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GLORIA IN EXCELSIS DEO.

Which may my Soul with Comfort fill, &c. W. T.

(Quarta.) Lord, Tune my Heart with—in my Breast,



And frame it to thy ho-ly Will;

And let thy Spirit with—in me rest.

GULIELMI TANS'UR Effgies.

THE
Melody of the Heart:
OR,
The Psalmist's Pocket-Companion.

In Two PARTS.

CONTAINING

- I. The New *Version* of the *Psalms* of *David* New *Tun'd*, with *Musick* more proper to the Sense of the Words than any Extant. With an Alphabetical *Table* of all the *Tunes*, and what *Psalms* are proper to each *Tune*: And a *Table* of *Psalms* suited to the *Festivals* and *Fasts* of the *Church*, &c. with *Gloria Patri's* proper to the *Measures* of every Psalm in the BOOK. To which is added, *Compendious Instructions* on the *Grounds* of *Musick*, &c.
- II. A New and Select Number of *Divine Hymns*, and *Easy Antebems*; "On several Occasions, &c.
-

The Whole is Composed in *Two*, *Three*, and *Four* Musical *Parts*, according to the most *Authentick Rules* (and set down in *Score*) for either *Voice* or *Organ*, &c. The *Third Edition*, Corrected by the Author according to his Original Manuscript: With large Additions.

By WILLIAM TANS'UR, Who Teacheth the same. (*Author* of the *Harmony* of *SION*)

My Heart, O God, is fully bent; to magnify thy Name:

My Tongue with Tuneful Notes of Praise, shall Celebrate thy Fame, &c. — Psal. cviii. Ver. 1.

L O N D O N:

Printed by ROBERT BROWN, for JAMES HODGES, at the *Looking Glass*, over against *St. Magnus's Church*, near *London-Bridge*. Price 1 s. 6 d. Or all his Works bound together in Cal^l 4 s. 6 d. MDCCLI.

To Mr. Tans'ur, &c.

S I R,

“ HAVING diligently perus'd your *Two excellent Books*, the one Intituled *The Melody of the Heart*; and the other, *The Harmony of Sion*:
“ and finding them both done with so much Judgment, and Ingenuity; and
“ all the *Tunes* in all their *Parts* so well adapted to the *Words*, and also to
“ each other; that I think them much more preferable to any other *Books*
“ of *Psalmody* extant: And doubt not, but they will in a great measure, (if
“ carefully perform'd to perfection,) dispose that most *Harmonious* Part of
“ *Divine Service* to much more *Devotion* than it has been of late Years, for
“ want of such Assistance as may now be had from your afore said *excellent*
“ *Books*.”

I am, Sir,

Your sincere Friend,

and Humble Servant,

(Exeter, Jan. 10. A. D. 1736.)

JOHN KNIGHT.

The

The Preface, To all Lovers of Psalmody.

IT is very evidently known, and also appears, that no Book whatsoever hath been more admired for its sweetness of Poetry, than the New Version of the Psalms of David: (By Dr. Brady, and Nathum Tate) and is also received into the Hands of the most learned and judicious Persons; and used both in their private and publick Devotions.

The Greatest Obstacle that has hitherto laid against this Version was, that these Psalms were always set to the same Musick, as the Version by Sternhold and Hopkins; which Musick was composed on so wide a Compass, and also founded on such dark and obscure Keys, that few could ever attain to the true Performance of them. Again, their cross Forms, and untuneable Leaps yielded such a dull and dismal Tone, that it was very offensive to a Musical Ear.

But to illustrate the Psalms more Musical, I have purged out all the cross Motions of Dissonant Sounds: and have Tuned up the same into a New and Melodius Composition; in Two, Three and Four Musical Parts; and set down in Score, for either Voice or Organ: which will doubtless cause the same to be put more in practice, in all such Congregations as do use the same. To which is added, Hymns and Anthems; on several Occasions.

I Need not say any thing to prove the Antiquity of Divine-Musick, by reason it is clearly recorded in the most sacred History of the Holy-Scriptures, from the true evidence of God's holy Word. Ex. gr. O Sing unto the Lord a New Song: Sing unto the Lord, ALL ye whole Earth, &c. &c. &c. Psal. 96. ver 1.

Finally. I heartily recommend this Work to all such, whose Hearts are Harmoniously composed, hoping it may meet with a candid Reception, and that every one may find Advantage therein, to the Service of God, and also to their own delight: And that after this Life, we may all be Partakers of that sweet Consort and Harmony which is incessantly perform'd by the Angels in Heaven. Which is the hearty Prayer of your most humble, and affectionate Servant,

{ From Ewell in Surry, }
{ May 29th. 1735. }

W. TANS'UR.

A Table

A Table of the 2d Part ; shewing on what Page you may find any Hymn, or Anthem, by their Beginnings.

<i>Page</i>	H Y M N S, Beginnings.	<i>Page</i>	A N T H E M S, Beginnings.	<i>From Psal.</i>
43	Lord, touch my Heart	53	The Lord he is my Shepherd —	23
44	The Day breaks forth	57	O ! how amiable are thy —	84
45	All ye who faithful	62	Bow down thine Ear —	86
46	While Shepherds watch'd	66	Behold ! behold ! how Good —	133
49	Mourn, mourn ye Saints,	71	O Praise God in his Holiness, &c. —	150
50	Christ from the Dead	79	An Hymn on Divine Musick	
51	Come Holy Ghost			
52	Blest are the Dead &c.		<i>The End of the second Part.</i>	

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An

An Alphabetical Table of the first Part: Containing the Names of all the Tunes; and what Psalms are proper to each Tune.

<i>Pag.</i>	<i>Tunes Names.</i>	<i>Psalms proper to each Tune.</i>	<i>Pag.</i>	<i>Tunes Names.</i>	<i>Psalms proper to each Tune.</i>
	A.			N.	
1	Axminster Tune —	1. 2. 3. 5. 66. 72.	7	Newport Tune —	15. 36. 44. 45. 98. 124.
	B.			O.	
5	Banbury Tune —	11. 8. 52. 55. 131. 133.	16	Oakingham Tune —	46. 76. 113.
12	Bellford Tune —	33. 81. 85. 99. 128.		P.	
22	Burlington Tune —	67. 130. 142.	13	Portsmouth Tune —	41. 77. 103. 126.
	C.			Q	
18	Chelmsford Tune —	54. 20. 24. 127. 132. 134.	11	Quinzay Tune. —	26. 12. 64. 94. 115. 135. 145.
	D.			R.	
6	Darlington Tune —	22. 16. 56. 59. 141.	20	Richmond Tune —	87.
	E.			S.	
4	Ely Tune —	9. 19. 21. 27. 92. 147.	23	Sarum Tune —	88. 43. 57. 63. 80. 93. 112.
	F.		31	Sleford Tune —	139. 18. 40. 73. 123. 137.
19	Farnham Tune —	62. 14. 32. 36. 60. 69. 70. 114.		T.	
	G.		28	Tunbridge Tune. —	100. 29. 65. 89. 104. 106.
29	Gillingham Tune —	105. 34. 108. 125. 138. 146.		U.	(107. 122. 144.
	H.		10	Utoxeter Tune. —	25. 31. 51.
24	Harlington Tune —	91. 37. 50. 63. 110. 120.		W.	
32	Hartland Tune —	119. 30. 58. 75. 82.	3	Wellingbrough Tune.	6. 19. 21. 27. 147.
	I.		8	Woodstock Tune. —	23. 35. 39. 74.
15	Ixworth Tune —	48. 93. 118. 129. 143		X.	
	K.		36	Xativa Tune —	149.
2	Killingworth Tune —	47. 10. 83. 140.		Y.	
30	Kellington Tune —	116. 49. 53. 71. 86.	34	Yaxley Tune —	136. 148.
	L.			Z.	
14	Lutterworth Tune —	42. 90. 102. 121.	38	Zembla Tune —	150. 95. 43. 68. 97. 110. 111.
	M.				
26	Marshfield Tune —	96.	39	<i>Gloria Patri's</i>	

A T A B L E of Psalms suited to the Feasts and Fasts of the Church of England; and other Varieties of Life. Very useful for Parish-Clerks.

FOR *Christmasts-day*; psal. 2d. ver. 5, to the end. ps. 45. ps. 89, ver. 26, to ver. 30. ps. 118, ver. 19.

For any time in *Lent*, ps. 6, 32, 38, 51, 102, 130, 134.

For *Good-friday*, ps. 2, ver. 1, to 5. ps. 22, ver. 4, to ver. 9, or ver. 14, to ver. 20. ps. 89, ver. 5, to ver. 9. ps. 118, ver. 19, to ver. 26. ps. 45, ver. 6, to ver. 8.

For *Ascension-day*, ps. 24, ver. 7, to the end. ps. 47, 68, 97, 99, 108.

For *Easter-day*, ps. 26, v. 8, to v. 11. ps. 45, v. 6, to v. 8. ps. 89, v. 5, to v. 9. ps. 118, v. 19, to v. 26.

For *Whit-Sunday*, ps. 48, ps. 51, v. 10, to v. 13. ps. 68, v. 11, to v. 23. ps. 104, v. 1, to v. 5. ps. 122, v. 10, 11.

For *Trinity-Sunday*, ps. 33, v. 4, to v. 8. ps. 81. ps. 136, v. 4, to the End.

For the Martyrdom of K. *Charles I. Jan.* 30th, ps. 7, v. 1, to v. 5. ps. 25, two last Staves. ps. 94, v. 19, to the End. ps. 141, v. 1, to v. 5. ps. 41, v. 5, to v. 10.

For the Restoration of K. *Charles II. May* 29th, ps. 18, v. 15, to v. 19. ps. 66, v. 1, to v. 5. ps. 126.

For the Powder Plot, *Nov.* 5th, ps. 7, two last Staves. ps. 124. ps. 126. ps. 129, ver. 43.

On Charity, ps. 22, v. 23, to v. 27. ps. 34, v. 14, to v. 18. ps. 41, v. 1, to v. 5. ps. 72, v. 13, to v. 19. ps. 107, v. 41, and 42. ps. 112. ps. 147, v. 3, to v. 6.

Psalms of Thanksgiving, viz. 33, 66, 81, 84, 92, 95, 96, 98, 100, 103, 104, 105, 106, 107, 108, 113, 117, 118, 135, 136, 138, 145, 147, 148, 149, 150.

The blessed Man described in Psalms 1, 15, 24, 32, 92, 112, 119, 128.

The Excellency of God's Word in Psalms 12, 19, 119.

For the *H. Communion*, Ps. 23. ps. 26, v. 6, to 8. ps. 27, v. 4, to v. 10. ps. 36, v. 5, to v. 11. ps. 42, v. 1, to v. 5. ps. 43, v. 3, to v. 6. ps. 84, 103, 106.

Several Portions worthy of *Note*, viz. ps. 2, v. 11, to the End. ps. 16, two last Staves. ps. 19, v. 12, &c. ps. 26, the five last ver. ps. 28, two last Staves. ps. 32, two last Staves. ps. 43, v. 3, &c. ps. 72, two last Staves. ps. 34, v. 7, to v. 10, and v. 11, to v. 16. ps. 37, v. 16, &c. two last Staves. ps. 51, v. 11. ps. 57, v. 9. ps. 119, v. 133, ps. 62, v. 5. ps. 66, v. 16.

For a Wedding, Psalms 67, 128, 133.

For a *Funeral*, ps. 16, v. 8, to the End. ps. 90, v. 3, to v. 7. ps. 39, v. 5. to v. 9. ps. 103, ver. 13, 14, 15, 16.

Compendious Instructions on the Grounds of Musick.

By Mr. WILLIAM TANS'UR.

IT cannot possibly be imagin'd that any *Part* of this most noble *Science of Musick*, can ever be rightly understood, or perform'd to perfection, unless the Performer be truly instructed in the *Gamut-Rules*, and all other Branches thereunto belonging; tho' many flatter themselves on the contrary: But let me assure such Persons, they are very much in the Dark, and ever will; neither will they ever attain to the true Performance of any *Part*, or *Lesson* no otherways than as they hear it from others: Nor can they be able to Regain what they have forgot, or lost, without the Assistance of some Person to teach them the same again: Neither can they judge whether they are taught wrong or right.

But those who endeavour to qualify themselves in the *Grounds* and *Principles* of this *Art*, may be able to perform any *Part* whatsoever contain'd therein; and also very nearly at the first View, if they be thoroughly grounded: Neither will they ever forget any thing whilst they are in Practice: But be able to Learn, perform and any *Lesson* without the Assistance of others, and also be able to judge if the *Composition* be wrong or right. Those who endeavour to be Qualified therein, may be therein assisted by diligently observing the following *Rules*, which are done in a *New* and easy *Method*; and are Compendiously explicated in the five following Sections, *viz.*

- § I. Of the *Gamut*, and of *Cliffs*; and their *Use*.
- § II. Of the *Names* of the *Notes*, &c. and of other *Characters* used in *Musick*.
- § III. Of *Time*; in its several *Moods*.
- § IV. Of *Keys*, and of *Transposition*.
- § V. Of the several *Concords*, and *Discords*: And how to compare one *Part* with another.

§ I. Of the *GAMUT*, and of *CLIFFS*: And their *Use*.

THE *Scale* of *Musick* is commonly call'd the *Gamut*, which contains all the *Degrees* of *Sound*; But the Better to Explain its *Use*, I shall set it down on the *five Lines*, in the *three* usual *Cliffs*, thus:

The *GAMUT*, or *Scale* of *Musick*.

Treble, or Tenor.
G A B, C D E, F G:

Cantus, or Tenor.
G A B, C D E, F G:

Bass, or Basso.
G A B, C D E, F G:

Sol la Mi, fa sol la, fa sol: &c.

Sol la Mi, fa sol la, fa sol:

Sol la Mi, fa sol la, fa sol:

EXPLANATION.

THIS *Scale* must be perfectly learnt by heart, which may be easily done by learning only one *Part* first; By reason every 8th *Sound* bears the same *Name* as it was before: which will Give you a proper *Name* for every *Line* and *Space*.

☞ Observe, that all are *Whole-Tones* both *Ascending* and *Descending* in every *Octave*, or 8th, only from *Mi* to *fa*, and *La* to *fa*; and they are but *Half-Tones*.

Of CLIFFS.

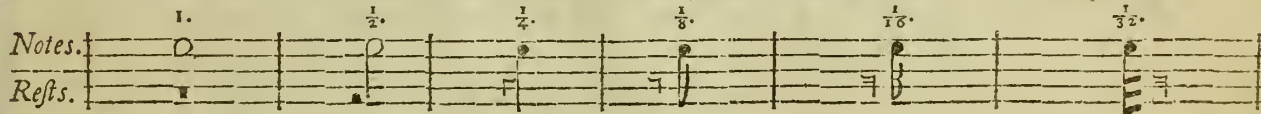
THE *Bass*, of *F* *faut-Cliff*, is set on the 2d *Line* from the Top; and called *F*, or *fa*.

The *Contra*, or *C* *sol-faut-Cliff*, may be set on any of the 4 lowest *Lines*; and called *C*, or *fa*: But seldom used but in *Inner-Parts*, tho' formerly most used to the *Tenor*.

The *G* *sol-reut*, or *Treble-Cliff*, is set on the 2d *Line* from the Bottom, and is called *G*, or *Sol*: Being mostly used to the *Tenor*, by being sung an 8th Below; which is of more certainty than the *Contra Cliff*, &c.

§ II. Of the Names, and Measures of the Notes; and their Rests: And other Characters used in Musick.

The *Semibreve*. The *Minim*. The *Crotchet*. The *Quaver*. The *Semiquaver*. The *Demisemiquaver*.



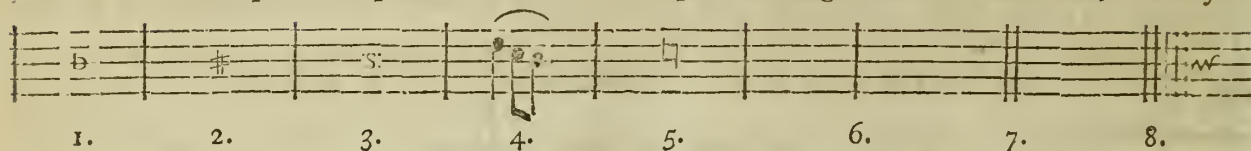
EXPLANATION.

THE first Character is called the *Semibreve*, which is the *Measure Note*, and called a *whole Time*; and Guideth all the other Lesser Notes in *Proportion* to it. The *Semibreve* is performed while you may leisurely tell 1; 2; 3; 4; By the slow *Motions* of the *Pendulum* of a large *Chamber Clock*. The *Minim* is but half, or one 2d Part of a *Semibreve*; and the *Crotchet* is but one 4th; The *Quaver* is but one 8th; the *Semi-Quaver* is but one 16th; and the *Demi-Semi Quaver* is but one 32d Part of the *Semibreve*: And are made as the above Example.

The *Rests* that are fixed under the *Notes*, (when used in *Composition*) imports, or denotes, that the Performer must *Rest*, or keep *Silent* so long as one of the *Respective Notes* are performing, &c.

Of other Characters used in Musick, viz.

A Flat. A Sharp. A Repeat. A Slur. A Proper. A Single Bar. A Double Bar, A Close.



EXPLANATION.

1. A Flat, is made as above, and Denotes that any Note it is set before, must be sung half a Tone Lower than it was before; the same as from *Mi* to *fa*, or *La* to *fa*, &c.

2. A Sharp, Denotes that any Note it is set before, must be sung half a Tone higher than it was before; the same as from *Fa* to *Mi*, or *fa* to *La*.

Observe, that all Flats, or Sharps that are placed at the Beginning of the 5 Lines, Denote that all such Notes must be Sung either Flat, or Sharp, that shall happen on that Line or Space thro' the whole Stanza; unless it be contradicted by another accidental Flat, or Sharp: which serve for those Notes only.

3. A Repeat, imports a Repetition; That such a Strain must be Repeated again, from the Note it is set over, after, or under.

4. A Slur, is drawn over or under any Number of Notes together, when sung to but one Syllable: Sometimes they are joyned together with Stroaks thro' the Tails, which are to the very same Effect.

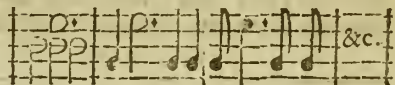
5. A Proper, is often set before any Note that was made either flat or sharp at the Beginning of the 5 Lines; and denotes such Notes must be sung in their Proper, or Primitive Sound.

6. A Single-Bar, is used to divide the Time according to the Measure Note.

7. A Double Bar, is used to divide many Strains in Musick, &c.

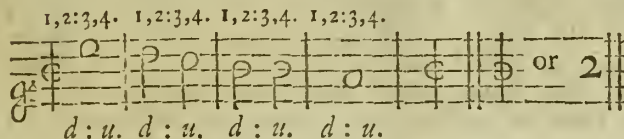
8. A Close, is 2, 3, or more Bars drawn together after the last Note: which signifies a Conclusion, &c.

The *Prick of Perfection*, or *Point of Addition* is a little *Dot*, always set on the *Right-side* of a *Note*; which adds to its *Sound*, or *Time*, half as much as it was before, &c. When this *Point*, is added to the *Semi-breve*, it must be held as long as 3 *Minims*. And so to all the rest. As thus:

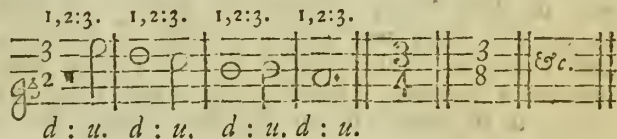


§ III. Of Time: And its several Moods.

Common-Time Moods.



Tripla-Time Moods.



EXPLANATION.

*T*ime is measured by the *Motion* of the *Hand* or *Foot*, which *Motions* represent the *Motions* of a *Pendulum*; by putting it *down*, and taking it *up* in *Equal Motion*.

Common-Time is measured by even *Numbers*, and known by the 3 *Moods* above: The First is very slow; the Second as quick again; and the Third very quick: So that your *Hand* or *Foot* must be *down* and *up* in every *Bar*, in equal *Time*, as the *Figures* and *Letters* direct.

Tripla-Time moves by odd *Numbers*, as 3 *Minims*, 3 *Crotchets*, or 3 *Quavers*, (or more) in a *Bar*; two to be performed with the *Hand*, or *Foot* *down*, and one *up*; as above. There are many various *Moods* in *Tripla-Time* used in *Instrumental Musick*, which I shall omit to mention, by reason they are not concern'd in this *Book*.

Observe

Observe that in *Common-Time*, and also in *Tripla-Time*, to have your *Hand* or *Foot* down at the first *Note* in every *Bar*: And that all odd *Notes* before a *Bar* be perform'd with the *Hand* up, &c.——
(See my *Compleat Melody*, Chap. 6.)

§ IV. *Of the several Keys: And of Transposition.*

THERE are but two *Natural-Keys* in *Musick*, viz. *A*, the *Natural Flat-Key*; and *C*, the *Natural Sharp-Key*; all other artificial *Keys* being brought to the same Effect, by adding either *Flats* or *Sharps* at the Beginning of the *five Lines*; which *Flats* or *Sharps* *Transpose* the *Mi* to be either next under, or over the *Key Note*; (which is the last *Note* of the *Basis*) which *Key* is known to be either *Flat*, or *Sharp*, by the first *Third* next above the said *Key Note*: For if the *Third* includes but 3 *Semitones* (which is the *Flat Third*, as *A* the *Natural Flat Key*;) then the *Tune*, or *Key* is said to be *Flat*. But if the *Third* includes 4 *Semitones*, (which is the *Sharp Third*, as *C*, the *Natural Sharp Key*;) then the *Tune* or *Key* is said to be *Sharp*: in any *Cliff* whatsoever. But the better to explain what I have said, I will give you

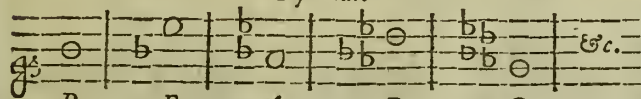
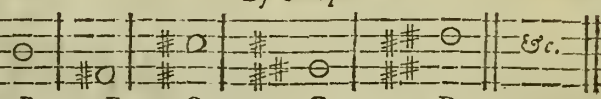
An Example of the 7 several Keys, both Flat and Sharp; in the G-Cliff.

Flat Keys.								Sharp Keys.						
<i>A Natural.</i>	<i>B.</i>	<i>C.</i>	<i>D.</i>	<i>E.</i>	<i>F.</i>	<i>G.</i>		<i>C, Natural.</i>	<i>D.</i>	<i>E.</i>	<i>F.</i>	<i>G.</i>	<i>A.</i>	<i>B.</i>

The 12 Artificial *Keys* above, are made conformable to the two *Natural ones*; first by *Transposing* the *Mi*, (which is the *Master-Note*;) by either *Flats* or by *Sharps*; and afterwards sounding your *Key* either next above, or below it, &c. But the greatest Difficulty lies in the regular placing the *Flats*, and *Sharps*;

on which I shall add the following Instructions : *Ex. Gr.* — If the *Mi* be moved by *Flats*, the First is founded on *B*, which shifts the *Mi* to *E*, a 4th above; (or 5th below,) The 2d *Flat* must be on *E*, which shifts the *Mi* to *A*, a 4th above the Former: So by this Method it may go thro' the whole *System* of *Octave*. To *Transpose* by *Sharps*, the first *Sharp* is founded on *F*, which is then *Mi*; the 2d *Sharp* must be on *C*, a 5th above the Former, &c. the *Mi* going with the last *Sharp* added.

Transposition of the *Mi*, by *Flats* and *Sharps*: in the *G-Cliff*.

By <i>Flats</i>		By <i>Sharps</i> .
		
<i>B. on E. on A. on D. on G.</i>		<i>B. on F. on C. on G. on D.</i>
{ If that by <i>Flats</i> the <i>Mi</i> you do Remove: { It must be called in the 4th above, &c. }	{ If that by <i>Sharps</i> the <i>Mi</i> removed is; { Rise up 5 Notes, and then you cannot miss, &c. }	

§ V. Of *Concords*, and *Discords*: And how to Compare one Part of Musick with another, &c.

Concords.						Discords.		
Unison.	Thirds.	Fifths.	Sixths.	Octave.		Seconds.	Fourths.	Sevenths.
								
1. Major. Minor. Major. Minor. Major. Minor. Eighth. Major. Minor. Major. Minor. Major. Minor.								

N. B. **T**HAT if your *Voice* or *Instrument* would permit to ten thousand *Eighths*, or *Octaves*, they are still to the same Effect as their single *Concord*, or *Discord*, &c. But I shall next give you some few Examples how to Compare one Part of Musick with another; And so conclude, Example

Example of Two Parts.

Tenor.

1 6 5 3 5 10 8 7 5 8.

Bass.

Example of Three Parts.

Cantus.

3 3 1 3 6 5 3 8.

Tenor.

1 6 5 3 5 10 8 7 5 8.

Bass.

Example of Four Parts.

Treble.

3 3 1 3 6 5 3 8.

Alto.

5 6 5 8 10 10 8 12.

Tenor.

1 6 5 3 5 10 8 7 5 8.

Bass.

That all our Hearts, and Tongues may be
Loud Instruments of Praise :
And in the Church, and House of Saints,
Sing Psalms to God always, &c. &c. &c.

Yours, *W. Tans'ur.*

These are the most useful *Instructions* I think necessary for young Beginners; but for farther Knowledge in this *Art, or Science*, I refer you to my *Compleat Melody*: Which teacheth all the *Grounds of Musick*, and *Composition* in all its Branches. Sold by *J. Hedges*, at the *Looking glass*, over against *St. Magnus's Church*, near *London-Bridge*: Price 3 s. It being the most curious *Book* that ever was published.

The

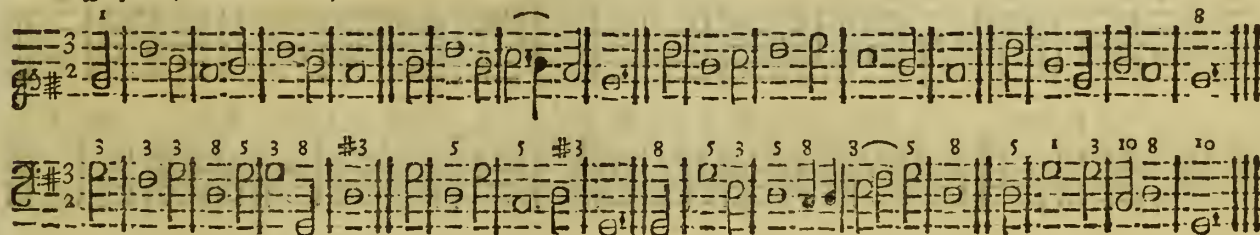
The New Version of *PSALMS*, New Tun'd.

By Mr. *William Tans'ur*.

Axminster Tune. *Psal. I.* Composed in Two Parts. *W. T.*

(*Assay.*) (*Intonation.*)

Tenor & Bass.



Verse 1.

HOW blest'd is he who ne'er consents
by ill Advice to walk:
Nor stand in Sinners Way nor sits
where Men prophane^y talk.

Verse 2.

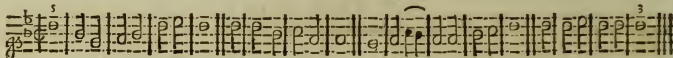
But makes the perfect Law of God
his Bus'ness and Delight:
Devoutly reads therein by Day,
and meditates by Night.—&c.

B

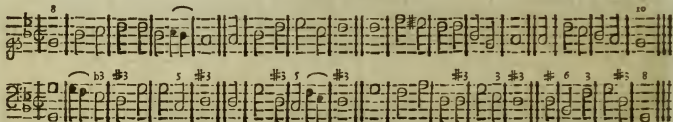
Killing-

Killingworth Tune. Psal. 4th. Compos'd in Three Parts. W. T.

Cantus.



Tenor & Bass.

*Verse 1.*

O Lord, that art my righteous Judge,
to my Complaint give Ear;
Thou still redeem'st me from Distress,
have Mercy, Lord, and hear.

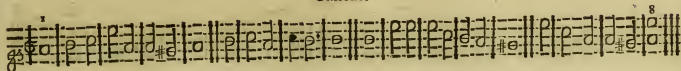
Verse 2.

How long will ye, O Sons of Men,
to blot my Fame; devise?
How long your vain Designs pursue,
and spread malicious Lies? — &c.

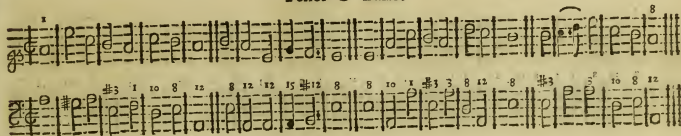
Well-

Wellingbrough Tune. Psal. 6th. Composed in Three Parts. W. T.

Cantus.



Tenor & Basso.



Verse 1.

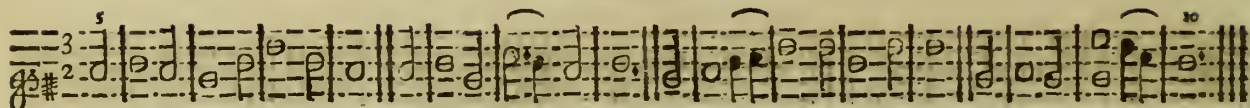
TH Y dreadful Anger, Lord restrain,
and spare a Wretch forlorn :
Correct me not in thy fierce Wrath,
too heavy to be born.

Verse 2.

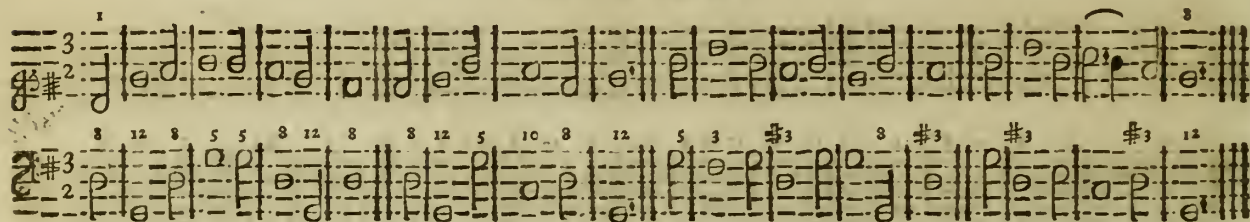
Have Mercy Lord, for I grow faint,
unable to endure :
The Anguish of my aking Bones,
which thou alone can'st cure. — &c.
B 2

Ely Tune. *Psal.* 9th. Composed in Three Parts. *W. T.*

Cantus.



Tenor & Basso.



Verse 1.

TO celebrate thy Praise, O Lord,
I will my *Heart* prepare:
To all the lift'ning World thy Works,
thy wond'rous Works declare.

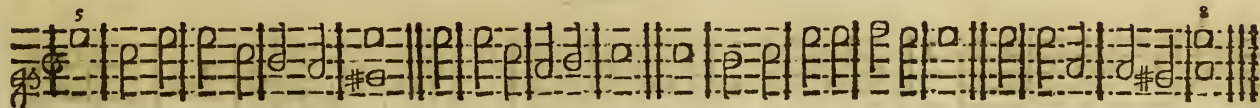
Verse 2.

The Thoughts of them shall to my Soul
exalted Pleasure bring :
Whilst to thy Name, O thou most high,
Triumphant Praise I sing. — &c.

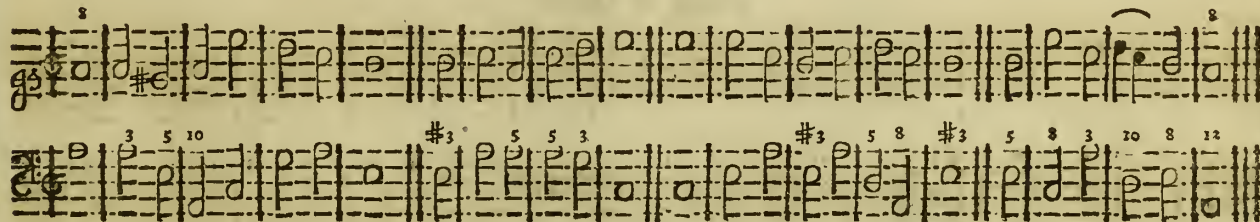
Banbury

Banbury Tune. Psal. 111th. Composed in Three Parts. W. T.

Cantus.



Tenor & Basso.



Verse 1.

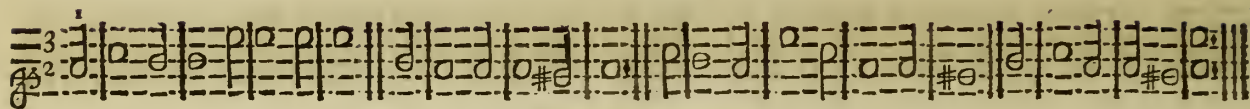
Since I have plac'd my Trust in God,
 a Refuge always nigh :
 Why should I, like a tim'rous Bird,
 to distant Mountains fly ?

Verse 2.

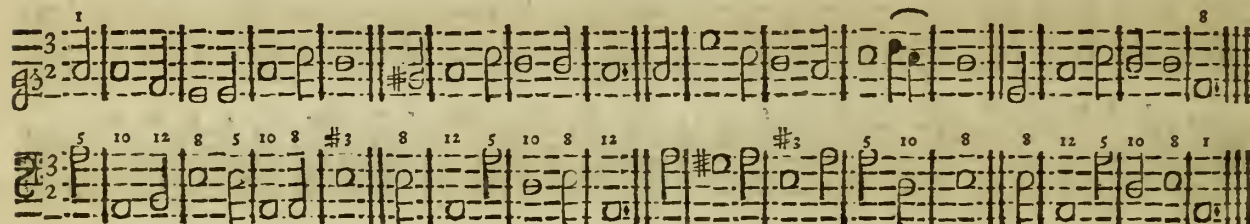
Behold the Wicked bend their Bows,
 and ready fix their Darts :
 Lurking in Ambush, to destroy
 the Man of upright Heart. — &c.

Darlington Tune. Psal. 22d. Composed in Three Parts. W. T.

Cantus.



Tenor & Bass.

*Verse 1.*

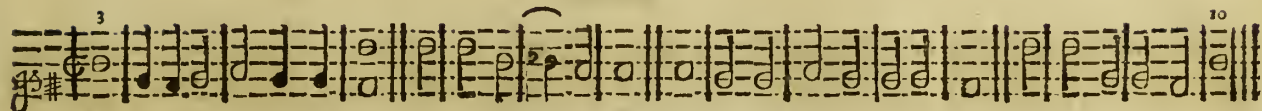
MY God, my God, why leav'st thou me,
 when I with Anguish faint ?
 O ! why so far from me remov'd,
 and from my loud Complaint ?

Verse 2.

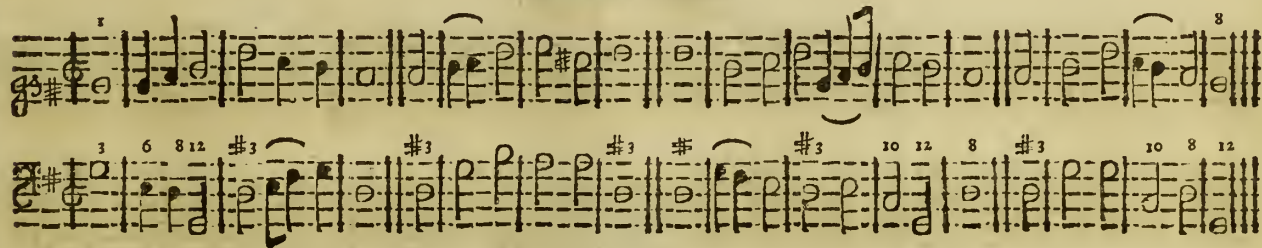
All Day, but all the Day unheard,
 to thee I do complain :
 With Cries implore Relief all Night,
 but cry all Night in vain. — &c.

Newport Tune. Psal. 15th. Composed in Three Parts. W. T.

Cantus.



Tenor & Basso.



Verse 1.

LOrd, who's the happy Man that may
to thy blest'd Courts repair?
Not Stranger like to visit them,
but to inhabit there?

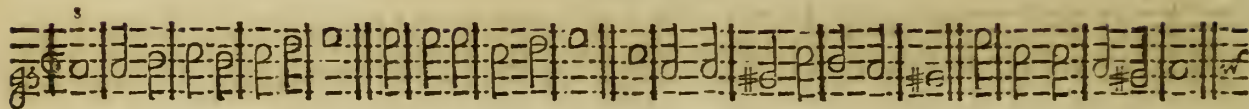
Verse 2.

'Tis he, whose ev'ry Thought and Deed
by Rules of Virtue moves:
Whose gen'rous Tongue disdains to speak
the Thing his *Heart* disproves.—&c.

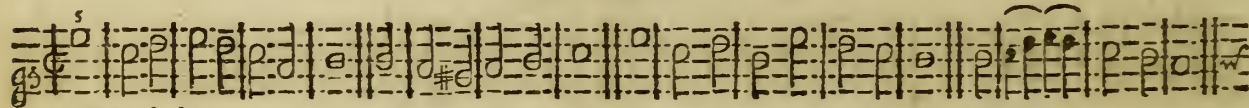
Wood-

Woodstock Tune. Psal. 23d. Composed in Three Parts. W. T.

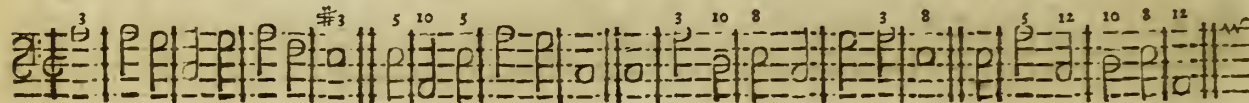
Cantus.



Tenor & Basso.



The Lord, &c.

*Verse 1.*

THE Lord himself, the mighty Lord,
 vouchsafes to be my Guide;
 The Shepherd, by whose constant Care
 my Wants are all supply'd.

Verse 3.

He does my wand'ring Soul reclaim,
 and, to his endless Praise,
 Instruct with humble Zeal to walk
 in his most righteous Ways. — &c.

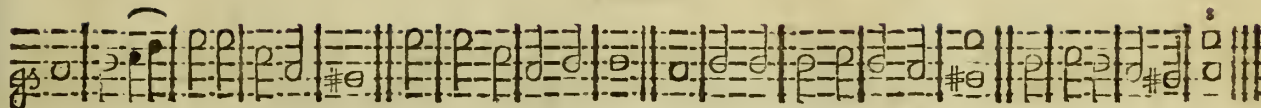
Con-

The Melody of the Heart.

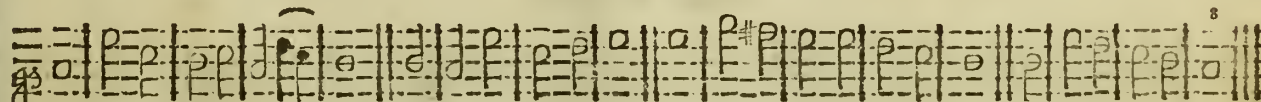
[9]

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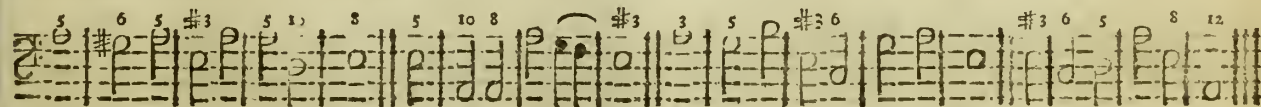
Cantus.



Tenor & Basso.



In tender, &c.



Verse 2.

In tender Grass he makes me feed,
and gently there repose;
Then leads me to cool Shades, and where
refreshing Water flows.

Verse 4.

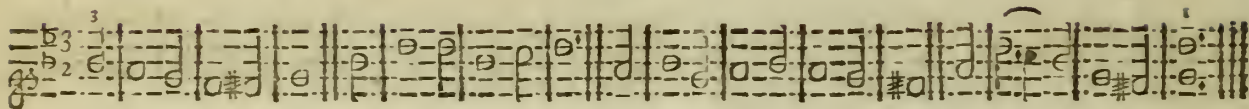
I pass the gloomy Vale of Death,
from Fear, and Danger free:
For there his aiding Rod and Staff,
defends and comforts me. — *&c.*

C

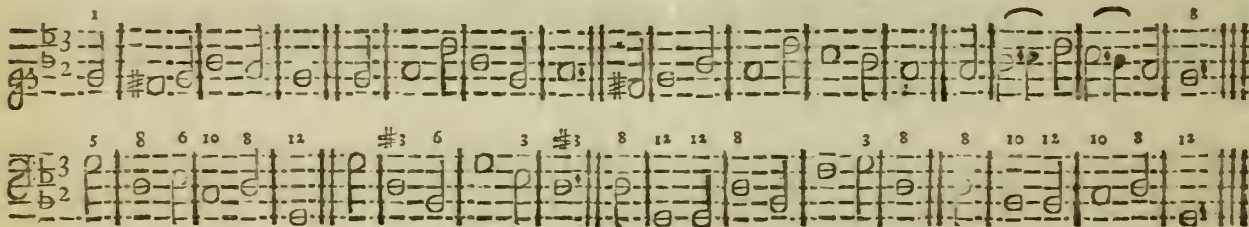
Utoneter

Utoxeter Tune. *Psal.* 25th. Composed in Three Parts. *W. T.*

Cantus.



Tenor & Bass.

*Verse* 1.

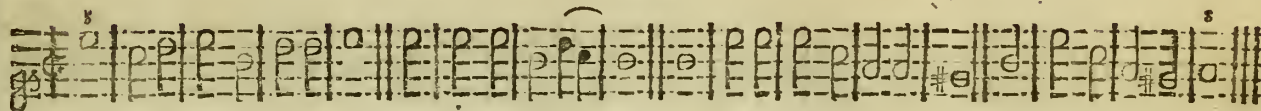
TO God in whom I trust,
 I lift my *Heart* and *Voice*;
 O let me not be put to Shame,
 nor let my Foes rejoice.

Verse 2.

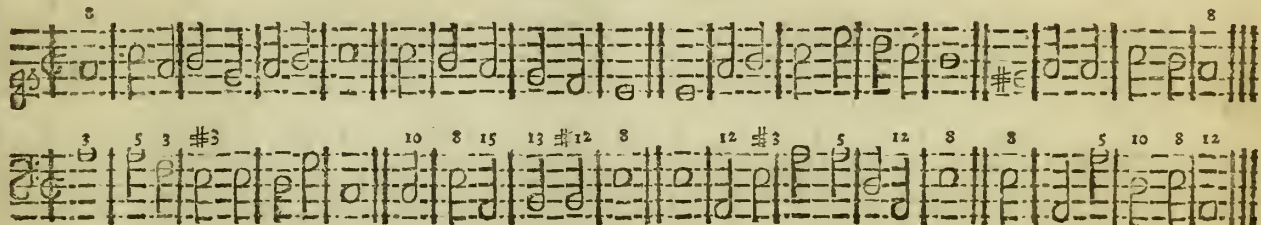
Those who on thee rely,
 let no Disgrace attend;
 Be that the shameful Lot of such
 as wilfully offend. — &c.

Quinzay Tune. Psal. 26th. Composed in Three Parts. W. T.

Cantus.



Tenor & Basso.



Verse 1.

Judge me, O Lord, for I the Paths
of Righteousness have trod;
I cannot fail, who all my trust
repose in thee, my God.

Verse 2.

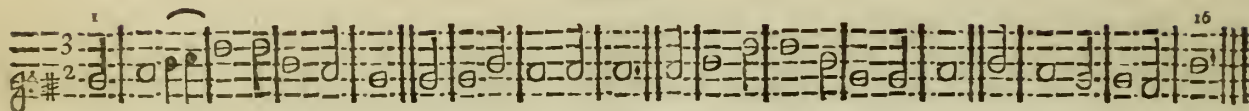
Search thou my *Heart*, whose Innocence
will shine the more 'tis try'd:
For I have kept thy Grace in view,
and made thy truth my Guide. — &c.

C 2

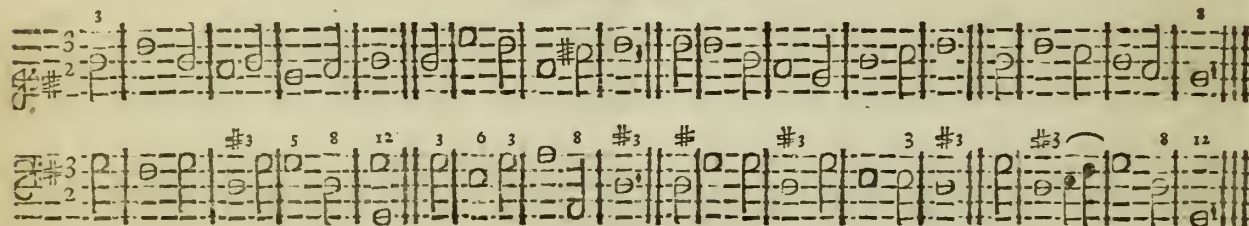
Belford

Belford Tune. Psal. 33d. Composed in Three Parts. W. T.

Cantus.



Tenor & Basso.

*Verse 1.*

LET all the Just to God, with Joy,
 their chearful *Voices* raise;
 For well the Righteous it becomes
 to sing glad Songs of Praise.

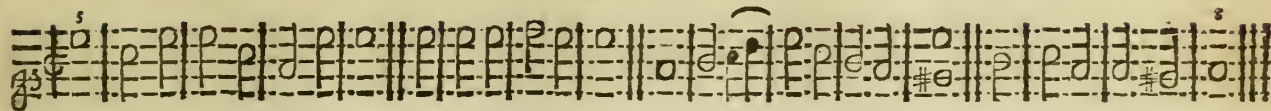
Verse 2.

Let *Harps*, and *Psalteries*, and *Lutes*,
 in joyful *Consort* meet:
 And new made Songs of loud Applause,
 the *Harmony* complet. — &c.

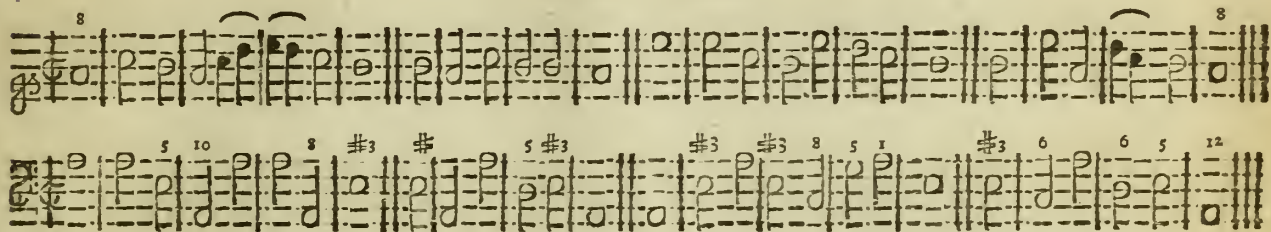
Portf-

Portsmouth Tune. Psal. 41st. Composed in Three Parts. W. T.

Cantus.



Tenor & Bass.



Verse 1.

Happy's the Man, whose tender Care
relieves the poor Distress'd:
When Troubles compass him around,
the Lord shall give him Rest.

Verse 2.

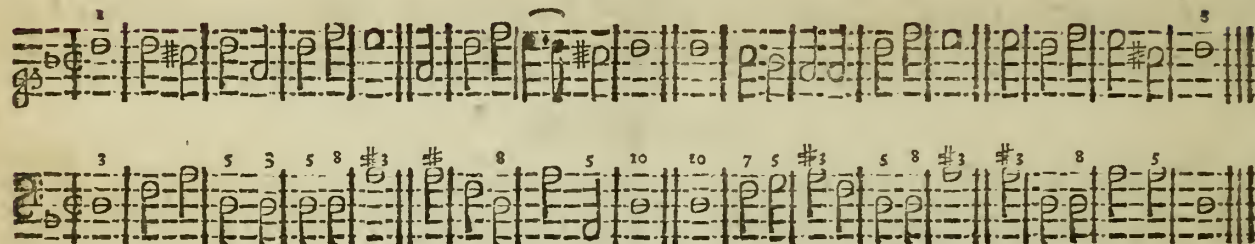
The Lord his Life with Blessings crown'd,
in Safety shall prolong;
And disappoint the Will of those
that seek to do him wrong. — &c.

C 3

Luttur-

Lutterworth Tune. Psal. 42d. Composed in Three Parts. W. T.

Tenor & Bass.

*Verse 1.*

AS pants the *Hart* for cooling Streams,
 when heated in the Chace ;
 So longs my Soul, O God, for thee,
 and thy refreshing Grace.

Verse 2.

For thee, my God, the living God,
 my thirsty Soul doth pine ;
 O! when shall I behold thy Face,
 thou Majesty Divine!—&c.

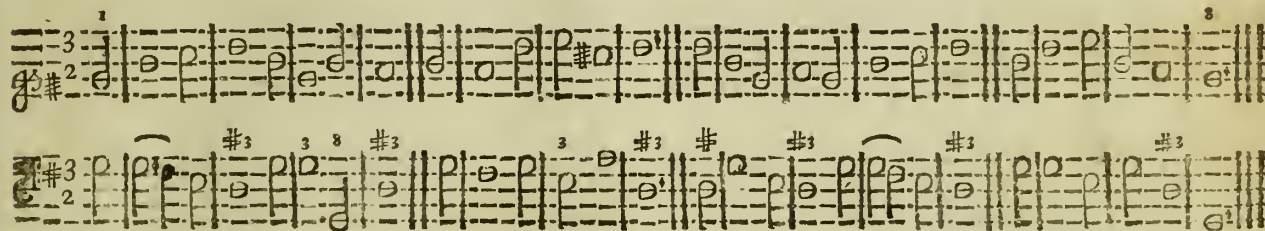
Lxworth

Ixworth Tune. *Psal.* 48th. Composed in Three Parts. *W. T.*

Cantus.



Tenor & Basso.



Verse 1.

THE Lord, the only God is great,
and greatly to be prais'd;
In *Sion*, on whose happy Mount,
his sacred Throne is rais'd.

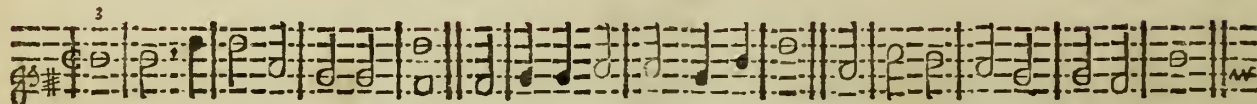
Verse 2.

Her Tow'rs the Joy of all the Earth,
with Beauteous Prospect rise :
On her North-side, th' Almighty King's
imperial City lies — &c.

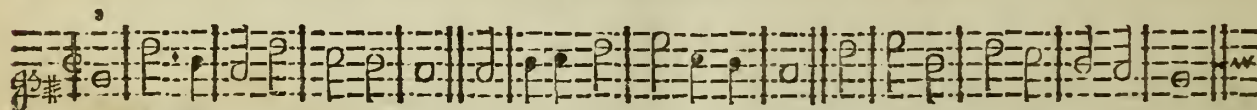
Oaking-

Oakingham Tune. Psal. 46th. Composed in Three Parts. W. T.

Cantus.

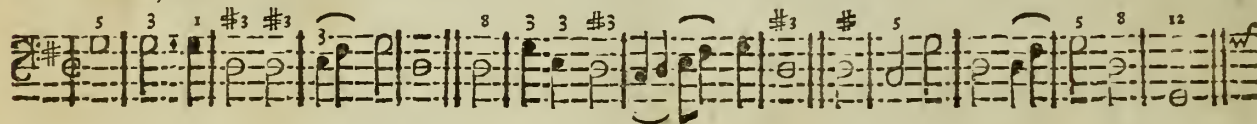


Tenor & Basso.



God is, &c.

Tho'

*Verse 1.*

GOD is our Refuge in Distress,
 A present Help when Dangers press;
 In him undaunted we'll confide:
 Tho' Earth were from her Center tost,
 And Mountains in the Ocean lost,
 Torn piece-meal by the roaring Tide.

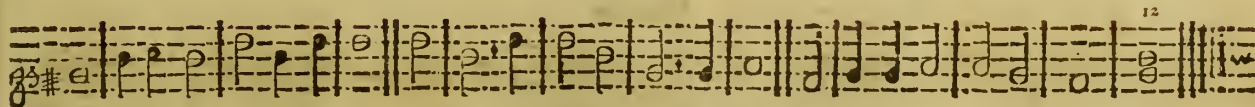
Con-

The Melody of the Heart.

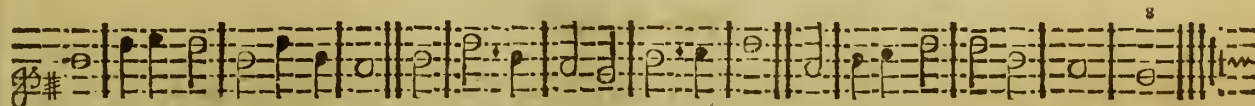
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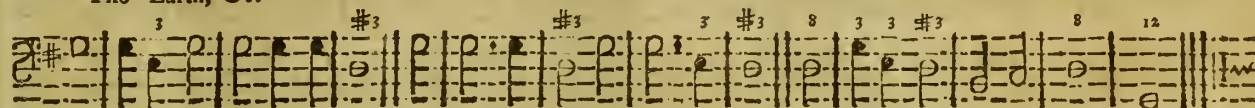
Cantus.



Tenor & Bass.



Tho' Earth, &c.



Verse 2.

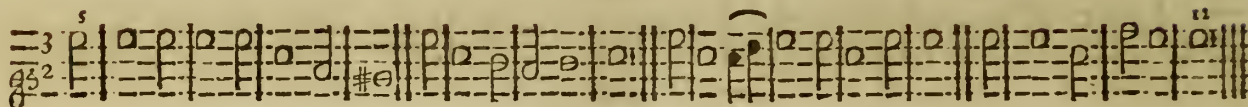
A gentle Stream with Gladness still,
The City of our Lord shall fill,
The Royal Seat of God most high :
God dwells in Sion, whose fair Tow'rs,
Shall mock th' Assaults of Earthly Pow'rs,
While his Almighty Aid is nigh. — &c.

D

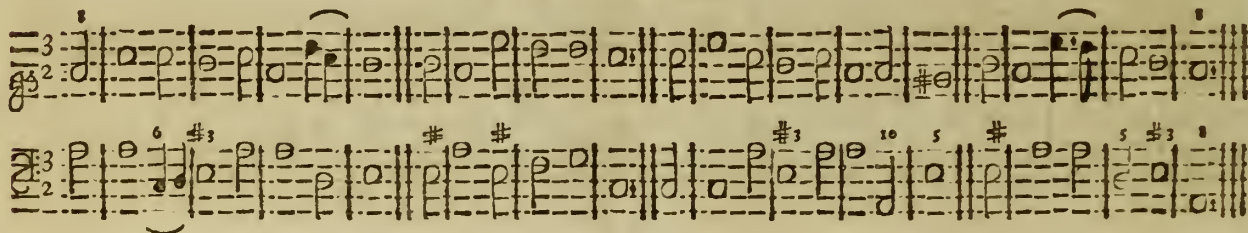
Chelms-

Chelmsford Tune. Psal. 54th. Composed in Three Parts. W. T.

Cantus.



Tenor & Basso.

*Verse 1.*

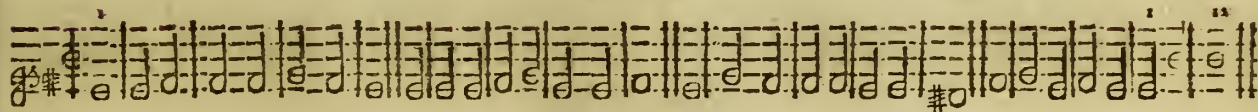
LORD, save me, for thy glorious Name,
and in thy Strength appear :
To judge my Cause ; accept my Pray'r,
and to my Words give Ear.

Verse 2.

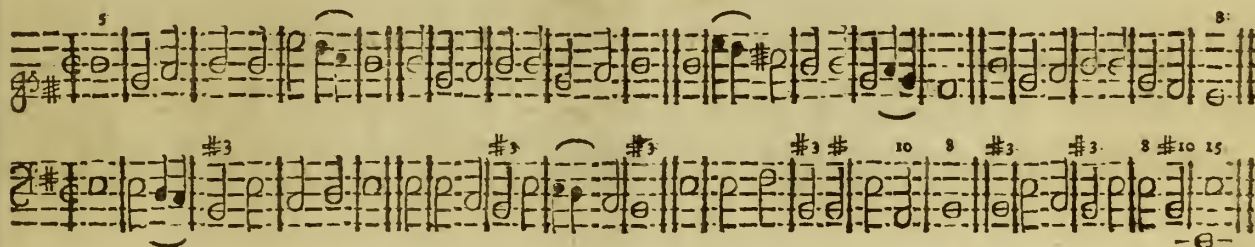
More Strangers, whom I never wrong'd,
to Ruin me design'd :
And cruel Men, that fear no God,
against my Soul combin'd. — &c.

Farnham Tune. *Psal.* 62d. Composed in Three Parts. *W. T.*

Cantus.



Tenor & Basso.



Verse 1.

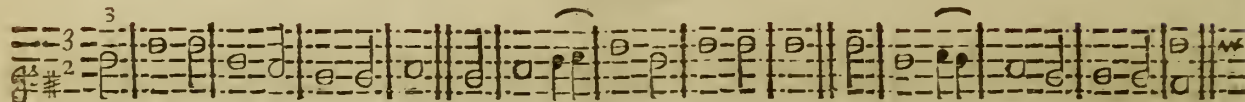
MY Soul for Help on God relies,
From him alone my Safety flows :
My Rock, my Health, that Strength supplies,
To bear the Scorn of all my Foes.

Verse 2.

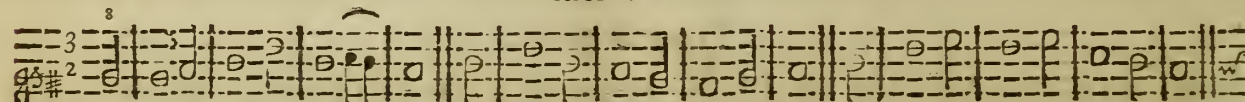
How long will ye contrive my Fall,
Which will but hasten on your own?
You'll totter like a bending Wall,
Or Fence of uncemented Stone. — &c.

Richmond Tune. Psal. 87th. Composed in Three Parts. W. T.

Cantus.

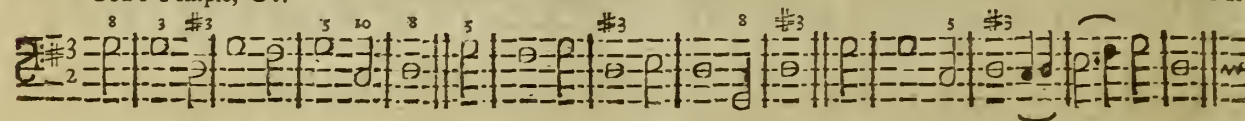


Tenor & Basso.



God's Temple, &c.

Our

*Verse 1.*

GOD's Temple crowns the holy Mount,
 The Lord there condescends to dwell;
 His *Sion's* Gates, in his Account,
 Our *Isr'el's* fairest Tents excel:
 Fame glorious Things of thee shall sing,
 O! *City* of th^y Almighty King.

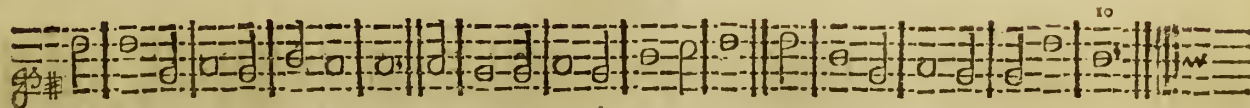
Con-

The Melody of the Heart.

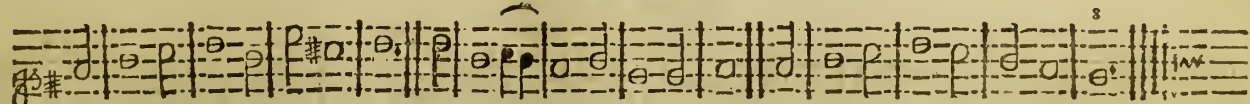
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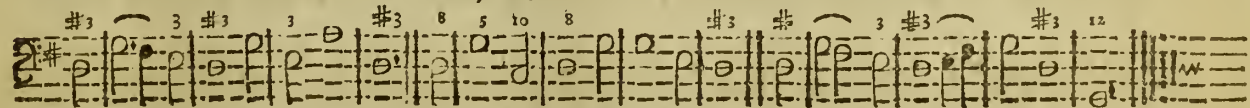
Cantus.



Tenor & Basso.



Fame, &c.



Verse 2.

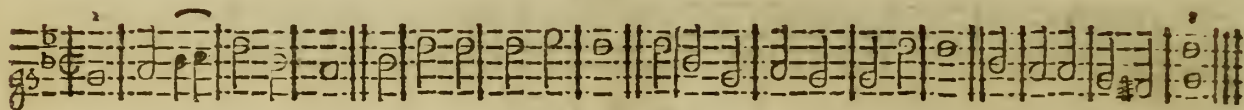
I'll mention *Rahab* with due Praise,
 In *Babylon's* Applauses join ;
 The Fame of *Æthiopia* raise,
 With that of *Tyre* and *Palestine* :
 And grant that some, amongst them born,
 Their Age and Country may adorn. — &c.

D 3

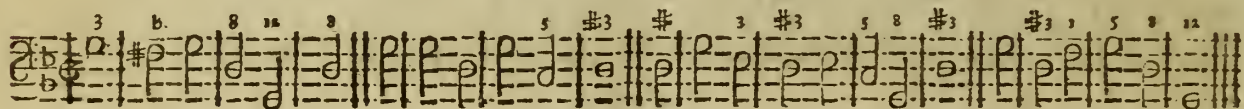
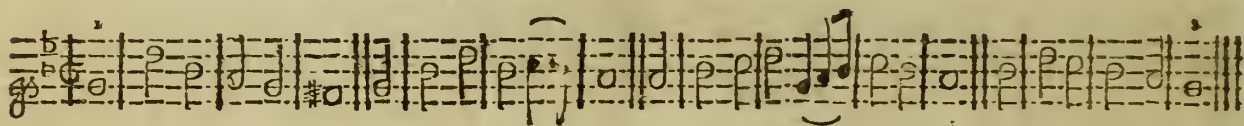
Bur-

Burlington Tune. Psal. 67th. Composed in Three Parts. W. T.

Cantus.



Tenor & Basso.

*Verse 1.*

TO bless thy chosen Race,
 in Mercy, Lord, incline;
 And cause the Brightness of thy Face,
 On all thy Saints to shine.

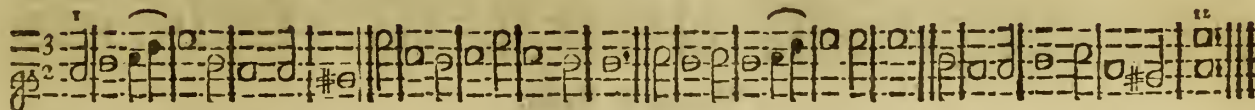
Verse 2.

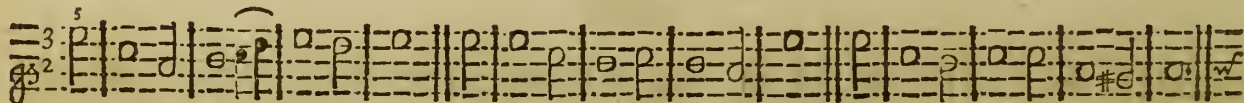
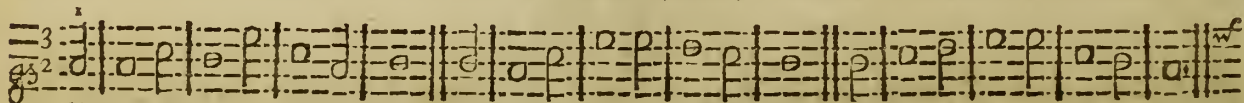
That so thy wond'rous Ways,
 May through the World be known;
 Whilst distant Lands their Tribute pay,
 And thy Salvation own. — &c.

Sarum

Sarum Tune. Psal. 88th. Composed in Three Parts. W. T.

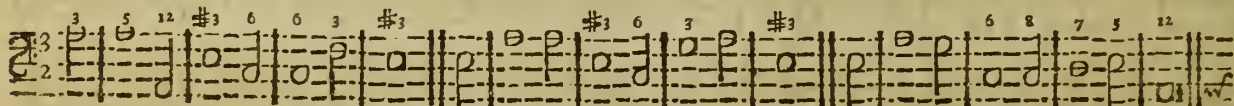
Cantus.



*Harlington Tune. Psal. 91st. Composed in Three Parts. W. T.**Cantus.**Tenor & Basso.*

He that, &c.

Thus,

*Verse 1.*

HE that has God his Guardian made,
 Shall under the Almighty's Shade,
 Secure and undisturb'd abide:
 Thus to my Soul of him I'll say,
 He is my Fortrefs and my Stay,
 My God, in whom I will confide.

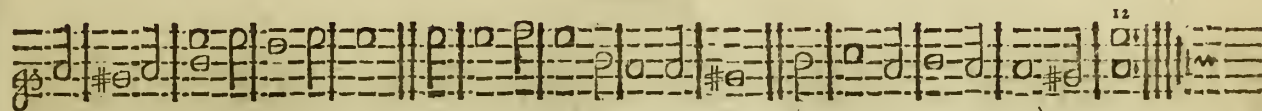
Con-

The Melody of the Heart.

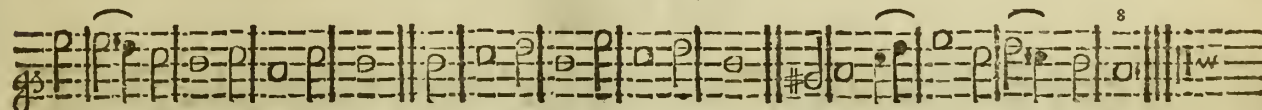
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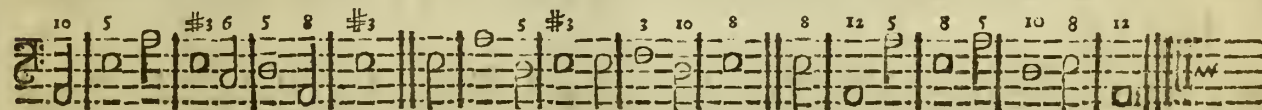
Cantus.



Tenor & Basso.



Thus to, &c.



Verse 2.

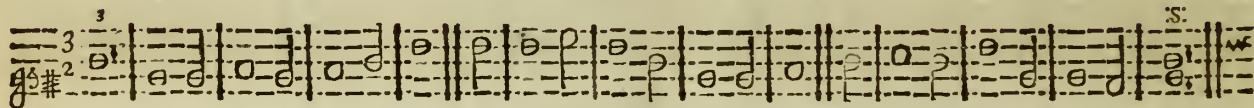
His tender Love, and watchful Care,
Shall free thee from the Fowler's Snare ;
And from the noisome Pestilence :
He over thee his Wings shall spread,
And cover thy unguarded Head ;
His Truth shall be thy strong Defence,—&c.

E

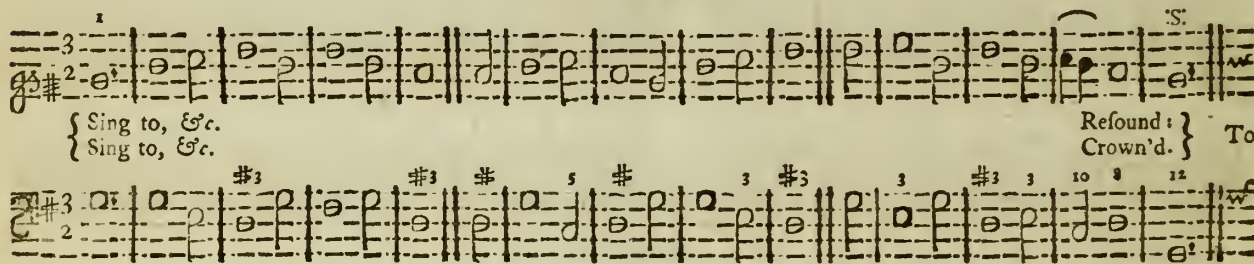
Marsh-

Marshfield Tune. Psal. 96th. Composed in Three Parts. W. T.

Cantus.



Tenor & Basso.

*Verse 1.*

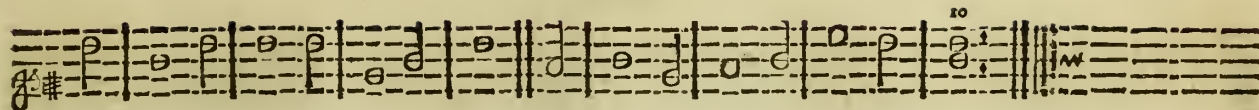
Sing to the Lord, a New made Song,
Let Earth, in one assembl'd Throng,
Her common Patron's Praise rebound :
Sing to the Lord, and bless his Name,

From Day to Day his Praise proclaim,
Who us has with Salvation crown'd :
To heathen Lands his Fame rehearse,
His Wonders to the *Universe*.

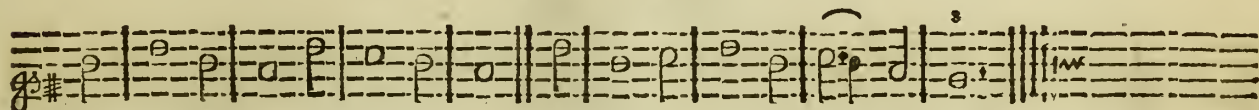
Con-

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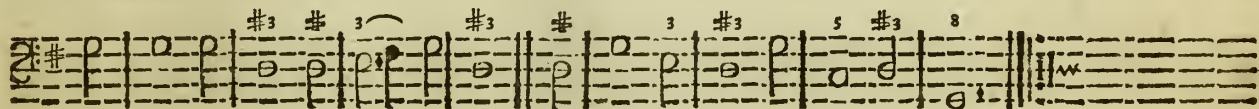
Cantus.



Tenor & Baffo.



To heathen, &c.



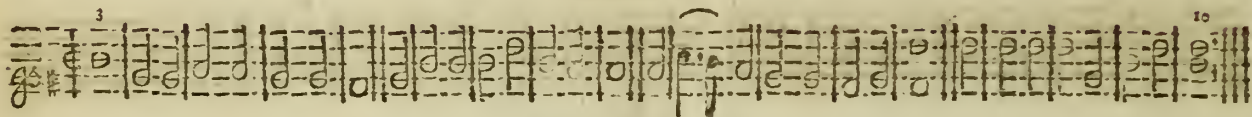
Verse 2.

He's Great, and greatly to be prais'd,
In Majesty and Glory rais'd,
Above all other Deities:
For Pageantry and Idols all,

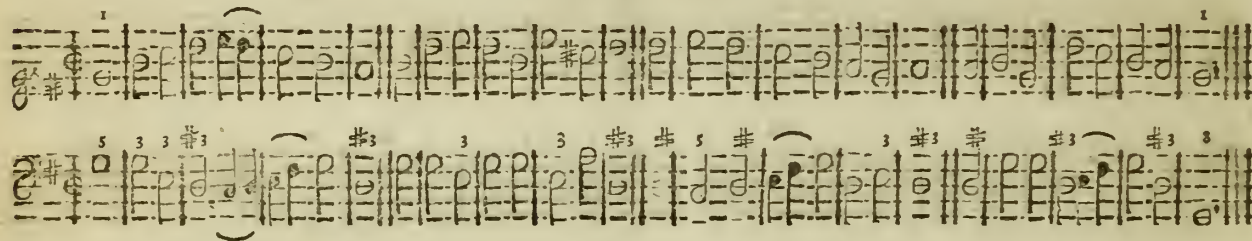
Are they whom Gods the Heathens call,
He only rules who made the Skies:
With Majesty and Honour crown'd,
Beauty and Strength his *Throne* surround. — &c.

Tunbridge Tune. *Psal.* 100*d.* Composed in Three Parts. *W. T.*

Cantus.



Tenor & Basso.



Verse 1.

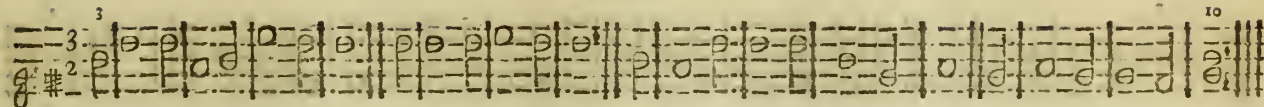
With one Consent let all the Earth,
To God their chearful *Voices* raise:
Glad Homage pay with awful *Mirth*,
And sing before him *Songs* of Praise.

Verse 2.

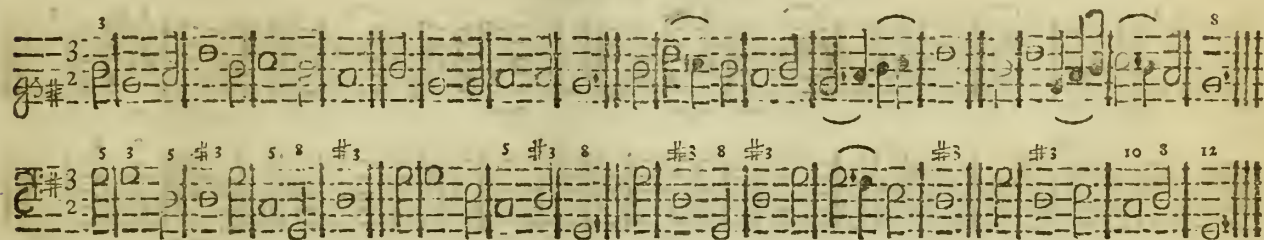
Convinc'd that he is God alone,
From whom both we and all proceed :
We, whom he chuses for his own,
The Flock that he vouchsafes to feed'.—*Ex c.*
Gill.

Gillingham Tune. *Psal.* 105th. Composed in Three Parts. *W. T.*

Cantus.



Tenor & Basso.



Verse I.

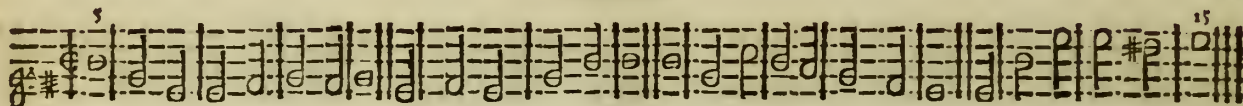
O! Render Thanks, and bless the Lord,
 invoke his sacred Name:
 Acquaint the Nations with his Deeds,
 his matchless Deeds proclaim.

Verse 2.

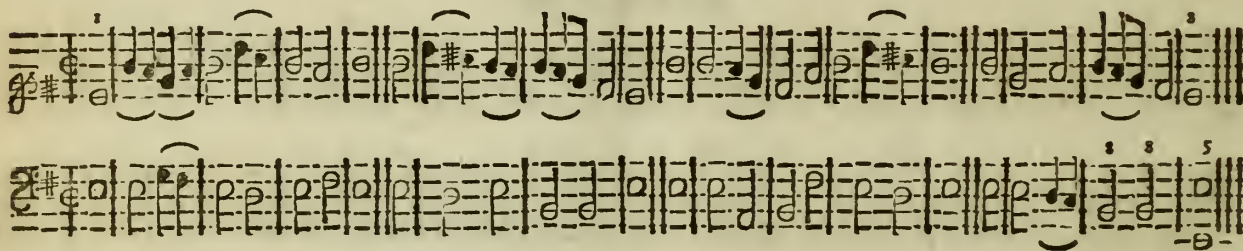
Sing to his Praise, in lofty *Hymns*,
his wond'rous Works rehearse :
Make them the Theme of your Discourse,
and Subject of your *Verses*.—&c.

Kellington Tune. Psal. 116th. Composed in Three Parts. W. T.

Cantus.



Tenor & Basso.



Verse 1.

MY Soul, with grateful Thoughts of Love,
entirely is possess'd :
Because the Lord vouchsaf'd to hear
the *Voice* of my request.

Verse 2.

Since he has now his Ear inclin'd,
I never will despair :
But still in all the Straits of Life,
to him address my Pray'r.—&c.

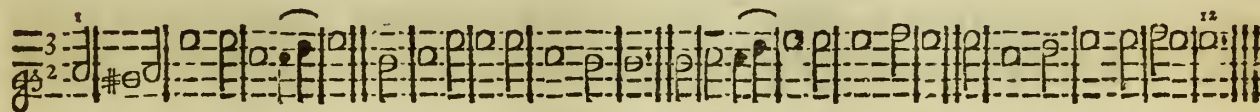
Sle-

The Melody of the Heart.

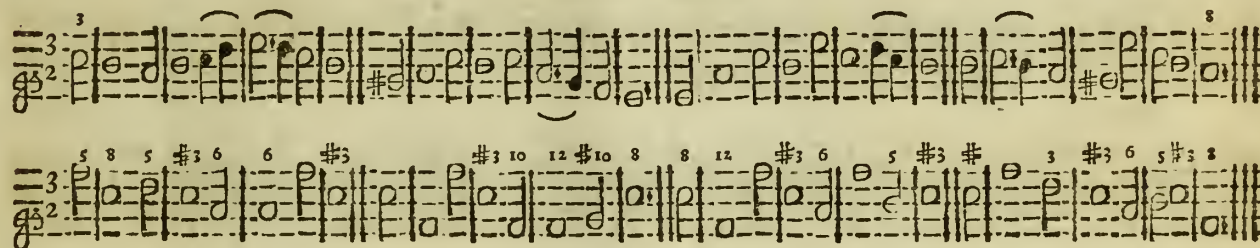
[31]

Sleford Tune. Psal. 139th. Composed in Three Parts. W. T.

Cantus.



Tenor & Basso.



Verse 1.

THou, Lord, by strictest Search hast known,
My rising up, and lying down :
My secret Thoughts are known to thee,
Known long before conceiv'd by me.

Verse 2.

Thine Eye my Bed, and Path surveys,
My publick Haunts, and private Ways ;
Thou know'st what 'tis my Lips would vent,
My yet unutter'd Words Intent.—&c.

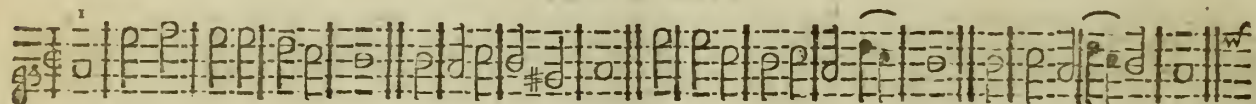
Hart-

Hartland Tune. Psal. 119th. Composed in Three Parts. W. T.

Cantus.



Tenor & Basso.



1. How, &c.

How



Verse 1.

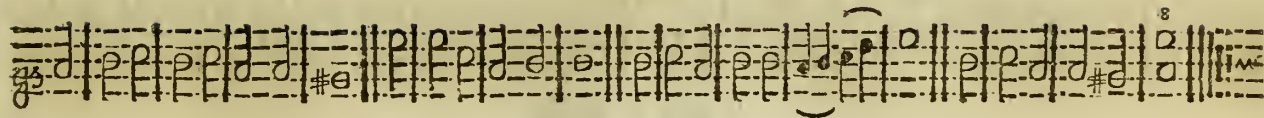
HOW blest'd are they who always keep,
 the pure and perfect Way!
 Who never from the sacred Paths
 of God's Commandments stray.— 2. How,

Verse 2.

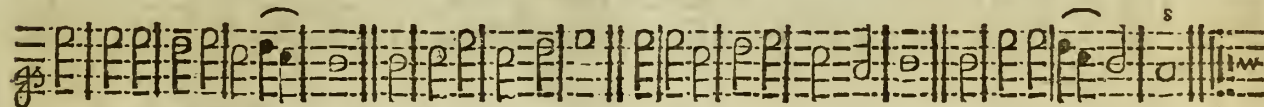
Such Men their utmost Caution use,
 to shun each wicked Deed:
 But in the Path which he directs.
 with constant Care proceed.— 4. Thou,
 Con-

Continued.

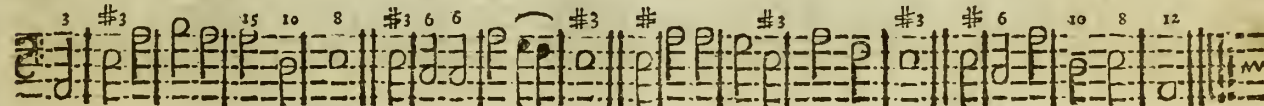
Cantus.



Tenor & Basso.



2. How blest'd! &c.



Verse 2.

How blest'd, who to his righteous Laws,
have still Obedient been:
And have with fervent humble Zeal,
his Favours sought to win?—2. Such, &c.

Verse 4.

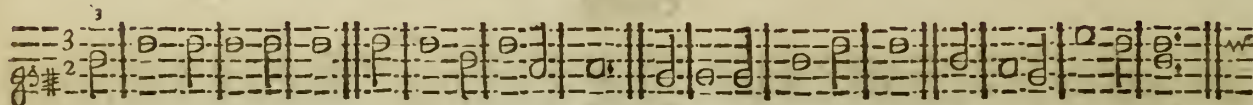
Thou strictly hast enjoin'd us, Lord,
to learn thy sacred Will;
And all our Diligence employ,
thy Statutes to fulfill.—&c.

F

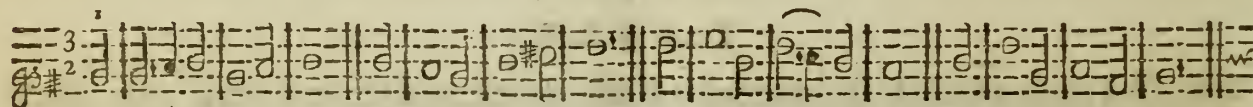
Raxley

Yaxley Tune. *Psal.* 136th. Composed in Three Parts. *W. T.*

Cantus,

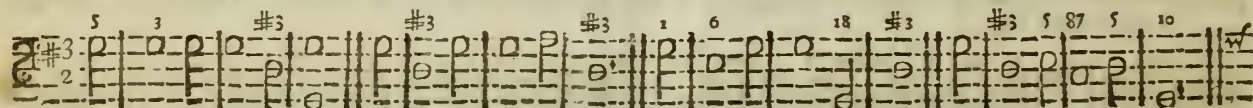


Tenor & Basso.



To God, &c.

For

*Verse 1.*

TO God, the mighty Lord,
Your joyful Thanks repeat;
To him due Praise afford,
As good as he is great:

C H O R U S.

For God does prove Our constant Friend,
His boundless Love shall never end.

Verse 2, 3.

To him whose wond'rous pow'r
All other Gods obey;
Whom earthly Kings adore,
This grateful Homage pay:

C H O.

For God, &c.

Con-

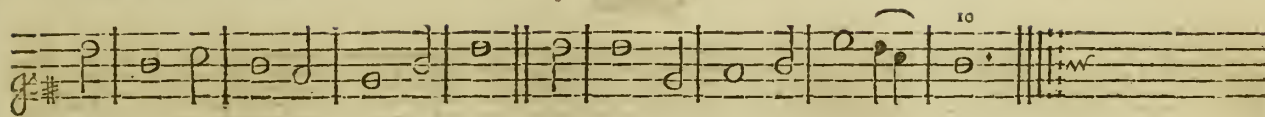
The Melody of the Heart.

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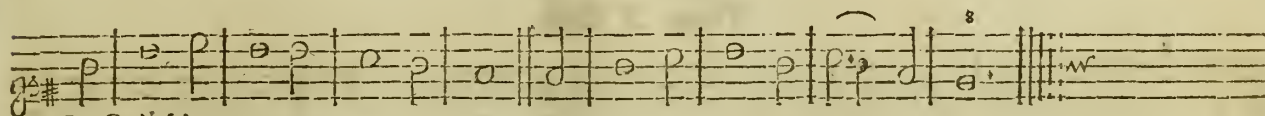
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C H O R U S.

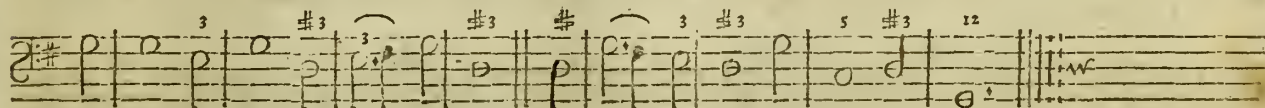
Cantus.



Tenor & Bass.



For God, &c.



Verse 4, 5.

By his Almighty Hand,
Amazing Works were wrought;
The Heav'ns, by his Command,
Were to perfection brought:

C H O.

For God, &c.

Verse 6, 7.

He spread the Ocean round
About the spacious Land;
And made the rising Ground
Above the Waters stand:

C H O.

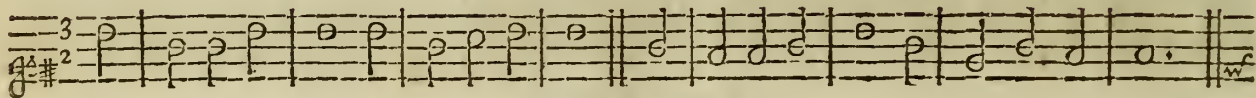
For God does prove Our constant Friend,
His boundless Love Shall never end. — &c.

F 2

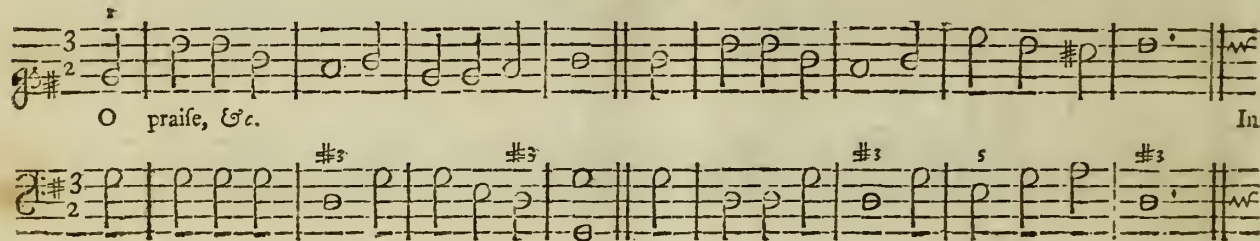
Xativa

Xativa Tune. Psal. 149th. Composed in Three Parts. W. T.

Cantus.



Tenor & Basso.



Verse 1.

O ! Praise ye the Lord, prepare your glad *Voice*,
 His Praise in the great Assembly to *sing* :
 In our great Creator, Let *Israel* rejoice,
 And Children of *Sion* be glad in their King.

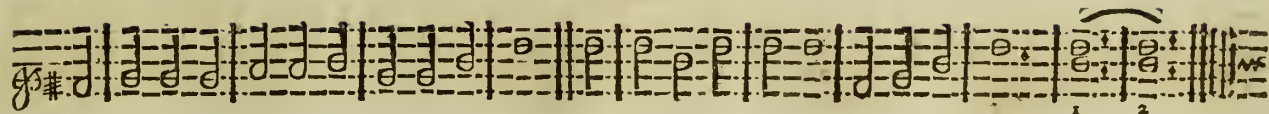
Con-

The Melody of the Heart,

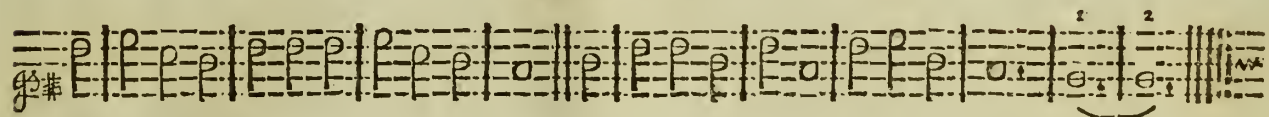
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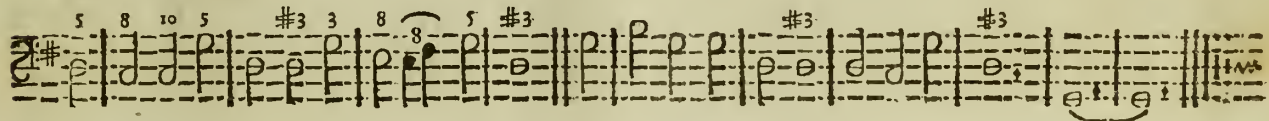
Cantus.



Tenor & Basso.



In our great, &c.



Verse 2.

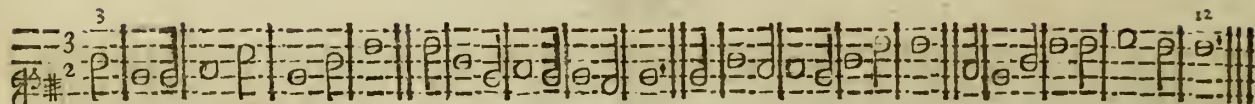
Let them his great Name extol in the *Dance*,
With *Timbrel* and *Harp*, his Praises express :
Who always takes Pleasure his Saints to advance,
And with his Salvation the Humble to blefs. — &c.

F 3

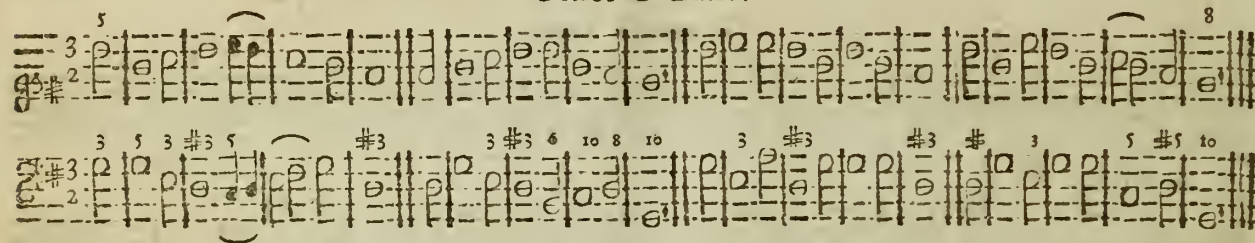
Zembia

Zembla Tune. Psal. 150th. Composed in Three Parts. W. T.

Cantus.



Tenor & Basso.

*Verse 1.*

O! Praise the Lord in that bless'd Place,
 From whence his Goodness largely flows :
 Praise him in Heav'n where he his Face
 Unveil'd, in perfect Glory shows.

Verse 2.

Praise him for all his mighty Acts,
 Which he on our behalf has done :
 His Kindness this Return exacts,
 With which our Praise should equal run.--&c.

The END of the PSALM-TUNES.

Here follows Eight Gloria Patri's, suited to the Measures of every PSALM
in the BOOK.

Gloria Patri's, &c.

Common-measure, 8 and 6. as Psalm the 4th.

1. **T**O Father, Son, and Holy Ghost,
the God whom we adore:
Be Glory ; as it was, is now,
and shall be evermore.

Common-measure, to a double Tune, as Psalm the
23d. W. T.

2. Unto the Holy Holy One,
The Universal God:
Be Glory, Praise, and Worship done,
On all the Earth abroad.
As it has been in Ages past,
Is now, as first begun:
Glory, and Praise, shall ever last,
'Till Time his Course has run.

As Psalm the 25th, or the 67th. W. T.

3. To Father, and the Son,
and Holy Ghost therefore:
And Spirit be praise, as first begun,
henceforth for evermore.

As Psalm the 100d, &c.

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

As Psalm the 46th, or the 91st. W. T.

5. To God Almighty, Father, Son,
Be Honour, Praise, and Worship done,
As 'twas in Ages heretofore:
Be Praise unto the Holy Ghost,
By Saints, and Angels sacred Host,
Both now be Praise, and evermore.

*Gloria Patri's, &c.**As Psalm the 87th.*

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

As Psalm the 96th.

Sing the same as to *Psalm the 46th*; and end
 with *Hallelujahs* to the two last Lines.

As Psalm 136th, or 148th. W. T.

7. To God the Father, Son,
 And to the Holy Ghost;
 Be praise, as first begun,
 Sing all ye sacred Host:
 Praise God on high, as it has been,
 So shall remain, Eternally.

As Psalm the 149th.

8. To Father, Son, Spirit, all praise be address'd,
 By Angels, and Saints, of ev'ry degree:
 To God in Three Persons, one God ever blest,
 As it has been, now is, and ever shall be.

The END of the FIRST PART.

T H E
Melody of the Heart, &c.

P A R T II.

C O N T A I N I N G,

A Choice and Select Number of Divine *Hymns*, and Easy *Anthems*: On several Occasions. With New *Musick* set to them, Composed in *Two*, *Three*, and *Four* Musical Parts: And set down in *Score*, for *Voice* or *Organ*, &c.

The *Third Edition*, Corrected by the *Author*, according to his Original Manuscript; with large Additions.

By *WILLIAM TANS'UR*, Who Teacheth the same. (Author of the *Harmony of SION*.)

Sing to God's Praise in Lofty Hymns, His wondrous Works rehearse:
Make them the Theme of your Discourse, And Subject of your Verse, &c.—Psalm cv. 2.

L O N D O N:

Printed by ROBERT BROWN, for JAMES HODGES, at the *Looking-Glass*, over against St. Magnus's Church, near London-Bridge. Price 1s. 6d, Or all his Works bound together in Calf 4s. 6d. MDCCL.

Ingenious Practitioners,

THE *Figures* that are fixed over the *Notes* of the *Basses*, of all the *Tunes* in this *Book*, (when *Vocally* perform'd to perfection,) do so augment to the *Harmony*, that there is no Deficiency in the Fullness thereof in such *Tunes* as are set in *Three Parts*, from those that are set in *Four Parts*: Which *Notes* may be perform'd as an *Inner-Part*, where an *Organ* is wanting; if some of the *Tenor* be sung as a *Treble* in the *Octave* above, &c.

Observe, That on such *Notes* where nothing is figur'd, you may join with any one of the *Inner-Parts*, that does not make a *Consecution* of *Perfects* of one kind together from the *Bass*, &c.

This Part so figured is most Respective to the *Organ*, &c. which *Part* must be *Vocally* perform'd with great Care and Judgment.

☞ Those *Figures* which are set over the first, and last *Notes* of the *Upper Parts*, serve to direct the Performer both to the *Pitch*, and also to the *Endings* of all *Parts* of the *Consort*: Which *Figures* shews the *Concords* of all the *Parts* from the *Ground*, or *Bass*, &c.

Yours W. Tans'ur.

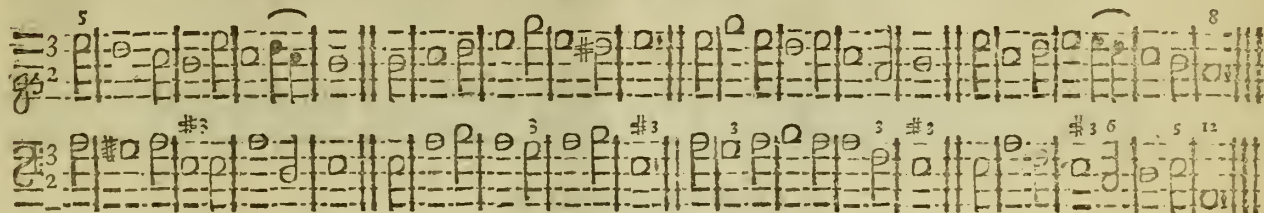
Select

Select HYMNS, and Easy ANTHEMS: On several Occasions.

(By Mr. WILLIAM TANS'UR.)

I. An Evening HYMN. Composed in Three Parts. W. T.

Tenor & Bass.



(Cantus, as Page 23.)

I.

Lord, touch my Heart, and I will sing,
An Anthem to my Heav'nly King:
Unto my Words incline thine Ear,
And be attentive to my Pray'r.

II.

When on my Bed I take repose,
And careless Sleep my Eyes shall close:
O Guard my Soul, with Angels bright,
Secure from Danger, all the Night.

III.

Let nothing, Lord, my Soul invade,
But guide me thro' the dismal Shade:
That when the Day breaks in the East,
I then may Rise, thy Name to Bless.

IV.

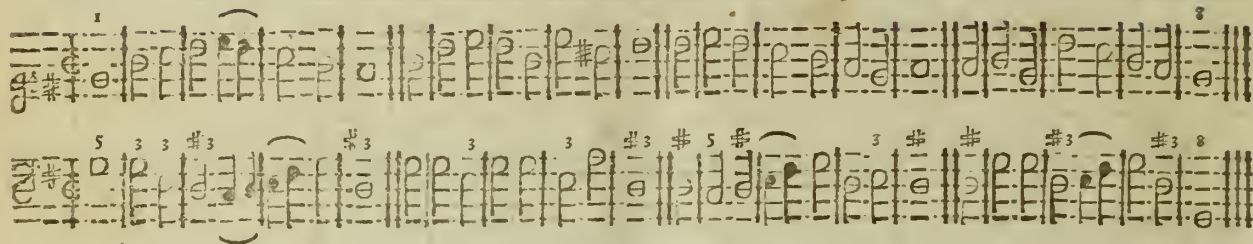
In Hallelujahs, will I sing,
To praise thy Name, my Heav'nly King:
Hallelujah, Hallelujah;
Hallelujah, Hallelujah.

G 2

II. A Morn-

- II. *A Morning* HYMN. Composed in Three Parts. *W. T.*

Tenor & Basso.

*(Cantus, as Page 28.)*

I.

THE Day breaks forth, my Soul arise,
 Awake from Sleep my Drowsy Eyes :
 Look up and see the New-born Light,
 Which *Sol* unveil'd from darkness Night.

II.

My Heart, and Tongue, shall both accord,
 To bless and praise thy Name, O Lord :
 Secure this Night thou hast kept me,
 From all the pow'r of Darkness free.

III.

“ Lord keep my Soul, from Sin secure,
 “ My Life Unblamable and Pure :
 “ That when the Last of Days shall come,”
 I may escape the dreadful Doom.

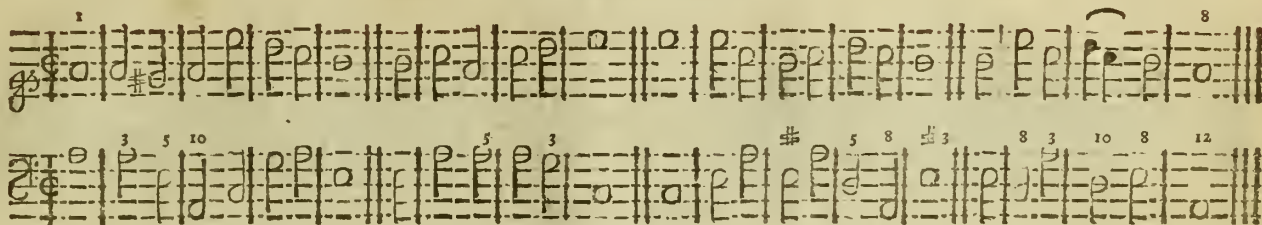
IV.

Rejoice in God the Lord, will I,
 And praise his Name, until I die :
 My Tuneful Notes I'll raise up high,
 God's Holy Name to Magnify.

*(Hallelujah.)*III. *An*

III. An HYMN for the Holy Communion. Composed in Three Parts. W. T.

Tenor & Basso.



(Cantus, as Page 5.)

Rev. 19. v. 5. I.
 " ALL ye who faithful Servants are,
 " Of our Almighty King:
 " Both High and Low, both Small and Great,
 " His Praise Devoutly sing.

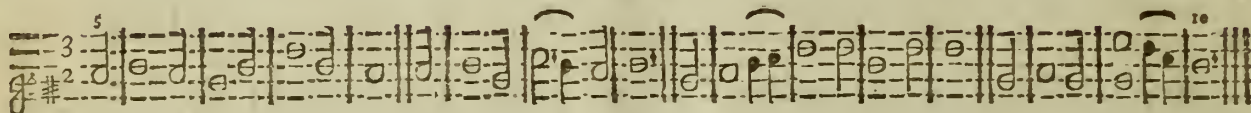
Ver. 7. II.
 " Let us Rejoice, and render Thanks,
 " To His most Holy Name:
 " Rejoice, Rejoice, for now is come
 " The Marriage of the Lamb.

Ver. 8. III.
 " His Bride herself has ready made,
 " How pure and white her Dress!
 " Which is her Saints integrity,
 " And Spotless Holiness.

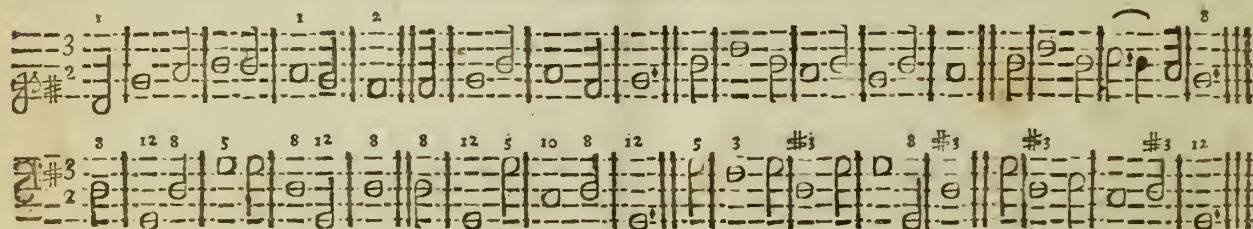
IV.
 " Oh! therefore blest is ev'ry one,
 " Who to the Marriage Feast;
 " And holy Supper of the Lamb,
 " Is call'd a welcome Guest." (To Father, &c.)

IV. *An HYMN* on the *Nativity* of our Blessed Saviour, *Luke 2.* Composed
in Three Parts. *W. T.*

Cantus.



Tenor & Basso.



I.

[by night,

“ **W** Hilst Shepherds watch'd their Flocks
“ All seated on the Ground :
“ The Angel of the Lord came down,
“ And Glory shone around.

II.

“ Fear not, said he, (for mighty dread
“ Had seiz'd their troubled Mind.)
“ Glad Tidings of Great Joy I bring,
“ To you, and all Mankind.”

Con-

Continued.

III.

- “ To you in *David's* Town this Day
“ Is Born of *David's* Line :
“ A Saviour, who is Christ the Lord,
“ And this shall be the Sign :

IV.

- “ The Heav'nly Babe you there shall find,
“ To Human View display'd :
“ All meanly wrapt in Swathing Bands,
“ And in a Manger laid.

V.

- “ Thus spake the *Seraph*, and forthwith
“ Appear'd a Heav'nly Throng
“ Of Angels, praising God, and thus
“ Address'd their Joyful Song :

VI. *Doxology.*

- “ All Glory be to God on high,
“ And to the Earth be Peace :
“ Good will, henceforth, from Heav'n, to Men,
“ Begin and never cease.”

(Turn over to *Hallelujah.*)

Con-

Continued.

HALLELUJAH S, &c.

A. 3. Voc. (Allegro.)

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

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

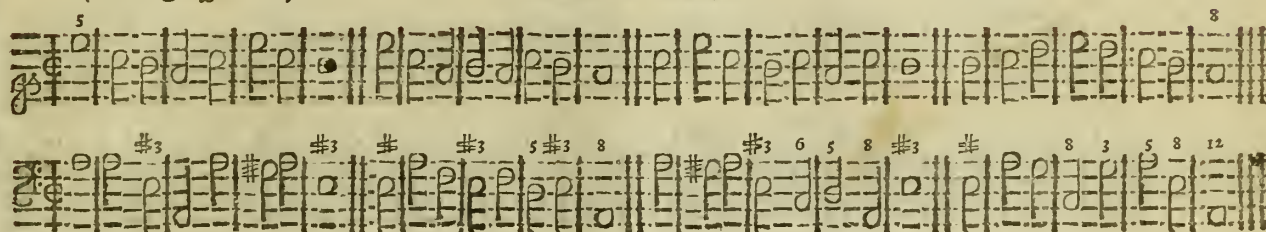
Hal-le-lu-jah, :||: :||: :||: :||: :||: Hal-le-lu-jah.

V. An

V. An HYMN. On Good-Friday. Composed in Two Parts. W. T.

(Languissant.)

Tenor & Basso.



I.

Mourn, Mourn ye Saints ! As if ye see,
Our *Saviour* dear, Nail'd to the Tree !
A bitter Death he did endure,
To save the Souls of Men secure.

II

Oh ! how his Purple Streams did flow !
His Blood on Man he did bestow :
With *Hands* and *Feet* nail'd to the Wood,
And Pierced *Side* ran down with Blood.

III.

What Wisdom can conceive or know !
What Tongue or Pen can truly show,
The vast Dimensions of his Love,
Or show his Pow'r in Heav'n above ?

IV.

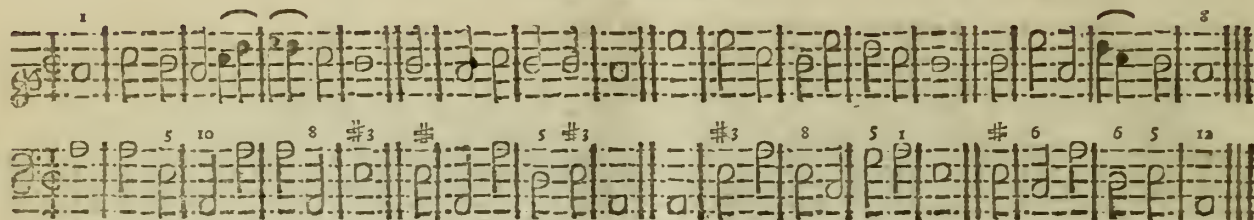
To God be Praise, and Worship done,
For giving us his only *Son* :
Let's *Tune* our Souls, and him Adore,
In *Hallelujahs*, evermore.

H

VI. An

VI. *An HYMN. On Easter-Day. Composed in Three Parts. W. T.*

Tenor & Bass.



(Cantus, as Page 13.)

1 Cor. 15. v. 20. I.

“ Christ from the Dead is rais’d, and made,
 “ The first Fruits of the Tomb:
 “ For, as by Man came Death; by Man
 “ Did *Resurrection* come.

Ver. 21.

II.

“ For, as in *Adam*, all Mankind
 “ Did Guilt and Death derive:
 “ So by the Righteousness of Christ,
 “ Shall all be made Alive.

Coloss. 3. ver. 1. III.

“ If then ye Risen are with Christ,
 “ Seek only how to get
 “ The things that are above, where Christ,
 “ At God’s Right Hand is Set.

IV. *Doxology.*

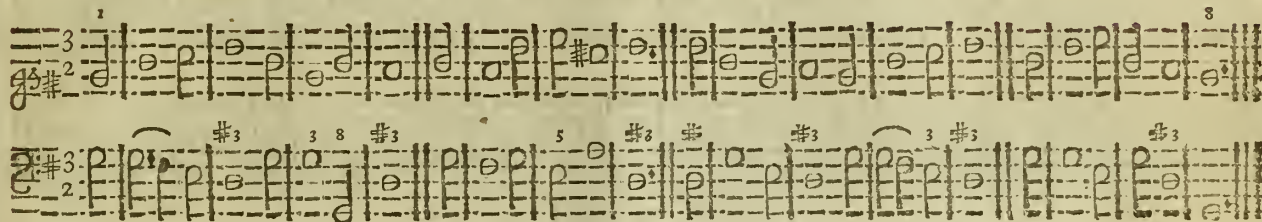
To *Father, Son, and Holy Ghost*,
 The God whom we adore,
 Be Glory; as it was, is now,
 And shall be evermore.

VII. *An*

VII. *An* HYMN. On *Whit-Sunday*. Composed in Three Parts. *W. T.*

(Collected from *Veni Creator.*)

Tenor & Bass.



(*Cantus*, as *Page 15.*)

I.

“ Come *Holy Ghost*, Creator, come,
 “ Inspire the Souls of Thine :
 “ ’Till ev’ry Heart which thou hast made,
 “ Is fill’d with *Grace* Divine.

II.

“ Enlighten our dark Souls, ’till they
 “ Thy sacred Love Embrace :
 “ Assist our Minds (by Nature Frail ;)
 “ With thy celestial *Grace*.

III.

“ Drive far from us the mortal Foe,
 “ And give us Peace within :
 “ That, by thy Guidance Blest, we may
 “ Escape the Snares of Sin.

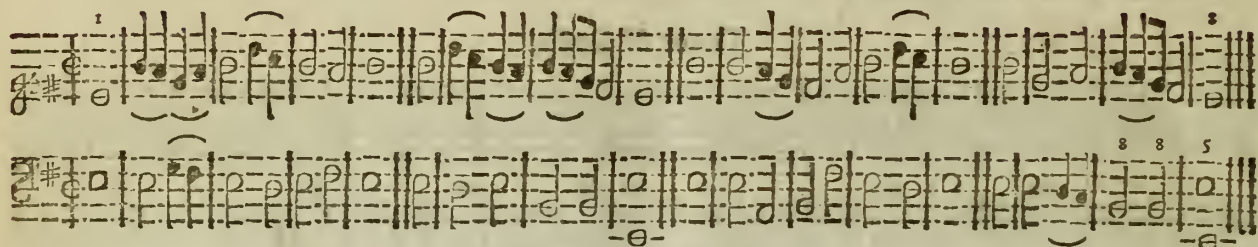
IV. *Doxology.*

To God be Praise, in Persons Three,
 The God whom we Adore :
 In *Trinity*, and Unity,
 Henceforth for evermore.

H 2

VIII. *A*

VIII. *A Funeral* HYMN. Composed in Three Parts. *W. T.*
 Tenor & Basso.



(Cantus, as Page 30.)

Rev. 14. v. 13. I.

Blest are the *Dead*, that die in Christ!
 They triumph over Death:
 In falling they do conquer, and
 Live in their Latest Breath.

1 Cor. 15. v. 55. II.

Tho' the dead Bodies of the Saints,
 The *Grave* does soon Destroy?
 Yet at the Last, they'll Rise, and say,
 " *Where is thy Victory?* "

Pf. 16. v. 10. III.

Grant Lord, when we resign our Breath,
 We may from Hell be free:
 Nor let thy *Holy One* in Death,
 The Least Corruption see.

Ver. 11. IV.

To us the Paths of Life display,
 That to thy Presence lead:
 Where Pleasures dwell for evermore,
 And Joys that never Fade.— *Amen.*

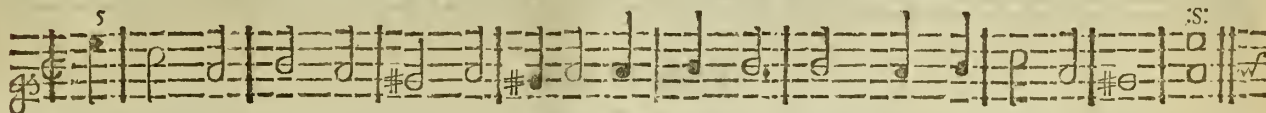
The END of the HYMNS.

New, and Easy ANTHEMS: For Voice or Organ.

With Hallelujahs. By Mr. W. TANS'UR.

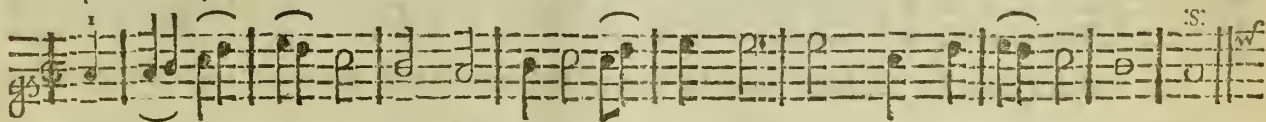
I. An ANTHEM. For Three Voices. *Pfal. 23d. W. T.*

Cantus.

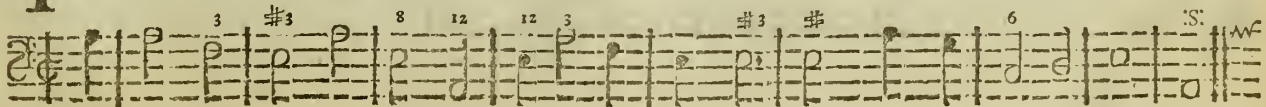


(Piano.)

Tenor & Basso.



THE Lord he is my Shepherd, he is my Shepherd: there-fore I do lack no-thing.

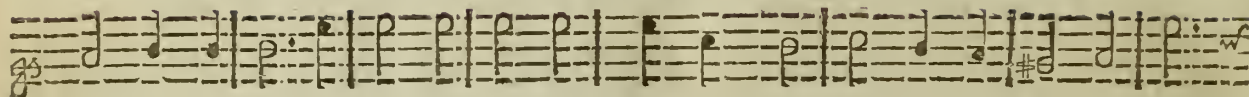


Turn over

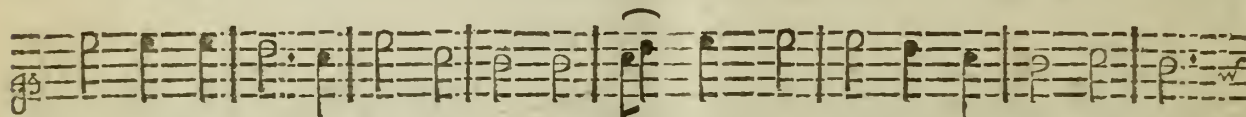
The Melody of the Heart.

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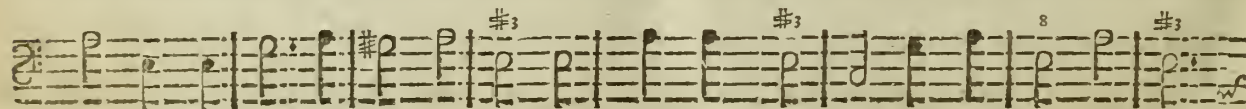
Cantus.



Tenor & Basso.



He feed-eth me, he feed-eth me, in Green Pas-tures : and lead-eth me, and lead—



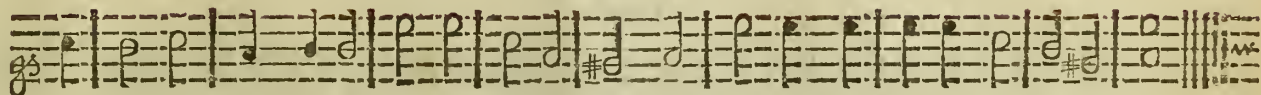
Con-

The Melody of the Heart.

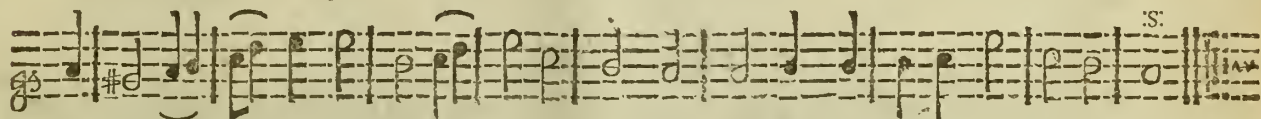
[55]

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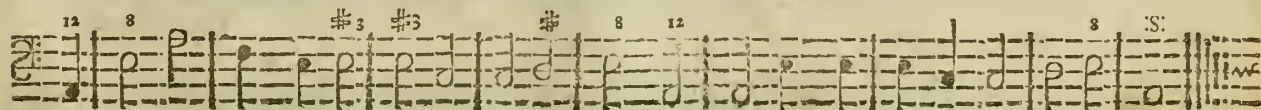
Cantus.



Tenor & Basso.



—eth me to the Waters, the Wa-ters of Comfort ; the Waters, the Waters of Comfort.



Hallelujah.

(Verte.)

Continued.

H A L L E L U J A H S, &c.

Cantus.

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

Tenor & Basso.

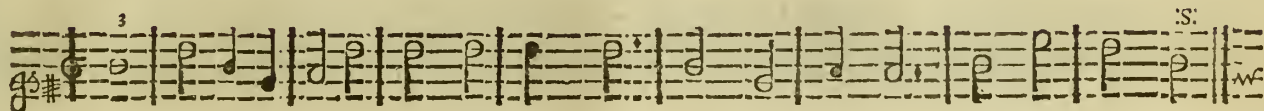
Hal-le lu-jah, :||: :||: :||: :||: :||: :||: Hal-le-lu-jah.

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

II. *An*

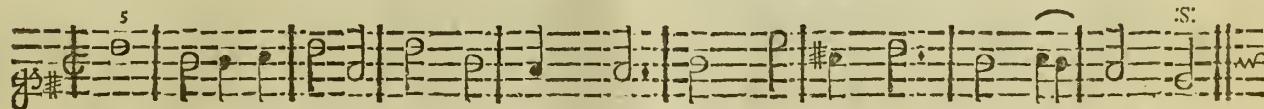
II. *An* ANTHEM. For Three Voices. *Psal.* 84th. *W. T.*

Cantus.



(*Divoto.*)

Tenor & Bass.



O How a-mi--a-ble are thy dwellings! thou Lord of Hosts! thou Lord of Hosts!

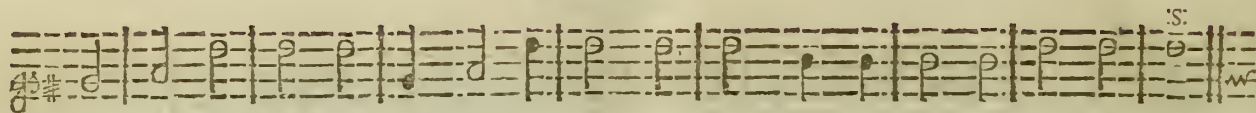


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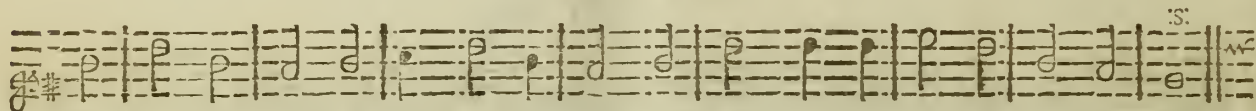
(*Verte.*)

Continued.

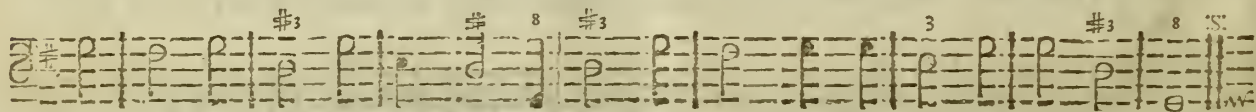
Cantus.



Tenor & Basso.



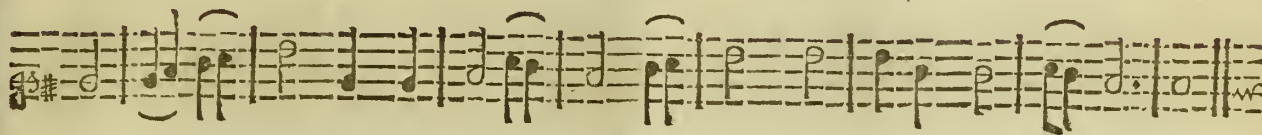
My Soul doth long for thy courts O Lord, my Heart doth re-joice in thee my God.



Con-

Continued.

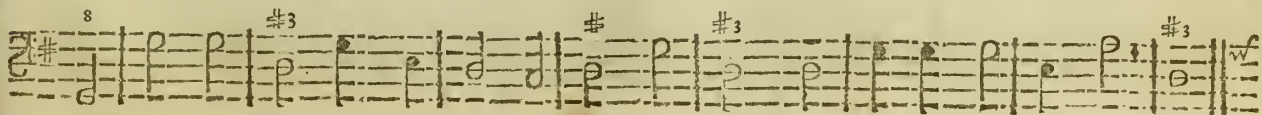
Cantus.



Tenor & Basso.



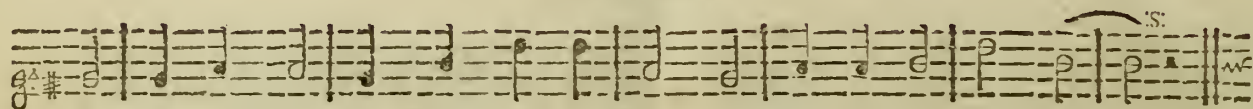
How Blest are they that dwell in thy House O Lord! they are al-ways Praising thee :



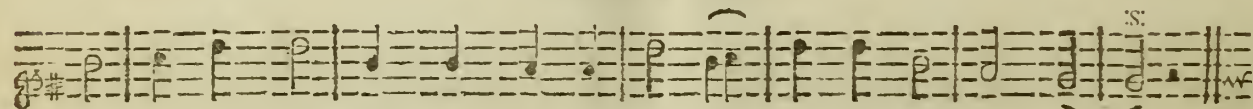
(Verte Subito.)

Continued.

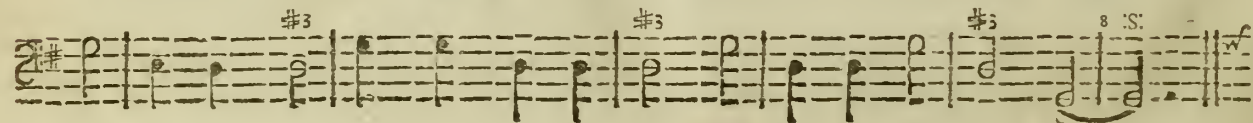
Cantus.



Tenor & Baffo.



they are al—ways, al—ways, al-ways, they are al-ways Prai-sing thee. *Hal-*



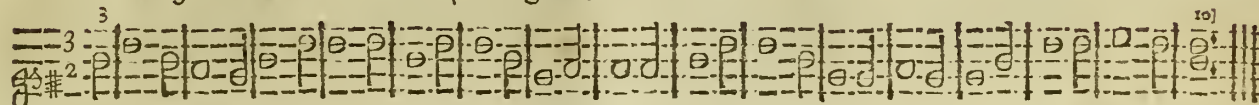
Con-

Continued.

H A L L E L U J A H S, &c.

A. 3. Voc.

(Allegro.)



Hal-le-lu-jah, ::

::

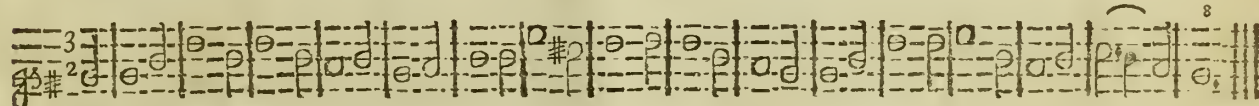
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Hal-le-lu-jah.



Hal-le-lu-jah, ::

::

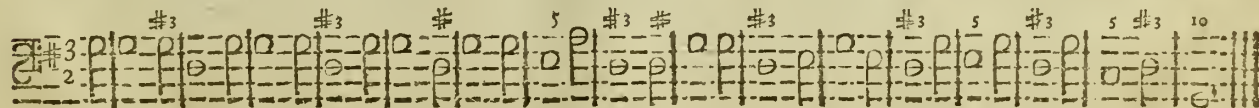
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Hal-le-lu-jah.



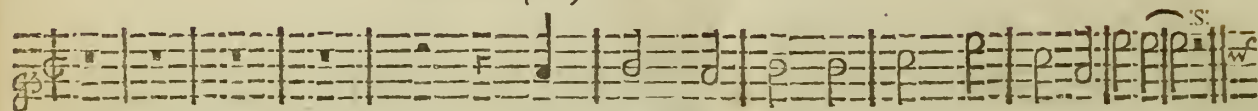
I 3

III. An

III. *An ANTHEM.* For Three Voices. *Psal. 86th. W. T.*

Cantus.

(T.)

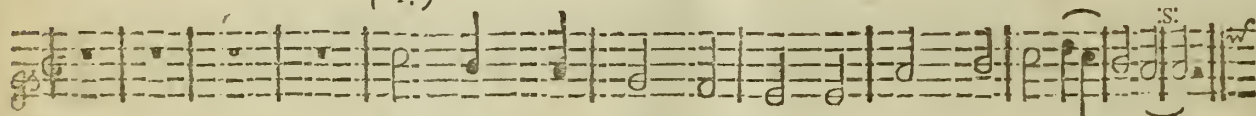


Bow down, &c.

Lamantatone.

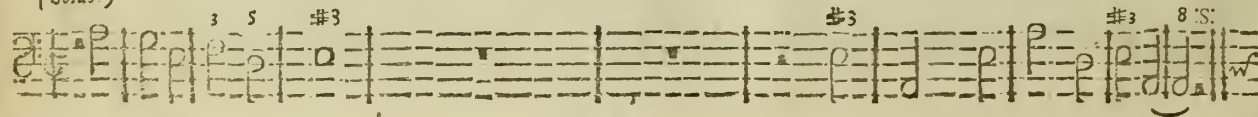
Tenor & Baffo.

(T.)



Bow down thine Ear, O Lord, Bow down, down, down thine Ear, bow down thine Ear and hear me.

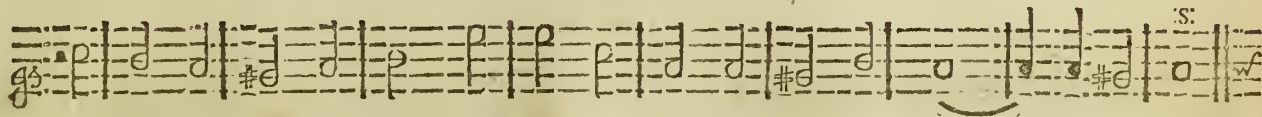
(Solus.)



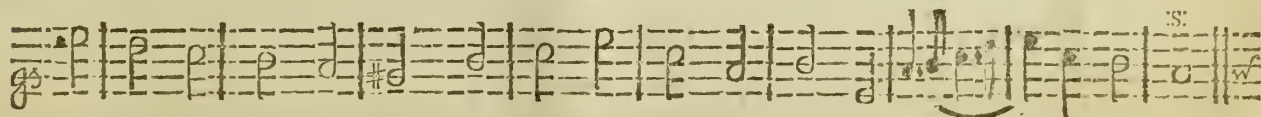
Con-

Continued.

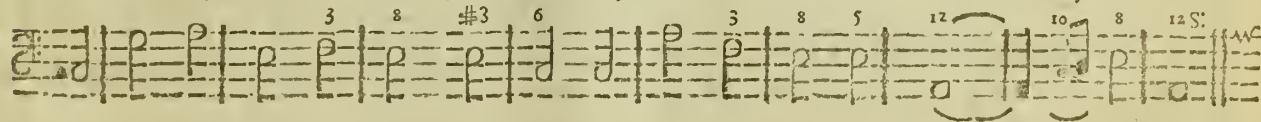
Cantus.



Tenor & Basso.



Preserve my Soul O Lord, pre-serve my Soul O Lord, and be my Comfort.



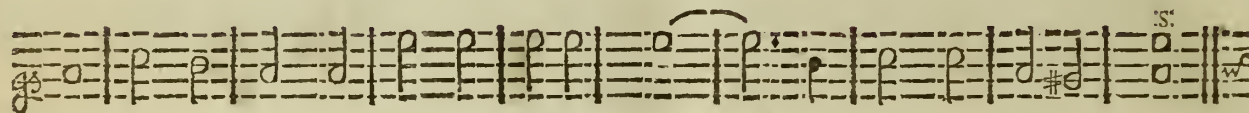
C H O R U S.

(Verte subito.)

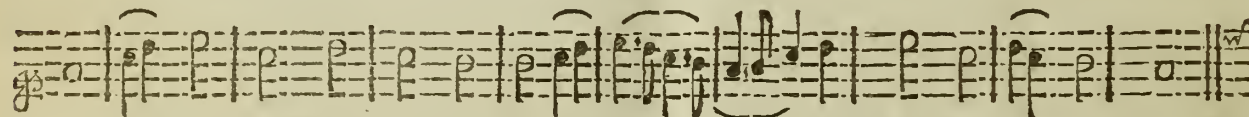
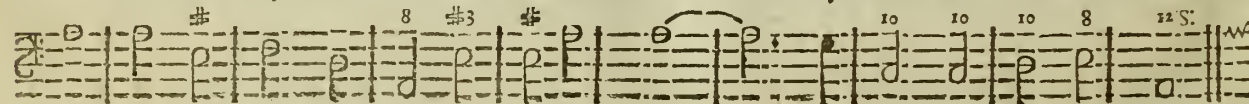
Continued.

C H O R U S.

Cantus.

[*Piano.*]

Tenor & Basso.

I will Praise thy Name O Lord, I will Praise thy Name for e—ver—more. *Hal-**Hallelujah.*

Continued.

H A L L E L U J A H S, &c.

Cantus.

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

The Cantus part is written on a single staff in G major (one sharp) and 3/2 time. It consists of a series of half notes and quarter notes, with a final cadence. The lyrics are "Hal--le-lu-jah, :||: :||: :||: :||: :||: :||: Hal-le-lu-jah." The first measure is marked with a '3' and a '2' below the staff, indicating a 3/2 time signature.

Tenor & Basso.

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

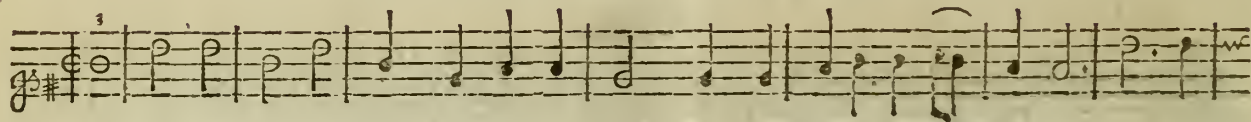
The Tenor & Basso part is written on a single staff in G major (one sharp) and 3/2 time. It consists of a series of half notes and quarter notes, with a final cadence. The lyrics are "Hal-le-lu-jah, :||: :||: :||: :||: :||: :||: Hal-le-lu-jah." The first measure is marked with a '3' and a '2' below the staff, indicating a 3/2 time signature.

5 #3 6 #3 6 #3 6 #3 6 #3 6 #3 8

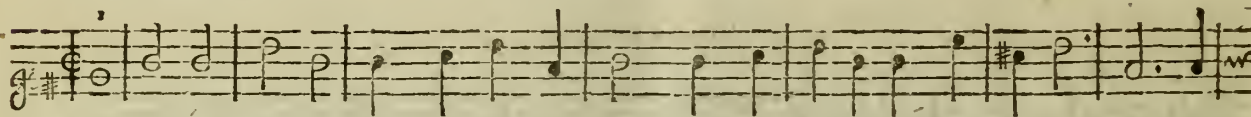
This block contains the final part of the musical notation, which is a series of measures for the Tenor & Basso part. The measures are numbered 5 through 8, and each measure contains a sharp sign (#) and a '3' below the staff, indicating a 3/2 time signature. The notation is written on a single staff in G major (one sharp) and 3/2 time.

IV. *An* ANTHEM. For Three Voices. *Psal.* 133d. *W. T.*

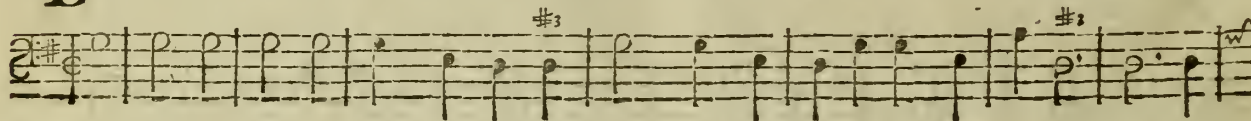
Cantus.

*(Con Affetto.)*

Tenor & Basso.



Behold! be-hold how Good and Joy-ful, how Good and Joyful a thing it is, Brethren



Con-

Continued.

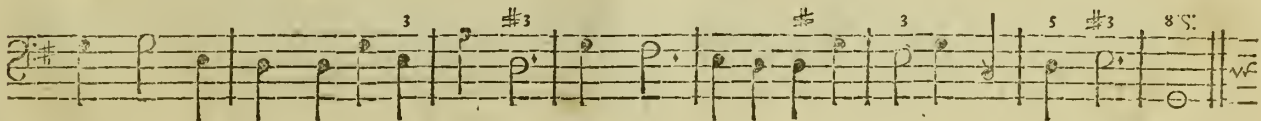
Cantus.



Tenor & Baffo.



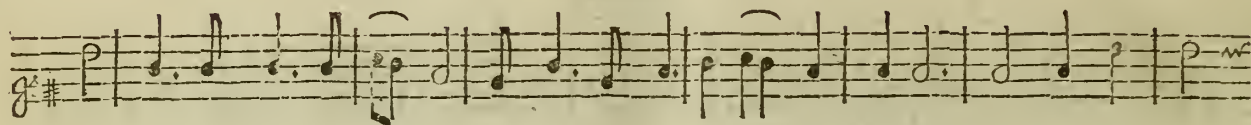
to dwell to—ge—ther in U—ni—ty; to dwell together, to—gether in U--ni---ty.



Turn over.

Continued.

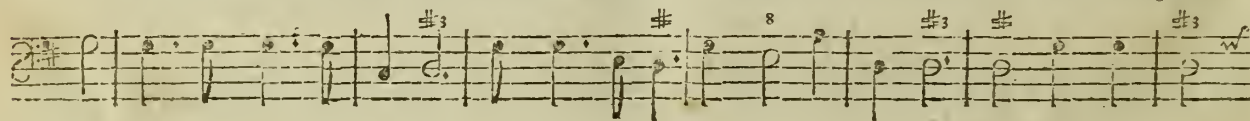
Cantus.



Tenor & Basso.



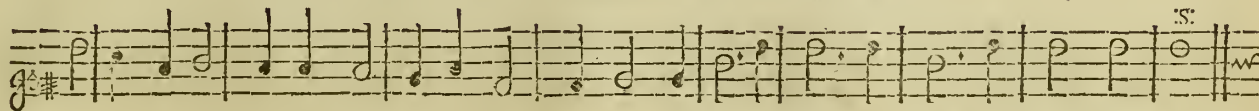
'Tis like the Dew of *Hermon*, that fell up-on the Hill of *Si-on*, for there the Lord



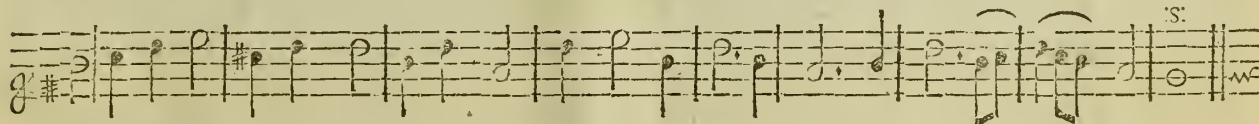
Con-

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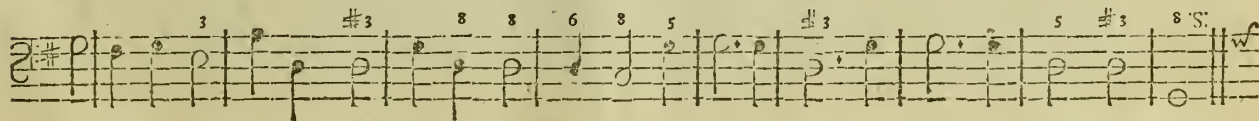
Cantus.



Tenor & Basso.



He promised a Blessing, a Blessing, and Life for e-vermore ; and Life for e—vermore.



Hallelujah.

(*Verte.*)

Continued.

HALLELUJAH S, &c.

Cantus.

A. 3. Voc.

(Allegro.)

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

Tenor & Basso.

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

V. An

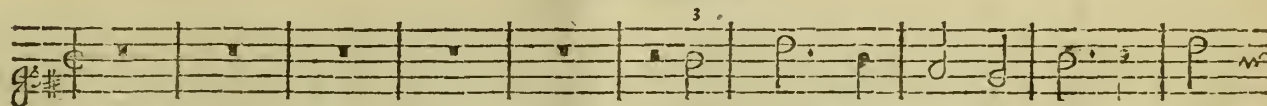
V. *An ANTHEM.* For Three Voices. *Pfal.* 150th. *W. T.*

Cantus.



(*Maestoso.*)

Tenor & Basso.



O Praise God in his Ho—li—ness, Praise, Praise him in his Ho—li—ness;

(*Solus.*)



(*Verte Subito.*)

Con-

The Melody of the Heart.

Continued.

Cantus.



Tenor & Basso.



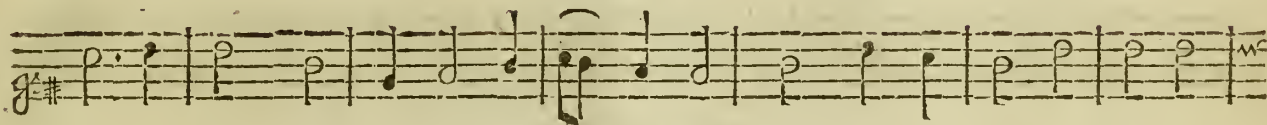
Praise him in the Fir--ma-ment of his Pow---er. Praise him in his



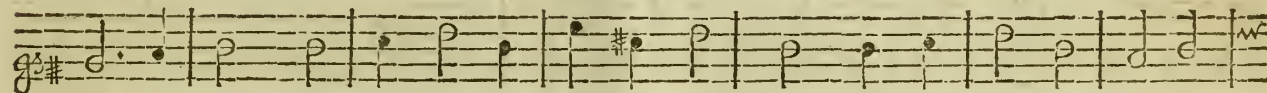
Con-

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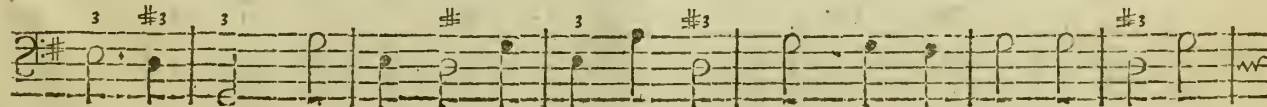
Cantus.



Tenor & Basso.



no—ble Acts, Praise him in his no—ble Acts; Praise him ac—cord—ing to his



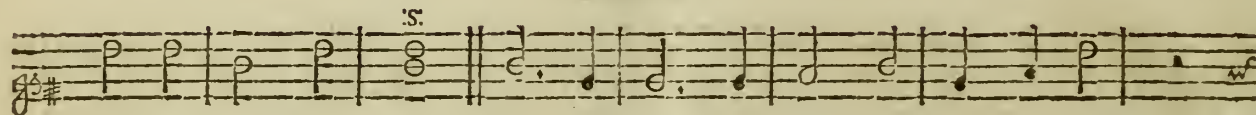
L

Con-

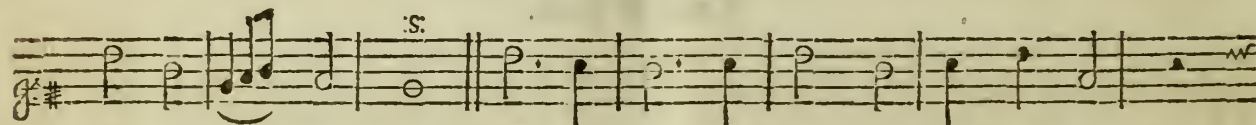
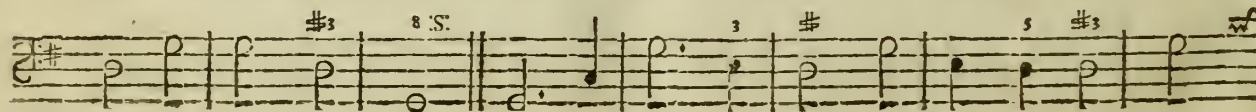
The Melody of the Heart.

Continued.

Cantus.



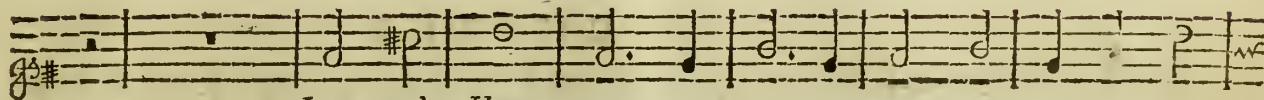
Tenor & Basso.

Ex-cel-lent Great-ness. Praise him in the sound of the *Trum-pet*; Praise

Con-

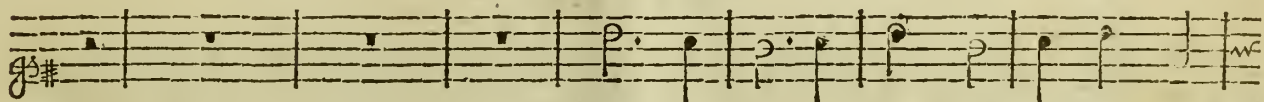
Continued.

Cantus.

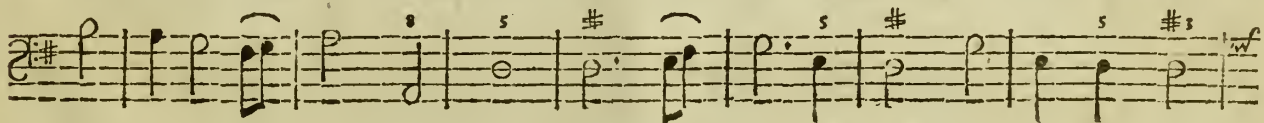


Lute and Harp :

Tenor & Basso.



him upon the *Lute* and *Harp*: Praise him in the *Cym—bals*, and *Dan—ces*;

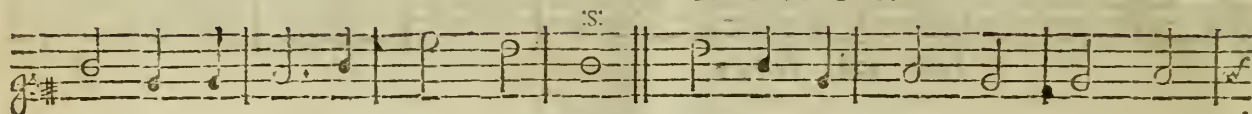


The Melody of the Heart.

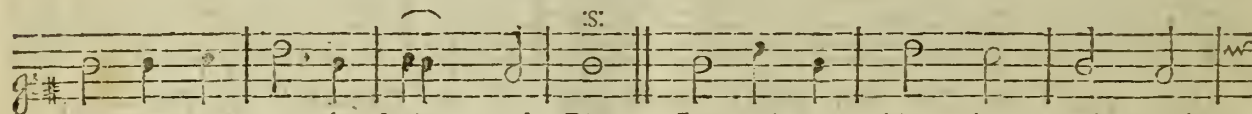
Continued.

Cantus.

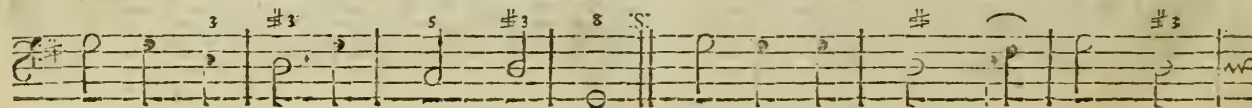
C H O R U S.



Tenor & Bass.



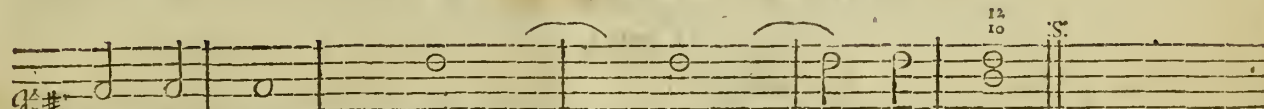
Praise him up — on the *String* and *Pipe*: Let ev'-ry thing that hath breath



Con-

Continued.

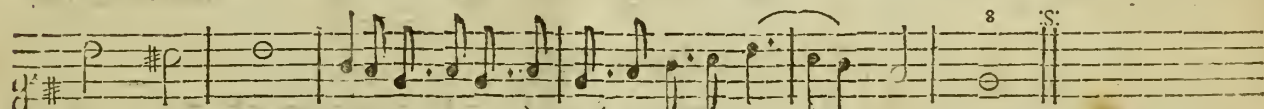
Cantus.



Musical staff for Cantus part, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melody with a final measure marked with a double bar line and a repeat sign. Above the staff, the lyrics "Prai—fe the Lord. (Encore.)" are written, with a long horizontal line connecting "Prai" and "fe". Above the final measure, the numbers "12" and "10" are written.

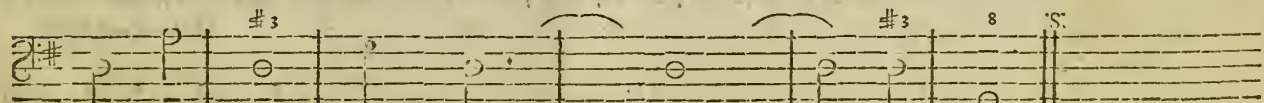
Prai—fe the Lord. (Encore.)

Tenor & Basso.



Musical staff for Tenor & Basso part, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melody with a final measure marked with a double bar line and a repeat sign. Above the staff, the lyrics "Praise the Lord, Prai—fe the Lord, (Encore.)" are written, with a long horizontal line connecting "Prai" and "fe". Above the final measure, the number "8" is written.

Praise the Lord, Prai—fe the Lord, (Encore.)



Musical staff for Tenor & Basso part, featuring a treble clef and a key signature of one sharp (F#). The staff contains a melody with a final measure marked with a double bar line and a repeat sign. Above the staff, the lyrics "Prai—fe the Lord." are written, with a long horizontal line connecting "Prai" and "fe". Above the final measure, the number "8" is written.

Prai—fe the Lord.

Hallelujahs.

(Verte Subito.)

The Melody of the Heart.

Continued.

H A L L E L U J A H S, &c.

Cantus.

*A. 3. Voc.**(Allegro.)*

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

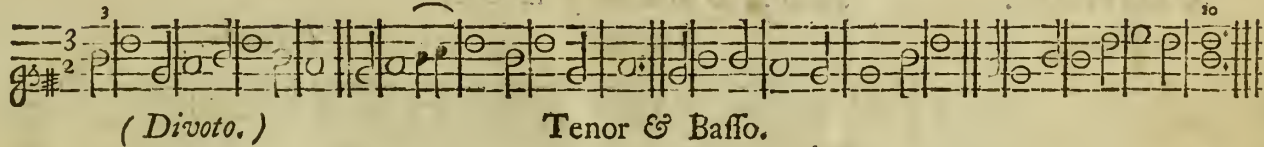
Tenor & Bass.

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

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

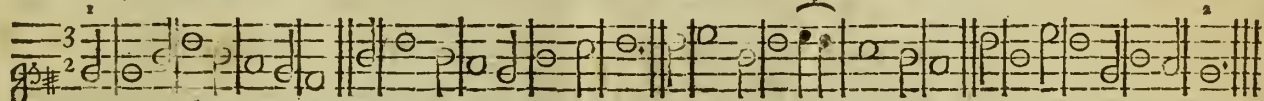
(The End of the Anthems.)

VI. An HYMN. On the Divine Use of MUSICK. Compos'd in Three Musical Parts. W. T.
Cantus.



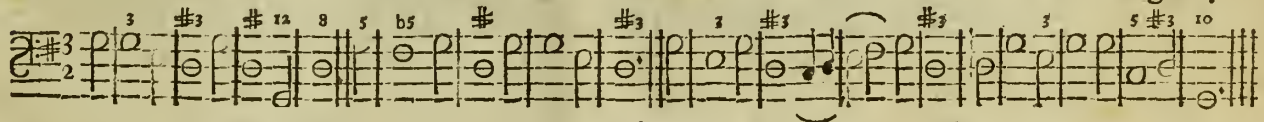
(*Divoto.*)

Tenor & Basso.



We'll, &c.

magni-
fy.



I.

WE'll *Tune* our Souls, with one accord,
And bless thy sacred Name, O Lord :
Loud *Anthems* shall our Tongues employ,
God's holy Name to magnify.—*Cho.*

II.

To gratify his boundless Love,
With Well-tun'd Hearts our Lips shall move
With *Musick* Sweet ; which *Art* was lent,
To *Praise* with *Voice*, and *Instrument*.—*Cho.*

III.

O ! *Art* Divine ! who doth inspire,
Our Hearts to make a Heav'nly *Quire* :
A taste of Heav'n, whilst we'r on Earth ;
And rightly stil'd, *The Angels Mirth*.—*Cho.*

IV.

Then let us practise here below,
This Heav'nly *Art* that we may know
Our *Parts* above ; and there be plac'd
Amidst the *Consort*, which we taste.—*Chorus.*

(*Verte.*)

The Melody of the Heart.

Continued.

CHORUS.

HALLELUJAH'S.

(Allegro.)

Treble.

(Quarta.)

