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THE
RESPONSARY;

CONTAINING

A Collection of Church Musick,

Set with SECOND TREBLES, instead of COUNTERS,
And peculiarly adapted to the USE of the NEWENGLAND Churches.

TOGETHER WITH

A few Useful RULES of PSALMODY.

By AMOS BULL.

Published according to Act of Congress.

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I N D E X.

Those Tunes marked with an Asterism, are new.

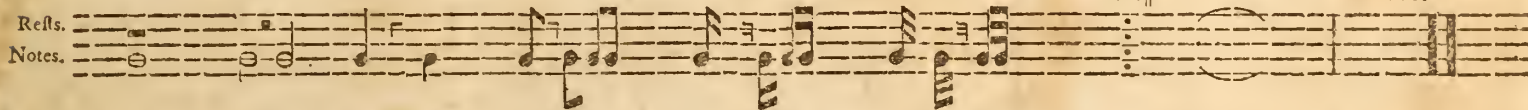
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C. M. stands for Common Metre. L. M. Long Metre. S. M. Short Metre. P. M. Particular Metre. The 1st Treble is the principal Air in most of the Tunes.

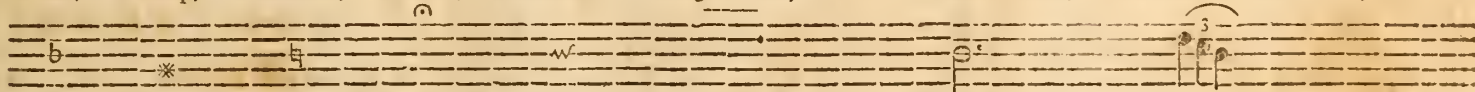


MUSICAL CHARACTERS.

A Semibreve, Minims, Crotchets, Quavers, Semiquavers, Demifemiquavers, Repeats, Slurs, A single and double Bar.



A flat, A sharp, A Natural, A Hold, A Direct, A Ledger Line, A Point of Extension, A Mark of Contraction,

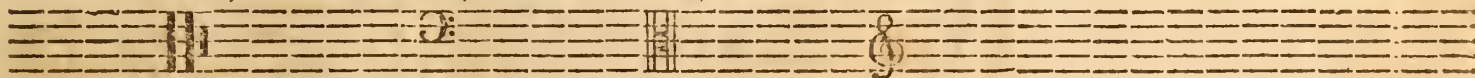


A Clofe,

F Cliff,

C Cliff,

G Cliff.



THE five lines with their spaces, whereon musick is set are called a staff.

A Semibreve is the longest note now in use—It is equal in length of time to two minims, or four crotchets, or eight quavers, or sixteen semiquavers, or thirty two demifemiquavers.

Rests are marks of silence, of equal length with their respective notes, except the semibreve rest, which always fills a bar.

A Repeat :S: signifies the repetition of that part of the tune following, to the next double bar, or clofe, or to four dots across the staff.—This :: signifies the repetition of so many syllables before it as the notes require.

Four dots across the staff are set to shew the end of the repetition.

A slur comprehends such notes as are sung to one syllable.

A Single Bar divides the time according to its measure.

A Double Bar divides the lines in psalm tunes, and the strains in other musick.

A Flat set at the beginning of a tune, causes the line or space on which it stands to be sounded half a note lower; and set before any particular note, has the same effect on that note.

A Sharp has the contrary effect from a flat, and raises a line or space, or any note, half a note higher.

A Natural contradicts either a flat or a sharp, and reduces a note to its natural sound.

A Hold signifies that the note under it must be held somewhat longer than its proper time.

A Direct shews the place of the succeeding note, when carried to another stave.

A Ledger Line is used when the tune ascends or descends more than one degree beyond the stave.

A Point of Extension makes the note before it half as long again; thus a pointed semibreve is equal to three minims, a pointed minim to three crotchets, &c.

A Mark of Contraction, or figure 3, makes the three notes to which it is placed a third quicker; thus three crotchets are performed in the time of a minim, three quavers in the time of a crotchet, &c.

A Close signifies the end of a tune.

The F Cliff is set at the beginning of Bass staves, to shew the place of F. It always stands on the fourth line from the bottom, and that line is therefore called F, and is sounded in unison with the lowest F in the Tenor.

The C Cliff is not used in this book—it is sometimes used in Tenors and Counters, and may stand on any line—it gives the name C to its line, and causes it to be sounded an octave above C in the Bass stave, and just as much below C in the Treble stave.

The G Cliff is set at the beginning of Tenor and Treble staves, and gives the line it stands on the name G. It is always set on the second line from the bottom, and is sounded, in Tenor staves, in unison with the highest G in the Bass, and in Trebles an octave higher.

There are but seven musical sounds, and two of these are only semitones or half notes.

Every Eighth, or Octave, rising or falling, is only a repetition of the same note.

The five lines and their spaces represent sounds, and are named by the seven first letters of the Alphabet; but in learning Psalmody we use the monosyllables fa, sol, la, mi, instead of the letters; of these mi is the master note, as it governs the keys—The natural place of it is in B, but it may be removed into any other of the lines or spaces by flats and sharps, as may be seen by the following GAMUT or SCALE of vocal MUSICK.

A GAMUT or SCALE of MUSICK.

<i>Mi in B.</i>	<i>in E.</i>	<i>in A.</i>	<i>in D.</i>	<i>in F.</i>	<i>in C.</i>	<i>in G.</i>	<i>in D.</i>
G fol	fol	la	la	fa	fa	mi	la
F — fa	— fa	— fol	— fol	— mi	— la	— la	— fol
E — la	— mi	— b fa	— b fa	— la	— fol	— fol	— fa
D — fol	— la	— la	— mi	— fol	— fol	— fa	— * mi
C — fa	— fol	— fol	— la	— fa	* mi	* la	* la
B — mi	— b fa	— b fa	— b fol	— la	— la	— fol	— fol
A — la	— la	— mi	— b fa	— fol	— fol	— fa	— fa
G — fol	— fol	— la	— la	— fa	— fa	— * mi	— * la
F — fa	— fa	— fol	— fol	* mi	* la	* la	* fol
E — la	— mi	— fa	— fa	— la	— fol	— fol	— fa
D — fol	— la	— la	— mi	— fol	— fa	— fa	— mi
B — mi	— fa	— fa	— fol	— la	— la	— fol	— fol
A — la	— la	— mi	— fa	— fol	— fol	— fa	— fa
G — fol	— fol	— la	— la	— fa	— fa	* mi	* la
F — fa	— fa	— fol	— fol	* mi	* la	* la	* fol
E — la	— mi	— b fa	— b fa	— la	— fol	— fol	— fa
D — fol	— la	— la	— mi	— fol	— fa	— fa	— * mi
C — fa	— fol	— fol	— la	— fa	* mi	* la	* la
B — mi	— b fa	— b fa	— b fol	— la	— la	— fol	— fol
A — la	— la	— mi	— b fa	— fol	— fol	— fa	— fa
G — fol	— fol	— la	— la	— fa	— fa	— mi	— la
F — fa	— fa	— fol	— fol	— mi	— la	— la	— fol

By this scale it appears that when there is neither a flat nor a sharp set at the beginning of a tune, the B line or space is mi—If B be flat E is mi—If B and E are flat, A is mi—If B, E and A are flat, D is mi—If F be sharp, F is mi—If F and C are sharp, C is mi—If F, C and G are sharp, G is mi—If F, C, G and D are sharp, D is mi : And the course of the lines and spaces upwards from mi is twice fa fol la, and downwards twice la fol fa.

These are all the removes of mi that are necessary, either by flat or sharp.

The semitones or half notes, are between mi and fa, and between la and fa ; unless altered by a flat, sharp, or natural ;

ural; and therefore the foregoing is the only course of removing mi that could give flats and sharps, set in the beginnings of tunes, their effect, and unite voices with instruments.

The principal tone, or key of every composition, is either the next place above mi, or the next below it; when it is above mi, the lines and spaces rise with a sharp third, sixth and seventh; and this is the sharp key: but when it is below mi, they rise with a flat third, sixth and seventh, and this is the flat key.

A sharp third contains half a note more than a flat third, and other intervals differ in the same manner.

The last note in the Bass of any tune, is always the key note—if this be fa, it is the sharp key; but, if it be la, it is the flat key.—When the key varies in the course of a piece of musick, the last note of any variation determines the key of it as beforementioned.—The keys are marked in this book for the convenience of learners.

Of TIME.

TIME is of two kinds, viz. Common and Triple.—The several moods or movements of each are distinguished by the following marks, viz.

COMMON TIME.

First Mood, Second Mood, Third Mood, Fourth Mood.

TRIPLE TIME.

First Mood, Second Mood, Third Mood, Sixth Mood.

Measures.

The image shows musical notation for four moods in Common Time and four moods in Triple Time. Each mood is represented by a staff with a clef and a time signature. The first mood in Common Time has a semibreve note. The second mood has two minim notes. The third mood has a minim note. The fourth mood has a crotchet note. The first mood in Triple Time has a semibreve note. The second mood has two minim notes. The third mood has a minim note. The sixth mood has six minims notes.

The first Mood of Common Time has one Semibreve, or its quantity, in each bar; which may be performed in about four seconds of time.

The second Mood has the same measure in each bar; and may be sung about half as fast again. These two movements have four beats in each bar; the two first down, and the two last up; making four for a semibreve, two for a minim, one for a crotchet, &c.

The third mood has a semibreve for its measure; which may be performed in about two seconds, and has two beats in each bar, the first down, and the last up, viz. two for a semibreve, one for a minim, &c.

The fourth mood has a minim for its measure, to be performed nearly in the time of a minim in the second mood; and has also two beats in each bar, like the third mood, making two for a minim, one for a crotchet, &c.

The first mood of Triple Time is called three to two ; and has the quantity of three minims in each bar ; which may be performed in about four seconds, with three beats in each bar, the two first down, and the last up ; making two for a semibreve, one for a minim, &c.

The second mood of Triple Time is called three to four ; and has the quantity of three crotchets for its measure, to be performed nearly in the time of crotchets in the second mood of Common time ; with three beats in each bar, the two first down, and the last up ; making two for a minim, one for a crotchet, &c.

The third mood is called three to eight, and has three quavers for its measure ; it has also three beats in each bar like the other two moods, making two for a crotchet, one for a quaver, &c. quicker than three to four. The next two moods, viz. three to sixteen, and six to four, are seldom used in psalmody.

The sixth mood of Triple Time is called six to eight, and has the quantity of six quavers in each bar ; it is beat half down, and half up, like the third and fourth moods of Common Time ; making one beat for the quantity of three quavers ; nearly as quick as the third mood of Common Time.

There are several other moods of Triple Time, such as six to sixteen, nine to four, nine to eight, nine to sixteen, &c. but they are not used in psalmody.

The several marks of Triple Time, signify the proportion of their measures to that of Common Time, or to a semibreve.

It is not necessary to ascertain precisely how fast any mood of Time ought to be sung—the judgment of each Choir will best dictate in that respect. To give each note and rest, its just proportion, and all the performers to move exactly together, and not unreasonably quick, or slow, is all that seems essential with regard to Time.

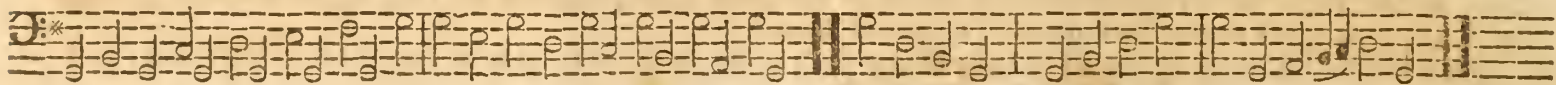
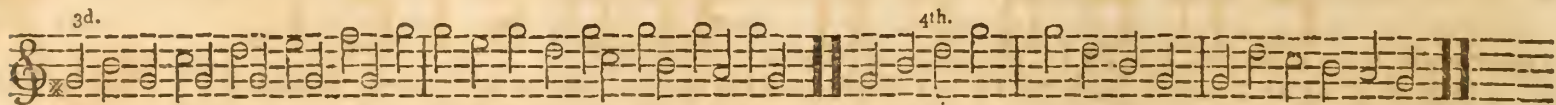
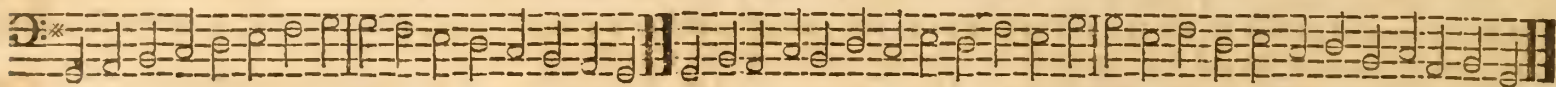
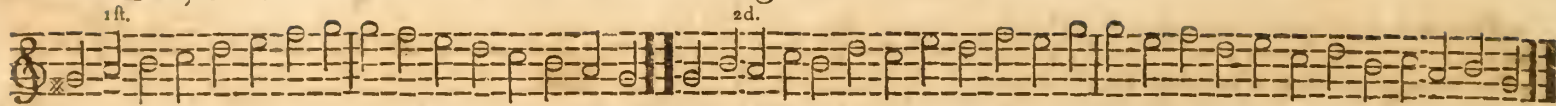
THE rules which have been given are thought sufficient for learners ; especially as the country abounds with able teachers, who can explain or add to them, as they think proper ; or alter them if they choose.

The editor has taken pains to have the compositions as correct as the nature of them would well admit ; yet good judges will doubtless find many imperfections ; these are confided to their candour.

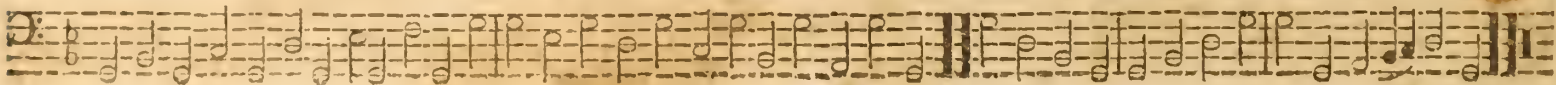
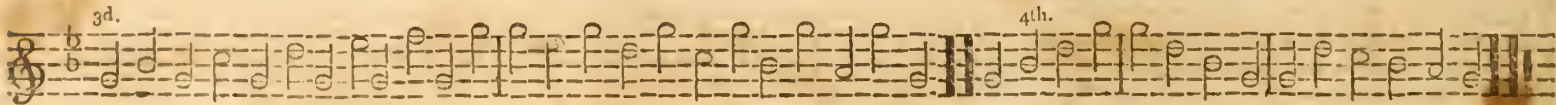
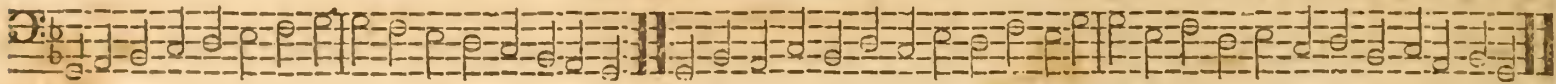
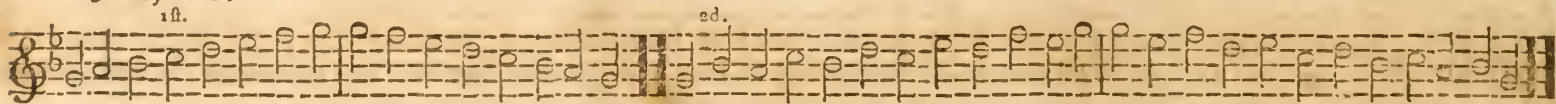
Second Trebles are preferred to Counters, which are not adapted to women's voices ; and which we can very seldom find men's voices sufficient for--and it has not been regarded which Treble run highest, as it makes little or no difference in the music.

The alterations in Denmark and Habakkuk, and some other tunes, are made with a view of adapting them to the use of the New-England Choirs ; and not from a supposition that they were faulty as printed in other Books.

♯ Key of G.



b Key of G.





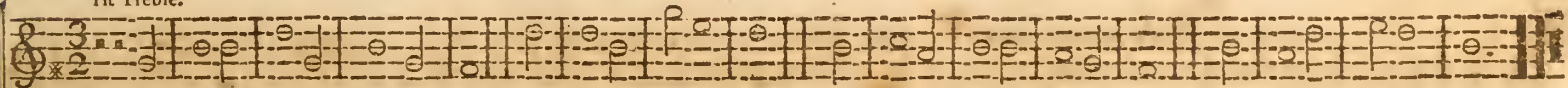
A COLLECTION OF CHURCH MUSICK:



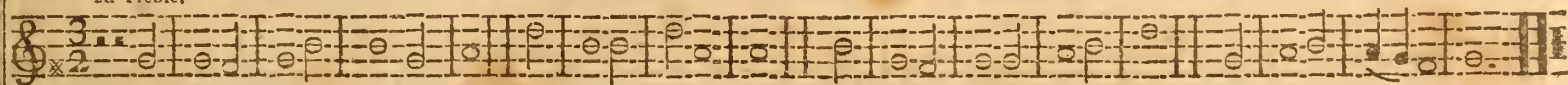
* Key of G.

Mear. C. M.

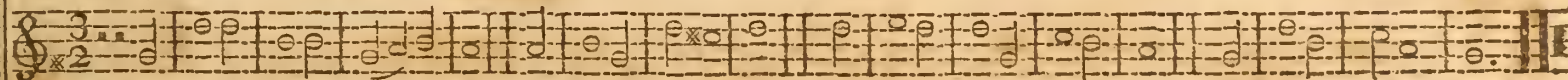
1st Treble.



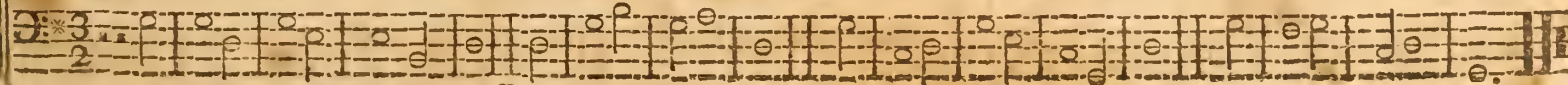
2d Treble.



Tenor.



Bass.



B

The Old 100th Psalm Tune. L. M. With a Variation.

1st Treble.

2d Treble.

Tenor.

Bass.

Variation of the Old 100th.

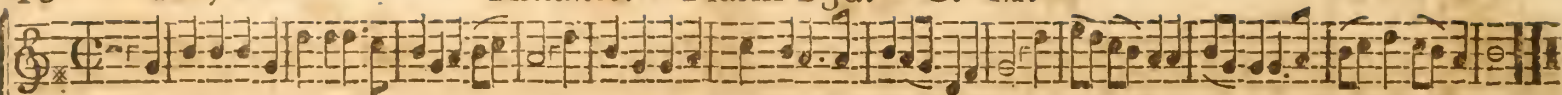
* Key of F.

Peace. Psalm 133d. P. M.

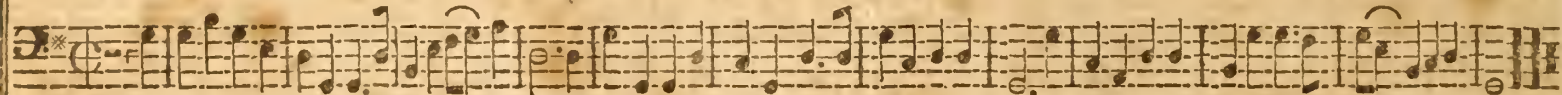
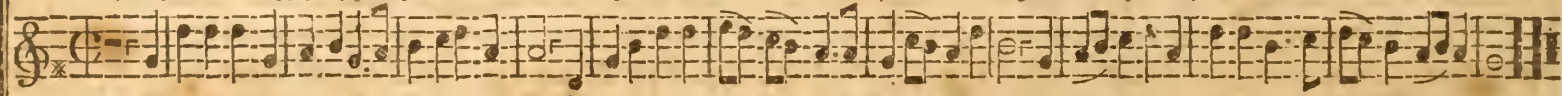
15

How pleasant 'tis to see Kin - dred and friends a - gree, Each in his proper station move, Each in his pro - per station move, And.

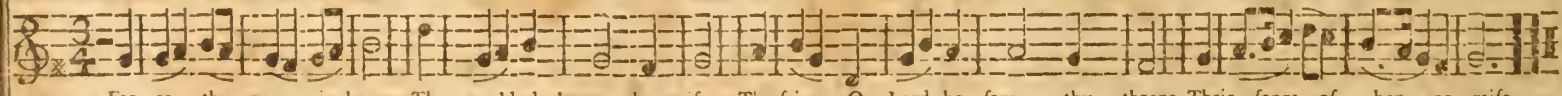
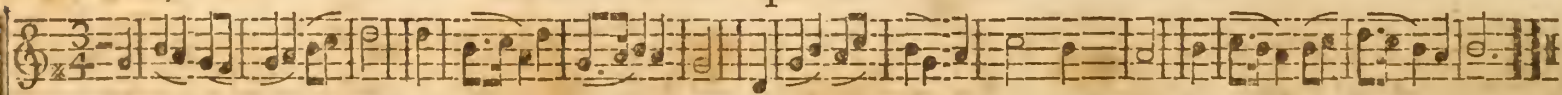
each fulfill his part With sym - pa - thif - ing heart, With sympathizing heart, In - all the cares of life and love. In all the cares of life and love.

Reliance. Psalm 23d. C. M.

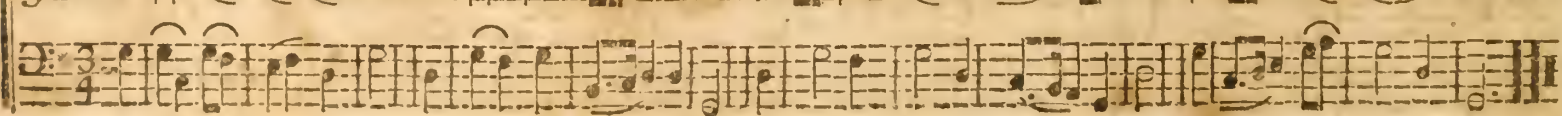
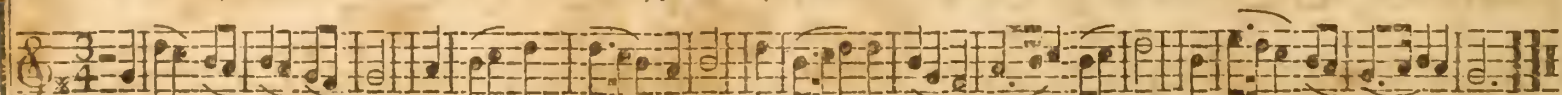
My Shepherd will supply my need, Jehovah is his name; In pastures fresh he makes me feed, Beside the living stream. In pastures, &c.



* Key of G.

Salem. Psalm 48th. S. M.

Far as thy name is known The world declares thy praise; Thy saints, O Lord, be - fore thy throne Their songs of hon - or raise.



And offer notes di - vine To your Creator's praise, To your Creator's

Ye tribes of Adam join, With heaven, and earth and seas, And offer notes di - vine And offer notes di - vine, To your Creator's praise. To your Creator's

praise. Ye holy throng Of angels bright,

In worlds of light, Be - gin the song. Ye holy throng, &c.

Putney. L. M.

 ♯ Key of G. *Bethesda.* Psalm 84th. P. M.

Lord of the worlds, &c.

Bethesda, Continued.

A musical score consisting of four staves. The top two staves appear to be vocal parts, and the bottom two are likely piano accompaniment. The music is written in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

✳ Key of F.

Ormond. 145th Psalm. L. M.

A musical score consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in the key of F major and common time. It features a mix of vocal and instrumental lines with various rhythmic patterns.

My God, my King, thy various praise, Shall fill the remnant of my days ; Thy grace employ my humble tongue Till death and glo - ry raise the song.

A musical score consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. This system continues the musical piece from the previous system, maintaining the same key and time signature.

Invitation. C. M.

Let ev - ry mor - tal ear attend, And every heart rejoice, The trumpet of the gos - pel sounds With

b Key of A. *Psalms* LXIII d. S. M. Double.

an in - vit - ing voice. With an in - vit - ing voice. My God, permit my tongue This joy, to call thee mine; And let my early cries pro -

vail To taste thy love divine. My thirsty fainting soul Thy mercy does implore: Not travellers in desert lands Can pant for water more.

b Key of A.

Windfor. C. M.

Teach me the meas - ure of my days, Thou maker of my frame; I would survey life's narrow space, And learn how frail I am.

The musical score is written on eight staves, organized into two systems of four staves each. The first system includes a vocal line and a basso continuo line. The second system contains instrumental parts. The music is in the key of F major (one flat) and common time (C). The tempo is marked 'P. M.' (Presto Moderato). The score features various rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. A repeat sign is placed at the end of the first system, and a double bar line with repeat dots is at the end of the second system. The lyrics 'I'll praise my Maker, &c.' are written below the first staff of the first system.

I'll praise my Maker, &c.

The first system of music consists of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music is written in common time (C. M.) and the key signature is C major. The melody is primarily in the treble clef, with some notes in the bass clef. The piece ends with a double bar line and repeat dots.

In thee great God, with songs of praise, Our favour'd realms rejoice; And, blest with thy sal - va - tion, raise To heav'n their cheerful voice.

The second system of music consists of two staves. The top staff is in treble clef with a 3/2 time signature. The bottom staff is in bass clef with a 3/2 time signature. The music continues from the first system. The melody is primarily in the treble clef, with some notes in the bass clef. The piece ends with a double bar line and repeat dots.

The first system of music consists of two staves. The top staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The bottom staff is in bass clef with a 3/2 time signature and a key signature of one sharp (F#). The music is written in common time (C. M.). The melody is primarily in the treble clef, with some notes in the bass clef. There are triplets indicated by a '3' over the notes. The piece ends with a double bar line and repeat dots.

Come, holy Spirit, heav'nly Dove, With all thy quick'ning pow'rs, Kindle a flame of sacred love In these cold hearts of ours.

The second system of music consists of two staves. The top staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The bottom staff is in bass clef with a 3/2 time signature and a key signature of one sharp (F#). The music continues from the first system. The melody is primarily in the treble clef, with some notes in the bass clef. There are triplets indicated by a '3' over the notes. The piece ends with a double bar line and repeat dots.

God, my supporter and my hope My help for - ev - er near, Thine arm of mercy held me up When sinking in def - pair. Thy

counsels, Lord, shall guide my feet Through life's bewilder'd race; Thine hand con - duct me near thy feet, To dwell be - fore thy face.

* Key of G.

Pfalm XCVth. S. M.

25

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, featuring a mix of eighth and sixteenth notes.

Come foun^d his praise abroad, And hymns of glory sing: *Jehovah* is the sov'reign God, The univerfal King. *Jehovah* is the sov'reign God, The u - ni - versal King.

The second system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music continues from the first system, with some rests in the vocal line.

* Key of D.

Berwick. L. M.

The first system of musical notation for 'Berwick. L. M.' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, featuring a mix of eighth and sixteenth notes.

Great God attend, while *Zi - on* sings The joy that from thy presence springs; To spend one day with thee on earth Exceeds a thou - sand days of mirth.

The second system of musical notation for 'Berwick. L. M.' consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues from the first system, with some rests in the vocal line.

D

This is the day, &c.

Musical score for 'Falmouth. Psalm 118th. 4th Part. C. M.' in the key of D major. The score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The time signature is common time (C). The music features a variety of note values including eighth and sixteenth notes, and rests. The lyrics 'This is the day, &c.' are written under the second staff.

* Key of F. *Redemption.* Psalm 71st. C. M.

My Saviour, my almighty Friend, When I begin thy praise, Where will the growing

Musical score for 'Redemption. Psalm 71st. C. M.' in the key of F major. The score is split into two systems. The left system has four staves, with the first two in treble clef and the last two in bass clef. The right system also has four staves, with the first two in treble clef and the last two in bass clef. The time signature is common time (C). The music includes triplets and other rhythmic patterns. The lyrics 'My Saviour, my almighty Friend, When I begin thy praise, Where will the growing' are written under the second staff of the right system.

Redemption, Continued.

The first system of music consists of two staves. The upper staff contains a melodic line with several triplet markings (indicated by a '3' above a bracket) and various rhythmic values. The lower staff contains a bass line with chords and rests, including a double bar line with repeat dots.

numbers end, the numbers of thy grace? Where will, &c.

The second system of music consists of two staves. The upper staff continues the melodic line with triplet markings. The lower staff continues the bass line with chords and rests.

b Key of A.

Preservation. Psalm 121st. C. M.

The first system of music for 'Preservation' consists of two staves. The upper staff is in treble clef and contains a melodic line with various rhythmic values. The lower staff is in bass clef and contains a bass line with chords and rests.

To heav'n I lift my waiting eyes, There all my hopes are laid: The Lord that built the earth and skies Is my per - pet - ual aid.

The second system of music for 'Preservation' consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line with chords and rests.

Resurrection. 44th Hymn. C. M.

Blest morning, whose young dawning rays; Be - held our ris - ing God; Which saw him triumph o'er the dust, And leave his dark a - bode!

In the cold prison of a tomb The dear Redeemer lay; 'Till the revolving skies had brought The third, th' appointed day.

Hell and the grave unite their force To

To thy great name

Resurrection, Continued.

:S:

:S:

:S:

:S:

hold our God in vain; The sleeping Conqueror arose, The sleeping Conqueror arose, and burst their feeble chain.

The sleep - - - ing

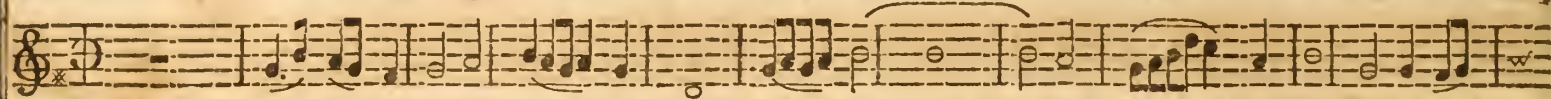
Portland. S. M.

☒ Key of G.

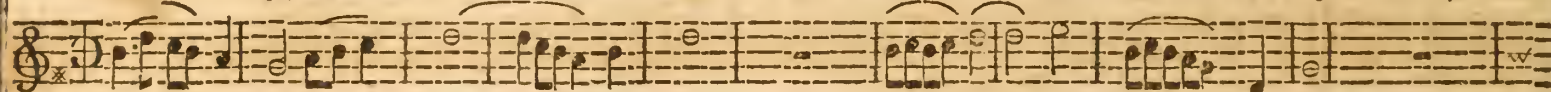
Be - hold the lofty sky De - clares its maker God, And all the star - - ry works on high Proclaim his pow'r abroad.

Be - hold the lofty sky, &c.

And all the starry, &c.

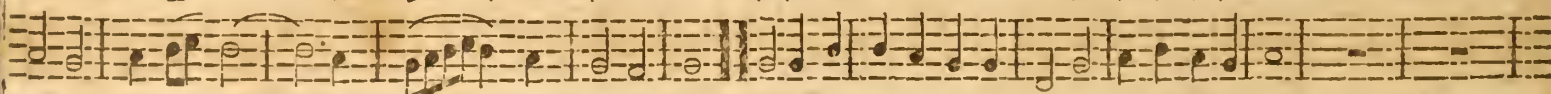
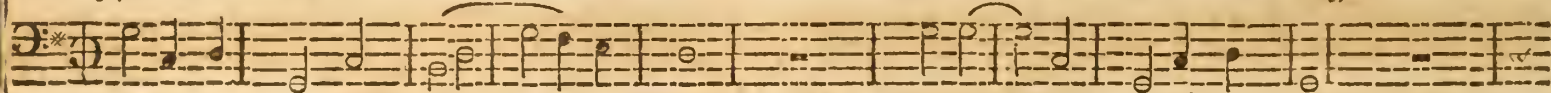


Joy to the world; the Lord is come; Let earth receive her King: Let ev-ry

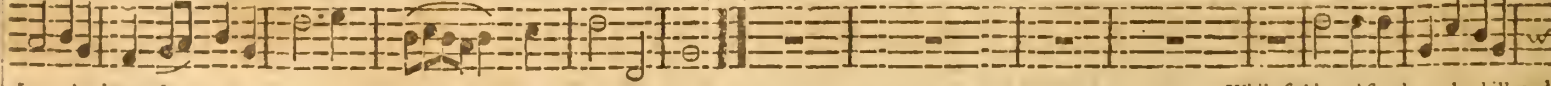


Joy to the world, &c.

Let earth receive her King,

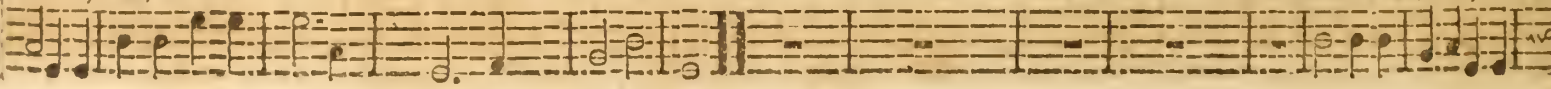


heart prepare him room, And heav'n and nature sing. Joy to the earth, the Saviour reigns; Let men their songs employ;



Let ev'ry heart, &c.

While fields and floods, rocks, hills and



Messiah, Continued.

While fields and floods, rocks, hills and plains, Re - peat the found - ing joy.

plains, Re - peat the sounding joy. While fields, &c.

plains, Re - peat the sounding joy. While fields, &c.

plains, Re - peat the sounding joy. While fields, &c.

* Key of G.

Contentment. 34th Hymn. S. M.

Welcome sweet day of rest, Which saw the Lord a - rise; Welcome, to this re - viv - ing brea**st**, And these re - - joic - ing eyes.

Welcome sweet day of rest, Which saw the Lord a - rise; Welcome, to this re - viv - ing brea**st**, And these re - - joic - ing eyes.

Welcome sweet day of rest, Which saw the Lord a - rise; Welcome, to this re - viv - ing brea**st**, And these re - - joic - ing eyes.

Welcome sweet day of rest, Which saw the Lord a - rise; Welcome, to this re - viv - ing brea**st**, And these re - - joic - ing eyes.

Be - hold the glo - ries of the Lamb, Amidst the Fa - ther's throne; Pre - pare new hon - ours for his name, And.

songs be - fore unknown. While angels worship at his feet, And saints a-

While angels worship at his feet, and saints a-

While angels worship at his feet, and saints a-

Florence, Continued.

round him throng, The church on earth with joy shall meet, and join the heav'nly long.

The church on earth with joy shall meet,

Detailed description: This block contains the musical notation for the 'Florence' section. It consists of four staves of music. The first two staves are vocal lines with lyrics underneath. The lyrics are: 'round him throng, The church on earth with joy shall meet, and join the heav'nly long.' The third and fourth staves are instrumental accompaniment. The music is written in a common time signature (C) and features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

b Key of A.

Lebanon. C. M.

Thou art my portion, O my God: Soon as I know thy way, My heart makes haste t' obey thy word, And suffers no delay

E

Detailed description: This block contains the musical notation for the 'Lebanon' section. It consists of four staves of music. The first two staves are vocal lines with lyrics underneath. The lyrics are: 'Thou art my portion, O my God: Soon as I know thy way, My heart makes haste t' obey thy word, And suffers no delay'. The third and fourth staves are instrumental accompaniment. The music is written in a 3/2 time signature and features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings. A large letter 'E' is printed below the bottom staff.

34 Key of D. Advent. Psalm 50th. P. M.

This tune may be adapted to either of the Particular Measures of the 50th Psalm, and to that of the 115th, by using the flats at the end of the 5th and 6th lines occasionally: And by omitting the two last lines it suits that of the 137th Psalm.

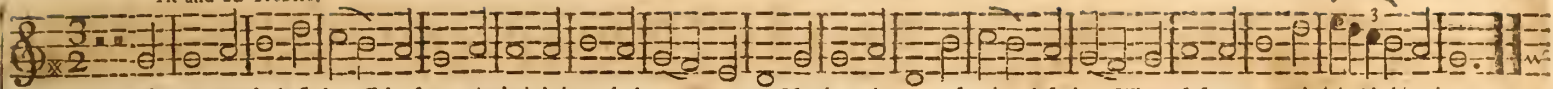
The first two staves of the musical score are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a treble clef, a sharp sign, and a common time signature. The second staff begins with a treble clef, a sharp sign, and a common time signature. Both staves contain a series of notes and rests, with some notes beamed together. The first staff ends with a fermata over the final note.

The God of glo-ry, &c.

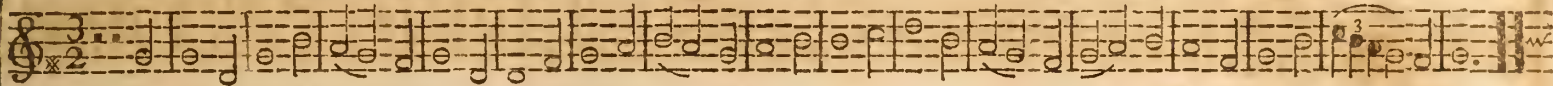
The third and fourth staves of the musical score are in treble and bass clefs respectively, with a key signature of one sharp (F#) and a common time signature (C). The third staff begins with a treble clef, a sharp sign, and a common time signature. The fourth staff begins with a bass clef, a sharp sign, and a common time signature. Both staves contain a series of notes and rests, with some notes beamed together. The third staff ends with a fermata over the final note.

The fifth, sixth, seventh, and eighth staves of the musical score are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The fifth staff begins with a treble clef, a sharp sign, and a common time signature. The sixth, seventh, and eighth staves begin with a treble clef, a sharp sign, and a common time signature. All four staves contain a series of notes and rests, with some notes beamed together. The fifth staff ends with a fermata over the final note.

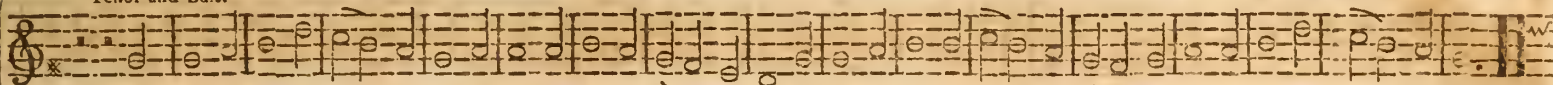
1st and 2d Trebles.



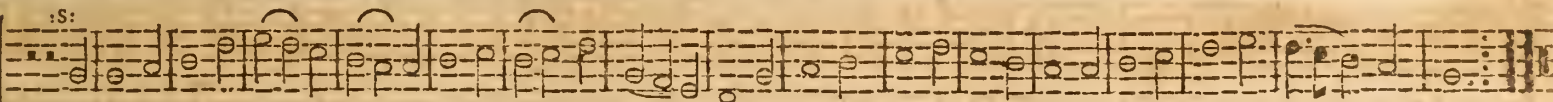
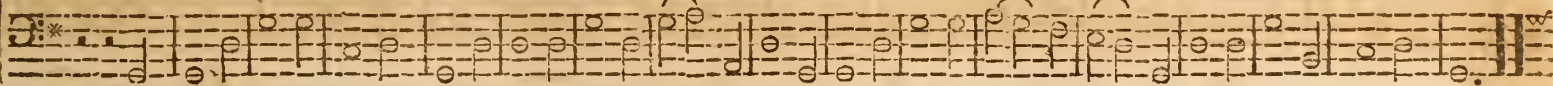
Stand up, my soul, shake off thy fears, And gird the gospel ar - mour on; March to the gates of end - less joy, Where Jesus went and claim'd his throne.



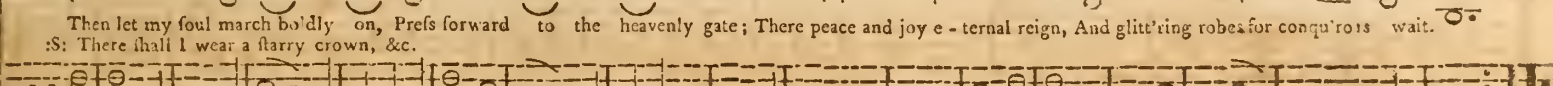
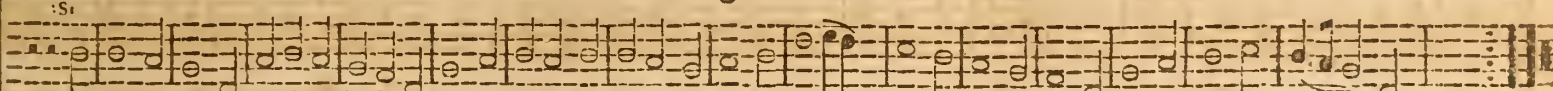
Tenor and Bass.



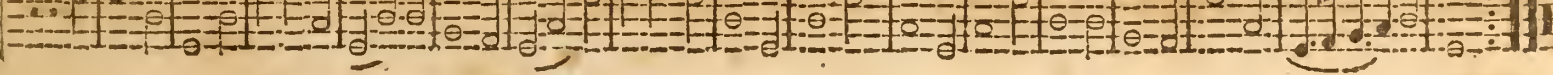
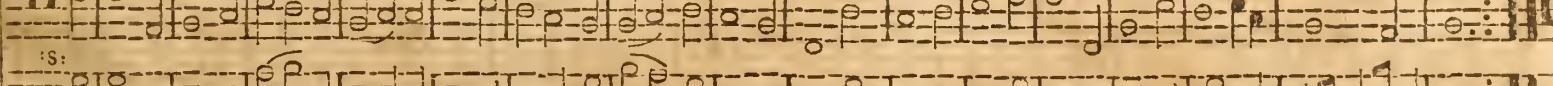
Hell and thy sins re - sist thy course; But hell and sin are vanquish'd foes; Thy Jesus nail'd them to the cross, and sung the triumph when he rose.



Then let my soul march bo'dly on, Press forward to the heavenly gate; There peace and joy e - ternal reign, And glitt'ring robes for conqu'rous wait.



:S: There shall I wear a starry crown, &c.



The musical score is written on four systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are printed below the vocal line.

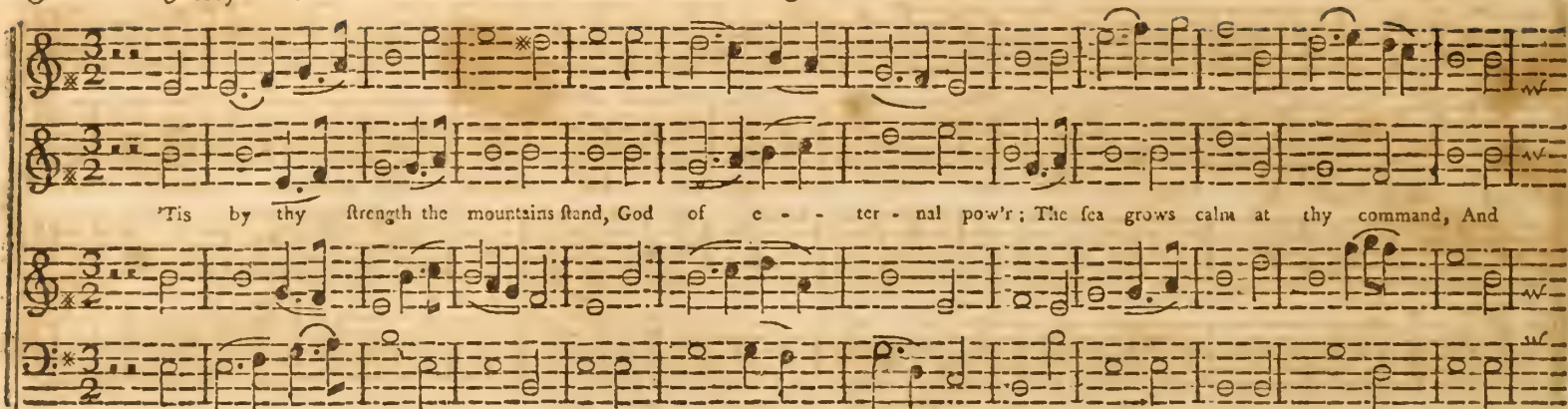
Rise my soul and stretch thy wings, thy better portion trace, Rise from transitory things, Tow'rd's heav'n thy native place: Sun and moon, and stars decay,

Time shall soon this earth remove; Rise my soul and haste away To seats prepar'd above. Rise my soul and haste away To seats prepar'd above.

Good is the Lord the heav'n - ly King, Who makes the earth his care ; Vis - its the pastures ev'ry spring and bids the grafs appear. The clouds like rivers

rais'd on high, Pour out at his command Their wat'ry blessings from the sky, To cheer the thirsty land. To cheer the thirsty land.

Providence. Psalm 65th, 2d Part. C. M.



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

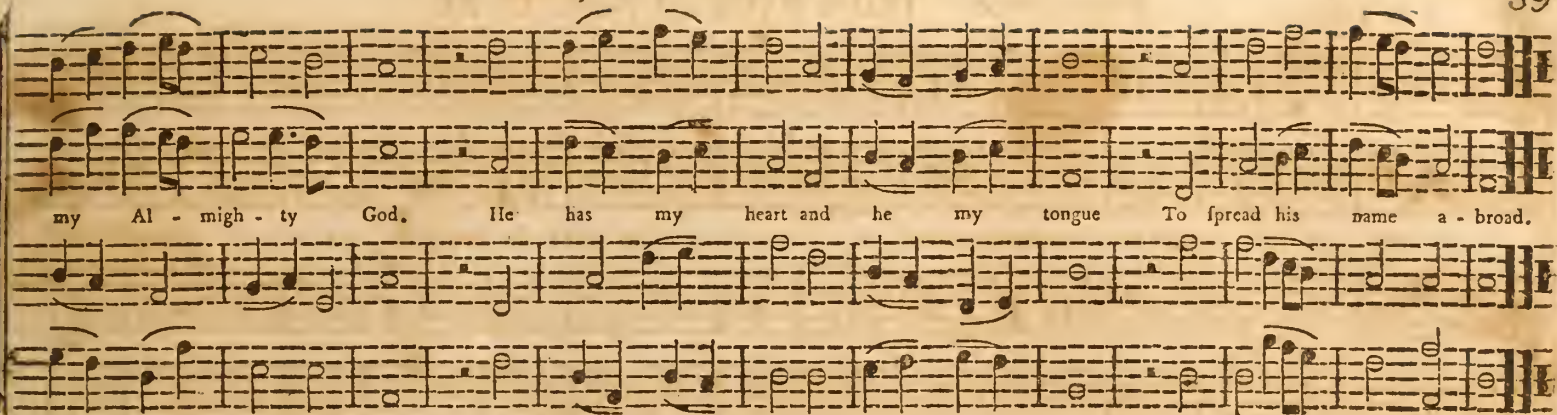
✕ Key of D. Adoration, Psalm 111th. C. M.



tempests cease to roar. And tempests cease to roar.

Songs of im - - mor - - tal praise belong To

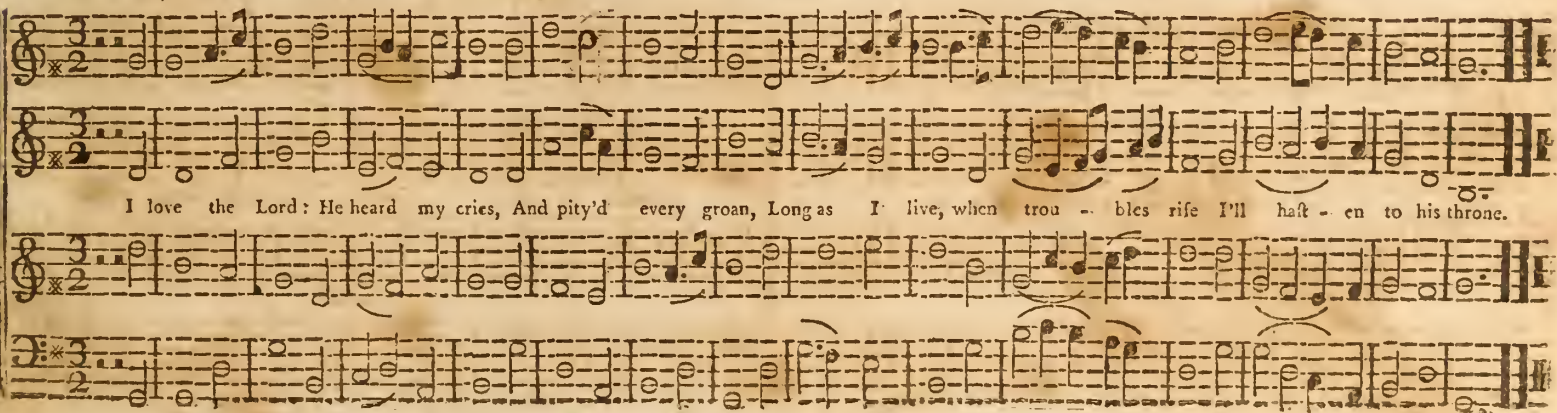
Adoration, Continued.



my Al - migh - ty God. He has my heart and he my tongue To spread his name a - broad.

✳ Key of G.

Recovery. Psalm 116th. C. M.



I love the Lord: He heard my cries, And pity'd every groan, Long as I live, when trou - bles rise I'll haft - en to his throne.

Think mighty God enfee - ble man How few his hours, how short his span! short from the cradle to the grave. Who can secure his vital breath Against the bold

 \flat Key of D. *Psalm VIIIth.* S. M.

demands of death With skill to fly, or pow'r to save.

O Lord our heav'n - ly King, Thy name is

Psaln VIII, Continued.

all divine, Thy glories round the earth are spread, And o'er the heav'ns they shine. And o'er the heav'ns they shine.

⊗ Key of F.

Hartford. 69th Hymn.

Hail the day that sees him rise, Ravish'd from our wish - ful eyes; Christ awhile to mortals giv'n, Re - ascends his na - tive heav'n
There the pompous triumph waits, Lift your heads, e - ter - nal gates; Wide unfold the radiant scene, Take the King of glo - ry in.

F

Hartford, Continued.

Him tho' highest heav'n receives, Still he loves the earth he leaves; Though returning to his throne, Still he calls man-kind his own;

Still for us he in-ter-cedes, Prevalent his death he pleads, Next himself pre-pares a place, Harbin-ger of hu-man race.

The Lord Jehovah reigns, And royal state main - tains His head with awful glories crown'd ; Array'd in robes of

Array'd in robes of light,

light, Be - girt with sov'reign might, And rays of majes - ty a - round, And rays of majes - ty a - round.

Up - - ward I lift mine eyes From God is all my aid

Up - ward I lift, &c.

The God that built the skies, And

God is the tow'r To which I fly; His grace is nigh In ev'ry hour, God

earth and nature made;

is the tow'r, &c.

This section contains four staves of musical notation. The first two staves have lyrics underneath. The music is written in a common time signature and includes various note values, rests, and phrasing slurs. There are repeat signs at the end of the first and second staves.

⊗ Key of G. *The Seasons.* L. M. Double.

E - ter - nal Source of ev'ry joy, Thy praise shall ev'ry voice em - ploy, While we with - in thy courts ap - pear, And sing

This section contains four staves of musical notation. The first two staves have lyrics underneath. The music is written in a common time signature and includes various note values, rests, and phrasing slurs. There are repeat signs at the end of the first and second staves.

The Seasons, Continued.

the boun-ties of the year. As worlds of glo-ry round thee roll, Thy hand supports the steadfast pole, Di-

rects the sun what hour to rise, And darkness when to veil the skies. And darkness when to veil the skies.

Key of A.

Salvation. 46th Hymn.

47

Sal - - va - tion O the joy - ful sound, 'Tis pleasure to our ears, A fov'reign balm for ev - 'ry wound, A

The first system of the hymn consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (C) and the key signature is one sharp (F#). The lyrics are written below the second staff.

cor - dial for our fears, A cor - dial for our fears. Bury'd in for - row and in sin, At hell's dark door we lay, But

The second system of the hymn consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (C) and the key signature is one sharp (F#). The lyrics are written below the second staff.

we arise by grace di - vine, To see a heav'nly day, To see a heav'nly day. Sal - - va - tion, Sal-

This system consists of four staves of music. The first staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional accompaniment parts. The music is in common time (C) and features various rhythmic patterns including eighth and sixteenth notes, and rests. There are repeat signs and first endings indicated by double bar lines and the letter 'C'.

va - tion let the ech - o fly, let the echo fly Sal - - - va - tion let the ech - o

This system consists of four staves of music. The first staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional accompaniment parts. The music continues in common time (C) with similar rhythmic patterns and includes repeat signs and first endings.

Salvation, Continued.

fly The spacious earth a - round; While all the armies of the sky, Conspire to raise the found, While

all the ar - mies of the sky, Con - - spire to raise the found.

How pleas'd and blest was I, To hear the people cry, Come, let us seek our God to - day! Yes, with a cheerful

This system contains the first four staves of music. The first two staves are treble clef, and the last two are bass clef. The lyrics are written below the staves.

And there our vows, And there our vows and honours pay.

zeal, We haste to Zi - on's hill. And there our vows and honours pay.

And there our vows and honours pay. And there our vows and honours pay.

And there our vows and hon - ours pay. And there our vows and honours pay.

This system contains the remaining staves of music. The lyrics are written below the staves.

Key of F.

Hallelujah. Psalm 148.

:S:

Loud Halle - - lu - jabs to the Lord From distant worlds where creatures dwell: Let heav'n begin the sol - emn word, And found it dreadful down to
The Lord, &c.

:S:

hell. High on a throne his glo - ries dwell, An awful throne of shining bliss: Fly through the world, O sun and tell How dark thy beams compar'd to his.

High, &c. Fly, &c.

♯ Key of B flat.

Hallelujah, Continued.

A - wake ye tem - pests and his fame In foun - ds of dread - ful praite de - clare; Let the sweet whif - per
:S: Let clouds, and winds, &c. Let the firm earth, &c.

♯ Key of F.

of his name Fill ev'ry gentler breeze of air. Ye flow'ry plains, proclaim his skill; Ye valleys sink before his eye; And
:S:

Hallelujah, Continued.

let his praise from ev'ry hill Rise tuneful to the neigh'ring sky. Ye stub - born oaks, and stately pines, Bend your high branches and adore :
Ye birds his praise, &c.

Praise him ye beasts, in different strains ; Praise him ye beasts, in different strains, The lamb must bleat, the li - on roar.

Hallelujah, Continued.

The first system consists of two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Mortals, can you refrain your tongue, When nature all around you sings? Oh for a shout from old and young From humble swains and lofty kings.

The second system consists of two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music continues with similar rhythmic patterns and includes a fermata over a note in the final measure of the bottom staff.

Wide as his

The third system consists of two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The system includes repeat signs and a key signature change to G major (indicated by a natural sign over the B) in the final measure of the bottom staff.

\flat Key of G.

Wide as his vast dominion lies, Make the Creator's name be known; Loud as his thunder shout his praise, And sound it loudly as his throne, Jeho - vah! 'tis a glorious word!

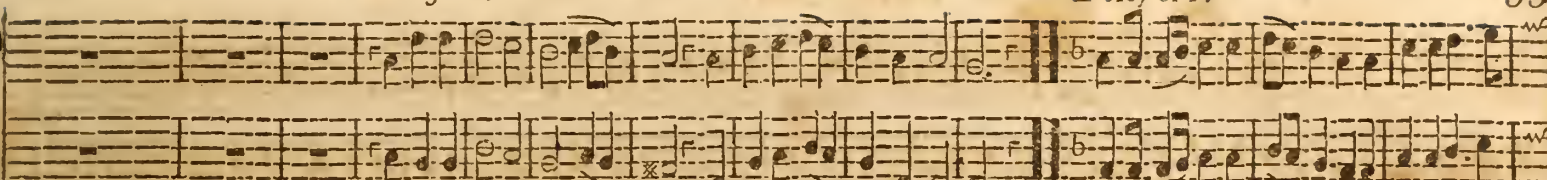
The fourth system consists of two staves of music. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The system includes repeat signs and a key signature change to G major (indicated by a natural sign over the B) in the final measure of the bottom staff.

vast, &c.

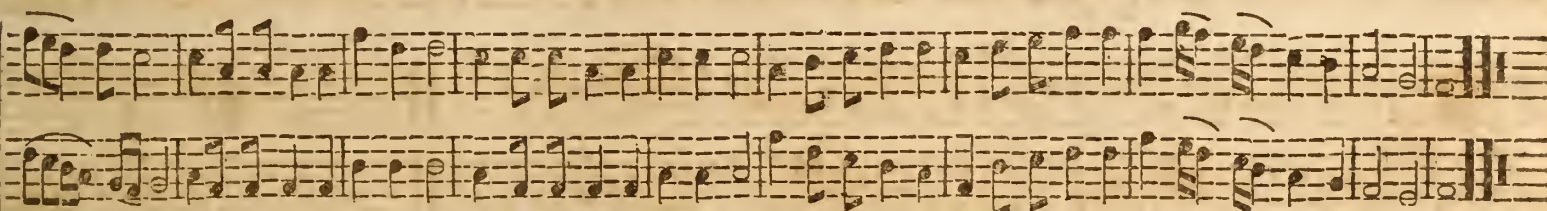
Hallelujah, Continued.

✱ Key of F.

55



Oh may it dwell on ev - ry tongue ! But faints who best have known the Lord Are bound to raise the noblest song Speak of the wonders of that love Which Gabriel plays on



ev - - ry chord : From all below and all above. From all below and all above. Loud Halle - lujahs, Loud Halle - lujahs, Loud Hal - le - lu - jahs to the Lord.

Habakkuk.

Away my unbel - lying fear, Fear shall in me no more take place, My Saviour doth not yet appear, He hides the brightnes of his face, But

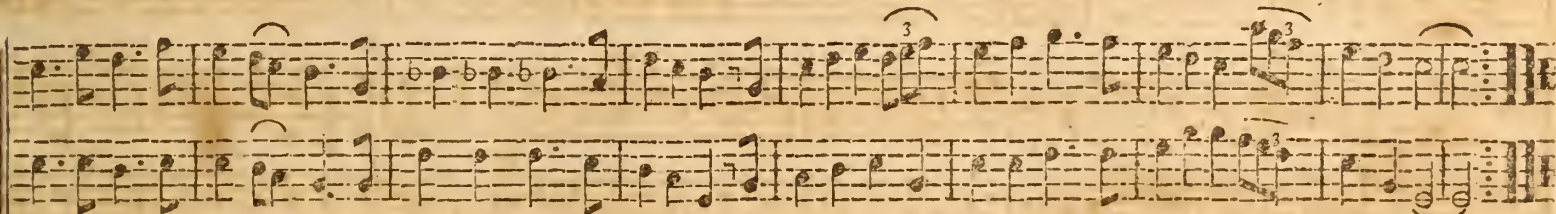
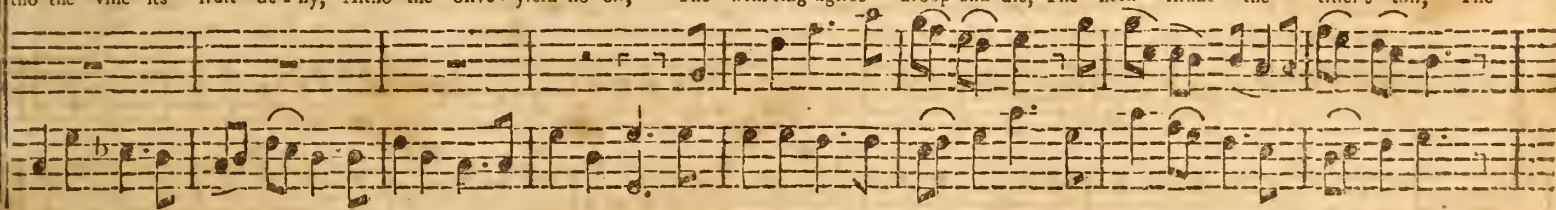
The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, with various note values, rests, and dynamic markings. There are two asterisks (*) above the first and second measures of the top staff.

shall I therefore let him go, And basely to the tempter yield? No! in the strength of Je - sus no, I never will let go my shield. Al-

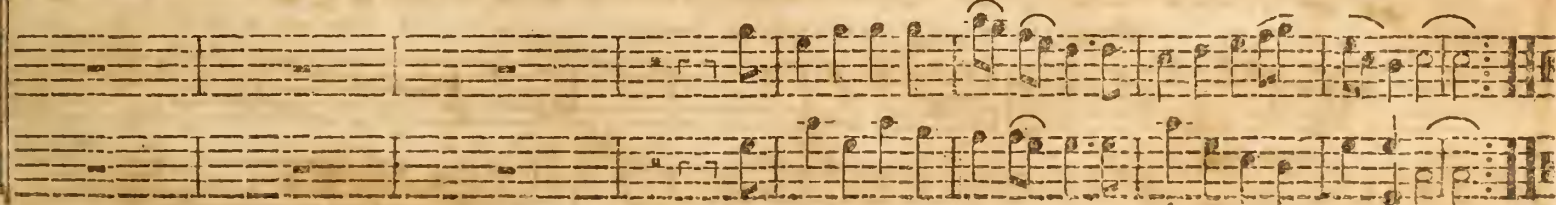
The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It features similar notation, including treble and bass clefs, a key signature of one sharp, and a common time signature. The lyrics are printed below the staves, with some words like 'tempter' and 'Je - sus' underlined. The system concludes with a double bar line and repeat signs.

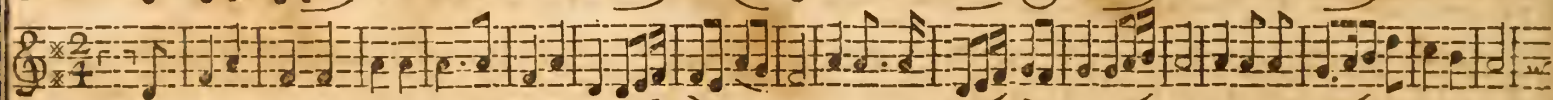
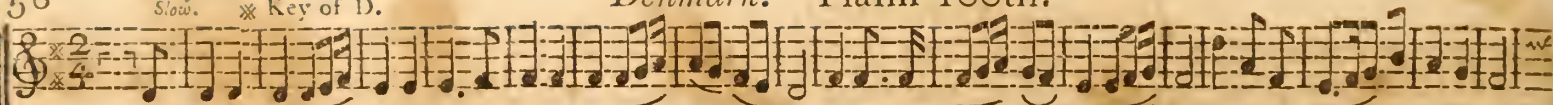


tho' the vine its fruit de - ny, Altho' the olive - yield no oil, The with'ring figtree droop and die, The field illudc: the tiller's toil, The

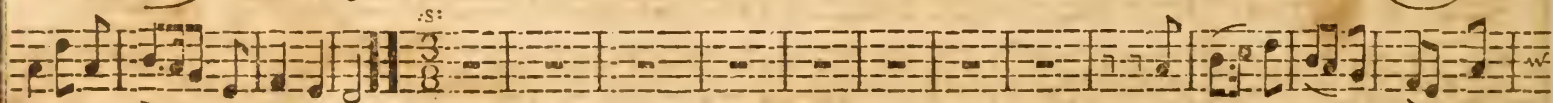
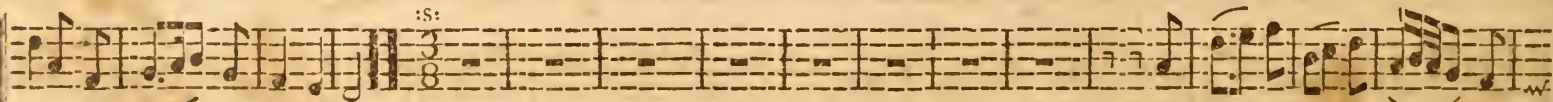
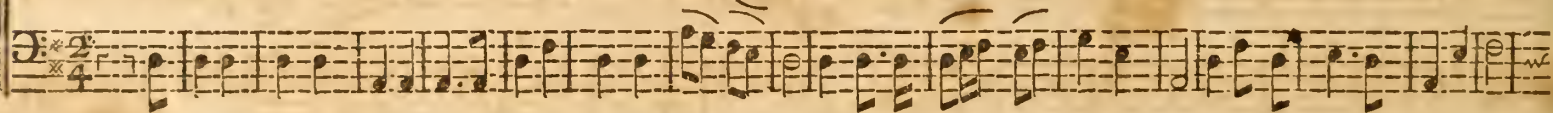
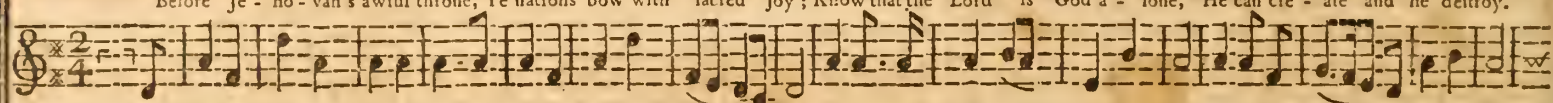


emp - ty stall no herd af - ford, And per - ish all the bleating race; Yet will I triumph in the Lord, The God of my sal - va - tion praise.





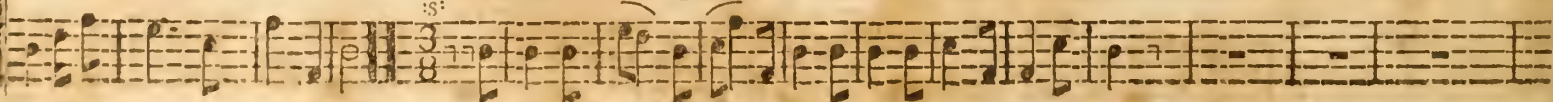
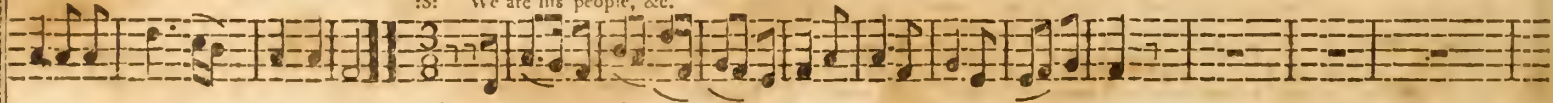
Before Je - ho - vah's awful throne, Ye nations bow with faced joy ; Know that the Lord is God a - lone, He can cre - ate and he destroy.



He can cre - ate and he destroy.

His sov'reign pow'r, without our aid, Made us of clay and form'd us men, And when like wand'ring sheep we

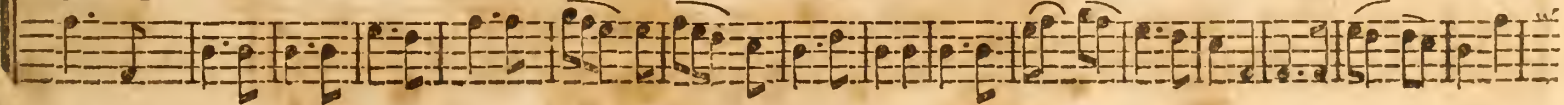
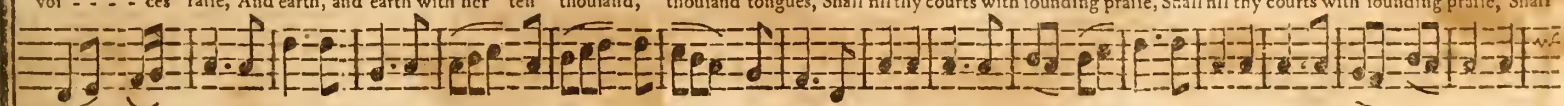
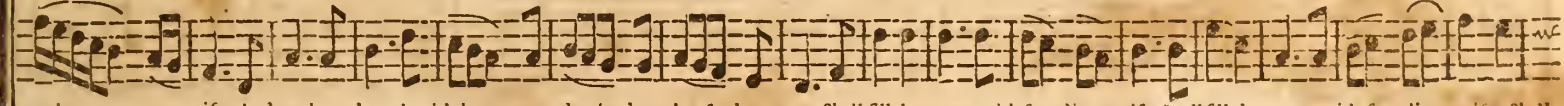
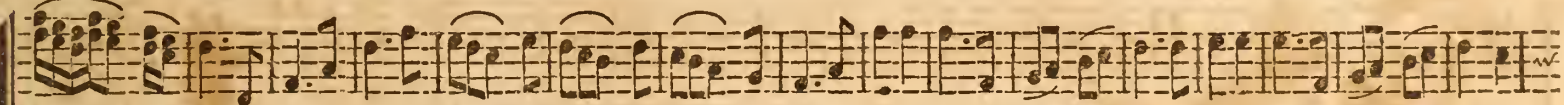
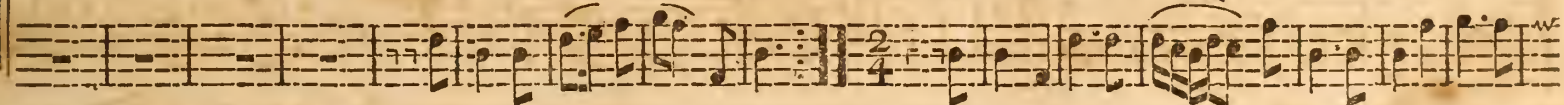
:S: We are his people, &c.



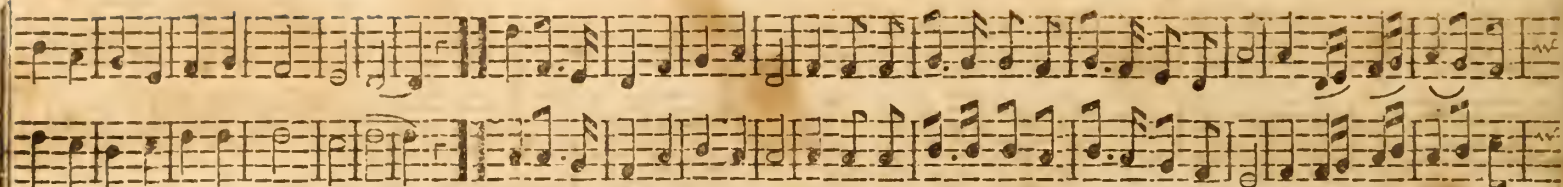
Denmark, Continued.



stray'd, He brought us to his fold again, He brought us to his fold again. We'll croud thy gates with thank - ful songs, High as the heav'ns our

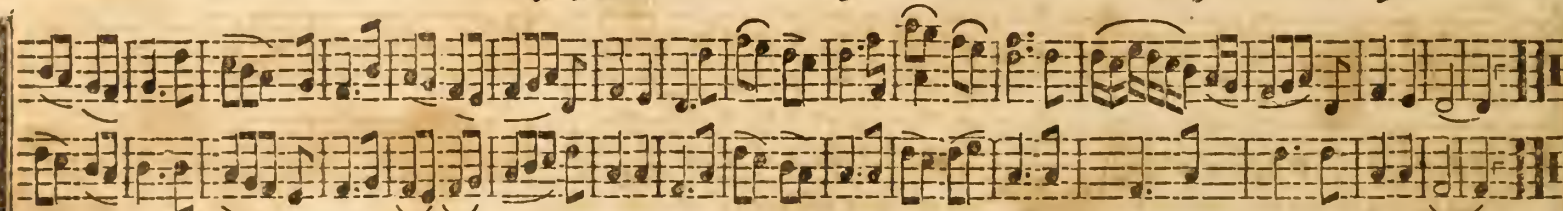
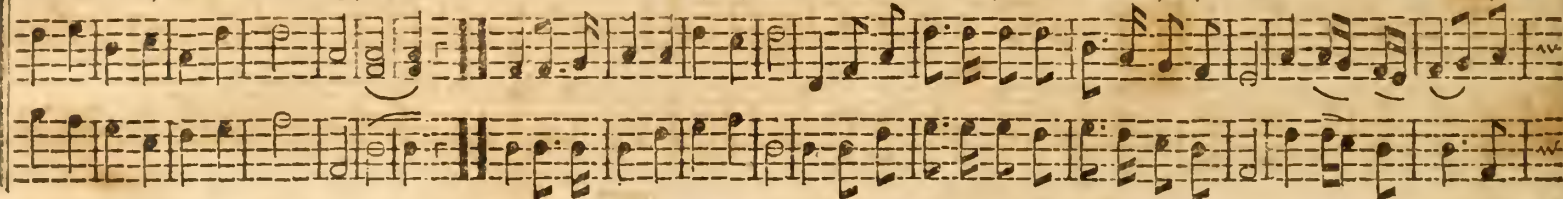


voi - - - ces raise, And earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with founding praise, Shall fill thy courts with founding praise, Shall

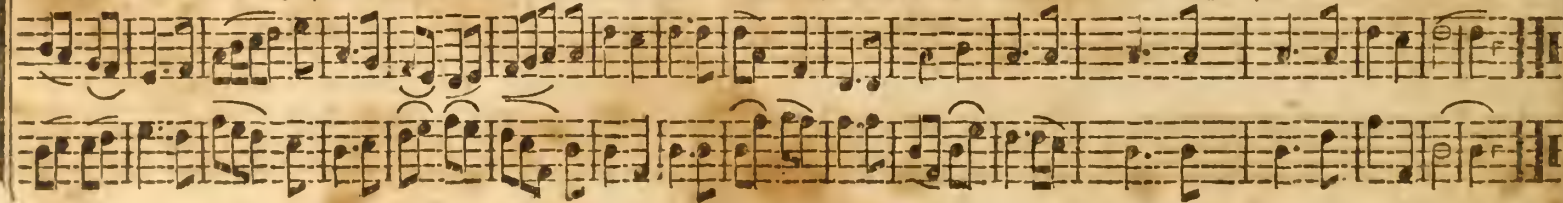


fill shall fill thy courts with sounding praise.

Wide as the world is thy command, Vast as eter - ni - ty, e - ter - ni - ty thy love, Firm as a rock thy



truth must stand, When rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When roll - ing years shall cease to move.



✳ Key of G.

ANTHEM I. From the 104th Psalm.

61

Praise the Lord, O my soul! Praise the Lord, O my soul! Praise the Lord, Praise the Lord, Praise the Lord, O my soul!

:S:

O Lord my God, thou art be - come exceeding glorious! Thou art clothed with majesty and hon - our,

:S:

:S:

Thou deckest thyself with light, as it

Thou deckest thy - self with light, as it were with a gar - ment, and spreadest out the Heav'ns like a curtain, and spreadest

were with a garment,

out the Heav'ns like a cur - - - tain. Thou layest the beams of thy chambers in the waters, and walkest on the wings, on the

b Key of G.

win - - - - - gs of the wind. O Lord how manifold are thy works! In wisdom hast thou made them all, In wisdom, in

wisdom, in wisdom hast thou made them all. :S: Praise the Lord, Praise the Lord, Prai - - - - - se the Lord, O my soul.

O Praise God in his holi - nefs, O Praise God in his holi - nefs, Praise him in the firmament of his pow'r : Praise him in his no - ble acts,

Praise him according to his ex - cellent greatnes Praise him in the found, Praise him in the found,

in his noble acts, Praise him according to his excellent greatnes.

Praise him in the son - - - nd of the transept, Praise him upon the lute, and ha:p.

Praise him in the cym - bals and dances.

Praise him in the cym - bals and dances. Let all things that have breath, All

Let all things, that have breath,

things that have breath praise the Lord. Praise, Praise, Praise, Praise the Lord,

* Key of A.

ANTHEM III. From the 119th Psalm.

Thou art my portion O Lord, I have promis - ed to keep thy law. Thou art my portion O Lord, I have promis - ed to keep thy law, Thy

hands have made and fash-ion'd me, O give me un-derstanding that I may learn thy com-mandments. Thy word is a lan-tern Thy

word is a lantern un--to my feet and a light un-to my way. Or--der my steps in thy word

and so shall no wickedness have dominion over me. Let the free will offering of my mouth please

thee, and teach me thy judgments. Thy word is true from everlasting, and endureth forevermore. O let my foul

live, O let my foul live. O let my foul live, and it shall praise thee.

Glo - ry be to thee O Lord most

high. Glory be to thee O Lord most high. Glo - - ry, Glo - - ry be to thee O Lord most high.

Glory be to thee O Lord most high. Glo - - ry, Glo - ry, Glo - - ry be to thee O Lord most high.

ANTHEM IV. From Psalm 100th.

O be joyful, joyful, O be joyful, joyful, In the Lord all ye lands, all ye lands, O be joyful, joyful, O be joyful in the Lord all ye lands. Serve the Lord with

Serve the Lord with gladness, and come before his presence with a song. Be ye sure that the Lord he is God, it is gladness, Serve the Lord with gladness,

he that hath made us, and not we ourselves. It is he that hath made us, and not we ourselves. We are his people, We are his people, and the sheep of his pasture.

O go your way in - to his gates with thanksgiving, and in - to his courts with praise. And into his courts with praise.

O go your way in - to his gates, with thanksgiving, and in - to his courts with praise, and into his courts with praise.

and in - to his courts with prai - - - - - se.

Continued.

Be thankful un-to him, and speak good of his name, For the Lord is gracious. For the Lord is

gracious. His mercy is ever-lasting, and his truth endureth forever more. His truth endureth forever more.

Arise, A - rise, shine O Zion, A - rise shine O Zion, for thy light is come, and the glory of the Lord is ris'n up - on thee.

The glo - - ry, the glo - - ry of the Lord, is ris'n upon thee. The Gentiles shall come to thy light and kings to the

The glory, &c.

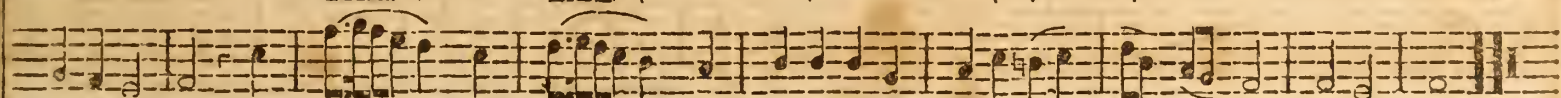
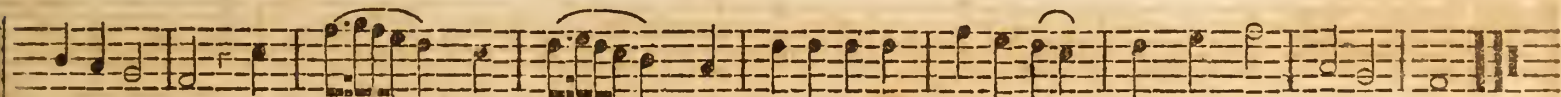
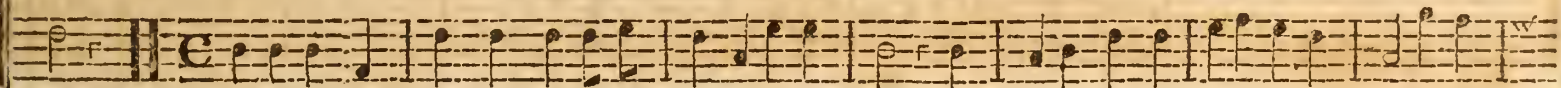
bright - nels of thy rising, and the sons of stran - - gers shall build up thy walls. The glo - - ry of the forest shall come unto thee. Thou shalt

For the days of thy mourning are gone, the days of thy mourning are call thy walls sal - - vation and thy gates praise,

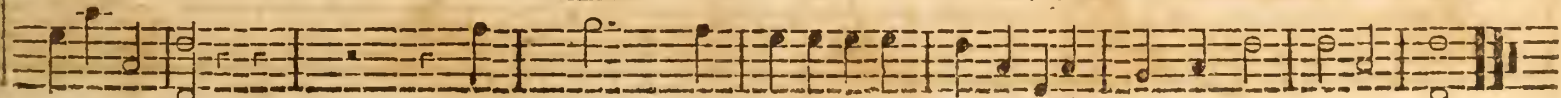
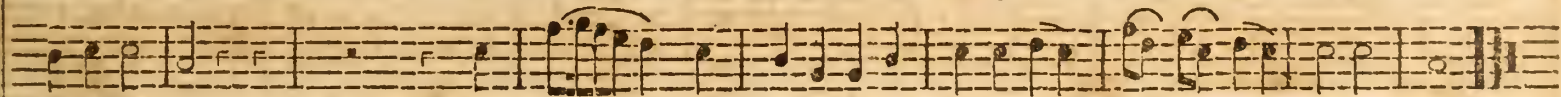


gone.

Thy sun shall no more go down, nor thy moon withdraw her - - self, The Lord shall be thine ever - lasting light, and thy



God thy glo - ry. The Lord, the Lord shall be thine ever - - lasting light, and thy Ood thy glo - ry.



ANTHEM VI. From the 96th Psalm.

O Sing unto the Lord a new song, Sing unto the Lord, all the earth, Sing unto the Lord, and praise his name. De-

clare his honour un - to the heathen and his wonders unto all people, For the Lord is great and cannot worthily be praised. He is more to be feared

than all gods, He is more to be feared than all gods. Glo - ry, Glo - ry and worship are be - fore him, Pow'r and honour are

b Key of G.

in his sanctu - a - ry. Ascribe unto the Lord, glo - ry, glo - ry, glo - ry and pow'r. O worship the Lord in the

Key of G.

beau - ty of his ho - li - nefs. Let the whole earth, Let the whole earth stand in awe of him. Let the Heav'ns re-

joice, and let the earth be glad. Ascribe un - to the Lord the honour
Let the sea be joy - ful and all that is in it.

asc unto his name, come with worship in - to his holy courts, come with worship in - to his ho - ly courts: Tell the nations of the world,

Tell the na - - tions of the world that the Lord reigneth, Tell the nations of the world that the Lord reign - eth.

ANTHEM VII. From the 10th Psalm.

O Lord thou art God from ev - er - last - ing, and world without end. Thou turnest man to de - struction. They fade away sud - den-

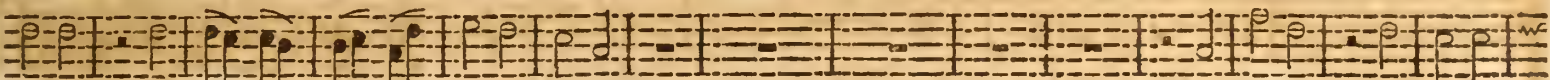
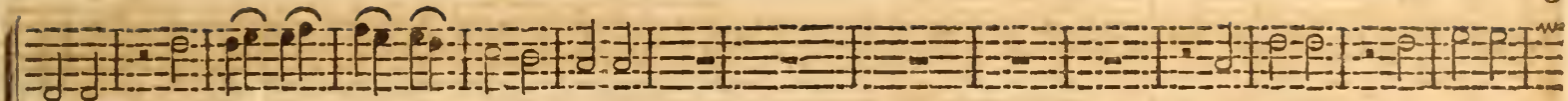
ly like the grass. We bring our years to an end as a tale that is told, and all our days are gone, all our days are gone. Turn

thee again and be gracious unto us. Shew mercy upon us O Lord. So teach us to number our days, fo teach us to number

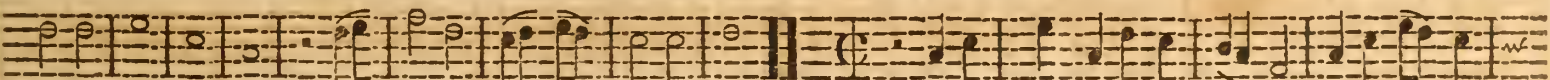
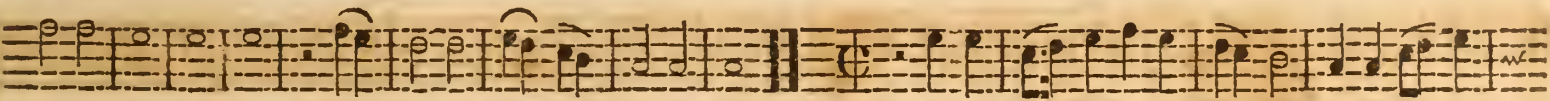
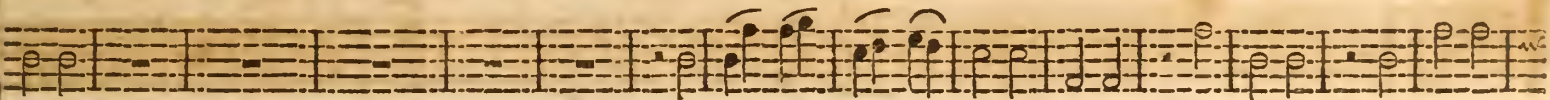
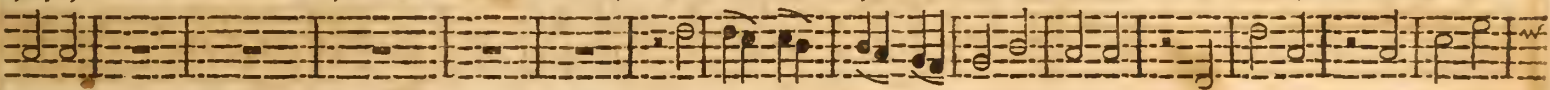
our days, that we may ap - ply our hearts un - - to wisdom, that we may ap - ply our hearts un - - to wif - - dom.

Be - hold I bring you tidings, Behold I bring you tidings, good tidings, good tid - ings of great joy. Be - hold I

bring you tidings, good tid - ings, good tid - ings of great joy, which shall be to all people, which shall be to all



people, For un -- to you is come a Saviour, For un - to you is come a Saviour, A Saviour, a Saviour



who is Christ the Lord, a Saviour who is Christ the Lord,

Break forth in songs, Break forth in songs, rejoice, rejoice



ye sons of men, Break forth in songs, Break forth in songs, sing, sing to - gether ye re - - deem - ed of the Lord.

Glory to God in the highest. Glory to God in the highest, and on earth peace, and on earth peace,

good will towards men, Glory to God in the high - est, and on earth peace, peace, good will towards men.

✳ Key of G.

ANTHEM IX. From the 132d Psalm.

A - - rise O Lord, A - - rise in - - to thy resting place, Thou and the ark of thy strength Let thy priests
A - rise O Lord, into thy resting place, Thou and the ark of thy strength. Let thy

Key of D.

For thy ser- vant Da-

be clothed with right- eousness, and let thy faints sing, sing with joyfulness.

Priests be clothed with

vid's sake. O turn not a - - way the pres- ence, the presence of thine an - - - oint- ed.

For the Lord, hath chof - en

For the Lord hath chosen Zi - - on to be an habit - a - tion for him - self. This shall be my rest for - ev - er

Zi - on, This shall be my rest

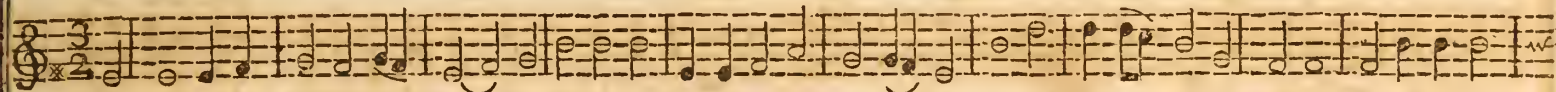
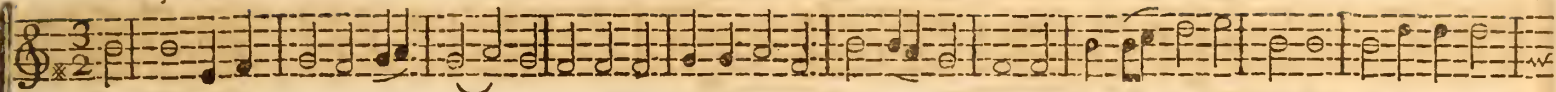
* Key of A.

this shall be my rest for - ev - er. Here, here will I dwell. I will bless her provisions with increase, and will sa - tis -

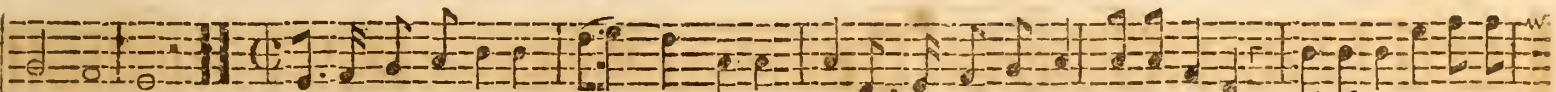
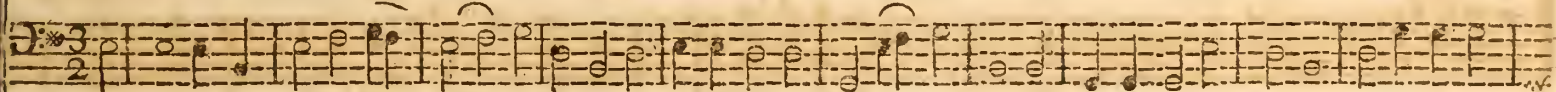
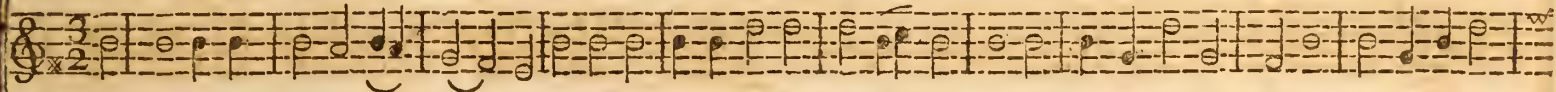
fy her poor with bread I will deck her priests with health, her priests with health, And her faints

I will deck his priests with health,

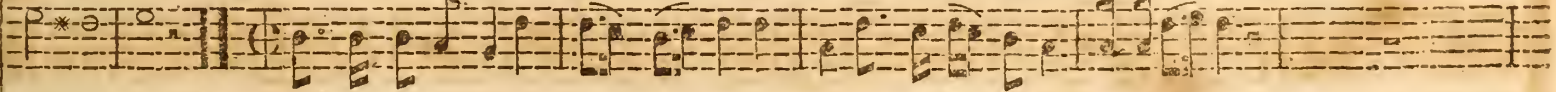
shall re-joice, rejoice, re-joice and sing Praise the Lord, Praise the Lord, Praise the Lord.



O Lord thou hast searched me out, and known methou knowest my ris - ing and my rest; and spi - est out all my ways, and spiest out



all my ways: Whither shall I go then from thy spirit? or whither shall I fly from thy presence? If I climb up into



The first system of music consists of two staves. The upper staff begins with a treble clef and contains several measures of music, including a half note, a quarter note, and a dotted quarter note. The lower staff begins with a bass clef and contains corresponding notes and rests. There are several measures of whole rests in both staves.

heav'n thou art there, If I go down to the depths thou art there also, If I take the wings of the morning and remain in the

The second system continues the musical piece with two staves. It features a variety of note values, including eighth and sixteenth notes, and rests. The music is written in a style typical of 18th or 19th-century hymnals.

The third system of music consists of two staves. The upper staff continues the vocal melody, while the lower staff provides the accompaniment. The notation includes various rhythmic patterns and rests.

ut - termost parts of the sea. ev - en there shall thy hand lead me, and thy right hand shall hold

The fourth system of music consists of two staves. The text "even there shall thy hand, &c." is written below the lower staff. The musical notation continues with various note values and rests.

The fifth and final system of music on the page consists of two staves. It concludes the piece with several measures of music, including notes and rests.

me, Thy right hand shall hold me. How dear are thy counsels un - to me O

God, How dear are thy counsels un - to me O God. O how great is the sum of

Continued.

them, how great, O how great is the fun of them, I am ever present with thee, I am ever present with thee.

b Key of D.

ANTHEM XI. From the 5th Psalm.

Ponder my words O Lord, Ponder my words O Lord, Consider my medi- - tation, O hearken thou un- - to my

* Key of C.

voice my king and my God, for unto thee will I make my prayer. Thou art a God that hast no pleasure in wickedness nor shall

b Key of A.

a - - ny e - vil dwell with thee, nor shall any evil dwell with thee. Lead me O Lord in thy righteousness, and

b Key of D.

make thy way plain before my face, make thy way plain be - fore my face. Let all them that put

their trust in thee re - - - joice, For thou Lord wilt give thy blessing,
 Re - - - joi - - - cc,
 Re - - - joice

wilt give thy blessing unto the righteous, and with thy favour wilt thou defend him as with a

shield, Praise the Lord, Praise the Lord, Praise the Lord, Praise, Praise, Praise the Lord.

Praise,

ANTHEM XII. From the 3d Chapter of Habakkuk.

O Lord, O Lord re - vive thy work in, the midft of the years, In the midft of the years make

⌘ Key of D.

known and in wrath remember mer - cy, and in wrath re - - member mer - cy. Thy prefenc hath feat - er - - ed the

ever - last - ing mountains and bow - ed, and bow - - - ed the perpetual hills, and bowed the per - - - pet - ual hills.

The

The deep also ut - ter - - eth his voice, and lift - eth up him - - self on high, Thy

deep al - - so uttereth his voice, ut - - ter - eth his voice,

N

Glory cover - eth the heav'ns, Thy glory covereth the heav'ns, and the earth is full of thy praise, and the

earth is full, is full of thy praise. Thy ways are ev - er - last - - ing, Thy ways are ever - - last - ing.

Although the figtree shall not blos- om, neither shall fruit be in the vine, The labour of the Olive shall

sail, and the field shall yield no store, The flock shall be cut off from the fold, and there shall be no herd in the

stall, Yet will I re - joice, yet will I re - - joice in the Lord, re - - - joice in the Lord and

Re - joice in the Lord,

joy in the God, and joy in the God, and joy in the God of my sal - - va - - tion.



Albany
July 1920
L.H.

