THE

American Harmony,

OR,

Royal Melody Complete.

IN TWO VOLUMES.

VOL. I. CONTAINING,

I. A *New* and *Correct* INTRODUCTION to the *Grounds* of MUSIC, *Rudemental*, *Practical* and *Technical*.

II. A *New* and *Complete* Body of CHURCH MUSIC, 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.

The EIGHTH EDITION, with Additions.

By WILLIAM TANSUR, Senior, *Muſico Theorico*.

Pſal. cxlix. { O Praiſe *ye the* LORD, *prepare your glad* Voice; *His* Praiſe *in the Great* Aſſembly to ſing, / *In our Great* CREATOR, *let Iſ'el rejoice*; *and Children of* ZION *be glad in their* KING. } Ver. 1.

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The PREFACE.

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, the *Morning Stars ſang together, and the Sons of Men ſhouted for Joy*. 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 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 ſeldom met without a *Pſalm* in his Mouth, or an *Inſtrument* in his hand; in whoſe *Muſick* was ſuch ſweet, ſacred, and charming Power, that it drove the evil Spirit from Saul;—and *Eliſha* brought the holy Spirit upon himſelf; which *Examples* plainly demonſtrate, that no evil Spirit cares to abide where *Muſick* or *Harmony* is ſettled: And certainly, when it is compoſed into a ſweet and regular *Compoſition*, ſuitable to the *Subject*, it renders it more fit for the *holy Spirit* to work upon, and convey 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.

In

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---*I will* ſing *with my ſpirit and with Underſtanding alſo.*--- And St. *James* ſays, *If any be afflicted, let him pray; and if any be merry, let him ſing Pſalms.*

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.*---*O ſing unto the* LORD *a new Song*: Sing *unto the* LORD *all the Earth*---Bleſſed are they that can Rejoice in thee, O Lord, for they ſhall walk in the Light of thy Countenance.---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.

Singing of *Pſalms* is a Duty and Office angelical, and greatly recommended to us to practice as a Goſpel Ordinance; and that we ſhould always with one Mind and one Mouth glorify GOD with the Voice of Melody. Whenever I ſing myſelf, methinks, the very Motion that I make with my Hand to the Muſick, makes the ſame Pulſe and Impreſſion on my Heart; it calls in my Spirits, it diffuſes a Calmneſs all 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 Tranquility: And when the Muſick ſounds ſweeteſt in my Ear, Truth flows the cleareſt in my Mind.

And as Divine Muſick excelleth all other Arts in the known World, and is deemed a heavenly Exerciſe and ſtanding Part of Devotion, how much the more ought we to endeavor the true Knowledge of it, to perform it decently and in good Order: And to follow the Examples of all good Men who have taken ſuch Pains to recommend it.

It may be further added, from the Experience of many good Authors, 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 many Vices on the Lord's Day. It is a great Preſervative to Health, it ſtrengthens the Breaſt, and clears the Lungs. It helps a ſtammering Speech (as I know by Experience) to a true Pronunciation of Words; and is the only Way to Knowledge, where Nature has beſtowed a good Voice, which excelleth all Inſtruments; and the better the Voice is, the meeter it is to ſerve GOD withal; it being given us for the very ſame End.

Singing

Singing is acceptable to GOD at all Times, and in all Places, *For the* LORD *heard* Paul and Silas, *at Midnight when they were in Prison and the Prison Doors were opened, and their Bands were loosed*, &c. This very Instance one would think is sufficient to make the most hardned Contemner of this Ordinance leave off railing against it. It is a great scandal to our Religion, which is the purest in the World, if rightly understood, to see how greatly *Psalmody* is neglected; and where it is a little minded, it is carried on quite different to what was intended: For instead of being done with good *Oeconomy*, *zealously*, and with a *willing Mind*; it is either done *Lazily*, or with *Cavilling*, and *Self-Conceit*, which renders it *contemptable* 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 a nother *Treatise*) it might in some Measure, work a *Reformation*; i. e. *First*, that Persons of the *Higher Rank* would more *encourage* it, then would the lower Class naturally follow their *Good Examples*, either for *Love* or for *Fear*; by which Means we should have better *Performances*, larger *Congregations*, and our *Religion* more *flourishing*, instead of a daily Decay.

Secondly, That all *Churches* had Places for their *Quires*, conveinent Encouragement to persevere in Performance, and be furnished with able and skilful Masters, regularly qualified for so good an Undertaking.

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 sure and 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.

2*d*. 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*.

3*d*. 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, and Four Parts; and have set the Whole in Score for *Voices* or *Organ*, &c. which I hope will be as useful as intended, &c.

An Explanation *of the most useful* TERMS *that are generally used in* MUSICK.

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.
Bass, The lowest foundational Part.
Binary, up, and down, both Equal.
Cadence, All Parts making a Close.
Cantus, The Treble, or highest Part.
Canon, A perpetual Fuge.
Chant, To sing, Also the Church Tune.
Chorus, All parts moving together.
Close, All parts ending in Harmony.
Counter-Tenor, Between Treble and Tenor.
Demi, The Half.
Diapason, A perfect Eighth.
Diapente, A perfect Fifth.
Diatessaron, A perfect Fourth.
Diatonick, The common Scale.
Divoto, In a devout Manner.
Eccho, Soft, like an Eccho.
Epachord, 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.
Grave sonns, very grave and solid.
Harmonick Sounds, Sounds agreeable.
Haut Contra, The Counter-Tenor.
Hemi, The Half.
Hexacard, A Sixth.
Imperfect, Cords of the lesser Intervals.
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.
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 *Instruction* by *Practice*.
Nota Bene, Note well, or mark well.
Octave, A perfect eight, of 12 Semitones.
Organe, The Organ Part.
Piano, Soft and sweet like an Eccho.
Presto, Quick.
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.
Syncopation, Sounds driven thro' the Bars
Tacet, Silence.
Tenderment, In a tender Manner.
Transposition, Removeing from one Key to another.
Treble, Threefold the 3d Octave above the Bass.
Tripla, *Time*, moveing by *Threes*.
Tutt Tutte, All *Voices* together.
Veloce, Very Quick.
Vivace, Quick, gay and lively.
Vibration, Shaking or Trembling.
Vigoroso, with Life and vigour.
Voce Solo, A single Voice.

CHAP I.

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

THE ſole Subject of this following Diſcourſe is *SOUND* ; which *Art* or *Sicence*, is called MUSICK, which may be perform-ed, 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 per-formed 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 be-longing, in a plain familiar Method, in the following *Chapters*.

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

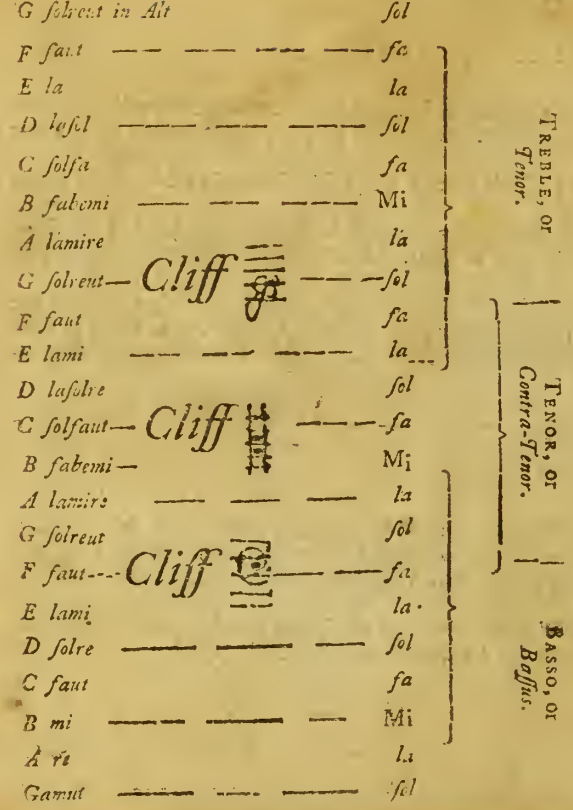
THE *Scale* of *Muſick*, as Authors report, was Compoſed about the *Year* 960, by *Guido Aretinus*, a Monk of St. *Benedict*'s Order, who firſt received it from the *Greeks*, and afterwards reduced it into the form as it now appears, who uſed to place this *Greek* Letter T, at the Bottom of the *Scale*, from whence it took its *Name*, which was called *Gamma*, or GAMUT, but in *Engliſh* G, which ſhewed from whence he did derive it.

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

The

A New INTRODUCTION.

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*, *Deſolre*, &c.

Sect. 2. *Of*

Sect. 2. *Of* the *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 ; for this 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* Meaſures 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

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 turn'd up with a double ſtroke.
6. The Demiſemiquaver is but half the Length of the 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, to keep ſilence, ſo long as you would be ſounding one of the reſpective Notes. For the names of the Notes, ſee Page firſt.

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 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 five Lines ſerves to ſharp all ſuch Notes as 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, or under, or after. Either of theſe *Words* ſignify 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* ſignifies 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 *Trilloe*, is commonly (or ought to be) placed over any *Note* that is to be *ſhaked* or *graced.*

10. A *Cloſe*, or *Concludo*, is three, four, or more Bars together, and always ſet after the laſt *Note* of a piece of Muſick, which ſignifies a *Concluſion*, or the cloſing all Parts in a *proper Key.*

The *Pick* 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 a 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 Sincopation* 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* ſome what 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. III.

Sect. 1. *Of* Tuning *the* Voice *with Variety of* Leſſons *for young Beginners, which* Leſſons *ſee* Page Firſt.

IT is not to be imagined that any Art or Science can ever ſo perfectly be learned without a compleat Maſter or Tutor as it is with; though many have attained great Skill by reading good Authors; and not tinged with the Spirit of Contradiction and Self-conceit, have accquired great Knowledge therein. The firſt Rule the young Performer is to begin with, is the Gamut, as I have ſaid before, which he muſt not only learn to ſay, but alſo muſt know well by Heart, both Line and Space, learning both by Letters, and by the Vocal Syllables.

By theſe *Leſſons* you are taught how to *riſe* or *fall* to any Sound that aſcends or deſcends but *one Degree*, in regular Order; or how to *ſkip* or *leap* from any Sound given, that riſes or falls either Thrids, Fourths, Fifths, Sixths, Sevenths, or Eights; which when perfectly learned by Heart, both by *Letters* and by Way of *Sol Fa*, will enable you to proceed to ſome eaſy *Pſalm-Tune* that is natural, which is as eaſy as any Leſſon that can be ſet; always obſerving the *Places* of the *Semitones*, and to call all natural Tunes at firſt by *Letters*, as well as by *Sol Fa*, &c.------☞ N. B. That *Solfaing* of *Notes* is always uſed in PSALMODY, to learn the Muſick by; that the *Sacred Word* may not be profaned by the many Repetitions, *&c.*

Sect. 2. *Of the ſeveral* GRACES *uſed in* MUSICK.

THE *Trilloe*, or *Shake*, is the principal *Grace*, uſed in Muſick; that is, to move or ſhake your *Voice* or *Inſtrument*, diſtinctly on one Note, or Syllable, the Diſtance of a *whole Tone*. Firſt move ſlow, then faſter by Degrees; and by obſerving this Method, you will certainly gain the perfection of it. You muſt move as faſt as poſſible while the Length of the Note is performing. The *Trilloe*, or *Shake*, may be uſed in all deſcending *Pricked Notes*, and always before a *Cloſe*; alſo on all deſcending *ſharp Notes*, and deſcending *Semitones*, but none ſhorter than *Crotchets*.

There is another *Grace* uſed in Muſick that requires much Judgment, called the *Grace of Tranſition*; that is, to *ſlur*, or break a *Note* to ſweeten the Roughneſs of a *Leap*; and in Inſtrumental Muſick, *Tranſition* is often uſed on the *Note* before a *Cloſe*; by which you will ſee how you may make *Tranſitions*, which ſometimes are pricked down in ſmall ſupernumerary Notes, they being as it were to *bear* or *lean* on as you ſlip over Intervals, to ſoften the Roughneſs of a *Leap*, &c. which is the Perfection of a *Singer*, be it Man or Woman.

CHAP.

CHAP. IV.

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

Sect. 1. *Of the* Measure *and* Proportion of COMMON-TIME *and its various* Moods.

COMMON-TIME *, is measured by *even* Numbers, as 2, 4, 8, *&c.* each Bar including such a Quantity of Notes as will amount to one *Semibreve*, (which is the *Measure-Note*, and guideth all the rest) it being called a *Whole Time*, or the *Time-Note*.

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

I told you before, that the Time and Measure of the *Semibreve*, (which is the *Measure-Note* in *Common-Time*) was so long as you may leisurely tell 1, 2 : 3, 4 : therefore the Motion of your Hand, or Foot, is to beat two with your hand *down*, and two *up*, in every *Bar*; so that you are as long *down* as *up*; which sort of Time is known by the several *Marks* or *Moods* called *Quadruple Proportion*, being measured by *Four*.

The First Mood or Mark, is the *Adagio Mood*, which denotes a very slow Movement. The second Sort is the *Largo Mood*, being half as quick again. The third Mood, is the *Allegro Mood*, or *Retorted Mood*, being as quick again as the second; so that you may tell 1, 2 : 3, 4 in every *Bar*, almost as fast as the Motion of a Watch. It is sometimes marked with a large Figure of 2; and sometimes contains but two *Crotchets* in a *Bar*. See the Examples of the several Moods of Time Page first; by the Help of which, and observing other Lessons in *Common Time* you may be able to beat and perform any Lesson in this Sort of Time, still dividing the *Semibreve* into as many lesser Notes as you please, according to its *Measure-Note*.

Syncopation,

* There are two sorts of *Time*, in Musick, *viz. Common Time*, and *Triple Time*. *Common Time* contains the quantity of one Semibreve, or two Minims, or four Crotchets in a Bar; the two first are to beat with the Hand or foot down, and the two last with *it up*. The first Mood or Mark for *Common Time*, is a simple C, and denotes a slow grave Movement. The Crotchets in this Mood are to be sung in the Time of Seconds; so that 60 Crotchets, 30 Minims, or 15 Simibreves, are to be sung in the Time of a Minute. The second Mood, which has a Line drawn across the

Syncopation, or Driving of Notes, is very difficult for young Beginners, by reaſon your hand or foot is either up or down, while the Note is ſounding: But the foregoing Examples are ſufficient to give you a right Underſtanding of them, by telling 1, 2, with the Hand *down*, and 3, 4, with it *up*.

Sect. 2. *Of the* Meaſure *and* Proportion *of* TRIPLA TIME, *in its various* Moods.

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

The firſt, and generally the ſloweſt mood in *Triple Time* is called *Seſquialtera Proportion*, being a *Triple Meaſure* of three Notes to two ſuch like Notes in *Common Time*, and ſung or played in the ſame time; which is one fouth Part quicker in every Bar.

This Mood is called *Three to Two*, and includes three Minims in a Bar, which are performed in the ſame Time as two Minims in *Common Time*; two beat down, and one up; marked thus: $\frac{3}{2}$

The ſecond ſort of *Triple Time*, is called *Three from four*, each Bar containing three Crotchets, or one pointed Minim; two beat down, and one up; marked thus: $\frac{3}{4}$

The third ſort, is *Three from Eight*, each Bar including three Quavers; two down, and one up; and are marked thus: $\frac{3}{8}$

Theſe being all the Moods that are commonly uſed in *Vocal Muſick*. And

---

Middle of the C, denotes a briſk movement; the Time is to be beat and ſung about half as faſt again as in the ſlow Mood: and when the C, is inverted, or turned backwards, or marked with a large Figure of 2, it denotes a very quick Movement, and is to be beat or ſung about as quick again as the ſloweſt Mood. *Note*, That the Mood in *Common Time*, which denotes a briſk Movement, called the *Largo Mood*, is now generally fixed to all *Pſalm Tunes* that are in Common Time; in which the Crotchets, and ſo all other Notes in proportion, have been from a long Time paſt, and now for the moſt Part, are ſung in the time of Seconds.

Triple Time contains 3 Minims, 3 Crotchets, or 3 Quavers, in a Bar. The whole Bar or Meaſure, in all theſe different Moods, are divided into three equal Parts, called from that Property *Triple Time*: the two firſt in each Bar are to be beat aud ſung with the Hand or Foot down, and the third or laſt with it up. Three Minims in a Bar are marked thus $\frac{3}{2}$ and are to be ſung near as quick as Crotchets in ſlow Common Time. Three Crotchets in a Bar are marked thus $\frac{3}{4}$, and are to be ſung about as quick as Crotchets in briſk Common Time, or the *Largo Mood*.

And though these *Directions* import, that your *Hand* must be always *down* at the first *Note* in every *Bar*, it is now become a practice to *beat* every *Beat* down, both in *Common Time* and in *Triple* ; But I think it is not very material how a person *beats*, or what *Motion* he uses, so he keeps but a true *Movement*, to answer both *Notes* and *Rests* : For, unless a person can count his *Time* in his thoughts, as he sees it, it is impossible either to *beat*, or perform in *Consort*.

CHAP. V.

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

IN *Musick* there are but two *natural* primitive *Keys*, viz. *C-faut*, the *sharp* and cheerful *Key* ; and *A-re*, the *flat* and melancholy *Key* : And that no *Tune* can be formed on any other *Key* but these two, without the Help of placing either *Flats* or *Sharps* at the beginning of the five *Lines* ; which transposes *B-mi*, the *Center* or *Master-Note* (together with all the rest in their Order, both above and below it) to be the same in effect as the *two Natural Keys*. For an example of the two *natural Keys*, see Table Page 7th.

The *Key-Note* is the *last Note of the Bass*, by reason it is the *Fundamental Part* of all others ; which is taken from *E-mi*, the *Center-Note*, which lies between both the *Key-Notes*, the one *flat*, and the other *sharp* ; which are so called, from their having their Thirds, Sixths, and Sevenths, *Major* or *Minor* above. And as the *Key-Note* of every *Composition* is a certain *principal*, and DOMINANT TONE, fixed on to guide all other *Sounds* in Order, above and below it ; even so *B-mi* governs that ; and when *B-mi* (or *Mi*, as we call it) changes its Place, all other *Notes*, in their *Order*, like so many *Attendants*, remove along with it. And although, in *Instrumental Musick*, it is not practicable to change their *Letters* for every *Remove* of *B-mi*, by flats, or sharps, (by reason they always play by *Letters*) yet they are obliged to *flat* or *sharp* all Notes as are order'd to change the *Places* of the *Semitones*, to be the very same in effect ; yet it may be practicable in *Vocal-Musick*, if the performers are well skill'd enough to call their *Notes* by *Letters* ; but this is too perplexing for young Beginners, they generally finding it difficult enough, at first, to *sol-fa* them.

But I shall no longer descant on this *Point* ; but shall, in the next Place, set down the several *Removes* of *B-mi*, (as are concern'd in this Book) whereby you may be able to *transpose* any Piece from its *Natural-Key*, to any of the other *Artificial-Keys*, whether *flat* or *sharp* ; and to be the very same in Effect, though higher, or lower, *&c.* which Table you may see Page first.

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 CONCORS in *Musick*, viz. the *Unison Third*, *Fifth* and *Sixth*; (their *Eights* 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.*

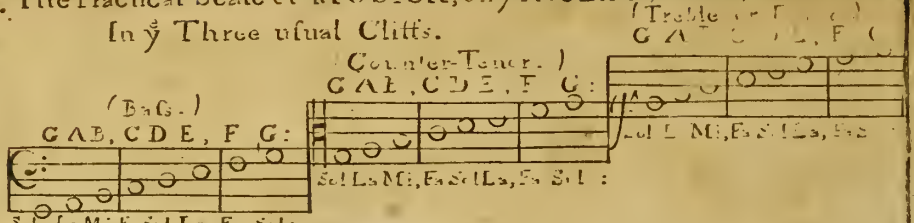
	CONCORDS.				*DISCORDS.*			
	1.	3	5.	6.		2.	4.	7.
Their *Octaves*, or *Eights*—	8	10	12	13		9	11	14
	15	17	19	20		16	18	21
	22	24	26	27		23	25	28

&c.

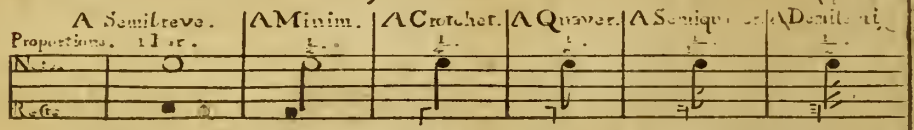
N. B. That if a *Voice or Instrument*, could reach to Ten Thousand *Octaves*, they are all counted as one in Nature.

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, &c.

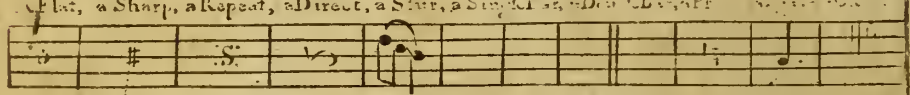
7. The Practical Scale of MUSICK, on ye Five Lines, Vocal & Instrumental In ye Three usual Cliffs.



The NAMES, and Measures of ye NOTES, and of their RESTS.

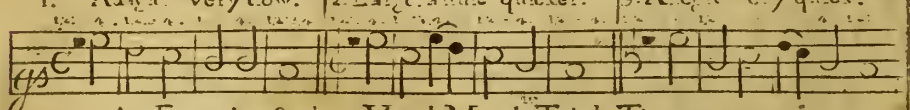


Other Characters used in MUSICK.



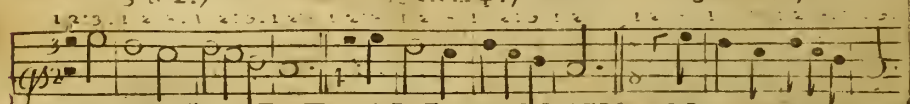
An Example of ye three several Moods in Common Time,

1st Adagio. Very Slow. 2d Largo. a little quicker. 3d Allegro Very quick.



An Example of three Vocal Moods, Tripla Time.

(3 to 2.) (2 to 4.) (3 to One.)



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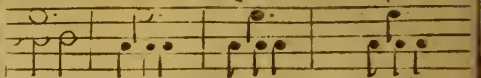
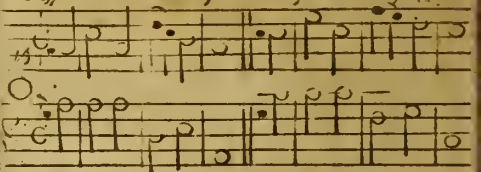
An Example of Prick'd Notes.

Maxima. Long. Breve. Semibreve. Minim. Crotchet. Quaver. Semiquavers.



An Example of ye two Natural Keys.

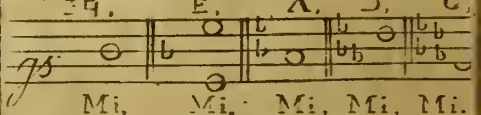
A ye natural Key. C ye Key.



A Table of Transposition, B-Mi, by flats & Sharps.

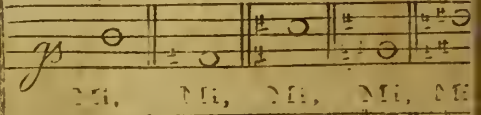
By flats.

B♭ E♭ A♭ D♭ G♭



By sharps.

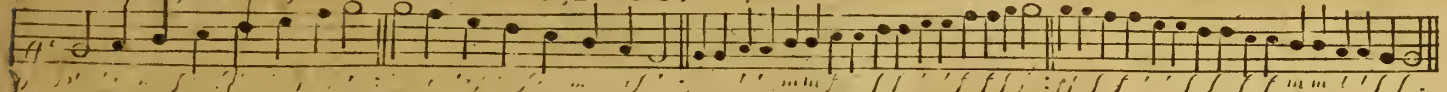
B♮ F♯ C♯ G♯ D♯



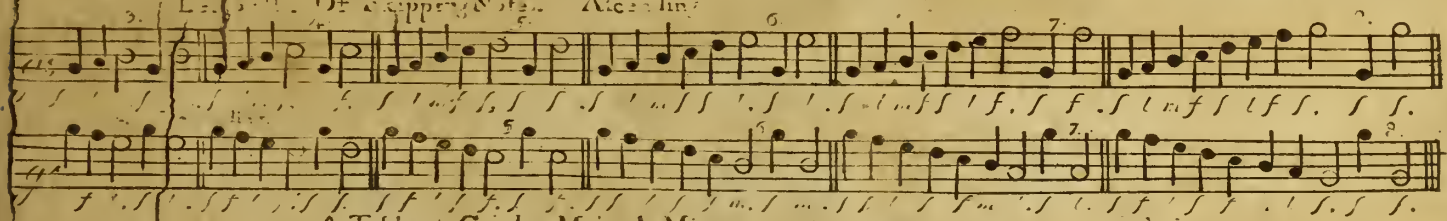
Jn. J. Scupi

Lesson I. The Eight Notes, Ascending & Descending. Lesson II. Two Tones alike through ye whole Octave.

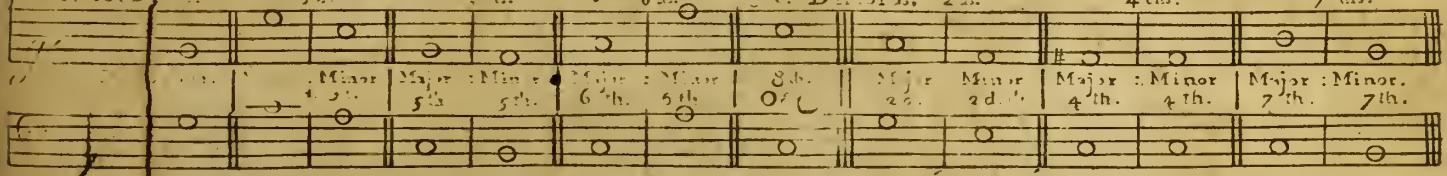
C A B C D E F G : G F E D C B A G.



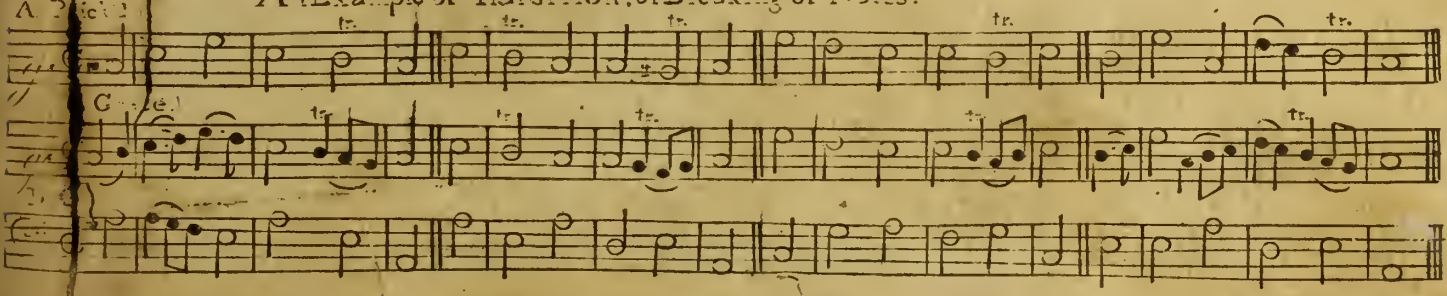
Lesson III. Of Skipping Notes. Ascending



A Table of Cords, Major & Minor. Discords.



An Example of Transition, or Breaking of Notes.

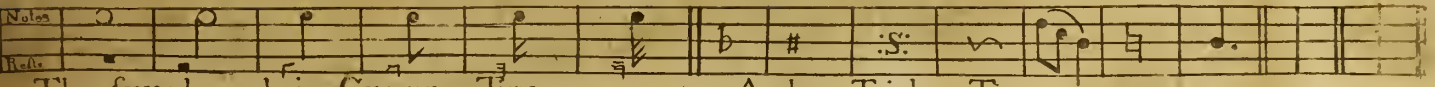


The Names of the Notes

A Simibreve Minim Crotchet Quaver Simiquaver Demisemiqu.r flat sharp Repeat Dir[illegible] [illegible]ar Proper shake Bars

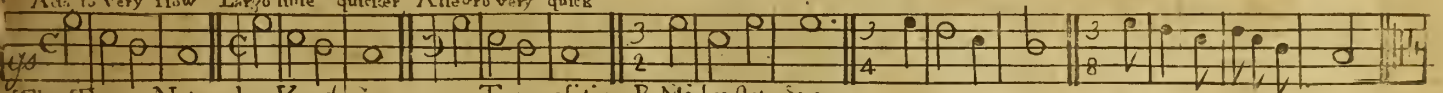
Notes

Rests



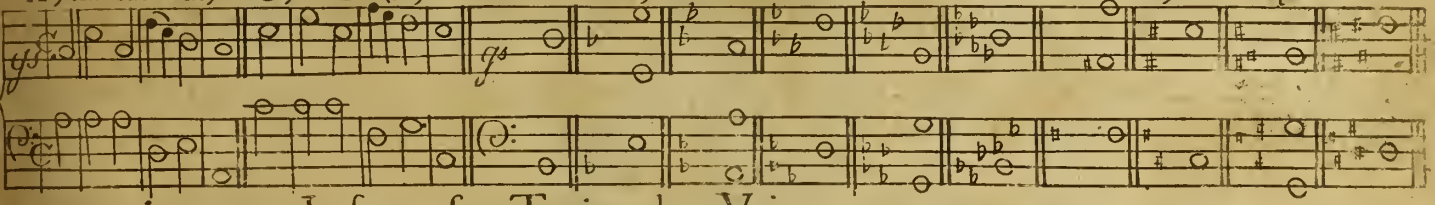
The several moods in Common Time And Tripla Time

Ada to very slow Largo little quicker Allegro very quick

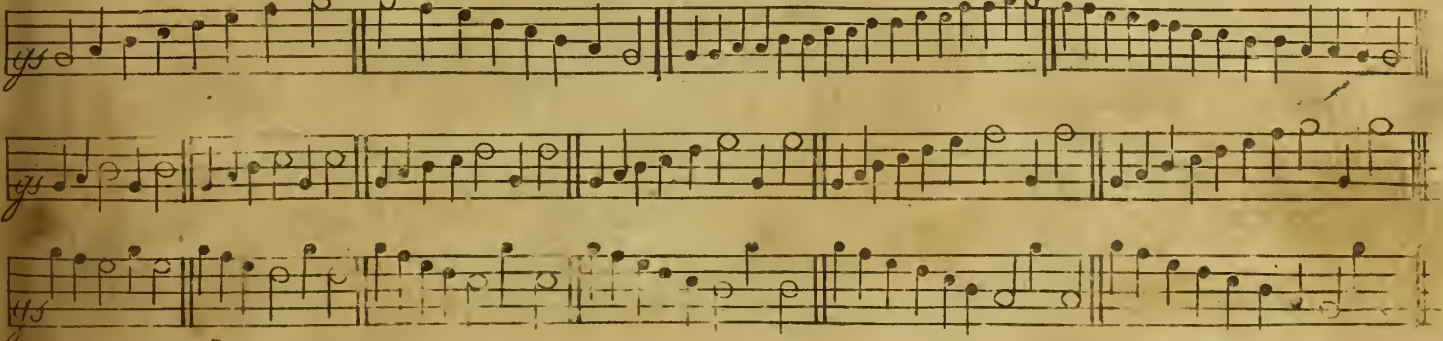


The Two Natural Keys Transposition B-Mi by flats ♮ sharps

A ♮ natural ♭ key C ♮ ♯ key by flats by sharps

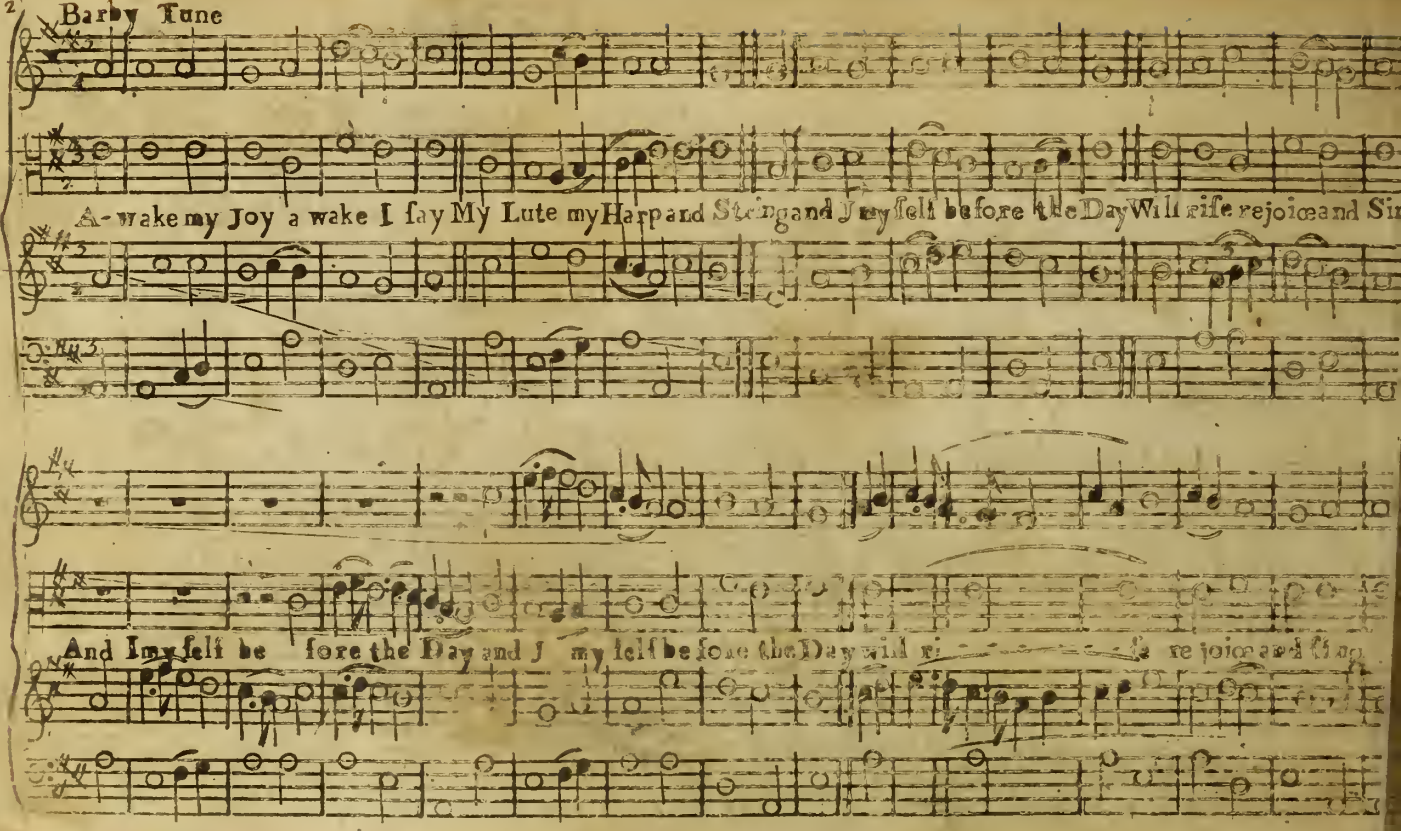


Lessons for Tuning the Voice

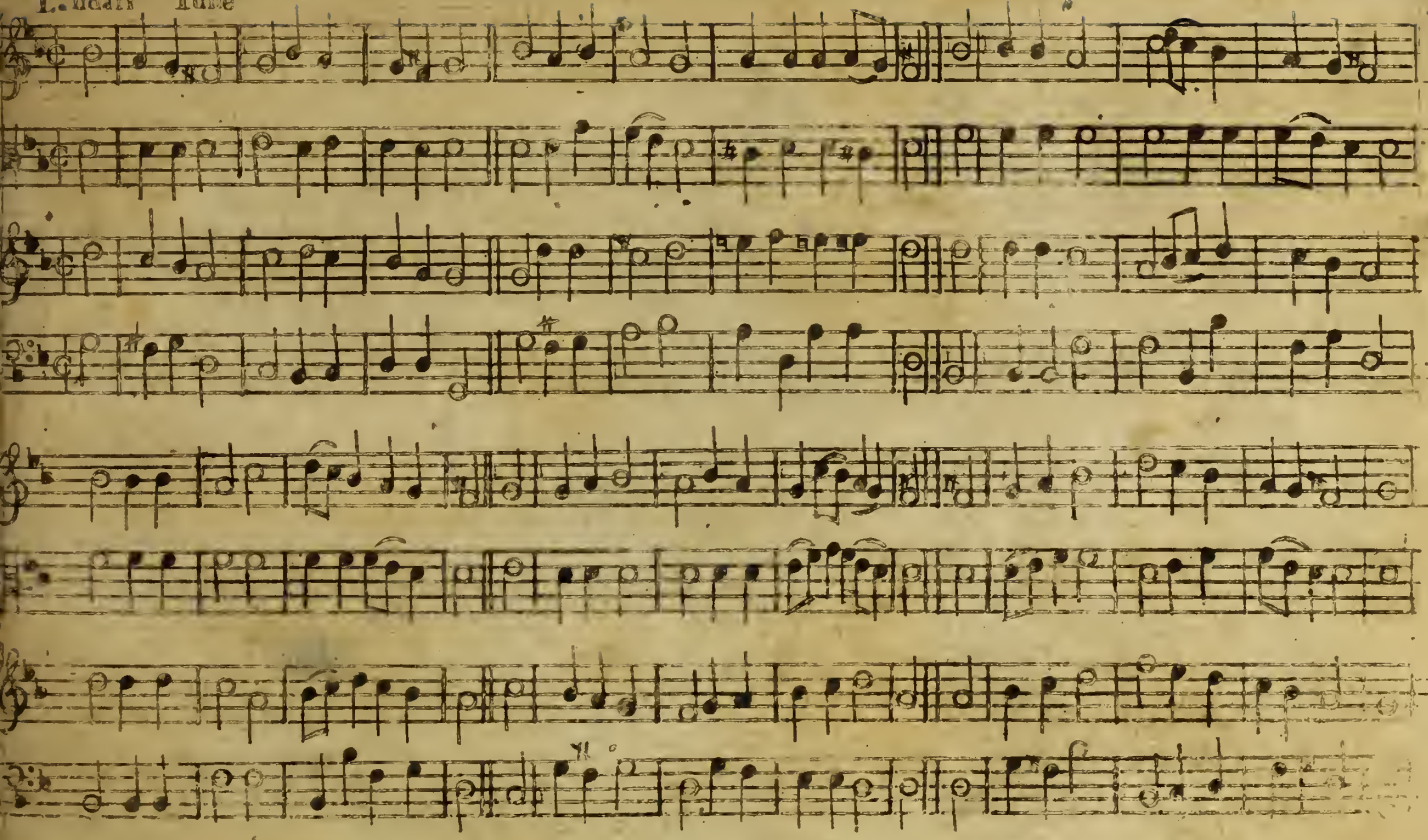


2

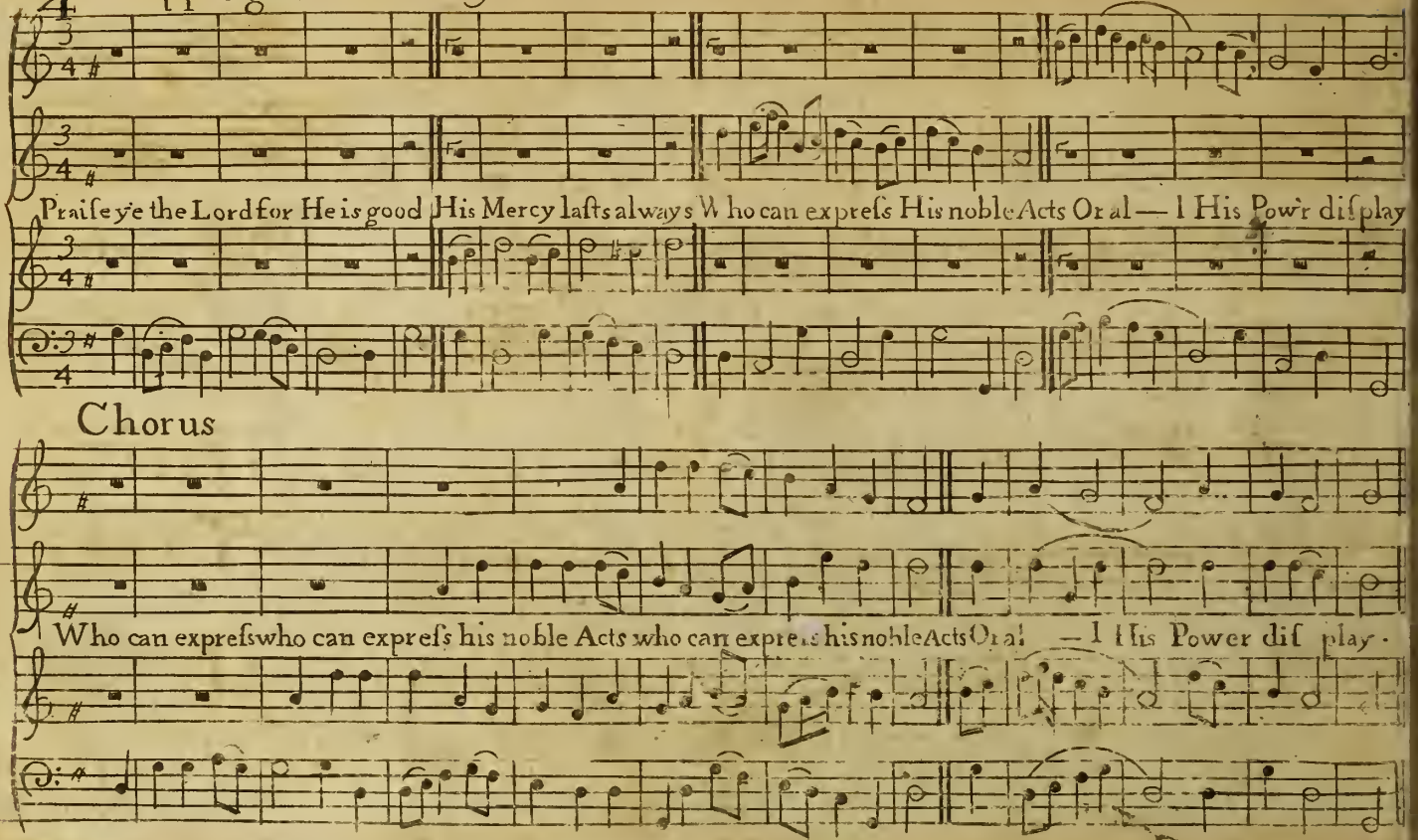
Barby Tune

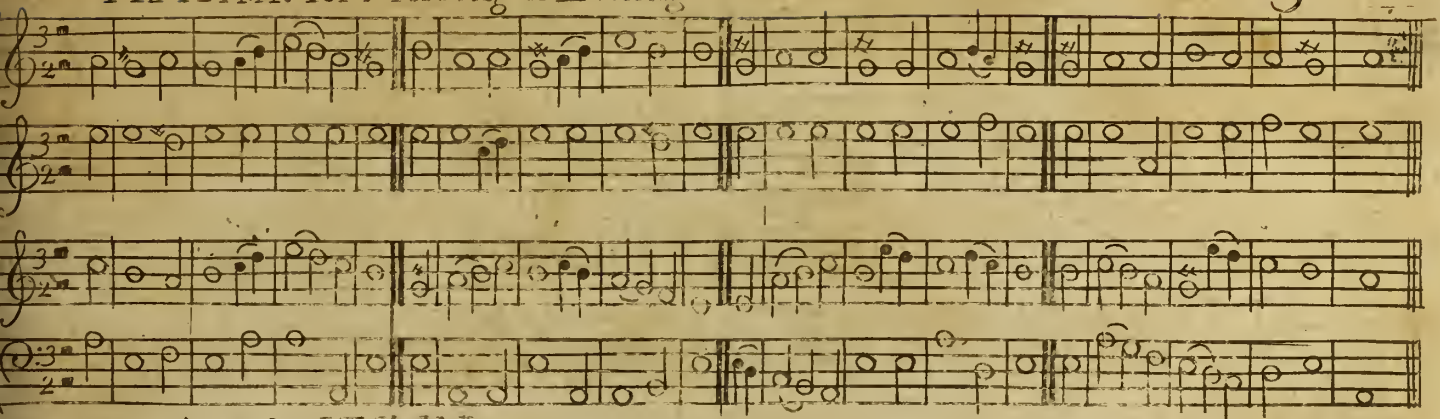

A-wake my Joy a wake I say My Lute my Harp and String and I my self before the Day Will rise rejoice and Sin
And I my self be fore the Day and I my self be fore the Day will ri re joice and Sing

Landaff Tune

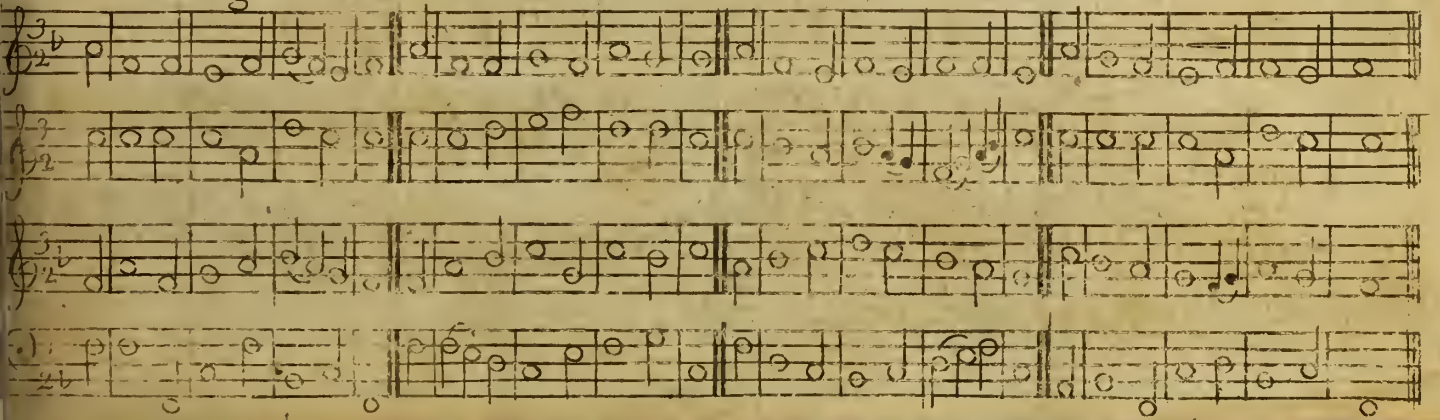


Uppingham Tune *Ps. 106*

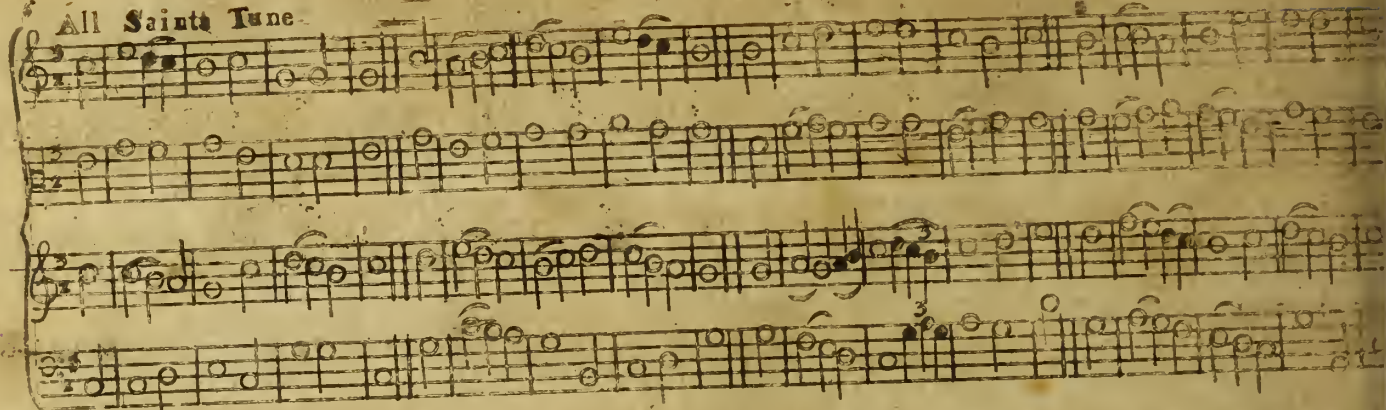




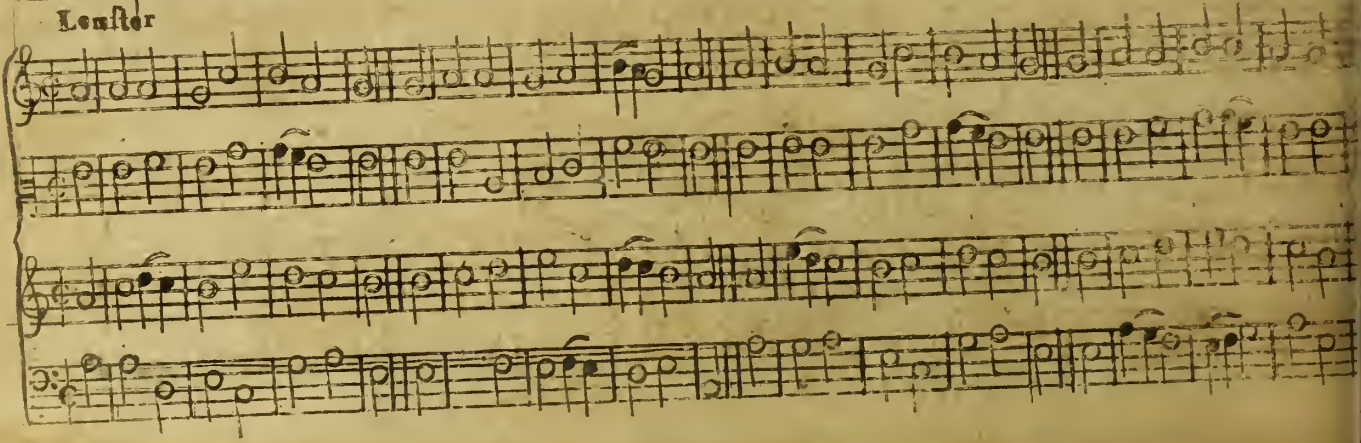
The old Angels HYMN

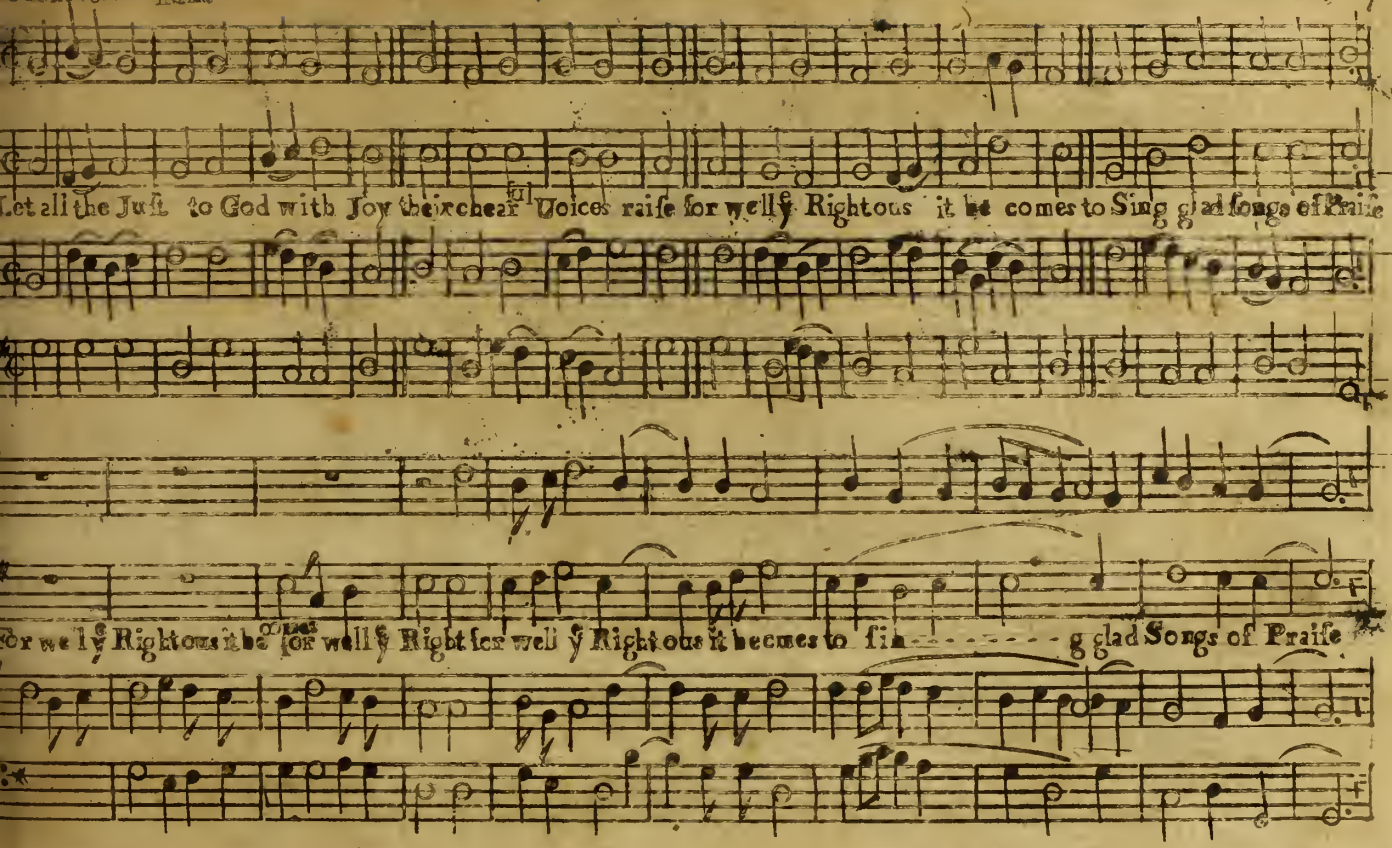


All Saints Tune

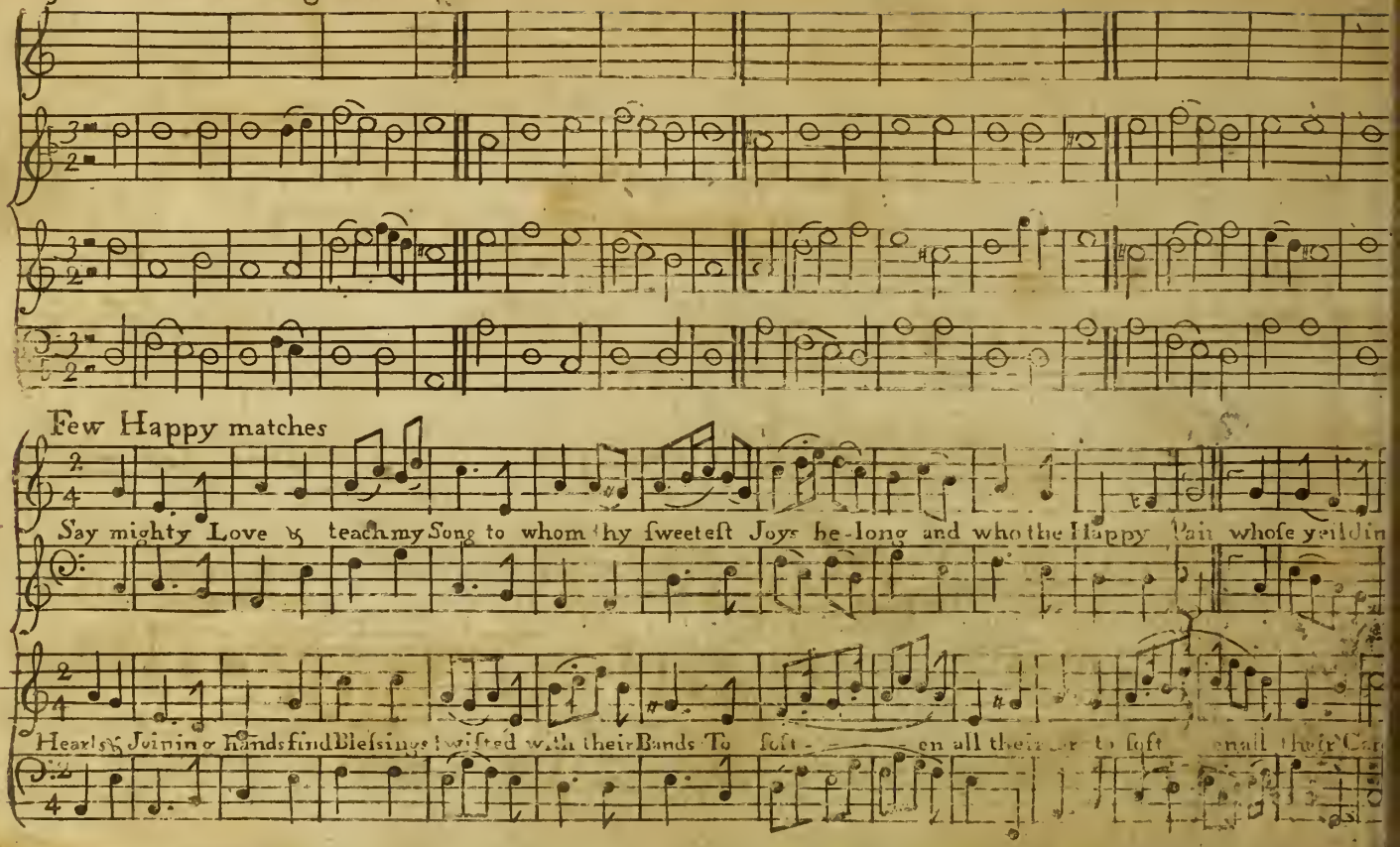


Lemster

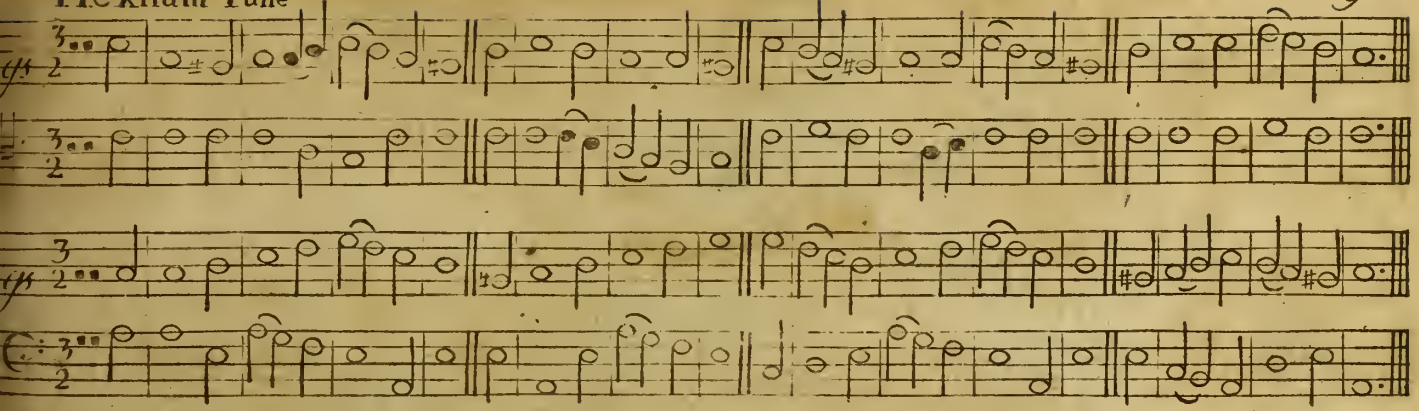



Let all the Just to God with Joy their chear ful Voices raise for well y Righteous it be comes to Sing glad songs of Praise
for well y Righteous it be for well y Right for well y Righteous it becomes to fin g glad Songs of Praise

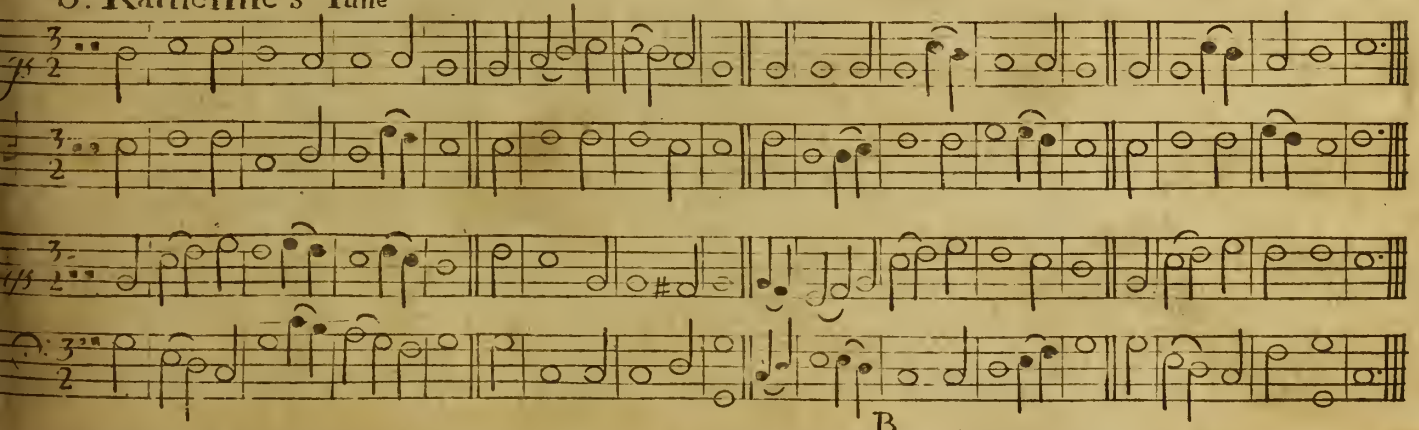
An Evning HYMN



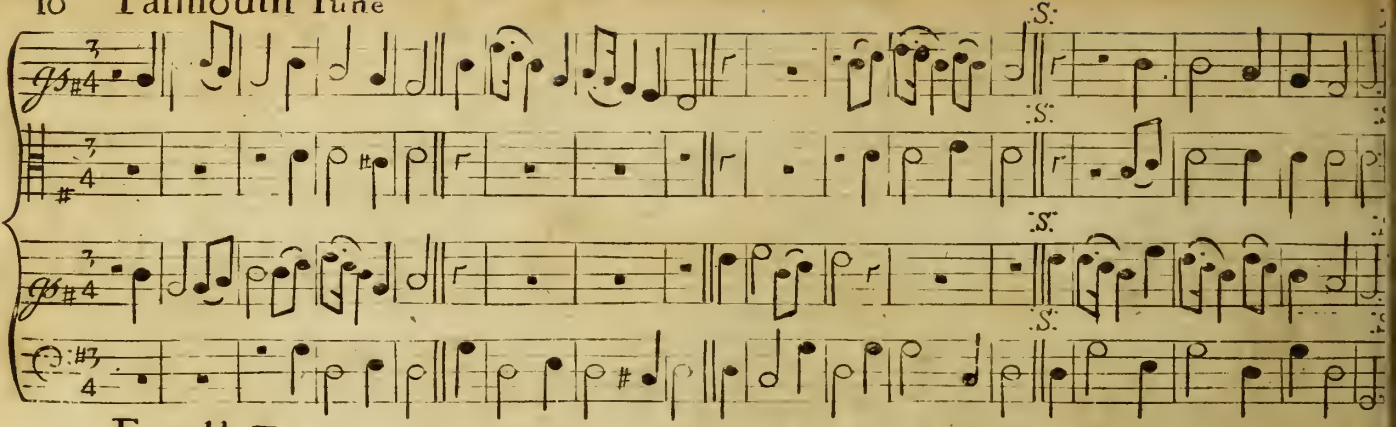
Hexham Tune



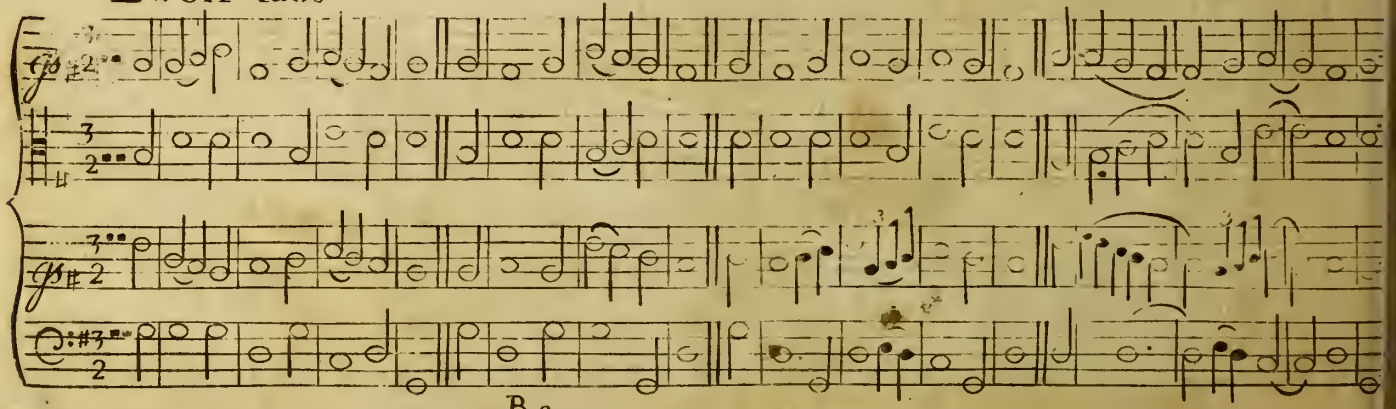
St Katherine's Tune



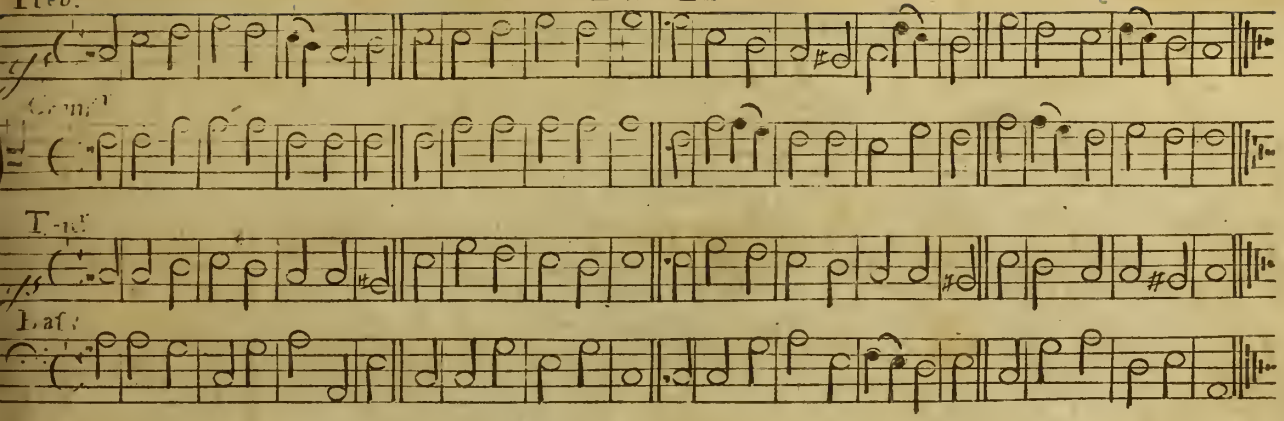
Falmouth Tune



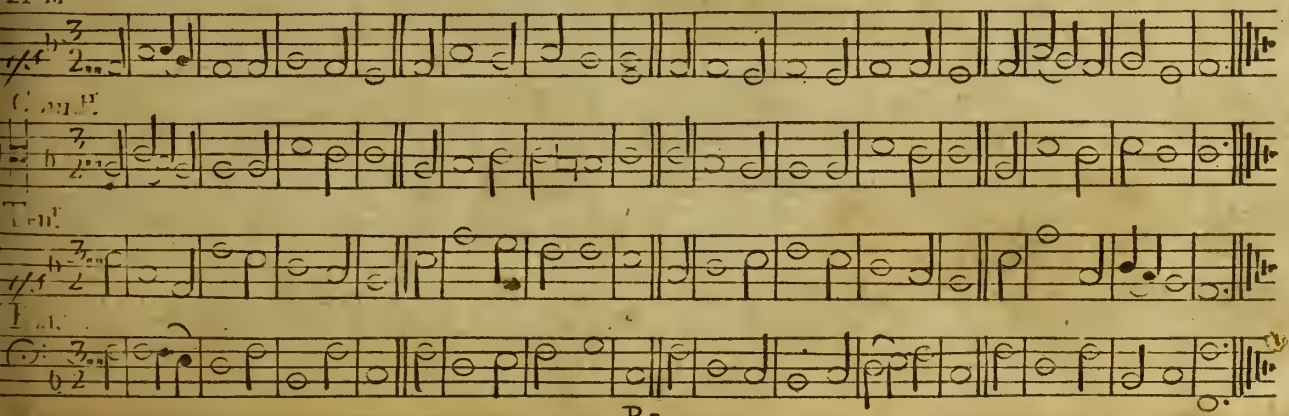
Ewell Tune



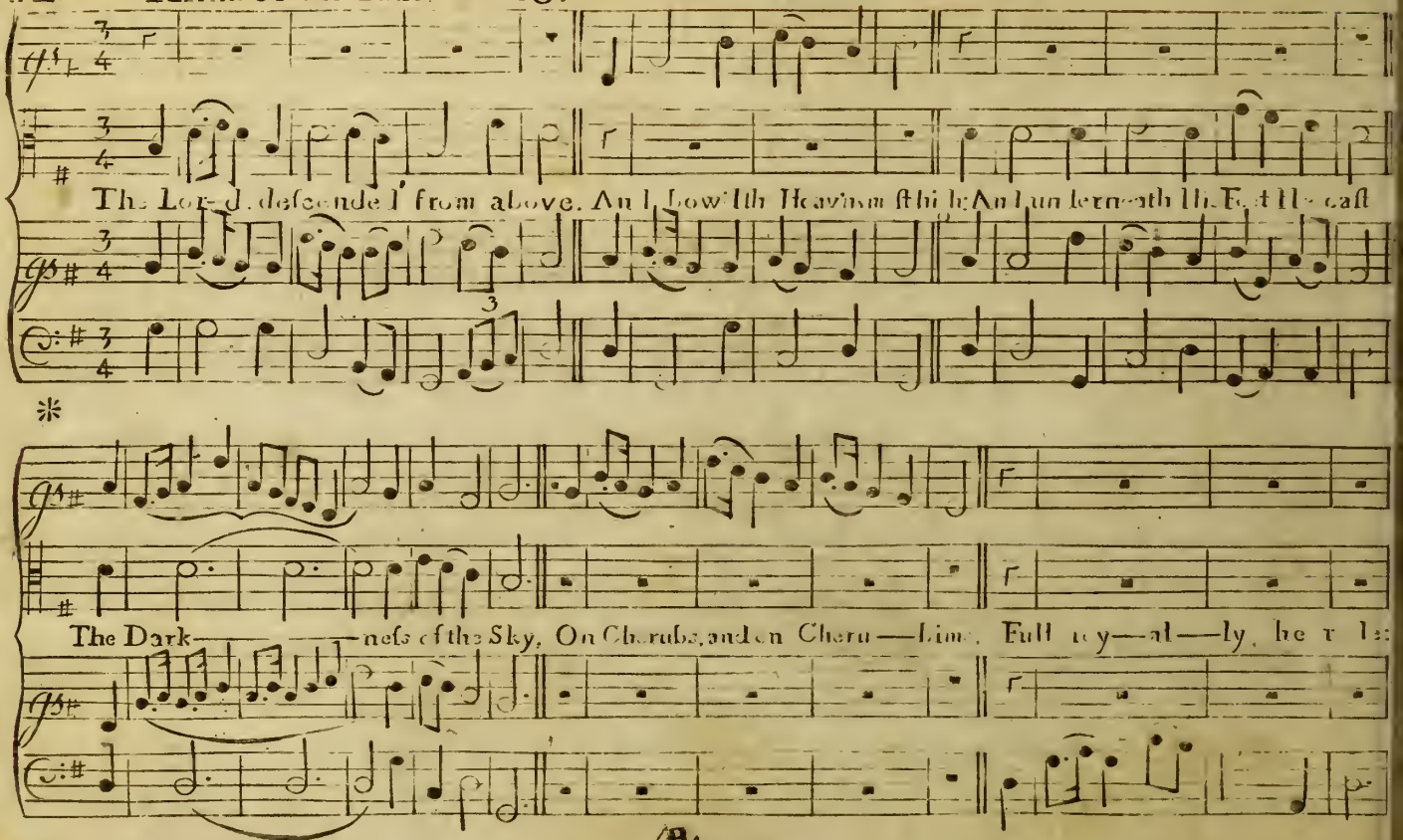
WINDSOR

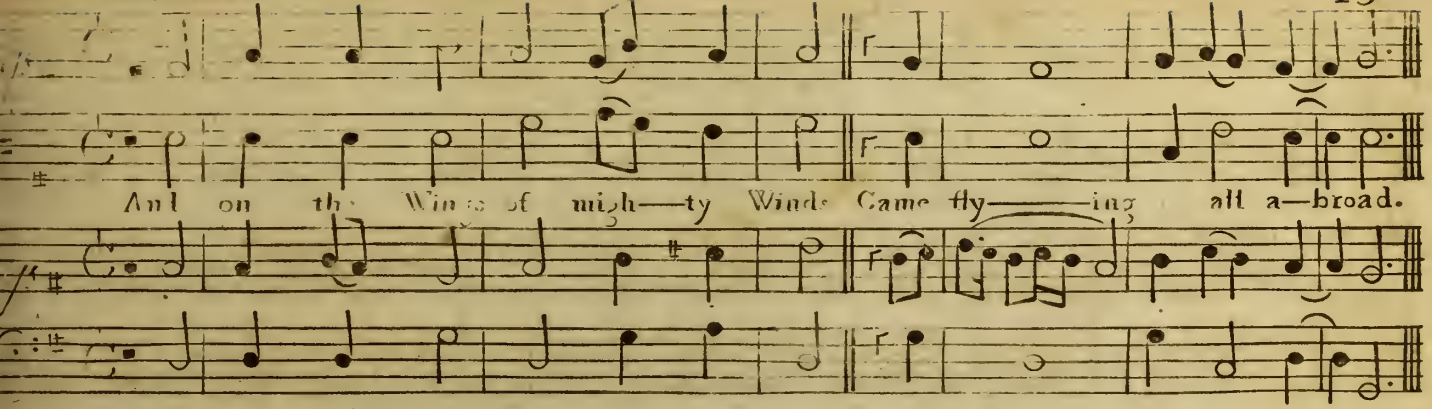


BEDFORD

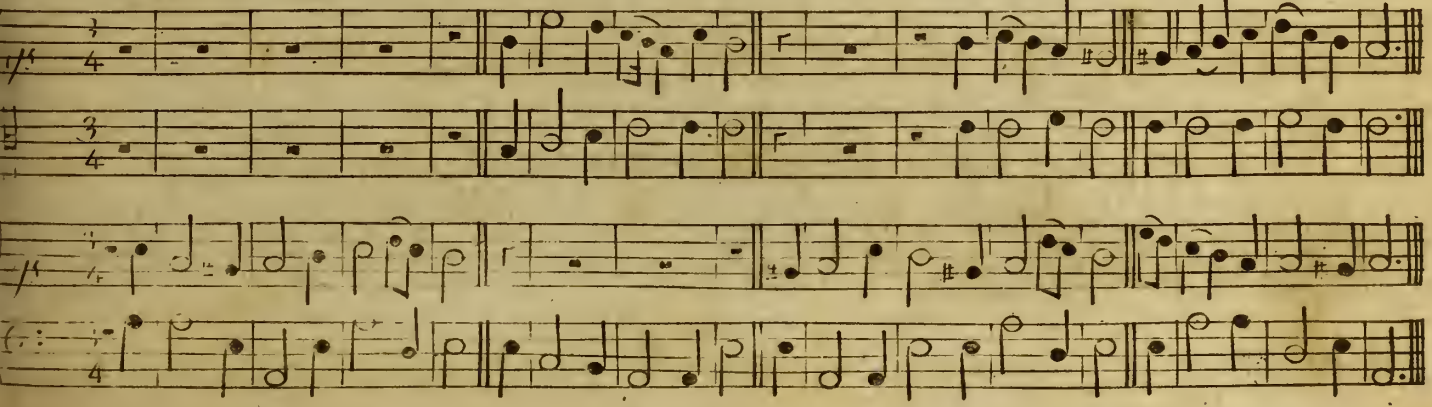


12. Kimbolton Tune. (M. 18.





St Neots Tune



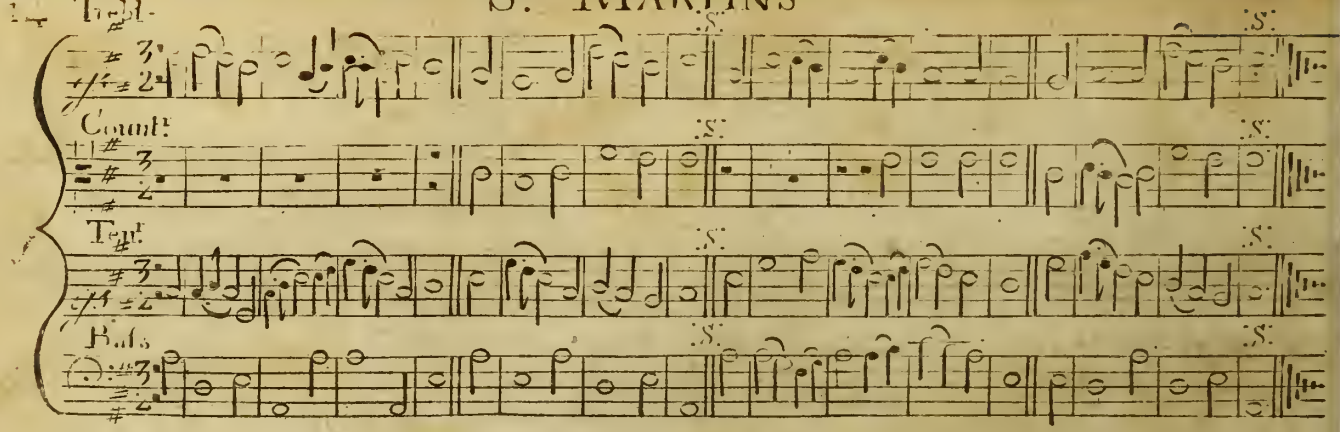
St. Martin's

Treble

Countr.

Tenr.

Bass



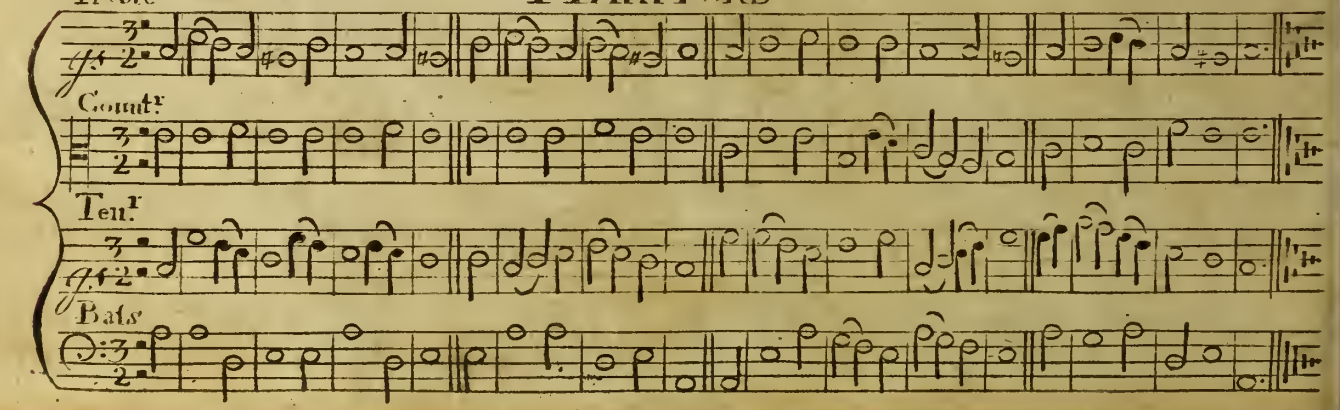
Hartford

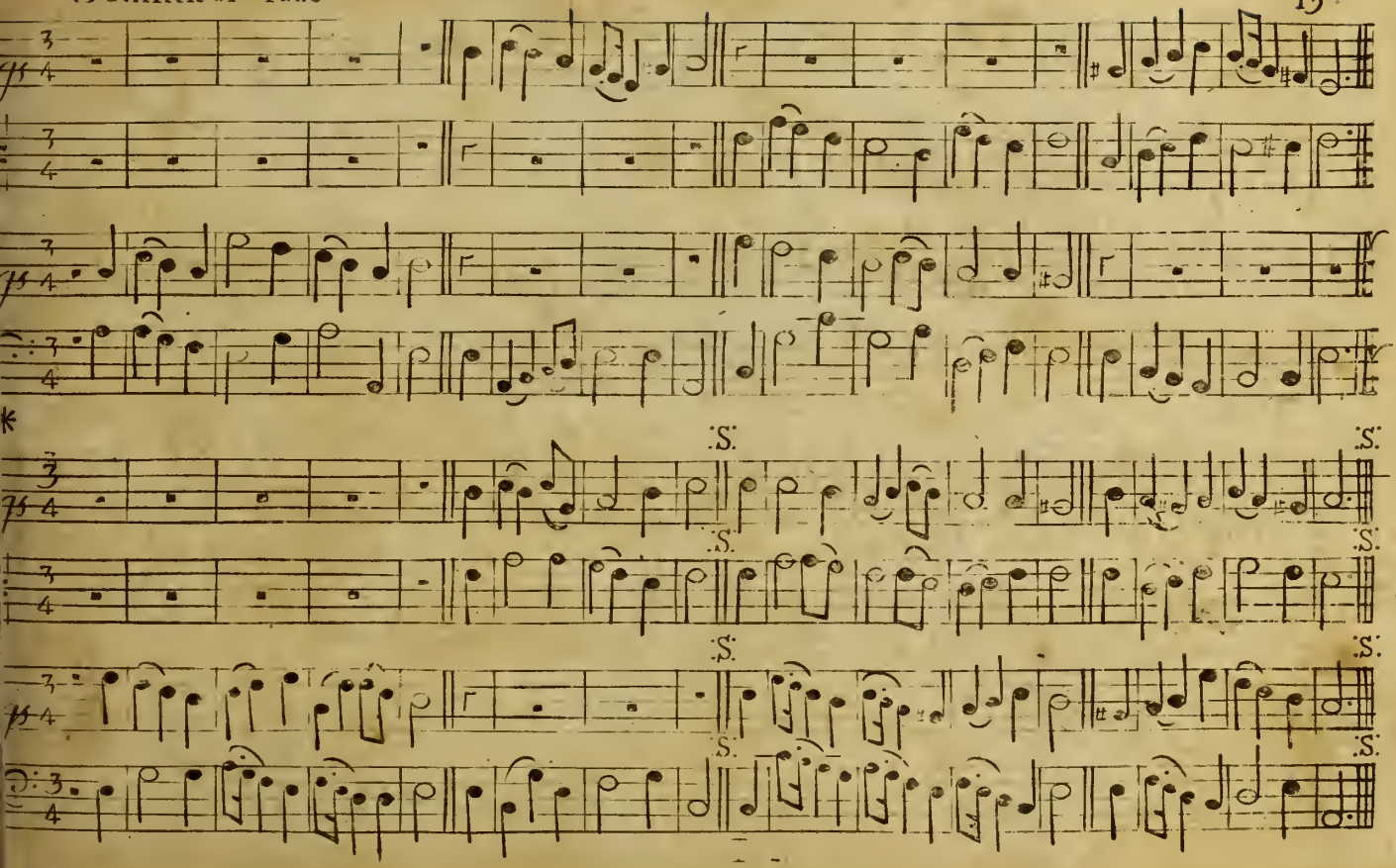
Treble

Countr.

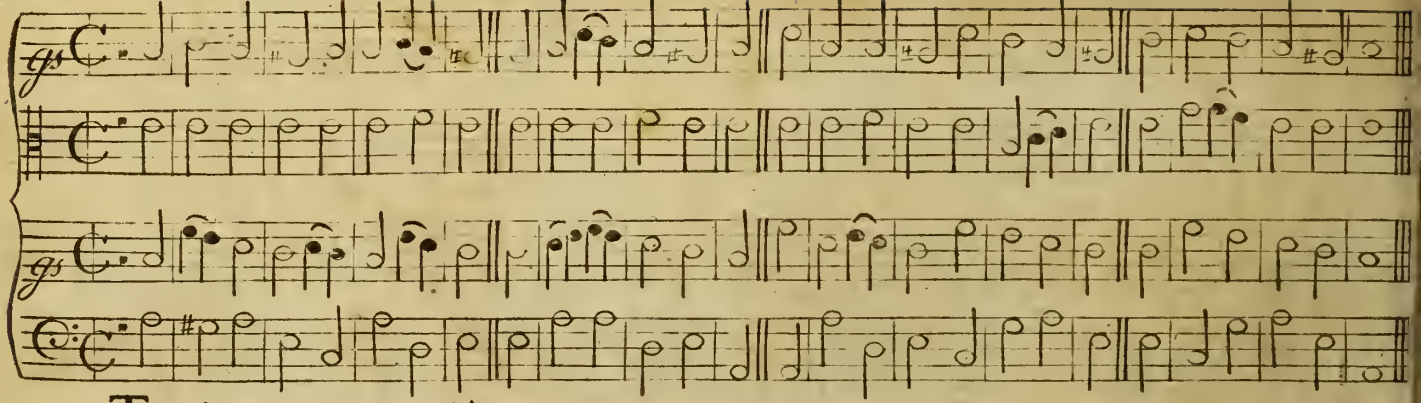
Tenr.

Bass

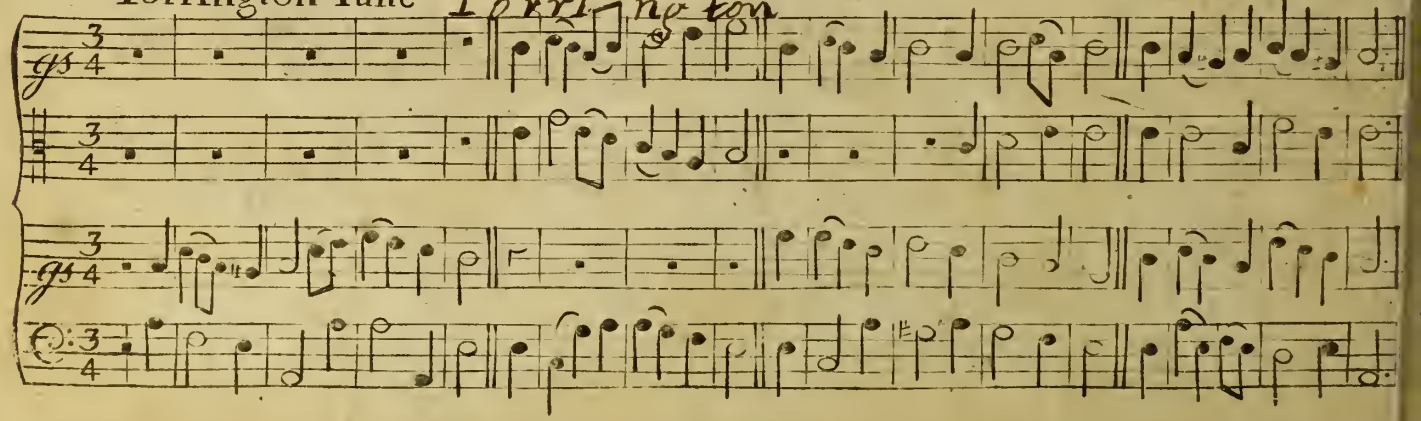


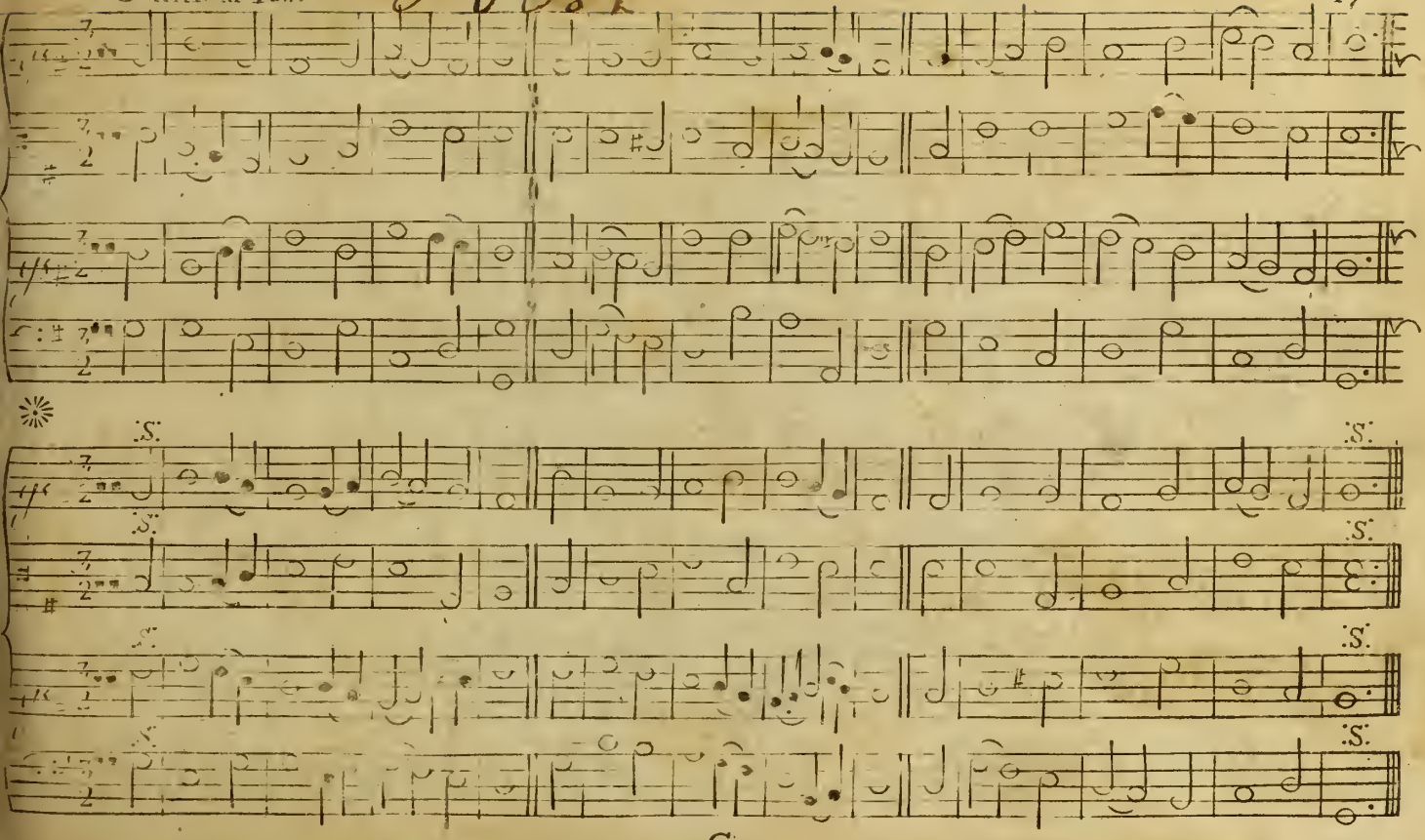


St. Edmond's Tune

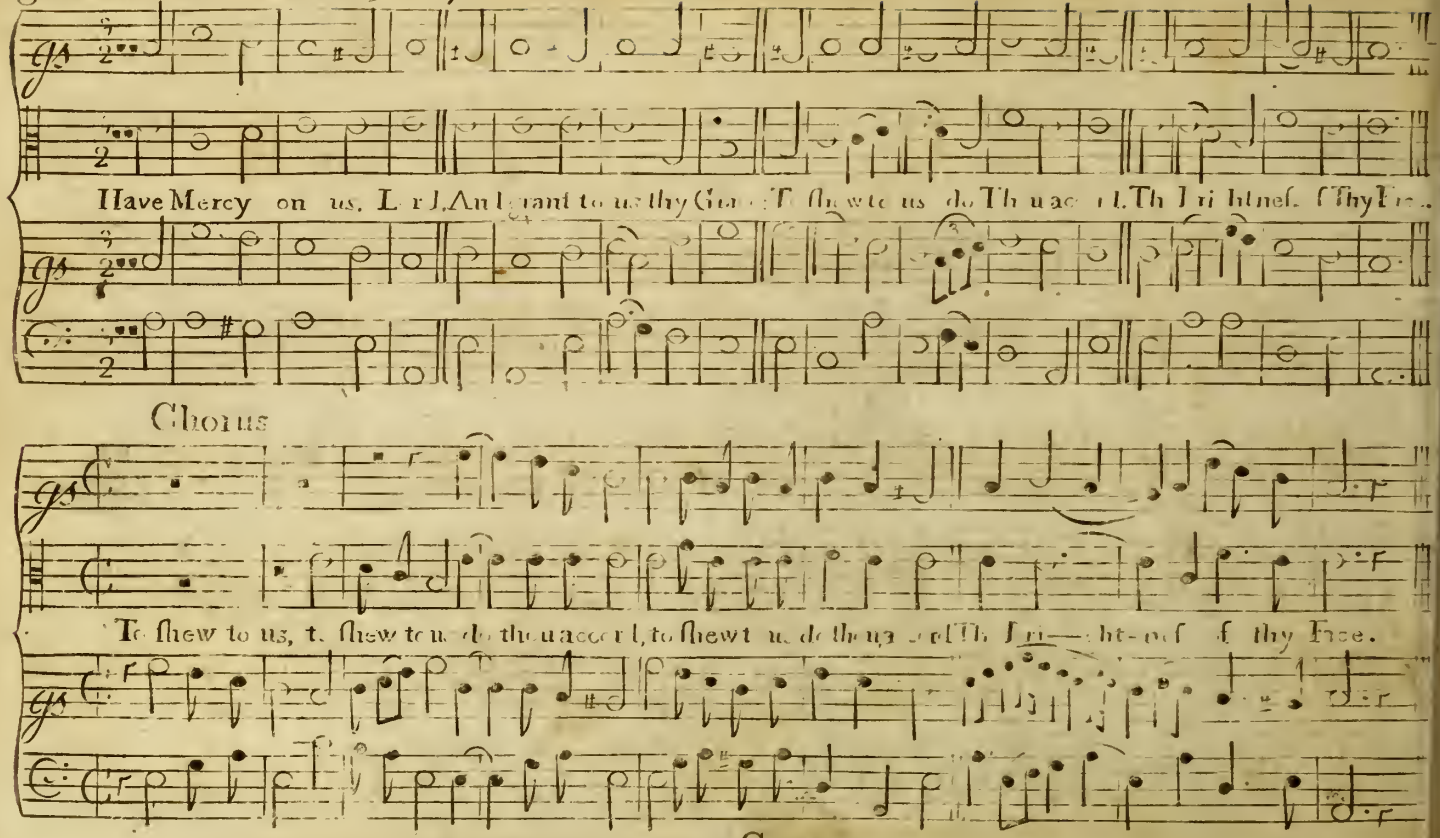


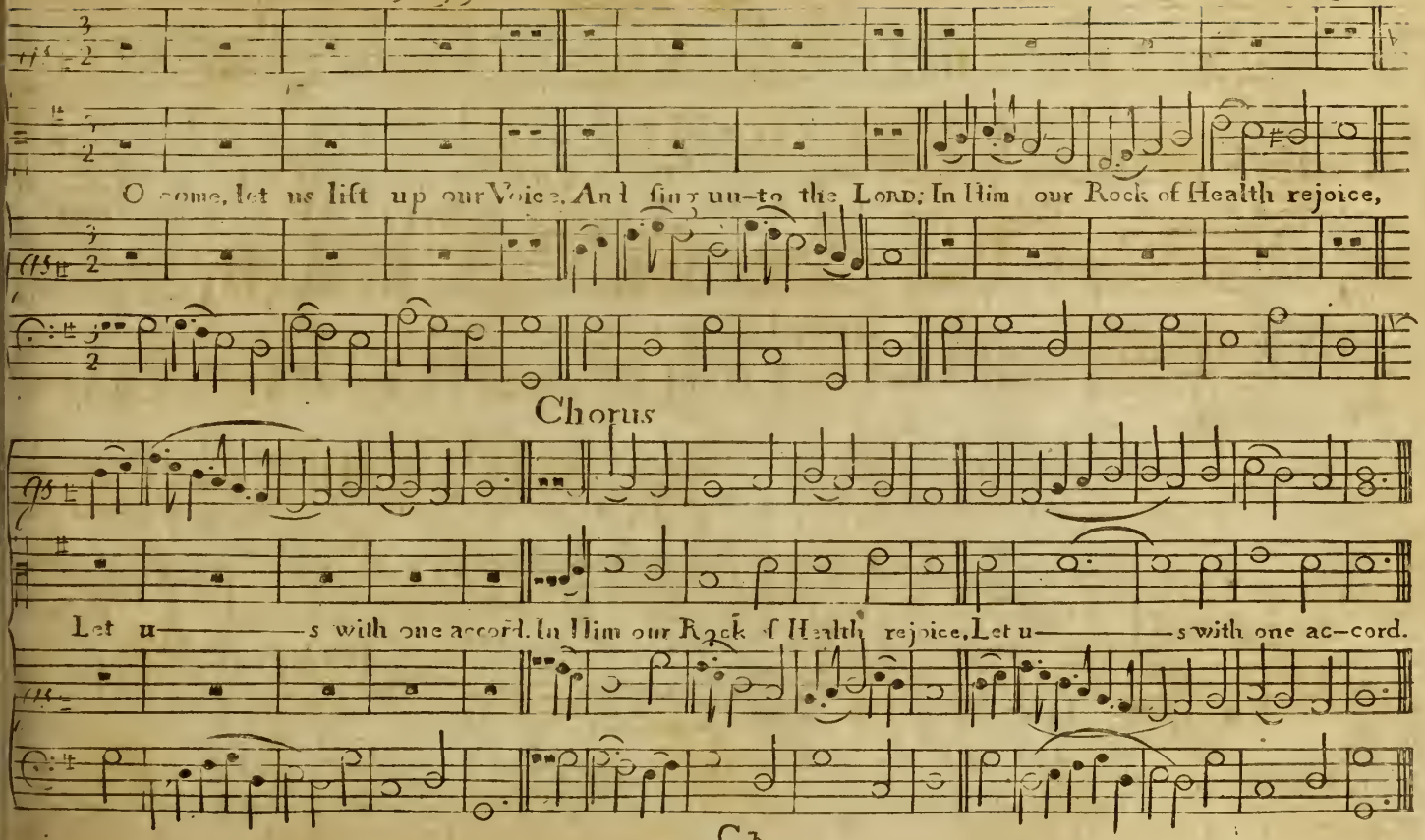
Torrington Tune



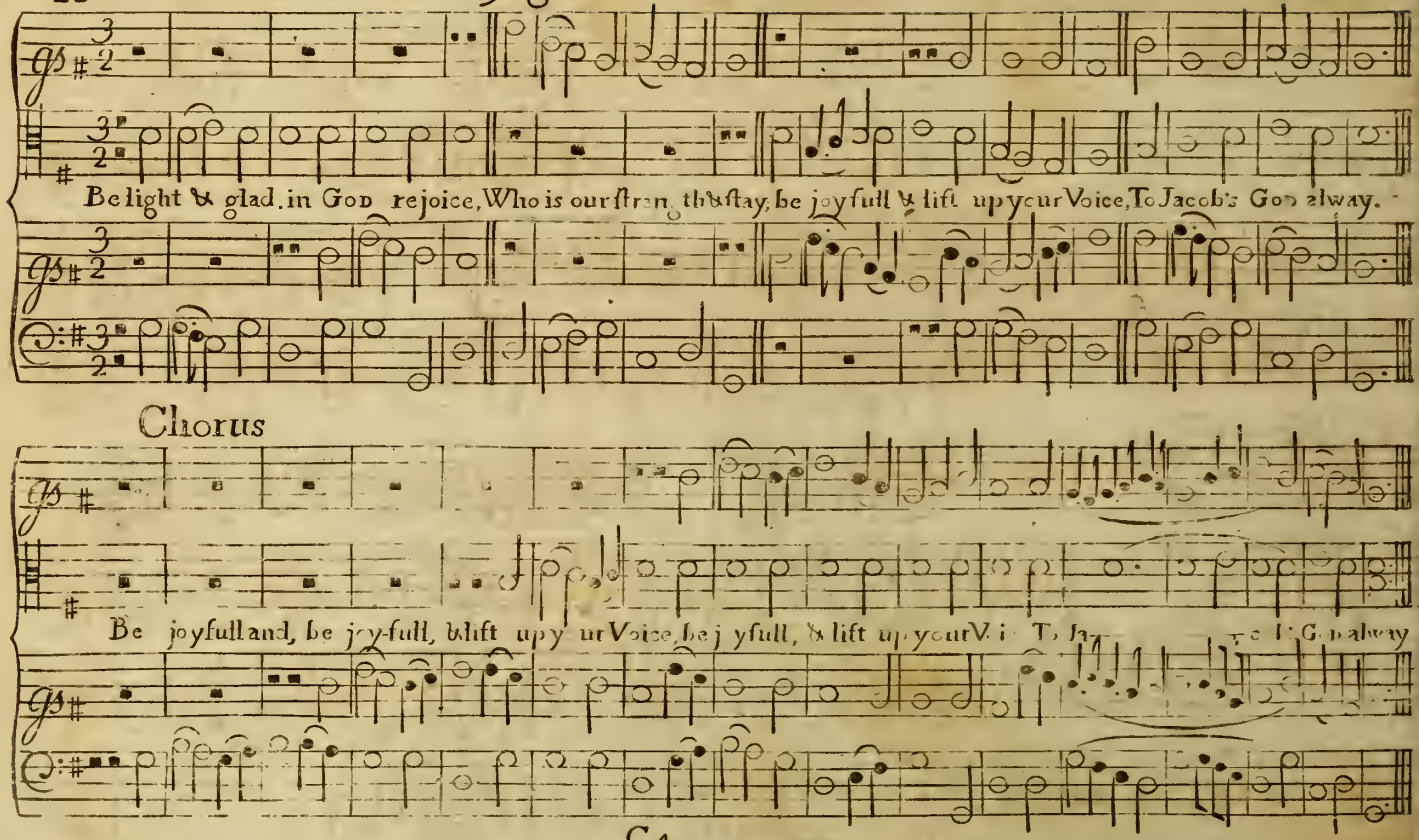


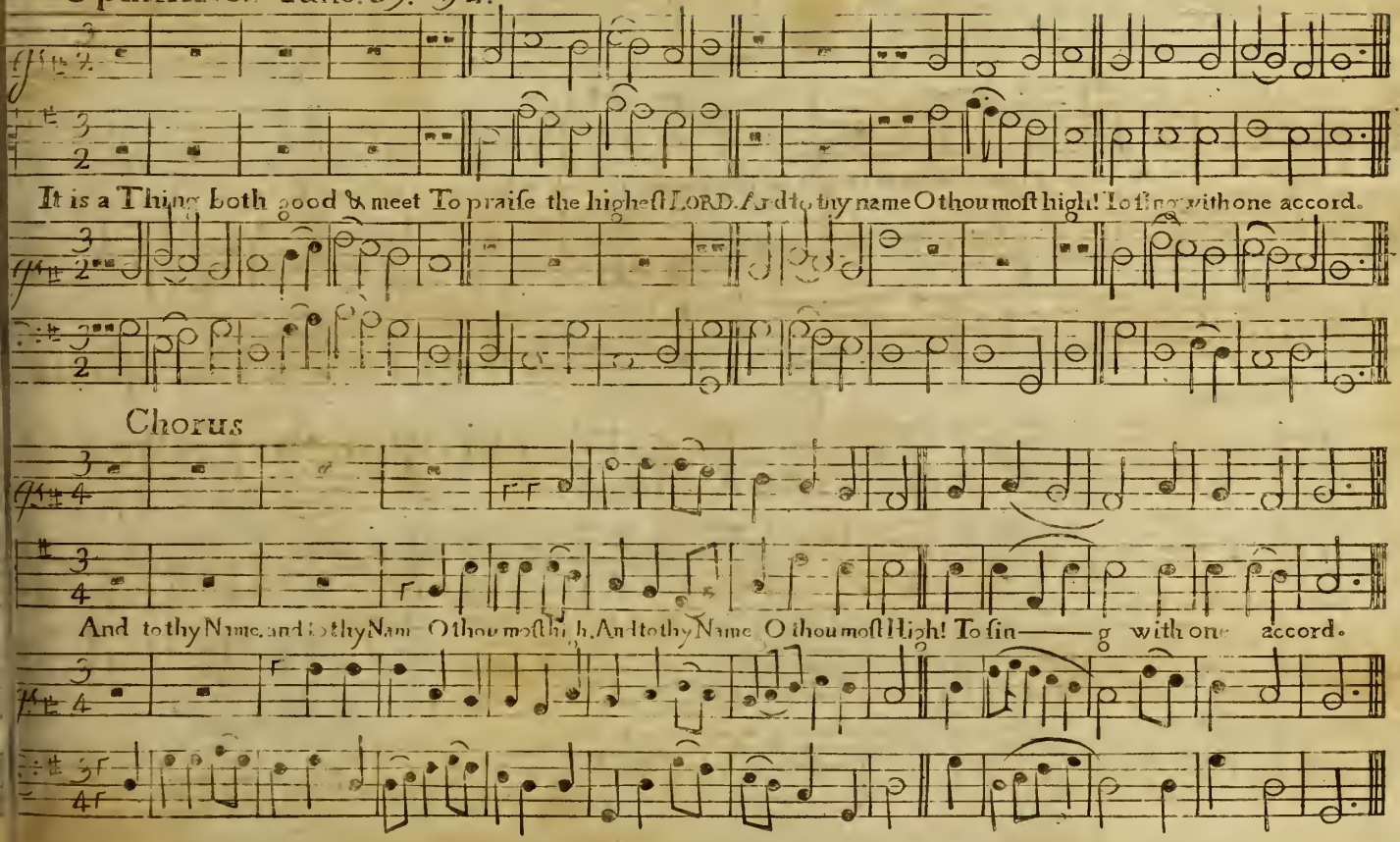
Guilford Tune. *St. 67.*



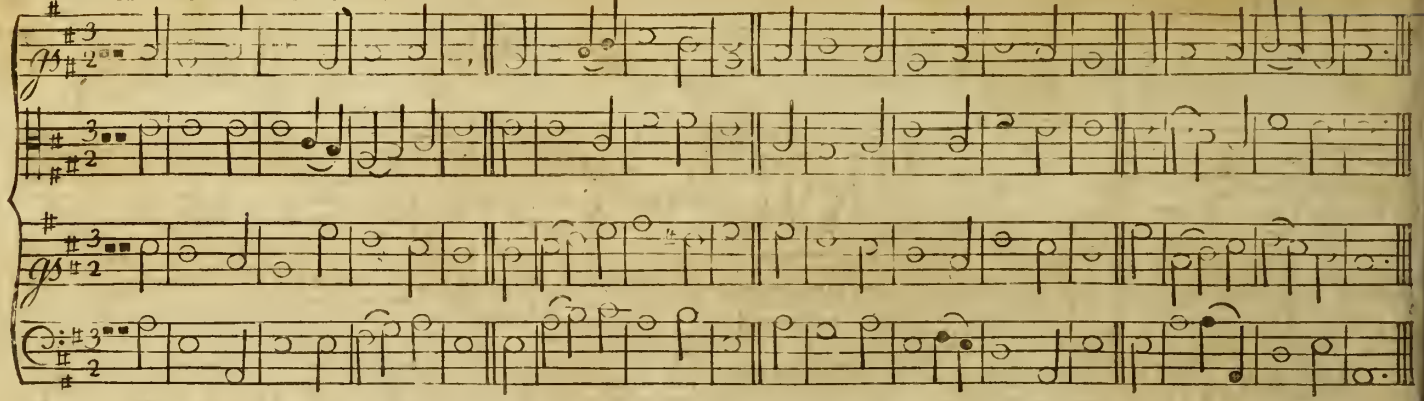

O come, let us lift up our Voice, And sing un-to the LORD; In Him our Rock of Health rejoice,
Chorus
Let u——s with one accord. In Him our Rock of Health rejoice, Let u——s with one ac-cord.

Westerham Tune. *Ps.* 81.

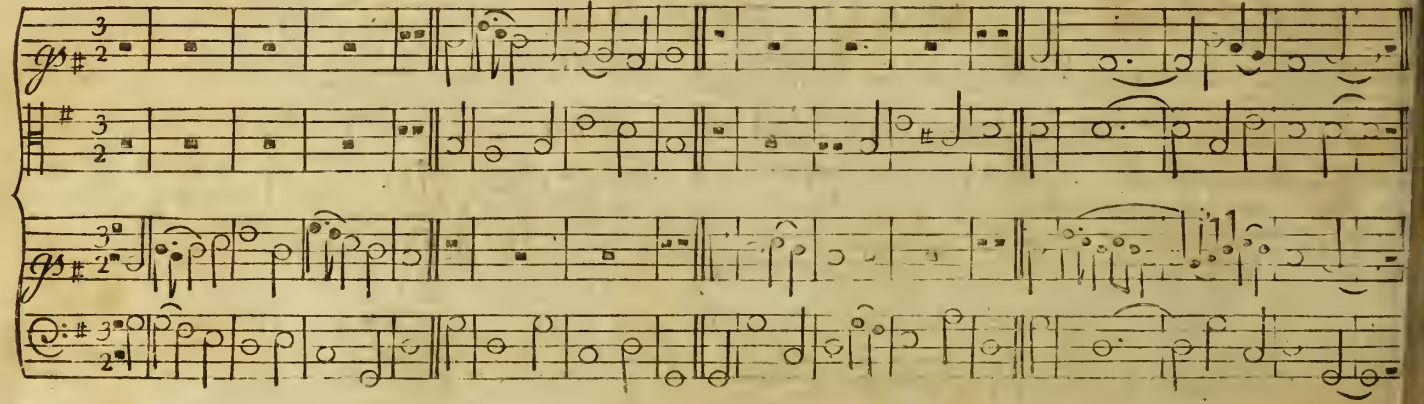



It is a Thing both good & meet To praise the highest LORD. And to thy name O thou most high! To sing with one accord.
Chorus
And to thy Name, and to thy Name O thou most high, And to thy Name O thou most High! To sin——g with one accord.

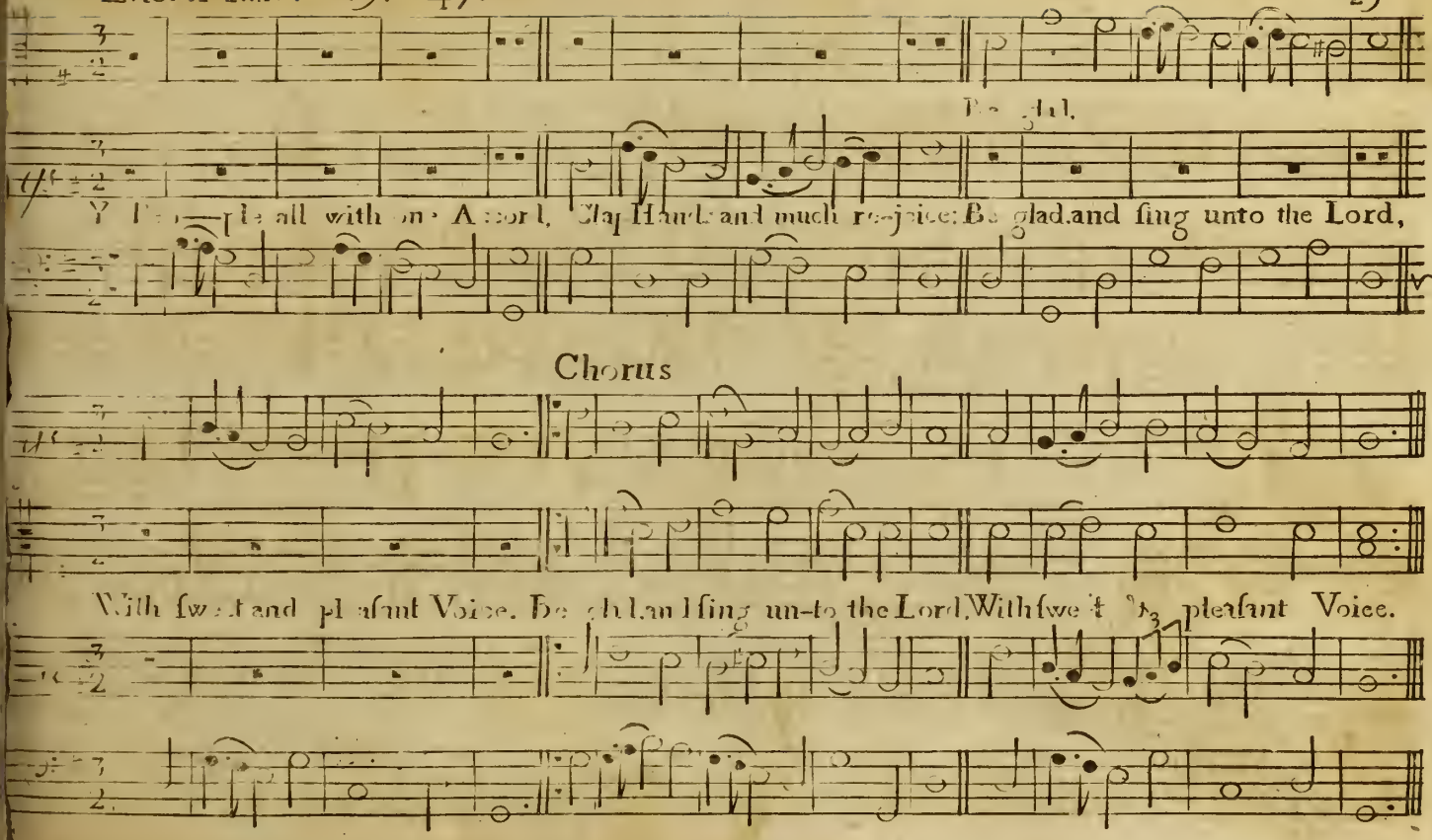
Binchester Tune



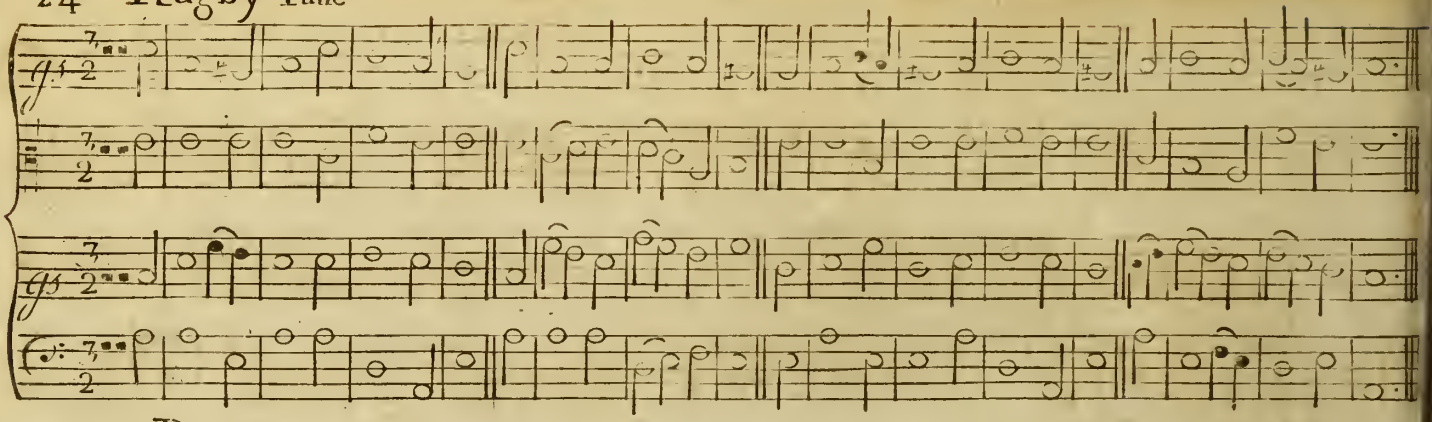
Rutland Tune



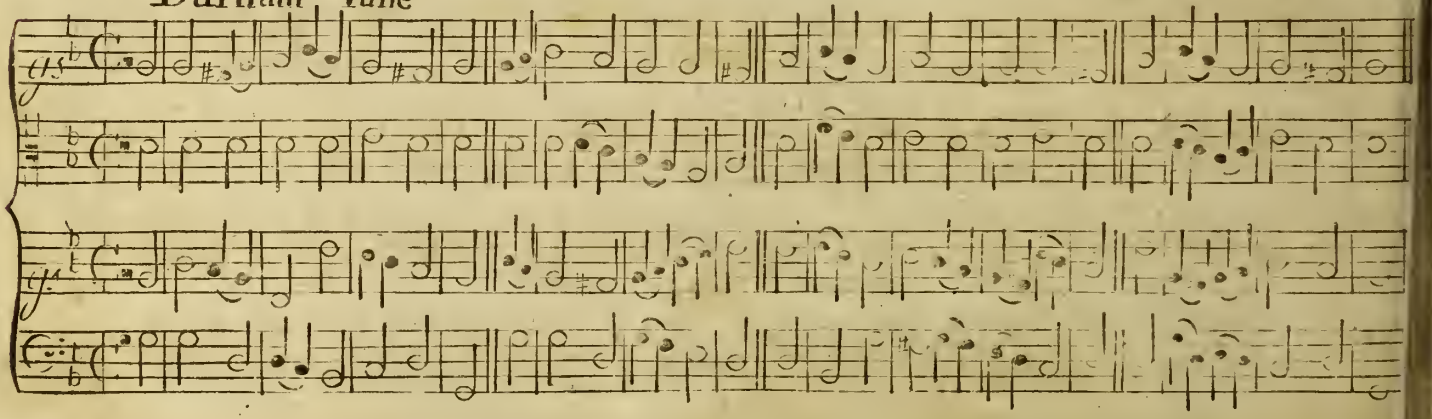
Exeter Tune. P. 47.



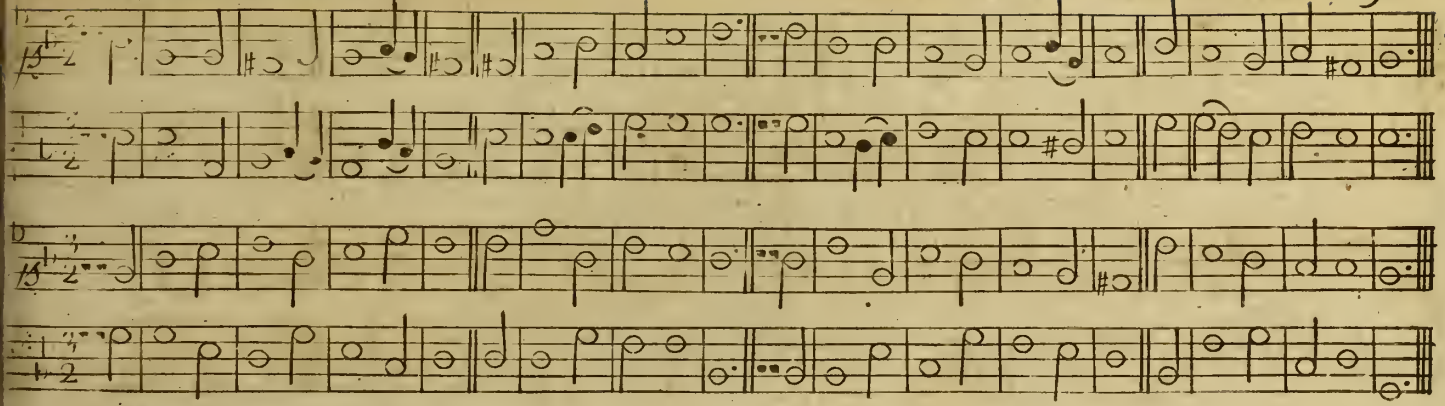
Rugby Tune



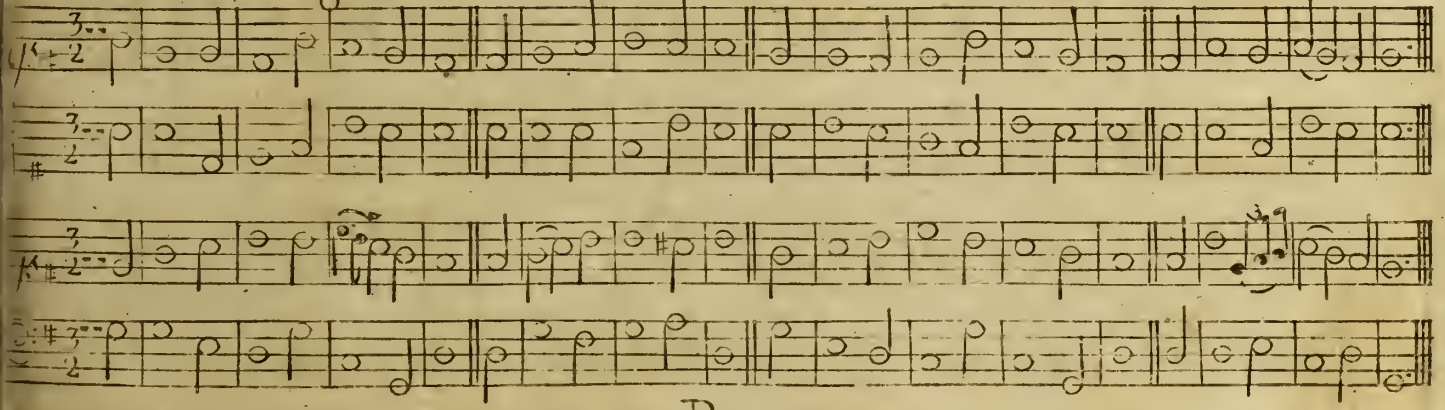
Durham Tune

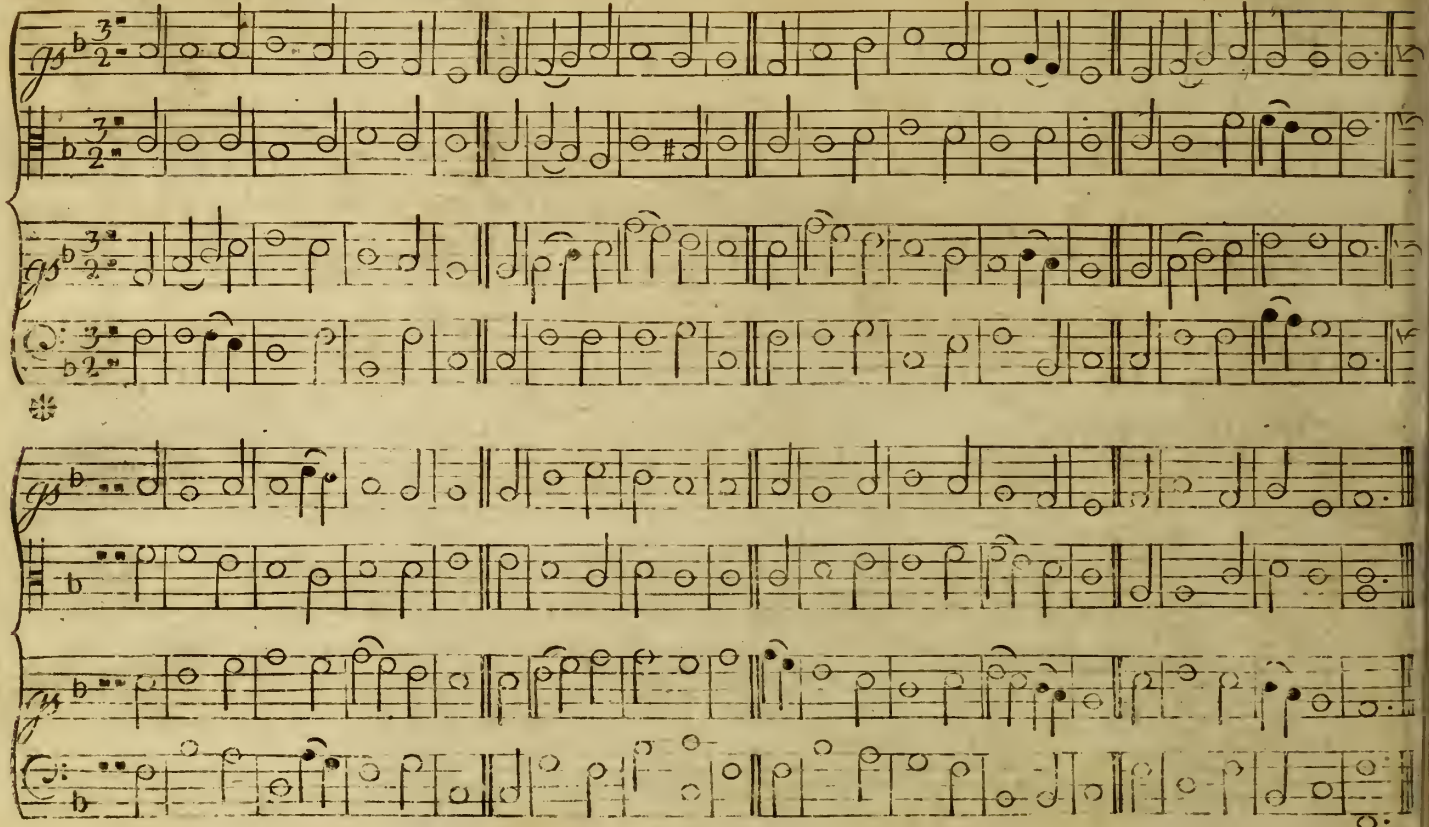


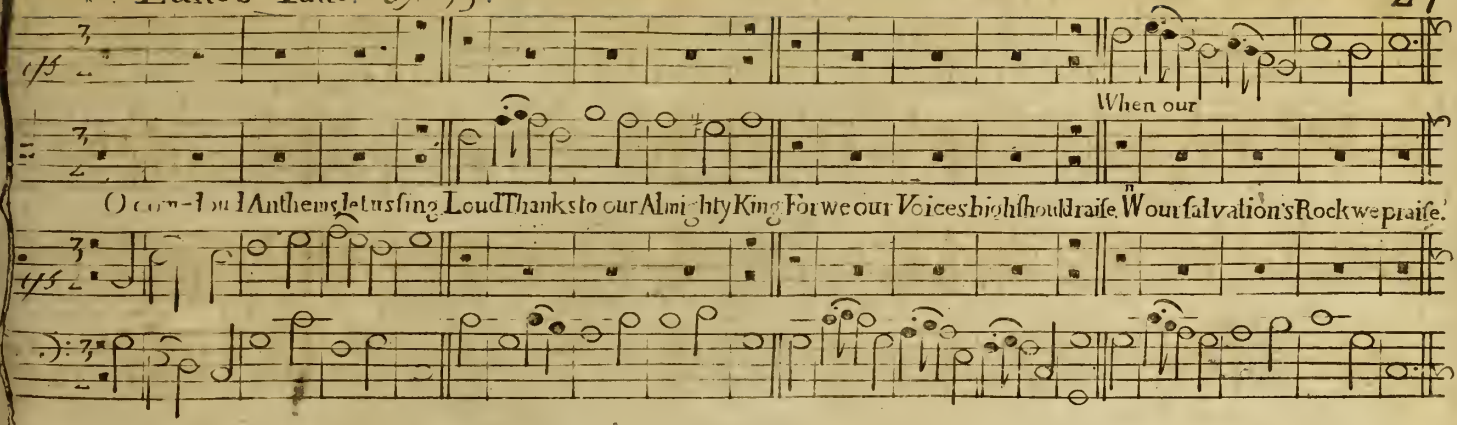
Manchester Tune



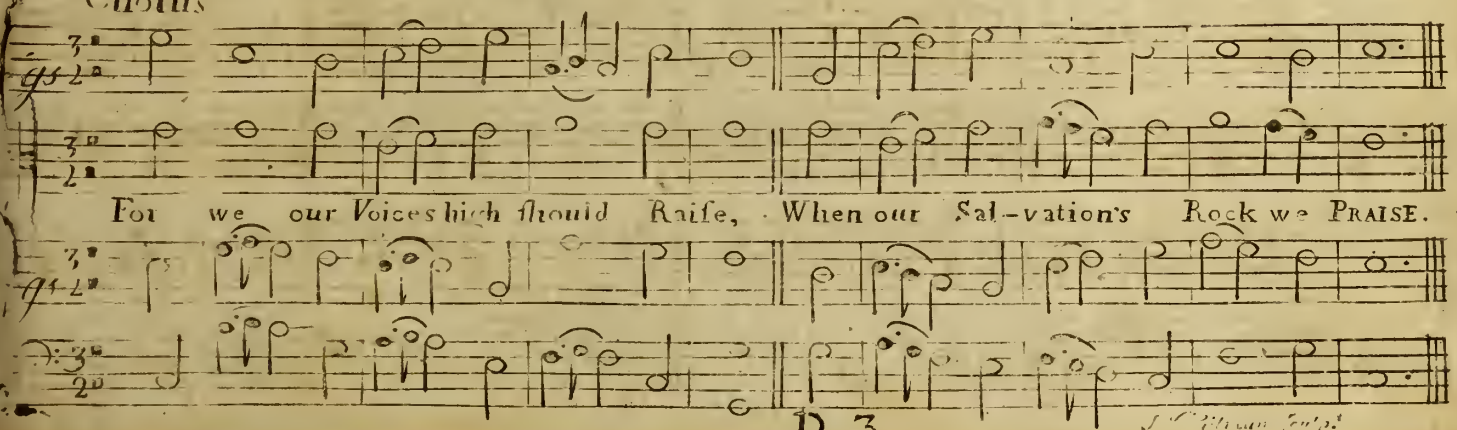
Marlborough Tune



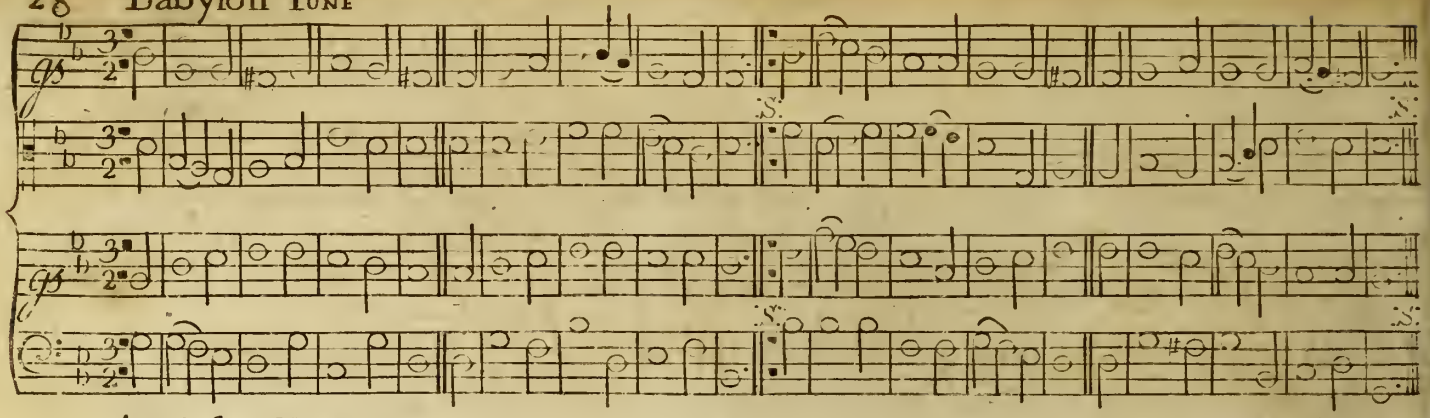



When our
O come Loud Anthems let us sing Loud Thanks to our Almighty King For we our Voices high should raise. When our Salvation's Rock we praise.

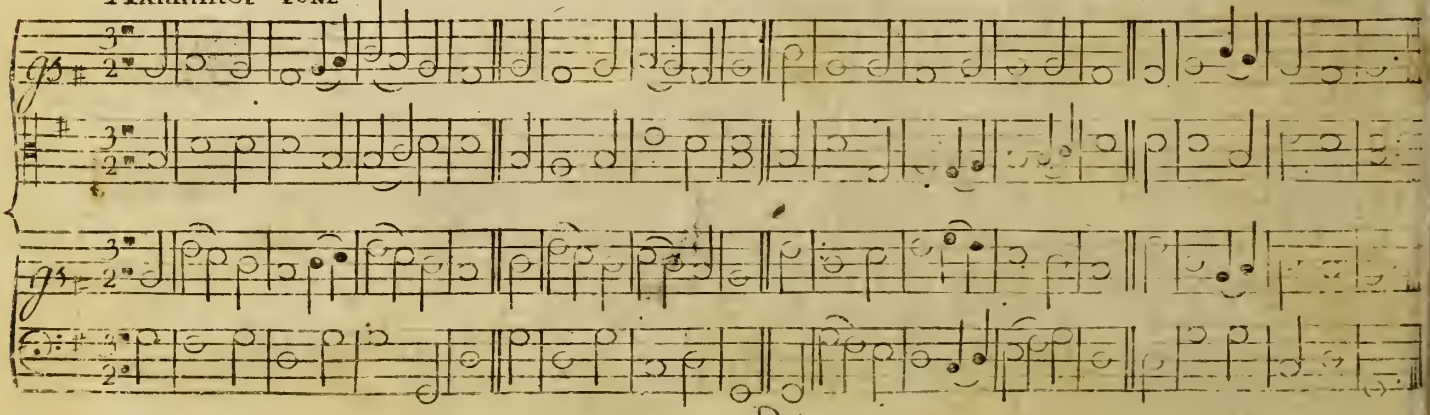
Chorus


For we our Voices high should Raise, When our Sal-vation's Rock we PRAISE.

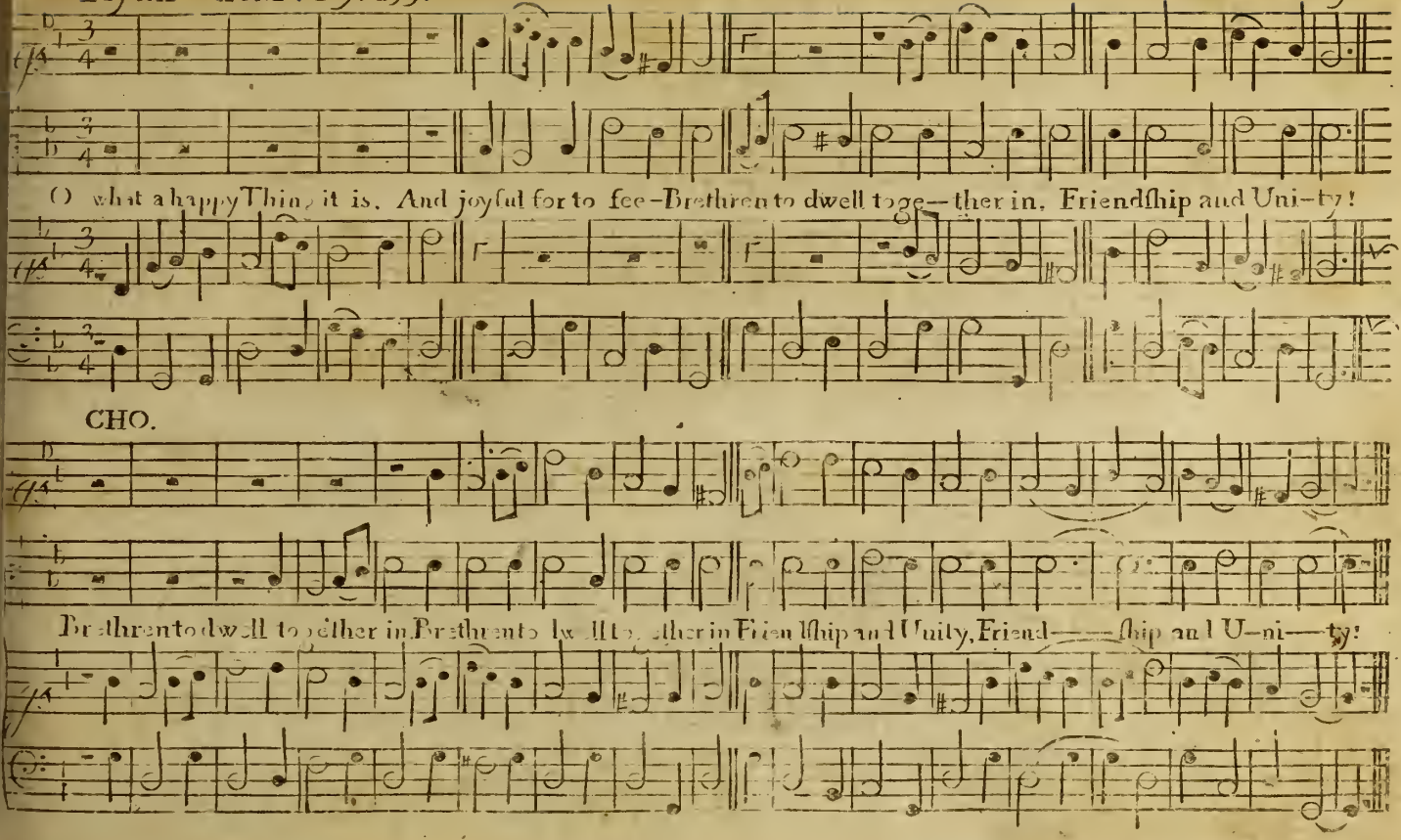
Babylon Tune



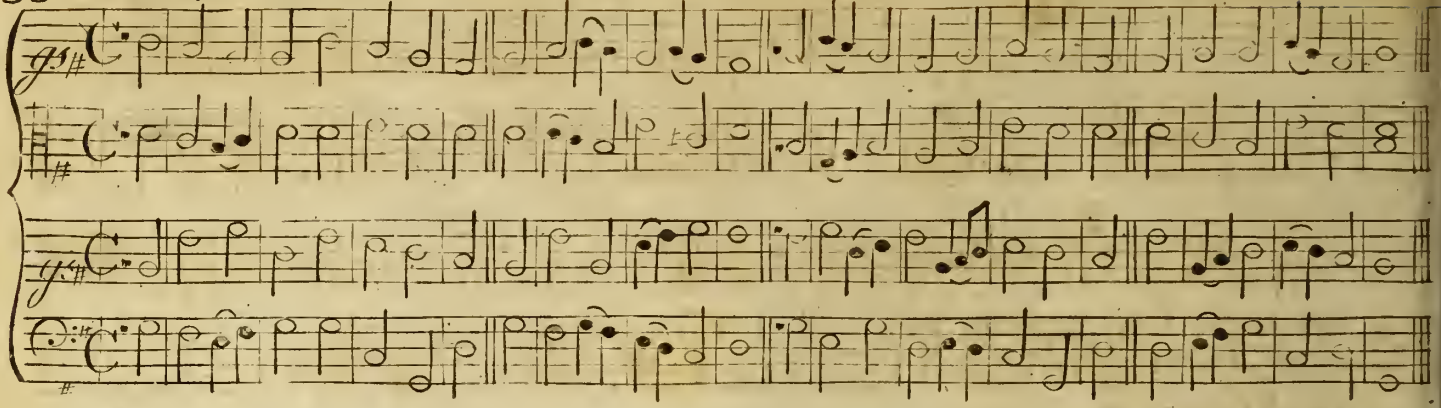
Axminster Tune



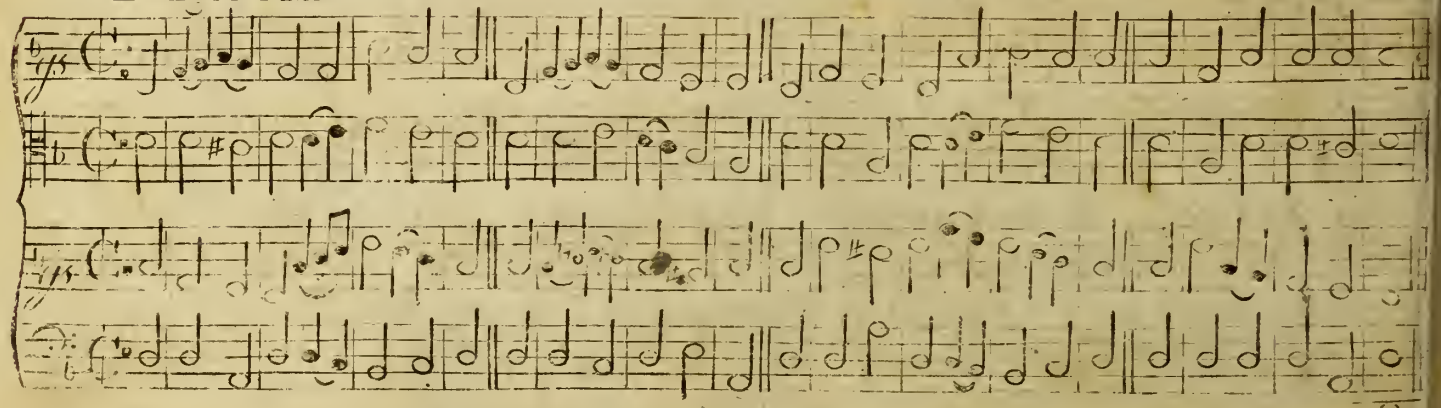
D A


O what a happy Thing it is. And joyful for to see—Brethren to dwell toge—ther in. Friendship and Uni—ty!
CHO.
Brethren to dwell together in Brethren to dwell together in Friendship and Unity, Friend——ship and U—ni—ty!

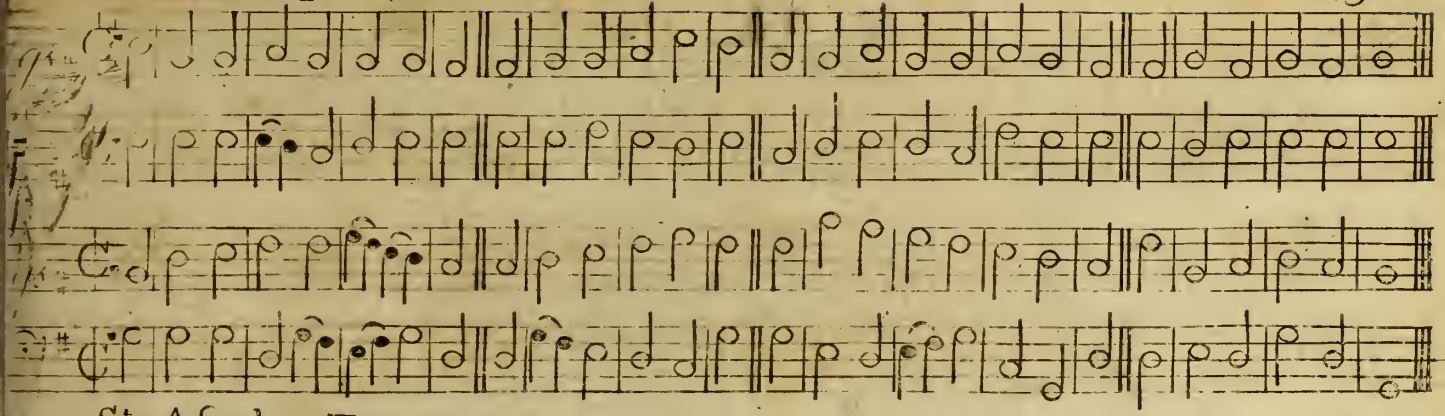
30 St. David's Old Tune



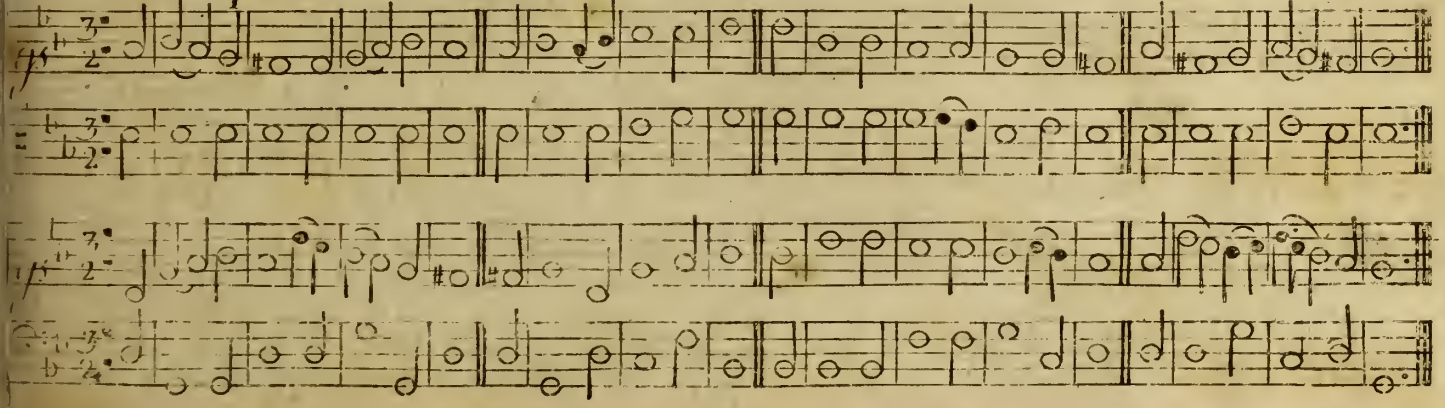
Bangor Tune



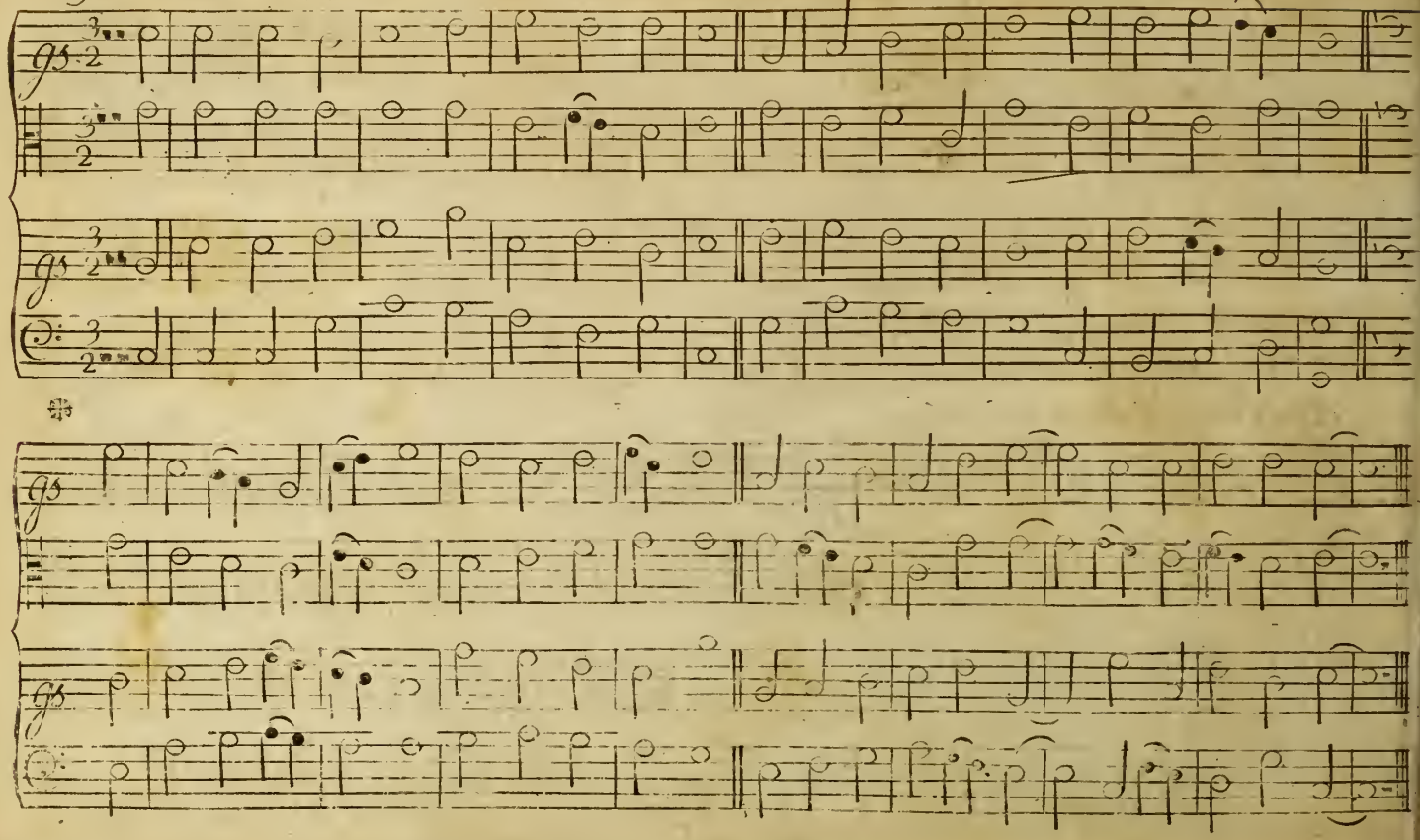
St David's New Tune

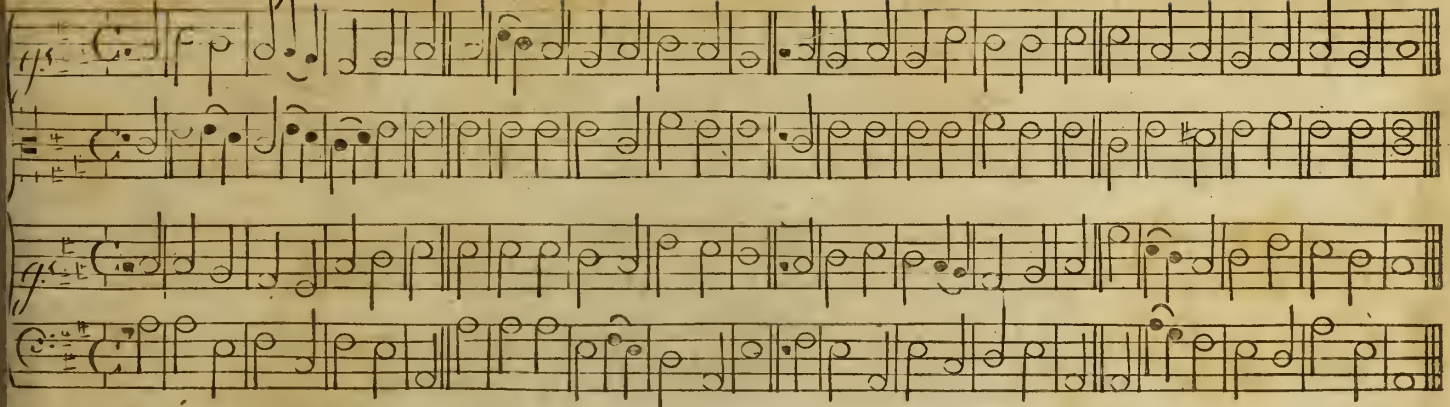


St Asaph's Tune

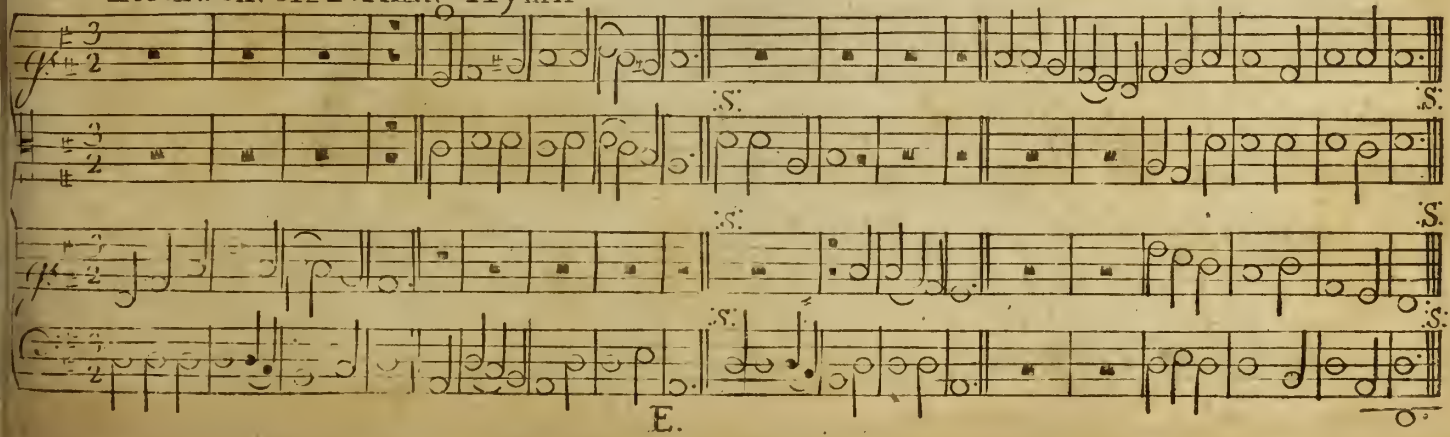


232 St. Michael's Tune

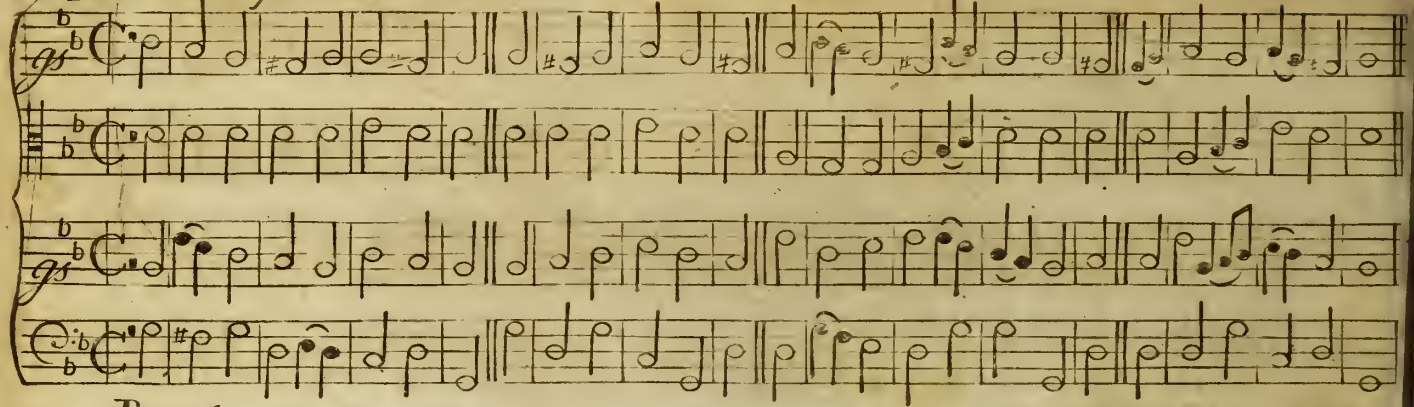




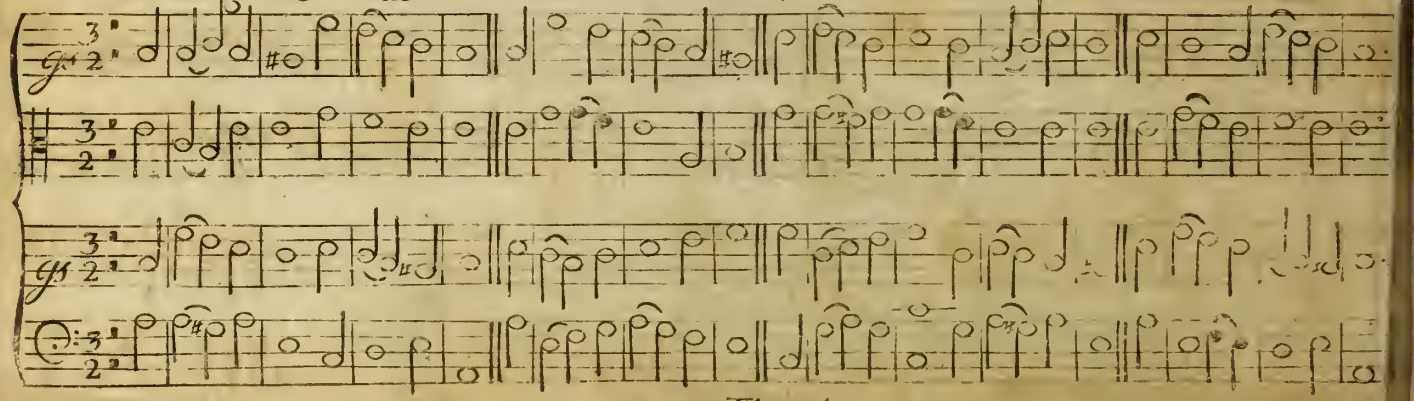
Rothwell. or Morning Hymn



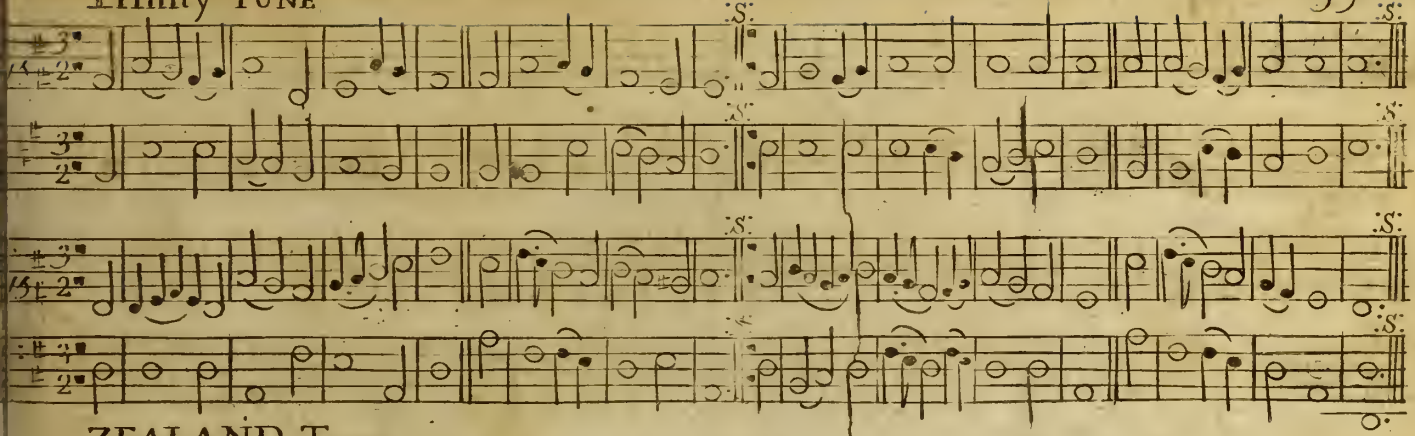
Newbury Tune



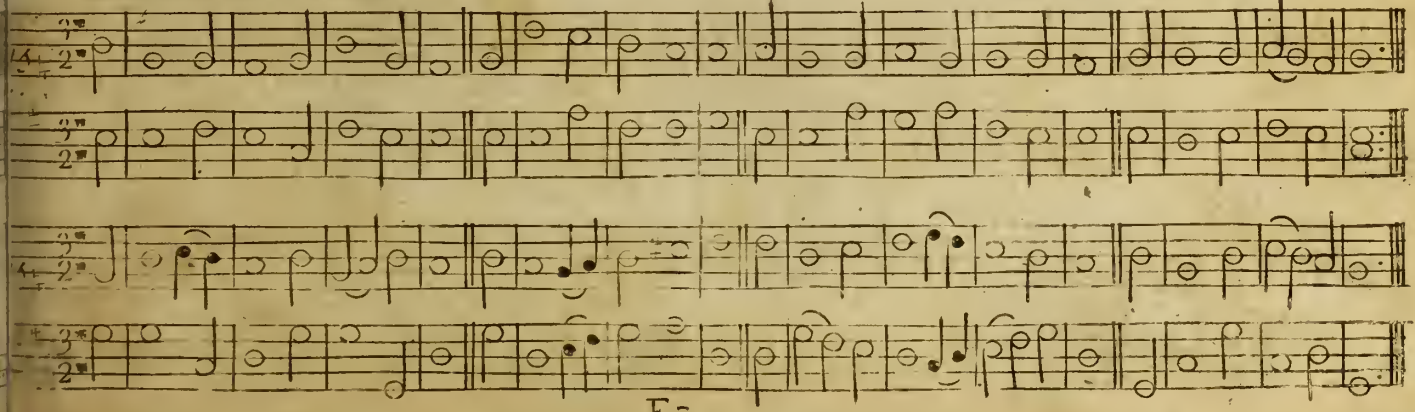
Bromsgrove Tune



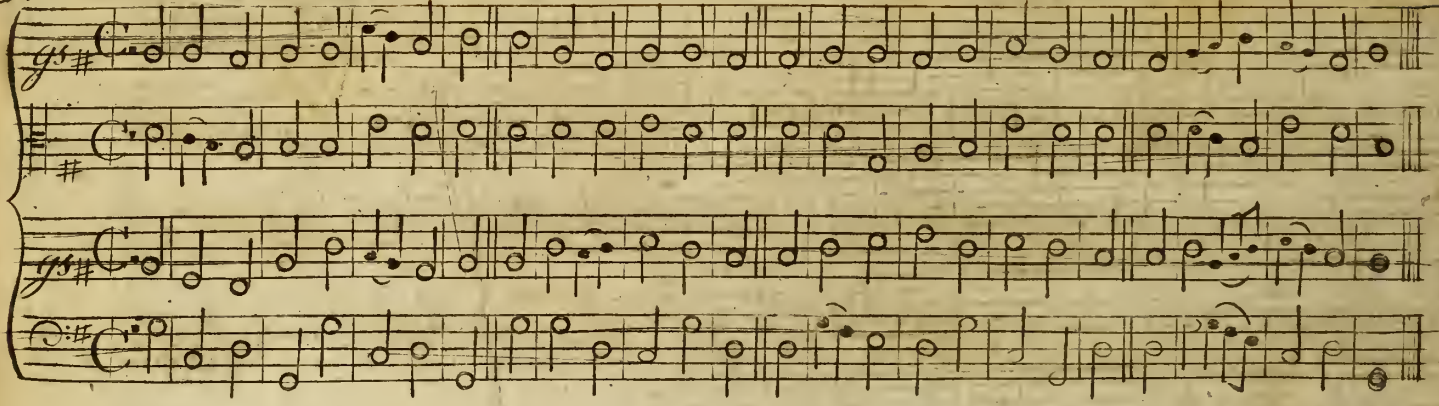
Trinity TUNE



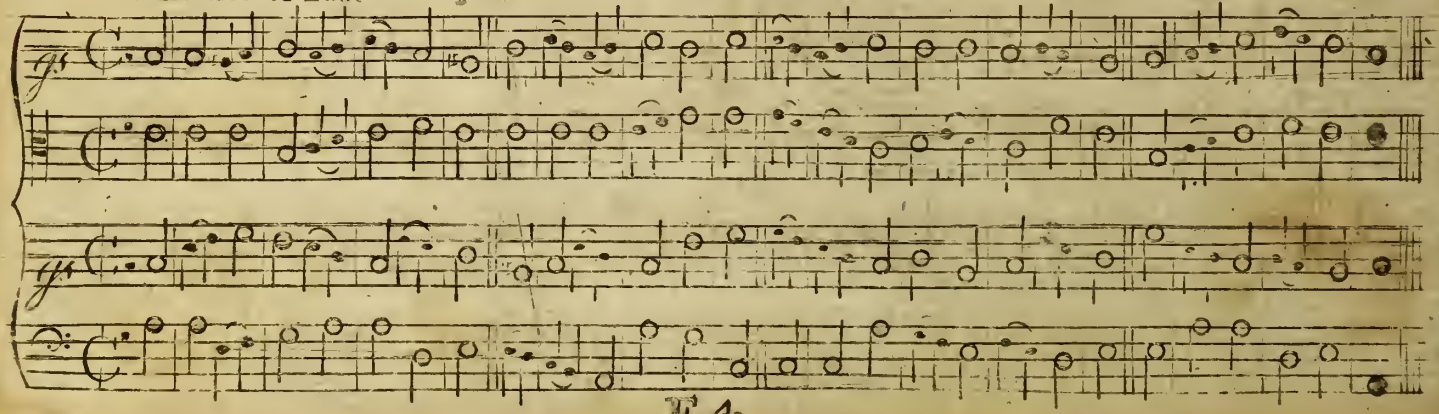
ZEALAND Tune



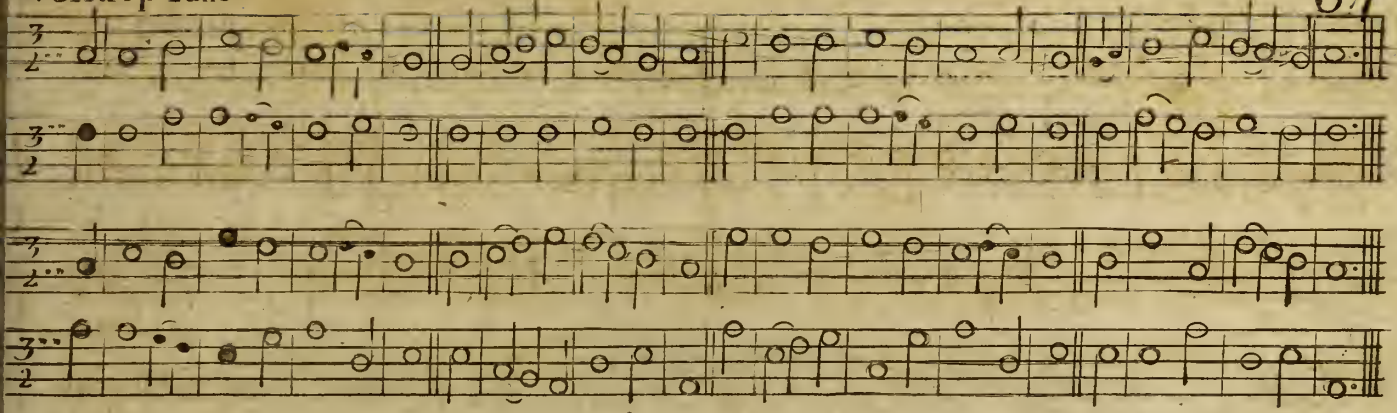
Dunchurch Tune



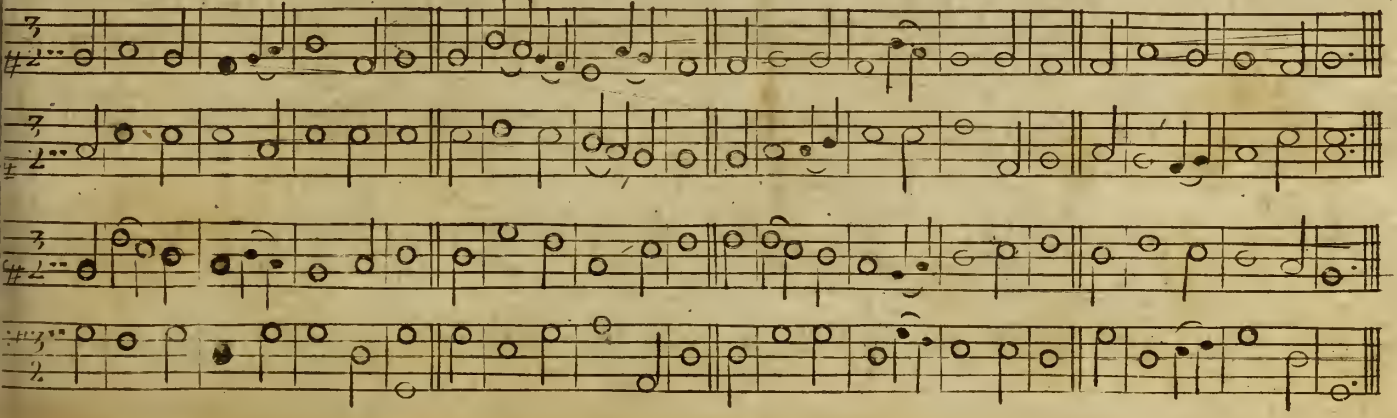
Winchester Tune



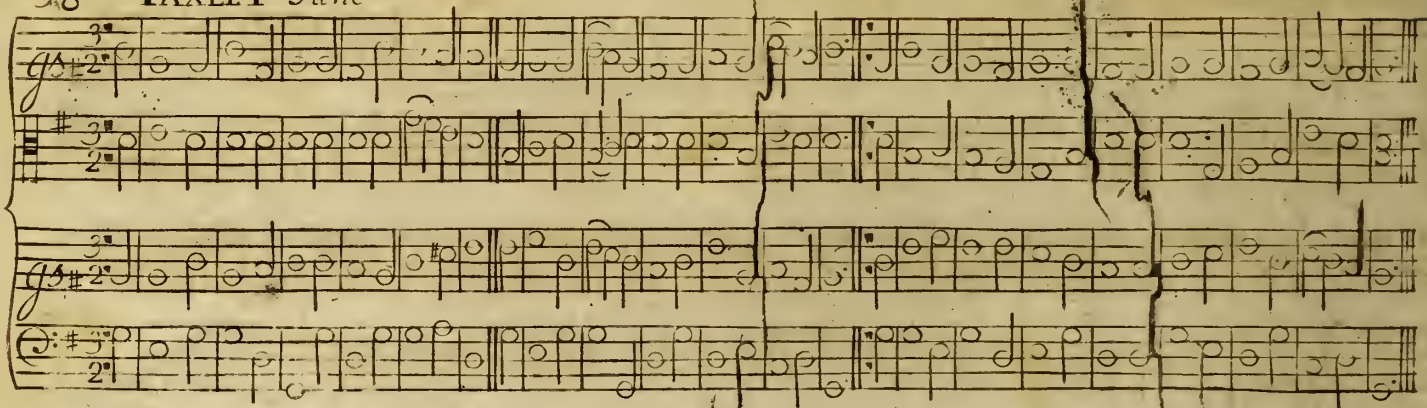
Worksop Tune



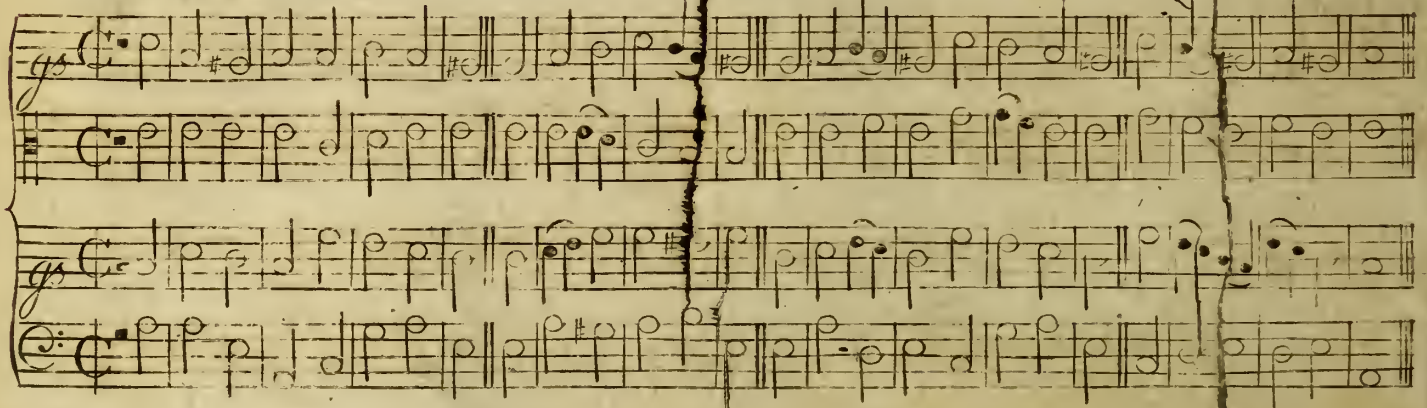
Bellford Tune

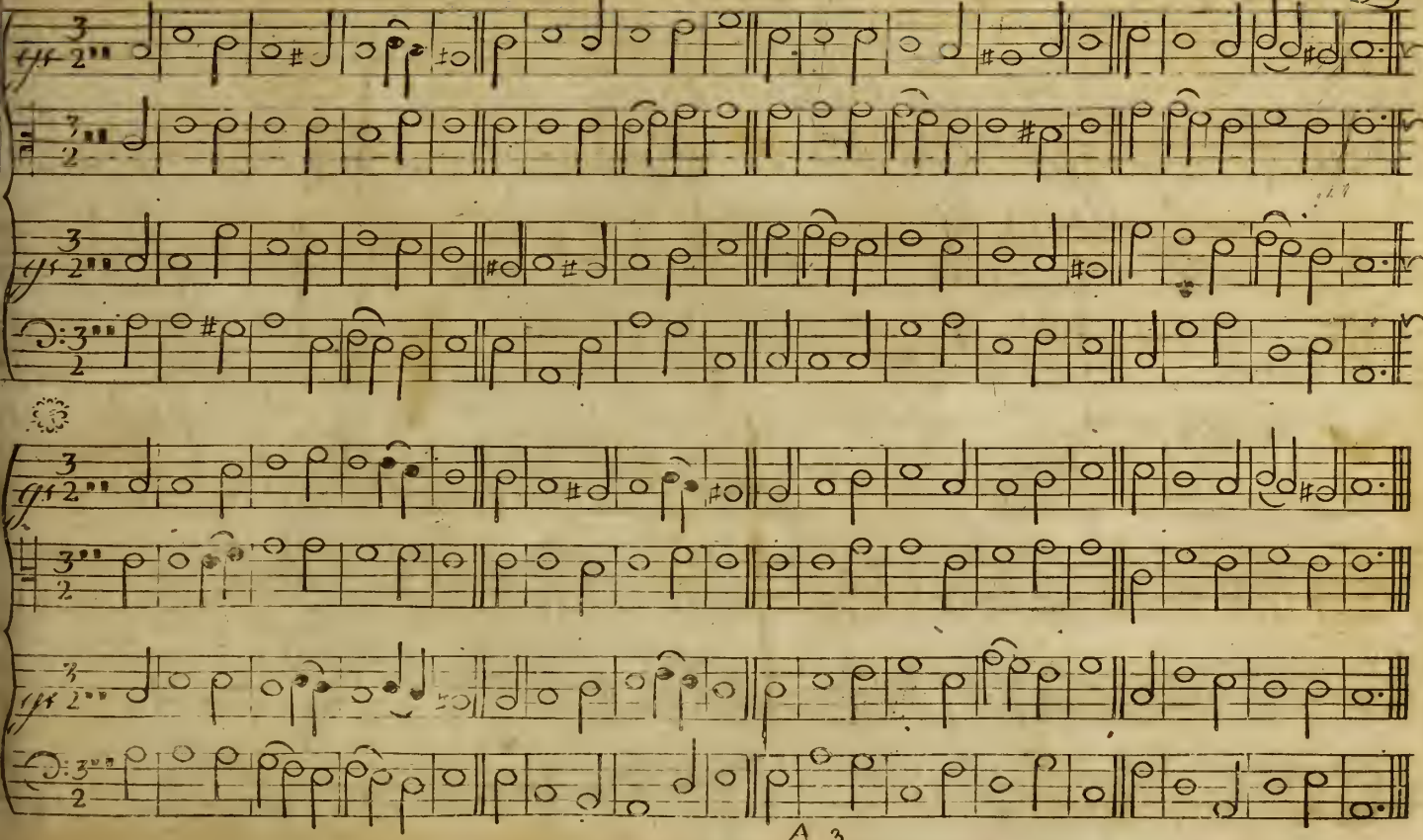


Yaxley Tune

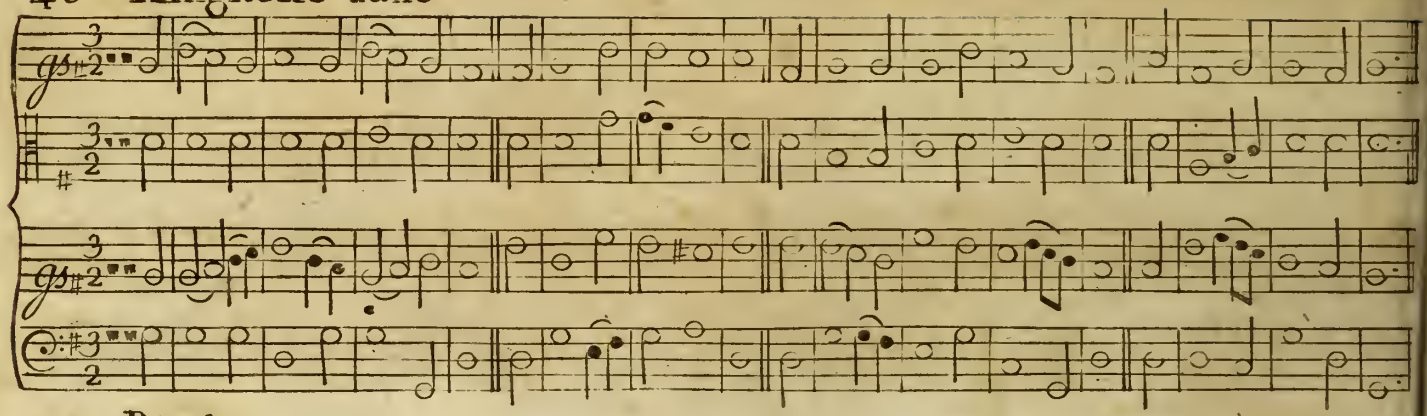


Wendover Tune

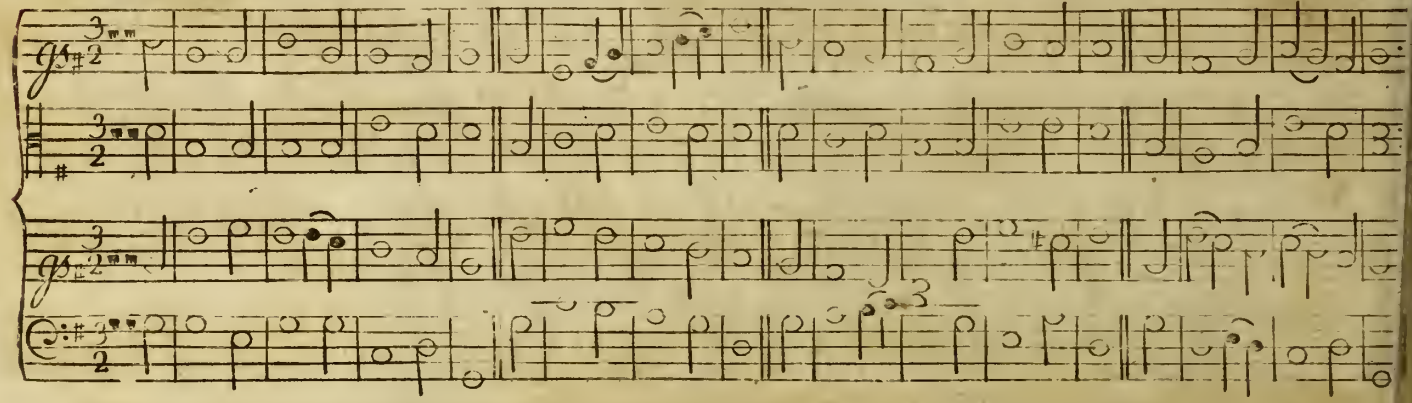




40 Kingſtone Tune



Blenheim Tune



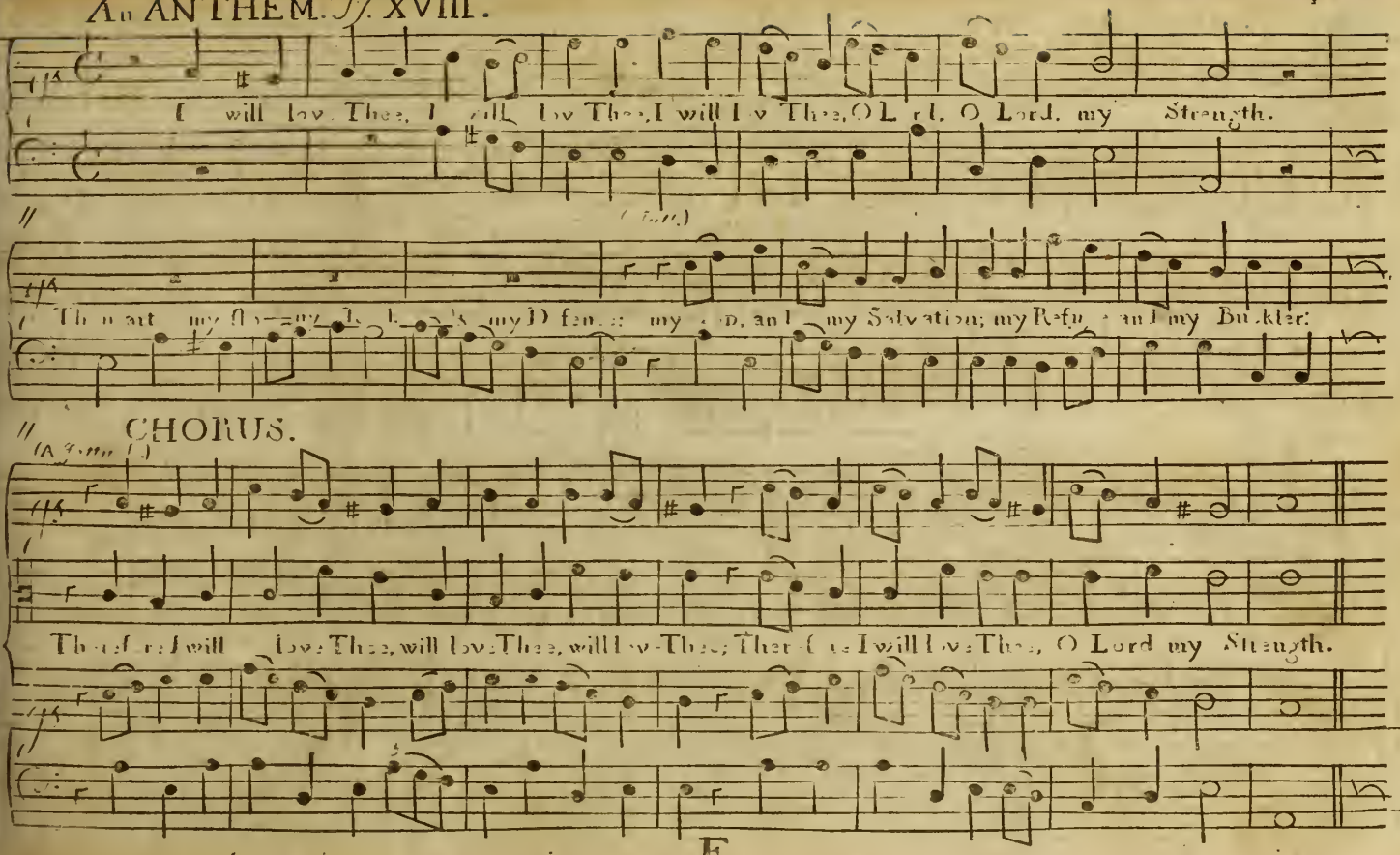
An ANTHEM. Ps. XVIII.

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

Thou art my Stony Rock, my Defence; my God, and my Salvation; my Refuge and my Buckler:

CHORUS.

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



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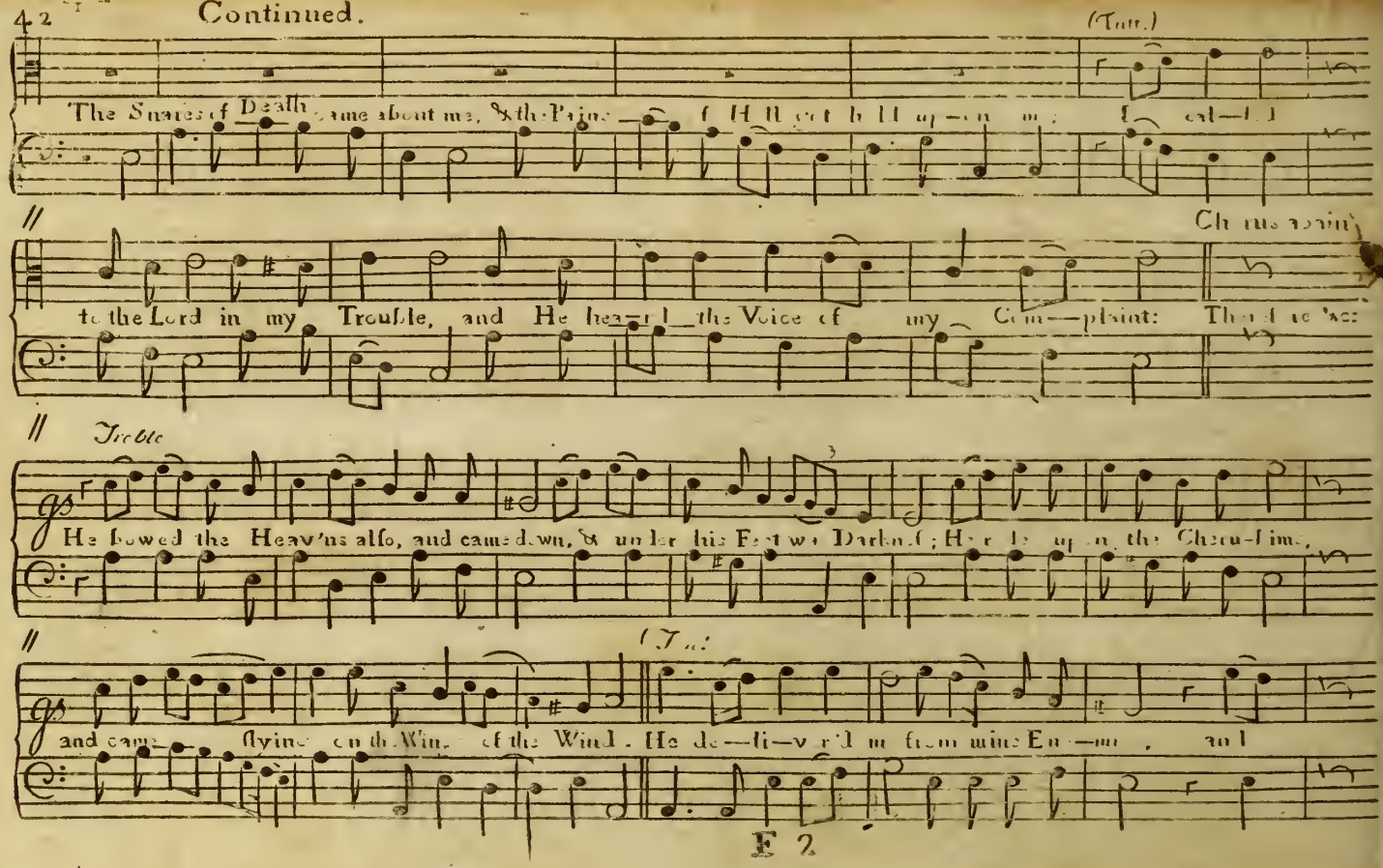

(Tutti.)
The Snares of Death came about me, & the Pains of Hell got hold upon me; I cal—led
Chorus again.
to the Lord in my Trouble, and He heard the Voice of my Com—plaint: Then did the Earth
Treble
He bowed the Heav'ns also, and came down, & under his Feet was Darkness; He rode upon the Cherubims,
(Tutti.)
and came flying on the Wings of the Wind. He de—li—ver'd me from mine Ene—mies, and

Continued.

sent down to fetch me; and because I love this Law. He had a fa—vour for me; He hath given

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

(Chorus again

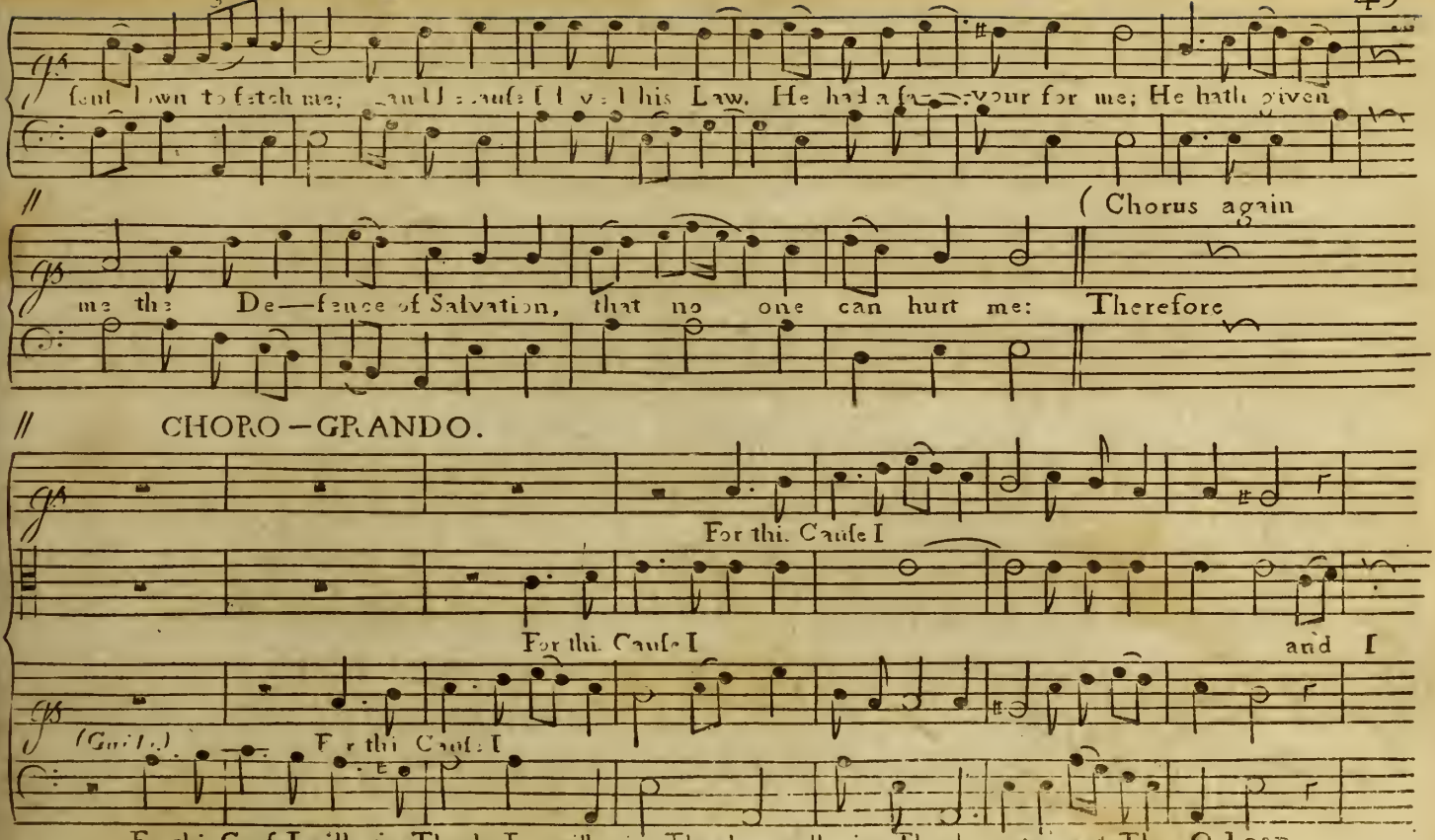
CHORO—GRANDO.

For thi. Cause I

For thi. Cause I and I

(Guide.) For thi Cause I

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



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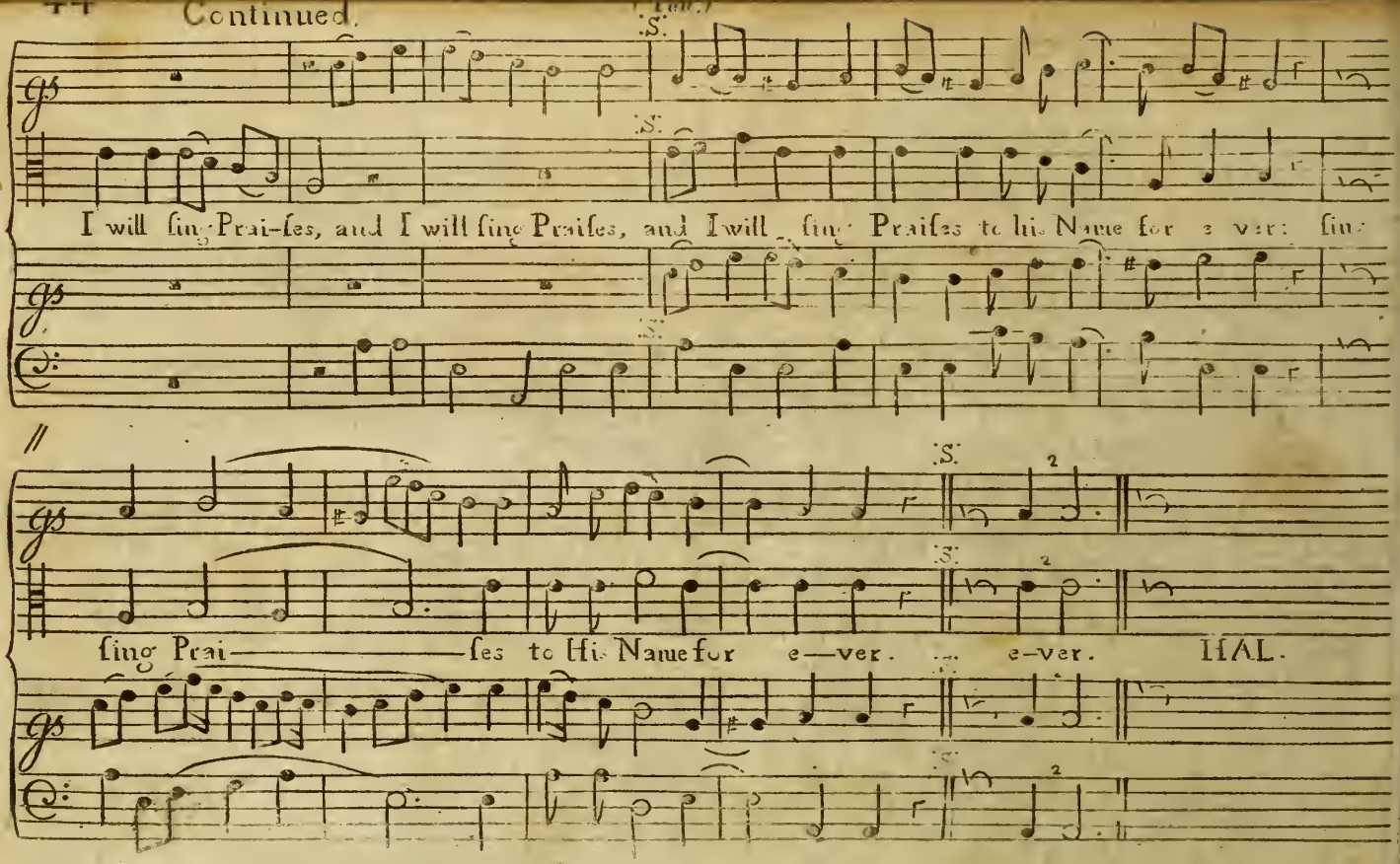

I will sing Prai-ses, and I will sing Praises, and I will sing Praises to his Name for e ver: sing
sing Prai——ses to His Name for e—ver. e-ver. HAL.

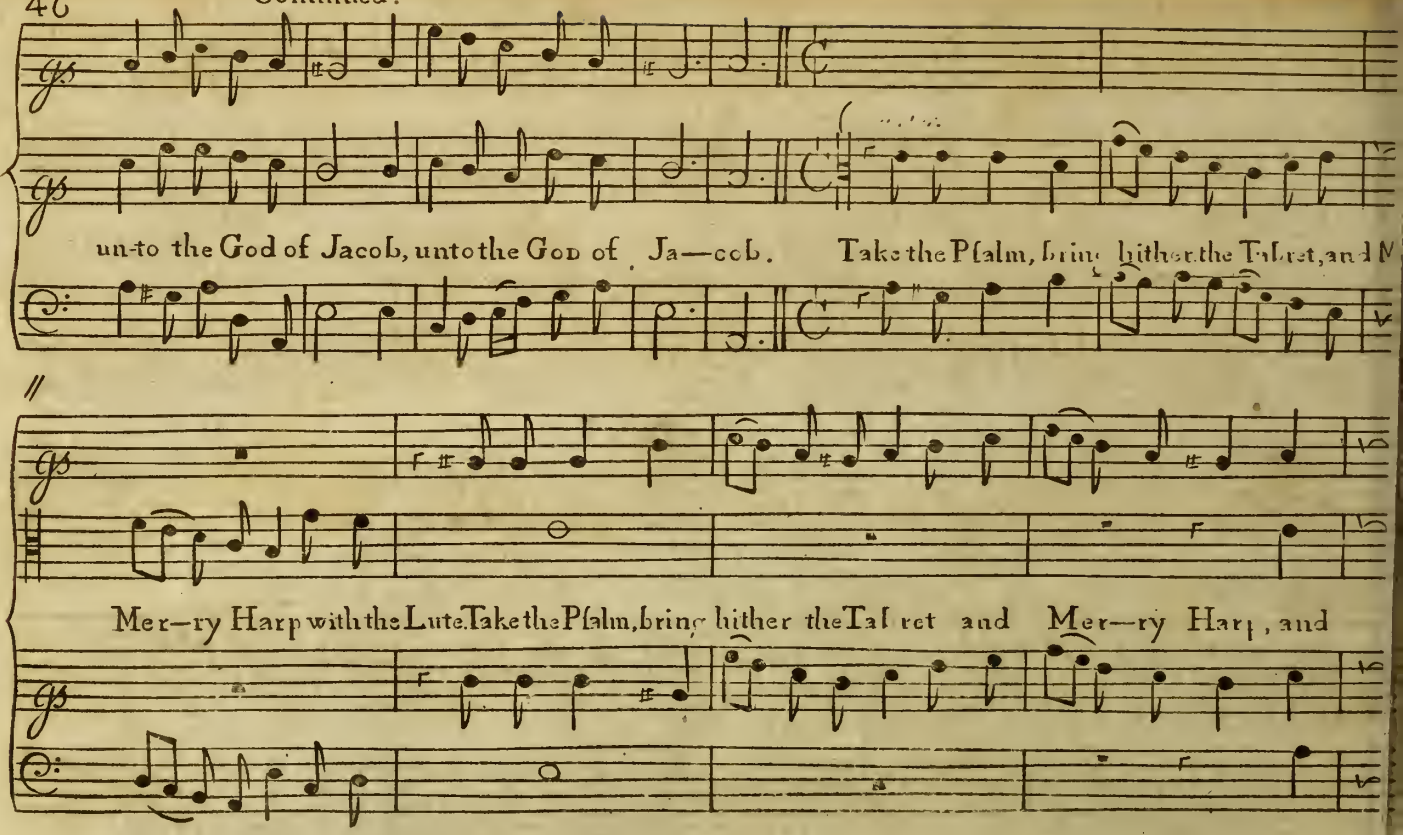
Continue I.

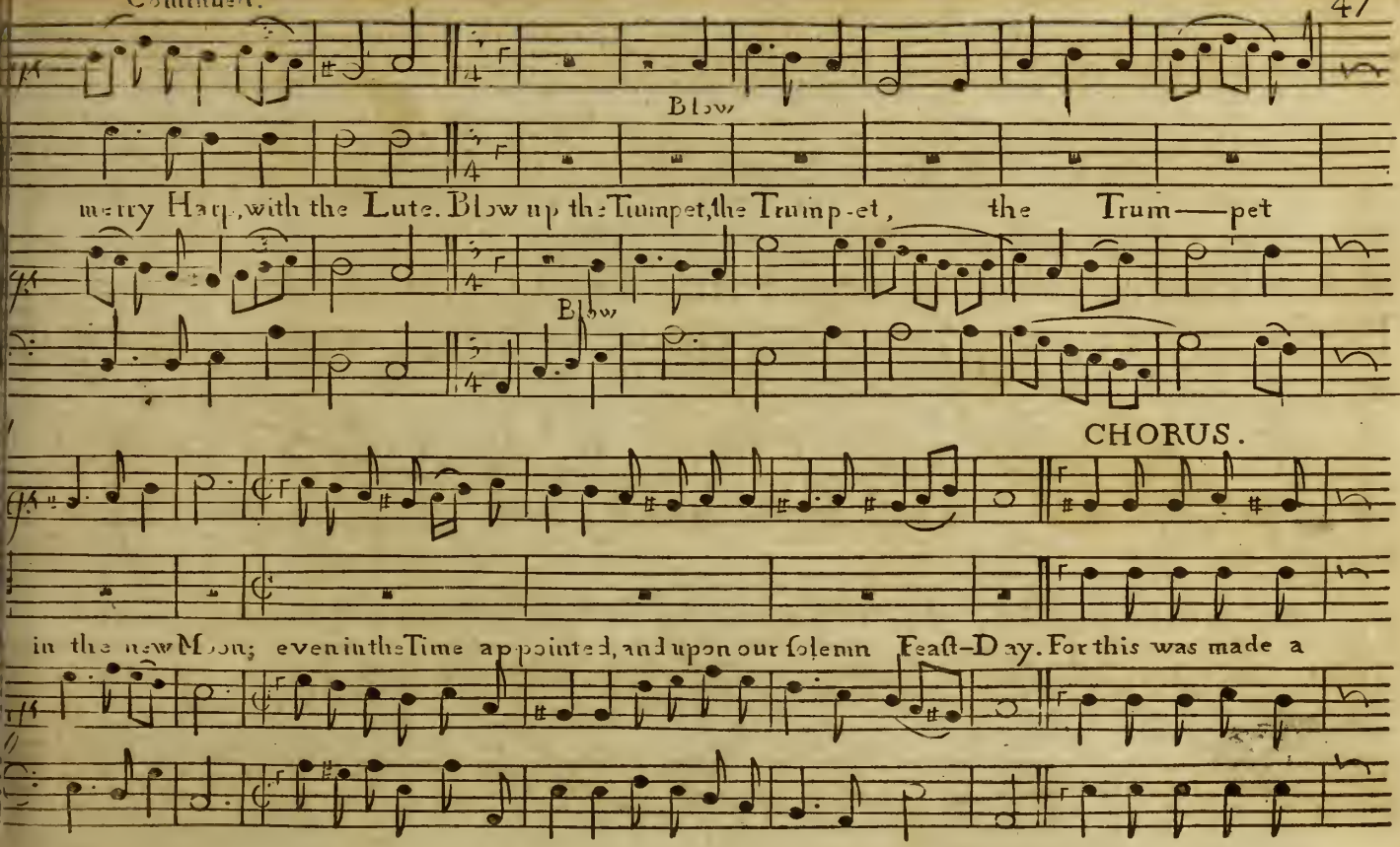
Hal-le-lu-jah. :‖: :‖: :‖: :‖: :‖: Hal-le-lu-jah: jah.

An ANTHEM. *Ps.* LXXXI.

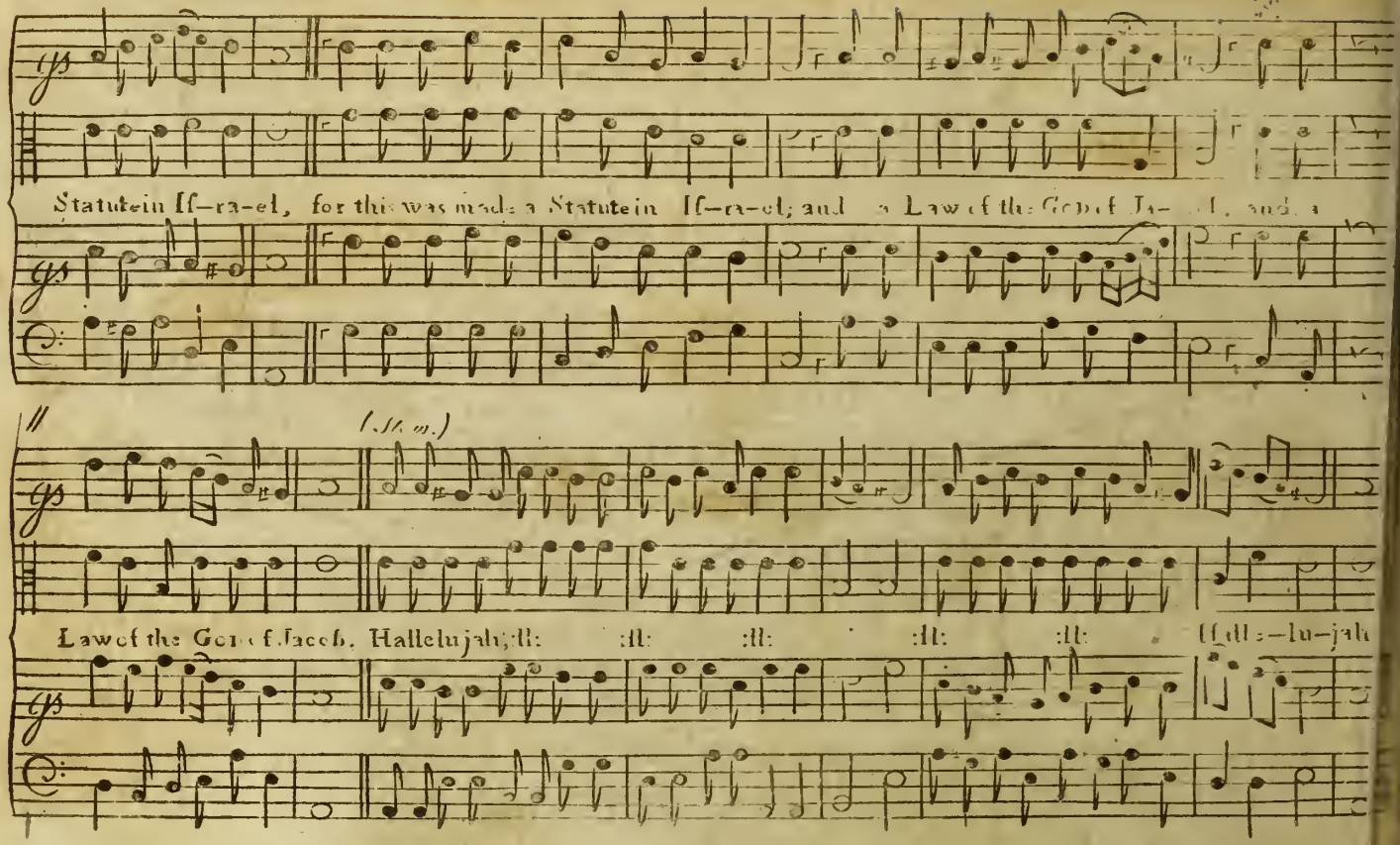
Sing ye merri-ly un——to God our Strength, make a chearfull Noi————se

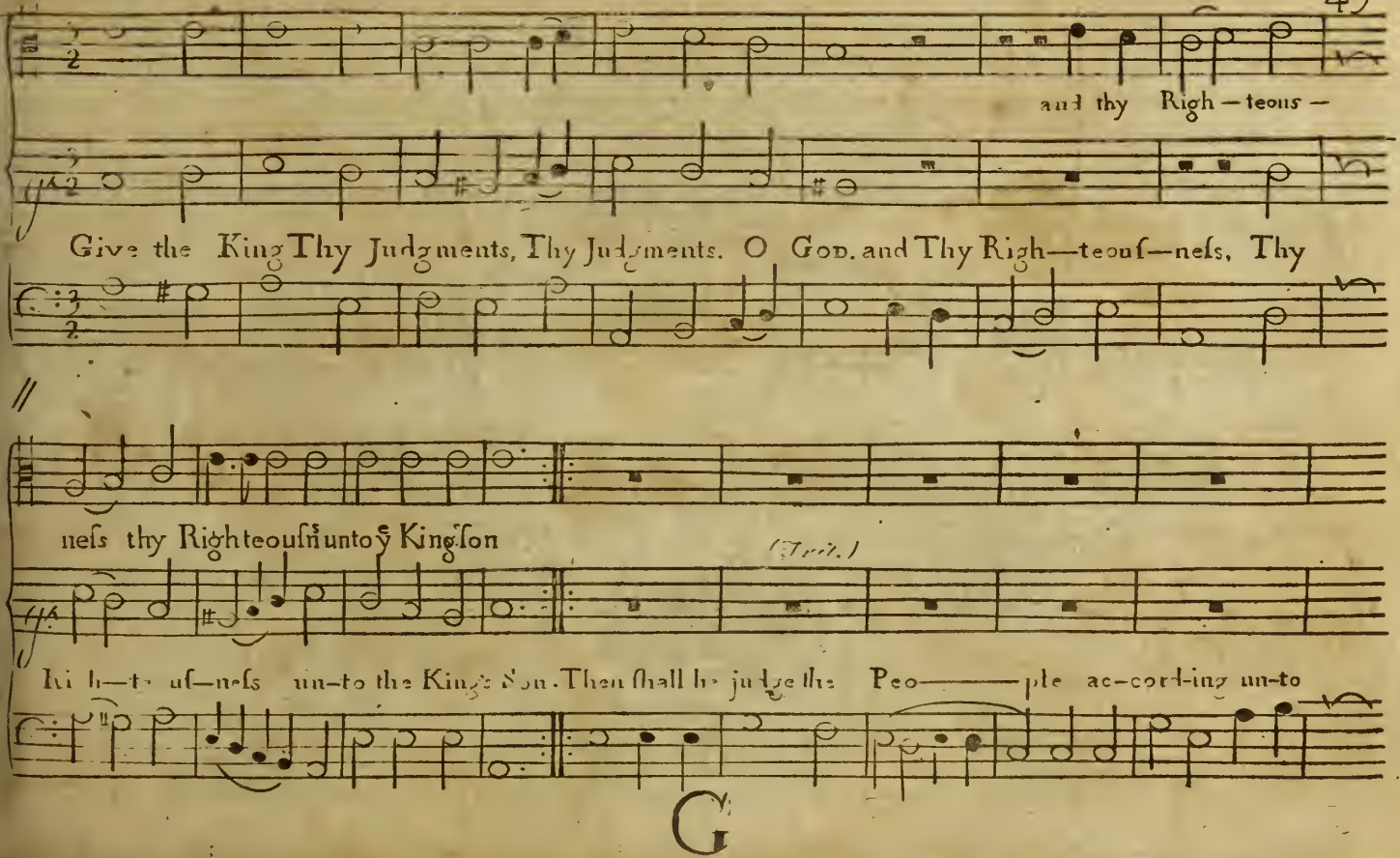
Continued.


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


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 appointed, and upon our solemn Feast-Day. For this was made a

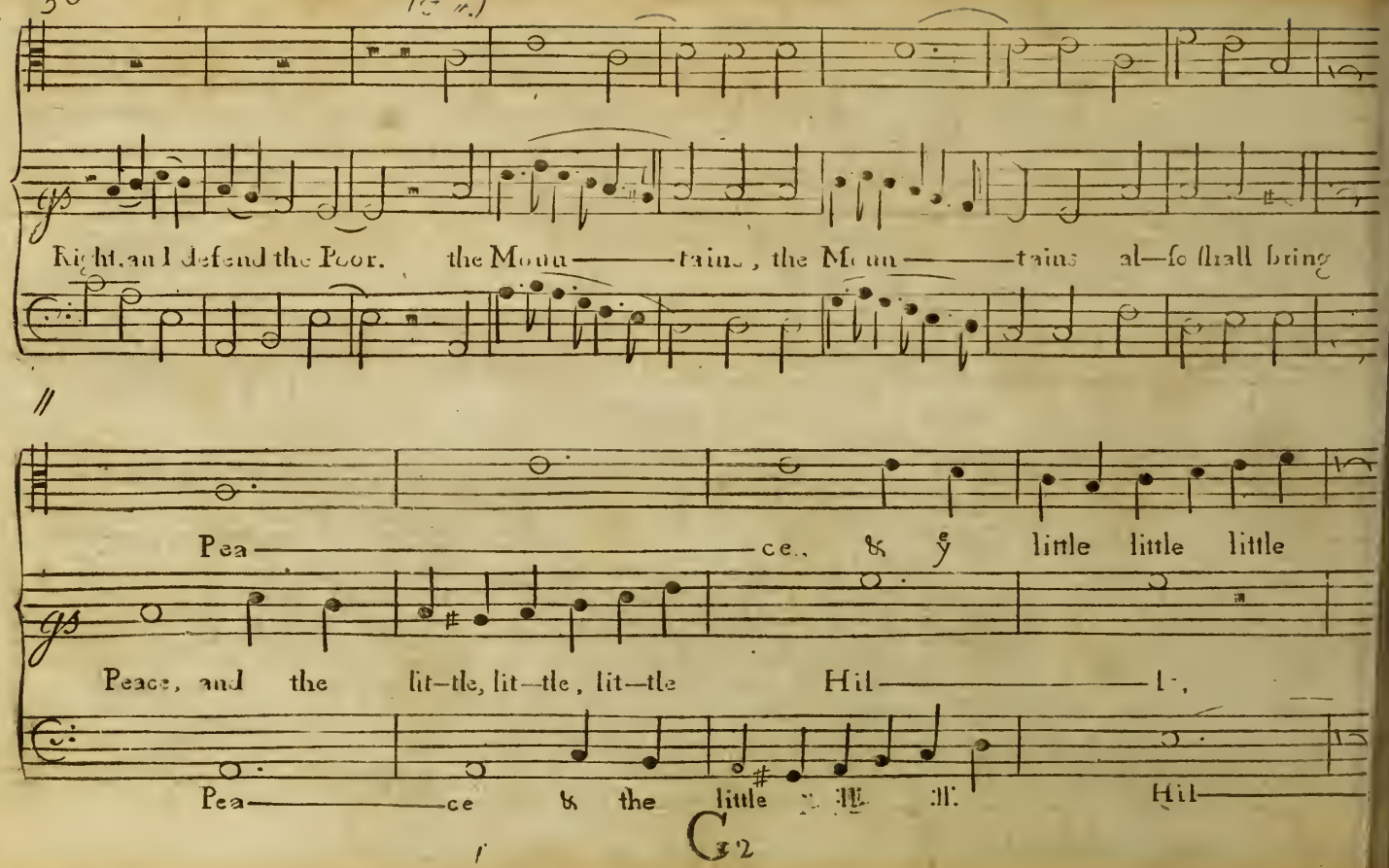
Continued.


Statute in Is-ra-el, for this was made a Statute in Is-ra-el; and a Law of the God of Ja- cob, and a
(Sl. w.)
Law of the God of Jacob. Hallelujah; :ll: :ll: :ll: :ll: :ll: Hal-le-lu-jah


and thy Righ—teous—
Give the King Thy Judgments, Thy Judgments. O God. and Thy Righ—teouſ—neſs, Thy
neſs thy Righteouſneſs unto ye Kings ſon
(Tenr.)
Righ—teouſ—neſs unto the Kings Son. Then ſhall he judge the Peo——ple ac-cord-ing un-to

G

50


Right, and defend the Poor. the Moun——tains, the Moun——tains al—so shall bring
Pea——ce. & y little little little
Peace, and the lit—tle, lit—tle, lit—tle Hil——l.
Pea——ce & the little Hil——

Continued.

Hills & the little little little

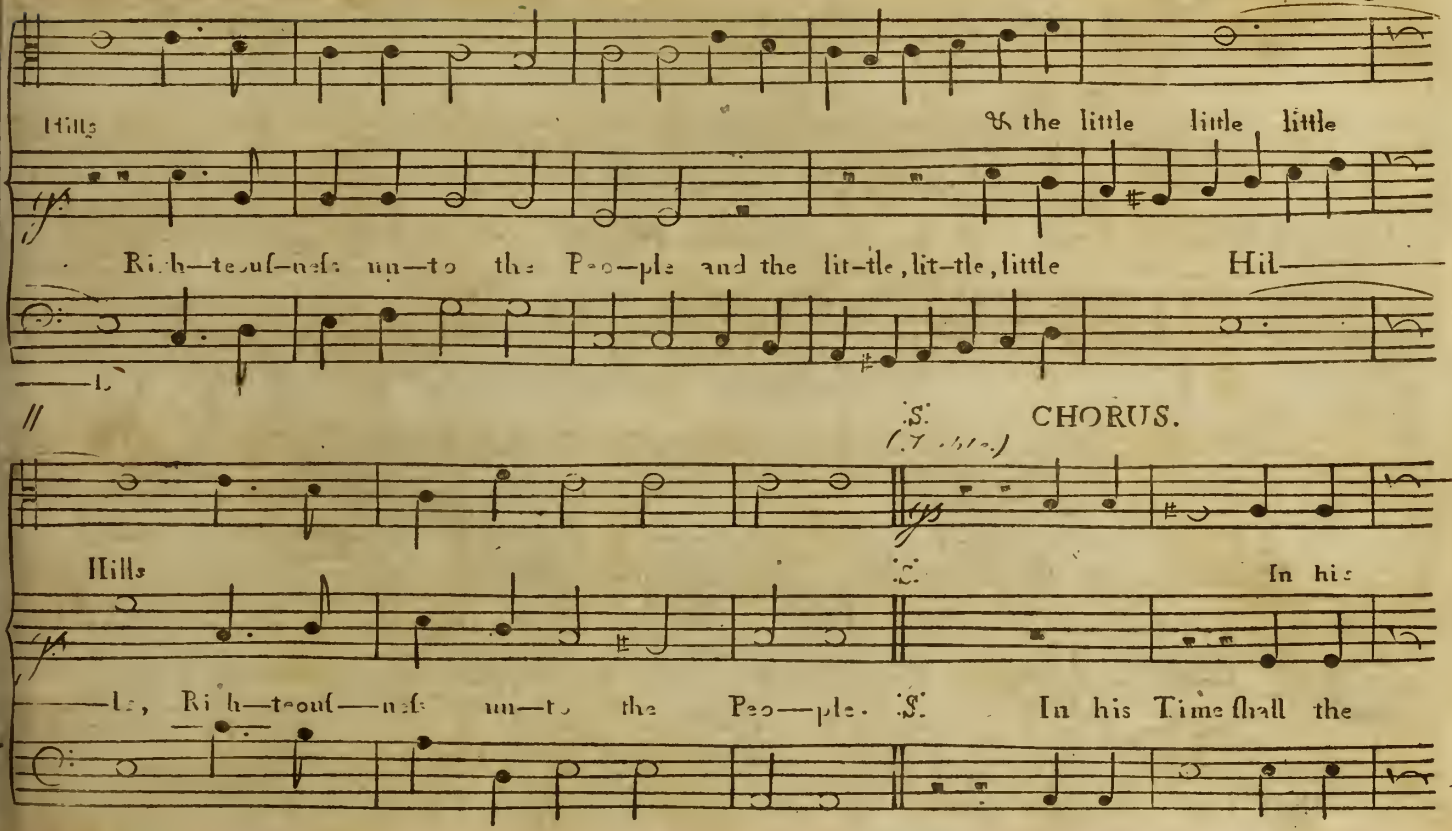
Rich—teouſ—neſs un—to the Peo—ple and the lit—tle, lit—tle, little Hil—

—ls

S. CHORUS.

Hills S. In his

—ls, Rich—teouſ—neſs un—to the Peo—ple. S. In his Time ſhall the



Continued.

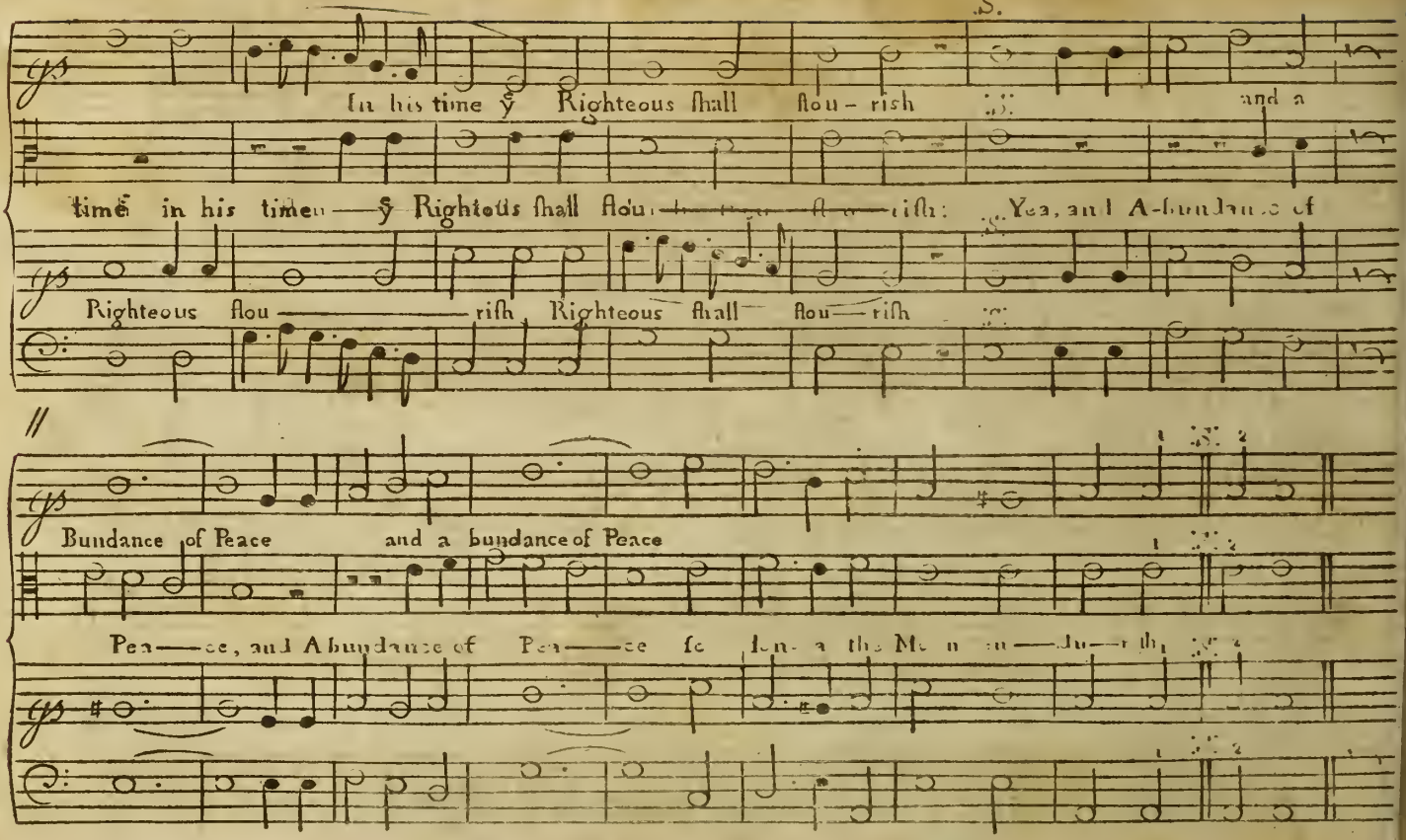
In his time ye Righteous shall flou - rish and a

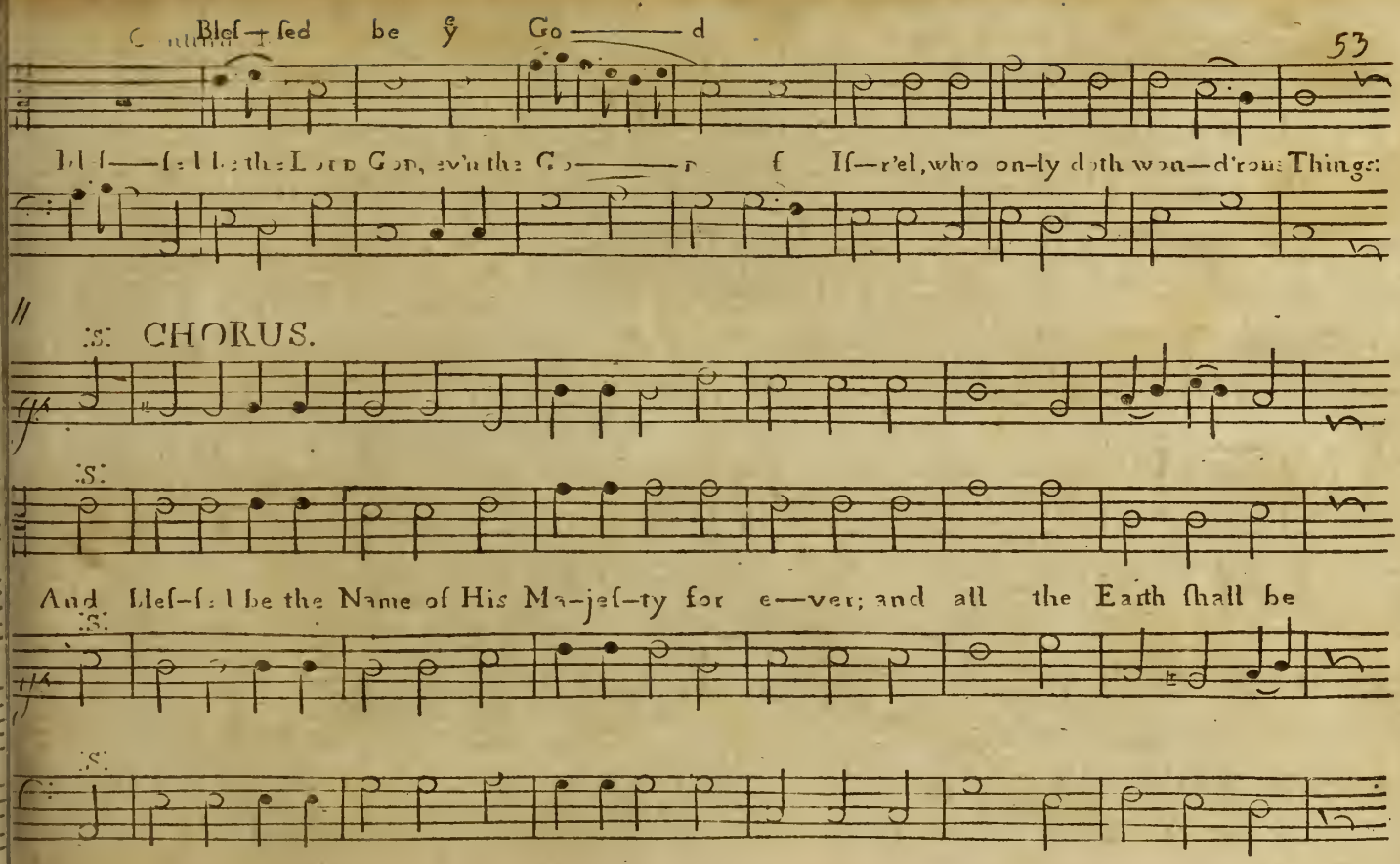
time in his time ye Righteous shall flou - rish: Yea, and A-bundance of

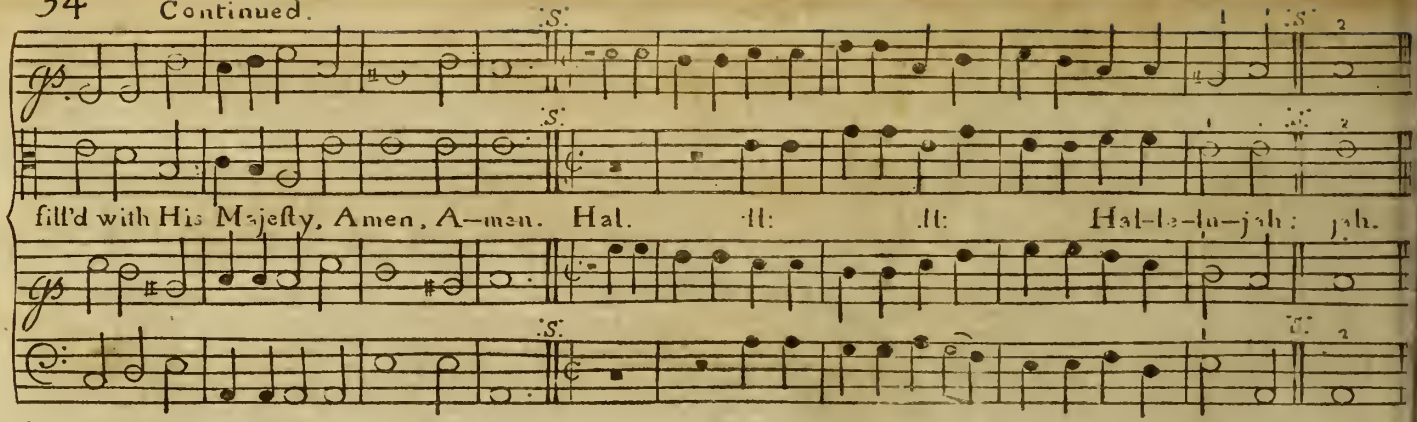
Righteous flou - rish Righteous shall flou - rish

Bundance of Peace and a bundance of Peace

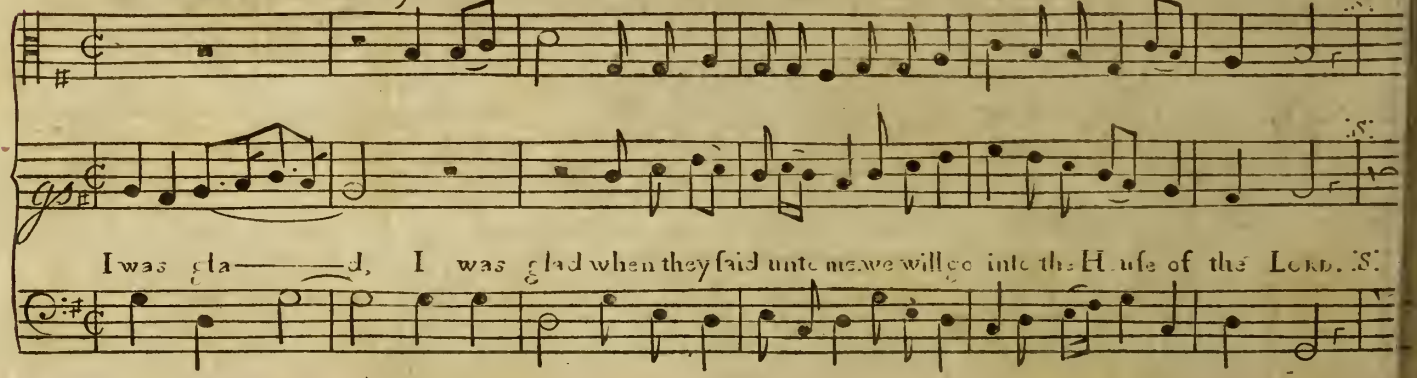
Pea - ce, and A bundance of Pea - ce so long as the Moon endu - rish




Bleſ—ſed be ye Go——d
Bleſ—ſed be the Lord God, ev'n the Go——d of Iſ—r'el, who on-ly doth won—d'rous Things:
CHORUS.
And Bleſ—ſed be the Name of His Ma—jeſ—ty for e—ver; and all the Earth ſhall be



An ANTHEM. *Ps.* CXXII.



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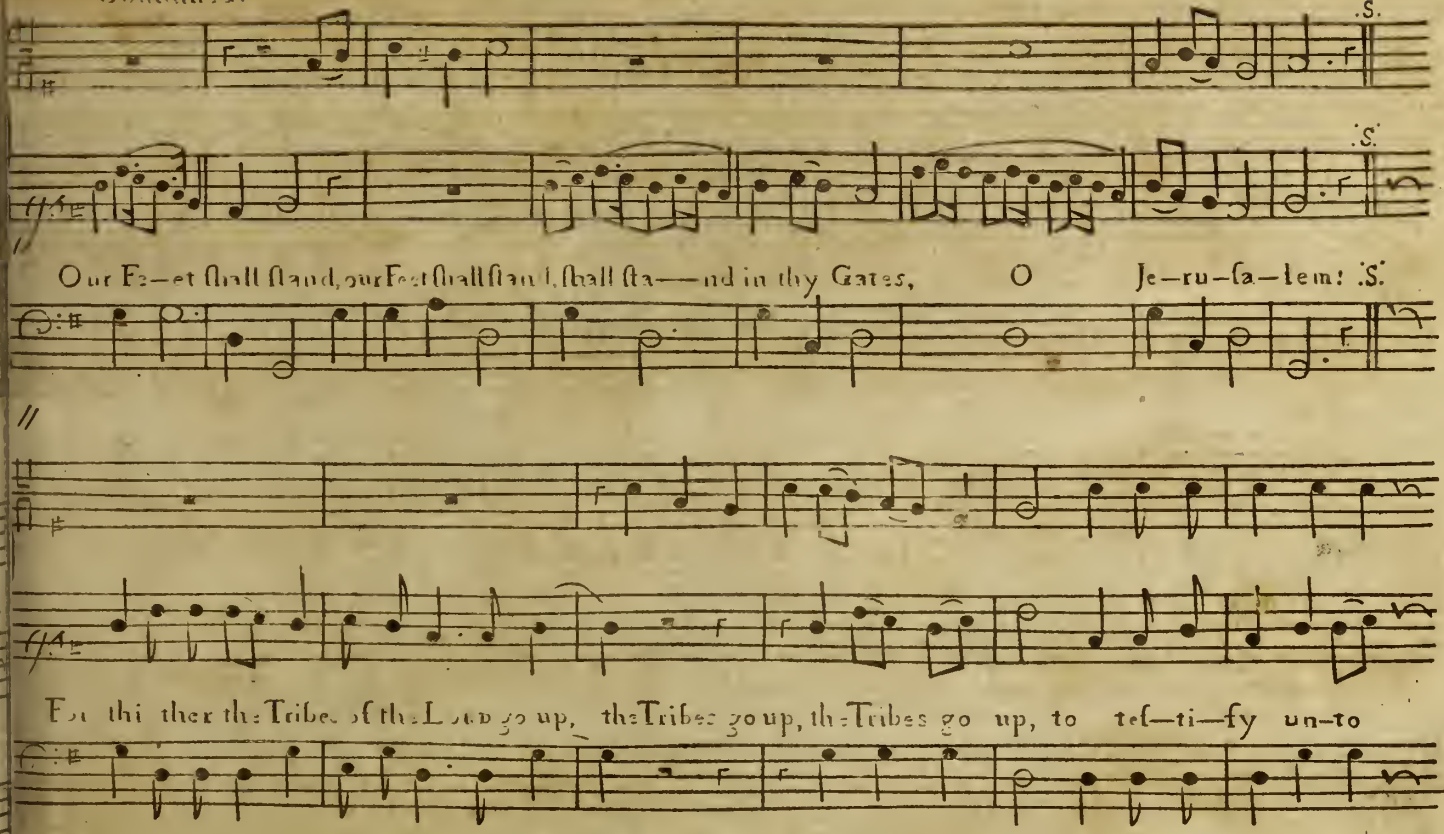
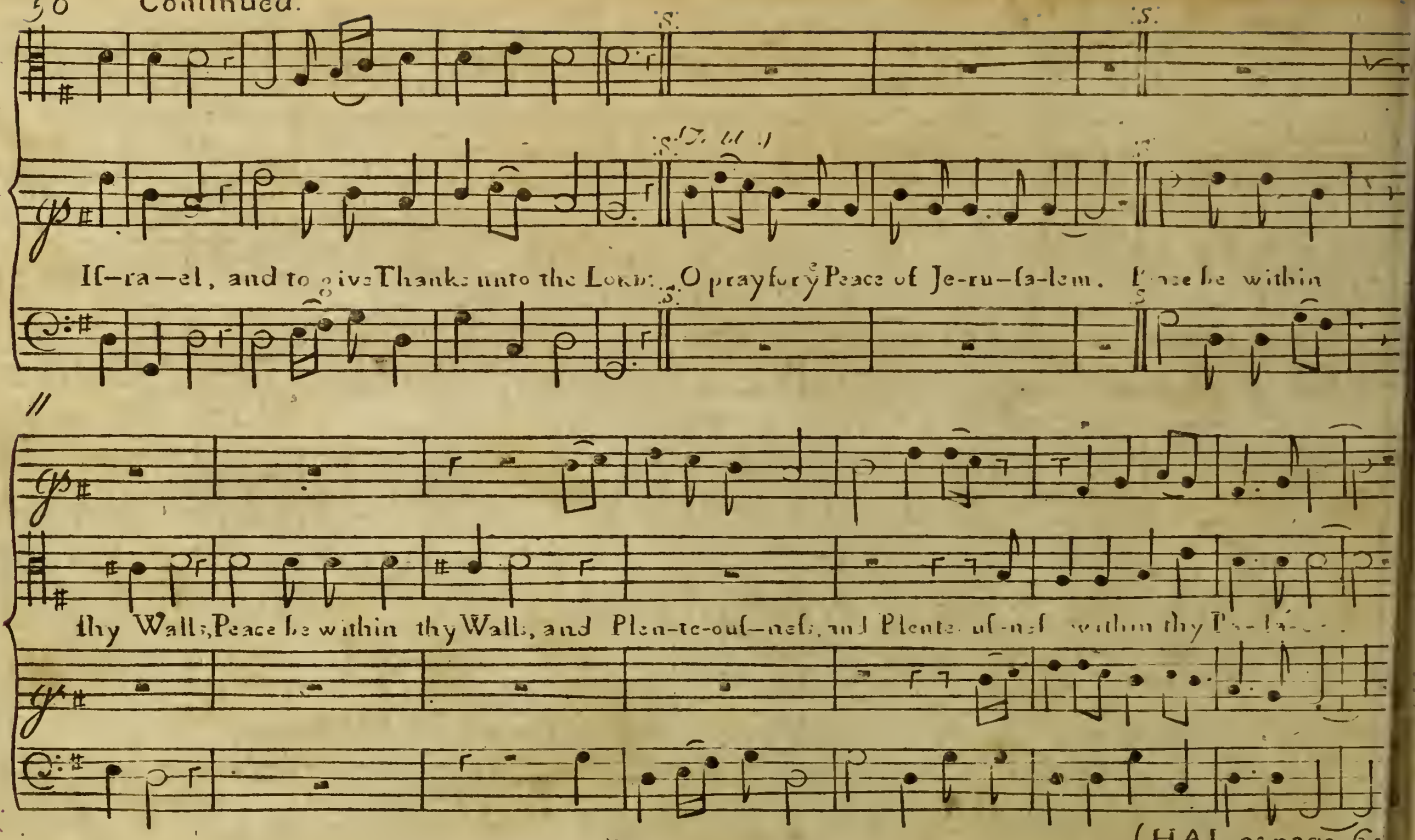

Our Fe—et shall stand, our Feet shall stand, shall sta——nd in thy Gates, O Je—ru—sa—lem!
For thi ther the Tribes of the Lord go up, the Tribes go up, the Tribes go up, to tes—ti—fy un—to


Is—ra—el, and to give Thanks unto the Lord: O pray for the Peace of Je-ru—sa-lem. Peace be within
thy Walls, Peace be within thy Walls, and Plen-te-ous—ness, and Plente-ous—ness within thy Pa—la—ces.

(HAL. as page 6)

Continued.

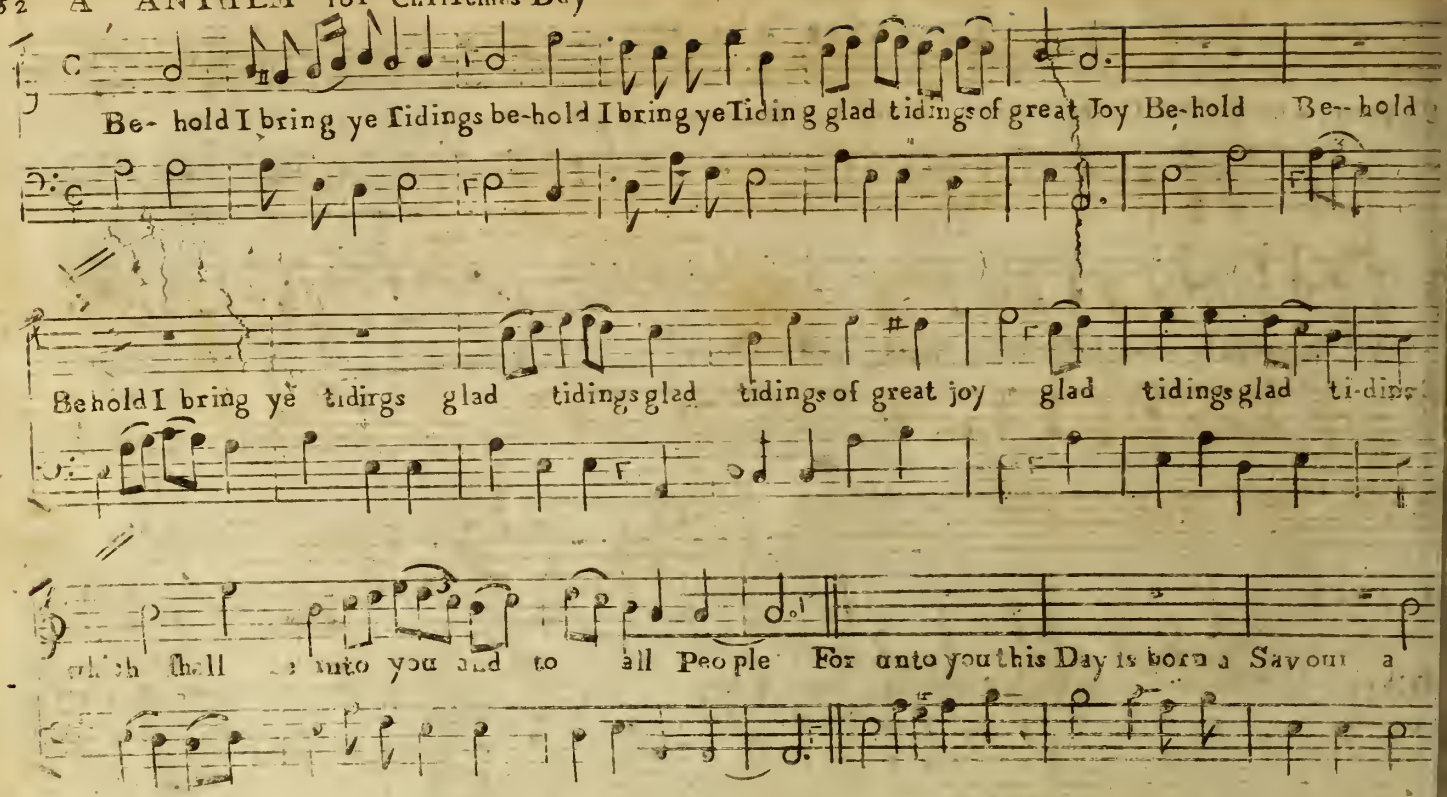
CHO.

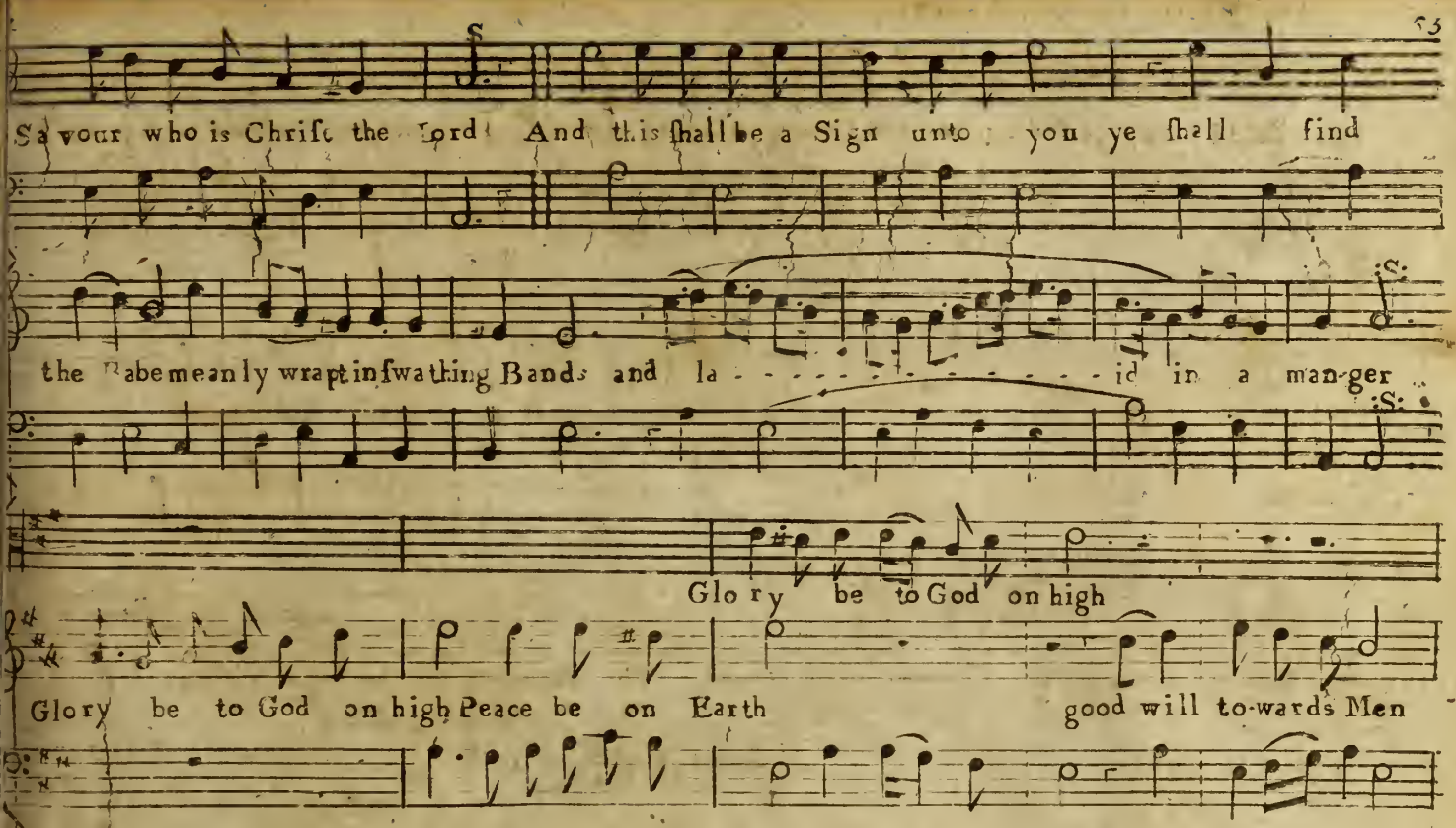
O sin Praise, sin Praise unto our God; sin Praise, sin Praise unto our King For the Lord is high, and to be fear'd:

CHO.

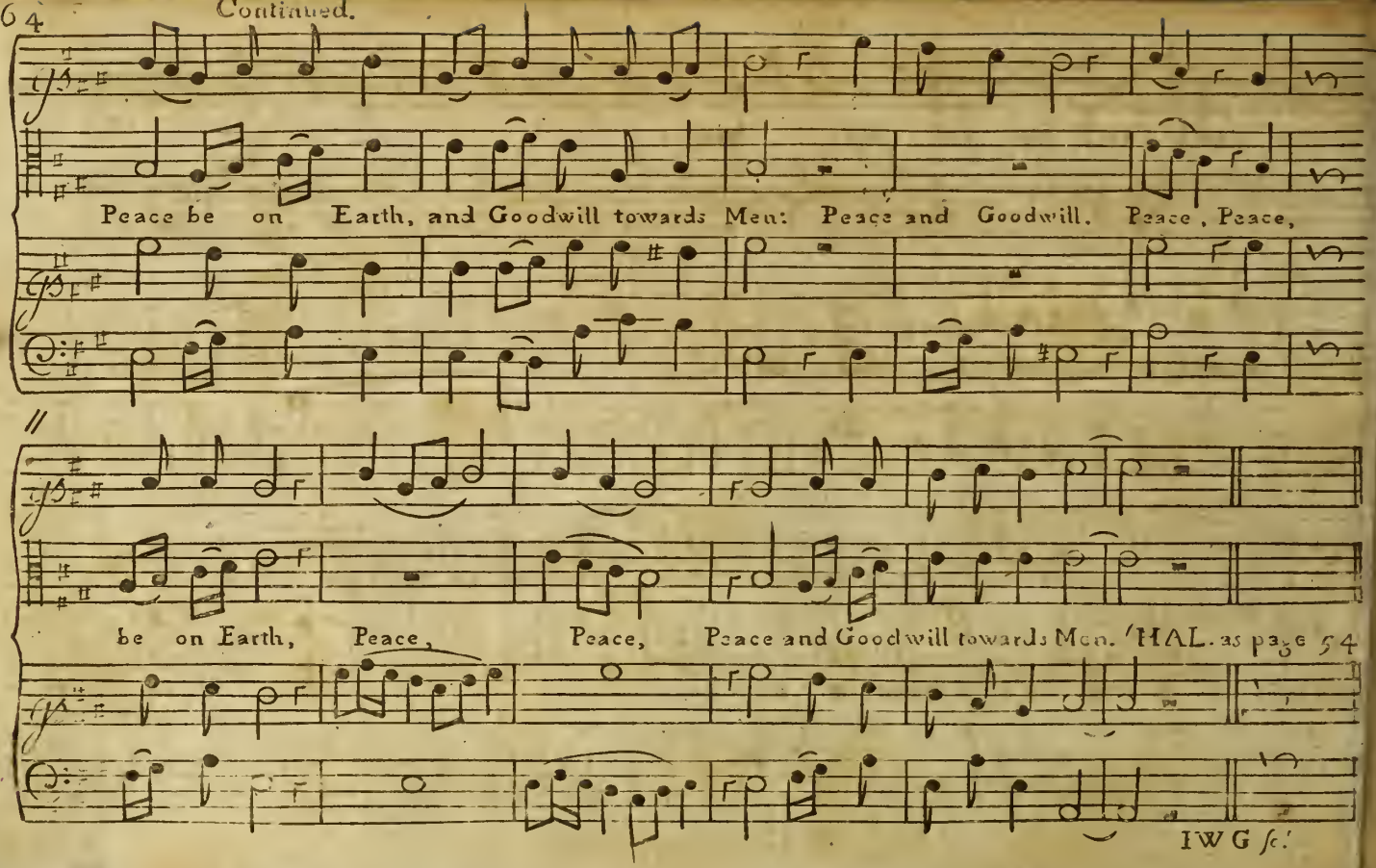
And he is ye great Ki— — — — — ng, the great Ki——ng, the great Ki—ng over all ye Earth.

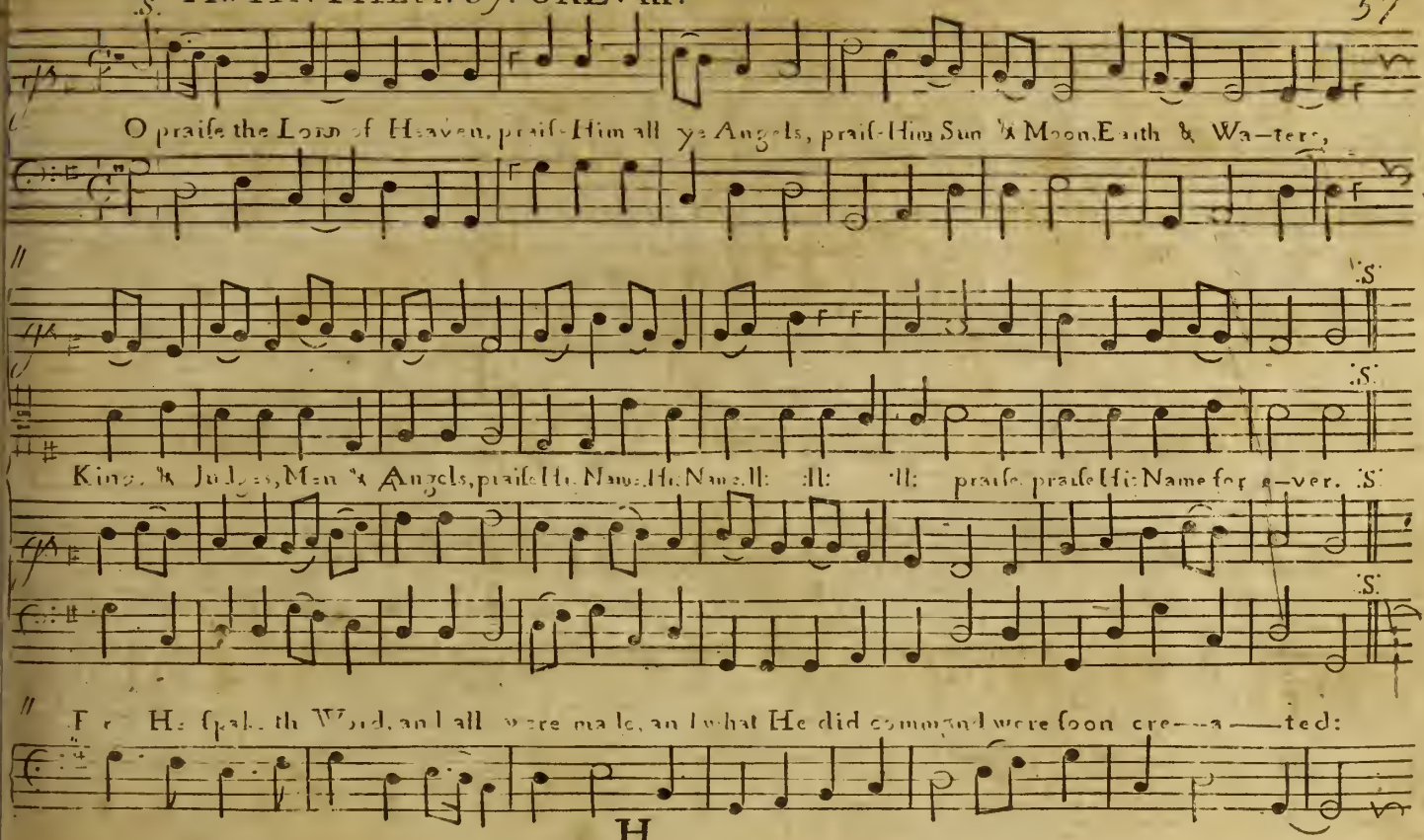
(HAL. as page 59)

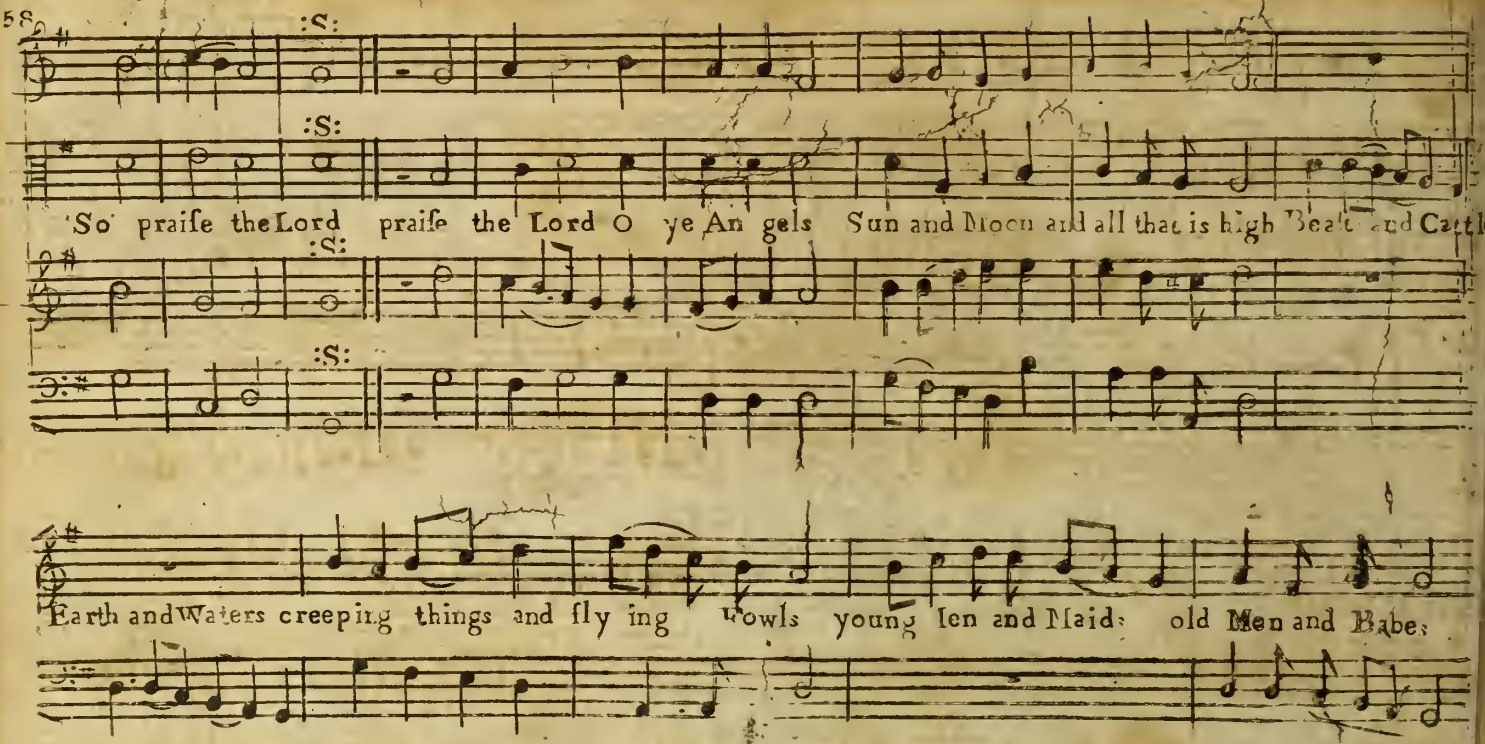

Be- hold I bring ye tidings be-hold I bring ye Tiding glad tidings of great Joy Be-hold Be-hold
Behold I bring yé tidings glad tidings glad tidings of great joy glad tidings glad ti-dings
which shall be unto you and to all People For unto you this Day is born a Savour a

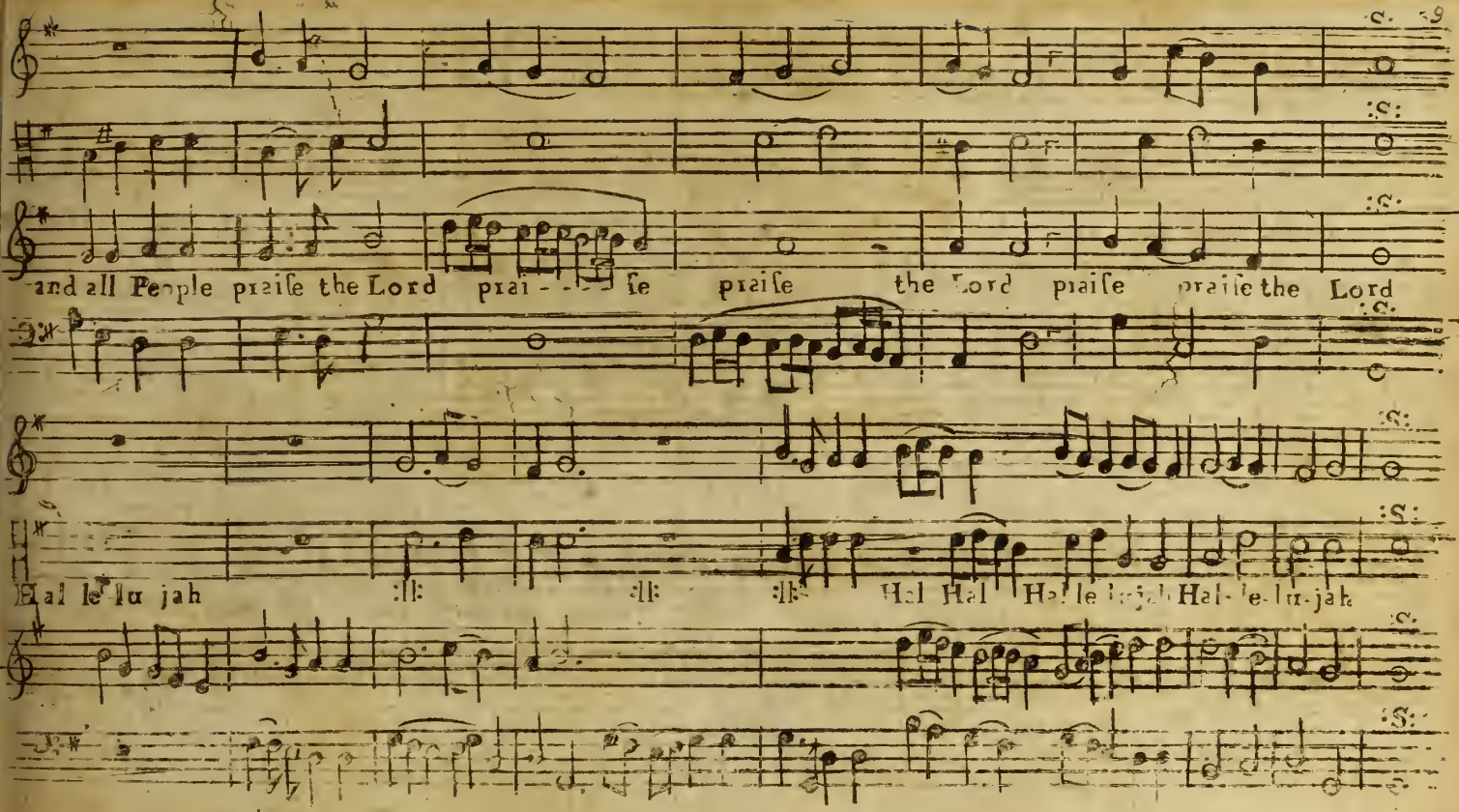

Saviour who is Christ the Lord And this shall be a Sign unto you ye shall find
the Babe meanly wrapt in swathing Bands and la - - - - - - - - - - - - id in a man-ger
Glo ry be to God on high
Glory be to God on high Peace be on Earth good will to-wards Men

Continued.

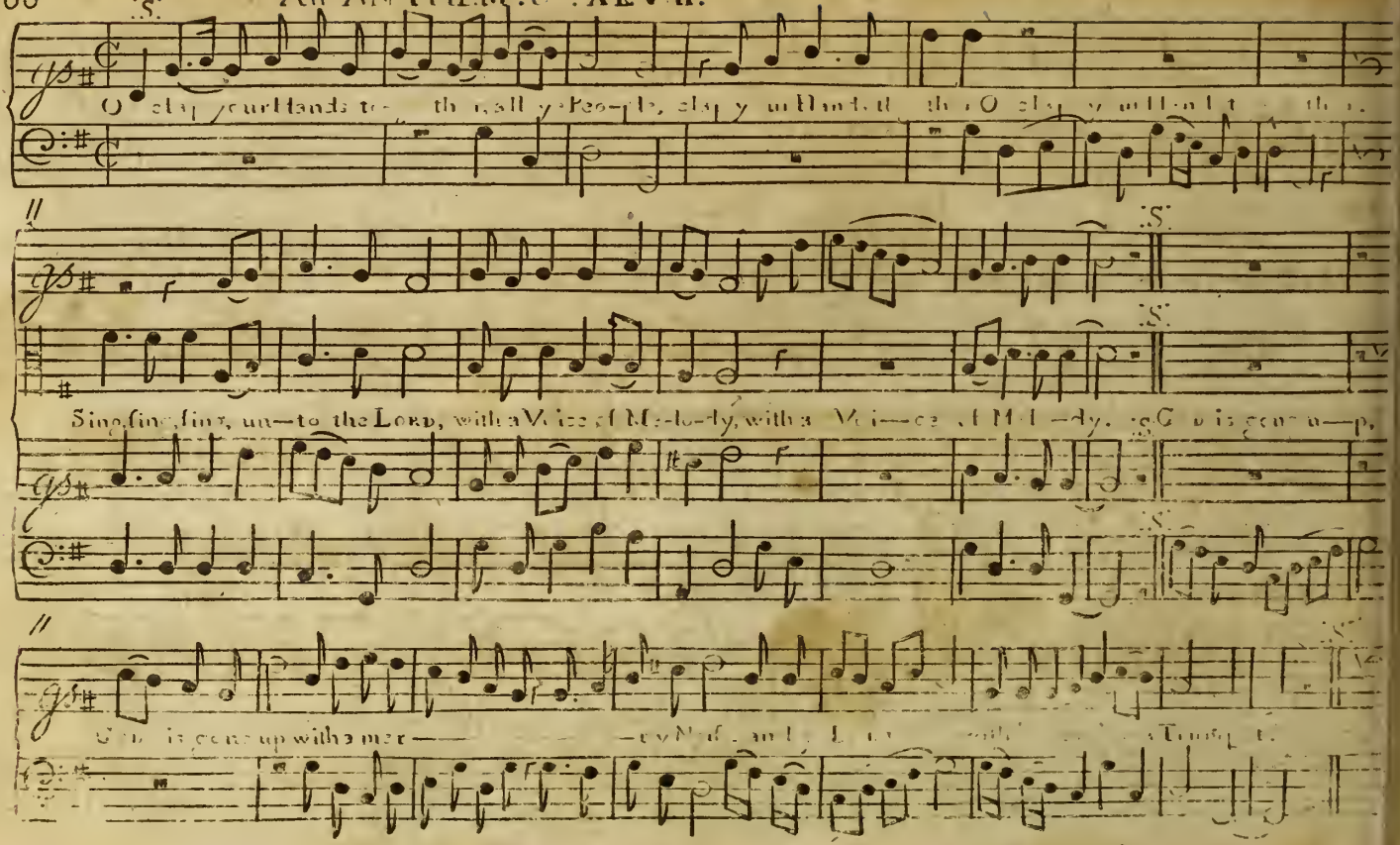

Peace be on Earth, and Goodwill towards Men: Peace and Goodwill. Peace, Peace,
be on Earth, Peace, Peace, Peace and Goodwill towards Men. HAL. as page 54
IWG sc.

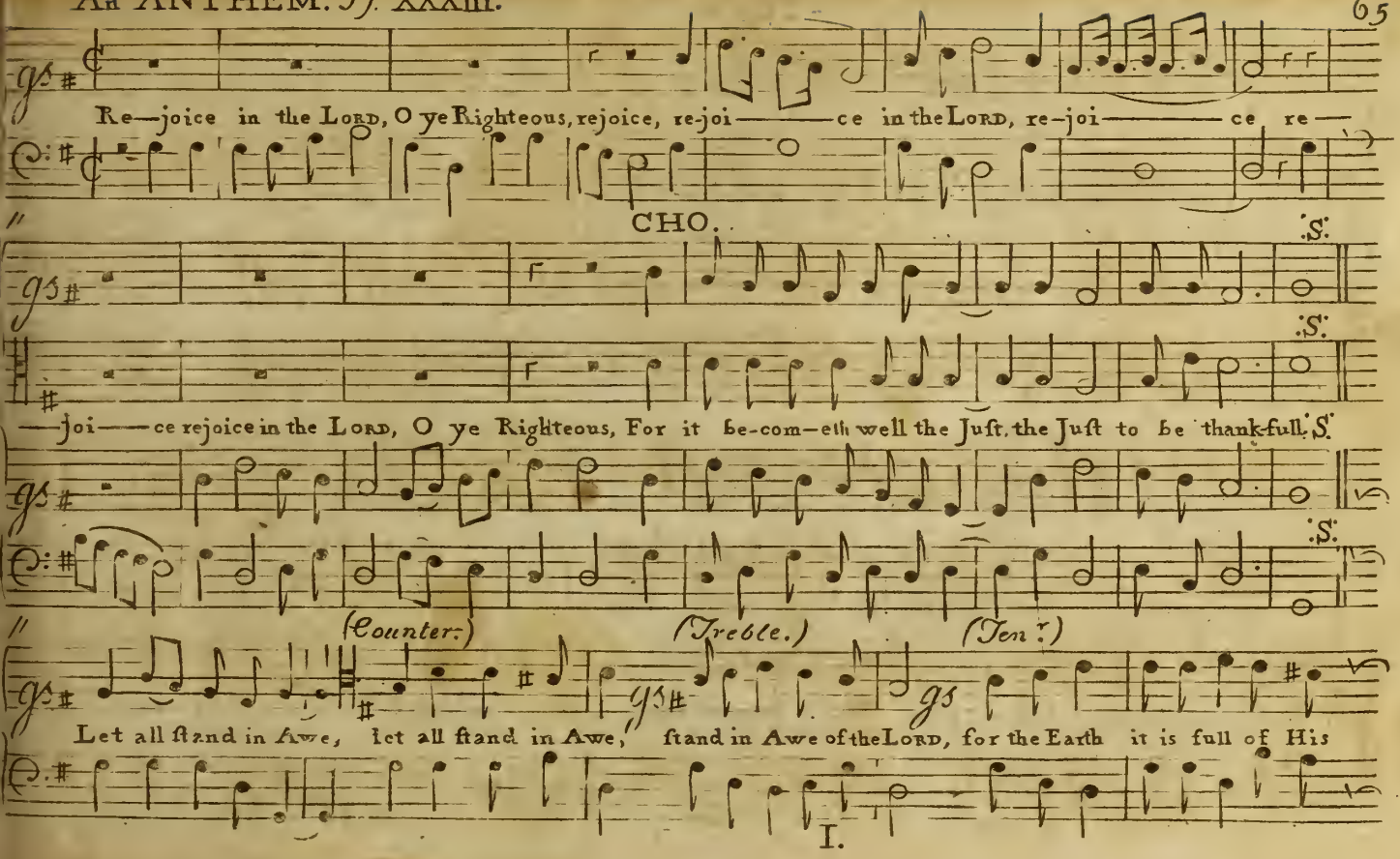

O praise the Lord of Heaven, praise Him all ye Angels, praise Him Sun & Moon, Earth & Wa–ters,
Kings & Judges, Man & Angels, praise His Name, His Name, :||: :||: :||: praise, praise His Name for e–ver. :S
For He spake the Word, and all were made, and what He did command were soon cre–a–ted:


:S:
:S:
So praise the Lord praise the Lord O ye An gels Sun and Moon and all that is high Beast and Cattle
:S:
:S:
Earth and Waters creeping things and fly ing Fowls young Men and Maids old Men and Babes

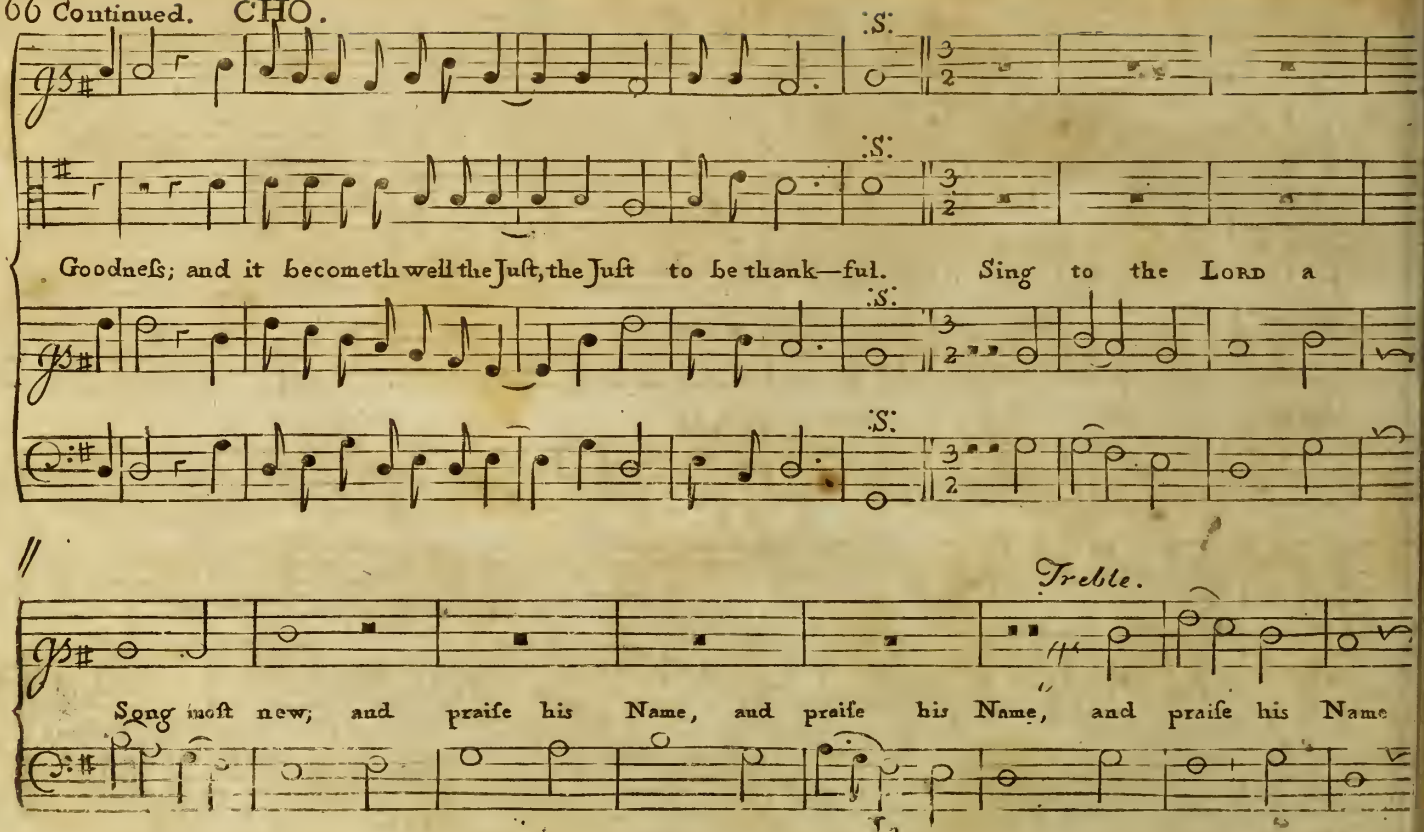

and all People praiſe the Lord prai - - - ſe praiſe the Lord praiſe praiſe the Lord
Hal le lu jah :||: :||: :||: Hal Hal Hal le lu jah Hal-le-lu-jah

An ANTHEM ... CXLVII.




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

66 Continued. CHO.



Continued :S: CHO.

:S:

:S:

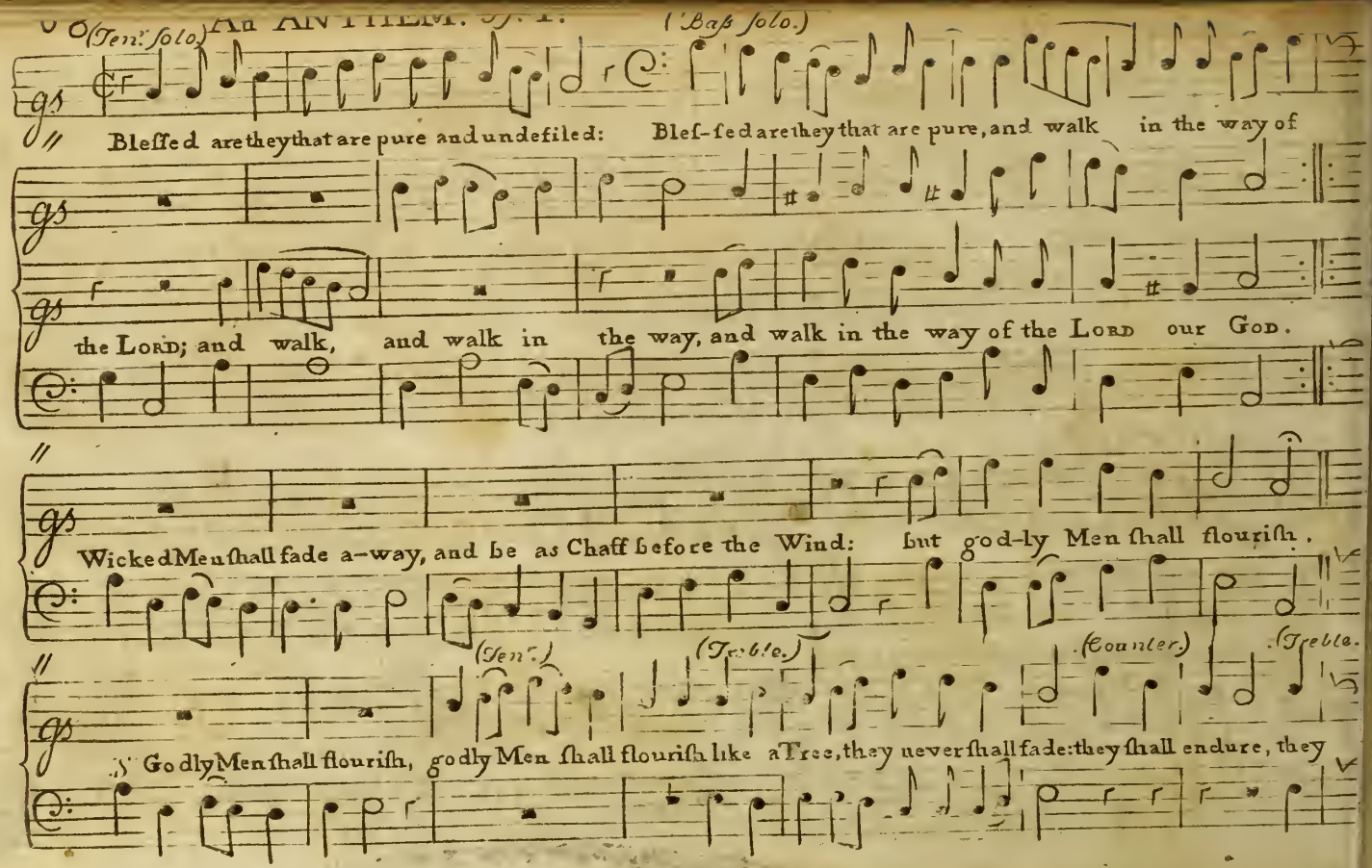
with a good Courage. :S: Re—joice in the Lord, O ye Righ—teous, and praise Him with ye Lute & ye Harp:

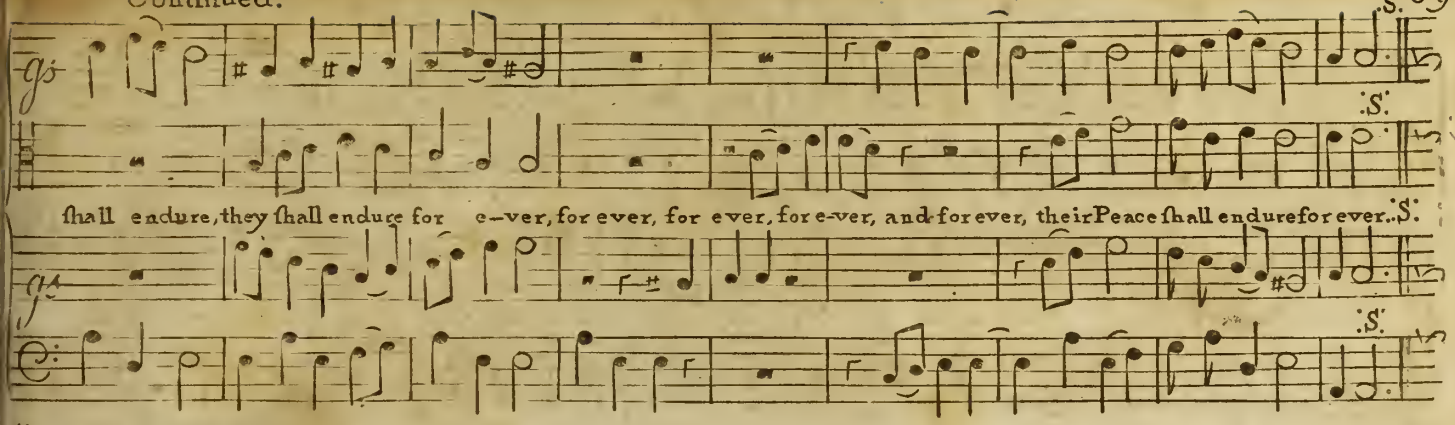
:S:

CHO. :S: HAL.

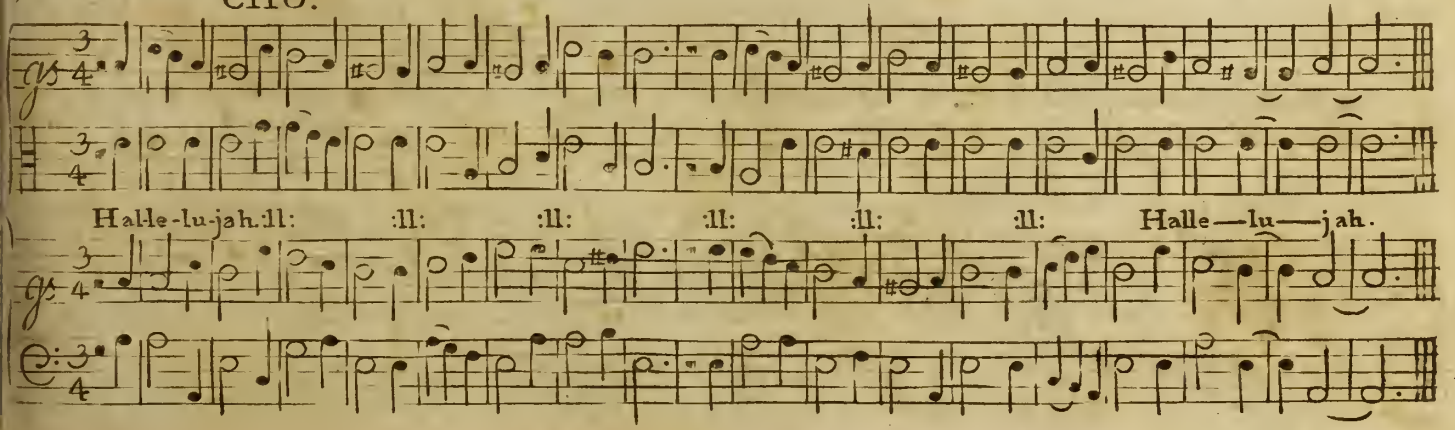
:S:

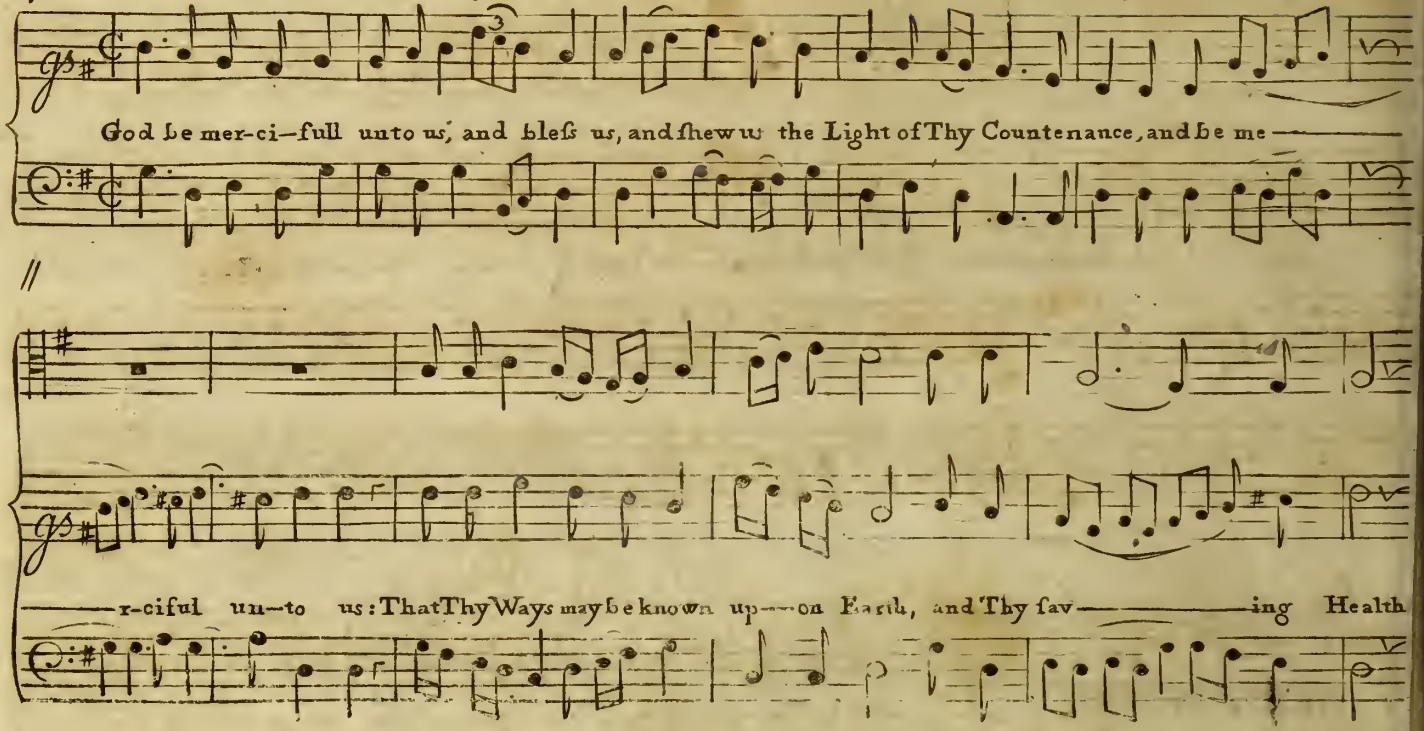
For it becometh well ye Just, the Just to be thankful. :S: Hal. :ll: :ll: :ll: Hal—le—lu—jah.

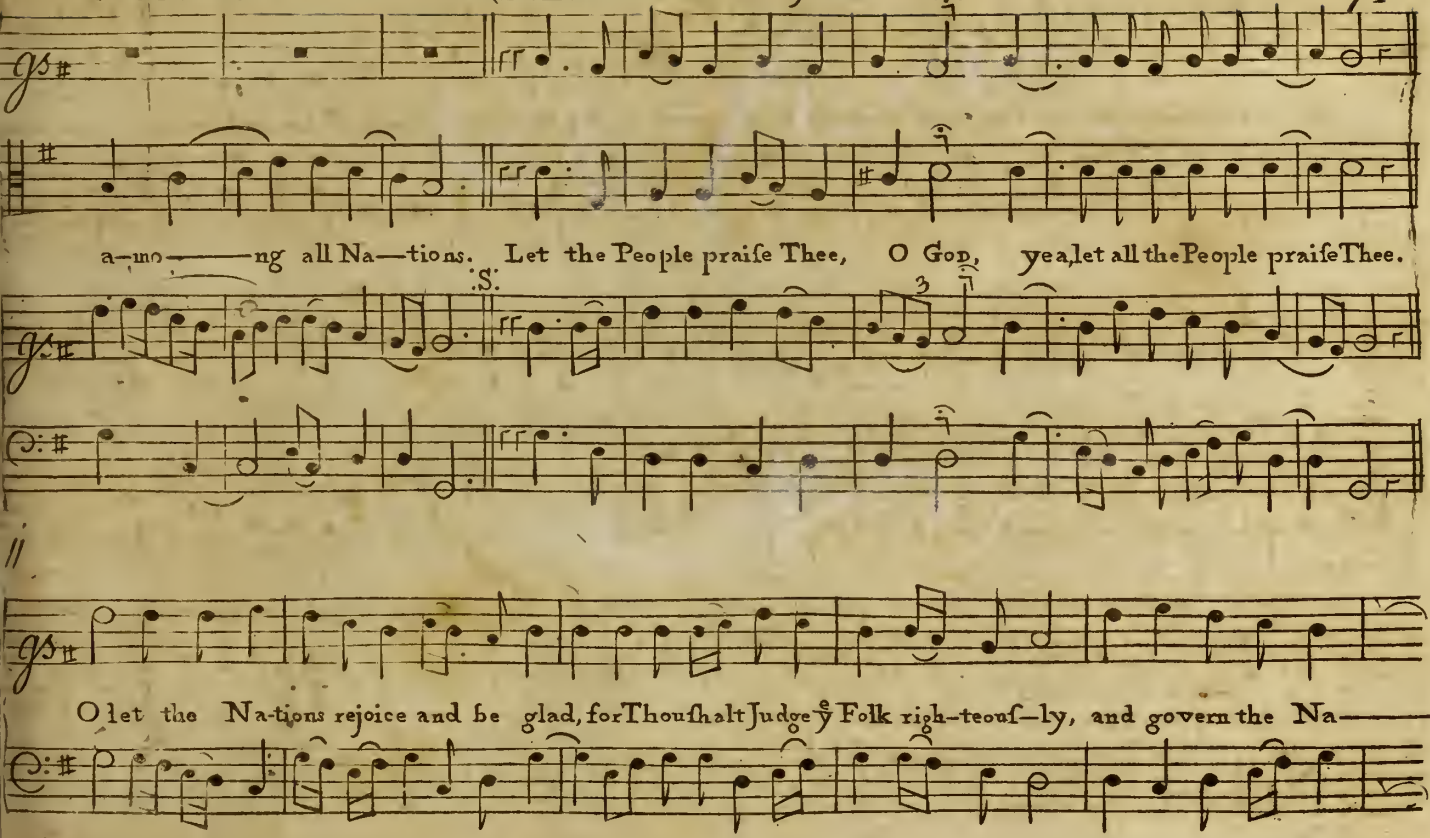

(Ten. solo.) An ANTHEM. (Bas solo.)
Bleſſed are they that are pure and undefiled: Bleſſed are they that are pure, and walk in the way of
the Lord; and walk, and walk in the way, and walk in the way of the Lord our God.
Wicked Men ſhall fade a-way, and be as Chaff before the Wind: but godly Men ſhall flouriſh.
(Ten.) (Treble.) (Counter.) (Treble.
Godly Men ſhall flouriſh, godly Men ſhall flouriſh like a Tree, they never ſhall fade: they ſhall endure, they

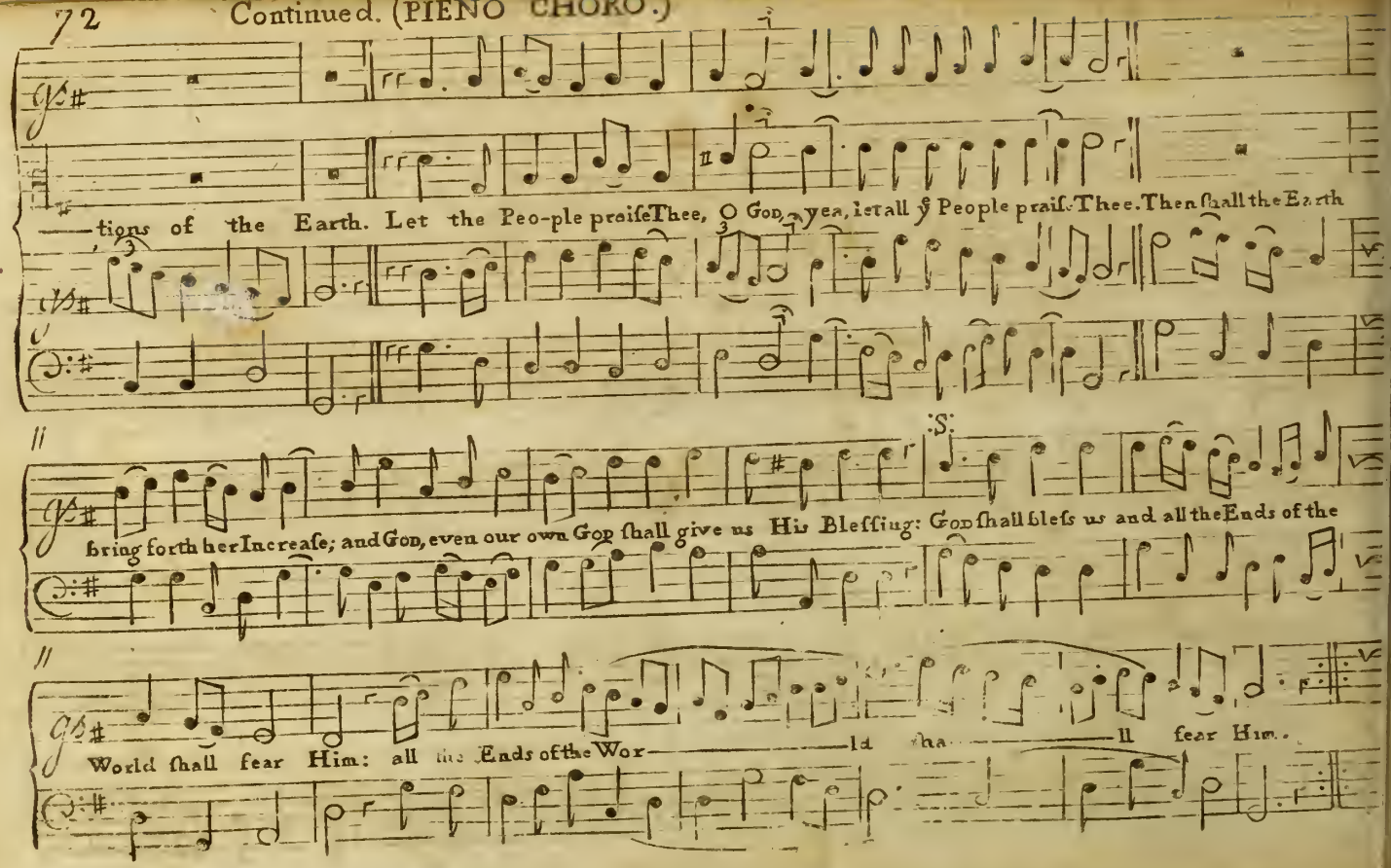

S.
shall endure, they shall endure for e-ver, for ever, for ever, for e-ver, and for ever, their Peace shall endure for ever. S.
S.

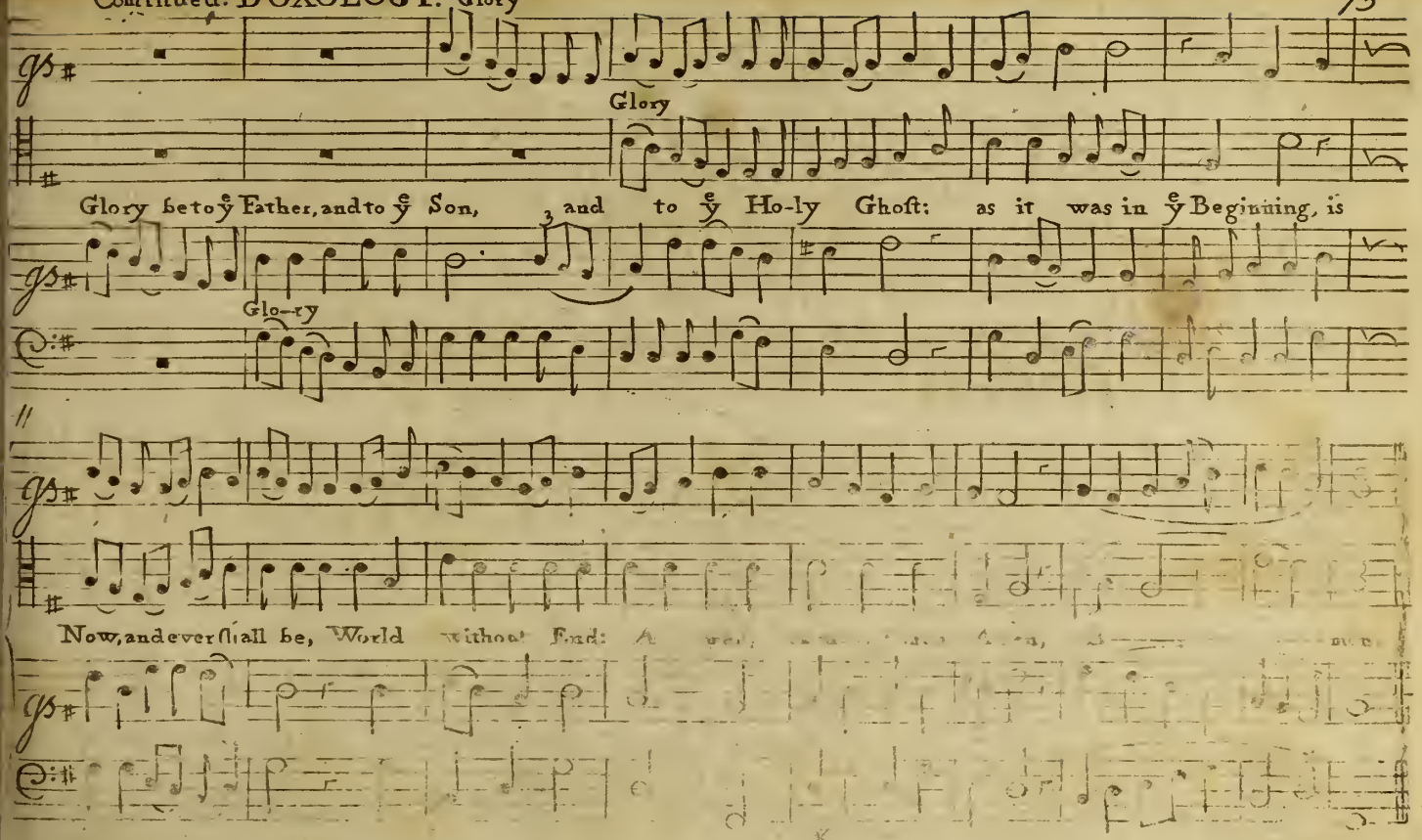
CHO.


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 rejoice and be glad, for Thou shalt Judge ye Folk righ—teous—ly, and govern the Na———


—tions of the Earth. Let the Peo-ple praiseThee, O God, yea, let all ye 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.

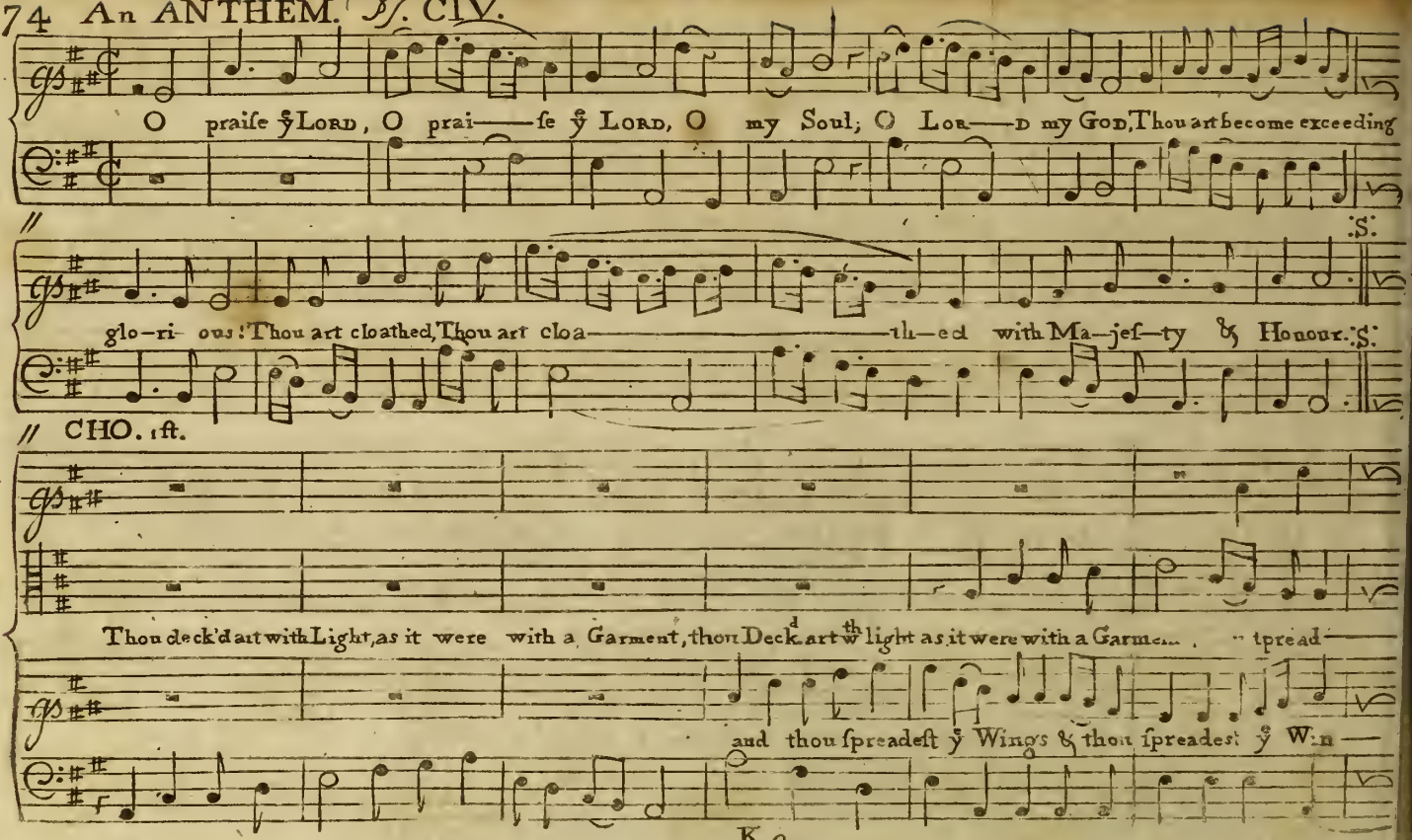

Glory
Glory
Glory be to ye Father, and to ye Son, and to ye Ho-ly Ghost: as it was in ye Beginning, is
Glo-ry
Now, and ever shall be, World without End: A

O praise ye LORD, O prai—se ye LORD, O my Soul; O LOR—D my GOD, Thou art become exceeding

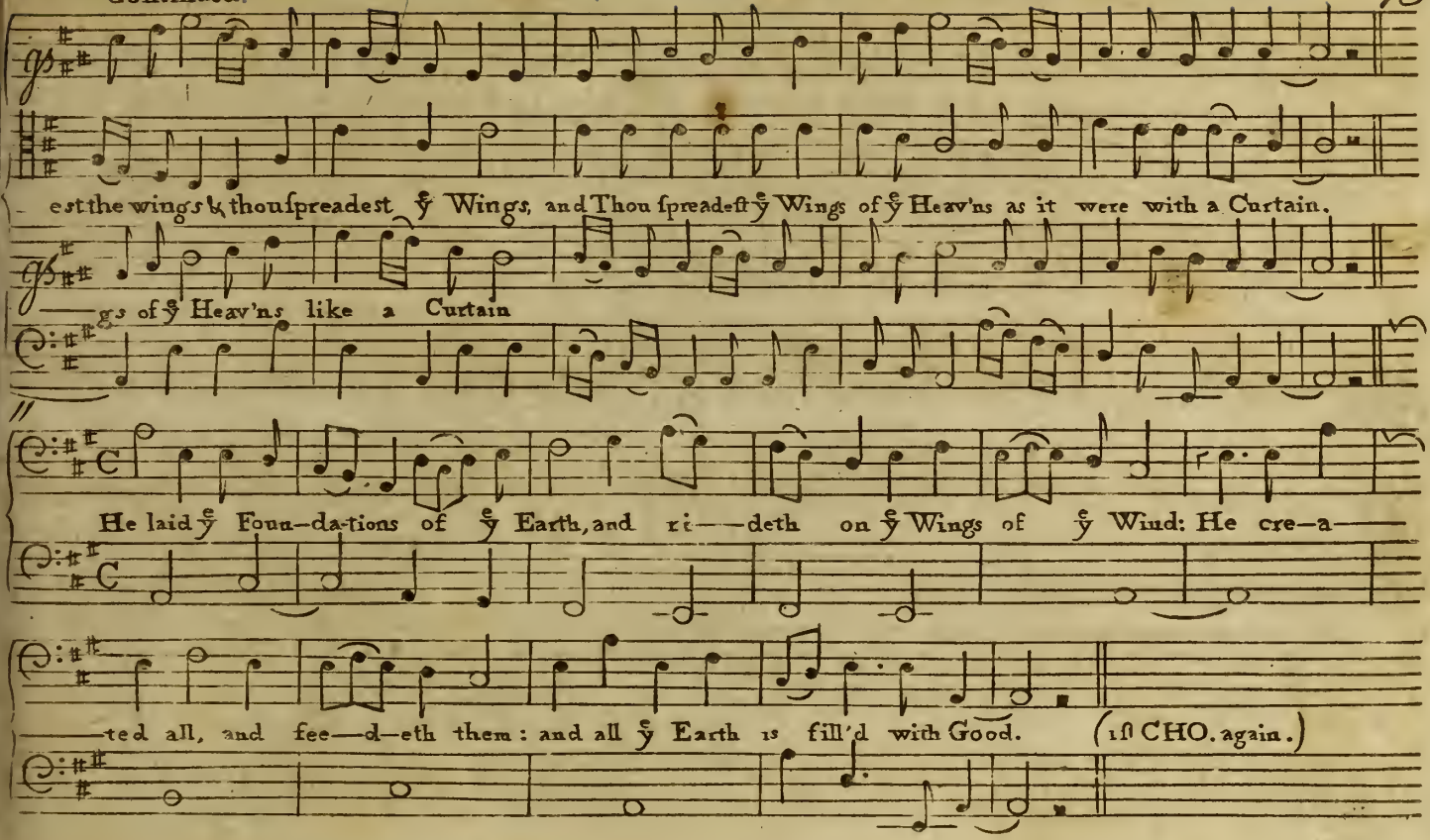
glo-ri- ous! Thou art cloathed, Thou art cloa——th-ed with Ma-jes-ty & Honour. S.

CHO. 1st.

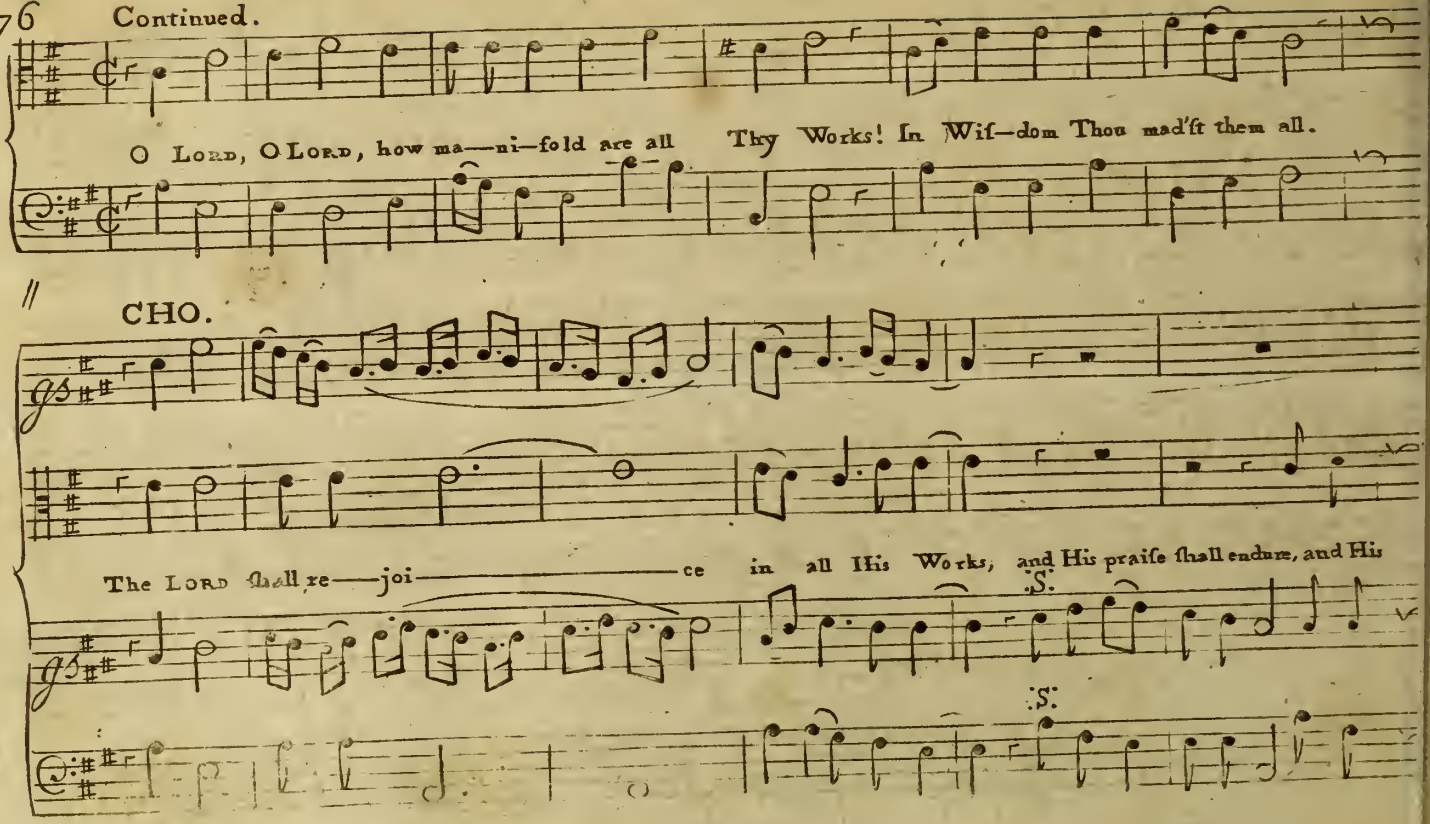
Thou deck'd art with Light, as it were with a Garment, thou Deck'd art wth light as it were with a Garme... spread—

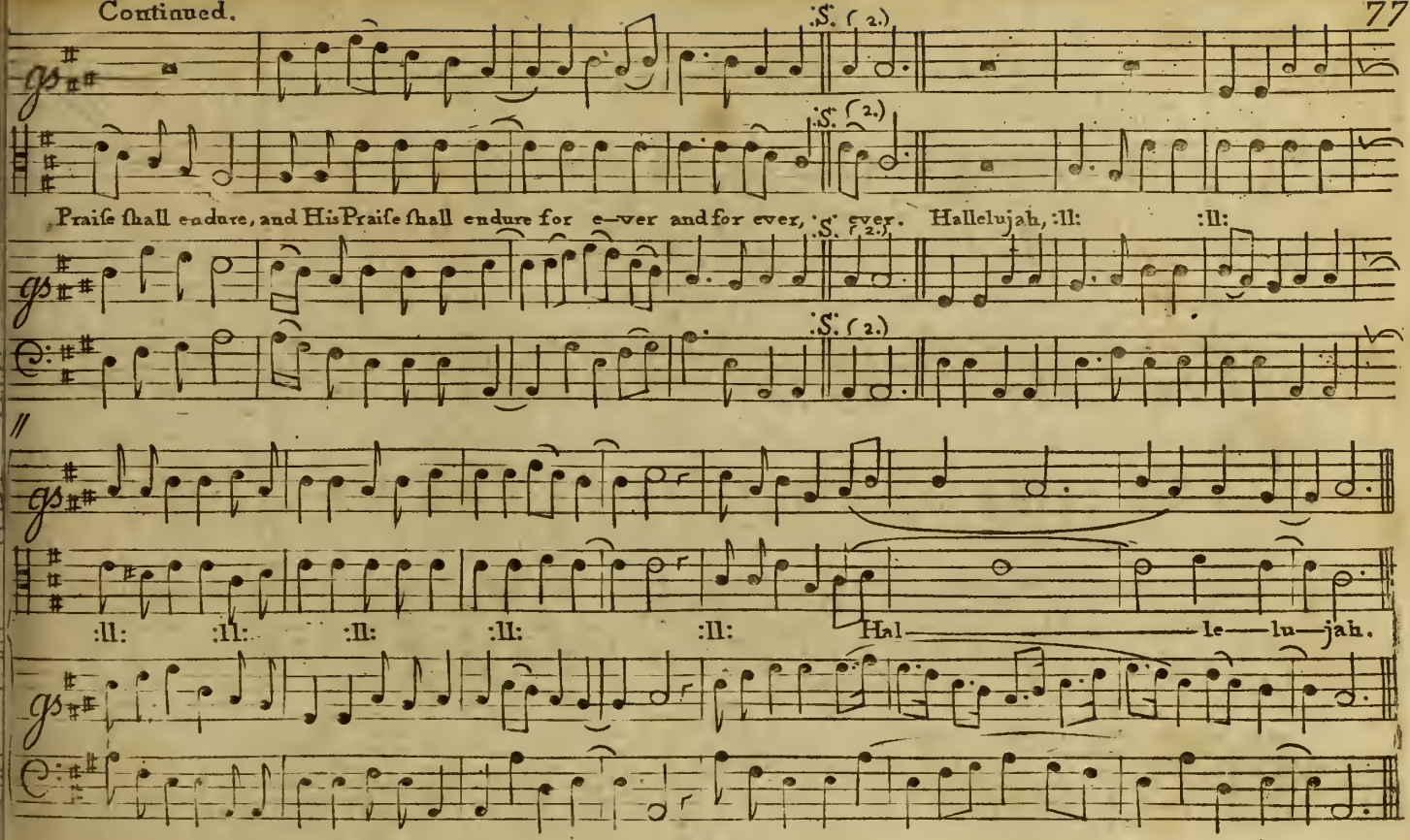


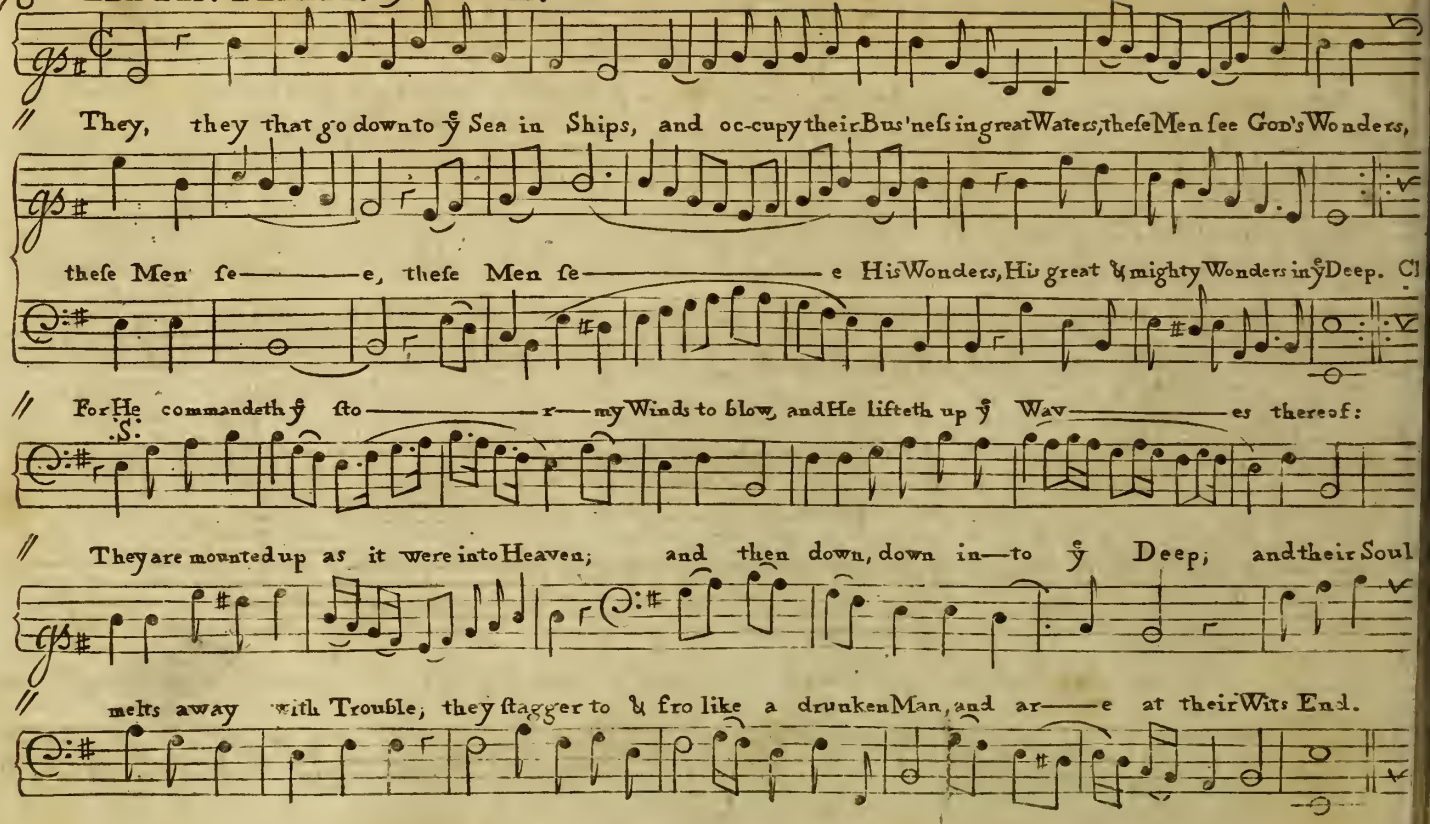
and thou spreadest ye Wings & thou spreadest ye Win—

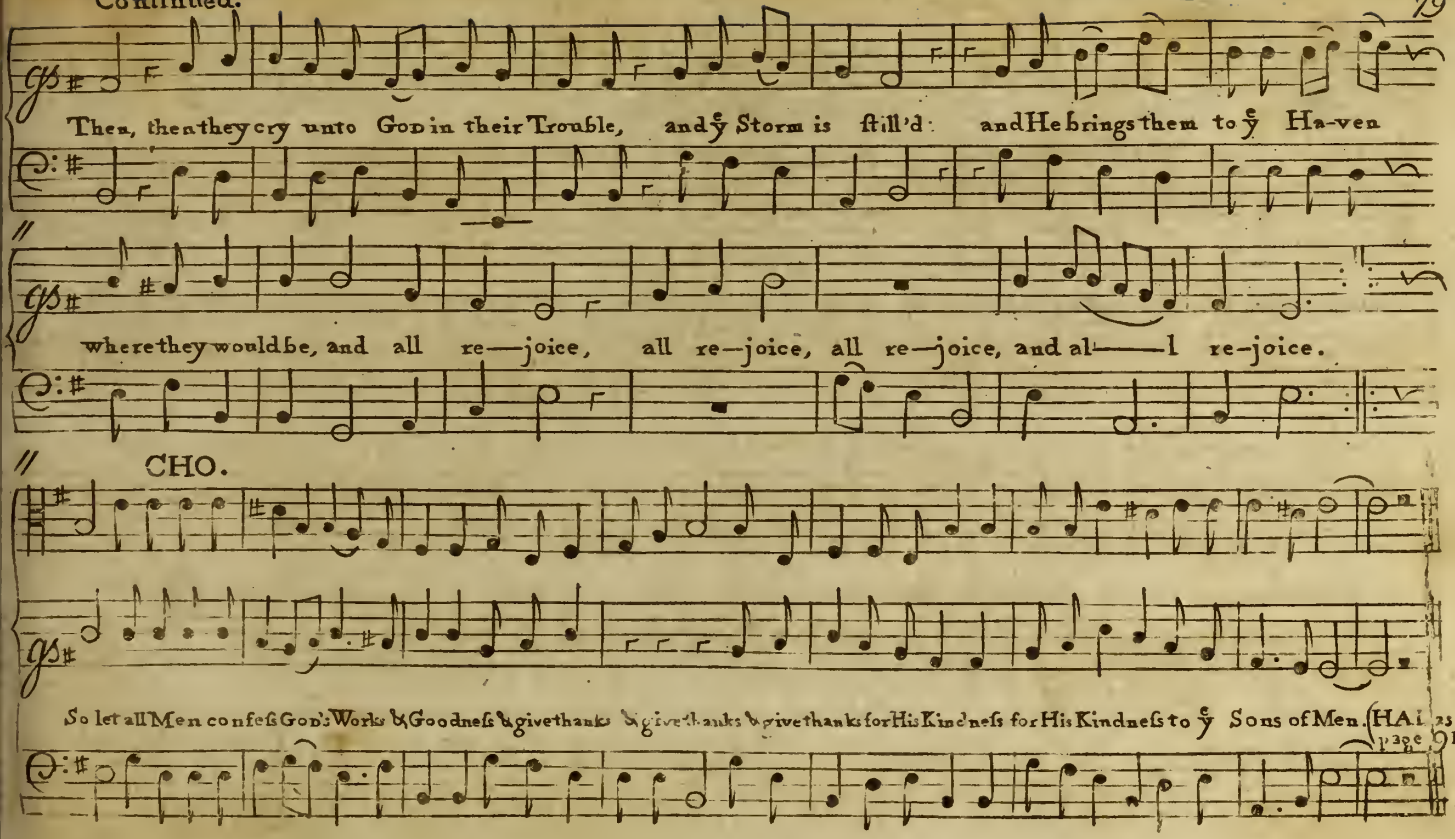

est the wings & thou spreadest ye Wings, and Thou spreadest ye Wings of ye Heav'ns as it were with a Curtain.
gs of ye Heav'ns like a Curtain
He laid ye Foun-da-tions of ye Earth, and ri--deth on ye Wings of ye Wind: He cre-a--
--ted all, and fee--d-eth them: and all ye Earth is fill'd with Good. (1st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

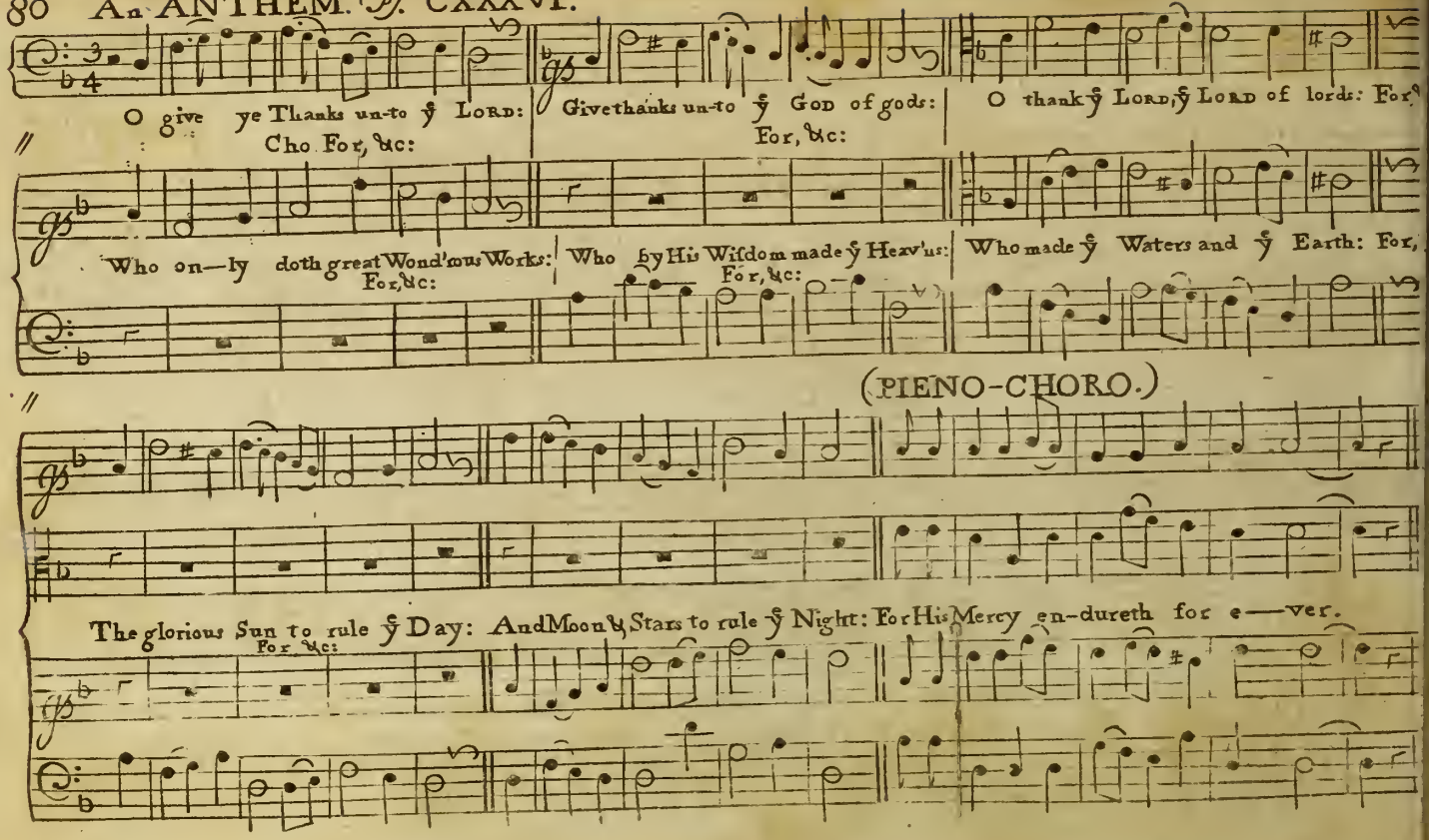
Continued.

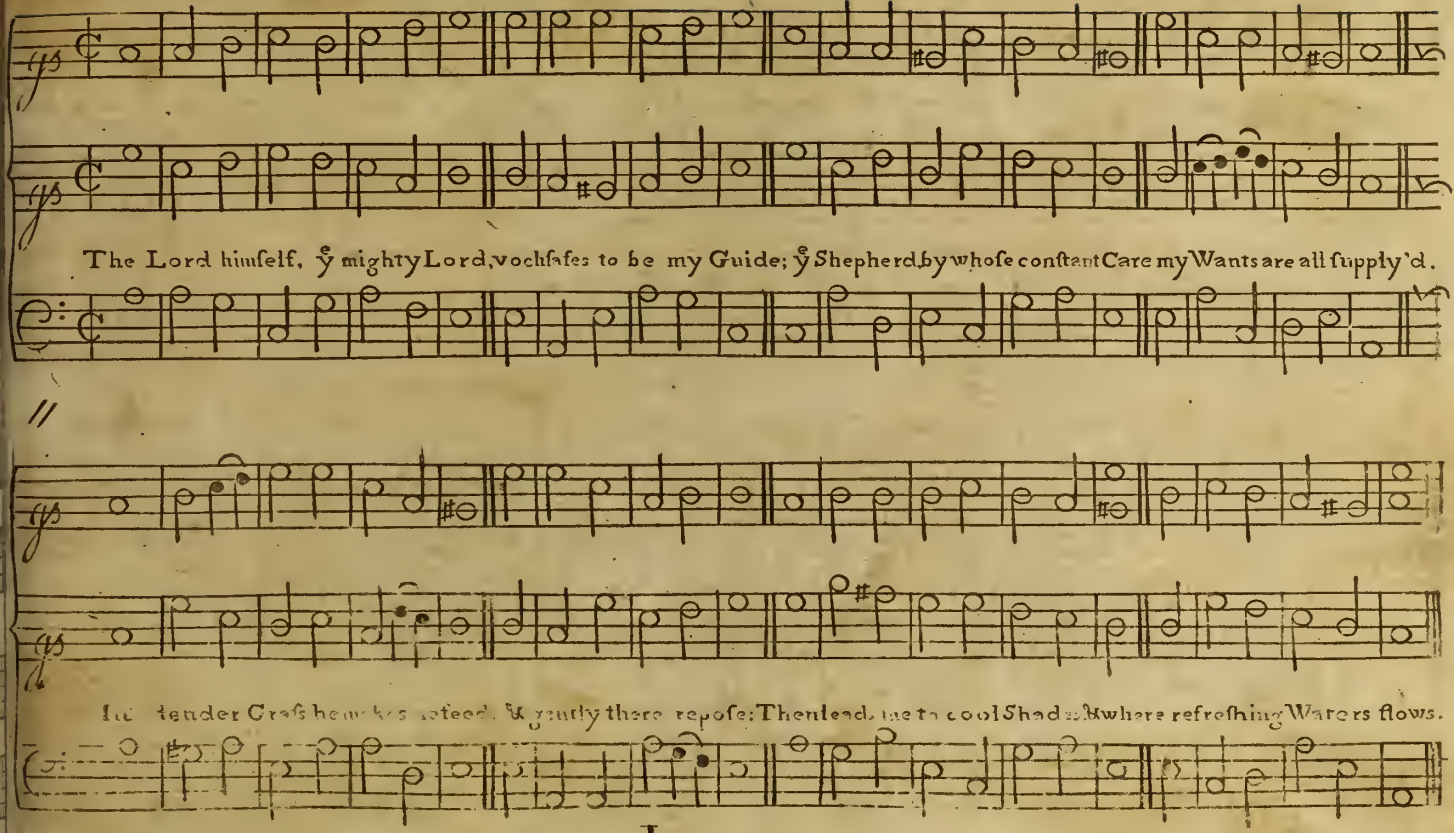

O Lord, O Lord, how ma—ni—fold are all Thy Works! In Wif—dom Thou mad'ft them all.
CHO.
The Lord ſhall re—joi—ce in all His Works, and His praiſe ſhall endure, and His
S.
S.


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


They, they that go down to ỹ Sea in Ships, and occupy their Business 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. Cl
For He commandeth & 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 Soul
melts away with Trouble, they stagger to & fro like a drunken Man, and ar——e at their Wits End.


Then, then they cry unto God in their Trouble, and ye Storm is still'd: and He brings them to ye Ha-ven
where they would be, and all re—joice, all re—joice, all re—joice, and al——l re-joice.
CHO.
So let all Men confess God's Works & Goodness & give thanks & give thanks & give thanks for His Kindness for His Kindness to ye Sons of Men. (HAL 23 page 91.)

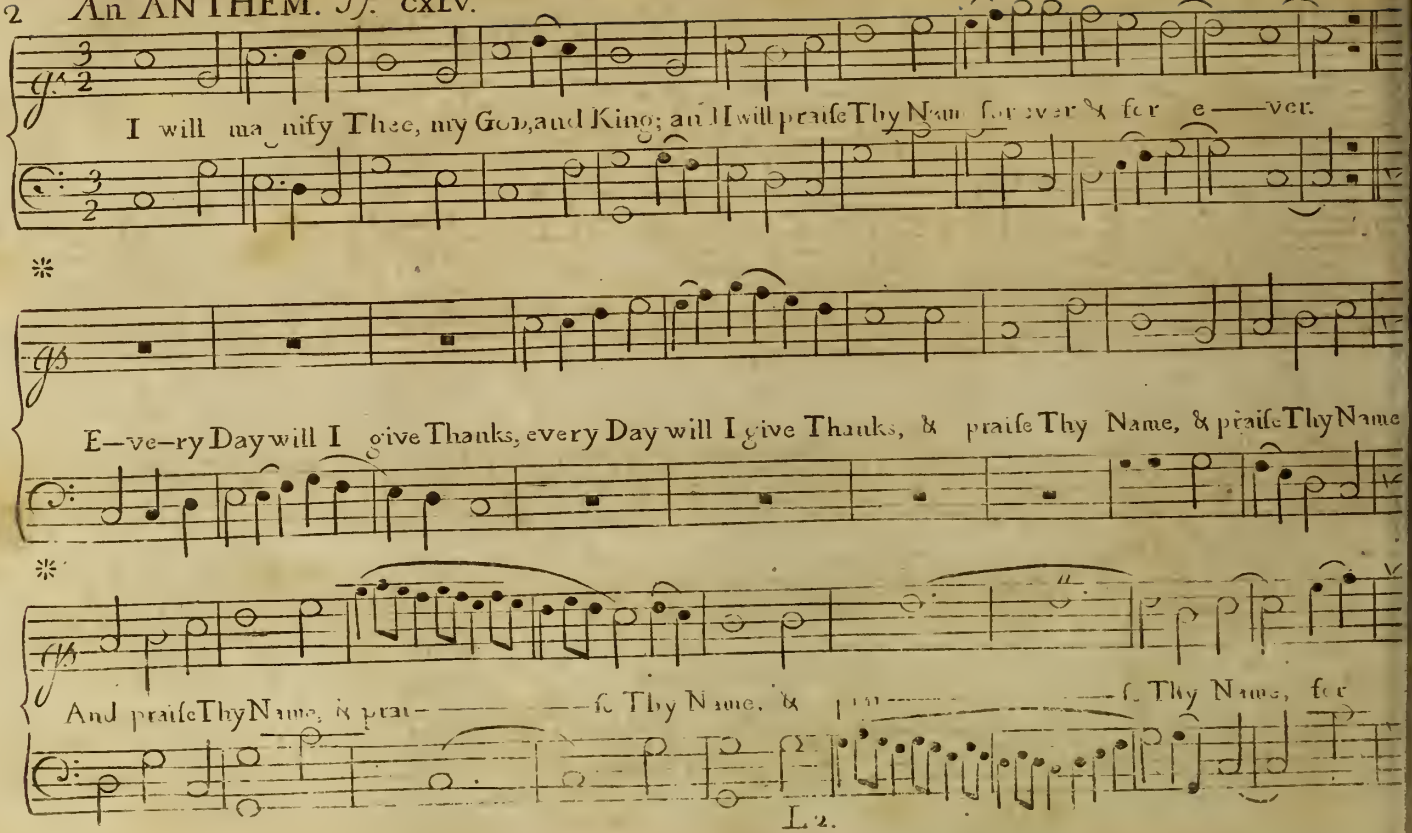

O give ye Thanks un-to ỹ Lord: Cho For, &c:
Give thanks un-to ỹ God of gods: For, &c:
O thank ỹ Lord, ỹ Lord of lords: For,
Who on—ly doth great Wond'rous Works: For, &c:
Who by His Wisdom made ỹ Heav'us: For, &c:
Who made ỹ Waters and ỹ Earth: For,
(PIENO-CHORO.)
The glorious Sun to rule ỹ Day: For,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


The Lord himſelf, ỹ mighty Lord, vochſafes to be my Guide; ỹ Shepherd, by whoſe conſtant Care my Wants are all ſupply'd.
In tender Graſs he makes me feed, & gently there repoſe: Then leads me to cool Shades, where refreshing Waters flows.

I will ma nify Thee, my God, and King; and I will praise Thy Name for ever & for e—ver.

E—ve—ry Day will I give Thanks, every Day will I give Thanks, & praise Thy Name, & praise Thy Name

And praise Thy Name, & prai— —se Thy Name, & prai— —se Thy Name, for

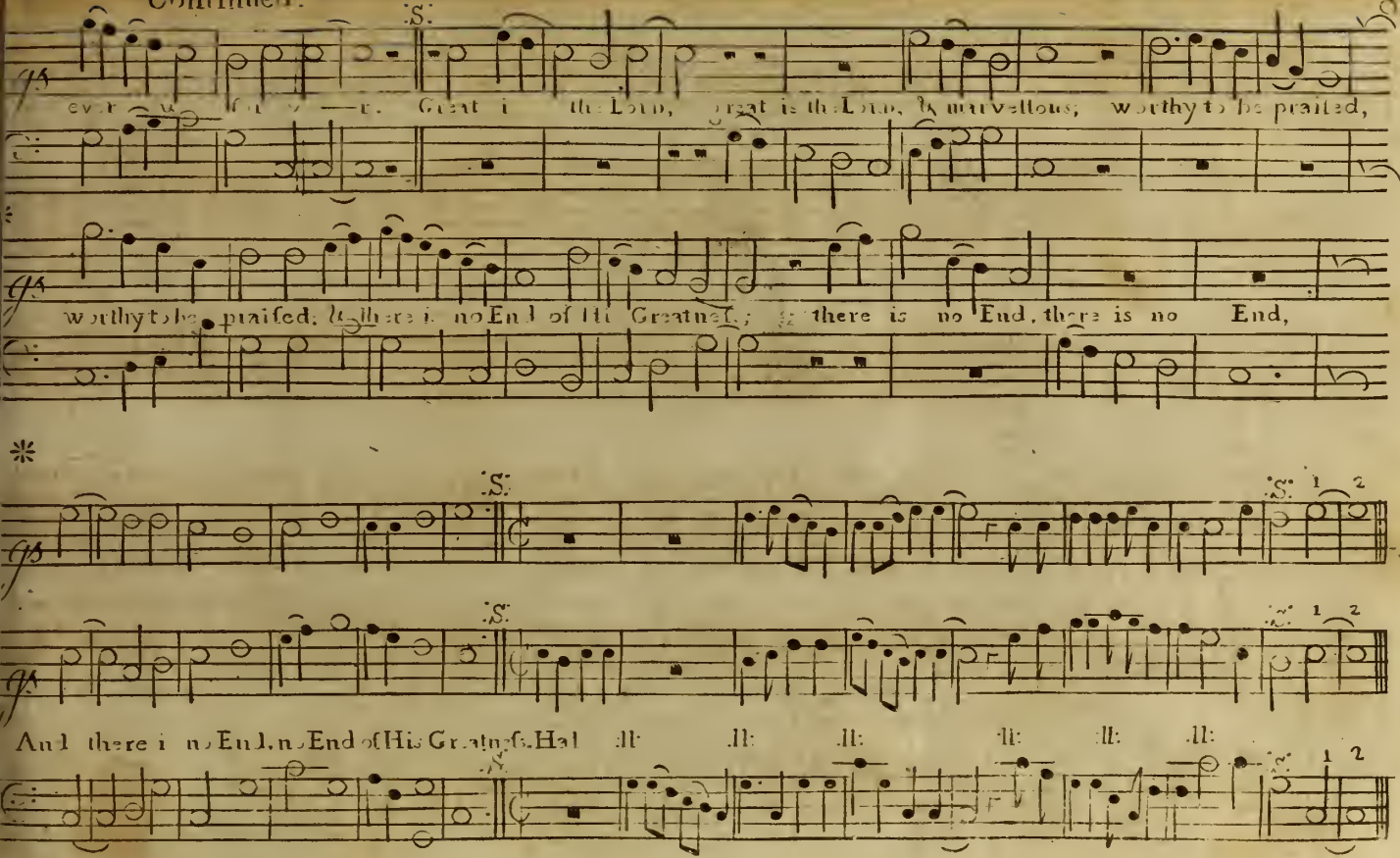


Continued.

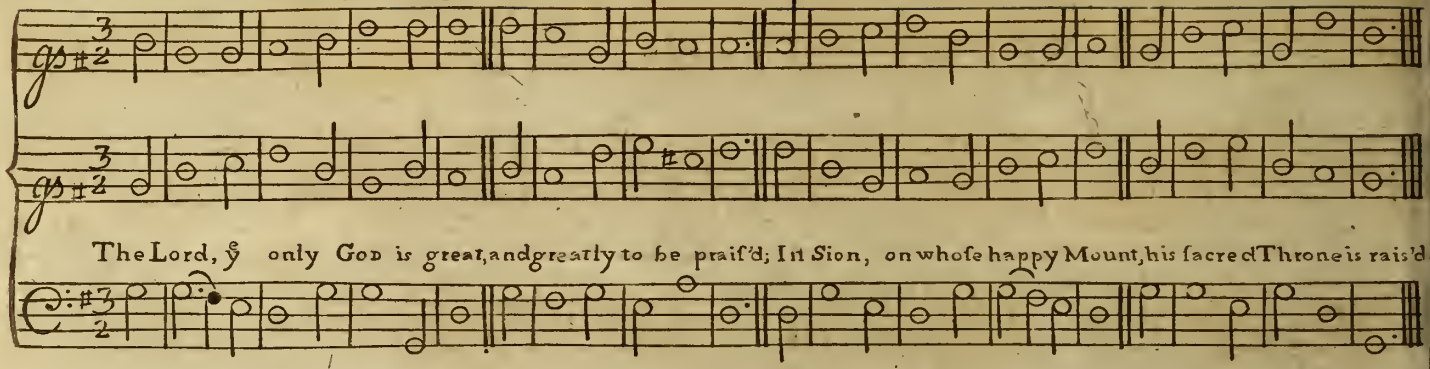
ever & for ever. Great is the Lord, great is the Lord, & marvellous; worthy to be praised,

worthy to be praised; & there is no End of His Greatness; there is no End, there is no End,

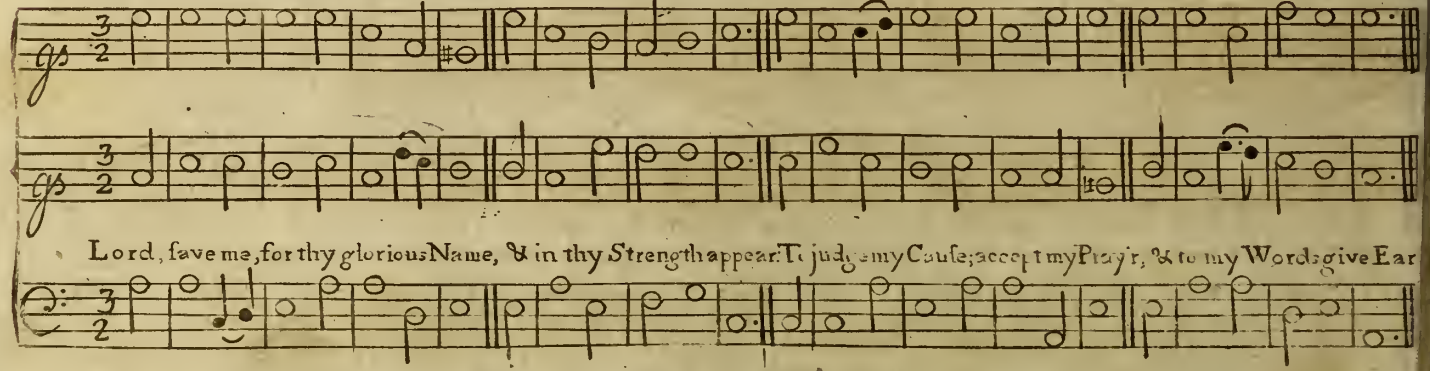
And there is no End, no End of His Greatness. Hal :ll: :ll: :ll: :ll: :ll: :ll:



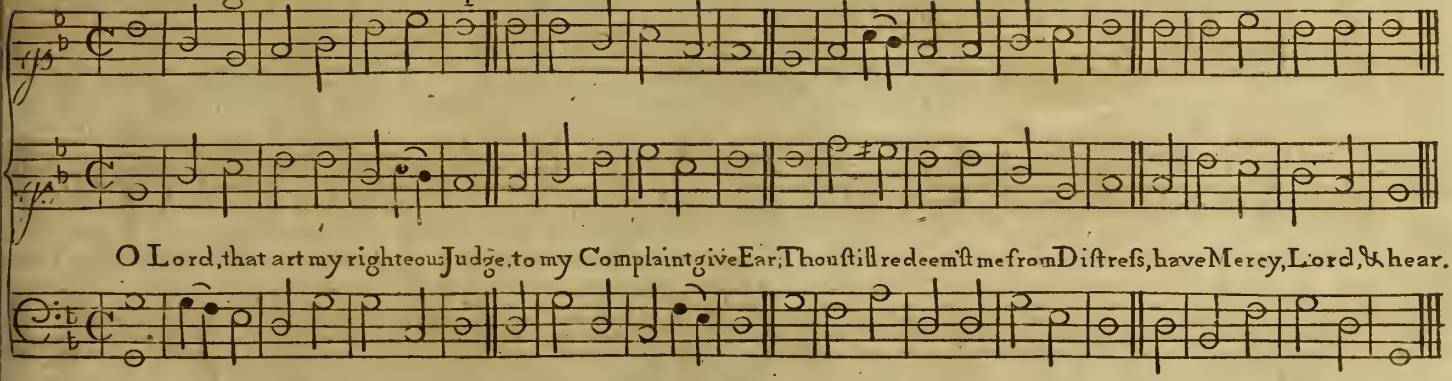
Ixworth. Pſ. 48th.



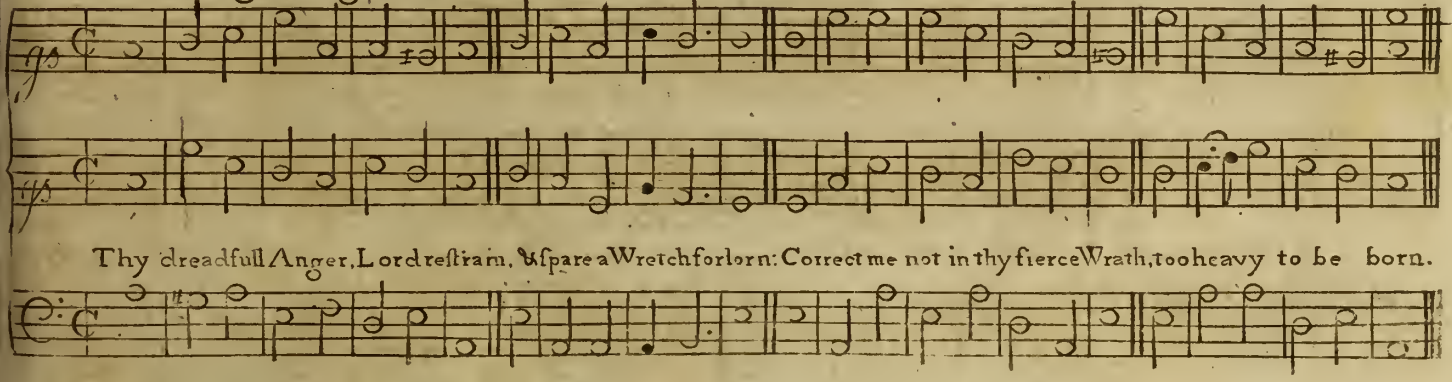
Chelmſford. Pſ. 54th.

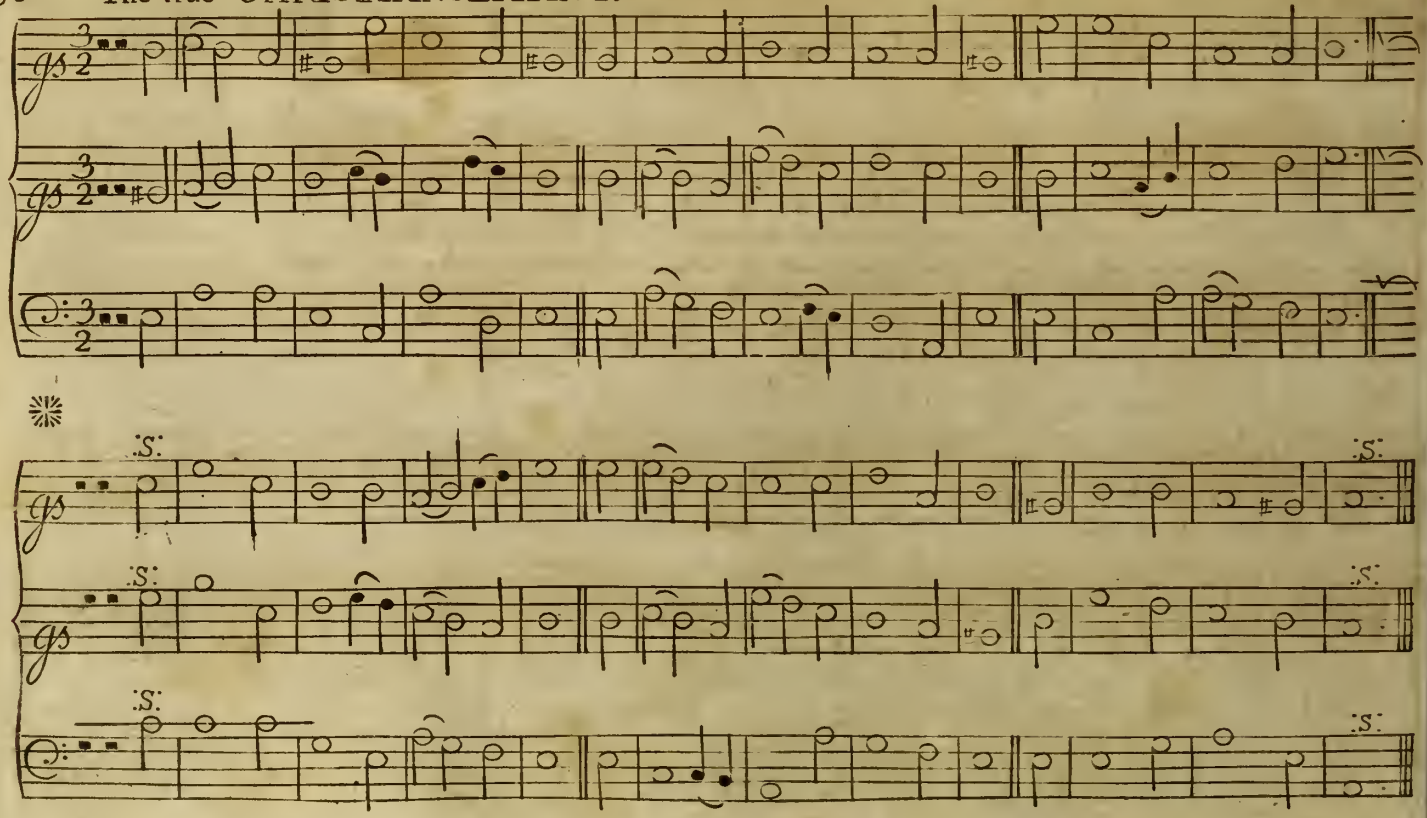


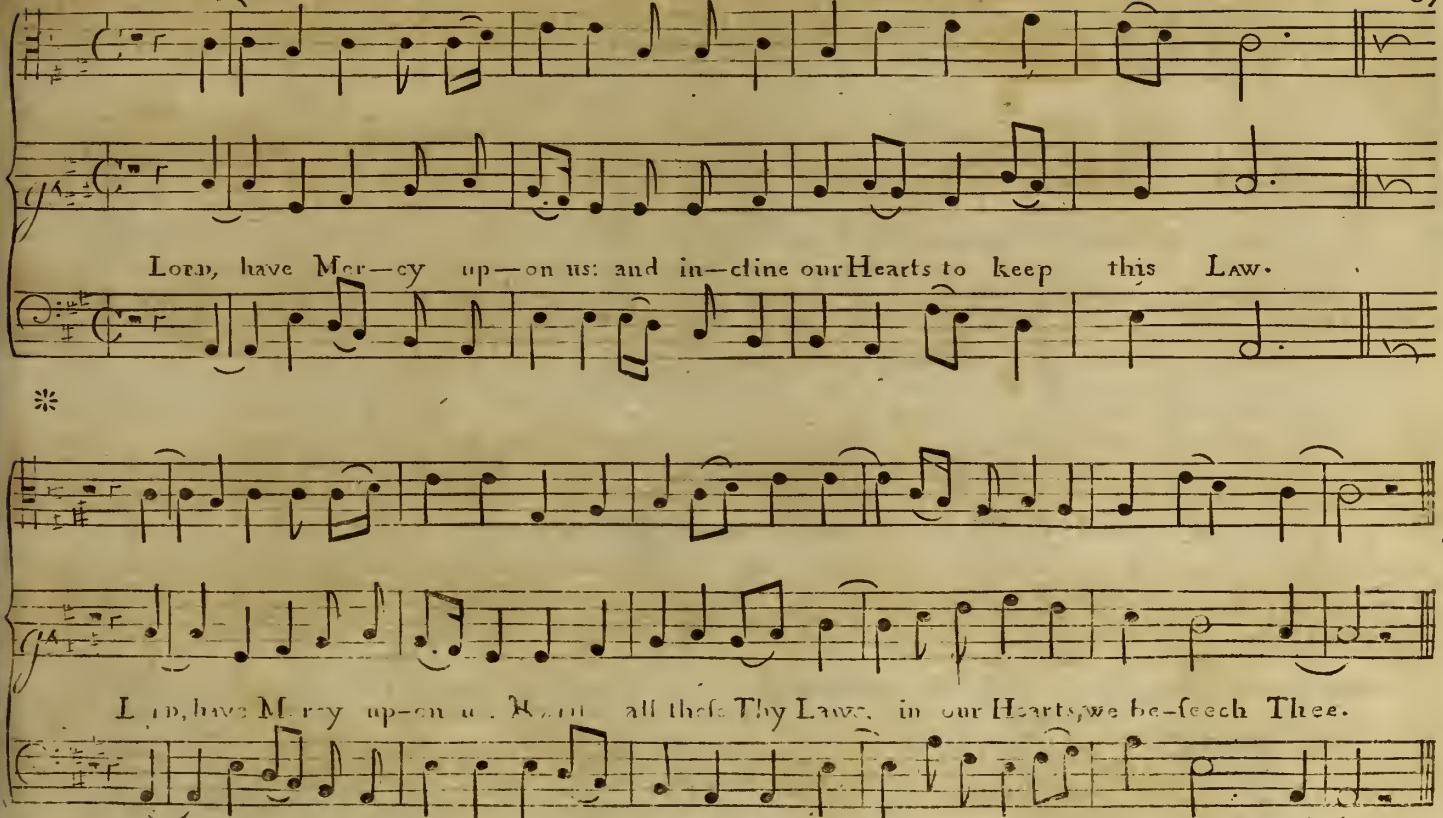
Killingworth. Pf. 4th



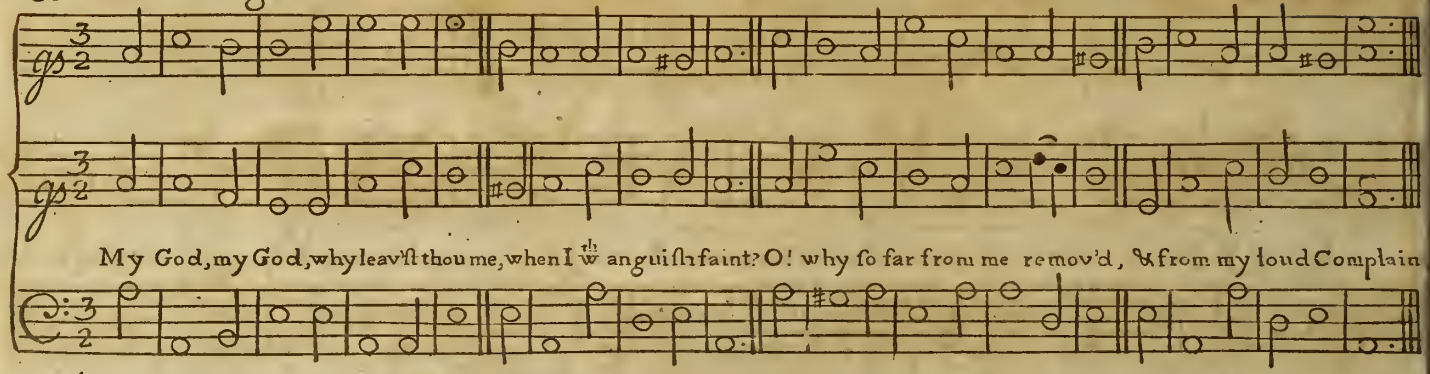
Wellingbrough. Pf. 6th



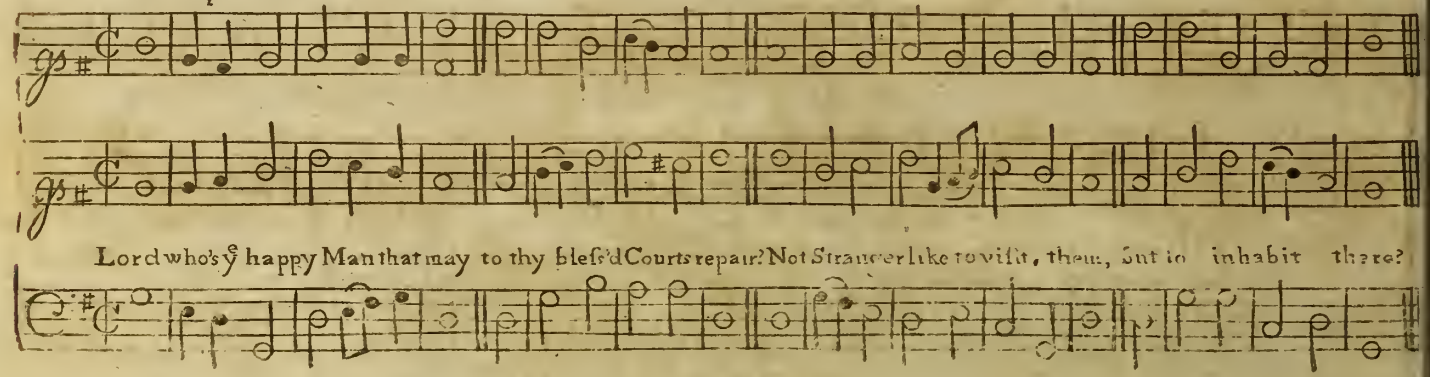



Lord, have Mer—cy up—on us: and in—cline our Hearts to keep this Law.
Lord, have Mercy up—on us. Write all these Thy Laws in our Hearts, we be—seech Thee.

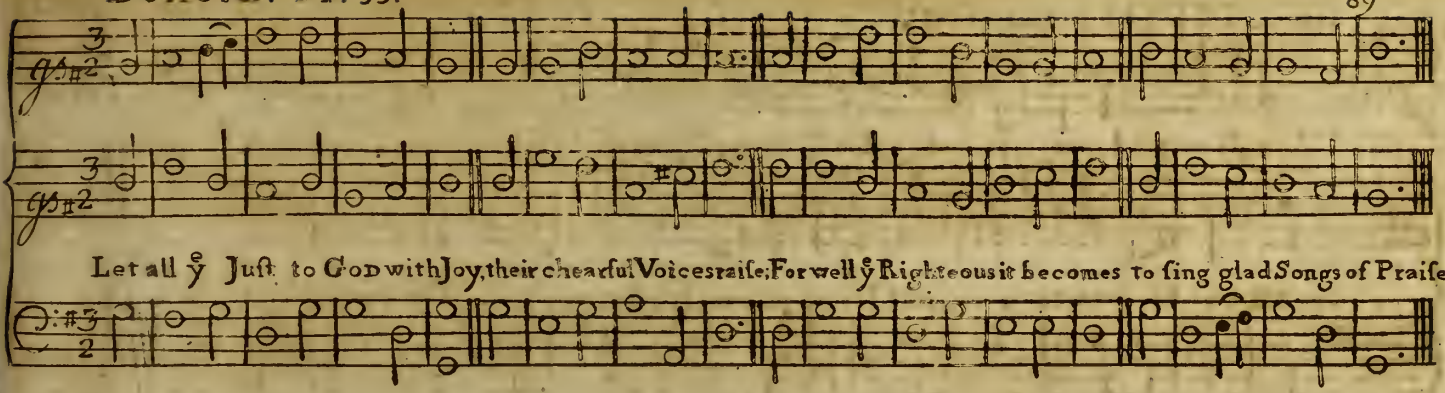
Darlington. Pf. 22d



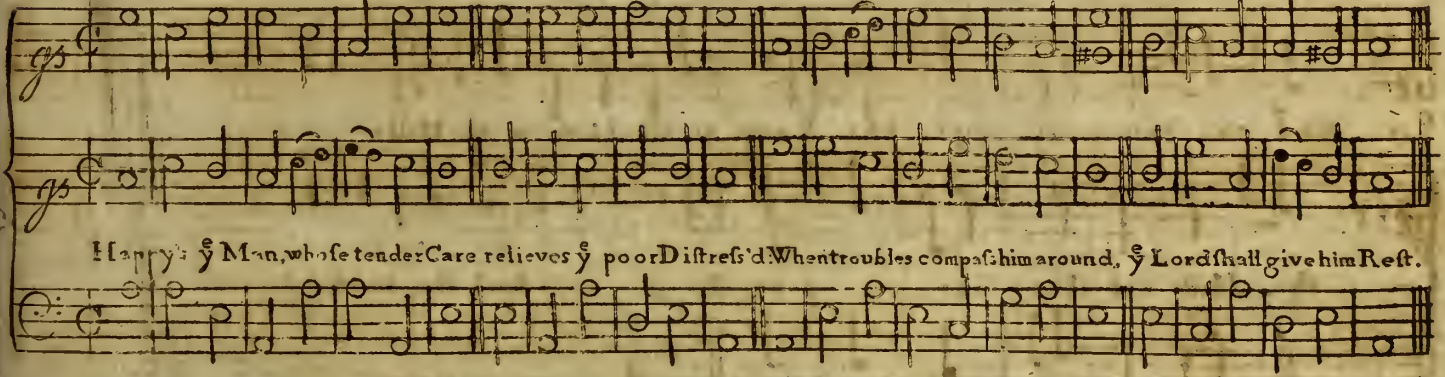
Newport. Pf. 15th

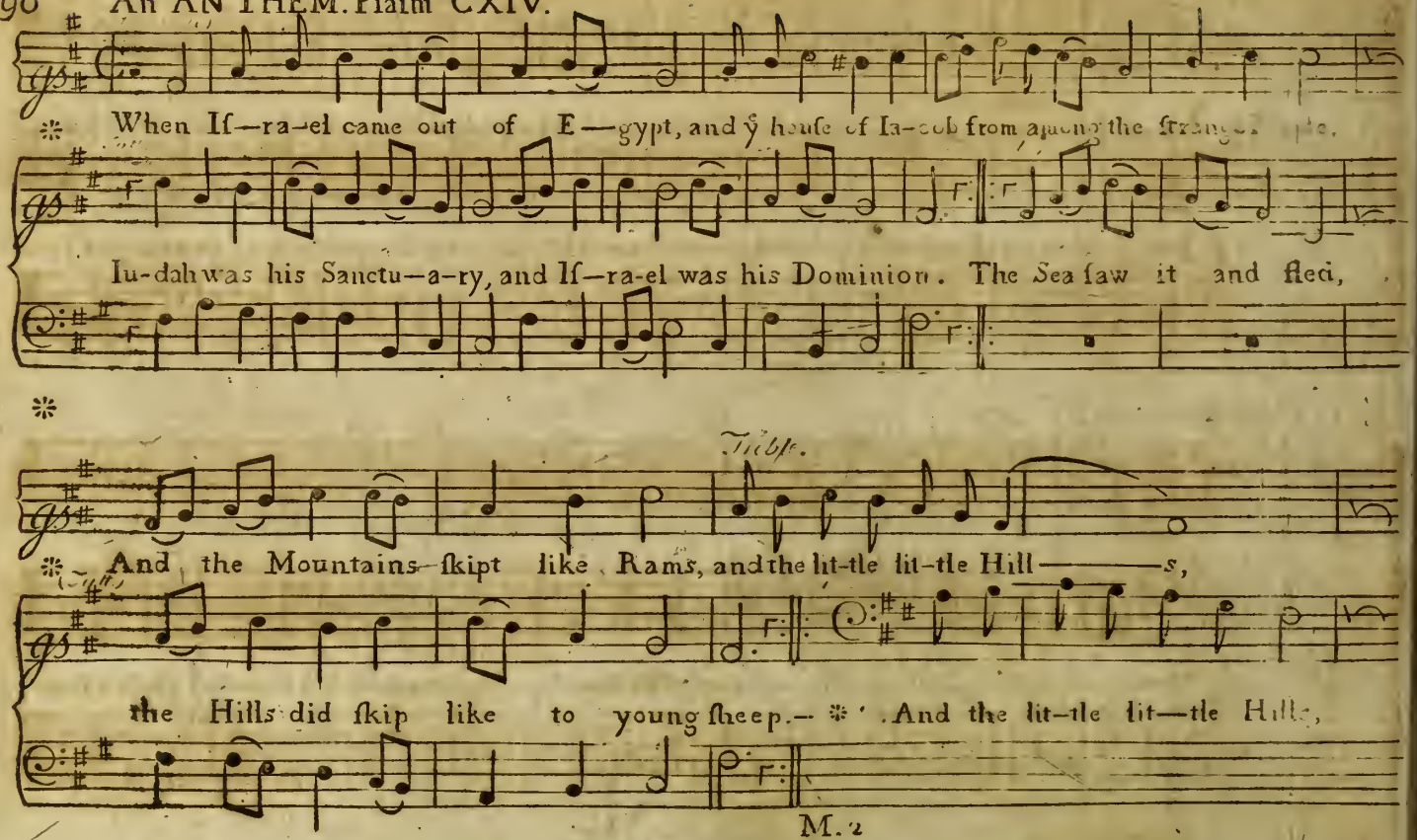


Belford. Pſ. 33.d

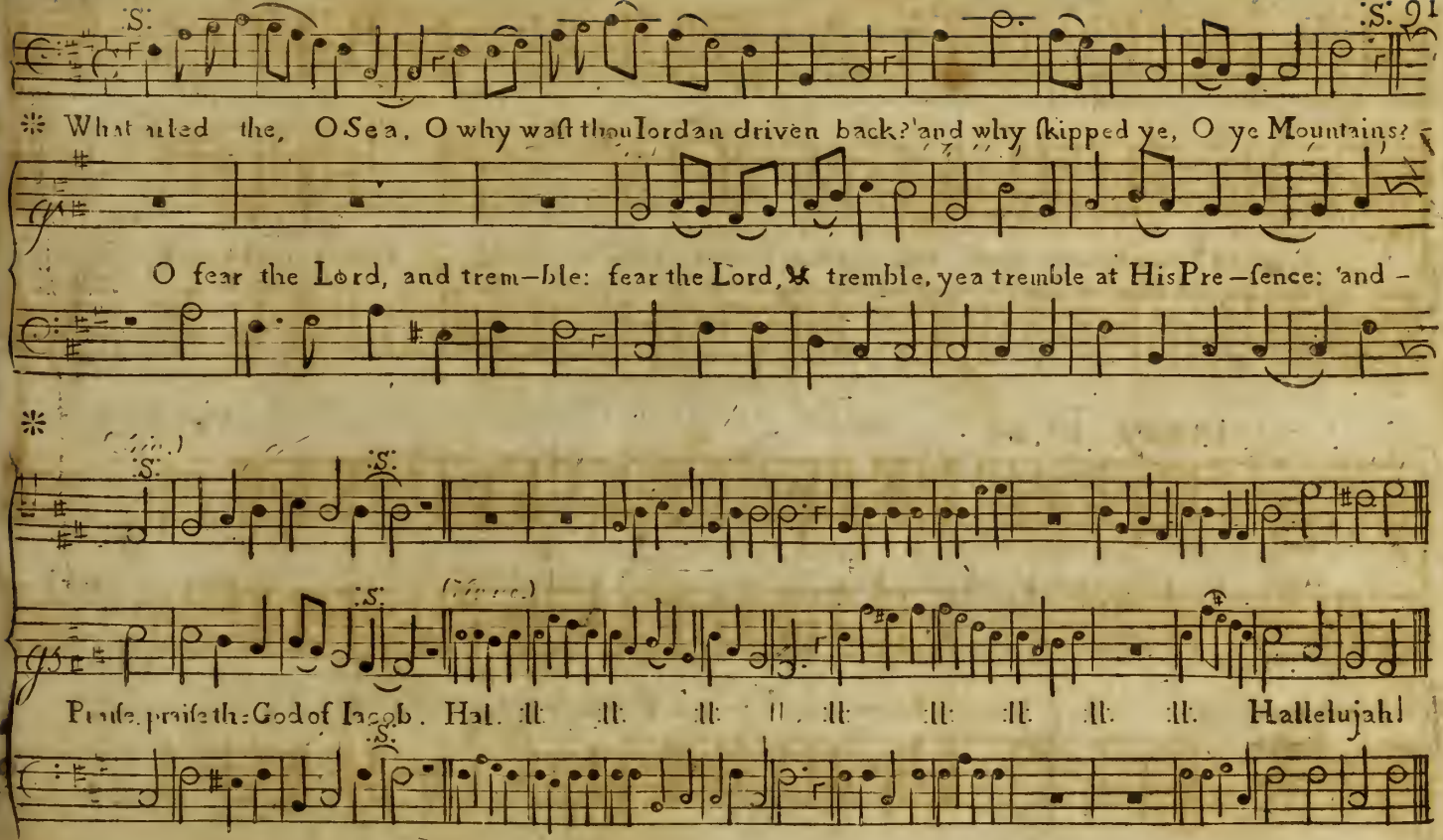


Portſmouth. Pſ 41.ſt

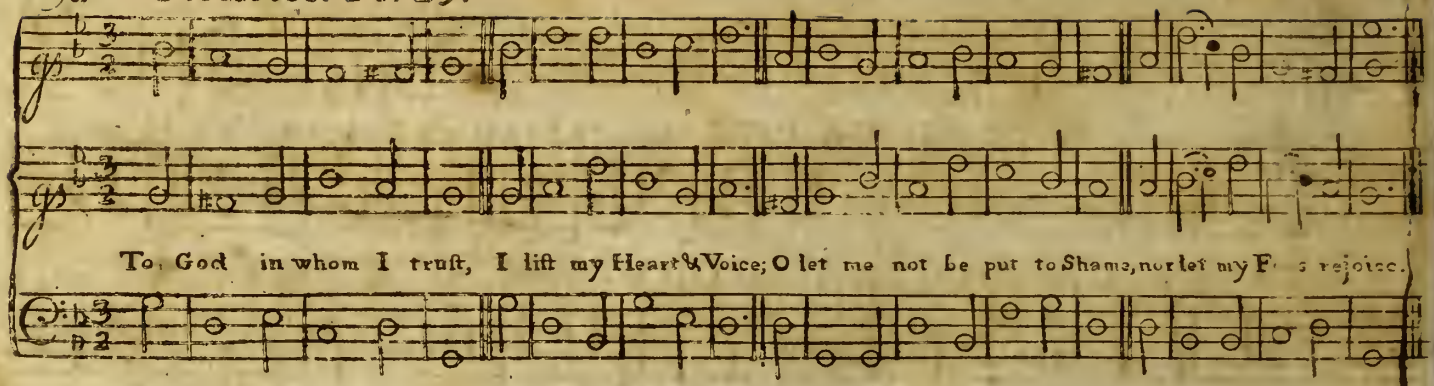



When Iſ—ra-el came out of E—gypt, and ỹ houſe of Ia-cob from among the ſtrange people,
Iu-dah was his Sanctu—a-ry, and Iſ—ra-el was his Dominion. The Sea ſaw it and fled,
Tubæ.
And the Mountains ſkipt like Rams, and the lit-tle lit-tle Hill———s,
the Hills did ſkip like to young ſheep.— And the lit-tle lit—tle Hill-s,

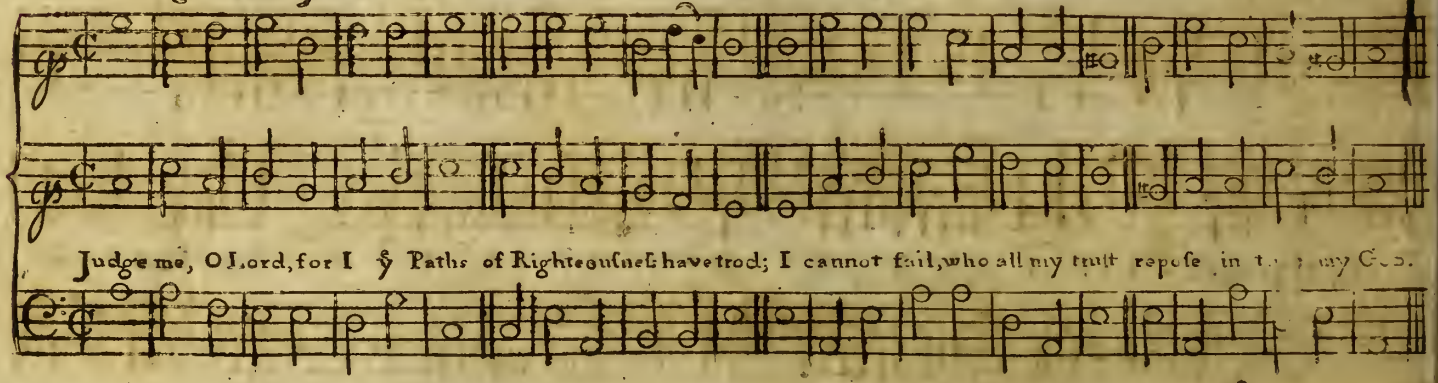
Continued


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

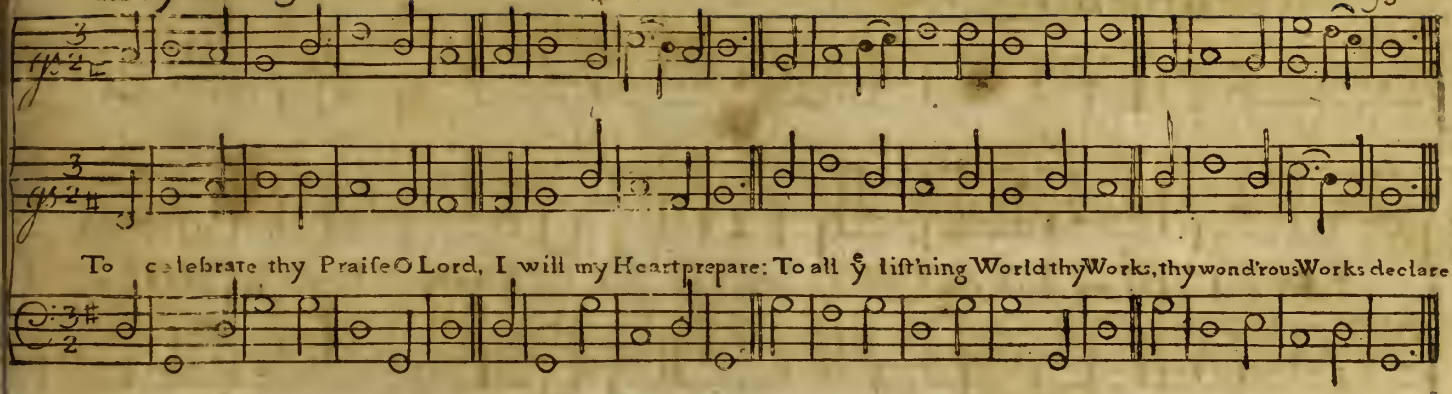
Utoxeter. Ps. 25.th



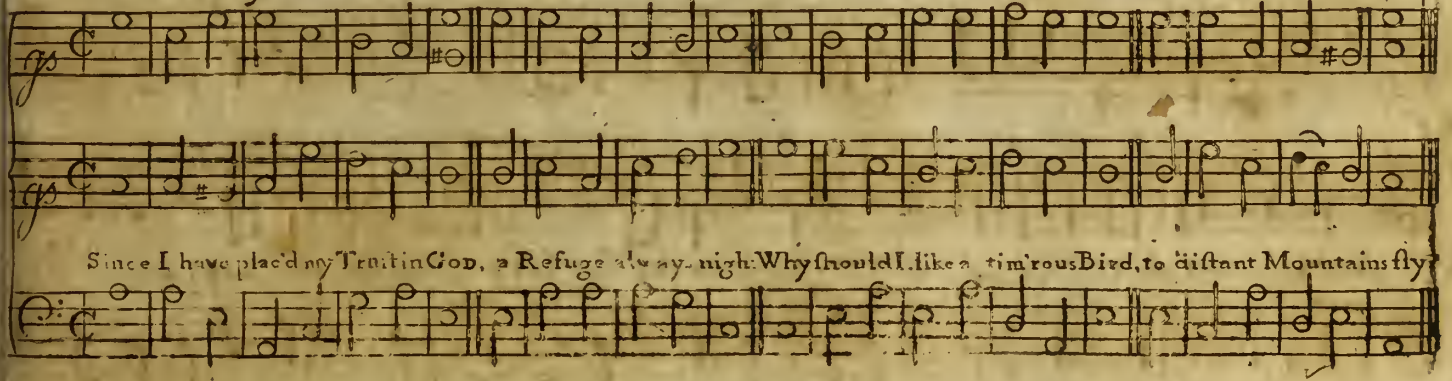
Quinzay. Ps 26.th

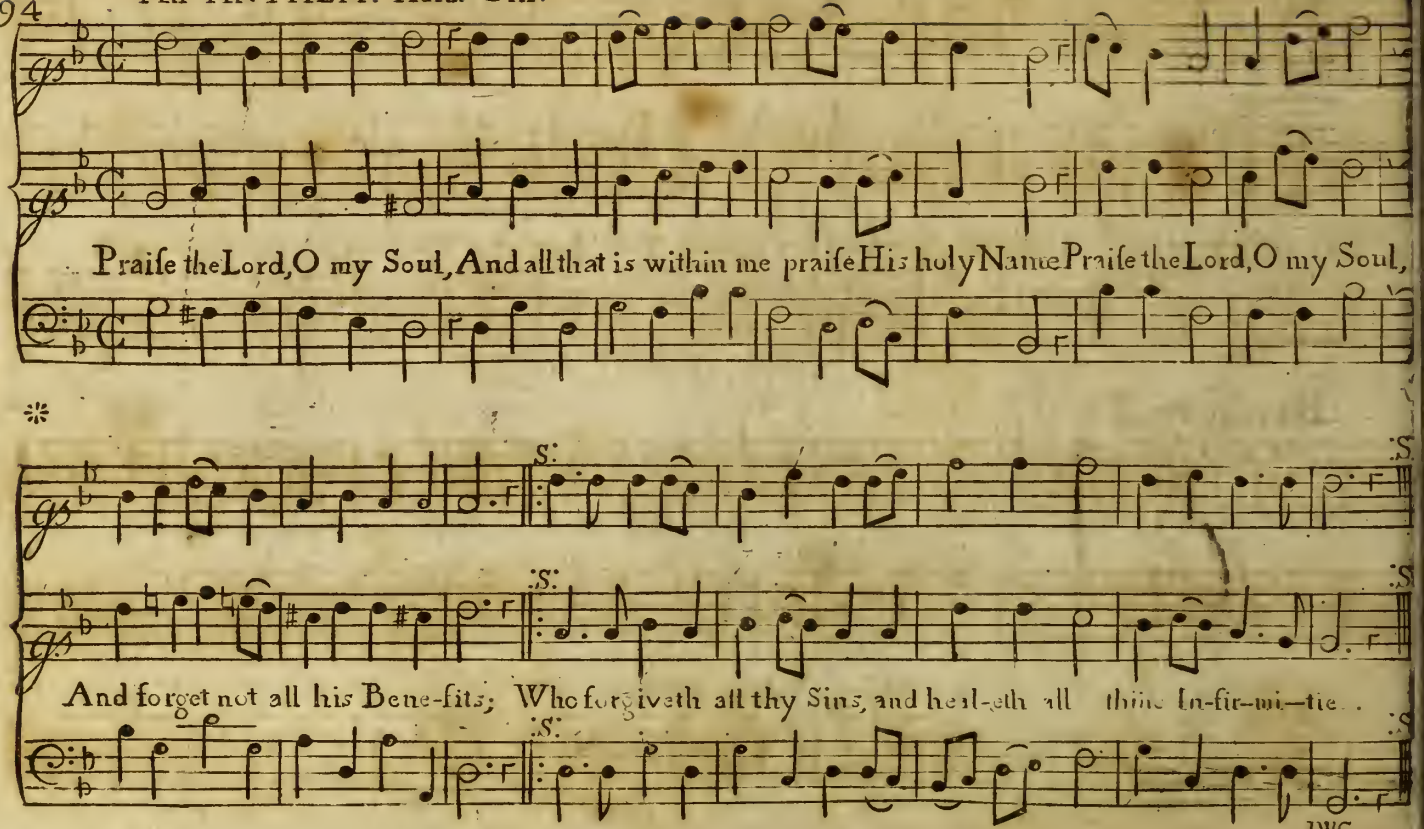


Ely. Pf. 9th

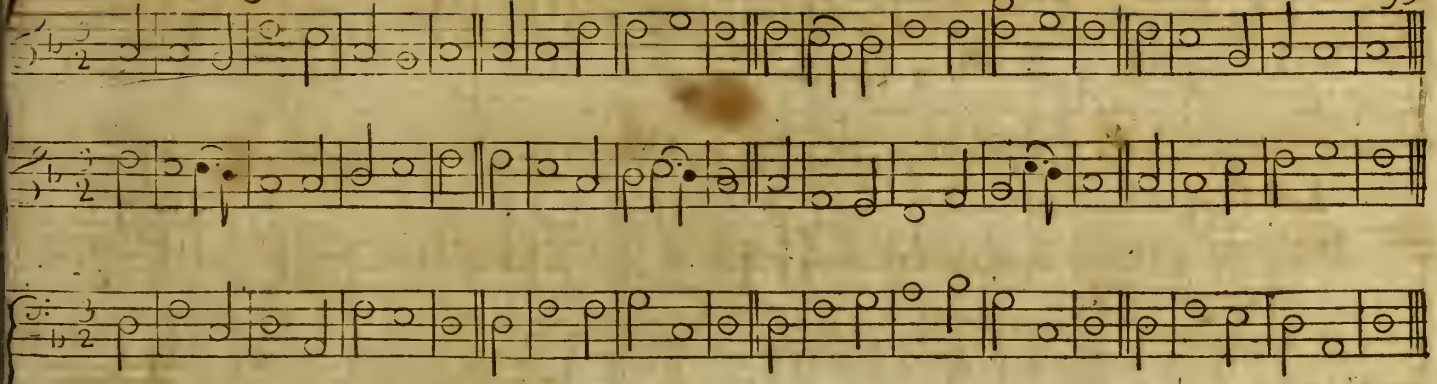


Banbury. Pf. 11th

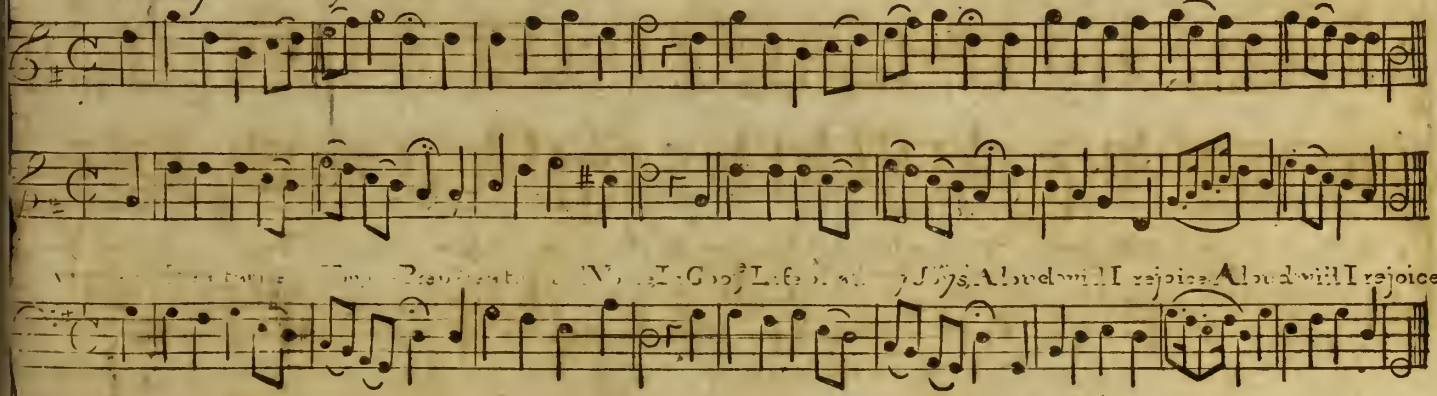



Praise the Lord, O my Soul, And all that is within me praise His holy Name Praise the Lord, O my Soul,
And forget not all his Bene-fits; Who forgiveth all thy Sins, and heal-eth all thine In-fir-mi-ties.

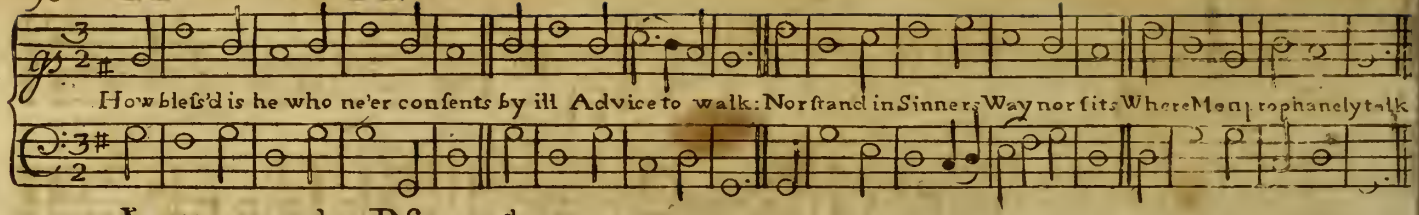
Wantage.



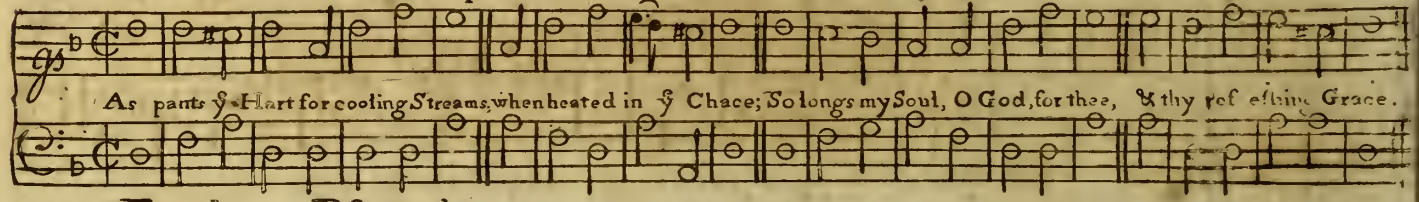
Bray. Hymn 20. B. 1. D^r W.



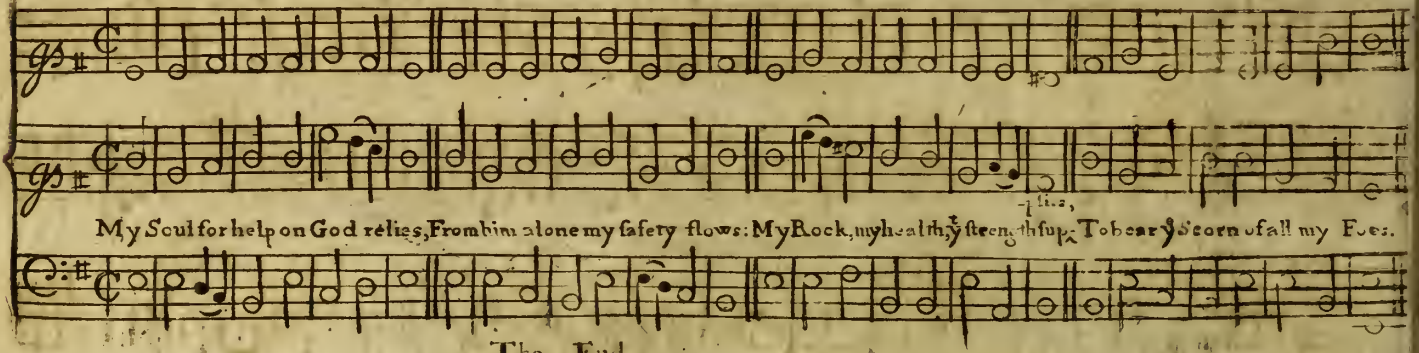
Axminster. Pf. 1st



Lutterworth. Pf. 42d



Farnham. Pf. 62d



The End.