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BY STEPHEN JENKS.

*The singers went before with joy,  
On instruments they play'd:*

*The damsels with their timbrels then  
In beauty were array'd. Psalm, 68, 25.*

O come, let us sing unto the Lord; let us make a joyful noise to the Rock of our salvation. Let us come before his presence with thanksgiving, and make a joyful noise unto him with Psalms. Psalm 95. 1, 2.

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## P R E F A C E.



**T**HAT a tribute of praise is due to the great Author of nature, every rational being will readily grant. And divine songs seem to have been given us to express those sentiments of devotion and reverence, which become every christian. The royal psalmist, King David, who we imitate (though but faintly, for want of a heart like his, he being a man after God's own heart) was seldom met without a psalm in his mouth, or an instrument in his hand. Hence all must allow music to be the gift of God, as a true representation of the sweet concert and harmony which his infinite wisdom hath made in his first creation, and is given to us as a temporal blessing, for his service and our recreation. Nothing so much elevates the mind and raises the devout affections, calms the swelling passions, calls home the wandering thoughts, and prepares the heart for the worship of God, as singing of psalms : It fills the mind with solemnity and raises us, as it were, above the things of this world. St. Paul says, exhort ye one another in psalms and hymns, and spiritual songs, singing and making melody in your hearts unto the Lord. I will sing with my spirit, and with the understanding also. And St. James says, if any be afflicted, let him pray, if any be merry, let him sing psalms. It is therefore evident that singing is acceptable to God at all times, for the Lord heard Paul and Silas at midnight when they were in prison, and the doors were opened, and their bands were loosed. God also sent his great & heavenly choir of angels, to proclaim the birth of His Son Jesus Christ, with those words,—“Glory be to God on high, peace on earth and good will towards men.” &c —Hence it is an incumbent duty for all mankind to praise the Lord. And when our breath is reascending in songs of praise to him that gave it, let us unite in heart and voice, while here below, and strive to imitate the glorious choir of Saints and Angels, in singing praises and hallelujahs to the great Jehovah ; which will be the glorious employment of all the blessed, throughout the endless ages of eternity. That this may be the happy lot of all, is the sincere wish of

STEPHEN JENKS.

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To the TEACHERS of MUSIC and CHORISTERS in the United States.

*Gentlemen,*

THIS volume is humbly offered for your perusal and patronage---if found worthy of your protection, the compiler's design will be fully answered. Of the original pieces nothing will be said, they must stand or fall without the aid of panegyric from the author : and with respect to the selections here given, it is conceived that their merits are so extensively known and esteemed, as to render encomium unnecessary. It is sufficient, therefore, to observe, that these Tunes are printed verbatim from the original copies of the American composers ; and that the English tunes are taken from the most approved copies.

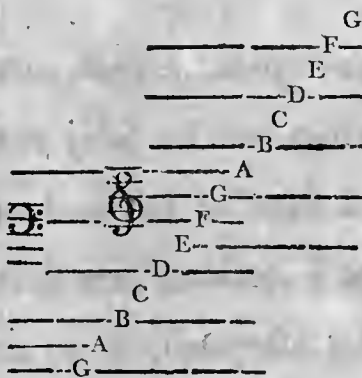


THE GAMUT.

G	sol	22	} Treble.
F	faw	21	
E	law	20	
D	sol	19	
C	faw	18	} Counter.
B	Mi	17	
A	law	16	
G	sol	15	
F	faw	14	} Tenor.
E	law	13	
D	sol	12	
C	faw	11	
B	Mi	10	} Bass.
A	law	9	
G	sol	3	
F	faw	7	
E	law	6	
D	sol	5	
C	faw	4	
B	Mi	3	
A	law	2	
G	sol	1	

The following Scale unites the F & G

Cliff, which is used in this Book.



To understand this scale, observe the first letter G, in the Bass, is made the ground work of all music. The general scale of music is three octaves; all above are called notes in alt; and all below, double, and should they be continued to ever so many, yet they are but a repetition of the first seven letters and their sounds.

Note, also, in the Gamut, not only how the parts are connected, but the Cliffs which are a fifth from each other, and show the different parts of Music.

RULES TO FIND THE MI.

The natural place for Mi is in \_\_\_\_\_ B

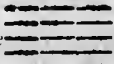


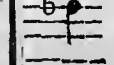

But If B, be flat, Mi is in E


— If B, & E, _____ A	If F, & C, _____ C
— If B, E, & A, _____ D	If F, C, & G, _____ G
— If B, E, A, & D, _____ G	If F, C, G, & D, _____ D
— If B, E, A, D, & G _____ C	If F, C, G, D, & A, _____ A
— If B, E, A, D, G, & C, _____ F	If F, C, G, D, A, & E, _____ E


N. B. The Mi removed by Sharps is half a tone higher than by Flats. Having found the Mi by the foregoing rule; above mi, is twice faw, sol, law, ascending; below mi, is twice law, sol, faw, descending, then comes mi again either way.

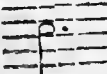
OF THE KEYS OF MUSIC.


The key note is the predominant tone which governs all the rest, and is the last note in the Bass; if above mi, it is a sharp or cheerful air or Key; if below mi, it is a flat or mournful Air or Key.

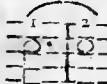
- A Stave  Is the five lines with their spaces whereon Music is written.
- A ledger line  Is added when notes ascend or descend beyond the stave.
- A Brace  Shows how many parts are sung together.
- A Flat  Is a mark of depression and set before a note, sinks it half a tone.
- A Sharp  Is a mark of elevation, and set before a note, raises it half a tone.


*A Natural*  Is a mark of restoration; being set before any note made flat or sharp at the beginning of a Tune restores it to its natural sound.

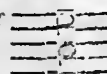
*A Star*  Shews what number of notes are sung to one syllable. And if two or more are tied at the bottom, it is the same.

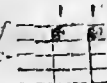
*A Point*  Makes a note half as long again.

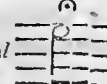
*A Repeat*  Shews that part of the tune is to be sung twice.

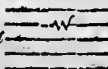
*Figures*  Shews that the notes under figure 1 are sung before repeating and under figure 2 after repeating, if tied together, both after repeating.

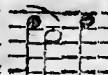
*Figure 3*  Reduces 3 notes of any kind to 2. of the same.


*Chusing Notes.*  Gives the performer liberty to sing which he pleases.


*Marks of distinction.*  Require the notes over which they are placed, to be sung distinct and emphatical.


*A Hold*  Shews the note over which it is placed to be held beyond its proper time.

*A Direct*  Shews the place of the succeeding note.

*Notes of syncopation*  Are those driven out of their proper order, or through the Bar.


*A single Bar.*  Divides the time according to the different Moods to which the tune is set.


*A double Bar.*  Shews the end of a strain.

*A Close.*  Shews the end of a tune.


### NAMES OF THE NOTES, WITH THEIR RESTS.

1 *Semibreve* contains 2 *Minims*,


Notes. 

Rests. 

4 *Crotchets*, 8 *Quavers*,



16 *Semiquavers*, 32 *Demisemiquavers*.



N. B. The rests are considered the same in time as the Notes, &c.

OF TIME, AND ITS VARIOUS MARKS OR MOODS.

Common Time Moods  
contains,

Adagio—1ft.

Largo—2d.

Allegro...3d.

2..4—4th.

Treble Time Moods  
contains,

3—2—1ft.

3—4—2d.

3—8—3d.

Compound Moods  
contains,

6—4—1ft.

6—8—2d.

A Semibreve seconds of time.

A Semibreve seconds of time.

A Semibreve seconds of time.

A Minim second & half of time.

A pointed Semibreve seconds of time.

A pointed Minim seconds of time.

A pointed Crotchet second & half of time.

A pointed Semibreve seconds of time.

A pointed Minim second & half of time.



for a measure Note ; four beats in a bar ; four Note. Pendulum 39 1/2 inches in length.

for a measure Note ; four beats in a bar ; three Note. 22 1-20 Do.

for a measure Note ; two beats in a bar ; two Note. 39 1/5 Do.

for a measure Note ! two beats in a bar ; one Note. 12 4-10 Do.

for a measure Note ; three beats in a bar ; three Note. 39 1/5 Do.

for a measure Note ; three beats in a bar ; two Note. 22 1-20 Do.

for a measure Note ; three beats in a bar ; one Note. 5 1/2 Do.

for a measure Note, two beats in a bar, two Note. 39 1/5 Do.

for a measure Note ; two beats in bar, one Note. 22 1-20 Do.

There are several other Moods used in Music ; they not being in common use, I shall only set them down as follows : Viz. 3—16, — 6—16, — 9—4, — 9—8, — 9—16, — 12—4, — 12—8 — 12—16. Observe, that the lower figures 2, 4, 8, &c. in all the afore mentioned, denote the composition to be the measure of such like Moods, as will make one in common time.

Having now gone through all that is necessary to be committed to memory, the learner is prepared to cultivate his voice, by raising and falling the Eight Notes, which ought to be carefully attended to ; that he may become a proficient in this desirable and useful art.

THE EIGHT NOTES, FOR TUNING THE VOICE.

1<sup>st</sup> in the Major Key.

Musical notation for the first exercise in the Major Key. It consists of two staves: Tenor (top) and Bass (bottom). Both staves begin with a treble clef and a key signature of one sharp (F#). The Tenor staff has a '12' above the first measure, and the Bass staff has a '12' above the first measure. The notes are: Tenor (G, A, B, C, D, E, F, G, G, F, E, D, C, B, A, G) and Bass (G, A, B, C, D, E, F, G, G, F, E, D, C, B, A, G). The notes are written as half notes with stems pointing up or down to indicate pitch contour.

2<sup>d</sup> in the Minor Key.

Musical notation for the second exercise in the Minor Key. It consists of two staves: Tenor (top) and Bass (bottom). Both staves begin with a treble clef and a key signature of two flats (Bb, Eb). The Tenor staff has a '12' above the first measure, and the Bass staff has a '12' above the first measure. The notes are: Tenor (G, A, B, C, D, E, F, G, G, F, F, D, C, B, A, G) and Bass (G, A, B, C, D, E, F, G, G, F, E, D, C, B, A, G). The notes are written as half notes with stems pointing up or down to indicate pitch contour.

In order to produce melody, let the voice be round, smooth and clear, aiming at ease and freedom, and be careful to pronounce every note distinctly.

For example, let any one pronounce *fa* or *la*, and they will articulate near the end of the tongue, and the sounds will be flat and insipid ; but let them pronounce *fav* or *lav*, and their articulation will have a longer passage through the sounding organs, coming forth more like the soft melody of the organ, or flute, which makes vocal music the more pleasing.

## OF PRONUNCIATION.

A genteel pronunciation is one of the principal beauties of singing;—every word should be spoken as clear and distinct as possible;—it is that which gives vocal music the preference to instrumental, by affording at the same time the sweets of harmony with the sense of what is expressed in those harmonious strains.



## OF ACCENT.

The accent is another very important part of music;—it is a certain stress or emphasis of the voice upon particular notes or parts of the bar. It is inseparably connected with a good pronunciation, and in a great measure distinguishes one mood of time from another. The first part of the bar is the accepted part in all moods of time. In common time, where the bar is divided into four parts, there may be a second accent on the third part.—In compound time, the second accent is on the fourth.—In any of the moods that are subdivided, the accent may with propriety be increased.



## OF BEATING TIME.

In beating time, the greatest attention is necessary, that the motion of the hand does not influence the voice by misplacing the accent, which is almost an universal error. For the first and second moods of common time, observe 1st—strike the ends of your fingers; 2dly, the heel of your hand; thirdly, raise your hand a little; and fourthly, raise it still higher, which completes the bar. The triple time moods should be beat as the two first moods of common time, omitting the last beat. The third and fourth moods of common time, and the moods of compound time, have two equal motions of the hand.

## OF A SWELL.

A swell is an essential beauty in singing; it should be applied by striking the notes soft and gradually; increasing the sound to the centre, then diminishing in the same proportion. All notes should have their swell gently as the air of the tune requires.



## OF SOFT SINGING.

Soft music is always accompanied with graceful motions, just expression, proper accent, and captivating harmony. A particular attention ought to be paid, when singing in choirs, that the Bass be sung grave and majestic, the Tenor steady and engaging, the Counter shrill and melodious, and the Treble soft and delicate. The concluding note should be sounded smooth, swelling the last beat like an echo, and all conclude at the same instant; and any number of notes driven through bars should be sounded soft and smooth, when slurred together, without jerking or jumping so as to prevent graceful singing. Vowels not sounded in speaking, must not be in singing, as *e*, in the words *chosen*, *people*, *tremble*; at the end of words of more than one syllable *y* is sounded like the short *i*, as *mighty*, *my*, &c. By some it is improperly sounded, like *me*, &c. But this belongs to grammarians.—Likewise the words *reason*, *hearken*, and *token*, &c. which have but one accent, are often sung *rea-son*, *hear-ken*, *to-ken*, which is very disagreeable and improper.

To conclude, the most important point in psalmody is a strict decorum, with a heart deeply impressed with the great truths we utter with our voices, aiming at the glory of God, and the edification of one another.

OF SEMITONES.

EVERY Eighth, or Octave, contains Twelve Semitones, the five whole tones being divided into semitones, and the two natural semitones make the twelve.

EXAMPLE.

An OCTAVE contains 12 SEMITONES.	
G	8th 12
f * or g b *	7th 11
F	b 7th 10
E	6th 9
e ♯ or d *	6th 8
D	5th 7
c * or d b *	4th 6
C	4th 5
B	* 3d 4
b ♭ or a *	b 3d 3
A	* 2d 2
g * or a b	b 2d 1
G	unison. 0

In this scale of Semitones, the lower line G is made the foundation from which the others are reckoned, and is therefore called a Unison, because one and the same sound is a Unison. The right hand column of figures shews the number of semitones between G at the bottom and each of the other letters, both in their natural situation, and when made flat or sharp. Next above G you will find G sharp, or A flat, which is called a flat second, containing but one semitone; the next is A, which is a sharp second, containing two semitones; the next is B flat, or A sharp, which is a flat third, containing three semitones; the next is B, which is a sharp third containing four semitones, the next is C, which is a fourth containing five semitones, &c. &c. The flat second, third, sixth and seventh, are called lesser seconds, thirds, &c. and the sharp second, third, fourth, sixth and seventh, are called greater seconds, thirds, &c. which is the common distinction, and the greater always contains a semitone more than the lesser.

OF CONCORDS AND DISCORDS.

BOTH PERFECT AND IMPERFECT.

THERE are but four *Concords* in music, viz. *Unison, Third, Fifth and Six*; (their *Eights* or *Octaves* are also meant.) The *Unison* is called a *perfect chord*, and commonly the *Fifth* is so called; but the *Fifth* may be made *imperfect*, if the composer pleases.—The *Third and Sixth* are called *imperfect*; their chords not being so full nor so sweet as the *perfect*: But in four parts, the *Sixth* is often used instead of the *Fifth*, in certain places, when the *Fifth* is left out; so in effect, there are but three *concords*, employed together.

N. B. The meaning of the word *Imperfect*, signifies, that it wants a *semitone* of its perfection, to what it does when it is perfect; for as the *lesser, or imperfect Third* includes but three *half tones*, the *greater, or major Third* includes four *half tones*, &c.

The *Discords* are a *Second, a Fourth and a Seventh*, and their *Octaves*, tho sometimes the *greater 4th* comes very near to the sound of an imperfect chord; it being the same ratio as the *minor Fifth*.

EXAMPLE.

Of the several *Concords and Discords*, with their *Octaves* under them.

Single Chords	CONCORDS.				DISCORDS.			&c.
	1.	3.	5.	6.	2.	4.	7.	
	8	10	12	13	9	11	14	
	15	17	19	20	16	18	21	
	22	24	26	27	23	25	28	

N. B. If a voice or instrument, could reach ten thousand *Octaves*, they are all counted as one, in nature.

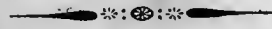
# MUSICAL DICTIONARY.



- AFFETUOSO*, or *Affectuoso*, affectionately. § in the same notes.  
*Air*, leading part. § *Grave*, heavy and slow.  
*Allegro*, a brisk movement. § *Gratioso*, graceful and agreeable.  
*Allegretto*, not so quick as *Allegro*. § *Gravissimus*, very grave and slow.  
*Andante*, not too quick, also in a distinct § *Languissimus*, lamenting and grave.  
manner. § *Lamentatone*, in a lamenting manner.  
*Choro Grando*, Grand Chorus. § *Musico Theorico*, a person who studies mu-  
*Creseando*, decreasing the sound. § sic and explains dark passages, and teach-  
*Da Capo*, or *D C*, close with the first strain. § es publicly.  
*Diminuendo*, decreasing the sound. § *Mestoso*, or *Maestoso*, with majesty.  
*Divoto*, in a devout manner. § *Mezze* or *Mez*, a natural degree of voice §  
*Expressivo*, Expressively. § between the piano and forte. §  
*Forte*, loud. § *Moderato*, slacken the time. §  
*Fortissimo*, very loud. § *Presto*, quick. §  
*Fuge*, the parts falling in after each other § *Piano*, soft. §  
§ *Pianissimo*, very soft.  
§ *Recte*, and *Rectro*, forward and backward.  
§ *Recitative*, Musical speaking.  
§ *Spirituoso*, or *Spiritoso*, with spirit.  
§ *Symphony*, or *Sym.* an interlude for instru-  
ments.  
§ *Tenderment*, in a tender manner:  
§ *Unison*, when two or more parts sound the  
same note of an octave.  
§ *Veloce*, very quick.  
§ *Vigoroso*, with energy.  
§ *Vivace*, lively, quick.  
§ *Voluntary*, an air played in the church with-  
out singing. §



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 Daniel Willard, jr.  
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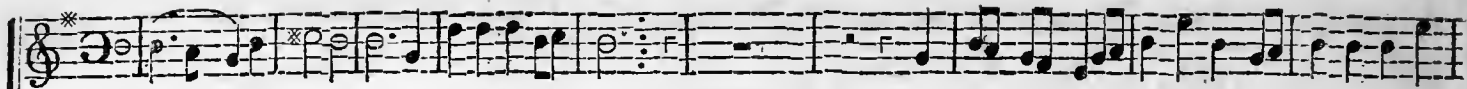
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Mr. Joseph Bouton, jr. do. 12  
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Thaddeus Seymour, Teacher,  
Henry Hoyt  
Isaac Sherwood, Merchant *Oxford* 100  
Jesse Scofield, *Newwindsor* 12  
Gould Pennoyer, *Salem*



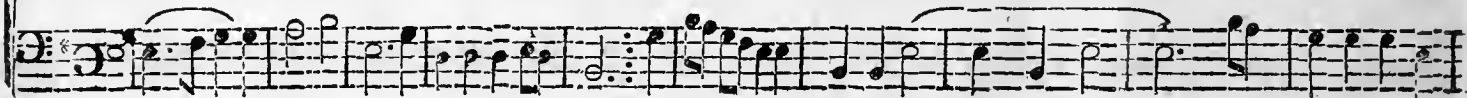
O may we—



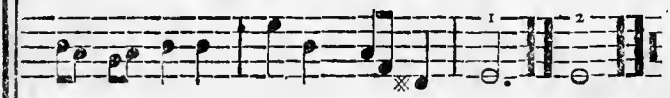
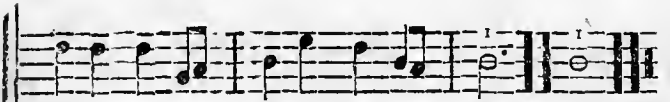
The day is past and gone, The ev'ning shades appear,

O may we all remem . ber well

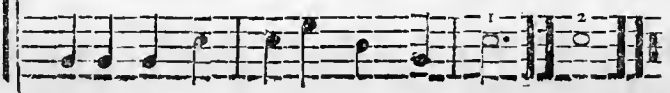
O may we all re-



O may we—



member well The night of death draws near.



2 We lay our garments by,  
Upon our beds to rest ;  
So death will soon disrobe us all  
Of what we here possess.

4 And when we early rise, .  
And view th' unweary'd sun,  
May we set out to win the prize,  
And after glory run.

3 Lord keep us safe this night, .  
Secure from all our fears ;  
May angels guard us while we sleep,  
Till morning light appears.

5 And when our days are past,  
And we from time remove ;  
O may we in thy bosom rest,  
The bosom of thy love.

THE

DELIGHTS of HARMONY; or NORFOLK COMPILER.

SWEET PROSPECT.

H. M.

1805

S. JENKS.

How tedious & tasteless the hours, When Jesus no longer I see; Sweet prospects, sweet birds & sweet flowers Have all lost their sweetness to me.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 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.

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

The second system of music consists of two staves, continuing the melody and bass line from the first system. It includes a triplet of eighth notes in the upper staff.

## MOUNT OLIVET.

P. M.

Hymn 39th. G. W. S. JENKS. 1804

The first system of music for 'MOUNT OLIVET.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 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.

O come let us join, Together combine, To praise our dear saviour, our master divine; Him let us adore, Who cover'd with

The second system of music for 'MOUNT OLIVET.' consists of two staves, continuing the melody and bass line from the first system. It includes a triplet of eighth notes in the upper staff.



gote, Late hanged on Calvary, Both wounded and poor, Late hanged—



2. He worthy is bless'd.

By Spirits at rest,

Who once in this Desert, his Godhead confess'd,

The heavenly Spheres,

Who saw him in tears,

Yea every Arch Angel, his person reveres.

3. The Prophets who told

His Sufferings of old,

Sing new sweet Thanksgivings, on Psalt'ries of Gold.

The Fathers to whom

He shew'd he would come,

Now in his Pavilion take up their long Home.

4. The Spirits of Men,

Whom for him were slain,

From Abel the Righteous, share now in his Reign.

† The Apostles who stood,

Resisting to Blood,

For Jesus's Gospel, rejoice in their God.

5. The Confessors too,

Them prostrating low,

Cast down their bright Mitres, and thankfully bow.

O Church of the Lamb,

Here met do the same,

With Saints and with Angels, bless Jesus's Name.

6. My Soul, bear a Part,

For ransom'd thou art,

By Jesus's Blood-shedding, his Burial and Smart.

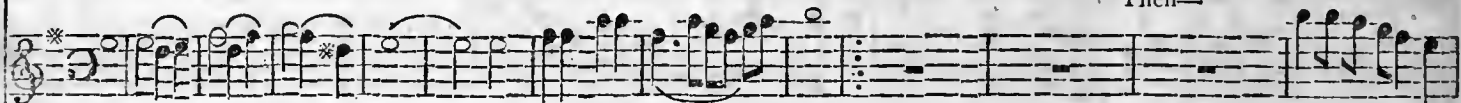
To him that was slain,

The scorn'd Nazarene,

Be Glory and Honour, let all say, Amen.

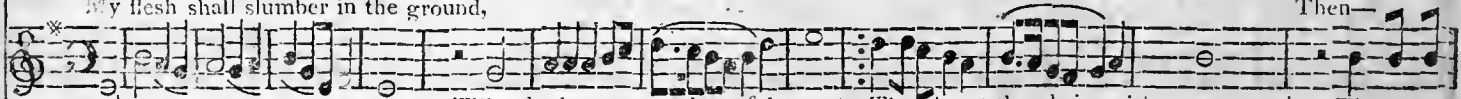


Then—



My flesh shall slumber in the ground,

Then—



Till the last trumpet's joyful sound ; Then burst the chains with sweet surprise, Then—

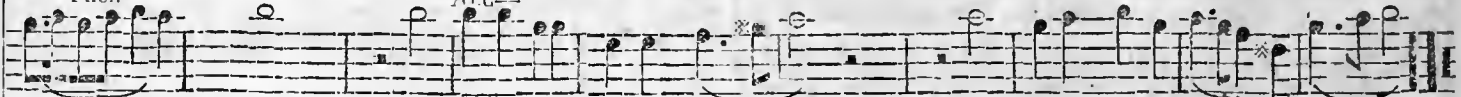


Then—



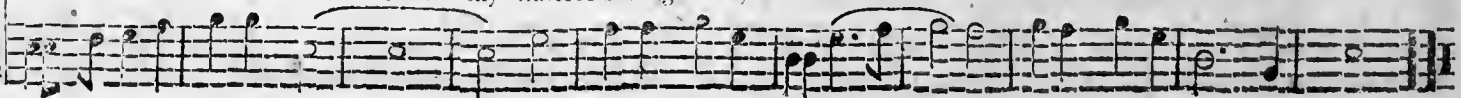
Then—

And—



And in my Saviour's image rise.

And in my Saviour's image rise,







O ! if my Lord would come and meet, My soul would stretch her wings in haste ; Fly fearless thro' death's iron gates ; Nor feel the

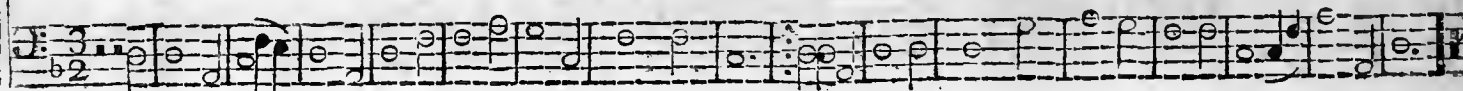


terrors as she pass'd. Nor - fel the terrors as she pass'd.





Sweet spirit if thy airy sleep, Nor sees my tears, nor hears my sighs; Oh I will weep, in luxury weep; Till the last heart's drop fill mine eyes.



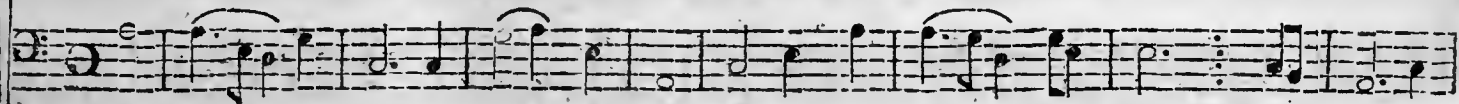
2. But if thy sainted soul can feel,  
And mingle in our misery,  
'Then, then my breaking heart I'll seal,  
Thou shalt not hear one sigh from me.
3. The beam of morn was on thy stream,  
But sullen clouds the day deform;  
'Thou wert indeed that morning beam,  
And death, alas! that sullen storm.
4. 'Thou wert not formed for living here,  
For thou wert kindred with the sky;



- Yet, yet we held thee all so dear,  
We thought thou wert not form'd to die.
5. How sweetly could I lay my head  
Within the cold grave's silent breast;  
Where sorrow's tears no more are shed,  
No more the ills of life molest.
6. For, ah my heart! how very soon  
The glittering dreams of youth are past!  
And long before it reach its noon,  
The sun of life is overcast.

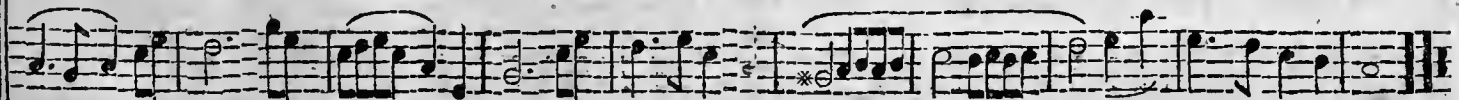


Save me, O God, the swelling floods Break in up - - - on my soul; I sink and



sink—

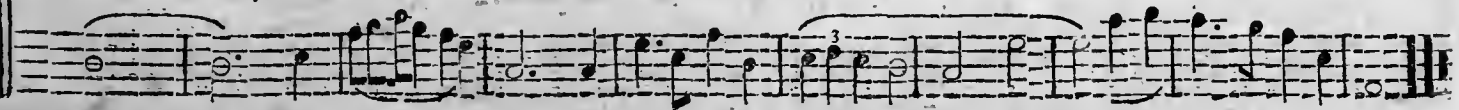
Like—

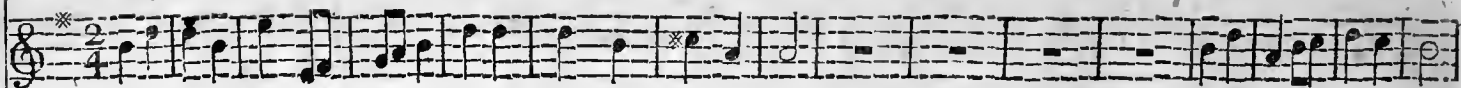


sorrows

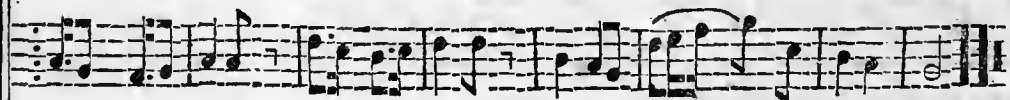
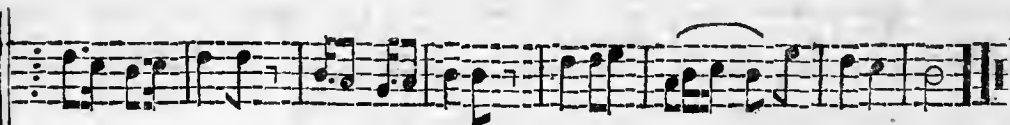
o' - - er my head, like mighty waters

roll.

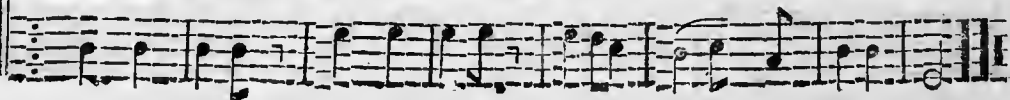




Lord dismiss us with thy blessing, Send it down from heaven above ; May we all go home a prasing ; And rejoicing in thy love :



Farewel brethren, farewel sisters, 'Till we all shall meet above.



2. Pardon Lord now all our follies,  
While together we have been ;  
Make us humble, make us holy,  
Cleanse us all from every sin,  
Farewel brethren, farewel sisters,  
'Till we all shall meet again.

3. May thy presence, Lord, go with us,  
To each one's respective home ;  
And the presence of our Jesus,  
Rest upon us ev'ry one ;  
Farewel brethren, farewel sisters,  
'Till we all shall meet at home.

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features various note values, rests, and dynamic markings such as asterisks.

My sorrows like a flood Impatient of restraint, Into thy bosom, O my God; Pour out a long complaint.

The second system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues with various note values, rests, and dynamic markings.

FLORIDA.

S. M.

DR. WETMORE.

The first system of music for 'FLORIDA' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features various note values, rests, and dynamic markings. The word 'Just' is written below the first and second measures of the top staff.

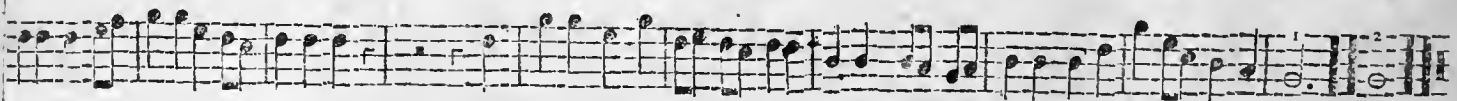
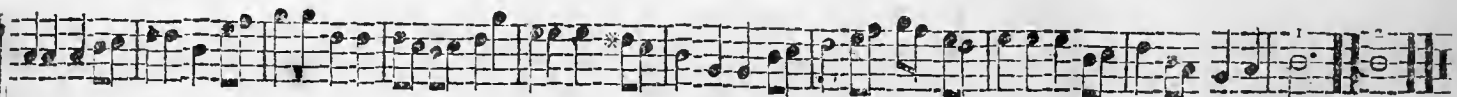
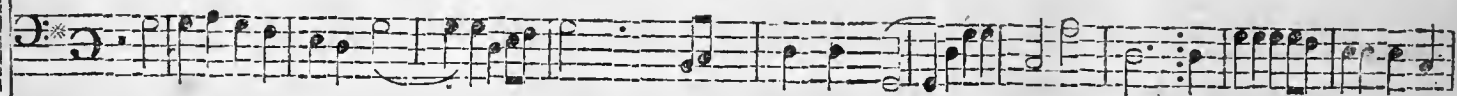
Our moments fly apace, Nor will our minutes stay, Just like a flood our hasty days Are sweeping us away.

The second system of music for 'FLORIDA' consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues with various note values, rests, and dynamic markings. The word 'Just' is written below the first measure of the top staff.

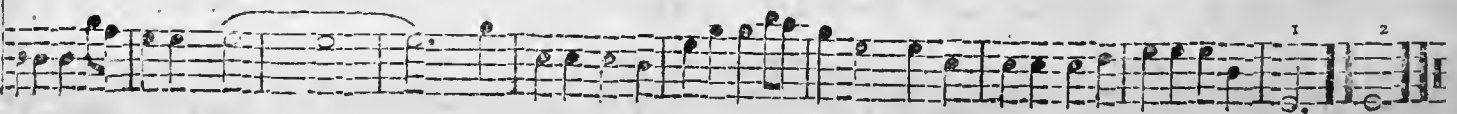
D



Wake, all ye soaring throng, and sing ; Ye cheerful warblers of the spring, Harmon'ous anthems raise To him, who shap'd your



finer mould, Who tipt your glit'ring wings with gold, To him— And tun'd your voice to praise.





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



all thy truth at night, And talk of all thy truth at night.

### CANON, *Four in One.*



Scotland's burning, Scotland's burning,

Look out, Look out,

fire, fire, fire, fire!

Cast on water, Cast on water!



Hast thou not giv'n thy word To save my soul from death? And I can trust my Lord To keep my mortal breath.



Pll go and come nor fear to die Till from on high thou call me home.





## BETHLEHEM.

S. M.

S. HANFORD.

29



The shepherds heard a voice, Fear not I bring, this day ; Tidings of universal Joys That never shall decay.



## POWNAL.

S. M.

T. SWAN.



Sure there's a righteous God, Nor is religion vain ; Tho' men of vice may boast aloud, And men of grace complain.





Who is this fair one in distress, That travels from the wilderness? And press'd with sorrow and with sins, On her beloved Lord she leans:



Come my beloved, haste a - - - - way, Cut short the hours of thy delay, Fly like a youthful



GRANVILLE. *Continued.*

The first system of musical notation consists of two staves. The upper staff contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and repeat dots.

hart, or roe, Over the hills where spices grow. Fly like—

The second system of musical notation continues the melody and accompaniment from the first system. It features similar rhythmic patterns and melodic lines, ending with a double bar line and repeat dots.

COLUMBUS. S. M. 1802 S. JENKS.

The first system of musical notation for 'COLUMBUS.' is written in treble clef with a common time signature. It features a melody with a mix of note values and rests, accompanied by a bass line. The system ends with a double bar line and repeat dots.

Thus will the church below, Resemble that above, Where streams of Pleasure always flow, And every heart is love :

The second system of musical notation continues the piece, maintaining the same melodic and harmonic structure as the first system. It concludes with a double bar line and repeat dots.

To

Lord what a thoughtless wretch was I, To mourn, and murmur, and repine,

To see the wicked

To

In pride—

To see—

placed on high, In pride and robes of honor shine, In pride—

An ANTHEM for THANKSGIVING.

Music by S. JENKS.

Two staves of musical notation in treble clef, 2/4 time signature. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Both staves contain rhythmic patterns of eighth and sixteenth notes, with some rests and dynamic markings.

Come, let us sing a new made song, a new made song un - - to the Lord, let us make a joyful noise,

Third staff of musical notation in bass clef, 2/4 time signature. It continues the rhythmic patterns from the previous staves, with notes and rests.

Fourth and fifth staves of musical notation in treble clef. The fourth staff includes trills and triplets. The fifth staff continues the melodic line with various ornaments and rhythmic values.

a joy - - - - - ful noise un - - - - - to our God, the rock of our salvation.

Sixth staff of musical notation in treble clef, 2/4 time signature. It continues the melodic line with notes and rests.

TREBLE SOLO *Pia:*

Seventh staff of musical notation in treble clef, 2/4 time signature, marked as a Treble Solo. It features more complex rhythmic patterns, including triplets and slurs.

Come, let us sing a new made song, a new made song ; let us make a joyful noise, a joy - - - ful noise unto our God.

ANTHEM *Continued.*

*Pia.*

*Fort.*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a double bar line and a repeat sign. The lower staff is in bass clef with the same key signature and time signature. It also begins with a double bar line and a repeat sign. Both staves contain rhythmic patterns of eighth and sixteenth notes, with some notes beamed together. There are first and second endings marked with '1' and '2' at the end of the system.

Bring hither the timbrel and the pleasant harp, bring hither the timbrel and the pleasant harp ;

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a double bar line and a repeat sign. The lower staff is in bass clef with the same key signature and time signature. It also begins with a double bar line and a repeat sign. Both staves contain rhythmic patterns of eighth and sixteenth notes, with some notes beamed together. There are first and second endings marked with '1' and '2' at the end of the system.

*Fort.*

*Fort.*

Blow, blow, blow, blow the trumpet, blow the trum - - - - - pet, blow ;

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a double bar line and a repeat sign. The lower staff is in bass clef with the same key signature and time signature. It also begins with a double bar line and a repeat sign. Both staves contain rhythmic patterns of eighth and sixteenth notes, with some notes beamed together. There are first and second endings marked with '1' and '2' at the end of the system.

Blow, blow,

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a double bar line and a repeat sign. The lower staff is in bass clef with the same key signature and time signature. It also begins with a double bar line and a repeat sign. Both staves contain rhythmic patterns of eighth and sixteenth notes, with some notes beamed together. There are first and second endings marked with '1' and '2' at the end of the system.

The first system of music consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef with the same key signature and time signature, providing a harmonic accompaniment. The system concludes with a 3/4 time signature change.

For the Lord hath redeemed Jacob and glorified himself in Israel. Hallelujah, Hallelujah! Praise the

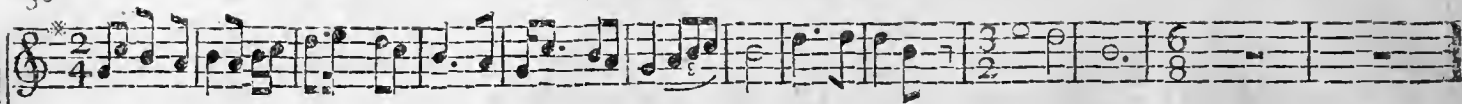
The second system of music consists of a single bass staff with a key signature of one sharp (F#) and a 2/4 time signature. It continues the accompaniment from the first system, ending with a 3/4 time signature change.

*Vivace.*

The third system of music consists of two treble staves with a key signature of one sharp (F#) and a 2/4 time signature. The top staff features a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The bottom staff provides a harmonic accompaniment. The system concludes with a 3/4 time signature change.

Lord, Praise the Lord, O my soul, praise the Lord; let the heavens rejoice and let the earth be glad, and let &c. and praise the Lord:

The fourth system of music consists of a single bass staff with a key signature of one sharp (F#) and a 2/4 time signature. It continues the accompaniment from the third system, ending with a 3/4 time signature change.

ANTHEM *Continued.*

For his salvation is nigh to them that fear his holy name.

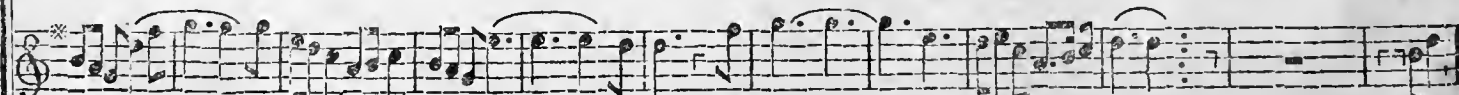


Hallelujah! Praise the Lord While angels praise their

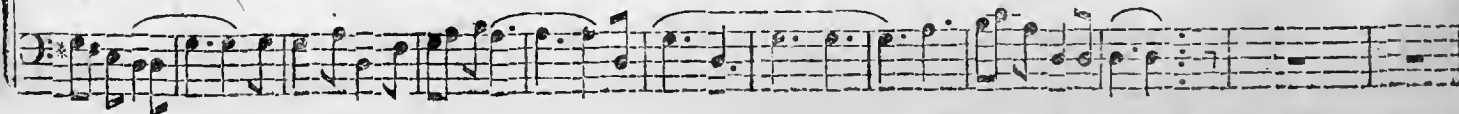


rise, rise,

And sweetly echo



God above In mansions of eternal love, Rise, rise, rise, rise, O earth! and join their lays, echo,





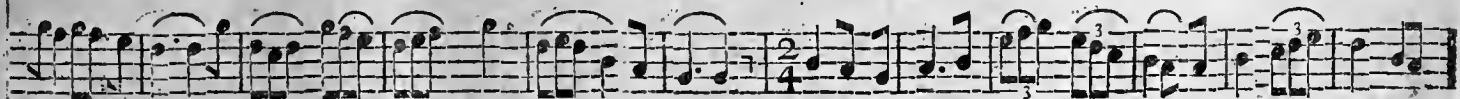
# ANTHEM *Continued.*

Fort.

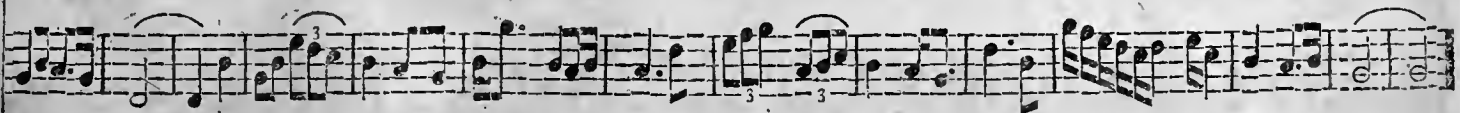
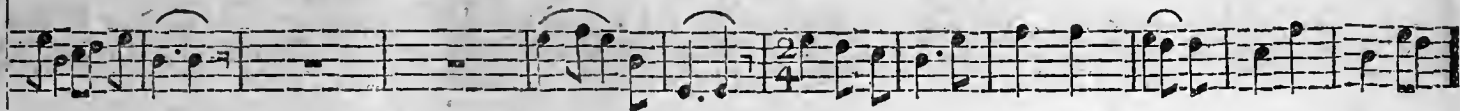
Piano.

Fort.

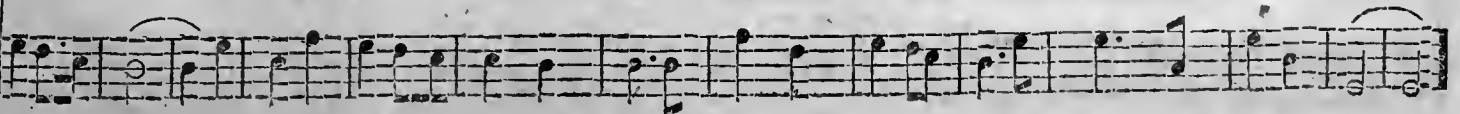
Pia.



echo, back his praise and sweetly echo back his praise; Angels descend on rapt'rous wings, From seats of bliss to

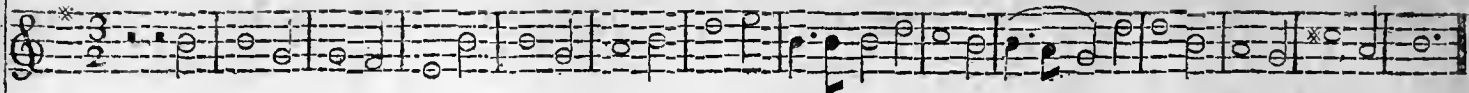


worlds below? Conduct our praise to these bright realms, Where sweetly anthems flow, Where sweetly anthems flow.

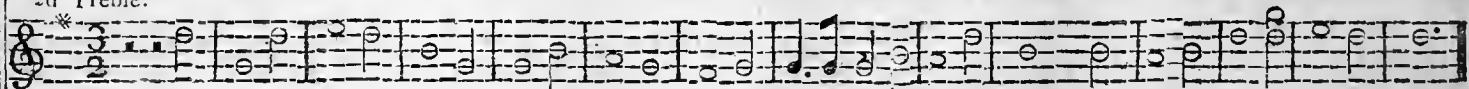


1st Treble. Grave. Fort.

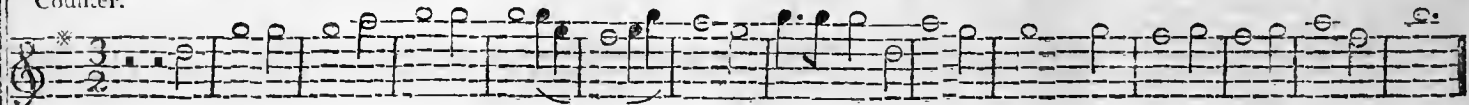
Fortissimo.



2d Treble.

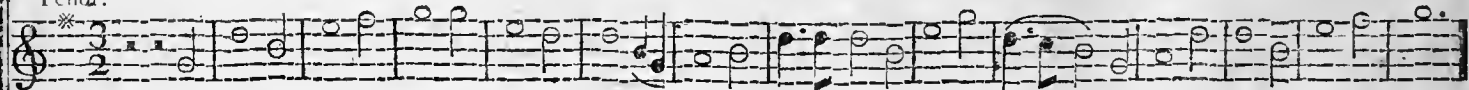


Counter.

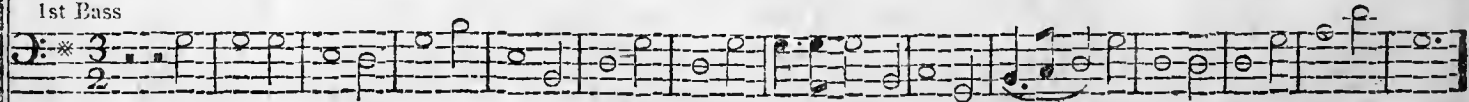


Let all creation join with angel hosts divine, Strike each harmonious loud resounding string, And thou great God above

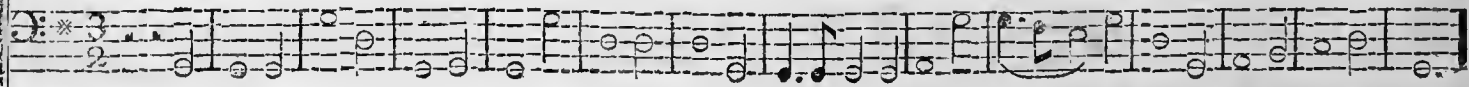
Tenor.



1st Bass



2d Bass.



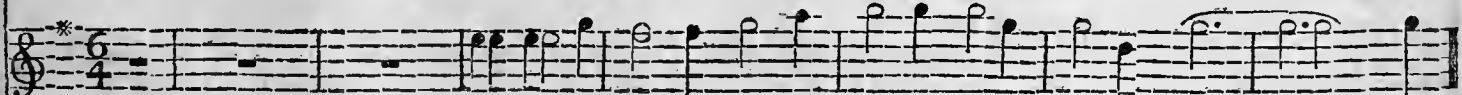
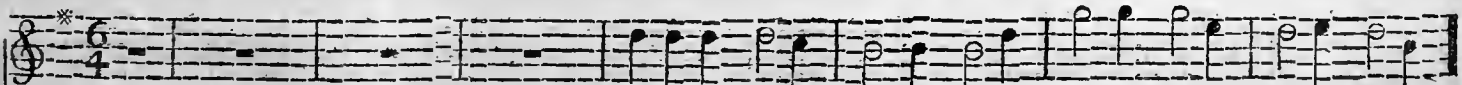
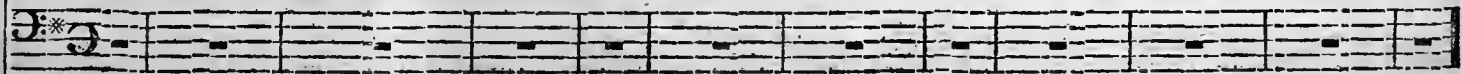
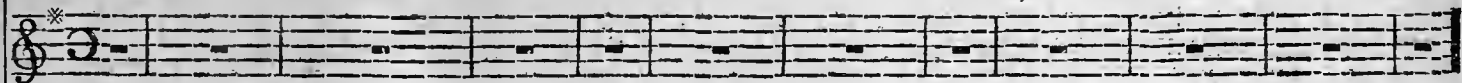
ANTHEM *Continued.*

*Pianissimo.*

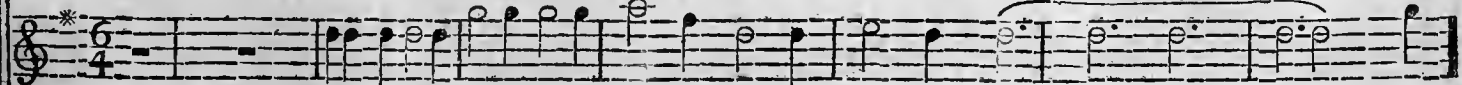
*Fort*



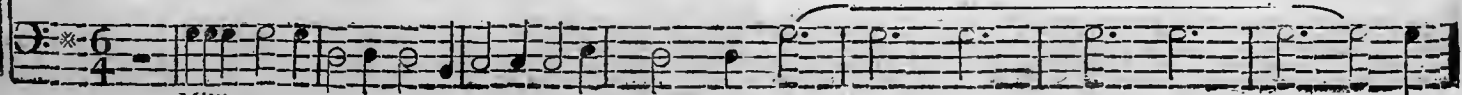
Look down with smiling love, Accept the feeble tribute which we bring, Accept the feeble tribute which we bring.



Millions of Angels now with thee, with thee, Eternal anthems si - - ng. To



Millions of—



Millions—

ANTHEM *Concluded.*

\* 6/4  
 \* 6/4  
 \* 6/4  
 \* 6/4

To imitate them here, lo! we our halle - lu - jahs

imitate them here below, lo! we our hallelujahs bring.

Fort  
 bring, hal - le - lu - jah! amen,  
 Amen, hallelujah! amen, amen, a - - - - - men.  
 A men, A men, Hallelujah!

## WARNING VOICE.

C. M.

A. ELLIS.

41



Hark from the tombs, a mournful song, My ears attend the cry, Ye living men come view the ground, Where you must shortly lie, Where—



## NEW CANAAN.

C. M.

A. ELLIS.



Stoop down my tho'ts which use to rise, Converse a while with death ; Think how a gasping mortal lies, And parts away his breath.



Let music roll in mournful strains, While death his pris'ner binds in chains; Each harper

The first system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in 3/4 time. The lyrics are written below the second staff.

dress in grief's attire, While sorrow tunes her mournful lyre! Awake, awake each silent string, With

The second system of the musical score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues from the first system. The lyrics are written below the second staff.

The musical score consists of four staves of music. The first two staves are vocal lines, and the last two are piano accompaniment. The lyrics are written below the first two staves. The music features various note values, rests, and dynamic markings. There are first and second endings indicated by '1' and '2' above the final notes of the first and third staves.

melting notes new sorrows bring, Till on the dirge my spirit flies, To the dark shade where SYLVIA lies!

3. Huge troubles rise on ev'ry side,  
Like the fierce ocean's rapid tide ;  
The raging billows ceaseless roar,  
Proclaim my SYLVIA IS NO MORE !
4. Her spirit's wing'd from earth away,  
To realms of woe or endless day,  
To join the joyful throng above,  
In praising Christ's eternal love.
5. O! cruel tyrant ! monster death !  
To stop so soon my SYLVIA'S breath ;  
To deck in mourning garbs of woe,  
The face of nature where I go,
6. What mighty sorrows veil the land,  
The lofty hills in mourning stand,  
The crystal streams in sorrow glide,  
And roll to meet the swelling tide !
7. Ye silent groves and meadows wail,  
While anguish moves in ev'ry gale ;  
On swifter wings let nature fly,  
To bear my troubled soul on high.
8. There let me find my SYLVIA dear,  
Where death and sorrow reign no more,  
Our souls once more in friendship blend,  
Where rolling ages never end.

Behold his love, he stoops to view, What saints above, and angels do, But condescends yet more to know, The mean affairs of men below.

The image shows a four-staff musical score for the hymn 'CONDESCENSION.' The first two staves are the vocal line, and the last two are the piano accompaniment. The music is in G major and 3/4 time. The lyrics are written below the first two staves.

1804

## WEeping NATURE.

L. M.

Words by STENNET.

S. JENKS.

Nature, she shews her weeping eyes, When e'er a near relation dies ; Her streaming eyes flow down with tears, Her

The image shows a four-staff musical score for the hymn 'WEeping NATURE.' The first two staves are the vocal line, and the last two are the piano accompaniment. The music is in G major and 3/4 time. The lyrics are written below the first two staves.



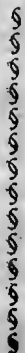
WEEPING NATURE *Continued.*

streaming eyes flow down with tears, A sad a mournful face appears.

2. Nature laments the grievous loss,  
Repines and mourns beneath the cross !  
Because it cannot be resign'd  
To God our heav'nly Father's mind.

3. Around the coffin Nature stands,  
With quiv'ring lips and tremb'ling hands ;  
With restless eyes surveys the dead,  
The great destruction death has made.

4. With murmur'ing eyes she doth survey  
Her fellow lump of mortal clay ;  
Destroy'd by Death's consuming spear,  
The King of Nature's dread and fear.



5. Nature is not subject we find  
To the Almighty's sacred mind ;  
She cannot say, Oh sov'reign Son  
Thy ways are just, thy will be done.

6. We in the spirit are resign'd  
To God's all righteous will and mind ;  
And thus the true believer says,  
" The Lord is just in all his ways."

7. He says " Thy heav'nly will be done,  
Thou righteous Lord, eternal Son ;  
Thou everlasting God and King,  
Thy will be done in every thing."

Musical notation for the first system, including treble clef, 2/4 time signature, and notes with a 'Pia' marking.

In ev'ry land begin the song, In ev'ry land the strains belong, In cheerfull sounds all voices raise, In

Musical notation for the second system, including treble clef, 2/4 time signature, and notes with a 'Pia' marking.

Musical notation for the third system, including bass clef, 2/4 time signature, and notes with a 'Fort.' marking.

cheerful sounds all voices raise, And fill the world with loudest praise, praise.

Musical notation for the fourth system, including bass clef, 2/4 time signature, and notes with first and second endings.

Thus to abuse—

Is th'i. the kind re - turn? And these the thanks we owe? Thus—

Thus to abuse e - ternal love,

Thus to abuse—

Thus to abuse—

Thus to abuse—

Thus to abuse—

Thus to abuse eternal love, Whence all our blessings flow, Whence all

Thus to—

From all that dwell below the skies, Let the Creator's praise arise ; Let the Redeemer's name be sung, Through ev'ry land, by ev'ry tongue.

Pia.

Fort.

Eternal are thy mercies Lord, Eternal truths attends thy word, Thy praise shall sound from shore to shore, Till suns shall rise & set no more.

1805

REPOSE:

C. M.

S. JENKS.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The music features a melody with various note values and rests, including a triplet of eighth notes in the upper staff.

Our sins alas! how strong they be, And like a raging sea; They break our duty Lord to thee, And hurry us away.

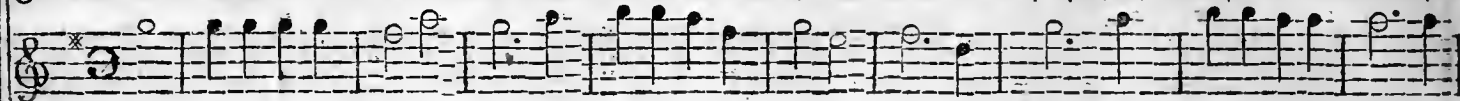
The second system of music continues the piece with two staves in treble and bass clefs. It maintains the 2/4 time signature and one sharp key signature. The melody in the upper staff includes a triplet of eighth notes.

Fort. Fortissimo. Pia. 1 2 3

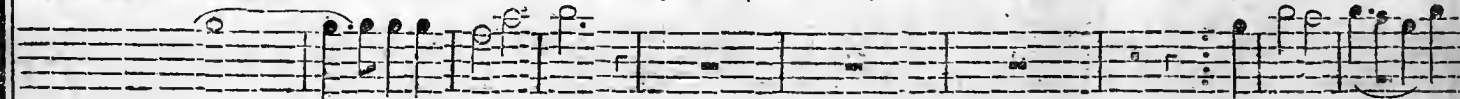
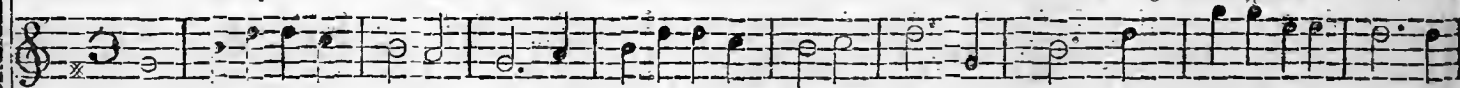
The third system of music features two staves in treble and bass clefs. The upper staff begins with a dynamic marking of 'Fort.' (Fortissimo). The lower staff has a 'Pia.' (Piano) marking. The system concludes with a first ending bracket over the final two measures.

The waves of trouble how they rise, How loud the tempests roar! But death shall land our weary souls Safe on the heav'nly shore.

The fourth system of music consists of two staves in treble and bass clefs. The upper staff contains the melody with several dynamic markings (asterisks) and a first ending bracket over the final two measures. The lower staff provides the bass line.



Loud hallelujahs to the Lord, From distant worlds where creatures dwell ; Let heav'n begin the solemn word, And



sound it dreadful down to hell. The Lord, how absolute he reigns ! Let ev'ry angel bend the knee : Sing of his love in



EXTOLLATION, *Continued.*

Pia.

For.

heav'nly strains, And speak how fierce his terrors be, And—

Musical notation for the first system of 'EXTOLLATION, Continued.' featuring two staves with treble and bass clefs, including first and second endings.

They'll wait us sooner o'er This life's tem-

Musical notation for the first system of 'IMMORTALITY, Continued.' featuring two staves with treble and bass clefs.

IMMORTALITY, *Continued.*

Soon we— Of blest— Of blest—

pest'ous sea, Soon we shall reach the peaceful shore Of blest eternity, Of blest—

Soon we shall reach— Of—

Soon we—

Musical notation for the second system of 'IMMORTALITY, Continued.' featuring two staves with treble and bass clefs, including first and second endings.

My days are as the grass, Or like the morning flower; If one sharp blast sweeps o'er

If one sharp blast, sweeps o'er the field, It withers in an hour.



The first two staves of the hymn are written in treble clef with a key signature of one sharp (F#). The first staff begins with a double bar line and a common time signature 'C'. The melody consists of quarter and eighth notes, with some phrases beamed together. The second staff continues the melody, ending with a fermata and the word 'Why' written below the staff.

Since God is all my trust, A refuge always nigh;

The third and fourth staves continue the melody. The third staff ends with a fermata and the word 'Why' written below. The fourth staff continues the melody, ending with a fermata and the words 'Why should I like a tim'rous' written below.

Why should I like a tim'rous

The fifth and sixth staves continue the melody. The fifth staff ends with a fermata and the words 'To distant' written below. The sixth staff continues the melody, ending with a fermata and the words 'To distant' written below.

To distant— To distant—

Why should I like a tim'rous bird, To distant mountains fly; To distant—

The seventh and eighth staves continue the melody. The seventh staff ends with a fermata and the words 'To distant' written below. The eighth staff continues the melody, ending with a fermata and the words 'To distant' written below.

bird To distant— To distant—

Ye tribes of Adam join, With heav'n and earth and seas, And offer notes divine, And offer notes divine, To your Creator's praise, To—

*Fort.*

Ye holy throng of angels bright, In worlds of light begin the song, Ye holy throng—

Pia.



Sweet is the day of sacred rest, No mortal cares shall seize my breast; O may my heart in tune be found, Like

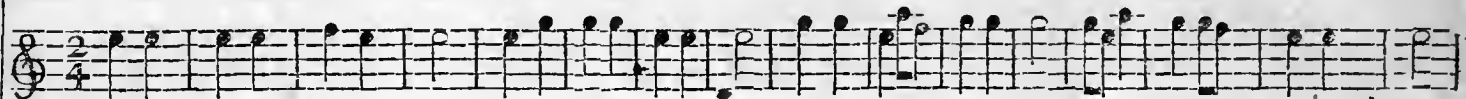
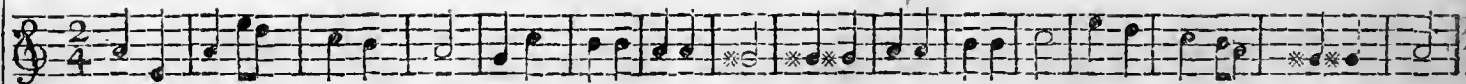


**Fort.**

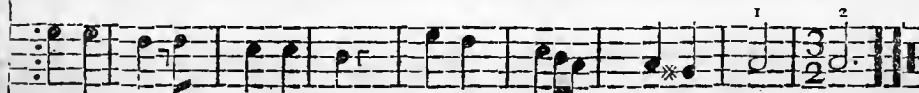
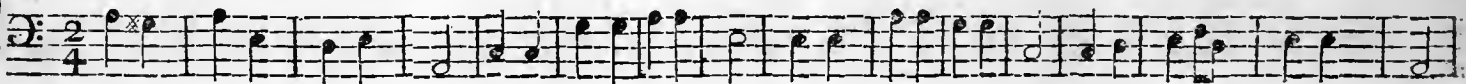
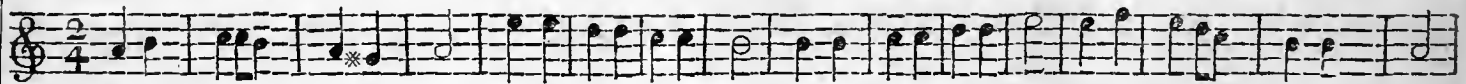


David's harp of solemn sound. O, may my heart in tune be found, Like David's harp of solemn sound.

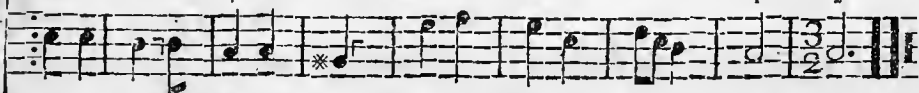




Hearts of stone re - lent re - lent, Break by Jesus cross subdu'd ; See his body mangled rent, Cover'd with a gore of blood ;



Sinful soul, what hast thou done ! Murder'd God's e - ter - nal Son.



Yes our sins have done the deed,  
Drove the nails that fixt him here,  
Crown'd with thorns his sacred head,  
Pierc'd him with a soldier's spear,  
Made his soul a sacrifice  
For a sinful world he dies.

Shall we let him die in vain,  
Still to death pursue our God,  
Open tear his wounds again,  
Trample on his precious blood ?  
No with all our sins we part ;  
Saviour take my broken heart.

1895

My days—

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'r's ; My days of praise

My days— shall ne'er be past, While

Or—

life and thought and being last,

Or immortality endures,

Or immortality endures.



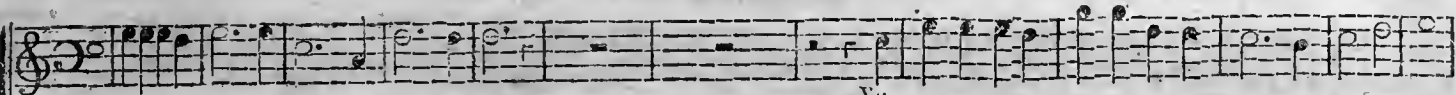
Some walk in honour's gaudy shew, Some dig for golden ore, They toil for heirs they know not who, And straight are seen no more. Now



I forbid my carnal hope, My fond des.re recall ;

I give my mortal in'trest up, And make my God my all.

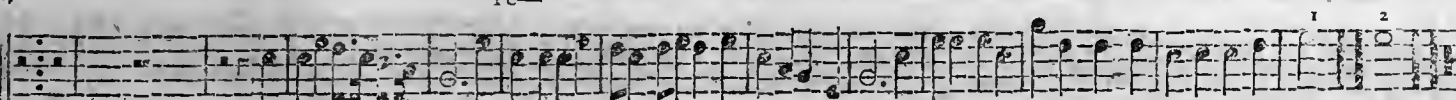
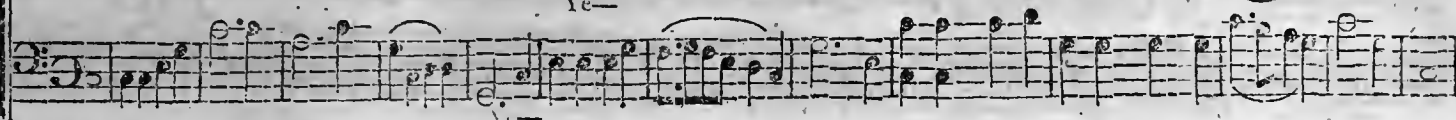
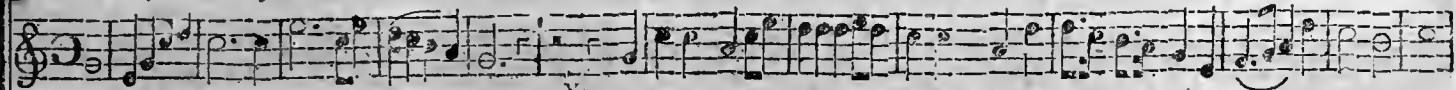




Let ev'ry creature join, 'To praise th' eternal God;

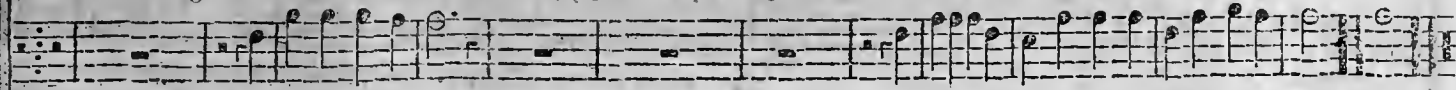
Ye heav'nly hosts the song begin

And sound his name abroad.



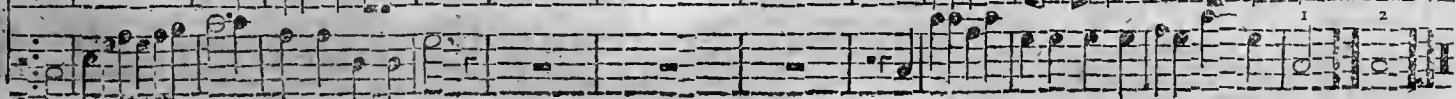
Thou sun with golden beams,

Ye starry lights, ye twinkling flames Shine to your Maker's praise.



And moon with paler rays,

Ye starry—





Lord I am vile conceiv'd in sin, And born unholy and unclean ; Sprung from the men whose guilty fall, Con-



*Pia.*



rupts the race and taints us all. Soon as we draw our infant breath, The seeds of sin grow up for death, The law demands a





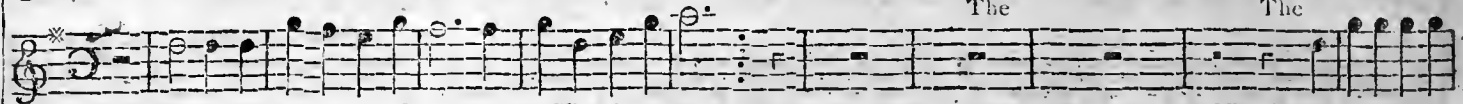
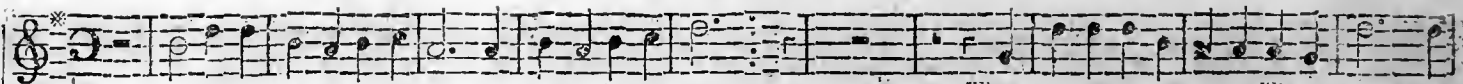
CONFESSION *Continued.*

Pia.

61  
Fort.

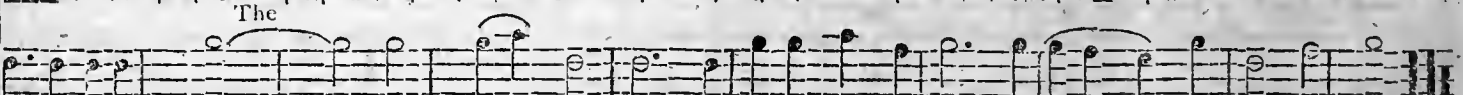
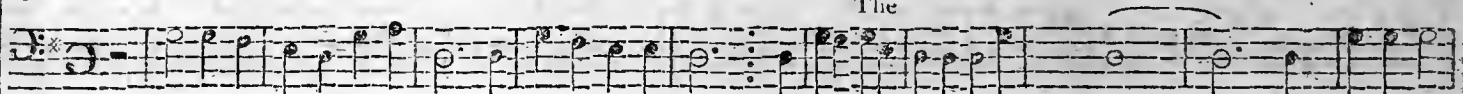
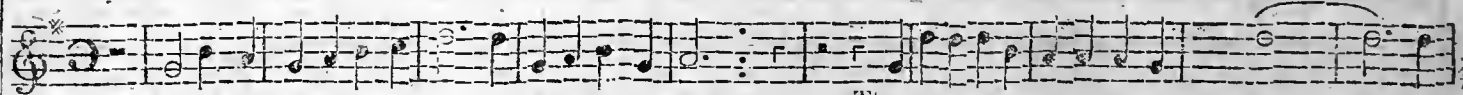
perfect heart, But we're defil'd in ev'ry part. Great God, create my heart anew, And form my spirit pure and true; O

make we wisé, betimes to spy, My danger and my reme - - - - - dv.



From the third heav'n where God resides, That holy happy place ;

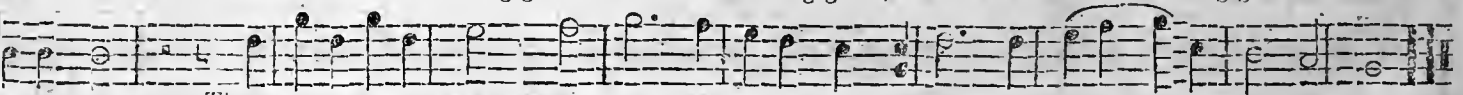
The New Je - ru - sa -



lem comes down, A - dorn'd

with shining grace, Adorn'd with shining grace, A - - dorn'd

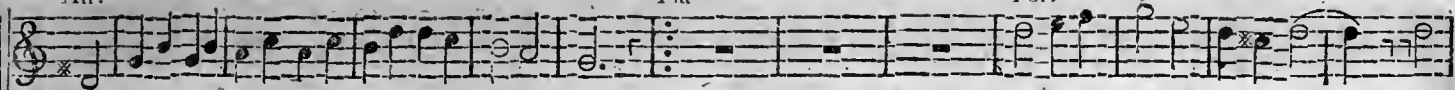
with shining grace.



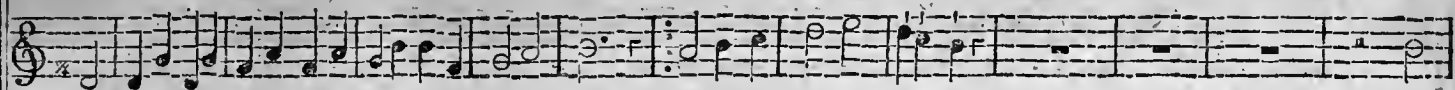
Air.

Pia

For.

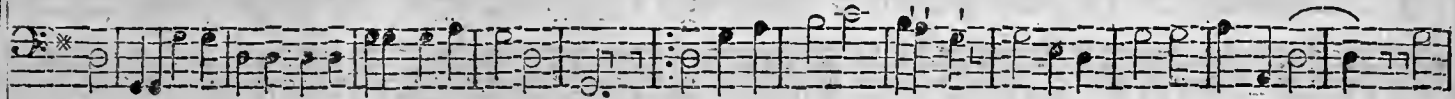


And where's thy vict'ry boasting grave ?



Say live forever wond'rous king, Born to redeem and strong to save ; Then ask the monster, where's thy sting ?

Then



For.



ask the monster, where's thy sting ? And where's thy vict'ry boasting grave ? And where's thy vict'ry boasting grave ?





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



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



RAPTURE.

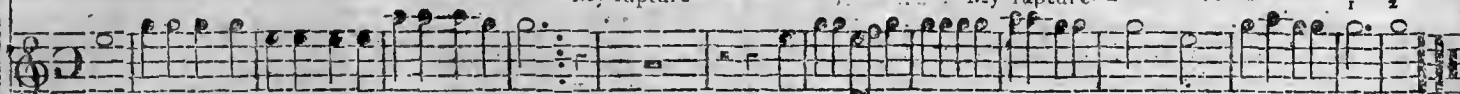
C. M.

A. ELLIS.

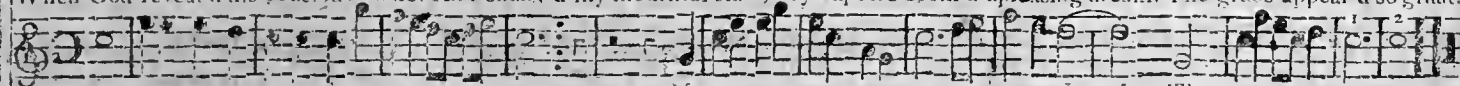


My rapture—

My rapture—

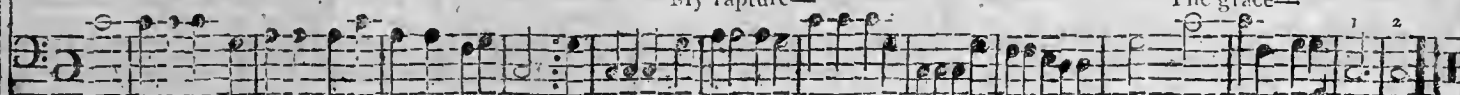


When God reveal'd his gracious name, And chang'd my mournful state; My rapture seem'd a pleasing dream, The grace appear'd so great.



My rapture—

The grace—



My rapture—

My rapture—

CORONATION:

C. M.

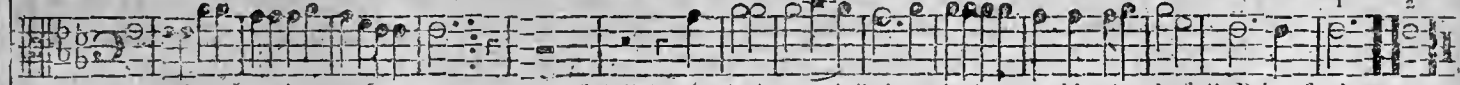
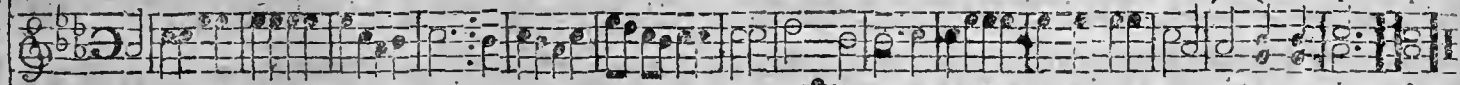
O. HOLDEN.

Pia.

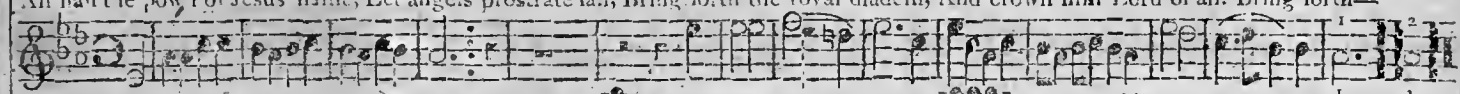
For.

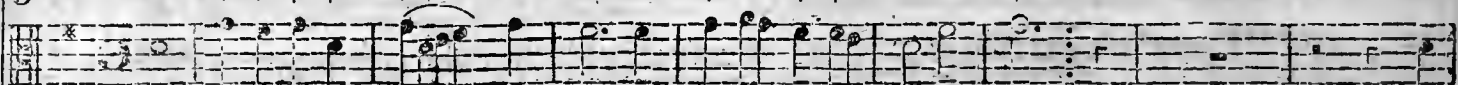
Pia.

For.

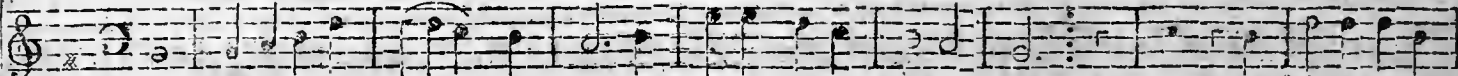


All hail the pow'r of Jesus' name, Let angels prostrate fall, Bring forth the royal diadem, And crown him Lord of all. Bring forth—





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



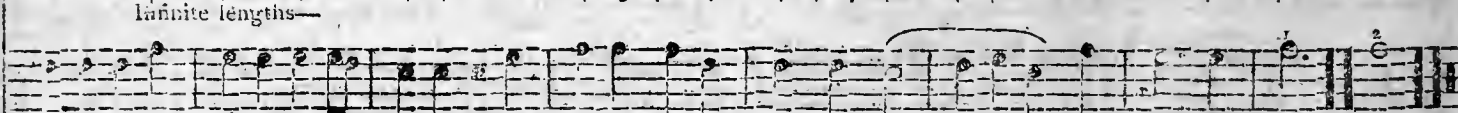
Infinite lengths—



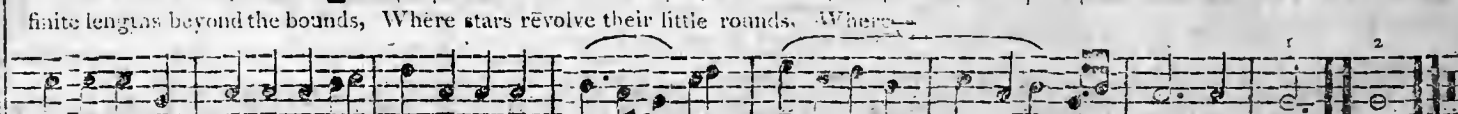
Infinite lengths—



Infinite lengths—

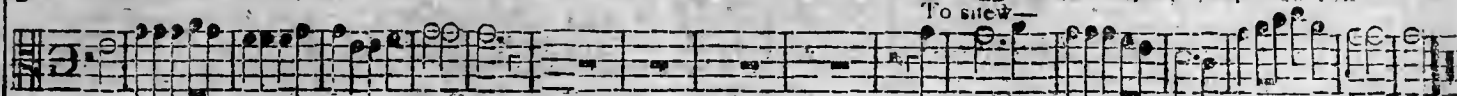
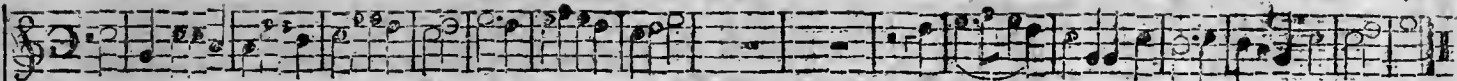


finite lengths beyond the bounds, Where stars revolve their little rounds. Where—

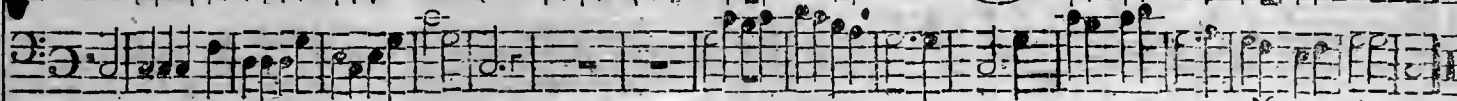
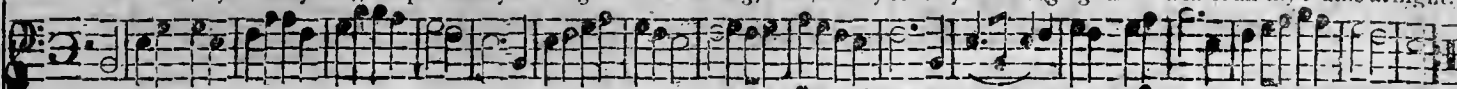


Weers stars—





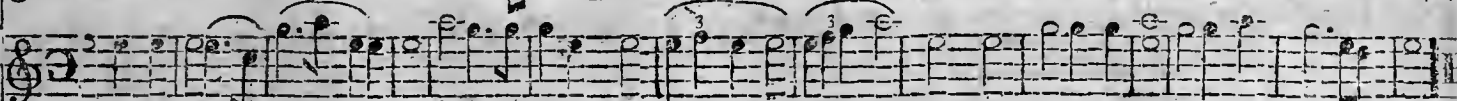
Sweet is the work, my God my King, To praise thy name give thanks & sing, To shew thy love by morning light And talk of all thy truths at night.



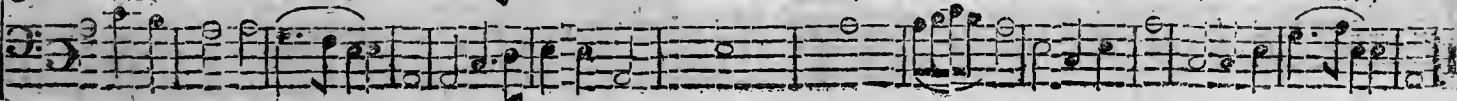
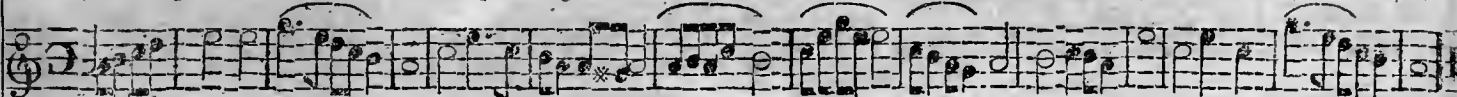
## LAMENTATION.

C. M.

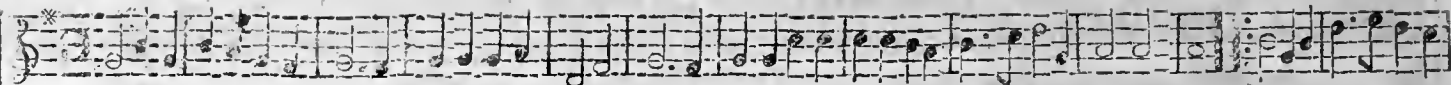
S. RAMOND.



I were you that pull'd the vengeance down, Upon his guiltless head. Break break my heart! Oh, burst mine eyes, And let my sorrows bleed.



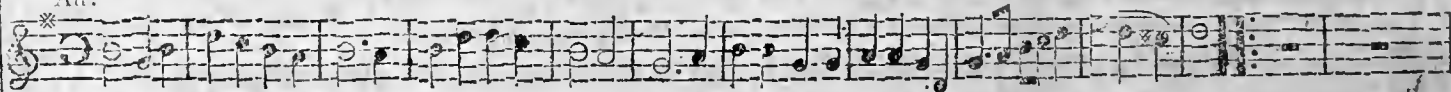
Pia.



I feel my Saviour's cheering voice ;

And kings to join immortal lays.

Air.



Now can my soul in God rejoice,

My heart awakes to sing his praise

Hold me, O Jesus, in thine

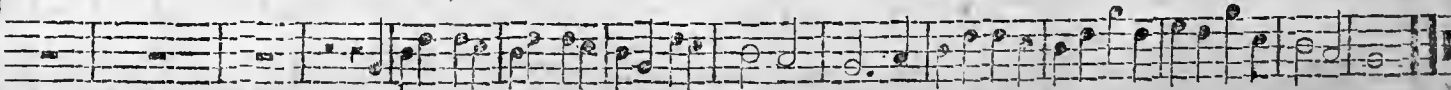


Pia.

For.

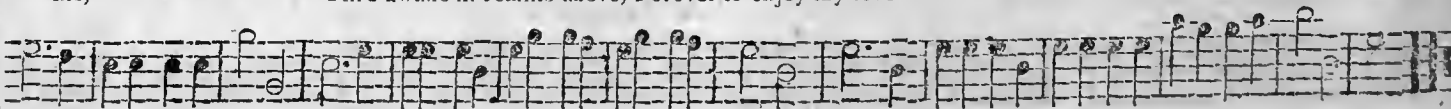


And cheer me with immortal charms,



arms,

Till I awake in realms above, Forever to enjoy thy love. Till I awake—





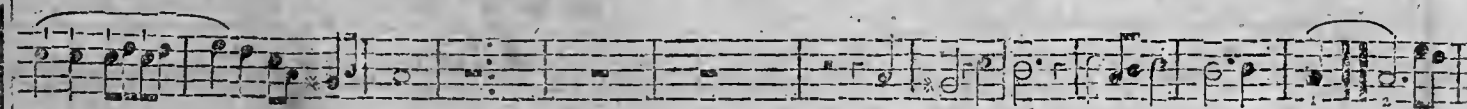
# A Funeral Elegy,

TO THE MEMORY OF MR. WATERS RICHARDS,

only SON of I. RICHARDS, Esq. *New-Canaan* (Connecticut) — Words by W. JAMES — Set to Music by S. JENKS.

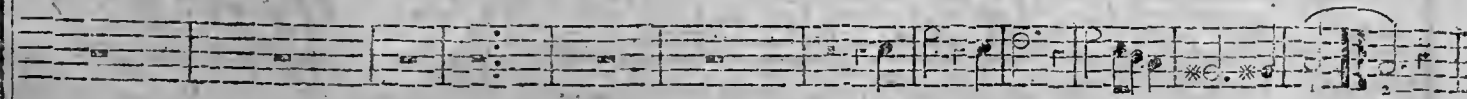


Hark! hark! hark! hark! what doleful sounds I hear, Moaning along the distant vale, Which fall on fancy's startled ear, And all the



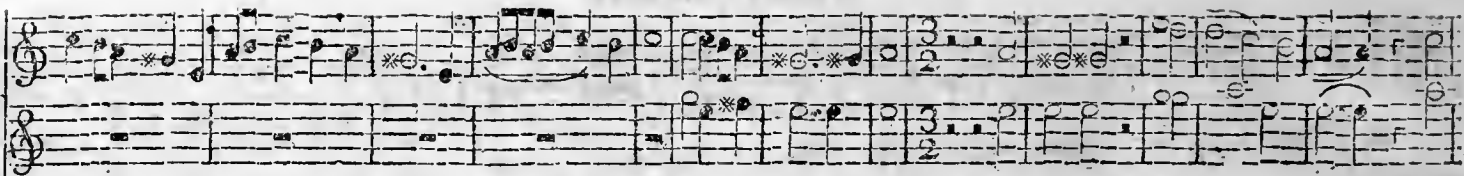
shir' - - - ring pow'rs assail.

That calls to bear thee, WATERS, to the tomb! To

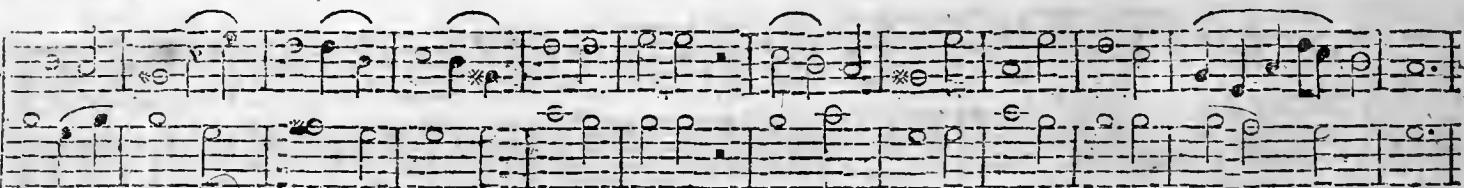


It is the summons; the funeral knell.





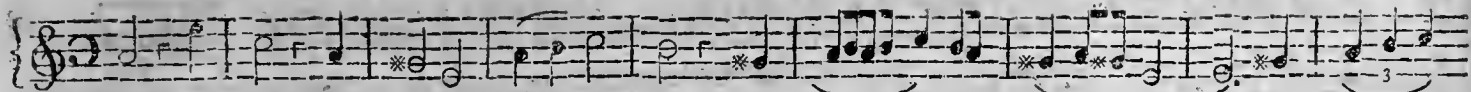
this pale clay, ah ! must we bid farewell ? On mem'ry's page we'll chronicle thy doom. Oh, WATERS ! how shall grief essay, To



murmur out her pensive lay ; In what sad accents mourn the date, That gave thee to re - - lent - - less fate.



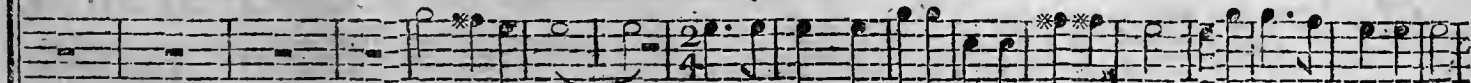
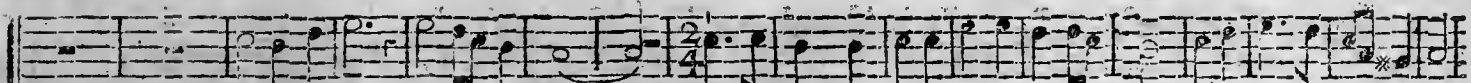
Treble Solo.



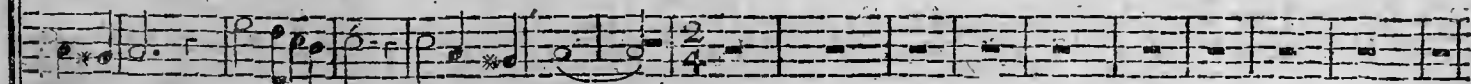
Hark ! hark ! hark ! the mourners sighs, and cries, And moans, and groans, sa - - - lute



mine ears, while deep responses round them rise, As thus they vent their woes in tears,

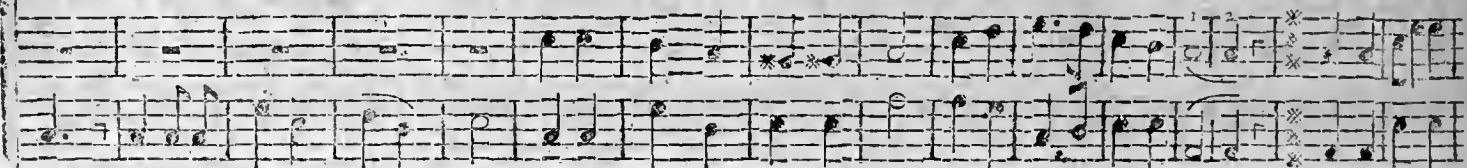


WATERS farewell ! WATERS farewell ! WATERS farewell ! O, the anguish ! Thrilling thro' my bleeding breast, Thrilling—



ELEGY *Concluded.*

Ah! when shall I cease to languish, And like you enjoy my rest, And like you enjoy my rest! Mourners said the

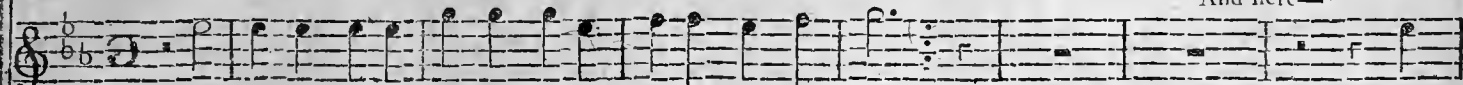


guardian spirits,) Dry your tears ; your griefs remove ; WATERS lives and free inherits, Lasting bliss in realms above.





And here—

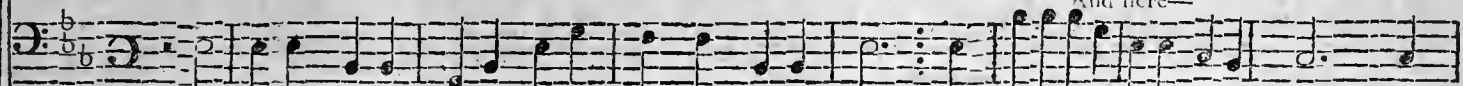


There is a house not made with hands, Eternal and on high ;

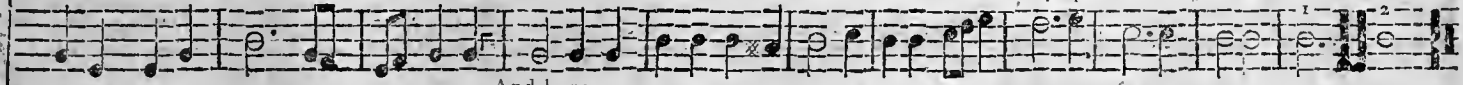
And



And here—



And here my spirit waiting stands, Till God shall



And here—

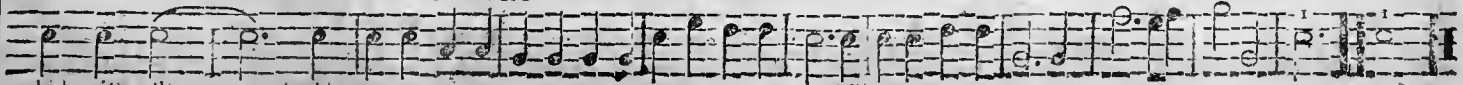


here my spirit waiting stands, Till God shall bid it fly ;

Till God shall bid it fly.



And here—



bid it fly.

And here—

Till—

The God of glory sends his summons forth, Calls the south nations and awakes the north, From  
From east to west the  
From east to west his sov'reign orders

from east to west the sov'reign orders spread, Thro' distant worlds and regions of the dead The trumpet sounds hell  
east to west the sov'reign orders spread, From east to west the sov'reign orders spread, Thro' distant worlds and regions of the dead The  
sov'reign orders spread, From east to west the sov'reign orders spread, Thro' distant worlds and regions of the dead ;  
spread, From east to west the sov'reign orders spread, Thro' distant worlds and regions of the dead ;

PENNSYLVANIA *Continued.*

tremoles heav'n rejoice The trumpet sounds hell trembles heav'n rejoices, The trumpet sounds hell trembles,

trumpet sounds hell trembles, heav'n re-joices The— The trumpet sounds hell trem'les:

The trumpet sounds, hell trembles, heav'n re-joice-es, The trumpet sounds, hell trem-bles,

The trumpet sounds, hell trembles, heav'n re-joice-es The trumpet sounds hell trem-bles

heav'n rejoices, Lift up your head ye saints with cheerful voices.

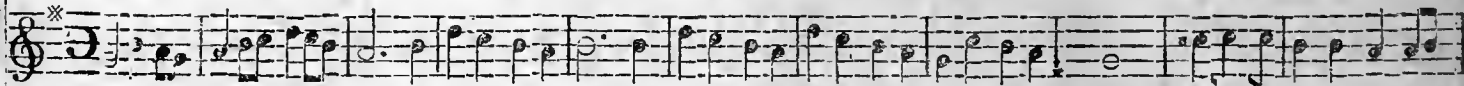
heav'n rejoices, Lift up your head ye saints with cheerful voices.



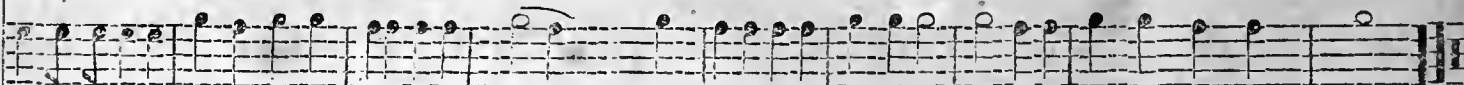
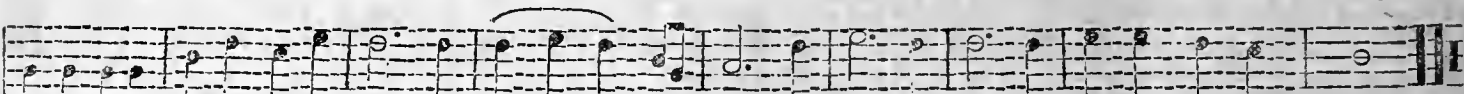
Far—



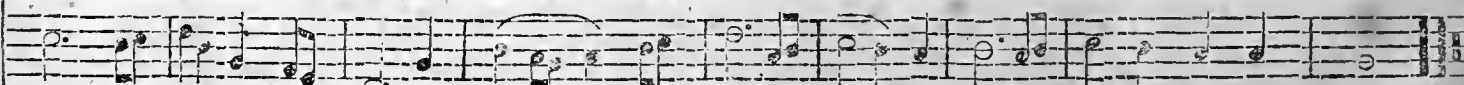
While Cynthia sheds her borrow'd light, And stars illumine the sky, Alone I'll trace the distant plain, Unseen by mortal eye,



Far from the noise of jarring



strife Sweet peace my soul enjoys, Serene and calm the evening scene, My busy thoughts employ.

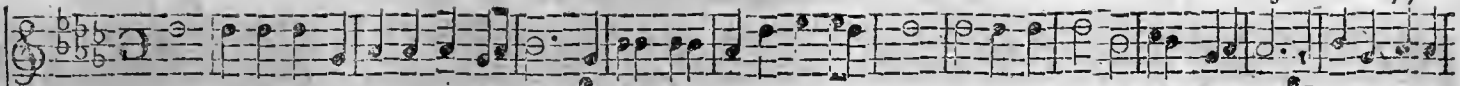




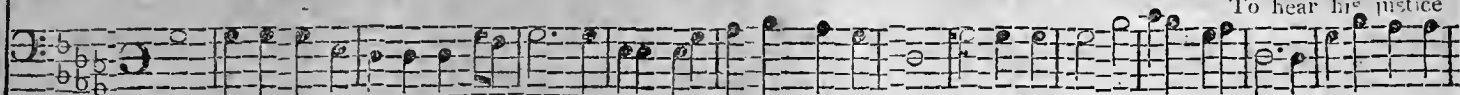
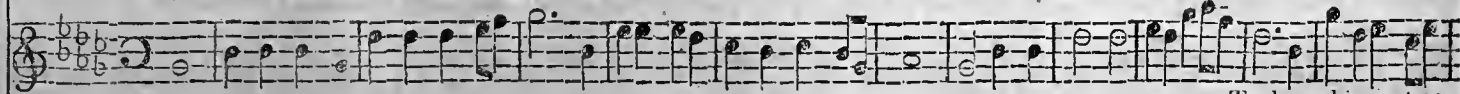
1802  
TRIUMPH.

P. M.

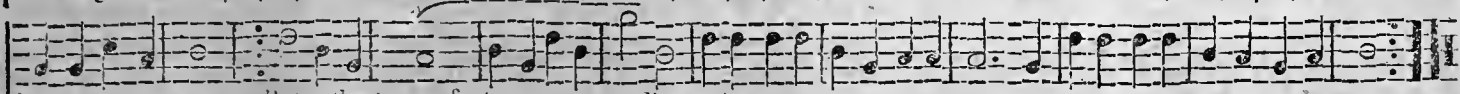
S. JENKS. 77



Behold the Judge descends, his guards are high, Tempest & fire attend him down the sky ; Heav'n, earth & hell draw near, let all t'ings come,



To hear his justice



But gather' first

But gather—



and the sinner's doom. But gather first, But gather first my sains, the Judge commands, Bring them ye angels from their distant lands.



But gather first,

But—



But—

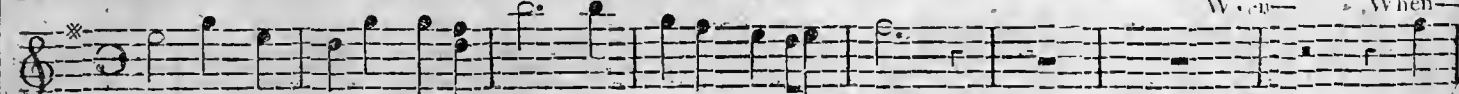
But—

O God to whom re - - - venge belongs, Thy vengeance now disclose ;

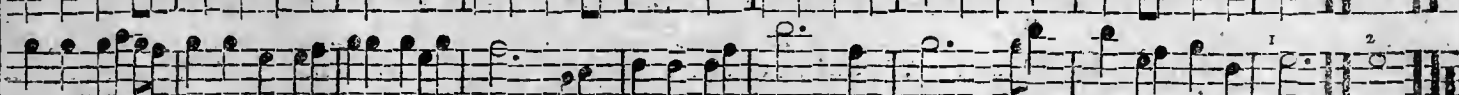
Arise—  
Arise thou Judge of all the earth, And

Arise thou Judge of all the earth, And crush thy haughty foes, And crush thy haughty foes.

crush thy haughty foes.



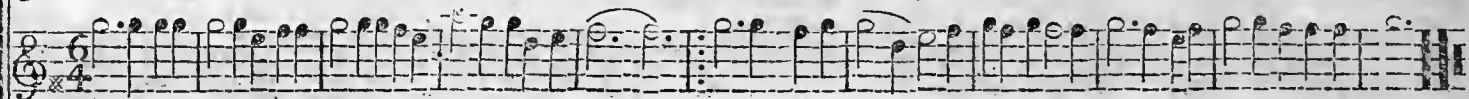
My soul come meditate 'the day, And think how near it stands; When thou must quit this house of clay, And



fly to unknown lands, And fly—

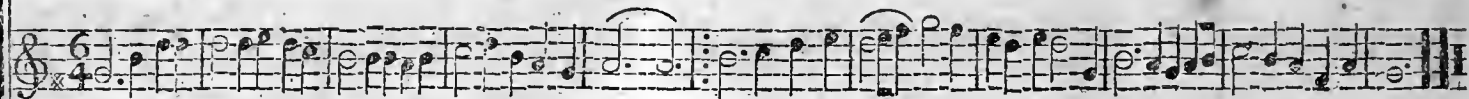
When thou—





The trees full of sap, With joy rear their head,

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



The ceders their boughs O'er Lebanon spread.

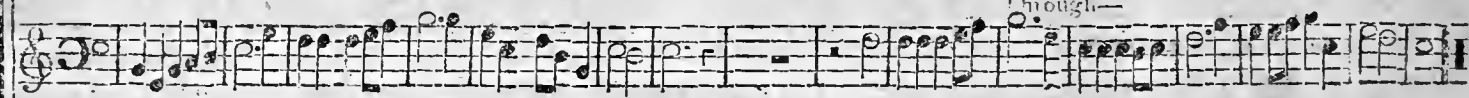
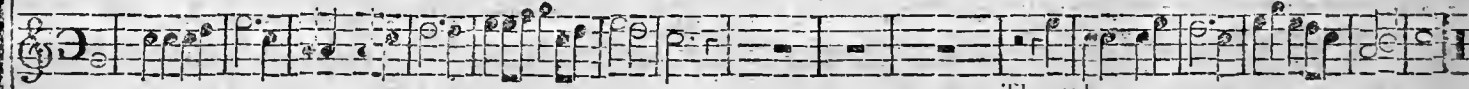
She broods on the nest.



## FRUITION.

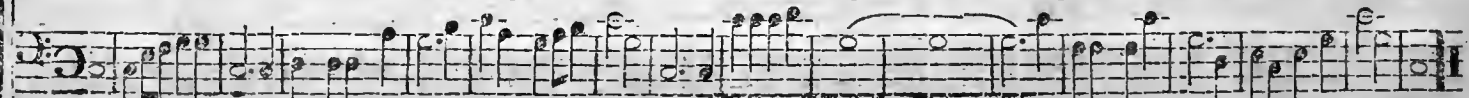
P. M.

DR. WETMORE.



Like fruitful show'rs of rain, That water all the plain ;

Such streams of pleasure roll Through ev'ry friendly soul,



Descending from the neighboring hills,

Where love like heavenly dew distils.

# Ode on Martyrdom.

WORDS FROM WATTS'S LYRIC POEMS.—MUSIC BY O. KING, ESQ.

*Andante.*

Ardalió jeers, and 'in his comic strains, The mysteries of our bleeding God profanes, While his loud laughter, shake the painted scenes ;

*Maestoso.*

Heav'n heard, and strait around the smoking throne, The kindling lightning in thick flashes shone, And vengeful.  
And vengeful thunder

murmur'd to be gone, murmur'd, :ll: :ll: to be gone. Mercy stood near and with a smiling brow, "There's no need of you;  
thunder murmur'd to be gone. & murmur'd:ll: to be gone.

And vengeful thunder murmur'd to be gone. Calm'd the loud thunder:  
And— — — — — *Lamentatone,*

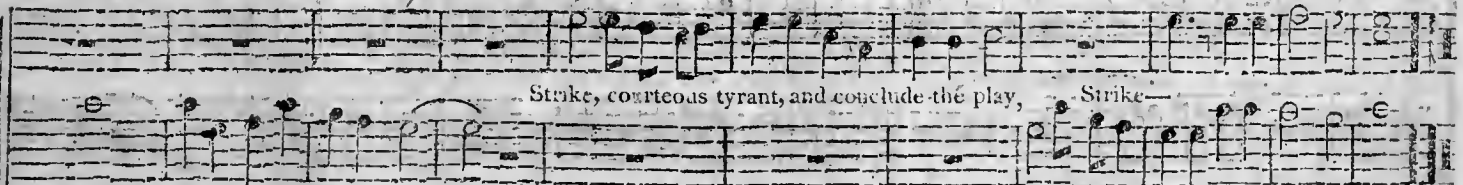
Grace shall descend and the weak man subdue," "Grace leaves the skies; and he the stage forsakes; He bows his head down to the



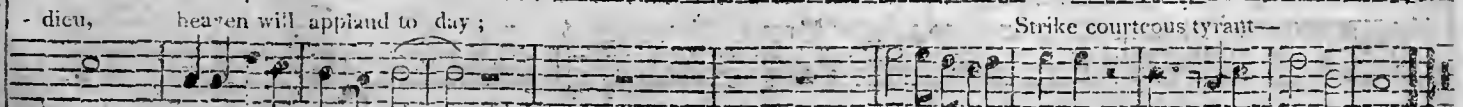
martyring ax; And as he bows, this gentle, gentle farewell speaks—" So goes the comedy of life away; Vain earth a-



*Spirituoso.*



Strike, courteous tyrant, and conclude the play, Strike—



- dieu, heaven will applaud to day;

Strike courteous tyrant—

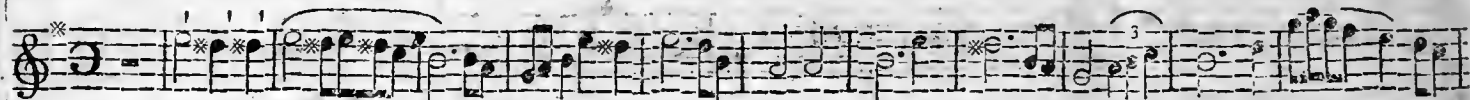
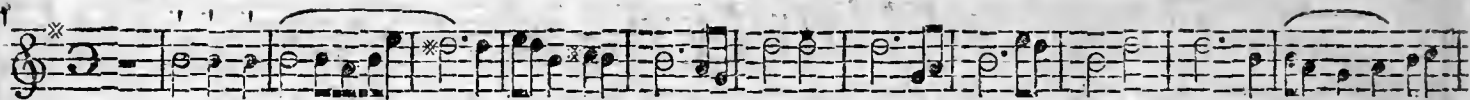


Strike courteous tyrant, Strike and conclude the play."

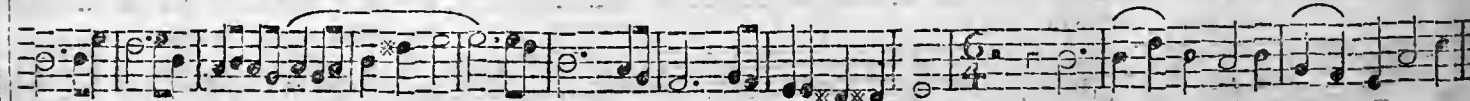
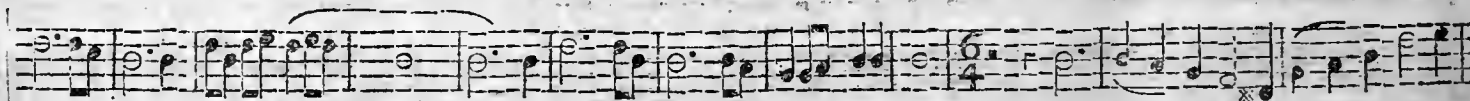
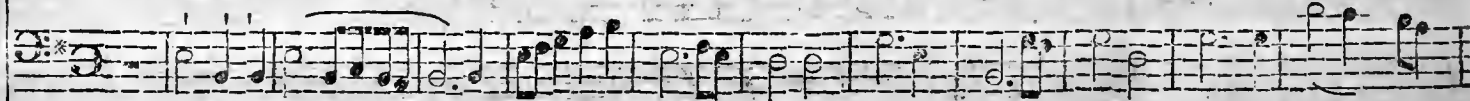
Strike courteous tyrant, and conclude the play. Strike—

## Ode on the Setting Sun.

Words from a NEW-YORK MAGAZINE. — Music by S. JENKS.



Ab, whither rolls thou fair retiring Light? Why fade those rays that shone awhile so bright? Now o'er the



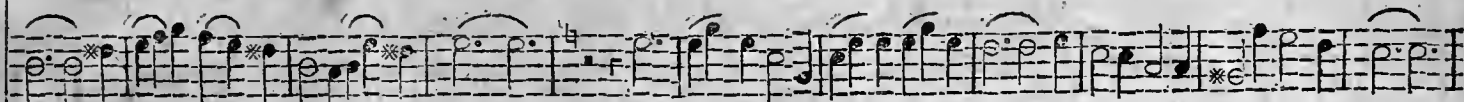
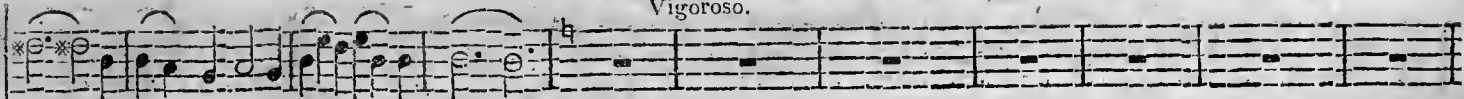
wave thy sinking glories stream, And now alas we lose thy latest beam. Dost thou to Neptune's pearly courts re-



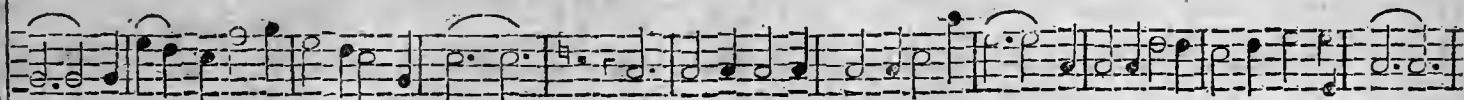


ODE ON THE SETTING SUN *Continued.*

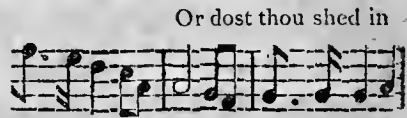
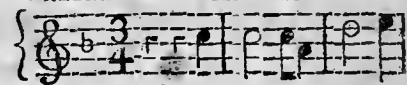
Vigorouso.



pair, And view the lovely Nerids sporting there? With thy fair beams illumine the coral groves, Where Tritons wander & where Thetis roves.



TREBLE SOLO. *Affectuoso.*



Or dost thou shed in

ro - - - - - ves, Where Tritons wander, and where Thetis roves. < other worlds thy ray, And give to other



< climes a new - born day!

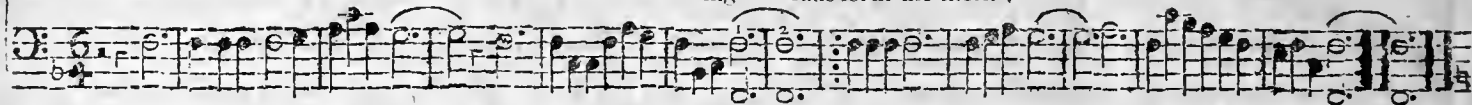
ODE ON THE SETTING SUN *Continued.*

Vivace

Fort.



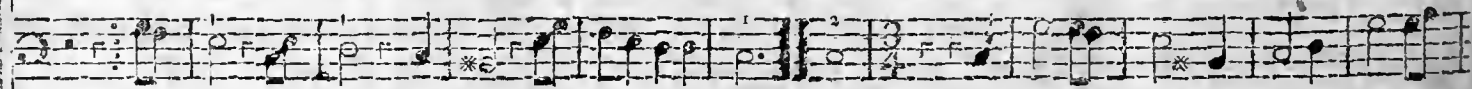
What joy, what transports wait thy glad return, Breaks forth the morn, Break:— When—  
 When thro' the clouds of the night breaks forth the morn!

TREBLE SOLO. *Pia.*

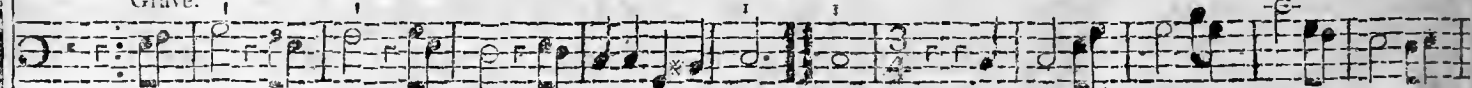
Yet those there are who hate thy cheer - - - ing beam, In whose dark breasts no rays of pleasure



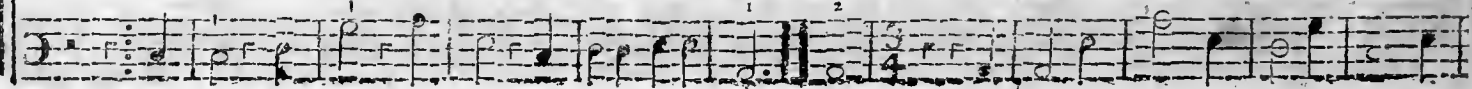
glean; Who from thy bright ap - - - proach, un - - - wel - come run,



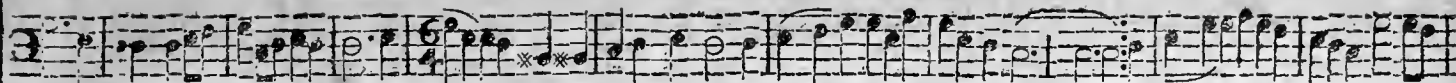
Grave.



"And sigh, and sigh, in shades, and sicken at the sun" Thus once was I with heavy grief op-

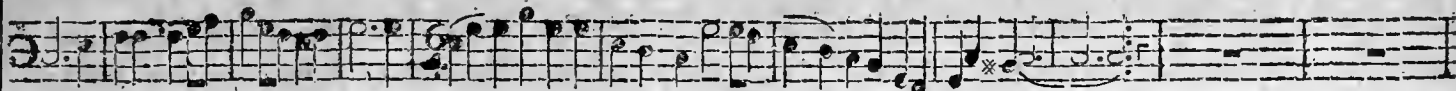


Vivace

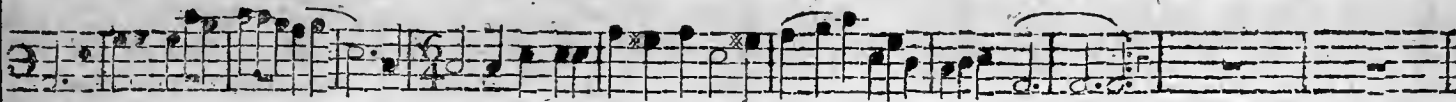


rest ; The morn no pleasure gave, the night no rest ;

Till cheering friendship—



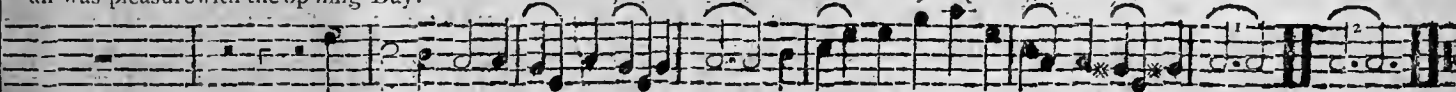
Till cheering Friendship lent her beaming ray, And all was pleasure with the opening Day.



Vigorouso.

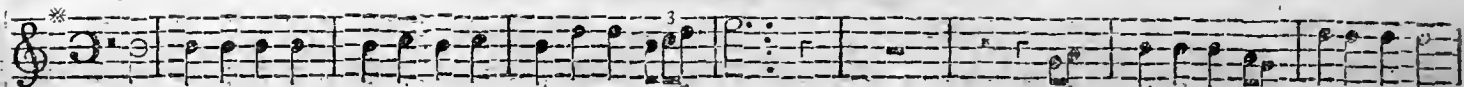


all was pleasure with the opening Day.

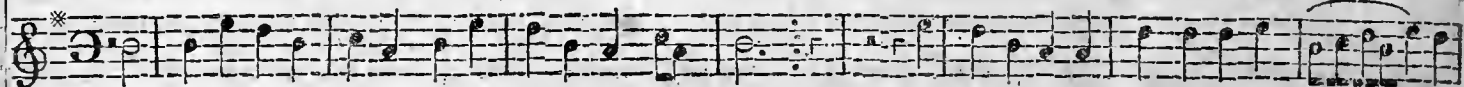


Till cheering Friendship lent her beaming ray; And all was pleasure with the opening Day.





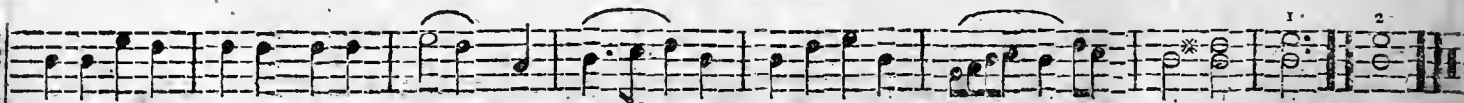
And then he shews his open veins, And



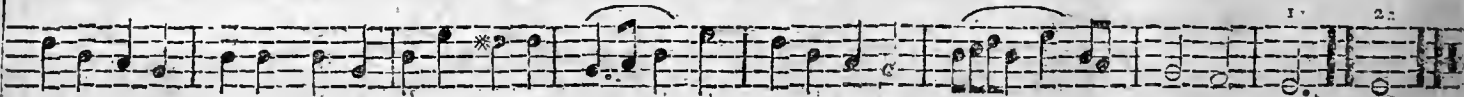
Father, he cries, forgive their sins, For I myself have died; And then he shews his open veins, And pleads his



And pleads his wounded.



then he shews his open veins, And pleads, and pleads his wounded side, And pleads—



wounded side, And then he shews his open veins, And pleads his wounded side, And pleads—



side, And

# The Saints Exit.

Words from POPE. — Music by S. JENES.

Andante.

Gratioso.

Lamentatone.

Expressivo.

Musical notation for the first system, featuring two staves with treble clefs and common time signatures. The music is marked Andante, Gratioso, Lamentatone, and Expressivo.

Vital spark, of heav'nly flame, Quit, Oh! quit this mortal frame! Trembling, hoping, ling'ring, flying, Oh! the pain, the bliss of dying!

Musical notation for the second system, featuring a single staff with a bass clef and common time signature.

Pianissimo,

Cres.

Andante. Pia.

Presto.

Musical notation for the third system, featuring two staves with treble clefs and 2/4 time signatures. The music is marked Pianissimo, Cres., Andante. Pia., and Presto.

Musical notation for the fourth system, featuring two staves with treble clefs and 2/4 time signatures.

Cease fond nature, cease thy strife, Let me languish into life Hark, :ll: :ll: they whisper, angels say, Sister spirit-come away, Sister spirit:

Musical notation for the fifth system, featuring two staves with treble clefs and 2/4 time signatures.

SAINTS EXIT *Continued.*

Vivace.

come away. come a - wa - y

come away, come away, come away, come away,

Pia. Grave.

Cres.

come away, what is this absorbs me quite; Steals my senses shuts my sight, Drowns my spirit, draws my breath.

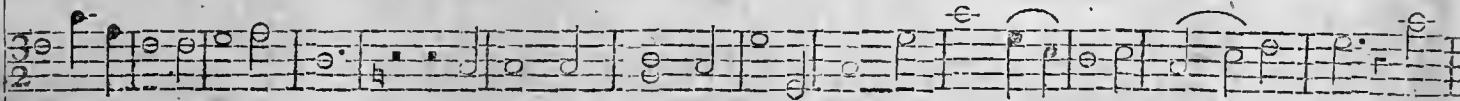
SAINTS EXIT *Continued.*

Affectuoso.

Maestuso.



Tell me my soul, can this be death? The world recedes, It disappears, Heav'n opens on my eyes, my ears, With

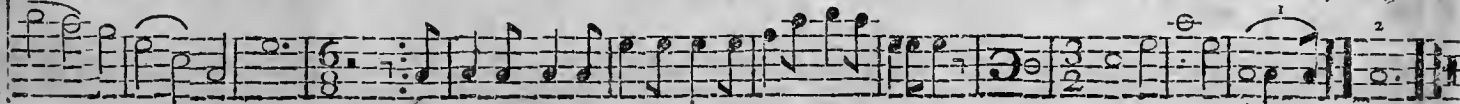


Vivace.

Grave.



sounds seraphic ring, Lend, lend your wings, I meunt I fly, O grave, where is thy victory; O death where is thy sting!





Behold the bleeding Lamb of God, Our spotless sacrifice ; By hands of bar'brous sinners seiz'd, Nail'd to the cross he dies.



1803

NEWINGTON, P. M.

S. JENKS.



The God of glory sends his summons forth, Calls the south nations & awakes the north : From east to west the sov'reign orders spread, Thro





distant lands, and regions of the dead.

The trumpet sounds :

The—

The—

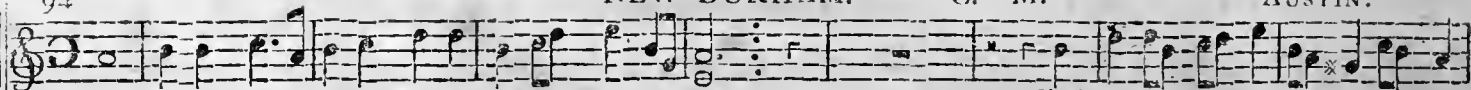
Hell

trembles, heaven rejoices.

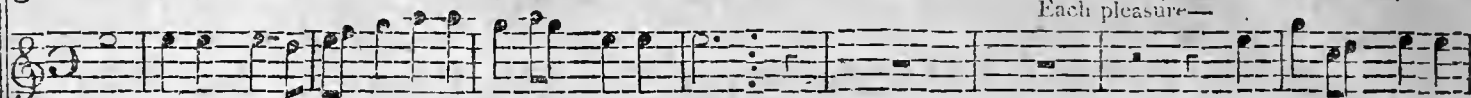
Lift up—

Lift up your heads, ye saints, with cheerful

voi - - ces.



Each pleasure—

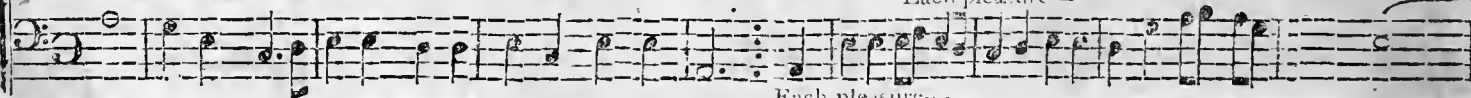


How vain are all things here below, How false and yet how fair;

Each pleasure hath its



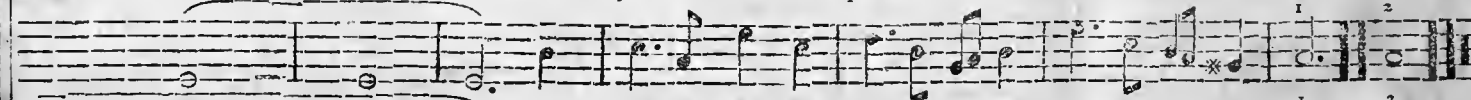
Each pleasure—



Each pleasure—



poison too, And ev'ry sweet a snare, Each pleasure hath its poison too, And ev'ry sweet a snare.



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

My

Full.

My days—

My days of praise, shall ne'er be past, While life and thought and being last, Or immortality endures.

My days—

My days—

days of praise, shall ne'er be past,

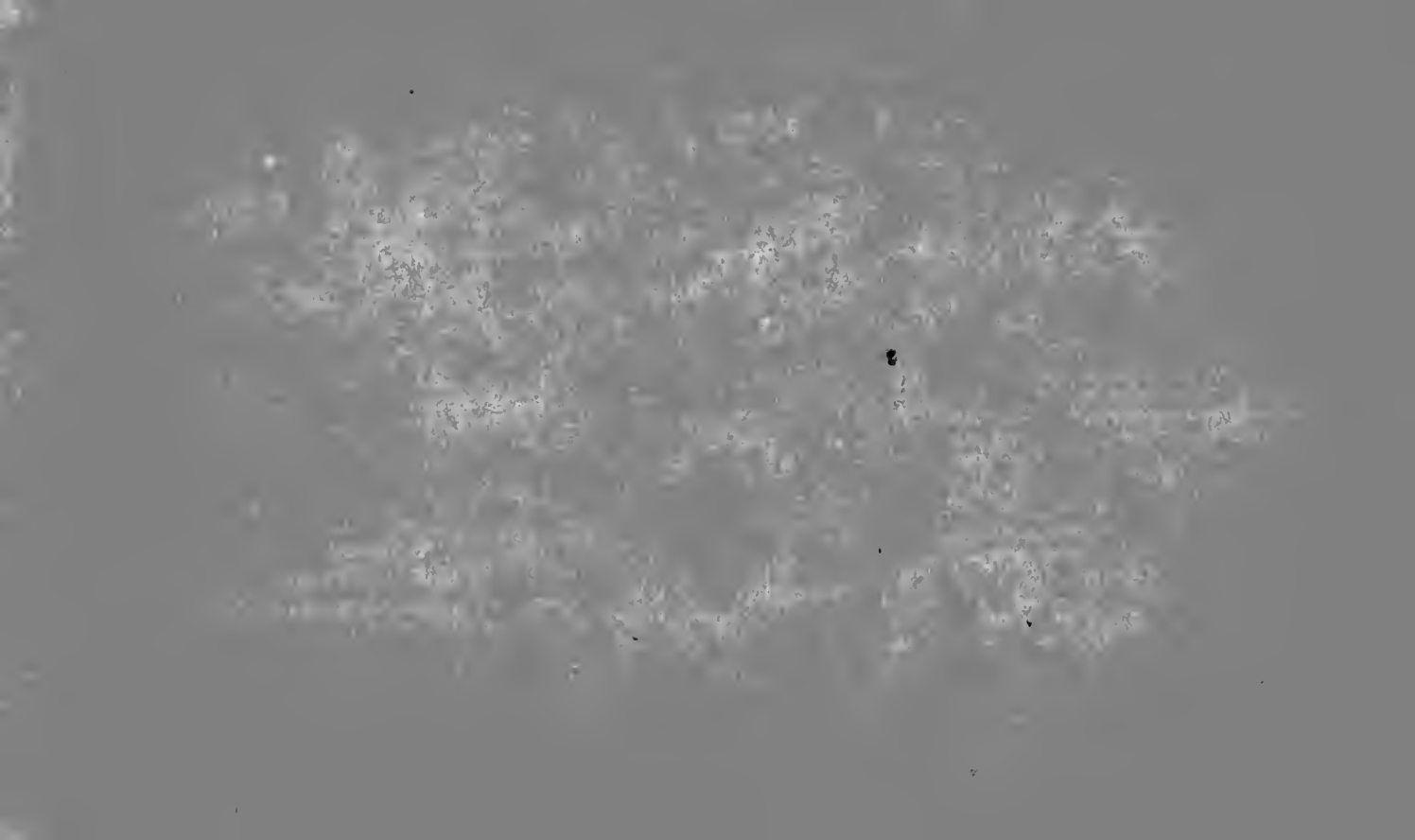
While—

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The AUTHOR returns his respects to the SUBSCRIBERS for this Book; as their liberality so far exceeds his expectations, he is determined to put the book to Subscribers at 88 Cents a book, although the conditions were one cent a page.





John H. Washington

Apr 1875

