

Barton Gallery. Q. 61. 38

No. 4059-116

xx M. 447. 15



THE
Norfolk Harmony N^o. I.

Clement
1828

BEING

AN ORIGINAL COMPOSITION OF ANTHEMS AND SET PIECES;

WITH

(B) 4059.116

A Variety of METRES and AIRS suitable for DIVINE WORSHIP, and for the Use
of MUSICAL SOCIETIES:

CONSISTING OF THREE AND FOUR PARTS.

TO WHICH IS ADDED,

A concise INTRODUCTION *to the* GROUNDS *of* MUSIC.

BY SAMUEL CAPEN.

BOSTON:

PRINTED BY MANNING AND LORING, FOR THE AUTHOR.....Nov. 1805.

478
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District of Massachusetts, to wit :

BE IT REMEMBERED, That on the twelfth day of November, in the thirtieth year of the Independence of the United States of America, SAMUEL CAPEN, of the said District, hath deposited in this office the title of a Book, the right whereof he claims as Author, in the words following, *to wit* : “ The Norfolk Harmony----N^o. I. being an Original Composition of Anthems and Set Pieces ; with a Variety of Metres and Airs suitable for Divine Worship, and for the Use of Musical Societies : consisting of three and four Parts. To which is added, a concise Introduction to the Grounds of Music.—By SAMUEL CAPEN.”

In conformity to the Act of the Congress of the United States, entitled, “ An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned ;” and also to an Act, entitled, “ An Act supplementary to an Act entitled, An Act for the Encouragement of Learning, by securing the Copies of Maps, Charts, and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned ; and extending the Benefits thereof to the Arts of Designing, Engraving, and Etching Historical and other Prints.”

N. GOODALE, *Clerk of the District of Massachusetts.*


A true Copy of Record : Attest

N. GOODALE, *Clerk.*

(R)

June 3, 1909

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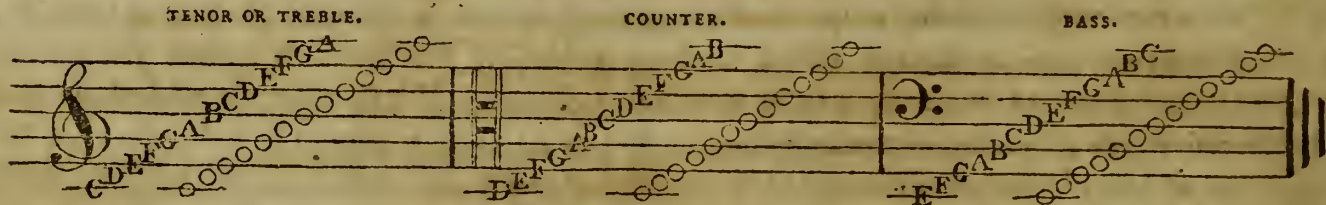


P R E F A C E.

THE author of the following sheets, having composed a number of anthems, airs, &c. more to gratify his own curiosity, and for personal amusement, than with a view of presenting them to the public; has, however, been induced to risk a small pamphlet, to take its fate amidst the numerous authors, and great variety of music, flowing in from every quarter. If it should meet with that approbation and success which an author naturally wishes, it will be an encouragement to bring forward No. 2, at some future and not far distant period. In the following pieces, the author has not rigidly adhered to the admired rules of composition; nature has been his guide, and art his assistant; he never has been overfond of introducing discordant strains, to render others more agreeable. In his opinion, singing and vociferation are different things. He has ever been an admirer of soft music, which, as Mr. Holden most happily expresses it, "is always accompanied with graceful motion, just expression, proper accent, and captivating harmony."

A concise INTRODUCTION to the GROUNDS of MUSIC.

G A M U T.



There are but two semitones in an octave, viz. from mi to faw and from law to faw: Above mi are faw sol, law, faw, sol, law, and below mi are law, sol, faw, law, sol, faw, and then comes mi.

The natural place for mi is in B.

If B be flat, me 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.

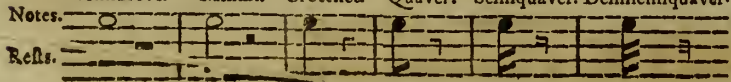
If B, E and A be flat, mi is in D.

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.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.



The semibreve is twice the length of the minim, the minim of the crotchet, the crotchet of the quaver, the quaver of the semiquaver, and the semiquaver of the demisemiquaver; therefore, the length of time contained in the semibreve is equal to thirty-two demisemiquavers. Rests are notes of silence, which signify that you must keep silence so long a time as it takes to sound the notes they represent.


A staff  is the five lines with their spaces, on which the notes are written.


Ledger line  is added to the staff when notes ascend or descend a line above or below.


A flat \flat sinks a note half a tone.

A sharp \sharp raises a note half a tone.


A natural \natural restores a note to its primitive sound.


Point of addition  adds one third to the length of the note.


Repeat  shews what part of the tune is to be sung over again.


Choosing notes  give the performer liberty to sing which he pleases.


Figures 1, 2, set over the two last notes of a tune, shew that the note under figure 1 is sung before the repeat, and the note under figure 2 is sung the second time, omitting the note under figure 1; but if the notes are tied together with a slur, they are both to be sung after repeating.


Figure 3  reduces three notes of any kind to the length of two.


Marks of distinction  require the notes over which they are placed to be sung distinct and emphatic.

A hold  shows that the note over which it is placed should be sounded longer than common.


A slur or tie  signifies that all notes slurred or tied together should be sung to one syllable.


A bar  divides the time into equal parts.



A double bar  shows the end of a strain.


A close  shows that the tune is ended.

COMMON TIME MOODS.


Adagio  has four beats in a bar, two down and two up, one second each.


Largo  has four beats in a bar, two down and two up, one quarter quicker.


Allegro  or  has two beats in a bar, one down and one up, one second each.

2 from 4  has two beats in a bar, performed one third quicker than allegro.


TRIPLE TIME MOODS.


1st mood  has three beats in a bar, two down and one up, one second each.

2d mood  has three beats in a bar, two down and one up, about one quarter faster than the first.

3d mood  has three beats in a bar, two down and one up, one quarter faster than the second.

COMPOUND TIME MOODS.

1st mood  has two beats in a bar; the same as allegro.

2d mood  has two beats in a bar, one quarter faster than the first.

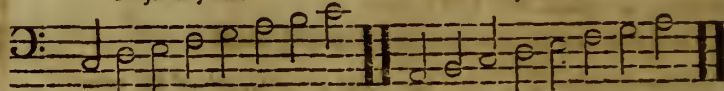
OF THE KEYS.

There are two keys in music, the sharp or major key, and the flat or minor key. If the last note in the bass be next above mi, it is a sharp key, and if next below mi, it is a flat key.

EXAMPLES.

Major key of C.

Minor key of A.

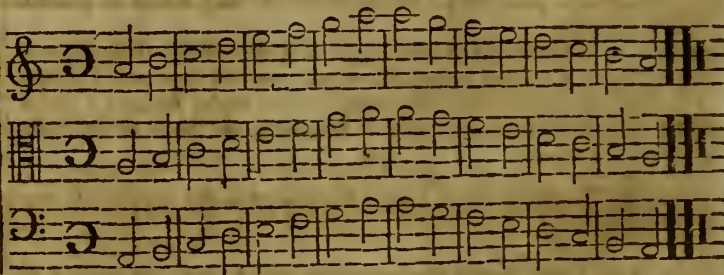
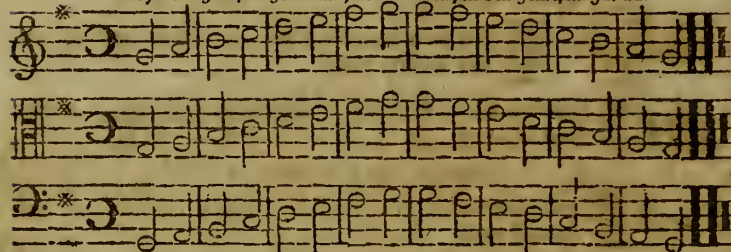


LESSONS FOR TUNING THE VOICE.

Lesson in the major key.

Lesson in the minor key.

Key. 2d. 3d. 4th. 5th. 6th. 7th. 8th. 8th. 7th. 6th. 5th. 4th. 3d. 2d.



3d.

4th.

5th.

6th.

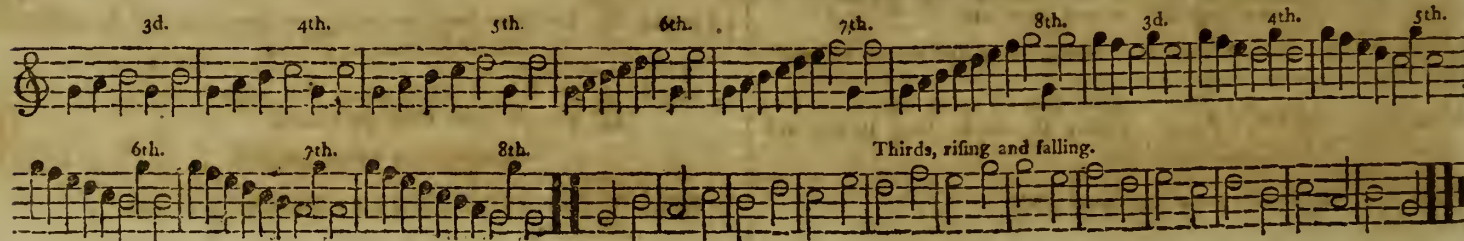
7th.

8th.

3d.

4th.

5th.



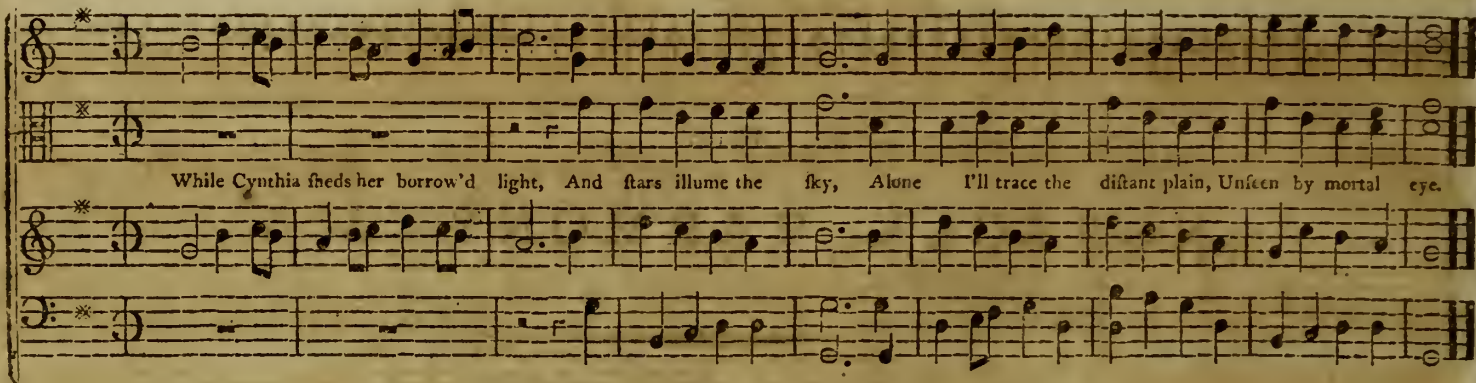
Thirds, rising and falling.



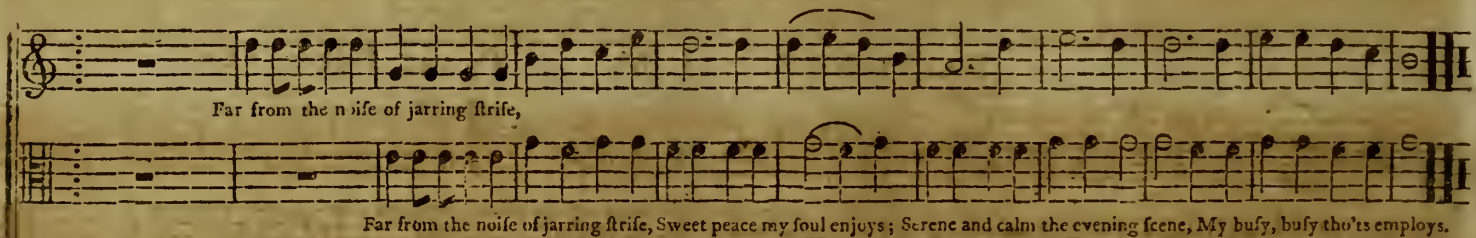
THE
NORFOLK HARMONY---N^o. 1.

BALTIMORE. L. M. Ps. 142, Belknap's Coll.

Lord, when I call, make haste to hear, And to my voice incline
thine ear, So shall my prayer like incense rise, My lifted hands like sacrifice.

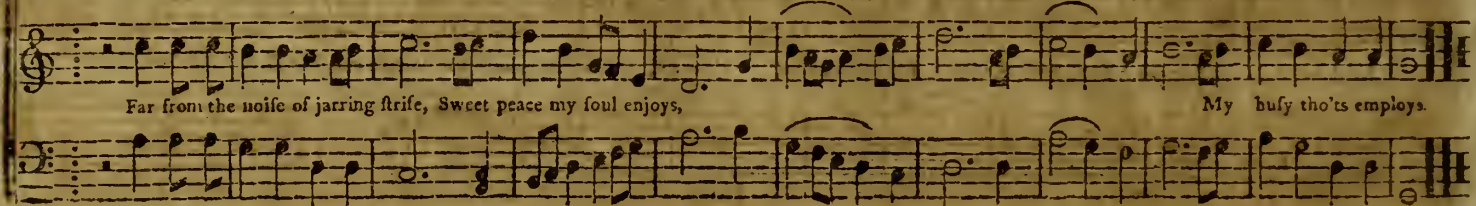


While Cynthia sheds her borrow'd light, And stars illumine the sky, Alone I'll trace the distant plain, Unseen by mortal eye.



Far from the noise of jarring strife,

Far from the noise of jarring strife, Sweet peace my soul enjoys; Serene and calm the evening scene, My busy, busy thoughts employs.



Far from the noise of jarring strife, Sweet peace my soul enjoys, My busy thoughts employs.

Musical score for the first system, consisting of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sovereign God, The uni-".

Musical score for the second system, consisting of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "versal King. He form'd the deeps unknown, He gave the seas their bound; The wat'ry worlds are all his own, And all the solid ground."

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a 2/4 time signature. The music features a melody in the treble staff and a bass line in the bass staff, with various note values and rests.

O come, loud anthems let us sing, Loud thanks to our almighty King; For

The second system of music continues the melody and bass line from the first system. It consists of two staves in treble and bass clefs, with a key signature of one flat and a 2/4 time signature.

The third system of music continues the melody and bass line. It consists of two staves in treble and bass clefs, with a key signature of one flat and a 2/4 time signature. The system concludes with a double bar line.

we our voices high should raise, When our salvation's Rock we praise.

The fourth system of music continues the melody and bass line. It consists of two staves in treble and bass clefs, with a key signature of one flat and a 2/4 time signature. The system concludes with a double bar line.

EDINBURGH. L. M.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain musical notation with notes, rests, and phrasing slurs. The key signature has two sharps (F# and C#).

My God, I long to know thee still, To love, and fear, and trust thee more, To

The second system of music continues the melody from the first system. It features two staves with musical notation, including notes, rests, and phrasing slurs.

The third system of music continues the melody. It features two staves with musical notation, including notes, rests, and phrasing slurs.

live submissive to thy will, And whilst I feel thy grace, adore.

The fourth system of music concludes the piece. It features two staves with musical notation, including notes, rests, and phrasing slurs. The system ends with a double bar line.

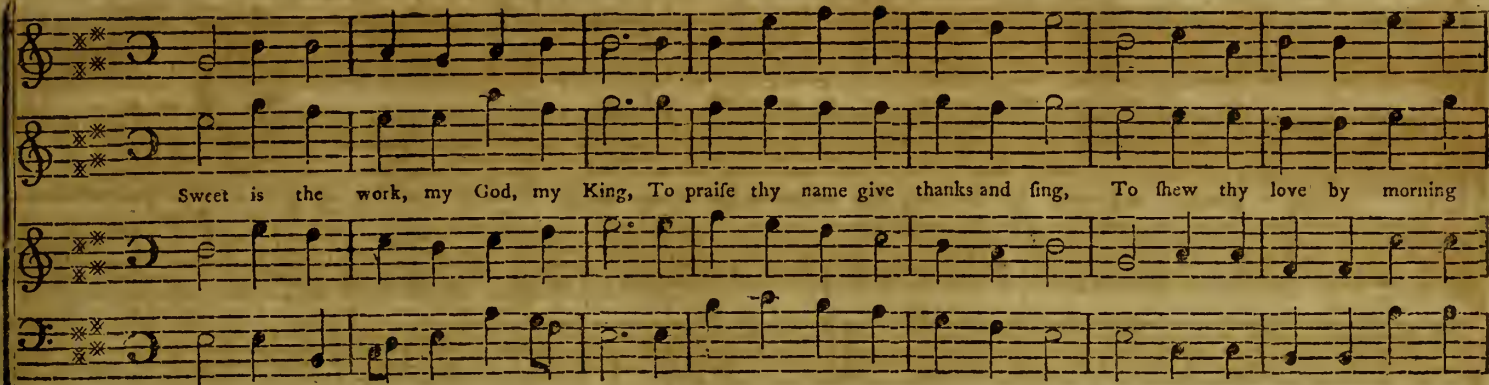
The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C.M.). The notes are primarily quarter and eighth notes, with some rests. There are two asterisks on the left side of each staff, indicating a specific performance instruction.

Shout to the Lord, ye surging seas, In your e - - ter - - nal roar; Let wave to

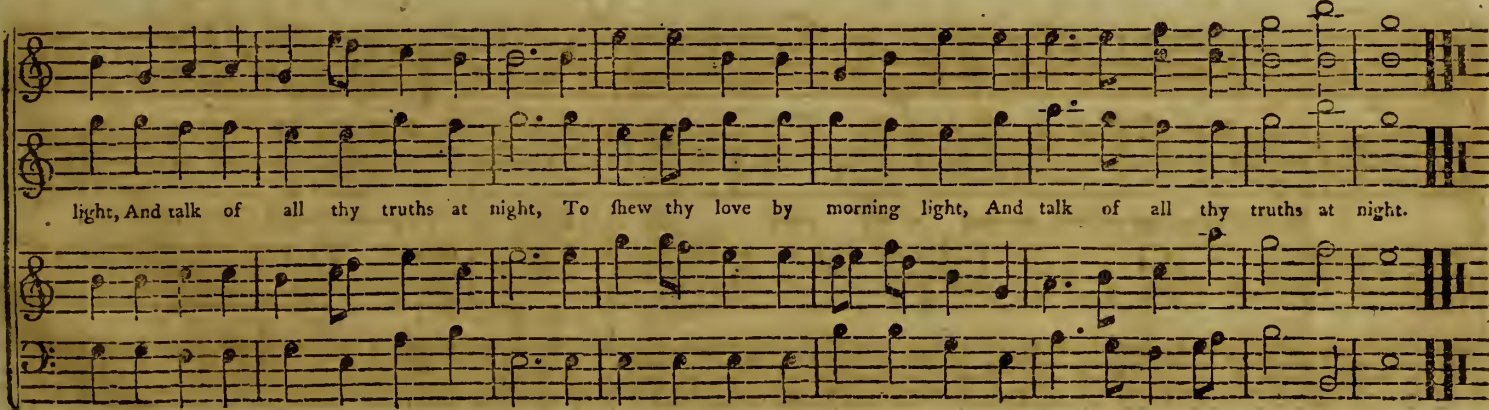
The second system of music continues the melody from the first system. It consists of four staves (treble and bass clefs). The lyrics are positioned below the staves.

wave resound his praise, And shore reply to shore, And shore reply to shore.

The third system of music concludes the piece. It consists of four staves (treble and bass clefs). The music ends with a double bar line. The lyrics are positioned below the staves.



Sweet is the work, my God, my King, To praise thy name give thanks and sing, To shew thy love by morning



light, And talk of all thy truths at night, To shew thy love by morning light, And talk of all thy truths at night.

My grateful soul would humbly bring Her tribute to thy throne: Accept the wish, my God, my King, To make thy goodness known.

O be the life thy hand restores, Devoted to thy praise; To thee I consecrate my pow'rs, To thee my future days.

OAKHAM. A SONG OF PRAISE.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a 2/4 time signature and a key signature of one sharp (F#). The bottom two staves are in bass clef with a 2/4 time signature and a key signature of one sharp (F#). The lyrics are written below the second staff.

Let the whole creation join in raising a song of praise, Let the whole creation join in raising a song of praise,

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The top two staves are in treble clef and the bottom two are in bass clef, both in 2/4 time with a key signature of one sharp (F#). The lyrics are written below the second staff.

To him who reigns above the sky, To him who reigns above the sky. Sing praises unto the Lord, who reigns above the sky. Sing praises

unto the Lord, who reigns above the sky.

Sing to the Lord, let praise inspire The grateful voice, the tuneful lyre. The grateful voice, the tuneful lyre.

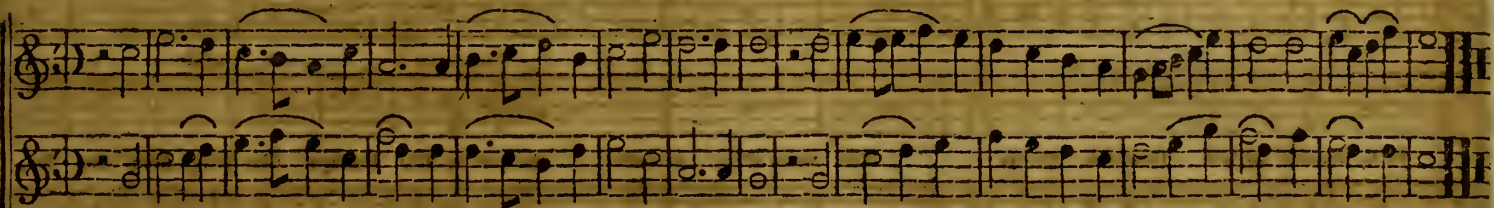
Let the heavens rejoice, and the earth be glad, Let the heavens rejoice, and the earth be glad; Let the sea roar, and the fulness thereof.



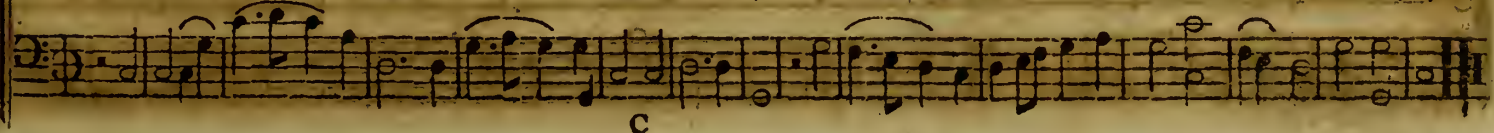
Hallelujah, Praise the Lord, O my soul, Sing unto the Lord, Hallelujah, Sing unto the Lord, Hallelujah, hallelujah, Praise ye the Lord. Amen.



GLASGOW. C. M.



Let faith arise and climb the hills, The Saviour to descry; To view his distant chariot wheels, And tell how fast they fly.



How sweetly along the gay mead, The daisies and cowslips are seen; The flocks, as they carelessly

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 common time signature (C). The second staff is a treble clef with a common time signature (C) and contains rests. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, with some words underlined.

feed, Rejoice in the beautiful green. The vines that encircle the bow'rs, The herbage that springs from the sod,

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 common time signature (C). The second staff is a treble clef with a common time signature (C) and contains rests. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, with some words underlined.

Musical score for 'The Beauties of Spring' featuring four staves. The first two staves are treble clef, and the last two are bass clef. The piece is in 2/4 time, with a key signature of one flat (B-flat). The music is divided into two sections: the first section is in 2/4 time, and the second section is in 6/4 time. The lyrics are: 'Trees, plants, cooling fruits and sweet flow'rs, All rise to the praise of my God, All rise to the praise of my God.'

NEW-CASCO. L. M. Ps. 107.

Musical score for 'New-Casco' featuring three staves. The first two staves are treble clef, and the last is bass clef. The piece is in 3/4 time, with a key signature of one flat (B-flat). The lyrics are: 'They who in ships, with courage bold, O'er swelling waves their trade pursue, The Lord's amazing works behold, And in the deep his wonders view.'

Blow ye the trumpet, blow, The gladly solemn sound; Let all the nations know, To

The year of jubilee is come, Re-
 earth's remotest bound. The year of jubilee is come,
 The year of jubilee is come, Return, ye
 The year of jubilee is come,

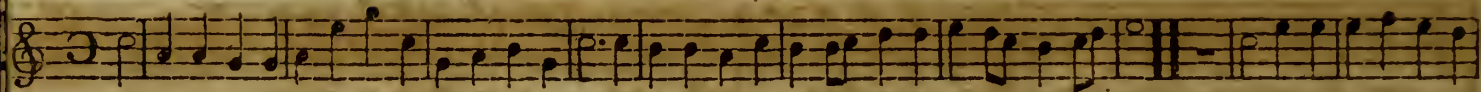
turn, ye ransom'd sinners, home, Return, ye ransom'd sinners home, return, Return, ye ransom'd sinners, home.

ransom'd sinners, home, Return, ye ransom'd sinners, home, return, return, Return, ye ransom'd sinners, home.

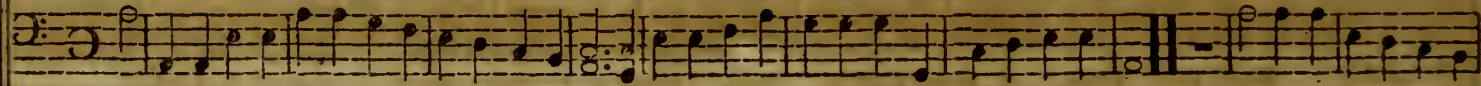
Return, return, return,

MILFORD. L. M. H. 161.

Lord, when my thoughts delighted rove, Amidst the wonders of thy love, Glad hope revives my drooping heart, And bids intruding fear depart.

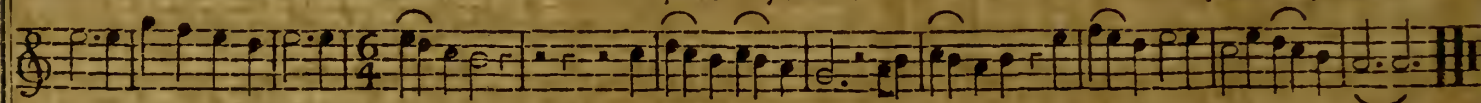


Life is a span, a fleeting hour, How soon the vapour flies! Man is a tender transient flow'r, That in the blooming dies! Death spreads, like winter, frozen



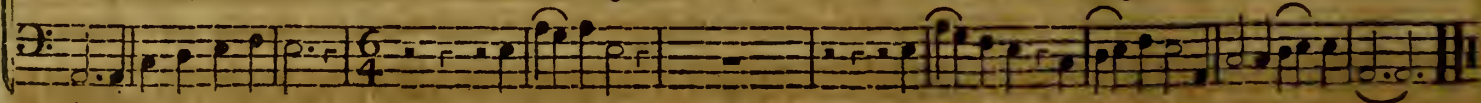
Which pleas'd our eyes before?

Which pleas'd our eyes before?



arms, And beauty smiles no more : Where now are fled those rising charms

Where now are fled those rising charms



AN ANTHEM.

Divoto.

Unto thee have I cry'd, have I cry'd, O Lord, and early shall my pray'r, and early shall my pray'r, and early shall my pray'r

Andante. Grave.

come, and early shall my pray'r come, and early shall my pray'r come. My harp is turn'd into mourning, and my or-

ANTHEM continued.

Pia.

gan into the voice of them that weep. Weeping may endure, weeping may endure for a night, and weeping may endure for a

This system contains four staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A double bar line is present in the middle of the system.

night, but joy cometh in the morning, in the morning, in the morning, but joy cometh in the morning, in the morning,

This system contains four staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The time signature changes to 2/4. The music continues with similar notation to the first system, including rests and melodic lines. A double bar line is present in the middle of the system.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both staves begin with a common time signature 'C' and a key signature of one flat (B-flat). The vocal line contains the lyrics: "in the morning, but joy cometh in the morning, in the morning, in the morning, in the morning, but joy cometh in the morning."

in the morning, but joy cometh in the morning, in the morning, in the morning, in the morning, but joy cometh in the morning.

The second system of music continues the vocal and piano parts from the first system. It maintains the same musical notation and lyrics.

Ducto.

The third system of music begins with the instruction "Ducto." and shows a change in the piano accompaniment. The vocal line continues with the lyrics: "When the stars disappear, and the pale moon retires in the west, and the rays of Au - ro - - ra shooting from the chambers of the east,". The piano accompaniment consists of sustained chords.

When the stars disappear, and the pale moon retires in the west, and the rays of Au - ro - - ra shooting from the chambers of the east,

The fourth system of music continues the vocal and piano parts. The vocal line concludes the phrase with the lyrics: "When the stars disappear, and the pale moon retires in the west, and the rays of Au - ro - - ra shooting from the chambers of the east,". The piano accompaniment remains as sustained chords.

Grave.

The fable curtains of the night are dropt, and the shadows of the evening are done away, And the

shadows of the evening are done, are done away. When the stars disappear, and the pale moon re-

ANTHEM continued.

27

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music is written in a common time signature. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

tires in the west, And the rays of Au - ro - ra shooting from the chambers of the east, the fable

The second system of music continues the vocal line and piano accompaniment from the first system. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its rhythmic pattern.

The third system of music continues the vocal line and piano accompaniment. The vocal line features a prominent melodic phrase with a slur over several notes. The piano accompaniment provides harmonic support.

curtains of the night are dropt, and the shadows of the evening, and the shadows of the even-

The fourth system of music concludes the page. The vocal line ends with a melodic flourish. The piano accompaniment continues to the end of the system.

ANTHEM continued.

Vigorofo.

ing are done away, And the day ushers in with joy and delight, And the day ushers in with

joy and delight, with joy and delight, And the day ushers in with joy and delight.

MOUNT-VERNON.

29

Espressivo.

From Vernon's mount behold the hero rise ; Resplendent forms attend him through the skies ; The shades of war-worn

veterans round him throng, And lead, enwrap, the honour'd chief along. A laurel wreath th' immortal Warren bears ; An

arch tri - - um - phal Mercer's hand prepares; Young Lawrence, erst th' a - - - veng - ing bolt of war, With port ma-

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature. The lyrics are positioned below the staves, with hyphens indicating syllables that span across multiple notes.

jestic guides the glitt'ring car; Montgomery's godlike form directs the way, And Green unfolds the

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. The lyrics are positioned below the staves, with hyphens indicating syllables that span across multiple notes.

MOUNT-VERNON continued.

Andante.

Diminuendo.

Forte.

Piano.

gates of endle's day ; While angels, trumpet tongu'd, proclaim through air, proclaim through air, Due honours for the

Vigorofo.

Forte:

first of men prepare, Due honours for the first of men p epare, for the first of men prepare.

O Lord, my life, O cheer my heart With thy re - - viv - ing ray, And bid these mournful shades depart, And

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C). The lyrics are printed below the second staff.

bring the dawn of day, And bid these mournful shades depart, And bring the dawn of day.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are printed below the second staff. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

Eternal Spirit, let thy grace Reveal the sovereign righteoufness, Of Him who left his throne above, To tell to

man that "God is love," Of Him who left his throne above, To tell to man that "God is love."

How oft, alas, this wretched heart Has wander'd from the Lord! How oft my roving thoughts de-

part, For - - get - ful of thy word! How oft my roving thoughts depart, For - - get - ful of thy word!

He loves his - saints, he knows them well, His love their joyful lips shall tell: Thy God, O Zion, ever reigns;

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three accompaniment staves. The music is in a major key with one flat (B-flat) and a common time signature. The lyrics are printed below the second staff.

Let every tongue, let every age, In this de - - light - ful work engage; Praise him in everlasting strains.

The second system of the musical score also consists of four staves. The top staff is the vocal line, followed by three accompaniment staves. The music continues from the first system. The lyrics are printed below the second staff.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time (C). The lyrics are written below the second and third staves.

To all the listening world around, Thy goodness I will sing, Whilst every grateful tongue shall join,

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time (C). The lyrics are written below the second and third staves.

To praise th' e - ter - nal King, Whilst every grateful tongue shall join, To praise th' eternal King.

Come, let us join our cheerful songs, With angels round the throne; Ten thousand thousand are their tongues, But

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

Loud, to the Prince of Heav'n, Your cheerful voices raise, To him your vows be giv'n, And fill his courts with praise.

With conscious worth, All clad in arms, All bright in charms, He falls forth, All bright in charms, He falls forth.

First system of musical notation for 'The Dove'. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a 6/4 time signature, a vocal line, and a bass clef staff. The music is written in a simple, hymn-like style with many notes beamed together and some rests. The lyrics are written below the vocal line.

O were I like a feather'd dove; If innocence had wings, I'd fly, and make a long remove, From all these restless things.

Second system of musical notation for 'The Dove'. It consists of three staves: a treble clef staff with a key signature of one sharp (F#) and a 6/4 time signature, a vocal line, and a bass clef staff. The music continues from the first system. The lyrics are written below the vocal line.

Let me to some wild desert go, And find a peaceful home, Where storms of malice never blow, Temptations never come.

Great is the Lord! our souls adore; We wonder while we praise; Thy pow'r, what creature can explore, Or equal honours raise.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The music is a hymn tune with lyrics printed below the staves.

Thy name shall dwell upon my tongue, While suns shall set and rise, And tune my everlasting song, In realms beyond the skies.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It includes first and second endings, indicated by the numbers '1' and '2' above the final notes of the staves.

* * * * *

'Tis love that makes religion sweet, 'Tis love that makes us rise, With willing mind, and ardent feet, To yonder happy skies.

Then let us all in love abound, And charity pursue; So shall we be with glory crown'd, And love as angels do.

F

O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing: In

This system contains the first two staves of music. The top staff is a treble clef with a common time signature. The bottom staff is a bass clef. The music is written in a simple, homophonic style with various note values and rests. The lyrics are printed below the staves, with some words like 'O', 'His', 'great', and 'Assembly' appearing above the notes.

their great Cre - a - - - tor Let all men rejoice, And heirs of salvation Be glad in their King.

This system contains the second two staves of music. The top staff is a treble clef and the bottom staff is a bass clef. The music continues from the first system. The lyrics are printed below the staves, with 'Cre - a - - - tor' and 'Be glad' appearing above the notes. The system ends with a double bar line and repeat signs.

THANKSGIVING ANTHEM.

Sing, sing unto the Lord, Sing, sing, unto the Lord a new song. Ascend into his

courts with praise, Ascend into his courts with praise, with praise, with praise, And

enter into his courts with praise; And tell of all his wonders, his great and mighty wonders, his

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are written below the vocal staves.

great and mighty wonders, his great and mighty wonders in the deep, And his wonderful

The second system of the musical score also consists of four staves, with the same layout as the first system. The lyrics continue below the vocal staves.

works to the children of men, And his wonderful works to the children of men. By thee kings

reign and princes decree justice. By thy right hand and holy arm, By thy right hand and holy arm,

holy arm, holy arm, holy arm, By thy right hand and holy arm, The world is con-

firm'd, and the pillars thereof, and the pillars thereof, and the pillars thereof established.

Now to the Lord, who reigns above the sky, Now to the Lord, who reigns above the sky, be

praise and glory giv'n, by all on earth and all in heav'n, by all on earth and all in heaven, be

ANTHEM continued.

praise and glory giv'n, by all on earth and all in heav'n. Hallelujah, hallelujah,

Praise, praise ye the Lord, And let all the people praise him, praise him, praise him, Yea, let all the

people praise him, And all the nations sing his praise, sing his praise, sing his praise, sing, sing, sing his praise.

CHELSEA.

L. M.

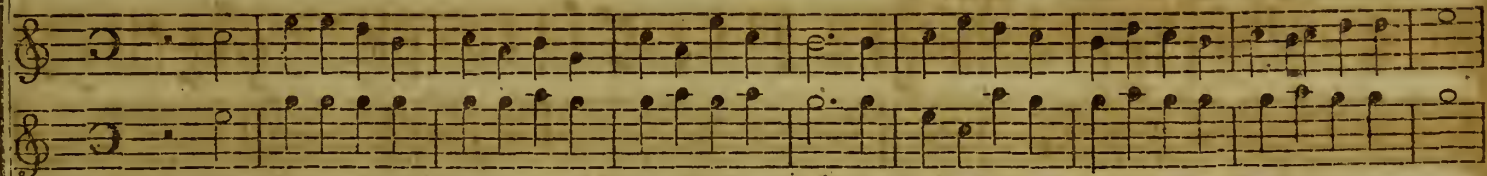
Ps. III.

Praise ye the Lord; to speak his praise, My soul her utmost pow'rs shall raise, With private friends, and in the throng, Of those who to his house belong.

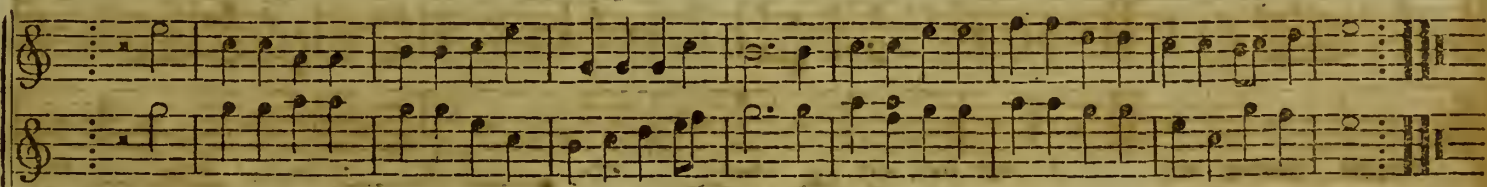
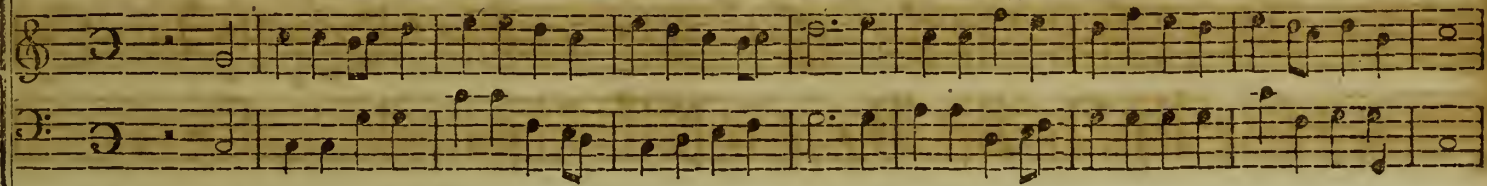
G

Praise to God, immortal praise, For the love that crowns our days; Bounteous source of ev'ry joy, Let thy praise our songs employ.

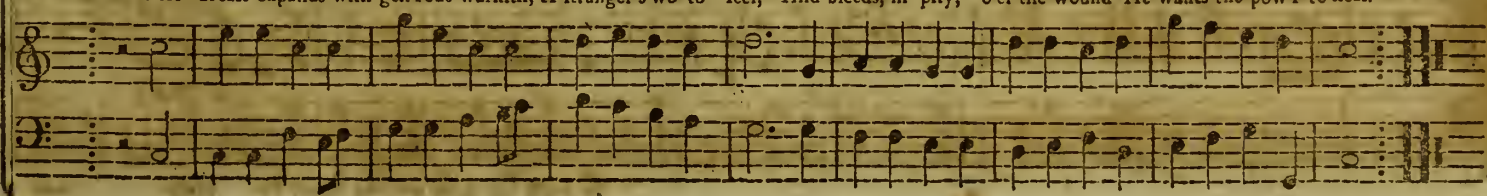
For the blessings of the field, For the stores the gardens yield, For the vine's exalted juice, For the gen'rous olive's use.



Blest is the man, whose tender heart Feels all another's pain, To whom the suppli - - cating eye Was never rais'd in vain.



Whose breast expands with gen'rous warmth, A stranger's wo to feel, And bleeds, in pity, o'er the wound He wants the pow'r to heal.



REHOBOTH. L. M. or P. M.

By omitting the last strain, this tune may be sung in L. M.

Awake, the trumpet's piercing sound, To spread your sacred pleasure round; While softer music tunes the lute, The warbling

harp, the breathing flute. Ye virgin train, with joy advance, To praise him, to praise him

To praise him in the graceful dance, To praise him

in the graceful dance; Awake, each voice, and strike each string, And to the solemn organ sing. Awake, awake, thou

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the keyboard accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes. A double bar line is present in the middle of the system, after the first two staves.

everlasting lyre, That once the mighty Pindar strung, When rapt with more than mortal fire, The gods of Greece they sung: Awake, awake,

The second system of the musical score also consists of four staves, continuing the vocal and keyboard parts from the first system. It maintains the same musical style and notation.

REHOBOTH continued.

Arrest the rapid foot of time again, With liquid notes of joy, With liquid notes of joy, With liquid notes of joy.

GREENLAND. C. M. H. 179.

No! I shall envy them no more, Who grow profanely great, Though they increase their golden store, And shine in robes of state.

Let ev'ry creature join, To praise th' eternal God; Ye heavenly host, the song begin, And sound his name abroad.

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. Each staff begins with a common time signature (C) and a key signature of one sharp (F#). The music is written in a simple, homophonic style with a clear melody and accompaniment. The lyrics are printed below the second and third staves.

Thou sun, with golden beams, And moon, with paler rays, Ye starry lights, ye twinkling flames, Shine to your Maker's praise.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are printed below the second and third staves.

The trees full of sap, With joy rear their head, The cedars their boughs O'er Lebanon spread;

Secure in the covert, The bird flies for rest, She sings on the branches, She broods on the nest.

When wild confusion wrecks the air, And tempests rend the skies, Whilst blended ruin, clouds and fire, In harsh disorder rise,

Safe in my Saviour's love I'll stand, And strike a tuneful song, My harp all trembling in my hand, And all inspir'd my tongue.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are printed below the second staff.

I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler pow'rs,

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are printed below the second staff.

Praise shall employ my nobler pow'rs: My days of praise shall ne'er be past, While life, and thought, and being last, Or

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

Detailed description: This system contains four staves of music. The top staff is a treble clef with a melody. The second staff is a treble clef with lyrics underneath. The third staff is a treble clef with a melody. The bottom staff is a bass clef with a bass line. The lyrics are: "My days of praise im - - mor - tal - - i - - ty - endures, My days of praise shall ne'er be past, While life, and thought, and being last, My My days of praise".

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

Detailed description: This system contains four staves of music. The top staff is a treble clef with a melody. The second staff is a treble clef with lyrics underneath. The third staff is a treble clef with a melody. The bottom staff is a bass clef with a bass line. The lyrics are: "days of praise shall ne'er be past, While life, and thought, and being last, Or im - - mor - tal - - i - - ty endures." The system concludes with a double bar line.

Praise waiteth for thee, O God, in Zion, unto thee shall the vow be perform'd, shall the vow be performed,

Praise waiteth for thee, O God, in Zion, unto thee shall the vow be performed. Hallelujah. Amen, and amen.

Hallelujah. Praise thy God, O Zion.

Hallelujah. Amen and, amen.

Hallelujah, hallelujah. Praise thy God, O Zion.

Now unto the King eternal, immortal, the only wife God, be honour and glory, both now and forever, both

now and forever, forever and ever, for - ever and ever, amen, both now and for - ever. Amen, amen.

DOXOLOGY continued.

hallelujah. Amen and amen Amen. Hal - le - - lujah. Praise thy God, O Zion.

Hallelujah. Amen, amen and amen. Praise ye the Lord. Hallelujah, hallelujah. Amen,

Hallelujah, hallelujah. Amen and amen. Praise ye the Lord. Hal - - le - lujah. Praise thy God, O Zion.

Hallelujah. Praise the Lord, O Jerusalem, Praise the Lord, :||: Praise the Lord, O Jerusalem, Praise thy God, O Zion.

The first system consists of two staves of music. Both staves are in treble clef and 6/4 time. The music begins with a series of quarter notes, followed by a rest, and then continues with a melodic line of quarter notes.

Hallelujah. Praise him. Be honour and glory, be honour and glory, both now and forever, forever and ever, forever and ever, a-

The second system consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef, both in 6/4 time. The music continues with a melodic line in the upper voice and a supporting bass line.

Adagio.

The third system consists of two staves of music. Both staves are in treble clef and 6/4 time. The tempo is marked as Adagio. The music features a slower, more spacious melodic line with some dotted notes.

men, both now and forever, amen, amen, both now and for - ever, forever, amen, amen, amen.

The fourth system consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef, both in 6/4 time. The music concludes with a final melodic phrase and a double bar line.

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1874

E. F. L. Blodgett.
FEB 23 1910

