

Books printed for James Hodges, at the Looking-Glass, over-against St. Magnus Church, London-Bridge.

I. **T**HE *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 Music more proper to 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 *Feasts* and *Fasts* of the Church of *England*, and other Varieties of Life: With *Gloria Patri's* suited to the Measures of every Psalm in the Book. With Compendious Instructions to the Grounds of Music.

II. New and select *HYMNS*, and easy *ANTHEMS* on several Occasions, &c. The Whole is composed in 2, 3, and 4 Musical PARTS, according to the most Authentick Rules; and set down in SCORE, for either *Voice* or *Organ*. By *WILLIAM TANS'UR*, (Author of the *Harmony of Zion*, and the *Beauty of Holiness*.) The Second Edition, corrected by the Author, according to his original Manuscript: With large Additions. Price bound 1 s. 6 d. or bound with the *Compleat Melody* in Calf, 4 s. 6 d. in large *Octavo*.

III. Reading made easy, or a *Large Collection* of Verses out of the *Psalms*, and *New Testament*. In two Parts. I. Being a Collection of Verses that contain Words of one Syllable only. II. Verses having no Words above two Syllables, and Printed with a Mark of Division between the Syllables, design'd for the Use of young Children in Charity Schools, and others; being the most proper Book for young Beginners. By *W. Weald*, Master of a Free-School, at *Billericay*, in *Essex*. The Fourth Edition, carefully corrected, with large and useful Additions. Price 6d.

IV. The Young Man's Calling; or, the whole Duty of Youth, in a serious and compassionate Address to all young Persons, to remember their Creator in the Days of their Youth, &c. Price 1 s. 6 d,

V. An Introduction to Spelling and Reading *English*: Being the most plain and easy Method of teaching young Children to read. Containing first, Tables of Monosyllables, adapted to the Capacity of the youngest Children, leading them on gradually, from the easiest to the more difficult, and so to the hardest Words. II. Tables of Disyllables, after the same Manner. III. Tables of Trissyllables, with their proper Divisions and Accents. To which are added, One Hundred and Eighty Lessons in Words of One, Two, and Three Syllables; ranged in proper Order, by way of Praxis on the several Tables, and a short Catechetical Discourse, explaining the Rules for Spelling, Pointing, &c. By *William Markham*, School-Master. The Fourth Edition, being the best Spelling-Book extant, recommended by twenty-six eminent School-Masters (under their Hands) as the most practical Performance of this Kind. Price bound 1 s.

A Scale of MUSIC, proper for either Voice, Organ, Virginals, Harp, Lute, or Spinnæet : In the three usual Cliffs.  
 (Lowest Keys.) (Middle Keys.) (Highest Keys.)

*Musick's Proper-Keys.*

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

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

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

Sol la fa sol la Mi fa sol la fa.

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

# A Compleat Melody ;

O R,

## The Harmony of S I D R.

---

### B O O K III.

---

#### C O N T A I N I N G,

A New, and Select Number of Divine HYMNS, and easy ANTHEMS, on various Occasions: With a SCALE of *Music* proper to either *Voice*, *Organ*, *Virginals*, *Harpsichord*, or *Spinnet*. With several CANONS, of *Two*, *Three*, and *Four Parts*, in *One*.

---

The Whole are Compos'd in *Two*, *Three*, and *Four Musical PARTS*, according to the most *Authentic Rules*; and set down in SCORE, (and *Figur'd*) for either *Voice* or *Organ*. Corrected and Enlarged.

---

By WILLIAM TANS'UR, AUTHOR of *The Melody of the Heart*. And the Beauty of Holiness.

---

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

---

L O N D O N:

Printed by ROBERT BROWN, for JAMES HODGES, at the *Looking-Glass*, over-against St. Magnus Church, London-Bridge. Also sold by the AUTHOR. M.DCC.XLIV.

Books printed for J. Hodges, at the Looking-Glass, over-against St. Magnus Church, London-Bridge

1. **T**HE Young Mathematician's Guide, being a plain and easy Introduction to the Mathematicks, in five Parts, the sixth Edition, carefully corrected; and new Tables of Compound Interest at five per Cent, calculated and added by the Author, *John Ward*. Price bound 5s. 6d.

2. *Parsons's* Christian Directory, being a Treatise of holy Resolutions, in two Parts, put into modern *English*, and now published for the Instruction of the Ignorant, the Conviction of the Unbelieving, the Awakening and Reclaiming the Vicious and for confirming the Religious in their good Purposes. By *George Stanhope*, D. D. late Dean of *Canterbury*, and Chaplain in Ordinary to his Majesty. The Sixth Edition corrected, Price bound 4 s. 6 d.

3. The Christian's Pattern, or a Treatise of the Imitation of Jesus Christ, in four Books; written originally in Latin by *Thomas a Kempis*. Now render'd into *English*; to which are added, Meditations and Prayers for sick Persons. By *George Stanhope*, D. D. &c. The twelfth Edition, Octavo. Price bound 4 s. 6 d. Note the same is printed in 12 mo. Price 2 s.

4. *Paradise Regain'd*, a Poem, in four Books: To which is added, *Samson Agonites*, and Poems upon several Occasions With a Treatise of Educations, by the Author, *John Milton*, the seventh Edition, 12 mo. Price bound 3 s.

5. *Epicætetus's* Morals, with *Simplicius's* Comment in *English*, by *George Stanhope*, Octavo. Price 4 s. 6 d.

6. A Collection of Novels and Tales of the Fairies, written by that celebrated Wit of *France*, the Countess D'Anjou. The Third Edition. Translated from the best Edition of the Original *French*. By several Hands. In three neat Pocket Volumes, 12 mo. Price 7 s. 6 d.

7. Poems on several Occasions. By *Stephen Duck*. To which is prefixed, an Account of the Author. By *J. Spence* Professor of Poetry in the University of *Oxon*.

8. Nuptial Dialogues and Debates; Or, an useful Prospect of the Felicities and Discomforts of a Married Life, incident to all Degrees, from the Throne to the Cottage, &c. By *Edward Ward*, Author of the *London Spy*. The Third Edition adorned with Cuts, in two Volumes, 12 mo. Price 6 s.

9. Letters written by a *Turkish Spy*, who lived Five and Forty Years undiscover'd at *Paris*. Written originally in *Arabic*, Translated into *Italian*, from thence into *English*, and now publish'd with a large Historical Preface and Index to illustrate the Whole. By the Translator of the first Volume. In Eight Volumes, in 12 mo. Price 1 l.

10. A new Discourse of Trade. Wherein is recommended several weighty Points relating to the Companies of Merchants; the Act of Navigation, Naturalization of Strangers, and our Woollen Manufactures, the Balance of Trade, &c. By *Si Josiah Child*, Baronet. The Fourth Edition, 12 mo. Price bound 3 s.

*Divine HYMNS, and Easy ANTHEMS, on various Occasions, With Hallelujahs.*  
 By Mr. WILLIAM TANS'UR.

I. An HYMN. On *Christmas Day*. Composed in *Two Parts*. W. T.

(Intonation.) (Affay.)

Tenor & Bass.

I.

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

II.

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

III.

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

IV.

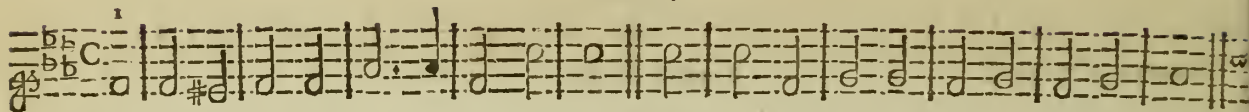
With Angels and Arch-Angels sing,  
 The Praises of our Heav'nly King:  
 Hal—le—lu—jah, Hal—le—lu—jah,  
 Hal—le—lu—jah, Hal—le—lu—jah.

L 2

II. An

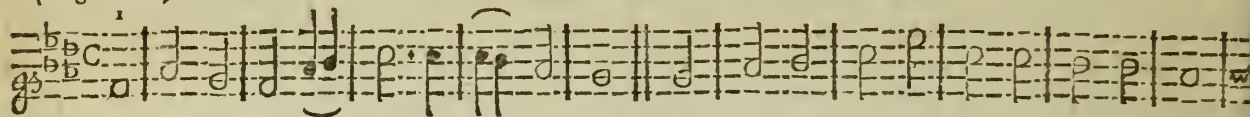
II. An H Y M N. On *Good-Friday*. Composed in *Three Parts*. W. T.

Cantus.

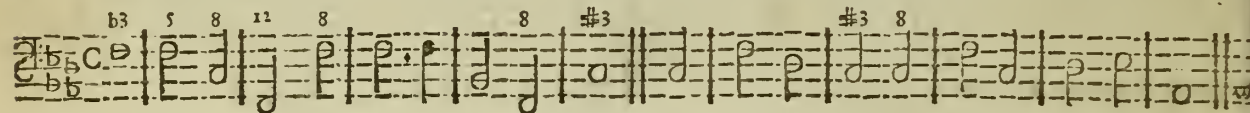


(Legerment.)

Tenor &amp; Basso.



Oh! Bear, &amp;c.



I.

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

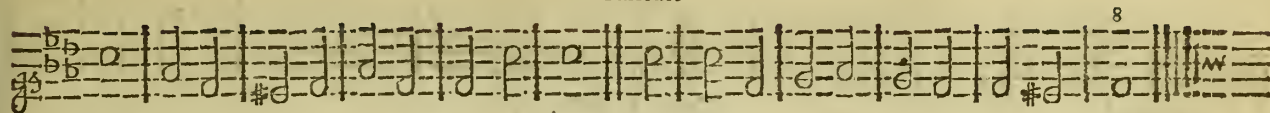
II.

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

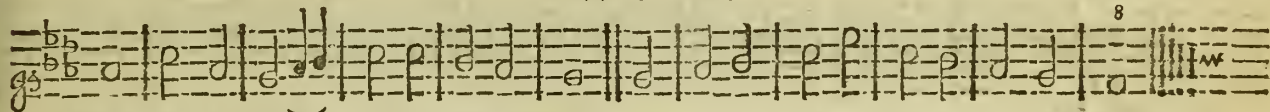
Continued

Continued.

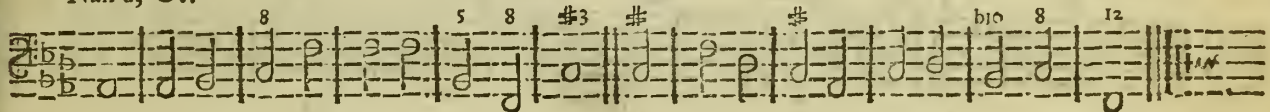
Cantus.



Tenor & Basso.



Nail'd, &c.



III.

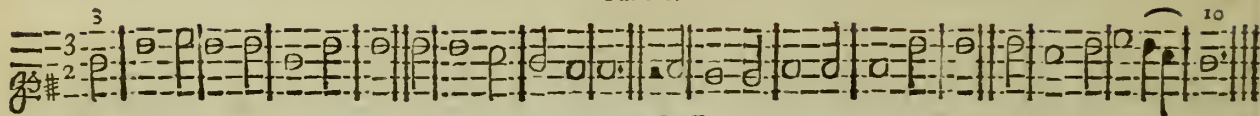
Which made the *Earth* to shake, and also those,  
Who had been long in *Graves* forthwith arose :  
Give up the *Ghost*, then did our SAV'OUR dear,  
And thro' his tender *Side*, they thrust a *Spear*.

IV.

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

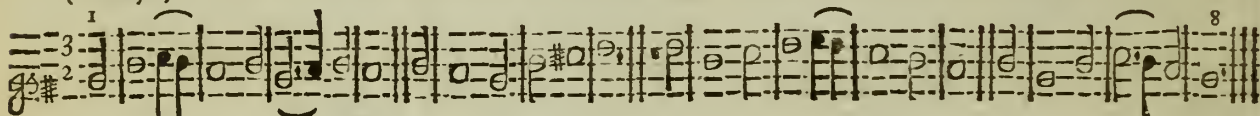
III. An H Y M N. On *Easter Day*. Compos'd in *Three Parts*. W. T.

Cantus.

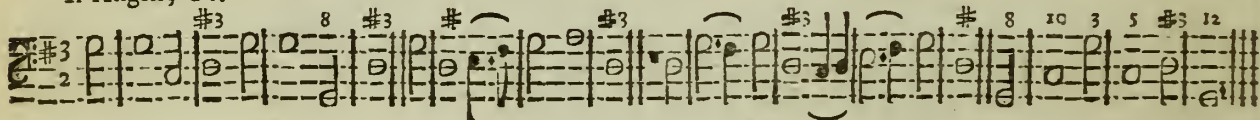


(Gratioso.)

Tenor &amp; Bass.



If Angels, &amp;c.



I.

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

II.

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

III.

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

IV.

So count yourselves as dead to Sin,  
But graciously restor'd:  
And made, henceforth, alive to GOD,  
Thro' JESUS CHRIST our LORD.—To Father, &c.

IV. An

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

(*Pieno.*)

Tenor & Bass.

The musical score consists of two staves. The top staff is for the Tenor and the bottom staff is for the Bass. Both staves are in G-clef and 4/4 time. The key signature has one sharp (F#). The melody is written in a simple, hymn-like style with many whole and half notes. Above the staves, there are numbers indicating fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Below the staves, there are numbers indicating fingerings: 5, 3, 10, 8, 5, 10, 8, 1, 5, 5, #3, 8, #3, 3, 5, 5, #3, 10, 8, 10.

He's come, &c.

I.

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

II.

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

III.

Hail Blessed *Spir't*! not not one Soul,  
But thy Influ'nce doth feel:  
Thou dost our darling Sins controul,  
And fix our wav'ring Zeal.

IV.

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

V.

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

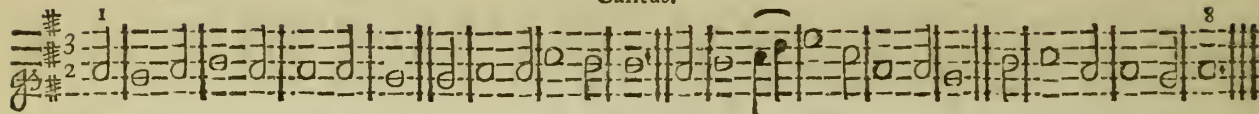
VI.

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

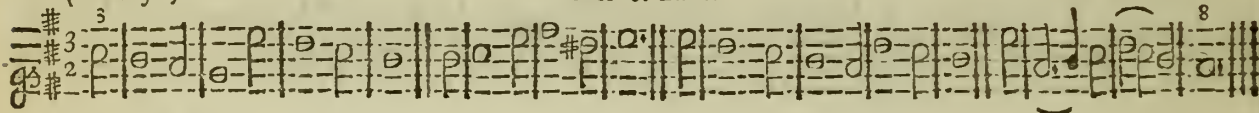
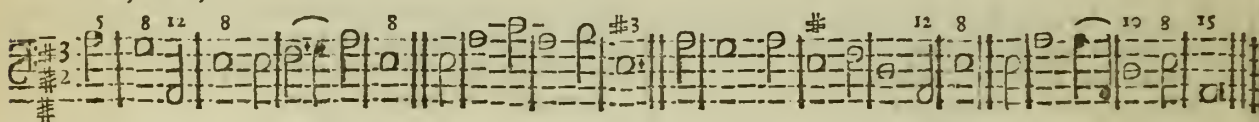
V. An

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

Cantus.

*(Gratioso.)*

Tenor &amp; Basso.

LORD, *Tune*, &c.

I.

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

II.

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

III.

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

IV.

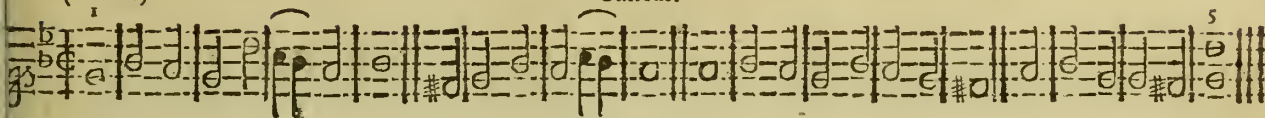
To GOD be *Praise* in Persons *Three*,  
 One GOD we'll still adore :  
 In *Trinity* and *Unity*,  
 Henceforth for evermore.

VI. An

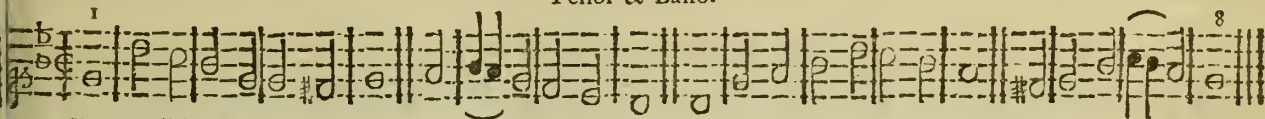
VI. An H Y M N. On the *Holy Communion*. Compos'd in *Three Parts*. W. T.

(Piano.)

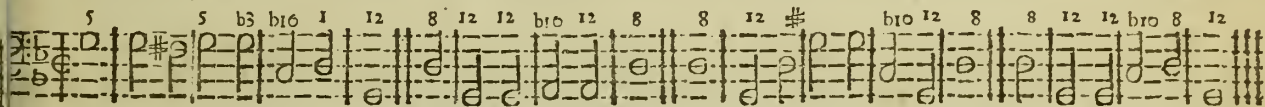
Cantus.



Tenor & Baffo.



Sing *Hallelujah*, &c.



I.

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

II.

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

III.

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

IV.

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

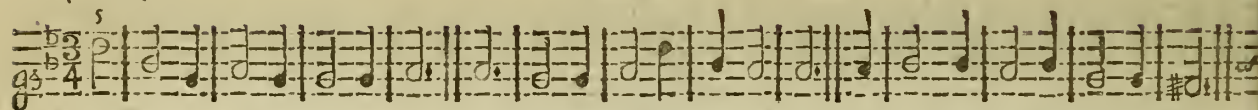
M

VII. An

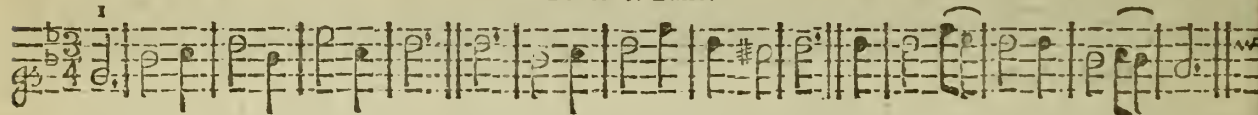
## VII. An H Y M N taken out of the 23d Psalm. Compos'd in Three Parts. W. T.

(Piano.)

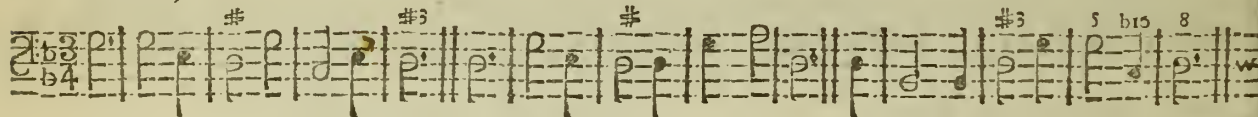
Cantus.



Tenor &amp; Basso.



The Lord, &amp;c.



And

I.

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

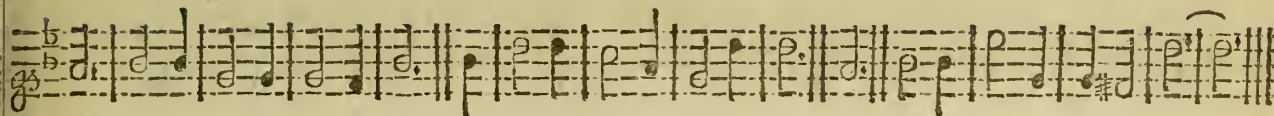
II.

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

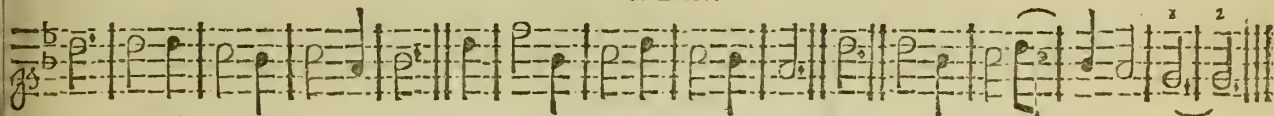
Continued.

Continued.

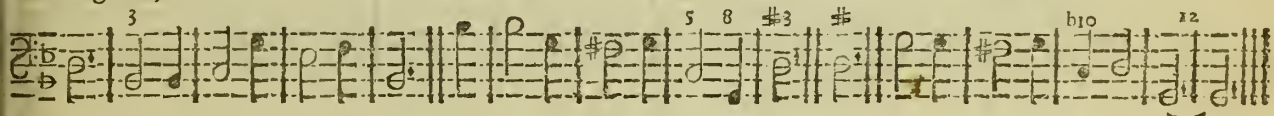
Cantus.



Tenor & Basso.



And guard, &c.



III.

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

IV.

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

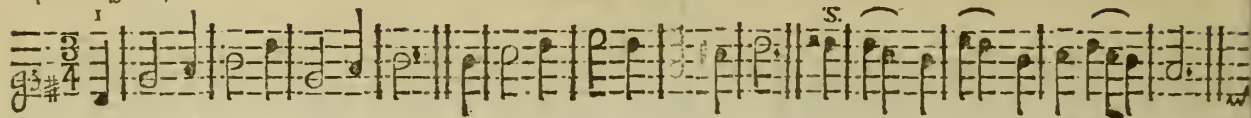
HALLELUJAH'S, as Page 130.

M 2

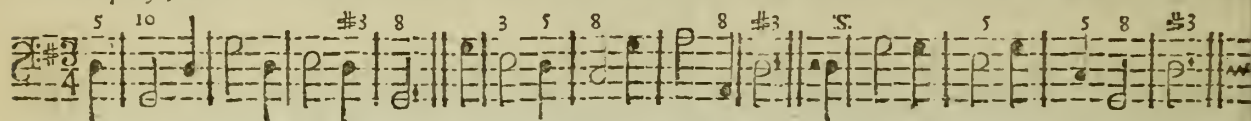
VIII. An

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

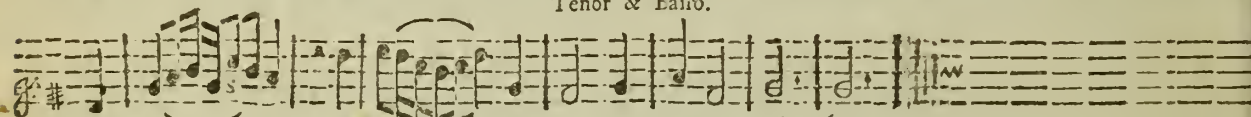
Tenor &amp; Basso.



O praise, &amp;c.

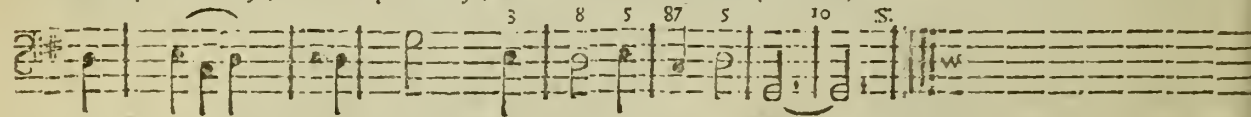


Tenor &amp; Basso.



And prai—se, and prai—se, &amp;c.

(1. 2.)



I.

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

II.

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

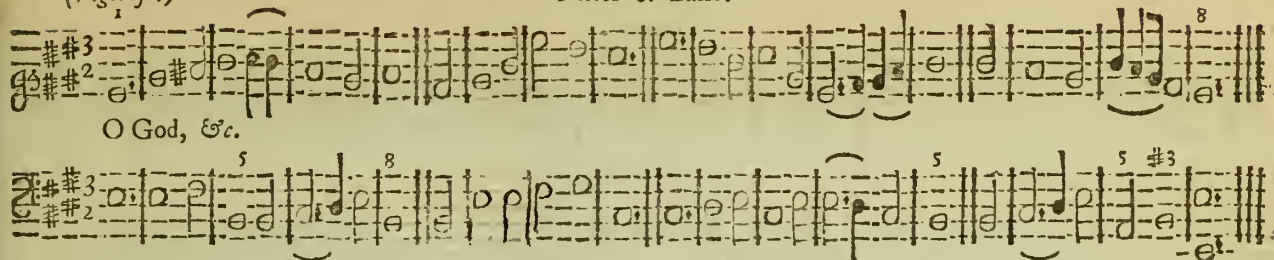
HALLELUJAH.

IX. An

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

(Vigoroſo.)

Tenor & Baſſo.



I.

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

II.

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

III.

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

IV.

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

V.

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

VI.

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

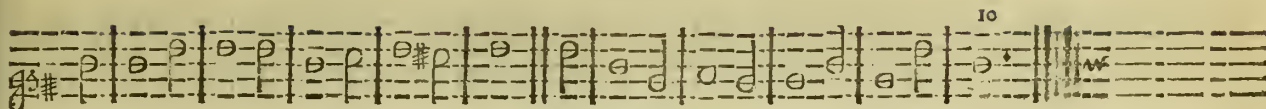
M 3

X: An

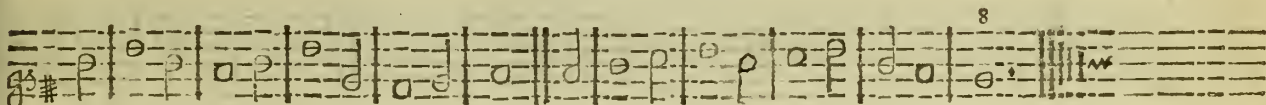


Continued.

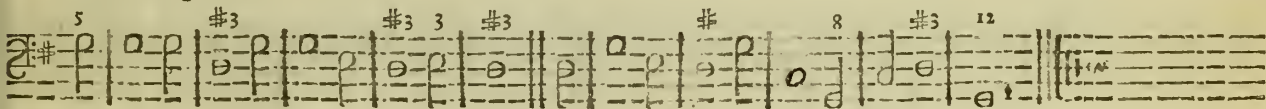
Cantus.



Tenor & Basso.



Let nothing, &c.



III.

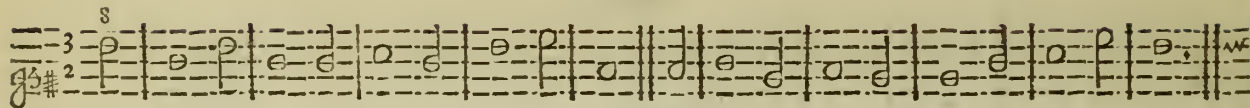
And when the Dawning of the *Morn* I see,  
Thy Heav'nly Grace, O LORD, inspire to me:  
Then fix my *Heart*, and Tune my *Voice* to sing,  
Sweet *Hallelujahs* to my Heav'nly King.

DOXOLOGY.

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

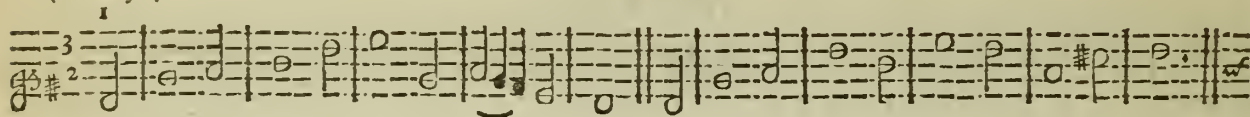
XI. A Morning H Y M N. Composed in *Three Parts.* W. T.

Cantus.



(Timoroso.)

Tenor &amp; Basso.



A--wake, &amp;c.



I.

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

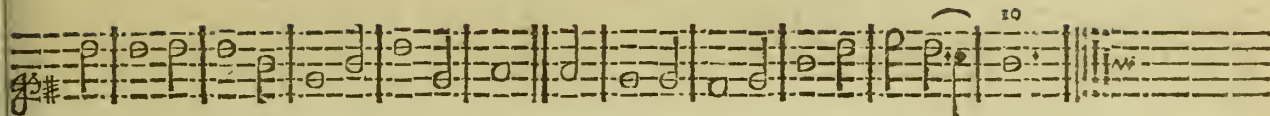
II.

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

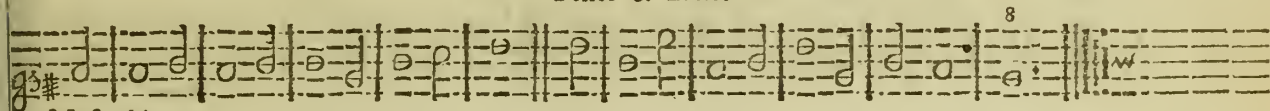
Continued.

Continued.

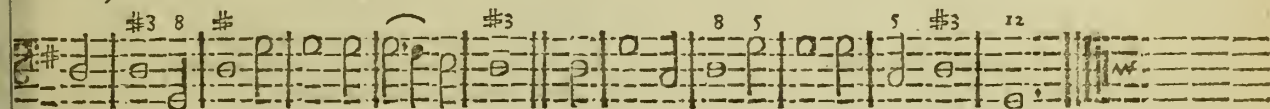
Cantus.



Tenor & Basso.



Molt, &c.



III.

DOXOLOGY.

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

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

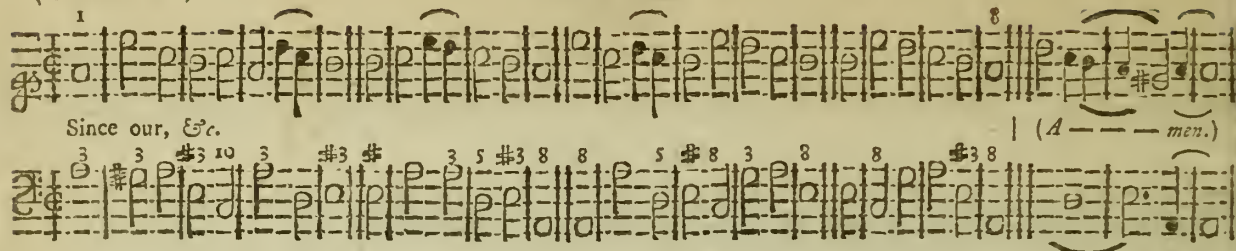
N

XII. A

## XII. A Funeral HYMN. Composed in Two Parts. W. T.

( Lamentatone. )

Tenor &amp; Bass.



Since our, &amp;c.

( A — — — men. )

I.

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

II.

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

III.

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

IV.

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

V.

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

VI.

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

(The End of the HYMNS.)

I. A

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

*Cantus, Tenor & Basso.*

(T.)

(T.)

S.

(Divoto.)

Bring young Rams un-to the Lord,

un-to the Lord.

(T.)

S.

**B** Ring to the Lord, O ye mighty, bring young Rams,

(T.)

Bring young Rams un-to the Lord.

#3

S.

Bring young Rams un-to the Lord.

*Cantus, Tenor & Basso.*

(T.)

(T.)

(Solus.)

Give the Lord the hon-our due un-to his holy Name; and worship the Lord

(T.)

8

5

#3

5

8

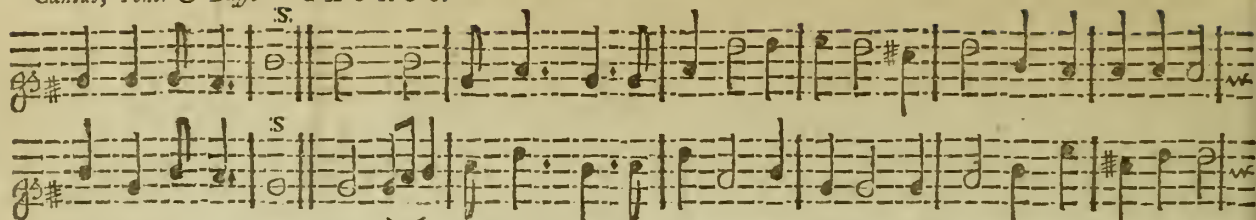
Give the Ld. the honour due,

N 2

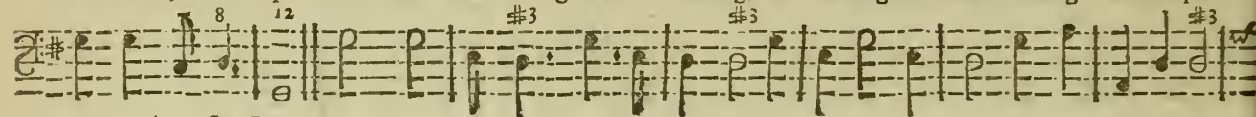
(Verte subito.)

Continued.

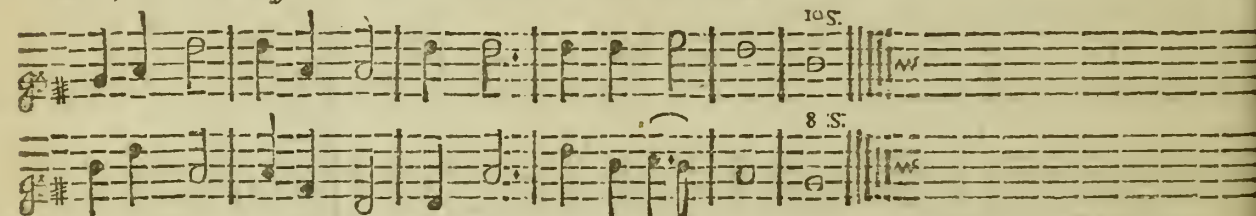
Cantus, Tenor &amp; Bass. CHORUS.



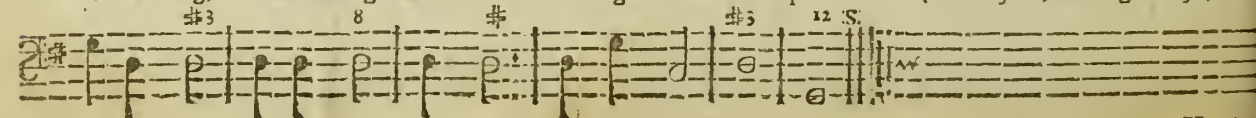
with ho-ly Wor-ship. Then shall the Lord give the Blessing, a Blessing of Peace among his People:



Cantus, Tenor &amp; Bass.



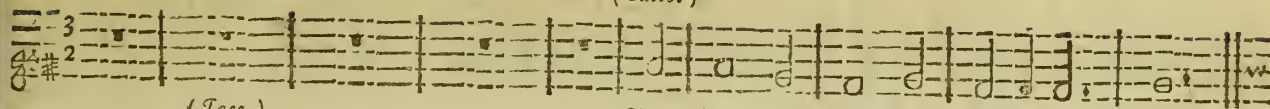
a Blessing, a Blessing of Peace among his Peo-ple. (Hallelujahs, as Page 105.)



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

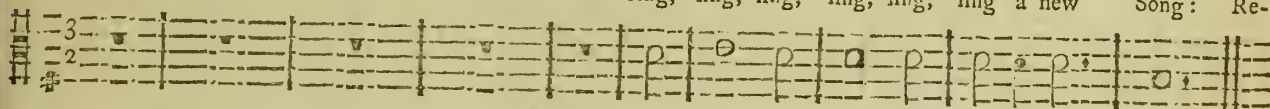
Treble, & Alto.

(*Tutto.*)



(*Tace.*)

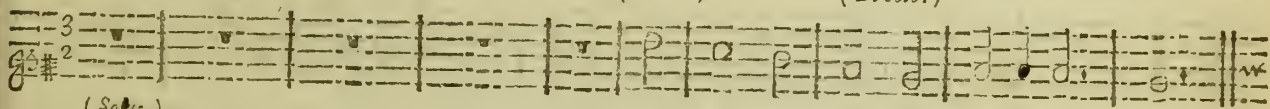
Sing, sing, sing, sing, sing, sing a new Song: Re-



Tenor & Bass.

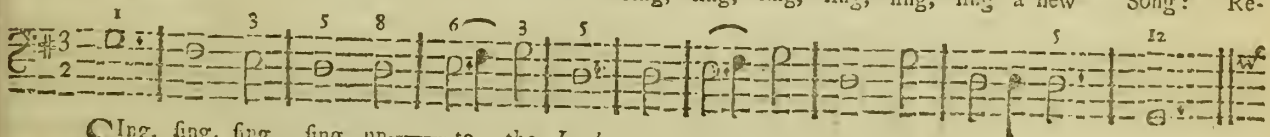
(*Tutto.*)

(*Divoto.*)



(*Solo.*)

Sing, sing, sing, sing, sing, sing a new Song: Re-



Sing, sing, sing, sing un——to the Lord:

Treble, &amp; Alto.

Continued.

(Tutti.)

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

Tenor &amp; Bass.

(Tutti.)

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

joy—

Continued.

Treble, & Alto.

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

The Treble and Alto parts are written on two staves. The Treble staff begins with a treble clef and a key signature of one sharp (F#). The Alto staff begins with an alto clef and the same key signature. Both parts feature a melody with various note values, including minims, crotchets, and quavers, with some notes beamed together. The lyrics are written below the staves, aligned with the notes.

Tenor & Basso.

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

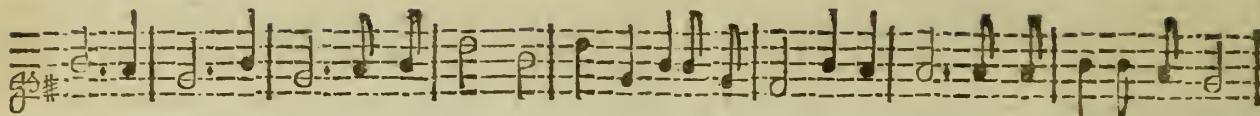
The Tenor and Bass parts are written on two staves. The Tenor staff begins with a tenor clef and a key signature of one sharp (F#). The Bass staff begins with a bass clef and the same key signature. Both parts feature a melody with various note values, including minims, crotchets, and quavers, with some notes beamed together. The lyrics are written below the staves, aligned with the notes. The Bass staff includes fingerings: #3, 5, #3, 5, 12.

Praise

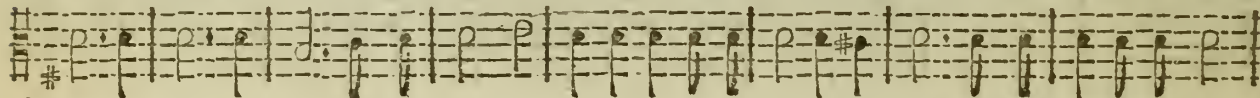
Continued.

CHORUS.

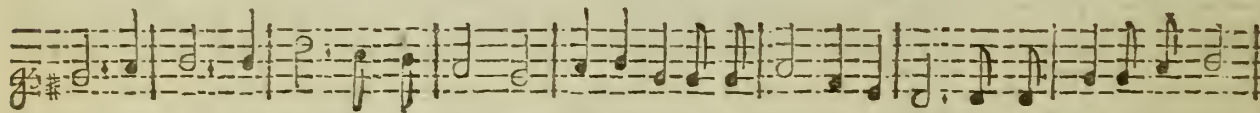
Treble, &amp; Alto.



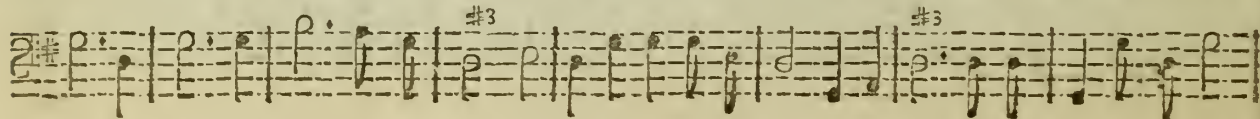
Praise the Lord, the Lord with the Harp: and sing Praises unto him with the Lute: For the Word of the Lord

*(Concerto Grosso.)*

Treble &amp; Basso.



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



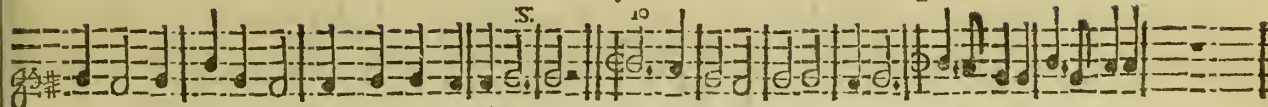
Continued.

Treble, & Contra.

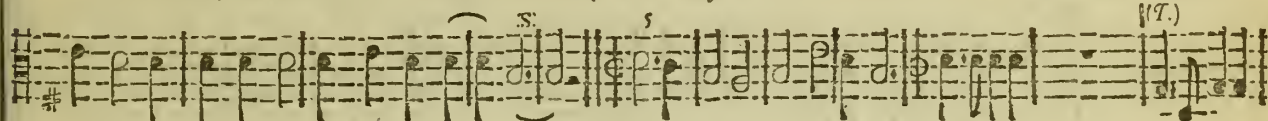
HALLELUJAH S.

*Soft.*

*Quick.*



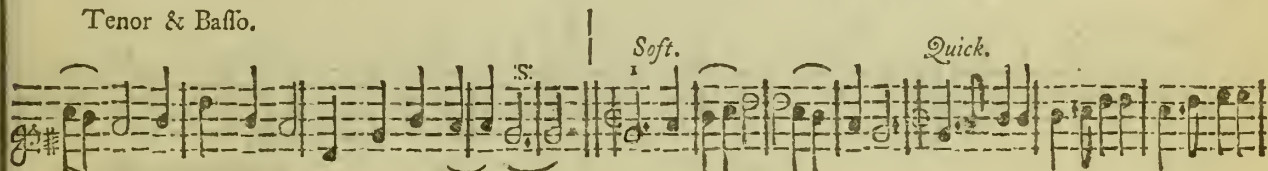
is true, and all, all all his Works are faith—ful, | Hal-le-lu-jah, :||: :||: :||: :||:



Tenor & Bass.

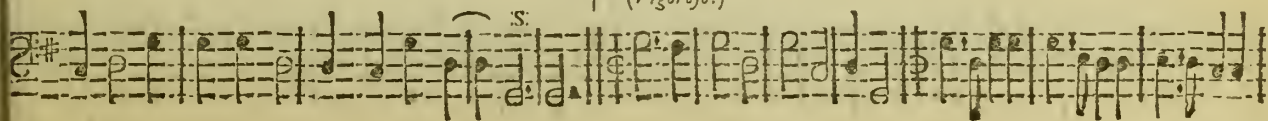
*Soft.*

*Quick.*



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

*(Vigoreoso.)*



O

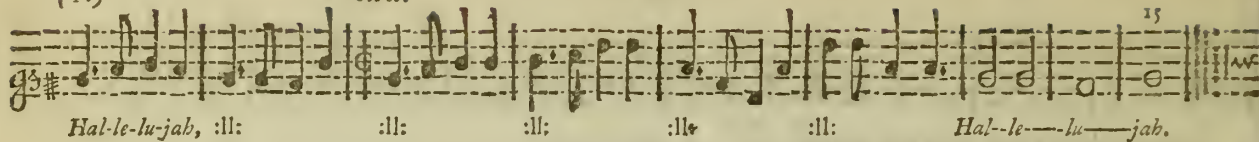
Turn over.

Continued.

Treble, &amp; Contra.

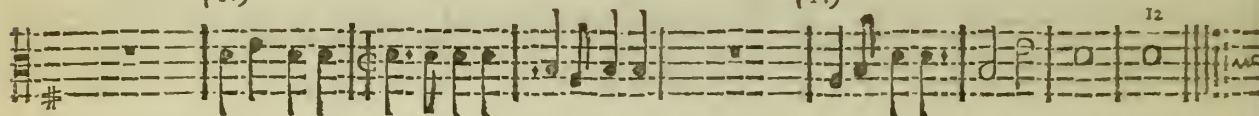
## HALLELUJAH'S.

(T.)

*Slow.*

(T.)

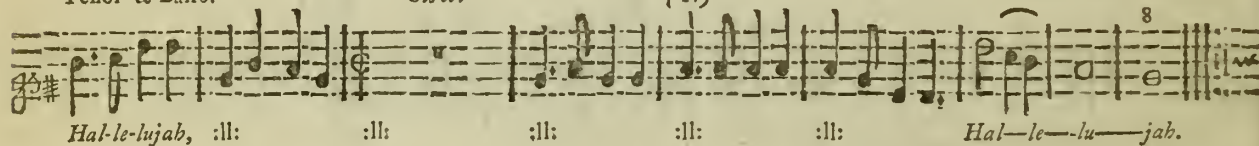
(T.)



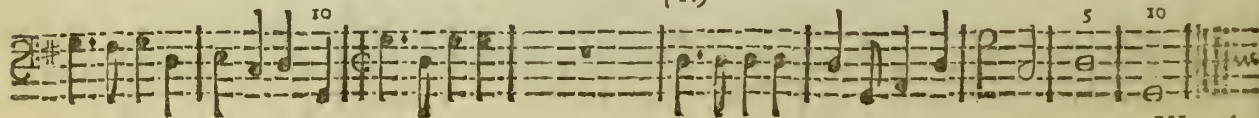
Tenor &amp; Bass.

*Slow.*

(T.)



(T.)

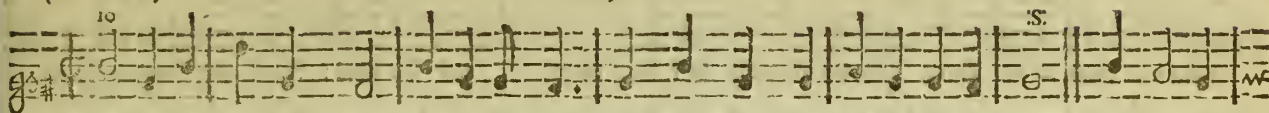


III. An

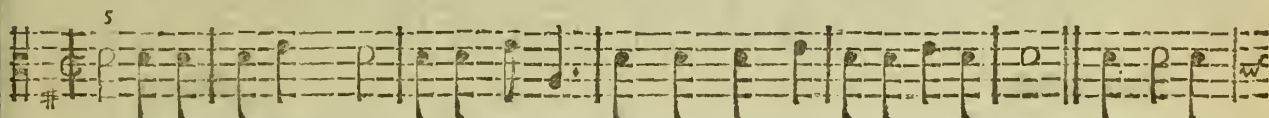
III. An A N T H E M. Compos'd for *Four Voices*. *Pfal. 34th.* W. T.

(*Animatio.*)

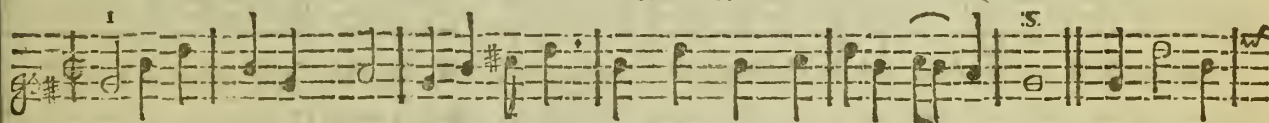
Treble, & Alto.



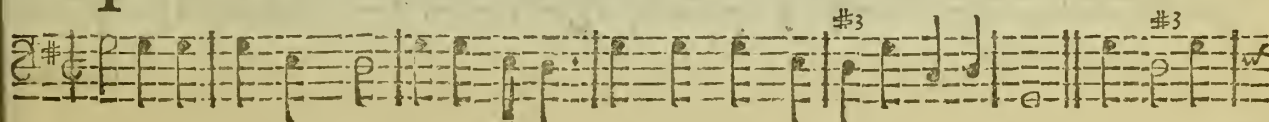
I will al ways give Thanks un--to the Lord; his Praife shall be e--ver in my Mouth. My Soul shall



Tenor & Basso.



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



make

Continued.

Treble, &amp; Alto.

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

Tenor &amp; Basso:

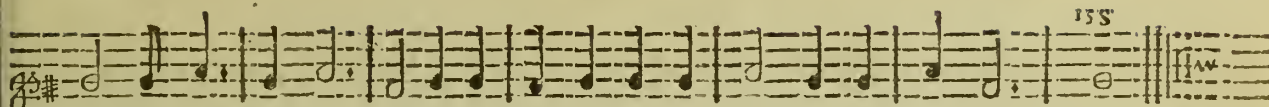
(Divoto.)

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

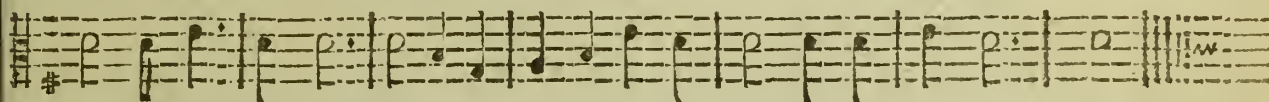
Continued.

Continued.

Treble, & Alto.

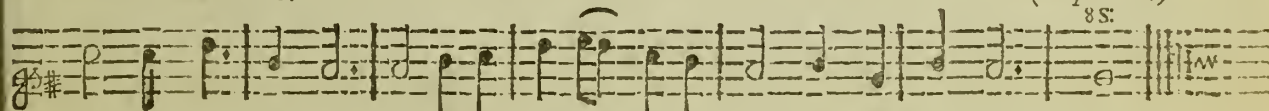


Praise the Lord, with me, and let us mag-ni-fy his Name, his Name to—ge—ther.

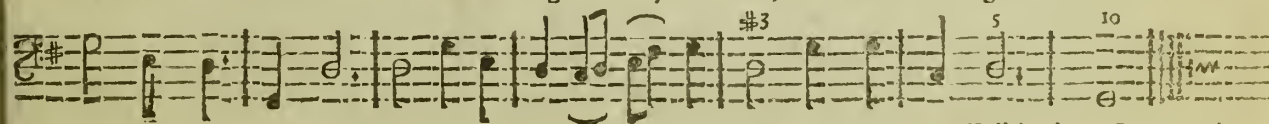


Tenor & Basso.

(Replicato.)



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

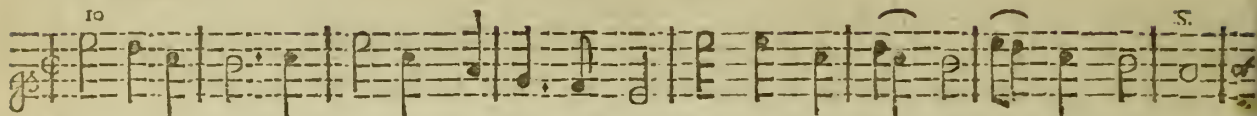


(Hallelujah as Page 105.)

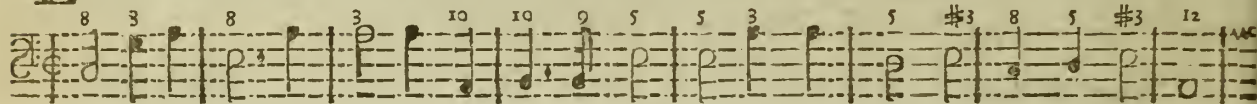
IV. An ANTHEM. Composed for *Two Voices*. *Psal.* 42d. W. T.

(Languissant.)

Tenor &amp; Basso.

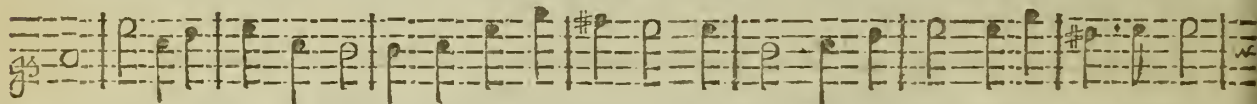


**L**ike as the Heart de—fi—reth the Wa—ter Brooks, so long—eth my Soul for thee, O God;

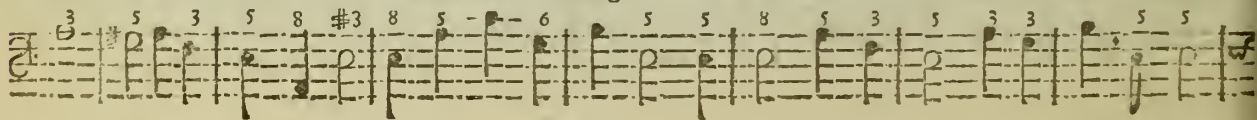


(Recitativo.)

Tenor &amp; Basso.



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



Continued.

Continued. HALLELUJAH'S.

Tenor & Baffo.

CHORUS:

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

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

Tenor & Baffo.

(1. 2.)

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

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

V. An

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

Treble, &amp; Alto.

(T.) (T.)

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

(T.) (T.)

*(Vivace.)*

Tenor &amp; Basso.

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

(T.) (T.)

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



Continued.

Treble &amp; Alto.

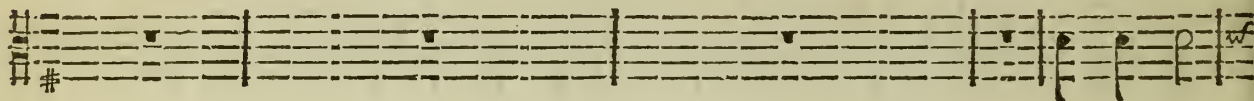
(Tutt.)



With the Sound

(Sopria.)

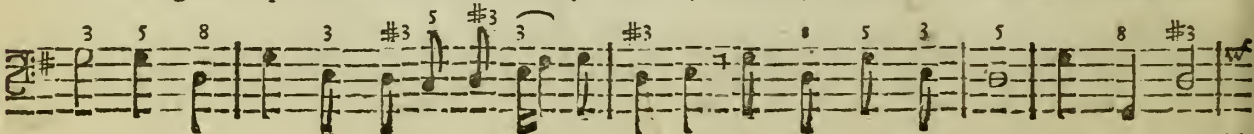
(Tutt.)



Tenor &amp; Basso.



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

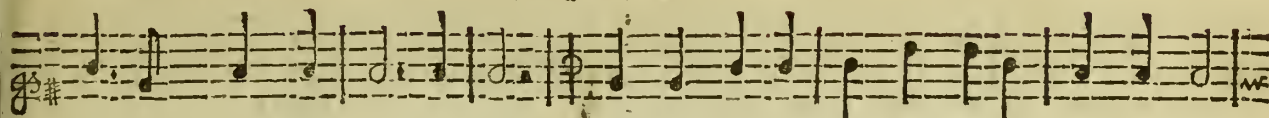


with

Continued.

Treble, & Alto.

(*Fortissimo.*)

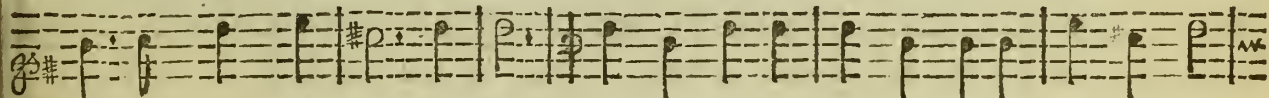


with the Sound of a *Trum-pet.* O sing Prai-ses, sing Prai-ses un—to our God ;)

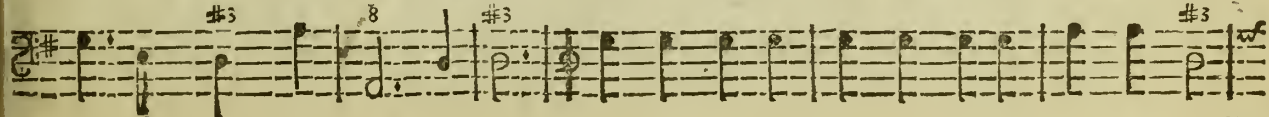


Tenor, & Basso.

(*Fortissimo.*)



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



Sing

P 2

(*Verte Subito.*)

Continued.

Treble, &amp; Alto.

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

Tenor &amp; Baffo.

(Solus.)

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

Continued.

Treble & Alto.

(T.)

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

Tenor & Basso.

(*Repieno.*)

(*Replica.*)

(T.)

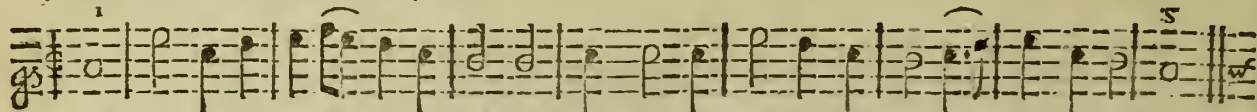
and he is King, Kin—g o'er all the Earth.

(*Solus.*)

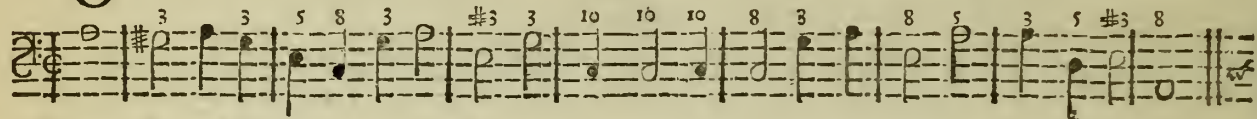
and to be fear'd,

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

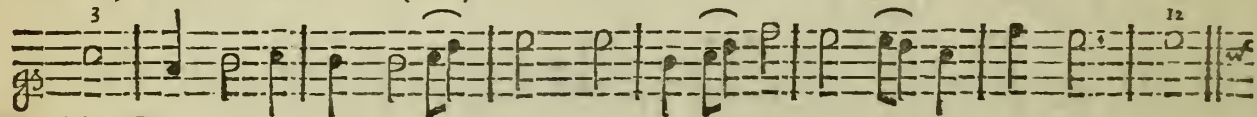
VI. An ANTHEM. Composed for *Three Voices*. Psalm 67th. W. T.  
*(Tenderment.)* Tenor & Bass. *(Duetto.)*



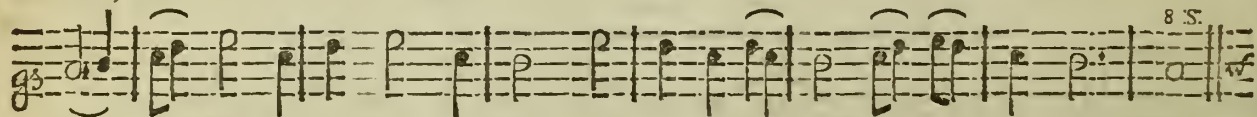
O God, be mer-ci-ful un-to us, and bleſs us, and ſhew us the Light of thy Coun-te-nance;



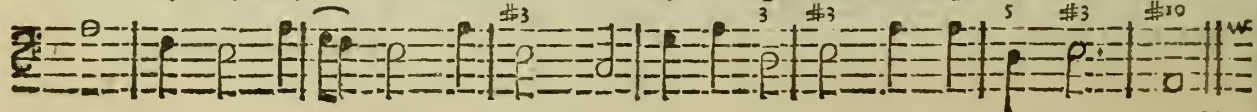
Cantus, Tenor & Bass. *(Trio.)*



That, &c.



That thy Ways may be known on Earth, and thy ſa-ving Health a-mong all Na-tions.



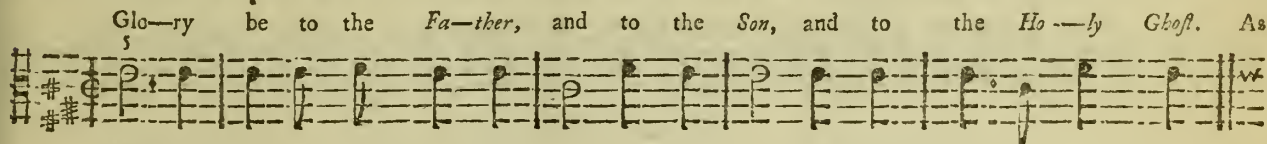
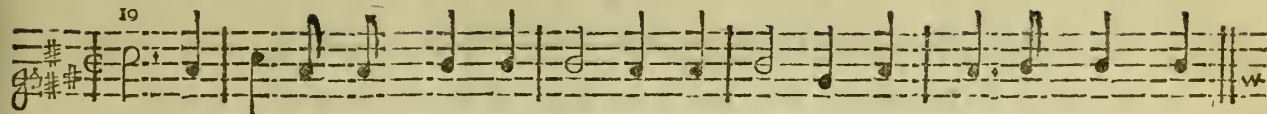
Glory

Continued.

DOXOLOGY.

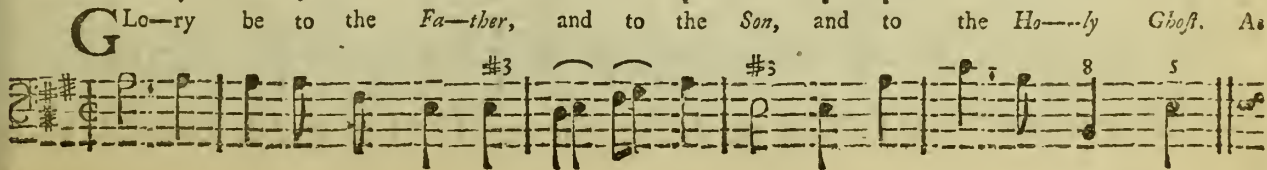
Treble & Alto.

(Quarta.)



(Maſſuſo.)

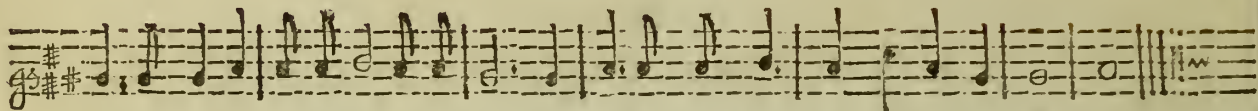
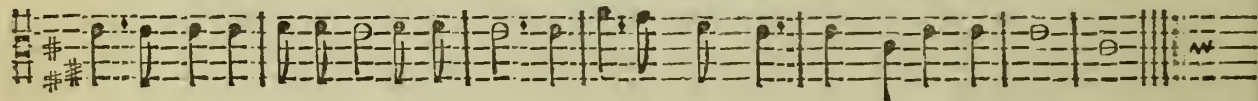
Tenor & Baſſo.



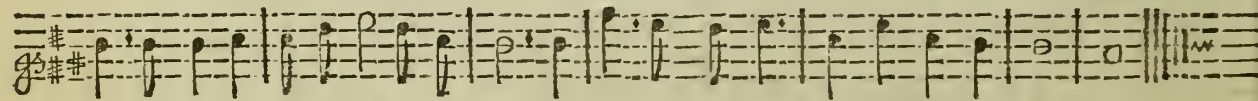
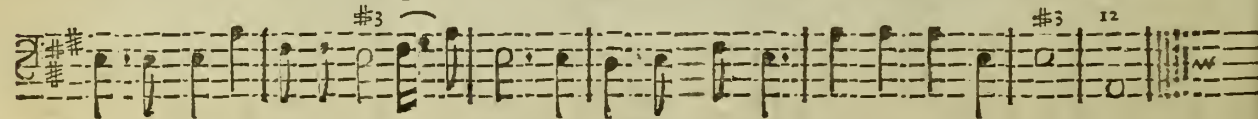
DOXO-

## DOXOLOGY, Continued.

Treble, &amp; Alto.

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

Tenor &amp; Basso.

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

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

H A L L E L U J A H S. Treble, & Contra. (*Fin.*)

Hal-le-lu-jah, :||: :||: :||: Halle-lu-jah. **B**less'd be the Name of the Lord ;

Tenor & Basso.

(*Fin.*) (*Vigorofo.*)

**H** Al-le-lu-jah, :||: :||: :||: :||: Halle-lu-jah. **B**less'd be the Name of the Lord ;

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

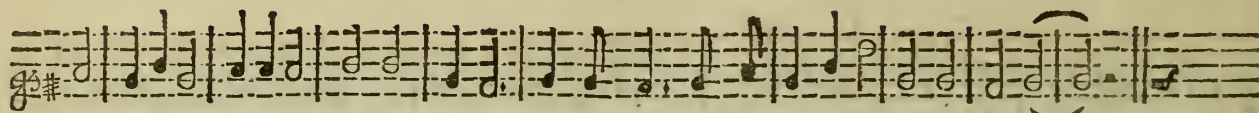
for

Q

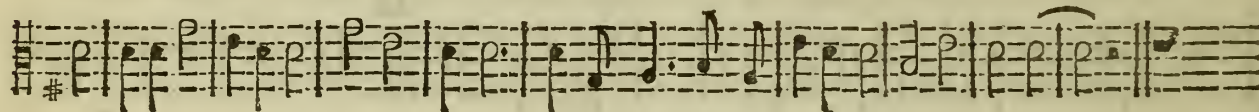
(*Verte Subito.*)

Continued.

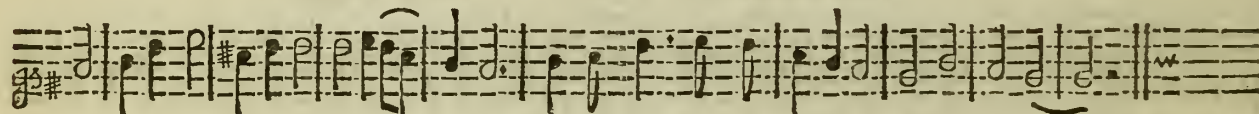
Treble, &amp; Contra.



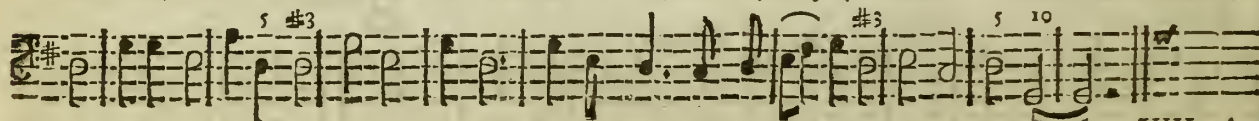
for ever, and for ever; and all the Earth shall be fill'd with thy Ma-je--sty. *A-men, A—men.* (Da Capo.)



Tenor &amp; Basso.



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



VIII, An

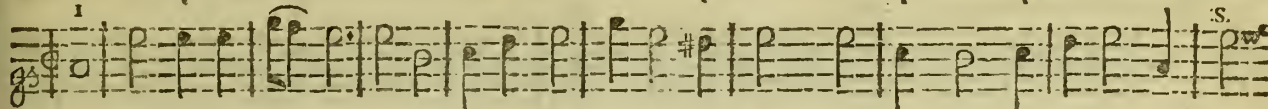
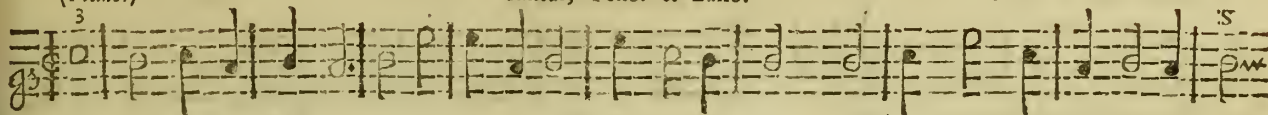
*The Harmony of SION. Book III.*

[ 123 ]

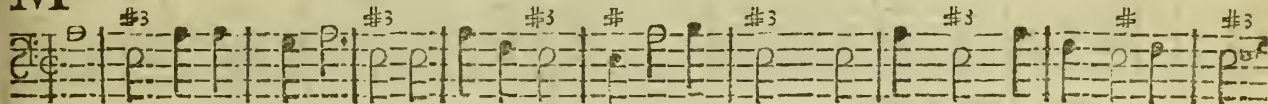
VIII. An ANTHEM. Composed for *Three Voices. Psal. 89th. W. T.*

(Piano.)

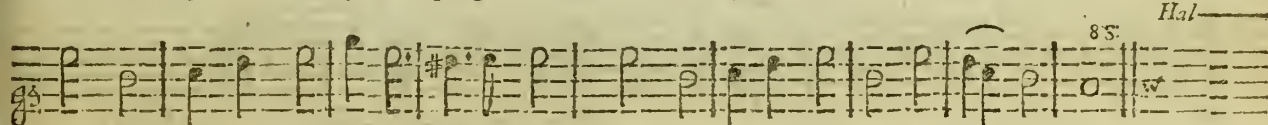
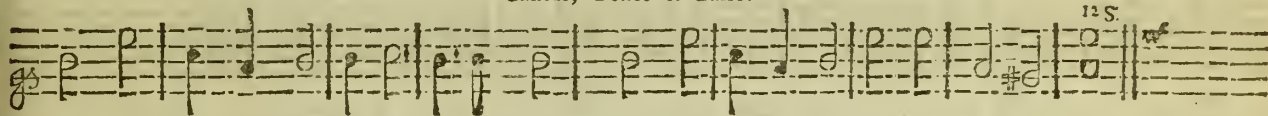
Cantus, Tenor & Basso.



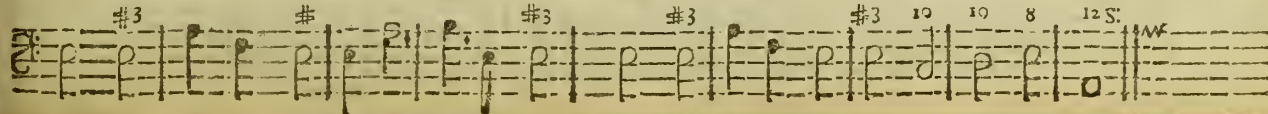
**M**Y Song shall be al-ways of the loving Kind-ness of the *Lord*; with my Mouth I will shew his Praise.



Cantus, Tenor & Basso.



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



Continued.

Cantus, Tenor &amp; Basso.

HALLELUJAHS.

First system of musical notation for Cantus, Tenor & Basso. The music is in 3/4 time. The vocal parts (Cantus, Tenor, and Basso) are written on three staves. The lyrics are: Hal—le—lu—jah, :||: :||: :||:.

Cantus, Tenor &amp; Basso.

( 1. 2. )

Second system of musical notation for Cantus, Tenor & Basso. The music continues on three staves. The lyrics are: :||: :||: :||: :||: ( 1. 2. ) (Encore.)

Third system of musical notation for Cantus, Tenor & Basso. The music continues on three staves. The lyrics are: :||: :||: :||: Hal—le—lu—jah. (Encore.)

Fourth system of musical notation for Cantus, Tenor & Basso. The music continues on three staves. The lyrics are: #3 5 8 #3 #3 1 2

*The Harmony of SION. Book III.*

[ 125 ]

IX. An ANTHEM. Compos'd for Three Voices: *Psal. 98th. W. T.*

(*Maestrufo.*)

Cantus, Tenor & Basso.

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

Cantus, Tenor & Basso.

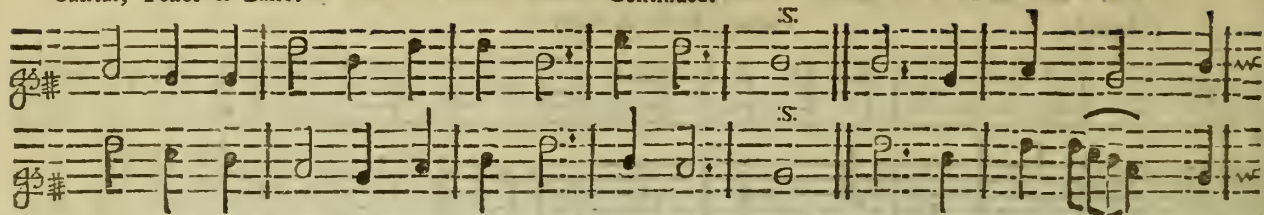
Praise the Lord, the Lord d up-on the Harp: Sing

Q 3

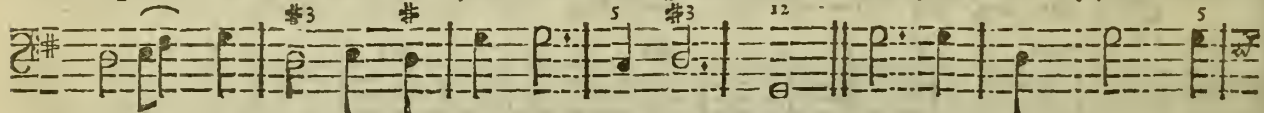
(*Virtu Subito.*)

Cantus, Tenor &amp; Basso.

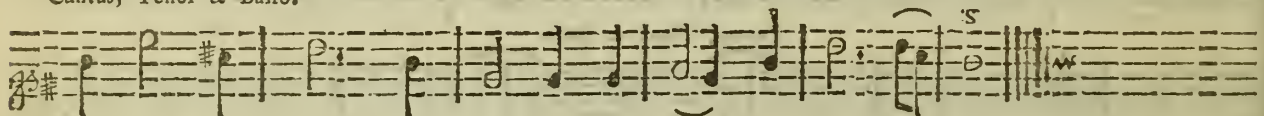
Continued.



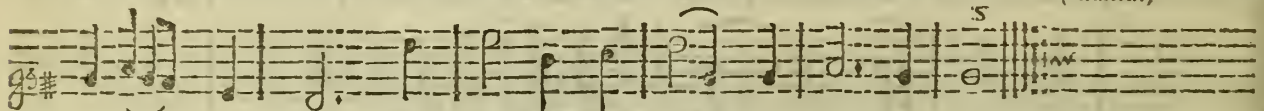
Sing to the Lord, with a Psalm of Thanksgiv—ing: Shew your selves joy—ful,



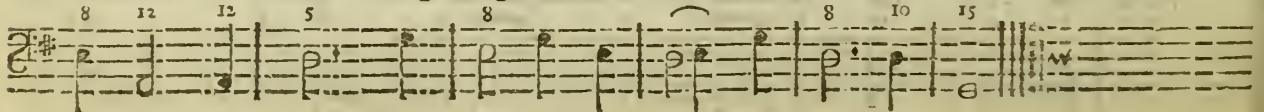
Cantus, Tenor &amp; Basso.



(Reditta.)



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



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

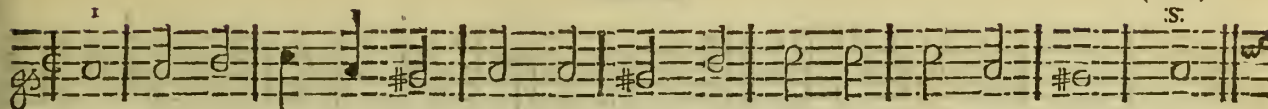
X. An

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

Cantus.

(Fin.)

**I**



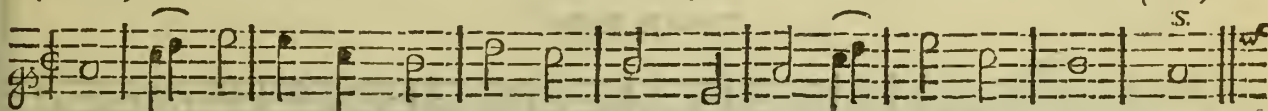
Praise the Lord, O my Soul, O my Soul; and all that is with—in me.

(Divoto.)

Tenor & Bass.

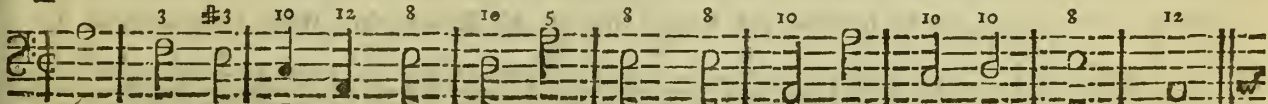
(Fin.)

**P**



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

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

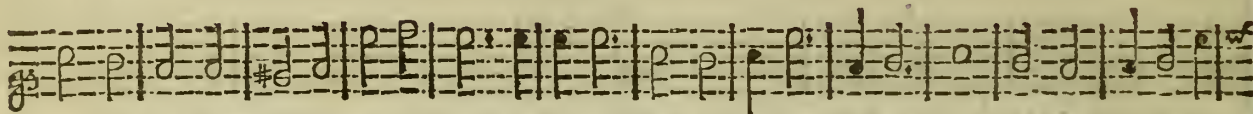


Praise

(Verte.)

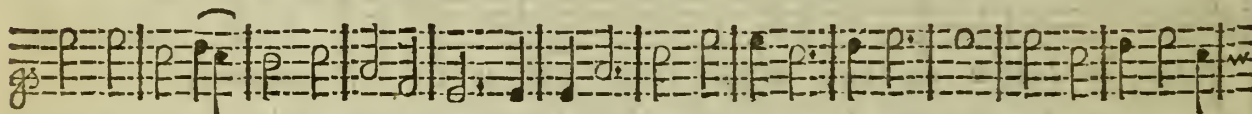
Continued.

Cantus.

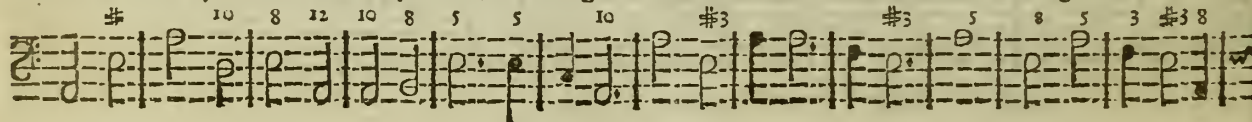


Praise his ho—ly Name, his ho—ly Name, and for-get not all his Be—ne—fits : Who for--giv—eth all thy

Tenor &amp; Basso.



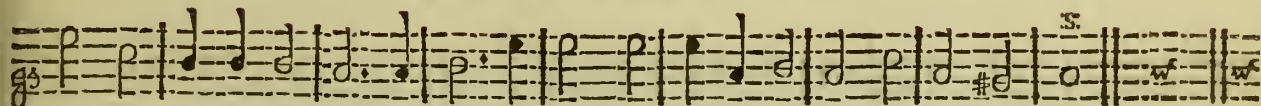
Praise his ho—ly Name, his ho—ly Name, and for-get not all his Be—ne—fits : Who for--giv—eth all thy



Sins,

Continued.

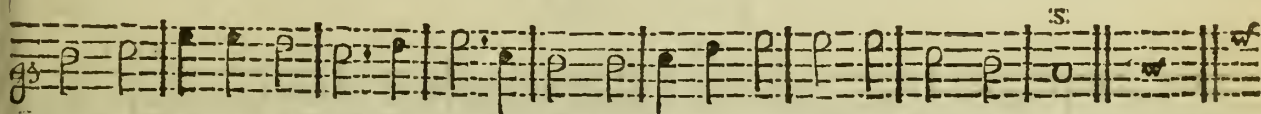
Cantus.



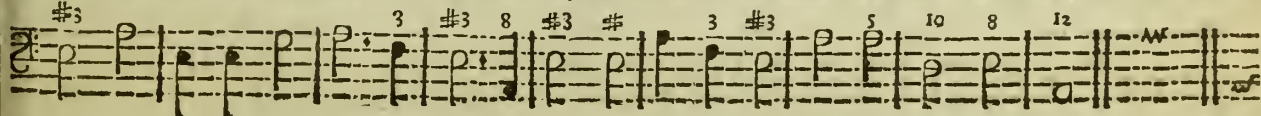
Sins, and heal-eth all thine In—fir—mi—ties, and healeth all thine In—fir—mi—ties. Hal—

Tenor & Basso.

(Da Capo.)



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



Hal—

R

Turn over.

Continued.

## HALLELUJAH S.

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

Tenor &amp; Basso.

(Encore.)

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

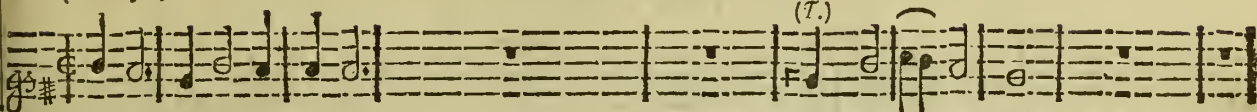
5 #3 10 8 12 5 3 #3 6 5 12 8 8 5 #3

XI. An

XI. An ANTHEM. Compos'd for *Four Voices*. *Psalms 108th*. W. T.

(Gratioso.)

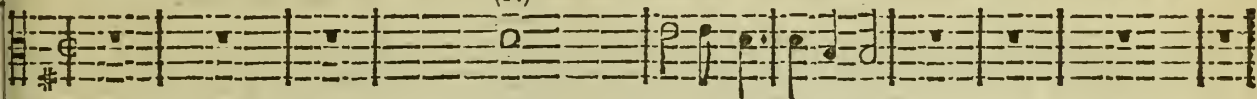
Treble & Alto.



O God, my Heart is rea--dy,

my Heart is rea--dy,

(T.)

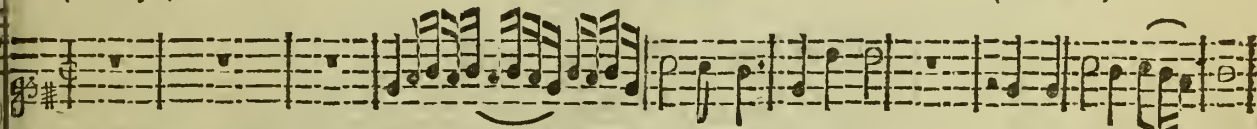


O———God, my Heart is rea-dy.

(Gratioso.)

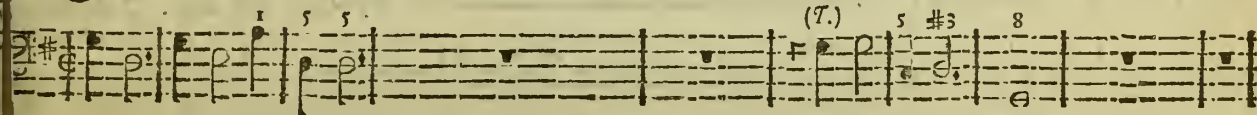
Tenor & Bass.

(Voce Solo.)



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

I will sing and give Praise.



my Heart is rea——dy,

R 2

I will

Continued.

Treble &amp; Altus.

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

Tenor &amp; Basso.

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

# The Harmony of SION. Book III.

[ 133 ]

Tenor & Bass.

*Solus.*

Continued.

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

7 5 8 S: 3 5 3

Tenor & Bass.

*(Solus.)*

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

5 7 5 8 S: (T.) #3

Tenor & Bass.

*(Solus.)*

*(Vigorofo.)*

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

3 5 3 5 5 5 3 8 5

Continued.

*(Piens Choro.)*

Treble &amp; Altus.

*(T.)*

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

*(T.)*

*(Piens Choro.)*

Tenor &amp; Basso.

*(Encore.)*

*(T.)*

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

*(T.)*

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

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

Treble, & Alto.

Praise the Lord, O ye Servants, praise the Name of the Lord, the Name of the Lord.

(Maestuso.)

Tenor & Basso.

Praise the Lord, O ye Servants, praise the Name of the Lord, the Name of the Lord.

Praise the Lord, O ye Servants, praise the Name of the Lord, the Name of the Lord.

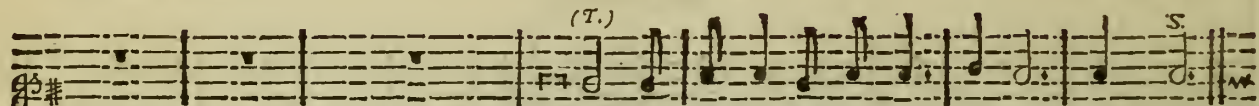
(Tercio Subito.) the

Continued.

Treble, &amp; Alto.

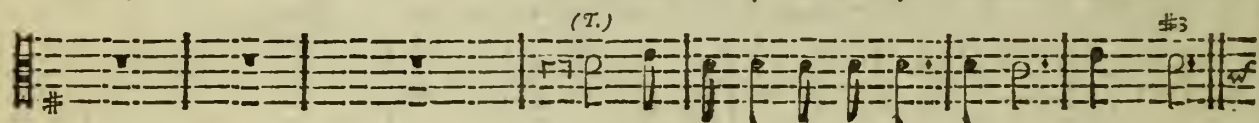
(Grande.)

(Presa.)



(Tace.)

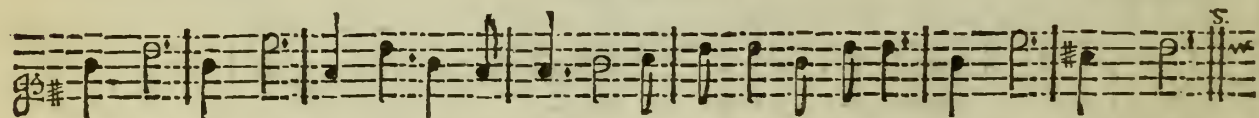
and his Glo-ry, his Glo-ry a-bove the Heav'ns:



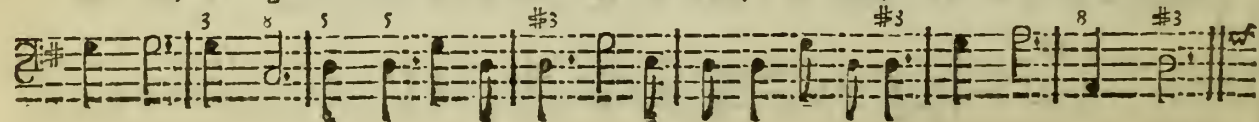
Tenor &amp; Basso.

(Grande.)

(Presa.)



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

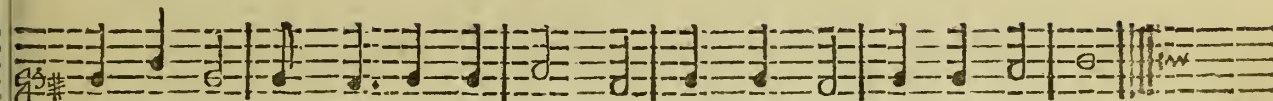


Blessed

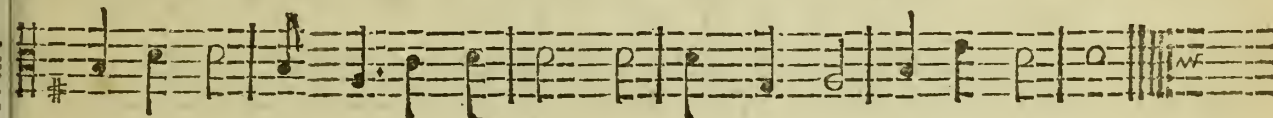
Continued.

CHORUS,

Treble, & Alto:

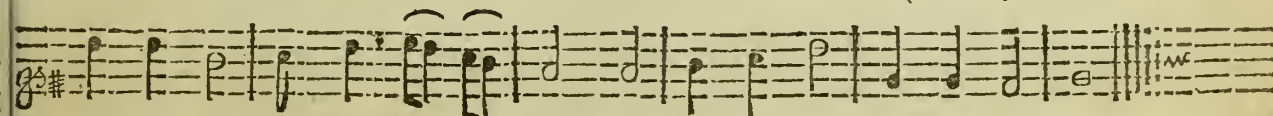


Bles—fed be the Name of the Lord; from this Time forth, for e—ver—more.

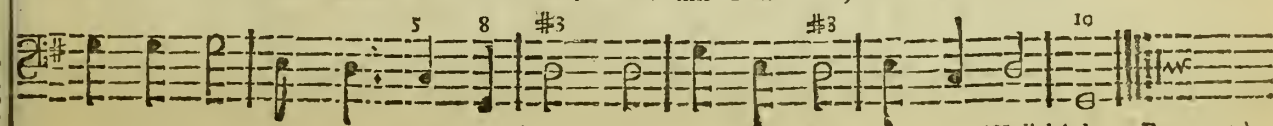


Tenor, & Baffo.

(Reditta, ad Libitum.)



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

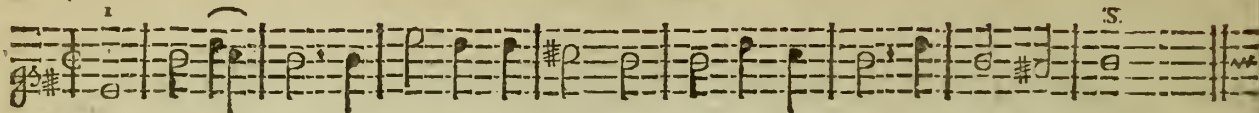


(Hallelujah, as Page 105.)

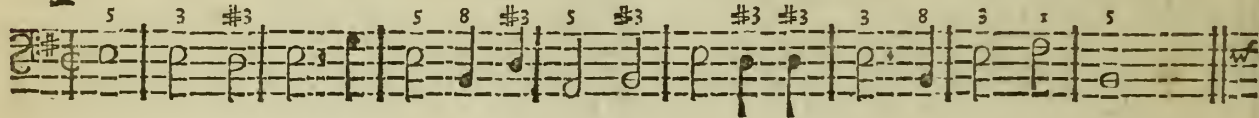
XIII. An ANTHEM. Composed for *Three Voices*. Psalm 119th. W. T:

(Dolce.)

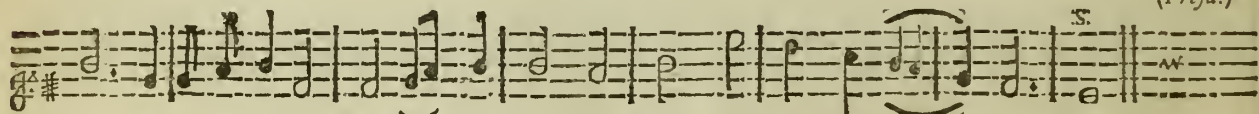
Tenor &amp; Basso.



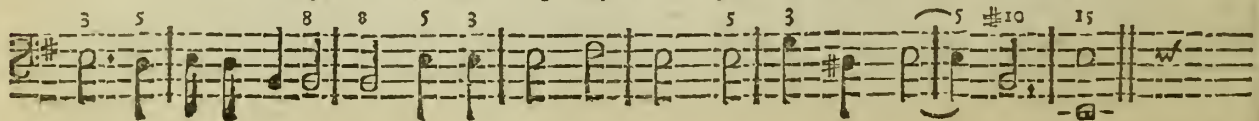
**T** Each me, O Lord, the Way of thy Sta—tutes, and I shall keep it to the End.



Tenor &amp; Basso.



Give me Un—der—stand—ing, and I shall keep thy Law; yea, I shall keep thy Law.



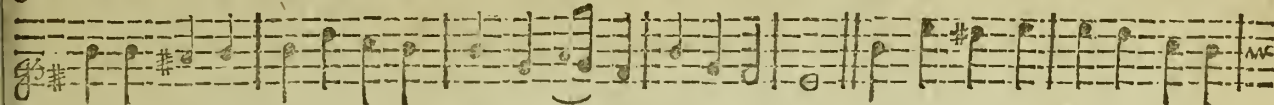
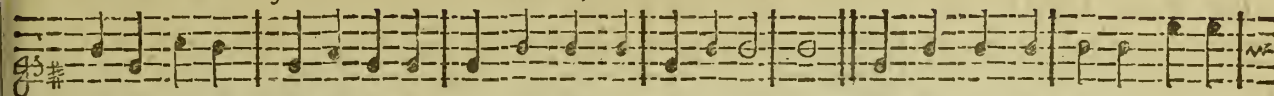
H A L

HALLELUJAHS.

Continued.

CHORUS. A. 3. Voc.

Cantus, Tenor & Basso.

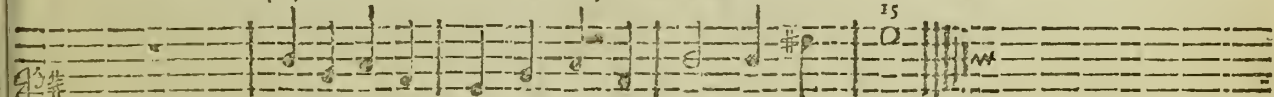


Hal-le-lu-jah,

3

(T.)

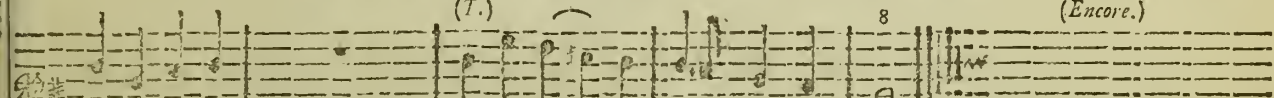
Cantus, Tenor & Basso.



(T.)

15

(Encore.)



11:

11:

11:

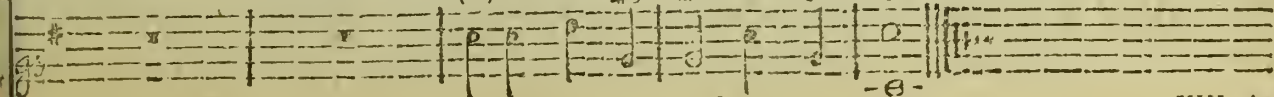
Hal-le-lu-jah.

(T.)

5

8

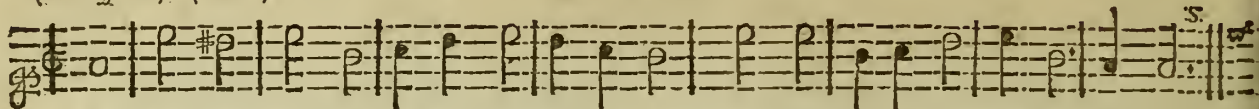
5



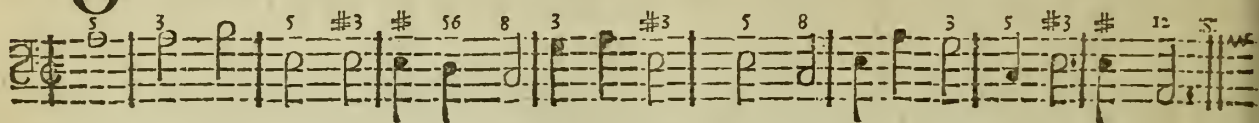
S 2

XIV. A

XIV. An ANTHEM. Composed for *Four Voices. Psalm 135th. W. T.*  
*(Con Affetto.) (Duett.)* Tenor & Basso.

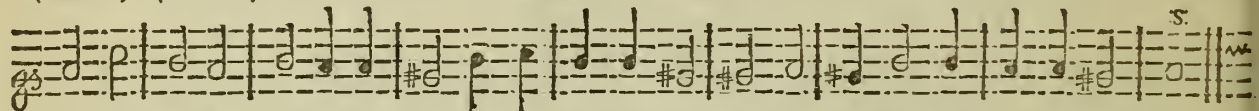


O Praise the Lord, laud ye the Name of the Lord; praise him O ye Ser-vants of the Lord.

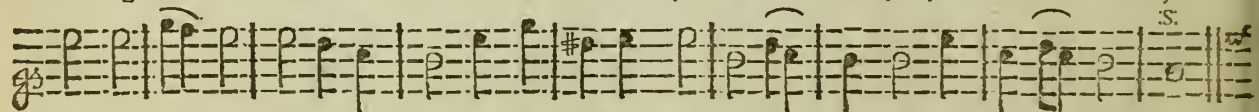


*(Divoto.) (In Trez.).*

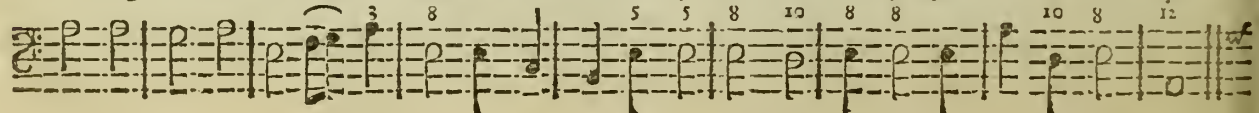
Cantus, Tenor & Basso.



O sing Prais-es un-to the Lord; for it is love-ly, it is love-ly, yea, it is love-ly:



O sing Prais-es un-to the Lord, for it is love-ly, it is love-ly, yea, it is love-ly:



Praise

Continued.

Treble & Cantus.

(Quarta.)

(Concerto Grosso.)

(Replicato.)

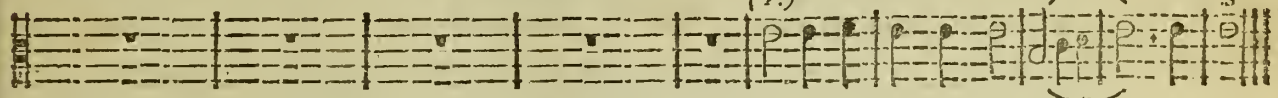
(T.)



(Tace.)

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

(T.)



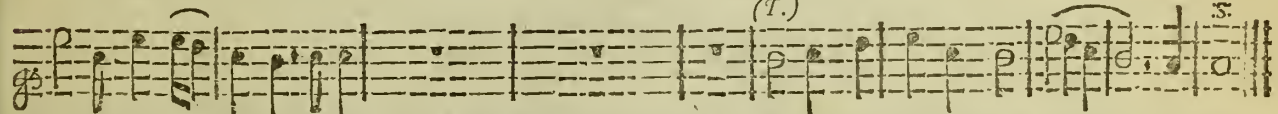
Tenor & Basso.

(Pieno.)

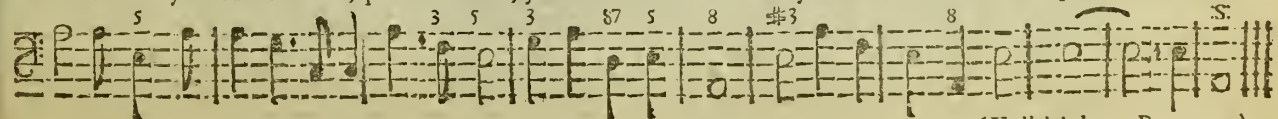
(Concerto Grosso.)

(Replicato.)

(T.)

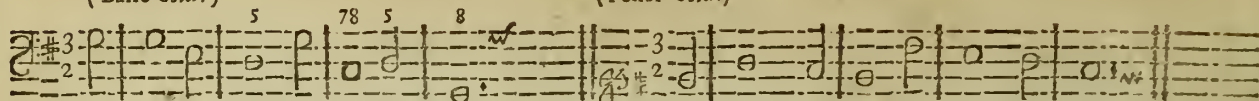


Praise the Ld. ye House of Lewi, praise the Lord, ye House of Aaron: All ye that fear the Lord, praise the Lord.

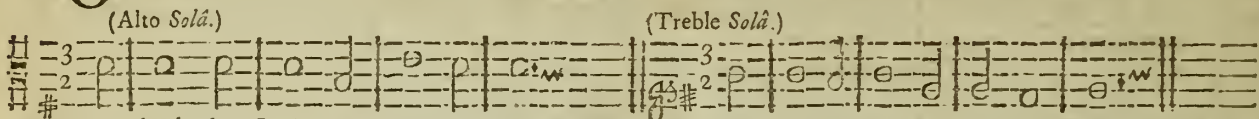


(Hallelujah, as Page 130)

XV. An ANTHEM. Compos'd for *Four Voices*. Psalm 136th. W. T.  
 (Basso Solâ.) (Tenor Solâ.)

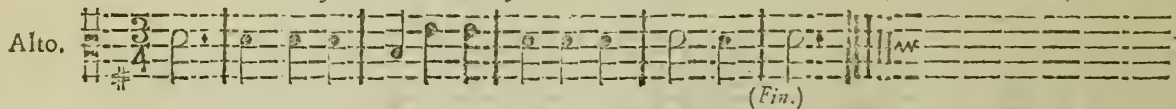
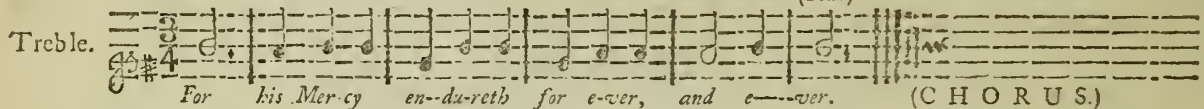


1. Give ye Thanks un--to the Lord. For, &c. 2. Give Thanks un--to the God of gods. For, &c.

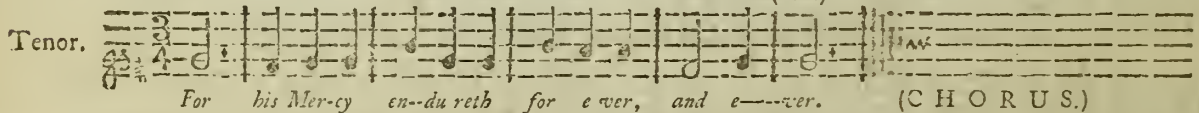


3. O thank the Lord, the Lord, of lords. For, &c. 4. Who giv-eth Food un--to all Flesh. For, &c.

(Fin.)



(Fin.)



CHORUS.

CHORUS.

Continued.

(Quarta.)

Treble & Alto.

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

(Brillante.)

Tenor & Basso.

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

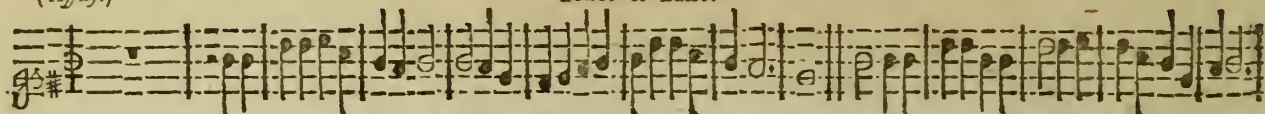
N. B. That *For his Mercy, &c.* must follow after every Line ; but conclude with *Hallelujahs*, as Page 105.

XVI. The

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

(Affay.)

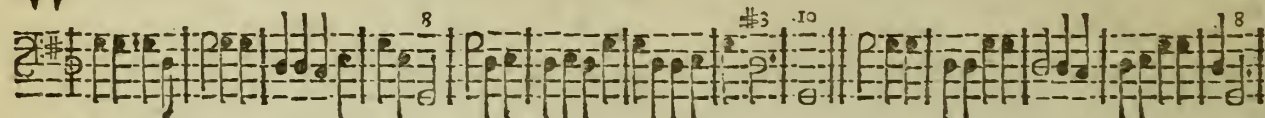
Tenor &amp; Basso.



We praise, &amp;c. We, &amp;c.

All the, &amp;c.

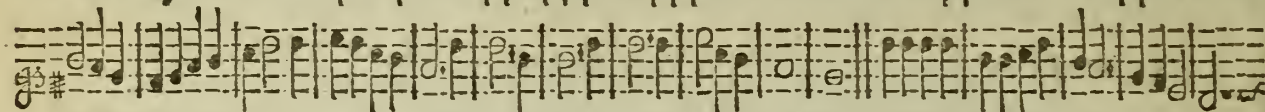
To thee all, &amp;c.



To the Cherubin, &amp;c.

Holy, holy, holy, &amp;c.

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

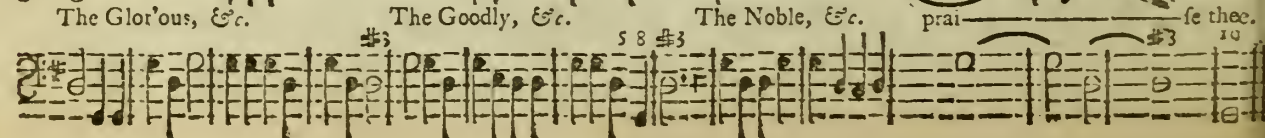
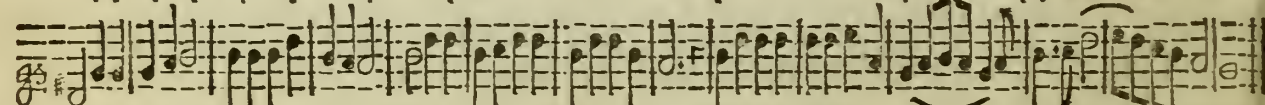
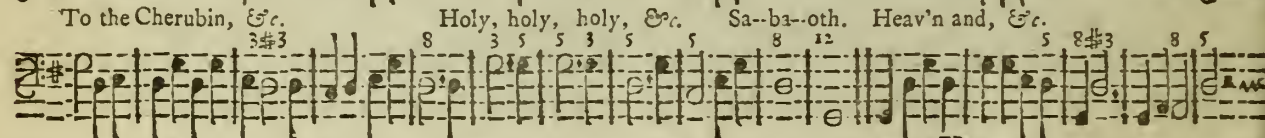


The Glor'ous, &amp;c.

The Goodly, &amp;c.

The Noble, &amp;c.

prai-se thee.

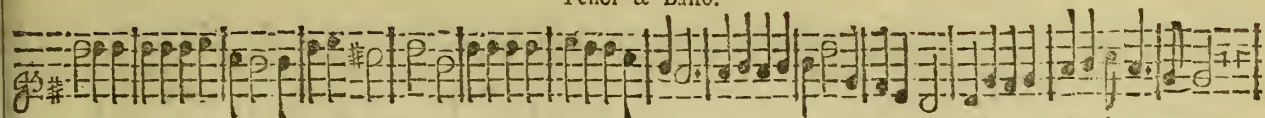


*The Harmony of SION. Book III.*

[ 145 ]

*Te Deum, Continued.*

Tenor & Basso.

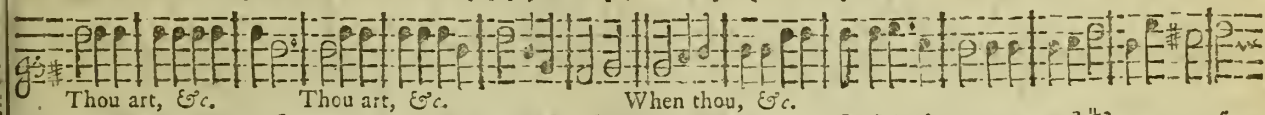
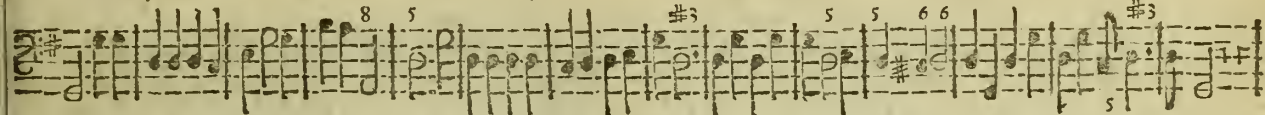


The holy, &c.

The Father, &c.

Thine hon. &c.

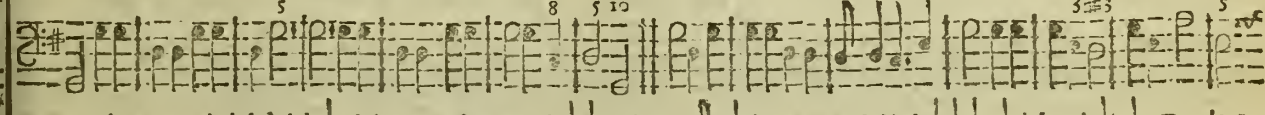
Also the holy, &c.



Thou art, &c.

Thou art, &c.

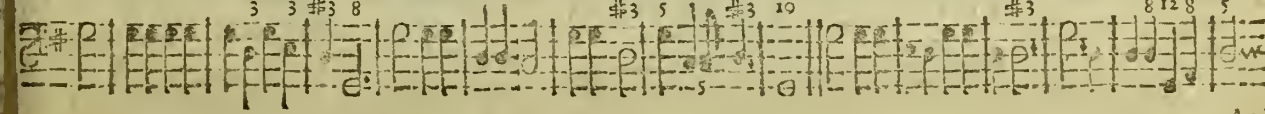
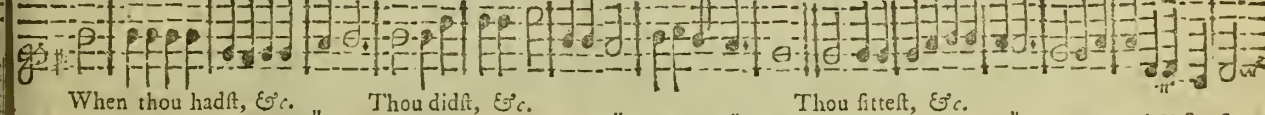
When thou, &c.



When thou hadst, &c.

Thou didst, &c.

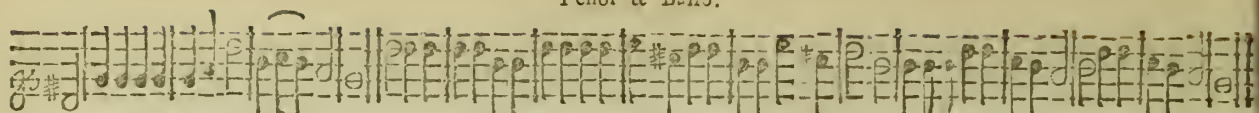
Thou fittest, &c.



And  
Verte

*A Compleat Melody : Or,**Te Deum, Continued.*

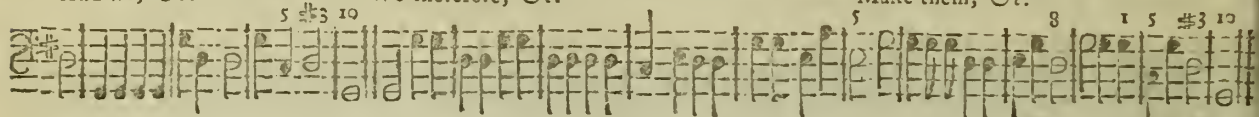
Tenor &amp; Bass.



And we, &amp;c.

We therefore, &amp;c.

Make them, &amp;c.



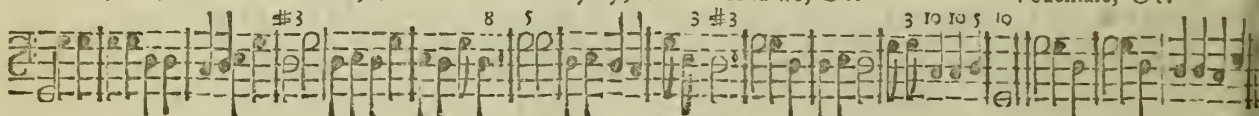
O Lord, have, &amp;c.

Govern, &amp;c.

Day by, &amp;c.

And we, &amp;c.

Vouchsafe, &amp;c.



O Lord, have, &amp;c.

O Lord, let, &amp;c.

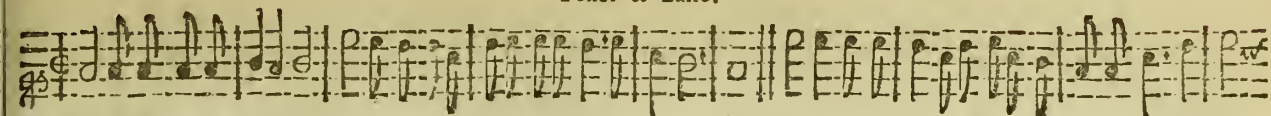
O Lord, in thee, &amp;c.

Confounded.



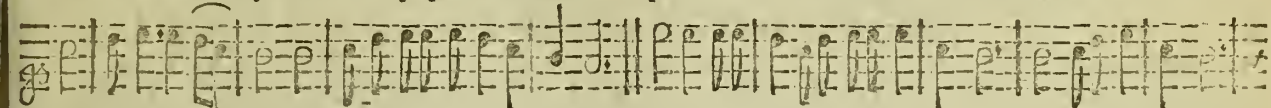
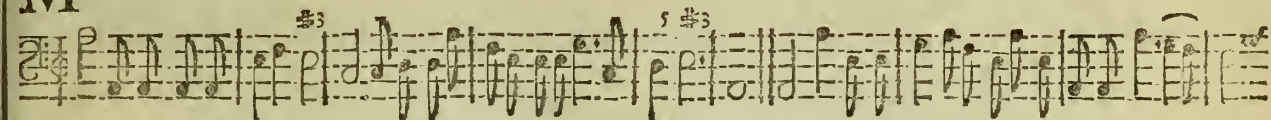
XVII. The MAGNIFICAT. Composed in *Two Parts*. W. T.

Tenor & Basso.



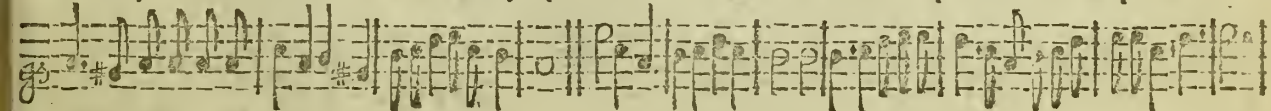
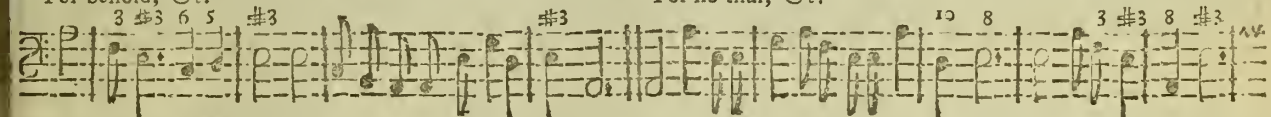
**M**Y Soul doth, &c.

For he hath, &c.



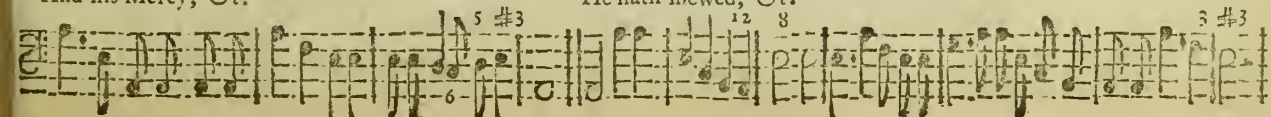
For behold, &c.

For he that, &c.



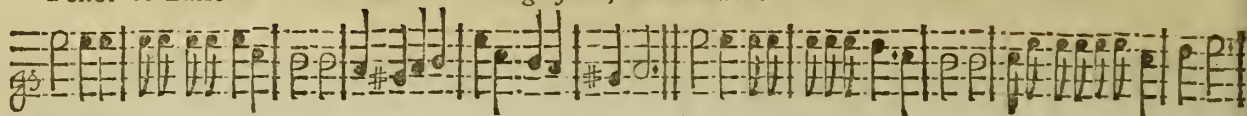
And his Mercy, &c.

He hath shewed, &c.



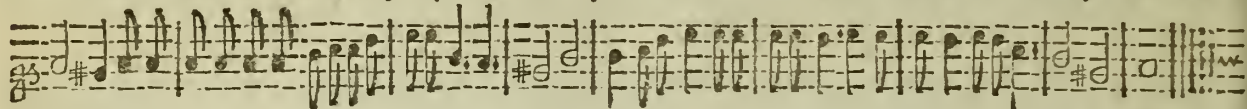
[ 148 ]  
Tenor & Basso.

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



He hath put down, &c.

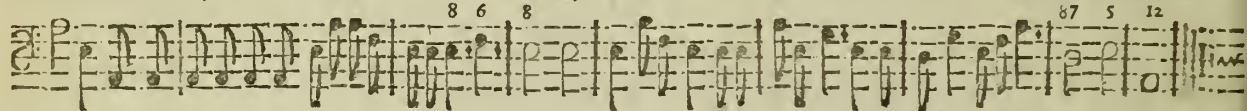
He hath filled, &c.



He remembereth, &c.

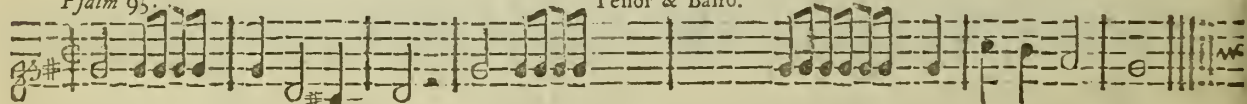
As, &c.

for e-ver.

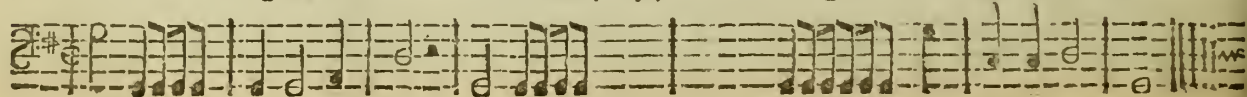


(Glory be, &c. as Page 119.)

XVIII. *A CHANTING-TUNE to the Reading-Psalms, &c. in Two Parts.* W. T.  
*Psalms 95.* Tenor & Basso.



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



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

(A. 2. Voc.)

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

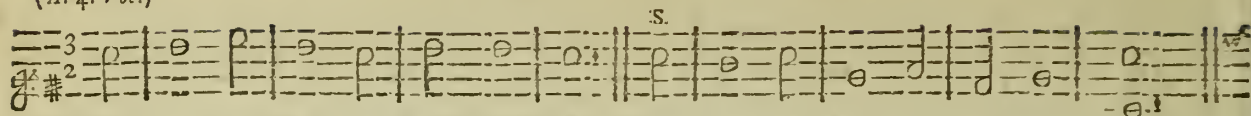
XX. A C A N O N in Unison, or Canon of *Three in One*. W. T.

(A. 3. Voc.) (O. gano.)

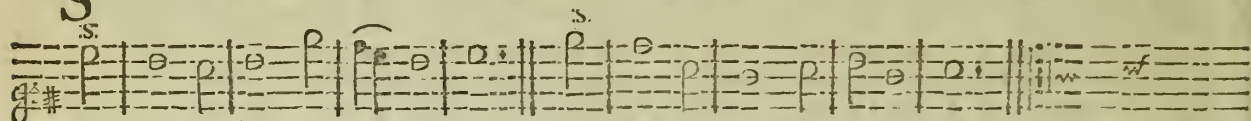
H Al-le-lu-jah, :||: :||: :||: :||: :||: :||: Hal-le-lu-jah.

XXI. A CANON of *Four* in *One*. W. T.

(A. 4. Voc.)



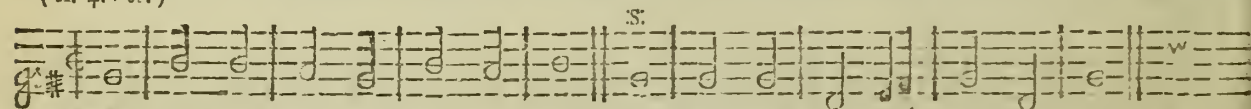
**S**weet righteous Lord, thy Praise we'll sing: Sweet are thy Joys e—ter—nai King:



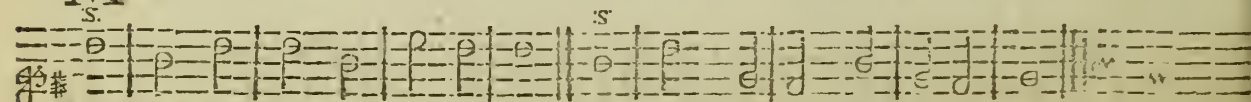
Sweet Joys and Pleasures from thee spring: Sweet shall the Clouds with Ec-cho ring. (*Hallelujah, &c.*)

XXII. A CANON of *Four* in *One*. W. T.

(A. 4. Voc.)



**M**Y Soul praise thou the Lord al—ways: O Lord, my God, I will con—fess:

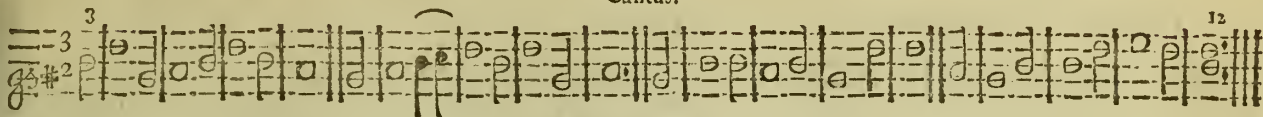


While Breath and Life pro—long my Days: My Tongue, O Lord, shall ne-ver cease. *Hallelujah, &c.*

XXIII. An

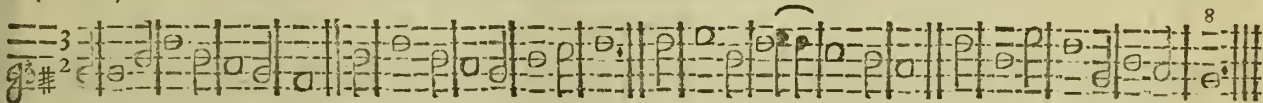
XXIII. An HYMN on the Divine Use of MUSIC. Composed in four *Musical* Parts. W. T.

Cantus.



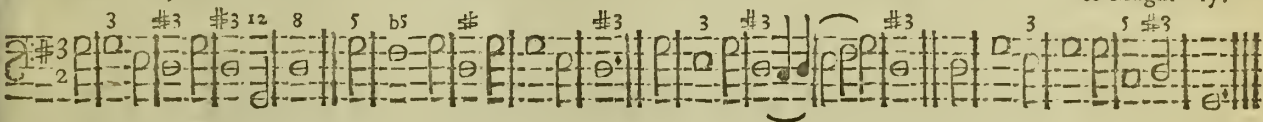
(Divoto.)

Tenor & Bass.



We'll Tune, &c.

to Magnify.



I.

III.

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

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

II.

IV.

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

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

CHO.

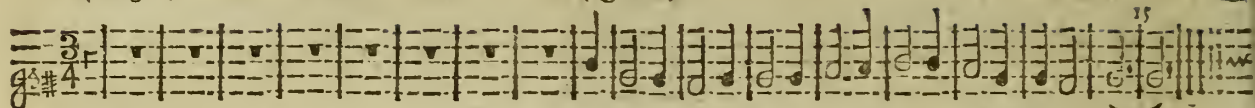
## CHORUS.

## HALLELUJAHS.

(Allegro.)

Treble.

(Quarta.)



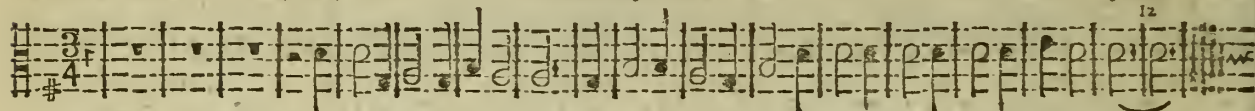
Alto.

(Trio.)

Hallelujah, :||:

:||:

Hal-le-lu—jab.



(Duett.)

Tenor &amp; Basso.

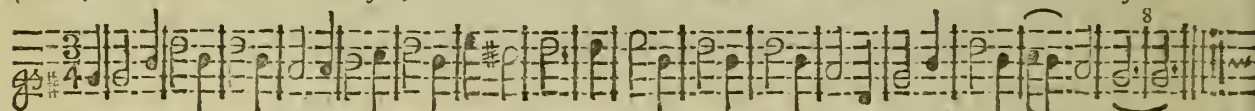
Hallelujah, :||:

:||:

:||:

:||:

Hal-le-lu—jab.



Hal le-lu-jab, :||:

:||:

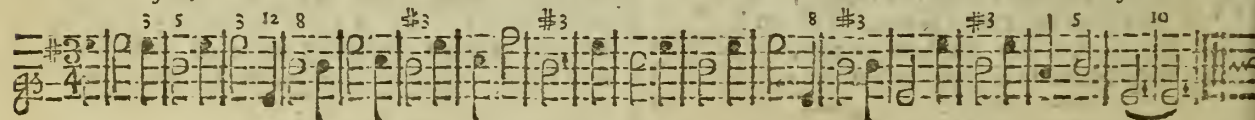
:||:

:||:

:||:

:||:

Hal-le-lu—jab.



F I N I S.