



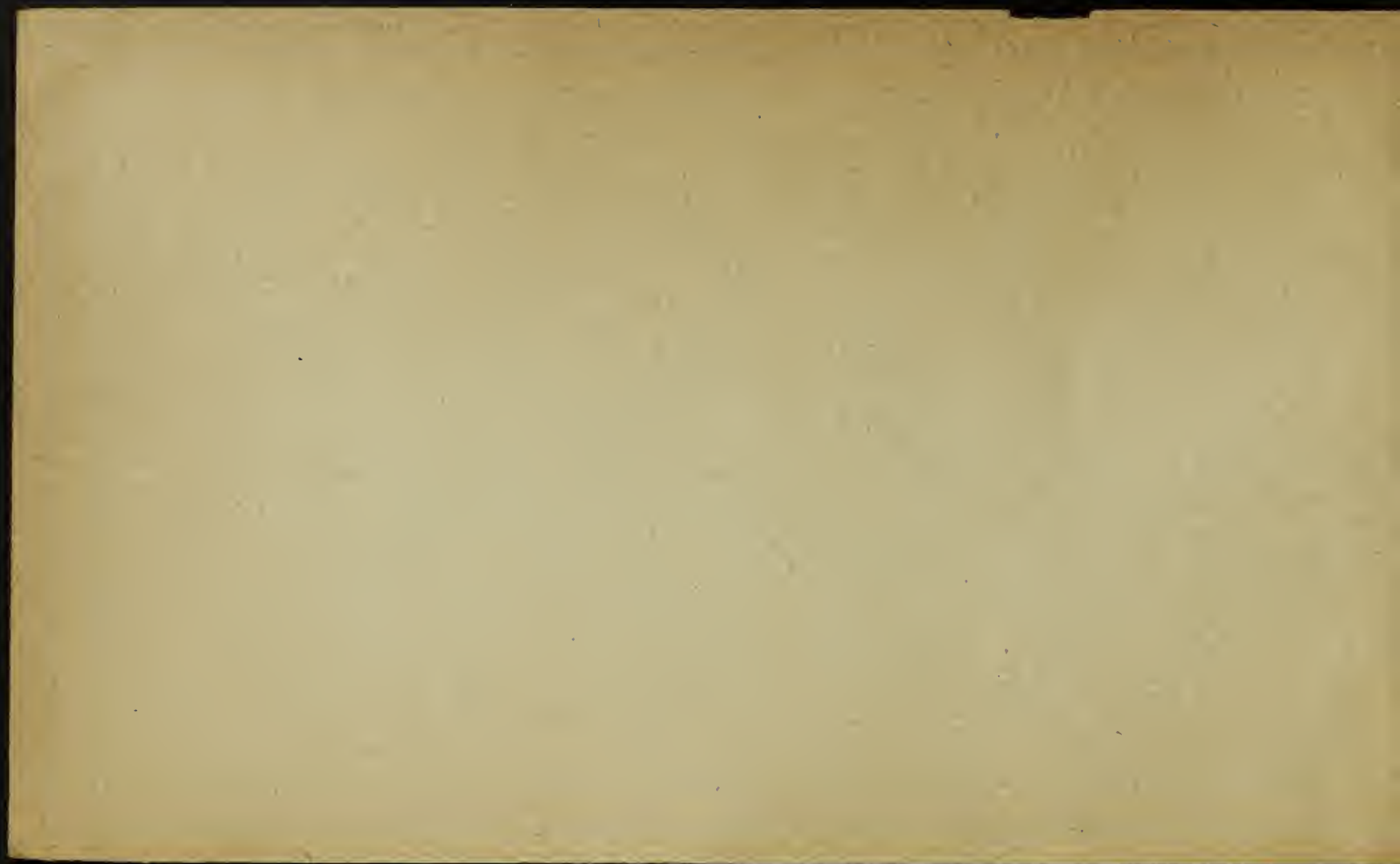


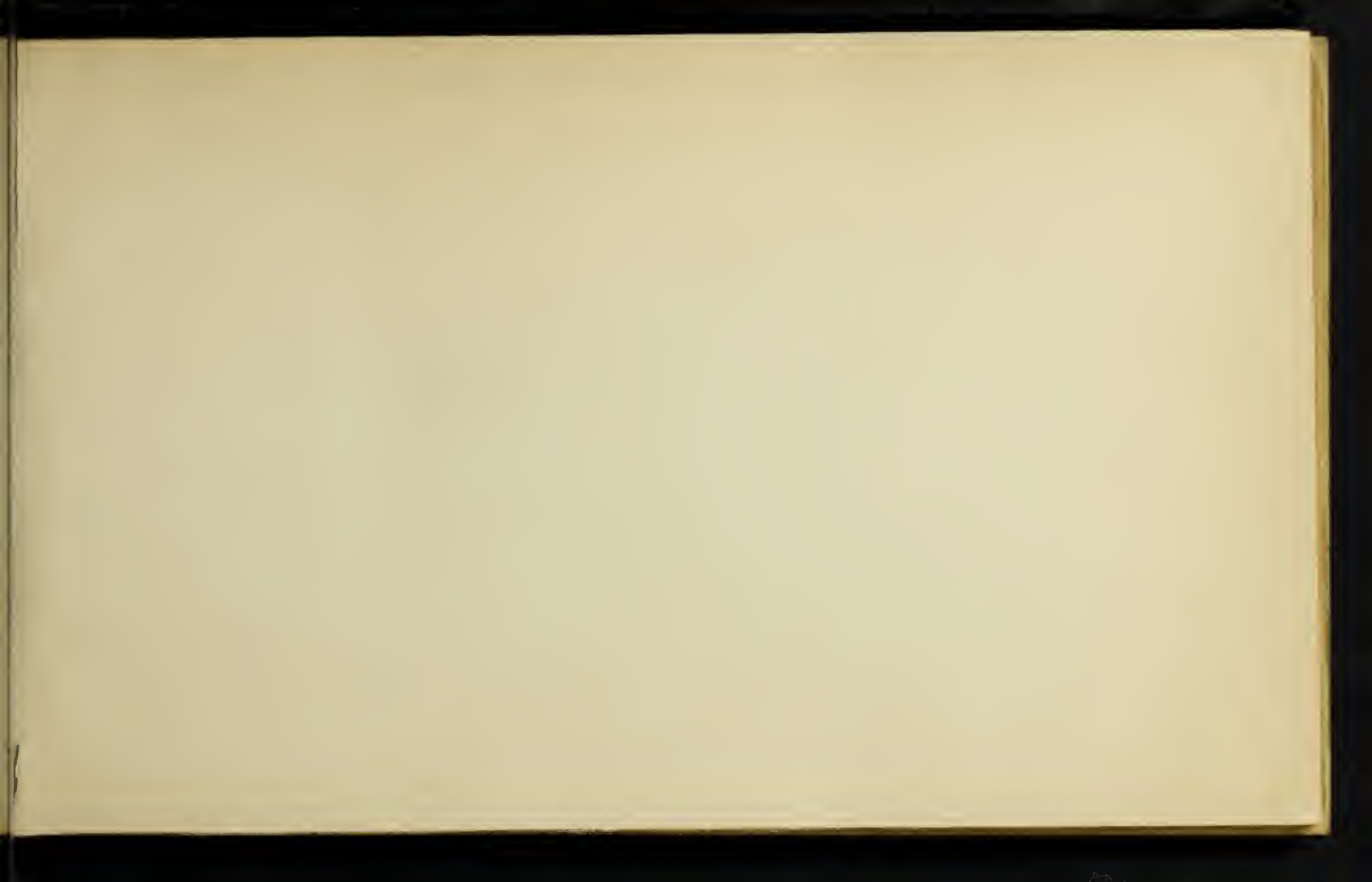
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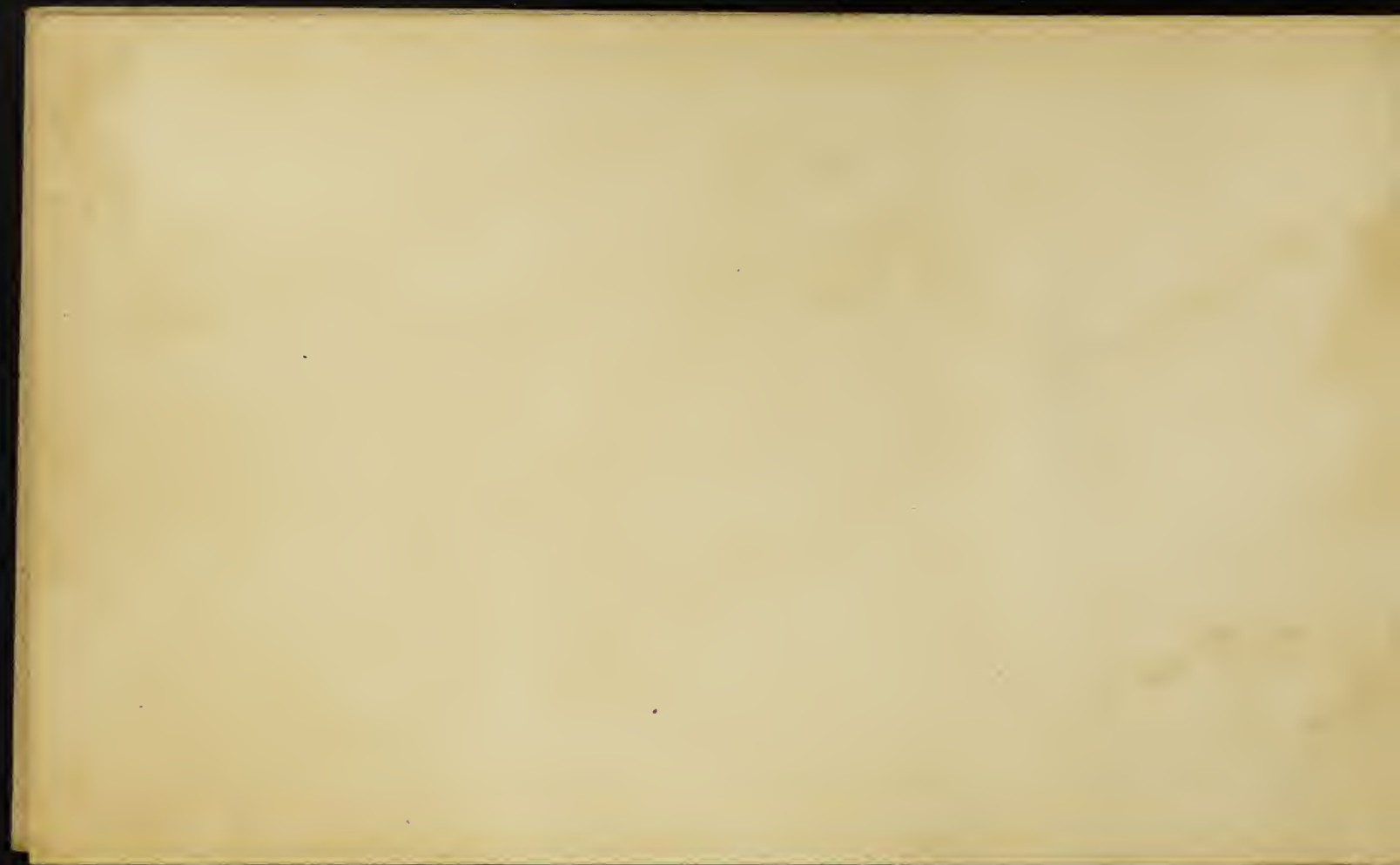


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THE
Sacred Musician,
AND
YOUNG GENTLEMAN AND LADY'S PRACTICAL GUIDE TO MUSIC.

.....
IN THREE PARTS.
.....

BOSTON PUBLISHED BY

PART I. An INTRODUCTION to the RUDIMENTS of PSALMODY, on a new Plan.—PART II. A great Variety of PSALM TUNES, constituting the different Metres, Airs and Keys usually introduced into Sacred Music.—PART III. A large Number of ANTHEMS, ODES, DIRGES and lengthy Pieces of Music, &c.

“SACRED TO DEVOTION.”

A GREAT PART NEVER BEFORE PUBLISHED.

By **EBENEZER CHILD.**

Sing unto the Lord a new song, and his praise in the congregation of the fairs.

Praise him with the sound of the trumpet : Praise him with the psaltery and harp : Praise him with the timbrel and dance : Praise him with stringed instruments and organs .
KING DAVID.

PUBLISHED ACCORDING TO ACT OF CONGRESS.

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Schoe.

Feb. 16. 1898

ML

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DEDICATORY PREFACE.

TO all Lovers of Music throughout the State of Vermont, and to the Subscribers for the SACRED MUSICIAN in particular, this Volume of Sacred Music is humbly and respectfully dedicated, by their devoted
Friend and Fellow Citizen, THE AUTHOR.

FRIENDS AND PATRONS,

THAT degree of perfection which Music has attained to, in these States, as well as the number of experienced masters and able critics in the art, renders a work of this kind (where the Author wishes to escape censure) exceedingly critical; but be assured that these compilations were never intended for the "scrutinizing eye of the malevolent critic," but solely for the amusement of those on whose candour he can rely, and who will grant every indulgence to a young adventurer in music, whose greatest ambition is to please. "'Tis not that vanity so peculiar to authors that tempts me to appear publicly in that character," but an earnest desire to oblige a number of friends, on whose frequent solicitations I have ventured on this perilous undertaking: But as sacred music is considered as forming a most pleasing part of divine worship, every attempt to promote so important an object will be deemed laudable. Under the influence of this idea, the Author, although moving in the humblest sphere of life, is nevertheless willing to contribute his mite for the promotion of so great a cause.

The great dissimilarity of taste in the several professors of music renders it exceedingly difficult to make such a collection that each tune would sound harmonious to every nice musical ear.

In compiling the following, great pains have been taken to consult the best judges of music, and with them to select such tunes and such only as were judged suitable for church music. Those pieces which are original were not composed for public inspection; very sensible is the Author that they cannot stand the test of a rigid criticism, but need the fostering care of a generous public: To such, therefore, they are humbly submitted, hoping that every error will be cheerfully corrected, and overlooked with complacency.

All those who have encouraged this work by subscription are respectfully thanked; and the Author assures them that he has spared no pains to have it correct, and so executed as to answer their expectations; and sincerely hopes they will derive sufficient advantage to compensate them for their expenses, to accomplish which has been the greatest ambition of

The Public's devoted Servant,

E. CHILD.

BRANDON, (*Vermont*) }
June 25, 1804. }

THE
Sacred Musician, &c.

PART I.

AN INTRODUCTION TO THE RUDIMENTS OF PSALMODY, ON A NEW PLAN.

SECTION I.

Question. *WHAT is music in general?*

Answer. It is, properly speaking, both a science and an art: as a science, it demonstrates and explains the true relation and just proportion of sounds: as an art, it teaches their proper expression.

Q. *What is harmony?*

A. Harmony is a combination of several sounds at the same time.

Q. *What is melody?*

A. Melody is a succession of a single sound.

Q. *What are the primary qualities of musical sounds?*

A. Time and tune.

Q. *How many distinct degrees of sound are there in the scale?*

A. Seven, five of which are called whole, and two that are called half or semi-tones.

Q. *How are those sounds represented in music?*

A. By the seven first letters of the alphabet, placed on five lines called a staff; these are arranged upon the bass, tenor and counter staves, according to their respective clefs, called the F clef, the G clef, and the C clef.

Q. *How is the F clef marked?*

A. It is set upon the fourth line from the bottom, on the letter F, called the bass cliff, representing the seventh degree of sound in the general scale. (See the example.)

BASS STAFF.

A	la
G	sol
F	fa
E	la
D	sol
C	fa
B	me
A	la
G	sol

Q. How is the G cliff marked?

A. It is invariably set on the second line from the bottom, and is called the tenor or treble cliff; representing the eighth degree of sound in tenor and fifteenth in treble, in the general scale. (See the example.)

TENOR OR TREBLE.

F	fa
E	la
D	sol
C	fa
B	me
A	la
G	sol
F	fa
E	la

Q. How is the C cliff marked?

A. It is placed on the third line from the bottom, called the counter cliff, representing the eleventh degree of sound in the general scale, &c. (See the character.)

COUNTER.

G	so
F	fa
E	la
D	sol
C	fa
B	me
A	la
G	sol
F	fa

Q. How many names of notes are there representing sounds?

A. Four.

Q. What are their names?

A. Me, fa, sol, la, of which me is the principal, and governs all the rest.

Q. What is the order of those notes, as placed on the staff?

A. When me is found above, it is fa, sol, la, fa, sol, la; below me, la, sol, fa, la, sol, fa, and then me comes again either way.

EXAMPLE.

fa, sol, la, fa, sol, la, me, fa, sol, la, fa, sol, la.

Q. Where are those semi-tones or half-tones to be found on the staff.

A. Their natural places are between B and C, and E and F. Their situation is often varied by flats or sharps being added, which transposes the me from B, its natural place, but they are invariably found between me and fa, and la and fa.

SECTION II.

Of TRANSPOSITION.

Q. How is the me removed or transposed from its natural place?

A. By adding flats or sharps at the beginning of the staff.

Q. What rule is there for adding flats and sharps to remove me?

A. First set a flat on the me line and the me will be found a

fourth above or a fifth below, and you may add what number you please, only put your flat a fourth above or a fifth below the one last added, and the me will be found a fourth above or a fifth below that.

A sharp must be placed a fifth above or a fourth below the one last added, and the me will be found on the letter last sharped. (See the table.)

TRANSPOSITION TABLE.

Me on B.	On E.	On A.	On D.	On G.	F sharp, on F.	On C.	On G.	On D.	On A.

Thus you see,

If B be flat, me is in E.

If B and E be flat, me is in A.

If B, E and A be flat, me is in D.

If B, E, A and D be flat, me is in G.

N. B. More flats might be added, but four are as many as are commonly made use of.

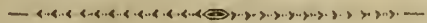
But, if F be sharp, me is in F.

If F and C be sharp, me is in C.

If F, C and G be sharp, me is in G.

If F, C, G and D be sharp, me is in D.

If F, C, G, D and A be sharp, me is in A.



SECTION III.

MUSICAL NOTES *and* RESTS.


Q. What are the notes made use of in church music?

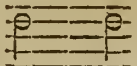
A. There are but six notes, representing sound, made use of in music, viz. a semibreve, a minim, a crotchet, a quaver, a femiquaver, a demifemiquaver.

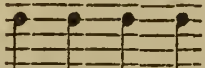
Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demifemiquaver.

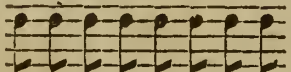
Q. *What proportion do these notes bear to each other ?*

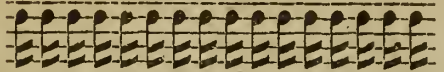
A. One semibreve is to be sounded as long as two minims, or four crotchets, or eight quavers, or sixteen semiquavers, or thirty-two demifemiquavers ; as may be seen by the scale following.


1 Semibreve  contains

2  Minims.

4  Crotchets.

8  Quavers.

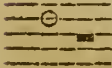
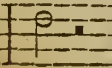
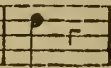
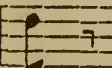


16  Semiquavers.

32  Demifemiquavers.

Q. *What are rests ?*

A. They are notes of silence, i. e. the performer must be silent, beating the empty bars as he passes over such characters, giving the same length of time to each, as to the notes by which they are called and which they represent.

EXAMPLE.

Semibreve rest.	Minim rest.	Crotchet rest.	Quaver rest.	Semiquaver rest.	Demifemiquaver rest.
					

Q. *Has the b flat any use in music, except in removing the me ?*

A. It has: if set before a note it sinks that note half a tone from its natural pitch.

Q. *What use is the * sharp ?*

A. It is the reverse of the flat. It raises the succeeding note half a tone.

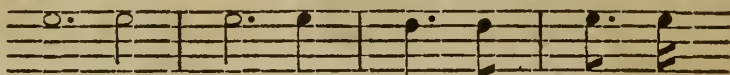
Q. *Of what use is the natural in music ?*

A. The natural restores a note to its natural or primitive sound. It is never used, in this Collection, unless to counteract one or the other of the foregoing characters.

Q. *What is a point of addition ?*

A. It is a small dot set at the right hand of a note, and makes the note before it sound half as long again as it would without it.

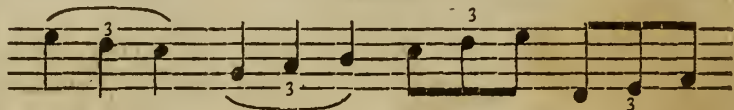
EXAMPLE.



Q. *What is a diminution point ?*

A. It is a figure of three placed over or under three notes, and reduces those three notes to the same length of time as two of the same kind.

EXAMPLE.



Q. *What is a single bar ?*

A. It is a perpendicular line drawn through the staff; its use is to divide the notes into equal proportions of two, three, or four beats, according to the mode of time the tune is composed in.

Boston October 31/48

Sir

I here with send you one
copy of an ancient Singing Book, sent
to me by the Author Ebenezer Child Esq
who is now 78 years old, which you will
please accept as a donation to your
musical collection, of antique works
of the kind

Respectfully
Joseph W. Knight

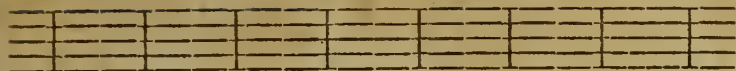
M. Thayer
Cambridge

Hayes

Wm. A. W. Hayes

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EXAMPLE.



Q. *What is a double bar?*

A. It denotes the end of a strain, and is thus marked :

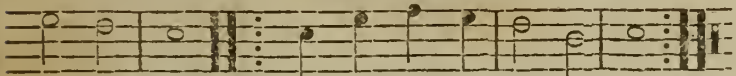
EXAMPLE.



Q. *What is a repeat?*

A. It denotes that the music between those double bars and dots should be repeated, or sung twice over.

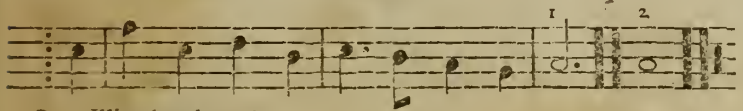
EXAMPLE.



Q. *What is the use of figures 1 and 2 set over notes, commonly at the end of a tune?*

A. It signifies that some part of the tune is to be sung twice over, and that note or notes in the bar under figure 1 to be sung the first time, and those under figure 2 the second time, omitting those under figure 1.

EXAMPLE.



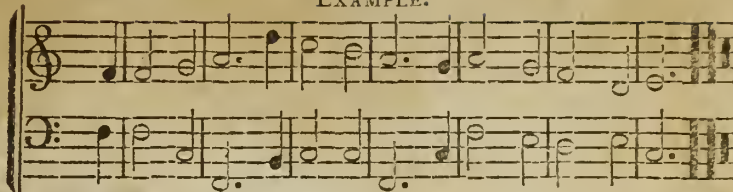
Q. *What is a brace?*

A. It is a character that shows how many parts move together.

S. M.

B

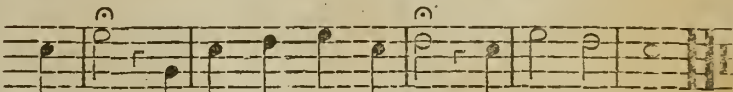
EXAMPLE.



Q. *What is a hold?*

A. It is a character which, when placed over a note, directs the performer to sound that note twice as long as its true sound.

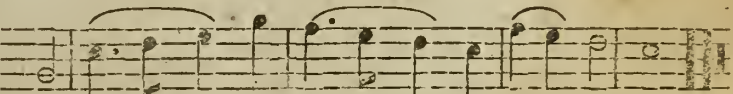
EXAMPLE.



Q. *What is meant by slurs, in music?*

A. A slur is a circle drawn over or under so many notes as belong, or are sung to one syllable.

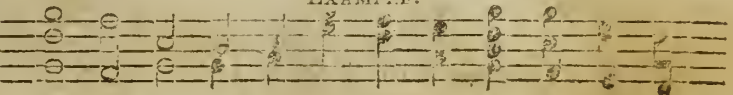
EXAMPLE.



Q. *What are we to understand by choosng notes?*

A. Where there are notes set one above another, the performer may sing which he pleases.

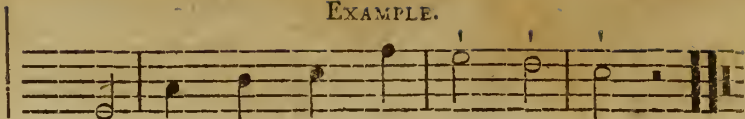
EXAMPLE.



Q. *What are marks of distinction?*

A. They are perpendicular strokes set over notes that must be fung distinctly and emphatically.

EXAMPLE.



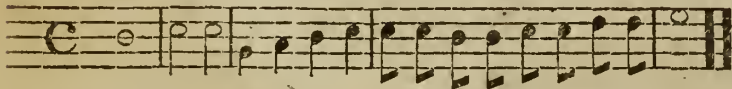
SECTION IV.
MODES of TIME.

Q. *How many modes of time are there?*

A. There are nine different movements of time in psalmody, viz. four called common time, three treble, and two of compound time, which, for brevity's sake, I shall explain by the following scale, which will show at one view the several characters designating the different modes, with their measure notes and the manner of beating each.

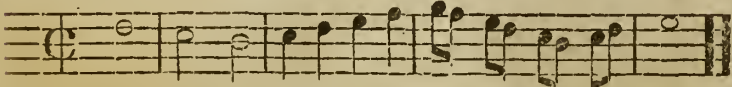
First mode of common time, called Adagio, four beats in a bar, one second each, two down and two up.

EXAMPLE.



Second mode of common time, four beats in each bar, one fourth quicker than the first mode.

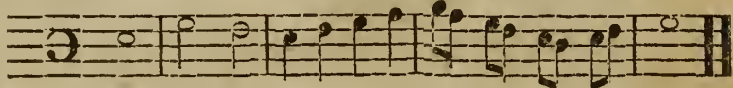
EXAMPLE.



This mode is called Largo, and is distinguished from the first by a bar across the C at the beginning.

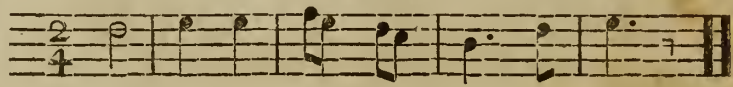
Third mode, called Allegro, two beats in a bar, one second each, one down and one up; a semibreve fills a bar also, as in the other two modes.

EXAMPLE.



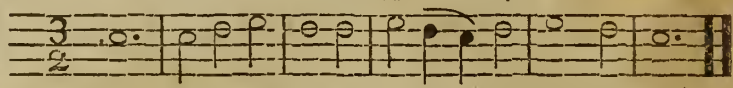
Fourth mode, called two to four or two fours, a minim fills a bar; beat at two equal beats, one fourth quicker than the Allegro mode.

EXAMPLE.



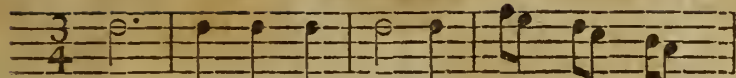
First mode of triple-time, three beats in a bar, one second each, two down and one up; a pointed semibreve fills a bar in this mode.

EXAMPLE.



Second triple mode, three beats in a bar, one fourth faster than the first; a pointed minim fills a bar.

EXAMPLE.



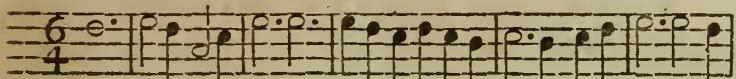
Third mode of triple time, three beats in a bar, one fourth faster than the second; a pointed crotchet fills a bar.

EXAMPLE.



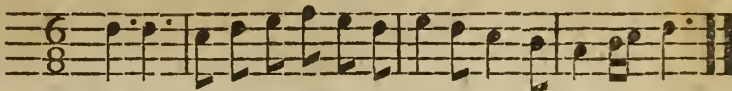
First mode of compound time, two beats in a bar, one second each beat; three minims fill a bar in this mode.

EXAMPLE.



Second compound mode, containing the amount of six quavers in a bar; two beats in a bar, and performed one fourth faster than the first.

EXAMPLE.



Q. Why are figures made use of in these last mentioned modes of time?

A. They have a primary reference to the first mode of common time, which is the standard of all other modes, and by which all are regulated.

Q. Will you please to explain them?

A. I will. You must first observe, that all figures distinguishing the several modes of time, are considered as fractional parts of a semibreve. (e. g.) The fourth mode, marked $\frac{3}{4}$, denotes that the bar must contain two fourths of a semibreve; and all figures distinguishing different modes, in the same manner. The under figure shows how many parts the semibreve must be divided into, and the upper figure shows how many of those parts are contained in a bar.



SECTION V.

Of the KEYS in MUSIC.

Q. What is a key or key-note, in music?

A. The key of any music whatever, is that sound upon which the tune is founded, and is the last note in the bass.

Q. How many keys are there?

A. Two only, called the minor or flat key, and the major or

sharp key; and no tune can be properly built, but upon one or the other of those two keys.

Q. How shall I know a sharp from a flat keyed tune?

A. The last note in the bass of every tune will always be found to be la or fa. If the last note in the bass be fa, it is a sharp key; but if la, it is a flat key.

EXAMPLE.

Major, or sharp Key.

Minor Key.

Fa, fol, la, fa, fol, la, me, fa, fa, mé, la, fol, fa, la, fol, fa.

La, me, fa, fol, la, fa, fol, la, la, fol, fa, la, fol, fa, me, la.

SECTION VI.

Of ACCENT.*Q.* What is accent?*A.* It is a certain modulation of sounds, in order to express the passions naturally with the voice.*Q.* Is a proper accent ornamental to vocal music?*A.* I conceive it to be not only an ornament, but one of the most material graces in music, and is as absolutely necessary in music as in oratory, without which, the best voice will appear flat and insipid.*Q.* What rule is there for placing the accent?*A.* The accented parts of the bar, for treble time, is the first part only; for common time, the first and third parts of the bar; for compound time, the first and fourth parts of the bar; and in composing music, emphatical words should be set to those parts, and every practitioner in music should be taught the propriety of always bending it to the words, so as to add force and energy to the sense meant to be conveyed; which was the great end and design of music.

SECTION VII.

Of SYNCOPATION and SYNCOPES.

Q. *What is syncopation ?*

A. Notes of syncopation are those that have their sounds drawn through bars, or placed out of their natural order.

EXAMPLE.



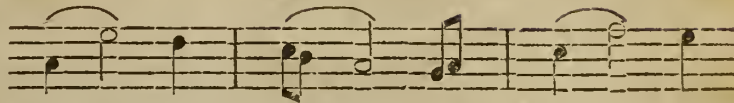
Q. *What is a syncope ?*

A. There are two kinds of syncope, a single and double.

Q. *What is a single syncope ?*

A. A single syncope is where the beat is divided on a minim, between two crotchets, thus :

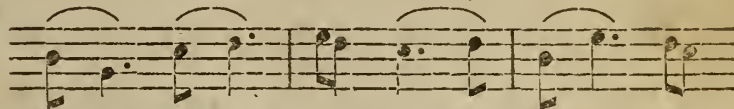
EXAMPLE.



Q. *What is a double syncope ?*

A. It is where the beat is affected twice in one bar.

EXAMPLE.



More examples might be brought forward, but as they are so generally understood, I shall omit them, and close this introductory part of the work with a few general rules and observations.

GENERAL REMARKS FOR YOUNG PRACTITIONERS.

I. IN performing notes under slurs, be very careful not to shut your lips, from the first note to the last; for if you do, you break the slur and spoil the syllable, which wholly destroys the pronunciation, and renders it disagreeable to all good judges of music.

II. Whenever notes of silence occur in the part you are performing, be silent, beating the empty bars; and never invade the province of another, by singing a solo that does not belong to your part, (unless you are a leader of the music that is then performing,) but after you have beat your empty bars, you ought to strike in with spirit, to let the audience know (as an author observes) that another part is added to the concert.

III. A repeat is always to be sung with life, &c. a degree faster than you perform it the first time over.

IV. Never let any one sing so loud but what he can distinguish each part in the concert, which will enable him to keep time with the rest of the fingers.

V. The high notes, in either part, should always be sung soft.— Let it be observed, that “good singing is not confined to great sing-

ing, nor is it entirely dependent on small singing: I have heard many great voices that never struck a harsh note, and many small voices that never struck a pleasant one.” “It is an essential thing in a master to propagate soft singing in schools, because soft music has a great tendency to refine the ears of the performers.”

Finally, To close these observations, I would recommend to all singing schools or bands of singers, when performing sacred music, (which is one of the noblest acts of the Christian worship, when suitably performed,) “to refrain from all levity, both in conduct and conversation.” You do well to remember, that when the song is accompanied with solemn words, a loose and indecent carriage is altogether inexcusable, and well deserves the censure of every sober mind; not only so, but, instead of honouring God, you dishonour him, and give very just reason for the enemies of music to speak reproachfully. Much might be said, but a word to the wise is sufficient. May the Great Author of harmony inspire your minds, that you may all sing with the “spirit and with the understanding also.”

MUSICAL TERMS EXPLAINED.

ANDANTE Largo, all parts must move exact, and each note must be made equal, exact and distinct.

Allamanda, certain airs in a tune always common time, sung or played twice over.

Allemand, grave and slow.

Crescendo, the voice must increase gradually until the strain is ended.

Con Spirito, with life and spirit.

Forte, loud.

Fortissimo, very loud.

Mæstoso, with majesty and grandeur, slower than the true time.

Mezza, a degree of voice between piano and forte.

Piano, soft.

Pianissimo, very soft.

Presto, somewhat faster than the true time.

Velocè, quick movement.

Vigorofo, with strength and firmness.

Vivace, lively and cheerful.

THE
Sacred Musician, &c.

PART II.

A GREAT VARIETY OF PSALM TUNES, &c.

H. 149, B. I.

EXHORTATION.

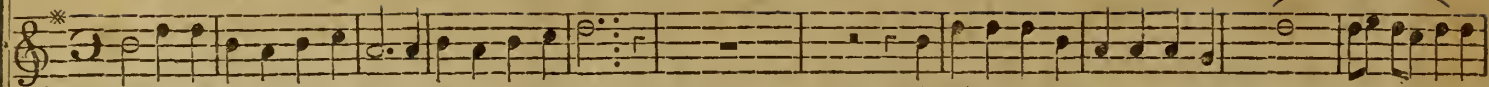
L. M.

Child.

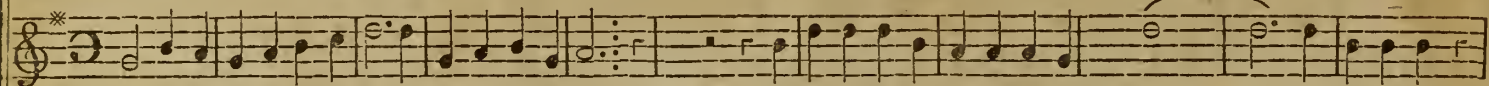
The first system of music consists of two staves. The upper staff is a treble clef with a common time signature (C). It begins with a C-clef sign and a star. The lower staff is a bass clef with a common time signature (C) and a star. The music is written in a simple, hymn-like style with various note values and rests.

Join all the names of love and pow'r, That ever men or angels bore, That ever, &c. All are too mean to speak his worth, Or set Immanuel's glory forth.

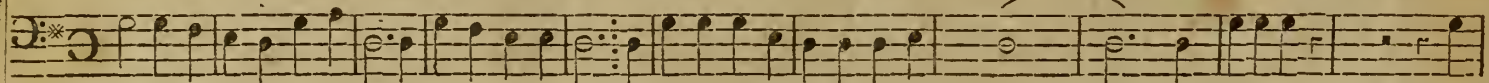
The second system of music consists of two staves. The upper staff is a treble clef with a common time signature (C) and a star. The lower staff is a bass clef with a common time signature (C) and a star. The music continues from the first system, maintaining the same simple, hymn-like style.



Almighty love, &c.

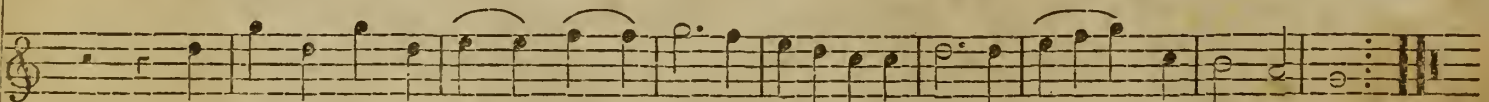
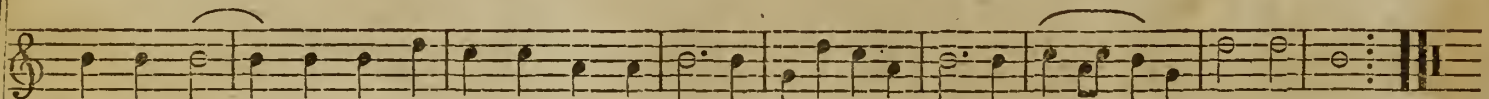


Now shall my inward joys arise, And burst into a song ; Almighty love inspires my heart, And pleasure tunes my tongue,

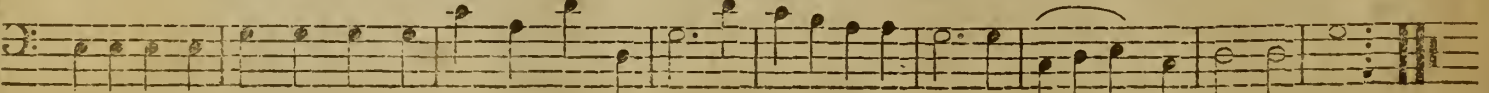


Almighty love, &c.

Al-



Almighty love inspires my heart, And pleasure tunes my tongue, And pleasure tunes my tongue.



mighty love, &c.

Let ev'ry creature join To praise th' eternal God; Ye heav'nly host, the song begin, And found his name, And found his name a-

Thou sun with golden beams, And moon with paler rays, And moon with paler

broad.

Thou sun with golden beams, And moon with paler rays, And moon with paler rays, Ye

Thou sun with golden beams, And moon with paler rays, And moon with paler rays, Ye starry lights, ye

Thou sun with golden beams, And moon with paler rays, And moon with paler rays, Ye starry lights, ye twinkling flames,

VENUS continued.

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

Ps. 147.

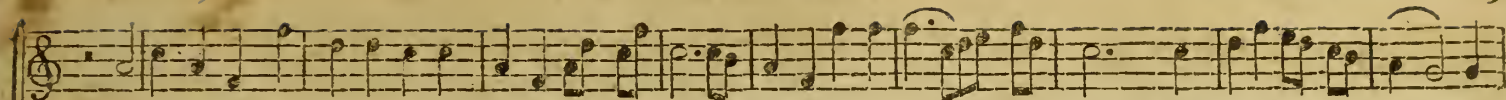
SPRING.

C. M.

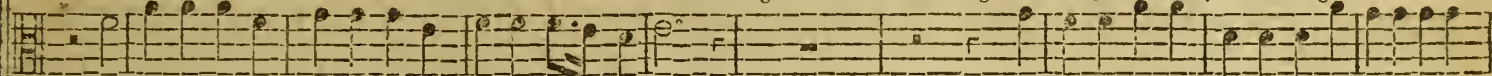
Stone.

He sends his word, and melts the snow, The fields no longer mourn; He calls the warmer gales to blow, And bids the Spring return.

SPRING continued.

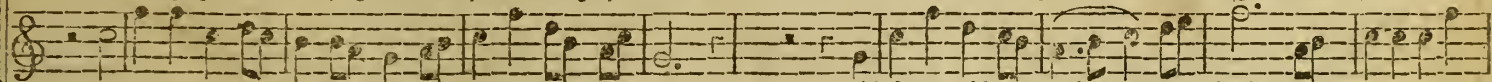


With songs and honours sounding loud, Praise ye the sov'reign Lord, With

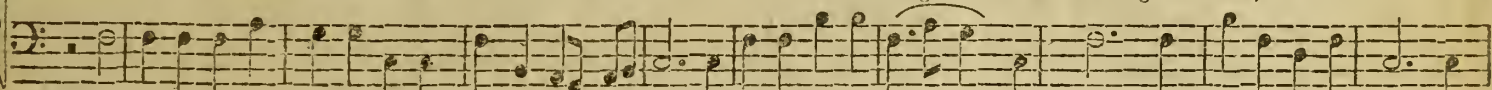


The changing wind, the flying cloud, Obey his mighty word:

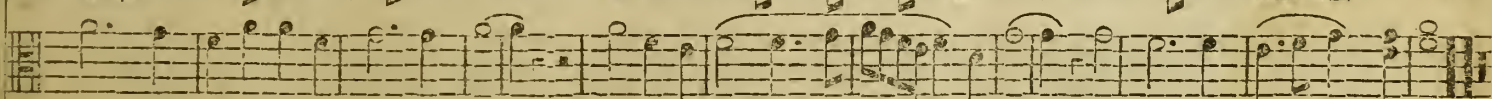
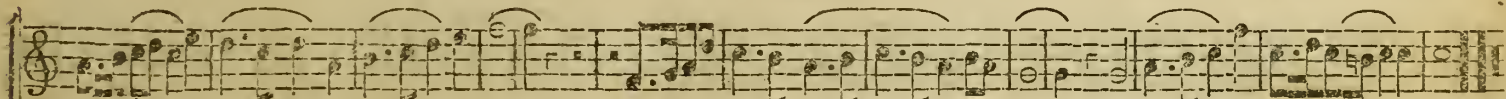
With songs and honours sounding loud, Praise ye the sov'reign



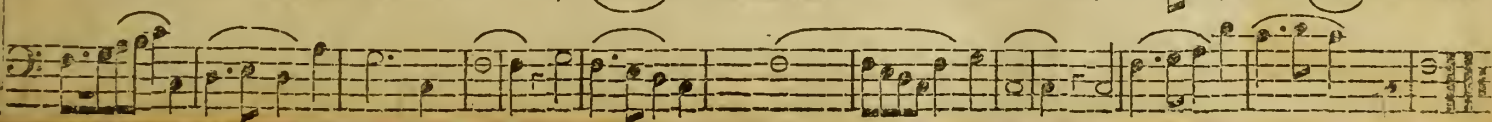
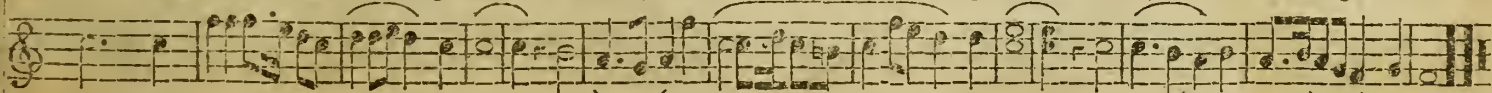
With songs and honours sounding loud,



With songs and honours sounding loud, Praise ye the sov'reign Lord,



Lord, With songs and honours sounding loud, Praise ye the sov' - - - - - reign Lord, Praise ye the sov'reign Lord.



The musical score is arranged in four systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are printed below the vocal line.

System 1:
 Vocal: Or
 Piano: Or
 Lyrics: Shall we go on to sin, Because thy grace abounds? Because thy grace abounds? Or crucify the

System 2:
 Vocal: Or crucify the Lord again,
 Piano: Or crucify the Lord again,
 Lyrics: Or crucify the Lord again,

System 3:
 Vocal: Lord again, And open all his wounds? Or crucify the Lord again, And open all his wounds?
 Piano: Lord again, And open all his wounds? Or crucify the Lord again, And open all his wounds?
 Lyrics: Lord again, And open all his wounds? Or crucify the Lord again, And open all his wounds?

System 4:
 Vocal: (continuation of previous system)
 Piano: (continuation of previous system)
 Lyrics: (continuation of previous system)

My

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

My days of praise shall

days of praise shall ne'er be past,

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

While life, and tho't, While life, and tho't, and being

ne'er be past, While life, and tho't, and being last,

While life, and tho't, and being last,

OHIO continued.

last, Or immortality endures, Or immortality endures, Or immortality endures.

Or immortality endures,

Or immortality endures,

Pf. 148.

AMERICA. S. M.

Or fit on flow'ry boughs, &c.

Ye birds of lofty wing, On high his praises bear, Or fit on flow'ry boughs, and sing Your Maker's praises there, Your, &c.

Or fit on flow'ry boughs, and sing, Or fit on flow'ry boughs, and sing, &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 time signature is common time (C). The music begins with a whole rest in the treble staff and a half note in the bass staff. The melody in the treble staff features a series of eighth and sixteenth notes, with a double bar line and repeat sign after the first measure. The bass staff provides a steady accompaniment of eighth notes.

How short and hasty is our life! How vast our souls' affairs! Yet senseless mortals vainly strive To lavish out their years.

The second system of music continues the piece with two staves. It begins with a whole rest in the treble staff and a half note in the bass staff. The treble staff continues with a melodic line of eighth and sixteenth notes, while the bass staff maintains its accompaniment of eighth notes. The system concludes with a double bar line and repeat sign.

The third system of music consists of two staves. It begins with a double bar line and repeat sign in the treble staff, followed by a half note in the bass staff. The treble staff features a melodic line with eighth and sixteenth notes, and a double bar line and repeat sign after the first measure. The bass staff continues with eighth notes.

Our days run thoughtlessly along, Without a moment's stay; Just like a story or a song, We pass our lives away.

The fourth system of music consists of two staves. It begins with a double bar line and repeat sign in the treble staff, followed by a half note in the bass staff. The treble staff continues with a melodic line of eighth and sixteenth notes, and a double bar line and repeat sign after the first measure. The bass staff continues with eighth notes.

Awake, our drowsy souls, Shake off each slothful band, The wonders of this day Our noblest

songs demand, Our noblest songs demand. Auspicious morn, Thy blissful rays Bright seraphs hail In songs of praise.

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

While fields
 Joy to the earth! the Saviour reigns! Let men their songs employ; While fields and floods, rocks, hills and plains Repeat the sounding joy, Repeat the sounding joy.

The first system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bass staff begins with a bass clef, the same key signature, and common time. The keyboard accompaniment is indicated by two asterisks (**) on the left side of the bass staff. The melody in the treble staff is written in a simple, homophonic style.

Judges, who rule the world by laws, Will ye despise the righteous cause, When th' injur'd poor before you stands?

The second system of music continues the melody from the first system. It features the same treble and bass staves with keyboard accompaniment. The lyrics are placed below the treble staff. The system concludes with a double bar line and repeat signs.

Dare

Dare ye condemn

The third system of music continues the melody. It features the same treble and bass staves with keyboard accompaniment. The lyrics are placed below the treble staff. The system concludes with a double bar line and repeat signs, with first and second endings indicated by '1' and '2' above the final notes.

Dare ye condemn

Dare ye condemn the righteous poor, And let rich sinners 'scape secure, While gold and greatness bribe your hands?

The fourth system of music continues the melody. It features the same treble and bass staves with keyboard accompaniment. The lyrics are placed below the treble staff. The system concludes with a double bar line and repeat signs, with first and second endings indicated by '1' and '2' above the final notes.

ye condemn

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 are in 6/4 time. The music features a melody with various note values including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks throughout the system.

Have ye forgot, or never knew, That God will judge the judges too? High in the heav'ns his justice reigns;

The second system of music continues the melody from the first system. It consists of two staves in treble and bass clefs, maintaining the 6/4 time signature. The notation includes various rhythmic patterns and rests, with phrasing marks indicating the structure of the music.

The third system of music begins with a new time signature of 2/4. It consists of two staves in treble and bass clefs. The melody is more rhythmic and active than in the previous systems, featuring many eighth and sixteenth notes. There are repeat signs at the beginning and end of the system.

Yet you invade the rights of God, And send your bold decrees abroad, To bind the conscience in your chains.

The fourth system of music continues the 2/4 time signature. It consists of two staves in treble and bass clefs. The notation is similar to the third system, with a focus on rhythmic movement and phrasing. It also includes repeat signs at the beginning and end.

He comes! he comes! the Judge severe! The seventh trumpet speaks him near: His lightnings flash! his thunders roll! How welcome

From heav'n angelic

to the faithful soul. From heav'n angelic voices sound: See the Almighty Jesus crown'd!

From heav'n angelic

HUDSON continued.

Girt with omnipotence and grace, Girt with And glory, glory, glory decks the Saviour's face.

Girt with omnipotence and grace, And glory decks the Saviour's face.

Girt with omnipotence and grace, Girt with Girt with And glory decks

And glory, glory, glory decks the Saviour's face.

H. 30, B. II.

CONCORD. S. M.

Mann.

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

The God of glory sends his summons forth, Calls the fouth nations, and awakes the north; From east to west

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

The trumpet sounds; The trumpet
 trembles; heav'n rejoices; The trumpet sounds, The trumpet sounds; hell trembles;
 trumpet sounds;
 The trumpet sounds;

heav'n rejoices; Lift up your heads, ye faints, with cheer - - - - - ful voices.
 1. 2.
 1. 2.
 1. 2.

His beams are majesty and light; His beauties,

He fram'd the globe, he built the sky, He made the shining worlds on high, And reigns complete in glory there: His beams are majesty and light; His

His beams

His beams

His beauties, how divinely bright!

beauties, how divinely bright! His beauties, how divinely bright! His temple, how divinely fair!

His beauties, how divinely bright! His beauties,

What shall I render to my God For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

Among the faints that fill thy house My off'rings shall be paid; There shall my zeal perform the vows My soul in anguish made.

How

How beauteous are their feet Who stand on Zion's hill ! Who bring salvation on their tongues, And words of peace reveal.

How charming, charming is their voice ! How

charming, charming is their voice ! How sweet

How sweet the tidings are ! Zion, behold thy Saviour King, Zion, behold thy Saviour King, Zion, behold He reigns and triumphs here.

sweet the tidings are !

Thou

No burning heats by day, Nor blasts of ev'ning air, Shall take my health away, If God be with me there:

Thou art my sun,

art my sun, And thou my shade,

Thou art my sun, And thou my shade, To guard my head By night or noon. Thou art my sun, And thou my shade, To guard my head By night or noon.

Let the seventh angel found on high, Let shouts be heard thro' all the sky! Let shouts be heard thro' all the sky! Kings of the earth, with glad accord,

Give up your kingdoms, :: Give up your kingdoms to the Lord. Almighty God, thy pow'r assume, Who wast, and art, and art to come, Who

waft, and art, and art to come: Jesus, the Lamb, who once was slain, Forever live, forever reign! Forever live, forever reign!

H. 144, B. I.

DOVER. C. M.

Moderato.

Why should the children of a King Go mourning all their days? Great Comforter! descend and bring Some tokens of thy grace.

Sweet is the day

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

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

Sweet is the day O may my heart

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

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

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

Like David's harp

With looks and hearts serene, Go visit Christ your King; And straight a flaming troop was seen; The shepherds heard them sing, Glory to God on

high! And heav'nly peace on earth, Good will to men, to angels joy, Good will to men, to angels joy, At the Redeemer's birth.

Piano. Forte.

All hail the pow'r of Jesus' name! Let angels prostrate fall: Bring forth the royal diadem, And crown him

Piano. Forte.

Lord of all. Bring forth the royal diadem, And crown him Lord of all.

When the great Builder arch'd the skies, And form'd all nature with a word; And form'd all nature with

The joyful cherubs
a word; The joy - - ful cherubs tun'd his praise, And ev'ry bending throne ador'd, And ev'ry bend - ing throne ador'd.

Come, let us join our cheer - - - ful songs With an - - gels round the throne; Ten
Ten thousand thousand

Ten thousand thousand are their tongues, But all their joys are one, Ten thousand
thousand thousand are their tongues, Ten thousand thousand are their tongues, But all their joys are one. Ten thousand thousand are their tongues, But
Ten thousand

Musical score for 'INVITATION continued.' consisting of three staves. The top staff is a treble clef with lyrics 'Ten thousand'. The middle staff is a treble clef with lyrics 'all their joys are one, But all their joys are one, But all their joys are one.' The bottom staff is a bass clef with lyrics 'Ten thousand'. The music features a mix of eighth and sixteenth notes, with some triplets and rests.

Ten thousand
 all their joys are one, But all their joys are one, But all their joys are one.
 Ten thousand

H. 6, B. II.

PERSIA.

C. M.

Child.

Musical score for 'PERSIA.' consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time (C.M.) and features a mix of eighth and sixteenth notes, with some triplets and rests. The lyrics are: 'Once more, my soul, the rising day Salutes thy wak - ing eyes; Once more, my voice, thy tribute pay To Him who rules the skies, To Him who rules the skies.'

Once more, my soul, the rising day Salutes thy wak - ing eyes; Once more, my voice, thy tribute pay To Him who rules the skies, To Him who rules the skies.

Sin has a thousand treach' - - rous arts To prac - tise on the mind, To prac - - tise on the mind; With
With flatt'ring looks

With flatt'ring looks
flatt'ring looks she tempts our hearts, But leaves a sting behind, But leaves a sting behind, With flatt'ring looks, &c.

Thus to abuse

Is this the kind return, And these the thanks we owe? Thus to abuse eternal love, Whence all our blessings flow! Whence all our

Thus to abuse Whence all

Thus to abuse Whence all our blessings flow!

Thus to abuse Thus to abuse

blessings flow! Whence all our blessings flow! Thus to abuse Thus to abuse

Thus to abuse Thus to abuse

Whence all, Whence all our blessings flow!

Thus to abuse Whence all, all, all,

Lord, what is man, poor feeble man, Born of the earth at first!

His life a shadow,

His

His life a shadow,

His life a shadow,

His life a shadow, light and vain, Still hastening to the dust, His life a shadow, light and vain, Still

His life a shadow,

Still hastening

life a shadow, Still hastening Still hastening, hastening, hastening, hastening to

hasting to the dust, His life a shadow, light and vain, Still hastening to the dust.

Pf. 4.

LANSINGBURGH. C. M.

Child.

I fear before
 Lord, thou wilt hear me when I pray; I am forever thine, I fear before thee
 I fear before
 I fear before

LANSINGBURGH continued.

Nor would I dare to sin. And while I rest my weary head, From cares and bus'ness free, 'Tis sweet conversing on my
all the day, Nor would I dare to sin. And while I rest my weary head, From cares and bus'ness
Nor would I dare to sin And while 'Tis sweet
And while

bed With my own heart and thee,
free, 'Tis sweet conversing on my bed With my own heart and thee, With my own heart and thee.

Oh! what is this drawing my breath, And stealing my senses away? Oh! tell me, my soul, is it death,

Releasing me kindly from clay? Oh! tell me, my soul, is it death, Releasing me kindly from clay?

Would you behold the works of God, His wonders in the world abroad, Go with the mariners, and trace The unknown regions

They leave their native shores behind, And seize the favour of the wind, And seize ^{em} 'Till

of the seas.

They leave their native shores behind, And seize the favour of the wind,

They leave

They leave

And seize

'Till

God commands, and tempests rise, That heave the ocean to the skies, That heave

'Till God commands, and tempests rise, That heave the ocean to the skies.

'Till God commands That heave

God commands, and tempests rise, That heave That heave

Detailed description: This block contains the musical score for the first part of the hymn. It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The third staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The lyrics are: "God commands, and tempests rise, That heave the ocean to the skies, That heave 'Till God commands, and tempests rise, That heave the ocean to the skies. 'Till God commands That heave God commands, and tempests rise, That heave That heave".

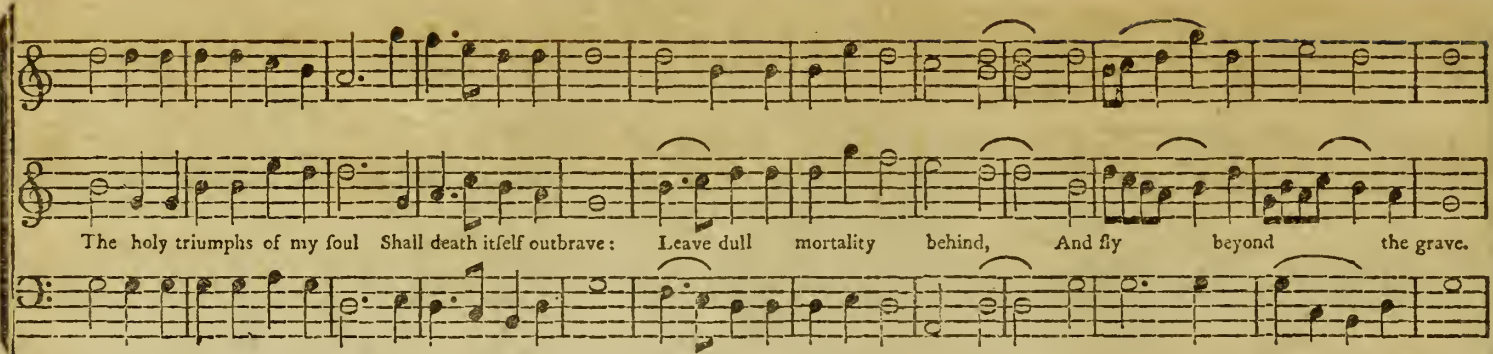
H. 75, B. II.

BRADFORD. C. M.

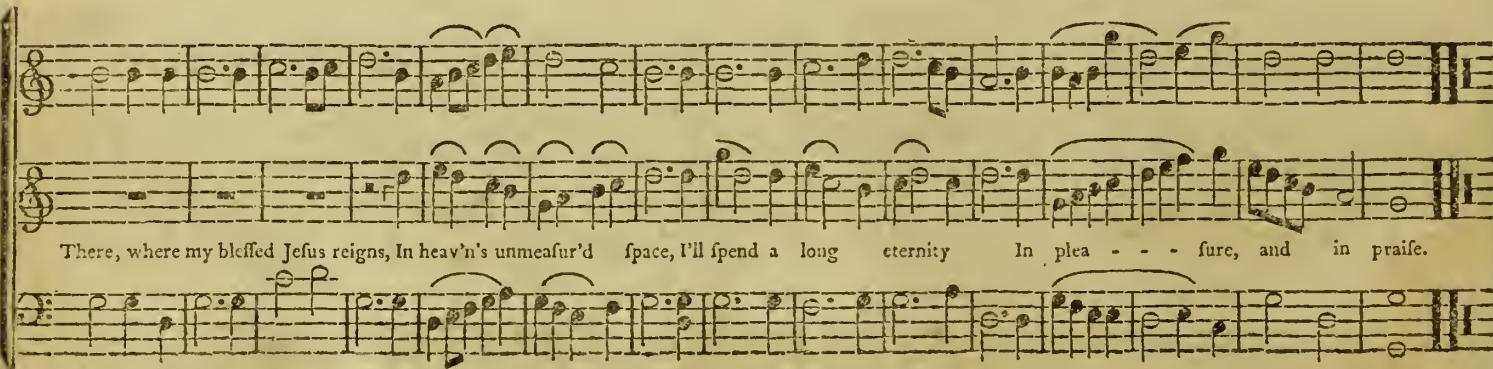
Child.

From thee, my God, my joys shall rise, And run eternal rounds, Beyond the limits of the skies, And all created bounds.

Detailed description: This block contains the musical score for the hymn 'Bradford'. It consists of three staves. The top staff is the vocal line, the middle staff is a piano accompaniment, and the bottom staff is a bass line. The lyrics are: "From thee, my God, my joys shall rise, And run eternal rounds, Beyond the limits of the skies, And all created bounds." The time signature is common time (C.M.).



The holy triumphs of my soul Shall death itself outbrave: Leave dull mortality behind, And fly beyond the grave.



There, where my blessed Jesus reigns, In heav'n's unmeasur'd space, I'll spend a long eternity In plea - - - sure, and in praise.

Music, descending on a silent cloud, Tun'd all her strings with endless art; By slow degrees, from soft to loud,

Changing thereof.

The harp and flute Harmonious join, The hero to salute; And make a captive of his heart.

Then, while How sweet

Then, while ye hear my heart-strings break, How sweet my minutes roll! How sweet my minutes roll!

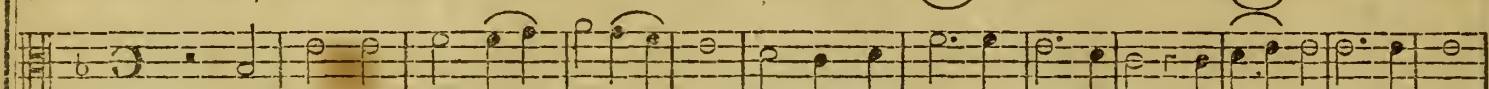
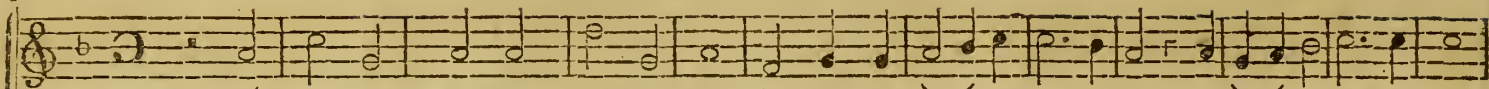
Then, while How sweet

Then, while How sweet A mortal palenefs

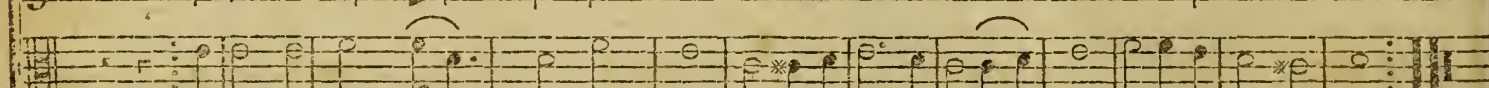
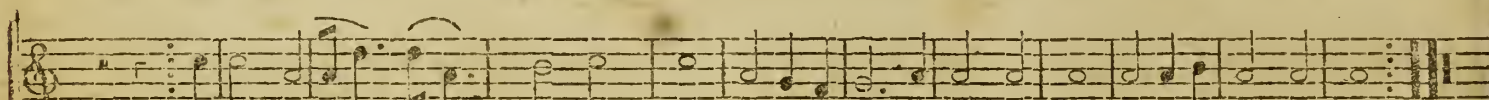
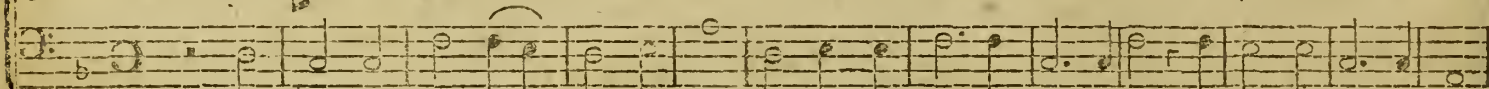
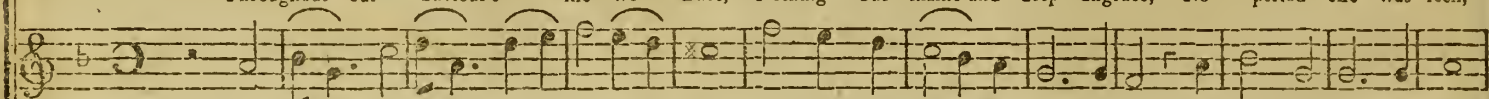
A mortal palenefs

A mortal palenefs on my cheek, And glory in my soul, And glory in my soul.

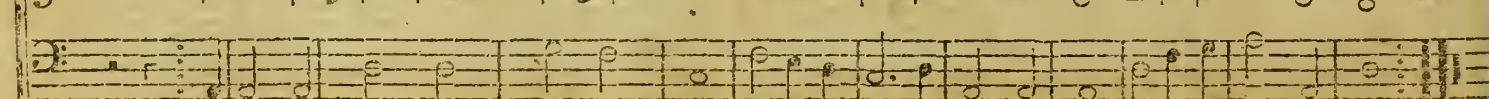
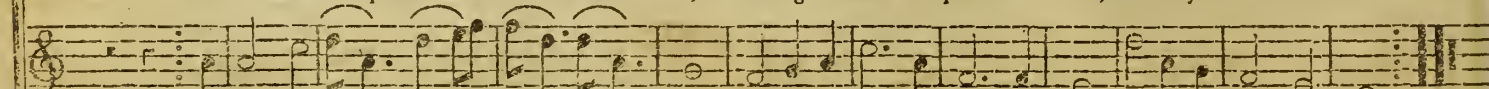
mortal palenefs A mortal

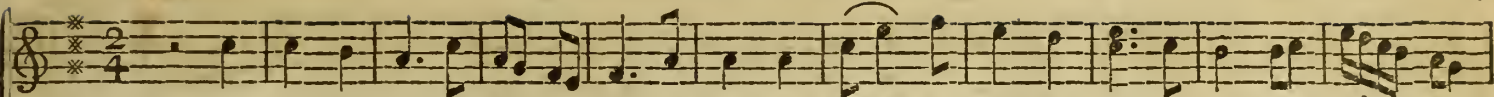


Throughout our Saviour's life we trace, Nothing but shame and deep disgrace, No period else was seen,

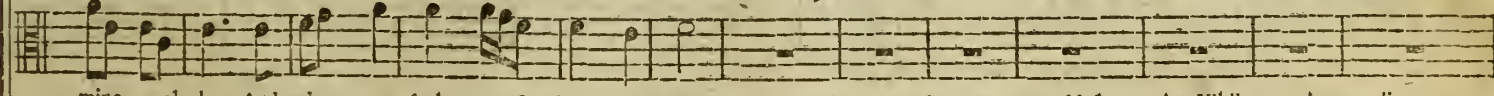
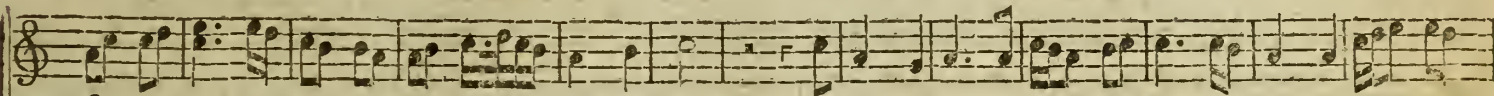
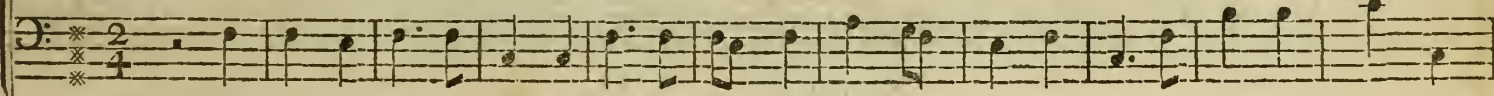
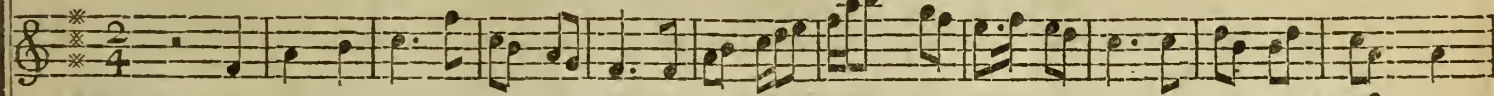


'Till he a spotless victim fell, Tasting in soul a painful hell, Caus'd by the creature's sin.

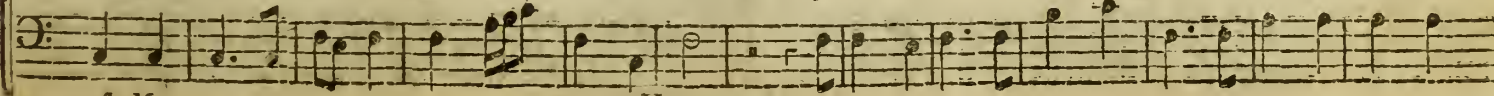
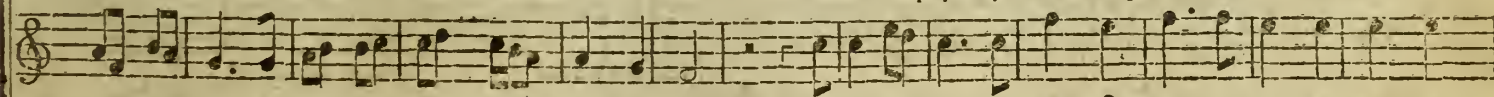




Praise ye the Lord; my heart shall join In works so pleasant, so divine; Now while the flesh is



mine abode, And when my soul ascends to God. Praise shall employ my noblest pow'rs, While immortal-



HAMPTON continued.

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

This musical system consists of two staves. The upper staff is a treble clef with a soprano line, and the lower staff is a bass clef with an alto line. The music is in common time and features a melody with various note values and rests, including some beamed eighth notes.

H. 21, B. I.

NEWBURY.

C. M.

Child.

The earth and seas

Lo, what a glorious fight appears To our believing eyes!

The earth and seas are pass'd away,

The earth and seas And the old roll - - - - ing

The earth and seas are past away,

This musical system consists of two staves. The upper staff is a treble clef with a soprano line, and the lower staff is a bass clef with an alto line. The music is in common time and features a melody with various note values and rests, including some beamed eighth notes.

From the third heav'n, where God resides, That holy, happy place, The new Jerusa-
 And the old roll - - - ing skies. From the third heav'n, where God resides, That holy, happy place, The
 skies. From the third heav'n where God resides, That holy, happy place, The new Jerufalem comes down,
 From the third The new Jerufalem comes down, Adorn'd with shining

lem comes down, Adorn'd with shining grace. The new Jerufalem Adorn'd
 new Jerufalem comes down, Adorn'd with shining grace, Adorn'd with shining grace. The new Jerufalem comes down, Adorn'd with shin - ing grace.
 Adorn'd The new Jerufalem Adorn'd
 grace. The new Jerufalem Adorn'd

Let every heart prepare a throne,

Hark! the glad sound, the Saviour comes! The Saviour promis'd long! Let every heart prepare a throne,

Let every heart

Let every heart prepare a throne, And every voice a fong.

Let every heart

And every voice a fong. Let every heart prepare a throne, And every voice a fong.

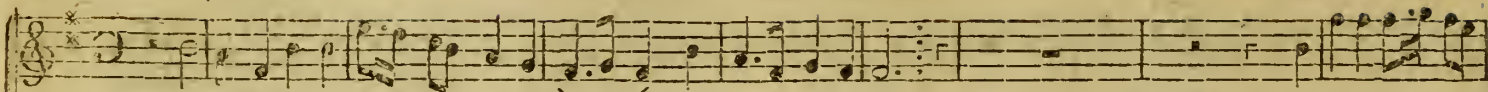
Let every heart

Let every heart

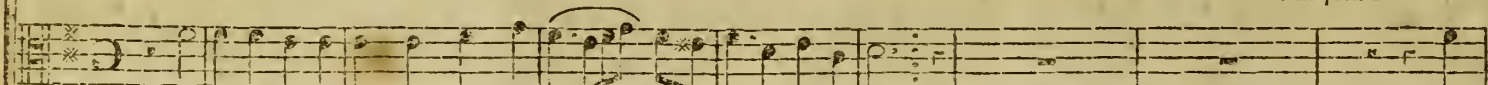
Alas! the brittle clay, That built our bodies first; And every month, and every month, and every day,

'Tis mould'ring, mould'ring, mould'ring, mould'ring back to dust. 1 2

ev - - - - - ery day, 'Tis mould'ring back to dust, 'Tis mould'ring back to dust. 1 2



And prefs'd

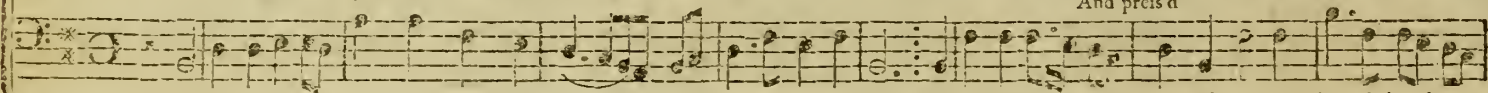


Who is this fair one in distress, That tra - - vels from the wilderness,

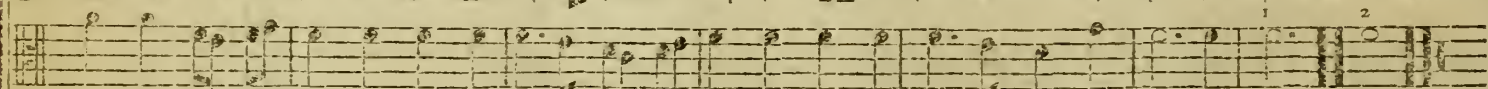
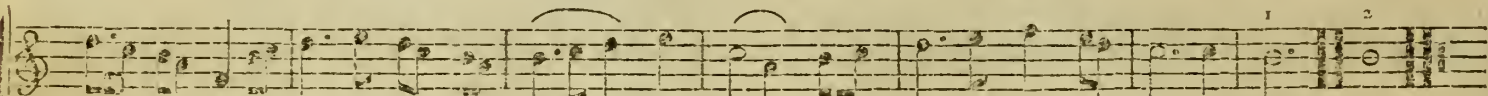
And



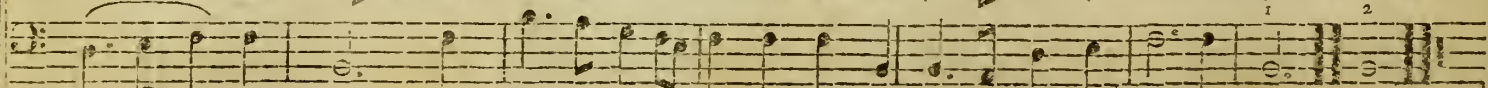
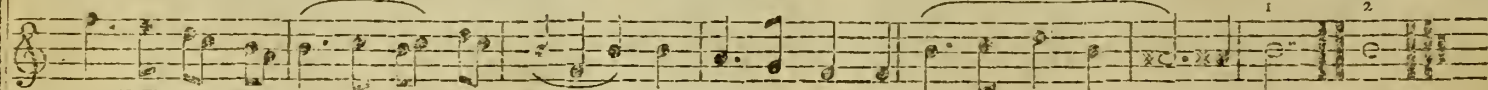
And prefs'd



And prefs'd with sorrows and with sins, On her beloved



prefs'd with sorrows and with sins, On her beloved Lord she leans? On her beloved Lord she leans?



Lord she leans? And prefs'd

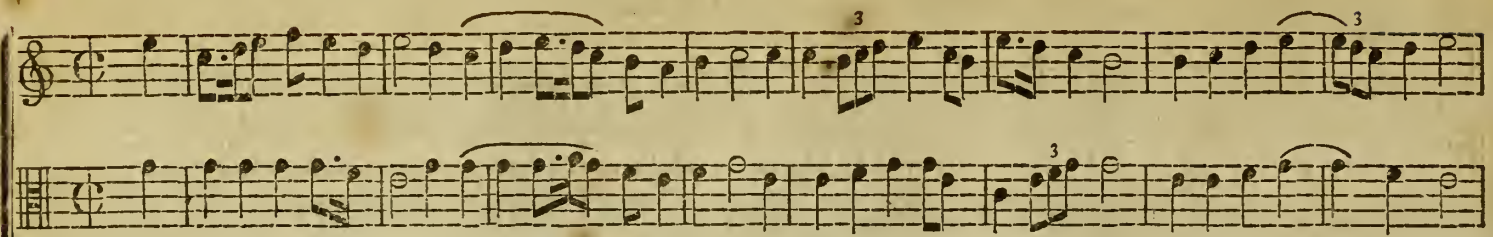
How pleas'd and blest was I, To hear the people cry, "Come, let us seek our God to-day;" Yes, with a cheerful zeal, We haste to Zion's

Yes, with a cheerful, cheer - - - ful

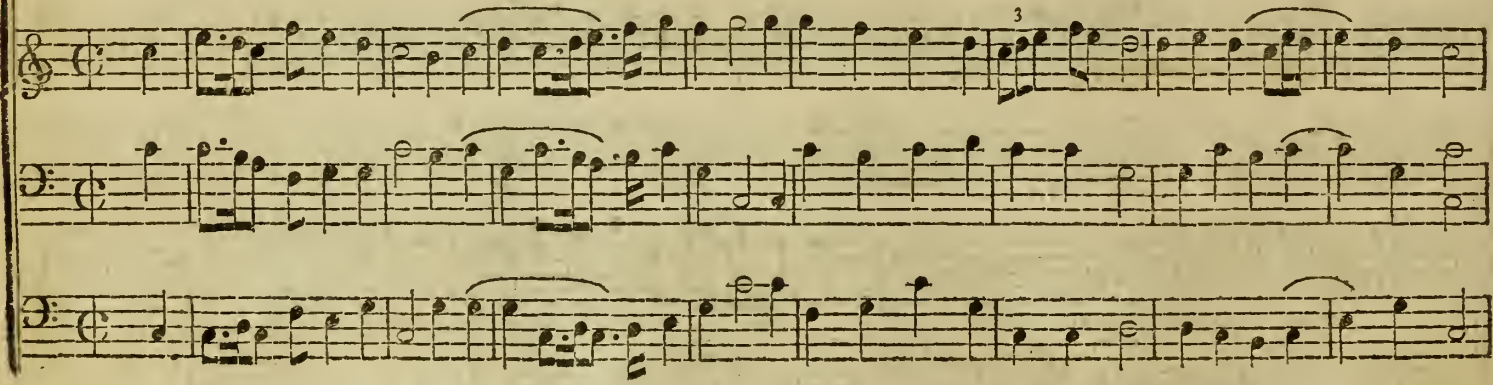
Yes, with

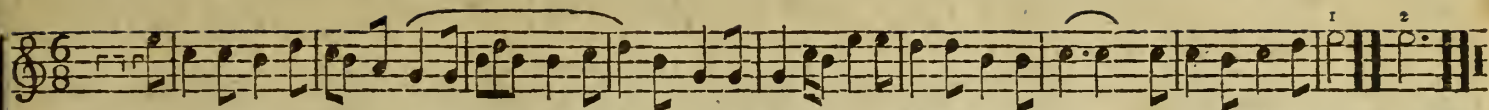
hill, And there our vows and honours pay. Yes, with a cheer - - ful zeal, We haste to Zion's hill, And there our vows and honours pay.

Yes, with a cheerful zeal,

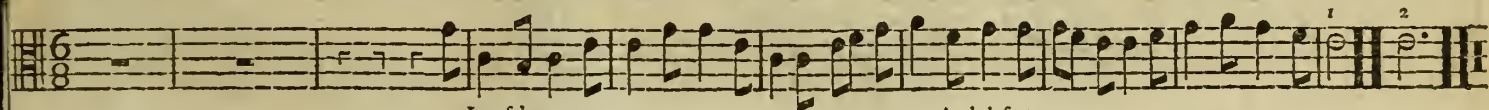


The watchmen join their voice, And tune - - - ful notes employ; Jerusalem breaks forth in songs, And deserts learn the joy.



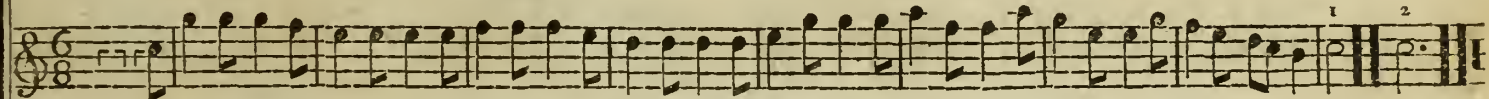


Jerusalem breaks forth in so - - - - - ngs, And deferts learn the joy, And deferts learn the joy, And deferts learn the joy.

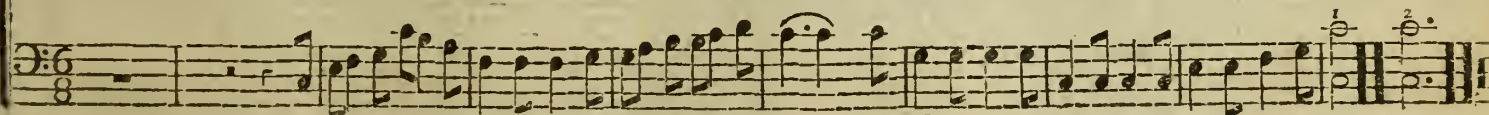
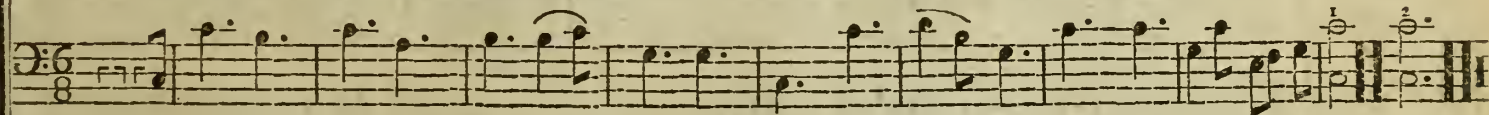


Jerusalem

And deferts



Jerusalem breaks forth in songs, Jerusalem breaks forth in songs, breaks forth in songs, :||: :||: And deferts learn the joy.



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

Jerusalem

And all his starry works on high, And all
Behold the lofty sky Declares its Maker God, And all Proclaim his pow'r abroad,
And all his starry works on high Proclaim his
And all
Proclaim his pow'r abroad, Proclaim Proclaim
Proclaim his pow'r abroad. And all his starry works on high Proclaim his pow'r abroad.
pow'r abroad. And all Proclaim
Proclaim his pow'r abroad. And all

The rest in silence mourn their King,

In the full choir a broken string Groans with a strange surprise; The rest in silence mourn their

The rest in silence

The rest in silence mourn their King, That bleeds, and loves, and dies.

The rest in silence

King, That bleeds, and loves, and dies. The rest in silence mourn their King, That bleeds, and loves, and dies.

The rest in silence

The rest in silence

Brisk.

As pants the hart for cooling streams, When heated in the chafe; So longs my soul, O God, for thee, And thy refreshing grace.

Mez.

Cres.

For.

Pia.

So longs my soul, O God, for thee, So longs my soul, O God, for thee, So longs my soul, O God, for thee, And thy refreshing grace.

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

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

I sing my Saviour's wondrous death; He con - - quer'd when he fell: 'Tis finish'd, said his dying

breath, And shook the gates of hell, And shook the gates of hell.

Come, happy souls, approach your God, With new melodious songs; Come, ten - - der to Almighty grace The tribute of your tongues.

Come, tender to Almighty grace The tribute of your tongues, Come tender to Almighty grace The tribute of your tongues.

Come, tender to

* This tune was made to include two stanzas, but may be performed in one.

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 music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests. There are several slurs and asterisks marking specific notes.

How pleasant 'tis to see Kindred and friends agree, Each in their proper station move,

The second system of music continues from the first, with two staves in treble and bass clefs. It maintains the same musical style with various note values and rests.

And each fulfil their

The third system of music features two staves in treble and bass clefs. It includes a double bar line near the end of the system.

And each fulfil their part,

The fourth system of music consists of two staves in treble and bass clefs, continuing the melodic and harmonic development.

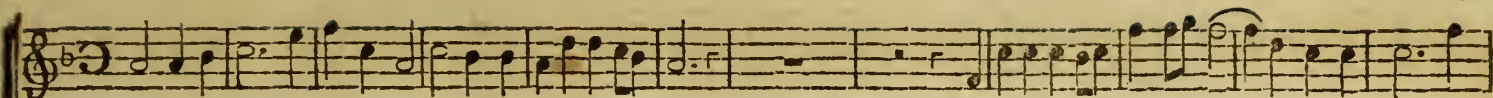
And each fulfil their part, With sympathizing heart, In all the cares of life and love!

The fifth system of music includes two staves in treble and bass clefs. A triplet of eighth notes is clearly marked with a '3' above the notes.

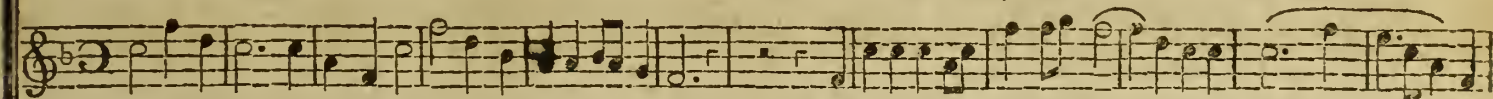
each fulfil their part,

The sixth system of music is the final system on the page, consisting of two staves in treble and bass clefs.

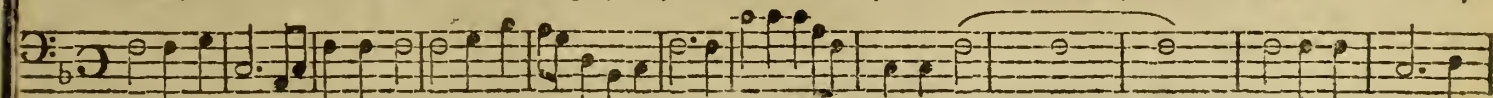
part,



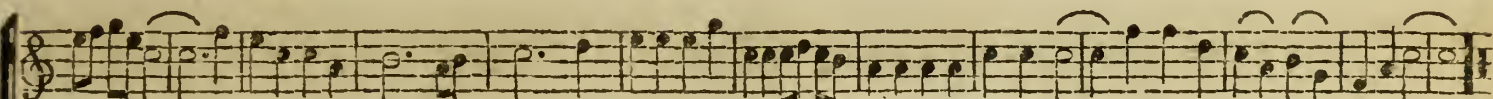
There thy rich works



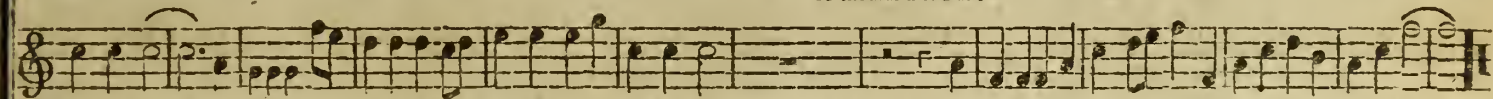
Great God, the heav'n's well-order'd frame Declares the glory of thy name : There thy rich works of wonder shine ; A thousand star - - - - - ry



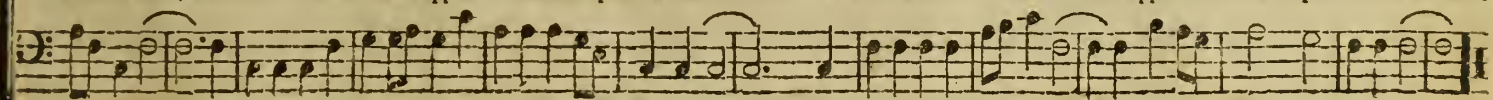
There thy rich works



A thousand radiant



beauties there, A thousand radiant marks appear Of boundless pow'r and skill divine. A thousand radiant marks appear Of boundless pow'r and skill divine.



A thousand radiant

How pleasant 'tis to see Kindred and friends agree, Each in their proper station move, Each in their proper station move, Each in their proper station move, Each in their proper station move,

And each fulfil their part, With sympathizing heart, With sympathizing heart, In all the cares of life and love!

And each fulfil With And each fulfil

The musical score consists of six systems of staves. Each system contains a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in common time (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are printed below the vocal lines. The score includes first and second endings, indicated by '1' and '2' above the notes. The piece concludes with a double bar line.

Shepherds rejoice, lift up your eyes, And send your fears away; News from the regions of the skies; Salvation's born to-day.

Je-
Jesus, the God whom

Jesus, the God whom angels fear,

Comes down to dwell with you; To day he makes his entrance here, But not as monarchs do.

Jesus, the God

To-day

angels fear Comes down to dwell with you; To-day

But not

Welcome, sweet day of rest, That saw the Lord arise; Welcome to this
 Welcome to this reviving breast, Wel-
 Welcome to this reviving breast, Welcome

And these
 come to this reviving breast, And these rejoicing eyes!
 come to this

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

O may my heart

O may my heart in tune be

O may my heart

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

found, Like David's harp of solemn found, Like

Why should I, like

Since God is all my trust, A refuge always nigh, Why should I, like a

Why should I, like

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

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

Must angels sink forever down, And burn in quenchless fire, When God forsakes his shining throne, To raise us wretches higher.

Oh! for his love,

Oh! for his love, let earth and skies,

Oh! for his love, let earth and skies, With

Oh! for his love,

Oh! for his love, let earth and skies,

Oh! for his love,

hallelujahs ring; And the whole choir of human tongues, All hallelujah sing.

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature. The lyrics are centered between the two middle staves. The score concludes with a double bar line and repeat signs on the final two staves.

THE
Sacred Musician, &c.

PART III.

A LARGE NUMBER OF ANTHEMS, ODES, DIRGES, &c.

Part 1st.

ANTHEM FOR EASTER.

Belknap.

See from the dungeon of the dead, Our great Deliverer rise; While conquest wreaths his heav'nly head, And glory glads his eyes.

S. M.

L

Part 2d.

See how the well-pleas'd angels roll The stone, and opes the pris'n ! Trumpets founding ; earth resounding ; Jesus rises from the dead ! Lo, he quits his

Detailed description: This system contains the second part of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The music is in a common time signature. The lyrics are printed below the vocal line, with some words like 'roll' and 'opes' being archaic. The score includes various musical notations such as notes, rests, and phrasing slurs.

Part 3d.

dark abode, And flies to worlds of light ! Sinners, rejoice, he died for you, For you prepares a place ;

Detailed description: This system contains the third part of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The music continues from the previous part. The lyrics are printed below the vocal line. The score includes various musical notations such as notes, rests, and phrasing slurs. There are some asterisks in the piano part, possibly indicating specific performance instructions.

ANTHEM continued.

Lively.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in 3/4 time and features a melody with various note values, including eighth and sixteenth notes, and rests. The key signature has one flat (B-flat).

Sends down his Spi - - rit to guide you through, With ev - ry gift and grace. His blood, which did your

The second system of musical notation 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, maintaining the 3/4 time signature and one flat key signature.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the second system, maintaining the 3/4 time signature and one flat key signature.

sins atone, For your salvation pleads; And seated on his Father's throne, He reigns and intercedes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes the piece with a final cadence, maintaining the 3/4 time signature and one flat key signature.

Hark! he bids all his friends adieu! Some angel calls him to the spheres; Our eyes the radiant saint pursue, Thro'

And is the Christian hero, hero dead!

liquid telescopes of tears. And is the Christian hero, hero dead! And

And is the Christian

And is the Christian

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, with some notes marked with an 'x'. The lower staff is in bass clef and contains a series of eighth and sixteenth notes, with some notes marked with an 'x'. There are several rests in both staves.

is the Christian hero, hero dead! The greatest wonder of the age, Is now enshrin'd among the dead, Is now enshrin'd among the dead; He

The second system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, with some notes marked with an 'x'. The lower staff is in bass clef and contains a series of eighth and sixteenth notes, with some notes marked with an 'x'. There are several rests in both staves.

justly claims our pious tears. Farewell, bright soul! Farewell, bright soul! a short farewell! Till we shall meet, Till we shall meet again above, In the sweet

The third system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, with some notes marked with an 'x'. The lower staff is in bass clef and contains a series of eighth and sixteenth notes, with some notes marked with an 'x'. There are several rests in both staves.

FUNERAL DIRGE continued.

grove, where pleasures dwell, And trees of life bear fruits of love, And trees of life, And trees of life bear fruits of love.

This musical score consists of four staves. The top staff is a treble clef melody. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The music is in a minor key and features various rhythmic patterns, including eighth and sixteenth notes, and rests.

SOLEMN DIRGE.

Holyoke.

Farewell! farewell! a sad and long farewell! To this pale clay, whose life is fled; Resign it back to kindred

This musical score consists of four staves. The top staff is a treble clef melody. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The bottom staff is a bass clef accompaniment. The music is in a minor key and features various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' above it.

SOLEMN DIRGE continued.

duſt, Till the laſt trump awake the dead, Adieu, thou dear departing ſoul, Thou goeſt from hence to Chriſt above, There

to partake of endleſs bliſs, And celebrate redeeming love. We mourn thy ſudden, ſwift remove, From

SOLEMN DIRGE continued.

The first system of musical notation 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. The music is written in a common time signature and features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

each and all enjoy - ments here: When Christ commands, we must obey, Without a murmur or a tear. Submitting

The second system of musical notation continues the vocal and piano parts from the first system. It maintains the same instrumental and rhythmic structure, with the vocal line and piano accompaniment working in harmony.

The third system of musical notation continues the dirge. A notable feature in the piano accompaniment is a triplet of eighth notes. The system concludes with a double bar line and repeat dots.

to thy sov'reign will, Let us be silent, and adore The God who hath created all, And all shall rule forever more.

The fourth and final system of musical notation on this page continues the vocal and piano parts. It concludes the piece with a final cadence, marked by a double bar line and repeat dots.

Soon may the final summons come, To summons me to my long home; There bind me fast in the cold silent tomb. I

There
must resign all worldly charms, To sleep in death's cold icy arms; No softer pillow than the earth to have; There rot and moulder
There rot and moul - - der

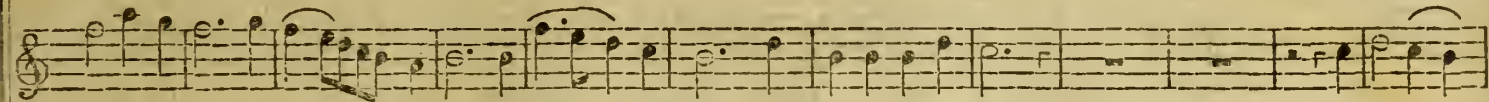
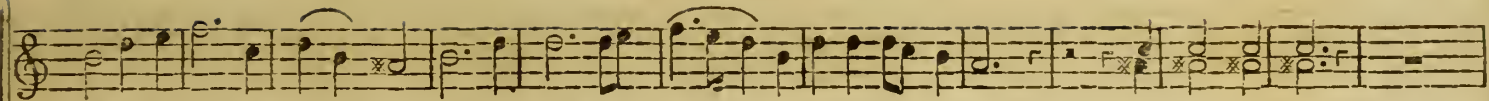
rot and moul - - der in the ground, Till the last trumpet's solemn found

in the ground, Till the last trumpet's solemn found Awake the sleeping dust, and raise the clay.

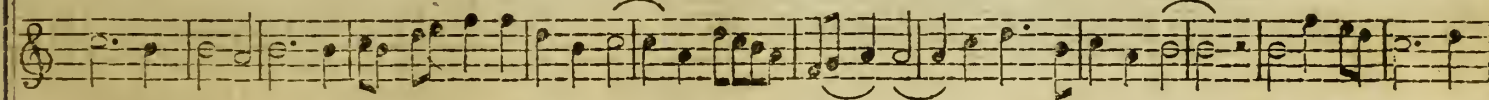
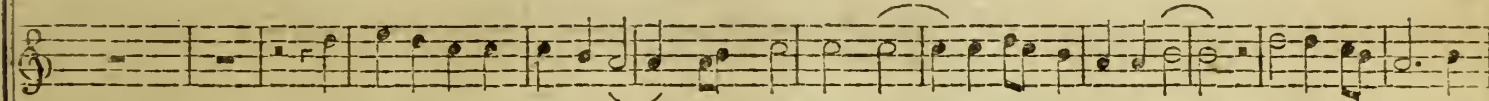
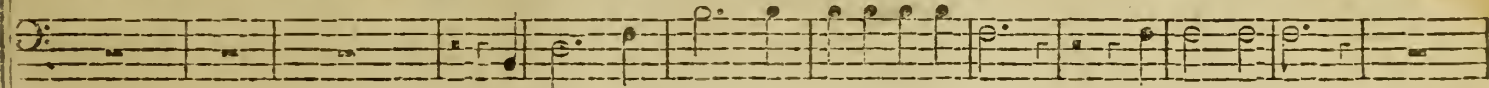
The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics underneath. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The music is in a common time signature and features various note values, including eighth and sixteenth notes, and rests.

Then shall this frame again arise, And judgment open on my eyes, On the dread morning of that dreadful day When Christ in glorious splendor comes,

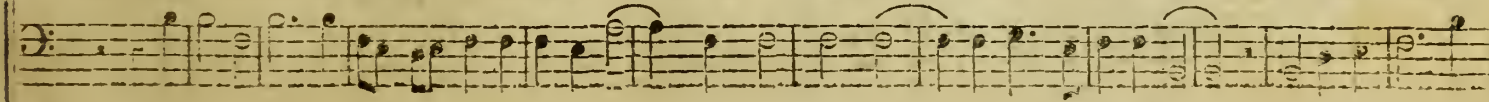
The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with lyrics underneath. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The music continues with similar notation to the first system, including a double bar line and repeat sign in the middle of the vocal line.

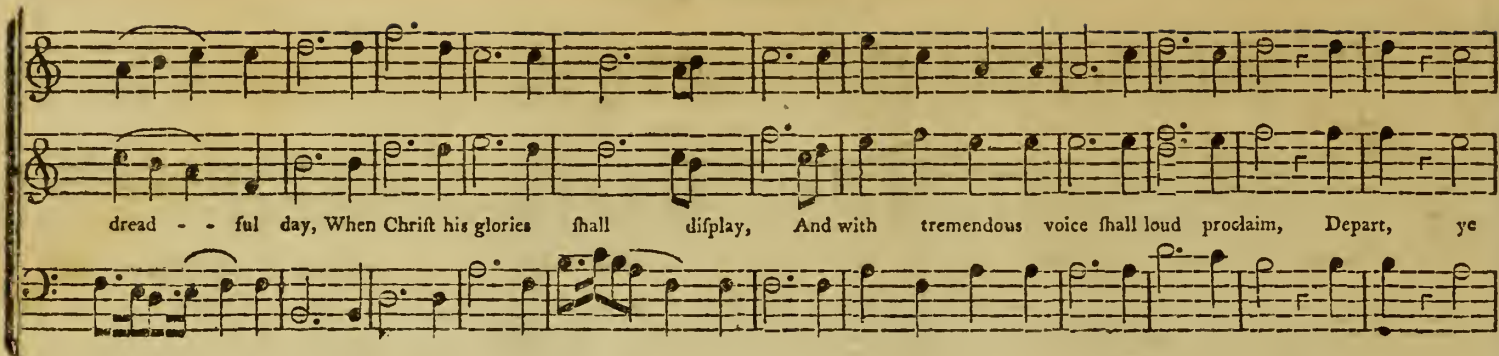


And opes the graves and cleaves the tombs, And calls dead sinners from their dark abode: Then must I stand, Then must I

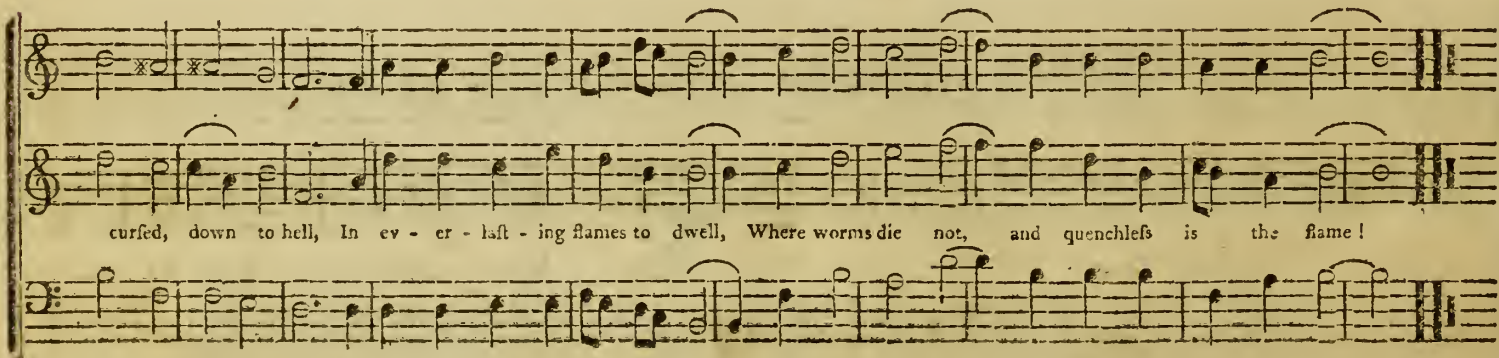


stand before his face, With myriads of the human race, All, all arraign'd before the judgment seat! But to the sinner





dread - - ful day, When Christ his glories shall display, And with tremendous voice shall loud proclaim, Depart, ye



curfed, down to hell, In ev - er - last - ing flames to dwell, Where worms die not, and quenchless is the flame!

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The piano part is written in a simple, homophonic style.

Lord, thou hast call'd thy grace to mind, Thou hast revers'd our heavy doom: So God forgave when Isr'el sinn'd, And

The second system of music continues the melody from the first system. It features the same two-staff layout with treble and bass clefs and a common time signature. The piano accompaniment provides harmonic support for the vocal line.

Pia.

Fortc.

Pia.

The third system of music begins with dynamic markings: *Pia.* (Piano), *Fortc.* (Forcissimo), and *Pia.* (Piano). The notation includes various musical ornaments such as slurs and accents over the notes.

brought his wand'ring captives home. Thou hast begun to set us free, And made thy fiercest wrath abate; Now let our hearts be turn'd to

The fourth system of music concludes the piece. It maintains the two-staff format with treble and bass clefs and a common time signature. The piano part continues to accompany the vocal melody.

VERMONT continued.

Vivace.

thee, And thy salvation be complēte. Revive our dying graces, Lord, And let thy saints in thee rejoice;

Make known thy truth, fulfil thy word; We wait for praise to tune our voice. We wait, we wait, we wait, We

VERMONT continued.

Piano.

Forte.

The first system of music 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 features a melodic line in the upper staff and a supporting bass line in the lower staff, with various rests and notes.

wait to hear what God will say; He'll speak and give his people peace: But let them run no more astray, Lest his returning wrath increase.

The second system of music 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, with similar melodic and bass line structures.

AN ANTHEM SELECTED FROM PSALMS.

Child.

Pia Slow.

Crescendo.

Forte.

The first system of the anthem 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 begins with a 3/4 time signature and later changes to a 2/4 time signature. It features a melodic line in the upper staff and a supporting bass line in the lower staff.

I love the Lord because he is kind, I love the Lord because he is kind; for he hath inclined his ear

The second system of the anthem 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 similar melodic and bass line structures.

ANTHEM continued.

Slow. Pia. Forte.

unto me; upon him, as long as I live, therefore will I call. I call'd on God in my trouble, And he heard the voice of

Pia. Forte.

my complaint, and he heard the voice of my complaint. When I was in misery he deliver'd me, When I

ANTHEM continued.

Pia.

was in misery he deliver'd me. Blessed is the name of the Lord God, merciful, *Slow* to an-

Forte. *Pia.*
ger, *slow* to anger, abundant in goodness, forgiving in - i - qui - ty, transgression and sin.

S. M. **N**

ANTHEM continued.

Choro. Con Spirito.

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah to the Lord, hal - le - lu - jah to the Lord.

The first system of music consists of two staves. The upper staff is a treble clef with a common time signature and a key signature of one flat (B-flat). It begins with a piano (p) dynamic marking and contains the vocal melody. The lower staff is a bass clef with a common time signature and a key signature of one flat, containing the piano accompaniment. The music is in common time and features a mix of quarter, eighth, and sixteenth notes.

Good is the Lord, the heav'nly King, Who makes the earth his care; Visits the pastures ev'ry spring, And bids the grafs appear, And

The second system of music continues the piece. It consists of two staves: a treble clef staff with a common time signature and a key signature of one flat, and a bass clef staff with a common time signature and a key signature of one flat. The piano part continues with accompaniment for the vocal line.

The third system of music continues the piece. It consists of two staves: a treble clef staff with a common time signature and a key signature of one flat, and a bass clef staff with a common time signature and a key signature of one flat. The piano part continues with accompaniment for the vocal line.

bids the grafs appear. The clouds, like rivers, rais'd on high, Pour out, at thy command, Their wat'ry blessings from the

The fourth system of music continues the piece. It consists of two staves: a treble clef staff with a common time signature and a key signature of one flat, and a bass clef staff with a common time signature and a key signature of one flat. The piano part continues with accompaniment for the vocal line.

WALLINGSFORD continued.

ky, To cheer the thirsty land, Their wat'ry blessings from the sky, To cheer the thir - - - - - sty land.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is an alto clef with a common time signature. The third staff is a treble clef with a common time signature. The fourth staff is a bass clef with a common time signature. The lyrics are written below the second and third staves.

The soften'd ridges of the field Permit the corn to spring; 'The vallies rich provision yield, And the poor lab'ers siag.

The second system of the musical score consists of four staves. The top staff is a treble clef with a 6/4 time signature. The second staff is an alto clef with a 6/4 time signature. The third staff is a treble clef with a 6/4 time signature. The fourth staff is a bass clef with a 6/4 time signature. The lyrics are written below the second and third staves.

WALLINGSFORD continued.

Two trebles. Affettuoso. Allamanda.

Pia.

The little hills, on ev'ry side, Rejoice at falling show'rs; The meadows, drefs'd in all their pride, Perfume the air with flow'rs.

The barren clods, The parched grounds look green again,

The barren clods, refresh'd with rain, Promise a joyful crop, Promise a joyful crop, The

The barren clods, refresh'd with rain, Promise a joyful crop; The parched grounds look green again, The parched grounds, &c. And raise the reaper's hope.

The barren clods, The parched grounds And

WALLINGSFORD continued.

parched grounds look green again, And raise the reaper's hope. The various months thy goodness crowns; How

raise, and raise, and raise, and raise, And raise the reaper's hope.

bounteous are thy ways! The bleating flocks spread o'er the downs, And shepherds shout thy praise, And

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 staff starts on a whole note, followed by eighth notes, and then quarter notes. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

My God, my King, thy various praise Shall fill the remnant of my days: Thy grace employ my humble tongue, Till death and glory

The second system of music continues the piece with two staves. The treble staff continues the melody with quarter and eighth notes, while the bass staff continues the accompaniment. The system concludes with a final cadence.

The third system of music begins with a new section. The treble staff features a melodic line with a fermata over a half note, followed by quarter notes. The bass staff continues with a steady accompaniment. The system ends with a final note in the treble staff.

raise the song. The wings of ev'ry hour shall bear Some thankful tribute

The fourth system of music continues the piece. The treble staff has a melodic line with a fermata over a half note, followed by quarter notes. The bass staff continues the accompaniment. The system concludes with a final cadence.

The wings of ev'ry hour shall bear Some thankful tribute to thine ear; And

VINEYARD continued.

to thine ear; And ev'ry setting sun shall see, And

And ev'ry setting sun shall see New works of duty,

ev'ry setting And ev'ry

ev'ry setting sun shall see New works of duty done for thee,

works of duty done for thee,

ANTHEM FOR DEDICATION.

Mann.

Where shall we go, where shall we go, where shall we go, to seek and find A

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal line. The music is in common time and features various note values including minims, crotchets, and quavers, with some notes marked with an asterisk.

hab - i - - ta - tion for our God, A dwelling for th' Eternal Mind, Amongst the fons of flesh and blood?

This system contains the next two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal line. The music continues with similar notation to the first system, including various note values and rests.

ANTHEM continued.

The God of Jacob chose the hill Of Zion for his ancient rest, Of Zion

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are printed below the vocal staff. The music begins with a key signature of one flat (B-flat) and a common time signature. The vocal line features a melodic line with various note values and rests, while the piano part provides harmonic support with chords and moving lines.

for his ancient rest, And Zion is his dwelling still, His Church is with his presence blest.

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are printed below the vocal staff. The music continues from the first system. The vocal line concludes with a final cadence, and the piano part provides a harmonic foundation. A double bar line is present at the end of the system.

ANTHEM continued.

Here will I fix my gracious throne, Here will I fix my gracious throne, And reign forever, reign for-

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, featuring a melody with various note values and rests, including a double bar line. The second staff is a piano accompaniment in treble clef, with a simple harmonic line. The third staff is the vocal line in bass clef, with lyrics written below it. The fourth staff is the piano accompaniment in bass clef. The lyrics are: "Here will I fix my gracious throne, Here will I fix my gracious throne, And reign forever, reign for-".

ever, forever with the Lord, Here shall my pow'r and love be known, And blessings shall attend my word.

The second system of the musical score also consists of four staves. The top staff is the vocal line in treble clef, continuing the melody. The second staff is the piano accompaniment in treble clef. The third staff is the vocal line in bass clef with lyrics: "ever, forever with the Lord, Here shall my pow'r and love be known, And blessings shall attend my word." The fourth staff is the piano accompaniment in bass clef. The system concludes with a double bar line.

ANTHEM continued.

Tenor and Bass.

Two Trebles.

Here will I meet the hungry poor, And fill their souls with living bread, And fill their souls with living bread.

Tenor and Treble.

Sinners that wait before my door, With sweet provision shall be fed, With sweet provision shall be fed.

Girded with truth and cloth'd with grace, My priests, my ministers shall shine;

ANTHEM continued.

Not Aaron, in his costly drefs, Made an appearance fo divine. The faints, un-

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is an instrumental line in treble clef. The third staff is a vocal line in treble clef with lyrics. The bottom staff is an instrumental line in bass clef. The music is in 4/4 time and includes various musical notations such as notes, rests, and bar lines.

able to contain Their inward joys, their inward joys, their inward joys, shall

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is an instrumental line in treble clef. The third staff is a vocal line in treble clef with lyrics. The bottom staff is an instrumental line in bass clef. The music continues with similar notation to the first system.

ANTHEM continued.

shout, shall shout and sing, The Son of David here shall reign, The Son of David here shall

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music is in 7/8 time. The lyrics are written below the vocal staff. There are some markings above the notes, including a '1' above the first measure and a '7' above several notes. A small 'x' is written above a note in the second measure of the piano part.

reign, And Zion triumph, Zion triumph in her King, And Zion triumph in her King.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The music continues in 7/8 time. The lyrics are written below the vocal staff. There are markings above the notes, including '1' and '2' above the final measures, indicating first and second endings. The piano part features a prominent bass line with some chords.

AN ELEGY ON THE DEATH OF A YOUNG LADY.

Wood.

111

Tenor Solo.

Ye virgin souls, whose sweet complaint, Could teach Euphrates not to flow, Could Sion's ruin

so divinely paint, Array'd in beau - - ty and in woe: Awake, ye virgin souls, to mourn,

Awake, ye virgin souls, to mourn, And with your tuneful for - - rows drefs a virgin's urn.

Treble Solo.

Oh! could my lips, or flow - ing eyes, But imitate such char - ming grief, I'd teach the seas, and teach the skies,

Wailings and sobs, wailings and sobs, wailings and sobs, and sym - pa thies; Nor should the stones or rocks be deaf.

ELEGY continued.

Rocks shall have eyes, and stones have ears, While Ermina's death is mourn'd, In melody and tears, See there! all pale and dead she lies!

Forever flow, my streaming eyes! Ermina's fled, the Ermina's fled, the loveliest mind, Faith Ermina's fled, the loveliest mind, Faith, sweetness, wit to-

ELEGY continued.

Ermina's fled, the loveliest mind, Faith, sweetness, wit together join'd ;
 lovel'est mind, Faith sweetness, wit, Faith, sweetness, wit to - gether join'd ;
 sweetness, wit, together join'd,
 gether join'd, Dwelt faith, and wit, and sweetness there!

Oh! view the change, and drop a tear! The unhappy house looks desolate, looks desolate, looks desolate and mourns,

S. M. *P*

ELEGY continued.

And ev'ry door groans do - - leful as it turns, While the dear dust she leaves behind, Sleeps in thy bosom,

sacred tomb! Soft be her bed, her slumbers kind, And all her dreams of joy to come.

FAREWELL ANTHEM.

Unknown.

My friends, I am going a long and tedious journey,

My friends, I am going a long and tedious journey, never to return,

My friends, &c. I am

My friends, I am going a long and tedious journey, never to return, I am going a long

I am

I am going, I am going a long and tedious journey, never to return, I am going a long

going, I am going a long and tedious journey, I am going a long journey, never to return,

journey, never to return, I am going a long journey, I am going, &c.

FAREWELL ANTHEM continued.

going a long journey, never to return, never to return, never to return, I am going a long
 journey, never to return, never, never, never to return, never to return. never, never, never, never,
 never to return, never to return, never to return,
 never to return, never to return, never to return, never, never

journey never to return. fare you well, my friends, fare you well,
 never to return. Fare you well, fare you well, my friends, fare you well, my friends,
 to return. Fare you well,

The score consists of four systems of staves. The first system has four staves with lyrics. The second system has four staves with lyrics. The third system has four staves with lyrics. The fourth system has four staves with lyrics. The time signature changes from 4/4 to 2/4 at the beginning of the fourth system.

FAREWELL ANTHEM continued.

The first system of music consists of two staves. The upper staff is in treble clef with a 6/8 time signature. The lower staff is in bass clef with a 6/8 time signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

fare you well, my friends! And God grant we may meet together in that world above, where trouble shall cease, and

The second system of music continues the melody from the first system. It consists of two staves in treble and bass clefs, maintaining the 6/8 time signature. The notation includes various note values and rests, with some notes beamed together.

The third system of music continues the melody. It consists of two staves in treble and bass clefs, maintaining the 6/8 time signature. The notation includes various note values and rests, with some notes beamed together.

harmony shall abound. Hark! hark! my dear friends, for God hath called me, and I must go and lie

The fourth system of music concludes the piece. It consists of two staves in treble and bass clefs, maintaining the 6/8 time signature. The notation includes various note values and rests, with some notes beamed together.

FAREWELL ANTHEM continued.

down in the cold and silent grave, where the mourners cease from mourning, and the pris'ners are set free; where the rich and the poor are both alike.

This system consists of four staves of music. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are printed below the second and third staves.

Fare you well, fare you well, fare you well, fare you well, fare you well, my friends.

This system also consists of four staves of music, with the same clef arrangement as the first system. The lyrics are printed below the second and third staves. The music concludes with a double bar line and repeat dots at the end of each staff.

Blank musical staff with ten horizontal lines.

Blank musical staff with ten horizontal lines.

Blank musical staff with ten horizontal lines.

Blank musical staff with ten horizontal lines.

Blank musical staff with ten horizontal lines.

Blank musical staff with ten horizontal lines.

Blank musical staff with ten horizontal lines.

Blank musical staff with ten horizontal lines.

I N D E X.

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ANTHEMS, &c.

