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Steal not this Book my honest friend
for fear the Gallows may Be your End

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THE

DELAWARE HARMONY:

A COLLECTION

OF PSALM AND HYMN TUNES, FROM THE MOST APPROVED AUTHORS:

TOGETHER WITH

SEVERAL TUNES NEVER BEFORE PUBLISHED:

CONTAINING THE RUDIMENTS

OF MUSIC ON A PLAIN AND CONCISE PLAN.

BY AZARIAH FOBES, Teacher of Psalmody, in Wilmington, (Del.)

"And they sung together by course, in praising and giving thanks to the Lord."—Ezra, chap. iii, verse 10.

The Second Edition, with corrections and additions.

PHILADELPHIA:

Printed and Sold by W. M'Culloch, No. 306, Market-street:—Sold also by the Publisher, Wilmington.

1814.

DISTRICT OF DELAWARE, ss.

BE IT REMEMBERED, that on the tenth day of December, in the thirty-third year of the Independence of the United States of America, A. D. 1808, AZARIAH FOBES, of the said District, hath deposited in this office the title of a book, the right whereof he claims as author, in the following words, to wit: "The Delaware Harmony, a collection of Psalm and Hymn Tunes, from the most approved authors, together with several tunes never before "published, containing the Rudiments of Music on a plain and concise plan. By Azariah Fobes, teacher of Psalmody in Wilmington. 'And they sung toge- "ther by course, in praising and giving thanks to the Lord.'—Ezra, chap. iii. verse 10." In conformity to the Act of Congress of the United States, intituled, "An act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during "the times therein mentioned," And also to the act entituled, "An act supplementary to an act entituled, 'An act for the encouragement of learning, by se- "curing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned,' and extending the benefit "thereof to the arts of designing, engraving, and etching historical and other prints."

THOMAS WITHERSPOON,
Clerk of the District of Delaware.

District of Delaware, ss.

L. S.

I DO certify that the above is a true copy of the record thereof, as remaining on record in the District Court. Given under my hand and seal of the office at Wilmington, on the 10th of December, A. D. 1808.

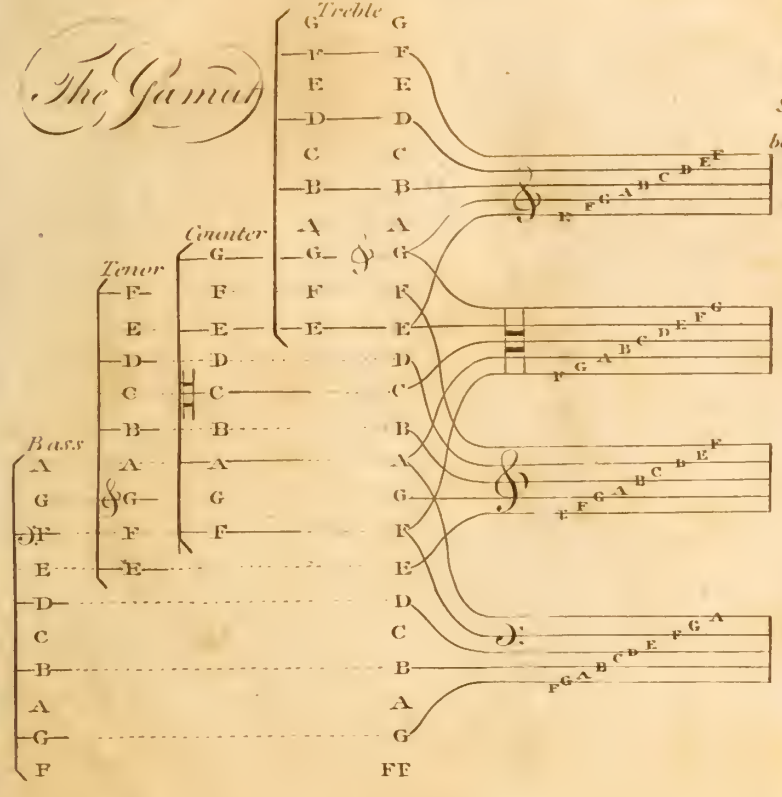
THOMAS WITHERSPOON,
Clerk of the District of Delaware.

PREFACE.

THE principal design of the Compiler in collecting the following sheets has been to form a school-book containing tunes calculated for public worship. Having often been called upon to sing, in different worshipping societies, where particular metres are commonly in use, he has had frequently to sing a hymn almost or entirely alone. Therefore he has selected one or more approved tunes for each of the particular metres most frequently used, which he now presents to a generous public, without comment. If it meets with their approbation, his most sanguine wishes are answered; if not, the consequence is conspicuous, and he will console himself with a consciousness of having endeavoured to promote the declarative glory of GOD, and usefulness to his fellow men.

A. F.

The Gamut



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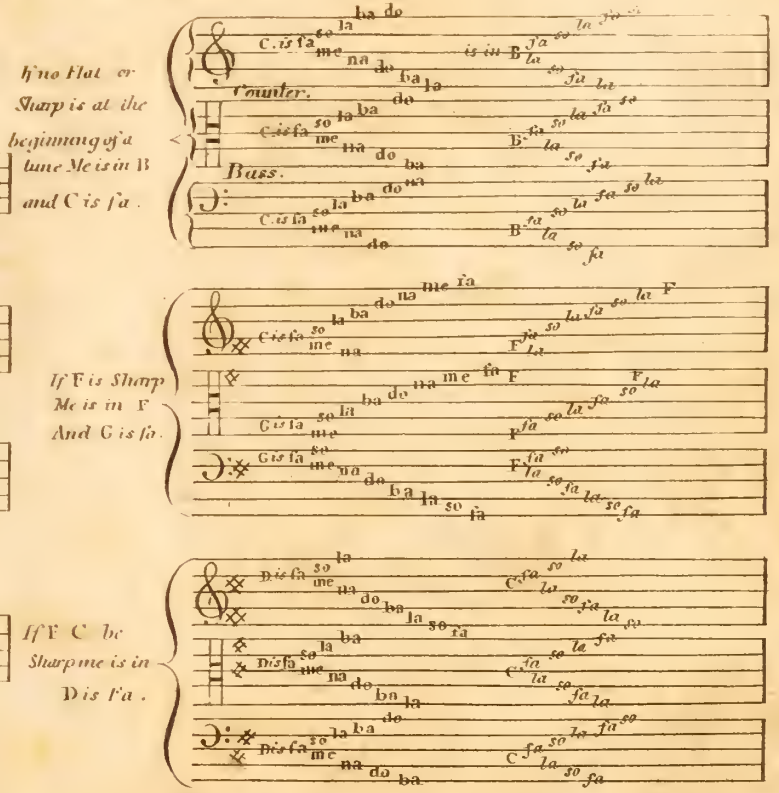
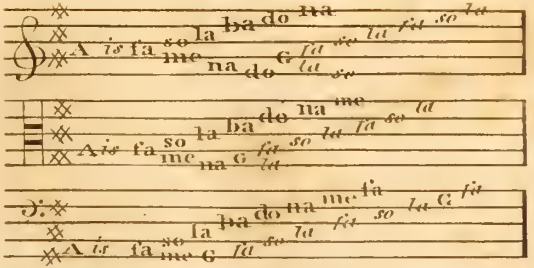
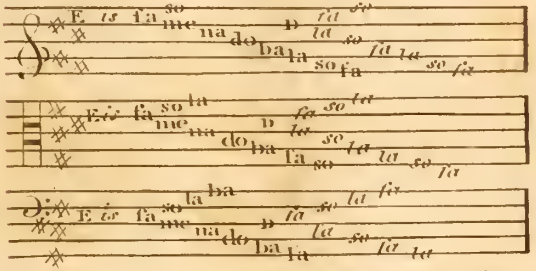


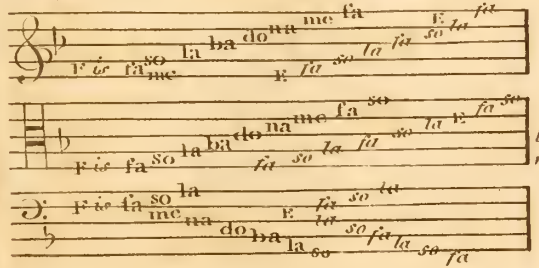
If F C G *be Sharp, me is* G *&* A *is fa.*



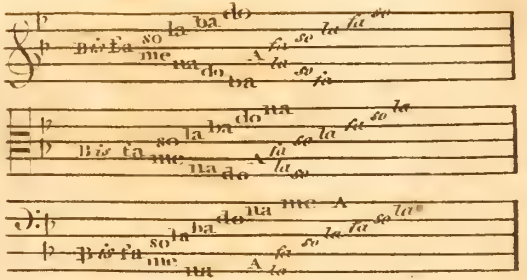
If F C G D *be Sharp, me is in* D *&* E *is fa.*



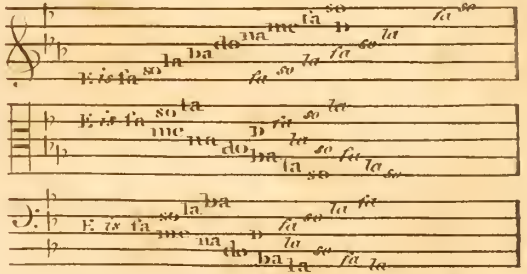
If B *be Flat, me is in* E *&* F *is fa.*



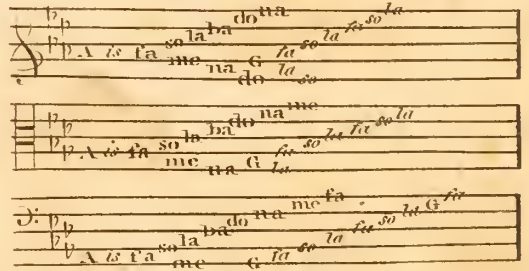
If B E *be Flat, me is in* A *&* B *is fa.*



If B E A *be Flat, me is in* D *&* E *is fa.*



If B E A D *be Flat, me is in* G *&* A *is fa.*



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THE

RUDIMENTS OF PSALMODY.

A CLIFF is a character placed at the beginning of every tune; it is considered the key to open the scale of characters and fully determine their import. The order of the letters is always the same proceeding from the Cliff.

This character is called the F Cliff, which is used only in the Bass. This character is called the G Cliff, it is used both in Tenor and Treble. This character is called the C Cliff, and is now used only in the Counter.

The Gamut (see Plate) exhibits at one view the situation of the four parts with regard to each other; G the fourth space of the Bass is in unison with G, the second line in the Tenor, and first space in the Counter, and so of the other letters. The first three staves included in the brace, represent the order of notes on the three Cliffs when there is no flat or sharp at the beginning of a tune. The second represent the order of notes where there is one sharp, viz. F ♯. The third represent the order of notes where there are two sharps, viz. F and C ♯, and so of the remainder. The first row of syllables in Roman letter, represents Adgates mode of naming notes, and the second, or Italic row, shews the old British mode. Teachers who prefer the latter will teach their scholars to find the mi, and then the order of syllables are twice faw, sol, law, above mi, and twice law, sol, faw, below mi. Those who prefer the former will do well to enjoin it on their pupils to commit to memory the following

RULES:

There are seven sounds belonging to every key-note in music, which are expressed by the seven first letters of the alphabet, A, B, C, D, E, F, G.

Music is written on five parallel lines, called a Stave, calculated to express the degrees or gradations of sound;

Bass.		Tenor.		Counter.		Treble.	
Space above			G				
Fifth line	A	Fifth line	F	Fifth line	G	Fifth line	F
Fourth space	G	Fourth space	E	Fourth space	F	Fourth space	E
Fourth line	F	Fourth line	D	Fourth line	E	Fourth line	D
Third space	E	Third space	C	Third space	D	Third space	C
Third line	D	Third line	B	Third line	C	Third line	B
Second space	C	Second space	A	Second space	B	Second space	A
Second line	B	Second line	G	Second line	A	Second line	G
First space	A	First space	F	First space	G	First space	F
First line	G	First line	E	First line	F	First line	E

If no flat or sharp is at the beginning of a tune C is faw.

If F be sharp,	G is faw.	If B be flat,	F is faw.
If F and C be sharp,	D is faw.	If B and E be flat,	B is faw.
If F, C and G be sharp,	A is faw.	If B, E and A be flat,	E is faw.
If F, C, G and D be sharp,	E is faw.	If B, E, A and D be flat,	A is faw.

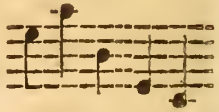
Order of the singing syllables ascending is, faw, sol, law, ba, do, na, me, faw; descending, faw, me, na, do, ba, law, sol, faw.

A Flat ♭ set before a note, sinks it half a tone.

A Sharp ♯ raises it half a tone.

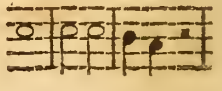
A Natural ♮ restores a note to its primitive sound.

A Ledger line — is added when a note ascends or descends a line beyond the stave.



A Brace { shews how many parts are sung together.

A single Bar | divides the times agreeably to the measure.



A double Bar ‖ shews the end of a strain.

A Slur ⌒ shews how many notes are sung to one syllable, and when notes are tied they are sung to one syllable though not slured.

A Repeat 𝄆 shews that the tune is to be sung twice 𝄇 from the note over or before which it is placed to the next double bar or close.

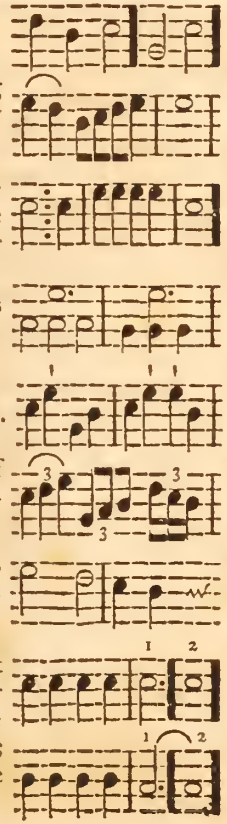
A dot . at the right hand of a note makes it one half longer.

A Stacato ' implies distinct pronunciation.

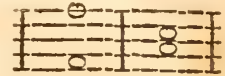
A figure 3 over or under any three notes of the same kind, shews that they must be performed in the time of two without a figure.

A Direct 𝆕 is set at the end of a stave, to shew the place of the first note in the following stave.

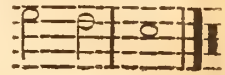
The figures 1 2 at the end of a strain that is repeated, shew that the note or notes under one, are to be sung before the repeat, and those under two after, omitting the notes under one; but if tied with a slur, both are to be sung in the repetition.



Choosing Notes, either may be sung.

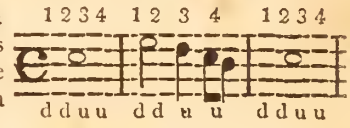


A Close ‖ shews the end of a tune.

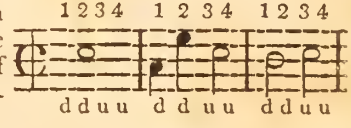


MOODS OF COMMON TIME.

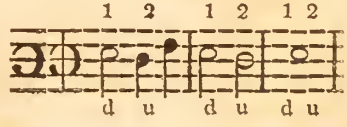
The first mood is marked by a plain C, and has a Semibreve, or its quantity in a measure, sung in the time of four seconds, four beats in a measure, two down and two up.



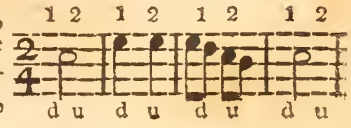
The second mood is marked by a C with a stroke through it, has the same measure, sung in the time of three seconds, four beats in a measure, two down and two up.



The third mood is marked by a C inverted, sometimes with a stroke through it, but mostly without, has the same measure, sung in the time of two seconds, has two beats in a measure, one down & the other up.

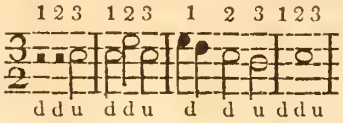


The fourth mood marked thus, $\frac{2}{4}$ has a Minim for its measure note, sung in the time of one second, two beats in a measure, one down and the other up.

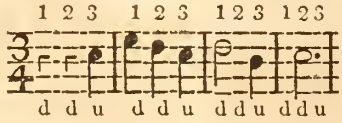


MOODS OF TRIPLE TIME.

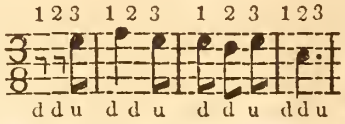
The first mood marked thus, has three minims in a measure, sung in the time of three seconds, three beats in a measure, two down and one up.



The second mood marked thus, has three crotchets in a measure, sung in half the time of the first mood, three beats in a measure, two down and one up.

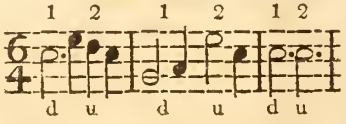


The third mood marked thus, has three quavers in a measure, and sung to the time of the second mood, three beats in a measure, two down and one up.

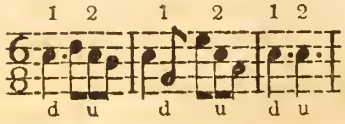


MOODS OF COMPOUND TIME.

The first mood marked thus, has six crotchets in a measure, sung in the time of two seconds, two beats in a measure, one down and one up.

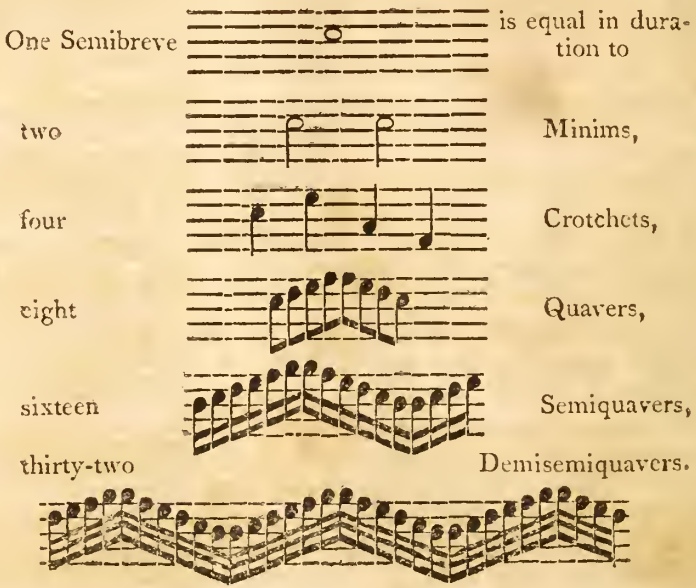


The second mood marked thus, has six quavers in a measure, sung in the time of one second, two beats in a measure, one down and one up.



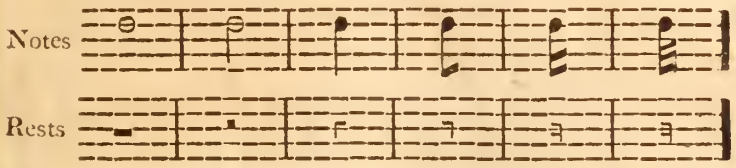
In moods of time that are expressed by figures, we may observe that the under figure shews into how many parts the Semibreve is divided, and the upper figure, how many of the same parts fill a measure.

Note. *Every measure begins with the hand going down, in all moods of time; and in the above examples,* d *stands for down, and* u *for up; and the figures mark the number of beats in each measure.*



According to an ancient tradition, the semibreve rest fills a measure in all moods of time. The other rests are equal in time to the notes after which they are called.

Note. *All the foregoing rules to be committed to memory.*



The key note is the predominant tone to which the whole piece is accommodated, on which the bass always ends, and from which the pitch of the tune should be taken. The major key is adapted to express the cheerful passions, and the minor is expressive of the solemn and pathetic. To determine the key of a tune, find the last note of the bass, and if the third above contains four semitones, it is major; if but three, it is minor.

There are, in reality, but two keys in music, the major, or sharp key, and the minor, or flat key; but to bring all airs as much as possible within the compass of the stave, each letter of the seven is made a key note, which is done by transposition, as exemplified by the tables of tranposition. (See plate.)

The semitones are always between the third, fourth, seventh and eighth, from the key note, in the major mode; and between the second, third, fifth and sixth, in the minor mode.

The last note of the bass is always fa or na. If fa, the tune is in the major mode, if na, it is in the minor mode.

Music is divided into small equal parts called measures.

Accent* is a stress of the voice on a particular part of a measure, which is according to the subdivision of it. The first mood of common time, if divided into eight quavers, has four accents in a measure. The third and fourth mood, if divided into four equal parts, has the accent on the first and fourth. The triple time mood has two accents in a measure, the first is the strongest, the second is weak. Compound time, when divided into six equal parts, has the accent on the first and fourth.

In beating time, which should be done with the hand alone in performing vocal music, the first mood of common time may be begun with the hand going down, resting the end of the fingers on the thing beat upon; the second beat, bring down the heel of the hand, without raising the fingers; for the third beat, bring the hand towards the left shoulder; for the fourth, bring it to its first position. The two first beats in triple are performed as the two first in common time; for the third beat, raise the hand to its first position.

Table of Concords and Discords, with their octaves under them.

	Concords.				Discords.		
	Unison.	rd.	th.	th.	d.	th.	th.
Single chords,	1	3	5	6	2	4	7
Their octaves,	8	10	12	13	9	11	14
	15	17	19	20	16	18	21
	22	24	26	27	23	25	28

* From the above I would not have any persons forget that the music should always conform to the words, and if an emphatic word fall on the unaccented part of a bar, the accent should always accompany it.

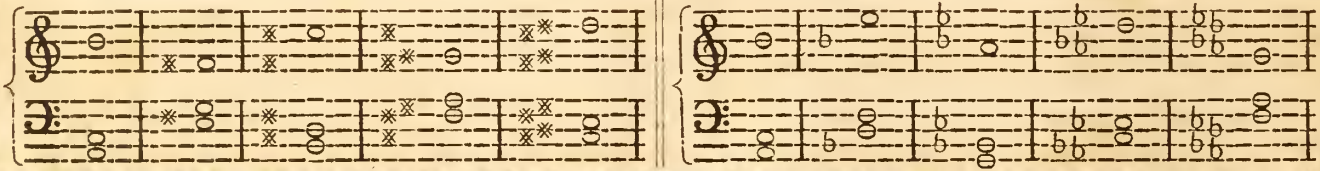
TRANSPOSITIONS PROVED MATHEMATICALLY.

BY SHARPS.

C	G	D	A	E	B	F	C
G do	G fa	G ba					
	F ♯ me	F ♯ la	F ♯ na	F ♯ so	F ♯ do	F ♯ so	F ♯ ba
F ba						E ♯ me	E ♯ la
E la	E na	E so	E do	E fa	E ba		
				D ♯ me	D ♯ la	D ♯ na	D ♯ so
D so	D do	D fa	D ba				
		C ♯ me	C ♯ la	C ♯ na	C ♯ so	C ♯ do	C ♯ fa
C fa	C ba						B ♯ me
B me	B la	B na	B so	B do	B fa	B fa	
					A ♯ me	A ♯ la	A ♯ la
A na	A so	A do	A fa	A ba			
			G ♯ me	G ♯ la	G ♯ na	G ♯ so	G ♯ do
G do	G fa	G ba					

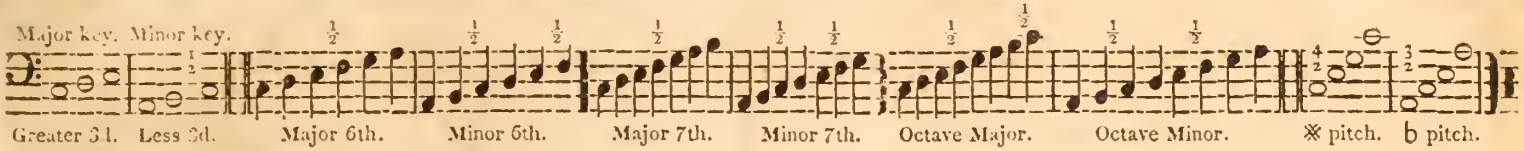
BY FLATS.

C	F	B	E	A	D	G	C
G do	G so	G na	G la	G na			
					G ♭ ba	G ♭ fa	G ♭ do
F ba	F fa	F do	F so	F na	F la	F me	
E la	E me						B ♭ ba
		E ♭ ba	E ♭ fa	E ♭ do	E ♭ so	E ♭ na	C ♭ la
D so	D na	D la	D me				
				D ♭ ba	D ♭ fa	D ♭ do	D ♭ so
C fa	C do	C so	C na	C la	C me		
B me						C ♭ ba	C ♭ fa
	B ♭ ba	B ♭ fa	B ♭ do	B ♭ so	B ♭ na	B ♭ la	B ♭ me
A na	A la	A me					
			A ♭ ba	A ♭ fa	A ♭ do	A ♭ so	A ♭ na
G do	G so	G na					



12 Semitones in an octave.	
8th.	12
♯ 7th.	11
♭ 7th.	10
6th.	9
♭ 6th.	8
5th.	7
♯ 4th.	6
4th.	5
♯ 3d.	4
♭ 3d.	3
♯ 2d.	2
♭ 2d.	1
Unison.	

*** The two staves are a practical explanation of the scale to the first four letters sharped or flatted. The upper stave shews the place of the *mi*, and the lower or Bass stave the key notes. The upper note is the major or sharp key, and the lower one the minor or flat key.—The table annexed to this scale at the right hand, proves the twelve semitones in an octave.



IN tuning the voice, let it be as smooth as possible, neither forcing it through the nose, nor blowing it through the teeth with the mouth shut. Ease and freedom should be particularly observed.

A genteel pronunciation is one of the greatest ornaments in music. Every word should be spoken clear, and distinct as possible. It is this that, in a great measure, gives vocal music the preference to instrumental, by enjoying, at the same time, the sweets of harmony, together with the sense of what is expressed in these harmonious strains.

Several graces, such as the trill, turn, &c. are omitted, as being of no use, especially to learners.

The proper proportion of the parts is generally said to be three on the bass, one on the tenor, one on the counter, and two on the treble.

Let the bass be sung bold and majestic, the tenor firm and manly, the counter clear and lofty, and the treble soft and delicate.

High notes should be sung soft, but not faint; low notes full, but not harsh.

Notes should not be struck abruptly, like the report of a smith's hammer; but should be begun and ended soft, swelling gently as the air of the tune requires. Notes of two beats admit of a double swell; the first fullest; the second soft, like an echo.

Tunes on a sharp key are expressive of cheerfulness, and suitable for psalms of thanksgiving and praise. Tunes on a flat key are expressive of sorrow, and are suitable to subjects of prayer and penitence. This rule seems to be almost unnoticed by choristers in general; although it is as inconsistent in nature to sing a cheerful subject to a flat key, as, on the contrary, to mourn at thanksgivings, or rejoice at funerals. We give thanks in sound, and mourn in sense; the tune and sentiment being at variance. And the music must be either without impression, or oppose its designed end. But when music and subject agree, they mutually assist each other, and fill us with ardour, solemnity, and delight, while engaged in the sacred worship of the Deity.

The concluding note should not be broken off abruptly, nor die away faintly, but be sounded smoothly, gently swelling the last beat like an echo, and all conclude at the same instant.

Decency in the position of the body, and in beating time, are strictly to be adhered to. Likewise a becoming seriousness, while singing sacred words, adds dignity to the performance, and renders it at once respectable and solemn.

THE COVENANT GOD.

(For Leoni, page 93.)

1. The *God* of Abram praise,
Who reigns enthron'd above;
Ancient of everlasting days,
And *God* of love!
JEHOVAH, great I AM!
By earth and heav'n confest:
I bow and bless the sacred name
For ever blest.

2. The *God* of Abram praise,
At whose supreme command,
From earth I rise and seek the joys
At his right hand.
I'd all on earth forsake,
Its wisdom, fame, and pow'r;
And him my only portion make,
My shield and tow'r.

3. The *God* of Abram praise,
Whose all-sufficient grace
Shall guide me all my happy days;
In all his ways:
He calls a worm his friend!
He calls himself my *God!*
And he shall save me in the end,
Thro' *Jesu's* blood.

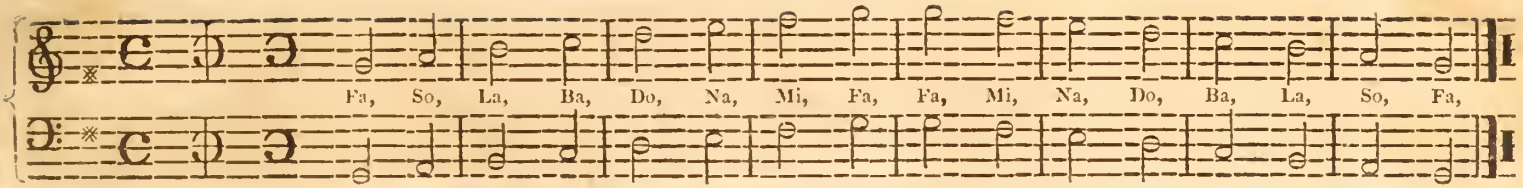
4. He by himself hath sworn,
I on his oath depend,
I shall on eagles' wings up-borne,
To heav'n ascend:
I shall behold his face,
I shall his pow'r adore;
And sing the wonders of his grace
For evermore.

A BLESSING REQUESTED.

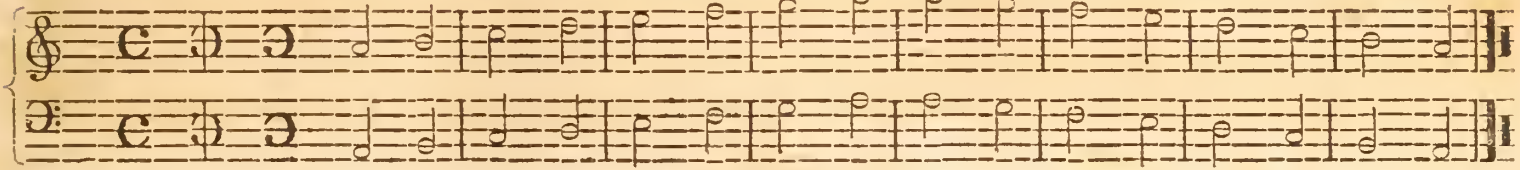
(For Conquest, page 77.)

1. Come, thou soul-transforming Spirit,
Bless the sower and the seed;
Let each heart thy grace inherit,
Raise the weak, the hungry feed:
From the gospel
Now supply the people's need.

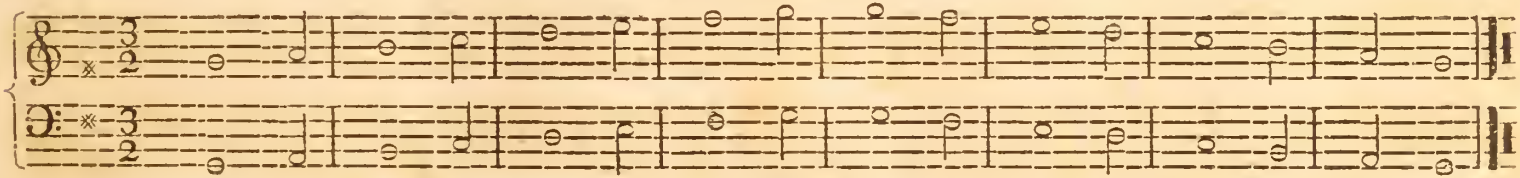
2. O may all enjoy the blessing!
Which thy word's design'd to give;
Let us all, thy love possessing,
Joyfully the truth receive:
And for ever
To thy praise and glory live.



LESSON II. Minor Key.



LESSON III.



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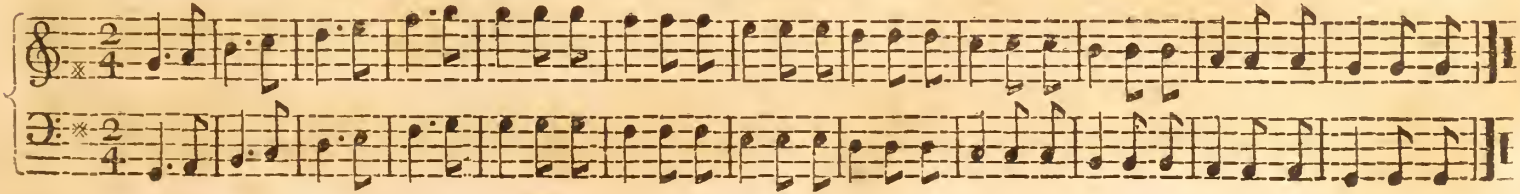
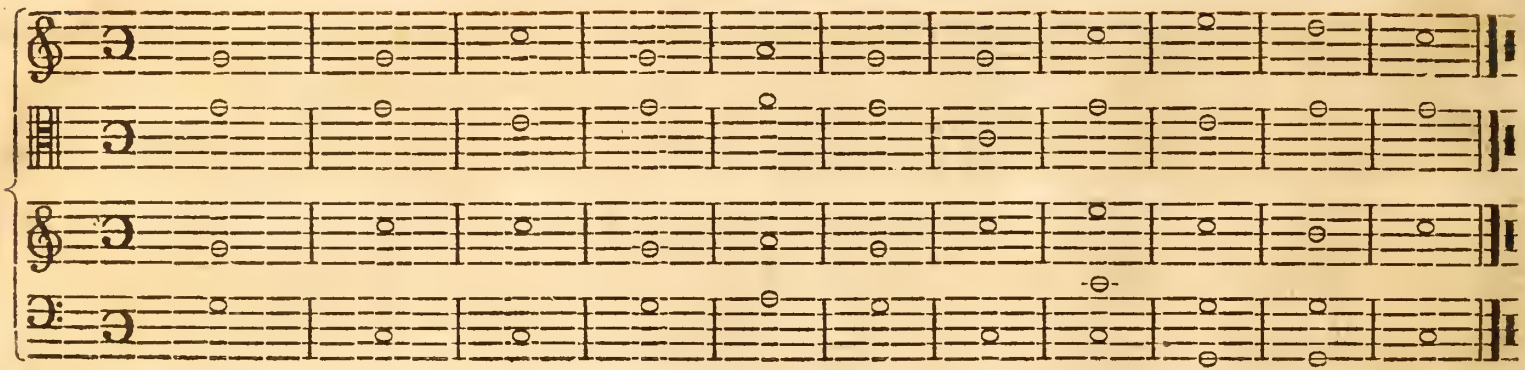
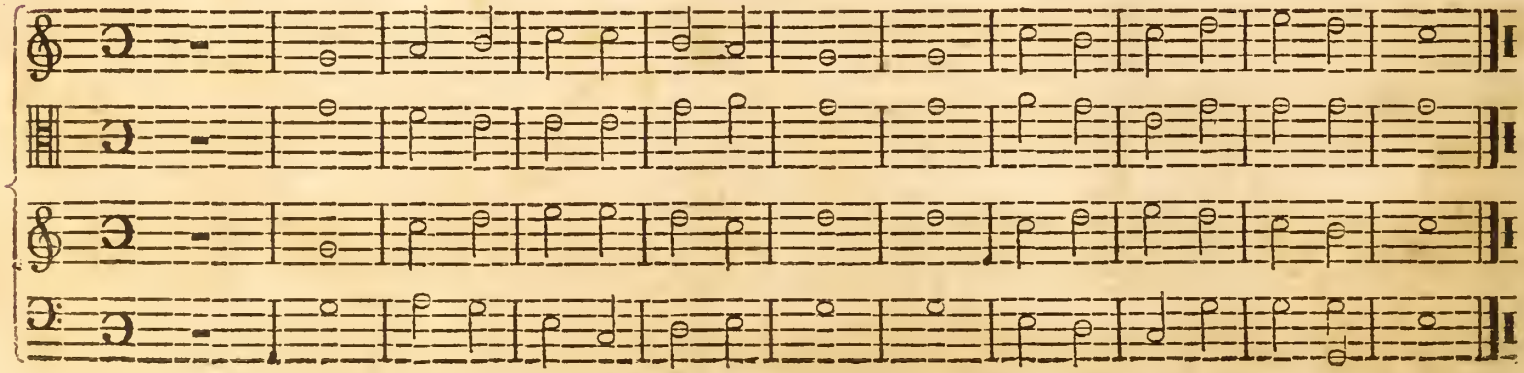
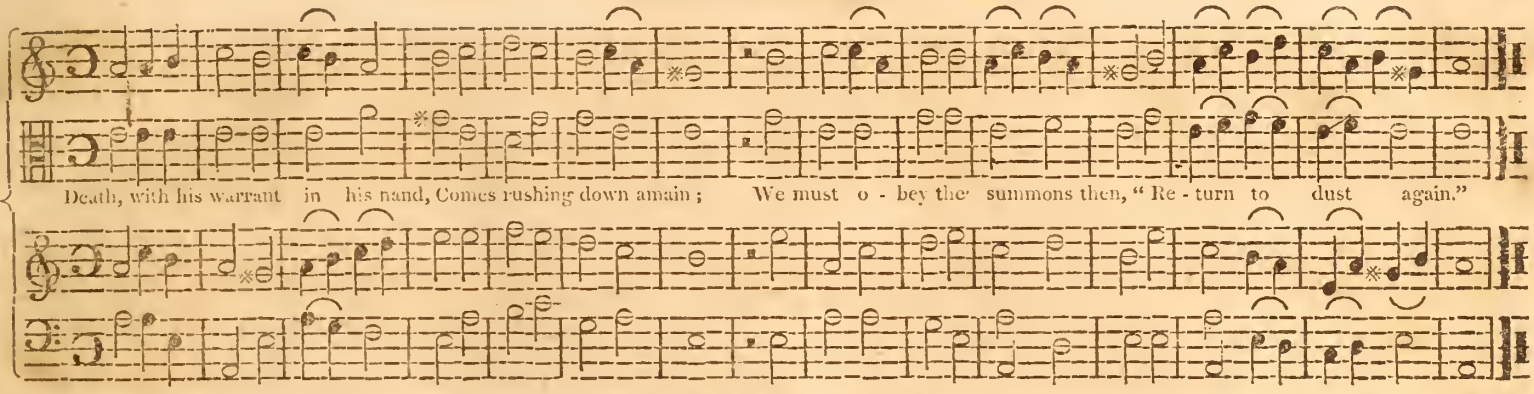


LESSON V.

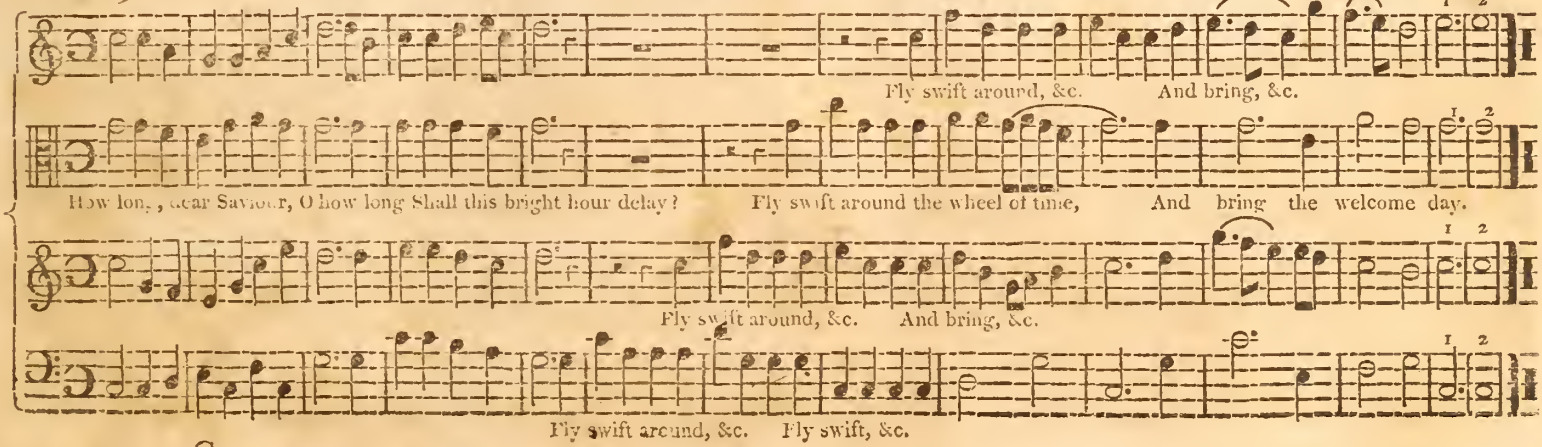


LESSON VI.

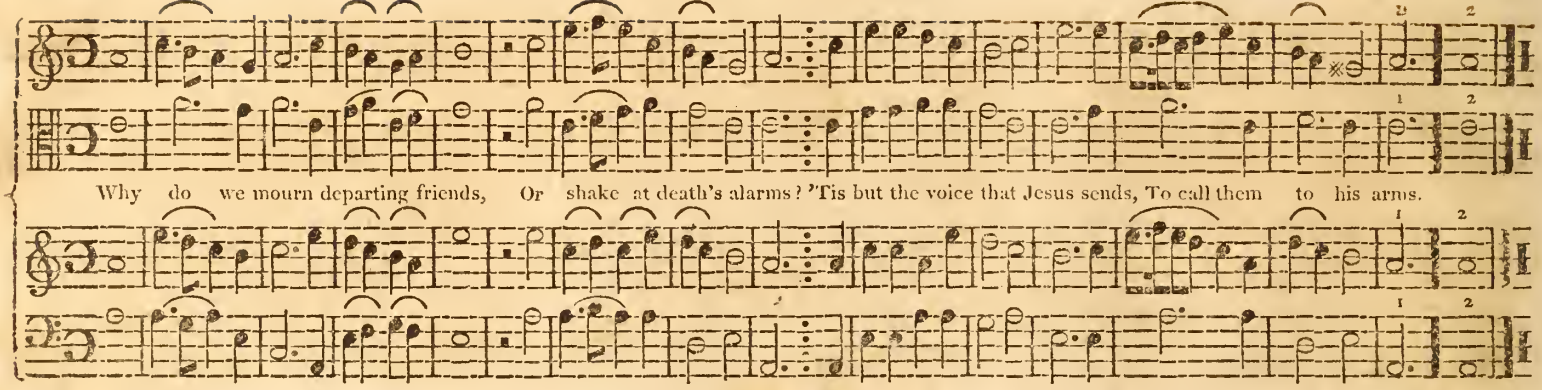




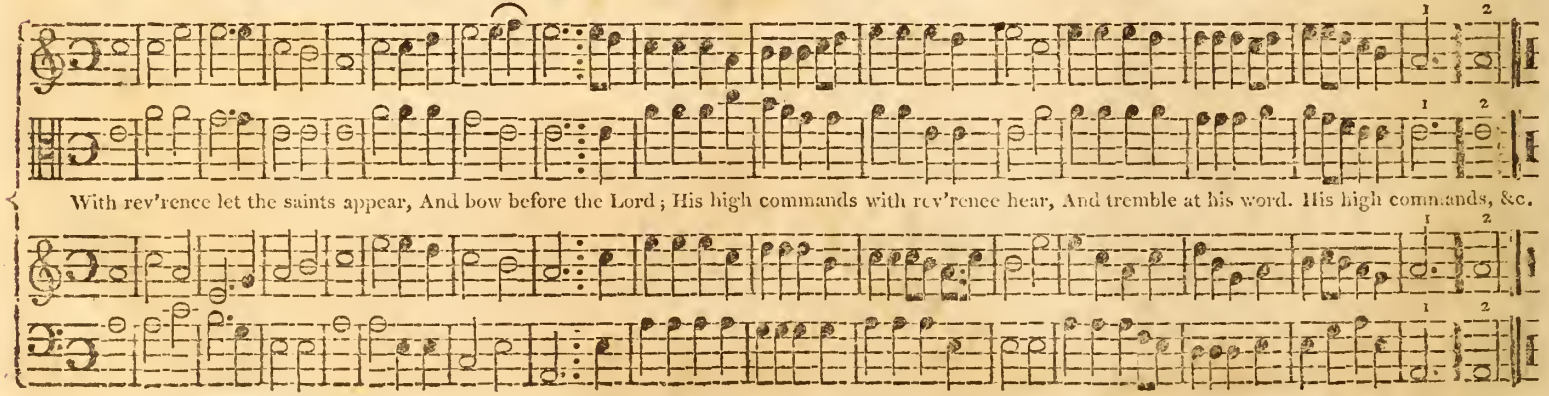
NORTHFIELD. C. M.

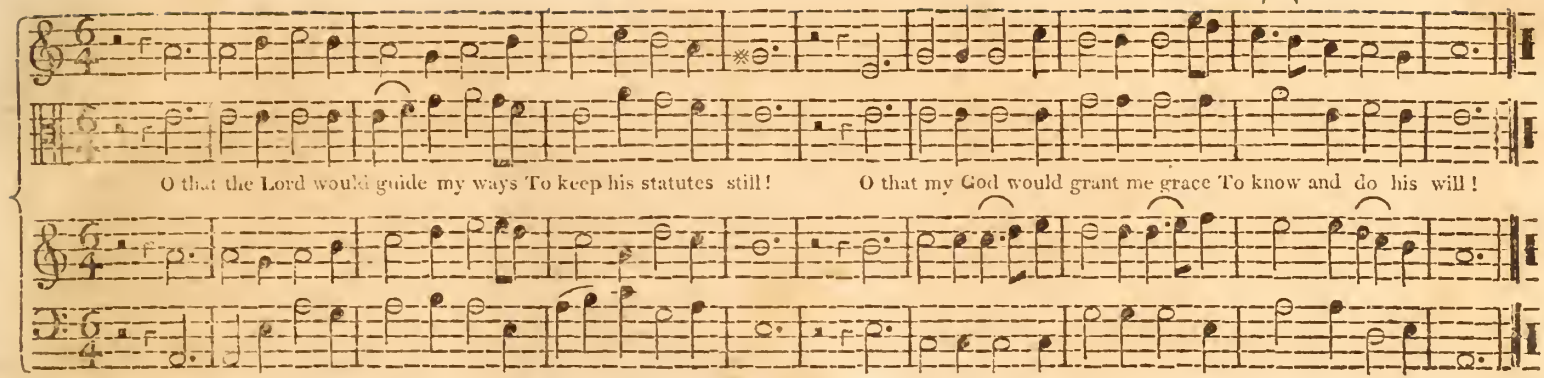


OXFORD. C. M.

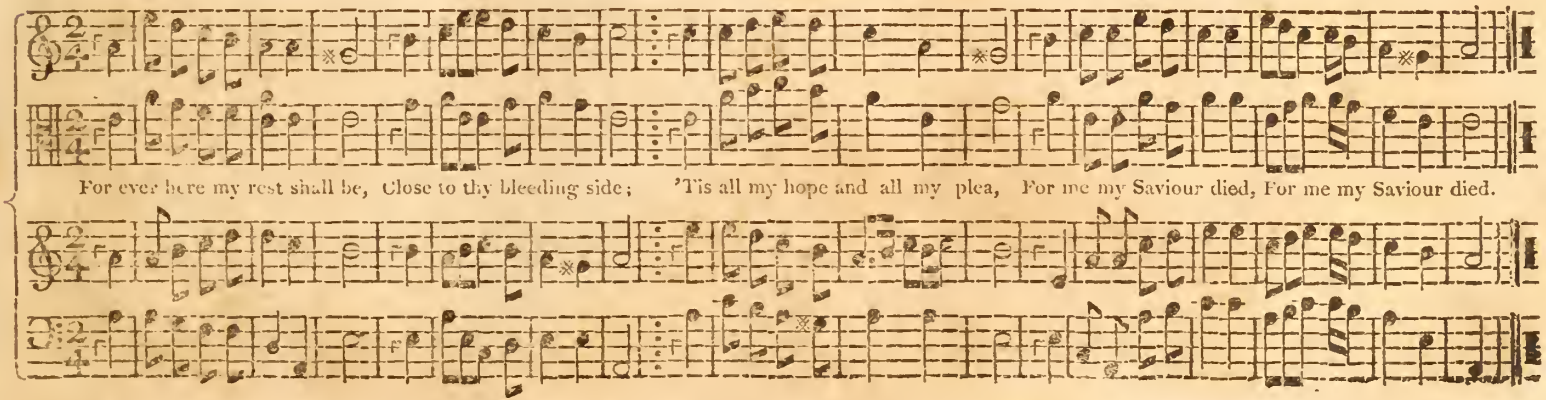


FAIRFIELD. C. M.

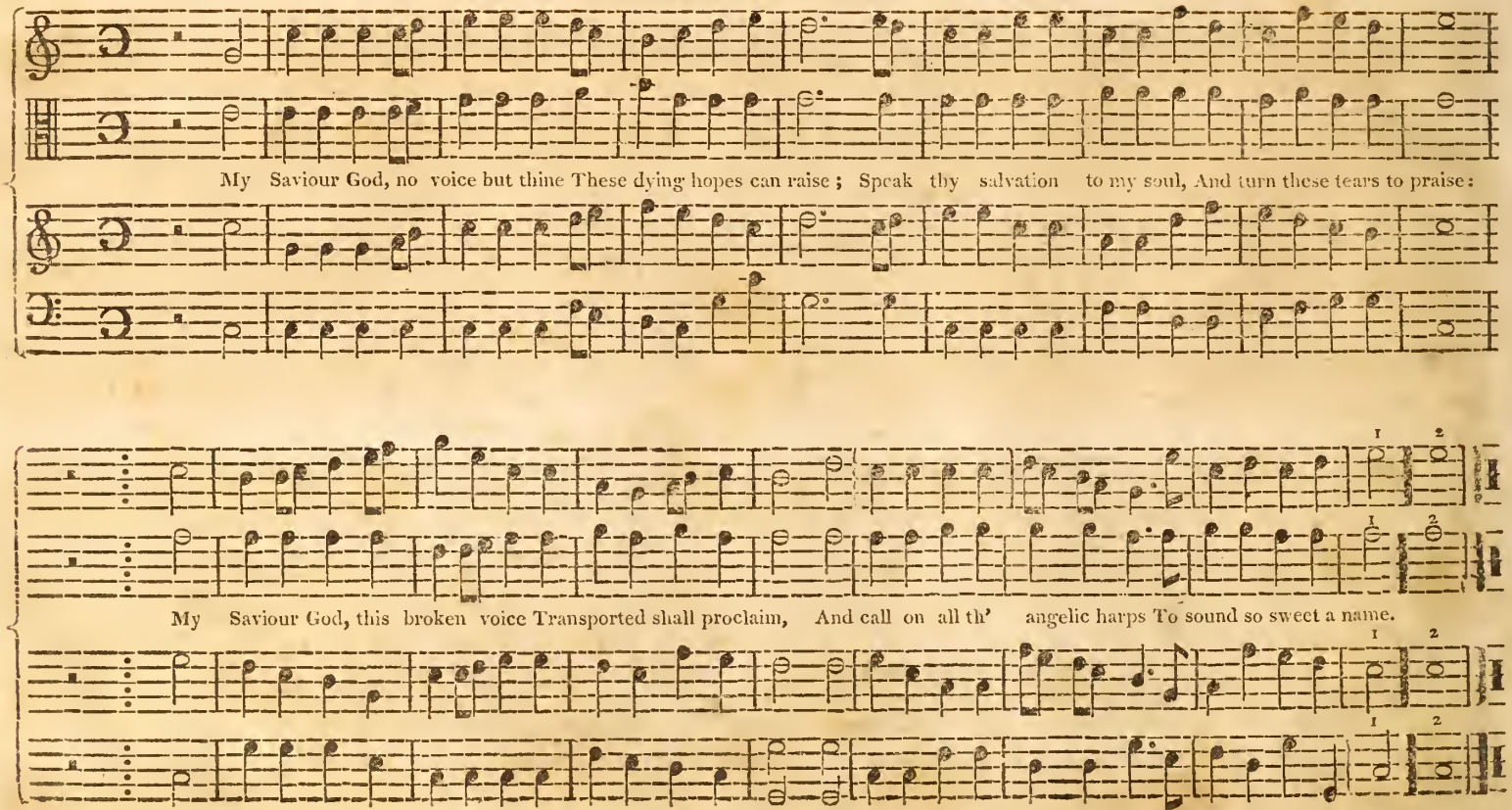



O that the Lord would guide my ways To keep his statutes still! O that my God would grant me grace To know and do his will!

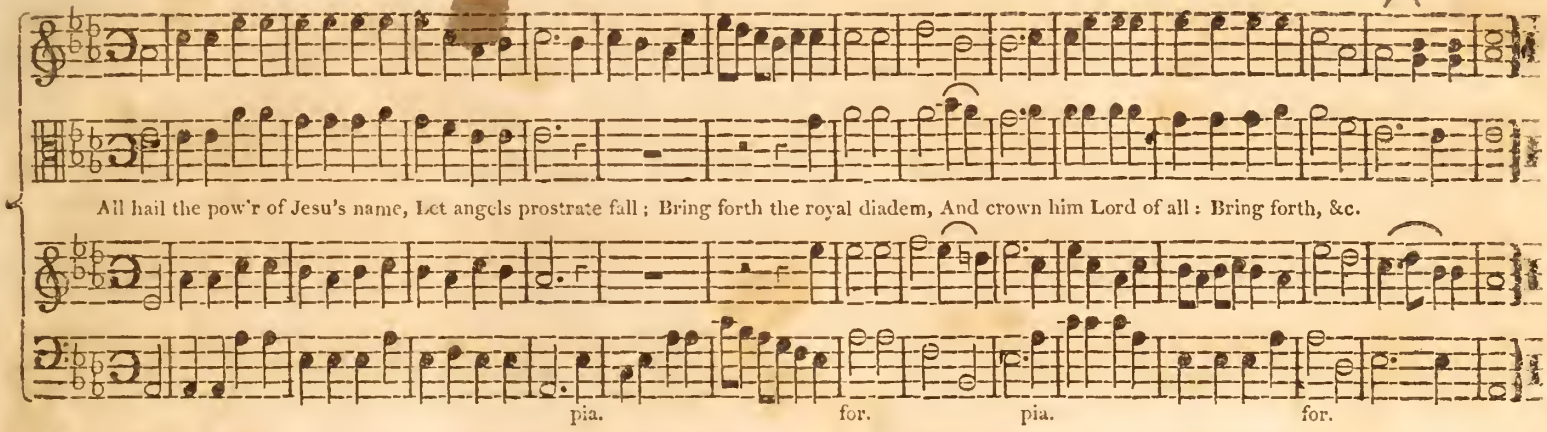
ST. CLAVES. C. M.


For ever here my rest shall be, Close to thy bleeding side; 'Tis all my hope and all my plea, For me my Saviour died, For me my Saviour died.

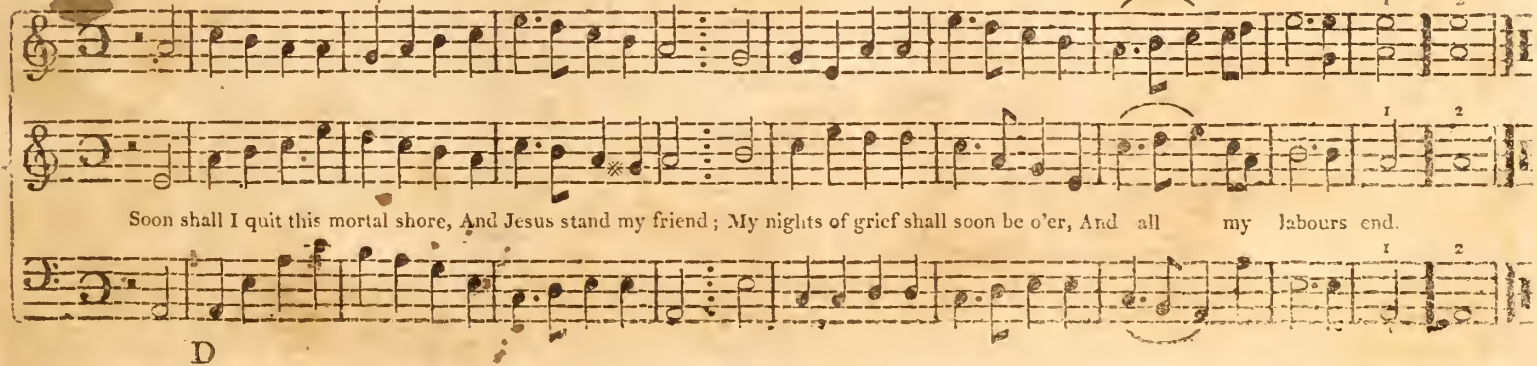
NEWTON. C. M.


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.

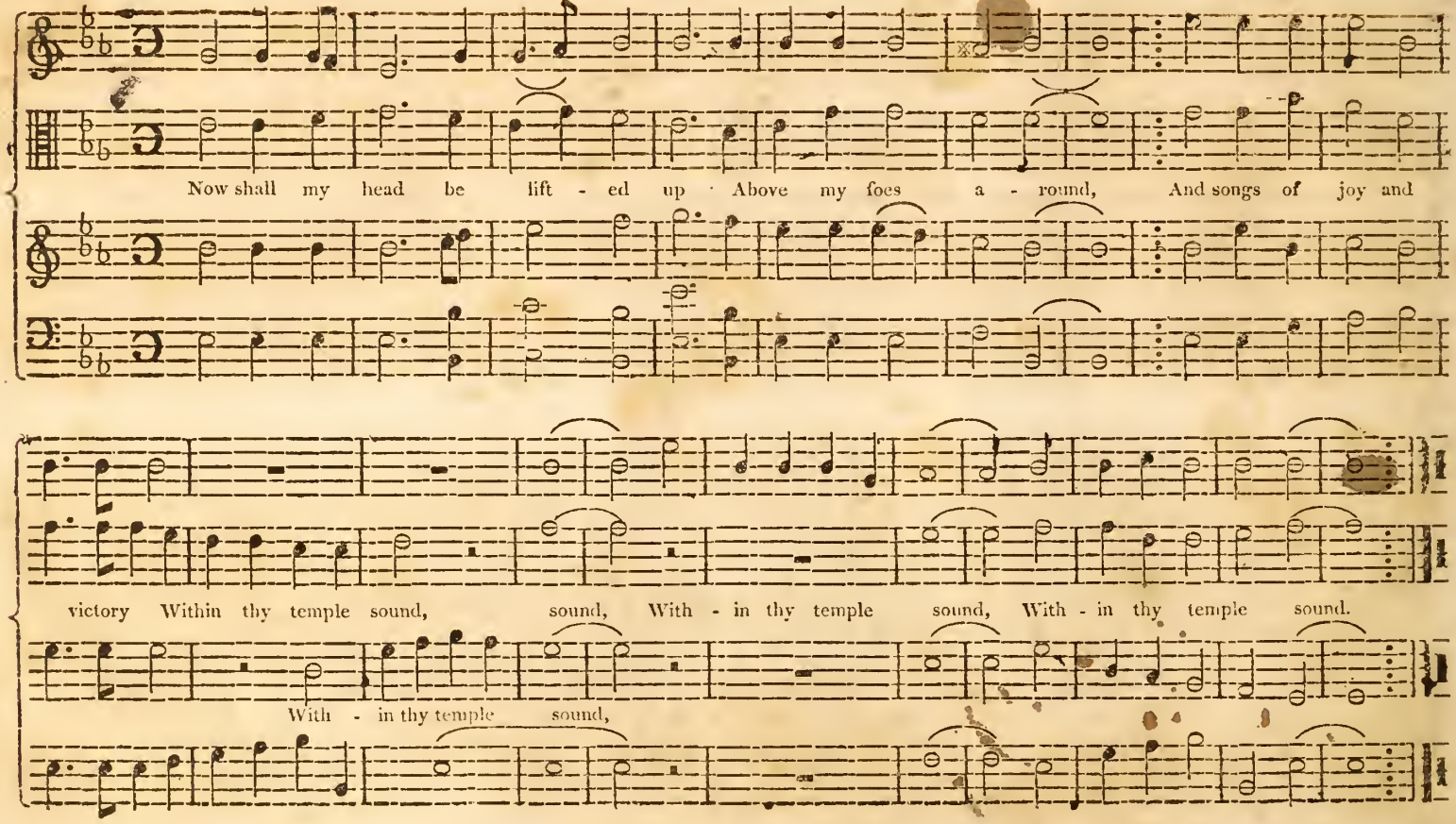
CORONATION. C. M.



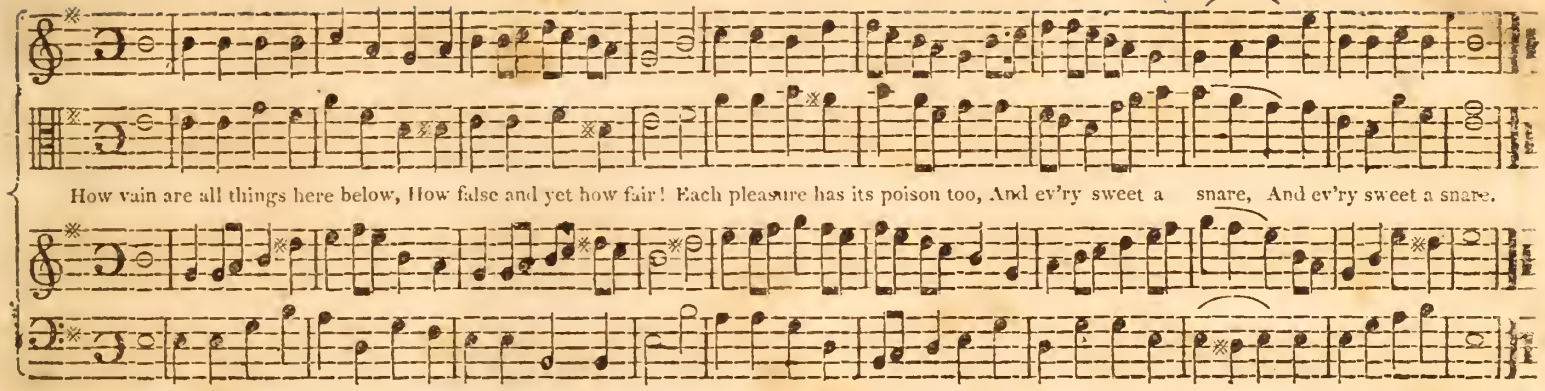
DELIVERANCE. C. M.



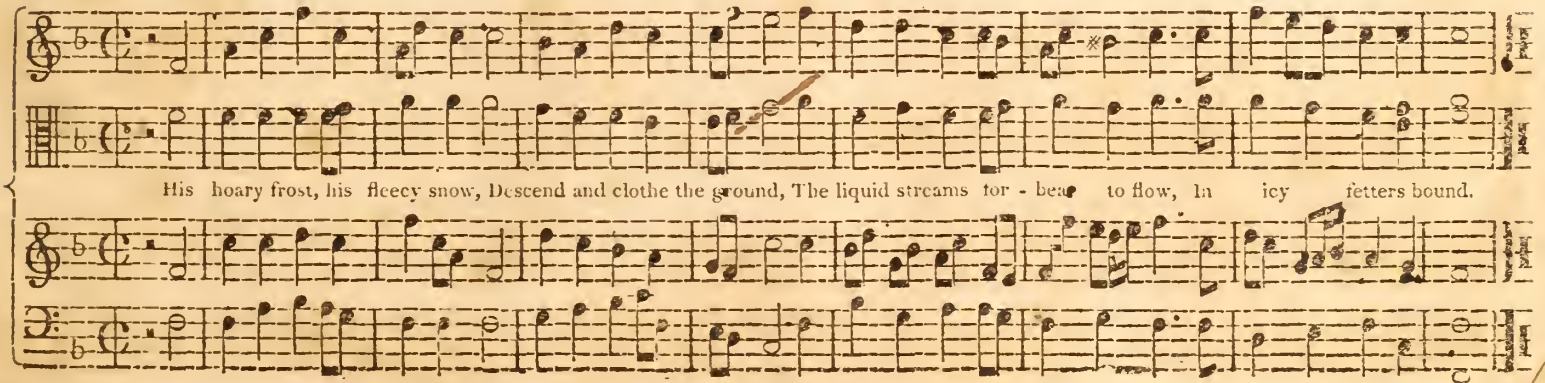
VICTORY. C. M.


Now shall my head be lift - ed up Above my foes a - round, And songs of joy and
victory Within thy temple sound, sound, With - in thy temple sound, With - in thy temple sound.
With - in thy temple sound,

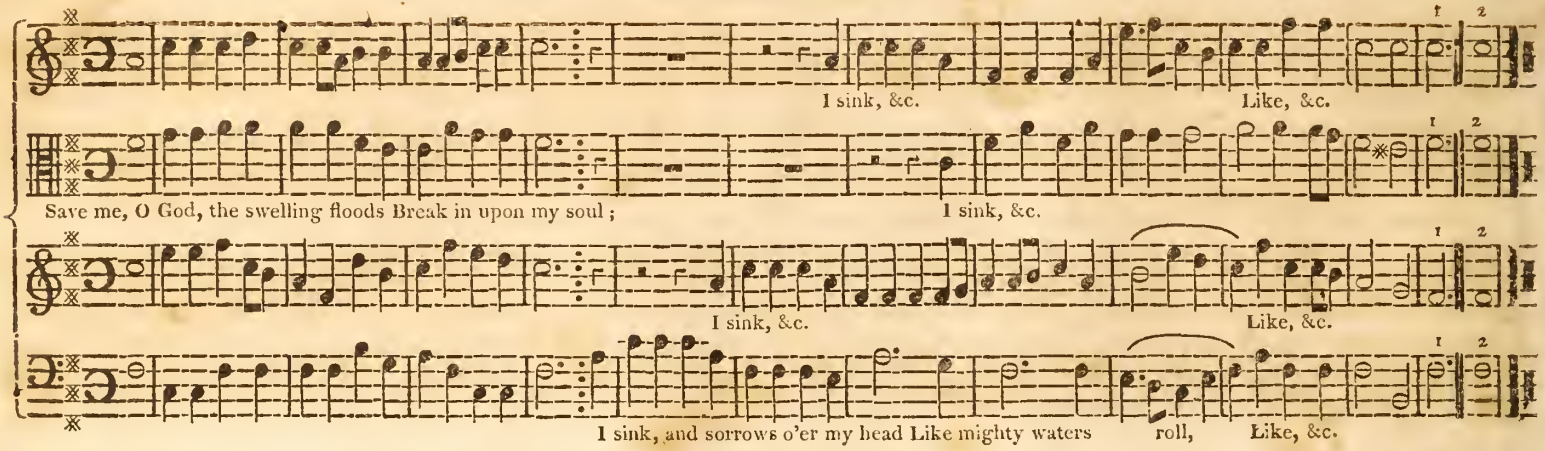
ESSEX. C. M.



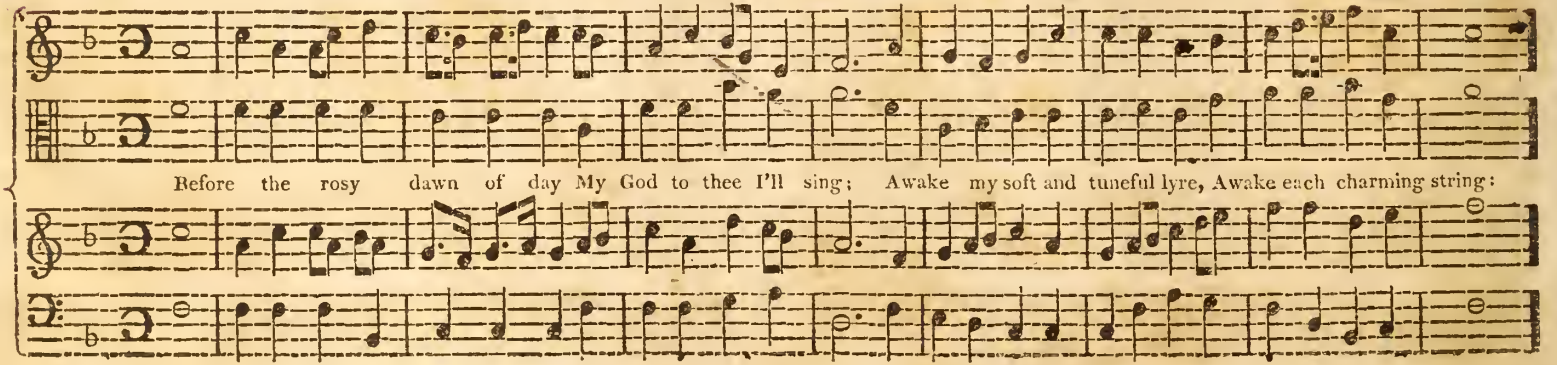
WINTER. C. M.

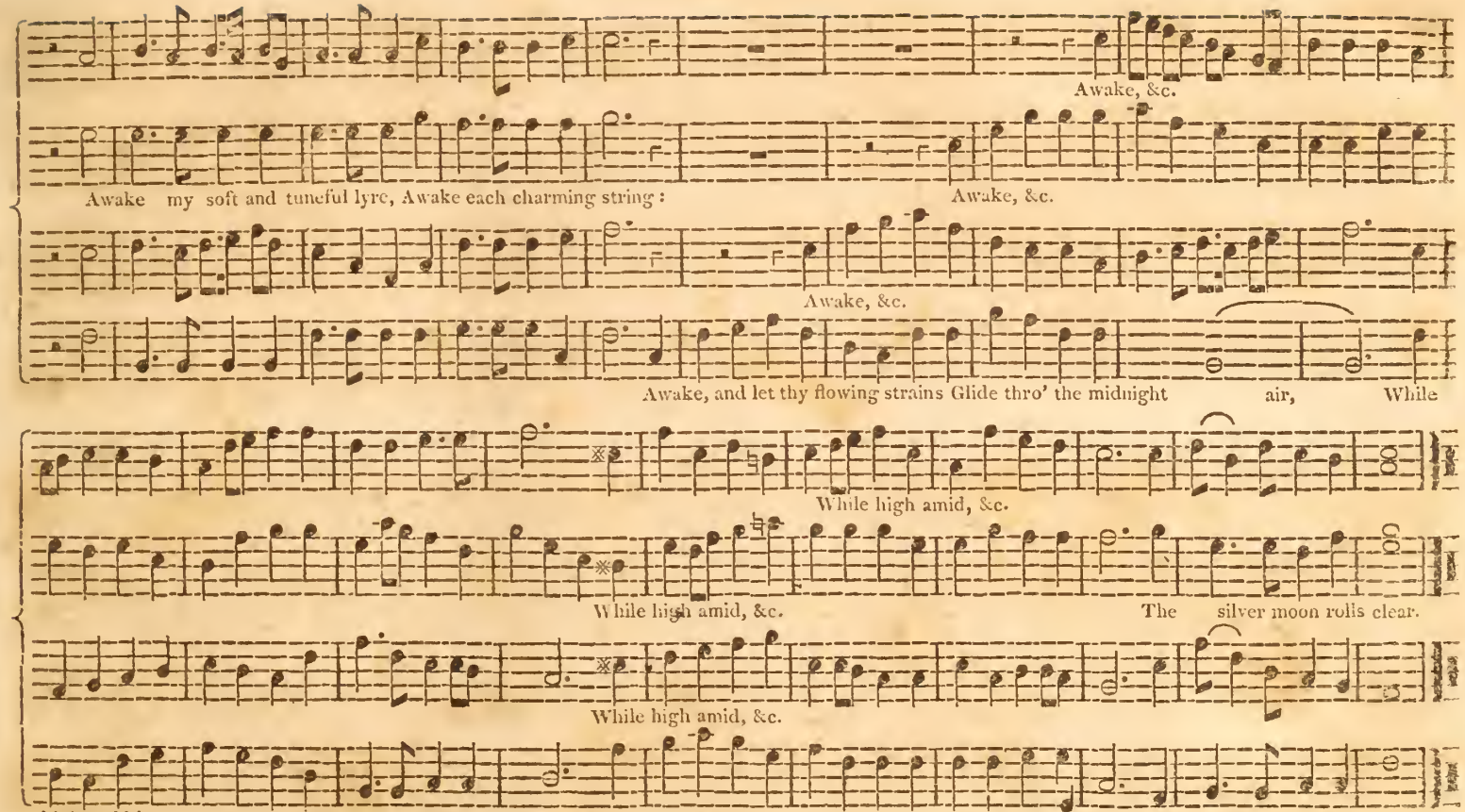


SUTTON. C. M.

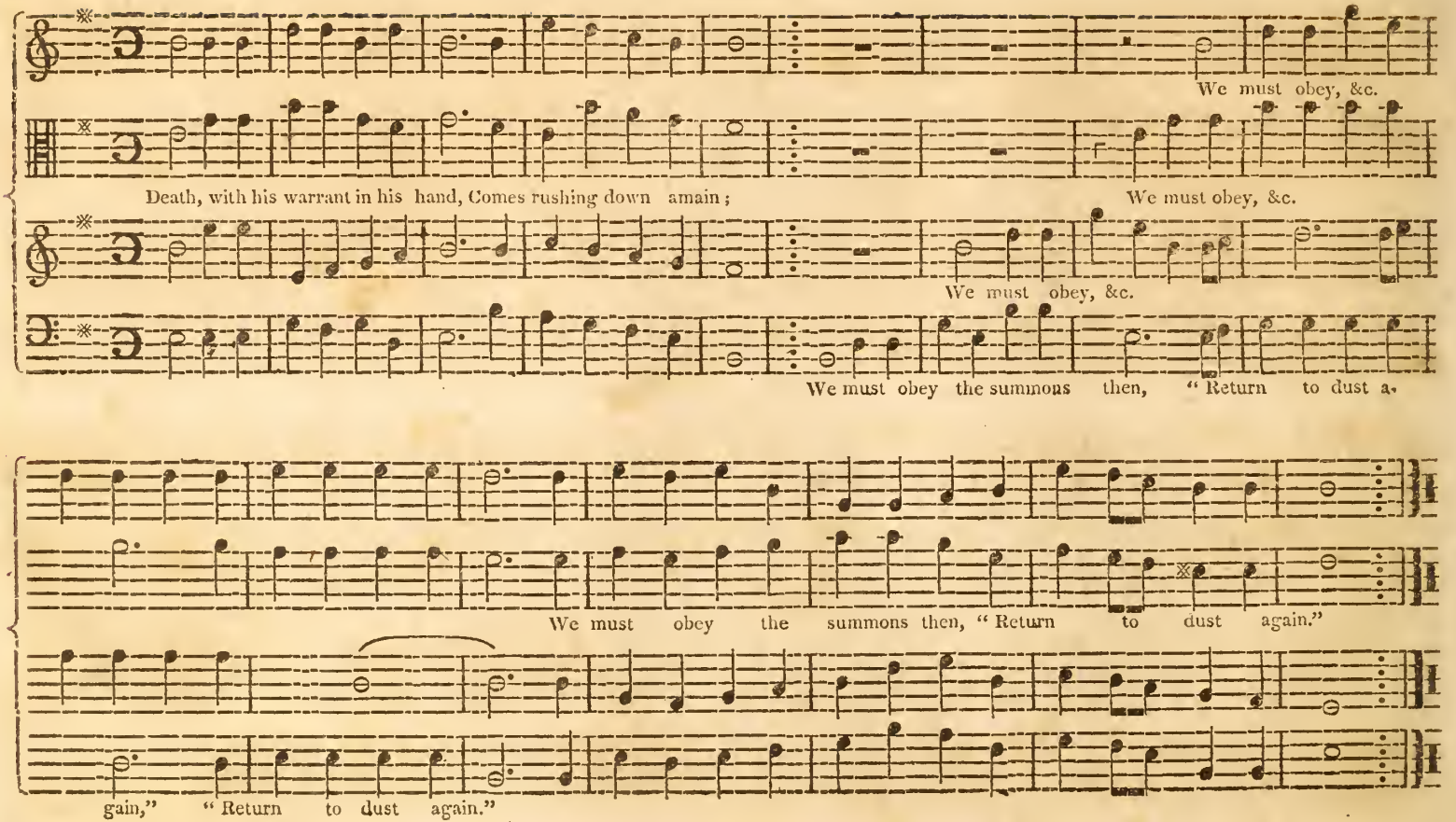


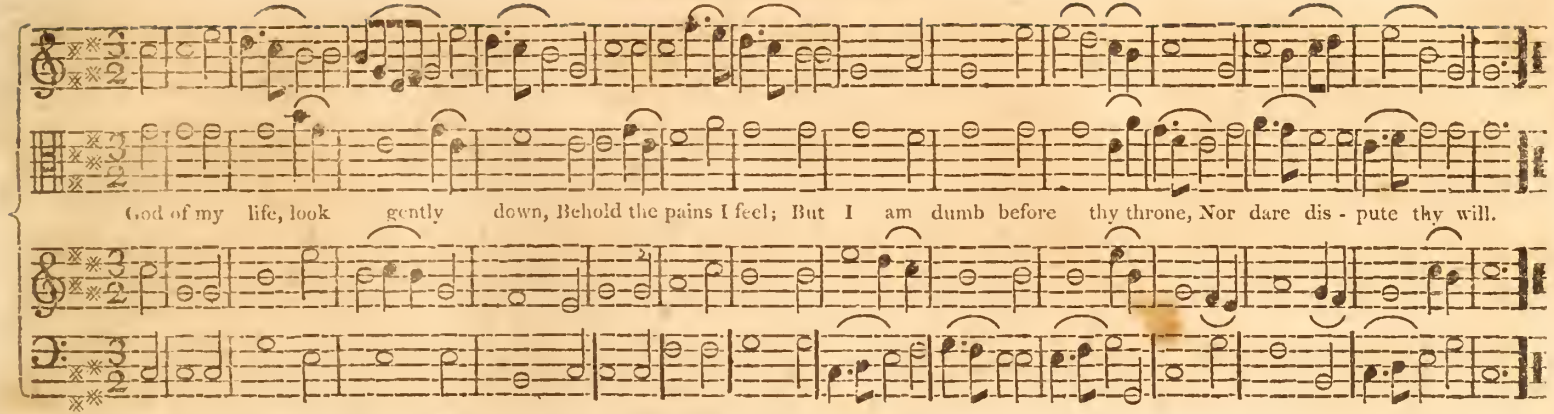
ANTIPHONE. C. M.



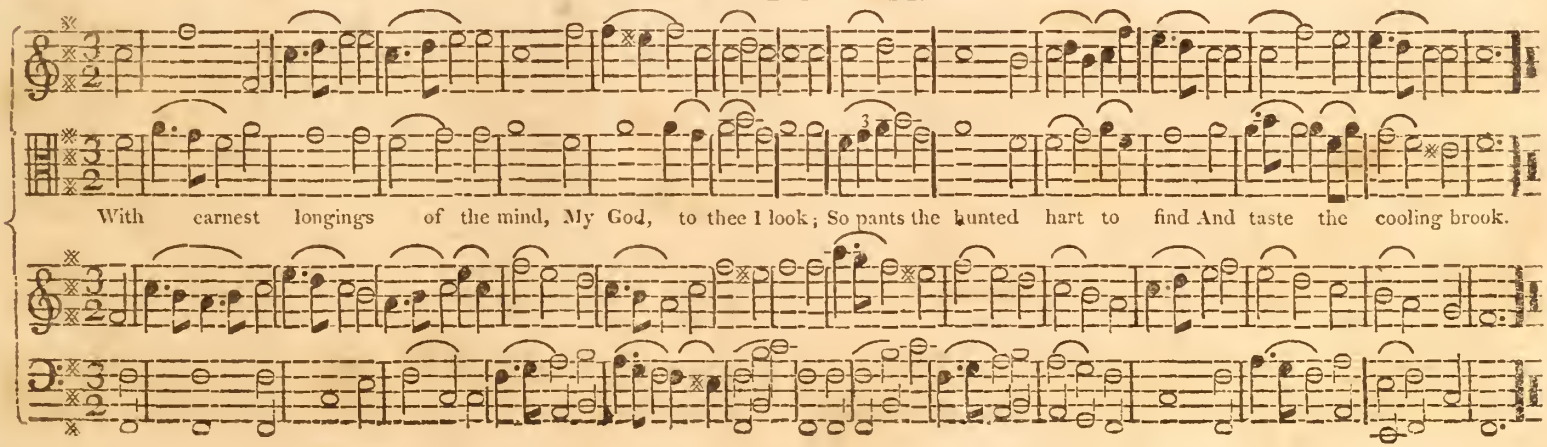

Awake, &c.
Awake my soft and tuneful lyre, Awake each charming string:
Awake, &c.
Awake, &c.
Awake, and let thy flowing strains Glide thro' the midnight air, While
While high amid, &c.
While high amid, &c.
The silver moon rolls clear.
While high amid, &c.
high amid her silent orb The silver moon rolls clear, While high amid her silent orb The silver moon rolls clear, The silver moon rolls clear.

MORPHEUS. C. M.

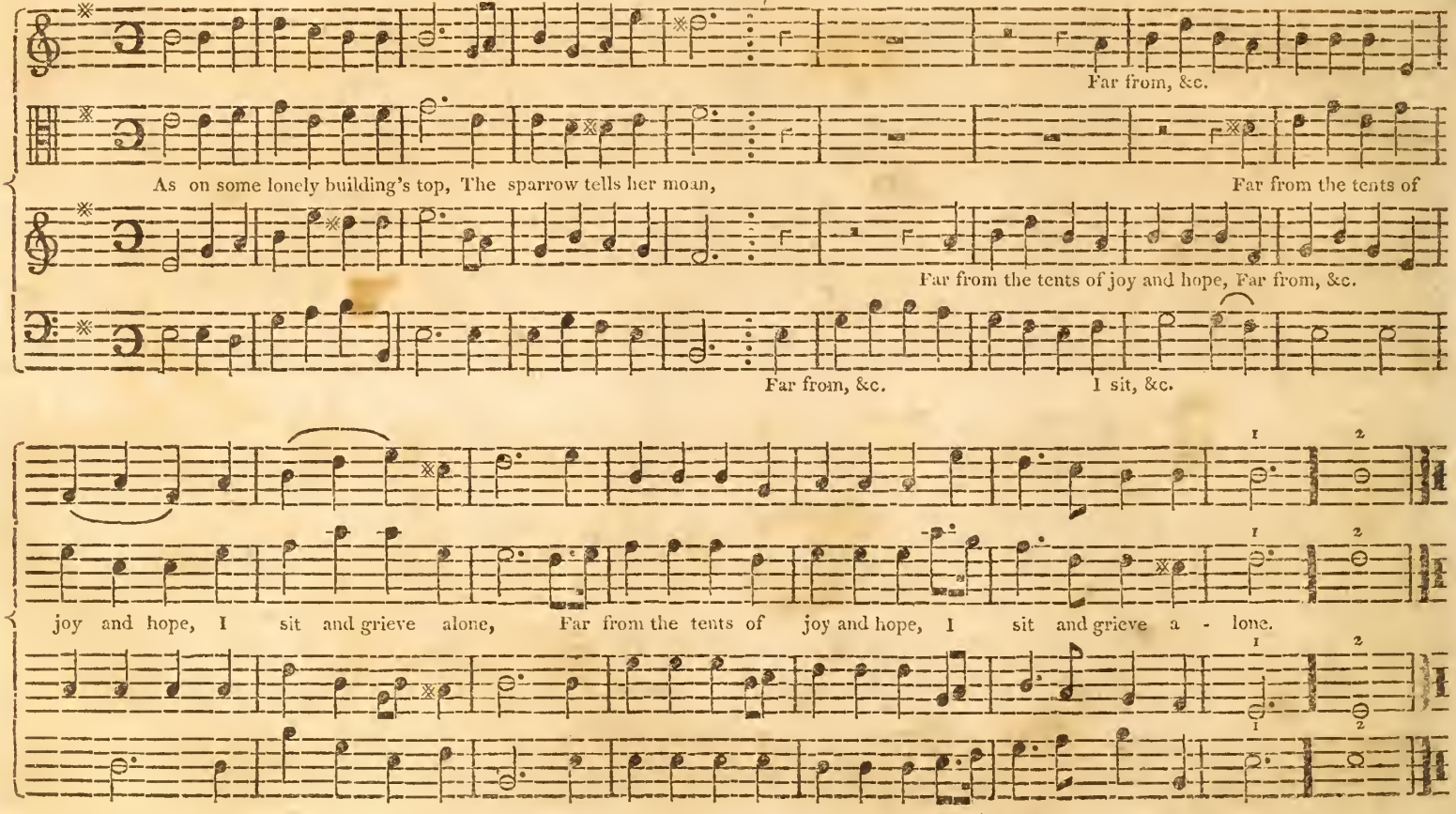

We must obey, &c.
Death, with his warrant in his hand, Comes rushing down amain;
We must obey, &c.
We must obey, &c.
We must obey the summons then, "Return to dust a-
We must obey the summons then, "Return to dust again."
gain," "Return to dust again."



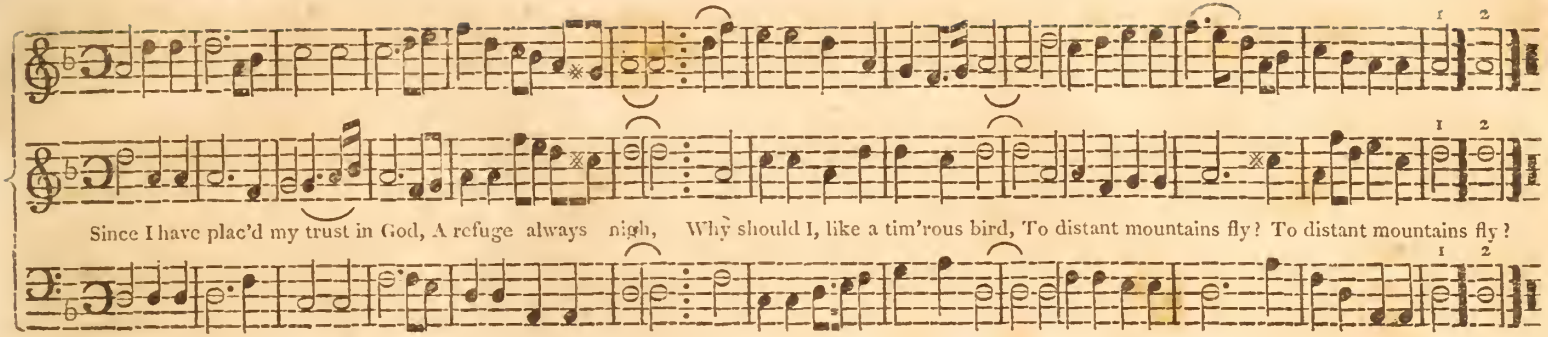
DUNSTABLE. C. M.



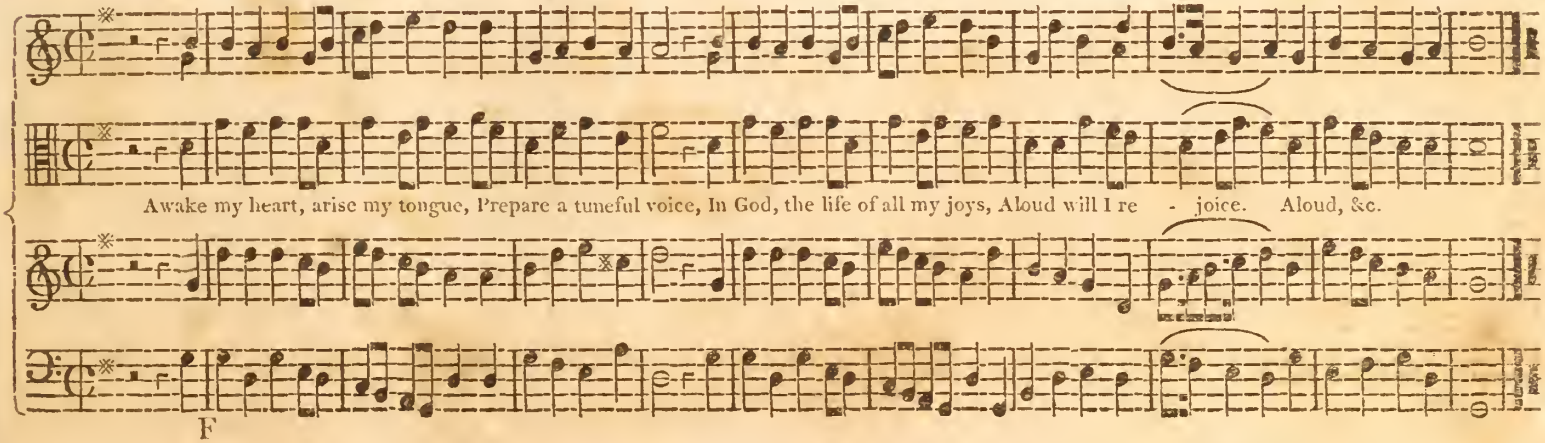
HALLOWELL. C. M.



FLANDERS. C. M.

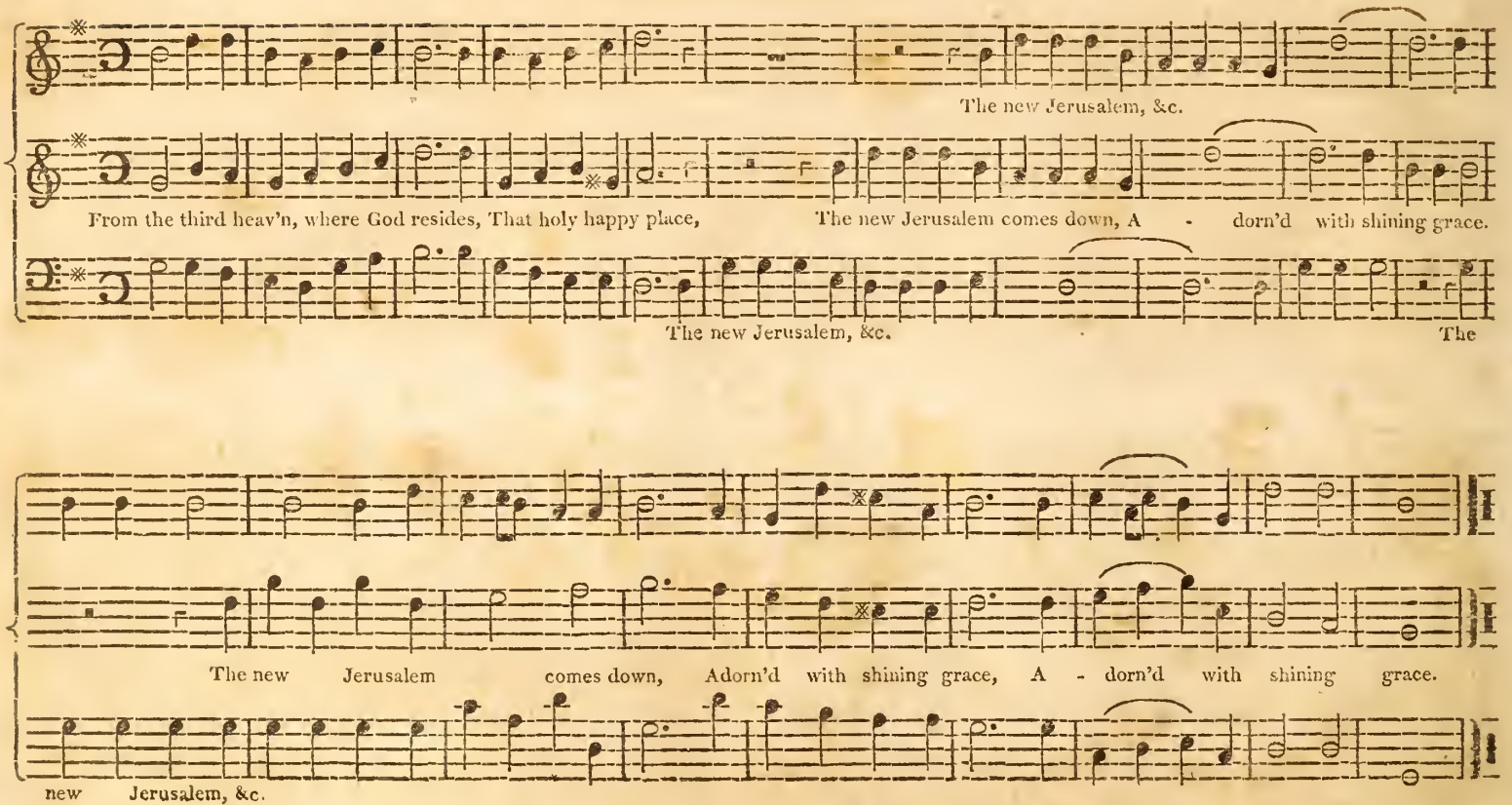


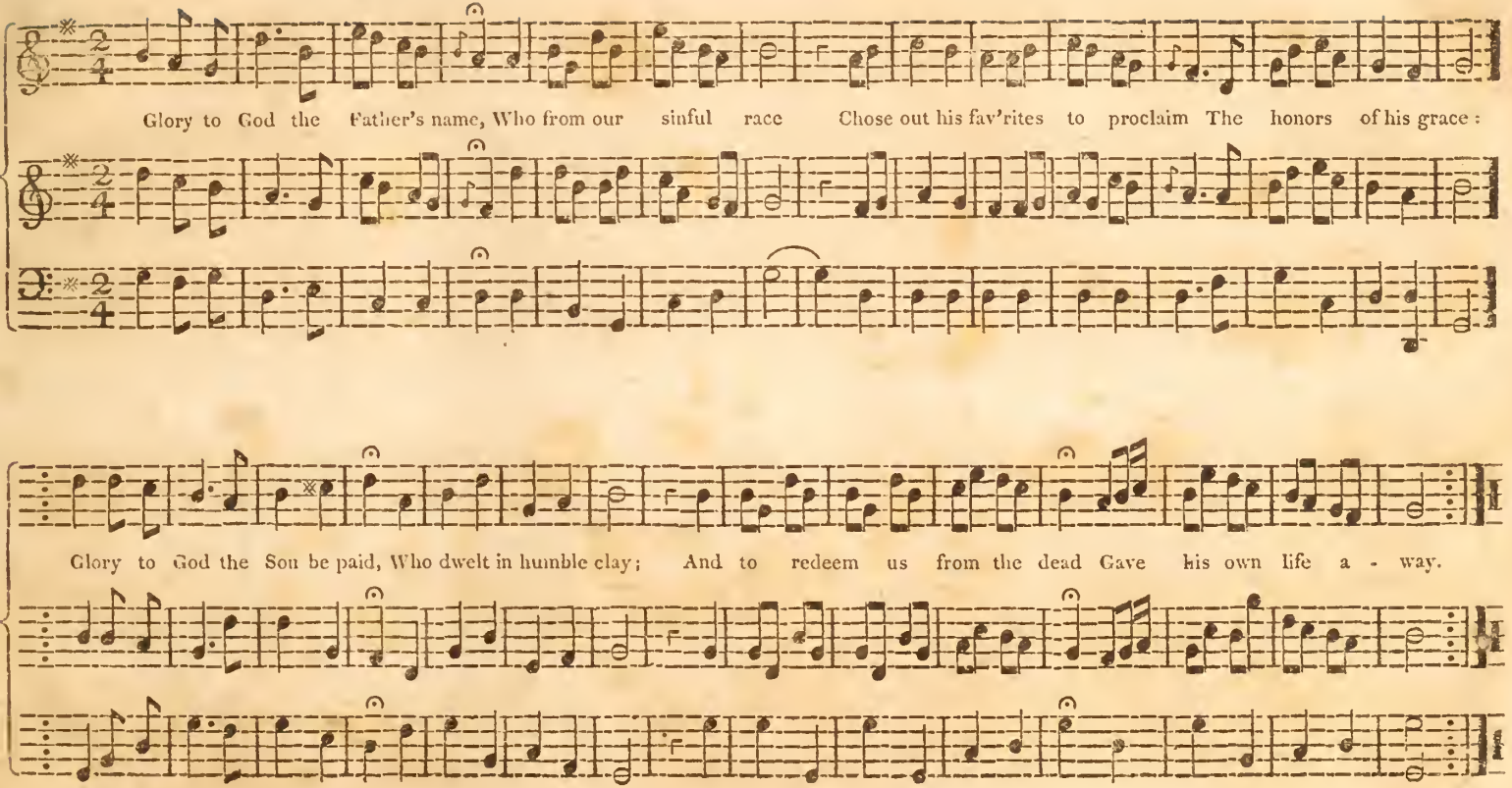
BRAY. C. M.



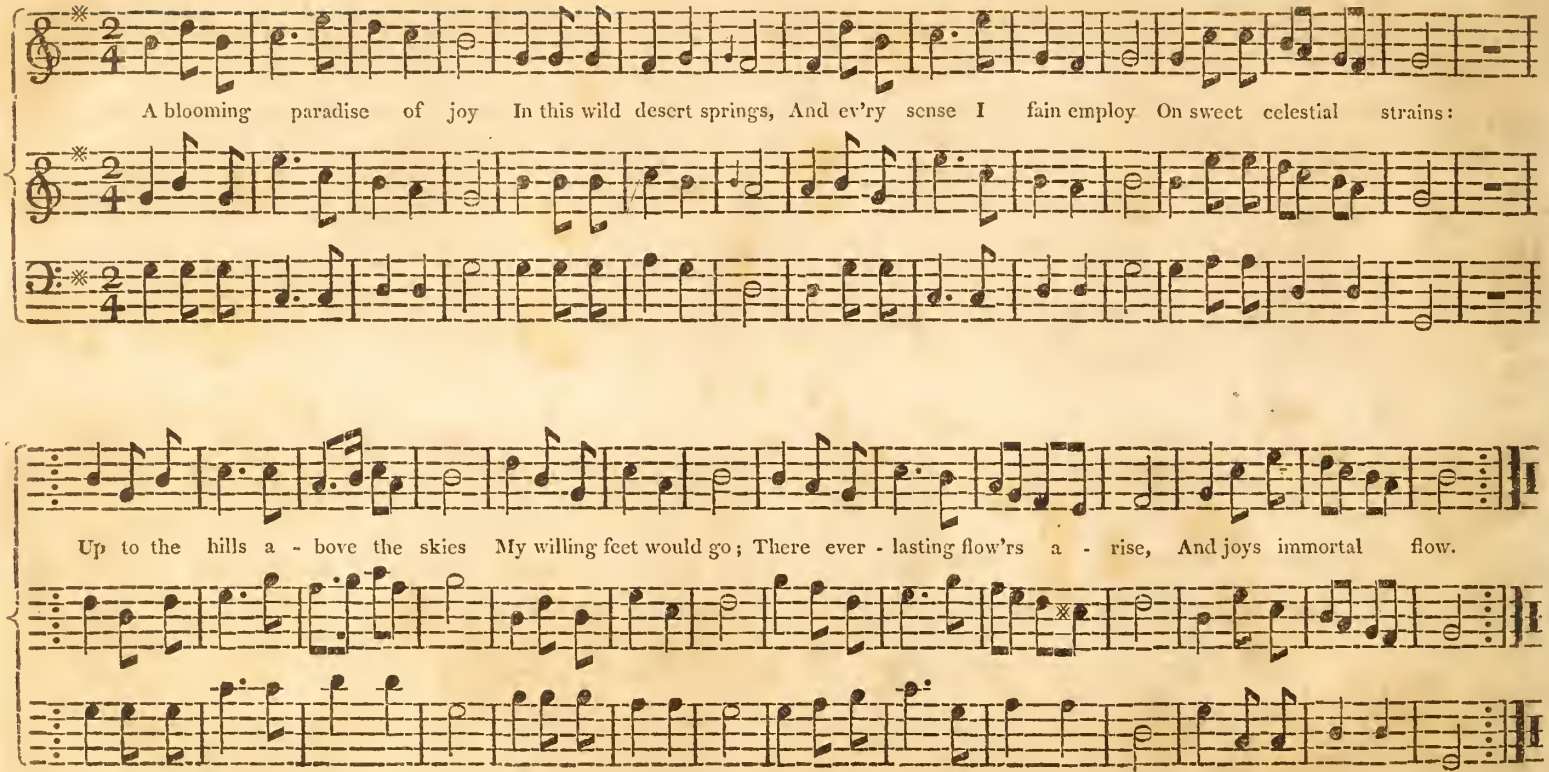
F

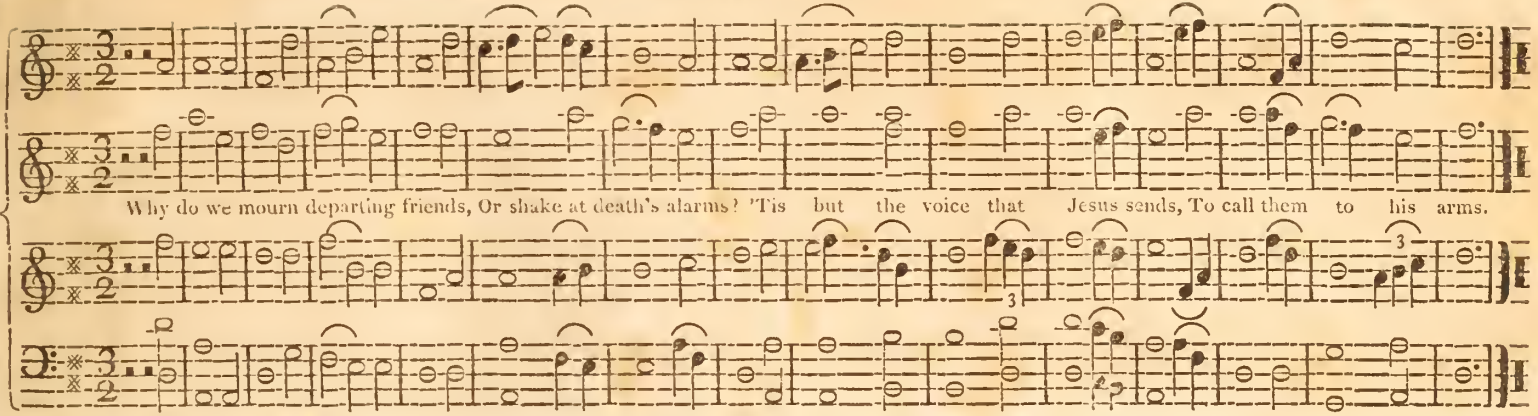
NEW JERUSALEM. C. M.



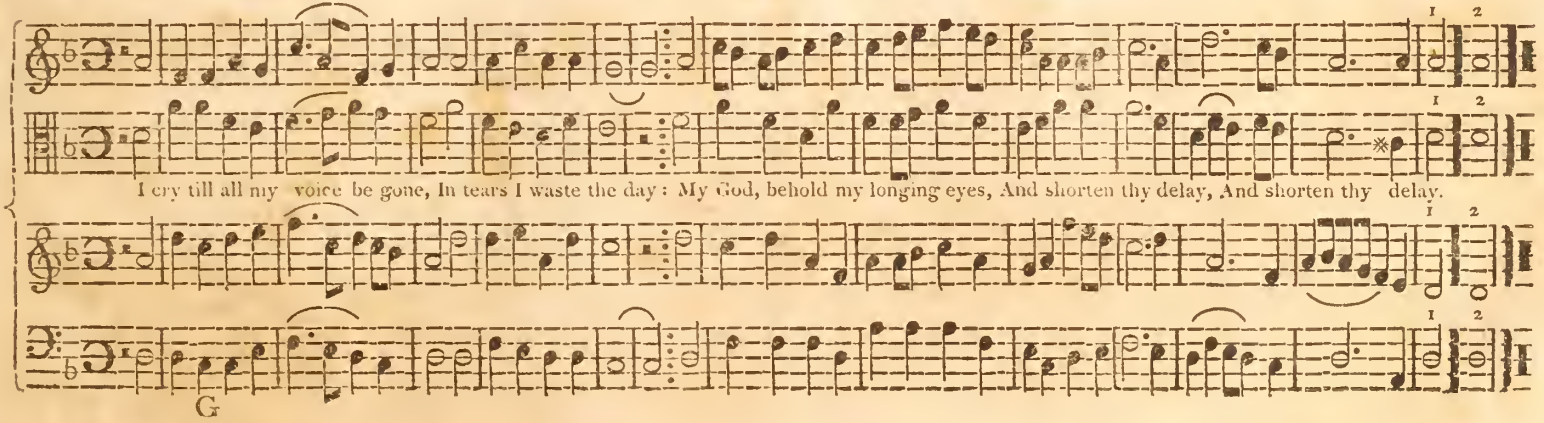

Glory to God the Father's name, Who from our sinful race Chose out his fav'rites to proclaim The honors of his grace:
Glory to God the Son be paid, Who dwelt in humble clay; And to redeem us from the dead Gave his own life a - way.

PARADISE. C. M.

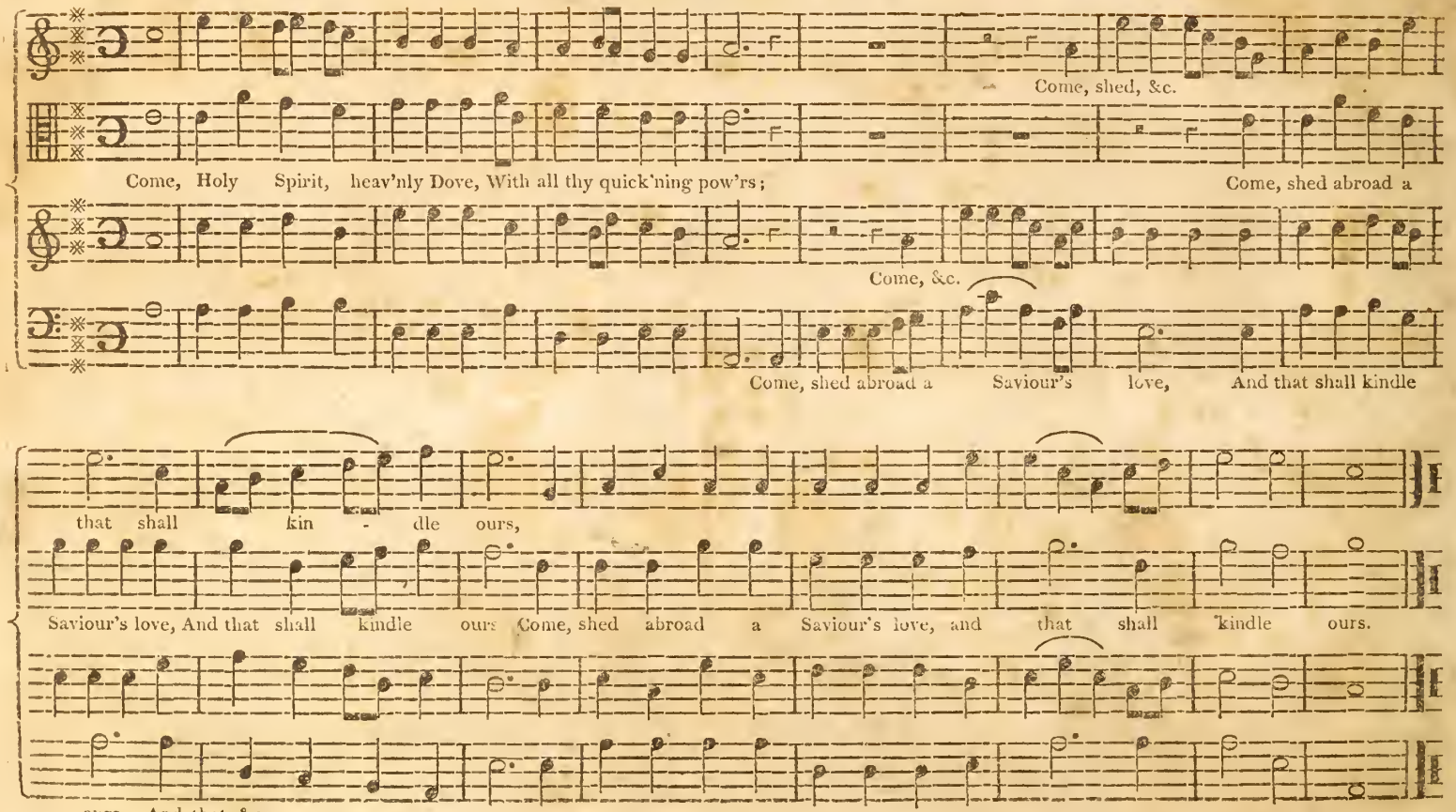

A blooming paradise of joy In this wild desert springs, And ev'ry sense I fain employ On sweet celestial strains:
Up to the hills a - bove the skies My willing feet would go; There ever - lasting flow'rs a - rise, And joys immortal flow.

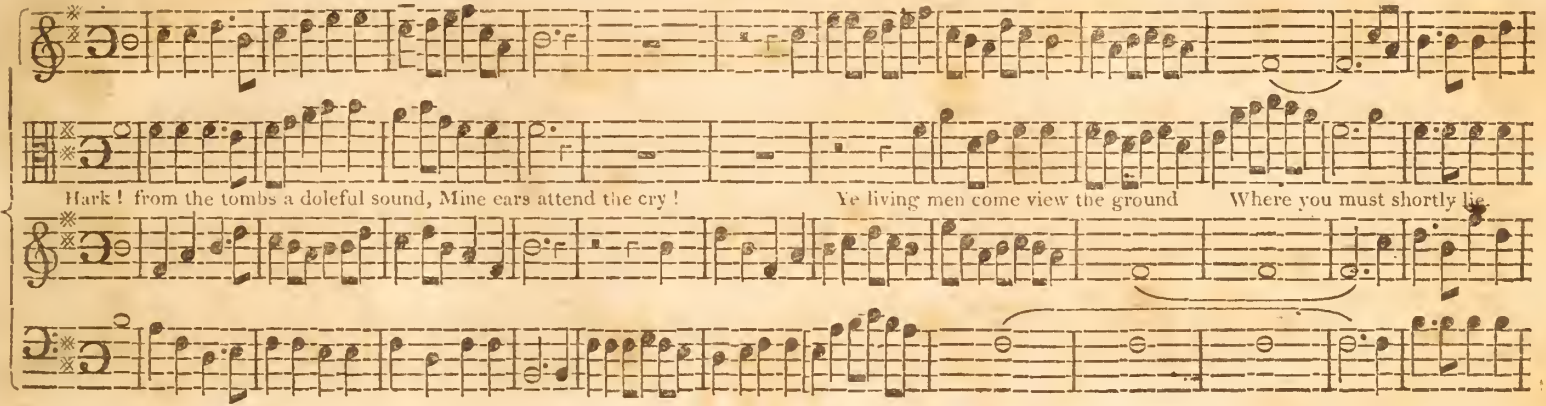

Why do we mourn departing friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

ENTREATY. C. M.

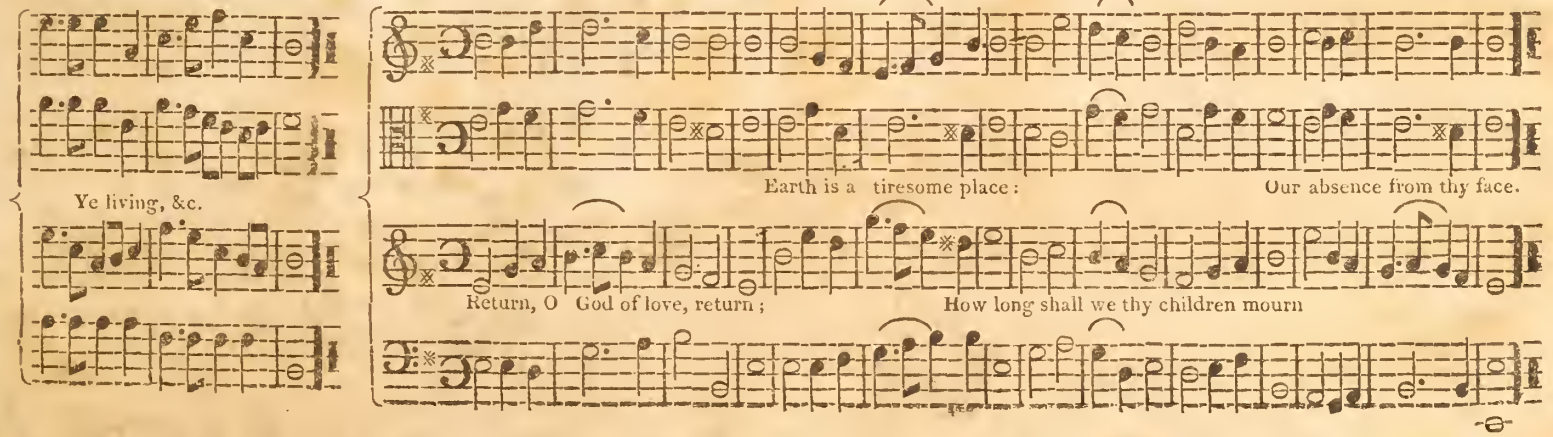

I cry till all my voice be gone, In tears I waste the day: My God, behold my longing eyes, And shorten thy delay, And shorten thy delay.
G

TURNER. C. M.

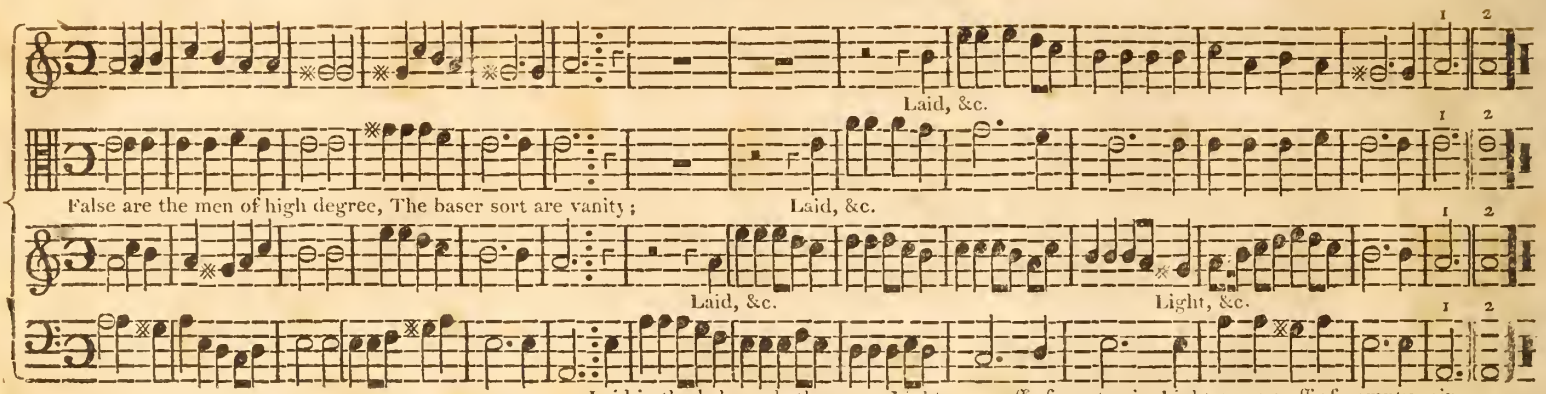

Come, shed, &c.
Come, Holy Spirit, heav'nly Dove, With all thy quick'ning pow'rs;
Come, shed abroad a
Come, &c.
Come, shed abroad a Saviour's love, And that shall kindle
that shall kin - dle ours,
Saviour's love, And that shall kindle ours Come, shed abroad a Saviour's love, and that shall kindle ours.
ours, And that, &c.


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

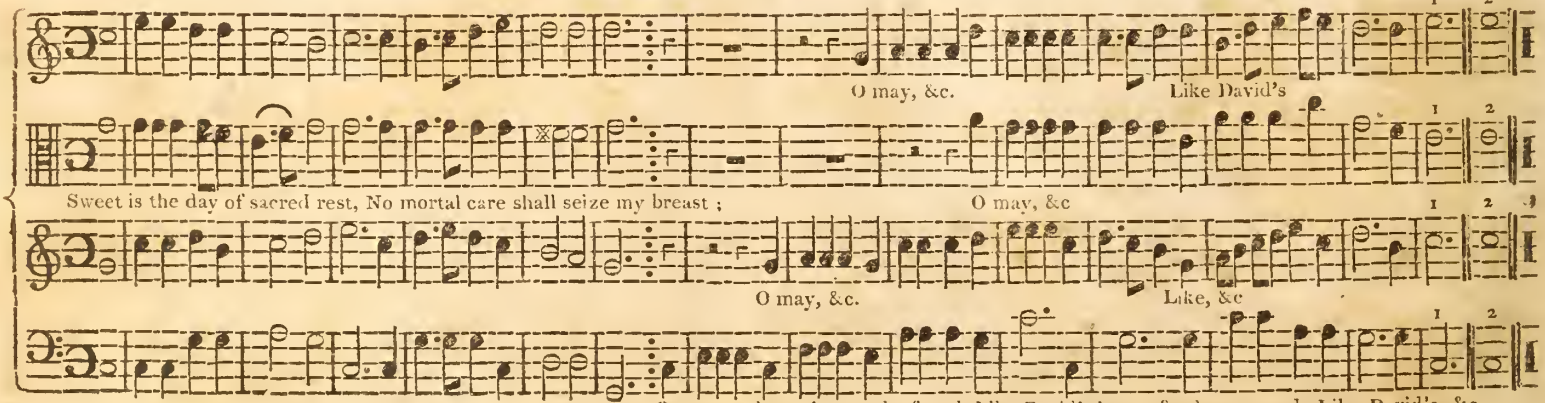
GEORGIA. C. M.


Ye living, &c.
Earth is a tiresome place:
Our absence from thy face.
Return, O God of love, return;
How long shall we thy children mourn

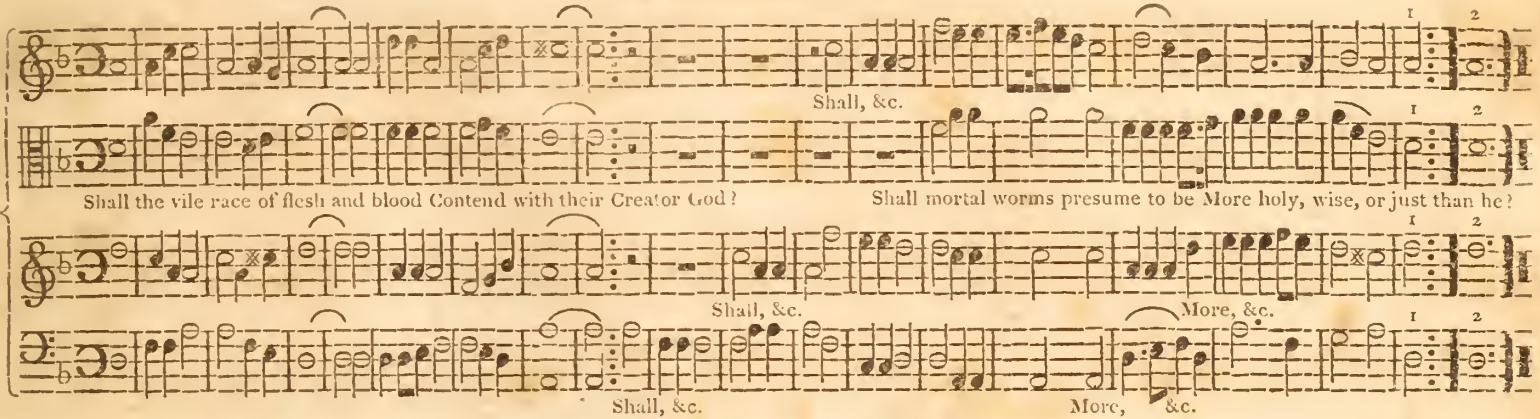
RUSSIA. L. M.



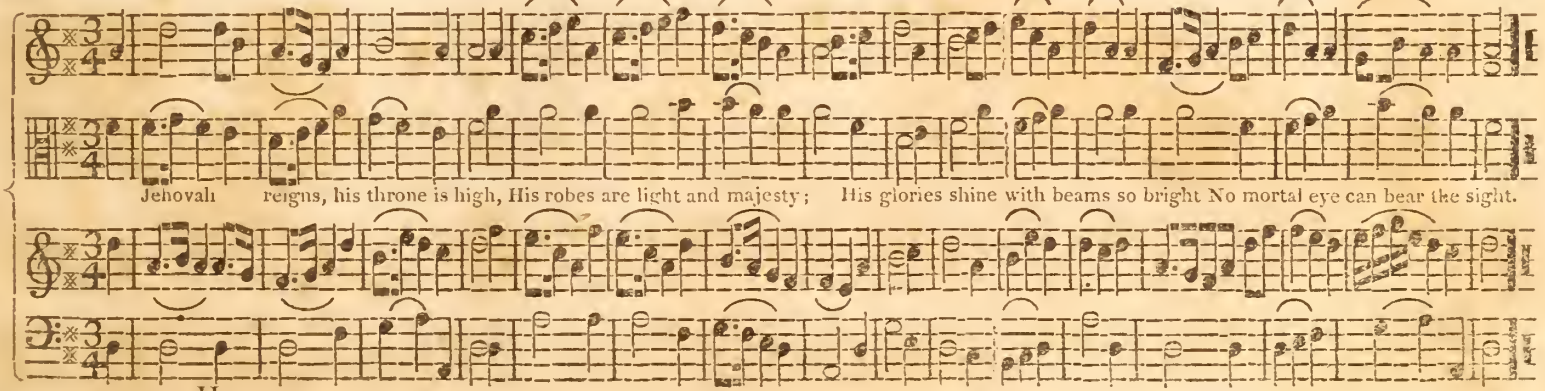
DEVOTION. L. M.



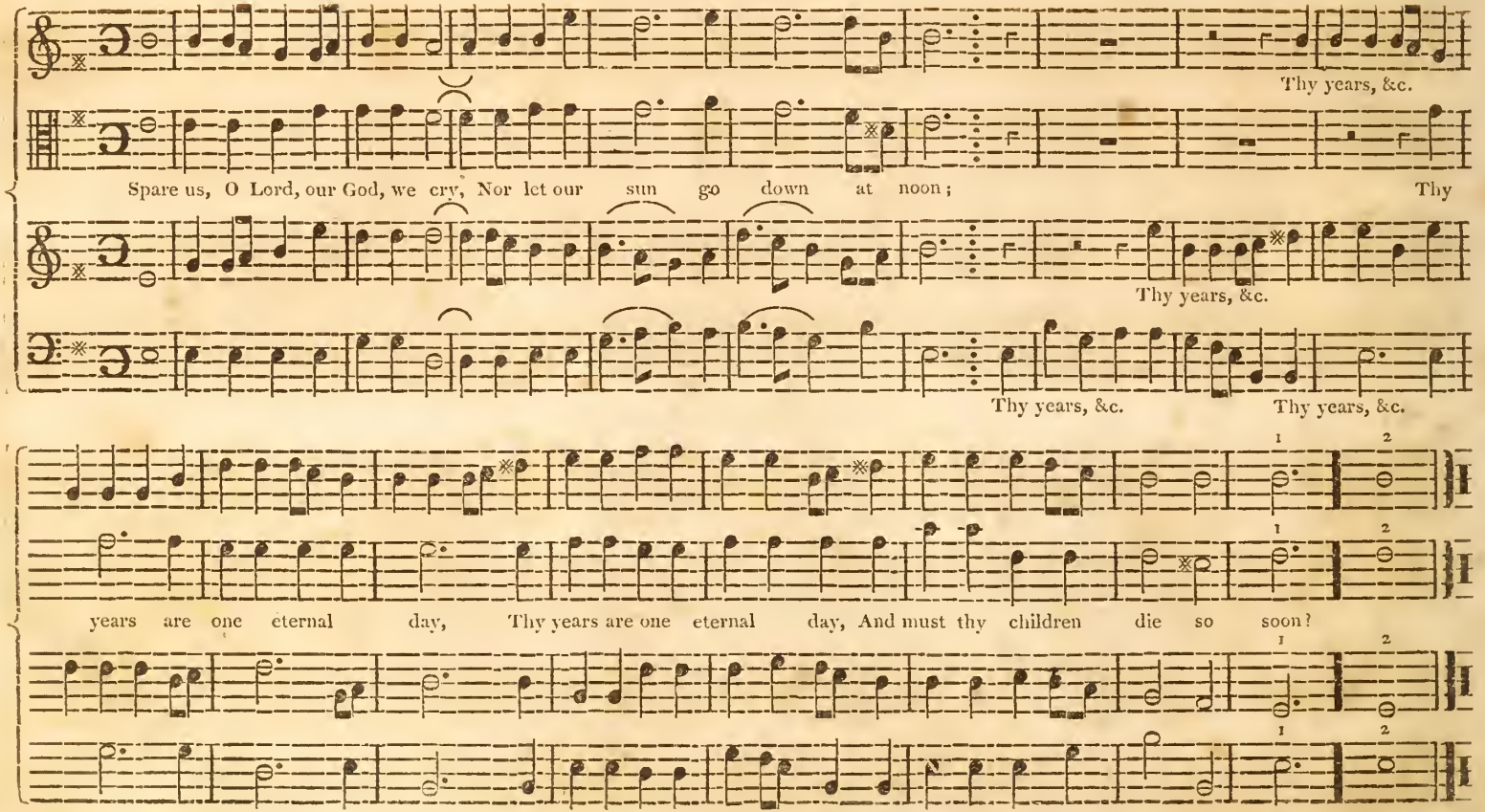
NAPLES. L. M.

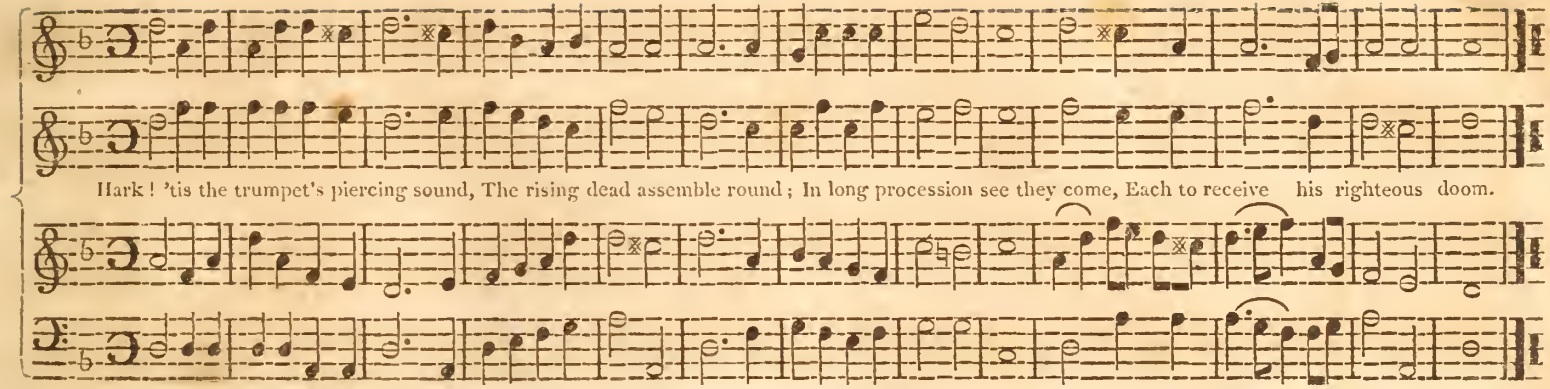


NEW SABBATH. L. M.

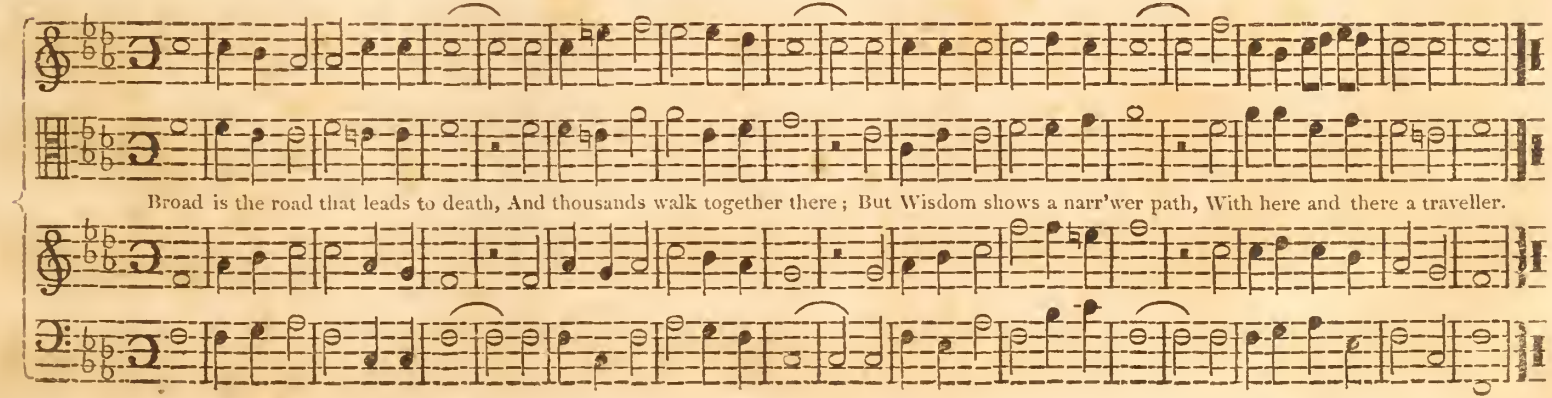


COMPLAINT. L. M.

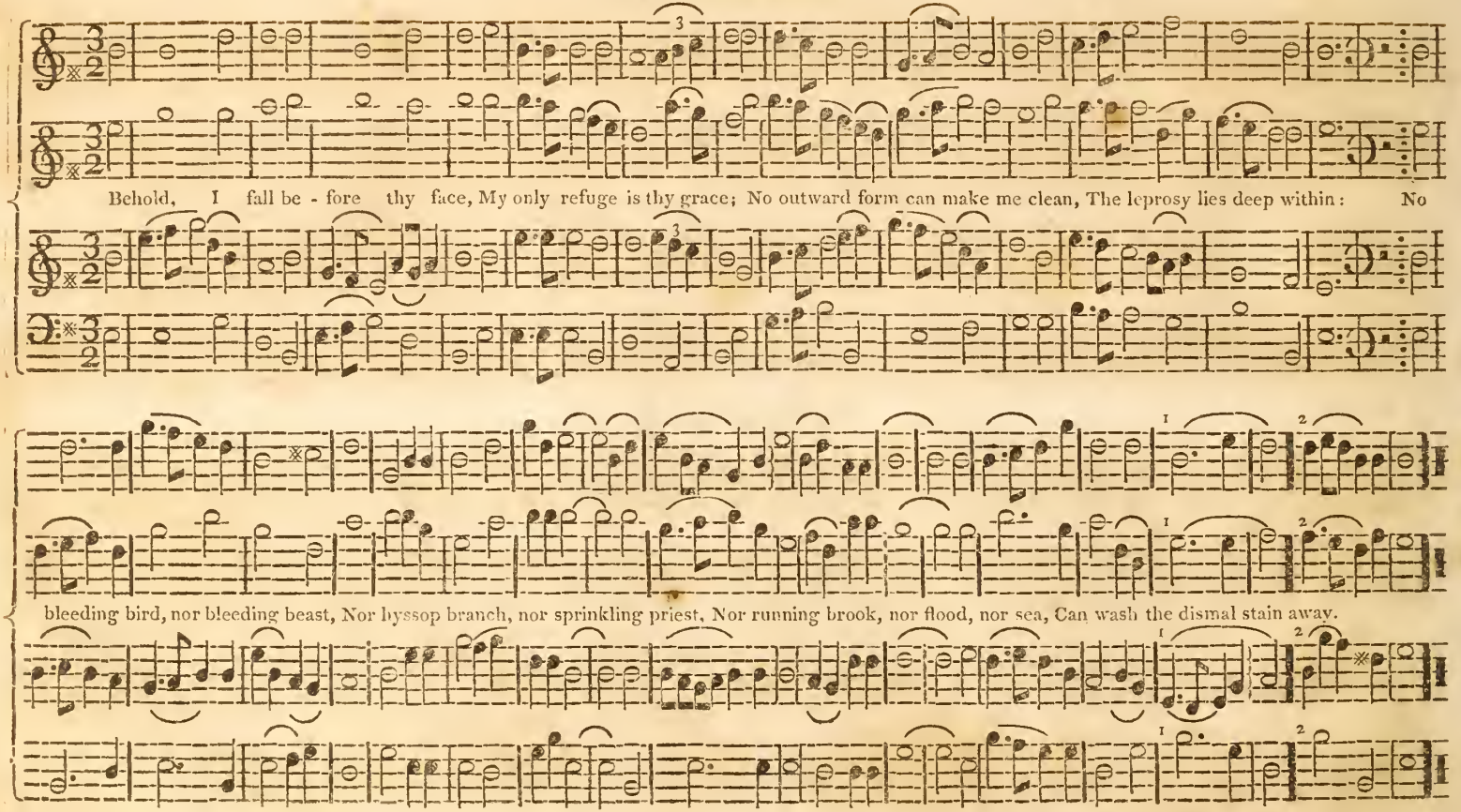



Hark! 'tis the trumpet's piercing sound, The rising dead assemble round; In long procession see they come, Each to receive his righteous doom.

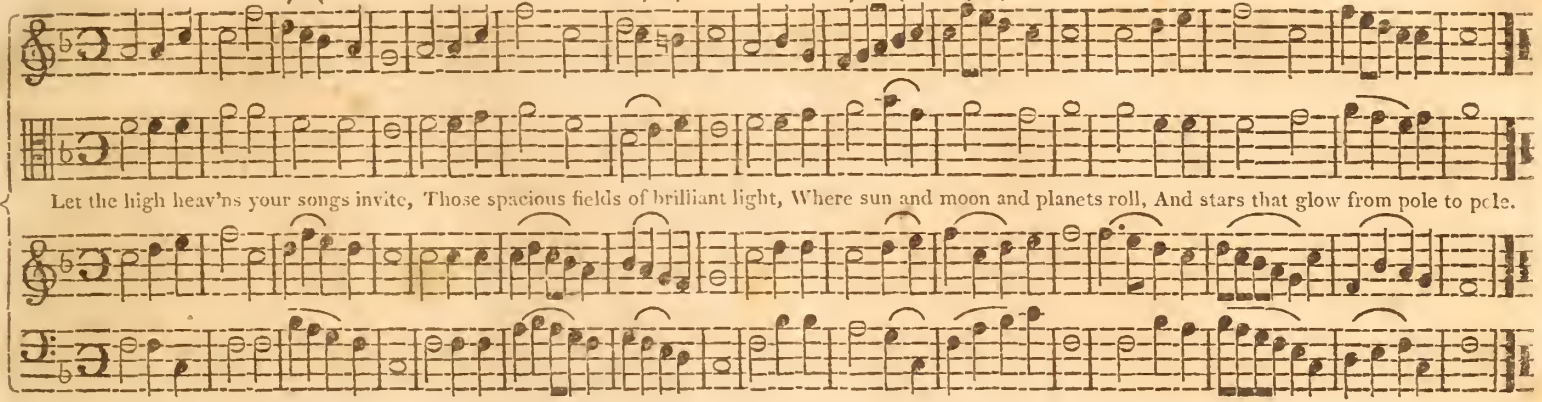
WINDHAM. L. M.


Broad is the road that leads to death, And thousands walk together there; But Wisdom shows a narr'wer path, With here and there a traveller.

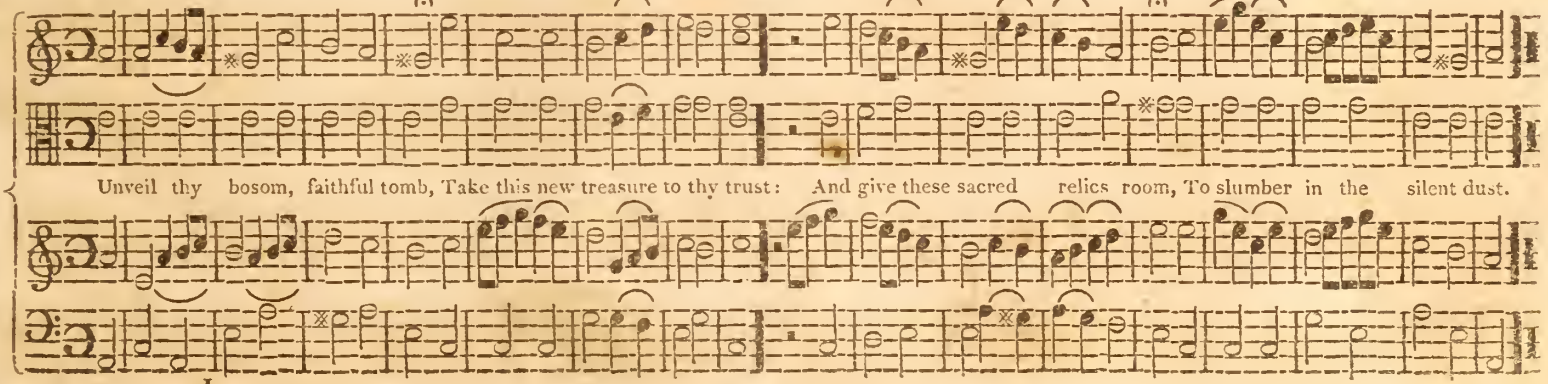
BALLOON. L. M.

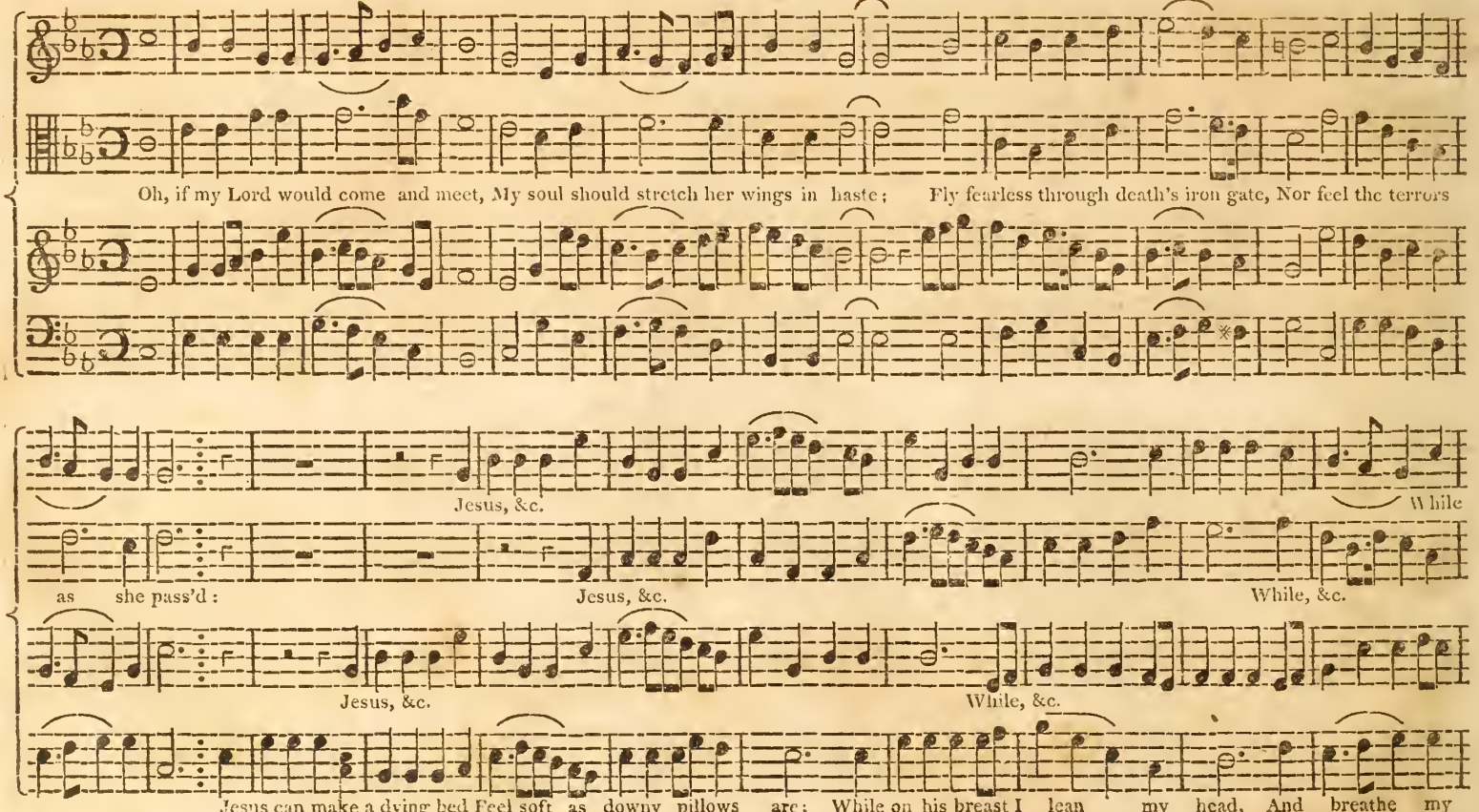

Behold, I fall be - fore thy face, My only refuge is thy grace; No outward form can make me clean, The leprosy lies deep within: No
bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor running brook, nor flood, nor sea, Can wash the dismal stain away.

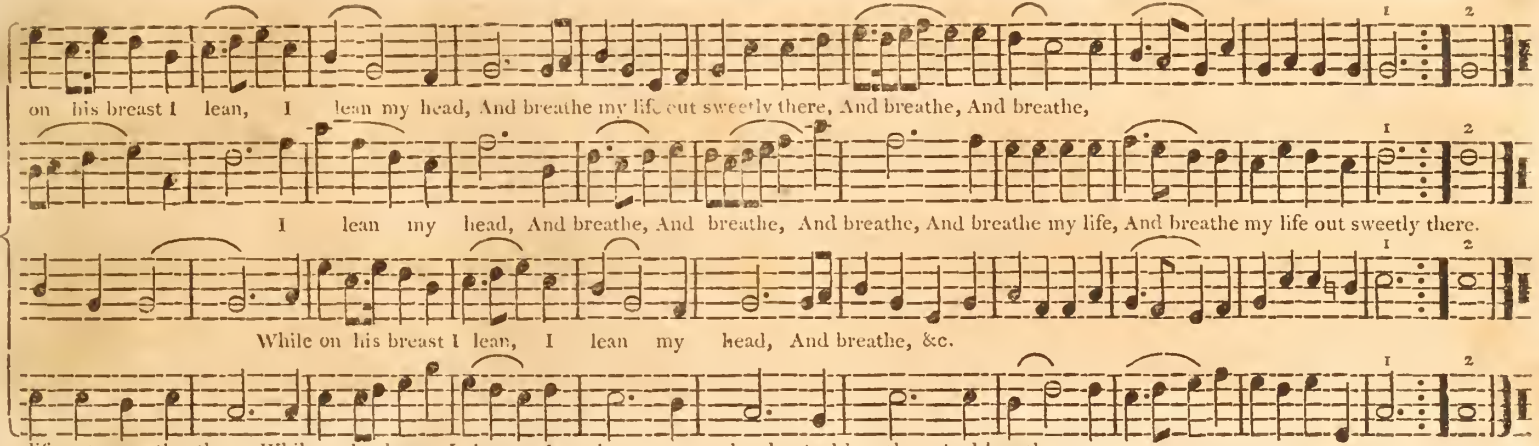
CHESTER. L. M.



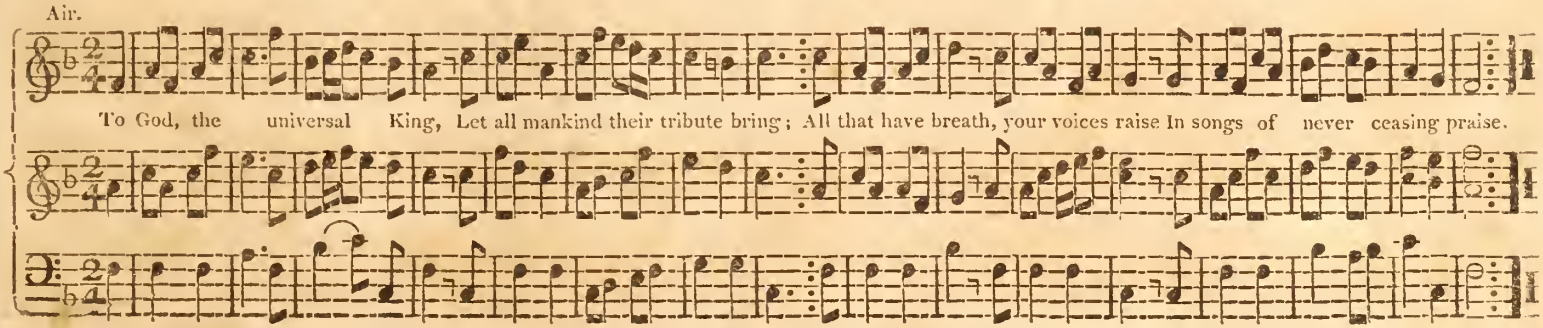
SEPULCHRE. L. M.



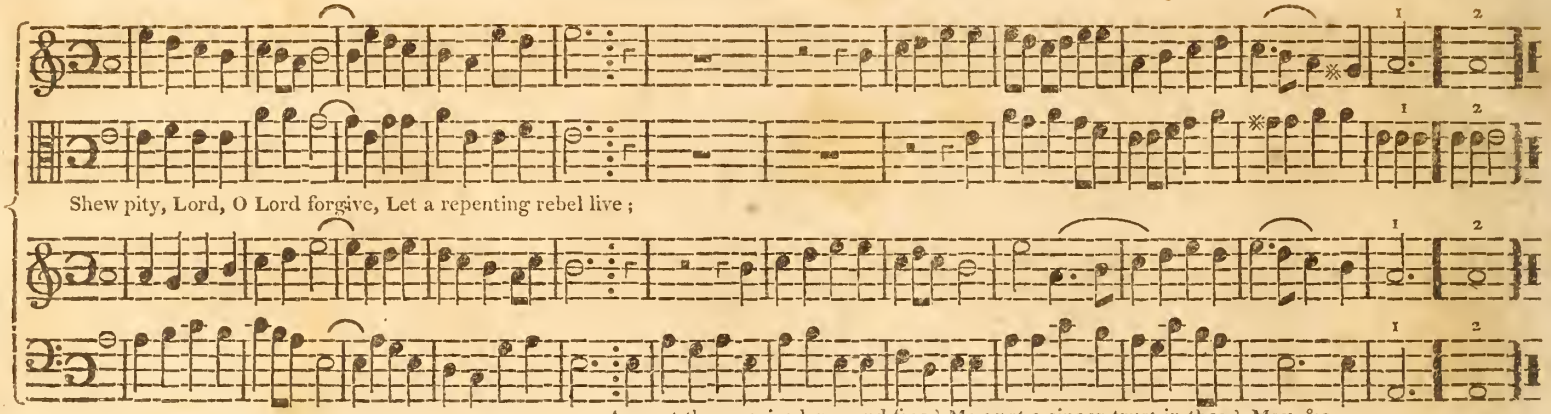

Oh, if my Lord would come and meet, My soul should stretch her wings in haste; Fly fearless through death's iron gate, Nor feel the terrors
Jesus, &c.
While
as she pass'd:
Jesus, &c.
While, &c.
Jesus, &c.
While, &c.
Jesus can make a dying bed Feel soft as downy pillows are; While on his breast I lean my head, And breathe my


on his breast I lean, I lean my head, And breathe my life out sweetly there, And breathe, And breathe,
I lean my head, And breathe, And breathe, And breathe, And breathe my life, And breathe my life out sweetly there.
While on his breast I lean, I lean my head, And breathe, &c.
life out sweetly there, While on his breast I lean, I lean my head, And breathe, And breathe,

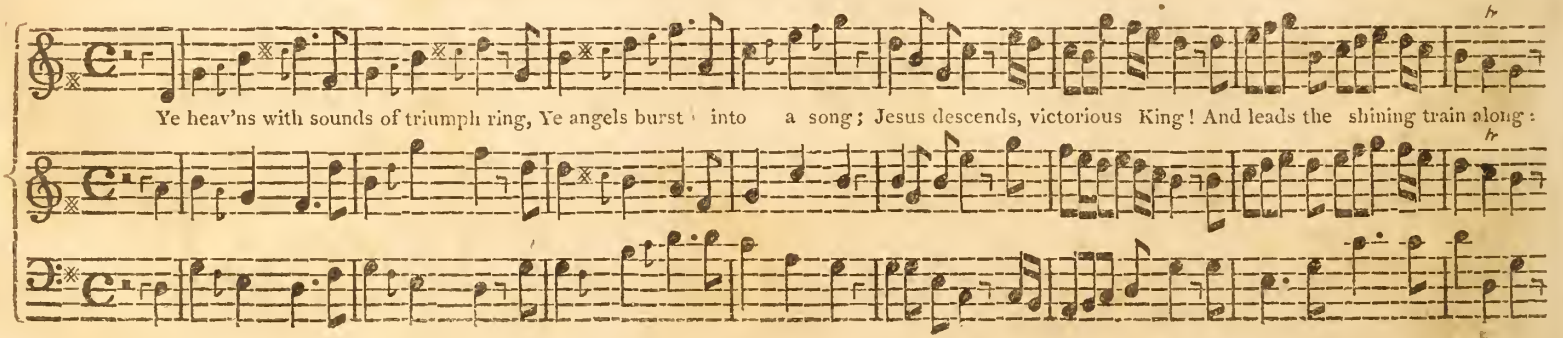
SHOELL. L. M.

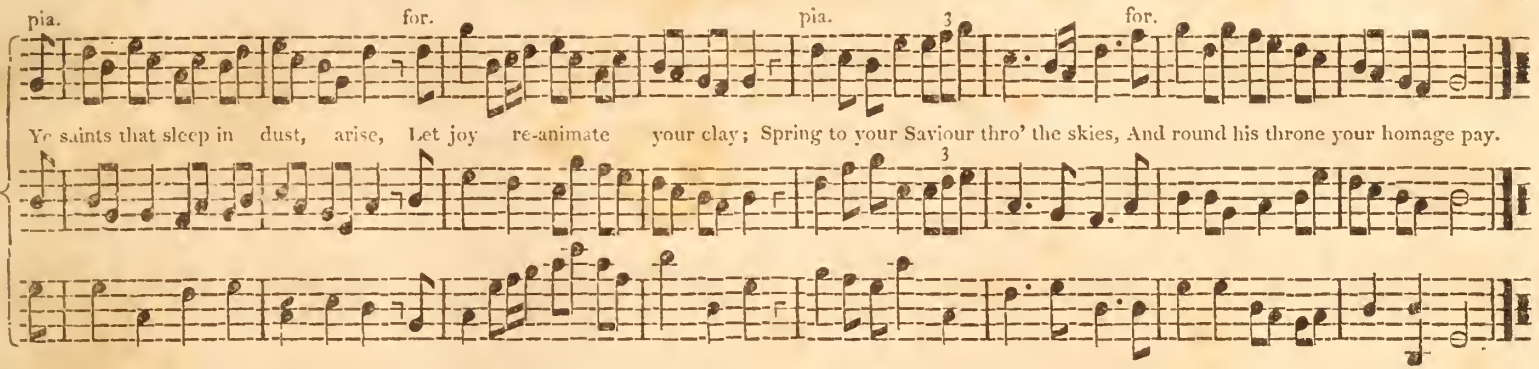

Air.
To God, the universal King, Let all mankind their tribute bring; All that have breath, your voices raise In songs of never ceasing praise.

WILLIAMSTOWN. L. M.

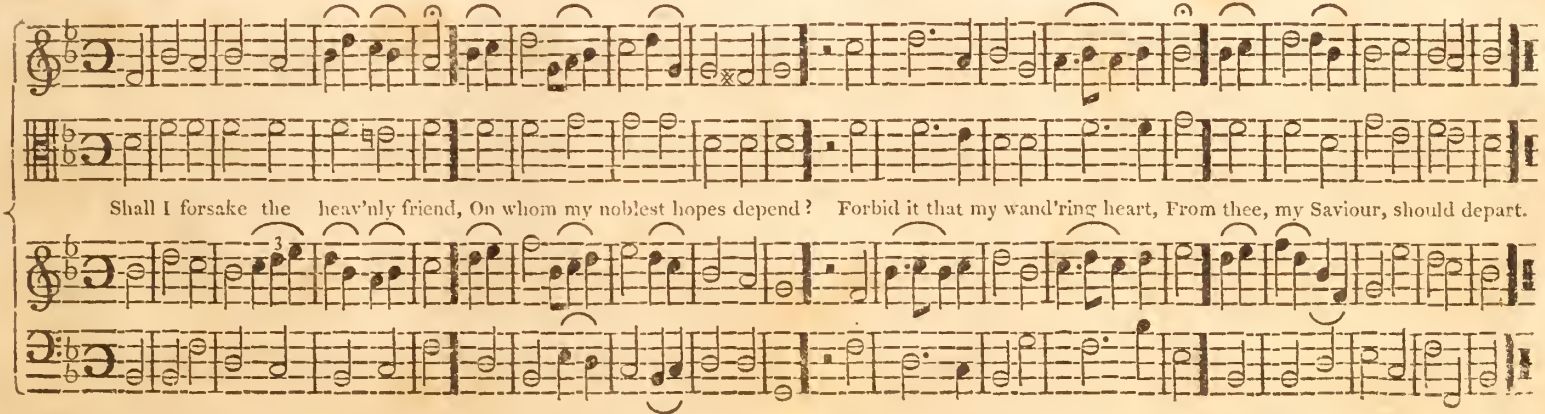


EDINBURGH. L. M.

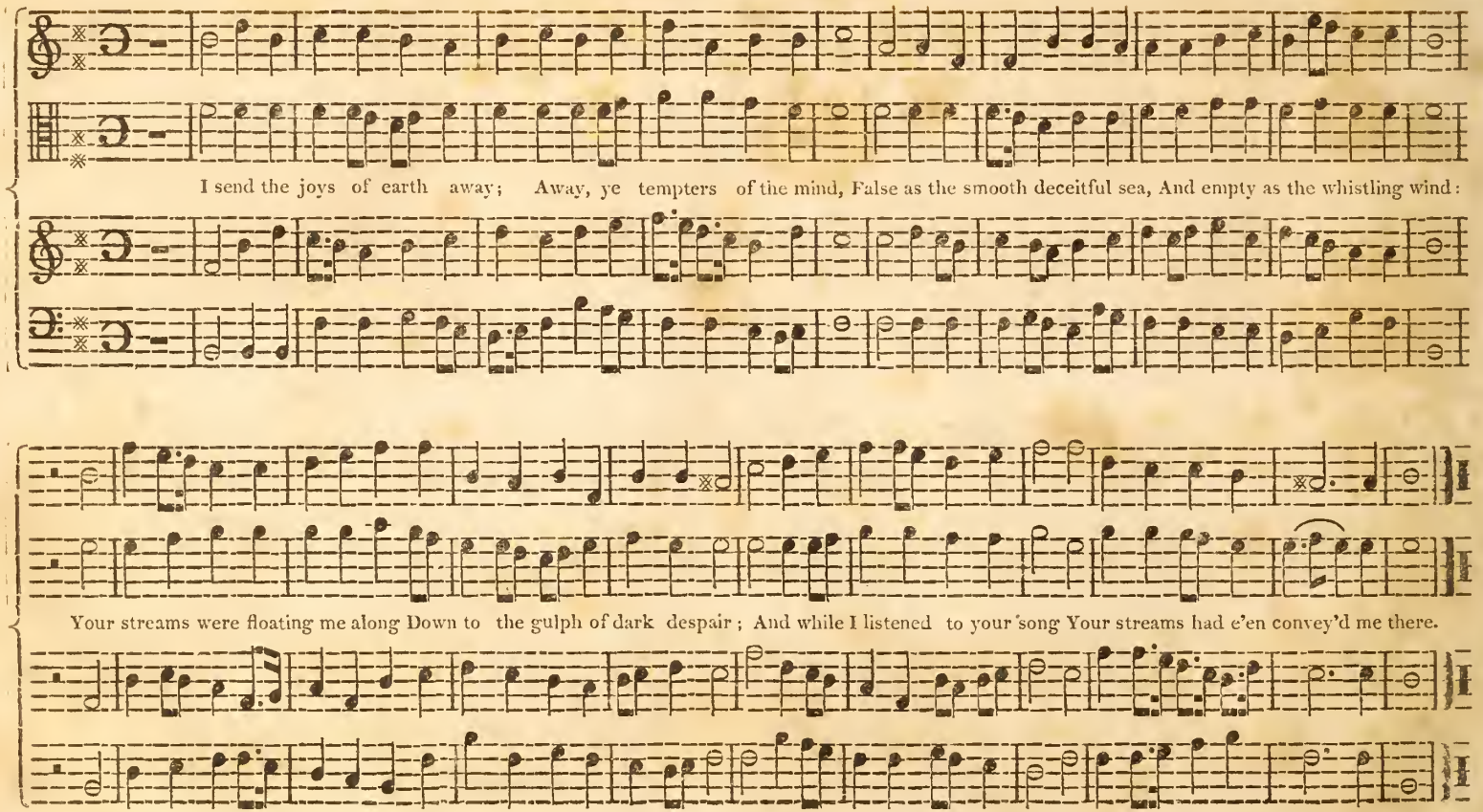


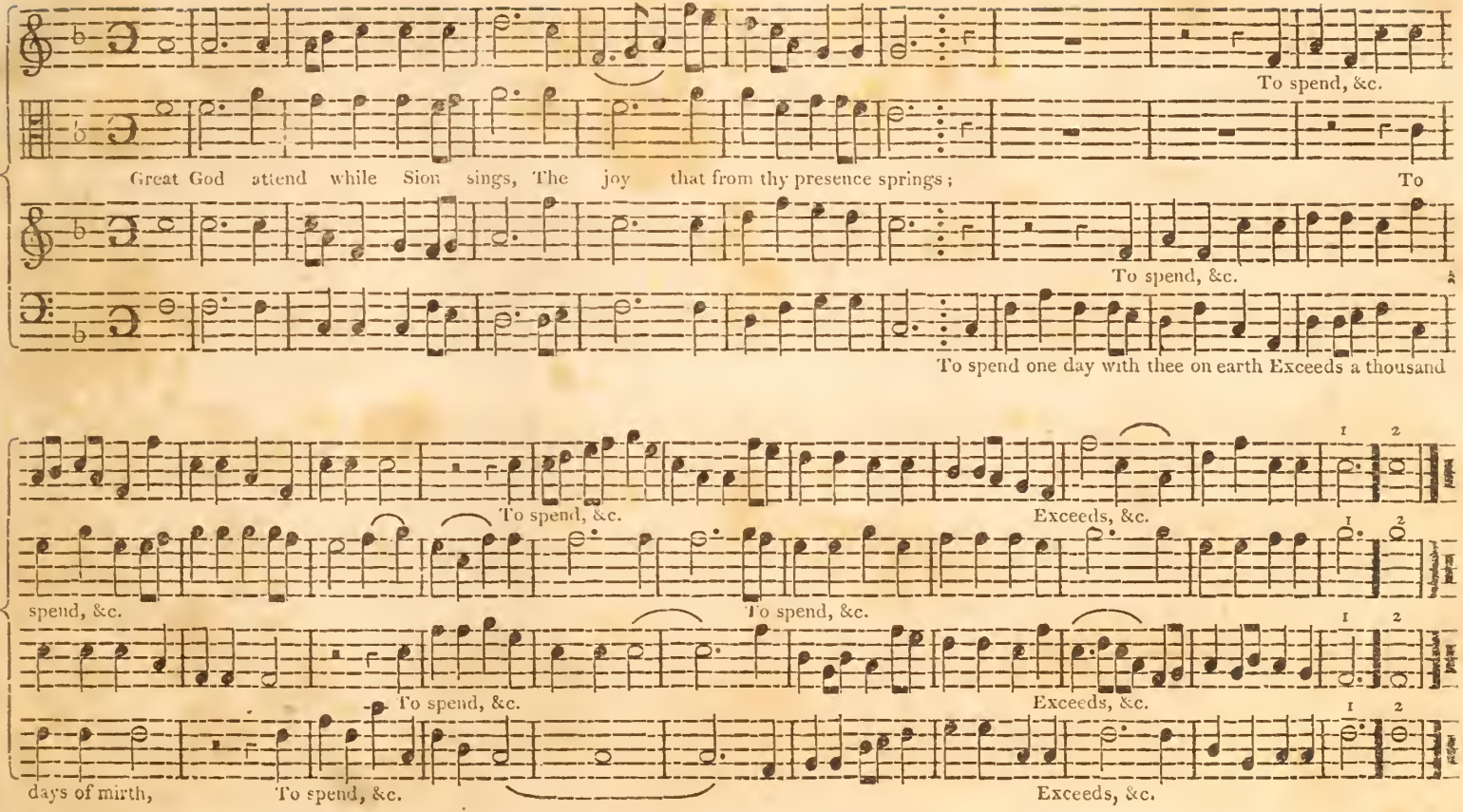

pia.
for.
pia.
for.
Ye saints that sleep in dust, arise, Let joy re-animate your clay; Spring to your Saviour thro' the skies, And round his throne your homage pay.

FOUNTAIN. L. M.

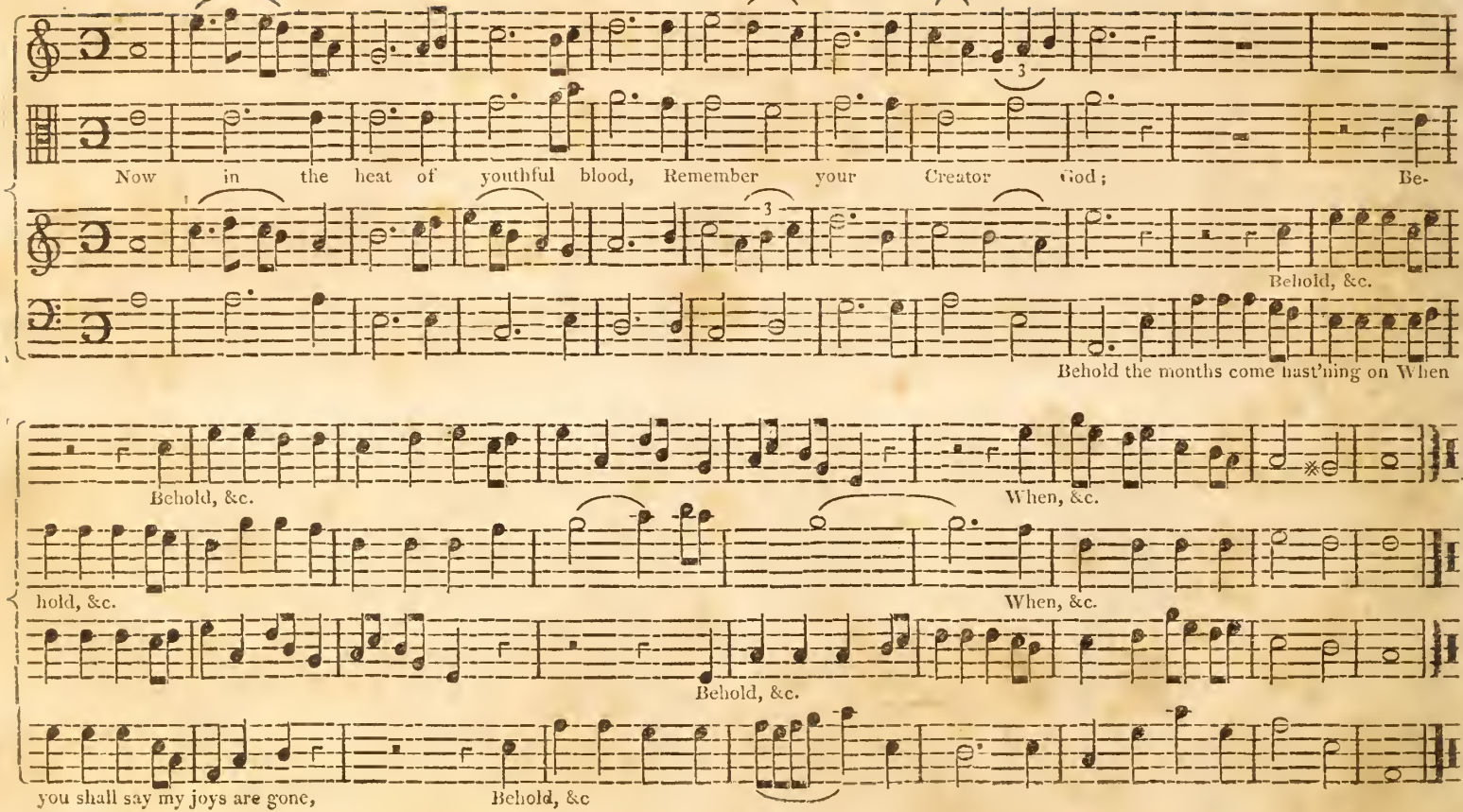

Shall I forsake the heav'nly friend, On whom my noblest hopes depend? Forbid it that my wand'ring heart, From thee, my Saviour, should depart.

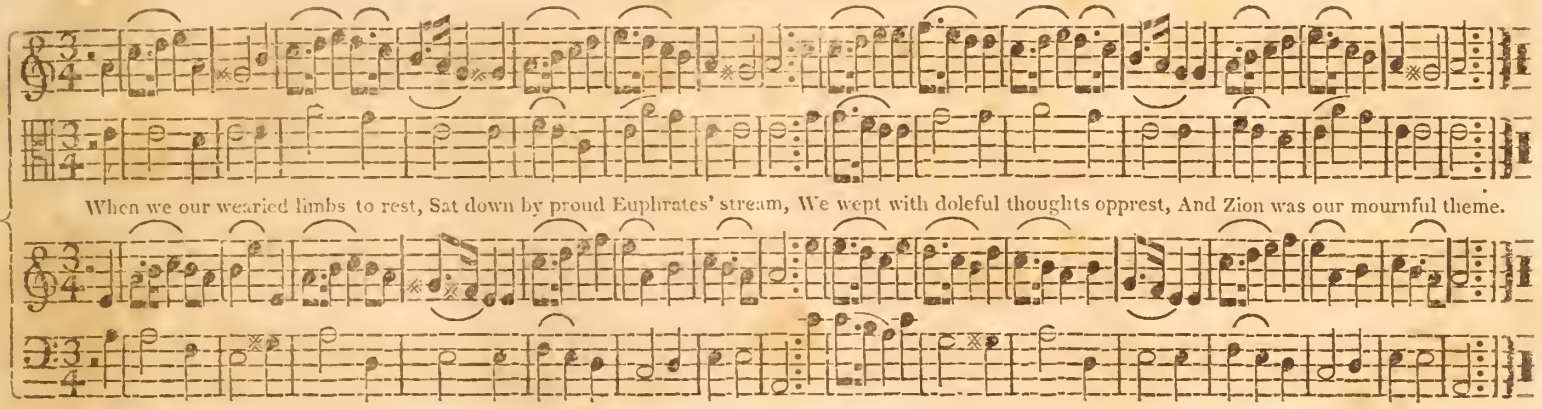
NEWPORT. L. M.


I send the joys of earth away; Away, ye tempters of the mind, False as the smooth deceitful sea, And empty as the whistling wind:
Your streams were floating me along Down to the gulph of dark despair; And while I listened to your song Your streams had e'en convey'd me there.


To spend, &c.
Great God attend while Sion sings, The joy that from thy presence springs; To
To spend, &c.
To spend one day with thee on earth Exceeds a thousand
To spend, &c.
Exceeds, &c.
spend, &c.
To spend, &c.
To spend, &c.
Exceeds, &c.
days of mirth, To spend, &c.
Exceeds, &c.

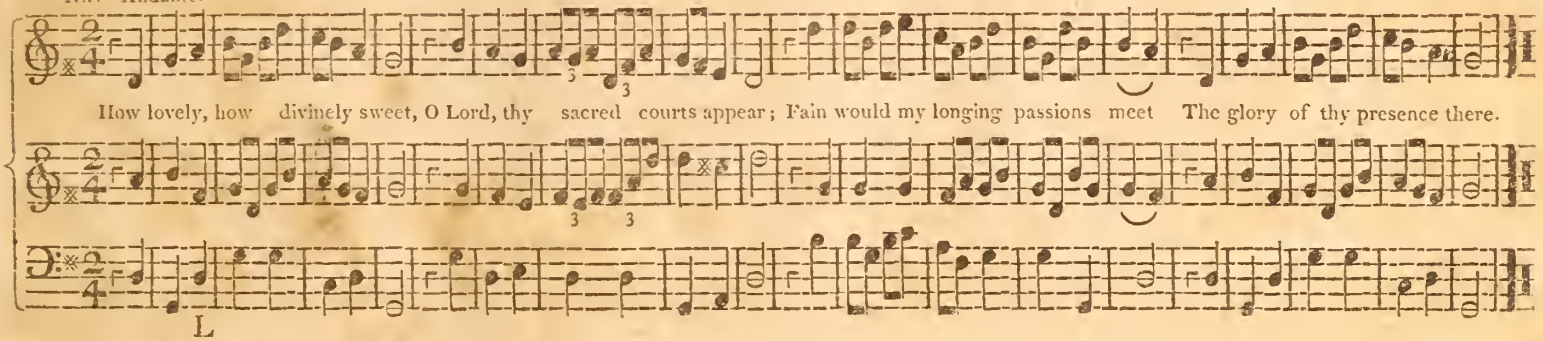
EXHORTATION. L. M.





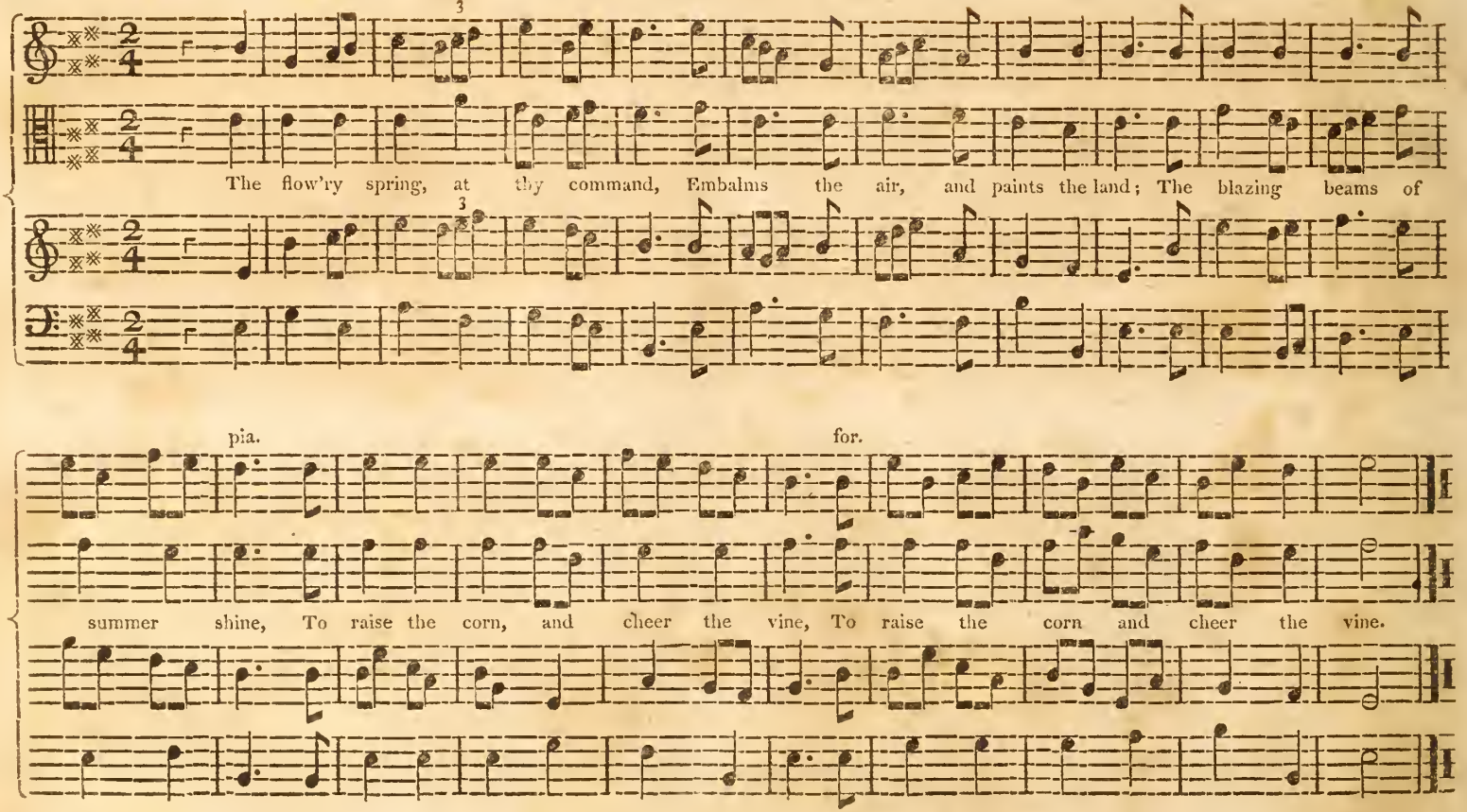
PORTUGAL. L. M.

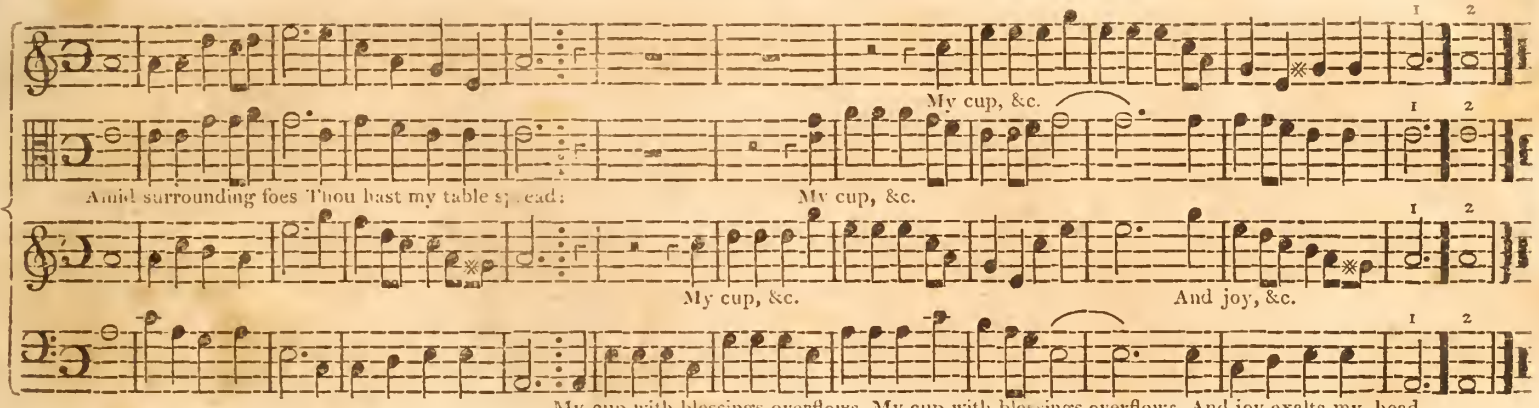
Air. Andante.



L

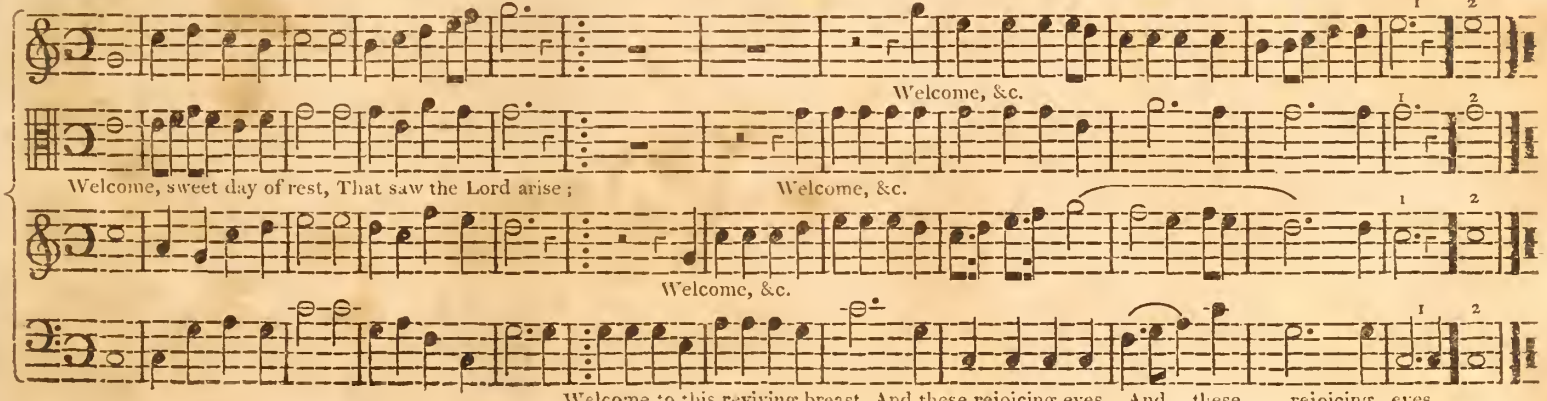
SPRING. L. M.


The flow'ry spring, at thy command, Embalms the air, and paints the land; The blazing beams of
pia.
for.
summer shine, To raise the corn, and cheer the vine, To raise the corn and cheer the vine.

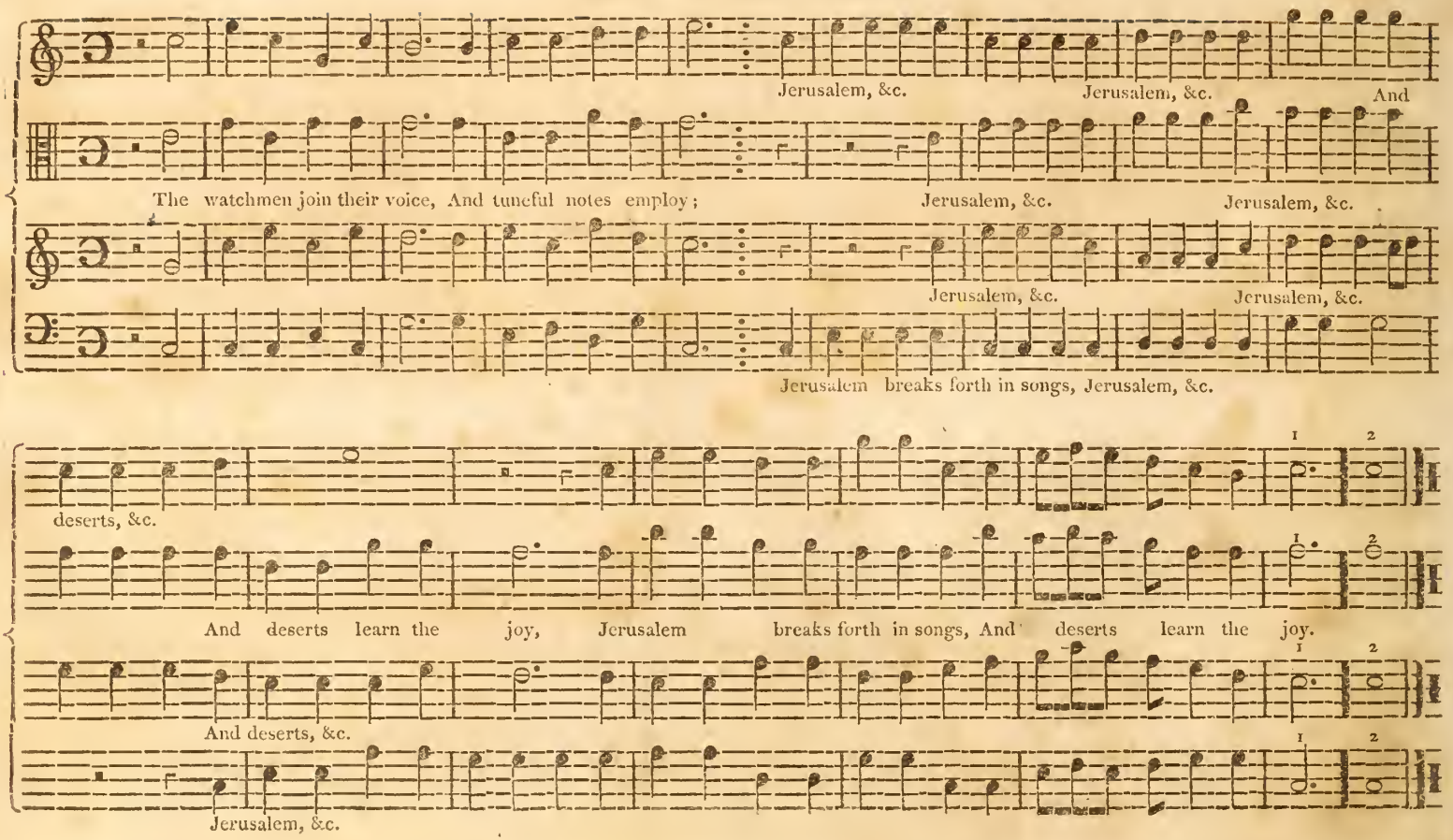


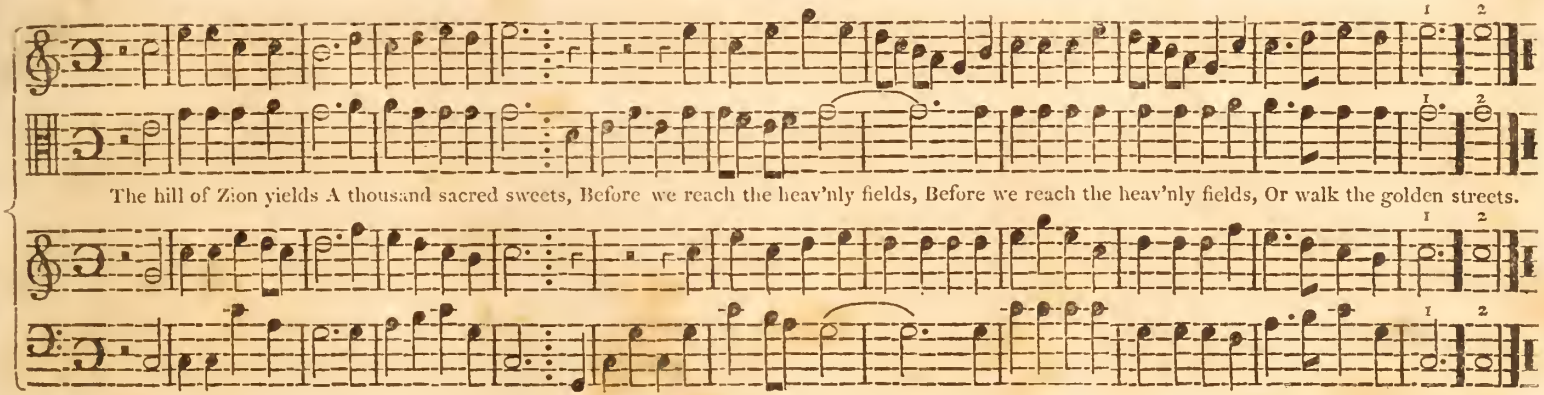
Pitch on B.

LISBON. S. M.

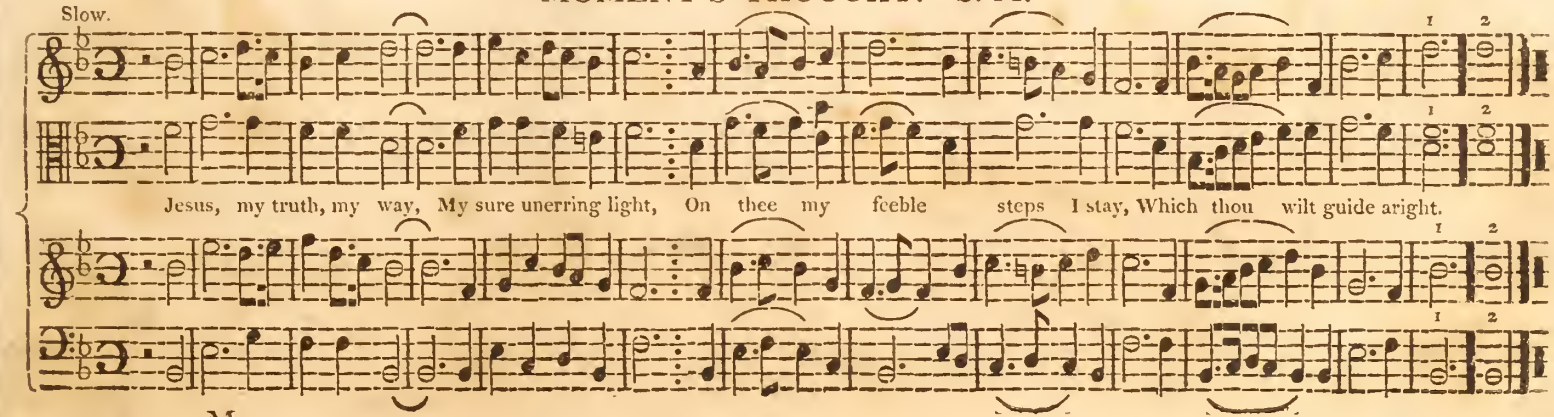


PRECEPT. L. M.

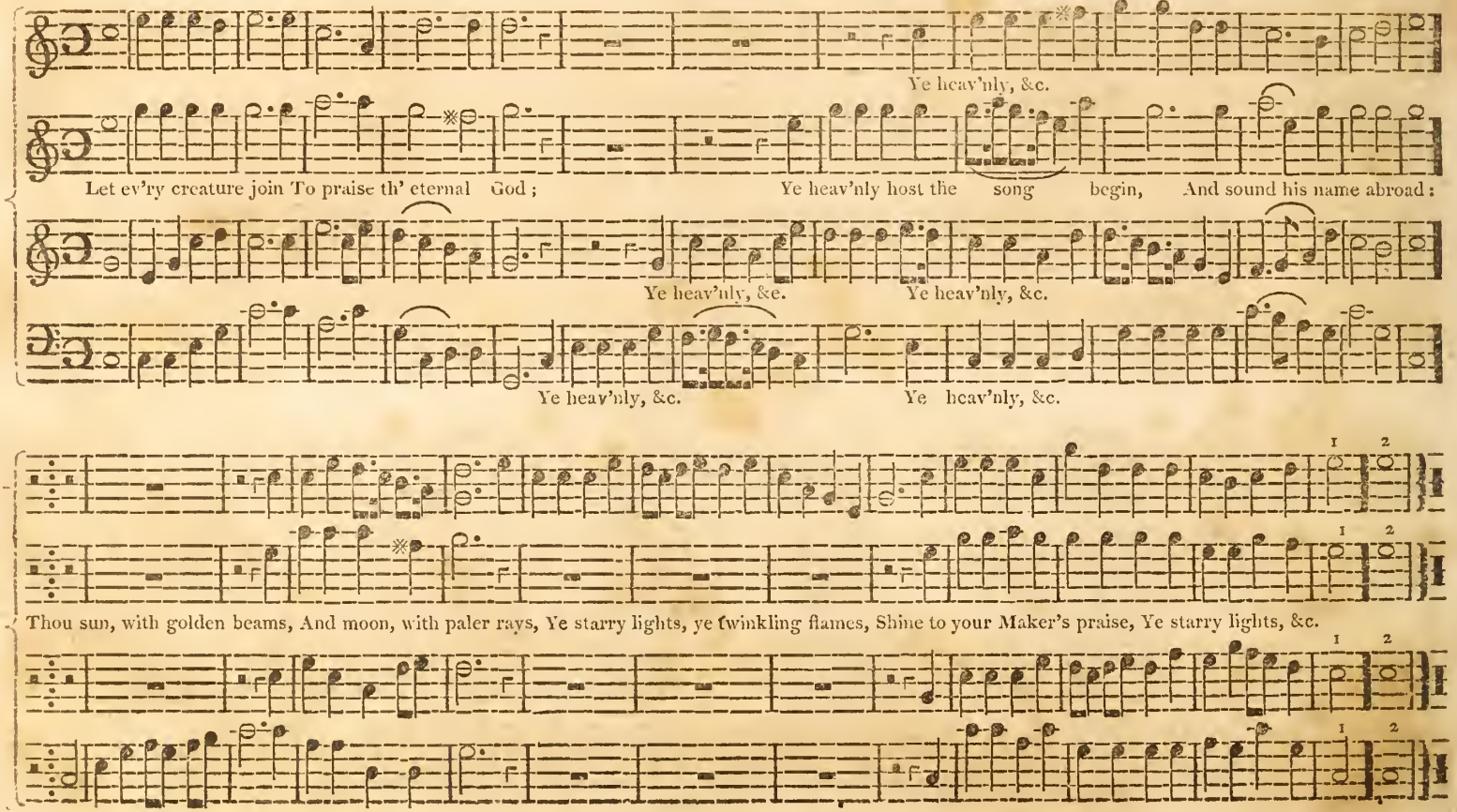

Jerusalem, &c.
Jerusalem, &c.
And
The watchmen join their voice, And tuneful notes employ;
Jerusalem, &c.
Jerusalem, &c.
Jerusalem, &c.
Jerusalem, &c.
Jerusalem breaks forth in songs, Jerusalem, &c.
deserts, &c.
1
2
And deserts learn the joy, Jerusalem breaks forth in songs, And deserts learn the joy.
And deserts, &c.
Jerusalem, &c.

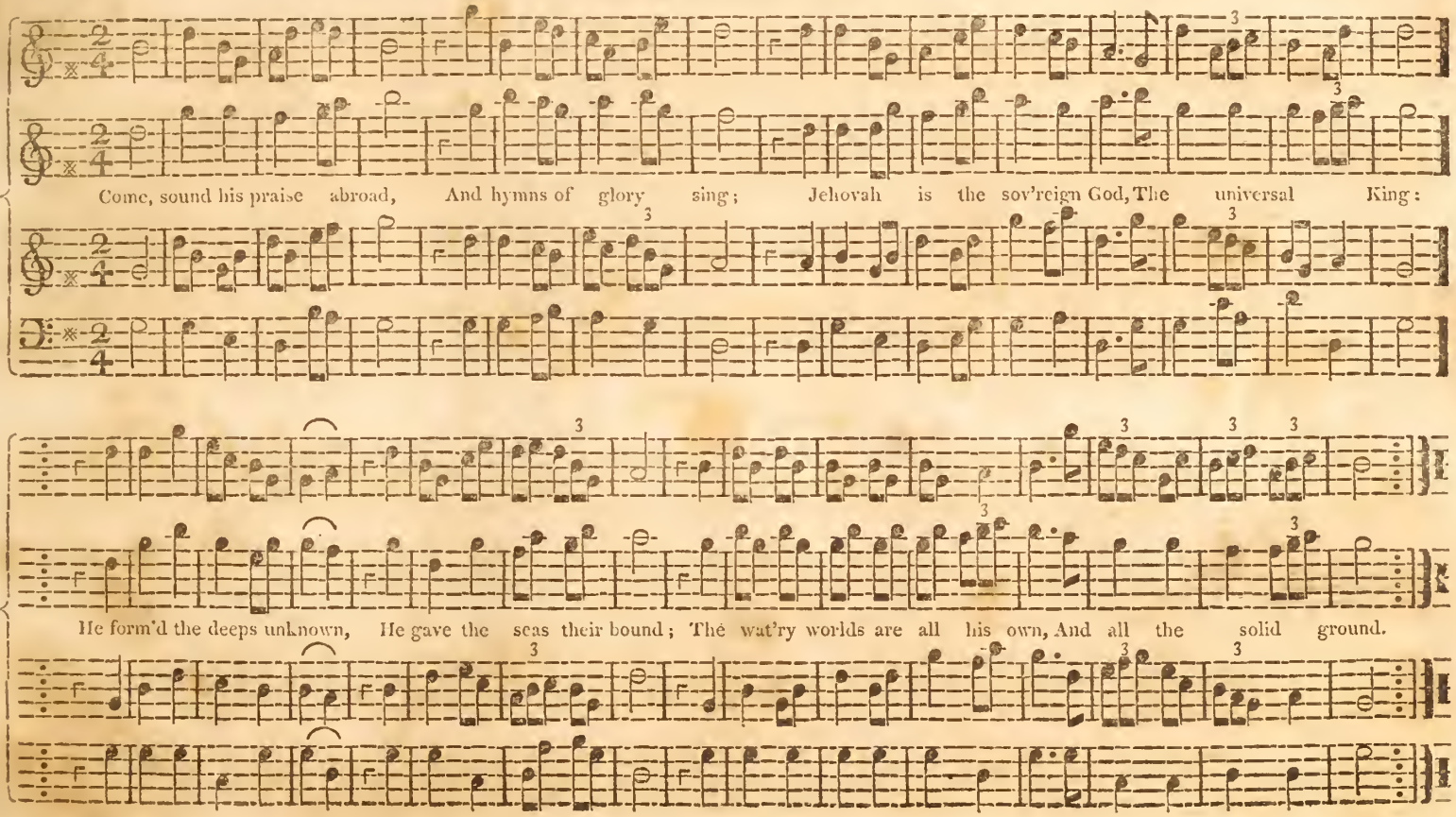


MOMENT'S THOUGHT. S. M.

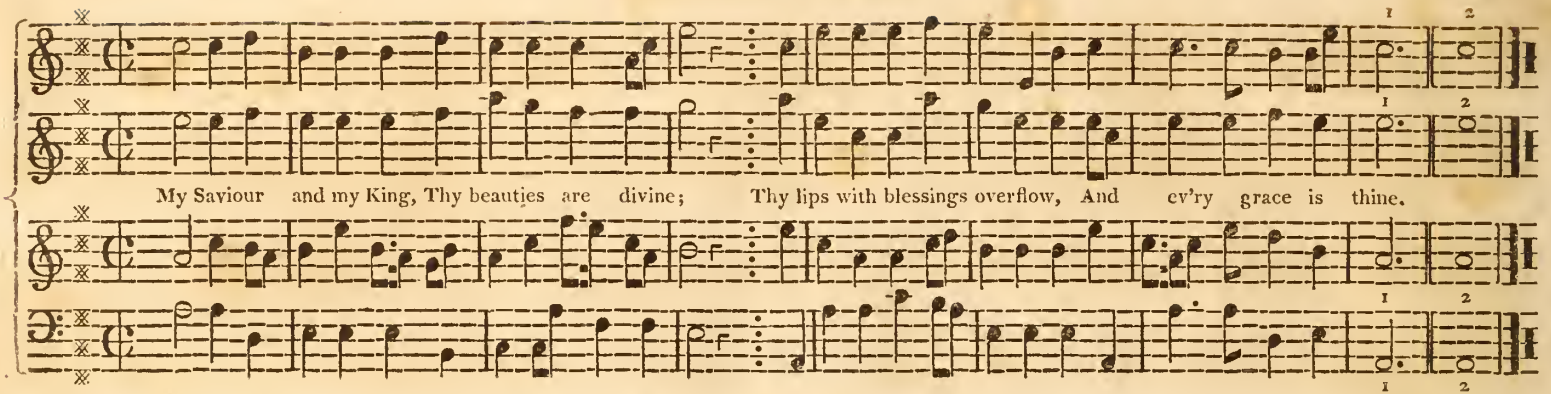


NEWBERG. S. M.

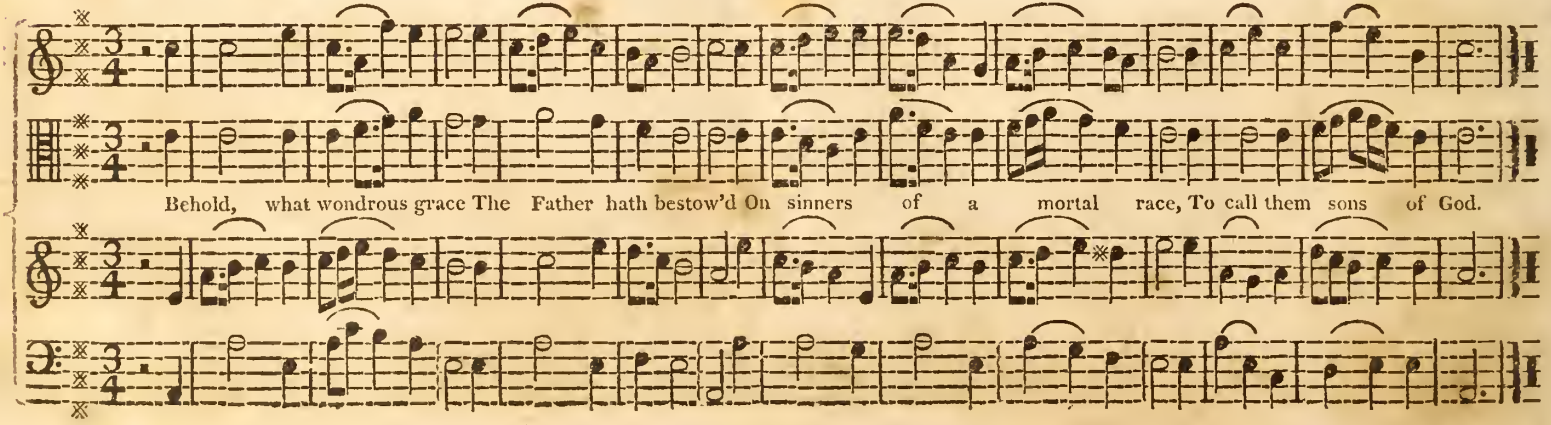

Ye heav'nly, &c.
Let ev'ry creature join To praise th' eternal God;
Ye heav'nly host the song begin, And sound his name abroad:
Ye heav'nly, &c.
Ye heav'nly, &c.
Ye heav'nly, &c.
Ye heav'nly, &c.
1 2
Thou sun, with golden beams, And moon, with paler rays, Ye starry lights, ye twinkling flames, Shine to your Maker's praise, Ye starry lights, &c.

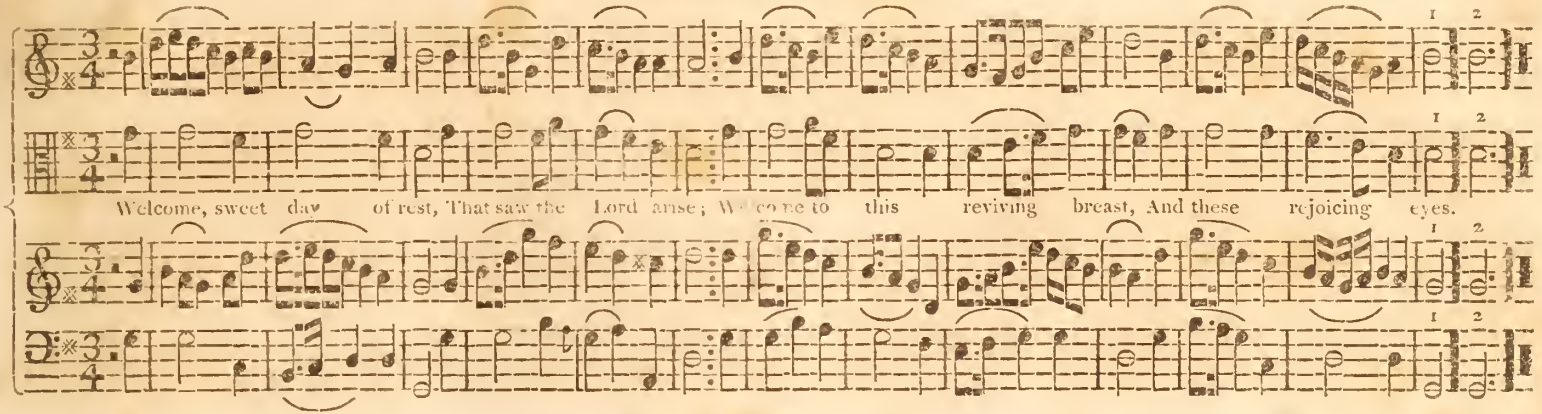

Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sov'reign God, The universal King:
He form'd the deeps unknown, He gave the seas their bound; The wat'ry worlds are all his own, And all the solid ground.

SHARON. S. M.

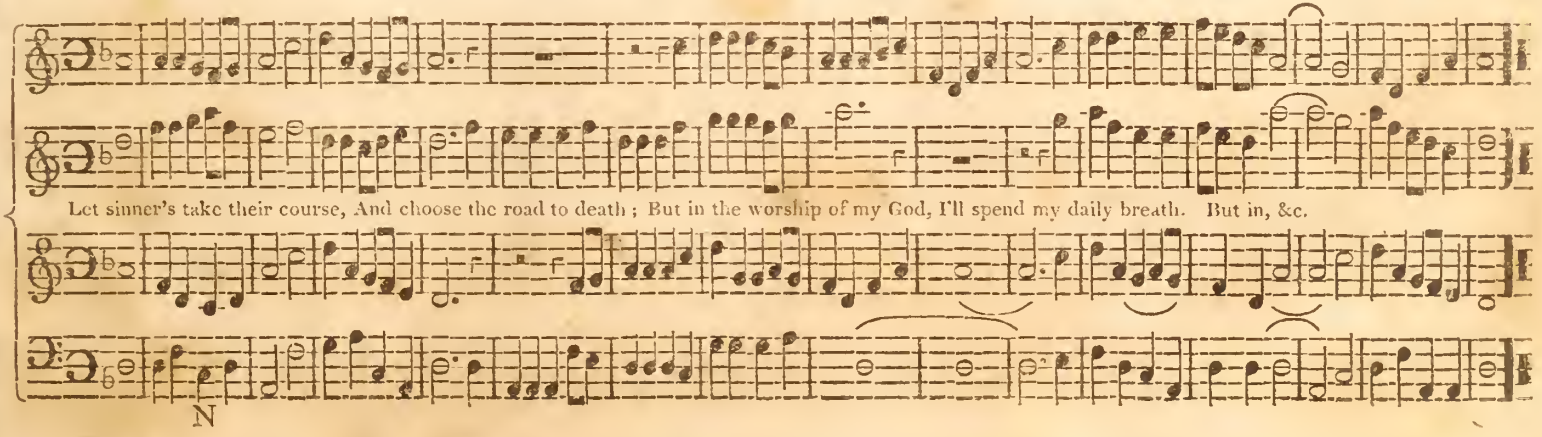


EAGLE STREET. S. M.

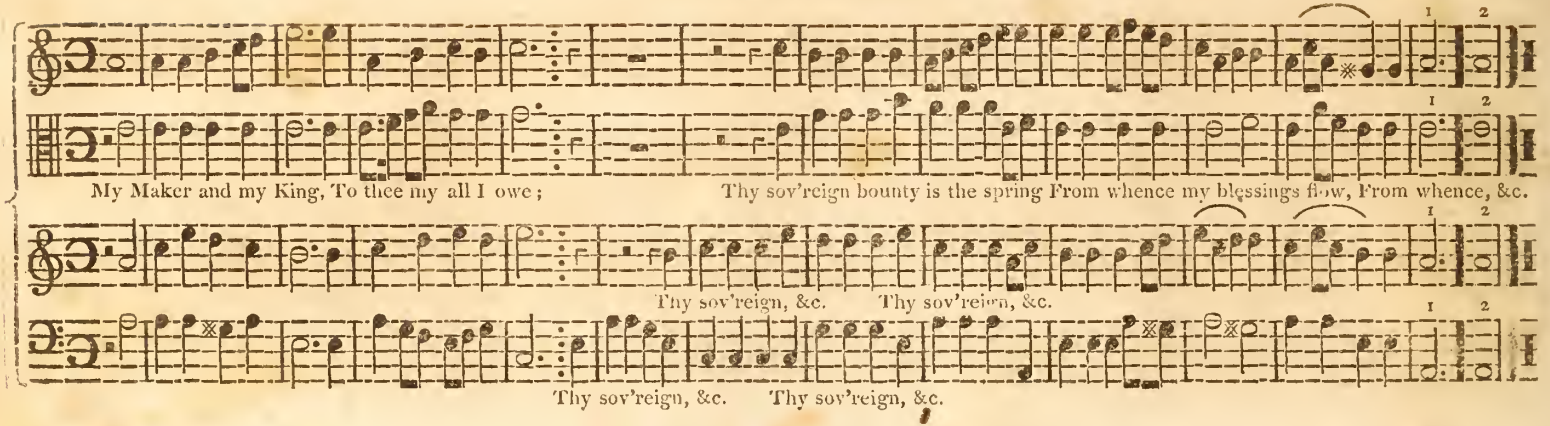



Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, And these rejoicing eyes.

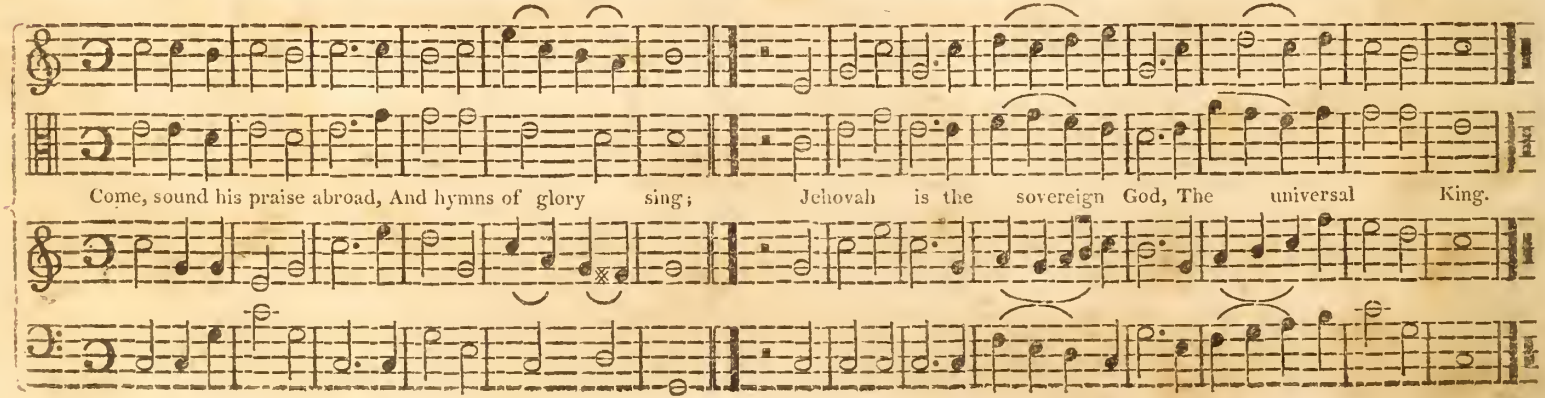
FLORIDA. S. M.

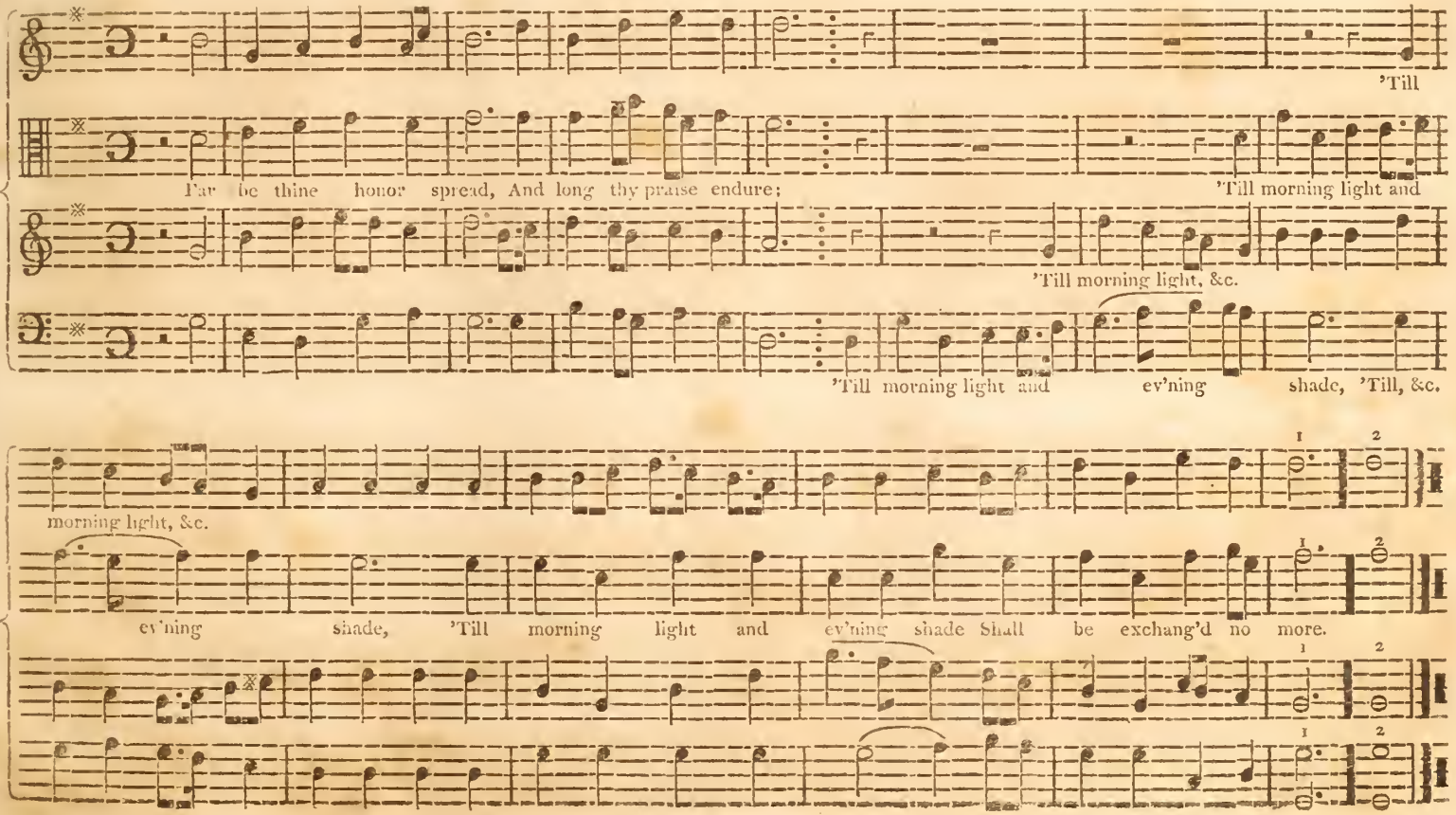

Let sinner's take their course, And choose the road to death; But in the worship of my God, I'll spend my daily breath. But in, &c.

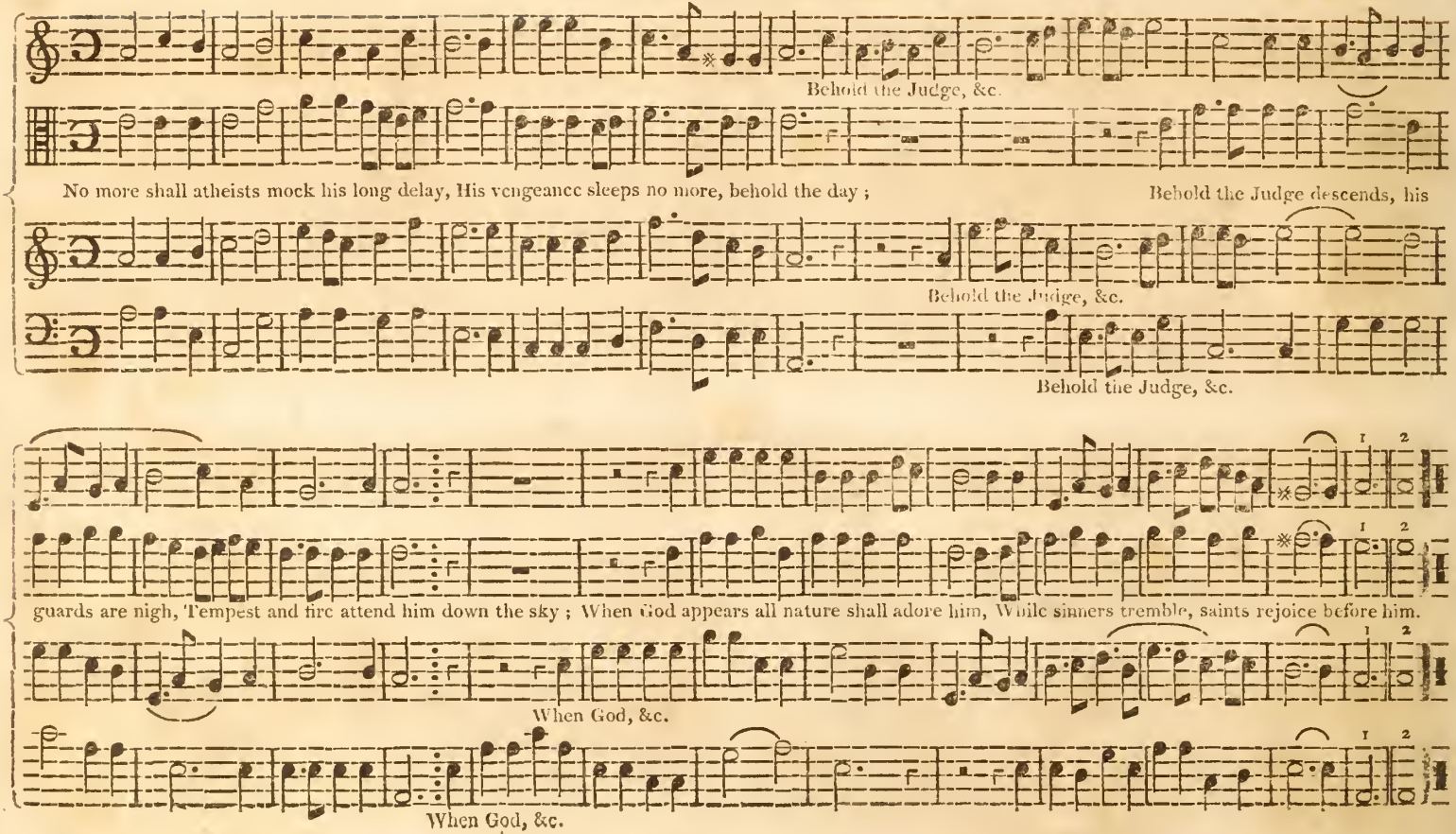
DAUPHIN. S. M.

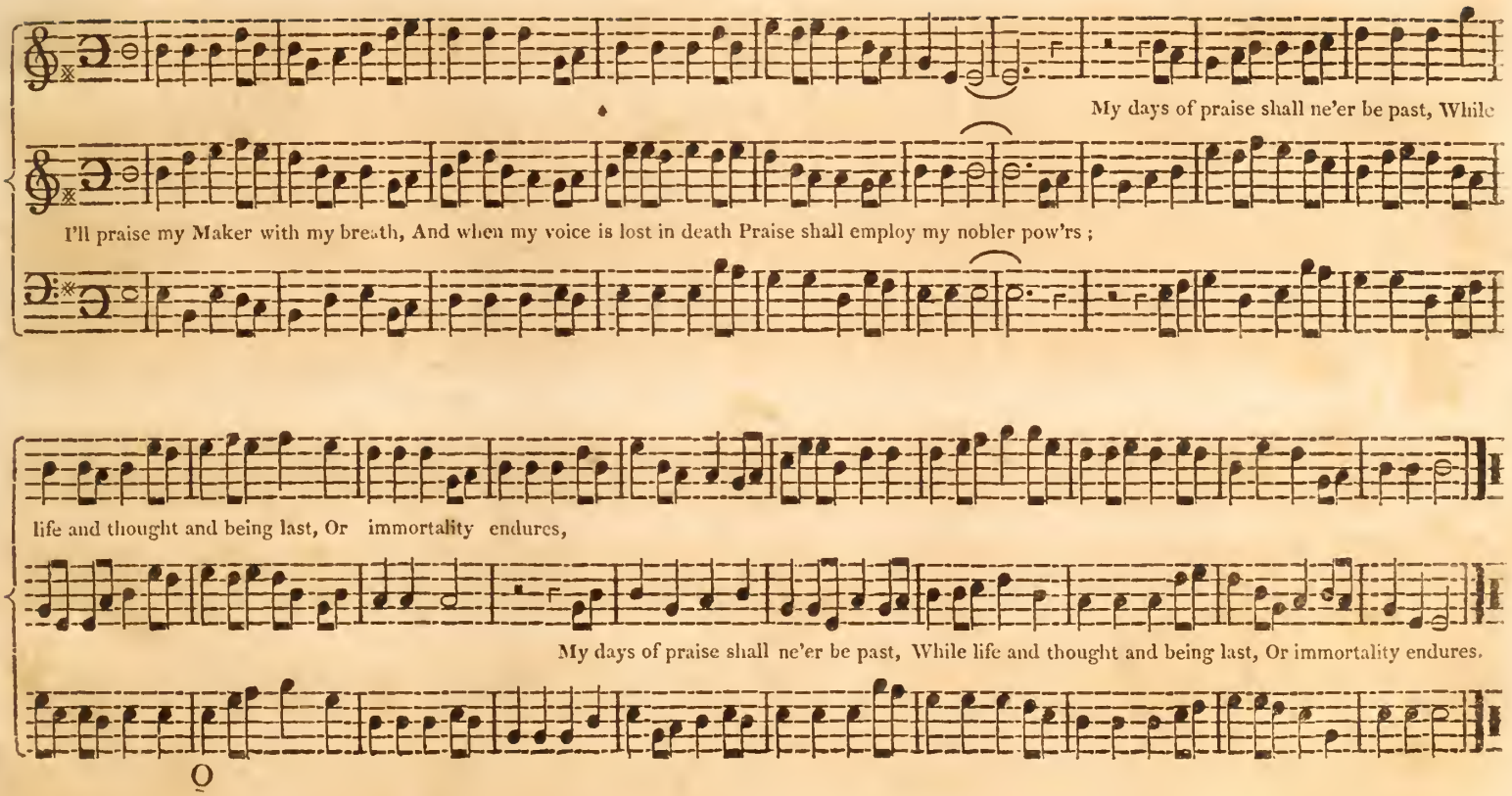


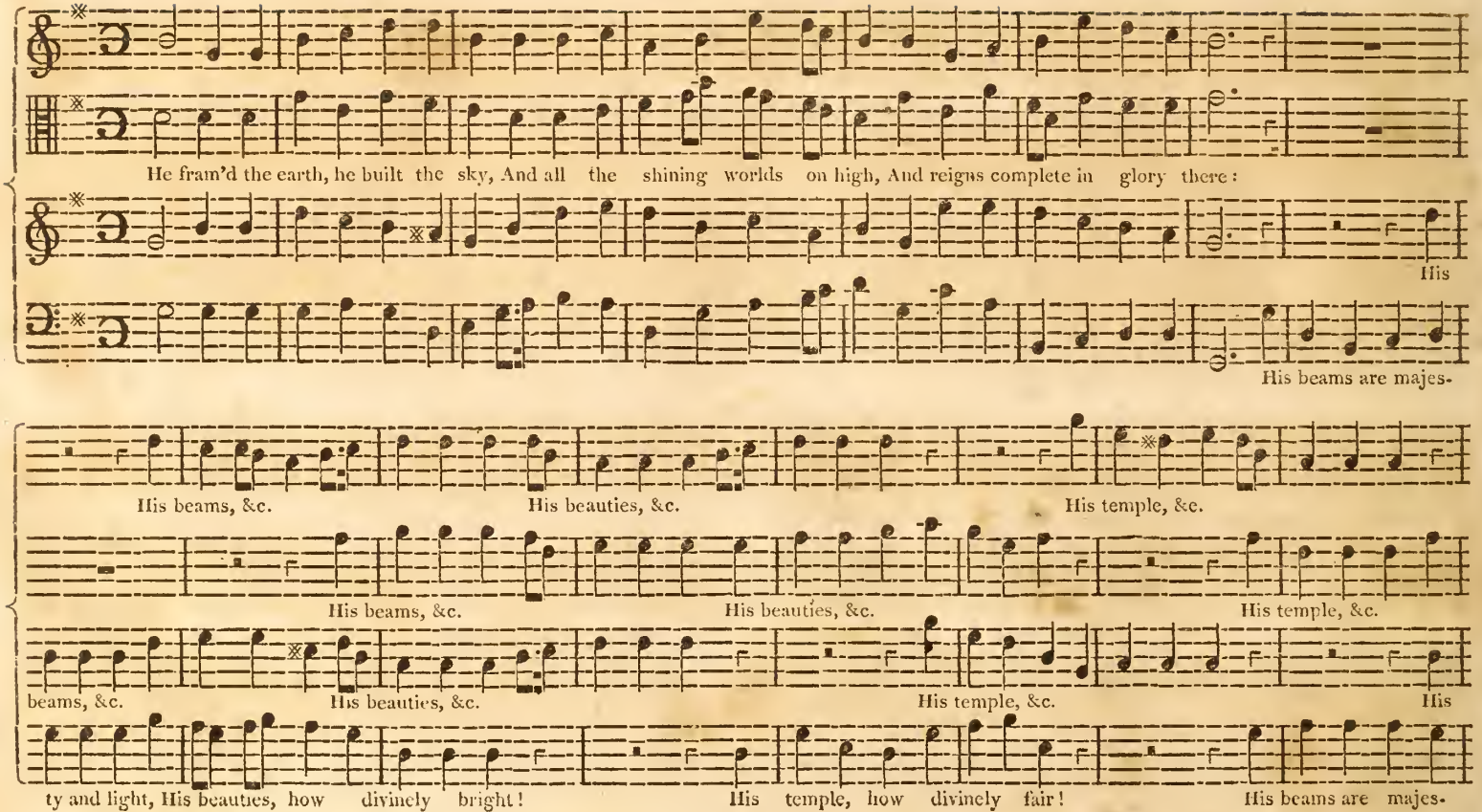
SILVER STREET. S. M.

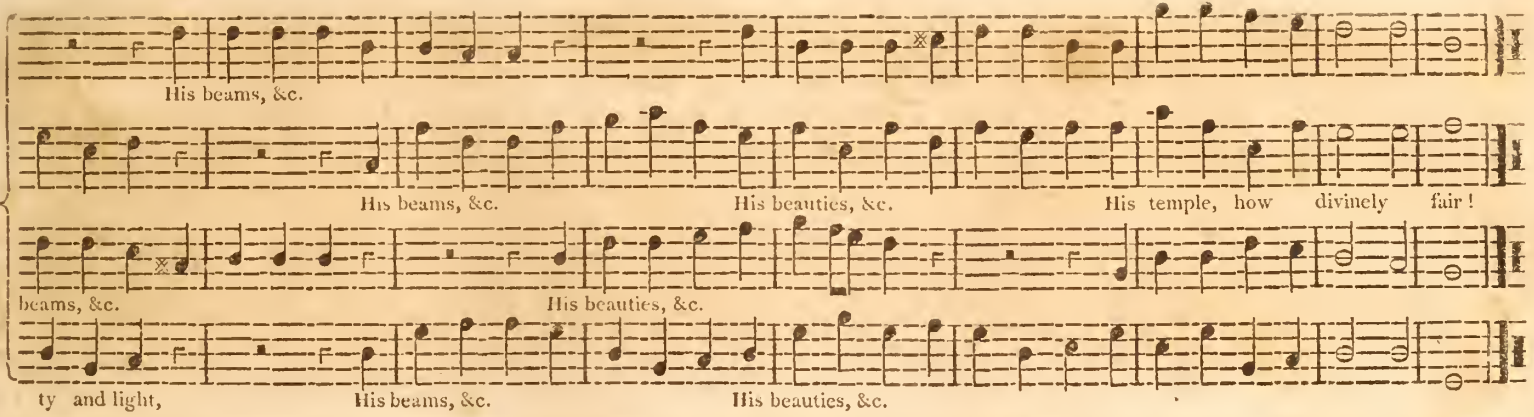



'Till
Far be thine honor spread, And long thy praise endure;
'Till morning light and
'Till morning light, &c.
'Till morning light and ev'ning shade, 'Till, &c.
morning light, &c.
ev'ning shade, 'Till morning light and ev'ning shade Shall be exchang'd no more.

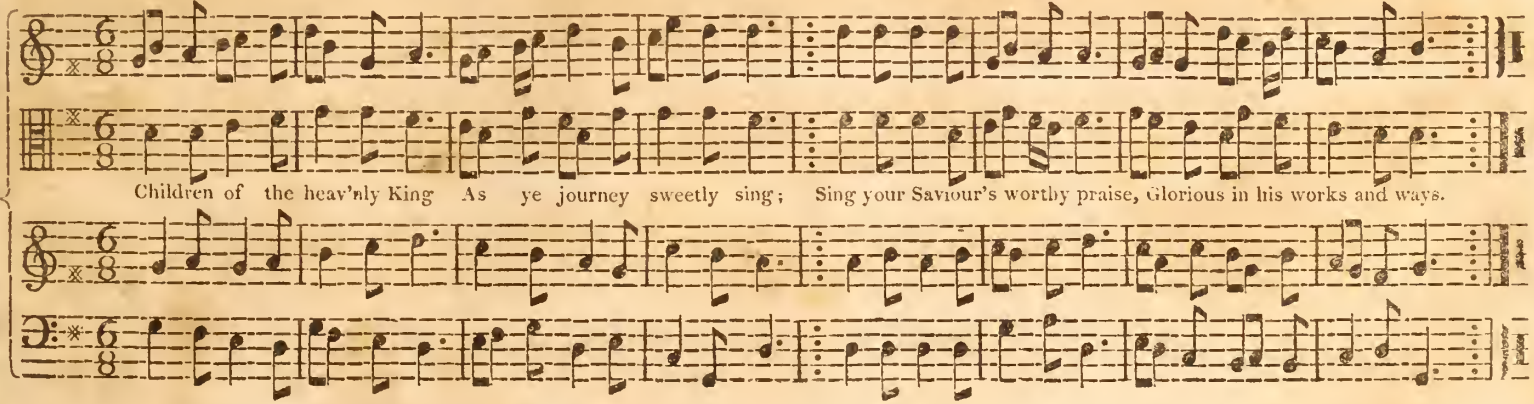

Behold the Judge, &c.
No more shall atheists mock his long delay, His vengeance sleeps no more, behold the day ;
Behold the Judge descends, his
Behold the Judge, &c.
Behold the Judge, &c.
guards are nigh, Tempest and fire attend him down the sky ; When God appears all nature shall adore him, While sinners tremble, saints rejoice before him.
When God, &c.
When God, &c.

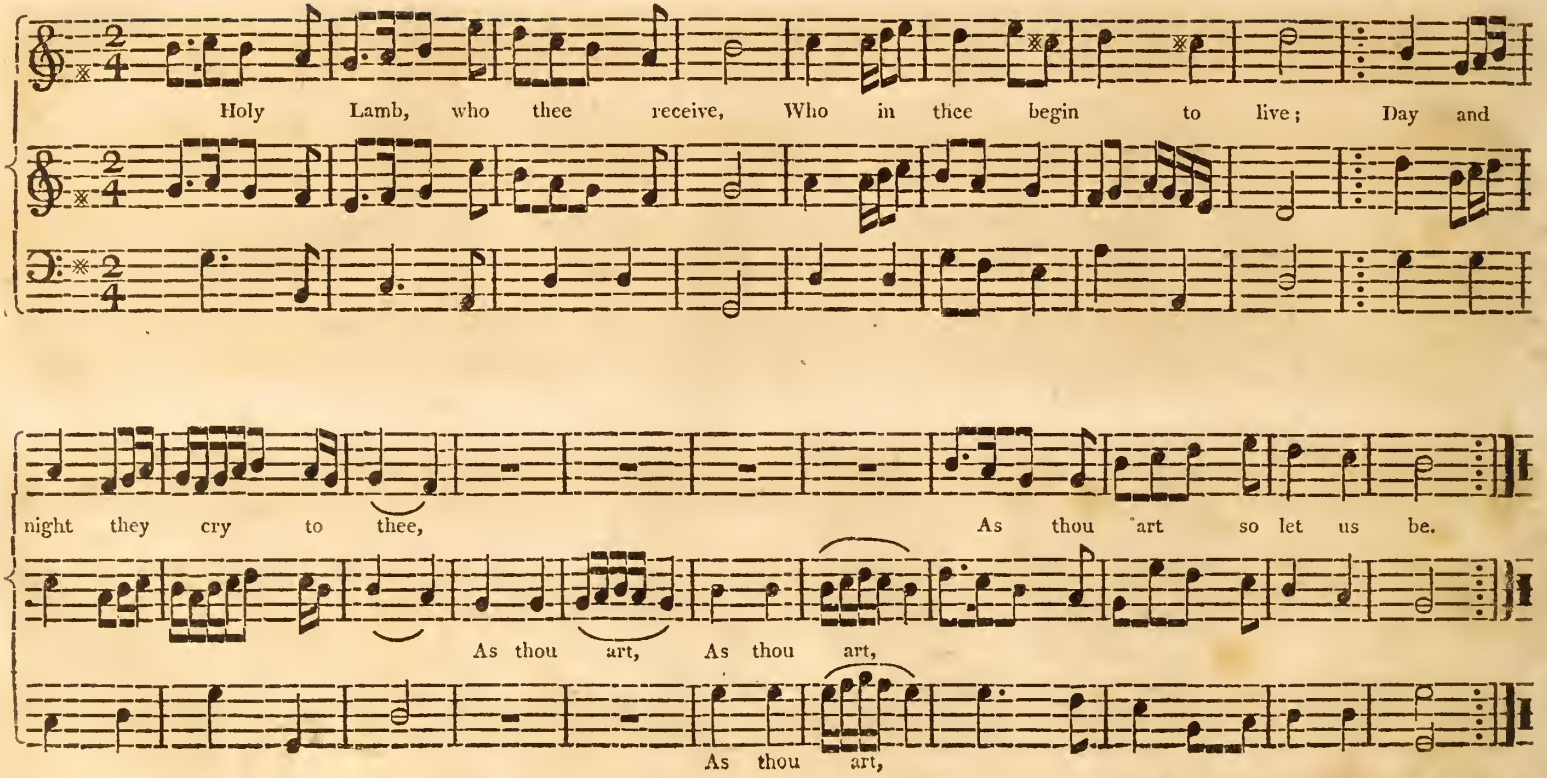

My days of praise shall ne'er be past, While
I'll praise my Maker with my breath, And when my voice is lost in death Praise shall employ my nobler pow'rs ;
life and thought and being last, Or immortality endures,
My days of praise shall ne'er be past, While life and thought and being last, Or immortality endures.

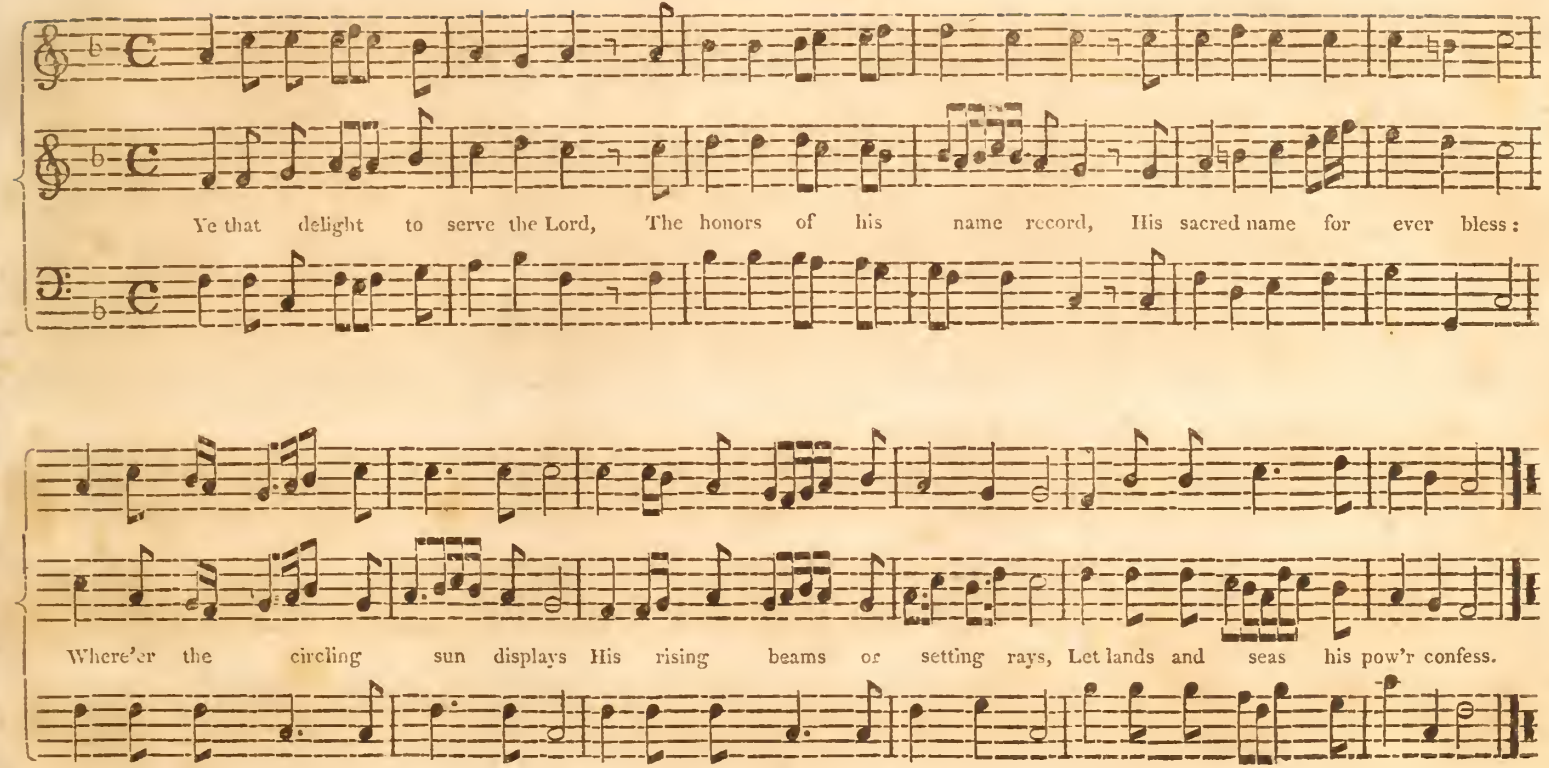

He fram'd the earth, he built the sky, And all the shining worlds on high, And reigns complete in glory there:
His
His beams are majes-
His beams, &c.
His beauties, &c.
His temple, &c.
His beams, &c.
His beauties, &c.
His temple, &c.
beams, &c.
His beauties, &c.
His temple, &c.
His
ty and light, His beauties, how divinely bright!
His temple, how divinely fair!
His beams are majes-


His beams, &c.
His beams, &c.
His beauties, &c.
His temple, how divinely fair!
beams, &c.
His beauties, &c.
ty and light,
His beams, &c.
His beauties, &c.

WARREN. P. M.

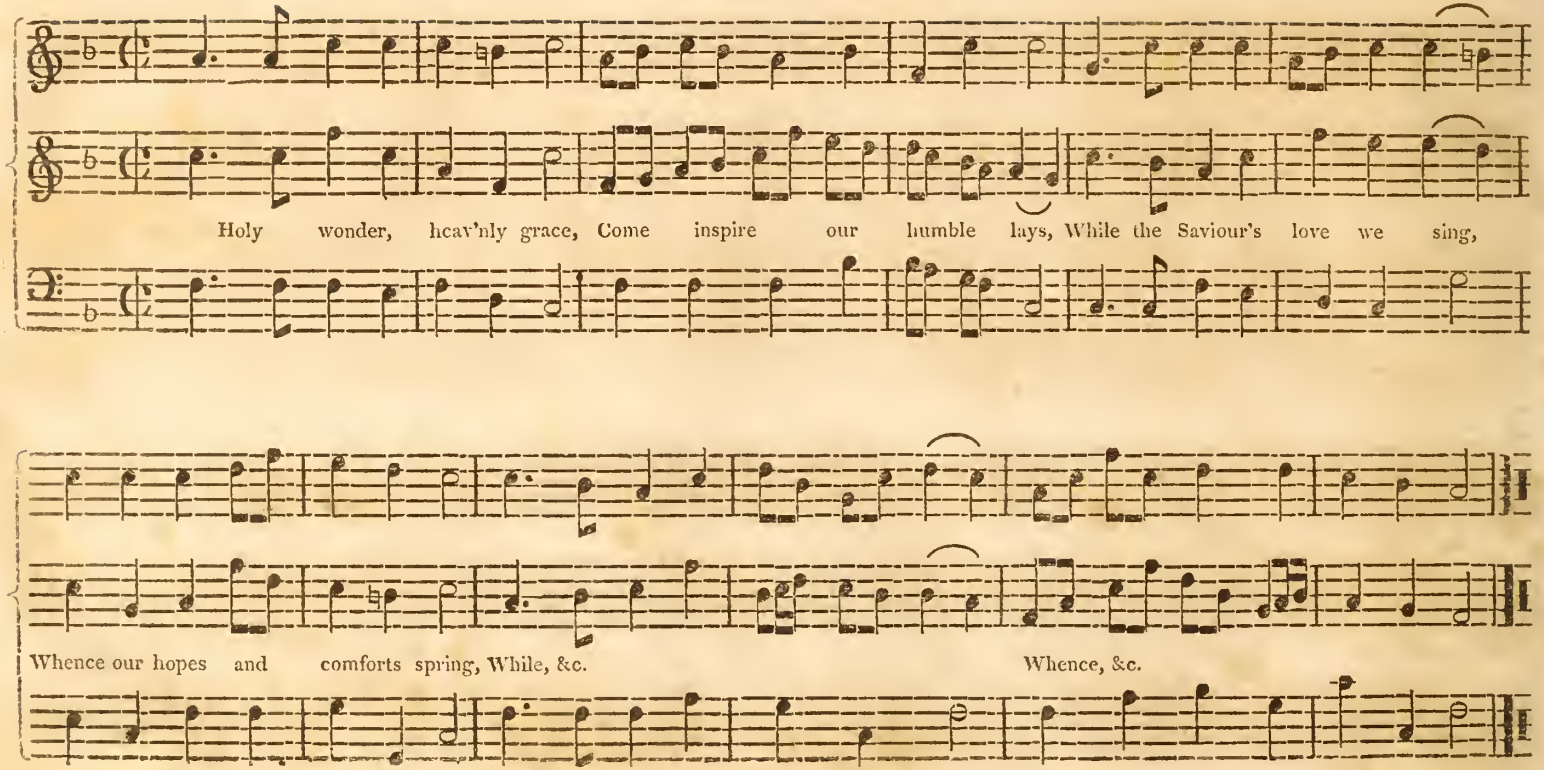

Children of the heav'nly King As ye journey sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.

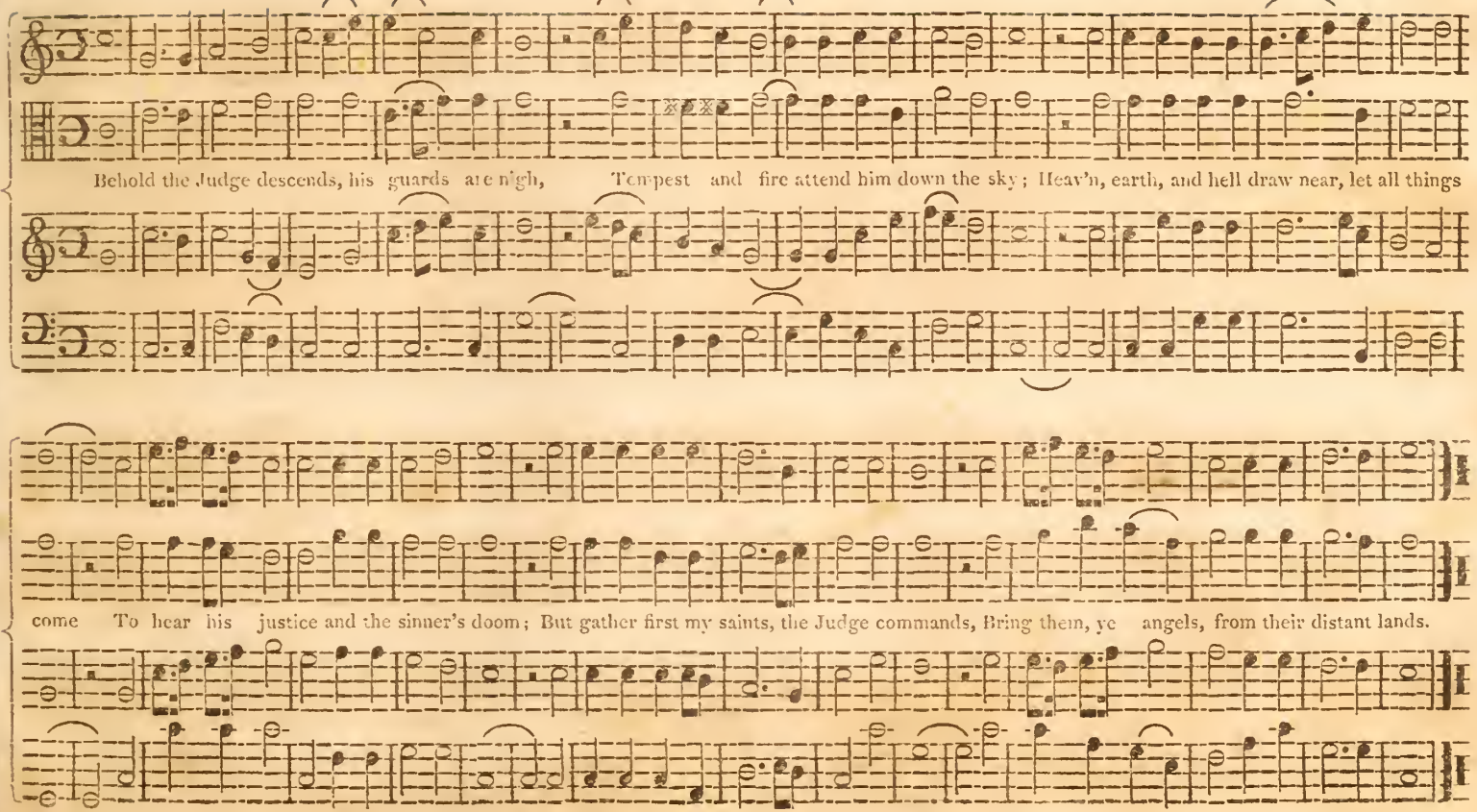

Holy Lamb, who thee receive, Who in thee begin to live; Day and
night they cry to thee, As thou art so let us be.
As thou art, As thou art,
As thou art,

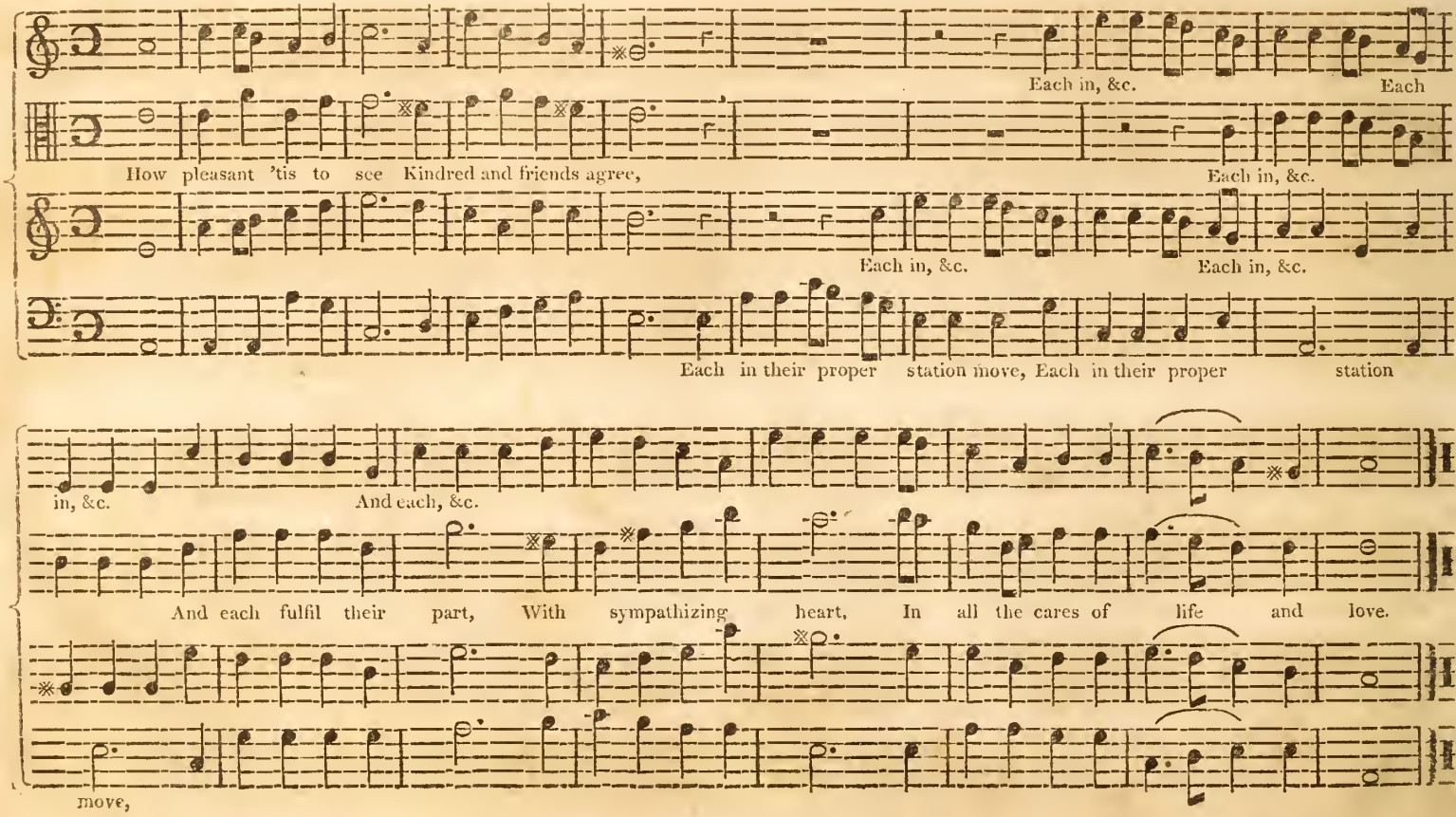


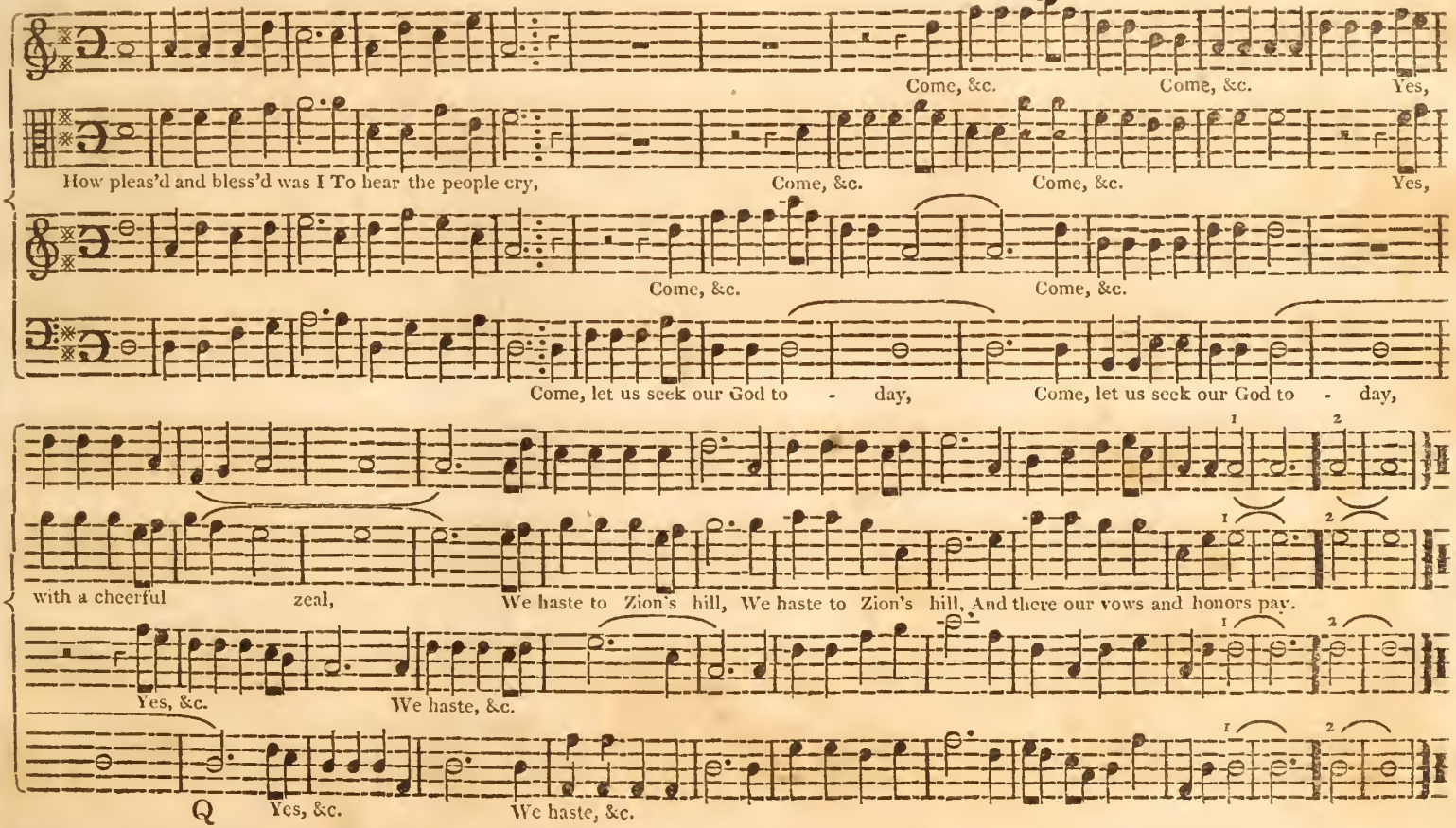
☞ *This tune may be sung to Long Metre by repeating the two last lines.*

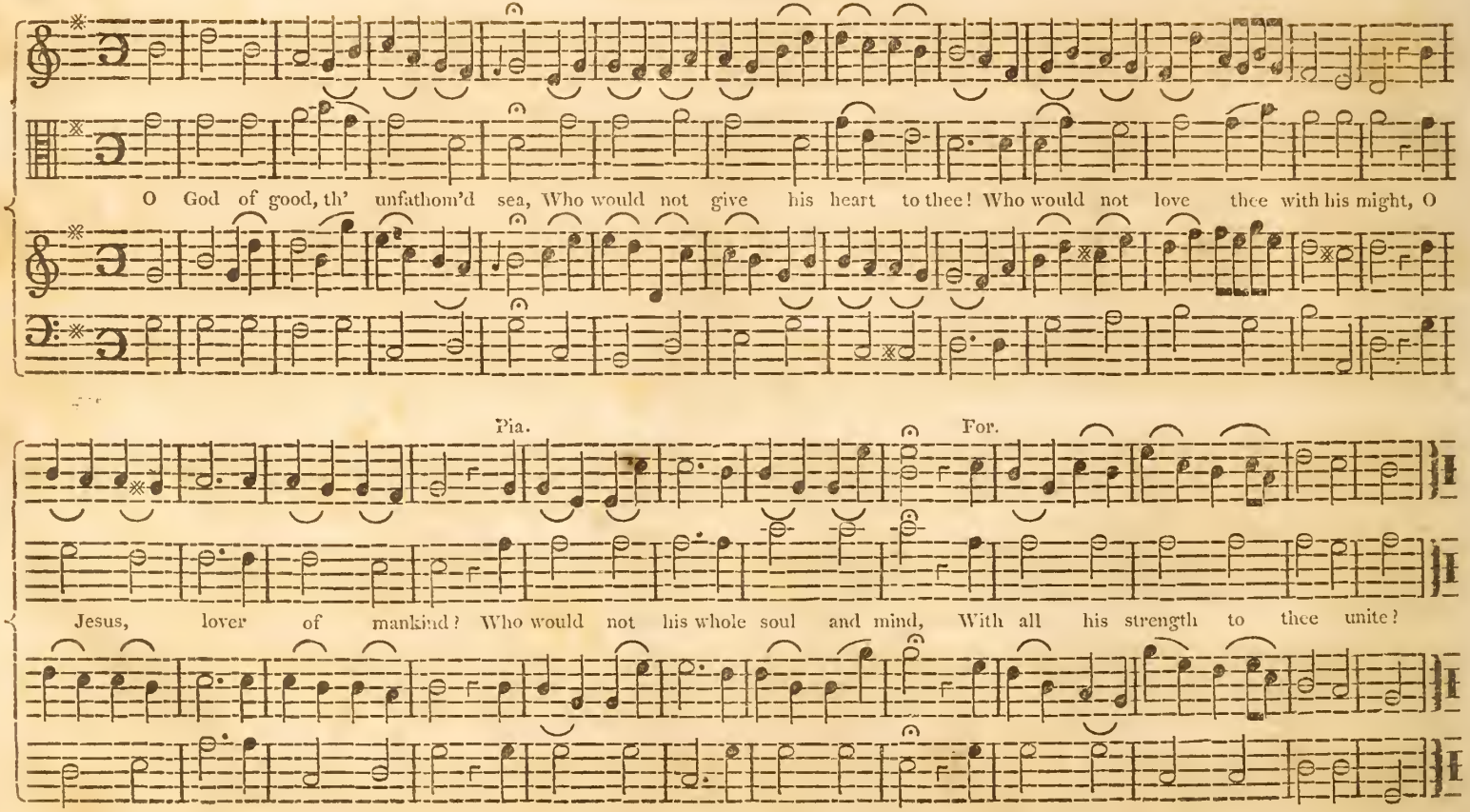
SEATON. P. M.

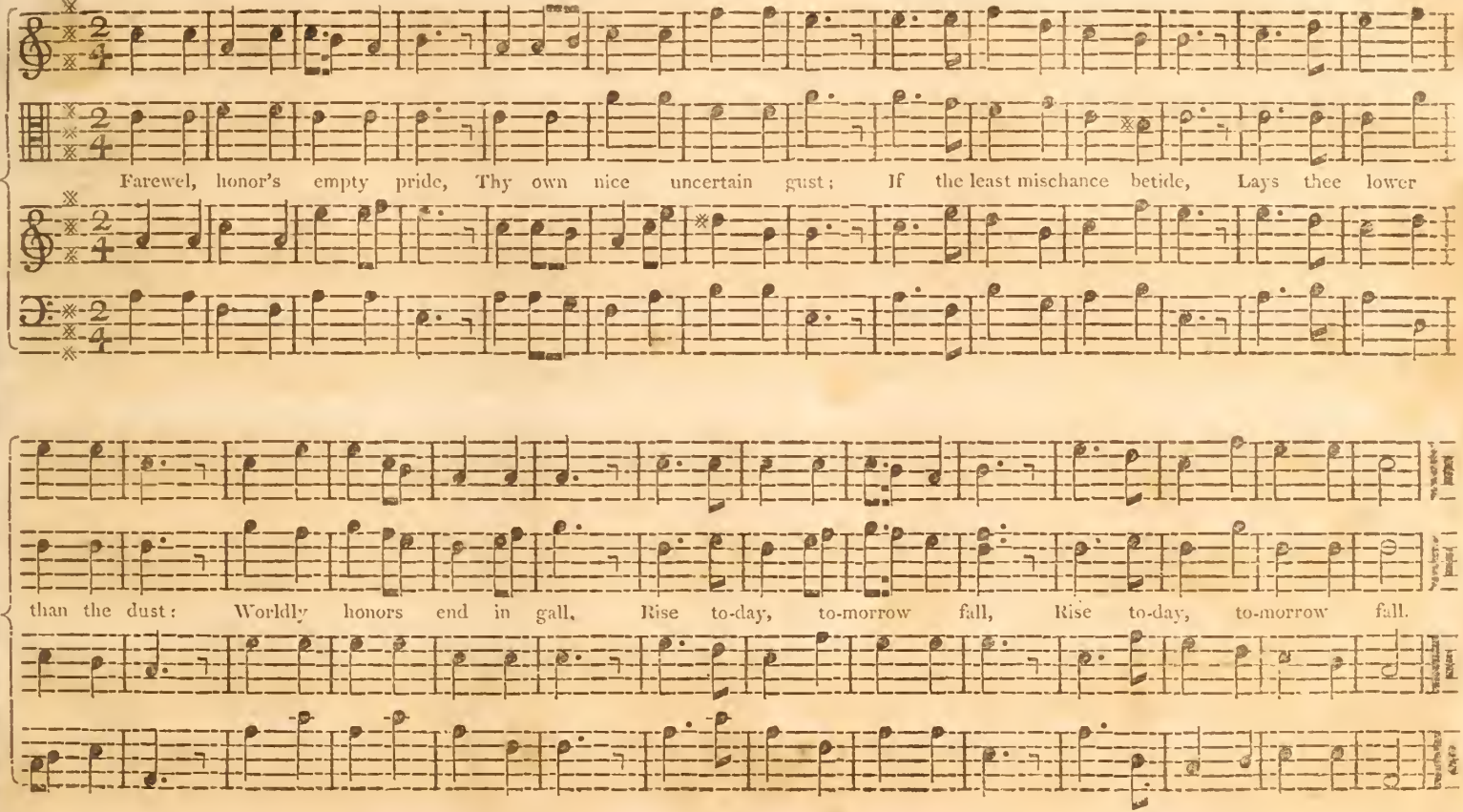

Holy wonder, heav'nly grace, Come inspire our humble lays, While the Saviour's love we sing,
Whence our hopes and comforts spring, While, &c.
Whence, &c.

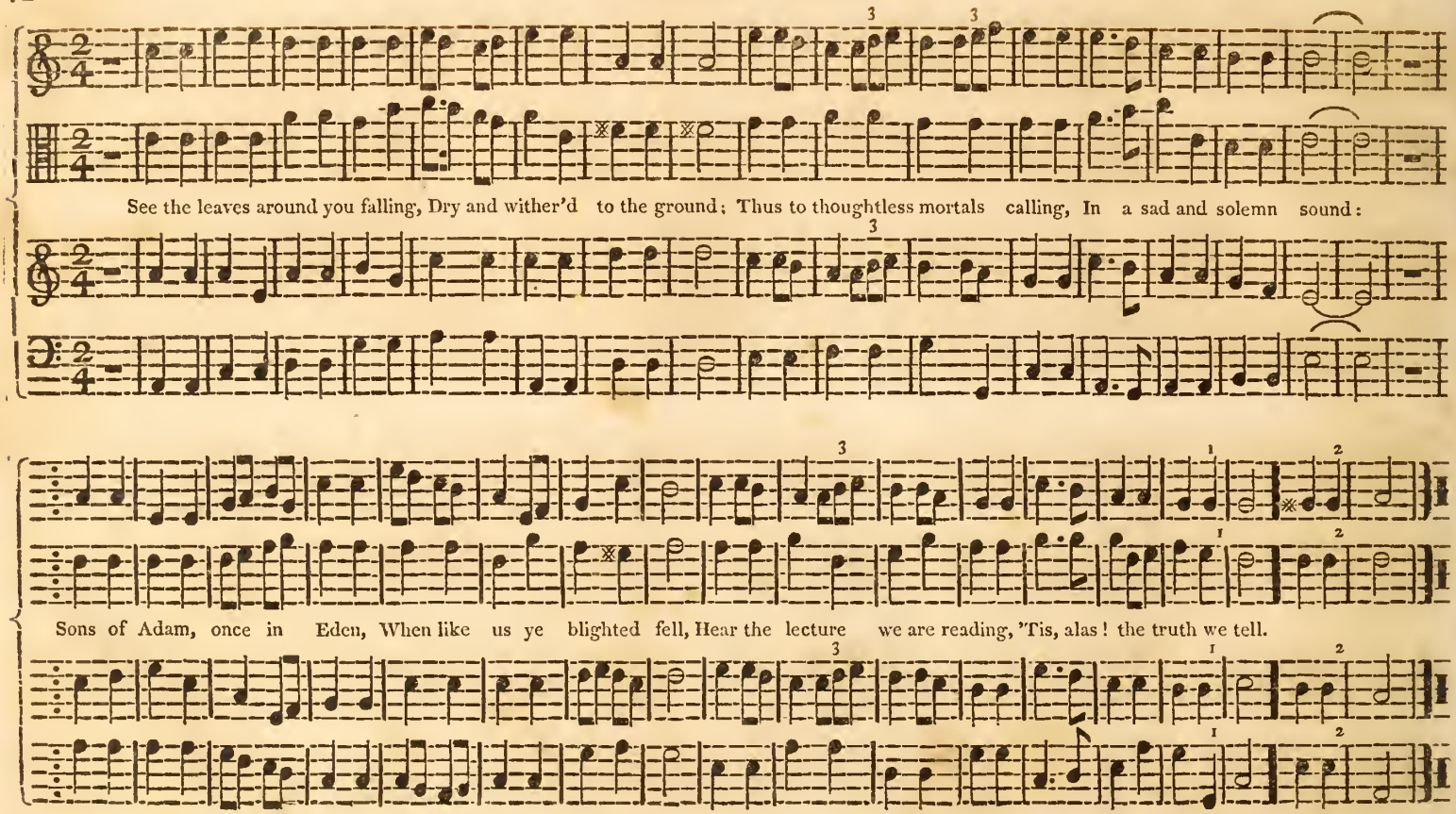

Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heav'n, earth, and hell draw near, let all things
come To hear his justice and the sinner's doom; But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.

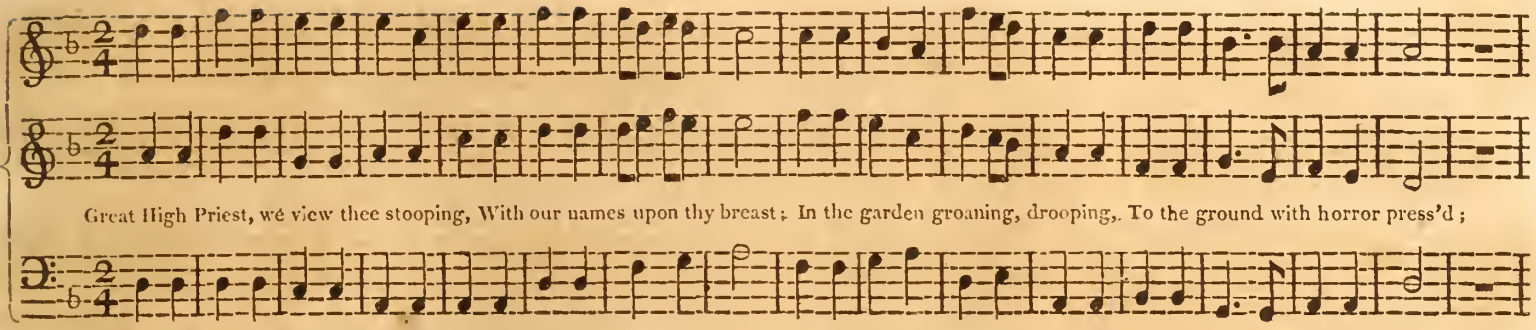

Each in, &c.
Each
How pleasant 'tis to see Kindred and friends agree,
Each in, &c.
Each in, &c.
Each in, &c.
Each in their proper station move, Each in their proper station
in, &c.
And each, &c.
And each fulfil their part, With sympathizing heart, In all the cares of life and love.
move,

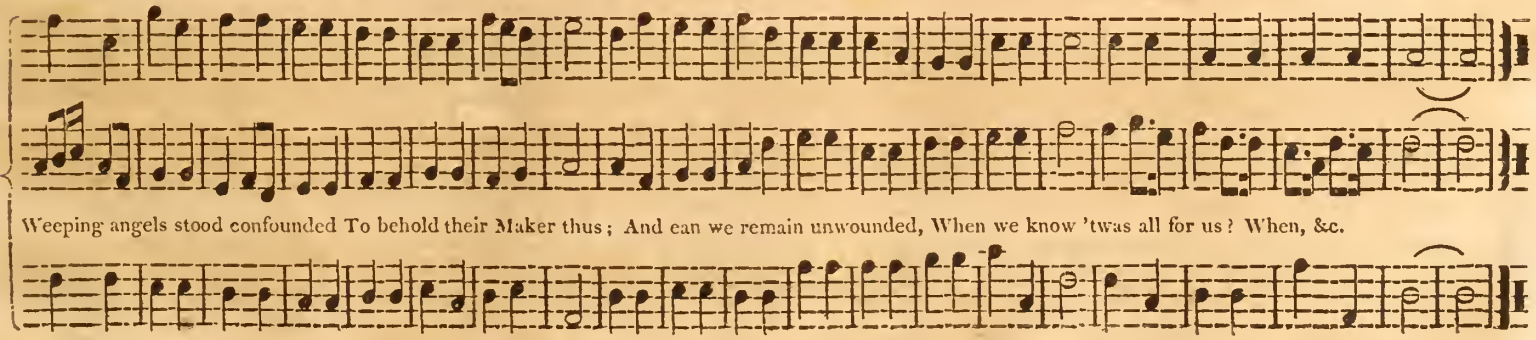

Come, &c.
Come, &c.
Yes,
How pleas'd and bless'd was I To hear the people cry,
Come, &c.
Come, &c.
Yes,
Come, &c.
Come, &c.
Come, let us seek our God to - day,
Come, let us seek our God to - day,
with a cheerful zeal,
We haste to Zion's hill, We haste to Zion's hill, And there our vows and honors pay.
Yes, &c.
We haste, &c.
Q
Yes, &c.
We haste, &c.

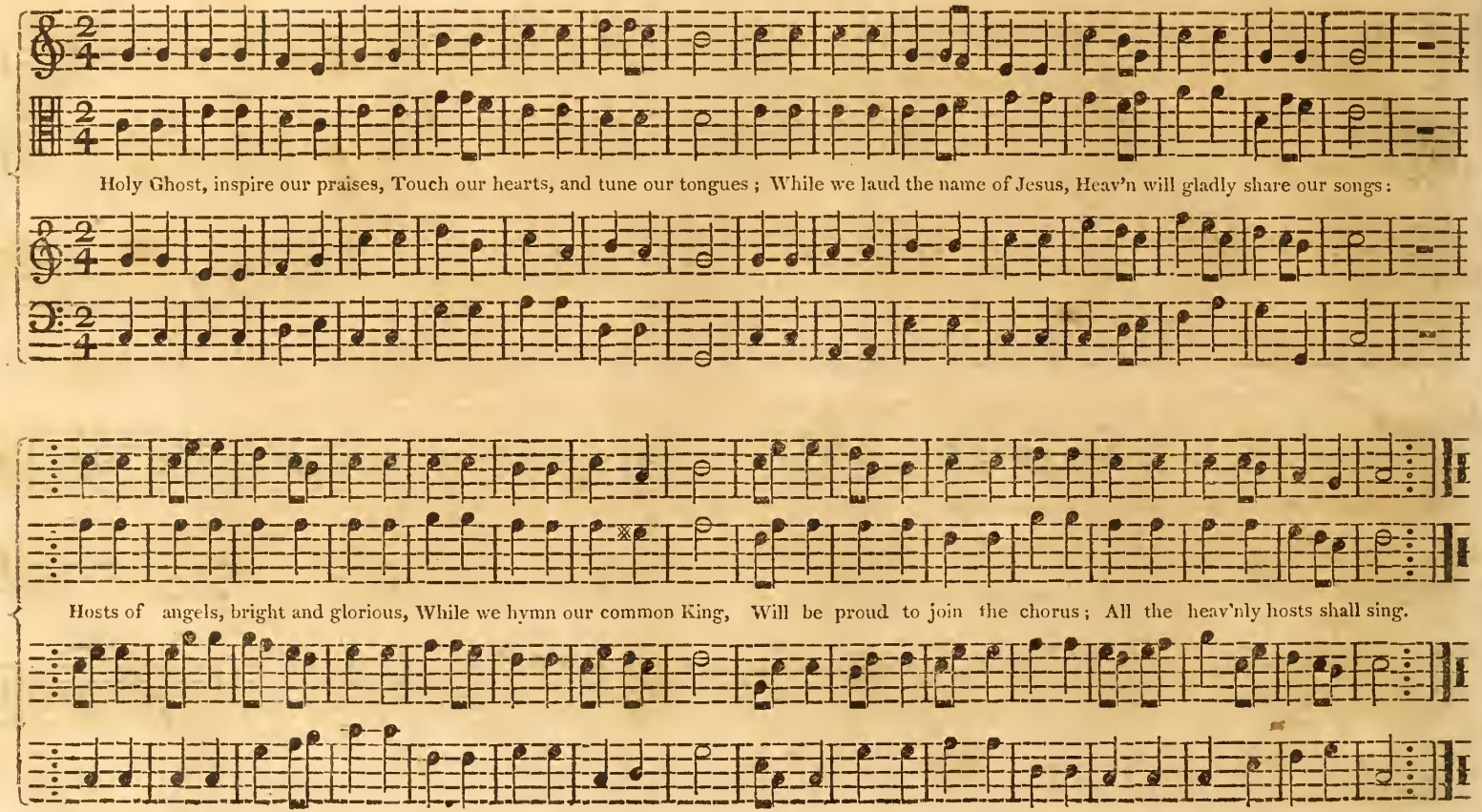

O God of good, th' unfathom'd sea, Who would not give his heart to thee! Who would not love thee with his might, O
Pia.
For.
Jesus, lover of mankind? Who would not his whole soul and mind, With all his strength to thee unite?

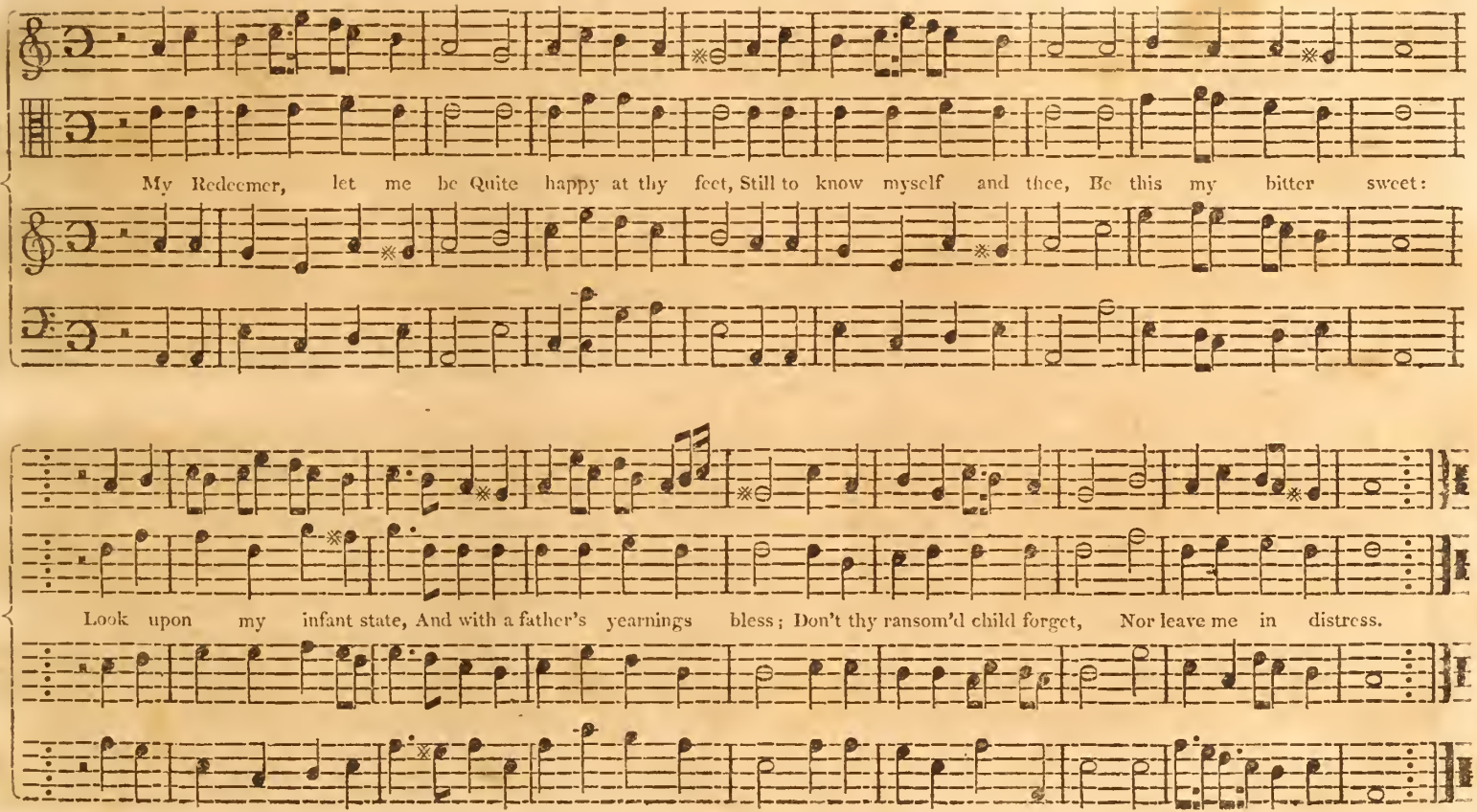

Farewel, honor's empty pride, Thy own nice uncertain gust; If the least mischance betide, Lays thee lower
than the dust: Worldly honors end in gall, Rise to-day, to-morrow fall, Rise to-day, to-morrow fall.

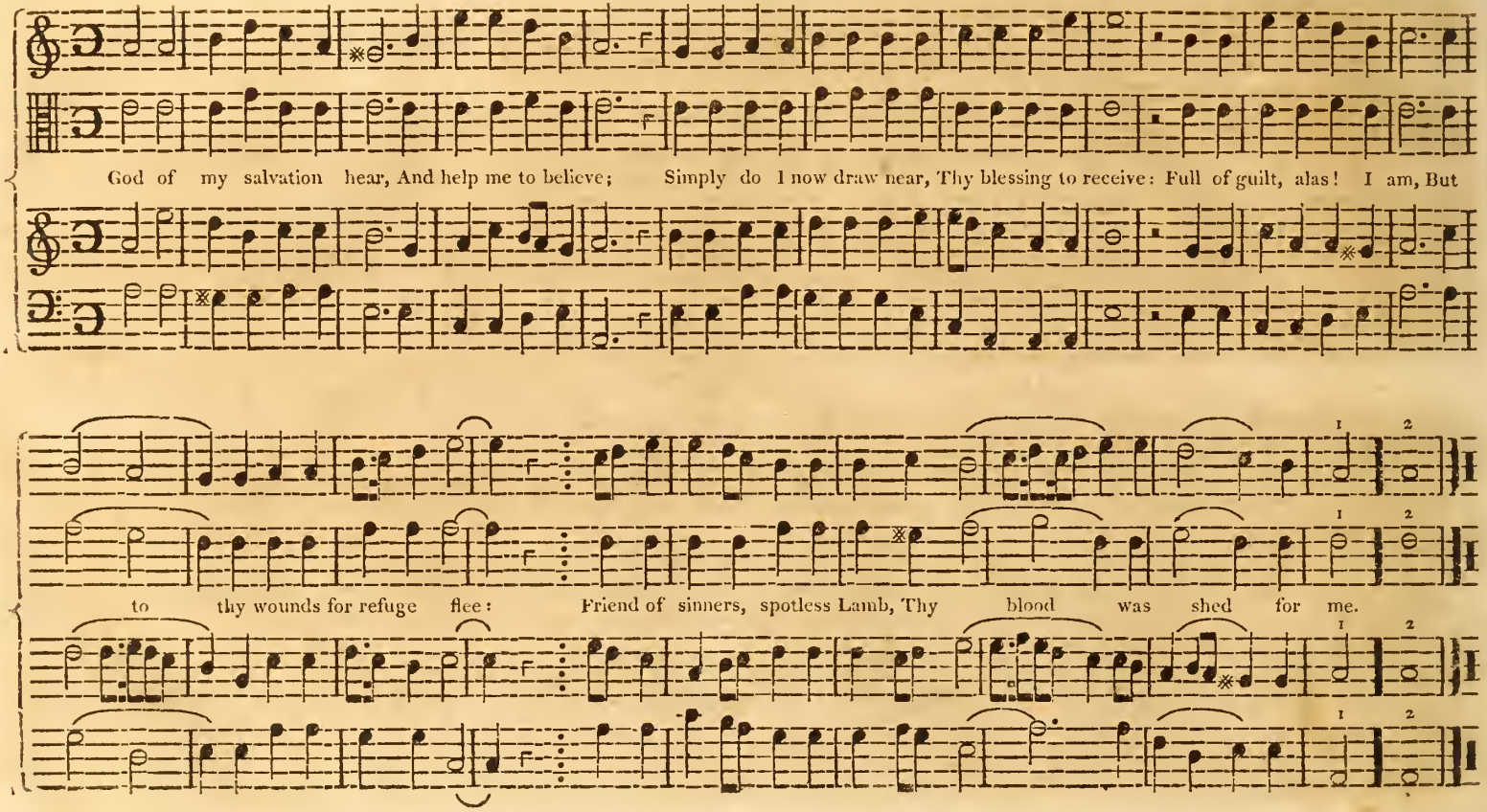

See the leaves around you falling, Dry and wither'd to the ground; Thus to thoughtless mortals calling, In a sad and solemn sound:
Sons of Adam, once in Eden, When like us ye blighted fell, Hear the lecture we are reading, 'Tis, alas! the truth we tell.

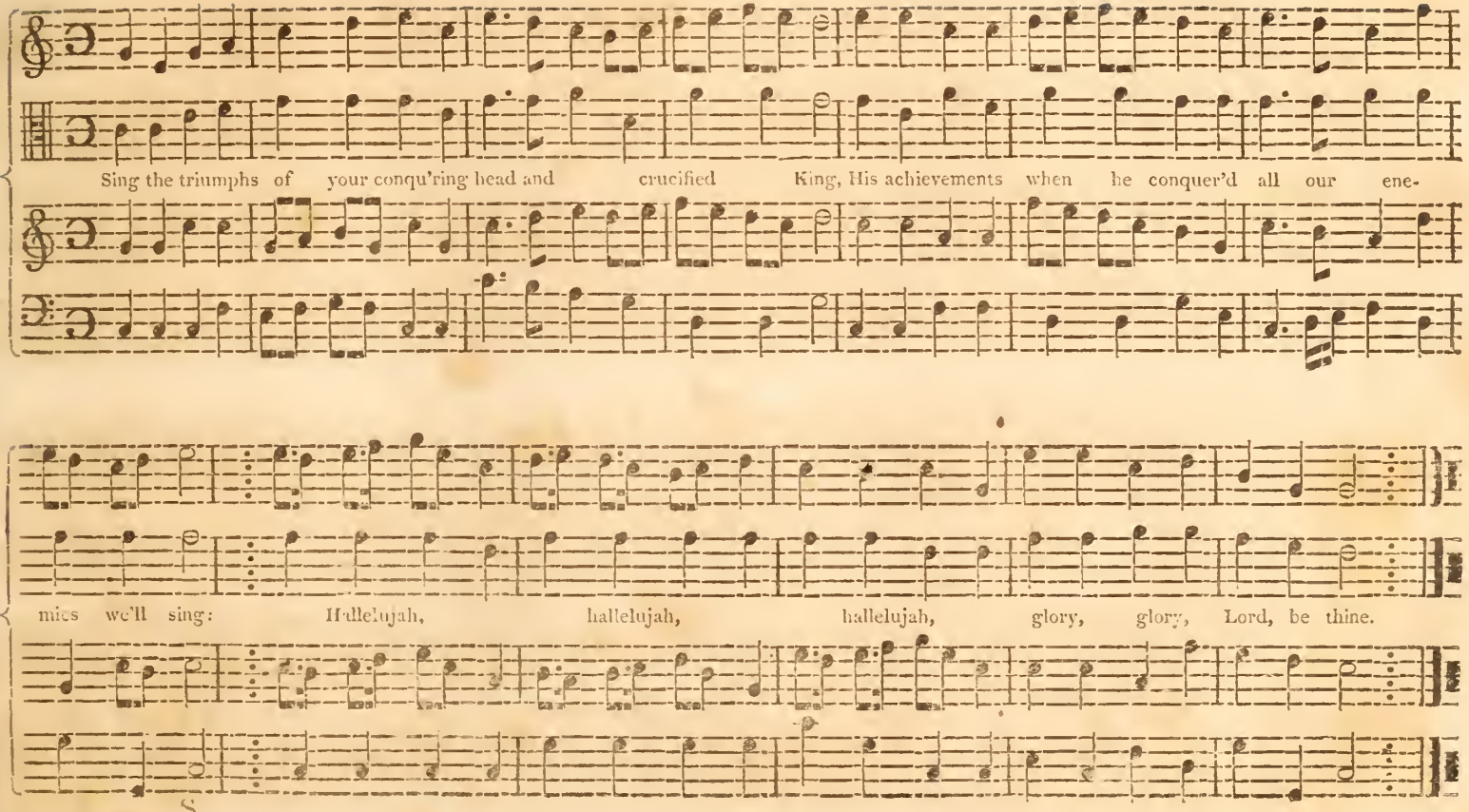

Great High Priest, we view thee stooping, With our names upon thy breast; In the garden groaning, drooping, To the ground with horror press'd;


Weeping angels stood confounded To behold their Maker thus; And can we remain unwounded, When we know 'twas all for us? When, &c.

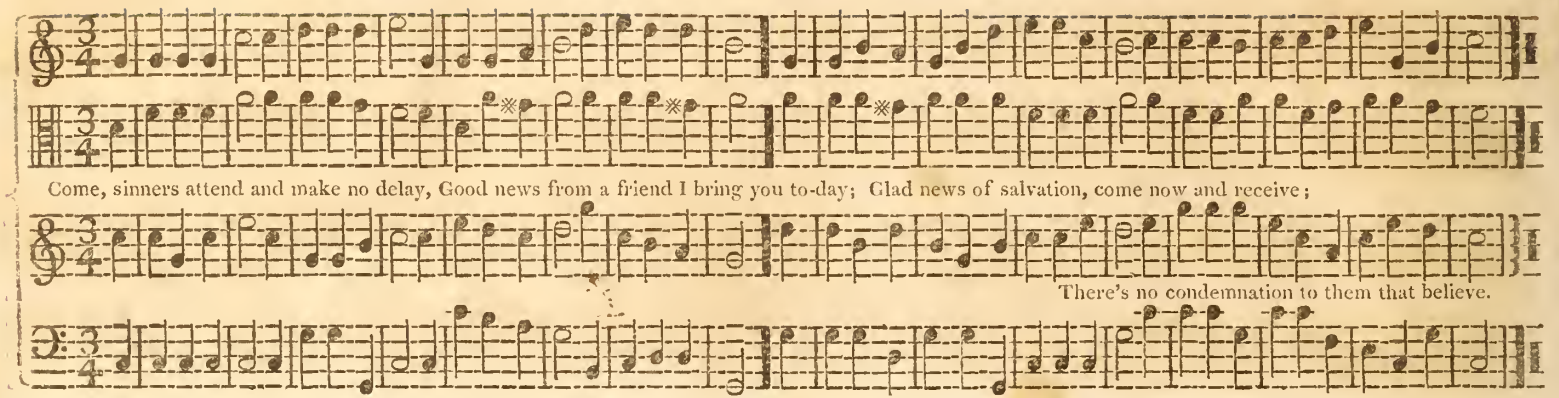

Holy Ghost, inspire our praises, Touch our hearts, and tune our tongues ; While we laud the name of Jesus, Heav'n will gladly share our songs:
Hosts of angels, bright and glorious, While we hymn our common King, Will be proud to join the chorus ; All the heav'nly hosts shall sing.


My Redeemer, let me be Quite happy at thy feet, Still to know myself and thee, Be this my bitter sweet:
Look upon my infant state, And with a father's yearnings bless; Don't thy ransom'd child forget, Nor leave me in distress.

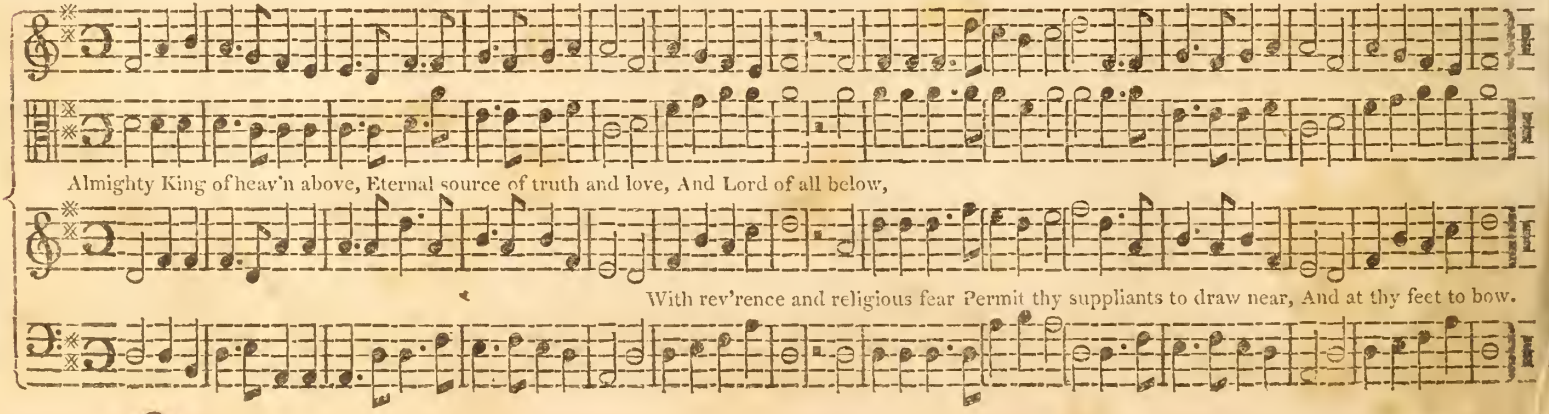

God of my salvation hear, And help me to believe; Simply do I now draw near, Thy blessing to receive: Full of guilt, alas! I am, But
to thy wounds for refuge flee: Friend of sinners, spotless Lamb, Thy blood was shed for me.

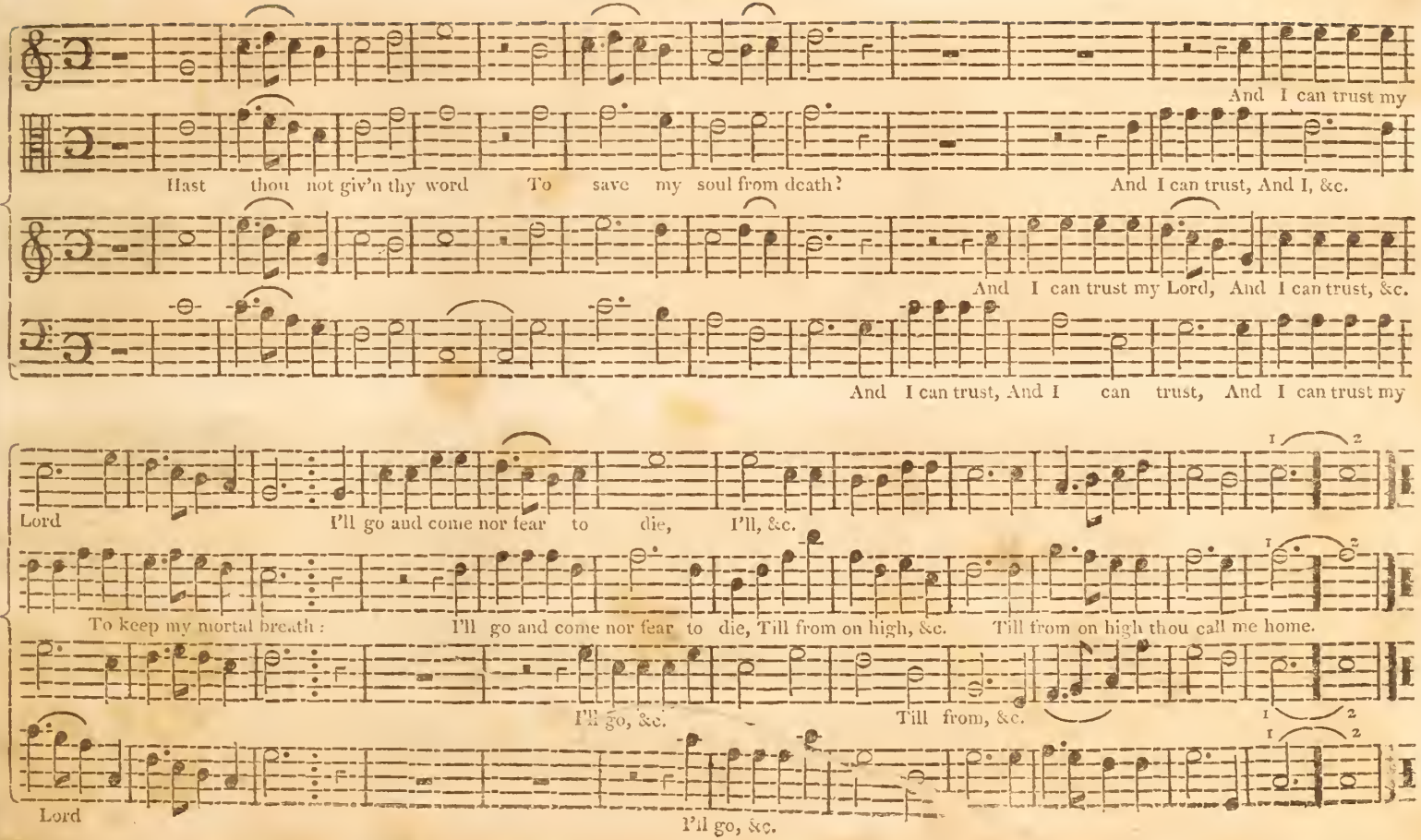

Sing the triumphs of your conqu'ring head and crucified King, His achievements when he conquer'd all our ene-
mies we'll sing: Hallelujah, hallelujah, hallelujah, glory, glory, Lord, be thine.

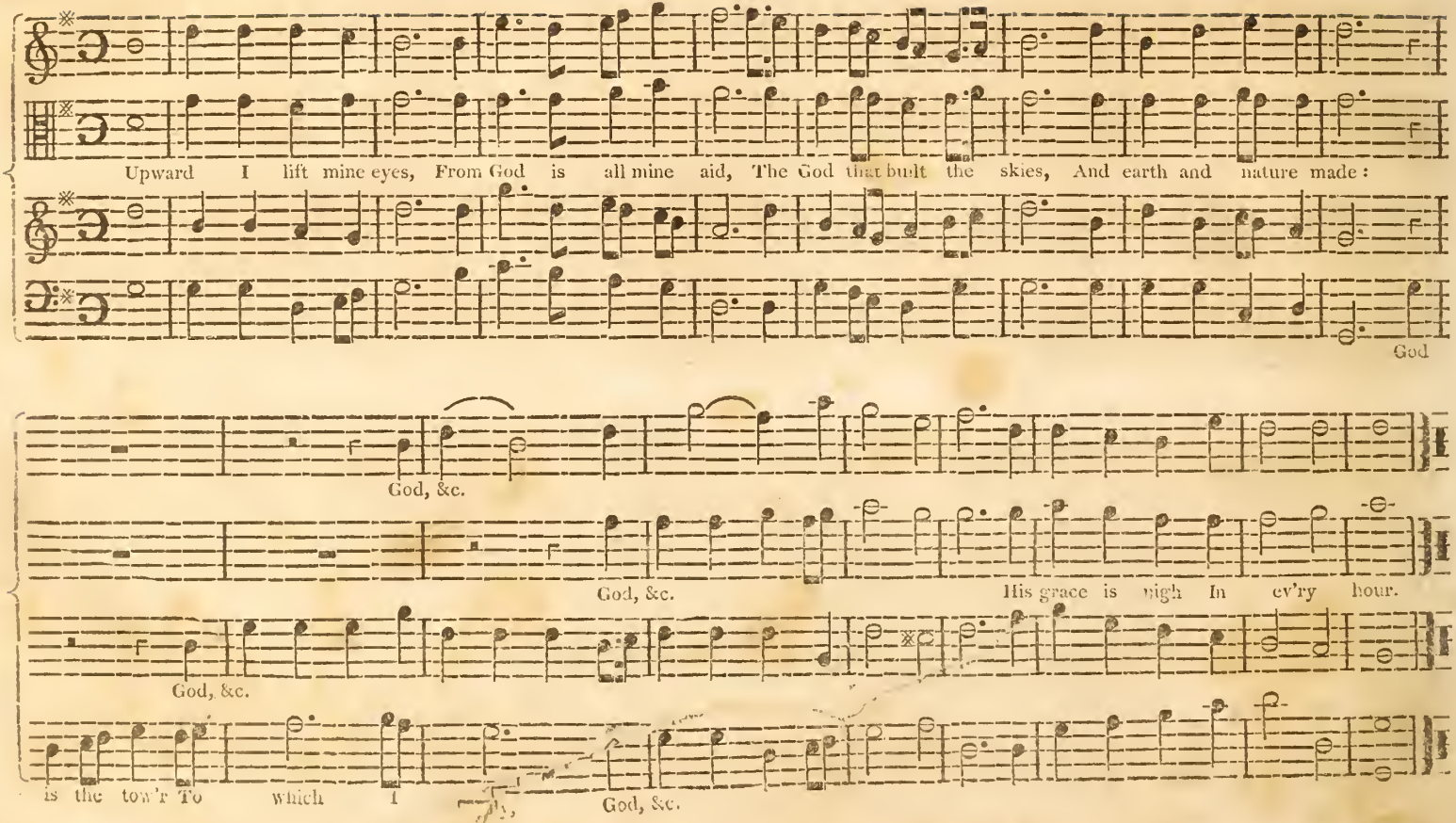
CHESHUNT. P. M.

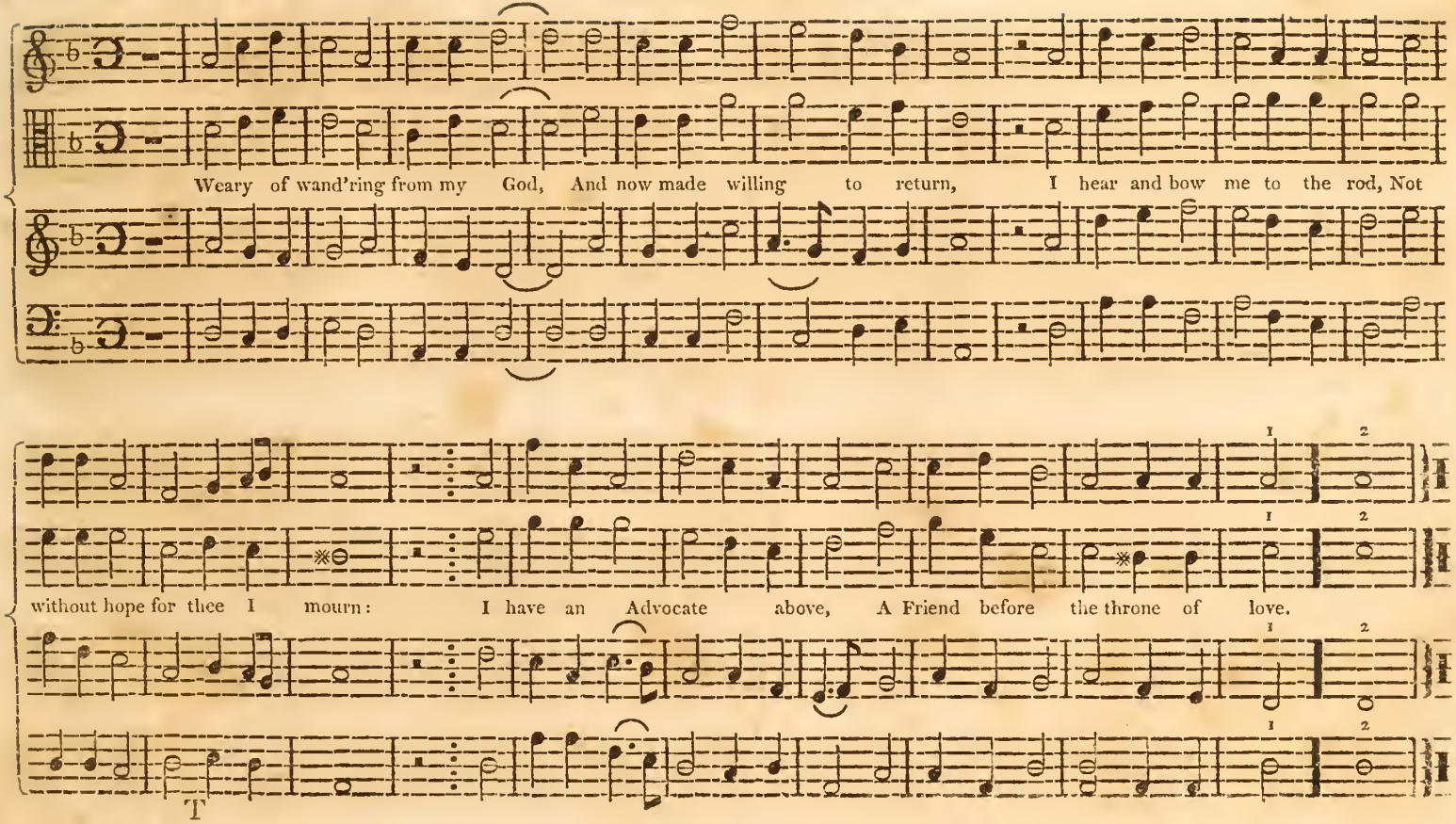


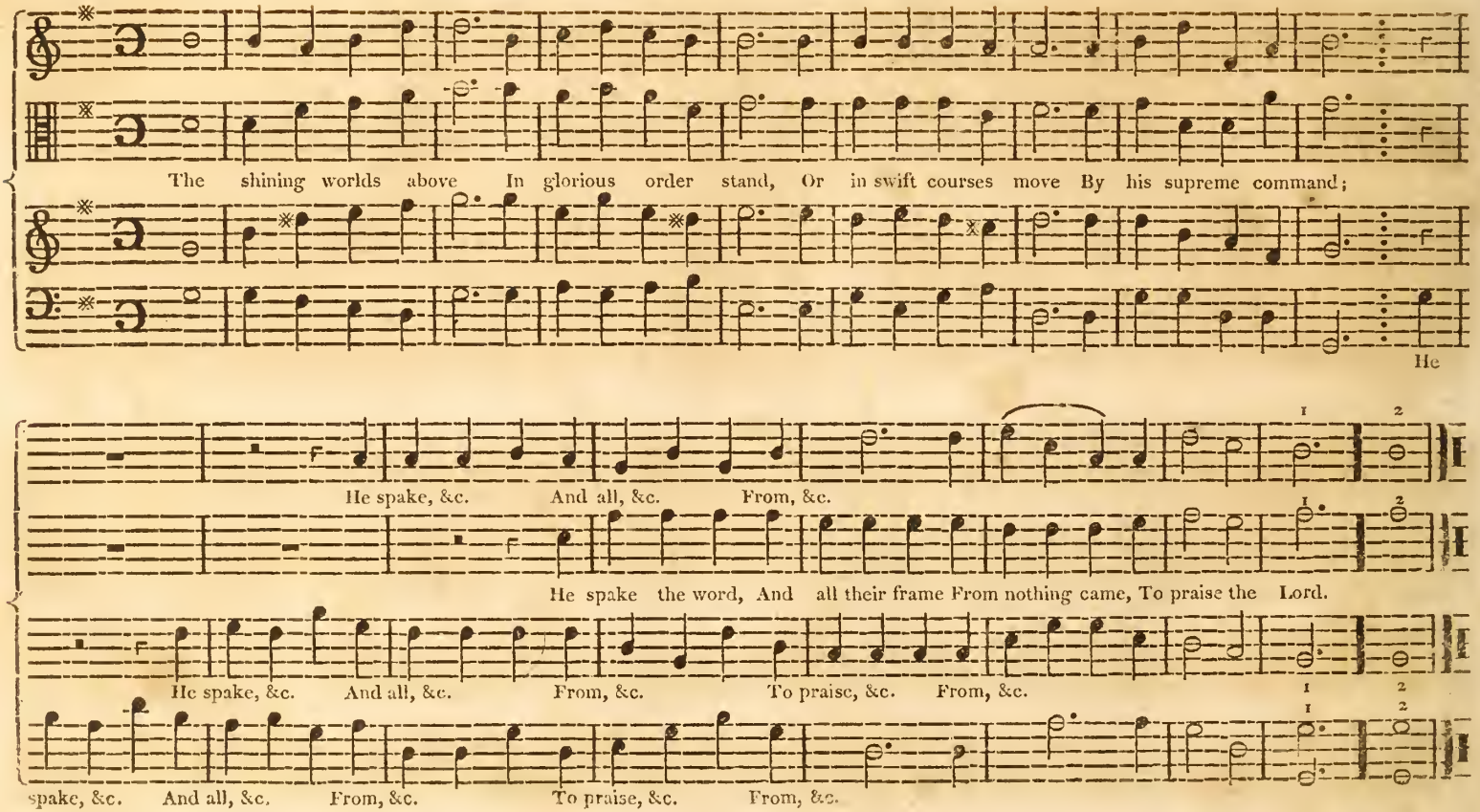
GANGES. P. M.

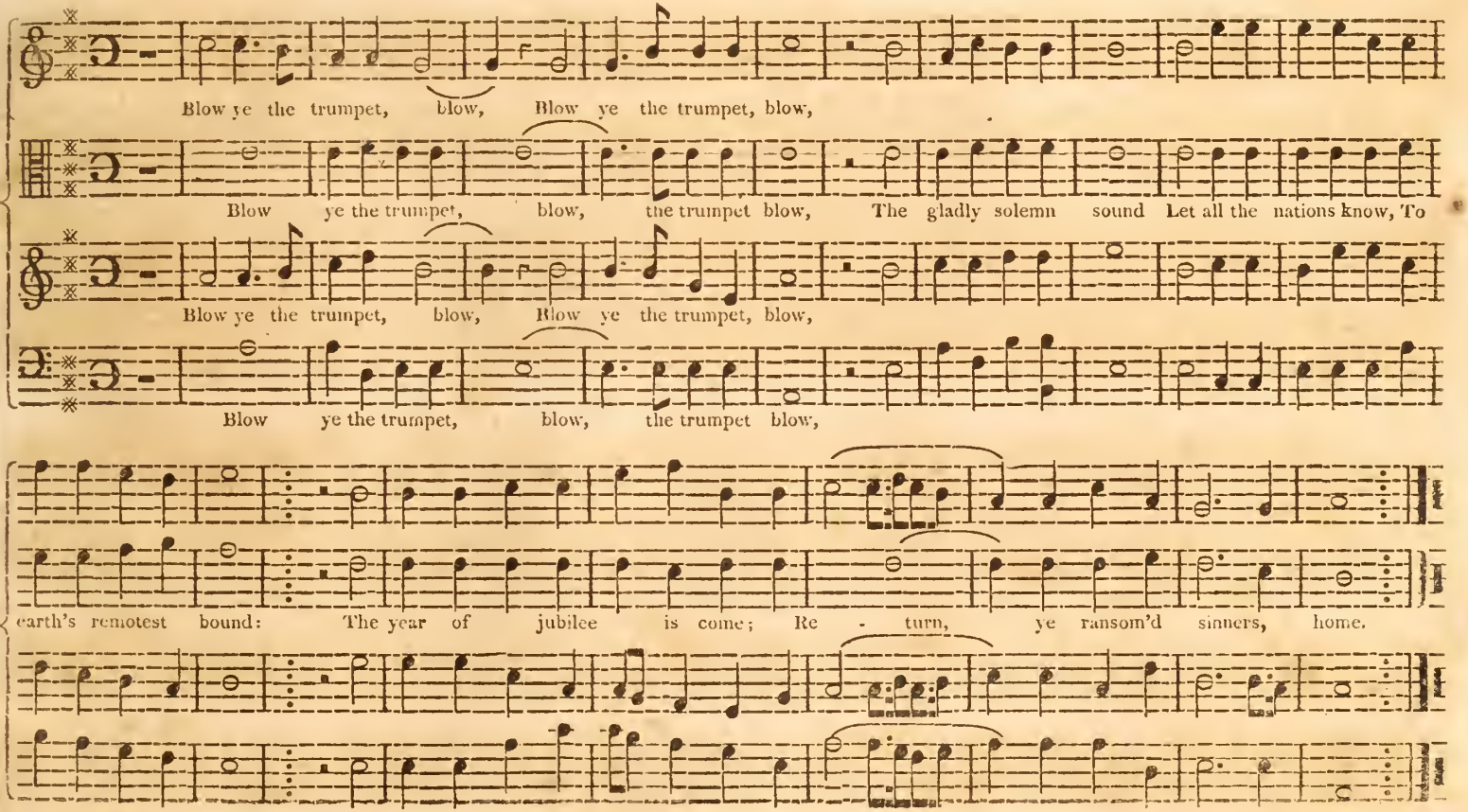



And I can trust my
Hast thou not giv'n thy word To save my soul from death? And I can trust, And I, &c.
And I can trust my Lord, And I can trust, &c.
And I can trust, And I can trust, And I can trust my
Lord
I'll go and come nor fear to die, I'll, &c.
To keep my mortal breath :
I'll go and come nor fear to die, Till from on high, &c.
Till from on high thou call me home.
I'll go, &c.
Till from, &c.
Lord
I'll go, &c.

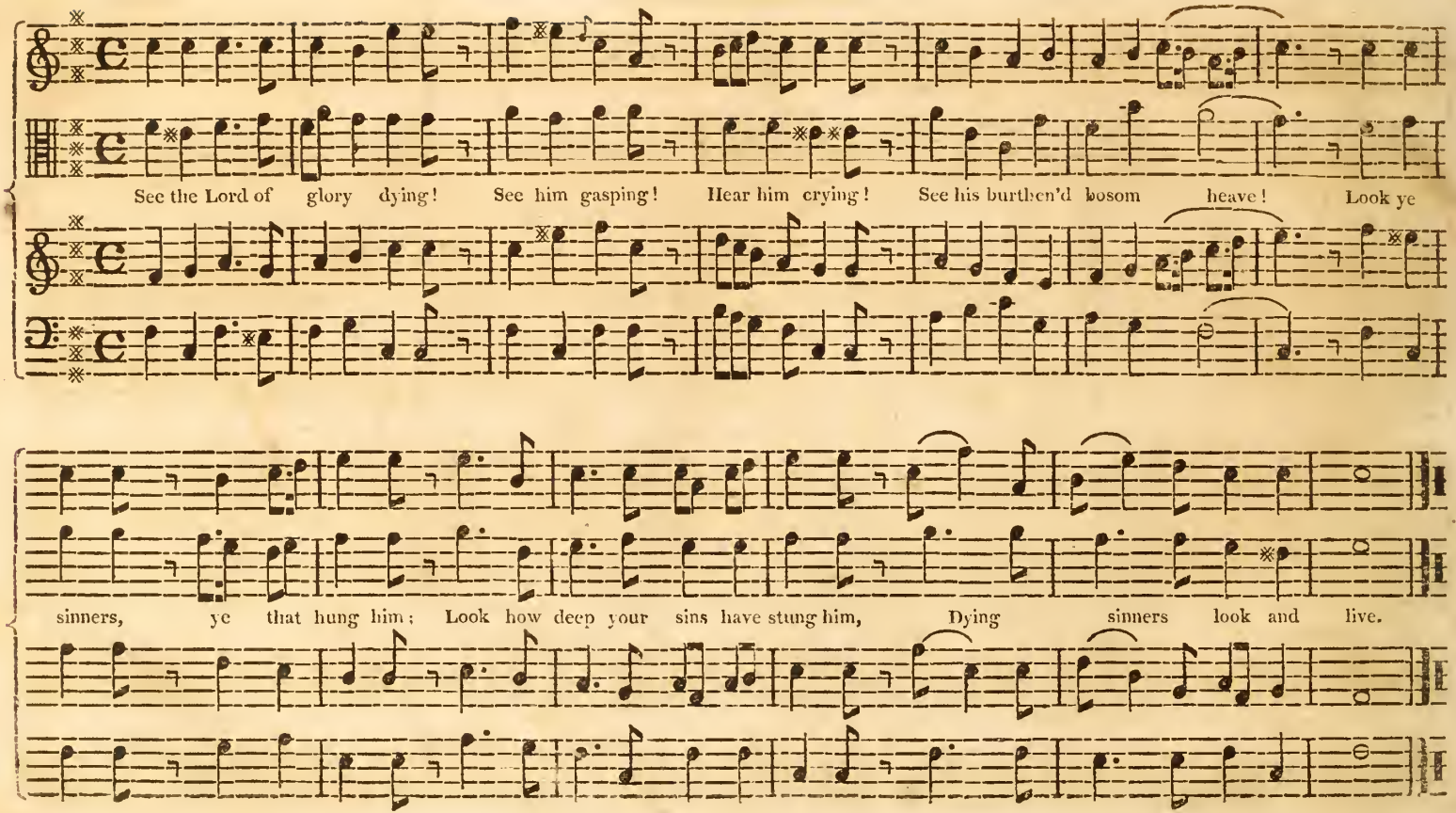

Upward I lift mine eyes, From God is all mine aid, The God that built the skies, And earth and nature made:
God
God, &c.
God, &c.
His grace is nigh In ev'ry hour.
God, &c.
is the tow'r To which I
God, &c.

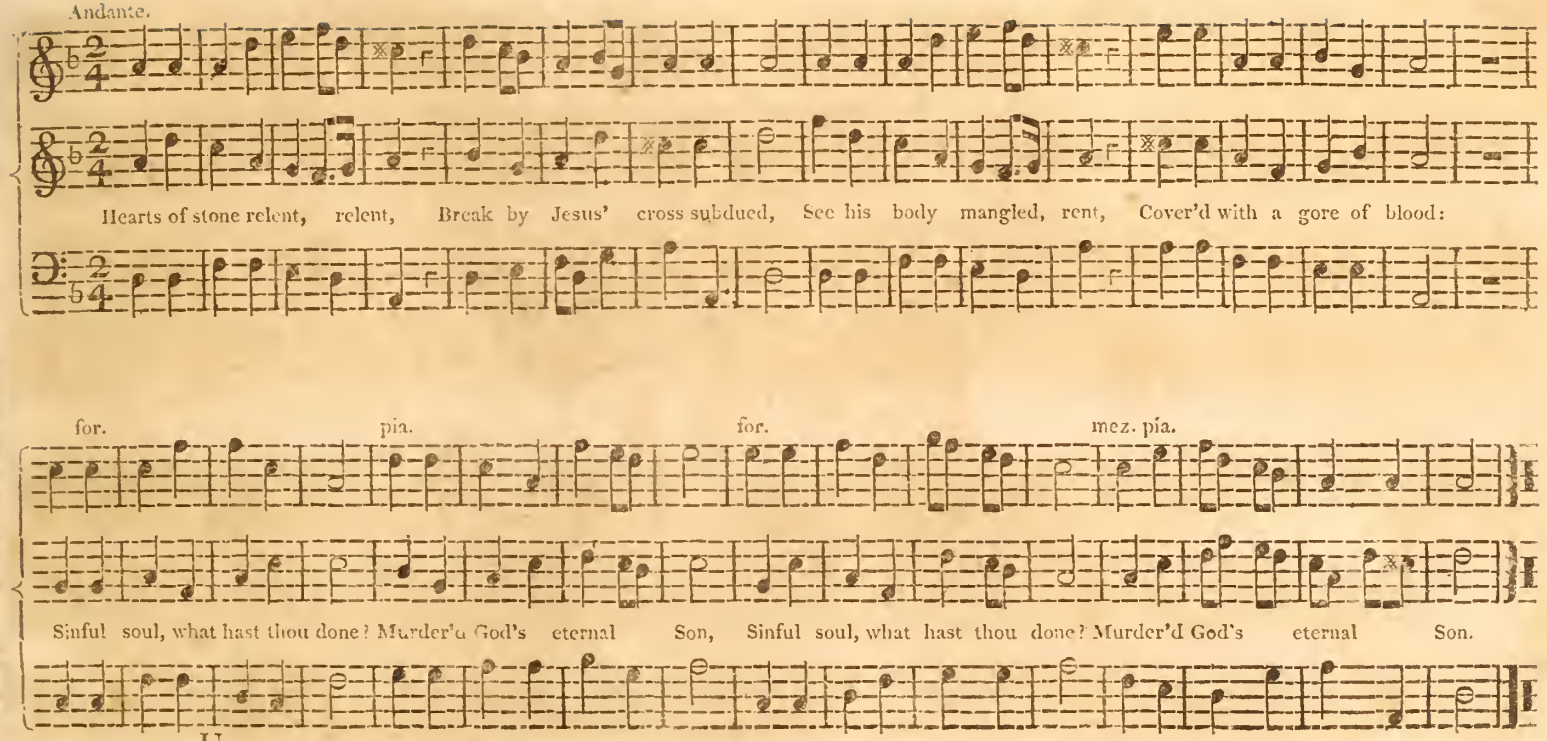

Weary of wand'ring from my God, And now made willing to return, I hear and bow me to the rod, Not
without hope for thee I mourn: I have an Advocate above, A Friend before the throne of love.
T

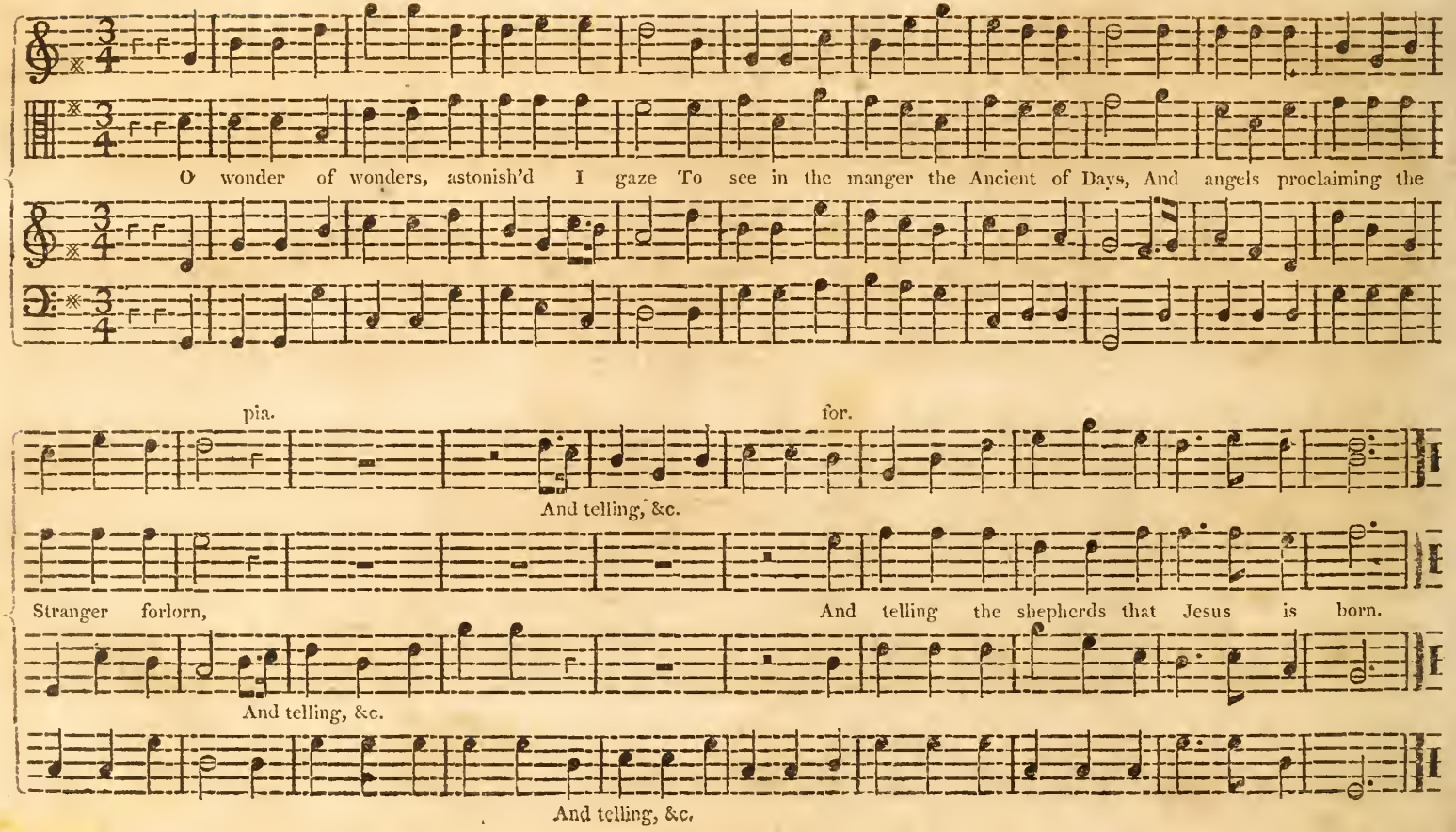

The shining worlds above In glorious order stand, Or in swift courses move By his supreme command;
He
He spake, &c. And all, &c. From, &c.
He spake the word, And all their frame From nothing came, To praise the Lord.
He spake, &c. And all, &c. From, &c. To praise, &c. From, &c.
spake, &c. And all, &c. From, &c. To praise, &c. From, &c.

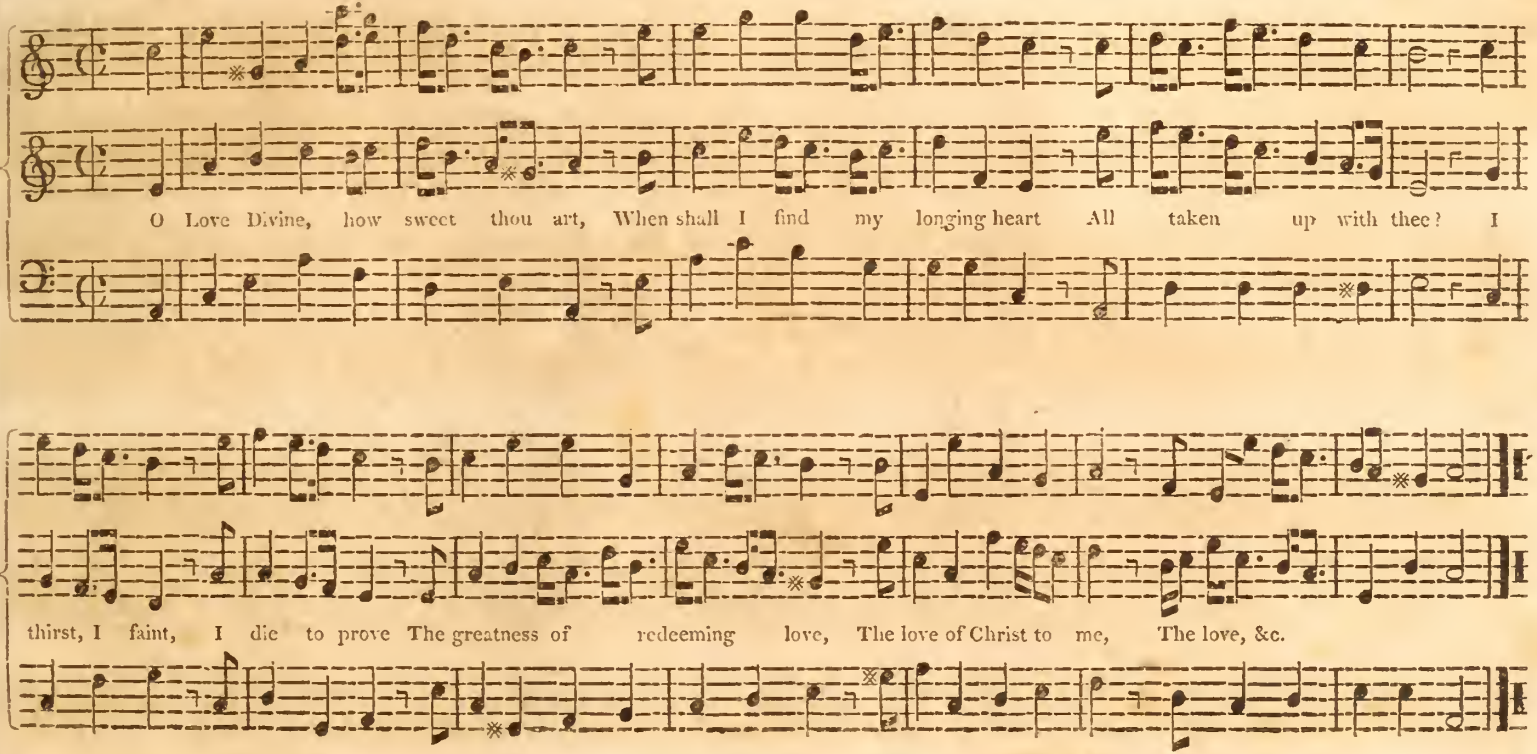

Blow ye the trumpet, blow, Blow ye the trumpet, blow,
Blow ye the trumpet, blow, the trumpet blow, The gladly solemn sound Let all the nations know, To
Blow ye the trumpet, blow, Blow ye the trumpet, blow,
Blow ye the trumpet, blow, the trumpet blow,
earth's remotest bound: The year of jubilee is come; Re - turn, ye ransom'd sinners, home.

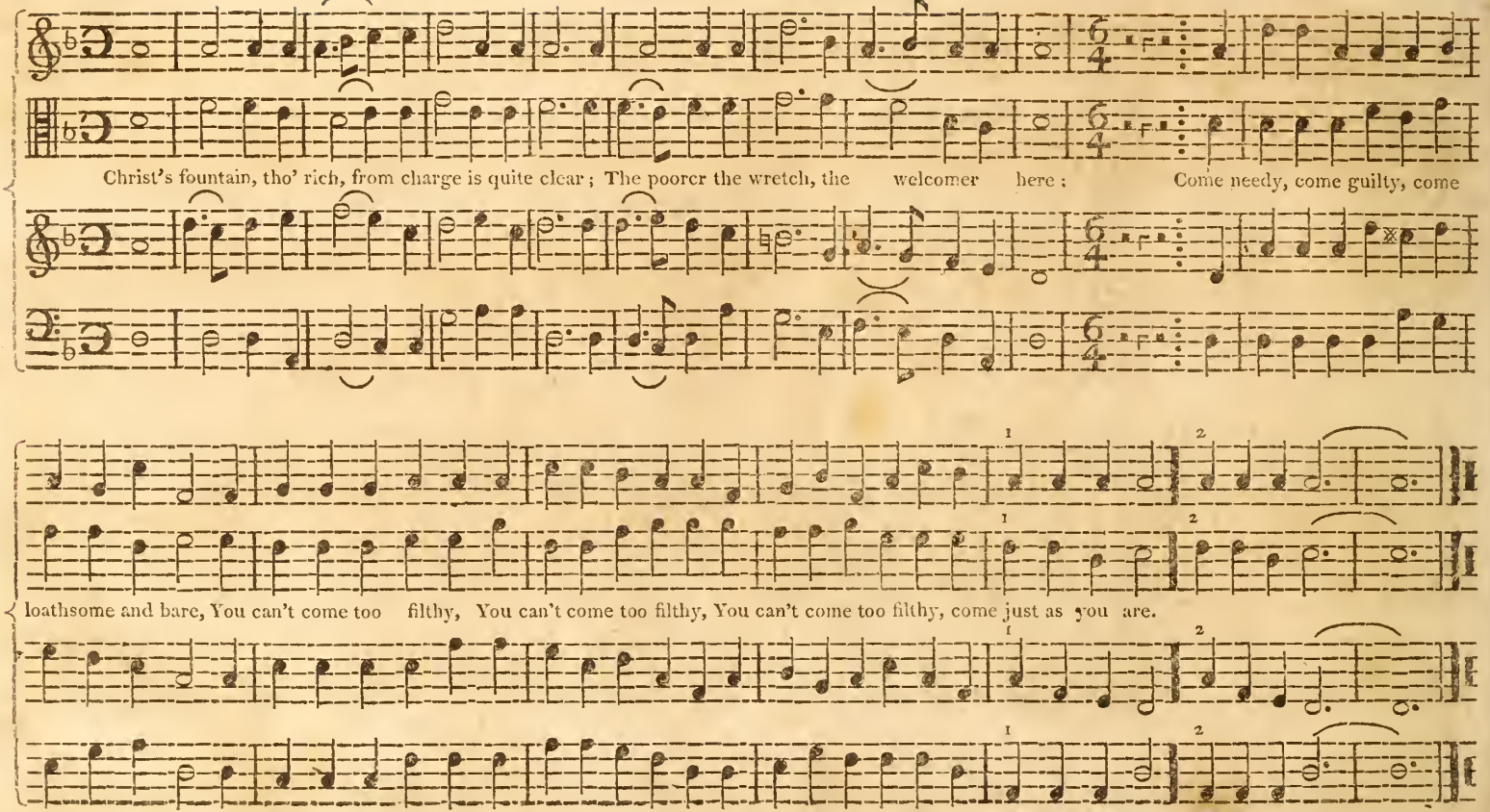
LENA. P. M.

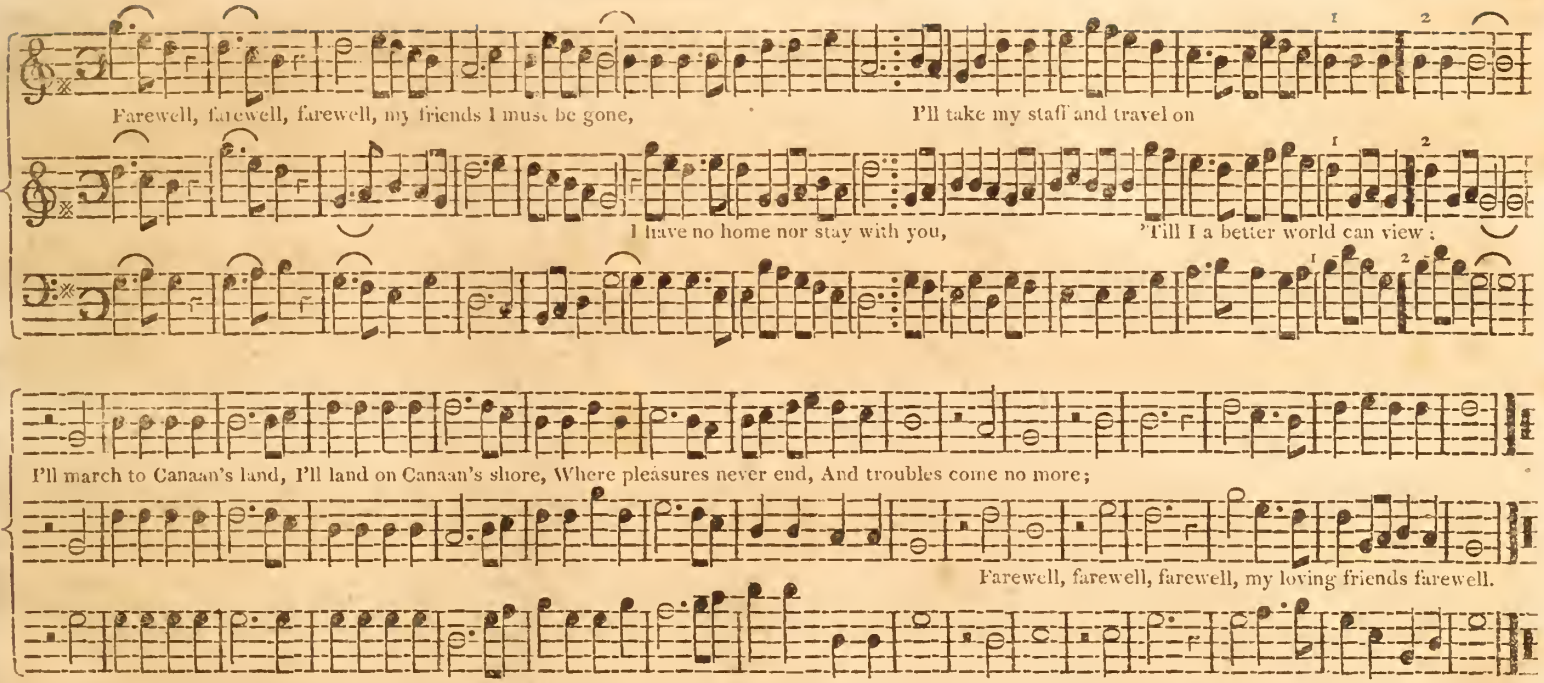

See the Lord of glory dying! See him gasping! Hear him crying! See his burthen'd bosom heave! Look ye
sinners, ye that hung him; Look how deep your sins have stung him, Dying sinners look and live.


Andante.
Hearts of stone relent, relent, Break by Jesus' cross subdued, See his body mangled, rent, Cover'd with a gore of blood:
for. pia. for. mez. pia.
Sinful soul, what hast thou done? Murder'd God's eternal Son, Sinful soul, what hast thou done? Murder'd God's eternal Son.


O wonder of wonders, astonish'd I gaze To see in the manger the Ancient of Days, And angels proclaiming the
pia.
for.
And telling, &c.
Stranger forlorn,
And telling the shepherds that Jesus is born.
And telling, &c.
And telling, &c.


O Love Divine, how sweet thou art, When shall I find my longing heart All taken up with thee? I
thirst, I faint, I die to prove The greatness of redeeming love, The love of Christ to me, The love, &c.


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.

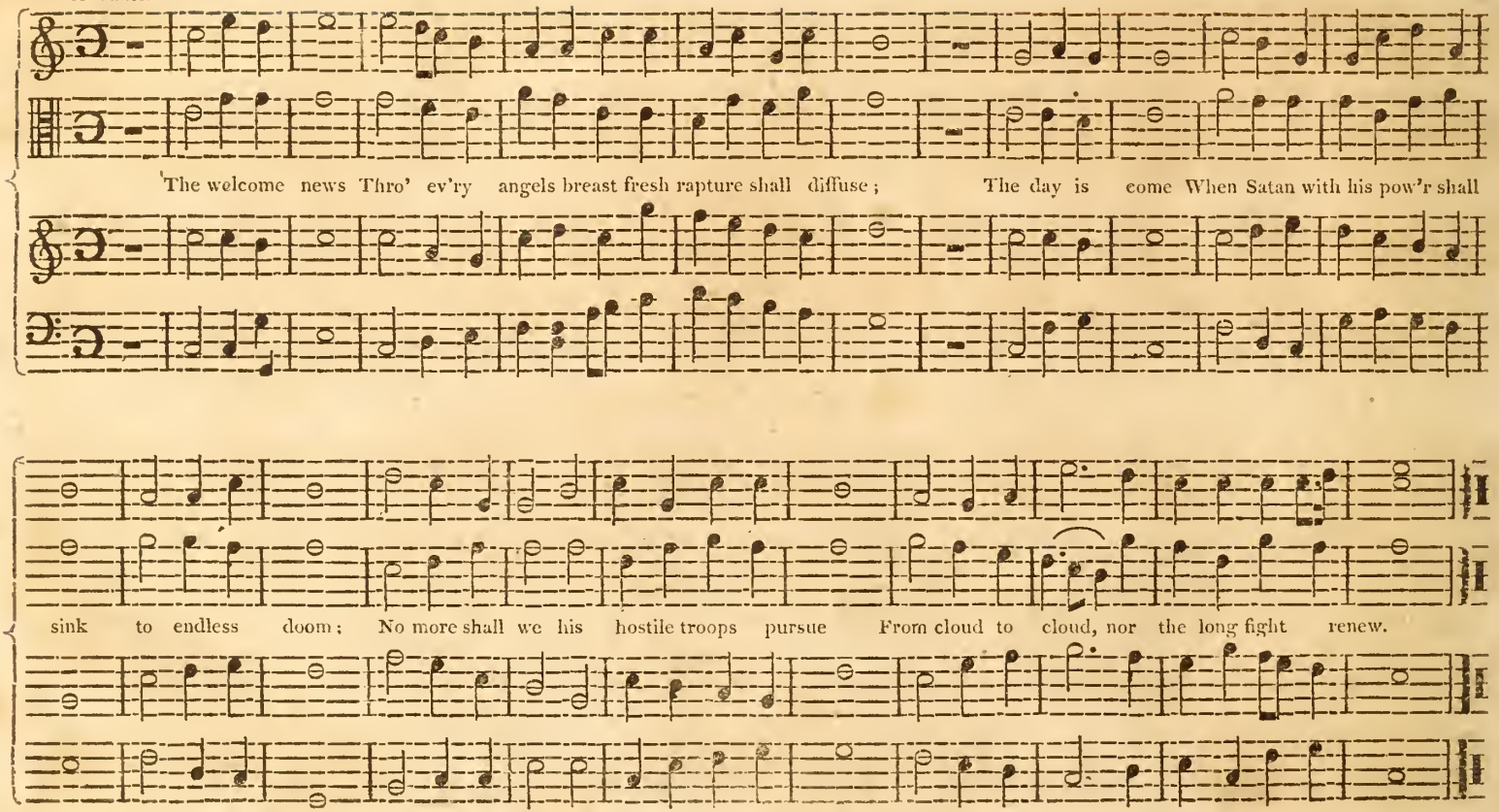


Farewell, farewell, farewell my friends, time rolls along,
Nor waits for mortals' cares or bliss;
I'll leave you here and travel on
'Till I arrive where JESUS is:
I'll march, &c.
Farewell, &c.

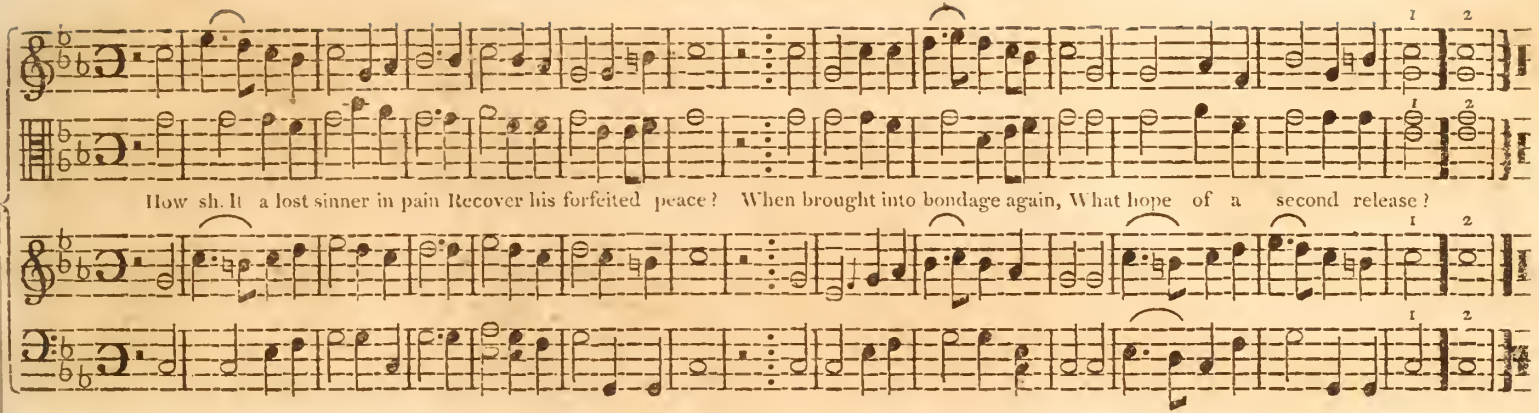
Farewell, farewell, farewell dear brethren in the Lord,
To you I'm bound with cords of love,
But we believe the gracious word,
We all, e'er long, shall meet above:
I'll march, &c.
Farewell, &c.

Farewell, farewell, farewell ye blooming sons of God,
Sore conflicts yet remain for you,
But dauntless keep the heav'nly road
'Till Canaan's happy land you view:
I'll march, &c.
Farewell, &c.

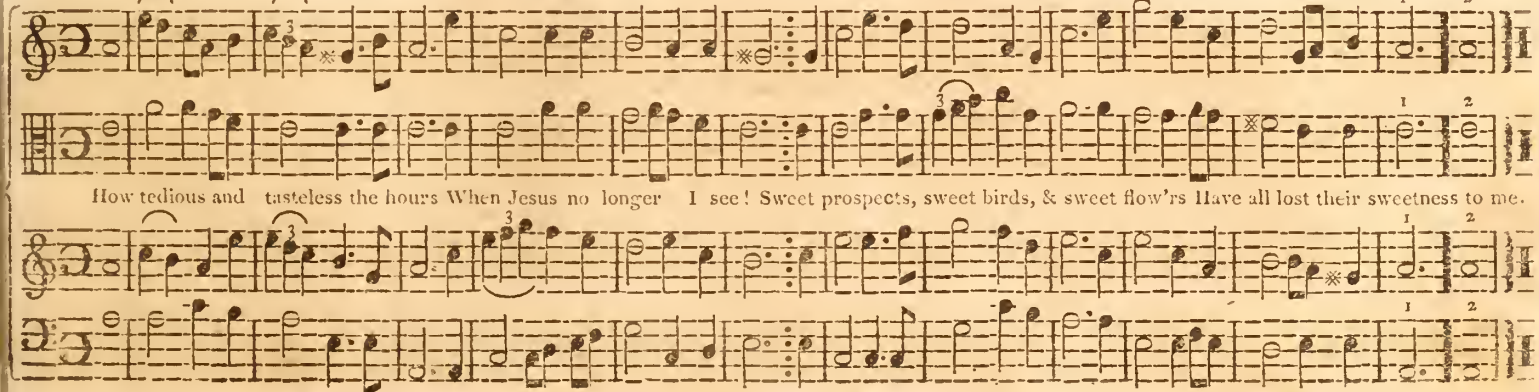
Andante.


The welcome news Thro' ev'ry angels breast fresh rapture shall diffuse ; The day is come When Satan with his pow'r shall
sink to endless doom ; No more shall we his hostile troops pursue From cloud to cloud, nor the long fight renew.

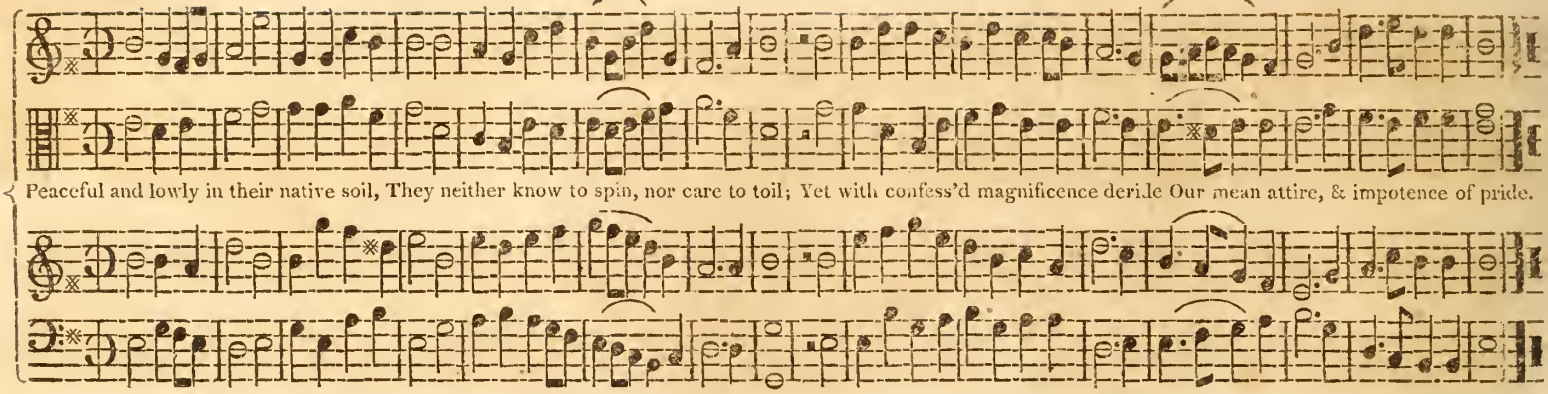
ST. PETERS. P. M.



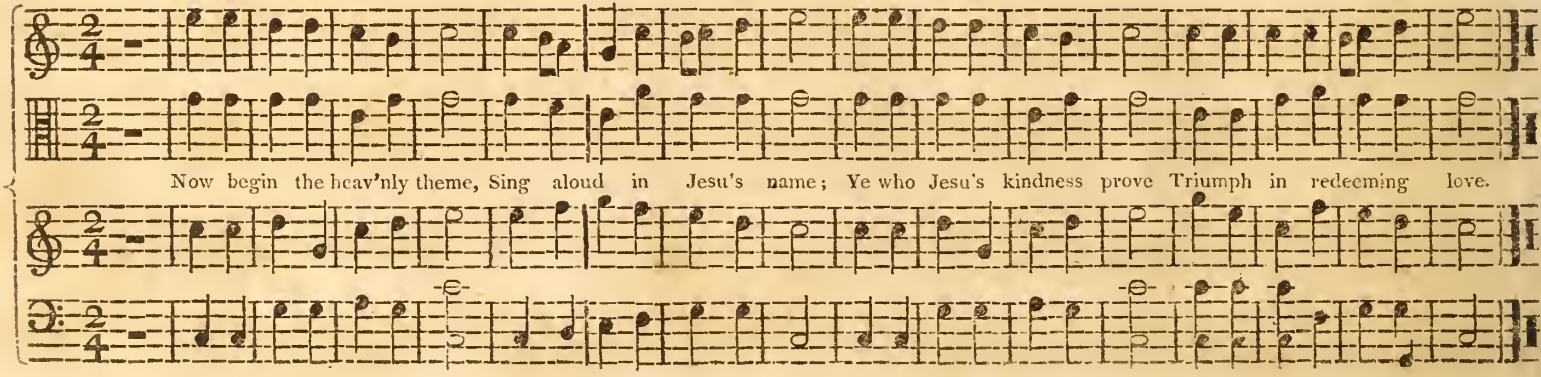
ARGYLE. P. M.

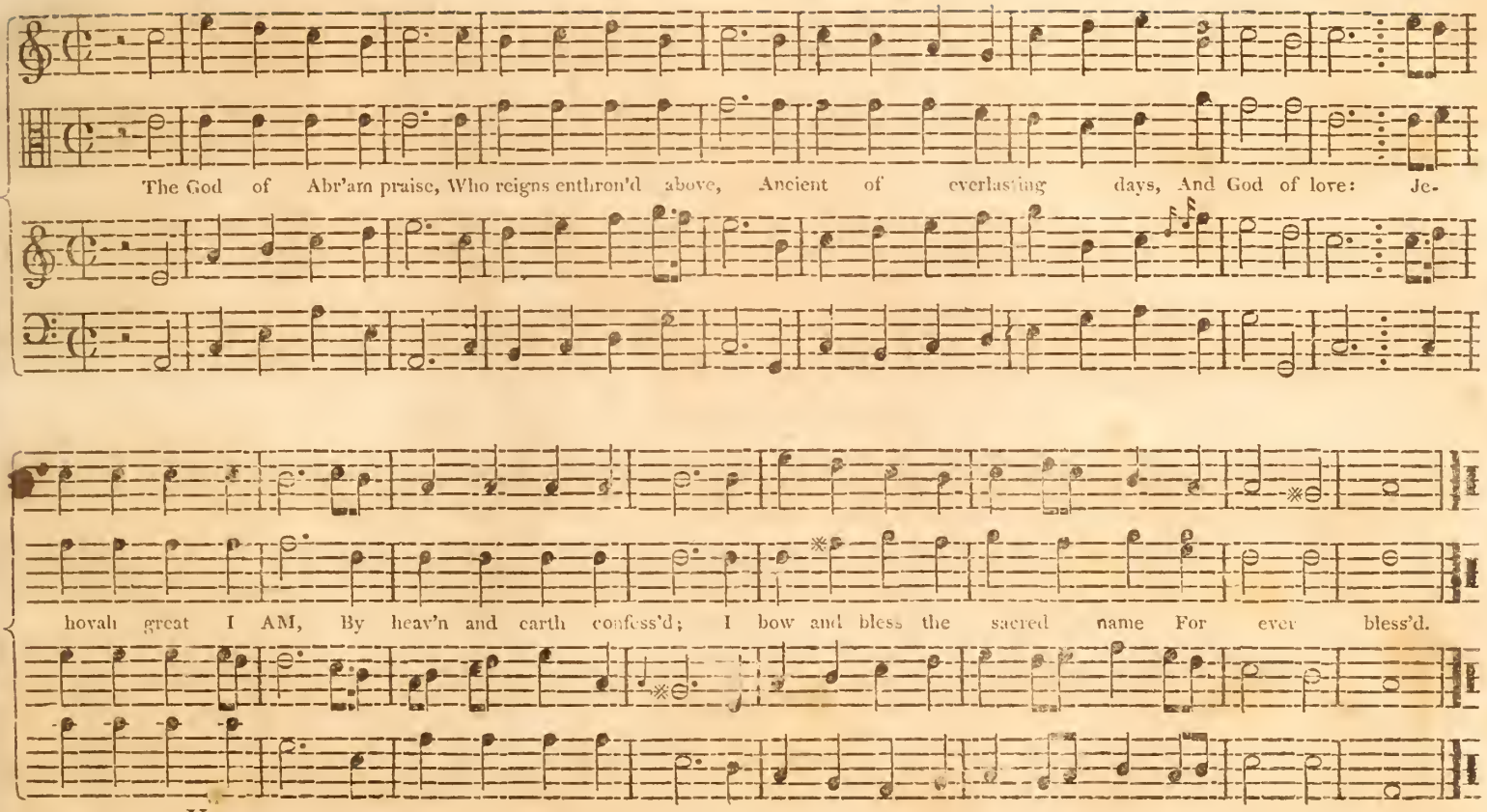


THE LILY. P. M.

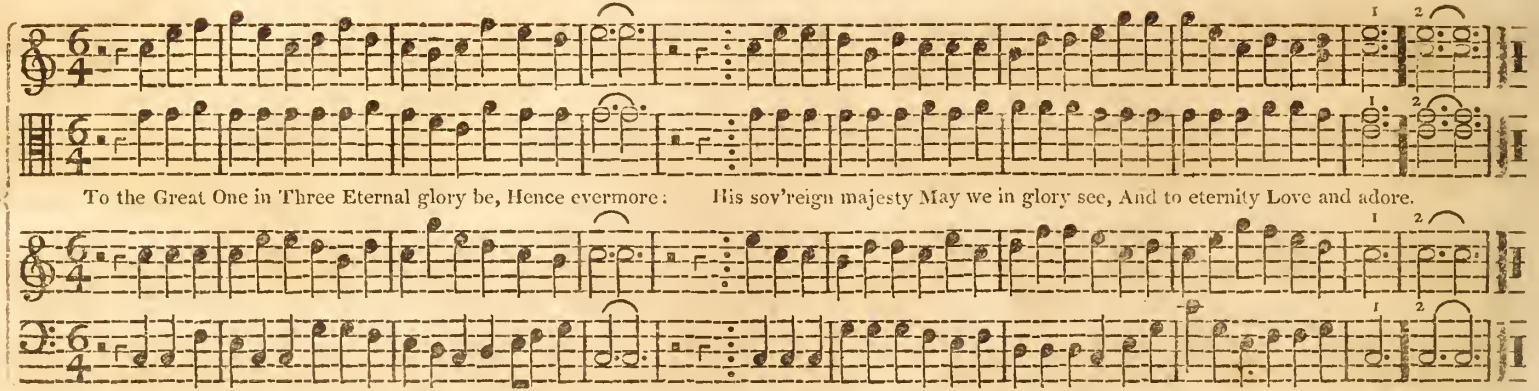


NEWARK. P. M.

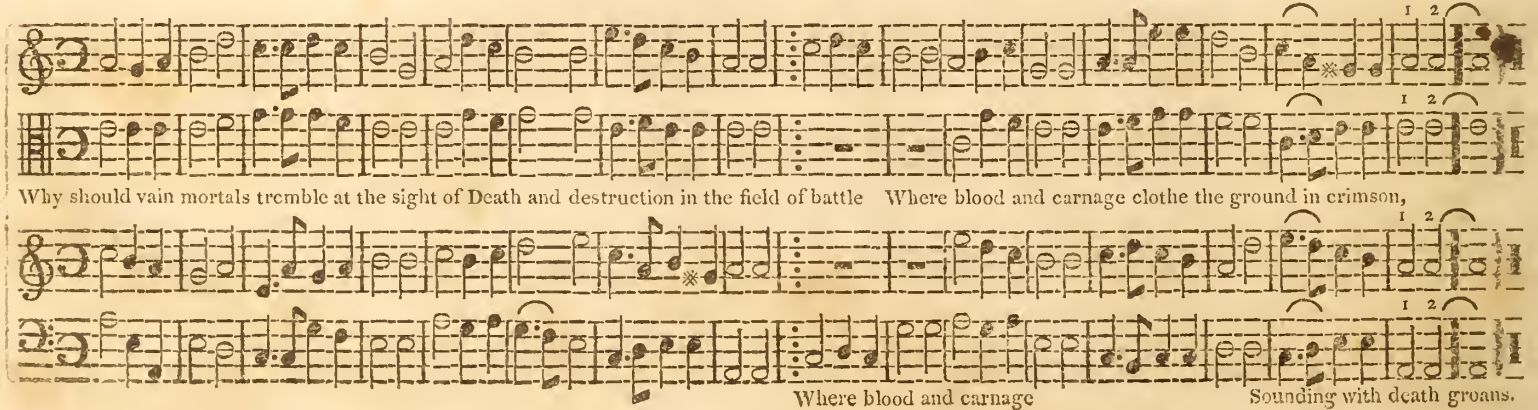


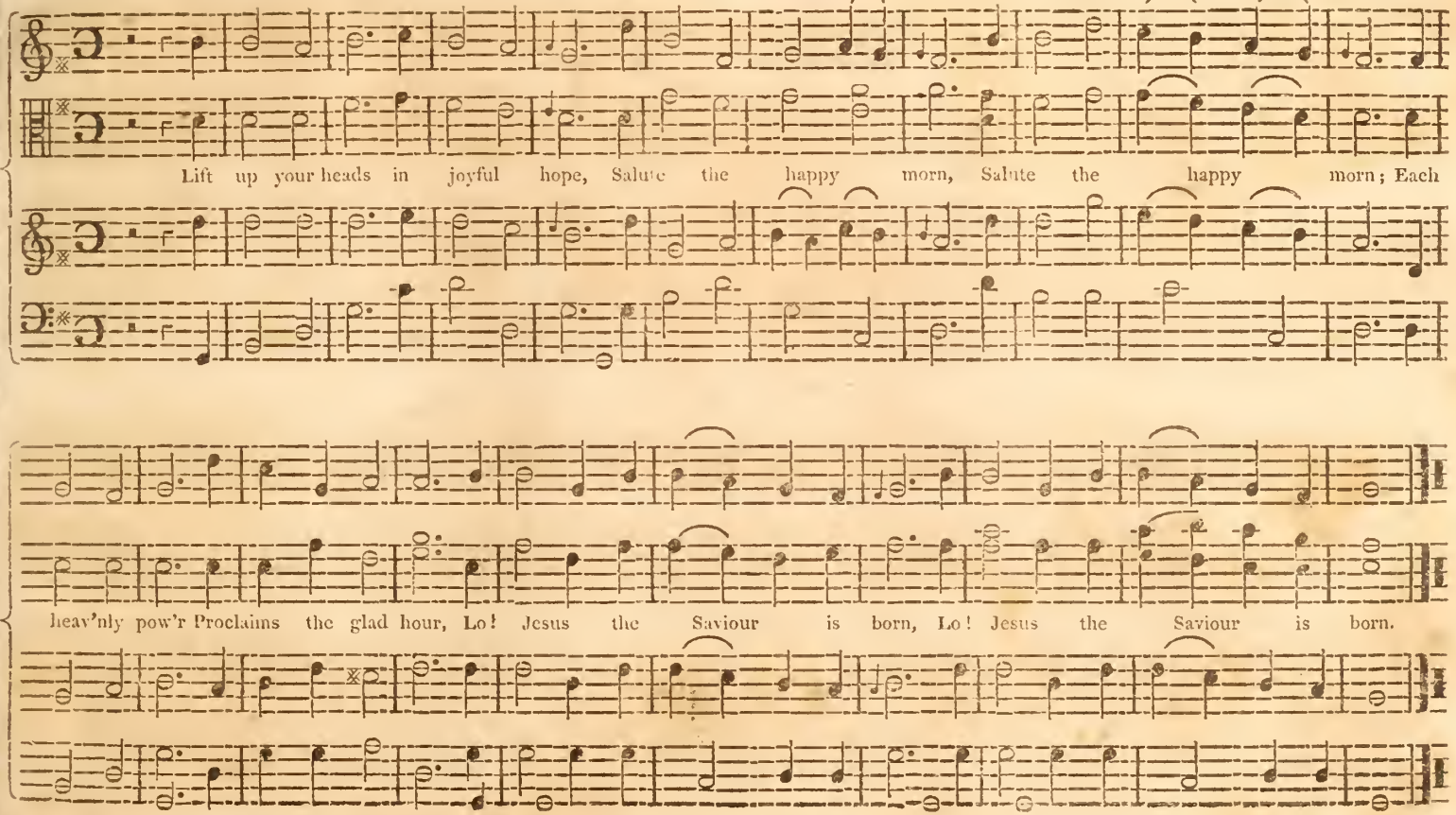

The God of Abr'am praise, Who reigns enthron'd above, Ancient of everlasting days, And God of love: Je-
hovah great I AM, By heav'n and earth confess'd; I bow and bless the sacred name For ever bless'd.

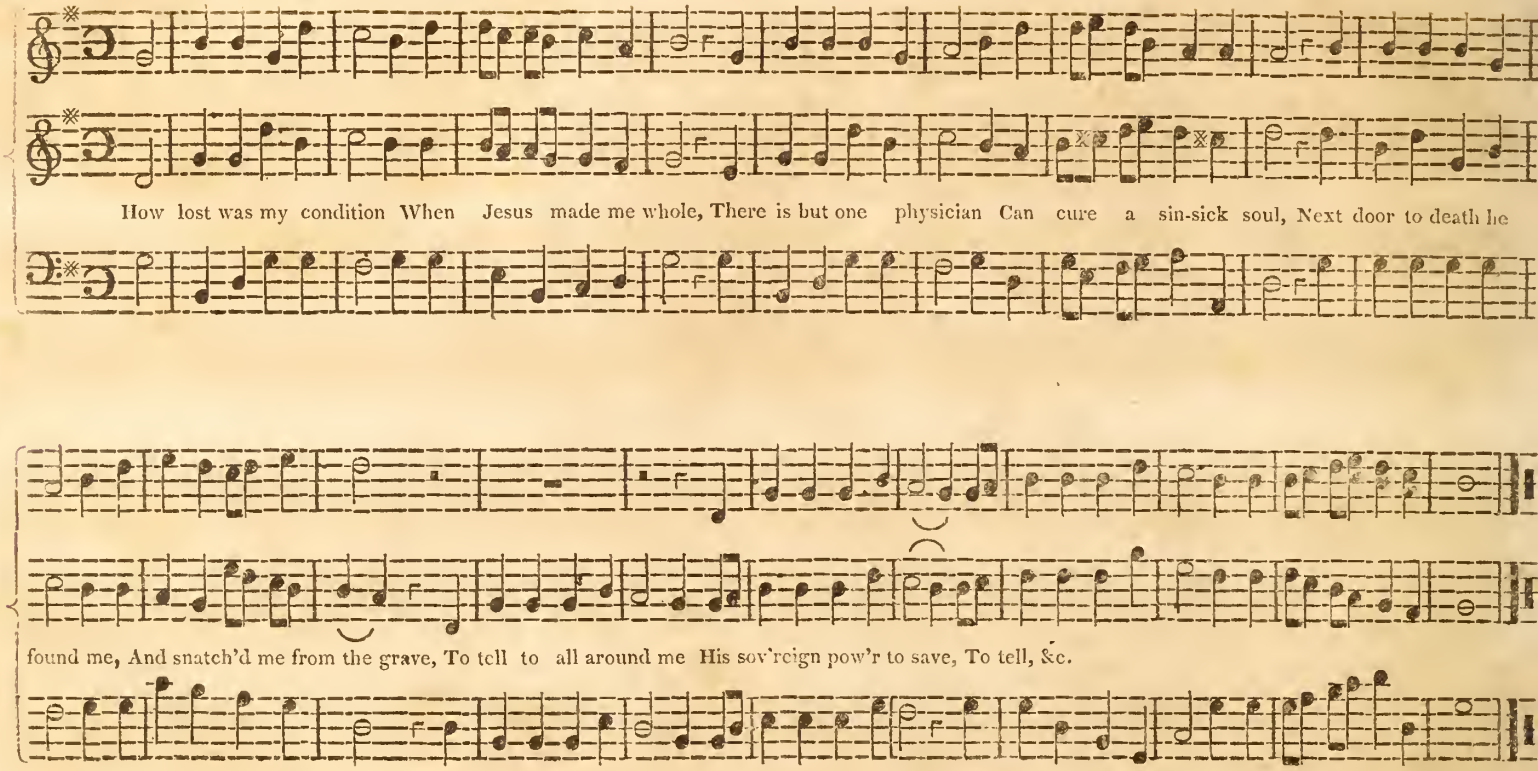
BALTIMORE. P. M.

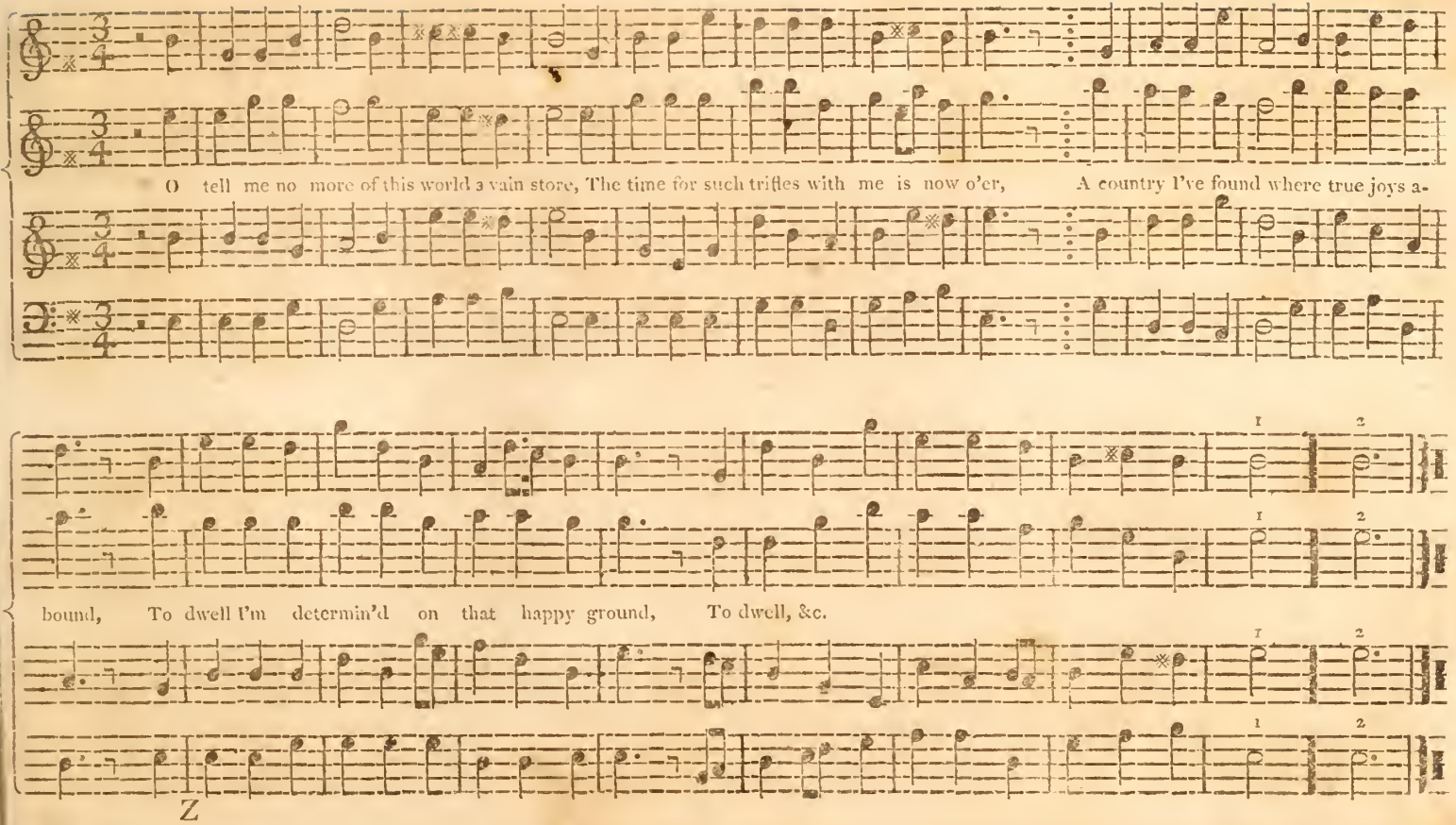


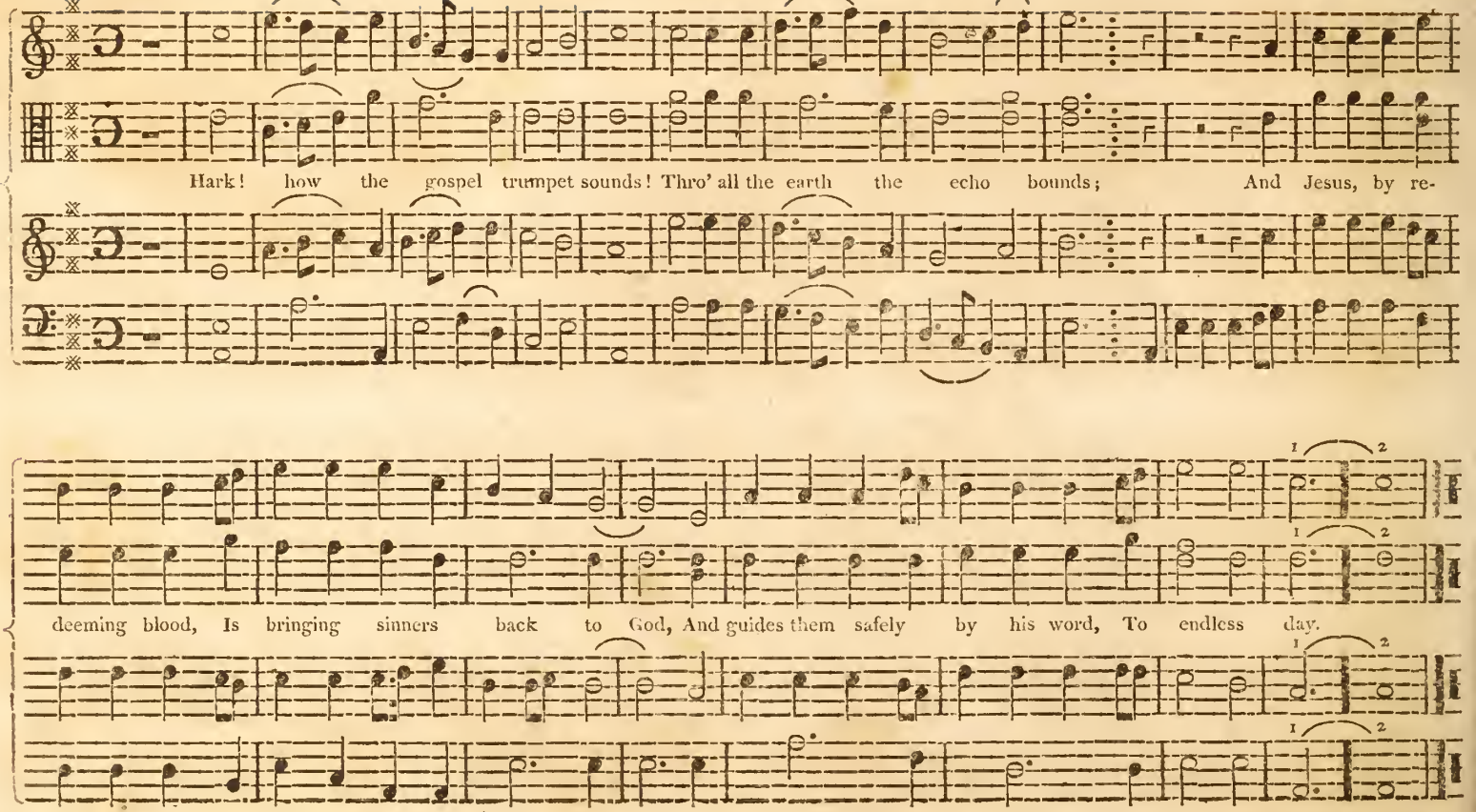
BUNKER HILL. P. M.



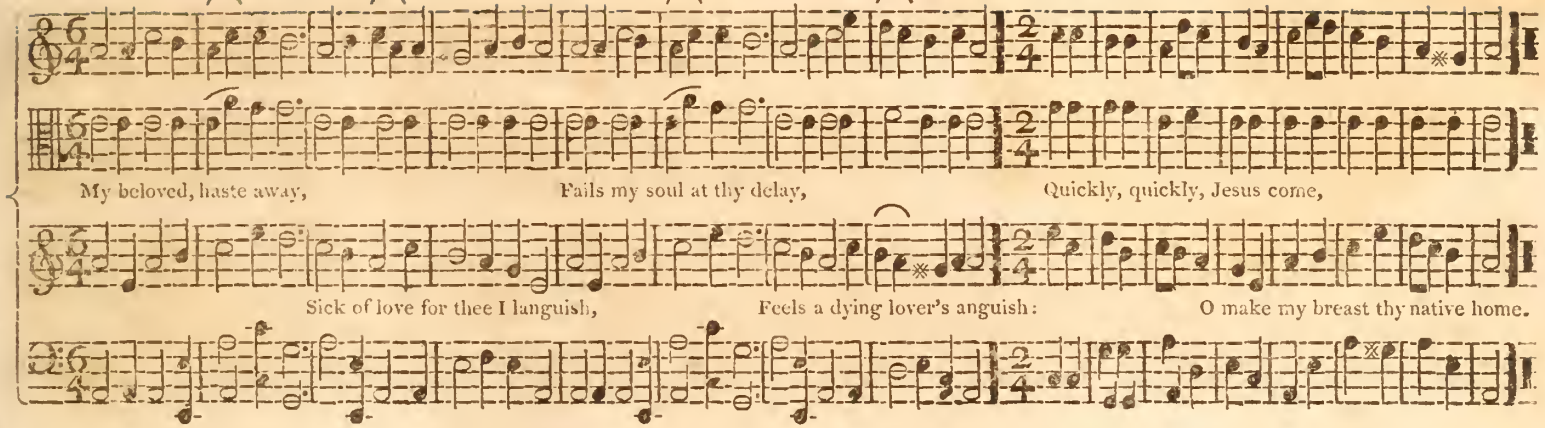

Lift up your heads in joyful hope, Salute the happy morn, Salute the happy morn; Each
heav'nly pow'r Proclaims the glad hour, Lo! Jesus the Saviour is born, Lo! Jesus the Saviour is born.


How lost was my condition When Jesus made me whole, There is but one physician Can cure a sin-sick soul, Next door to death he
found me, And snatch'd me from the grave, To tell to all around me His sov'reign pow'r to save, To tell, &c.


O tell me no more of this world a vain store, The time for such trifles with me is now o'er, A country I've found where true joys a-
bound, To dwell I'm determin'd on that happy ground, To dwell, &c.
1
2
Z

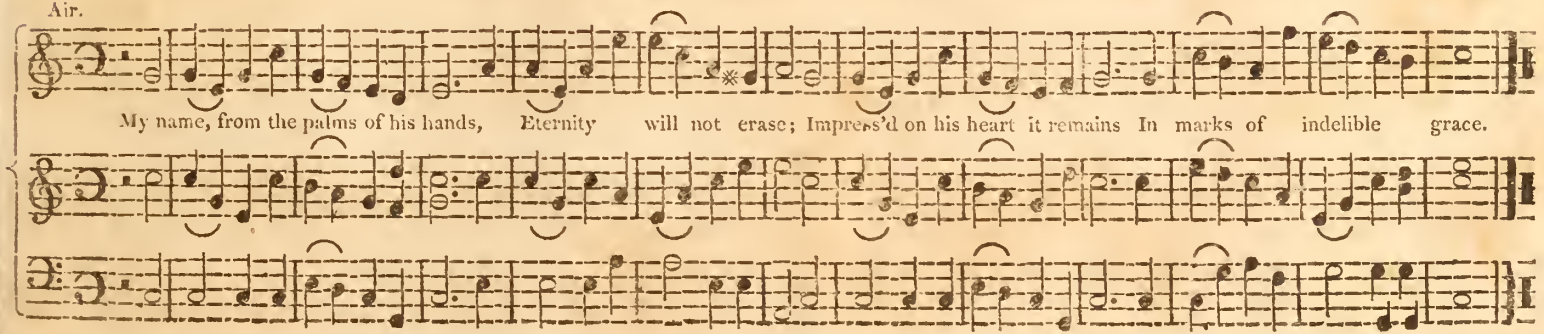

Hark! how the gospel trumpet sounds! Thro' all the earth the echo bounds; And Jesus, by re-
deeming blood, Is bringing sinners back to God, And guides them safely by his word, To endless day.

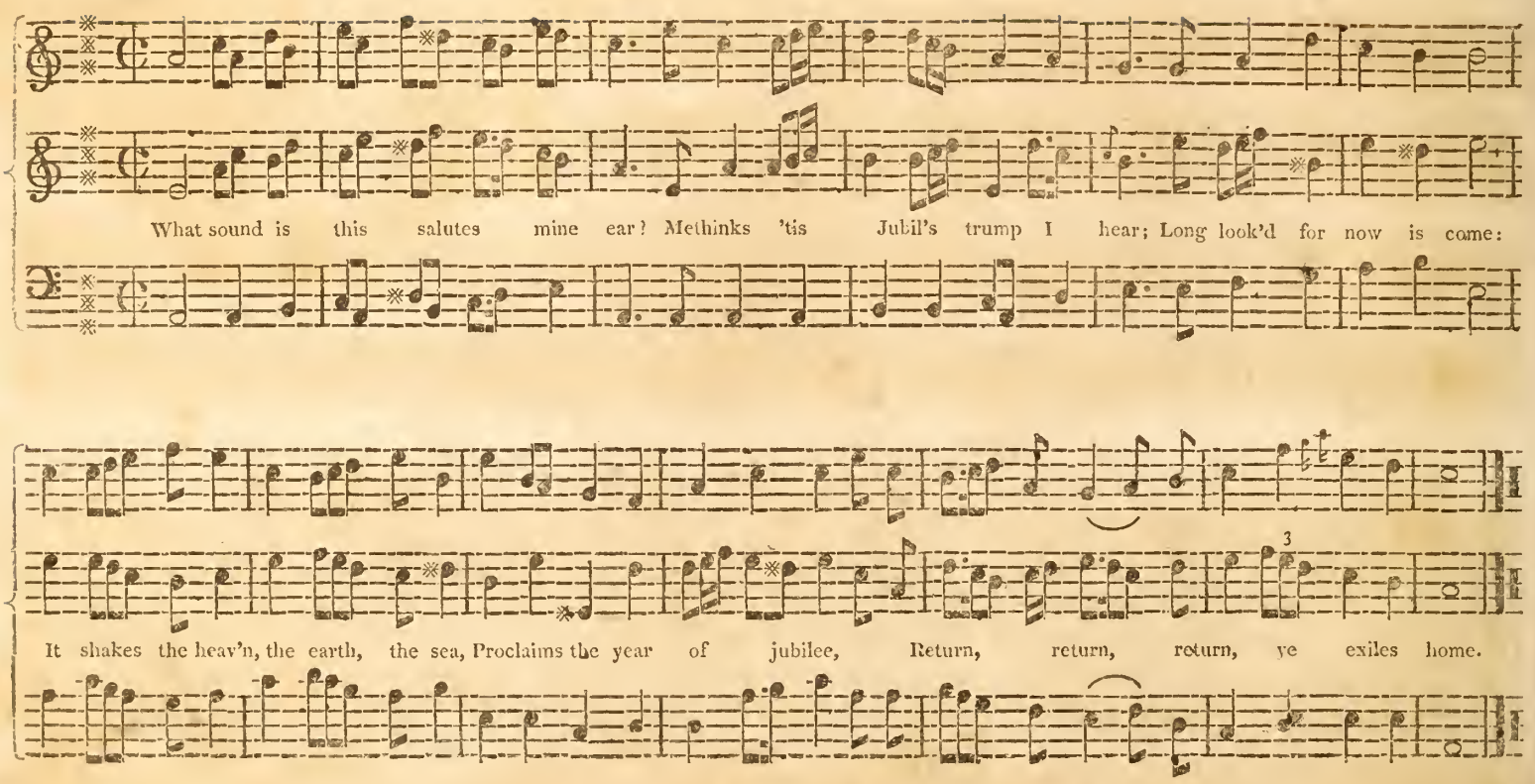
RICHMOND. P. M.

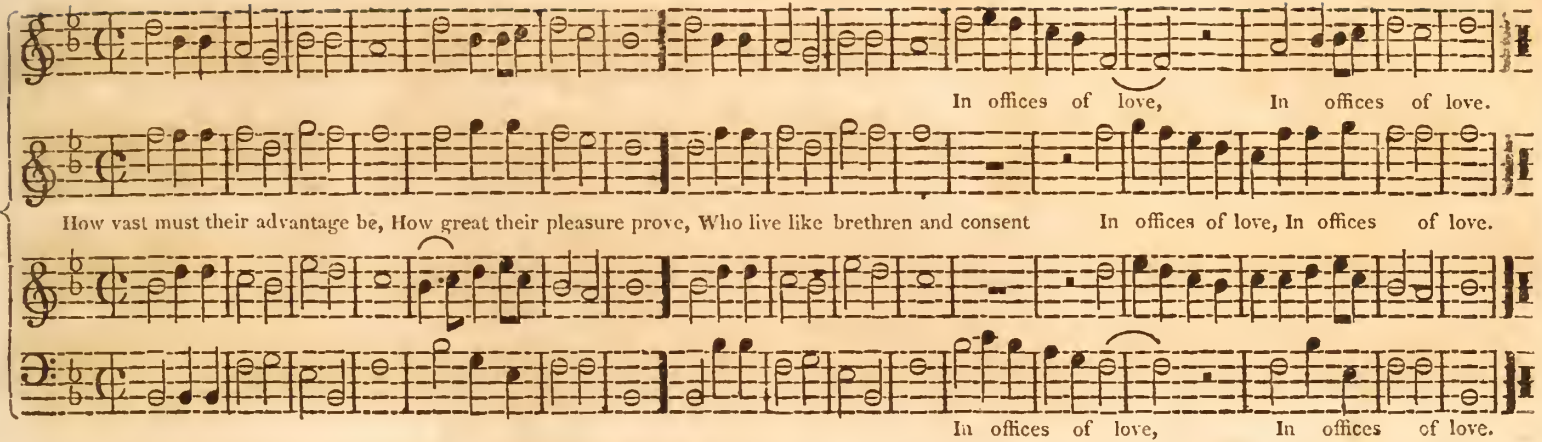


ASSURANCE. P. M.

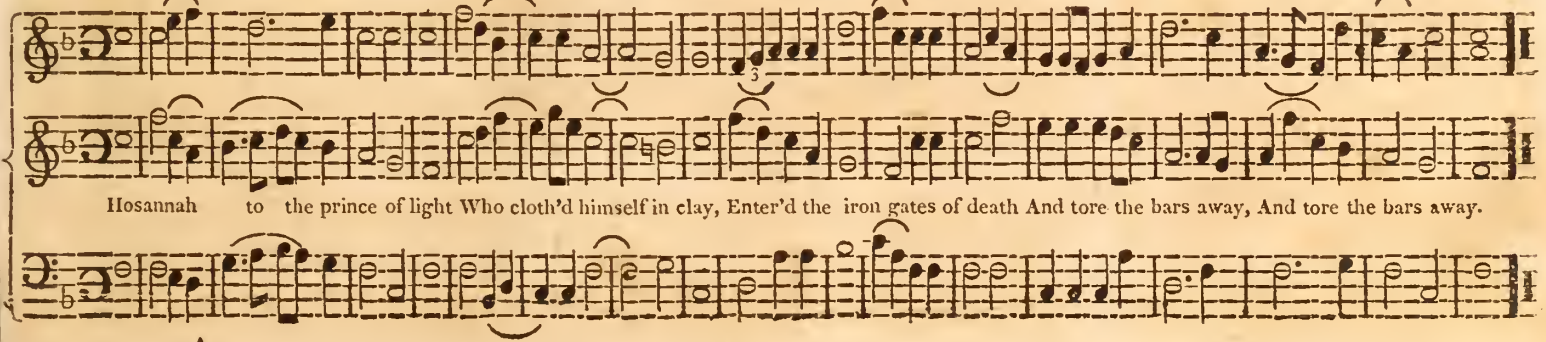
Air.



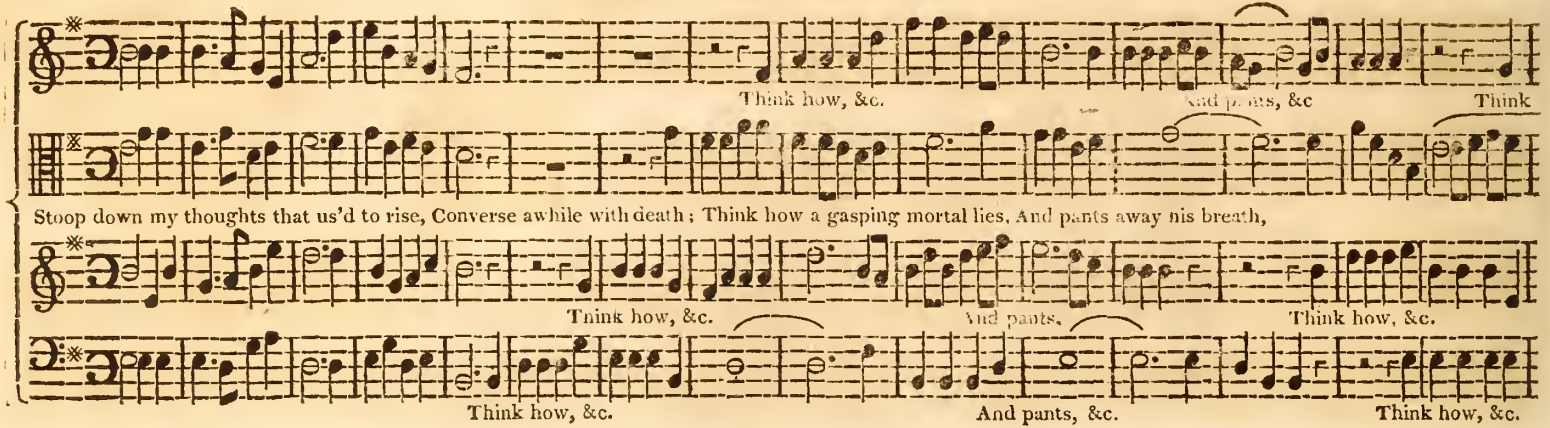

What sound is this salutes mine ear? Methinks 'tis Jubil's trump I hear; Long look'd for now is come:
It shakes the heav'n, the earth, the sea, Proclaims the year of jubilee, Return, return, return, ye exiles home.



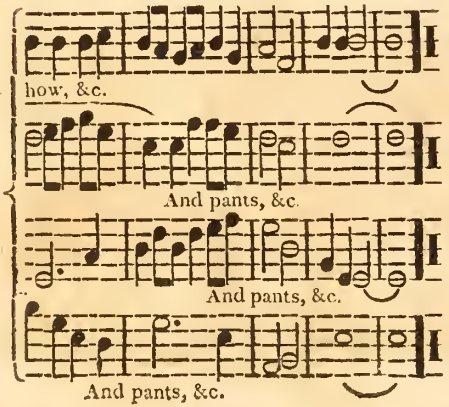
VICTORY, NEW. C. M.



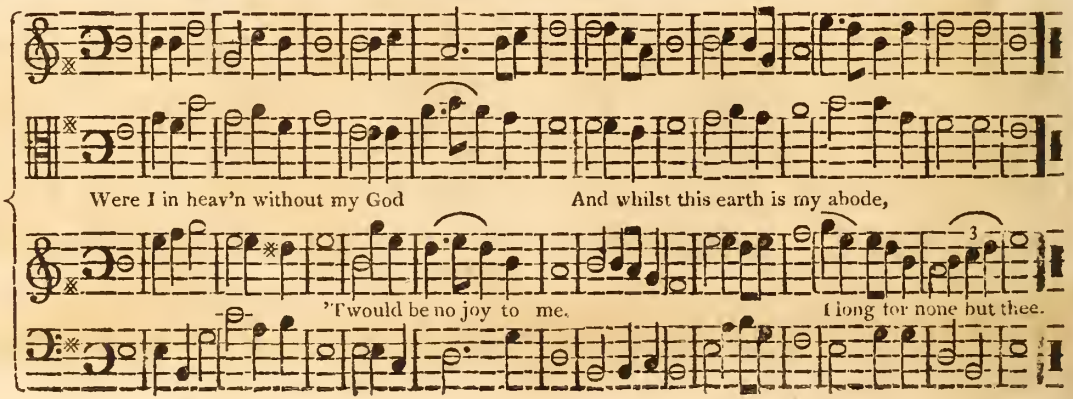
MORTALITY. C. M.

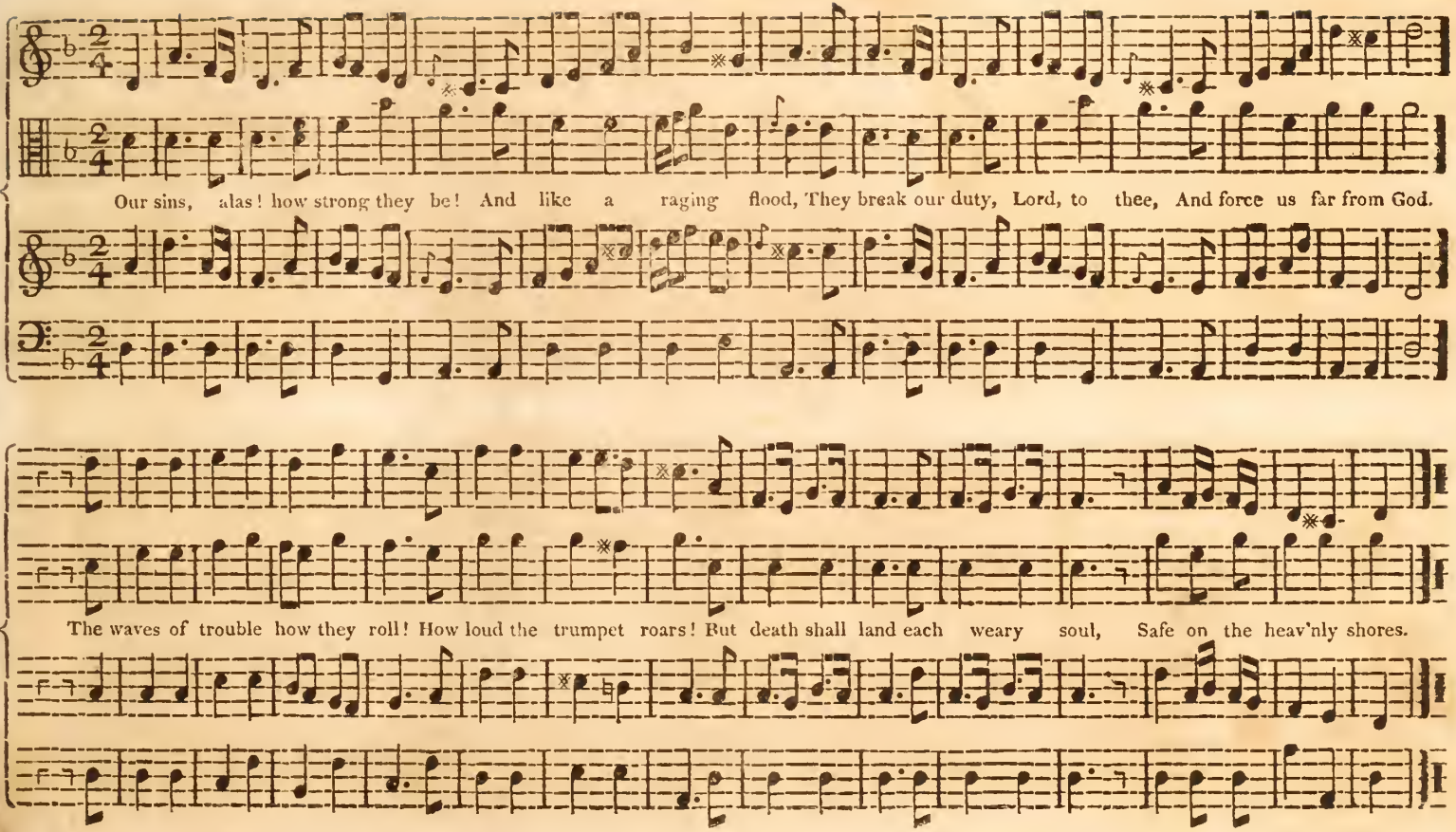


Mortality, continued.



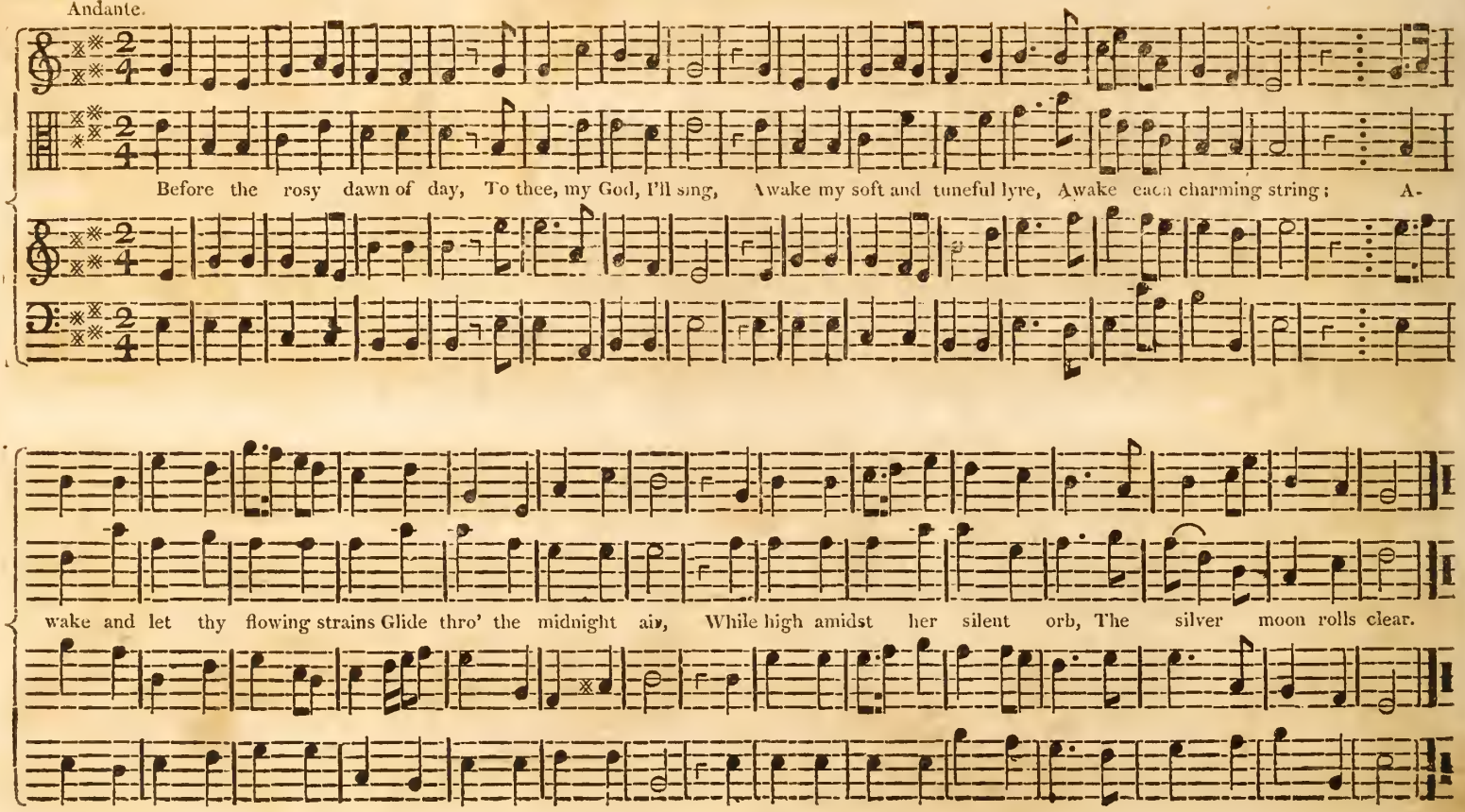
SILVER SPRING. C. M.

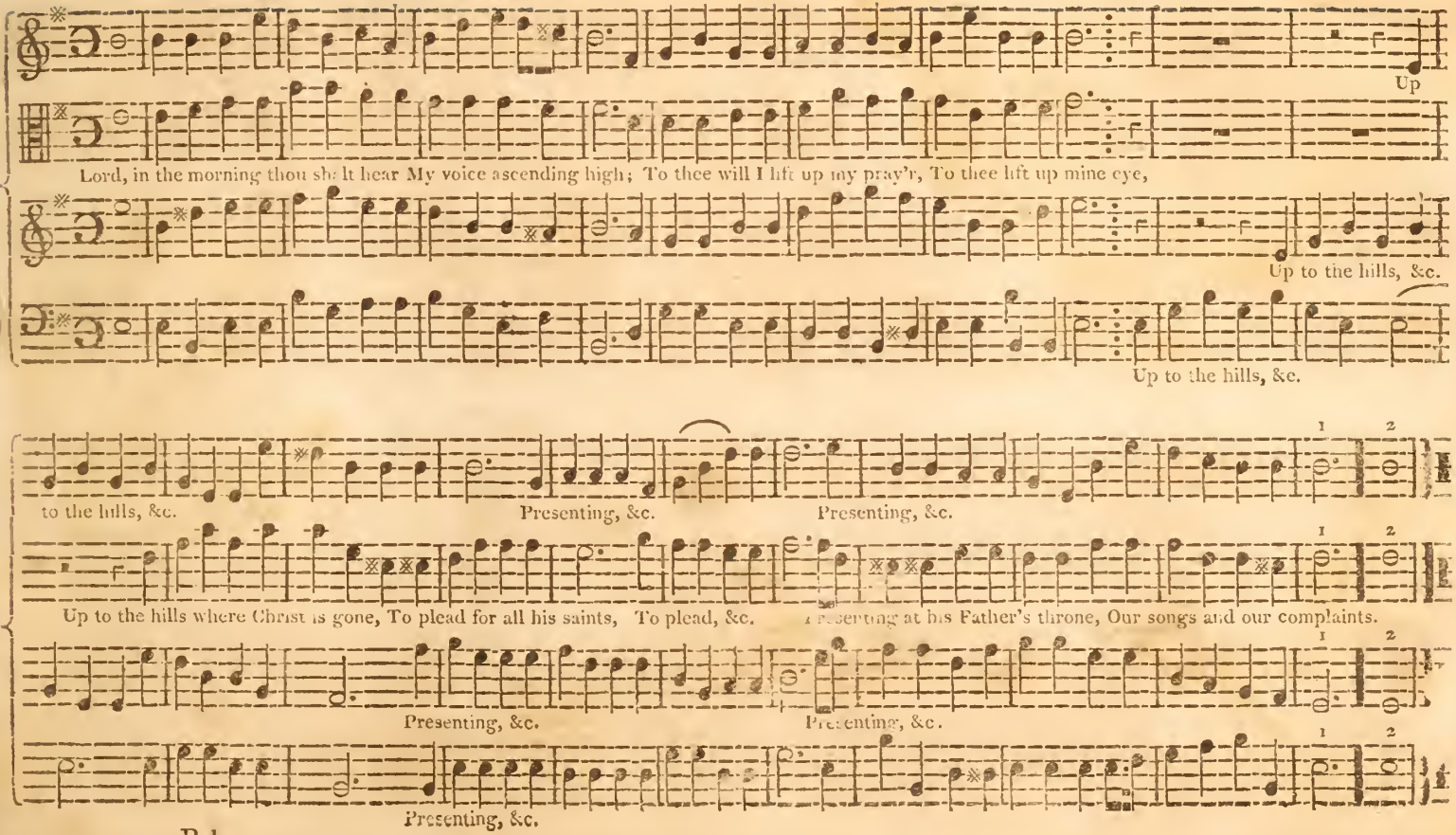


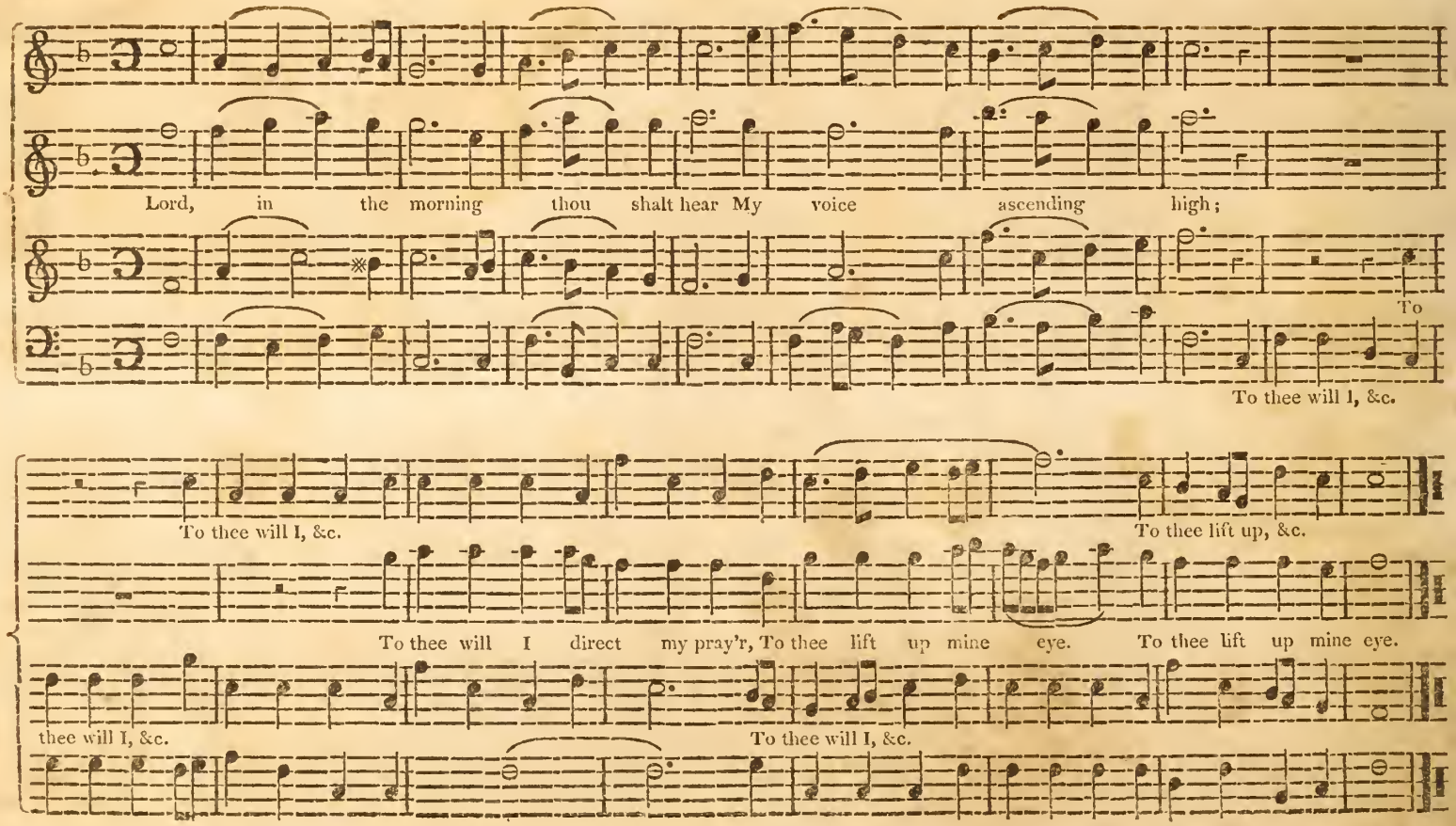

Our sins, alas! how strong they be! And like a raging flood, They break our duty, Lord, to thee, And force us far from God.
The waves of trouble how they roll! How loud the trumpet roars! But death shall land each weary soul, Safe on the heav'nly shores.

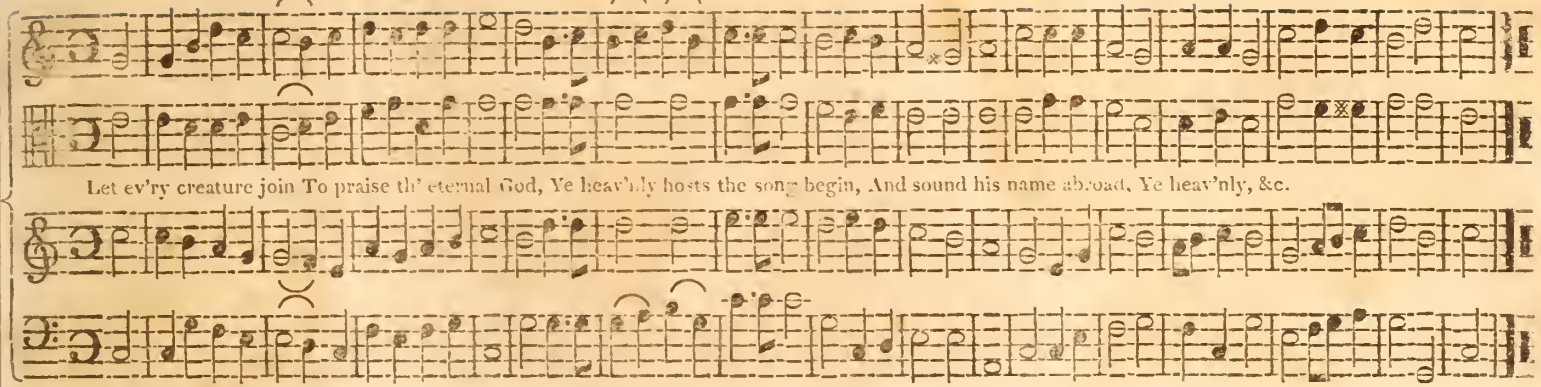
ENFIELD. C. M.

Andante.

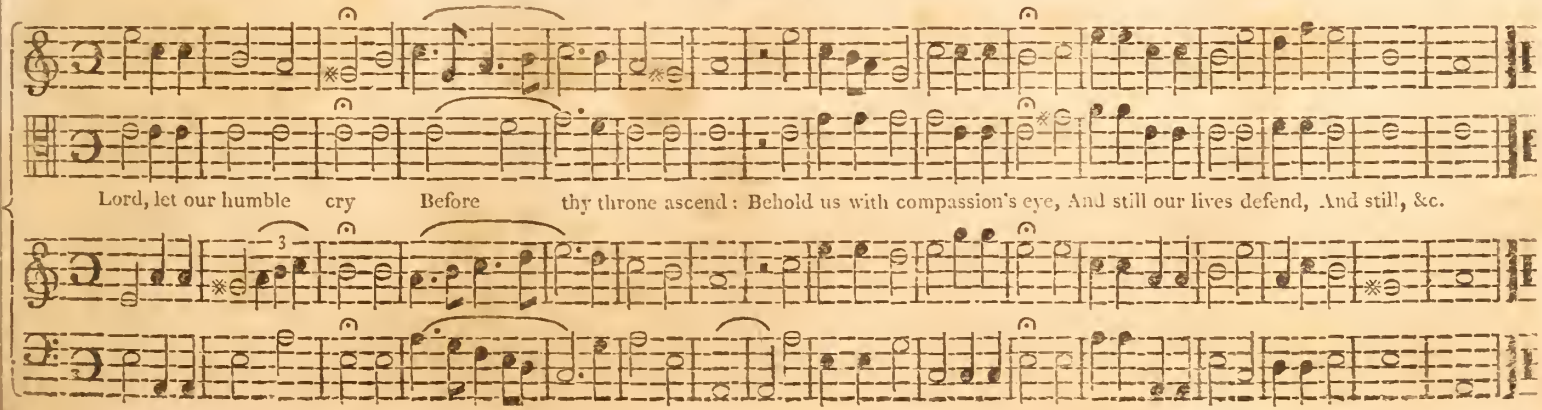



Up
Lord, in the morning thou shalt hear My voice ascending high; To thee will I lift up my pray'r, To thee lift up mine eye,
Up to the hills, &c.
Up to the hills, &c.
to the hills, &c.
Presenting, &c.
Presenting, &c.
1
2
Up to the hills where Christ is gone, To plead for all his saints, To plead, &c.
Presenting at his Father's throne, Our songs and our complaints.
Presenting, &c.
Presenting, &c.
Presenting, &c.
B b

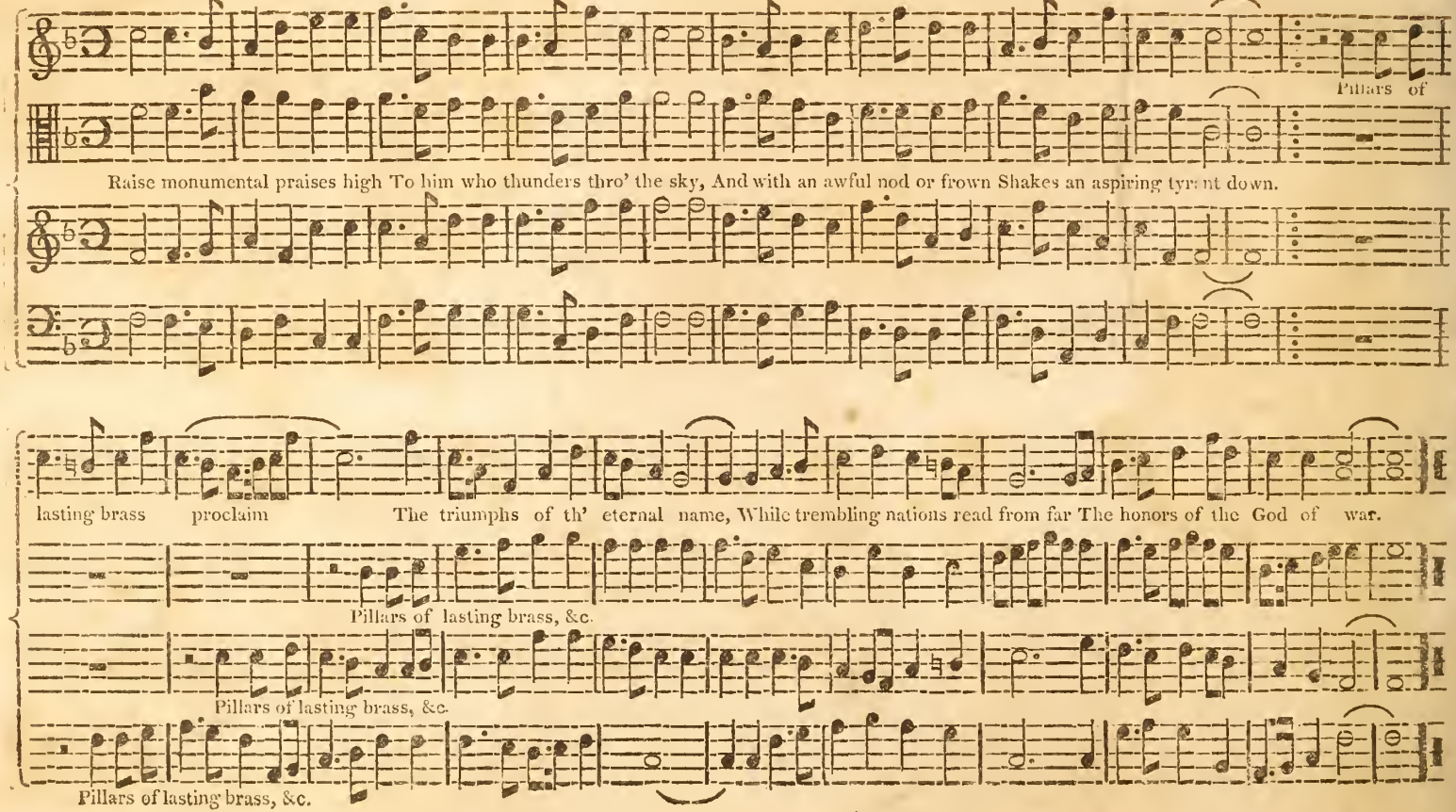

Lord, in the morning thou shalt hear My voice ascending high;
To
To thee will I, &c.
To thee will I, &c.
To thee lift up, &c.
To thee will I direct my pray'r, To thee lift up mine eye. To thee lift up mine eye.
thee will I, &c.
To thee will I, &c.

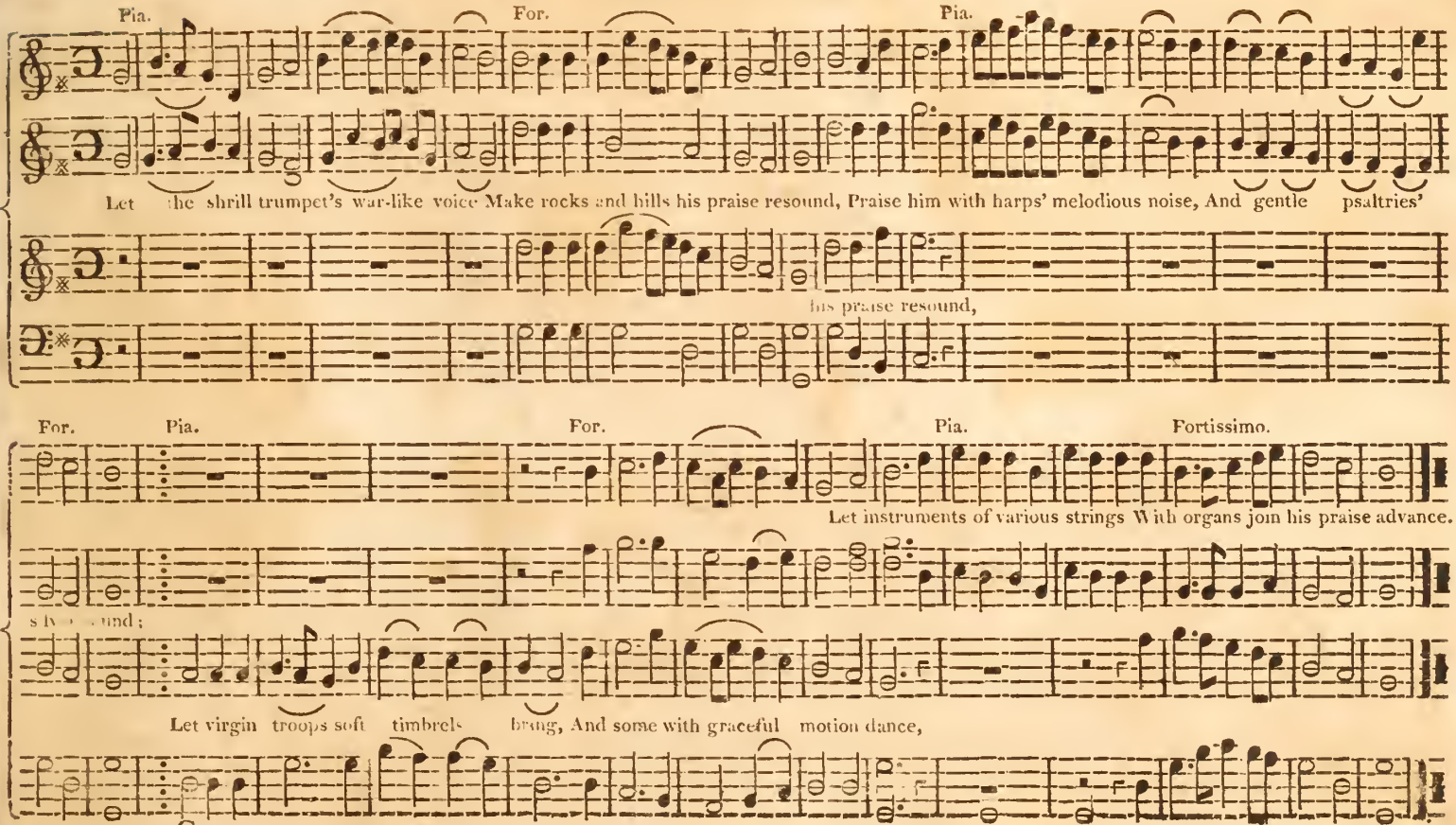

Let ev'ry creature join To praise th' eternal God, Ye heav'nly hosts the song begin, And sound his name abroad, Ye heav'nly, &c.

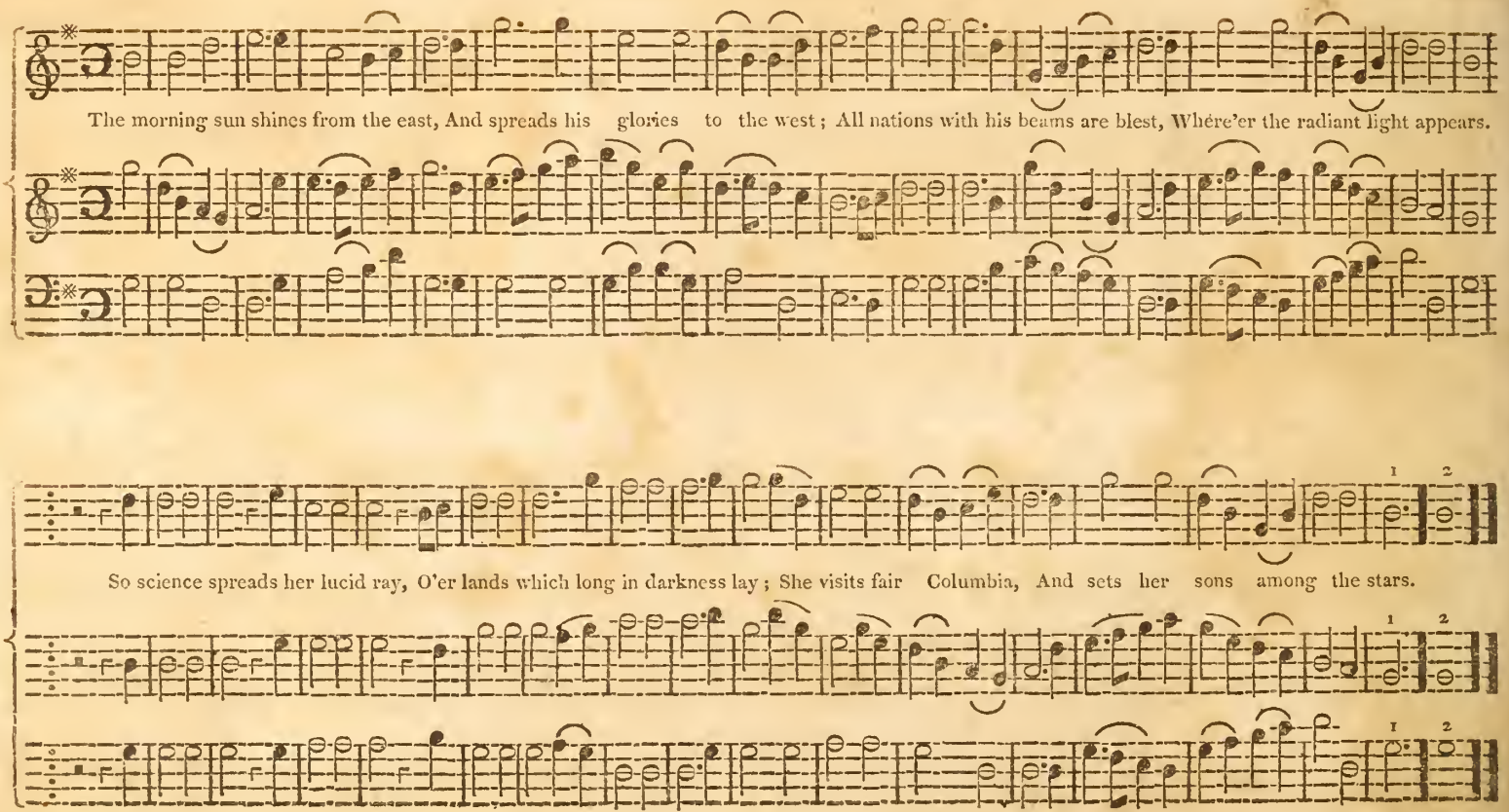
PSALM XXV. S. M.

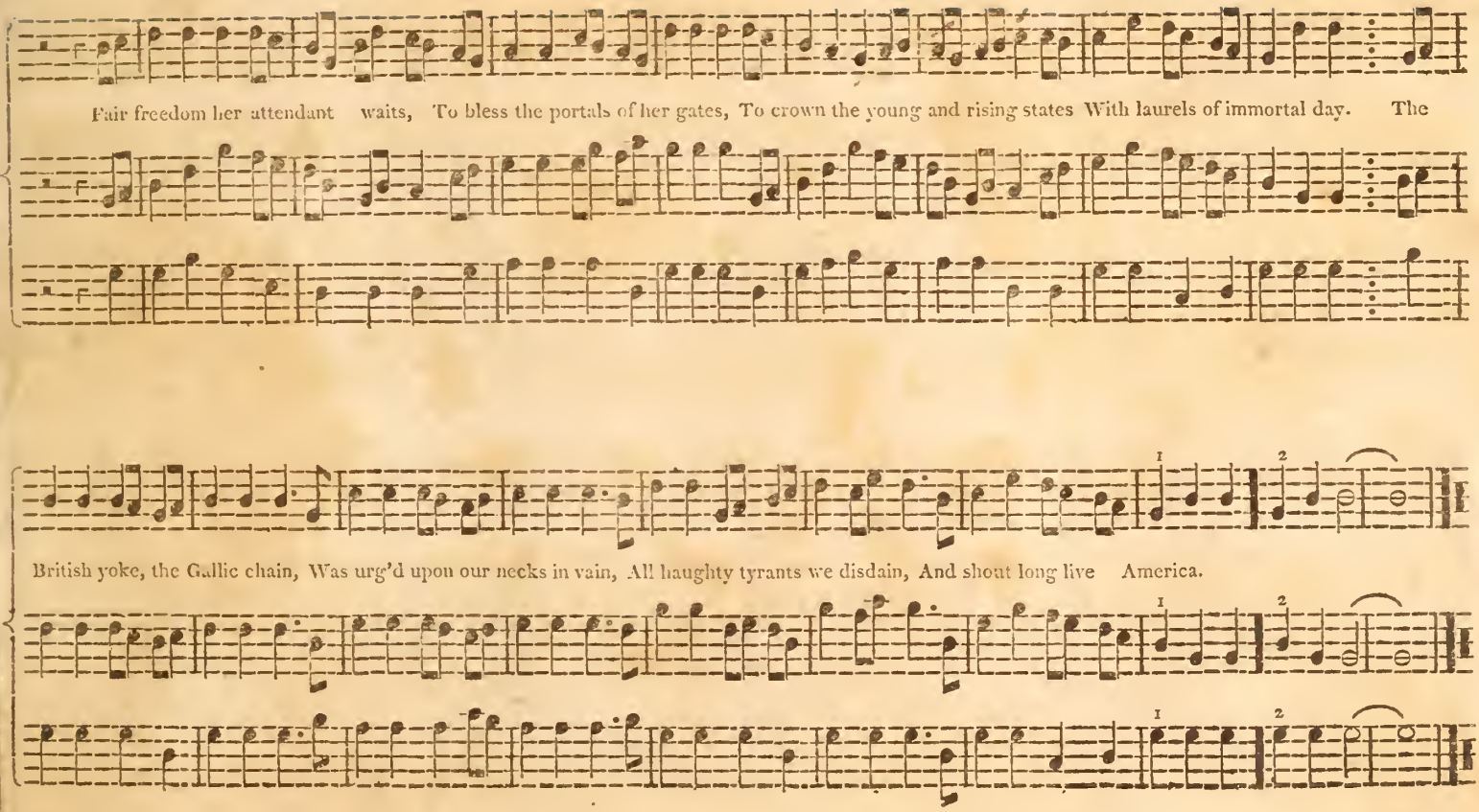

Lord, let our humble cry Before thy throne ascend: Behold us with compassion's eye, And still our lives defend, And still, &c.

NEW-BRAINTREE. L. M.

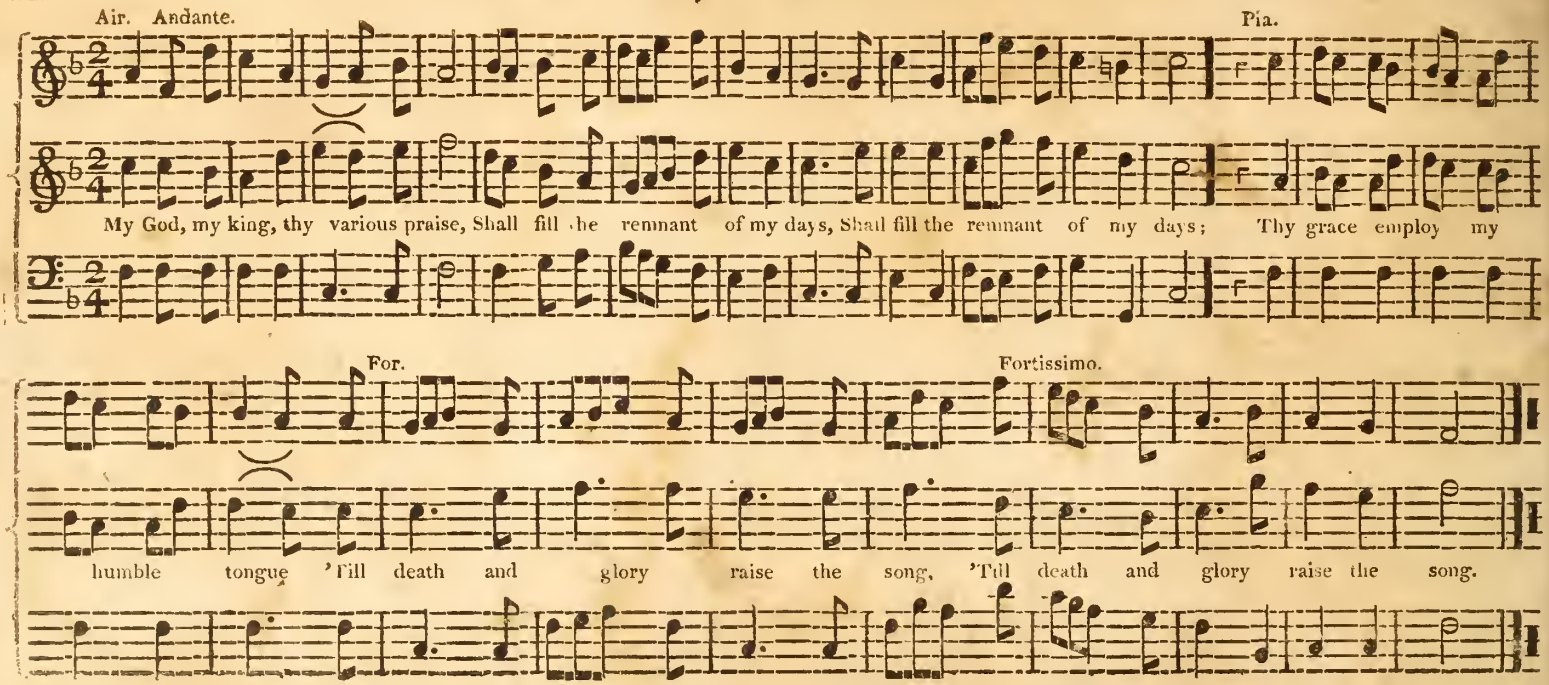



Pia.
For.
Pia.
Let the shrill trumpet's war-like voice Make rocks and hills his praise resound, Praise him with harps' melodious noise, And gentle psaltries'
his praise resound,
For.
Pia.
For.
Pia.
Fortissimo.
Let instruments of various strings With organs join his praise advance.
Let virgin troops soft timbrels bring, And some with graceful motion dance,
C c


The morning sun shines from the east, And spreads his glories to the west; All nations with his beams are blest, Where'er the radiant light appears.
So science spreads her lucid ray, O'er lands which long in darkness lay; She visits fair Columbia, And sets her sons among the stars.


Fair freedom her attendant waits, To bless the portals of her gates, To crown the young and rising states With laurels of immortal day. The
British yoke, the Gallic chain, Was urg'd upon our necks in vain, All haughty tyrants we disdain, And shout long live America.

TRANSPORT. L. M.



THE END.

Hannah Biddle [illegible]

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Book

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