

A N
INTRODUCTION
TO THE
Skill of Musick.

- I. The Grounds and Principles of MUSICK, according to the *Gamut*; after an easy Method, for Young Beginners.
- II. A Table shewing the *Names, Numbers, Measures and Proportions*, of the *Notes*.
- III. All the *Cliffs* in Use, and how to find your *Mē*.
- IV. What *Flats* and *Sharps* belongs to every *Key* now us'd.
- V. The different Movements of *Time* that are now us'd:
- VI. Of the *Tying Notes*, and other *Marks and Characters* us'd in MUSICK.
- VII. Several short *Tunes*, by Way of *Solfing*, and how to run a *Division*, for the Improvement of Young Practitioners.
- VIII. A *Rule* how to make a *Shake*, upon the Whole and Half Note.
- IX. Several *Duo's* by Way of *Solfing*; and a *Couen Four* in One to a *Gloria Patria*, by Dr. *Blew*.
- X. Several *Chants* in Four Parts, for *Choir MUSICK*.
- XI. A *Rule* how to Express the Words in a soft easie Manner, with excellang ANTHEMS, Compos'd by very famous Authors.

ANTHEMS, HYMNS and PSALM-TUNES, in several Parts.

By EDWARD BETTS, Organist of Manchester.

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The INTRODUCTION

THE Gamut or Scale of MUSICK.

<i>Alamire</i>	<i>in Alt</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>	
<i>Gsolreut</i>	<i>in Alt</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>	
<i>Ffaut</i>	<i>in Alt</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>	
<i>Ela</i>	<i>in Alt</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>	
<i>Dlaſol</i>			<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>	
<i>Cſolfa</i>			<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>	
<i>Bſabmi</i>			<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>	
<i>Alamire</i>			<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>	
<i>Gſolreut</i>	<i>Cliff</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>	
<i>Fſaut</i>			<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>	
<i>Élami</i>			<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>	
<i>Dlaſolre</i>			<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>	
<i>Cſolſaut</i>	<i>Cliff</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>	
<i>Bſabmi</i>			<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>	
<i>Alamire</i>			<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>	
<i>Gſolreut</i>			<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>	
<i>Fſaut</i>	<i>Cliff</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>	
<i>Élami</i>			<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>	
<i>Dlaſolre</i>			<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>	
<i>Cſaut</i>			<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>	
<i>Bni</i>			<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>	
<i>Are</i>			<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>	
<i>Gamut</i>			<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>	
<i>D Fſaut</i>			<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>	
<i>D Élami</i>			<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>	
<i>D Dlaſolre</i>			<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>	
<i>D Cſaut</i>			<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>		<i>la</i>		<i>sol</i>		<i>fa</i>	

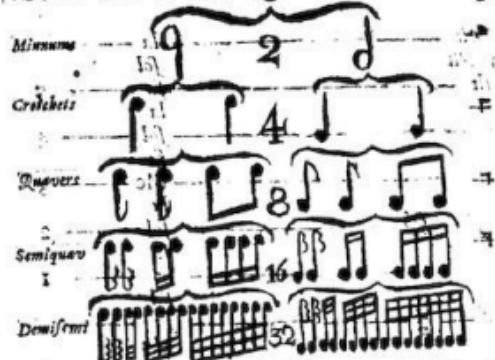
Obſerve all Notes below Gamut are call'd Double.

The Gamut is the Ground of all Musick whether Vocal or Instrumental; therefore ought to be got by Heart, both forward and backward very perfect. I have set Figures on the five Natural Lines both in Bass and Treble, in Order to quicken your Memory, in naming the Lines and Spaces.

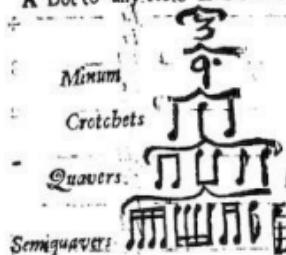
The INTRODUCTION.

A Table shewing the Names, Number, Measur and Proportions of the Notes.
Example. Their Refs.

Solfreut Clif on the Second line.



A Dot to any Note makes it half as long again.



A Sharp, (♯) makes a Note half a Note higher.
A Flat, (♭) makes a Note half a Note lower, and is to be call'd *fa*.

This

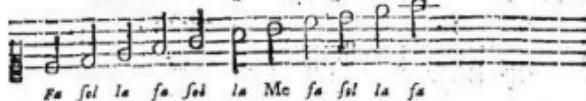
The INTRODUCTION.

This following Method will shew you how to Name your Notes in all the Cliffs.

Solfreut Cliff on the Second line.



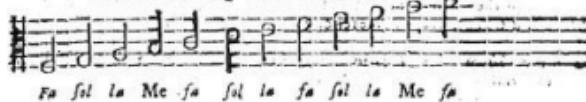
Solfaut Altus Cliff on the First line.



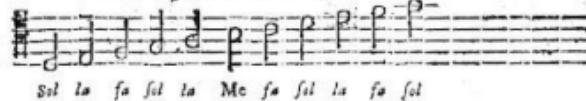
Solfaut Mean Cliff on the Second line:



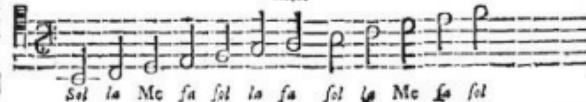
Countertenor Cliff on the Third line.



Tenor Cliff on the Fourth line.



Solfaut Cliff on the Fifth line, is the same as the Bass Cliff on the Third line.



The

THE INTRODUCTION.

The Proper Treble Cliff, on the First line, is the same with the Bass Cliff in its proper place, the Fourth line.

A Method to find out your Me among the Flats and Sharps.

In one *Flat* your *Me* is in Elami, or Ela. In two Alamire. In three Dafol. In four Gsolreut. Example.

Though these Rules are set in the Treble Cliff, they ought to be call'd *Dafol* and *Gamut*, &c. in reference to the *Bass*.

— In one *Sharp* your *Me* is in Ffaur, in two Csolfa, in three Gsolreut, in four Dafol. Example.

In the next place I'll shew you what *Flats* and *Sharps* belongs to all the Keys, or at least the Keys in use.

Gamut

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Gamut requires one *Flat*, or two *Sharps*.

Now observe that in all Flat Keys, the last Note is *La*, the *Me* being in a Flat Key, the Note above the Key; and in all Sharp Keys, the last Note is *Fa*, the *Me* being the Half-note below the Key, which to know how to find your *Me*, the Master-note, is the foundation of *Solfaging*.

Now as to *Time*, observe, that *Common-Time* is as many Notes in a Bar as will make one Semibreif, two Mininums, four Crotchetts, eight Quavers &c.

Common Time four Crotchetts in a Bar, two down and two up.

Very slow	Grave	Brisk	Quick	Very quick.
C	E	E	E	E
2	2	2	2	2
4	4	4	4	4
Common				

The INTRODUCTION.

Common Time, Six in a Bar; three down and three up.

Common Time Twelve in a Bar, Six down and Six up;

Tunes drawn from Triple Time. Triple Time, Three in a Bar, TWO down, and one up.

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

A stroke drawn through the Figures thus , requires it to be Sung, or Play'd faster.

When you meet with three Quavers, with a Figure of three over them, you must Sing them in the same time of a Crotchet. thus

A *Direct* is usually put to the end of the line; and serves to Direct you to the following Note. A single Bar is to divide the Time according to the Measure of the Semibrif. The double Bar, to divide the several Strains, or Stanza's of the Songs. A Repeat signifies that Part to be Sung, or Play'd twice over, which are as follow.

A Bar. A double Bar. A Repeat. Direct.

A Tye is of two uses; first, when the Note is driven, or, the Time struck in the middle of the Note, it is usual to Tye two Minnumns, or, a Minnum and a Crotchet together.

Thus,

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Thus:

The second sort of a Tye is, when several Notes are to be sung to one Syllable. Thus:

Love———ly Fair.

The Eight Notes Ascending and Descending.

Sol la Mi fa sol la sa sol Sol fa la sol fa Me la sol

It cannot be suppos'd you can Tune these Notes without the assistance of a Voice or Instrument; therefore it will be proper to get one skill'd in the Art of Singing to guide you at first.

Thirds Ascending and Descending.

Thirds Prev'd.

Fourths Ascending, and Descending.

B

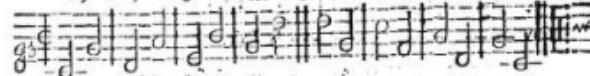
Fourth

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Fourths Pro' d.



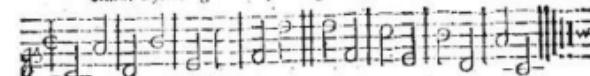
Fifths Ascending and Descending.



Fifths Pro' d.



Sixths Ascending and Descending.



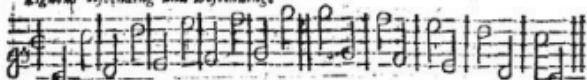
Sixths Pro' d.



Eighth's

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Eighth's Ascending and Descending.



Eighth's Pro' d.



A Slide, or Division.



A — a



A — a



A — a

The INTRODUCTION.



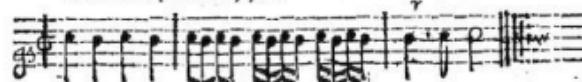
Tet Half Notes.



The Shake, or Trill.



The Shake upon the half note.



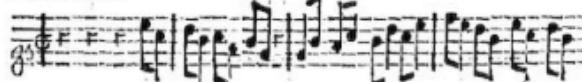
First move slow, then faster by degrees, and with a little practice you'll find it come to you ; but take care you don't huddle your Voice too fast but found *A* and *A* distinctly, and *C* and *B*.

Duo upon the 3d.

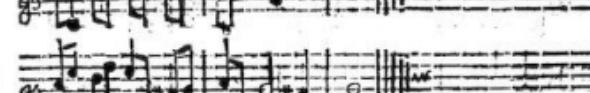
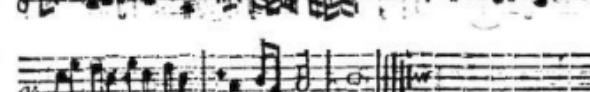
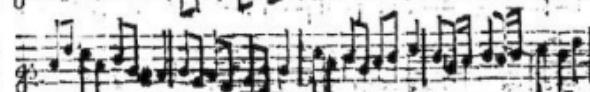
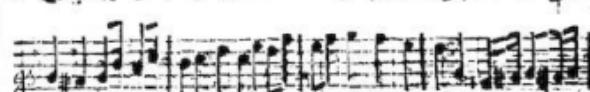
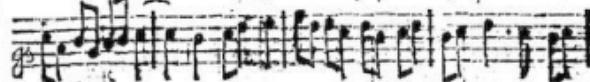
First Treble.



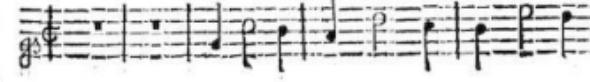
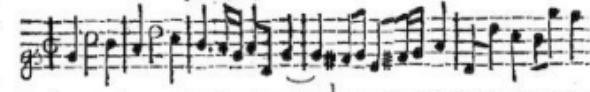
Second Treble.



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Second Duo upon the 4th.



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Third Duo upon the 5th.



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Fourth Duo upon the 6th.



The INTRODUCTION.

Sixth Duo upon the 8th.



c

The INTRODUCTION.

A CANON Four in One by the late Dr. Blow.

Musical score for the first canon of the Introduction. The score consists of four staves, each with a different key signature (G major, D major, A major, E major) and a unique basso continuo line. The vocal parts are in common time, and the basso continuo parts are in 6/8 time. The music is composed of eighth and sixteenth note patterns.

Glory be to the Father, and to the Son, and to the

Glo—ry be to the Father, and to the Son,

Glo—ry be to the Father, and to the

Glo—ry be to the

Musical score for the second canon of the Introduction. The score consists of four staves, each with a different key signature (G major, D major, A major, E major) and a unique basso continuo line. The vocal parts are in common time, and the basso continuo parts are in 6/8 time. The music is composed of eighth and sixteenth note patterns.

Ho—ly Ghost, the Ho—ly Ghost: As it was in the be—

and to the Ho—ly Ghost, the Ho—ly Ghost: As it

Son, and to the Ho—ly Ghost, the Ho—ly

Father, and to the Son, and to the Ho—ly

Con-

The INTRODUCTION.

Continued.

Musical score for the third canon of the Introduction. The score consists of four staves, each with a different key signature (G major, D major, A major, E major) and a unique basso continuo line. The vocal parts are in common time, and the basso continuo parts are in 6/8 time. The music is composed of eighth and sixteenth note patterns.

-ginning, and is now, is now, and e—ver shall be world without

was in the beginning, and is now, is now and e—ver shall

Ghosts: As it was in the be—ginning, and is now, is now and e—

Ghost, the Ho—ly Ghost: As it was in the be—ginning, and is now,

Musical score for the fourth canon of the Introduction. The score consists of four staves, each with a different key signature (G major, D major, A major, E major) and a unique basso continuo line. The vocal parts are in common time, and the basso continuo parts are in 6/8 time. The music is composed of eighth and sixteenth note patterns.

end, A— — — men, A— — — men.

be, W, without end, A— — — men, A— — — men.

e—ver shall be W, without end, A— — — men, A— — — men.

is now, and ever shall be W, without end, A— — — men.

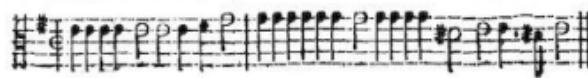
C 2

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CHANTS for Four Voices.



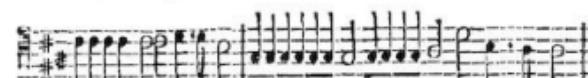
O come let us &c.



O come let us, &c.

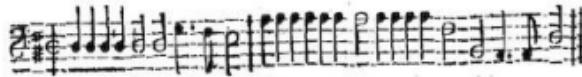
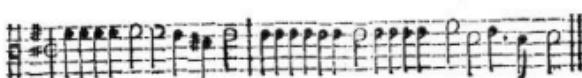


CHANT.

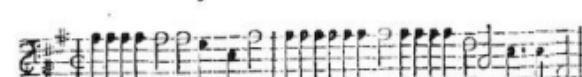
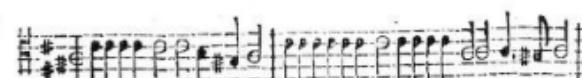
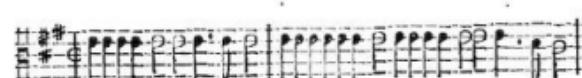
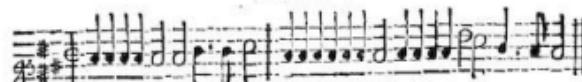


The INTRODUCTION.

CHANT.



CHANT.



INTRODUCTION.

CHANT.

CHANT.

Rules to be observed in Singing, how to express the Syllables of those Words which end in *bi, ei, di, li, ni, pi, ri, ry, si, shi, ti, ty.*

Some of the Words which end in *ty*, and *ry*, are, *Almighty, Empty, Glory, Majesty, Trinity, Victory, &c.* These following have their Syllables above,

Mention'd in the middle, as well as at the end of the Words, such as, Babylon, Benignity, Champion, Divide, or Divided, (this Word hath the Syllables in the beginning,) as, Felicity, Inventions, Mystery, Omnipotent, Prowess, Shiner, Supplications, Uniform, &c.

Twelve Examples may serve for all other Words of the same kind. Example, *Felicity*, which tho' the Letters are well Express'd in reading, yet they seem to alter when they are sung. For instance, when the word or Syllables are drawn out long, they are express'd as, *He, eie, tie*, which should be if *bi* as *bee*, *ei*, as *ee*, or *ee*, *di* as *dee*, *li* as *leel*, *ni* as *nee*, *pi* as *pee*, *ri* as *ree*, *si* as *see*, *sh* as *shee*, *ti* as *tee*, and *ty*, as *tee*. These being well observ'd and Practis'd will be of great use to those that delight in Singing.

ANTHEMS, in Two, Three and Four Parts.

ANTHEM I. Psalm 84.

Ricercando.

Verse.

O how a-mi-able

are thy dwellings, how a-mi-a-ble are thy dwellings, thou Lord of

hosts! how a-mi-a-ble, are thy dwellings,

thou ————— Lord of hosts. My Soul hath a de-

6 #3

4

ANTHEMS.

Continued.

fie and longing to enter in-to the courts

of the Lord, my heart and my flesh re-

joy ce in the li-v-ing God.

Blessed are they that dwell in thy house; they will be alway

ANTHEMS.

Continued.

prai- sing thee, for one day in

thy conits, is better than a thousand; I had rather

be a door keeper in the house of my God, than to dwell in the

tents of un-god- lineness. For the Lord God is a light

ANTHEMS.

Continued.

and defence, the Lord will give grace and wor—ship, and no good

87 6 87 7

thing shall he with-hold from them that liv—e

43 87 87 6 55

God-ly life; and no good thing shall he with-hold from

43 87 87

them that liv—e a God-ly life. CHORUS.

CHO-

ANTHEMS.

CHORUS.

O Lord God of hosts, blessed is the man that putteth his trust in

O Lord God of hosts, blessed is the man that putteth his trust in

thee, blessed is the man that putteth his trust in thee.

thee, blessed is the man that putteth his trust in thee.

D 2

ANTHEM II. Psalm 90.

Lord teach us to number our days, that we may apply our
hearts unto wisdom ;

Lord teach us to number our days, that we

Lord teach us to number our
may apply our hearts unto wisdom; Lord teach us to number our

Continued.

Soft.

drys that we may ap—ply our hearts un—to wisdom, that we
days, that we may apply our hearts un—to wisdom,

Turn thee a—gain, tur—
may ap—ply our hearts un—to wisdom: turn thee a—gain,
that we may ap—ply our hearts unto wisdom: turn thee again O

Continued.

-n the a-gain O Lord, turn thee a-gain O Lor-
turn thee a-gain, O Lord, turn thee again, O
Lord, turn thee again, again O Lord, turn the again O

-d, at the last, and be gracious, be gracious un-to thy servants,
Lord, at the last and be gracious, be gracious un-to thy servants,
Lord, at the last, and be gracious, be gracious un-to thy servants,
Lord, at the last, and be gracious, be gracious un-to thy servants,

Continued.

and be gracious, be gracious un-to thy servants,
and be gracious, be gracious un-to thy servants,

Soft.
and be gracious, be gracious unto thy servants,
and be gracious, be gracious unto thy servants,
and be gracious, be gracious unto thy servants,

Continued.

Piffo SOLO.

O, O sa-tis-fy us with thy mercy,
O sa-tis-fy us with thy mercy.

Piffo 3. Pic.

So shall we rejoice and be glad all the days of our life,
So shall we rejoice and be glad all the days of our life,

Continued.

So shall we rejoice and be glad all the days of our life.
So shall we rejoice and be glad all the days of our life.

CHORUS.

So shall we rejoice and be glad, shall rejoice and be glad, all the
So shall we rejoice and be glad, shall rejoice and be glad, all the

Continued.

days of our life.

Verse 2. Voc.

days of our life.

days of our life.

Comfort, com-

— fort us again O Lord, now after the time that thou hast plagu'd us,

Comfort, comfort us again O Lord, O Lord af-ter the

Continued.

And for the years wherein we have suffer'd ad-

time that thou hast plagu'd us;

ver-fi-ty,

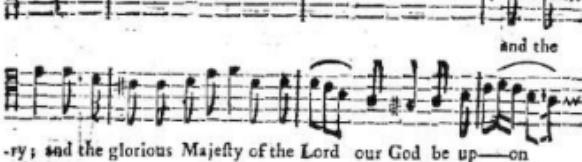
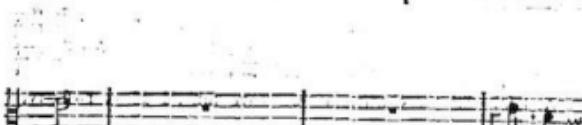
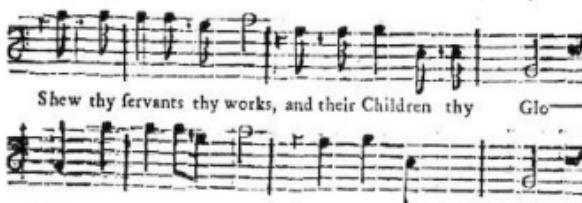
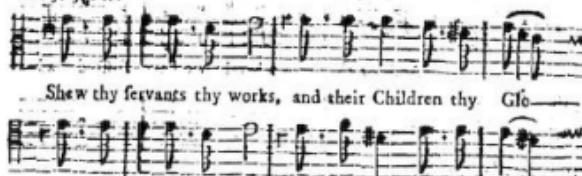
And for the years wherein we have suffer'd ad-ver-fi-ty,

and for the years wherein we have suffer'd ad-ver-si-ty.

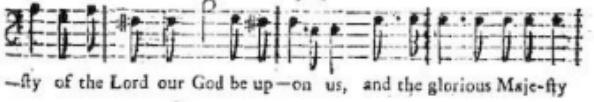
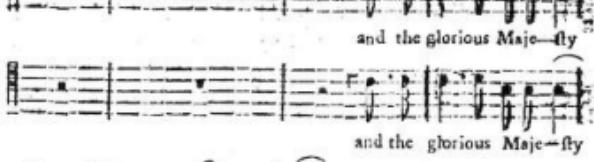
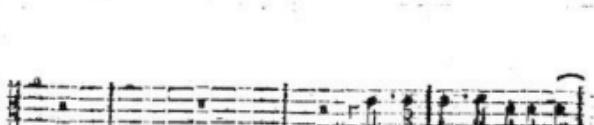
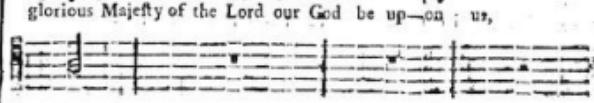
and for the years wherein we have suffer'd ad-ver-si-ty.

Continued.

Page 3 A. Per.



Continued.



Continued.

—fy of the Lord our God be up—on us, be up—on us,
—fy of the Lord our God be up—on us, up—on us.
of the Lord, our God be up—on us, up—on us.

C H O R U S.

Prosper thou the works of our hands up—on us, Prosper thou the
Prosper thou the works of our hands upon us, upon us, prosper thou the
Prosper thou the works of our hands up—on us, prosper thou the
Prosper thou the works of our hands up—on us, prosper thou the

Continued.

works of our hands up—on us, O prof—per
works of our hands up—on us, O prosper thou our
works of our hands, up—on us, O prosper thou our han—dy
works of our hands up—on us, O —

thou our han—dy work, O prosper thou our handy
han—dy work, O prosper thou our handy work, our handy
work, O prosper thou our handy work, O prosper thou our handy work,
— prosper thou our handy work, O prosper thou our

Continued.

Musical score for 'O Prosper thou our handy work'. The score consists of four staves of music for voices. The lyrics are written below each staff. The music features various note values and rests, with some notes connected by beams. The lyrics are:

work, O prosper thou our han-dy work.
 work, O prosper thou our handy work, our handy work.
 O — prosper thou our han-dy work.
 han-dy work, O prosper thou our handy work.

ANTHEM III. Psalm 127.

Musical score for 'Except the Lord build the house'. The score consists of four staves of music for voices. The lyrics are written below each staff. The music features various note values and rests, with some notes connected by beams. The lyrics are:

Their labour is but lost that
 Except the Lord build the house, their labour is but lost that
 build it, the watchman
 build it, the watchman maketh in
 Except the Lord keep the ci-ty,

Continued.

A musical score for three voices (Soprano, Alto, Tenor) and piano. The vocal parts are in common time, 2/4 time, and 3/4 time. The piano part features a bass line and harmonic support. The lyrics describe a watchman who wakes up people in vain.

ANTHEMS.

Continued.

A musical score for voice and piano. The vocal line is in soprano C major, common time. The piano accompaniment consists of harmonic chords in the bass and treble staves. The lyrics "It is but lost labour that you hasten to rise up" are written below the vocal line, followed by a repeat of the first line. The score includes a dynamic marking "Perseverance" at the top.

Rittermelle.

A musical score for three voices (Soprano, Alto, Tenor) in common time, featuring a key signature of one sharp. The vocal parts are arranged in three staves above a basso continuo staff. The vocal parts enter sequentially, starting with Soprano, followed by Alto, and then Tenor. The lyrics are: "vain, in vain, the watchman waketh in vain. the watchman waketh in vain, in vain, in vain. waketh in vain, in - v sin, in vain, in vain." The score includes dynamic markings such as forte (F), piano (P), and sforzando (sf). The title 'Rittermelode' is at the top right.

A musical score for 'The Farmer's Song' featuring three staves of music with lyrics. The lyrics are: 'early and so late take rest, it is but lost la-bour,' and 'it is but lost la-bour, that you'. The music consists of measures with various note values and rests, primarily in common time.

Continued.

hast to rise up early, and so late take rest;

and eat the bread of

and eat the bread of carefulness; so he giveth his be-

and eat the bread of carefulness;

carefulness; for so he giveth his be-loved

Continued.

lo-ved sleep, he giveth his be-

so he giveth his be-loved sleep,

sleep, he giveth his be-loved sleep,

lo-ved sleep, his be-loved sleep. RITER.

he giveth his be-loved sleep, his be-loved sleep,

he giveth his be-loved sleep.

Continued.

A musical score for a three-part setting. The top two staves are soprano voices, and the bottom staff is bass. The music consists of measures of quarter notes and rests. The bass part begins with a melodic line, while the soprano parts provide harmonic support. The vocal parts are separated by vertical bar lines.

Lo children and the fruits of the womb are an heritage and gift that

an heritage and gift, an heritage and gift, an

concern of the Lord, an he-sitance and

Continued.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, 2/4 measure, with a key signature of one sharp. The piano part is in common time, 2/4 measure, with a key signature of one sharp. The lyrics are: "gift, an heritage and gift, that cometh of the Lord, heri-tage and gift, and gift, that cometh of the Lord, gift, sa-heritage, and gift that cometh of the Lord," repeated twice.

- gift, : an heritage and gift, that cometh of the Lord.

heri—tage and gift, and gift, that cometh of the Lord.

gift, an heritage, and gift that cometh of the Lord.

Musical score for piano and voice. The vocal part consists of two staves of music with lyrics: "Like as Arrows in the hand of the Giant, fo, fo," followed by a repeat sign and "fo, fo". The piano part features a bass staff with sustained notes and a treble staff with eighth-note patterns.

Like as Arrows in the hand of the Giant, so, so.

f_{01}, f_{02}

$$f_0 = f_\alpha$$

Continued.

Musical score for "So are young Children" featuring three staves of music with lyrics written below them. The lyrics are:

so are young Children; so are young Children, like as Arrows in the hand of the Giant,
 so are young Children; so are young Children;

Musical score for "So are young Children" featuring three staves of music with lyrics written below them. The lyrics are:

so, so, so are young Children. Happy is the man that
 so, so, so are young Children. Happy is the man that
 so, so, so are young Children.

Continued.

Musical score for "Happy is the man that hath his Quiver" featuring three staves of music with lyrics written below them. The lyrics are:

Happy is the man that hath his Quiver
 bath his Quiver full of them;
 full of them;
 Happy is the
 He shall not be ashamed, to speak with his enemies,

Happy is the man that hath his Quiver full of them:

man that hath his Quiver full of them:

Happy is the man that hath his Quiver full of them:

C H O R U S.

He shall not be —

He shall not be —

He shall not be a-shamed to speak with his

He shall not be a-shamed to speak with his

He shall not be a-shamed to speak with his enemies,

shamed to speak with his enemies, He

enemies, he shall not be a-shamed to

enemies, he shall not be a-shamed to speak with his

he shall not be a-shamed to speak with his

all not be a-shamed to speak with his e-nemies, he

all not be a-shamed to speak with his e-nemies, he

all not be a-shamed to speak with his e-nemies, he

all not be a-shamed to speak with his e-nemies, his e-nemies, his

en-ne-mies, his en-ne-mies, his

shall not be ashamed to speak with his enemies in the

 speak with his enemies, his enemies, in the

 e-nem-ies, to speak with his e-nem-ies in the

 gate, to speak with his e-nem-ies in the gate.

 gate, to speak with his e-nem-ies in the gate.

 gate, to speak with his e-nem-ies in the gate.

ANTHEM IV. Psalm 44.

RITERNELLO.

b3
b4

b3
b4

b
b3
b4

2b
2b3
2b4

Perse.

b3
b4

b3
b4

b3
b4

b3
b4

Thou art my King O God,

Thou art my King O God,

Thou art my King O God, thou art my

Thou art my

ANTHEM S.

Continued.

thou art my King O God, send help unto
 thou art my King O God, send help unto
 King, thou art my King O God,
 Jacob, send help unto Jacob;
 Jacob, send help unto Jacob;
 send help unto Jacob; thou art my King,
 send help unto Jacob; thou art my

Continued.

thou art my King O God, un-to Jacob, un-to
 thou art my King O God, send help, send help,
 King, my King O God, send help, send help,
 Jacob, send help un-to Jacob, send help un-to Ja—cob.
 Jacob, send help un-to Jacob, send help un-to Ja—cob.

Verse 3, Pte.

Through thee will we overthrow our
enemies,
enemies,
and in thy name will we tread them under, that rise up against

Continued.

and in thy name will we read them under that rises up against
 us; through thee will we overthrow our enemies, and in thy
 through thee will we overthrow our enemies,

Continued.

name will we tread them under, that rise up a-gain-
and in thy name will we tread them under, that rise up a-
and in thy name will we tread them under, that rise up a-

it us, and in thy name will we tread them
a-gainst us, and in thy name, in thy name will we tread them
a-gainst us, and in thy name will we tread them under, will we tread them

Continued.

under, that rise up against us, and in thy name will we tread them
under, that rise up against us, and in thy name will we tread them
under, that rise up against us, and in thy name will we tread them

under, that rise up a-gainst us.
under, that rise up a-gainst us.
under, that rise up a-gainst us.

Continued.

VERSE 2. *Prec.*

For I will not trust in my Bow,

For I will not trust in my Bow, It

It is not my Sowrd that shall help

is no my Sword that shall help me,

me, for I will not trust in my Bow, it is not my

For I will not trust in my Bow, It

Sword that shall help me, for I will not trust in my

is not my Sword that shall help me, for I will not trust in my

Bow, it is not my Sword that shall help me,

Bow, it is not my Sword that shall help me,

10 ANTHEMS.

Continued,



VERSE 1. Vc.

Musical score for the first anthem, page 10, continuing. The score consists of three staves. The top staff continues from the previous page. The middle staff uses a soprano C-clef, a common time signature, and a key signature of one flat. The bottom staff uses a bass F-clef, a common time signature, and a key signature of one flat. The lyrics "But it is thou that sav'st us from our enemies," are written below the middle staff.

Musical score for the first anthem, page 10, concluding. The score consists of three staves. The top staff continues from the previous page. The middle staff uses a soprano C-clef, a common time signature, and a key signature of one flat. The bottom staff uses a bass F-clef, a common time signature, and a key signature of one flat. The lyrics "us from our enemies, and put'st them and put'st them to confu-sion that hate us," are written below the middle staff.

ANTHEMS.

41

Musical score for the second anthem, page 41. The score consists of five staves. The top staff uses a soprano C-clef, a common time signature, and a key signature of one flat. The middle staff uses a soprano C-clef, a common time signature, and a key signature of one flat. The bottom staff uses a soprano C-clef, a common time signature, and a key signature of one flat. The lyrics "to confu-sion that hate us; but it is thou that sav'st us from our enemies, and put'st them to confu-sion, and us from our enemies, and put'st them to confu-sion, and put'st them to confu-sion, that hate us, & put'st them to confu-sion, put'st them to confu-sion, that hate us, and put'st them to confu-sion," are written below the staves.

42 ANTHEMS.

King O God, send help unto Jacob,
thou art my King O God,

King O God, send help unto Jacob,
thou art my King O God,

RITER MEDIO.

Thou art my King O God, thou art my King O God,

Thou art my King O God, thou art my King O God,

Thou art my King O God, thou art my King O God,

Thou art my King O God, thou art my King O God,

O God, send help unto Jacob; thou art my King O God,

O God, send help unto Jacob; thou art my King O God,

O God, send help unto Jacob; thou art my King O God,

O God, send help unto Jacob; thou art my King, my King O God,

God, un-to Jacob, un-to Jacob, send help un-to
God, un-to Jacob, un-to Jacob, send help un-to
God, send help, send help, send help un-to
God, send help, send help, send help un-to

Ja-cob, send help un-to Ja-cob.
Jacob, send help un-to Ja-cob.
Ja-cob, send help un-to Ja-cob.
Ja-cob, send help un-to Ja-cob.

We make our boast of God, we make our boast of God all day
We make our boast of God, we make our boast of God all day
We make our boast of God, we make our boast of God all day
We make our boast of God, we make our boast of God all day

long, and will praise thy name for ever, and ever, will praise thy
long, and will praise thy name for ever, will praise, will praise thy
long, and will praise thy name for ever, and ever, will praise thy
long, and will praise thy name for ever, and ever, will praise thy
long, and will praise thy

Continued.

name for ever, and ever; We make our boast of God all day
 name for ever, and ever; We make our boast of God all day

long, and will praise thy name for ever, and ever, will praise thy
 long, and will praise thy name for ever, and ever, will praise thy

name for ever, and ever, and will praise thy name for ever.

name for ever, and ever, and will praise thy name for ever.

ANTHEM V. Psalm 122.

Verse S.O.L.U.S.

I was gla—d, I was gla—d when they

said unto me, we will go, we will go into the House of the

Lord, we will go, will go into the House of the Lord;
our feet shall stand in thy Gates, O Jerusalem.

our feet shall stand in thy Gates, O Jerusalem.

Jerusalem, O Jerusalem.

RITERNELLO.

Jerusalem is built as a City, that is at U-ni-ty in it
For there the Tribes go up, for there the Tribes go up, for
For there the Tribes go up, for there the Tribes go up,
self, For there the Tribes go up, the Tribes go

Continued.

Musical score for "Tribes go up" featuring three staves of music. The lyrics are: "there the Tribes go up, ev'n the Tribes, ev'n the Tribes go up, the Tribes go up, ev'n the Tribes ev'n the up, the Tribes go up, ev'n the Tribes, ev'n the". The music consists of measures in common time, with various note values including eighth and sixteenth notes, and rests. The key signature changes between G major and F# major.

Musical score for "Tribes of the Lord" featuring three staves of music. The lyrics are: "Tribes of the Lord, to testify un-to Is'rel, Tribes of the Lord, to testify unto Is'rel, to testify un-to Is'rel, Tribes of the Lord, to testify un-to Is'rel, to testify unto Is'rel,". The music consists of measures in common time, with various note values including eighth and sixteenth notes, and rests. The key signature changes between G major and F# major.

Musical score for "And to give thanks" featuring three staves of music. The lyrics are: "And to give thanks un-to the name of the Lord, And to give thanks un-to the name of the Lord, and to give And to give thanks un-to the name of the Lord,". The music consists of measures in common time, with various note values including eighth and sixteenth notes, and rests. The key signature changes between G major and F# major.

Musical score for "and to give thanks" featuring three staves of music. The lyrics are: "and to give thanks, give thanks unto the name of thanks, and to give thanks, to give thanks unto the name, give and to give thanks, and to give thanks un-to the name, give". The music consists of measures in common time, with various note values including eighth and sixteenth notes, and rests. The key signature changes between G major and F# major.

Musical score for "Give thanks unto the name of the Lord" in common time, key of G major. The score consists of four staves of music with corresponding lyrics:

thanks un-to the name of the Lord, give thanks un-to the
 thanks un-to the name of the Lord, give thanks up-to the
 thanks un-to the name of the Lord, give thanks un-to the

R I T O R.

Musical score for "name of the Lord" in common time, key of G major. The score consists of four staves of music with corresponding lyrics:

name of the Lord.
 name of the Lord.
 name of the Lord.

VERSE SOLO.

Musical score for "For there is the seat of Judgment" in common time, key of G major. The score consists of four staves of music with corresponding lyrics:

For there is the seat of Judgment, ev'n the seat of the
 House of David, for there is the seat of judgment,
 ev'n the seat of the House of David, ev'n the seat of the
 House of David, ev'en the seat of the House of David.

Verse 3. Vol.

O pray for the peace of Jerusalem; O pray, pray for the peace
of Je—ru—sa—lem; they shall prosper, shall prosper, that
peace of Je—ru—sa—lem; they shall prosper, shall prosper that

of Je—ru—sa—lem; they shall prosper, shall prosper, that
peace of Je—ru—sa—lem; they shall prosper, shall prosper that

love thee, shall prosp—per that love thee, they shall
love thee, shall prosp—per that love thee, they shall
love thee, shall prosper, shall prosper that love thee, they shall

prosper, shall prosper that love thee, shall prosp—per that
prosper, shall prosper, that love thee, shall prosper, shall prosper that
prosper, shall prosper that love thee, shall prosper, shall prosper that

love thee, shall pro—
per that love thee.
love thee, shall pro—
per that love thee.
love thee, shall pro—
per that love thee.

CHORUS.

Peace be within thy walls, peace &c. walls and plenteousness with—
Peace be within thy walls, peace &c. walls and plenteousness with—
Peace be within thy walls, peace &c. walls and plenteousness with—
Peace be within thy walls, peace &c. walls and plenteousness with—

in, within thy Pa-la—ces, and plenteousness within, within
in, within thy Pa-la—ces, and plenteousness within, within
in, within thy Pa-la—ces, and plenteousness within, within
in, within thy Pa-la—ces, and plenteousness within, within

thy Pa-laces, and plenteousness within, within thy Pa-la—ces.
thy Pa-la—ces, and plenteousness within, within thy Pa-laces.
thy Pa-laces, and plenteousness within, within thy Pa-laces.
thy Pa-la—ces, and plenteousness within, within thy Pa-la—ces.

VERSE 3. Fin.

For my Brethren and companions sake, I will wish the Prospe-

For my Brethren and companions

ri-ty, for my Brethren and companions sake, I will

 sake, I will wish, will wish the Prof-

 For my Brethren and companions sake, I will wish, will

Continued.

wish, will wish thee Prof-pe-ri-ty, I will wish, will

pe-ri-ty, will wish thee Prof-pe-ri-ty, I will wish, will

wish, will wish thee Prof-pe-ri-ty, I will wish, will

with thee Prof-pe-ri-ty, Peace be within thy walls.

with thee prof-pe-ri-ty, Peace be within thy walls.

with thee prof-pe-ri-ty, Peace be within thy walls.

C H O.

Presto.

Peace be within thy walls,
Peace be within thy walls, Peace be within thy walls,
Peace be within thy walls, Peace be within thy walls,
Peace be within thy walls, Peace be within thy walls,

C H O.

Peace be within thy walls, and Plenteousness within, within
Peace be within thy walls, and Plenteousness within within
Peace be within thy walls, and Plenteousness within, within
Peace be within thy walls, and Plenteousness within, within

thy Pa-la-ces, and Plenteousness within, within thy Pa-la-
thy Pa-la-ces, and Plenteousness within, within thy Pa-la-
thy Pa-la-ces, and Plenteousness within, within thy Pa-la-
thy Pa-la-ces, and Plenteousness within, within thy Pa-la-

ces, and Plenteousness within, within thy Pa-la-ces.
ces, and Plenteousness within, within thy Pa-la-ces.
ces, and Plenteousness within, within thy Pa-la-ces.
ces, and Plenteousness within, within thy Pa-la-ces.

ANTHEM VI. St. Luke. Chap. 2.

RITERNELLO.

Musical score for Anthem VI, St. Luke, Chap. 2, Ritornello. The score consists of six staves of music for voices. The lyrics are as follows:

Behold, beh-
hold I bring you gla- d tidings, tidings of gre-
 Joy, tidings of gre-
 Joy, which shall be to all People; for un-to

Continued.

Musical score for Anthem VI, St. Luke, Chap. 2, Continued. The score consists of six staves of music for voices. The lyrics are as follows:

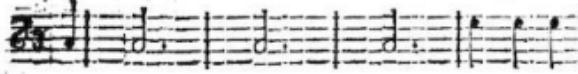
you this day is born a Saviour, for unto you this day is born a
Saviour, wch is Christ the Ld. behold, behold I bring ydngla-
d tidings, for unto you this day is born a
Saviour, which is Christ the Lord, which is Christ the Lord-

VERSE 3. *Pt.*

Glad tidings, glad tidings,



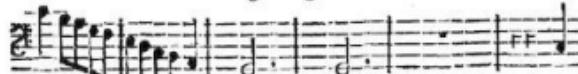
tidings of



tidings of great Joy, glad



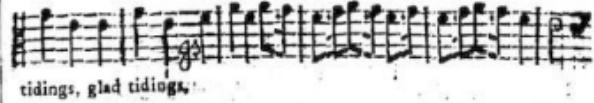
tidings of great Joy, glad



great Joy, glad



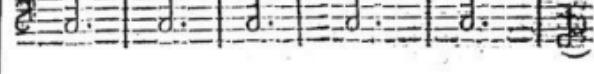
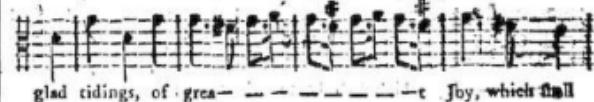
RITOR.



tidings, glad tidings,



tidings, glad tidings,

*Perfe.*

glad tidings, of great Joy, which shall



glad tidings, of great Joy, which shall



glad tidings, of great Joy, which shall



RITOR.

Perf.

be to all people; glad tidings, glad tidings of

be to all people; glad tidings, glad tidings of

be to all people; glad tidings of grea-

grea-t Joy, which shall be to all people; glad

grea-t Joy, which shall be to all people; glad

t Joy, which shall be to all people; glad

Perf.

tidings of grea-t Joy, which shall be to all

tidings of grea-t Joy, which shall be to all

tidings of gres-t Joy, which shall be to all

People; shall be to all, all, all People,

People; shall be to all, all, all People,

People; shall be to all, all, all People,

Continued.

glad tidings of great

glad tidings of great

glad tidings, glad tidings, glad tidings of great

Joy, which shall be to all People, to all, all, shall be to all

Joy, which shall be to all People, to all, all, shall be to all

Joy, which shall be to all People, to all, all, shall be to all

R I T O R.

People.

People.

People.

Verse.

C H O.

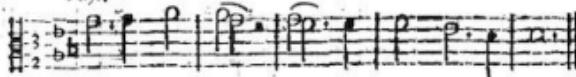
Glo-ry to God on high, Glo-ry to God on high,

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

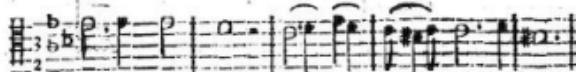
Glory be to God on high, Glory be to God on high,

Glory be to God on high,

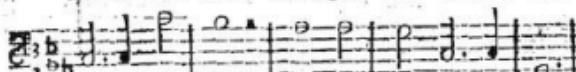
Pref.



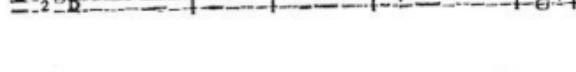
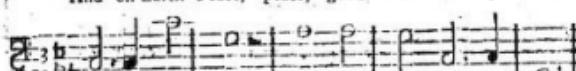
And on Earth Peace, Peace, good will towards men.



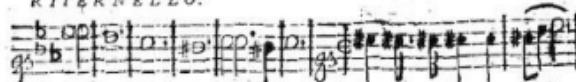
And on Earth Peace, Peace, good will towards men.



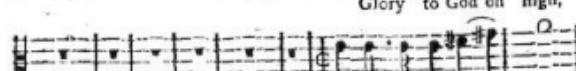
And on Earth Peace, peace, good will towards men.



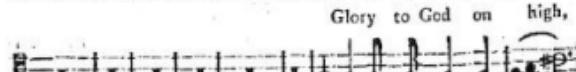
RITERNELLO.



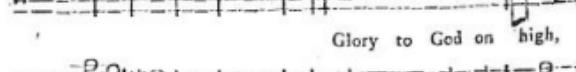
Glory to God on high,



Glory to God on high,



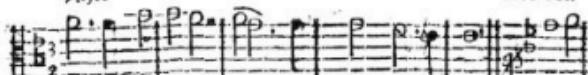
Glory to God on high,



Glory to God on high,

Glory to God on high,

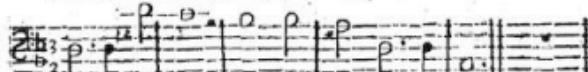
Pref.



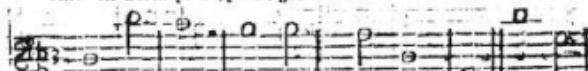
And on Earth peace, peace, good will towards men.



And on Earth peace, peace, good will towards men.



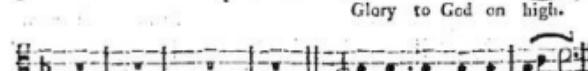
And on Earth peace, peace, good will towards men:



Pref.



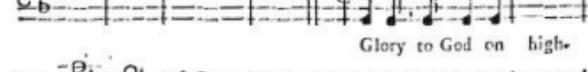
Glory to God on high,



Glory to God on high,



Glory to God on high,



Glory to God on high,

Glory to God on high,

AD GLORIA.

Verse.

CHO.

Glory to God on high, and on Earth

Glory to God on high, and on Earth peace, and on Earth

Glory to God on high, and on Earth peace, and on Earth

Glory to God on high, and on Earth peace, and on Earth

Verse

Chor. Verse

Chor.

peace, peace, good will towards men,

peace, peace, peace, good will towards men, good will towards men,

peace, peace, peace, good will towards men, good will towards men,

peace, peace, peace, good will towards men, good will towards men,

and on Earth, peace, peace, peace, good will towards men,

and on Earth peace, peace, peace, good will towards men,

and on Earth peace, peace, peace, good will towards men,

and on Earth peace, peace, peace, good will towards men.

VERSE:

Alleluia, Alleluia, Alleluia, Alleluia, Alleluia, Alleluia,

Alleluia, Alleluia, Alleluia,

Alleluia, Alleluia,

Riter.
Verse.

Alleluiah, alle lu ia lu ia lu ia

Riter. Verse.

Alleluiah, alle lu ia lu ia

Alleluiah, alle lu ia lu ia

Alleluiah, alle lu ia lu ia

Riter.

Alleluiah, alle lu ia lu ia lu ia

Verse.

Alleluiah, alle lu ia lu ia lu ia

Alleluiah, alle lu ia lu ia lu ia

Alleluiah, alle lu ia lu ia lu ia

N

Adagio.

Musical score for 'Alleluia' in Adagio tempo, featuring four staves of music. The lyrics 'Alleluia, illi' and 'Alleluia, illi' are repeated twice, followed by 'Alleluia, illi' once more. The final line is 'Alleluia-jah.'

C H O.

Musical score for 'Glory to God on high' in Adagio tempo, featuring three staves of music. The lyrics 'Glory to God on high, Glory to God on high, Amen.' are repeated three times.

Glory to God on high, Glory to God on high, *Amen.*

Musical score for 'Glory to God on high' in Adagio tempo, featuring three staves of music. The lyrics 'Glory to God on high, Glory to God on high, Amen.' are repeated three times.

Glory to God on high, Glory to God on high, *Amen.*

Musical score for 'Glory be to God on high' in Adagio tempo, featuring three staves of music. The lyrics 'Glory be to God on high, glory be to God on high, Amen.' are repeated three times.

Glory be to God on high, glory be to God on high, *Amen.*

ANTHEM VII. Psalm 77.

V.B. #77

Thy way O God, thy way is holy, thy way O

Thy way O God, O God is holy, thy

God, O God, thy way is holy; who, who is so great a

way, thy way O God is holy;

God as our God, who is so great a God, who

who, who is so great a God as our God, who,

is so great a God, so great a God as our God, who
who is so great, so great a God as our God, who

R I T O R.

is so great a God, so great a God as our God?
is so great a God, so great a God as our God?

Thou art the God that doth wonders,
Thou art the God that doth wonders,

Thou art the God that doth wonders; Thou hast mighty-ly de-
Thou art the God that doth wonders; Thou hast mighty-ly de-

liv'red, hast mighty-ly, hast mighty-ly deliv'red, thy People:
liv'red, hast mighty-ly, hast mighty-ly deliv'red, thy People:

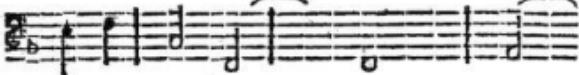
Thou art the God that doth wonders, thou hast mighty-ly, hast
Thou art the God that doth wonders, thou hast mighty-ly, hast



mighty deliv'red thy People. The waters saw thee O God, the



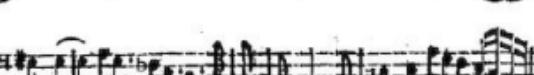
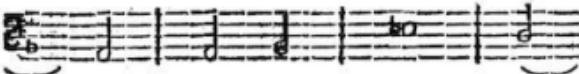
mighty deliv'red thy People. The waters saw thee O



Depths also were trou—bled, the Depths also were troubled;



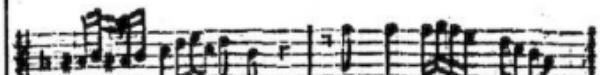
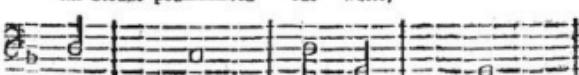
God, the Depths also were trou—bled;



the Clouds pou—red out water, the Air thun—



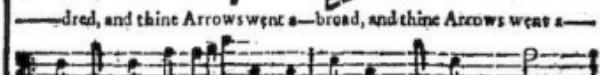
the Clouds pou—red out water,



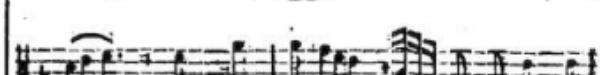
der, the Air thus



the Air thun— dred, and thine



Arrow went a—broad, and thine Arrows went a—broad;



broad; the Air thun— dred, and thine



the Air thun— dred, and thine



Soft.

Arrows went a-broad, and thine Arrows went a-broad, thy
 Arrows went a-broad, and thine Arrows went a-broad.

way. O God, thy way is holy; thy way O
 thy way O God, thy way is holy, thy

God, O God, thy way is holy; who, who is so great a
 way O God, thy way is holy;

God as our God, who is so great a God, who
 who, who is so great a God as our God, who,

is so great a God, so great a God, as our God, who
 who is so great, so great a God as our God, who

RITORI

is so great a God, so great a God, as our God.
 is so great a God, so great a God, as our God.

Verse.

Musical score for 'The voice of thy thunder' featuring four staves of music. The first staff uses a soprano C-clef, the second a alto F-clef, the third a bass G-clef, and the fourth a tenor C-clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The vocal parts are labeled 'Soprano', 'Alto', 'Bass', and 'Tenor'. The lyrics are integrated into the musical lines, such as 'The voice of thy thunder was heard round about, the lightning shone upon the' appearing between the bass and tenor staves.

ground, the earth was mo— — — — — ved, and shook with

ground, the earth was mo— — — — — ved, and shook with

all, the earth was mo— — — — — ved and shook with all

all, the earth was mo— — — — — ved and shook with all

Riter.

Verse.

Thou art the God that doth

Thou art the God that doth

wonders, thou art the God that doth wonders; thou hast
wonders, thou art the God that doth wonders; thou hast

mighty'ly deliv'red, hast mighty'ly, hast mighty'ly deliv'red thy
mighty'ly deliv'red, hast mighty'ly, hast mighty'ly deliv'red thy

people; thy way O God, thy way is ho-ly,
people; thy way O God, thy

thy way O God, O God, thy way is holy, who,
way is holy, thy way O God, thy way is holy,

who is so great a God as our God, who
who, who is so great a

is so great a God, who is so great a God, so great a
God, as our God, who, who is so great, so great a

Continued.

God as our God, who is so great a God, so great a God as our God,
God as our God, who is so great a God, so great a God as our God.

CHORUS.

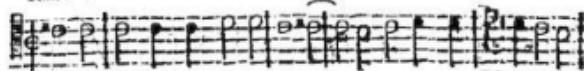
Allujah, Allujah, Allujah, Allujah, Allujah, Allujah,
Allujah, illi illi illi illi illi illi
Allujah, illi illi illi illi illi illi

Continued.

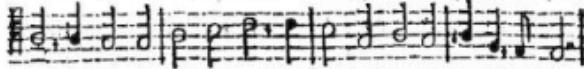
Allujah, Allujah, Allujah, Allujah, Allujah, Allujah,
Allujah, Allujah, Allujah, Allujah, Allujah, Alle lu jah
Allujah, Allujah, Allujah, Allujah, Allujah, Alle lu jah
Allujah, Allujah, Allujah, Allujah, Allujah, Alle lu jah
Allujah, Allujah, Allujah, Allujah, Allujah, Alle lu jah

A N T H E M V I I I . Psalm 44.

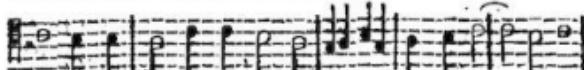
Tenor.



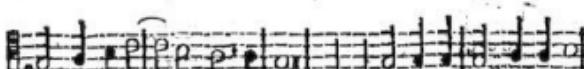
We have heard with our ears O Ld. and our Fathers have told us of thy



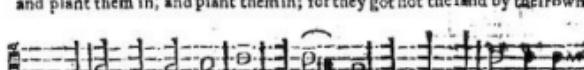
mighty works, the mighty works that thou hast done in the time of old:



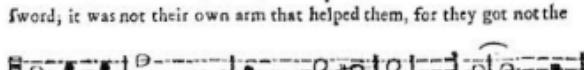
How thou didst drive out the heathen with thy hand; and plant them in,



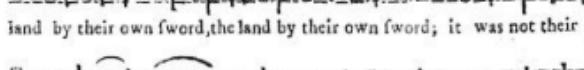
and plant them in; and plant them in; for they got not the land by their own



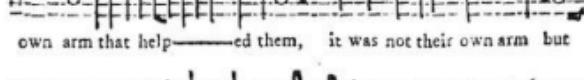
sword; it was not their own arm that helped them, for they got not the



land by their own sword, the land by their own sword; it was not their

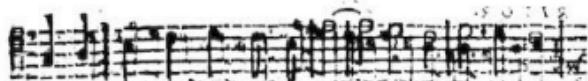


own arm that help—ed them, it was not their own arm but

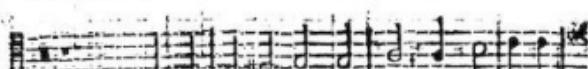


it was the right hand, thy arm and the light of thy countenance,

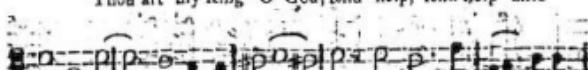
Continued.



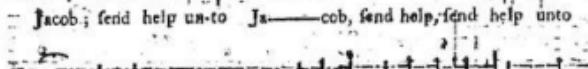
thy right hand, thine arm and the light of thy countenance;



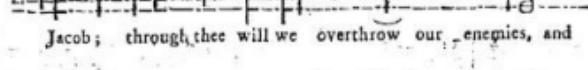
Thou art my King O God, send help, send help unto



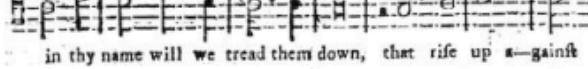
Jacob; send help un-to Ja—cob, send help, send help unto



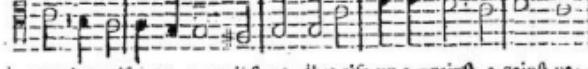
Jacob; through thee will we overthrow our enemies, and



in thy name will we tread them down, that rise up a—gainst



us, that rise up a—gainst us, that rise up a—gainst us, a—gainst us,



that rise up a—gainst us, that rise up a—gainst us;



that rise up a—gainst us, that rise up a—gainst us;

A N T H E M . I X . Psalm 147.

R I T O R .

Vers.

O p - - - - -

fe the Lord, for it is a good thing

Continued:

to sing prai - - - - -

Rite. Verse.

for now our God ; yea a joy

ful and pleasant thing it

R I T O R .

is, to be thankful :

Continued.

Verse.

Great is our Lord and great is his pow'r;

Ritorn.

yea and his wisdom is infinite,

Præst.

yea and his wisdom is infinite; O sing unto the Ld. with thanks-

*Ritorn.**Verse.*

—giving, with thanksgiving:

Sing praises upon the

Continued.

harp, upon the harp, unto our God, praise the lord, praise the

Lord, O Fa-ru-salem praise thy God, thy God, O Si-

Ritorn.

He maketh peace, peace,

peace in thy borders; and filleth thee with, filleth thee with,

Continued.

Riter.

Musical score for 'Riter' anthem, featuring four staves of music with various note heads and rests. The lyrics 'filled this with the flour of wheat,' are written below the first staff.

Profe.

Musical score for 'Profe.' anthem, featuring four staves of music. The lyrics 'Al - le - lu - jah, Al -' are written below the second staff.

Musical score for 'Profe.' anthem, featuring four staves of music. The lyrics 'Al - le - lu - jah, Al -' are written below the third staff.

Musical score for 'Profe.' anthem, featuring four staves of music. The lyrics 'Al - le - lu - jah, Al -' are written below the fourth staff.

Continued.

Musical score for 'Alleluia' anthem, featuring four staves of music. The lyrics 'le - lu - jah.' are written below the first staff.

Musical score for 'Alleluia' anthem, featuring four staves of music.

CHORUS.

Musical score for 'Alleluia' chorus, featuring four staves of music. The lyrics 'Alleluia, Al - le - lu - jah, Al - le - lu - jah,' are written below the first staff.

Musical score for 'Alleluia' chorus, featuring four staves of music.

Musical score for 'Alleluia' chorus, featuring four staves of music. The lyrics 'Alleluia, Alleluia, Al - le - lu - jah,' are written below the second staff.

Musical score for 'Alleluia' chorus, featuring four staves of music.

Continued.



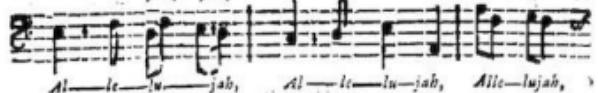
Alleluia, Alleluia, Alleluia,



Alleluia, Alleluia,

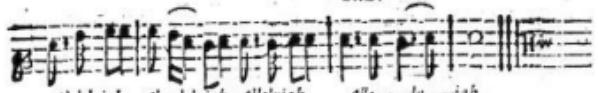


Alleluia, Alleluia,

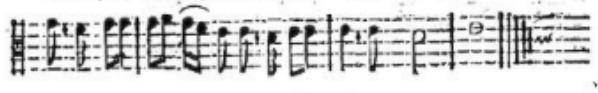


Alleluia, Alleluia,

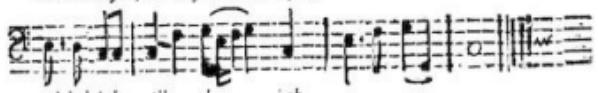
Slow:



Alleluia, Alleluia, Alleluia,



Alleluia, Alleluia, Alleluia,



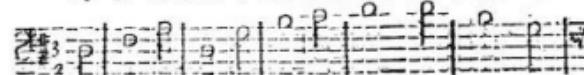
Alleluia, Alleluia,

HYMN L.

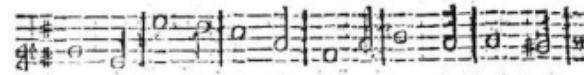
Contus and Bassus A. 2. Pic.



Up to the Hills I lift mine eyes, from whence my



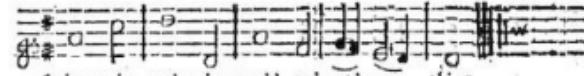
Up to &c.



Up to &c. help and comfort rise: My safety from the Lord doth

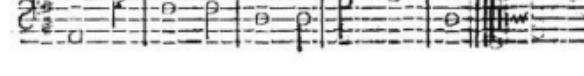


Up to &c. Up to &c. Up to &c. Up to &c.

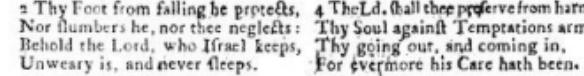


Up to &c. Up to &c.

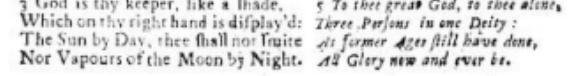
springs who made the world and ev'ry thing.



Up to &c. Up to &c. Up to &c. Up to &c. Up to &c.



Up to &c. Up to &c. Up to &c. Up to &c. Up to &c.



Up to &c. Up to &c. Up to &c. Up to &c. Up to &c.



Up to &c. Up to &c. Up to &c. Up to &c. Up to &c.

Up to &c. Up to &c. Up to &c. Up to &c. Up to &c.

HYMN II.

A. in F.

Let all the nations of the world, their great Cre-
a-tor praise, and all it's scatter'd people joyn his
migh-ty name to raise.

Whose kindness towards us all is great,
His Mercies ever sure :
Then let our Praises like his Truth,
for ever still endure.

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

Psalm in Three Parts. Gocs 8 and 6.

Psalm in Three Parts. goes 8. and 6.

A musical score for three voices. It consists of three staves, each with a different vocal range indicated by a soprano C-clef, an alto F-clef, and a bass G-clef. The music is written in common time. The first staff (soprano) has a key signature of one sharp (F#). The second staff (alto) has a key signature of one sharp (F#). The third staff (bass) has a key signature of one sharp (F#). The music includes various note heads (circles, squares, triangles) and rests, suggesting a rhythmic pattern or a specific notation style.

ANTHEM X. Psalm 105.

A musical score for an anthem. It features eight staves of music, each with a different vocal range indicated by soprano, alto, tenor, and bass clefs. The music is written in common time. The lyrics are in English and are repeated across the staves. The lyrics are:

O give thanks, give than—ks, give thanks un—
O give thanks, give than—ks, give thanks un—
to the Lord, and call up—on his Name, and call up—on his
to the Lord, and call up—on his Name, and call up—on his
Name; tell the People what things he hath done, O let your Songs
Name; tell the People what things he hath done, O let your Songs

be of him, and praise him, and let your talking be of
him, and praise him, and let your talking be of
him, and praise him, and let your talking be of
him, all his wondrous works.
Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah.
Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah.

Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah,
Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah,
Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah,
Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah,
Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah, Al-le-lu-jah.

Advertisement

To the READER.

THE Art of Musick is so Copious, that notwithstanding its great Antiquity, and the Delight it affords unto Mankind, yet none ever attain'd to such a Perfection therein; but that there is still room left for a further Improvement thereof; wherefore for the Encouragement of the Unlearned in that Art, that they may attain to a good Proficiency therein; I was willing to offer my best Endeavours for promoting the Use thereof; in such a Manner, as might be most acceptable to them, the Method being so Short, and Plain, and Easy to understand, that the meanest Capacity may in a short Time come to the Knowledge of the *Gavut*, its *Notes*, *Cliffs* and *Keys*; which being known; and by the Help of one that understands Singing, will bring his Voice in good Tune, with great Ease and Pleasure: I shall not detain you with a long Epistle, in telling you who were the first Inventors of Musick, and the Operations it hath had upon many Persons and bruit Animals, or of *Sympathy of Sounds*, but I recommend this short Tract to all Lovers of this excellent Science, which notwithstanding its extensiveness will not retard the Industrious from obtaining their Desire with much Facility; I shall not multiply Words further than to assure that,

I am,

Yours to Promote your further Progress,

R. B.