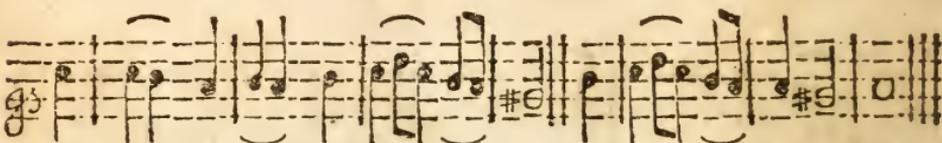
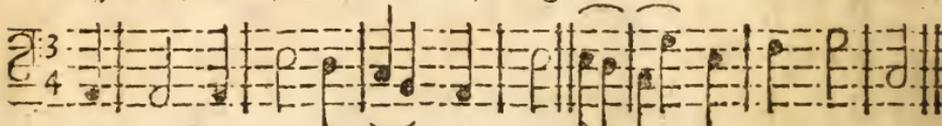
P S A L M · LXV.

*Treble & Contra.**Contra 12th, Treble 15th from Bassus.*

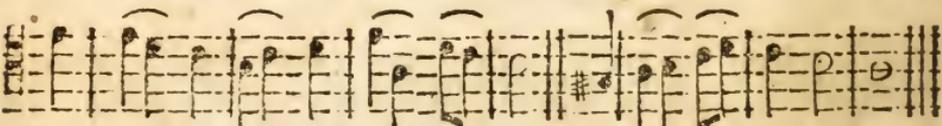
Thy Praise a-lone, O Lord, doth reign, in Si-on thine own Hill ;

*Tenor & Bassus.**Bassus Unison.*

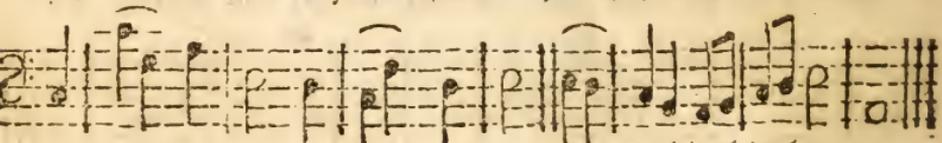
Thy Praise a-lone, O Lord, doth reign, in Si-on thine own Hill ;



Their Vows to thee they do main-tain, and Pro-mi-ses ful-fill.



Their Vows to thee they do main-tain, and Pro-mi-ses ful-fill.



2 For that thou dost their Pray'rs still hear, and dost thereto agree ;
The People all both far and near, with Trust shall come to thee.

3 Our wicked Life so far exceeds, that we shall fall therein :
But Lord forgive our great Misdeeds, and purge us from our Sin.

4 The Man is blest whom thou dost chuse within thy Courts to dwell ;
Thy House and Temple he shall use with Pleasures that excel.

P S A L M LXVI. St. James's New Tune.

Treble & Contra.

Contra 5th, Treble 8th.

Ye Men on Earth, in God re-joyce, it is a seem-ly Sight,

Tenor & Bassus. Bassus an 8th.

Ye Men on Earth, in God re-joyce, it is a seemly Sight,

Ye Men on Earth, in God re-joyce, it is a seemly Sight,

Ex-tol his Might with Heart and Voice, give Glo-ry to the same.

Ex-tol his Might with Heart and Voice, give Glo-ry to the same.

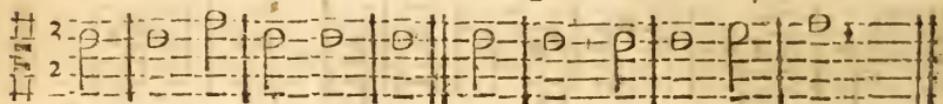
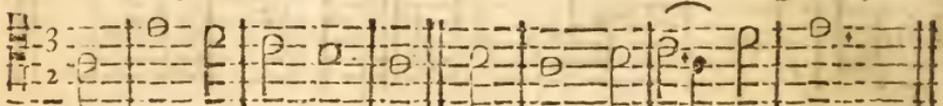
Ex-tol his Might with Heart and Voice, give Glo-ry to the same.

Ex-tol his Might with Heart and Voice, give Glo-ry to the same.

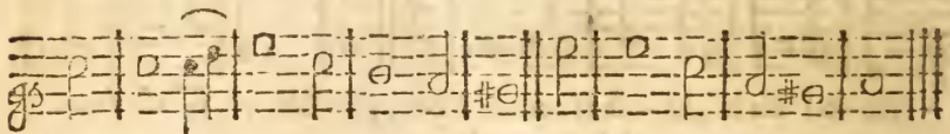
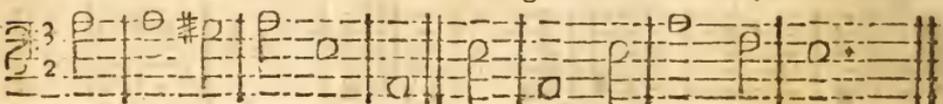
- 2 How wonderful, O Lord, say ye, in all thy Works thou art!
Thy Foes for Fear shall seek to thee, full fore against their Heart.
- 3 All Men that dwell the Earth thro'out, shall praise the Name of God:
The Laud whereof the World about is shew'd and set Abroad.
- 4 All Folk come forth, behold and see what Things the Lord hath wrought;
Mark well the wondrous Works that he for Man to pass hath brought.

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

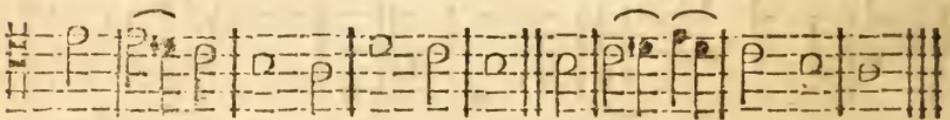
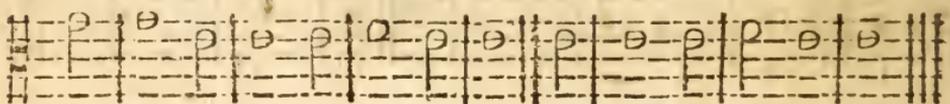
Have Mer-cy on us, Lord, and grant to us thy Grace :

*Tenor & Bassus.**Bassus Unison.*

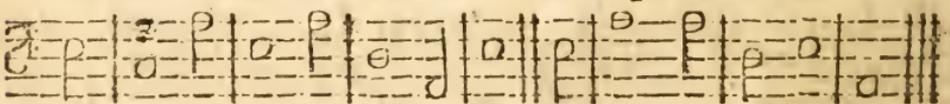
Have Mer-cy on us, Lord, and grant to us thy Grace :



To shew to us do thou ac-cord, the Brightness of thy Face.



To shew to us do thou ac-cord, the Brightness of thy Face.

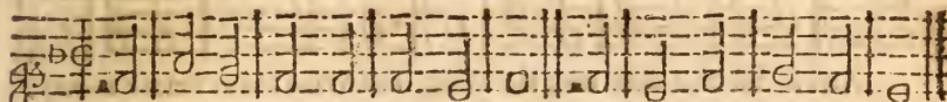


- 2 That all the Earth may know the Way to godly Wealth ;
And all the Nations here below may see thy saving Health.
- 3 Let all the World, O God, give Praise unto thy Name ;
And let the People all Abroad extol and laud the same.
- 4 Thro'out the World so wide, let all rejoice with Mirth ;
For thou with Truth and Right dost guide the Nations of the Earth.

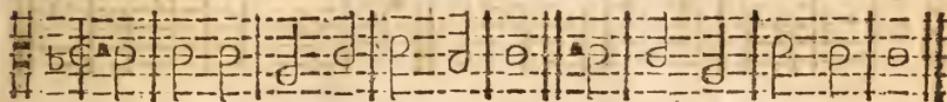
P S A L M LXVIII.

Treble & Contra.

Contra 5th, Treble 8th.

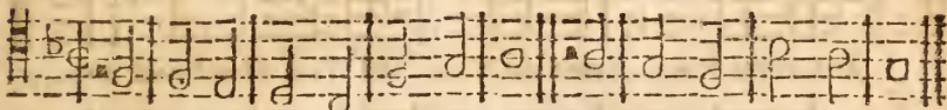


Let God a-rise, and then his Foes will turn themselves to Flight;

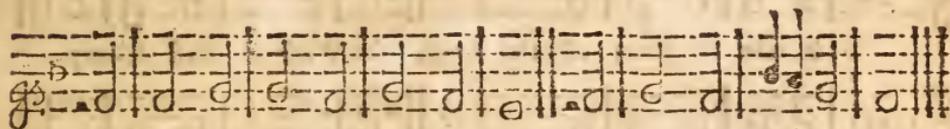
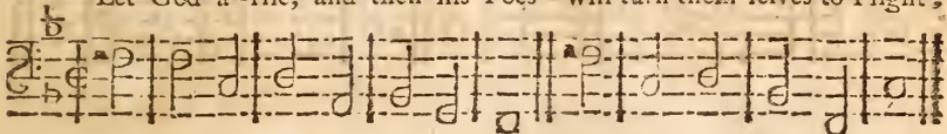


Tenor & Bassus.

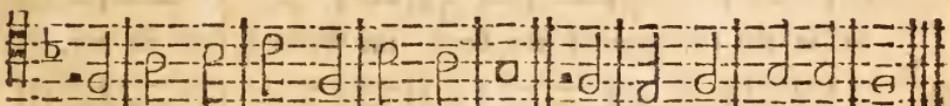
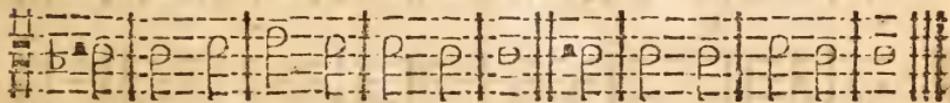
Bassus Unifon.



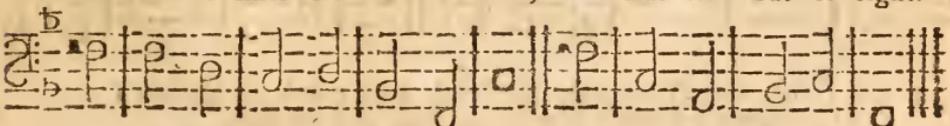
Let God a-rise, and then his Foes will turn themselves to Flight;



His E-ne-mies for Fear shall run, and scat-ter out of Sight.



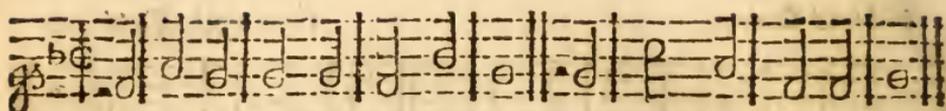
His E-ne-mies for Fear shall run, and scat-ter out of Sight.



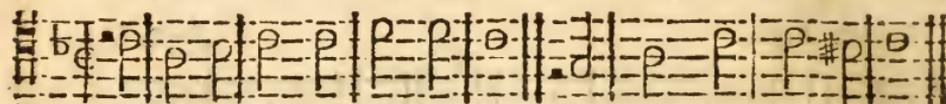
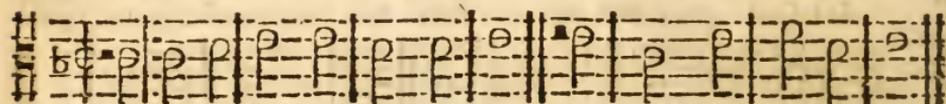
3 But righteous Men before the Lord, shall heartily rejoice ;
They shall be glad and merry all, and chearful in their Voice.

Con-

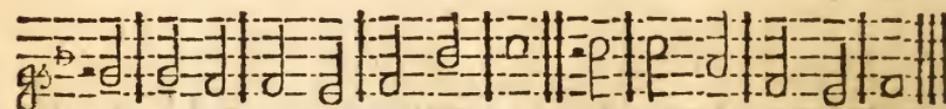
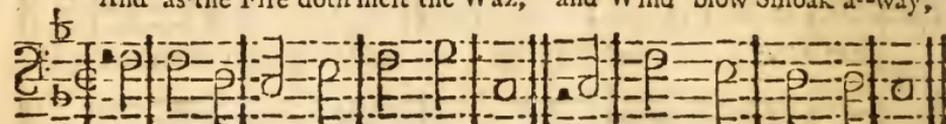
Continued.



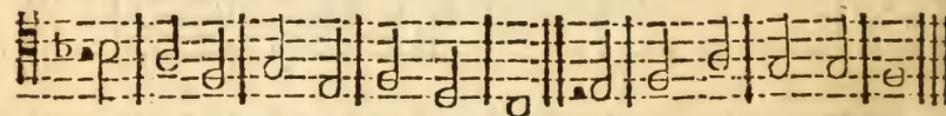
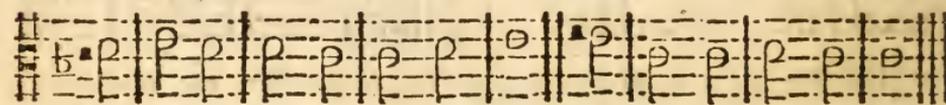
And as the Fire doth melt the Wax, and Wind blows Smoak a-way.



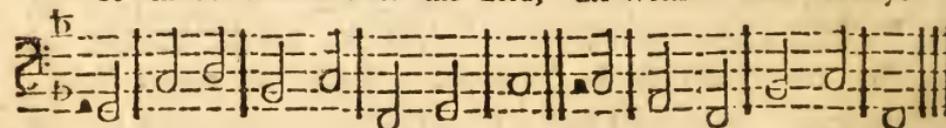
And as the Fire doth melt the Wax, and Wind blow Smoak a-way,



So in the Pre-sence of the Lord, the Wick-ed shall de-cay.



So in the Pre-sence of the Lord, the Wick-ed shall de-cay.

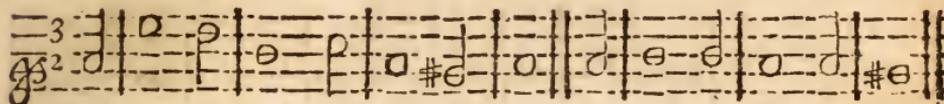


- 4 Sing Praise, sing Praise unto the Lord, who rideth on the Sky ;
Extel the great Jehovah's Name, and him still magnify.

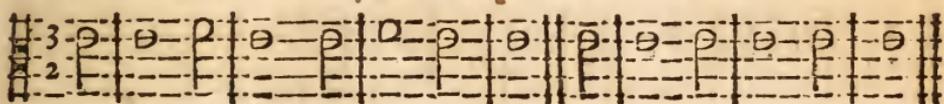
P S A L M LXIX. *North Benfleet Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

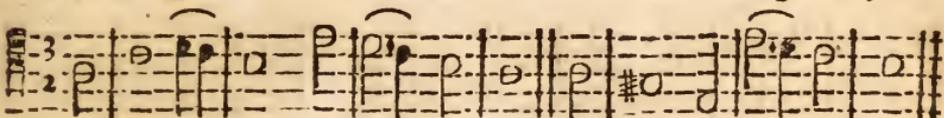


Save me, O God, and that with Speed, be-cause the Wa-ters do

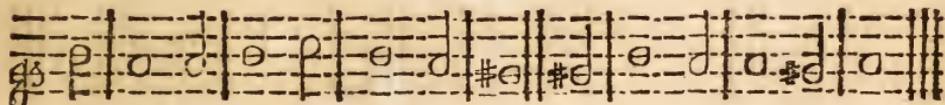
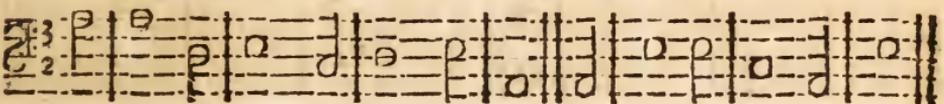


Tenor & Bassus.

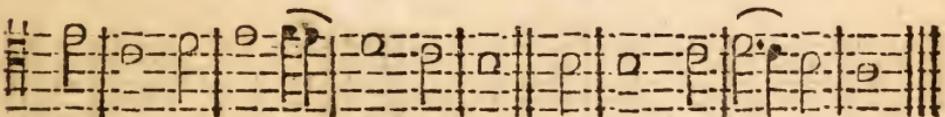
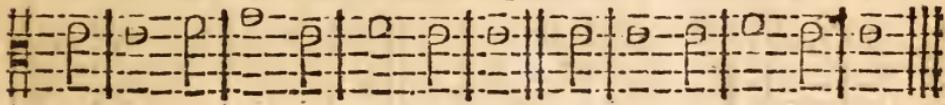
Bassus Unison.



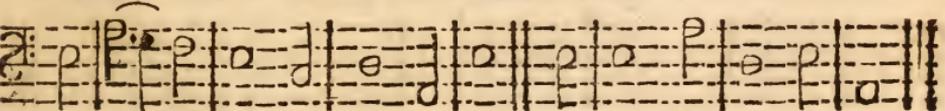
Save me, O God, and that with Speed, be-cause the Wa-ters do



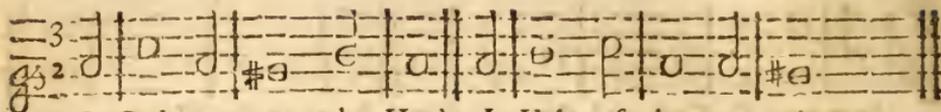
So ve-ry nigh my Soul pro-ceed, and en-ter there-in-to.



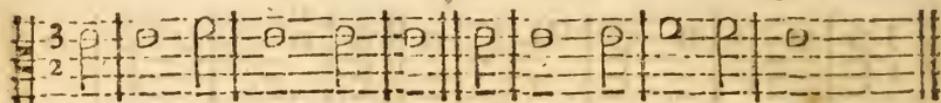
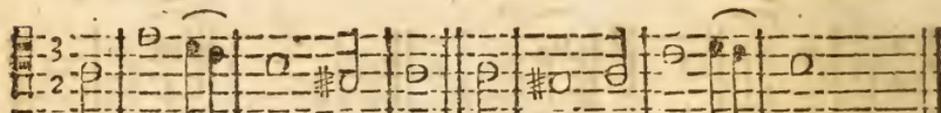
So ve-ry nigh my Soul pro-ceed, and en-ter there-in-to.



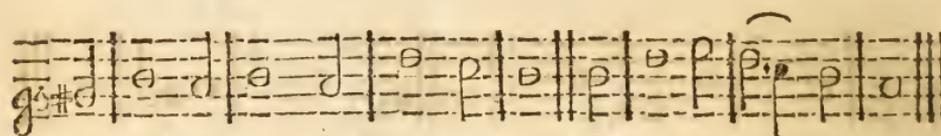
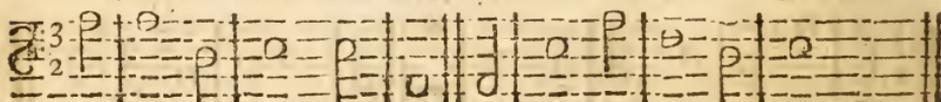
- 2 I sink full deep in Mire and Clay, where I can feel no Ground :
And in deep Waters, where I may most suddenly be drown'd.
- 3 With crying I am weary, lo, my Throat is hoarse and dry :
My Sight doth fail, looking also for Help to God on high :
- 4 My Foes that guiltless do oppress my Soul, with Hate are led ;
In Number sure they are no less than Hairs upon my Head.

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

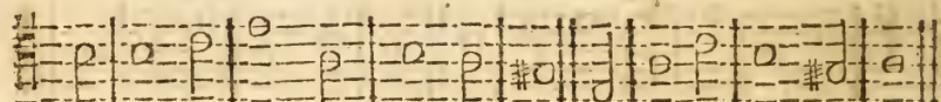
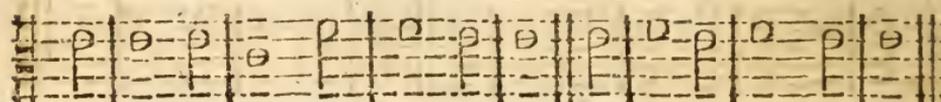
O God, to me take Heed, I Help of thee re-quire;

*Tenor & Bassus.**Bassus Unison.*

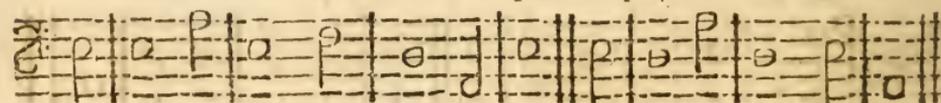
O God, to me take Heed, I Help of thee re-quire;



O Lord of Hosts, with Haste and Speed help me I thee de-fire.



O Lord of Hosts, with Haste and Speed, help me I thee de-fire.

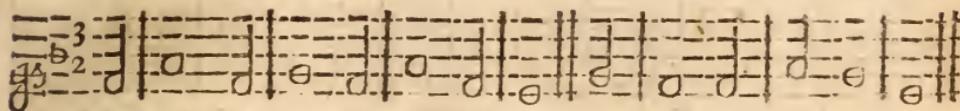


- 2 With Shame confound them all, that seek my Soul to spill;
Let them be turned back and fall, that think and wish me ill.
- 3 Let them rewarded be with Infamy and Shame:
Who when Harm happens unto me, do triumph at the same.
- 4 But let them joyful be in thee with Joy and Wealth:
Who only trust and seek to thee, and to thy saving Health.

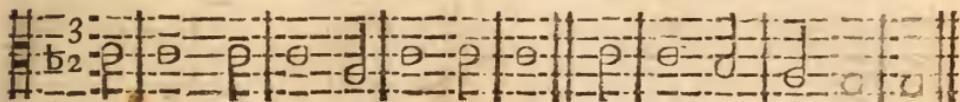
P S A L M LXXI. *Kingston Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

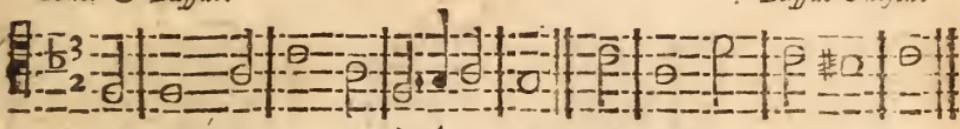


My Lord, my God, in all Dif-trefs, my Hope is whole in thee :

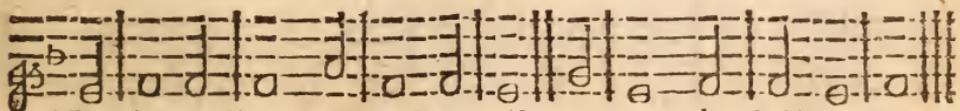
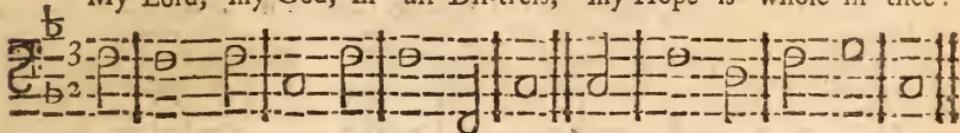


Tenor & Bassus.

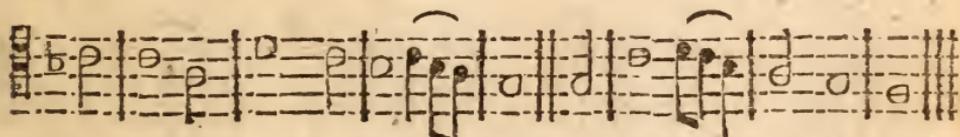
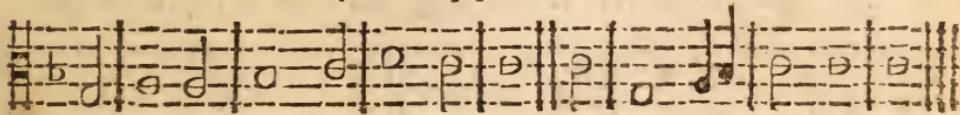
Bassus Unifon.



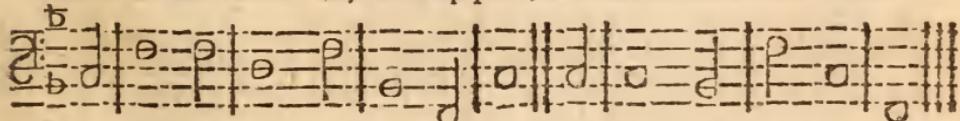
My Lord, my God, in all Dif-trefs, my Hope is whole in thee :



Then let no Shame my Soul op-prefs, nor once take hold on me.

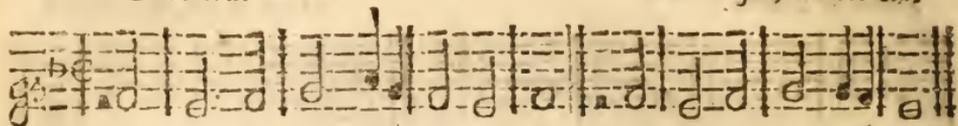


Then let no Shame my Soul op prefs, nor once take hold on me

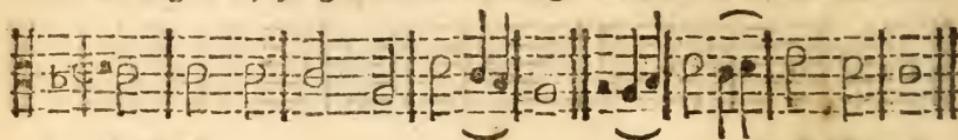


- 2 As thou art, juſt, defend me Lord, and rid me out of dread ;
Give ear, and to my Suit accord, and fend me help at need.
- 3 Be thou my Rock, to whom I may for Aid all times reſort :
Thy Promise is to help alway ; thou art my Fence and Fort.
- 4 Save me, my God, from wicked Men, and from their Strength and Pow'r ;
From Folk unjuſt, and alſo them that cruelly devour.

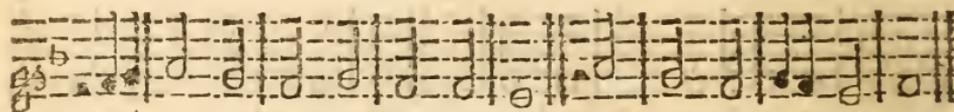
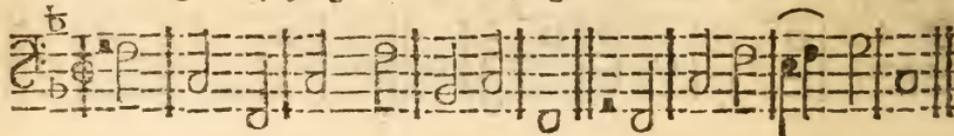
P S A L M LXXII.

*Treble & Contra.**Contra 5th, Treble 8th*

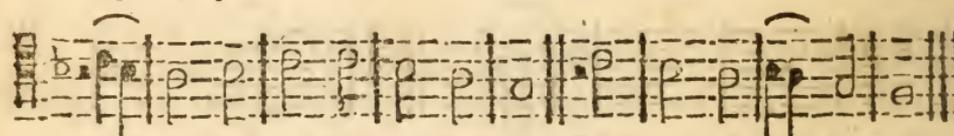
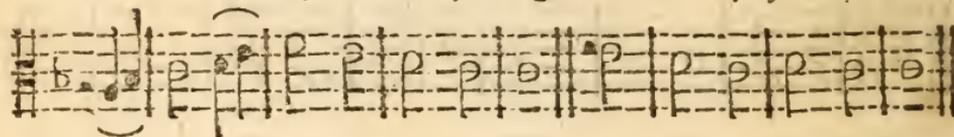
Lord, give thy Judgments to the King, there-in instruct him well ;

*Tenor & Bassus.**Bassus Unison.*

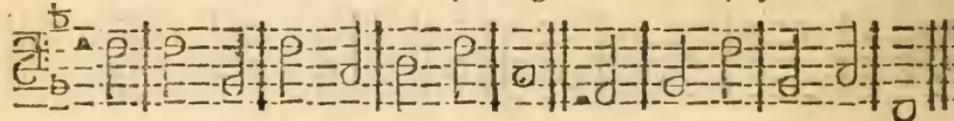
Lord, give thy Judgments to the King, there-in instruct him well ;



And with his Son, in ev'-ry thing, Lord, let thy Jus-tice dwell ;



And with his Son in ev'-ry thing, Lord, let thy Jus-tice dwell.

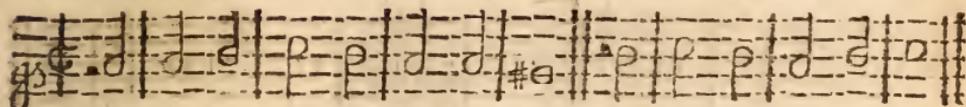


- 2 That he may govern uprightly, and rule thy Folk with right ;
And so defend with Equity the Poor that have no might.
- 3 And let the Mountains that are high unto thy Folk give Peace :
Let little Hills also apply in justice to encrease ;
- 4 That he may help the Weak, and Poor with Aid, and make them strong,
And so destroy, for evermore, all those that do them wrong.

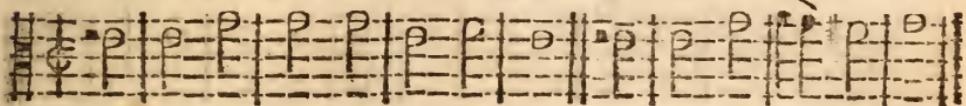
PSALM LXXIII.

Treble & Contra.

Contra 5th, Treble 8th.

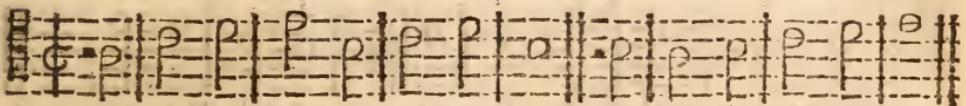


Tru—ly the Lord is ve—ry good, and kind to If—ra—el,

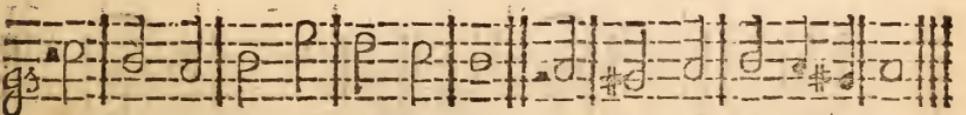
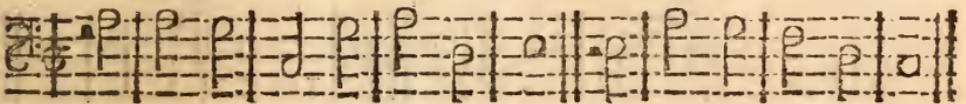


Tenor & Bassus.

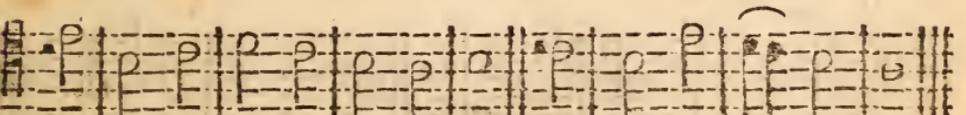
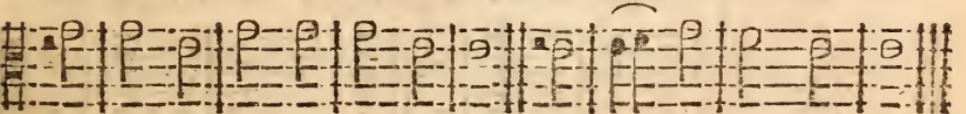
Bassus Unison.



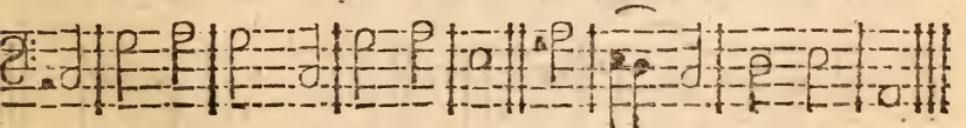
Tru—ly the Lord is ve—ry good, and kind to If—ra—el,



And to all such as safe—ly keep their Conscience pure and well.

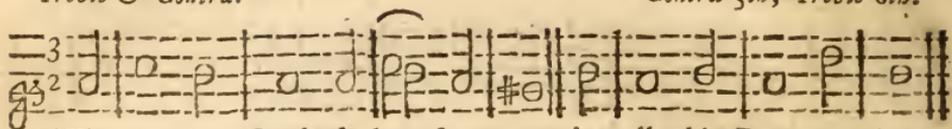


And to all such as safe—ly keep their Conscience pure and well.

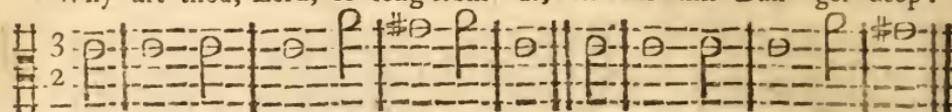
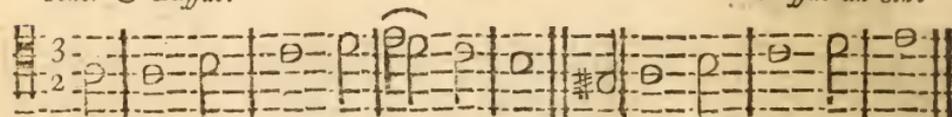


- 2 But as for me, I almost slipt, my Feet began to slide :
Before that I was well aware my Steps did turn aside.
- 3 For when I saw such foolish Men, I grudg'd with great Disdain,
That wicked Men all things should have without Turmoil and Pain.
- 4 They never suffer Pains nor Grief, as if Death should them smite :
Their Bodies are full stout and strong, and ever in good plight.

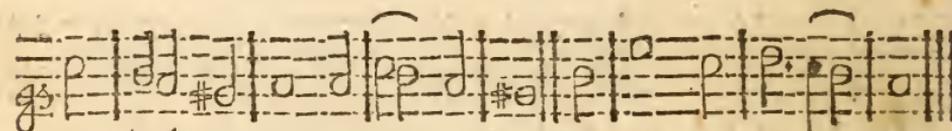
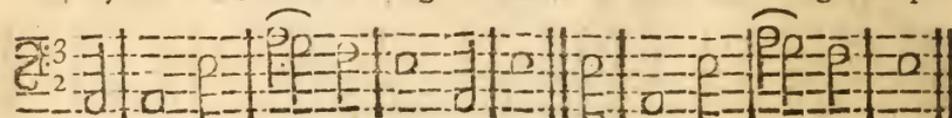
P S A L - M LXXIV.

*Treble & Contra.**Contra 5th, Treble 8th.*

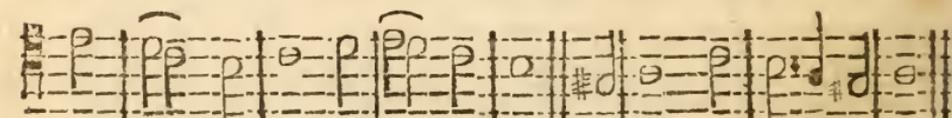
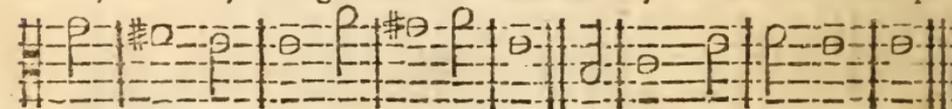
Why art thou, Lord, so long from us, in all this Dan—ger deep?

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

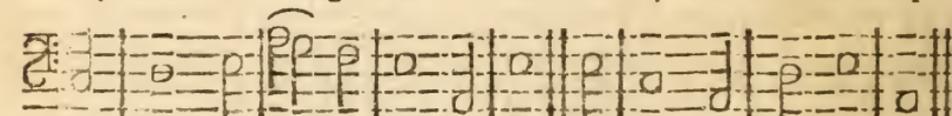
Why art thou, Lord, so long from us in all this Dan—ger deep?



Why doth thy An—ger kin—dle thus at thy own Pas—ture Sheep.



Why dost thine An—ger kin—dle thus at thy own Pas—ture Sheep?



- 2 Lord, call thy People to thy Thought, which have been thine so long;
The which thou hast redeem'd, and brought from Bondage fore and strong.
- 3 Have Mind therefore, and think upon, remember it full well,
Thy pleasant Place, thy Mount-Sion, where thou wast wont to dwell.
- 4 Lift up thy Feet and come in haste, and all thy Foes deface,
Who now, at Pleasure, rob and waste, within thy holy Place.

PSALM LXXVI. *Little Warley Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

Musical notation for the first line, featuring Treble and Contra parts. The Treble part is on a single staff with a treble clef and a key signature of one flat. The Contra part is on a single staff with a contra clef and a key signature of one flat. The melody consists of quarter and eighth notes.

To all that now in Ju-dah dwell, the Lord is clearly known,

Musical notation for the second line, continuing the Treble and Contra parts from the first line. The melody continues with quarter and eighth notes.

Tenor & Bassus.

Bassus Unison.

Musical notation for the first line, featuring Tenor and Bassus parts. The Tenor part is on a single staff with a tenor clef and a key signature of one flat. The Bassus part is on a single staff with a bass clef and a key signature of one flat. The melody consists of quarter and eighth notes.

To all that now in Ju-dah dwell, the Lord is clear-ly known,

Musical notation for the second line, continuing the Tenor and Bassus parts from the first line. The melody continues with quarter and eighth notes.

Musical notation for the third line, featuring Treble and Contra parts. The Treble part is on a single staff with a treble clef and a key signature of one flat. The Contra part is on a single staff with a contra clef and a key signature of one flat. The melody consists of quarter and eighth notes.

His Name is great in If--ra-el, a Peo-ple of his own.

Musical notation for the fourth line, continuing the Treble and Contra parts from the third line. The melody continues with quarter and eighth notes.

Musical notation for the third line, continuing the Tenor and Bassus parts from the second line. The melody continues with quarter and eighth notes.

His Name is great in If--ra-el, a Peo-ple of his own.

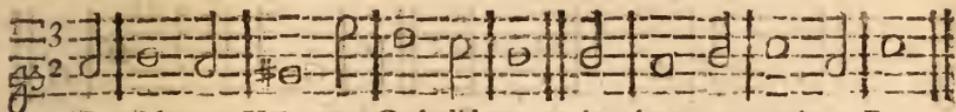
Musical notation for the fourth line, continuing the Tenor and Bassus parts from the third line. The melody continues with quarter and eighth notes.

- 2 At Salem he hath pitch'd his Tent, to tarry there a Space:
In Sion also he is bent to fix his Dwelling-place.
- 3 And there he brake both Shaft and Bow, the Sword, the Spear, and Shield;
His Enemies did overthrow, in Battle in the Field.
- 4 Thou art most worthy Honour, Lord, more Might in thee doth lie,
Than in the strongest of the World, that rob on Mountains high.

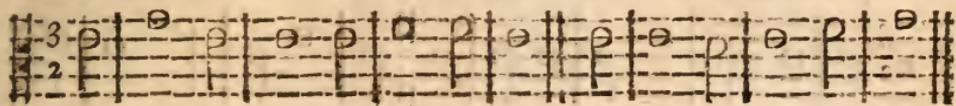
PSALM LXXVII. *Chelmsford Tune.*

Treble & Contra.

Contra. 5th, Treble 8th.



I with my Voice to God did cry, who lent a gracious Ear,

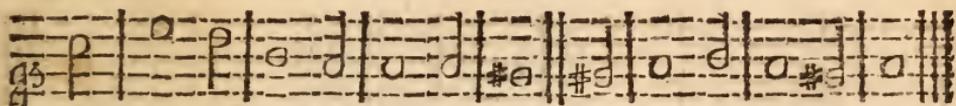
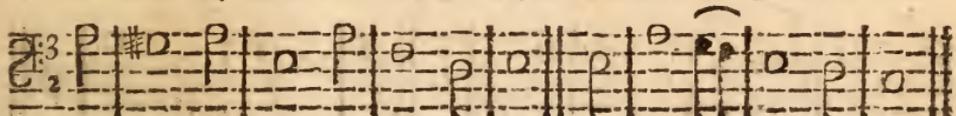


Tenor & Bassus.

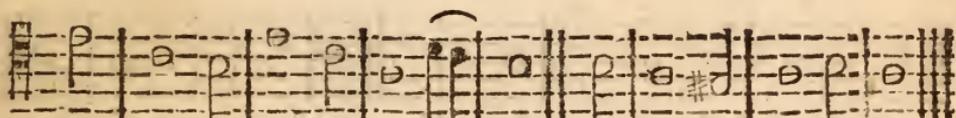
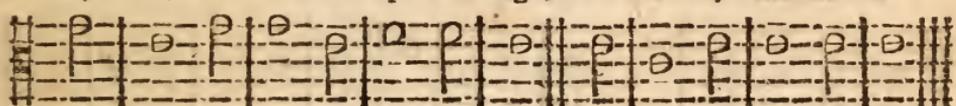
Bassus Unison.



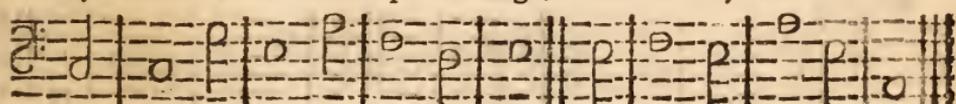
I with my Voice to God did cry, who lent a gracious Ear,



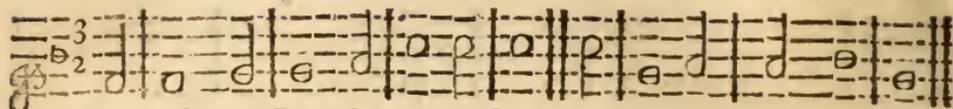
My Voice I lift—ed up on high, and he my Suit did hear.



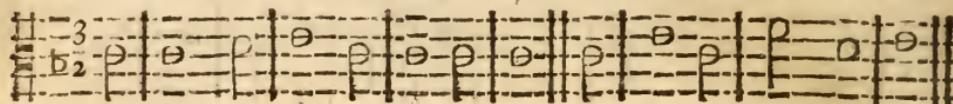
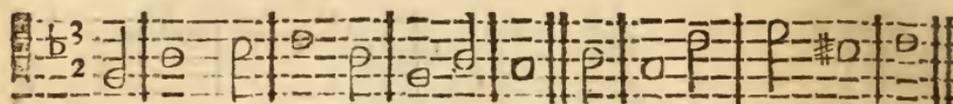
My Voice I lift—ed up on high, and he my Suit did hear.



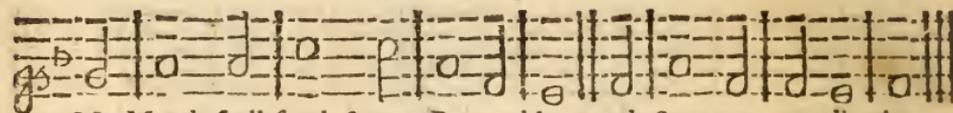
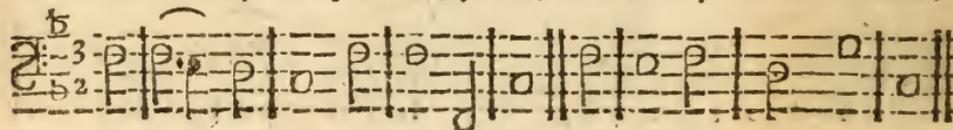
- 2 In Time of Grief I sought to God, by Night no Rest I took,
But stretch'd my Hands to him abroad, my Soul Comfort forfook.
- 3 When I to think on God intend, my Trouble then is more:
I spake, but could not make an End, my Breath was stopp'd so fore.
- 4 Thou dost my Eyes so hold from Rest, that I always awake:
With Fear I am so fore opprest, my Sleep doth me forsake.

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

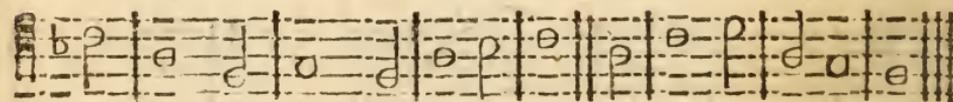
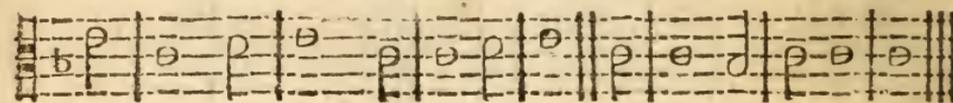
At-tend, my Peo-ple, to my Law, and to my Words in-cline ;

*Tenor & Bassus.**Bassus Unison.*

At-tend, my Peo-ple, to my Law, and to my Words in-cline ;



My Mouth shall speak strange Pa--ra-bles, and Sen--ten-ces di-vine.



My Mouth shall speak strange Pa--ra-bles, and Sen--ten-ces di-vine.

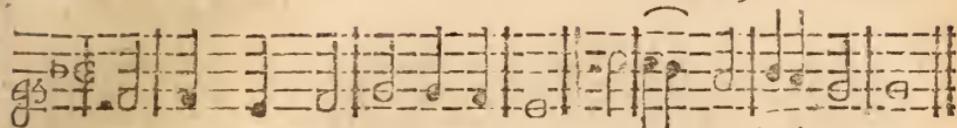


- 2 Which we ourselves have heard and learnt ev'n of our Fathers old ;
And which for our Instruction them our Fathers have us told.
- 3 Because we should not keep it close from them that after came,
Who should God's mighty Power declare, and wond'rous Works proclaim.
- 4 To Jacob he Commandment gave, how Israel should live,
Willing our Fathers should the same unto their Children give.

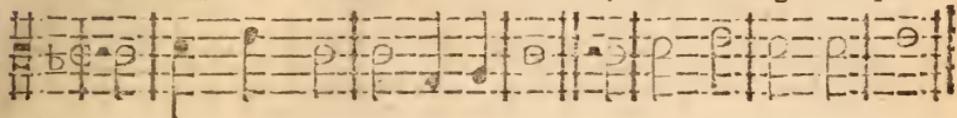
P S A L M LXXIX. *Newport Tune.*

Treble & Contra.

Contra 5th, Treble 8th.



O God, the Gentiles do in-vade thy He-ri-tage to spoil :

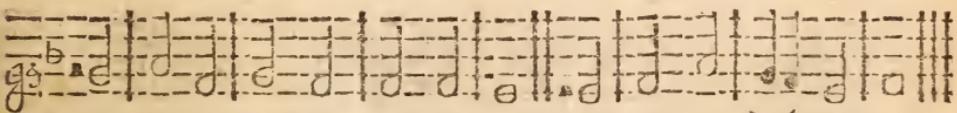


Tenor & Bassus.

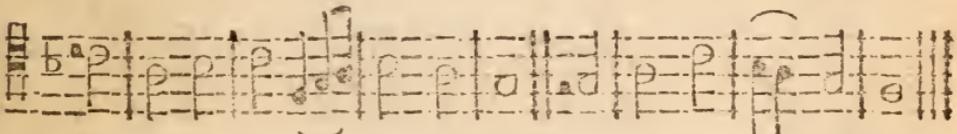
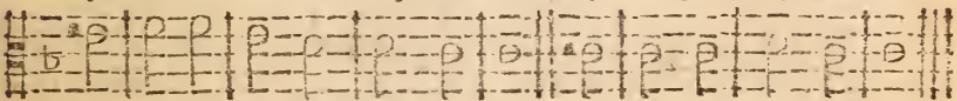
Bassus Unifon.



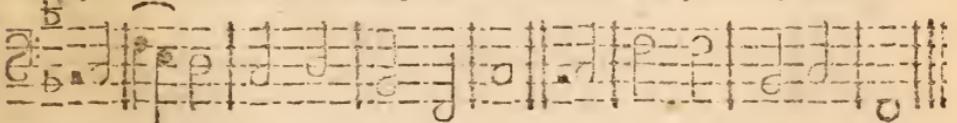
O God, the Gen tiles do in-vade thy He-ri-tage to spoil :



Je-ru-sa-lem an Heap is made, thy Tem-ple they de-file.



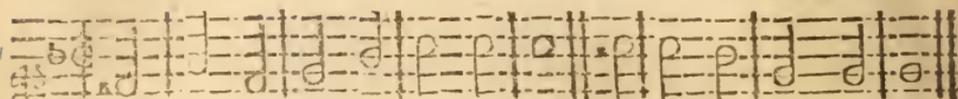
Je-ru-sa-lem an Heap is made, thy Tem-ple they de-file.



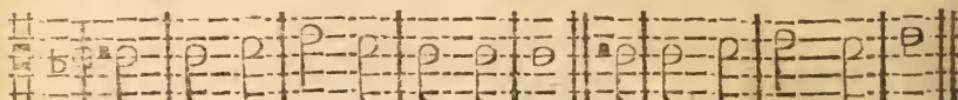
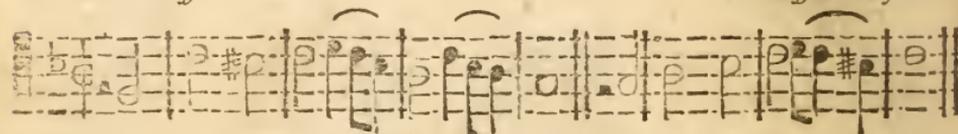
- 2 The Bodies of thy Saints most dear abroad to Birds they cast ;
The Fleſh of them that do thee fear, the Beaſt devour and waite.
- 3 Their Blood throughout Jeruſalem as Waters ſpilt they have,
So that there is not one of them to lay their Dead in Grave.
- 4 Thus are we made a Laughing-flock almoſt the World throughout ;
The Enemies at us do mock which dwell our Coaſts about.

F F

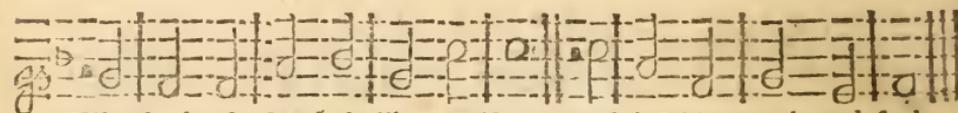
P S A L M LXXX.

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

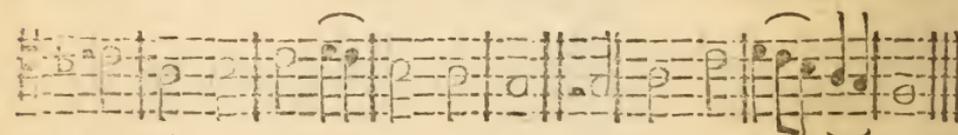
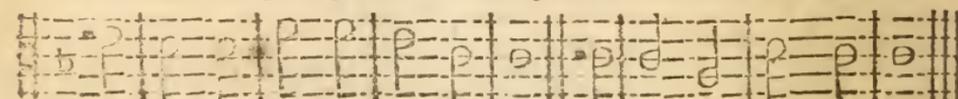
Thou Shepherd, that dost If-ra'l keep, give ear and take good Heed ;

*Tenor & Bassus.**Bassus Unison.*

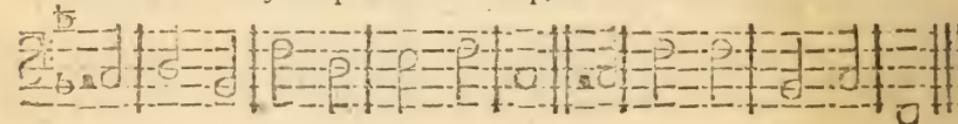
Thou Shepherd, that dost If-ra'l keep, give ear and take good Heed ;



Who lead-est Jo-seph like a Sheep, and dost him watch and feed.



Who lead-est Jo-seph like a Sheep, and dost him watch and feed.



- 2 And thou, O Lord, whose Seat is set on Cherubims most bright,
Shew forth thyself, and do not let, send down thy Beams of Light :
- 3 Before Ephr'im, and Benjamin, Manasses in likewise,
To shew thy pow'r do thou begin ; come, help us, Lord, arise.
- 4 Direct our Hearts by thy good Grace, convert us unto thee ;
Shew us the Brightness of thy Face, and then full safe are we.

P S A L M LXXXI.

Treble & Contra.

Contra 5th, Treble 8th.

Be light and glad, in God re-joice, who is our Strength and Stay :

Tenor & Bassus.

Bassus Unison.

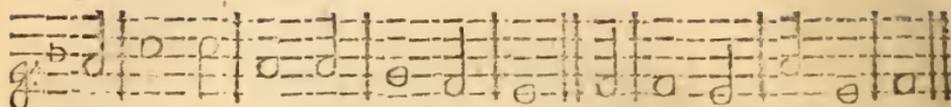
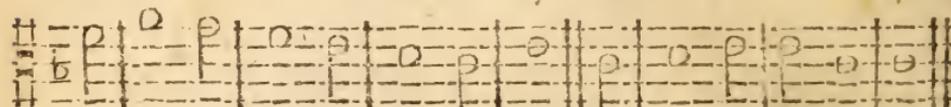
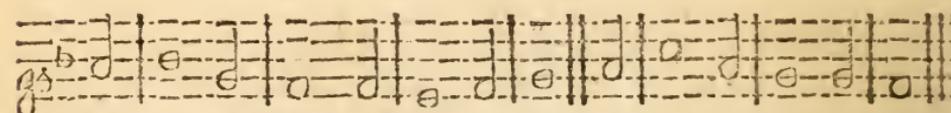
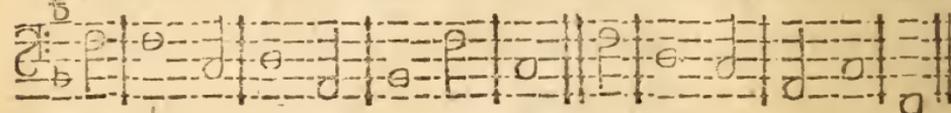
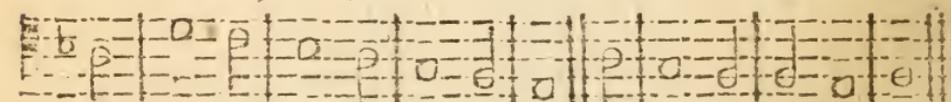
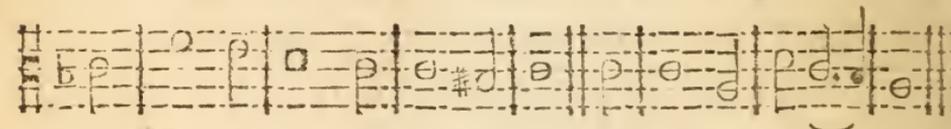
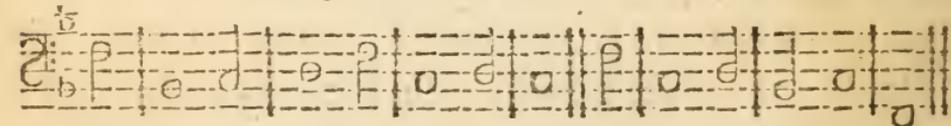
Be light and glad, in God re-joice, who is our Strength and Stay :

Be joy-ful and lift up your Voice to Ja-cob's God al-way.

Be joy-ful and lift up your Voice to Ja-cob's God al-way.

3 Blow as it were in the new Moon with Trumpets of the best,
As it is used to be done at any solemn Feast.

Continued.

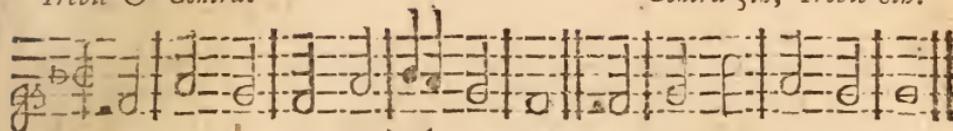
Pre-pare your In-stru-ments most meet some joy-ful Pfalm to sing ;Pre-pare your In-stru-ments most meet some joy-ful Pfalm to sing ;Strike up with Harp and Lute so sweet on e-v'ry plea-fant String.Strike up with Harp and Lute so sweet on e-v'ry plea-fant String.

4 For this is unto Israel a Statute, which was made
By Jacob's God, and must full well be evermore obey'd.

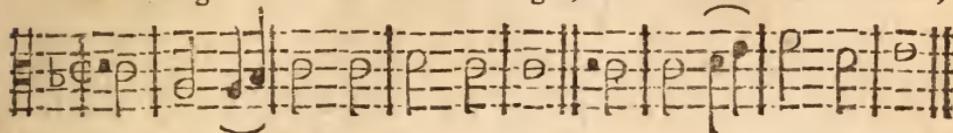
P S A L M LXXXII. *Wanford Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

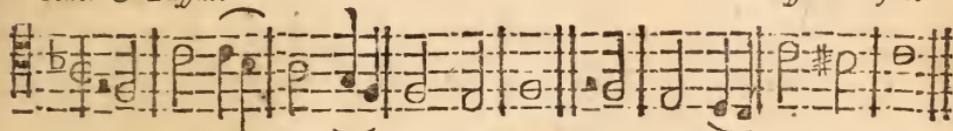


A-mong the Prin-ces Men of Might, the Lord him-self doth stand,

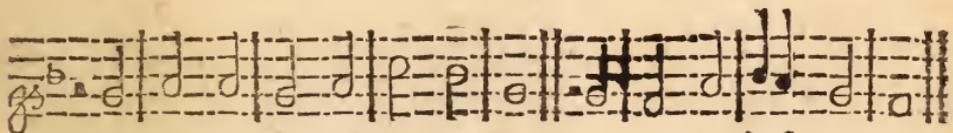
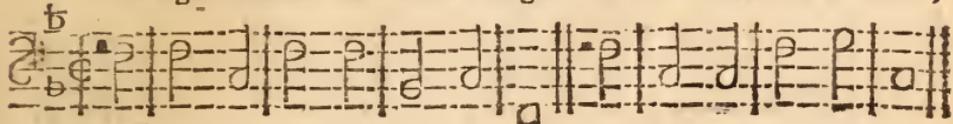


Tenor & Bassus.

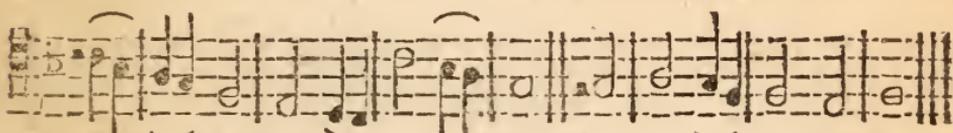
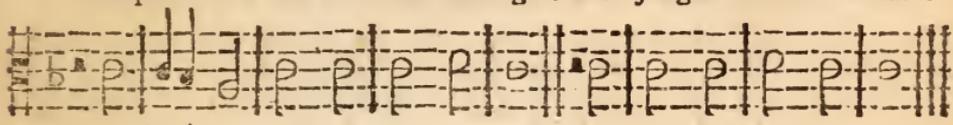
Bassus Unifon.



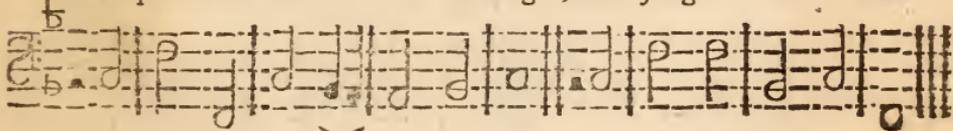
Among the Prin-ces Men of Might the Lord him-self doth stand,



To plead the Cause of Truth and Right, with Judges of the Land.



To plead the Cause of Truth and Right, with Judges of the Land.



- 2 How long, saith he, will you proceed false Judgment to award?
Why have ye partially agreed the Wicked to regard?
- 3 Whereas of right you should defend the Fatherleis and Weak;
And when the poor Man doth contend, in Judgment justly speak.
- 4 If ye be Wise, defend the Cause of poor Men in the Right,
And rid the Needy from the Claws of Tyrants Force and Might.

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

Do not, O God, re-frain thy Tongue, in filence do not stay:

*Tenor & Bassus.**Bassus Unison.*

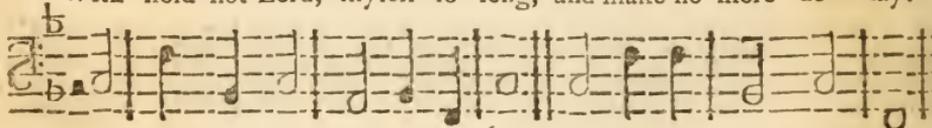
Do not, O God, re-frain thy Tongue, in filence do not stay:



With-hold not, Lord, thyself so long, and make no more de-lay.



With-hold not Lord, thyself so long, and make no more de-lay.

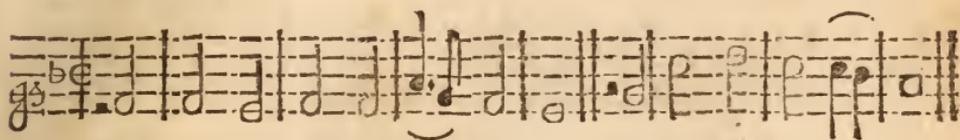


- 2 For why? behold thy Foes, and see how they do rage and cry ;
And those that bear a Hate to thee hold up their Heads on high.
- 3 Against thy Folk they use Deceit, and craftily require ;
For thine Ele& to lie in wait, in Council they conspire.
- 4 Come on, say they, let us expel and pluck this Folk away,
So that the Name of Israel may utterly decay.

PSALM LXXXIV. Colchester Tune.

Treble & Contra.

Contra 5th, Treble 8th.

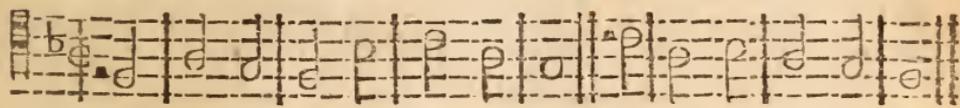


How plea-fant is thy Dwelling-place, O Lord of Hosts to me!

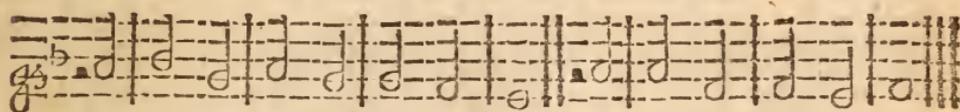
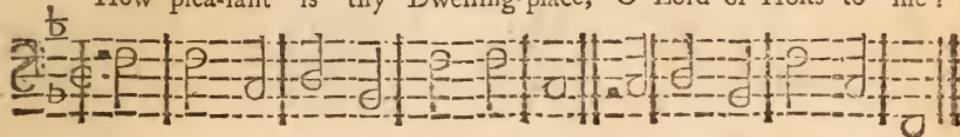


Tenor & Bassus.

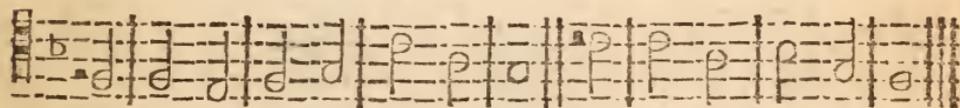
Bassus Unison.



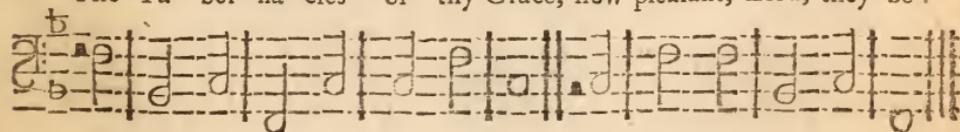
How plea-fant is thy Dwelling-place, O Lord of Hosts to me!



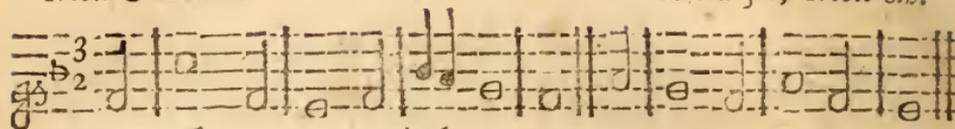
The Ta-ber-na-cles of thy Grace, how pleasant, Lord, they be!



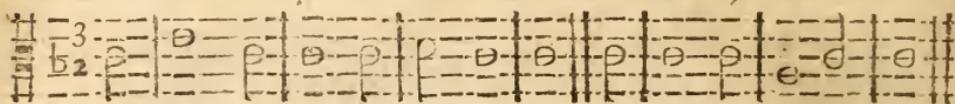
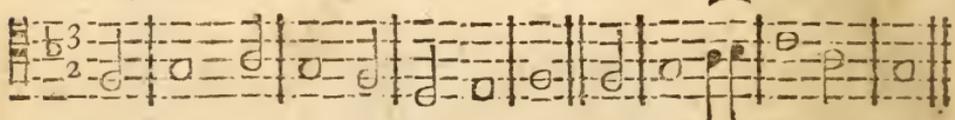
The Ta-ber-na-cles of thy Grace, how pleasant, Lord, they be!



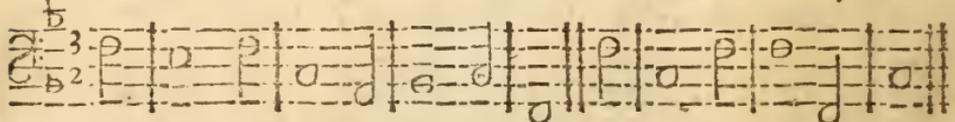
- 2 My Soul doth long full fore to go into thy Courts abroad ;
My Heart and Flesh cry out also for thee the living God.
- 3 The Sparrows find a Room to rest and save themselves from Wrong,
The Swallow also hath a Nest wherein to keep her Young.
- 4 These Birds full nigh thy Altar may have place to sit and sing :
O Lord of hosts ! thou art alway my only God and King.

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

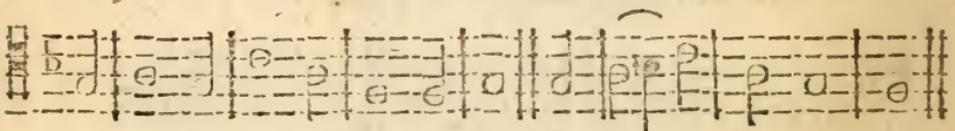
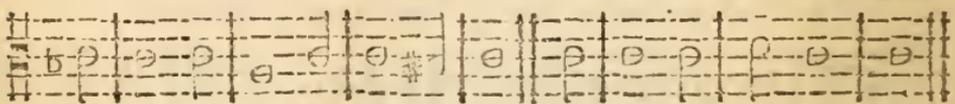
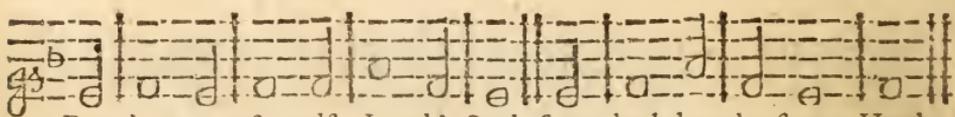
Thou hast been me—ci—ful in—deed, O Lord, un—to thy Land:

*Tenor & Bassus.**Bassus Unison.*

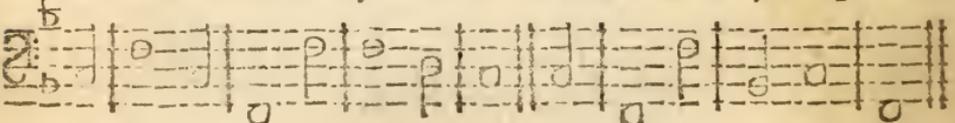
Thou hast been mer—ci—ful in—deed, O Lord, un—to thy Land:



For thou re—sto—redst Ja—cob's Seed, from thral—dom by strong Hand.



For thou re—sto—redst Ja—cob's Seed, from thral—dom by strong Hand.

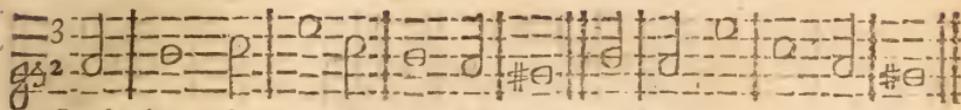


- 2 The wicked Ways that they were in, thou didst them clean remit,
And thou didst hide thy Peoples Sin, full close thou cover'dst it.
- 3 And thou thy Anger didst assuage, that all thy Wrath was gone ;
And so didst turn thee from thy Rage, with them to be at one.
- 4 O God, our Health, do thou convert thy People unto thee :
Put all thy Wrath from us apart, and Angry cease to be.

PSALM LXXXVI. *Great Burstead Tune.*

Treble & Contra.

Contra 5th, Treble 8th.



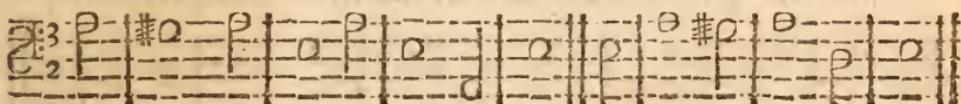
Lord, bow thy Ear to my Re-quest, and hear me spee-di-ly;



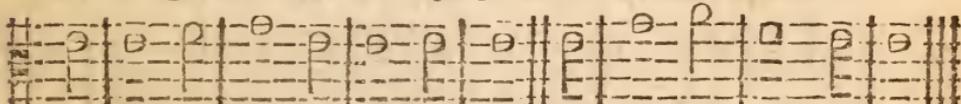
Tenor & Bassus.

Bassus Unison.

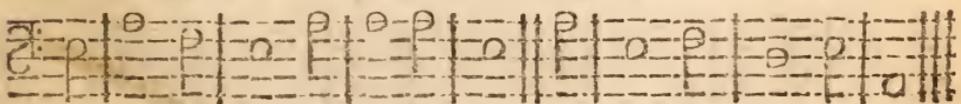
Lord, bow thy Ear, to my Re-quest, and hear me spee-di-ly;



For with great Pain and Grief oppressed, full poor and weak am I.



For with great Pain and Grief oppressed, full poor and weak am I.



2 Preserve my Soul, because my Ways, and Doings holy be;
And save thy Servant, O my God, and puts his Truith in thee.

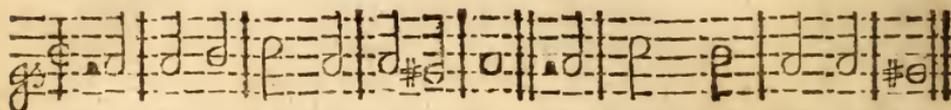
3 Thy Mercy upon me express, and me defend alway:
For through the Day I do not cease to thee, O Lord, to pray.

4 Comfort thy Servant's Soul, I pray, that now with Pain is pin'd;
For unto thee I do alway lift up my Soul and Mind.

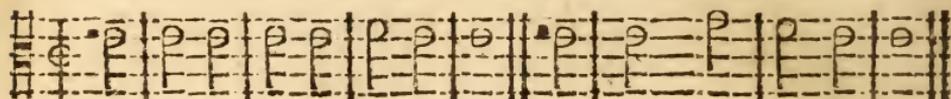
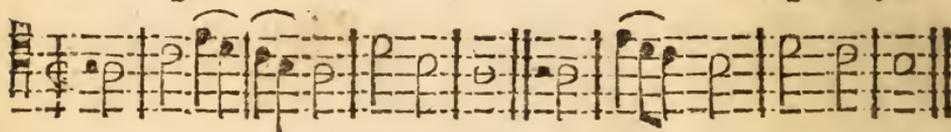
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PSALM LXXXVII.

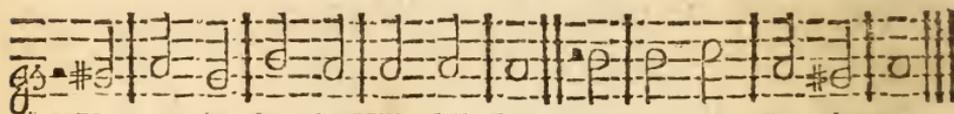
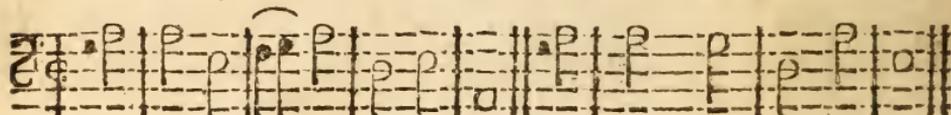
P S A L M LXXXVII.

*Treble & Contra.**Contra 5th, Treble 8th.*

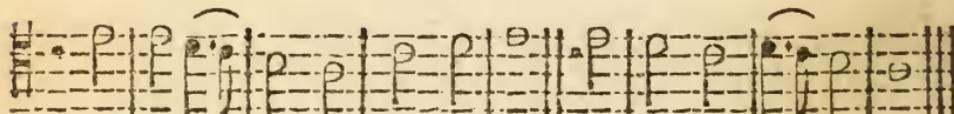
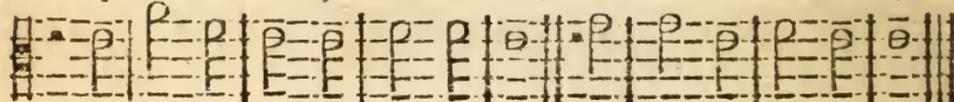
That Ci—ty shall full well en—dure, her Ground-work still does stay :

*Tenor & Bassus.**Bassus Unifon.*

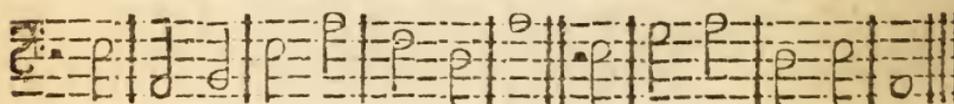
That Ci—ty shall full well en—dure, her Ground-work still does stay :



Up—on the ho—ly Hills full sure, it can no time de—cay.



Up—on the ho—ly Hills full sure, it can no time de—cay.

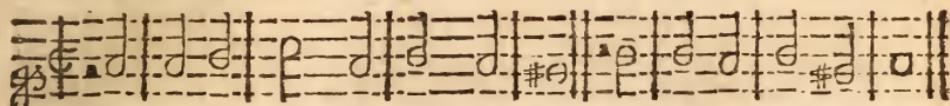


- 2 God loves the Gates of Sion best, his Grace doth there abide :
He loves them more than all the rest of Jacob's Tents beside.
- 3 Full glorious Things reported be in Sion, and abroad :
Great Things, I say, are said of thee, thou City of our God.
- 4 On Rahab will I cast an Eye, and bear in mind the fame :
To Babylon also apply, and them that know thy Name.

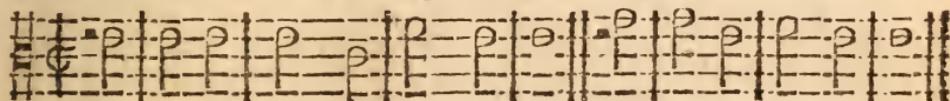
PSALM LXXXVIII.

Treble & Contra.

Contra 5th, Treble 8th;

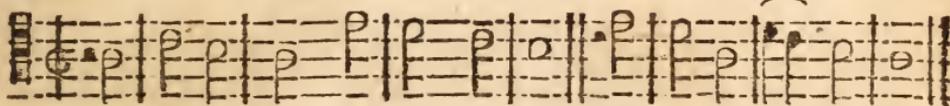


Lord God of Health, the Hope and Stay thou art a-lone to me :

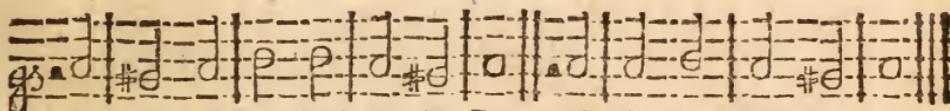
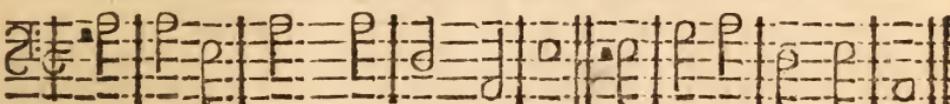


Tenor & Bassus.

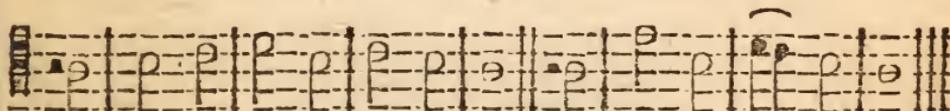
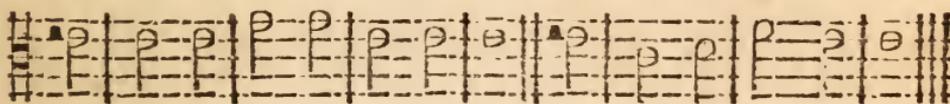
Bassus Unison.



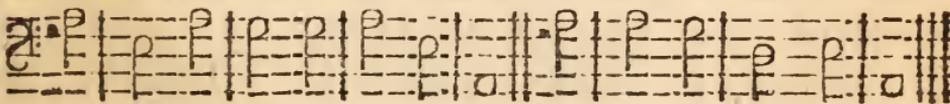
Lord God of Health, the Hope and Stay thou art a-lone to me :



I call and cry thro'out the Day, and all the Night to thee.



I call and cry thro'out the Day, and all the Night to thee.



- 2 O let my Prayer with speed ascend unto thy Sight on high :
Incline thine Ear, O Lord attend and hearken to my Cry.
- 3 For why ? with woe my Heart is fill'd, and doth in troub'e dwell :
My Life and Breath do it almost yield, and draweth nigh to Hell.
- 4 I am esteem'd as one of them that in the Pit do fall,
And made as one amongst those Men that have no Strength at all.

P S A L M LXXXIX.

*Treble & Contra.**Contra 5th, Treble 8th.*

To sing the Mercies of the Lord, my Tongue shall ne-ver spare ;

*Tenor & Bassus.**Bassus Unifon.*

To sing the Mercies of the Lord, my Tongue shall ne-ver spare ;

My Mouth from Age to Age ac-cord, thy Truth for to de-clare.

My Mouth from Age to Age ac-cord, thy Truth for to de-clare.

- 2 For I have said thy Mercy shall for evermore endure :
 Thy Faithfulness in the Heav'ns all is 'stablish'd firm and sure.
 3 With mine Elect, saith God, have I, a faithful Cov'nant made ;
 And sworn to David solemnly, having to him thus said :
 4 Thy Seed for ever I will stay, and 'stablish it full fast :
 And still uphold thy Throne *alway*, from age to age to last.

PSALM XC. Verse 10, 11, 12, 13: *Little Burstead
Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

The Time of our a—bode on Earth is threescore Years and ten:

Tenor & Bassus.

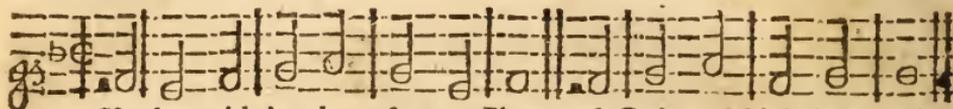
Bassus Unison.

The Time of our a—bode on Earth, is threescore Years and ten:

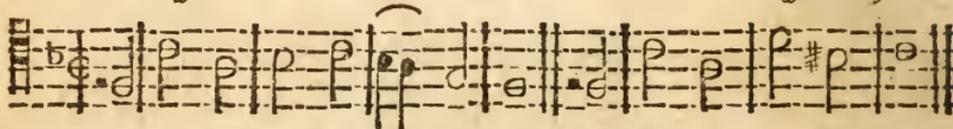
But if we come to four-score Years, our Life is grie-vous then.

But if we come to fourscore Years, our Life is grie-vous then.

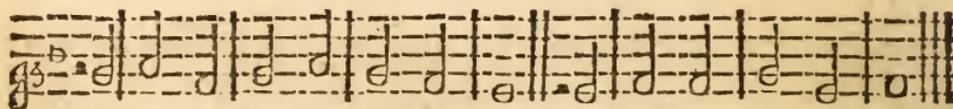
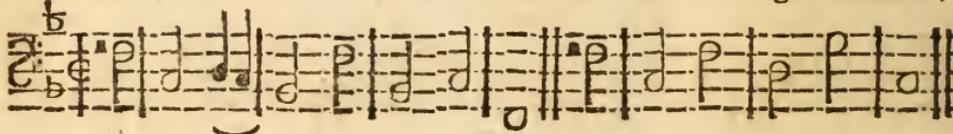
- 11 For of this Time the Strength and Chief we dote so much upon
Is nothing else but Pain and Grief, and we as Blasts are gone.
12 What Man doth know what Power, and what Might thy Anger hath:
Or in his Heart who doth thee fear according to thy Wrath?
13 Instruct us Lord, to know and try how long our Days remain:
That so we may our Hearts apply true Wisdom to attain.

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

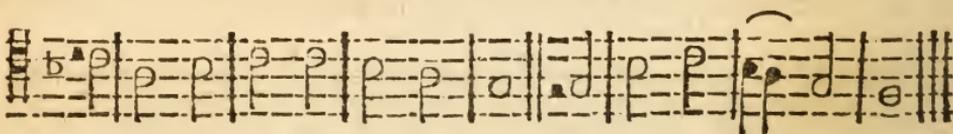
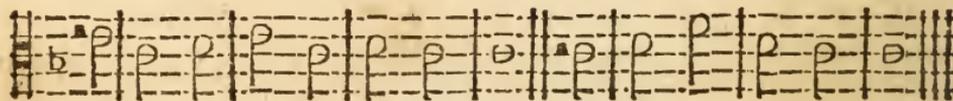
He that with-in the fe-cret Place of God most high doth dwell,

*Tenor & Bassus.**Bassus Unifon.*

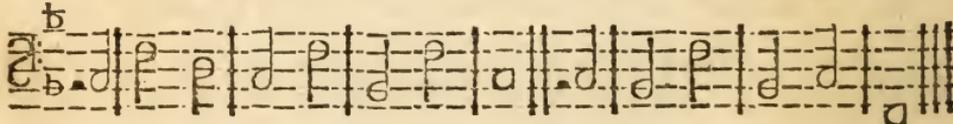
He that with-in the fe-cret Place of God most high doth dwell,



Un-der the Sha-dow of his Grace he shall be safe and well.



Un-der the Sha-dow of his Grace he shall be safe and well.



2 Thou art my Hope and my strong Hold, I to the Lord will say :
My God he is, in him will I my whole Affiance stay.

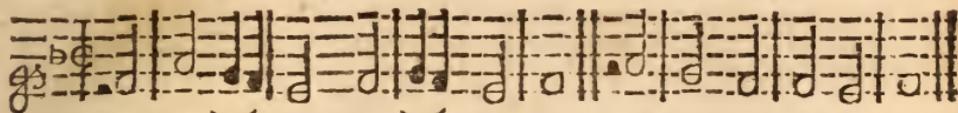
3 He shall defend thee from the Snare the which the Hunter laid ;
And from the deadly Plague and Care whereof thou art afraid.

4 And with his Wings shall cover thee, and keep thee safely there :
His face and Truth thy Fence shall be, as sure as Shield and Spear :

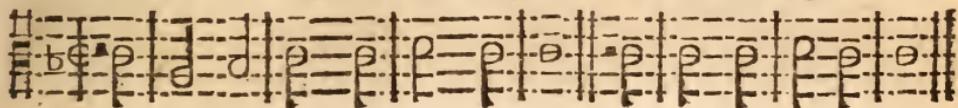
PSALM XCII. *Cranfield Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

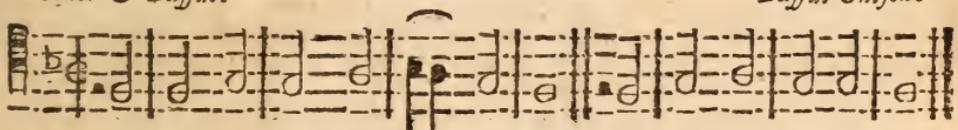


It is a thing both Good and Meet, to praise the highest Lord :

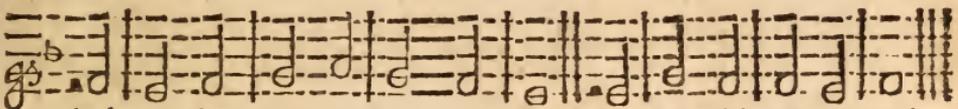
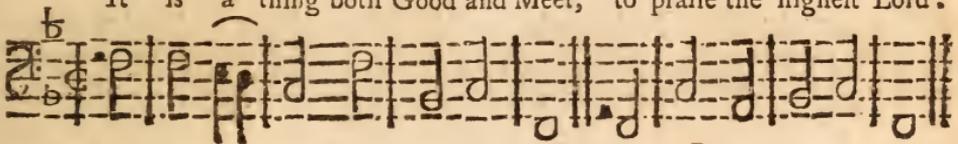


Tenor & Bassus.

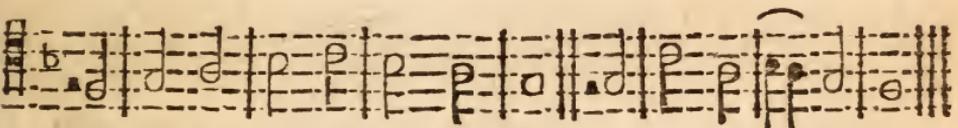
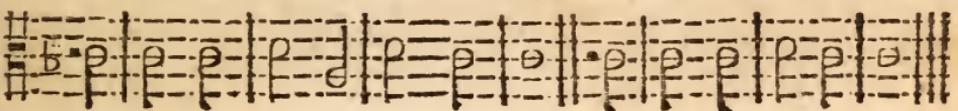
Bassus Unifon.



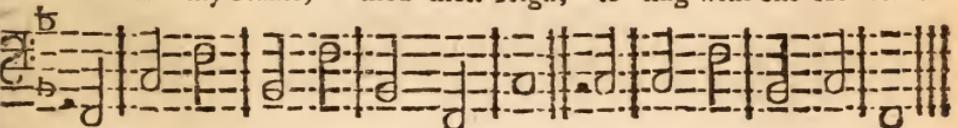
It is a thing both Good and Meet, to praise the highest Lord :



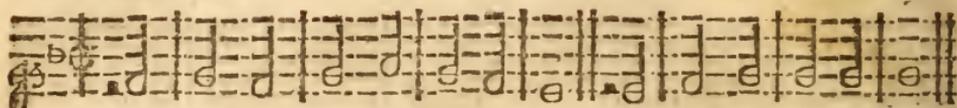
And to thy Name, O thou most High, to sing with one Ac-cord.



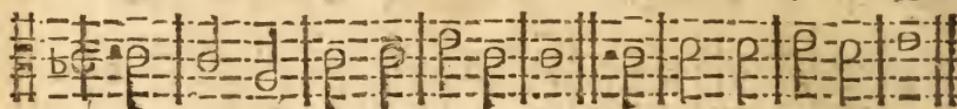
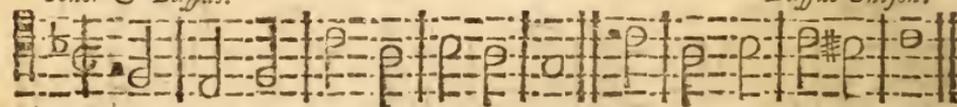
And to thy Name, O thou most High, to sing with one Ac-cord.



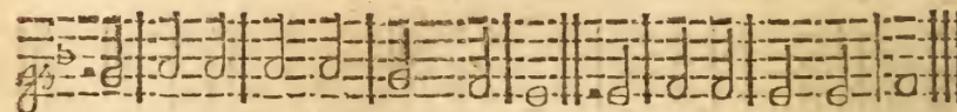
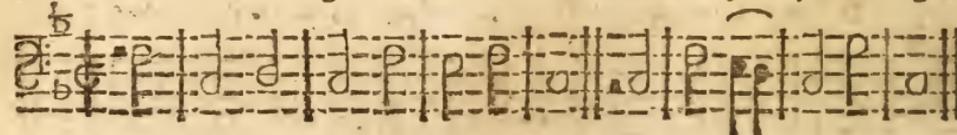
- 2 To shew the Kindness of the Lord before the Day be light :
And to declare his Truth abroad, when it doth draw to Night,
- 3 Upon ten stringed Instrument, on Lute and Harp so sweet,
With all the Mirth you can invent, of Instruments most meet.
- 4 For thou hast made me to rejoice in things so wrought by thee,
That I have joy in Heart and Voice thy handy Works to see.

P S A L M XCIII: *Mansfield Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

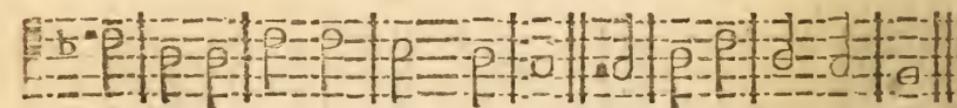
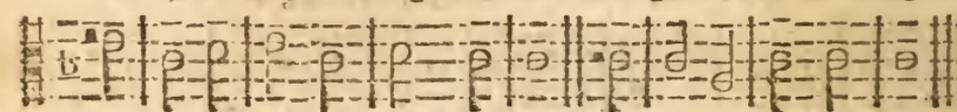
The Lord doth reign and cloathed is with Ma-jes—ty most bright,

*Tenor & Bassus.**Bassus Unison.*

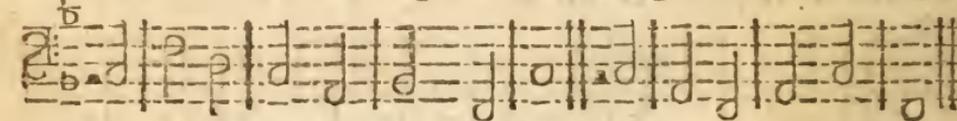
The Lord doth reign and cloathed is with Ma-jes—ty most bright,



And to de-clare his Strength like-wise hath girt him-self with Might.



And to de-clare his Strength like-wise hath girt him-self with Might.

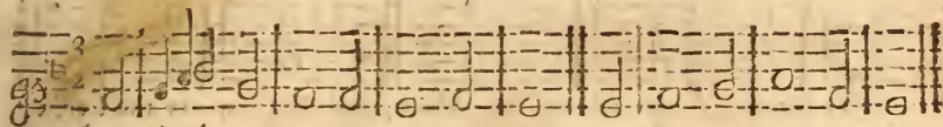


- 2 The Lord also the Earth hath made, and shaped it so sure:
No Might can make it move or fade, at stay it doth endure.
- 3 Before the World was made or wrought thy Seat was set before:
Beyond all Time that can be thought, thou hast been evermore.
- 4 The Floods, O Lord, the Floods do rise, they roar and make a Noise;
The Floods, I say, did enterprize, and lifted up their Voice.

PSALM XCIV. *Writtle Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

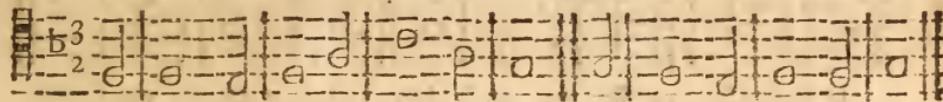


O Lord, thou dost re-venge all Wrong, Vengeance be-longs to thee :

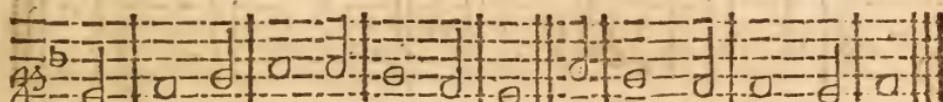
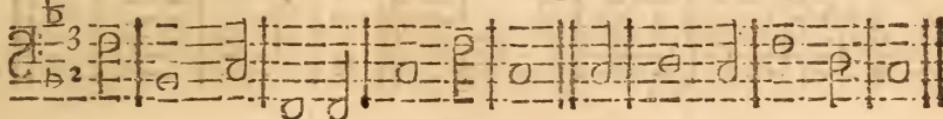


Tenor & Bassus.

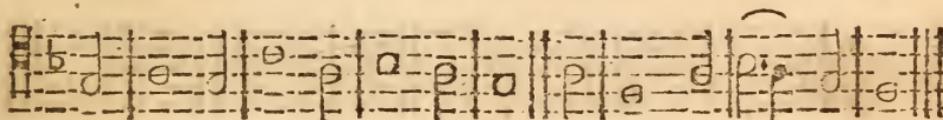
Bassus Unison.



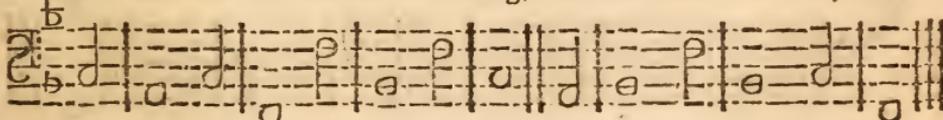
O Lord, thou dost re-venge all Wrong, Vengeance belongs to thee :



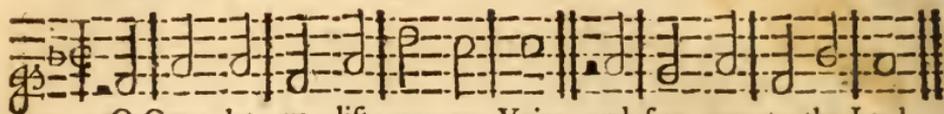
Since then it doth to thee be-long, de-clare that all may see.



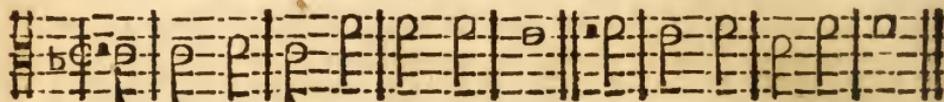
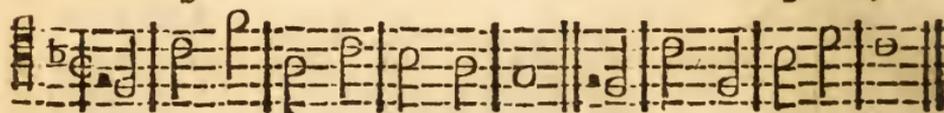
Since then it doth to thee be-long, de-clare that all may see.



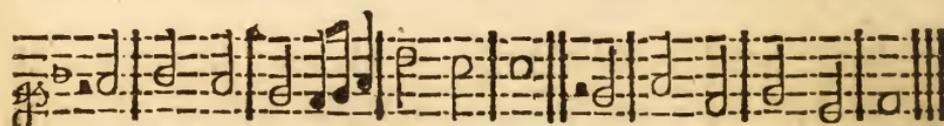
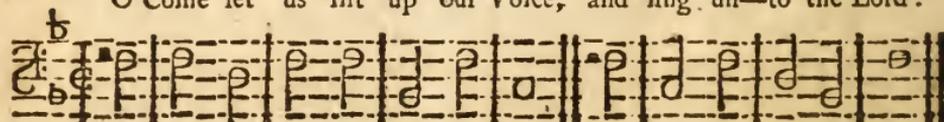
- 2 Set forth thyself for thou of right the Earth doth judge and guide ;
Reward the Proud and Men of might, according to their Pride.
- 3 How long shall wicked Men bear sway, with lifting up their Voice :
Shall proud and wicked Men always thus triumph and rejoice ?
- 4 How long shall they with Brags burst out, and proudly talk their fill ?
Shall they rejoice that be so stout whose Works are ever ill ?

P S A L M XCV. *St. David's Tune.**Treble & Contra.**Contra 5th, Treble 8th.*

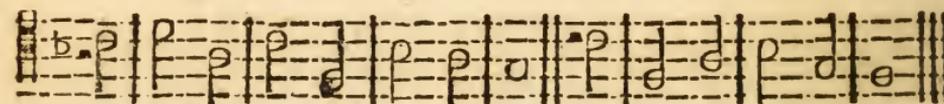
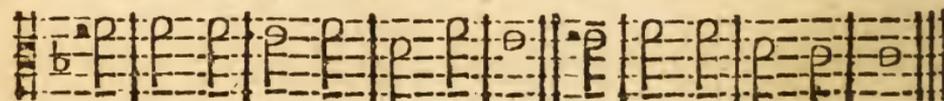
O Come let us lift up our Voice, and sing un—to the Lord:

*Tenor & Bassus.**Bassus Unison.*

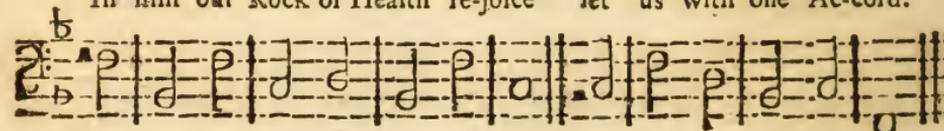
O Come let us lift up our Voice, and sing un—to the Lord:



In him our Rock of Health re-joyce let us with one Ac-cord.



In him our Rock of Health re-joyce let us with one Ac-cord.

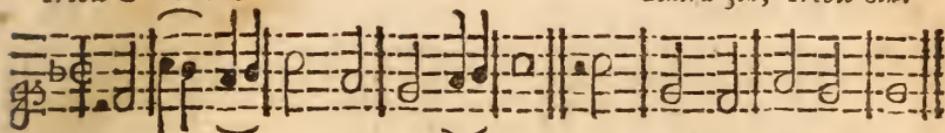


- 2 Yea, let us come before his Face to give him Thanks and Praise,
In singing Psalms unto his Grace let us be glad always.
- 3 For why? the Lord he is no doubt, a great and mighty God,
A King above all gods thro'out, in all the World abroad.
- 4 The Secrets of the Earth so deep, and Corners of the Land;
The Tops of Hills that are most steep, he hath them in his Hand.

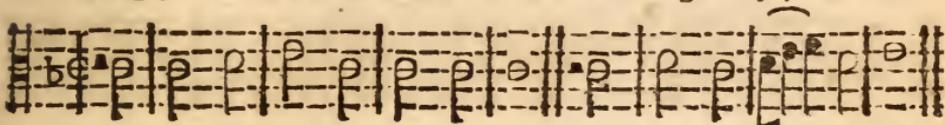
P S A L M XCVI. St. Alban's Tune.

Treble & Contra.

Contra 5th, Treble 8th.

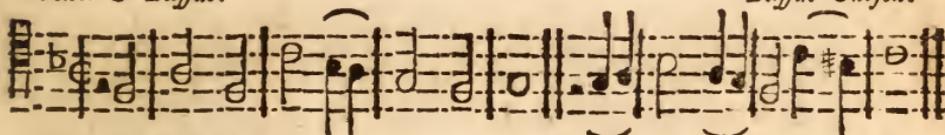


Sing ye with Praise un—to the Lord, new Songs of Joy and Mirth :

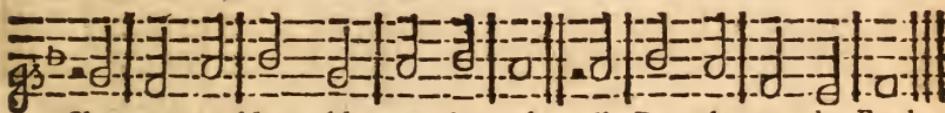


Tenor & Bassus.

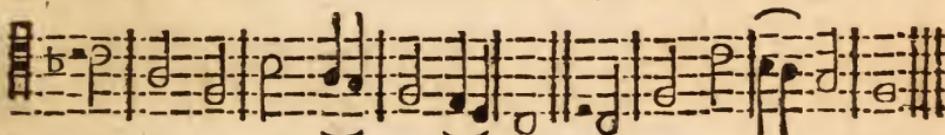
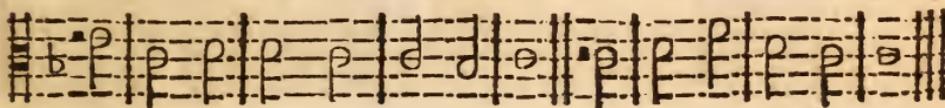
Bassus Unison.



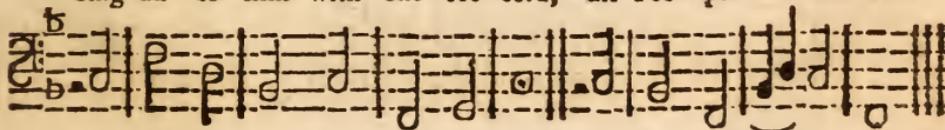
Sing ye with Praise un—to the Lord, new Songs of Joy and Mirth:



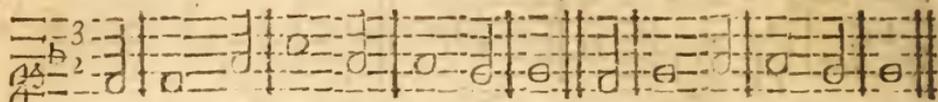
Sing un—to him with one Ac-cord, all Peo-ple on the Earth.



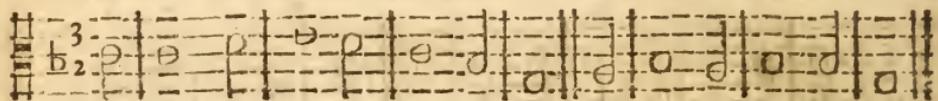
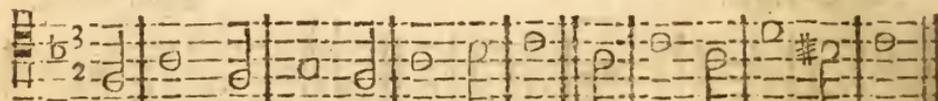
Sing un—to him with one Ac-cord, all Peo-ple on the Earth.



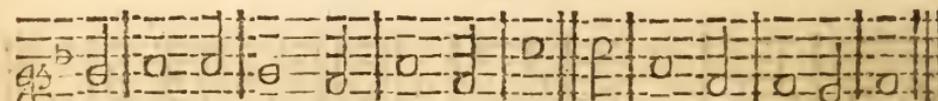
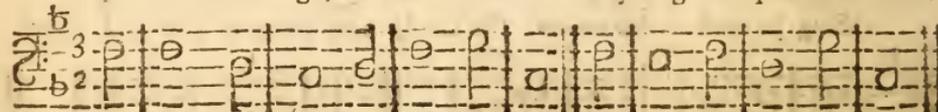
- 2 Yea sing unto the Lord alway, praise ye his holy Name,
Declare and shew from Day to Day, Salvation by the same.
- 3 Among the Heathen all declare his Honour round about :
To shew his Wonders do not spare, in all the World thro'out.
- 4 For why the Lord is much of Might, above all gods alway,
And he is to be dread of right, and worthy of all Praise.

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

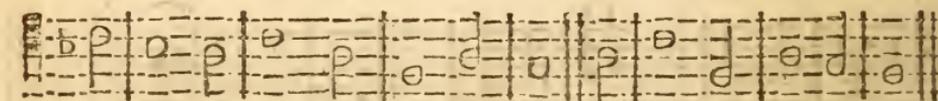
The Lord doth reign, for which the Earth may sing with plea-sant Voice ;

*Tenor & Bassus.**Bassus Unison.*

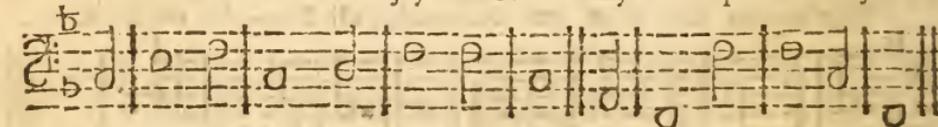
The Lord doth reign, for which the Earth may sing with pleasant Voice ;



Al-fo the Isles with joy-ful Mirth may tri-umph and re-joyce.



Al-fo the Isles with joy-ful Mirth may tri-umph and re-joyce.

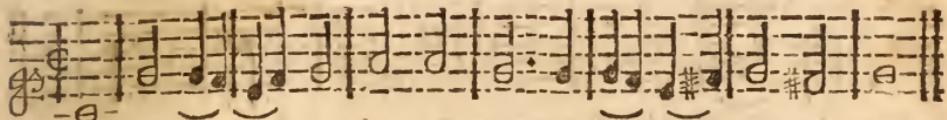


- 2 Both Clouds and Darknes likewise swell, and round about him beat ;
Yea, Right and Justice ever dwell, and 'bide about his Seat.
- 3 Yea, Fire and Heat at once do run, and go before his Face :
Which all his Enemies shall burn abroad in ev'ry Place.
- 4 His Lightnings great full bright did blaze, and to the World appear :
Whereat the Earth did look and gaze with Dread and deadly Fear.

P S A L M XCVIII.

Treble & Contra.

Contra 5th, Treble 8th.



O Sing ye now un—to the Lord a new and plea-fant Song :

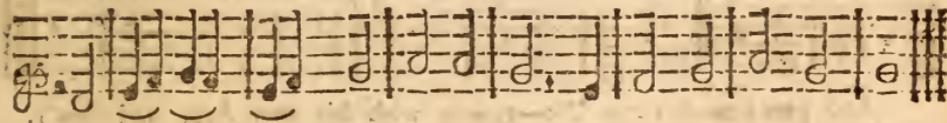
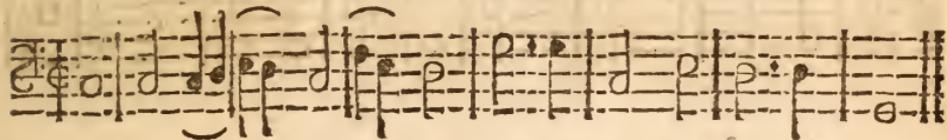


Tenor & Bassus.

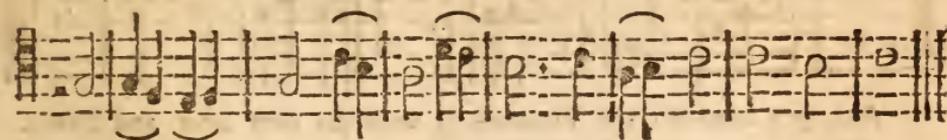
Bassus Unifon.



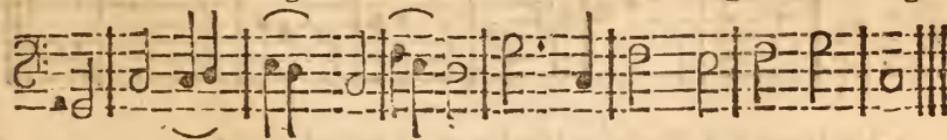
O Sing ye now un—to the Lord a new and plea-fant Song :



For he hath wrought thro'out the World his Wonders great and strong.



For he hath wrought thro'out the World his Wonders great and strong.



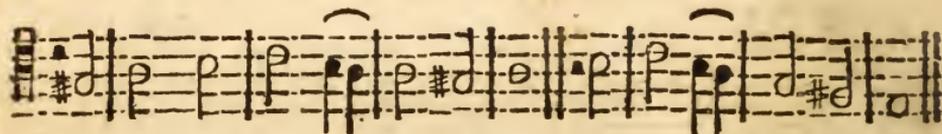
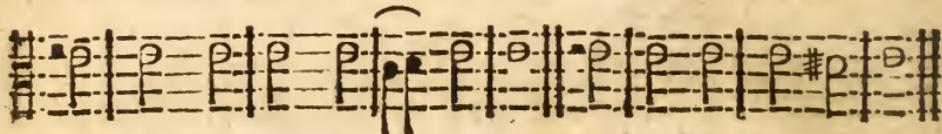
3 The Lord doth make the People know his saving Health and Might :
And also doth his Justice show in all the Heathens Sight.

Continued.

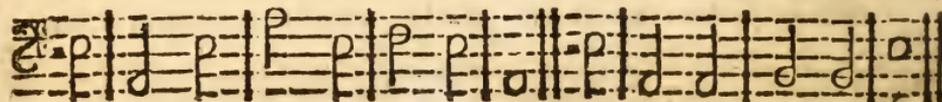
Continued.



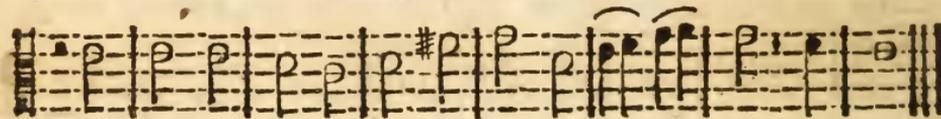
With his Right-hand full wor--thi--ly, he doth his Foes de--vour :



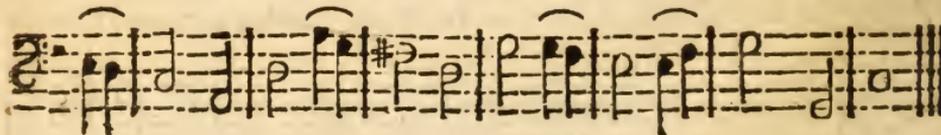
With his Right-hand full wor--thi--ly, he doth his Foes de--vour ;



And gets him--self the Vic--to--ry with his own Arm and Pow'r.



And gets him--self the Vic--to--ry with his own Arm and Pow'r.

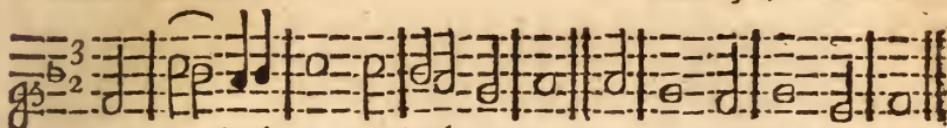


4 His Grace and Truth to Israel in mind he doth record :
And all the Earth hath seen right well the Goodness of the Lord.

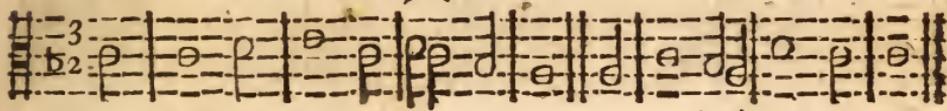
PSALM XCIX. *Hatfield Tune.*

Treble & Contra.

Contra *4th*, Treble *8th*.

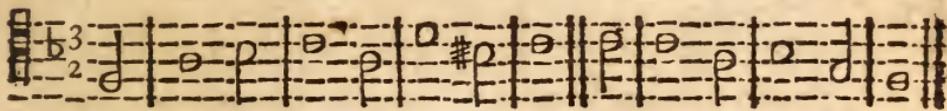


The Lord doth reign, al—tho' at it the Peo—ple rage full fore :

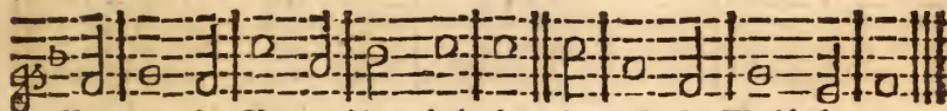
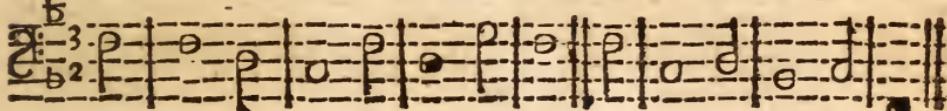


Tenor & Bassus.

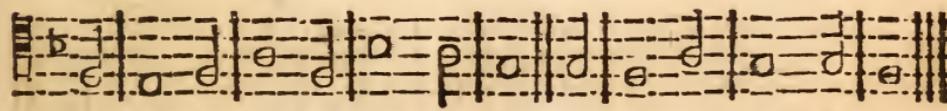
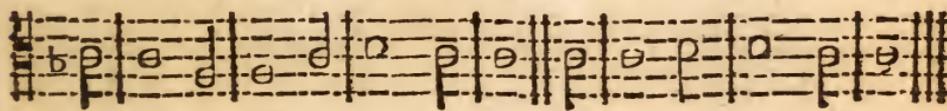
Bassus Unison.



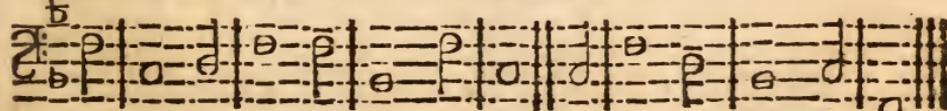
The Lord doth reign, al—tho' at it the Peo—ple rage full fore :



Yea, on the Che—ru—bims doth sit, tho' all the World do roar.

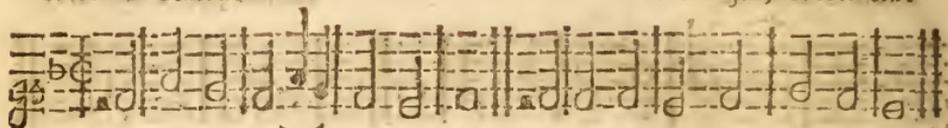


Yea, on the Che—ru—bims doth sit, tho' all the World do roar.



- 2 The Lord that doth in Sion dwell, is high and wondrous great,
Above all Folk he doth excel, and he aloft is set.
- 3 Let all Men praise thy mighty Name, for it is fearful sure :
And let them magnify the fame, that holy is and pure.
- 4 The princely Power of our King, doth love Judgment and Right :
Thou rightly rulest every thing in Jacob thro' thy Might.

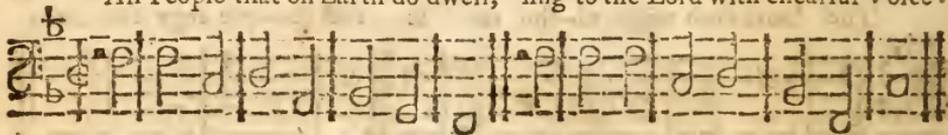
P S A L M C.

*Treble & Contra.**Contra 5th, Treble 8th.*

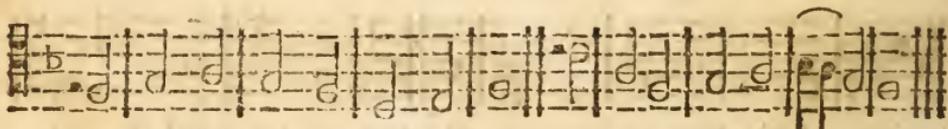
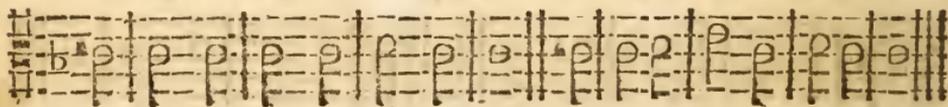
All People that on Earth do dwell, sing to the Lord with chearful Voice :

*Tenor & Bassus.**Bassus Unison.*

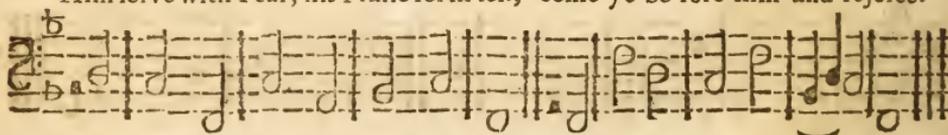
All People that on Earth do dwell, sing to the Lord with chearful Voice :



Him serve with Fear, his Praise forth tell, come ye be-fore him and re-joice.



Him serve with Fear, his Praise forth tell, come ye be-fore him and rejoice.

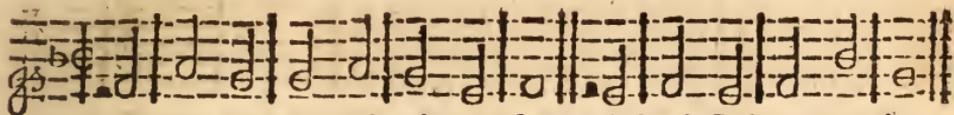


- 2 The Lord, ye know, is God indeed, without our Aid he did us make :
We are his Flock, he doth us feed, and for his Sheep he doth us take.
- 3 O enter then his Gates with praise, approach with Joy his Courts unto :
Praise laud and bless his Name always, for it is seemly so to do.
- 4 For why ; the Lord our God is good, his Mercy is for ever sure :
His Truth at all times firmly stood, and shall from Age to Age endure.

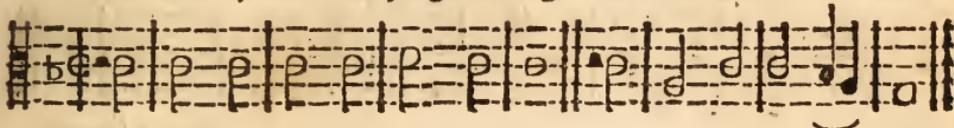
PSALM CI.

Treble & Contra.

Contra 5th, Treble 8th.

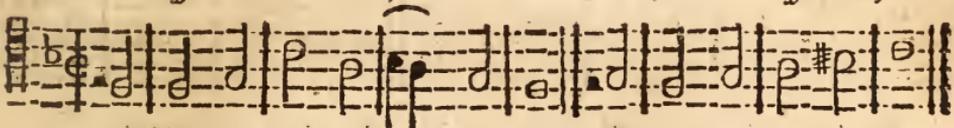


I Mer-cy will and Judgment sing, O Lord God un—to thee :

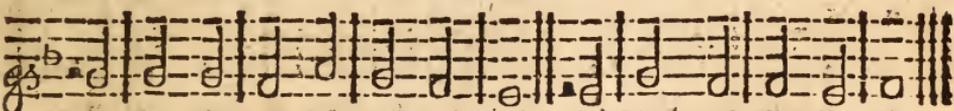
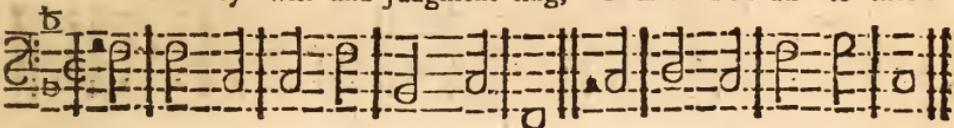


Tenor & Bassus.

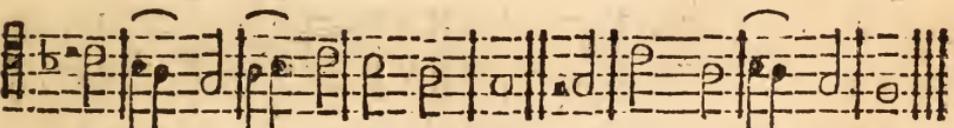
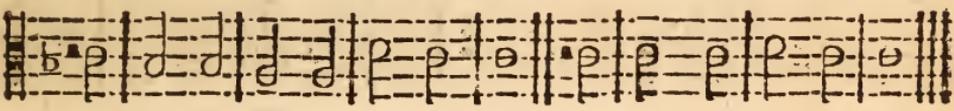
Bassus Unison.



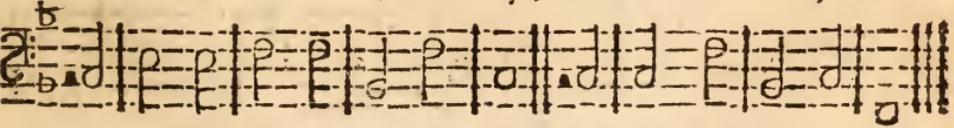
I Mer-cy will and Judgment sing, O Lord God un—to thee :



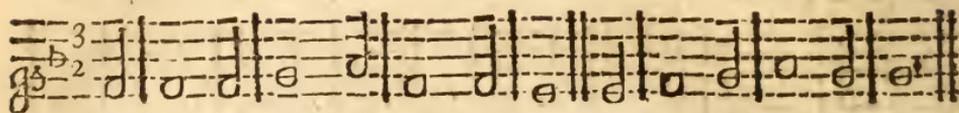
O let me un-der-stand the Ways, that Good and Ho-ly be.



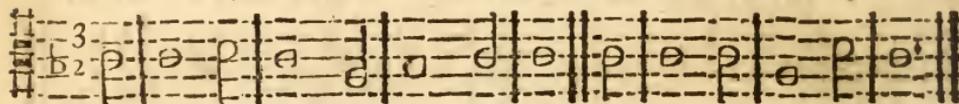
O let me un-der-stand the Ways, that Good and Ho-ly be.



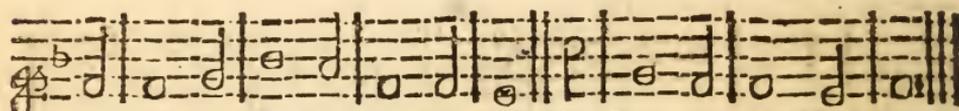
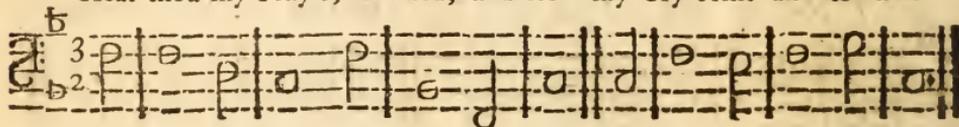
- 2 Within my House I daily will walk with an Heart upright :
And I no kind of wicked Thing, will set before my Sight.
- 3 I hate their Works that fall away, they shall not cleave to me :
From me shall go the froward Heart, no Evil will I see.
- 4 Him I'll destroy that slandereth his Neighbour privily :
The lofty Heart I cannot bear, nor him that looketh high.

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

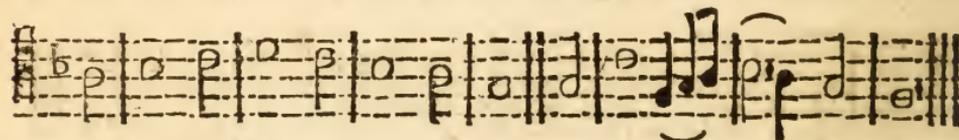
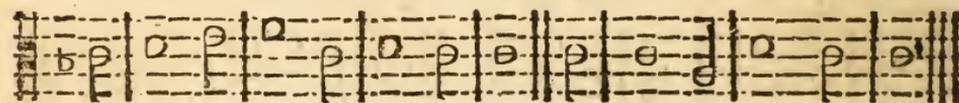
Hear thou my Pray'r, O Lord, and let my Cry come un—to thee:

*Tenor & Basses.**Bassus Unison.*

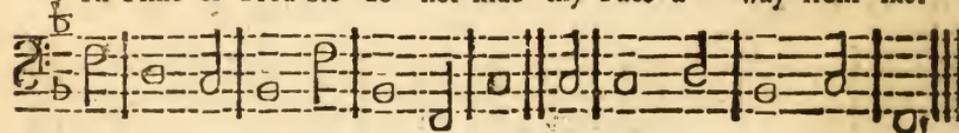
Hear thou my Pray'r, O Lord, and let my Cry come un—to thee:



In Time of Trou-ble do not hide thy Face a—way from me.



In Time of Trou-ble do not hide thy Face a—way from me.



2 Incline thine Ear to me, make haste to hear me when I call:

For as the Smoke doth fade, so do my Days consume and fall.

3 And as an Hearth my Bones are burnt, my Heart is smitten dead:

And withers like the Grass, that I forget to eat my Bread.

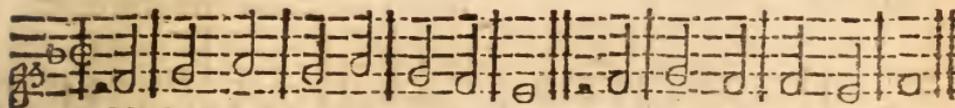
4 By Reason of my groaning Voice, my Bones cleave to my Skin:

As Pelican in Wilderness, such case now am I in.

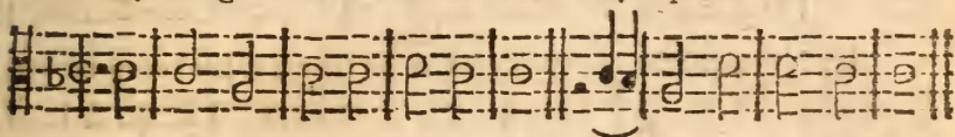
P S A L M CIII. *Ferry Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

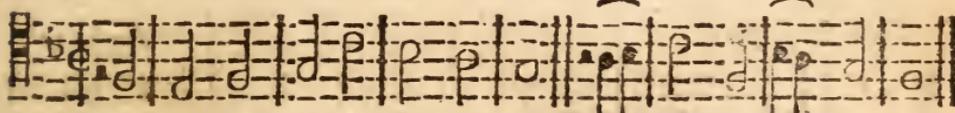


My Soul give Laud un—to the Lord my Spi--rit do the fame :

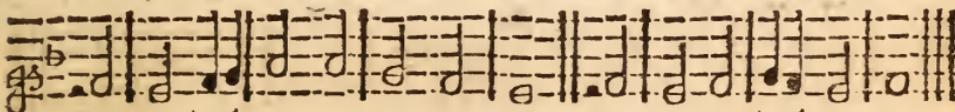


Tenor & Bassus.

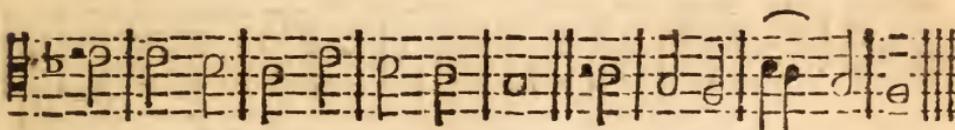
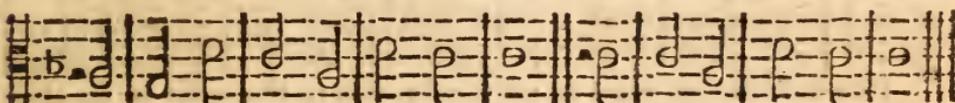
Bassus Unison.



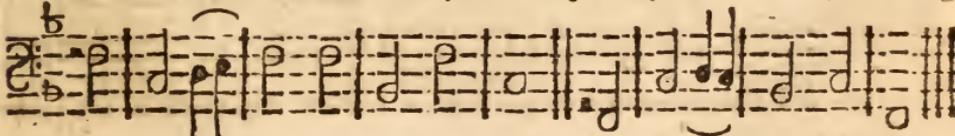
My Soul give Laud un—to the Lord, my Spi--rit do the fame :



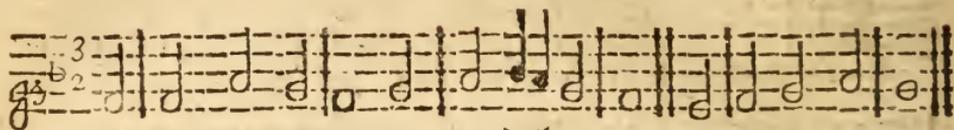
And all the Se--crets of my Heart, praise ye his ho—ly Name.



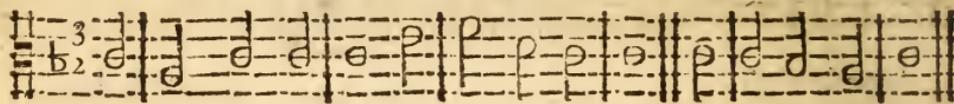
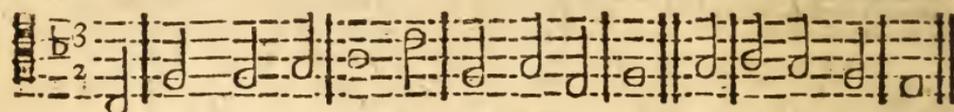
And all the Se--crets of my Heart, praise ye his ho—ly Name.



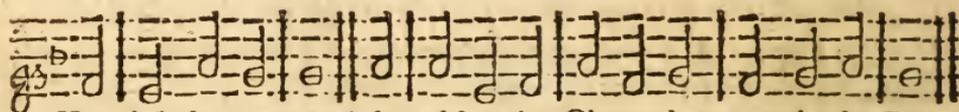
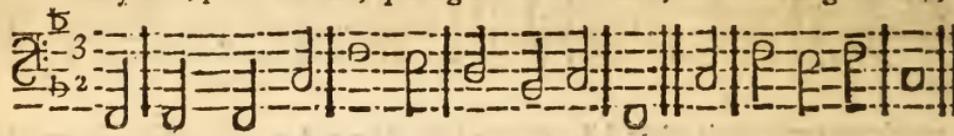
- 2 Praise thou the Lord, my Soul, who hath to thee been very kind.
And suffer not his Benefits to slip out of thy Mind.
- 3 That gave thee Pardon for thy Faults, and thee restor'd again
From all thy weak and frail Disease, and heal'd thee of thy Pain.
- 4 That did redeem thy Life from Death, from which thou could'st not flee ;
His Mercy and Compassion both, he did intend to thee.

P S A L M C I V. *Hanover Tune.**Treble & Contra.**Treble 15th, Contra 12th from Bassus.*

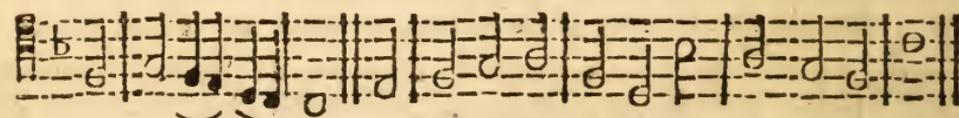
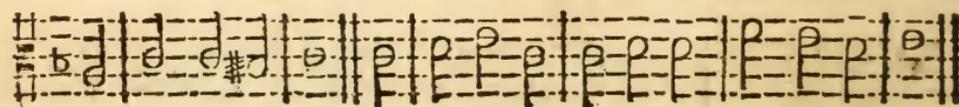
My Soul, praise the Ld, speak good of his Name, O Lord our great God,

*Tenor & Bassus.**Bassus 5th.*

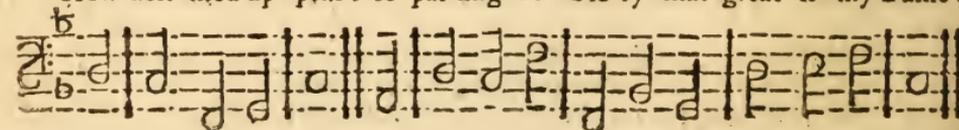
My Soul, praise the Ld, speak good of his Name, O Lord our great God,



How dost thou ap-pear! so pas-sing in Glo-ry that great is thy Fame:

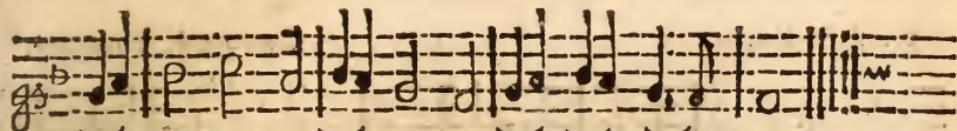


How dost thou ap-pear! so pas-sing in Glo-ry that great is thy Fame:

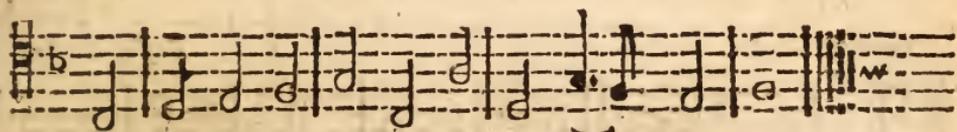
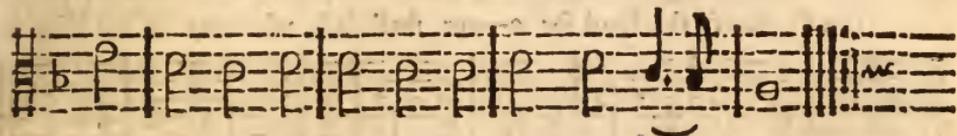


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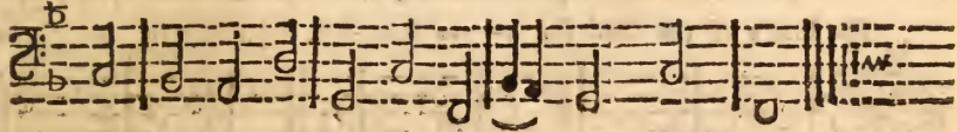
Continued.



Hon—our and Ma—jef—ty, in thee shine most clear.



Hon—our and Ma—jef—ty, in thee shine most clear.



II.

With Light, as a Robe thou hast thyself clad,
 Whereby all the Earth thy Greatness may see ;
 The Heavens in such Sort thou also hast spread,
 That they to a Curtain compared may be.

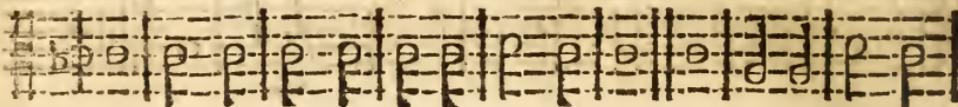
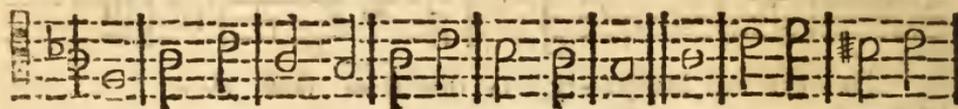
III.

His Chamber-beams lie in the Clouds full sure,
 Which as his Chariots are made him to bear:
 And there with much Swiftneſs his Courſe doth endure,
 Upon the Wings riding of Winds in the Air.

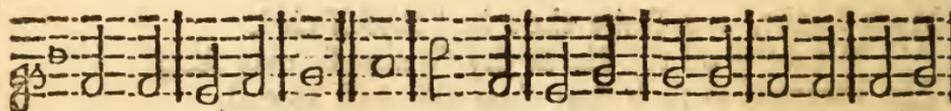
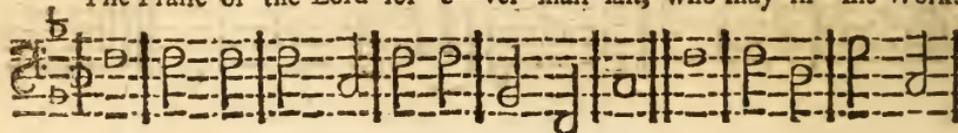
P S A L M CIV. Three last Verses. St. John's Tune.

*Treble & Contra.**Contra 5th, Treble 8th.*

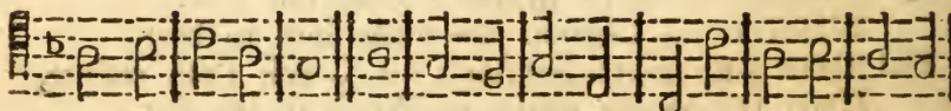
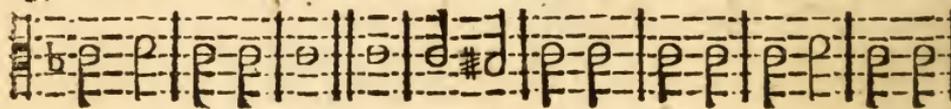
The Praise of the Lord for e—ver shall last, who may in his Works

*Tenor & Bassus.**Bassus Unison.*

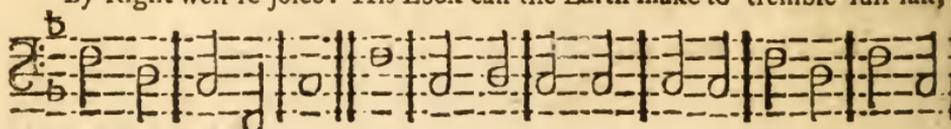
The Praise of the Lord for e—ver shall last, who may in his Works



By Right well re-joice : His Look can the Earth make to trem-ble full fast,

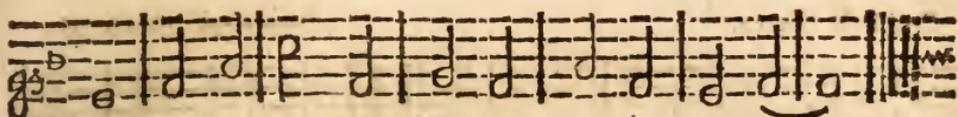


By Right well re-joice : His Look can the Earth make to tremble full fast,

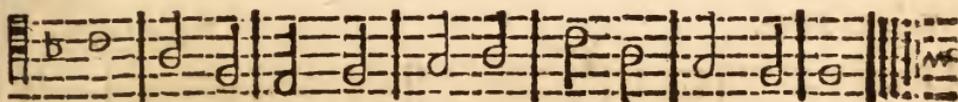
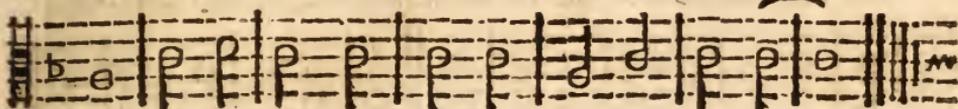


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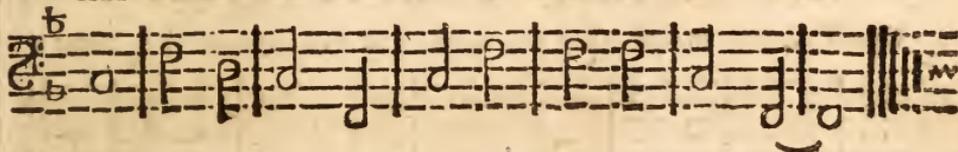
Continued.



And likewise the Moun-tains to smoke at his Voice.



And likewise the Moun-tains to smoke at his Voice.



XXIII.

To this Lord and God will I sing always,
 So long as I live my God Praise will I:
 Then am I most certain my Words shall him please,
 I will rejoice in him, to him will I Cry.

XXIV.

The Sinners, O Lord, consume in thine Ire,
 Also the perverse, them root out with Shame:
 But as for my Soul now, let it still Desire,
 And say with the Faithful, Praise ye the Lord's Name,

PSALM CV. *Kiäderminster Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

Musical notation for Treble and Contra parts of the first line. Treble clef, key signature of one flat (B-flat), 3/4 time signature. The melody consists of quarter and eighth notes.

Give Prais-es un-to God the Lord, and call up-on his Name:

Musical notation for Treble and Contra parts of the second line, continuing the melody from the first line.

Tenor & Bassus.

Bassus Unison.

Musical notation for Tenor and Bassus parts of the first line. Bass clef, key signature of one flat, 3/4 time signature. The melody is in unison.

Give Prais-es un-to God the Lord, and call up-on his Name:

Musical notation for Tenor and Bassus parts of the second line, continuing the melody.

Musical notation for Treble and Contra parts of the third line. Treble clef, key signature of one flat, 3/4 time signature.

A-mong the Peo-ple all de-clare his Works to spread his Fame.

Musical notation for Treble and Contra parts of the fourth line, continuing the melody.

Musical notation for Tenor and Bassus parts of the third line. Bass clef, key signature of one flat, 3/4 time signature.

A-mong the Peo-ple all de-clare his Works to spread his Fame.

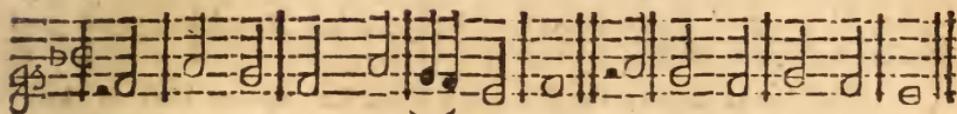
Musical notation for Tenor and Bassus parts of the fourth line, continuing the melody.

- 2 Sing joyfully unto the Lord, yea, sing unto him Praise,
And talk of all his wondrous Works that he hath wrought always.
- 3 In honour of his holy Name, rejoyce with one Accord;
And let the Heart also be glad of them that seek the Lord.
- 4 Seek ye the Lord, and seek the Strength of his eternal Might:
Yea, seek his Face incessantly, and Presence of his Sight.

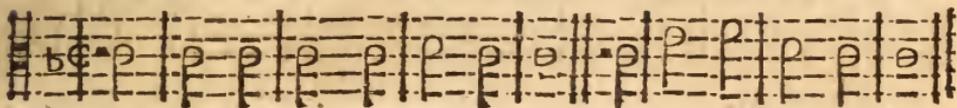
PSALM CVI. *Heinningham Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

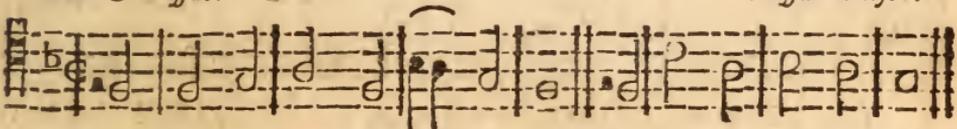


Praise ye the Lord for he is good, his Mer-cy lasts al-ways :

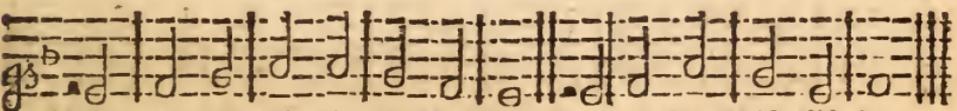
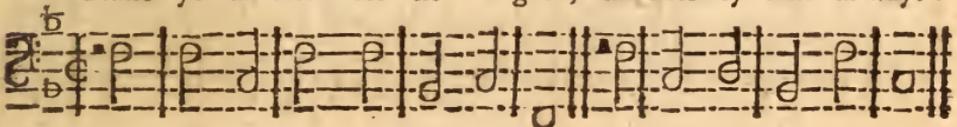


Tenor & Bassus.

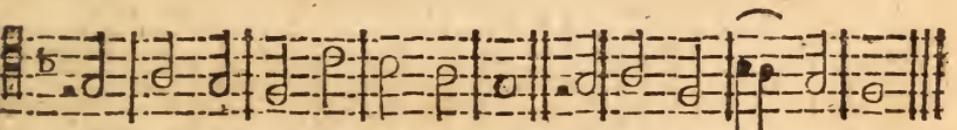
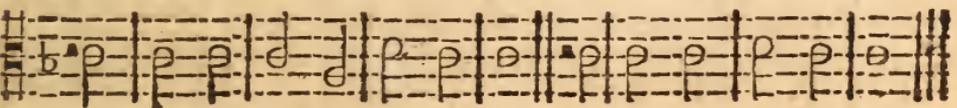
Bassus Unison.



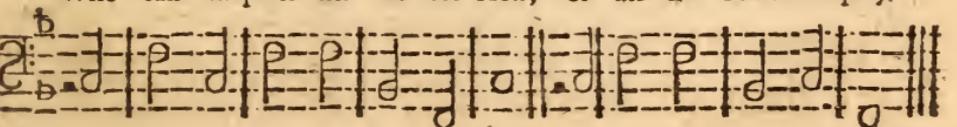
Praise ye the Lord for he is good, his Mer-cy lasts al-ways :



Who can ex-prefs his no-ble Acts, or all his Praise dif-play ?



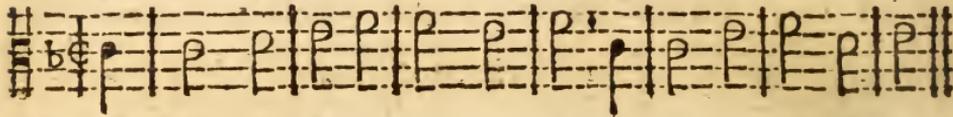
Who can ex-prefs his no-ble Acts, or all his Praise dif-play ?



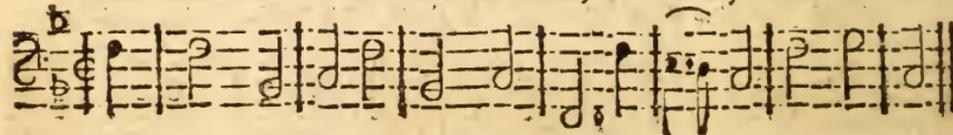
- 2 They blessed are that Judgment keep, and justly do alway :
With favour of thy People, Lord, remember me I pray.
- 3 And with thy saving Health, O Lord, vouchsafe to visit me,
That I the great Felicity of thine Elect may see.
- 4 And with thy Peoples Joy, I may a joyful Mind possess ;
And may with thy Inheritance a chearful Heart exprefs.

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

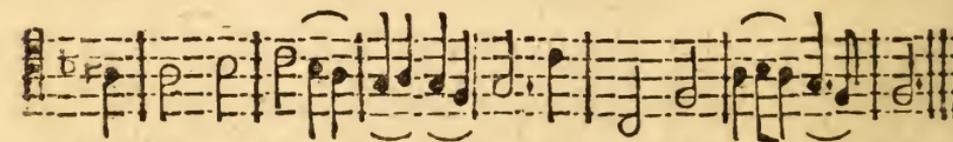
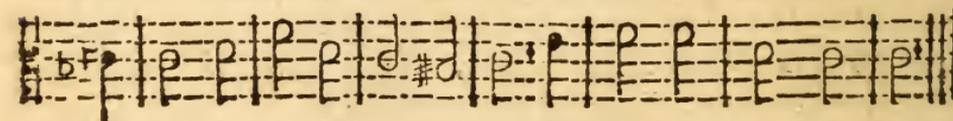
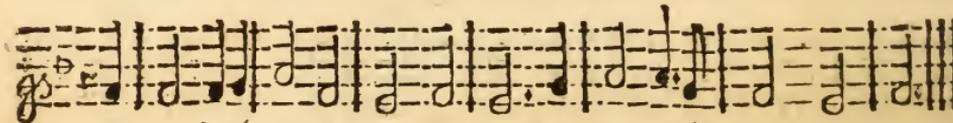
Give Thanks un—to the Lord our God, for ve—ry kind is he:

*Tenor & Bassus.**Bassus Unison.*

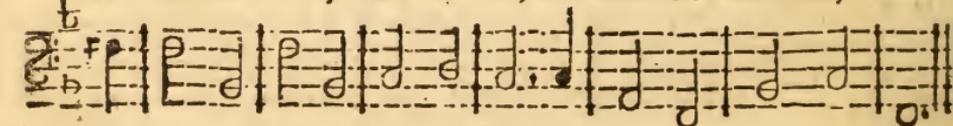
Give Thanks un—to the Lord our God, for ve—ry kind is he:



And that his Mer-cy hath no End, all mor-tal Men may see.



And that his Mer-cy hath no End, all mor-tal Men may see.



- 2 Such as the Lord redeemed hath, with Thanks shall praise his Name ;
And shew how they from Foes were freed, and how he wrought the same.
- 3 He gather'd them forth of the Lands that lay so far about ;
From East to West, from North to South, his Hand did find them out.
- 4 They wander'd in the Wilderness, and strayed from the Way :
Finding no City where to dwell that serve might for their Stay.

P S A L M CVIII.

Treble & Contra.

Contra 5th, Treble 8th.

O God, my Heart pre-pa-red is, my Tongue is like-wise fo ;

Tenor & Bassus.

Bassus Unison.

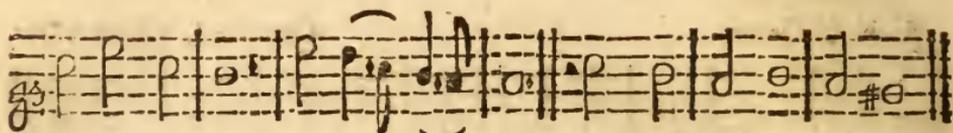
O God, my Heart pre-pa-red is, my Tongue is like-wise fo ;

I will ad-vance my Voice in Song, that I thy Praife may show.

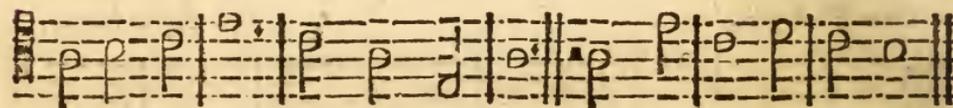
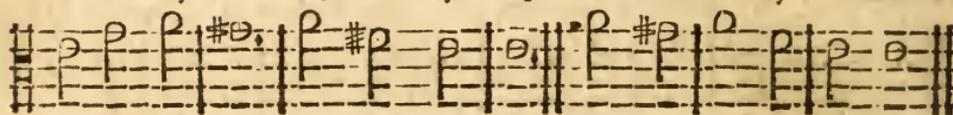
I will ad-vance my Voice in Song, that I thy Praife may show.

3 By me among the people, Lord, still praised shalt thou be :
And I among the heathen Folk will Praifes sing to thee ;

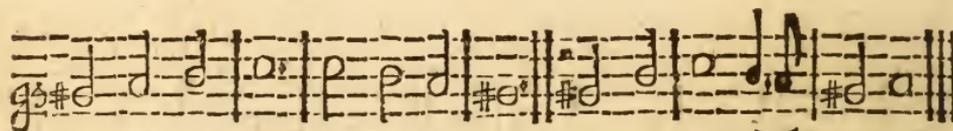
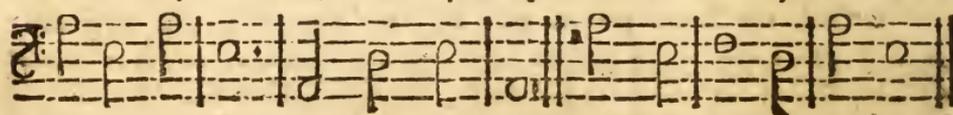
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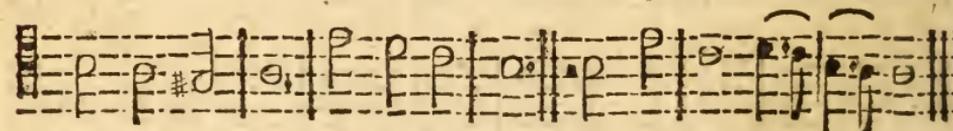
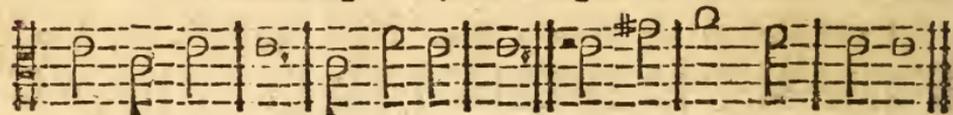
Awake my Vi—ol, and my Harp, sweet Me-lo—dy to make :



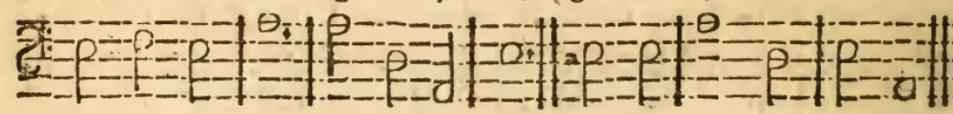
Awake my Vi—ol, and my Harp, sweet Me-lo—dy to make ;



And in the Morn—ing I my—self, right ear—ly will a—wake.



And in the Morn—ing I my—self, right ear—ly will a—wake.

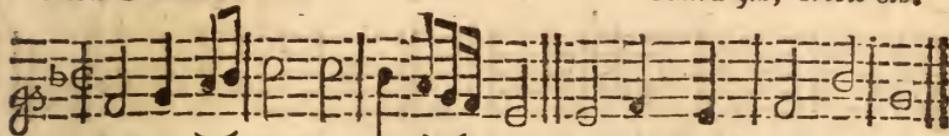


4 Because thy Mercy doth ascend above the Heav'ns most high :
Also thy Truth doth reach the Clouds within the lofty Sky.

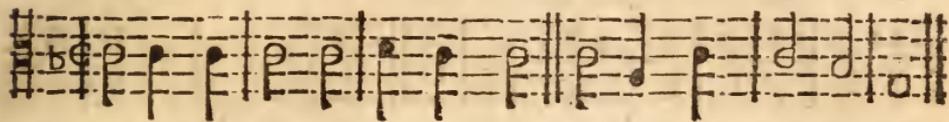
PSALM CIX. *Shenfield Tune.*

Treble & Contra.

Contra 4th, Treble 8th.

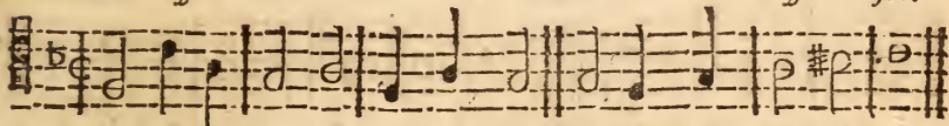


In speechless Si-lence do not hold, O God, thy Tongue al-ways :

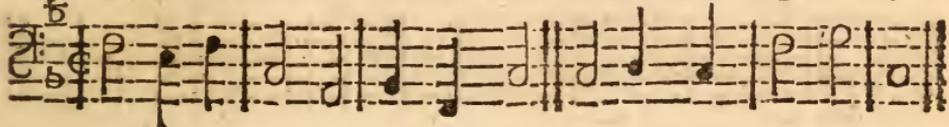


Tenor & Bassus.

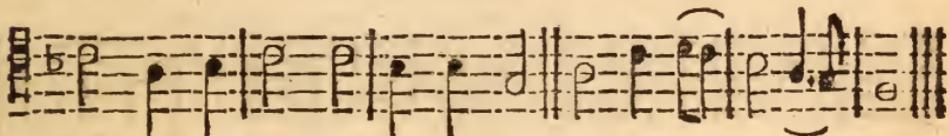
Bassus Unison.



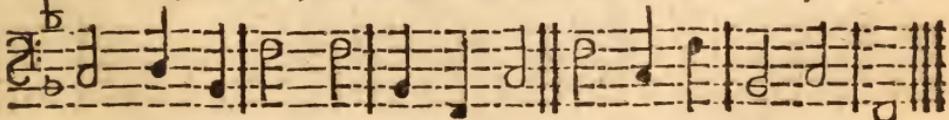
In speechless Si-lence do not hold, O God, thy Tongue al-ways :



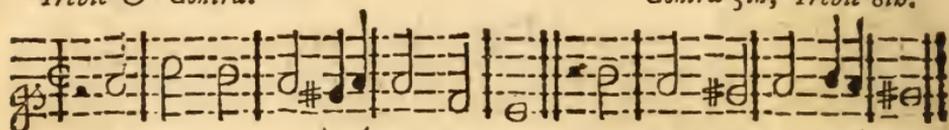
Ev'n thou, O Lord, be-cause thou art the God of all my Praise.



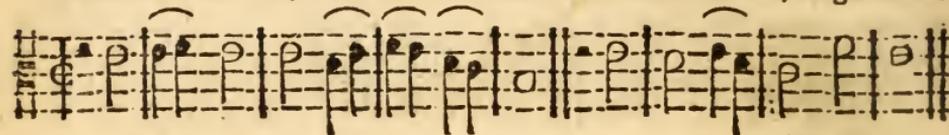
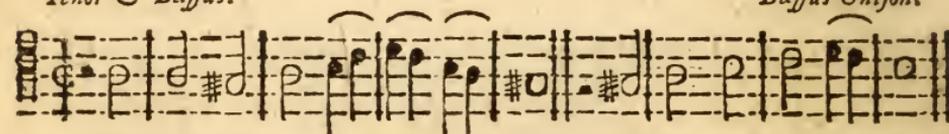
Ev'n thou, O Lord, be cause thou art the God of all my Praise.



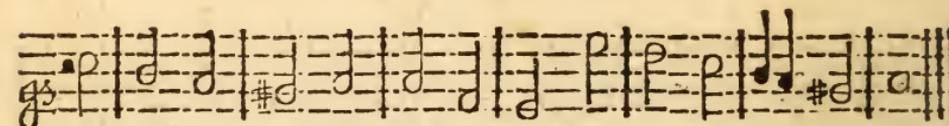
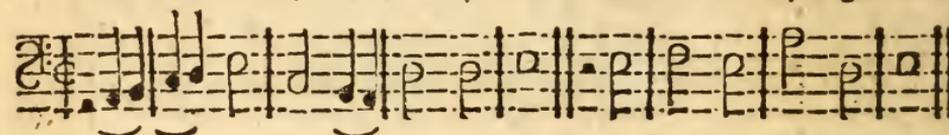
- 2 The wicked and the guileful Mouths on me disclosed be :
And they with false and lying Tongue have spoken unto me.
- 3 They did beset me round about with Words of hateful Spight :
Without all cause of my Desert against me they did fight.
- 4 For my good Will they were my Foes, then I began to pray :
My Good with Ill, my Friendliness, with Hate they did repay.

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

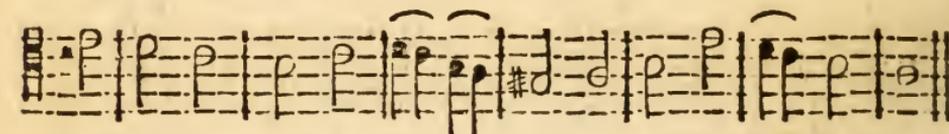
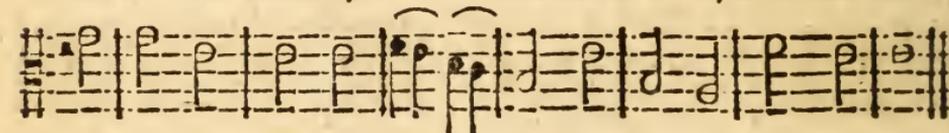
The Lord did say un—to my Lord, fit thou on my Right-hand,

*Tenor & Bassus.**Bassus Unison.*

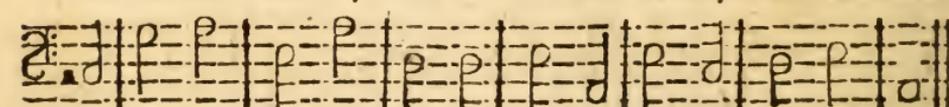
The Lord did say un—to my Lord, fit thou on my Right-hand,



Till I have made thy Foes a Stool where-on thy Feet shall stand.



Till I have made thy Foes a Stool whereon thy Feet shall stand.

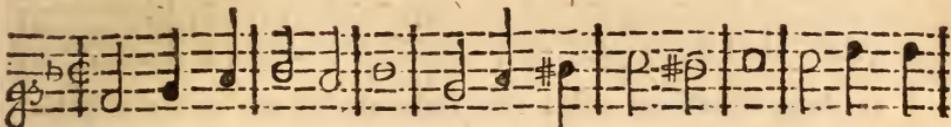


- 2 The Lord shall out of Sion send the Scepter of thy Might ;
Amidst thy mortal Foes be thou the Ruler in their Sight.
- 3 And in the Day on which thy Reign and Power they shall see,
Then free-will Offering shall all the People give to thee.
- 4 Yea, with an holy Worshipping, then offer they shall all :
Thy Birth-due is the Dew that doth from Womb of Morning fall.

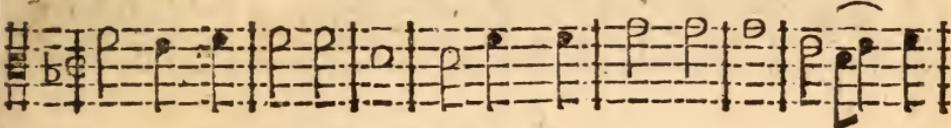
P S A L M CXI.

Treble & Contra.

Contra 5th, Treble 8th.

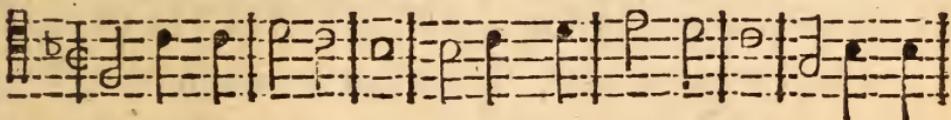


With Heart I do ac-cord, to praise and laud the Lord, in preſence

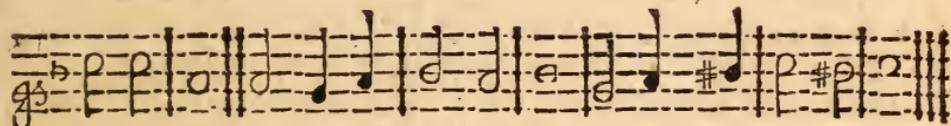
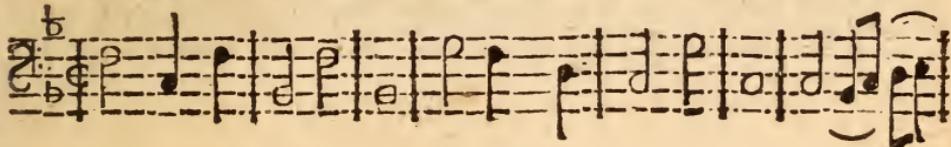


Tenor & Bassus.

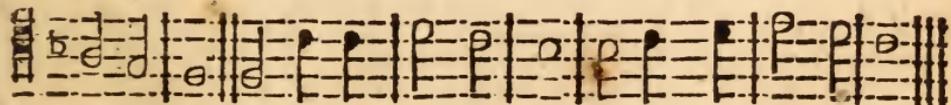
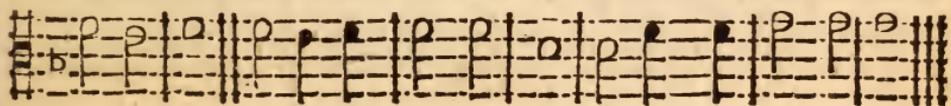
Bassus Unison.



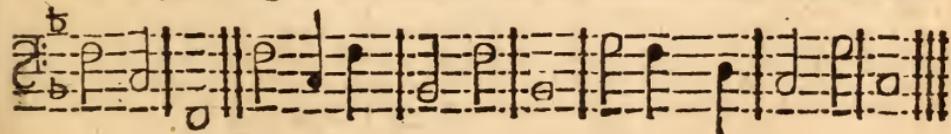
With Heart I do ac-cord, to praise and laud the Lord, in preſence



of the Juſt : for great his Works are found, to ſearch them ſuch are bound

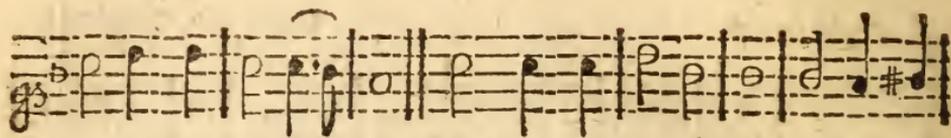


of the Juſt : for great his Works are found, to ſearch them ſuch are bound

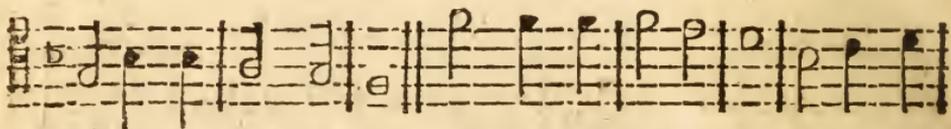
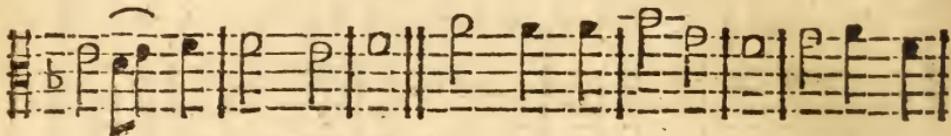


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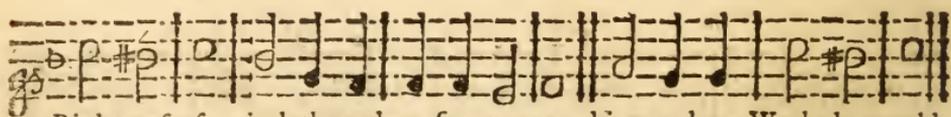
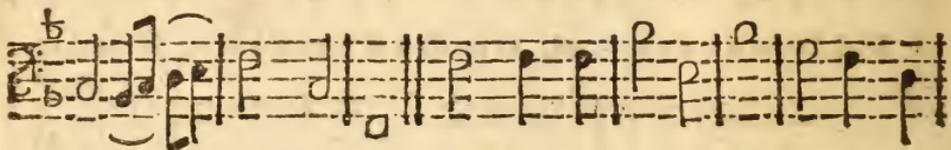
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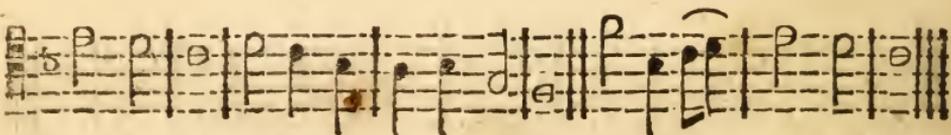
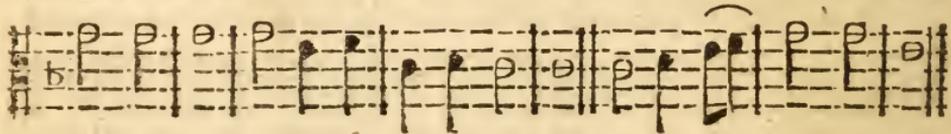
as do him love and trust. His Works are Glo-ri-ous, al-fo his



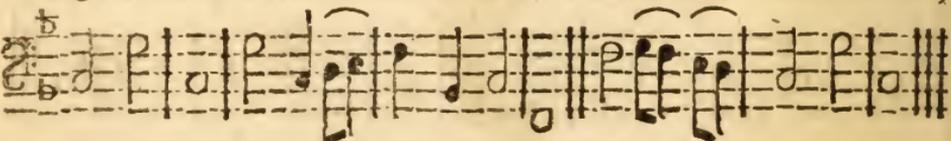
as do him love and trust. His Works are Glo-ri-ous, al-fo his



Righteousness ; it doth en-dure for e-ver ; his wondrous Works he would,



Righteousness ; it doth en-dure for e-ver ; his wondrous Works he would,

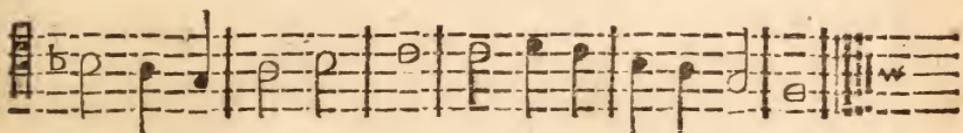
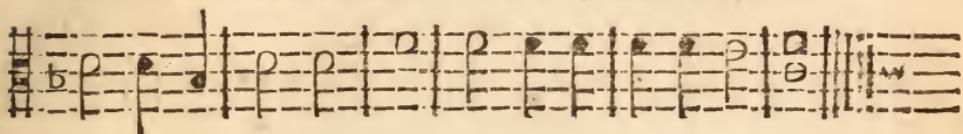


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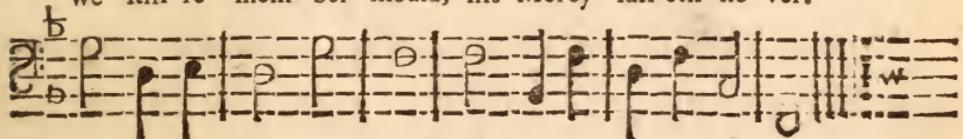
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we still re-mem-ber should, his Mer-cy fail-eth ne-ver.



we still re-mem-ber should, his Mercy fail-eth ne-ver.



III.

Such as do bear him love, a Portion fair above
 He hath up for them laid : for this they shall well find,
 He will them have in mind, and keep them as he said.

IV.

For he did not disdain, his Works to shew them plain,
 By Lightning and by Thunders :
 When he the Heathens Land, did give unto their Hand,
 Where they beheld his Wonders.

P S A L M CXII.

Treble & Contra.

Contra 5th, Treble 8th.



The Man is blest that God will fear, and that this Law doth love in-deed,

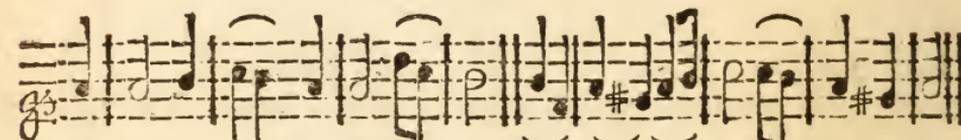
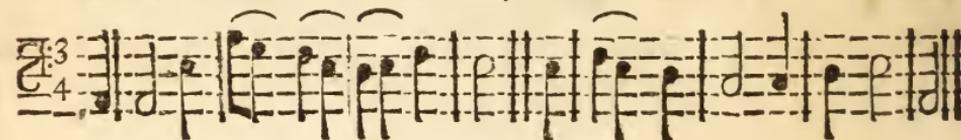


Tenor & Bassus.

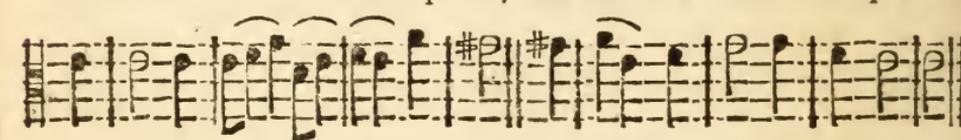
Bassus an 8th.



The Man is blest that God will fear, and that this Law doth love in-deed,



His Seed on Earth God doth up rear, and blefs such as from him proceed.

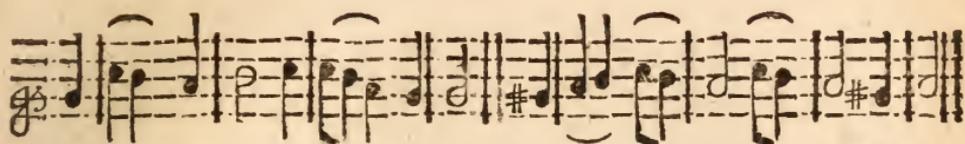


His Seed on Earth God doth up rear, and blefs such as from him proceed.

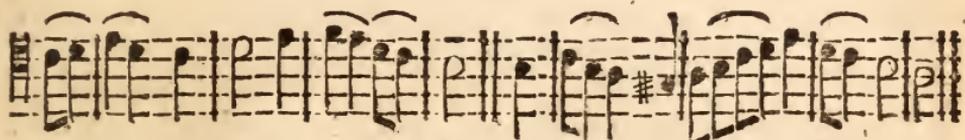


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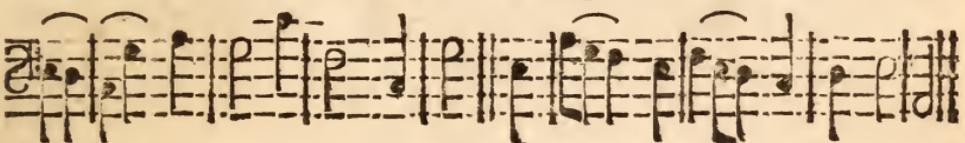
Continued.



His Houfe with Riches he will fill, his Righteous-ness endure shall still.



His Houfe with Riches he will fill, his Righteous-ness endure shall still.



II.

Unto the Righteous doth arise, in Trouble, Joy ; in Darknes,
Light :

Compassion great is in his Eyes, and Mercy always in his Sight ;

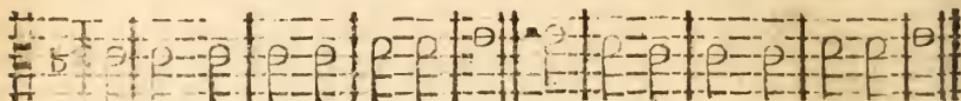
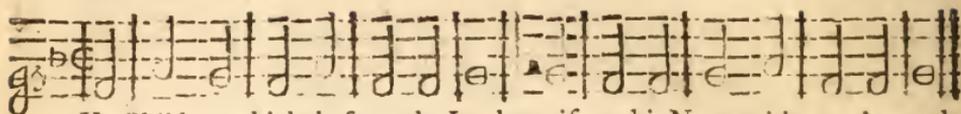
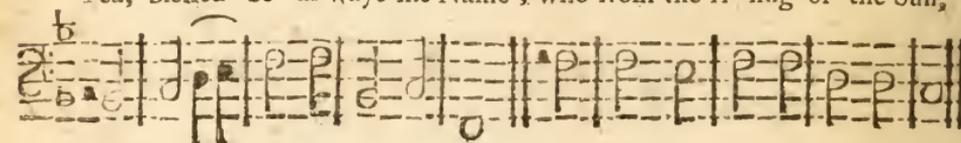
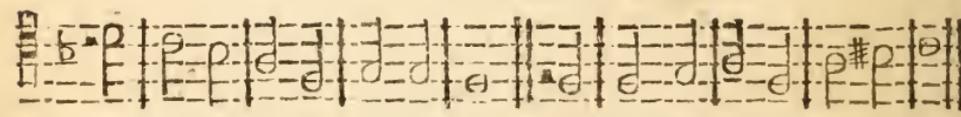
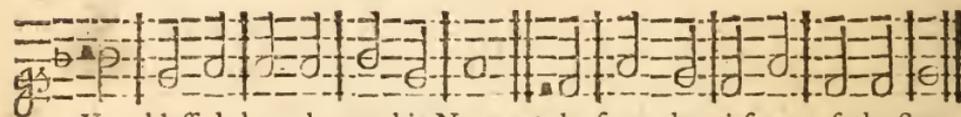
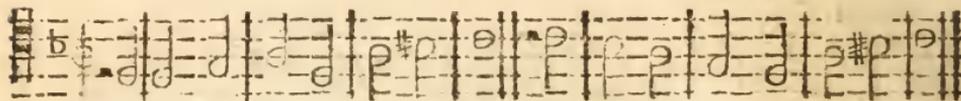
Yea, Pity moved him to lend, he doth with Judgment
things expend.

Gloria Patri.

*To God Almighty, Father, Son, and Comforter the Holy Ghost,
Be Honour, Praise, and Worship done, by Saints, and Angels sacred
Hosts ;*

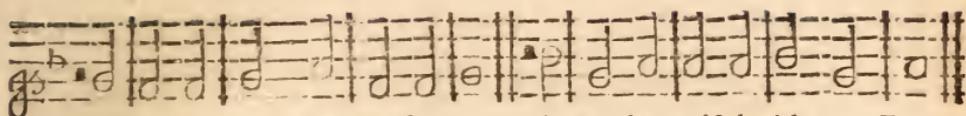
As 'twas in Ages heretofore, is now, and shall be evermore.

P S A L M CXIII.

*Treble & Contra.**Contra 5th, Treble 8th.**Tenor & Bassus.**Bassus Unison.*

Continued.

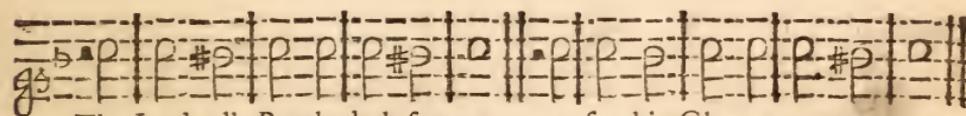
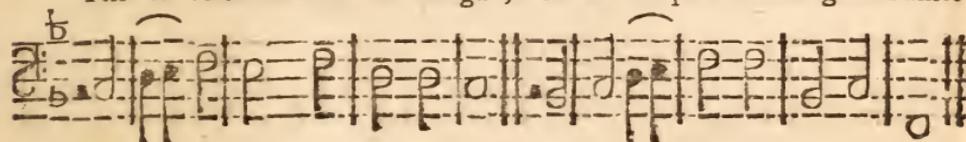
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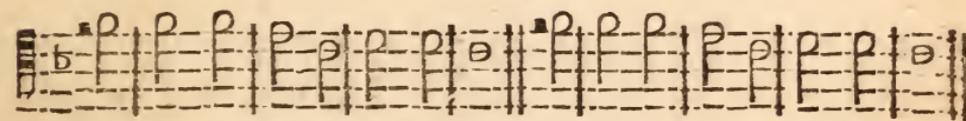
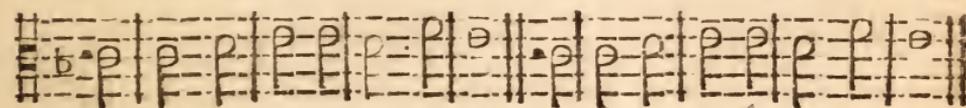
Till it re--turn where it be-gun, is to be praised with great Fame.



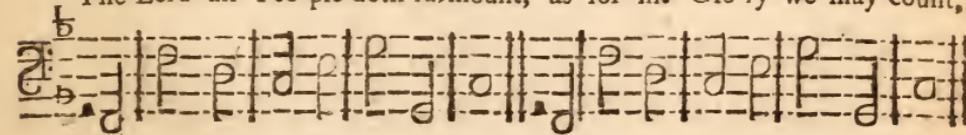
Till it re--turn where it be--gun, is to be praised with great Fame.



The Lord all People doth surmount, as for his Glo-ry we may count,

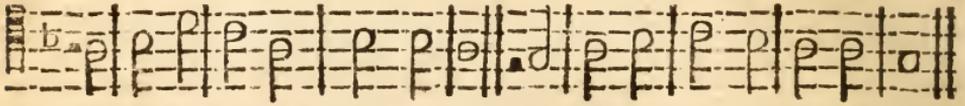
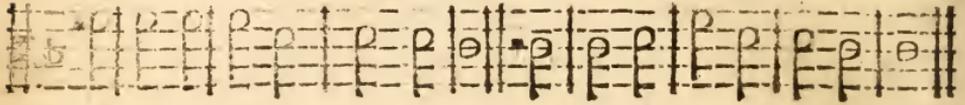


The Lord all Peo-ple doth surmount, as for his Glo-ry we may count,

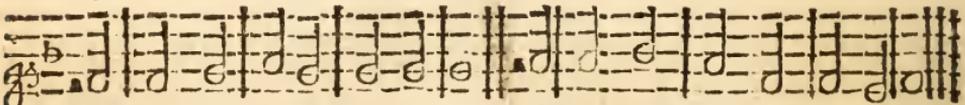
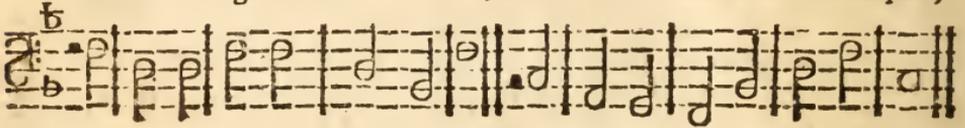


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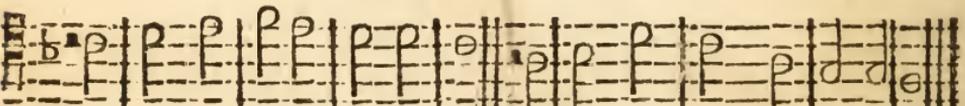
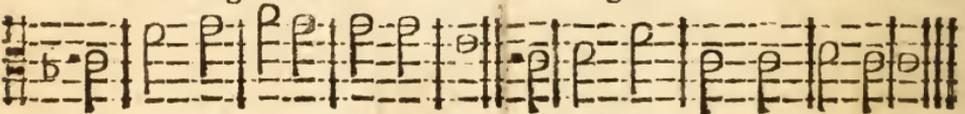
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Above the highest Heav'ns to be ; with God the Lord who can com-*pare*,

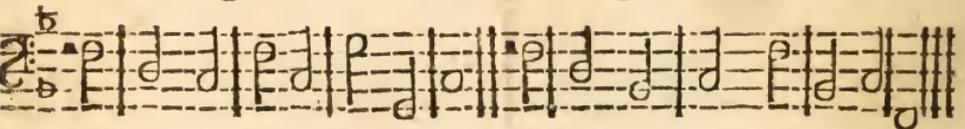
Above the highest Heav'ns to be ; with God the Lord who can compare,



Whose Dwellings in the Heavens are ? of such great Pow'r and Force is he.



Whose Dwellings in the Heavens are ? of such great Pow'r and Force is he.

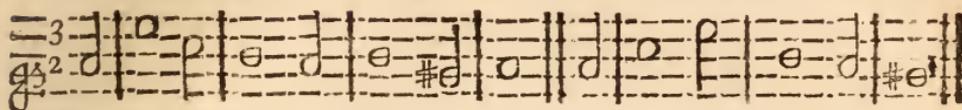


P S A L M CXIV.

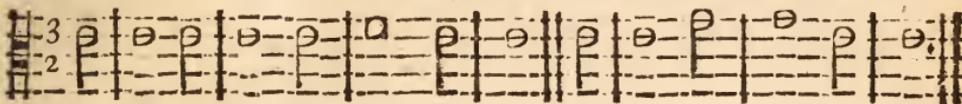
P S A L M CXIV. *Waltham Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

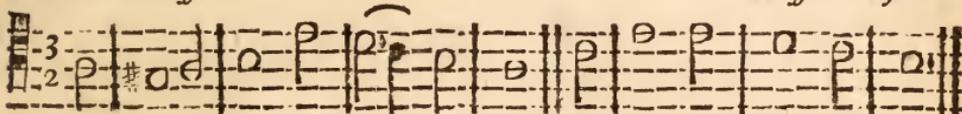


When If-ra-el by God's Command from Pharaoh's Land was bent :

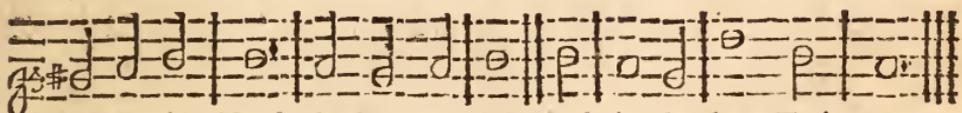
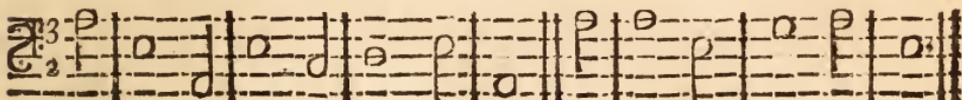


Tenor & Bassus.

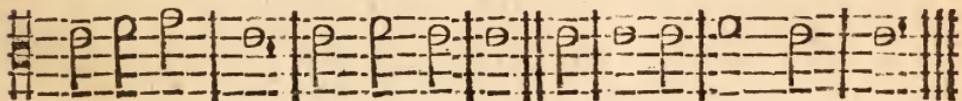
Bassus Unison.



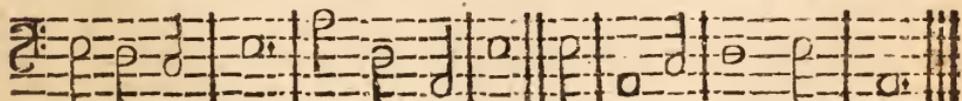
When If-ra-el by God's Command from Pharaoh's Land was bent :



And Jacob's House the Strangers left, and in the same Train went.



And Jacob's House the Strangers left, and in the same Train went.



2 In Judah God his Glory shew'd, his Holiness most bright :

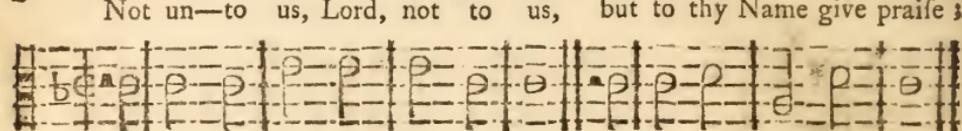
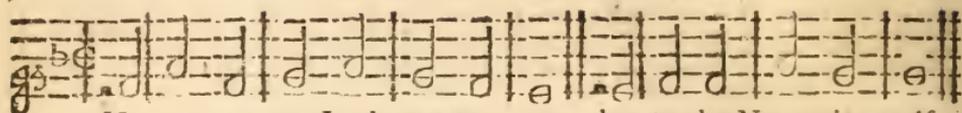
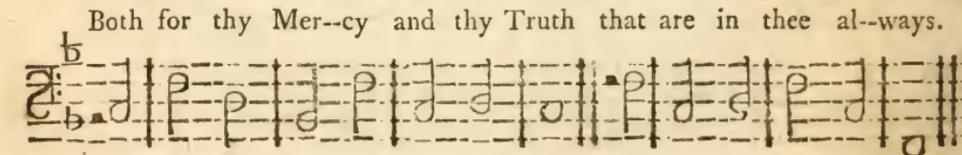
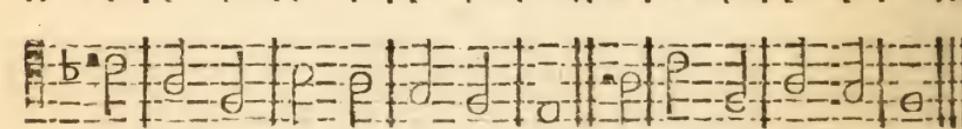
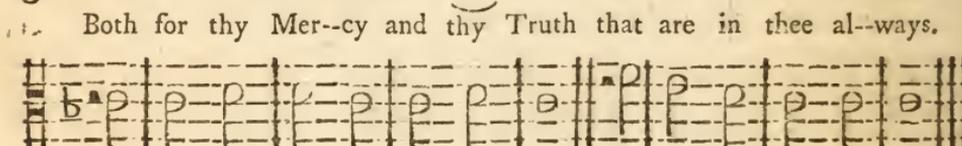
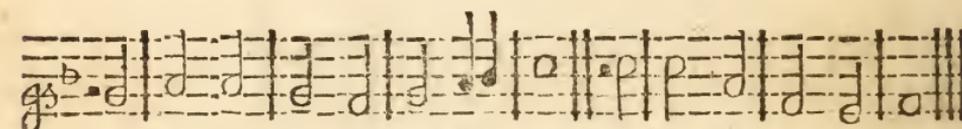
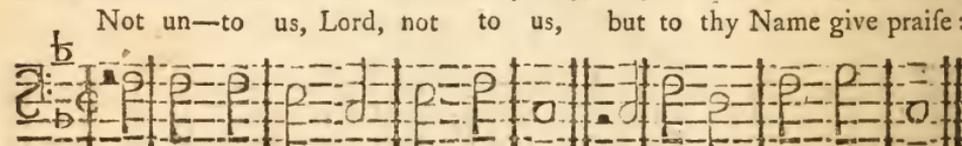
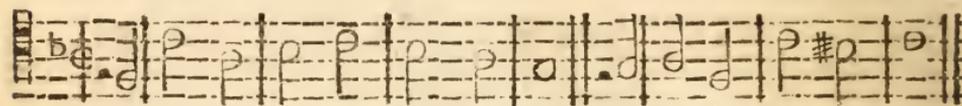
So did the Iſr'elites declare his Kingdom, Pow'r and Might.

3 The Sea ſaw it, and ſuddenly, as all amaz'd did fly :

The roaring Streams of Jordan's Flood, gave back immediately.

4 As Rams afraid the Mountains ſkipt, their Strength did them forſake ;

And as the trembling ſilly Lambs, their Tops did beat and ſhake.

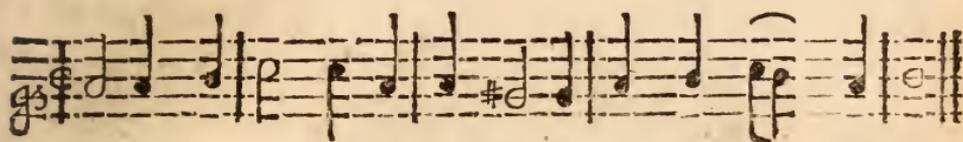
P S A L M CXV. *Epping Tune.**Treble & Contra.**Contra 5th, Treble 8th.**Tenor & Bassus.**Bassus Unison.*

- 2 Why shall the heathen Scorners say, where is their God become ?
Our God he is in Heaven, and what he will'd, that hath he done.
- 3 Their Idols silver are and gold, work of Mens Hands they be :
They have a Mouth, but do not speak, and Eyes but do not see.
- 4 And they have Ears join'd to their Heads, but do not hear at all ;
Nosés also they formed have, but not to smell withal.

PSALM CXVI. *Wendover Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

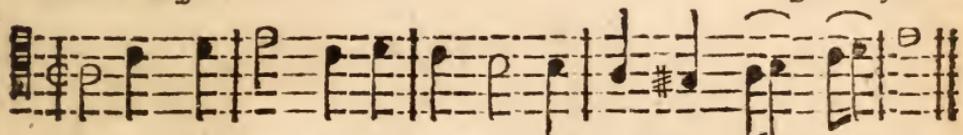


I love the Lord, because the Voice of my Pray'r heard hath he :

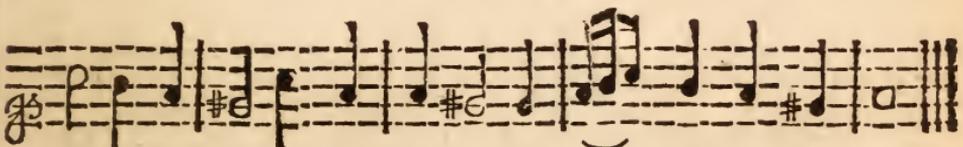
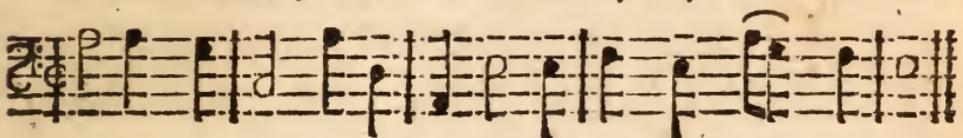


Tenor & Bassus.

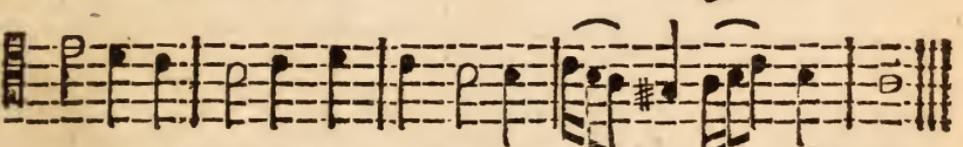
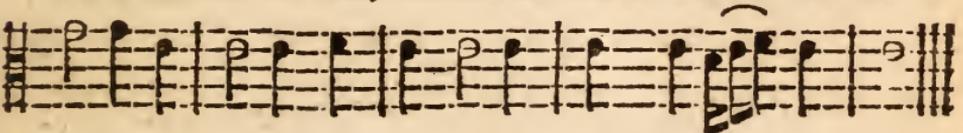
Bassus Unison.



I love the Lord, because the Voice of my Pray'r heard hath he :



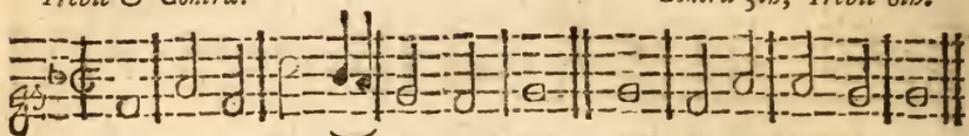
I'll e-ver call on him, because he bow'd his Ear to me.



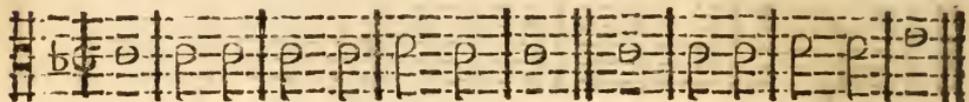
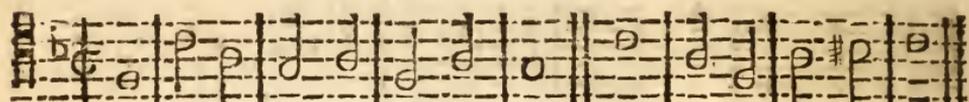
I'll e-ver call on him, because he bow'd his Ear to me.



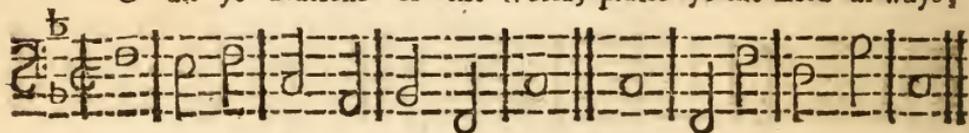
- 2 Ev'n when the Snares of cruel Death about beset me round :
 When Pains of Hell me caught, and when I Wo and Sorrow found,
 3 Upon the Name of God the Lord then did I call and say :
 Deliver thou my Soul, O Lord, I do thee humbly pray :

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

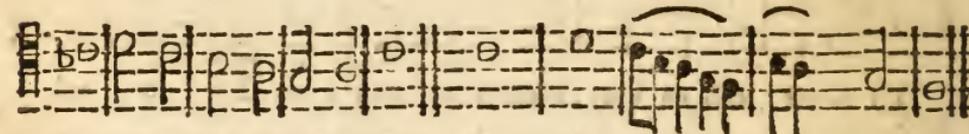
O all ye Na-tions of the World, praise ye the Lord al-ways;

*Tenor & Bassus.**Bassus Unison.*

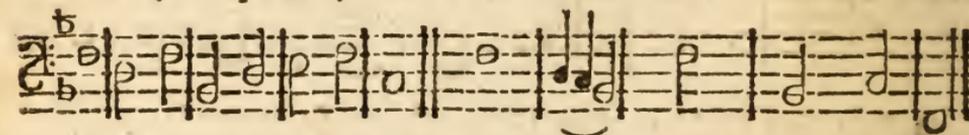
O all ye Nations of the World, praise ye the Lord al-ways;



And all ye Peo-ple ev'ry where set forth his no-ble Praise.



And all ye People ev'ry where set forth his no-ble Praise.



2 For great his Kindness is to us, his Truth doth not decay :

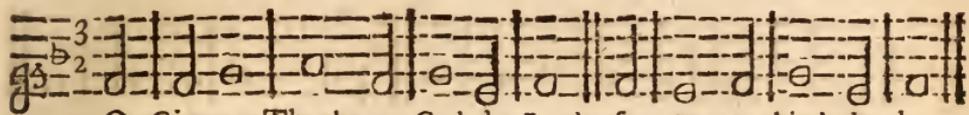
Wherefore praise ye the Lord our God, praise ye the Lord alway.

P S A L M CXVIII.

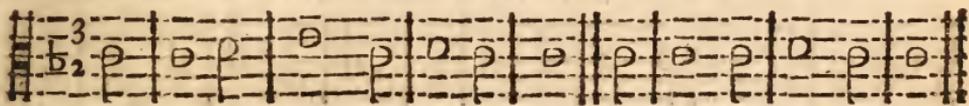
PSALM CXVIII. *York Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

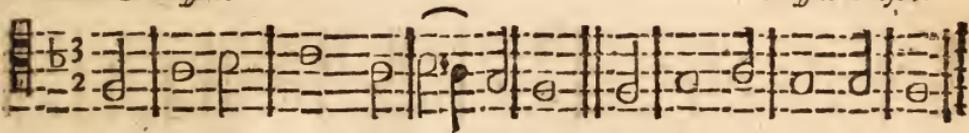


O Give ye Thanks to God the Lord, for ve-ry kind is he :

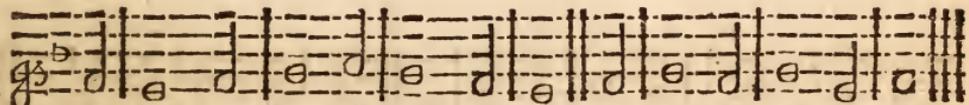
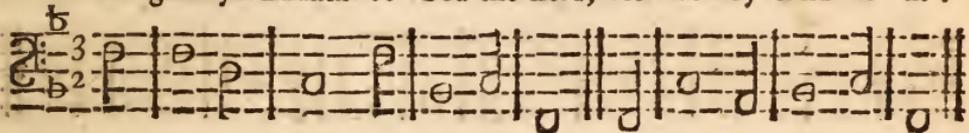


Tenor & Bassus.

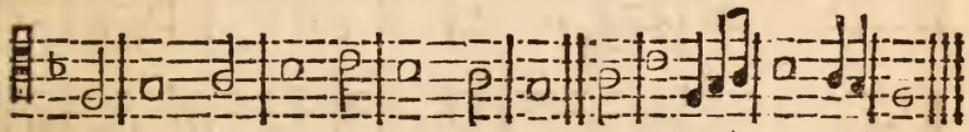
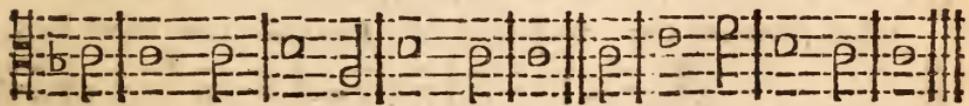
Bassus Unifon.



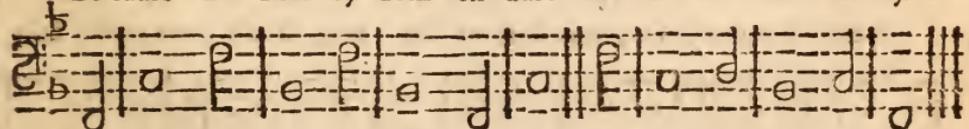
O give ye Thanks to God the Lord, for ve-ry kind is he :



Be-cause his Mer-cy doth en-dure un-to E-ter-ni-ty.

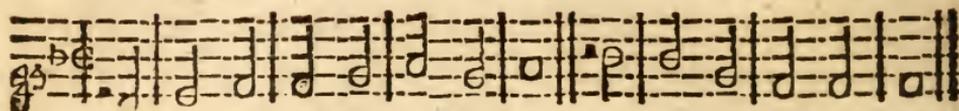


Be-cause his Mer-cy doth en-dure un-to E-ter-ni-ty.

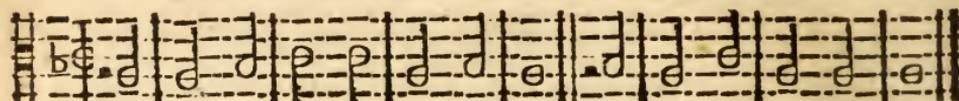
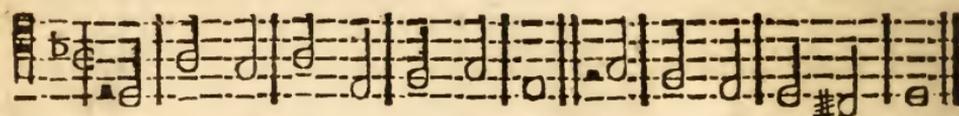


- 2 Let Israel confes that his Mercy doth ever dure ;
Let Aaron's House likewise confes his Mercy is most sure.
- 3 Let all that fear the Lord our God, ev'n now confes and say,
The Mercy of the Lord our God endureth still alway.
- 4 In Trouble and in Heaviness, unto the Lord I cry'd :
Who lovingly heard me at large, my Suit was not deny'd.

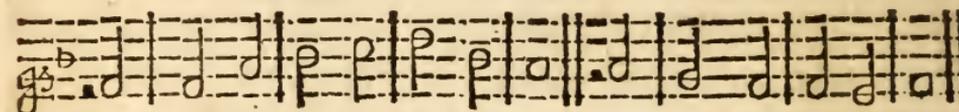
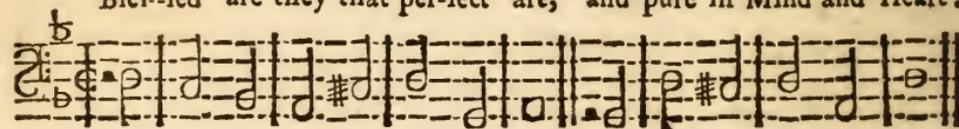
P S A L M CXIX.

*Treble & Contra.**Contra 5th, Treble 8th.*

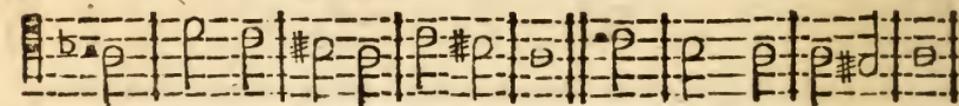
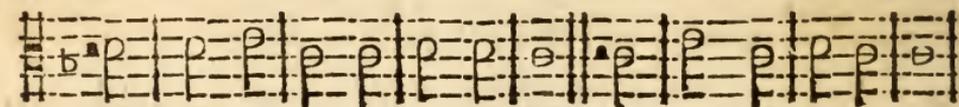
Blef-fed are they that per-fect are, and pure in Mind and Heart :

*Tenor & Bassus.**Bassus Unifon.*

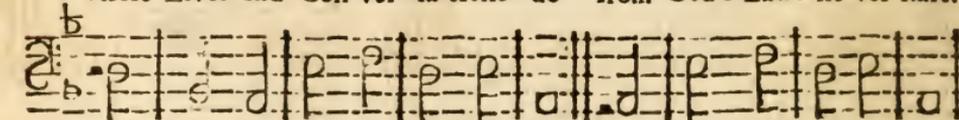
Blef-fed are they that per-fect are, and pure in Mind and Heart :



Whose Lives and Con-ver-sa-tions do from God's Laws ne-ver start.



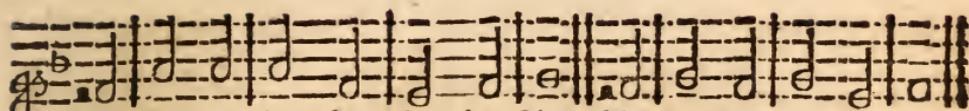
Whose Lives and Con-ver-sa-tions do from God's Laws ne-ver start.



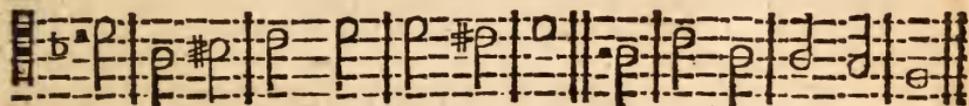
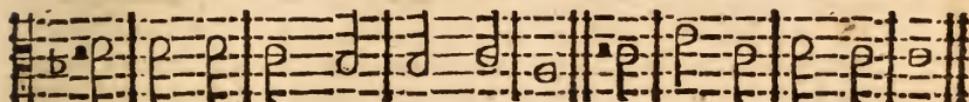
3 Doubtless such Men go not astray, nor do a wicked Thing :
But steadfastly walk in his Way without any Wandring

Continued.

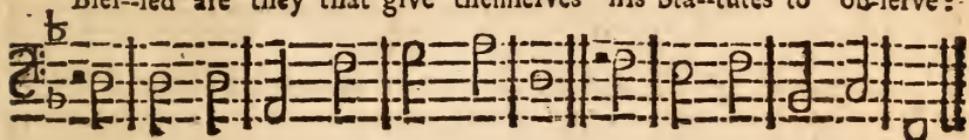
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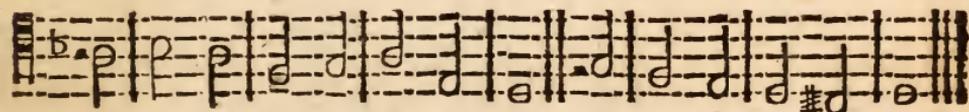
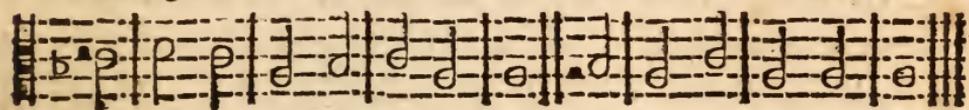
Bleſſed are they that give themſelves his Sta-tutes to ob-ſerve :



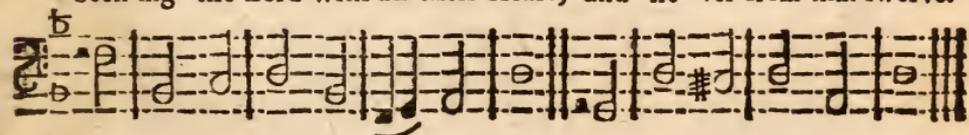
Bleſſed are they that give themſelves his Sta-tutes to ob-ſerve :



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



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

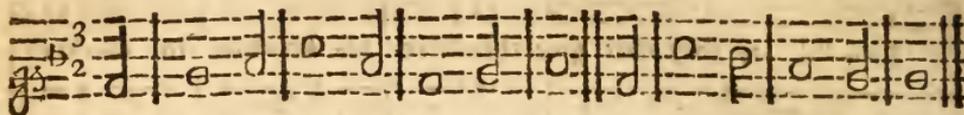


4 'Tis thy Commandment and thy Will that with attentive Heed,
Thy Precepts which are moſt Divine, we learn and keep indeed.

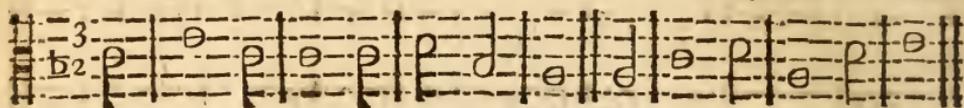
P S A L M CXIX. Verſe 97, 98, 99, 100.
Great Warley Tune.

Treble & Contra.

Contra 5th, Treble 8th.

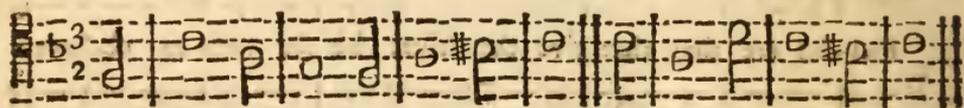


What great De-fire and fer-vent Love un—to thy Law I bear!

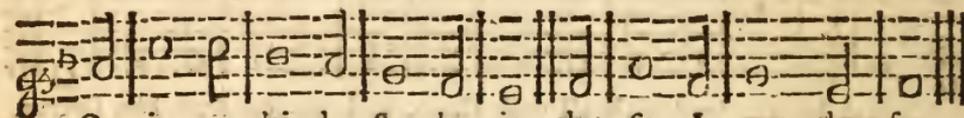
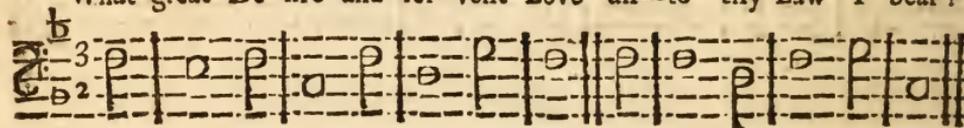


Tenor & Bassus.

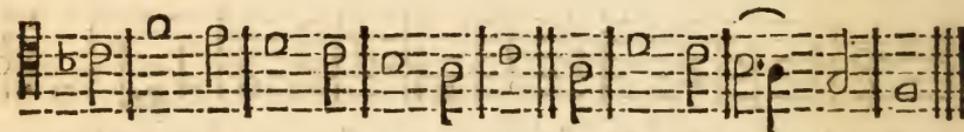
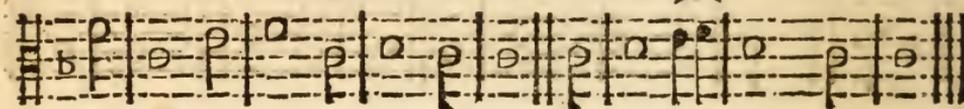
Bassus Unison.



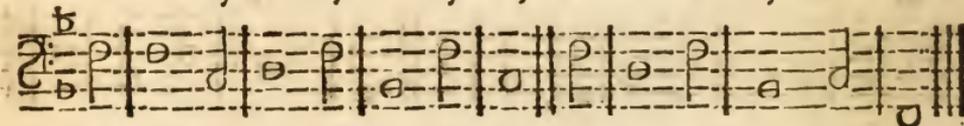
What great De-fire and fer-vent Love un—to thy Law I bear!



On it my dai-ly Stu-dy is, that ſo I may thee fear.



On it my dai-ly Stu-dy is, that ſo I may thee fear.



- 98 Thy Word hath taught me to exceed in Wiſdom all my Foes:
For they are ever with me, and do give me ſweet Repoſe.
99 My Teachers who did me inſtruct in Knowledge I excel:
Because I do thy Statutes keep, and them to others tell;
100 In wiſdom I do far ſurpaſs the ancient Men alſo:
And that becauſe I keep thy Laws, and ſo reſolve to do.

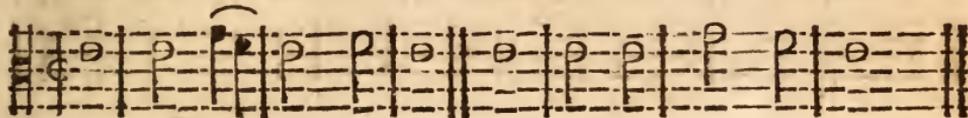
P S A L M C X X .

Treble & Contra:

Contra 5th, Treble 8th.

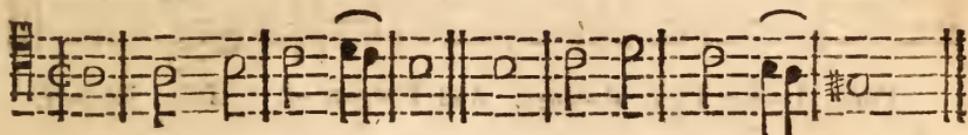


In Trou-ble and in Thrall, un—to the Lord I call,

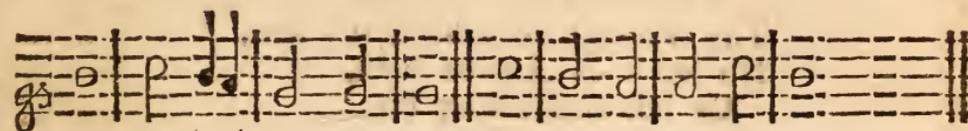
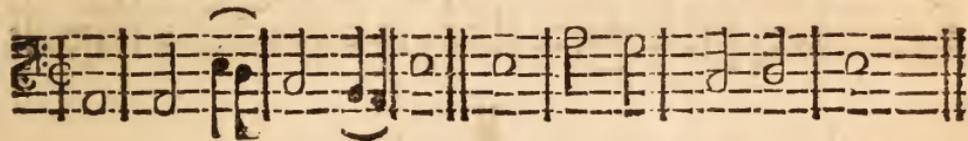


Tenor & Bassus.

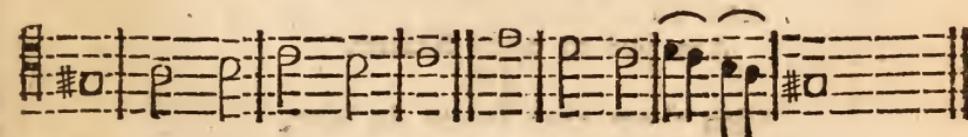
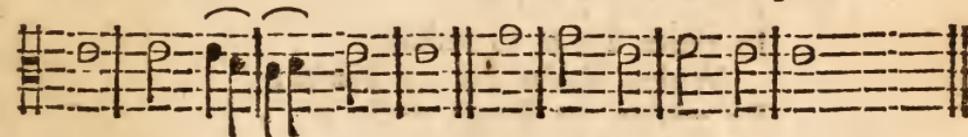
Bassus an 8th.



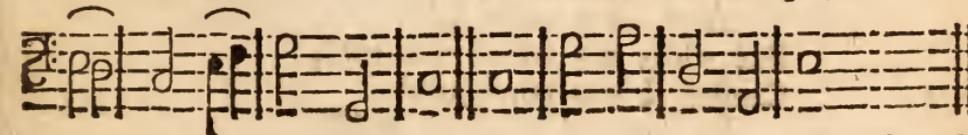
In Trou-ble and in Thrall, un—to the Lord I call,



And he doth me Com-fort: De-li-ver me I pray,

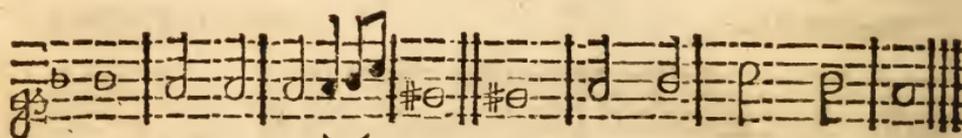


And he doth me Com-fort: De-li-ver me I pray,

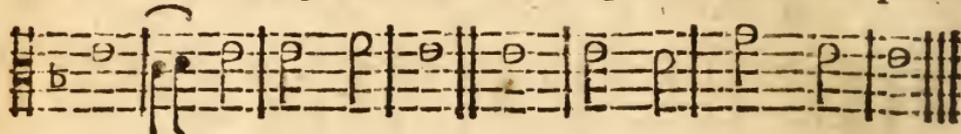


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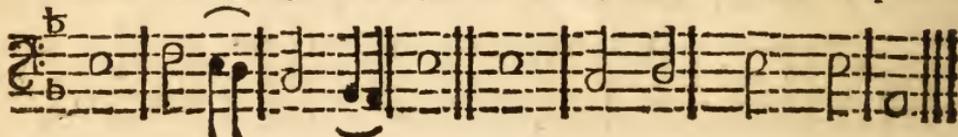
Continued.



From ly—ing Lips al—way, and Tongues of false Re—port:



From ly—ing Lips al—ways, And Tongues of false Re—port.



II.

What Vantage or what Thing
 Gett'st thou thus for to Sting,
 Thou false and flatt'ring Lyar :
 Thy Tongue doth hurt, it's seen,
 No less then Arrows keen,
 Or hot consuming Fire.

III.

Alas! that I am fain
 In those Tents to remain,
 Which Kedar are by Name :
 By whom the Flock elect,
 And all of Isaac's Sect,
 Are put to open Shame.

IV.

With them that Peace do hate,
 I came to meditate,
 And set a quiet Life.
 But when my Mind was told,
 Causeless I was controul'd
 By them that loved Strife.

P S A L M C X X I .

Treble & Contra.

Contra 5th, Treble 8th.

I lift my Eyes to Si-on Hill, from whence I do at-tend,

Tenor & Bassus.

Bassus Unison.

I lift my Eyes to Si-on Hill, from whence I do at-tend,

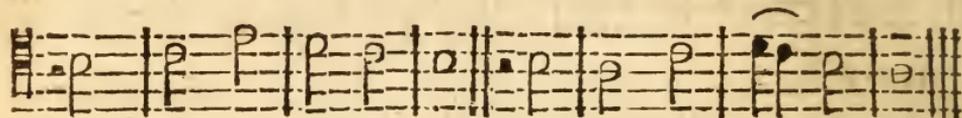
'Till Succour God me send. The migh-ty God me Suc-cour will,

'Till Suc-cour God me send. The migh-ty God me Succour will,

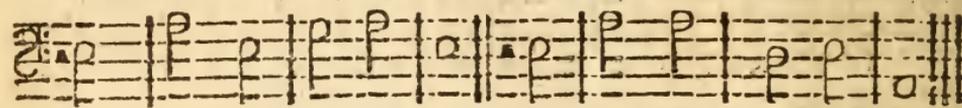
Continued.



Which Heav'n and Earth did frame, and all Things there--in name.



Which Heav'n and Earth did frame, and all Things there--in name;



II.

Thy Foot from Slip he will preserve,
 And will thee safely keep,
 For he doth never Sleep.
 Lo! he that Israel doth conserve,
 Sleep never can surprize,
 Nor Slumber close his Eyes.

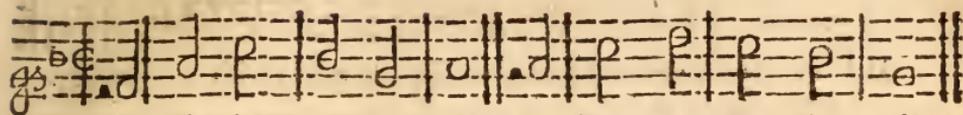
III.

The Lord thy Keeper is alway,
 On thy Right-hand is he,
 A Shade to Cover thee.
 The Sun shall not thee parch by Day,
 Nor Moon scarce half so bright,
 With Cold thee hurt by Night.

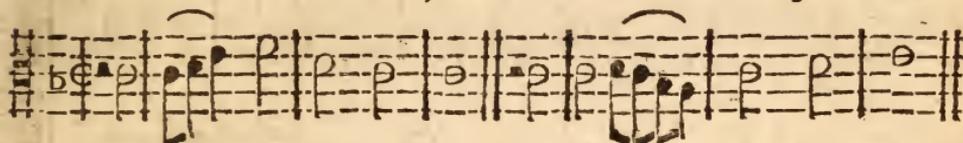
PSALM CXXII.

Treble & Contra.

Contra 5th, Treble 8th.



I did in Heart re-joice to hear the Peo-ple's Voice,

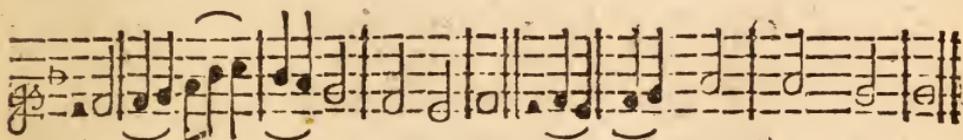
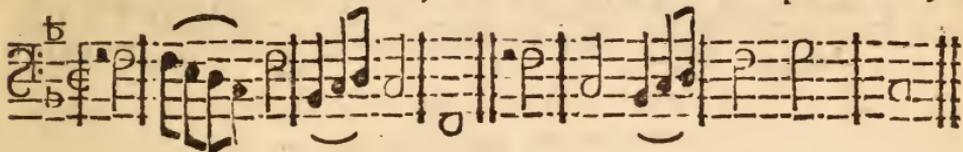


Tenor & Bassus.

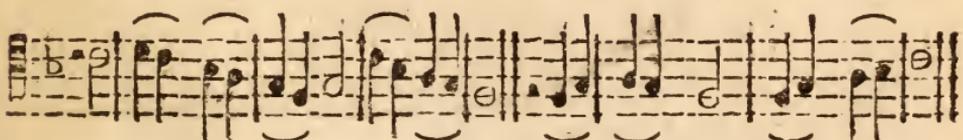
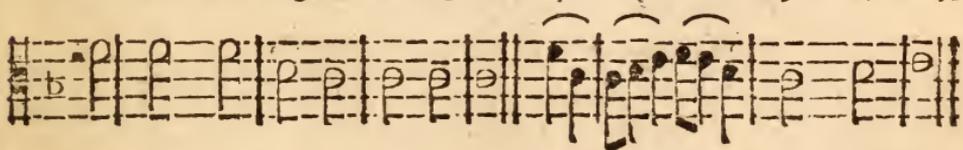
Bassus Unifon.



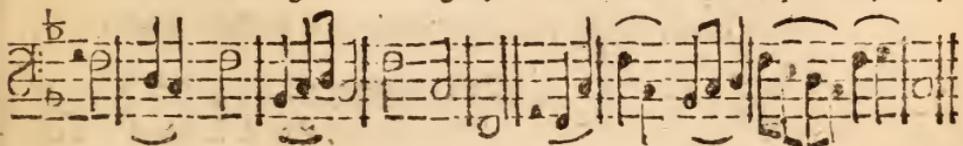
I did in Heart re-joice to hear the Peo-ple's Voice,



In of-fer-ing so will-ing-ly; for let us up, say they,



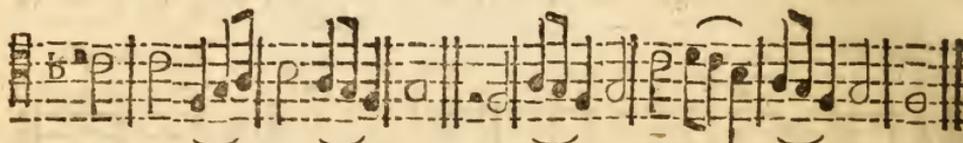
In of-fer-ing so will-ing-ly; for let us up, say they;



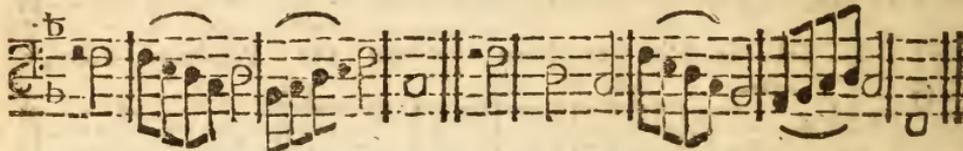
Continued.



And in the Lord's-house pray : thus spake the Folk with A—mi—ty.



And in the Lord's-house pray : thus spake the Folk with A—mi—ty.



II.

Our Feet that wandred wide,
 Shall in thy Gates abide,
 O thou Jerusalem full fair ;
 Which art so seemly set,
 Much like a City neat,
 Whither the People do repair.

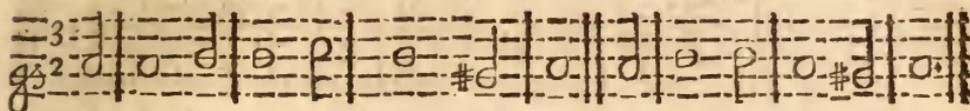
III.

The Tribes with one Accord,
 To give Thanks to the Lord,
 Are thither bent their Way to take :
 So God before did tell
 That there, his Israel
 Their Pray'rs they should together make.

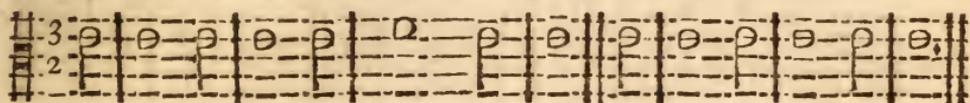
P S A L M CXXIII. *Litchfield Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

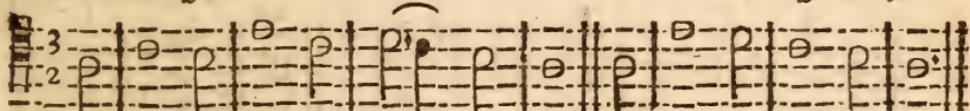


O thou that in the Heav'ns dost dwell, I lift my Eyes to thee;

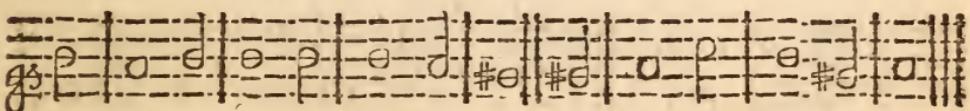
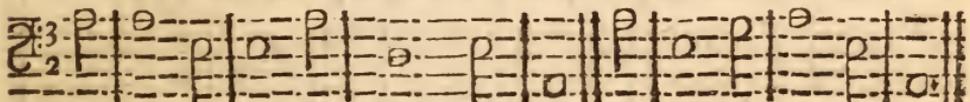


Tenor & Bassus.

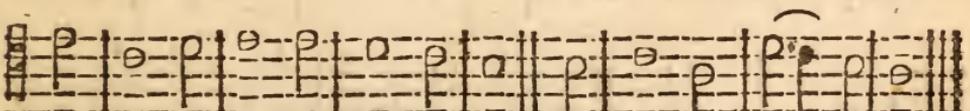
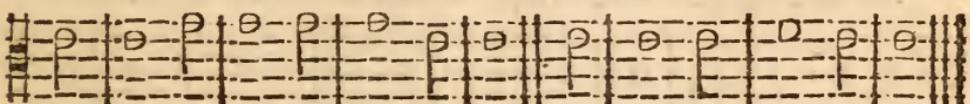
Bassus Unifon.



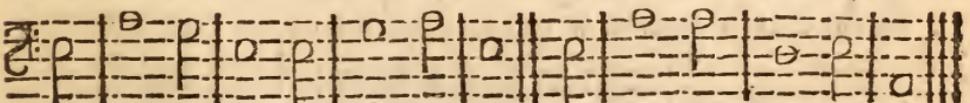
O thou that in the Heav'ns dost dwell, I lift my Eyes to thee;



Ev'n as a Ser-vant lift-eth his, his Mas-ter's Hand to see.



Ev'n as a Ser-vant lift-eth his, his Mas-ter's Hand to see.



- 2 As Hand-maids watch their Mistress Hand, some Grace for to atchieve :
So, we behold the Lord our God, 'till he doth us forgive.
- 3 O grant to us Compassion, Lord, and Mercy in thy Sight :
For we are fill'd and overcome with Hatred and Despise.
- 4 Our Minds as fill'd with great Rebuke, the Rich and worldly Wife
Do make of us a mocking Stock, the Proud do us despise.

P S A L M CXXIV.

*Treble & Contra.**Contra 5th, Treble 8th.*

Now If-ra-el may say, and that tru-ly, if that the Lord had

*Tenor & Bassus.**Bassus Unifon.*

Now If-ra-el may say, and that tru-ly, if that the Lord had



not our Cause maintain'd, if that the Lord had not our Right sustain'd,



not our Cause maintain'd, if that the Lord had not our Right sustain'd,



- 3 The raging Streams, most proud in roaring Noise,
 Had long ago o'er-whelm'd us in the Deep :
 Praised be God which doth us safely keep
 From bloody Teeth and their most cruel Voice,
 Which as a Prey to eat us would rejoice.

Continued.

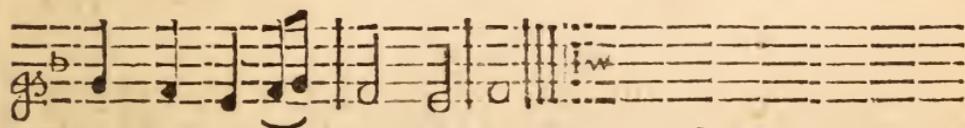
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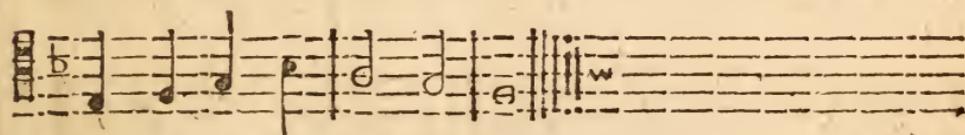
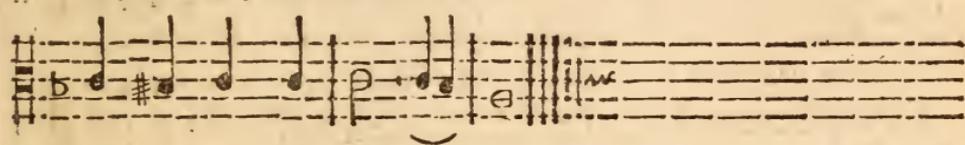
when all the World a-gainst us fu-riouf-ly, made their Up—



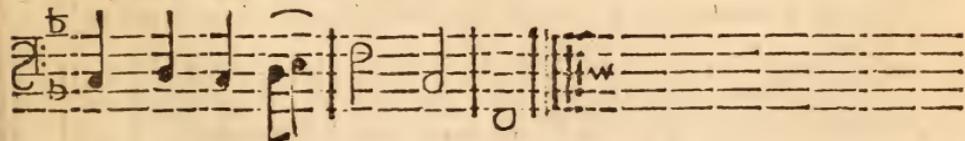
when all the World a-gainst us fu-riouf-ly, made their Up---



roars, and said, we should all die.



roars, and said, we should all die.



2 Then long ago they had devour'd us all,
 And swallowed quick for ought that we could deem :
 Such as their Rage, as we might well esteem :
 And as the Floods with mighty Force do fall,
 So had they now our Lives e'en brought to Thrall.

PSALM CXXV. Country Tune.

Tenor & Alto.

Canto 2d, Tenor 1st.

Two staves of musical notation. The top staff is for Tenor & Alto, and the bottom staff is for Canto 2d, Tenor 1st. The music consists of several measures of notes and rests.

Lord be merciful to God the Lord be merciful, in G—on Mount Zion from the South,

Two staves of musical notation, continuing the previous system.

Tenor & Alto.

Basso Tenor.

Two staves of musical notation. The top staff is for Tenor & Alto, and the bottom staff is for Basso Tenor. The music consists of several measures of notes and rests.

Lord be merciful to God the Lord be merciful, in G—on Mount Zion from the South,

Two staves of musical notation, continuing the previous system.

Two staves of musical notation, continuing the previous system.

Lord be merciful to God the Lord be merciful, in G—on Mount Zion from the South,

Two staves of musical notation, continuing the previous system.

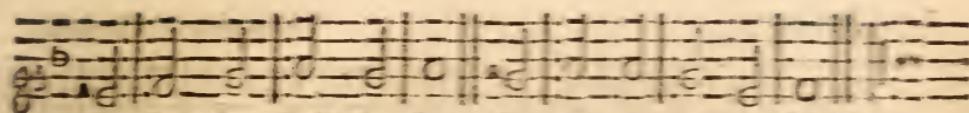
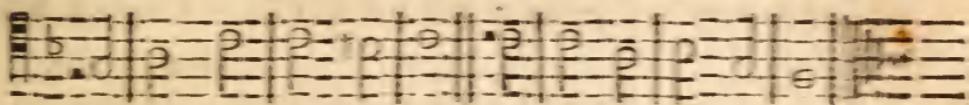
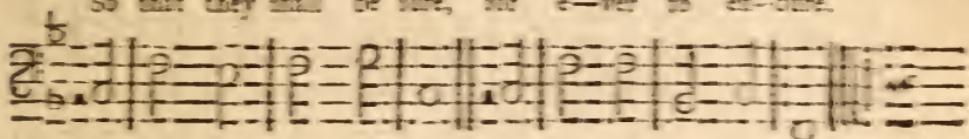
Two staves of musical notation, continuing the previous system.

Lord be merciful to God the Lord be merciful, in G—on Mount Zion from the South,

Two staves of musical notation, continuing the previous system.

Continued.

Continued.

So that they shall be sure, for e-ver to en-sure.So that they shall be sure, for e-ver to en-sure.

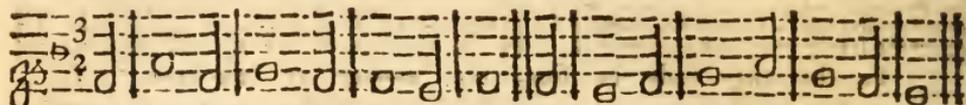
II.

As many Mountains huge and great,
 Jerusalem about do close :
 So will the Lord do unto those
 Who on his godly Will do wait :
 Such are to him so dear,
 They never need to fear.

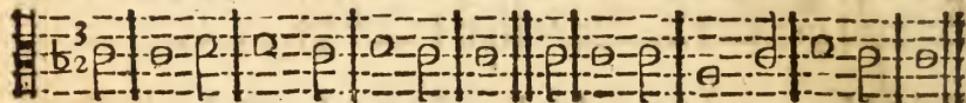
P S A L M CXXV. Second Metre.

Treble & Contra.

Contra 5th, Treble 8th.

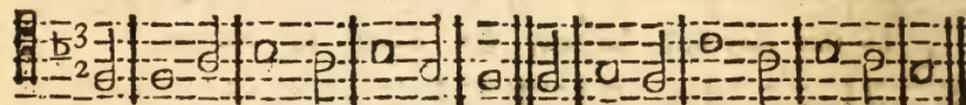


Those that do place their Con-fi-dence up-on the Lord our God on-ly :

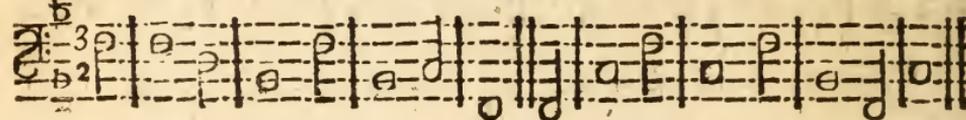


Tenor & Bassus.

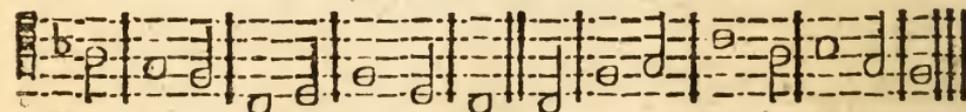
Bassus Unison.



Those that do place their Con-fi-dence up-on the Lord our God on-ly :



And flee to him for their De-fence in all their Need and Mi-se-ry.



And flee to him for their De-fence in all their Need and Mi-se-ry :



- 2 Their Faith is sure still to endure, grounded on Christ the Corner-stone :
 Mov'd with no Ill, but standeth still, stedfast like to the Mount Sion.
- 3 And as about Jerusalem the mighty Hills do it compass,
 So that no Foes can come to them to hurt that Town in any case ;
- 4 So God indeed, in every Need, his faithful People doth defend,
 Standing them by, assuredly, from this time forth World without End.

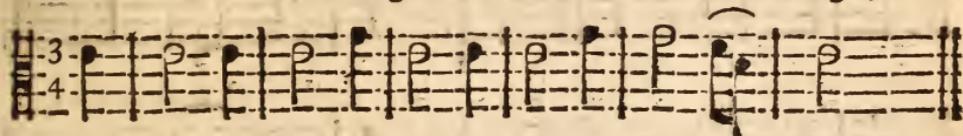
P S A L M CXXVI.

Treble & Contrá.

Contra 12th, Treble 15th from Bassus.



When that the Lord a--gain his Si--on had forth brought;

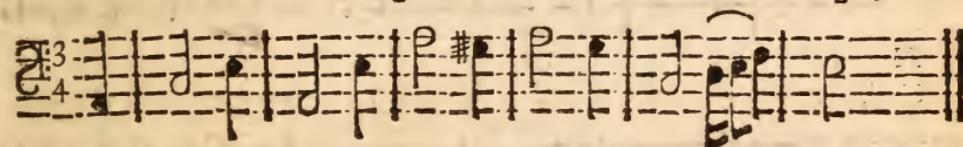


Tenor & Bassus.

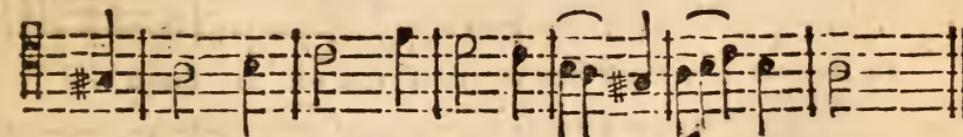
Bassus à 5th.



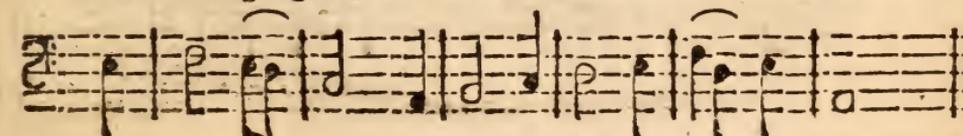
When that the Lord a--gain his Si--on had forth brought;



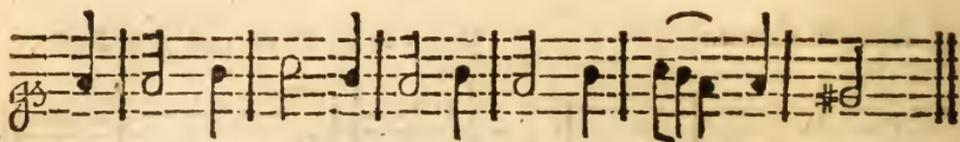
From Bon--dage great, and al--fo Ser--vi--tude ex--tream:



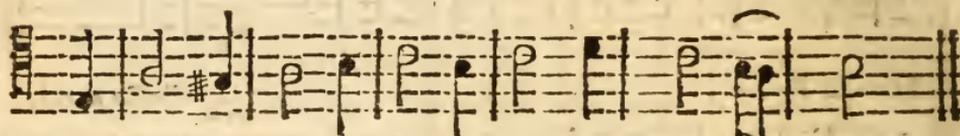
From Bon--dage great, and al--fo Ser--vi--tude ex--tream:



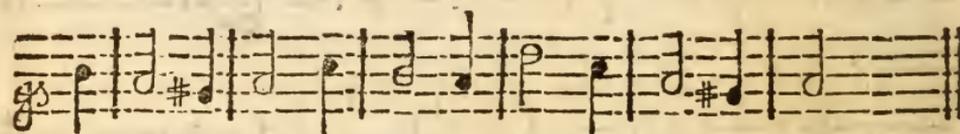
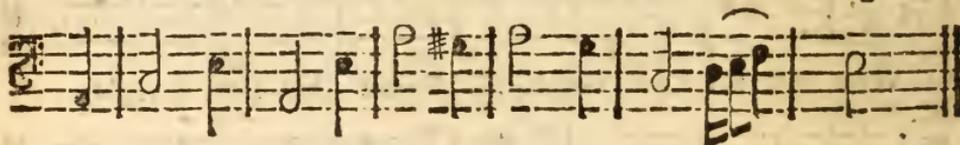
Continued.



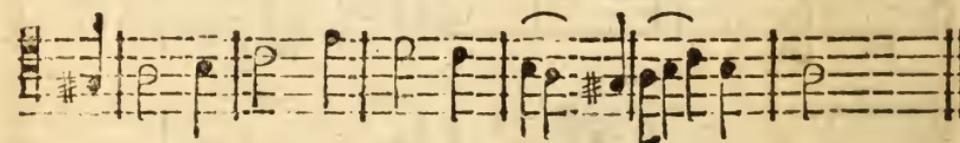
His Work was such as did furmount Man's Heart and Thought,



His Work was such as did furmount Man's Heart and Thought,



So that we were much like to them that use to dream :

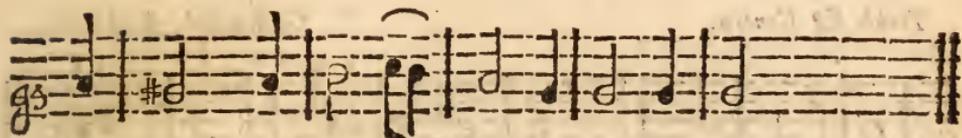


So that we were much like to them that use to dream :



Continued.

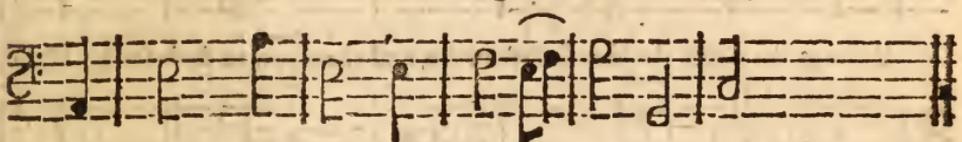
Continued.



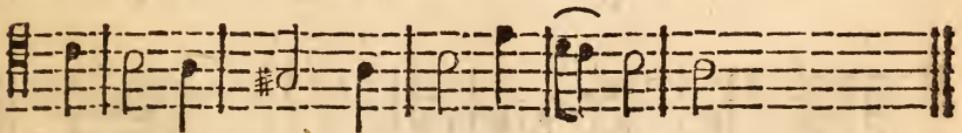
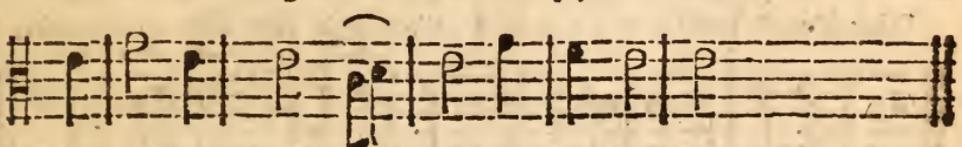
Our Mouths were all with Laughter fill-ed then,



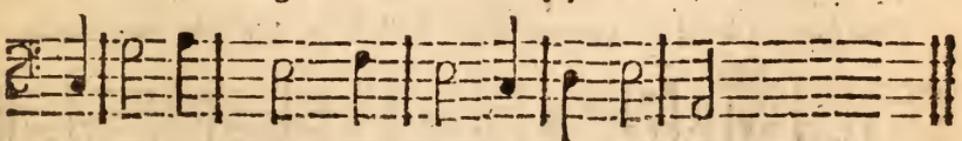
Our Mouths were all with Laughter fill-ed then,



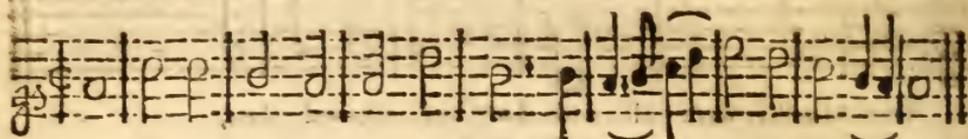
Al-fo our Tongues did shew us joy-ful Men.



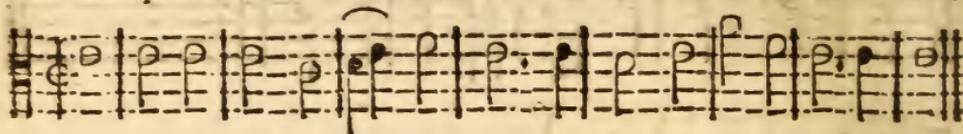
Al-fo our Tongues did shew us joy-ful Men.



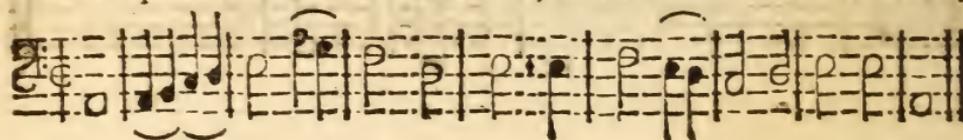
P S A L M CXXVII.

*Treble & Contra.**Contra 5th, Treble 8th.*

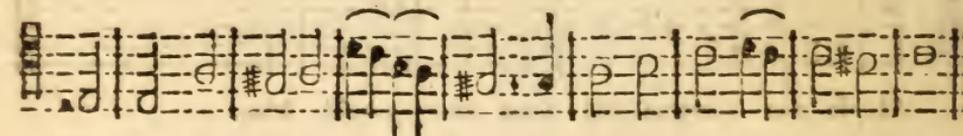
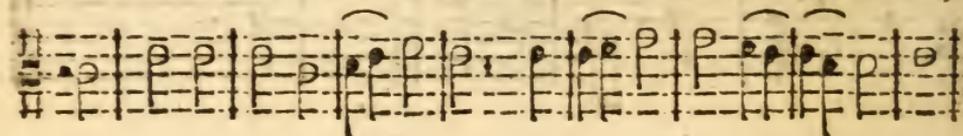
Ex-cept the Lord the House doth make, and there--un--to doth set his Hand,

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

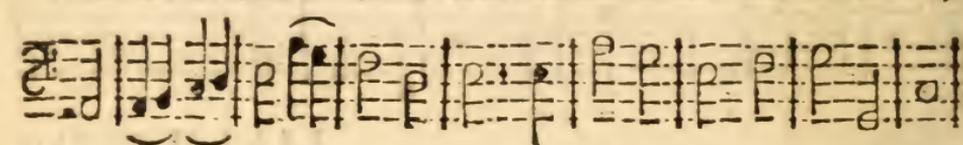
Ex-cept the Lord the House doth make, and there--un--to doth set his Hand,



What Men do build it can--not stand : likewise in vain Men un--der--take,

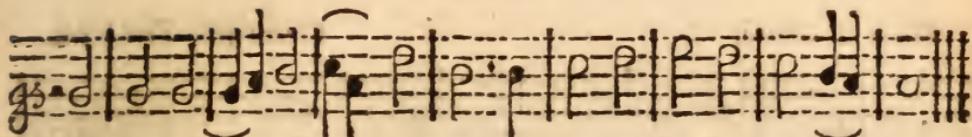


What Men do build it can--not stand : likewise in vain Men un--der--take,

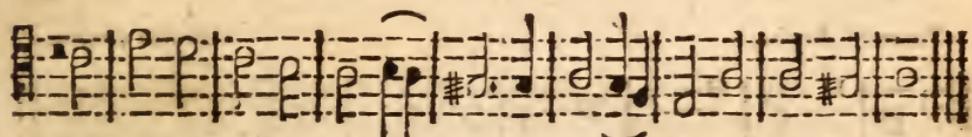
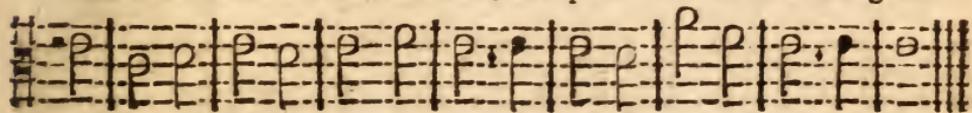


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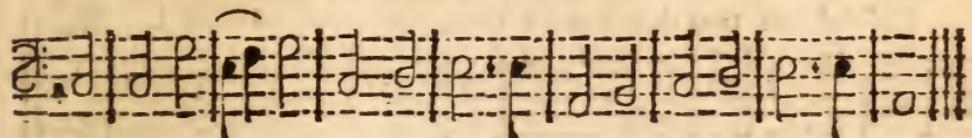
Continued.



Ci-ties and Holds to watch and ward, ex-cept the Lord be their Safe-guard.



Ci-ties and Holds to watch and ward, ex-cept the Lord be their Safe-guard.



II.

Tho' in the Morn ye rise early
 And so at Night go late to Bed,
 Eating with Carefulness your Bread,
 Your Labour is but Vanity ;
 But they whom God doth love and keep,
 Enjoy all Things with quiet Sleep.

PSALM CXXVIII. *Barking Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

Musical notation for Treble and Contra parts. The Treble part is on a G-clef staff with a 3/2 time signature. The Contra part is on a C-clef staff. The lyrics are: Bles-sed art thou that fear-est God, and walk-est in his Ways:

Bles-sed art thou that fear-est God, and walk-est in his Ways:

Musical notation for Tenor and Bass parts. The Tenor part is on a C-clef staff with a 3/2 time signature. The Bass part is on a G-clef staff. The lyrics are: Bles-sed art thou that fear-est God, and walk-est in his Ways:

Tenor & Bassus.

Bassus Unison.

Musical notation for Tenor and Bass parts. The Tenor part is on a C-clef staff with a 3/2 time signature. The Bass part is on a G-clef staff. The lyrics are: Bles-sed art thou that fear-est God, and walk-est in his Ways:

Bles-sed art thou that fear-est God, and walk-est in his Ways:

Musical notation for Tenor and Bass parts. The Tenor part is on a C-clef staff with a 3/2 time signature. The Bass part is on a G-clef staff. The lyrics are: Bles-sed art thou that fear-est God, and walk-est in his Ways:

Musical notation for Treble and Contra parts. The Treble part is on a G-clef staff with a 3/2 time signature. The Contra part is on a C-clef staff. The lyrics are: For of thy La-bour thou shalt eat, hap-py shall be thy Days.

For of thy La-bour thou shalt eat, hap-py shall be thy Days.

Musical notation for Tenor and Bass parts. The Tenor part is on a C-clef staff with a 3/2 time signature. The Bass part is on a G-clef staff. The lyrics are: For of thy La-bour thou shalt eat, hap-py shall be thy Days.

Musical notation for Tenor and Bass parts. The Tenor part is on a C-clef staff with a 3/2 time signature. The Bass part is on a G-clef staff. The lyrics are: For of thy La-bour thou shalt eat, hap-py shall be thy Days.

For of thy La-bour thou shalt eat, hap-py shall be thy Days.

Musical notation for Tenor and Bass parts. The Tenor part is on a C-clef staff with a 3/2 time signature. The Bass part is on a G-clef staff. The lyrics are: For of thy La-bour thou shalt eat, hap-py shall be thy Days.

- 2 Like fruitful Vines on thy House side, so doth thy Wife spring out ;
Thy Children stand like Olive-plants thy Table round about.
- 3 Thus art thou blest that fearest God, and he shall let thee see
The promised Jerusalem, and her Felicity.
- 4 Thou shalt thy Childrens Children see, to thy great Joys increase :
And likewise Grace on Israel, Prosperity and Peace.

P S A L M CXXIX. *Norwich Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

Oft they, now If—ra—el may fay, me from my Youth af-fail'd :

Tenor & Bassus.

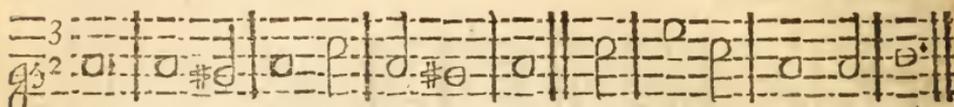
Bassus Unifon.

Oft they, now If—ra—el may fay, me from my Youth af-fail'd :

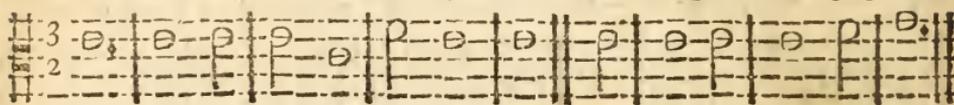
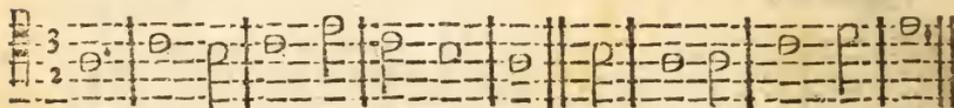
Oft they af-fail'd me from my Youth, yet ne-ver have pre-vail'd.

Oft they af-fail'd me from my Youth, yet ne-ver have pre-vail'd.

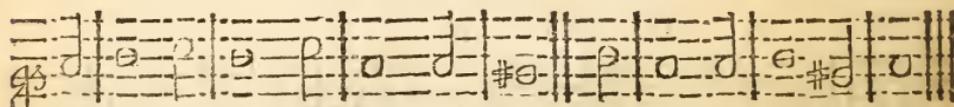
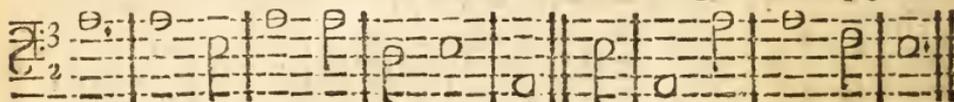
- 2 Upon my Back the Plowers plow'd, and Furrows long did cast :
The Righteous Lord hath cut the Cords of wicked Men at last.
- 3 They that hate me shall be aſham'd, and turned back alſo,
And made as Graſs upon the Houſe which withers e'er it grow.
- 4 Whereof the Mower cannot find enough to fill his Hand :
Nor can he fill his Lap that goes to glean upon the Land.

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

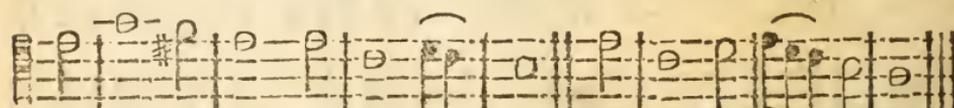
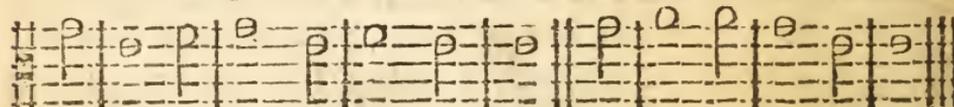
Lord, un—to thee I make my Moan, when Dangers me op—pres:

*Tenor & Bassus.**Bassus Unison.*

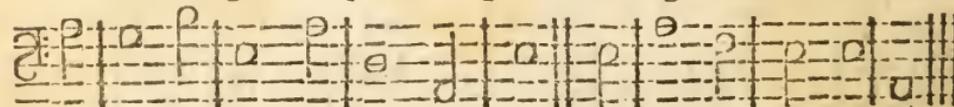
Lord, un—to thee I make my Moan, when Dangers me op—pres:



I call, I sigh, com—plain and groan, trust—ing to find Re—leafe.



I call, I sigh, com—plain and groan, trust—ing to find Re—leafe.



- 2 Hearken, O Lord, to my Request, unto my Suit incline :
And let thine Ears, O Lord, be prest to hear this Pray'r of mine.
- 3 O Lord our God, if thou survey our Sins, and them peruse,
Who shall escape? or who dare say, I can myself excuse?
- 4 But thou art merciful and free, and boundless in thy Grace :
That we might always careful be to fear before thy Face.

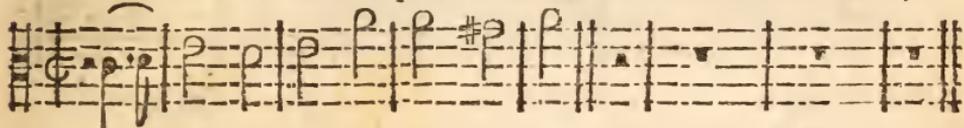
P S A L M CXXXI. *Torrington Tune.*

Treble & Contra.

Contra 5th, Treble 8th.



O Lord, I am not puffed in Mind, I have no scorn-ful Eye :

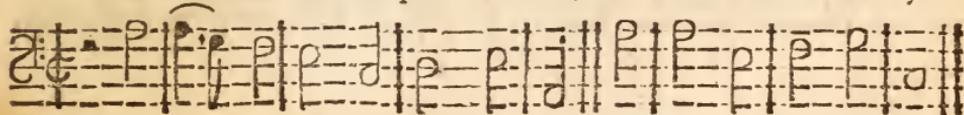


Tenor & Bassus.

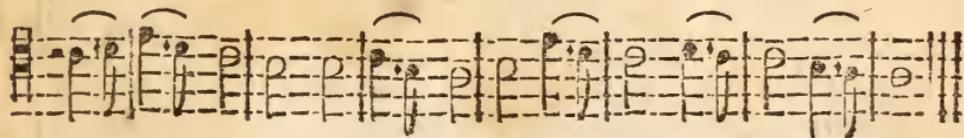
Bassus Unison.



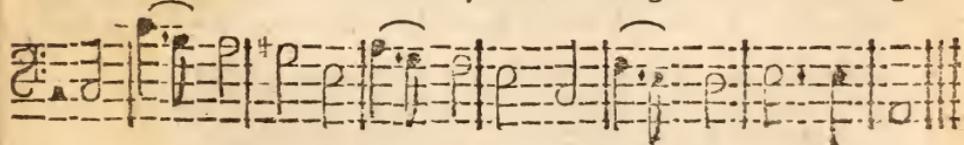
O Lord, I am not puffed in Mind, I have no scorn-ful Eye :



in things that be too high.



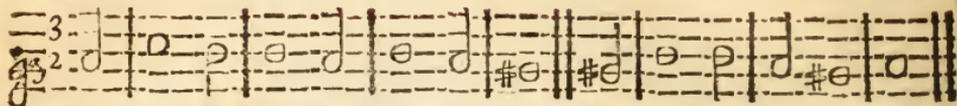
I do not ex-er-cise my-self in things that be too high.



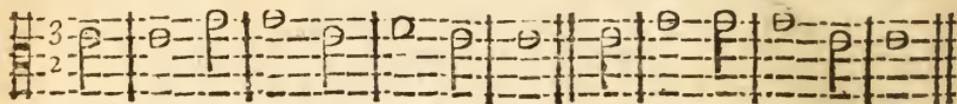
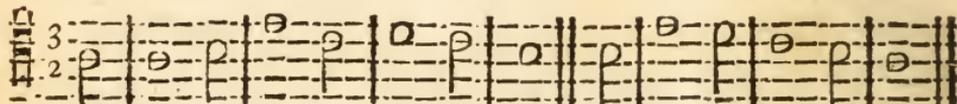
2 But as a Child that weaned is, e'en from his Mother's Breast,
So have I, Lord, behav'd myself in silence and in rest.

3 O Israel, trust in the Lord, let him be all thy Stay :
From this time forth, for evermore, from Age to Age always.

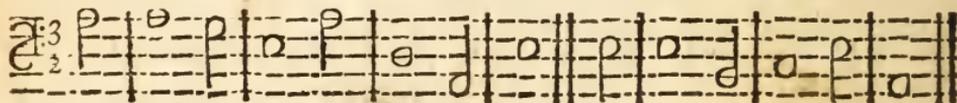
P S A L M CXXXII.

*Treble & Contra.**Contra 5th, Treble 8th.*

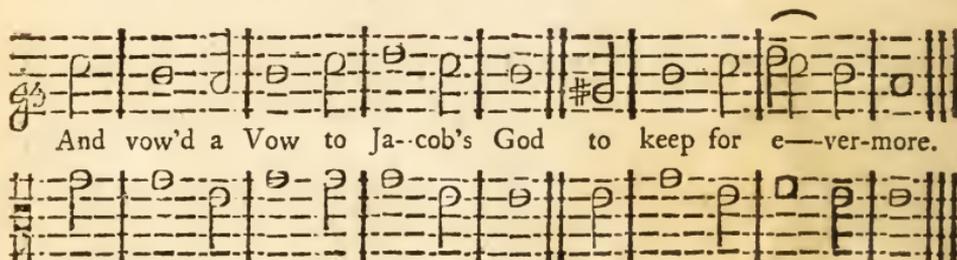
Re-mem-ber Da-vid's Trou-bles, Lord, how un-to thee he swore:

*Tenor & Bassus.**Bassus Unison.*

Re-mem-ber David's Trou-bles, Lord, how un-to thee he swore:



And vow'd a Vow to Ja-cob's God to keep for e-ver-more.



And vow'd a Vow to Ja-cob's God to keep for e-ver-more.

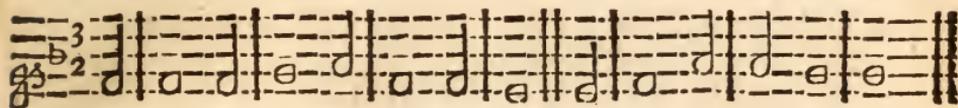


- 2 I will not come within my House, nor climb up to my Bed:
Nor let my Temples take their rest, nor Eyes within my Head:
- 3 Till I have found out for the Lord, a Place to sit thereon:
A House for Jacob's God to be a Habitation.
- 4 We heard of it at Ephrata, there did we hear this Sound,
And in the Fields and Forest there these Voices first were found.

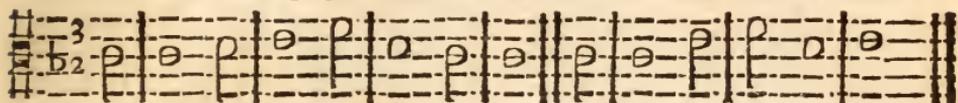
P S A L M CXXXIII.

Treble & Contra:

Contra 5th, Treble 8th:

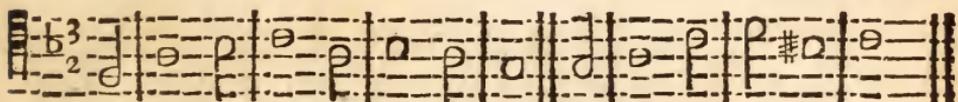


O what a hap-py thing it is, and joy-ful for to see,

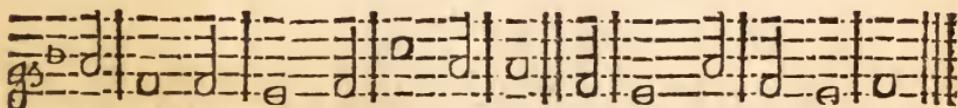
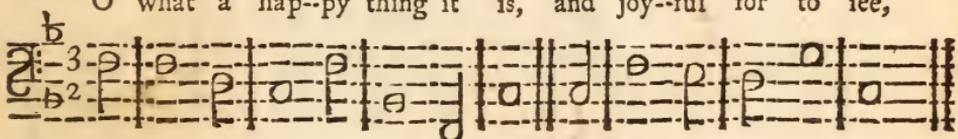


Tenor & Bassus.

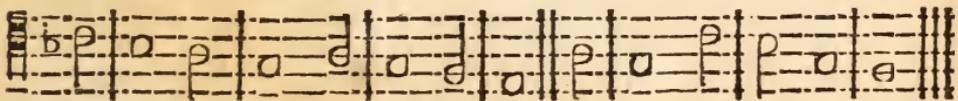
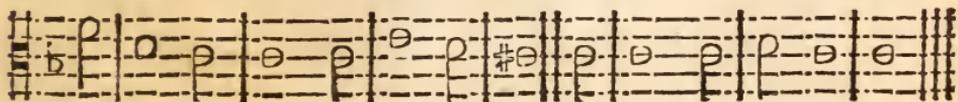
Bassus Unison.



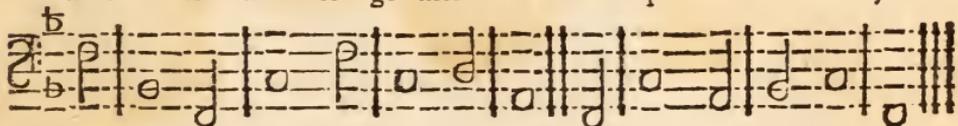
O what a hap-py thing it is, and joy-ful for to see,



Brethren to dwell to-ge-ther in Friendship and U-ni-ty!

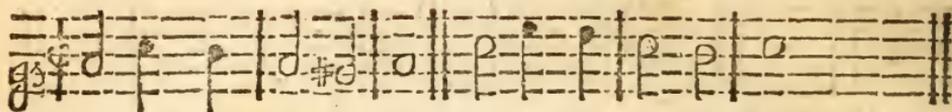


Brethren to dwell to-ge-ther in Friendship and U-ni-ty!

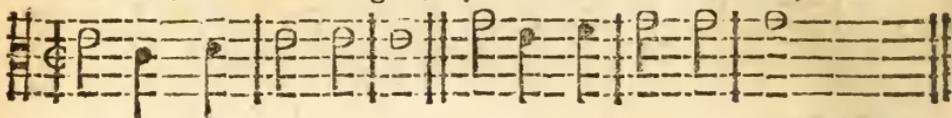
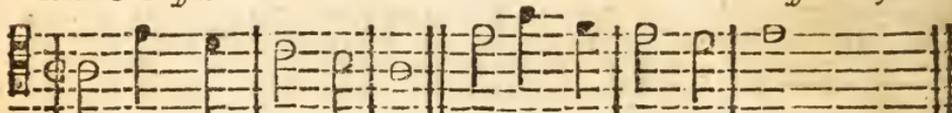


- 2 It's like the precious Ointment that was pour'd on Aaron's Head :
Which from his Beard down to the Skirts of his rich Garments spread.
- 3 And as the lower Ground doth drink the Dew of Hermon Hill :
And Sion with his silver Drops the Fields with Fruit doth fill.
- 4 Ev'n so the Lord doth pour on them his Blessings manifold,
Whose Hearts and Minds sincerely do this Knot fast keep and hold.

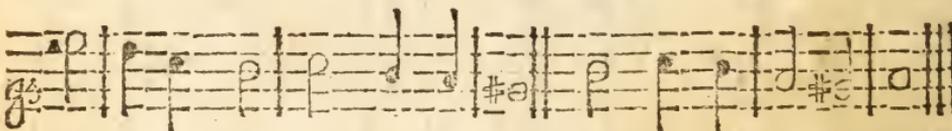
P S A L M CXXXIV.

*Treble & Contra.**Contra 5th, Treble 8th.*

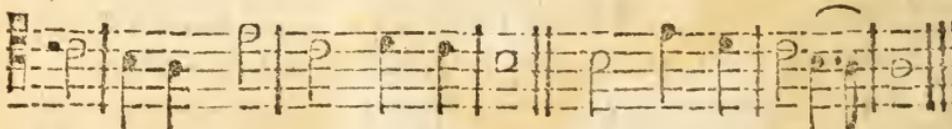
Be-hold, and have re-gard, ye Ser-vants of the Lord,

*Tenor & Bassus.**Bassus Unison.*

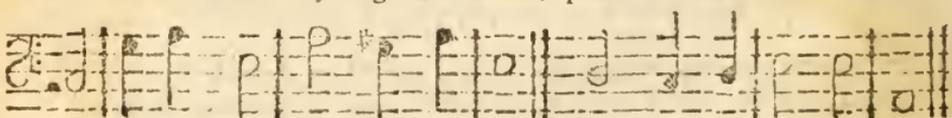
Be-hold, and have re-gard, ye Ser-vants of the Lord,



Who in his House by night do watch, praise him with one Ac-cord.



Who in his House by night do watch, praise him with one Ac-cord.



2 Lift up your Hands on high unto his holy Place :

And give the Lord his Praises his due, his Benefits embrace.

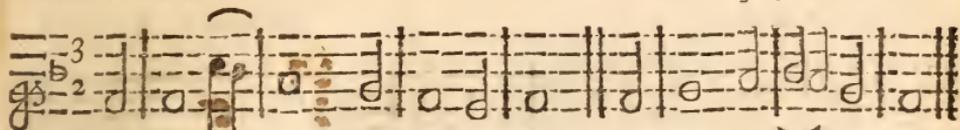
3 For why! the Lord our God, who Heaven and Earth did frame,

Doth Sion bless and will preserve for evermore the same.

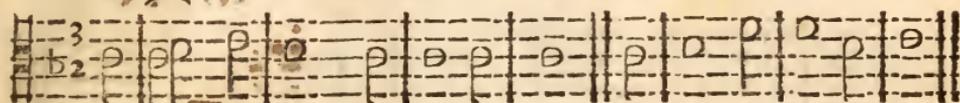
PSALM CXXXV. *Knottingley Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

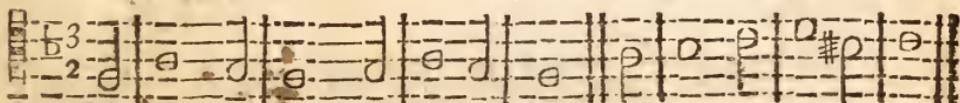


O praise the Lord, praise ye his Name, praise him with one Accord;

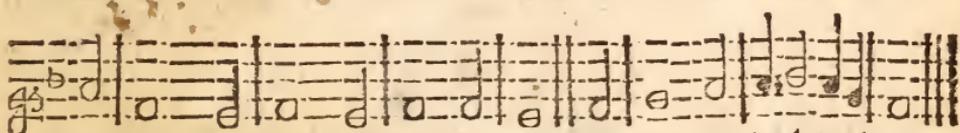
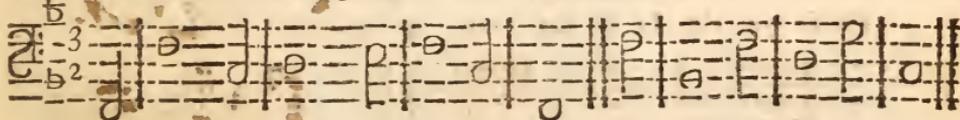


Tenor & Bassus.

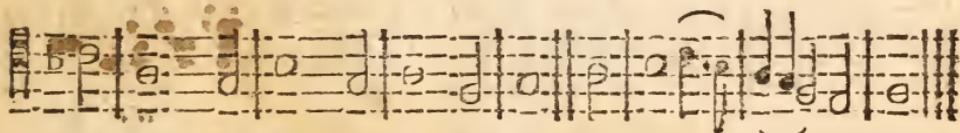
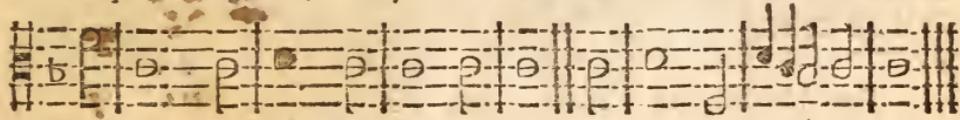
Bassus an 8th.



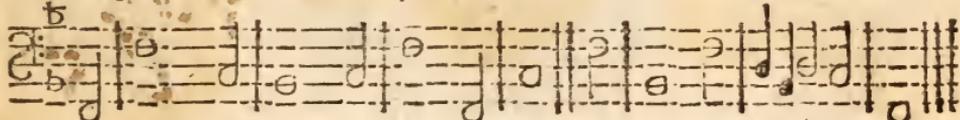
O praise the Lord, praise ye his Name, praise him with one Accord;



O praise him still, all ye that be the Ser-vants of the Lord.



O praise him still, all ye that be the Servants of the Lord.



- 2 O praise him ye that stand and be in the House of the Lord:
Ye of his Court, and of his House, praise him with one Accord.
- 3 Praise ye the Lord, for he his good, sing Praises to his Name:
It is a good and pleasant thing always to do the same.
- 4 For why the Lord hath Jacob chose, his very own ye see,
So hath he chosen Israel his Treasure for to be.

PSALM CXXXVI.

Treble & Contra.

Contra 5th, Treble 8th.

Handwritten musical notation for the first system, featuring Treble and Contra parts. The Treble part is on a single staff with a treble clef and a 3/2 time signature. The Contra part is on a single staff with a contra clef and a 3/2 time signature. Both parts contain several measures of music, including quarter and eighth notes, and rests. There are handwritten annotations in brown ink below the staves, including 'A. A.' and 'A. A.'.

Tenor & Bassus.

Bassus an 8th.

Handwritten musical notation for the second system, featuring Tenor and Bassus parts. The Tenor part is on a single staff with a tenor clef and a 3/2 time signature. The Bassus part is on a single staff with a bass clef and a 3/2 time signature. Both parts contain several measures of music, including quarter and eighth notes, and rests. There are handwritten annotations in brown ink below the staves, including 'A. A.' and 'A. A.'.

Praise ye the Lord, for he is good,

Handwritten musical notation for the third system, featuring Tenor and Bassus parts. The Tenor part is on a single staff with a tenor clef and a 3/2 time signature. The Bassus part is on a single staff with a bass clef and a 3/2 time signature. Both parts contain several measures of music, including quarter and eighth notes, and rests. There are handwritten annotations in brown ink below the staves, including 'A. A.' and 'A. A.'.

For his Mer-cy en-du-reth for e-ver.

Handwritten musical notation for the fourth system, featuring Tenor and Bassus parts. The Tenor part is on a single staff with a tenor clef and a 3/2 time signature. The Bassus part is on a single staff with a bass clef and a 3/2 time signature. Both parts contain several measures of music, including quarter and eighth notes, and rests. There are handwritten annotations in brown ink below the staves, including 'A. A.' and 'A. A.'.

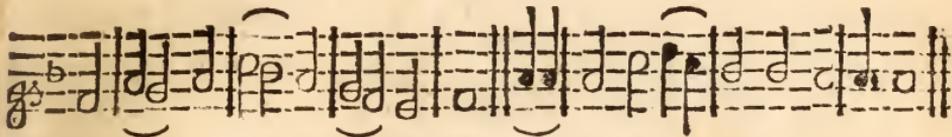
Handwritten musical notation for the fifth system, featuring Tenor and Bassus parts. The Tenor part is on a single staff with a tenor clef and a 3/2 time signature. The Bassus part is on a single staff with a bass clef and a 3/2 time signature. Both parts contain several measures of music, including quarter and eighth notes, and rests. There are handwritten annotations in brown ink below the staves, including 'A. A.' and 'A. A.'.

For his Mer-cy en-du-reth for e-ver.

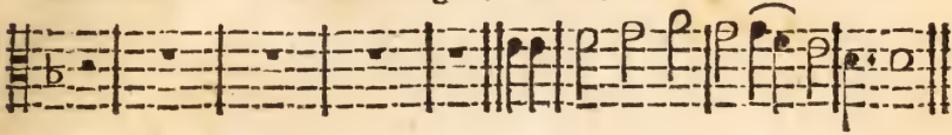
Handwritten musical notation for the sixth system, featuring Tenor and Bassus parts. The Tenor part is on a single staff with a tenor clef and a 3/2 time signature. The Bassus part is on a single staff with a bass clef and a 3/2 time signature. Both parts contain several measures of music, including quarter and eighth notes, and rests. There are handwritten annotations in brown ink below the staves, including 'A. A.' and 'A. A.'.

Continued.

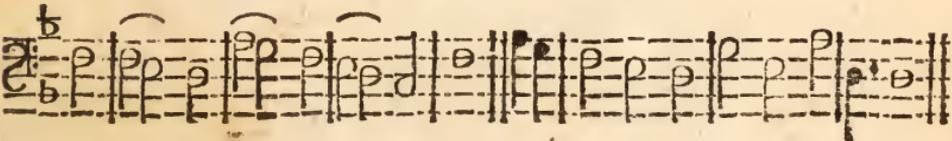
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Give Praise un—to the God of gods, for his, &c.



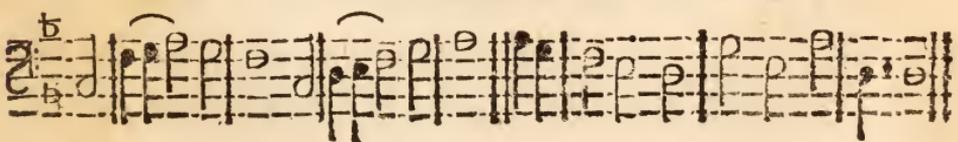
Give Praise un—to the God of gods, for his, &c.



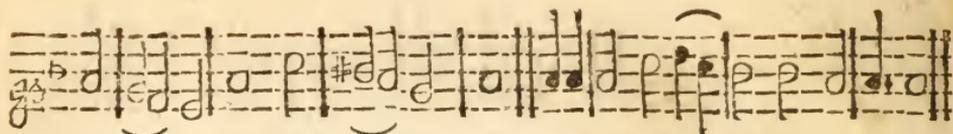
for his, &c.



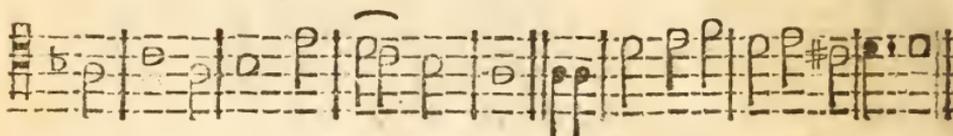
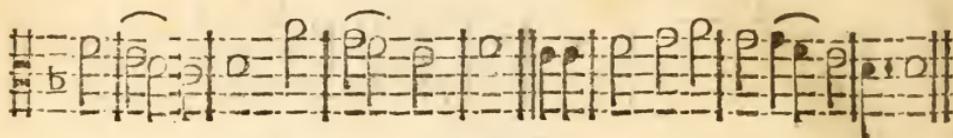
Give Praise un-to the Lord of lords, for his, &c.



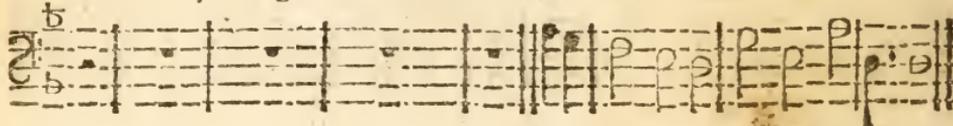
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Who on-ly doth great wondrous Works, for his, &c.



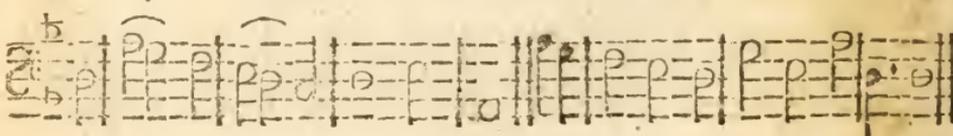
Who on-ly doth great wondrous Works, for his, &c.



for his, &c.



Who by his Wisdom made the Heav'ns, for his, &c.

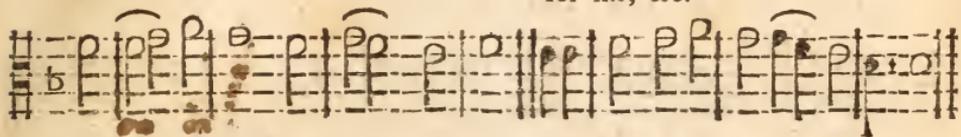


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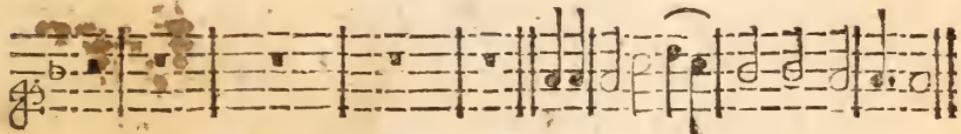
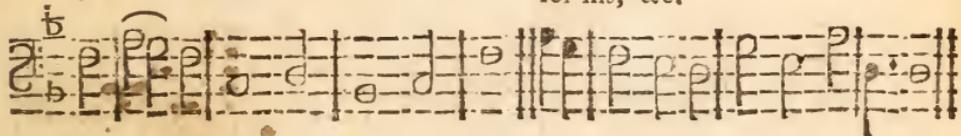
for his, &c.



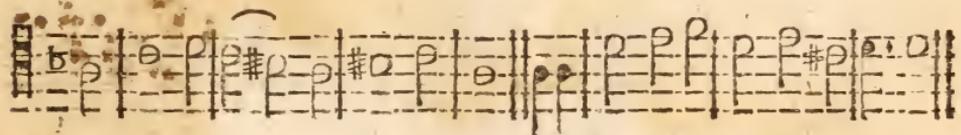
Who on the Waters stretch'd the Earth, for his, &c.



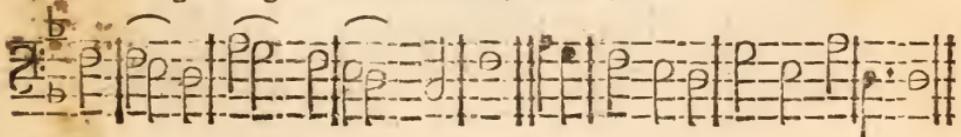
for his, &c.



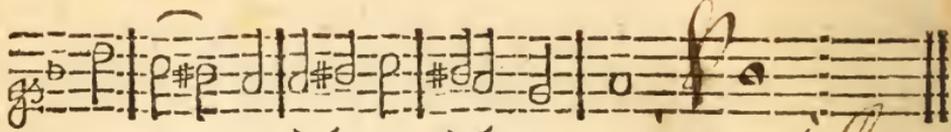
for his, &c.



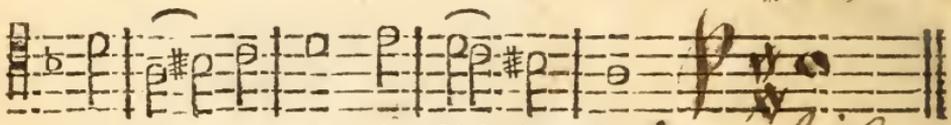
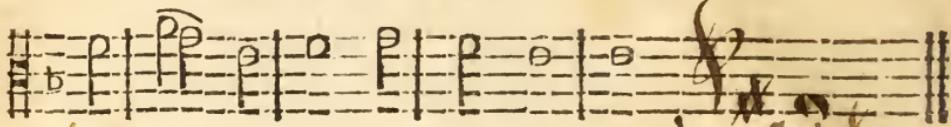
Who made great Lights to shine a-broad, for his, &c.



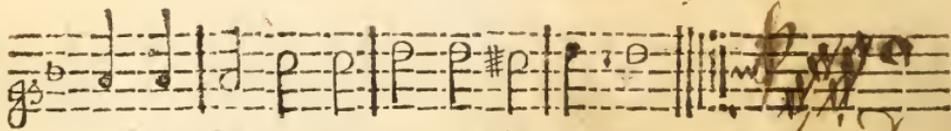
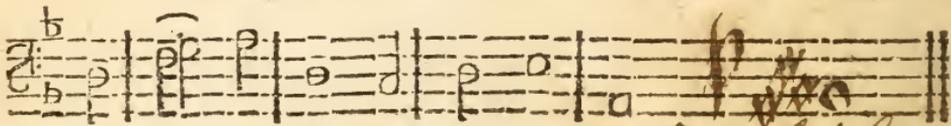
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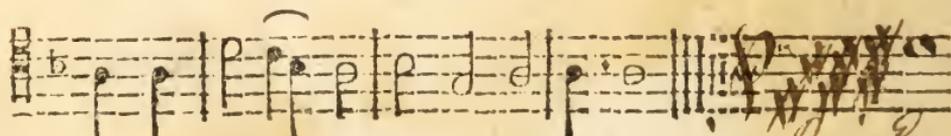
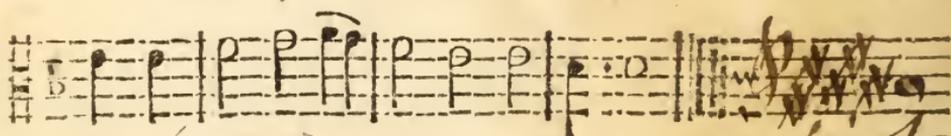
The Sun to rule the Light-some Day,



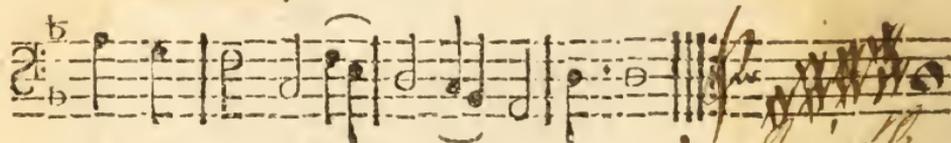
The Sun to rule the Light-some Day,



For his Mer-cy en-du-reth for e-ver.



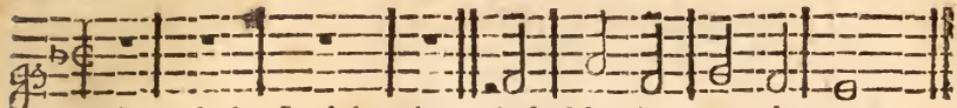
For his Mer-cy en-du-reth for e-ver.



P S A L M CXXXVI.

P S A L M CXXXVI. Second Metre.

Treble & Contra.

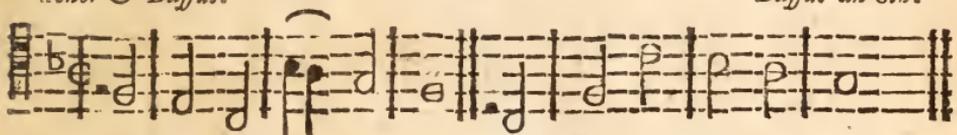


O laud the Lord be-nign, whose Mer-cies ne'er de-cay,

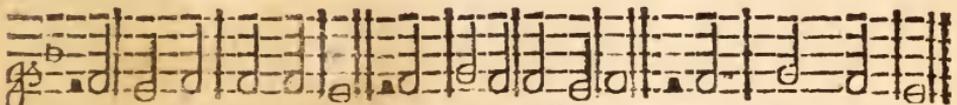
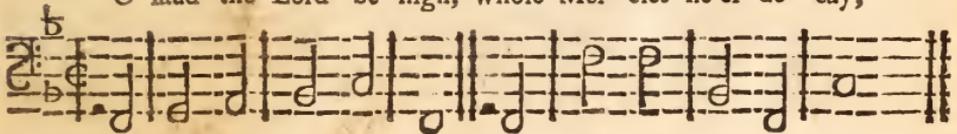


Tenor & Bassus.

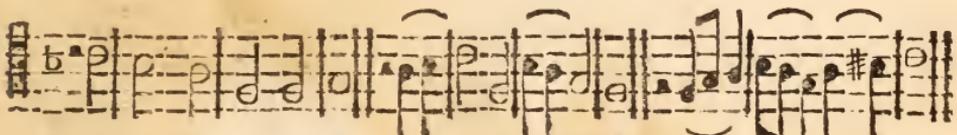
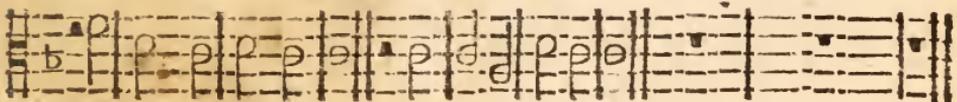
Bassus an 8th.



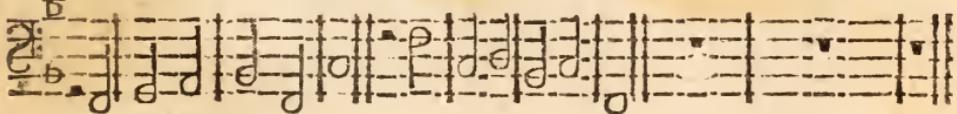
O laud the Lord be-nign, whose Mer-cies ne'er de-cay,



Give Thanks and Praises sing to God of gods alway, for cer-tain-ly



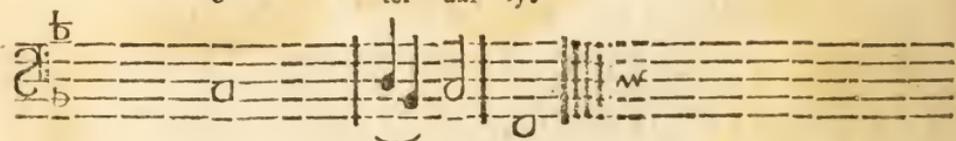
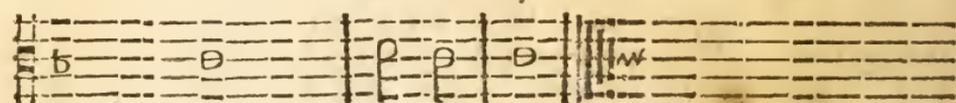
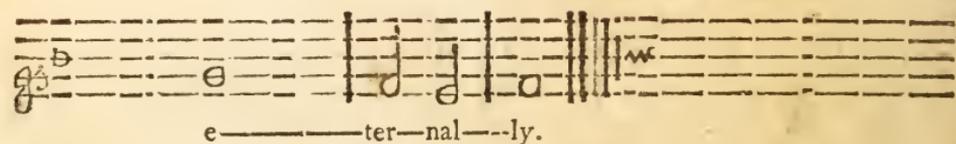
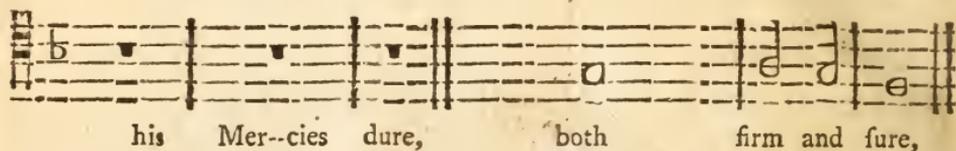
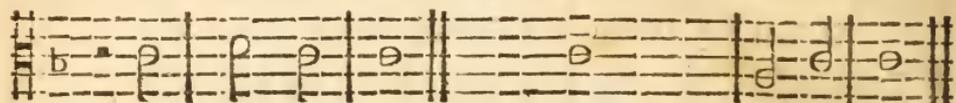
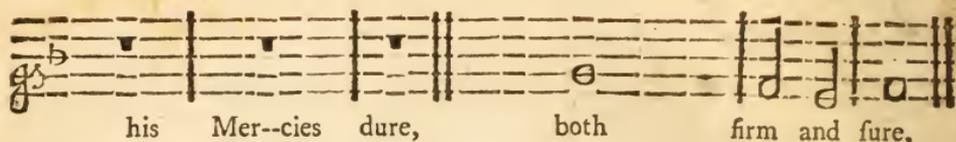
Give Thanks and Praises sing, to God of gods alway, for cer-tain-ly



2 The Lord of lord's praise ye, whose Mercies ever dure,
Great Wonders only he, doth by his Power sure.
For certainly his Mercies dure both firm and sure, eternally.

Continued.

Continued.



3 Which God omnipotent, by his great Wisdom he,
The Heav'n and Firmament did frame, as we may see.
For certainly, &c.

P S A L M CXXXVII.

P S A L M CXXXVII.

Treble & Contra.

When we did sit in Ba-by-lon, the Ri-vers round a-bout :

Tenor & Bassus.

When we did sit in Ba-by-lon, the Ri-vers round a-bout :

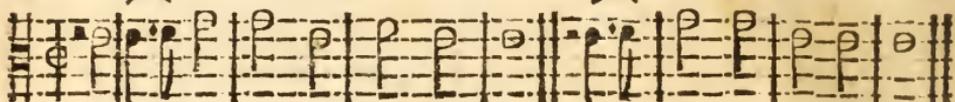
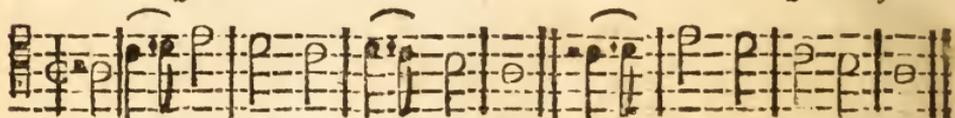
the Tears for Grief burst out.

Then in re-membrance of Si-on, the Tears for Grief burst out.

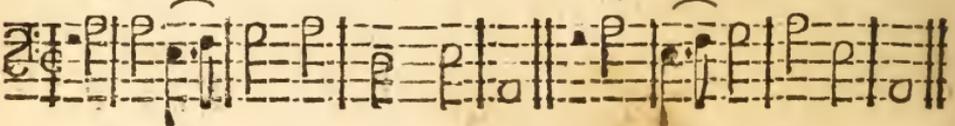
- 2 We hang'd our Harps and Instruments the Willow Trees upon :
For in that Place Men for their Use had planted many a one.
- 3 Then they to whom we Prisoners were, said to us tauntingly,
Now let us hear your Hebrew Songs, and pleasant Melody.
- 4 Alas! said we, who can once frame his heavy Heart to sing
The praises of our loving God thus under a strange King?

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

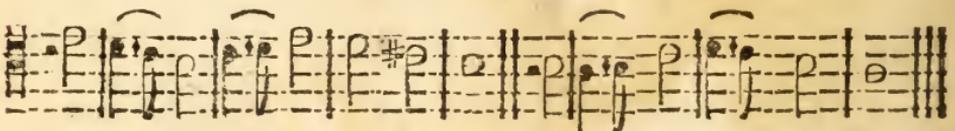
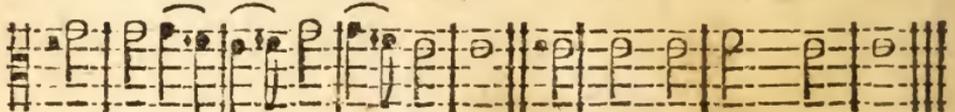
.. Thee will I praise with my whole Heart my Lord my God al-ways,

*Tenor & Bassus.**Bassus Unison.*

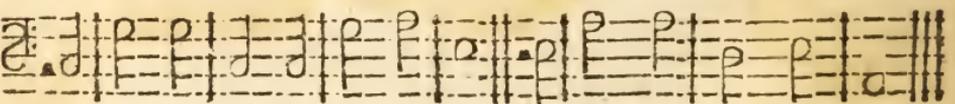
Thee will I praise with my whole Heart, my Lord my God al-ways,



Ev'n in the Presence of the gods, I will ad-vance thy Praise.



Ev'n in the Presence of the gods I will ad-vance thy Praise.

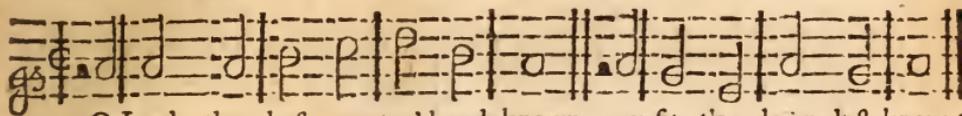


- 2 Towards thy holy Temple I will look and worship thee:
And praised in my thankful Mouth thy holy Name shall be.
- 3 Ev'n for thy loving Kindness Sake, and for thy Truth withal:
For thou thy Name hast by thy Word, advanced over all.
- 4 When I did call, thou heardest me, and thou hast made also:
The Power of increased Strength, within my Soul to grow.

PSALM CXXXIX. *Onger Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

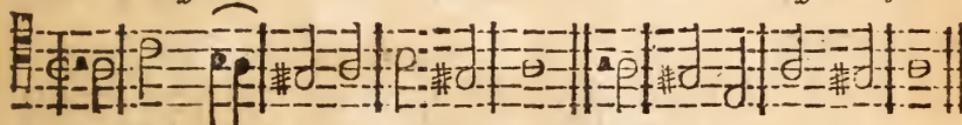


O Lord, thou hast me try'd and known, my fit-ting down dost know

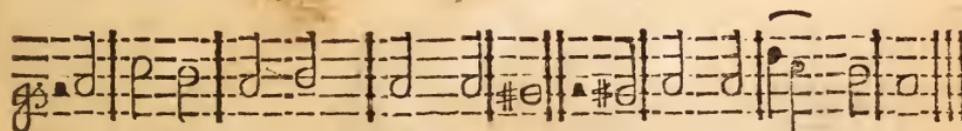
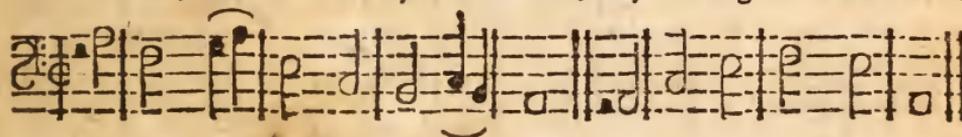


Tenor & Bassus.

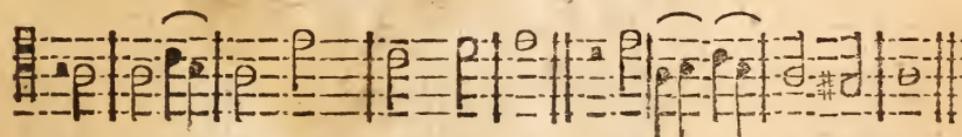
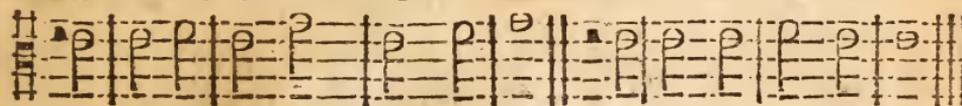
Bassus Unison.



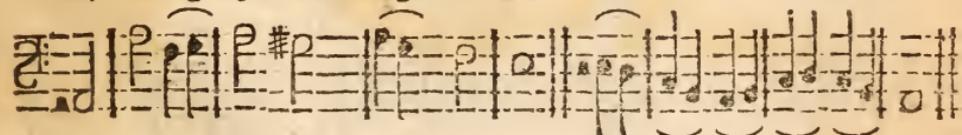
O Lord, thou hast me try'd and known, my fit-ting down dost know



My ri-sing up, and Thoughts far of, thou un-der-stand'it al-so.



My ri-sing up, and Thoughts far of, thou un-der-stand'it al-so.



- 2 My Path, yea, and my Bed likewise, thou art about always :
And by familiar Custom art acquainted with my Ways.
- 3 No Word is in my Tongue, O Lord, that is not known to thee ;
Thou hast beset me round about, and laid thy Hand on me.
- 4 Such Knowledge is too wonderful, and past my Skill to gain ;
It is so high, that I unto the same cannot attain.

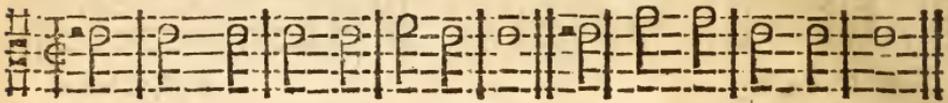
P S A L M CXL. Beverley Tune.

Treble & Contra.

Contra 5th, Treble 8th.

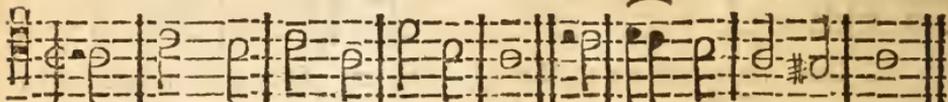


Lord, save me from the e—vil Man, and from his Pride and Spight ;

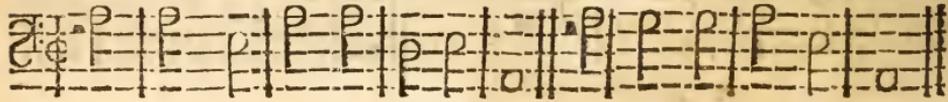


Tenor & Bassus.

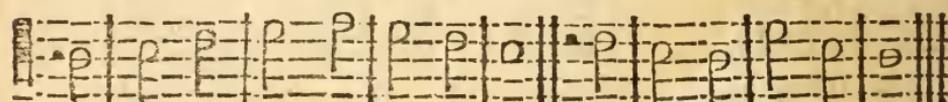
Bassus Unison.



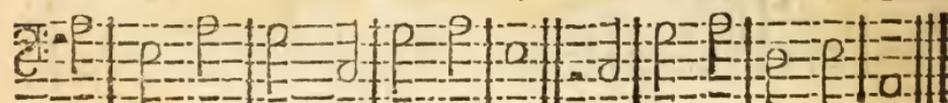
Lord, save me from the e—vil Man, and from his Pride and Spight ;



And from all those that al—fo do, in Vi—o—lence de—light.



And from all those that al—fo do, in Vi—o—lence de—light.

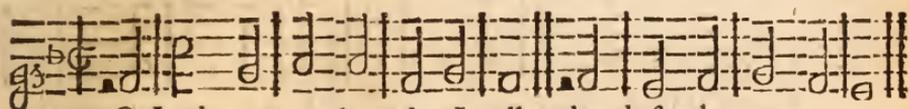


- [2 Who ever more on me made war, their Tongue, lo they have wet ;
Like Serpents underneath their Lips, is Adder's Poison set.
- [3 Keep me, O Lord, from wicked Hands, preserve me to abide,
Free from the cruel Man that means to caufe my Steps to slide.
- 4 The Proud have laid a Snare for me, and they have spread a Net
With Cords in my Path-way, and Gins for me also have set.

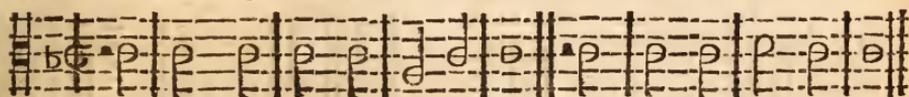
P S A L M CXLI.

Treble & Contra.

Contra 5th, Treble 8th.

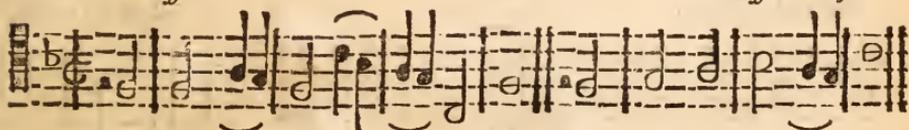


O Lord, up-on thee, do I call, then haste thee un-to me,

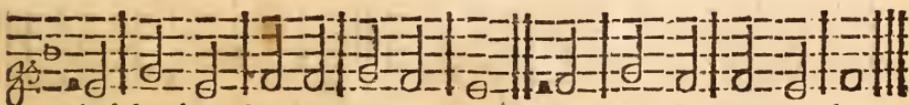
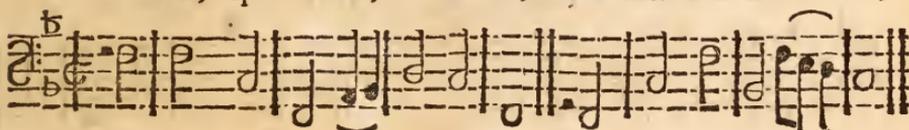


Tenor & Bassus.

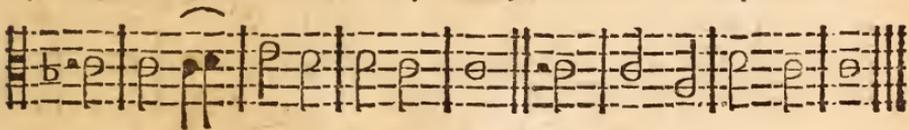
Bassus Unifon.



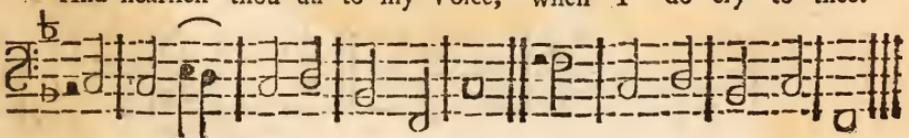
O Lord, up-on thee, do I call, then haste thee un-to me,



And hearken thou un-to my Voice, when I do cry to thee.

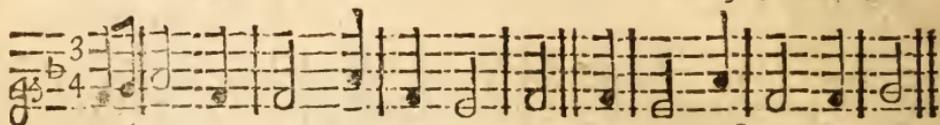


And hearken thou un-to my Voice, when I do cry to thee.

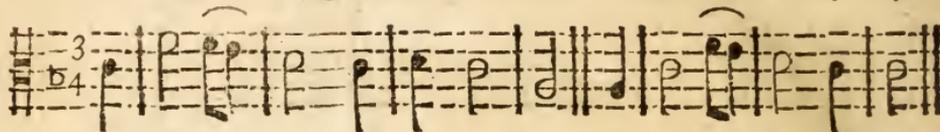
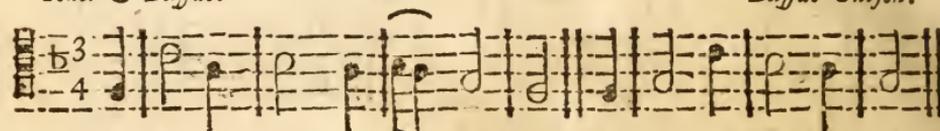


- 2 As Incense let my Pray'rs still be, directed in thy Eyes ;
And the uplifting of my Hands as evening Sacrifice.
- 3 For guiding of my Mouth, O Lord, set thou a Watch before ;
And also of my moving Lips, O Lord, keep thou the Door.
- 4 That I should wicked Works commit, incline thou not my Heart ;
With ill Men of their Delicates, Lord, let me eat no part.

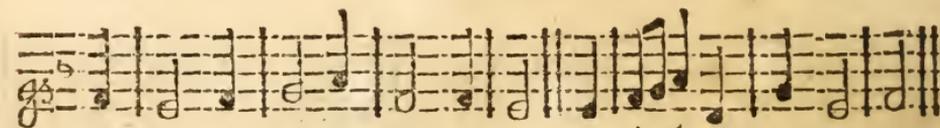
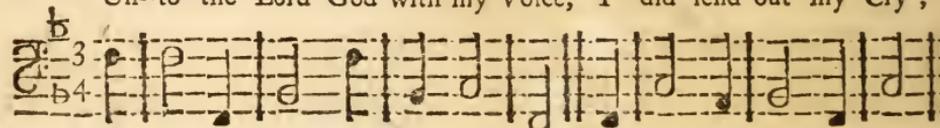
P S A L M CXLII.

*Treble & Contra.**Contra 5th, Treble 8th.*

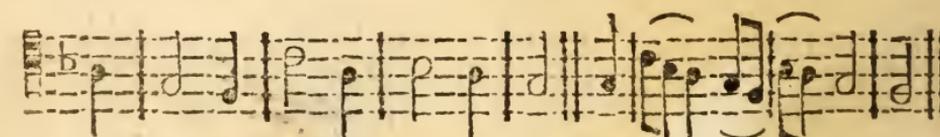
Un—to the Lord God with my Voice, I did fend out my Cry ;

*Tenor & Bassus.**Bassus Unison.*

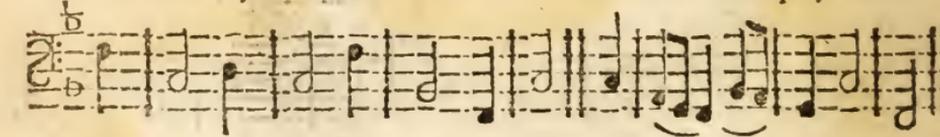
Un—to the Lord God with my Voice, I did fend out my Cry ;



And with my strain-ed Voice un—to the Lord God pray-ed I.



And with my strain-ed Voice un—to the Lord God prayed I.



- 2 My Meditation in his Sight to pour I did not spare :
And in the Presence of the Lord my Trouble did declare.
- 3 Although perplexed was my Soul, my Path was known to thee :
In way where I did walk, a Snare they slyly laid for me.
- 4 I look'd and view'd on my Right-hand, but none there would me know :
All Refuge failed me, and for my Soul no care did show :

PSALM CXLIII. *Stock Tune.*

Treble & Contra.

Contra 5th, Treble 8th.



Lord, hear my Pray'r and my Complaint which I do make to thee;

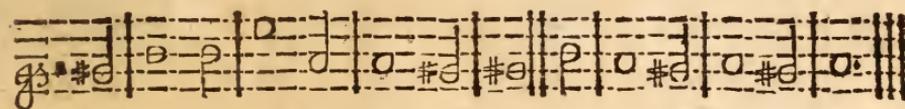
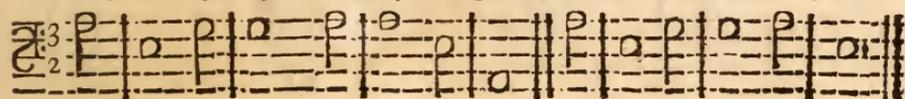


Tenor & Bassus.

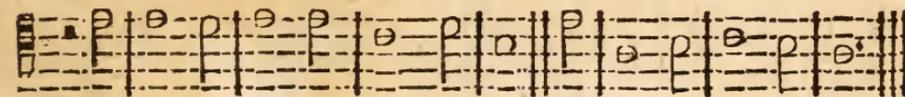
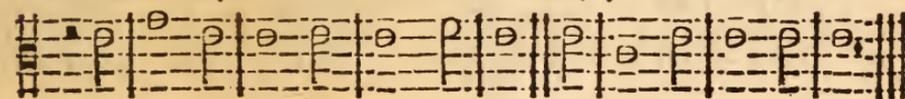
Bassus Unison.



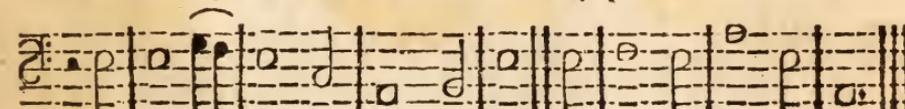
Lord, hear my Pray'r and my Complaint which I do make to thee:



And in thy na--tive Truth, and in thy Jus--tice an--swer me.



And in thy na--tive Truth, and in thy Jus--tice an--swer me.

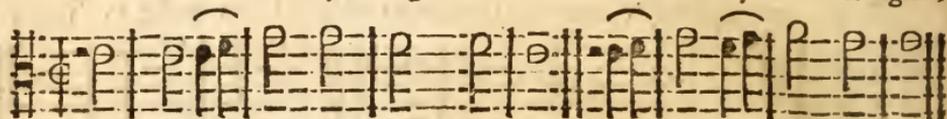


- 2 In judgment with thy Servant, Lord, O enter not at all :
For justify'd be in thy Sight no one that liveth shall :
- 3 The Enemy pursu'd my Soul, my Life to ground hath thrown :
And laid me in the Dark, like them that are to Grave gone down.
- 4 Therefore my Spirit in me is, in great Perplexity ;
My Heart within me also is afflicted grievously.

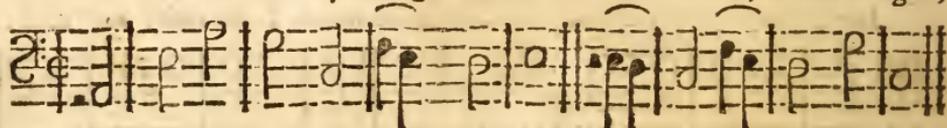
P S A L M CXLIV.

*Treble & Contra.**Contra 5th, Treble 8th.*

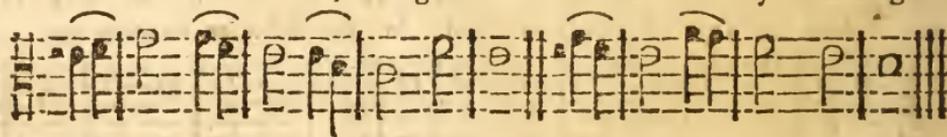
Blest be the Lord my Strength that doth in-struct my Hands to fight ;

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

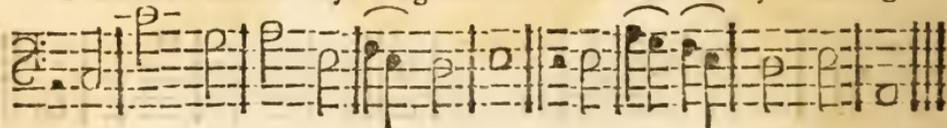
Blest be the Lord my Strength that doth in-struct my Hands to fight ;



The Lord that doth my Fin-gers frame to Bat-tle by his Might.



The Lord that doth my Fin-gers frame to Bat-tle by his Might.



2 He is my Hope, my Fort and Tower, Deliverer and Shield :
In him I trust, my People he subdues to me to yield.

3 O Lord, what thing is Man, that him thou dost so highly prize ?
Or Son of Man that upon him thou thinkest in such wise ?

4 Man is but like to vanity, so pass his Days to end,
As fleeting Shade. Bow down, O Lord, the Heav'n, and descend.

PSALM CXLV.

Treble & Contra.

Contra 5th, Treble 8th.

Thee will I laud my God and King, and bleſs thy Name al-way :

Tenor & Bassus.

Bassus Unison.

Thee will I laud my God and King, and bleſs thy Name al-way :

For e-ver will I praife the fame, and bleſs thee Day by Day.

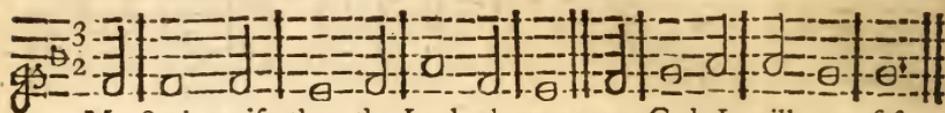
For e-ver will I praife the fame and bleſs thee Day by Day.

- 2 Great is the Lord, moſt worthy Praiſe, his Greatneſs none can reach :
From Race to Race they ſhall thy Works praife, and thy Power preach.
- 3 I of thy glorious Majeſty the Beauty will record :
And meditate upon thy Works moſt wonderful, O Lord,
- 4 And they ſhall of thy Pow'r and of thy fearful Acts declare :
And I to publiſh all abroad thy Greatneſs will not ſpare.

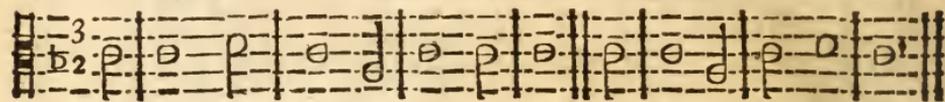
P S A L M CXLVI. *Zealand Tune.*

Treble & Contra.

Contra 5th, Treble 8th.

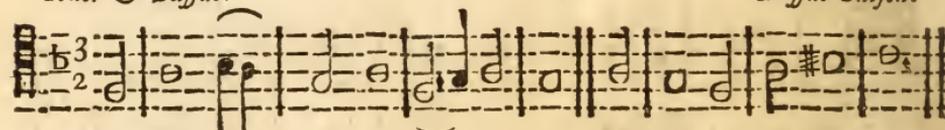


My Soul, praise thou the Lord a'-ways, my God I will con-fess :

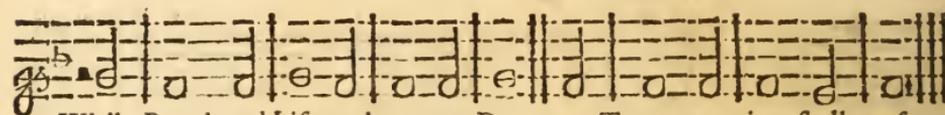
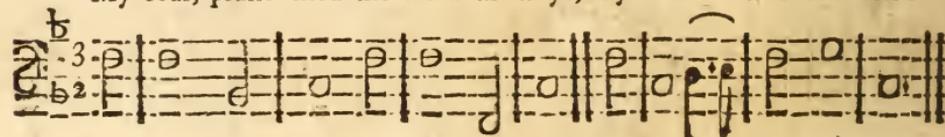


Tenor & Bassus.

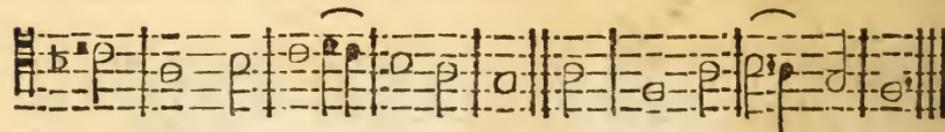
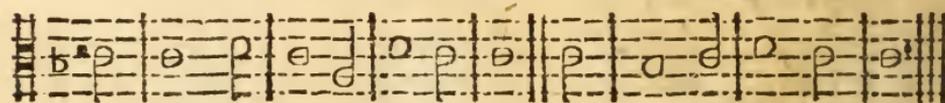
Bassus Unison.



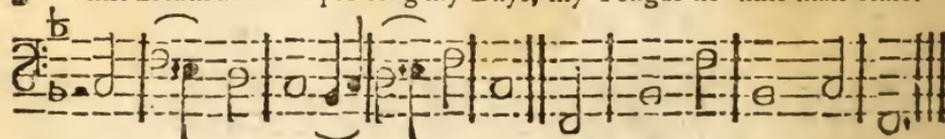
My Soul, praise thou the Lord al-ways, my God I will con-fess :



While Breath and Life prolong my Days, my Tongue no time shall cease.



While Breath and Life pro-long my Days, my Tongue no time shall cease.



- 2 Trust not in worldly Princes then, tho' they abound in Wealth :
Nor in the Sons of mortal Men, in whom there is no Health.
- 3 For why ; their Breath doth soon depart, to Earth anon they fall :
And then the Counsel of their Heart decay and perish all.
- 4 Blessed and happy are all they, whom Jacob's God doth aid ;
And he whose Hope doth not decay, but on the Lord is staid.

P S A L M CXLVII. *Southampton Tune.*

Treble & Contra.

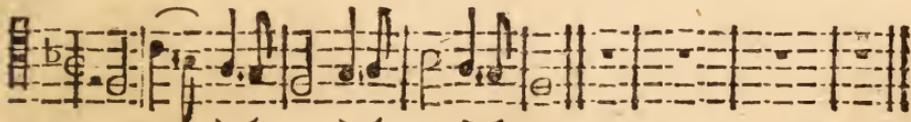


un-to our God to sing :

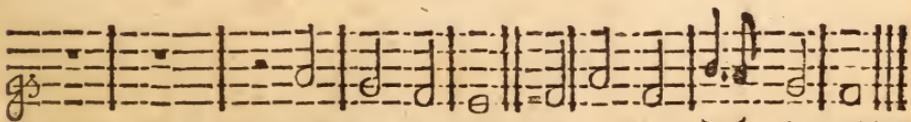
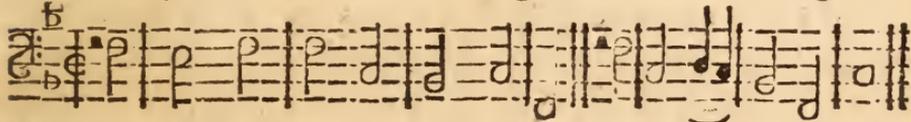


Tenor & Bassus.

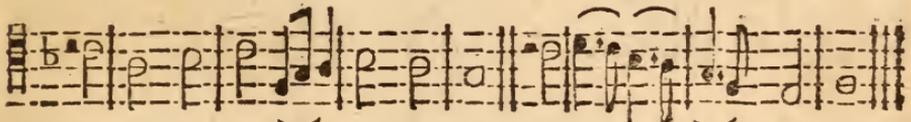
Bassus Unison.



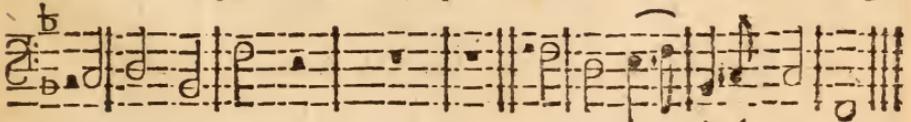
Praise ye / the Lord, for it is good, unto our God to sing :



For it is plea-sant, and to praise it is a come-ly Thing.



For it is plea-sant, and to praise it is a come-ly Thing.

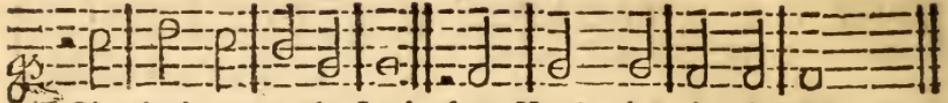


- 2 The Lord his own Jerufalem he buildeth up alone ;
And the disperst of Israel, doth gather into one.
- 3 He heals the broken in their Heart, their Sorés up doth he bind :
He counts the Number of the Stars, and names them in their Kind.
- 4 Great is the Lord, great is his Pow'r, his Wisdome infinite :
The Lord relieves the Week, and throws to ground the Wicked Wight,

P S A L M CXLVIII.

Treble & Contra.

Contra 8th, Treble 15th.



Give laud un—to the Lord, from Heav'n that is fo high :

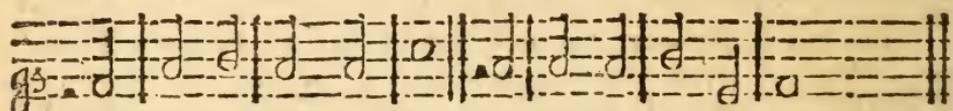
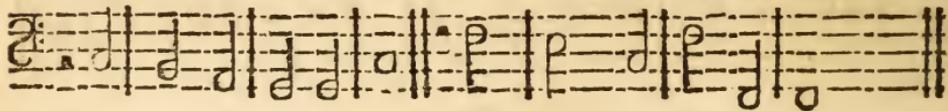


Tenor & Bassus.

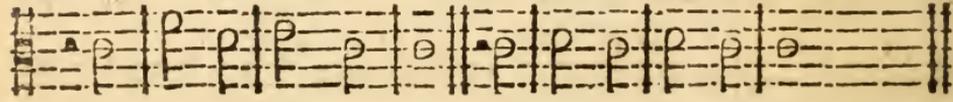
Bassus Unifon.



Give laud un—to the Lord, from Heav'n that is fo high :



Praife him in Deed and Word, a--bove the star—ry Sky.

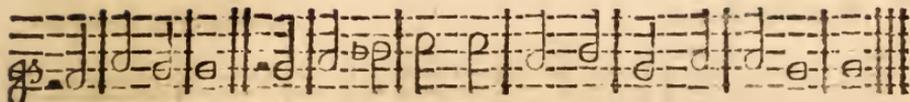


Praife him in Deed and Word, a—bove the star—ry Sky.

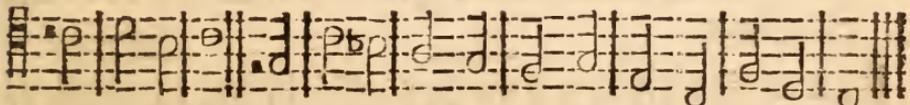
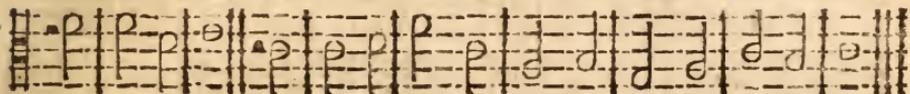


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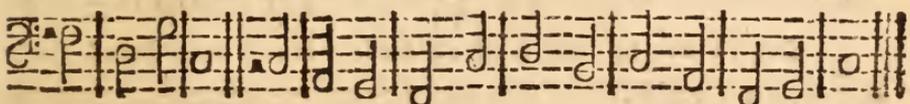
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And al-fo ye, his An-gels all, Ar-mies roy-al, praise joy-ful-ly.



And al-fo ye, his An-gels all, Ar-mies roy-al, praise joy-ful-ly.

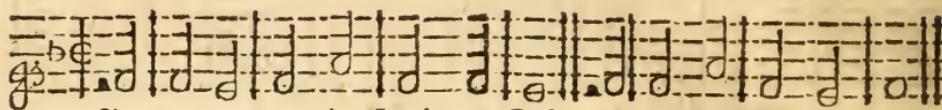


II.

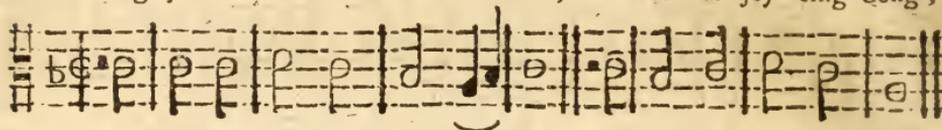
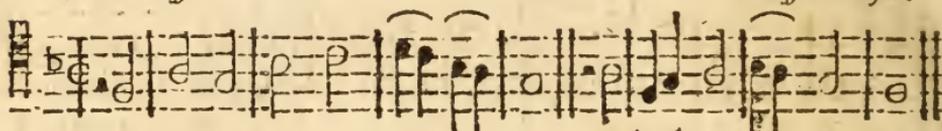
Praise him both Moon and Sun,
 Which are so clear and bright ;
 The same of you be done,
 Ye glitt'ring Stars of Light :
 And you no less,
 Ye Heavens fair,
 Clouds of the Air,
 His Laud express.

III.

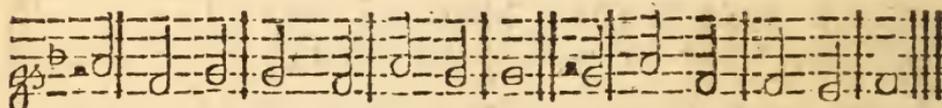
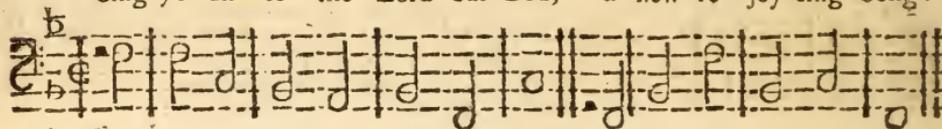
For at his Voice they were
 All formed as we see ;
 At his Voice did appear,
 All Things in their Degree :
 Which he set fast,
 To them he made,
 A Law and Trade,
 Always to last.

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

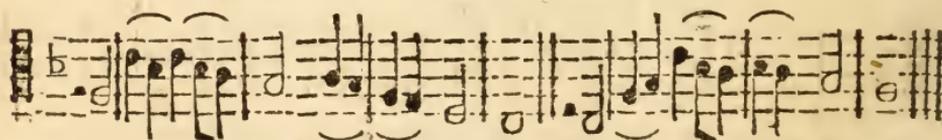
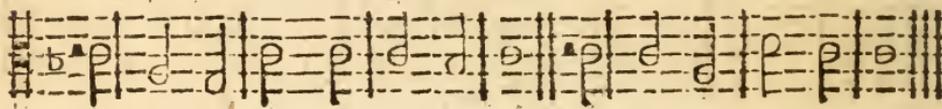
Sing ye un—to the Lord our God, a new re-joy-cing Song ;

*Tenor & Bassus.**Bassus Unison.*

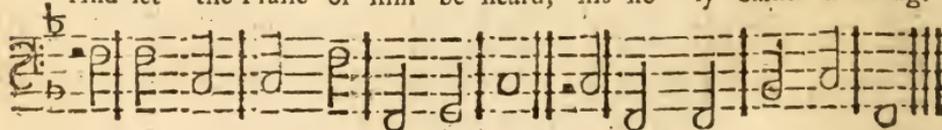
Sing ye un—to the Lord our God, a new re—joy-cing Song :



And let the Praise of him be heard, his ho—ly Saints a—mong.



And let the Praise of him be heard, his ho—ly Saints a—mong.



- 2 Let Israel rejoice in God, and Praises to him sing ;
- 3 And let the Seed of Sion be most joyful in their King.
- 3 Let them sound Praise with Voice of Lute unto his holy Name ;
And with the Timbrel and the Harp sing Praises to the same.
- 4 For why? the Lord his Pleasure all hath in his People set :
And by Deliv'rance he will raise, the Meek to Glory great.

P S A L M CL.

P S A L M C L.

Treble & Contra.

Contra 5th, Treble 8th.

Yield un—to God the migh--ty Lord, praise in his Ho—li—ness ;

Tenor & Bassus.

Bassus Unison.

Yield un—to God the migh--ty Lord, praise in his Ho—li—ness ;

And in the Fir-ma-ment of his great Pow'r praise him no less.

And in the Fir-ma-ment of his great Pow'r praise him no less.

- 2 Advance his Name, and praise him in his mighty Acts always ;
According to his Excellence and Greatness give him Praise.
- 3 His praises with the princely Noise of sounding Trumpets blow :
Praise him upon the Viol, and upon the Harp also.
- 4 Praise him with Timbrel and with Flute, Organs and Virginals :
With sounding Cymbals praise ye him, praise him with loud Cymbals.

Ingenious

Ingenious Practitioners,

THE foregoing *Pfalm-Tunes* are collected from the best Authors, some being of the last and present Age; viz. Mr. *James Green*, Mr. *John Cbetham*, Mr. *Israel Holdroyd*, Mr. *William Tans'ur*, and several Others, now deceased. The *Tunes* to these Four *Pfalms*, viz. 89, 87, 88, 101, were composed by Mr. *Philemon Chalk*, one of the *Society of Great-Warley*. The *Tune* to this 106th *Pfalm* was composed by Mr. *Samuel Laifel*, of *Great-Warley*: The *Tune* to the 150th *Pfalm* was composed by Mr. *John Harwood*, Leader of the *Tenor*, of the *Society of Great-Warley*: The *Tunes*, that are set to these 51 *Pfalms*, viz. 4, 7, 12, 13, 14, 16, 17, 20, 21, 22, 28, 30, 32, 36, 38, 43, 45, 49, 50; 50, 2d Part; 51, 2d Part; 53, 55, 56, 58, 61, 69, 70, 76, 77, 80, 83, 86; 90, *Verses* 10, 11, 12, 13; 91, 93, 97, 99, 109, 114, 115, 116, 117, 118, 119, *Verses* 97, 88, 99, 100, *Great-Warley Tune*; 123, 125, 128, 139, 143, 147, are of my own Composing; and several other *Tunes*, never before in Print.

Your Affectionate Servant,

JOHN ARNOLD.

THE
Compleat Psalmist.

BOOK IV.

CONTAINING
A SELECT NUMBER
OF
DIVINE HYMNS,
On Various OCCASIONS;

With several CANONS of Two, Three, and Four Parts
in One.

Composed in Four Parts, according to the most Authentick Rules, for either Voice or Organ. Never before published.

By JOHN ARNOLD, of *Great-Warley* (near *Brentwood*) in the County of *Essex*.

*Can I cease, my God, from singing,
Daily grateful Songs to thee;
Whilst thy Grace is always bringing,
All Things richly unto me, &c.*

L O N D O N :

Printed by A. PEARSON, over-against *Wright's* Coffee-House in *Aldersgate-Street*, for the Author, and sold by him, and by S. BEAUMONT, in *Little-Britain*. MDCCLXI.

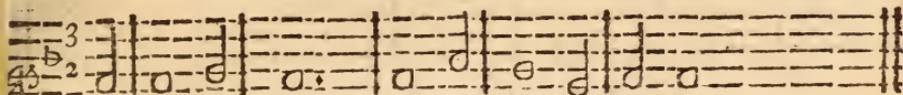
T A B L E,

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

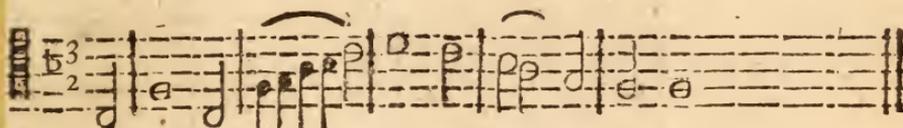
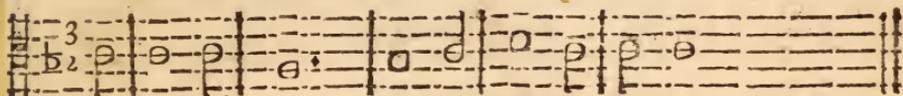
Numb.	Beginnings.	Page
1	Rejoice, Rejoice	1
2	While Shepherds watch'd	4
3	Let ev'ry Mortal	5
4	Behold the Grace	6
5	When all Mankind	8
6	Awake my Soul, and with	9
7	Mourn! Mourn!	10
8	Sweet righteous Lord,	11
9	Christ from the Dead	12
10	My Soul, praise thou	13
11	Awake my Soul, rise from	14
12	Bless them that	15
13	If Angels sung our	16
14	My Sins, O Christ!	17
15	He's come, let	18
16	Lord, tune our Souls	20
17	O praise the Lord	21
18	Thus Angels sung	22
19	I will magnify	23
20	Our Songs on Earth	24

Hymns and Canons on several Occasions.

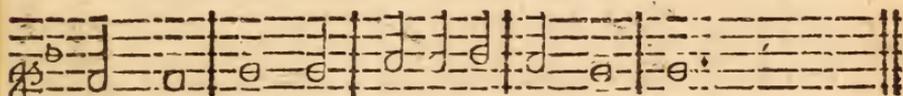
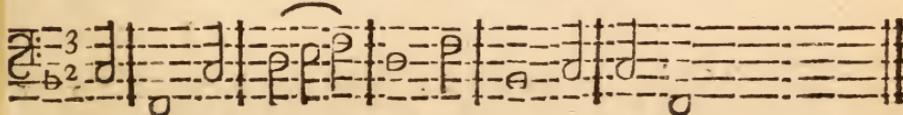
I. An Hymn for Christmas Day.



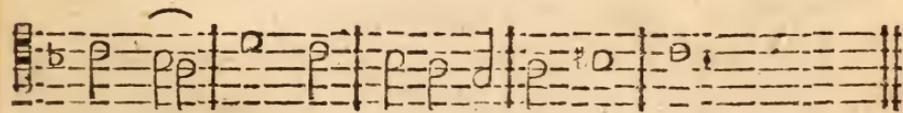
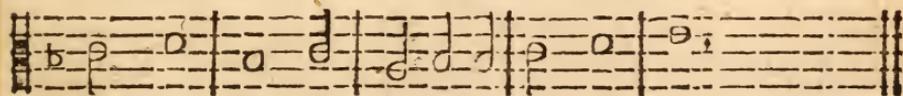
Re-joyce, re-joyce, ye Mor-tals all re-joyce,



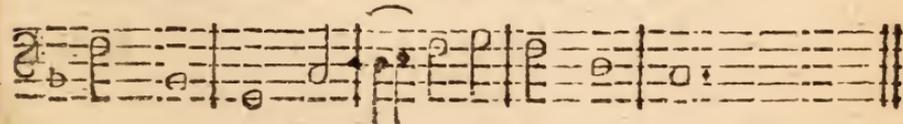
Re-joyce, re-joyce, ye Mor-tals all re-joyce,



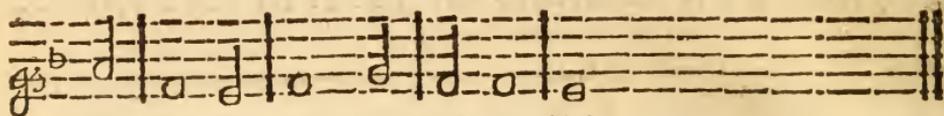
And pierce the Skies with a me-lo-dious Voice.



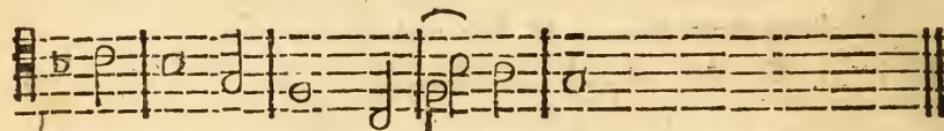
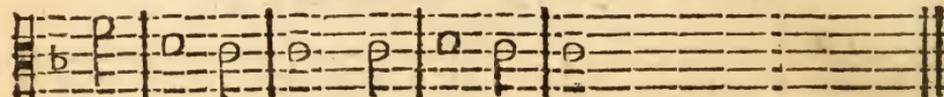
And pierce the Skies with a me-lo-dious Voice.



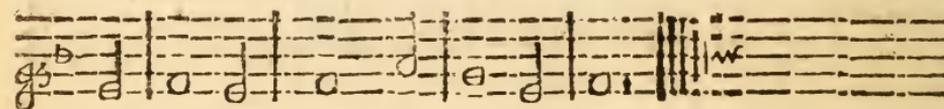
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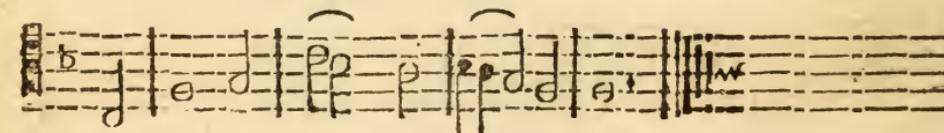
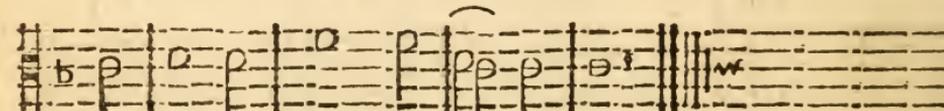
No Note too sweet, no Sound too high,



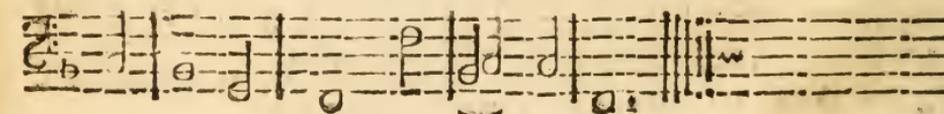
No Note too sweet, no Sound too high,



Our Saviour's Name to mag—ni—fy.



Our Saviour's Name to mag—ni—fy.



II. Sing

II.

Sing Praise, sing Praise unto the Lord most high,
Let all the World the same with us comply :
To praise the Lord, who thought no Scorn,
His Son in Flesh for to be born.

III.

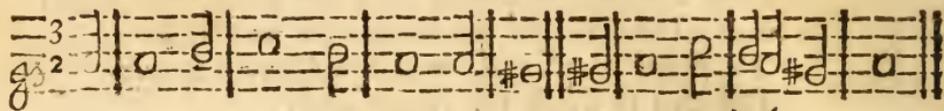
For us poor Mortals, for to set us free,
Who then was lost in Hell perpetually ;
The Eastern Wise-Men did agree,
To come before his Majesty.

IV.

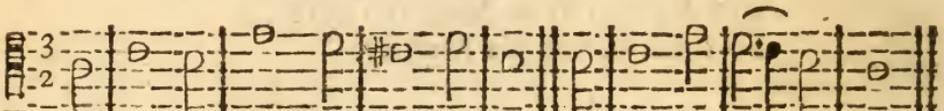
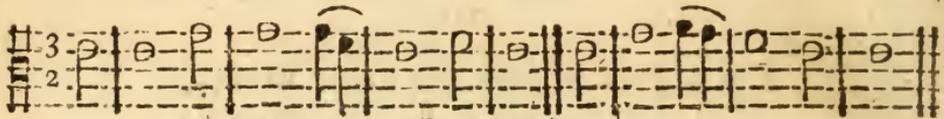
They thought no Scorn, nor thought it no Disgrace,
To fall down flat before our Sav'our's Face ;
Then did Mankind, with Heart and Voice,
With Saints and Angels all rejoice.

V.

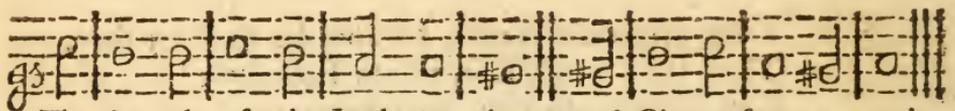
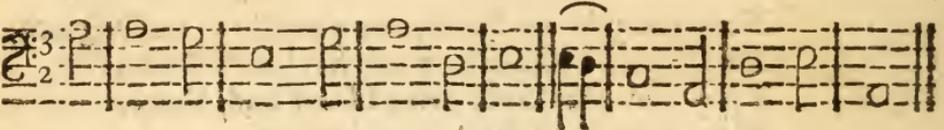
Then praise his Name, because he died for thee,
That thou migh't live unto Eternity :
Sing Hallelujahs now, therefore,
And praise his Name for evermore.

II. *An Hymn for Christmas Day.*

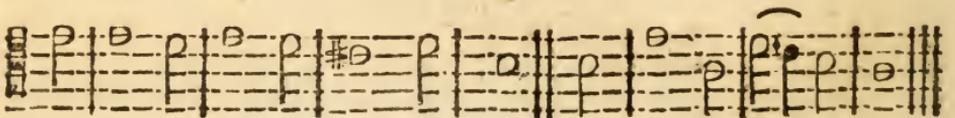
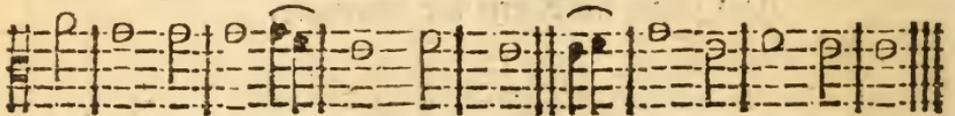
While Shepherds watch their Flocks by Night, all feat—ed on the Ground ;



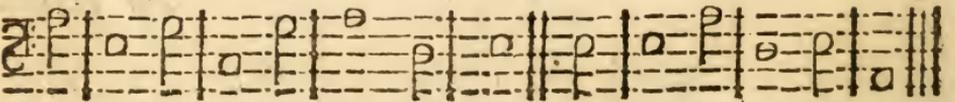
While Shepherds watch their Flocks by Night, all feat—ed on the Ground ;



The An-gel of the Lord came down, and Glo-ry shone a-round.



The An-gel of the Lord came down, and Glo-ry shone a-round.



II.

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 :

III.

To You, in David's Town, this Day, is born, of his own Line,
A Saviour, which is Christ the Lord, and this shall be the Sign :

IV.

The Heav'nly Babe you there shall find, to human View display'd ;
All meanly wrapp'd in Swadling Bands, and in a Manger laid.

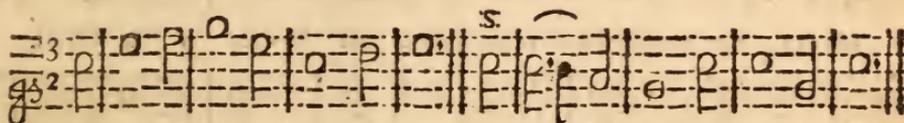
V.

Thus spake the Seraph, and, forthwith, appear'd a shining Throng
Of Angels, praising God, and thus address'd their joyful Song :

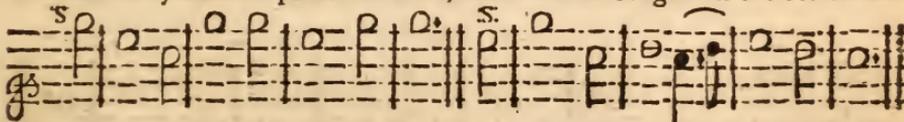
DOXOLOGY.

*All Glory be to God on high, and on the Earth be Peace :
Good Will henceforth from Heav'n to Men, begin, and never cease.*

III. A Canon, of Four in One.



Let ev'ry Mor-tal praise the Lord, with tune-ful Songs with one Ac-cord.



Let all rejoyce with heav'nly Mirth, and i-mi-tate the same on Earth.

II.

Praise God, from whom all Blessings flow,
Praise him all Creatures here below :
Praise him above, ye secret Host,
Praise Father, Son, and Holy Ghost.

IV. An

IV. *An Hymn for Christmas Day.*

Be-hold the Grace ap-pears, the Pro-mise is ful-fill'd ;

Be-hold the Grace ap-pears, the Pro-mise is ful-fill'd ;

Ma-ry, the wond'rous Vir-gin bears, and Je-sus is the Child.

Ma-ry, the wond'rous Vir-gin bears, and Je-sus is the Child.

II.

The Lord, the highest God,
Calls him his only Son :
He bids him rule the Land abroad,
And gives him David's Town.

III.

O'er Jacob he shall reign,
With a peculiar Sway :
The Nations shall his Grace obtain,
Which never will decay.

IV.

To bring the glor'ous News,
A Heav'nly Form appears ;
He tells the Shepherds of their Joys,
And banishes their Fears.

V.

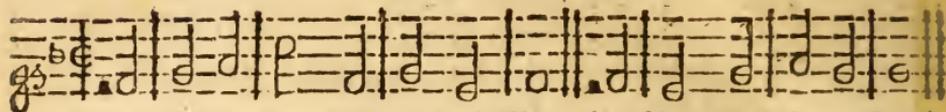
*Go humble Swains, said he,
To David's City fly ;
The promis'd Babe that's born this Day,
Doth in a Manger lie.*

VI.

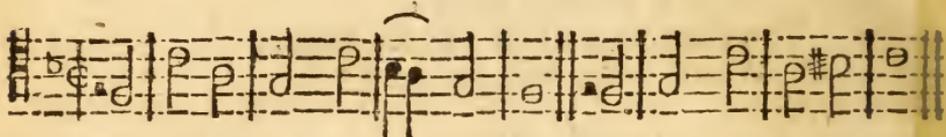
*With Looks and Hearts serene,
Go visit CHRIST your KING :
And strait a shining Throng were seen,
The Shepherds heard them sing ;*

VII.

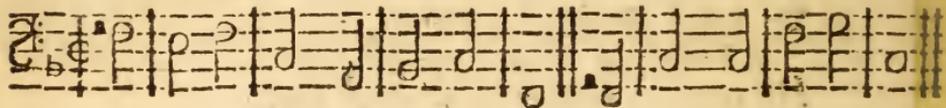
*Glory to GOD on high,
And heav'nly Peace on Earth ;
Good Will to Men, to Angels Joy,
At the REDEEMER's Birth.*

V. *An Hymn for Christmas Day.*

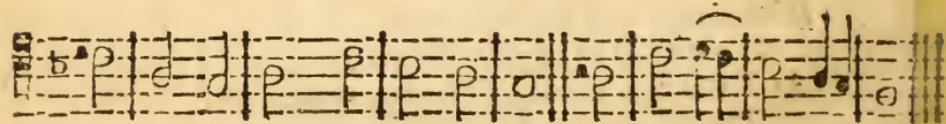
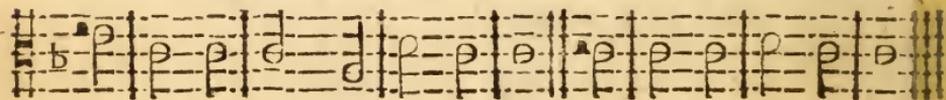
When all Man-kind had by their Sins, themselves whol-ly un-done ;



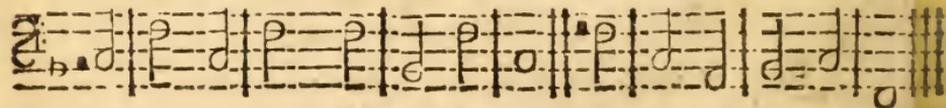
When all Mankind had by their Sins, themselves whol-ly un-done ;



God did in great Com-pas-sion fend, his well be-lov-ed Son.



God did in great Com-pas-sion fend, his well be-lov-ed Son.



II.

To take our Nature, and become
 A Sacrifice for Sin :
 Who made the Path to Heaven plain,
 That we may enter in.

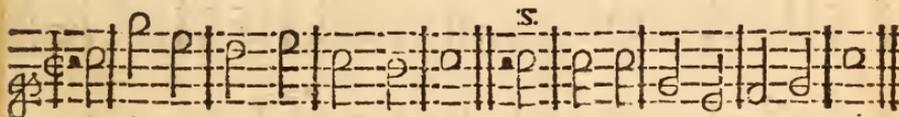
III.

Join Earthly Quires, to celebrate
 The Birth of Christ, our King :
 Glad Homage pay to him, who doth
 Our great Salvation bring.

IV.

Let *Hallelujahs* sound his Praise,
 Employ your greatest Skill :
 From Heav'n be Peace, to Men on Earth,
 And unto all Good Will.

VI. *A Morning Song, or a Canon of Four in One.*



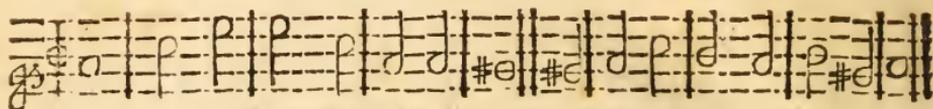
Awake my Soul, and with the Sun, Christ's dai-ly Stage of Du--ty run ;



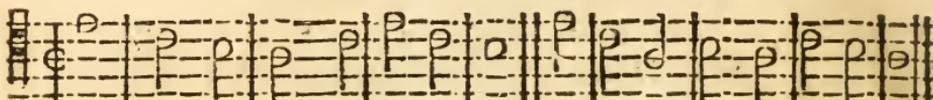
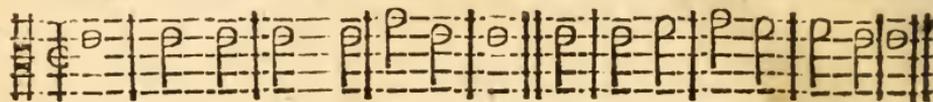
Rise thou my Soul, and with the same, rise thou to Christ's ev'lasting Fame.

II.

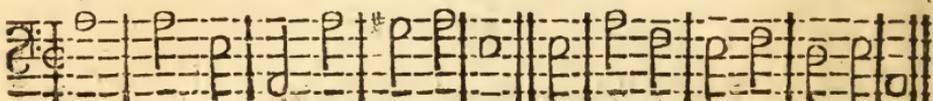
Glory to God, who rules the Sky ;
 Glory to him that sits on high ;
 Glory be to the sacred Host,
 Glory to Son, and Holy Ghost.

VII. *An Hymn for Good Friday.*

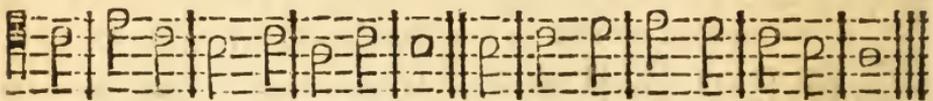
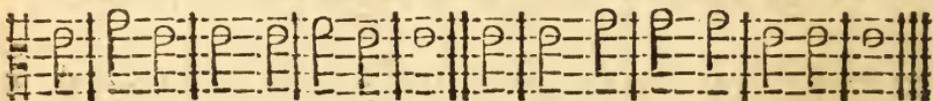
Mourn, mourn ye Saints, behold and see our Sav'our dear nail'd to the Tree;



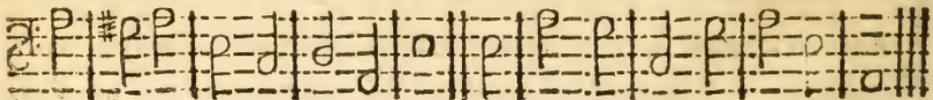
Mourn, mourn ye Saints, behold and see our Sav'our dear nail'd to the Tree;



A bit-ter Death he did en-dure, to save the Souls of Man se-cure.



A bit-ter Death he did en-dure, to save the Souls of Man se-cure.



II. Behold !

II.

Behold! his purple Streams did flow,
 His Blood on Man he did bestow :
 With Hands and Feet nail'd to the Wood,
 And pierced Side ran down with Blood.

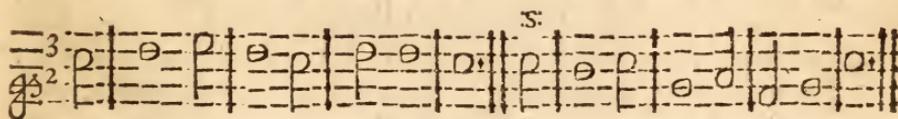
III.

What Wisdom can conceive or know,
 What Tongue or Pen can truly show,
 The vast Dimentions of his Love,
 Or show his Pow'r in Heav'n above.

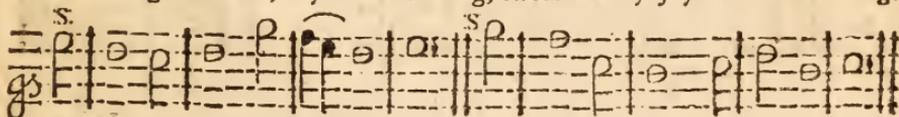
IV.

To God, be Praise and Worship done,
 For giving us his only Son ;
 Let's tune our Souls, and him adore,
 In *Hallelujahs* evermore.

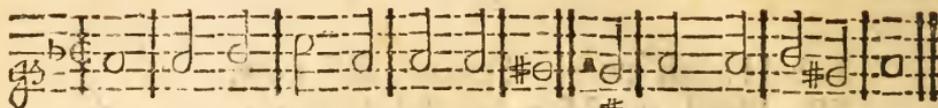
VIII. *A Canon of Four in One.*



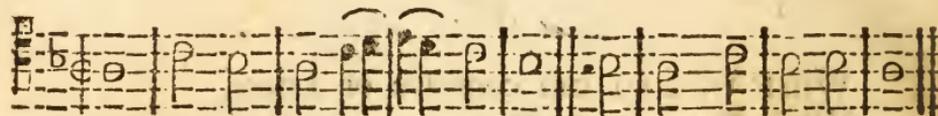
Sweet, righteous Ld, thy Praise we sing, sweet are thy Joys e--ter--nal King.



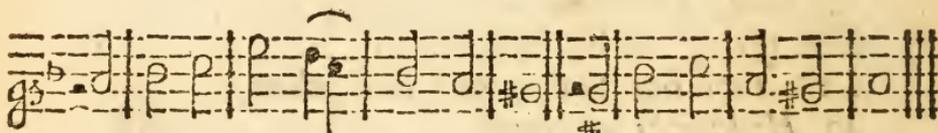
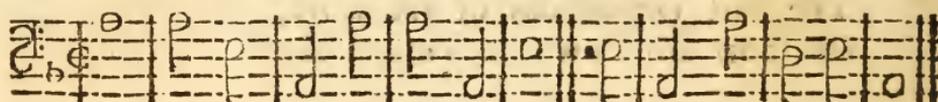
Sweet Joy and Pleasures from thee spring, sweet shall the Clouds with Echo ring.

IX. *An Hymn for Easter Day.*

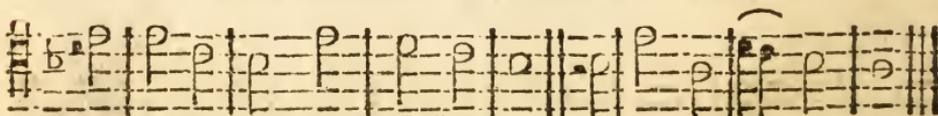
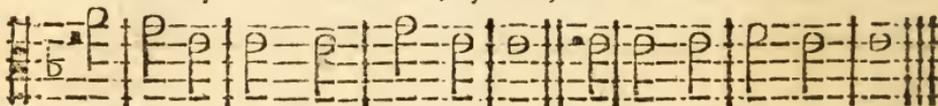
Christ from the Dead is rais'd and made the [#] First-Fruits of the Tomb :



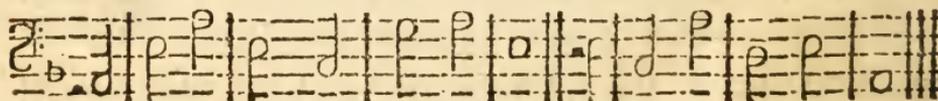
Christ from the Dead is rais'd and made the First-Fruit of the Tomb :



For as by Man came Death, by Man, did Re--sur--rec--tion come.



For as by Man came Death, by Man, did Re--sur--rec--tion come.



II.

For as in Adam all Mankind
 Did Guilt and Death derive ;
 So, by the Righteousness of Christ,
 Shall all be made alive.

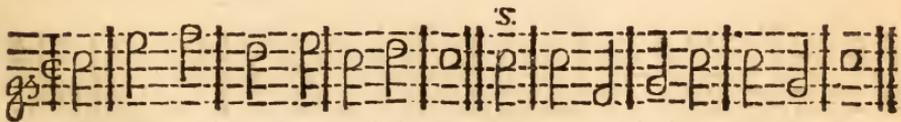
III.

If then, ye risen are with Christ,
 Seek only how to get
 The Things that are above ; where Christ
 At God's Right-Hand is set.

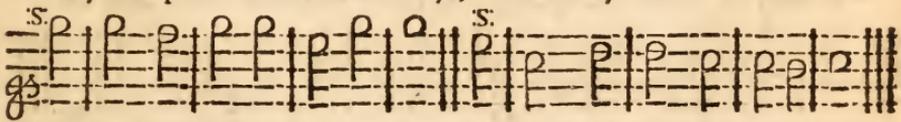
DOXOLOGY.

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

X. A Canon of Four in One.



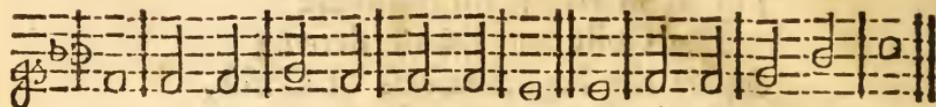
My Soul praise thou the Lord always, O Lord my God I will confess :



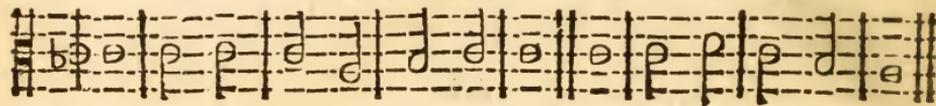
Whilst Breath and Life prolong my Days, my Tongue, O Lord, shall never cease.

XI. An

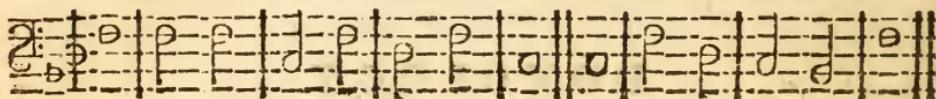
XI. *An Hymn for Easter Day.*



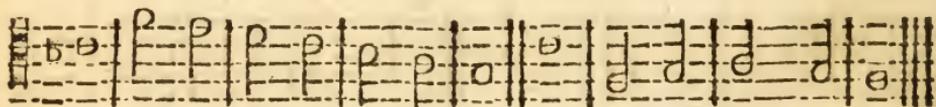
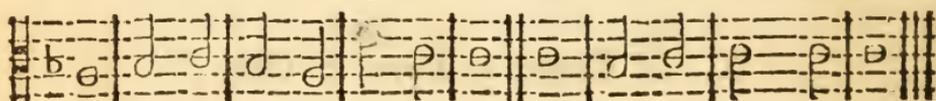
A-wake my Soul, rise from this Bed, of dull and slug-gish Earth,



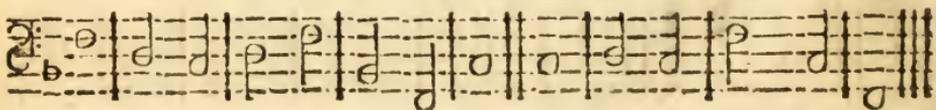
A-wake my Soul, rise from this Bed; of dull and slug-gish Earth,



A--rise, I say, lift up my Head, and view the Lord's New Birth.



A--rise, I say, lift up my Head, and view the Lord's New Birth.



II.

See Jesus rises fresh and bright,
 Encircled round with Stars;
 Which all from him receive their Light,
 And from his glorious Scars.

III.

The Angels know again their King,
 They soon his Call obey;
 All ye glad Quires come forth and sing,
 And crown this joyful Day.

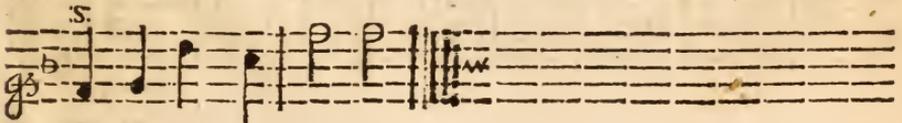
IV.

Come thou my Soul, let us rejoyce,
 Our joyful Concert bring;
 Up unto Heav'n let's lift our Voice,
 And with the Angels sing.

XII. *A Canon in the Unifon.*



Bless them that curse you, do good to them that hate you, and

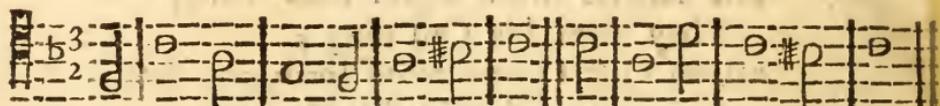
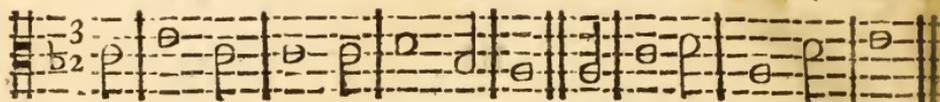


pray for them that hurt you.

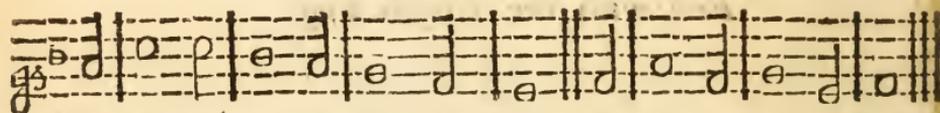
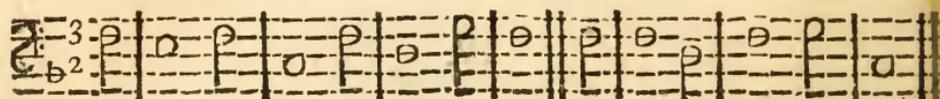
XIII. *An*

XIII. *An Hymn for Easter Day.*

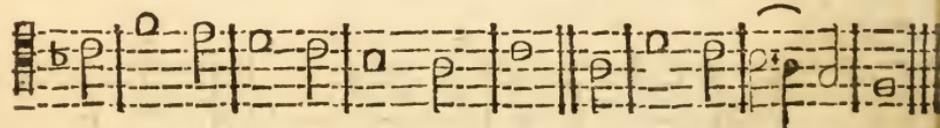
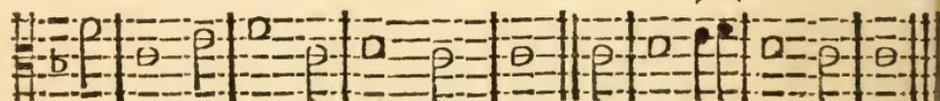
If An-gels fung our Sav'ours Birth, up—on that Heav'nly Morn ;



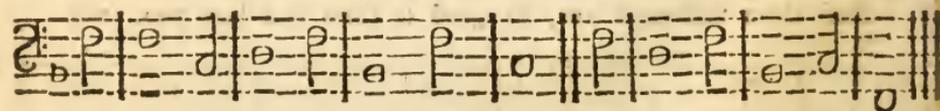
If An-gels fung our Sav'ours Birth, up—on that Heav'nly Morn ;



We well may i—mi—tate their Mirth, now he a—gain is born.



We well may i—mi—tate their Mirth, now he a—gain is born.



II. Christ

II.

Christ being raised by Pow'r divine,
 And rescu'd from the Grave:
 Shall die no more, Death shall on him
 No more Dominion have.

III.

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.

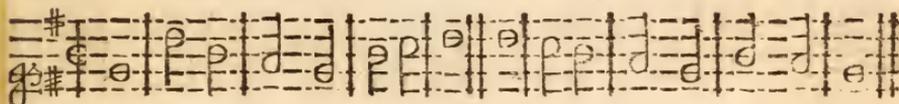
IV.

So count yourselves as dead to Sin,
 But grac'ously restor'd;
 And made, henceforth, alive to God
 Thro' Jesus Christ, our Lord.

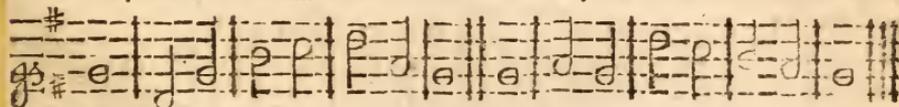
To Father, Son, &c.

XIV. CHRIST'S Power and Love to Man.

In Canon, Recte & Retro.



My Sins, O Christ, extend to thee, al-fo thy Death declares them thine;



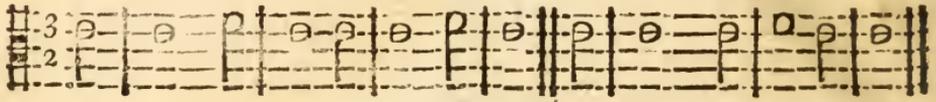
Thy Righteousness ex-tends to me, its precious Be-ne-fits are mine.

Thy Death hath set me free from Hell,
 And makes my crimeful Sins forgiven;
 Thy Righteousness makes me to dwell
 Eternally, with thee in Heaven.

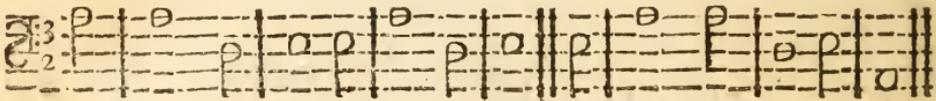
Let me, O Christ, belong to thee;
 Since thou lost Life and all for me.

XV. *An Hymn for Whit-Sunday.*

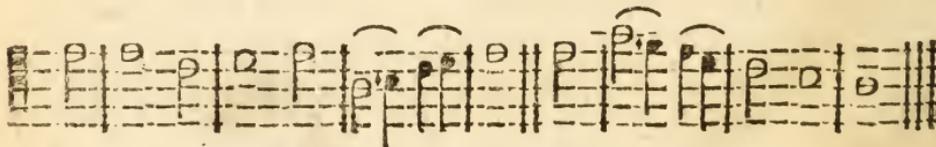
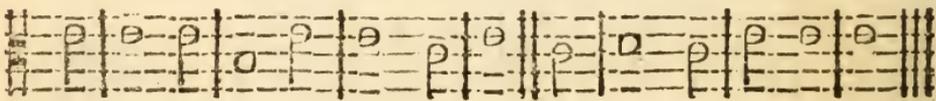
He's come, let ev'-ry Knee be bent, all Hearts new Joys re--sume ;



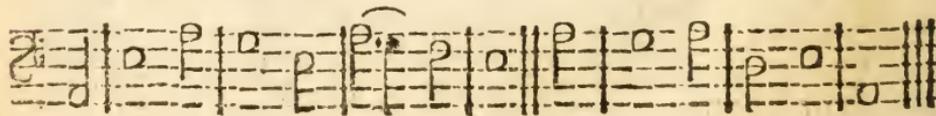
He's come, let ev'-ry Knee be bent, all Hearts new Joys re--sume ;



Let Nations sing with one Con--sent, the Com--for--ter is come.



Let Nations sing with one Con--sent, the Com--for--ter is come.



II.

What greater Gift, what greater Love,
 Can God on Man bestow ;
 'Tis half the Angels Heav'n above,
 And all our Heav'n below.

III.

Hail ! blessed Spirit ! no, not one Soul,
 But thy Influ'nce doth feel :
 Thou dost our darling Sins controul,
 And fix our wav'ring Zeal.

IV.

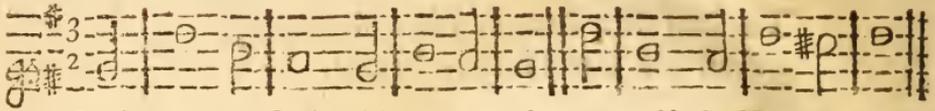
Thou to the Conscience dost convey,
 The Checks that all must know :
 Thy Motion first doth point the Way,
 Then gives us Strength to go.

V.

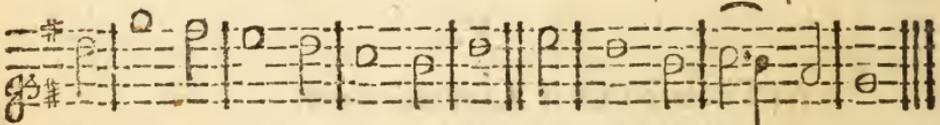
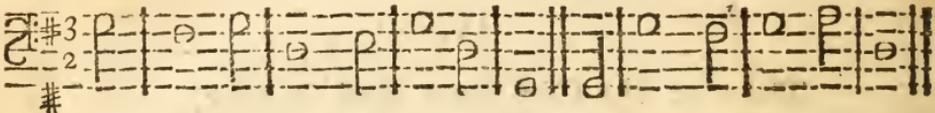
As Pilots by their Compass steer,
 'Till they their Harbour find ;
 So do thy sacred Breathings here,
 Guide ev'ry wand'ring Mind.

VI.

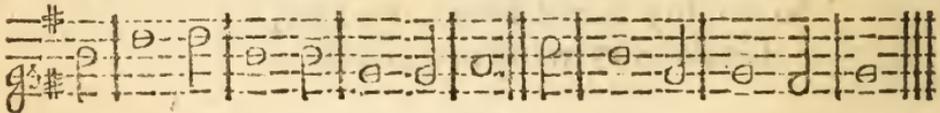
But thou, O Lord, our Sins impeach,
 The World's rough Billows roar :
 But following thee, we're sure to reach,
 The safe eternal Shore.

XVI. *An Hymn on Trinity-Sunday.**Tenor.**A. 3 Voc.*

Lord, tune our Souls with one accord, to praise thy Name a--bove :

Medius.*Bassus.*

And fix our Faith in thee, O Lord, that none the same can move.



II. Increase

II.

Increase our Faith, we thee desire,
That we may worship thee ;
O Holy Ghost ! our Souls inspire,
With Faith of Trinity.

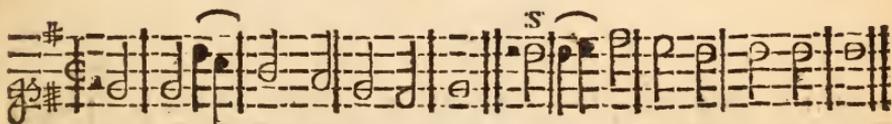
III.

○ Lord, convert each wand'ring Soul,
And bring them to this Light :
And let thy Grace his Sins controul,
And guide his Steps aright.

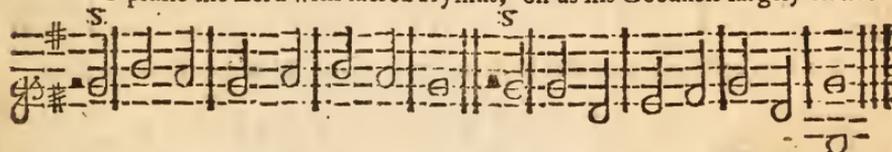
IV.

To God be Praise, in Persons Three,
One God we'll still adore :
In Trinity, and Unity,
Henceforth, for evermore.

XVII. *A Canon, of Four in One.*



O praise the Lord with sacred Hymns, on us his Goodness largely flows.



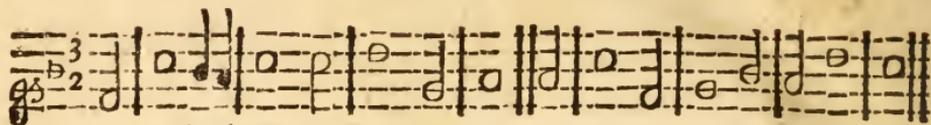
Ex alt his Name for earthly Things, up--on us dai-ly he be stows.

II.

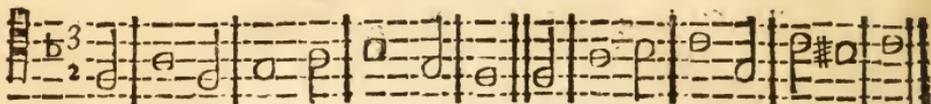
That we may lead our Lives so pure,
As to enjoy the heav'nly Grace ;
And after Death we may be sure,
With God to have a resting Place.

III.

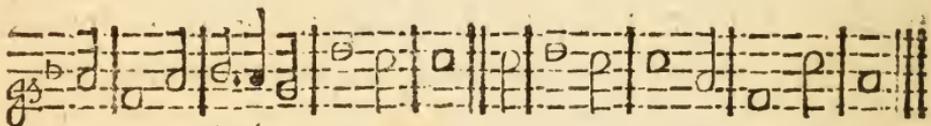
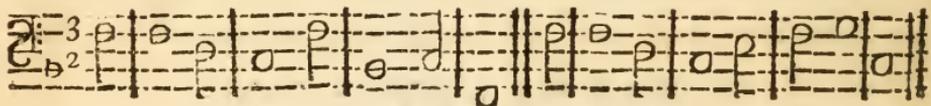
Be Glory, Praise, and Worship done,
To God the Father and the Son :
And to the Holy Ghost on high,
From Age to Age, eternally.

XVIII. *The Angel's Hymn.*

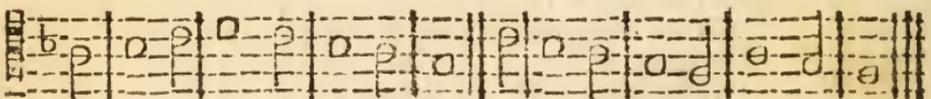
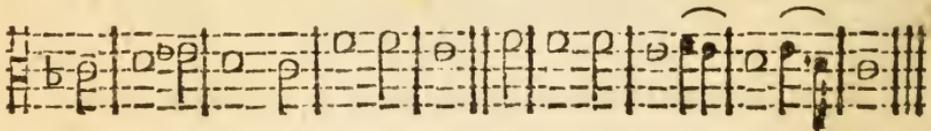
Thus Angels fung, and thus sing we, to God on high all Glo-ry be ;



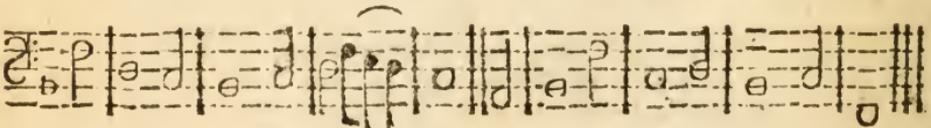
Thus Angels fung, and thus sing we, to God on high all Glo-ry be ;



Let him on Earth his Peace be-flow, and un--to Men his Fa-vour show.



Let him on Earth his Peace be-flow, and un--to Men his Fa-vour show.



II.

Welcome sweet Words, sweet Words indeed,
 In Darknes, Light through them is 'spy'd;
 Whate'er is needless, these we need,
 Lord, let these Words abide.

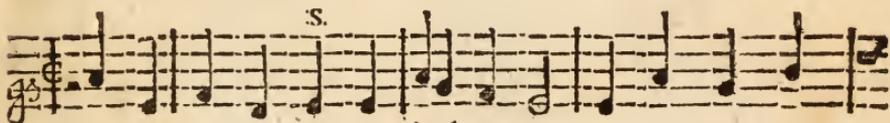
III.

This Day sets forth thy Praifes, Lord,
 Our grateful Hearts to sing;
 Our thankful Lips now shall record,
 Thine antient Love, eternal King.

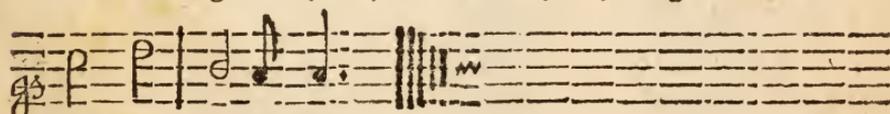
IV.

And let the Church with one Accord,
 Resound *Amen*, and praise the Lord;
Al--le--lu--jab, Al--le--lu--jab,
Al--le--lu--jab, Al--le--lu--jab.

XIX. *A Canon of Two in One.*



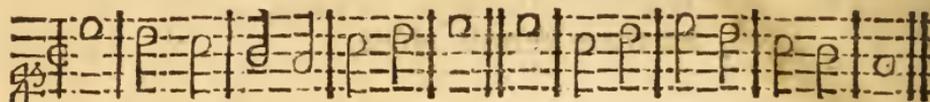
I will mag—ni—fy my God al-way, my Song shall him



praise from Day to Day.

XX. An Hymn against sinful Songs, exhorting to praise
G O D.

In Canon, Recte, & Retro.



Our Songs, &c.



I.

Our Songs on Earth shall praise God's Name,
That we in Heav'n may do the same ;
To sinful Songs we'll bid farewell,
From which we learn the Speech of Hell :
God's sacred Image we deface,
Which is to us a foul Disgrace.

II.

'Tis shameful to each Christian Ear,
We only plant the Devil there ;
God made by's Wisdom Soul and Mind,
Himself to praise to be inclin'd :
Let him be prais'd with Voice and Tongue,
He'll us reward whilst he's our Song :

Al-le-lu-jab, Al-le-lu-jab,

Al-le-lu-jab, Al-le-lu-jab.

F I N I S.

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from the earlier *Lyra Dactylica* of 1708), ultimately attached
itself to the *New Version*.

