Simon

Lydia

Simon Lathrop's Liston

Singing Lira. March

Pub. Oct. A 1810

Price 75 Cents

Simon Simon Lathrop Liston

HARMONIA CŒLESTIS:

HARM C A COLLECTION OF

CHURCH MUSIC,

IN *TWO, THREE,* AND *FOUR* PARTS.

WITH WORDS ADAPTED TO EACH, COMPREHENDING NOT ONLY THE METRES IN COMMON USE, BUT THE PARTICULAR METRES, IN THE *HARTFORD COLLECTION* OF *HYMNS*;—THE TUNES CORRECTLY FIGURED FOR THE ORGAN AND HARPSICHORD.—WITH AN INTTODUCTION TO MUSIC.

Chiefly collected from the Greatest Masters in Europe, and never before printed in America.

BY JONATHAN BENJAMIN.

NORTHAMPTON: PRINTED, *Typographically, by* ANDREW WRIGHT,
FOR OLIVER D. & I. COOKE, BOOKSELLERS, *HARTFORD.—Sept.* 1799.

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ADVERTISEMENT.

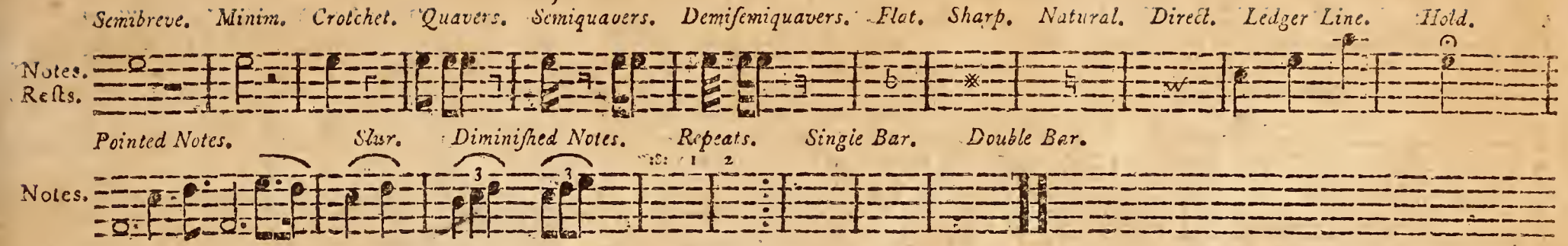
AT the repeated importunity of a great number of Muſical Friends, this work have been undertaken. The greateſt pains have been taken to ſelect ſuch tunes as ſhould be uſeful in PUBLIC WORSHIP; and at once unite *ſimplicity*, *variety*, and *ſublimity* of ſtyle: How I have ſucceeded, the public will judge.

The works of HANDEL, GIARDINA, PURCELL, MADAN, MILLGROVE, ARNOLD, &c. &c. will recommend themſelves.—The public are aſſured that they are printed verbatim from the original copies.—There are a number of tunes of *American* compoſition in this work, but for certain reaſons, the Authors have not credit for them.

The leading part, or AIR, in the following tunes, is generally next the Baſs, which ought to be performed by the Firſt Treble; as there is not, perhaps, one proper Tenor voice to an hundred ſingers, that can reach the compaſs of an octave, and do every note juſtice in the Tenor: But if they perform the Seconds, or upper part, together with the Second Treble, the muſic will be much more full and complete.

N. B.—The reaſon that there is no reference as to the words, is, that the whole of thoſe excellent Hymns, may be found in the *Hartford Collection*, now publiſhing, by the Rev. Meſſrs. STRONG, FLINT, & STEWART, the profits of which are for the benefit of the MISSIONARY SOCIETY.

Of the CHARACTERS *in* MUSIC.



A Flat, set at the beginning of a tune, sinks every note on that line or space half a tone. When set before any note in the tune, sinks every note on that line (in the bar,) half a tone.

A Sharp has the contrary effect from that of a Flat.

A Natural, set before a note that was made flat or sharp at the beginning, restores it to its primitive sound. When this character is continued through a strain, or any number of bars, it takes off the power of the flat or sharp, and ought to be performed in its original key.

A Direct points to the first note in the next line.

A Ledger Line is added when notes ascend or descend beyond the stave.

A Hold signifies such note, rest, &c. over which it is placed, should be held somewhat longer than usual, and if performed aright, is very graceful. Let the voice come on to the note very soft, and swell the note in the middle, and let your voice ease off gradually till it comes to a point; then make a very short pause—the beat in the mean time should be stopped, or held in such a manner that the performers may again take beat from the leader.

A Point on the right side of a note, adds to it half its length—a semibreve will be equal to three minims, &c.

A Slur is drawn over or under as many notes as are to be sung to one syllable.

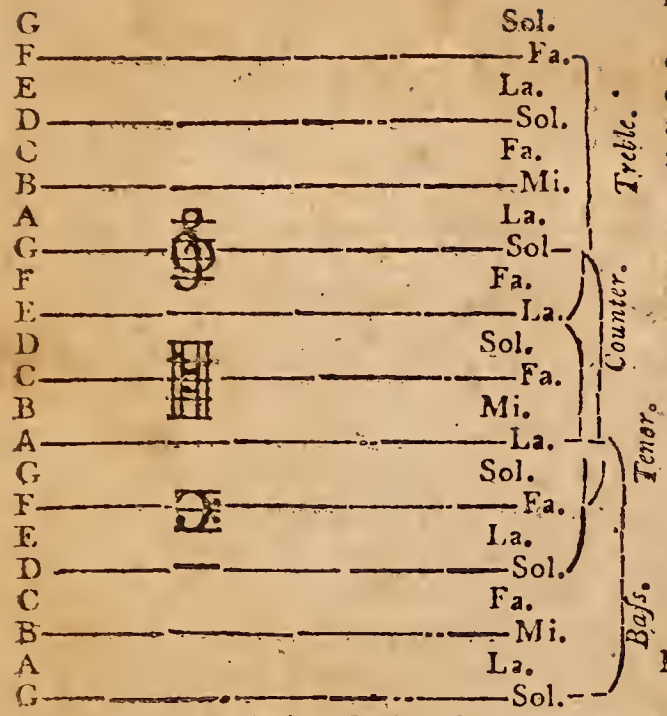
Diminished Notes, are performed three in the time of two of the same kind, without the figure.

A Repeat directs that the strain be sung over again. The figures 1, 2, directs you to sing the note under figure 1, before the repeat, and under figure 2 after the repeat, after passing that under figure 1.

A Single Bar is used to divide the notes into regular divisions, according to the measure note of the movement.

A Double Bar is used to distinguish the lines of a Psalm Tune, or the movements of an Anthem.

THE GAMUT.



To understand this Scale, observe the first letter G, in the Bass is made the Ground of all Music. The General Scale of Music is three octaves; all above are called notes in Alt, and all below double— and should they be continued to ever so many, yet they are but a repetition of the first 7 Letters and their sounds.——Note also, in the Gamut not only how the parts are taken out, but also the Cliffs, which are a 5th. from each other, and show the different parts of the Music.

A SEMIBREVE, is equal to

Two MINIMS,

Four CROTCHETS,

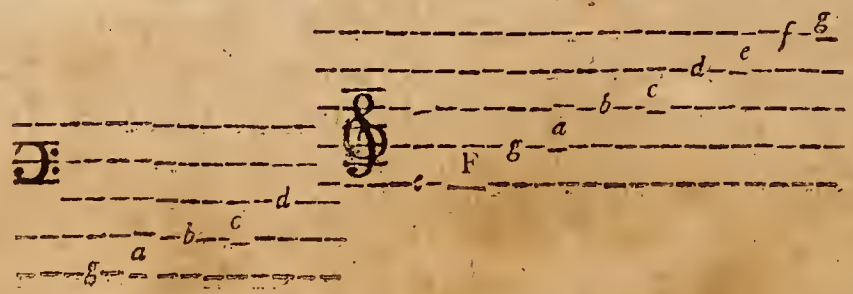
Eight QUAVERS,

Sixteen SEMIQUAVERS,

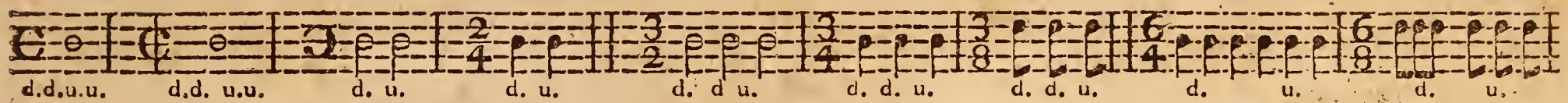
Thirtytwo DEMISEMIQUAVERS.

N. B. The rests of the respective notes are silent in the same proportion, except a Semibreve rest, which fills a bar in every species of time.

The following SCALE unites the F and G Cliff, which is used in the following work.



Of the MOODS *of* TIME *and their* MEASURE NOTES.



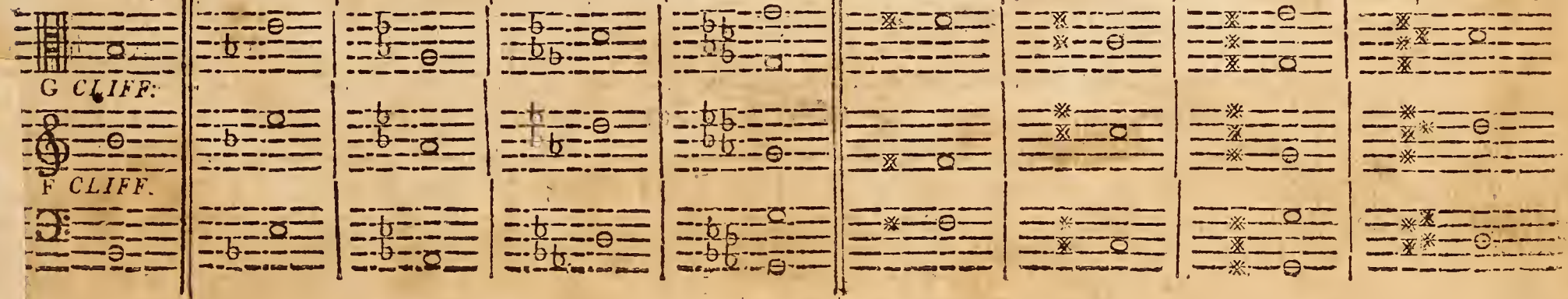
THE length of time in each bar I shall leave to the discretion of the performer.—The words, if properly adapted, will be the best guide, both as to the stile and time of performance. In beating Common time, you are always to move your hand twice down and twice up, in each bar, unless the movement be very brisk, then once down and once up will be sufficient. Treble time is beat twice down and once up in a bar. Compound, one down and one up in a bar.

When there is neither Flat ♭ nor Sharp, ♯ placed at the beginning of the tune, Mi is in B.

But if B be flat, Mi is in	E	If F be sharp, Mi is in	F
If B and E be flat, Mi is in	A	If F and C be sharp, Mi is in	C
If B, E, and A, be flat, Mi is in	D	If F, C, and G be sharp, Mi is in	G
If B, E, A, and D, be flat, Mi is in	G	If F, C, G, and D be sharp, Mi is in	D

TRANSPOSITION.

Example by Flats. *Example by Sharps.*



First, You are to consider that Mi is the governing note, and comes but once in an octave. Your natural sharp key note next above, and your natural flat key note next below it.

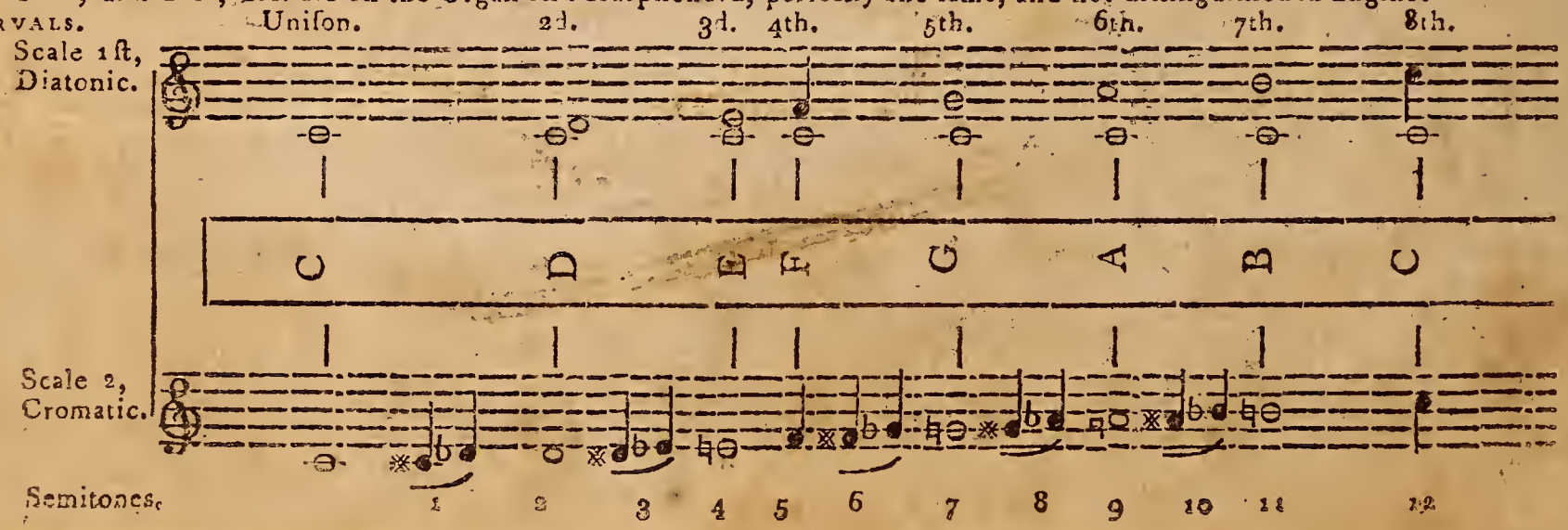
Secondly, Your Mi is always a sharp note, hence the reason of placing the first Flat on that line or space, which changes Mi to E—for Mi must be removed by Flats, a Fourth above, or Fifth below, that the natural semitones may be kept in regular order. The next Flat must be placed on E, the Fourth above or Fifth below, will place Mi on A, &c. &c.——Your sharps must be added a Fifth above, or Fourth below, that the semitones may keep their regular order: therefore the first Sharp is placed on F, the second on C, &c. your Mi always being with the last Sharp. Thus may Mi be artificially removed to any of the six letters of the scale, (and when sung or played aright will be the same in effect) till it comes back to its original place.

INTERVALS.

An Interval is the distance between any two notes, as to acuteness or gravity, *i. e.* high or low. They are not all equal as they appear upon the stave—some are called whole, and others semi, or half tones, having nearly the same proportion as the inch and half inch. The natural scale contains only two semi tones, viz. between B and C, and E and F—or between Mi, Fa and La, Fa; but the whole may be divided into semi tones, as in Scale 2nd.

From Scale 1st, observe, That the upper notes are those of the Diatonic or natural scale of Music, the whole tones being expressed by Semibreves, and the semi tones by Crotchets.

Scale 2nd, shews the octave artificially divided into semitones (called the Cromatic scale) and the two black notes slurred together as C, ✕, and D b, F ✕, and G b, &c. are on the Organ and Harpsichord, perfectly the same, and not distinguished in singing.



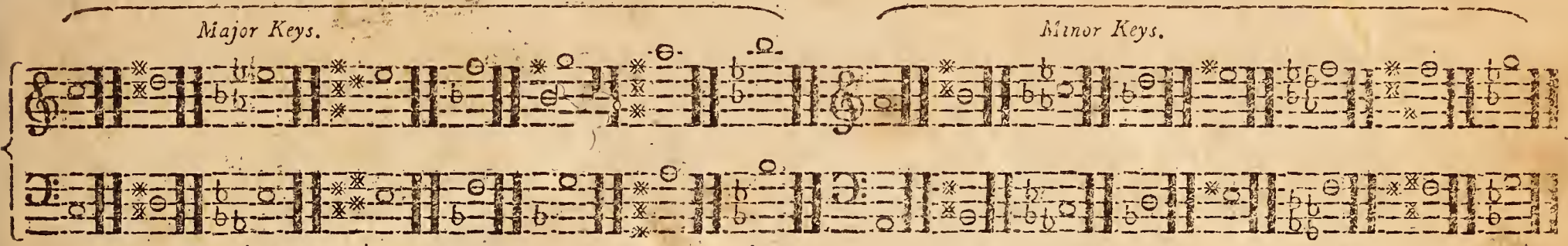
Of the KEYS *in* MUSIC.

A Key is a certain note in every piece of music, to which the whole is related and on which all the rest depend. This is always the last note of the Bass—whenever this key, tone, or sound is lost, the whole composition immediately runs into confusion.

There are but two Natural or Primitive keys in music, viz. C, the sharp or Major, and A, the flat or Minor Key; all the other keys are called artificial. To distinguish these keys, suppose your Key is C, count the number of semitones in the first third, which will be C, D, E, or Fa, Sol, La, which is a Major Third, containing 4 semitones, which determines your music is on the Major Key.

But if your Key is A, your first third will be A, B, C, or La, Mi, Fa, which has but 3 semitones; therefore your key is the Minor—And as your third, so will your 6th and 7th be, whether flat or sharp.

The following scale shows all the Flat and Sharp Keys commonly used.



In the above Scale the Semibreve shows the key.—The Major key is above and the Minor key below mi.—The Octave above is considered the same.—Therefore by examination your key may be ascertained as well in the upper part as in the Bass. Your Major key has four Semitones in the first third 9 Semitones in the 6th and Eleven in the 7th.---The Minor key 3 Semitones in the first third Eight semitones in the 6th and 10 Simitones in your 7th.-- But your third above is sufficient to determine the key.

Of GRACEFUL SINGING.

We now come to the Ornamental parts of Music without some attention to which none can gratify a good Ear Or do Justice to a good piece of Composition.

1st. Let your Gesture be decent and manly: Avoid every thing that may hurt your voice, or offend your hearers.

2d. Take care to have your voice as clear as may be; Open your mouth freely but not wide, take care that nothing is held before the mouth to obstruct the sound.

3d. Choose the part that best suits your voice and remember which part you are performing. The Treble requires delicacy without tameness. The Tenor a medium between effeminate softness and Masculine robustness. And the Bass Gravity, pomp, solidity of voice, and Bold expression

4th. Pay a particular attention to your ſubject. A Man who does not feel, or at leaſt ſeem to feel what he is performing, has no reaſon to expect a by-ſtander will.

5th. Expreſs your Words with all the politeneſs poſſible, without affectation. Imitate the Orator rather than the Clown.

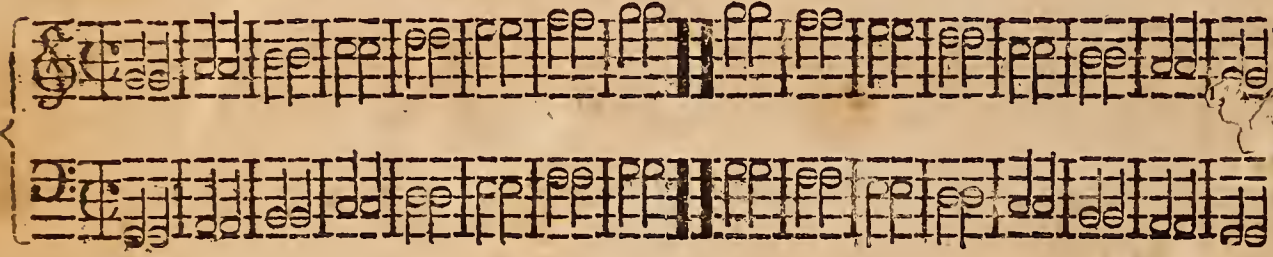
6th. Be careful where you lay your Accent, and here Obſerve that in Common Time, the firſt part requires a full, and the third an Inferior accent. In Treble time the accent is on the firſt third part only.

7th. Notice the parts marked F.---Forte or P. Piano, i. e. loud and ſoft, or any other marks whether they reſpect the tune or time.

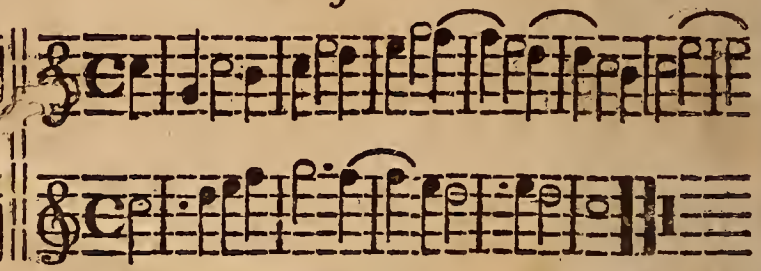
8th. Accommodate your ſtyle of ſinging as much as poſſible to the general Subject of the words.

9th. Never ſing yourſelf out of breath as there cannot be any juſt occaſion for it. Where there are no pauſes you may gain Breath by performing the notes more diſtinct.---But always calculate to have breath ſufficient when moſt wanted.

LESSONS *for* PRACTICE.



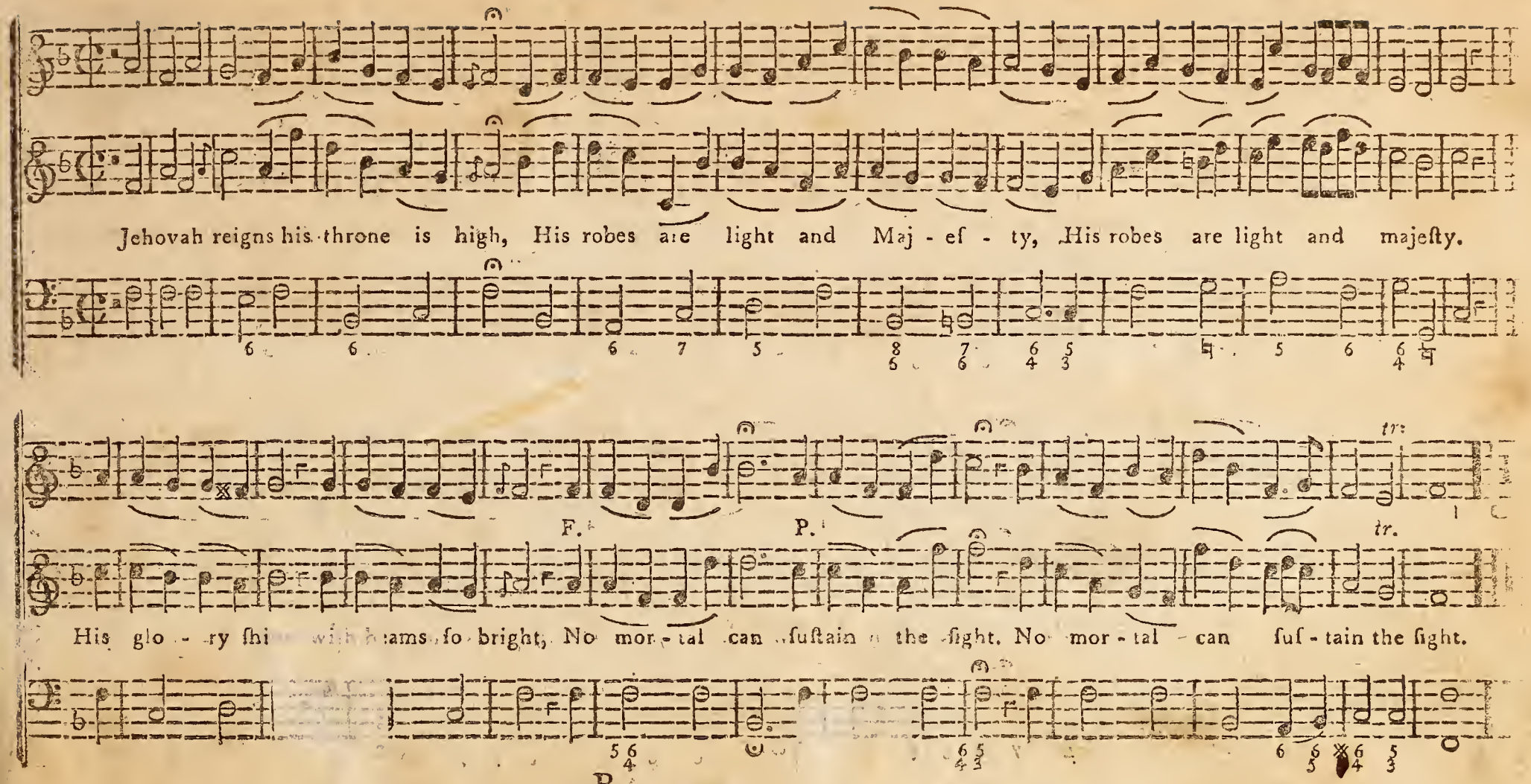
NOTES *of* SYNCOPATION.



Syncopation is when notes are ſo placed that the hand riſes or falls in the middle of the note.

☞ ERRATA.—In the Advertiſement, page 2, line 1 and 2, for *have* read *has*.

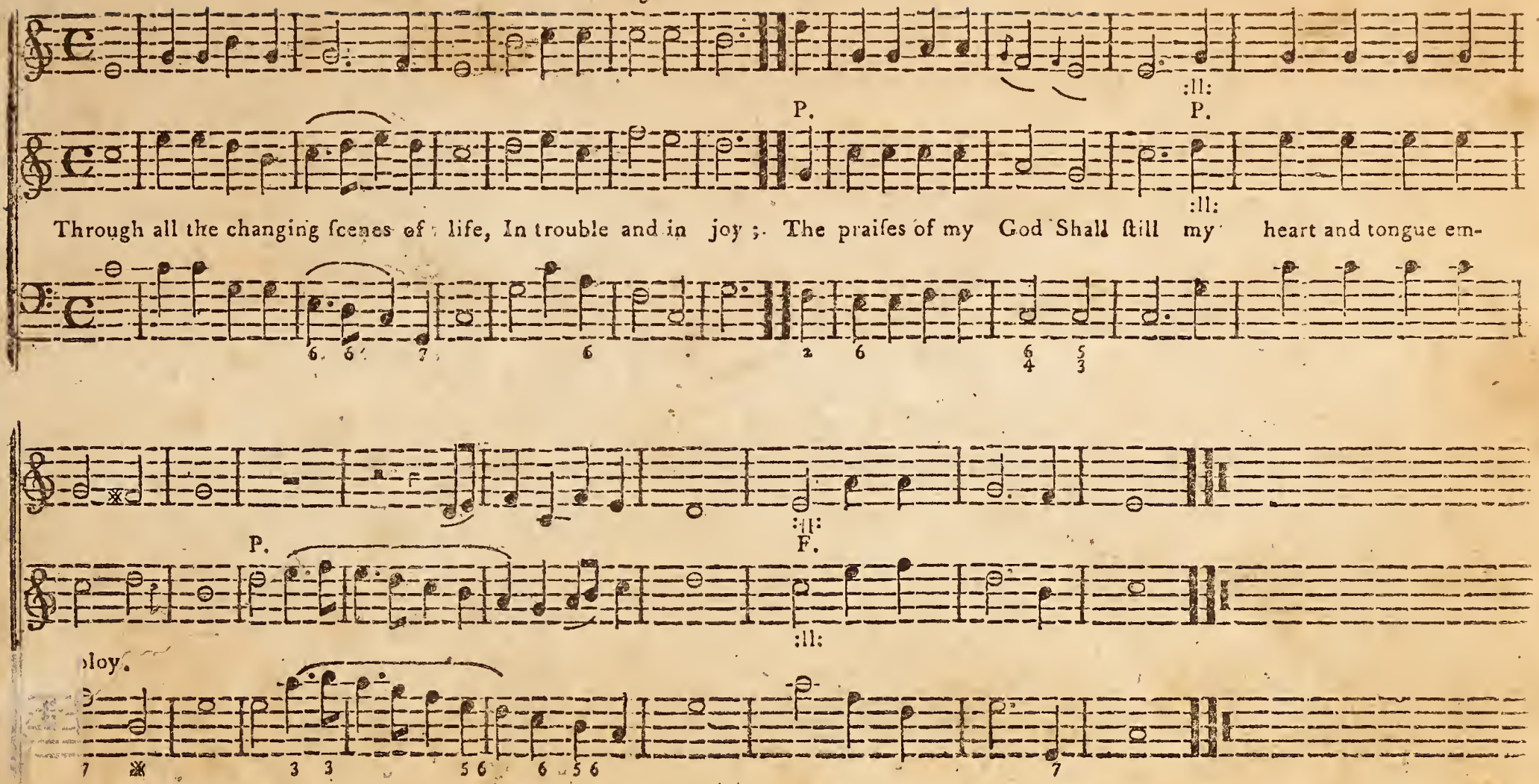
Martin's Lane. L. M.



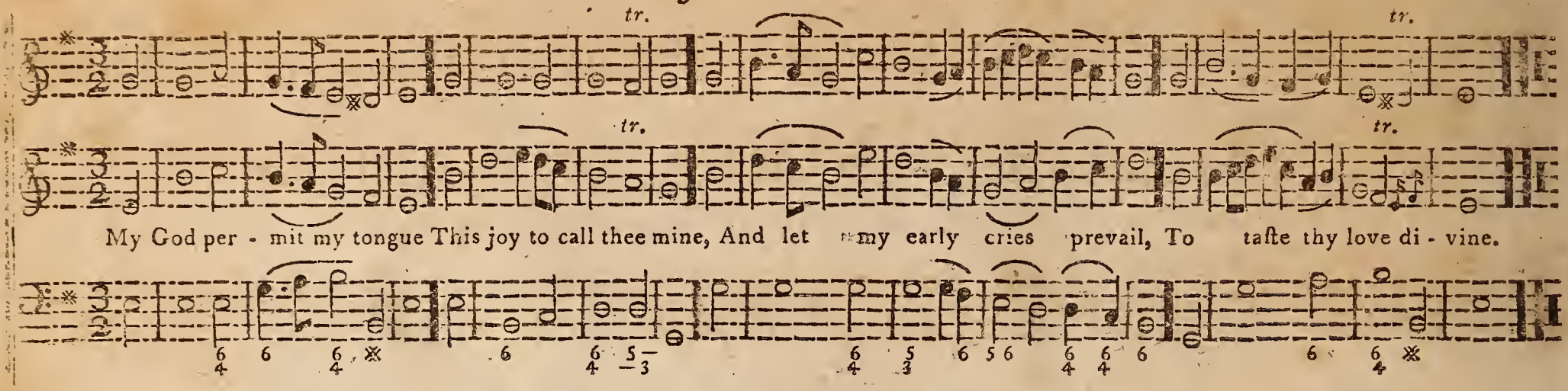
Colnbrook. L. M.

The Lord is come the heav'n's pro - claim His birth, the na - tions learn his name, An unknown ſtar di-

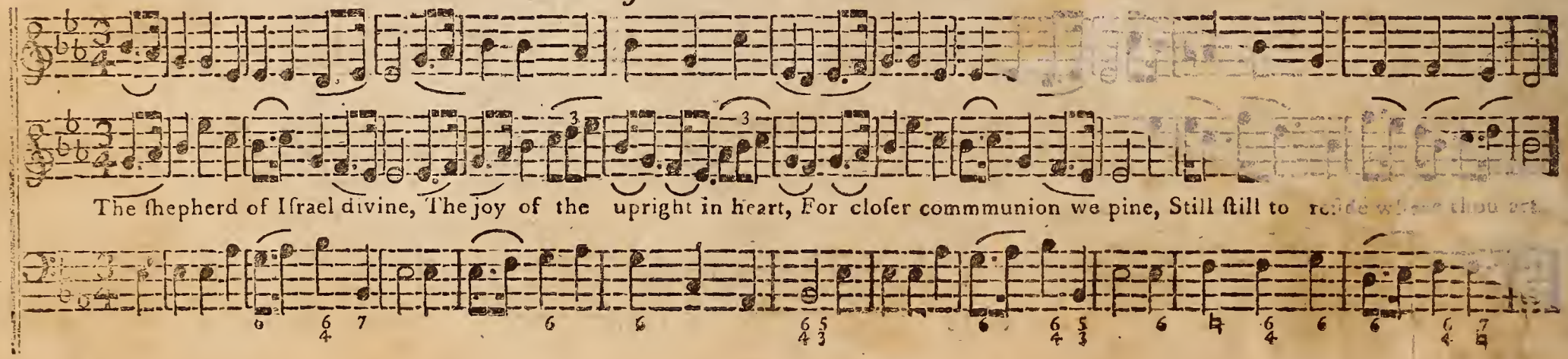
rects the road of eaſ - tern ſag - es to their God. Of eaſtern ſag-es to their God.


:ll:
P.
P.
:ll:
Through all the changing ſcenes of life, In trouble and in joy ;. The praiſes of my God Shall ſtill my heart and tongue em-
P.
:ll:
F.
:ll:
ploy.

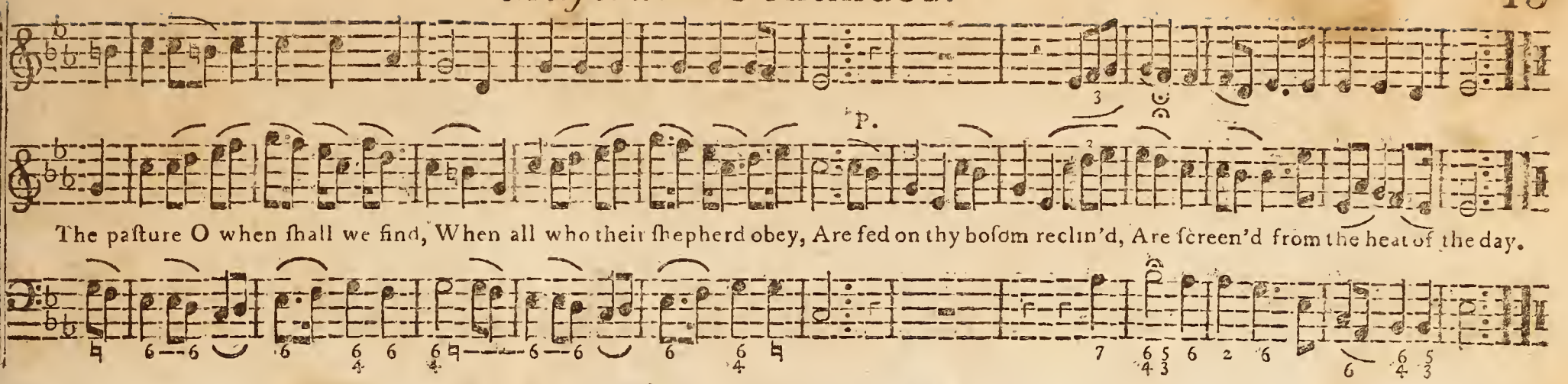
Berkley. S. M.



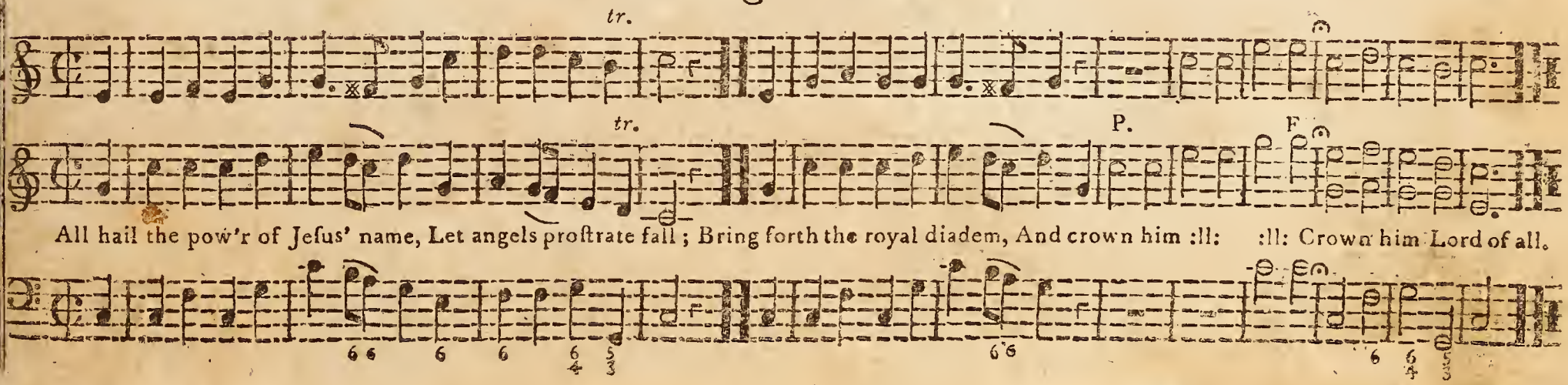
Milford. L. M---D.



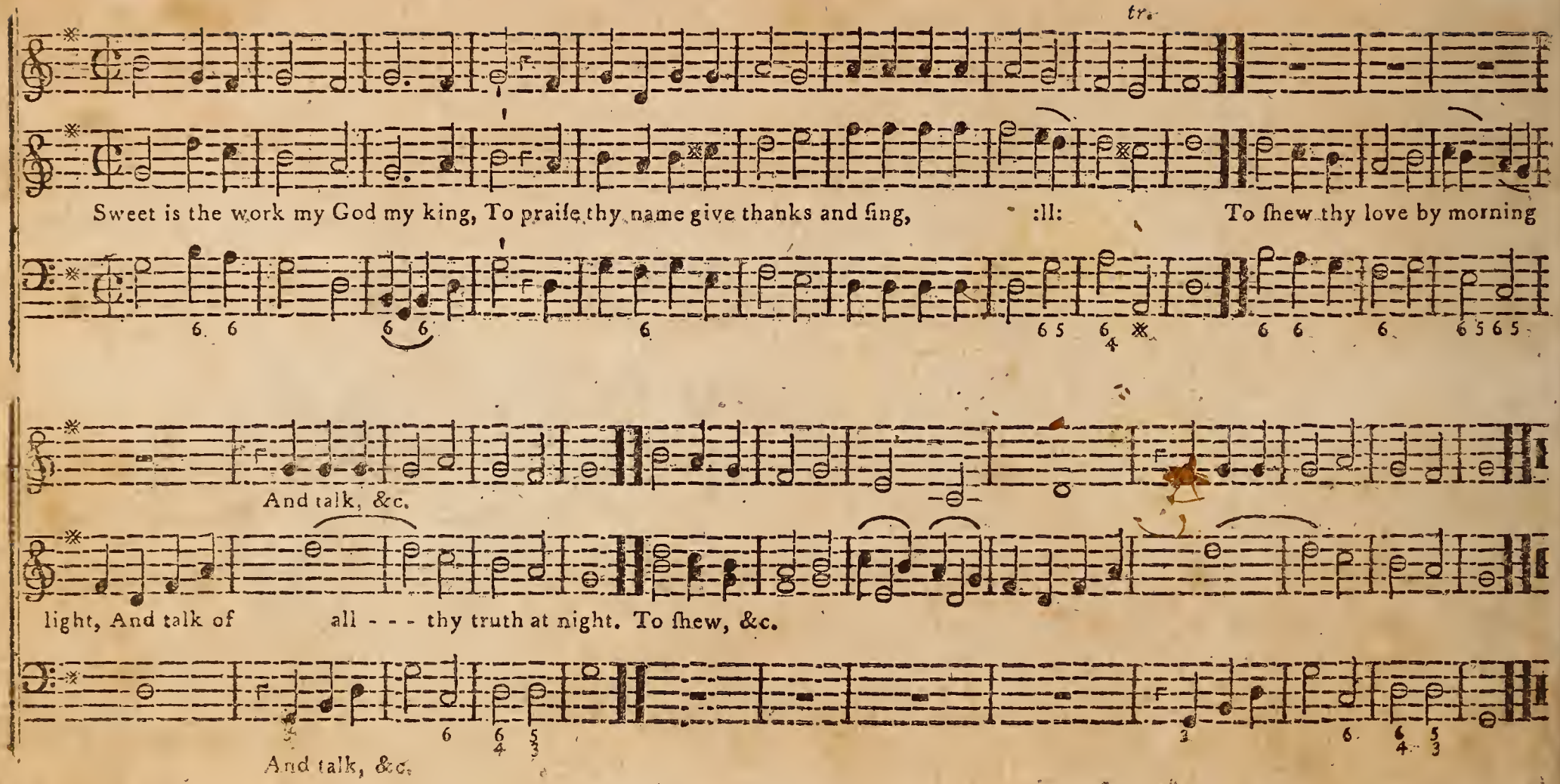
Milford. Continued.



Harborough. C. M.



Bromley. L. M.


tr.
Sweet is the work my God my king, To praiſe thy name give thanks and ſing, :ll: To ſhew thy love by morning
And talk, &c.
light, And talk of all - - - thy truth at night. To ſhew, &c.
And talk, &c.

Lambeth. C. M---D.

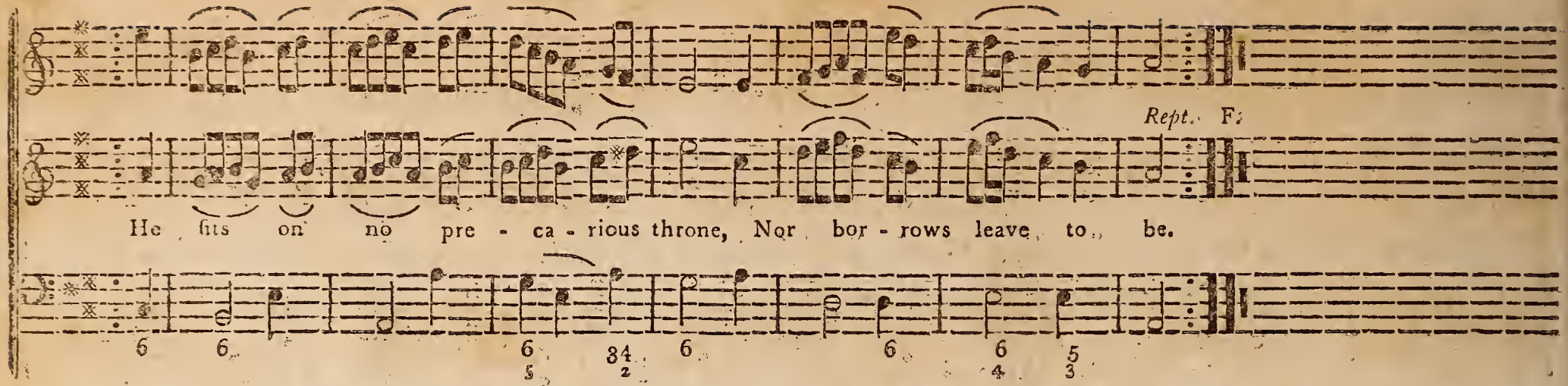
tr.

Keep ſilence all cre-at-ed things, And wait your Maker's nod; My ſoul ſtands trembling while ſhe ſings, The

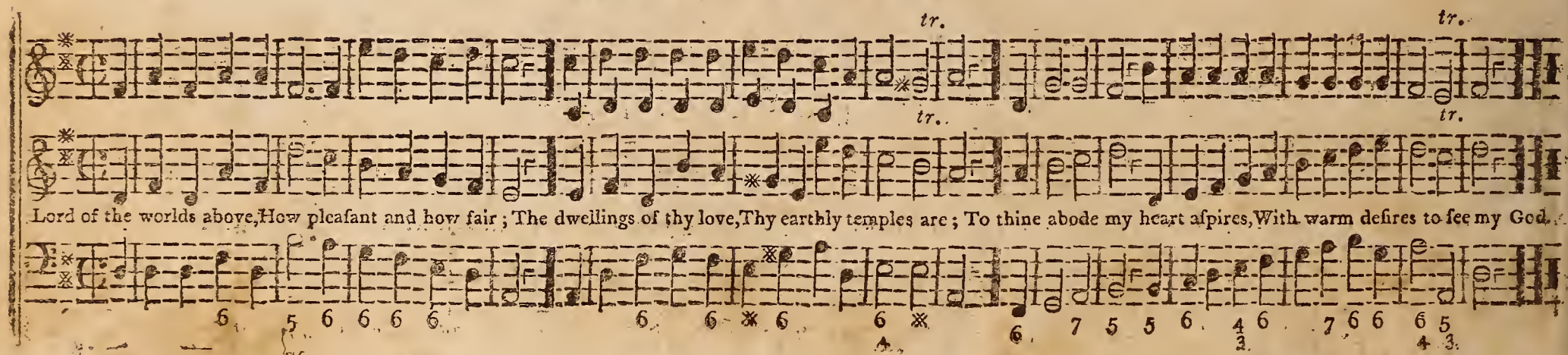
tr. *tr.*

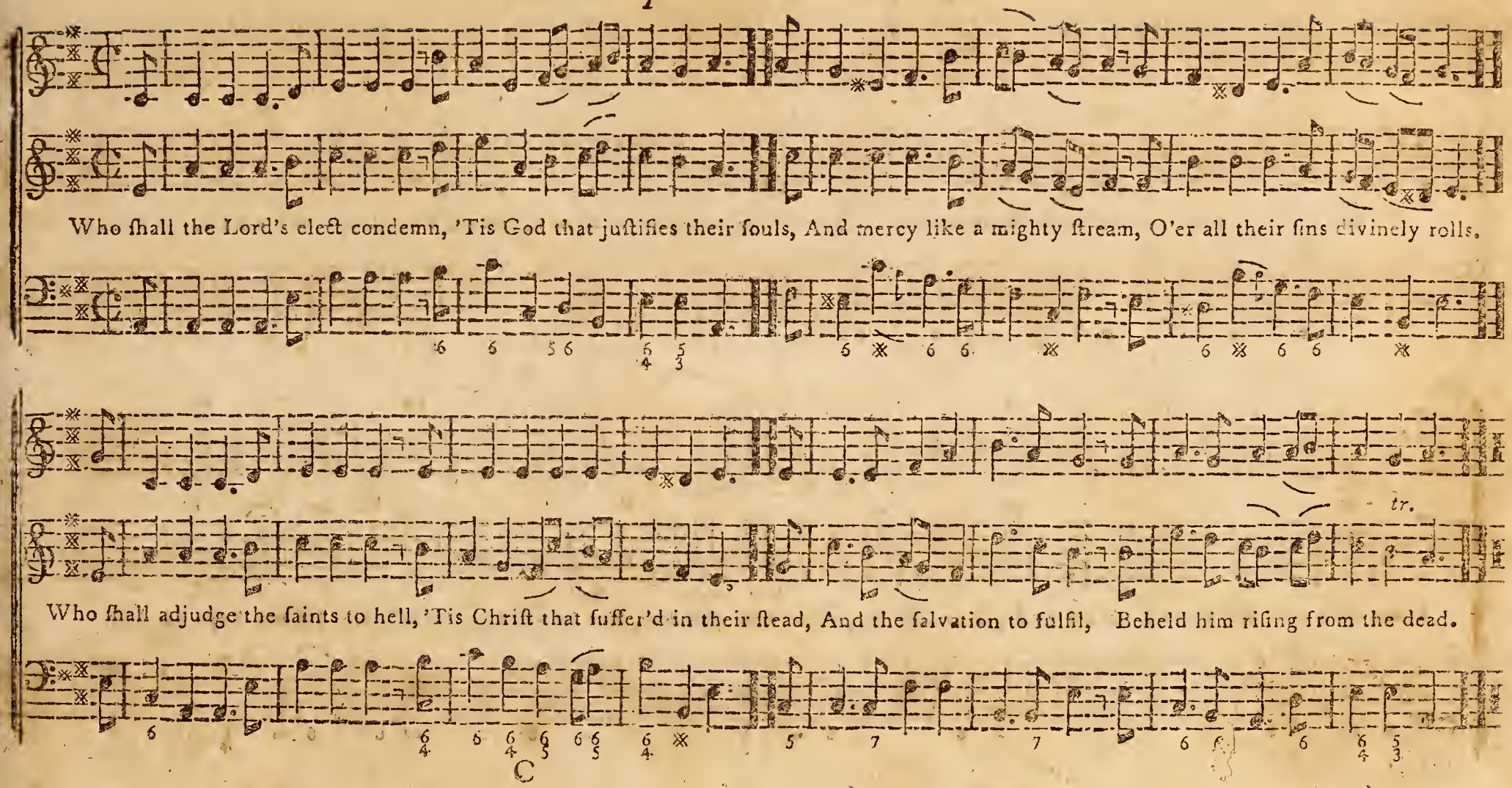
honors of her God: Life death and hell and worlds unknown, Hang on his firm decree.

Lambeth. Continued.



Darnwells. P. M.

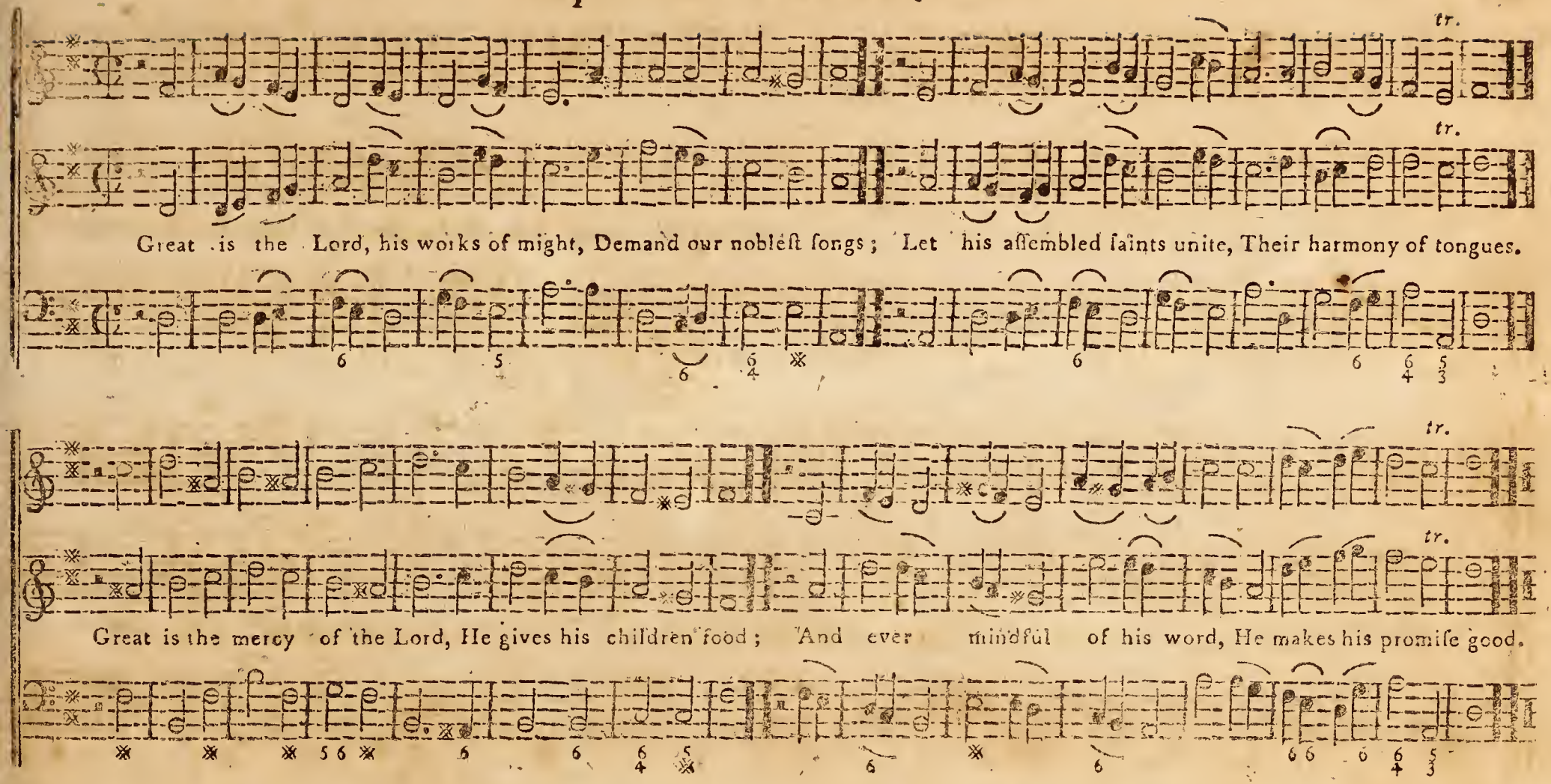



Who ſhall the Lord's elect condemn, 'Tis God that juſtifies their ſouls, And mercy like a mighty ſtream, O'er all their ſins divinely rolls.
tr.
Who ſhall adjudge the ſaints to hell, 'Tis Chriſt that ſuffer'd in their ſtead, And the ſalvation to fulfil, Beheld him riſing from the dead.
C

Knightſbridge. C. M---D.

I'm not aſham'd to own my Lord, Or to defend his cauſe, Maintain the hnnor of his word, The glory of his croſs; Jeſus my God, I

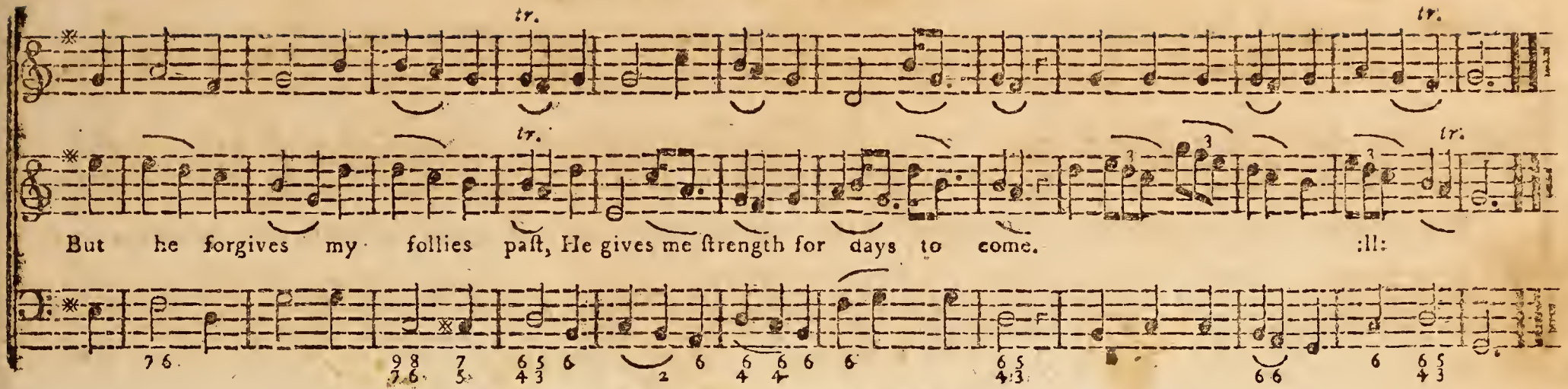
know his name, His name is all my truſt; Nor will he put my ſoul to ſhame, Noı let my hope be loſt. Nor let my hope be loſt.


tr.
tr.
Great is the Lord, his works of might, Demand our noblest songs; Let his assembled saints unite, Their harmony of tongues.
tr.
tr.
Great is the mercy of the Lord, He gives his children food; And ever mindful of his word, He makes his promise good.

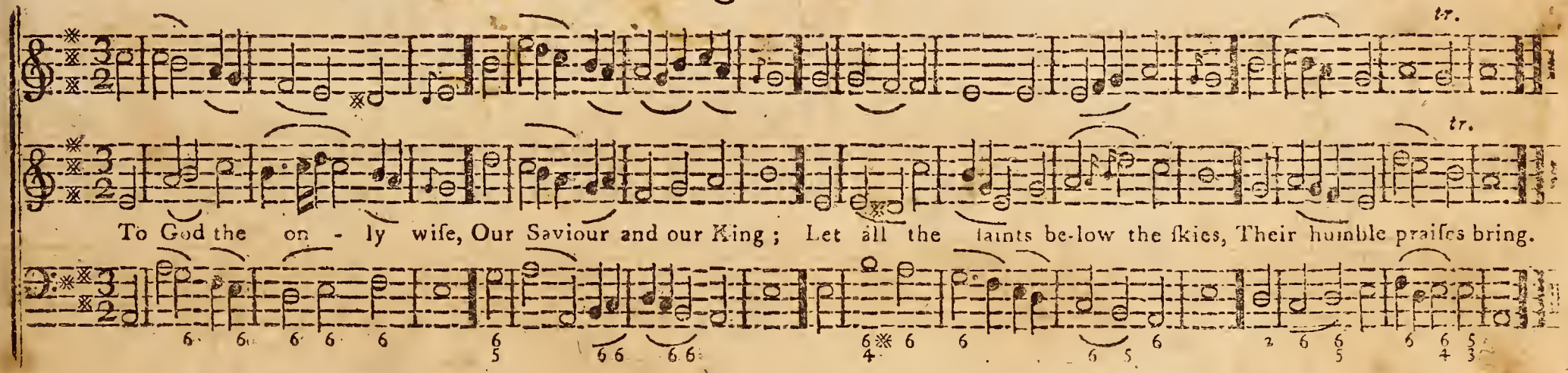
Fulham. L. M---D.

Thus far the Lord has led me on, Thus far his pow'r prolongs my days; And ev'ry ev'ning shall make known,

Some fresh memorial of thy grace. Much of my time has run to waste, And I per - haps am near my home;



Southborough. S. M.



Georgia. C. M---T.

Now to the Lord that once was flain, Be endlefs bleffings paid. Salvation, glory joy remain, Salvation, glo - ry joy remain, For-

ever on thy head. Salvation, glory joy remain, For-ev - er on thy head. Forever, ev - er ev - er ev - er on thy head.

Affect. Pia.

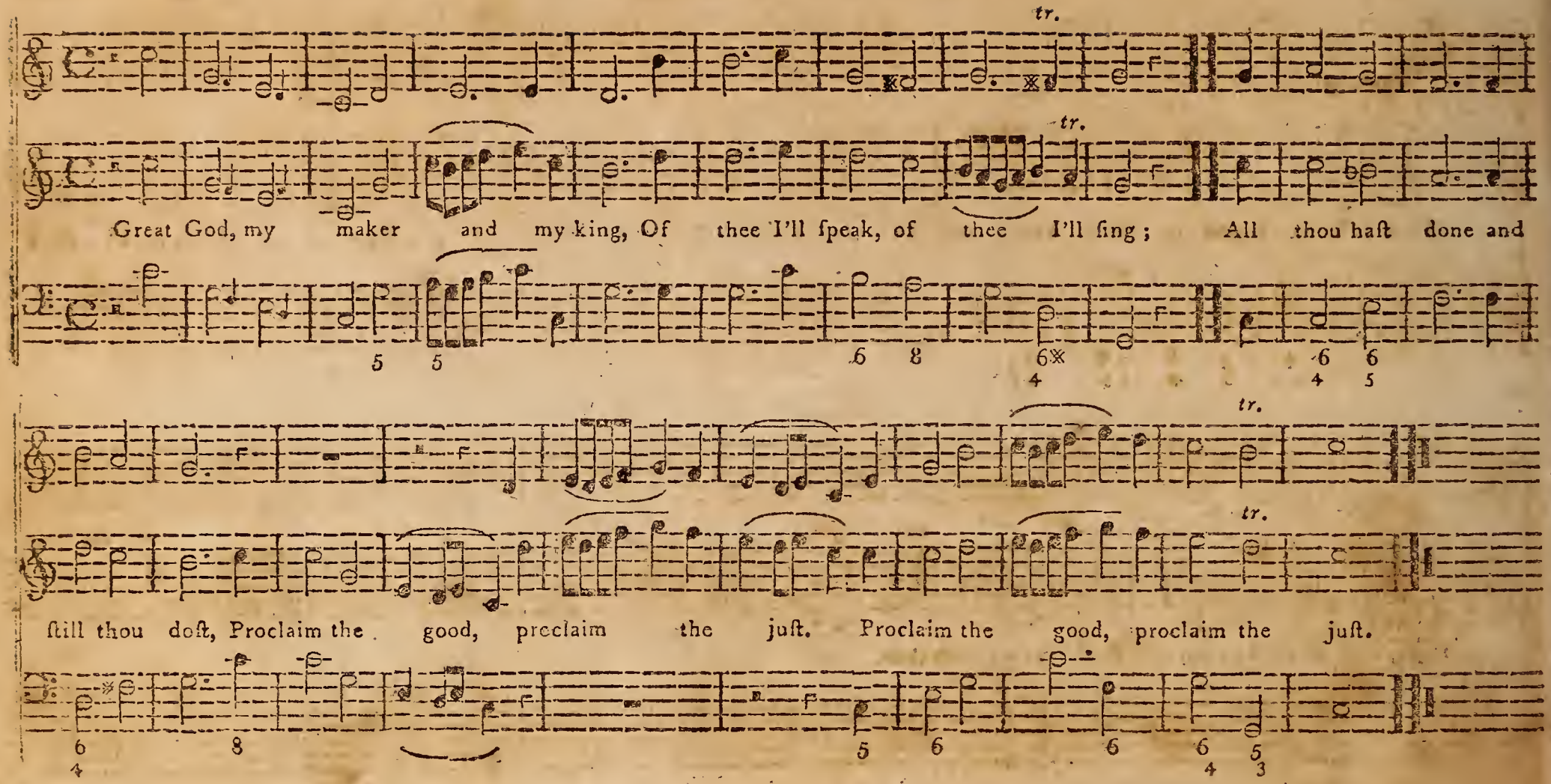
Thou haſt re-deem'd us by thy blood, And ſet the priſner's free; Haſt made us kings and prieſts to God, And we ſhall

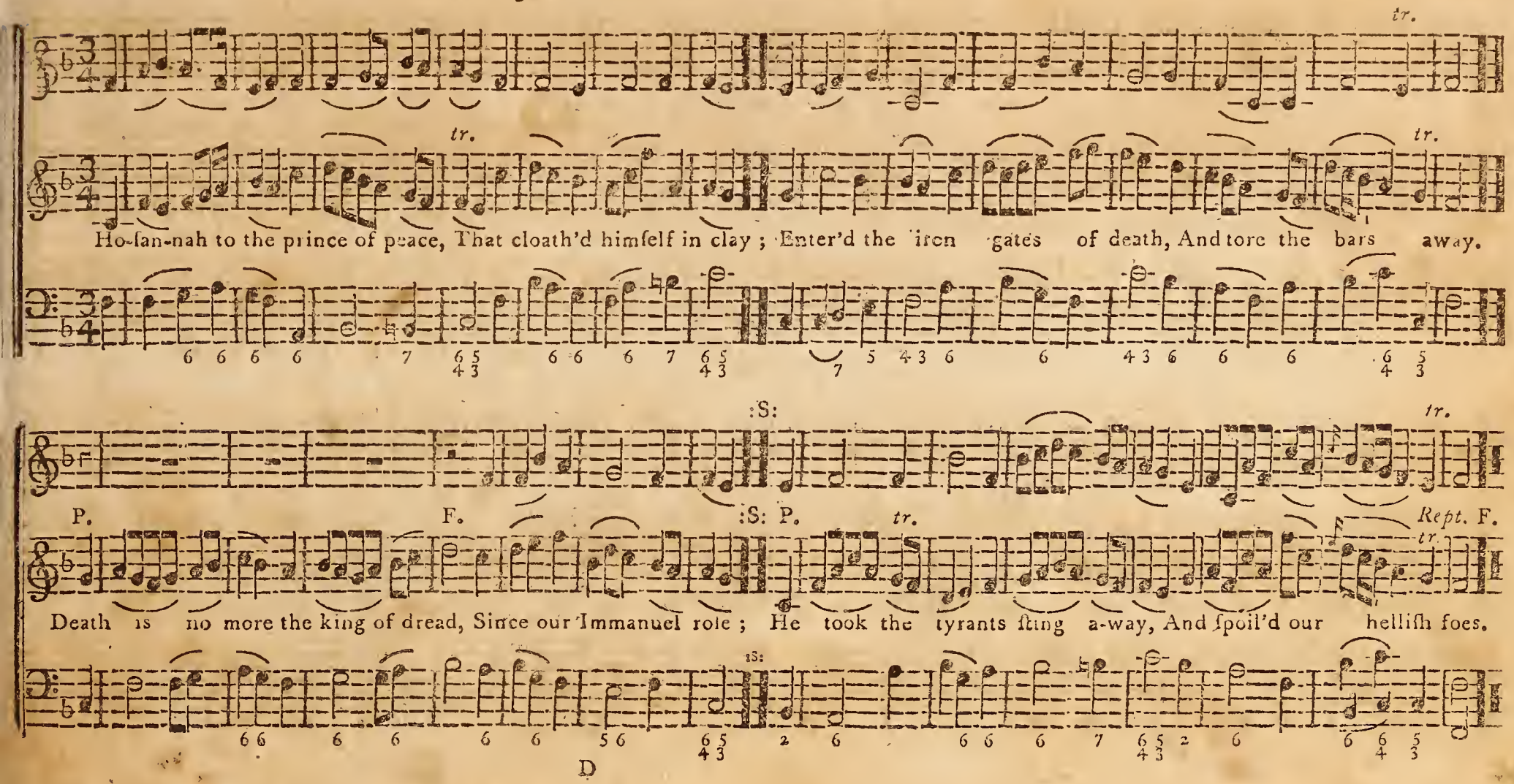
tr. Sym. *tr. Da Capo.*

reign, And we ſhall reign, ſhall reign with thee.

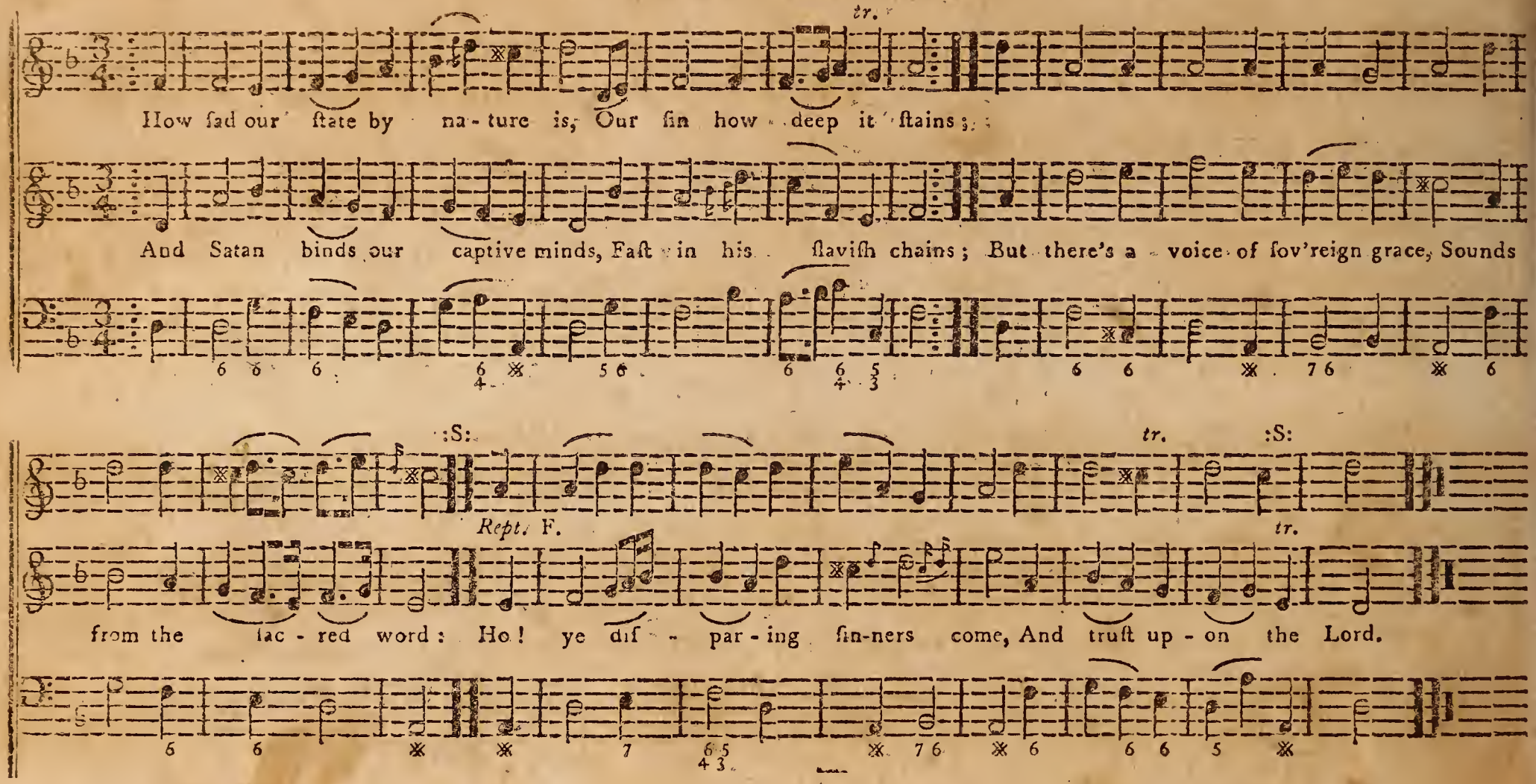
Da. Capo

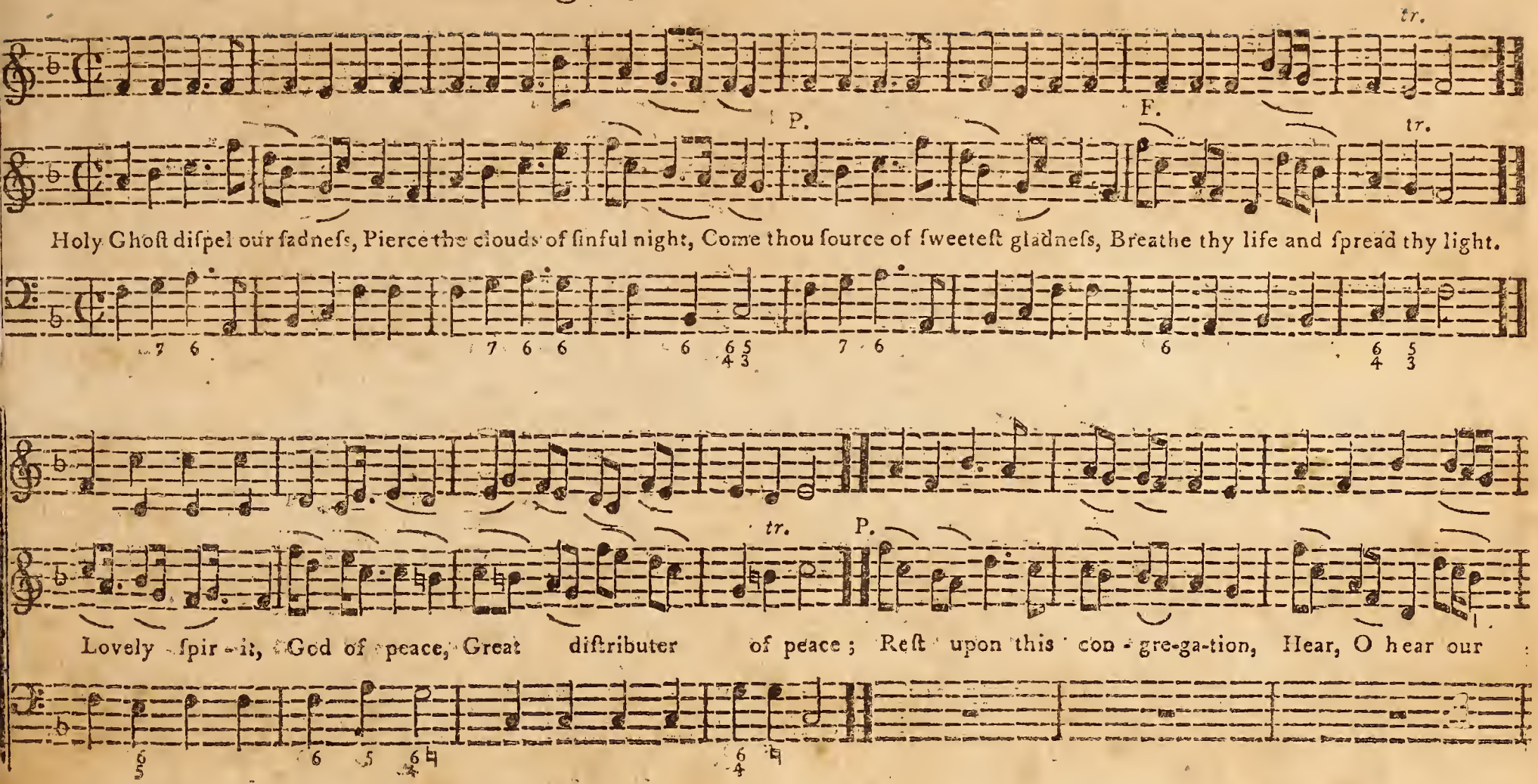
Kimbolton. L. M



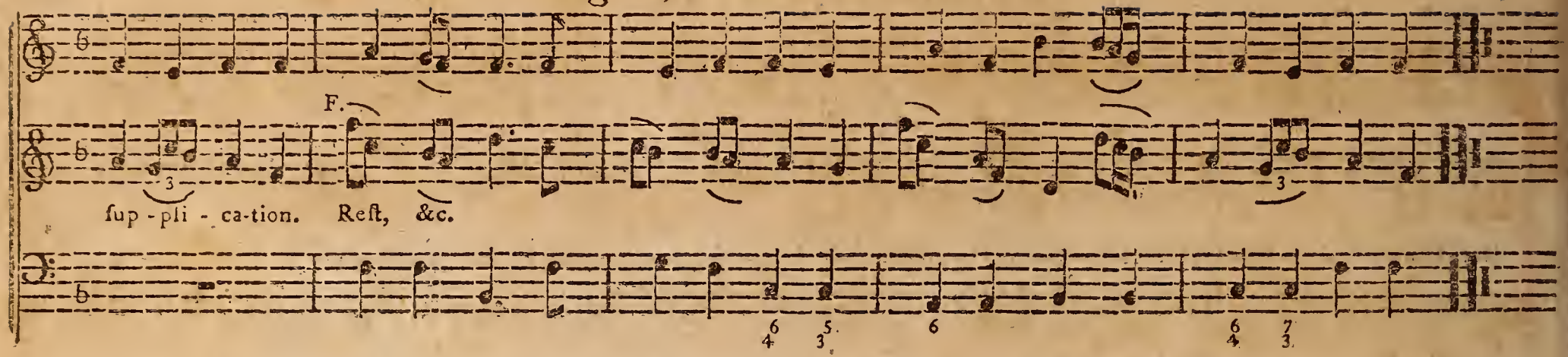

tr.
Ho-ſan-nah to the prince of peace, That cloath'd himſelf in clay ; Enter'd the iron gates of death, And tore the bars away.
:S:
P.
F.
:S: P.
Rept. F.
Death is no more the king of dread, Since our Immanuel role ; He took the tyrants ſting a-way, And ſpoil'd our helliſh foes.
D

Dorset. C. M--D.

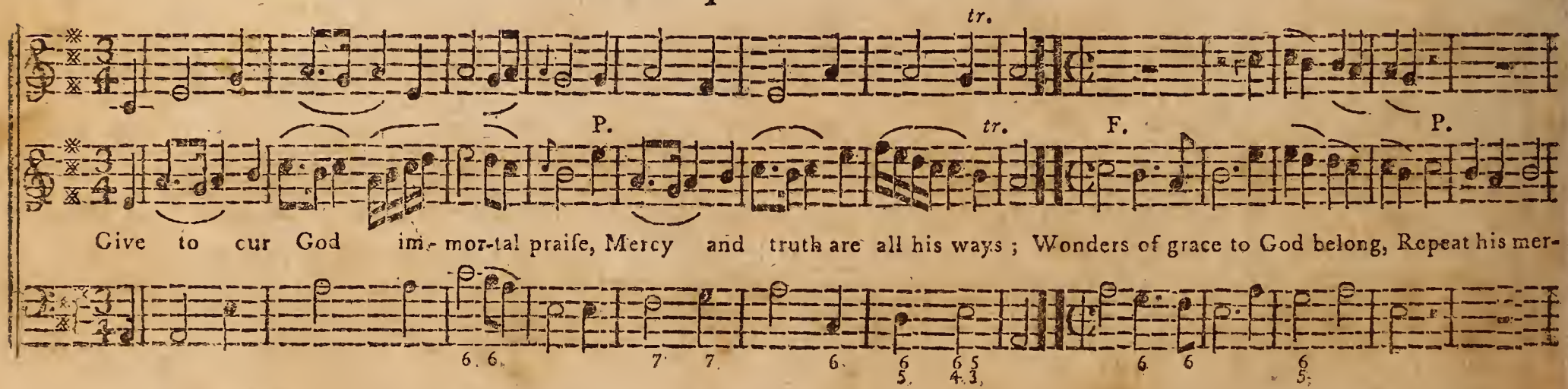

tr.
How ſad our ſtate by na - ture is, Our ſin how deep it ſtains;
And Satan binds our captive minds, Faſt in his ſlaviſh chains; But there's a voice of ſov'reign grace, Sounds
:S:
tr.
:S:
Rept. F.
tr.
from the ſac - red word: Ho! ye diſ - par - ing ſin-ners come, And truſt up - on the Lord.

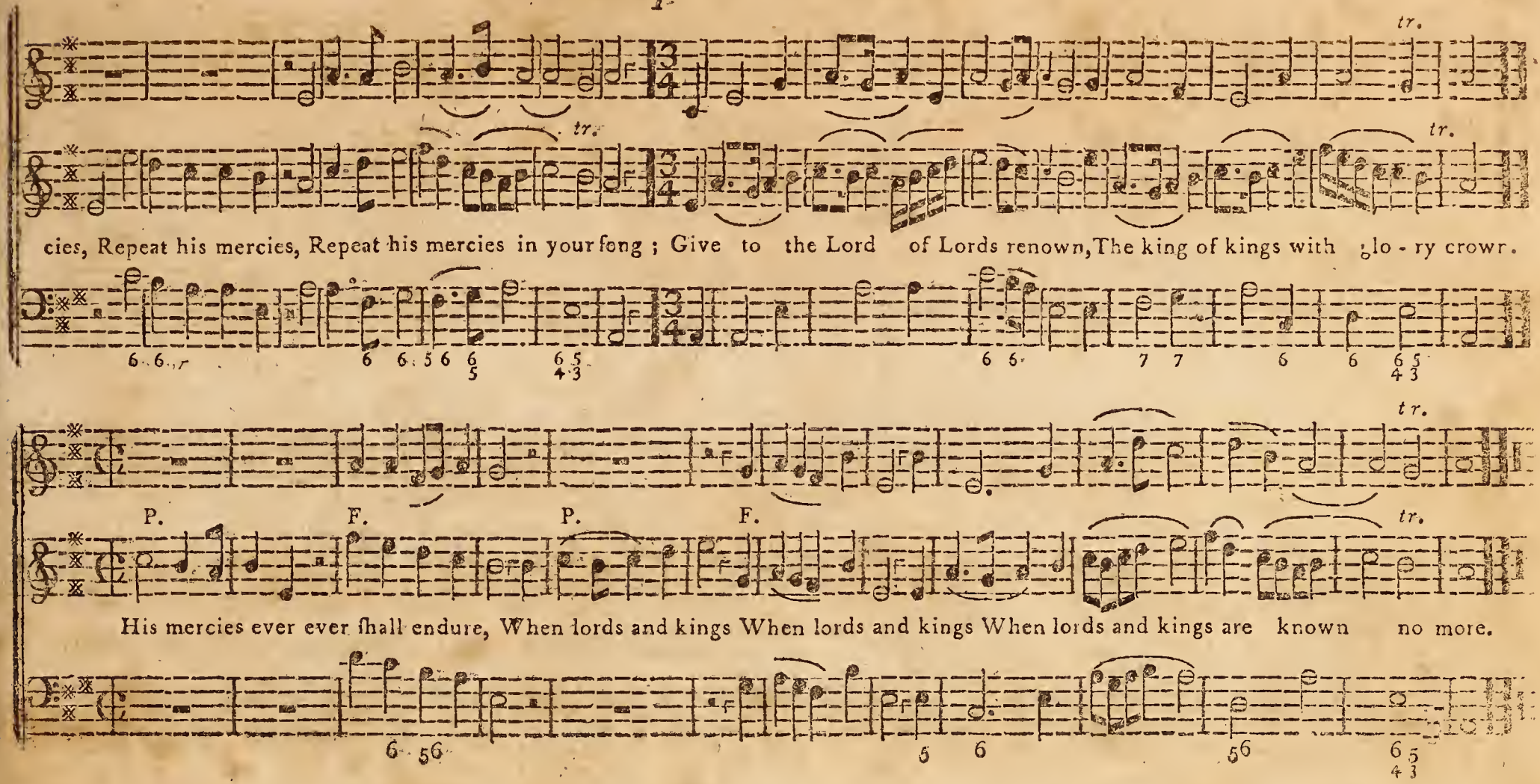

tr.
P.
F.
tr.
Holy Ghoſt diſpel our ſadneſs, Pierce the clouds of ſinful night, Come thou ſource of ſweeteſt gladneſs, Breathe thy life and ſpread thy light.
tr.
P.
Lovely ſpir-it, God of peace, Great diſtributer of peace; Reſt upon this con-gre-ga-tion, Hear, O hear our

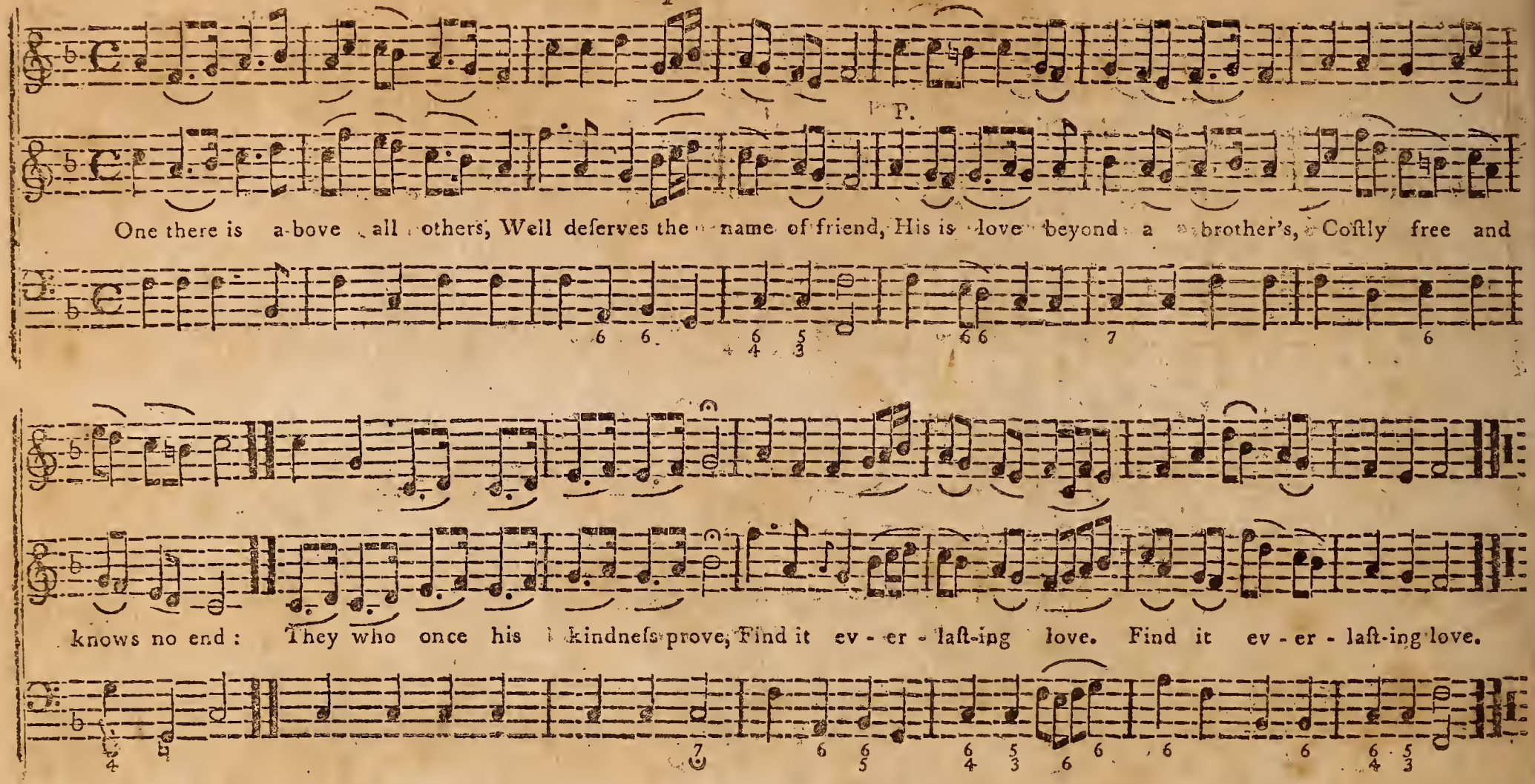
Ingateſtone. Continued.

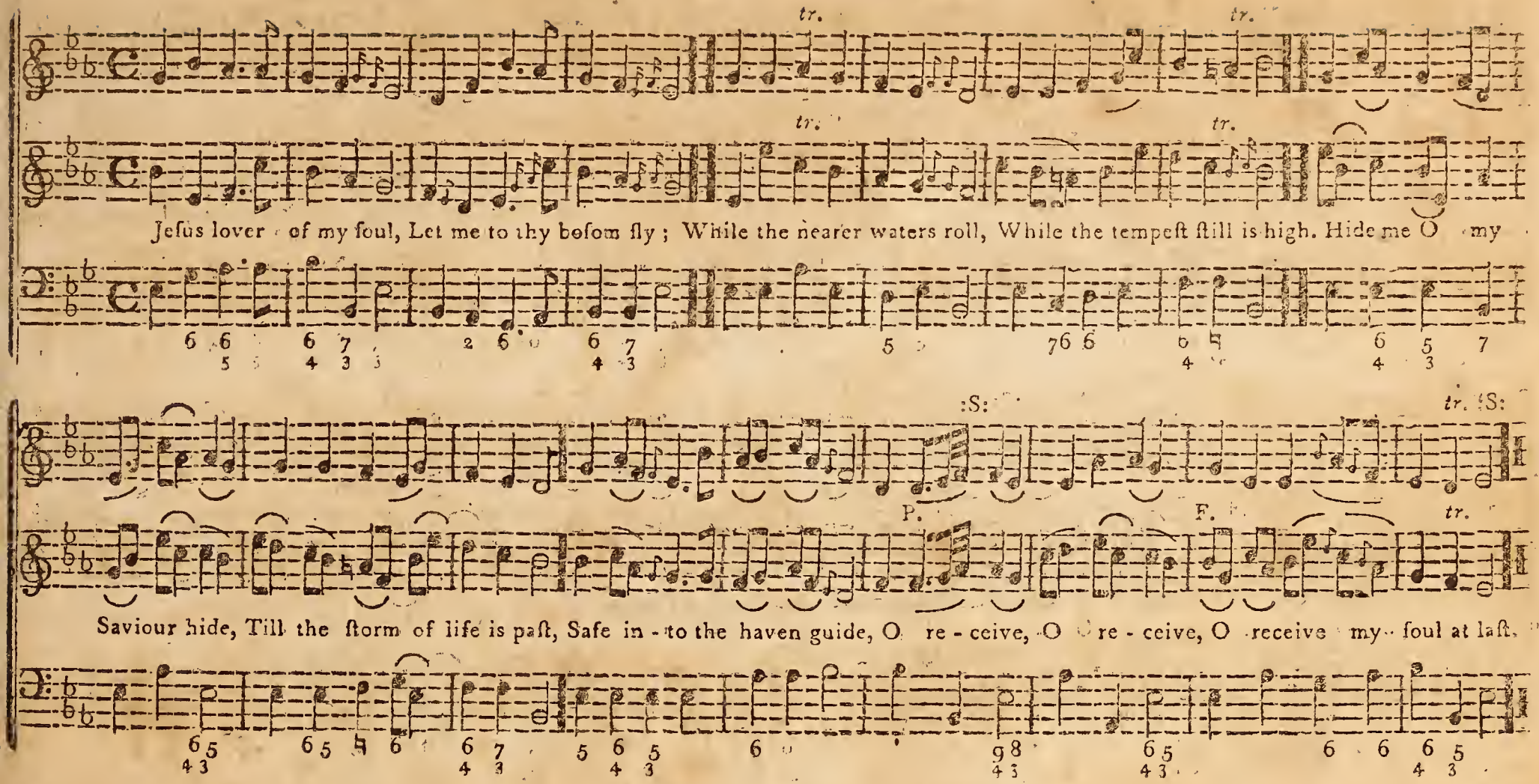


Southampton. L M---D.

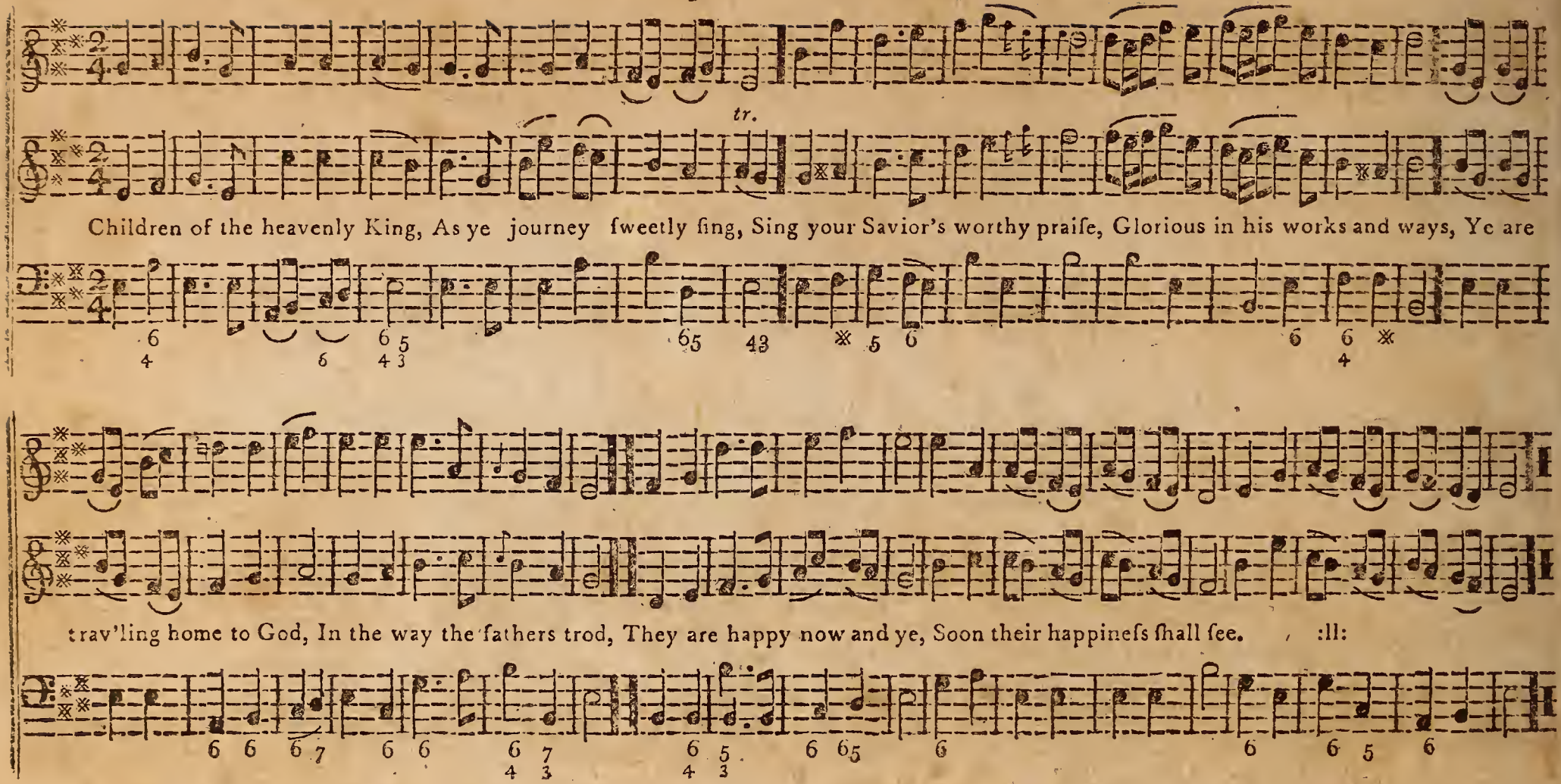


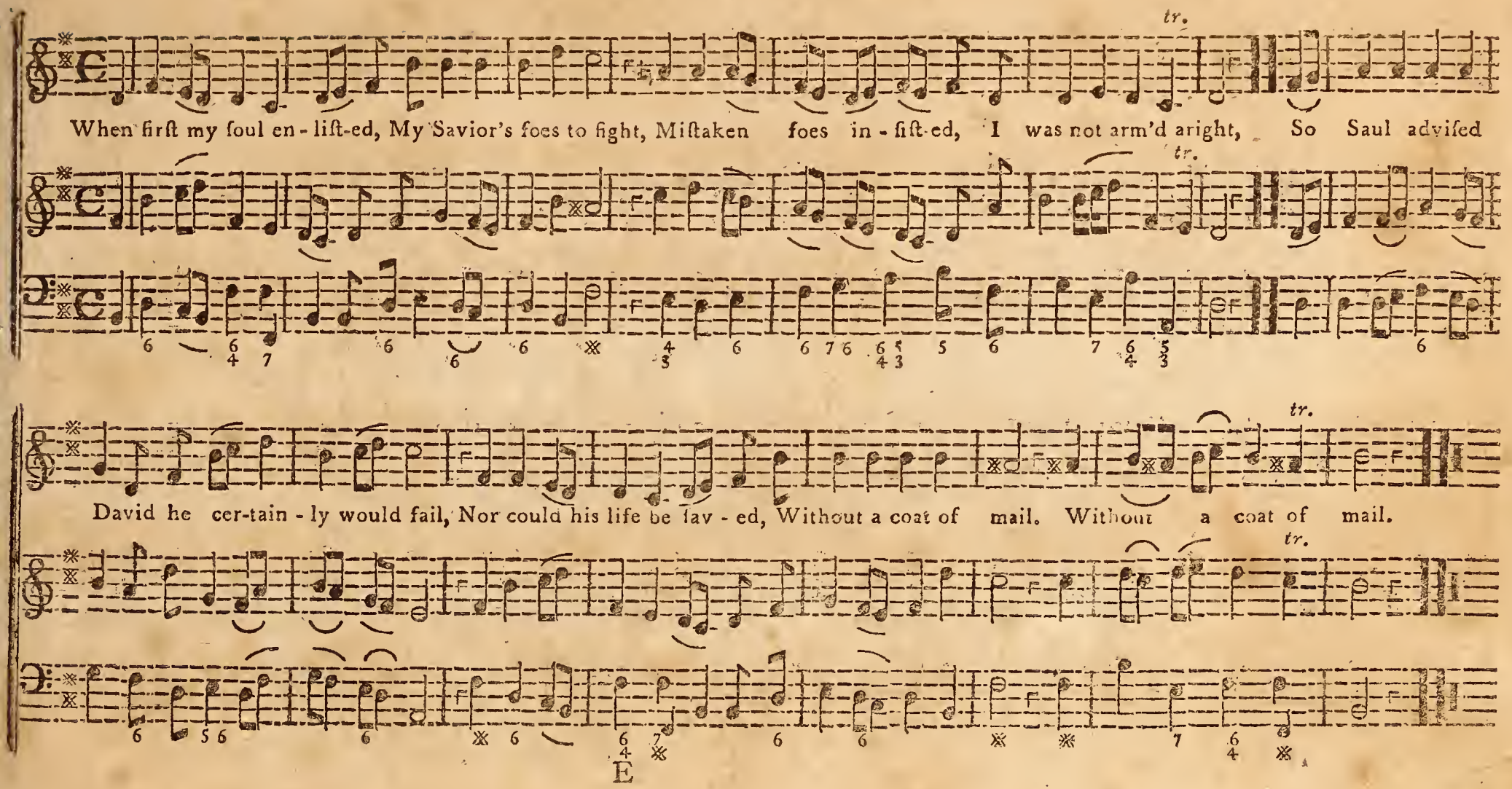

tr.
cies, Repeat his mercies, Repeat his mercies in your ſong ; Give to the Lord of Lords renown, The king of kings with glo - ry crown.
P. F. P. F.
His mercies ever ever ſhall endure, When lords and kings When lords and kings When lords and kings are known no more.


P.
One there is a-bove all others, Well deſerves the name of friend, His is love beyond a brother's, Coſtly free and
knows no end: They who once his kindneſs prove, Find it ev - er - laſt-ing love. Find it ev - er - laſt-ing love.


tr.
Jesus lover of my soul, Let me to thy bosom fly; While the nearer waters roll, While the tempest still is high. Hide me O my
:S:
P.
F.
Saviour hide, Till the storm of life is past, Safe in - to the haven guide, O re - ceive, O re - ceive, O receive my soul at last.

Somerſet. 7---D.


tr.
Children of the heavenly King, As ye journey ſweetly ſing, Sing your Savior's worthy praiſe, Glorious in his works and ways, Ye are
trav'ling home to God, In the way the fathers trod, They are happy now and ye, Soon their happineſs ſhall ſee. :ll:


tr.
When firſt my ſoul en - liſt-ed, My Savior's foes to fight, Miſtaken foes in - fiſt-ed, I was not arm'd aright, So Saul adviſed
tr.
tr.
David he cer-tain - ly would fail, Nor could his life be ſav - ed, Without a coat of mail. Without a coat of mail.
tr.

Stepney. S. M---D.

tr.

tr. Sy.

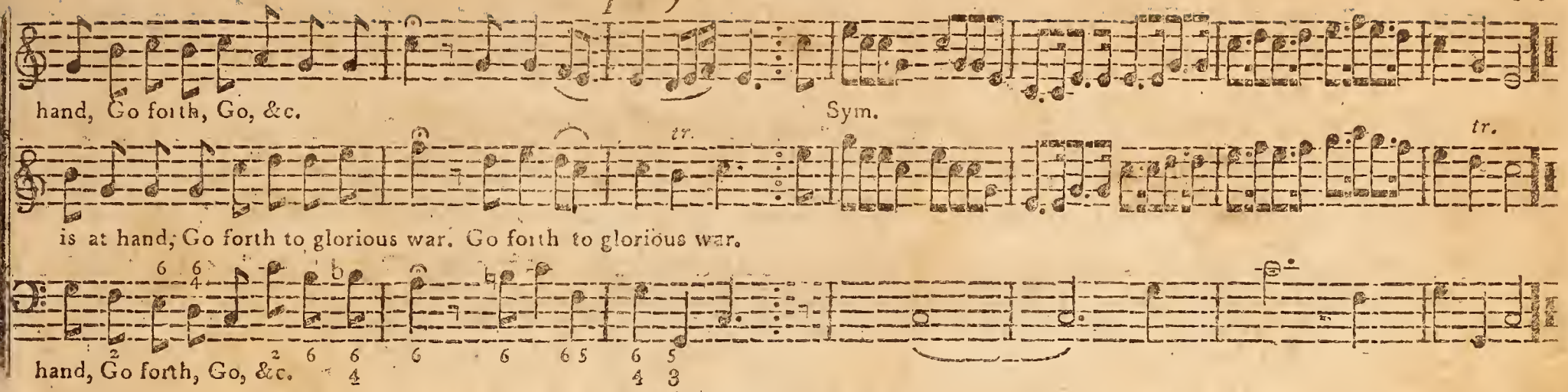
Hark hark how the watchmen cry, Attend the trumpet's found, Stand to your arms the foe is nigh, The pow'rs of hell fur-

P. The day of battle is at hand. The day of battle is at

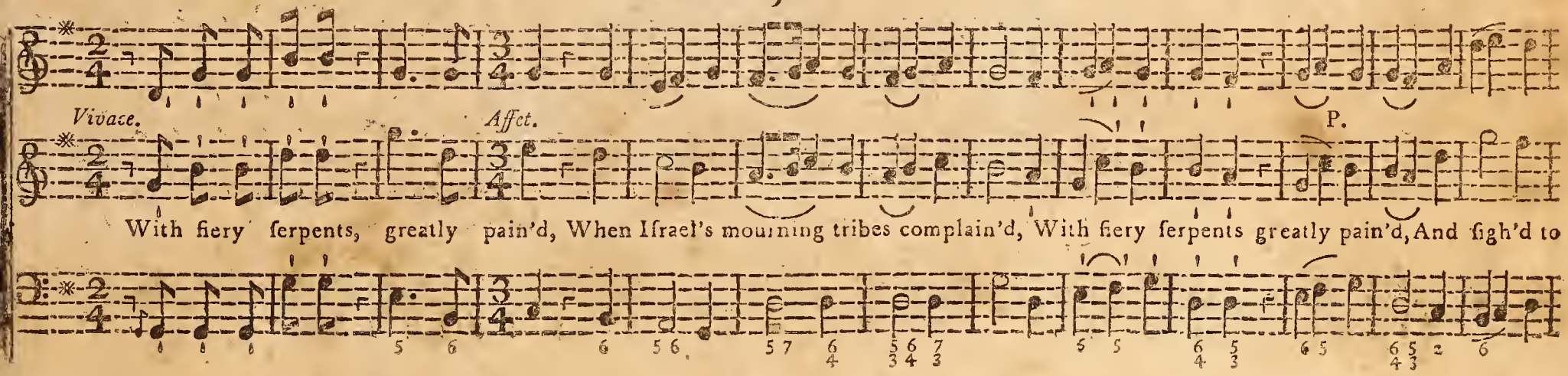
round, Who bow to Chrift's command, Your arms and heart prepare, The day of battle is at hand, The day of battle

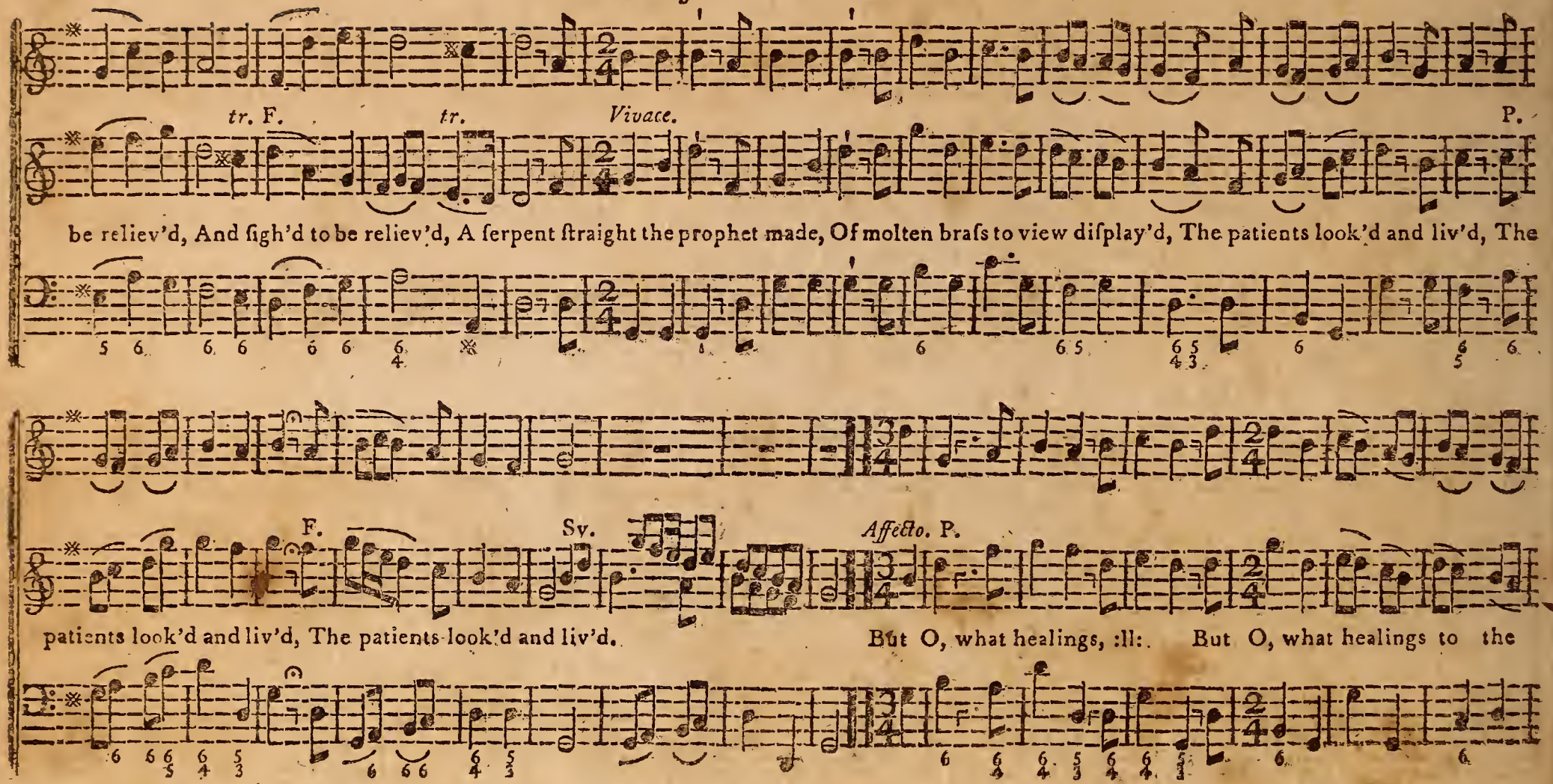
Orgn. P. F.

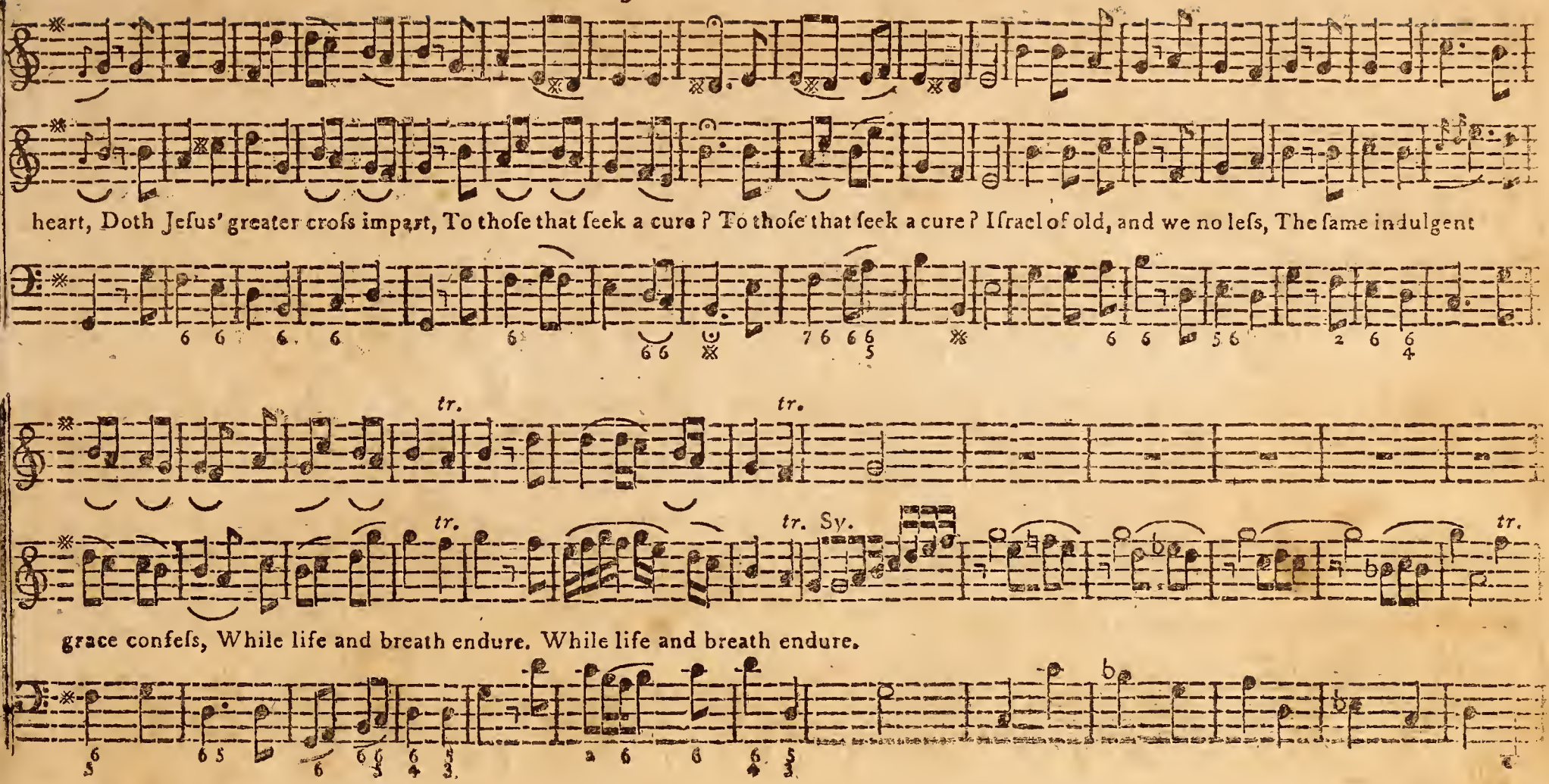
Your arms, The day of battle is at hand, The day of battle is at

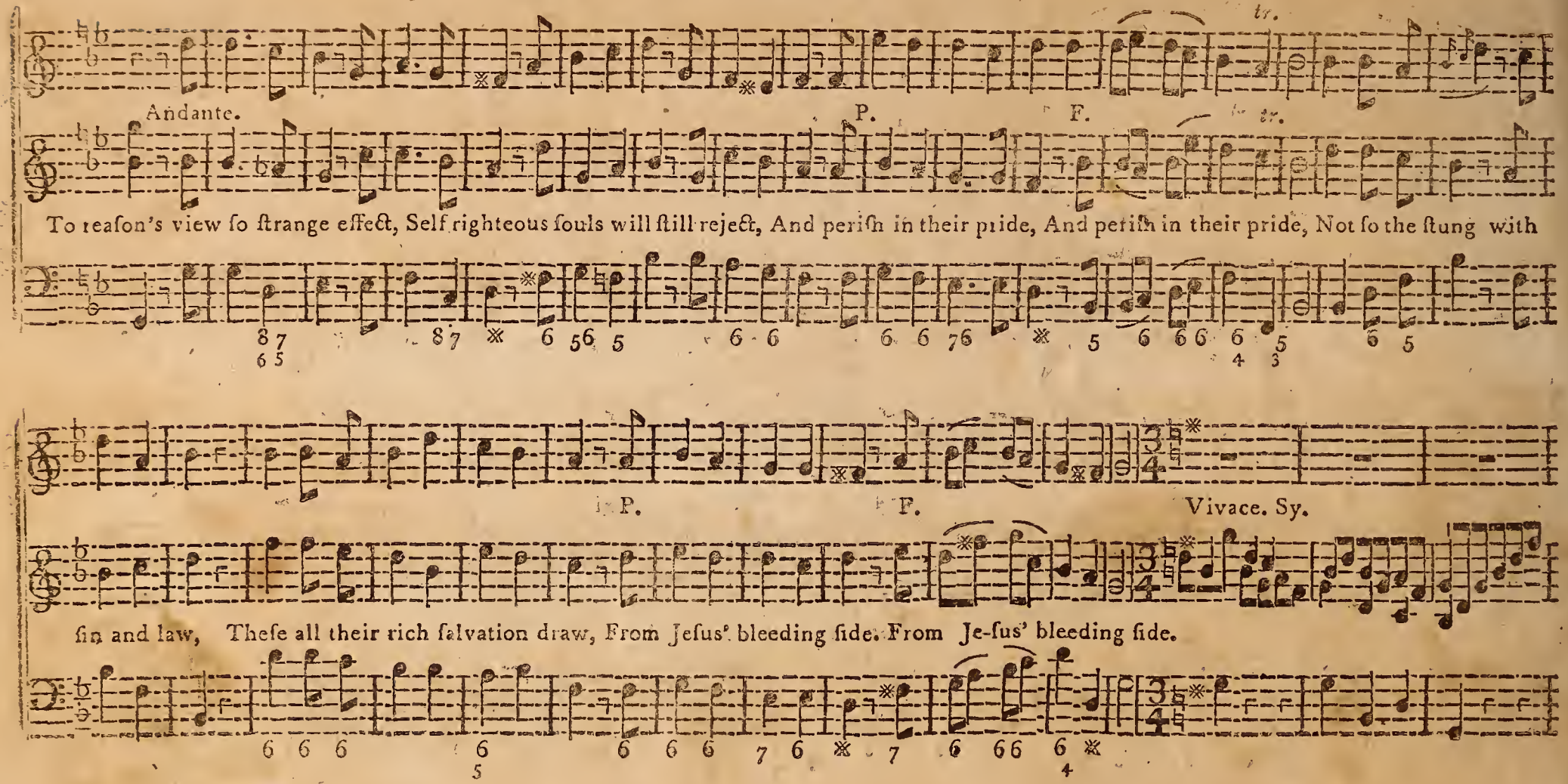

hand, Go forth, Go, &c.
Sym.
tr.
tr.
is at hand; Go forth to glorious war. Go forth to glorious war.
hand, Go forth, Go, &c.

Middlesex.


Vivace.
Affct.
P.
With fiery serpents, greatly pain'd, When Israel's mourning tribes complain'd, With fiery serpents greatly pain'd, And sigh'd to


tr. F.
tr.
Vivace.
P.
be reliev'd, And sigh'd to be reliev'd, A serpent straight the prophet made, Of molten brass to view display'd, The patients look'd and liv'd, The
F.
Sv.
Affetto. P.
patients look'd and liv'd, The patients look'd and liv'd.
But O, what healings, :ll:.
But O, what healings to the


heart, Doth Jesus' greater cross impart, To those that seek a cure? To those that seek a cure? Israel of old, and we no less, The same indulgent
tr.
tr.
tr.
tr. Sy.
tr.
grace confess, While life and breath endure. While life and breath endure.

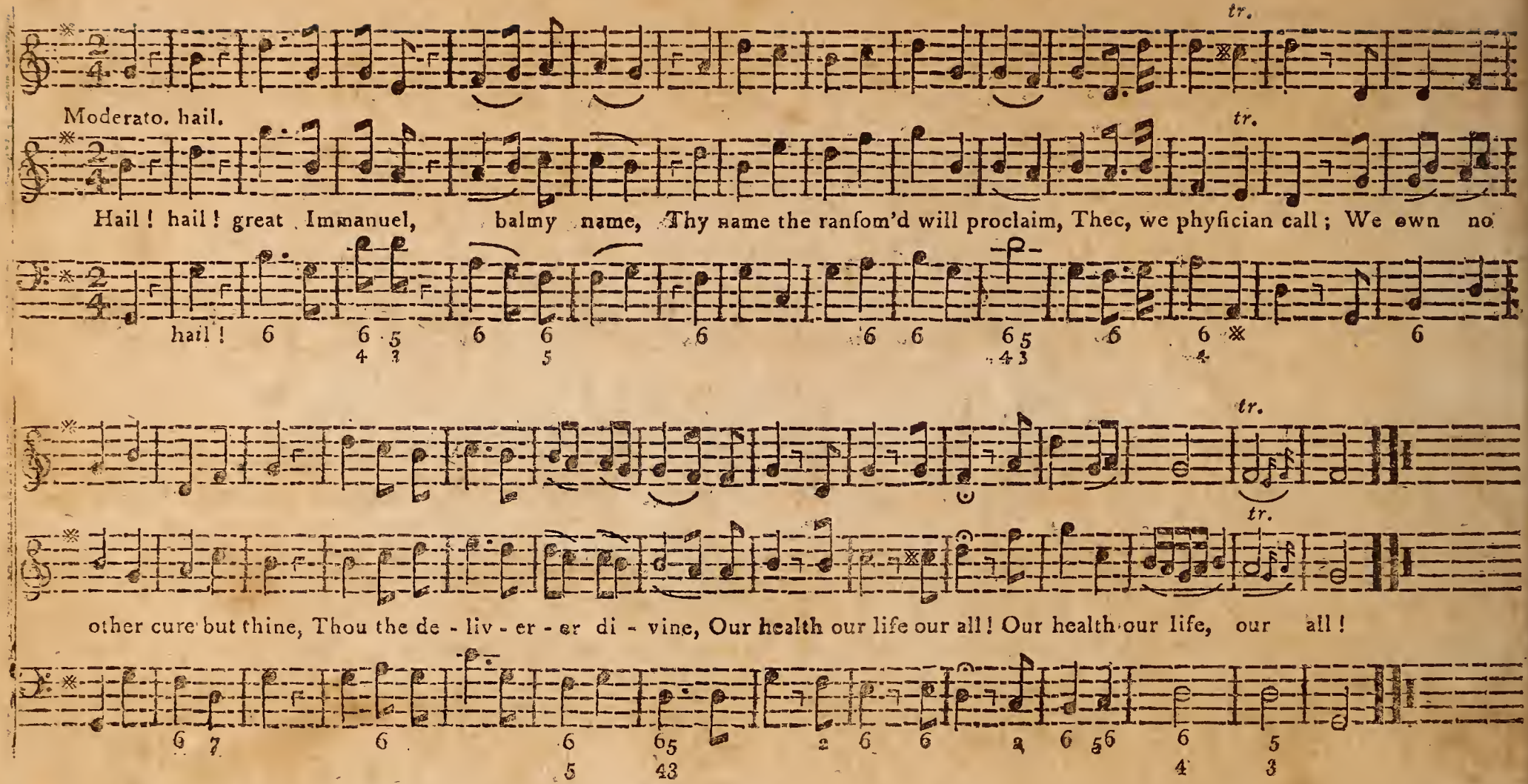

Andante.
P.
F.
tr.
To reason's view so strange effect, Self righteous souls will still reject, And perish in their pride, And perish in their pride, Not so the stung with
P.
F.
Vivace. Sy.
sin and law, These all their rich salvation draw, From Jesus' bleeding side. From Je-sus' bleeding side.

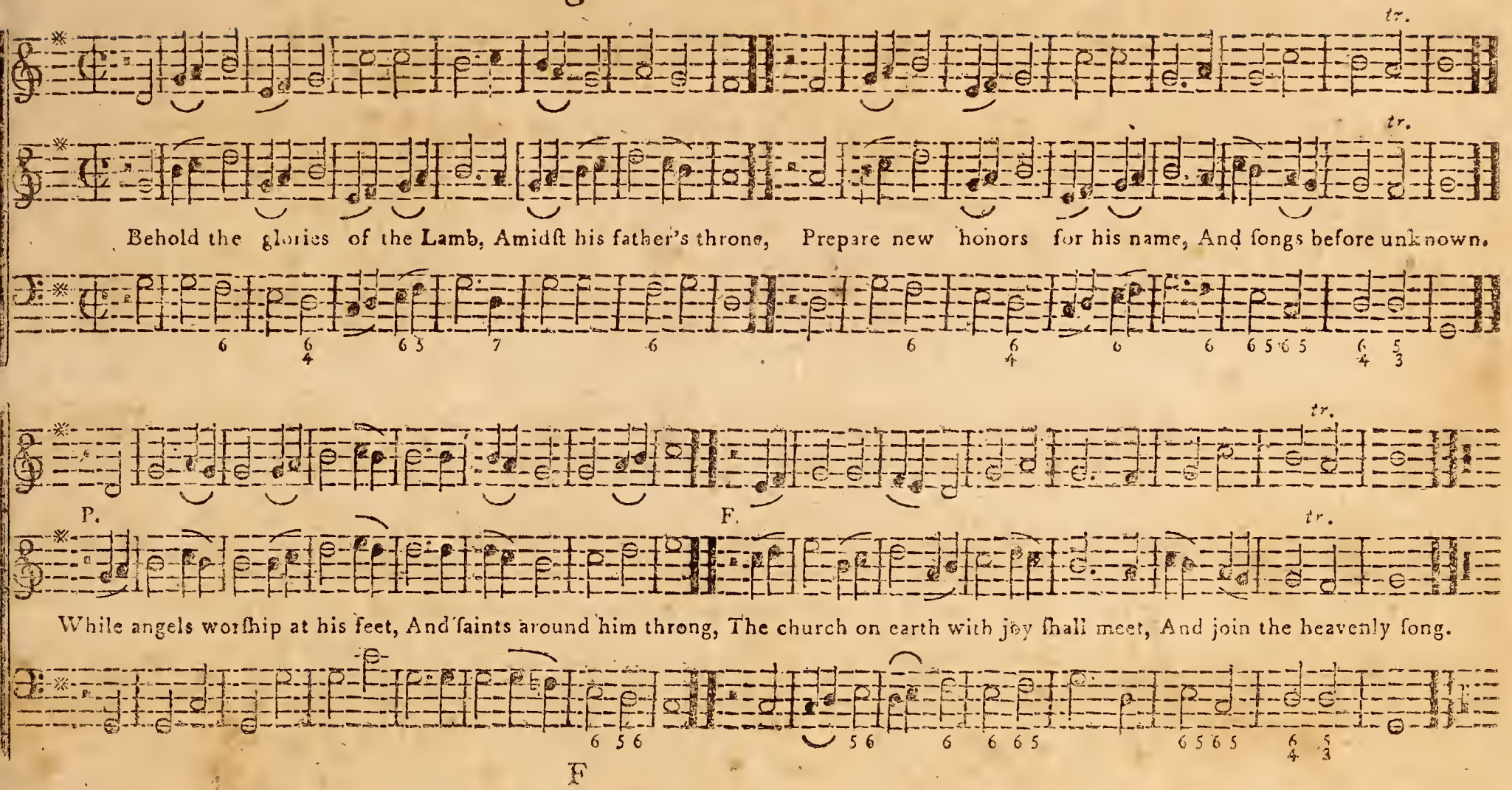
P.

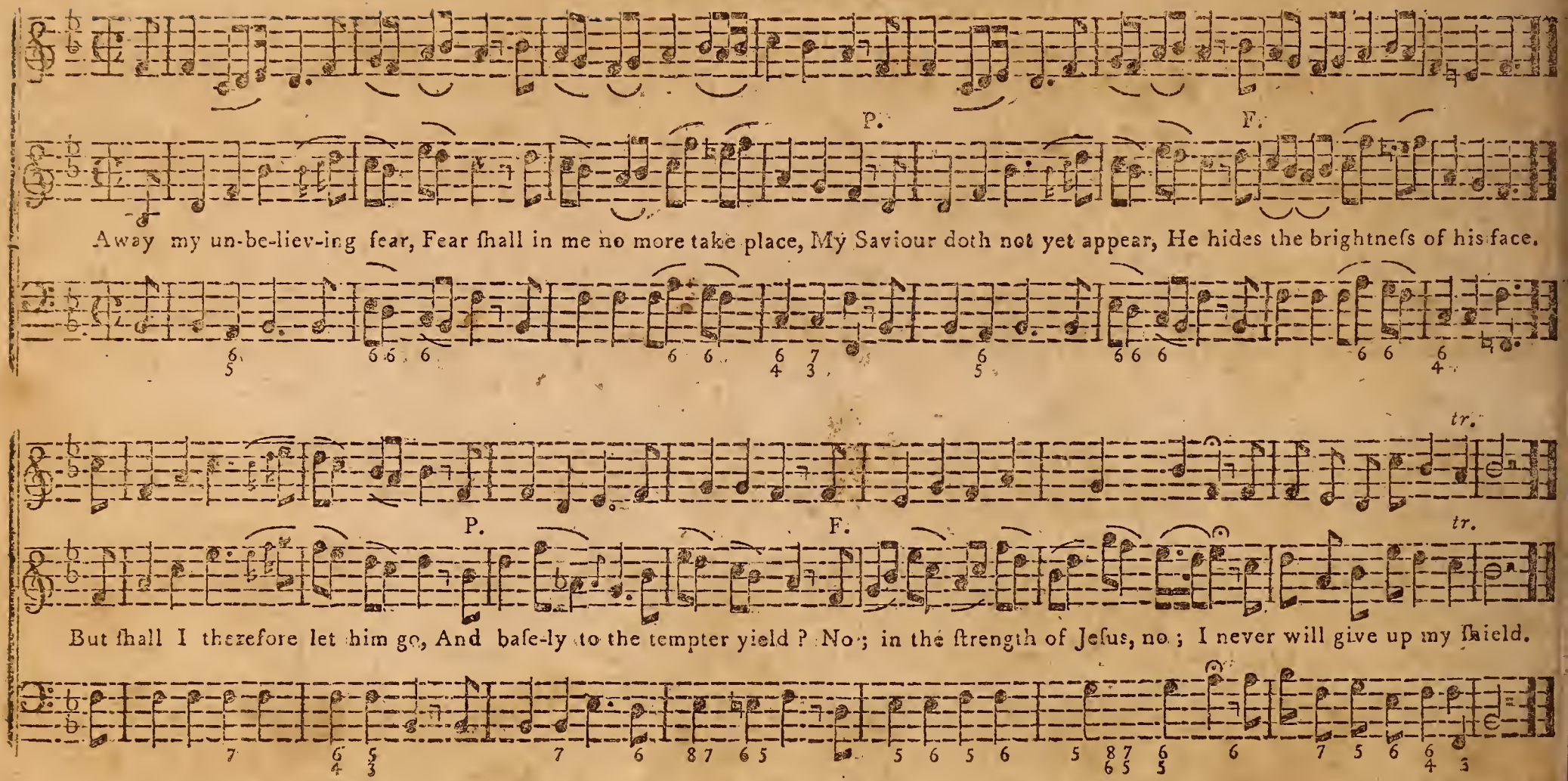
May we then view the matchless cross, All other objects count but loss, No other gain explore, Here still be fixt our feasted eyes,

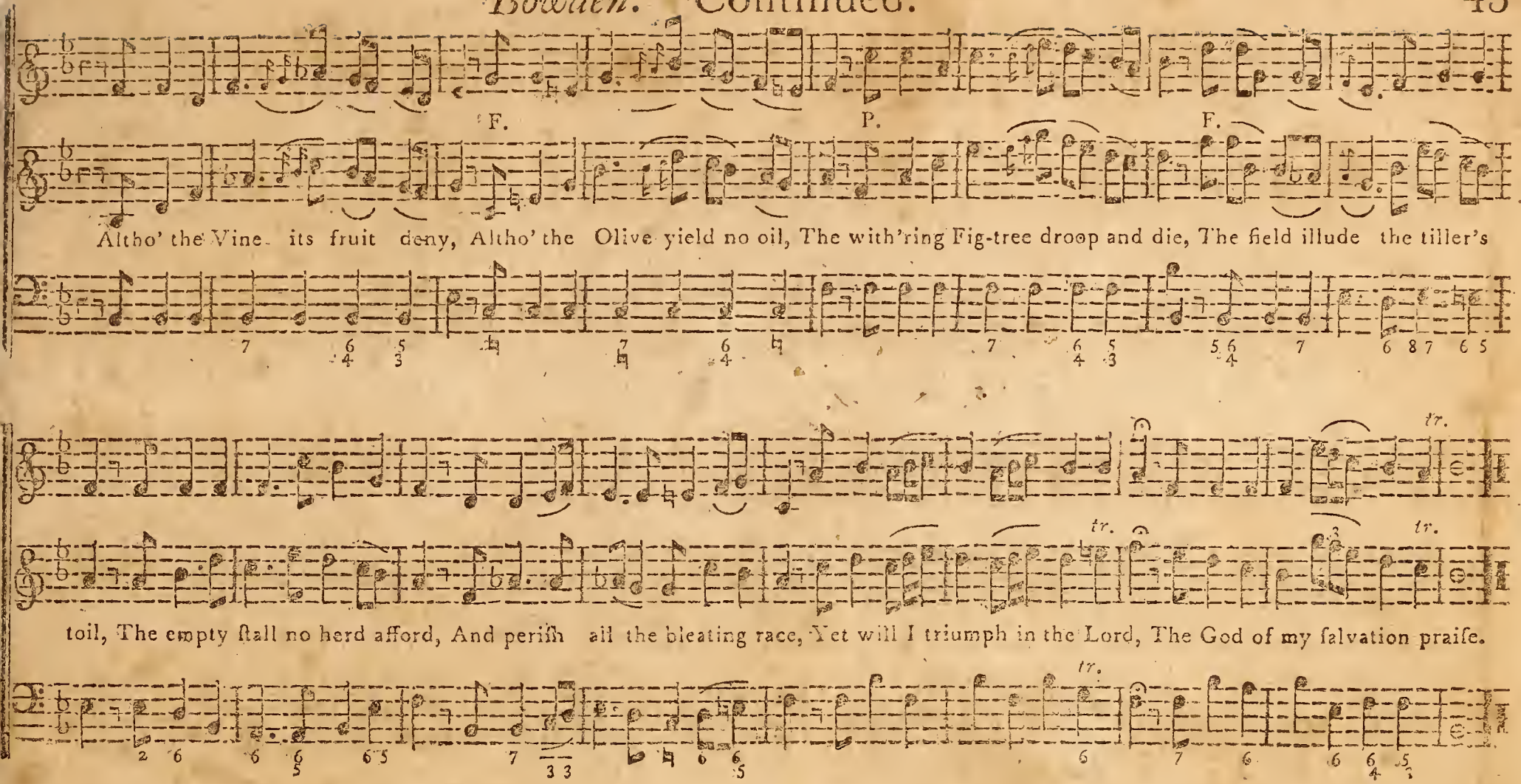
F. Sy.

Teeming with tears of glad surprize, And thankfully a-dore. And thankfully a-dore.

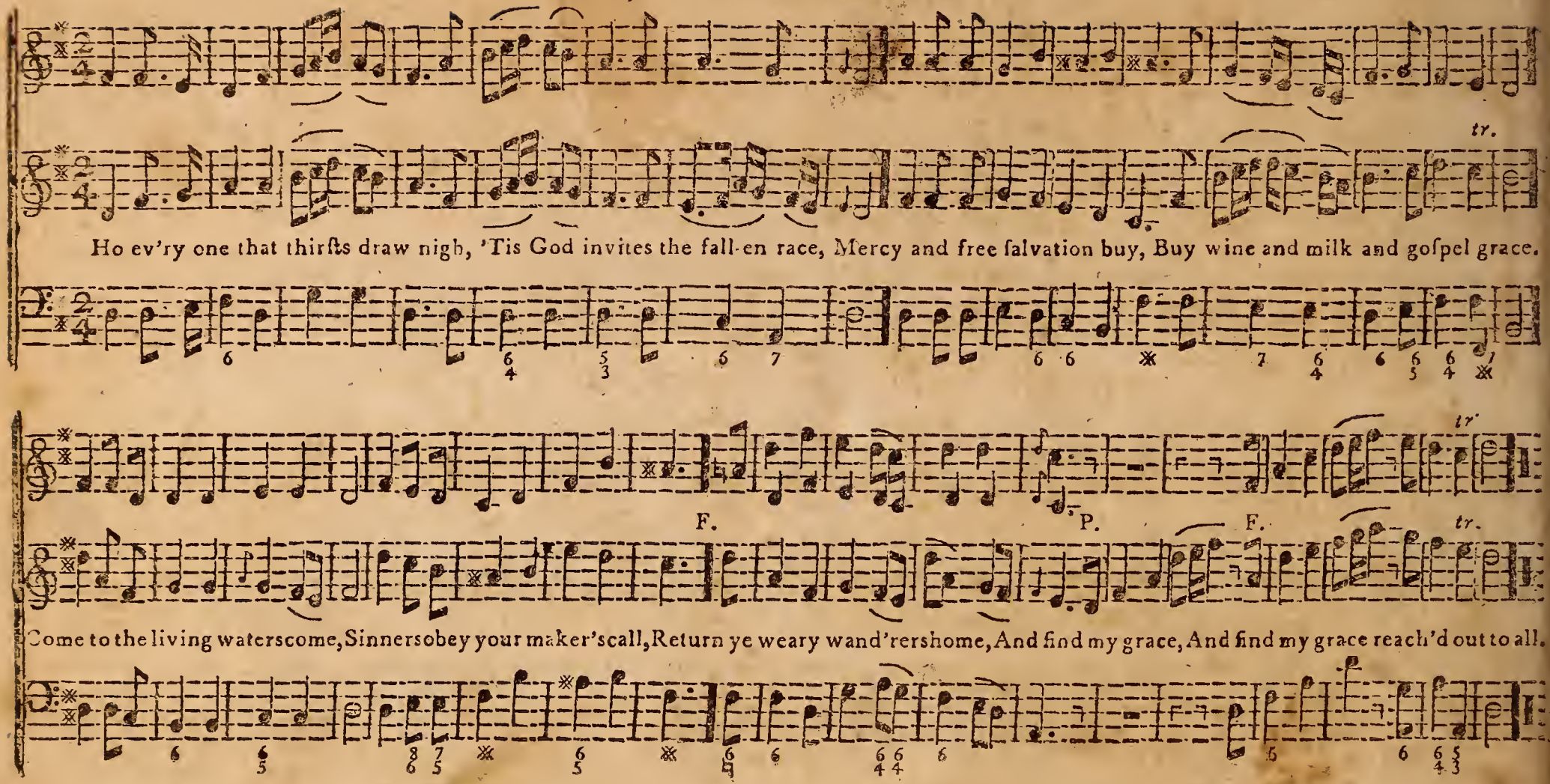

tr.
Moderato. hail.
tr.
Hail! hail! great Immanuel, balmy name, Thy name the ransom'd will proclaim, Thee, we physician call; We own no
hail!
tr.
tr.
other cure but thine, Thou the de - liv - er - er di - vine, Our health our life our all! Our health our life, our all!


tr.
tr.
Behold the glories of the Lamb, Amidſt his father's throne, Prepare new honors for his name, And ſongs before unknown.
tr.
P.
F.
tr.
While angels worſhip at his feet, And ſaints around him throng, The church on earth with joy ſhall meet, And join the heavenly ſong.
F


P.
F.
Away my un-be-liev-ing fear, Fear ſhall in me no more take place, My Saviour doth not yet appear, He hides the brightneſs of his face.
tr.
P.
F.
tr.
But ſhall I therefore let him go, And baſe-ly to the tempter yield ? No ; in the ſtrength of Jeſus, no ; I never will give up my ſhield.


F.
P.
F.
Altho' the Vine its fruit deny, Altho' the Olive yield no oil, The with'ring Fig-tree droop and die, The field illude the tiller's
tr.
tr.
tr.
toil, The empty ſtall no herd afford, And periſh all the bleating race, Yet will I triumph in the Lord, The God of my ſalvation praiſe.
tr.

Leinster. L. M---D.



Helmsley.

tr. F. P. F. tr.

Lo! he comes in clouds descending, Once for favor'd sinners slain, Hallelujah, :ll: - :ll: Jesus now shall ever reign
Thousand thousand saints attending, Swell the triumph of his train.

Barney. C. M.

tr. tr.

God my supporter and my hope, My help for - ev - er near; Thine arm of mercy held me up, When sinking in despair

Clapton. 7---8s.

O love divine, What haſt thou done, Th' immortal God hath di'd for me; The father's co - e - ter - nal ſon, Bore all my ſins up-

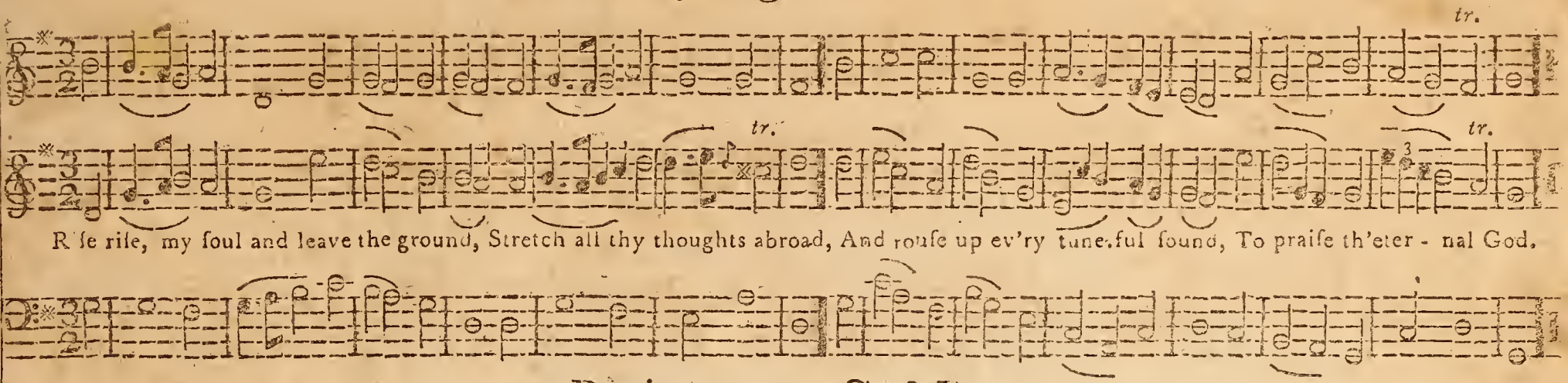
8 ves.

P. F.

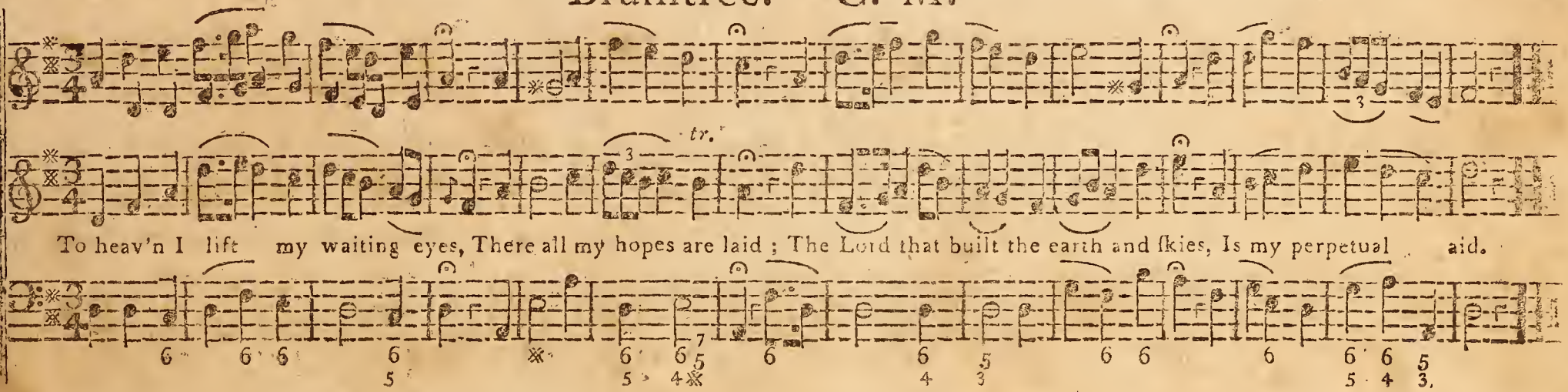
on the tree; Th'immortal God for me hath di'd, My Lord my love, My Lord my love, My Lord my love, My Lord my love is crucify'd.

8 ves.

Fredericksburgh. C. M.



Braintree. C. M.



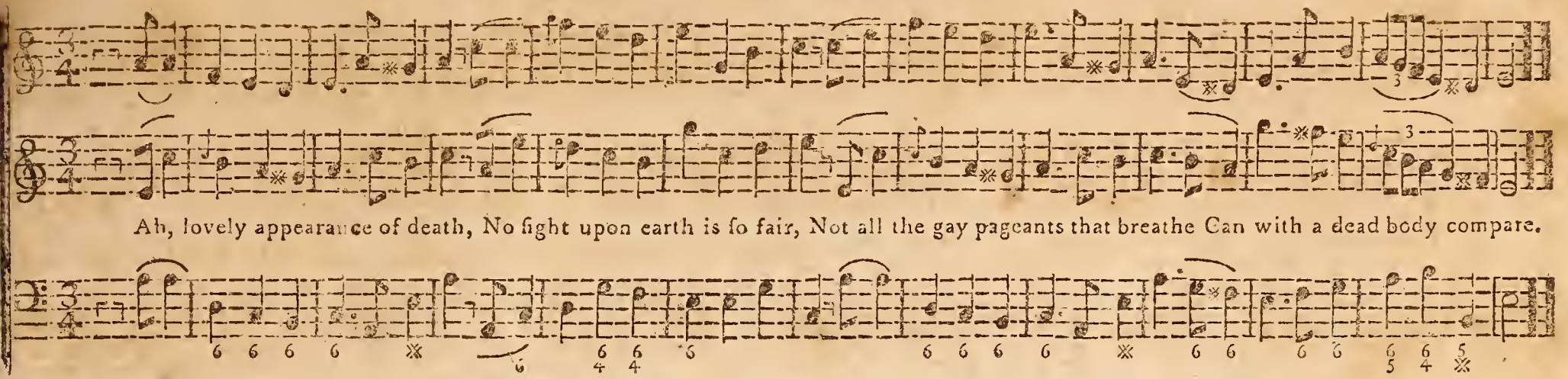
Dettengen. C. M---D.

S: :S: :S: :S: Ar. P.

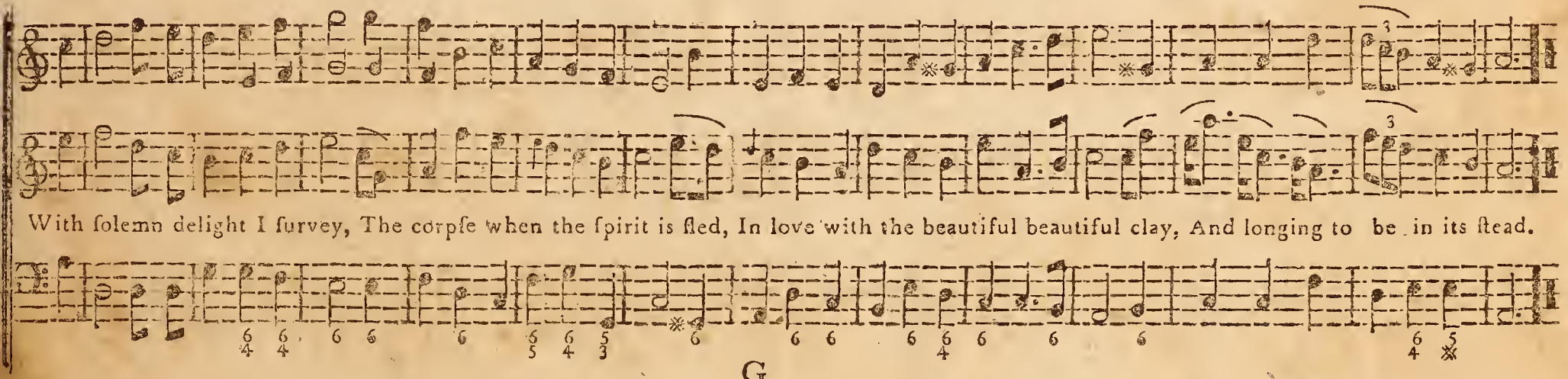
Give thanks to God the sov'reign Lord, His mercies still endure, What wonders hath his wisdom done, How mighty is his hand, Heav'n earth &
An! be the king of kings ador'd, His truth is ever sure.

F. P. F. P.

sea he fram'd alone, How wide is his command, Heav'n earth and sea :ll: He fram'd alone, How wide is his command. How wide is his command.

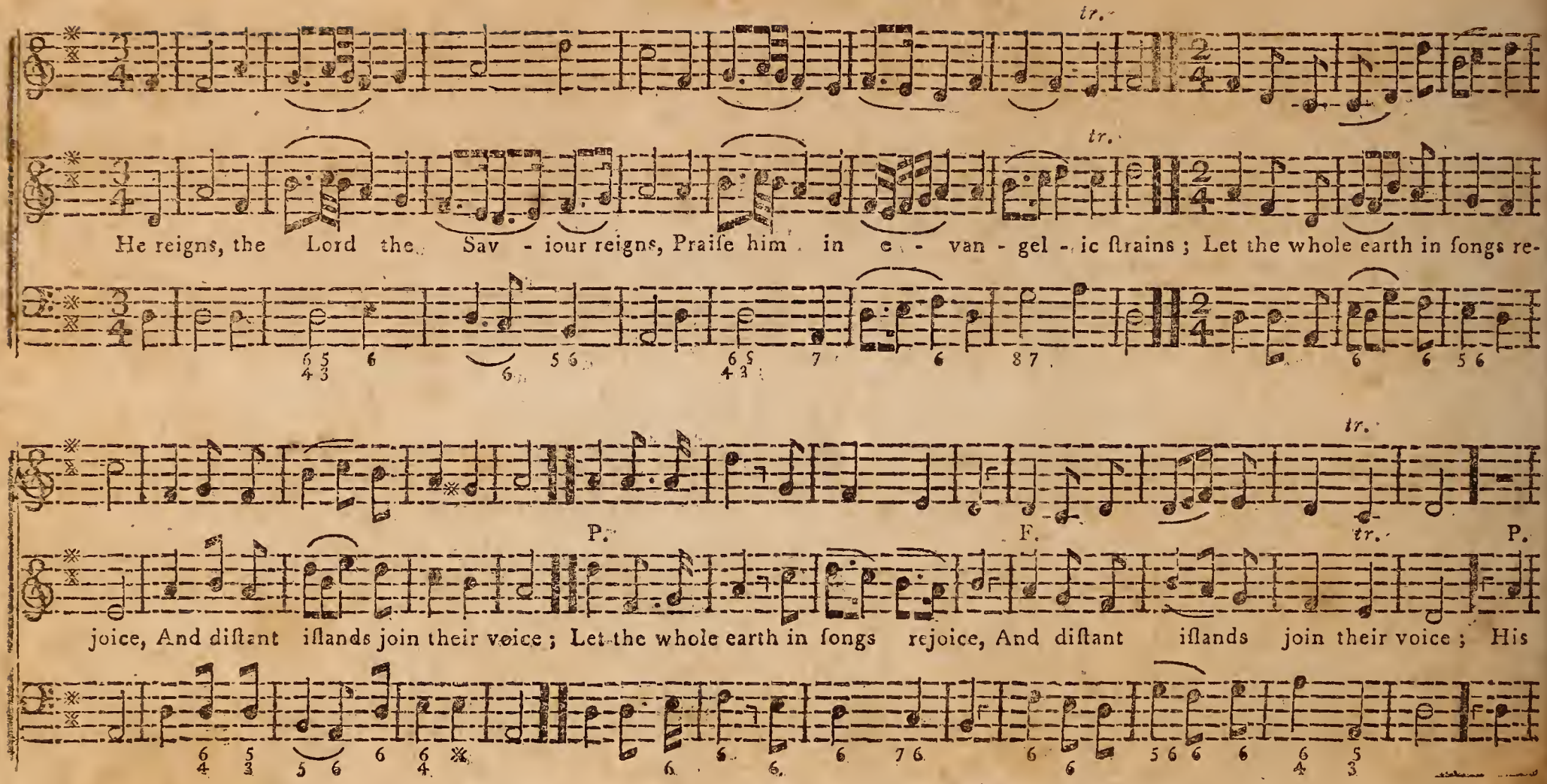


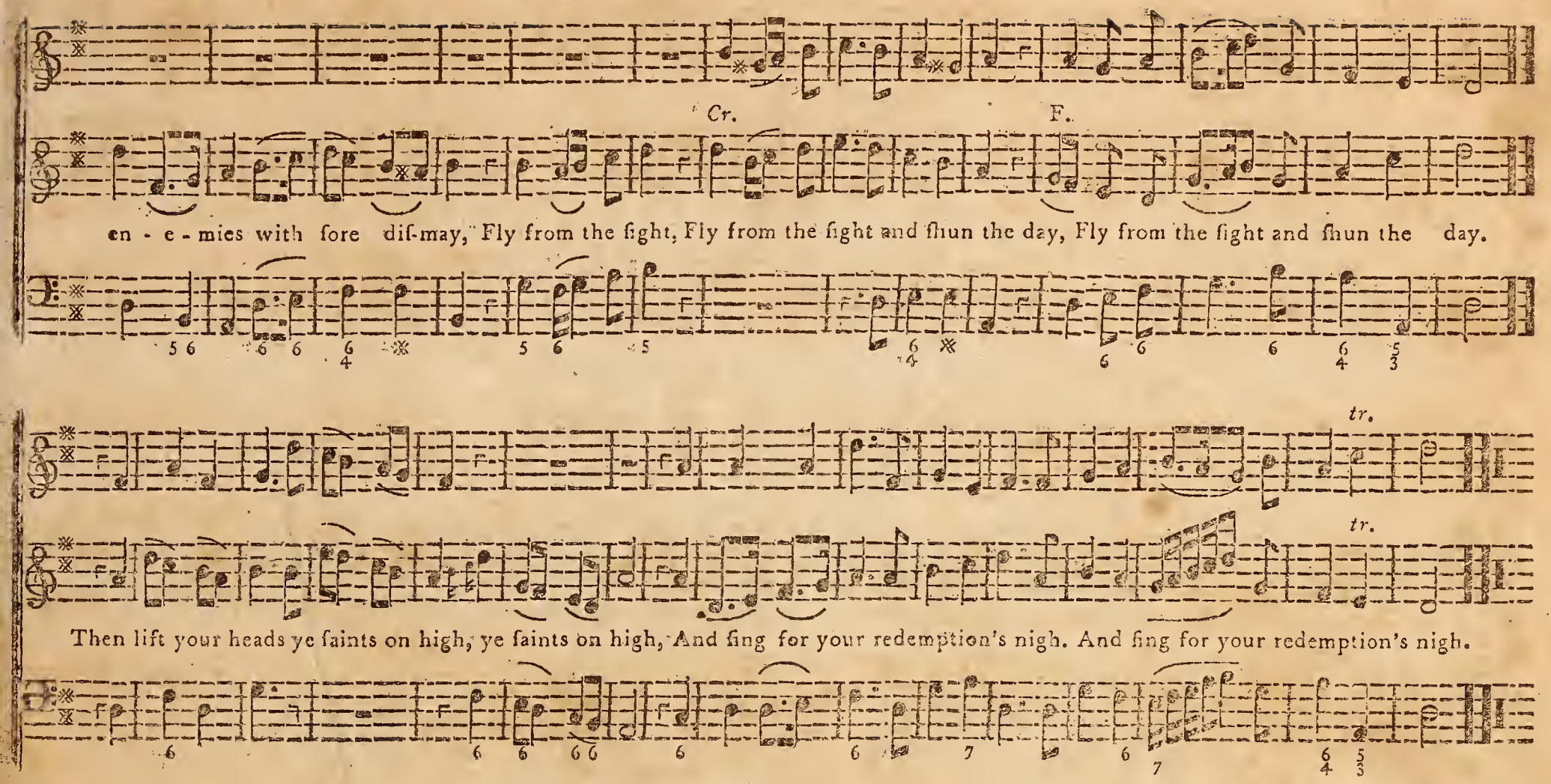
Ah, lovely appearance of death, No ſight upon earth is ſo fair, Not all the gay pageants that breathe Can with a dead body compare.



With ſolemn delight I ſurvey, The corpſe when the ſpirit is fled, In love with the beautiful beautiful clay, And longing to be in its ſtead.

Lea. L. M---D.


tr.
tr.
He reigns, the Lord the Sav - iour reigns, Praiſe him in e - van - gel - ic ſtrains ; Let the whole earth in ſongs re-
tr.
P.
F.
tr.
P.
joice, And diſtant iſlands join their voice ; Let the whole earth in ſongs rejoice, And diſtant iſlands join their voice ; His

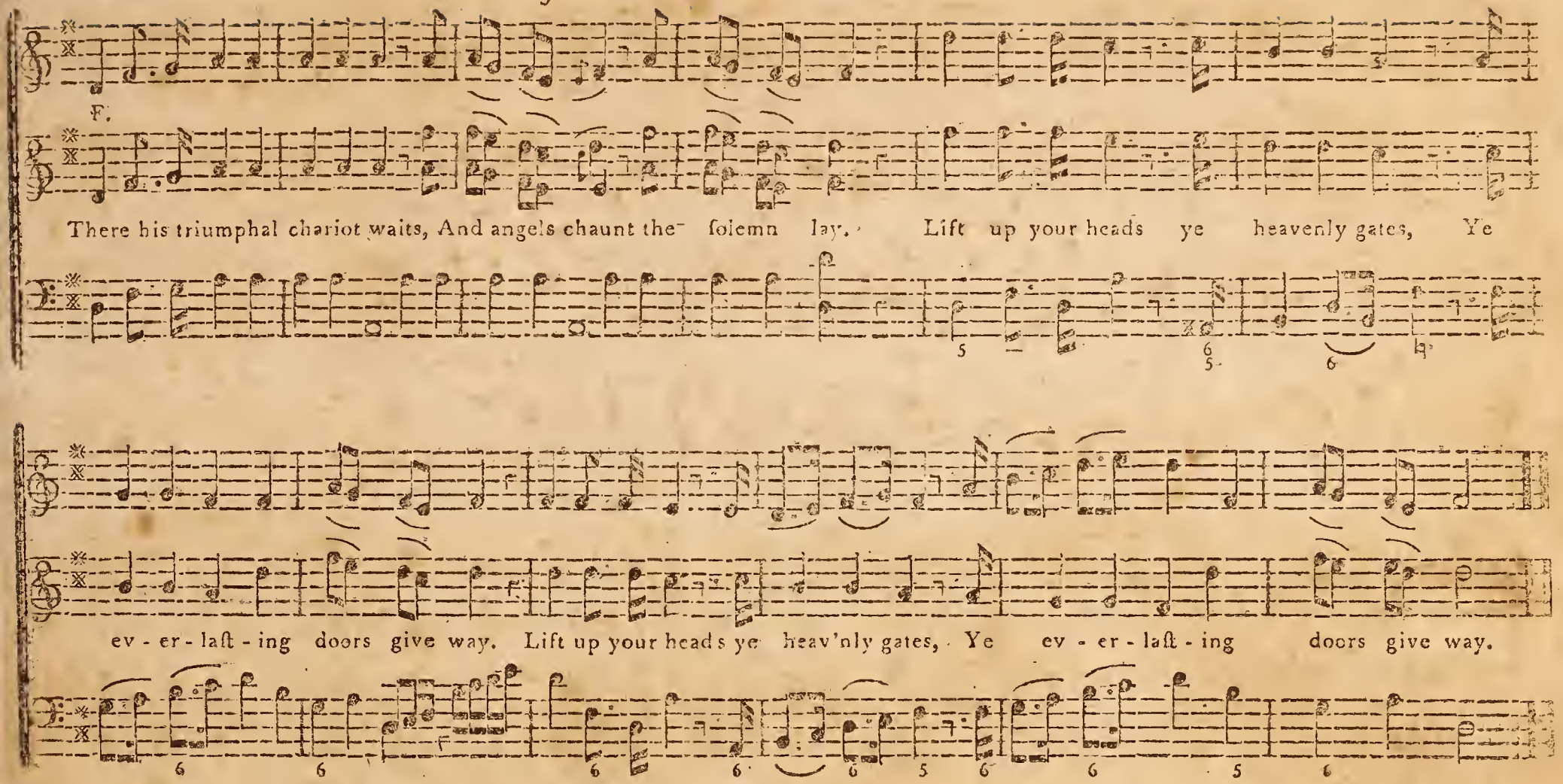

Cr.
F.
en - e - mies with fore dif-may, Fly from the fight, Fly from the fight and fhun the day, Fly from the fight and fhun the day.
tr.
tr.
Then lift your heads ye faints on high, ye faints on high, And fing for your redemption's nigh. And fing for your redemption's nigh.

Cheſhunt. L. M.

Our Lord is riſen from the dead, Our Jeſus is gone up on high, The pow'rs of hell are captive led, Dragg'd to to the portals of the

Sv. P.

ſky, The pow'rs of hell are captive led, Dragg'd to the portals of the ſky, Dragg'd to the portals of the ſky.


F.
There his triumphal chariot waits, And angels chaunt the solemn lay. Lift up your heads ye heavenly gates, Ye
ev - er - laſt - ing doors give way. Lift up your heads ye heav'nly gates, Ye ev - er - laſt - ing doors give way.

Sy. Pia. tr. Solo.

Looſe all your bars of maſſy light, And wide un-

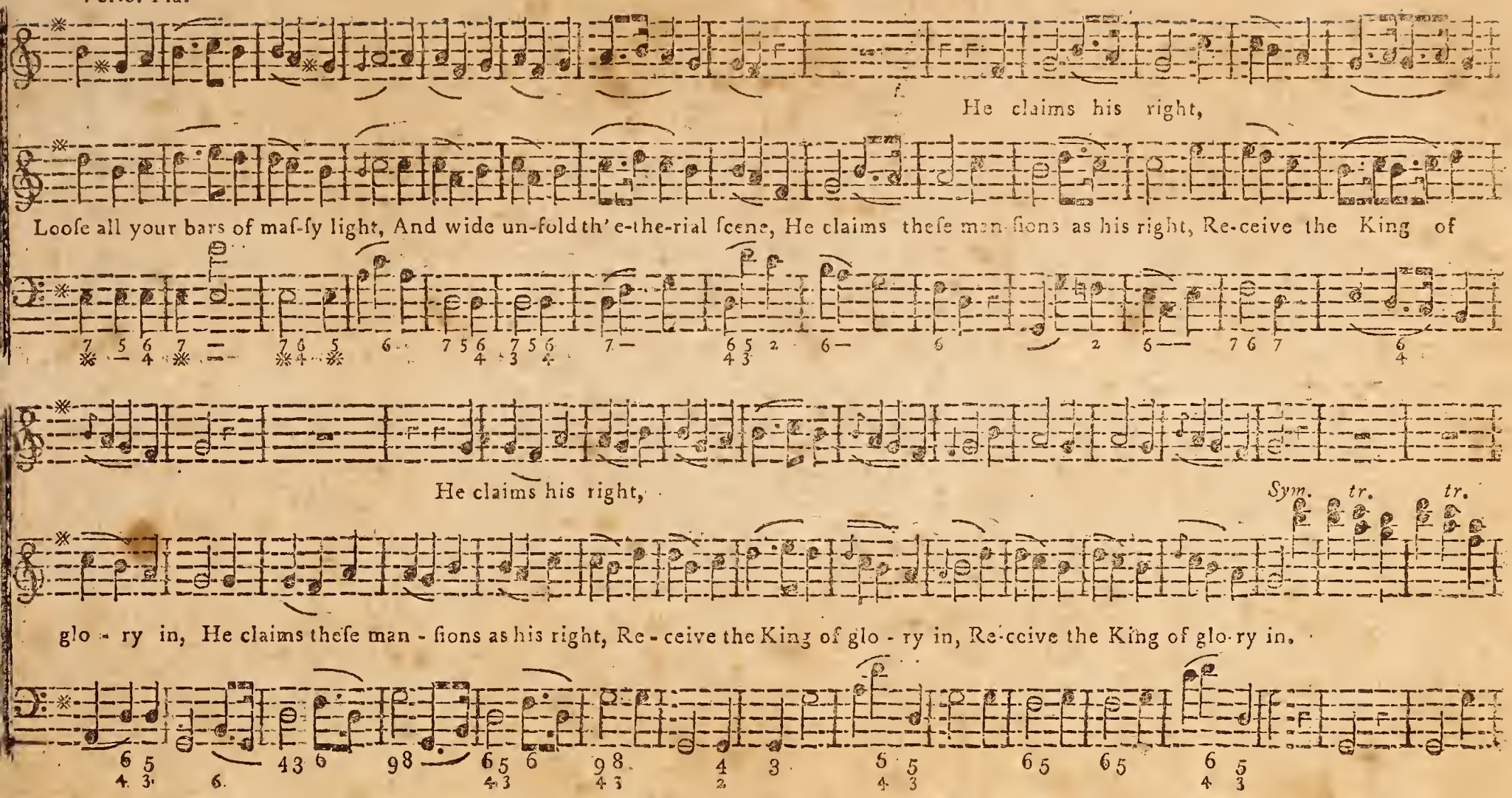
tr.

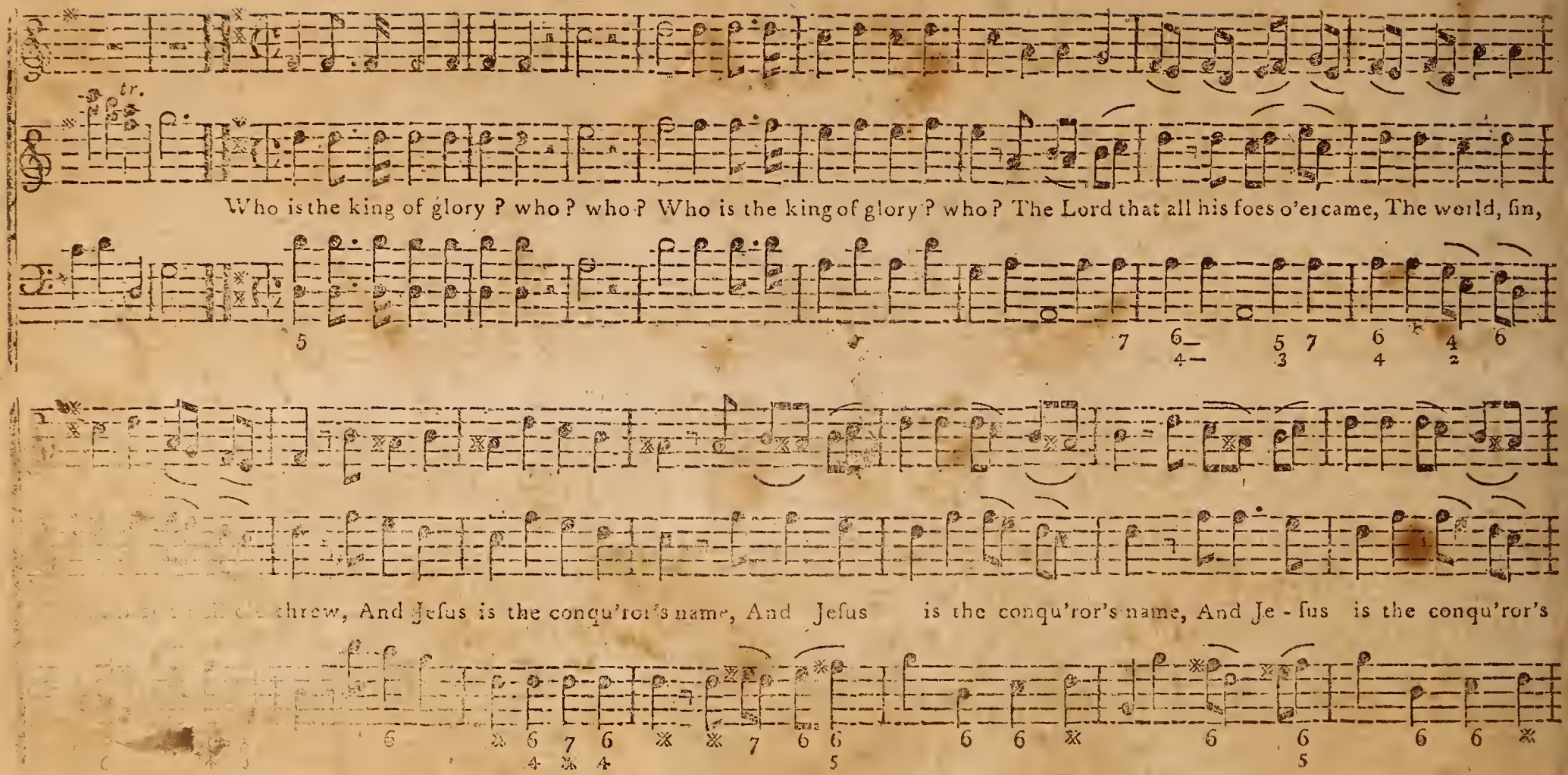
fold th'e - the - rial ſcene ; He claims theſe manſions as his right, Receive the king of glo - ry in. He claims theſe manſions

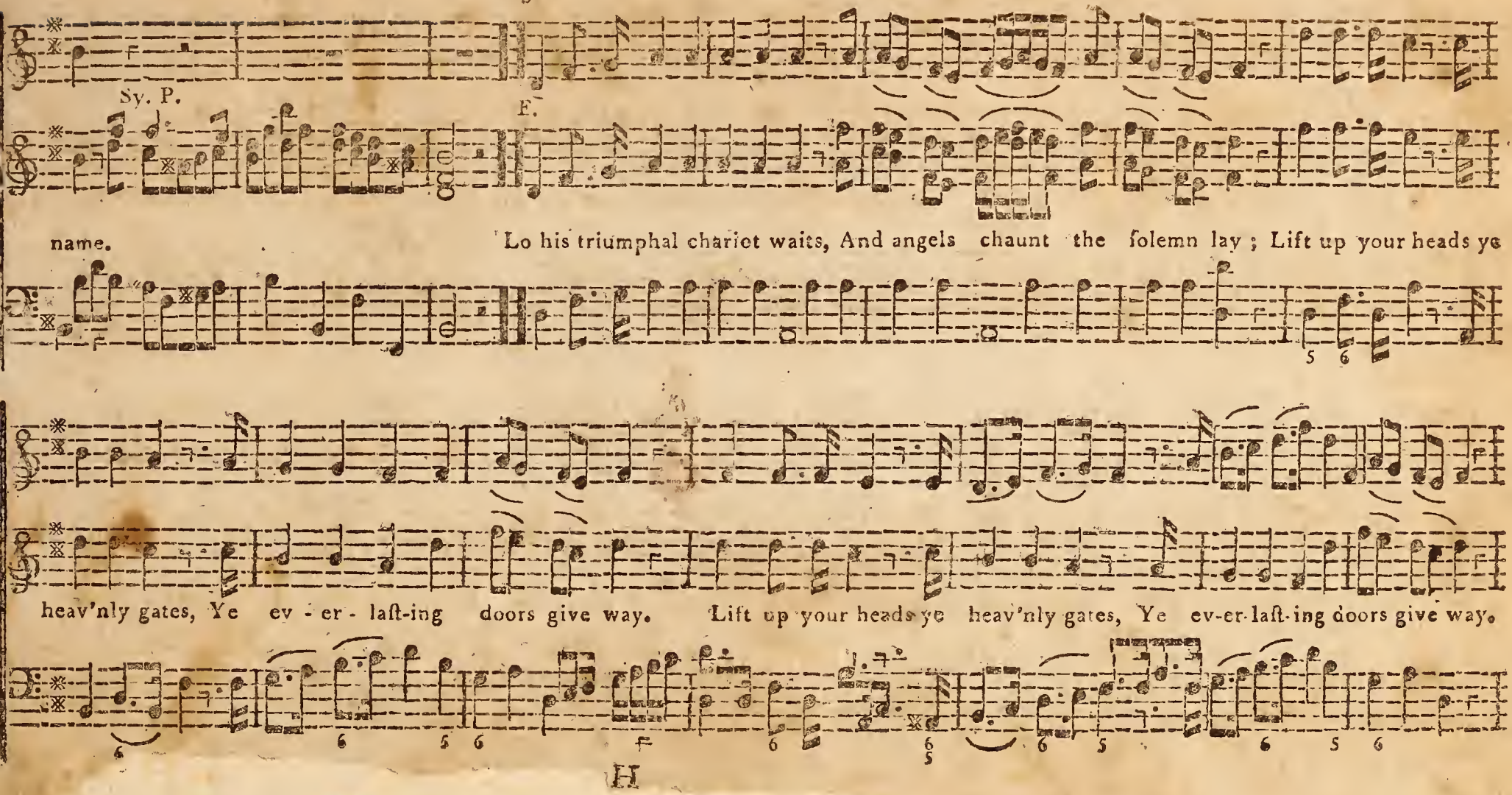
Sy. P. tr. tr.

as his right, Receive the king of glory in. Receive the king of glory in.

Cheſhunt. *Continued.*

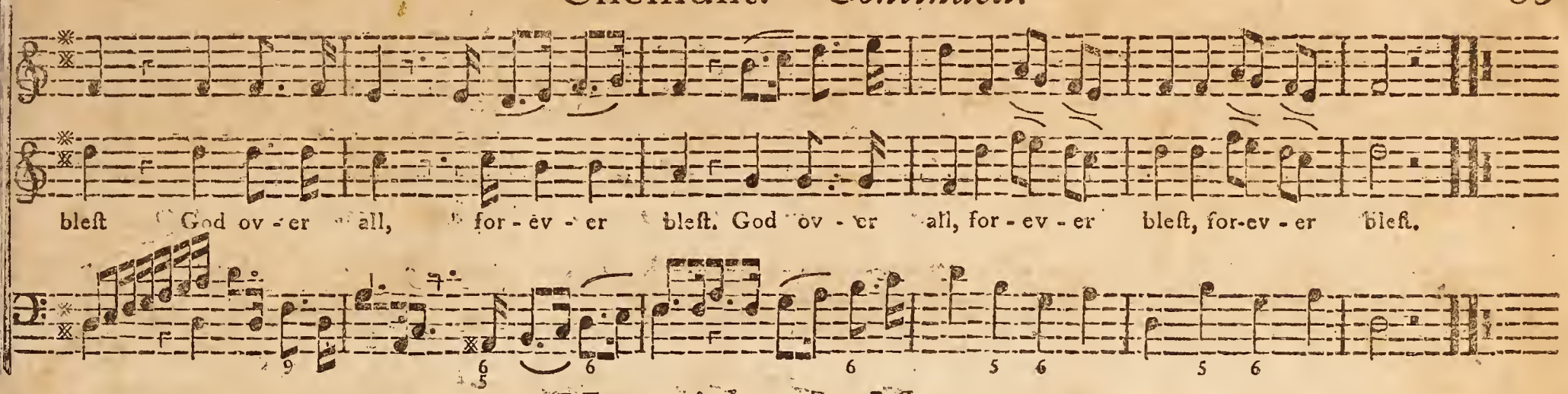



tr.
Who is the king of glory? who? who? Who is the king of glory? who? The Lord that all his foes o'ercame, The world, sin,
threw, And Jesus is the conqu'ror's name, And Jesus is the conqu'ror's name, And Je - sus is the conqu'ror's

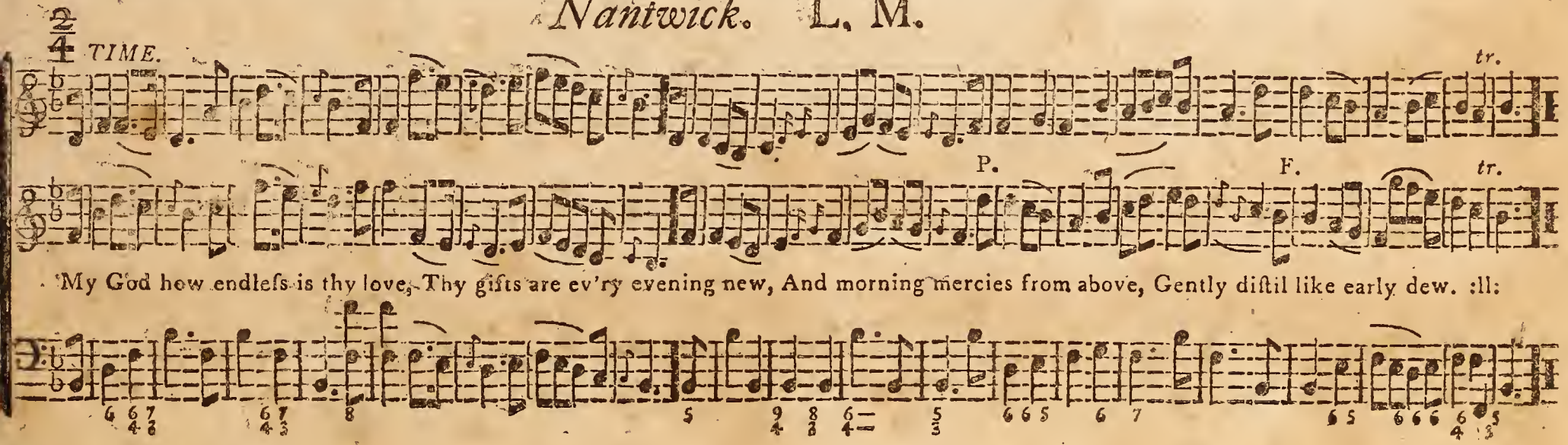

Sy. P.
F.
name.
Lo his triumphal chariot waits, And angels chaunt the solemn lay; Lift up your heads ye
heav'nly gates, Ye ev - er - last-ing doors give way. Lift up your heads ye heav'nly gates, Ye ev-er-last-ing doors give way.
H

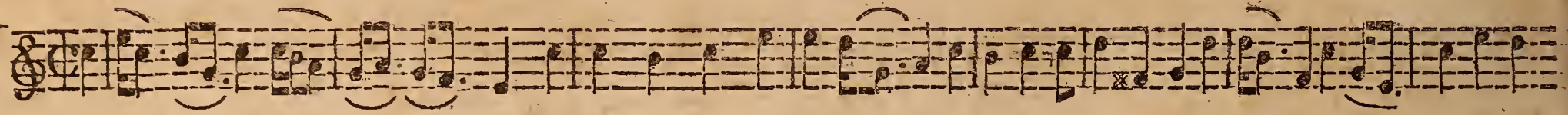
Who is the king of glory? who? who? who? Who is the king of glory? who? The Lord of glorious pow'r poſ-

ſeſt; The King of ſaints and angels too; God over all, for-ev-er bleſt. God ov - er all, for-ev - er

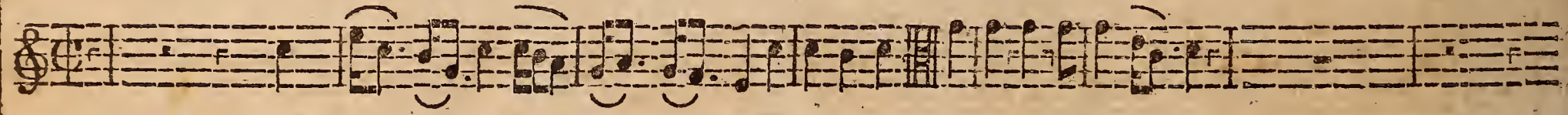

bleſt God ov - er all, for - ev - er bleſt. God ov - er all, for - ev - er bleſt, for-ev - er bleſt.

Nantwick. L. M.

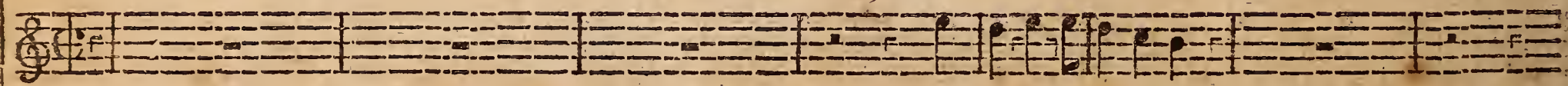

TIME.
tr.
P.
F.
tr.
My God how endleſs is thy love, Thy gifts are ev'ry evening new, And morning mercies from above, Gently diſtil like early dew. :ll:



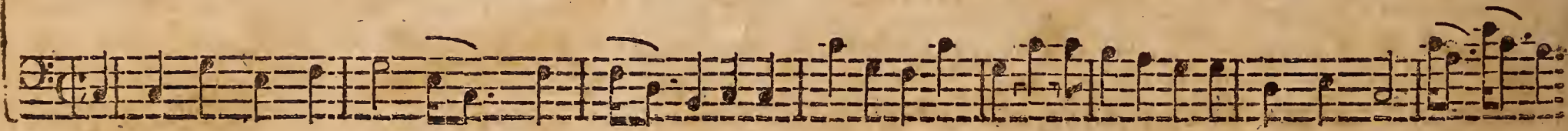
Je - ho - vah reigns, let all the earth let all the earth all all the earth rejoice, all, Let all the earth in his juſt government rejoice.
Let all the iſles with ſac - red mirth with ſac - red mirth, let all the iſles rejoice, all, with ſac-red mirth In his applauſe unite their voice.



Je - ho - vah reigns, let all the earth let all the earth all all all, &c.
Let all the iſles, &c.



Je - ho - vah reigns, let all the earth, all the earth, let all the earth rejoice, all let all the earth in his juſt government rejoice.
Let all the iſles with ſacred mirth, ſacred mirth, let all the iſles rejoice all, with ſacred mirth In his applauſe unite their voice.



all all all Let all the earth in his juſt government rejoice, rejoice, rejoice, Let all the earth in his juſt government rejoice.
all all all with ſacred mirth in his applauſe unite their voice - - - - - - - - - - - - - - let all the iſles In his applauſe unite their voice.

all all all, let all the earth in his juſt government rejoice, rejoice, rejoice, - - - , - - - - let all the earth in his juſt government rejoice.
- - - with with ſacred mirth in his applauſe unite their voice, - - - - - - - - - - - - - - iſlles in his applauſe unite their voice.

Slow.

Darkneſs and clouds of awful ſhade, His dazling glory ſhroud in ſtate, Juſtice and truth his guards are made And fix'd by his pavilion wait.

Briſk. TREBLE *and* BASS.

De - vour-ing fire be - fore his face, de - vour-ing fire, His foes around with vengeance ſtruck,

De - vour-ing fire be-fore his face, before his face, his, &c.

TREBLE *and* BASS.

The proudeſt hills his preſence felt their height

His lightning ſet the world on blaze, Earth ſaw it and with terror ſhook.

Nor ſtrength could help afford, The proudeſt hills like

Slow.

wax did melt, In preſence of th'Almigh - ty Lord. The heav'ns his righteouſneſs to ſhew, With ſtorms af fire his foes purſu'd,

Anthem. Continued.

TENOR *and* BASS. 1st. *and* 2d. TREBLES.

And all the trembling world below Have his descending glory view'd. Glad Zion of thy triumph heard, And Judah's daughters

TREBLE *and* BASS.

were o'erjoy'd, Be - cause thy righteous judgments Lord, Have pa - gan pride and - pow'r des - troy'd.

Portsmouth. P. M.

Re-joice the Lord is king, Your Lord and king a-dore, Mortals give thanks and sing, And tri - umph ev - er - more.

Rejoice ye righteous in the Lord Memori - als of his holineſs, Deep in your faithful breaſts record, And with your thankful tounges confeſs.

Portſmouth. Continued.

Lift up your heart, Lift up your voice, Rejoice again I ſay rejoice, rejoice, rejoice, [illegible] I ſay re - joice.

P. F.

Rejoice the Lord is King, Your God and King adore, Mortals give thanks and ſing, - - - And triumph ev-er-more. Lift up your hearts

Organ. Lift up, &c.

tr. *tr.*

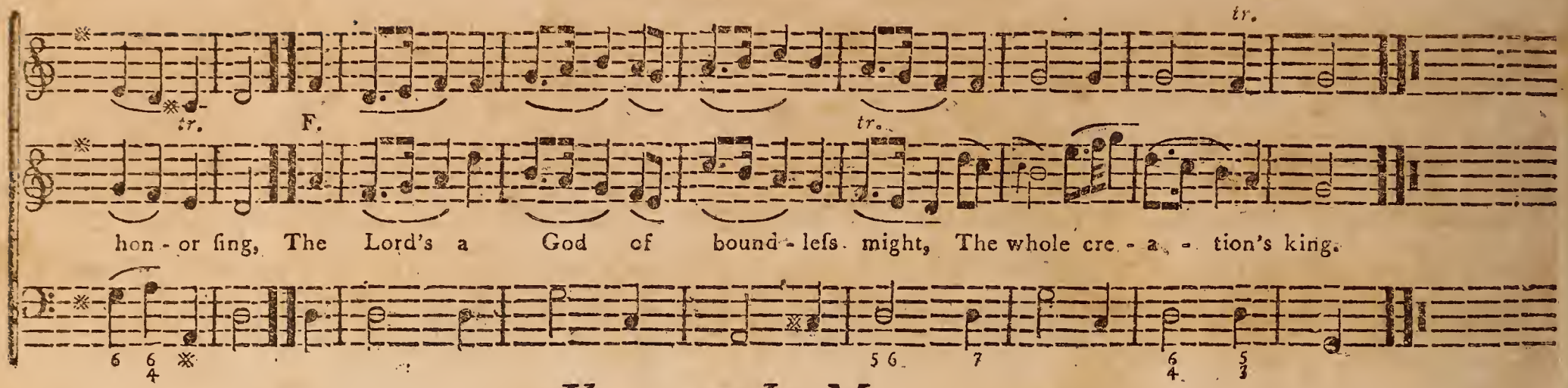
Lift up your voice, Rejoice, again I ſay re-joice, Lift up your hearts lift up your voice, Rejoice again I ſay rejoice.

Boſton. C. M---D.

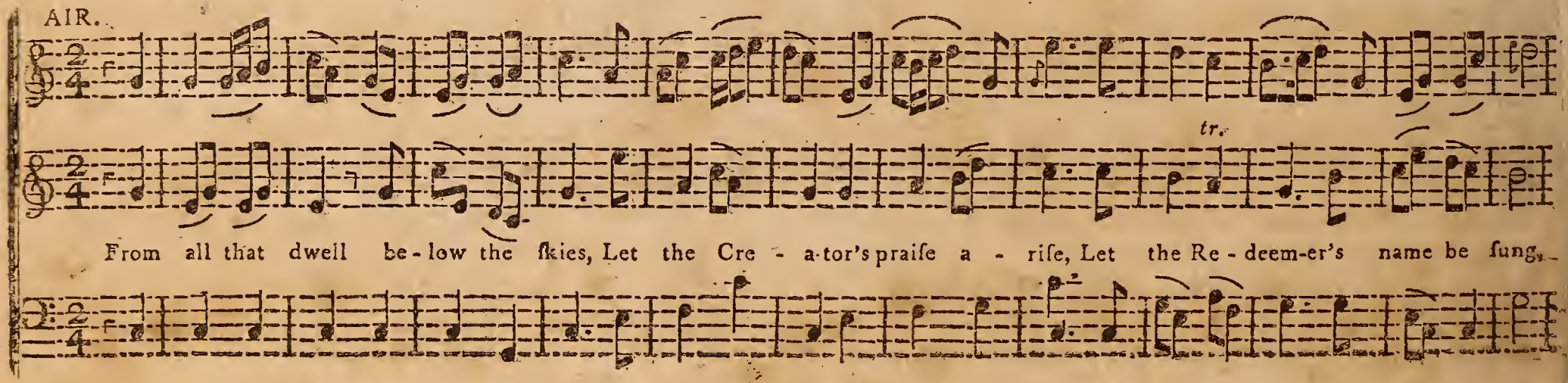
Sing to the Lord Je - ho - vah's name, And in his ſtrength rejoice, When his ſal - va - tion is our

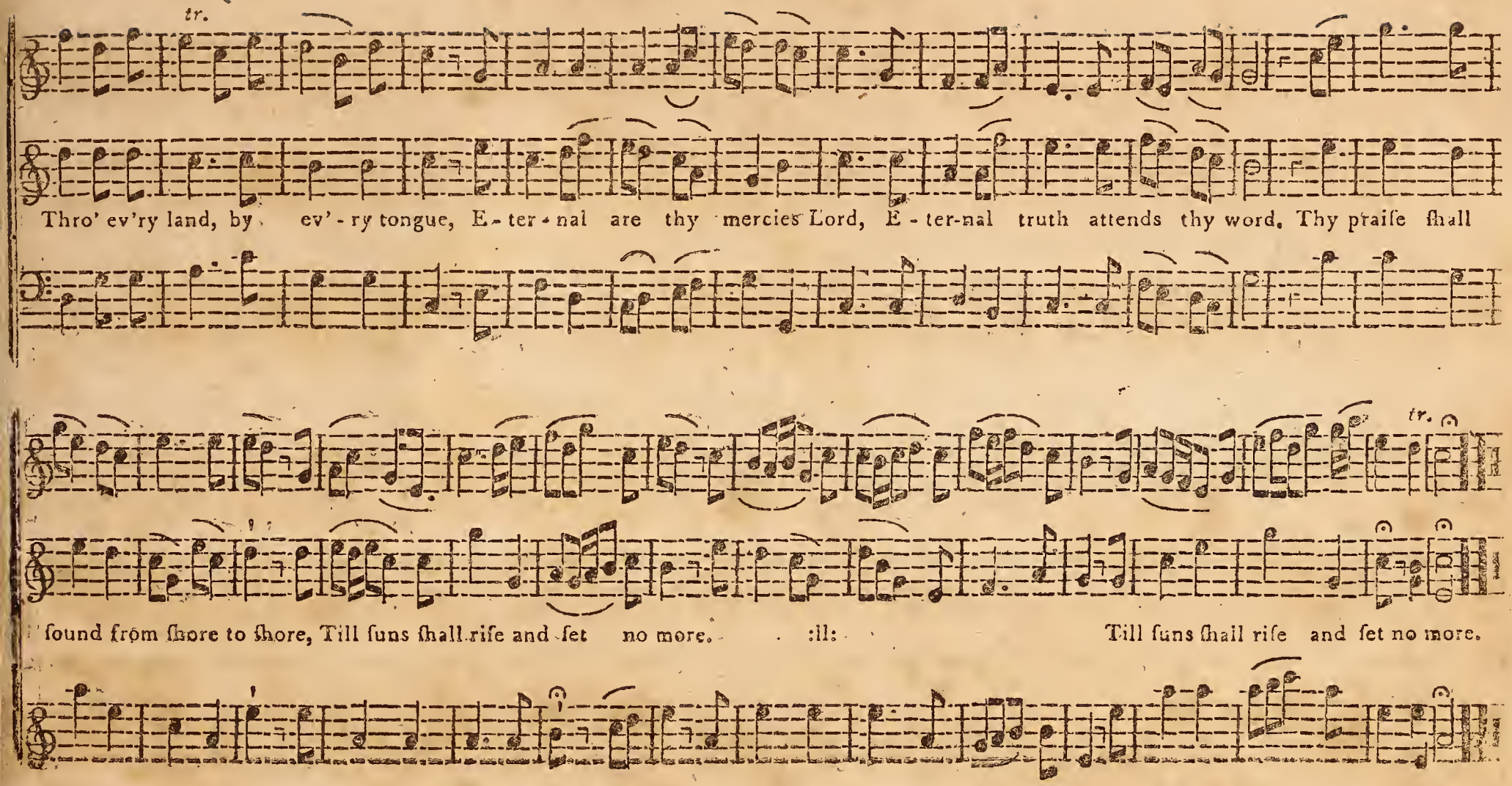
theme, Ex - alt - ed be our voice. With thanks ap - proach his aw - ful ſight, And Pſalms - - - - - - - - of

Boston. Continued.



Verona. L. M.




tr.
Thro' ev'ry land, by ev'-ry tongue, E-ter-nal are thy mercies Lord, E-ter-nal truth attends thy word. Thy praiſe ſhall
tr.
ſound from ſhore to ſhore, Till ſuns ſhall riſe and ſet no more. :ll: Till ſuns ſhall riſe and ſet no more.

TREBLE.

TENOR.

How pleas'd and bleſt was I, To hear the people cry, Come let us ſeek our God today, Come let us ſeek our God today, Yes with a cheerful zeal, We

TREBLE.

TENOR.

haſte to Zion's hill, Yes with a cheerful zeal, We haſte to Zion's hill, And there our vows and honors pay. And there our vows and honors pay.

4th. Psalm. C. M.

TREBLE.

I fear be - fore thee all the day,

Lord thou wilt hear me when I pray, I am for - ev - er thine, nor would I

Christmas. C. M.

While Shepherds watch their flocks by night, All seated on the ground, The an - gel of the Lord came down, And

4th. Pſalm. Continued.

TREBLE.

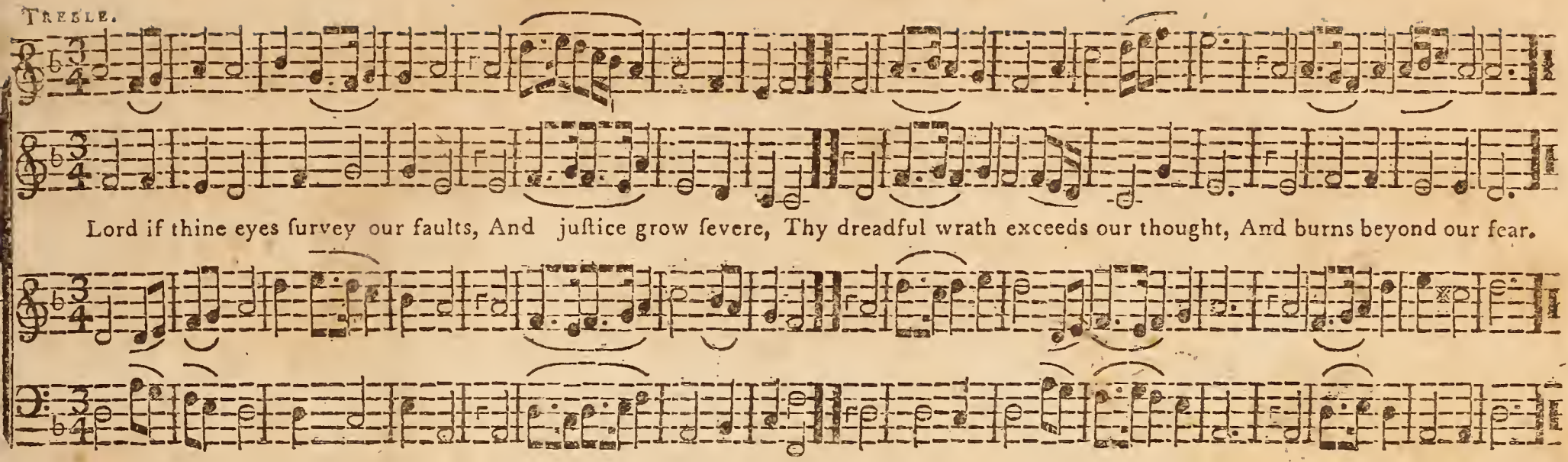
dare to ſin. I fear before thee all the day, Nor would I dare to ſin. Nor would I dare to ſin.

Chriſtmas, Continued.

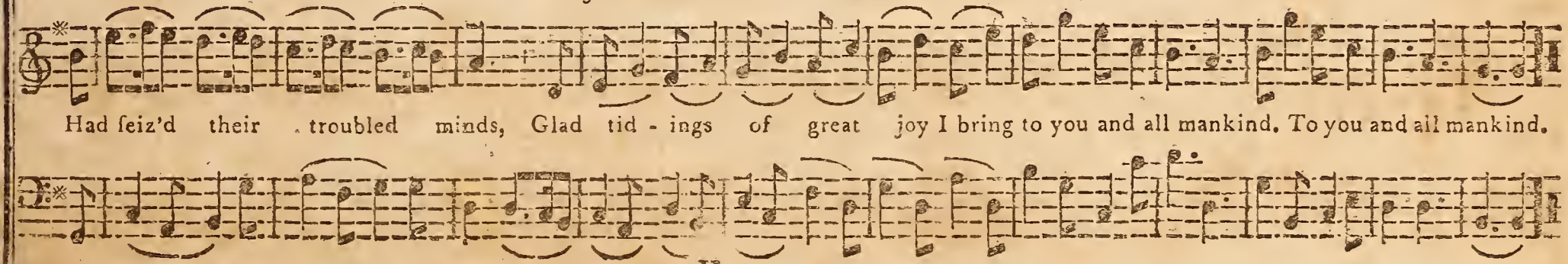
glo - - - - - - - - - - - - - - ry ſhone arouud. And glo - ry ſhone around. Fear not, ſaid he, for mighty dread,

Waltham. C. M.

TREBLE.



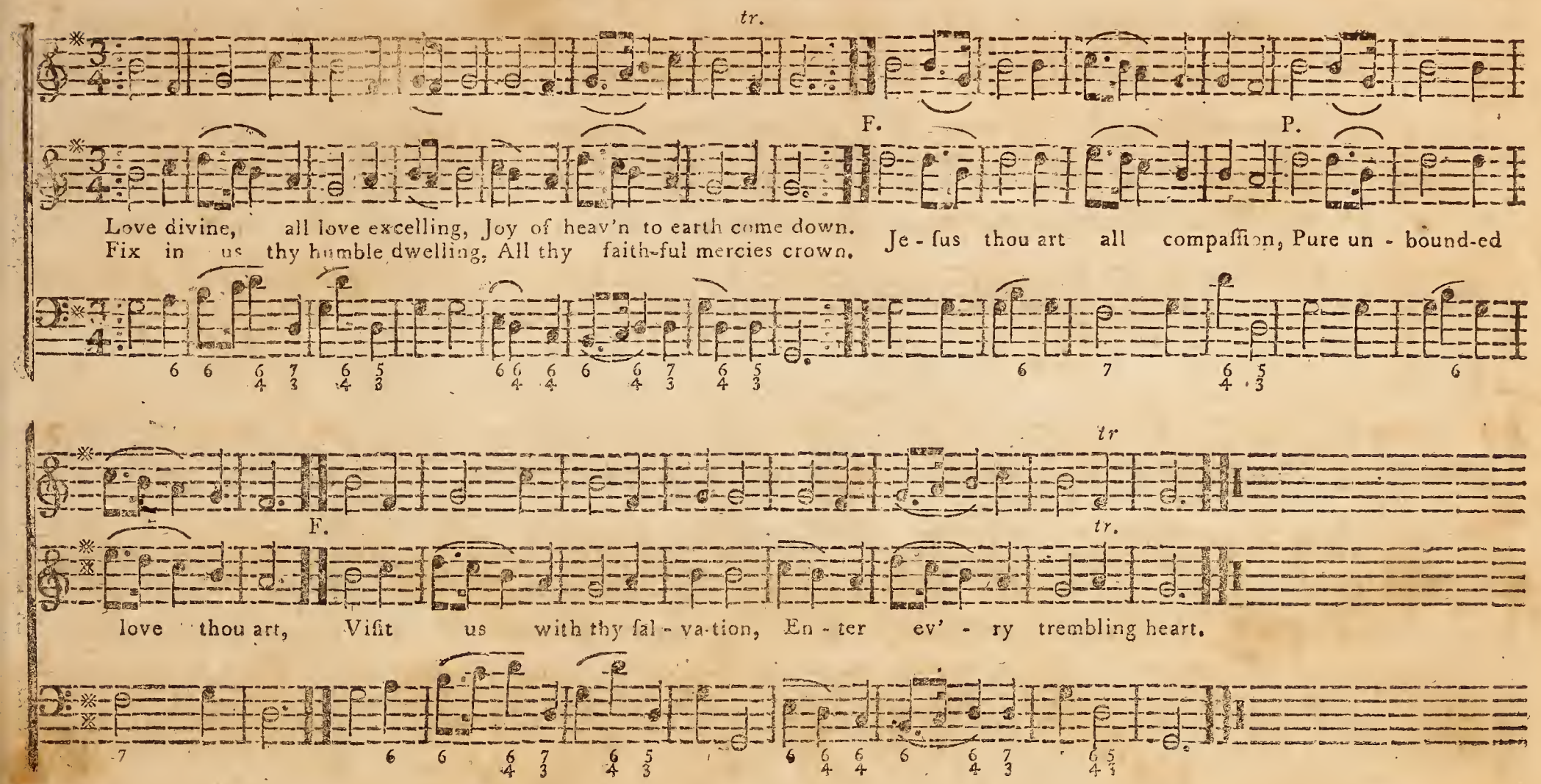
Chriſtmas, Continued.



Manchester. P. M.

I'll praiſe my Maker with my breath, And when my voice is loſt in death, Praiſe ſhall em - - ploy my nobler pow'rs, My

days of praiſe ſhall ne'er be paſt, While life and thought and being laſt, Or immortality endures, Or im - mor - tal - i-ty endures.


tr.
F.
P.
Love divine, all love excelling, Joy of heav'n to earth come down.
Fix in us thy humble dwelling, All thy faith-ful mercies crown.
Je - ſus thou art all compaſſion, Pure un - bound-ed
tr
F.
tr.
love thou art, Viſit us with thy ſal - va-tion, En - ter ev' - ry trembling heart.

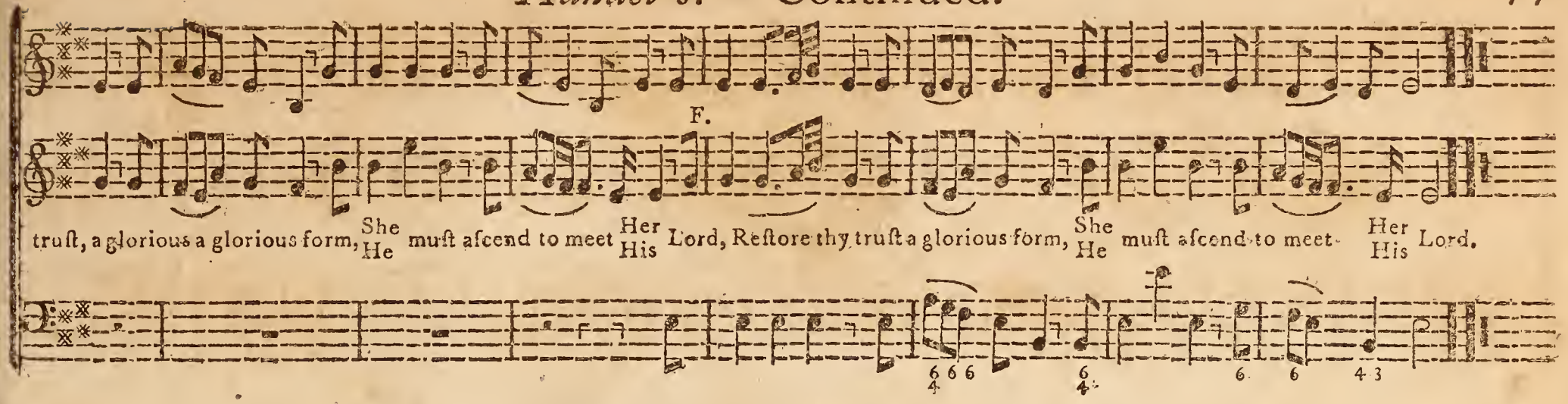
Grave.

Unveil thy bosom faith-ful tomb, Take this new creature to thy trust, And give these sacred relics room, To

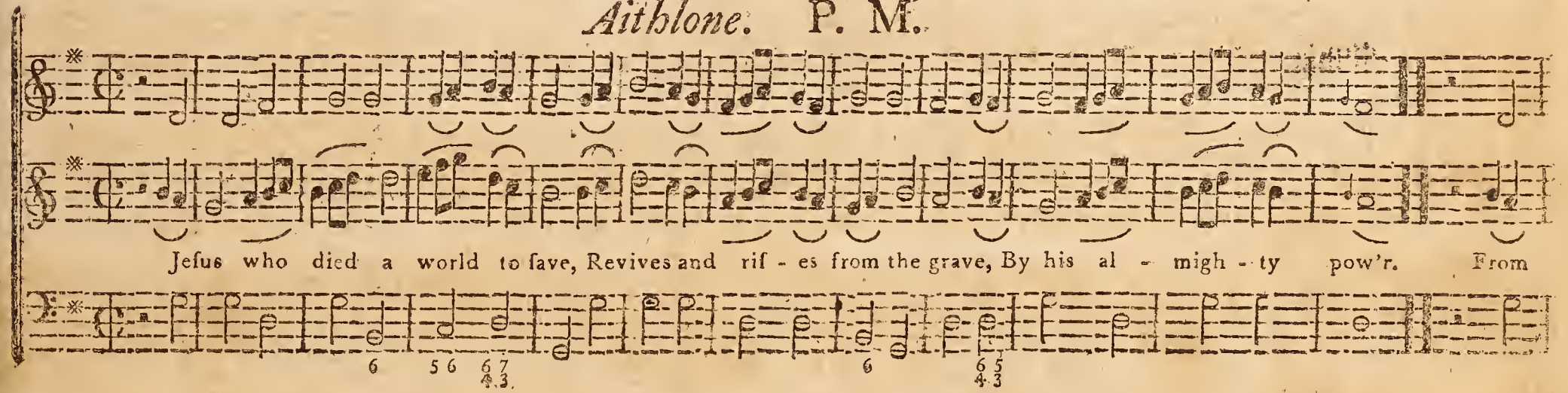
Distinct, slow, firm and bold.

F. P.

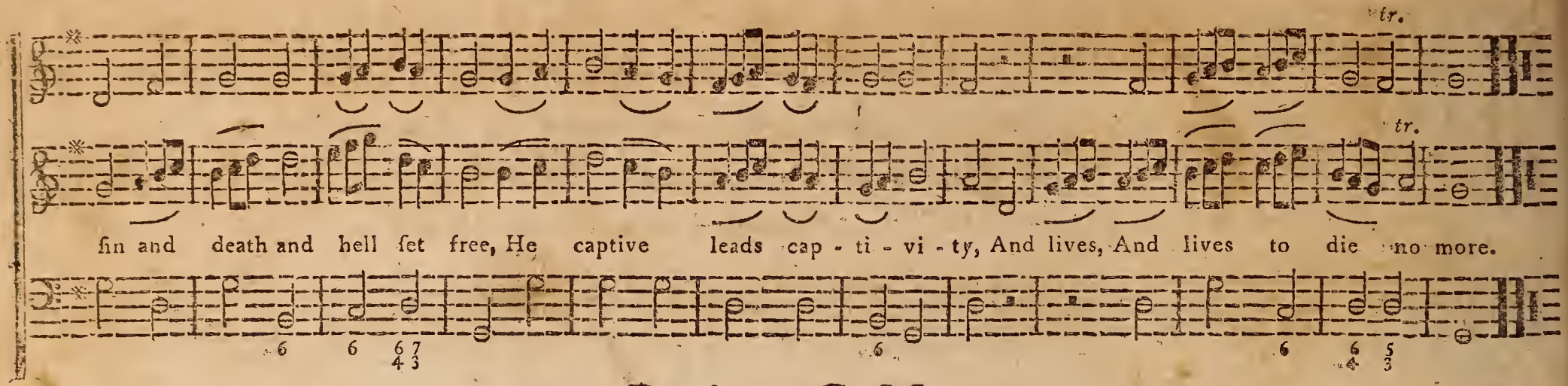
seek a slumber in the dust. Break from his throne illust'rous morn, Attend O earth, his sov'reign word, Restore thy


F.
truſt, a glorious a glorious form, She/He muſt aſcend to meet Her/His Lord, Reſtore thy truſt a glorious form, She/He muſt aſcend to meet Her/His Lord.

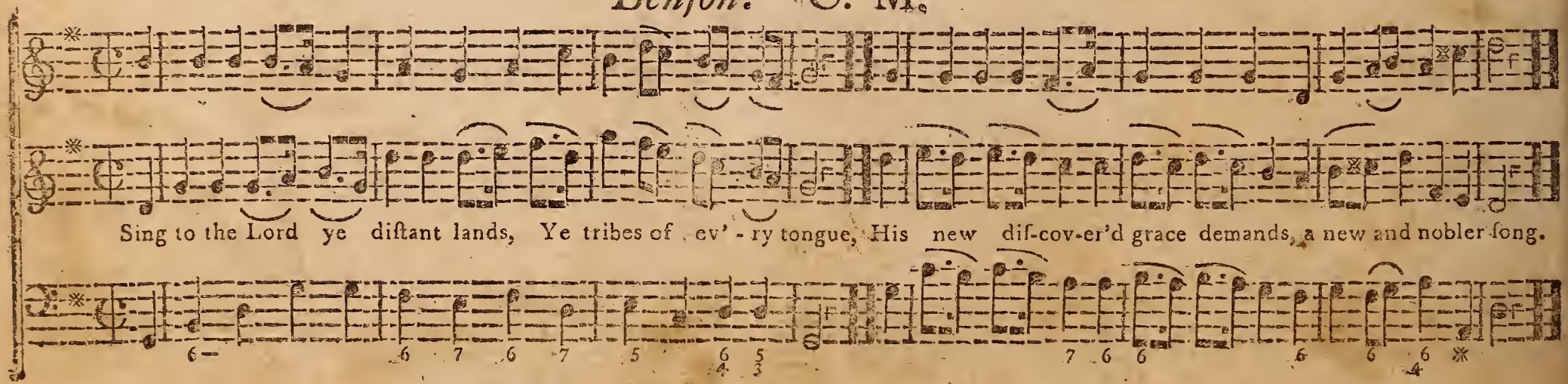
Aithlone. P. M.

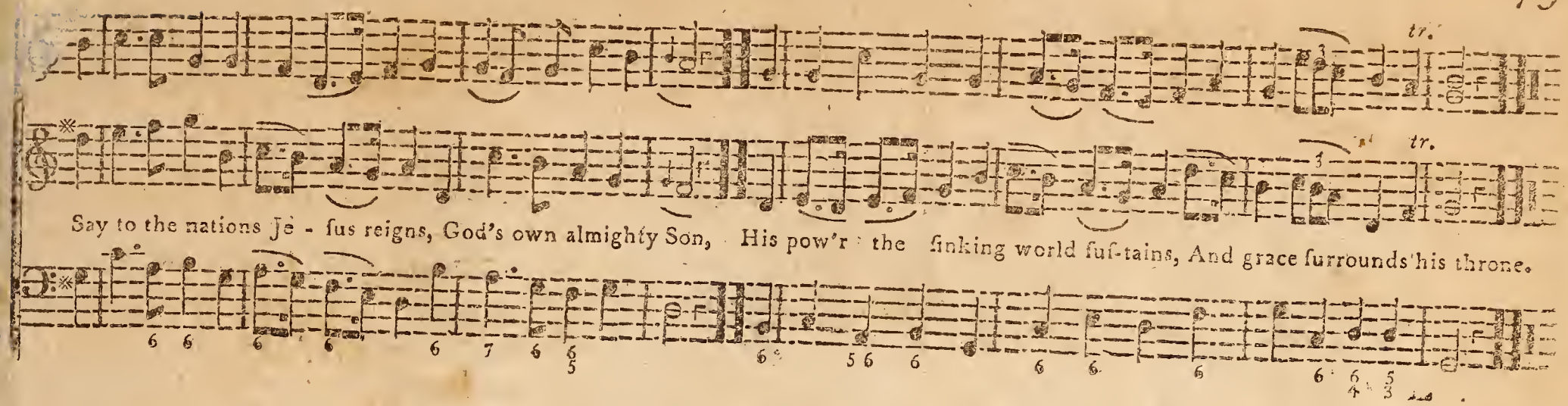

Jeſus who died a world to ſave, Revives and riſ - es from the grave, By his al - migh - ty pow'r. From

Aithlone. Continued.



Benſon. C. M.





END of the MUSIC.

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