



Drum

THE

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OR

The New Harmony of Sion.

IN THREE BOOKS.

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By WILLIAM TANS'UR, Senior; *Musico Theorico*.—The Third EDITION.

Pl. cxlix. { O Praise ye the LORD, prepare your glad Voice; His Praise in the Great Assembly to sing:
In our Great CREATOR, let Isr'el Rejoice; And Children of SION be glad in their KING. } Ver. 1.

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To all Persons of the several

MUSICAL SOCIETIES,

BOTH OF

TOWN and COUNTRY;

AND TO ALL

LOVERS of CHURCH-MUSICK in General:

This TREATISE of PSALMODY, is most humbly Inscribed, and Dedicated,

By their Sincere, most Harmonious,

And Humble Servant,

WILLIAM TANS'UR, *Senior.*

T H E
P R E F A C E,

SHEWING THE

*Antiquity, Beauty, and Excellency of CHURCH-MUSICK in General;
and of the several Abuses thereof; With the Usefulness of this Book, &c.*

P S A L. C. Ver. 1.

*Be Joyful in the LORD, All ye Lands: Serve the Lord with Gladness, and come before His Presence
with a Song.*



A S PRAISE, and *Thanksgiving*, is a bounden and indispensable *Duty*, from all Men, unto GOD for ever, for all his *Graces, Mercies, and Benefits* towards us; and is, by *Him*, accepted as the *highest Part* of *Divine Worship*; so has it been held in the greatest *Reverence, Honour, and Esteem*, by the most learned, holy, and virtuous Persons, in all Ages; and by most *Religions* in the known World.

AND as MUSICK is its *Co-partner*, it is no less esteemed; but has the *Superiority* of all other *Arts, and Sciences* whatsoever; by Reason it is employed in the *highest Office* that can be performed, by either *Men, or Angels*; whereby We found forth the *Praise and Glory* of the great AUTHOR of all created Harmony, &c. &c. *

PRAISING

PRAISING of GOD, is as early as the CREATION itself, for when JEHOVAH had laid the Foundation of the Earth^a,—*the Morning Stars sang together, and the Sons of Men shouted for Joy*: Meaning, the *Angels of God*; for the *Stars* were not formed till the fourth Day. This plainly shews Us our *Duty* on Earth; and, that it was GOD's holy Will at the first Creation, that we should *celebrate* the PRAISES of the great JEHOVAH by *Singing*; which is a *moral Duty*.

THE *Royal Psalmist*, KING DAVID, our Great *Master*, whom we imitate, (though but faintly, for want of his *Heart*,) was not only a Man after GOD's own Heart,^b but was also the greatest *Promoter* of it that ever lived: who was seldom met without a *Psalm* in his Mouth, or an *Instrument* in his Hand; in whose *Musick* was such sweet, sacred, and charming Power, that it drove the evil Spirit from *Saul*^c;—and *Elisba*^d also brought the holy Spirit upon himself: Which *Examples* plainly demonstrate, that no evil Spirit cares to abide where *Musick*, or *Harmony* is settled: And certainly, when it is composed into a sweet and regular *Composition*, suitable to the *Subject*, it renders it more fit for the *holy Spirit* to work upon, and convey *Truth* more to the Understanding.

HENCE it is, that all must allow *Musick* to be the *Gift of GOD*, as a true Representation of the sweet *Consent* and *Harmony*, which His infinite Wisdom hath made, in the first *Creation*; and is given to Us, as a *Temporal Blessing*, both for his *Service*, and our own *Recreation*, after hard Labour and Study^e, &c.

WHAT great Pains did our *Royal AUTHOR* take, at the *Dedication* of the *Temple*, to promote the *Praise* and *GLORY* of GOD? as appears in the following Words: *Moreover, Four Thousand praised the LORD, with the Instruments, that I made, (said David) to praise therewith*^f—*So the Number of them, with their Brethren, that were instructed in the Songs of the LORD, even all such as were Cunning, were Two Hundred, Eighty, and Eight*^g.—*Rejoice in the LORD, O ye Righteous, Praise Him with the Lute, and the Harp, &c. and sing to Him with a good Courage: for it becometh well the Just to be thankful*^h.

AND DAVID, and all played before GOD, with all their *Might*; and with *Singing*; and with *Harps*, *Psalteries*, *Timbrels*, *Cymbals*, and with *Trumpets*ⁱ.—And David spake to the *Chief of the Levites* to appoint their *Brethren* to be *Singers*

to all Instruments of Musick; and by sounding, and lifting up their Voices with Joy^k, &c.—And all the Congregation worshipped, and the Singers sung, and the Instruments sounded with them; even all such as were of a free, and good, Heart—And they, Day by Day, praised the LORD, with Singing and with Instruments^m.—And they sung together by Course; praising, and giving Thanks unto the LORDⁿ.—And all being arrayed in White, their Voices and Instruments sounded altogether, to PRAISE the LORD; and the Glory of the LORD filled the whole House^o, &c.

IN our SAVIOUR'S, and his *Apostle's* Time, *Psalms* was also recommended as a Christian Duty; for St. Paul says, *Exhort ye one another in Psalms, Hymns, and spiritual Songs, Singing, and making Melody in your Hearts unto the LORD^p.—I will sing with my Spirit, and with Understanding also^q.—And, St. James says, If any be afflicted let him pray; and if any be merry, let him sing Psalms^r, &c.*

THERE is scarce any AUTHOR in *holy Writ*, but recommends this Duty, as incumbent unto Men, almost in every Part of Scripture; which are here too tedious to mention.—Holy David often cries out, *O that Men would praise the LORD, for His Goodness, and for His wonderful Works to the Children of Men^s.—O sing unto the LORD a New Song: Sing unto the LORD, all the Earth. —Blessed are they that can Rejoice in thee, O Lord, for they shall walk in the Light of thy Countenance^t.—And also all other primitive Writers, in Times of Old, greatly encouraged this Divine, and noble Art, as a Duty to GOD.*

GOD also sent his great and heavenly Quire of *Angels*, to usher in the Birth of his Son *Jesus Christ*, with these Words, *Glory be to GOD on high, Peace on Earth, and Good-will towards Men, &c^v.*

THE excellent BOOK of PSALMS^w, was written by Inspiration, for our *Instruction*, and *Learning*; it being *A Compendiary* of the whole Scripture; containing *Laws, Precepts, Presidents, Politicks, Proverbs, Parables, and Prophecies*; and under them, CHRIST, and the Gospel.—It was formerly called, *The Lesser BIBLE*; or, *An Epitome of the Holy Scriptures*; and was divided into *Five Books*; and *He that rightly understands them, hath a sure and Master Key, to unlock all the Secrets of the Rest^x.—It is also a beautiful Display of all Animals, Elements, Earth, Seas, and Sky; from the Creature to the CREATOR; with all his Divine Attributes and Perfections: And all these are invited to praise the LORD. Psal. 150.—(See the Preface to my Exposition on the 150 Psalms.)*

Thus

^k 1 Chron. xv. 16.—^l 2 Chron. xxix. 28, to 31.—^m 2 Chron. xxx. 21.—ⁿ Ezra iii. 10.—^o 2 Chron. v. 12, to 14.—^p Eph. v. 19.—^q 1 Cor. xiv. 15.—^r James v. 8.—^s Psal. cxviii. 15.—^t Psal. xcvi. 1, 10, 7.—^u Psal. cxxxiii.—^v Luke ii.—^w (See Mr. Tate's Preface to St. Austin's

THUS we see, that PSALMODY is a *Duty*, and *Office*, *Angelical*; and greatly recommended to Us, to follow; and practise 'as a Gospel Ordinance': And that we should always, *with one Mind, and one Mouth, glorify God*^z; *with the Voice of Melody*^a; *with a free Heart, and with a willing Mind*^b.

WHAT vast *Advantages* do arise from the Practice of this *Duty*? in which the *Holy Spirits* always attends Us, if we do it reverently: For, "The Holy Ghost seeing the Soul of Man striving after Godliness, and mixing the Power of his Doctrine with sweet Singing, He melteth his Soul with the Sweetness of the Verse; and hearing the Divine Word, it is still the more ingrafted in him; and lifteth up his Heart to heavenly Things.—Oh! how oft^c has the very Tears gushed out of mine Eyes, with hearing the sweet Hymns and Songs of GOD; and have been ravished with the Praises and Harmony of the sweet sounding Church! When these sweet Voices have pierced mine Ears, thy Truth, O LORD, hath then distilled into mine Heart; and from thence I felt myself inflamed with Piety and Devotion." This we may all know by Experience, if we will, for GOD is always ready to assist the Souls of the Faithful, in all good Offices, if we do them with a faithful and true Heart.

WHENSOEVER I sing Myself, methinks, the very Motion, that I make with my Hand, to the Musick, makes the same Pulse and Impression on my Heart; it calls in my Spirits, it diffuses a Calmness all around me, it delights my Ear, and recreates my Mind; it fills my Soul with such pure and heavenly Thoughts, so that nothing is near me, but Peace and Tranquility: And, when the Musick sounds sweetest in my Ears, then Truth flows the clearest into my Mind, &c.

OH! How do the Blessed Spirits rejoice, to behold Man prostrating his Soul, in this *pathetick* Method; pouring it out, unto GOD, in such a Warmth of Piety! How can the most hardened Sinner, who has made Scorn of this noble Part of Devotion, but be softened, and reclaimed, and have a Veneration for it; when he hears the PRAISES of our Great CREATOR, described in the most expressive Harmony? when it was His great, and infinite, Goodness to bestow, and frame Musick for Us, to the very same End: And we are in Duty, and Gratitude, bound to praise him therewith, both in our Publick, and Private Devotions. Praise the LORD, O my Soul, (says holy DAVID,) and forget not all his Benefits: Yea, as long as I have any Being, I will sing Praises unto my GOD^e, &c.

AND,

^a Bp. of London's Use of Psalmody.—^z Rom. xv. 6.—^b Psal. xlvii.—^c Chron. xxviii. 9.—^e St. Austin's Preface to the Psalms.—

AND, as DIVINE MUSICK excelleth all-other *Arts*, in the known World, and is deemed a heavenly *Exercise*, and **STANDING Part of Devotion**^f; how much the more ought we to endeavour to the true *Knowledge* of it, to perform it *decently*, and in *good Order*^g and to follow the *Examples* of all good and holy Men; who have taken such great Pains to recommend it. Not to do it *lazily*, *lolling*, or *sitting*, as is too frequent in many Places; but to do it **STANDING**: For it is an **ACT OF PRAISE**, therefore we should all **STAND** up, whensoever we lift up our *Hearts* and *Souls* to **SING** the **PRAISES** of a *loving GOD*, Who has done so great **Things** for Us.^h “*Knowest thou not*; that thou standest with *Angels*? Canst thou not sing with them, and sittest thou laughing? O fie, fie for Shame;ⁱ—The *Seraphims* all **STOOD** praising **GOD**^k; which *Posture* holy **DAVID** always exhorted all Men to follow, as a *Mark of Honour*, and *Reverence*, to *Him that sitteth on the Throne*, for ever and ever: And shall we make ourselves *equal* with **GOD**, that are but *Worms*; to *sit down*, when his glorious *Spirits* are present? No, **GOD** forbid, let us blush for *Shame*, and leave off that *daring*, and *vile*, *Practice*; lest our *Voices* be in **GOD**'s *Ears*, as a *sounding Brass*, or a *tinkling Cymbal*; praising him with our *Mouths*, but with our *Hearts* we irreverently deny him^l.

IT may be further added, from the *Experience* of many *good Authors*^m, and *Persons of Virtue*, *Credit*, and *Esteem*ⁿ, “that where **PSALMODY** is most used, those Churches are generally the most filled;” it having a great *Influence* over the *Minds* of most *People*, especially *Youth*, and keeps them from *Vices*, on the **LORD**'s *Day*^o.—It is a great *Preservative* to *Health*, and strengthens all *Parts* of the *Breast*, and clears the *Lungs*; it helps a *stammering Speech* (as I know by *Experience*) to a true *Pronunciation* of *Words*; and is the only *Way* to *Knowledge*, where *Nature* has bestowed a *good Voice*, which excelleth all *Instruments*; for to *speak well*, and *sing well*, is of great **ART**; by *Reason* the *Voice* may hold in *Conformity* with the *Spirit*; and the better the *Voice* is, the meeter it is to *serve GOD* withal; it being given to *Man* for the very same *End*, &c.

BUT alas! what *Fall off* have we now in this *Age*, in the right *Use* of *Musick*? The better *Musick* is known, the more shamefully it is used; to the great *Grief* of all *sober*, and *well-disposed*, *Persons*! Our solid *good Church-Musick* is almost laid aside, and whimsical *Flights* now, too often, take *Place*; which instead of *edifying* the *People*, throws the whole *Congregation*

^f Beza's Paraphrase, vide Mat. iii. 16.—^g 1 Cor. xiv. 20.—^h Nelson's Festivals. St. Basil. Bp. Sparrow.—ⁱ St. Chrysostom.—^j Rev. ix. 10.—^k Vid. Scougal's Duty of Praise.—^l Dr. Bray, Dr. Woodward.—^m Edward the Sixth. Q. Eliz. K. James I.

gation into Distraction and Disorder; by Reason they cannot understand one *Word* in ten, that is sung, in *Divine-Service*; the whole *Subject* and *Beauty* of the *Doctrine*, and *Poetry*, being, as it were, drowned by the *Antick Airs*; more fit for a *Playhouse*, than for *Places of Divine-Worship*.—These are they that maim *Musick* in her *Wings*, that she cannot soar to her wonted *Height*; they *profane* her, and others *despise* her, &c.

AND, as *Musick* was called the *Handmaid to Divinity*, and, formerly, walked, as it were together, *Hand in Hand*, as *Co-partners*, to the *SERVICE OF GOD*; why should they differ now! The Reason of this is, the *Practitioners* thereof slight the one and carefs the other.—Some indeed, are very strict, to do all the *Justice* they are able to the *Musick*, run on with that, and think but little, or nothing of the *Words* they say, at the same *Time*; in which is contain'd the whole *Marrow* and *Beauty* of all *Religion*.—They make a great *Shew* of their *Judgment*, in *Musick*, in the *Eyes* of the *World*, by a *faint Idea* of *Notes*; but are entirely ignorant in the *Beauty* and *Excellency* of the *Doctrine*.—These are *Enemies* to *MUSICK*, and *Flatterers* to *GOD*; and cause it to be despised, as *St. Paul* did the holy *Sacrament*: i. e. *all such as shamefully profaned it*.—(But to know the true *Excellency* of *Psalms*, See my *New Exposition* on the *BOOK* of *PSALMS*: with *Poetical Precepts* thereunto.)

It is not a little *Wonder* to me, that so many *Persons* of rational *Sense*, and tolerable *Education*, have a great *Dislike* to *Musick*, when, at the same *Time*, they acknowledge it has the most improving *Influences* over their *Minds*. This seems to me, to proceed from an unhappy *Temper of Contradiction*; that *Men* should not have *Veneration*, and speak well of that *ART*, which, at some *Times*, raises in them the greatest *Varieties* of *sublime Pleasures*. These are *Despisers*, and *Contemners*, of *GOD's* holy *Ordinances*, and not fit for human *Society*: They are *Enemies* to all *Piety*, and *Learning*, and their *Lives* are *Inharmonical*; they *envy* all that are not *worse than themselves* and *despise* others that perform what they can't attain to. *Destruction* and *Unhappiness* are in their *Lives*, the *Way of Peace* they have not known, neither is the *Fear of GOD* before their *Eyes*.—He that dwelleth in the *Heavens* will laugh them to *Scorn*, and bruise them in *Peices* like a *Potter's Vessel*.

THERE were also great *Despisers* of *Singing*, and of such as sung *Praises*, and *Hosannahs*, in former *Days*; who, like the *Deaf-Adder*, refused to bear the *Voice* of the *Charmer*, charmed He ever so *wisely*: For when *OUR SAVIOUR's* *Disciples* sung *Hosannah's* to *HIM*, saying, *Blessed be the King that cometh in the Name of the LORD; Peace in Heaven, and Glory in*

the Highest, &c. The envious *Pharisees*, that did not like *Musick*, said to *JESUS*, among the Multitude, *Master, rebuke thy Disciples*: By which it appears, that the Devil, who influenced them with Envy, is a great Enemy to *Psalmody*, and *Hesannahs*, and would not have any sung (could he hinder it) in Honour to the Lord of Life. Our SAVIOUR immediately answered, *I tell you, if these should hold their Peace, the very Stones would immediately cry out*: Which is, as if he had said, you labour in vain to hinder my PRAISES, for the very Stones would cry Shame on them, for neglecting their DUTY; or that GOD would rather cause the senseless Stones to proclaim His PRAISE, than it should be neglected. Therefore, *Thy Watchmen shall lift up their Voices, with their Voices together shall they sing*.—Hence, let all take Heed that they hinder not GOD's People in doing this Office, which is due to His sacred Name.

SINGING is also acceptable to God at all Times, and in all Places; for the LORD heard *Paul*, and *Silas* at *Midnight*, when they were in Irons and in a Prison. *And suddenly there was an Earthquake; the Prison shook, the Doors were immediately opened, and their Bands were loosed*, &c. This very Instance, one would think, is sufficient to make the most hardened Contemner, of this Ordinance, leave off Railing. And though they carry their Mockeries to such a Height, and daily make GOD's Laws their Game and Ridicule, I doubt not, but they would gladly, at the Great Day of Judgment, be taken into the Society of Angels, if they might be admitted.—But, alas, that Place is not for such; shall they who despised it on Earth, enjoy it in Heaven? No, the LORD will then laugh at their Calamity, and mock them when Fear cometh: *They shall call and not be heard; seek the LORD, but never shall find Him*."

THESE, and many more, are Enemies to all Good Society, and true Godliness; and what can we expect else, in this degenerate Age? whilst *Pride, Vanity, Faction, Discord, and Drunkenness*, are so predominant in Mens Lives; and, it is greatly to be feared, Nothing can alter it, but some heavy Judgment from above". Religion is now become a mere Ridicule, the last Thing that is, here, now thought on; and is even so much crippled, that it can scarcely crawl into many Families; nor would many appear in that Shape at Church, if they could well help it; coming thither mostly to make a Shew of *Pride*, and keep up a Correspondence for Interest, and Fashion Sake.

IT is a great Scandal to our Religion (which is the purest in all the World, if rightly practised) to see how greatly *Psal-*
mody

mody is neglected; and where it is a little minded, it is carried on quite different to what it was first intended; for, instead of being done with *good Oeconomy, Zealously, and with a willing Mind*; it is either done *Lazily, or with Cavilling, and Self-Conceit*, which renders it *contemptible* enough; as I know by daily Experience, from above 40 Years Practice, by an *Itinerant Life*, through divers *Counties* in this *Kingdom*.

If this one *Remedy* was well applied, (as I said before in another *Treatise*) it may, in some Measure, work a *Reformation*; i. e. *First*, That Persons of the *Higher Rank*, would more *encourage* it, then would the lower *Class* naturally follow, their *Good Examples*, either for *Love, or for Fear*; by which Means we should have better *Performances, larger Congregations, and our Religion more flourishing*, instead of a daily *Decay*. (But Alas! very few of that *Good Sort* are now living.)

—*Secondly*, THAT all *Churches* had *Places* convenient for their *Quires*, Encouragement to persevere in *Performance*, and be furnished with able and skilful *Masters*, regularly qualified for so good an *Undertaking*: And that none appear in that Shape, to *Instruct* without his *Majesty's Royal Licence and Protection*.—This would raise the People to a *Warmth of Piety, and Devotion*; and, in some Measure, suppress all such as shamefully *prophane and contemn* it: It would restore *Church-Musick* to its wonted *Esteem*, and greatly promote the *Praise and Glory of God*.

FROM what has been said, by *good and holy Men*, concerning this great *Duty of Psalmody, &c.* let Us all endeavour to follow their *good Advice, and pious Examples*; and daily strive to suppress all *Opponents*, as would hinder This, our noblest *Devotions*; whereby we may attain a *more sure, and eternal Weight of Glory, &c. &c. &c.*

BUT, to promote the *Praise, and Glory of God*, as far as I am able. *First*, I have, in this *Book*, laid down a short and easy *INTRODUCTION* to the *Grounds and Principles of MUSICK*; wherein nothing that is useful, for this *Book*, is omitted, for young *Beginners*.

—*Secondly*, I have adapted *Good, and agreeable MUSICK*, to the best *Portions* of the *PSALMS of David*, of either *Versions*, viz. the *Old*, as by *Sternhold and Hopkins, &c.* and the *New*, by *Dr. Brady, and N. Tate*; in *transcribing* of which, I have done the *Verses* more correct and *Beautiful* than they ever have been done, in any other *Book*, ever before printed; which *MUSICK* is neither too *dull*, nor yet too *gay*, but such as well becomes the *Subject* of the *Words*. With many *Fuzing Chorus's*: Which may be omitted, where *Voices* can't be had to perform them according to *Art*: And more *correct* than the former

Edition; with large *Additions*: Though, in a strict Sense, no *Musick* can be *Justly set* unless the *Notes* run through the whole *Subject* of the *Words*, to every *Syllable*.

Thirdly, FOR the further promoting of DIVINE MUSICK, I have Published, A *New*, and select, Number of Divine HYMNS, easy ANTHEMS, and *Canons*, now in vogue; Composed in *Two, Three, Four, Five, Six, Seven, and Eight Parts*; and have set the Whole in *Score*, for *Voices* or *Organ*, &c. To be used both in *publick*, and in *private*. With many useful *Tables*.

I well know, there are many, in this Age, that might have done this Work much better than myself; but alas, they cared not to go about it, or to appear in Print, about so low a Matter, as they call it: which, I think exceeds all other Parts of *Divine-Worship* whatsoever, let Enemies say as they will.

BUT, as I have here written at my own *Peril*, I leave all to understand at their own *Pleasure*, not having the *Vanity* in me to think it is without *Faults*, nor even so much *Foolery* as to assert it: But, let the *Faultless Man* cast the first *Stone*. The *Criticks*, I fear not, for they seldom take such Performances into their Hands; neither will they think it worthy of their Examination

IF it please my *Pupils*, I have my End; having, throughout the whole, endeavoured to make all Matters as *plain* as possible, more than to puzzle the Practitioners, by Flowers of *Rhetorick*; or to tickle the Ears of the *Chimerical*, and *Captious*.

TO conclude, From what has been said on this holy, and *Divine, Subject*, of SINGING, and PRAISING our GREAT CREATOR; Let us always remember, to Whom we do SING; that it is to a *Great, a Loving, and a Merciful GOD*; and that we always do it with *sincere, pious, and devout Affections*; with due *Attention* of Mind; and With a suitable *Reverence*, agreeable thereunto: All STANDING in Awe of His *Great and Holy Name*; *worshipping*, and *praising* Him for all the *Mercies*, and *Benefits*, that he so freely has bestowed on us: So that, after this *Life ended*, we may be admitted as *Members* of His HEAVENLY CHOIR of *Saints*, and *Angels* with CHRIST; where HALLELUJAHS have no End,—no End.

Which are the sincere Wishes of, SIRs,

Your most Humble, Affectionate, and Harmonious Servant,

{ University of Cambridge, August }

WILLIAM TANS'UR, SENIOR.

B O O K I.

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(*End of the First Book.*)

A Poetical ENCOMIUM, on the AUTHOR, Mr. WILLIAM TANS'UR.

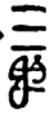
By a Lover of Divine-Musick.

“ I Ngenious TANS'UR ! skill'd in MUSICKS' *Art*,
“ Which *please* the *Ear*, likewise *affect* the *Heart* ;
“ Thy *WORKS*, *melodious*, and *sweet*, inflame
“ Each pious *Breast* to *Imitate* the *fame*.
“ This Noble *ART* thou fully hast survey'd
“ In thy brave *WORKS*, all *Rules* are well display'd :
“ Where all the *World* may view thy good *Intents*,
“ And *Tune* to them *Voices*, and *Instruments*.
“ Angelick *Breathings* sure must Thee inspire
“ With *Heav'nly Mirth*, To raise a *Heav'nly Quire*
“ On *Earth*, To *PRAISE* our *GOD*, with *Sacred Love*,
“ And *Imitate* what *Angels* do *Above* !
“ As *ROYAL DAVID* first compos'd the *Lays*,
“ So thy soft *Notes*, with him must share the *Bays* :
“ Who (if alive) would now *Re-tune* his *Lyre*
“ To *Thefe*, thy *Notes*, *Divine-Love* to *Inspire*.
“ *Rewarded* may'st thou be, as thy *Works* merit,
“ And, after *Death*, a *Golden Crown* *Inherit* ;
“ *ALL HEAV'N* enjoy, amidst th' *Angelick* *Throng*,
“ And *HALLELUJAHS* thy e'erlasting *Song*.
“ Thy *COMPOSITIONS*, *Monuments* will raise,
“ *Out-lasting Marble*, to declare Thy *PRAISE*. &c. &c. &c.

CHAP. I.

Of the GAMUT, and its Use: And of CLIFFS.

The SCALE of MUSICK, called the GAMUT.

G solreut in Alt		sol		
F faut	-----	fa	} TREBLE, OR TENOR.	
E la		la		
D lasol	-----	sol		
C solfa		fa		
B fabemi	-----	Mi		
A lamire		la		
G solreut	--- Cliff  ---	sol		
F faut		fa		
E lami	-----	la		
D lasolre		sol		
C solfaut	--- Cliff  ---	fa	} TENOR, OR CONTRA TENOR.	
B fabemi		Mi		
A lamire	-----	la		
G solreut		sol		
F faut	--- Cliff  ---	fa		
E lami		la		
D solre	-----	sol		
C faut		fa		
B mi	-----	Mi		} BASSO, OR BASS.

EXPLANATION.

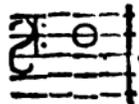
THIS SCALE is divided into three Parts, each Part including five Lines; in which you have a Name for every Line, and every Space; they being either a *whole*, or *half Tone* distant, one from another: And when your Notes are set on any of them, you must call them by the same Name as is given to that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

Observe, that every eighth Letter, bears the same Name as was before; the Scale being founded on no more than seven Letters, viz. G, A, B, C, D, E, F, and then G again, &c.

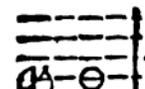
This SCALE you must learn perfect by heart, so that having the Name of every Line, and Space, perfect in your Memory, you may readily call your Notes in any of them.

Observe also, that all Notes should ascend above F faut, and the Treble, are called Notes in Alt; and all Notes as do descend below Gamut, in the Bass, are called Doubles.

The three Cliffs.

The F-Cliff: 

The C-Cliff: 

The G-Cliff: 

C H A P II.

Of TUNING the VOICE : With Variety of LESSONS for young Beginners ; in the Three usual Cliffs.
And of the several Characters used in MUSICK.

IT is not to be imagined that any *Art* or *Science*, can ever so perfectly be learnt without a *Master*, or *Tutor*, as with ; though many have attained great Skill by reading good Authors ; not being tinged with the Spirit of *Contradiction*, and *Self-Conceit*. The *First RULE* the young *Performer* is to begin with, is the *GAMUT* ; which he must not only learn to *say*, but must also *know*, both *Line* and *Space* ; learning both by *Letters*, and by the *Vocal Syllables*, as follows :

LESSON I. *The Eight Notes ; Ascending, and Descending, in the Three usual Cliffs.*

G A B C D E F G : G F E D C B A G (F E D.)

Treble,
or
Tenor.

Sol la Mee fa fol la fa fol : Sol fa la fol fa Mee la fol. (fa la fol.)

G A B C D E F G : G F E D C B A G (F E.)

Counter-
Tenor.

Sol la Mee fa fol la fa fol : Sol fa la fol fa Mee la fol. (fa la.)

G A B C D E F G : G F E D C B A G (A B.)

Bass.

Sol la Mee fa fol la fa fol : Sol fa la fol fa Mee la fol. (la Mee.)

N.B. That I have here set Mee for Mi, it being more agreeable to the Tone of the Note, and Voice.

By this *Lesson* you are taught how to *rise*, or *fall*, your *Voice* to any *Sound* that ascends, or descends but *one Degree*, in *regular Order* ; the little *Stars* shewing to the *Places* that rise, or fall, but *half a Tone* ; the other being *whole Tones*. Suppose a *whole-Tone* rises, or falls, an *Inch*, then the *half-Tones* are but *half* as much ; which is a *Mathematical Definition*.

LESSON II. Two *Tones alike* ; *through the whole Octave, or Eighth.*

g g a a b b c c d d e e f f g g : g g f f e e d d c c b b a a g g.

Tenor.

Sol s l l m m f f s s l l f f s sol : sol s f f l l s s f f m m l l s sol.

g g a a b b c c d d e e f f g g : g g f f e e d d c c b b a a g g.

Counter.

Sol s l l m m f f s s l l f f s sol : sol s f f l l s s f f m m l l s sol.

g g a a b b c c d d e e f f g g : g g f f e e d d c c b b a a g g.

Bass.

Sol s l l m m f f s s l l f f s sol : sol s f f l l s s f f m m l l s sol.

By this *Lesson* you are taught how to strike two *Notes*, on *one Sound*, just alike ; which *Rule* serves for the *Sound-*

LESSON III. Of Skipping-Notes, through the whole Octave:

Ascending:

Thirds. Fourths. Fifths. Sixths. Sevenths. Eighths.

Tenor.

Soprano.

Bass.

Sol l m: s m. | s l m f: s f. | s l m f s: s s. | s l m f s l: s l. | s l m f s l f: s f. | s l m f s l f s: s f o.

g a b: g b. | g a b c: g c. | g a b c d: g d. | g a b c d e: g e. | g a b c d e f: g f. | g a b c d e f g: g g.

Sol l m: s m. | s l m f: s f. | s l m f s: s s. | s l m f s l: s l. | s l m f s l f: s f. | s l m f s l f s: s f o.

g a b: g b. | g a b c: g c. | g a b c d: g d. | g a b c d e: g e. | g a b c d e f: g f. | g a b c d e f g: g g.

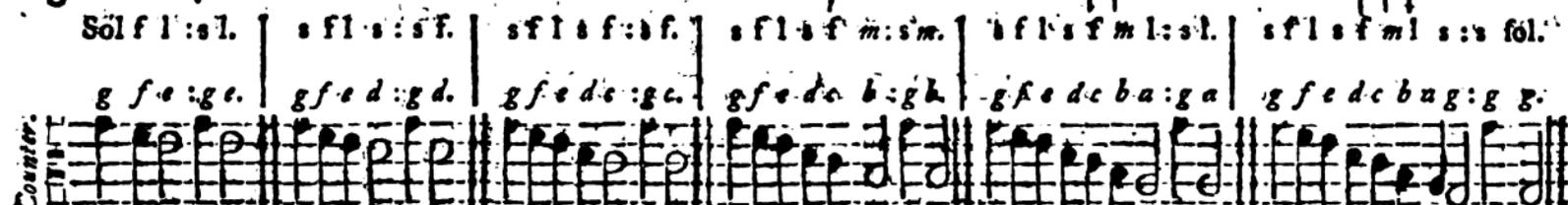
Sol l m: s m. | s l m f: s f. | s l m f s: s s. | s l m f s l: s l. | s l m f s l f: s f. | s l m f s l f s: s f o.

Descending.

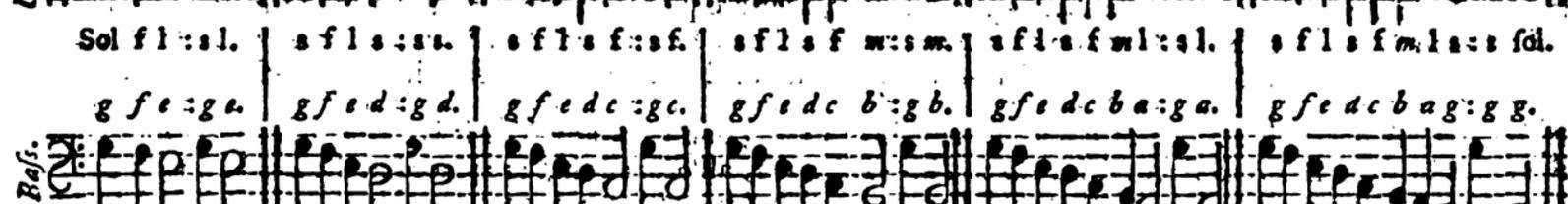
Thirds. | *Fourth.* | *Fifths.* | *Sixths.* | *Sevenths.* | *Eighths.*
g f e : g e. | *g f e d : g d.* | *g f e d c : g c.* | *g f e d c b : g b.* | *g f e d c b a : g a.* | *g f e d c b a g : g g.*

Tenor.


Sol f l : s l. | *s f l s : s f.* | *s f l s f : s f.* | *s f l s f m : s m.* | *s f l s f m l : s l.* | *s f l s f m l s : s sol.*

Counter.


Sol f l : s l. | *s f l s : s s.* | *s f l s f : s f.* | *s f l s f m : s m.* | *s f l s f m l : s l.* | *s f l s f m l s : s sol.*

Bass.


Sol f l : s l. | *s f l s : s s.* | *s f l s f : s f.* | *s f l s f m : s m.* | *s f l s f m l : s l.* | *s f l s f m l s : s sol.*

By this *Lesson*, you are instructed how to skip or *leap* from any Sound given, that rises or falls either *Thirds*, *Fourth*s, *Fifths*, *Sixths*, *Sevenths*, or *Eighths*; which, when perfectly learnt by Heart, both by *Letters*, and by Way of *Sol-fa*, will enable you to proceed to some easy *Psalm-Tunes*, that is natural; such as *Psalm* the 1st, or the 37th, which are as easy as any *Lesson* that can be set; always observing the *Places* of the *Semitones*; and to call all *Natural Tunes* at first by *Letters*, as well as by *Sol-fa*, &c. — N. B. That *Solsainging* of *Notes* is always used in *PSALMODY*, to learn the *Musick* by; that the *sacred Words* may not be profain'd by the many *Repetitions*, &c.

§ 2. Of other CHARACTERS used in MUSICK; and of their Use.



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

[b] 1. A Flat, is a Mark of *Contraction*, and causeth any Note, it is set before, that riseth a *Whole-Tone*, to rise but *half a Tone*; I mean, to flat, or sink it half a *Tone* lower than what it was before; the same as from *Fa* to *B-mi*, or *Fa* to *La*.—Also all *Flats*, that are placed at the Beginning of the *Five Lines*, serve to flat all such Notes that shall happen on that *Line*, or *Space*, through the whole *Strain*; except any Note be contradicted by an accidental *Sharp*, or a *Natural*.—*Flats* are also used to regulate the *Mi*, in *Transposition of Keys*.

[#] 2. A *Sharp*, is a Mark of *Extention*, it being to raise, or sharp, any Note it is set before, half a *Tone* higher, the same, as from *B-mi*, to *Fa*, or from *La* to *Fa*.—Likewise, all *Sharps*, that are placed at the Beginning of the *Five Lines*, serve to sharp all such Notes that shall happen on that *Line* or *Space*, except any Note be contradicted again by an accidental *Flat*, or a *Natural*, (which serves only for that Note.—*Sharps* are also used to regulate the *Mi*, in *Transposition of Keys*.

[S] 3. A *Repeat*, is used to direct the Performer, that such a *Part*, or *Strain*, must be repeated over again, from the Note it is set over, under, or after: Either of these *Words* signifies the same, *viz.* *Repetatur*, *Represa*, *Replica*, *Replicato*, *Reditta*, *Riditta*, *Encore*, (*Ital.*)—

☞ This Character is also used in *CANONS*, to direct, the following *Parts*, to fall in at such Note it is placed over.

[] 4. A *Stur*, is in Form like a *Bow*, drawn over, or under the Heads of two, three, or more *Notes*, when they are fung to but one Syllable.

|| 5. A *Single-Bar*, serves to divide the *Time* in *Musick*, according to the *Measure-Note*.

||| 6. *Double Bars*, serve to divide many *Strains* in *Musick*, as a *Period* at the End of a *Sentence*. But if they be dotted on each Side, as thus :||: it signifies that *such a Strain*, or *Part*, must be repeated over again. *Double Bars*, when used in *Psalm-lunes*, are often set only for the Benefit of the Sight; or that you may, if you please, rest to take *Breath*, the *Time* of one *Beat*; or, two *Beats*, if the *Subject* should so require, &c.

[] 7. A *Direct* is placed at the End of a *Line*, to direct the Performer to the Place of the first *Note*, in the next *Line*. Either of these Words signify the same, viz. *Index*, *Guidon*, *Menstra*.

[] 8. A *Natural*, is a Mark of *Restoration*, which, being set before any *Note* that was made *flat*, or *sharp*, at the beginning, restores it to its former *natural Tone*; or, as it was before those *Flats*, or *Sharps*, were so placed.

[tr.] 9. A *Shake*, called the *Trilloe*, is commonly (or ought to be) placed over any *Note* that is to be *shaked*, or *graced*.

||| 10. A *Close*, or *Concludo*, is three, four, or more *Bars* together, always set after the last *Note* of a Piece of *Musick*, which signifies a *Conclusion*; or, the Closing of all *Parts*, in the *Proper Key*.

[] The *Prick of Perfection*, or *Point of Addition*, adds to the *Time* of any *Note* it follows, half as much as it was before.—When this *Point* is set to the *Semibreve*, it must then be held as long as three *Minims*, &c.—But next I shall give you

An EXAMPLE of Pointed Notes.



N. B. That sometimes you'll meet with a *Point* at the beginning of a *Bar*, which belongs and continues, the Sound of the last *Note* of the foregoing *Bar*, as for

EXAMPLE.

1, 2: 3, 4. 1, 2: 3, 4. 1, 2: 3, 4. 1, 2: 3, 4. 1, 2: 3, 4. | 1, 2: 3, 4. 1, 2: 3, 4. 1, 2: 3, 4. 1, 2: 3, 4. 1, 2: 3, 4.

The same by Notes.

d, u. d, up.

Note, That all Notes thus divided, are called *Notes of Syncopation*, or *Driving-Notes*, from their being cut asunder with *Bars*, and the Sounds driven through; of which I shall say more when I come to treat of *Time*. See Page 25.

Observe, That you will often meet with *Quavers* tied together in *Threes*, which *Three* are to be performed in the *Time* of a *Crotchet*; or but one *Beat*, &c. or if other *Notes*, in like Manner.

There is another *Character* used in *Musick*, called a *Hold*, made thus $\overset{\frown}{\circ}$, and usually placed over any *Note* that may be held somewhat longer than the *Note* contains.—When any *Rest* is placed just under it, both standing over a *Note*, it is called a *Rest*, or *Hold*, denoting, that you may either *rest*, at Pleasure, or *hold* on the Sound, at Pleasure, on all *Words* of great Importance; or *listen* if all *Performers* are in true Order, &c. This the *French* call a *Surprize*.

There is yet another *Mark*, called a *Divider*, diversly marked, thus, = or thus ✿ , which divides the *Score* of the *Composition*, shewing what *Parts* move together, and what do not.

{ Unless all Notes, Names, Rests, and Marks—Are perfect known by Heart, }



C H A P. III.

Of the NAMES, and Measures of the NOTES, and of their RESTS, and their Use.

	The Semibreve.	The Minim.	The Crotchet.	The Quaver.	The Semiquaver.	The Demisemiquav.
Proportions.	1 Bar.	$\frac{1}{2}$.	$\frac{1}{4}$.	$\frac{1}{8}$.	$\frac{1}{16}$.	$\frac{1}{32}$.
NOTES.						
RESTS.						
	1.	2.	3.	4.	5.	6.

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

THIS SCALE comprehends the six several Sorts of NOTES now used in *Musick*; with their RESTS under them; of which I shall discourse separately, and begin with

1. The *Semibreve*, in Proportion of Time, is so long as you may leisurely tell 1, 2, 3, 4, by the slow Motions of the Pendulum of a large Chamber-Clock (or any other Pendulum of the like Proportion) it being the longest Note of any now in Use, though formerly it was the shortest. It is the Measure-Note, and guideth all others...
2. The *Minim*, is but half the Length of the *Semibreve*, having a Tail to it.
3. The *Crotchet*, is but half the Length of the *Minim*, having a black Head.
4. The *Quaver*, is but half the Length of the *Crotchet*, having the Tail turned up.
5. The *Semi-Quaver*, is but half the Length of the *Quaver*, being turned up with a double Stroke.
6. The *Demisemi-Quaver*, is but half the Length of the *Semi-Quaver*, having its Tail turned up with a treble Stroke, which is the shortest Note now used in *Musick*.

RESTS, are Notes of Silence, which signify that you must rest, or keep Silence so long as if you was sounding one of the respective Notes.

N. B. That such Rests as are required at the Beginnings of Psalm-Tunes, &c. may be set after the Last Note; and more useful.



C H A P. IV.

Of TIME, in its various Moods ; and how to beat them.

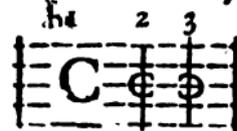
§ I. Of the Measure, and Proportion of COMMON-TIME, and its various Moods.

COMMON-TIME, or Binary-Measure is measured by even Numbers, as 2, 4, 8, &c. each Bar including such a Quantity of Notes, or Rests, as amounts to one Semibreve, it being called a Whole-Time, or the Time-Note.

But, to give every Note its due Measure of Time, you must use a constant Motion with your Hand, or Foot ; once down, and once up, in every Bar ; which Motion is called, Time and Measure.

I told you in Chap. III. that the Time and Measure of the Semibreve, (which is the Measure-Note, in Common-Time,) was so long as you may leisurely tell 1, 2:3,4. Therefore, the Motion of your Hand, or Foot, is, to beat two with your Hand down, and two up, in every Bar ; so that you are as long down as up ; which Sort of Time is known by

these three several Marks, or Moods ;



The First Mood, or Mark, is the Adagio-Mood, which denotes a very slow Movement : The second Sort is the Largo-Mood, being half as quick again : The Third Mood, is the Allegro-Mood, or Retorted-Mood, being as quick again as the first ; so that you may tell 1, 2 : 3, 4. in every Bar, almost as fast as the Motions of a Watch. It is sometimes marked with a large Figure of 2 : And generally contains but two Crotchets in a Bar.

But, next I shall give you an Example of the three several Moods beforementioned, with Figures over the Notes, shewing the Number of Beats in every Bar ; and *u* for up, and *d* for down, underneath, directing to the Motion of the Hand or Foot, &c. as follows :

An Example of the three several Moods in Common-Time, in Tenor and Bass.

1. <i>Very slow.</i> (<i>Adagio.</i>)	2. <i>A little quicker.</i> (<i>Largo.</i>)	3. <i>Very quick.</i> (<i>Allegro.</i>)
1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4.	1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4.	1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4.
1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4.	1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4.	1,2:3,4. 1,2:3,4. 1,2:3,4. 1,2:3,4.

By the Help of this *Example*, and by observing other *Lessons of Musick in Common-Time*, you may be able to *beat*, and perform, any *Lesson* in this Sort of *Time*; still dividing the *Semibreve* into as many lesser *Notes* as you please, according to its *Measure*, as you find your *Composition*.

Syncoption, or *Driving of Notes*, is very difficult for young *Beginners*, by Reason your *Hand* or *Foot* is either put *down* or *up*, while the *Note* is sounding: But the foregoing *Examples* (as *Page 22*) are sufficient to give you a right *Understanding* of them, by telling 1, 2, with the *Hand down*; and 3, 4, with it *up*; as you see it marked over the *Notes*. &c. see *Page 22*.

§ 2. Of the Measure, and Proportion of Tripla Time, in its various Moods.

Tripla Time, or *Trenary Measure*, is measured by *Odd Numbers*, as 3, 6, 9, &c. each *Bar* including either 3 *Semibreves*, 3 *Minims*, 3 *Crotchets*, or 3 *Quavers*; two of which must be sung, or played with the *Hand*, or *Foot down*, and one *up*; so that you are just as long again *down*, as *up*.

The *First*, and generally the slowest *Mood*, in *Tripla-Time*, is called *Sesquialtera-Proportion*, being a *Tripla Measure* of three *Notes*, to two such like *Notes* in *Common-Time*, and fung, or play'd in the same *Time*; which is one fourth Part quicker in every *Bar*.

This *Mood* is called *Three to Two*, and includes three *Minims* in a *Bar*, which are performed in the same *Time* as two *Minims* in *Common-Time*; two beat down, and one up; marked thus:

1.
—3—
—2—
—

The *Second* Sort of *Tripla-Time*, is called *Three from Four*, each *Bar* containing three *Crotchets*, or one pointed *Minim*; two beat down, and one up; marked thus:

2.
—3—
—4—
—

The *Third* Sort is *Three from Eight*, each *Bar* including three *Quavers*; two down, and one up; and are marked thus:

3.
—3—
—8—
—

These being all the *Moods* that are commonly used in *Church-Musick*.

An Example of the three *Vocal-Moods* in *Tripla-Time*, viz.

Three to Two.
Three from Four.
Three from Eight.

1, 2: 3. 1, 2: 3. 1, 2: 3. 1, 2: 3.
1, 2: 3. 1, 2: 3. 1, 2: 3. 1, 2: 3.
1, 2: 3. 1, 2: 3. 1, 2: 3. 1, 2: 3.

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

And, though these *Directions* import, that your *Hand*, or *Foot*, must be always *down* at the first *Note* in every *Bar*, it is now become a *Practice* with some to *beat* every *Beat* down, both in *Common-Time*, and in *Tripla* ; but, I think it is not very material how a Person *beats*, or what *Motion* he uses, so he keeps but a true *Movement*, to answer both *Notes*, and *Rests* : For, unless a Person can count his *Time*, in his *Thoughts*, as he sees it, it is impossible for him, either to *beat*, or perform in *Consort*, as he ought to do.

} In beating *TIME*, tho' *Motion* helps the *Sight*,
 } Yet, *Thought's* the *Prime*, to move all *Parts* aright. }



C H A P. V.

Of the several KEYS in Musick : And of Transposition of Keys.

I N *Musick* there are but two *Natural*, primitive *Keys*, viz. *C faut*, the *sharp* and *cheerful Key* ; and *A re*, the *flat* and *melancholy Key* : And, that no *Tune* can be formed on any other *Key* but these two, without the *Help* of placing either *Flats*, or *Sharps*, at the beginning of the *five Lines* ; which transposes *B-mi*, the *Center*, or *Master-Note* (together with all the rest in their *Order*, both above and below it) to be the same, in *Effect*, as the two *Natural Keys*. But next I shall give you

A TABLE of Transposition of B-MI, by Flats and Sharps.

By Flats.					By Sharps.				
B♭,	E,	A,	D,	G.	B♭,	F,	C,	G,	D.
Mi,	Mi,	Mi,	Mi,	Mi.	Mi,	Mi,	Mi,	Mi,	Mi.
Mi,	Mi,	Mi,	Mi,	Mi.	Mi,	Mi,	Mi,	Mi,	Mi.
B♭,	E,	A,	D,	G.	B♭,	F,	C,	G,	D.
{ If that by Flats the Mi you do remove, } { It must be called in the Fourth above ; } (Or a Fifth below.)					{ But, if by Sharps the Mi removed is, } { Rise up Five Notes, and then you can't it miss ; } (Or a Fourth below.)				



C H A P. VI.

Of the several CONCORDS, and DISCORDS ; both Perfect, and Imperfect : And of the Figures, used in the THOROW-BASS : With some general Rules thereunto.

THERE are but Four CONCORDS, in Musick, viz. the Unison, Third, Fifth, and Sixth ; their Eighths or Octaves are also meant.) The Unison, is called a Perfect Cord ; and commonly the Fifth is so called ; but the Fifth

may be made *Imperfect*, if the Composer pleases.—The *Third*, and *Sixths* are called *Imperfect*; their *Cords* not being so full, nor so sweet as the *Perfect*: But, in Four Parts, the *Sixth* is often used instead of the *Fifth*, in some certain Places, when the *Fifth* is left out; so in Effect, there are but three *Concords*, employ'd together, in *Composition*.

N. B.—The meaning of the Word *Imperfect*, signifies, that it wants a *Semitone* of its *Perfection*, to what it does when it is perfect; for, as the *Lesser*, or *Imperfect Third*, includes but three *Half-Tones*; the *Greater*, or *Major Third*, includes four *Half-Tones*, &c.

The *DISCORDS*, are a *Second*, a *Fourth*, and a *Seventh*, and their *Octaves*; though sometimes the *Greater-Fourth* comes very near to the *Sound* of an *Imperfect Cord*, it being the same in *Ratio* as the *Minor-Fifth*. But I will set you

An Example of the several *CONCORDS* and *DISCORDS*, with their *Octaves* under them.

		CONCORDS.				DISCORDS.			
Single CORDS—		1.	3.	5.	6.	2.	4.	7.	
Their Octaves, or Eighths—	}	8	10	12	13	9	11	14	&c.
		15	17	19	20	16	18	21	
		22	24	26	27	23	25	28	

N. B. That if a *Voice*, or *Instrument*, could reach to Ten Thousand *Octaves*, they are all counted as one, in Nature.

Another TABLE of CORDS, Major, and Minor.

		CONCORDS.						DISCORDS.							
		1.	3ds.	5ths.	6ths.	8ths.	2ds.	4ths.	7ths.						
Tenor.		Major		Minor		Major		Minor		Major		Minor			
	The Unison.	3d.	3d.	5th.	5th.	6th.	6th.	8th.	8th.	2d.	2d.	4th.	4th.	7th.	7th.
Bass.		Major		Minor		Major		Minor		Major		Minor			

By this *Example* you see how all *Concords*, and *Discords*, are made either *Greater*, or *Lesser*, (*Perfect*, or *Imperfect*,) without the Help of either *Flats*, or *Sharps*; except the *Major 4th* :) But they may be made, in *Composition*, either *Greater*, or *Lesser*, by adding either *Flats*, or *Sharps* to one of the *Parts*, that stands joined with another; and that *Discords* may be used in *Composition*, if mixed with Judgment; as you may observe by the following *Table*.

A TABLE of Two, Three, and Four PARTS in Score: Figured from the Bass.

Example of Four Parts.

Treble. 10 10 8 10 13 12 10 15
 Counter. 5 6 5 8 10 10 8 12
 Tenor. 1 6 5 3 5 10 8 7 5 8
 Bass. 1 6 5 3 5 10 8 7 5 8

Example of Three Parts.

Cantus. 3 3 1 3 6 5 3 8
 Tenor. 1 6 5 3 5 10 8 7 5 8
 Bass. 1 6 5 3 5 10 8 7 5 8

Example of Two Parts.

Tenor. 1 6 5 3 5 10 8 7 5 8
 Bass. 1 6 5 3 5 10 8 7 5 8

{ Could you erect a Thousand Parts, or more, }
 { They, in Effect, would be the same as Four. }

For your farther *Knowledge* in the *Principals* of *Composition*, I refer you to my *New Musical GRAMMAR*, &c.

C H A P. VII.

'Containing, An Explanation of the most useful TERMS that are generally used in MUSICK; particularly of those that are in this Book.

Adagio—A very slow Movement.
Affettuoso—very Tender and Affectionate.
Allelujah—PRAISE THE LORD.
Alto, Altus—The Counter-Tenor.
Arise and Tbesin—Rising and Falling.
A Tempo giusto—In Equal Time.
Bass—The lowest foundational Part.
Binary—up, and down, both Equal.
Cadence—All Parts making a Close.
Cantus—The Treble, or highest Part.
Canon—A perpetual Fuge.
Chant—To sing. Also the Church Tune.
Chorus—All Parts moving together.
Close—All Parts ending in Harmony.
Comes—The following Fuges.
Come Sopra—Above.
Con—With.
Counter-Tenor—Between Treble and Tenor.
Da Capo—End with the first Strain.
Demi—The Half.
Diapason—A perfect Eighth.
Diapente—A perfect Fifth.

Diatonick—The common Scale.
Disdiapason—A Fifteenth.
Devoto—In a devout Manner.
Dux—The Leading Fuge, or Part.
Eccbo.—Soft, like an Eccho.
Eptachord—A Seventh.
Encore—over again, more, still, yet.
Exempli Gratia, E. x. gr.—As for Example.
Fin.—The last, or finishing Note.
Forte.—Loud.
Fortissimo—very Loud.
Fuge—Notes flying after, of the same.
Gratioso—Graceful, and agreeable.
Granda—very grand, or the greatest.
Gravifonus—very grave and solid.
Guida—The leading Voice, or Instrument.
Harmonick Sounds—Sounds agreeable.
Haut Contra—The Counter-Tenor.
Hemi—The Half.
Hexachord—A Sixth.
Hypo.—Below.
Id est—i. e. that is.

Infra—Below.

Interval—The Space between Sounds.

Inbarmonical—Sounds disagreeable.

Lamantatone—Lamenting, and grave.

Languissant—In a languishing Manner.

Largo—A middle Movement of Time.

Major—The greater.

Maestuso—With Majesty and Grandeur.

Medius—The Counter-part.

Minor—The Lesser.

Moderatio—Of a moderate Strength.

Musico-Theorico—A Person who studies *Musick*, writes *Treatises*, and explains dark Passages therein; and publicly gives Instructions by *Practice*.

Non—Not.

Nota Bene.—Note well, or mark well.

Octave—A perfect eight, of 12 Semitones.

Omnes—All Parts move together.

Organic—The Organ Part.

Piano—Soft and sweet like an *Eccho*.

Presto—Quick.

Pieno—Full, or altogether.

Quarta—Four Parts in Score.

Recte and *Retro*—Forwards, and Backwards.

Replica, *Represa*—Let it be repeated.

Score—All Parts standing Bar against Bar.

Semi—The Half.

Semitonick—The Octave divided into 12 Sounds.

Solo, *Solus*—Alone.

Sharp—Sounds sharp and chearful.

Sub—Below.

Syncopation—Sounds driven through the Bars.

Sopra—Above.

Tacet—Silence.

Tenderment—In a tender Manner.

Transpositton—Removing from one Key to another.

Tre, *Treza*, *Trio*—Three Parts.

Treble—Threefold, the 3d Octave above the Bass.

Tritone—A greater 3d of 4 Semitones.

Tripla—Time moving by Threes.

Tutti, *Tutti*—All Voices together.

Veloc—Very quick.

Vivace—Quick, gay and Lively.

Verte Volti—Turn over the Leaf.

Vibration—Shaking or Trembling.

Vigorofo—With Life and Vigour.

Voce Solo—A single Voice.

Vide—See thou.

Videlicet, *viz.*—To wit, namely, or that is.

Et c. Et cetera—And the rest, or, and so forth.

N. B. These are the most useful *Instructions*, I think, necessary for young *Beginners*: But for farther *Knowledge* in the *Art* of *MUSICK*, I refer you to my *New Musical GRAMMAR*, and *DICTIONARY*: OR, *A General INTRODUCTION*, to the Whole *ART* of *MUSICK*; Both *Vocal*, and *Instrumental*: *Rudimental*, *Practical*, *Philosophical*, *Technical*, and *Historical*; from the Earliest Times, down to these Present: With all Kinds of *LESSONS* in Great Variety, &c. &c.—The Third Edition, with large *Additions*.—Price 2 s. 6 d. 8vo.



Sing unto GOD, O ye Kingdoms of the Earth :
Yea, worship the LORD in the Beauty of Holiness.

(Psalms lxxviii. vers. 12. and xvi. vers. 1.)

THE
Royal Melody Compleat :
OR
The New Harmony of Sion.

BOOK II.

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O Praise the LORD, for he is Gracious : O Sing Praises unto his Name, for it is Lovely—Psalm cxxxv. 3.

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LONDON:

Printed for S. Crowder, T. Longman, and M. Richardson, in *Paternoster-Row*; also, sold by the AUTHOR, and by his SON, sometime *Chorister* of *Trinity College, Cambridge*: Who Teach the same. M.D.C.LXV

DULL Ignoramus! whosoe'er thou art,
That hast no Skill in *Sacred MUSICK's Art*;
Read well these Lines, and thou wilt plainly see
That thou should'st Love our *Art* and *Mystery*.

What think'st thou *Musick* was ordained for?
This *Angel's* Love, and Devils do abhor;
'Tis *Musick* which doth evil Spirits expel,
And clearly differs that of *Heav'n* from *Hell*.

This *Heav'nly Art* the best of Men do use,
And is the Thing that worst of Men refuse:
And such as do despise this *Sacred Mirth*,
Are neither fit for *Heav'n*, nor yet for *Earth*.

'This *Art*, is that of *Super-Excellence*,
And equal to *divine Pre-eminence*:
This is the *Art*, which *Heav'n's Angelic Choir*,
Both *Cherubims* and *Seraphims* admire.

This is the *Art*, (as penn'd in *Sacred Story*),
That *Jews* and *Christians* us'd to *GOD's* true *Glory*:
The *Art*, in which *Enthroned Hosts* do *Praise*
The *LORD* of *Life*, in everlasting *Lays*.

Amongst all *Arts*, no *Art* alone but this
Did suit so well to *Heav'nly Mysteries*:
It far excelleth all, without *Controul*,
The *Faculties* it moveth in the *Soul*.

Vide 1 Chron. xxiii. 5.—Eph. v. 18, 19.—Colos. iii. 16.—Psalms xxxiii. xlv. xlvii. lxxxv. xcii. xcvi. xcvi. xcvi. cv. cxlviii. cl.—
1 Chron. xiii. 6, 7, 8, 15, 16, 28.—2 Chron. xxix. 25, 26, 27, 28.—2 Chron. xxx. 21.—Judges v.—Exod. xv. 9.—Ezra iii. 10, 11.—
2 Sam. vi. 5.—2 Chron. v. 12, 13, 14, &c. &c. &c.

It stifles *Wrath*, it causeth *Grief* to cease,
And doth *excite* the furious *Mind* to *Peace*:
It kindles *Heav'nly Raptures*, and *Desires*,
To *Heav'n's* high *Center*, it in *LOVE* aspires.

Think'st thou, *GOD* made this *Art* to be neglected?
No, *Fie!* for *Shame!*—His *Gifts* should be respected:
'Tis what his *Heav'nly Angels* do *Above*,
For, that, they always *SING*, and always *LOVE*.

These are such certain *Truths*, none can deny,
The *Scripture* shews its *Beauty* more than *I*:
Hence, every *Soul* should *Love* this *Sacred ART*,
And *Sing* together, tho' they dwell apart.

If but one *Spark* of *Love Divine* is in thee,
Unto *GOD's* *Glory*, sure these *Lines* must win thee;
Not only to the *Love* of this, our *Art*,
But also move thee, ev'n to *bear* a *Part*.

Read, how all *Holy Men* in antient *Days*,
In *Public Worship* did their *MAKER* praise;
And joyn'd in this, *sublime*, and *Heav'nly Thing*,
Sweet *HALLELUJAHs* to the *Heav'nly KING*.

These *Lines* to you, out of *Good-will* I write,
And hope they'll help to *tune* thy *Soul* aright:
Read but these *Scripture-places* strictly o'er,
And, if thou lik'st not, *read*, nor *rail* no more.

The Royal Melody Compleat : Or, The New Harmony of Sion: Book II.

By WILLIAM TANS'UR, Senior.

Dunchurch Tune. PSALM I. Composed in Four Parts. W. T.

Verse 1. **T**HE Man is *blest* that hath not lent,
To wicked Men his Ear :
Nor led his Life as Sinners do,
Nor sat in Scorners's Chair.

Verse 2. But, in the *Low* of God the LORD,
Doth set his whole Delight :
And in that *Low* doth exercise

Old Version.

Verse 3. He shall be like a *Tree*, that is
Planted the *Rivers* nigh :
Which, in due Season, bringeth forth
Its *Fruit* abundantly.

Verse 4. Whose Leaf shall never fade, nor fall,
But, flourishing, shall stand :
E'en so all Things shall prosper well

New Version.

- Verse 1.* **H**OW blest is he, Who ne'er consents
By ill *Advice* to walk !
Nor stands in Sinners Way, nor sits
Where Men profanly talk.
- Verse 2.* But, makes the perfect *Law* of God
His *Business*, and *Delight* :
Devoutly reads therein by Day,
And meditates by Night.

- Verse 3.* Like some fair *Tree*, which fed by *Streams*,
Which timely *Fruit* does bend :
He still shall flourish, and *Success*
Shall his *Designs* attend.
- Verse 4.* Ungodly Men, in their Attempts,
No lasting *Root* shall find :
Untimely blasted, and disperst,
Like *Chaff* before the Wind.

To Bromsgrove Tune.

PSALM XVII. *New Version.*

- Verse 5.* WITHIN thy Paths, that are most pure,
 Me guide, LORD, and preserve :
 Then, from the Ways wherein I walk,
 My Steps will never swerve.
- Verse 6.* For, I do call to Thee, O LORD,
 And sure Thou wilt me aid :
 Then hear my Pray'r, and weigh right well
 The Words which I have said.
- Verse 7.* O Thou, the Sav'our of all them
 That put their Trust in Thee !
 Declare Thy Pow'r on them that spurn
 Against Thy Majesty.
- Verse 8.* O keep me as, Thou wouldest keep,
 The Apple of Thine Eye :
 And, under Covert of Thy Wings,
 Defend me secretly.

PSALM XXX. *New Version.*

- Verse 1.* I'LL celebrate Thy Praises, LORD,
 Who didst Thy Pow'r employ,
 To raise my drooping Head, and check
 My Fees insulting Joy.
- Verse 2.* In my Distress, I cry'd to Thee,
 Who kindly didst relieve :
 And from the Grave's expecting Jaws
 Thou didst my Life retrieve.
- Verse 3.* Now, to His Courts, ye Saints of His,
 With Songs of Praise repass :
 With Me, Commemorate His Trust,
 And providential Care.
- Verse 4.* GOD'S Wrath has but a Moments reign,
 His Favour no decay :
 Your Night of Grief is recompenc'd
 With Joy's returning Day.

—To Father, Son, &c.—

Bellford

Belford Tune. P S A L M VII. Composed in *Four Parts.* W. T.

Old Version.

Verse 1. O LORD, my GOD, I put my Trust,
 And Confidence in Thee :
 Save me from them that me pursue,
 And still deliver me.

Verse 2. Lest like a *Lion* he me tear,
 And rend in Pieces small :
 And there is none to succour me,
 Nor rid me out of Thrall.

Verse 3. O LORD, my GGD, if I have done
 The Thing that is not right :
 Or, if I e'er be found in Fault,
 Or guilty in Thy Sight.

Verse 4. Or e'er my *Friend* rewarded ill,
 Or left him in Distress :
 Who me pursu'd most eagerly,
 And hated me causeless.—5. Then, let, &c.

To Bellford Tune.

PSALM V. Old Version.

Verse 1. **I**Ncline Thine Ear, O LORD, and let
My Words have free Access
To Thee, who art my GOD, and King,
From whom I seek Redress.

Verse 2. Hear me betime, LORD, tarry not,
For I will have Respect,
My Supplication in the Morn,
To Thee for to direct.

Verse 3. I patiently, O LORD, will trust
In Thee, my GOD, alone :
Thou art not pleas'd with Wickedness,
And Ill with Thee dwells none.

Verse 4. Such as are foolish shall not stand,
In Sight of Thee, O LORD :
Vain Workers of Iniquity
Thou always hast abhorr'd.

PSALM IX. New Version.

Verse 1. **T**O celebrate Thy Praise, O LORD,
I will my Heart prepare :
To all the list'ning World, Thy Works,
And Wonders I'll declare.

Verse 2. The Thoughts of them, shall to my Soul
Exalted Pleasure bring :
Whilst to thy Name, O Thou, my GOD !
Triumphant Praise I sing.

Verse 3. Thou mad'st my haughty Foes to turn
Their Backs, in shameful Flight :
Struck with Thy Presence, down they fell,
And perish'd at Thy Sight.

Verse 4. Against insulting Foes, advanc'd,
Thou did'st my Cause maintain :
My Rights asserting, from Thy Throne,
Where Truth and Justice reign.

St. David's Old Tune. P S A L M IX. Composed in *Four Parts*, W. T.

Old Version.

Verse 9. **G**OD is Protector of the Poor,
 Whene'er they be oppress :
 And He, in all Necessity,
 Is their Refuge and Rest.

Verse 10. All such as know thy holy Name,
 Shall surely trust in Thee :
 For, Thou deniest not their Suit,

Verse 12. Sing Psalms, therefore, unto the Lord,
 Who dwells on Sion-Hill :
 And tell the People, all abroad,
 His noble Acts, and Will.

Verse 11. For, He is mindful of all them
 That sorely are oppress :
 And ne'er forgets the *bumble Man*,

Bangor Tune, P S A L M XI. Composed in Four Parts. W. T.

The musical score consists of four staves, each representing a different vocal part. From top to bottom, they are labeled: Treble, Counter, Tenor, and Bass. The Treble staff begins with a treble clef and a key signature of one flat (B-flat). The Counter staff uses a soprano clef. The Tenor staff uses an alto clef. The Bass staff uses a bass clef. The music is written in a common time signature (C) and features various rhythmic values, including eighth and sixteenth notes, as well as rests. The score is divided into measures by vertical bar lines, with some measures containing multiple notes beamed together. The piece concludes with a double bar line and repeat dots.

Old Version,

Verse 5. **T**HE Poor, and Simple Man's Estate,
 God beareth well in Mind :
 And searcheth out most narrowly
 The Manners of Mankind.

Verse 6. He with a cheerful Countenance
 The Godly Man will use :
 But, in His Heart, He doth abhor
 All such as Murther use.

Verse 7. He on the Wicked catcheth Snare,
 As thick as Hail, or Rain :
 Brimstone and Fire, Whirlwinds great,
 Appointed for their Pain.

Verse 8. Behold ! How then a righteous Gen,
 Doth Righteousness embrace !
 And how he unto upright Men,
 Doth show a pleasant Face

Sion Tune. P S A L M XV. Composed in *Four Parts*. W. T.

Verse 1. **W**ithin thy *Tabernacle*, LORD,
Who shall inhabit still?
Or whom wilt thou receive to dwell
On thy most *Holy Hill*?

Verse 2. The *Man* whose *Life* is uncorrupt,
Whose *Ways* are just and straight:
Whose *Heart* doth think the very *Truth*,
And *Tongue* speaks no *Deceit*.

Old Version.

Verse 3. Who to his *Neighbour* doth no Ill,
In *Body*, *Goods*, or *Name*:
Nor wilfully doth *Slanders* raise,
For to impair the fame.

Verse 4. And, in his *Heart* regardeth not
Malicious wicked *Men*:
But, those that *love* and *fear* the *Lord*,
He maketh much of them.

Continued.

Treble.

Counter.

Tenor.

The Man

Bass.

P S A L M XV. New Version. To Sion Tune.

Verse 1. **L**ORD, who's the *Happy Man* that may
To Thy blest *Courts* repair?
Not, *Stranger* - like, to visit them,
But to *inhabit* there?

Verse 2. 'Tis he, whose every *Thought* and *Deed*
By *Rules of Virtue* moves:
Whose gen'rous *Tongue* disdains to speak
One *Thing* his *Heart* disproves.

Verse 3. Who ne'er did any *Slanders* raise,
His *Neighbour's Fame* to wound:
Nor hearken to a *false Report*,
By *Malice*, whisper'd round.

Verse 4. Who *Vice*, (in all its *Pomp* and *Pow'r*,)
Can treat with just *Neglect*:
And *Priety*, though cloath'd in *Rags*,
Doth *lovingly respect*. — 6. The Man, &c.

Kimbolton Tune. P S A L M XVIII. Composed in *Four Parts. W. T.*

Treble.

Counter.

Tenor.

Bass.

The LORD, &c.

P S A L M XVIII. *Old Version.*

Verse 9. **T**HE LORD descended from above,
 And bow'd the Heav'n's most high :
 And underneath His Feet He cast
 The *Darkness* of the Sky :

Verse 10. On *Cherubs*, and on *Cherubims*,
 Full royally He rode :
 And on the *Wings* of mighty *Winds*
 Came flying all abroad.

DOXOLOGY. To GOD, our Benefactor bring
 The Tribute of your Praise :
 Too small for an Almighty KING :
 But all that we can raise.

GLORY to Thee, blest Three in One !
 The GOD whom we adore :
 As was, and is, and shall be done,
 When Time shall be no more.

Continued.

Continued.

(Tutti)

(Solo.)

Musical notation for the Treble Clef staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth notes, with some notes beamed together. The staff ends with a double bar line and a fermata.

The Dar—————knefs of the Sky. On Cbe-rubs, and on Cbe--rubims,

Musical notation for the Counter staff, featuring a counter clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter and half notes, with some notes beamed together. The staff ends with a double bar line and a fermata.

The Dar—————knefs of the Sky.

Musical notation for the Tenor staff, featuring a tenor clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth notes, with some notes beamed together. The staff ends with a double bar line and a fermata.

The Dar—————knefs of the Sky.

Full roy—al—ly he rode :

(Solo.)

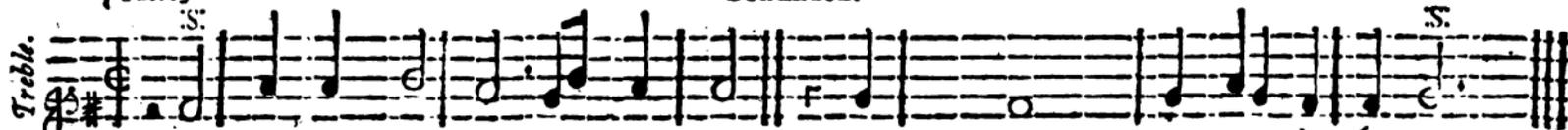
Musical notation for the Bass staff, featuring a bass clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter and half notes, with some notes beamed together. The staff ends with a double bar line and a fermata.

And

(Tutt.)

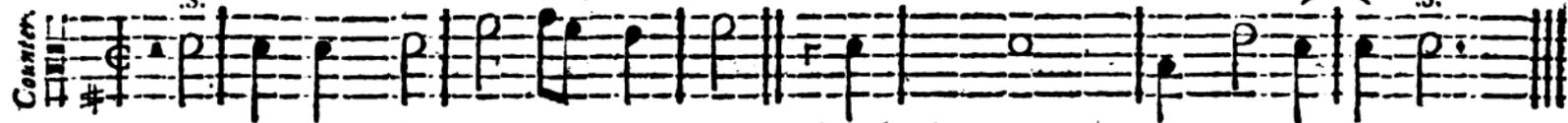
Continued.

Treble.



And on the Wings of migh—ty Winds — Came fly—ing all a—broad.

Counter.



And on the Wings of migh—ty Winds — Came fly—ing all a—broad.

Tenor.



And on the Wings of migh—ty Winds — Came fly—ing all a—broad.

Bass.



P S A L M XLVIII, New Version. To Kimbolton Tune.

Verse 1. **T**HE LORD, the only GOD, is great,
And greatly to be prais'd :
In Sion, on Whose happy Mount,
His sacred Throne is rais'd.

Verse 2. Her Tow'rs, the Joy of all the Earth,
In beauteous Prospect rise :
On her North Side th' Almighty King's

Verse 13. Her Forts and Palaces survey,
Observe her Order well :
That, with Assurance, to your Heirs,
This Wonder you may tell.

Verse 14. This is our GOD, and will be ours,
Whilst we in Him confide :
And, as He has preserv'd us now,

St. Martin's Tune. PSALM XIX. Composed in Four Parts. W. T.

Old Versets.

Verse 7. **H**OW perfect is the Law of God !
His Covenant is sure :
Converting Souls, and making wist,
The Simple and Obscure.

Verse 8. The LORD'S Commands are righteous, and
Rejoice the Heart likewise ;
His Precepts are most pure, and do
Give Light unto the Eyes..

Verse 9. The Fear of GOD, is excellent,
And doth for ever dure :
The Judgments of the LORD also
Most righteous are, and pure.

Verse 10. And more to be desired are
Than much fine Gold alway :
The Honey and the Honey-comb,
Are not so sweet as they.—&c.

St. Edmond's Tune. P S A L M XXIII. Composed in *Four Parts*. W. T.

Old Version.

Verse 1. **T**HE LORD is only my Support,
 And He that doth me feed :
 How can I then lack any Thing,
 Whereof I stand in Need ?

Verse 2. In tender Grass He feedeth me,
 Where I in Safety lie :
 And after leads me to the Streams,
 Which run most pleasantly.

Verse 3. And when I find myself near lost,
 Then doth He me Home take :
 Conducting me in his right Paths,
 Ev'n for his own Name's Sake.

Verse 4. And though I was ev'n at Death's Door,
 Yet will I fear no Ill :
 For why ? His Rod, and aiding Staff,
 Affords me Comfort still.

To St. *Edmond's* Tune.

PSALM XLI. *New Version.*

Verse 1. **H** Appy's the Man, whose tender *Care*
Relieves the *Poor*, distrest!
When *Troubles* him compass arround,
The **LORD** will give him *Rest*.

Verse 2. The **LORD**, his *Life*, with *Blessings* crown'd,
In *Safety* will prolong:
And disappoint the *Will* of those
That seek to do him *Wrong*.

Verse 3. If he in languishing *Estate*,
Opprest with *Sickness*, lie:
The **LORD**, will easy make his *Bed*,
And inward *Strength* supply.

D O X O L O G Y.

To *Father*, *Son*, and *Holy Ghost*,
The *Undivided Three*:
The *One*, sole *Giver of all Life*,
GLORY for ever be.

To St. *Martin's* Tune.—Page 51.

PSALM XXXIV. *New Version.*

Verse 1. **T** Hro' all the changing *Scenes of Life*,
In *Trouble*, and in *Joy*:
The *Praises* of my *God* shall still
My *Heart* and *Tongue* employ.

Verse 2. Of His *Deliv'rance* I will boast,
'Till all, that are distrest,
From my *Example* Comfort take,
And *charm* their *Griefs* to Rest.

Verse 3. O *magnify* the *Lord*, with *me*,
With *me*, exalt His *Name*:
When, in *Distress*, to Him I call'd,
He to my *Rescue* came.

Verse 4. All drooping *Hearts* were soon refresh'd
Who look'd to *God* for *Aid*:
Desir'd *Success*, in ev'ry *Face*,
A chearful *Air* display'd.

—To *Father*, *Son*, &c.—

Torrington Tune. PSALM XXIV. Composed in Four Parts. W. T.

Treble.

Counter.

Tenor.

Bass.

Old Version.

Verse 3. **W**HO is the Man, O LORD, that may
Ascend unto Thy Hill?
Or, pass into Thy Holy Place,
There to inhabit still?

Verse 4. 'Tis he whose Heart is always pure,
And Hands nothing defile:
Whose Soul's not set on Vanity,
Nor yet hath sworn to Guile.

Verse 5. Ev'n such a One, the living LORD
Most highly will regard:
He from his GOD and Saw'our shall
Receive a just Reward.

DOXOLOGY. To Father, Son, and Holy Ghost,
W. T. The undivided Three:
The One, sole Giver of all Life,
GLORY for ever be.

To Torrington Tune.

PSALM XXII. *Old Version.*

Verse 23. ALL ye that fear Him, Praise the LORD,
Thou Jacob, Him adore:
And all ye Seed of Israel,
Fear Him for evermore.

Verse 24. For GOD despiseth not the Poor,
He hideth not away
His Countenance, when they do call,
But, hears them, when they Pray.

Verse 25. Among the Folk that fear the LORD,
I will, with Heart, proclaim
Thy Praise, and keep my Promise, made,
For setting forth the same.

Verse 26. The Poor shall eat, and be suffic'd,
Such, as their Minds do give
To seek the LORD, shall Praise His Name,
Their Souls shall ever live.

PSALM LIV. *New Version.*

Verse 1. LORD save me, for Thy glorious Name,
And in Thy Strength appear:
O judge my Cause, accept my Pray'r,
And to my Words give Ear.

Verse 2. For, Strangers, whom I never wrong'd,
To Ruin me design'd:
And cruel Men, that fear no GOD,
Against me have combin'd.

Verse 3. But, GOD takes Part with all my Friends,
And He's my surest Guard:
That GOD of Truth will give my Foes
Their Falshoods just Reward.

Verse 4. Whilst I to GOD my Off'rings bring,
And Sacrifice, with Joy:
I in His Praise, my Time to come
Will gratefully employ.

— To Father, Son, &c. —

Ewell Tune. P S A L M XXVII. Composed in *Four Parts.* W. T.

Old Version.

Verse 1. **T**HE LORD is both my *Health* and *Light*,
 Shall Man make me dismay'd ?
 Since GOD doth give me *Strength* and *Might*,
 Why should I be afraid ?—

Verse 2. Whilst that my *Foes*, with all their *Strength*,
 Began with me to brawl :
 Thinking to eat me up, at length
 They themselves have caught the *Fall*.

Verse 3. Though they in *Camp* against me lie,
 My Heart is not afraid :
 But, if in *Battle* they will try,
 I trust in GOD for Aid.

Verse 4. One Thing of GOD I do require,
 That He will not deny :
 For which I pray, and do desire,
 'Till He to me apply :—5. That, I within, &c.

To Ewell Tune.

PSALM XXVII. *New Version.*

- Verse 1.* **W**HOM should I fear, since God to me
Is *Saving-Health* and *Might* ?
Since strongly He my *Life* supports,
What can my *Soul* affright ?
- Verse 2.* With fierce Intent my *Flesh* to tear,
When *Foes* beset me round :
They stumbled, and their lofty *Crests*
God made to strike the *Ground*.
- Verse 3.* Through Him my *Heart*, undaunted, dares
With mighty *Hoss* to cope,
Through him in doubtful *Straits* of *War*,
For good *Success* I hope.
- Verse 4.* Henceforth, within God's *House* to dwell,
I earnestly desire :
His wond'rous *Beauty* there to see,
And of His *Will* enquire.

PSALM CV. *Old Version.*

- Verse 1.* **G**IVE *Praises* unto God the *LORD*,
And call upon His *Name* :
Amongst the *People* ; all declare
His *Works*, to spread His *Fame*.
- Verse 2.* Sing joyfully unto the *LORD*,
Yea, *sing* unto His *Praise* :
And talk of all His wond'rous *Works*,
That He hath wrought *always*.
- Verse 3.* In *Honour* of His Holy *Name*,
Rejoice, with one *Accord* :
And, let the *Hearts* also be *Glad*
Of Them that seek the *LORD*.
- Verse 4.* Seek ye the *LORD*, and seek the *Strength*,
Of His eternal *Might* :
Yea, seek His *Face* for evermore,
And '*Presence* of His *Sight*.

—To Father, Son, &c.

Bemister Tune. PSALM XXVI. Composed in Four Parts. W. T.

The musical score is arranged in four parts: Treble, Counter, Tenor, and Bass. Each staff begins with a treble clef and a 4/4 time signature. The key signature has one sharp (F#). The music features various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some performance instructions like 'wf' (with flourish) at the end of the Tenor and Bass parts.

PSALM XXVI. Old Version.

Verse 8. **O** God, thy Houſe I love moſt dear,
 It all Things doth excel :
 My chief Delight is to be near
 The Place where Thou doſt dwell.

Verse 9. O ſhut not up my Soul with them
 In Sin that take their Fill,
 Nor ſet my Life among thoſe Men
 That ſeek my Blood to ſpill.

Verse 10. For, in their Hands much Miſchief is,
 Their Lives therewith abound :
 And nothing elſe in their right Hands
 But Bribes are to be found.

Verse 11. But, I reſolve in Righteouſneſs
 My Time and Days to ſpend :
 Therefore, that I may not tranſgreſs,
 God's Grace ſhall me defend.

Continued.

O that

P S A L M LXXI. New Version. To *Beminsler* Tune.

Vers 1. **I** N GOD I put my stedfast *Hope*,
 Defend me, LORD, from Shame :
 Incline Thine Ear, and *save my Soul*,
 For glorious is Thy Name.

Vers 6. Thy constant *Care* did safely guard
 My tender *Infant Days* :
 Thou took'st me from my Mother's Womb
 To *sing Thy constant Praise*.

Vers 7. 'Thouh some on me, with *Wonder*, gaze,
 Thy Hand supports me still :
 Thy *Honour*, therefore, and Thy *Praise*,
 My Mouth shall ever fill.

Vers 9. Reject not then, Thy *Servant*, LORD,
 When I with *Age* decay :
 Nor me forsake, when *worn with Years*,
 And *Vigour* fades away.

Falmouth Tune. PSALM XXIX. Composed in Four Parts. W. T.

Treble. Un—to the living LORD.

Counter. Un—to the living LORD.

Tenor. Un—to, un—to the living LORD.

Bass. Un—to, un—to the living LORD.

Old Version.

Verse 1. **G**IVE to the LORD ye Potentates,
Give ye with one Accord:
All Praise and Honour, Might and Strength,
Unto the living LORD.

Verse 2. Give Glory to His holy Name,
And honour Him alone:
Worship Him in His Majesty

Verse 3. His Voice doth rule the Waters all,
As He himself doth please:
He doth prepare the Thunder-claps,
And governs all the Seas.

Verse 4. The Voice of God, is of great Force,
And wond'rous excellent:
His voice might be in Effusion

To Falmouth Tune.

PSALM CI. *Old Version.*

- Verse 1.* **I** Mercy will, and Judgment sing,
 O LORD GOD, unto Thee :
 O let me understand such Ways
 As Good, and Holy be.
- Verse 2.* Within my House I'll daily walk,
 And with a Heart upright :
 And I no kind of wicked Thing
 Will set before my Sight.
- Verse 3.* I hate their Works that fall away,
 Such shall not dwell with me :
 From me shall part the froward Heart,
 No Evil I will see.
- Verse 4.* Him I'll destroy that slandereth
 His Neighbour, privately :
 The lofty Heart I will not bear,
 Nor he that looketh High.

PSALM CXXXVIII. *New Version.*

- Verse 1.* **W**ITH my whole Heart, my God and King,
 Thy Praise I will proclaim :
 Before the Gods, with Joy I'll sing,
 And blest thy Holy Name.
- Verse 2.* I'll worship at thy Sacred Seat,
 And with thy Love inspir'd,
 The Praises of thy Truth repeat,
 O'er all thy Works admir'd.
- Verse 3.* Thou, LORD, inclin'd'st Thy gracious Ear,
 When I to Thee did cry :
 And, when my Soul was press'd with Fear,
 'Didst inward Strength supply.
- Verse 4.* Therefore, shall ev'ry earthly Prince
 Thy Name, with Praise pursue :
 For, thy admir'd Events convince
 That all thy Works are true.

— To Father, Son, &c. —

Hexham Tune. P S A L M XXX. Composed in *Four Parts.* W. T.

Old Version.

Verse 1. **A**LL Laud and Praise with Heart and Voice,
O LORD, I give to Thee :
Who didst not make my Foes rejoice,
But hast exalted me.

Verse 2. O LORD, my GOD, to Thee I cry'd
In all my Pain and Grief :
Thou gav'st an Ear, and did'st provide,
To ease me with Relief.

Verse 3. Thou, LORD, hast brought my Soul from Hell,
And Thou the same didst save
From them that in the Pit do dwell,
And kept'st me from the Grave.

Verse 4. Sing Praise ye Saints, that prove, and see,
The Goodness of the LORD :
In Honour of His Majesty,
Rejoice with one Accord.

To Hexham Tune.

PSALM XLII. New Version.

Verse 1. **A**S pants the Hart for cooling Streams,
When heated in the Chace:
So longs my Soul, O Lord, for Thee,
And Thy refreshing Grace.

Verse 2. For Thee, my GOD, the living God,
My thirsty Soul doth pine:
O when shall I behold Thy Face,
Thou MAJESTY Divine! —

Verse 3. Tears are my constant Food while thus,
Insulting Foes upbraid:
“ Deluded Wretch, where's now thy GOD?
“ And where's thy promis'd Aid?”

Verse 4. I sigh whene'er my musing Thoughts
Those happy Days present;
When I with Troops of pious Friends,
Thy Temple did frequent.

PSALM XLIII. Old Version.

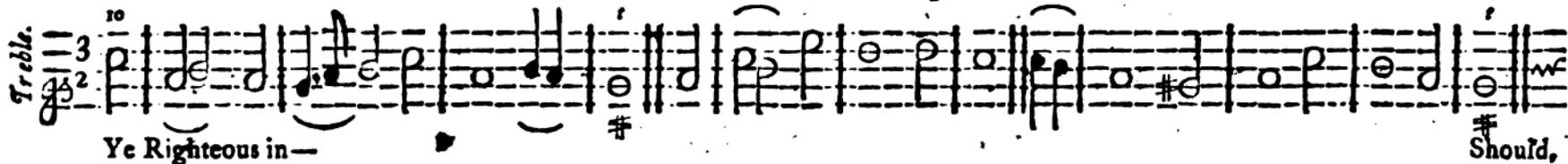
Verse 3. **O** LORD, send thy Light and Truth,
And lead me with Thy Grace:
Which may conduct me to the Hill
Of Thy blest Dwelling-place.

Verse 4. Then shall I to Thy Alter go,
With Joy, to worship There:
And on my Harp give Thanks to Thee,
O GOD, my GOD most dear.

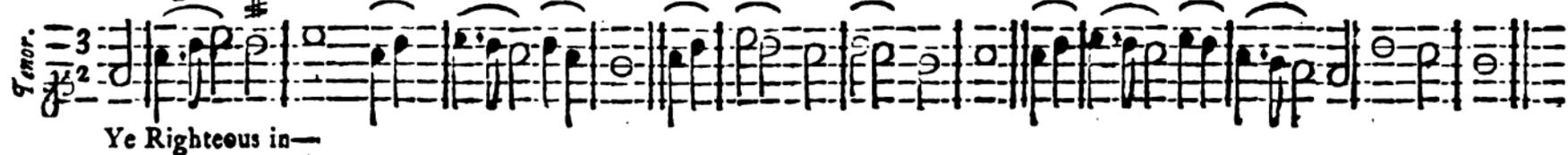
Verse 6. By Him I have Deliverance,
From all my Pain and Grief:
He is my GOD, who doth alway
At Need, send me Relief.

DOXOLOGY.

To Father, Son, and Holy Ghost,
The GOD whom we adore,
Be GLORY; as it was, is now,
And shall be evermore.

Treble. 

Counter. 

Tenor. 

Bass. 

P S A L M XXXIII. Old Version. To Dorchester Tune.

Verse 1. **Y**E Righteous in the LORD rejoice,
It is a seemly Sight :
That upright Men, with thankful Voice,
Should Praise the LORD of Might.

Verse 2. Praise ye the LORD, with Harp, and sing
To Him with Psaltery :
With ten string'd Instruments sounding

Verse 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.

Verse 4. Both Judgment, Equity, and Right,
God ever lov'd, and will :
And with His Gift He hath delight

Continued.

Should praise the LORD, should praise the LORD of Might.

should praise the LORD of Might.

should praise the LORD of Might.

Should praise the LORD, should praise the LORD of Might.

To Gnsberton Tune. PSALM XXXIII. New Version.

Verse 1. **L**ET all the *Just* to GOD, with Joy,
 Their cheerful *Voices* raise :
 For, well the *Righteous* it becomes
 To sing glad *Songs* of Praise.

Verse 2. Let Harps, and Psalteries, and Lutes,
 In joyful Confort meet :

Verse 3. For, faithful is the *Word* of God,
 His *Works* with *Truth* abound :
 He *Justice* loves, and all the Earth
 Is with His *Goodness* crown'd.

Verse 4. By His Almighty *WORD*, at first,
 The Heav'nly *Arch* was rear'd :

St. Katherine's Tune. P S A L M XXXVI. Composed in *Four Parts*. W. T.

Old Version.

Verse 7. **T**H Y Mercy is above all Things,
 O GOD, it doth excel:
 In Trust whereof, as on Thy Wings,
 The Sons of Men shall dwell.

Verse 8. Within Thy House they shall be fed
 With Plenty, at their Will:
 With all Delights they shall be sped,
 And take thereof their Fill.

Verse 9. Because, the Well of Life, most pure,
 Doth always flow from Thee:
 And in Thy Light we are full sure
 Eternal Light to see.

Verse 10. From such as Thee desire to know,
 Let not Thy Grace depart:
 Thy Righteousness declare, and show,
 To Men of upright Heart.

All-Saints Tune. PSALM XXXVI. Composed in Four Parts.

New Version.

Verse 5. **O** LORD, Thy Mercy, my sure Hope,
Above the Heav'nly Orb ascends :
Thy sacred Truth's unmeasur'd Scope,
Beyond the spreading Sky extends.

Verse 7. Since of Thy Goodness all partake
With what Assurance should the Just
Thy shelt'ring Wings their Refuge make,
And Saints to thy Protection trust ?

Verse 8. Such Guests shall to Thy Courts be led,
To banquet, on Thy Love's Repast :
And drink, as from a Fountain Head,
Such Joys as shall for ever last.

Verse 9. With Thee, the Springs of Life remain,
Thy Presence is eternal Day :
O let Thy Saints the Favour gain,
To upright Hearts Thy Truth display.

Hartford. Tune. P S A L M. XXXVII. Composed in *Four Parts.* W. F.

Old Version.

Verse 37. **M**ARK, and behold the *spright* Man,
How God doth him increase !
For the *just* Man shall have, at Length,
Great Joy, with *Rest* and Peace.

Verse 38. As for Transgressors, woe to them,
Destroy'd they all shall be :
God will cut off their budding Race,
And *rich* Posterity.

Verse 39. But, the *Salvation* of the *Just*,
Doth come from God above :
Who, in their *Trouble*, sends them *Aid*,
Of His mere *Grace* and *Love*.

Verse 40. God evermore delivers them,
From *lewd* Men, and unjust :
And, still will *save* them whilst that they
In Him do put their *Trust*.—&c.

To Hertford Tune.

PSALM LVI. Old Version.

Verse 10. **I** Glory in the Word of GOD,
To praise It I accord:
With Joy, I will declare abroad,
The Promise of the LORD.

Verse 11. I trust in GOD, the LORD, I say,
Ev'n as I first began:
For, GOD is all my Hope and Stay,
So I'll not trust in Man.

Verse 12. I will perform, with Heart, most free,
My Vows to GOD always:
And I, O LORD, all Times to Thee,
Will offer Thanks and Praise.

Verse 13. My Soul from Death, Thou dost defend,
And keep'st my Feet upright:
That I unto Thee may ascend,
With such as live in Light.

PSALM XXXV. New Version.

Verse 1. **A** Gainst all those that strive with me,
O LORD, assert my Right:
With such as War unjustly wage,
Do Thou my Battles fight.

Verse 2. Thy Buckler take, and bind thy Shield
Upon Thy Warlike Arm:
Stand up, my GOD, in my Defence,
And guard me safe from Harm.

Verse 3. Bring forth thy Spear, and stop their Course,
That haste my Blood to spill:
Say to my Soul, "I am thy Health,
" And will preserve thee still.

Verse 5. Then shall they fly, dispers'd like Chaff,
Before the driving Wind:
GOD's 'venging Ministers of Wrath
Shall follow them behind.

— To Father, Son, &c. —

Windsor Tune. P S A L M XXXIX. Composed in Four Parts. W. T.

Verse 5. **L**ORD, number out my *Life* and *Days*,
Which yet I have not past:
So that I may be certify'd,
How long my *Life* shall last.

Verse 6. For thou hast pointed out my *Life*,
In Length much like a *Span*:
Mine *Age* is nothing unto Thee,

Old Version.

Verse 7. Man walketh in a *Shade*, and doth
In vain himself annoy;
In getting *Goods*, but cannot tell
Who may the same enjoy.

Verse 8. Therefore, O **L**ORD, what wait I for?
What *Help* do I desire?
Truly, my *Hope* is ev'n in thee,

To Windsor Tune.

PSALM XL. Old Version.

Verse 1. I Waited long, and sought the LORD,
And patiently did bear:
At length to me He did Accord,
My Voice and Cry to hear.

Verse 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.

Verse 3. To me He taught a Psalm of Praise,
Which I must shew Abroad:
To sing New Songs of Thanks, always,
Unto the LORD, our GOD.

Verse 4. When all the Folk these Things shall see,
As People much afraid:
They then unto the LORD will flee,
And trust upon His Aid.

PSALM XC. New Version.

Verse 1. THOU turnest man, O LORD, to Dust,
of which he first was made:
And when thou spak'st the word, Return,
'Twas instantly obey'd.

Verse 2. For, in GOD's fight a thousand Years
Are like one Day, that's past:
Or, like a Watch i'th dead of night,
Whose Hours unminded waste.

Verse 6. And, howsoever Fresh, and Fair,
Our morning Beauty shows:
We are cut down, and with'red quite,
Before the Evening close.

Verse 12. O Teach us, LORD, th'uncertain sum
Of our short Days to mind:
That unto Wisdom all our Hearts
May ever be inclin'd.

—To Father, Son, &c.—

Oakham Tune. P S A L M XLVI. Composed in Four Parts. W. T.

New Version.

Verse 1. **G**OD is our Refuge in Distress,
 A present Help when Dangers press,
 In Him undaunted we'll confide:
 Though Earth were from her Center tost,
 And Mountains in the Ocean lost,
 Torn piece-meal by the roaring Tide.

Verse 2. A gentle Stream with Gladness fill,
 The City of our LORD shall fill,
 The Royal Seat of GOD most high:
 GOD dwells in Sion, whose fair Tow'rs
 Shall mock th' Assaults of earthly Pow'rs,
 While His Almighty Aid is nigh.

Continued.

PSALM CXIII. Old Version. To Oubban Tune.

Verse 1. **Y**E Children which do serve the Lord,
 Praise ye his Name with one Accord;
 Yea, blessed be always his Name,
 Who from the rising of the Sun,
 Till it return where it began.

Verse 2. The Lord all People doth surmount,
 As for his Glory we may count,
 Above the highest Heav'ns to be.
 With God the Lord who may compare,
 Whose Dwellings in the Heavens are.

Exeter Tune. P S A L M XLVII. Composed in Four Parts. W. T.

Treble.

Counter.

Tenor.

Bass.

Be glad and sing un-to the Lord,

Ye Peo-ple all with one Accord, Clap Hands and much re-joice:

Old Version.

Verse 1. **Y**E People all with one Accord,
Clap Hands and much rejoice:
Be glad, and sing unto the LORD,
With sweet and pleasant Voice.

Verse 2. For high the LORD, and dreadful is,
His Wonders manifold . . .
A mighty King He truly is,

Verse 3. The People He shall make to be,
Unto our Bondage Thrall:
And underneath our Feet shall He,
The Nations make to fall.

Verse 4. For us the Heritage He chose,
Which we possess alone:
The Excellency of Jacob,

Continued.

CHORUS.

Soprano

With sweet and pleasant Voice. Be glad, and sing un—to the LORD, With sweet and pleasant Voice.

Counter

Be glad, and sing un—to the LORD, With sweet and pleasant Voice.

Tenor

With sweet and pleasant Voice. Be glad, and sing un—to the LORD, With sweet and pleasant Voice.

Bass

PSALM CXXXV, New Version. To Exeter Tune.

Verse 1. O Praise the LORD with one Consent,
And Magnify his Name:
Let all the Servants of the LORD
His worthy Praise proclaim.

Verse 2. Praise Him all ye that in His House

Verse 3. For this Our truest Int'rest is,
Glad Hymns of Praise to sing:
And with loud Songs to bless His Name,
A most delightful Thing!

Verse 4. For GOD His own peculiar Choice

Landaff Tune. P S A L M L. Composed in Four Parts.

Treble.
The mighty Ev'n from

Counter.
The mighty And all Ev'n from

Tenor.
The mighty Ev'n from

Bass.

Old Version.

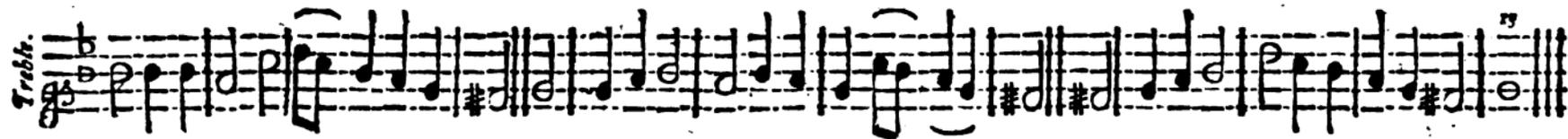
Verse 1. **T**HE mighty GOD, th' Eternal hath thus spoke,
And all the World He will call and provoke:
Ev'n from the *East*, and so forth to the *West*,

(Out of, &c.)

Verse 2. Devouring Fire shall go before His Face,
A great Tempest shall round about him trace;
Then shall he call the *Earth* and *Heavens* bright,

(To, &c.)

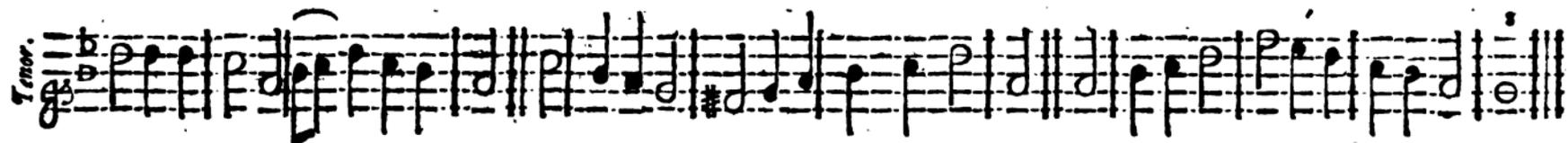
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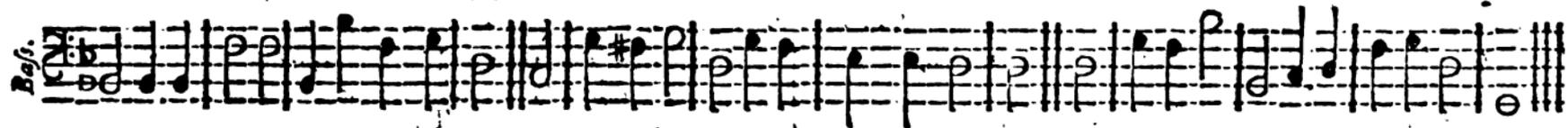
Out of God will Our God



Out of God will Our God



Out of God will Our God



Verse 1. Out of Sion, which Place He liketh best :
 God will appear, in Beauty most excellent,
 Our GOD will come, before that long Time be spent.

Verse 2. To judge His Folk with Equity and Right ;
 Saying, go to, and now my Saints assemble,
 My Part they keep, their Gifts do not dissemble.

Durbam Tune. P S A L M LXV. Composed in Four Parts. W. T.

The musical score consists of four staves, each representing a different vocal or instrumental part. The staves are labeled 'Treble', 'Counter', 'Tenor', and 'Bass' from top to bottom. The music is written in a common time signature (C) and features a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The score is divided into measures, with some measures containing multiple notes beamed together. The overall structure is a four-part setting of the psalm.

Old Version.

Verse 9. **L**ORD, when the *Earth* is chopt and dry,
 And thirsteth more and more:
 Then with thy *Drops* Thou dost supply,
 And much increase her Store.

Verse 10. The *Flood* of God doth overflow,
 And so doth cause to spring
 The *Seed* and *Corn*, which Men do sow,
 For He doth send such things

Verse 11. With *Rain* thou dost her *Furrows* fill,
 Whereby her *Clods* do fall:
 Thy *Drops* on her Thou dost distill,
 And *blest* her *Fruit* withal.

Verse 14. In *Places plain* the *Flocks* shall feed,
 And cover all the *Earth*:
 The *Vales* with *Corn* shall so exceed,
 That they shall see with *Mirth*

To Durham Tune.

P S A L M XC. Old Version.

Verse 3. **T**HOU grindest man thro' *Grief and Pain,*
To *Dust, or Clay,* and then
Thou unto him again dost say,
"Return ye *Sons of Men.*"

Verse 4. The lasting of a *Thousand years,*
Is nothing in *GOD's* fight:
As *Yesterday* it doth appear,
Or, as a *Watch* by night.

Verse 11. Ev'n all our *Days, our Strength,* and chief;
We so much dote upon,
Are little else but *Pain and Grief,*
For, we as *Blasts* are gone.

Verse 13. Instruct us *LOLD,* 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 CXVI. New Version.

Verse 5. **H**OW just and merciful is *GOD,*
How gracious is the *LORD!*
Who saves the *Harmless,* and to me
Did timely *Help* afford.

Verse 8. When *Death* alarm'd me, He remov'd
My *Danger* and my *fears:*
My *Feet* from falling He secur'd,
And dry'd up all my *Tears.*

Verse 9. Therefore, my *Life's* remaining *Years,*
Which *GOD* to me does lend,
I will, in *Praises* to His *Name*
In his blest *Service* spend.

Verse 18. Saints in *Jerusalem* shall meet,
And in Thy *House* shall join,
To *Bless* *GOD's* Name, with one *Consent,*
And mix their *Songs* with mine.

—To Father, Son, &c.—

Barby Tune. P S A L M LVII. Composed in Four Parts. W. T.

The musical score consists of four staves, each with a clef and a 3/2 time signature. The staves are labeled Treble, Counter, Tenor, and Bass. The music is written in a style typical of 17th-century hymnals, with a focus on rhythmic patterns and melodic lines. The Treble part starts with a treble clef and a key signature of one sharp (F#). The Counter, Tenor, and Bass parts use their respective clefs and the same key signature. The score includes various note values, rests, and phrasing slurs, indicating a complex and expressive piece.

Old Version.

Verse 10. **A** Wake my Joy, awake I say,
 My Lute, my Harp, and String:
 And I myself before the Day,
 Will rise, rejoice, and sing.

Verse 11. Among the People I will tell
 The Goodness of the LORD:
 And shew His Praise that doth excel
 The Heathen Lands abroad.

Verse 12. His Mercy doth extend as far
 As all the Heav'ns are high:
 And Truth, more high than any Star,
 That shineth in the Sky.

Verse 13. Set forth, and shew Thyself, O God,
 Above the Heav'ns most bright:
 Exalt Thyself, on Earth, abroad,
 In Majesty and Might.

Guilford Tune. P S A L M LXVII. Composed in Four Parts. W. G.
Old Version:

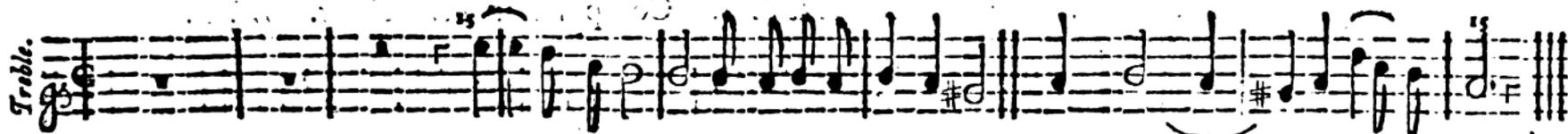
Verse 1. **H**AVE Mercy on us, LORD,
And grant to us Thy Grace;
To shew to us do Thou accord
The Brightness of Thy Face.

Verse 2. That all the World may know,
The Way to Godly Wealth;
And all the Nations here below

Verse 3. Let all the World, O God,
Give Praise unto Thy Name:
And let the People, all abroad,
Extol and laud the same.

Verse 4. Throughout the World so wide,
Let all rejoice with Mirth:
For Thou wilt bless the Right and guide

Continued.



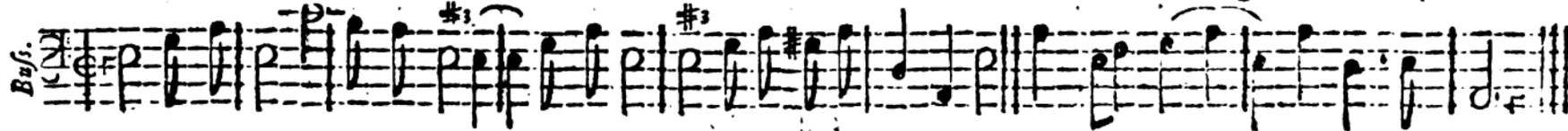
To shew to us, to shew to us do thou accord, the Bri—ghtness of thy Face.



CHORUS. To shew to us do thou accord, to shew to us do thou accord, the Bri—ghtness of thy Face.



To shew to us, to shew to us do thou accord, to shew to us do thou accord, the Bri—ghtness of thy Face.



PSALM LXVII. New Version. To Guilford Tune.

Verse 1. **T**O bless Thy chosen Race,
In Mercy, LORD, incline :
And cause the Brightness of Thy Face
On all Thy Saints to shine.

Verse 2. That so Thy wond'rous Ways
May through the World be known :

Verse 3. Let differing Nations join
To celebrate Thy Fame ;
And all the World, O LORD, combine
To praise Thy glorious Name.

Verse 4. Let all Men shout and sing
With Joy and rapturous Mirth :

Christ-Church Tune. PSALM LXVIII. Composed in Four Parts. W. T.

Treble.

Counter.

Tenor.

The Singers

Bass.

Verse 26. **T**HE Singers go before with Joy,
The Minstrels make no Stay :
And in the Midst the Damsels do
With Timbrels sweetly play.

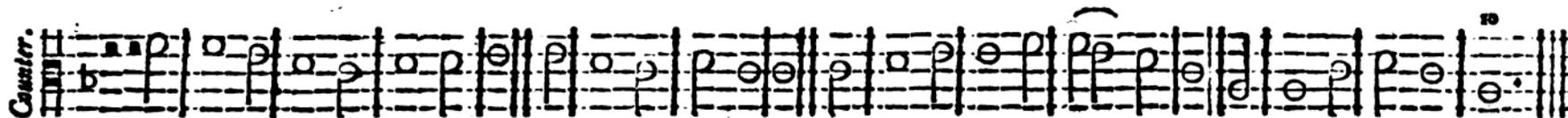
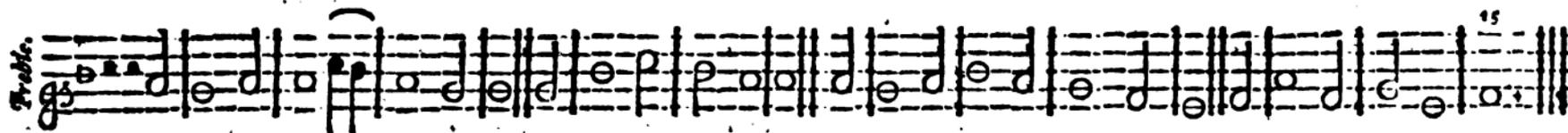
Verse 27. Now, in the Congregation thou,
O ISRAEL PRAISE the LORD :
And Jacob's whole Posterity

Old Version.

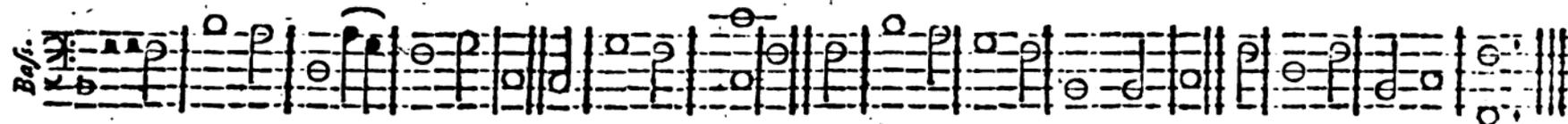
GLORIA PATRI. *Unto the sacred Three in One,*
W. T. *The universal GOD ;*
Be Glory, Praise, and Worship done,
On all the Earth abroad.

As it hath been, in Ages past,
Is now, as first begun :
Such PRAISE to GOD shall ever last

Continued.



Now in



PSALM XCVIII. New Version. To Christ-Church Tune.

Verse 1. **S**ING to the LORD a New-made Song,
 Who wond'rous Things has done :
 With His Right-Hand, and holy Arm,
 The Conquest He has won.

Verse 2. The LORD has through th' astonish'd World,
 Display'd His saving Might :

Verse 4. Let therefore Earth's Inhabitants
 Their cheerful Voices raise :
 And all, with universal Joy,
 Resound their MAKER'S Praise.

Verse 5. With Harps, and Hymns soft Melody,
 Into the Consort bring :

Workshop Tune. PSALM LXII. Composed in Four Parts. W. T.

The musical score consists of four staves, each with a clef and a 3/2 time signature. The parts are labeled on the left as Treble, Counter, Tenor, and Bass. The Treble staff uses a soprano clef, the Counter a soprano clef with a 5 above it, the Tenor an alto clef, and the Bass a bass clef. The music is written in a key with one sharp (F#) and includes various note values, rests, and phrasing slurs. Measure numbers 1, 5, 9, and 13 are indicated at the beginning of their respective staves.

Old Version.

Verse 7. **M**Y Glory and Salvation doth
On God alone depend :
He is my Strength, my wealth and Stay,
And still doth me defend.

Verse 8. O put your Trust in Him alway,
Ye Folk, with one Accord :
Pour out your Hearts to Him and say,
" Our Trust is in the Lord."

DOXOLOGY.

To Father, Son, and Holy Ghost,
Immortal Glory be :
As 'twas, and is, and shall be still,

To Workshop Tune.

PSALM LXXI. Old Version.

Verse 23. **T**HY Faithfulness, O GOD, to praise,
I will with *Viol* sing:
My Harp shall sound thy *Laud* always,
O Israel's Holy KING!

Verse 24. My Mouth shall joy with pleasant Voice,
When I do sing to Thee:
Also my Heart shall much rejoice,
For Thou hast set me free.

Verse 25. My Tongue Thy Righteousness shall sound,
I daily speak it Will:
For Grief and Shame doth them confound,
That seek to do me Ill.

DOXOLOGY.
To Father, Son, and Holy Ghost,
The undivided Three:
The One, sole Giver of all Life,
GLORY for ever be.

PSALM CXXI. New Version.

Verse 1. **T**O Sion's Hill I lift mine Eyes,
From thence expecting Aid:
From Sion's Hill, and Sion's GOD,
Who Heav'n and Earth hath made.

Verse 3. Shelter'd beneath the Almighty's Wings,
Thou shalt securely rest:
Where neither Sun, nor Moon, shall thee
By Day, or Night molest.

Verse 4. From common Accidents of Life,
God's Care shall guard thee still:
And from all Strokes of Chance, and Foes,
That lie in wait to kill.

Verse 4. At Home, Abroad, in Peace, or War,
Thy GOD shall thee defend:
And will conduct thee thro' this Life
Safe to thy Journey's End.

St. David's Tune. P S A L M LXXVII. Composed in *Four Parts. W. T.*

Old Version.

Verse 11. **I** Will regard, and think upon
 The *Working* of the LORD :
 And of His *Wonders* past and gone,
 I gladly will record.

Verse 12. Yea, of His *Works* I will declare,
 And what He did devise :
 To tell His *Acts*, I will not spare,

Verse 13. Thy *Works*, O LORD ! are all upright,
 And holy all abroad :
 No one hath Strength to match the Might
 Of *Thee*, the LORD, our GOD.

Verse 14. Thou art a GOD that dost forth show
 Thy *Wonders* ev'ry Hour :
 And so dost make Thy People know

Bedford Tune. P S A L M LXXXIV. Composed in Four Parts. W. T.

Old Version.

Verse 9. **O** LORD of Hosts, to me give Heed,
 And hearken to my Cry:
 And let it through Thine Ears proceed,
 O Jacob's God, most high.

Verse 10. O GOD, our Shield, of thy good Grace,
 Regard, and so draw near:

Verse 11. For why? within thy Courts one Day
 'Tis better to abide;
 Than elsewhere to keep or stay
 A Thousand Days beside.

Verse 12. Much rather had I keep the Door
 Within the House of GOD;

Westerham Tune. PSALM LXXXI. Composed in *Four Parts.* W. T.

Old Version.

Verse 1. **B**E light and glad, in GOD rejoice,
 Who is our Strength and Stay;
 Be joyful, and lift up your *Voice*,
 To *Jacob's* God alway.

Verse 2. Prepare your *Instruments* most meet,
 A joyful *PSALM* to sing.

Verse 3. Blow, as it were in the *New-Moon*,
 With *Trumpets* of the beit;
 As it were usual to be done
 At any solemn *Feast*.

Verse 4. For this is unto *Israel*,
 A *Statute* that was made

Continued.

Treble.

10 17

Be joy-ful, and lift up your Voice, To *Ja* ————— *cob's* God al-way.

Counter.

3 12

CHORUS.

Be joy-ful and, be joy-ful, and lift up your Voice, To *Ja* ————— *cob's* God al-way.

Tenor.

Be joy-ful and, be joy-ful, and lift up your Voice, be joy-ful, and lift up your Voice, To *Ja* ————— *cob's* God al-way.

Bass.

3 3 3 3 3

PSALM LXXXI, New Version. To *Westerham* Tune.

Verse 1. **T**O GOD, our never-failing Strength,
With loud *Applauses* sing:
And, jointly, make a chearful Noise,
To *Jacob's* awful King.

Verse 2. Compose a *Hymn* of Praise and touch
Your *Instruments* with Joy:

Verse 3. Let *Trumpets*, at the great *New-Moon*,
Their joyful Voices raise:
To celebrate th' appointed Time,
The solemn Day of Praise.

Verse 4. For this a *Statute* was of old,
Which *Jacob's* GOD decreed:

St. Neot's Tune. P S A L M LXXXIX. Compos'd in *Four Parts*. W. T.

The musical score consists of four staves, each with a different clef and a 3/4 time signature. The staves are labeled 'Treble', 'Counter', 'Tenor', and 'Bass'. The music is written in a style typical of 17th-century English church music, with various note values, rests, and ornaments. The key signature has one sharp (F#), and the piece concludes with a double bar line and repeat dots.

Old Version.

- Verse 15.* **B**less'd are they that know aright
 Thy joyful Sound, O GOD:
 For in the *Favour* of Thy Sight
 They walk full safe abroad.
- Verse 16.* And in Thy Name, throughout the Day,
 They greatly do rejoice:
 And through Thy *Righteousness* have they

- Verse 17.* For why? their *Glory*, Strength, and Aid,
 In GOD alone doth lie:
 Whose *Goodness* hath us ever staid,
 And will us lift up high.
- Verse 18.* Our *Strength*, that doth defend us well,
 The LORD to us doth bring:
 The *Holy One* of *Israel*,

To St. Neot's Tune.

PSALM XCI. *Old Version.*

Verse 1. **H**E that within the *sacred* Place
Of God, most High, doth dwell:
Under his *Shelter*, and his *Grace*
He shall be safe, and well.

Verse 2. God is my *Hope*, who sits on High,
I to the LORD will say:
"He is my *Help*, in him will I
"My *whole Affiance* stay."

Verse 3. He will defend thee from the *Snare*,
Ev'n which the *Hunter* laid:
And, from the deadly *Plague* and *Care*,
Of which Thou art afraid.

Verse 4. He with His *Wings* will cover thee,
And guard thee safely there:
His *Faith*, and *Truth*, thy *Fence* shall be,
More sure than *Shield* or *Spear*.

PSALM LXXXII. *New Version.*

Verse 1. **G**OD in the Great *Assembly* stands
Where His *Impartial* Eye
In state surveys all earthly *Gods*
And does their *Judgment* try.

Verse 2. How dare ye then *unjustly* judge,
Or, be to Sinners kind?
Defend the *Orphans*, and the *Poor*,
Let such your *Justice* find.

Verse 3. Protect the *Humble* helpless Man,
Reduc'd to deep *Distress*:
And, let not him become a *Prey*,
To such as would oppress.

Verse 4. Some neither *know*, nor will they *learn*,
But, blindly, go astray:
Justice, and *Truth*, the World's *support*,
Now through our *Land* decay.

—To Father, Son, &c.—

Upminster Tune. P S A L M XCII. Composed in Four Parts. W. T.

Treble.

Counter.

Tenor.

Bass.

(Tutt.)

Old Version.

Verse 1. **I**T is a Thing both good and meet
 To praise the highest LORD :
 And to Thy Name, O thou most High !
 To sing with one Accord.

Verse 2. To shew the Kindness of the LORD,
 Before the Day be light :
 And to declare Thy Truth abroad.

Verse 3. Upon the ten-string'd Instrument,
 The Lute, and Harp so sweet :
 With all the Mirth, you can invent,
 Of Instruments most meet.

Verse 4. For thou hast made me to rejoice
 In Things so wrought by Thee :
 That I have lov in Heart, and Voice.

Continued,

Treble.

And to thy Name, O thou most High! to *fin*—g with one Accord.

Counter.

CHORUS.

And to thy Name, and to thy Name, O thou most High! to *fin*—g with one Accord.

Tenor.

And to thy Name, and to thy Name, O thou most High! and to thy Name, O thou most High! to *fin*—g with one Accord.

Bass.

PSALM XCII, New Version. To *Upminster* Tune.

Verse 1. **H**OW good and pleasant must it be
To thank the LORD most High!
And with repeated HYMNS of Praise,
His Name to magnify.

Verse 2. With ev'ry Morning's early Dawn,
His Goodness to relate:

Verse 3. To ten-string'd Instruments we'll sing,
With tuneful Psalt'ries join'd;
And to the Harp, with solemn Sounds,
For sacred Use design'd.

Verse 4. For, thro' Thy wond'rous Works, O LORD,
Thou mak'st my Heart rejoice:

Bincheſter Tune. P S A L M XCIII. Compoſed in *Four Parts*. W. T.

Verſe 1. **T**HE LORD doth reign, and cloathed is
 With *Majeſty* molt bright :
 And to declare His *Pow'r* likewiſe,
 Hath girt himſelf with *Might*.

Verſe 2. And He alſo the Earth hath made,
 And founded it full ſure :

Old Verſion.

Verſe 3. Before the World was made or wrought,
 Thy *Seat* was ſet before :
 Before all Time that can be thought,
 Thou haſt been evermore.

Verſe 4. O LORD, thy *Teſtimonies* great,
 Are very ſure : Therefore

To *Binchester* Tune.

PSALM CXLIX. *Old Version.*

- Verse 1.* SING ye unto the LORD, our GOD,
 A *New* rejoicing Song :
 And let the *Praise* of Him be heard,
 His holy *Saints* among.
- Verse 2.* Let *Israel* rejoice in GOD,
 And *Praises* to Him sing :
 And let the Seed of *Sion* be
 Most joyful in their *King*.
- Verse 3.* Let them sound *Praise*, with *Voice* and *Lute*,
 Unto His holy Name :
 And, with the *Timbrel*, and the *Harp*,
 Sing *Praises* to the same.
- Verse 4.* For why ?—the LORD His *Pleasure* all
 Hath on His *People* fet :
 And, by *Deliv'rance*, He will raise
 The *Meek* to GLORY great.

PSALM XXIII. *New Version.*

- Verse 1.* THE LORD Himself, the mighty LORD,
 Vouchsafes to be my *Guide* :
 The *Shepherd*, by whose constant Care,
 My *Wants* are all supply'd.
- Verse 2.* In tender *Grass* he makes me feed,
 And gently there repose :
 Then leads me to cool *Shades*, and where
 Refreshing *Water* flows.
- Verse 3.* He does my wand'ring Soul reclaim,
 And, to His endless *Praise*,
 Instruct, with humble *Zeal*, to walk
 In His most righteous *Ways*.
- Verse 4.* I pass the gloomy *Vale* of *Death*
 From *Fear*, and *Danger* free :
 For there His aiding *Rod* and *Staff*,
 Defends and comforts me.
- D O X O L O G Y.
- To *Father*, *Son*, and *Holy Ghost*,
 The *GOD* whom we adore :
 Be *Glory*, as it was, is now,
 And shall be evermore.

Dartmouth Tune. P S A L M XCIV. Composed in *Four Parts*. W. T.

Old Version.

Verse 11. **T**HE LORD doth know the *Heart of Man*,
 And sees the same full plain:
 And He his very *Thoughts* doth scan,
 And finds them all but vain.

Verse 12. But, LORD, that Man is happy sure,
 Whom Thou dost keep in *Awe*:
 And, through *Correction*, doth procure
 To keep him in Thy *Law*.

Verse 13. Whereby he shall in *Quiet* rest,
 In *Time of Trouble* sit:
 When wicked Men shall be suppress'd,
 And fall into the *Pit*.

Verse 14. For, sure the LORD will not refuse
 His *People* for to take:
 His *Heritage*, whom he doth chuse,
 He will no *Time* forsake.

To Dartmouth Tune.

PSALM CIII. Old Version.

Verse 1. MY Soul give *Laud* unto the Lord,
My Spirit shall do the same:
And all the *Secrets* of my Heart,
Praise ye His Holy Name.

Verse 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.

Verse 3. Who gave thee *Pardon* for thy Sins,
And thee *restor'd* again:
And, from thy *weak* and frail *Disease*,
He *heal'd* thee of thy Pain.

Verse 4. God did *redeem* thy *Life* from Dread,
From which thou could'st not flee,
His *Mercy*, and *Compassion*, great,
He did *extend* to thee.

PSALM LXXXVI. New Version.

Verse 1. TO my *Complaint*, O LORD my GOD,
Thy gracious Ear incline:
Hear me, *distress*, and destitute
Of all *Relief* but Thine!

Verse 2. Do Thou, O GOD, preserve my Soul,
For I Thy Name adore:
Thy Servant keep, whose only *Trust*
Lies in Thee evermore.

Verse 3. To Thee, LORD, daily I invoke
Thy *Mercy* to extend:
Refresh my Soul, O LORD, whose *Hopes*,
On Thee alone depend.

Verse 4. Thou, LORD, art *Good*, not only Good,
But, prompt to *Pardon* too:
Of plenteous *Mercy* to all such,
As for thy *Mercy* see.

—To Father, Son, &c.—

Cheborton Tune. PSALM XCV. Composed in *Four Parts*. W. T.

Treble.

Counter.

Tenor.

Bass.

In Him our Rock of Health rejoice,

O come, let us lift up our Voice, And sing un—to the LORD: In Him our Rock of Health rejoice,

Old Version.

Verse 2. **Y**E A, let us come before His Face,
 And give Him Thanks and Praise:
 In singing Psalms unto His Grace,
 Let us be glad always.

Verse 3. For why? the LORD He is, no doubt,
 A great and mighty GOD:
 A KING above all gods throughout,
 On all the Earth abroad.

Verse 4. The Secrets of the Earth so deep, and Corners of the Land:
 The Tops of Hills that are so steep, are in His MIGHTY Hand.

Continued.

CHORUS.

Treble.

Let us ————— with one Accord. In Him our Rock of Health rejoice, Let us ————— with one Accord.

Counter.

In Him our Rock of Health rejoice, Let us ————— with one Accord.

Tenor.

Let us ————— with one Accord. In Him our Rock of Health rejoice, Let us ————— with one Accord.

Bass.

PSALM CXLVI. New Version. To Chesterton Tune.

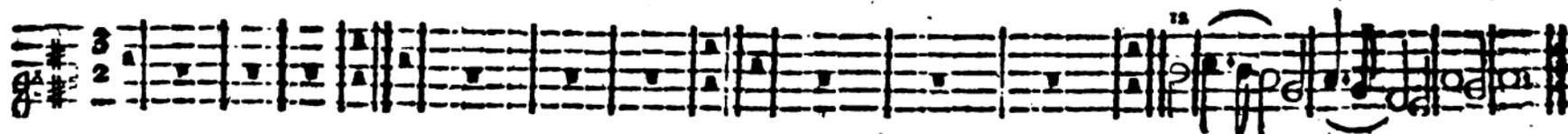
Verse 1. **T**HEE will I bless, my God and King,
 Thy endless Praise proclaim :
 This Tribute daily I will bring,
 And ever bless thy Name.

Verse 2. Thou Lord beyond Compare, art Great

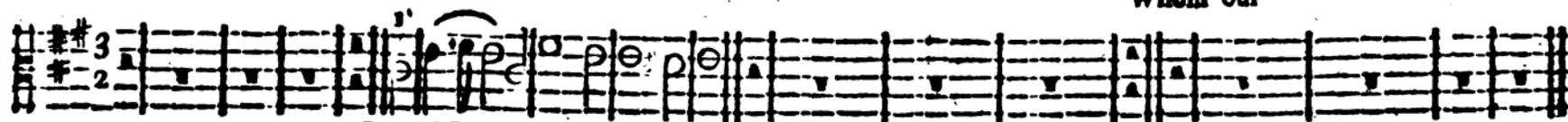
Verse 3. Renown'd for mighty Acts, Thy Fame
 To future Times extends :
 From Age to Age, Thy glorious Name
 Successively descends.

Verse 4. While I Thy Glory and Renown

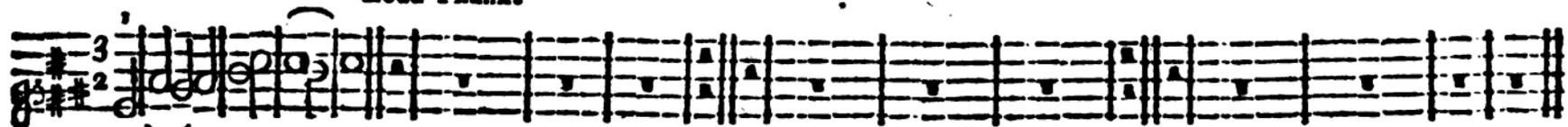
St. Luke's Tune P S A L M XCV. Composed in Four Parts. W. T.



Whom our



Loud Thanks



O come,

When our



New Version.

Verse 1. **O** Come, loud *Antheims* let us sing,
Loud *Thanks* to our Almighty King :
For we our *Voices* high should raise,
When our *Salvation's* Rock we praise.

Verse 2. Into His Presence let us haste,
To thank Him for his *Favours* past :

Verse 3. For God the Lord, Inthron'd in *State*,
Is, with unrivall'd *Glory*, great ;
A KING superior to all
Such *Gods* as Heathens' faldly call.

Verse 4. The Depths of *Earth* are in his Hand,
Her *secret Wealth* at His Command :

CHORUS.

Continued.

Treble.
For we

Counter.

Tenor.
For we

Bass.

PSALM CVI, New Version. To St. Luke's Tune.

Verse 1. **O** Render Thanks to God above,
The Fountain of eternal Love;
Whose Mercy has, through Ages past,
Endur'd, and shall for ever last.

Verse 2. Who can His mighty Deeds express,
Not only great, but numberless?

Verse 3. Happy are they, and only they,
Who from God's Judgments never stray;
Who know them right, not only so,
But also praise what they know.

Verse 4. Extend to me those Favours, Lord,
As Thou dost to the Just afford:

Rutland Tune. P S A L M XCVI. Composed in *Four Parts.* W. T. 1710.

Old Version.

Verse 1. **S**ING ye, with *Praise*, unto the LORD
New Songs, with *Joy* and *Mirth* :
 Sing unto Him, with one Accord,
 All People on the Earth.

Verse 2. Yea, sing unto the LORD always,
 Praise ye His holy Name :
 Declare and shew from Dawn to Dawn

Verse 3. Among the People all declare
 His Honour round about :
 To shew His *Wonders* do not spare
 On all the World throughout.

Verse 4. For why ? the LORD is of great Might,
 And worthy of all *Praise* :
 And His Honour shall be praised

Blenheim Tune. P S A L M XCVII. Composed in Four Parts. W. T.

Old Version.

Verse 11. **A**LL ye that love the LORD, do this,
 Hate all Things that are ill :
 For He doth keep the Souls of his
 From such as would them spill.

Verse 12. And *Light* doth spring up to the *Just*,
 And *Pleasure* is his Part :

Verse 13. Ye *Righteous* in the LORD rejoice,
 His *Holiness* proclaim :
 And thankfully, with *Heart* and *Voice*,
 Be mindful of the same.

DOXOLOGY. To *Father*, *Son*, and *Holy Ghsst*,
 One GOD we will adore,

Kingstone Tune. P S A L M XCVIII. Composed in Four Parts. W. T.
Old Version.

Verse 1. **O** Sing ye now unto the Lord
 A new and pleasant Song :
 For he hath wrought throughout the World
 His Wonders great and strong.

Verse 2. With His right Hand, full worthily,
 He doth His Foes devour :

Verse 3. The Lord doth make the People know
 His Saving health, and Might :
 And also doth His Justice show
 To all the Heathens Sight.

Verse 4. His Grace and Truth to Israel,
 In Mind He doth record :

Old Swoy Tunc. P S A L M C. Composed in Four Parts. W, T.

Old Version.

Verse 1. **A** L L People that on Earth do dwell,
Sing to the LORD with cheerful Voice :
Him serve with Fear, His Praise forth tell,
Come ye before Him and rejoice.

Verse 2. The LORD, ye know, is God indeed,
Without our Aid He did us make :

Verse 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.

Verse 4. For why ? the LORD our God is good,
His Mercy is for ever sure :

Rotwell Tune. P S A L M C. Composed in *Four Parts*. W. T.

Treble.

Counter.

Tenor.

Bass.

And fing— And fing—

Slow.

(Tutti.)

And fing—

New Version.

Verse 1. **W**ITH one Consent let all the Earth
To God their cheerful *Voices* raise :
Glad *Homage* pay, with awful *Mirth*,
And *fing* before Him—*Songs of Praise*.

Verse 2. Convinc'd, that He is God alone,

Verse 3. O enter then His *Temple Gate*,
Into his *Courts* devoutly press :
And there your grateful *Hymns* repeat,
And His great *NAME* with—*Praises* blest.

Verse 4. For He's the *Lord*, supremely good,

Manchester Tune. P S A L M CII. Composed in Four Parts. W. T.

The musical score consists of four staves, each with a clef and a 3/2 time signature. The staves are labeled 'Treble', 'Counter', 'Tenor', and 'Bass'. The music is written in a style typical of 18th-century hymnals, with notes, rests, and bar lines. Measure numbers 10, 5, 12, and 8 are indicated above the staves.

Old Version.

Verse 13. **T**HE whole Foundations of the Earth,
The LORD hath firmly laid :
The Heav'ns also they are the Works
Which His own Hands have made.

Verse 14. They all shall perish and decay,
But God remaineth still :
And they in Time shall

Verse 25. God will them as a Garment change,
Yea, changed shall they be :
But He doth still abide the same,
His Years do never flee.

Verse 26. The Children of God's Servants shall
Continue and endure :

St. Michael's Tune. P S A L M CIV. Composed in Four Parts. W. F.

15

T. *Table.*

The Praise

12

C. *Counter.*

The Praise

His

5

T. *Tenor.*

The Praise

10 8 12 5

B. *Bass.*

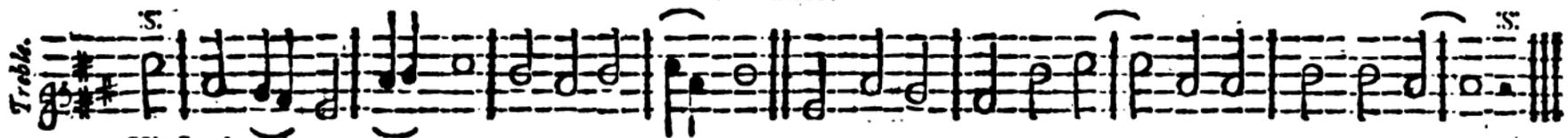
Old Version.

Verse 22. **T**HE Praise of the LORD, for ever shall last,
 Who may in His Works, by right well rejoice :
 His Look can the Earth make, to tremble full fast,
 And, also the Mountains to smoke at His Voice.

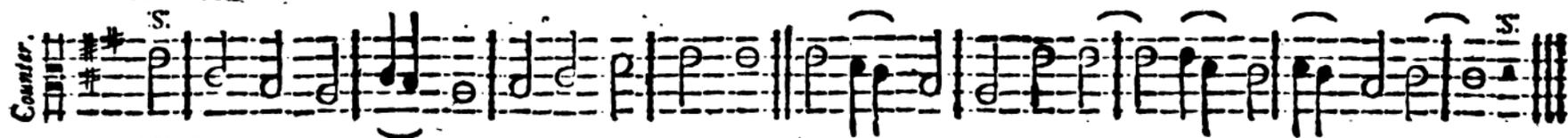
Verse 23. To this LORD, and GOD, *sing* will I always,
 So long as I live, my GOD *praise* will I :
 For am I most certain, my Words will Him please,
 I will rejoice in Him, to Him will I cry.

Verse 24. The Sinners, O LORD, consume in Thine Ire,

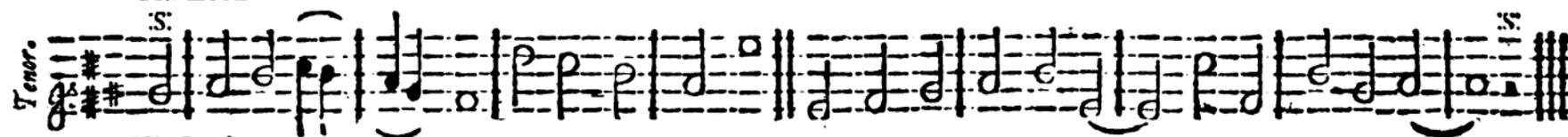
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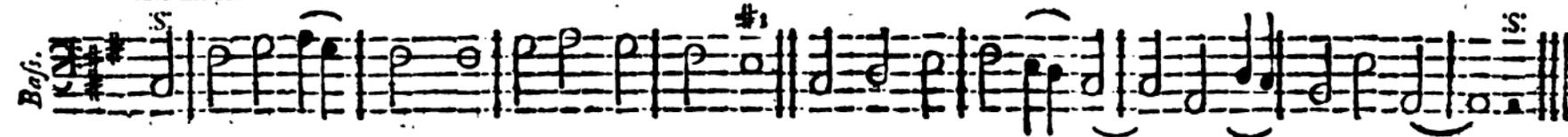
His Look



His Look



His Look



PSALM CXLIX, *New Version.* To St. Michael's Tune.

Vers 1. **O** Praise ye the LORD, prepare your glad Voice,
His Praise in the great Assembly to sing :
In our great CREATOR, let *Isra'el* rejoice,
And Children of *Sion* be glad in their King.

Vers 2. Let them His great NAME extol in the Dance,
With *Timbrel* and *Harp* his Praises express :
Who always takes Pleasure His *Saints* to advance,
And with his SALVATION the *Humble* to bless.

To Father, Son, Spir't, all Praise be address'd,

By Angels and *Saints* of every Degree :

Uppingham Tune. P S A L M CVI. Composed in Four Parts. W. T.

Treble.

Counter.

Tenor.

Bass.

Or al- his Pow'r display?

Who can ex-press his noble Acts,

PRAISE ye the LORD, for he is good, his Mercy lasts alway: Who can ex-press his noble Acts, Or al- his Pow'r display?

Old Version.

Verse 2. **A**S they are blest, that Judgment keep,
 And justly do alway:
 In Favour of Thy People, LORD,
 Remember me, I pray.

Verse 3. And with Thy Saving-health, O LORD,
 In Mercy visit me:
 That I the great Felicity
 Of Thine Elect may see.

Verse 4. That with Thy People's Joy, I may

Continued.

Treble.

Who can express His no-ble Acts, Or al- His Pow'r display ?

Counter.

CHORUS. Who can express, who can express His no-ble Acts, Or al- his Pow'r display ?

Tenor.

Who can express, who can express His no-ble Acts, who can express His no-ble Acts, Or al- His Pow'r display ?

Bass.

PSALM CXVII. New Version. To Uppingham Tune.

Verse 1. WITH cheerful Notes let all the Earth
To Heav'n their Voices raise :
Let all, inspir'd with godly Mirth,
Sing solemn Hymns of Praise.

Verse 2. God's tender Mercy, knows no Bound
His Truth shall ne'er decay :
Then let the willing Nations round,
Their grateful Tribute pay.

DOXOLOGY. To Father, Son, and Holy Ghost,
The God whom we adore :

Tanworth Tune. P S A L M CVIII. Composed in Four Parts. W. T.

Treble.

Counter.

Tenor.

O God

Bass.

Old Version.

Verse 1. **O** God, my Heart prepared is,
My Tongue is likewise so :
I will advance my Voice in Song,
That I Thy Praise may show.

Verse 2. Awake my Viol, and my Harp,
Sweet Melody to make :

Verse 3. By me, among the People, LORD,
Still Praised shalt Thou be :
And I, among the Heathen Folk,
Will Praises sing to Thee.

Verse 4. Because Thy Mercy doth ascend
Above the Heav'ns most high :

Continued.

A. wake

PSALM CVIII, New Version. To the same Tune.

Verse 1. **O** GOD, my Heart is fully bent
To magnify Thy Name:
My Tongue with cheerful Songs of Praise
Shall celebrate Thy Fame.

Verse 2. Awake my Lute, and thou my Harp,
Thy warbling Notes display;

Verse 3. To all the lifting Tribes, O LORD,
Thy Wonders I will tell:
And to all Nations sing Thy Praises
That round about us dwell.

Verse 5. Be Thou, O GOD, exalted high,
Above the Starry Firmament:

Babylon Tune. P S A L M CXII. Composed in *Four Parts.* W. T.

Old Version.

Verse 1. **H**E's blest that serves the LORD with Fear,
 And that His Law doth love indeed :
 His Seed on Earth God will uprear,
 And blest such as from him proceed.
 His House with Riches He will fill :
 His Righteousness endure shall fill.

Verse 3. And, surely he shall never fail, for in Remembrance had is he :
 Nor Tidings ill, his Mind assail, who in the LORD, sure Hope doth see.

Verse 2. Unto the Righteous doth arise,
 In Trouble Joy, in Darkness Light ;
 Compassion great is in his Eyes,
 And Mercy always in his Sight.
 Yea, Pity moveth him to lend,
 He doth with Judgment Things expend.

To *Babylon* Tune.

PSALM CXXVII. Old Version.

Verse 1. EXCEPT the LORD the *House* doth make
 And thereunto doth put His Hand ;
 What Men do *build* it cannot stand,
 Likewise in vain Men undertake—
 | *Cities* and *Holds* to *watch*, and *ward*,
 Unless the LORD be their *Safeguard*.

Verse 2. Tho' in the *Morn* ye rise Early,
 And so at *Night* go late to Bed ;
 Eating with *Carefulness* your Bread,
 Your *Toil* is all but Vanity :
 | But those whom GOD does love and keep,
 Enjoy all Things with quiet Sleep.

Verse 3. Therefore, mark well when ye do see
 That Men have *Heirs* t' enjoy their LAND ;
 It is the *Gift* of GOD's own Hand,
 To He doth *multiply* to thee ;
 | God, of his *Liberality*,—
 Gives *Blessings* of *Posterity*.

PSALM CXII. New Version.

Verse 1. THE Man is blest, that stands in Awe,
 Of GOD, and loves his sacred *Law* :
 His *Seed* on Earth shall be renown'd,
 And with successive *Honours* crown'd.

Verse 2. His *House* a Seat of *Wealth* shall be,
 An inexhausted *Treasury* :
 His *Justice*, free from all decay,
 Shall *Blessings* to his *Heirs* convey.

Verse 3. The Soul that's fill'd with *Vertue's* Light,
 Shines brightest in *Affliction's* Night :
 To *pity* he is well inclin'd,
 As well as *Just* to all Mankind.

Verse 4. His lib'ral *Favours* he extends,
 To some he *gives*, to others *lends* :
 And, what his *Charity* impairs,
 He saves by *Prudence*, in Affairs, &c.

Marlborough Tune. P S A L M CXV. Composed in Four Parts. W. T.

Treble. 16

Counter. 5

Tenor. 1

Bass. 1

Old Version.

Verse 9. **S**UCH as be Fearers of the LORD,
 He sure will *bles*s them all :
 And he will cherish ev'ry one,
 Ev'n both the Great and Small.

Verse 10. On such always the living LORD,
 Will multiply his *Grace* ;
 And also on the Children that
 Shall follow of their *Race*.

Verse 11. Yea, such are *bless*ed of the LORD,
 Ev'n of the LORD most high ;
 Who did both Earth and Heaven frame,
 And fix unmoveably.

Verse 12. The highest Heav'ns that are above,
 Belong unto the LORD ;
 The Earth unto the *Sons* of Men,
 He gave of free Accord.

St. Bride's Tune. P S A L M CXVIII. Composed in *Four Parts. W. T.*

Old Version.

Verse 12. **T**HE LORD is my Defence and Strength,
 My Joy, my Mirth, and Song:
 And is become for me, indeed,
 A Saviour, great and strong.

Verse 15. I shall not die, but ever live,
 To utter and declare
 The mighty Power of the Lord.

Verse 25. Thou art my God, I will confess,
 And render Thanks to Thee:
 Thou art my God, and I will praise
 Thy Mercy unto me.

Verse 26. O give ye Thanks unto the LORD,
 For very kind is He:
 Because his Mercy doth endure

St. Paul's Tune. P S A L M CXIX. Composed in *Four Parts*. W. T.

Treble.

Contr.

Tenor.

Lord, wherein

Bass.

Old Version.

Verse 9. **L**ORD, wherein may a young Man best
Learn his *Life* to amend?
If that he *mark*, and keep thy *Word*,
And therein his *Time* spend.

Verse 10. Unfeignedly I have Thee sought,
And seeking will abide :

Verse 11. Within my *Heart* and secret *Thoughts*,
Thy *Word* I have hid still :
That I may not at any *Time*,
Offend Thy *Holy Will*.

Verse 12. We magnify Thy *Name*, O LORD,
And praise Thy *mercies* :

Continued:

Treble.

Counter.

Tenor.

Bass.

Unfeignedly

PSALM CXIX. *New Version.* To St Paul's Tune.

Verse 1. **H**OW blest are they who always keep
The pure and perfect Way!
Who never from the sacred Paths
Of God's Commandments stray.

Verse 2. How blest! who to his righteous Laws
Have still obedient been:
And have, with fervent humble Zeal,

Verse 3. Such Men their utmost Caution use,
To shun each wicked Deed:
But, in the Path which he directs,
With constant Care proceed..

Verse 4. Thou strictly hast enjoind us, LORD,
To learn Thy Holy Will:
And all our Diligence employ,

Yarmouth Tune. P S A L M CXXVI. Composed in *Four Parts*. W. T.

Medias

When that, &c.

Tenor

When that, &c.

Bass

Medias

His Work, &c.

Tenor

His Work, &c.

Bass

Continued.

4 Voc.

Treble.

Our Mouths, &c.

Al—so our

Counter.

CHORUS.

Tenor.

Our Mouths, &c.

Al—so our

Bass.

Old Version.

Verse 1.

WHEN that the LORD, again His Sion had forth brought
From Bondage great, and also Serwitude extream;
His Work was such, as did sermount Man's Heart and Thought,

Verse 2.

The heathen Folk, were forced then for to confes,
How that the LORn, for them also great Things had done;
But much more We, and therefore can confes no less,

Rugby Tune. P S A L M CXXV. Composed in *Four Parts*. W. T.

Old Version.

Verse 1. **T**HOSE that do place their Confidence
Upon the LORD, our God only :
And fly to Him for their Defence,
In all their Need and—Misery.

Verse 2. Their Faith is sure, still to endure,
Grounded on Christ, the Corner-stone ;
Men'd with no ill, but standeth fast

Verse 3. Like as about Jerusalem,
The mighty Hills do it compass ;
So that no Foes can come to them,
To harm the Town in—any Case.

Verse 3. So God indeed at ev'ry Need
His Faithful People doth defend :
That they from Home shall fear be freed

Arminster Tune. P S A L M CXXXV. Composed in *Four Parts*. W. T.

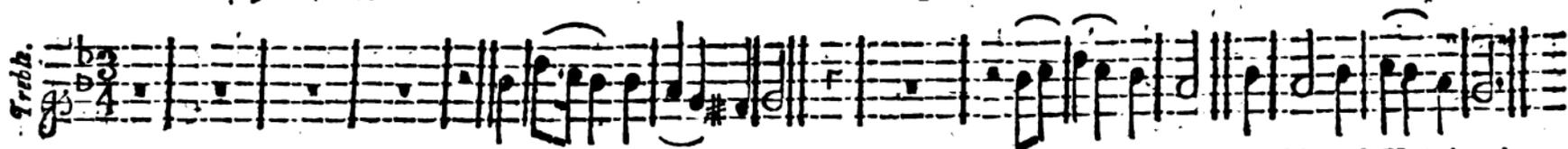
Old Version.

Verse 1. **O** Praise the LORD, praise ye his Name,
Praise Him with one Accord :
O praise Him still, all ye that be
The Servants of the LORD.

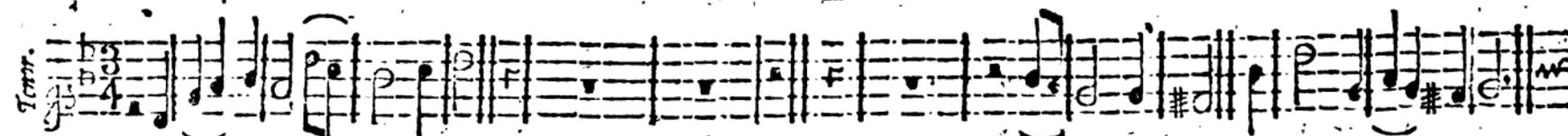
Verse 2. O praise Him ye that stand and be
In the House of the LORD :

Verse 3. Praise ye the LORD, for it is good,
Sing Praises to His Name :
It is a good and comely Thing,
Always to do the same.

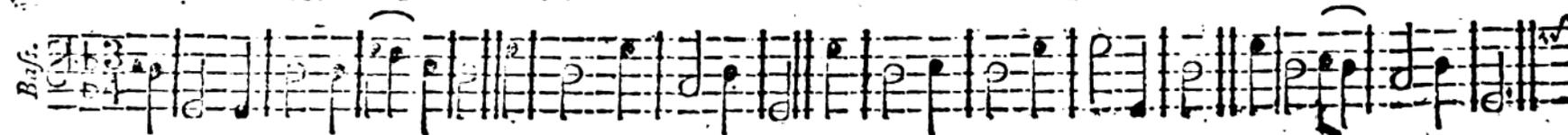
Verse 4. For why ? The LORD hath Jacob chose,
His very own ye see :

Ryball Tune. P S A L M CXXXIII. Composed in Four Parts. W. T.

And joy—ful for to see—Brethren to dwell to—ge—ther in Friend—ship and U—ni—ty!



O what a happy Thing it is, and joy—ful for to see—Brethren to dwell to—ge—ther in Friend—ship and U—ni—ty!

*Old Version.*

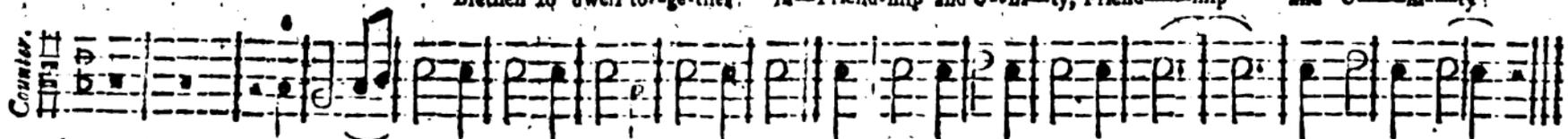
Verse 2. **I**T's like the precious Ointment that
 Was pour'd on Aaron's Head:
 Which did from thence, down to the Skirts
 Of his rich Garments spread.

Verse 3. Or, as the lower Ground doth drink
 The Dew of Hermon hill:
 Or, Sion with his silver Drops
 The Fields with Fruit doth fill.

Continued.

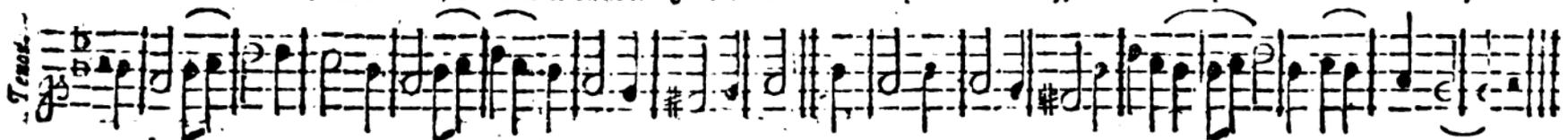


Brethren to dwell to-ge-ther in Friend-ship and U-ni-ty, Friend-ship and U-ni-ty!

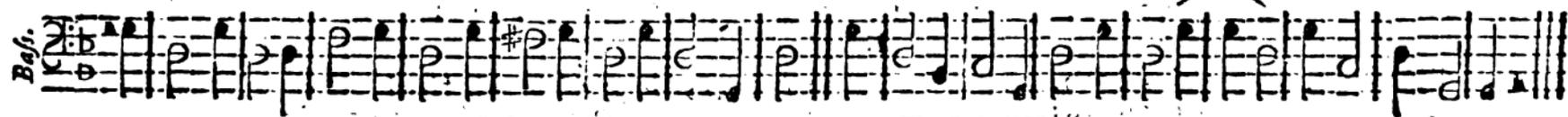


CHO.

Brethren to dwell, Brethren to dwell to-ge-ther in Friend-ship and U-ni-ty, Friend-ship and U-ni-ty!



Brethren to dwell to-ge-ther in, Bre-thren to dwell to-ge-ther in Friend-ship and U-ni-ty, Friend-ship and U-ni-ty!



PSALM XIX. New Version. To Ryball Tune.

Verse 1. **T**HE Heav'ns declare Thy Glory, LORD,
Which that alone can fill:
The Firmament, and Stars, express
Their great CREATOR'S Skill.

Verse 2. The Dawn of each returning Day,

Verse 3. Their pow'rful Language, to no Realm,
Or Region is confin'd:
'Tis Nature's Voice, and understood,
Alike by all Mankind.

Verse 4. Their Doctrine does, its sacred Sense

Yaxley Tune. PSALM CXXXVI. Composed in Four Parts. W. T.

For God, &c.

New Version.

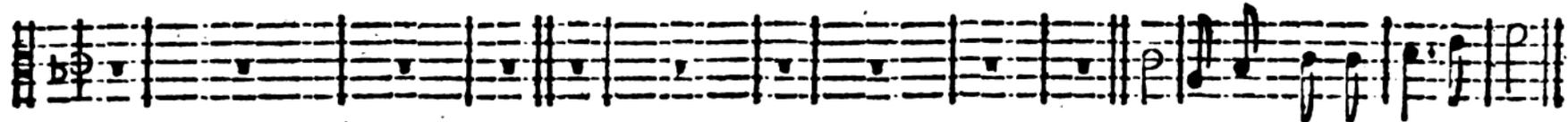
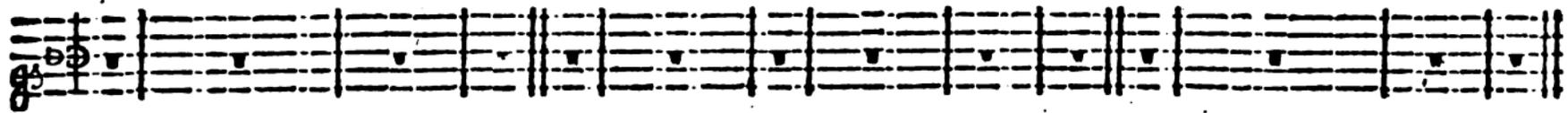
Verse 1. **T**O GOD, the mighty LORD,
 Your joyful *Thanks* repeat:
 To Him due *Praise* afford;
 As good as He is great.
 For GOD does prove our constant Friend,
 His boundless Love shall never end.

Verse 2, 3. To Him whose wond'rous Pow'r
 All other gods obey:

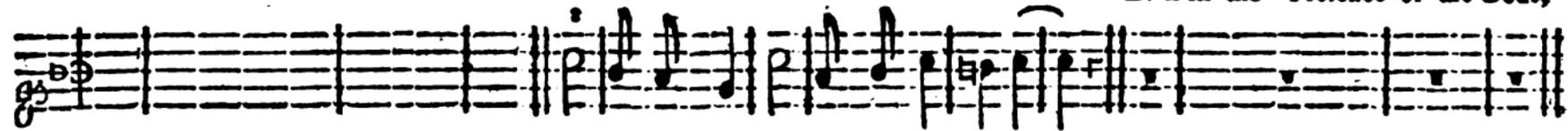
Verse 4, 5. By His Almighty Hand
 Amazing Works were wrought;
 The Heav'ns, by His Command,
 Were to Perfection brought:
 For GOD does, &c.

Verse 6, 7. He spread the Ocean round
 About the spacious Land;
 And made the rising Ground

LONDON Tune. P S A L M CXXXVIII. Composed in *Four Parts*. W. T.



Ev'n in the Prefence of the Gods,



THEE will I praise with my whole Heart, *My Lord my God, my Lord my God* al-ways: Ev'n in the Prefence of the Gods,



2. Towards thy Holy *Temple* I—will look, and *wor* :|: *ship* Thee: And *praised* with my thankful Mouth,
3. Ev'n for Thy *loving Kindness* sake—And for thy *Truth* :|: withall: For Thou hast, by Thy *Name* and *Word*,
4. When I did call, Thou *heardest* me,—And Thou hast made :|: also—The *Power* of increased *Strength*—

The 138th Continued.

Tutt. *Tutt.*

Treble.
 I will ad-vance Thy Praise: Ev'n in the Prefence of the Gods,

Counter.
 I will ad-vance thy Praise: CHORUS. Ev'n in the Pre-sence of the Gods,

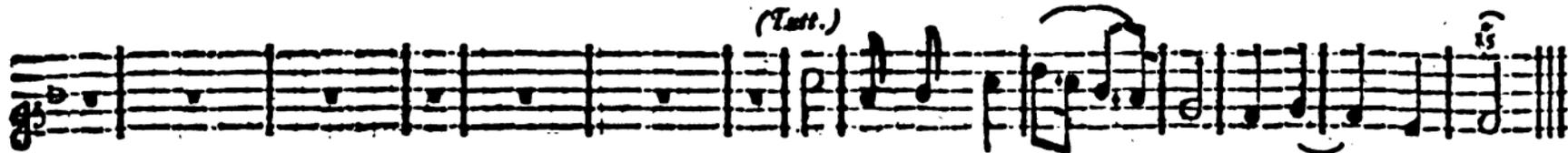
Tenor.
 I will ad-vance thy Praise: Ev'n in the Prefence of the Gods, I will advance thy Praise:

Bass.
 Ev'n in the Prefence of the Gods,

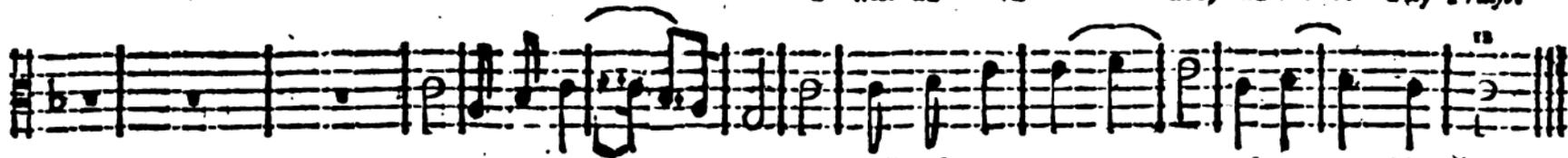
Thy Holy Name shall be : And *praised* with my thankful Mouth, Thy Holy Name shall be :
 Advanced over all : For Thou hast, by Thy Name and Word—Ad-vanc-ed over all :
 Within my Soul to praise : The Power of Thy Name : Within my Soul to praise :

PSALM CXXXVIII, continued.

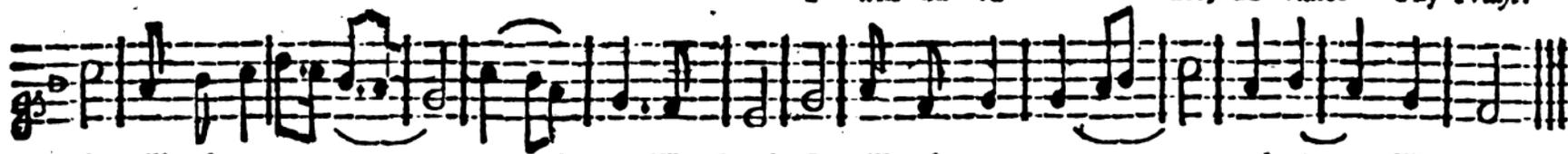
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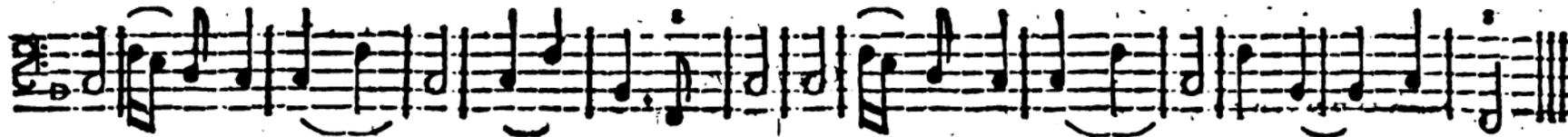
I will ad-va- nce, ad- vance Thy Praise.



I will ad-va- nce, ad- vance Thy Praise.



I will ad-va- nce, ad- vance Thy Praise, I will ad-va- nce, ad- vance Thy Praise.



Thy holy Name shall be,
Advanced over all,
Within my So- ul to grow,

Thy Holy Na- me,
Advanced o- ver all,
Within my Sou- l,

ly Name shall be,
ced o- ver all,
my Soul to grow.

Trinity Tune. P S A L M CXLV. Composed in Four Parts. W. T.
Old Version.

Verse 1. **T** H E E will I *laud*, my God and King,
 And *blefs* Thy Name *alway* :
 For ever I will *praise* the same,
 And *blefs* Thee Day by Day.

Verse 2. Great is the Lord, most worthy *Praise*!

Verse 3. I of Thy glorious *Majesty*
 Thy Beauty will record :
 And *meditate* upon Thy *Works*,
 Most wonderful ! O LORD.

Verse 4. And all shall Thy great *Power*, O LORD,

Zealand Tune. PSALM CXLVI. Composed in Four Parts. W. T.

Old Version.

Verse 1. **M**Y Soul Praise thou the LORD always,
 My GOD, I will confefs;
 Whilst Breath and Life prolong my Days,
 My Tongue no Time shall cease.

Verse 2. Trust not in worldly Princes then,
 Tho' they abound in Wealth :

Verse 3. For why ? Their Breath doth soon depart,
 To Earth anon they fall :
 And then the Counsels of their Hearts,
 Decay and perish all.

Verse 4. Blessed and happy are all they,
 Whom Jacob's God doth aid :

Mansfield Tune, P S A L M CXLVIII. Composed in Four Parts. W. T.

Give Laud

Old Version.

Verse 1.

GIVE *Laud* unto the LORD, From Heav'n that is so high;
 Praise Him in *Deed*, in *Word*, Above the starry Sky:
 And ye on high, His *Angels* all,
Armies Royal, praise joyfully.

Verse 2.

Praise Him both *Moon* and *Sun*, That are so clear and bright;
 The fame of ye be done, Ye glitt'ring *Stars* of Light:
 And ye no less, Ye *Heav'n's* most fair,
 And *Clouds* of th' Air, His *Land* express.

Verse 3. For, at His *Word* they were All formed, as we see;
 At His *Voice* did appear All *Things* in their *Degrees*;

Continued.

Treble. And ye on

Counter. And ye on

Tenor. And ye on

Bass. And ye on

PSALM CXLVIII, New Version. To Mansfield Tune.

Verse 1.

YE boundless Realms, with Joy, Exalt your MAKER'S Fame;
 His Praise your Songs employ, Above the starry Frame:
 Your Voices raise, Ye Cherubim,
 And Seraphim, To sing His Praise.

Verse 2.

Thou Moon, that roll'st the Night, And Sun that guid'st the Day,
 Ye glitt'ring Stars of Light, To Him your Homage pay:
 His Praise declare, Ye Heav'n's above,
 And Clouds that move In liquid Air.

Verse 1A. The LORD His Saints to Grace, Doth set them up on high.

Barby Tune. PSALM CL. Composed in Four Parts. W. T.
Old Version.

Verse 1. **Y**IELD unto GOD the mighty LORD,
Praise in His Holiness :
 And in the Firmament of His
 Great Pow'r *praise* Him no less.

Verse 2. Advance His Name, and praise Him in
 His mighty *As* always :
 According to His *Excellence.*

Verse 3. His *Praises* with the Princely Noise
 Of sounding *Trumpets* blow :
Praise Him upon the *Viol*, and
 Upon the *Harp* also.

Verse 4. *Praise* Him with *Timbrel* and with *Flute*,
Organs and *Virginals* :
 With sounding *Cymbals* *praise* us Him

Continued.

Treble.

And in the Fir—mament of His great Pow———'r praise Him no less.

Counter.

And in the Fir, and in the Fir—mament of His great Pow———'r praise Him no less.

Tenor.

And in the Fir—ma—ment of His, and in the Fir—ma—ment of His great Pow———'r praise Him no less.

Bass.

Verse 5. Whatever hath the Benefit
Of Breathing, Praise the LORD :
To praise His great and mighty Name,
Agree with one Accord.

DOXOLOGY. To Father, Son, and Holy Ghost,
W. T. The undivided Three :
The one, sole Giver of all Life,
GLORY, for ever be.

- F**OR *Christmas-Day*, Psalm 2, Ver. 5, to the End.—Psalm 45.—Psalm 89, Ver. 26, to Ver. 30.—Psalm 118, Ver. 19.
For any Time in *Lent*, Psalms 6, 32, 38, 51, 102, 130, 134.
For *Good-Friday*, Psalm 2, Ver. 1, to 5.—Psalm 22, Ver. 4, to 9; or Ver. 14 to 20.—Psalm 89, Ver. 5, to 9.—
Psalm 118, Ver. 19 to 26.—Psalm 45, Ver. 6, to 8.
For *Ascension-Day*, Psalm 24, Ver. 7, to the End.—Psalms 47, 68, 97, 99, 108.
For *Easter-Day*, Psalm 26, Ver. 8, to 11.—Psalm 45, Ver. 6, to 8.—Psalm 89, Ver. 5, to 9.—Psalm 118, Ver. 19, to 26.
For *Whit-Sunday*, Psalm 48.—Psalm 51, Ver. 10, to 13.—Psalm 68, Ver. 11, to 23.—Psalm 104, Ver. 1, to 5.—
Psalm 122, Ver. 10, 11.
For *Trinity-Sunday*, Psalm 33, Ver. 4, to 8.—Psalm 81.—Psalm 136, Ver. 4, to the End.
For the *Martyrdom* of King *Charles I*, *Jan. 30*, Psalm 7, Ver. 1, to 5.—Psalm 25, two last Staves.—Psalm 94,
Ver. 19, to the End.—Psalm 141, Ver. 1, to 5.—Psalm 41, Ver. 5, to 10.
For the *Restoration* of King *Charles II*, *May 29*, Psalm 18, Ver. 15, to 19.—Psalm 66, Ver. 1, to 5.—Psalm 126.
For the *Powder-Plot*, *Nov. 5*, Psalm 7, the two last Staves.—Psalm 124.—Psalm 126.—Psalm 129, Ver. 43.
On *Charity*, Psalm 22, Ver. 23, to 27.—Psalm 34, Ver. 14, to 18.—Psalm 41, Ver. 1, to 5.—Psalm 72, Ver. 13,
to 19.—Psalm 107, Ver. 41 and 42.—Psalm 112.—Psalm 147, Ver. 3, to 6.
Psalms of *Thanksgiving*, viz. 33, 66, 81, 84, 92, 95, 96, 98, 100, 103, 104, 105, 106, 107, 108, 113, 117,
118, 135, 136, 138, 145, 147, 148, 149, 150.
The *Blessed Man* described, in Psalms 1, 15, 24, 32, 92, 112, 119, 128.
The *Excellency* of God's *Word* in Psalms 12, 19, 119.
For the *Holy Communion*, Psalm 23.—Psalm 26, Ver. 6, to 8.—Psalm 27, Ver. 4, to 10.—Psalm 36, Ver. 5, to 11.
—Psalm 42, Ver. 1, to 5.—Psalm 43, Ver. 3, to 6.—Psalms 84, 103, 106.
Several *Portions* worthy of *Note*, viz. Psalm 2, Ver. 11, to the End.—Psalm 16, two last Staves.—Psalm 19, Ver. 12, &c.
—Psalm 26, the five last Verses.—Psalm 28, two last Staves.—Psalm 32, two last Staves.—Psalm 43, Ver. 3, &c.—
Psalm 72, two last Staves.—Psalm 34, Ver. 7, to 10, and Ver. 11, to 16.—Psalm 37, Ver. 16, &c. two last Staves.—
Psalm 51, Ver. 11.—Psalm 57, Ver. 9.—Psalm 119, Ver. 133.—Psalm 62, Ver. 5.—Psalm 66, Ver. 16.
For a *Wedding*, Psalms 67, 128, 133.
For a *Fast* in Time of *War*, Psalms 27, 25, 140, &c.

GLORIA PATRI's; Or, Songs to the Blessed Trinity: Suited to the Measures of the PSALMS
in the foregoing Book, &c.

Common Measure, of 8 and 6 Syllables, as Psalm 1.

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

Another of common Measure, of 8 and 6:

To Father, Son, and Holy Ghost,
One God we'll still adore
In Trinity, and Unity,
And Praise Him evermore.

To a Double Tune, of 8 and 6 Syllables. W. T.

Unto the holy, holy One,
The universal God:
Be Glory, Praise, and Worship done
On all the Earth abroad.
As it has been in Ages past,
Is Now, as first begun,
Glory, and Praise shall ever last,
When Time his Course has run.

As Psalm 25. W. T.

To Father, and the Son,
And Holy Ghost therefore:
And Spir't, be Praise as first begun,
Henceforth, for evermore.

As Psalm 100, 8 Syllables.

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

As Psalm 112.

To God Almighty, Father, Son,
And Comforter, the Holy Ghost;
Be Honour, Praise, and Worship done,
By Saints and Angels sacred Host:
As 'twas in Ages heretofore,
Is now, and shall be evermore.

As Psalm 104.

To Father, Son, Spir't, all Praise be address'd,
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.

As Psalm 148. W. T.

To God, the Father, Son,
And to the Holy Ghost
Be Praise as first begun,
Join with the heav'nly Host:
Praise God on high, as it has been,
Henceforth, for evermore.

A Scale of M U S I C K, for either Voice, Organ, Virginals, Harpsichord, or Spinnet: In the three usual Cliffs, (Lowest Keys.) (Middle Keys.) (Highest Keys.)

Semioness | Proper Keys.

(Lowest Keys.) (Middle Keys.) (Highest Keys.)

D E F G A B C D E F G A B C D E F G A B C D E F G A B C D

(Bass.) (Tenor.) (Treble.) Right-Hand.

Left-Hand.

Sol la, fa sol la Mi, fa. sol la, fa.

Sol la Mi, fa sol la fa.

Sol la Mi, fa sol la, fa sol la Mi, fa sol.

EXPLANATION.—This Scale is drawn in a very practical Form, in the three usual Cliffs; The Vocal-Scale by Way of Sol-Fa, and the Instrumental Scale by Way of Letters: The Proper-Keys are commonly Black, and Tuned according to the common Scale of Music; all 8ths or Octaves being the very same again both above and below.—The Short-Keys are commonly white, and Tuned Semi or Half-Tones, and fixed between the Whole-Tones; and used to make any Tone either Flat or Sharp, &c.—Observe, That in the System of every

THE
Royal Melody Compleat:
 OR
The New Harmony of Zion.

B O O K III.

C O N T A I N I N G

A *New, and Select*, Number of *Servises, Chants, Hymns, Anthems, and Canons*, suited to several Occasions; and many of them never before printed: *Set* by the greatest *Masters* in the World; for *publick*, and *private* Use. &c.

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By WILLIAM TANS'ER, Senior, *Musico Theorico*.

AUTHOR of *The New Musical GRAMMAR*, &c.—and *The New Companion to the Singing-Psalms*, &c. &c. &c.

O Praise the LORD with Me: And let Us Magnify His Name Together.—PSALM xxxiv. 3.

The THIRD EDITION. With great *Improvements*.

L O N D O N:

Printed for S. Cressel, at the Sign of the *Three Kings*, in *St. Dunstons Church-yard*, near *St. Dunstons*.

A Morning HYMN.

(To the 100 Psalm-Tune. New Version.)

1.

A Wake, my Soul, awake, mine Eyes,
Awake, my drowsy Faculties;
Awake, and see the new-born Light,
Sprung from the darksom Womb of Night.

2.

Look up and see 'th unwear'd SUN,
Already has his Race begun:
The pretty Lark is mounted High,
And sings his ANTHEMS in the Sky.

3.

Arise, my Soul, and thou my Voice,
In HYMNS of Praise, early rejoice:
O! great CREATOR, Heav'nly King!
Thy Praises let me ever sing.

4.

Thy Pow'r has made, and Goodness kept
My fenceless Body, whilst I slept:
'Till one Day more Thou hast kept me,
From all the Pow'rs of Darkness free.

5.

LORD, keep my Soul from Sin, secure,
And Life unblemish'd, and true.

HYMN after Evening-Service.

(To the 1st Psalm-Tune)

1.

NOW, from the Altar of my Heart,
Let Incense Flames arise:
Assist me, LORD, to offer up
My Evening Sacrifice.

2.

LORD, watch, and ward, me, whilst I sleep,
I humbly thee implore:
Thy Angels let my Guardians be,
Now, and for evermore,

3.

Into Thy Hands, LORD, I commit
My Soul, which is Thy Due:
For Why? Thou hast created it,
And didst redeem it too.

4.

LORD, if I live, let me be Thine,
And also if I die:
Come Life, come Death, let Heav'n be mine,
Amen, Amen, say I.

DOXOLOGY.

To Father, Son, and Holy Ghost,

An HYMN, for Christmas-Day,

(To the 46th Psalm-Tune.)

1.
ARISE, and Hail this Sacred Day,
 Cast all dull Cares of Life away,
 And Thoughts of earthly meaner Things;
 This Day, to cure thy deadly Woes,
 The SON of RIGHTEOUSNESS arose,
 With mighty healing in His Wings.

2.
 If Angels, on that blessed Morn,
 The SAVIOUR of the World was born,
 Pour'd forth their sweet seraphic Songs;
 Much more should We, of Human-Race,
 Adore the Wonders of His Grace,
 To whom All mighty Grace belongs.

3.
 How wonderful!—How vast His LOVE!
 Who left the shining Realms above,
 Those ever happy Seats of Rest:
 How much for lost Mankind he bore!
 Their Peace and Pardon to restore,
 Can never Rightly be express'd.

4.
 Whilst we adore His boundless Grace,
 And pious Mirth, and Joy takes place

An HYMN for Easter-Day.

(To the 96th Psalm-Tune.)

THE SON OF RIGHTEOUSNESS is ris'n,
 And brings a glorious Day:
 Infernal Fiends, and their dark Works,
 Before Him fly away.

2.
 Let ev'ry Nation now rejoice,
 And all their Voices raise:
 The wond'rous Faithfulness, and Truth,
 Of our great GOD to Praise.

3.
 And ev'ry Soul, with thankful Heart,
 Know, and revere their KING:
 Submit to Him, with Joy, who does
 Our great SALVATION bring.

4.
 Live, then O CHRIST, O glorious KING!
 Thy Throne establish'd be:
 For ever may all Hearts and Tongues,
 Sing PRAISES unto Thee.

HALLELUJAH.

An HYMN, on Whitsunday. Composed in *Four Parts*. By W. TANS'UR.

Verse 1. **C**OME Holy Ghost, eternal God,
Proceeding from above:

Veni Both from the Father, and the Son,
Creator. The God of Peace and Love.

Verse 2. Visit our Minds, and into us
Thy heav'nly Grace inspire;
That for all Truth, and Godliness,
We may have true Desire.

Verse 3. Thou art the very COMFORTER,
In all our great Distress:
The heav'nly Gift of God, most high,
No Tongue can it express.

Verse 4. LORD, give us Plenty of thy Grace,
We do thee humbly pray:
And be our blessed COMFORTER,
At the last dreadful Day. To Father, &c.

An HYMN for Trinity-Sunday,

(To the foregoing Tune.)

O HOLY GHOST, into our Souls,
Send down thy heavenly Light:
Veni Enflame our Hearts with fervent Love,
Creator Do serve God Day and Night.

2.
Grant us, O LORD, thro' Thee to know
The FATHER most of Might:
And of Thy dear beloved SON,
Give us a perfect Light:

3.
And that with perfect Faith also,
We may acknowledge Thee:
The Spirit of them both alway
In perfect TRINITY.

An HYMN for the Holy Sacrament

(To the 24th Psalm-Tune.)

1.
Rev. 19. **A**LL ye who faithful servants are
Ver. 5. Of our Almighty KING;
Both High and Low, both small and great,
His Praise devoutly sing.

2.
Ver. 7. Let us rejoice, and render Thanks
To His most Holy Name:
Rejoice, rejoice, for now is come
The Marriage of the LAMB.

3.
Ver. 8. His Bride, herself has ready made,
How pure and white her Dress!
Which is her Saint's Integrity,
And spotless Holiness.

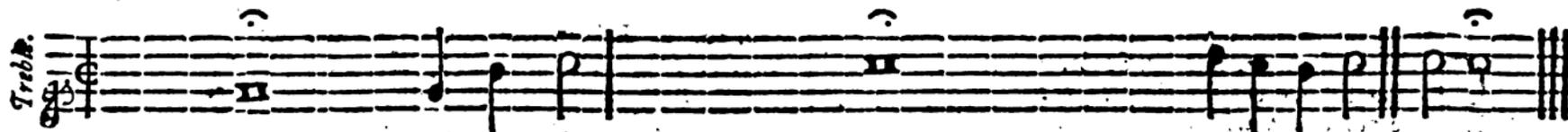
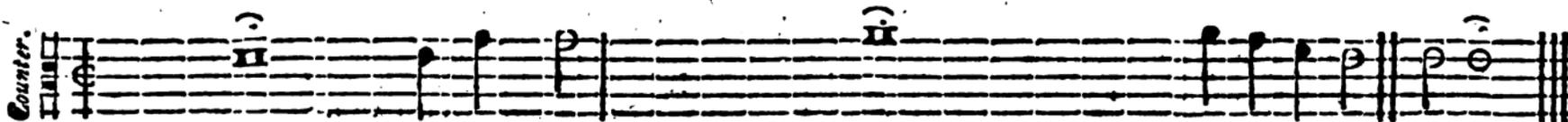
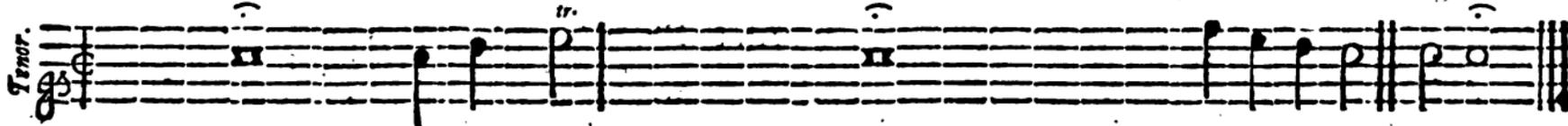
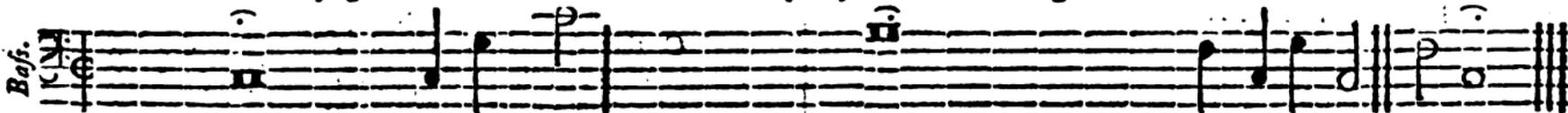
4.
O, therefore blest is ev'ry one,
Who to the Marriage-Feast,
And Holy Supper of the LAMB,
Is call'd a welcome Guest.

DOXOLOGY: To Father, Son, and Holy Ghost,
One God, in Persons Three:

A CHANTING-TUNE, To the Reading-Psalms;

Venite Exultemus. PSALM XCV. W. T.

A. 4 Voc.

O come let us *sing* un-to the LORD : let us heartily rejoice in the Strength of our *Sal-va-ti-on*. A-MEN.O come let us *sing* un-to the LORD : let us heartily rejoice in the Strength of our *Sal-va-ti-on*. A-MEN.O come let us *sing* un-to the LORD : let us heartily rejoice in the Strength of our *Sal-va-ti-on*. A-MEN.

N. B. To perform this Kind of *Singing* well, is of great *Art* ; which being accompanied with an *Organ*, no *Part* of the *Service* is more grand : For, by observing these *Points* (:) in every *Verse* of the *Psalms*, you may perform any *Psalms* to the same *Tune* ; and by observing the *Reading-Tone*, and *Cadence* : especially, if the *Organist* is a good *Hand*, and has true *Regard* to the *Length* of every *Verse* ; who

The JUBILATE DEO. A Morning Service. PSALM C. By WILLIAM TANS'UR.

Tenor.

O be joy-ful, O be joyful in the LD, all ye Lands; serve the LD with Gladness, and come before his Presence with a Song.

Bass.

Tenor.

Be ye sure that the LORD He is GOD, it is He that hath made us, and not we ourselves, we are His People, and the Sheep of His Pasture:

Bass.

Tenor.

O go your Way in--to His Gates with Thanksgiving, and in-to His Courts with Praise: be thankful un-to Him, and speak good of his Name.

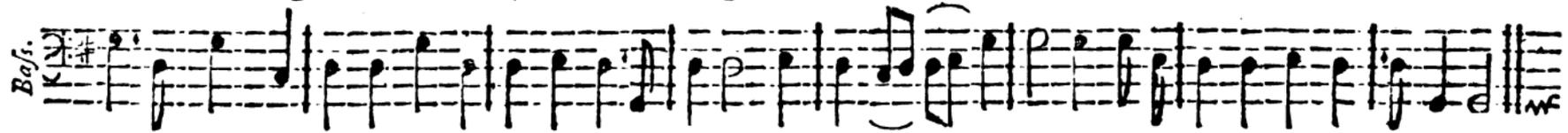
Bass.

The Royal Melody Compleat : Or,

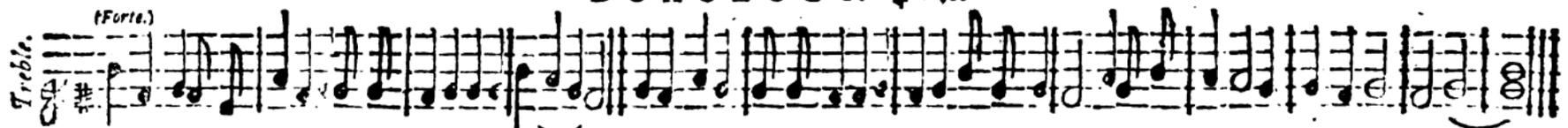
Continued.

Tenor.  (Tutti.)

For the LORD is gracious; His Mercy is e-ver-lasting; and His Truth en-dureth from Gene--ration to Ge-ne-ration.

Bass. 

DOXOLOGY. 4 Voc.

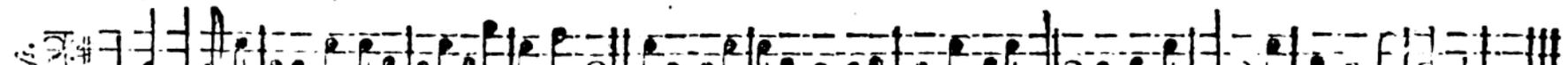
Treble.  (Forte.)

Glory be to the Father, &c. As it was— and ever— and ever— World— A--men.

Counter. 

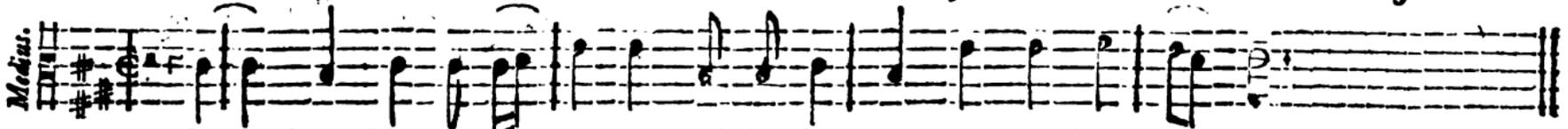
Tenor. 

Glory be to the Father, &c. As it was— and ever— and ever— World— A--men.

Bass. 

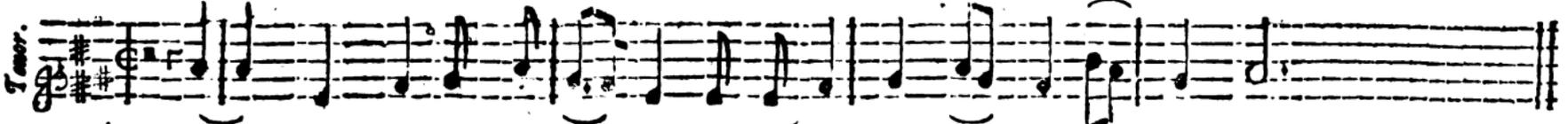
A New RESPONSE, or Answer to the Ten Commandments. By WILLIAM TANS'UR. For 3 Voices.

Medius.



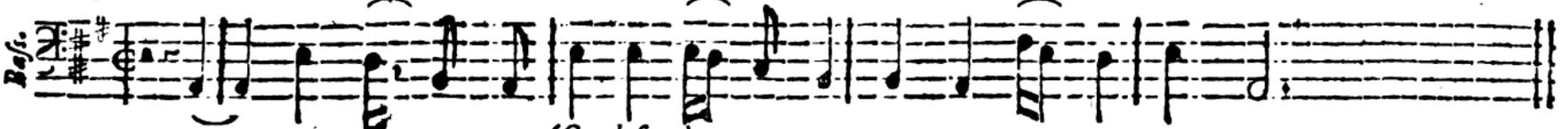
LORD, have Mer-cy up-on us: and in-cline our Hearts to keep this Law.

Tenor.



LORD, have Mer-cy up-on us: and in-cline our Hearts to keep this Law.

Basi.



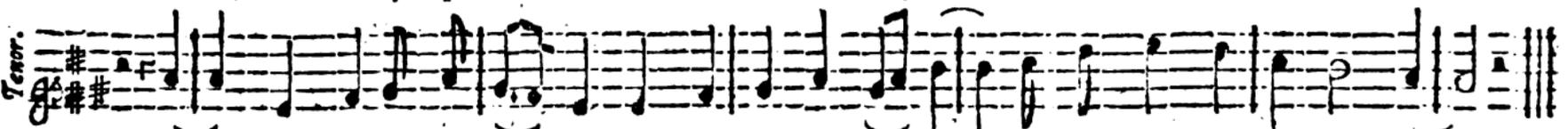
(Conclusion.)

Medius.



LORD, have Mer-cy up-on us: and write all these, Thy Laws, in our Hearts, we be-seech Thee.

Tenor.



LORD, have Mer-cy up-on us: and write all these, Thy Laws, in our Hearts, we be-seech Thee.



MAGNIFICAT. An Evening Service. LUKE I. By WILLIAM TANS'UR.

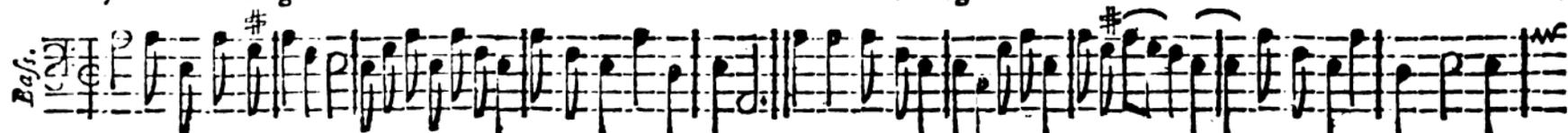
Tenor. *(Tutt.)* 

My Soul doth mag—

For He hath regarded—

For behold—

all

Bass. 

Tenor. *(Tutt.)* 

Generations—

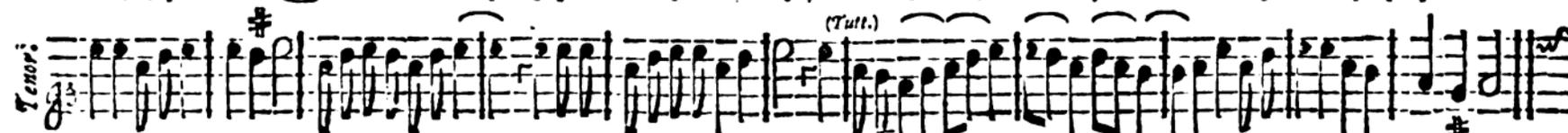
For He that is mighty—

and

And His Mercy—

thro'

Bass. 

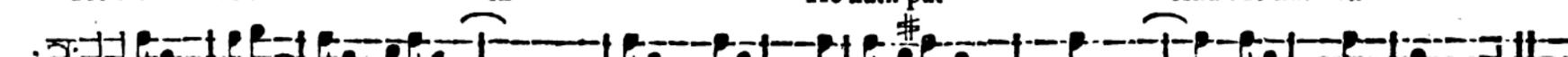
Tenor. *(Tutt.)* 

He hath shewed—

in

He hath put—

And He hath ex—

Bass. 

Continued.

Tutt.

Tenor.

He hath filled— and— He remembering— as He—

Bass.

A. 4. Voc.

(Key, Sharp.)

DOXOLOGY.

Treble.

A-bram, and his Seed for e—ver. Glo-ry be to the Fa-ther, &c. Ghost.

Counter.

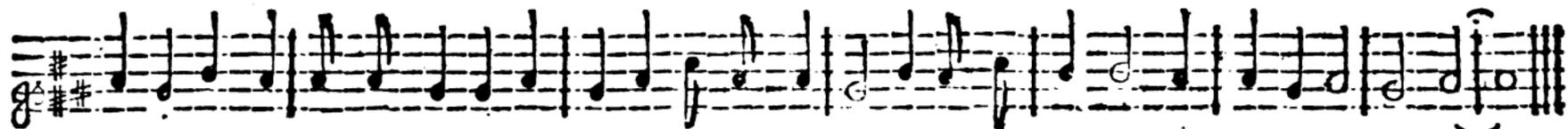
Glory be to the Father, &c. Ghost.

Tenor.

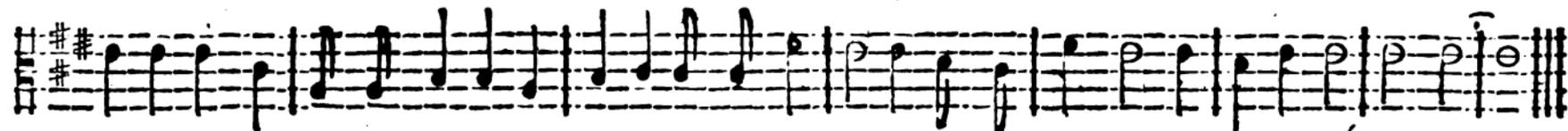
A-bra-bam, and his Seed for e—ver. Glo-ry be to the Father, &c. Ghost.

Bass.

Continued.



As it was— and e—ver— and e—ver— world— A—men.



As it was— and e—ver— and e—ver— world— A—men.



As it was— and e—ver— and e—ver— world— A—men.



An HYMN for Good-Friday.

(To the Funeral Hymn Tune, Page 252.)

JOIN, Spirits, to adore the LAMB,
Oh, that our feeble Lips could move
In Strains Immortal, as His NAME,
And melting as His dying LOVE!

2.

Was ever equal Pity found?
The PRINCE of Heav'n resigns His Breath:
And pours His Life upon the Ground,
To Ransom guilty Souls from Death.

3.

See!—from His Head, His Hands, and Feet,
Sorrow and LOVE, flow mingled down!
Did e'er such LOVE and Sorrow meet!
Or Thorns compose so rich a CROWN?

4.

His dying Crimson, like a Robe,
Spreads o'er His Body on the Tree:
Then am I dead to all the Globe,
And all the Globe is dead to me.

5.

Was the whole Frame of Nature mine,
'Twould be a Present far too small:

A DOUBLE-CHANT, to *Nunc Dimittis*, &c. Evening Service.

A. 3 Voc.

(Fin.)

Tenor.

1. LORD, now lettest thou thy Servant de—part in Peace: ac—cord—ing to thy Word.
 3. To be a Light to lighten the Gen—tles: and to be the Glory of thy People *If—rael*.

Bass.

5. As it was in the Beginning, is— ver shall be, World with—out End.

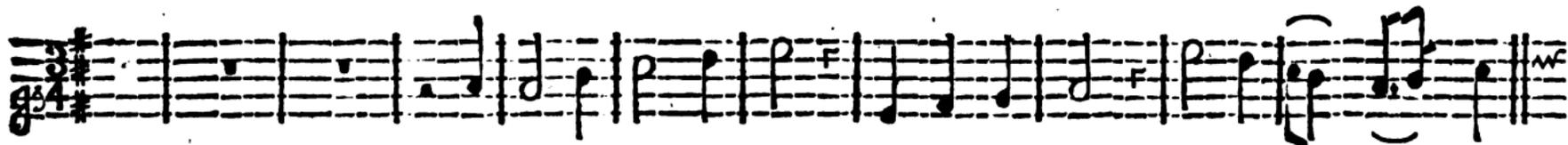
Counter.

2. For mine Eyes have seen thy Sal—vation: which thou hast prepared before the Face of all People. — A — men.
 4. Glory be to the— to the Son: and to the Holy Ghost.

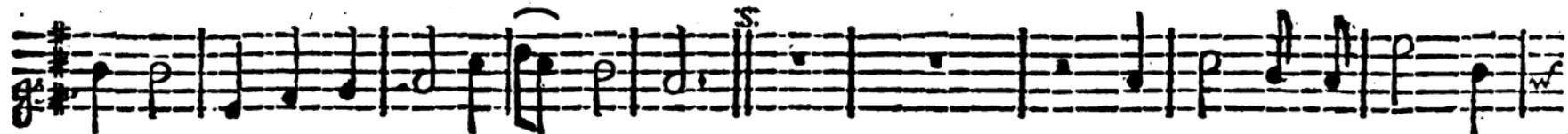
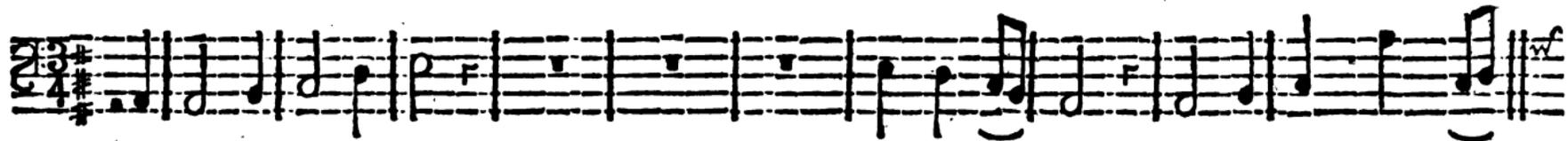
Bass.

A — men.

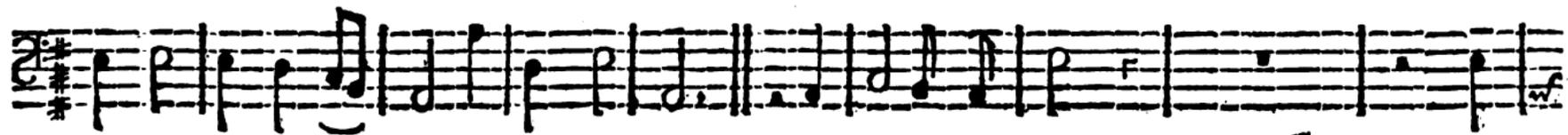
An ANTHEM, on Redemption. · Isaiah LII. Set by W. TANS'UR.



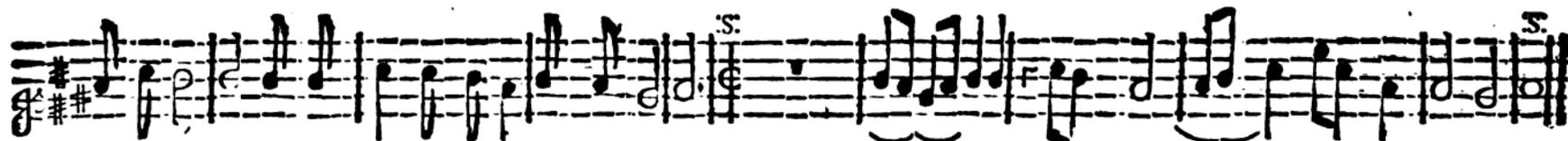
A-wake, a-wake, awake, a-wake, a-wake, a-wake: Put on thy Strength, put on thy Strength, O



Si-on: Put on thy beau-ti-fal Gar-ments. Break forth in-to Joy, break forth. in-to Joy, with



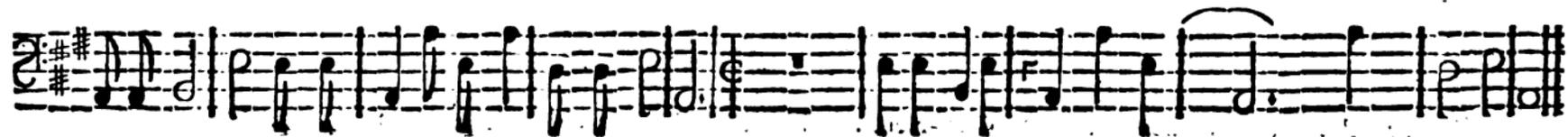
Continued.



Hal-le-lu-jah, for the Lord hath re-deemed his People. Hal. :||: Ha ————— l-le-lu-jah.



Hal-le-lu-jah, for the Lord hath re-deemed his People. Hal. :||: Ha ————— l-le-lu-jah.



The true CHRISTIAN'S LITANY. Both *Words*, and *Music*, by WILLIAM TANS'UR.
For *Private Use*.

Mezzo.
When, &c.

Tenor.
When, &c.

Bass.
When, &c.

I.

WHEN unto Thee I make my Pray'r,
O LORD, my great Petition hear,
And lift my Heart to Thee :
Let all my Words have free Access
To Thy blest Throne ; when I address,
—Sweet SAV'OUR, comfort me !

II.

Whene'er I SING Thy glor'ous Praise,
LORD, tune my Soul with sacred Lays,
With Heart, and heav'nly Glee :

III.

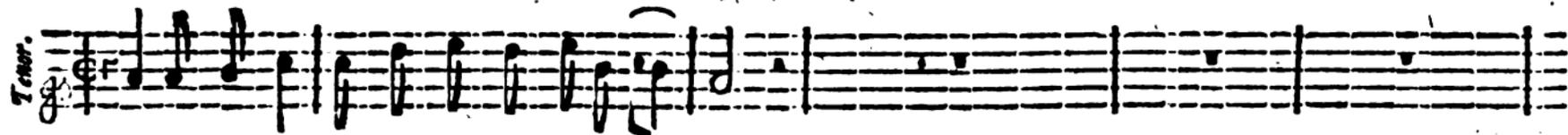
When worldly Troubles me oppress,
And plunge my Soul in deep Distress,
LORD, place my Hope in Thee :
When Seas of Sorrow round me roll,
To cheer my dull and sinking Soul,
—Sweet SAV'OUR, comfort me !

IV.

When Satan tempts my Soul to Sin,
And hourly strives t'involve me in,
As never to get free :

An ANTHEM. Psalm I. Composed in Four Parts. By W. TANS'UR.

Tenor.



Verse. Blef-fed are they that are pure and un-de-fi-led: Blef-fed are they that are pure, and walk in the Way of

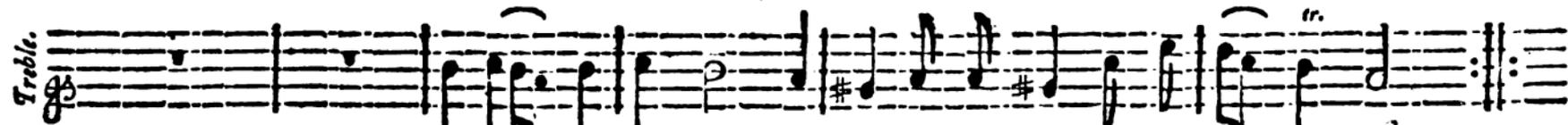
Bass.



3 Voc.

(Tutti.)

Treble.



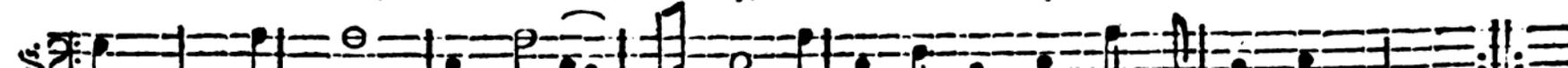
and walk in the Way, and walk in the Way of the Lord our God.

Tenor.



the Lord; and walk, and walk in the Way, and walk in the Way of the Lord our God.

Bass.



Verse.

Continued.

(Tutti.)

Tenor.

Wick-ed Men shall fade a—way, and be as Chaff be—fore the Wind: but god—ly Men shall flou—rish,

Bass.

4 Voc.

Treble.

like a Tree, they ne-ver shall fade: they

Counter.

they shall en—dure,

Tenor.

God—ly Men shall flou—rish, god—ly Men shall flourish like a Tree, they ne—ver shall fade: they

Bass.

Continued.

4 Voi. (Tutt.) (Tutt.)

Treble. shall endure, they shall endure for e-ver, and e-ver; their Peace shall endure for e-ver.

Counter. they shall endure for e-ver, for e-ver, their Peace shall endure for e-ver.

Tenor. shall endure, they shall endure for e-ver, for ever, for e-ver, and e-ver; their Peace shall endure for ever.

Bass.

CHORUS.

An ANTHEM. Psalm XVIII. Set in Four Parts. By WILLIAM TANS'UR.

(Sym.)

Organium.

Tenor & Bass.

Tenor:

(Verse.) I will love Thee, I will love Thee, I will love Thee, O LORD, O LORD, my Strength.

Bass:

(Tutt.)

Tenor:

Thou art my sto—ny Rock, and my De-fence; my GOD, and my Salva-tion; my Refuge and my Buckler:

(Solo)

Continued.

C H O R U S.

4 Voc. (*Affettuoso.*)

Treble.

Therefore I will love Thee, will love Thee, will love Thee; Therefore I will love Thee, O LORD, my Strength.

Counter.

Therefore I will love Thee, will love Thee, will love Thee; Therefore I will love Thee, O LORD, my Strength.

Tenor.

Therefore I will love Thee, will love Thee, will love Thee; Therefore I will love Thee, O LORD, my Strength.

Bass.

Continued.

Verse.

(Tutt.)

Counter.

Musical staff for Counter part of the first line, showing notes and rests.

The Snares of Death came a--bout me, and the Pains of Hell got hold up--on me; I cal-led

(Solo.)

Bass.

Musical staff for Bass part of the first line, including fingerings (5, 3, 3, 8, 8) and a triplet (3).

Counter.

Musical staff for Counter part of the second line, showing notes and rests.

to the LORD in my Trou-ble, and He heard the Voice of my Com-plaint: Therefore

Bass.

Musical staff for Bass part of the second line, including fingerings (3, 5) and a triplet (3).

Continued.

C H O R U S.

4 Voc. (*Affettuoso.*)

Treble.

Therefore I will love Thee, will love Thee, will love Thee; Therefore I will love Thee, O LORD, my Strength.

Counter.

Therefore I will love Thee, will love Thee, will love Thee; Therefore I will love Thee, O LORD, my Strength.

Tenor.

Therefore I will love Thee, will love Thee, will love Thee; Therefore I will love Thee, O LORD, my Strength.

Bass.

Continued.

Vers.

Treble.

He bow-ed the Heav'ns al-fo, and came down, and un-der his Feet was Darknes; He rode up-on the *Che-ru-bims*,

Bass.

Tenor & Bass.

Treble.

and came fly—ing on the Wings of the Wind. He de-li-ver'd me from mine E-ne-mies, and

Bass.

Continued.

Tenor.

sent down to fetch me; and because I lov-ed his Law, He had a Fa-vour for me; He hath giv-en

Bass.

Tenor.

me the De-fence of Sal-va-tion, that no one can hurt me: Therefore

Bass.

Continued.

Continued.

CHORUS.

4 Voc. (Affettuoso.)

Treble.

Therefore I will love Thee, will love Thee, will love Thee; Therefore I will love Thee, O LORD, my Strength.

Counter.

Therefore I will love Thee, will love Thee, will love Thee; Therefore I will love Thee, O LORD, my Strength.

Tenor.

Therefore I will love Thee, will love Thee, will love Thee; Therefore I will love Thee, O LORD, my Strength.

Bass.

Continued.

CHORO-GRANDO.

(A. 4 Voc.)

Treble.

For this Cause I will give Thanks un-to Thee, O LORD ;

Counter.

For this Cause I will give Than—ks un-to Thee, O LORD ; and I

Tenor.

For this Cause I will give Thanks, give Thanks un-to Thee, O LORD, un-to Thee, O LORD ;

Bass.

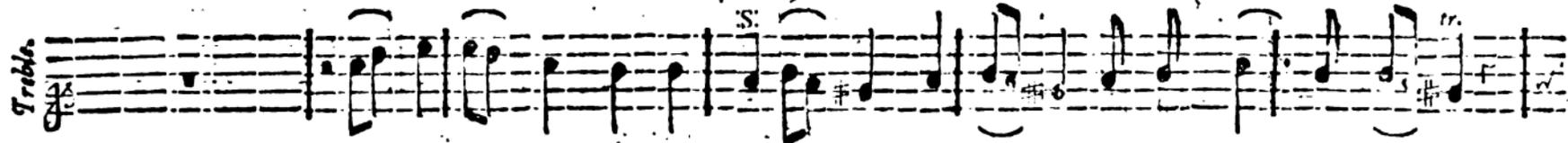
(Guida.)

For this Cause I will give Thanks, I will give Thanks, will give Thanks un-to, un-to Thee, O LORD ;

Continued.

(Tutti.)

Treble



and I will sing Prai-ses, and I will sing Prai-ses to His Name for e-ver: sing

Counter



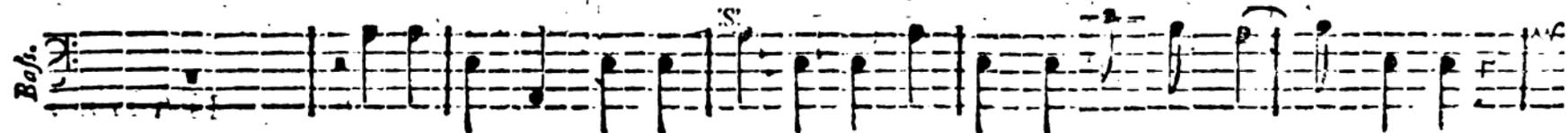
I will sing Prai-ses, and I will sing Prai-ses to His Name for e-ver:

Tenor



and I will sing Prai-ses, and I will sing Prai-ses to his Name for e-ver: sing

Bass



Continued.

Treble.

ing Prai—ses to His Name for e—ver. e—ver.

Counter.

ing Prai—ses to His Name for e—ver. e—ver. HAL.

Tenor.

ing Prai—ses to His Name for e—ver. e—ver.

Bass.

HALLE-

HALLELUJAH.

A New Version on the 23d Psalm. W. T.

(To the 24th Psalm Tune.)

GOD is my *Shepherd*, and my *Guide*,
That I no *Wants* do know :—
For me he doth all Things provide,
Like *Streams* that ever flow.

II.

He doth refresh me ev'ry *Day*,
Ev'n for his own *Names* Sake :
And safely *guides* me in the *Way*
Where *Goaly* Men partake.

III.

Should I in *Dangers* wildly fray,
In *Death's* most horrid *Shade* :
No *Foes* can e'er obstruct my *Way*,
Or make my *Soul* afraid.

IV.

My *Table* He doth richly spread,
In *Spight* of ev'ry *Foe* :
With fragrant *Oil* anoints my *Head*,
And makes my *Cup* o'erflow.

V.

Doubtless Thy *Love* will me support,
Throughout this *mortal* State :
That, in *old* Age, in thy blest *Court*
I end my final *Date*.

—To Father, Son, &c.—

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

Counter.
Halle— :ll: :ll: Hal-le.—lu—jah—jah.

Tenor.
Halle— Hal— :ll: Hal-le.—lu—jah—jah.

Bass.
Halle— Hal— :ll: Hal-le.—lu—jah—jah.

An ANTHEM. Psalm XXIX. Set in Four Parts. By W. TANS'UR.

Counter. *Tutt.* *tr.* *tr.*

Solus.

Praise the Lord, praise, praise the Lord.

Tenor. *tr.* *S:*

Praise ye the Lord, O ye Mighty, Praise his Name: Praise the Lord, praise, praise the Lord.

Bass. *S:*

un--to and

Tenor. *Solus.*

Give the Lord the Honour due, give the Lord the Honour due un--to his ho--ly Name, and worship the

Solus.

Continued:

Treble:

with ho—ly wor—ship. Then shall the Lord give his Blessing, a Blessing of Peace a—mong his

Counter:

Lo—rd

Tenor:

Lo—rd with ho—ly Wor—ship. Then shall the Lord give his Blessing, a Blessing of Peace a—mong his

Bass:

Continued.

Treble.

Peo—ple. His Blef-sing, a Blef-sing of Peace a-mongft his Peo—ple.

Counter.

Peo—ple. His Blef-sing a-mongft his Peo—ple.

Tenor.

Peo—ple. His Blef-sing, a Blef-sing of Peace a-mongft his Peo—ple.

Bass.

Continued.

H A L L E L U J A H.

The musical score is arranged in four staves. The top staff is Treble clef, the second is Counter clef, the third is Tenor clef, and the fourth is Bass clef. All staves have a key signature of one sharp (F#). The lyrics are: Hal— :||: :||: :||: Hal—le—lu—jah. The Treble and Tenor staves have a *Slow.* marking above the final phrase. The Counter staff has a *Slow.* marking above the final phrase. The Bass staff has a *Tutti.* marking above the first measure of the final phrase.

Two HYMNS on Charity. To the foregoing Tune.

HYM N I.

I.

FOR all the Blessings we enjoy,
Let us with thankful Hearts
Our Voices raise to GOD on High,
'Tis he all Good imparts.

II.

'Tis he that gives the Rich their Store,
And with their Store a Mind ;
Which shews itself unto the Poor,
So Richly, Good, and Kind.

III.

Hence all our present Comforts flow,
And future Comforts spring :
And being poor, we're taught to know,
Ourselves, and GOD, our King.

IV.

Rais'd from the Dust, we reap GOD's Love,
Within his holy Place :
And hope within the Courts above,
To see his glorious Face.

V.

Since then your Favours to the Poor,
Beyond the World extend :
Eternal Ages shall restore,
The plenteous Aid you lend.

HYM N II.

I.

TO thee, O Father, of Mankind,
Shall our glad HYMNS ascend :
To Anger flow, to LOVE inclin'd,
Whose Goodness has no End.

II.

The Poor and Needy from the Dust,
Thy Hand vouchsaf'd to raise :
Who, in th' Assemblies of the Just,
Will still Record thy Praise.

III.

Each Heart, and Hand, that lent us Aid,
'Thou didst inspire and guide :
Nor shall their LOVE be un-repaid,
Who for the Poor provide.

D O X O L O G Y.

To that great undivided Three,
Whom Earth and Heaven adore :
As was, and is, all Glory be,
'Till Time shall be no more.

HALLELUJAH.

An ANTHEM. Psalm XXXIII. Set by Mr. WILLIAM TANS'UR.

(Piano.) (Forte.) Treble.

Tenor.

Bass.

Verse. Re-joyce in the LORD, O ye Righteous, re-joyce, re-joyce in the LORD, re-joyce, re-

CHO.

Treble.

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

Counter.

(Tutt.)

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

Tenor.

-joyce, rejoice in the LORD, O ye Righteous, For it be-cometh well the Just, the Just to be thank-ful.

Continued.

Divoto. *Counter.* *Treble.* *tr.* *Tenor.*

Let all stand in Awe, Let all stand in Awe, stand in Awe of the LORD; for the Earth it is full of His

CHO.

Treble.

Good-ness; and it be-com-eth well the Just, the Just to be thank-ful.

Counter.

and it be-com-eth well the Just, the Just to be thank-ful. *Verse.*

Tenor.

Good-ness; and it be-com-eth well the Just, the Just to be thank-ful. Sing to the LORD a

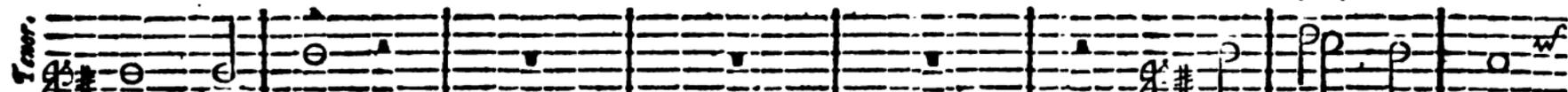
S.

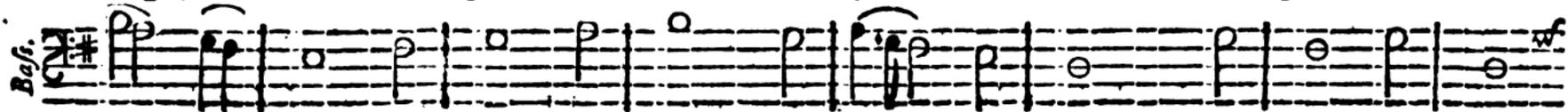
The New Harmony of SION. Book III.

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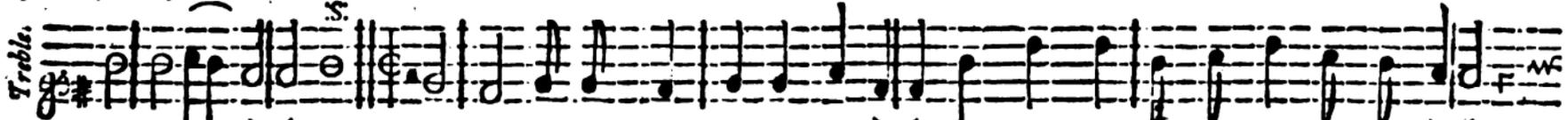
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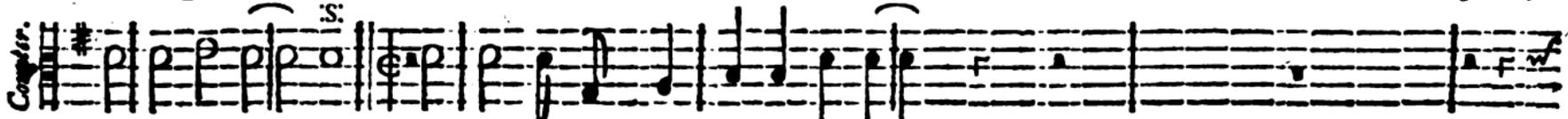
Treble.

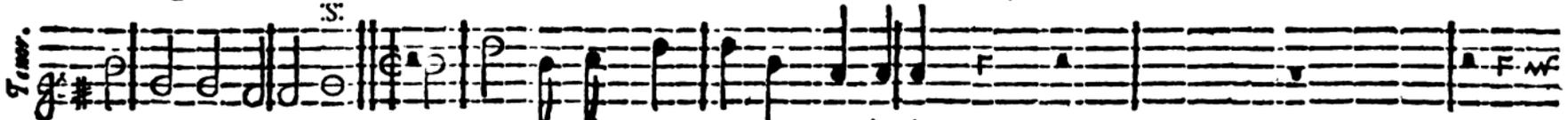
Tenor.

 Song most new; and praise his Name, and praise his Name, and praise his Name.

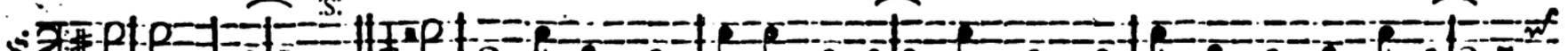
Bass.


(Tutti.) **CHO.** **Fortis.**

Treble.

 with a good Cou-rage. Re-joice in the LORD, O ye Righ-teous, and praise Him with the *Lute* and the *Harp*:

Compter.

 with a good Cou-rage. Re-joice in the LORD, O ye Righ-teous,

Tenor.

 with a good Cou-rage. Re-joice in the LORD, O ye Righ-teous, and praise Him with the *Lute* and the *Harp*:

S.


Continued.

C H O.

(Slow.)

Treble

For it becometh well the Just, the Just to be thankful. Hal. :||: :||: :||: Hal—le—lu—jah.

Counter.

For it becometh well the Just, the Just to be thankful. Hal. :||: :||: :||: :||: *(Encore.)*

Tenor.

For it becometh well the Just, the Just to be thankful. Hal. :||: :||: :||: Hal—le—lu—jah.

Bass.

An ANTHEM. Psalm XLVII. Set by WILLIAM TANS'UR.

Tenor.

Verse. O clap your Hands to—gether, all ye People, clap your Hands to—gether, O clap your Hands to—gether.

Bass.

(Tutt.)

Treble.

Sing, sing, sing un—to the LORD, with a Voice of Me—lo—dy, with a Voi—ce of Me—lo—dy.

Counter.

(Tutt.)

Tenor.

Verse.

God;

Sing, sing, sing un—to the LORD, with a Voice of Me—lo—dy, with a Voice of Me—lo—dy. God is gone u—p,

Continued.

Tenor.

God is gone up with a merry, merry, merry, merry, mer-ry Noise, and the LORD with the Sound of a Trumpet.

Bass.

(Forte.)

C H O.

Treble.

O sing Praises, sing Praises un-to our God ; sing Praises, yng Praises un-to our King : For the LD. is high, and to be fear'd :

Counter.

Tenor.

O sing Praises, sing Praises un-to our God ; sing Praises, sing Praises un-to our King : For the LD. is high, and to be fear'd :

Continued.

CHO.

Triba.

the great Ki—ng, the great Ki—ng o-ver all the Earth.

Counter. Tutt.

And He is the great Ki—g, the great Ki—ng, the great King o-ver all the Earth.

Tenor.

And He is the great Ki—ng, the great Ki—g, the great Ki—ng o-ver all the Earth.

Bass.

H A L L E L U J A H.

Treble.

Hal. :ll: Hal— :ll: Hal-le-lu-jah.

Counter.

(*Vivacissimo.*) Hal. :ll: Hal— Hal— :ll: (*Encore.*)

Tenor.

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

Bass.

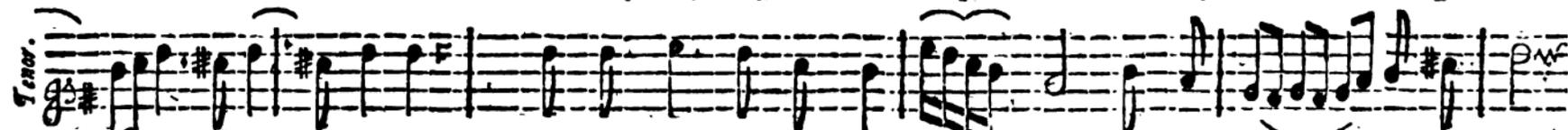
Detailed description of the musical score: The score is for a four-part setting of 'Hallelujah'. It consists of four staves: Treble, Counter, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The Treble staff begins with a treble clef and a sharp sign. The Counter staff begins with a C-clef and a sharp sign. The Tenor staff begins with a bass clef and a sharp sign. The Bass staff begins with a bass clef and a sharp sign. The lyrics are: 'Hal. :ll: Hal— :ll: Hal-le-lu-jah.' for Treble; '(Vivacissimo.) Hal. :ll: Hal— Hal— :ll: (Encore.)' for Counter; 'Halle--lu-jah, :ll: :ll: :ll: :ll: Hal— Hal— :ll: Hal-le-lu-jah.' for Tenor; and no lyrics for Bass. Performance markings include 'tr.' (trills) and 'S.' (sustained notes) above various notes. The piece concludes with a double bar line and repeat dots.

Deus Misereatur. A Morning Service. Psalm LXVII. An ANTHEM, set by W. TANS'UR.

Verse.
Tener. 
God be mer-ci--ful un--to us, and bless us, and shew us the Light of Thy Coun--te-nance, and be me

Bass. 

(Trio.)
Cantata. 
That Thy Ways may be known up-on Earth, and Thy fav—ing Health

Tener. 
r--ci--ful un--to us: That Thy Ways may be known up-on Earth, and Thy fav—ing Health.

Bass. 

The Royal Melody Compleat : Or,

(Quarta.) Continued.

Treble.

Let the Peo-ple praise Thee, O God, yea, let all the People praise Thee.

Counter.

a—mo—ng

(PIENO CHORO.)

Tenor.

a—mo—ng all Na-tions. Let the People praise Thee, O God, yea, let all the People praise Thee.

Bass.

Verso.

Tenor.

O let the Nations re-joice and be glad; for Thou shalt judge the Folk righteous-ly, and govern the Na—

Trilla. *(Quarta.)* Continued, *tr.*

Let the Peo-ple praise Thee, O God, yea, let all the Peo-ple praise Thee.

Counter.

(PIENO CHORO.)

Tenor.

—tions of the Earth. Let the Peo-ple praise Thee, O God, yea, let all the Peo-ple praise Thee.

Basi.

Verse.

Tenor.

Then shall the Earth bring forth her In-crease; and God, e-ven our own God shall give us His Blessing:

The Royal Melody Compleat : Or,

Continued.

Tenor. *sf* *tr.*

God shall bless us, and all the Ends of the World shall fear Him : all the Ends of the Wor-ld

Bass. *sf* *tr.*

DOXOLOGY.

Treble. *sf*

(Quarta.)

Glo-ry be to the Father, and to the Son, and to the Ho-

Counter. *sf*

(Forte.)

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

Tenor. *sf* *tr.*

shall fear Him. Glo ry be to the Father, and to the Son, and to the Ho-ly Ghost : As

Bass. *sf* *tr.*

Continued.

Treble.

Musical notation for the Treble part, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth notes, with several trills (tr.) and a final fermata.

Ho—ly Ghost: As it was in the Beginning, is now, and e-ver shall be, World without End: Amen, Amen, Amen, Amen, A————men.

Counter.

Musical notation for the Counter part, featuring a counter tenor clef, a key signature of one sharp (F#), and a common time signature. The accompaniment consists of eighth and sixteenth notes, with a final fermata.

Son, and to the Ho—ly Ghost: As it was in the Beginning, is now, and ever shall be, World without End: Amen, Amen, A————men.

Tenor.

Musical notation for the Tenor part, featuring a tenor clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth notes, with several trills (tr.) and a final fermata.

As it was in the Beginning, is now, and ever shall be, World with-out End: A—men, Amen, Amen, Amen, A————men.

Bass.

Musical notation for the Bass part, featuring a bass clef, a key signature of one sharp (F#), and a common time signature. The accompaniment consists of eighth and sixteenth notes, with a final fermata.

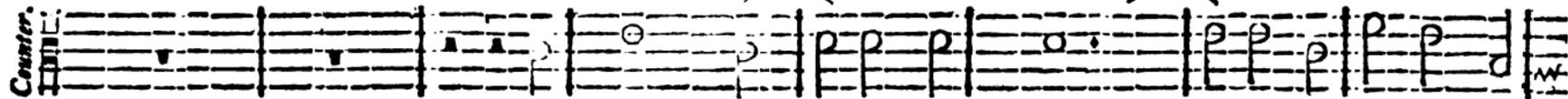
As it was, &c.

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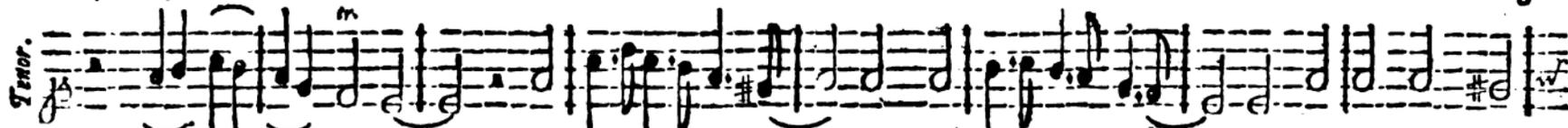
(Tutt.)

Continued.

Counter. 

(Tutt.)

The Mou ——— n-tains, the Mou ——— n-tains al-fo shall bring

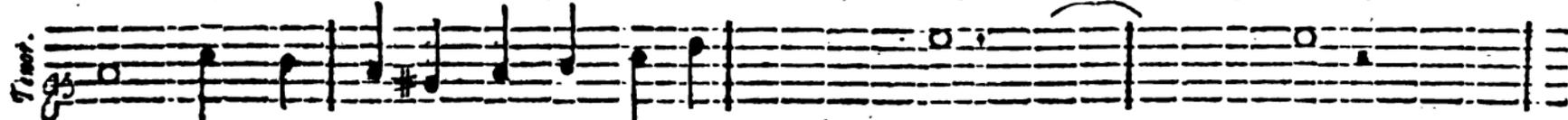
Tenor. 

Right, and de-fend the Poor. The Moun ——— tains, the Moun ——— tains al-fo shall bring

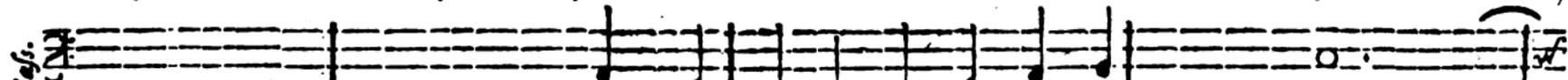
Bass. 

Counter. 

Peace, Peace, Peace, and the lit-tle, lit-tle, lit-tle

Tenor. 

Peace, and the lit-tle, lit-tle, lit-tle Hil ——— ls,

Bass. 

Continued.

Counter. Hills Right-teouf-nefs un—to the Peo-ple, and the lit-tle, lit-tle, lit-tle Hil

Tenor. Right-teouf-nefs un—to the Peo-ple, and the lit-tle, lit-tle, lit-tle

Bass. ls, and the lit-tle lit-tle, lit-tle Hil

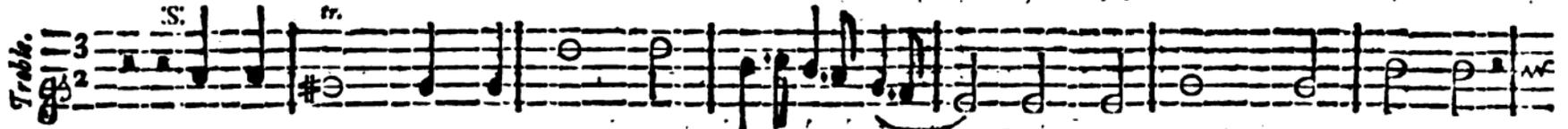
Counter. ls Right-teouf-nefs un—to the Peo-ple.

Tenor. Hills Right-teouf-nefs un—to the Peo-ple. In

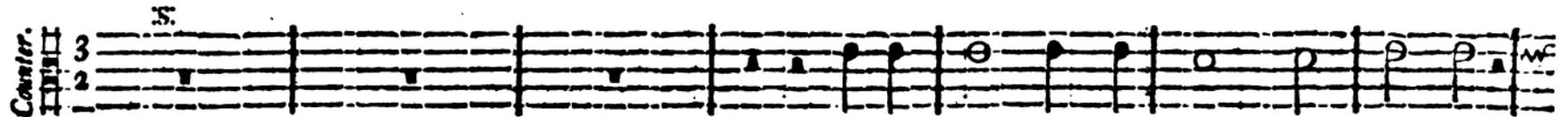
Bass.

CHORUS.

(Quarta.)

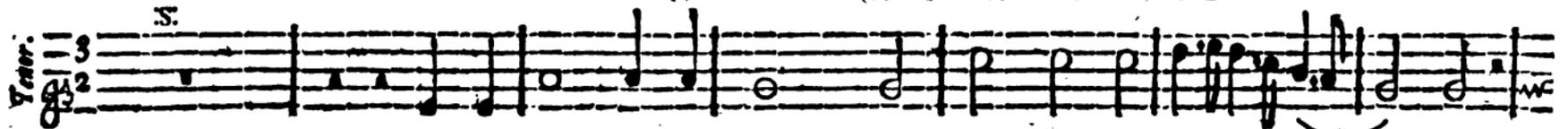
Trobb. 

In his Time shall the Right—teous flou—rith, the Right—teous flou—rith:

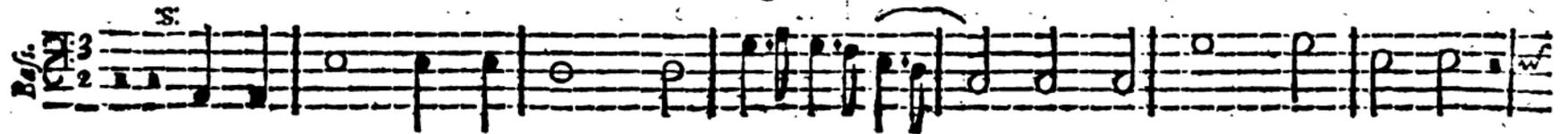
Contar. 

CHORUS.

In his Time shall the Right—teous flou—rith:

Tenor. 

In his Time shall the Right—teous flou—rith, shall flou—rith:

Bass. 

In his Time shall the Right—teous flou—rith, the Right—teous flou—rith: Yea

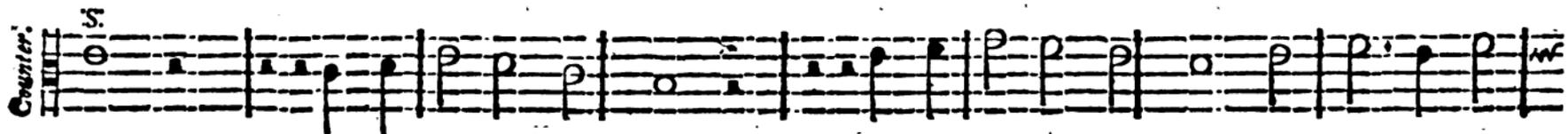
B b

Continued.

Continued:

Trble. 

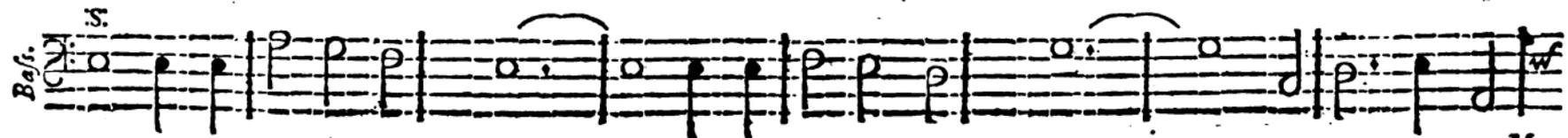
Yea, and A-bundance of Pea—ce, and A-bundance of Pea—ce fo long as the

Counter. 

Yea, and A-bundance of Peate, and A-bundance of Peace fo long as the

Tenor. 

Yea, and A-bundance of Pea—ce, and A-bundance of Pea—ce fo long as the

Bass. 

Continued.

Treble. *tr.* *S.*

Moon en—du—reth, eth.

Counter. *S.*

Moon en—du—reth, eth. *Verse. Counter and Bass.*

Tenor. *tr.* *S.*

Moon en—du—reth, eth. Blef—fed be the Go—d of

Bass. *S.*

Blef—fed be the LORD GOD, ev'n the Go—d of

Counter.

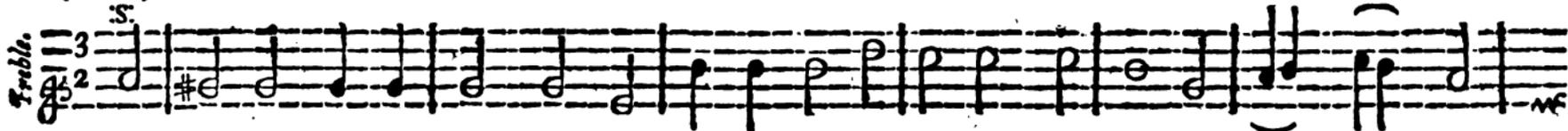
If—r'el, who on—ly doth won—d'rous Things: And

Bass.

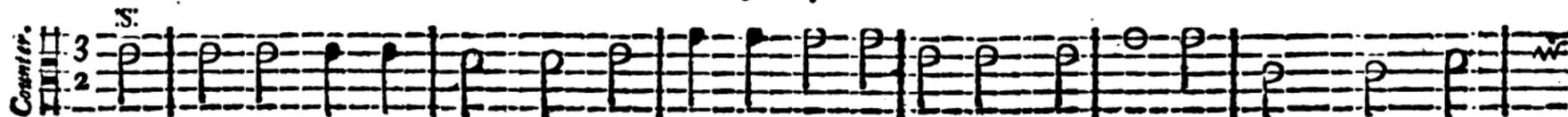
If—r'el, who on—ly doth won—d'rous Things: And

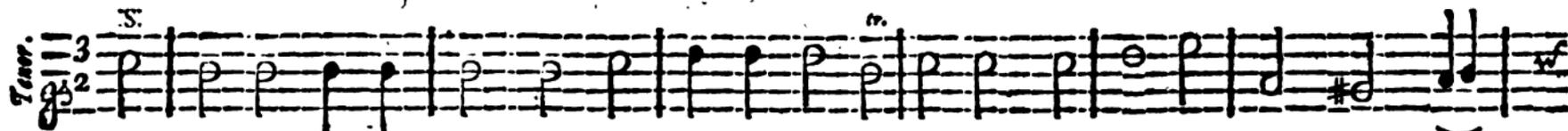
C H O R U S.

(Tutti.)

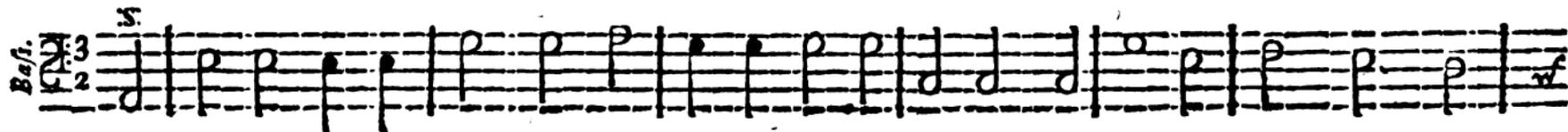
S.
 Treble. 

And blef--fed be the Name of His Ma--jef--ty for e--ver; and all the Earth shall be

S.
 Counter. 

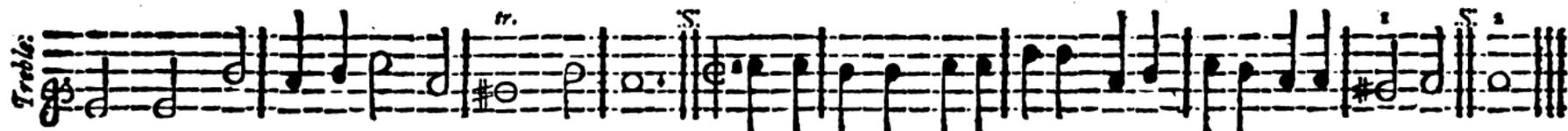
S.
 Tenor. 

And blef--fed be the Name of His Ma--jef--ty for e--ver; and all the Earth shall be

S.
 Bass. 

fill'd

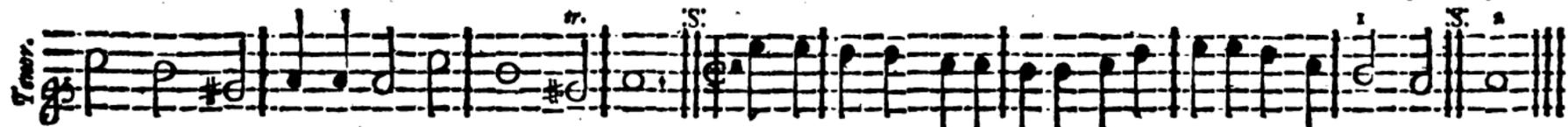
Continued.

Treble.  *Tr.* *S.* *1.* *2.*

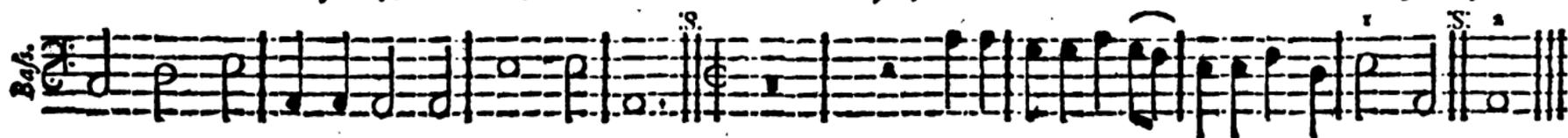
fill'd with His Ma-jef-ty, A—men, A—men. Hal-le-lu-jah, :ll: :ll: Hal-le—lu—jah : jah.

Counter.  *S.* *1.* *2.*

:ll: :ll: Hal-le—lu—jah : jah.

Tenor.  *Tr.* *S.* *1.* *2.*

fill'd with His Ma-jef-ty, A—men, A—men. Hal-le-lu-jah, :ll: :ll: Hal-le—lu—jah : jah.

Bass.  *S.* *1.* *2.*

An ANTHEM. Psalm LXXXI. Composed in Four Parts.

The musical score consists of four staves. The Soprano staff (top) is in G major and 3/4 time, with lyrics: "Sing ye mer-ri-ly un—to God our Strength, make a chear-ful Noife". The Counter staff (second) has a treble clef and 3/4 time, with a single note on the first line of each measure. The Tenor staff (third) is in G major and 3/4 time, with lyrics: "Sing ye mer-ri-ly un—to God our Strength, make a chear-ful Noi—fe". The Bass staff (bottom) is in G major and 3/4 time, with lyrics: "make a chear-ful Noife un-".

make a chear-ful Noife un-

Continued.

Continued.

Treble.

un-to the GOD of *Ja-cob*, un-to the GOD of *Ja-cob*.

Counter.

Take the *Pfalm*, bring hi-ther the *Tabret*, and Mer-

Tenor.

un-to the GOD of *Ja-cob*, un-to the GOD of *Ja-cob*.

Bass.

Take the *Pfalm*, bring hi-ther the *Tabret*: and Mer-

Continued.

Treble.

Take the *Pfalm*, bring hi—ther the *Ta-bret* and mer—ry *Harp*, and

Counter.

mer—ry *Harp*, with the

Lute.

and

Tenor.

Take the *Pfalm*, bring hi—ther the *Ta--bret* and mer—ry *Harp*, and

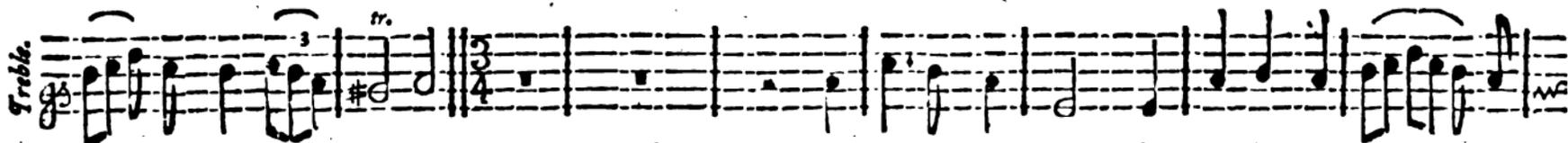
Bass.

mer—ry *Harp*, with the

Lute.

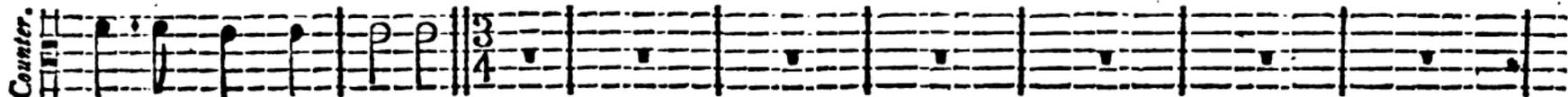
mer-

Continued.

Treble.  Musical notation for the Treble staff, starting with a treble clef and a key signature of one sharp (F#). The first measure contains a melodic line with a trill (tr.) over a G4 note. The time signature is 3/4. The staff continues with several measures of music, including a repeat sign and a final measure with a fermata.

mer-ry Harp, with the Lute.

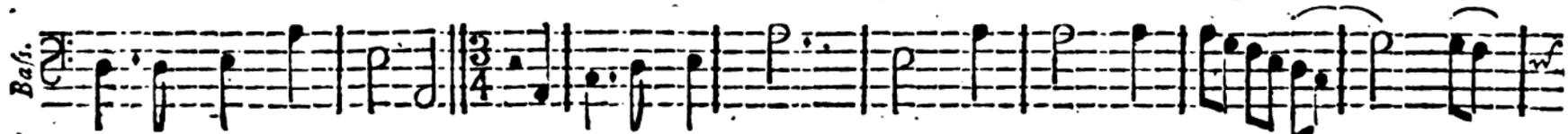
Blow up the Trum-pet, the Trum-pet, the Trum-pet in

Counter.  Musical notation for the Counter staff, starting with a counter clef and a key signature of one sharp (F#). The first measure contains a simple harmonic line. The time signature is 3/4. The staff continues with several measures of music, including a repeat sign and a final measure with a fermata.

Tenor.  Musical notation for the Tenor staff, starting with a tenor clef and a key signature of one sharp (F#). The first measure contains a melodic line with a trill (tr.) over a G4 note. The time signature is 3/4. The staff continues with several measures of music, including a repeat sign and a final measure with a fermata.

mer-ry Harp, with the Lute.

Blow up the Trum-pet, the Trum-pet, the Trum-pet

Bass.  Musical notation for the Bass staff, starting with a bass clef and a key signature of one sharp (F#). The first measure contains a simple harmonic line. The time signature is 3/4. The staff continues with several measures of music, including a repeat sign and a final measure with a fermata.

Blow up the Trum-pet, the Trum-pet, the Trum-pet in

Continued.

CHORUS:

Treble.

in the new Moon; e-ven in the Time appoint-ed, and up-on our solemn Feast-Day: For this was made a

Counter.

For this was made a

Tenor.

in the new Moon; even in the Time ap—pointed, and up—on our solemn Feast—Day. For this was made a

Bass.

Sta-

Continued.

Continued.

Treble

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

Counter.

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

Tenor.

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

Bass.

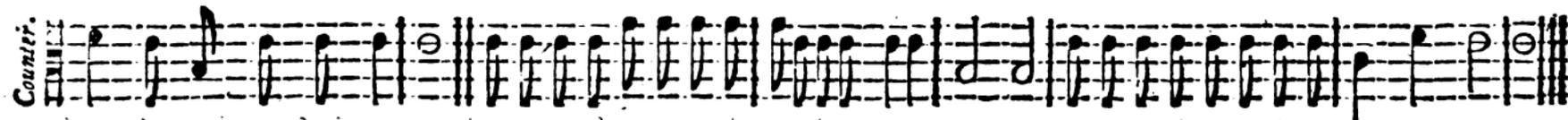
Law

Continued.

Slow.

Treble. 

Law of the God of Ja—cob. Halle—lu-jah, :||: :||: :||: :||: :||: Hal—le—lu-jah.

Counter. 

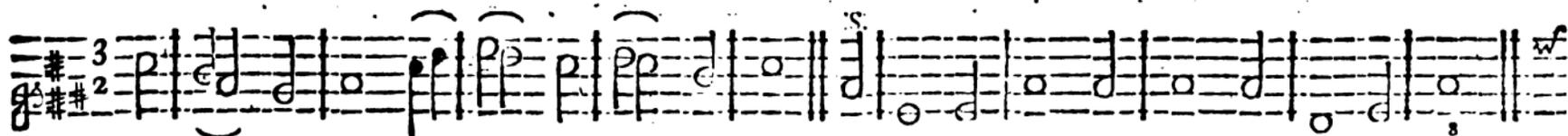
Law of the God of Ja—cob. :||: :||: :||: :||: :||: :||: :||:

Tenor. 

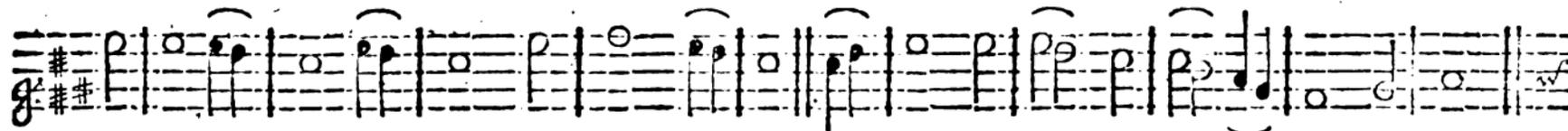
Law of the God of Ja—cob. Halle-lu-jah, :||: :||: :||: :||: :||: Hal—le—lu-jah.

Bass. 

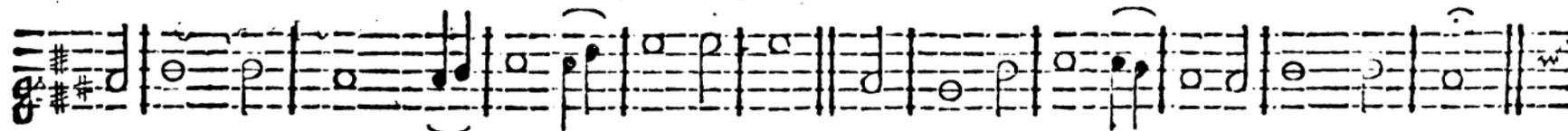
An HYMN: To a CANON of Six Parts in One. For Private Use.



With ser-vent Zeal serve thou thy GOD and King, In lof-ty Hymns per-pe-tual Prai-ses sing :



Let sa-cred Songs thy Heart and Tongue em-ploy, In Tune-ful Notes ex-tol thy GOD on High :



A-wake thy Thoughts, and tune thy grate-ful Lays, Mount thou a-loft, and ce-le-brate his Prai-ses

(II.)

To thy Redeemer grateful Homage pay,
 Ascribe all Honour to His Name alway :
 Not unto any other Prai-ses sing,
 Since GOD alone did thy Salvation bring :
 Unto the LORD, let all thy Labours tend,
 Rejoice in GOD, and serve Him without End.

An ANTHEM. Psalm CIII. Originally set by Mr. Jeremy Clark.

Praise the LORD, O my Soul, and all that is within me praise His ho-ly Name: Praise the LORD, O my Soul,



Praise the LORD, O my Soul, and all that is within me praise His ho-ly Name: Praise the LORD, O my Soul,



and

Verse 2.

God is gracious and good, His Mercy is eternal to them that fear Him; such as keep and perform

Verse 3.

Bless the LORD *Angels* all, ye that excel in Strength, and do his Commandments; Bless the LORD all his Host,

Continued.

Continued.

and for-get not all his Be--ne--fits; Who for-giv--eth all thy Sins, and heal--eth all thine In--fir--mi--ties.

and for-get not all his Be--ne--fits; Who for-giv--eth all thy Sins, and heal--eth all thine In--fir--mi--ties.

Verse 2.

all His Cov'nants and his Commandments: In the Heav'ns his Throne he made, and by his Pow'r He rules over all.

Verse 3.

ye that do his Pleasure and his Will: All his Works blefs him always, and blefs the LORD, Blefs him, O my Souk.

The Angels SONG. Compos'd in Four Parts, by WILLIAM TANS'UR.

I.

THUS *Angels* sung, and thus sing *We*,
To God on high all Glory be:
 May He on Earth his *Peace* bestow,
 And unto Men his Favour show.

II.

Welcome sweet *Word*, blest'd *Word* indeed!
 All Health, and *Light* from thence is 'sow'd:

III.

This *Day* sets forth Thy *Praises*, **LORD**,
 Our grateful *Hearts* to Thee shall sing;
 Our thankful *Lips* shall now record
 Thy ancient **LOVE**, eternal **KING!**

IV.

And let Our *Church*, with one *Accord*,
 Resound **AMEN**. and *praise the LORD*:

An ANTHEM. Psalm CIV. Composed in Four Parts. By WILLIAM TANS'UR.

(Verse.)

Tenor.

O praise the LORD, O praise the LORD, O my Soul; O LORD my GOD, Thou art become exceeding

Bass.

(Tutt.)

Tenor.

glo-ri-ous! Thou art clothed, Thou art clothed with Ma-jes-ty and Ho-nour.

Bass.

Continued.

Treble.

Thou deck'd

Counter:

Thou deck'd art with *Light* as it were

CHO. 1st. (*Maestrufo.*)

Tenor.

Thou deck'd art with *Light* as it were with a *Garment*, and Thou spread—

(*Dux.*)

Bass.

Thou deck'd art with *Light* as it were with a *Garment*, and Thou spreadest the Wings, and Thou spreadest the Win—

Continued.

Treble.

art with *Light* as it were with a *Garment*, and Thou spreadest the Wings of the Heav'ns as it were with a *Cur-tain*.

Counter.

with a *Garment*, and Thou spread-est, and Thou spreadest the Wings of the Heav'ns as it were with a *Cur-tain*.

Tenor.

—est the Wings, and Thou spreadest the Wings, and Thou spreadest the Wings of the Heav'ns as it were with a *Cur-tain*.

Bass.

—gs of the Heav'ns like a *Cur-tain*, and Thou spreadest the Wings of the Heav'ns as it were with a *Cur-tain*. He

(Adagio.) Verse.

Continued.

Basso.

He laid the Foun-da-tions of the Earth, and ri-deth on the Wings of the Wind: He cre-a-

Bass.

Basso.

—ted all, and feed-eth them: and all the Earth is fill'd with Good. *(1st CHO. again.)*

Basso.

* *Verse.*

Counter.

(Divoto.) O LORD, O LORD, how ma-ni--fold are all Thy Works! In Wis-dom Thou mad'st them all.

Basso.

Continued.

CHO. (*Vivacissimo.*)

Treble.
The LORD shall re-joice in all his Works;

Counter.
The LORD shall re-joice in all his Works; and His

Tenor.
The LORD shall re-joice in all His Works; and His Praise shall endure, and His

Bass.
The LORD shall re-joice in all His Works; and His Praise shall endure, and His

Continued.

Treble.

and his Praise shall en—dure for e—ver, and for e—ver—: e—ver.

(Vigoroſo.)

Counter.

Praise shall endure, and for e—ver—: e—ver. Hal-le-lu-jah.

(Vigoroſo.)

Tenor.

Praise shall endure, and his Praise shall en—dure for e—ver, and for e—ver—: e—ver. Hal-le-lu-jah, :||

Bass.

Continued.

Continued.

(Vigorofo.)

Treble.
Halle-lojah, :||: :||: :||: :||: :||: Ha ————— l — le — lu — jah.

Counter.
:||: :||: :||: :||: :||: :||: Ha ————— l — le — lu — jah.

Tenor.
:||: :||: :||: :||: :||: :||: Hal ————— l — le — lu — jah.

Bass.

An HYMN, Psalm CL. To a CANON, Two in One. With a Counter, and a Ground.
—Set by WILLIAM TANS'UR.—

I. **O** Praise the LORD, inthron'd on High,
And praise Him in His Sanctity:
O praise Him in His mighty Deeds,
And praise Him, who in Pow'r exceeds.

II. Praise Him with Trumpets, Viols, and Lutes,
With Timbrels, ORGANS, Harps, and Flutes:
Psalteries, and Cymbals, all accord,
And all Things breathing PRAISE THE LORD,

III. Hal—le—lu—jab, Hal—le—lu—jab, Hal—le—lu—jab, Hal—le—lu—jab:
Hal—le—lu—jab, Hal—le—lu—jab, Hal—le—lu—jab, Hal—le—lu—jab.

An ANTHEM. Psalm CVII. Set by WILLIAM TANS'UR.

Tenor. *Solo.*

They, they that go down to the Sea in Ships, and oc-cu-py their Bus'ness in great Waters, these Men see God's Wonders,

Tenor. *Tutti.*

these Men se—e, these Men se—e His Wonders, His great and mighty Wonders in the Deep. So

Bass.

So

Bass. *S.*

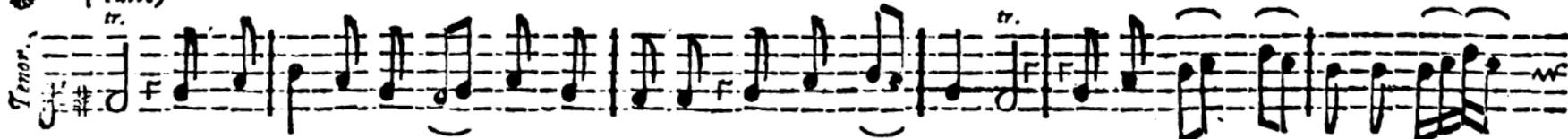
For He commandeth the flo—r—my Winds to blow, and He lifeth up the Wav—es thereof:

Tenor solo. *Bass solo.* *(Piano.)*

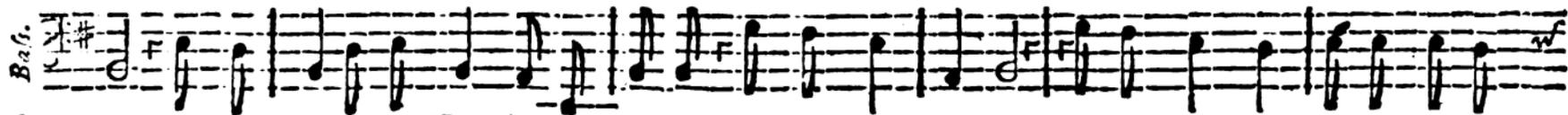
Continued.

(Moderatio.)

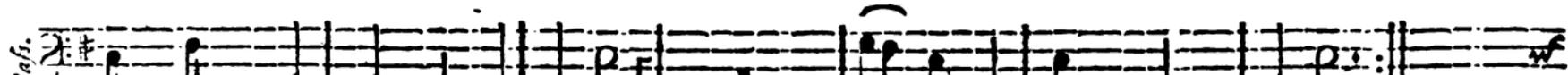
melts a-way with Trouble; they stagger to and fro like a drunken Man, and ar— at their Wits End.

(Tutt.)

Then, then they cry un-to God in their Trouble, and the Storm is still'd: and He brings them to the Ha-ven

*(Forte)*

where they would be, and all re-joice, all re-joice, all re-joice, and al— re joice. C H O.



CHORUS.

Continued.

Counter.

So let all Men con-fess God's Works and Good-ness, and give Thanks, and give Thanks, and give Thanks for His Kind-ness, for His

Tenor.

So let all Men con-fess God's Works and Goodness, and give Thanks, and give Thanks, and give Thanks for His Kindness, for His

Bass.

HALLELUJAH.

Kindness to the Sons of Men. (*Vivace.*) Hal. :||: :||: :||: :||: :||: Halle-lujah.

Kindness to the Sons of Men. Hal. :||: :||: :||: :||: :||: :||: :||: Halle-lujah.

Ware Tune. To P S A L M XXXIII. Composed in *Four Parts*. W. T.

Treble. 3/2

Counter. 3/2

Tenor. 3/2
Give Praifes—

Bass. 3/2

Tutti.

A.

A.

A.

CHO.

Old Version.

Verse 1. **G**IVE Praifes unto GOD the LORD,
And call upon His Name :
Among the People all declare,
His Works, and spread His Fame.

Verse 2. Sing joyfully unto the LORD,
Yea, sing unto his Praise :

Verse 3. In Honour of his holy Name,
Rejoice with one Accord :
And let the Hearts also be glad
Of them that seek the LORD.

Verse 4. Seek ye the LORD, and seek the Strength
Of his eternal Might :

CHO.

Continued.

A-mong the Peo-ple all de-clare His Wo—rks, and spread His Fame.

Alto. A-mong the Peo-ple all de-clare His Wo—rks, and spread His Fame.

Tenor. A-mong the Peo-ple all de-clare His Wo—rks, and spread His Fame.

To *Wars* Tune. Psalm CV. New Version.

Vers 1. **O** Render Thanks unto the LORD,
Invoke His sacred Name :
Acquaint the Nations with His Deeds
His matchless Deeds proclaim.

Vers 2. Sing to His Praise in lofty Hymns,
His wondrous Works rehearse :

Vers 3. Rejoice in GOD's Almighty Name,
Alone to be ador'd :
And, let their Hearts o'erflow with Joy,
That humbly seek the LORD.

Vers 4. Seek ye the LORD, His saving Strength
Devoutly still implore :

An ANTHEM. Psalm CXXII. By WILLIAM TANS'UR.

Medius.

I was glad when they said un-to me, we will go in to the House of the LORD.

Tenor.

I was glad, I was glad when they said un-to me, we will go in to the House of the LORD.

Bass.

Medius.

Our Feet shall stand,

Tenor.

Our Feet shall stand, our Feet shall stand, shall stand in thy Gates,

Je--ru--sa--lem!

Je--ru--sa--lem!

Continued.

(Tutti)

Medius.

the Tribes go up, the Tribes go up, to tes-ti-fy un-to

Tenor.

For thi-ther the Tribes of the LORD go up, the Tribes go up, to tes-ti-fy un-to

Bass.

Medius.

If-ra-el, and to give Thanks un-to the LORD. (Trebles join.)

Tenor.

If-ra-el, and to give Thanks un-to the LORD. O pray for the Peace of Je-ru-sa-lem.

Bass.

An HYMN, for Morning, or Evening. Composed in Four Parts. By WILLIAM TANS'UR.

Verse 1. **M**Y GOD, how endless is Thy Love!
 Thy Gifts are ev'ry Evening new:
 And Morning Mercies from above,
 Gently distil like early Dew.

Verse 2. Thou spread'st the Curtains of the N^{ight},
 Great GUARDIAN of my sleeping Hours!
 Thy Sov'reign WORD restores the Light.

Verse 3. I yield my Pow'rs to Thy Command,
 To Thee I consecrate my Days:
 Perpetual Blessings from Thine Hand,
 Demands perpetual SONGS of Praise.

Verse 4. Hal-le-lu-jah, Hal-le-lu-jah,
 Hal-le-lu-jah, Hal-le-lu-jah,
 Hal-le-lu-jah, Hal-le-lu-jah.

An HYMN, on a Happy Life. Composed in Five Parts. By WILLIAM TANS'UR. For Private Use.

I. **H**OW happy is he born, and taught,
 Who serveth not another's Will!
 Whose Armour is his best Thought,

II. Whose Passions not his Masters are,
 And Soul is well prepar'd for Death:
 Not ty'd unto the World by Care,

III.

Who envies none, that *Chance* doth raise,
 Nor *Vice* hath ever understood ;
 Nor knows what Wounds are giv'n by *praise*,
 Not *Rules* of *State*, but *RULES* of *GOOD*.

IV.

Who hath his *Life* from *Rumours* freed,
 Whose *Conscience* is his strong *Retreat* ;
 Whose *State* doth not false *Flatt'ers* feed,
 Nor *Ruin* make *Oppressors* great.

V.

But, to his *GOD* doth always *pray*,
 More for his *Grace*, than *Gifts* to lend ;
 And entertains each harmless *Day*,
 With a *religious* *BOOK*, or *Friend*.

VI.

This *Man* is freed from *servile* *Bands*,
 Of *Hope* to *rise*, or *Fear* to *fall* :
LORD, of himself, (tho' not of *Lands*,)
 And, having *little*, yet hath *ALL*.

To *Father*, *Son*, and *Holy Ghost*,
 The *bles'd*, and *undivided* *Three* :
 The *One*, *sole Giver* of all *Life*,
GLORY, and *praise*, for ever be.

A Funeral Hymn. On sudden Death.

(To the 39th Psalm Tune. W. T.)

I.

DEATH steals upon Us unawares,
 And digs our *Grave* unseen :
 Whilst We are fill'd with worldly *Cares*,
 On Now, and what has been.—

II.

In vain, We strive for *Vanity*,
 To *Rottenness* We trust :
 Whilst *Death*, (in midst of *Jollity*,)
 Can crumble Us to *Dust*.

III.

LORD ! since all subject are to fall,
 Be Thou Our only *Guard* :
 Prepare Us for the *Trumpet's* Call,
 When all shall have *Reward*.—

IV.

And, when We to the *Judgment* come,
LORD ! may We so be *bles'd*,
 That heav'nly *Joys* may be Our *Dooms*,
 And *CHRIST* Our lasting *Rest*.

DOXOLOGY.

To *Father*, *Son*, and *Holy Ghost*,
 The *undivided* *Three* :
 The *One*, *sole Giver* of all *Life*,
Glory for ever be.

An ANTHEM. Psalm CXXXVI. Set by WILLIAM TANS'UR.—

Bass solus.

Tenor solus.

Contra solus.



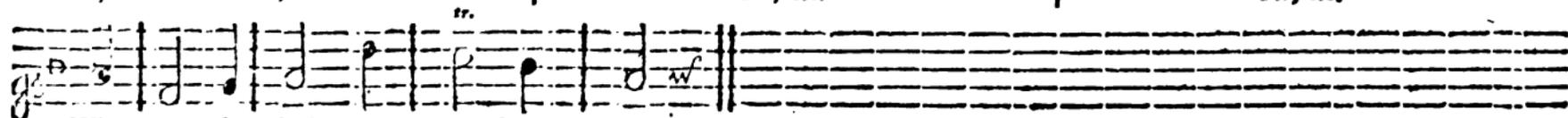
O give ye Thanks un—to the LORD: | Give Thanks un—to the GOD of gods: | O thank the LORD, the LORD of lords: |

Treble solus.

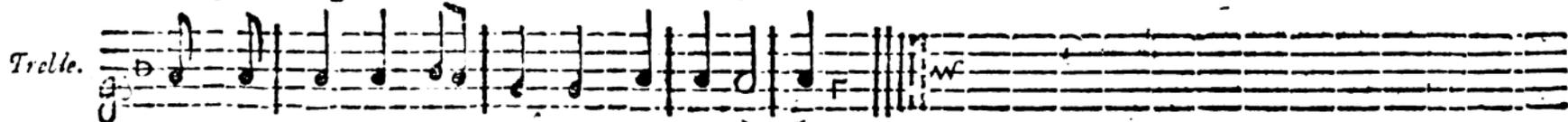
For, &c.

For, &c.

For, &c.



Who on—ly doth great won-d'rous Works: For, &c.



For His Mer—cy en—dur—eth for e—ver.



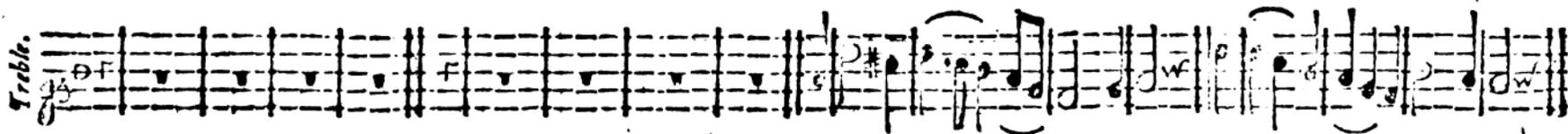
(PIENO CHORO.)



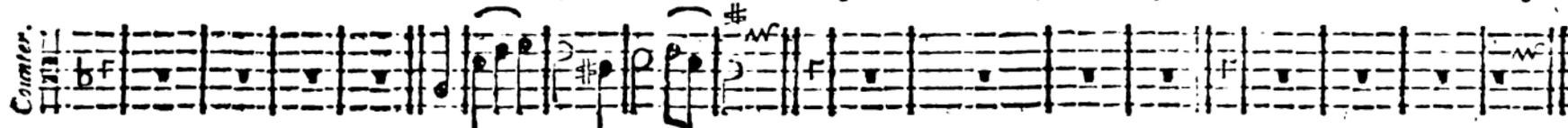
For His Mer—cy en—dur—eth for e—ver.

Who

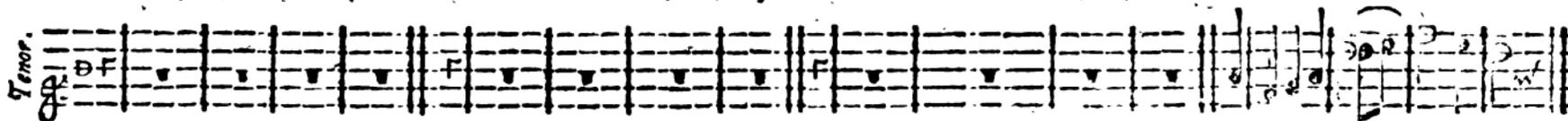
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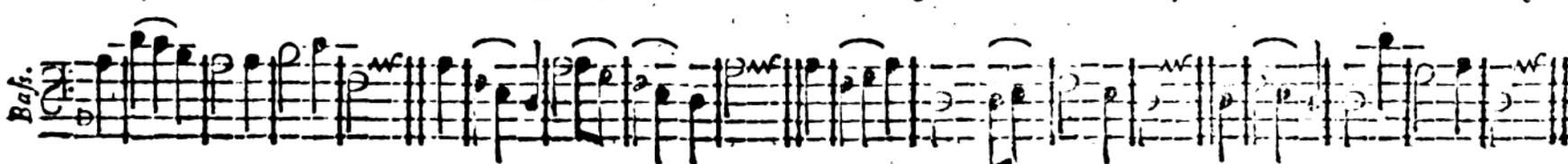
The glorious Sun to rule the Day: And Moon and Stars to rule the Night.



Who made the Waters and the Earth,



Who by His Wisdom made the Heav'ns: Who made the Waters and the Earth: The glorious Sun to rule the Day: And Moon and Stars to rule the Night.



For, &c.

For, &c.

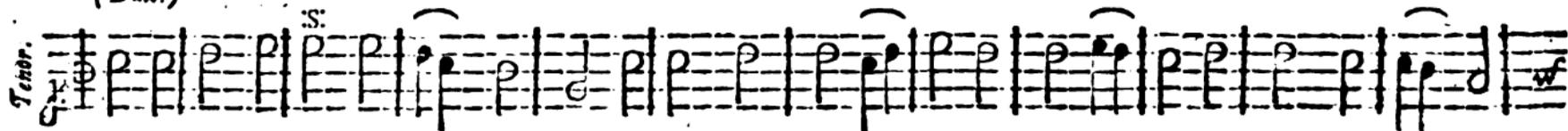
For, &c.

For, &c.

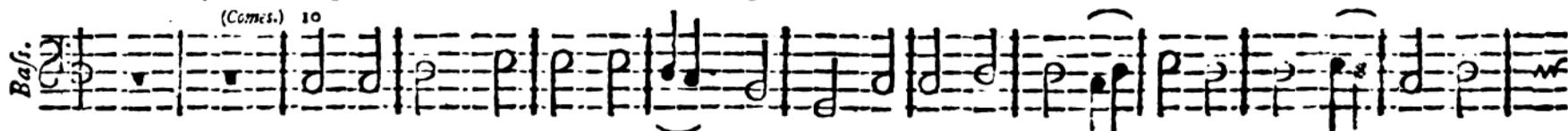
Who freed us from oppressing Foes: | And giveth Food un--to all Flesh: | Praise ye the LORD of Heav'n and Earth: | Give Thanks unto the LORD of lords:

A CANON, Two in One; in the Diapason below. Set by W. TANS'UR. For Private Use.

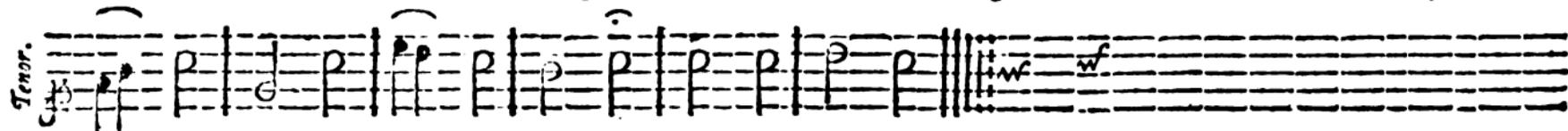
(Dux.)



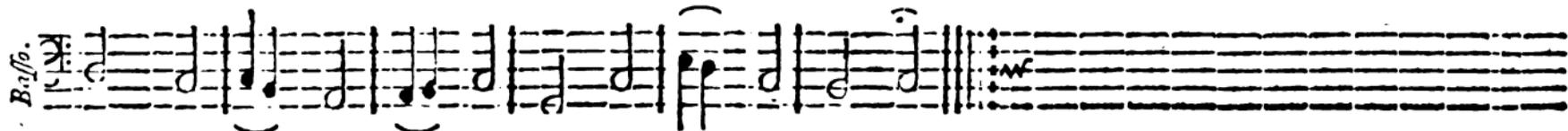
Let ev'-ry Mor tal praise the LORD, In tune-ful Songs with one Accord; Let all re-joyce with Heav'nly Mirth,



Let ev'-ry Mor-tal praise the LORD, In tune-ful Songs with one Accord; Let all re-joyce



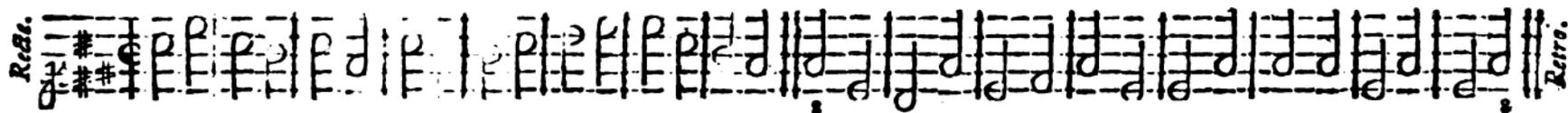
And i—mi—tate the same on Earth, the same on Earth.



with Heav'n-ly Mirth, and i—mi—tate the same on Earth.

II. *Prais- God, from whom all Blessings flow,*

An HYMN: To a CANON *Reite, & Retro.* Set by WILLIAM TANS'UR. For Private Use.



MY Sins, O CHRIST, extend to Thee, Also Thy Death declares them Thine :

Thy *Righteousness* extends to me. Its precious *Benefits* are mine.

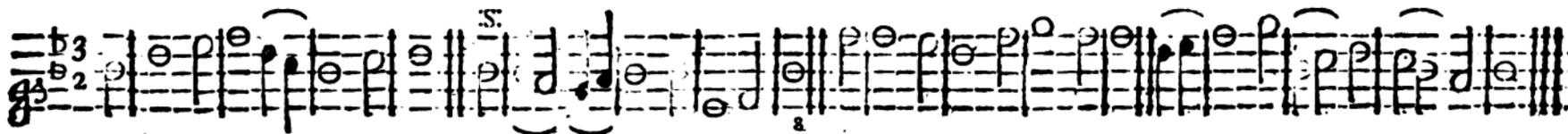
Thy Death hath set me free from Hell, And makes my crimeful Sins forgiven :

Thy *Righteousness* makes me to dwell—Eternally with *Thee* in Heav'n.

Let me, O *Christ* belong to thee, Since Thou gav'st *Life* and All for me.

Hallelujah, Hallelujah, Hallelujah, Hallelujah: Hallelujah, Hallelujah, Hallelujah, Hallelujah:

An HYMN: To a CANON, *Four in One.* Set by WILLIAM TANS'UR. For Private Use.



O Praise the LORD with sacred HYMNS, On us His Goodness largely flows :
Exalt His Name, for earthly Things—Upon us daily he bestows.

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*.

DOXOLOGY.

Be Glory, Praise, and Worship done, To GOD the Father, and the Son :
And to the Holy Ghost, as High, From Age to Age, eternally

An ANTHEM. Psalm CXLV. Set in Three Parts. By WILLIAM TANS'UR.

Dolce.

Tenor.

I will mag-ni-fy Thee, my God, and King, and I will praise Thy Name for e-ver, and for e-ver.

Bass.

Solus.

Tenor.

E-ve-ry Day will I give Thanks, e-ve-ry Day will I give Thanks, and praise Thy Name, and praise thy Name,

Solus.

Bass.

Tenor.

and praise thy Name, and prai—fe Thy Name, and prai—fe Thy Name for

Continued.

*(Omnes.)**(Tutt.)*

Medias.

and there is no End, no End of His Greatness. *(Vigoroso.)* Hal. :||: :||: :||: :||:

Tenor.

and there is no End, no End of His Greatness. Hal. :||: :||: :||: :||: :||: :||:

Bass.

An ANTHEM. Psalm CXLVIII. Set in Four Parts. By WILLIAM TANS'UR.

Tenor.

O praise the LORD of Heaven, praise Him all ye Angels, praise Him Sun and Moon, Earth and Wa-ters,

Bass.

Treble.

Kings and Jud ges, Men and An-gels, praise His Name, :||: :||: :||: :||: praise, praise His Name for e-ver.

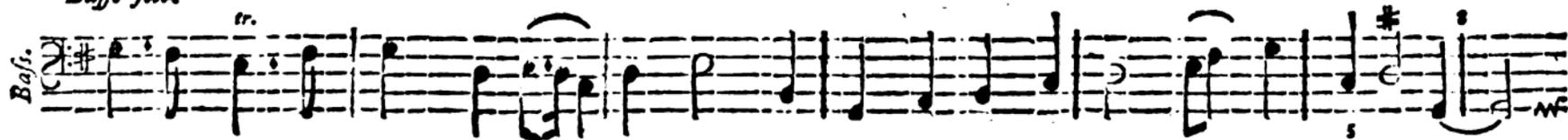
Counter.

Tenor.

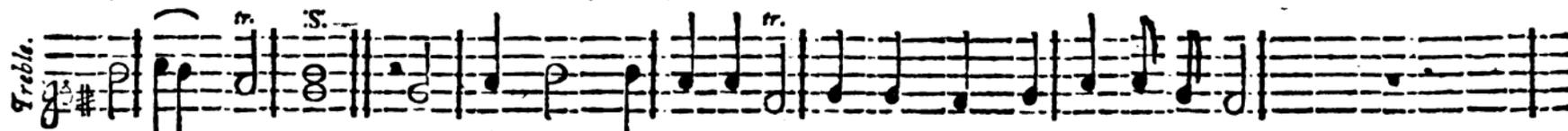
Kings and Jud-ges, Men and An-gels, praise His Name, His Name. :||: :||: :||: praise, praise His Name for e-ver.

Bass.

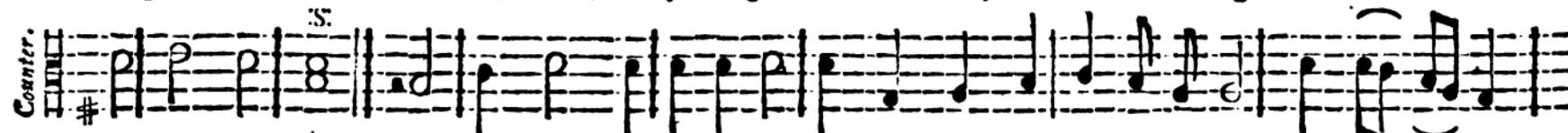
Continued.

Basso solo.

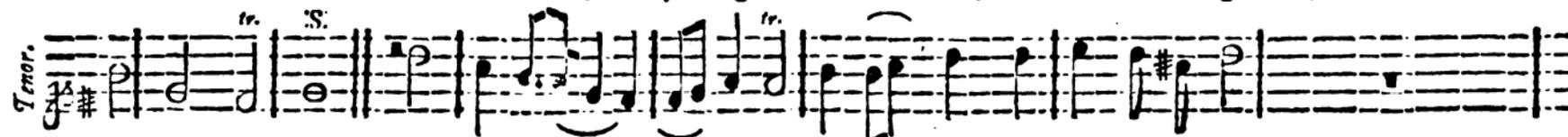
For He spake the *Word*, and all were made; and what He did com-mand were soon cre-a-ted:

*(Tutti)*CHORUS. *(Forte.)*

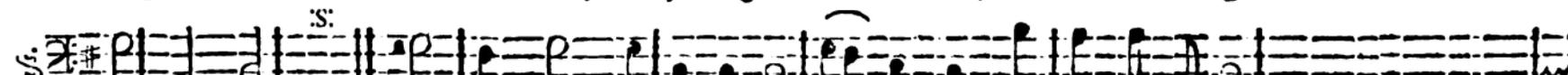
So praise the LORD. Praise the LORD, O ye *Angels, Sun and Moon*, and all that is high:



Praise the LORD, O ye *Angels, Sun and Moon*, and all that is high: *Beasts, and Cat-tle,*



So praise the LORD. Praise the LORD, O ye *Angels, Sun, and Moon*, and all that is high:



(Treble.) Continued. (Tenor.) (Treble.)

Treble. *Earth and Wa-ters, creep-ing Things, and fly-ing Fowls; young Men, and Maids; old Men, and Babes;*

Bass.

(Quarta.)

Treble. *(Tutti.) praise the LORD, prai—se, prai—se the LORD, praise, praise the LORD.*

Counter. *and*

Tenor. *and All Peo-ple praise the LORD, prai—se, praise the LORD, praise, praise the LORD. Hal.*

HALLELUJAH.

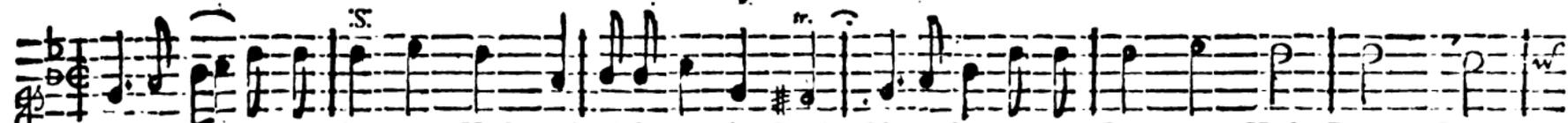
Treble. *tr.* *S.*
Hal. :|| Hal— :|| Hal-le-lu—jah.

Counter. *S.*
(Vivacissimo.) Hal. :|| Hal— Hal— :|| *(Encore.)*

Tenor. *S.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *tr.* *S.*
Halle-lu-jah, :|| :|| :|| :|| Hal— Hal— :|| Hal-le-lu—jah.

Bass. *tr.* *S.*

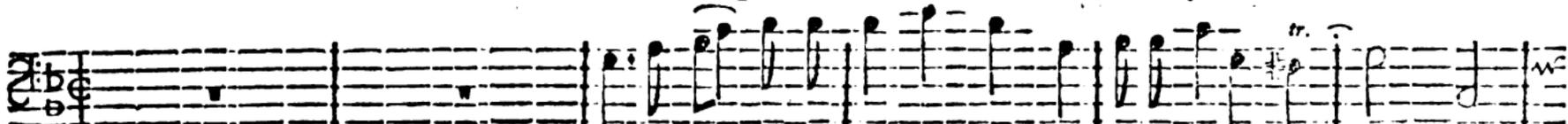
A CANON of Three Parts in One.



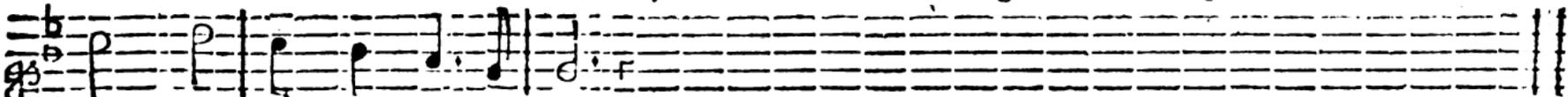
Glo-ry be un-to God on High, and al-fo on the Earth, Glo-ry be un-to God on High, Peace, Peace,



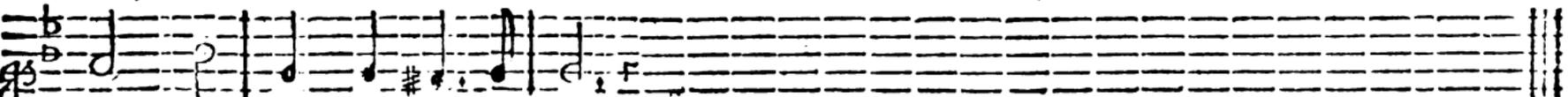
Glo-ry be un-to God on High, and al-fo on the Earth, Glo-ry be to God, and on



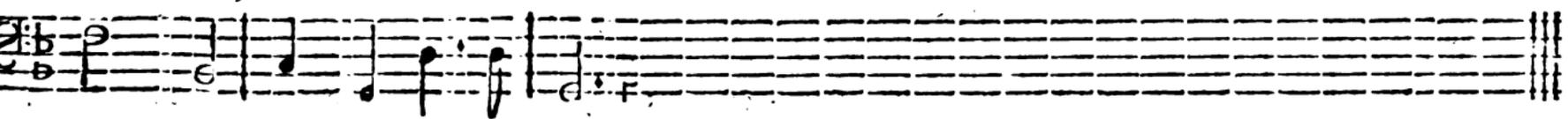
Glo-ry be un-to God on High, and al-fo upon Earth Peace, Peace,



Peace, Peace and Good-will to Men.



Earth Peace, and Good-will to Men.

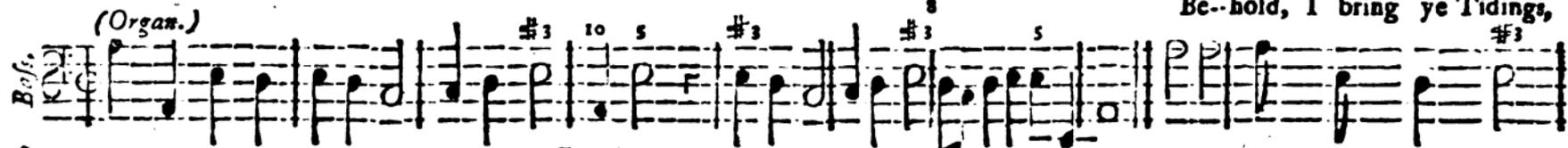


Peace, Peace and Good-will to Men.

The Royal Melody Compleat : Or,

An ANTHEM for Christmas-Day. Luke ii. By WILLIAM TANS'UR.

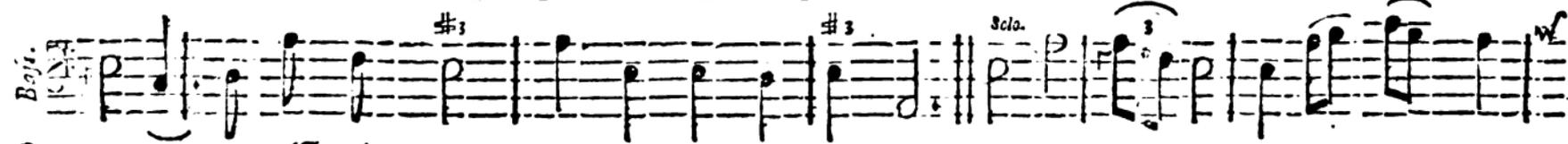
Tenor. *Sym.* 

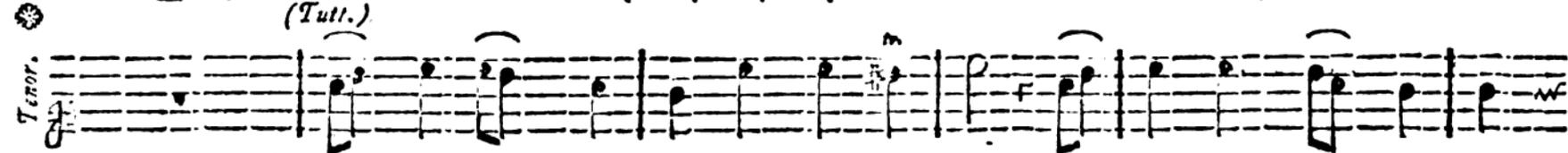
Bass. *(Organ.)* 

Be--hold, I bring ye Tidings,

Tenor. *(Tutt.)* 

be--hold, I bring ye Ti-dings, glad Ti--dings of great Joy! Be--hold, be--hold, be--hold, I bring

Bass. *(Tutt.)* 

Tenor. *(Tutt.)* 

ye Ti--dings, glad Ti--dings, glad Ti--dings of great Joy, glad Ti--dings, glad Ti--dings,

Tenor. *Continued.* *(Tutt.)*

which shall be un-to you, and to all Peo-ple. For un-to you, this Day, is born a Sav'our, a

Bass. *(Solo.)* *(Tutt.)*

Tenor. *(Solo.)* *(Tutt.)*

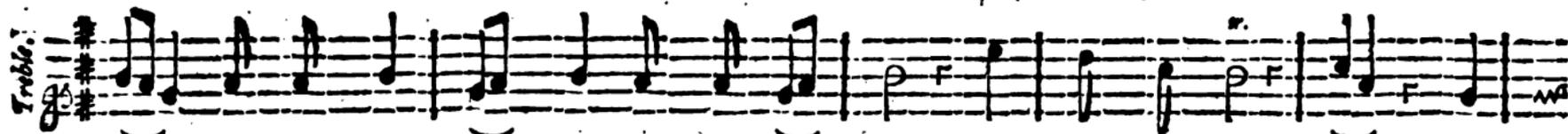
Sav'our, who is CHRIST the LORD. And this shall be a Sign un-to you; ye shall find

Bass. *Organ.*

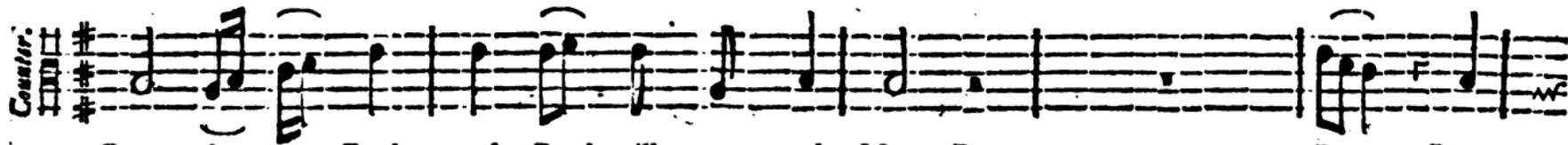
Tenor. *(Tutt.)*

the Babe mean-ly wrapt in swa-thing Bands, and la- id in a Man-ger.

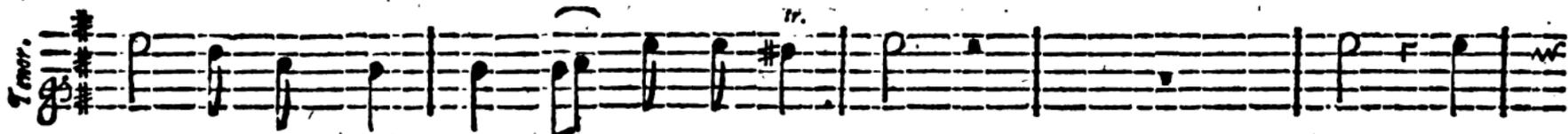
Continued.

Treble. 

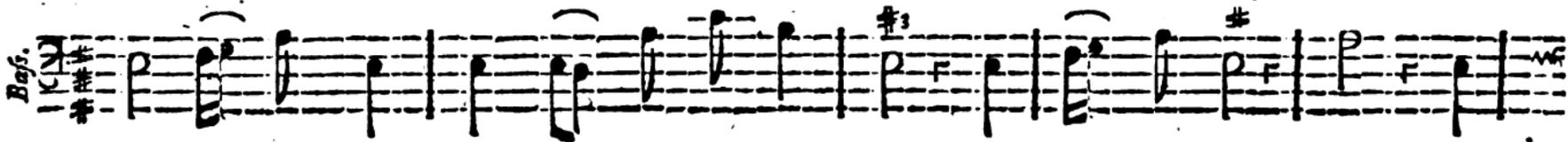
Peace be on Earth, and Good-will to-wards Men: Peace and Good-will, Peace, Peace

Counter. 

Peace be on Earth, and Good-will to-wards Men: Peace, Peace, Peace

Tenor. 

Peace be on Earth, and Good-will to-wards Men: Peace and Good-will, Peace, Peace

Bass. 

be

Continued.

Treble.

The Treble staff contains a melodic line in G major. It begins with a quarter rest, followed by a quarter note G, an eighth note A, and a quarter note B. This is followed by a half note C, a quarter note D, and a quarter note E. The next measure contains a quarter note F, a quarter note G, and a quarter note A. The final measure contains a quarter note B, a quarter note C, and a quarter note D. The piece concludes with a double bar line.

be on Earth, Peace, Peace, Peace and Good-will to-wards Men.

Counter.

The Counter staff provides a harmonic accompaniment. It starts with a quarter note G, a quarter note A, and a quarter note B. This is followed by a half note C, a quarter note D, and a quarter note E. The next measure contains a quarter note F, a quarter note G, and a quarter note A. The final measure contains a quarter note B, a quarter note C, and a quarter note D. The piece concludes with a double bar line.

be on Earth,

(Begin Hallelujah as Page 216.)

Tenor.

The Tenor staff contains a melodic line in G major. It begins with a quarter note G, a quarter note A, and a quarter note B. This is followed by a half note C, a quarter note D, and a quarter note E. The next measure contains a quarter note F, a quarter note G, and a quarter note A. The final measure contains a quarter note B, a quarter note C, and a quarter note D. The piece concludes with a double bar line.

be on Earth, Peace, Peace, Peace and Good-will to-wards Men.

Bass.

The Bass staff provides a harmonic accompaniment. It starts with a quarter note G, a quarter note A, and a quarter note B. This is followed by a half note C, a quarter note D, and a quarter note E. The next measure contains a quarter note F, a quarter note G, and a quarter note A. The final measure contains a quarter note B, a quarter note C, and a quarter note D. The piece concludes with a double bar line.

The Request. Set to A CANON of seven Parts in One. By WILLIAM TANS'UR. For Private Use.

(Diuoto.)



Give me, O LORD, a Soul so high, Whose vast Dimensions reach the Sky: That comprehends with--in its Thought,



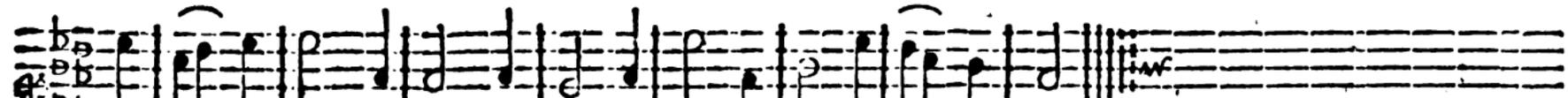
The whole Contents of Good and Nought. And let it be as Good as Great, Its high--est Throne a Mer-cy---Seat:



Dis-sol-ving like a Show'r on Earth, To give ten Thousand Seeds a Birth: Which hangs on Flow'rs, and ten-der Plants,



Sucks not their Sweets, but feeds their Wants. So let my Ta-lent, in full Flood, Pour fourth in Streams for o--thers Good:



*The Beauty and Excellency of DIVINE WISDOM. Prov. iii, iv, vi, vii, viii, &c. Composed by W. TANS'UR:
(To any of the foregoing Tunes, of the like Measure.)*

1. **H**OW blest is he, that WISDOM finds!
And KNOWLEDGE doth behold:
Such *Merchandize* is more esteem'd
Than *Pearls*, and precious *Gold*.
2. In Her Right Hand is *Length of Days*,
Her Left doth *Honour* sway:
Her *Paths* abound in *Plenteousness*,
And *Peace* is all Her Way.
3. She's like a *Tree of Life*, to all
That do on Her depend:
And ev'ry one that her retains,
Hath sure a faithful *Friend*.—
4. By WISDOM, GOD hath made the *Earth*,
As mortal Men may see:
With UNDERSTANDING, form'd the *Heav'ns*,
His *Dwelling-place* to be.
5. By *Knowledge* he hath made the *Sea*,
O vast *CREATOR's Skill*!
Likewise the *Clouds* to bring forth *Rain*,
And on the *Earth* distil.—
6. My SON, let WISDOM ne'er depart,
On JUDGMENT lay fast hold:
They'll be as *GRACE* unto thy Neck,
And *LIFE* unto thy *Soul*.
7. Then shalt thou walk in *Paths* most safe,
And *fearless* take thy *Sleep*:

- Thy Feet from Stumbles shall be free,
GOD will thee *GUARD* and keep.
7. Thou shalt not *fear*, when GOD shall bring
On wicked Men great *Woe*:
Thy *Conscience*, in GOD, shall keep
Thee *safe* from ev'ry * *Foe*.
8. WISDOM will surely thee *promote*
To *Honour* and *Renown*:
Embrace Her, and She'll be thy *Aid*,
And thee with *GLORY crown*.
9. For, WISDOM *Rubies* doth surpass,
And all that's *Excellent*:
She dwells with *PRUDENCE*, also doth
All *curious Things* invent.—
10. If after KNOWLEDGE thou wilt try,
As if for finest *Gold*:
Likewise for UNDERSTANDING too,
Thou both shalt then behold.—
11. My *Son*, thy *Father's Counsel* take,
Thy *Mother's Law* embrace:
And bind most firmly to thy *Heart*,
All *Ornaments* of *Grace*.
12. Keep firm thy *Heart* with *Diligence*
From all *bad Counsel* fly:
Walk in the *Paths* of *Righteousness*,
And thou shalt never die. &c. *Amen*.

A Funeral H Y M N, Psalm XC. Set by WILLIAM TANS'UR.

(This Tune suits the XCist Psalm, Old Version.)

I.
TEACH us, O LORD, to count our *Days*,
 To know how fast they fly :
 That we may learn true *Wisdom's Ways*,
 And well our Minds apply.

II.
 LORD, may we fix our *Hopes Above*,
 And for our *Change* prepare :

III.
 O let our *Minutes* mend their *Pace*,
 That we may soon be *ble's'd* ;
 And Here so *wisely* run our *Race*
 To gain Thy *Heavenly Rest*.

IV.
 To *Eather, Son, and Holy Ghost*,
 The *undivided Three* :

Two Funeral HYMNS. To the foregoing Tune. W. T.

From J O B the 14th.

I.

A M A N that's of a Woman born,
Hath but few Days on Earth :
And is with hourly Troubles worn,
Ev'n from his very Birth. —

II.

He comes up, like a Flower, that dies,
And is cut down straightway :
And, Shadow-like, from hence he flies,
And hath no constant Stay. —

III.

Therefore, unto the utmost Date,
And full appointed Sum,
Of all my Days, O LORD, I'll wait
Until my Change doth come : —

IV.

Since all must naked go to th' Grave,
As from the Womb we came :
And, as God takes ev'n as He gave,
So blessed be His Name.

D O X O L O G Y.

To Father, Son, and Holy Ghost,
The undivided Three :
The One, sole Giver of all Life,
Glory for ever be.

On the Death of a young PSALMODIST,

I.

I N Pleasure's flowery Paths to stray
Our fond Desires incline :
Unmindful of the happy Day,
That leads to JOY, Divine.

II.

Our Friend, whose Obsequies we sing,
Cut down in Nature's Prime,
Bids All improve the lovely Spring,
The Flower of all their Time.

III.

Whose sudden Change, and short'ned Date,
Bids Youth, and Age, prepare :
His lifeless Clay describes our Fate,
And shews how frail we are.

IV.

Whose tuneful Voice no longer moves,
With listening CHORR to sing :
His late harmonious Lyre now proves
Untun'd, in ev'ry String !

V.

Our earthly Harmony and Love,
Is all of HEAV'N we know :
But O ! how Happy they Above !
When well prepar'd below.
—To Father, Son, &c.—

A New Version to the ANGELICK SONG: Luke II, Ver. 8, &c.

To the 47, or 57th Psalm-Tune: Page 74, or 81, by W. TANS'UR,

—For Christmas-Day, &c.—

I.

AS watchful SHEPHERDS, in the Night
They by their *Flocks* did stand:
AN ANGEL came in heav'nly Light,
And GLORY deck'd the Land.

II.

Fear not, said He, glad *News* I bring
To sinful Men forlorn:
Lo, CHRIST the LORD, the promis'd KING,
This Day, for you is born.

III.

To DAVID's City go with Speed,
And there you'll surely find
The *Woman's* antient promis'd Seed,
The SAVIOUR of Mankind.

IV.

Let this be unto ye a *Sign*,
Ye HIM shall find, array'd
In Swathing-Cloaths. A BABE DIVINE!

V.

Then, next appear'd a shining *Throng*
Of ANGELS, in Array;
All joining in this heav'nly SONG
To usher in the Day

DOXOLOGY.

VI.

"GLORY to GOD, th' eternal KING,
"And heav'nly Peace on Earth:
"Good-Will to Men, with Joy, We bring:
"At the great SAVIOUR's Birth."

VII.

Now, let all Men, with Pleasure, join,
The sweet celestial *Choir*:
And this bright *Scene* of LOVE divine
With thankful Hearts admire.

VIII.

—HALLELUJAH'S. at Page 186.—

A New CHORAL-PIECE, to a GLORIA PATRI: Being

1st Treble.

(First Choir, alone.)

GLORY to Thee, O bount'ous LORD, Who giv'st to all Things Breath: *Glo-ry* to Thy e—ter-nal *Word*, Who sav'st us by Thy Death.

1st Counter.

GLO-RY to Thee, O bount'ous LORD, Who giv'st to all Things Breath: *Glo-ry* to Thy e—ter-nal *Word*, Who sav'st us by Thy Death.

1st Tenor.

GLO-RY to Thee, O bount'ous LORD, Who giv'st to all Things Breath: *Glo-ry* to Thy e—ter-nal *Word*, Who sav'st us by Thy Death.

1st Bass.

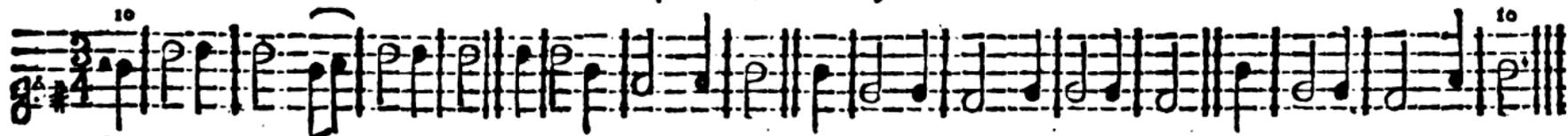
(CHORUS, all Eight.)

All Glory, Honour, Power, and Praise

A Composition of EIGHT PARTS. Set By Mr. WILLIAM TANSUR.

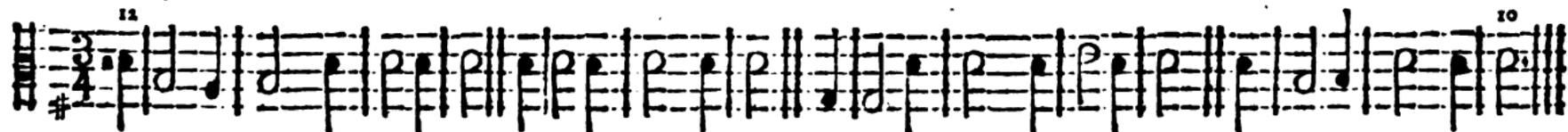
2d Treble.

(Second Choir alone.)



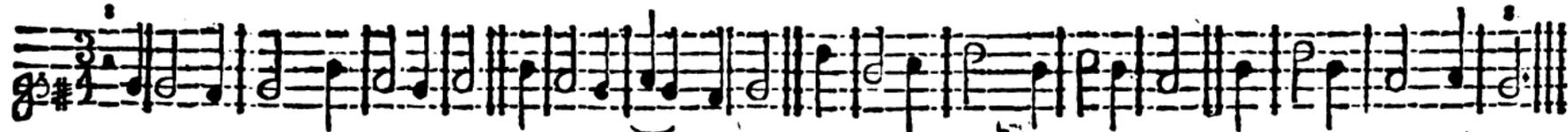
GLORY TO GOD, the Father be, Glo-ry to GOD, the Son: Glo-ry to GOD, the Ho-ly Ghost, The Blessed Three in One.

2d Counter.



GLORY TO GOD, the Father be, Glory to GOD, the Son: Glo-ry to GOD, the Ho-ly Ghost, The Blessed Three in One.

2d Tenor.



GLORY TO GOD, the Father be, Glo-ry to GOD, the Son: Glo-ry to GOD, the Ho-ly Ghost, The Blessed Three in One.

2d Bass, or Ground.



(CHORUS, all Eight.)

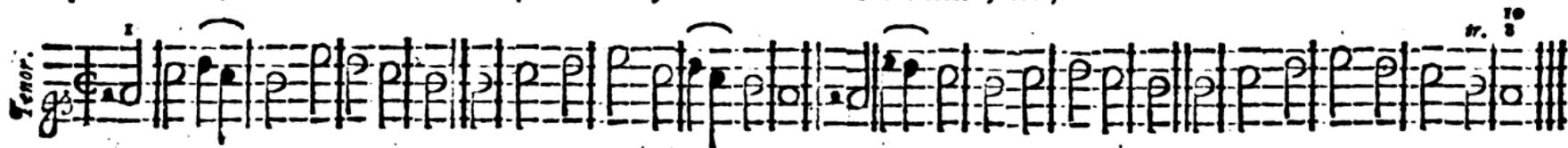
All Glory, Honour, Pow'r and Praise,



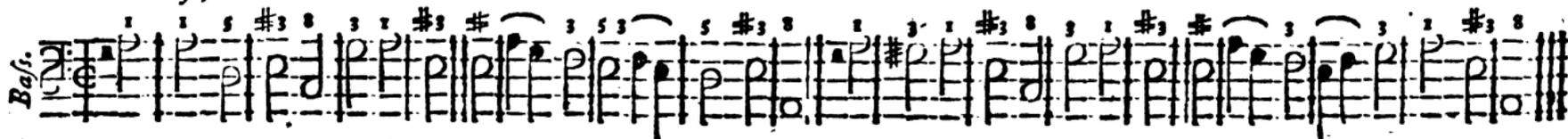
A Funeral H Y M N. Both *Words* and *Musick* by W I L L I A M T A N S ' U R .

(Lamentatone.)

(This Tune suits Psalm LI. Old Version, &c.)



How blest, &c.



I.

Rev. xiv. **H**OW blest are they in CHRIST who die!
 ver. 13. What happy Change attends their Death!
 Scarce dead, they rise, and instantly
 Reviving, Live from their last Breath.

II.

Job xix. And though their Bodies, lodg'd in Dust,
 ver. 26. Lifeless, do foul Corruption see:
 They'll rise one Day, and with the Just
 Shine as bright Stars t' Eternity.

III.

Blest DAY! Then they in Strains shall sing
 Of holy Joy, triumphantly:
 1 Cor. xv. "O Death where is thy deadly Sting?"
 ver. 55. "O Grave! where's now thy Victory?"

IV.

O CHRIST! Who for us conquer'dst Death,
 Dear LORD! in us all Sin Subdue:
 Thou rais'd to Live! Give Us New-Birth,
 To endless Joys, for ever New.

DOXOLOGY.

GLORY to Thee most bounteous LORD!
 Who giv'st to all Things living Breath:
 GLORY to Thy eternal Word,
 Who sav'st Us by thy dear Son's Death.

An *Alphabetical* TABLE of all the TUNES, and PSALMS in the *Second* BOOK : And how to Key every TUNE, by a Concert PITCH-PIPE ; where there is no *Organ*, &c.

Page.	TUNES Names.	PSALMS.		Pipe.	Page.	TUNES Names.	PSALMS.		Pipe.
		Old.	New.				Old.	New.	
67	A. A LL-Saints Tune		36	B.	88	St. David's New Tune	17	116	G-#
125	<i>Arminster</i> Tune	135		G-#	87	<i>Durham</i> Tune	65, 90		G.
	B.					E.			
40	<i>Belford</i> Tune	5, 7	9	G-#	52	St. Edmond's Tune	23	41	G-#
45	<i>Bangor</i> Tune	11		E.	56	<i>Ewell</i> Tune	27, 105	27	A-#
38	<i>Broomsgrove</i> Tune	17	1, 30	G-#	74	<i>Exeter</i> Tune	47	135	G.
58	<i>Bemminster</i> Tune	26	71	A-#		F.			
80	<i>Barby</i> Tune (and page 136)	57, 150	66	A-#	60	<i>Falmouth</i> Tune	29, 101	138	A-#
89	<i>Bedford</i> Tune	84		F.		G.			
96	<i>Binchester</i> Tune	93, 149	23	G-#	64	<i>Gosberton</i> Tune	33	33	C.
105	<i>Blenheim</i> Tune	97		A-#	82	<i>Gulford</i> Tune	67	67	G-#
116	<i>Babylon</i> Tune	112, 127	112	G-#		H.			
119	St. <i>Bride's</i> Tune	118		G-#	62	<i>Hexham</i> Tune	30, 43	42	A-#
	C.				68	<i>Hartford</i> Tune	37, 56	35	G-#
84	<i>Christ-Church</i> Tune	68	98	F.		K.			
100	<i>Chesterton</i> Tune	95	145	G-#	48	<i>Kimbolton</i> Tune	18	48	G-#
	D.				66	St. <i>Katherine's</i> Tune	36		C.
37	<i>Dunchurch</i> Tune	1		G-#	106	<i>Kingston</i> Tune	98		G.
44	St. <i>David's</i> Old Tune	9		A-#		L.			
98	<i>Dartmouth</i> Tune	94, 103	86	A-#	76	<i>Landaff</i> Tune	50		G.

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		Old.	New.				Old.	New.	
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129	LONDON Tune — — —	138		A.					
	M.								
51	St. Martin's Tune — — —	19	34, 41	G-#					
109	Manchester Tune — — —	102		A-#					
110	St. Michael's Tune — — —	104	149	A-#					
118	Marlborough Tune — — —	115		G-#					
134	Mansfield Tune — — —	148	148	G-#					
	N.								
92	St. Neos's Tune — — —	91, 99	82	G-#					
	O.								
72	Oakham Tune — — —	113	46	G.					
	P.								
120	St. Paul's Tune — — —	119		G-#					
	'R.								
124	Rugby Tune — — —	125		A-#					
104	Rutland Tune — — —	96		G-#					
108	Rotwell Tune — — —		100	E.					
126	Ryhall Tune — — —	133	19	G-#					
	S.								
46	Sion Tune — — —	15	15	A-#					
107	Savoy Old Tune — — —	100		G-#					
	T.								
	Torrington Tune — — —	22, 24	54	G-#	54	Torrington Tune — — —	22, 24	54	G-#
	Tamworth Tune — — —	108	108	A-#	114	Tamworth Tune — — —	108	108	A-#
	Trinity Tune — — —	145		E.	132	Trinity Tune — — —	145		E.
	U.								
	Upminster Tune — — —	92	92	G-#	94	Upminster Tune — — —	92	92	G-#
	Uppingham Tune — — —	106	117	A-#	112	Uppingham Tune — — —	106	117	A-#
	W.								
	Ware Tune (Book 3.) — — —	105	105	G.	122	Ware Tune (Book 3.) — — —	105	105	G.
	Workop Tune — — —	62, 71	121	G-#	86	Workop Tune — — —	62, 71	121	G-#
	Windsor Tune — — —	39, 40	90	A-#	70	Windsor Tune — — —	39, 40	90	A-#
	Westerham Tune — — —	81	81	G-#	90	Westerham Tune — — —	81	81	G-#
	Y.								
	Yarmouth Tune — — —	126		A-#	122	Yarmouth Tune — — —	126		A-#
	Yaxley Tune — — —		136	G-#	128	Yaxley Tune — — —		136	G-#
	Z.								
	Zealand Tune — — —	146		A-#	133	Zealand Tune — — —	146		A-#
	Calendar of Psalms — — —				138	Calendar of Psalms — — —			
	GLORIA PATRI's, &c.				138	GLORIA PATRI's, &c.			
	Calendar, &c. — — —				139	Calendar, &c. — — —			
	Organ Scale — — —				140	Organ Scale — — —			

TABLE of BOOK III.

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143	Arise and hail the sacred	_____	232	Let ev'ry Mortal	_____
250	A Man that's of a Woman born	_____	227	My God, how endless is	_____
251	As watchful Shepherds	_____	150	My Soul doth magnify	_____
145	All ye who faithful Servants are	_____	233	My Sins, O Christ, extend	_____
155	Awake, put on thy Strength	_____	142	Now from the Altar	_____
159	Blessed are they that are pure and undefiled	_____	146	O come let us sing unto	_____
242	Behold I bring ye <i>Tidings</i>	_____	147	O be joyful	_____
144	Come Holy Ghost	_____	230	O give ye thanks unto	_____
129	Death steals upon us unawares	_____	145	O Holy Ghost, into our	_____
178	For all the Blessings we	_____	163	O clap your Hands together	_____
187	God be merciful unto	_____	237	O praise the Lord of Heav'n	_____
173	God is my Shepherd, and	_____	211	O praise the Lord, O my Soul	_____
192	Give the King thy Judgments	_____	218	O praise the Lord, enthron'd	_____
241	Glory be unto God on high	_____	233	O praise the Lord with sacred Hymns	_____
252	Glory to Thee, O bounteous	_____	208	Praise the Lord, O my Soul	_____
247	Give me, O Lord, a Soul	_____	174	Praise ye the Lord, ye mighty	_____
228	How happy is he, born	_____	179	Rejoice in the Lord, O ye	_____
254	How blest are they in Christ who die	_____	200	Sing ye merrily unto God	_____
248	How blest is he that Wisdom finds!	_____	249	Teach us, O Lord to count our	_____
143	Join, Spirits, to adore	_____	210	Thus Angels sung	_____
163	I will love Thee, O Lord, my	_____	143	The Son of Righteousness	_____
224	I was glad when they said	_____	178	To Thee, O Father of	_____
234	I will magnify Thee my God	_____	219	They that go down to the Sea	_____
154	In Pleasure's flowery Paths to	_____	207	With fervent Zeal, serve thou	_____
149	Lord, have Mercy	_____	157	When unto Thee I make my Prayer	_____
		E.			A- \ominus
		A- \ominus			C.
		G- \sharp			G- \sharp
		A- \sharp			A- \ominus
		A.			A.
		G- \sharp			G- \sharp
		G- \sharp			C.
		A- \ominus			G- \sharp
		G- \sharp			A- \ominus
		G- \sharp			G- \sharp
		A- \ominus			A- \ominus
		G- \sharp			A- \ominus
		A- \ominus			G- \sharp
		G- \sharp			G- \sharp
		A- \ominus			G.
		G- \sharp			A- \ominus
		A- \ominus			G- \ominus
		B.			A.
		C.			G- \sharp

C O N C L U S I O N .

WHEREAS, All *good* and *skilful* MASTERS of *Musick* well know how difficult it is to have their *Compositions* correctly printed, in *Score*, without *Faults*, (especially if the *Work* is *curious*, and the *Author* many Miles from the *Press*.) I most humbly presume, that all such *Masters* will endeavour more to make a *friendly Correction*, of what they find done amiss, rather than *extenuate* or *explode* the Abilities of either the *AUTHOR*, *Printer*, or *Publisher*: though, at the same Time, the Ignorant and Conceited will, probably, take more Pains to make Things appear more *worse* than they really are; prying into *little Errors*, and unable to judge of *greater*.—But, To prevent all *Cavils* that may arise about the *Errors* escaped in *This Book*, I have, in my *Revisal*, pointed out such as are most material, as follows: Hoping every good natured Person will willingly *correct*, &c.

Yours, WILLIAM TANS'UR, Senior.

(LONDON: Aug. 10, 1766.

ERRATA. { As Faults will be, whilst we're but Men, } { Kindly Correct these with thy Pen. }

PAGE 6, Line 13, set a *7* after Earth'.—P. 16, l. 17, say as do ascend, in the *Treble*.—P. 22, the 6th and 7th black *Notes* must be *Quavers*, and the 10th and 11th *Semiquavers*: and make the 14th and 15th *Notes*, in the 2d *Stanza*, a *crotchet* on B, and a *minim* on A.—P. 28, l. 8, make are, being.—P. 38, set 2 *min. Rests* before the 1st *Note*.—P. 56, *Point* the last *Note* but 7.—P. 73, set the 2d *Note* on B.—P. 87, say, th' *Almighty's*—P. 102, make a *Minim* on D, between the 6th and 7th *Notes* of the *Tenor*.—P. 108 make a *∩* under the 6th and 7th *Notes* of the *Tenor*: and make the 2 2d *Points, Minim Rests*.—P. 117, for *To*, say, *For he doth*.—P. 119, Set the last *Note* of the *Counter* but 2, on E.—P. 144, set the first *∩* in the *Treble* one *Note* back: as p. 54.—P. 149, make the 4th and 5th *Notes* of the *Bass Quavers*.—P. 154, set the 2 first *Square Notes* on A and B.—P. 155, set the upper *♯* of the *Treble* and *Tenor* on G.—P. 156, The *Pointed Quavers* must be *Semiquavers*, and the *Semiquavers* must be *pointed Quavers*: and the 6th and 7th *Notes* of the *Tenor*, in the last *Hal.* must be *D C*.—P. 249, for *fire*, read *six our Hearts* above.

BOOKS lately published by WILLIAM TANS'UR, Senior: Who teaches the same, &c.

1. **T**HE PSALM-SINGER'S *Jewel*: OR, EXPOSITION on all the 150 PSALMS; with poetical *Precepts* on each: A general CALENDAR for adapting *Psalms* to all Occasions: With the

2. The *Elements* of MUSICK made Easy: OR, The *Harmonical Spectator*. Being an Universal INTRODUCTION, and DICTIONARY to the whole ART of MUSICK; both *Vocal*, and *Instrumental*.