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THE

ROYAL MELODY COMPLETE:

OR THE

NEW HARMONY of ZION.

CONTAINING

I. A *New* and *Correct* INTRODUCTION to the *Grounds* of MUSICK, *Rudimental*, *Practical* and *Technical*.

II. A *New* and *Complete* Body of CHURCH-MUSICK, adapted to the moſt ſelect *Portions* of the Book of PSALMS, of either *Verſions*; with many *Fuging Chorus*'s, and *Gloria Patri*'s to the Whole.

III. A New and Select *Number* of HYMNS, ANTHEMS, and CANONS, ſuited to ſeveral Occaſions; and many of them never before printed; Set by the greateſt *Maſters* in the World.

The Whole are Compoſed in *Two*, *Three*, *Four*, and *Five* Muſical *Parts*, according to the niceſt *Rules*; conſiſting of *Solo*'s, *Fuges*, and *Chorus*'s, correctly ſet in *Score* for *Voices* or *Organ*; and fitted for all *Teachers*, *Learners*, and Muſical SOCIETIES, *&c.* with a Preface on *Church-Muſick*, ſhewing the Beauty and Excellency thereof.

The THIRD EDITION, with Additions.

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

Pſ. 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* ZION *be glad in their* KING. } Ver. 1.

BOSTON: Printed and ſold by W M ALPINE, almoſt Mid-way betwixt the Governor's and Dr. *Gardener*'s, *Marlborough-ſtreet*; alſo, ſold by D. BAYLEY at *Newbury-Port*; and M. WILLIAMS at *Salem*. MDCCLXVII.

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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, and moſt Harmonious,

And Humble Servant,

WILLIAM TANS'UR, *Senior.*

THE

THE

PREFACE,

SHEWING THE

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

PSAL. C. Ver. 1.

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

AS 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 *Copartner*, 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 ſound forth the *Praiſe* and *Glory* of the great AUTHOR of all created Harmony, &c. &c. *

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

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* St. Auguſtin. [a] Job xxxviii.

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 Pſalmodiſt* 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, but was alſo the greateſt *Promoter* of it that ever lived; who was ſeldom m without a *Pſalm* in his Mouth, or an *Inſtrument* in his hand; in whoſe *Muſick* was ſuch ſweet, ſacred, and charming Pow er, that it drove the evil Spirit from *Saul*[b];—and *Eliſha*[c] brought the holy Spirit upon himſelf; which *Examples* plainly de monſtrate, 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 more *Truth* 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[d].

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*[e].—*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*[f].—*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*[g].

And DAVID, *and all played before* GOD, *with all their Might; and with* Singing; *and with* Harps, Pſalteries, Timbrels, Cymbals, *and with* Trumpets[h].—*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*[i], &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*[k].—*And they, Day by Day, praiſed the* LORD *with* Singing *and with* Inſtruments[l].—*And they* ſung *together by Courſe;* praiſing *and giving* Thanks *unto the* LORD[m].—*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[n], *&c.*

[b] 1 Sam. xviii. 10.—[c] 2 Kings, iii. 15.—[d] Eccl. xi. 10.—[e] 1 Chron. xxiii. 5.—[f] 1 Chron. xxv. 7.—[g] Pſal. xxiii. 1.—[h] 1 Chron. xiii. 8.—[i] 1 Chron. xv. 16.—[k] 2 Chron. xxix. 28, to 31.—[l] 2 Chron. xxx. 21.—[m] Ezra iii. 10.—[n] 2 Chron. v. 12 to 14.

In our SAVIOUR, and his *Apoſtles* Time, *Pſalmody* 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[o].—*I will* ſing *with my Spirit and with Underſtanding alſo*[p].—And St. *James* ſays, *If any be afflicted, let him pray; and if any be merry, let him ſing Pſalms*[q].—

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*[r].—*O ſing unto the* LORD *a new Song*: Sing *unto the* LORD *all the Earth*[s].—Bleſſed are they that can Rejoice in thee, O Lord, for they ſhall walk in the Light of thy countenance[t].—And alſo all primitive Writers in Times of Old, greatly encouraged this *Divine* and noble *Art*.

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.[u]

The excellent BOOK of PSALMS[v], was written by Inſpiration, for our *Inſtruction* and *Learning*; and is, 1. *A Compendiary* of the whole *Scripture*; containing *Laws, Precepts, Precedents, 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*[w].

2. It is alſo *The Anatomy of the Soul*, and diſcovers its inmoſt Sentiments; wherein all its *Affections, Griefs, Joys, Hopes, Fears, Doubts, Cares*, and *Anxieties*, are ſo ſenſibly touched, as to make Us think we ourſelves are the real Parties concerned, *i. e.* The *Penitents*, in the *Penitential*; The *Petitioners*, in thoſe of *Prayer*; and the *joyful* Addreſſers in *Pſalms* of *Praiſe* and Thankſgiving.

3. This precious BOOK, is alſo *The Soul's Divinity-ſchool*; or a choice Directory of our *Duties* to GOD, *Ourſelves*, and our *Neighbours*; Being the very Seat of Religious Diſcipline, to Mortify the *Proud*; Advance the *Humble*; Inform the *Ignorant*; and to Improve the *Skilful*, Willing, and Ingenious.

4. It

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[o] Eph. v. 19.—[p] 1 Cor. xiv. 15.—[q] James v. 8.—[r] Pſal. cvii. 15.—[s] Pſal. xcvi. 1, to 7.—[t] Pſal. xcviii.—[u] Luke ii.—[v] (ſays Mr. *Tate*.)— St. Auſtin.

4. It is likewiſe *The Soul's Diſpenſatory*, of all *Medicines*, for its ſeveral *Diſeaſes*: Wherein are *Lenitives* for tender Wounds: *Corroſives* for Inveterate; *Cures* for the Infected; *Preſervatives* for the Sound; *Cordials* for the Weak; and *Reſtoratives* for the Relapſed.

5. It is *A Treaſury, and Magazine of Accommodations*, for every Circumſtance of human Life; Whether, in *Sickneſs*, *Health*, *Youth*, *Old Age*, *Day*, *Night*, *Plenty*, *Poverty*, *Safety*, *Danger*, *Peace*, *War*, *Society*, *Solitude*, *Liberty*, *Confinement*, *Exile*, *Land*, or *Sea*.

6. It is *An Infallible Oracle*; and may be conſulted in all Caſes, by all Sorts of People in general; *i. e.* by *Princes*, *Prieſts*, *Magiſtrates*, *Families*, High or Low, *Rich* or *Poor*, one with another.

7. It is *The Churches Oeconomy*, Militant, and Triumphant: Containing a common *Oratory* of *Prayers*, *Praiſes*, and *Thankſgivings*, &c. Keeping up the glorious *Correſpondence* between *Men* and *Angels*; *Earth* and *Heaven*.

8. It is *A* true *Proſpect* of *Nature*, and *Mirror* of the whole UNIVERSE: Wherein is a Beautiful Diſplay of *Animals*, *Elements*, *Earth*, *Seas*, and *Sky*; the Corporeal, and Incorporeal *World*, from the Creature to the CREATOR; with His Divine *Attributes* and *Perfections*: And all theſe are Invited *to praiſe the* LORD[x]. *Let every Thing that hath Breath* PRAISE THE LORD[*].

9. It is alſo *The Soul's Paradiſe*, of Spiritual *Recreations*; and affords the Body ſweet Refreſhments after bodily *Labour*, and hard *Study*; It ſweetens the ſeverer *Exerciſes* of religious *Duties*; *Recruits* the exhauſted Spirits with freſh Supplies of *Devotion*; gives Wings to PRAISE; *Fervency* to *Prayer*, by the reſiſtleſs Charms of Divine Rhetorick, and ſeraphick Eloquence, &c.

10. All theſe, and many more Advantages, to aſſiſt us in this Life, are contained in this Glorious BOOK of PSALMS; and what can be more charming to us, than the beautiful Variety of its *Stile*, from the *Pen-men* of thoſe SACRED SONGS! even from the *Majeſtick*, *Sublime*, *Magnificent*, *Triumphant*, and *Exulting*; down to the *Mournful*, *Condoling*, *Commiſerating*, *Pathetical*, and *Expoſtulatory!* All regularly, and wiſely adapted to their reſpective *Subjects*; in which conſiſts the very *Artifice*, and *Soul* of *Divine Poetry*.—With what *Elevation* of *Spirit* does the PSALMIST leap from the Vale of *Tears* and *Supplication*, to the PARADISE of PRAISE! How different is the Stile of their Addreſſes! The PENITENTS, ſay, *Be merciful unto*

[x] Pſal. cxvii.—[*] Pſal. cl.

unto me, for I have ſinned[y]: PRAYER, ſays, *From the Ends of the Earth, and out of the Deep have I called*[z]. And PRAISE, cheerfully breaks out, *O be joyful, in the* LORD, *all ye Lands; ſerve the* LORD, *with Gladneſs, and come before his Preſence with a Song*[a].

For whilſt, { PRAYER, *(as for Alms) does at the Portal wait,* / PRAISE *enters, like a* Royal Gueſt, *in* ſtate. }

In ſacred *Heraldry*, PRAISE has the *Aſcendant*, being of the *Eldeſt* Houſe. as *early* as the *Creation: when the Morning Stars* (or Angels) *ſang together*[b]: and is of ſo *laſting* a Lineage, as to endure *after this Life*, for ever and ever. For, *Prayers* ſhall ceaſe, and *Preaching* ſhall ceaſe; but PRAISING of GOD ſhall never ceaſe.

For, { *When we to Heav'n's celeſtial* Temple *come,* / Petition *there ſhall ceaſe, and* Pray'r *be dumb:* / *But* PRAISE, *in Accents more ſublime and ſtrong,* / *Shall then commence her* Everlaſting SONG. }

Thus we ſee, that the Art of *ſinging of Pſalms*, is a *Duty* and Office *Angelical;* and greatly recommended to us, to follow and practiſe as a *Goſpel Ordinance*[c]: And that we ſhould always *with one Mind, and one Mouth, glorify* GOD[d]; *with the Voice of Melody*[e]: *with a free Heart, and with a willing Mind*[f].

What vaſt *advantages* do ariſe from the Practice of this *Duty*, in which the *Holy Spirit* 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*[g] *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 thoſe 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

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[y] Pſal. li.—[z] Pſal. cxxx.—[a] Pſal. c.—[b] Job xxxviii.—[c] Bp. of London's Uſe of Pſalmody.—[d] Rom. xv. 6.—[e] Pſal. xlvii.—[f] 1 Chron. xxviii. 9.—[g] St. Auſtin's Preface to the Pſalms.

and Impreſſion on my Heart; it calls in my Spirits, it diffuſes a Calmneſs all round me, it *delights* my *Ear*, and *recreates* my *Mind*; it fills my *Soul* with pure and *heavenly Thoughts*, ſo that nothing is near me, but *Peace* and *Tranquillity*: and when the *Muſick* ſounds ſweeteſt in my Ears, then *Truth* flows the cleareſt into my Mind.

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 a 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*[h]. *Praiſe the* LORD, *O my Soul, and forget not all his Benefits: yea, as long as I have any Being, I will* ſing Praiſes *unto my* GOD[i].

And as DIVINE MUSICK excelleth all other *Arts* in the known World, and is deemed a heavenly *Exerciſe*, and *ſtanding Part* of *Devotion*[k]; how much the more ought we to endeavour the true Knowledge of it[l], to perform it *decently, and in good Order!* 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[m]. "*Knoweſt thou not*[n], *that thou ſtandeſt with Angels? Canſt thou ſing with them, and ſitteſt* "*thou laughing? O fie, fie for Shame.*" The *Seraphims* all STOOD praiſing GOD[o]; 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*[p].

It may be further added, from the *Experience* of many *good Authors*[q], and Perſons of *Virtue*, Credit, and Eſteem[r], "*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 other Vices on the LORD's Day[s]. 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

[h] Bp. Beveridge's Private Thoughts.—[i] Pſal. cxlvi. [k] Beza's Paraphraſe. vide Matt. iii. 16.—[l] 1 Cor. xiv. 20 —[m] Nelſon's Feſtivals. St. Baſil. Bp. Sparrow. [n] St. Chryſoſtom. [o] Rev. ix. 10—[p] Vide Scougal's Duty of Praiſe.—[q] Dr. Bray, Dr. Woodward.—[r] Edward the Sixth. Q. Eliz. K. James I. K. Charles I. K. Charles II.—[s] Prov. xxii. 6.

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 it may hold in *Conformity* with the *Spirit;* and the better the *Voice* is, the meeter it is to *ſerve* GOD withal; it being given HIM 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 take Place; which inſtead of *edifying* the People [t], throws the whole Congregation 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 Arts* of the Muſick, which is more fit for a Play-houſe, 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.

And, as *Muſick*, was called the Handmaid to *Divinity*, and formerly walked, as it were, together, Hand in Hand as *Copartners*, to the SERVICE OF GOD; why ſhould they differ now? The Reaſon of this is, the Practitioners thereof ſlight the one, and careſs 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 contained the whole *Marrow* and *Beauty* of all *Holineſs*. They make a great Shew of their *Judgment* in *Muſick*, in the Eyes of the World, and have 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 prophaned it.*

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 Ways, 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 Pieces, like a Potter's Veſſel* [u].

There were alſo great *Deſpiſers* of *Singing*, and of ſuch as ſung *Praiſes* and *Hoſannaks* in former Days, who, like the Deaf

[t] Rom. xv. i. —[u] Pſalms xcii. xiv. ii. ver. 6, 7, 9.

Deaf Adder, *refuſed to hear the Voice of the Charmer, charmed he ever ſo wiſely*[v]: For, when Our SAVIOUR's *Diſciples* ſung *Hoſannahs* 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*[w]: By which it appears that the Devil, who influenced them with Envy, is a great Enemy to Singing, and *Hoſannahs*, 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 *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*[x]. Hence, let all take Heed that they hinder not GOD's *People* in doing this *Office*, which is due to his moſt *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*[y], &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*[z].

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[a]. *Religion* is now become a *Ridicule*, the laſt Thing that is here now thought on; and is even ſo much crippled, that ſhe can ſcarcely crawl into many *Families*; nor would many appear in that Shape at *Church*, if they could well help it; only to make a Shew of *Pride*, 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 *Pſalmody* is *neglected*; and where it is a little minded, it is carried on quite different to what it was intended; for, inſtead of being done

[v] Pſal. lviii. 5.—[w] Luke xix. 38.—[x] Iſa. lii. 8.—[y] Acts xix. 25.—[z] Pro. i. 26.—[a] See Mr. Feltham's Reſolves to honour Church-Muſick.

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 near 40 Years Practice, in divers *Countries*, in this *Kingdom*.

If this one *Remedy* was well applied, (as I ſaid before in another *Treatiſe*) it might in ſome Meaſure, work a *Reformation*; i. e. *Firſt*, That Perſons of the *Higher Rank*[b], 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.

Secondly, That all *Churches* had Places for their *Quires* convenient 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*, let us all endeavour to follow their *good Advice* and pious Examples; and daily ſtrive to ſuppreſs all *Opponents* as would hinder our Devotions; whereby we may attain *a more and ſure eternal Weight of Glory*, &c.

But to promote the Praiſe and Glory of GOD, as far as I am able, *1ſt*. I have laid down a ſhort and eaſy INTRODUCTION to the *Grounds* and *Principles* of MUSICK; wherein nothing that is uſeful for this *Book* is omitted.

2d. I have adapted *good* and agreeable MUSICK to the beſt Portions of the PSALMS of *David*, of either Verſions; which is neither too dull, nor yet too gay; but ſuch as well becomes the Subject of the Words; with many *Fuging* CHORUS's, which may be omitted, where *Voices* can't be had to perform them according to *Art*.

3d. For the further promoting of DIVINE-MUSICK, I have laid down, 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. which I hope will be as uſeful as intended.

I well

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[b] Pſalm xxix.

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.

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'll not take ſo mean a Performance into their Hands; neither will they think it worthy of their Examination.

If it pleaſe my *Pupils*, I have my End; having through all the whole, endeavoured to make it as *plain* as poſſible, more than to puzzle the Practitioners by Flowers of Rhetorick; or to tickle the Ears of the Chimerical, or 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 do it with *ſincere*, *pious*, and *devout Affections*; and with due *Attention* of Mind; with a ſuitable *Reverence* agreeable thereunto; all STANDING in Awe of His *Great and Holy Name*; *worſhipping* and *praiſing* him for all *Mercies* and *Benefits*, that he ſo freely has beſtowed on us: And that, after this Life *ended*, we may be admitted as *Members* of his HEAVENLY CHOIR of *Saints* and *Angels*; whoſe HALLELUJAHS have no End,—no End.

Which are the ſincere Wiſhes, of, SIRS,

Your moſt Humble, Affectionate, and Harmonious Servant,

Univerſity of *Cambridge*, *Auguſt* the 5*th*. A. D. 1754.

WILLIAM TANS'UR, SENIOR.

[illegible] 105

[illegible] 111.

[illegible]tania 110.

[illegible] 112

[illegible] 102

[illegible] 115.

[illegible] 104

[illegible] 112.

[illegible] 106.

[illegible] 104

St. James's 96-97.

[illegible] 116.

Ripon 105

[illegible] 115.

Thorley 107.

Welsh 105.

Anthems

[illegible] 97.

[illegible] 108.

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A Poetical

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

By a LOVER of DIVINE MUSICK.

INgenious TANS'UR! skill'd in MUSICK's *Art*,
Which *Please* the *Ear*, likewise *affect* the *Heart*;
Thy WORKS *melodious*, and *sweet* inflame
Each pious Breast to *Imitate* the same.
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 *These* 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.

University of Cambridge,
Feb. 25. 1755.

CHAP.

CHAP. I.

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

THE ſole Subject of this following Diſcourſe is *SOUND*; which *Art* or *Science*, is called MUSICK, which may be performed, or made, either by a Natural *Voice*, or an Artificial *Inſtrument*; which *Art* may be properly ſumm'd into theſe *Three* following *Heads*, *viz.* TUNE, TIME, and CONCORD.

I. TUNE, is regulated by the *Scale* of *Muſick*, called the GAMUT; which gives a true Diſtinction of all *Sounds*, or *Tones*, either *Grave*, or *Cheerful*.

II. TIME, is comprehended and underſtood by *Marks*, or *Characters*, called NOTES; which being fixed regularly on the *Lines* and *Spaces* of the *Gamut*, guideth the Performer to a true and exact Movement of *Time*, either Quick or Slow; which when performed by *Voice*, or *Inſtrument* alone, 'tis called MELODY.

III. CONCORD, is when two, three, or more *Sounds*, are performed together in *Muſical Concordance*; there being the Diſtance of 3, 5, 8, or more *Notes* above another; which when regularly compoſed together, 'tis called HARMONY, i. e. *Three in One*.

The true *Nature*, and *Uſe*, of theſe Three *Heads*, I ſhall endeavour to demonſtrate; and all their uſeful *Branches* thereunto belonging, in a plain and familiar Method, in the *Eight* following *Chapters*.

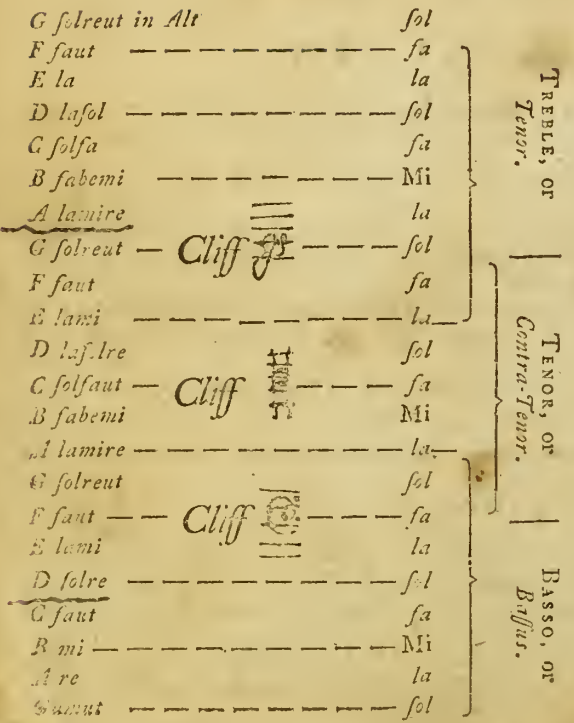
Sect. 1. *Of the* GAMUT, *&c.*

The *Scale* of *Muſick*, as Authors report, was Compoſed about the *Year* 960, by *Guido Aretinus*, a Monk of St. *Benedict's* Order, who firſt received it from the *Greeks*, and afterwards reduced it into the Form as it now appears, who placed the *Greek* Letter Γ, at the Bottom of the *Scale*, from whence it took its *Name*, which was called *Gamma*, or in *English* G, which ſhewed from whence he did derive it.

The *Gamut* contains all the Degrees of *Sound*, which is the *Grammar*, or *Ground-work* of all *Muſick*; without which, no Skill can be gained in this *Noble* and *Divine Science*. Therefore, I ſhall firſt ſet down, and afterwards explain;

The

The SCALE *of* Muſick, *called the* GAMUT.



EXPLANATION.

The 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 that ſame *Name* as is given to that *Line*, or *Space*.

Obſerve, that every eighth *Letter*, (together with its Degree of *Sound*) 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; for every *Eighth* is the ſame, upwards, or downwards.

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* that ſhall aſcend above *F-faut* in the *Treble*, are called *Notes* in *Alt*; and all *Notes* that deſcend below *Gamut* in the *Baſs*, are called *Doubles*, as *Double-F-faut*, *Elami*, *Dſolre*, &c.

Sect. 2. *Of*

Sect. 2. *Of the* three *ſeveral* CLIFFS, *and their* Uſe.

IN the foregoing *Scale* of *Muſick*, there are *three* ſeveral *Marks* or *Characters*, called CLIFFS; one of which is always (or ought to be) placed at the Beginning of every Stanza, or *Line* of *Muſick*; in order to ſhew you what *Part* it is, whether *Treble*, *Tenor*, or *Baſs*, &c. which *Characters* give to the *Line*, whereon they are fix'd, the *Names* of either G, C, or F; whereby you may find the *Names* of all the reſt in their *proper Order*, both above and below it; which Mark, or *Cliff*, is like a *Key* or Inlet to the SCALE of *Muſick*; for every Change of *Cliff*, changeth the whole Order of the *Scale*, &c.

1. The *Baſs*, or *F-faut Cliff* is generally ſet on the ſecond Line from the Top: It gives to its Place the *Name* F, and when ſung called *Fa*.

2. The *C-ſol faut Cliff*, is moſtly uſed for the Counter-tenor or inner Part, and may be ſet on any of the four loweſt Lines: It gives to its Place the Name C, and when ſung called *Fa*.

3. The *G-ſolreut Cliff* may be uſed for either Treble or Tenor, or for any inner Parts, and is commonly ſet on the ſecond Line from the Bottom: It gives to its Place the name G, and when ſung called *Sol*.

For the practical Scale of Muſick, on the five Lines, vocal and inſtrumental, in the three uſual Cliffs, ſee Page 7th.

N. B. That in the Compaſs of every eight Notes, there are two of them called ſemi, or half-Tones, which are from Mi to Fa, and from La to Fa; there being a Bar drawn between them. Suppoſe a whole-Tone be an Inch, the half-Tone is but half an Inch, which is a mathematical Demonſtration.

{ Learn firſt by Cliffs to call your Notes, both Lines and Spaces right. }
{ Then learn in time to ground your Skill in Muſick's ſweet-Delight. }

CHAP. II. *Of the* Names *and* Meaſure of the Notes, and their Reſts and Uſe.

THIS Scale comprehends the ſix ſeveral Sorts of Notes uſed in Muſick, with their Reſts under them; of which I ſhall diſcourſe and begin with.

1. The Semibreve whoſe Length and Proportion of Time is as long as you may leiſurely tell 1, 2, 3, 4, by the ſlow Motion 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, tho' formerly it was the ſhorteſt. It is the Meaſure Note, and guideth all the reſt.

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 turn'd up.

5. The Semiquaver is but half the Length of the Quaver, having the Tail turned up with a double Stroke.

6. The Demiſemiquaver is but half the Length of Semiquaver, having the Tail turn'd 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 you would be ſounding one of the reſpective Notes. For the names of the Notes, ſee Page 7th.

Of other CHARACTERS *uſed* in MUSICK.

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 it was before, the ſame as from Fa to La, or Fa to Mi; alſo all Flats that are ſet at the Beginning of a Tune ſerves to flat all ſuch Notes that ſhall happen on that Line or Space, except any Note be contradicted by an accidental Sharp or 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 Mi to Fa, or La to Fa. Likewiſe all Sharps that are placed at the Beginning of the 5th Line ſerves to ſharp all ſuch Notes that ſhall happen on that Line or Space, except contradicted by an accidental Flat or Natural, which ſerves only for that Note. Sharps are alſo uſed to regulate the Mi, in Tranſpoſition of Keys.

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. Reptatur, Repreſa, Replica, Replicato, Reditta, Riditta, Encore, (Italian.)*

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

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

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

6. *Double*

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 :ll: it ſignifies that ſuch a Strain, or Part, muſt be repeated over again. *Double-Bars*, when uſed in *Pſalm-Tunes*, 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*, *Monſtra*.

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.

9. A *Shake*, called the *Trillse*, 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, and always ſet after the laſt *Note* of a Piece of Muſick, which ſignifies a *Concluſion*, or the cloſing of all Parts in a *proper Key*.

The *Prick* of *Perfection*, or *Point* of *Addition*, which adds to the Sound of any *Note*, half as much as it was before.—When this *Point* is ſet to the Semibreve, it muſt be held as long as three Minims, *&c.*

Of *Pricked Notes* obſerve, That ſometimes you will meet with a Point at the Beginning of a Bar, which belongs to the Sound of the laſt Note of the foregoing Bar, and that all Notes thus divided are called *Notes of Syncopation*, or *Driving-Notes*, from their being *cut* aſunder with *Bars*. and driven thro'; of which I ſhall ſay more when I come to treat of *Time*.

Obſerve, That you will often meet with *Quavers* tied together in Threes, which Three are to be performed in the Time of a *Crotchet*. If *Crotchets*, but one *Beat*, *&c.*

There is another *Character* uſed in Muſick, called a *Hold*, made thus ⌒, 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 the Performers are in true Order, *&c.* This the *French* call a *Surpriſe*.

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*, }
{ *None ever can attain to know*—*The* Rules *of* Muſick's *Art*. }

CHAP.

CHAP. VI.

Of the several CONCORDS, *and* DISCORDS; *both* Perfect, *and* Imperfect: *And of the* Figures, *used in the* THOROUGH-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 *Sixth* are called *Imperfect*; their *Sounds* not being so full, nor so sweet as the *Perfect*: But in Four Parts the *Sixth* is used instead of the *Fifth*, in some certain Places, when the *Fifth* is left out; so in Effect, there are but three *Concords*.

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*, or *Minor-Third*, includes but three *Half-Tones*; the *Greater*, or *Perfect*, 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.*			
	1.	3.	5.	6.		2.	4.	7.
Their *Octaves*, or *Eighths*—	8	10	12	13		9	11	14
	15	17	19	20		16	18	21
	22	24	26	27		23	25	28

&c.

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

The Table of CORDS, *Major*, and *Minor*, are inserted Page 8th; By which you will see how *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.

CHAP.

CHAP. 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.
Affetuoſo—very Tender and Affectionate.
Allelujah—PRAISE THE LORD.
Alto, Altus—The Counter-Tenor.
Arſin and *Theſin*—Riſing and Falling.
A Tempo giuſto—In Equal Time.
Baſs—The loweſt foundational Part.
Binary—up, and down, both Equal.
Cadence—All Part 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.
Diateſſaron—A perfect Fourth.
Diatonick—The common Scale.
Diſdiapaſon—A Fifteenth.
Divoto—In a devout Manner.
Dux—The Leading *Fuge*, or *Part*.
Eccho—Soft, like an Eccho.
Eptachord—A Seventh.
Encore—over again, more, ſtill, yet.
Exampli Gratia, Ex. 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.
Graviſonus—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.
Imperfect—Cords of the leſſer Intervals.
Infra—Below.
Interval—The Space between Sounds.
Inharmonical—Sounds diſagreeable.
Lamantatone—Lamenting, and grave.
Languiſſiant—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 publickly 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.
Organo—The Organ Part.
Piano—Soft and ſweet like an Eccho.
Preſto—Quick.

Pieno—

Pieno—Full, or altogether.
Quarta—Four Parts in Score.
Recte & Rectro--Forwards, & 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 thro' the Bars.
Sopra—Above.
Tacet—Silence.
Tenderment—In a tender Manner.
Tranſpoſition—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*.
Tutt, Tutti—All *Voices* together.
Veloce—Very quick.
Vivace—Quick, gay and lively.
Verte Volti—Turn over the Leaf.
Vibration—Shaking or Trembling.
Vigoroſo—With Life and Vigour.
Voce Solo—A ſingle Voice.
Vide—See thou.
Videlicet, viz.—To wit, *namely*, or that is.
&c. Et Cætera—And the reſt, or, and ſo forth.

N. B. Theſe are the moſt uſeful *Inſtructions*, I think, neceſſary for young *Beginners*.

In a few Days will be publiſhed,

TWO DISCOURSES on *Infant Baptiſm from* Heaven *vindicated;* with an *Appendix*, obviating ſome Objections againſt the Truths aſſerted; and ſome other Remarks upon the late remarkable Performance of Mr. *Hezekiah Smith.* The Second Edition.

By JONATHAN PARSONS, A.M. Miniſter of the Preſbyterian Church in *Newbury-port.*

To be ſold by W. M[illegible] PINE *in* Marlborough-ſtreet, BOSTON.

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Behold I br
God be merciful
Give the King t
I will love Th
I was glad wh
I will magnify
O Give ye th
O Clap your
O Praiſe the
O Praiſe the
Praiſe the L
Rejoice in the
Sing ye merrily
They that go d
When *Iſrael* ca

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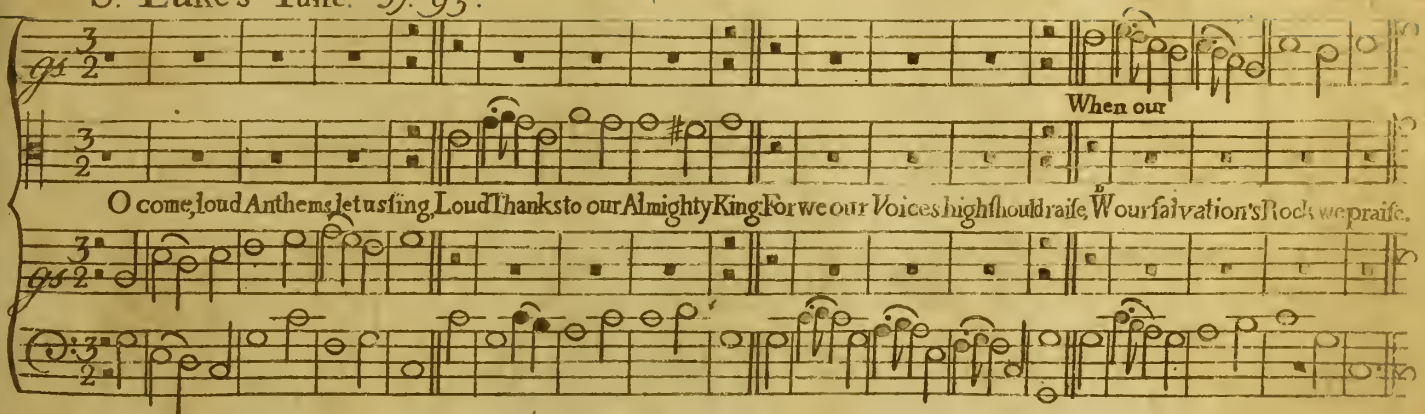
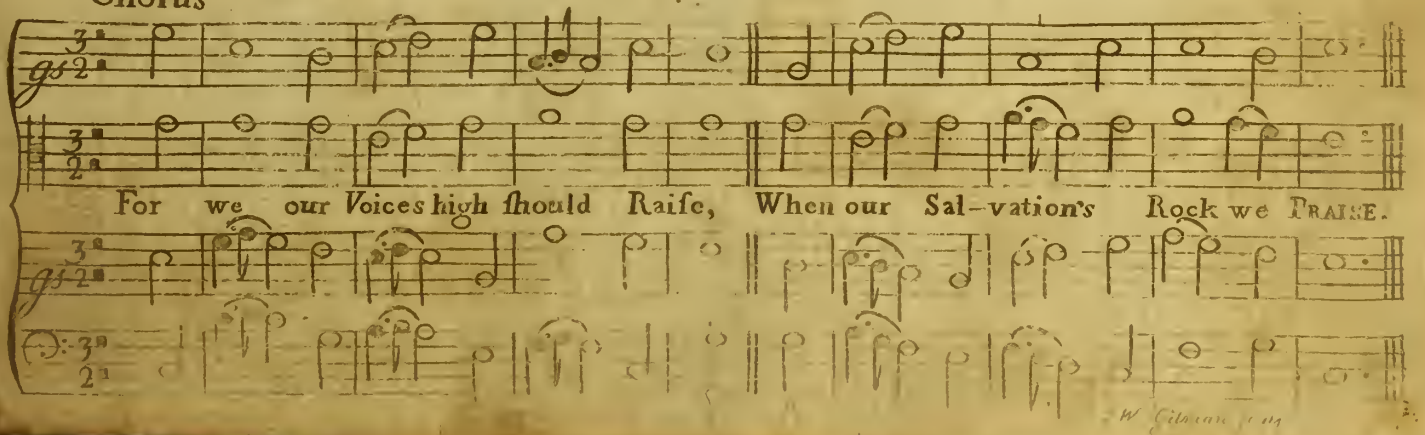
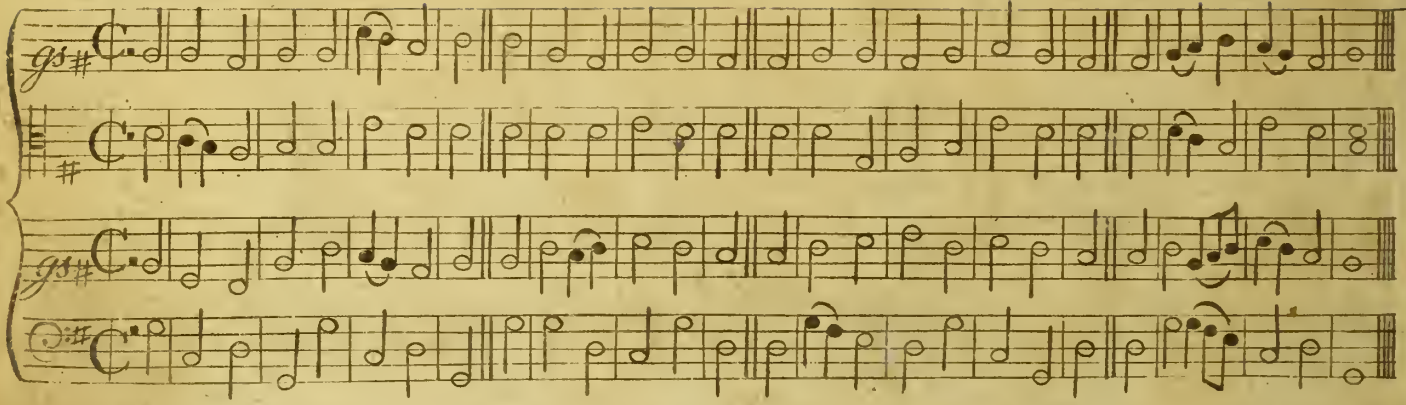
St. Luke's Tune. Ps. 95.



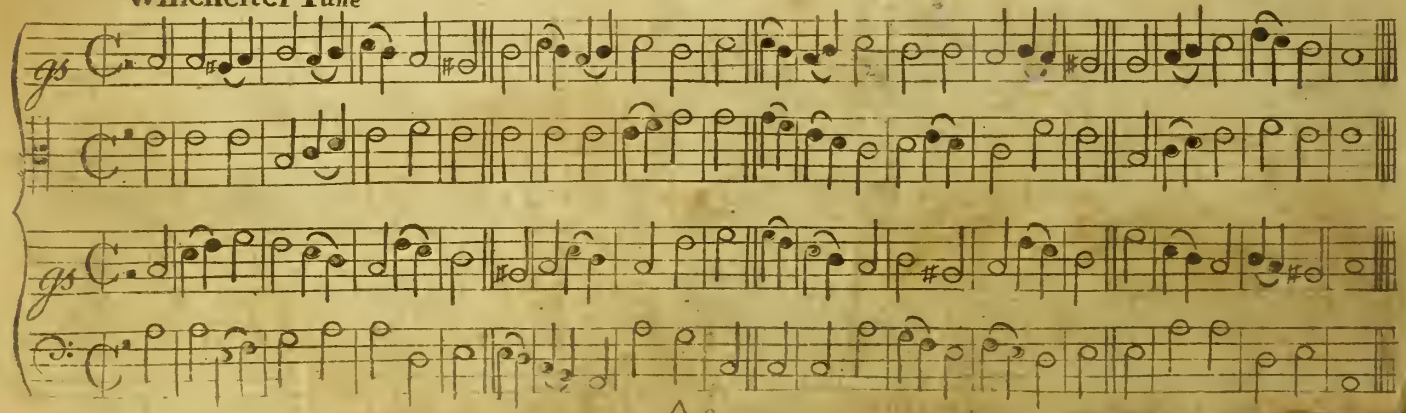
Chorus

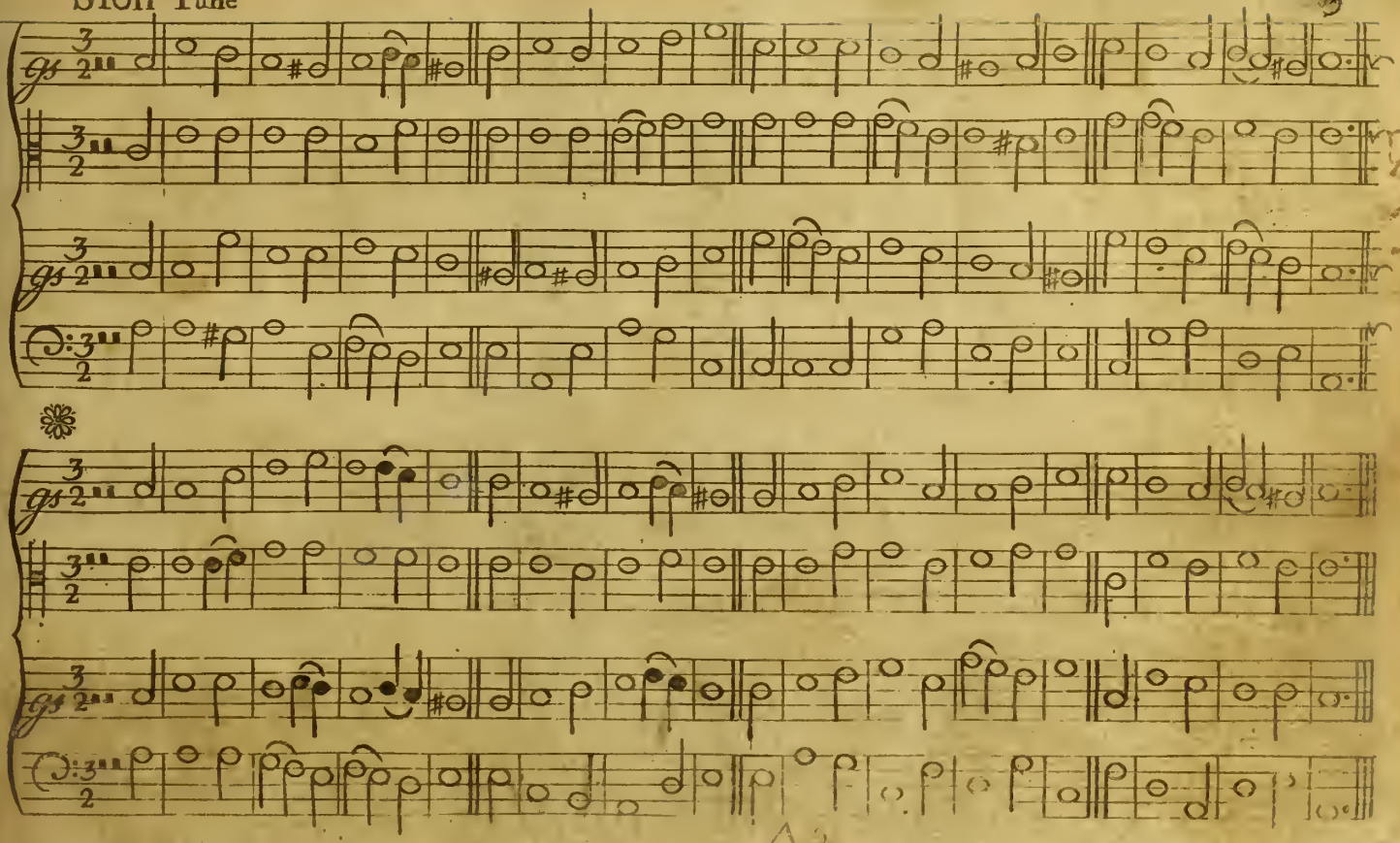


Dunchurch Tune

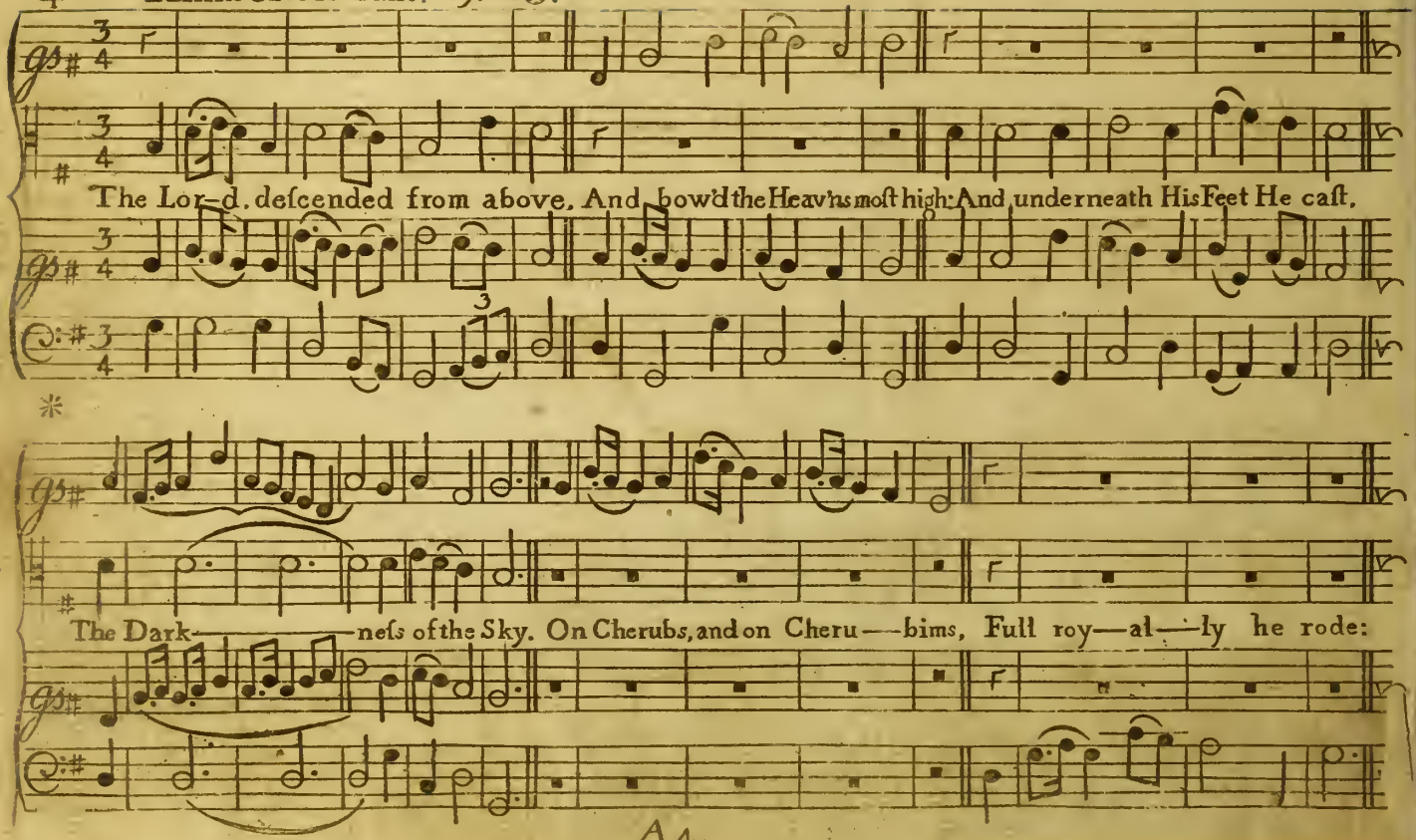


Wincheſter Tune





Kimbolton Tune. *Ps.* 18.



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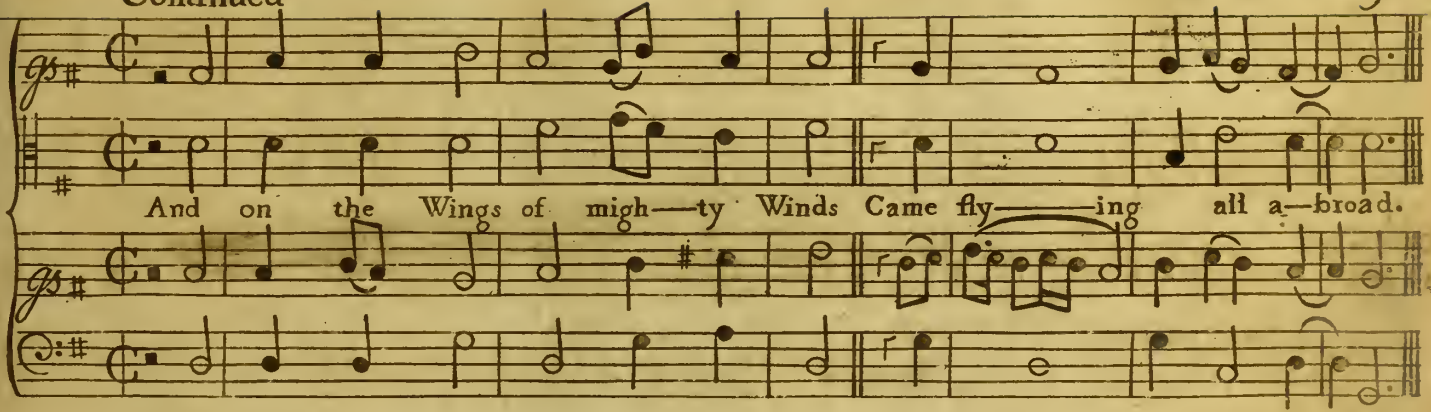
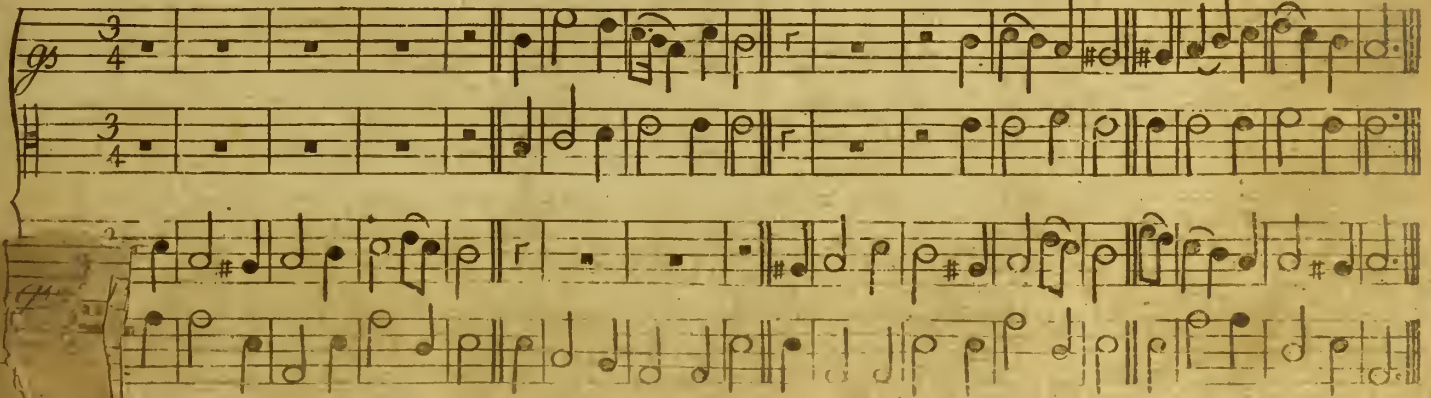
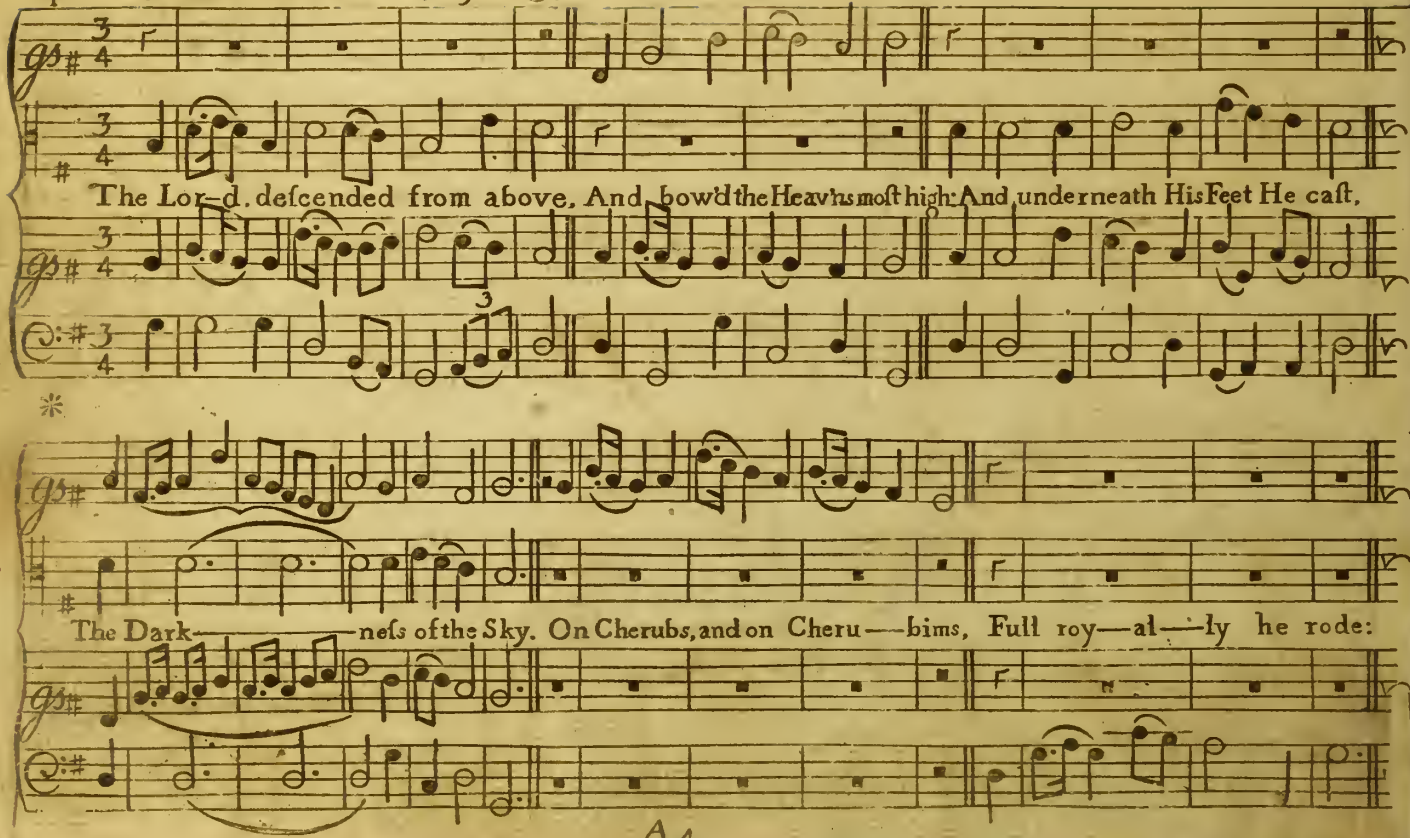


St Neot's Tune



Kimbolton Tune. *Ps.* 18.



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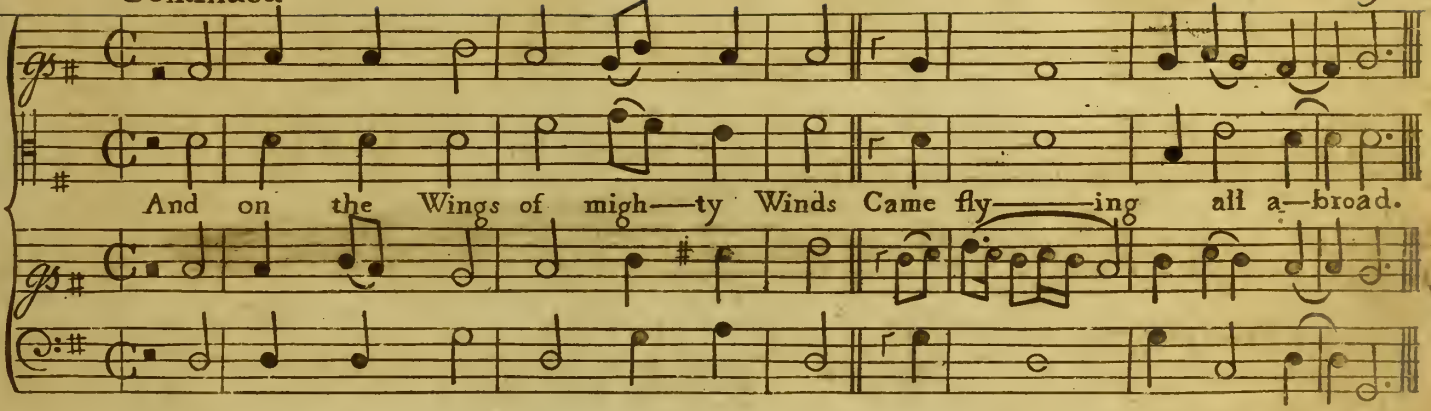
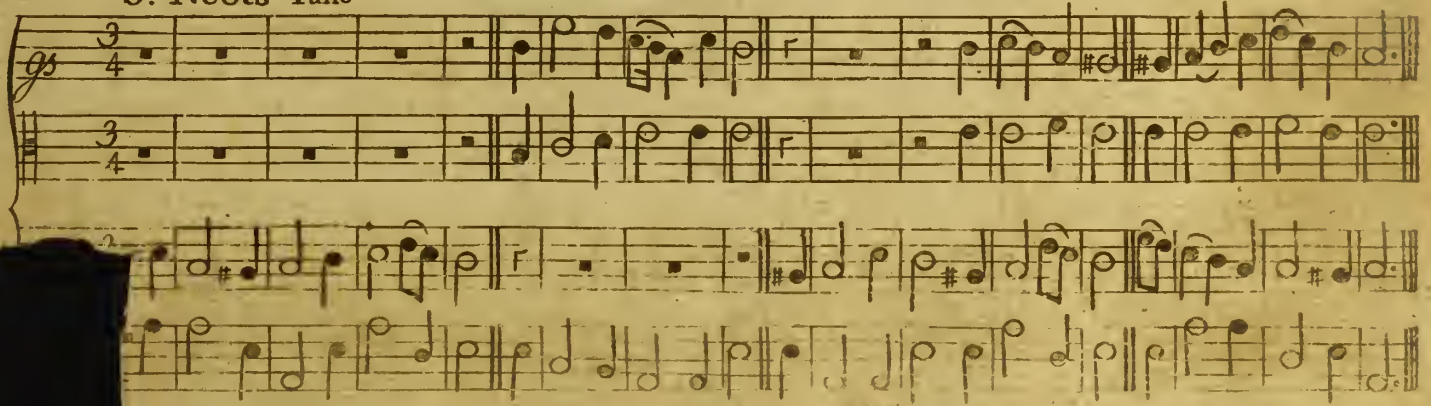
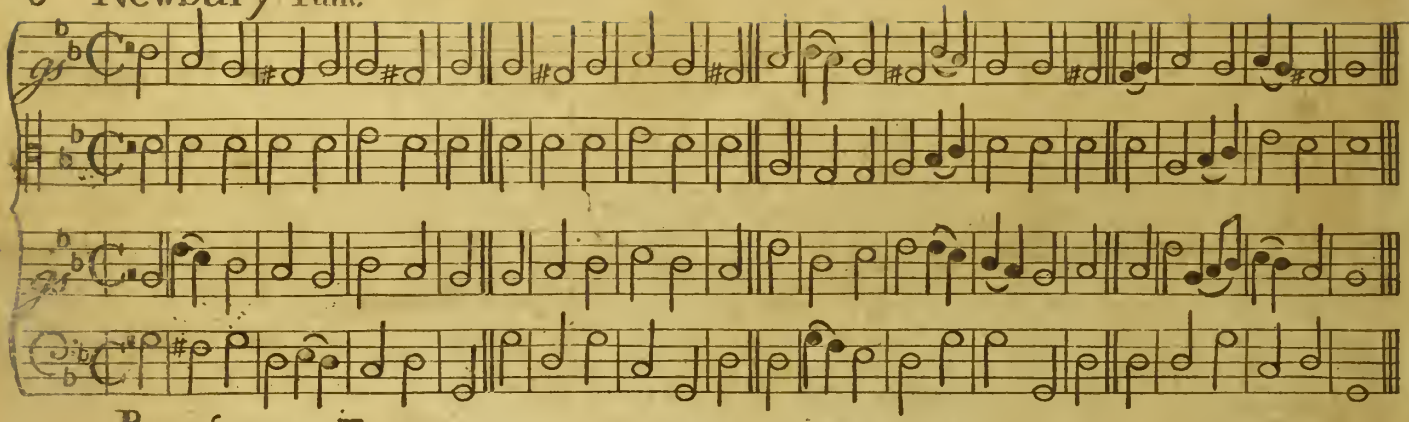


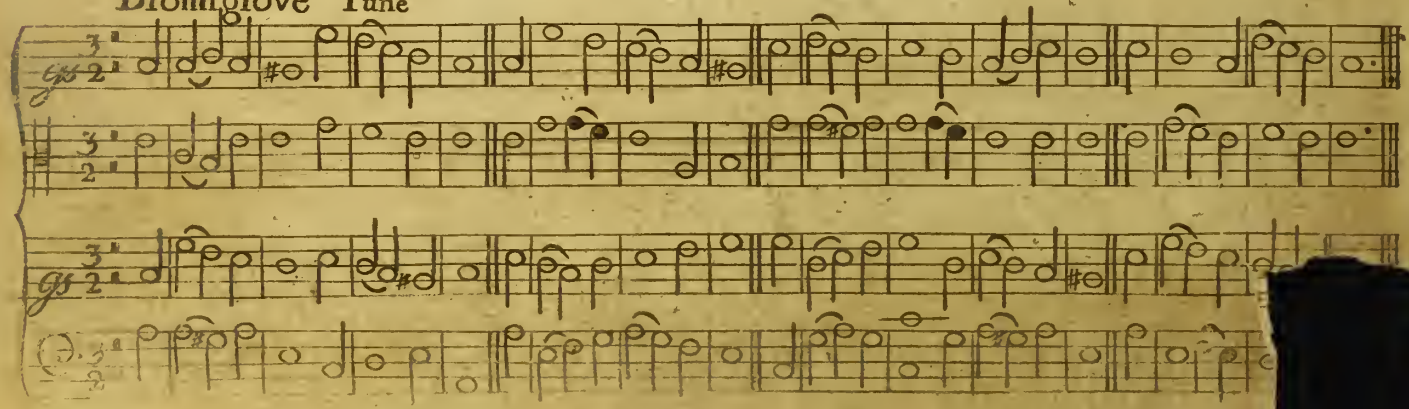
S^t. Neot's Tune



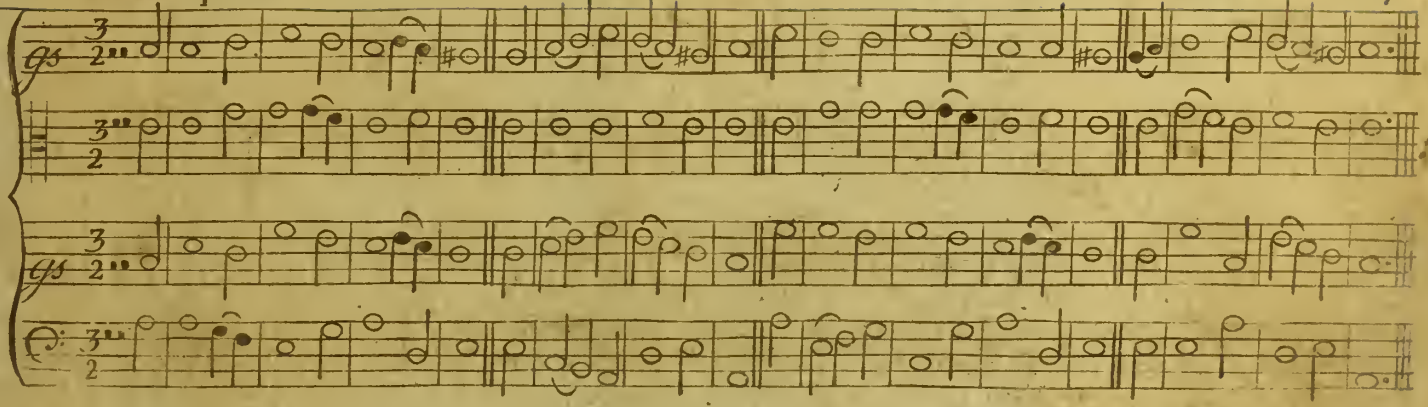
Newbury Tune



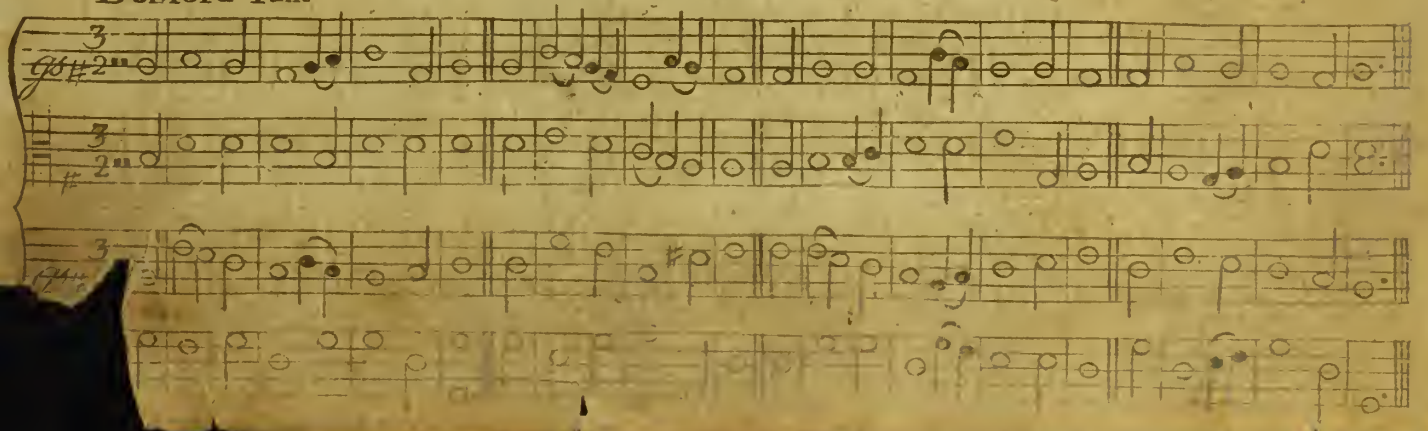
Bromſgrove Tune



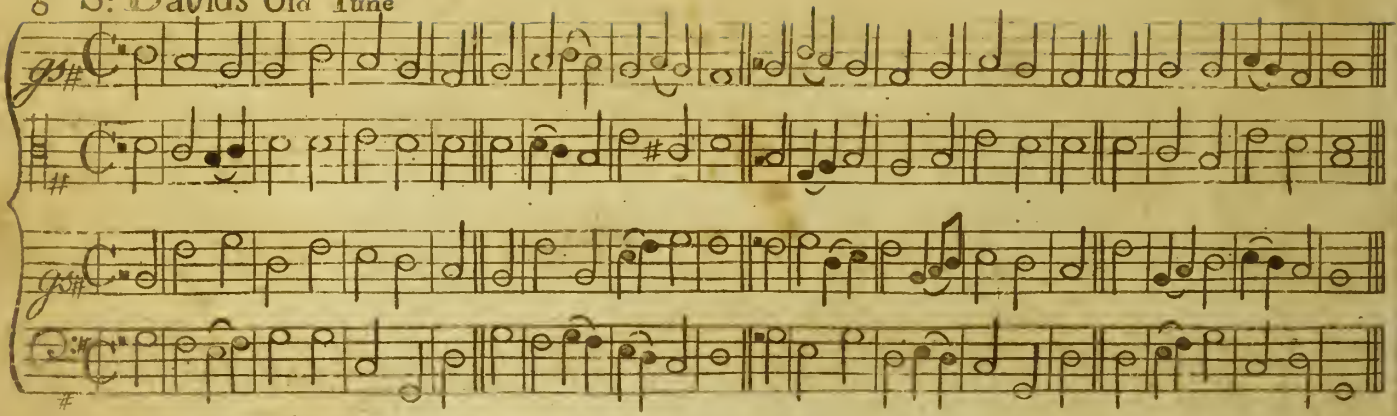
Worksop Tune



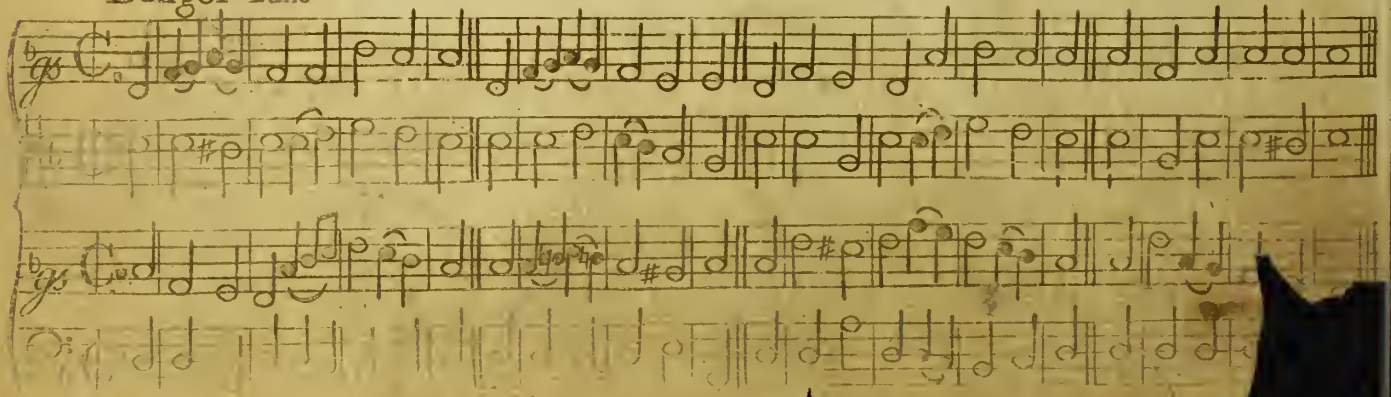
Bellford Tune



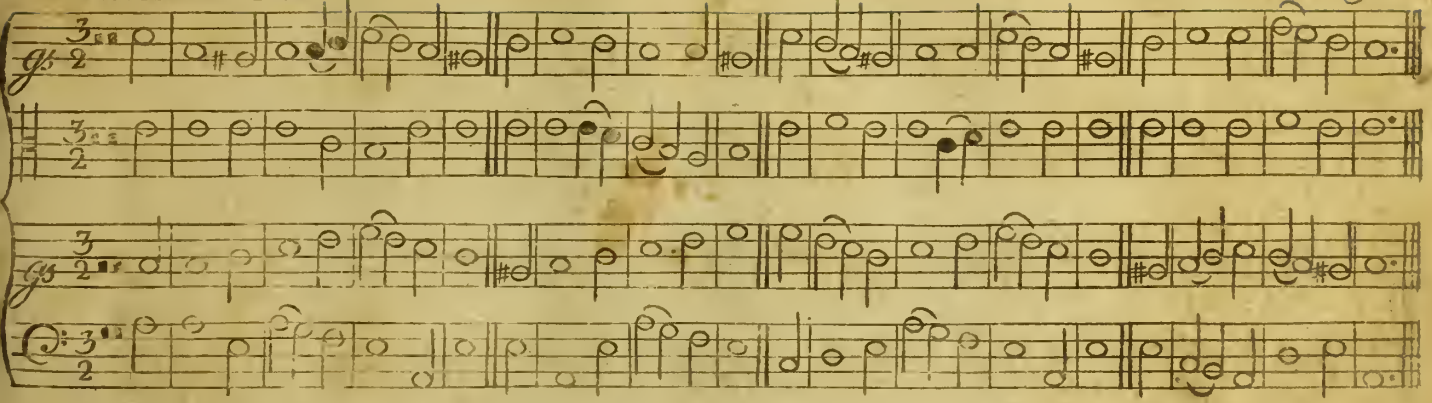
St. David's Old Tune



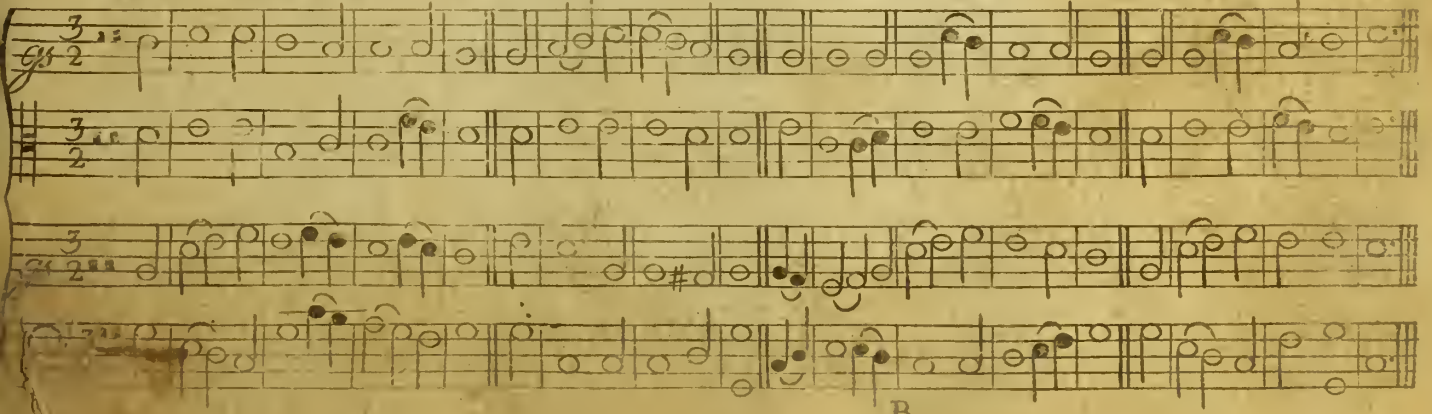
Bangor Tune



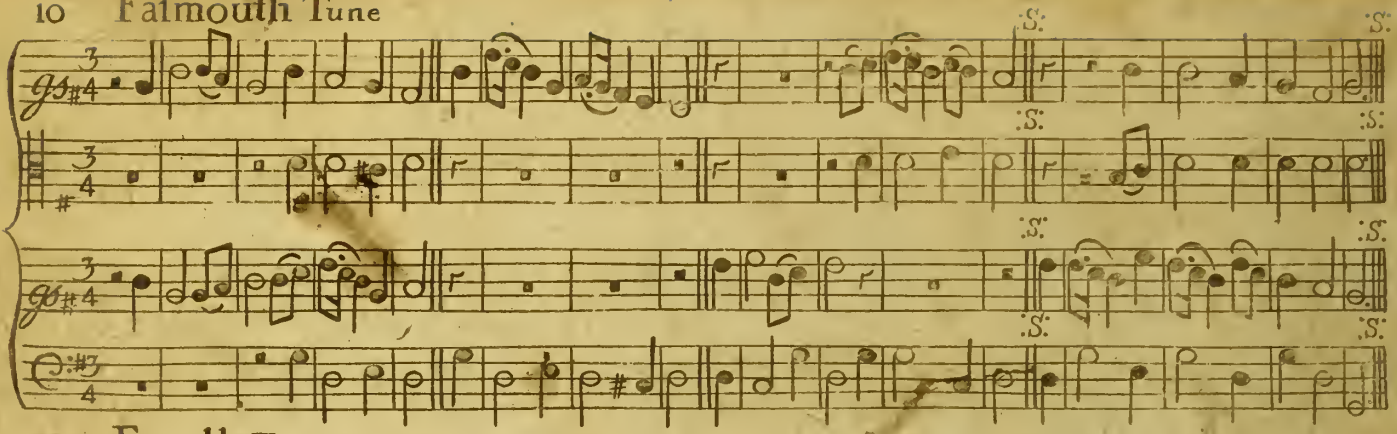
Hexham Tune



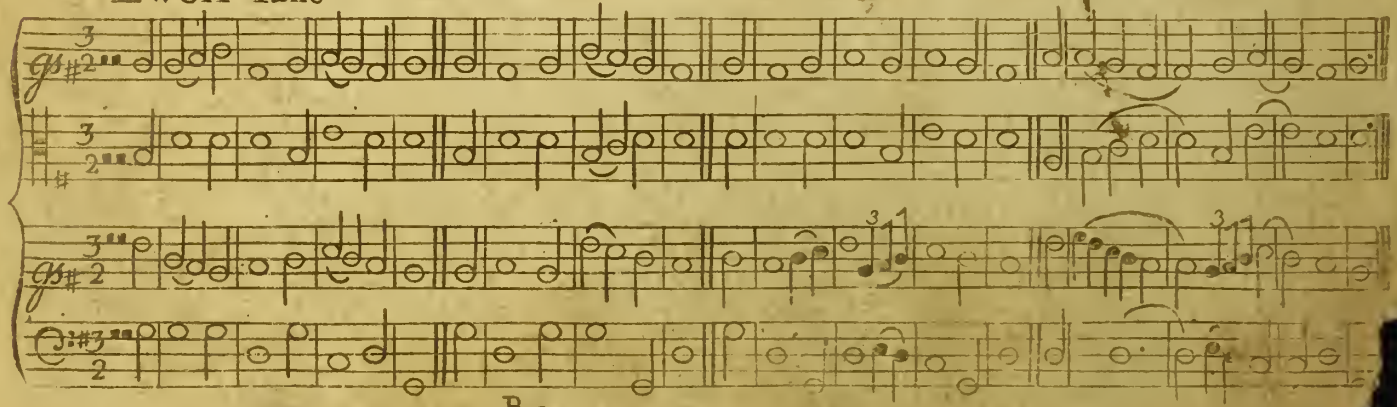
St. Katherine's Tune

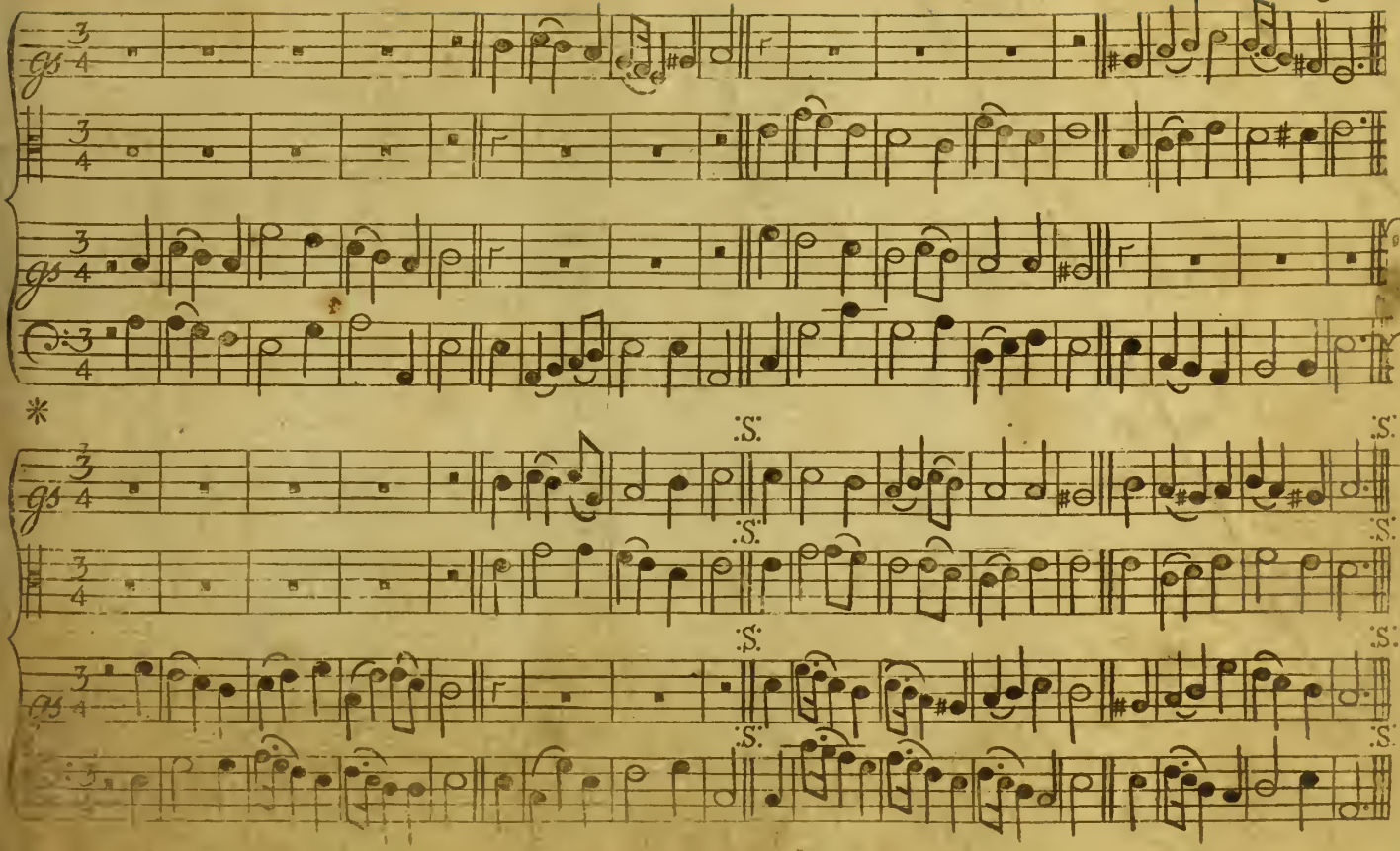


Falmouth Tune

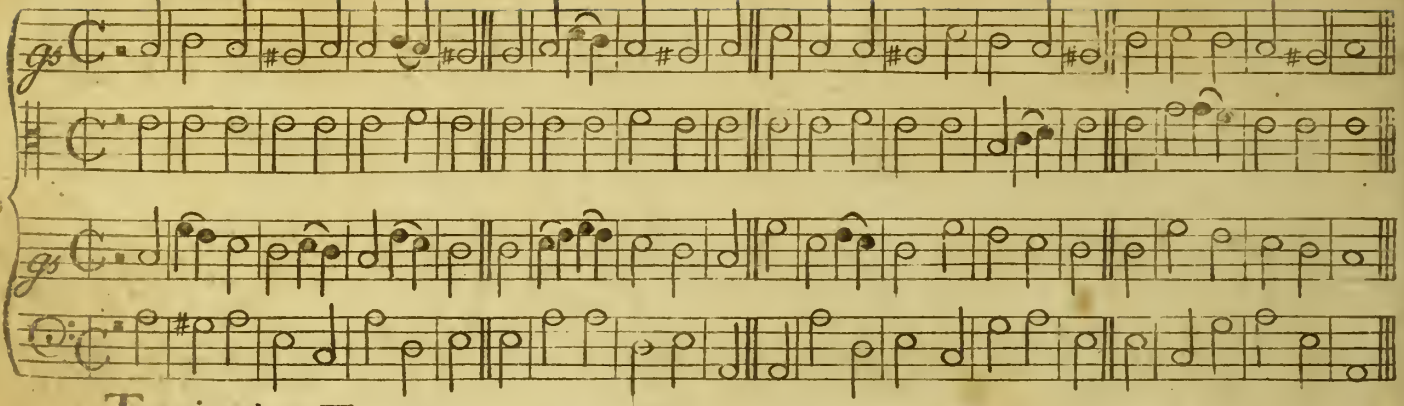


Ewell Tune

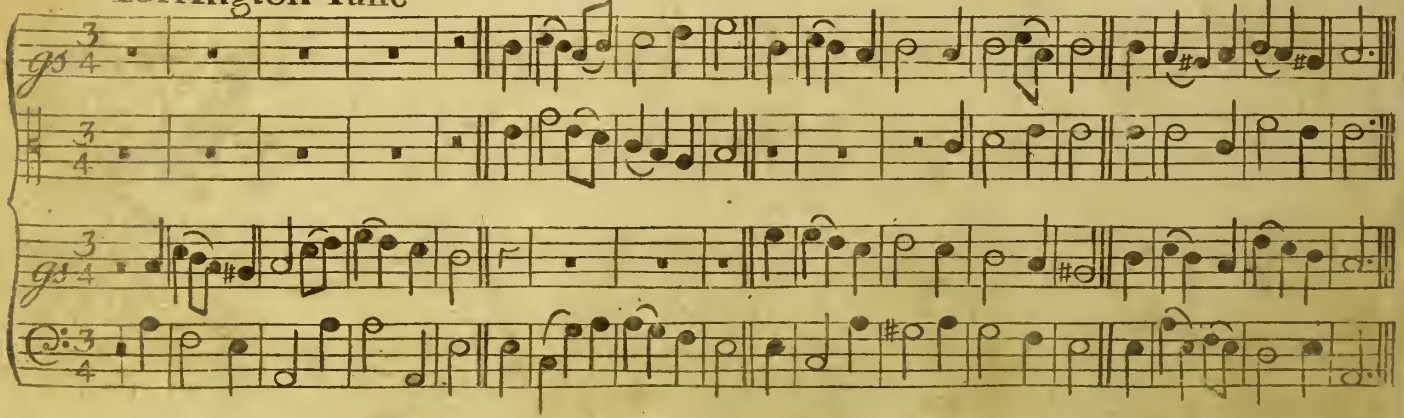


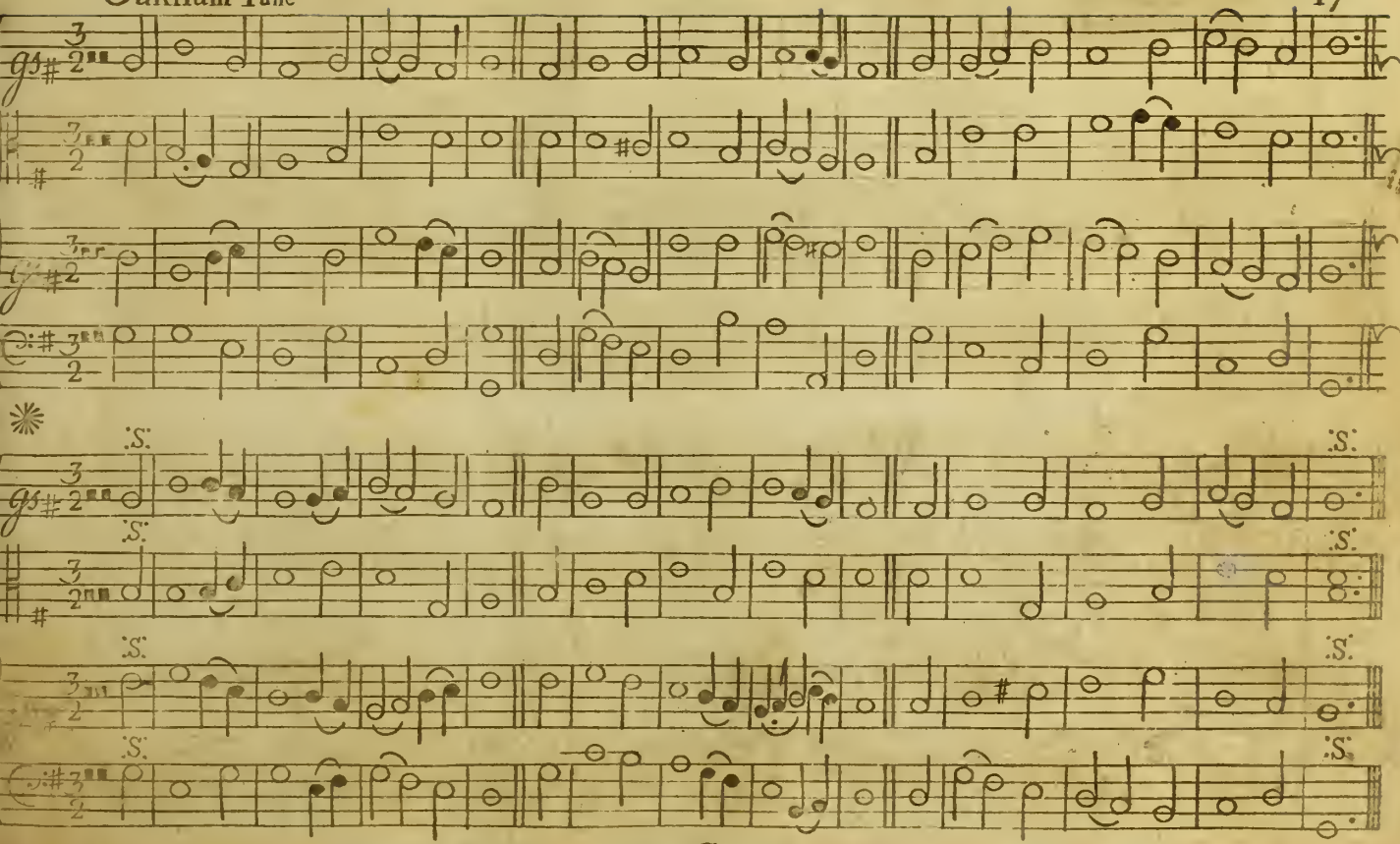


St. Edmond's Tune

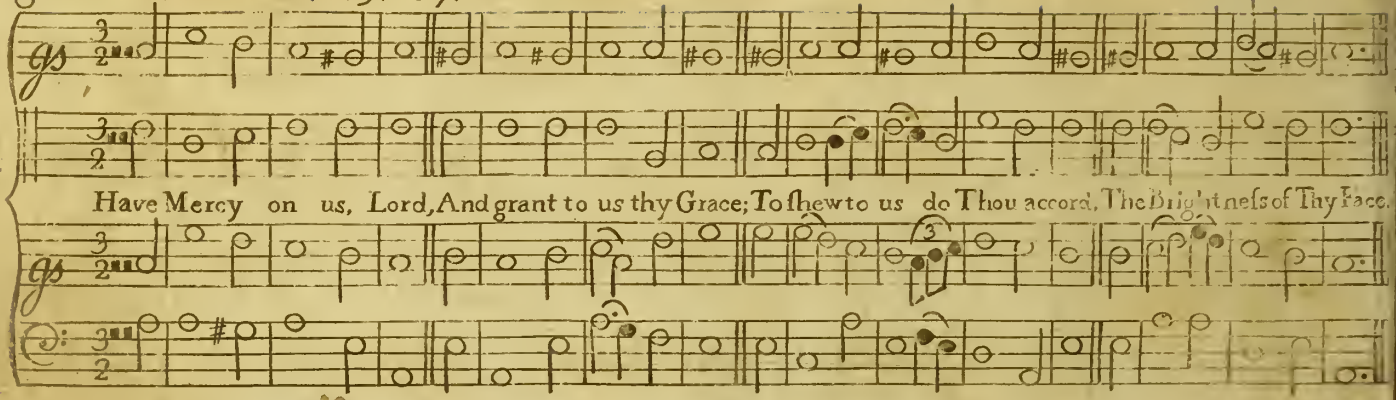


Torrington Tune

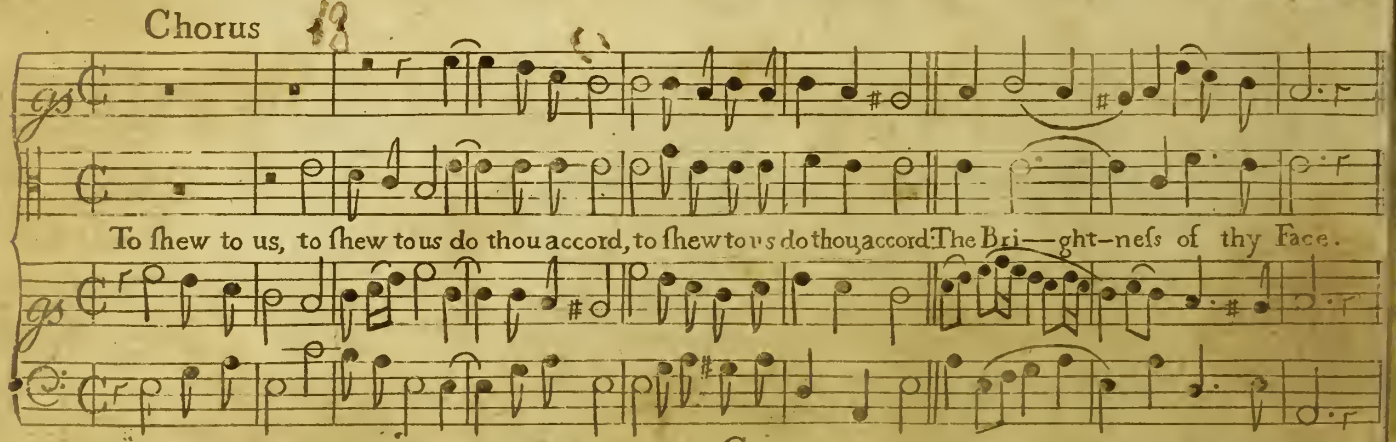


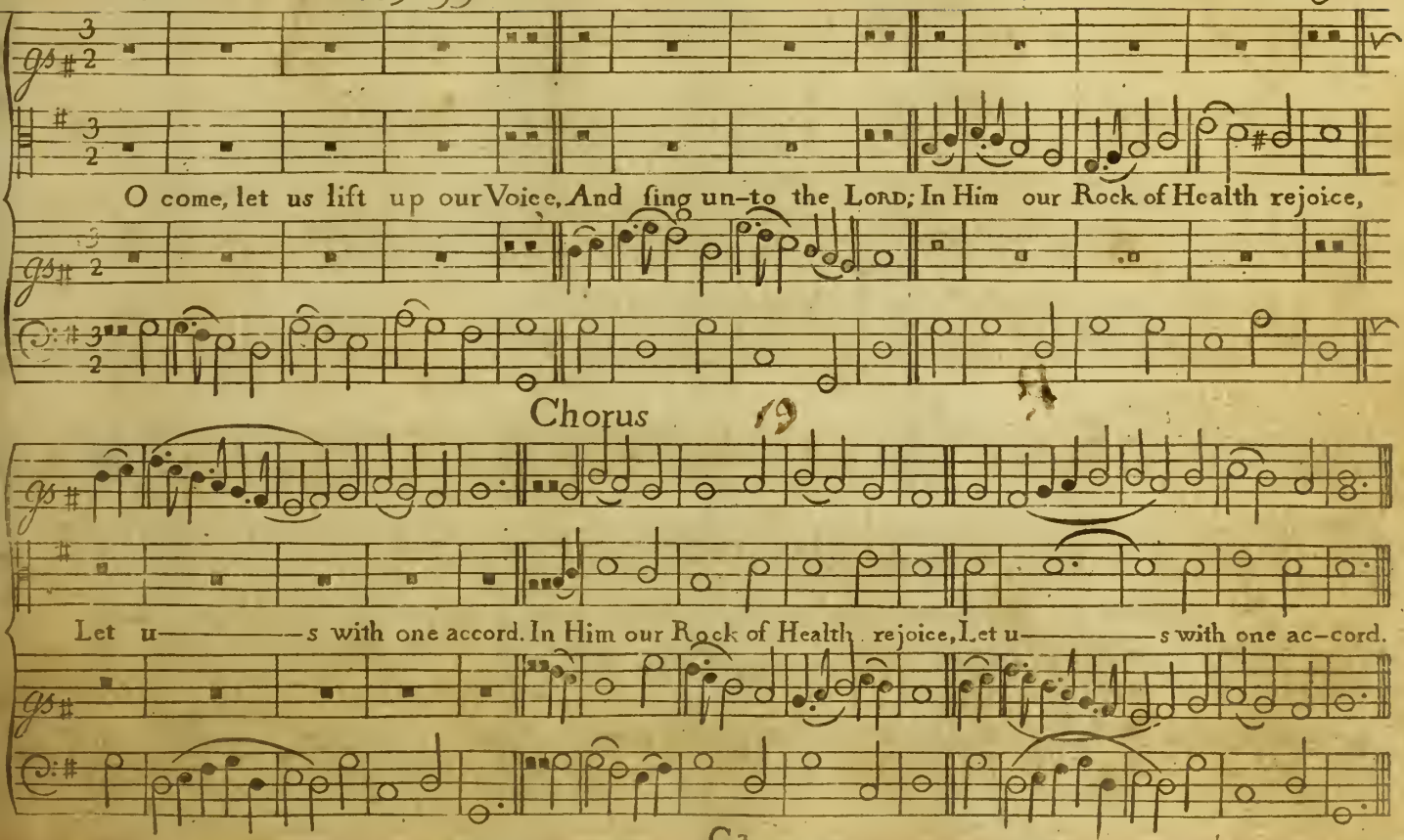


Guilford Tune. *Ps. 67.*

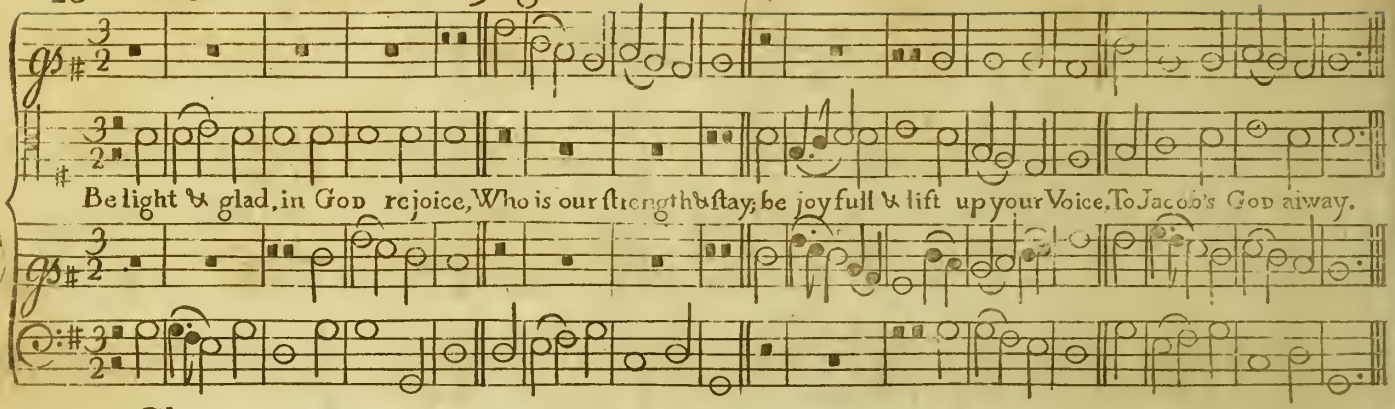


Chorus

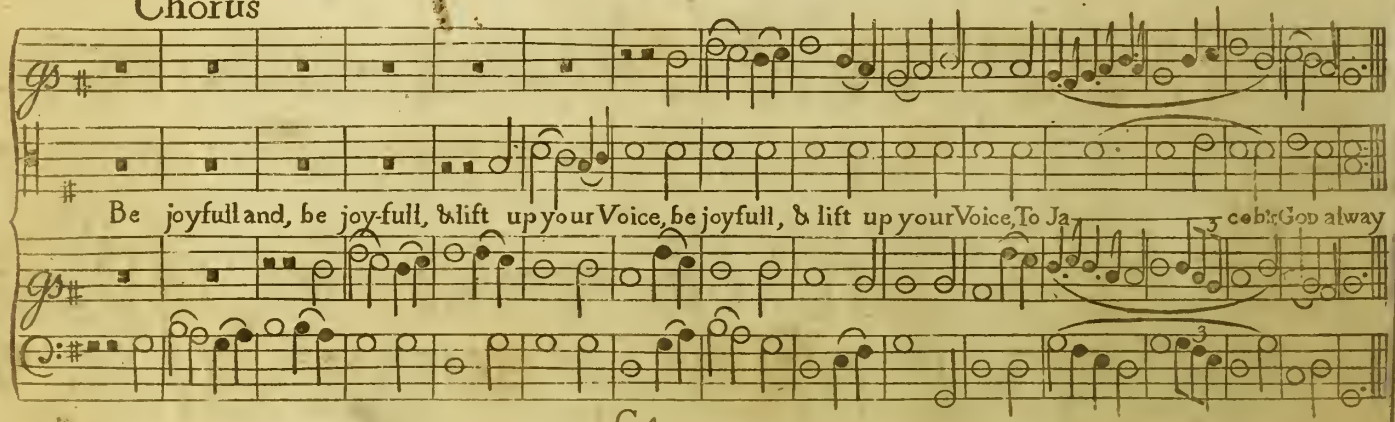


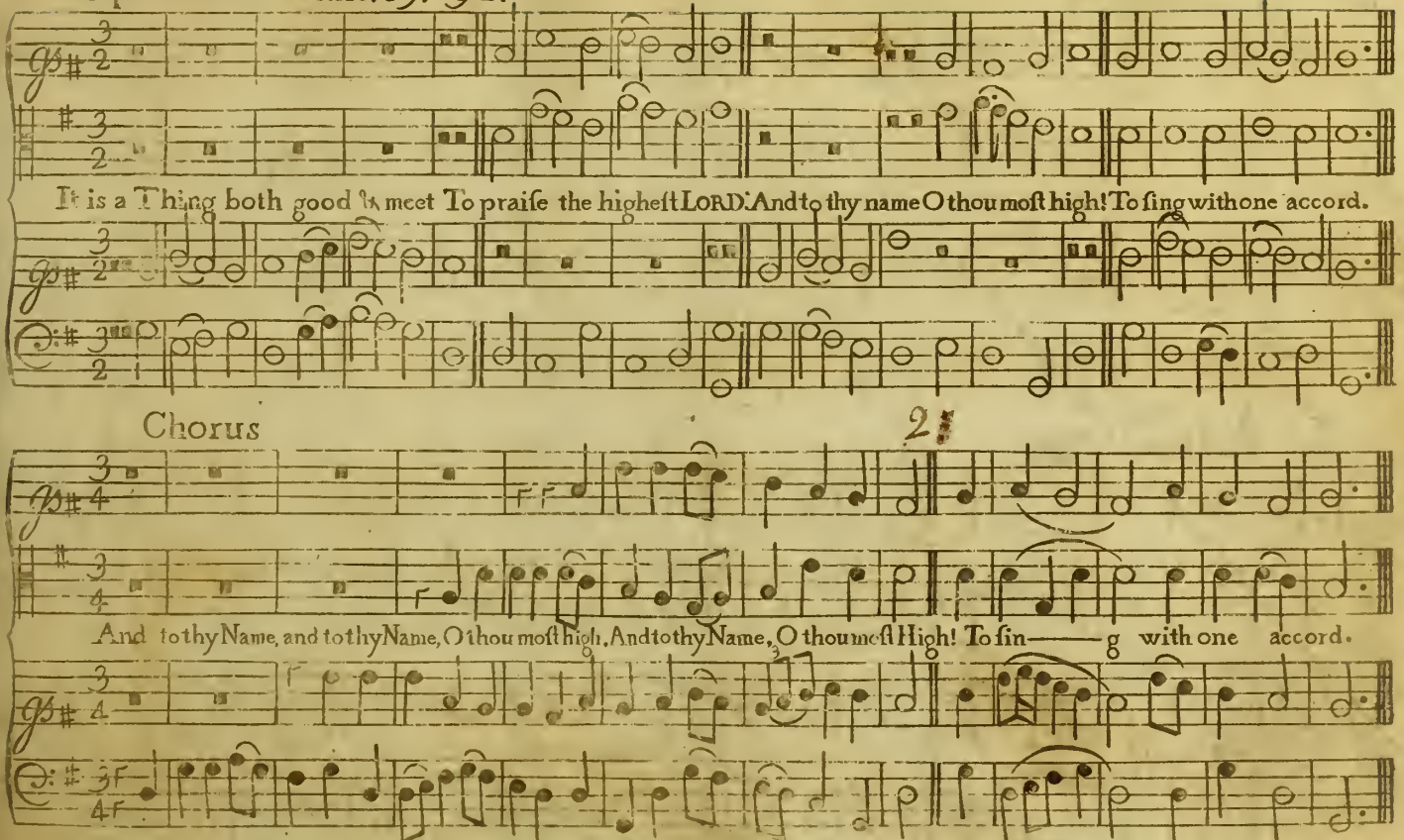

O come, let us lift up our Voice, And sing un-to the LORD; In Him our Rock of Health rejoice,
Chorus
Let u——s with one accord. In Him our Rock of Health rejoice, Let u——s with one ac-cord.

Westerham Tune. *Ps.* 81.

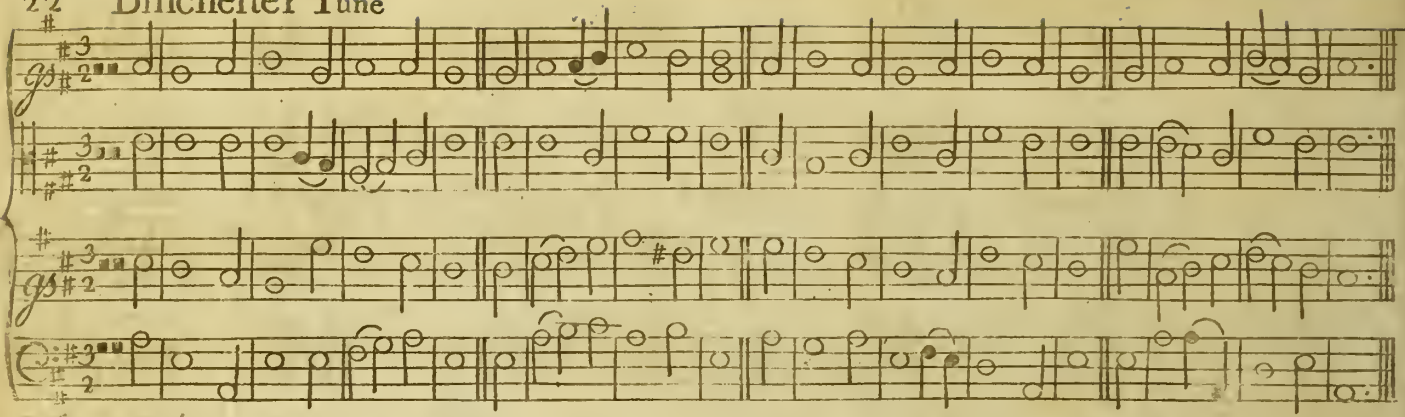


Chorus

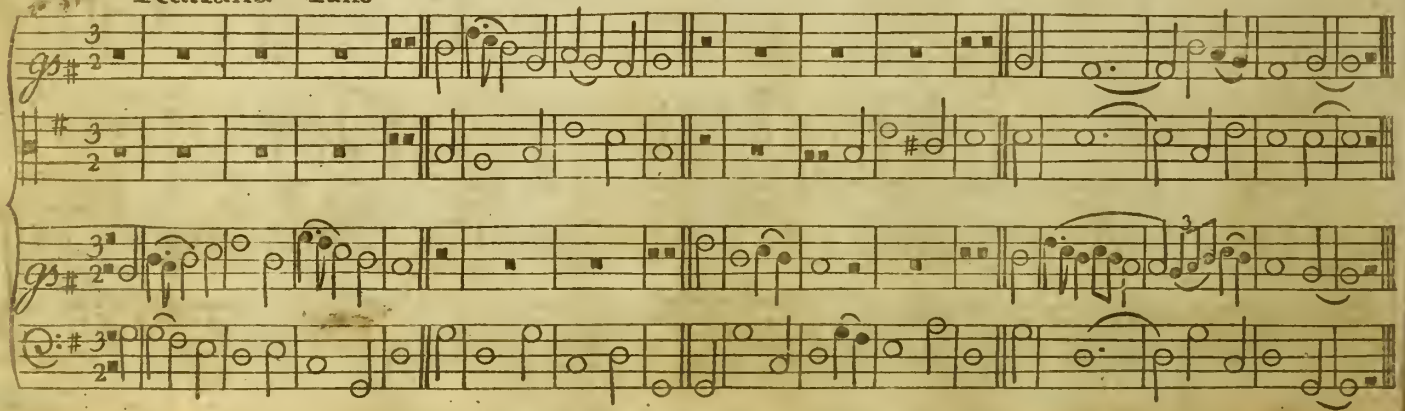


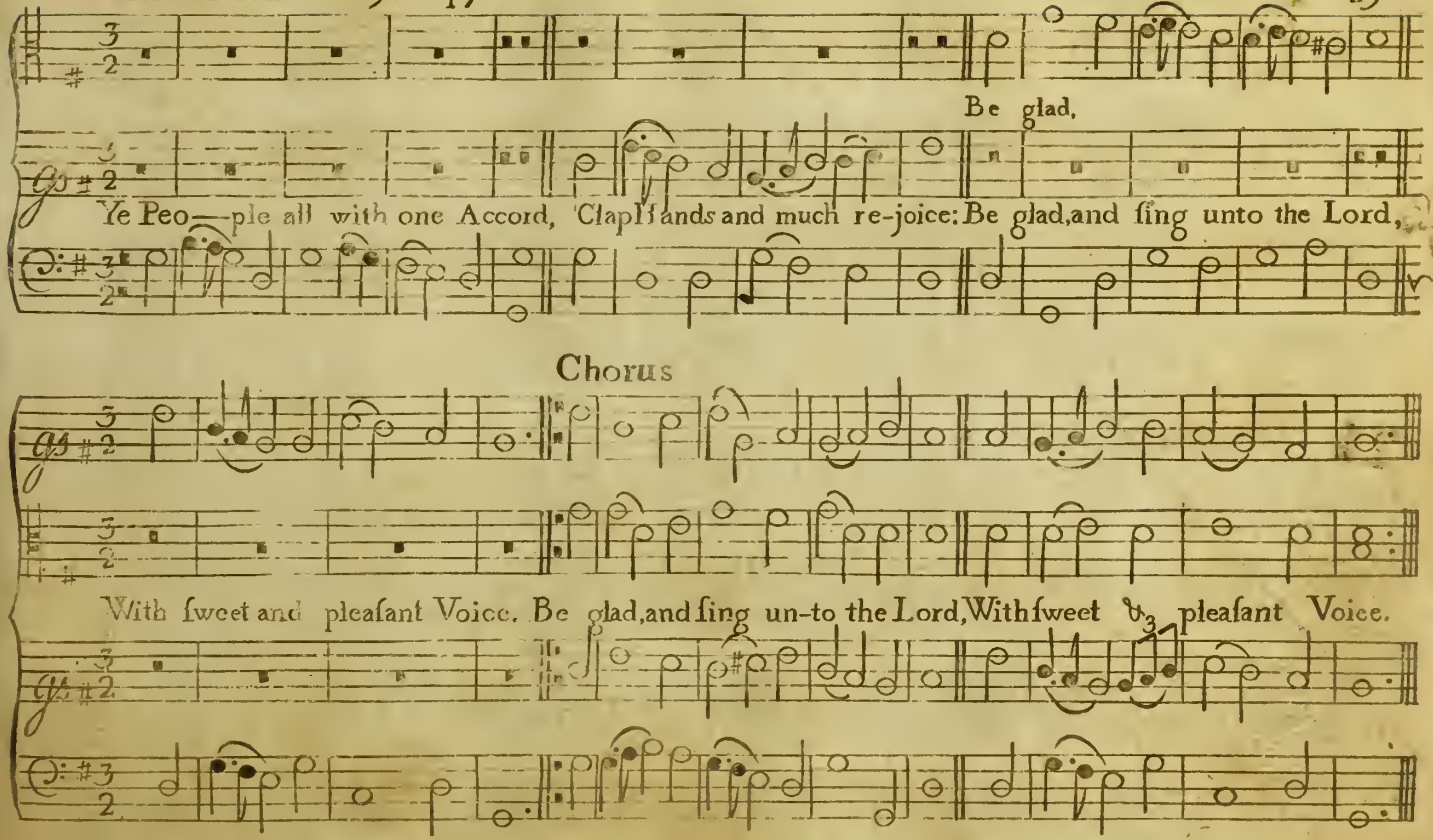

It is a Thing both good & meet To praise the highest LORD: And to thy name O thou most high! To sing with one accord.
Chorus
2
And to thy Name, and to thy Name, O thou most high, And to thy Name, O thou most High! To sin——g with one accord.

Binchester Tune

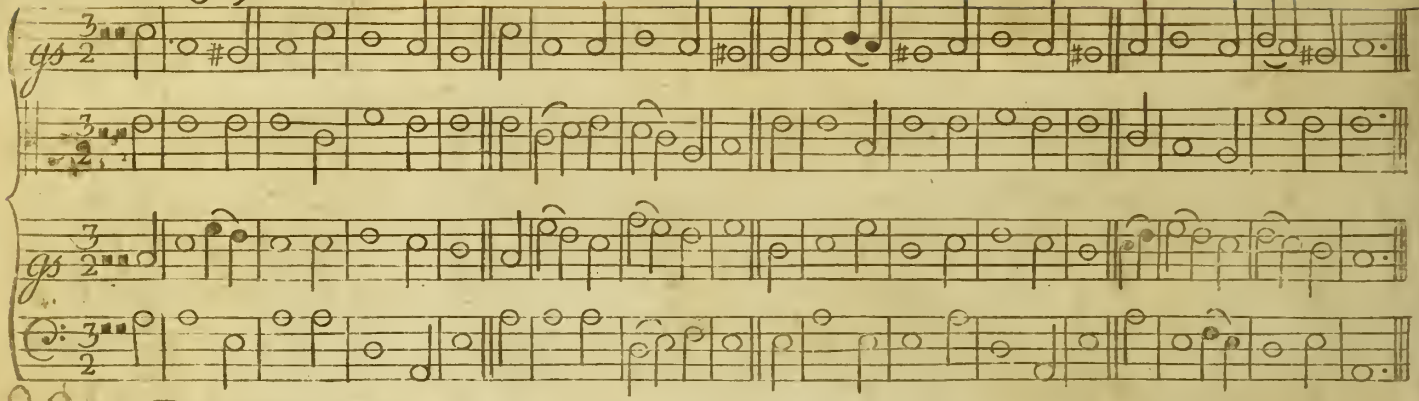


Rutland Tune

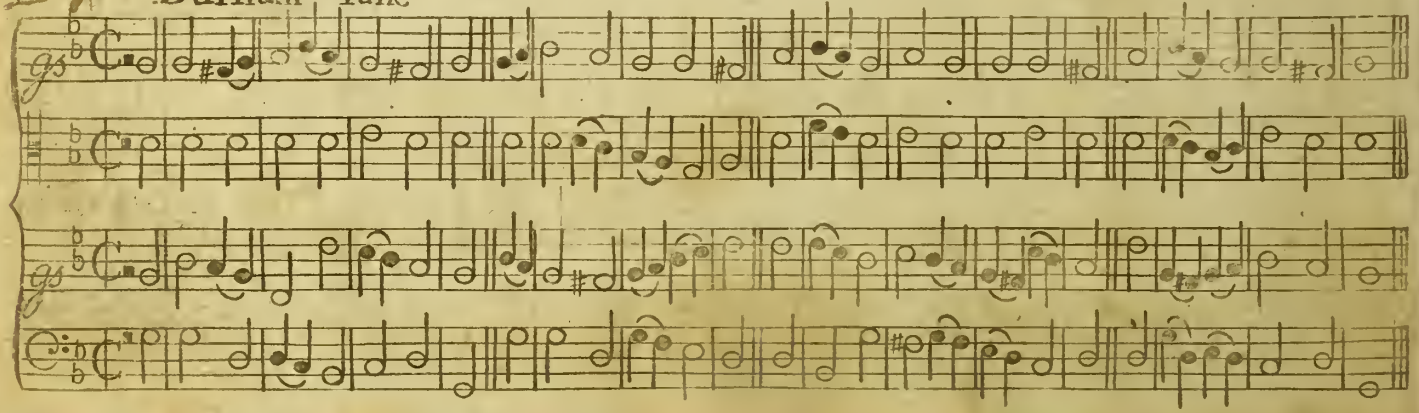



Be glad,
Ye Peo—ple all with one Accord, Clap Hands and much re-joice: Be glad, and ſing unto the Lord,
Chorus
With ſweet and pleaſant Voice. Be glad, and ſing un-to the Lord, With ſweet pleaſant Voice.

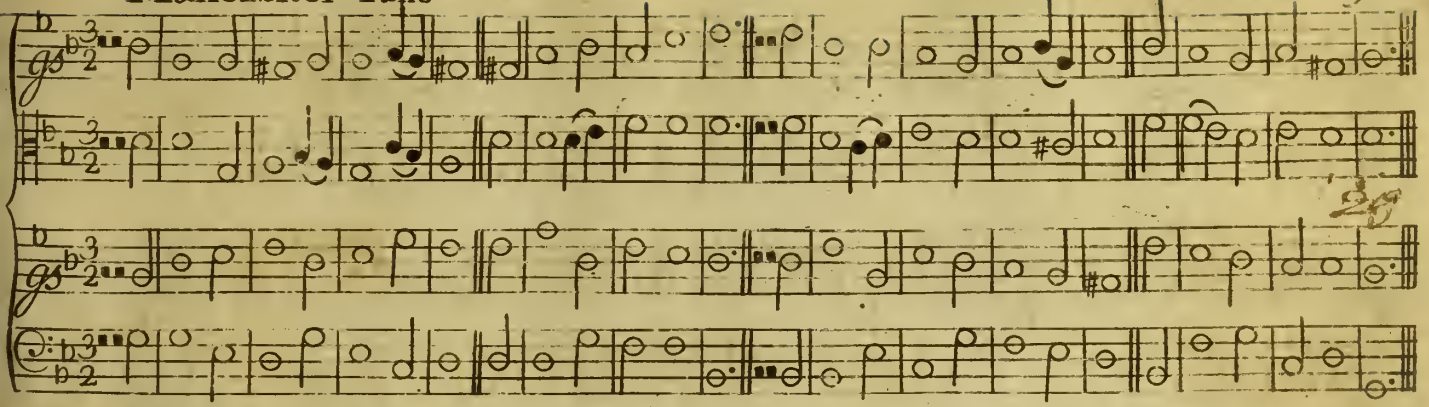
24. Rugby Tune



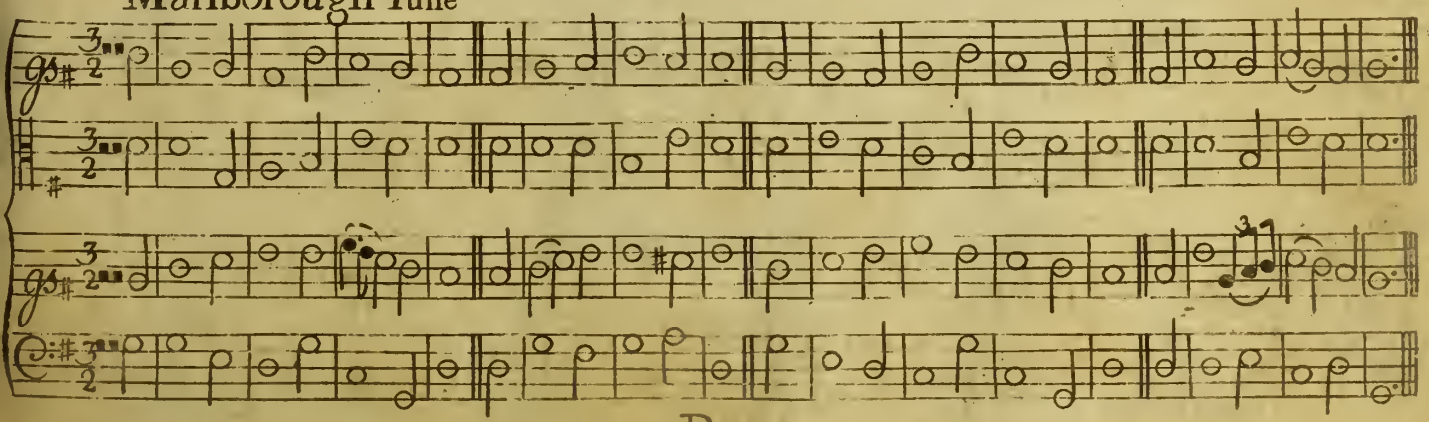
29. Durham Tune



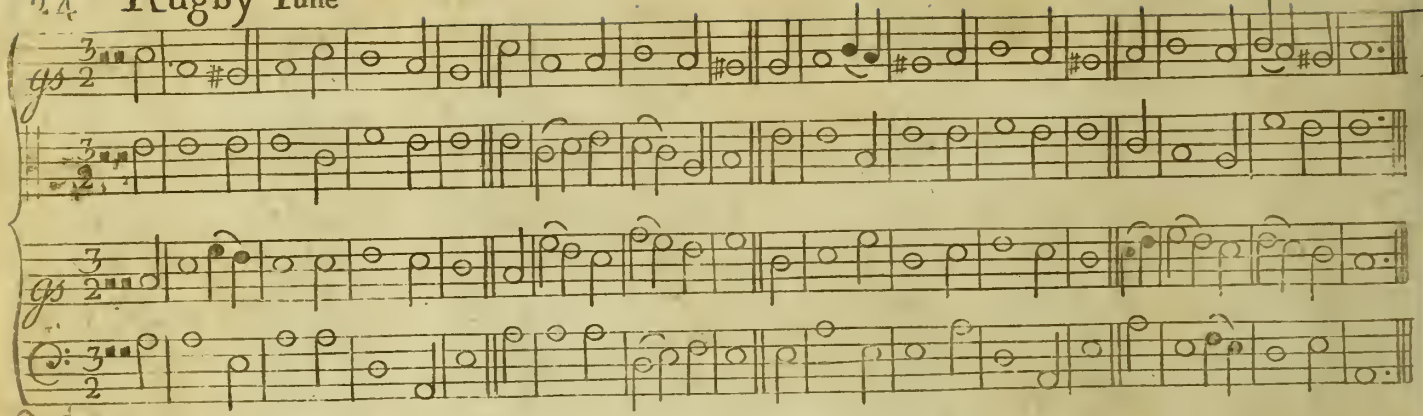
Manchester Tune



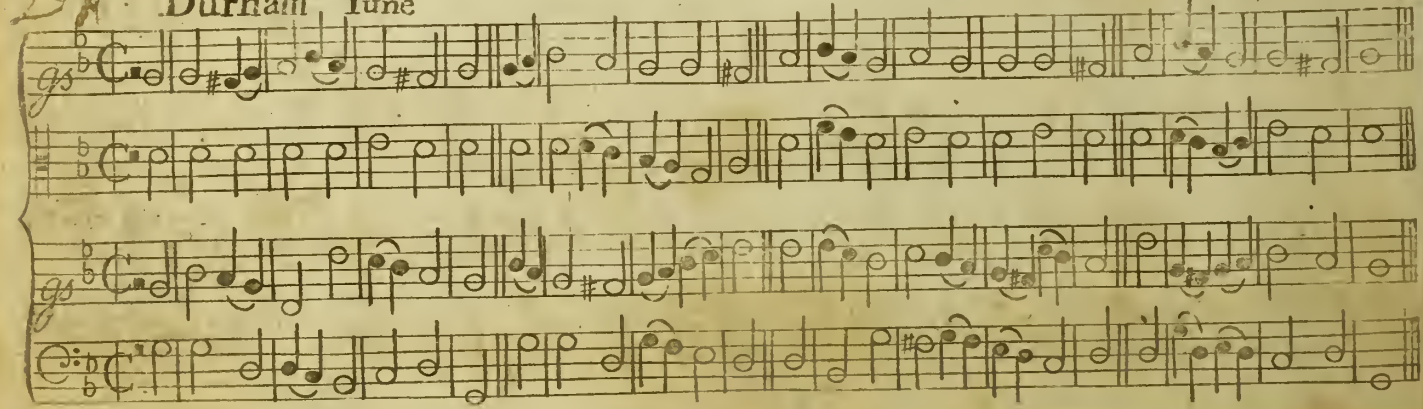
Marlborough Tune



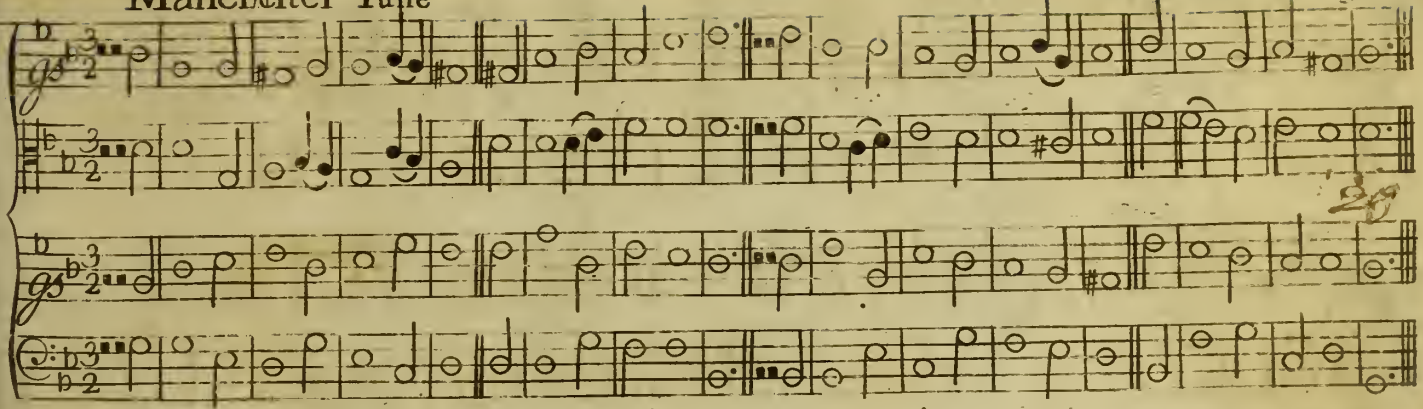
24. Rugby Tune



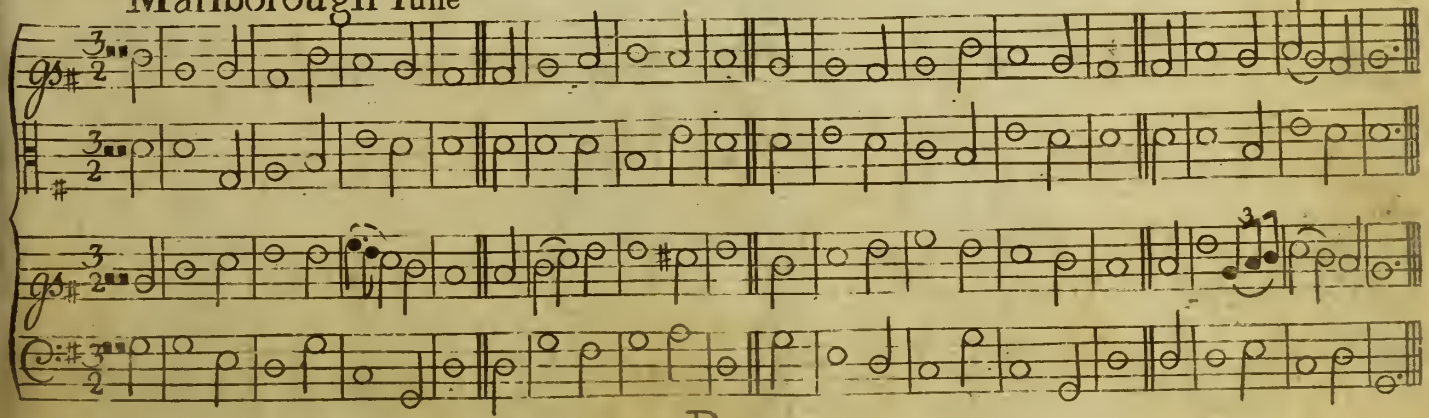
25. Durham Tune

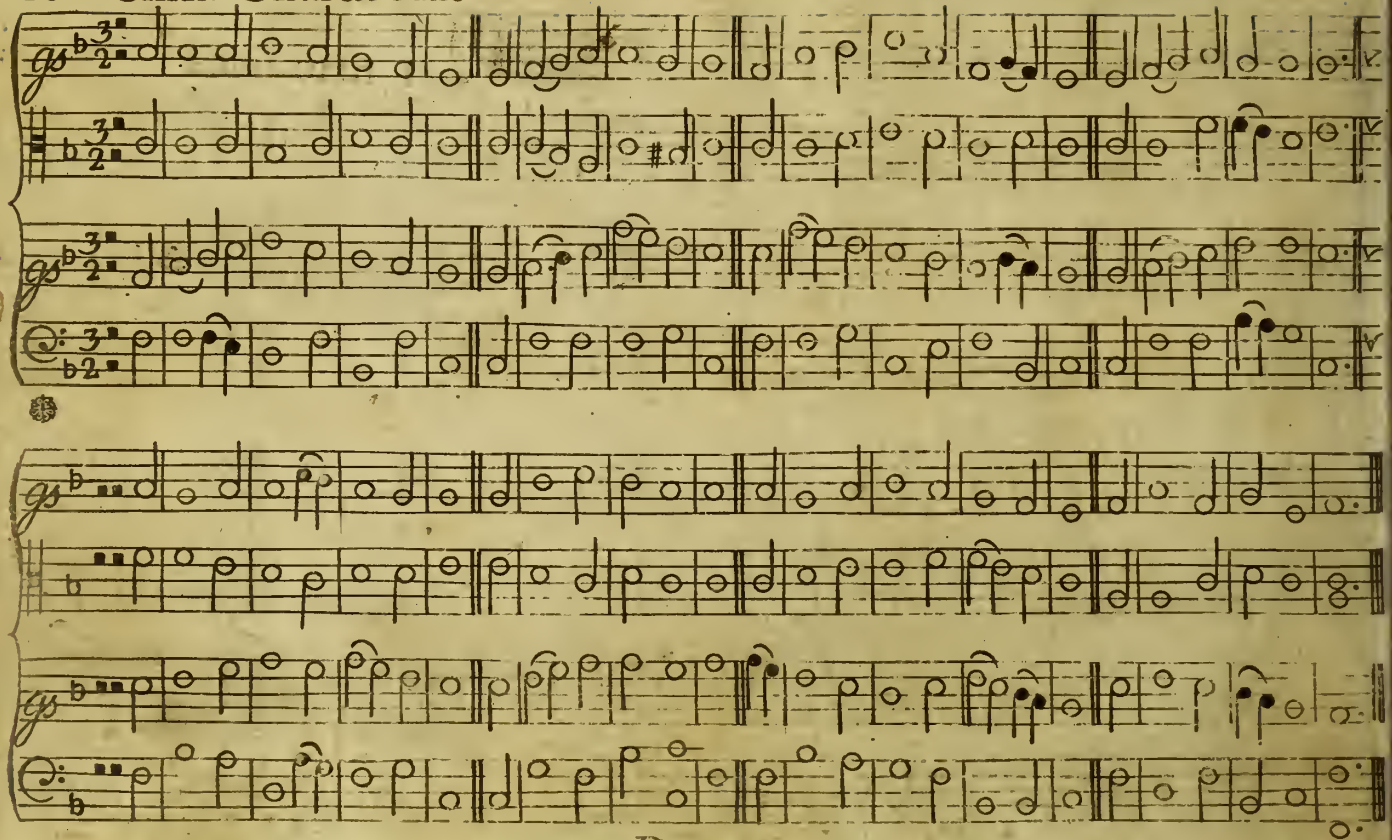


Manchester Tune

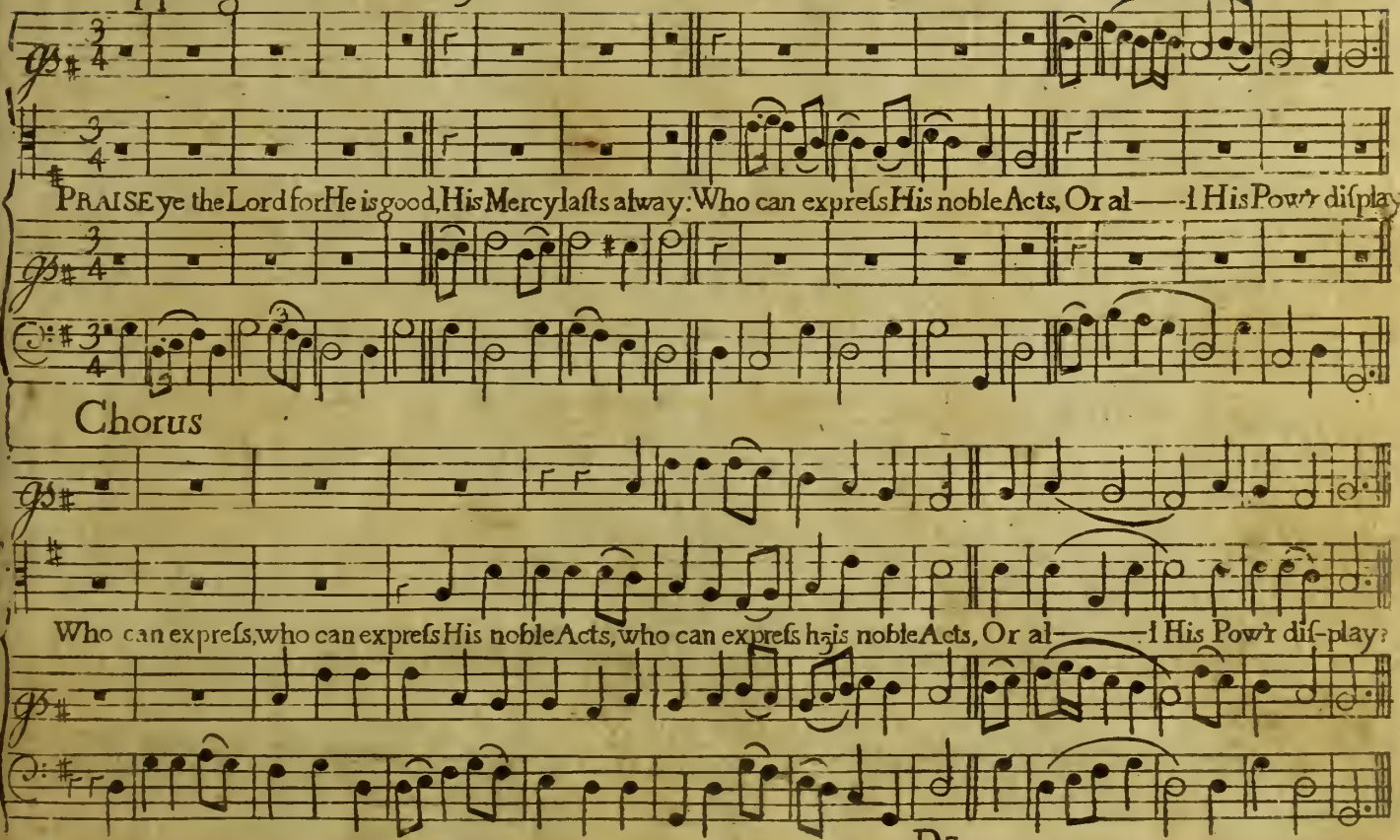


Marlborough Tune

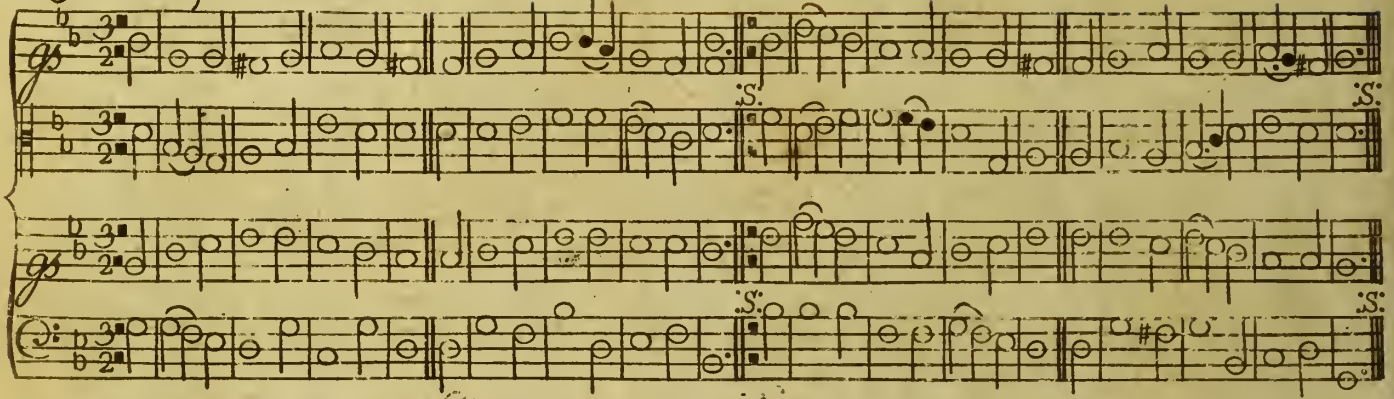




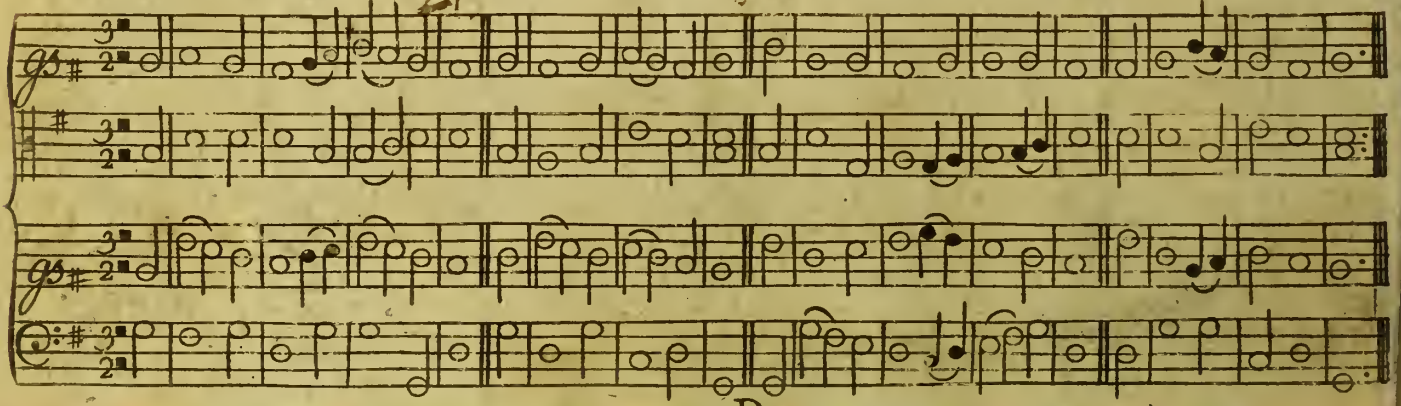
Uppingham Tune. Ps. 106.



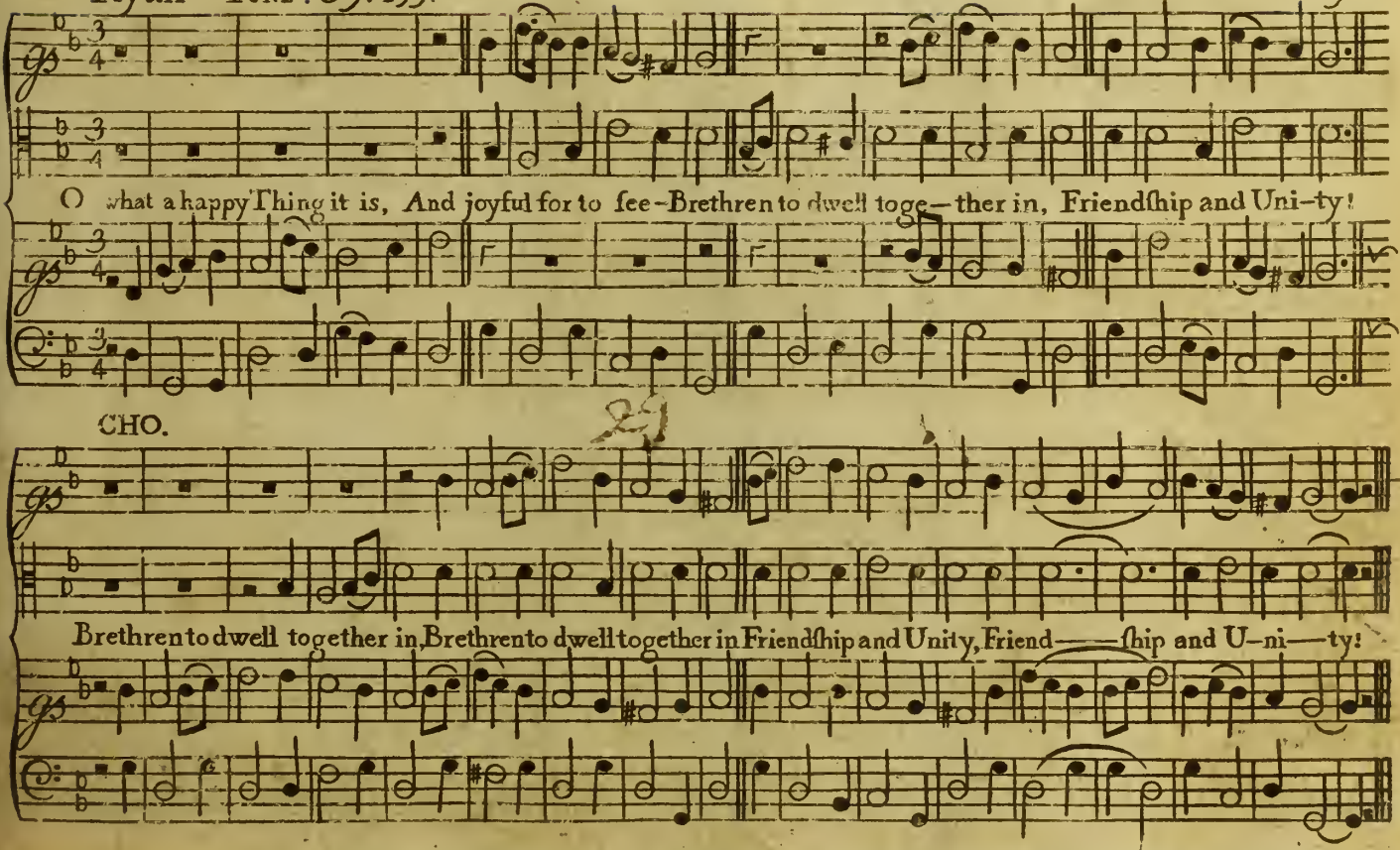
Babylon Tune



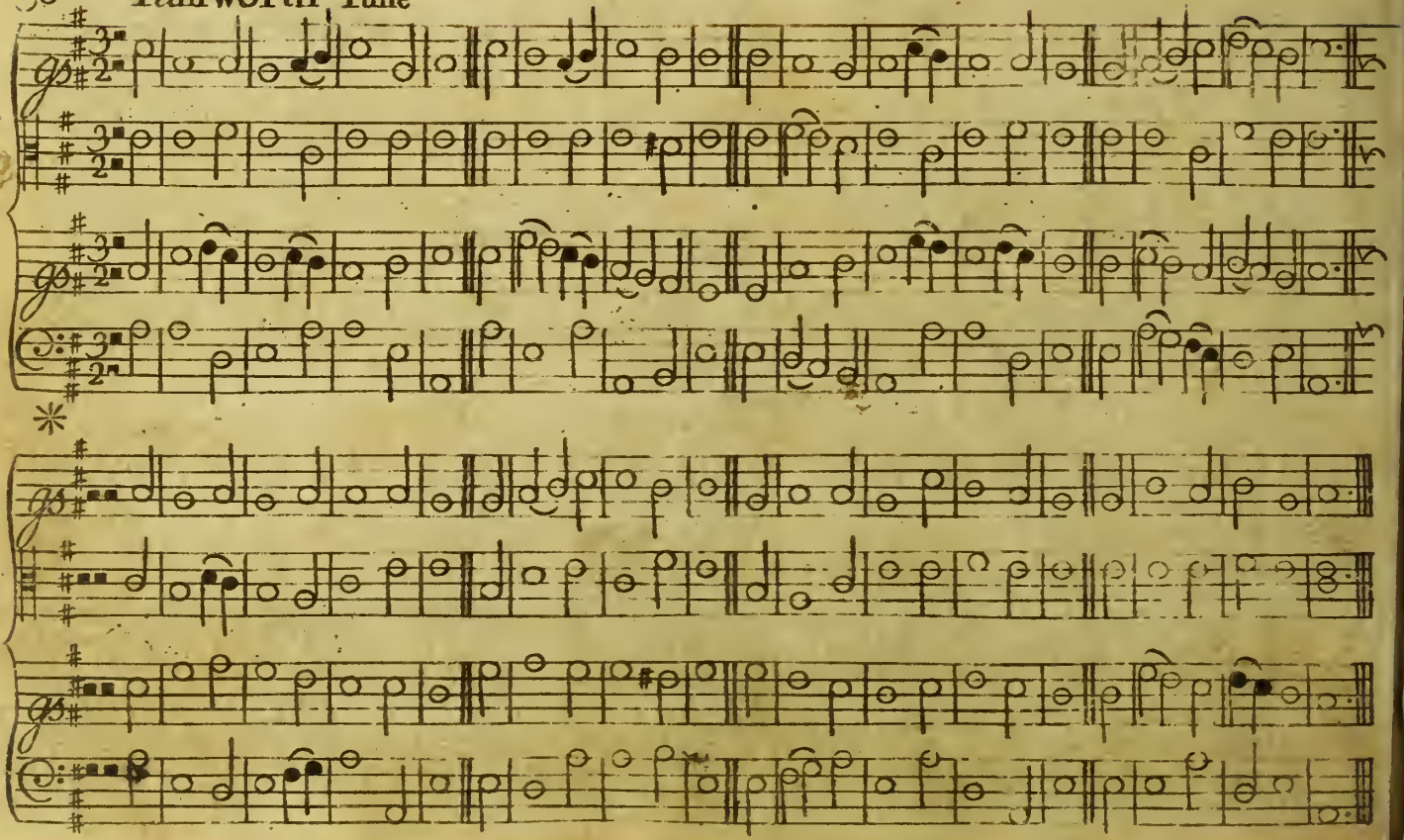
Axminſter Tune



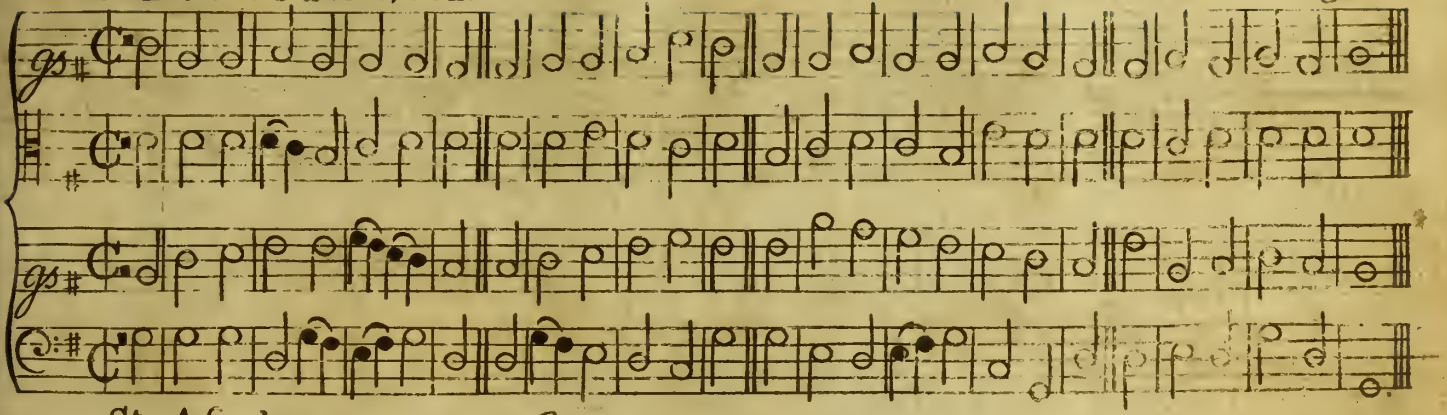
Ryall Tune. *Ps.* 133.



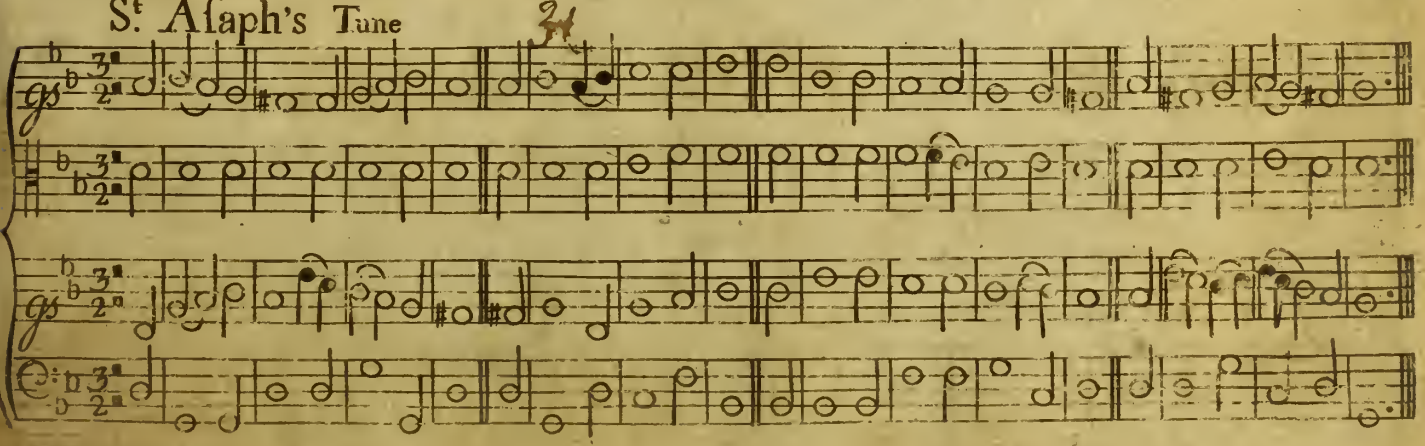
Tamworth Tune



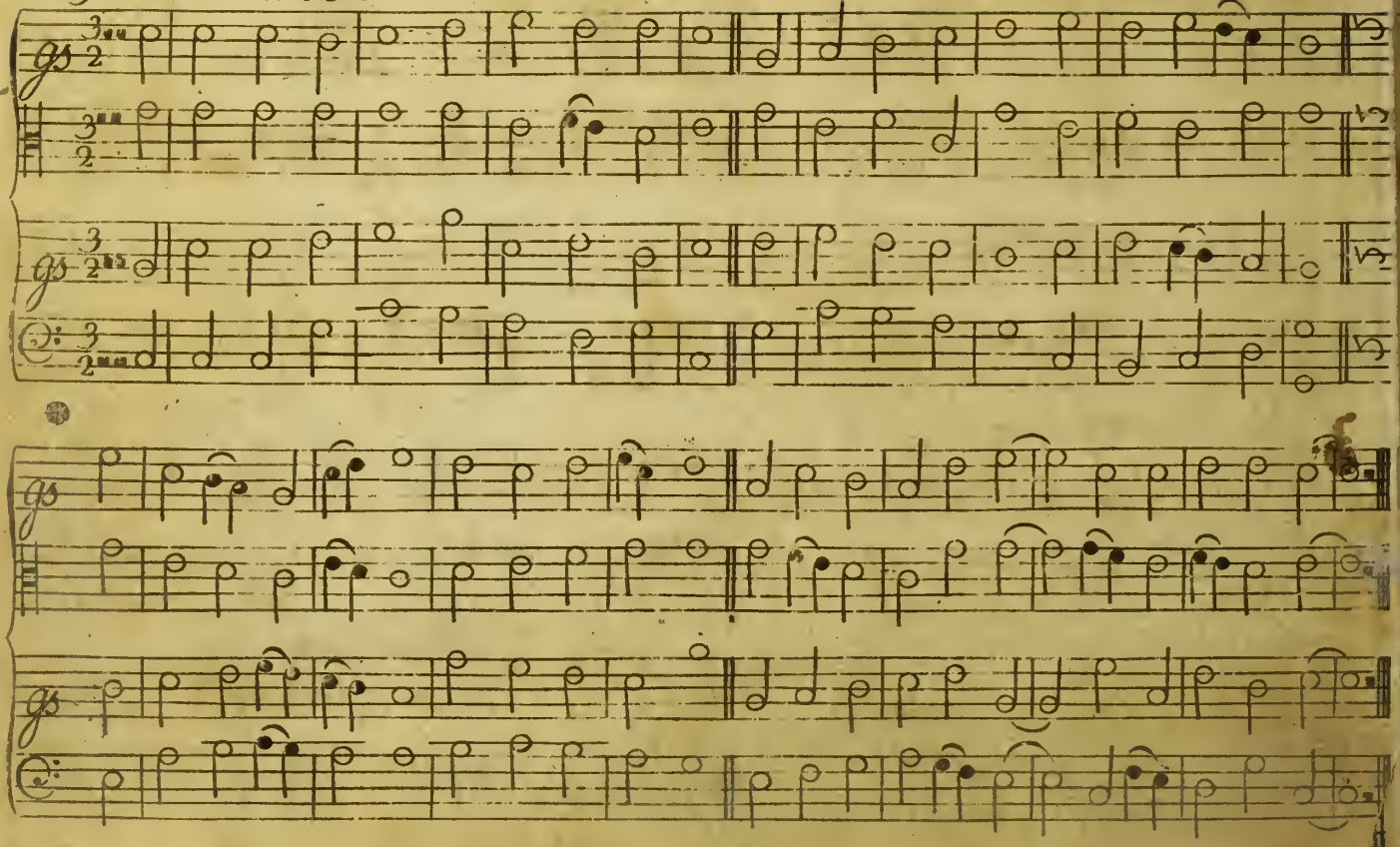
St David's New Tune

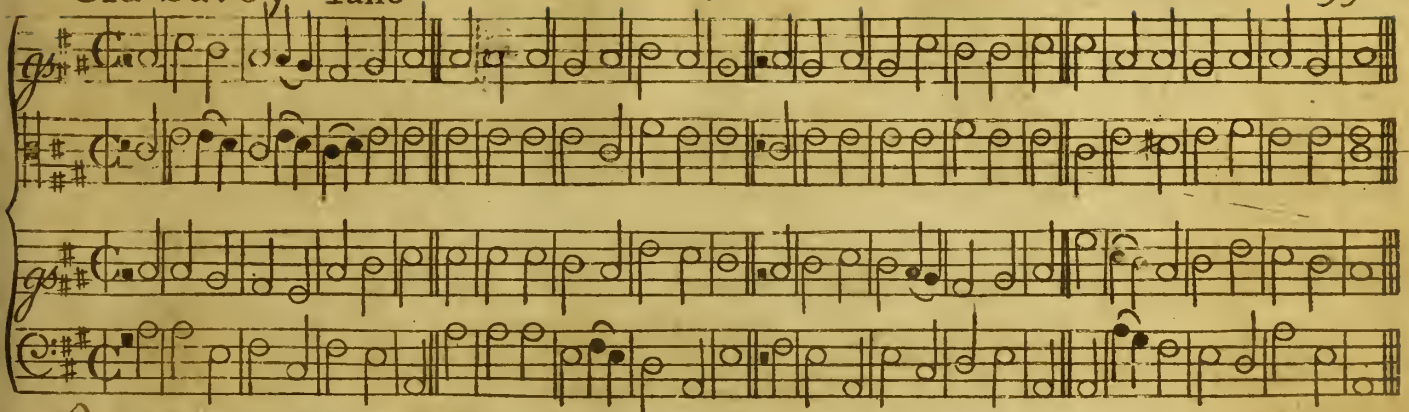


St Asaph's Tune

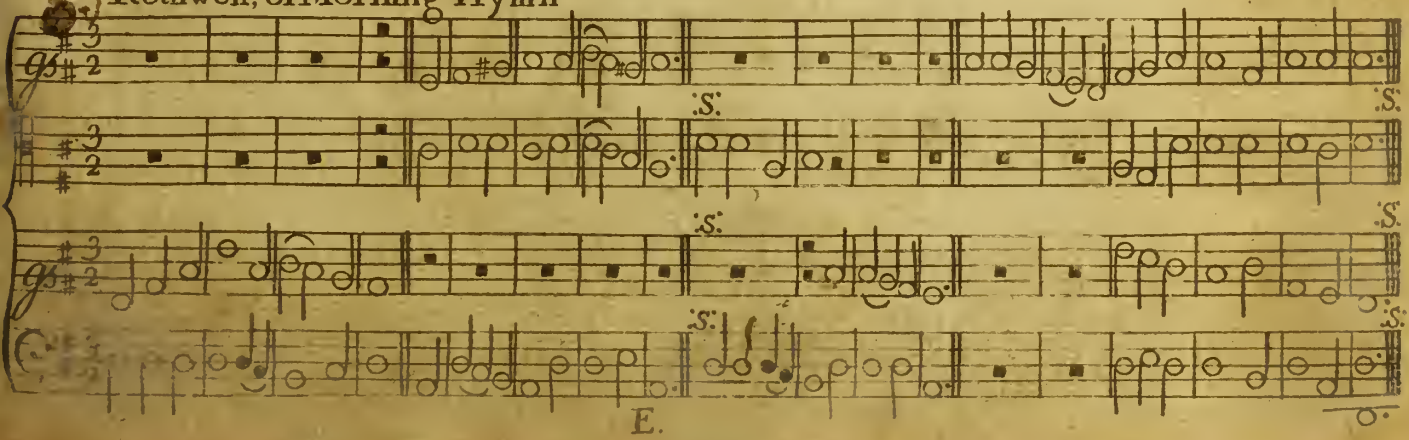


32 S[t] Michael's Tune



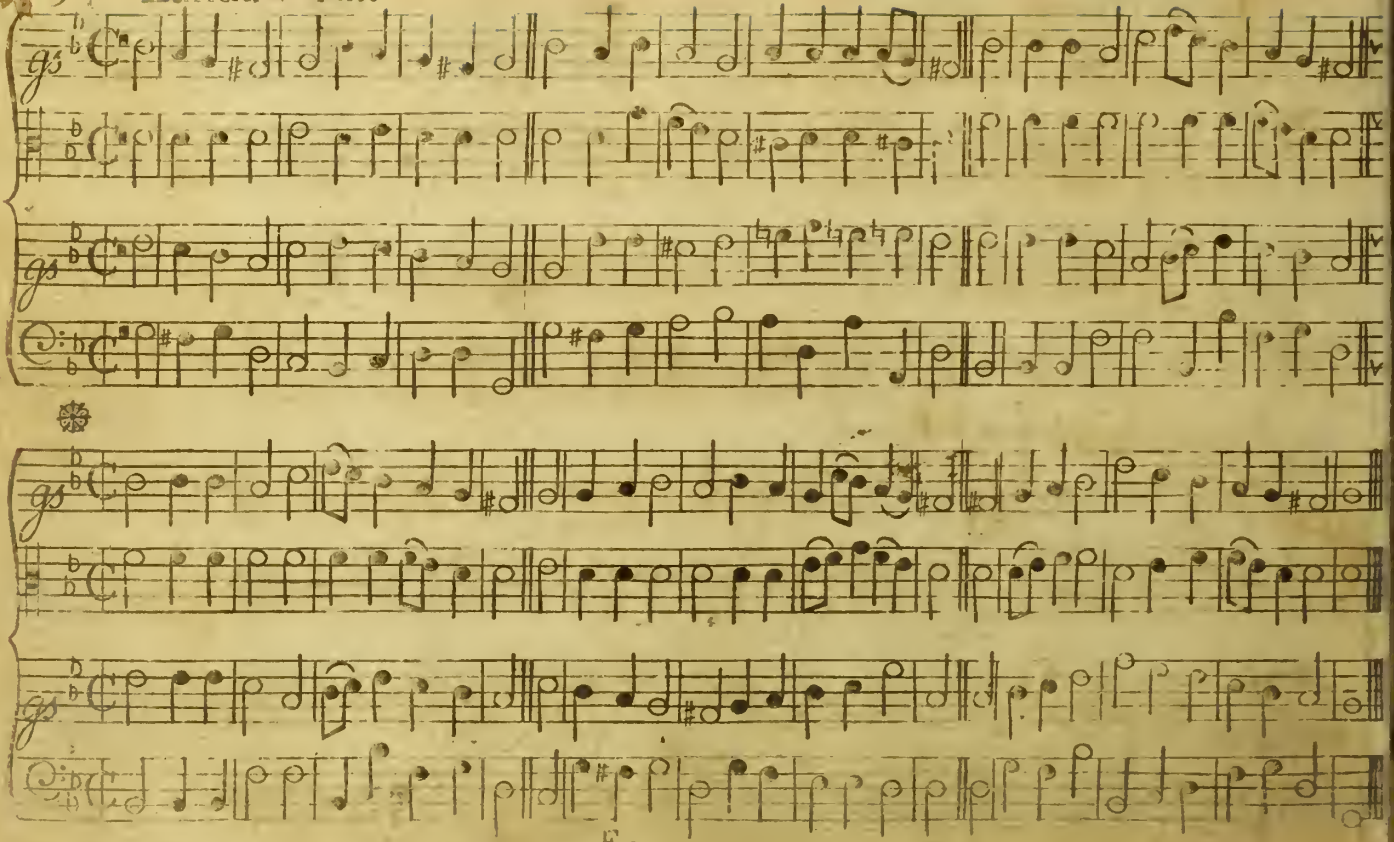


Rothwell, or Morning Hymn

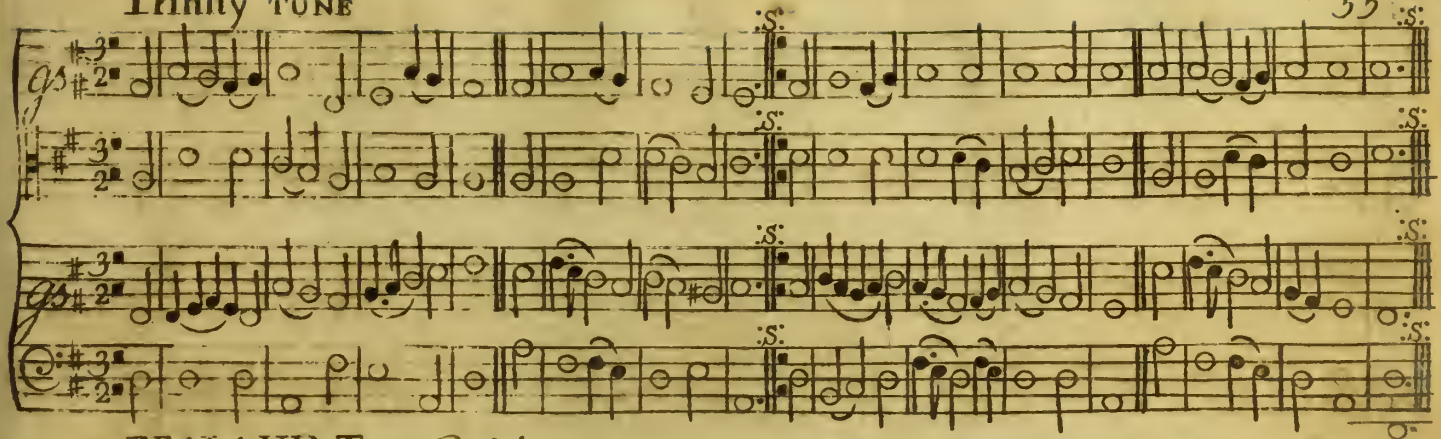


E.

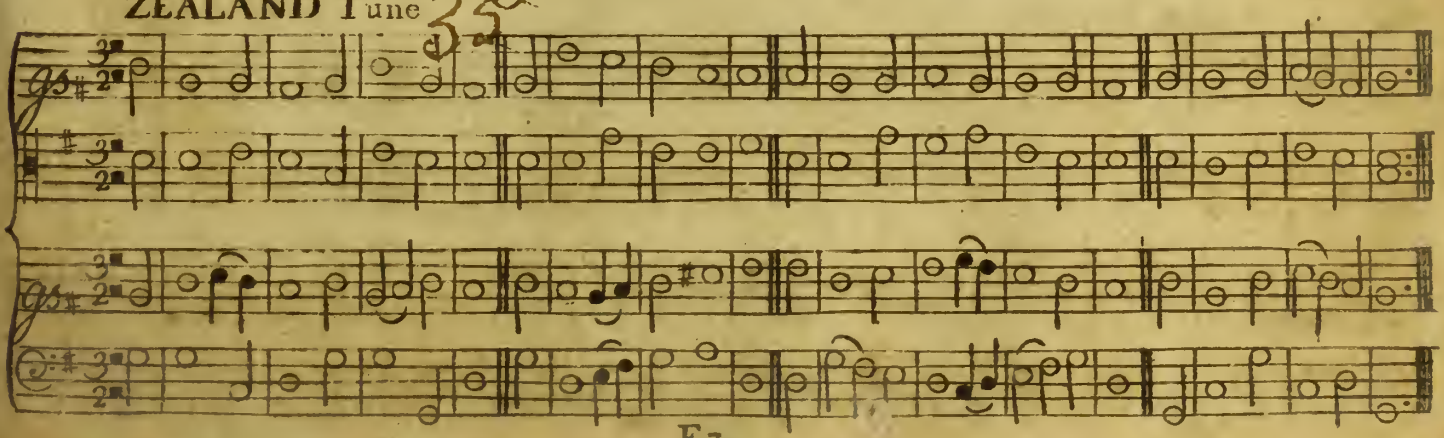
34 Landaff Tune

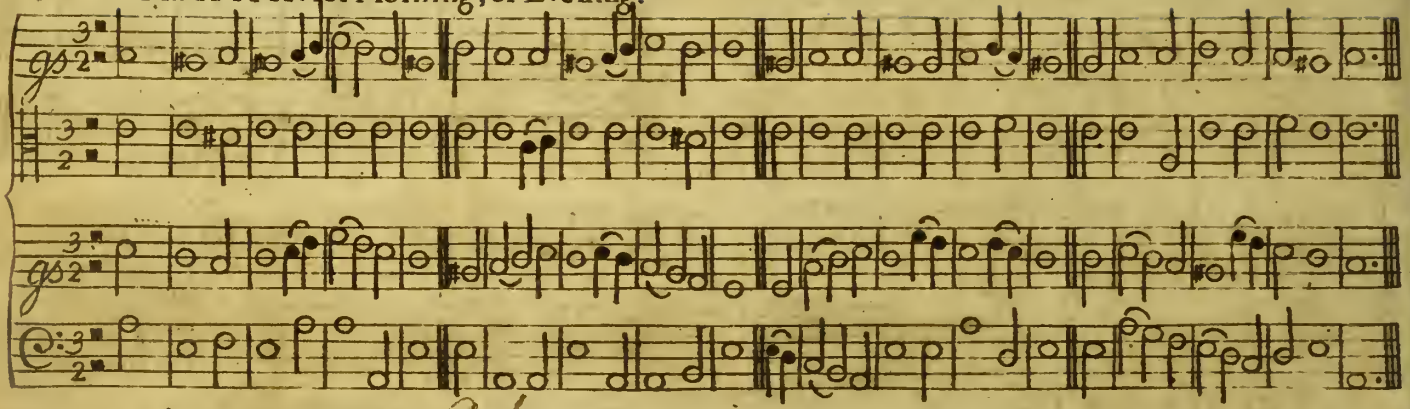


Trinity TUNE

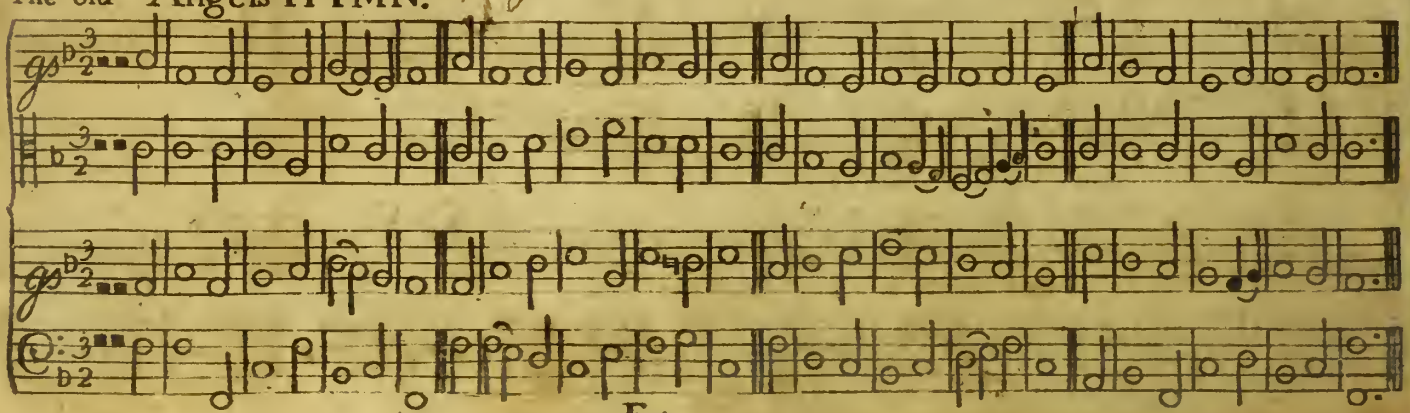


ZEALAND Tune

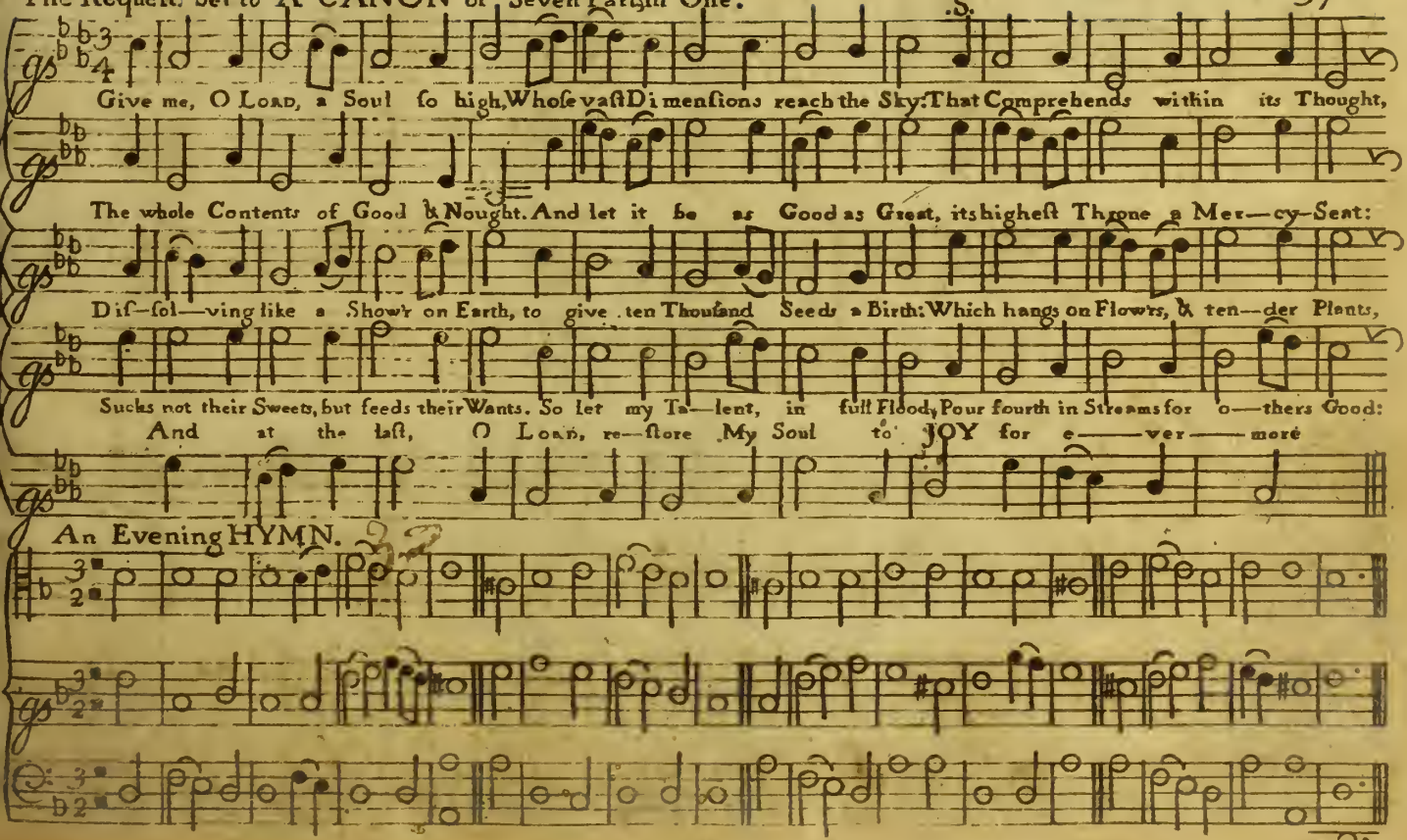




The old Angels HYMN. 36

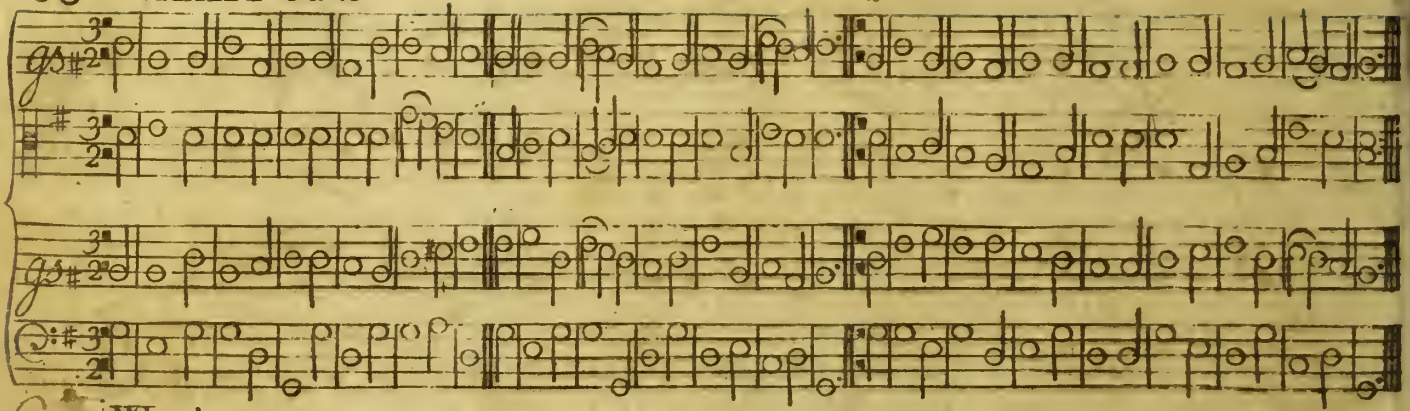


The Request. Set to A CANON of Seven Part in One. S.

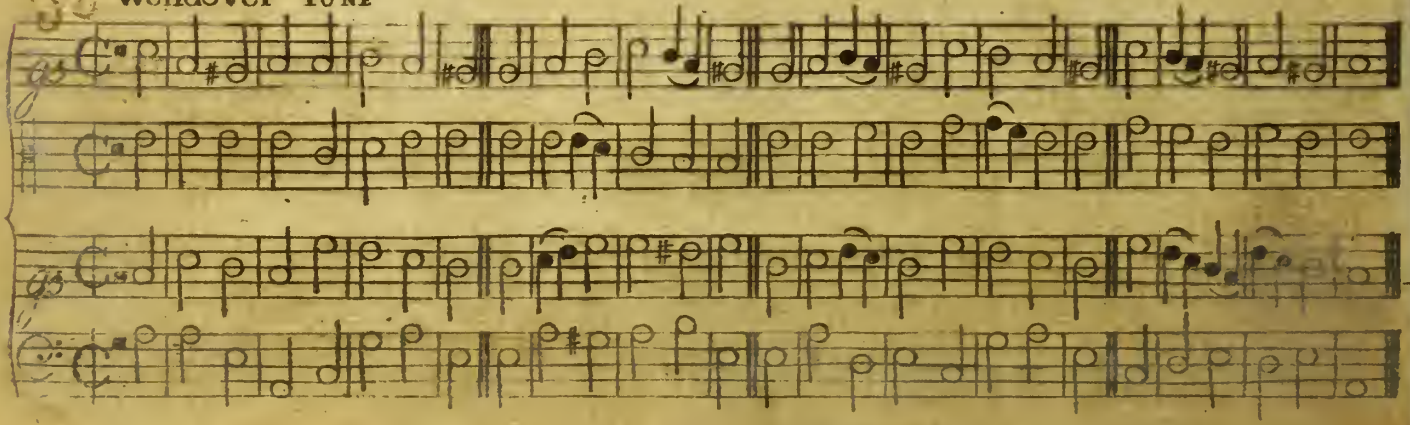


An Evening HYMN. 32

Yaxley Tune



Wendover Tune



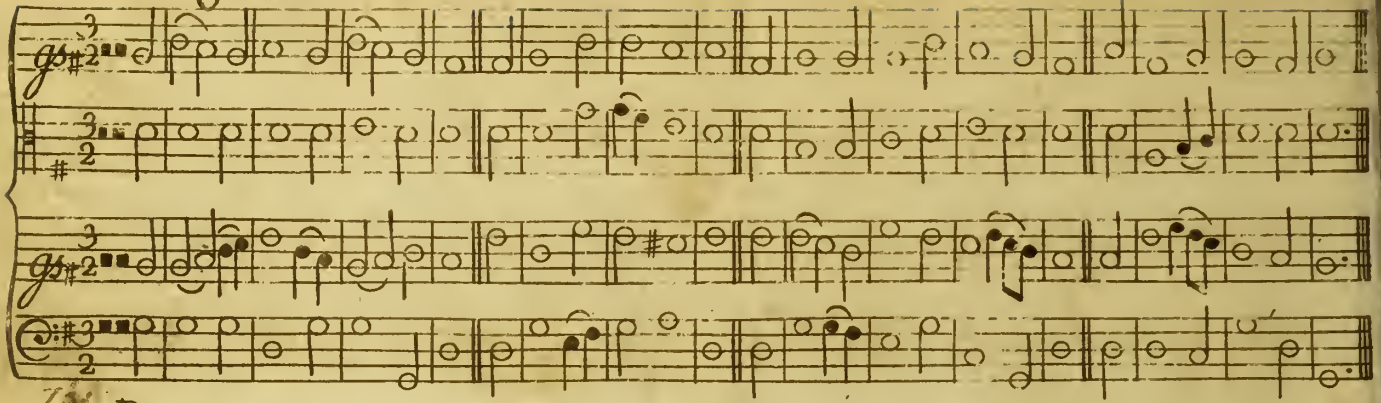
Barby Tune. Ps. 57.

A wake my joy, awake I ſay, My Lute, my Harp, & String: And I myſelf before the Day, Will riſe, rejoice, and ſing.

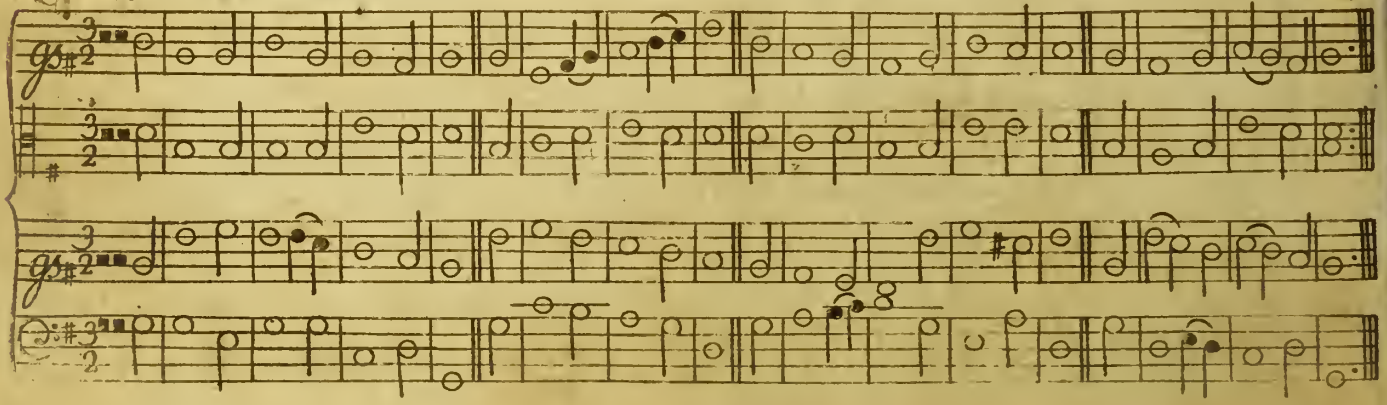
Chorus

And I, my-ſelf, before the Day, and I, myſelf, before the day, will ri——ſe, rejoice, and ſing.

Kingstone Tune



Blenheim Tune



An ANTHEM. *Ps.* XVIII.

I will love Thee, I will love Thee, I will love Thee, O Lord, O Lord, my Strength.

(Tutt.)

Thou art my sto—ny Rock, & my Defence; my God, and my Salvation; my Refuge and my Buck—

CHORUS.

(Affettuoso.)

Therefore I will love Thee, will love Thee, will love Thee; Therefore I will love Thee, O Lord my Strength

Continued.

(Tutt.)

The Snares of Death came about me, & the Pains of Hell got hold up-on me; I cal-led

Chorus again

to the Lord in my Trouble, and He heard the Voice of my Com-plaint: Therefore &c:

Treble

He bowed the Heav'ns also, and came down, & under his Feet was Darkness; He rode upon the Cheru-bims,

(Ten.

and came flying on the Wings of the Wind. He de-li-ver'd me from mine E ne-mies, and

Continued.

sent down to fetch me; and because I loved his Law, He had a fa—vour for me; He hath given

(Chorus again

me the De—fence of Salvation, that no one can hurt me: Therefore

CHORO—GRANDO.

For this Cause I

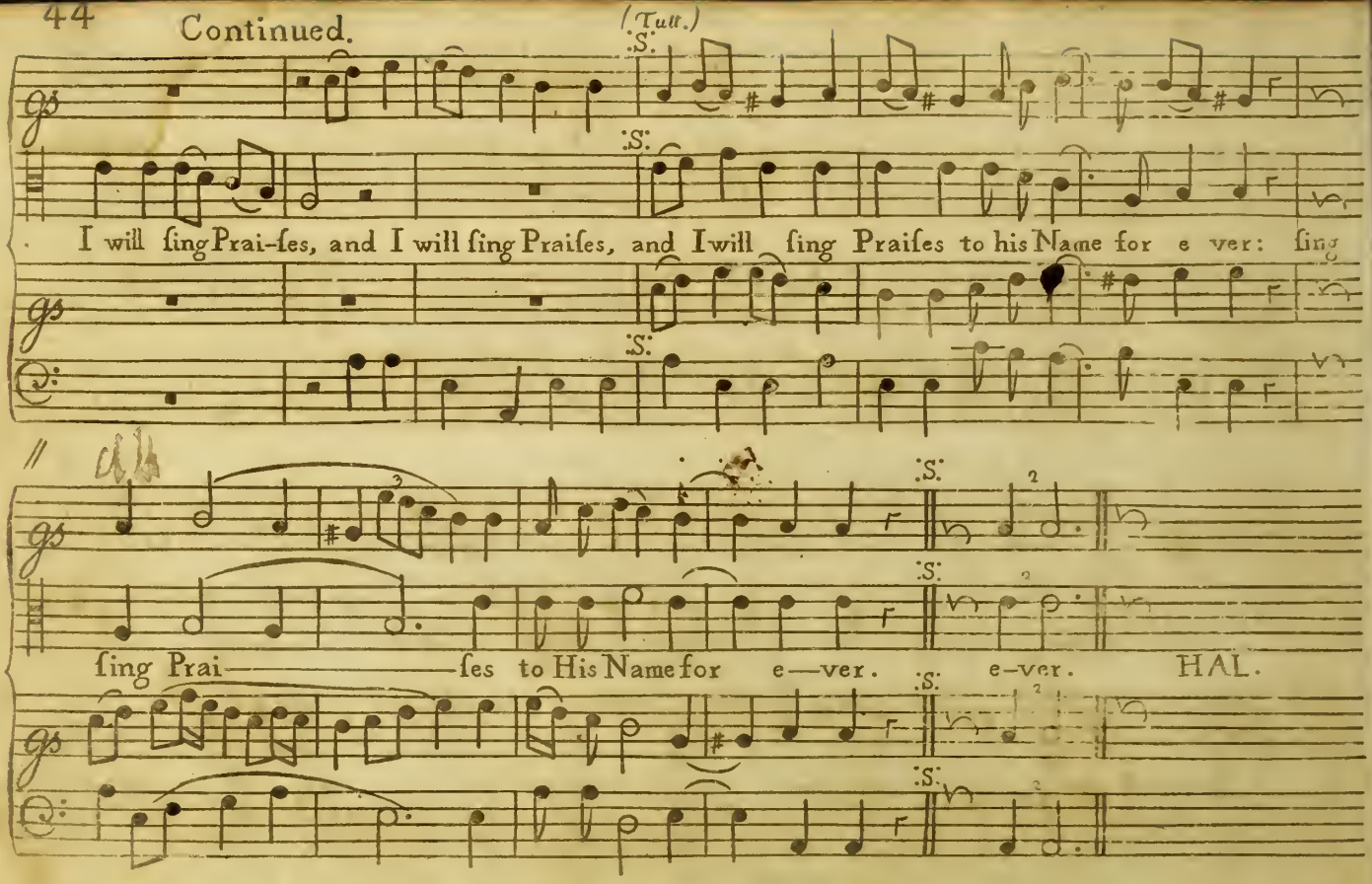
For this Cause I and I

(Guida.) For this Cause I will give thanks, I will give thanks will give thanks

For this Cause I will give Thanks, I will give Thanks will give Thanks unto, unto Thee, O LORD;

Continued.

(Tutt.)



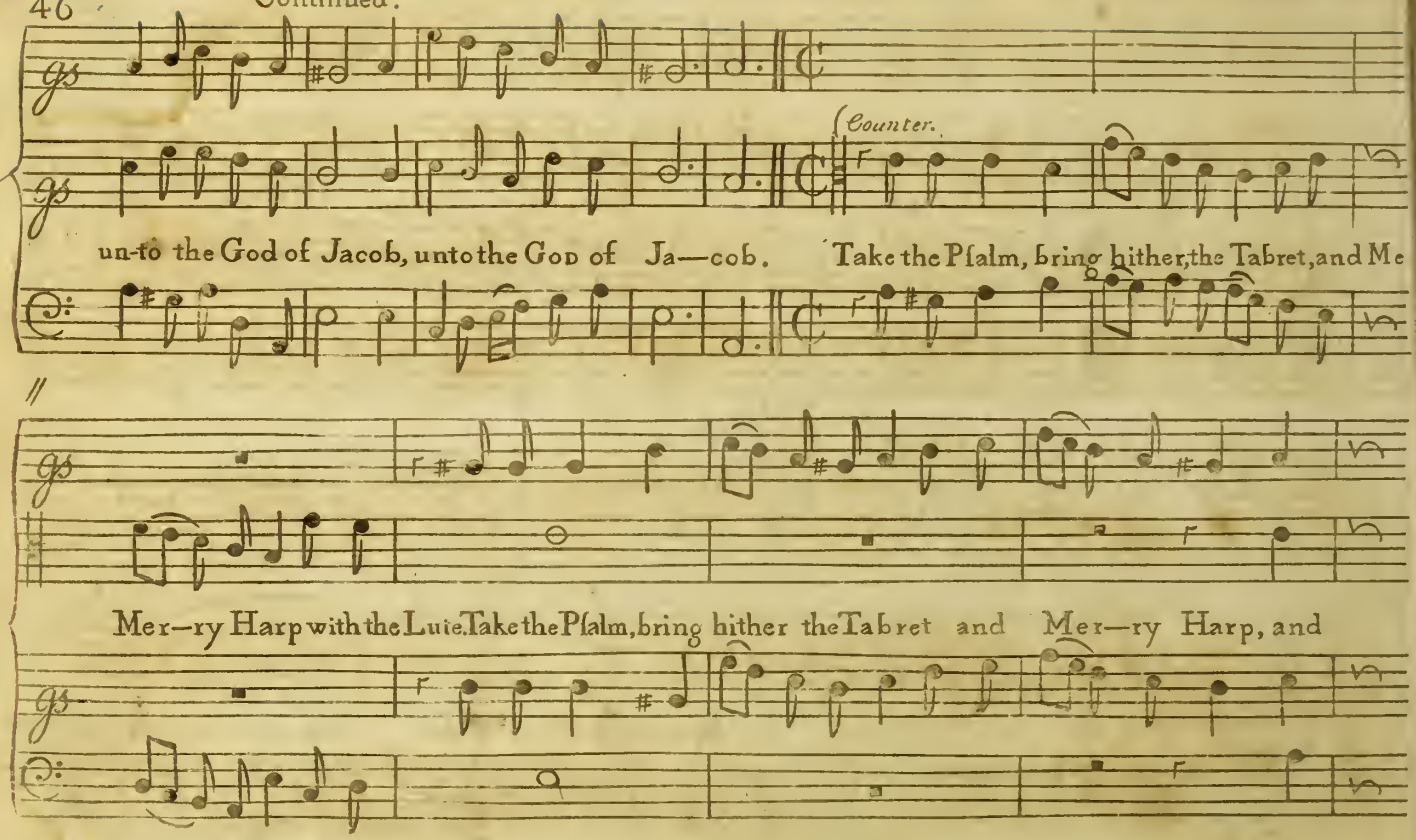
Hal—le-lu-jah, :ll: :ll: :ll: :ll: :ll: Hal-le—lu-jah: jah.

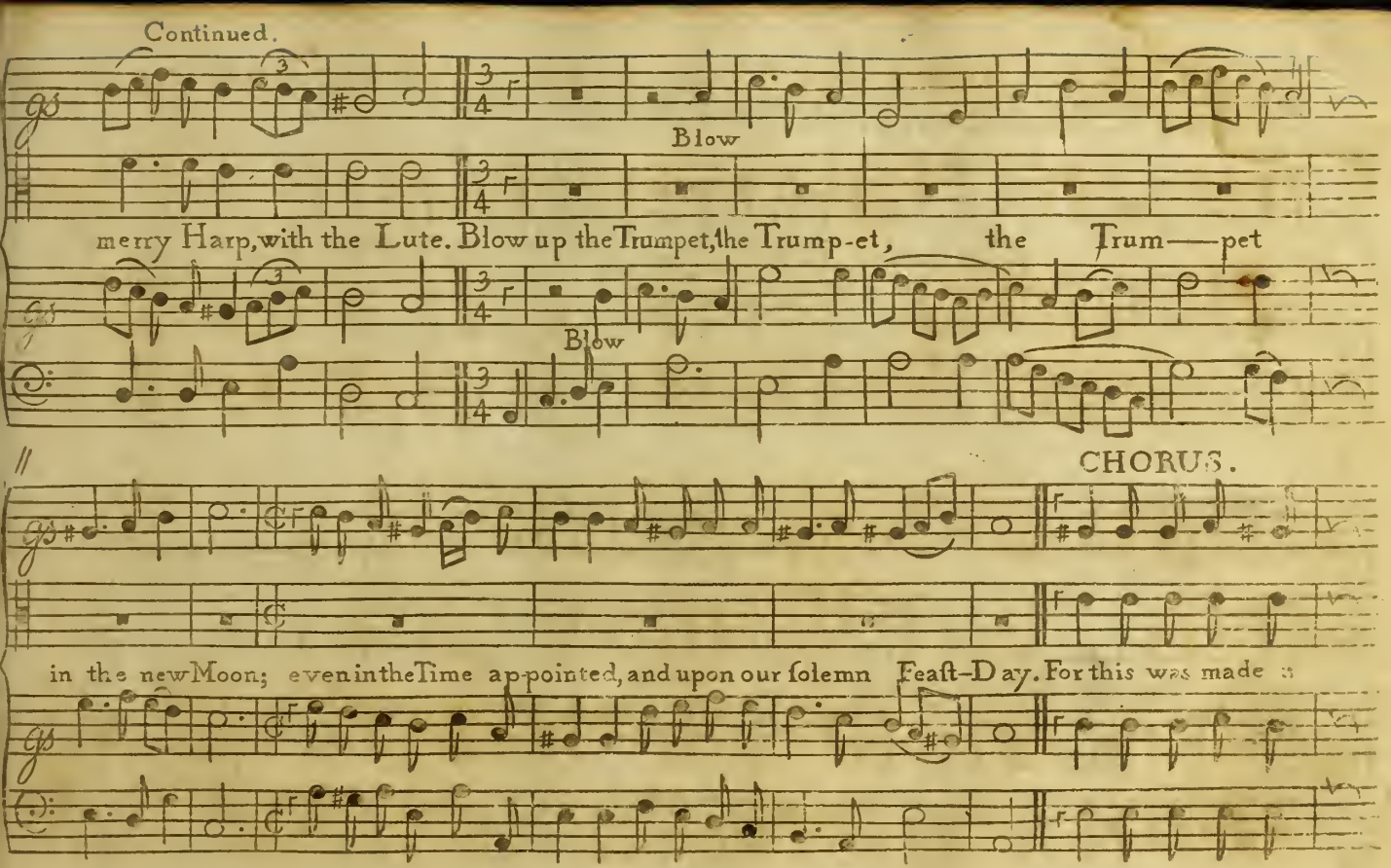
:S: (Non troppo Allegro)

An ANTHEM. Ps. LXXXI.

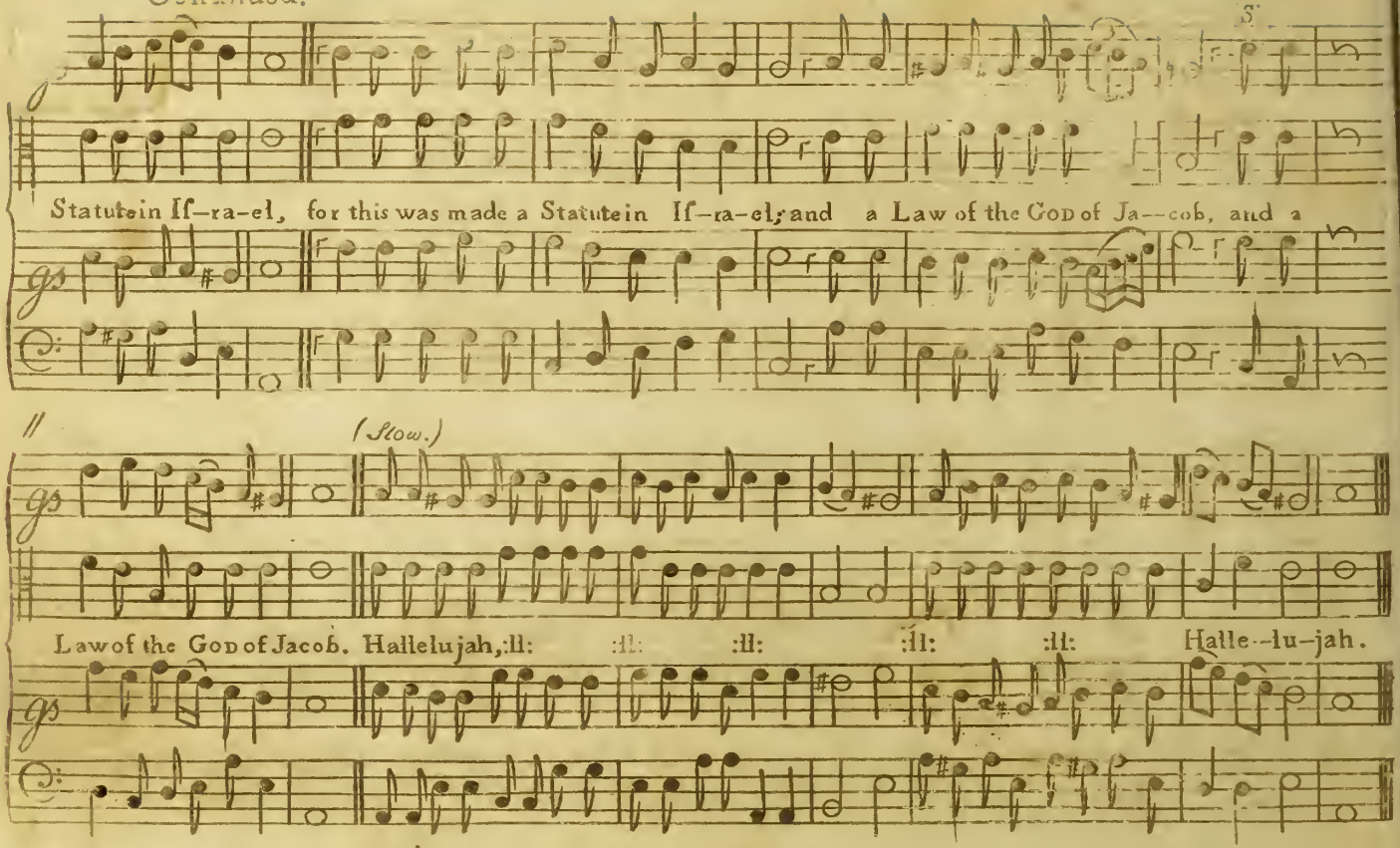
Sing ye mer-ri-ly un——to God our Strength, make a chearfull Noi————se

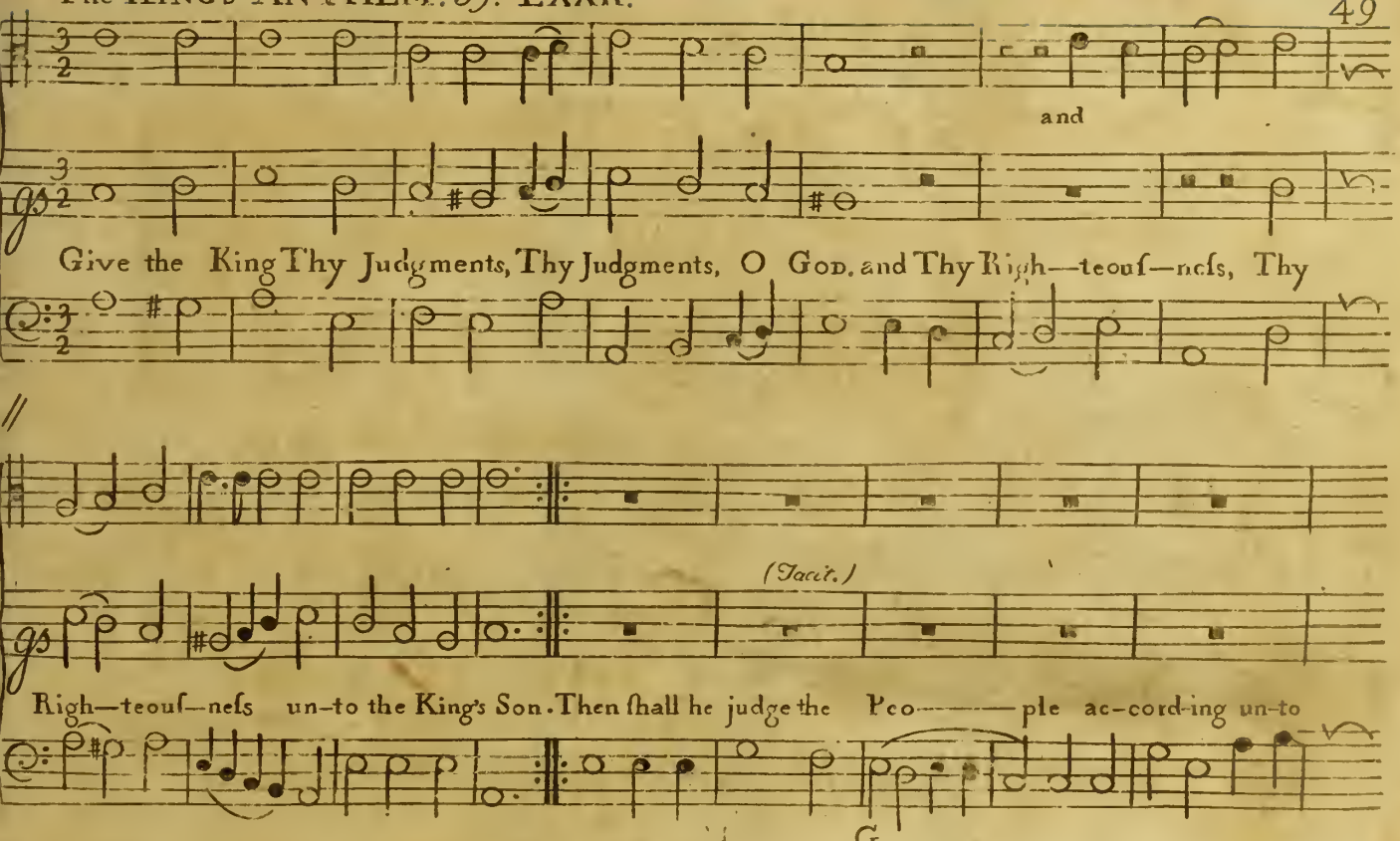
Continued.


Counter.
un-to the God of Jacob, unto the God of Ja—cob. Take the Psalm, bring hither, the Tabret, and Me
Mer—ry Harp with the Lute. Take the Psalm, bring hither the Tabret and Mer—ry Harp, and


Continued.
Blow
merry Harp, with the Lute. Blow up the Trumpet, the Trump-et, the Trum——pet
Blow
CHORUS.
in the new Moon; even in the Time ap-pointed, and upon our ſolemn Feaſt-Day. For this was made a

Continued.


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
(Slow.)
Law of the God of Jacob. Hallelujah, :ll: :ll: :ll: :ll: :ll: Halle––lu–jah.


and
Give the King Thy Judgments, Thy Judgments, O God, and Thy Righ—teouſ—neſs, Thy
(Tacit.)
Righ—teouſ—neſs un-to the King's Son. Then ſhall he judge the Peo——ple ac-cord-ing un-to
G.

Continued.

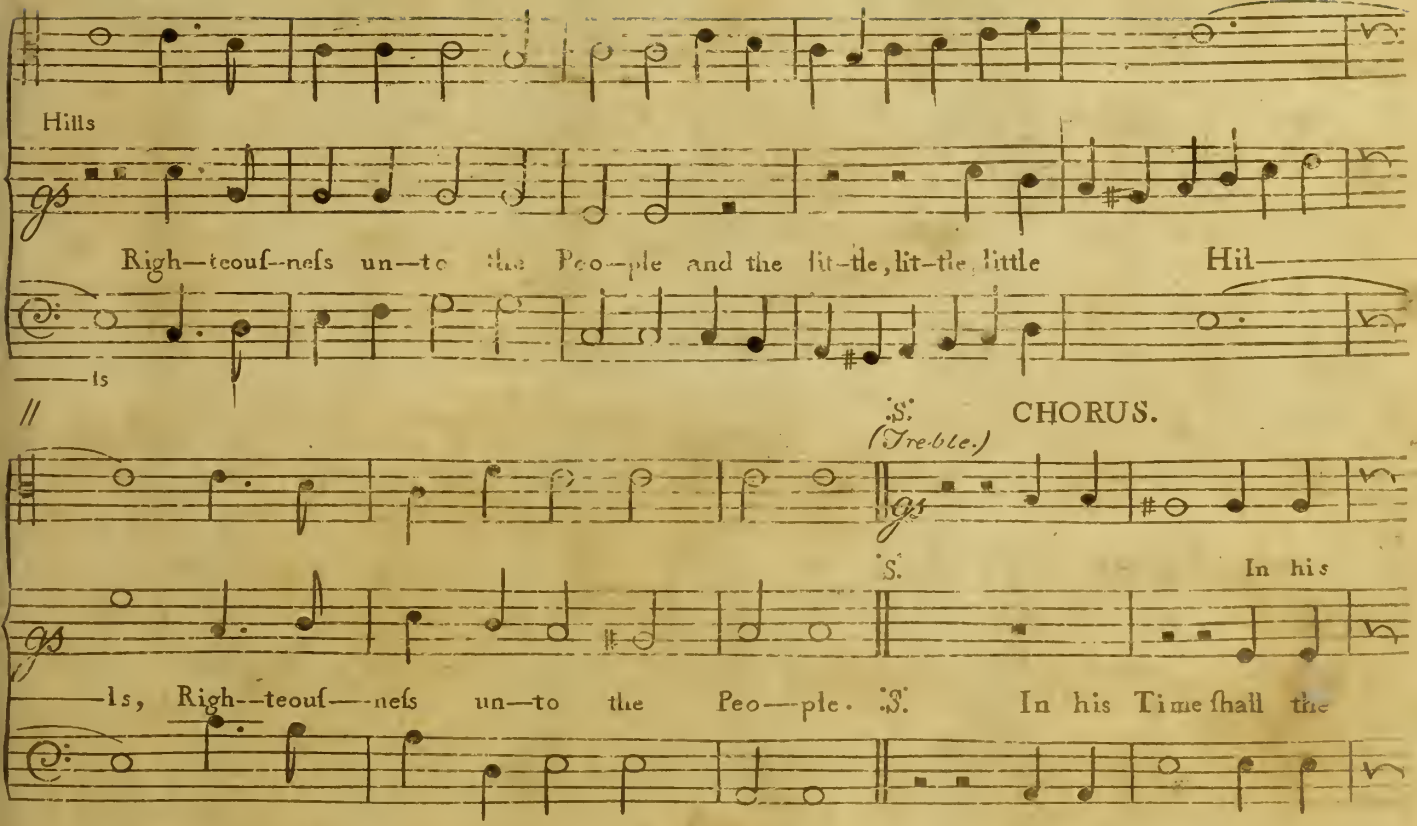
(Tutt.)

Right, and defend the Poor. the Moun———tains, the Moun———tains al—ſo ſhall bring

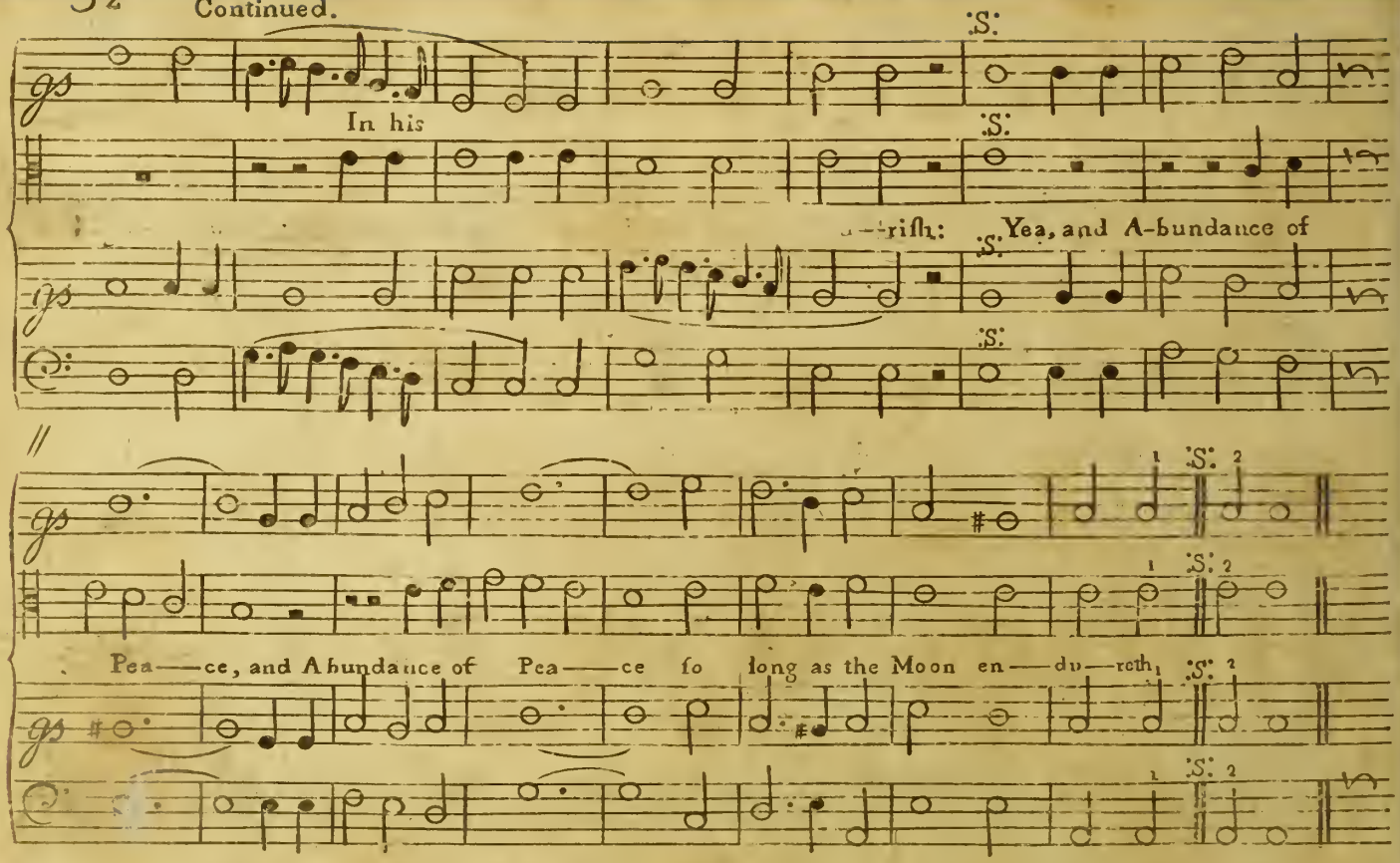
Pea———ce,

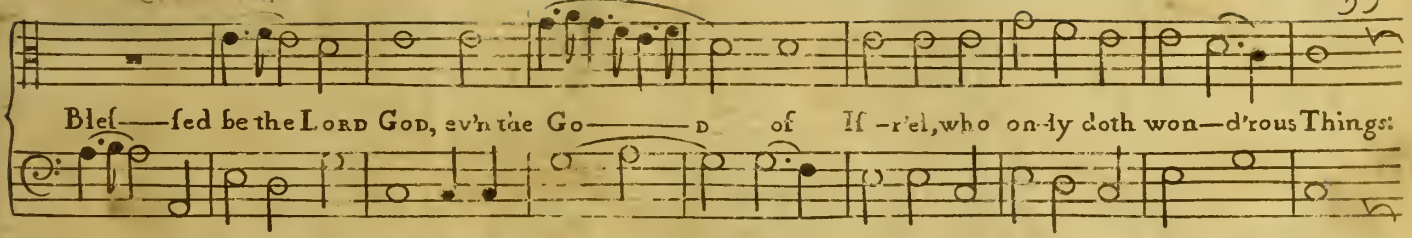
Peace, and the lit—tle, lit—tle, lit—tle Hil———l.

Pea———ce G 2. Hil—

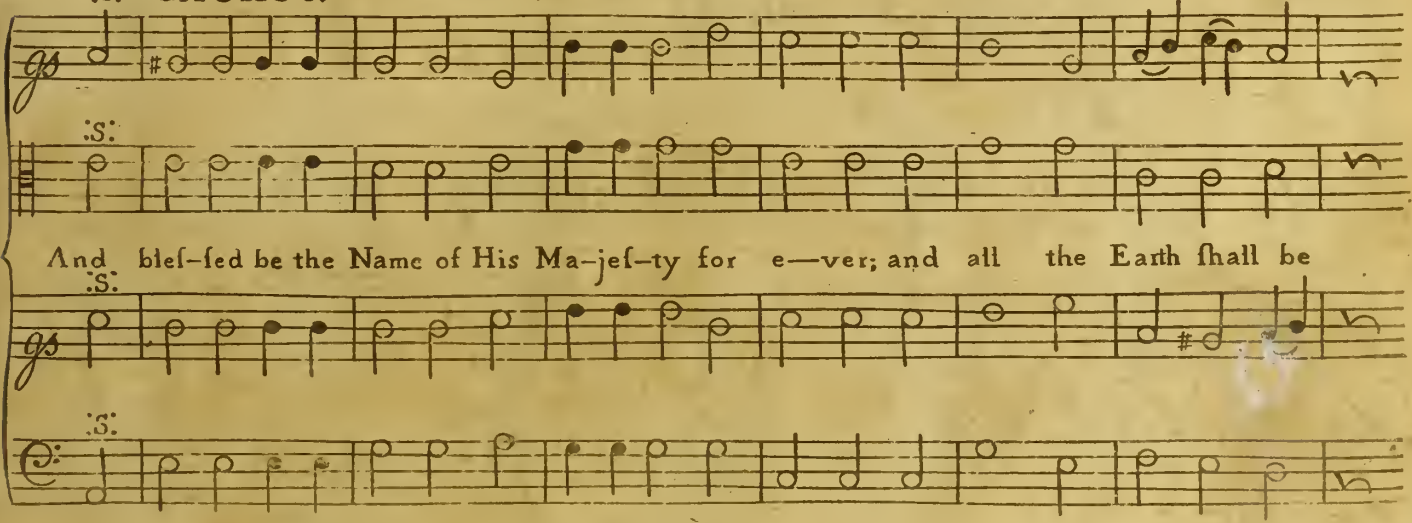

Hills
Righ—teouſ--neſs un—to the Peo—ple and the lit-tle, lit-tle, little Hil—
—ls
S. CHORUS.
(Treble.)
S. In his
—ls, Righ--teouſ—neſs un—to the Peo—ple. S. In his Time ſhall the

Continued.

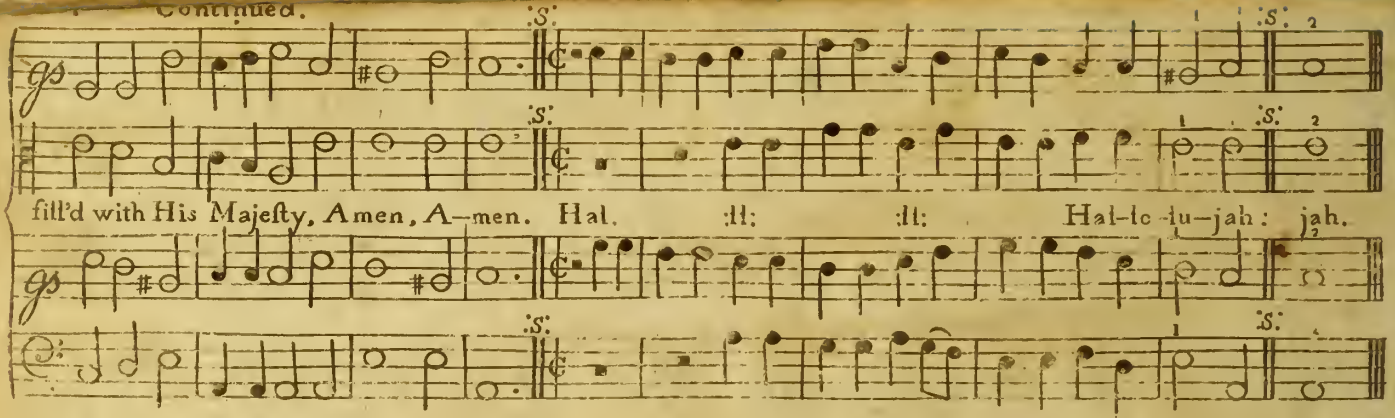

In his
riſh: Yea, and A-bundance of
Pea——ce, and A bundance of Pea——ce ſo long as the Moon en——du——reth,


Bleſ——ſed be the LORD GOD, ev'n the Go——— D of Iſ-r'el, who on-ly doth won—d'rous Things:

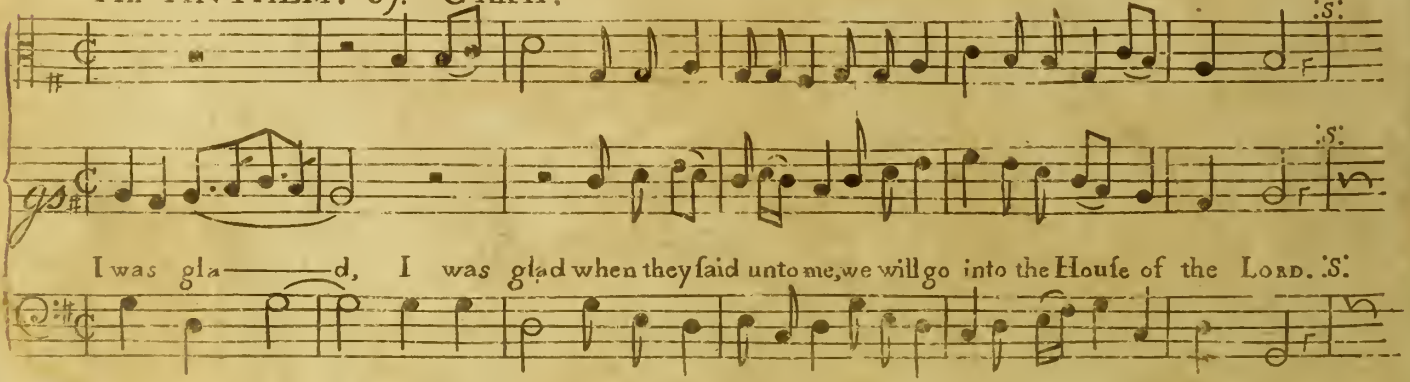
:s: CHORUS.


:s:
:s:
And bleſ-ſed be the Name of His Ma-jeſ-ty for e—ver; and all the Earth ſhall be
:s:
:s:

Continued.



An ANTHEM. *Ps.* CXXII.



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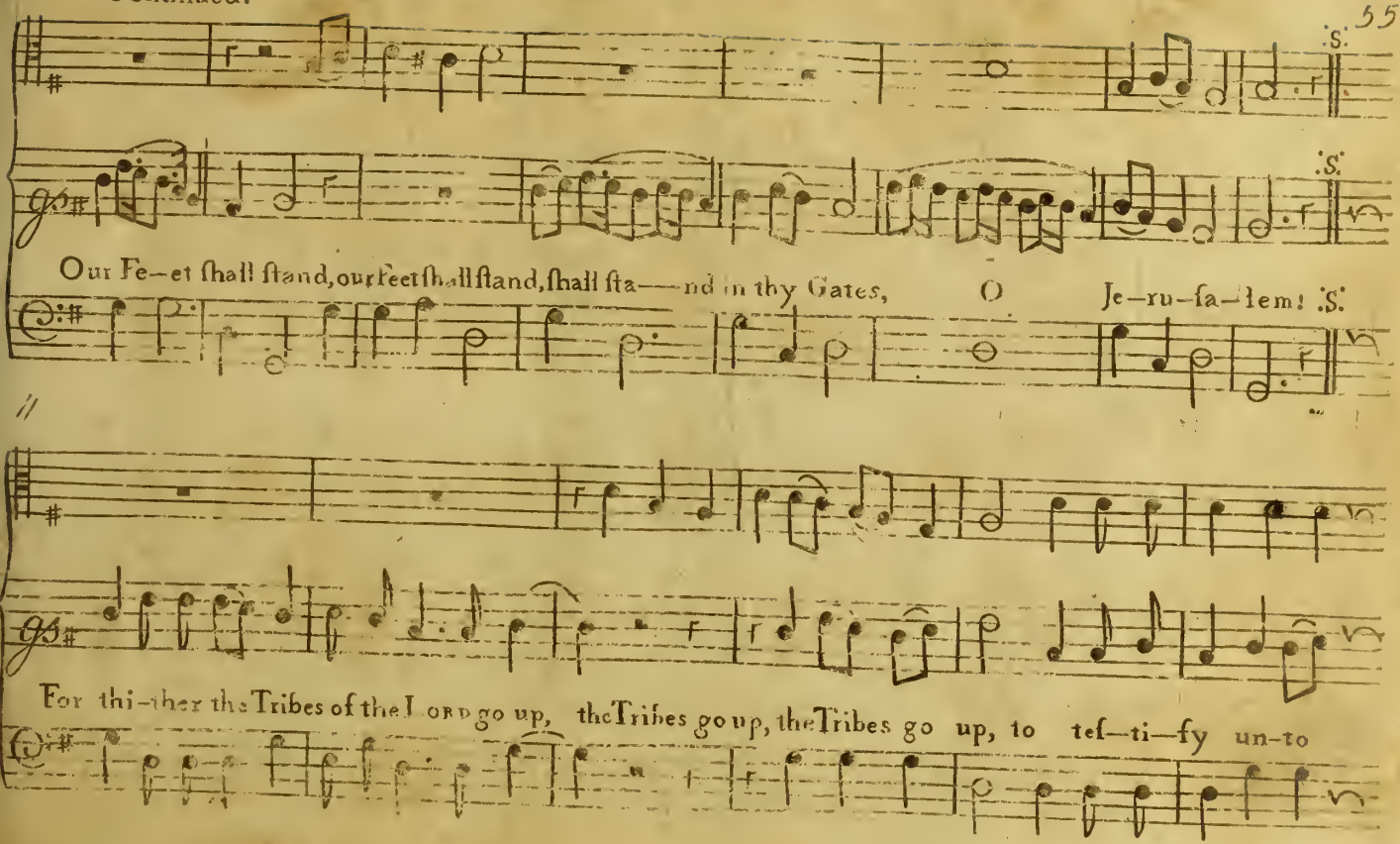
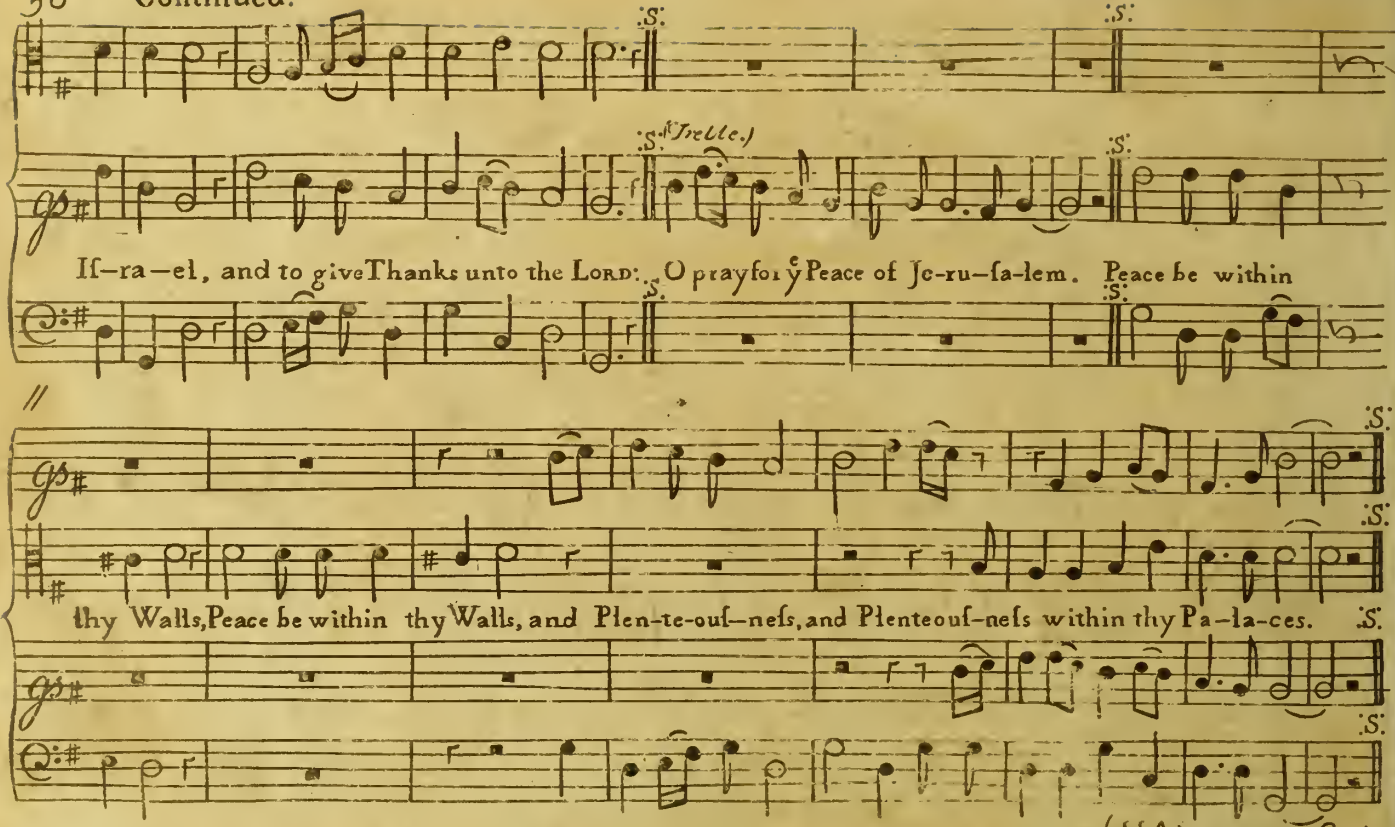
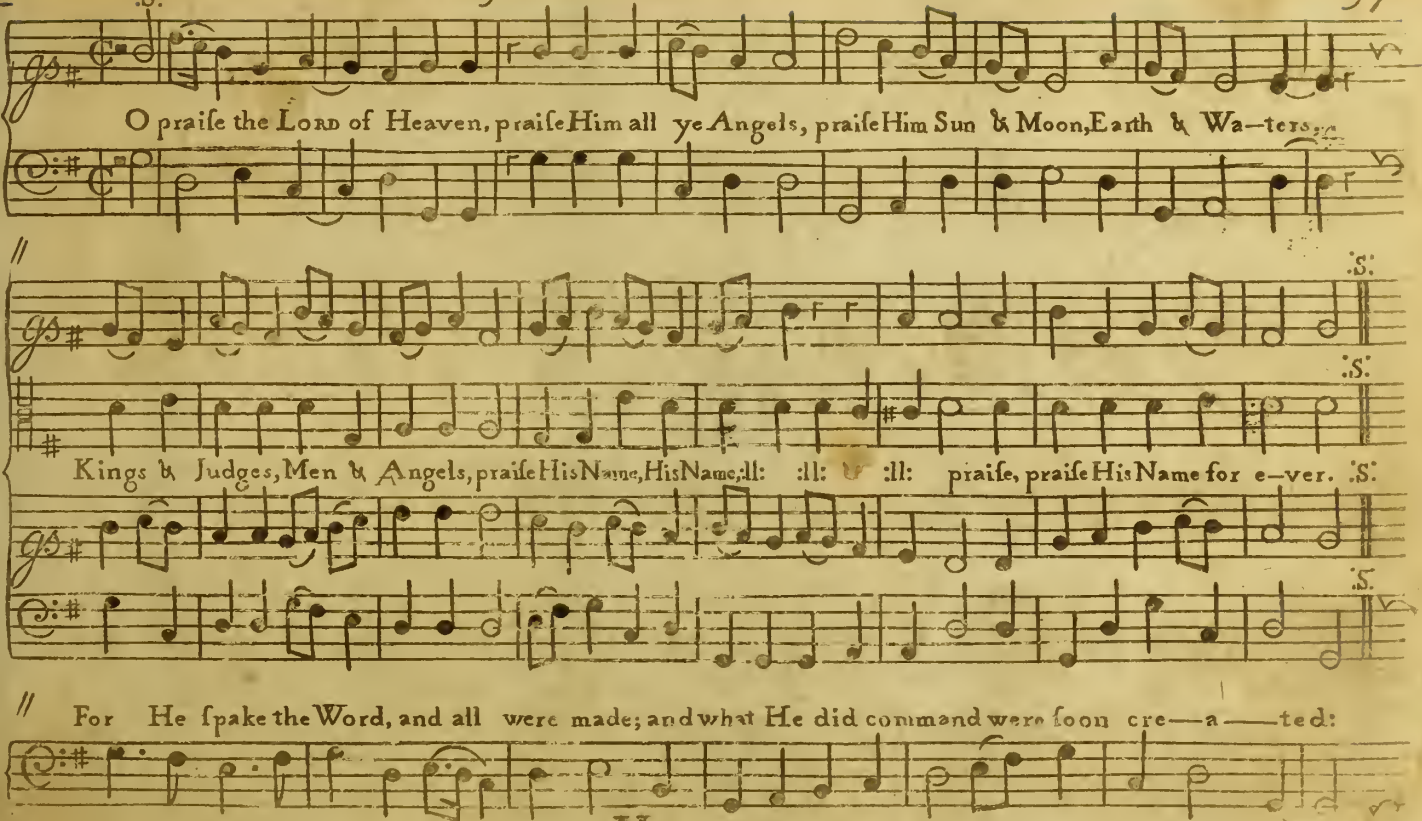

Our Fe–et ſhall ſtand, our feet ſhall ſtand, ſhall ſta——nd in thy Gates, O Je–ru–ſa–lem!
For thi–ther the Tribes of the Lord go up, the Tribes go up, the Tribes go up, to teſ—ti—fy un–to

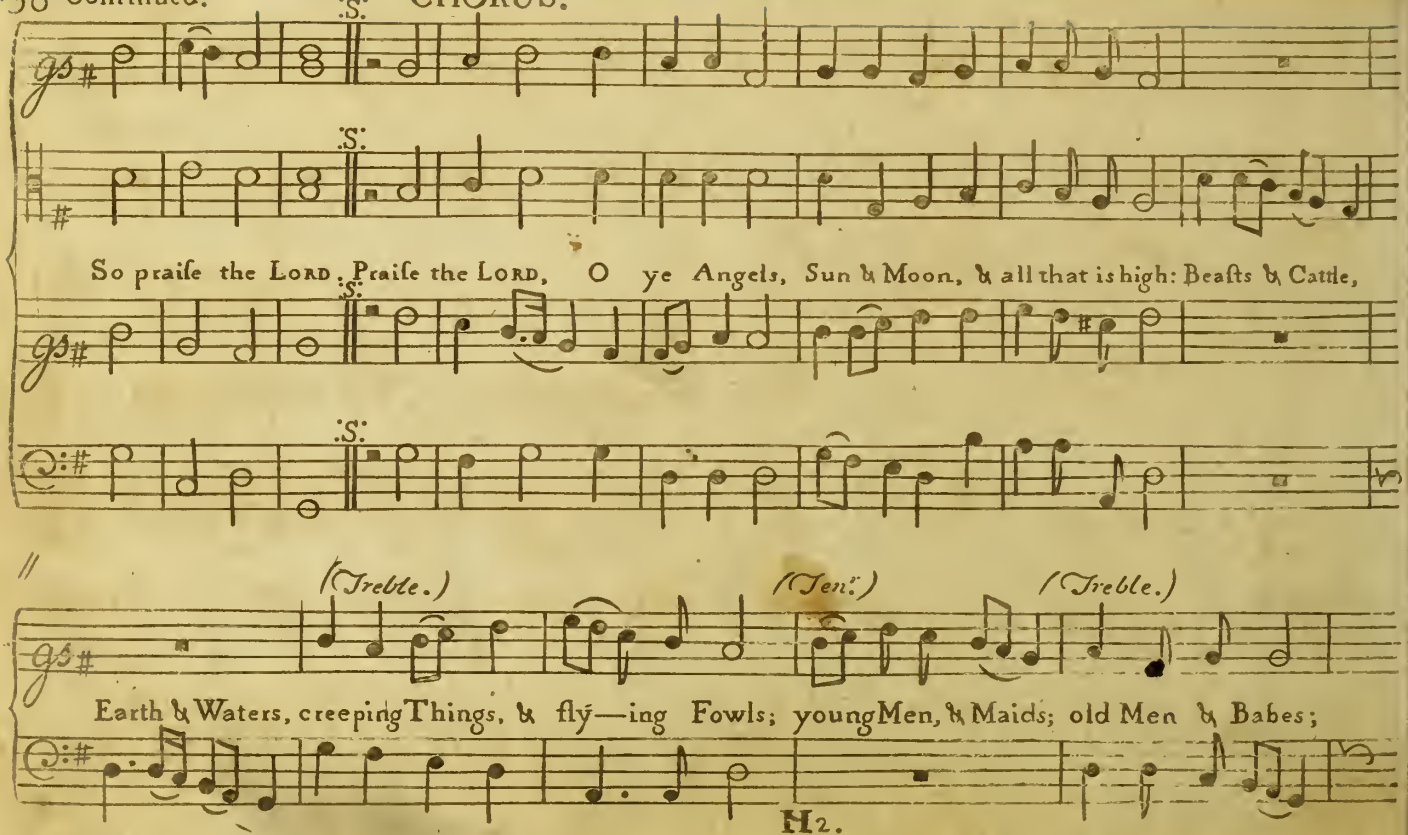
Continued.



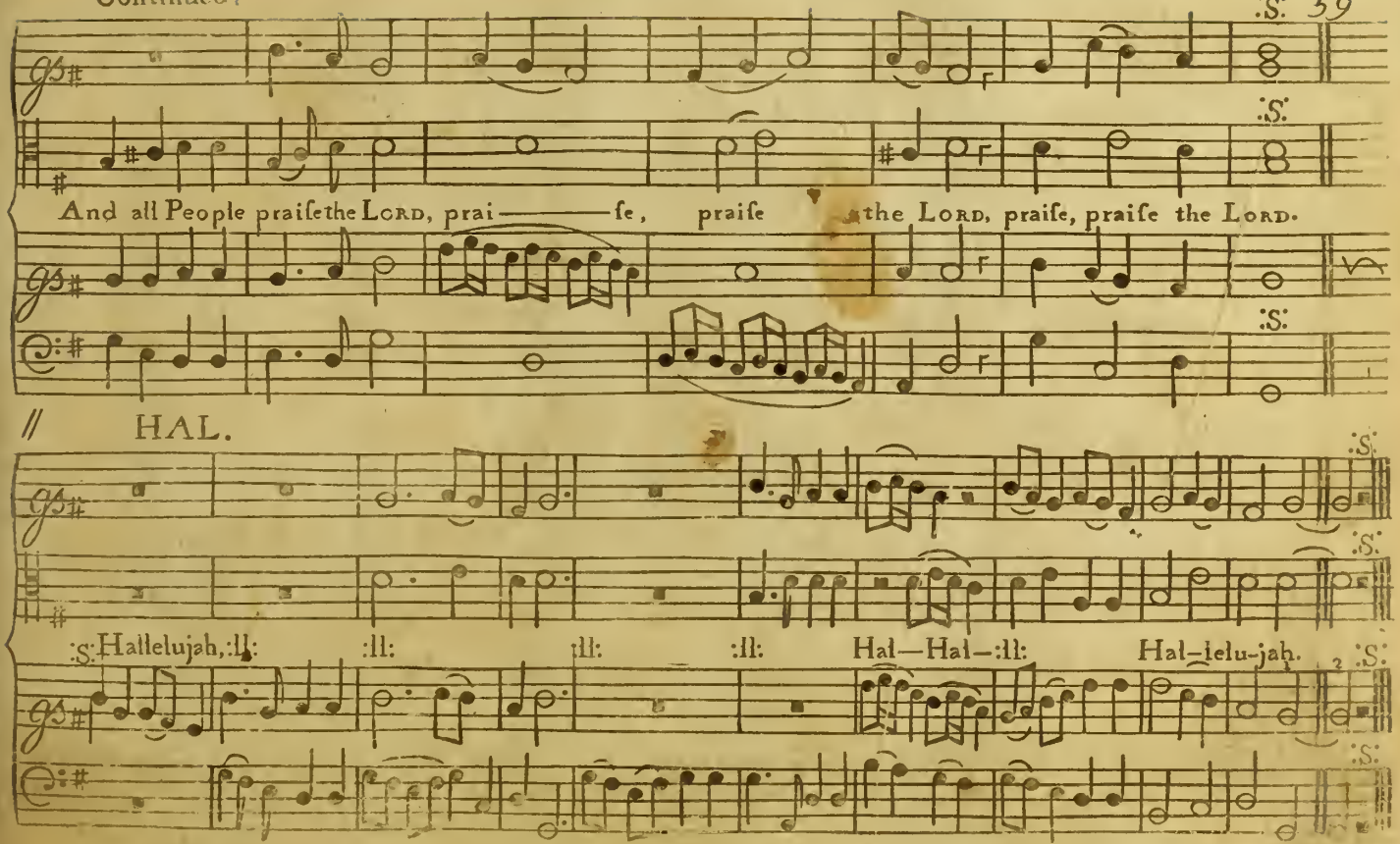
(HAL. as page 67.)


O praise the Lord of Heaven, praise Him all ye Angels, praise Him Sun & Moon, Earth & Wa—ters.
Kings & Judges, Men & Angels, praise His Name, His Name, :ll: :ll: & :ll: praise, praise His Name for e—ver.
For He spake the Word, and all were made; and what He did command were soon cre—a——ted:

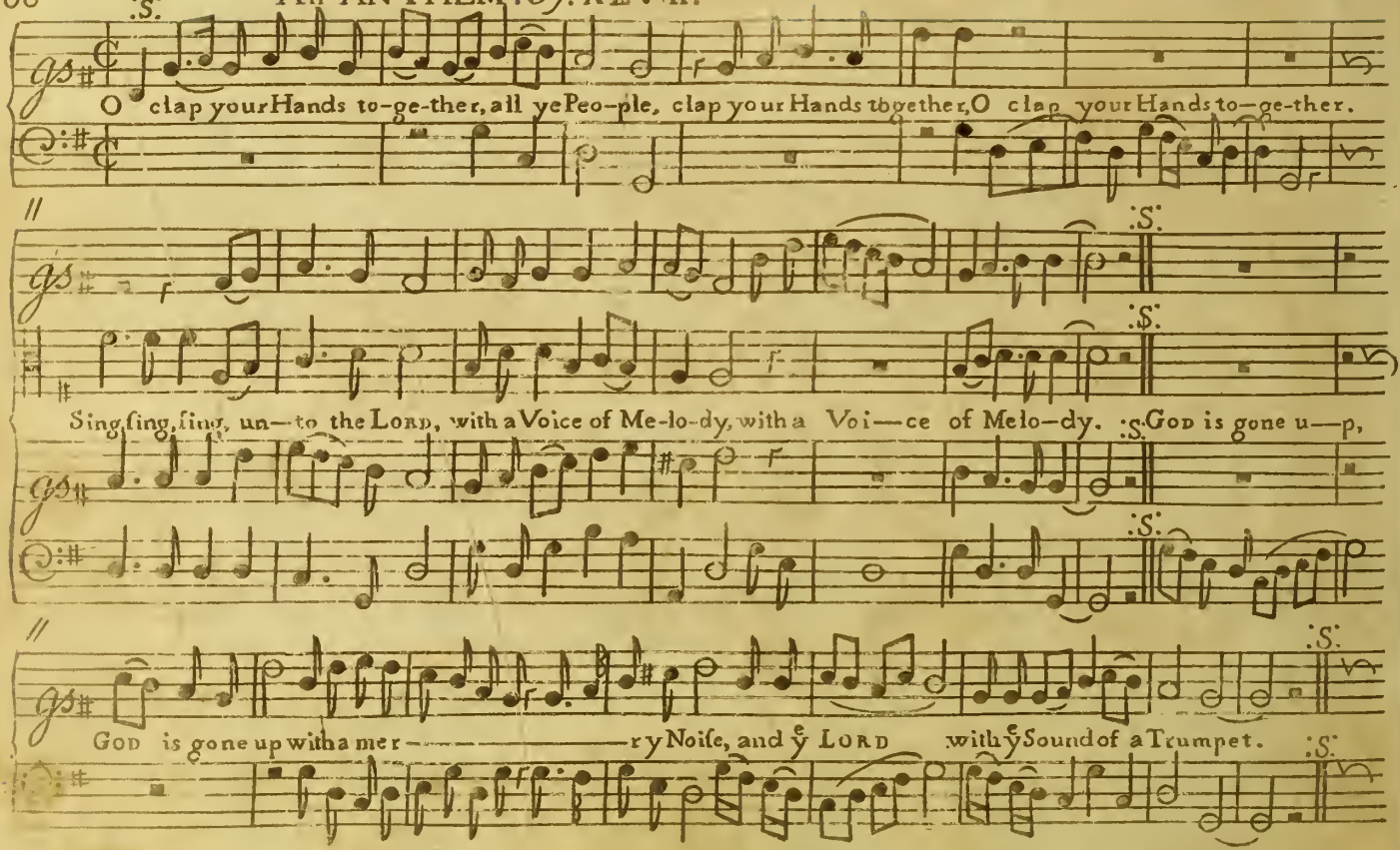
CHORUS.

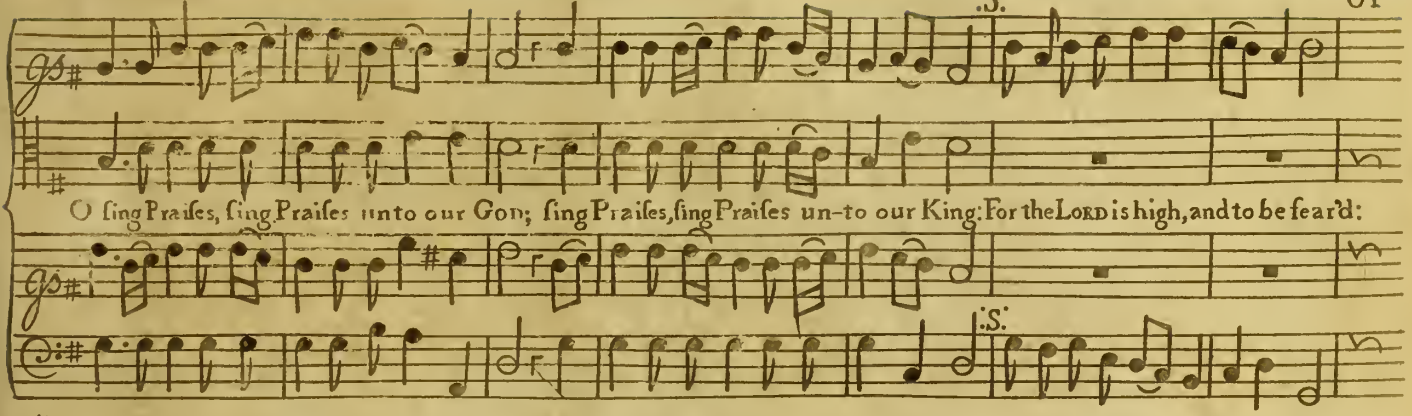

So praise the Lord. Praise the Lord, O ye Angels, Sun & Moon, & all that is high: Beasts & Cattle,
(Treble.)
(Ten.)
(Treble.)
Earth & Waters, creeping Things, & fly—ing Fowls; young Men, & Maids; old Men & Babes;

Continued.

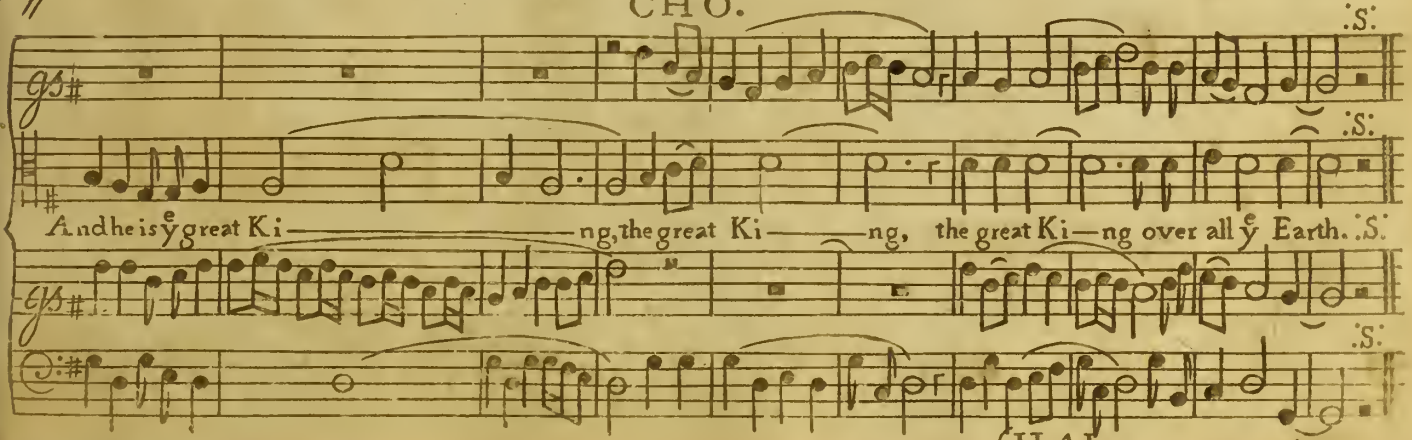

And all People praiſe the LORD, prai——ſe, praiſe the LORD, praiſe, praiſe the LORD.
HAL.
:S: Hallelujah, :ll: :ll: :ll: :ll: Hal—Hal—:ll: Hal-lelu-jah. :S:

An ANTHEM. *Ps.* XLVII.



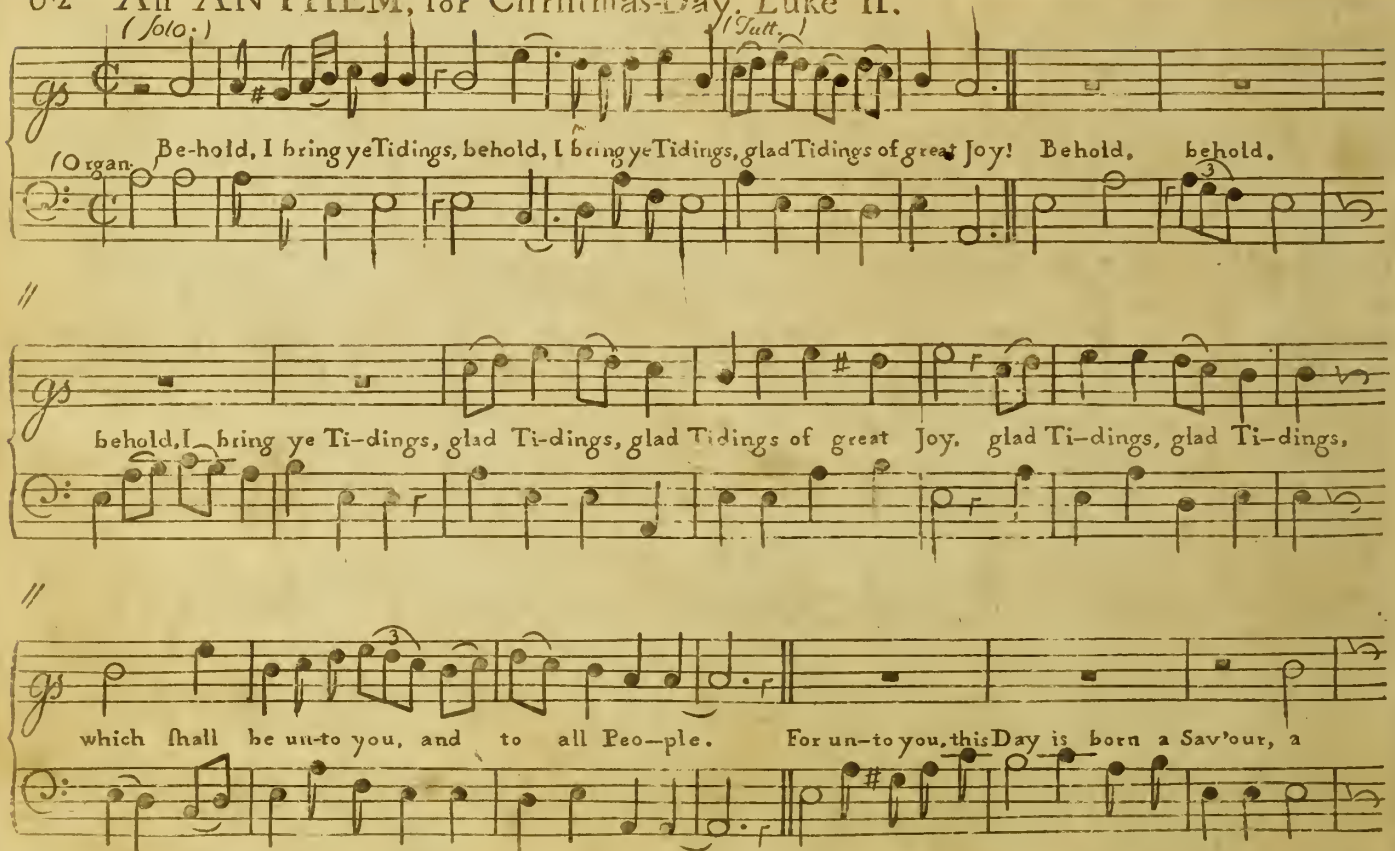


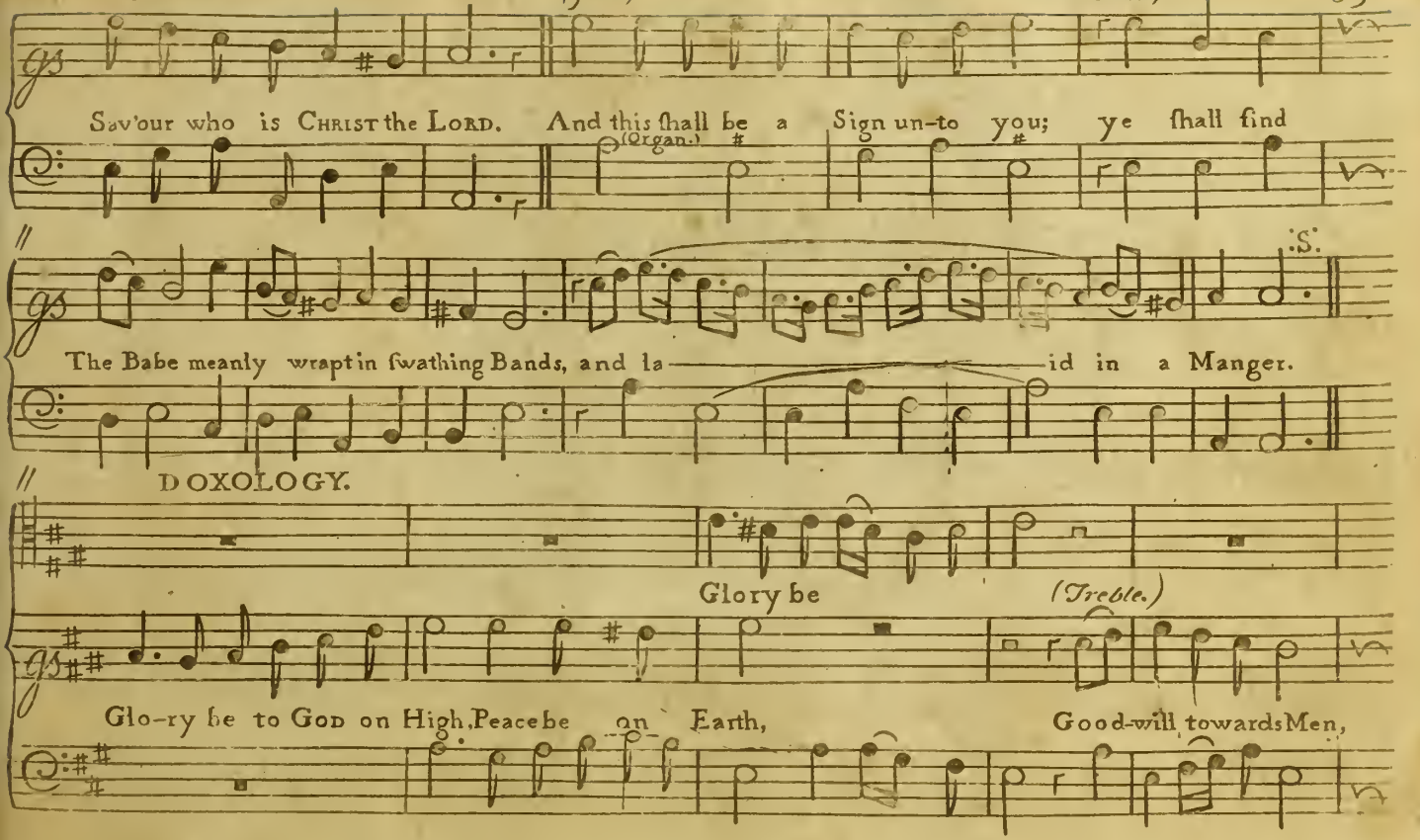
CHO.



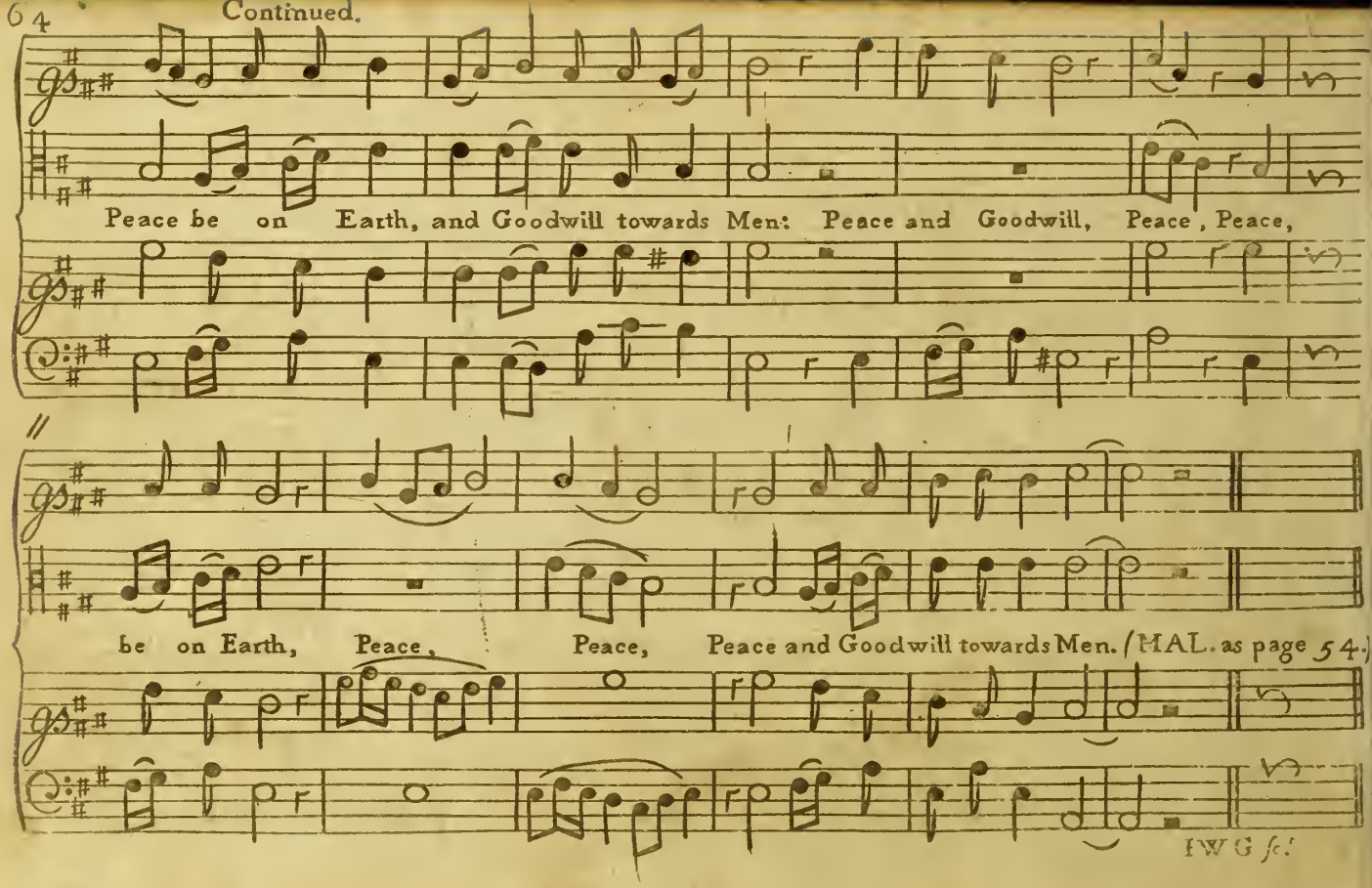
(HAL. as page. 59)

An ANTHEM, for Chriſtmas-Day. Luke II.



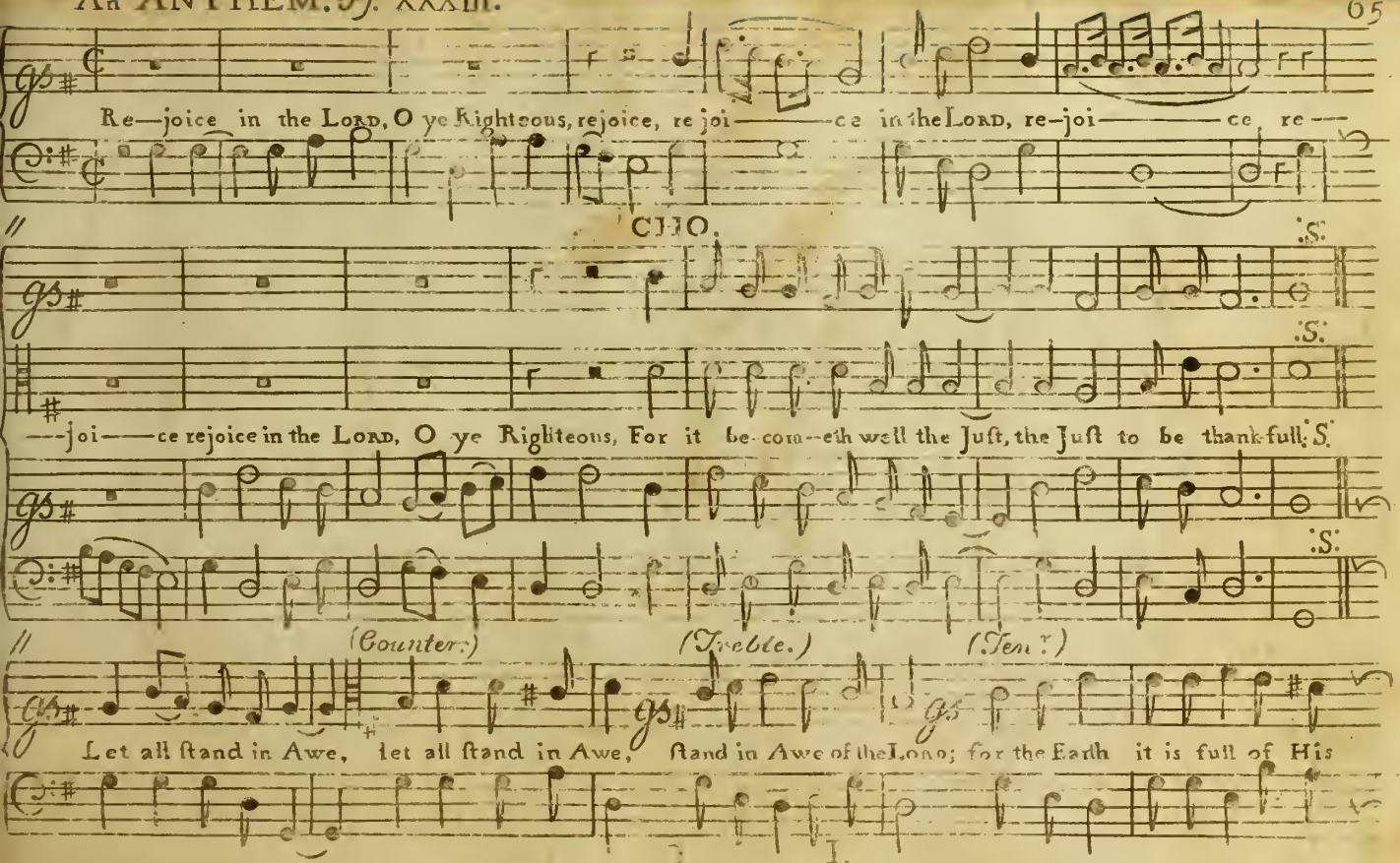

S.
(Solo.)
(Tutt.)
Sav'our who is CHRIST the LORD. And this shall be a Sign un-to you; ye shall find
(Organ.)
S.
The Babe meanly wrapt in swathing Bands, and la——id in a Manger.
DOXOLOGY.
Glory be
(Treble.)
Glo-ry be to GOD on High, Peace be on Earth, Good-will towards Men,

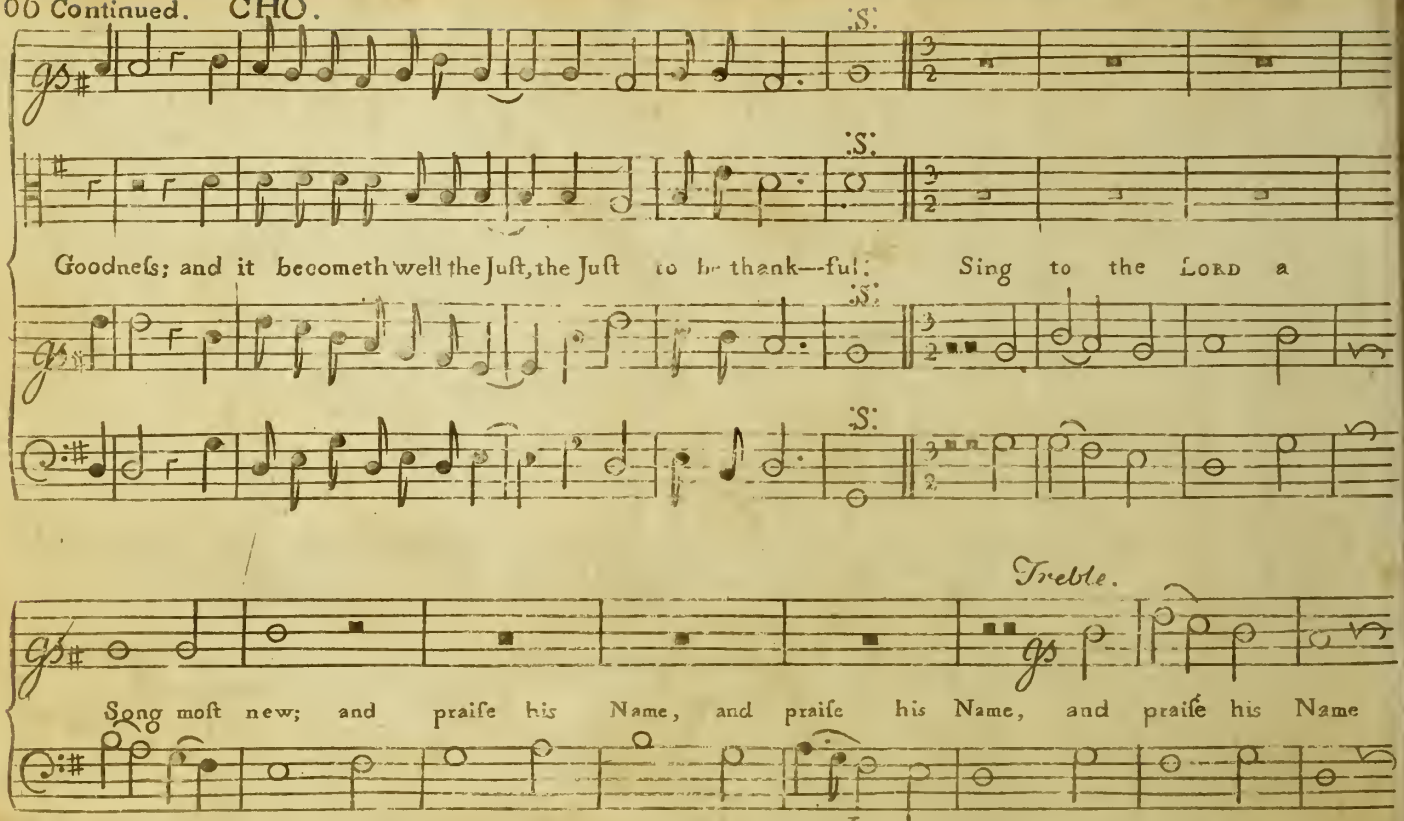
Continued.



(HAL. as page 54.)

IWG sc.


Re—joice in the Lord, O ye Righteous, rejoice, re joi——ce in the Lord, re-joi——ce re——
CHO.
S.
S.
——joi——ce rejoice in the Lord, O ye Righteous, For it be-com--eth well the Just, the Just to be thank-full. S.
S.
(Counter.)
(Treble.)
(Ten.)
Let all stand in Awe, let all stand in Awe, stand in Awe of the Lord; for the Earth it is full of His


Goodneſs; and it becometh well the Juſt, the Juſt to be thank—ful: Sing to the LORD a
Treble.
Song moſt new; and praiſe his Name, and praiſe his Name, and praiſe his Name

Continued :S: CHO.

with a good Courage :S: Re—joice in the LORD, O ye Righ—teous, and praise Him with ỹ Lute & ỹ Harp:

CHO. :S: HAL.

For it becometh well ỹ Just, the Just to be thankful. :S: Hal. :ll: :ll: :ll: Hal—le—lu—jah.

An ANTHEM. Ps. I.

(Ten. solo.) (Base solo.)

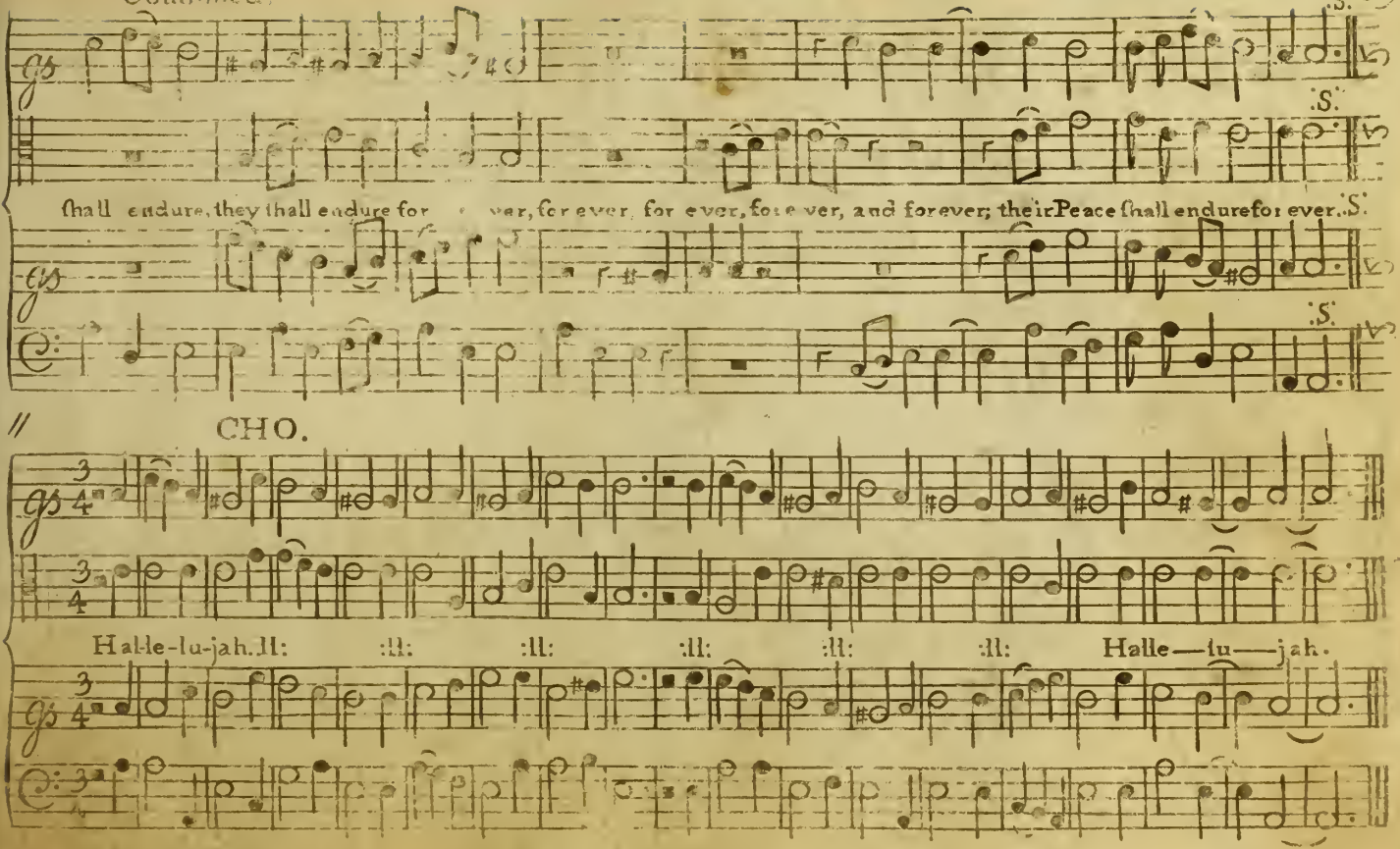
Bleſſed are they that are pure and undefiled: Bleſſed are they that are pure, and walk in the way of

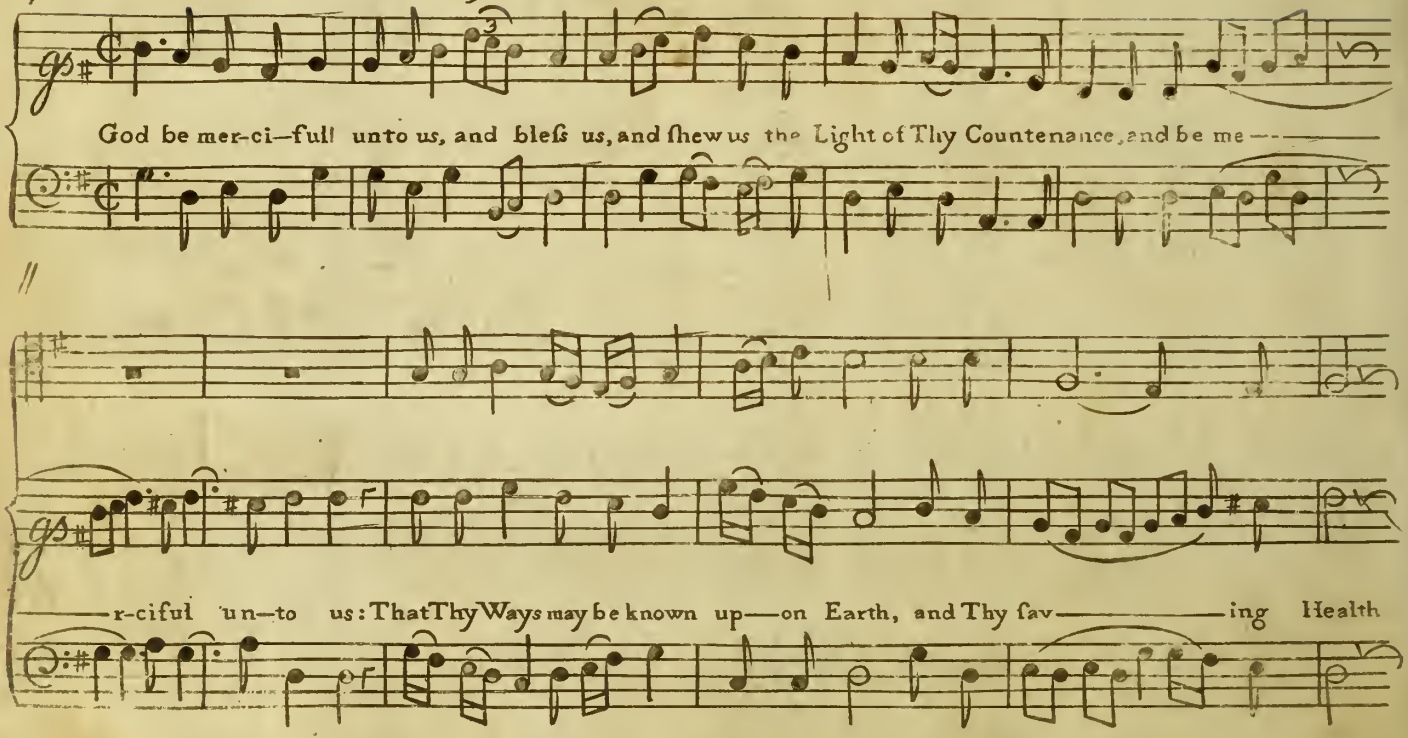
the LORD; and walk, and walk in the way, and walk in the way of the LORD. Gen.

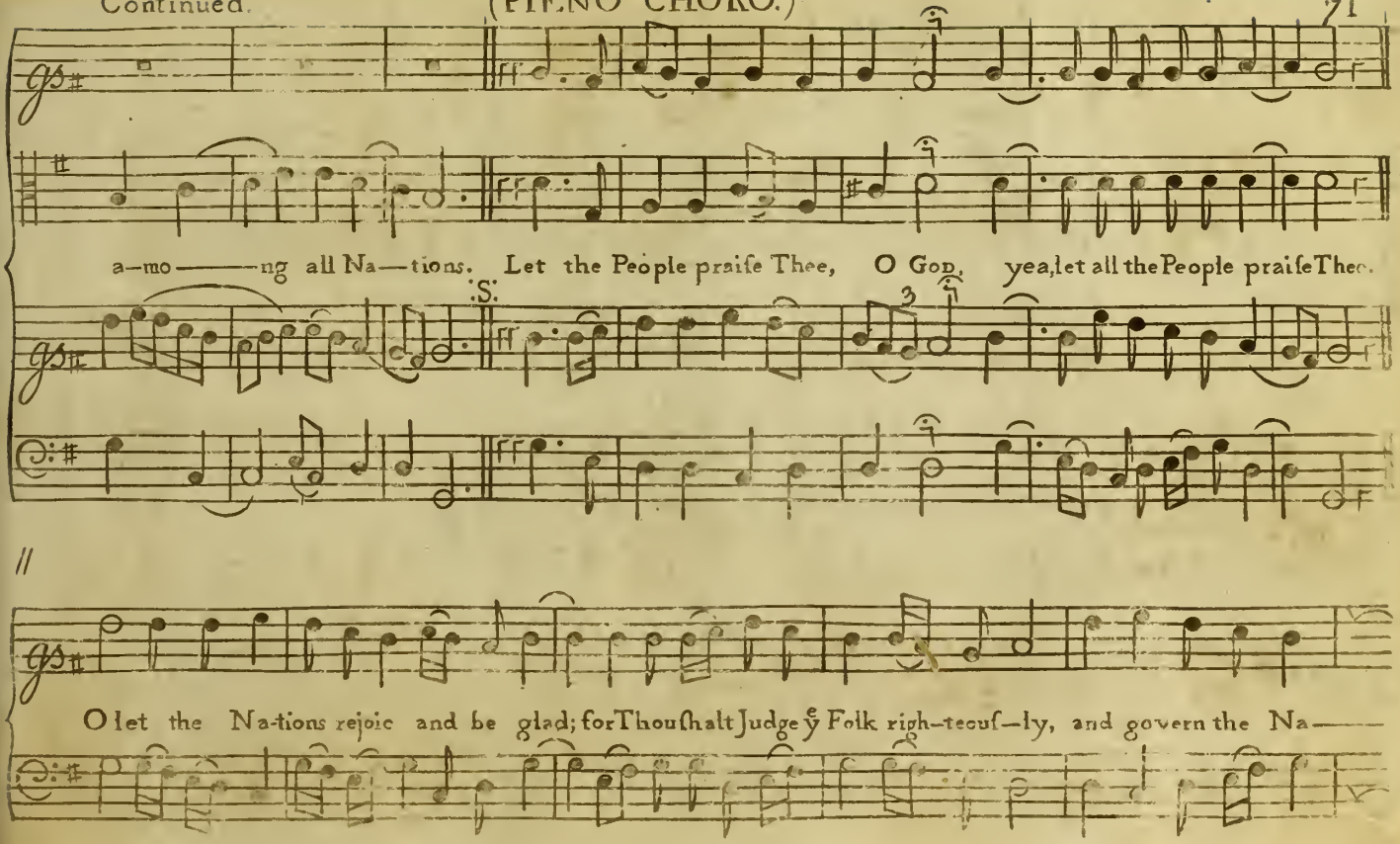
Wicked Men ſhall fade a-way, and be as Chaff before the Wind: but godly Men ſhall flouriſh.

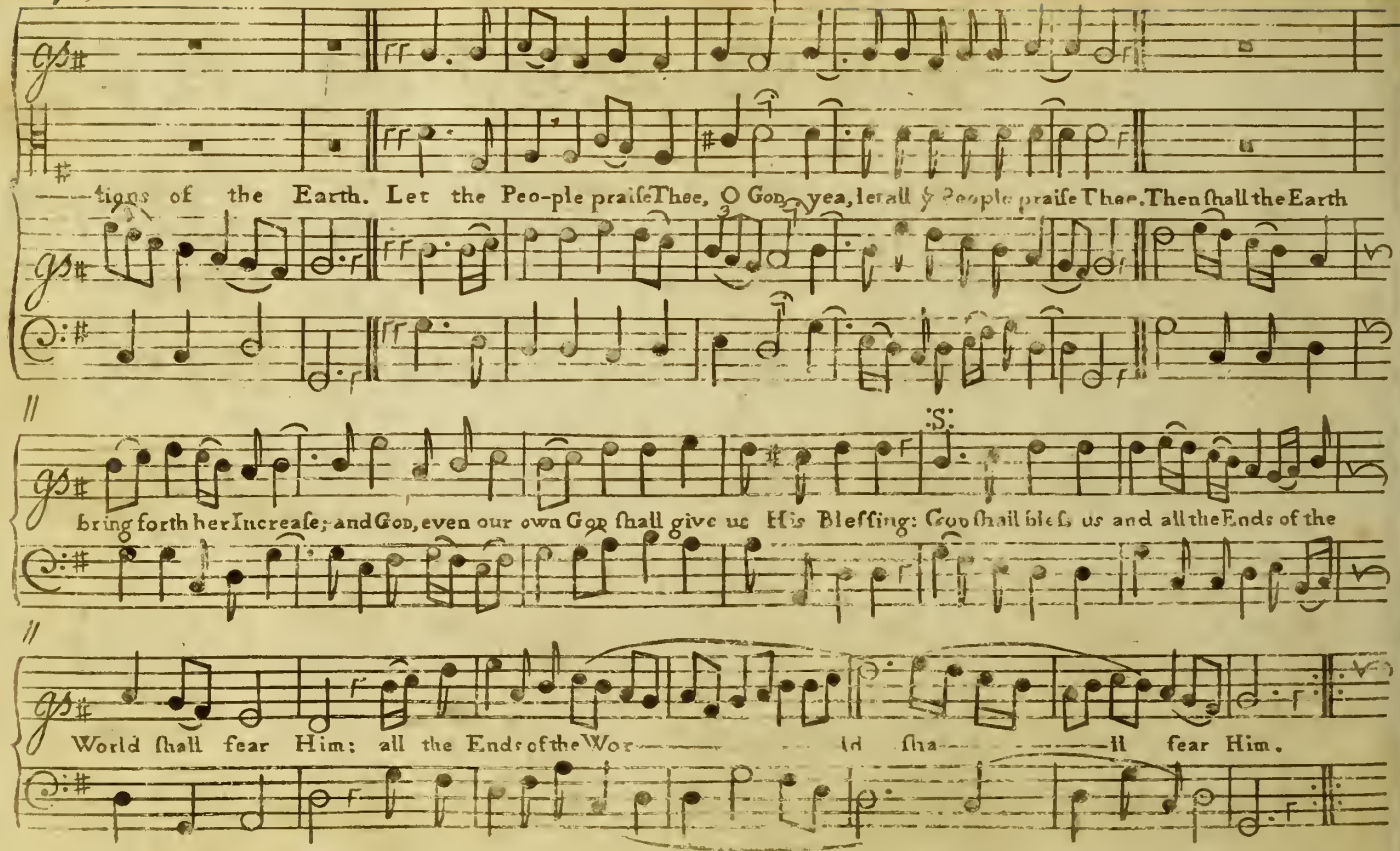
(Ten.) (Treble.) (Counter.) (Treble.)

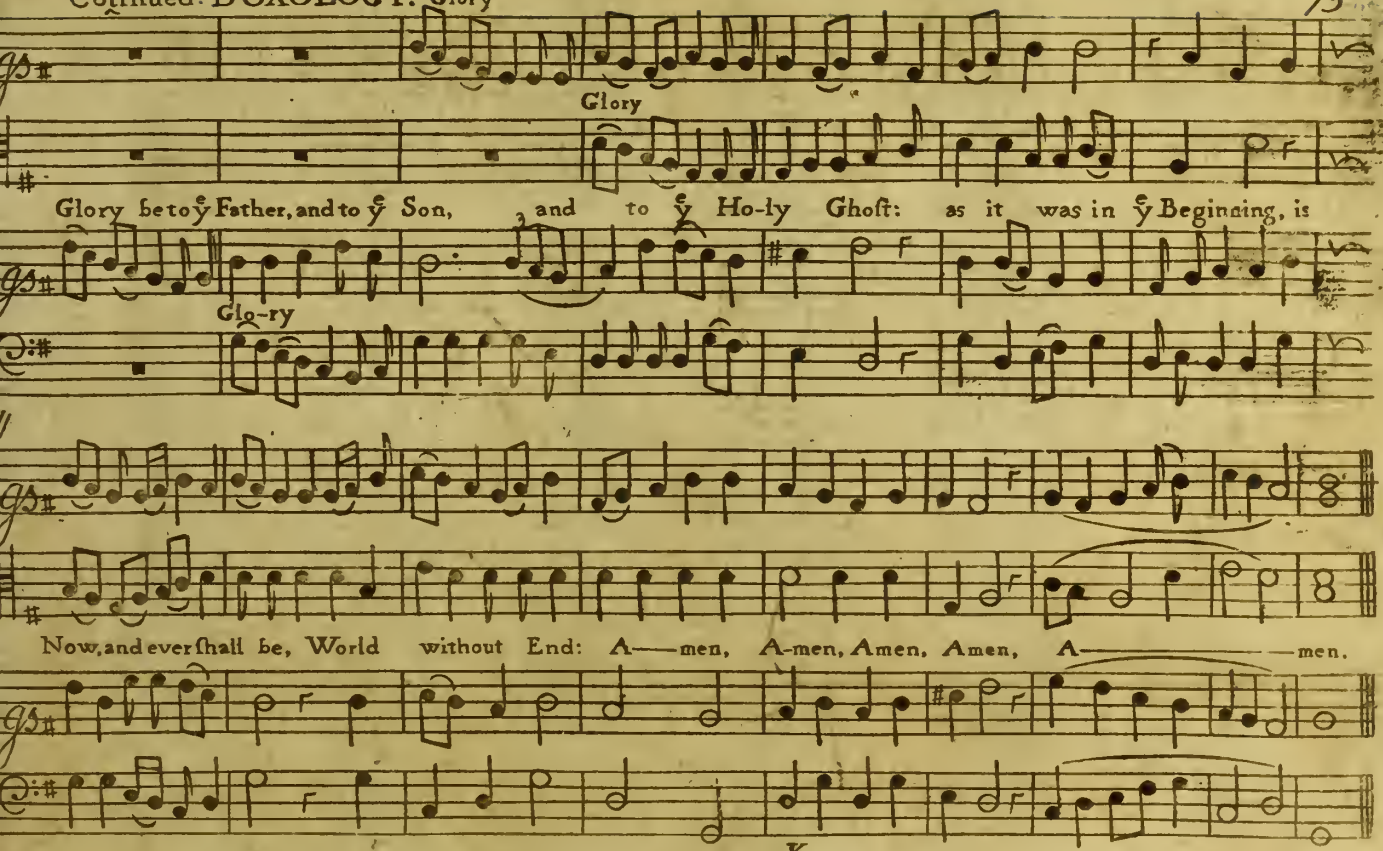
S. Godly Men ſhall flouriſh, godly Men ſhall flouriſh like a Tree, they never ſhall fade: they ſhall endure, they

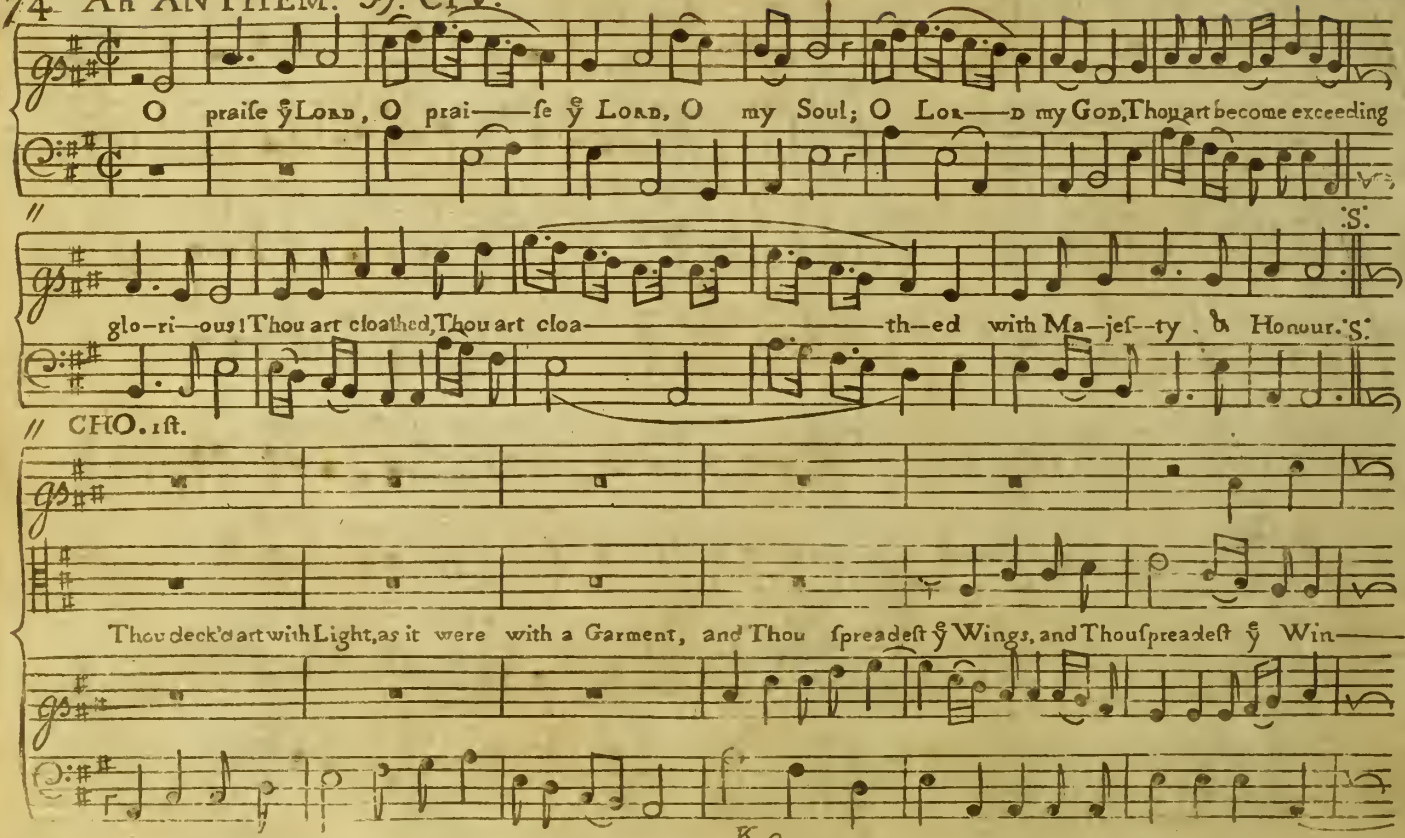

S.
S.
shall endure, they shall endure for ever, for ever, for ever, for ever, and forever; their Peace shall endure for ever.
S.
S.
CHO.
Halle-lu-jah. :ll: :ll: :ll: :ll: :ll: :ll: Halle—lu—jah.


God be mer-ci—full unto us, and bleſs us, and ſhew us the Light of Thy Countenance, and be me——
——r-ciful un—to us: That Thy Ways may be known up—on Earth, and Thy ſav——ing Health

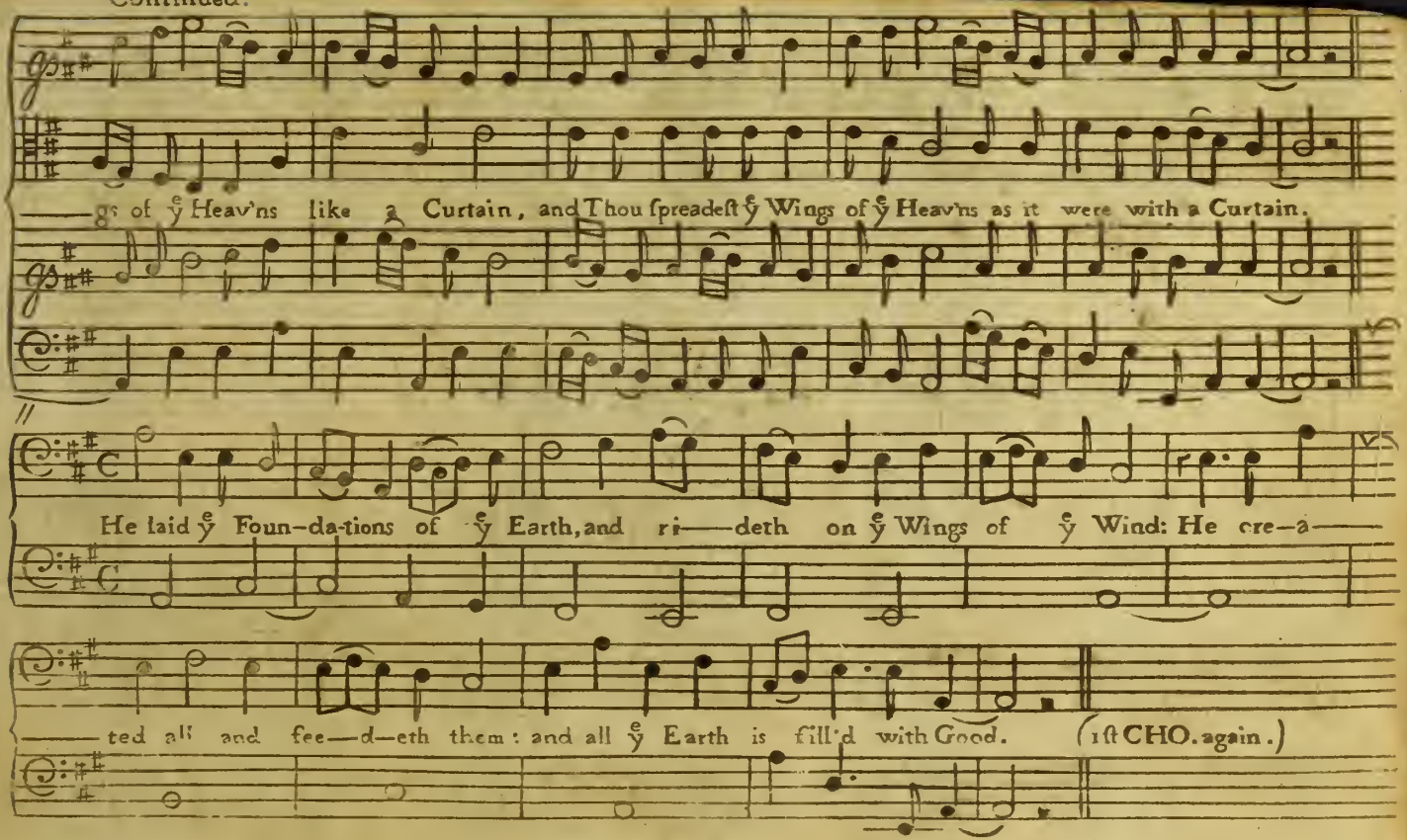

a-mo——ng all Na—tions. Let the People praiſe Thee, O God, yea, let all the People praiſe Thee.
S.
O let the Na-tions rejoic and be glad; for Thou ſhalt Judge ye Folk righ-teouſ—ly, and govern the Na——


——tions of the Earth. Let the Peo-ple praise Thee, O God, yea, let all the People praise Thee. Then shall the Earth
bring forth her Increase; and God, even our own God shall give us His Blessing: God shall bless us and all the Ends of the
World shall fear Him: all the Ends of the Wor——ld sha——ll fear Him.

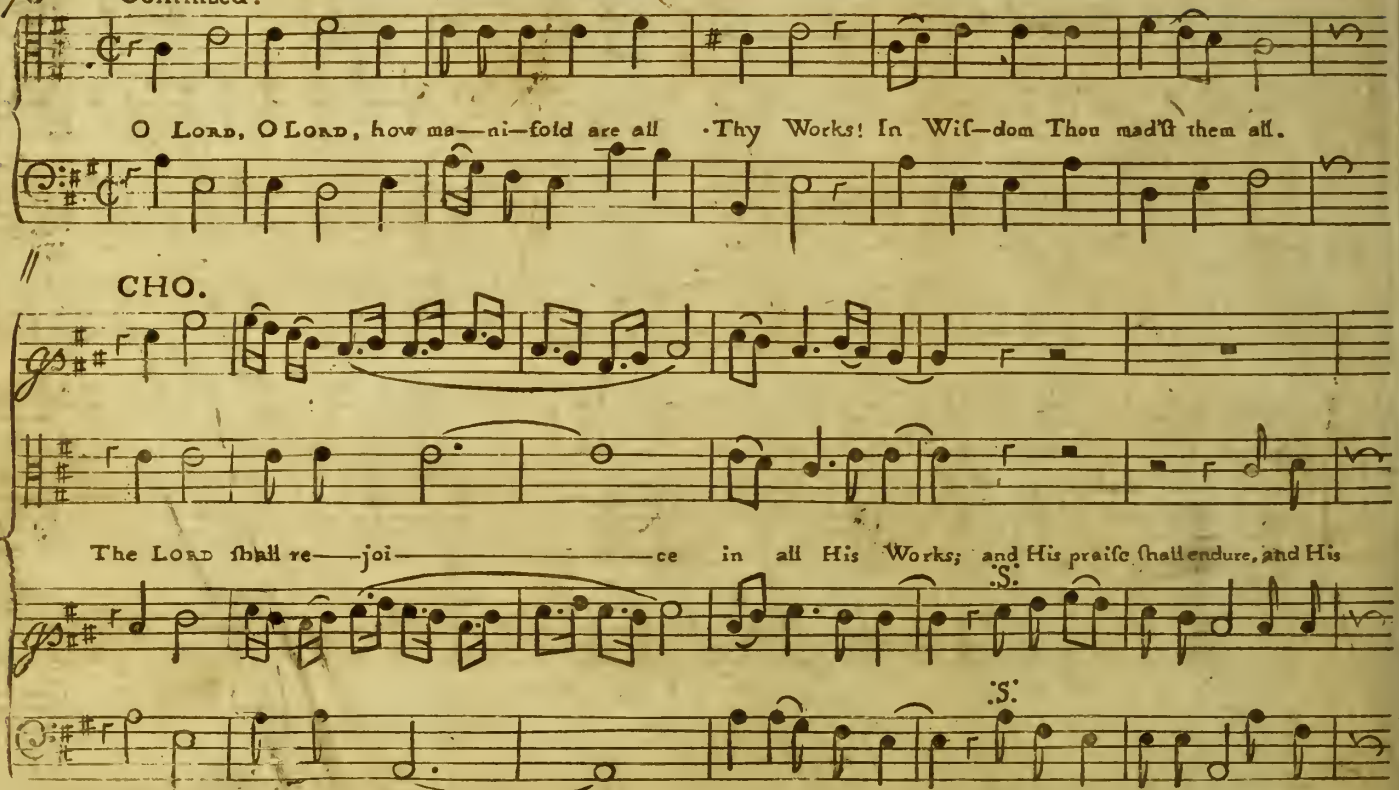

Glory
Glory be to ỹ Father, and to ỹ Son, and to ỹ Ho-ly Ghoſt: as it was in ỹ Beginning, is
Glo-ry
Now, and ever ſhall be, World without End: A——men, A-men, Amen, Amen, A——men.

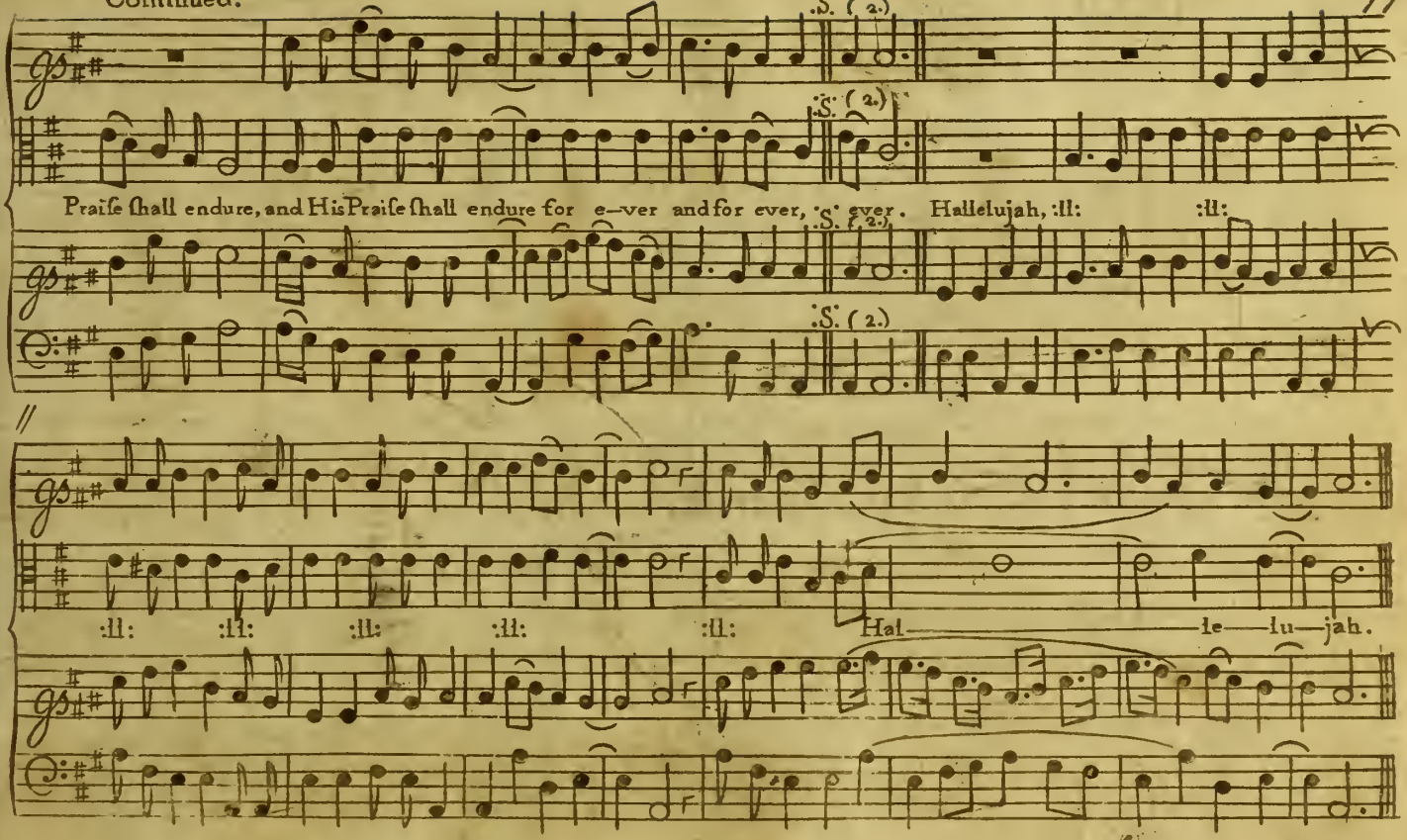

O praise ye Lord, O prai——se ye Lord, O my Soul; O Lo——rd my God, Thou art become exceeding
S.
glo-ri—ous! Thou art cloathed, Thou art cloa——th—ed with Ma—jes—ty & Honour. S.
CHO. 1st.
Thou deck'd art with Light, as it were with a Garment, and Thou spreadest ye Wings, and Thou spreadest ye Win——

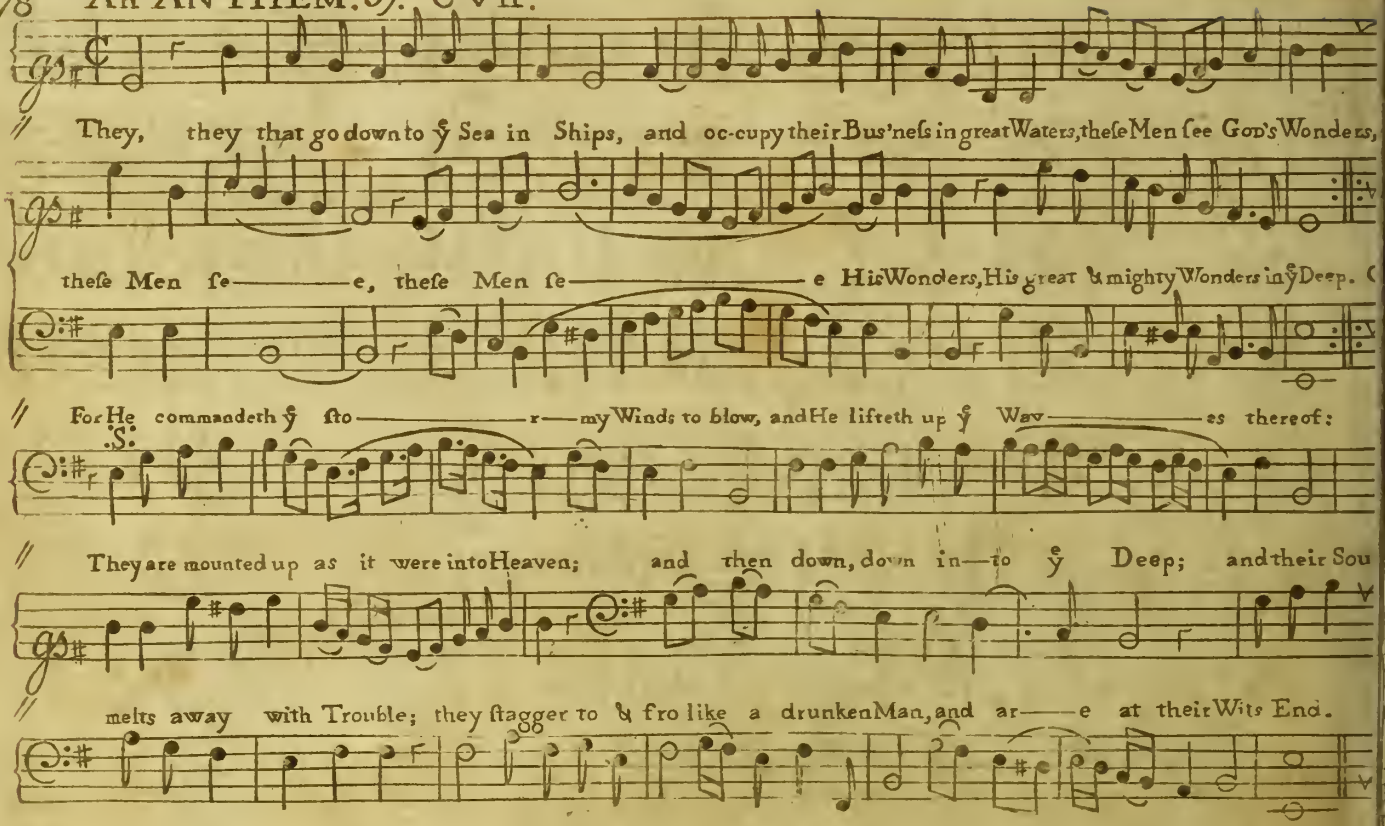
Continued.

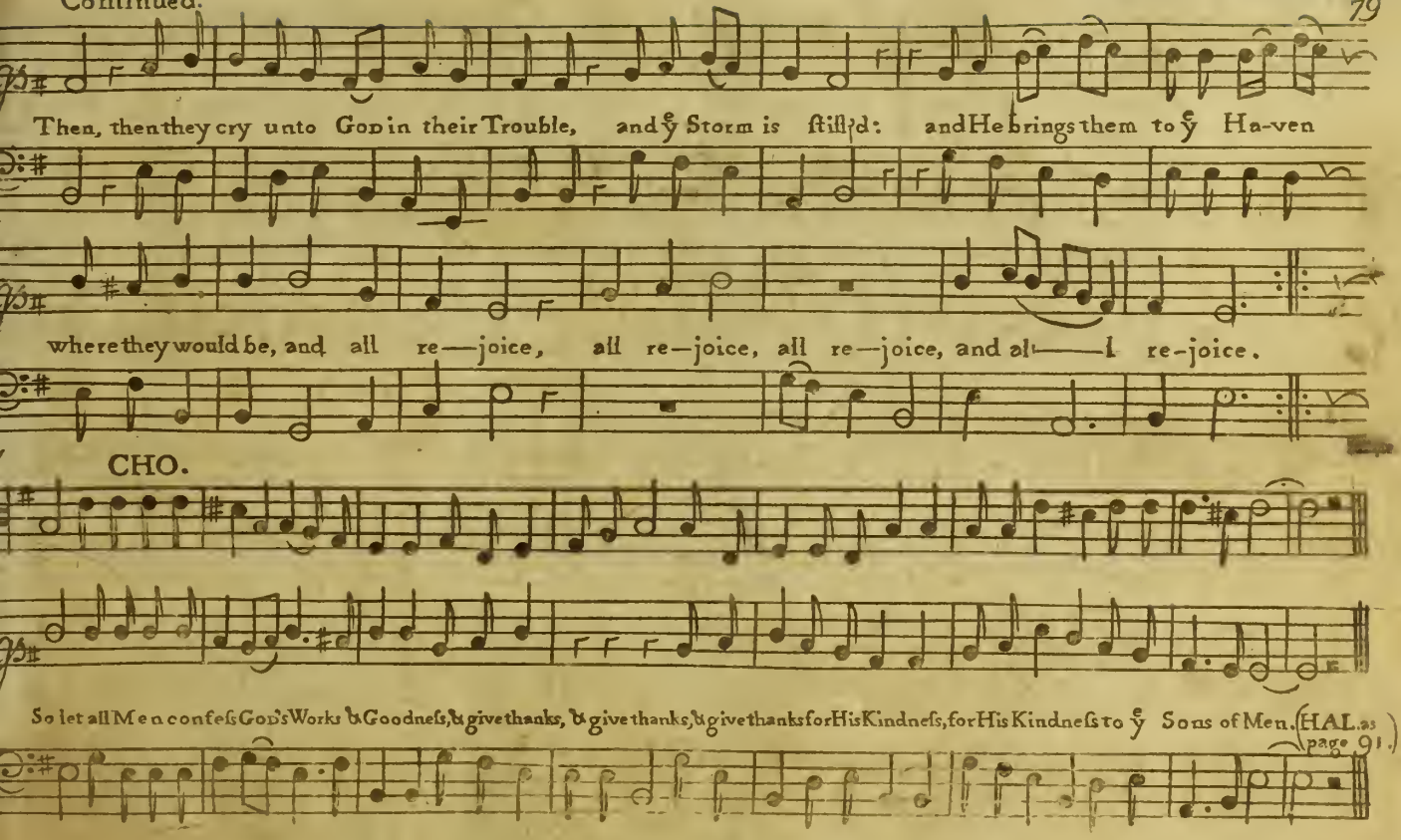

——gs of ȳe Heav'ns like a Curtain, and Thou ſpreadeſt ȳe Wings of ȳe Heav'ns as it were with a Curtain.
He laid ȳe Foun-da-tions of ȳe Earth, and ri——deth on ȳe Wings of ȳe Wind: He cre-a——
——ted all and fee——d—eth them: and all ȳe Earth is fill'd with Good. (1ſt CHO. again.)

Continued.

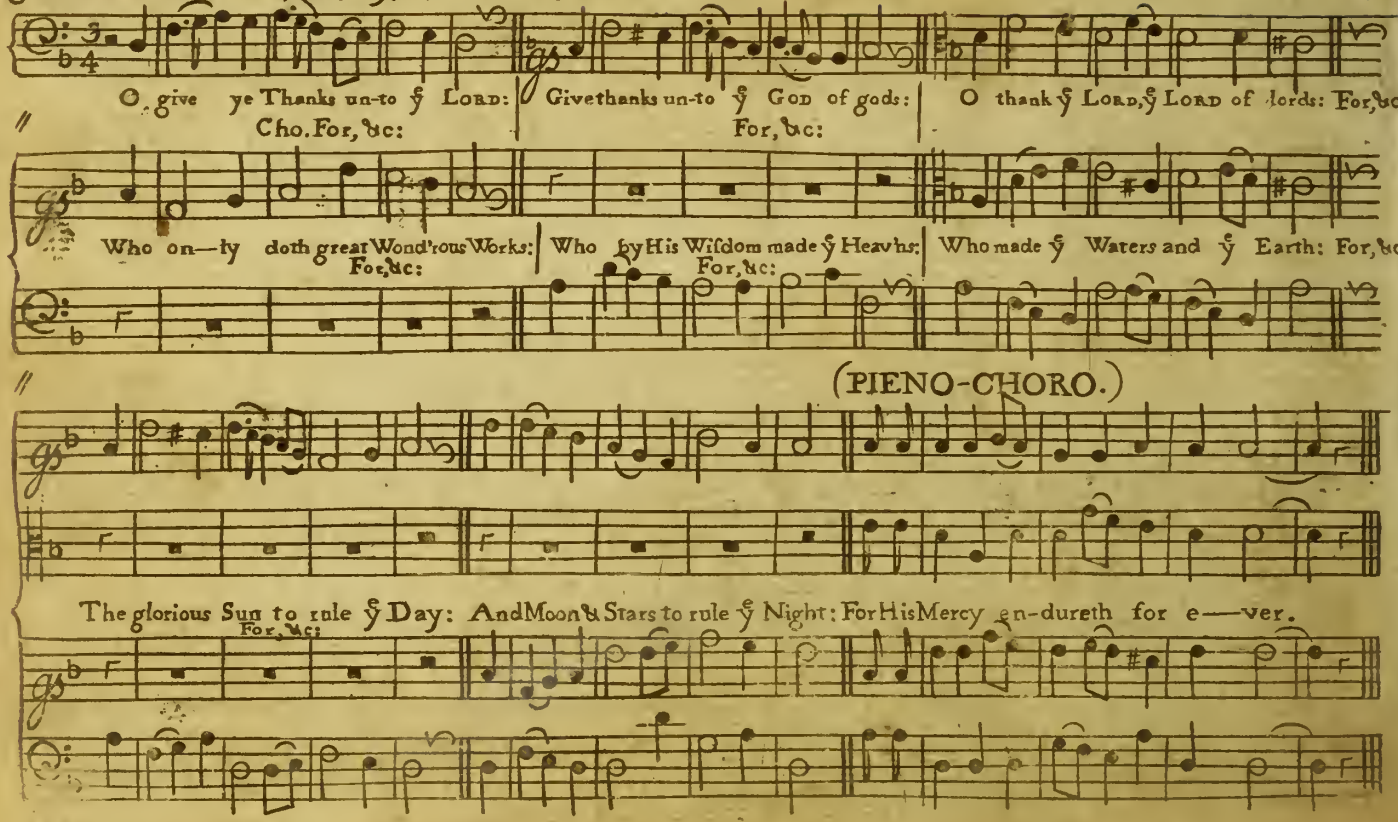

O Lord, O Lord, how ma—ni—fold are all Thy Works! In Wif—dom Thou madſt them all.
CHO.
The Lord ſhall re—joi— ce in all His Works; and His praiſe ſhall endure, and His
S.
S.


:S. (2.)
:S. (2.)
Praiſe ſhall endure, and His Praiſe ſhall endure for e—ver and for ever, ever. Hallelujah, :ll: :ll:
:S. (2.)
:S. (2.)
:ll: :ll: :ll: :ll: :ll: Hal—le—lu—jah.

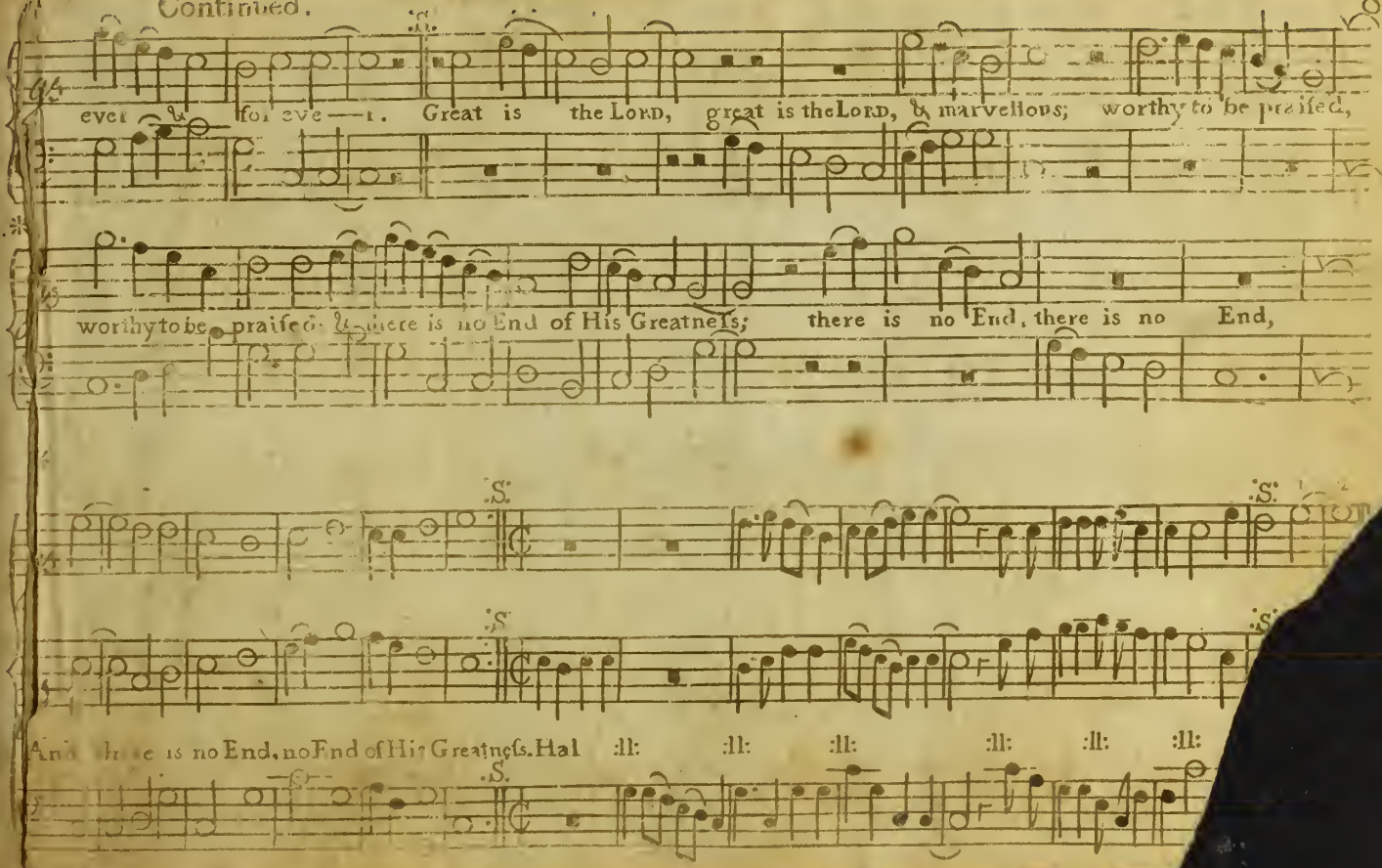

They, they that go down to ỹ Sea in Ships, and occupy their Bus'nefs in great Waters, these Men see God's Wonders,
these Men se——e, these Men se——e His Wonders, His great & mighty Wonders in ỹ Deep.
For He commandeth ỹ sto——r——my Winds to blow, and He lifteth up ỹ Wav——es thereof:
They are mounted up as it were into Heaven; and then down, down in——to ỹ Deep; and their Sou
melts away with Trouble; they stagger to & fro like a drunken Man, and ar——e at their Wits End.



(HAL. as page 91.)

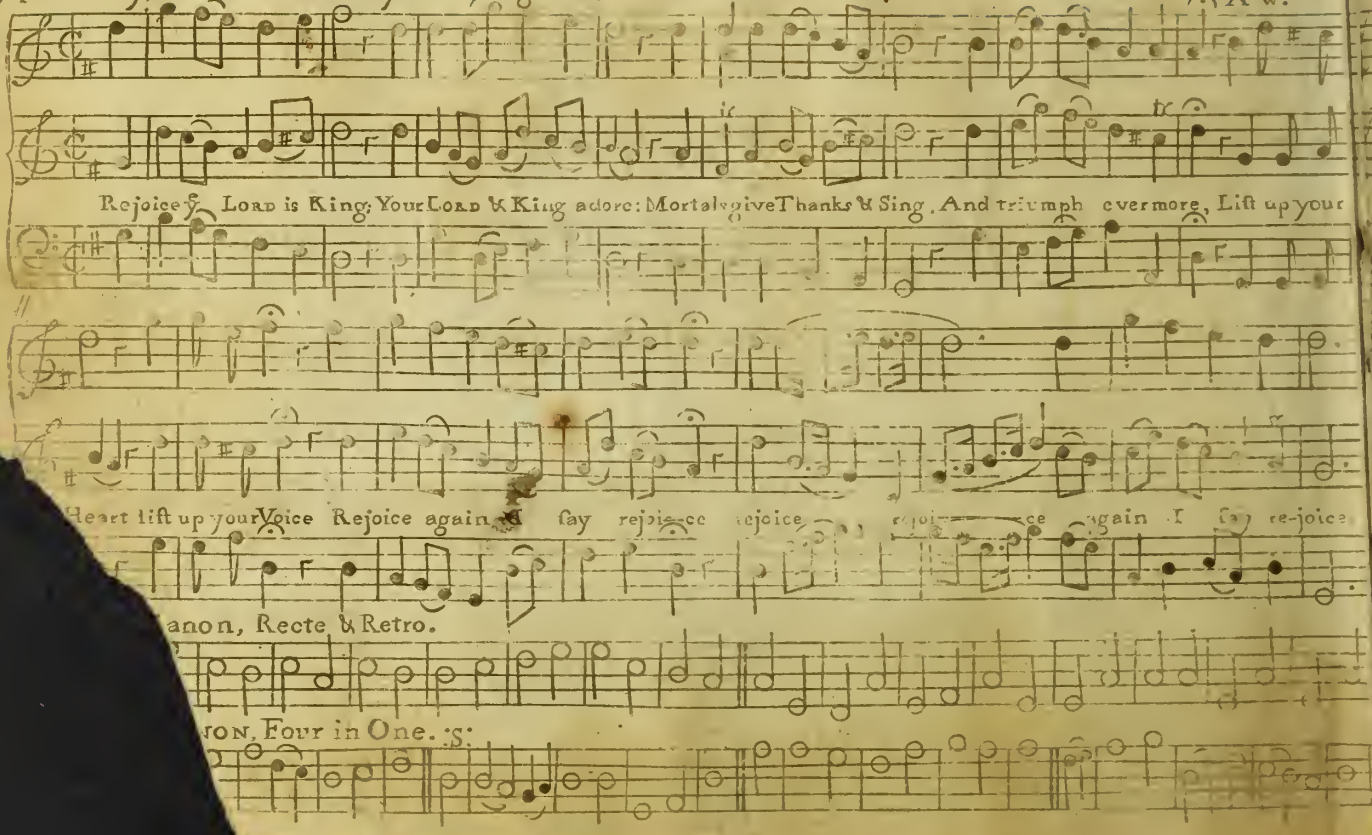

O give ye Thanks un-to ỹ Lord: Cho. For, &c:
Give thanks un-to ỹ God of gods: For, &c:
O thank ỹ Lord, ỹ Lord of lords: For, &c
Who on—ly doth great Wond'rous Works: For, &c:
Who by His Wisdom made ỹ Heavns: For, &c:
Who made ỹ Waters and ỹ Earth: For, &c
(PIENO-CHORO.)
The glorious Sun to rule ỹ Day: And Moon & Stars to rule ỹ Night: For His Mercy en-dureth for e—ver.
For, &c:

Continued.

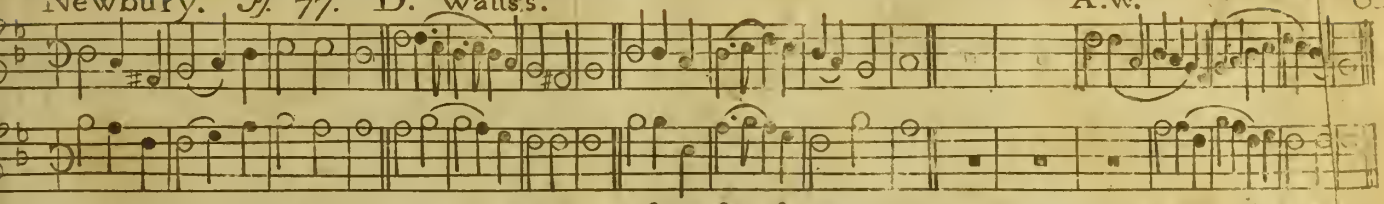

ever & for ever—r. Great is the LORD, great is the LORD, & marvellous; worthy to be praised,
worthy to be praised: & there is no End of His Greatness; there is no End, there is no End,
S.
S.
S.
S.
And there is no End, no End of His Greatness. Hal :ll: :ll: :ll: :ll: :ll: :ll:
S.

84 Troy. Tune. A Hymn Page 128, G. Whitefield's. 84

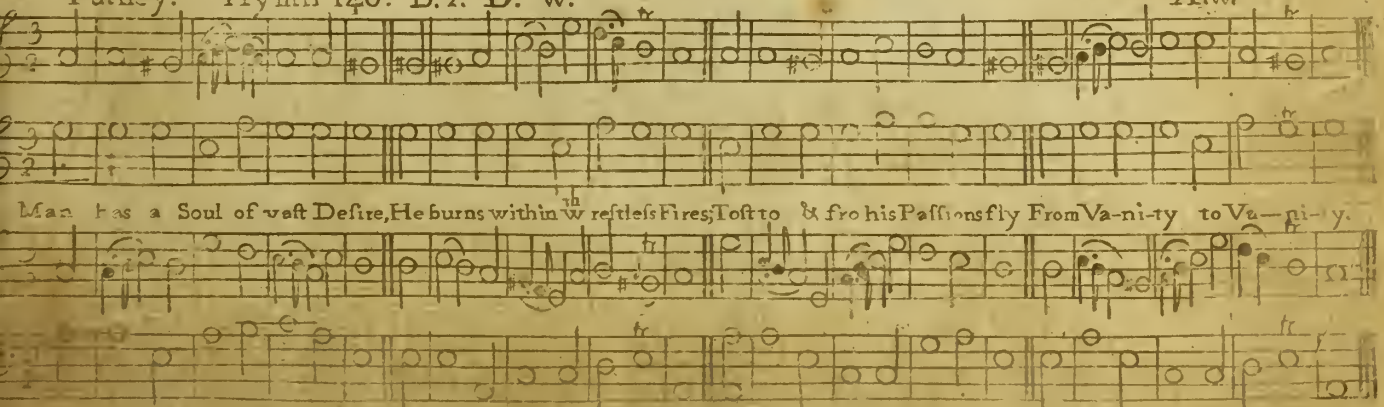
A W.

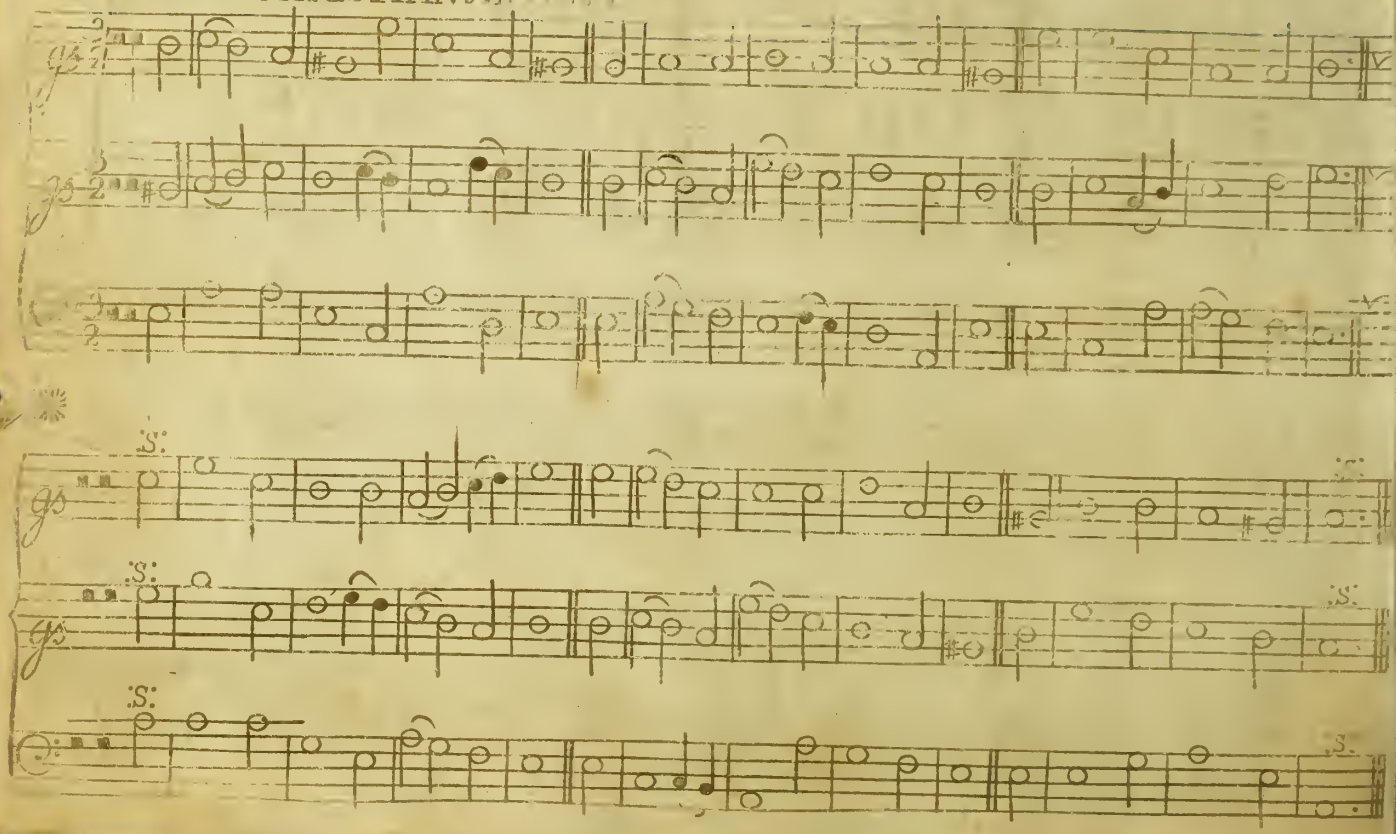


Newbury. M. 77.th D.r Watts's. A.W.

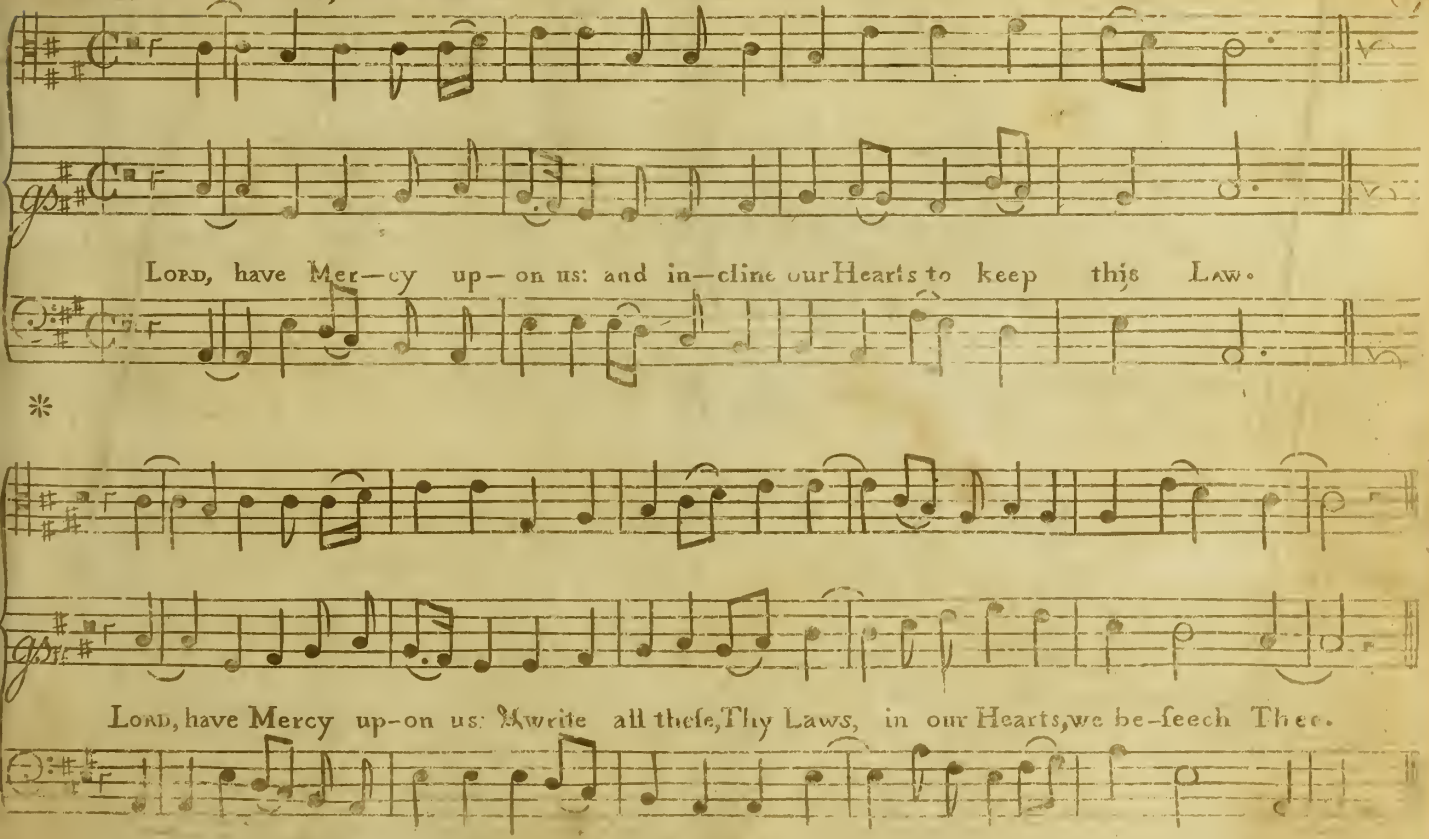


Putney. Hymn 146.th B.2.d D.r W. A.W.



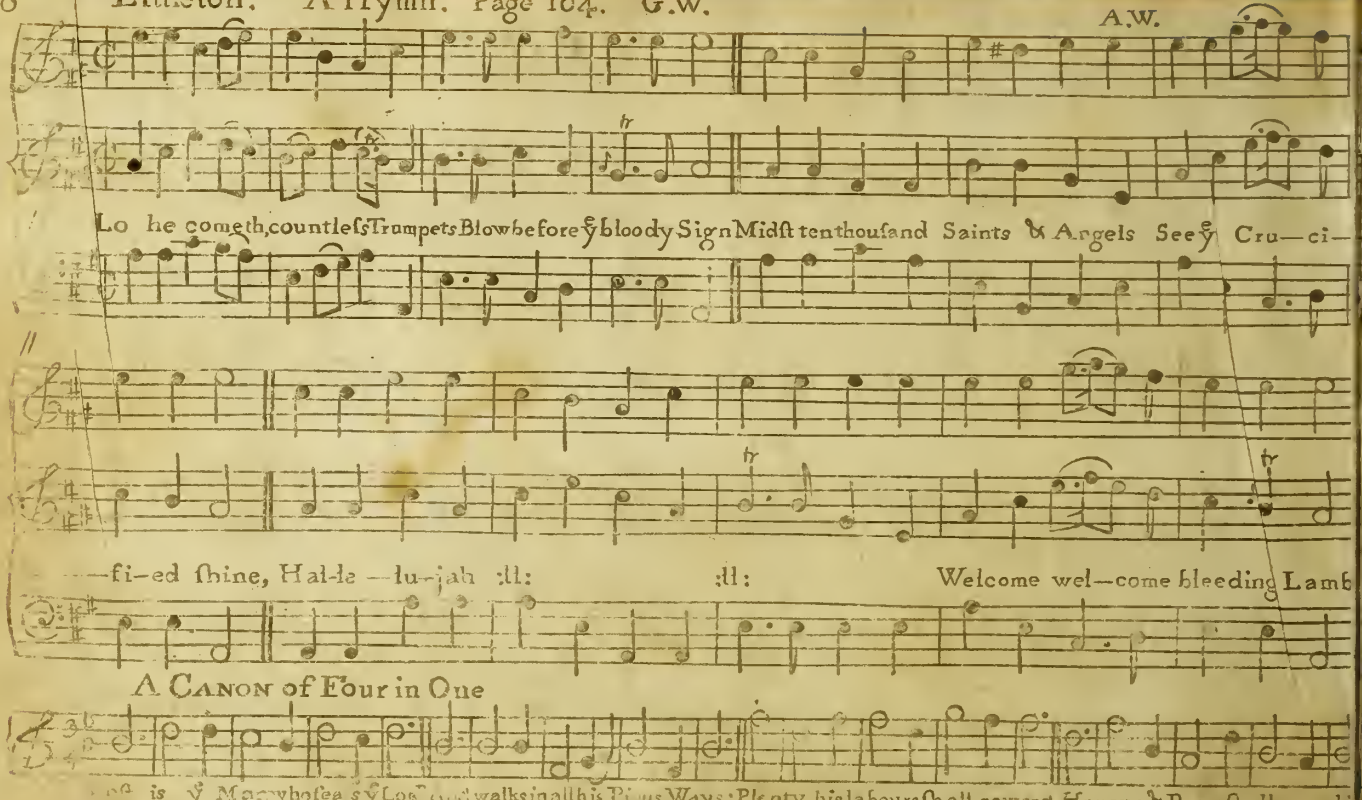

S.
S.
S.
S.
S.
S.

A New Response, or Answer to the Ten Commandments.

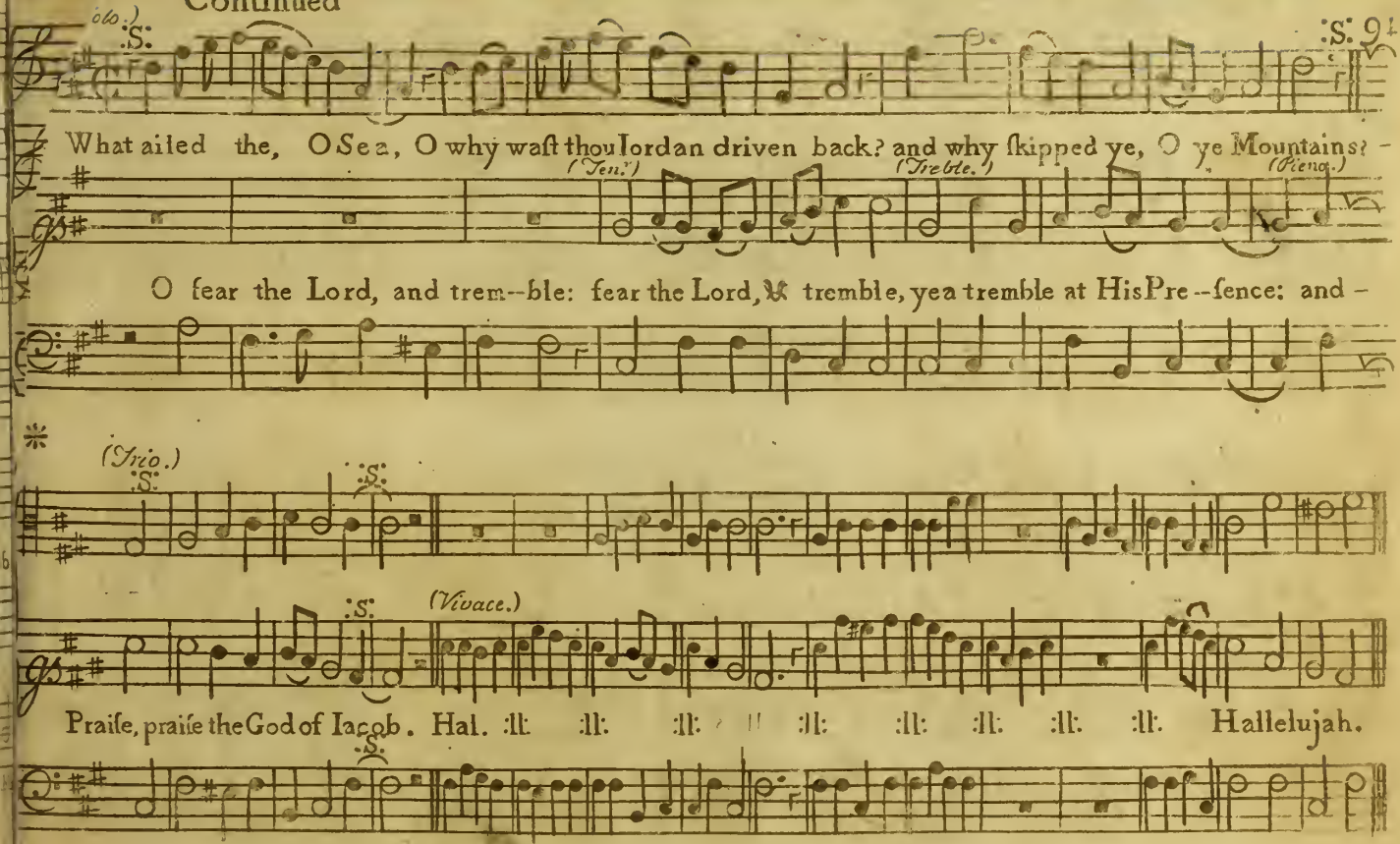


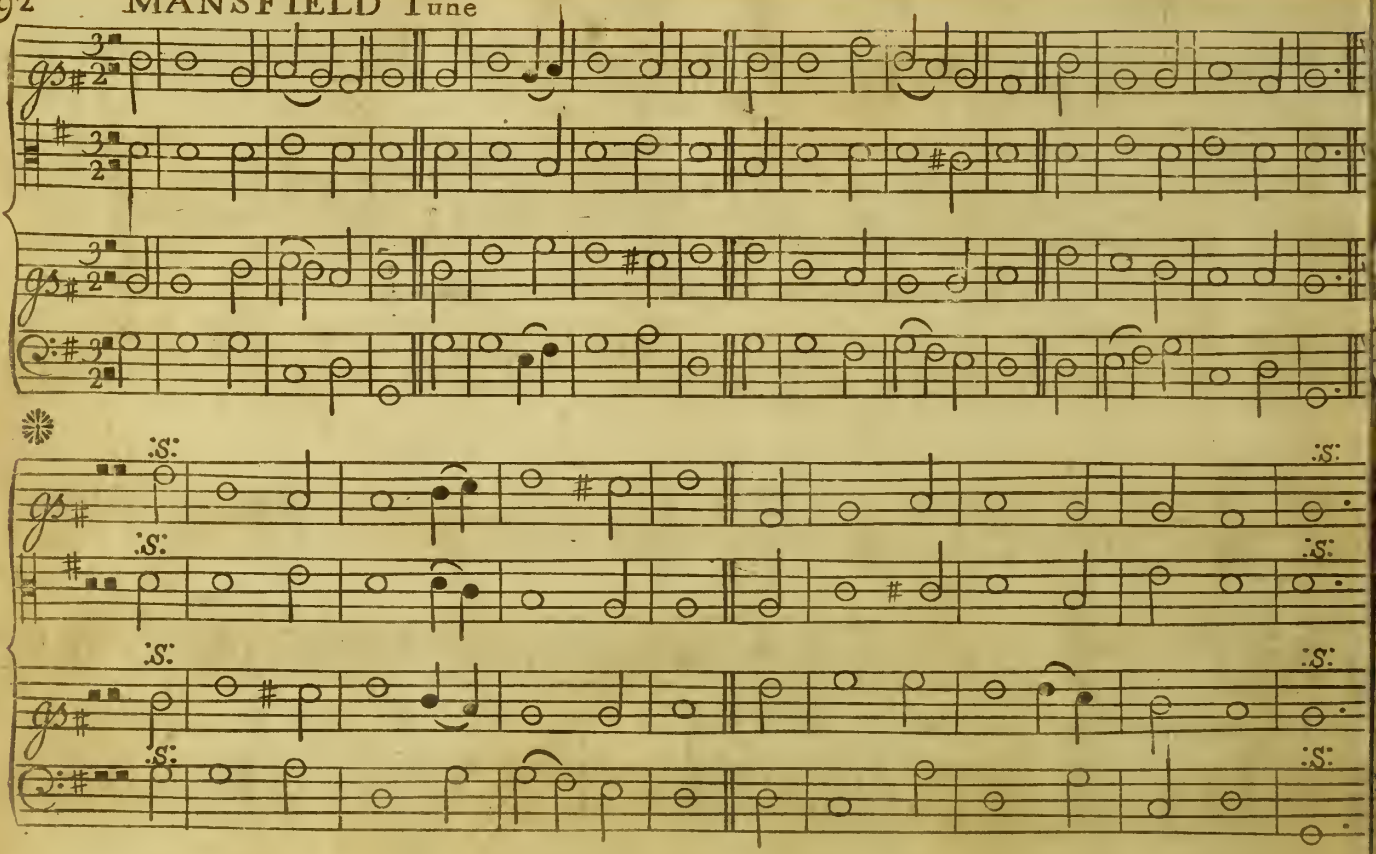
Littleton. A Hymn. Page 164. G.W.

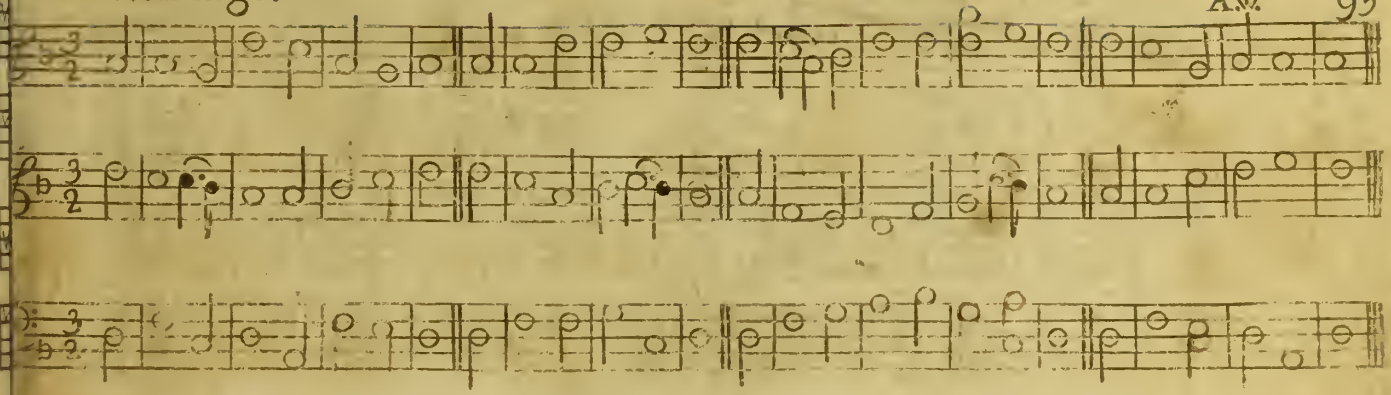
A.W.



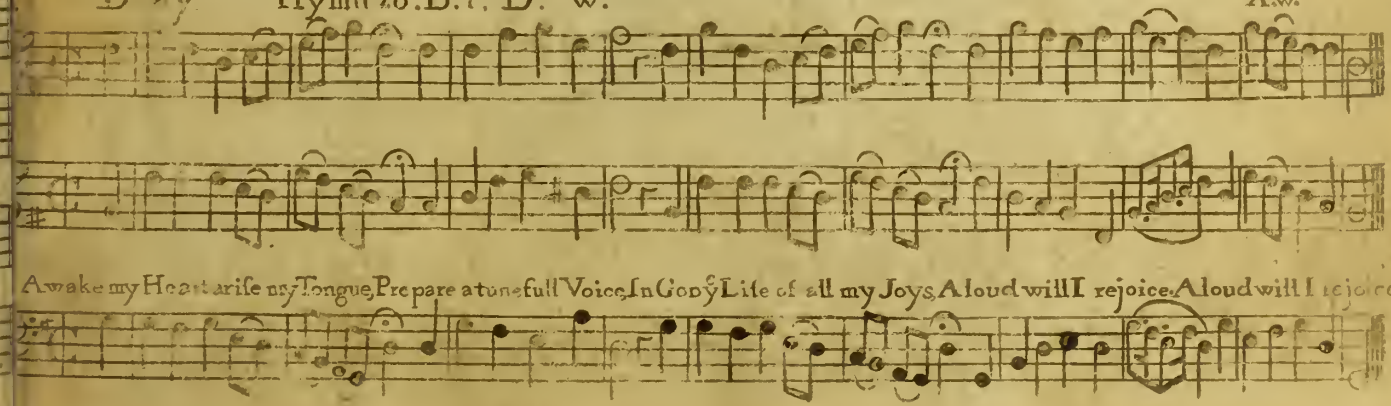
is ye Man who fears ye Lord and walks in all his Pious Ways; Plenty his labours shall reward, Honour & Peace shall crown his


(Solo.)
S.
S. 9
What ailed the, O Sea, O why waſt thou Iordan driven back? and why ſkipped ye, O ye Mountains? -
(Ten.)
(Treble.)
(Piano.)
O fear the Lord, and trem--ble: fear the Lord, & tremble, yea tremble at His Pre--ſence: and -
(Trio.)
S.
S.
S.
(Vivace.)
Praiſe, praiſe the God of Iacob. Hal. :ll: :ll: :ll: :ll: :ll: :ll: :ll: :ll: :ll: Hallelujah.
S.



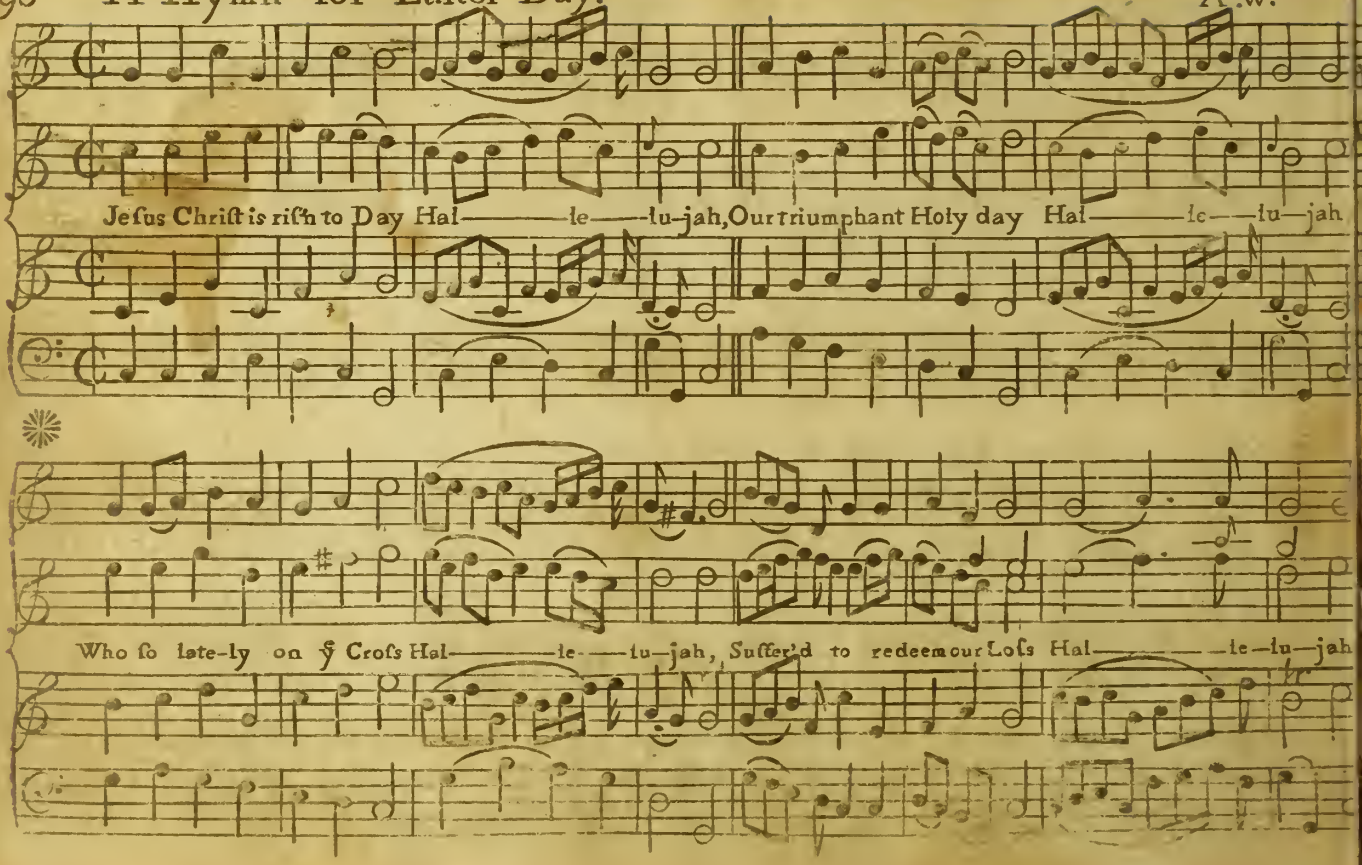


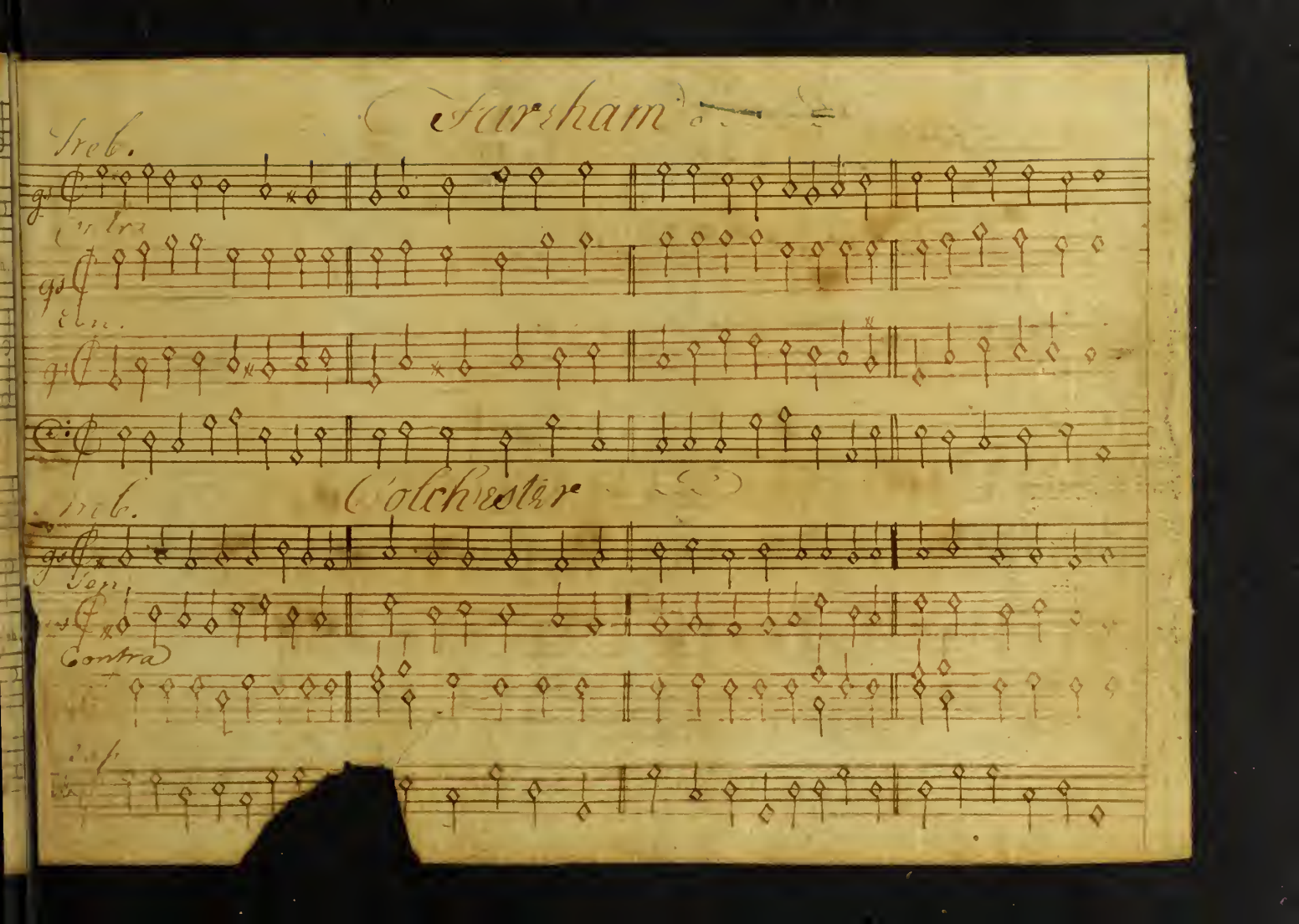
Bray Hymn 20. B. 1. D! W. A.W.



A Hymn for Easter Day.

A.W.




Farsham
Treb.
Colchester
Treb.
Contra

Plymouth

Treble

Tenor

Bass

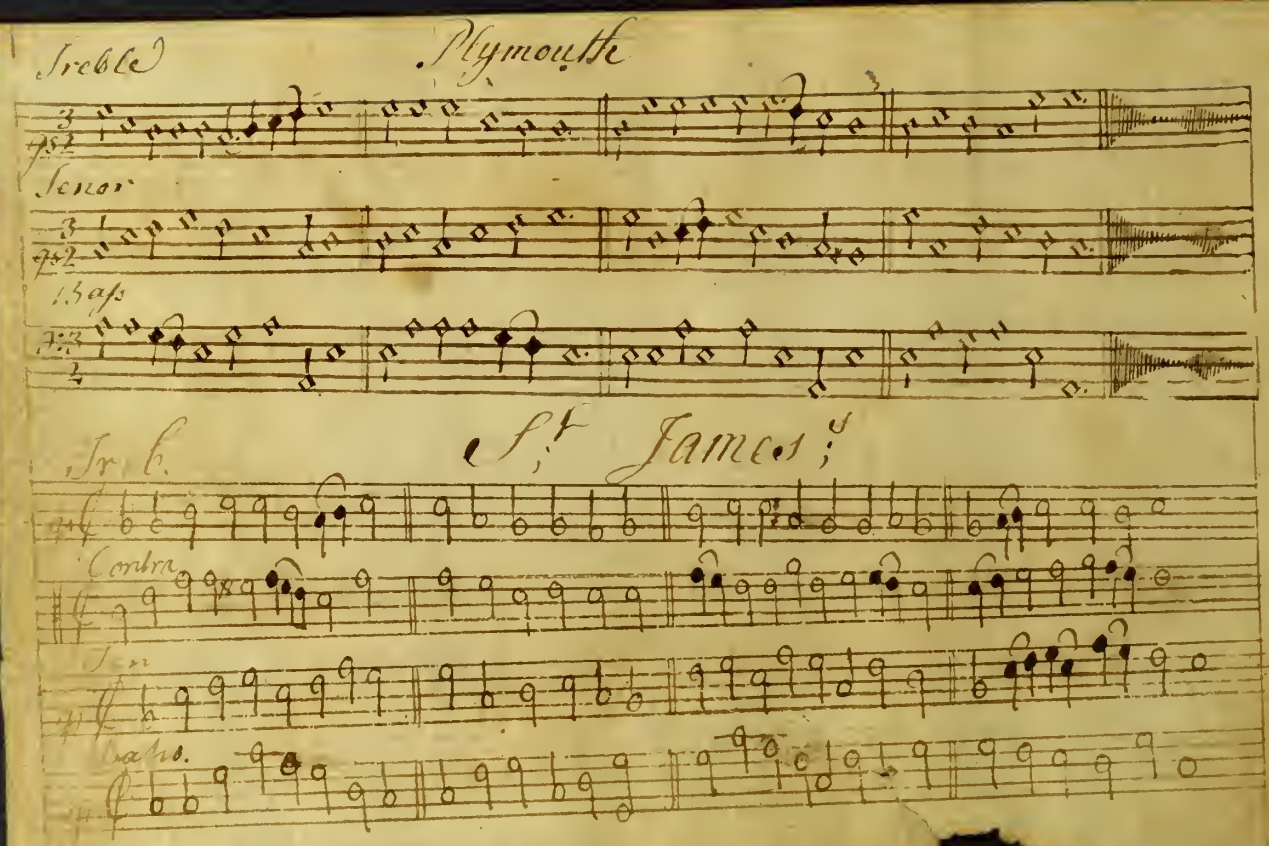
St. James's

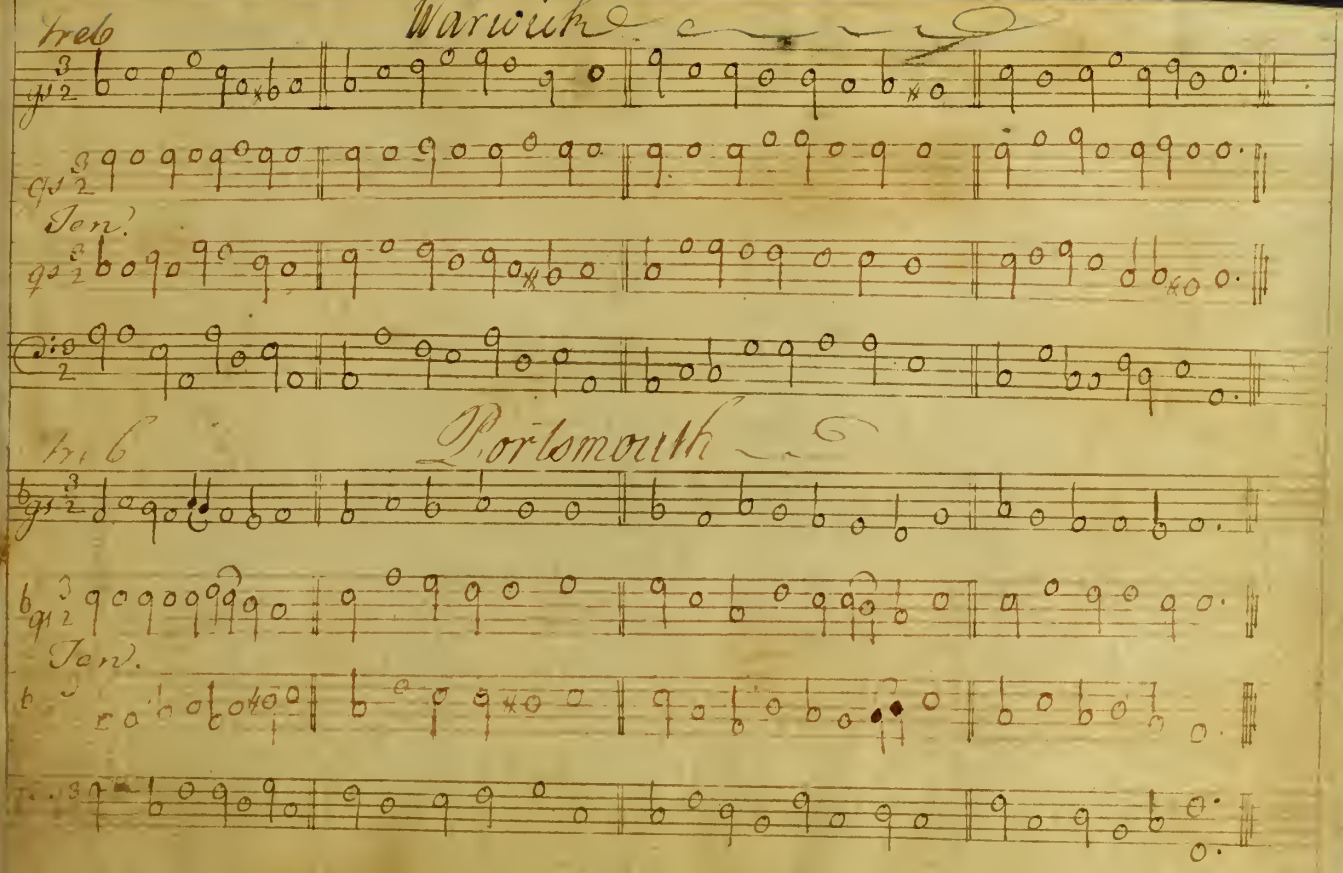
Treb.

Contra

Ten

Bass.





Warwick

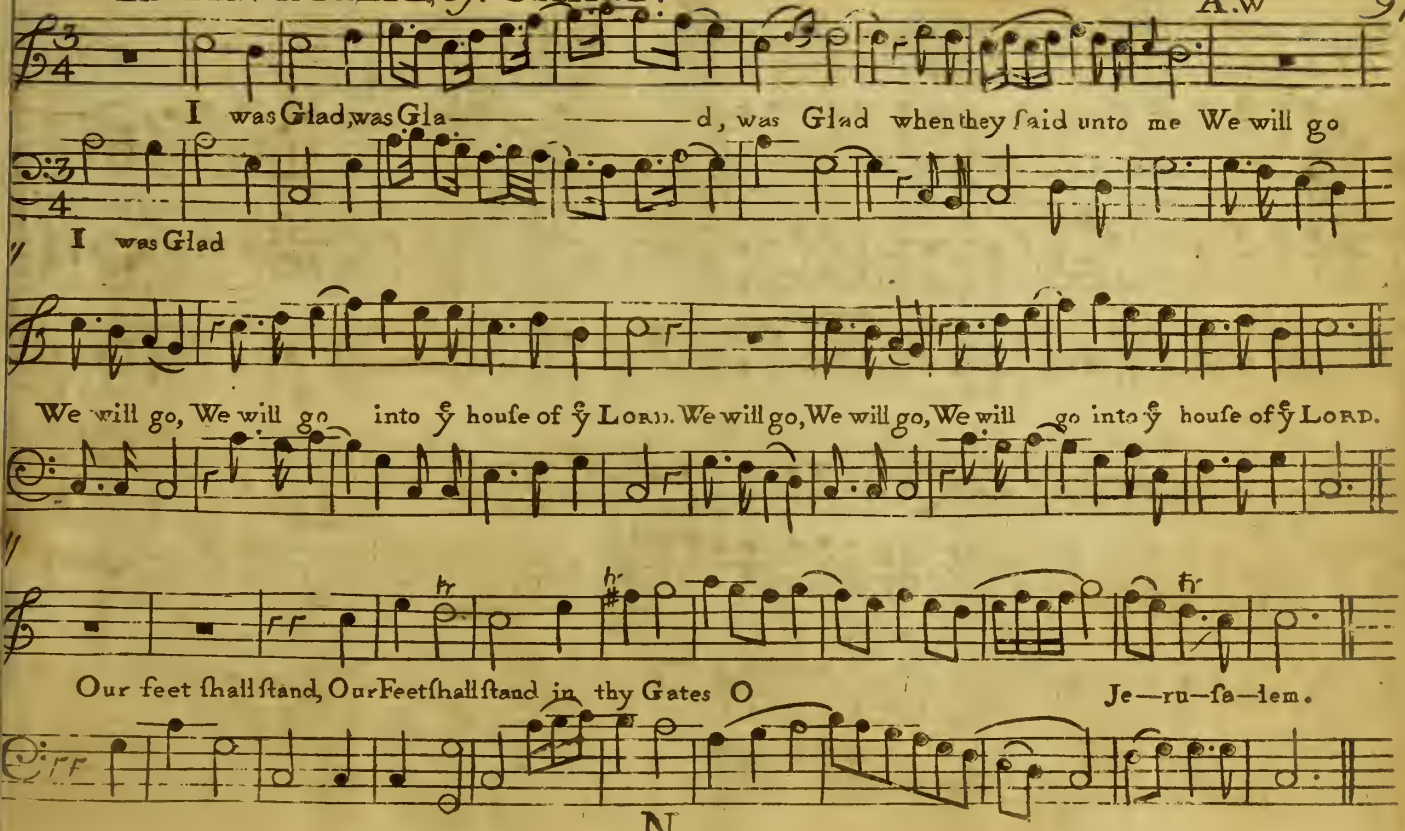
Treb

Ten.

Portsmouth

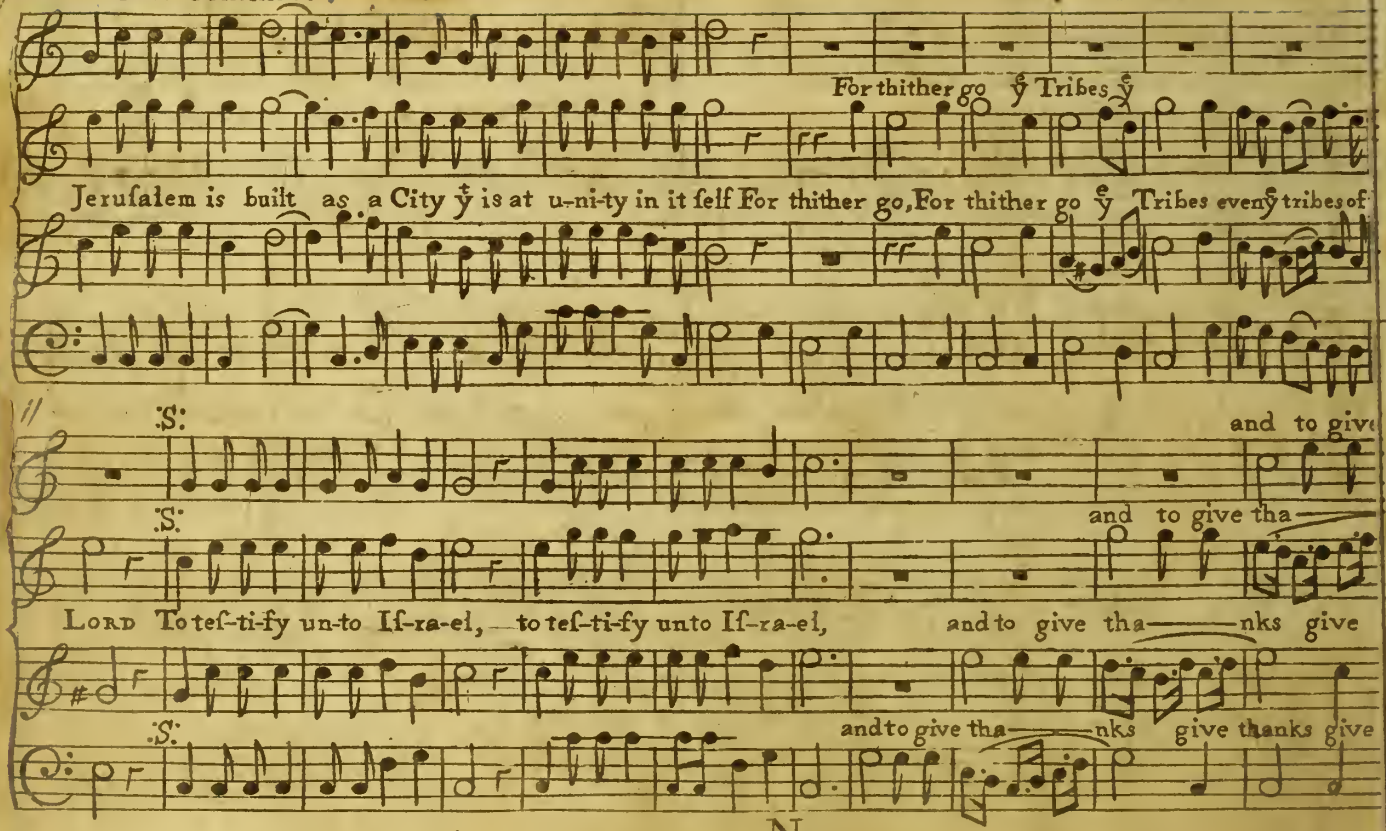
Tr. 6

Ten.


I was Glad, was Gla— —d, was Glad when they said unto me We will go
I was Glad
We will go, We will go into ỹ house of ỹ Lord. We will go, We will go, We will go into ỹ house of ỹ Lord.
Our feet shall stand, Our Feet shall stand in thy Gates O Je—ru—sa—lem.

N.

122d Continued.



Dresden

S. S.

S. S.

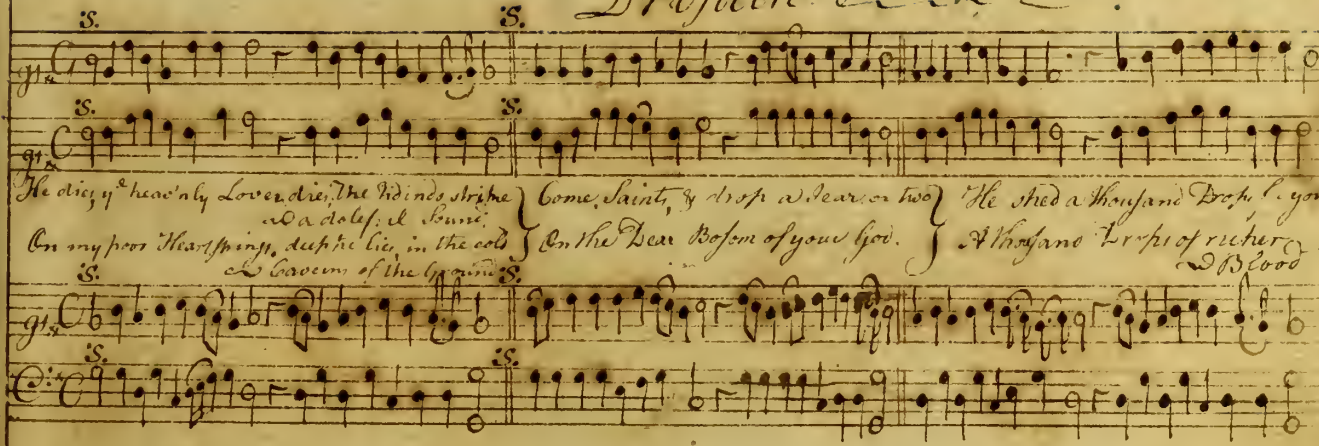
He dies, ye heav'nly Lover dies, the Tidinds strike a dolefull Sound.
On my poor Heart springs, deep he lies in the cold Caverns of the Ground.

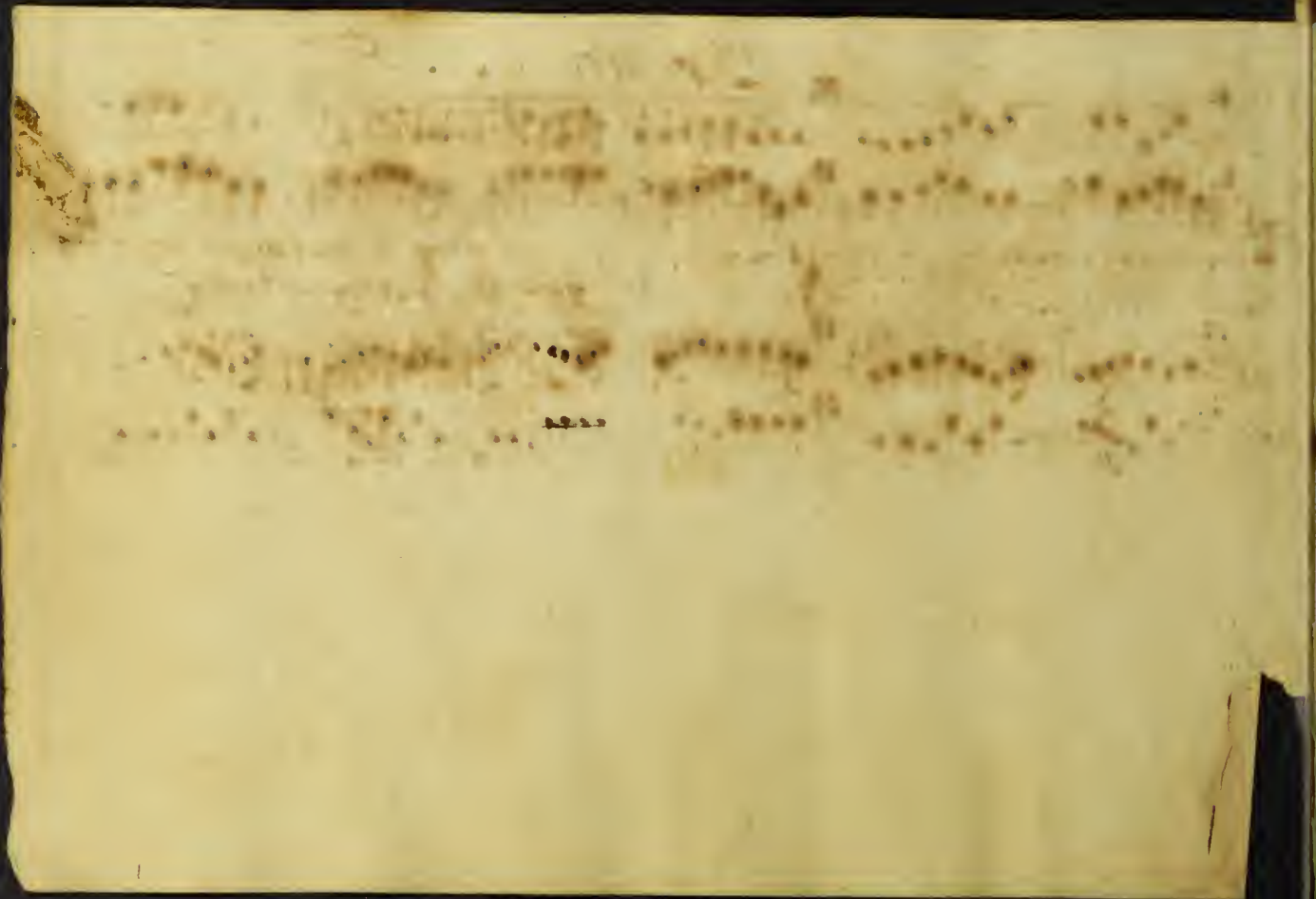
Come, Saints, & drop a Tear or two
On the Dear Bosom of your God.

He shed a thousand Drops for you,
A thousand Drops of richer Blood

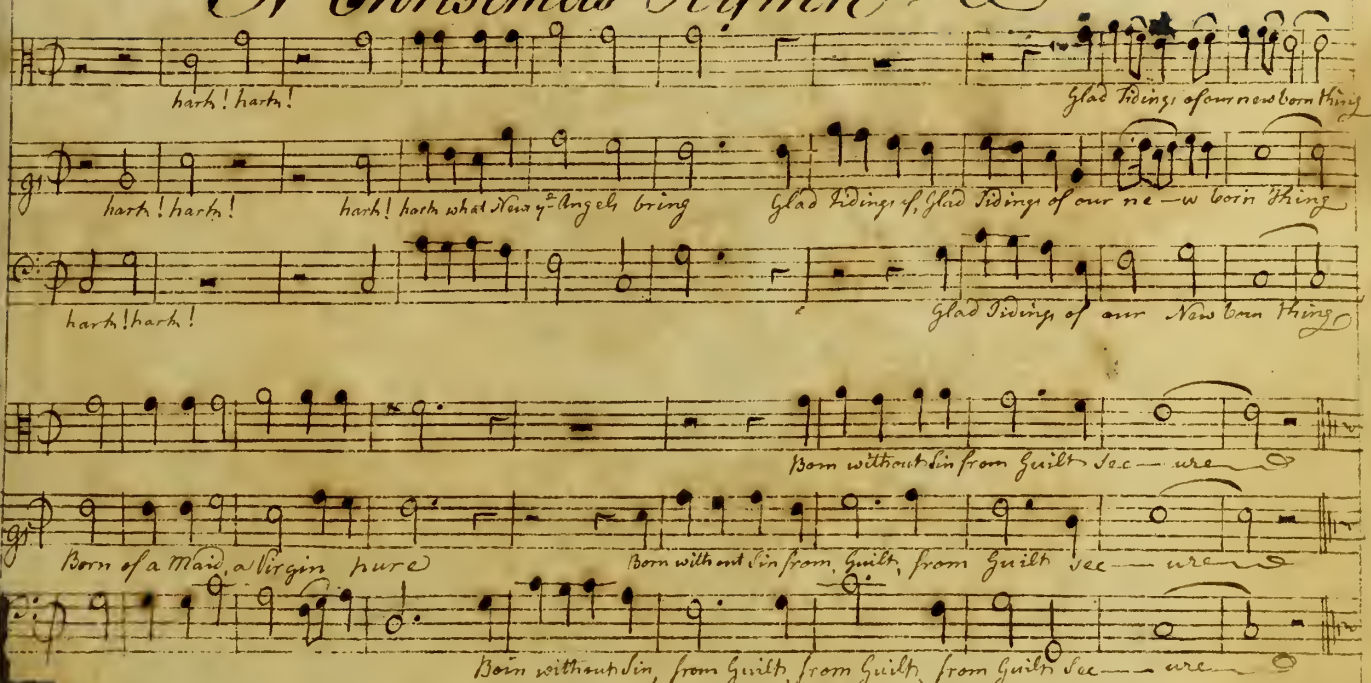
S. S.

S. S.





A Christmas Hymn



122d Continued.

Tenor & Bass.

tha—nks

—nks give thanks

S. Counter alone.

even ye Seat

thanks give thanks un-to ye name of ye LORD. LORD. // For there is ye Seat of Judgment,

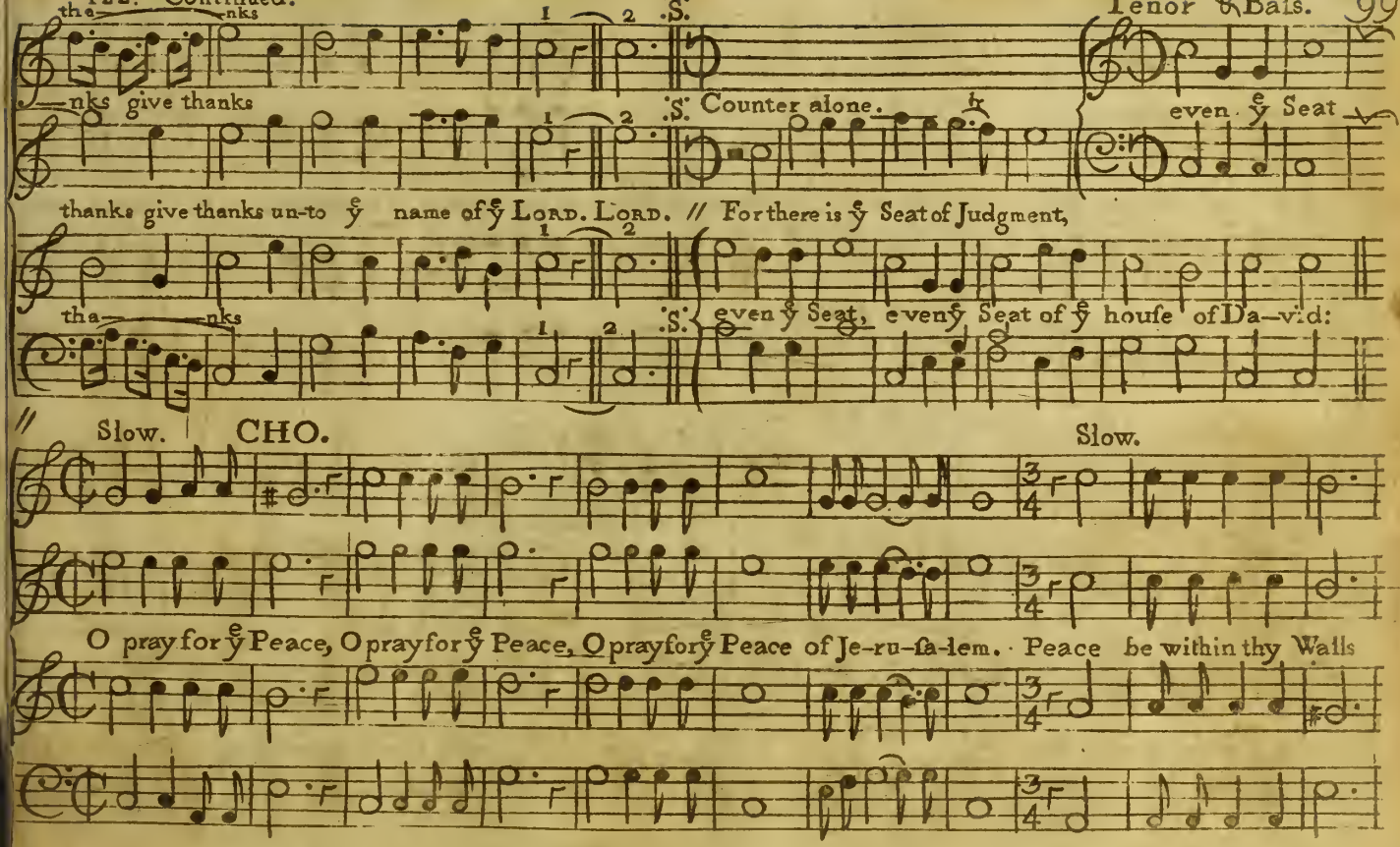
tha—nks

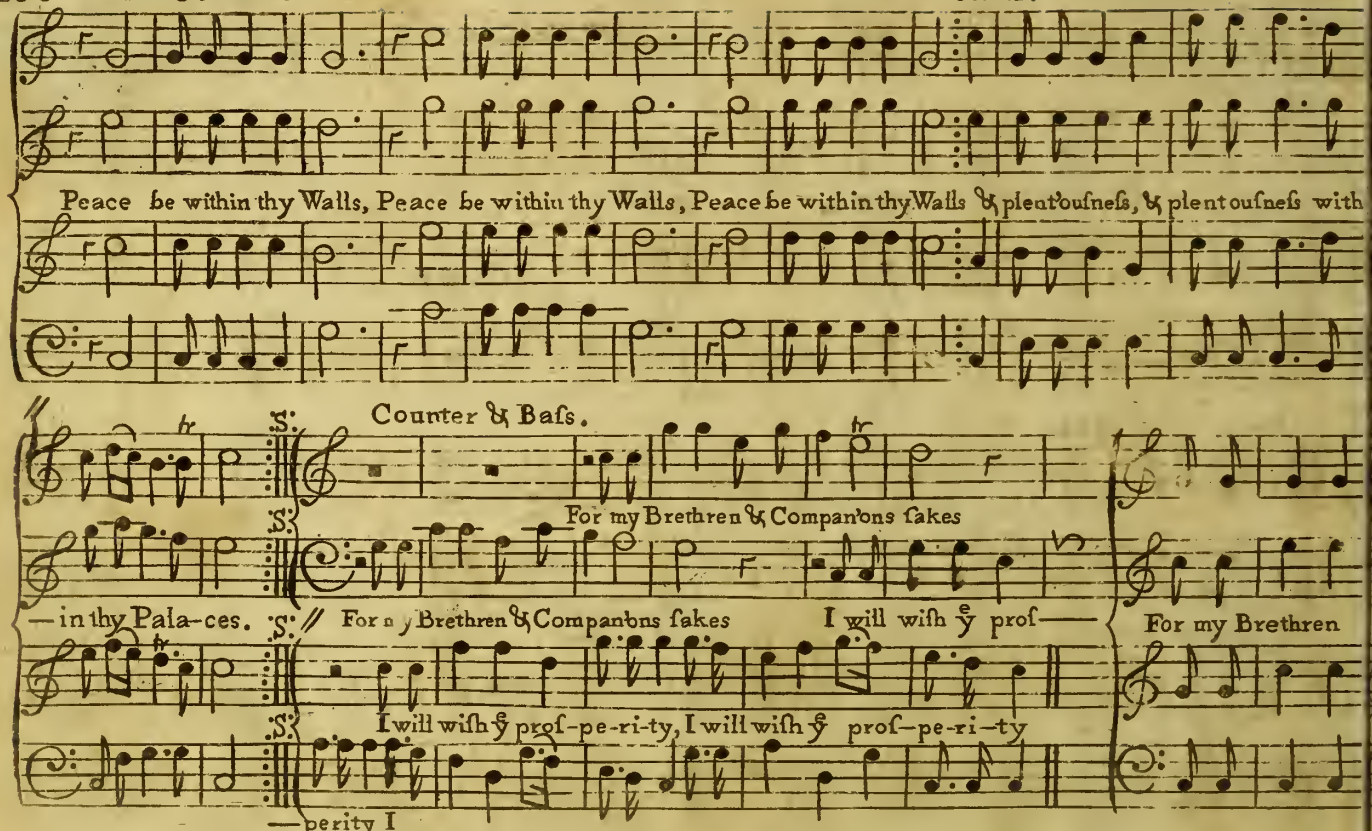
S. even ye Seat, even ye Seat of ye house of Da—vid:

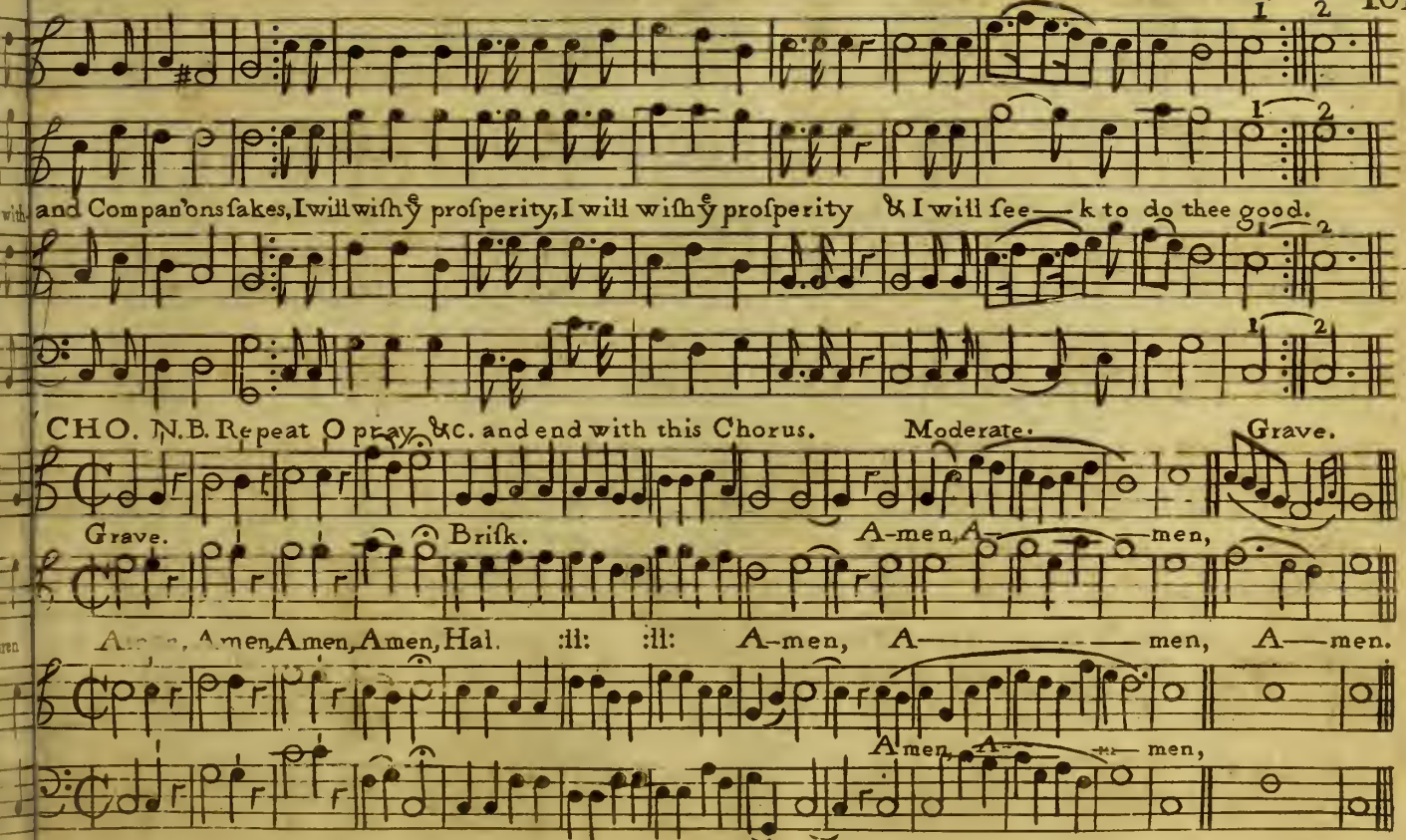
Slow. CHO.

Slow.

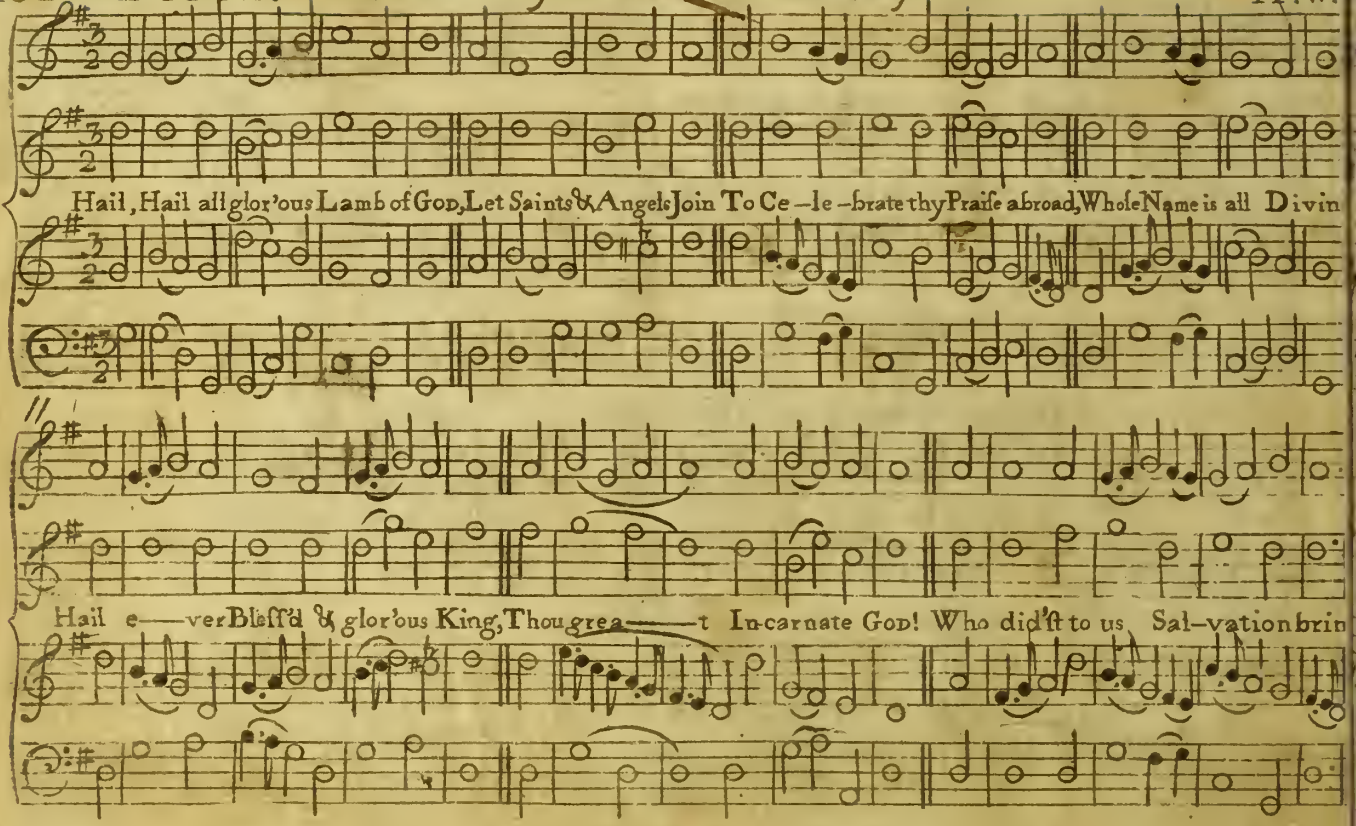
O pray for ye Peace, O pray for ye Peace, O pray for ye Peace of Je-ru-sa-lem. Peace be within thy Walls

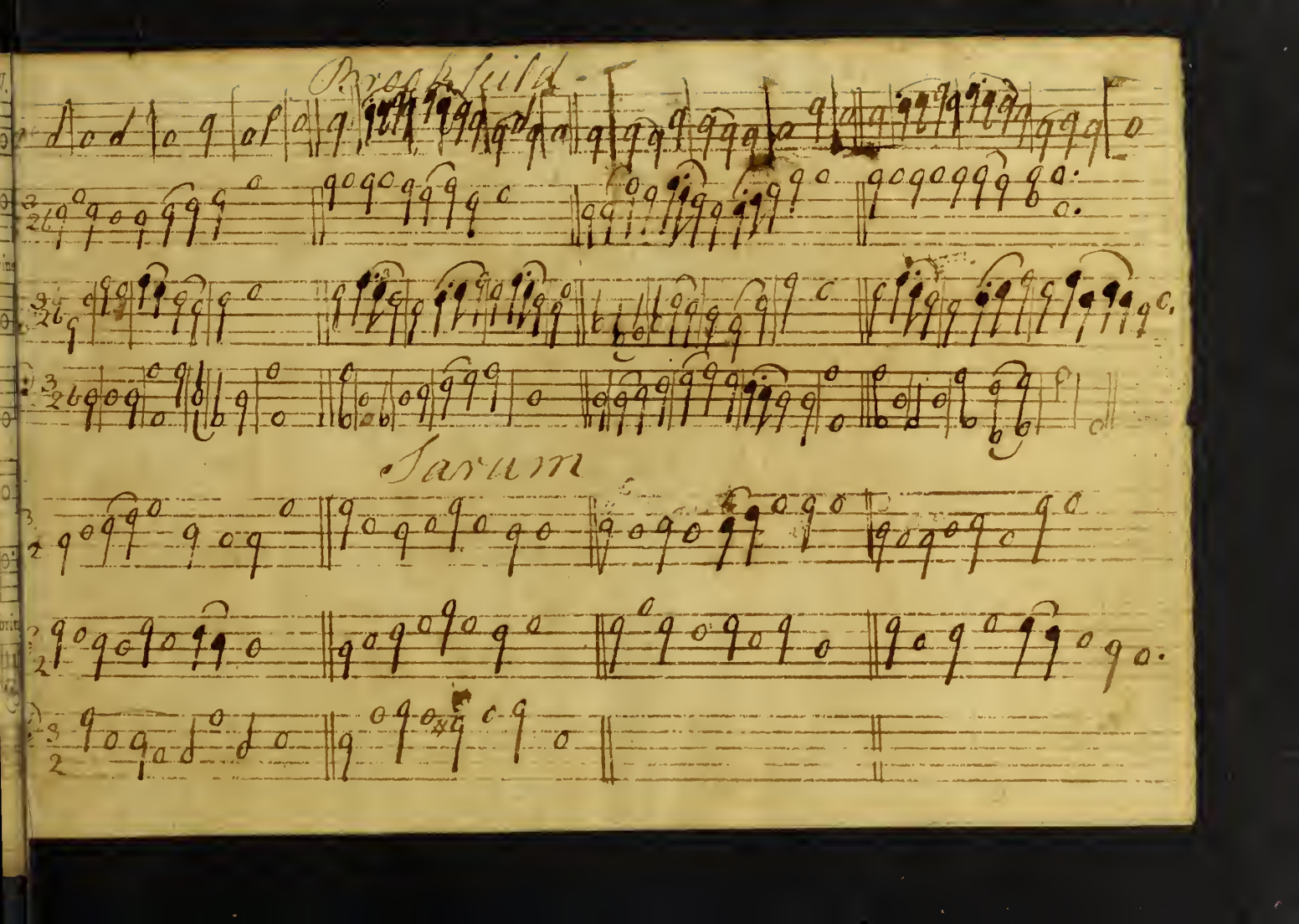


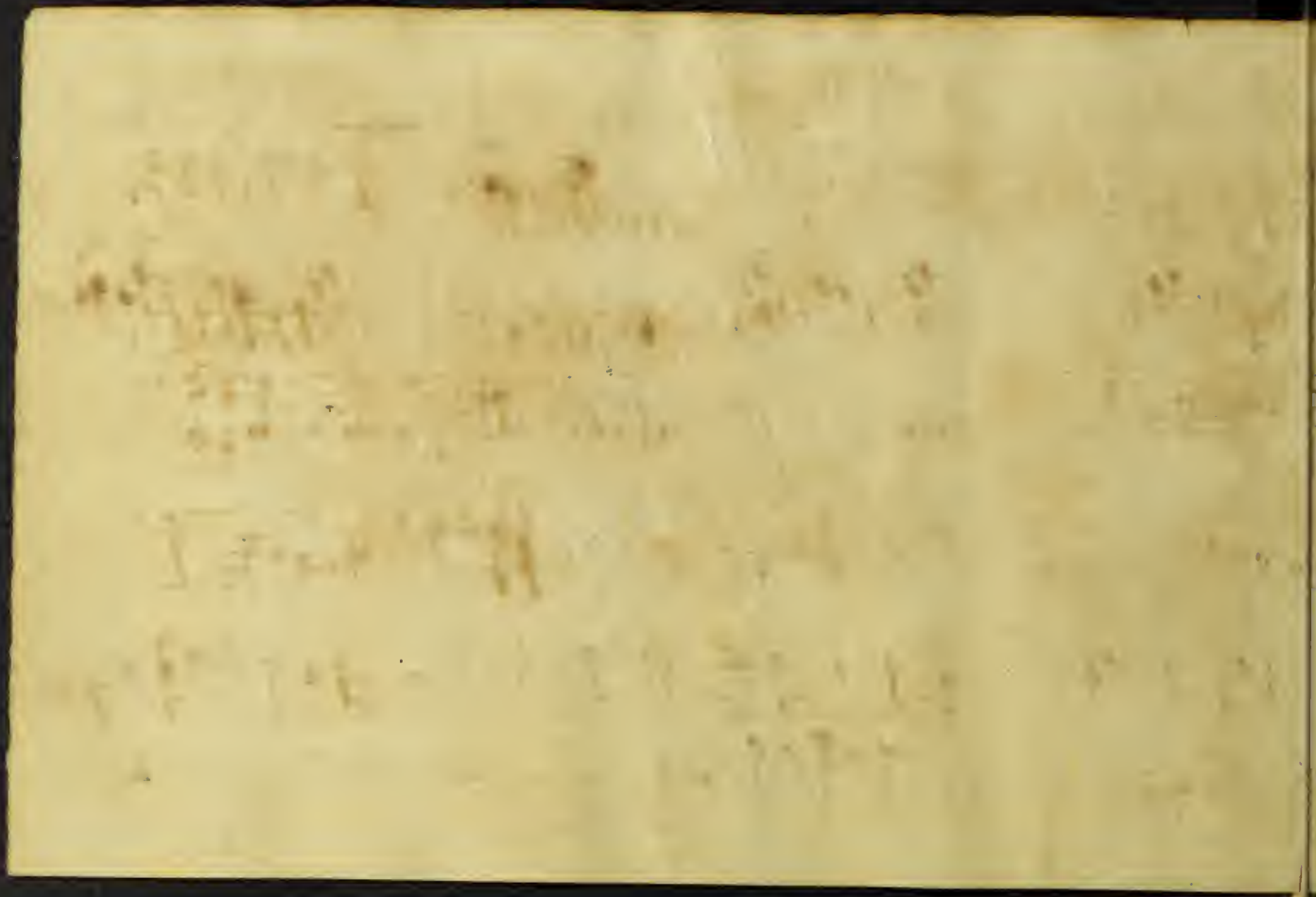

Peace be within thy Walls, Peace be within thy Walls, Peace be within thy Walls & plentousness, & plentousness with
Counter & Bass.
For my Brethren & Companions sakes
—in thy Pala-ces.
For my Brethren & Companions sakes
I will wish ye prof—
For my Brethren
I will wish ye prof-pe-ri-ty, I will wish ye prof-pe-ri-ty
—perity I


1 2
and Compan'ons ſakes, I will wiſh ỹ proſperity, I will wiſh ỹ proſperity & I will ſee—k to do thee good.
CHO. N.B. Repeat O pray, &c. and end with this Chorus.
Moderate.
Grave.
Briſk.
A-men, A—men,
A-men, Amen, Amen, Amen, Hal. :ll: :ll: A-men, A———men, A—men.
Amen, A—men,

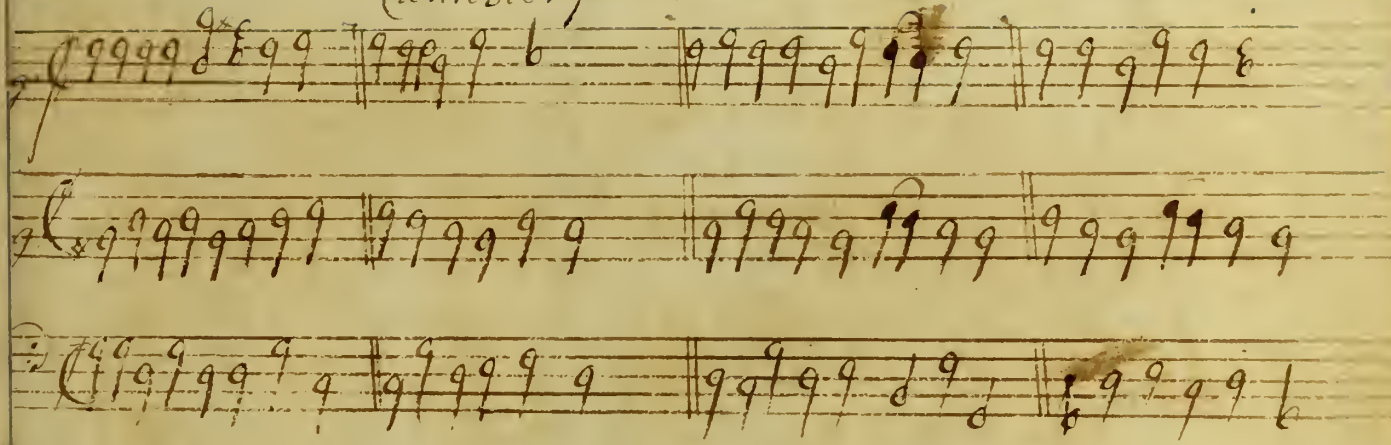
Boston. A New Hymn for Christmas Day.

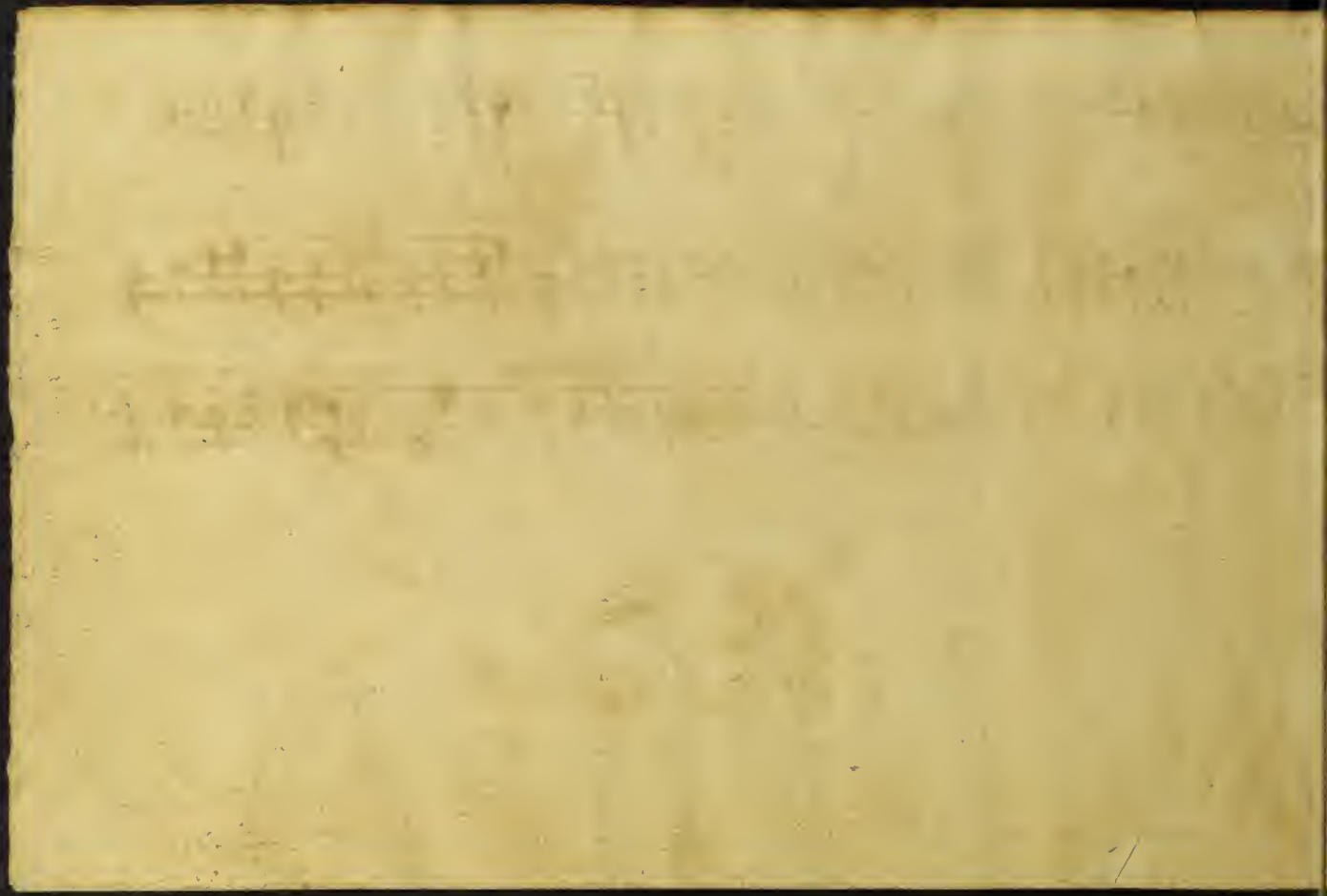






Cantebury





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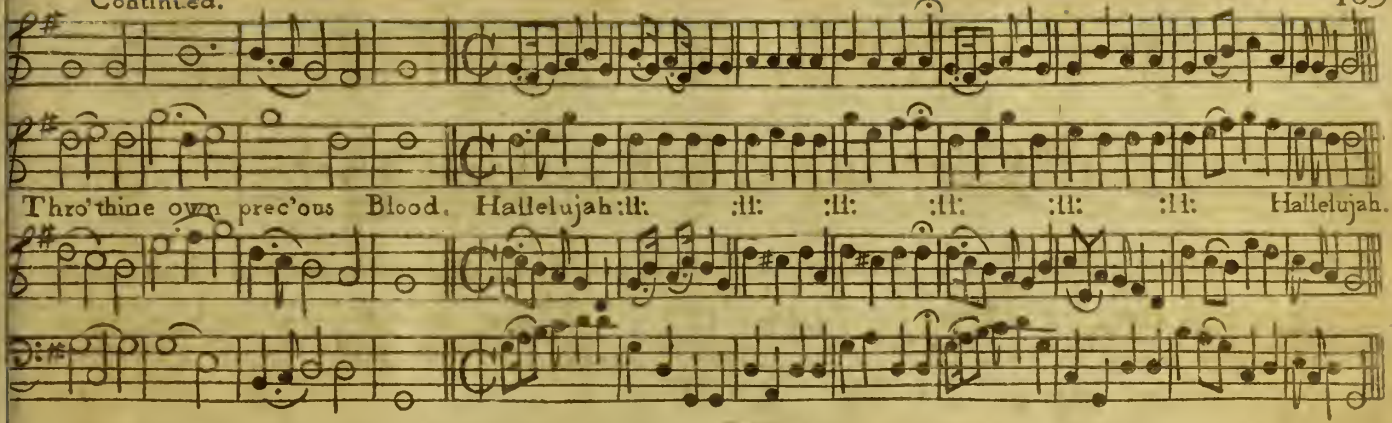
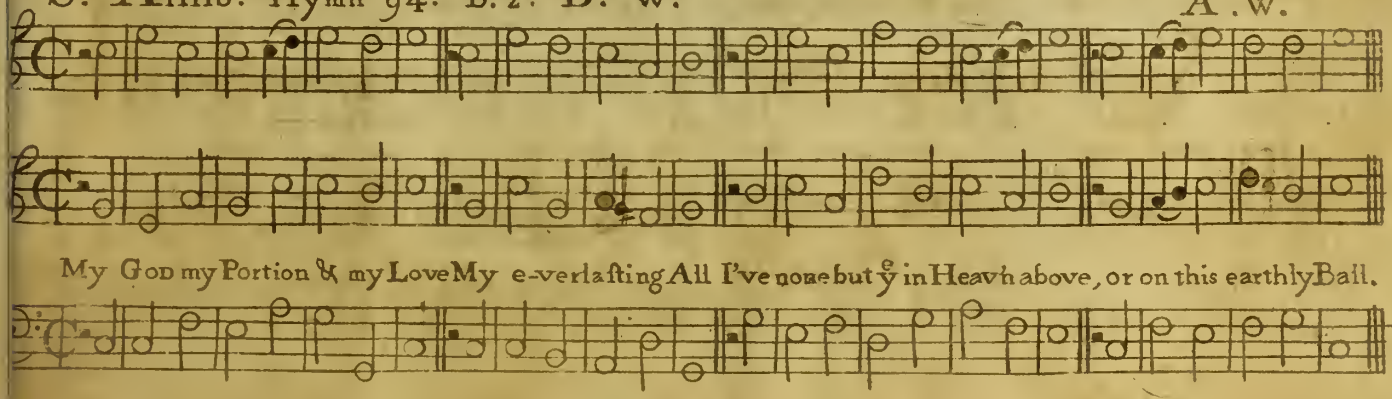

Thro' thine own prec'ous Blood. Hallelujah :ll: :ll: :ll: :ll: :ll: :ll: Hallelujah.

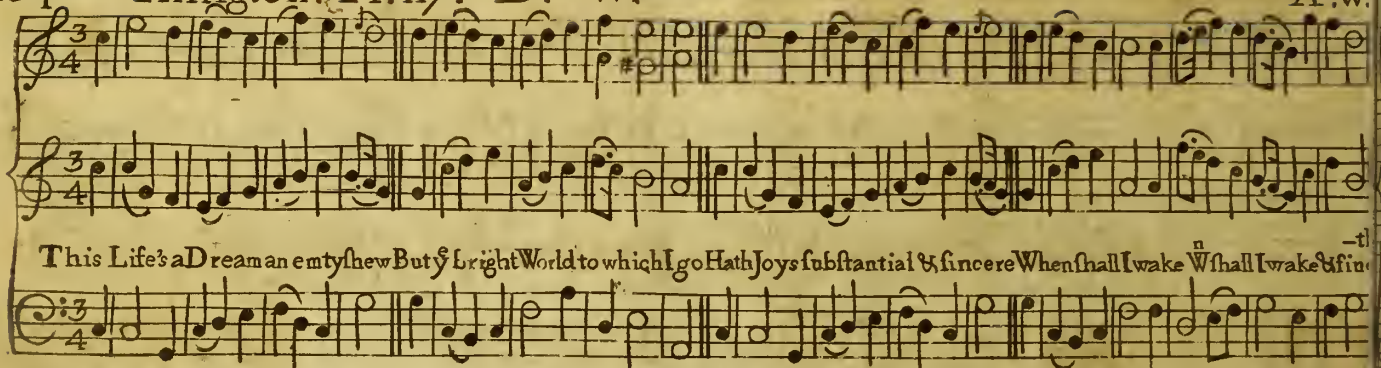
St. Ann's. Hymn 94th B. 2d Dr. W.

A. W.


My God my Portion & my Love My e-verlasting All I've none but ye in Heav'n above, or on this earthly Ball.

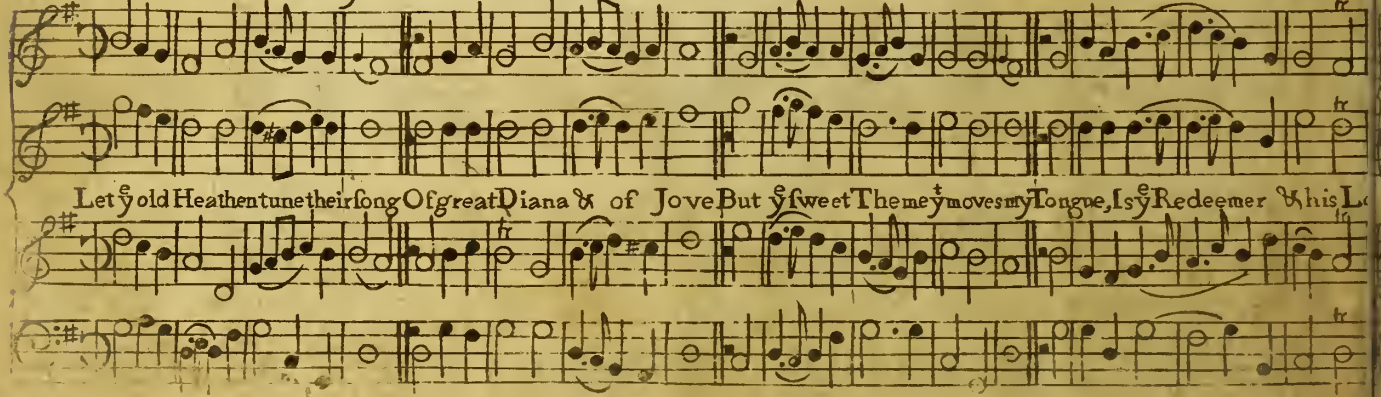
Islington. Ps. 117th Dr. W.

A.W.

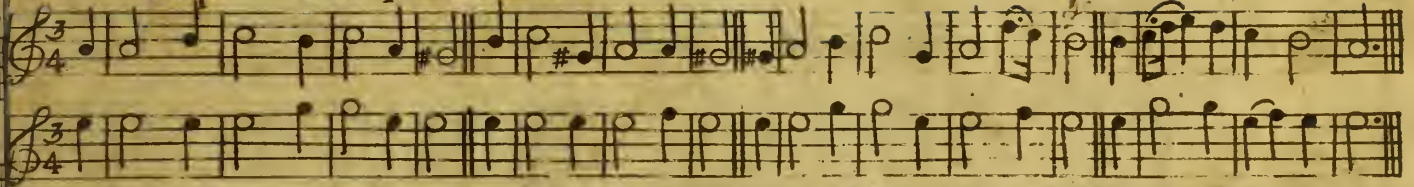


Charlotte. Hymn 21st B. 2nd Dr. W.

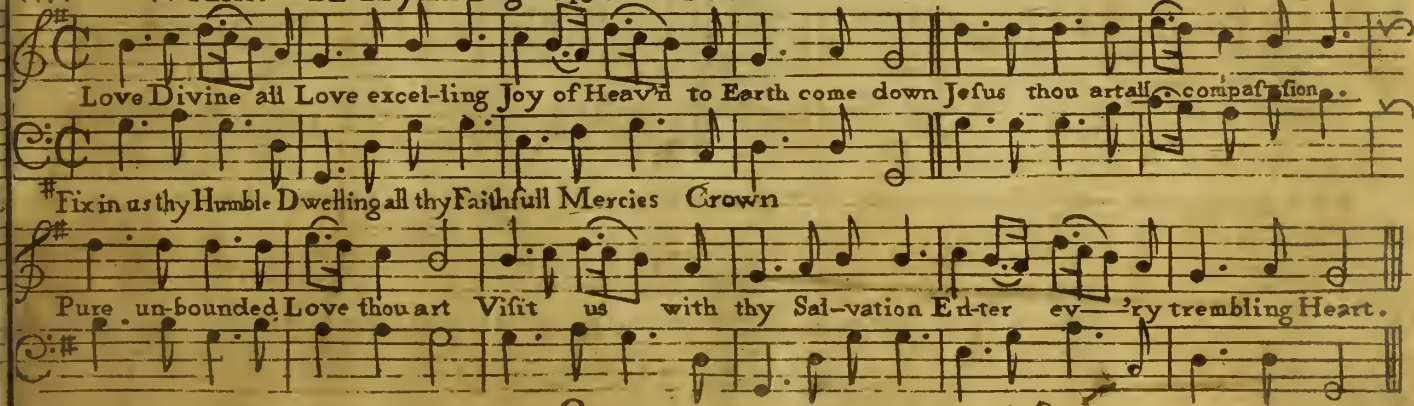
A.W.



1. Ripon. Pt. 42ª D: W. A.W.

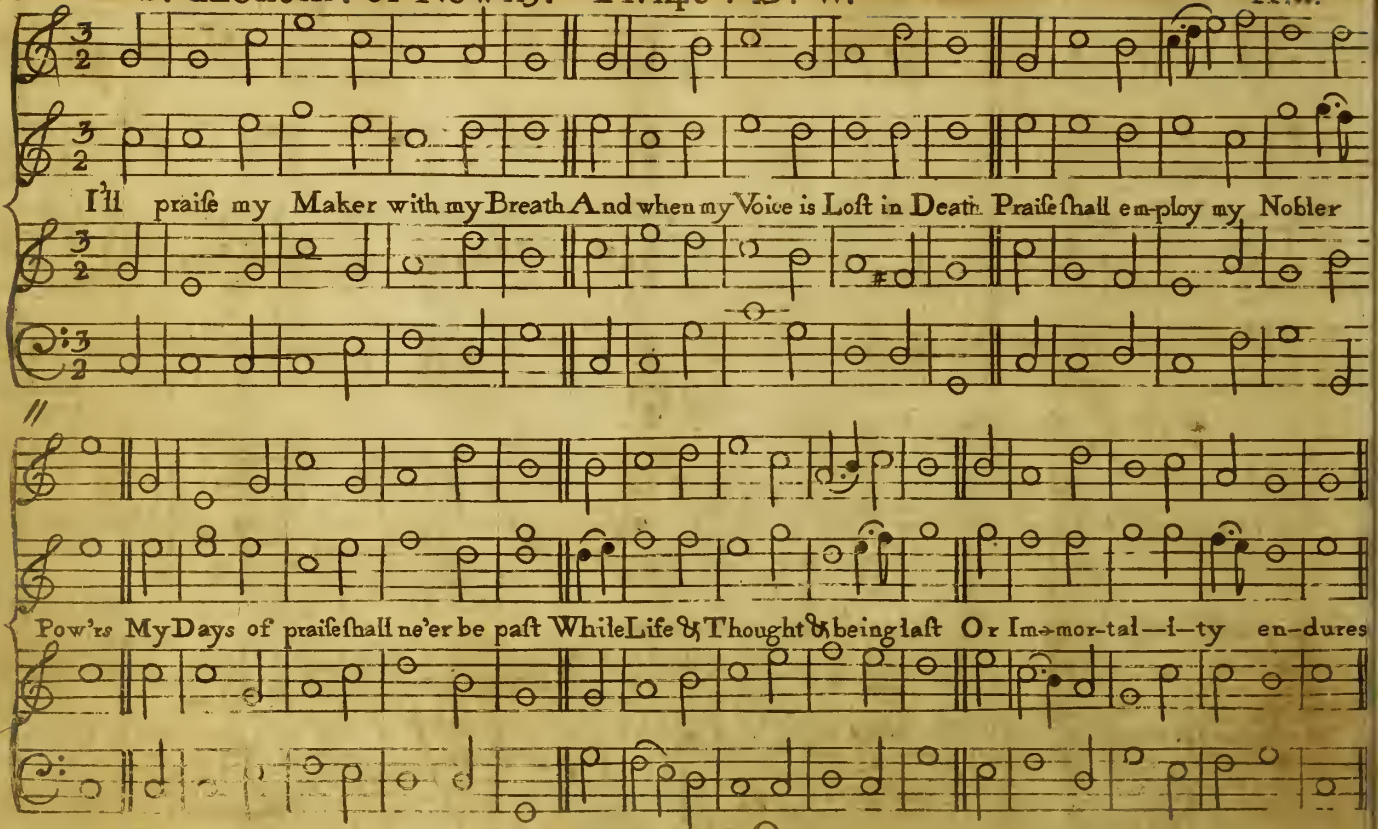


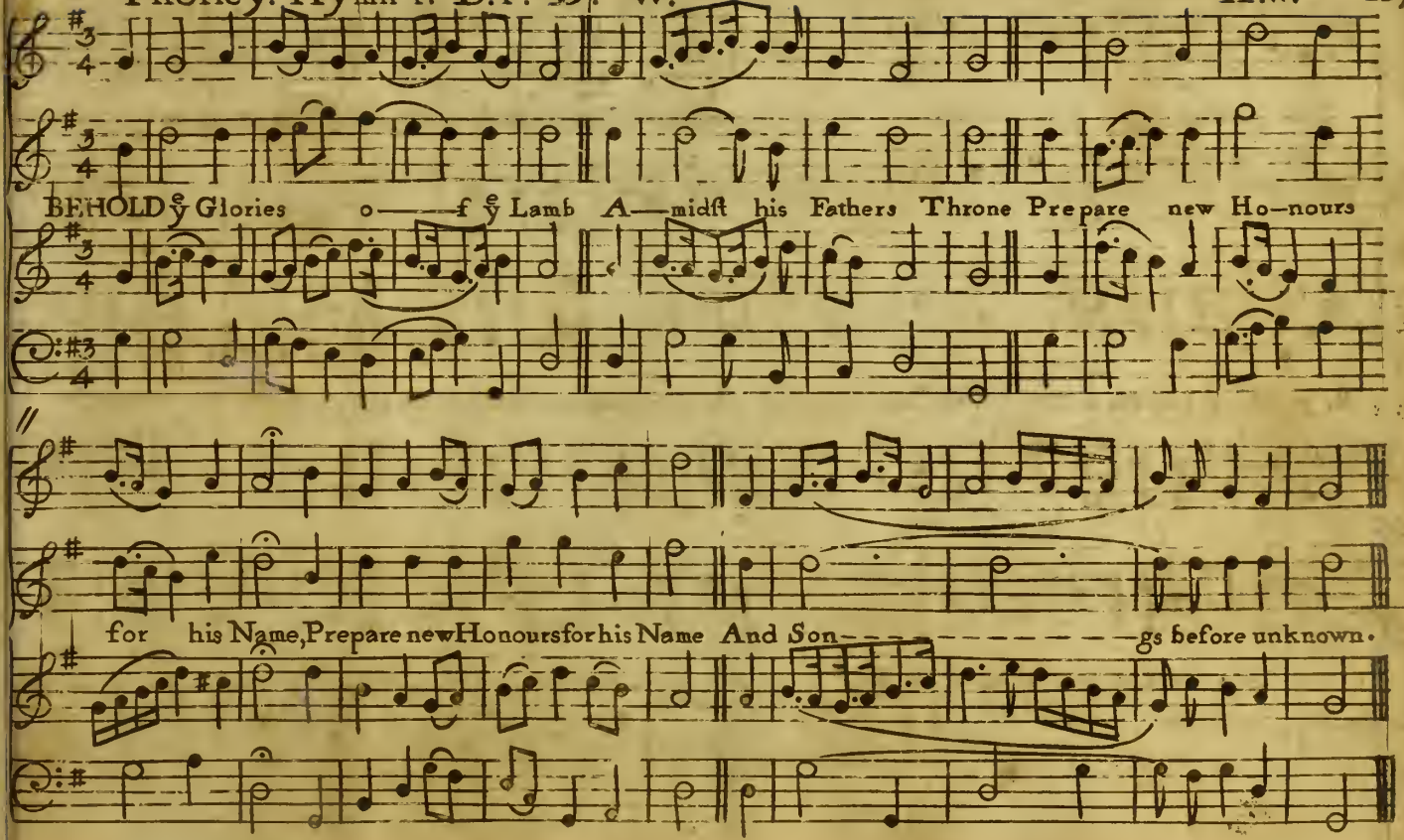
11. Welsh. A Hymn Page 145. G.W. A.W.

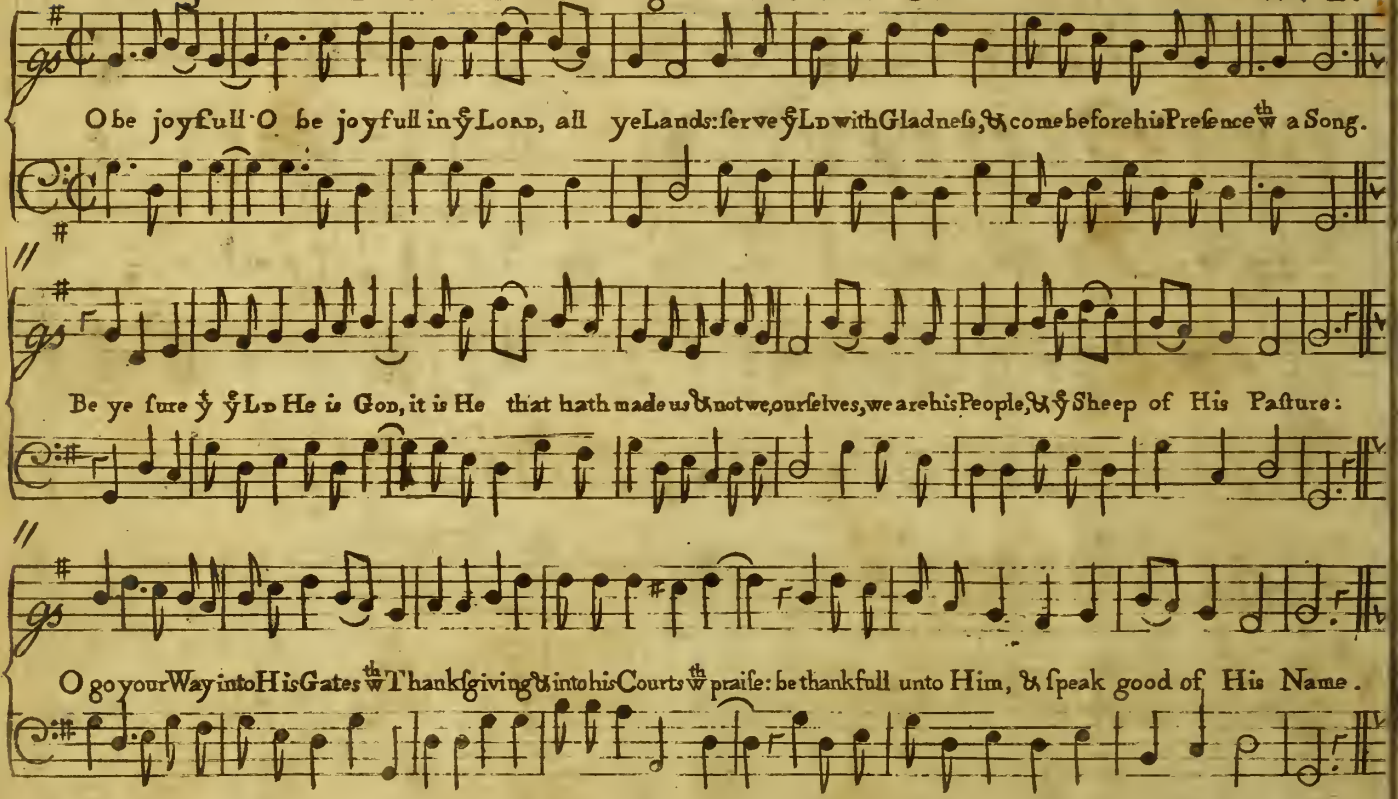


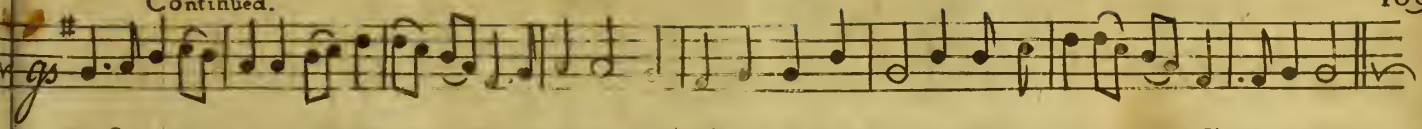
O.

105

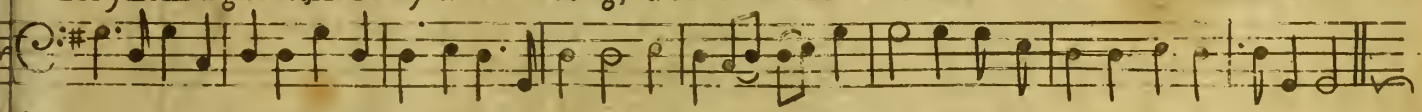

I'll praise my Maker with my Breath And when my Voice is Lost in Death Praise shall em-ploy my Nobler
Pow'rs My Days of praise shall ne'er be past While Life & Thought & being last Or Im-mor-tal—l—ty en-dures


BEHOLD ye Glories o——f ye Lamb A—midst his Fathers Throne Prepare new Ho—nours
for his Name, Prepare new Honours for his Name And Son——————gs before unknown.

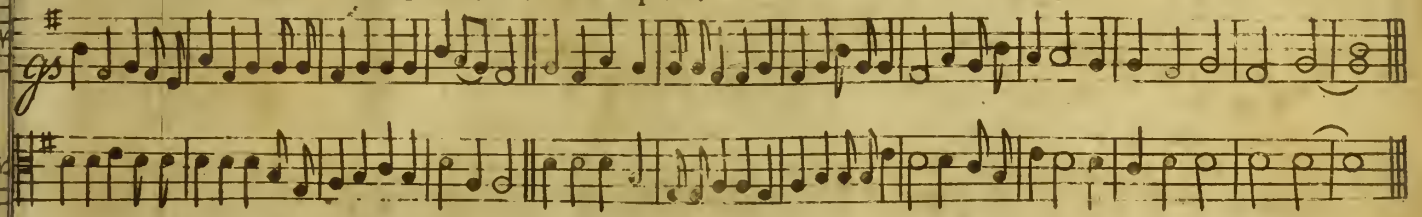

O be joyfull O be joyfull in ye Lord, all ye Lands: serve ye Lord with Gladness, & come before his Presence th w a Song.
Be ye sure ye ye Lord He is God, it is He that hath made us & not we, ourselves, we are his People, & ye Sheep of His Pasture:
O go your Way into His Gates th w Thanksgiving & into his Courts th w praise: be thankfull unto Him, & speak good of His Name.



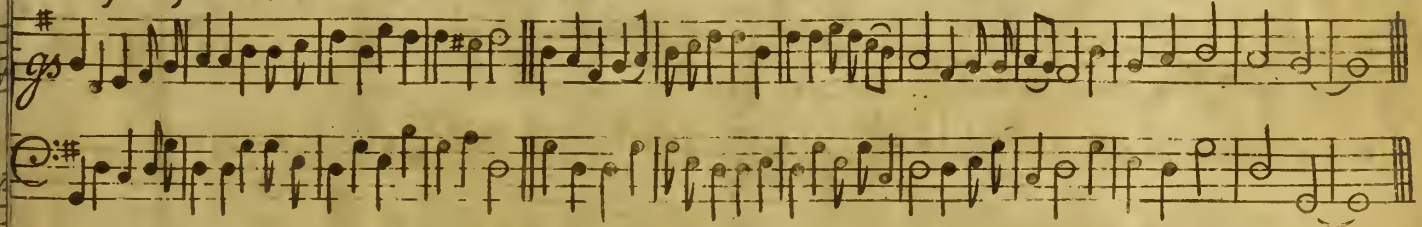
For ye Lord is gracious, His Mercy is everlasting; & His Truth endureth from Gene-ration to Gene-ra-tion.

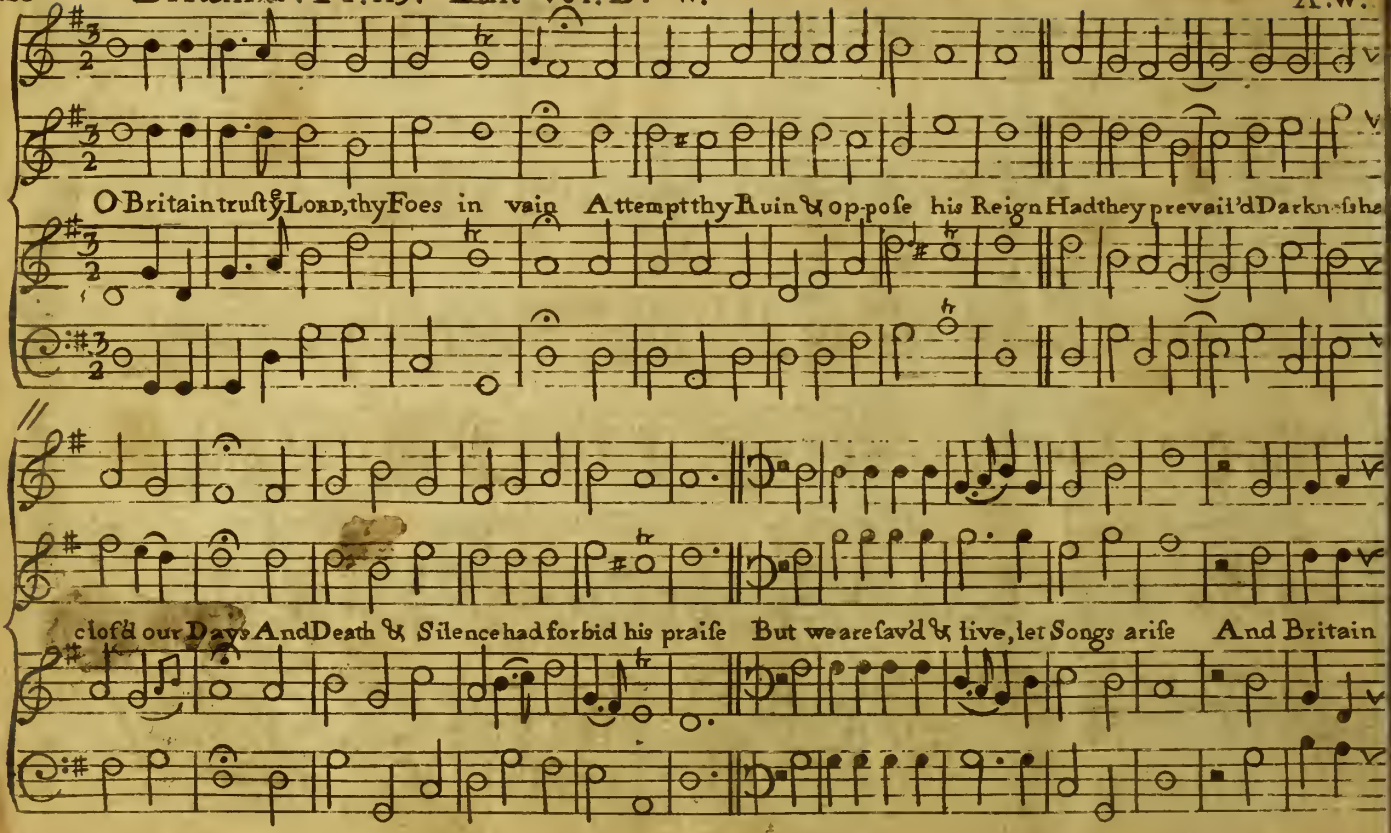


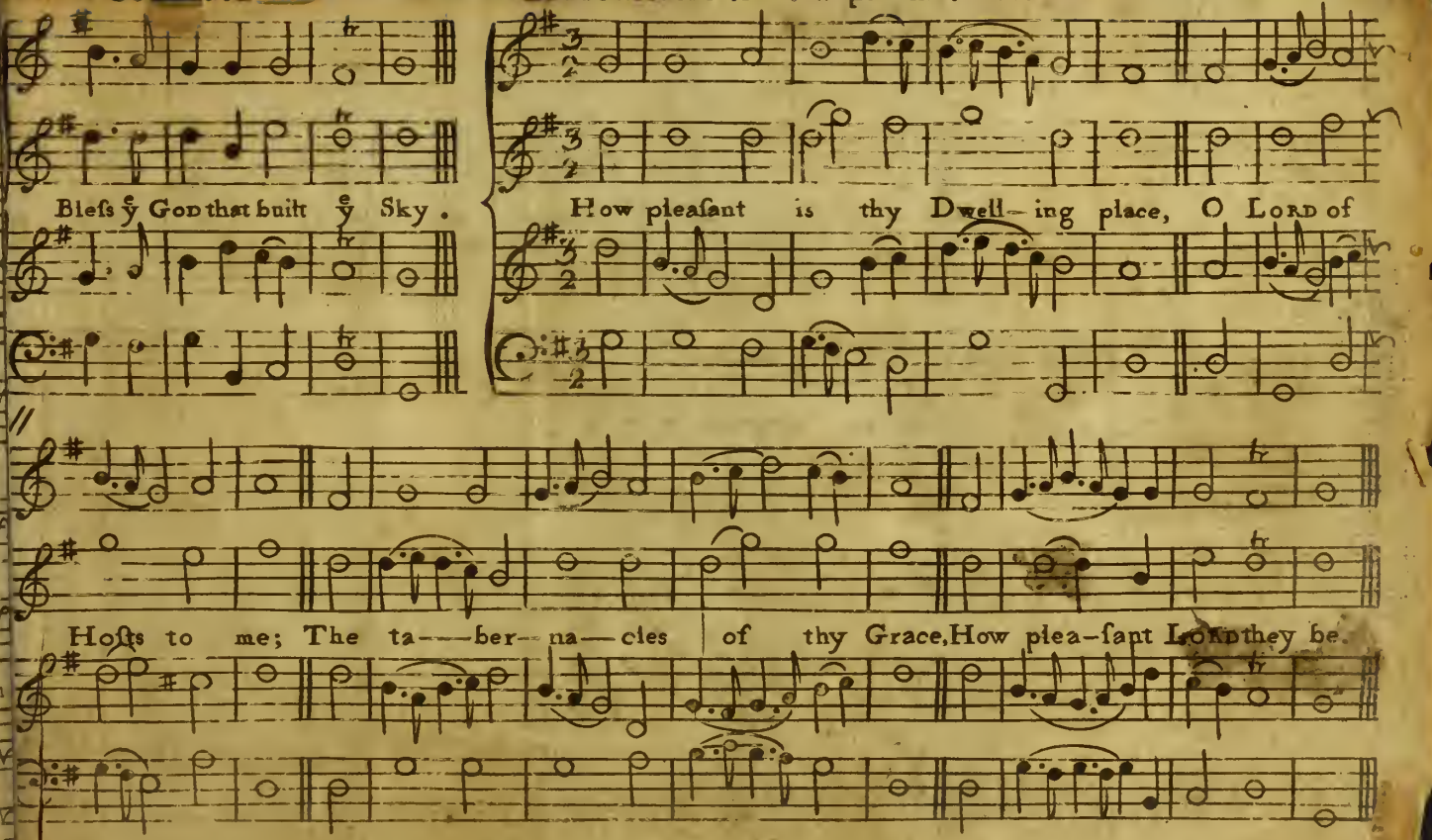
DOXOLOGY. 4 *Voc.*



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

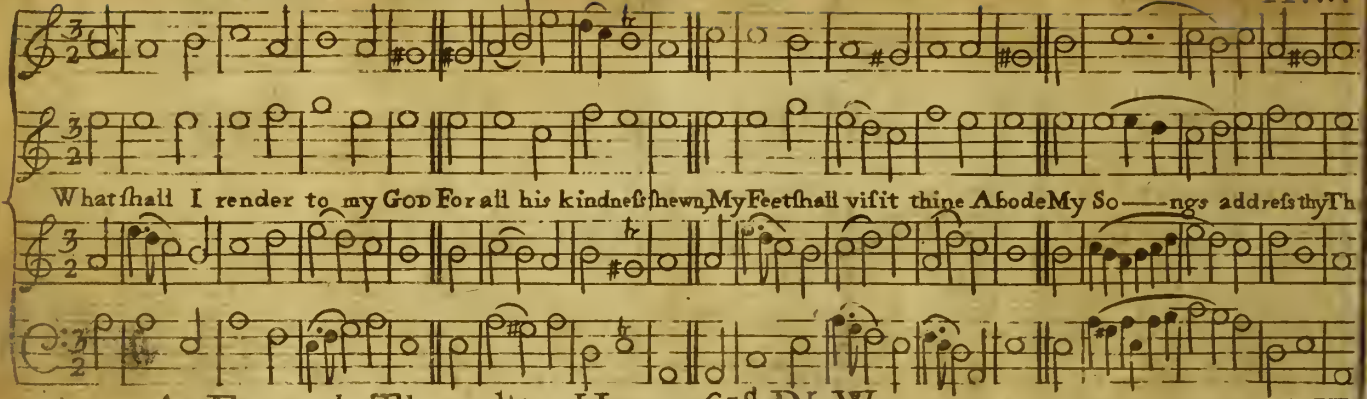



O Britain trusty & Lord, thy Foes in vain Attempt thy Ruin & op-pose his Reign Had they prevail'd Darkness
clos'd our Days And Death & Silence had forbid his praise But we are sav'd & live, let Songs arise And Britain


Bleſs ye God that built ye Sky.
How pleaſant is thy Dwell-ing place, O Lord of
Hoſts to me; The ta---ber-na--cles of thy Grace, How plea-ſant Lord they be.

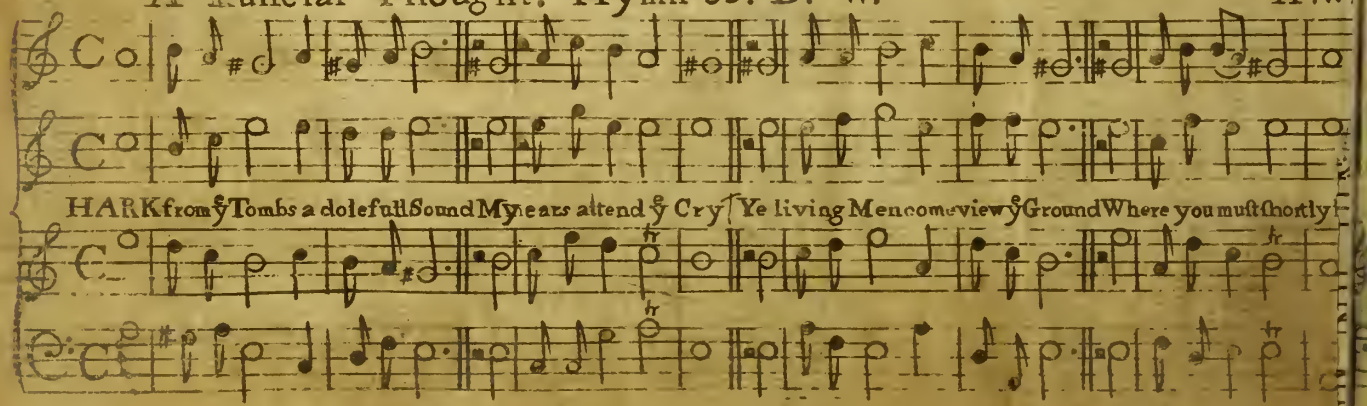
Burnham. Pſ. 116th Dr W.

A.W.



A Funeral Thought. Hymn 63d Dr W.

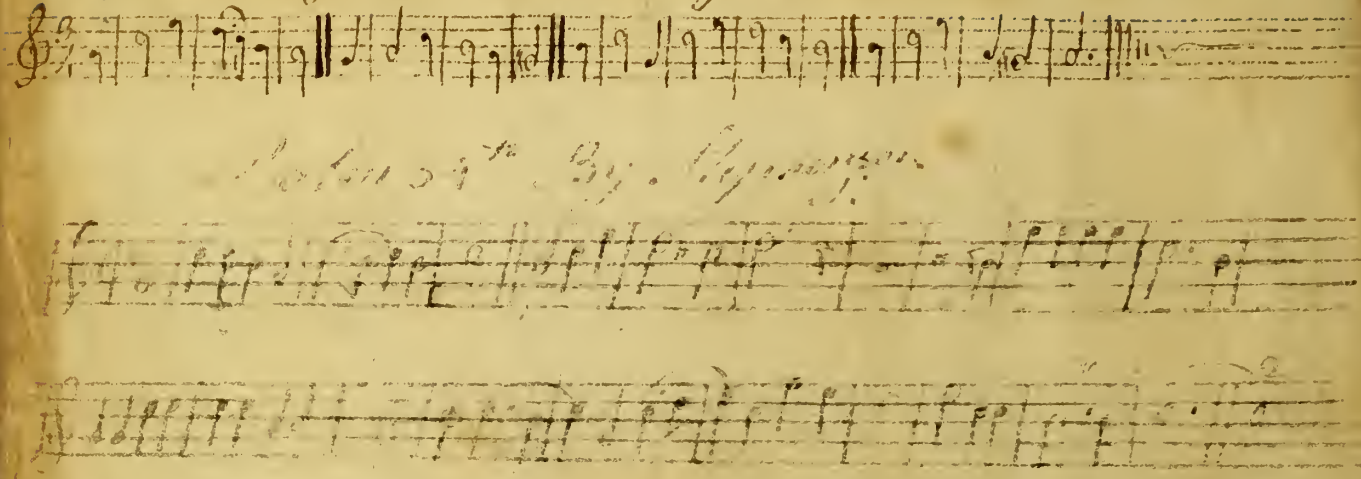
A.W.



I view the ground nor fear to lie where Jesus lay before
He rose and lives and so shall I through him for evermore

I view ye Ground, nor fear to lie, where Jesus lay before
He rose, and lives, and so shall I, thrô him for evermore.

Treble of Little Marlborough



What shall I render to my God
For all his kindness shown
My feet shall visit his abode
My songs address his throne

Hark from the tombs a doleful sound
Mine ears attend the cry
Ye living men come view the ground
Where you must shortly lie

Isaac Watts

Psalm

Hymns																	
1	0	35	0	0	64	0	0	91	0	0
2	0	36	0	0	65	0	0	92	0	5
3	0	37	0	0	66	0	0	93	0	5
4	0	38	0	0	67	0	0	94	0	0
5	0	39	0	0	68	0	0	95	0	0
6	0	40	0	0	69	0	0	96	0	0
7	0	41	0	0	70	0	0	97	0	0
8	0	42	0	0	71	0	0	98	0	0
9	0	43	0	0	72	0	0	99	0	0
10	0	44	0	0	73	0	0	100	0	0
11	0	45	0	0	74	0	0	101	0	0
12	0	46	0	0	75	0	0	102	0	0
13	0	47	0	0	76	0	0	103	0	0
14	0	48	0	0	77	0	0			
15	0	49	0	0	78	0	0			
16	0	50	0	0	79	0	0			
17	0	51	0	0	80	0	0			
18	0	52	0	0	81	0	0			
19	0	53	0	0	82	0	0			
20	0	54	0	0	83	0	0			
21	0	55	0	0	84	0	0			
22	0	56	0	0	85	0	0			
23	0	57	0	0	86	0	0			
24	0	58	0	0	87	0	0			
25	0	59	0	0	88	0	0			
26	0	60	0	0	89	0	0			
27	0	61	0	0	90	0	0			
28	0	62	0	0						
29	0	63	0	0						
30	0									
31	0									
32	0									
33	0									
34	0									

Isaac Winslow
hundred
17 Sixty Eight