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Musick's Proper-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 E F G A B C D.

(Bass.) (Tenor.) (Treble.)

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

Sol la Mi fa sol la fa.

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

Sol la fa sol la Mi fa sol la fa.

Explanation. — This Scale is drawn in a very curious 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 Musick's, are commonly white, and made of Ivory, and are Tuned Semi or Half-Tones, being fixed between the Whole-Tones; and used to make any Proper-Key or Note, either Flat or Sharp. — Observe, That in the System of every 8th, or Octave, there are two Semi, or Half Tones fixed in the Proper Keys, viz. from B to C, and from E to F; all the rest being Whole Tones (in every Octave) both above and below; unless they be Transposed to other Places by the help of Flats, or Sharps; which the Gamut, and other Rules before mentioned, will plainly demonstrate, &c. — Yours, W. TANS'UR,

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By WILLIAM TANS'UR, A U T H O R of *The Melody of the Heart.* And the Beauty of Holiness.

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*O Praise the LORD, with me: And let us magnify his Name together.* — Psalm xxxiv. 3.

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L O N D O N:

Printed by ROBERT BROWN, for JAMES HODGES, at the *Looking-Glass*, over-against *St. Magnus Church, London-Bridge.* Also sold by the A U T H O R. M.DCC.XLIV.

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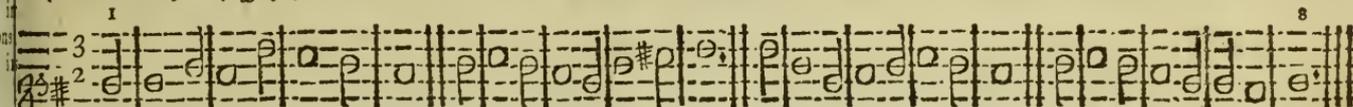
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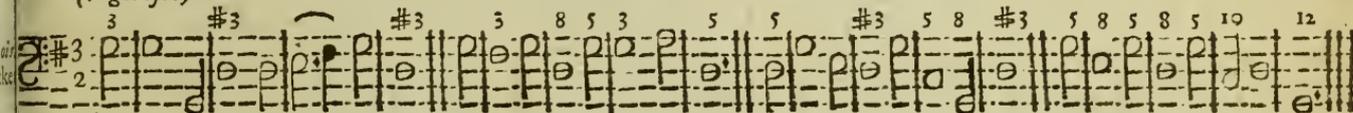
I. An H Y M N. On *Christmas Day*. Composed in *Two Parts*. W. T.

(Intonation.) (Affay.)

Tenor & Baffo.



(Vigorofo.)



I.

With Heart and Voice let us accord,  
To Bless and Praise thy Name, O Lord:  
For all the Benefits which thou  
Upon us daily dost bestow.

II.

But chiefly for that Gift alone,  
In giving us thy only Son:  
Our Nature on him for to take,  
Our Peace with thee, O Lord, to make.

III.

Then let us Mortals here on Earth,  
Now for to Celebrate his Birth:  
With one Accord, joyn Heart and Voice,  
And with the Host of Heav'n rejoyce.

IV.

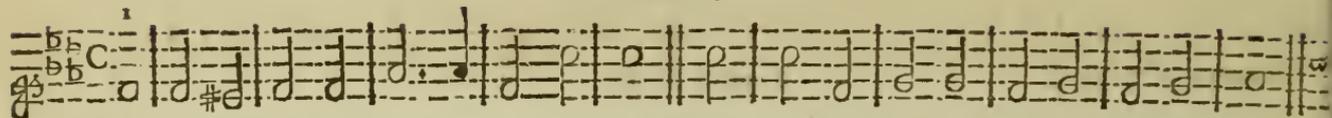
With Angels and Arch-Angels sing,  
The Praises of our Heav'nly King:  
Hal—le—lu—jah, Hal—le—lu—jah,  
Hal—le—lu—jah, Hal—le—lu—jah.

L 2

II. An

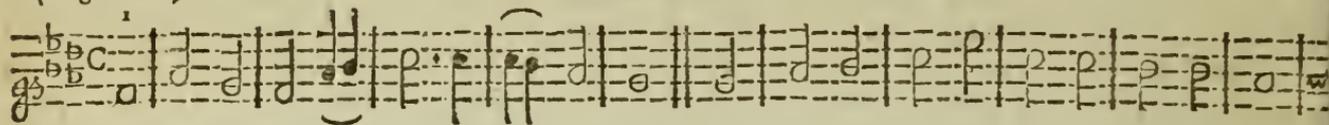
II. An H Y M N. On *Good-Friday*. Composed in *Three Parts*. W. T.

Cantus.

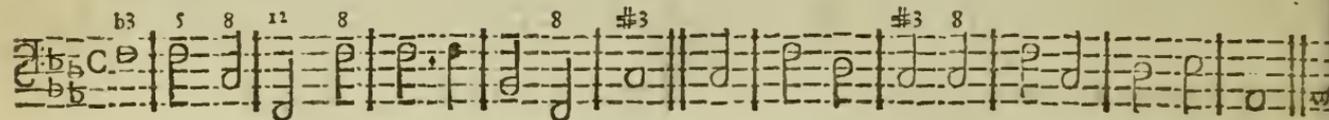


(Legerment.)

Tenor &amp; Baffo.



Oh! Bear, &amp;c.



I.

OH! bear in Mind how CHRIST was crucify'd,  
 And how the *Jews* our *Sav'our* did deride:  
 Nail'd to the *Cross* he was, with *Arms* out stretch'd,  
 Thro' Pangs of *Death*, deep Groans and Sighs he fetch'd.

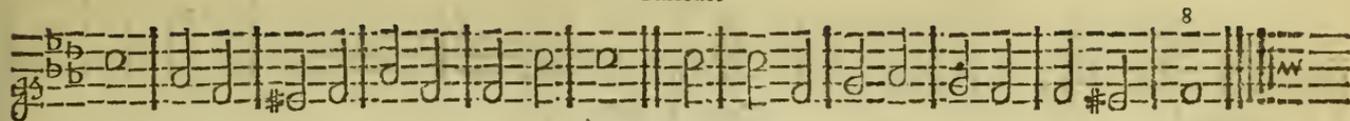
II.

Whose sacred *Voice*, this doleful Sound did cry,  
*Eli, Eli, La-ma-sa-bac-tha-ni*:  
 Which pow'rful *Notes*, all *Thunders* did out do,  
 Rending the *Rocks*, and *Temple Vail* in two.

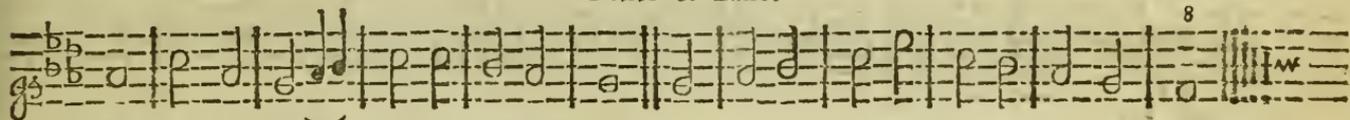
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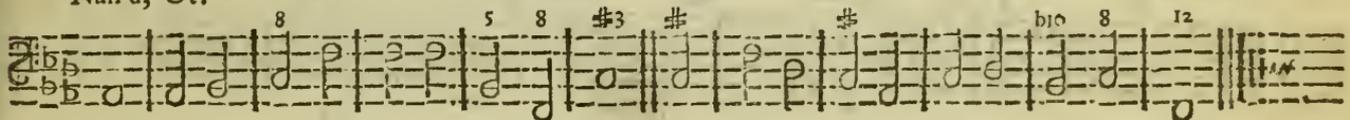
Cantus.



Tenor & Basso.



Nail'd, &c.



III.

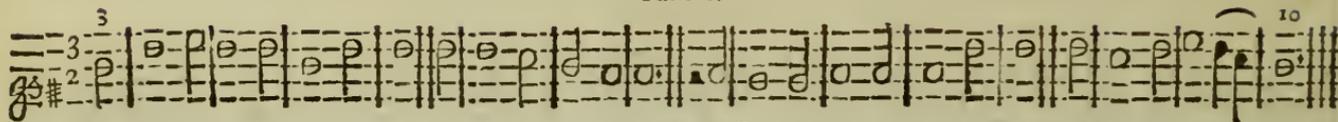
Which made the *Earth* to shake, and also those,  
Who had been long in *Graves* forthwith arose:  
Give up the *Ghost*, then did our SAV'OUR dear,  
And thro' his tender *Side*, they thrust a *Spear*.

IV.

From these *Five Wounds* that issu'd from his Veins,  
Flows *Bread* of Life, and *Wine* that entertains  
His *Holy Saints*; if they receive it just,  
And in GOD's holy Name, do put their Trust.

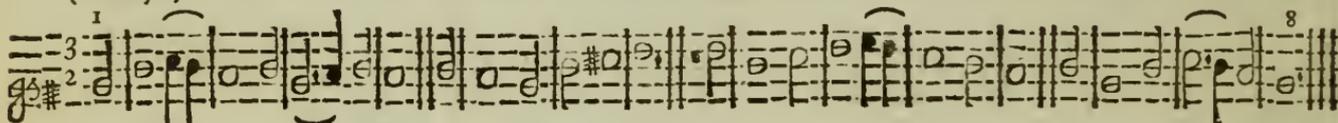
III. An H Y M N. On *Easter Day*. Composed in *Three Parts*. W. T.

Cantus.

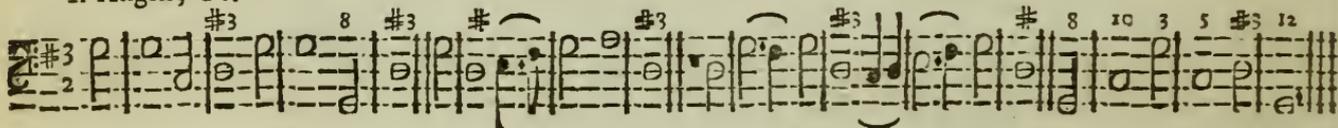


(Gratioso.)

Tenor &amp; Basso.



If Angels, &amp;c.



I.

IF Angels sung our SAV'OUR's Birth,  
 On that Auspic'ous Morn:  
 We may well imitate their Mirth,  
 Now he again is Born.

II.

CHRIST being Rais'd by Pow'r divine,  
 And rescu'd from the Grave:  
 Shall die no more, Death shall on him  
 No more Dominion have.

III.

For that he dy'd, 'twas for our Sins,  
 He once vouchsaf'd to die:  
 But that he lives, he lives to GOD,  
 For all Eternity.

IV.

So count yourselves as dead to Sin,  
 But graciously restor'd:  
 And made, henceforth, alive to GOD,

Thro' JESUS CHRIST our LORD.—To Father, &c.

IV. AN

IV. An H Y M N. On *Whitsunday*. Composed in *Two Parts*. W. T.

Tenor & Bass.

(*Pieno.*)

The musical score consists of two staves. The top staff is for the Tenor voice and the bottom staff is for the Bass voice. Both staves are in 3/2 time and use a treble clef. The music is written in a key with one sharp (F#). The score includes various musical notations such as notes, rests, and ornaments. Above the bass staff, there are several numbers (5, 3, 10, 8, 5, 10, 8, 1, 5, 5, #3, 8, #3, 3, 5, 5, #3, 10, 8, 10) which likely indicate fingerings or specific performance instructions.

He's come, &c.

I.

HE's come, let ev'ry Knee be bent,  
 All Hearts new JOY resume :  
 Let Nations *Sing* with one Consent,  
 The COMFORTER is come.

II.

What greater *Gift*, what greater *Love* ?  
 Can GOD on Man bestow :  
 'Tis half the *Angels* Heav'n above,  
 And all our *Heav'n* below.

III.

Hail Blessed *Spir't* ! no not one Soul,  
 But thy *Influ'nce* doth feel :  
 Thou dost our darling Sins controul,  
 And fix our way'ring *Zeal*.

IV.

Thou to the *Conscience* dost convey,  
 The Checks that all must know :  
 Thy *Motions* first does point the Way,  
 Then giv'st us Strength to go.

V.

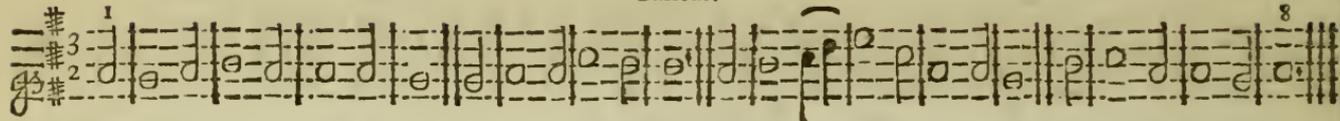
As *Pilots* by their *Compass* steer,  
 'Till they their *Harbours* find :  
 So do thy sacred *Breathings*, (here)  
 Guide ev'ry wand'ring *Mind*.

VI.

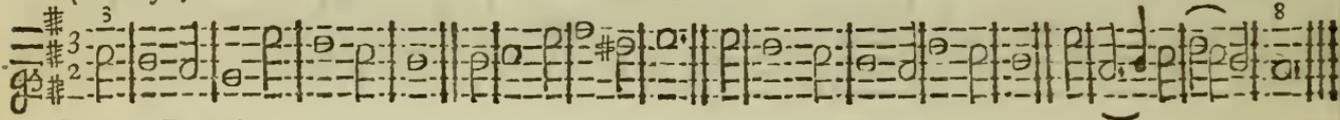
But thou, O LORD, our Sins impeach,  
 The World's rough *Billows* roar :  
 But following thee, we're sure to reach,  
 The safe ETERNAL SHORE.

V. AN HYMN. On *Trinity-Sunday*. Composed in *Three Parts*. W. T.

Cantus.

*(Gratioso.)*

Tenor &amp; Basso.

LORD, *Tune*, &c.

I.

LORD, *Tune* our Souls with one Accord,  
 To *Praise* thy Name above:  
 And fix our *Faith* in thee, O LORD,  
 That none the same can move.

II.

Encrease our *Faith*, we thee desire,  
 That we may worship thee:  
 O HOLY GHOST! our Souls inspire,  
 With Faith of TRINITY.

III.

O LORD, convert each wand'ring Soul,  
 And bring them to this Light,  
 And let thy *Grace* his Sins controul,  
 And guide his Steps aright.

IV.

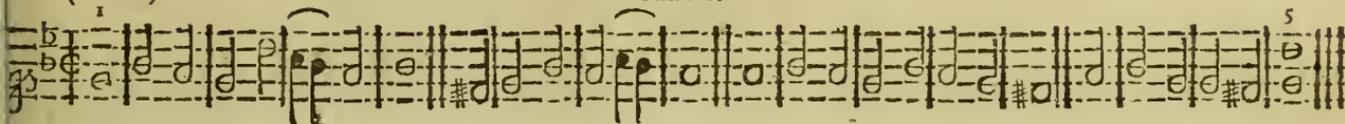
To GOD be *Praise* in Persons *Three*,  
 One GOD we'll still adore:  
 In *Trinity* and *Unity*,  
 Henceforth for evermore.

VI. An

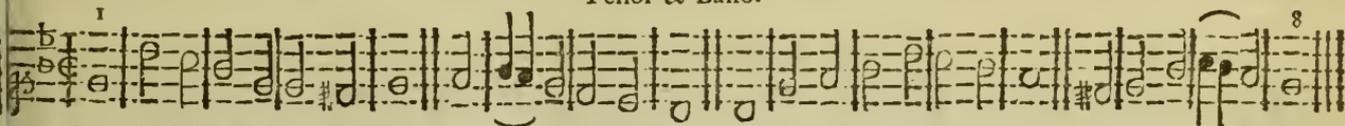
VI. An H Y M N. On the *Holy Communion*. Composed in *Three Parts*. W. T.

(Piano.)

Cantus.



Tenor & Baffo.



Sing *Hallelujah*, &c.



I.

SING *Hallelujah* to the LORD,  
Who nobly entertains  
His holy *Saints*, with *Bread* and *Wine*,  
That issu'd from his *Veins*.

II.

He gave his Body to be broke,  
And unto Death to bleed:  
That we his *Sacred Blood* might drink,  
And on his *Flesh* might feed.

III.

This precious *Fountain* ever springs,  
Where living *Waters* flow;  
And they who freely drink of them,  
No Want shall ever know.

IV.

Live then, O CHRIST, O *Lamb*, of GOD!  
Thy Throne establish'd be:  
For ever may all Hearts and Tongues,  
Sing *Praises* unto Thee. — To Father, Son, &c.

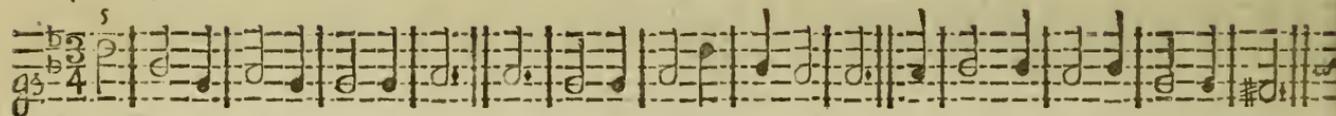
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VII. AN

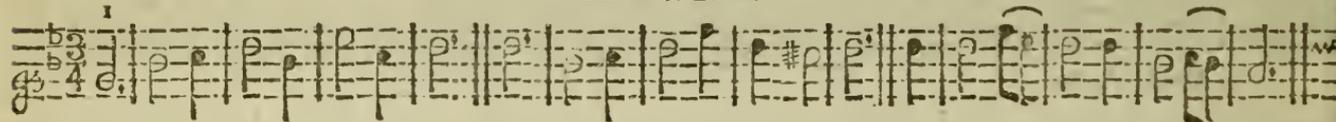
## VII. An H Y M N taken out of the 23d Psalm. Composed in Three Parts. W. T.

(Piano.)

Cantus.



Tenor &amp; Basso.



The Lord, &amp;c.



And

I.

THE LORD my *Pasture* shall prepare,  
 And feed me with a *Shepherd's* Care;  
 His Presence shall my Wants supply,  
 And guard me with a watchful Eye:  
 My *Noon-day* Walks he will attend,  
 And all my *Midnight* Hours defend.

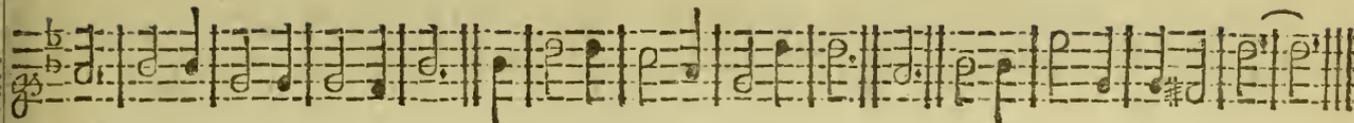
II.

When on the sultry *Glebe* I faint,  
 Or on the thirsty *Mountains* pant;  
 To fertile *Vales* and dewy *Meads*,  
 My weary wand'ring Steps he leads:  
 Where peaceful *Rivers* soft and slow,  
 Amidst the verdant *Landkip* flow.

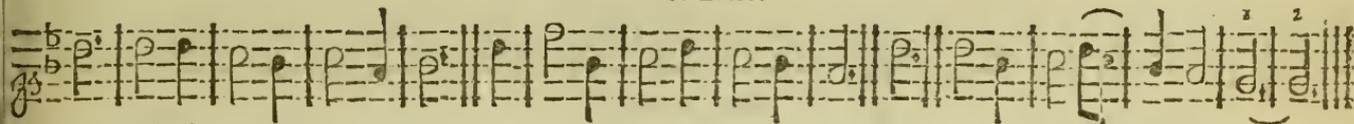
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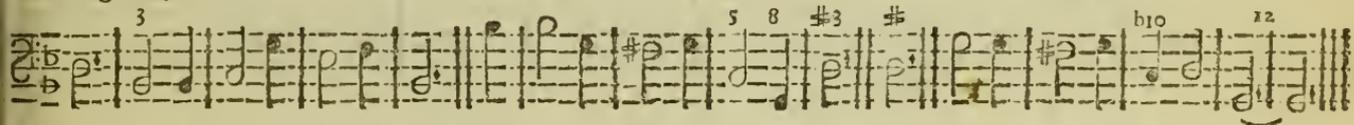
Cantus.



Tenor & Baffo.



And guard, &c.



III.

Tho' in the Paths of *Death* I tread,  
 With gloomy Horrors overspread;  
 My stedfast Heart shall feel no Ill,  
 For thou, O LORD, art with me still:  
 Thy friendly *Crook* shall give me Aid,  
 And guide me thro' the dismal Shade.

IV.

Tho' in a bare and rugged Way,  
 Tho' various lonely *Wild's* I stray;  
 Thy Presence shall my Pains beguile,  
 The barren Wilderness shall smile:  
 With sudden *Greens* and *Herbage* crown'd,  
 And *Streams* shall murmur all around.

H A L L E L U J A H S, as Page 130.

M 2

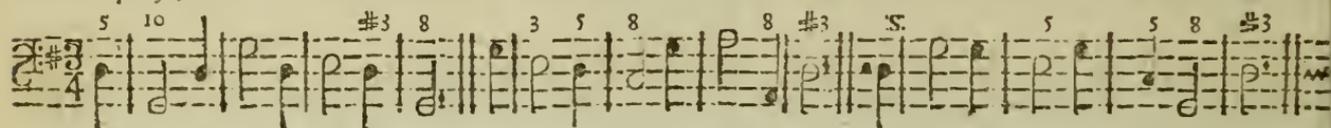
VIII. An

VIII. An H Y M N. Taken out of *Psalms* 150. Composed in *Two Parts*. W. T.*(Vivacissimo.)*

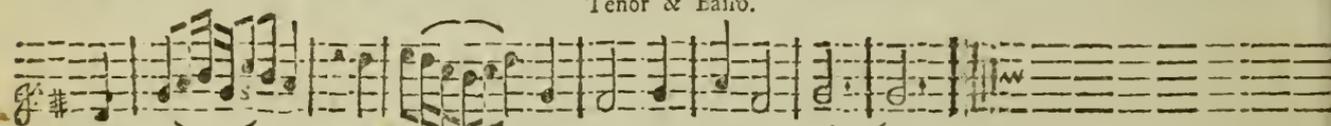
Tenor &amp; Bass.



O praise, &amp;c.



Tenor &amp; Bass.



And prai—se, and prai—se, &amp;c.

(1. 2.)



I.

O Praise the LORD, enthron'd on high,  
 And Praise him in the Sanctuary:  
 And Praise him in his mighty Deeds,  
 And Praise, and Praise him who in Pow'r exceeds.

II.

Praise him with Trumpets, Viol, and Lute,  
 With Timbrels, Organs, Harps, and Flute:  
 Psalteries and Cymbals shall record,  
 And all, and all Things breathing, Praise the LORD.

HALLELUJAH.

IX. An

IX. An HYMN or Prayer, for the King's most Excellent Majesty. W. T.

(Vigoroſo.)

Tenor & Baſſo.

The musical notation consists of two staves. The top staff is for the Tenor voice and the bottom staff is for the Bass voice. Both staves are in the key of D major (two sharps) and 3/4 time. The melody is written in a simple, hymn-like style with various note values and rests. The lyrics 'O God, &c.' are written below the first staff. There are some markings above the notes, including '1' and '8', which likely indicate fingerings or specific notes.

O God, &c.

I.

O GOD of Love, that reigns above,  
And Rules the Earth alſo:  
Send from thy Throne a Bleſſing down,  
On GEORGE our King below.

II.

And grant that he in Unity,  
May rule his People well:  
That Love and Peace may never ceaſe,  
In England for to dwell.

III.

May GOD him bleſs with Righteouſneſs,  
And let his Study be;  
From Day to Day to give GOD Praise,  
With pure Sincerity.

IV.

In Time of War, when Nations jar;  
And Diſcord does remain:  
GOD him protect, and each Subject,  
And all the ROYAL TRAIN.

V.

When that pale Death, ſhall end his Breath;  
May he always remain  
With CHRIST above, in Peace and Love,  
And ſing the Bleiſful Theme.

VI.

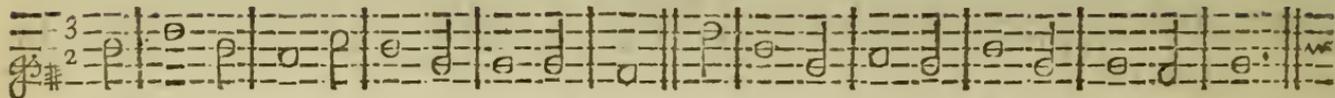
Holy, Holy, LORD, GOD, Holy,  
Praise GOD in Perſons Three:  
Both Father, Son, as firſt begun,  
And Spirit eternally.

M 3

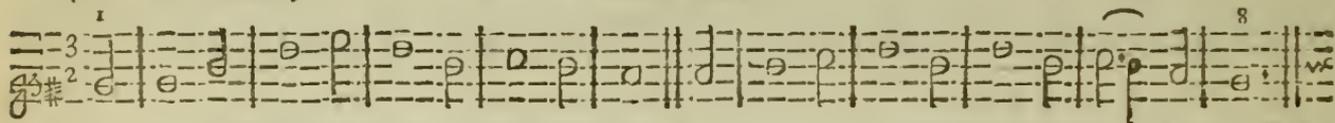
X: An

## X. An Evening HYMN. Compos'd in Three Parts. W. T.

Cantus.

*(Con Dolce maniere.)*

Tenor &amp; Basso.



Come, come, &amp;c.



I.

COME, come sweet *Sleep*, come, come and close mine  
 And drive away all Daily Vanities: [Eyes,  
 Let nothing, LORD, this *Night* my Soul annoy,  
 That in the *Morn*, I may thee magnify.

II.

O Guard my Soul, and keep it free from Harms,  
 And clasp me in thine Heav'nly *Angels* Arms:  
 Then from the *Darkness* Dart a shining Ray,  
 And gild my *Midnight* with a Glorious Day.

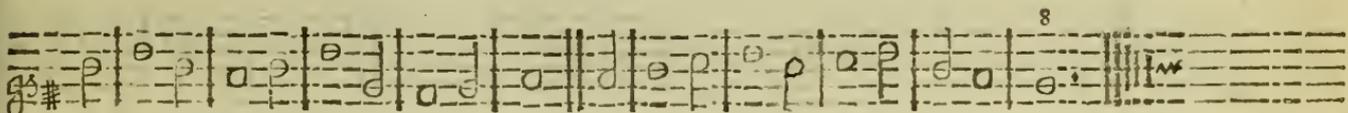
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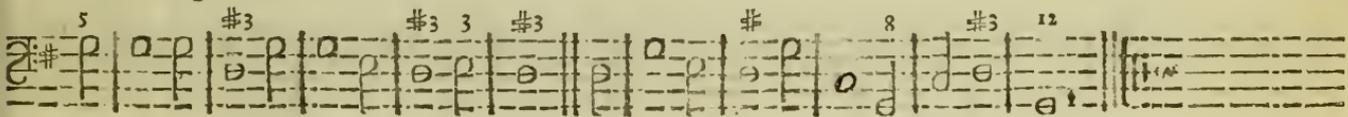
Cantus.



Tenor & Baffo.



Let nothing, &c.



III.

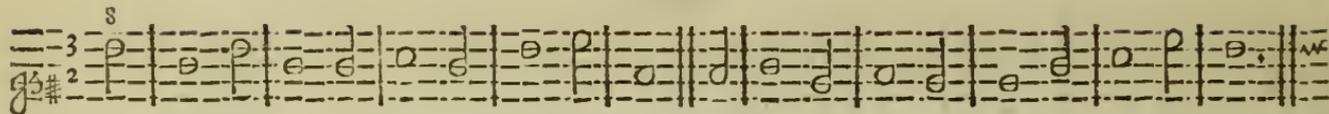
And when the Dawning of the *Morn* I see,  
Thy Heav'nly Grace, O LORD, inspire to me:  
Then fix my *Heart*, and Tune my *Voice* to sing,  
Sweet *Hallelujahs* to my Heav'nly King.

DOXOLOGY.

All Praise be to the glorious *Trinity*,  
The *Three* in *One*, and *One* in *Unity*:  
The *Father*, *Son*, and *Spirit* we'll adore,  
In *Hallelujahs* now, and evermore.

XI. A Morning H Y M N. Composed in *Three Parts.* W. T.

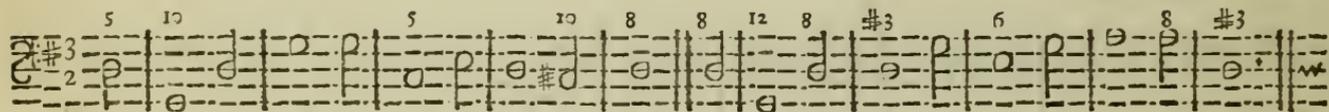
Cantus.

*(Timoroso.)*

Tenor &amp; Basso.



A--wake, &amp;c.



I.

A W A K E my Soul, stir up my drowfy Muse,  
 And *Tune* the sweetest *Notes* that *Art* can use :  
 Most Glorious LORD ! to thee my *Voice* I'll raise,  
 And dedicate my ANTHEMS to thy *Praise*.

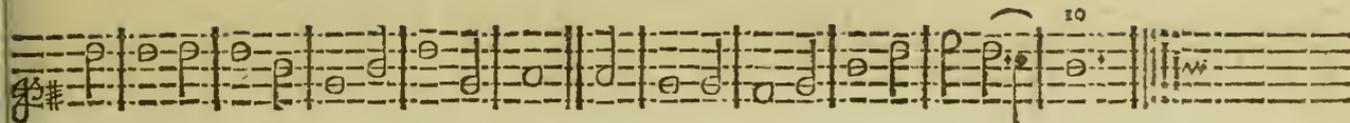
II.

Thou hast preserv'd me in the Darksom *Night*,  
 And caus'd mine Eyes to see this glorious Light :  
 My softest *Notes*, and tuneful *Voice* I'll raise,  
 To bless thy *Name*, and celebrate thy *Praise*.

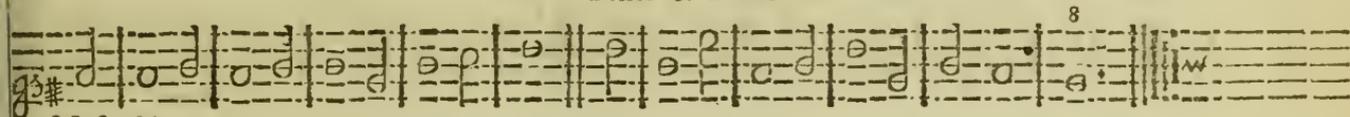
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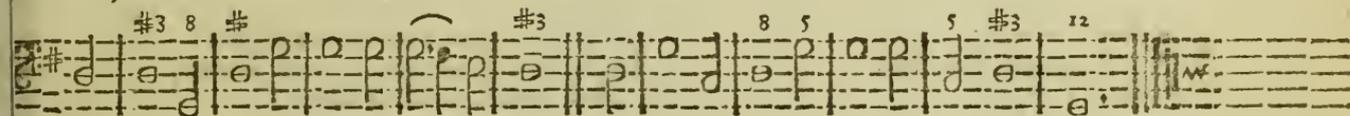
Cantus.



Tenor & Basso.



Mofft, &c.



III.

DOXOLOGY.

Direct my Paths, O LORD, and guide my Heart,  
That from thy *Precepts* I may never start:  
And grant, O LORD, when my Days ended be,  
I may receive a *Bliss* eternally.

All *Praise* be to the glorious *Trinity*,  
The *Three* in *One*, and one in *Unity*:  
The *Father*, *Son*, and *Spirit* we'll adore,  
In HALLELUJAHS now, and evermore.

N

XII. A

## XII. A Funeral H Y M N. Compos'd in Two Parts. W. T.

{ Lamentatone. }

Tenor &amp; Bass.

Since our, &c. | (A --- men.)

I.

SINCE our Good *Friend* is gone to Rest,  
 Within the Silent *Grave* :  
 We hope his Soul's among the Blest,  
 Let fruitless Sorrow wave.

II.

Our Loss is now his greatest Gain,  
 Let no rude Hand annoy :  
 His *Dust* now sleeps, (exempt from Pain,)  
 In Hopes of future Joy.

III.

We at the Great and joyful Day,  
 Shall All together meet :  
 And there our awful Homage pay,  
 At our kind MASTER'S Feet.

IV.

Then the Great *Judge* from his high Throne,  
 Bright *Crowns* of Gold shall give :  
 To such as have his Precepts known,  
 And study'd well to live.

V.

Oh! let us then our Hearts prepare,  
 For that uncertain *Hour* ;  
 Least *Death* should end our Pain and Care,  
 In Sin, by *Satan's* Pow'r.

VI.

LORD! give us *Grace*, our Time to spend,  
 In *Virtue's* prudent Way :  
 That when our mortal Lives shall end,  
 No Guilt may us dismay. — Amen.

(The End of the H Y M N S.)

I. A

I. An ANTHEM Composed for Three Voices. *Psal. 29th.* W. T.

Cantus, Tenor & Basso.

(T.)

(T.)

S.

(*Divoto.*) Bring young Rams un-to the Lord, un-to the Lord.

Bring young Rams un-to the Lord.

**B** Ring to the Lord, O ye mighty, bring young Rams, Bring young Rams un-to the Lord.

Bring young Rams un-to the Lord.

Cantus, Tenor & Basso.

(T.)

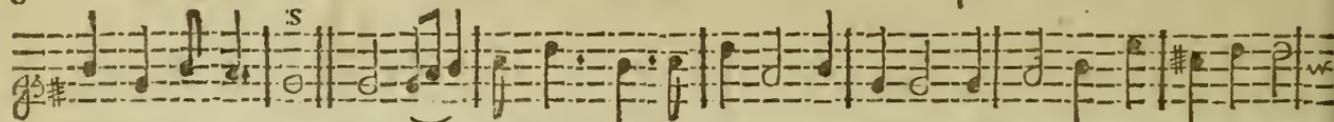
(*Solus.*) Give the Lord the hon-our due un-to his holy Name; and worship the Lo

rd

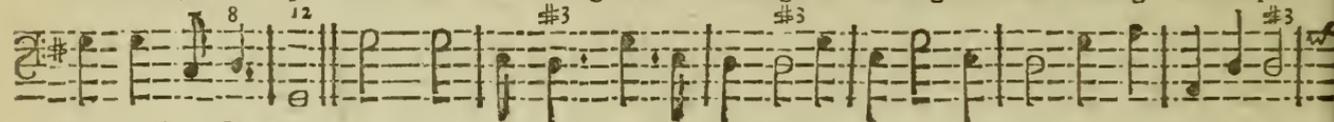
Give the Ld. the honour due,

Continued.

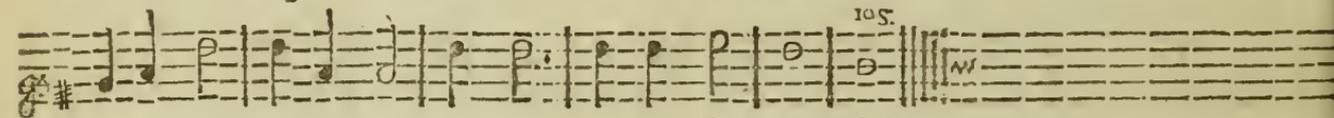
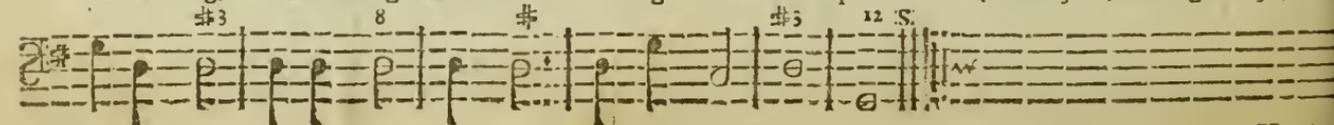
Cantus, Tenor &amp; Bass. CHORUS.



with ho-ly Wor-ship. Then shall the Lord give the Blessing, a Blessing of Peace among his People:



Cantus, Tenor &amp; Bass.

a Blessing, a Blessing of Peace among his Peo-ple. (*Hallelujahs, as Page 105.*)

II. An ANTHEM Composed for *Four Voices*. *Pfal. 33d.* W. T.

Treble, & Alto.

(*Tutto.*)

Musical notation for Treble and Alto voices. The top staff is for Treble and the bottom for Alto. Both are in G major (one sharp) and 3/4 time. The first four measures are marked *(Tace.)* and contain rests. The fifth measure begins with the lyrics "Sing, sing, sing, sing, sing, sing a new Song: Re-". The notation includes quarter and eighth notes with stems.

Tenor & Bass.

(*Tutto.*)

(*Divoto.*)

Musical notation for Tenor and Bass voices. The top staff is for Tenor and the bottom for Bass. Both are in G major (one sharp) and 3/4 time. The first four measures are marked *(Sotto.)* and contain rests. The fifth measure begins with the lyrics "Sing, sing, sing, sing, sing, sing a new Song: Re-". The notation includes quarter and eighth notes with stems. The bottom staff has fingerings: 1, 3, 5, 8, 6, 3, 5, 12.

**S**ing, sing, sing, sing un——to the Lord:

Treble, &amp; Alto.

Continued.

*(Tutti.)*

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

The first system of music for Treble and Alto. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in alto clef with the same key signature and time signature. The lyrics are written below the staves, with a long dash under 're-' at the end of the first line.

Tenor &amp; Basso.

*(Tutti.)*

Re-joyce in the Lord, O ye Righteous, re-joyce, re-joy— — — — — ce, re—  
joy—

The second system of music for Tenor and Bass. It consists of two staves. The top staff is in tenor clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with a long dash under 're-joyce, re-joyce, re-' and 'joy' at the end of the second line.

Continued.

Treble, & Alto.

The first system of musical notation for Treble and Alto parts. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in alto clef with a key signature of one sharp (F#). Both staves feature a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. A fermata is placed over the first two notes of each staff. The system concludes with a double bar line and a repeat sign.

— joy ————— ce in the Lord, O ye Right'ous, for it becometh well the Just to be thank-ful.

The second system of musical notation for Treble and Alto parts. It consists of two staves, continuing the melody from the first system. The notation includes various note values and rests, with a fermata over the first two notes of each staff. The system ends with a double bar line and a repeat sign.

Tenor & Basso.

The first system of musical notation for Tenor and Bass parts. It consists of two staves. The top staff is in tenor clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). Both staves feature a melody with various note values and rests, including a fermata over the first two notes of each staff. The system concludes with a double bar line and a repeat sign.

— joy ————— ce in the Lord, O ye Right'ous, for it becometh well the Just to be thank-ful.

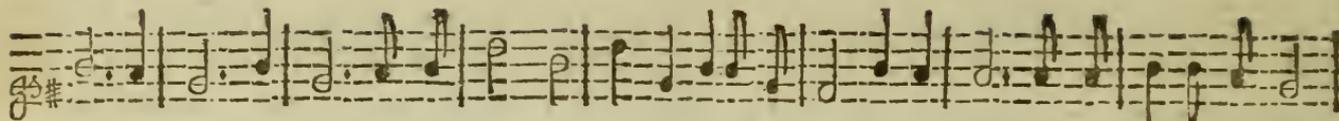
The second system of musical notation for Tenor and Bass parts. It consists of two staves, continuing the melody from the first system. The notation includes various note values and rests, with a fermata over the first two notes of each staff. The system ends with a double bar line and a repeat sign.

Praise

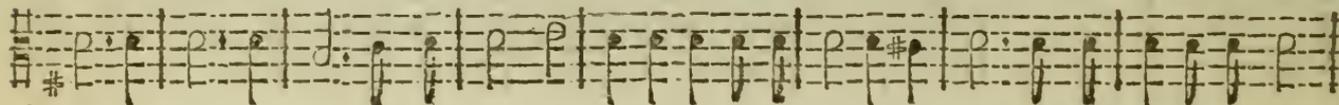
Continued.

CHORUS.

Treble, &amp; Alto.



Praise the Lord, the Lord with the Harp: and sing Praises unto him with the Lute: For the Word of the Lord

*(Concerto Grasso.)*

Treble &amp; Basso.



Praise the Lord, the Lord with the Harp: and sing Praises un-to him with the Lute: For the Word of the Lord



Continued.

Treble, & Contra.

HALLELUJAH'S.

*Soft.*

*Quick.*

Musical notation for Treble and Contra parts, first line. The Treble staff is in G major (one sharp) and the Contra staff is in C major. The music is in common time. The Treble staff begins with a treble clef and a sharp sign. The Contra staff begins with a bass clef. The first measure of the Treble staff has a 'S.' above it. The first measure of the Contra staff has a '5' above it. The music consists of a series of eighth and sixteenth notes, with some rests. There are repeat signs at the end of the line.

is true, and all, all all his Works are faith—ful, | Hal-le-lu-jah, :|| :|| :|| :||

Musical notation for Treble and Contra parts, second line. The Treble staff continues from the first line. The Contra staff continues from the first line. The Treble staff has a 'S.' above it. The Contra staff has a '5' above it. The music continues with eighth and sixteenth notes. There is a '(T.)' above the final measure of the Contra staff. There are repeat signs at the end of the line.

Tenor & Bass.

*Soft.*

*Quick.*

Musical notation for Tenor and Bass parts, first line. The Tenor staff is in G major (one sharp) and the Bass staff is in C major. The music is in common time. The Tenor staff begins with a treble clef and a sharp sign. The Bass staff begins with a bass clef. The first measure of the Tenor staff has a 'S.' above it. The first measure of the Bass staff has a '5' above it. The music consists of a series of eighth and sixteenth notes, with some rests. There are repeat signs at the end of the line.

is true, and all, all all his Works are faith—ful. | Hal-le-lu-jah, :|| :|| :|| :||

*(Vigorofo.)*

Musical notation for Tenor and Bass parts, second line. The Tenor staff continues from the first line. The Bass staff continues from the first line. The Tenor staff has a 'S.' above it. The Bass staff has a '5' above it. The music continues with eighth and sixteenth notes. There are repeat signs at the end of the line.

○

Turn over.

Continued.

Treble, &amp; Contra.

HALLELUJAH'S.

(T.)

*Slow.*

Hal-le-lu-jah, :||: :||: :||: :||: :||: Hal-le-lu-jah. 15

(T.)

(T.)

12

Tenor &amp; Bass.

*Slow.*

(T.)

Hal-le-lujah, :||: :||: :||: :||: :||: Hal-le-lu-jah. 8

(T.)

10 5 10

III. An

III. An ANTHEM. Composed for *Four Voices*. *Pfal. 34th.* W. T.

(*Animatio.*)

Treble, & Alto.

Musical notation for Treble and Alto voices, measures 1-10. The staff is in G major (one sharp) and common time. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A fermata is placed over the final note of the first line. The measure number '10' is written above the first measure.

I will al ways give Thanks un--to the *Lord*; his Praife shall be e--ver in my Mouth. My Soul shall

Musical notation for Treble and Alto voices, measures 11-20. The staff continues the melody from the previous system. The measure number '5' is written above the first measure of this system.

Tenor & Basso.

Musical notation for Tenor and Bass voices, measures 1-10. The staff is in G major (one sharp) and common time. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. A fermata is placed over the final note of the first line. The measure number '1' is written above the first measure.

I Will al--ways give Thanks un--to the *Lord*; his Praife shall be e--ver in my Mouth. My Soul shall

Musical notation for Tenor and Bass voices, measures 11-20. The staff continues the melody from the previous system. The measure number '3' is written above the first measure of this system.

Continued.

Treble, &amp; Alto.

make her boast in the *Lord*, and the Humble shall hear there—of, and be glad: Praise the *Lord*, with me,

Tenor &amp; Baffo:

*(Divoto.)*

make her boast in the *Lord*, and the Humble shall hear there—of, and be glad: Praise the *Lord*, with me,

Continued.

Continued.

Treble, & Alto.

155

Musical staff for Treble and Alto parts, first system. The staff is in G major (one sharp) and 4/4 time. It contains a melodic line with eighth and quarter notes, ending with a double bar line and repeat sign. A fermata is placed over the final note.

Praise the Lord, with me, and let us mag-ni-fy his Name, his Name to-ge-ther.

Musical staff for Treble and Alto parts, second system. It continues the melodic line from the first system, ending with a double bar line and repeat sign.

Tenor & Baffo.

(Replicato.)

85

Musical staff for Tenor and Bass parts, first system. The staff is in G major (one sharp) and 4/4 time. It contains a melodic line with quarter and eighth notes, ending with a double bar line and repeat sign. A fermata is placed over the final note.

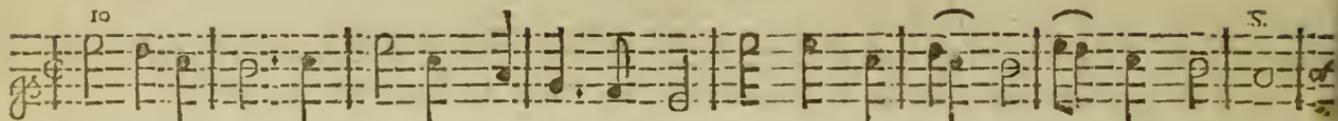
Praise the Lord, with me, and let us mag-ni-fy his Name, his Name to-ge-ther.

Musical staff for Tenor and Bass parts, second system. It continues the melodic line from the first system, ending with a double bar line and repeat sign. A fermata is placed over the final note. There are markings #3, 5, and 10 above the staff.

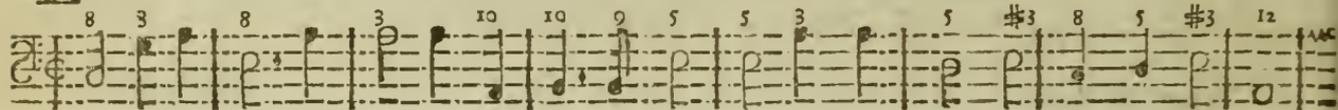
(Hallelujah as Page 105.)

IV. An ANTHEM. Compos'd for *Two Voices*. *Psal.* 42d. W. T.*(Languissant.)*

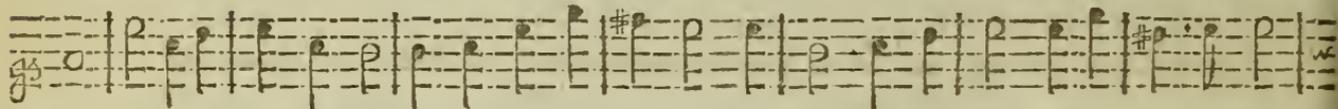
Tenor &amp; Basso.



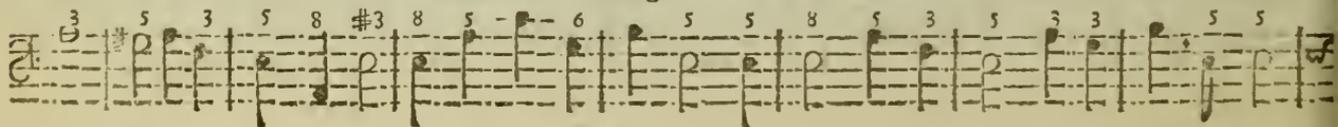
**L**ike as the Heart de—fi—reth the Wa—ter Brooks, so long—eth my Soul for thee, O God;

*(Recitativo.)*

Tenor &amp; Basso.



My Soul is a thirst for God, I mean the li—ving God; O when shall I come be—fore his Prefence;



Continued.

Continued. HALLELUJAHS.

Tenor & Baffo.

CHORUS:

When shall I appear, when shall I ap-pear be-fore my God? Hal-le-lu-jah, :||: :||:

8 8 3 5 #3 8 10 5 3 5 3 #3 12 5 5 12 8 10 3 #3 3 #3

Tenor & Baffo.

(I. 2.)

Hal-le-lu-jah, :||: :||: :||: Hal-le-lu-jah. (Encore.)

5 8 5 5 3 #3 5 12 8 #3 5 8 #3 5 3 8 12

V. An

V. An ANTHEM. Composed for *Four Voices*. *Pfal. 47th.* W. T.

Treble, &amp; Alto.

(T.) (T.)

(Tacet.) All ye Peo—ple, O clap your Hands to—ge—ther :

(T.) (T.)

*(Vivace.)*

Tenor &amp; Bass.

O Clap your Hands to—ge—ther all ye Peo—ple ; Clap your Hands to—ge—ther :

(T.) (T.)

All ye Peo—ple, O clap your Hands to—ge—ther ;  
sing

Continued.

Treble & Alto.

The first system of music for Treble and Alto. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in alto clef with the same key signature and time signature. The music features a melody in the treble staff and a supporting accompaniment in the alto staff. The lyrics are written below the staves.

Sing, sing, sing un—to the Lord, with a Voice, with a Voice of Me—lo—dy.

The second system of music for Treble and Alto. It continues the melody and accompaniment from the first system. The notation includes various note values, rests, and dynamic markings such as 'v' and 'wf'.

(Rapieno.)

Tenor & Bass.

The first system of music for Tenor and Bass. It consists of two staves. The top staff is in tenor clef and the bottom staff is in bass clef, both with a key signature of one sharp (F#) and a common time signature (C). The music features a melody in the tenor staff and a supporting accompaniment in the bass staff. The lyrics are written below the staves.

Sing, sing, sing un—to the Lord, with a Voice, with a Voi—ce of Me—lo—dy.

The second system of music for Tenor and Bass. It continues the melody and accompaniment from the first system. The notation includes various note values, rests, and dynamic markings such as 'P', 'v', and 'wf'.

God

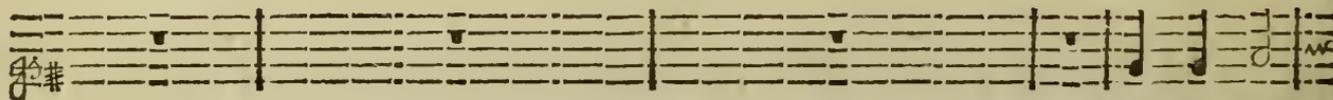
P

(Verte.)

Continued.

Treble &amp; Alto.

(Tutt.)



With the Sound

(Sopria.)

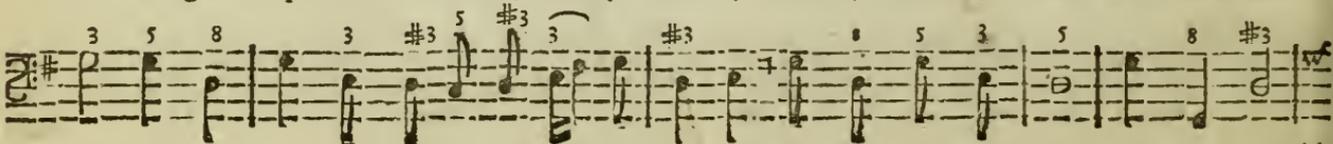
(Tutt.)



Tenor &amp; Basso.



God is gone up with a mer-ry, mer-ry, mer-ry, mer-ry, mer-ry Noife, with the Sound,

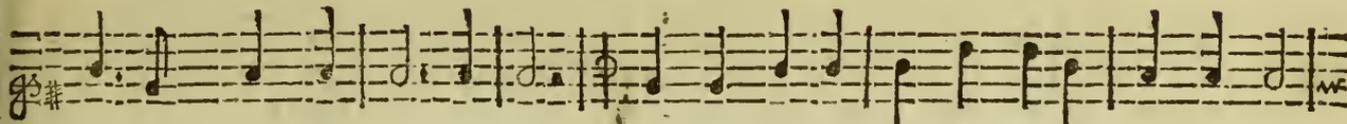


with

Continued.

Treble, & Alto.

(*Fortissimo.*)

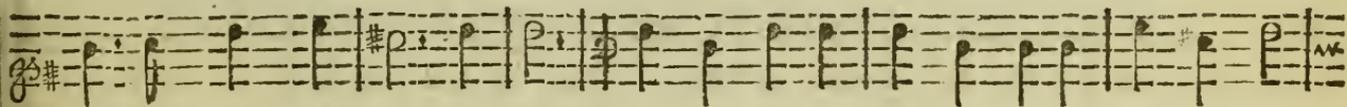


with the Sound of a *Trum-pet.* O sing Prai-fes, sing Prai-fes un---to our God ;)

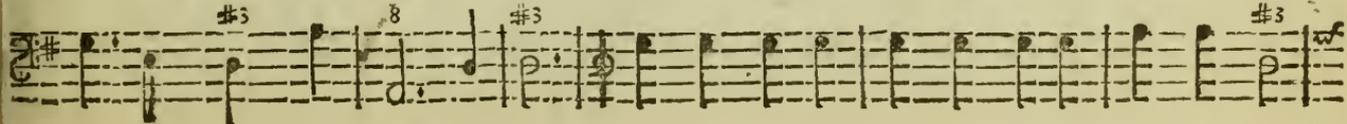


Tenor, & Baffo.

(*Fortissimo.*)



with the Sound of a *Trum-pet.* O sing Prai-fes, sing Prai-fes un---to our God ;



Sing

Continued.

Treble, &amp; Alto.

Sing Prai—ses, sing Prai—ses un—to our King ; (Tacet.)

Tenor &amp; Baffo.

(Solus.)

Sing Prai—ses, sing Prai—ses un—to our King ; For the Lord is high, and to be fear'd ;

8 #3 3 5 3 8

and

Continued.

Treble & Alto.

(T.) 25

and he is King, Kin———g o'er all the Earth.

(T.) 12

Tenor & Basso.

(Ripieno.)

(Replica.)

(T.) 8

and he is King, Kin———g o'er all the Earth.

(Solut.)

8

and to be fear'd,

(Glory be, &c. Page 119.)



Continued.

DOXOLOGY.

Treble & Alto.

(Quarta.)

19

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

5

Detailed description: This block contains the musical notation for the Treble and Alto parts of the Doxology. It consists of two staves. The top staff is for the Treble clef and the bottom for the Alto clef. The key signature is D major (two sharps). The time signature is common time (C). The music begins with a treble clef and an alto clef. The first measure has a '19' above it. The lyrics 'Glo—ry be to the Fa—ther, and to the Son, and to the Ho—ly Ghost. As' are written below the staves. A '5' is written below the first measure of the second staff. The piece ends with a double bar line and a repeat sign.

(Maestuso.)

Tenor & Basso.

1

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

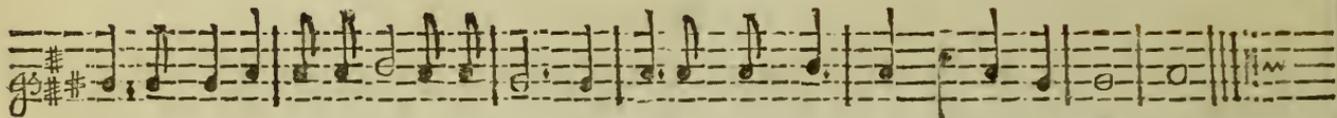
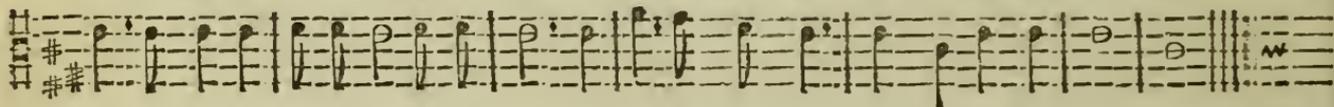
#3 8 5

Detailed description: This block contains the musical notation for the Tenor and Basso parts of the Doxology. It consists of two staves. The top staff is for the Tenor clef and the bottom for the Bass clef. The key signature is D major (two sharps). The time signature is common time (C). The music begins with a tenor clef and a bass clef. The first measure has a '1' above it. The lyrics 'Glo—ry be to the Fa—ther, and to the Son, and to the Ho—ly Ghost. As' are written below the staves. The piece ends with a double bar line and a repeat sign. There are markings '#3', '8', and '5' below the second staff.

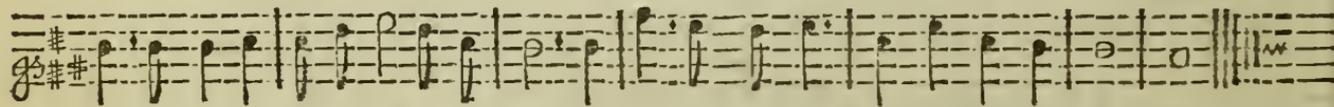
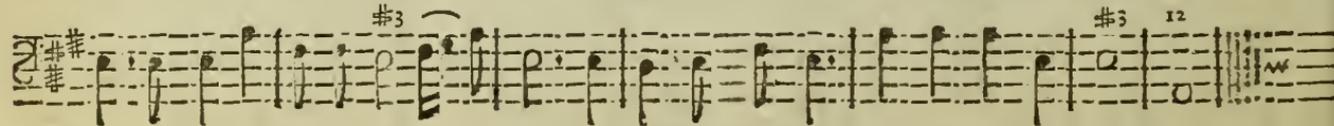
DOXO-

## DOXOLOGY, Continued.

Treble, &amp; Alto.

As it was in the Beginning, is now, and e-ver shall be, World without End, *A—men.*

Tenor &amp; Basso.

As it was in the Beginning, is now, and e-ver shall be, World without End, *A—men.*N. B. *That this DOXOLOGY may be sung after any HYMN, or ANTHEM, &c.*

VII. An ANTHEM. Composed for Four Voices. *Pfal. 72d.* W. T.

HALLELUJAHS. Treble, & Contra. (Fin.)

Musical notation for Treble and Contralto parts of the first system. The Treble part is on a five-line staff with a treble clef and a key signature of one sharp (F#). The Contralto part is on a four-line staff with a soprano clef and the same key signature. The music consists of several measures of notes, some with slurs, and repeat signs. The lyrics 'Hal-le-lu-jab,' are written below the first measure, followed by three repeat signs ':ll:', and then 'Halle-lu-jab.' followed by a large 'B' and the text 'lessed be the Name of the Lord ;'.

Hal-le-lu-jab,

:ll:

:ll:

:ll:

Halle-lu-jab.

**B**

lessed be the Name of the Lord ;

Musical notation for Tenor and Bass parts of the first system. The Tenor part is on a five-line staff with a tenor clef and a key signature of one sharp (F#). The Bass part is on a four-line staff with a bass clef and the same key signature. The music consists of several measures of notes, some with slurs, and repeat signs. The lyrics 'Hal-le-lu-jab,' are written below the first measure, followed by three repeat signs ':ll:', and then 'Halle-lu-jab.' followed by a large 'B' and the text 'lessed be the Name of the Lord ;'.

Tenor & Basso.

(Fin.) (Vigorofo.)

Musical notation for Treble and Contralto parts of the second system. The Treble part is on a five-line staff with a treble clef and a key signature of one sharp (F#). The Contralto part is on a four-line staff with a soprano clef and the same key signature. The music consists of several measures of notes, some with slurs, and repeat signs. The lyrics 'Al-le-lu-jab,' are written below the first measure, followed by three repeat signs ':ll:', and then 'Halle-lu-jab.' followed by a large 'B' and the text 'lessed be the Name of the Lord ;'.

**H** Al-le-lu-jab, :ll:

:ll:

:ll:

:ll:

Halle-lu-jab.

**B**

lessed be the Name of the Lord ;

Musical notation for Tenor and Bass parts of the second system. The Tenor part is on a five-line staff with a tenor clef and a key signature of one sharp (F#). The Bass part is on a four-line staff with a bass clef and the same key signature. The music consists of several measures of notes, some with slurs, and repeat signs. The lyrics 'Al-le-lu-jab,' are written below the first measure, followed by three repeat signs ':ll:', and then 'Halle-lu-jab.' followed by a large 'B' and the text 'lessed be the Name of the Lord ;'. There are also some numerical markings above the notes: '3 #3', '8 #3 #3', '5', '12', and '#3'.

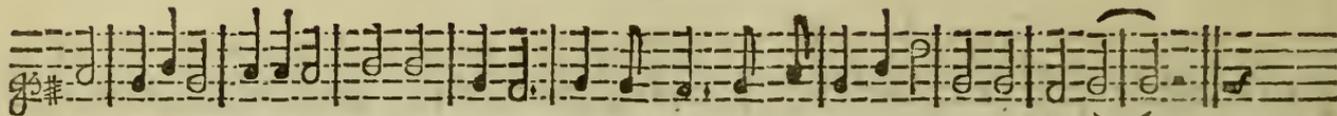
for

Q

(Verte Subito.)

Continued.

Treble, &amp; Contra.



for ever, and for ever; and all the Earth shall be fill'd with thy Ma-je-ty. *A-men, A—men.* (*Da Capo.*)



Tenor &amp; Basso.



for ever, and for ever; and all the Earth shall be fill'd with thy Majesty. *A-men, A—men.* (*Da Capo.*)



VIII, An

The Harmony of SION. Book III.

VIII. An ANTHEM. Composed for Three Voices. Psal. 89th. W. T.

(Piano.)

Cantus, Tenor & Basso.

MY Song shall be al-ways of the loving Kind-ness of the Lord; with my Mouth I will shew his Praise.

Cantus, Tenor & Basso.

from one Ge-ne-ra-tion to a-no-ther; from one Ge-ne-ra-tion to a-no-ther. Hal—

Continued.

Cantus, Tenor &amp; Baffo.

HALLELUJAHS.

Hal—le—lu—jab, :||: :||: :||:

Hal—le—lu—jab, :||: :||: :||:

5 12 8 3 8 #3 #3

Detailed description: This system contains three staves of music. The top staff is for the Cantus part, the middle for Tenor, and the bottom for Bass. The time signature is 3/4. The melody is 'Hal-le-lu-jah'. The first two staves have lyrics 'Hal—le—lu—jab, :||: :||: :||:'. The bottom staff includes fingering numbers: 5, 12, 8, 3, 8, #3, #3.

Cantus, Tenor &amp; Baffo.

( 1. 2. )

:||: :||: :||: :||: :||: ( 1. 2. ) (Encore.)

:||: :||: :||: Hal—le—lu—jab. (Encore.)

#3 5 8 #3 # 1 2

Detailed description: This system contains three staves of music. The top staff is for the Cantus part, the middle for Tenor, and the bottom for Bass. The time signature is 3/4. The melody continues with 'Hal-le-lu-jah'. The first two staves have lyrics ':||: :||: :||: :||: :||: ( 1. 2. ) (Encore.)'. The bottom staff includes fingering numbers: #3, 5, 8, #3, #, 1, 2.

The Harmony of SION. Book III.

[ 125 ]

IX. An ANTHEM. Composed for Three Voices: Psal. 98th. W. T.

(Maestoso.)

Cantus, Tenor & Basso.

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

Cantus, Tenor & Basso.

Praise the Lord, the Lor d up on the Harp: Sing

Q 3

(Vivte Subito.)

Cantus, Tenor &amp; Baffo.

Continued.

Sing to the Lord, with a Psalm of Thank-giv-—ing: Shew your selves joy-—ful,

Cantus, Tenor &amp; Baffo.

(Reditta.)

un—to the Lord: Sing, sing and re—joyce be—fore the Lord. (Reditta.)

(Glory be to the Father, &amp;c. as Page 119.)

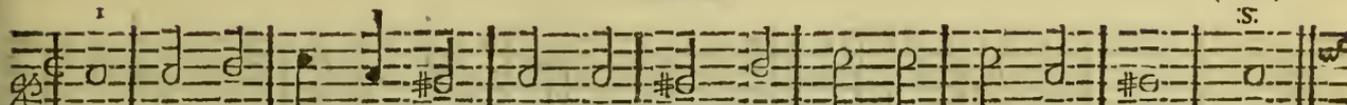
X. An

X. An ANTHEM. Composed for *Three Voices*. *Pfal.* 103d. W. T.

Cantus.

(Fin.)

**I**

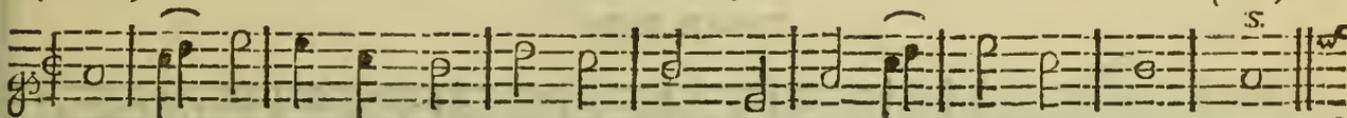


Praise the Lord, O my Soul, O my Soul; and all that is with— in me.

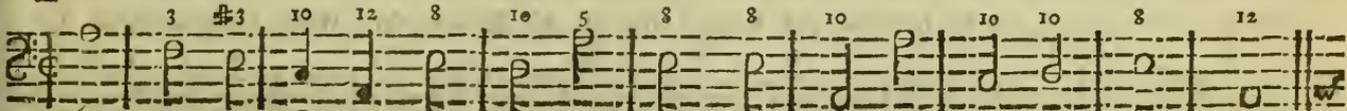
(Divoto.)

Tenor & Bass.

(Fin.)



**P**raise the Lord, O my Soul, O my Soul; and all that is with— in me.



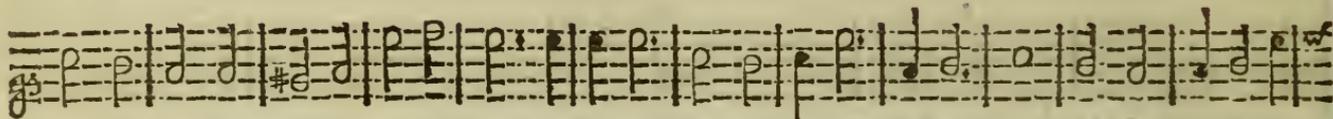
3 #3 10 12 8 10 5 8 8 10 10 10 8 12

Praise

(Verte.)

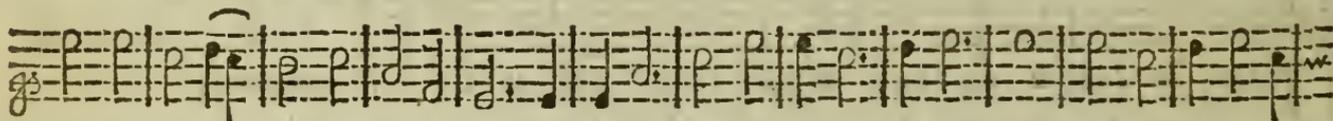
Continued.

Cantus.

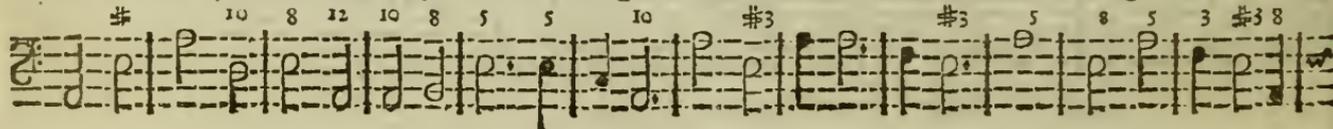


Praise his ho—ly Name, his ho--ly Name, and for-get not all his Be--ne--fits : Who for--giv--eth all thy

Tenor & Baffo.



Praise his ho—ly Name, his ho--ly Name, and for-get not all his Be--ne--fits : Who for--giv--eth all thy



Sins,

Continued.

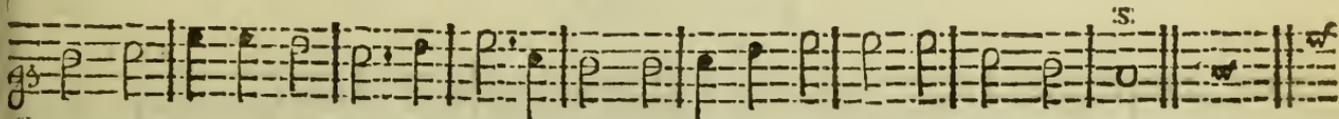
Cantus.



Sins, and heal-eth all thine In--fir--mi--ties, and healeth all thine In--fir--mi--ties. Hal—

Tenor & Baffo.

(Da Capo.)



Sins, and heal-eth all thine In--fir--mi--ties, and heal-eth all thine In--fir--mi--ties. Hal—



Hal—

R

Turn over.

Continued.

H A L L E L U J A H S.

Hal-le-lu-jab, :||: :||: :||: :||: :||: Hal-le-lu-jab.

The first system of musical notation is written on a single staff with a treble clef and a common time signature. It consists of 14 measures. The first six measures are marked with repeat signs (:||:). The final two measures are marked with first and second endings (1 and 2) and a double bar line.

Tenor & Basso.

(Encore.)

Hal-le-lu-jab, :||: :||: :||: :||: :||: Hal-le-lu-jab. (Encore.)

The second system of musical notation is written on two staves. The top staff has a treble clef and the bottom staff has a bass clef, both in common time. The notation includes fingerings (e.g., 5, #3, 10, 8, 12, 5, 3, #3, 6, 5, 12, 8, 8, 5, #3) and first/second endings (1 and 2) with repeat signs. The lyrics 'Hal-le-lu-jab, :||: :||: :||: :||: :||: Hal-le-lu-jab. (Encore.)' are written below the staves.

XI. An ANTHEM. Composed for *Four Voices*. *Psalms 108th*. W. T.

(Gratioso.)

Treble & Alto.

O God, my Heart is rea-dy,

(T.)

my Heart is rea-dy,

(T.)

O———God, my Heart is rea-dy.

(Gratioso.)

Tenor & Basso.

(Voce Solo.)

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

I will sing and give Praise.

my Heart is rea—dy,

R 2

I will

Continued.

Treble &amp; Altus.

I will sing and give Praise : A ————— wake my Lute and Harp :

Tenor &amp; Basso.

I will sing and give Praise : A ————— wake my Lute and Harp : I my self  
(Solus.)

The Harmony of SION. Book III.

Tenor & Bass.

*Solus.*

Continued.

will awake right ear-ly : I will give Thanks un-to thee, O Lord: I will sing Prai-ses un-to

Tenor & Bass.

*(Solus.)*

thee, among all Nations: For thy Mer-cy is great-er than the Heav'ns, and thy Truth reach-eth

Tenor & Bass.

*(Solus.)*

*(Vigorofo.)*

un-to the Clouds: Set up thy self, O God, above the Heav'ns, set up thy self, O God, above the Heav'ns.

Continued.

(Pieno Choro.)

Treble &amp; Altus.

(T.)

and thy Glo-ry a-bove a-ll the Earth.

(T.)

(Pieno Choro.)

Tenor &amp; Basso.

(Encore.)

(T.)

and thy Glo-ry a-bove a-ll the Earth.

(T.)

N. B. That some Part of the Tenor and Bass of this Anthem was set by another Author ; being now much amended, and enlarged by Mr. William Tans'ur.

XII. An ANTHEM. Composed for *Four Voices.* Psalm 113th. W. T.

Treble, & Alto.

Musical notation for Treble and Alto voices. The Treble staff (top) is in G major (one sharp) and C major (no sharps or flats). The Alto staff (bottom) is in G major. The lyrics are: "Praise the Lord, O ye Servants, praise the Name of the Lord, the Name of the Lord." The Treble staff has a fermata over the final note, and the Alto staff has a fermata over the final note.

(Maestuso.)

Tenor & Basso.

Musical notation for Tenor and Bass voices. The Tenor staff (top) is in G major. The Bass staff (bottom) is in G major. The lyrics are: "Praise the Lord, O ye Servants, praise the Name of the Lord, the Name of the Lord." The Tenor staff has a fermata over the final note, and the Bass staff has a fermata over the final note. A sharp sign (#3) is placed above the Bass staff at the beginning of the second measure.

(Tercio Subito.) the

Continued.

Treble, & Alto.

(Grande.)

(Presa.)

(Tace.)

and his Glo-ry, his Glo-ry a--bove the Heav'ns:

Tenor & Baffo.

(Grande.)

(Presa.)

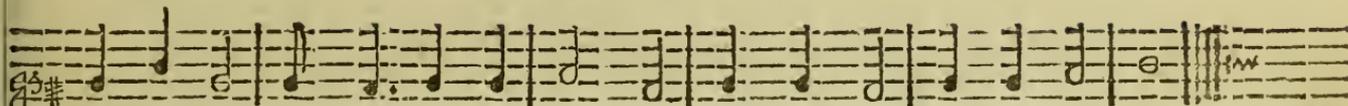
the Lord, is high a--bove all Hea-then, and his Glo-ry, his Glo-ry a--bove the Heav'ns.

Blessed

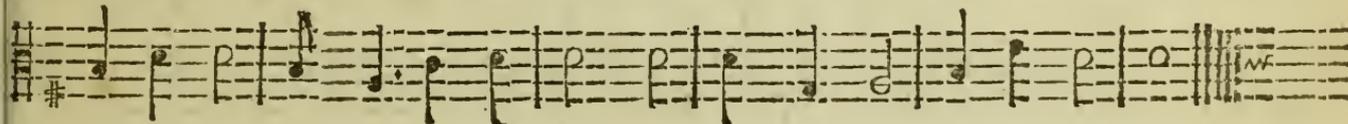
Continued.

CHORUS,

Treble, & Alto:

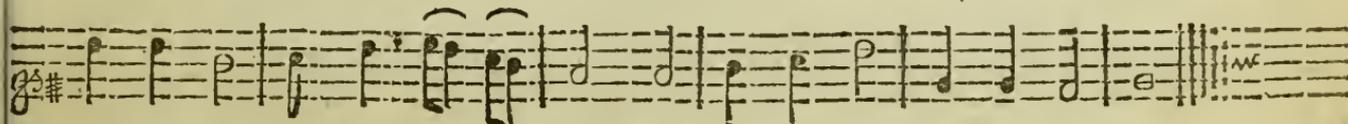


Bles—sed be the Name of the Lord; from this Time forth, for e—ver—more.

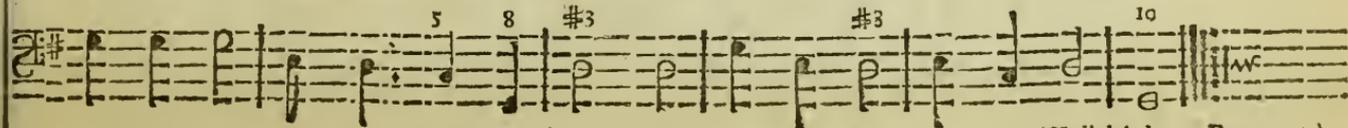


Tenor, & Baffo.

(*Reditta, ad Libitum.*)



Bles—sed be the Name of the Lord; from this Time forth, for e—ver—more.



(*Hallelujah, as Page 105.*)



HALLELUJAHS.  
CHORUS. A. 3. Voc.

Continued.

Cantus, Tenor & Basso.

Hal-le-lu-jah, :||: :||: :||: :||: :||:

(T.)

Cantus, Tenor & Basso.

(T.)

(Encore.)

Hal-le-lu-jah.



Continued.

Treble & Cantus.

(Quarta.)

(Concerto Grosso.)

(Replicato.)

(Tace.)

Praise the Lord, ye House of Aa—ron : All ye that fear the Lord, praise the Lord.

Tenor & Basso.

(Pieno.)

(Concerto Grosso.)

(Replicato.)

Praise the Ld. ye House of Lewi, praise the Lord, ye House of Aaron : All ye that fear the Lord, praise the Lord.

(Hallelujah, as Page 130)

XV. An ANTHEM. Composed for Four Voices. Psalm 136th. W. T.  
 (Basso Solá.) (Tenor Solá.)

1. Give ye Thanks un--to the Lord. For, &c. 2. Give Thanks un--to the God of gods. For, &c.

3. O thank the Lord, the Lord, of lords. For, &c. 4. Who giv-eth Food un--to all Flesh. For, &c.  
 (Fin.)

Treble. For his Mer-cy en-du-reth for e-ver, and e-ver. (CHORUS.)

Alto. (Fin.)

Tenor. For his Mer-cy en-du-reth for e-ver, and e-ver. (CHORUS.)

Basso. (CHORUS.)

CHORUS.

CHORUS.

Continued.

(Quarta.)

Treble & Alto.

1. O Give, &c.      2. Give Thanks, &c.      3. O Thank, &c.      4. Who giveth, &c.      For

(Brillante.)

Tenor & Basso.

1. O Give, &c.      2. Give Thanks, &c.      3. O Thank, &c.      4. Who giveth, &c.      For

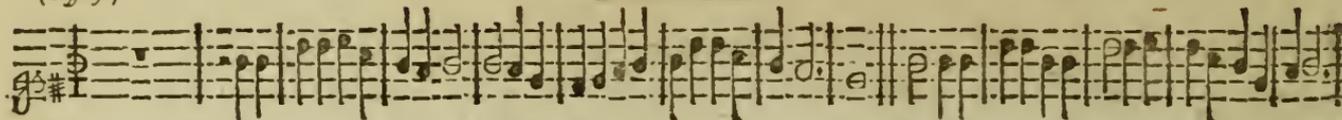
N. B. That *For his Mercy, &c.* must follow after every *Line*; but conclude with *Hallelujahs*, as *Page 105*.

A Compleat Melody : Or,

XVI. The TE DEUM, Laudamus. Composed in Two Parts. W. T.

(Affay.)

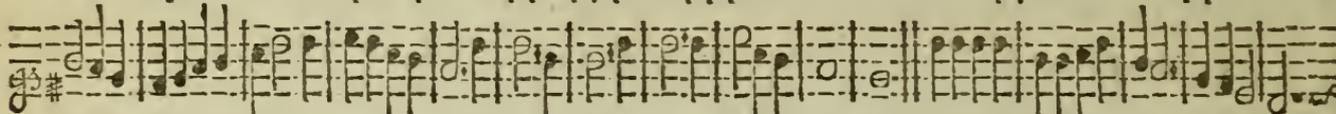
Tenor & Basso.



WE praise, &c. We, &c.

All the, &c.

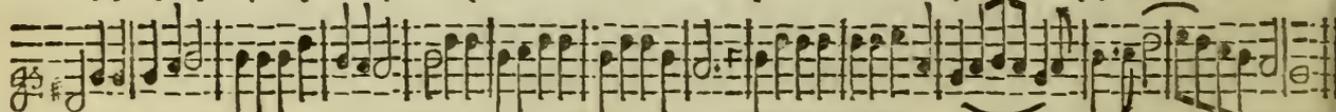
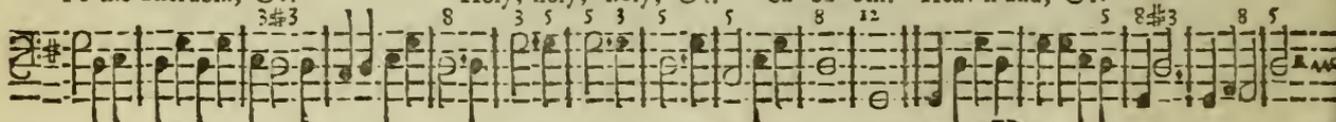
To thee all, &c.



To the Cherubin, &c.

Holy, holy, holy, &c.

Sa-ba-oth. Heav'n and, &c.

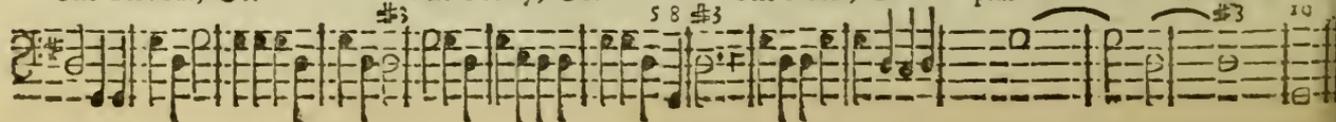


The Glor'ous, &c.

The Goodly, &c.

The Noble, &c.

prai ————— se thee.



The Harmony of SION. Book III.

Te Deum, Continued.

Tenor & Basso.

Musical staff 1: Tenor & Bass line for the first four phrases. The staff contains a series of notes with stems pointing up and down, typical of a tenor or bass part. The key signature has one sharp (F#) and the time signature is common time (C). The phrases are: "The holy, &c.", "The Father, &c.", "Thine hon. &c.", and "Also the holy, &c.".

The holy, &c.

The Father, &c.

Thine hon. &c.

Also the holy, &c.

Musical staff 2: Tenor & Bass line for the next three phrases. It includes fingerings (8, 5, #3, 5, 5, 6, 6, #3, 5) and a trill (tr) at the end. The phrases are: "Thou art, &c.", "Thou art, &c.", and "When thou, &c.".

Thou art, &c.

Thou art, &c.

When thou, &c.

Musical staff 3: Tenor & Bass line for the next three phrases. It includes fingerings (5, 8, 5, 10, 3, #3, 5) and a trill (tr) at the end. The phrases are: "When thou hadst, &c.", "Thou didst, &c.", and "Thou fittest, &c.".

When thou hadst, &c.

Thou didst, &c.

Thou fittest, &c.

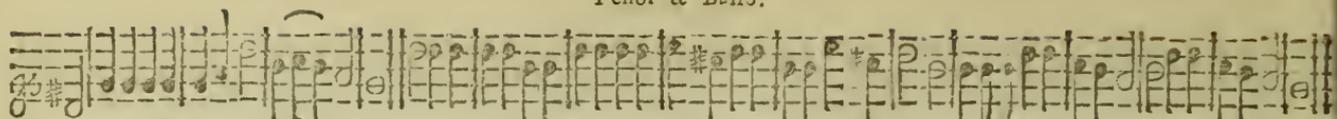
Musical staff 4: Tenor & Bass line for the final phrase. It includes fingerings (3, 3, #3, 8, #3, 5, #3, 10, #3, 8, 12, 8, 5) and a trill (tr) at the end. The phrase is: "And Verte".

And  
Verte

## A Compleat Melody : Or,

Te Deum, Continued.

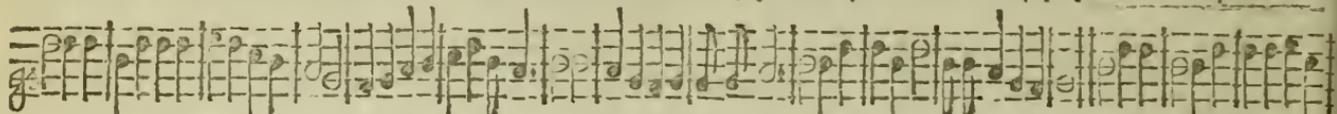
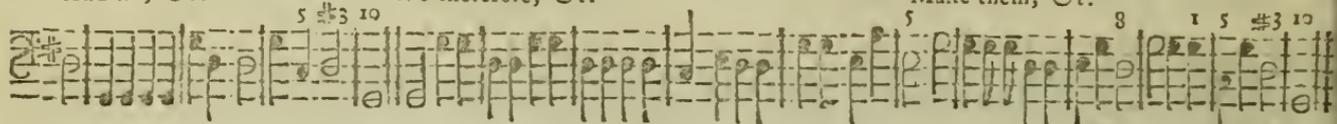
Tenor &amp; Bass.



And we, &amp;c.

We therefore, &amp;c.

Make them, &amp;c.



O Lord, have, &amp;c.

Govern, &amp;c.

Day by, &amp;c.

And we, &amp;c.

Vouchsafe, &amp;c.



O Lord, have, &amp;c.

O Lord, let, &amp;c.

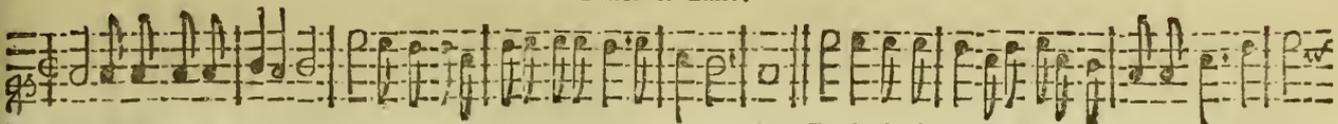
O Lord, in thee, &amp;c.

Confounded.



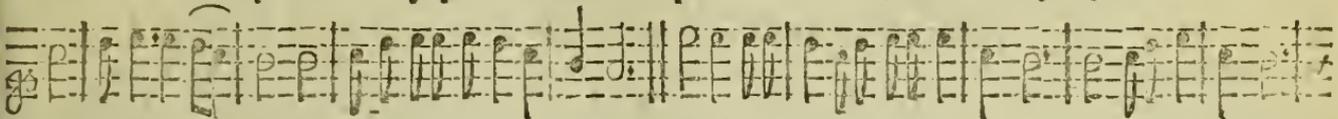
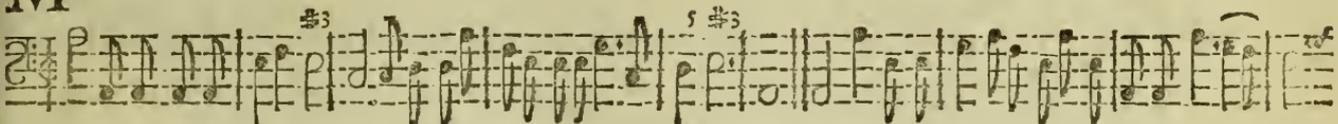
XVII. The MAGNIFICAT. Composed in Two Parts. W. T.

Tenor & Basso.



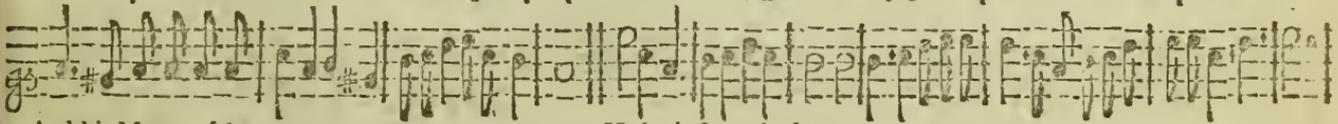
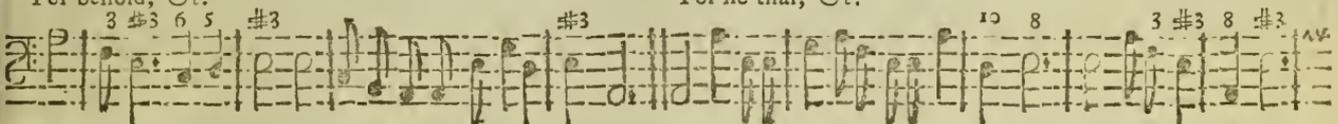
**M**Y Soul doth, &c.

For he hath, &c.



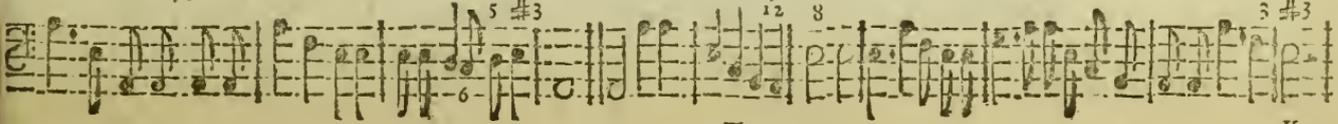
For behold, &c.

For he that, &c.

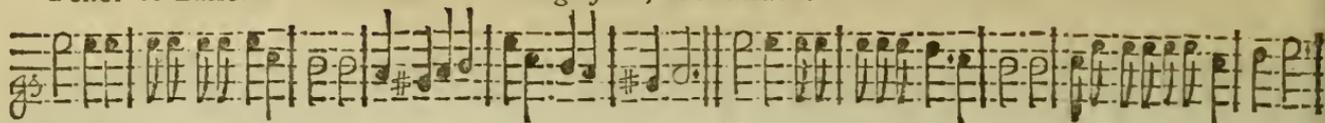


And his Mercy, &c.

He hath shewed, &c.

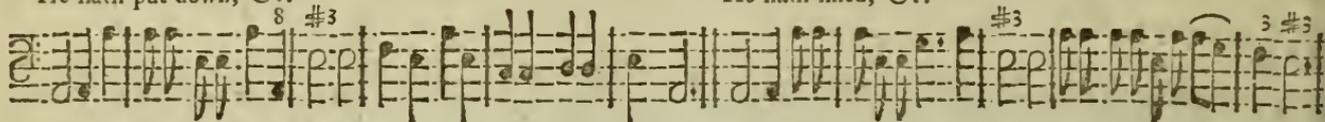


*A Compleat Melody : Or,  
 Magnificat, Continued.*



He hath put down, &c.

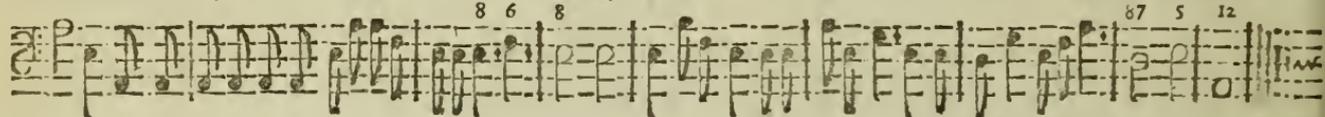
He hath filled, &c.



He remembereth, &c.

As, &c.

for e-ver.

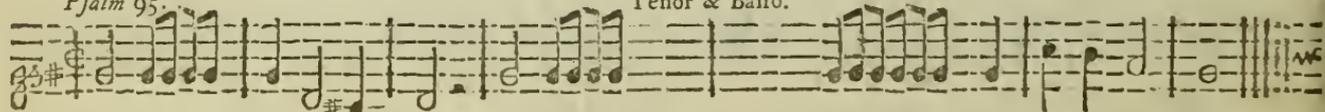


(Glory be, &c. as Page 119.)

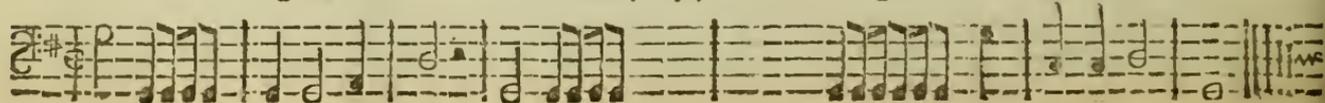
XVIII. *A CHANTING-TUNE to the Reading-Psalms, &c. in Two Parts.* W. T.

*Psalms 95.*

Tenor & Bass.



O come let us sing unto the Lord: Let us heartily rejoyce in the Strength of our Sal-va-tion, &c.



XIX. A C A N O N of *Two in One*, in the *fourth* Below. W. T.

(A. 2. Voc.)

Li-ving God, in Per-sons Three, thy Name be prais'd in U-ni-ty:  
In all our Need, Lord, us de-fend: That we may praise thee with-out End. Basso.

XX. A C A N O N in Unifon, or Canon of *Three in One*. W. T.

(A. 3. Voc.) (Organo.)

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



XXIII. An HYMN on the Divine Use of MUSIC. Composed in four *Musical* Parts. W. T.

Cantus.

(*Divoto.*)

Tenor & Basso.

We'll Tune, &c.

to Magnify.

I.

III.

WE'll Tune our Souls with one Accord,  
And bless thy Sacred Name, O LORD!  
Loud Anthems shall our Tongues employ,  
God's Holy Name to magnify —CHORUS.

Oh! ART Divine! who doth inspire,  
Our Hearts to make a Heav'nly Quire:  
A Taste of HEAV'N whilst we're on Earth,  
And rightly stil'd, *The Angel's Mirth.*—CHORUS.

II.

IV.

To gratify his boundless Love,  
With well Tun'd Hearts our Lips shall move -  
With Music sweet; which ART was lent,  
To Praise with Voice, and Instrument,—CHORUS.

Then let us practice here Below,  
This Heav'nly ART, that we may know  
Our Parts ABOVE; and there be plac'd,  
Amidst the Concert which we Taste.—CHORUS. Hal-

CHO.

## CHORUS.

## HALLELUJAH S.

(Allegro.)

Treble.

(Quarta.)

Alto.

(Trio.)

Hallelujah, :||:

:||:

Hal-le-lu—jab.

(Duett.) Tenor &amp; Baffo.

Hallelujah, :||:

:||:

:||:

:||:

Hal-le-lu—jab.

Hal le-lu-jab, :||:

:||:

:||:

:||:

:||:

:||:

Hal-le-lu—jab.

F I N I S.