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No 8049.145



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NEW ENGLAND HARMONY.

CONTAINING,

A VARIETY OF *PSALM TUNES*, IN THREE AND FOUR PARTS, ADAPTED TO ALL
METRES : ALSO, A NUMBER OF *SET PIECES*, OF SEVERAL VERSES EACH,
TOGETHER WITH A NUMBER OF *ANTHEMS*.

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——
By TIMOTHY SWAN.

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
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
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The RUDIMENTS of VOCAL MUSIC.

The GAMUT, or FIRST SCALE, with FLATS and SHARPS..

Schre
Feb 16. 1798 m.

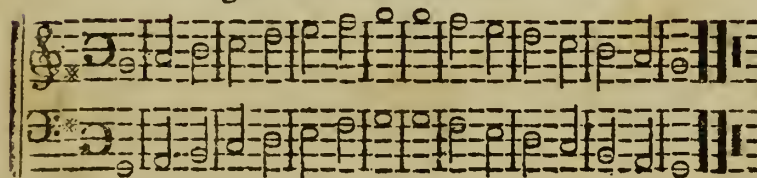
THIS character  is called the G Cliff, always standing on the second line of the Treble, Counter, and Tenor staves.

This Character  is called the F Cliff, standing on the fourth line, and used only in Bass.

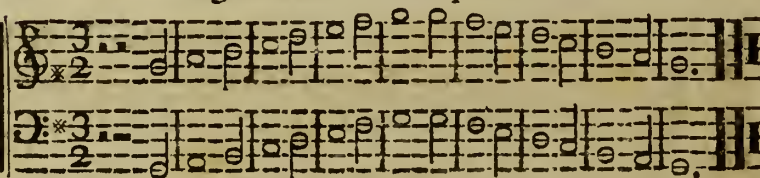
E	La.
D	Sol.
C	Fa.
B	Mi.
A	La.
G	Sol.
F	Fa.
E	La.

G	Sol.
F	Fa.
E	La.
D	Sol.
C	Fa.
B	Mi.
A	La.
G	Sol.

Eight Notes in Common Time.



Eight Notes in Triple Time.



RULES to find the *Mi*, by FLATS and SHARPS.

<i>B</i> , is called the natural place for	- - - - -	<i>Mi</i>	If <i>F</i> be <i>sharp</i> , <i>Mi</i> is in	- - - - -	<i>F</i>
But if <i>B</i> be <i>flat</i> , <i>Mi</i> is in	- - - - -	<i>E</i>	If <i>F</i> and <i>C</i> , <i>Mi</i> is in	- - - - -	<i>C</i>
if <i>B</i> and <i>E</i> , <i>Mi</i> is in	- - - - -	<i>A</i>	<i>F</i> , <i>C</i> and <i>G</i> , <i>Mi</i> is in	- - - - -	<i>G</i>
<i>B</i> , <i>E</i> and <i>A</i> , <i>Mi</i> is in	- - - - -	<i>D</i>	<i>F</i> , <i>C</i> , <i>G</i> and <i>D</i> , <i>Mi</i> is in	- - - - -	<i>D</i>
<i>B</i> , <i>E</i> , <i>A</i> and <i>D</i> , <i>Mi</i> is in	- - - - -	<i>G</i>	<i>F</i> , <i>C</i> , <i>G</i> , <i>D</i> and <i>A</i> , <i>Mi</i> is in	- - - - -	<i>A</i>
<i>B</i> , <i>E</i> , <i>A</i> , <i>D</i> and <i>G</i> , <i>Mi</i> is in	- - - - -	<i>C</i>			

FLATS and SHARPS are considered as useless characters in Vocal Music, either accidental, or in transposing the *Mi*. But they are inserted in the following work, together with the *Cliffs*, in the first bar of each piece of Music, to accommodate those who would wish to make use of them.

Although setting accidental *flats* and *sharps* may be agreeable to the rules of counterpoint, when modulations are so formed as to require them, yet those modulations might be avoided, and others formed, that would render the melody and harmony equally expressive and pleasing.

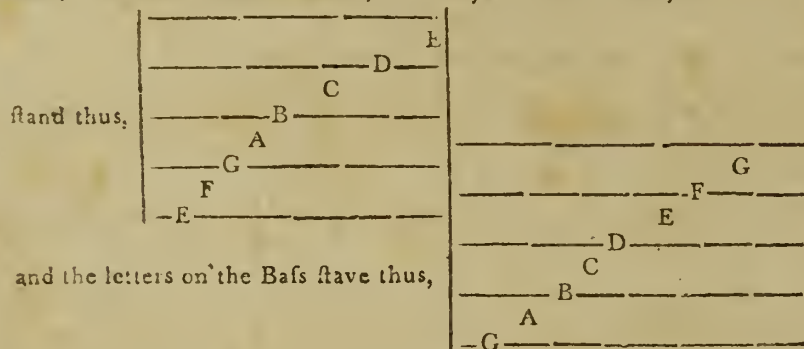
Flats and *sharps*, set at the beginning of Tunes, have no effect in regulating the *Mi*. The lines and spaces are flatted and sharp'd according to the situation of the *Mi*, if *Mi* is in *F*, it will raise it half a tone, the distance then between *E* and *F* will be a whole tone, and between *F* and *G* but half a tone; thus *F* is made *sharp* by placing *Mi* on it, and not by setting a *sharp* on *F*. When *Mi* is in *B*, the distance between *A* and *B*, is a whole tone, but when *Mi* is in *E*, the distance is but half a tone. This depression of *B*, is caused by the other half tone, which follows the *Mi* in regular order, and not by placing a *flat* on *B*. Thus if *Mi* is in *F*, *F* will be *sharp*, if *Mi* is in *C*, *F* and *C* will be *sharp*: and if *Mi* is in *E*, *B* will be *flat*, if *Mi* is in *A*, *B* and *E* will be *flat*, &c.

	SEMIBREVE.	MINIMS.	CROTCHETS.	QUAVERS.	SEMIQUAVERS.	DEMISEMIQUAVERS.
Notes						
Refts.						

A *Semibreve* is equal in length of time, to two *Minims*, or four *Crotchets*, or eight *Quavers*, or sixteen *Semiquavers*, or thirty-two *Demisemiquavers*. *Refts* are marks of silence of the same length of time as the Notes for which they stand.

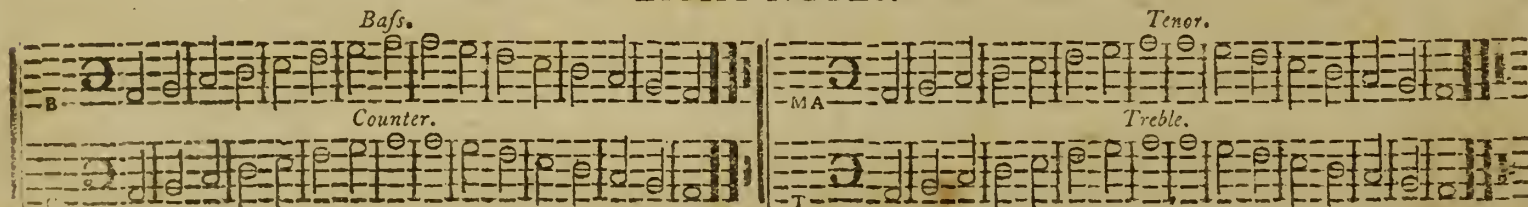
EXPLANATION of the SECOND SCALE.

THE five lines with their spaces on which Music is written, are called a staff. These lines and spaces are represented by the first seven letters of the Alphabet. The letters on the Tenor, Counter, and Treble staff,



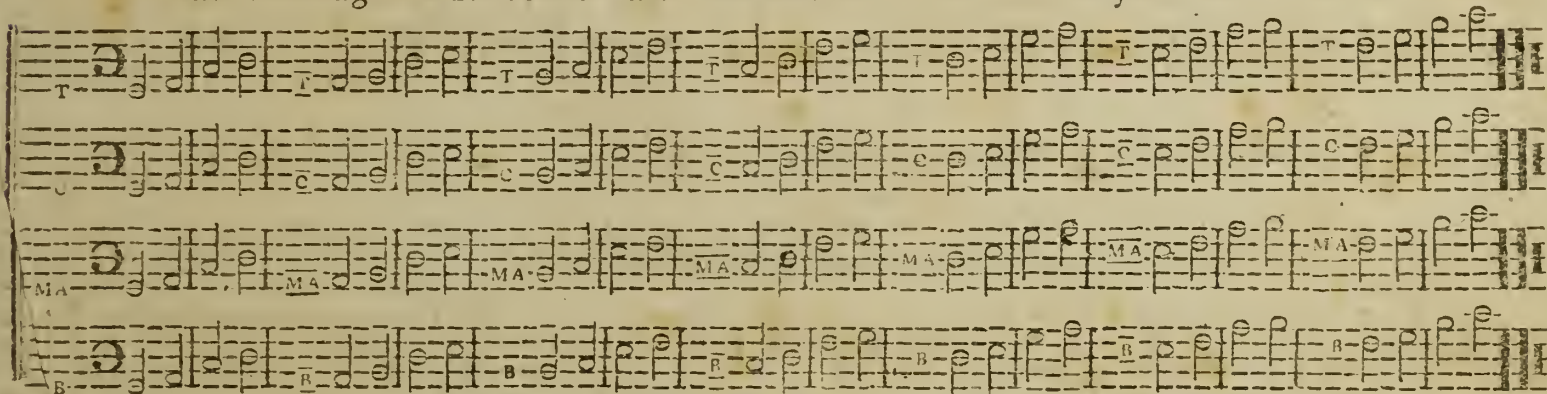
Which shows that G, in the upper space of the Bass staff, is the same pitch with G on the second line in the Tenor, Counter and Treble. The letters B, MA, C and T, are placed at the beginning of Tunes, to distinguish the parts, and point out the *Mi*. The letter B, is used for the Bass, MA, for the Tenor, C, for the Counter, and T, for the Treble, and always stand on the *Mi* line or space. These characters occupy the second bar of each piece of Music. When the letter A is moved from the Tenor staff to another part, it denotes that the part to which it is moved, has the Air of the Tune. The Tenor is considered as the leading part, and should always sing where the letter M stands, whether A is annexed to it or not.

EIGHT NOTES.




THERE are only seven distinct natural sounds or tones, (every eighth being the same) five of which are whole tones, the other two which are between *mi* and *fa*, and *la* and *fa*, are half tones. *Mi* is the governing tone in Vocal Music, and is placed in different parts of the staff, for the sake of variety, the other half tone follows in regular order, always keeping the same distance. In raising the notes from *Mi* you sound twice *Fa*, *Sol*, *La*, and in falling, twice *La*, *Sol*, *Fa*, then comes *Mi* either way.

The following SCALE shows where the two half tones are in every remove of the *Mi*.



CHARACTERS and EXPLANATIONS.

Sur,  Shows that all the Notes over which it is drawn, are to be sung with one syllable,



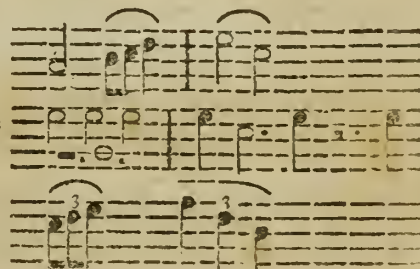
Pout,  at the right hand of a Note or Rest, makes it half as long again. A Semibreve pointed, as long as three Minims, &c.

Figure 3  over or under any three Notes, shows that they are to be sounded as quick as two such, without the figure 3.




Brace

Shows how many parts are sung together.


Single Bar,

divides the time into equal parts, each division containing time equally alike, and according to the Mood.

Ledger line,  is added to accommodate Notes that extend above or below the staff.

Repeat :S: Shows that the strain is to be sung over again, from the Note over which it is set.

Choosing Notes,

 Are such as stand one over the other, in the same staff. When such Notes occur, the performer takes his choice.

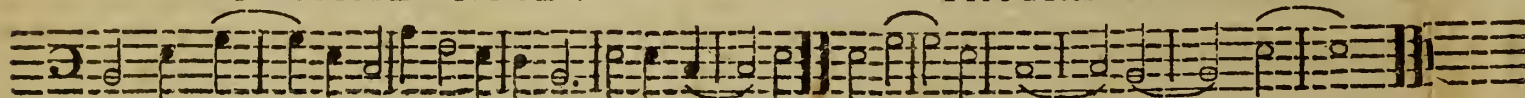
Close



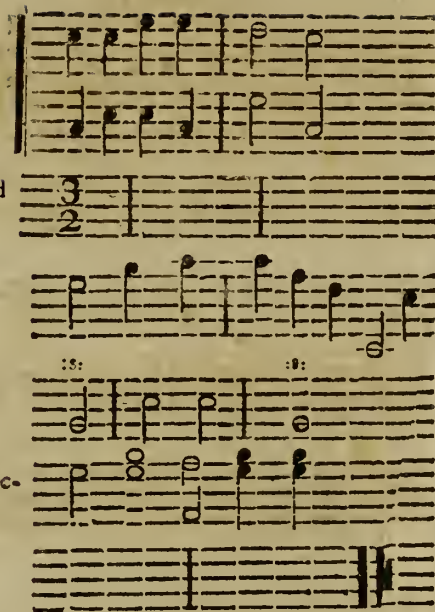
Denotes the tune is ended.

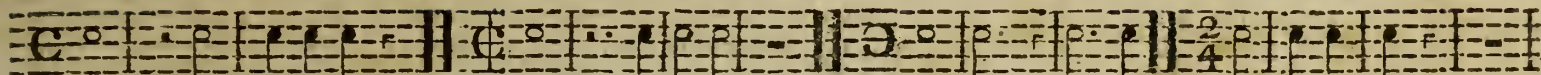
Sounds, consisting of several parts of a Bar, that begin with an unaccented part, are called *Syncopated Notes*. Two notes that are tied with a Slur across the Bar, and are on the same line or space, are founded as one note, and are called *Continued*, or *Protracted Notes*. When those Notes commence with an unaccented part they are Syncopated.

SYNCOPIATED NOTES.



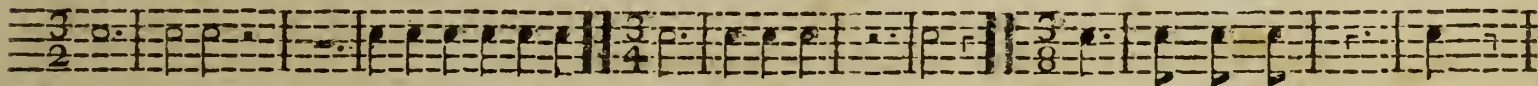
PROTRACTED NOTES.



First Mood, $\overline{\text{C}}$ Second Mood, $\overline{\text{C}}$ Third Mood, $\overline{\text{C}}$ Fourth Mood, $\frac{2}{4}$ 

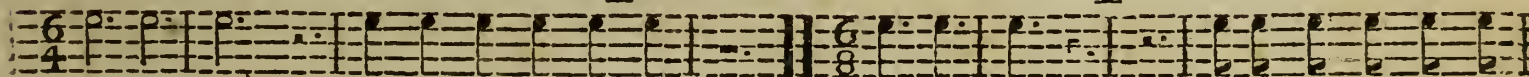
Common Time, is measured by even numbers or beats in a Bar. The three first Moods contain one Semibreve, or other Notes or Rests, equal to it, in each bar. The First Mood is performed in the time of four seconds in a bar: The Second Mood in three seconds, and the third Mood in two seconds. The fourth Mood has a Minim for a measure note, each bar containing that, or other Notes or Rests equal to it, and is performed in the time of about one second and a half.

TRIPLE TIME MOODS:

First Mood, $\frac{3}{2}$ Second Mood, $\frac{3}{4}$ Third Mood, $\frac{3}{8}$ 

Triple Time, is measured by odd numbers or beats in a bar. The First Mood has a pointed Semibreve for a Measure note, containing that or other Notes or Rests equal to it, in each bar, and is commonly performed in the time of three seconds. The Second Mood, has a pointed Minim for a measure note, and is beat a third quicker than the First Mood. The Third Mood has a pointed Crotchet for a measure note, and is beat a third quicker than the Second Mood.

COMPOUND MOODS.

First Mood, $\frac{6}{4}$ Second Mood, $\frac{6}{8}$ 

First Mood Compound Time, has two pointed Minims, or six Crotchets in a bar, or other Notes or Rests equal to them, each bar containing two seconds of time. The Second Mood has two pointed Crotchets, or six Quavers in a bar, or the amount in other Notes or Rests, and is beat a third quicker.

BEATING TIME.

BARS in the first and second Moods of Common Time in beating are divided into four equal parts and beat in this manner. In the first of the bar, let the ends of the fingers fall on some fixed place, then the heel of the hand, thirdly, close the fingers gently, then open the hand, raising it a little at the same time. This completes the Bar. The third and fourth Moods in Common Time, and the two Moods of Compound Time, have two beats in each bar, one down, and the other up. *Triple Time* is beat by letting the ends of the fingers fall as in common time at the first part of the bar, then the heel of the hand, thirdly raise the hand, which finishes the bar. The hand falls at the beginning of every bar, in all Moods of time, and should never rise but once in a Bar.

But, such is the diversity of opinion, concerning Time, that it is extremely difficult to say what shall be the standard; that is, how quick or slow we should move in the different Moods of Time. This, therefore must be left to the judicious Teacher or performer who will be dictated by the subject, and move in the different Moods of time according to the best of his judgment.

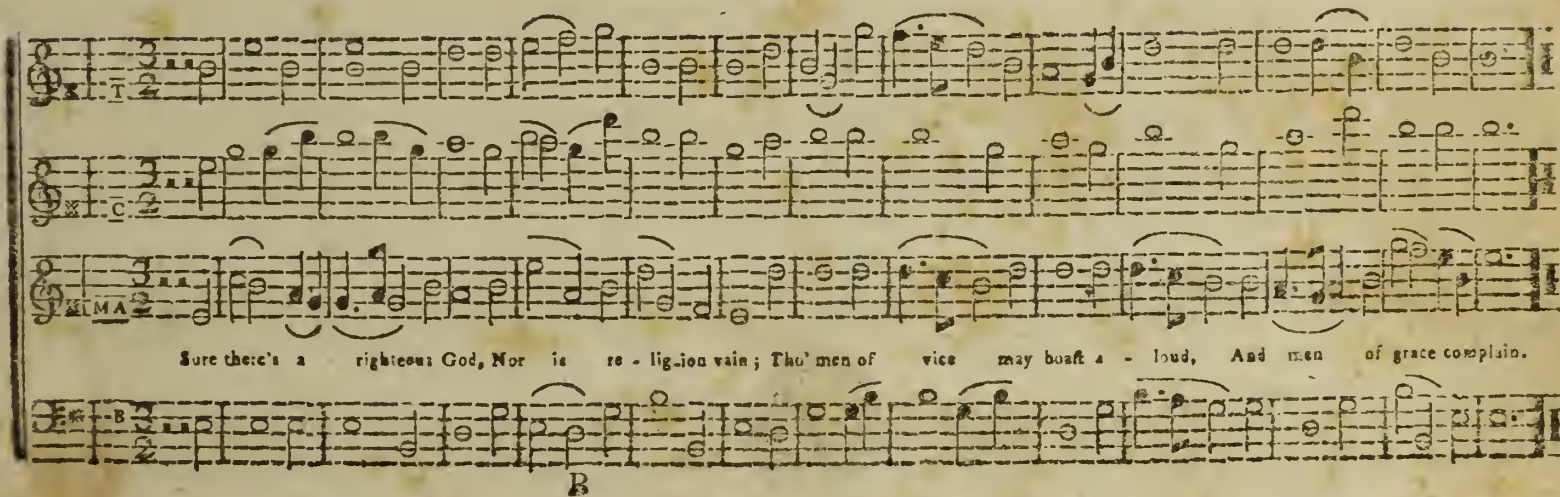
ERRATA.—P. 31, 2d Counter stave, 2d bar, for crotchets on G & A, sing B & A.—P. 39, Tenor, 3d bar, a crotchet on D, should be on C.—P. 41, 2d Tenor stave, 6th note from the close, should be on A.—P. 46, 2d Treble stave, 7th note from close, for a Minim on E, insert a Crotchet on E.—P. 60, 1st Counter stave, 11th bar, a Minim on A, should be on G. 2d Treble stave, 4th note from the end, should be on D.—P. 64, 1st Treble stave, 3d note, should be on A. 1st Tenor stave, 7th note should be on A. 2d Bass stave, 11th bar, for a Quaver on E, insert one on C.—P. 79, 2d Tenor stave, 4th note, should be on A.



NEW ENGLAND HARMONY.



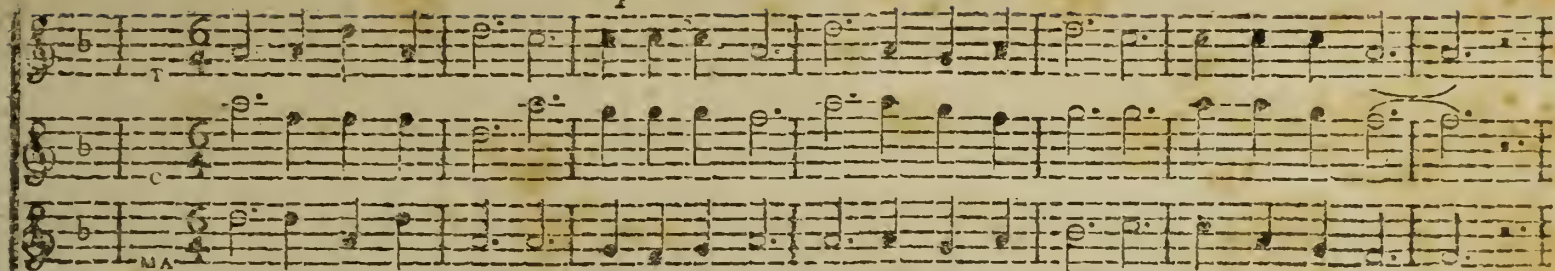
Pownal. S. M.



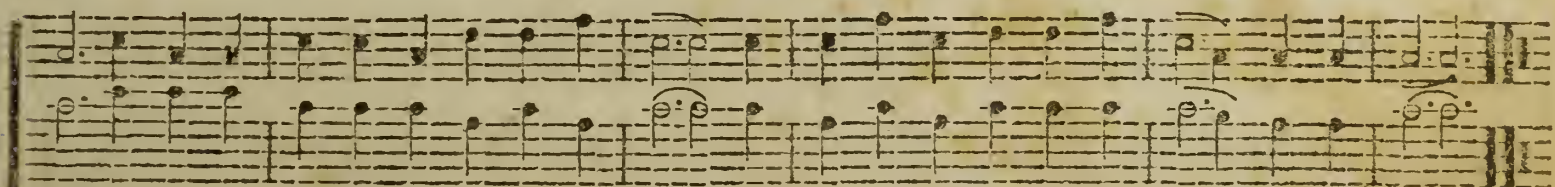
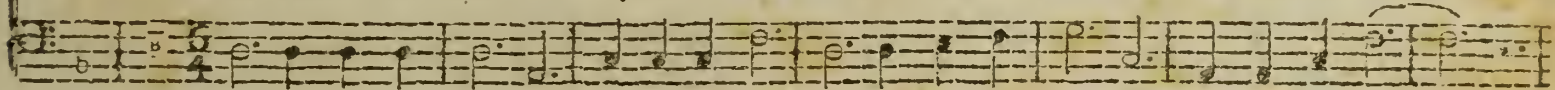
Sure there's a righteous God, Nor is re - lig-ion vain; Tho' men of vice may boast a - loud, And men of grace complain.

B

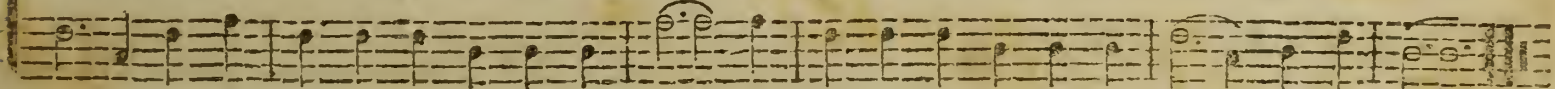
To usher in the glorious day,
Methinks I hear the heav'ns rebound, And all the earth exulting ring, And hail the
spotless infant King. To usher in this glorious day, And hail the spotless infant King. And hail the spotless infant King.



'Tis finish'd 'tis done, The spirit is fled, The pris'ner is gone, The christian is dead.



The christian is living in Jesus' love and gladly re - ceiv - ing a king - dom a bove.



Arnon. C. M.

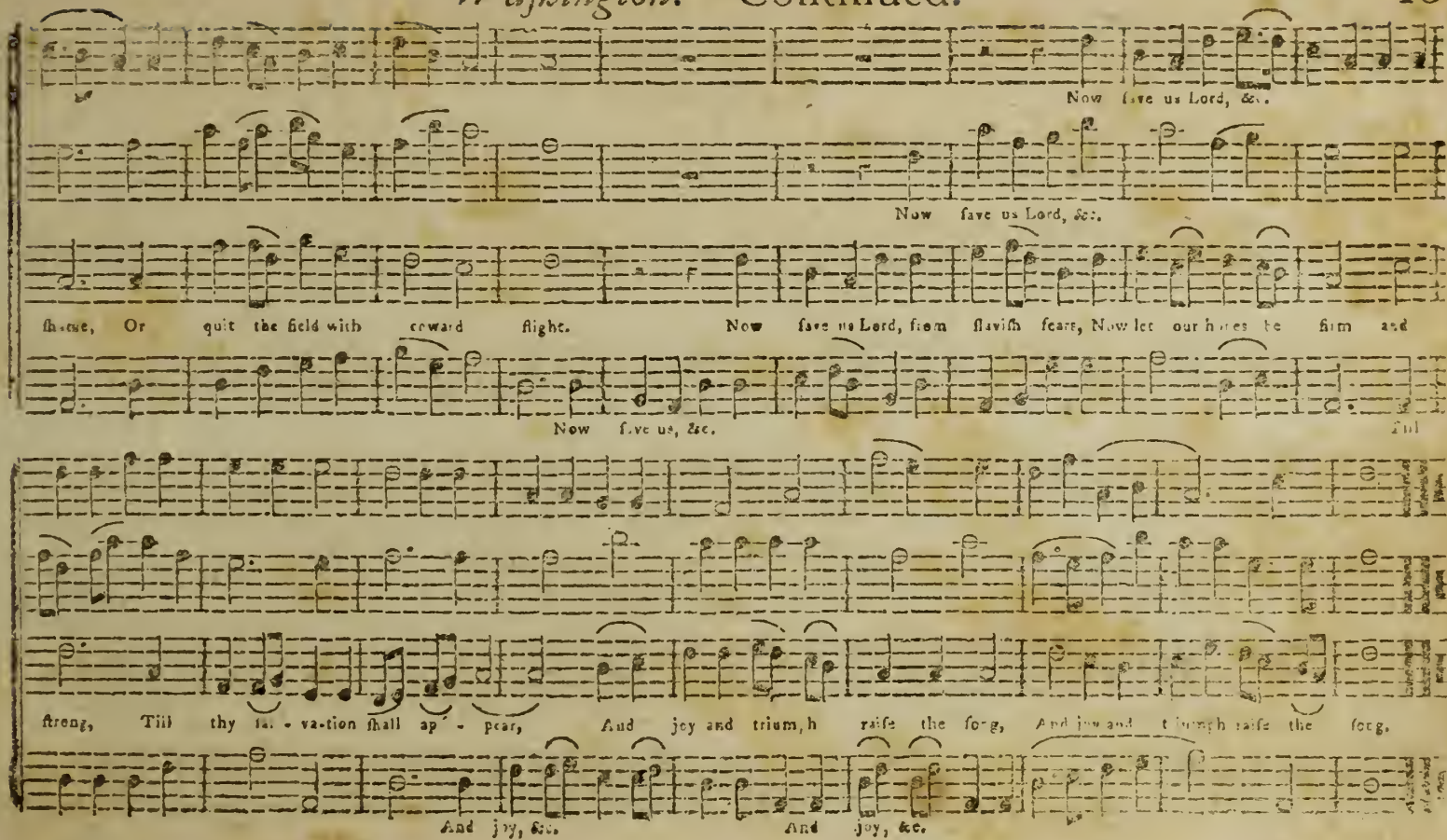
Great God to thine almighty love, What honors shall we raise, Not all the raptur'd songs above, Can render equal praise. Can render equal praise.

Washington. L. M.

O may the mem'ry of thy name, inspire our ar - mies for the fight, Our foes shall fall and die with

Washington. Continued.

13



The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is an alto clef with a key signature of one flat and a 3/4 time signature. The third staff is a bass clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the third staff.

O come let us join, to - geth - er combine, To praise our dear Saviour our Master divine, Min

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second staff is an alto clef with a key signature of one flat and a 3/4 time signature. The third staff is a bass clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the third staff.

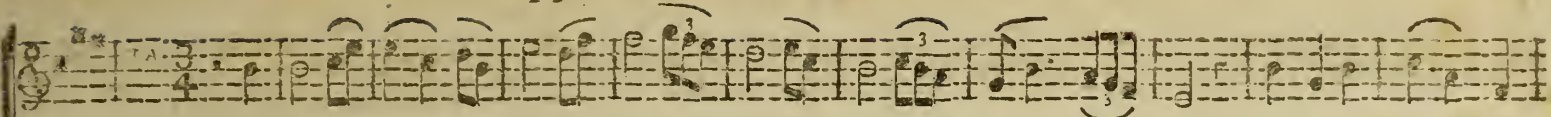
let us a - dore, who cover'd with gore, Late hanged on Calv'ry both wounded and poor.

Dread sov - reign let my e - ven - ing song, Like ho - - ly in - - cente rise, Af -

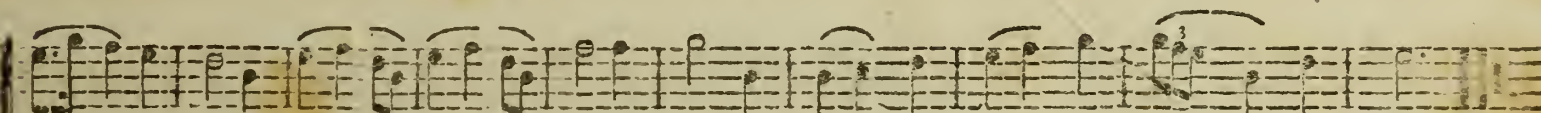
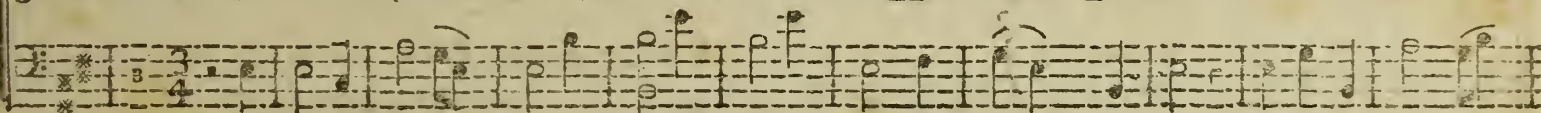
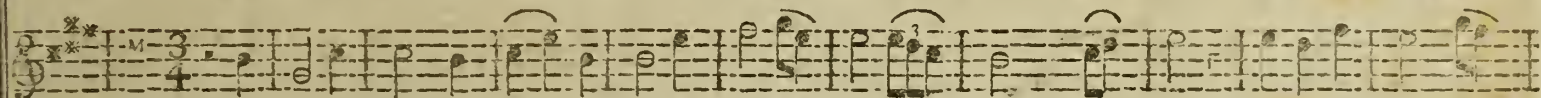
list the offerings of my tongue To reach the lof - ty skies To reach the lof - ty skies.

The Lord Jehovah reigns and royal state maintains, His head with awful glories Crown'd Array'd in robes of light Begirt with sovereign

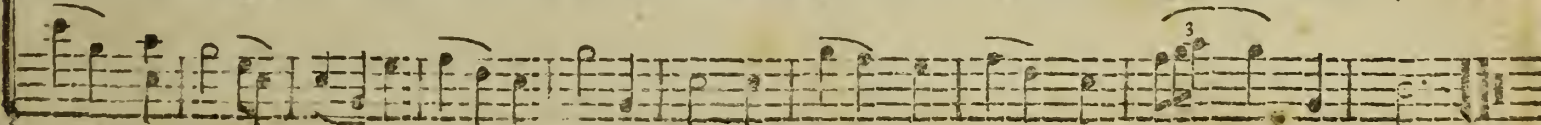
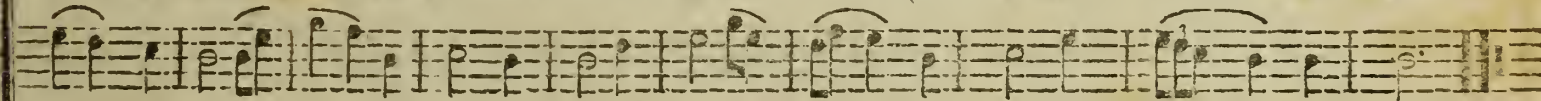
might, And rays of majesty a - round, Begirt with sovereign might, And rays of majesty a - round.



Now to the Lord a noble song, Awake my soul a - wake my tongue; Hosanna to th'-



E - ter-nal name. And all his boundless love proclaim. And all his boundless love proclaim.



Burwick. L. M.

Now for a tune of lov - ly praise, To great Je - ho - vah's e - qual son; A-

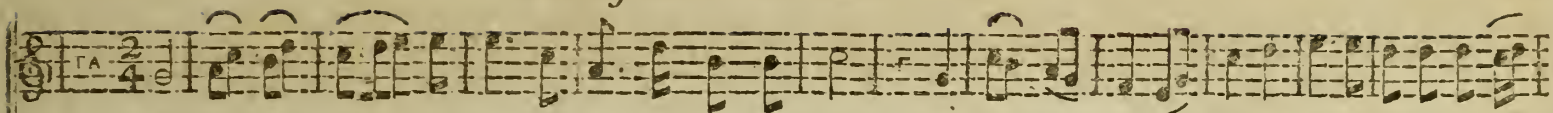
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The third staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lyrics are written below the second and third staves.

wake wy voice in heavenly lays, Tell the loud wonders he hath done. Tell the loud wonders he hath done.

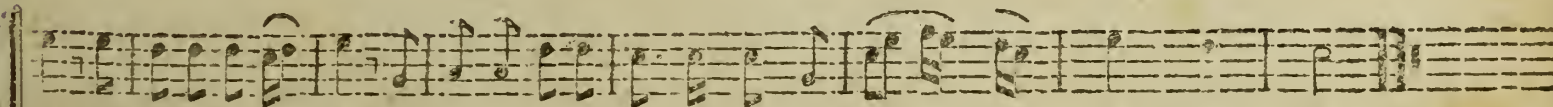
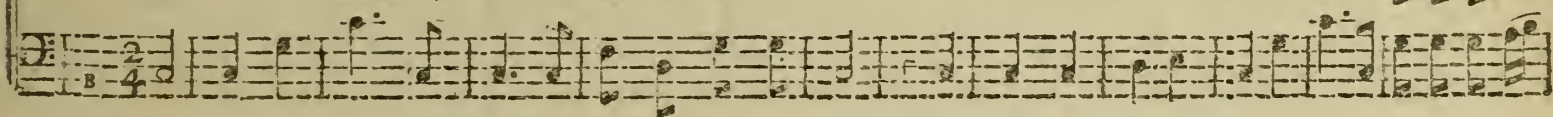
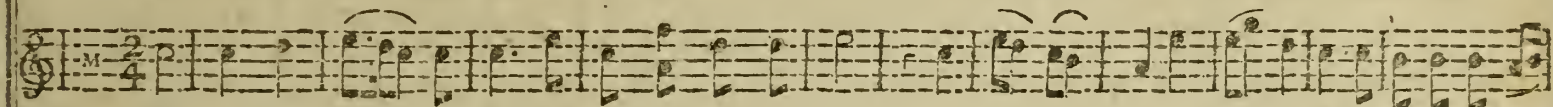
The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The third staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lyrics are written below the second and third staves.

Kinsale. S. M.

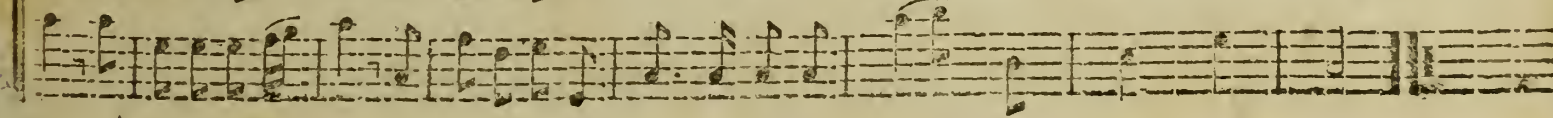
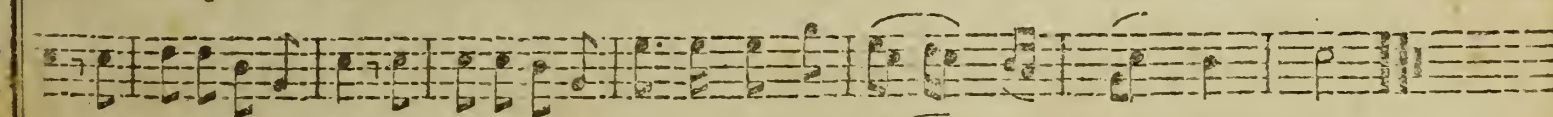
19



Raise your tri - umph - ant songs, To an im - mor - tal tune ; Let the wide earth resound the deeds, Celestial grace has



done. Celestial grace has done. Let the wide earth resound the deeds Ce - les - tial grace has done.



Concert Hall. C. M.

Let all the just to God with joy, Their cheerful voices raise; For well the righteous it becomes, To sing glad songs of praise.

Let harp and psalter and lute, In joyful concert meet; and new made songs of loud applause, The harmony complete.

Ten thousand, &c.

MA Come let us join our cheerful songs, With angels round the throne; Ten thousand &c.

Ten thousand thousand are their tongues, But all their joys are

Ten thousand, &c.

Ten thousand, &c.

Ten thousand thousand are their tongues, But all their joys are one.

Ten thousand thousand are their tongues, But all their joys are one.

Canaan. C. M.

How sweet the voice, how sweet the hand, That leads to pastures fair; To Canaan's milk and

The first system of the musical score for 'Canaan' consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the staves.

honey land, Which God's own children share. Grace rich and free, most sweetly call, Directly come who will, Di-

The second system of the musical score for 'Canaan' consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the staves.

Canaan. Continued.

23

Directly come who will, Directly come who will, Just as you are, for Christ receives, Poor helpless sinners still. Poor helpless sinners still.

Ronda. C. M.

Return O God of love return, Earth's a heaving sea, How long shall we thy children mourn. Our absence from thy face. Our absence from thy face.

Trinity. P. M.

TA 2/4 F

Come thou al-migh-ty King, Help us thy name to sing, Help us to praise, Father all glo-rious, O'er all vic-

M 2/4 F

to-ri-ous, Come and reign over us, Come and reign over us, Come and reign over us, A-ctient of days.

Jesus our Lord arise,
Scatter our Enemies,
And make them fall,
Let thine Almighty aid,
Our sure defence be made,
Our souls on thee be stay'd,
Lord hear our call.

Come thou incarnate word,
Gird on thy mighty sword,
Our prayer attend,
Come and thy people bless,
And give thy word success,
Spirit of holiness,
On us descend.

Come holy comforter,
Thy sacred witness bear,
In this glad hour,
Thou who Almighty art,
Now rule in every heart,
And ne'er from us depart,
Spirit of power.

To the great one in three,
Eternal praises be,
Hence evermore,
His sovereign Majesty,
May we in glory see,
And to Eternity,
Love and Adore.

Oft I am told the muse will prove, A friend to piety and love; Straight I begin some
 straight, &c. And take my Saviour on my tongue, To hold
 sacred song, And take my Saviour on my tongue. Straightly I love his lovely face, To hold the empty round about,
 And take my Saviour on my tongue, To hold

Moreen. Continued.

chale, At best the chimney
 best the chime divide my heart, And the muse shares the great - est part.

Lyme. P. M.

Ye tribes of Adam join, With heav'n and earth and seas, And offer No - bles of - vine, To your Cre - - - - - tor's

Lyme. Continued.

27

Ye ho - ly throng of angels bright in worlds of light be -

praise, Ye ho - ly throng of Angels bright, In worlds of light be - in the song, In worlds of light, Be - gin the song.

Ye - ho - ly throng of an - gels bright, In worlds of light, Begin the song.

Begin the song.

in the song.

Ye ho - ly throng of an - gels bright, In worlds of light, Be - gin the song.

Dream
 Like spring's, &c.
 Dream
 Like spring's, &c.
 MA
 Uncertain life how soon it flies, Dream of an hour how short our bloom; Like spring's gay verdure now we rise, Cut
 Dream of an hour how short our bloom, Like spring's, &c. Cut down
 Cut down, &c. Cut down, &c.
 Cut down tomb, Cut down, &c.
 down ere night to fill the tomb. Cut down ere night to fill the tomb.
 Cut

MA All ye bright ar - mies of the skies, Go worship where the Saviour lies: Angels and kings

Angels and kings, &c.

Angels and kings, These Gods, &c.

vels and kings, These Gods, &c.

before him bow, Those Gods on high and Gods below. Those Gods on high and Gods below.

Those Gods, &c.

Flanders. L. M.

The saints shall flourish in his days, Drest in the robe of joy and

praise, Peace like a riv - er from his throne, Shall flow to nations yet unknown.

The musical score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature, with a 'MA' marking above the first measure. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the staves, with some words aligned under specific notes. The score ends with a double bar line and repeat signs.

The first system of the musical score consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The time signature is 3/2. The music is written in a key with one sharp (F#). The lyrics 'A - wake my soul to sound his praise, A - wake my harp to sing, Join' are written below the staves.

The second system of the musical score consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The time signature is 3/2. The music is written in a key with one sharp (F#). The lyrics 'all my pow'rs the song to raise, And morn - ing incense bring.' are written below the staves.

Lute string. C. M.

O God my heart is ful - - ly bent to magnify thy name, My tongue with cheerful songs of praise, Shall

ce - lebrate thy fame. Awake my lute nor thou my harp, thy warbling notes ad - lay,

While I with ear-ly hymns of joy, Pre-vent the dawn-ing day. I - vent the dawn-ing day.

This musical score is for a lutestring. It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music is in a common time signature (C). The melody is written in a treble clef. The lyrics are: "While I with ear-ly hymns of joy, Pre-vent the dawn-ing day. I - vent the dawn-ing day."

China. C. M.

Why should we mourn, or at our friends, Or shake at death's alarm, 'Tis but the voice which Jesus sends, To call them to his arms.

This musical score is for a piece titled "China" in common time (C. M.). It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The music is in a common time signature (C). The melody is written in a treble clef. The lyrics are: "Why should we mourn, or at our friends, Or shake at death's alarm, 'Tis but the voice which Jesus sends, To call them to his arms."

Our days are as the grass, Or like a morning flower, If one sharp blast

If one sharp blast, &c.

one sharp blast, &c.

sheep o'er the field, It withers in an hour. It withers in an hour.

Energy. C. M.

35

The first system of the musical score consists of four staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The second staff is in bass clef with a key signature of one flat and a time signature of 2/4. The third staff is in treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is in bass clef with a key signature of one flat and a time signature of 2/4. The music is written in a common meter (C. M.) style.

Attend our armies to the fight, And be their guardian God, In vain shall numerous powers unite, Against thy lifted

The second system of the musical score consists of four staves. The first staff is in treble clef with a key signature of one flat and a time signature of 2/4. The second staff is in bass clef with a key signature of one flat and a time signature of 2/4. The third staff is in treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is in bass clef with a key signature of one flat and a time signature of 2/4. The music is written in a common meter (C. M.) style.

rod. Our troops beneath thy guiding hand, Shall gain a glad renown; 'Tis God who makes the feeble stand, And treads the mighty down.

God counts the sorrows of his saints. Their groans affect his ear, Thou hast a book for

A bottle, &c. A bottle, &c. A bottle, &c.

A bottle, &c. A bottle, &c.

my complaint, A bottle for my tears, A bottle for my tears, A bottle for my tears.

A bottle, &c. A bottle, &c. A bottle, &c.

What
Since he is
The Lord my She, herd is, I shal be we's suply's, Since he is mine and I am his, Since he is mine
What can I want be - - fide,
can I want be - - fide, Since he is mine,
mine and I am his, What can I want be - - fide, What can I want be - - fide,
and I am his, What can I want be - - - fide, Since he is mine and I am his What can I want be - - fide,
Since he is mine and I am his, What can I want be - - fide, What can I want be - - fide.

Wandering pilgrims, mourning christians, Weak and tempted lambs of Christ ; Who endure great trib - u - la - tion, And with sins are much distressed.

The first system of the musical score consists of four staves. The top staff is in G major (one sharp) and 2/4 time. The second staff is in C major (no sharps or flats) and 4/4 time. The third staff is in G major (one sharp) and 4/4 time. The bottom staff is in B major (two sharps) and 4/4 time. The lyrics are written below the third staff.

Christ has sent me to invite you, To a rich and costly feast ; Let not shame nor pride prevent you, Come the sweet provision taste.

The second system of the musical score consists of four staves. The top staff continues the melody from the first system. The second staff continues the accompaniment. The third staff continues the melody and includes a trill (tr.) above a note. The bottom staff continues the accompaniment. The lyrics are written below the third staff.

2. If you feel a heart lamenting,
And bemoan your wretched case;
Come to Jesus Christ repenting,
He will grant you sweet release.
With your heart believing on him,
Love and serve him all your days;
Come, O! come to Christ and ask him,
He will give you gospel grace.

3. If your heart is unbelieving,
Doubting Jesus' pard'ning love;
Lie hard by Bethesda waiting,
Till the troubled waters move.
Tho' no mortal arm can help you,
All their efforts prove but talk;
Jesus, Jesus, faith unto you,
Rise take up your bed and walk.

4. If you will but claim his promise,
And forsake your unbelief;
Patient waiting, constant praying,
He will grant you full relief;
He will give you grace and glory,
All your wants shall be supply'd;
Canaan, Canaan lies before you,
Rise and cross the swelling tide.

5. Death shall not impede your comfort,
Christ shall guide you thro' the gloom;
Down he'll send the Heavenly concert,
To convey your spirit home.
There you'll reign with Christ in pleasure,
Free from every want and care;
Come O! come my blessed Saviour,
Fain my spirit would be there.

Lisbon. S. M.

The musical score is written on four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the staves. The first line of lyrics is "O let thy God and King, Thy sweetest thro'ts employ, Thy children shall his hon - ours". The second line of lyrics is "In pal - a - ces of joy, In pal - a - ces of j y." The third line of lyrics is "in pal - a - ces of joy." The fourth line of lyrics is "in pal - a - ces of joy." The score includes various musical notations such as notes, rests, and bar lines.

O let thy God and King, Thy sweetest thro'ts employ, Thy children shall his hon - ours

In pal - a - ces of joy, In pal - a - ces of j y.

in pal - a - ces of joy.

in pal - a - ces of joy.

Awake our drowfy souls, Shake off each hateful bond; The wonders of this day, Our

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a 'TA' marking. The middle staff is in alto clef with a key signature of one sharp and a 3/4 time signature, starting with an 'M' marking. The bottom staff is in bass clef with a key signature of one sharp and a 3/4 time signature, starting with a 'B' marking. The lyrics are written below the staves, with words aligned to the notes.

no - blest songs de - mand, Au - spi - cious morn thy blissful rays, Bright Seraphs hail in songs of praise.

The second system of the musical score also consists of three staves, continuing the melody and harmony from the first system. The lyrics continue below the staves, with some words like 'tr.' (trill) appearing above certain notes. The musical notation includes various note values, rests, and dynamic markings.

Along the banks where Babel's current flows, Our captive ben'ls in deep dispondence Arav'd ;

While Zion's fall, &c,

While Zion's fall in sad remembrance rose. Her friends her children ming - led with the dead,

While Zion's fall, &c.

My sorrows like a flood, impatient of restraint; I see thy bosom O my God, Pours

Pours out a long com-

Pours

Pours out, &c.

Pours

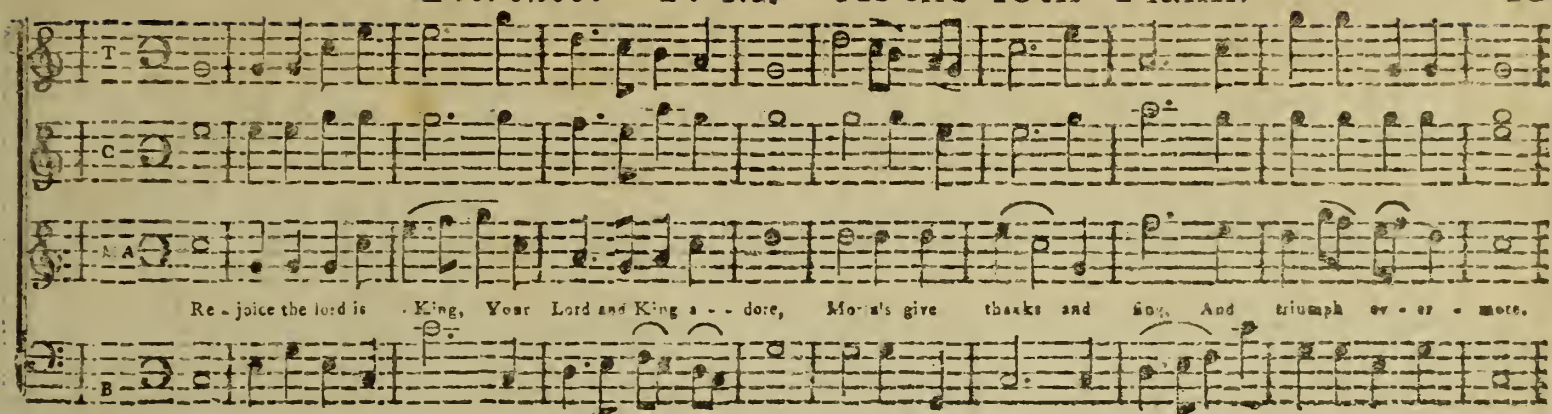
Pours out, &c.

out a long com - plaint. Pours out a long complaint Pours out a long com - plaint.

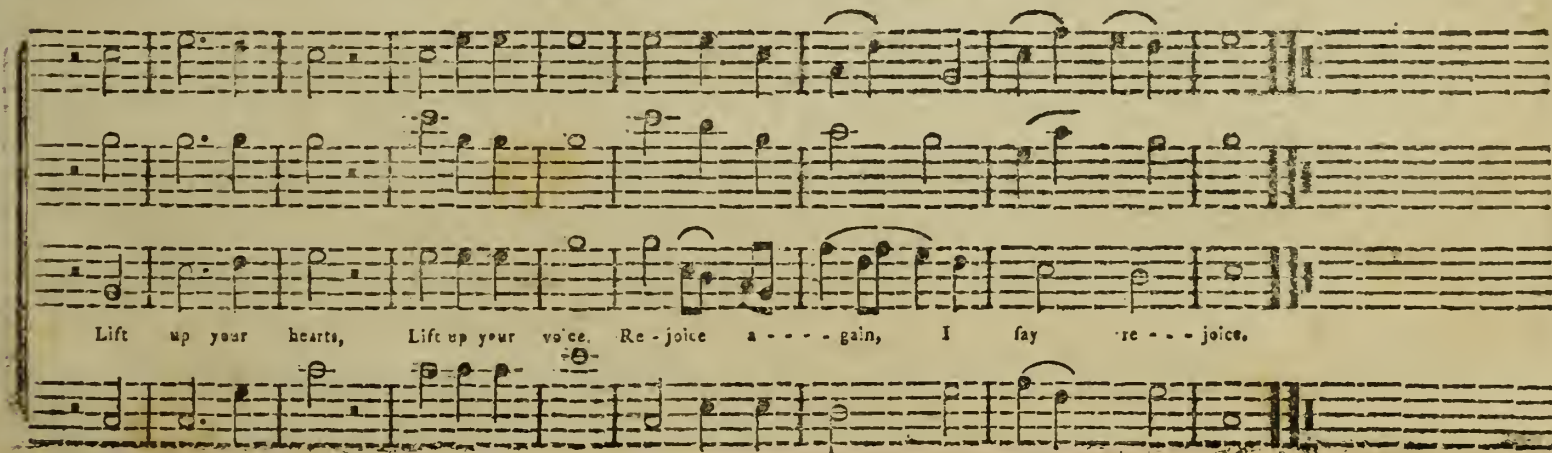
plaints Pours, &c. Pours, &c.

Florence. P. M. As the 48th Psalm.

43



Re-joice the lord is King, Your Lord and King a - - - - - do, Mortals give thanks and song, And triumph ev - - - - - more.



Lift up your hearts, Lift up your voice, Re-joice a - - - - - gain, I say re - - - - - joice.

Majesty. P. M.

He fram'd the globe He built the sky, He made the shining world on high, And reigns complete in glory there.

His beams, &c. His beauties, &c.

His beams, &c. His beauties, &c.

His beams are maj-est-y and light, His beauties how divinely bright,

His beams, &c.

Majesty. Continued.

45

His Beauties, &c.

His tem - ple how di - vine - ly fair, His tem - ple how di - vine - ly fair.

His temple, &c.

Milton. C. M.

My soul the awful hour will come Apace it h fens on, To bear this body to the tomb, And thence to scenes unknown.

Halifax. P. M. As the 122d Psalm.

Zi-on thrice hap - py place, A - - dorn'd with wondrous grace, And walls of strength emurate thee round, In thee our tribes ap - pear To
 To pray, &c.
 To pray, &c.
 pray, and praise, and hear The sa - cred gos - pel's joy - ful sound, The sa - - cred gos - pel's joy - ful sound.
 To pray, and praise, and hear The sacred gospel's joyful sound

Who
Who can secure his vital breath,
Think mighty God on feeble man, How few his hours how short his span, Short from the cradle to the grave, Who can secure his vital breath,
Who can secure his vital
can secure his vi-tal breath,
Who can secure his vital breath, Against the bold demands of death, With skill or force, Or power to save,
breath, Who can secure his vital breath,

Portland. L, M,

A musical score for a hymn titled 'Portland' in L, M. The score is written on ten staves, organized into two systems of five staves each. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are: 'Sweet is the wōrn my God my King, To praise Thy name give thanks and sing; To'. The second system continues the melody and includes the lyrics: 'thew Thy love by morning light, And talk of all Thy truth at night.' The music is in a key with one flat (B-flat) and a 3/2 time signature. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and bar lines. The lyrics are printed below the corresponding staves.

Sweet is the wōrn my God my King, To praise Thy name give thanks and sing; To

thew Thy love by morning light, And talk of all Thy truth at night.

Ye birds of lofty wing, On high his praises bear, Or sit on flow'ry boughs and sing, Your Maker's glory there. Ye

Ye creeping ants, &c. And flies, &c. Praise, &c. Praise, &c.

Ye creeping ants and worms, &c. And flies, &c. Praise him, &c. Praise, &c.

creeping ants and worms, His various wisdom shew, And flies in all your shining swarms. Praise him who feeds d vns fo. And flies in all our shining swarms, Praise him who feeds d you fo.

And flies, &c. Praise And

Hofanna to Jesus on high, Another has enter'd his rest, Another is 'scap'd to the sky, And lodg'd in Im-man-u-el's breast.

The soul of a sister is gone, To brighten the triumph above, Ex-alt-ed to Jesus's throne, And clasp'd in the arms of his love.

Franklin. Continued.

51

(2)

How happy the Angels that fall,
Transported at Jesus' name.
The Saints whom he soonest shall call ;
To share in the feast of the Lamb,
No longer imprison'd in clay,
Who next from his dungeon shall fly,
Who first shall be summon'd away.
My merciful God, is it I ?

(3)

O Jesus, if this be thy will,
That suddenly I should depart,
Thy council of mercy reveal ;
And whisper the call to my heart :
O ! give me a signal to know,
If soon thou would'st have me to move,
And leave this dull body below.
And fly to the regions of Love.

Volta. S. M.

Your harps ye trembling saints, Down from the willows take, Loud to the praise of Christ our Lord, Bid ev'ry string awake. Bid ev'ry

When marching to Thy blest abode, The wand'ring multitude survey'd The pompous state of Thee our God, in

The first system of the musical score for the hymn 'Canton. L. M.' consists of four staves. The top staff is for Tenor (T), the second for Alto (C), the third for Soprano (S.A.), and the fourth for Bass (B). The lyrics are written below the staves, with the first line of lyrics corresponding to the first system.

Loud instruments bro't up the rear, Loud instruments bro't up the rear,
Sweet singing Levites led the van, Loud in - stru - ments bro't up the rear,
robes of majesty array'd.

The second system of the musical score continues the hymn. It consists of four staves. The lyrics are written below the staves, with the second line of lyrics corresponding to the second system.

Canton. Continued.

53

Between both troops a virgin train,

Sweet

Sweet sing - ing.

With voice and timbrel charm'd the ear.

Sweet sing - ing, &c.

Sweet sing - ing, &c.

Sing - ing, &c.

Levites led the van, Loud instruments bro't up the rear, Between both troops a virgin train,

Between both troops, &c. With voice and timbrel charm'd the ear.

MA- Ye sons of men with joy re - cord, The va - rious wonders of the Lord, And let his pow'r and good - ness sound, Thr'

Let the hi h heavens, &c.

Let the high heav'n, &c.

all your tribes the world a - round, Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun & moon & plan-ets roll Where
the high heav'ns, &c. where

Montague. Continued.

55

sun and moon and planets roll, And stars that glow from pole to pole.
fun, &c.

Pittstown. Six lines, 8 & 8.

The Lord my pasture shall prepare, And feed me with a shepherd's care. His presents shall my wants supply, And

Pitstown. Continued.

guard me with a watch - ful eye, My noon day walk he shall attend, And all my mid - night hours de - fend.

The musical score consists of four staves. The first three staves contain the vocal melody with lyrics underneath. The fourth staff is a basso continuo line. The music is in a common time signature and features various musical notations including notes, rests, and bar lines.

Leghorn. L. M.

Deep in our hearts let us re - cord, The deep - er sor - rows of our

The musical score consists of four staves. The first three staves contain the vocal melody with lyrics underneath. The fourth staff is a basso continuo line. The music is in a common time signature and features various musical notations including notes, rests, and bar lines.

Leghorn. Continued.

37

Behold the rising billows To o-ver-whelm his so-ly soul.

Poland. L. M.

God of my life look gent'y down, Behold the pain I feel, But I am dumb b fore thy throne, Nor dare dis-sure thy will.

Behold I fall before thy face, My only refuge is thy grace, No outward forms can make me clean, The leprocy lies

deep within. No bleeding bird, nor bleeding beast, Nor h, sop branch, nor sprinkling priest, Nor running brook, nor floods nor seas, Can wash the diurnal stain away.

T

C

MA

B

And like a robe his glory wears.

He in full majesty appears,

When cloth'd in his celestial rays,

My soul thy great Creator praise,

He in full majesty appears, And like a robe his glory wears, He in full majesty appears, And like a robe his glory wears.

Musical score for the first system of the hymn. It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in treble clef with a common time signature (C). The third staff is in treble clef with a common time signature (C) and contains the lyrics: "Columbia trust the Lord, Thy foes in vain, Attempt thy ru - in and enforce their reign, Had they prevail'd, Darkness had clos'd our days." The fourth staff is in bass clef with a common time signature (C).

Musical score for the second system of the hymn. It consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in treble clef with a common time signature (C). The third staff is in treble clef with a common time signature (C) and contains the lyrics: "And death and silence had for - bid his praise, But we are sav'd - and live let songs a - - rise, Co - lum - bia bless the Lord who built the skies." The fourth staff is in bass clef with a common time signature (C).

The sea

The sea

"Tis by thy strength the mountains stand, God of e - ter - nal pow'r; The sea grows calm at

The sea

thy command, And tempests cease to roar. And tempests cease to ro - - - ar. And tempests cease to roa.

Detailed description: This is a musical score for a hymn titled 'Rainbow' in C Major. The score is written for four voices (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The lyrics are: 'The sea', 'The sea', '"Tis by thy strength the mountains stand, God of e - ter - nal pow'r; The sea grows calm at', 'The sea', 'thy command, And tempests cease to roar. And tempests cease to ro - - - ar. And tempests cease to roa.' The music is in common time (C) and features various musical notations including treble and bass clefs, time signatures, and dynamic markings like 'p' (piano). The piano part includes chords and melodic lines that support the vocal parts.

Who can this king of

Rejoice ye shining worlds on high, Behold the King of glo - ry nigh;

glo - ry be.

Who

Who can this king of

The migh - ty Lord the Sav - our he, Who can this king of glo - ry be, The

Who can this king

Bristol. Continued.

63

can this king of glo - ry be, &c. Who can, &c.

glory be, &c. Who can, &c.

migh - ty Lord the Sav - iour be, Who can this king of glo - - - ry be, The migh - ty Lord the Sav - iour be.

Spring. S. M.

Behold the morn ng sun, Begins his glorious way; His beams thro' all the nations run, And life and lgh. convey.

The Seasons.

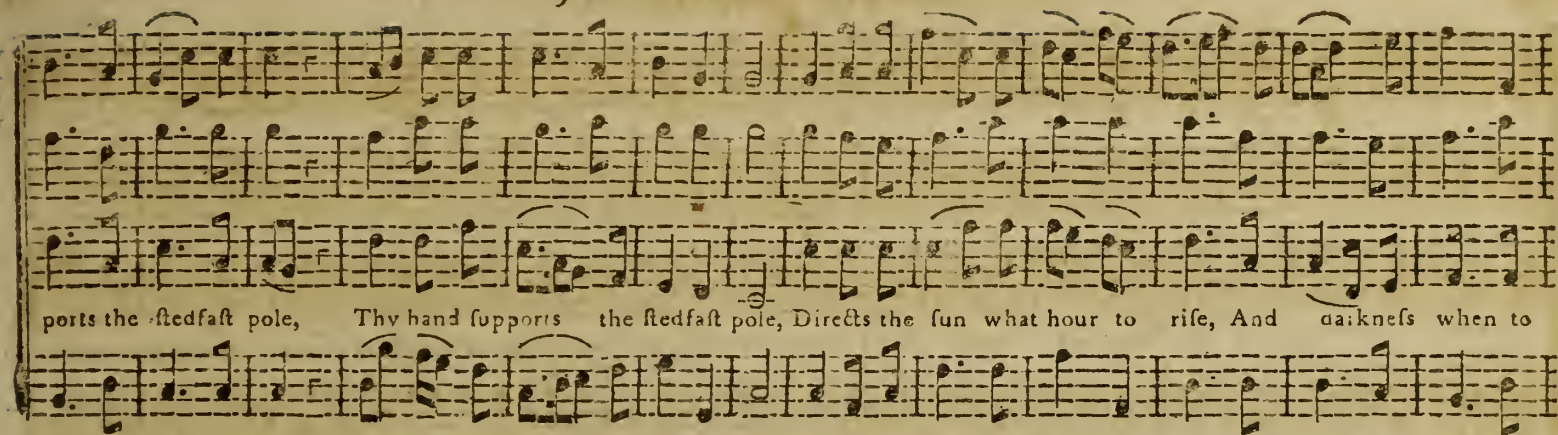
Musical score for "The Seasons." The score is written for a vocal part (soprano, alto, and tenor) and a keyboard accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are:

Eternal source of ev'ry joy, Thy praise shall ev'ry voice employ, While we with - in thy courts ap-
 pear. And ling the bounties of the year, As worlds of glo - ry round thee io - ll thy hands sup-

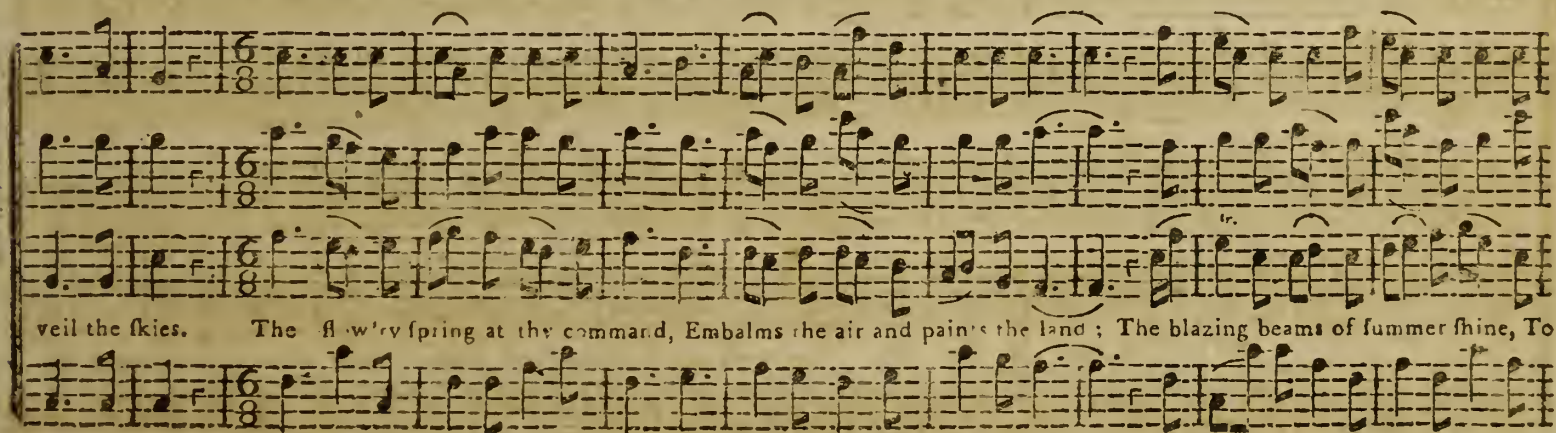
The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *tr.* (trill) and *MA* (marcato). The lyrics are placed below the vocal staves, and the instrumental parts are written on the lower staves.

The Seasons. Continued.

65



ports the steadfast pole, Thy hand supports the steadfast pole, Directs the sun what hour to rise, And darkness when to



veil the skies. The flow'ry spring at thy command, Embalms the air and paints the land; The blazing beams of summer shine, To

raise the corn and cheer the vine. Thy hand in autumn richly pours, The copious fruits along the shores, While wintry storms di-

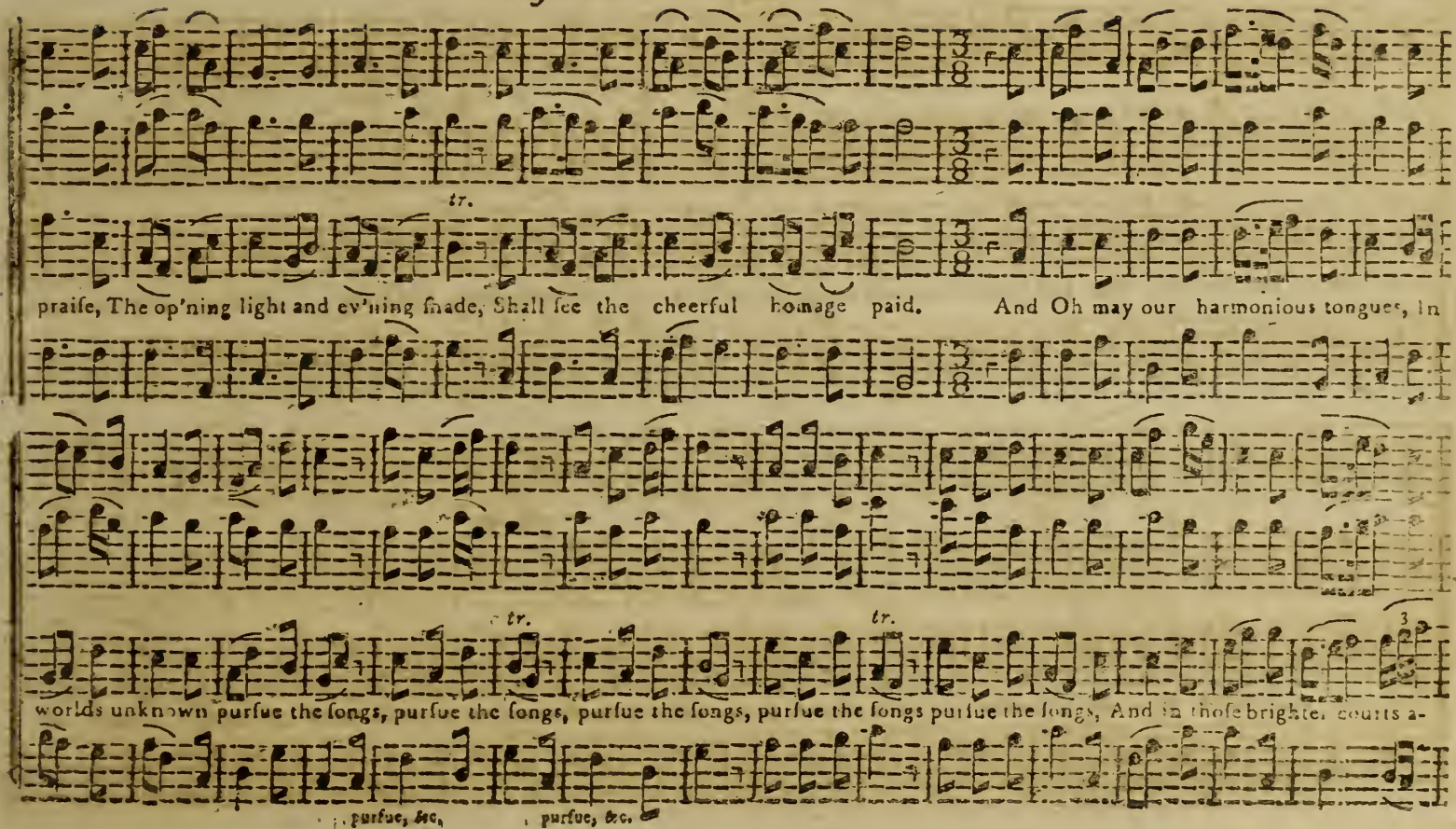
This musical system consists of three staves. The top staff features a vocal melody with various note values and rests. The middle and bottom staves provide harmonic accompaniment, primarily using eighth and sixteenth notes. The lyrics are printed below the staves, with hyphens indicating words that span across measures.

rect our eyes, With fear and wonder to the skies. Seasons & months & weeks & days, Demand returning songs of

This musical system also consists of three staves. It continues the musical themes from the first system. The lyrics are printed below the staves, with hyphens indicating words that span across measures. The notation includes various musical symbols such as notes, rests, and bar lines.

The Seasons. Continued.

67.



The Seasons. Continued.

tr. tr.

Joie, Where days & years revolve no more. Where days & years revolve no more. Where days and years revolve no more. no more.

Judgment. Old 50th.

MA

The God of glory sends his summons forth, Calls the south nations and awakes the north; From east to west, the

Judgment. Continued.

69

sovereign orders spread, Thro' distant worlds and regions of the dead, The trumpet sounds, heav'n re-

Heil trembles,

joices, Lift up your heads ye saints with cheerful voices. His vengeance sleeps no more.

No more shall atheists mock his long delay,

Judgment. Continued.

The musical score is written on four systems of staves. The first system includes vocal parts labeled T, C, MA, and K. The lyrics are: "H's vengeance sleeps no more. Behold the day, Behold the judge descends his guards are nigh, Tempest and fire at-". The second system continues the melody. The third system includes the lyrics: "tend him down the sky, When God appears, All nature shall adore him, While sinners tremble, Saints rejoice before him, Heav'n earth &". The fourth system concludes the piece with a final flourish.

T
C
MA
K

H's vengeance sleeps no more. Behold the day, Behold the judge descends his guards are nigh, Tempest and fire at-

tend him down the sky, When God appears, All nature shall adore him, While sinners tremble, Saints rejoice before him, Heav'n earth &

Judgment. Continued.

71

hell draw near Let all things come, To hear my jus- tice and the sinners doom, But gather first my saints the judge commands, Bring

them ye an- gels from their dis- tant lands, - Bring them ye an- gels from their distant lands; When Christ re- - - turns wake ev'ry cheer-ful

Judgment. Continued.

passion, And shout shout shout, And shout ye saints he comes for your sal - va - - tion, Behold my cov nant stands far - ev - er good.

Soul'd by th'e - ter - nal sac - ri - fice in blood, And sign'd by all their names the Greek the Jew, Who paid the

Judgment. Continued.

73

ancient homage or the new. There's no distinction here, There's no distinction here. Join all your voices, Join all your

voic - es, And raise your heads ye Saints, For heav'n re - joic - es, Here saith the Lord ye an - gels spread their thrones, And

K

Judgment. Continued.

near me seat, my fav'rites and my sons. Come my redeem'd possess the joys prepar'd Ere time began 'tis

The first system of musical notation consists of three staves. The top staff contains a series of rests. The middle staff contains a melody with various note values and rests. The bottom staff contains a bass line with notes and rests. The lyrics are written below the bottom staff, with some words underlined.

your divine reward, 'Tis your divine reward, When Christ re - turns wake ev'ry cheerful passion, And

The second system of musical notation also consists of three staves. The top staff contains a series of rests. The middle staff contains a melody with various note values and rests. The bottom staff contains a bass line with notes and rests. The lyrics are written below the bottom staff, with some words underlined.

Judgment. Continued.

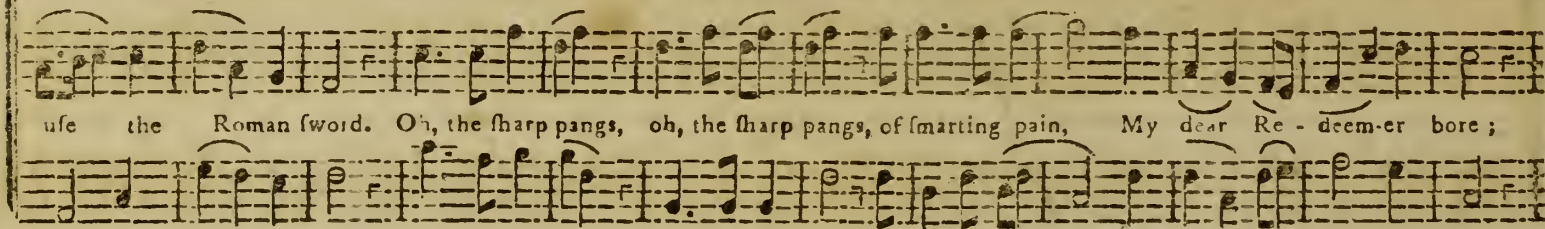
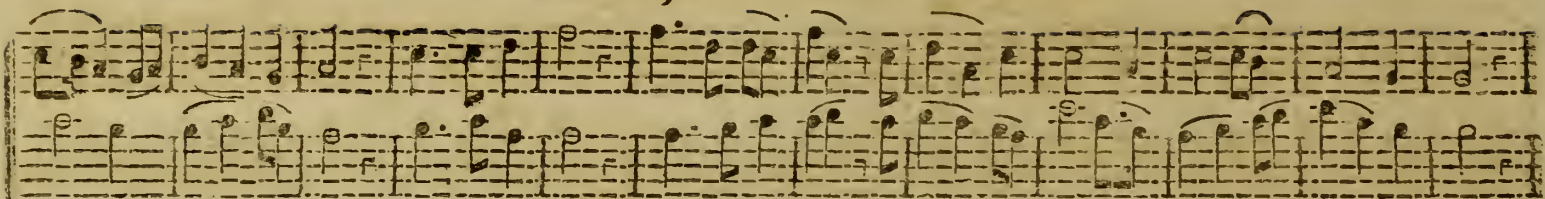
75

shout ye saints, And shout ye saints, he comes he comes, he comes for your sal - va - tion.

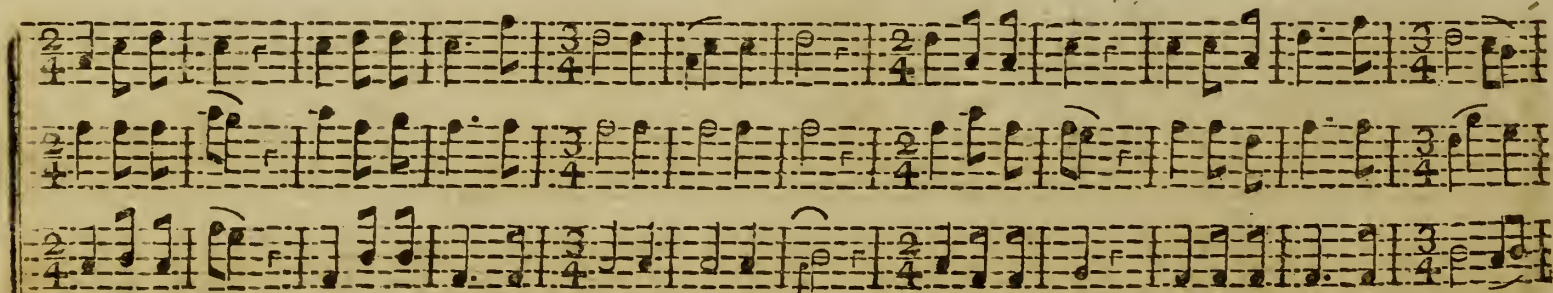
Calvary. C. M.

Infinite grief a - maz - ing woe, Behold my bleeding Lord, Hell and the Jews conspire his death, And

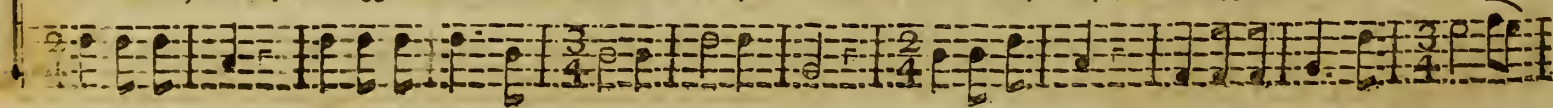
Calvary. Continued.



use the Roman sword. Oh, the sharp pangs, oh, the sharp pangs, of smarting pain, My dear Re - deem-er bore ;



When knotty whips, and ragged thorns, His sacred body tore. But knotty whips, and ragged thorns, In vain do



Calvary. Continued.

77

I accuse, In vain I blame the Roman bands, And more in - sult - ing Jews. T'were you my sins my cruel sins, My

cruel sins his chief tormenters were, Each of my crimes became a nail, And un - be - lief a spear. T'were you that pull'd the

vengeance down Upon his guileless head, Break break my heart, oh burst mine eyes, mine eyes, And let my sorrows

This system contains four staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves continue the piano accompaniment. The music is in a 3/4 time signature and features a key signature of one flat (B-flat).

bleed, bleed, bleed. Strike strike mighty grace my flinty soul, Till melting waters

This system contains four staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves continue the piano accompaniment. The music is in a 3/4 time signature and features a key signature of one flat (B-flat).

Calvary. Continued.

79

tr.

flow, And deep re - pen - tance drown mine eyes, In un - dis - sem - bled woe, woe, woe.

Thanksgiving. 7 & 7.

T

c

MA

Meet and right it is to sing, Glory to our God and King; Meet in ev'ry time and place,

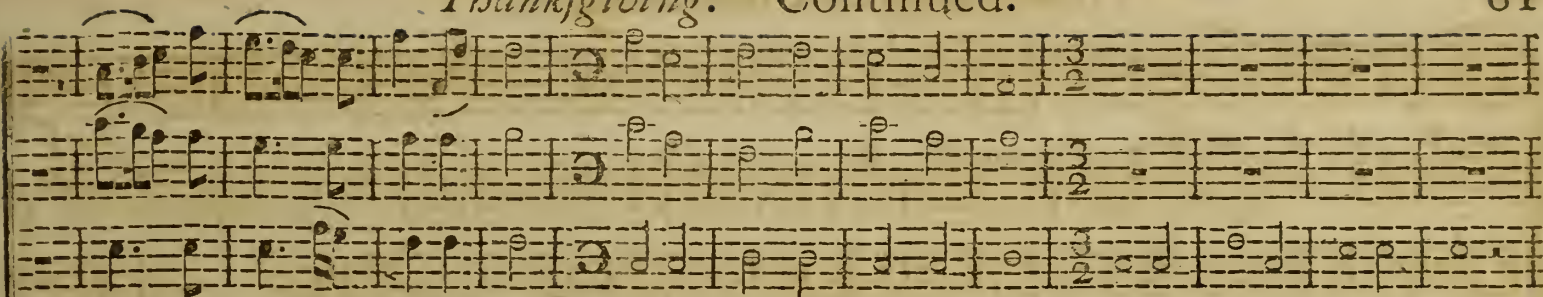
Thanksgiving. Continued.

The musical score is written on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and beams. The lyrics are printed below the staves, with some words appearing on multiple staves. The lyrics are: "To rehearse his solemn praise. To rehearse his solemn praise. Join ye saints the song around, Join ye saints the song around, Angels help the cheerful sound, Praise and glory to the Lord." The score is a continuation of a piece, as indicated by the title "Thanksgiving. Continued."

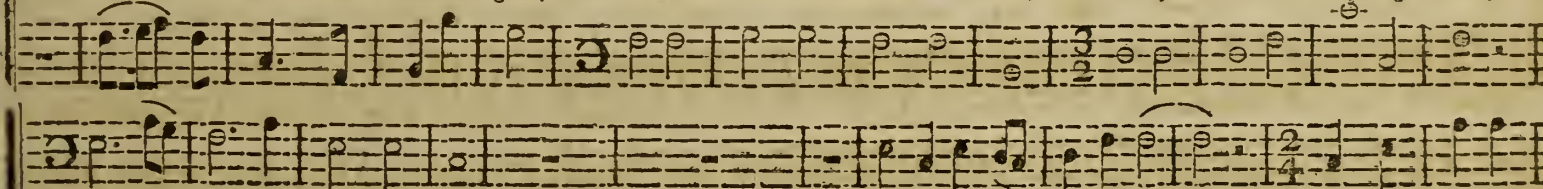
To rehearse his solemn praise. To rehearse his solemn praise. Join ye saints the song around, Join ye
Publish thro' the world abroad,
saints the song around, Angels help the cheerful sound, Praise and glory to the Lord.

Thanksgiving. Continued.

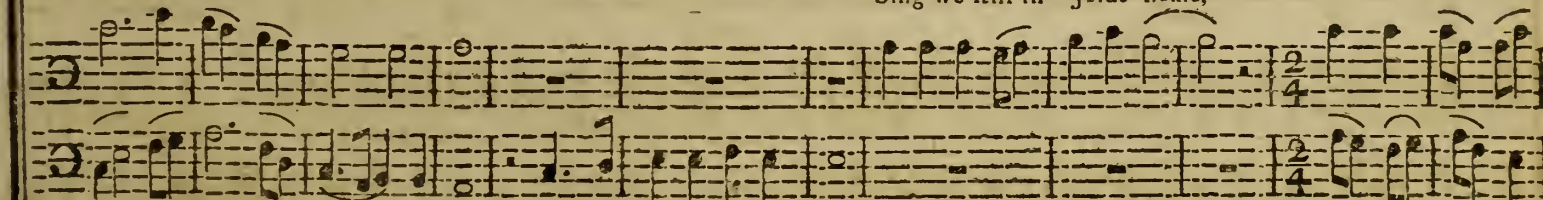
81



Praises here to Thee we give, Gracious Thou our thanks receive ; Holy Father sov'reign Lord,

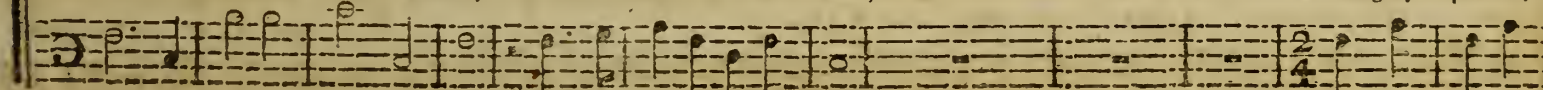


Sing we still in Jesus' name,



Ev'ry where be Thou ador'd, Tho' this wicked world exclaim,

Sing ye praises,



Thanksgiving. Continued.

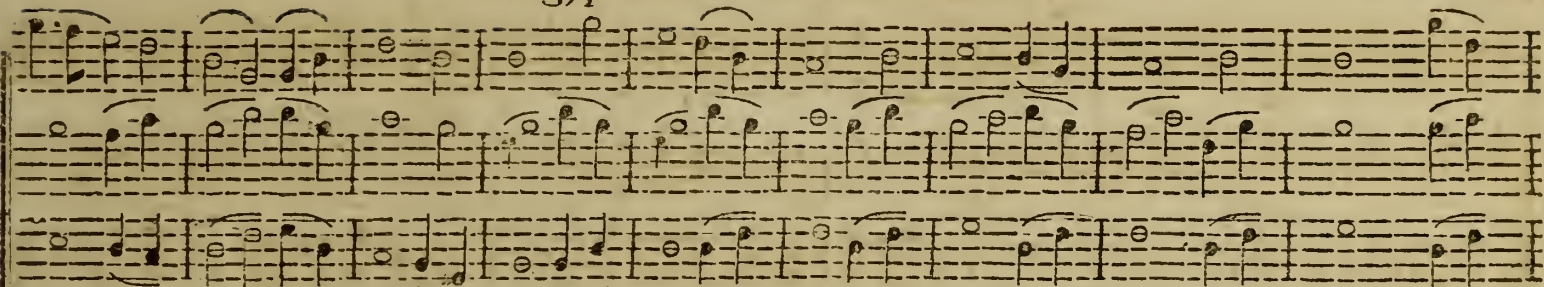
to the Lord, Join to sing with one accord, Join to sing, Join to sing, Join to sing with one accord.

Egypt. C. M.

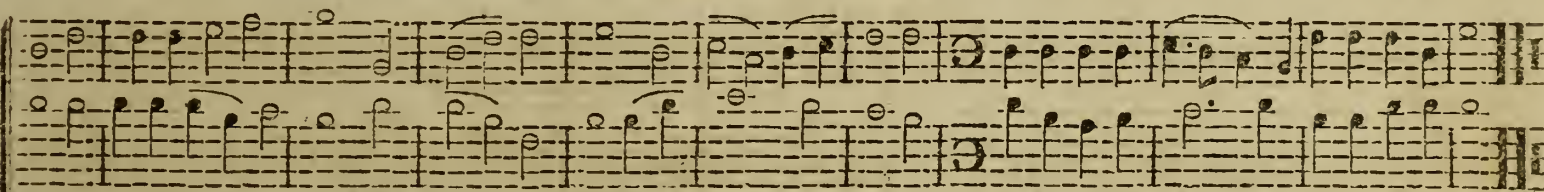
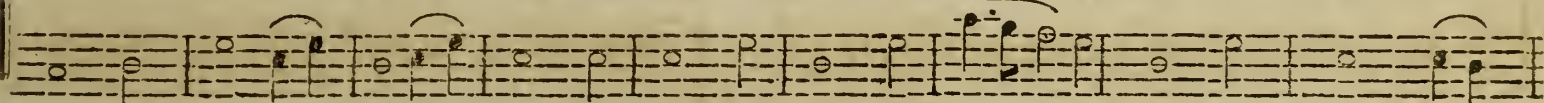
He call'd for darkness darkness came, Nature his summons knew; Each stream and

Egypt. Continued.

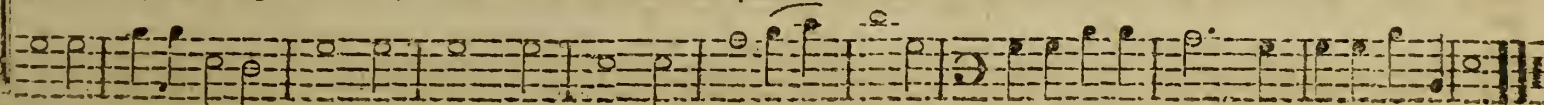
83



lake transform'd to blood, The wand'ring fishes flew. In putrid floods throughout the



land, The pest of frogs were bred, From noisome fens sent up to croak, At Pharoah's board & bed. At Phareah's board & bed.



Solomon's Song.

The voice of my be-lov-ed sounds, While o'er the mountain tops he bounds, While o'er the mountain

He flies And all my soul with

He flies, He flies exulting o'er the hills, And all my soul with

tops he bounds; He flies ex - ult - ing o'er the hills, o'er the hills, And all my soul with

He flies He flies ex - ult - ing o'er the hills, And all my soul with transport flies. He

Solomon's Song. Continued.

85

transport him, He flies exulting o'er the hills, And all my soul with transport fills. And all my soul with tra -

transport fills, He flies ex - ult - ing o'er the hills, And

flies ex - ult - ing o'er the hills, And all my soul with transport fills. He flies exulting o'er the hills, And all my

of port fills, He flies ex - ult - ing o'er the hills, And all my soul with transport fills.

all my soul with transport fills, And all my soul with transport fills. Gent - ly doth he chide my stay, A -

soul with transport fills.

rife my love and come away. Arise my love and come away. come away, come away. Gently

doth he chide my stay, Arise my love and come a - way. come a - way, come a - way. Gently

doth he

Solomon's Song. Continued.

87

doth he chide my stay, Rile my love and come a - way, come a - way, come a - way.

Gent - ly doth he chide my stay, Rile my love and come a - - - way.

The musical score consists of ten staves. The first three staves correspond to the first line of lyrics. The next four staves correspond to the second line of lyrics. The final three staves are instrumental or vocal flourishes without lyrics. The notation includes various musical symbols such as notes, rests, and bar lines.

As pants the Hart for cooling Streams, When heated in the chase, So longs my soul O God for thee, And

thy re - fresh - ing grace, For thee my God the liv - ing God, My thirsty soul doth pine. O when shall I behold thy face, Thou maj - es - ty di - vine.

Anthem. From 150th Psalm.

89

Let the shrill trumpet's warlike voice, trum - pet's trumpet's trumpet's warlike voice, Let the shrill trumpet's warlike voice,

Let the shrill trumpet's warlike voice, warlike voice, warlike voice,

Let the shrill trumpet's trumpet's trumpet's trumpet's trumpet's warlike voice, warlike voice,

trumpet's trumpet's trumpet's trumpet's warlike warlike voice, trumpet's trumpet's warlike warlike voice,

rebound, his praise rebound,

rebound, his praise re - bound,

Make rocks and hills his praise rebound, his praise rebound, his praise rebound, rebound, his praise rebound,

rebound,

Anthem. Continued.

praise him with harps mel-odious noise,
 And gentle psaltry's silver
 sound,
 Let virgin troops soft timbrels bring, And some with graceful motions dance,
 And some with graceful me-tions
 silver sound,

Praise him with harps, praise him with harps, praise him with harps melodious noise, And gentle psaltry's
 And gentle psaltry's silver sound, Let virgin troops soft timbrels bring, And some with graceful motions dance,
 And some with graceful me-tions
 silver sound,

tr.
 And gentle psaltry's silver sound, Let virgin troops soft timbrels bring, And some with graceful motions dance,
 sound, silver sound,
 ni-ver sound, si-ver sound,
 And some with graceful me-tions
 silver sound,

Anthem. Continued.

91

And some with grace - ful motions dance,

dance, And some with graceful motions dance, Let instruments of various strings, With organs join his praise advance,

With organs join his praise ad -

With or - gans join his praise advance, With or - gans

With or - gans join, his praise advance. With or - gans join,

With or - gans join, With or - gans join, his praise advance, With organs joi -

vance, With organs join, With organs join his praise advance. With or - - - - - gans join, With

Anthem. Continued.

Continued.

join, With or - gans join his praise advance. With or - gans join, With or - gans
With organs join his praise advance, his praise advance, With organs join his praise advance. With or -
n, With organs join, With organs join his praise advance. With or - gans or - gans join, With organs join, With
organs join, With organs join his praise advance, With or - gans join, With
or - gans join, With or - gans join, With organs join his praise advance, his praise ad - vance, his praise advance.
gans join, With organs join his praise advance, his praise ad - vance. With or - gans join his praise ad - vance.
or - gans organs join, With or - gans join his praise advance, his praise advance, his praise advance.
join, With or - gans organs join With organs join his praise advance, his praise advance.

Anthem. Continued.

93

Hal - le - lu - jah, Hal - le - lu - jah, Praise the Lord, A - men, Amen, A - men.

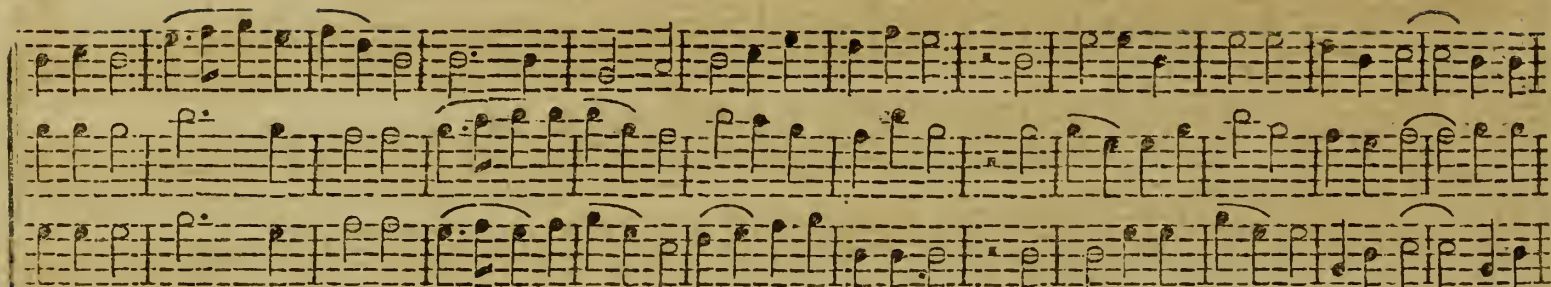
A - men, A - men, A - men.

A - men, A - men, A - men.

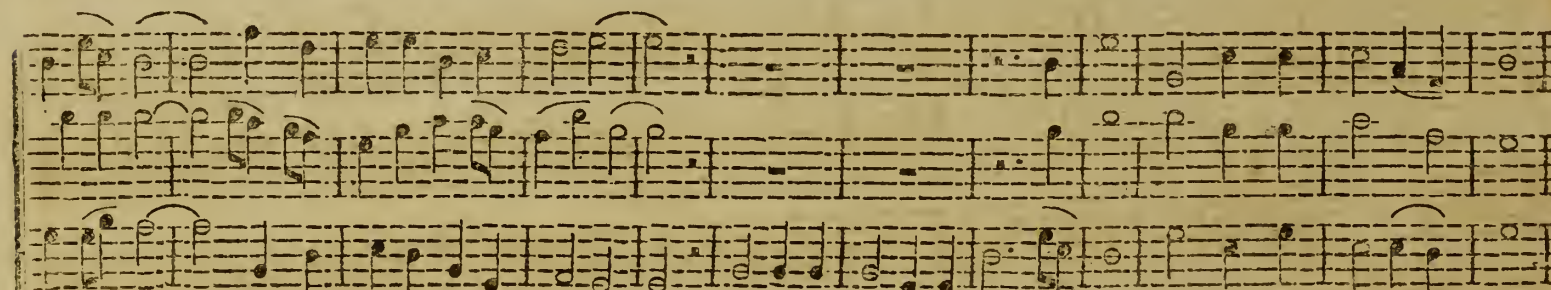
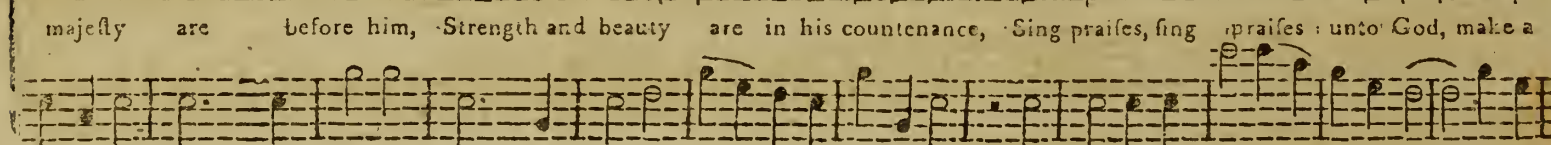
A - men, A - men, A - men.

Dedication Anthem.

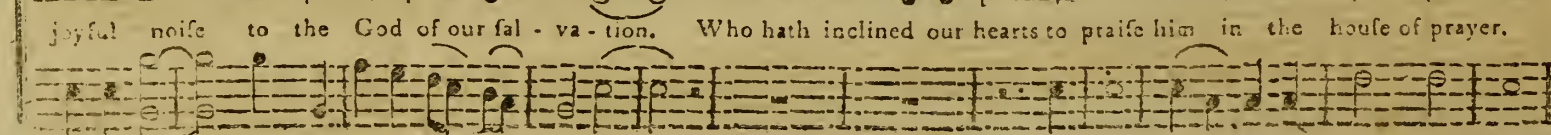
The Lord reigneth, The Lord reigneth let the earth rejoice, let the multitude of the nations be glad, Honor and

Dedication Anthem. Continued.

majesty are before him, Strength and beauty are in his countenance, Sing praises, sing praises : unto God, make a

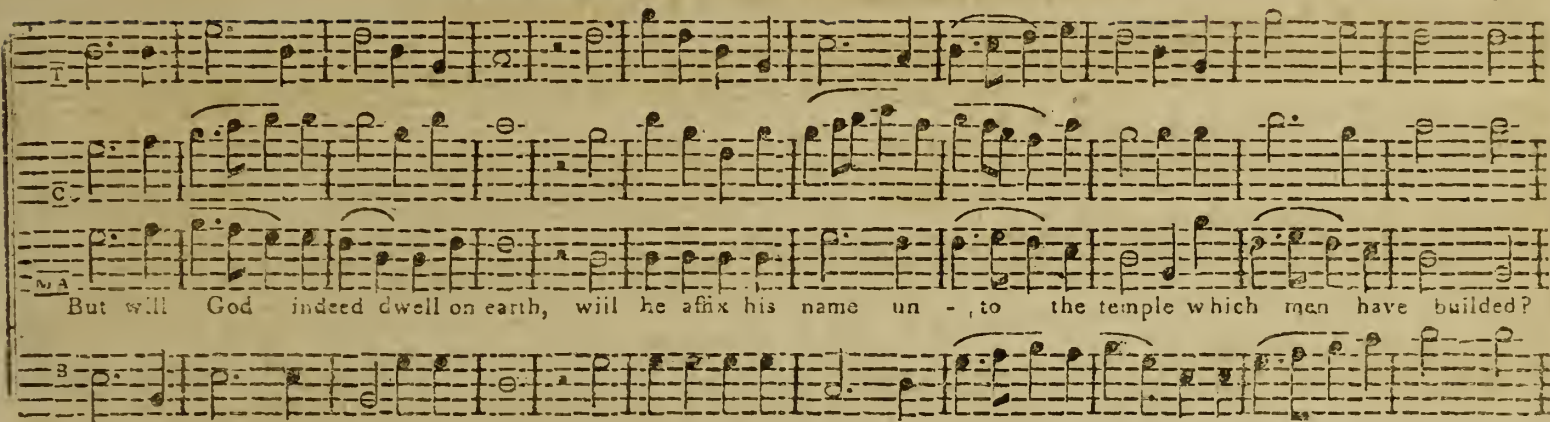


joyful noise to the God of our sal - va - tion. Who hath inclined our hearts to praise him in the house of prayer.

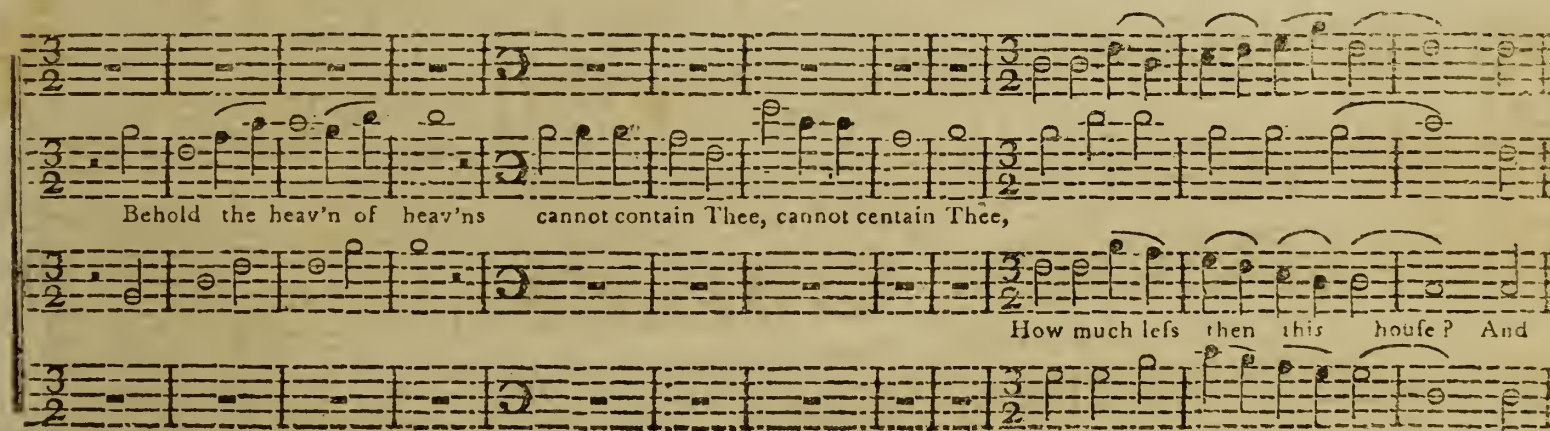


Dedication Anthem. Continued.

95



But will God indeed dwell on earth, will he affix his name un - to the temple which men have builded?



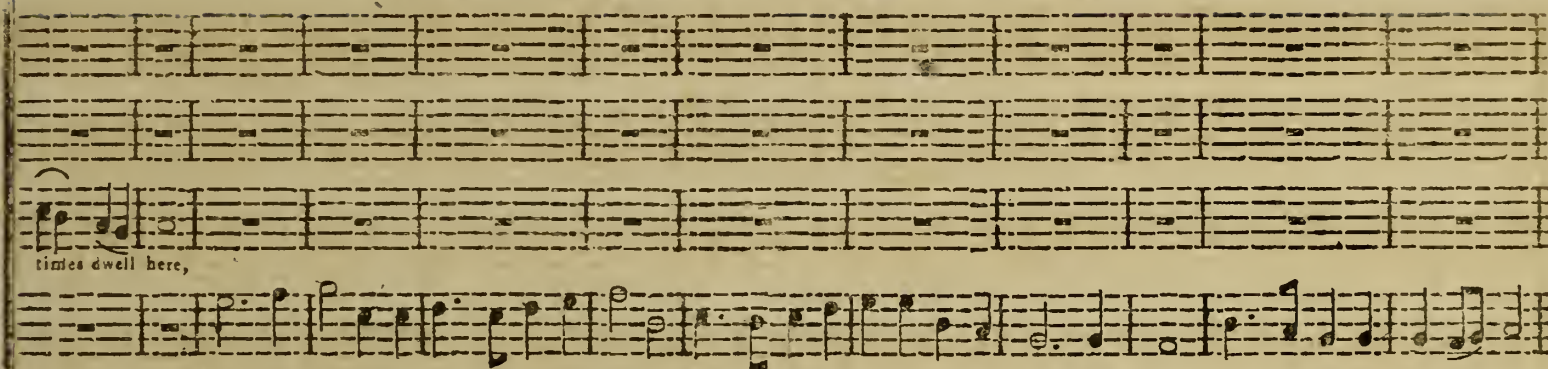
Behold the heav'n of heav'ns cannot contain Thee, cannot contain Thee,
How much less then this house? And

Dedication Anthem. Continued.

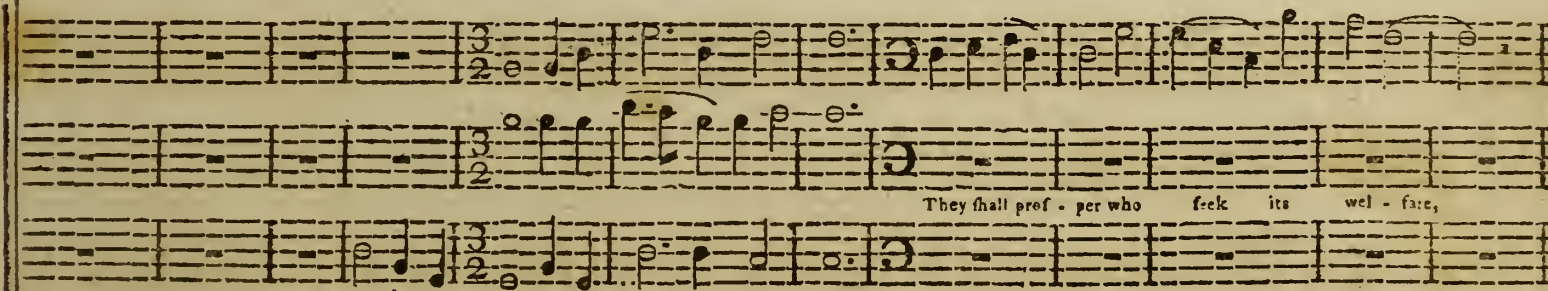
now Lord our eyes are unto Thee for Thy blessing, have Thou respect to the pray'r of Thy servants, *hear,* Thou our supplication, *hear,*
hear, Thou our supplica - tion, *hear*
hear, &c.
 Thou our
hear Thou our suppli - ca - tion, May Thine eyes be ever o - pen to this temple, may Thine honor at all
 Thou our

Dedication Anthem. Continued.

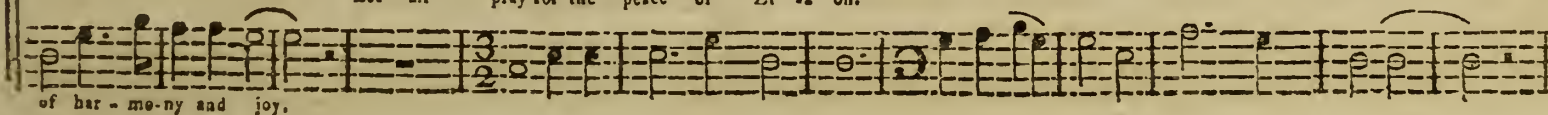
97



May this house which is call - ed by Thy name, And which has been de-vot-ed to the God of peace, Ev - - er be the seat of peace



Let all pray for the peace of Zi - - on.



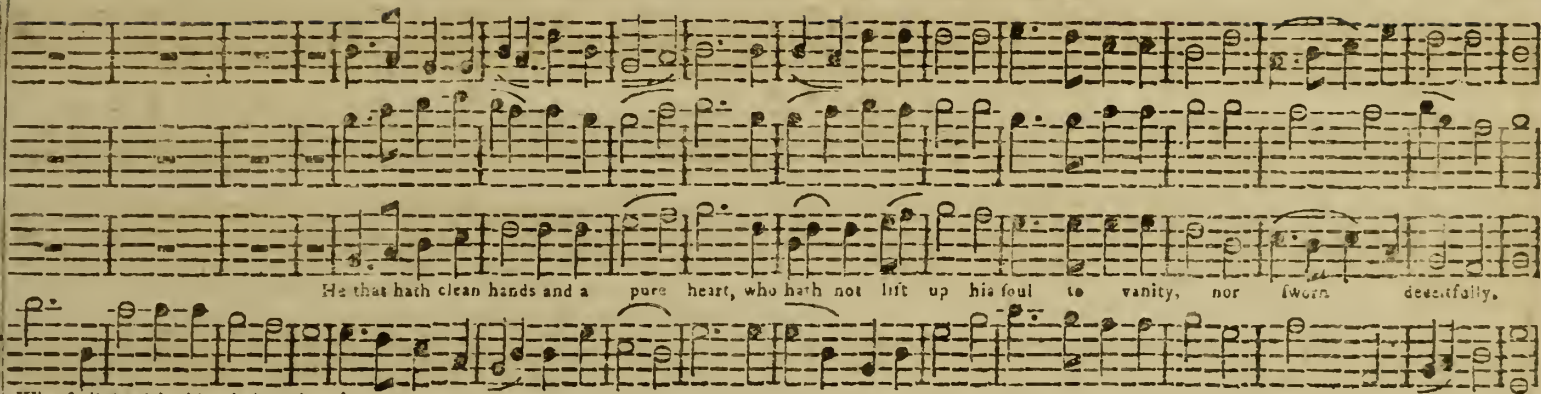
Dedication Anthem. Continued.

May they on sight of this house forget their hatred and be u-nit-ed in the bonds of peace. Peace be within these sacred walls.

Who shall en-ter into the congregation of the Lord,
Peace be within these sacred walls, Love & friendship be ye constant guests.

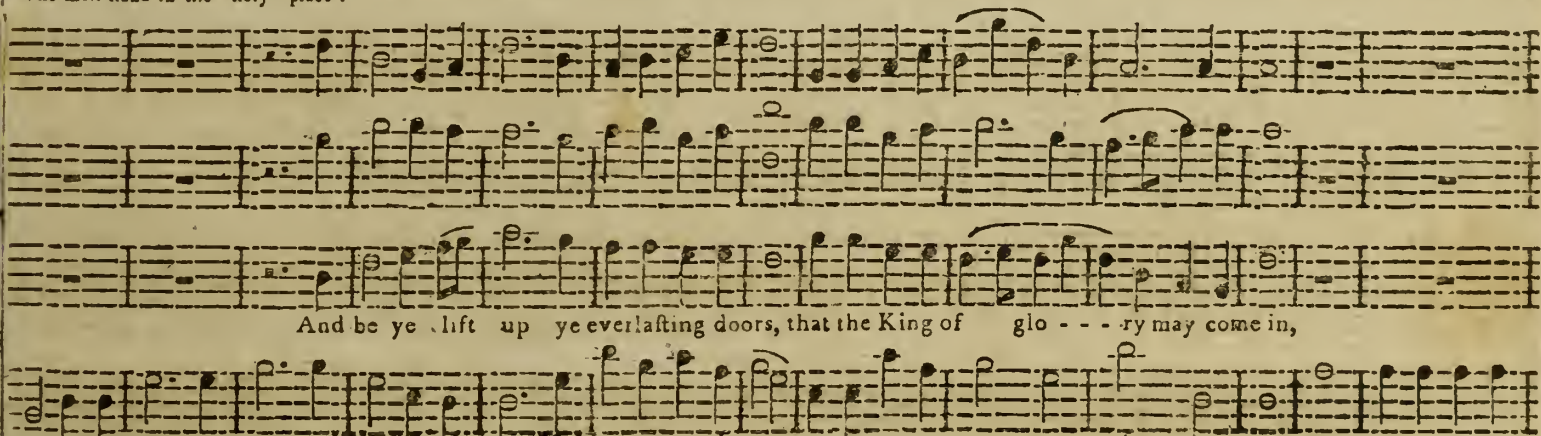
Dedication Anthem. Continued.

99



He that hath clean hands and a pure heart, who hath not lift up his soul to vanity, nor sworn deceitfully.

Who shall stand in his holy place?



And be ye lift up ye everlasting doors, that the King of glo - - - ry may come in,

Lift up your heads ye gates,

Who is this King of

Dedication Anthem. Continued.

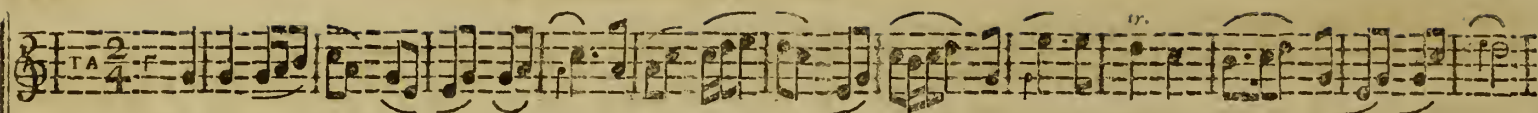
The Lord, The Lord, strong and mighty, strong and mighty, the Lord mighty in Bat - tle, mighty in battle. Lift
glory? Who?

Even, &c.
Lift up your heads,
up your heads O ye gates, Ye ev - er - last-ing doors, that the King of Glory may come in, that the King of
Even lift them up,

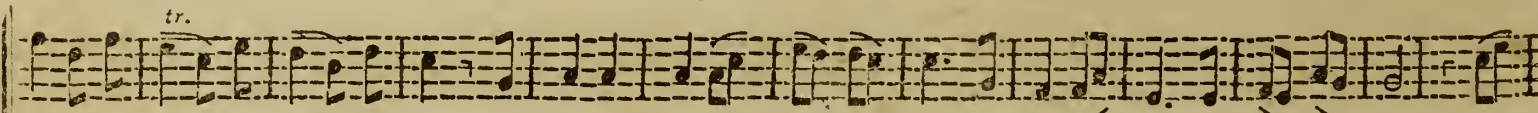
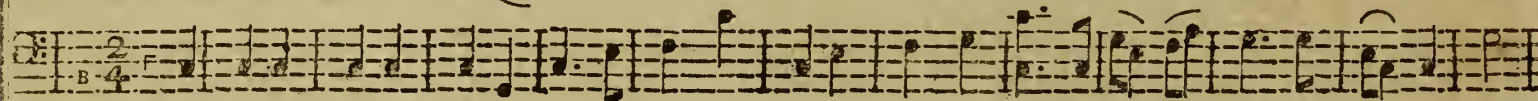
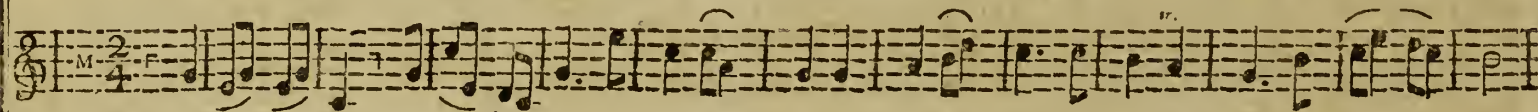
Dedication Anthem. Continued.

101

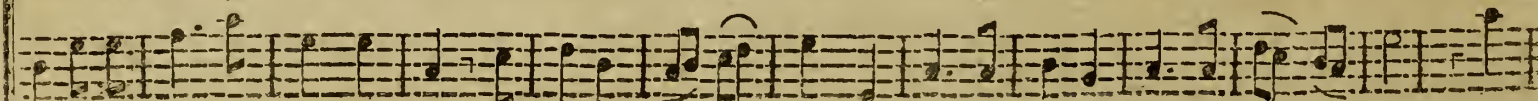
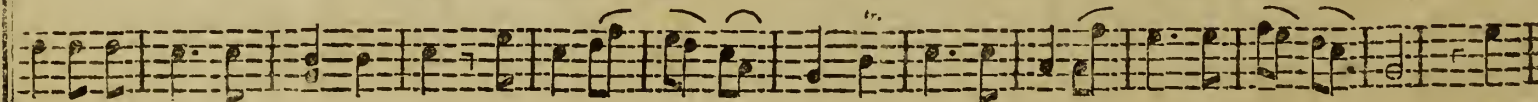
The Lord of hosts, The Lord of hosts,
Glory may come in, That the King of Glory may come in, Who is this King of Glory? The Lord of
Hosts He is the King of Glory, He is the King of Glory, Hal-le-lu-jah, Hal-le-lu-jah, Amen, A - - men.



From all that dwell below the skies, Let the Cre - a - tor's praise arise, Let the Re - deem-er's name be sung,



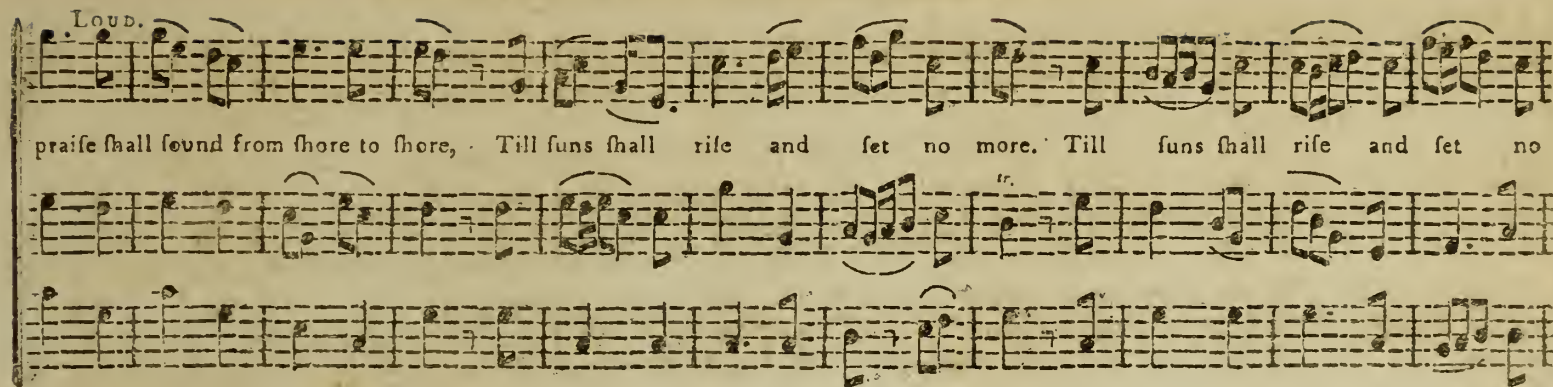
Thro' ev'ry land by ev'ry tongue. Eternal are Thy mercies Lord, Eternal truth attends Thy word, Thy



Verona. Continued.

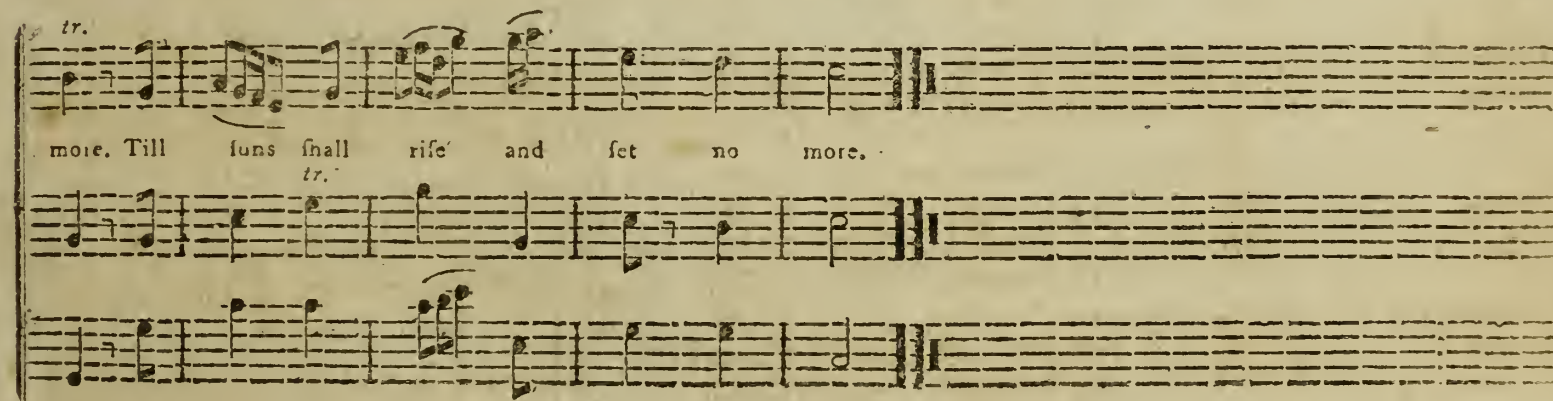
103

Loud.



praise shall sound from shore to shore, Till suns shall rise and set no more. Till suns shall rise and set no

tr.



more. Till suns shall rise and set no more.

tr.

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