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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'ulloch*, 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 together 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, intitled, "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 securing 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

The diagram illustrates the 'Gamut' of musical notes, showing the relationship between natural and sharp notes across four staves: Treble, Counter, Tenor, and Bass. The notes are arranged in a grid, with lines connecting them to show how they relate to each other and to the notes on the adjacent staves.

- Treble Staff:** G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F
- Counter Staff:** G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F
- Tenor Staff:** F, E, D, C, B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F
- Bass Staff:** A, G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F, E, D, C, B, A, G, F

Lines connect the notes between adjacent staves, showing the intervals between them. For example, the G on the Treble staff is connected to the F on the Counter staff, and the F on the Counter staff is connected to the E on the Tenor staff, and so on.

Tenor & Treble.

This section contains musical notation for the Tenor and Treble parts, including lyrics and instructions for flat and sharp notes.

Lyrics:
 C. is fa me na do ba la do is in B. la so la so
 C. is fa me na do ba la do B. la so la so
 C. is fa me na do ba la do B. la so la so
 C. is fa me na do ba la do B. la so la so
 C. is fa me na do ba la do B. la so la so
 C. is fa me na do ba la do B. la so la so
 C. is fa me na do ba la do B. la so la so
 C. is fa me na do ba la do B. la so la so
 C. is fa me na do ba la do B. la so la so
 C. is fa me na do ba la do B. la so la so

Instructions:
 If no Flat or Sharp is at the beginning of a line Me is in B and C is fa.
 If F is Sharp Me is in F And C is fa.
 If F C be Sharp me is in Dis fa.



If F C G be
Sharp, me is G.
& A 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 D be Flat,
me is in G & A is fa.

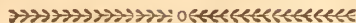


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RUDIMENTS OF PSALMODY.




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,

RUDIMENTS OF PSALMODY.

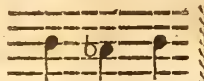
Bass.	Tenor.	Counter.	Treble.
Space above			
Fifth line	G		
Fourth space	F	G	F
Fourth line	E	F	E
Third space	D	E	D
Third line	C	D	C
Second space	B	C	B
Second line	A	B	A
First space	G	A	G
First line	F	G	F
	E	F	E

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

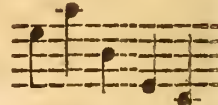
If F be sharp, - - - - - G is faw.		If B be flat, - - - - - F is faw.
If F and C be sharp, - - - - - D is faw.		If B and E be flat, - - - - - B is faw.
If F, C and G be sharp, - - - - - A is faw.		If B, E and A be flat, - - - - - E is faw.
If F, C, G and D be sharp, - - - - - E is faw.		If B, E, A and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

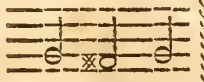
A Flat \flat set before a note, sinks it half a tone.



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



A Sharp \sharp raises it half a tone.

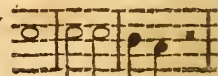



A Brace $\{$ shews how many parts are sung together.

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




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.



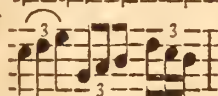
A dot . at the right hand of a note makes it one half longer.




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 staff, to shew the place of the first note in the following staff.

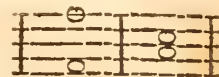


The figures 1 2 at the end of a strain that is repeated, shew that the note or notes under one, are to be sung before the repeat, and those under two after, omitting the notes under one; but if tied with a slur, both are to be sung in the repetition.

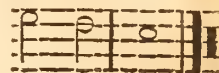


B

Choosing Notes, either may be sung.

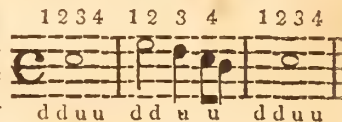


A Close  shews the end of a tune.

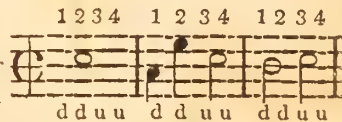


MOODS OF COMMON TIME.

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.




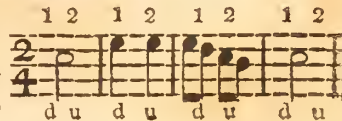
The second mood is marked by a C with a stroke through it, has the same measure, sung in the time of three seconds, four beats in a measure, two down and two up.



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,  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, $\frac{3}{2}$ 1 2 3 1 2 3 1 2 3 1 2 3
 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, $\frac{3}{4}$ 1 2 3 1 2 3 1 2 3 1 2 3
 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, $\frac{3}{8}$ 1 2 3 1 2 3 1 2 3 1 2 3
 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.

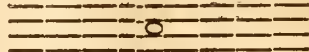
MOODS OF COMPOUND TIME.

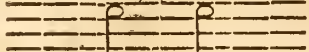
The first mood marked thus, $\frac{6}{4}$ 1 2 1 2 1 2
 has six crotchets in a measure, sung in the time of two seconds, two beats in a measure, one down and one up.

The second mood marked thus, $\frac{6}{8}$ 1 2 1 2 1 2
 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.*

One Semibreve  is equal in duration to

two  Minims,

four  Crotchets,

eight  Quavers,

sixteen  Demisemibreves,

thirty-two  Demisemibreves.



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 transposition. (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.

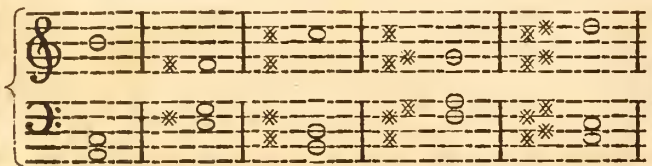
C	G	D	A	E	B	F	C
G do	G fa F * me	G ba F * la	F * na	F * so	F * do	F * so E * me	F * ba E * la
F ba	E na	E so	E do	E fa D * me	E ba D * la	E * na D * so	D so
E la	D do	D fa C * me	D ba C * la	C * na	C * so	C * do	C * fa B * me
D so	C fa B me	C ba B na	B so	B do	B fa A * me	R fa A * la	A * la
C fa	A na	A so	A do	A fa G * me	A ba G * la	A * na G * so	A * do
B me	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 b ba F la	G b fa F me	G b do
F ba	F fa	F do	F so	F na	E b ba	E b fa	B b ba C b la
E la	E me	E b ba	E b fa	E b do	D b ba	D b fa	D b do D b so
D so	D na	D la	D me	C la	C me	C b ba C b la	C b fa B b me
C fa	C do	C so	C na	A la	A me	A b ba	A b fa A b do
B me	A na	A ba	A me	A b ba	A b fa	A b do	A b so A b na
A na	G do	G so	G na				

12 Semi-
tones in an
octave.

*	8th.	12
*	7th.	11
b	7th.	10
	6th.	9
b	6th.	8
	5th.	7
*	4th.	6
	4th.	5
*	3d.	4
b	3d.	3
*	2d.	2
b	2d.	1
	Unison.	



* * The two staves are a practical explanation of the scale to the first four letters sharpened or flattened. The upper staff shews the place of the *mi*, and the lower or Bass staff 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.

Major key. Minor key.

Greater 3d. Less 3d. Major 6th. Minor 6th. Major 7th. Minor 7th. Octave Major. Octave Minor. * pitch. b pitch.

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 V.

Musical score for Lesson V, consisting of four staves. The first two staves are grouped together with a brace on the left, and the last two staves are also grouped together with a brace on the left. Each staff begins with a C-clef (soprano, alto, tenor, and bass clefs respectively) and a common time signature (C). The music is written in a simple, rhythmic style, primarily using quarter and half notes. The first staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff contains: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff contains: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and repeat dots.

LESSON VI.

Musical score for Lesson VI, consisting of four staves. The first two staves are grouped together with a brace on the left, and the last two staves are also grouped together with a brace on the left. Each staff begins with a C-clef (soprano, alto, tenor, and bass clefs respectively) and a common time signature (C). The music is written in a simple, rhythmic style, primarily using quarter and half notes. The first staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff contains: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff contains: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and repeat dots.

Death, with his warrant in his hand, Comes rushing down amain; We must o - bey the summons then, "Re - turn to dust again."

NORTHFIELD. C. M.

Fly swift around, &c. And bring, &c.

How long, dear Saviour, O how long Shall this bright hour delay? Fly swift around the wheel of time, And bring the welcome day.

Fly swift around, &c. And bring, &c.

Fly swift around, &c. Fly swift, &c.

OXFORD. C. M.

Musical score for 'OXFORD. C. M.' consisting of two systems of staves. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The music is in common time (C.M.).

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.

Musical score for 'OXFORD. C. M.' consisting of two systems of staves. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The music is in common time (C.M.).

FAIRFIELD. C. M.

Musical score for 'FAIRFIELD. C. M.' consisting of two systems of staves. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The music is in common time (C.M.).

With rev'rence let the saints appear, And bow before the Lord; His high commands with rev'rence hear, And tremble at his word. His high commands, &c.

Musical score for 'FAIRFIELD. C. M.' consisting of two systems of staves. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The music is in common time (C.M.).

The first system of music for 'DOVER. C. M.' consists of two staves. The upper staff is in treble clef with a 6/4 time signature. The lower staff is in bass clef with a 6/4 time signature. The music is written in a simple, homophonic style with a key signature of one flat (B-flat). The melody in the upper staff features a series of quarter and half notes, with some rests and a final cadence. The bass line provides a steady accompaniment with quarter and half notes.

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!

The second system of music for 'DOVER. C. M.' consists of two staves. The upper staff is in treble clef with a 6/4 time signature. The lower staff is in bass clef with a 6/4 time signature. The music continues from the first system, maintaining the same homophonic style and key signature. The melody in the upper staff includes some phrasing slurs and a final cadence. The bass line continues with a steady accompaniment.

ST. CLAVES. C. M.

The first system of music for 'ST. CLAVES. C. M.' consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music is written in a more complex, rhythmic style with a key signature of one flat (B-flat). The melody in the upper staff features eighth and sixteenth notes, with some rests and a final cadence. The bass line provides a steady accompaniment with eighth and sixteenth notes.

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.

The second system of music for 'ST. CLAVES. C. M.' consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music continues from the first system, maintaining the same complex, rhythmic style and key signature. The melody in the upper staff includes some phrasing slurs and a final cadence. The bass line continues with a steady accompaniment.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a common time signature 'C'. The melody in the treble clef starts with a quarter rest, followed by a series of eighth and sixteenth notes. The bass clef part provides a harmonic accompaniment with similar rhythmic patterns.

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

The second system continues the musical piece with the same two-staff arrangement. The treble clef staff continues the melodic line, and the bass clef staff continues the accompaniment. The notation includes various note values and rests, maintaining the rhythmic flow.

The third system of music includes first and second endings. The treble clef staff has a first ending bracketed over the final two measures, with a '1' above it. The bass clef staff also has a first ending bracketed over the final two measures, with a '1' above it. A second ending is indicated by a '2' above the final measure of both staves.

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

The fourth system concludes the piece with first and second endings. Similar to the third system, the treble clef staff has a first ending bracketed over the final two measures, with a '1' above it. The bass clef staff also has a first ending bracketed over the final two measures, with a '1' above it. A second ending is indicated by a '2' above the final measure of both staves.

CORONATION. C. M.

All hail the pow'r of Jesu's name, Let angels prostrate fall ; Bring forth the royal diadem, And crown him Lord of all : Bring forth, &c.

pia. for. pia. for.

DELIVERANCE. C. M.

Soon shall I quit this mortal shore, And Jesus stand my friend ; My nights of grief shall soon be o'er, And all my labours end.

VICTORY. C. M.

Now shall my head be lift - ed up Above my foes a - round, And songs of joy and

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats). The music is in common time (C). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The first line of lyrics is: "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,

The second system of the musical score consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats). The music is in common time (C). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. The second line of lyrics is: "victory Within thy temple sound, sound, With - in thy temple sound, With - in thy temple sound." The third line of lyrics is: "With - in thy temple sound,".

ESSEX. C. M.

How vain are all things here below, How false and yet how fair! Each pleasure has its poison too, And ev'ry sweet a snare, And ev'ry sweet a snare.

WINTER. C. M.

His hoary frost, his fleecy snow, Descend and clothe the ground, The liquid streams for - bear to flow, In icy fetters bound.

SUTTON. C. M.

I sink, &c. Like, &c.
 Save me, O God, the swelling floods Break in upon my soul; I sink, &c.
 I sink, &c. Like, &c.
 I sink, and sorrows o'er my head Like mighty waters roll, Like, &c.

ANTIPHONE. C. M.

Before the rosy dawn of day My God to thee I'll sing; Awake my soft and tuneful lyre, Awake each charming string:

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.

E

MORPHEUS. C. M.

Death, with his warrant in his hand, Comes rushing down again ;

We must obey, &c.

We must obey, &c.

We must obey, &c.

We must obey the summons then, "Return to dust a,

Detailed description: This system contains four staves of music. The first staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The music consists of a series of notes and rests, with some notes beamed together. There are repeat signs (double dots) in the middle of each staff. The lyrics are placed below the staves, with some words aligned with specific notes.

We must obey the summons then, "Return to dust again."

gain," "Return to dust again."

Detailed description: This system contains four staves of music. The first staff is a treble clef. The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The music continues from the first system, with a long note in the third staff. There are repeat signs at the end of each staff. The lyrics are placed below the staves, with some words aligned with specific notes.

The first system of musical notation for 'POLAND. C. M.' consists of two staves. The upper staff is in treble clef with a 3/2 time signature and a key signature of one flat (B-flat). The lower staff is in bass clef with the same time signature and key signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various rests and accidentals.

God of my life, look gently down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dis - pute thy will.

The second system of musical notation for 'POLAND. C. M.' continues the piece with two staves in treble and bass clefs, maintaining the 3/2 time signature and one flat key signature. The melody and bass line continue with similar rhythmic patterns and phrasing.

DUNSTABLE. C. M.

The first system of musical notation for 'DUNSTABLE. C. M.' consists of two staves. The upper staff is in treble clef with a 3/2 time signature and a key signature of one flat (B-flat). The lower staff is in bass clef with the same time signature and key signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various rests and accidentals.

With earnest longings of the mind, My God, to thee I look; So pants the hunted hart to find And taste the cooling brook.

The second system of musical notation for 'DUNSTABLE. C. M.' continues the piece with two staves in treble and bass clefs, maintaining the 3/2 time signature and one flat key signature. The melody and bass line continue with similar rhythmic patterns and phrasing.

HALLOWELL. C. M.

Far from, &c.

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

Far from the tents of joy and hope, Far from, &c.

Far from, &c. I sit, &c.

Detailed description: This system contains four staves of music. The first staff is a treble clef with a common time signature and a key signature of one sharp (F#). It begins with a double bar line and an asterisk. The second staff is a bass clef with a common time signature and a key signature of one sharp. It begins with a double bar line and an asterisk. The third staff is a treble clef with a common time signature and a key signature of one sharp. It begins with a double bar line and an asterisk. The fourth staff is a bass clef with a common time signature and a key signature of one sharp. It begins with a double bar line and an asterisk. The lyrics are placed between the staves.

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

Detailed description: This system contains four staves of music. The first staff is a treble clef with a common time signature and a key signature of one sharp. It begins with a double bar line and an asterisk. The second staff is a bass clef with a common time signature and a key signature of one sharp. It begins with a double bar line and an asterisk. The third staff is a treble clef with a common time signature and a key signature of one sharp. It begins with a double bar line and an asterisk. The fourth staff is a bass clef with a common time signature and a key signature of one sharp. It begins with a double bar line and an asterisk. The lyrics are placed between the staves. The system ends with first and second endings marked '1' and '2'.

FLANDERS. C. M.

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

The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves. The piece concludes with a double bar line and repeat signs.

BRAY. C. M.

Awake my heart, arise my tongue, Prepare a tuneful voice, In God, the life of all my joys, Aloud will I re-joice. Aloud, &c.

The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is C major, and the time signature is common time (C). The lyrics are written below the vocal staves. The piece concludes with a double bar line and repeat signs.

NEW JERUSALEM. C. M.

The new Jerusalem, &c.

From the third heav'n, where God resides, That holy happy place, The new Jerusalem comes down, A - dorn'd with shining grace.

The new Jerusalem, &c. The

Detailed description: This system contains three staves of music. The top staff is a treble clef with a key signature of one flat and a common time signature. It begins with an asterisk and contains the melody for the first part of the hymn. The middle staff is a treble clef with the same key signature and time signature, containing the melody for the second part. The bottom staff is a bass clef with the same key signature and time signature, containing the bass line. The lyrics are placed below the staves, with some words spanning across multiple staves. The text 'The new Jerusalem, &c.' appears at the end of the first and third staves.

The new Jerusalem comes down, Adorn'd with shining grace, A - dorn'd with shining grace.

new Jerusalem, &c.

Detailed description: This system contains three staves of music. The top staff is a treble clef with a key signature of one flat and a common time signature. It begins with an asterisk and contains the melody for the first part of the hymn. The middle staff is a treble clef with the same key signature and time signature, containing the melody for the second part. The bottom staff is a bass clef with the same key signature and time signature, containing the bass line. The lyrics are placed below the staves, with some words spanning across multiple staves. The text 'The new Jerusalem comes down, Adorn'd with shining grace, A - dorn'd with shining grace.' is placed below the middle staff. The text 'new Jerusalem, &c.' is placed below the bottom staff.

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:

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The middle and bottom staves are also treble clefs, with the bottom staff having a bass clef-like appearance. The music is written in a simple, melodic style with various note values and rests.

Up to the hills a - bove the skies My willing feet would go; There ever - lasting flow'rs a - rise, And joys immortal flow.

The second system of the musical score also consists of three staves, continuing the melody from the first system. It features similar notation and concludes with a double bar line and repeat dots.

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.

The musical score for 'CHINA. C. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves. The piece concludes with a double bar line and repeat dots.

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.

The musical score for 'ENTREATY. C. M.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The lyrics are written below the vocal staves. The piece concludes with a double bar line and repeat dots. A 'G' is written below the bottom staff.

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

that shall kindle 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

False are the men of high degree, The baser sort are vanity ;

Laid, &c. Laid, &c. Light, &c.

Laid in the balance both appear Light as a puff of empty air, Light as a puff of empty air.

DEVOTION. L. M.

Sweet is the day of sacred rest, No mortal care shall seize my breast ;

O may, &c. Like David's O may, &c. Like, &c.

O may my heart in tune be found, Like David's harp of solemn sound, Like David's, &c.

Shall, &c.

Shall the vile race of flesh and blood Contend with their Creator God? Shall mortal worms presume to be More holy, wise, or just than he?

Shall, &c.

More, &c.

Shall, &c.

More, &c.

1 2

1 2

1 2

1 2

NEW SABBATH. L. M.

Jehovali reigns, his throne is high, His robes are light and majesty; His glories shine with beams so bright No mortal eye can bear the sight.

COMPLAINT. L. M.

Thy years, &c.

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

Thy years, &c.

Thy years, &c.

Thy years, &c.

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

1 2

1 2

1 2

1 2

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

The musical score for 'ALIBAMA. L. M.' consists of four staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The last two staves are in bass clef with the same key signature. The music is written in a common time signature (C). The lyrics are placed between the second and third staves.

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.

The musical score for 'WINDHAM. L. M.' consists of four staves. The first two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The last two staves are in bass clef with the same key signature. The music is written in a common time signature (C). The lyrics are placed between the second and third staves.

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

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves. The music features various ornaments, including a triplet in the vocal line and a trill in the piano accompaniment.

bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor running brook, nor flood, nor sea, Can wash the dismal stain away.

The second system of the musical score continues the piece with four staves. It maintains the 3/2 time signature and one sharp key signature. The lyrics are written below the vocal staves. The music includes first and second endings, indicated by '1' and '2' above the notes. The system concludes with a double bar line and repeat signs.

CHESTER. L. M.

The first system of music for 'CHESTER. L. M.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

Let the high heav'ns your songs invite, Those spacious fields of brilliant light, Where sun and moon and planets roll, And stars that glow from pole to pole.

The second system of music for 'CHESTER. L. M.' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues the melody and bass line from the first system.

SEPULCHRE. L. M.

The first system of music for 'SEPULCHRE. L. M.' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

Unveil thy bosom, faithful tomb, Take this new treasure to thy trust: And give these sacred relics room, To slumber in the silent dust.

The second system of music for 'SEPULCHRE. L. M.' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music continues the melody and bass line from the first system.

ALL SAINTS, NEW. 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

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.

The first system of musical notation for 'Williamstown' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. There are first and second endings marked with '1' and '2' at the end of the system.

Shew pity, Lord, O Lord forgive, Let a repenting rebel live;

The second system of musical notation for 'Williamstown' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music continues the melody from the first system, ending with first and second endings marked with '1' and '2'.

Are not thy mercies large and free? May not a sinner trust in thee? May, &c.

EDINBURGH. L. M.

The first system of musical notation for 'Edinburgh' consists of three staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one flat (B-flat). The middle staff is in treble clef with a common time signature (C) and a key signature of one flat (B-flat). The lower staff is in bass clef with a common time signature (C) and a key signature of one flat (B-flat). The music features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. There are first and second endings marked with '1' and '2' at the end of the system.

Ye heav'ns with sounds of triumph ring, Ye angels burst into a song; Jesus descends, victorious King! And leads the shining train along:

pia. for. pia. 3 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.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with the same key signature and time signature. The third and fourth staves are also treble and bass clefs respectively, with the same key signature and time signature. The music is written in a style typical of 19th-century hymnals, with a mix of quarter, eighth, and sixteenth notes, and rests. The lyrics are written below the second and third staves.

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:

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The notation and key signature remain consistent. The lyrics are written below the second and third staves.

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.

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

spend, &c.
 To spend, &c.
 To spend, &c.
 To spend, &c.
 Exceeds, &c.
 Exceeds, &c.
 Exceeds, &c.
 Exceeds, &c.
 days of mirth, To spend, &c. Exceeds, &c.

EXHORTATION. L. M.

Now in the heat of youthful blood, Remember your Creator God; Be-

Behold, &c.

Behold, &c.

When, &c.

hold, &c.

When, &c.

Behold, &c.

you shall say my joys are gone, Behold, &c

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music features a melody with eighth and sixteenth notes, often beamed together, and rests. There are several measures with a double bar line and repeat dots. A key signature of one sharp (F#) is indicated by a sharp sign on the F line of the treble staff.

When we our wearied limbs to rest, Sat down by proud Euphrates' stream, We wept with doleful thoughts opprest, And Zion was our mournful theme.

The second system of music continues the piece with two staves in treble and bass clefs, 3/4 time. It follows the same musical style as the first system, with a key signature of one sharp. The melody continues with similar rhythmic patterns and includes repeat signs.

PORTUGAL. L. M.

Air. Andante.

The first system of music for 'PORTUGAL. L. M.' consists of two staves in treble and bass clefs, 2/4 time. The tempo is marked 'Air. Andante'. The key signature is one sharp (F#). The melody is more spacious than the first piece, with many quarter and half notes. There are triplets of eighth notes in several measures, indicated by a '3' below the notes. A key signature change to one sharp is shown in the bass staff.

How lovely, how divinely sweet, O Lord, thy sacred courts appear; Pain would my longing passions meet The glory of thy presence there.

The second system of music continues the piece with two staves in treble and bass clefs, 2/4 time. It maintains the 'Air. Andante' tempo and key signature. The melody continues with similar rhythmic patterns and includes triplets. A key signature change to one sharp is shown in the bass staff.

The flow'ry spring, at thy command, Embalms the air, and paints the land; The blazing beams of

Detailed description: This system contains the first two staves of the musical score. The top staff is a treble clef with a 2/4 time signature and a key signature of two flats. The bottom staff is an alto clef with a 2/4 time signature and a key signature of two flats. The music features a melody in the treble and a bass line in the alto. A triplet of eighth notes is marked with a '3' above it in the second measure of the treble staff. The lyrics are printed below the staves.

summer shine, To raise the corn, and cheer the vine, To raise the corn and cheer the vine.

pia. *for.*

Detailed description: This system contains the next two staves of the musical score. The top staff is a treble clef and the bottom staff is an alto clef, both in 2/4 time with two flats. The music continues the melody and bass line from the first system. The lyrics are printed below the staves. The first measure of the treble staff is marked with the instruction 'pia.' and the second measure with 'for.'.

Aniel surrounding foes Thou hast my table spread: My cup, &c.
My cup, &c.
 My cup, &c. And joy, &c.
 My cup with blessings overflows, My cup with blessings overflows, And joy exalts my head.

Pitch on B.

LISBON. S. M.

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

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.

And deserts learn the joy, Jerusalem breaks forth in songs, And deserts learn the joy.

And deserts, &c.

Jerusalem, &c.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C) and features a melody with eighth and sixteenth notes, including rests and repeat signs. The piece concludes with a double bar line and first/second endings.

The hill of Zion yields A thousand sacred sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets.

The second system of music consists of two staves, continuing the melody and accompaniment from the first system. It includes first and second endings at the end of the piece.

MOMENT'S THOUGHT. S. M.

Slow.

The first system of music for 'MOMENT'S THOUGHT' consists of two staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Slow'. The melody is characterized by wide intervals and a solemn, reflective mood. It includes first and second endings.

Jesus, my truth, my way, My sure unerring light, On thee my feeble steps I stay, Which thou wilt guide aright.

The second system of music for 'MOMENT'S THOUGHT' consists of two staves, continuing the slow, reflective melody and accompaniment. It concludes with first and second endings.

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.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a common time signature. The second staff is a piano accompaniment in treble clef. The lyrics are written below the staves. There are asterisks in the music indicating specific notes.

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.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the staves. There are first and second endings marked with '1' and '2' at the end of the piece.

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.

My Saviour and my King, Thy beauties are divine; Thy lips with blessings overflow, And ev'ry grace is thine.

The score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C) and features a melody with various note values and rests. The lyrics are written below the vocal staves. There are first and second endings marked with '1' and '2' at the end of the piece.

EAGLE STREET. S. M.

Behold, what wondrous grace The Father hath bestow'd On sinners of a mortal race, To call them sons of God.

The score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 3/4 time and features a melody with various note values and rests. The lyrics are written below the vocal staves. There are first and second endings marked with '1' and '2' at the end of the piece.

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

This musical score is for the hymn 'KIBWORTH. S. M.'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, And these rejoicing eyes.' The score includes various musical notations such as notes, rests, and dynamic markings.

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.

This musical score is for the hymn 'FLORIDA. S. M.'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: '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.' The score includes various musical notations such as notes, rests, and dynamic markings.

DAUPHIN. S. M.

My Maker and my King, To thee my all I owe; Thy sov'reign bounty is the spring From whence my blessings flow, From whence, &c.

Thy sov'reign, &c. Thy sov'reign, &c.

Thy sov'reign, &c. Thy sov'reign, &c.

Detailed description: This musical score is for the hymn 'DAUPHIN. S. M.'. It consists of four systems of music. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are 'My Maker and my King, To thee my all I owe; Thy sov'reign bounty is the spring From whence my blessings flow, From whence, &c.'. The second system continues the vocal line with lyrics 'Thy sov'reign, &c. Thy sov'reign, &c.'. The third system continues the piano accompaniment with lyrics 'Thy sov'reign, &c. Thy sov'reign, &c.'. The score includes various musical notations such as notes, rests, and repeat signs.

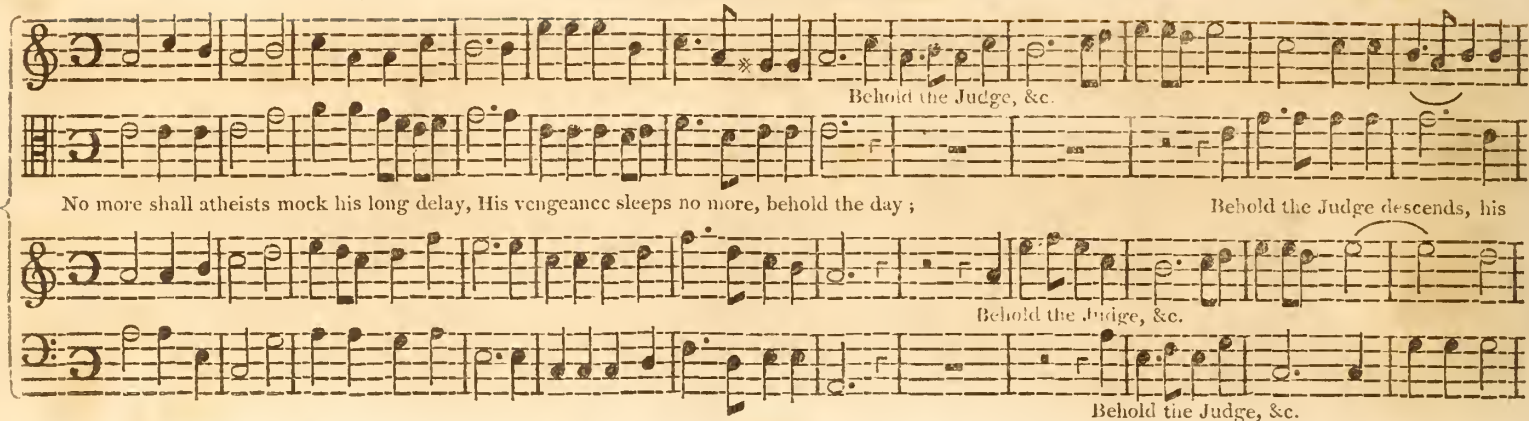
SILVER STREET. S. M.

Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sovereign God, The universal King.

Detailed description: This musical score is for the hymn 'SILVER STREET. S. M.'. It consists of four systems of music. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are 'Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sovereign God, The universal King.'. The second system continues the vocal line. The third system continues the piano accompaniment. The score includes various musical notations such as notes, rests, and repeat signs.

*
 *
 *
 *
 'Till
 I've 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.

1 2
 morning light, &c.
 ev'ning shade, 'Till morning light and ev'ning shade Shall be exchang'd no more.
 1 2
 1 2
 1 2

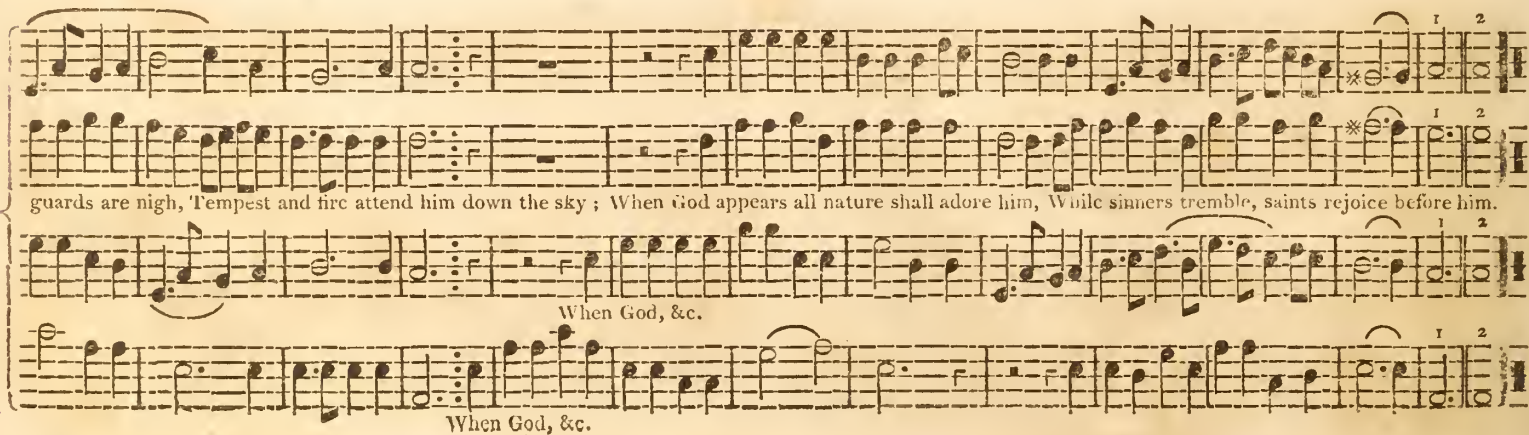


Behold the Judge, &c.

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.

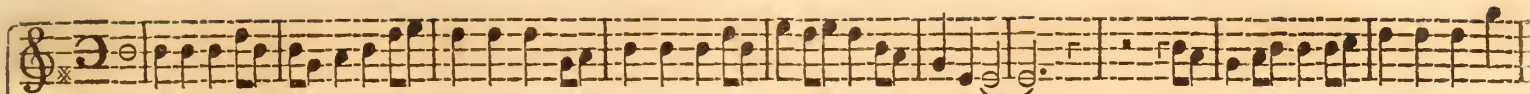
Behold the Judge, &c.



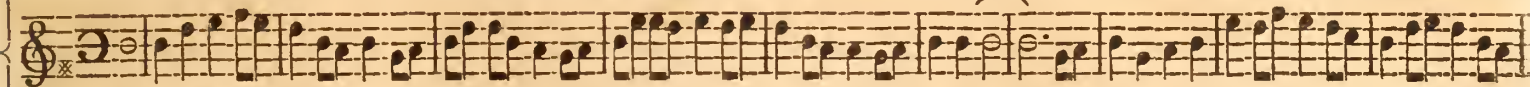
guards are nigh, Tempest and fire attend him down the sky; When God appears all nature shall adore him, While sinners tremble, saints rejoice before him.

When God, &c.

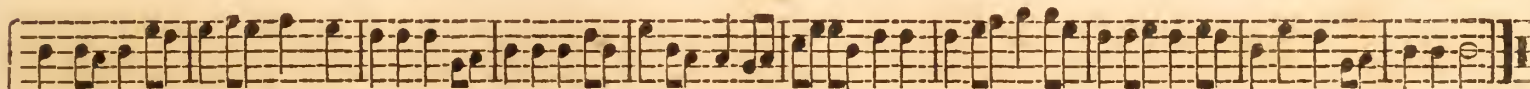
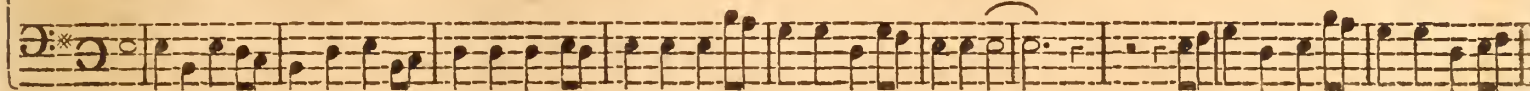
When God, &c.



My days of praise shall ne'er be past, While



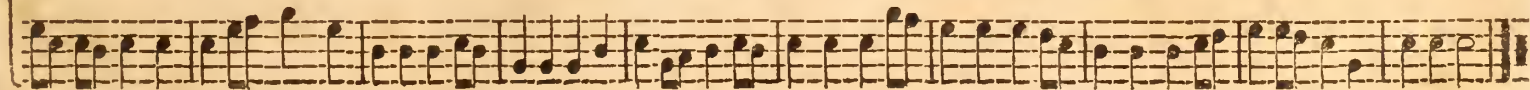
I'll praise my Maker with my breath, And when my voice is lost in death Praise shall employ my nobler pow'rs ;



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 reigus complete in glory there: His beams are majes-

His beams, &c. His beauties, &c. His temple, &c. His beams, &c. His beauties, &c. His temple, &c. His beams, &c. His beauties, &c. His temple, &c. His beams are majes-

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.

MILES LANE, NEW. P. M.

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,

Ye that delight to serve the Lord, The honors of his name record, His sacred name for ever bless:

Where'er the circling sun displays His rising beams or setting rays, Let lands and seas his pow'r confess.

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

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.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both staves are in common time (C). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Phrasing slurs are used to group notes across measures.

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

The second system of music continues the composition with two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The notation includes various rhythmic patterns and phrasing slurs, maintaining the common time signature.

The third system of music continues with two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The music concludes this section with a double bar line and repeat dots.

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.

The fourth system of music continues with two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The music concludes the piece with a final double bar line and repeat dots.

How pleasant 'tis to see Kindred and friends agree,

Each in, &c. 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,

How pleas'd and bless'd was I To hear the people cry, Come, &c. Come, &c. Yes, Yes, Yes,

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. Yes, &c. We haste, &c.

Q Yes, &c. We haste, &c.

MARTIN'S LANE. P. M.

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

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second and third staves.

Jesus, lover of mankind? Who would not his whole soul and mind, With all his strength to thee unite?

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef. The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second and third staves. The word "Pia." is written above the second staff, and "For." is written above the third staff.

Musical score for the first system, including vocal line and piano accompaniment. The time signature is 2/4. The key signature has one sharp (F#). The score consists of four staves: two for the vocal line and two for the piano accompaniment. The lyrics are: "Farewel, honor's empty pride, Thy own nice uncertain gust; If the least mischance betide, Lays thee lower".

Farewel, honor's empty pride, Thy own nice uncertain gust; If the least mischance betide, Lays thee lower

Musical score for the second system, including vocal line and piano accompaniment. The time signature is 2/4. The key signature has one sharp (F#). The score consists of four staves: two for the vocal line and two for the piano accompaniment. The lyrics are: "than the dust: Worldly honors end in gall, Rise to-day, to-morrow fall, Rise to-day, to-morrow fall."

than the dust: Worldly honors end in gall, Rise to-day, to-morrow fall, Rise to-day, to-morrow fall.

AUTUMN. P. M.

First system of musical notation, featuring a treble and bass staff in 2/4 time. The treble staff has a melodic line with triplets and a fermata. The bass staff has a rhythmic accompaniment with some notes marked with an 'X'.

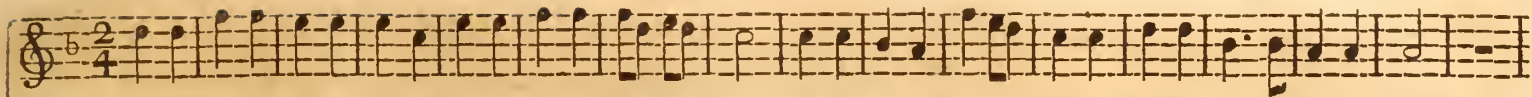
See the leaves around you falling, Dry and wither'd to the ground; Thus to thoughtless mortals calling, In a sad and solemn sound:

Second system of musical notation, featuring a treble and bass staff in 2/4 time. The treble staff continues the melody with a triplet and a fermata. The bass staff continues the accompaniment.

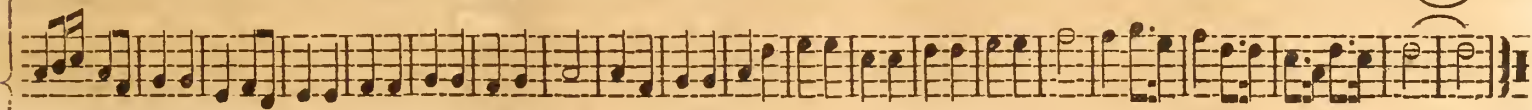
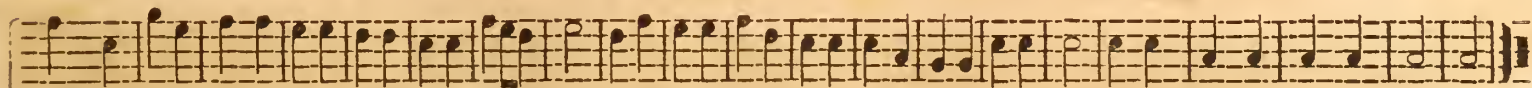
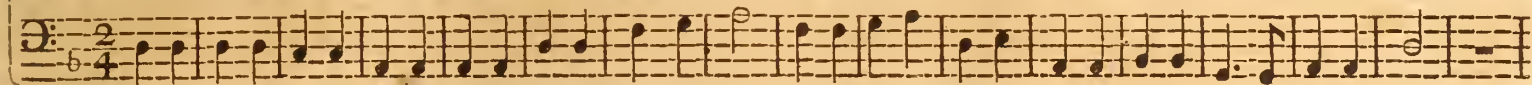
Third system of musical notation, featuring a treble and bass staff in 2/4 time. The treble staff has a melodic line with triplets and first/second endings. The bass staff has a rhythmic accompaniment with first/second endings.

Sons of Adam, once in Eden, When like us ye blighted fell, Hear the lecture we are reading, 'Tis, alas! the truth we tell.

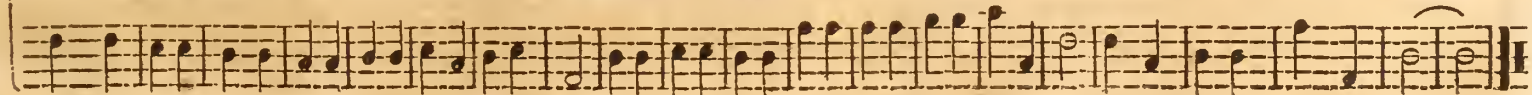
Fourth system of musical notation, featuring a treble and bass staff in 2/4 time. The treble staff has a melodic line with triplets and first/second endings. The bass staff has a rhythmic accompaniment with first/second endings.



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.

S

CHESHUNT. P. M.

The first system of music for 'CHESHUNT. P. M.' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music is written in a simple, homophonic style with quarter and eighth notes.

Come, sinners attend and make no delay, Good news from a friend I bring you to-day; Glad news of salvation, come now and receive;

The second system of music for 'CHESHUNT. P. M.' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music continues from the first system.

There's no condemnation to them that believe.

GANGES. P. M.

The first system of music for 'GANGES. P. M.' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music is written in a simple, homophonic style with quarter and eighth notes.

Almighty King of heav'n above, Eternal source of truth and love, And Lord of all below,

The second system of music for 'GANGES. P. M.' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The music continues from the first system.

With rev'rence and religious fear Permit thy suppliants to draw near, And at thy feet to bow.

Hast thou not giv'n thy word To save my soul from death? And I can trust my

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.

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.

See the Lord of glory dying! See him gasping! Hear him crying! See his burthen'd bosom heave! Look ye

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a common time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a common time signature. The music is written in a key with one sharp (F#). The lyrics are printed below the vocal line.

sinner, ye that hung him: Look how deep your sins have stung him, Dying sinners look and live.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics are printed below the vocal line.

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.

U

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 I must be gone, I'll take my staff and travel on
 I have no home nor stay with you, 'Till I a better world can view:

I'll march to Canaan's land, I'll land on Canaan's shore, Where pleasures never end, And troubles come no more;
 Farewell, farewell, farewell, my loving friends farewell.

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 heavenly 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

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 3/4 time and features a melody with various note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are printed below the staves.

sink to endless doom; No more shall we his hostile troops pursue From cloud to cloud, nor the long fight renew.

This system contains the second two staves of the musical score. It continues the melody from the first system, ending with a double bar line. The lyrics are printed below the staves.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music is in 3/4 time and features a melody with various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are first and second endings marked at the end of the system.

How shall a lost sinner in pain Recover his forfeited peace? When brought into bondage again, What hope of a second release?

The second system of the musical score continues the piece. It consists of two staves in the same key signature and time signature as the first system. The melody and accompaniment are consistent with the first system, ending with first and second endings.

ARGYLE. P. M.

The first system of the musical score for 'ARGYLE. P. M.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (F major or D minor). The lower staff is in bass clef with the same key signature. The music is in 3/4 time and includes triplets and first and second endings.

How tedious and tasteless the hours When Jesus no longer I see! Sweet prospects, sweet birds, & sweet flow'rs Have all lost their sweetness to me.

The second system of the musical score for 'ARGYLE. P. M.' continues the piece. It consists of two staves in the same key signature and time signature. The melody and accompaniment are consistent with the first system, ending with first and second endings.

THE LILY. P. M.

Peaceful and lowly in their native soil, They neither know to spin, nor care to toil; Yet with confess'd magnificence deride Our mean attire, & impotence of pride.

The musical score for 'THE LILY. P. M.' consists of four staves. The top two staves are for the vocal line, with a treble clef and a key signature of one flat (B-flat). The bottom two staves are for the keyboard accompaniment, with a bass clef and a key signature of one flat. The music is in a common time signature (C). The lyrics are written below the second and third staves.

NEWARK. P. M.

Now begin the heav'nly theme, Sing aloud in Jesu's name; Ye who Jesu's kindness prove Triumph in redeeming love.

The musical score for 'NEWARK. P. M.' consists of four staves. The top two staves are for the vocal line, with a treble clef and a time signature of 2/4. The bottom two staves are for the keyboard accompaniment, with a bass clef and a time signature of 2/4. The music is in a key signature of one flat. The lyrics are written below the second and third staves.

The God of Abr'arn 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.

The first system of music for 'BALTIMORE. P. M.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/4 time. The music features a melody with eighth and sixteenth notes, and rests. There are first and second endings marked with '1' and '2' at the end of the system.

To the Great One in Three Eternal glory be, Hence evermore: His sov'reign majesty May we in glory see, And to eternity Love and adore.

The second system of music for 'BALTIMORE. P. M.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/4 time. The music continues the melody from the first system, ending with first and second endings marked with '1' and '2'.

BUNKER HILL. P. M.

The first system of music for 'BUNKER HILL. P. M.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time. The music features a melody with quarter and eighth notes, and rests. There are first and second endings marked with '1' and '2' at the end of the system.

Why should vain mortals tremble at the sight of Death and destruction in the field of battle Where blood and carnage clothe the ground in crimson,

The second system of music for 'BUNKER HILL. P. M.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time. The music continues the melody from the first system, ending with first and second endings marked with '1' and '2'.

Where blood and carnage

Sounding with death groans.

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 lie

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's 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.

VERMONT. P. M.

Hark! how the gospel trumpet sounds! Thro' all the earth the echo bounds; And Jesus, by re-

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are marked with a double 'X' on the left side. The music consists of a series of notes and rests, with some notes beamed together. The lyrics are written below the staves.

deeming blood, Is bringing sinners back to God, And guides them safely by his word, To endless day.

This system contains the second two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are marked with a double 'X' on the left side. The music continues from the first system, with some notes beamed together. The lyrics are written below the staves.

My beloved, haste away, Fails my soul at thy delay, Quickly, quickly, Jesus come,
Sick of love for thee I languish, Feels a dying lover's anguish: O make my breast thy native home.

ASSURANCE. P. M.

Air.

My name, from the palms of his hands, Eternity will not erase; Impress'd on his heart it remains In marks of indelible grace.

JUBIL'S TRUMP. P. M.

What sound is this salutes mine ear? Methinks 'tis Jubil's trump I hear; Long look'd for now is come:

The first system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in common time (C). The lyrics are written below the staves. There are asterisks on the first staff at the beginning and end, and on the second staff at the beginning and end. There are also asterisks on the third staff at the beginning and end.

It shakes the heav'n, the earth, the sea, Proclaims the year of jubilee, Return, return, return, ye exiles home.

The second system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in common time (C). The lyrics are written below the staves. There are asterisks on the second staff at the beginning and end, and on the third staff at the beginning and end. There is a '3' above the third staff, indicating a triplet. There are also parentheses above the third staff, indicating phrasing.

In offices of love, In offices of love.

How vast must their advantage be, How great their pleasure prove, Who live like brethren and consent In offices of love, In offices of love.

In offices of love, In offices of love.

VICTORY, NEW. C. M.

Hosannah to the prince of light Who cloth'd himself in clay, Enter'd the iron gates of death And tore the bars away, And tore the bars away.

A a

MORTALITY. C. M.

Think how, &c. And pants, &c. Think

Stoop down my thoughts that us'd to rise, Converse awhile with death; Think how a gasping mortal lies, And pants away his breath,

Think how, &c. And pants, Think how, &c.

Think how, &c. And pants, &c. Think how, &c.

Mortality, continued.

how, &c.

And pants, &c.

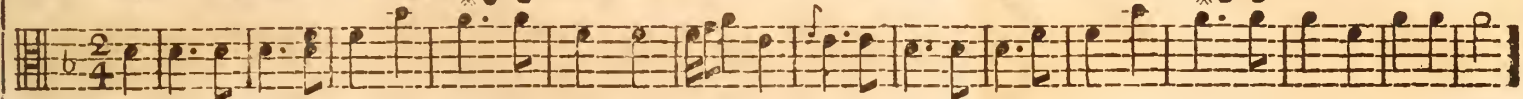
And pants, &c.

And pants, &c.

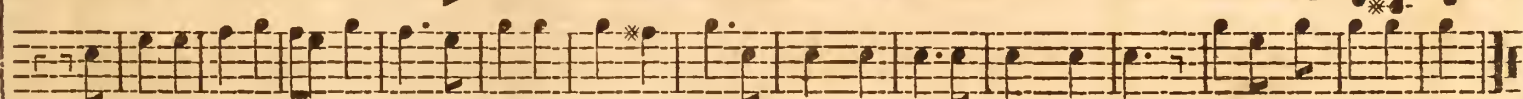
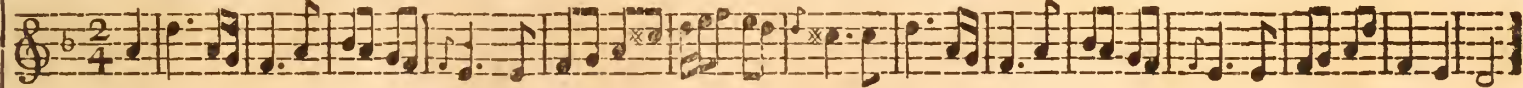
SILVER SPRING. C. M.

Were I in heav'n without my God And whilst this earth is my abode,

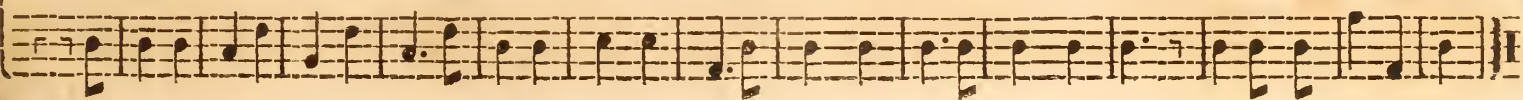
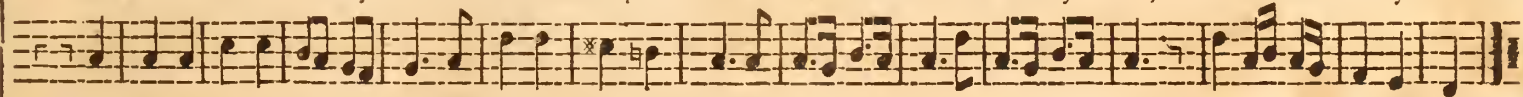
'T would be no joy to me. I long for none but thee.



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.



Andante.

Before the rosy dawn of day, To thee, my God, I'll sing, Awake my soft and tuneful lyre, Awake each charming string; A-

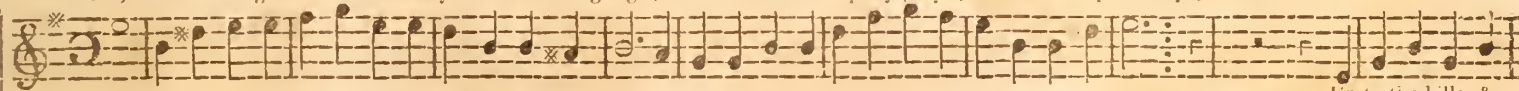
The first system of the musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a 2/4 time signature. The bottom two staves are for the piano accompaniment, with a bass clef and a 2/4 time signature. The music is in common time (C) and features a variety of note values including eighth and sixteenth notes, as well as rests. The lyrics are written below the vocal staves.

wake and let thy flowing strains Glide thro' the midnight air, While high amidst her silent orb, The silver moon rolls clear.

The second system of the musical score continues the piece. It also consists of four staves, with the top two for the vocal line and the bottom two for the piano accompaniment. The lyrics are written below the vocal staves. The music concludes with a double bar line.



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.

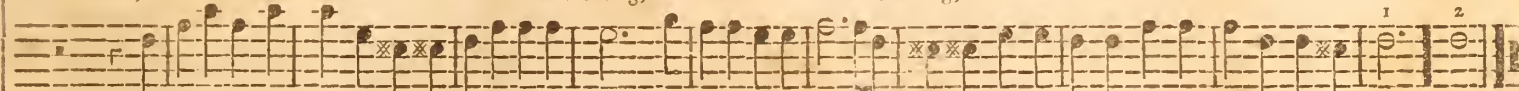
Up to the hills, &c.



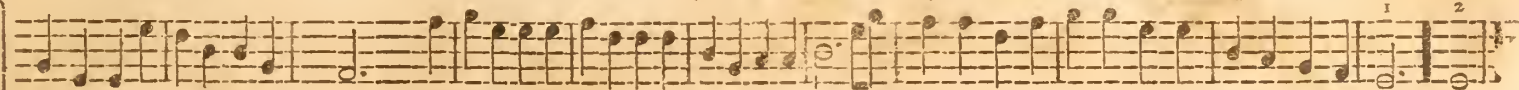
to the hills, &c.

Presenting, &c.

Presenting, &c.



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.

EXHORTATION. C. M.

Lord, in the morning thou shalt hear My voice ascending high;

To

To thee will I, &c.

Detailed description: This system contains the first four staves of music. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat and contains a double asterisk (*) above the first measure. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the staves, with some words like 'To' appearing at the end of a line.

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.

Detailed description: This system contains the next four staves of music. The first staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The lyrics are written below the staves, including the phrase 'thee will I, &c.' at the beginning of the first line and 'To thee will I, &c.' at the beginning of the second line.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. There are several phrases with slurs and ties. A double bar line with repeat dots is at the end of the system.

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.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. It features a triplet of eighth notes in the upper staff. A double bar line with repeat dots is at the end of the system.

PSALM XXV. S. M.

The first system of music for Psalm XXV consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. There are several phrases with slurs and ties. A double bar line with repeat dots is at the end of the system.

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

The second system of music for Psalm XXV consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system. It features a triplet of eighth notes in the upper staff. A double bar line with repeat dots is at the end of the system.

Pillars of

Raise monumental praises high To him who thunders thro' the sky, And with an awful nod or frown Shakes an aspiring tyrant down.

lasting brass proclaim The triumphs of th' eternal name, While trembling nations read from far The honors of the God of war.

Pillars of lasting brass, &c.

Pillars of lasting brass, &c.

Pillars of lasting brass, &c.

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 psalteries'

his praise resound,

For.

Pia.

For.

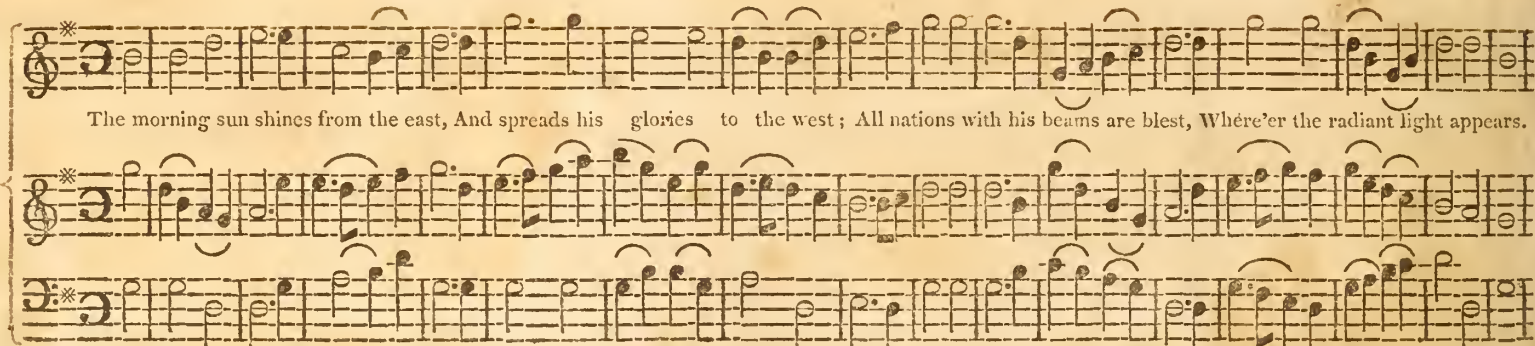
Pia.

Fortissimo.

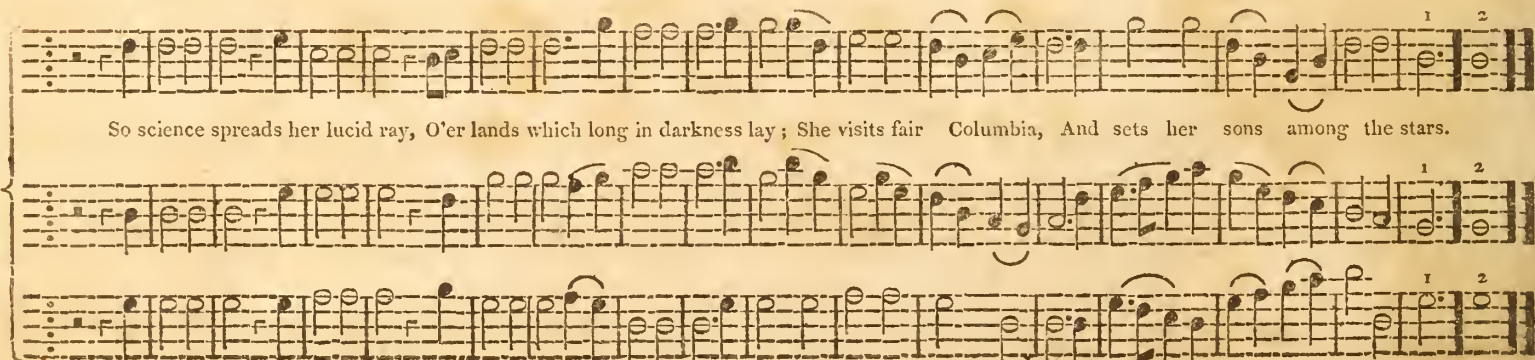
Let instruments of various strings With organs join his praise advance.

Let virgin troops soft timbrels brug, 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.



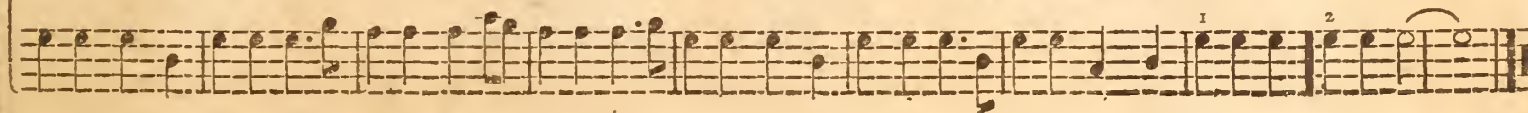
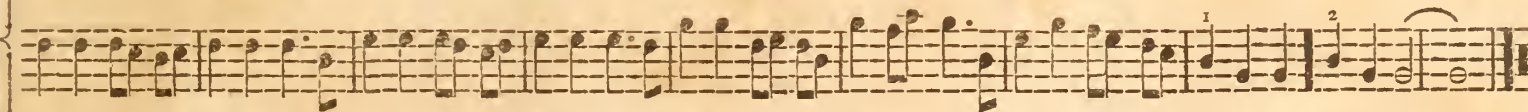
So science spreads her lucid ray, O'er lands which long in darkness lay; She visits fair Columbia, And sets her sons among the stars.



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.

Air. Andante.

Pia.

My God, my king, thy various praise, Shall fill the remnant of my days, Shall fill the remnant of my days; Thy grace employ my

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'Air. Andante.' and 'Pia.' (Piano). The lyrics are written below the staves.

For.

Fortissimo.

humble tongue 'till death and glory raise the song, 'till death and glory raise the song.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked 'For.' (Foro) and 'Fortissimo.' The lyrics are written below the staves.

THE END.

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