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THE
Evangelical Harmony.

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A great Variety of AIRS, suitable for DIVINE WORSHIP:

BESIDES

A Number of FAVOURITE PIECES of MUSIC,

SELECTED FROM DIFFERENT AUTHORS,

Chiefly Original.

TO WHICH IS PREFIXED,

A CONCISE *INTRODUCTION* to the *FOUNDATIONS* of MUSIC.

By DANIEL BELKNAP,

Author of the HARMONIST'S COMPANION.

Published according to Act of Congress.

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Impressat

Sept 1805 4



P R E F A C E.

THE encouragement the Editor met with, in the rapid sale of the HARMONIST'S COMPANION, induced him to publish the following sheets. In the selections, which have been made for this Work, few pieces are admitted, which have before appeared in any Collection. It was the design to present the Public with a number of useful and pleasing *Airs*, the benefit of which has hitherto been denied them. It is also hoped that the progress of Singing Societies will be facilitated, and the improvement of the art in general advanced by the introduction of new music.


THE liberal encouragement given by Subscribers demands the most respectful acknowledgments. The Editor takes pleasure in assuring them, that, in the extracts he has made, great care has been taken to procure good music, and correct copies. That the work may meet their approbation, and the Community's at large, is the sincere wish of


THE EDITOR.


FRAMINGHAM, August, 1800.


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Brace  Shows how many parts are sung together.

Flat  Set before a note sinks it half a tone.

Sharp  Raises a note half a tone.

Natural  Restores any note, made flat or sharp, to its primitive sound.

Slur or Tie  Shows what number of notes are sung to one syllable.





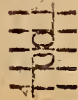

Point  Adds to a note half its original length.


Figure  Reduces three notes to two of the same kind.


Repeat  Shows that part of the tune is to be sung twice.


Figures  1. 2. Show that the notes under figure 1 are sung before repeating, and the notes under figure 2, after. If tied together with a slur all are sung after repeating.

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


Mark of distinction  Requires the note over which it is placed to be sung emphatically.


Single bar  Divides the time according to the measure note.

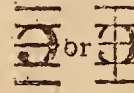

Double bar  Shows the end of a strain.


Cloze  Shows the end of a tune.

COMMON TIME MOODS.


First  THIS mood requires one semibreve or its amt. in other notes to a bar. It has four beats to a bar, two down and two up. The accents fall on the first and third parts of the bar.

Second  Has the same quantity of notes, is beat and accented like the first, only one quarter quicker.

Third  or  Requires the same amount as the preceding, has but two beats to a bar, one down and the other up. It has a full accent on the first, and a weaker on the third part of the bar.

Fourth  This mood has but one minim to a bar, is beat and accented like the last, only one third quicker.

TRIPLE TIME MOODS.

First  CONTAINS three minims in a bar; has three beats, two down, and the other up, and is accented on the first.

Second



Contains three crotchets in a bar, beat and accented like the first.

COMPOUND TIME MOODS.

First



HAS two beats to a bar, which contains six crotchets, accented on the first and fourth.

Second



This mood requires six quavers to a bar, is beat and accented like the last.

OF THE KEYS.

THERE are two Keys in music, the *sharp key*, and the *flat key*. If the last note in the Bass be next above me, it is a sharp, if next below, it is a flat key.

MUSICAL TERMS Explained.

AFFECTUOSO, *affectionately.*

Crescendo or Cres. *increasing the sound.*

Duetto, *two parts together.*

Forte or For. *loud and full.*

Grave, *slow.*

Moderato or Mod. *slacken the time.*

Piano or Pia. *soft.*

Tutt, *all voices together.*

Vigorouso, *with life and vigour.*



THE
EVANGELICAL HARMONY.



Saybrook. C. M. For seven voices. By BELKNAP.

Lively and Accent.

Musical staff 1: Treble clef, common time signature. The staff contains a series of notes and rests, with a repeat sign at the beginning. The notes are mostly quarter and eighth notes.

And here, &c.

Musical staff 2: Treble clef, common time signature. The staff contains a series of notes and rests, with a repeat sign at the beginning. The notes are mostly quarter and eighth notes.

And here, &c.

Musical staff 3: Treble clef, common time signature. The staff contains a series of notes and rests, with a repeat sign at the beginning. The notes are mostly quarter and eighth notes.

There is a house not made with hands; Eternaal and on high, And here my spirit waiting stands, 'Till God shall bid it fly.

Musical staff 4: Treble clef, common time signature. The staff contains a series of notes and rests, with a repeat sign at the beginning. The notes are mostly quarter and eighth notes.

And here, &c.

And here, &c.

Musical staff 5: Treble clef, common time signature. The staff contains a series of notes and rests, with a repeat sign at the beginning. The notes are mostly quarter and eighth notes.

And here, &c.

Musical staff 6: Treble clef, common time signature. The staff contains a series of notes and rests, with a repeat sign at the beginning. The notes are mostly quarter and eighth notes.

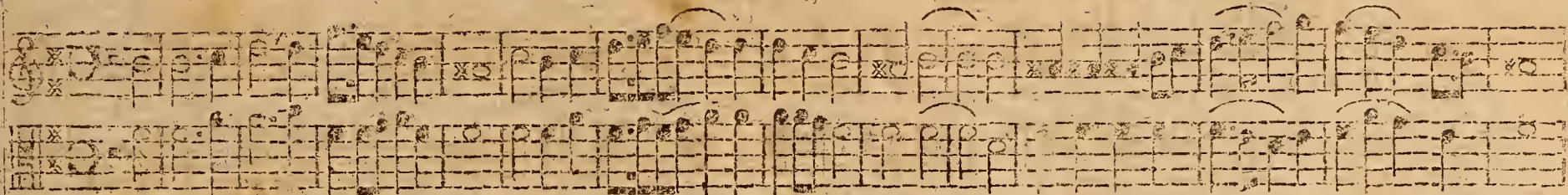
He sends his word and melts the snow, The fields no longer mourn.

He calls; &c.

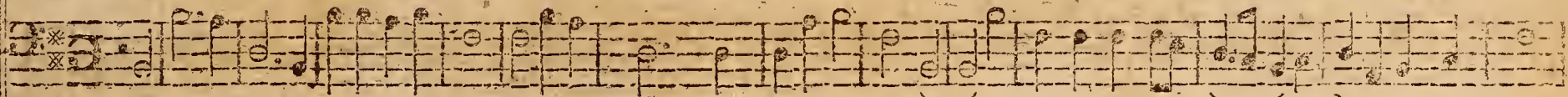
He calls the warmer gales to blow, He, &c.

calls the warmer gales to blow,

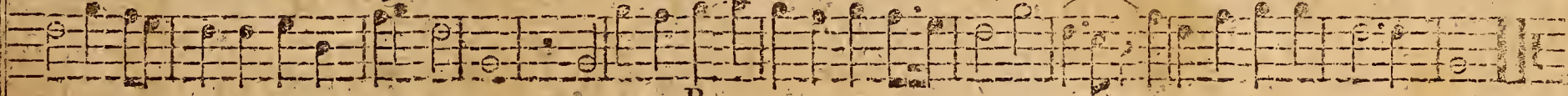
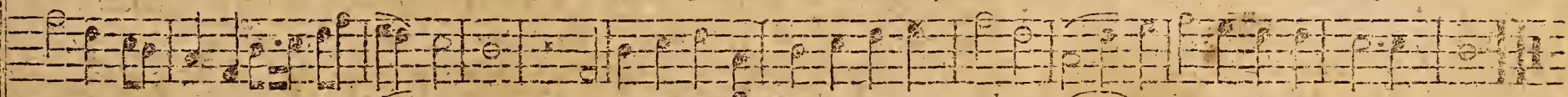
And bids the spring return.



How soon, alas! must summer's sweets decay, And all her beauties fade and die away! The spicy shrub; and flow'r with lead inclind,



Must perish, leaving not a wreck behind! Thus the rich growth of the most friendly clime Must fall a victim to devouring time.



Winter.

L. M.

BELKNAP.

Pia.

For.

Now clouds the wintry skies deform, In fullen vengeance roars the foam; The snow which from yon mountain falls, The snow which from yon mountain falls Loads leafless trees, and fills the vales.

Holliston.

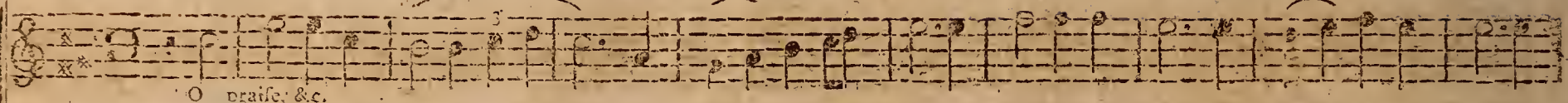
S. M.

BELKNAP.

Loud to, &c.

Your Harps, ye trembling faints, Down from the willows take, Loud to the praise of Christ our Lord Bid ev - - - ry string awake.

Loud to, &c.



O praise, &c.



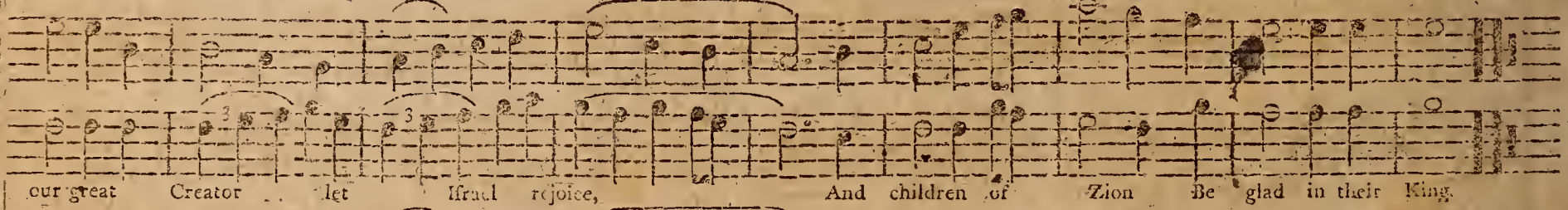
O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing; In



O praise, &c.



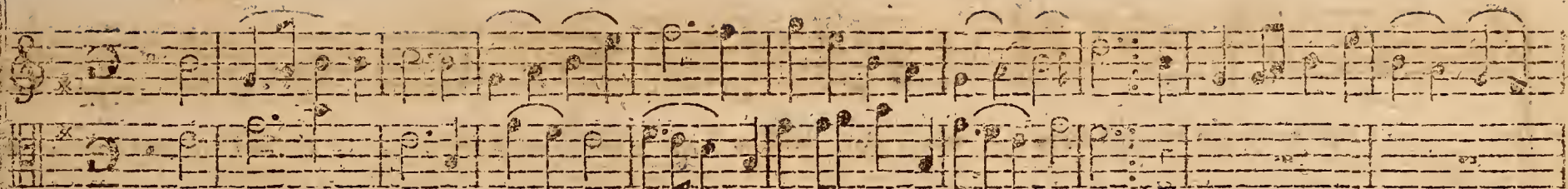
O praise, &c.



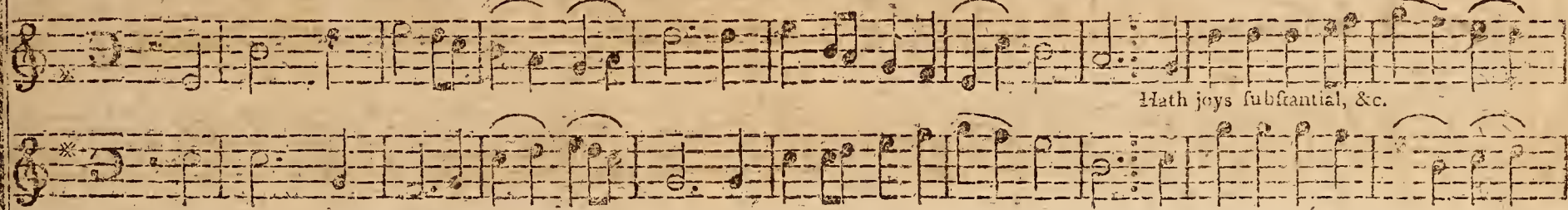
our great Creator let Israel rejoice, And children of Zion Be glad in their King.



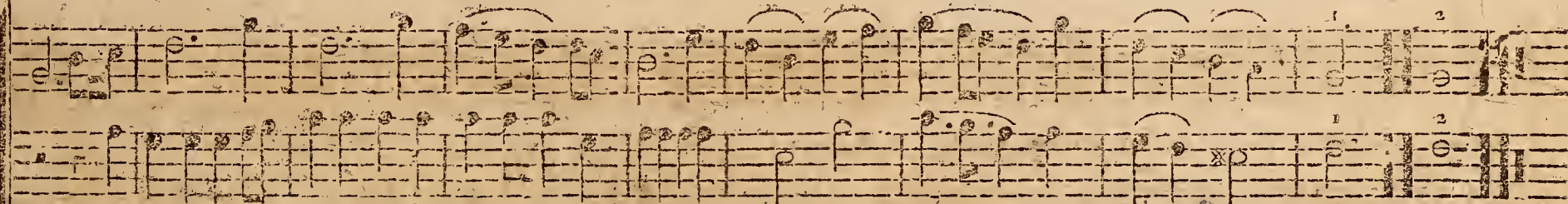
our great Creator let Israel rejoice, And children of Zion Be glad in their King.



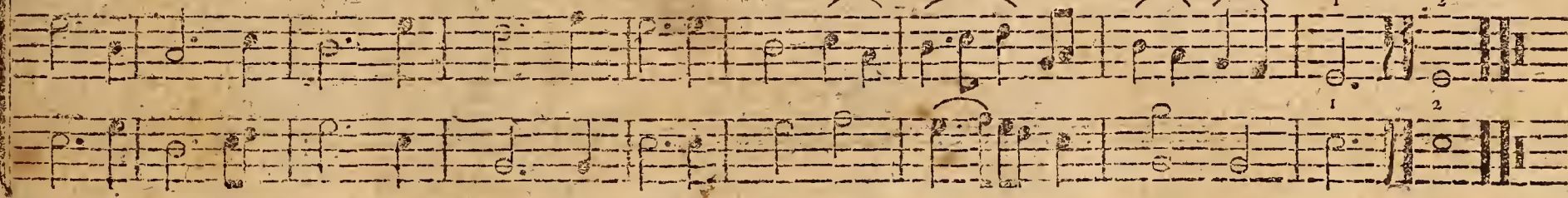
This life's a dream, an empty show; But the bright world, to which I go,

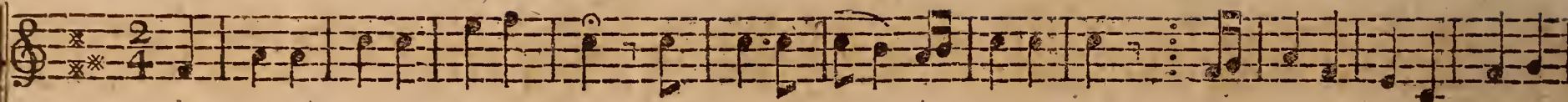


Hath joys substantial, &c.



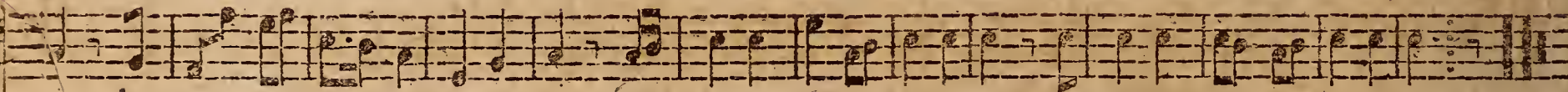
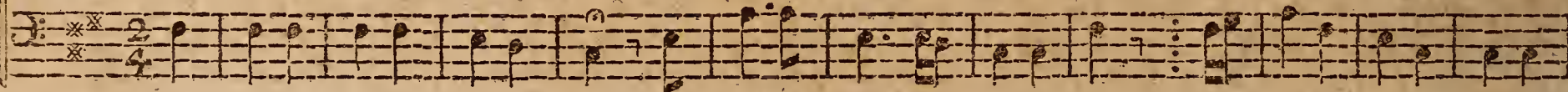
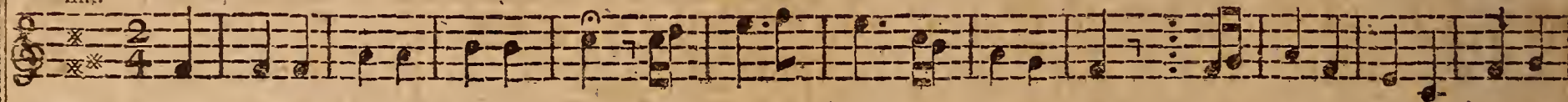
Hath joys substantial and sincere, When shall I wake and find me there, When shall I, &c.



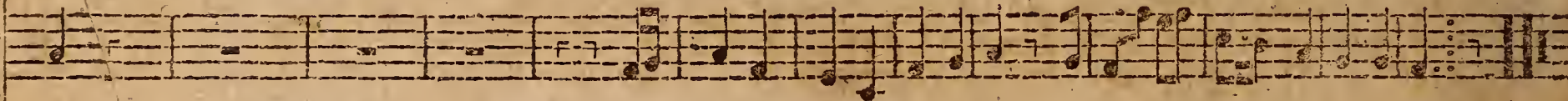


My groans and tears and forms of woe Are turn'd to joy and praises now: I throw my sackcloth on the

AIR.



ground, And ease and gladness gird me round, I throw, &c.

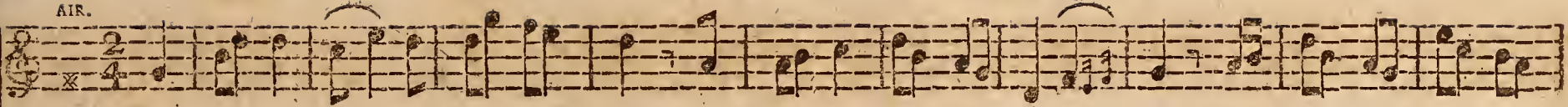


Oronoke.

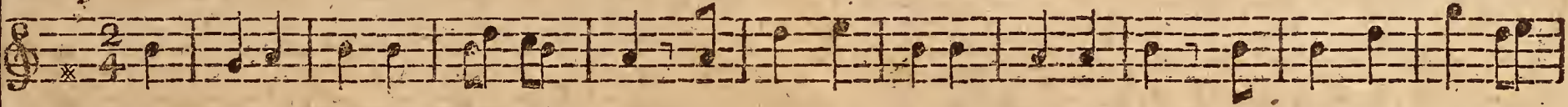
L. M.

BROWN.

AIR.



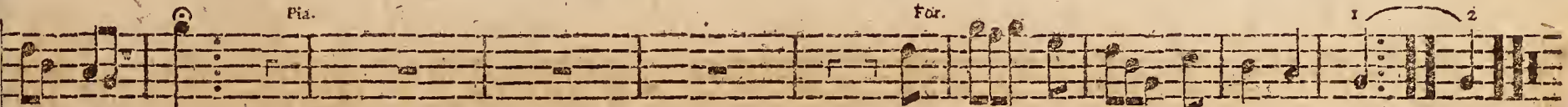
Lord, when thou did'st ascend on high, Ten thousand angels fill'd the sky, Ten thousand angels



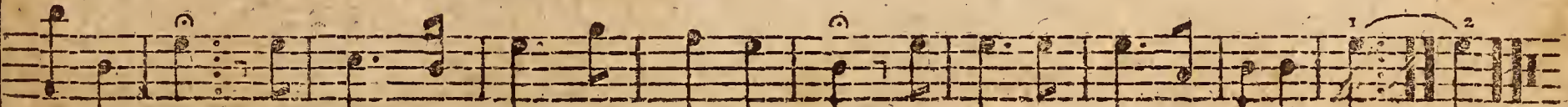
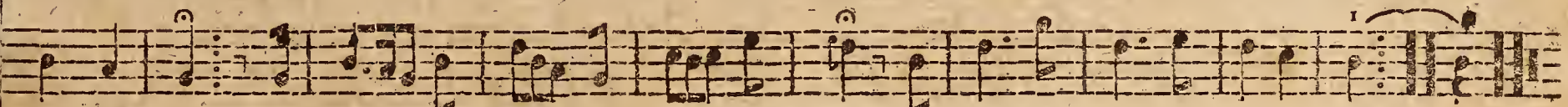
Pia.

For.

1. 2.



fill'd the sky: Those heav'nly guards around thee wait, Like char'ots, that attend thy state.



Salvation! Oh, the joyful sound! 'Tis pleasure in our ears; A sovereign balm

The first system of musical notation consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional accompaniment parts. The lyrics are: "Salvation! Oh, the joyful sound! 'Tis pleasure in our ears; A sovereign balm".

for ev'ry wound, A sovereign balm for ev'ry wound, A cordial for our fears.

The second system of musical notation consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional accompaniment parts. The lyrics are: "for ev'ry wound, A sovereign balm for ev'ry wound, A cordial for our fears."

Keene.

C. M.

BELKNAP.

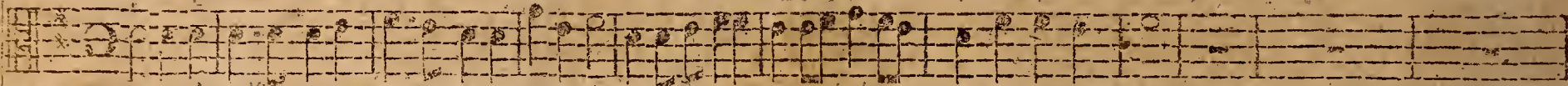
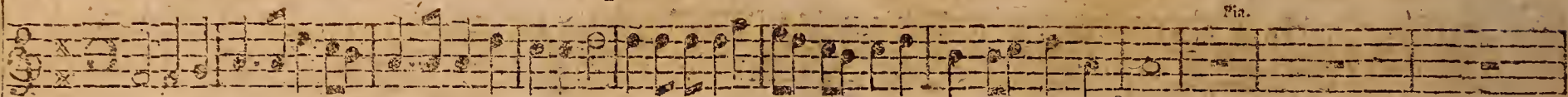
Musical score for 'Keene' in common time (C.M.). The score consists of four staves: two for the vocal line and two for the piano accompaniment. The key signature has one sharp (F#) and the time signature is common time. The lyrics are: "Since I have plac'd my trust in God, A refuge always nigh, Why should I, like a tim'rous bird, To distant mountains fly:"

Adon.

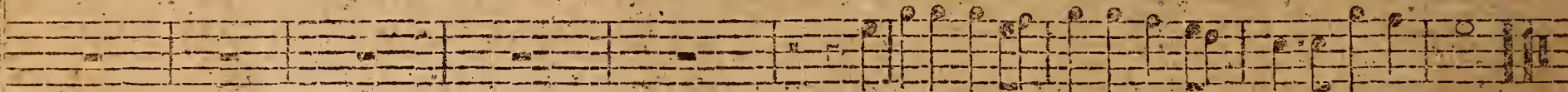
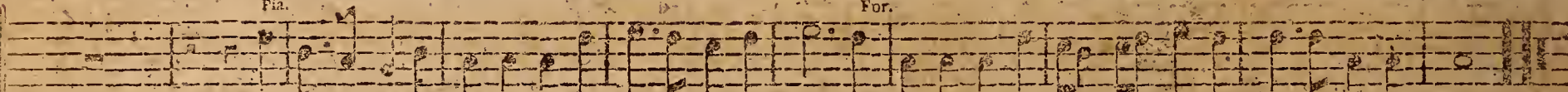
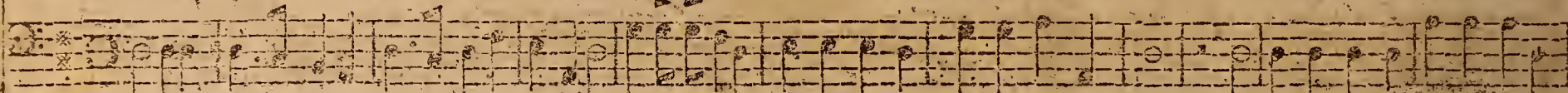
L. M.

BELKNAP.

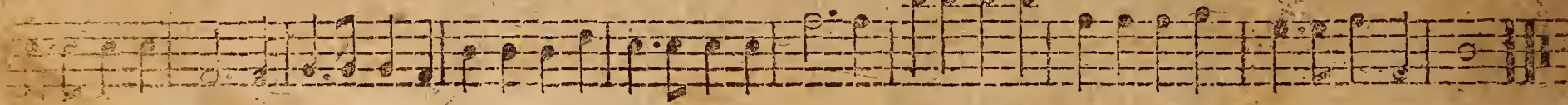
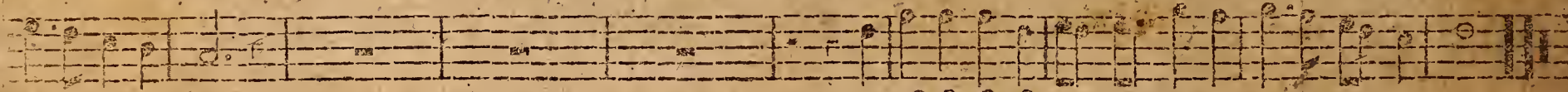
Musical score for 'Adon' in long measure (L.M.). The score consists of four staves: two for the vocal line and two for the piano accompaniment. The key signature has one sharp (F#) and the time signature is long measure. The lyrics are: "Farewell, bright soul, a short farewell, 'Till we shall meet again above, In the sweet groves where pleasures dwell, In the sweet groves where pleasures dwell, And trees of life bear fruits of love."

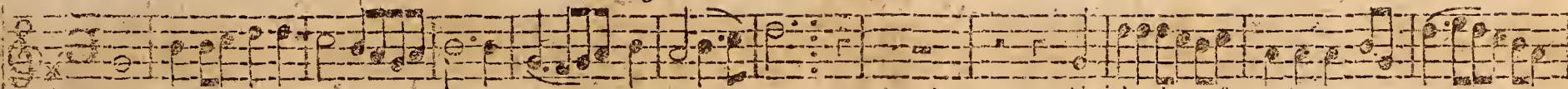


Dearest of all the names above, My Jesus and my God; Who can resist thy heavenly love, Or trifle with thy blood? 'Tis by the merits of thy death 'The

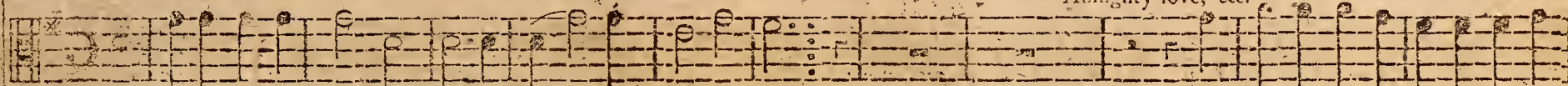


Father smiles again; 'Tis by thine interceding breath The Spirit dwells with men, 'Tis by thine interceding breath The Spirit dwells with men.



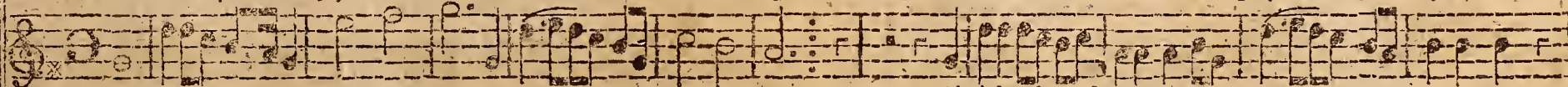


Almighty love, &c.

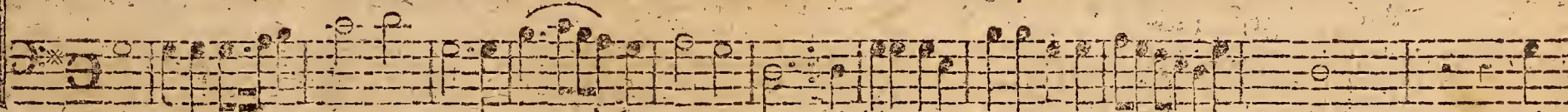


Now shall my inward joys arise, And burst into a song;

Almighty love inspires my heart, And

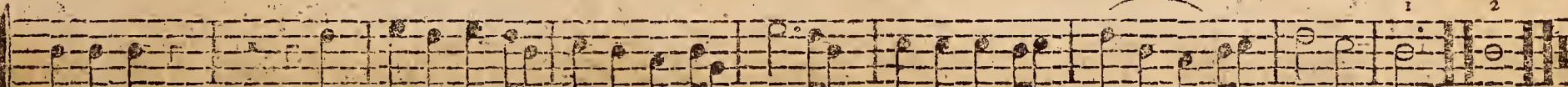


Almighty love, &c.

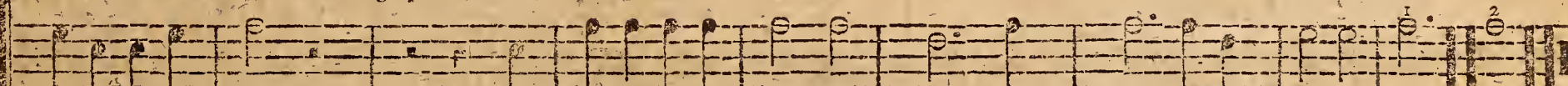


Almighty love, &c.

Al-

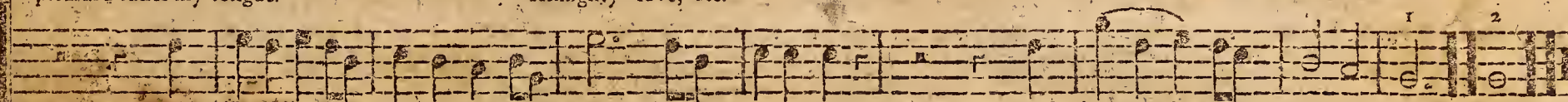


Almighty love, &c.



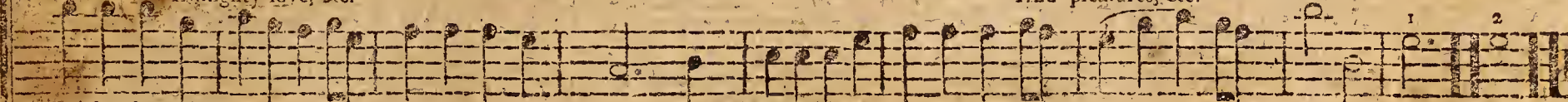
pleasure tunes my tongue.

Almighty love, &c.



Almighty love, &c.

And pleasures, &c.

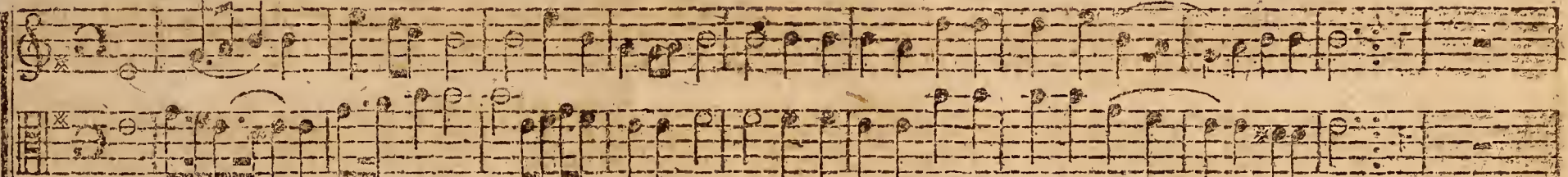


Almighty love, &c.

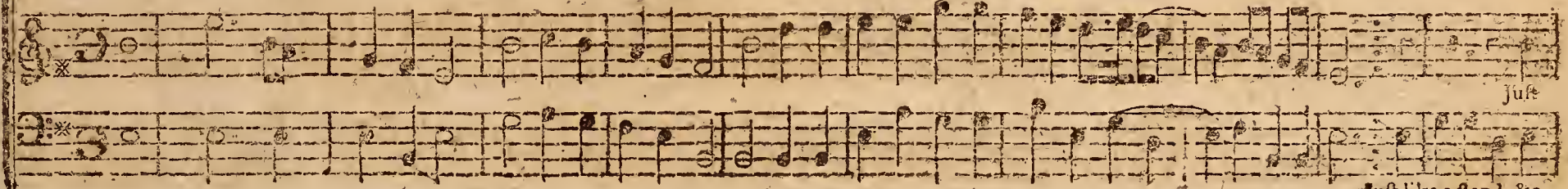
Almighty love, &c.

Ah Lord, ah Lord, what have I done, What will become of me? What shall I say, what shall I do, Or whither shall I flee? By wand'ring I have

lost myself, And here I make my moan; O whither whither have I stray'd, Ah Lord, Ah Lord, what have I done.

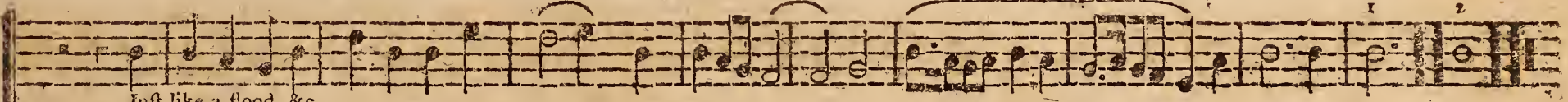


Our moments fly apace, Nor will our minutes stay; Just like a flood our hasty days Are sweeping us away.



Just

Just like a flood, &c.



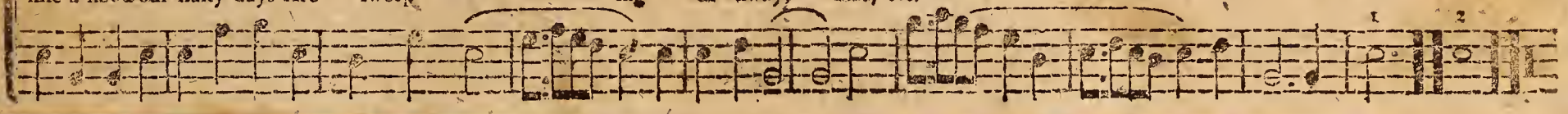
Just like a flood, &c.



Just like, &c.



like a flood our hasty days Are sweep- ing us away, Are, &c.



The Lord hath eyes to give the blind, The Lord hath eyes, &c.

The Lord hath eyes to give the blind, The Lord supports the sinking mind: He

The Lord hath eyes, &c. The Lord hath, &c. The Lord supports, &c.

He helps, &c. He helps, &c.

sends the labring conscience peace: He helps the stranger in distress, The

He helps the stranger, &c.

He helps the stranger, &c. He helps, &c.

He helps the stranger, &c. He helps, &c.

Medfield Continued.

widow and the fa - - ther - less; And grants the pris'ner sweet release.

This block contains the musical score for the second part of the hymn 'Medfield'. It consists of four staves of music. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are written below the first two staves. The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests. There are first and second endings marked at the end of the piece.

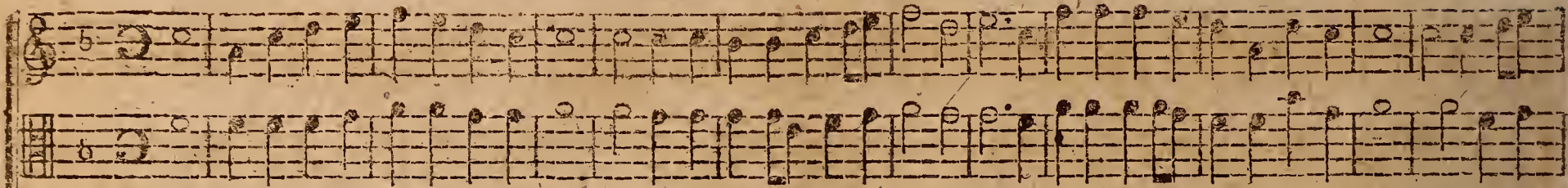
Kingston.

P. M.

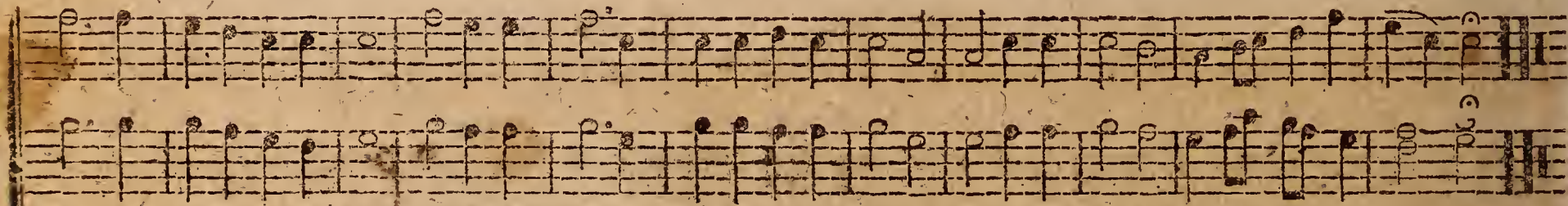
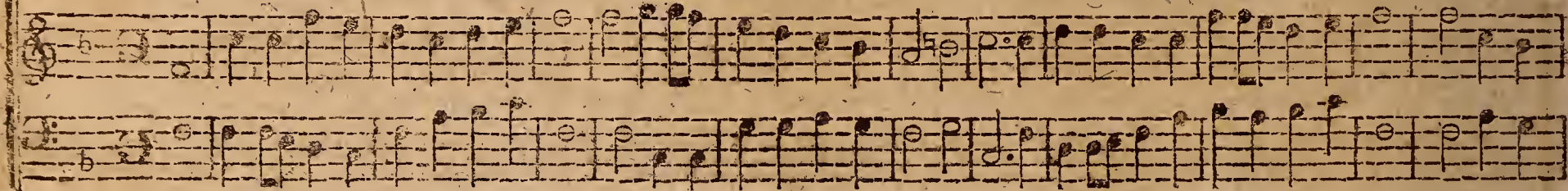
BELKNAP.

Along the banks where Babel's current flows, Our captive bands in deep dependence stray'd; While Zion's fall in sad remembrance rose, Her friends, her children, mingled with the dead.

This block contains the musical score for the hymn 'Kingston'. It consists of four staves of music. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are written below the first two staves. The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests. There are first and second endings marked at the end of the piece.



The God of glory sends his summons forth, Calls the south nations and awakes the north ; From east to west the sovereign orders spread, Thro' distant



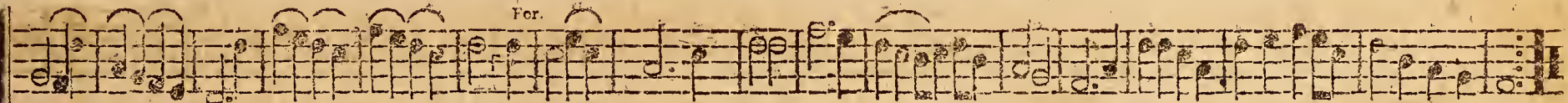
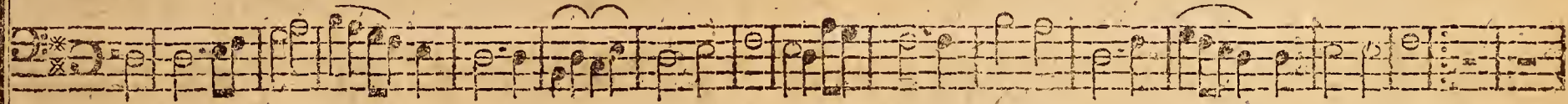
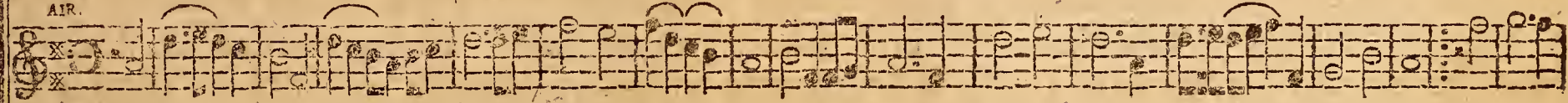
worlds and regions of the dead. The trumpet sounds, heav'n trembles, heav'n rejoices ; Lift up your heads, ye faints, with cheerful voices.





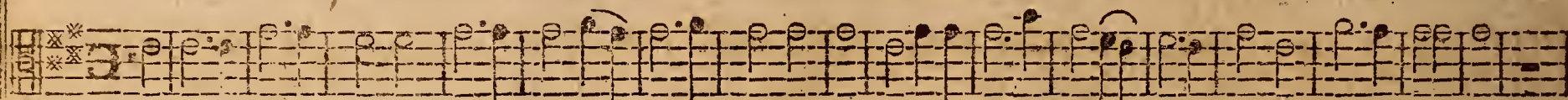
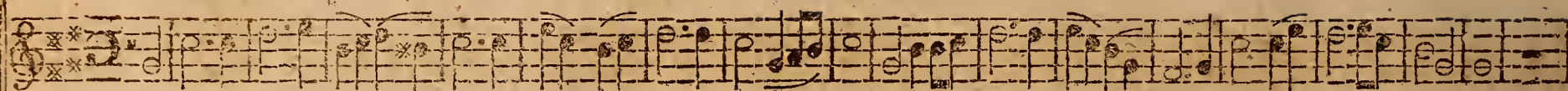
There is a land of pure delight, Where fairs immortal reign; Infinite day excludes the night, And pleasures banish pain. Sweet fields be-

AIR.

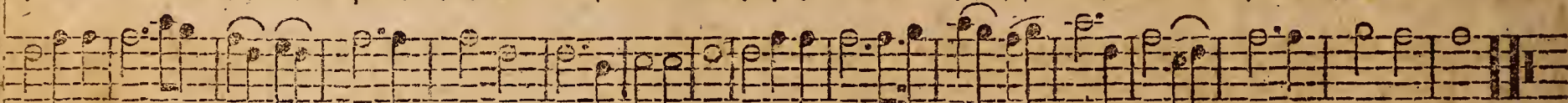
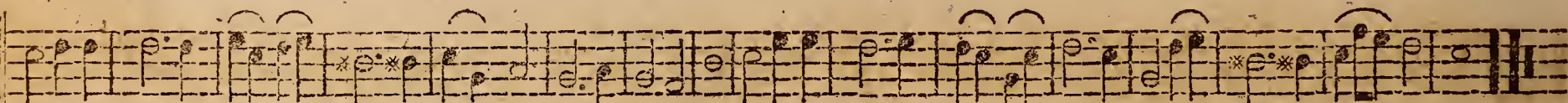
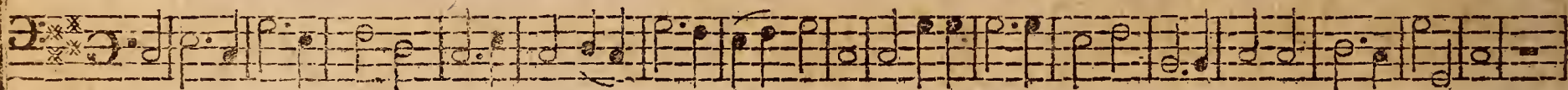


yond the swelling flood Stand dress'd in living green, So to the Jews old Canaan flood While Jordan roll'd between, While Jordan roll'd, While Jordan roll'd, While Jordan roll'd between.

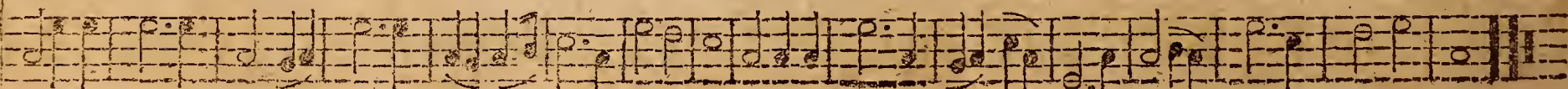
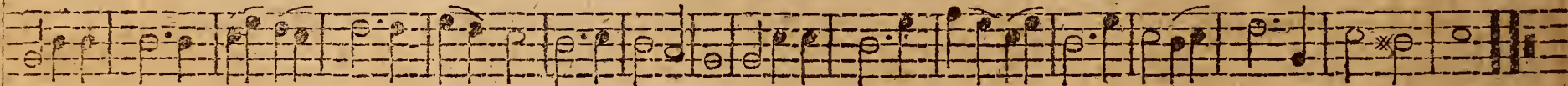


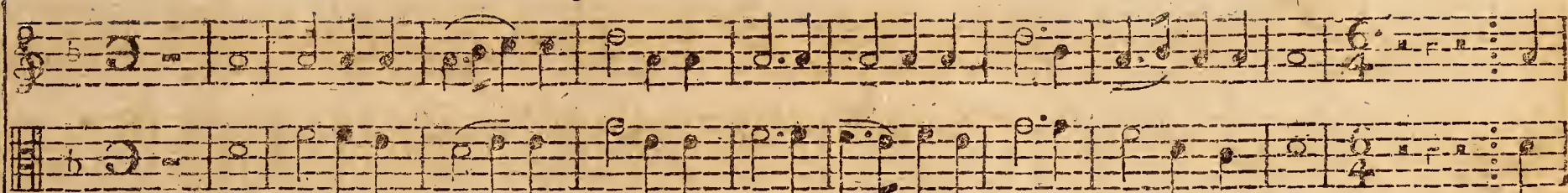


Vain man on foolish pleasures bent, Prepares for his own punishment; What pains, what loathsome maladies, From luxury and lust arise.

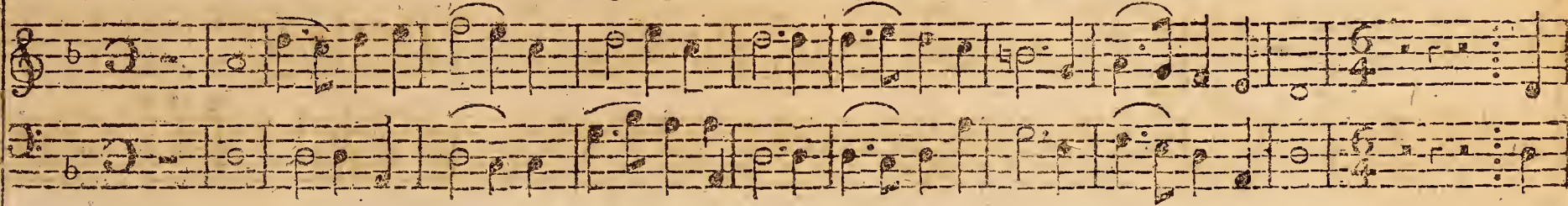


The drunkard feels his vitals waste, Yet drowns his health to please his taste, 'Till all his active pow'rs are lost, And fainting life draws near the dust.



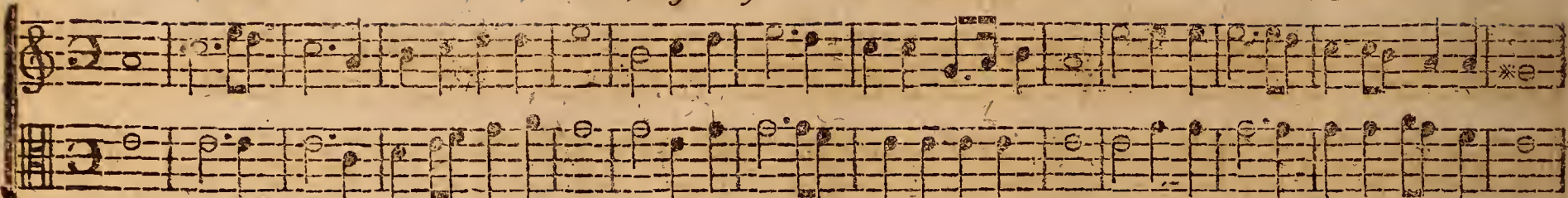


Christ's fountain, tho' rich, From charge is quite clear; The poorer the wretch, The welcomer here. Come

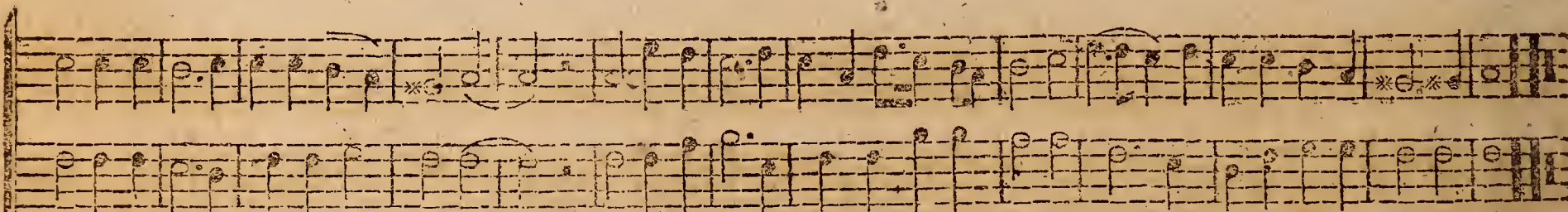
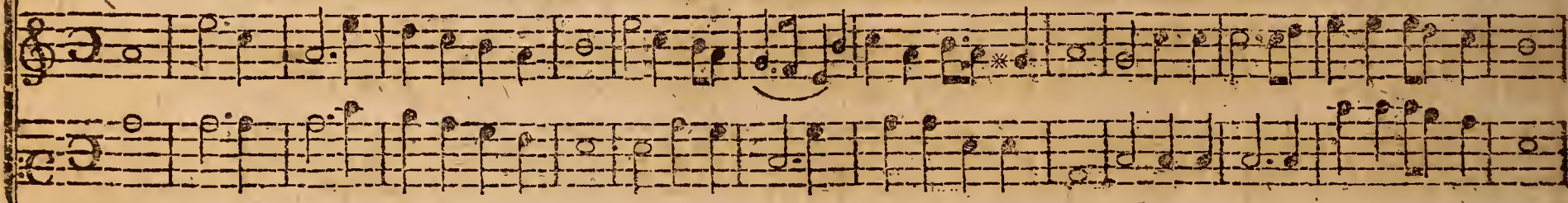


needy, come guilty, Come loathsome and bare; You can't come too filthy, You can't come too filthy, You can't come too filthy, Come just as you are.

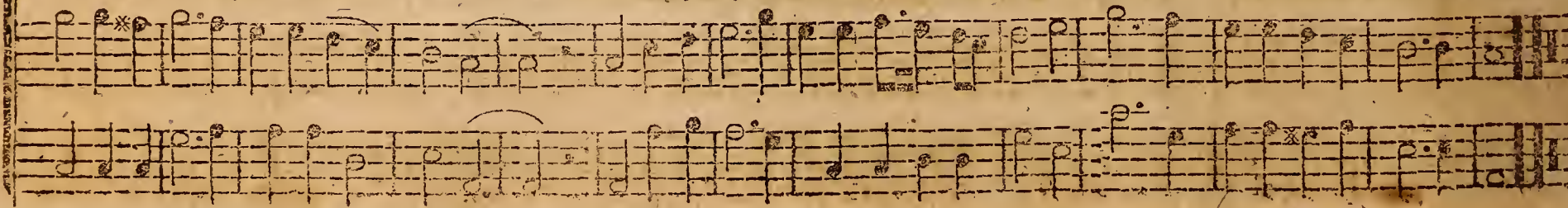




Sav'd from the ocean and tempest'ous skies, Reduc'd to dust, here youth and vigour lies; Dire scenes I saw on Boston's boist'rous shore!

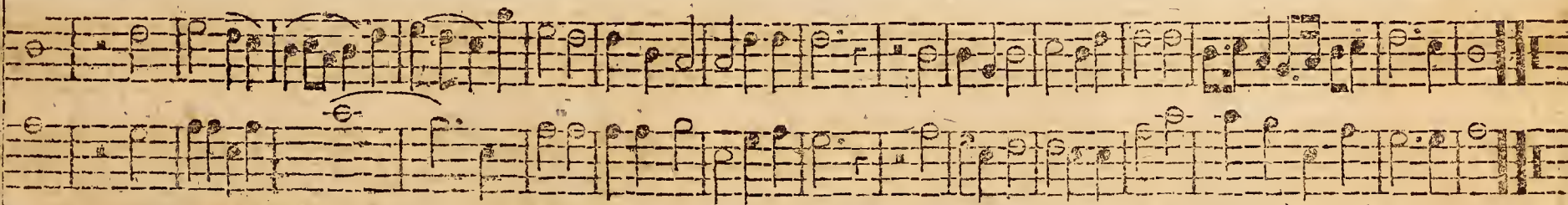
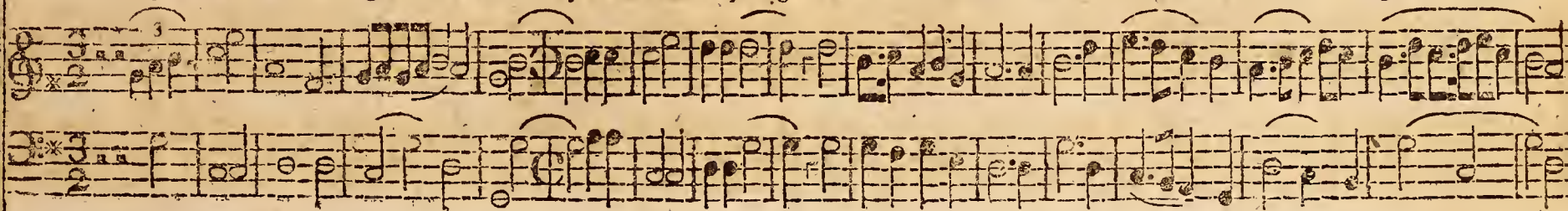


Distressing scenes, myself apart have bore! Learn this, ye gay, that life's a transient flow'r, Which grows, and blooms, and withers in an hour.

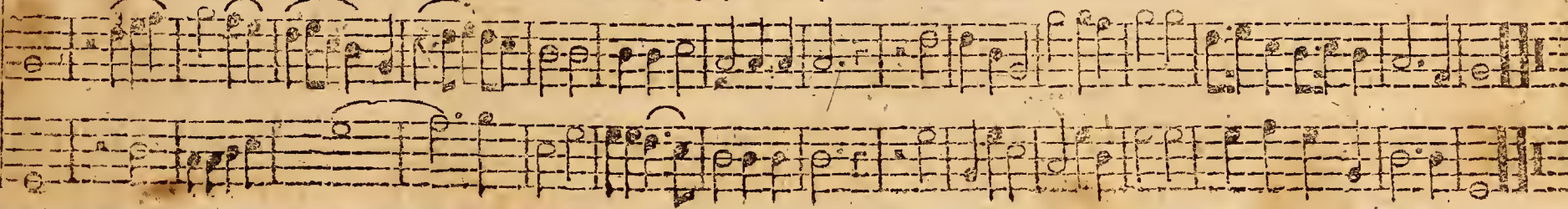


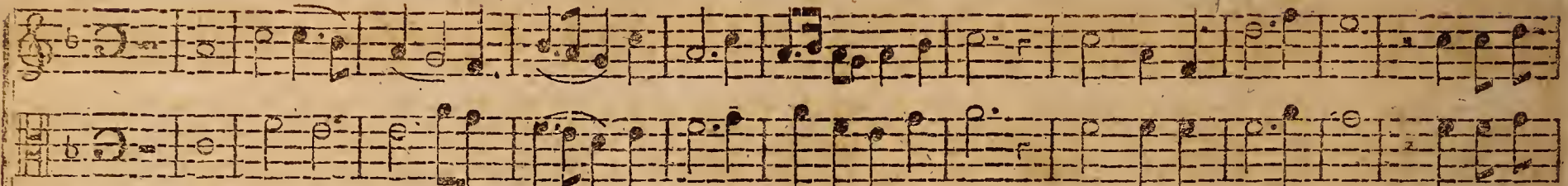


Jehovah! 'tis a glorious word, O may it dwell on ev'ry tongue! But saints who best have known the Lord, Are bound to give the noblest

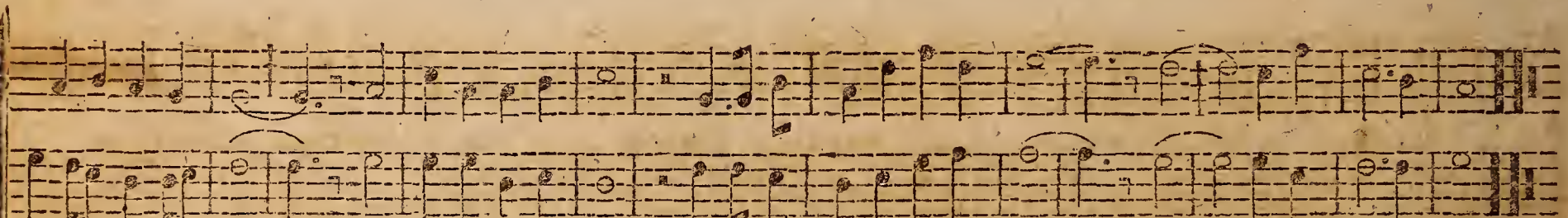
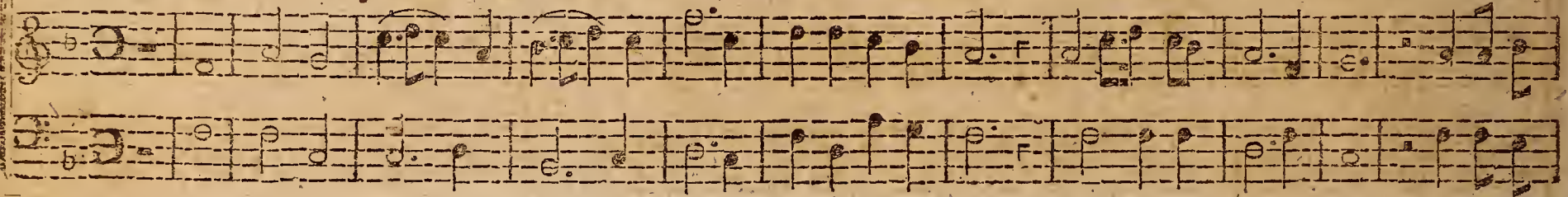


song. Speak of the wonders of that love Which Gabriel plays on ev'ry chord; From all below and all above, Loud hallelujahs to the Lord.

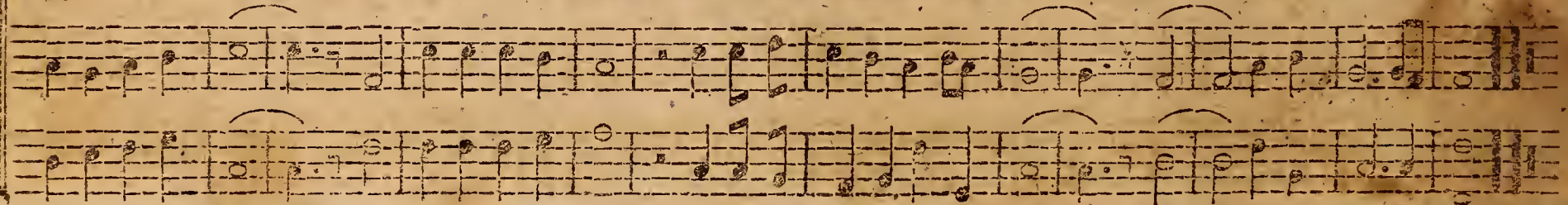


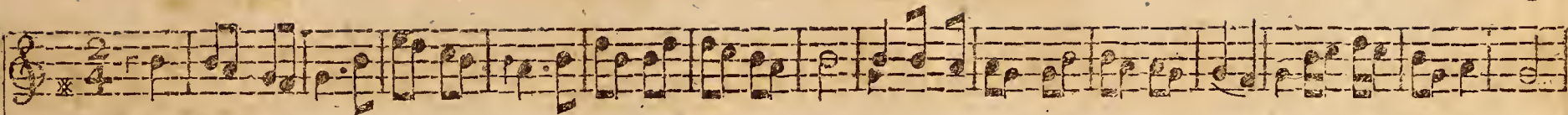


As on some lonely building's top The sparrow tells her moan; The sparrow tells her moan, Far from the



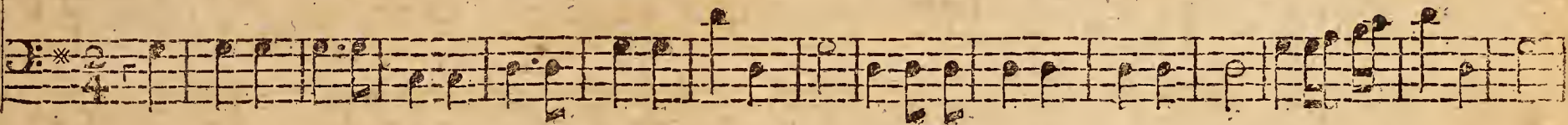
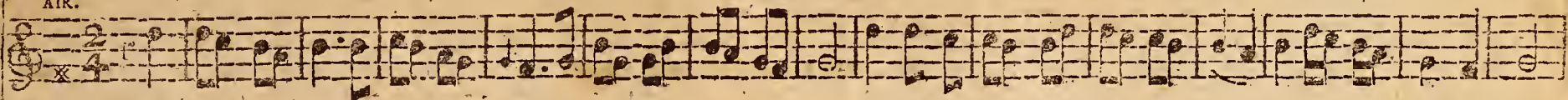
tents of joy and hope I sit and grieve alone, Far from the tents of joy and hope I sit and grieve alone.





When verdure clothes the fertile vale, And blossoms deck the spray, And fragrance breathes in ev'ry gale, How sweet the vernal day!

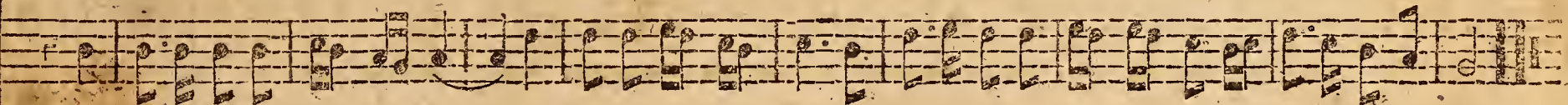
AIR.



Pia.



Hark, how the feather'd warblers sing! 'Tis nature's cheerful voice; Soft music hails the lovely spring, And woods and fields rejoice.



Thy years, &c.

Spare us, O Lord, aloud we cry, Nor let our sun go down at noon: Thy

Thy years, &c.

Thy years, &c.

years are one eternal day, Thy years are one eternal day, And must thy children die so soon.

Consummation.

S. M.

BELKNAP.



Behold, with awful pomp, The judge prepares to come; Th'arch-angel sounds the dreadful trump, Th'arch-angel sounds the dreadful trump, And wakes the gen'ral doom.



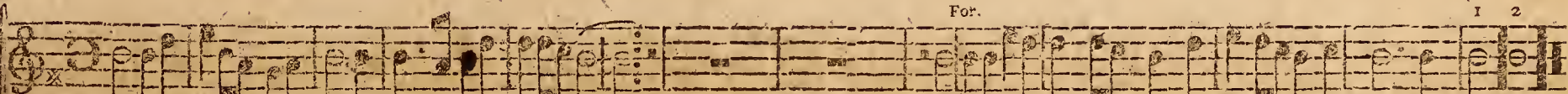
Valediction.

L. M.

BELKNAP.

For.

1 2



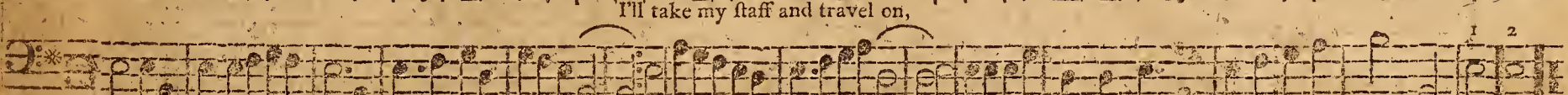
Farewell, my friends, I must be gone, I have no home nor stay with you;

I'll take my staff and travel on, 'Till a better world can view.

Pl.



I'll take my staff and travel on,



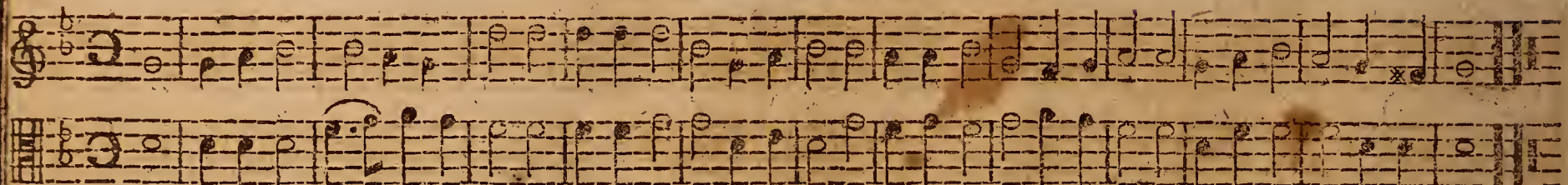
E

Lord, how secure my conscience was, And felt no inward dread! I was alive without the law, And thought my sins were dead.

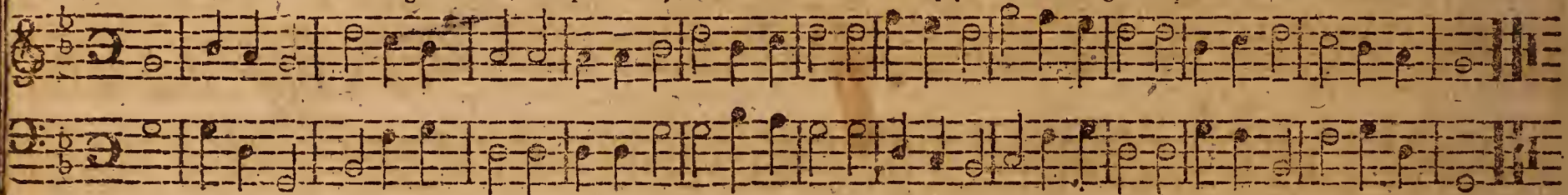
My hopes of heav'n were firm and bright; But since the precept came, With a convincing pow'r and light, I find how vile I am, I find how vile I am.

The voice of my Beloved, sounds Over the rocks and rising grounds: O'er hills of guilt and
O'er hills of guilt and seas of grief, He
O'er hills of guilt and seas of grief, He leaps, he

hills of guilt and seas of grief, O'er hills, &c.
seas of grief, He leaps, he flies to my relief, O'er hills, &c.
leaps, he flies to my relief, O'er hills, &c.
flies to my relief, O'er, hills, &c.

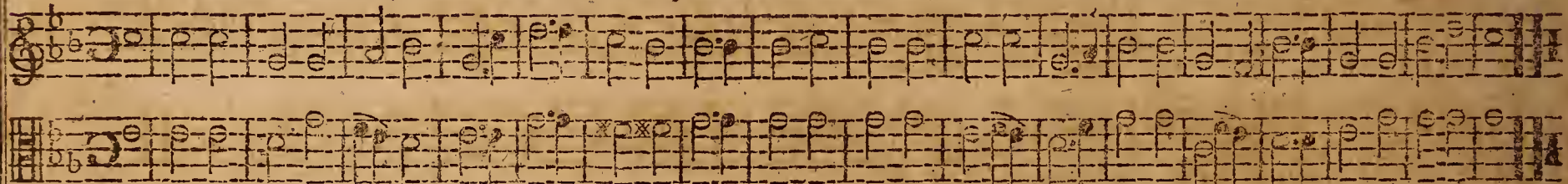


Death, like an overflowing stream, Sweeps us away; our life's a dream, An empty tale, a morning flow'r, Cut down and wither'd in an hour.

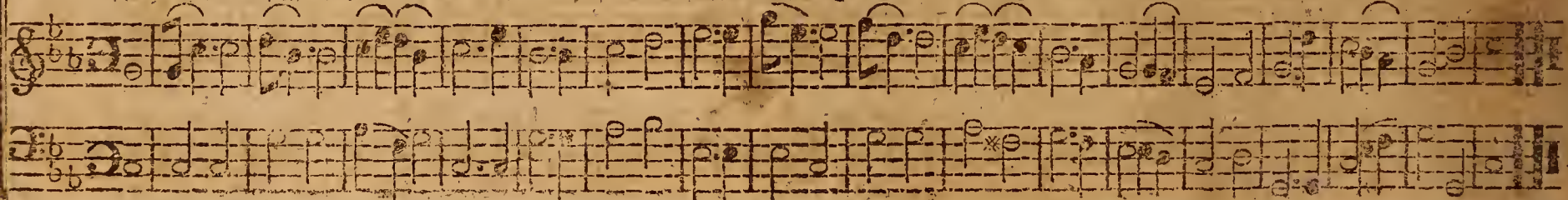
*Brevity.*

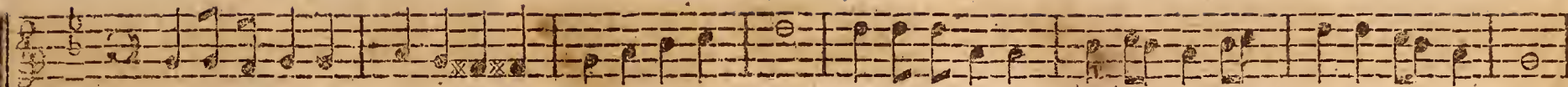
C. M.

WOOD.

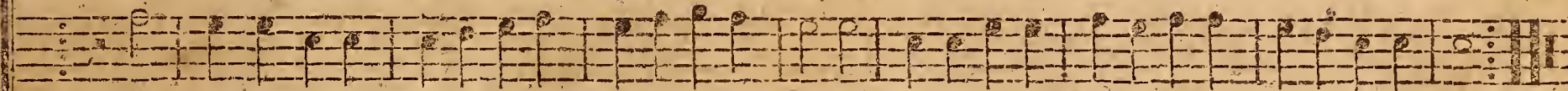
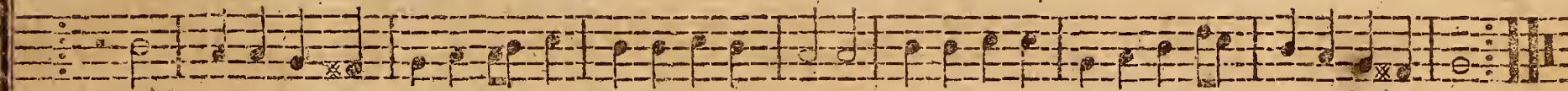
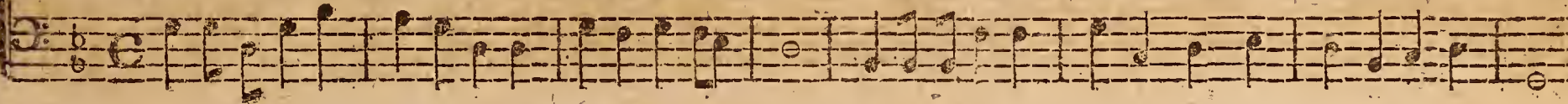
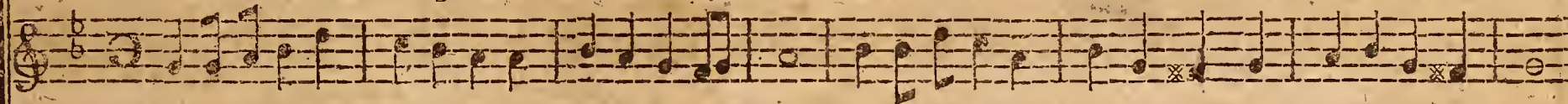


Man, born of woman, like a flow'r, Short liv'd is seen to rise; At morning blooms, at evening hour He withers, falls and dies, He, &c.

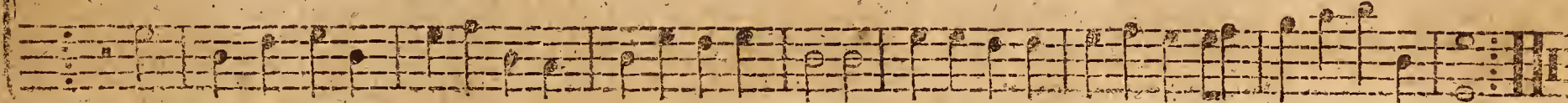


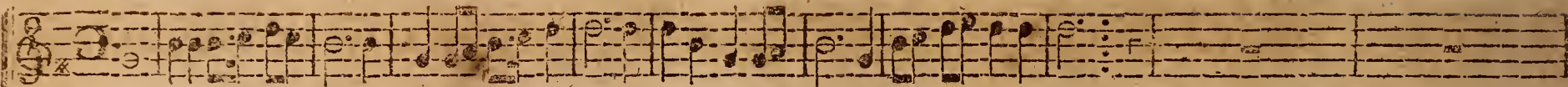


Not from the dust affliction grows, Nor troubles rise by chance; Yet we are born to cares and woes, A sad inheritance,



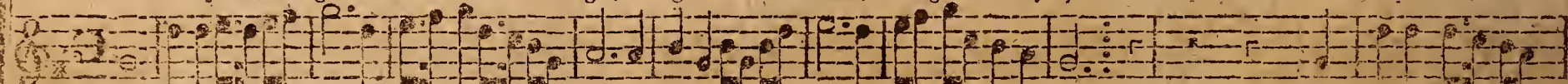
As sparks break out from burning coals, And still are upwards born, So grief is rooted in our souls, And man grows up to mourn.



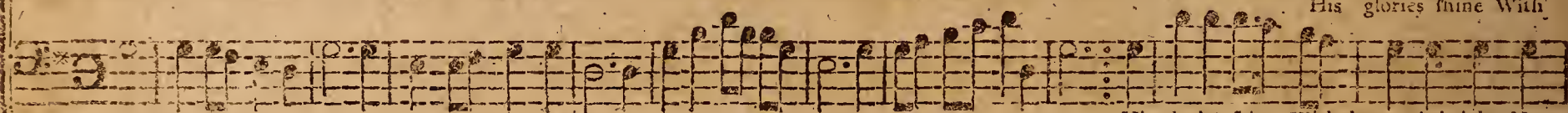


The Lord Jehovah reigns, His throne is built on high; The garments he assumes, Are light and majesty:

His



His glories shine With



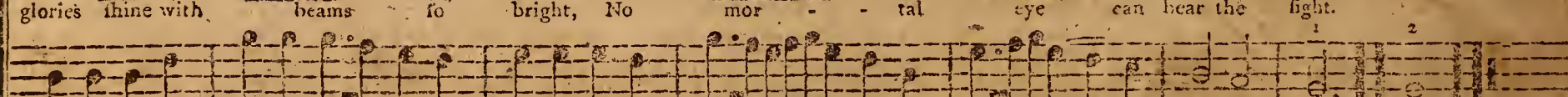
His glories shine With beams so bright, No.



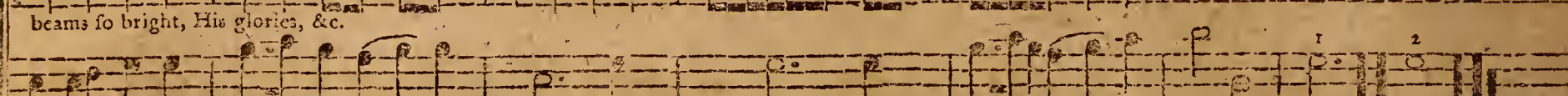
His glories shine With beams so bright,



glories shine with beams so bright, No mortal eye can bear the sight.



beams so bright, His glories, &c.



mortal eye can bear the sight,

Dissolution.

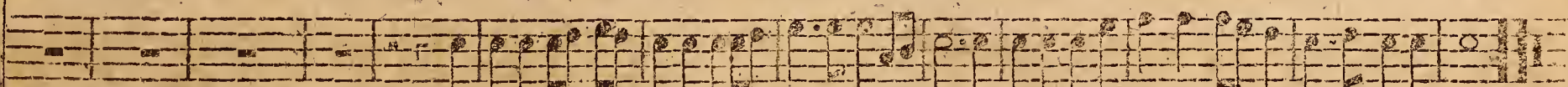
C. M.

BELKNAP.

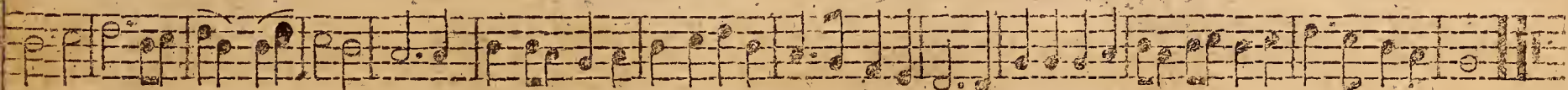
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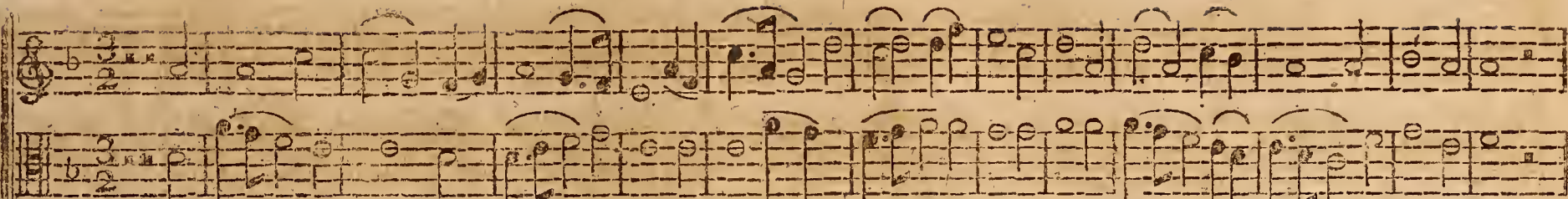


And must my body faint and die, And must this soul remove? Oh, for some guardian-angel nigh, To bear it safe above. Jesus, into thy



faithful hand, My naked soul I trust; And my flesh waits for thy command, To drop into the dust, And my, &c.

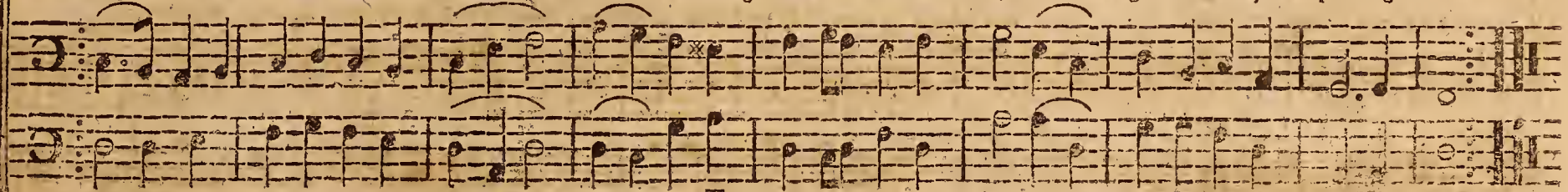


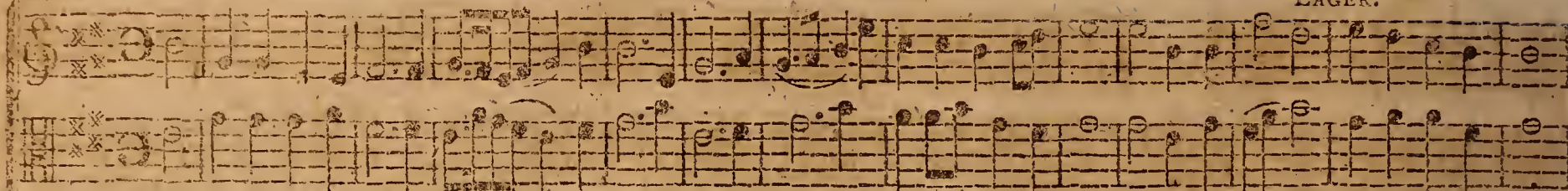


As lost in lonely grief I tread The mournful mansions of the dead, Or to some throng'd assembly go;

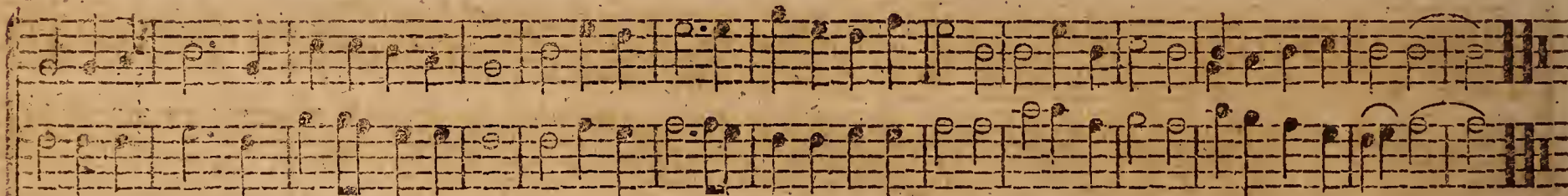
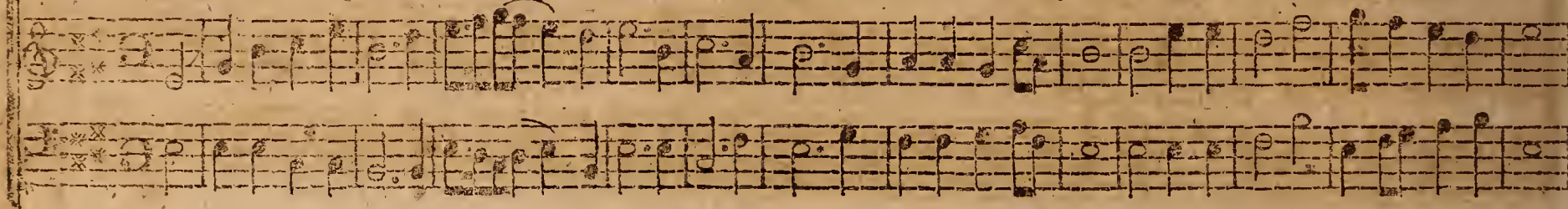


Through all alike I rove alone, While here forgot and there unknown, The change renews my piercing woe.

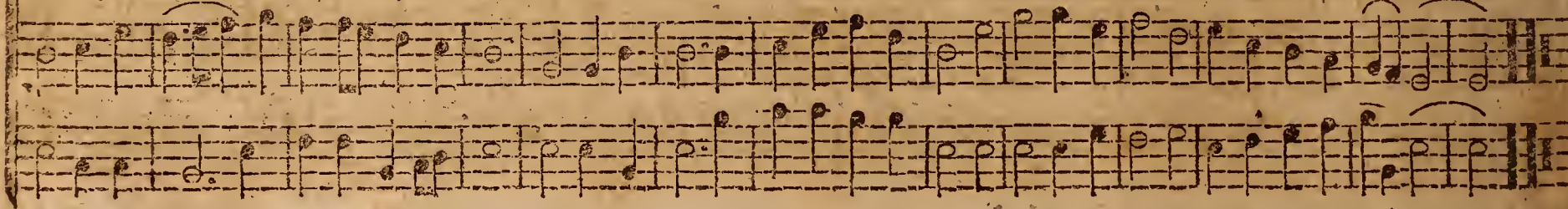




The Lord of glory reigns, he reigns on high, His robes of state are strength and majesty: This wide creation rose at his command,



Built by his word and stablish'd by his hand. Long stood his throne e'er he began creation, And his own Godhead is its firm foundation.



Newport.

C. M.

Life is a span, a fleeting hour, How soon the vapour flies! Man is a tender transient flow'r; That in the blooming dies.

This musical score for 'Newport' consists of four staves. The top staff is the vocal line in treble clef with a common time signature. The second staff is the piano accompaniment in bass clef. The third and fourth staves are additional accompaniment parts, likely for a second voice or instrument, in treble and bass clefs respectively. The lyrics are written below the second staff.

Waltham.

L. M.

O could I soar to worlds above, That blessed state of peace and love, How gladly would I mount and fly, How gladly would I mount and fly, On angel's wings to joys on high

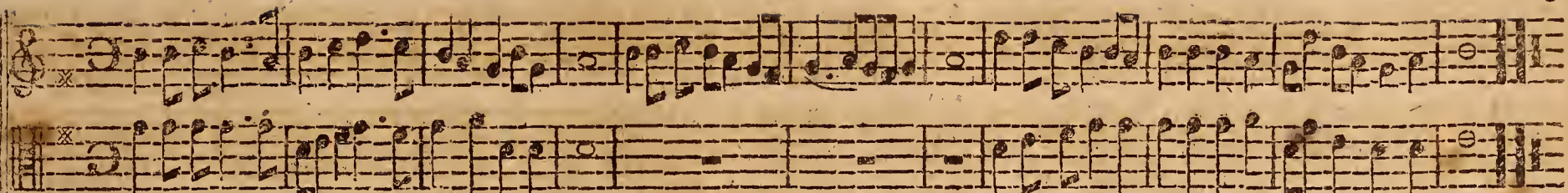
This musical score for 'Waltham' consists of four staves. The top staff is the vocal line in treble clef with a common time signature. The second staff is the piano accompaniment in bass clef. The third and fourth staves are additional accompaniment parts, likely for a second voice or instrument, in treble and bass clefs respectively. The lyrics are written below the second staff.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

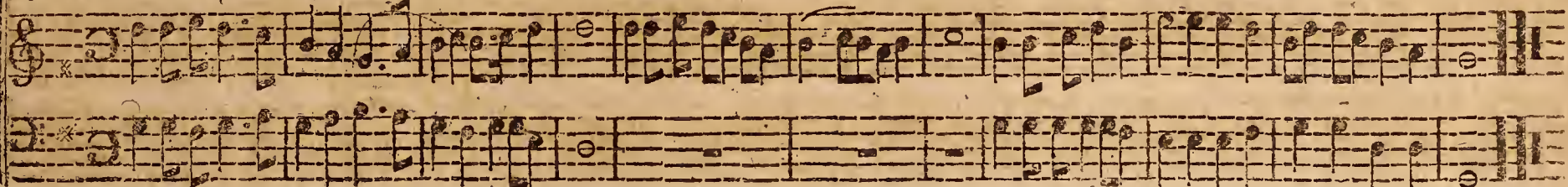
They shall find rest who learn of me, I'm of a meek and lowly mind; But passion rages like the sea, And pride is restless as the wind.

Thyatira.

C. M.



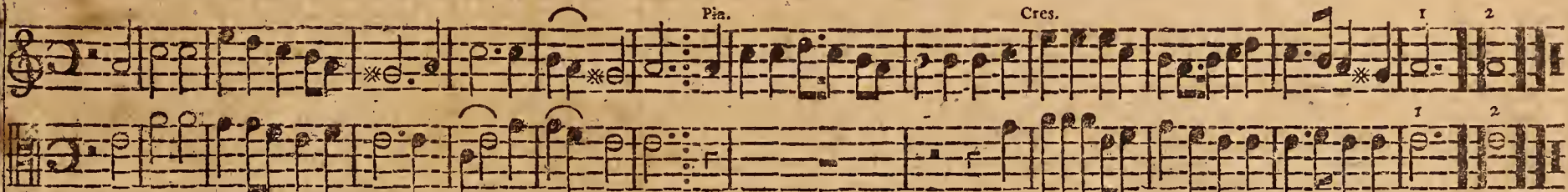
Joy to the world, the Lord is come! Let earth receive her King; Let ev'ry heart prepare him room, Let ev'ry heart prepare him room; And heav'n and nature sing.



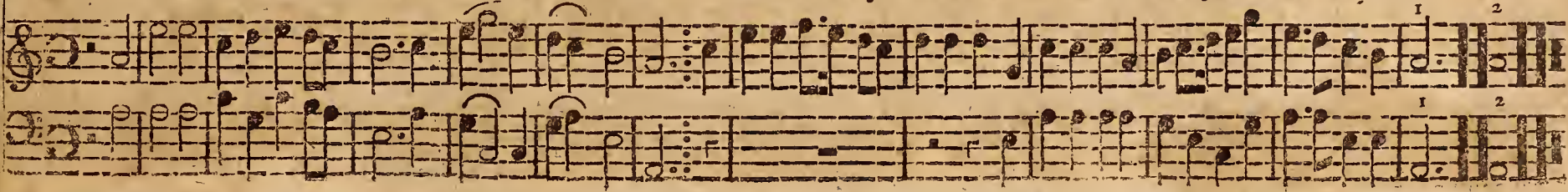
Northborough.

C. M.

BELKNAP.



Why do we mourn departing friends, Or shake at death's alarms; 'Tis but the voice that Jesus sends, 'Tis but the voice that Jesus sends, To call them to his arms.

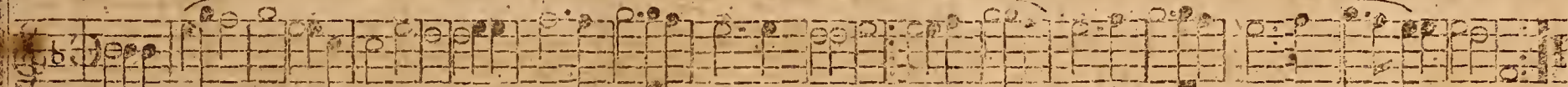
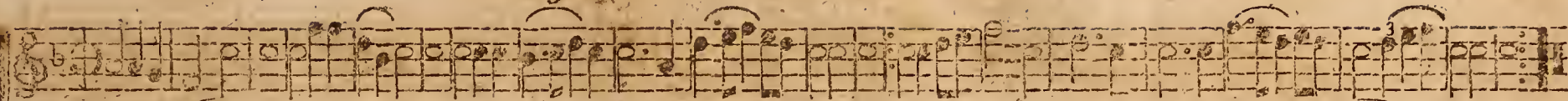


The meadows drest in
 The little hills, on ev'ry side, Rejoice at falling flow'rs, The
 The meadows drest in all their pride, Per-
 The meadows drest in all their pride, Perfume the air with
 all their pride, Perfume the air with flow'rs, Perfume, &c.
 meadows drest in all their pride, The meadows drest in all their pride, Perfume the air with flow'rs.
 fume the air with flow'rs, The meadows, &c.
 flow'rs, The, &c.

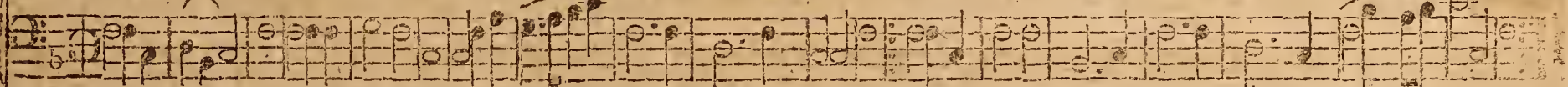
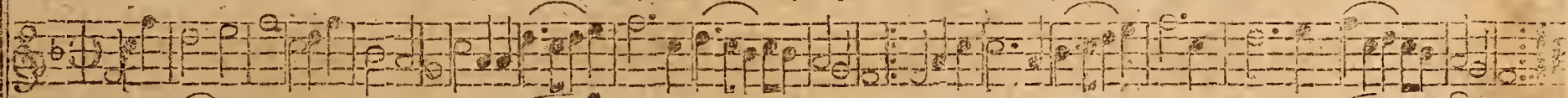
Amasia.

P. M.

EAGER.



Lord of the works above, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are: To thine abode My heart aspires, With warm desires To see my God.



Goshen.

C.M.

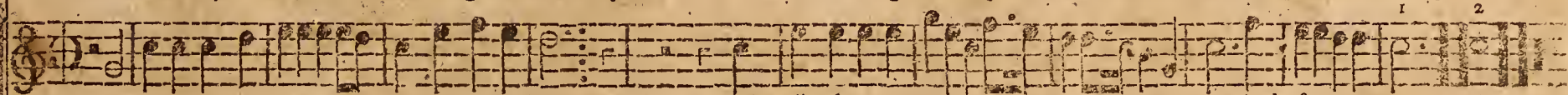


Angelic, &c.



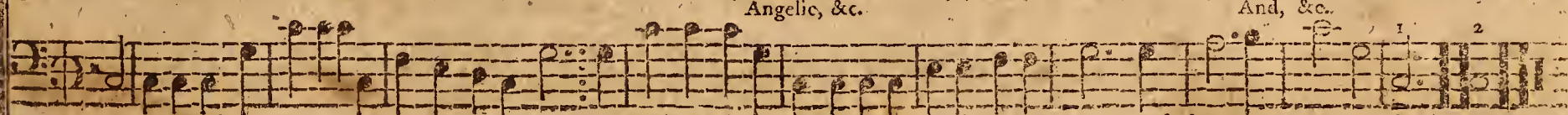
He comes, the royal Conq'ror comes, His legions fill the sky;

Angelic trumpets rend the tombs, And loud proclaim him nigh.



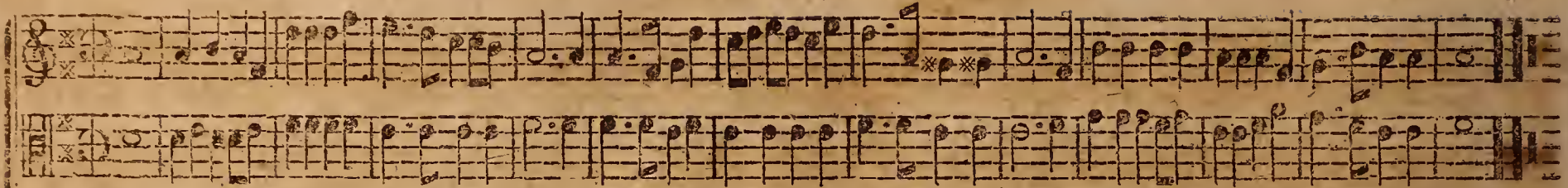
Angelic, &c.

And, &c.

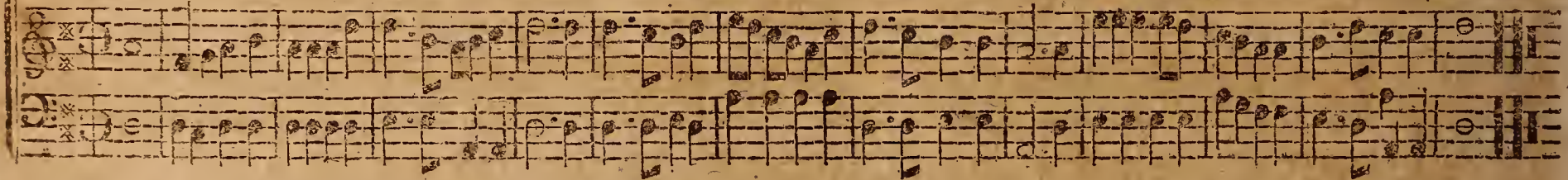


Angelic, &c.

And, &c.



See Israel's gentle Shepherd stand, With all engaging charms! Hark, how he calls the tender lambs, And takes them to his arms! Hark, how he calls the tender lambs. And takes them to his arms.



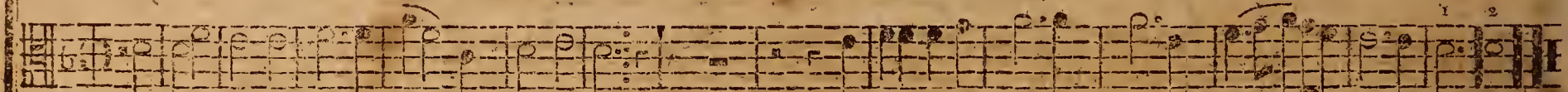
Raynham.

S. M.

BELKNAP.

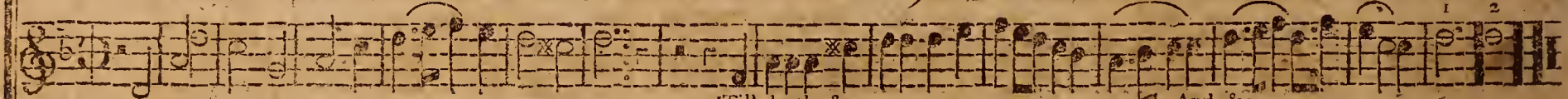


"Till death, &c.



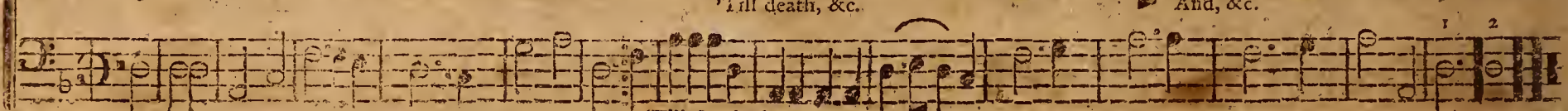
The spirits of the just, Confin'd in bodies, groan,

"Till death, consigns the corpse to dust, And then the conflict's done.



"Till death, &c.

And, &c.



"Till death, &c.

Now for a tune of lofty praise, To great Jehovah's equal Son; Awake my voice in heav'nly lays, Tell the loud wonders he hath done:

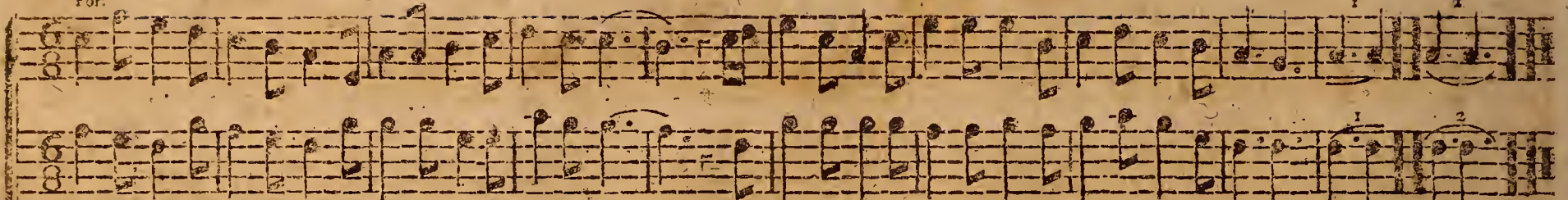
Pia.

Tell the loud wonders he hath done. Sing how he left the worlds of light; And the bright robes he wore above, How

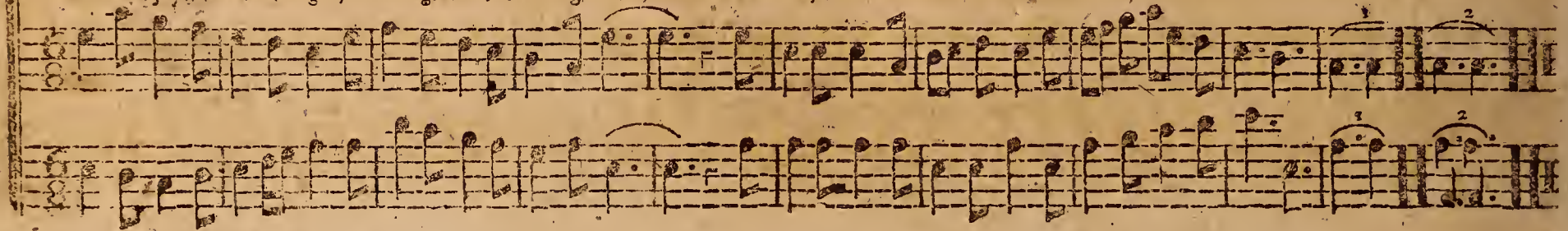
G

Norfolk Continued.

For.



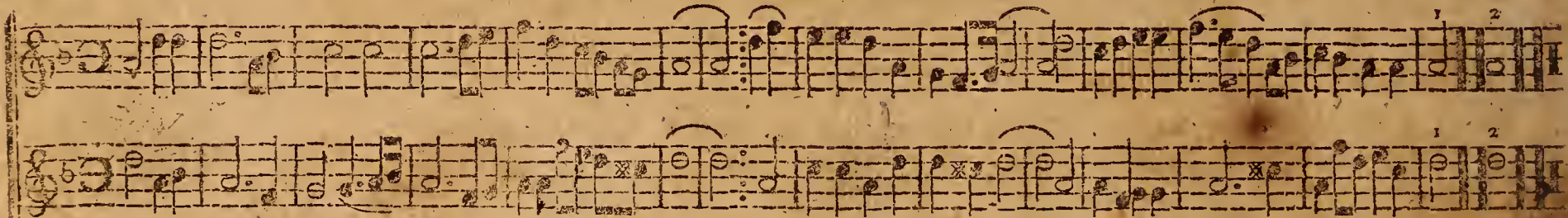
Swift and joyful was his flight, On wings of everlasting love, How swift, &c.



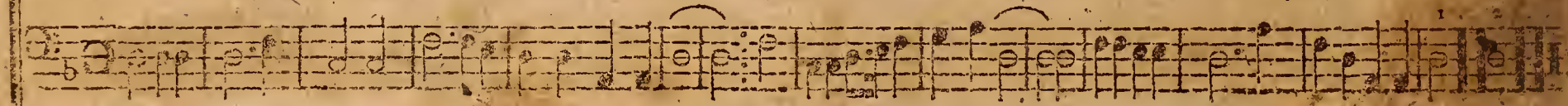
Flanders.

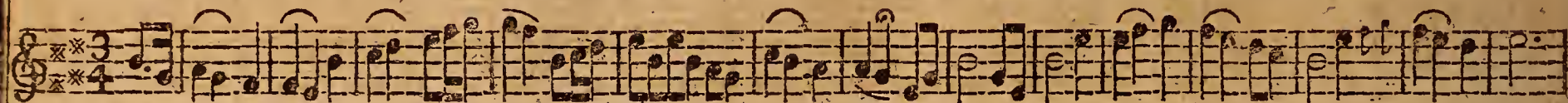
C. M.

BABCOCK.

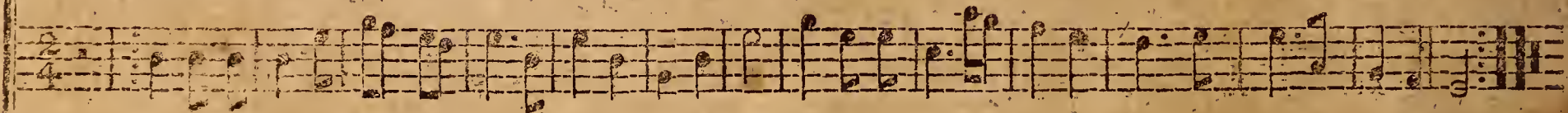
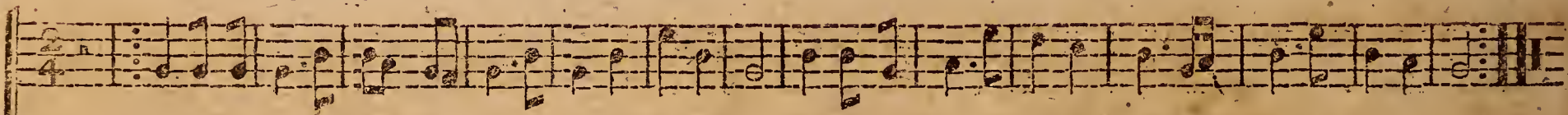


Since I have plac'd my trust in God, A refuge always nigh, Why should I, like a tim'rous bird, To distant mountains fly, To, &c.

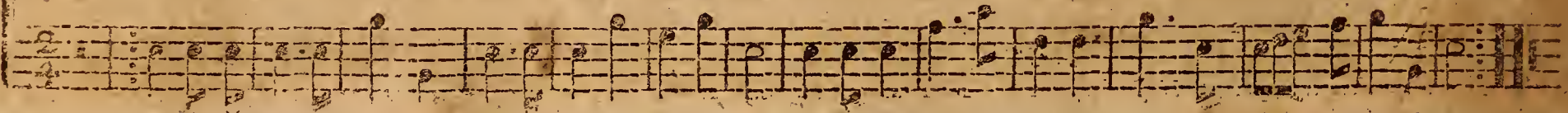




Once more, my soul, the rising day Salutes thy waking eyes; Once more, my voice, thy tribute pay, To him that rolls the skies.

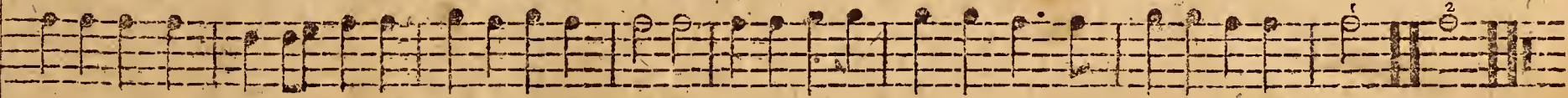
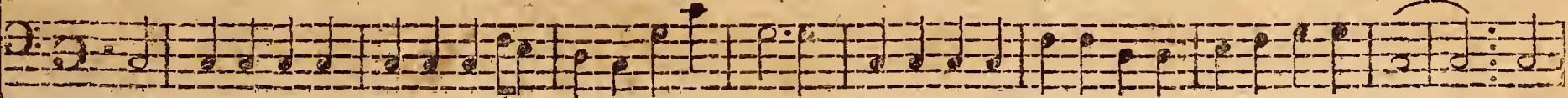
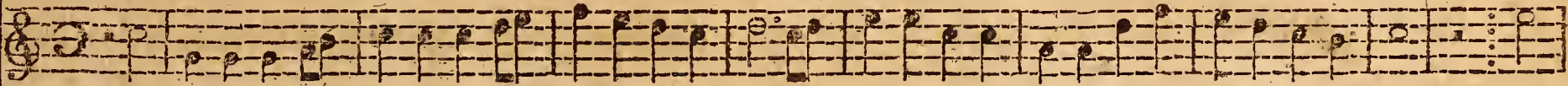


Night unto night his name repeats, The day renews the found, Wide as the heav'n on which he sits, To turn the seasons round.

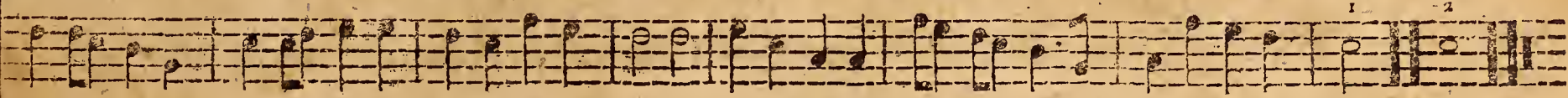


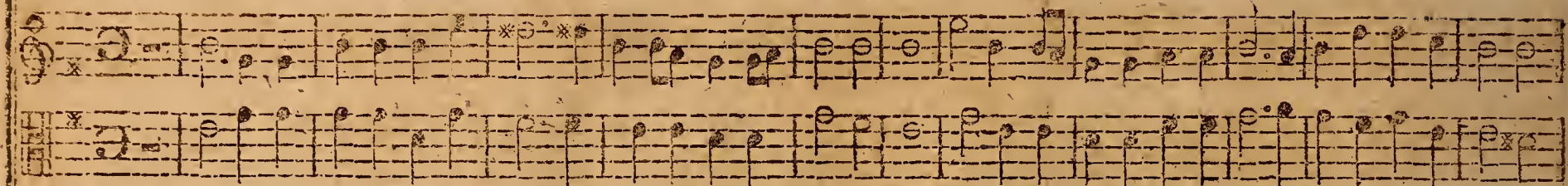


My Saviour God, no voice but thine These dying hopes can raise, Speak thy salvation to my soul, And turn these tears to praise. My

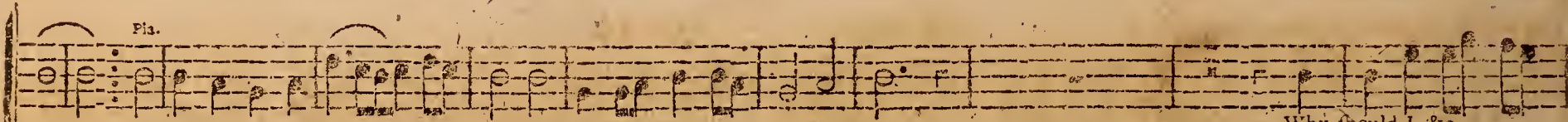


Saviour God this broken voice Transported shall proclaim, And call on all th'angelic harps To sound so sweet a name.





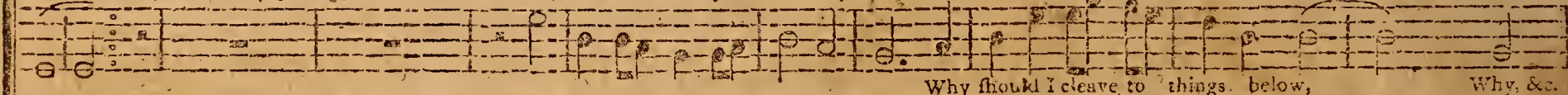
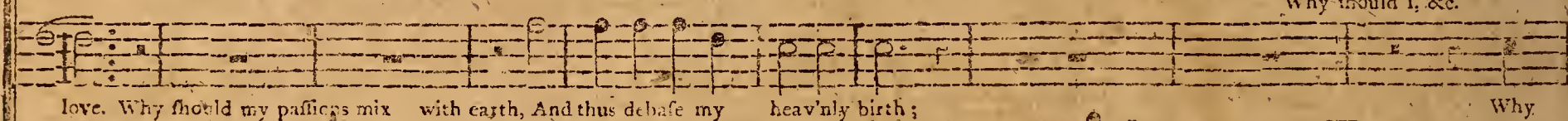
My God, permit me not to be A stranger to myself and thee; Amidst a thousand thro'ts I rove, Forgetful of my highest



love. Why should my passions mix with earth, And thus debase my heav'nly birth;

Why should I, &c.

Why,



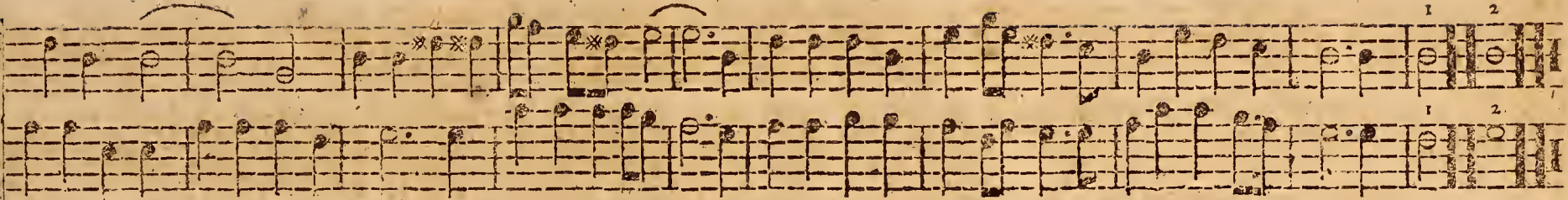
Why should I cleave to things below,

Why, &c.

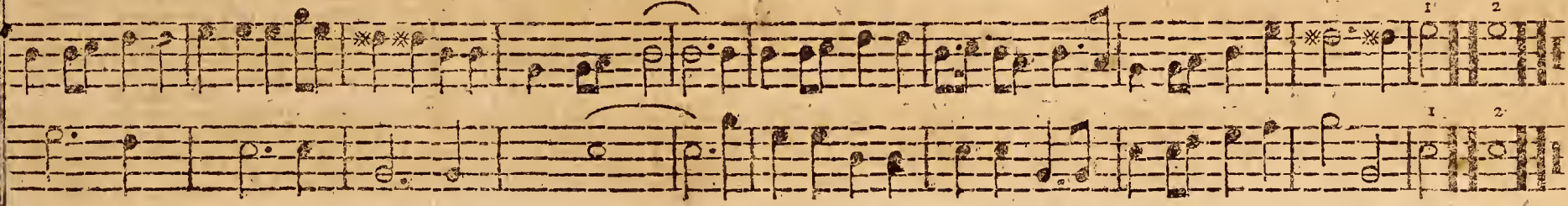


Why should I, &c.

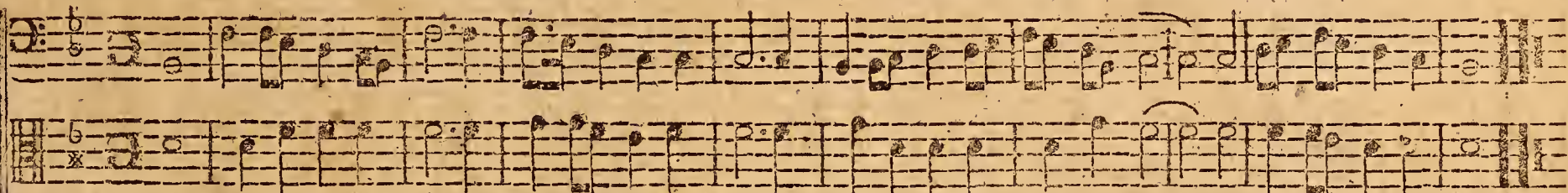
Dorchester Continued.



should I leave to things below, And let my God my Saviour go, Why should, &c.



Exeter. S. M.



And will the God of grace Perpetual silence keep, When bloody men, more fierce than wolves, Devour thy feeble sheep?



How pleas'd and blest was I To hear the people cry, Come, let us seek our God to day:

Yes,

Yes, with a cheerful, &c.

Yes, with, &c.

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

with a cheerful, &c.

And there, &c.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature. The bass staff begins with a bass clef and a common time signature. Both staves contain a series of notes, some beamed together, and rests. The notes are primarily quarter and eighth notes.

Eternal Pow'r, whose high abode Becomes the grandeur of a God; In-

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature. The bass staff begins with a bass clef and a common time signature. Both staves contain a series of notes, some beamed together, and rests. The notes are primarily quarter and eighth notes.

Infinite lengths be-

Infinite lengths, &c.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature. The bass staff begins with a bass clef and a common time signature. Both staves contain a series of notes, some beamed together, and rests. The notes are primarily quarter and eighth notes.

Infinite lengths, &c.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature. The bass staff begins with a bass clef and a common time signature. Both staves contain a series of notes, some beamed together, and rests. The notes are primarily quarter and eighth notes.

finite lengths beyond the bounds, Where stars revolve their little rounds, Where, &c.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature. The bass staff begins with a bass clef and a common time signature. Both staves contain a series of notes, some beamed together, and rests. The notes are primarily quarter and eighth notes.

yond the bounds, Where stars revolve their little rounds, Where, &c.

Sixth system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a common time signature. The bass staff begins with a bass clef and a common time signature. Both staves contain a series of notes, some beamed together, and rests. The notes are primarily quarter and eighth notes.

H

See where he fits, See where he fits to

See where he languish'd on the cross; Beneath my sins he groand and dy'd:

See where he fits to

See where, &c.

See where, &c.

See where, &c.

See where, &c.

plead my cause, By his, &c.

plead my cause, By his Almighty Father's side, By his, &c.

By his, &c.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines. The system concludes with a fermata over the final notes.

The swelling billows know their bound, And in their channels walk their round; Yet thence convey'd by secret veins, They spring on hills, and drench the plains.

The second system of music continues the composition with two staves. The vocal line and piano accompaniment follow the same notation style as the first system, maintaining the melodic and harmonic structure. The system ends with a fermata.

The third system of music begins with a new section, marked with a 'Fia.' (Forte) dynamic. It consists of two staves. The vocal line starts with a new melodic phrase, and the piano accompaniment provides a rhythmic and harmonic foundation. The system concludes with a fermata.

From pleasant trees which shade the brink, The lark and linnet light to drink: Their songs the lark and linnet raise, And chide our silence in his praise.

The fourth system of music continues the piece with two staves. The vocal line and piano accompaniment maintain the established musical style. The system concludes with a fermata.

There is a land of pure delight, Where saints immortal reign, Infinite day excludes the night, And pleasures banish pain. Sweet

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and two bass staves). The lyrics are written below the vocal staff.

fields beyond the swelling flood, Stand dress'd in living green; So to the Jews old Canaan flood, While Jordan roll'd between.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are written below the vocal staff.

Thunder and darknes, fire and

Thron'd on a cloud our God shall come, Bright flames prepare his way; Thunder and darknes, fire and storm,

Thunder and darknes, fire and storm Lead on that dreadful day.

Thunder and darknes, fire and storm Lead on that dreadful day.

for m, Lead on that dreadful day.

Thunder and darknes, fire and storm Lead on that dreadful day, Thunder, &c.

Aurora veils her lovely face When brighter Phœbus takes her place; So glad will grace re-

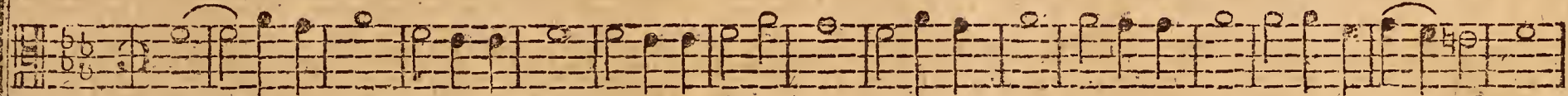
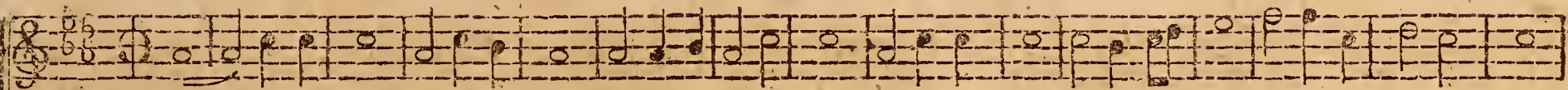
sign her room, To glory, in the heav'nly home, To, &c.

Golgotha.

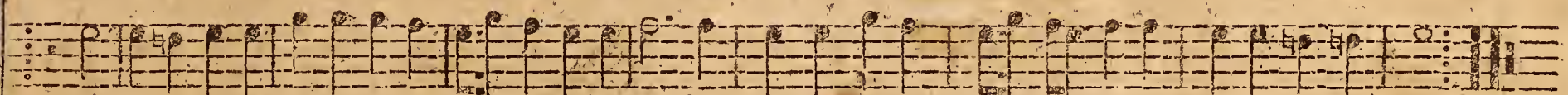
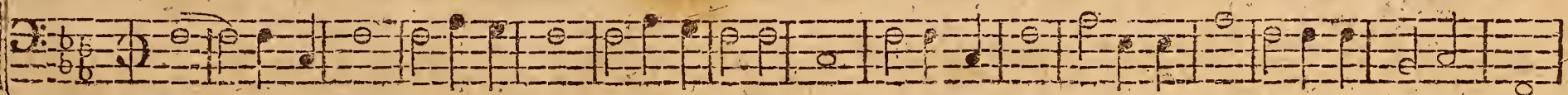
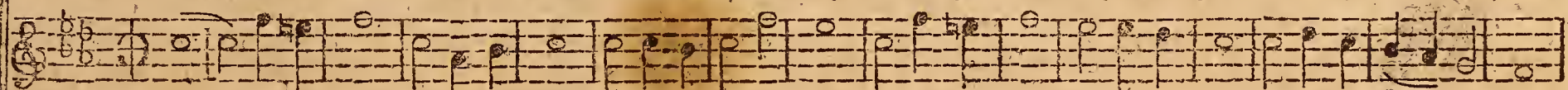
C. M.

BILLINGS:

63

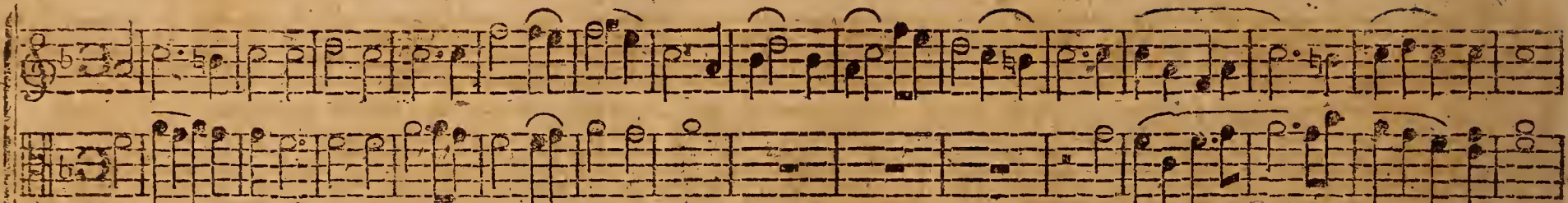


Hark ! from the tombs. a mournful' sound, Mine ears attend the cry ; Ye living: men come view the ground, Where you must shortly lie.

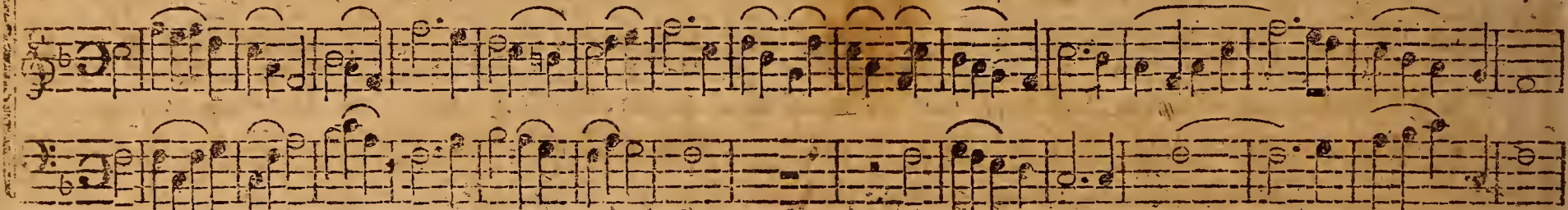


Princes, this clay must be your bed, In spite of all your tow'rs ; The tall, the wise, the rev'rend head Must lie as low as ours.

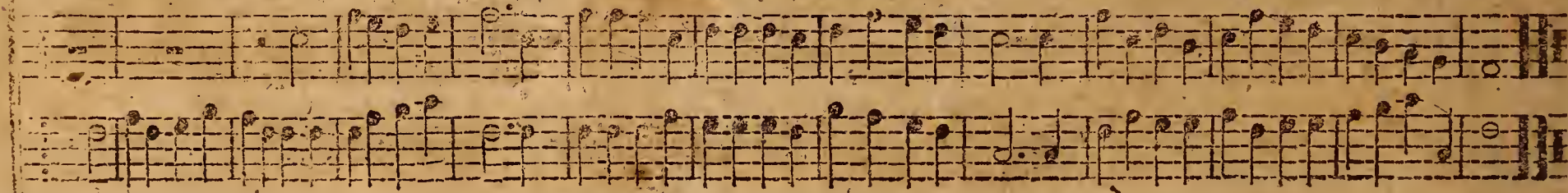


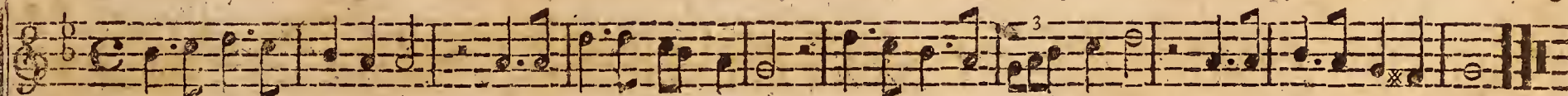


The Lord descended from above, And bow'd the heav'ns most high, And underneath his feet he cast The darkness of the sky.

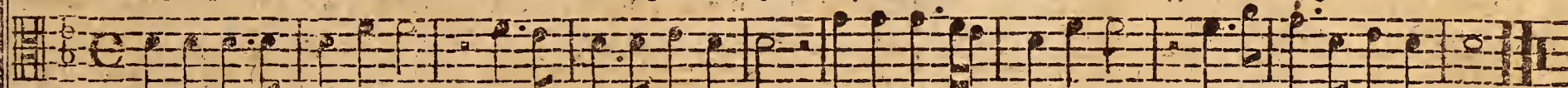


On cherub and on cherubim Full royally he rode, And on the wings of mighty winds Came flying all abroad, And on the wings of mighty winds Came flying all abroad.

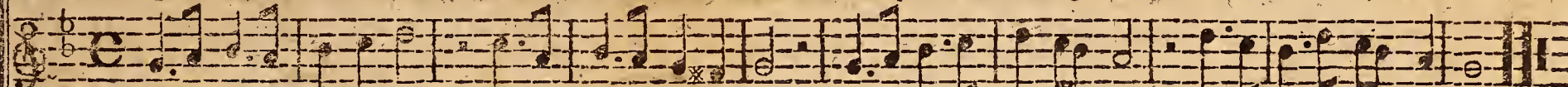




1. Deep resound the solemn strain, Bid the breathing notes complain, Say, COLUMBIA'S HERO'S fled, Say, the world's great CHIEF is dead.



2. All Columbia's bath'd in tears; All the world in sadness hears: Earth deplores her darling Son, Freedom's first-born, WASHINGTON.



3. Loud the trembling accents rise, Thrill through earth and strike the skies; Weep, O hills, ye vallies sigh, In sadly solemn sympathy.



4. Breathe your sorrows forth, ye woods, Fountains, forests, fields and floods; Tell the distant climes our woe, Wait it, all ye winds that blow.

V.

Who shall now defend our coasts,
Guide our councils, lead our hosts?
Heav'n, propitious hear our cry,
Send us help when danger's nigh.

VI.

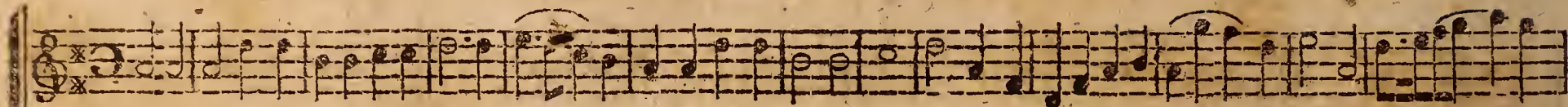
VENERABLE SHADE, adieu;
Take the humble tribute due;
Free'd from tyrants' guilty broils,
Reap the fruit of all thy toils.

VII.

Suns shall blacken, time expire,
Nature sink, ingulf'd in fire:
Still thy mem'ry shall survive,
In our hearts forever live.

VIII.

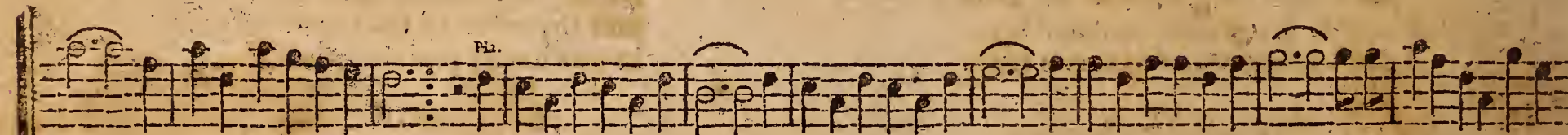
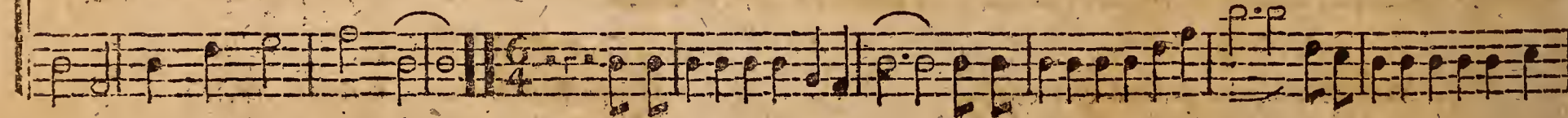
High enthron'd in realms of light,
Quaff the streams of pure delight,
Join to swell the boundless theme,
Glory to the GREAT SUPREME.



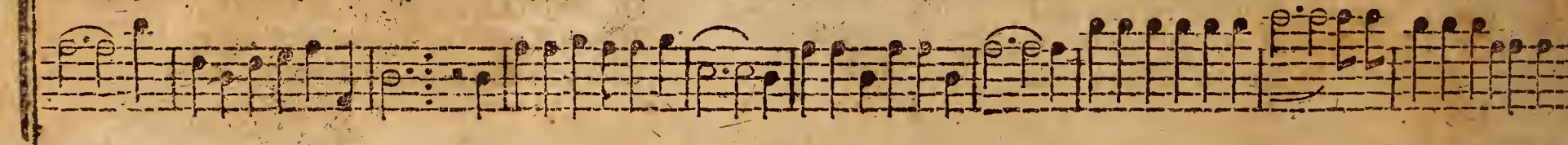
Sacred to heav'n, behold the dome appears; Lo, what august solemnity it wears; Angels themselves have deign'd to deck the frame, And beaute-



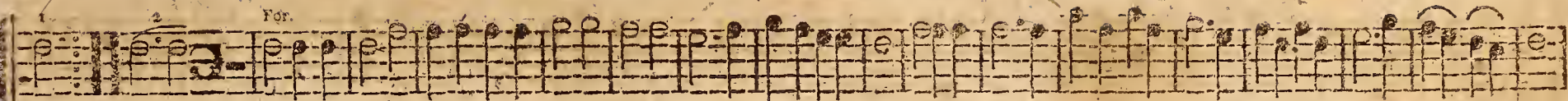
ous Sheba shall report its fame. When the Queen of the South shall return, To the climes which acknowledge her sway, Where the sun's warmer beams fiercely



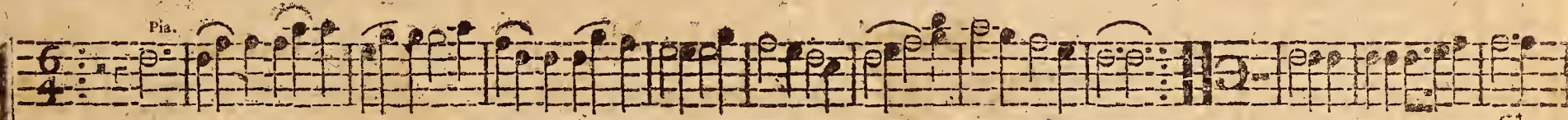
burn, The princess with transport shall say, Well worthy my journey I've seen, A monarch, both graceful and wife, Deserving the love of a queen, And a temple well worthy the



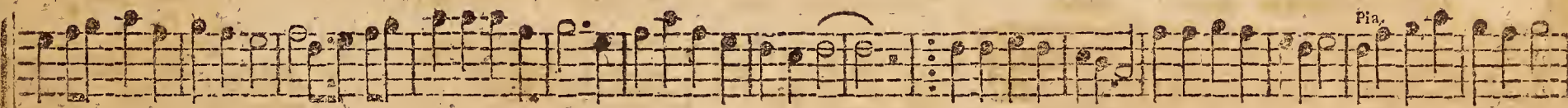
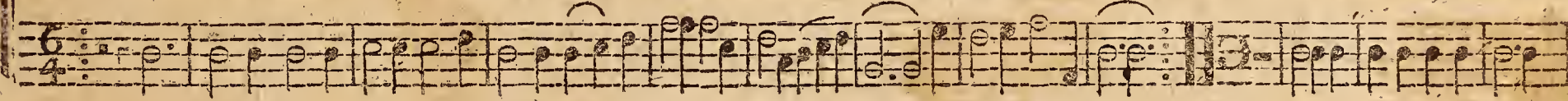
Ode Continued.



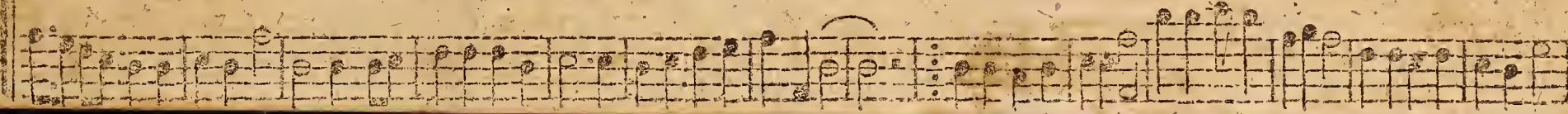
skies. Open, ye gates, receive a queen who shares With equal sense your happiness and cares, Of riches much, but more of wisdom, see, Proportion'd workmanship and masonry



O, charming Sheba, there behold What massy stores of burnish'd gold, Yet richer is our art, Yet richer is our art : Wisdom and beauty both combine, Our



art to raise, our hearts to join. Wisdom and beauty both combine, Our art to raise, our hearts to join. Give to Masonry the prize, Where the fairest choose the wise : Beauty still should wisdom love ;



Ode Continued.

Cres. Slow.

Beauty and order reign above, Beauty and order . reign above, Beauty, &c.

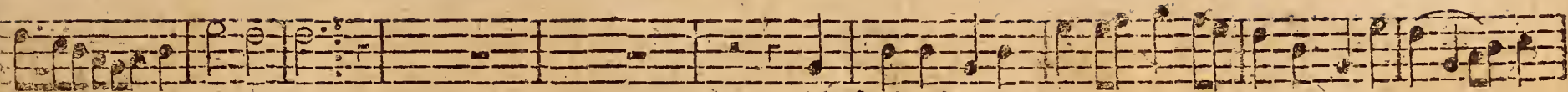
Hancock.

L. M.

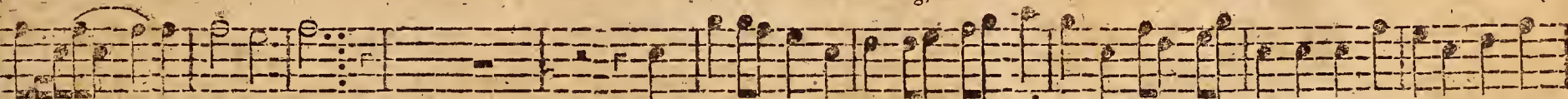
BELKNAP.

Hark! from the skies a dreadful sound, See how the clouds spread o'er the skies ; The thunders roar and shake the ground, And fill the

Hancock Continued.

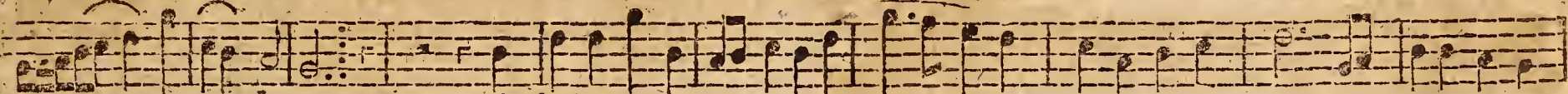


The flaming, &c.



creatures with surprize.

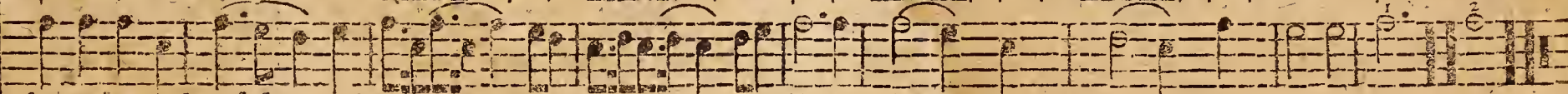
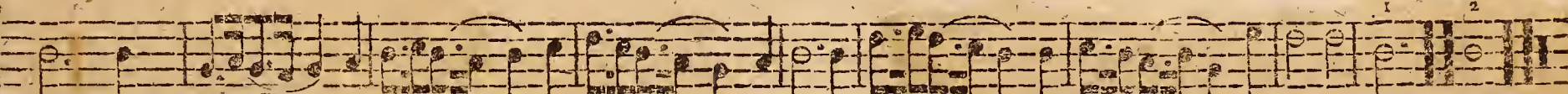
The flaming streams of lightning play, Convey'd by God's eternal hand; At his command the



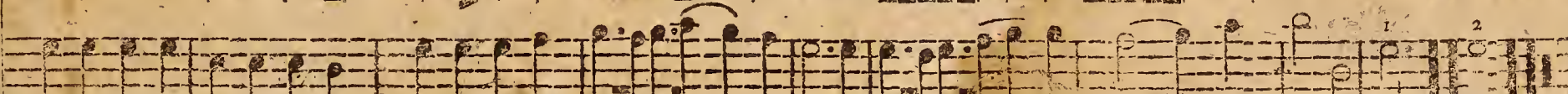
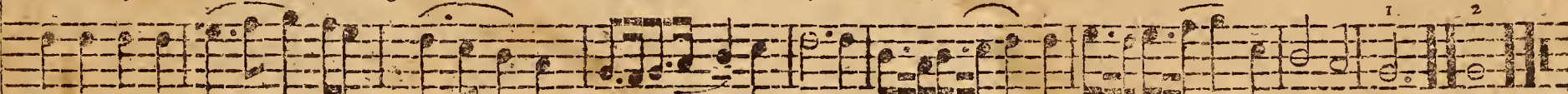
The flaming, &c.



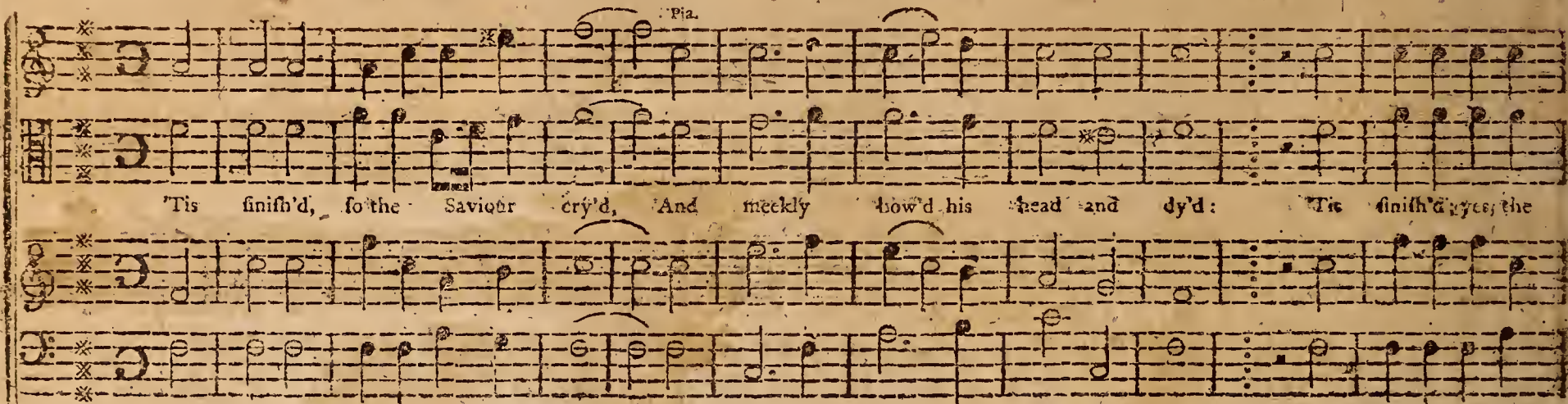
The flaming, &c.



forms obey, And flash along at his command, And flash, &c.



Pia.



'Tis finish'd, for the Saviour cry'd, And meekly bow'd his head and dy'd: 'Tis finish'd; yes, the

For.



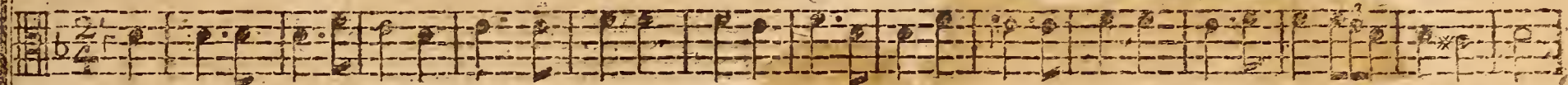
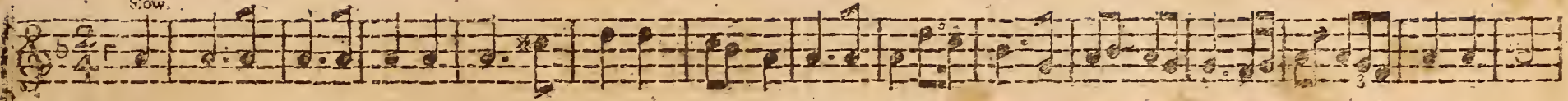
race is run, The battle's fought, the victory won, 'Tis finish'd, &c.

Whale Rock.

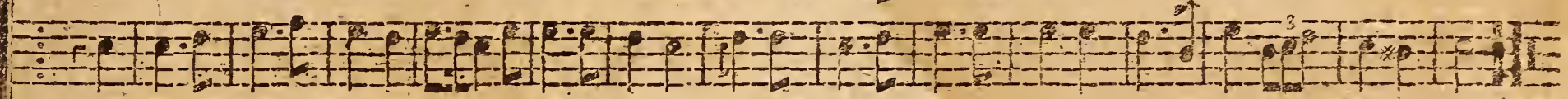
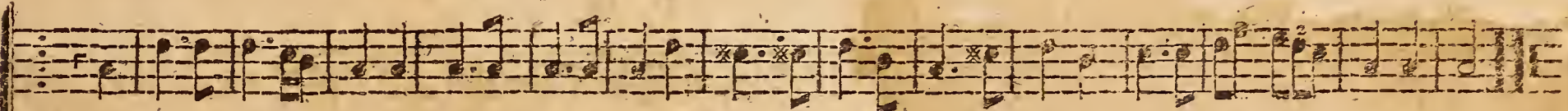
C. M.

EEKNAP.

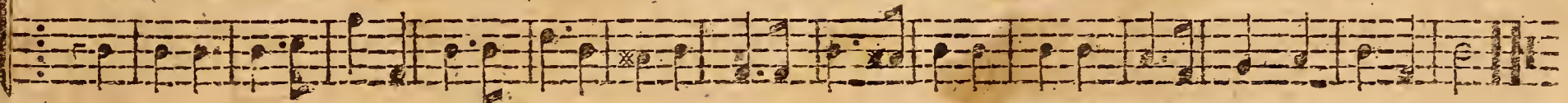
Slow.



Death, 'tis a melancholy day, To those who have no God, When the poor soul is forc'd away, To seek her last abode.

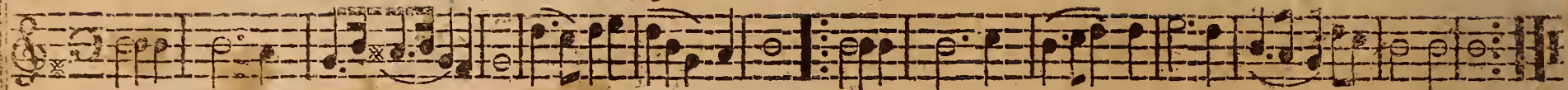


In vain to heav'n she lifts her eyes! But guilt, a heavy chain, Still drags her downward from the skies, To darkness, fire and pain.



Westford.

C. M.

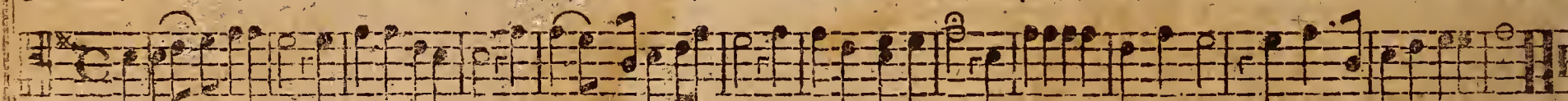
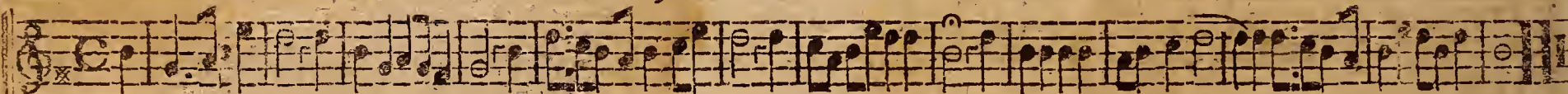


In a full choir a broken string Groans with a strange surprize; The rest in silence mourn their King, Who bleeds, and loves, and dies.

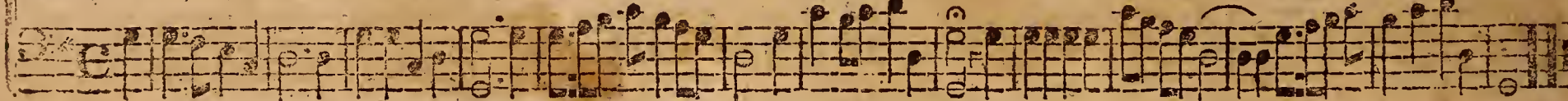
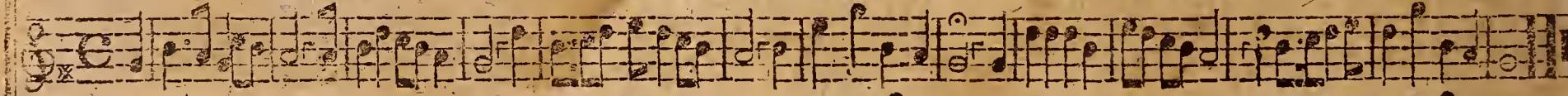


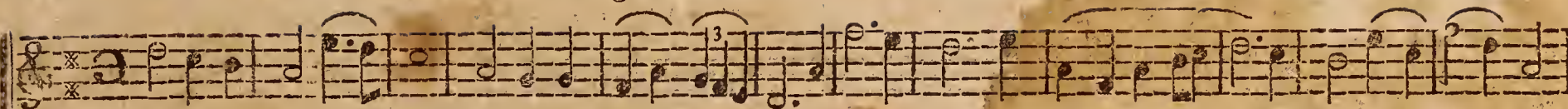
Lynn.

P. M.

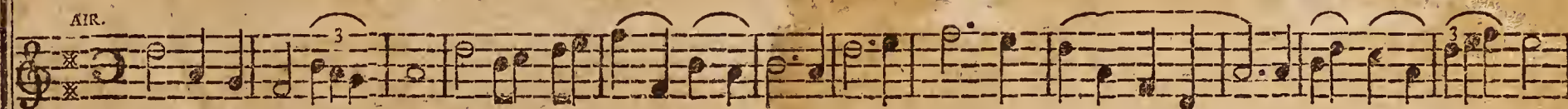


Loud to the Prince of heav'n, Your cheerful voices raise; To him your vows be giv'n, And fill his courts with praise. With conscious worth, All clad in arms, All bright in charms He sallies forth.



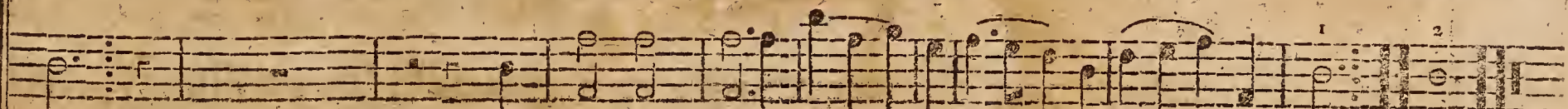
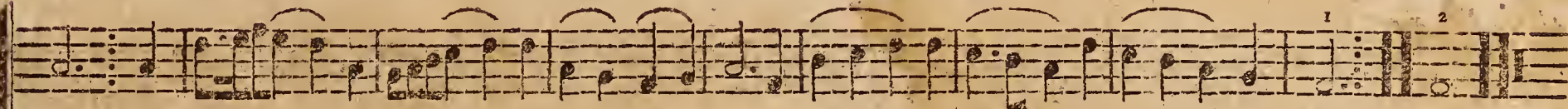
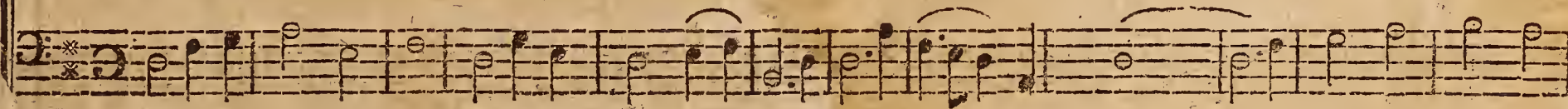


Ye vapours, hail and snow, Praise ye th' Almighty Lord, And stormy winds that blow, To execute his



AIR.

word. When lightnings shine, Or thunders roar, Let earth adore His hand divine.



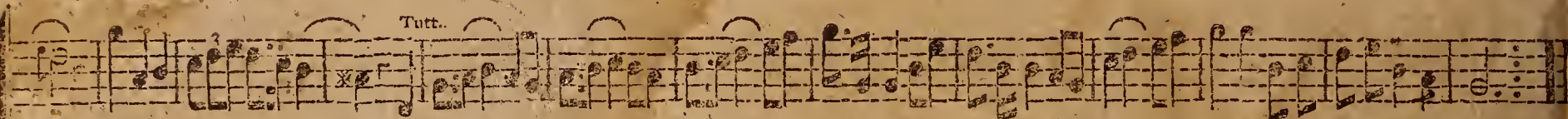
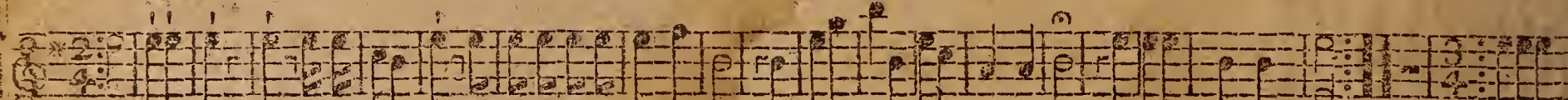
Anthem.

Sung at the Dedication of Sterling Meeting-House, (Massachusetts.)
Lines by P. CLEVELAND, A. B. Music by BROWN.

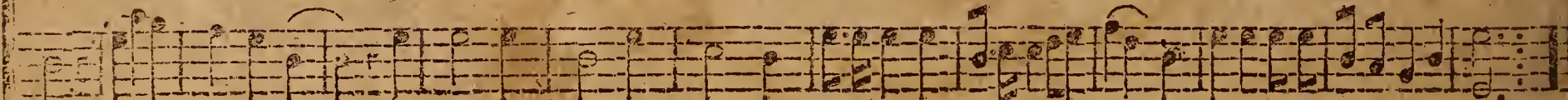
AIR. Brilliant.



Hail, glorious day, hail, the assembled throng, To dedicate this sacred dome ; From ev'ry heart let grateful incense rise, Before Jehovah's throne. Angels, de-



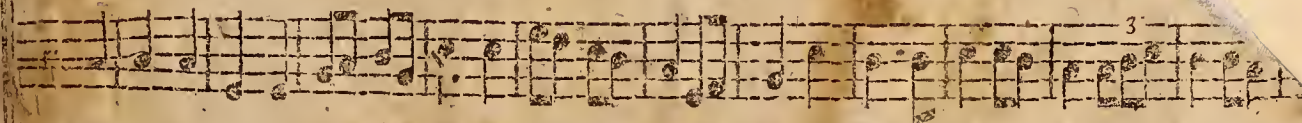
scend, touch each vibrating heart, And on the golden wire of melody, of melody, Conduct our praises To the palace of our God.



Franklin.



Shall the vile race of flesh and blood Contend with their Creator God? Shall mo



Behold he puts his trust in none Of all the spirits round his throne; Their nature, when compar'd with his, Are new





10/10/27

R.P.L. Bindery,
DEC 3 1898

