No 8049.149

Bought with the income of

the Scholfield bequests.

THE

Sacred Musician,

AND

YOUNG GENTLEMAN AND LADY's PRACTICAL GUIDE TO MUSIC.

IN THREE PARTS.

BOSTON PUBLIC LIBRARY

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 ſaints. 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.

Boſton:

PRINTED BY MANNING & LORING, FOR THE AUTHOR.——OCT. 1804.

Schoc.
Feb. 16. 1898
Mc.

THE

PROPERTY OF

Josiah : Holt :

Bought september The

16 1810

Public Library
— of —
City of Boston

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 publickly 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 propo.tion 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.

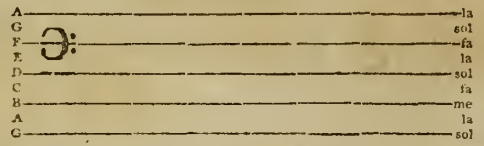
Q. *How are thoſe ſounds repreſented in muſic?*

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 cliffs, called the F cliff, the G cliff, and the C cliff.

Q. *How is the F cliff 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.)

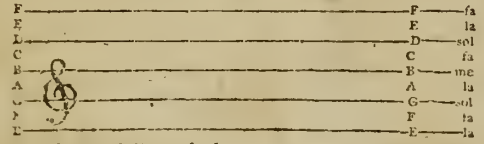
BASS STAFF.



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.



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.

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

A. Four.

Q. *What are their names?*

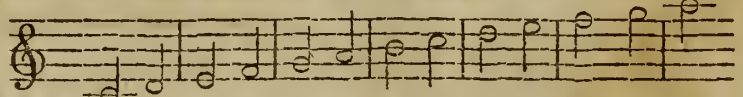
A. Me, fa, sol, la, of which me is the principal, and governs all the rest.

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.

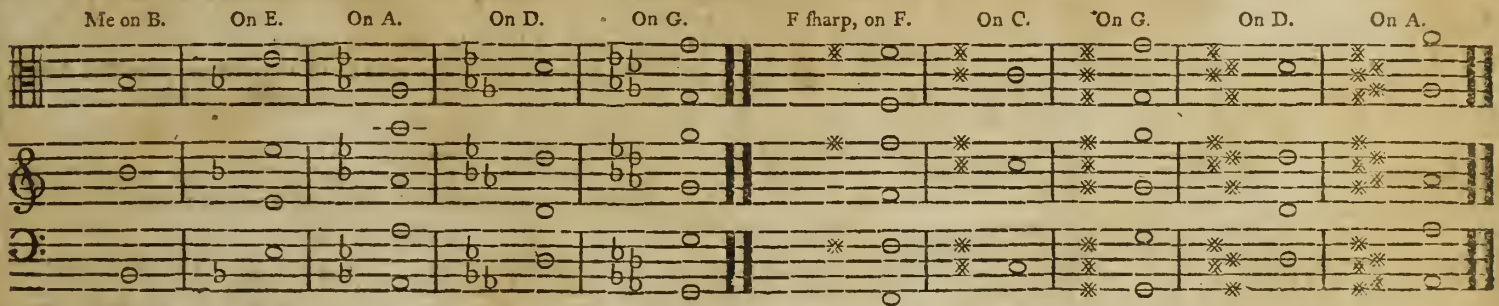
Q. *What rule is there for adding flats and sharps to remove me?*

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.



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.

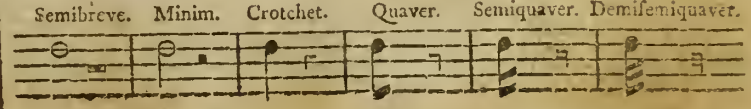
But, if F be ſharp, me is in F.
If F and C be ſharp, me is in C.
If F, C and G be ſharp, me is in G.
If F, C, G and D be ſharp, me is in D.
If F, C, G, D and A be ſharp, me is in A.

SECTION III.

MUSICAL NOTES *and* RESTS.

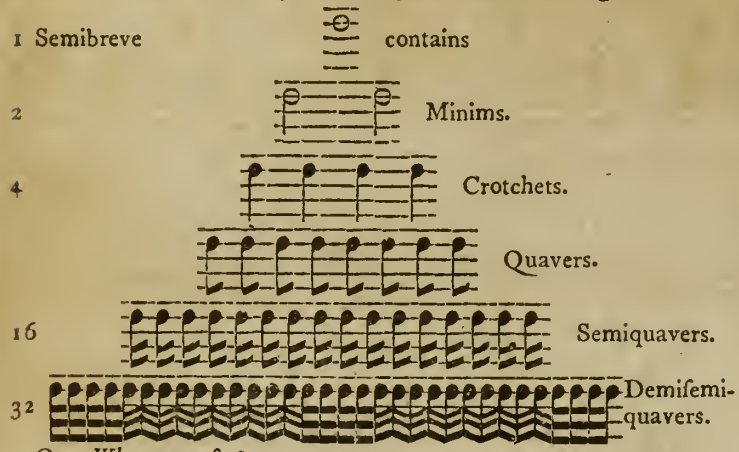
Q. *What are the notes made uſe of in church muſic?*

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



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

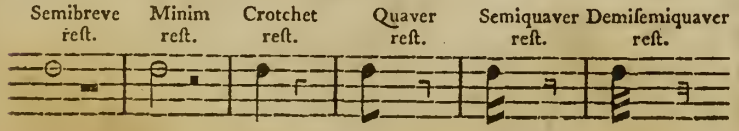
A. One ſemibreve is to be ſounded as long as two minims, or four crotchets, or eight quavers, or ſixteen ſemiquavers, or thirty-two demiſemiquavers ; as may be ſeen by the ſcale following.



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.



Q. *Has the ♭ 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.

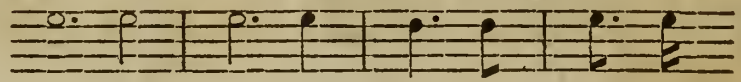
Q. *Of what uſe is the ♮ natural in muſic ?*

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.

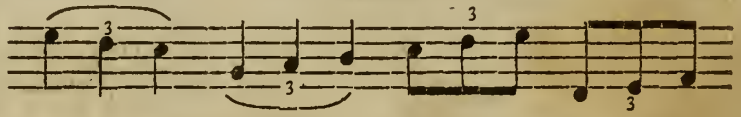
EXAMPLE.



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 have with pleasure enclosed a copy of an ancient Singing Book, sent to me by the Austin Ebenr Child Esq who is now 78 years old, which you will please accept as a donation to your musical collection of curiosities of the kind

Respy
Joseph W Wright

Mr Thayer
Cambridge

Thayer

Mrs A. W. Thayer

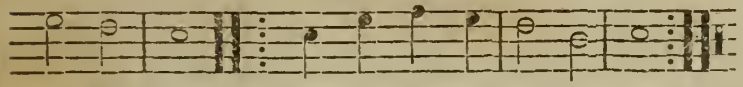
EXAMPLE.

Q. *What is a double bar?*
A. It denotes the end of a ſtrain, and is thus marked:

EXAMPLE.

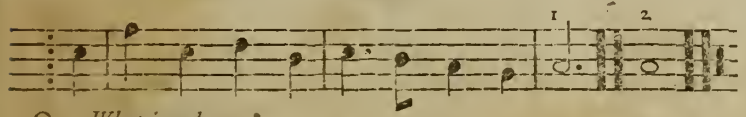
Q. *What is a repeat?*
A. It denotes that the muſic between thoſe double bars and dots ſhould be repeated, or ſung twice over.

EXAMPLE.



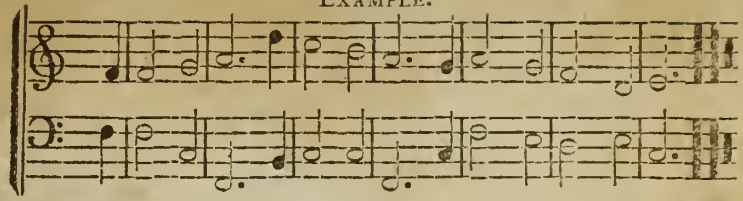
Q. *What is the uſe of figures* 1 *and* 2 *ſet over notes, commonly at the end of a tune?*
A. It ſignifies that ſome part of the tune is to be ſung twice over, and that note or notes in the bar under figure 1 to be ſung the firſt time, and thoſe under figure 2 the ſecond time, omitting thoſe under figure 1.

EXAMPLE.



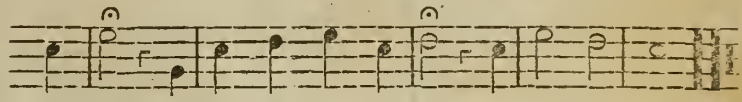
Q. *What is a brace?*
A. It is a character that ſhows how many parts move together.

EXAMPLE.



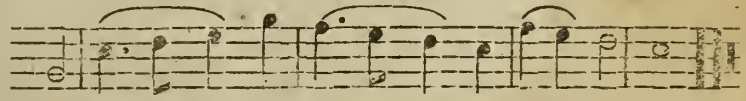
Q. *What is a hold?*
A. It is a character which, when placed over a note, directs the performer to ſound that note twice as long as its true ſound.

EXAMPLE.



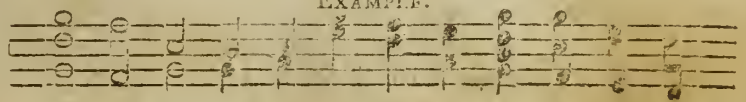
Q. *What is meant by ſlurs, in muſic?*
A. A ſlur is a circle drawn over or under ſo many notes as belong, or are ſung to one ſyllable.

EXAMPLE.



Q. *What are we to underſtand by chooſing 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 ſung diſtinctly and emphatically.

EXAMPLE.

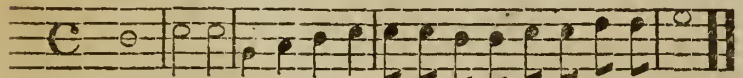
SECTION IV.

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.

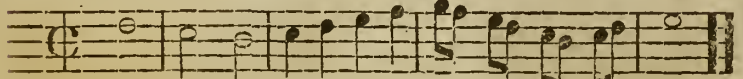
Firſt mode of common time, called Adagio, four beats in a bar, one ſecond each, two down and two up.

EXAMPLE.



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

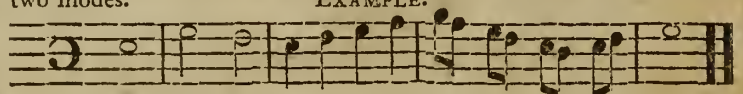
EXAMPLE.



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

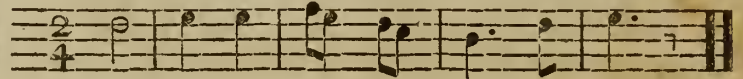
Third mode, called Allegro, two beats in a bar, one ſecond each, one down and one up; a ſemibreve fills a bar alſo, as in the other two modes.

EXAMPLE.



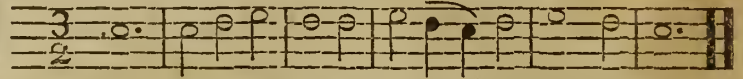
Fourth mode, called two to four or two fours, a minim fills a bar; beat at two equal beats, one fourth quicker than the Allegro mode.

EXAMPLE.



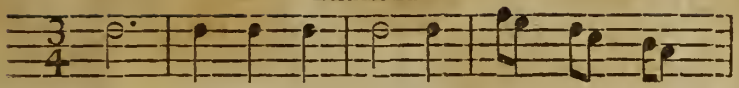
Firſt mode of triple-time, three beats in a bar, one ſecond each, two down and one up; a pointed ſemibreve fills a bar in this mode.

EXAMPLE.



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

EXAMPLE.

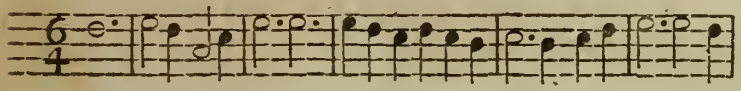


Third mode of triple time, three beats in a bar, one fourth faſter than the ſecond; a pointed crotchet fills a bar.

EXAMPLE.

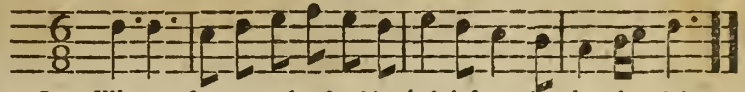
Firſt mode of compound time, two beats in a bar, one ſecond each beat; three minims fill a bar in this mode.

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?*

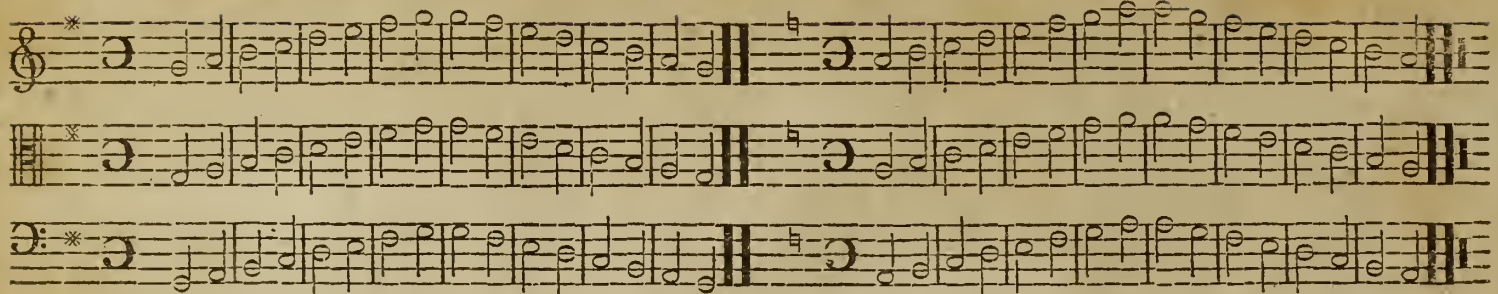
A. Two only, called the minor or flat key, and the major or ſharp key; and no tune can be properly built, but upon one or the other of thoſe two keys.

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, ſol, la, ſa, fol, la, me, ſa, fa, mé, la, ſol, fa, la, ſol, fa. La, me, fa, fol, la, fa, ſol, la, la, ſol, ſa, la, ſol, 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?*

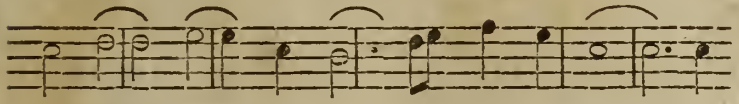
A. The accented parts of the bar, for treble time, is the firſt part only; for common time, the firſt and third parts of the bar; for compound time, the firſt and fourth parts of the bar; and in compoſing muſic, emphatical words ſhould be ſet to thoſe parts, and every practitioner in muſic ſhould be 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.

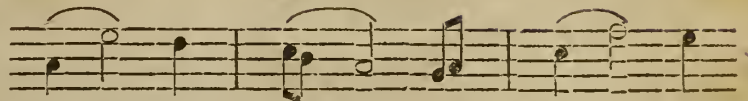
EXAMPLE.



Q. *What is a ſyncope?*
A. There are two kinds of ſyncope, a ſingle and double.

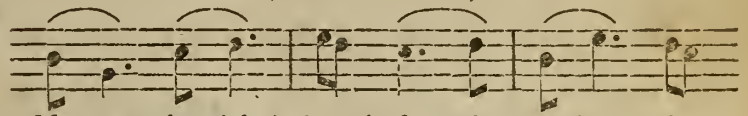
Q. *What is a ſingle ſyncope?*
A. A ſingle ſyncope is where the beat is divided on a minim, between two crotchets, thus:

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 ſingers.

V. The high notes, in either part, ſhould always be ſung ſoft.—Let it be obſerved, that "good ſinging is not confined to great ſinging, 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 inexcuſeable, 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.*
Veloſe, *quick movement.*
Vigoroſo, *with ſtrength and firmneſs.*
Vivace, *lively and cheerful.*

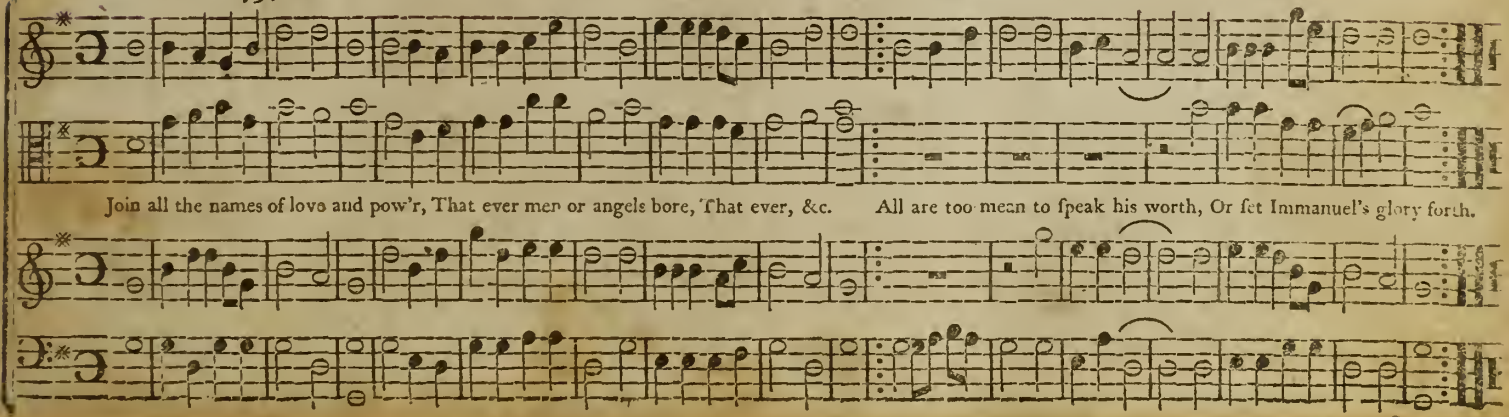
THE

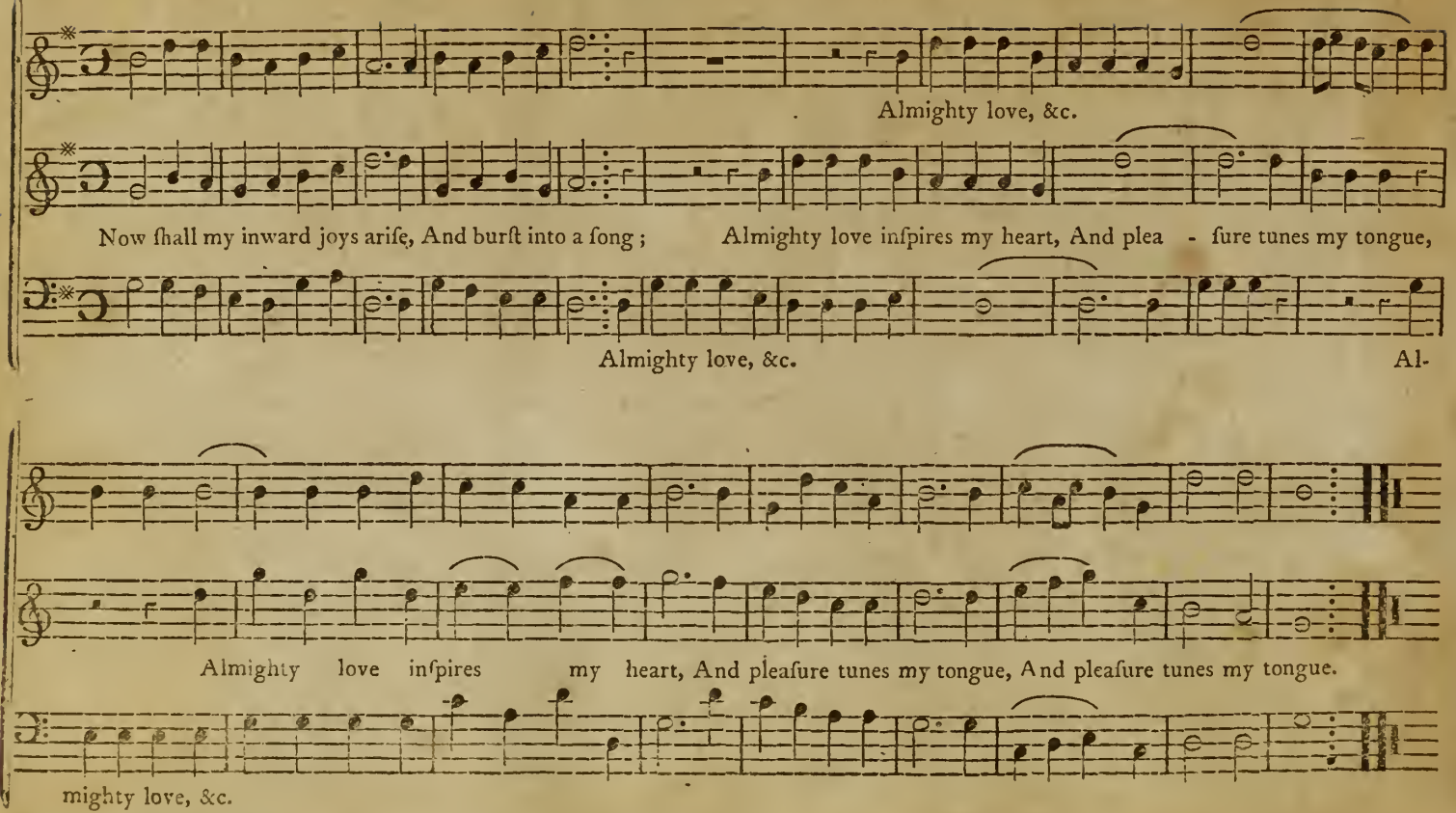
Sacred Musician, &c.

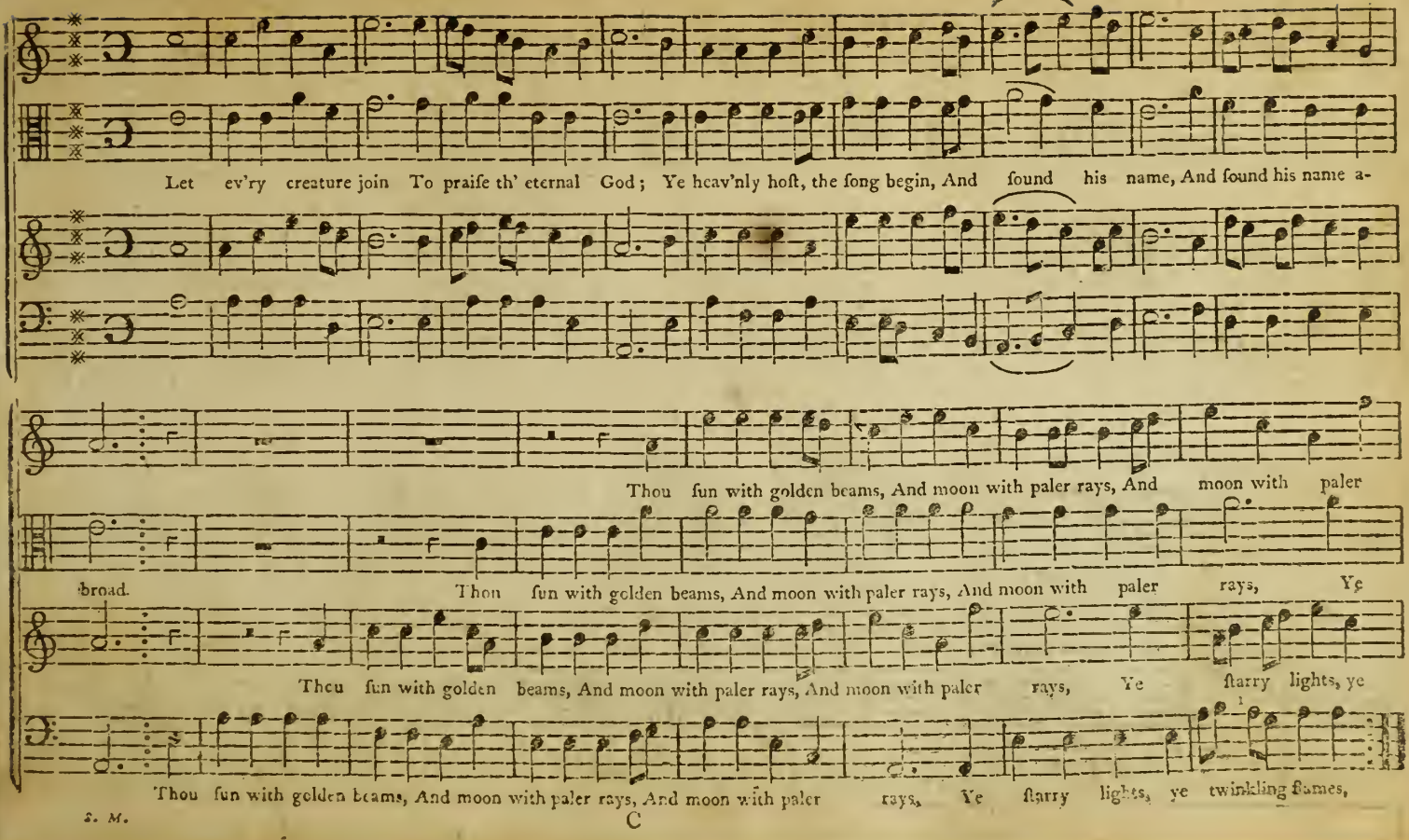
PART II.

A GREAT VARIETY OF PSALM TUNES, &c.

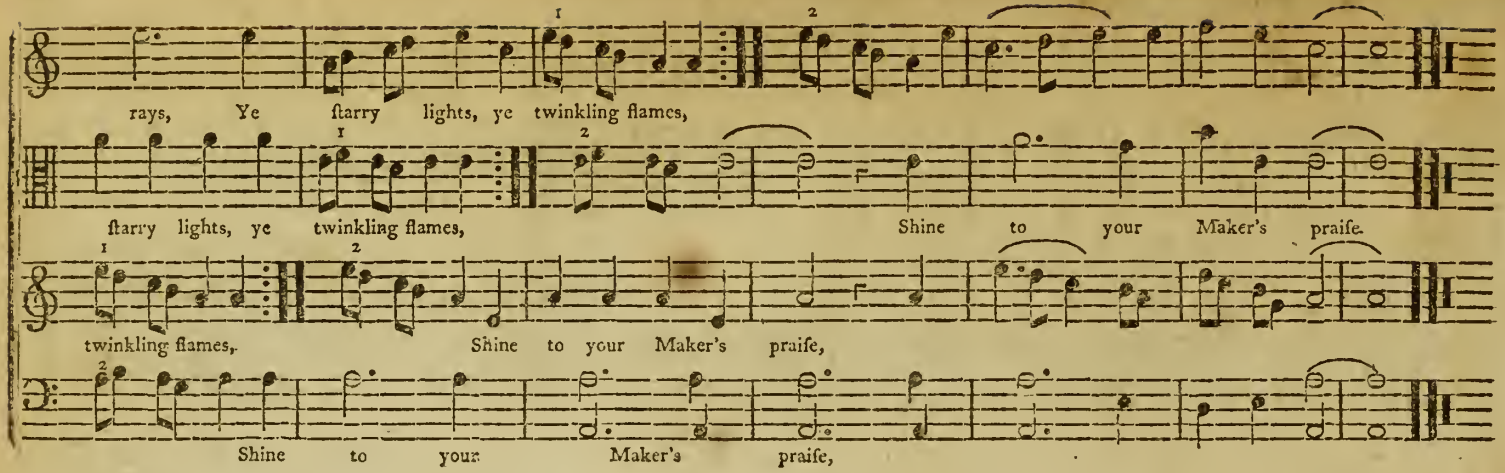
H. 149, B. I. EXHORTATION. L. M. *Child.*



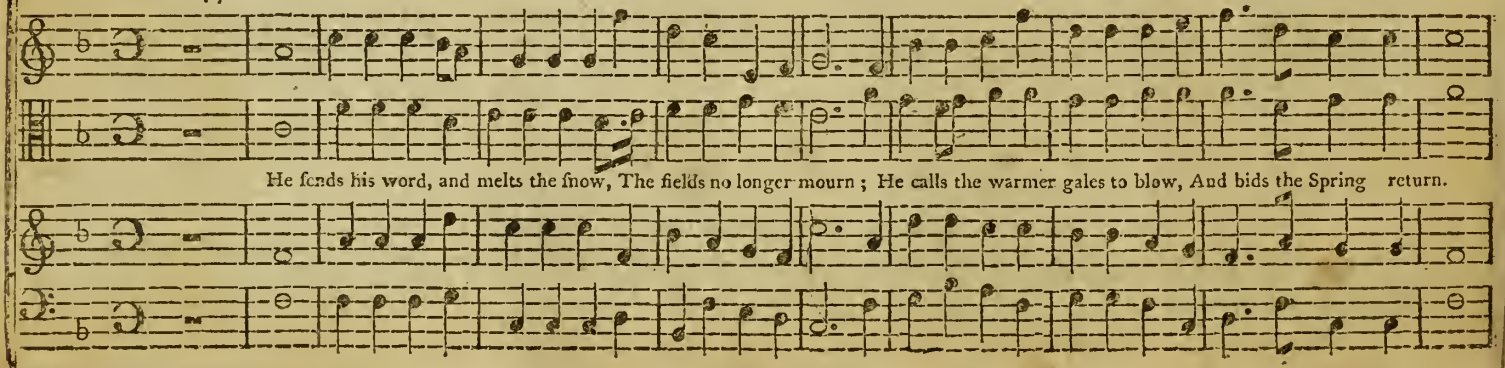

Almighty love, &c.
Now ſhall my inward joys ariſe, And burſt into a ſong ; Almighty love inſpires my heart, And plea - ſure tunes my tongue,
Almighty love, &c.
Al-
Almighty love inſpires my heart, And pleaſure tunes my tongue, And pleaſure tunes my tongue.
mighty love, &c.

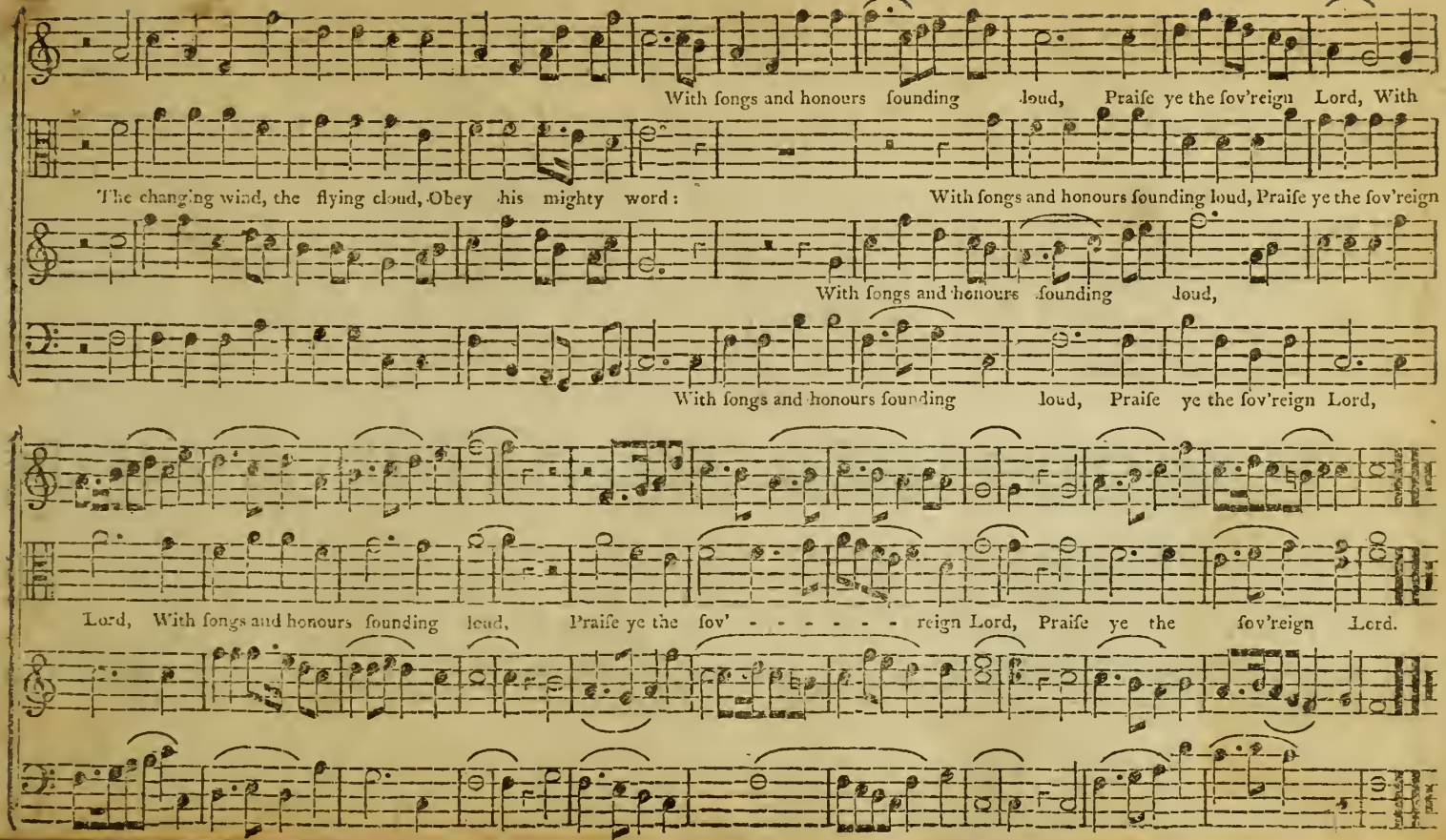

Let ev'ry creature join To praiſe th' eternal God; Ye heav'nly hoſt, the ſong begin, And ſound his name, And ſound his name a-
Thou ſun with golden beams, And moon with paler rays, And moon with paler
broad.
Thou ſun with golden beams, And moon with paler rays, And moon with paler rays, Ye
Thou ſun with 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,

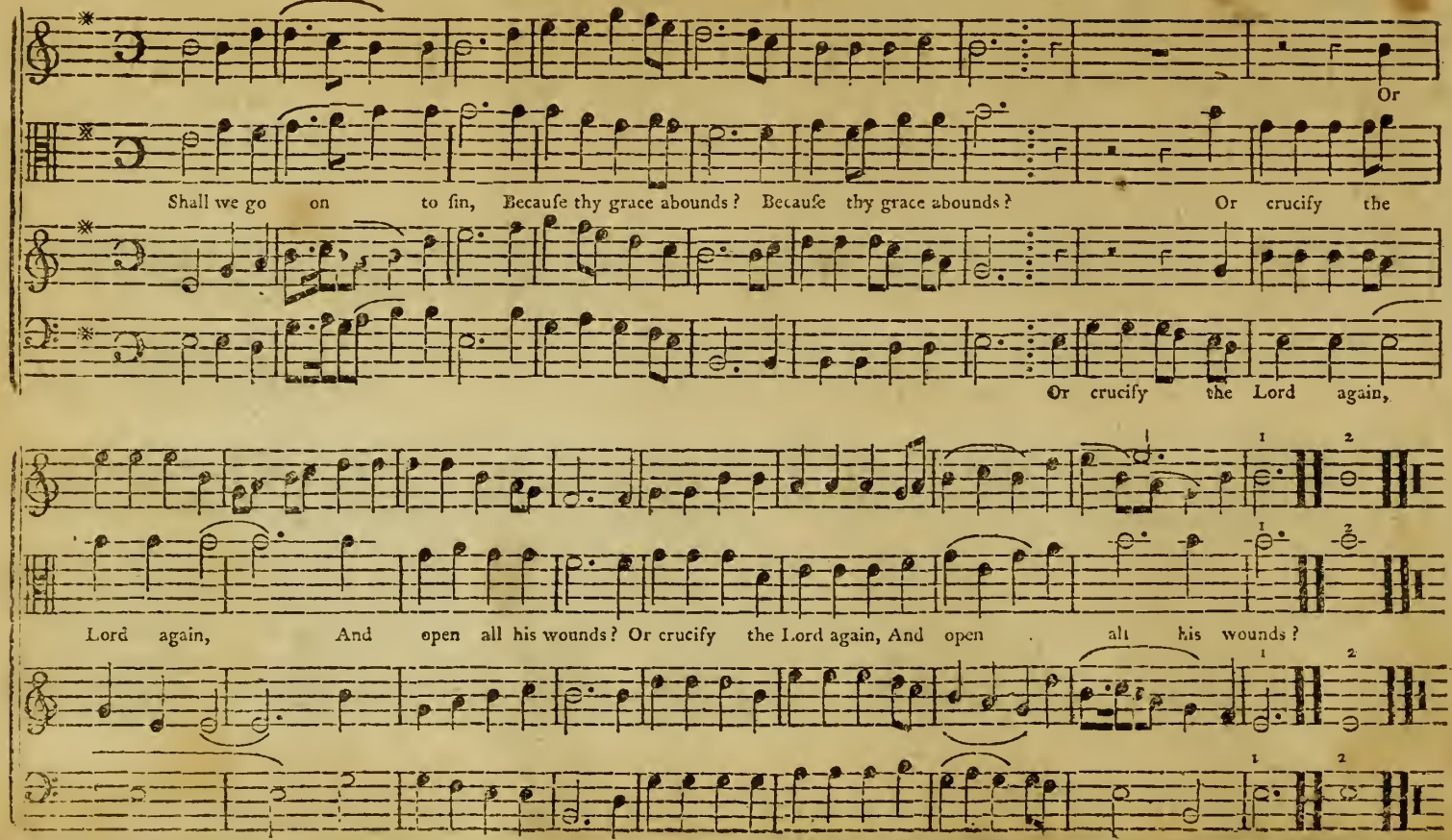
VENUS continued.

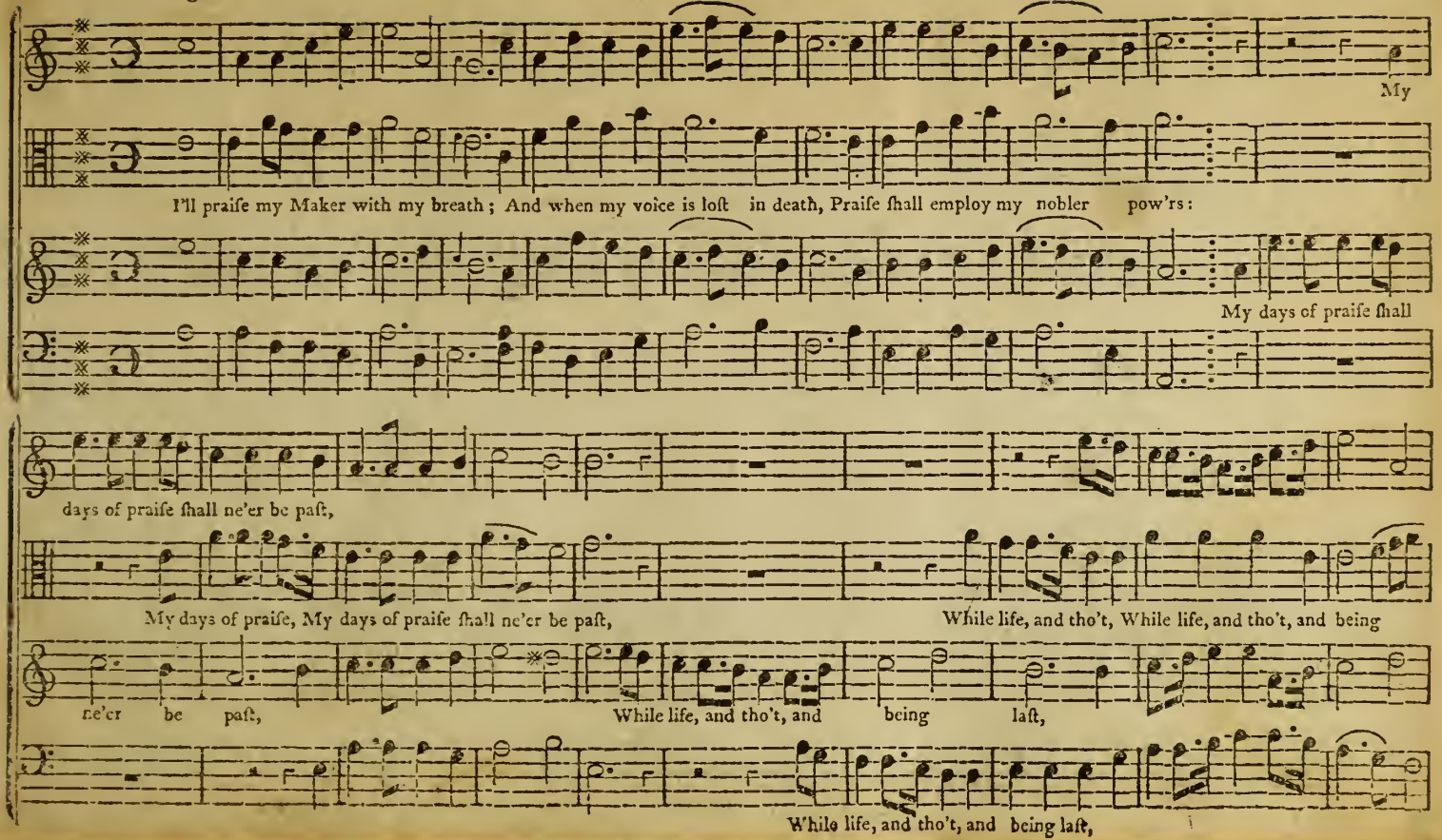


Pſ. 147. SPRING. C. M. *Stone.*

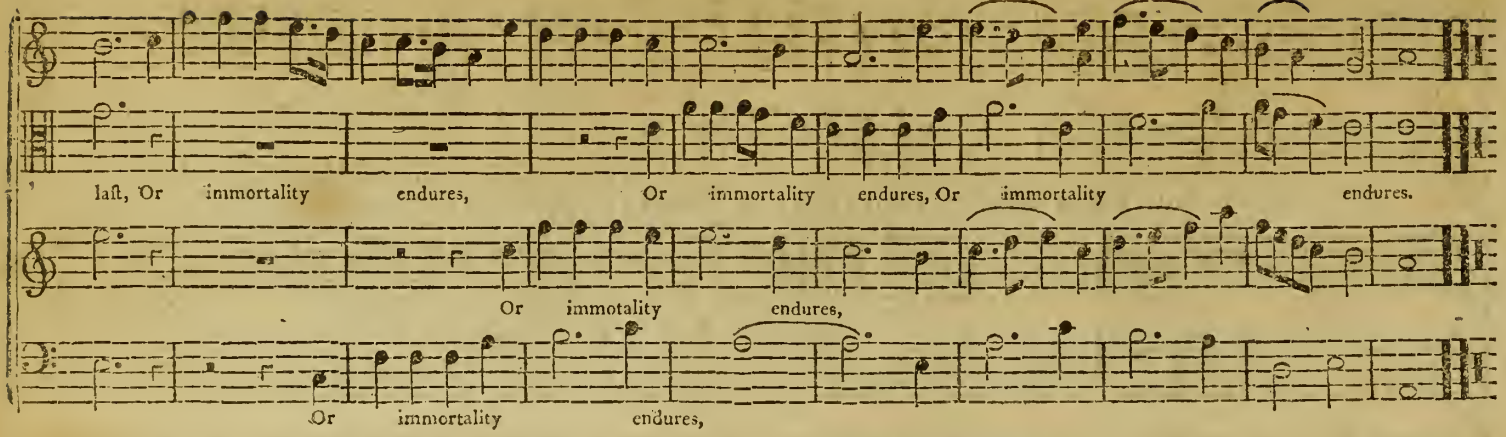



With ſongs and honours ſounding loud, Praiſe ye the ſov'reign Lord, With
The changing wind, the flying cloud, Obey his mighty word:
With ſongs and honours ſounding loud, Praiſe ye the ſov'reign
With ſongs and honours ſounding loud,
With ſongs and honours ſounding loud, Praiſe ye the ſov'reign Lord,
Lord, With ſongs and honours ſounding loud, Praiſe ye the ſov' - - - - - - reign Lord, Praiſe ye the ſov'reign Lord.


Shall we go on to sin, Because thy grace abounds? Because thy grace abounds? Or crucify the
Or
Or crucify the Lord again,
Lord again, And open all his wounds? Or crucify the Lord again, And open all his wounds?

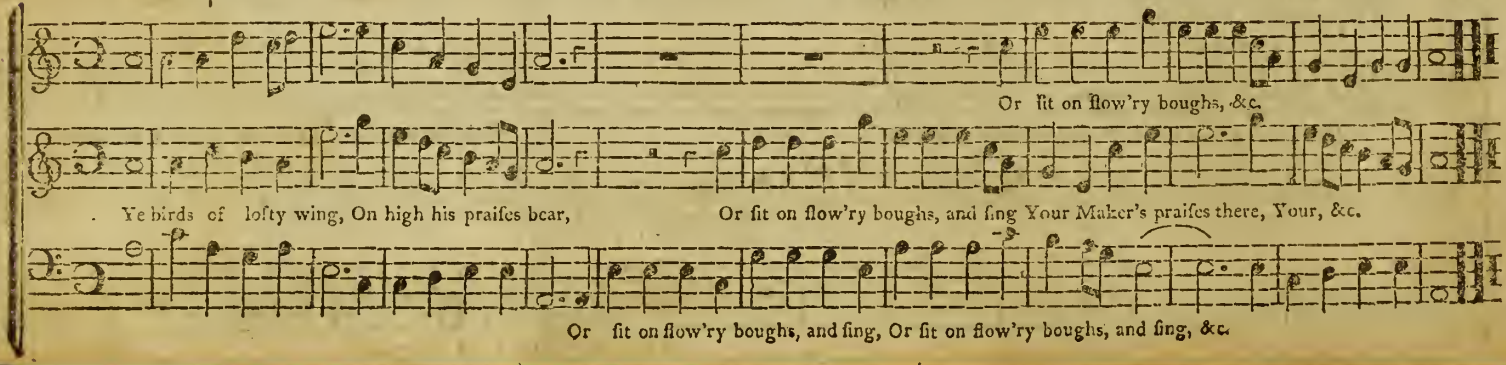

My
I'll praiſe my Maker with my breath; And when my voice is loſt in death, Praiſe ſhall employ my nobler pow'rs:
My days of praiſe ſhall
days of praiſe ſhall ne'er be paſt,
My days of praiſe, My days of praiſe ſhall ne'er be paſt,
While life, and tho't, While life, and tho't, and being
ne'er be paſt,
While life, and tho't, and being laſt,
While life, and tho't, and being laſt,

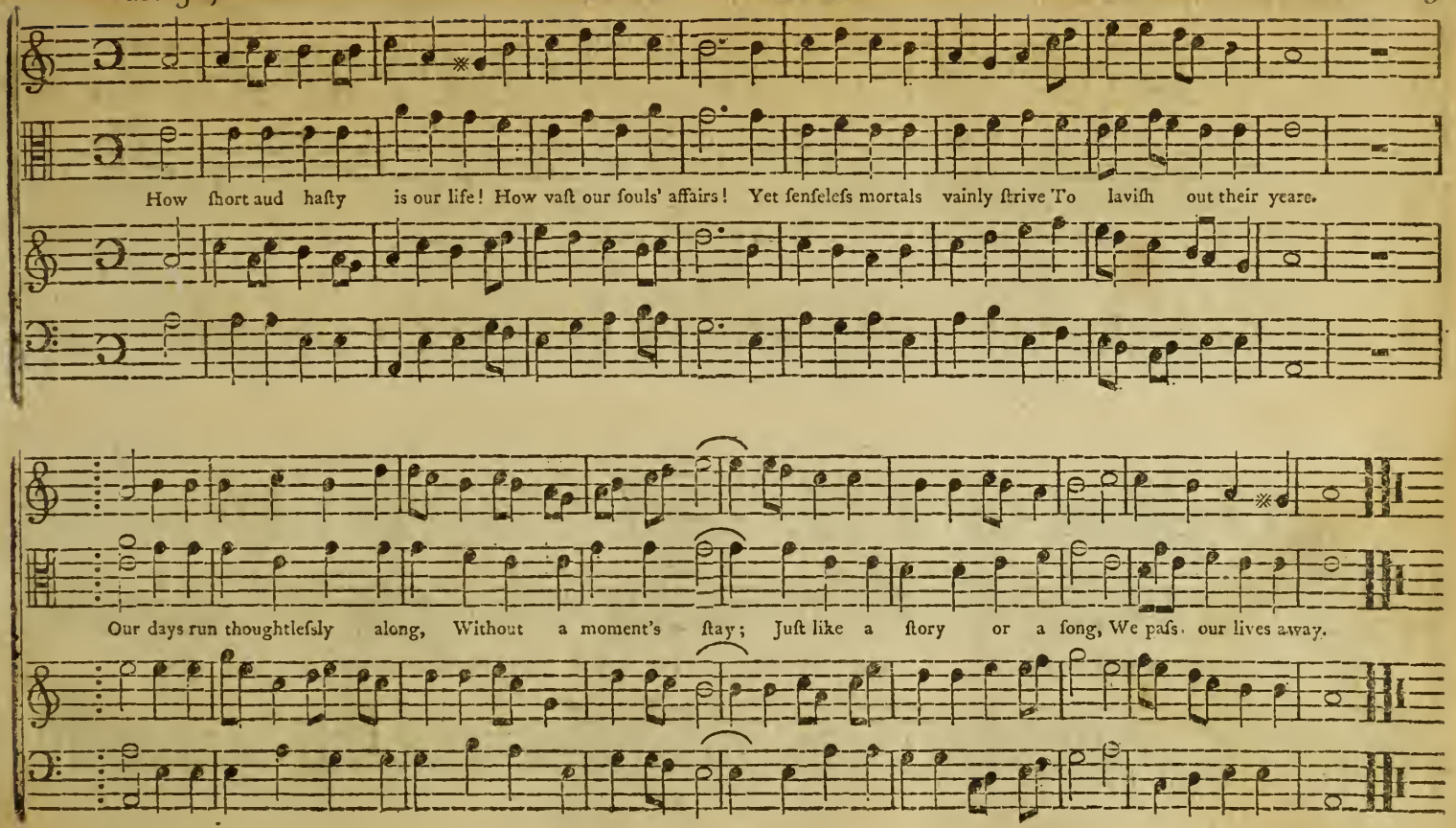
OHIO continued.

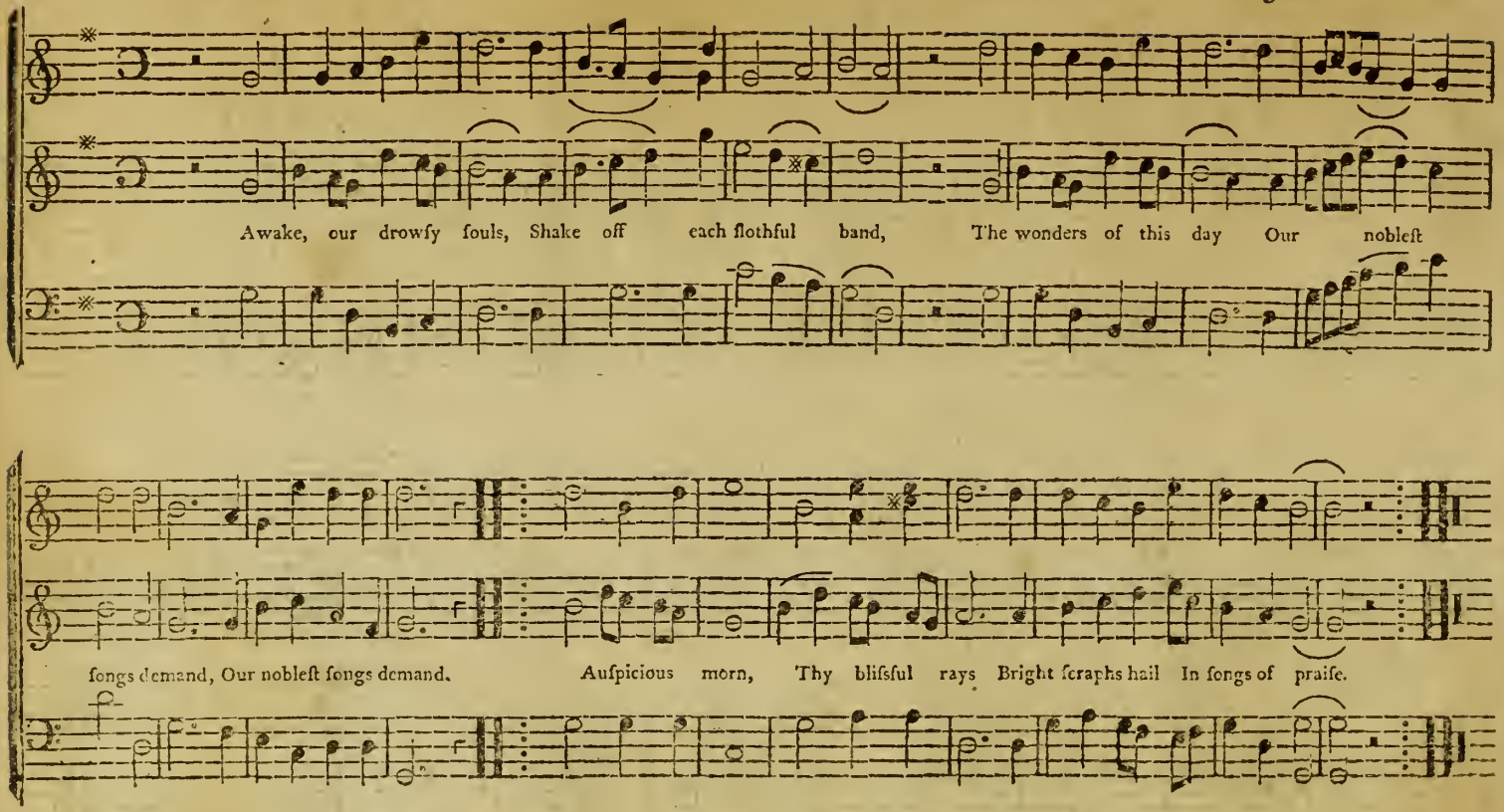


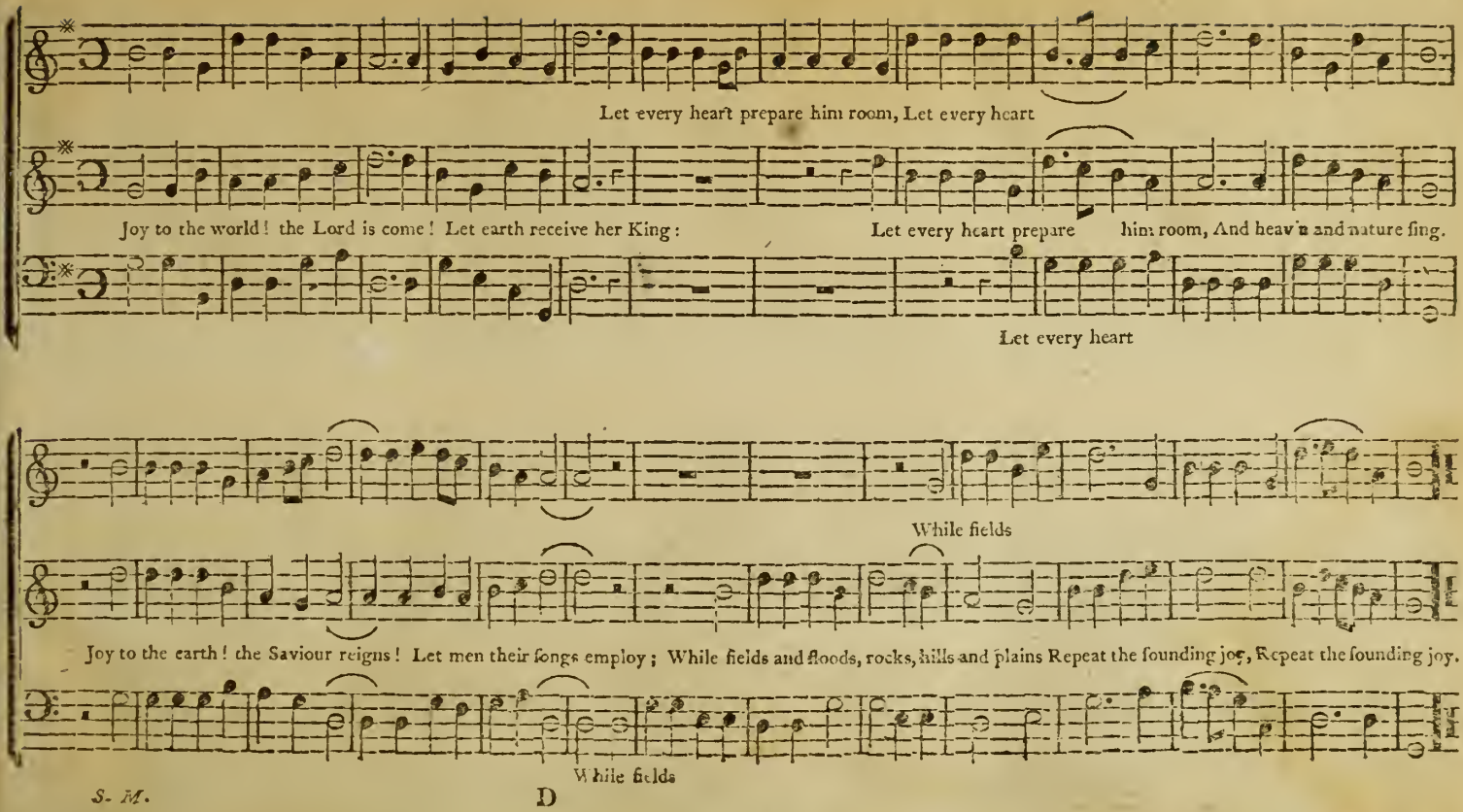
Pſ. 148.

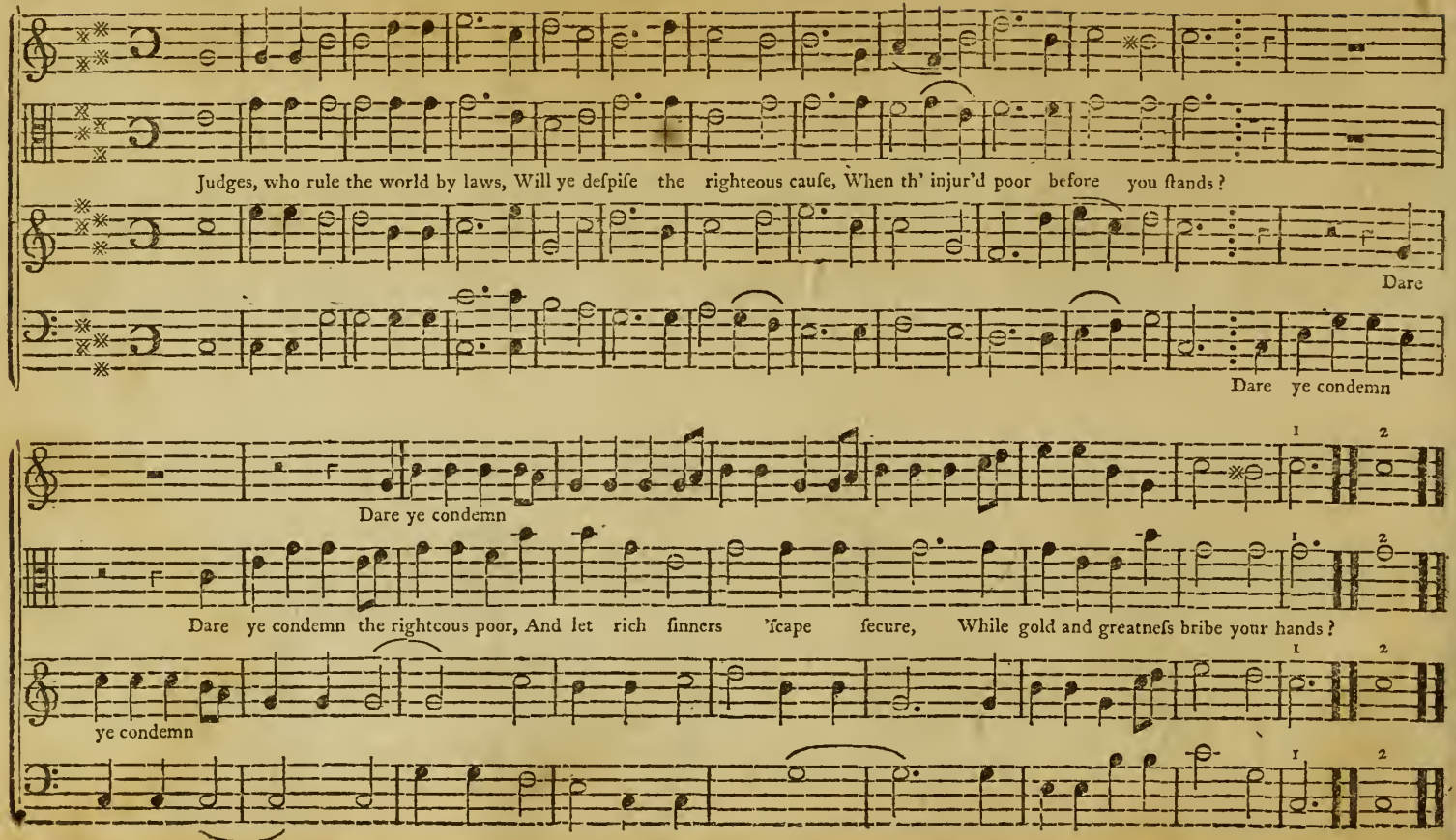
AMERICA. S. M.

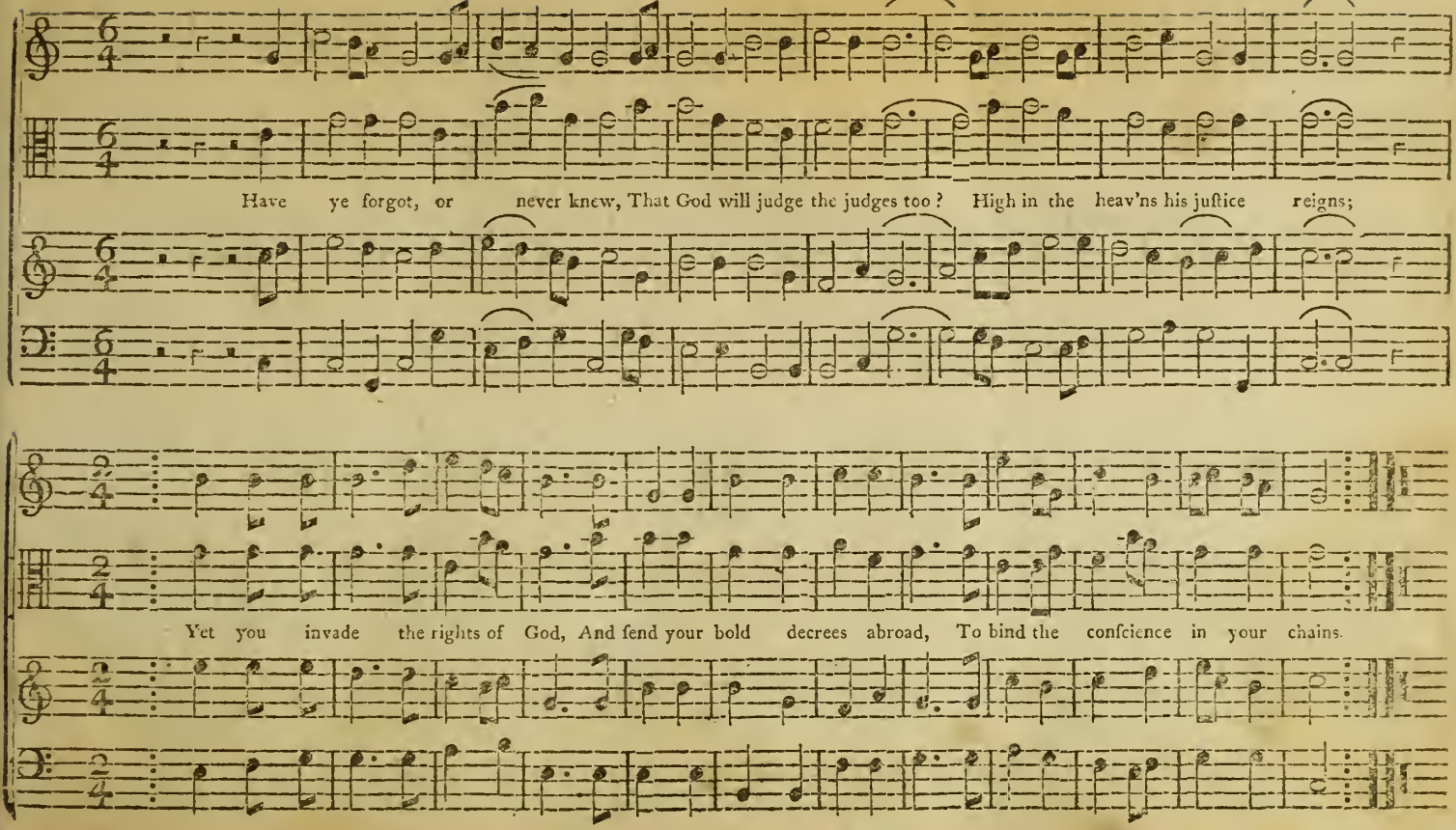


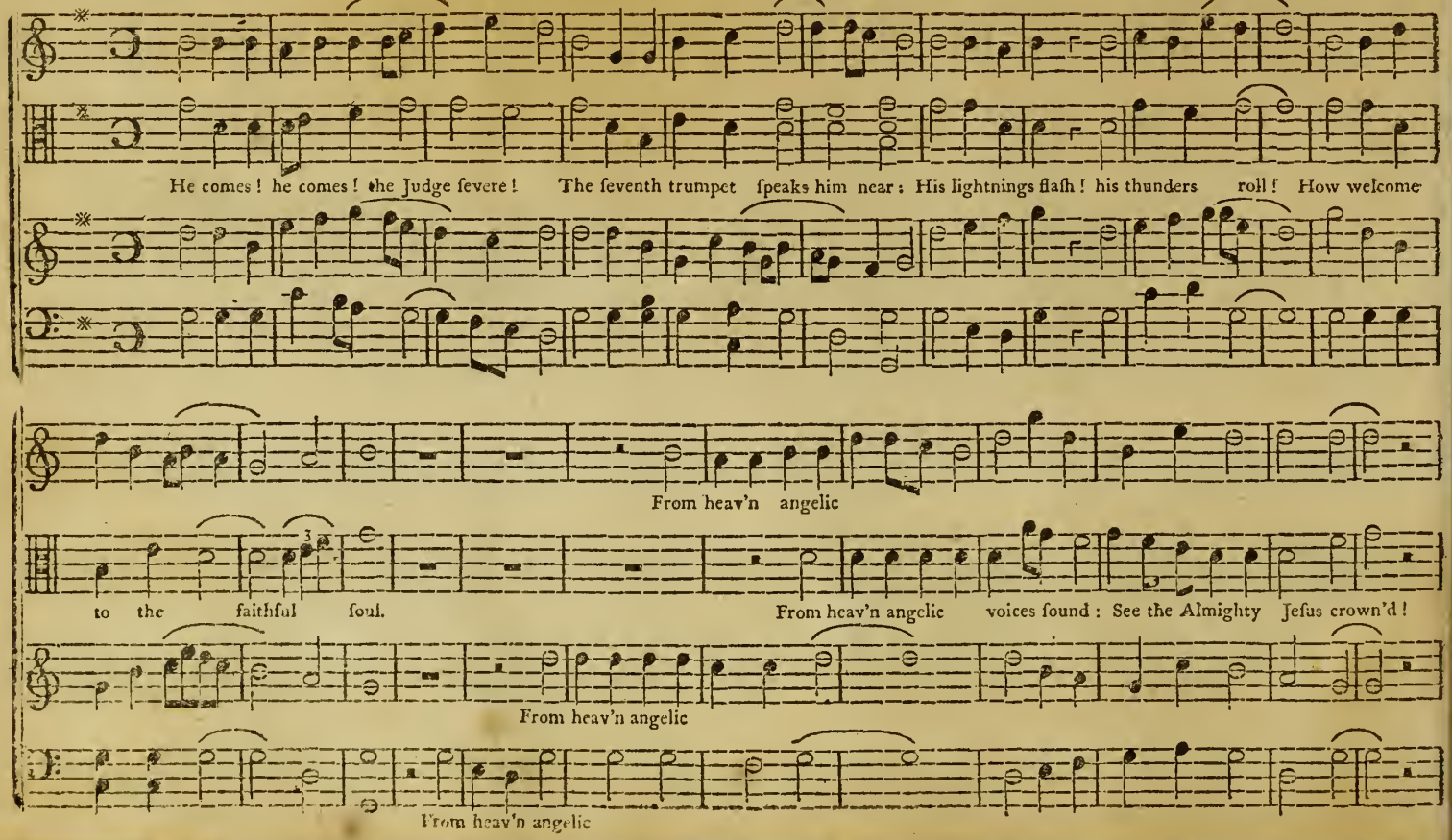

How ſhort aud haſty is our life! How vaſt our ſouls' affairs! Yet ſenſeleſs mortals vainly ſtrive To laviſh out their yeare.
Our days run thoughtleſsly along, Without a moment's ſtay; Juſt like a ſtory or a ſong, We paſs our lives away.

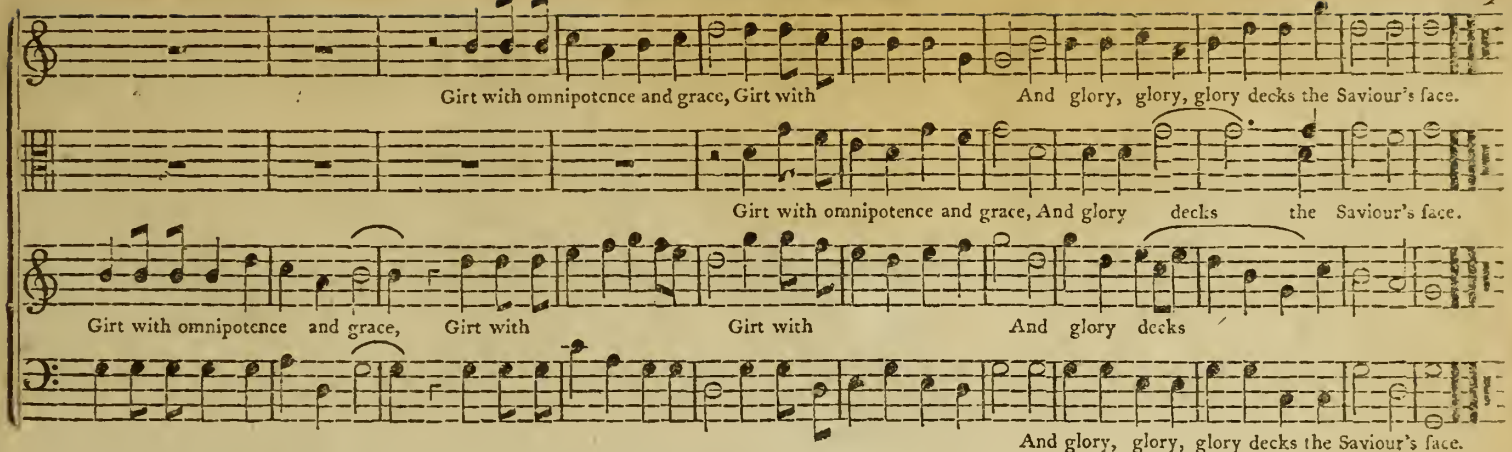

Awake, our drowſy ſouls, Shake off each ſlothful band, The wonders of this day Our nobleſt
ſongs demand, Our nobleſt ſongs demand. Auſpicious morn, Thy bliſsful rays Bright ſeraphs hail In ſongs of praiſe.


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.
While fields

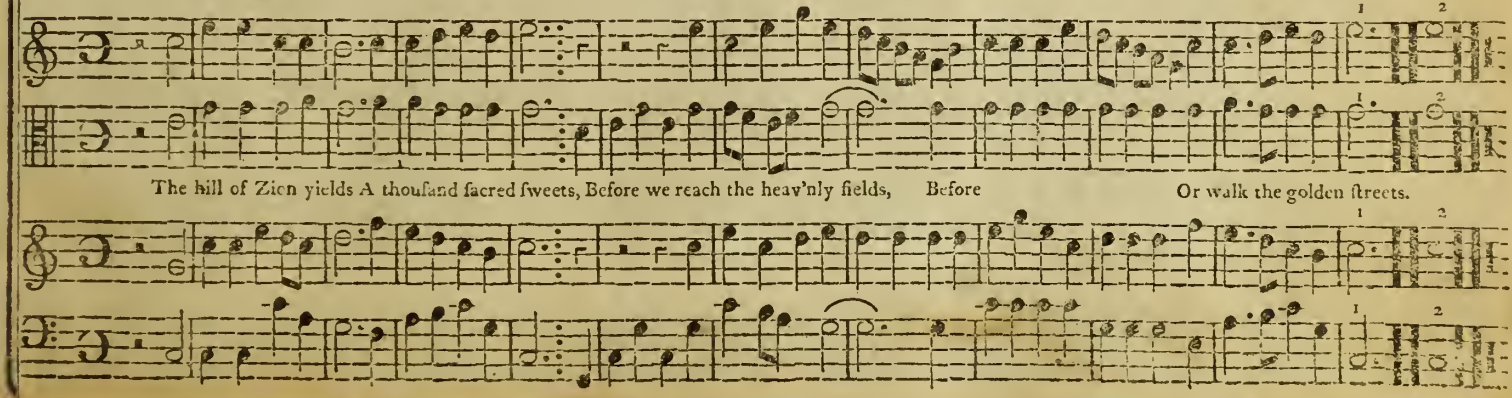

Judges, who rule the world by laws, Will ye deſpiſe the righteous cauſe, When th' injur'd poor before you ſtands?
Dare
Dare ye condemn
Dare ye condemn
Dare ye condemn the righteous poor, And let rich ſinners 'ſcape ſecure, While gold and greatneſs bribe your hands?
ye condemn

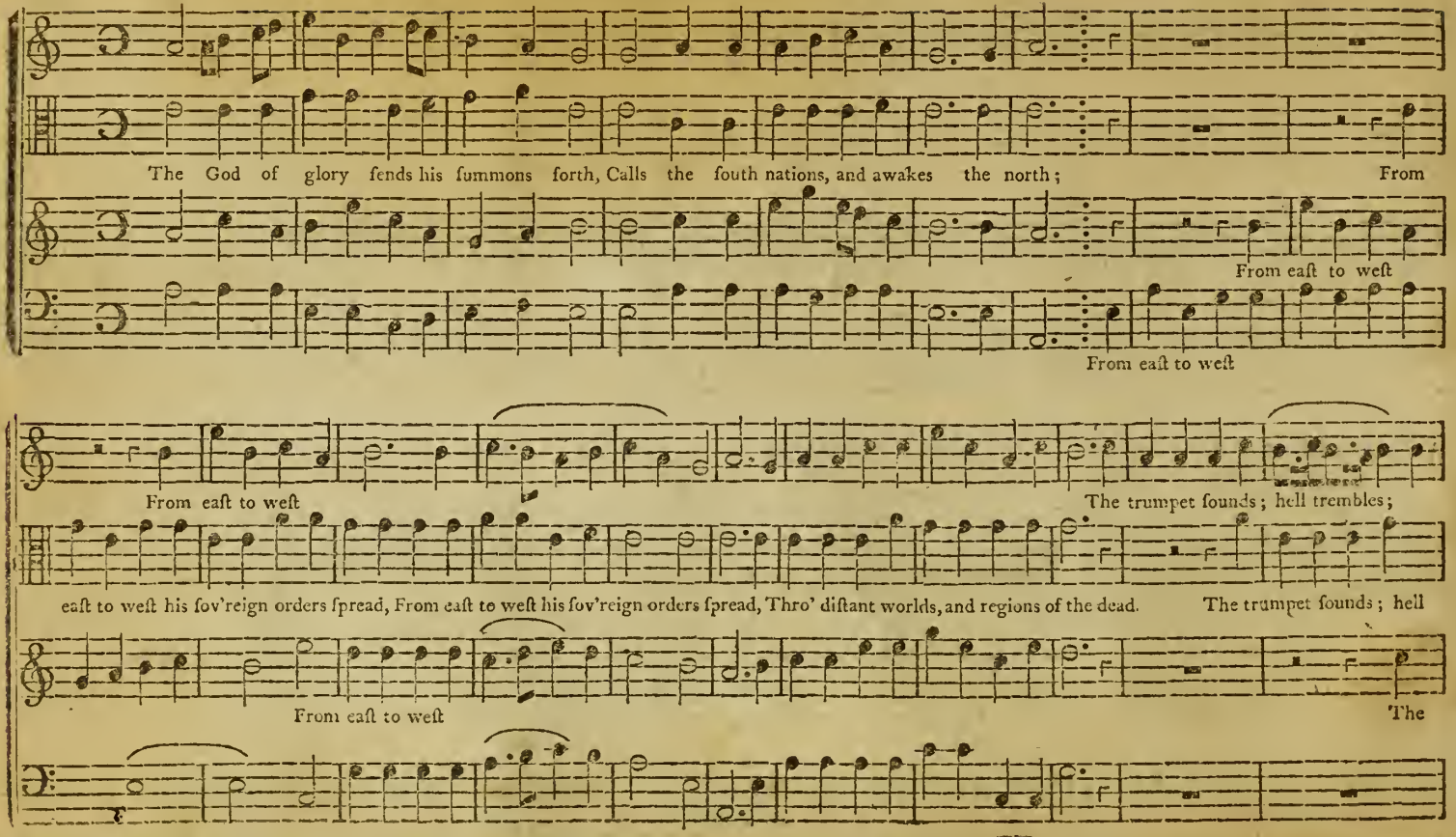

Have ye forgot, or never knew, That God will judge the judges too? High in the heav'ns his juſtice reigns;
Yet you invade the rights of God, And ſend your bold decrees abroad, To bind the conſcience in your chains.

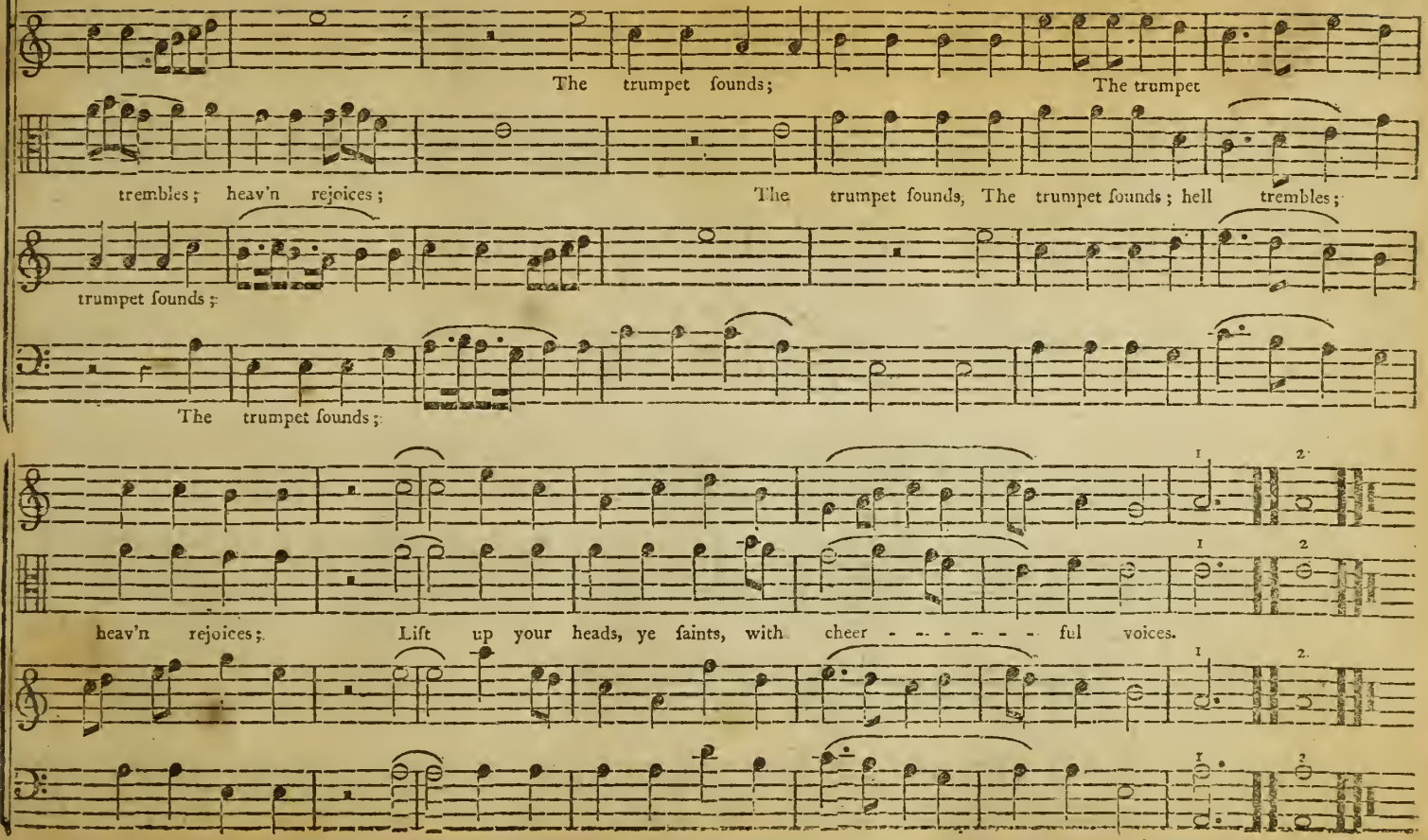

He comes! he comes! the Judge ſevere! The ſeventh trumpet ſpeaks him near: His lightnings flaſh! his thunders roll! How welcome
From heav'n angelic
to the faithful ſoul.
From heav'n angelic voices ſound: See the Almighty Jeſus crown'd!
From heav'n angelic
From heav'n angelic

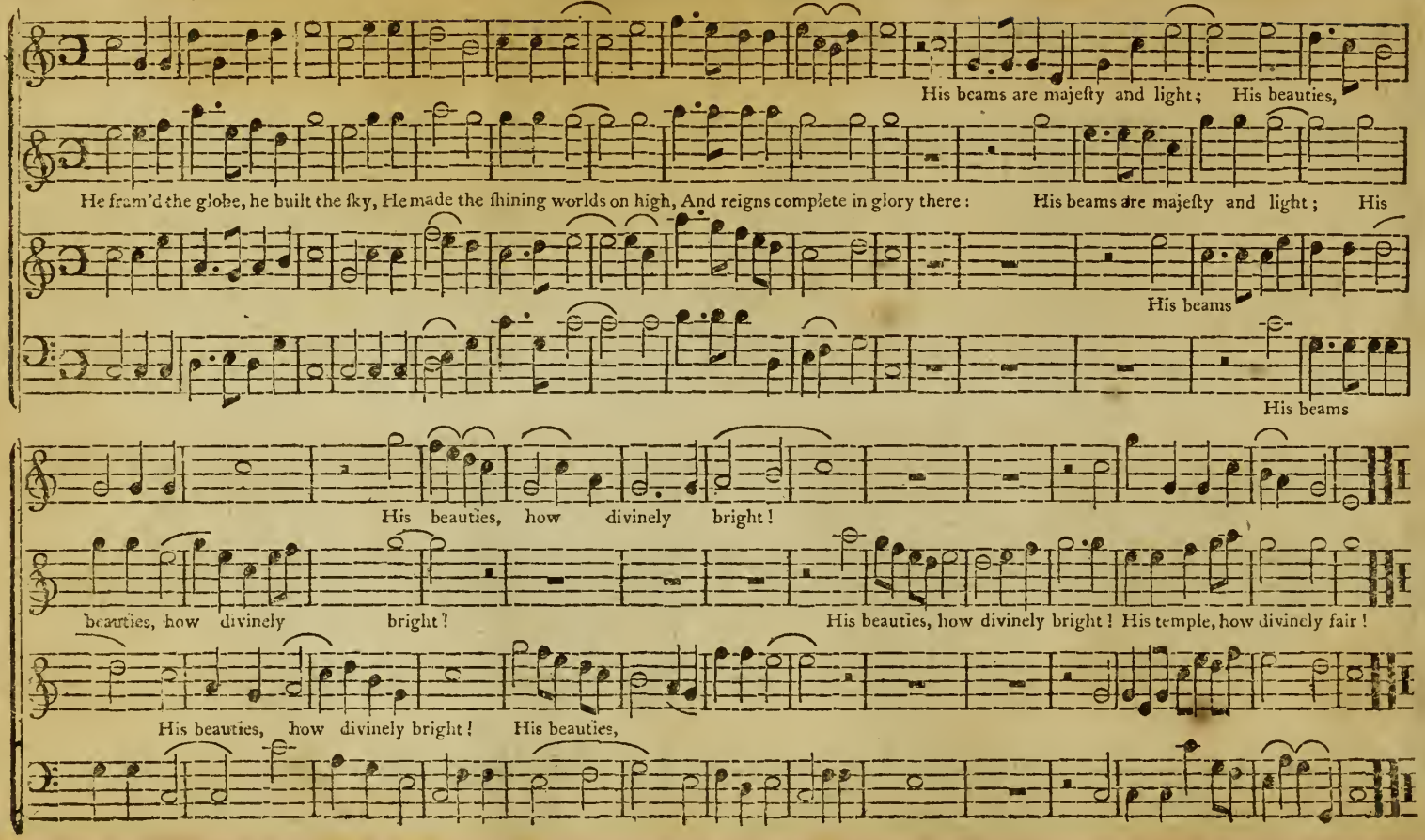


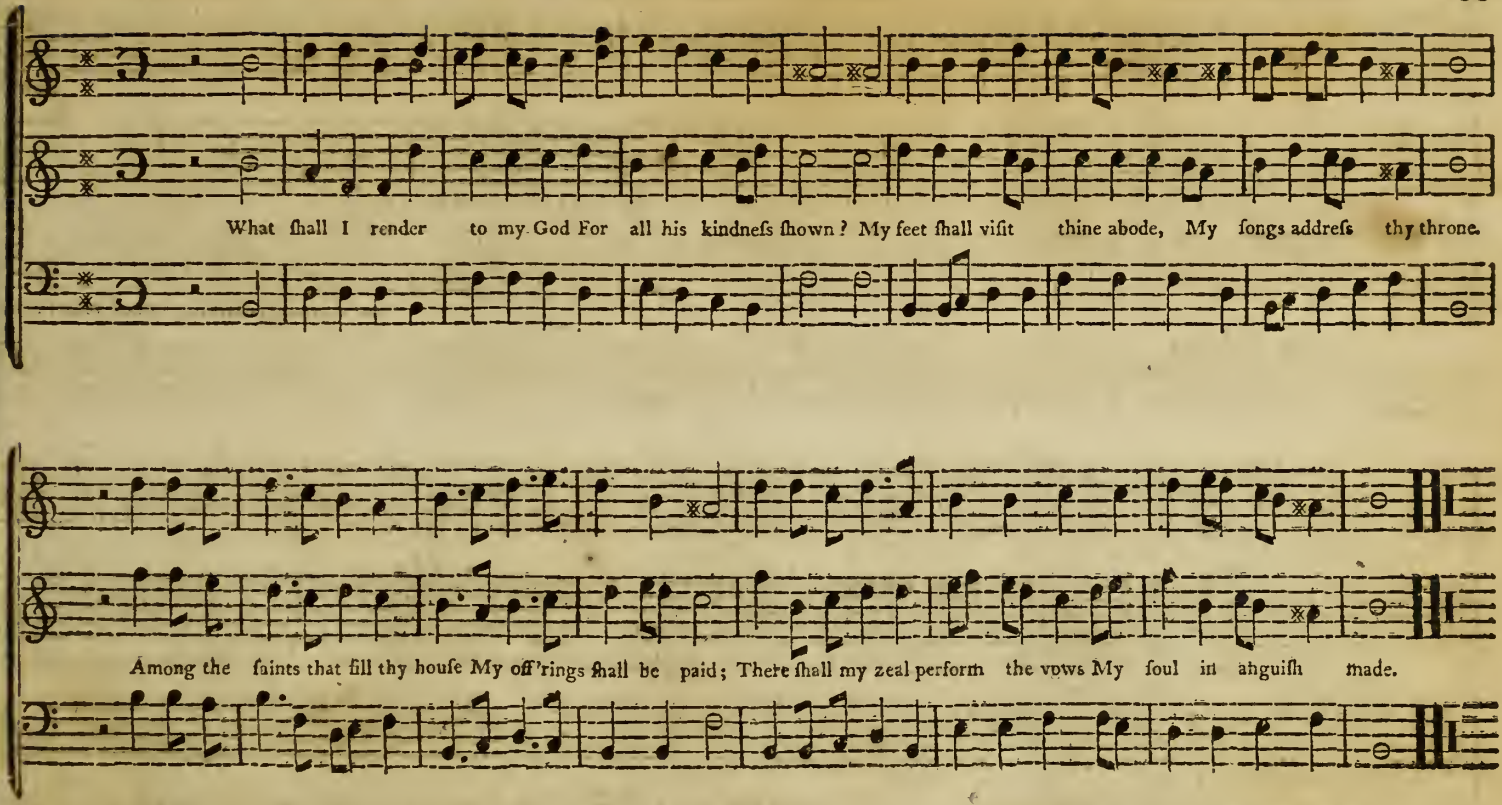
H. 30, B. II. CONCORD. S. M. *Mann.*

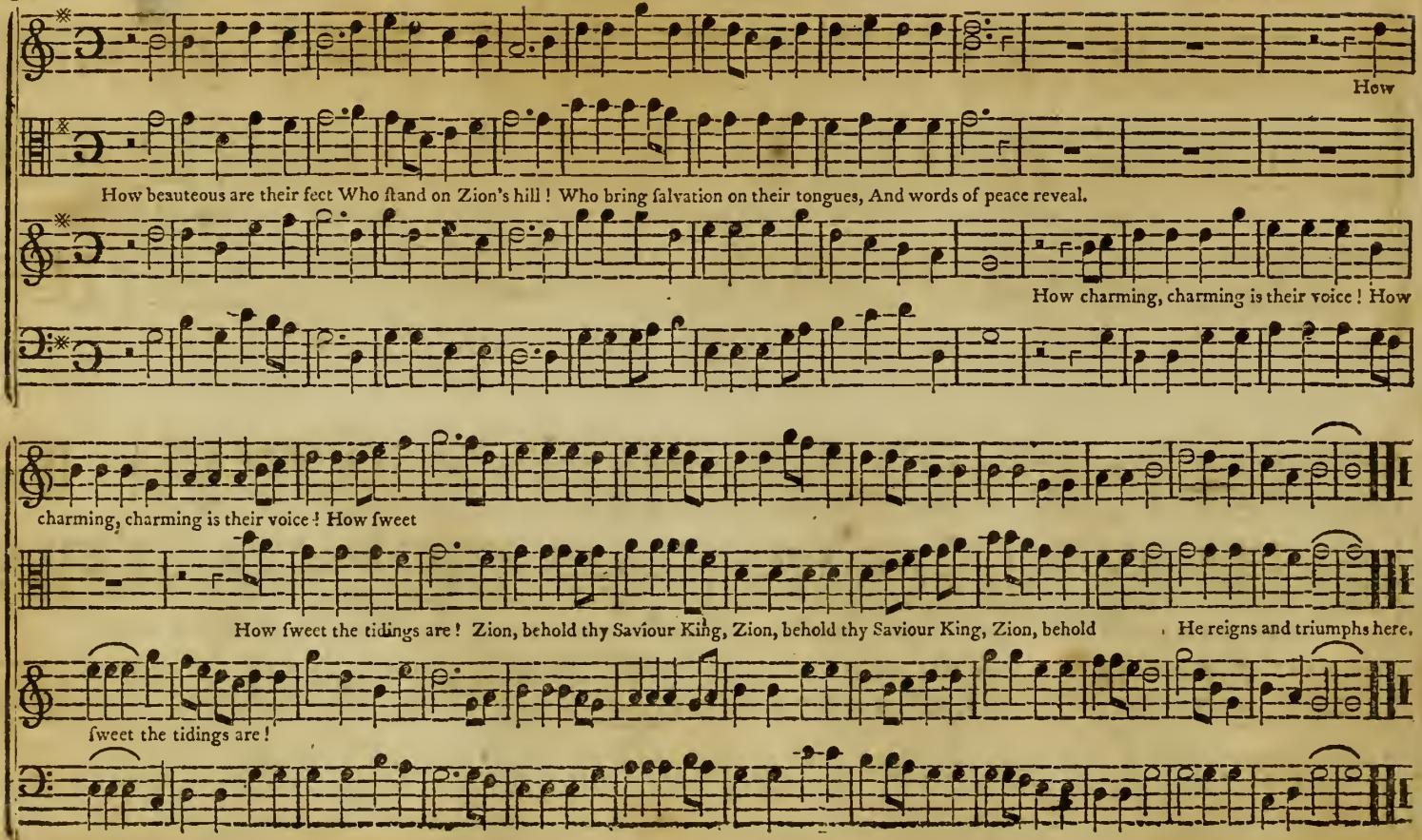


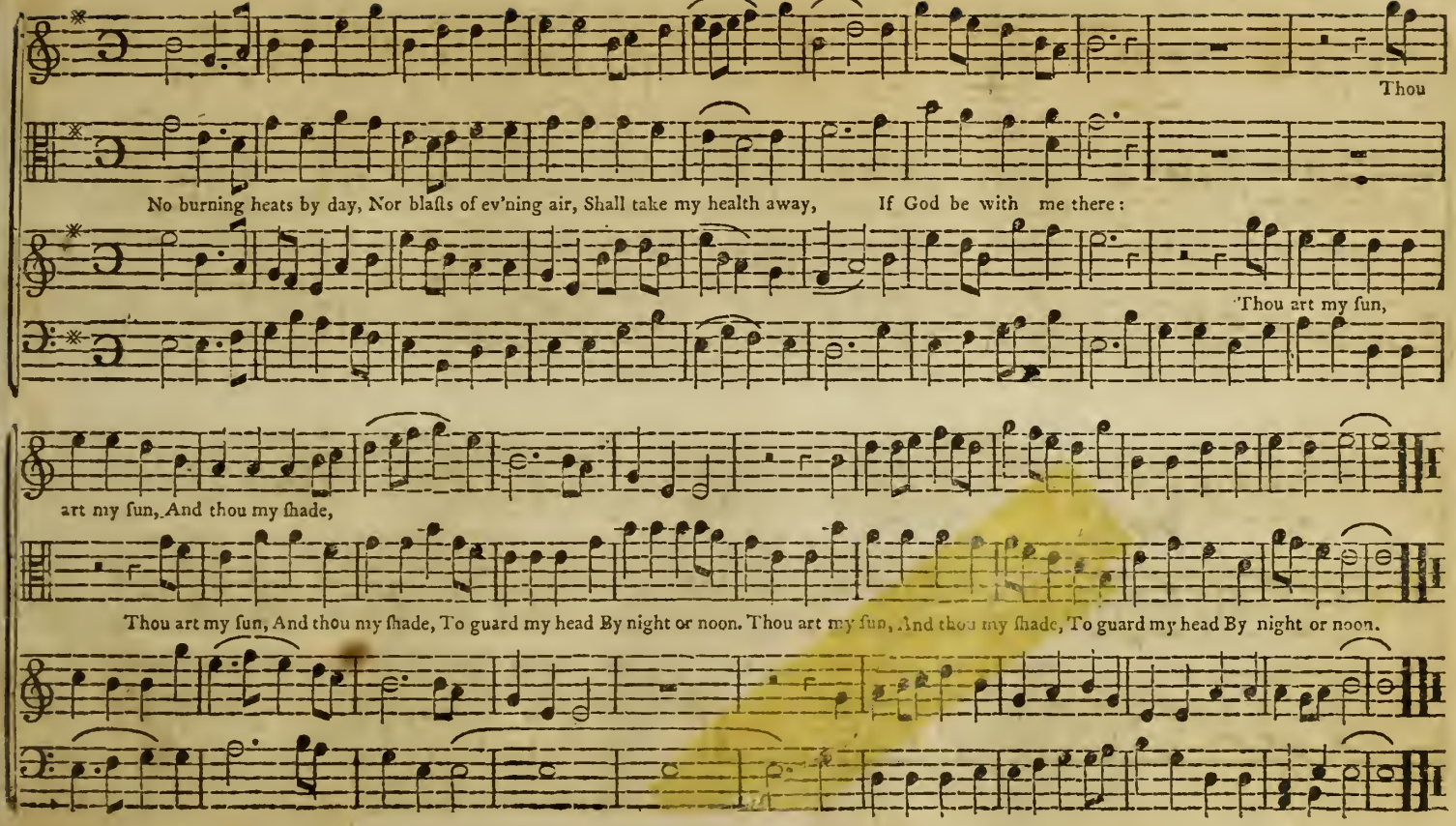

The God of glory ſends his ſummons forth, Calls the ſouth nations, and awakes the north; From
From eaſt to weſt
From eaſt to weſt
From eaſt to weſt
The trumpet ſounds; hell trembles;
eaſt to weſt his ſov'reign orders ſpread, From eaſt to weſt his ſov'reign orders ſpread, Thro' diſtant worlds, and regions of the dead. The trumpet ſounds; hell
From eaſt to weſt
The

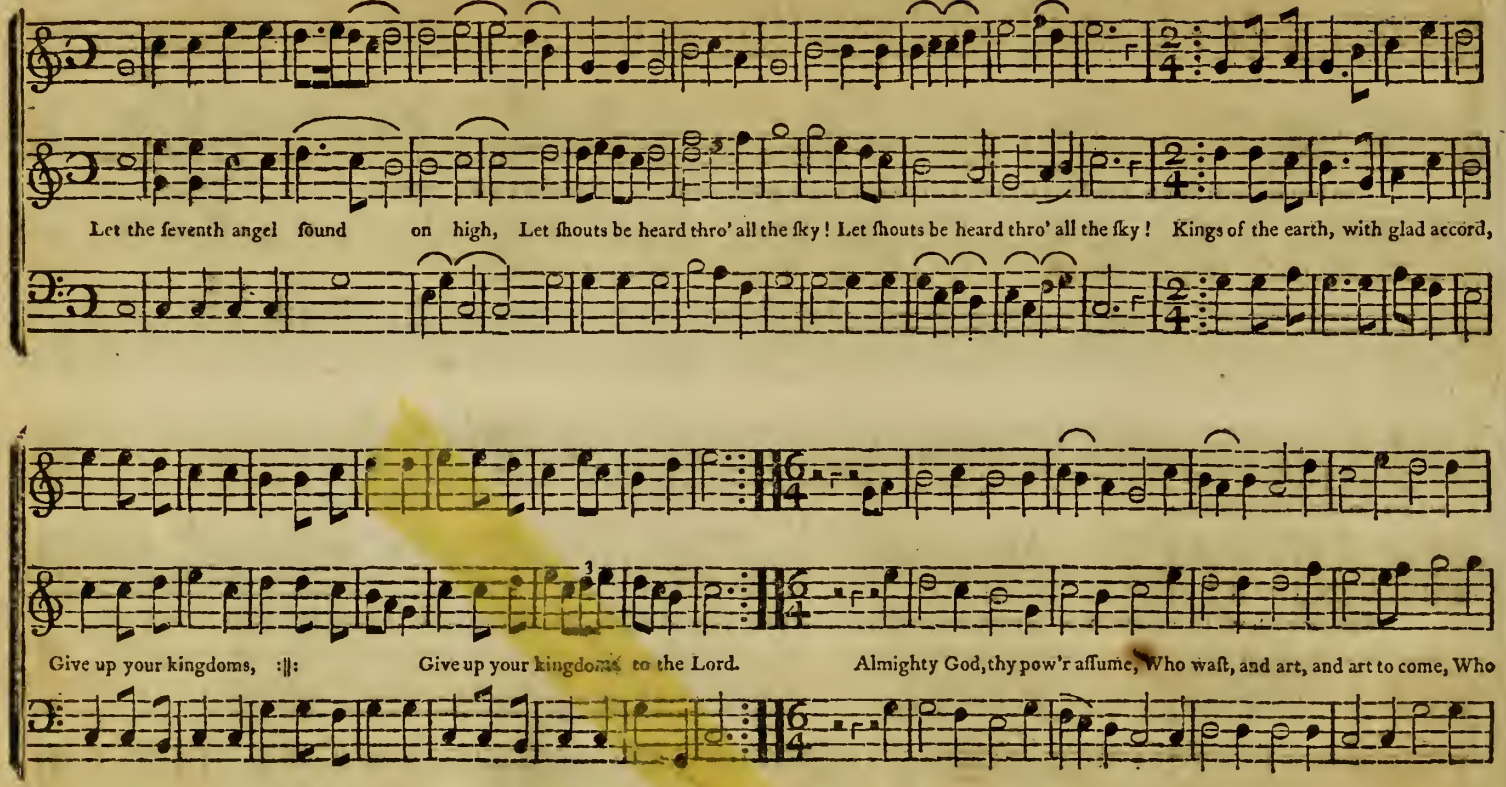

The trumpet sounds; The trumpet
trembles; heav'n rejoices; The trumpet sounds, The trumpet sounds; hell trembles;
trumpet sounds;
The trumpet sounds;
1 2
heav'n rejoices; Lift up your heads, ye saints, with cheer - - - - - - - ful voices.

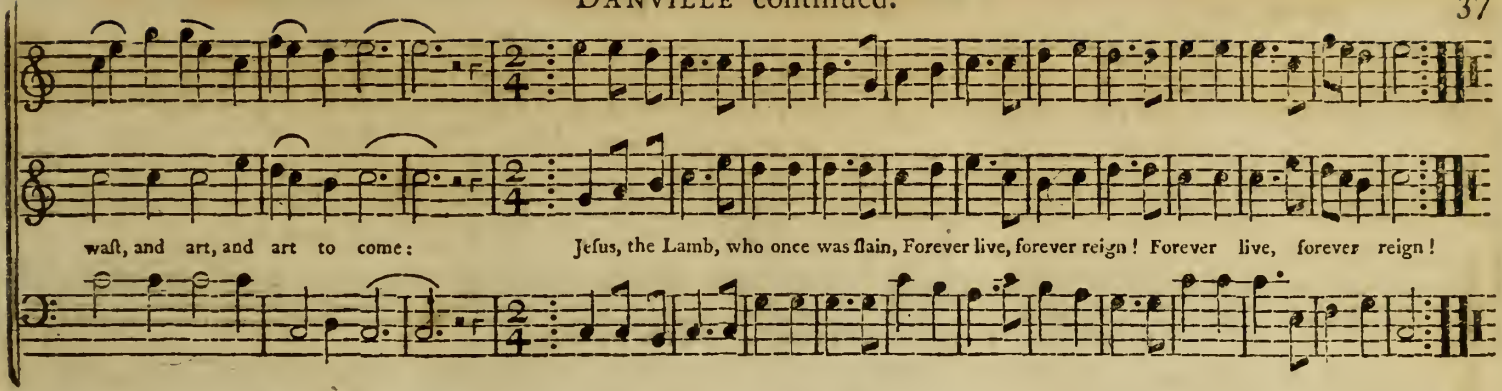

His beams are majesty and light; His beauties,
He fram'd the globe, he built the sky, He made the shining worlds on high, And reigns complete in glory there: His beams are majesty and light; His
His beams
His beams
His beauties, how divinely bright!
beauties, how divinely bright!
His beauties, how divinely 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 ſaints that fill thy houſe My off'rings ſhall be paid; There ſhall my zeal perform the vows My ſoul in anguiſh made.

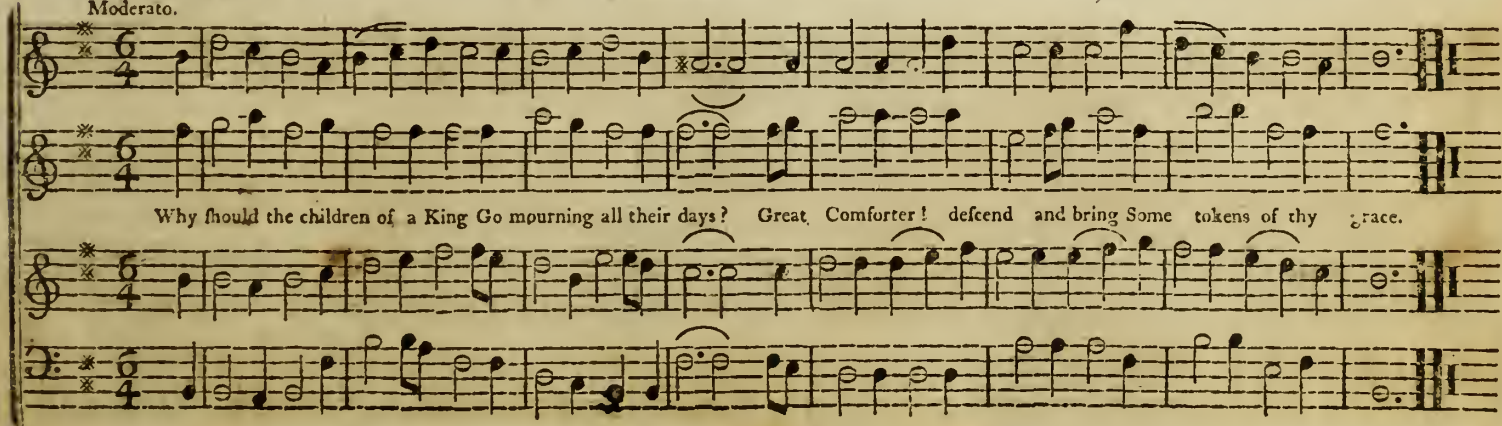

How
How beauteous are their feet Who ſtand on Zion's hill! Who bring ſalvation on their tongues, And words of peace reveal.
How charming, charming is their voice! How
charming, charming is their voice! How ſweet
How ſweet the tidings are! Zion, behold thy Saviour King, Zion, behold thy Saviour King, Zion, behold
He reigns and triumphs here.
ſweet the tidings are!

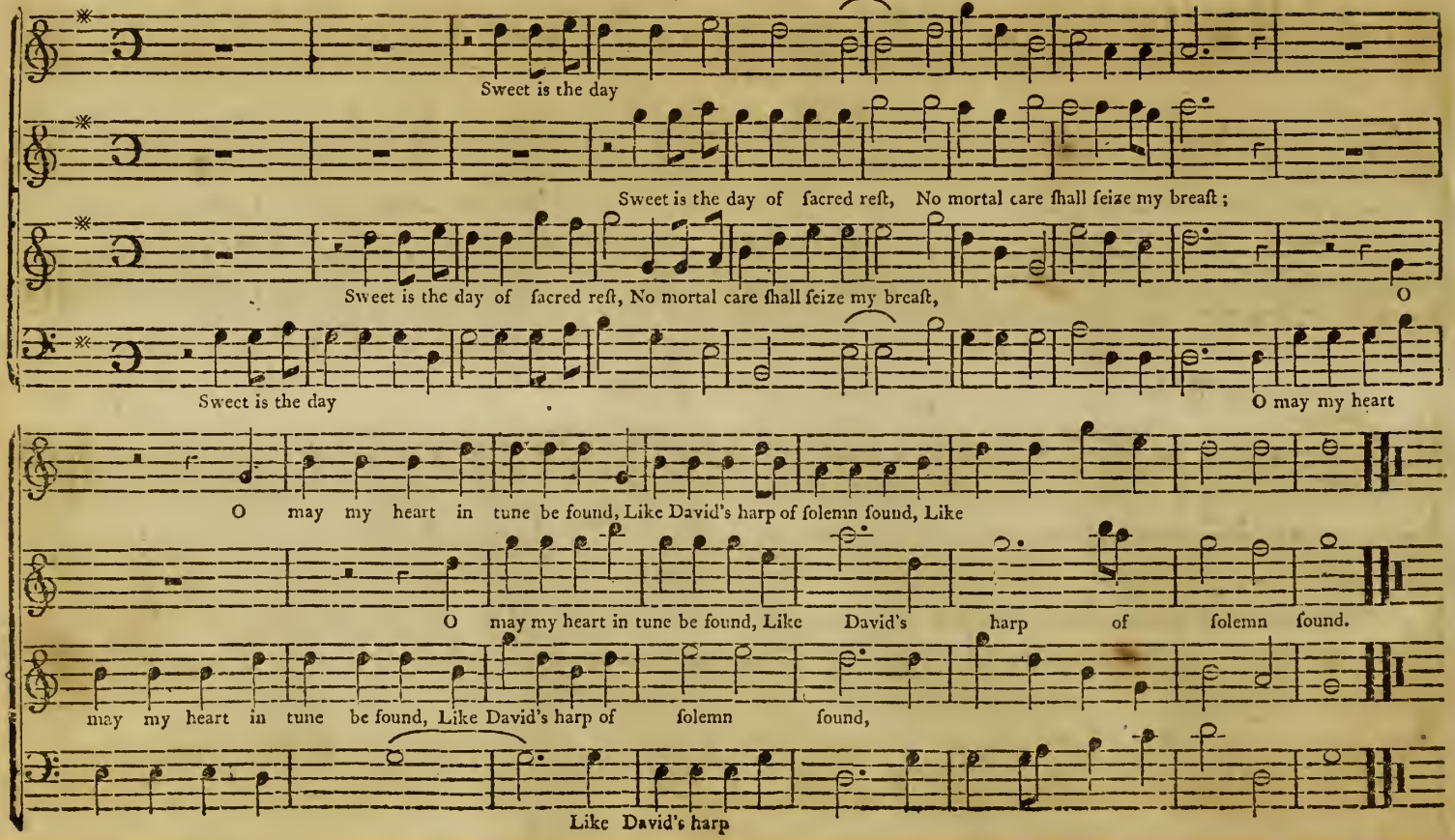

Thou
No burning heats by day, Nor blaſts of ev'ning air, Shall take my health away, If God be with me there:
Thou art my ſun,
art my ſun, And thou my ſhade,
Thou art my ſun, And thou my ſhade, To guard my head By night or noon. Thou art my ſun, And thou my ſhade, To guard my head By night or noon.

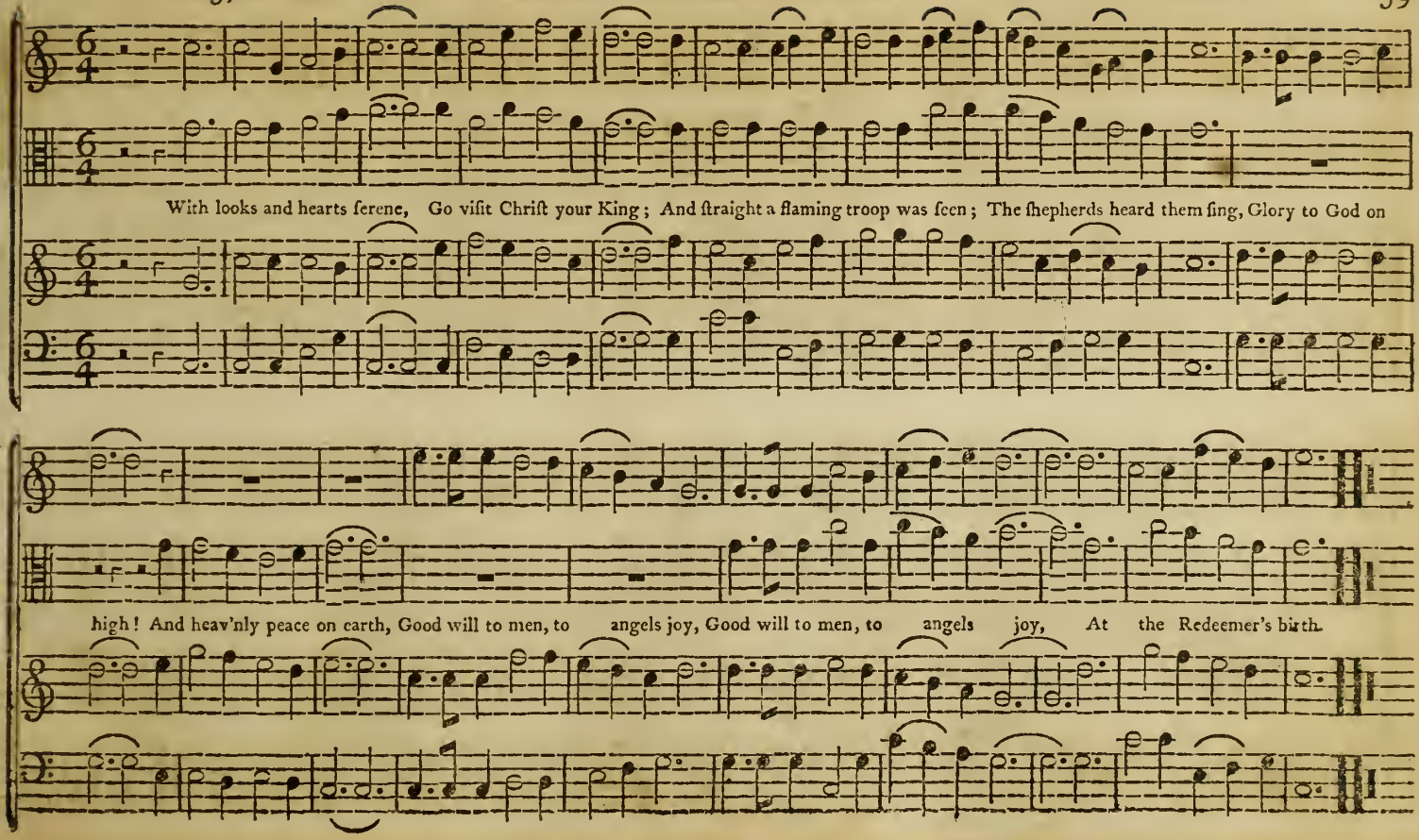

Let the ſeventh angel ſound on high, Let ſhouts be heard thro' all the ſky! Let ſhouts be heard thro' all the ſky! Kings of the earth, with glad accord,
Give up your kingdoms, :‖: Give up your kingdoms to the Lord. Almighty God, thy pow'r aſſume, Who waſt, and art, and art to come, Who

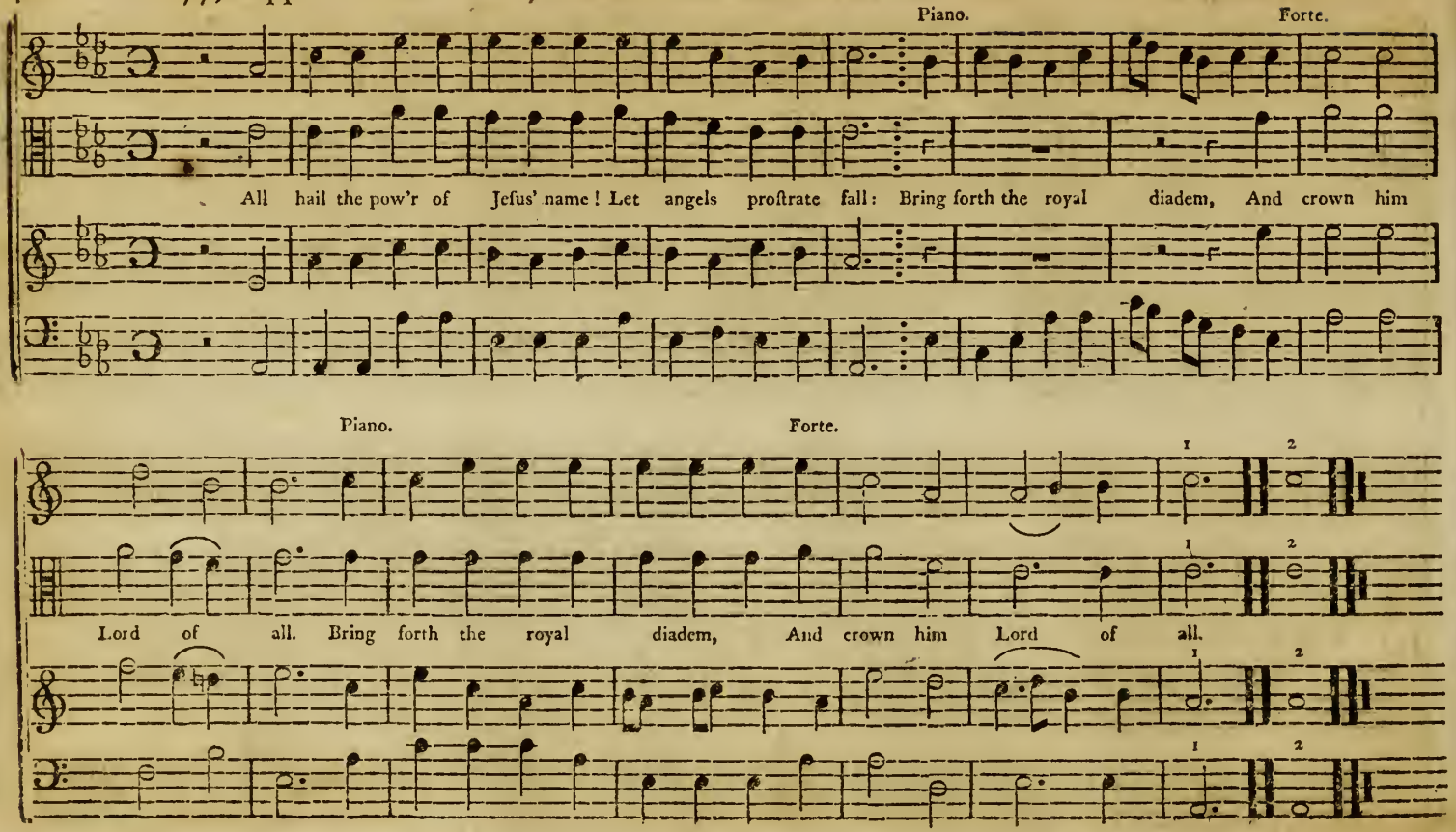


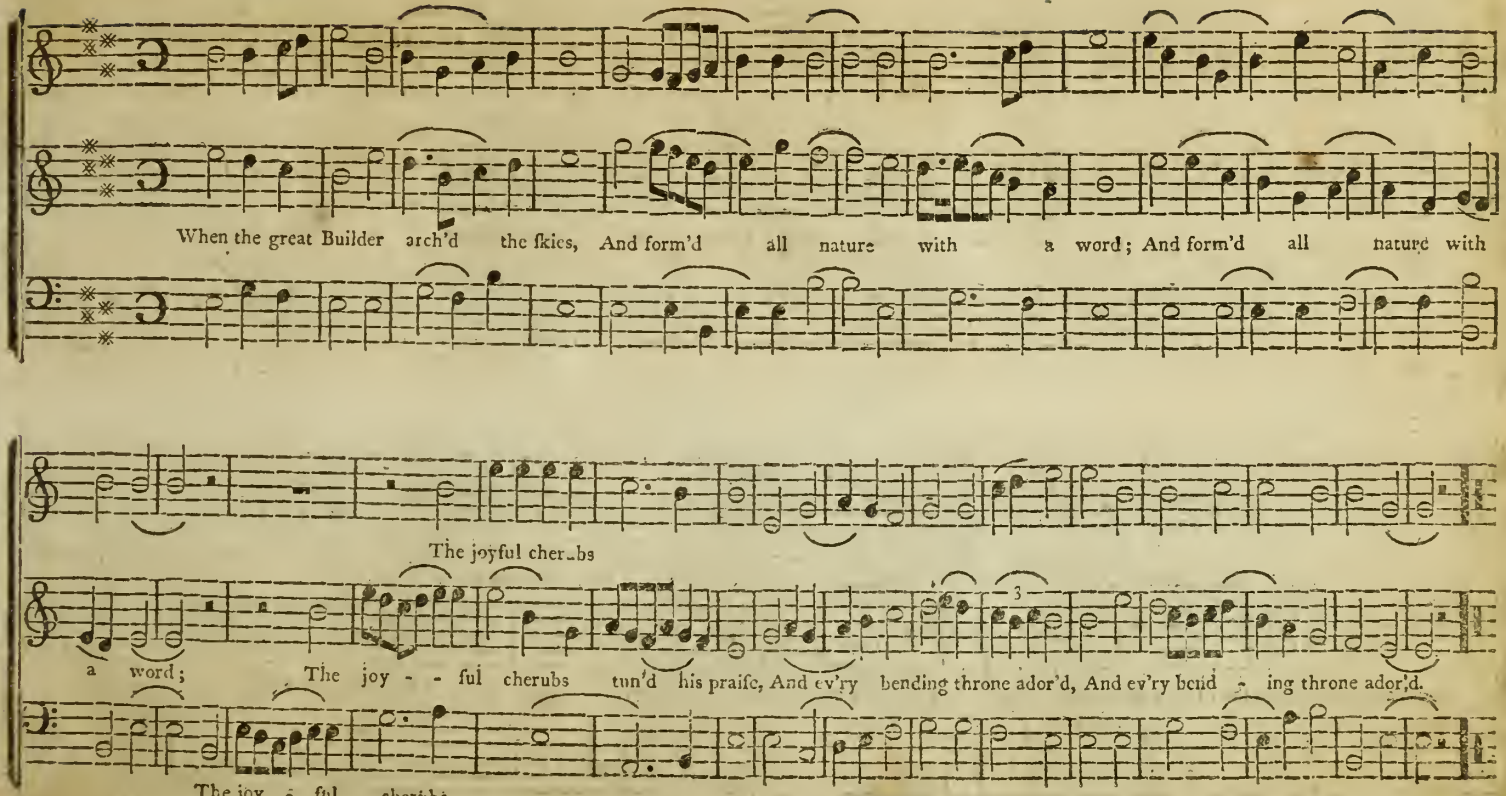
H. 144, B. I. DOVER. C. M.

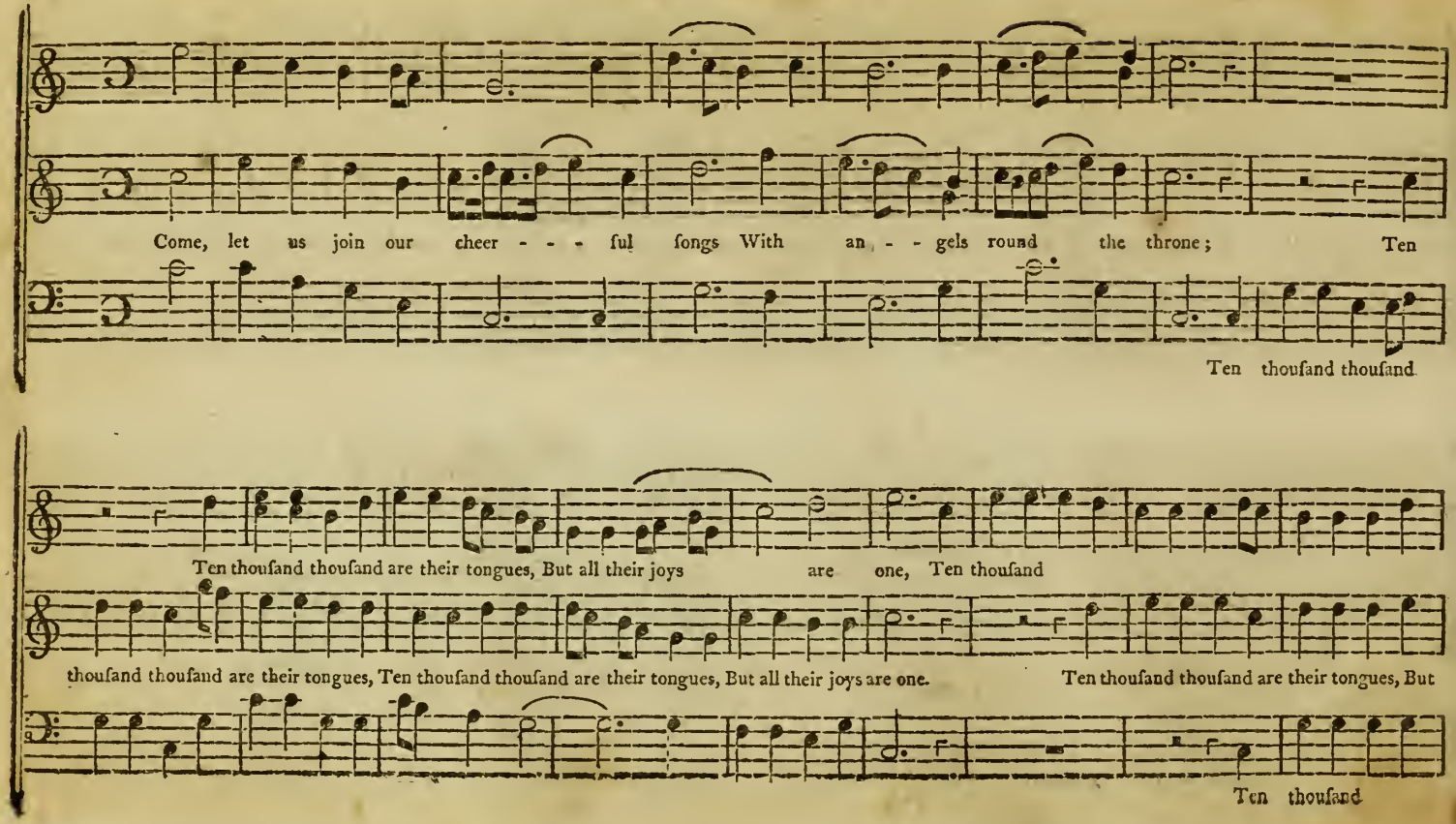


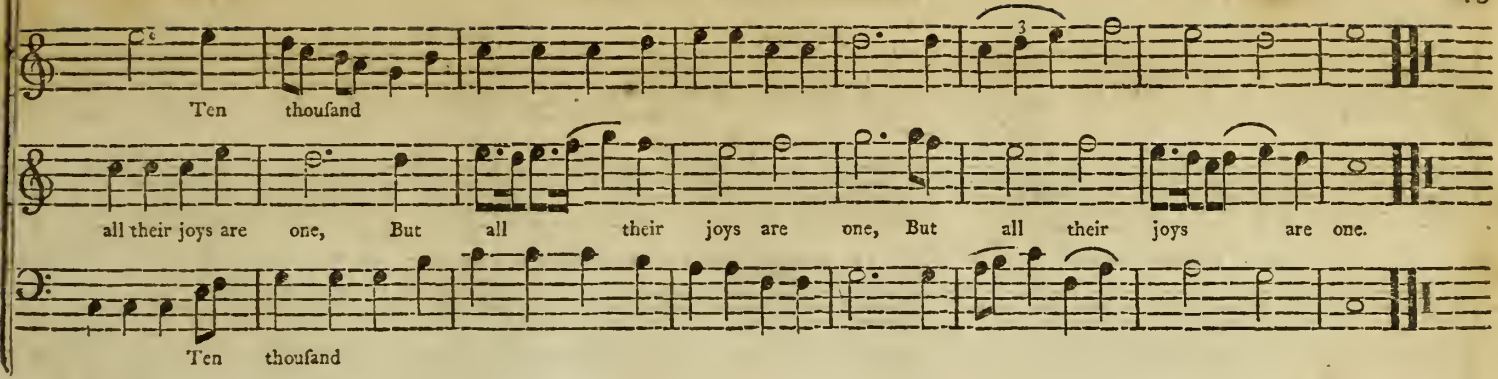

Sweet is the day
Sweet is the day of ſacred reſt, No mortal care ſhall ſeize my breaſt;
Sweet is the day of ſacred reſt, No mortal care ſhall ſeize my breaſt,
O
Sweet is the day
O may my heart
O may my heart in tune be found, Like David's harp of ſolemn ſound, Like
O may my heart in tune be found, Like David's harp of ſolemn ſound.
may my heart in tune be found, Like David's harp of ſolemn ſound,
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.

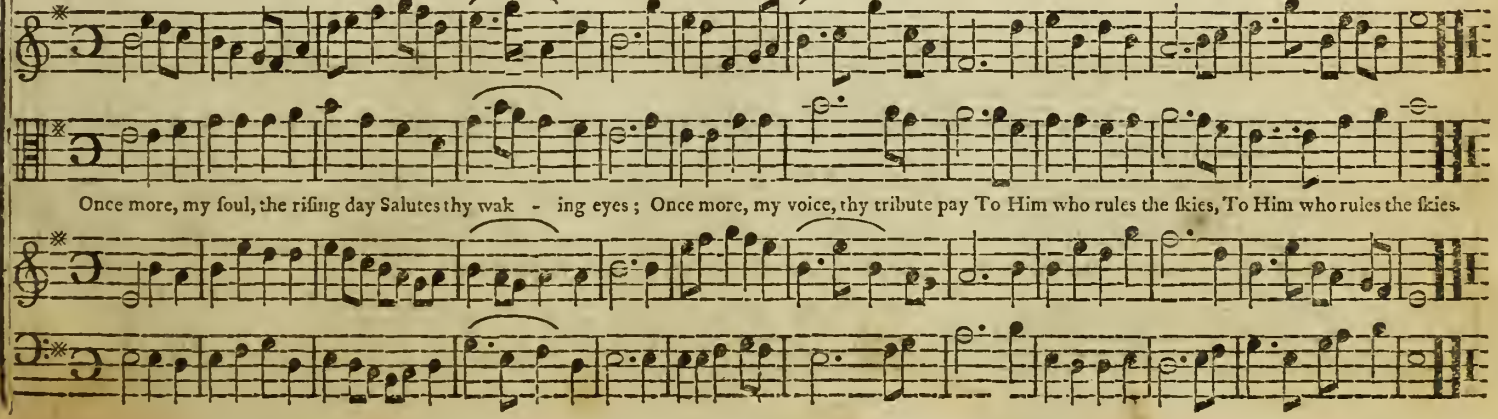

Piano.
Forte.
All hail the pow'r of Jesus' name! Let angels prostrate fall: Bring forth the royal diadem, And crown him
Piano.
Forte.
Lord of all. Bring forth the royal diadem, And crown him Lord of all.

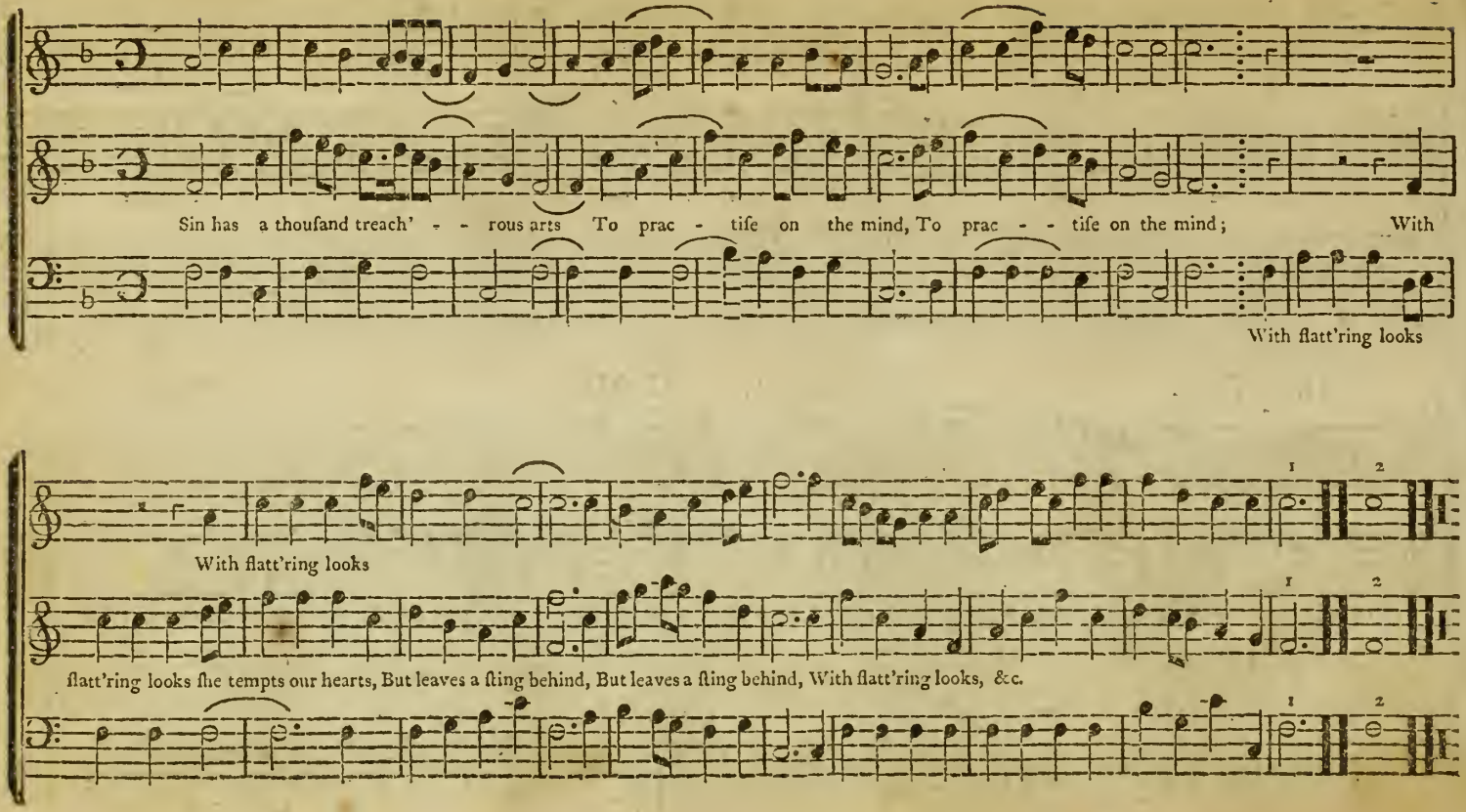

When the great Builder arch'd the skies, And form'd all nature with a word; And form'd all nature with
The joyful cher_bs
a word; The joy - - ful cherubs tun'd his praise, And ev'ry bending throne ador'd, And ev'ry bend - ing throne ador'd.
The joy - ful cherubs

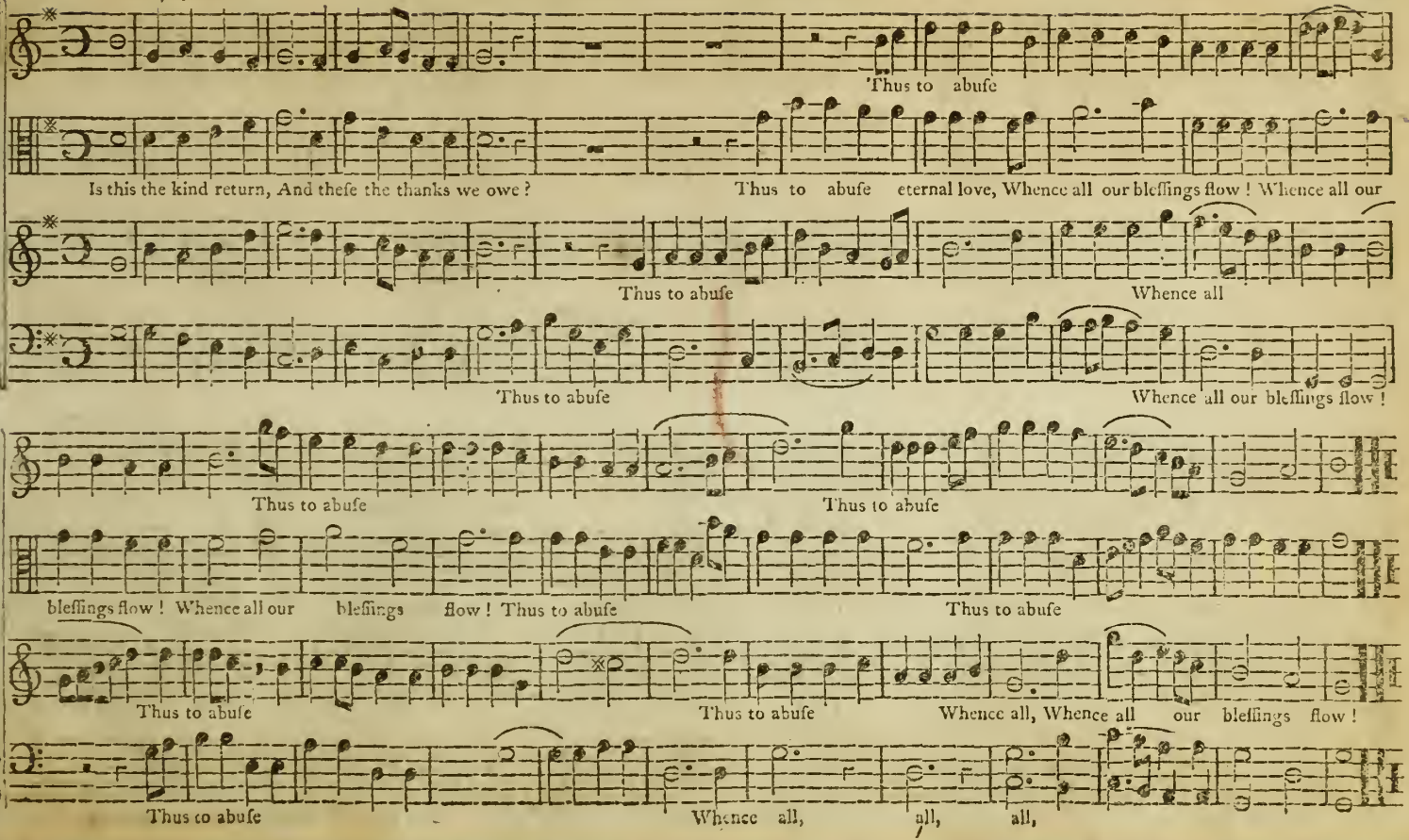

Come, let us join our cheer - - - ful songs With an - - gels round the throne; Ten
Ten thousand thousand
Ten thousand thousand are their tongues, But all their joys are one, Ten thousand
thousand thousand are their tongues, Ten thousand thousand are their tongues, But all their joys are one. Ten thousand thousand are their tongues, But
Ten thousand

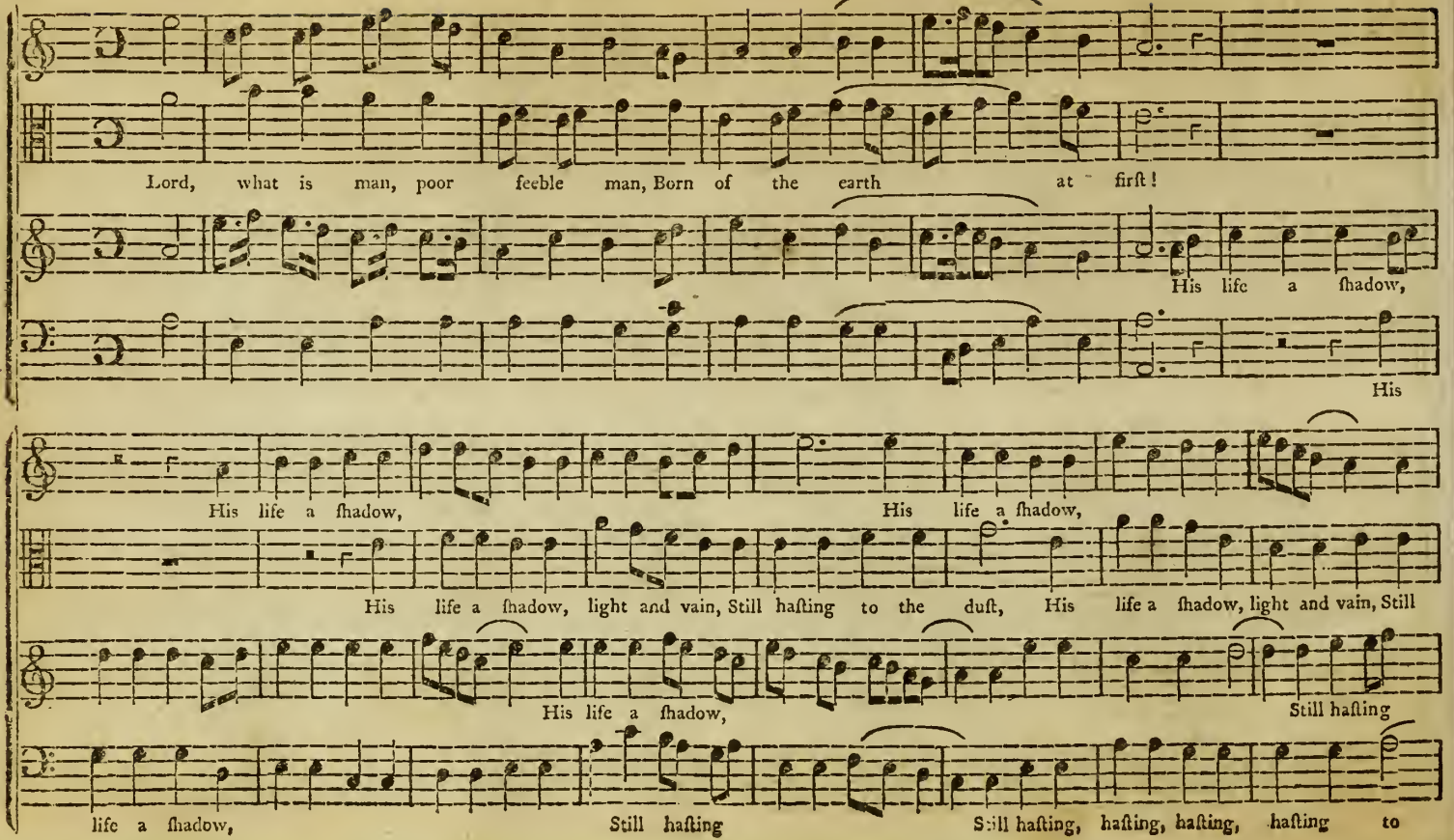


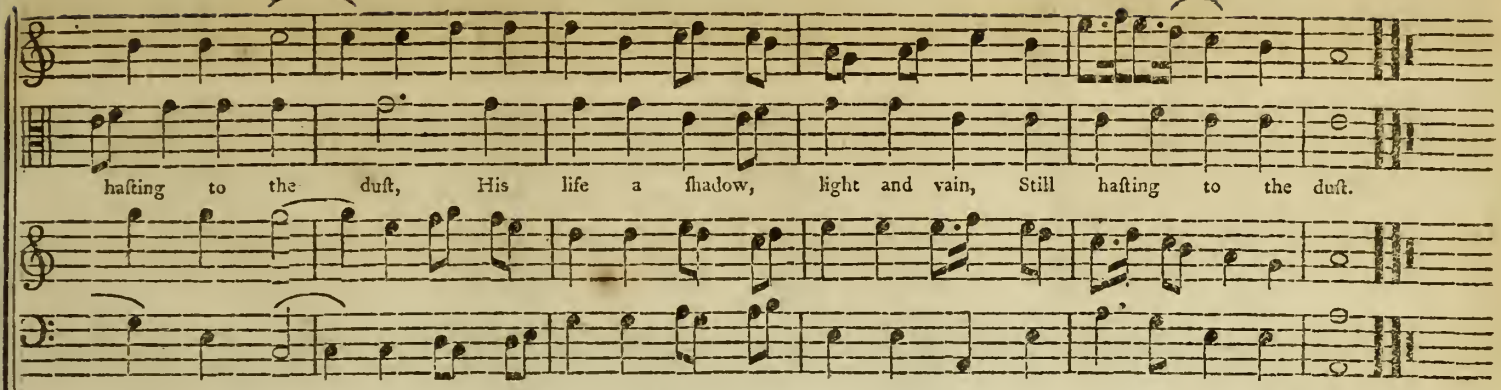
H. 6, B. II. PERSIA. C. M. *Child.*



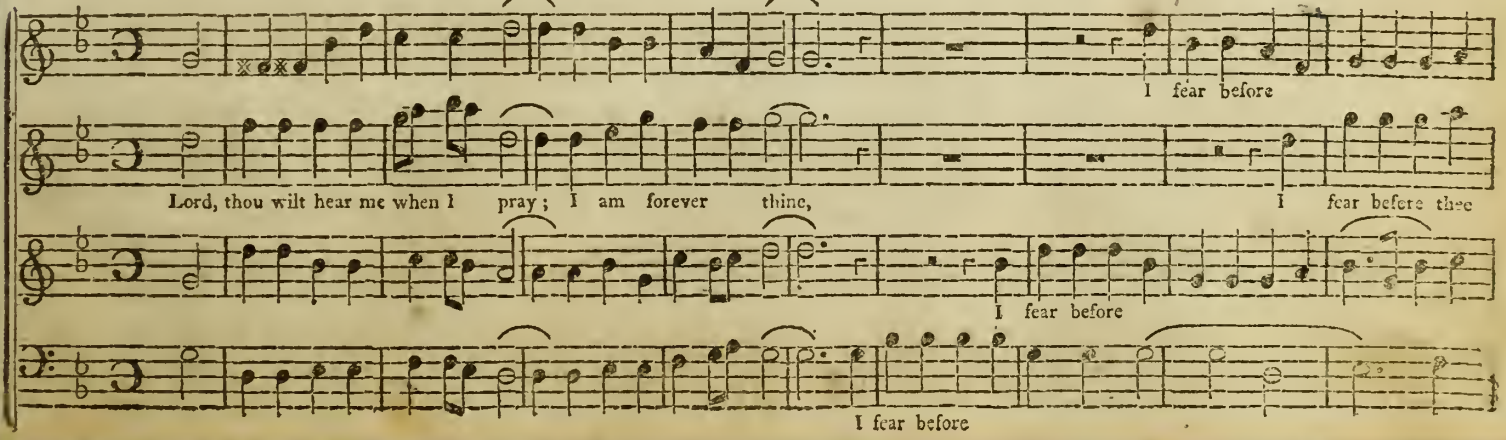

Sin has a thouſand treach' - - rous arts To prac - tiſe on the mind, To prac - - tiſe on the mind; With
With flatt'ring looks
With flatt'ring looks
flatt'ring looks ſhe tempts our hearts, But leaves a ſting behind, But leaves a ſting behind, With flatt'ring looks, &c.


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,

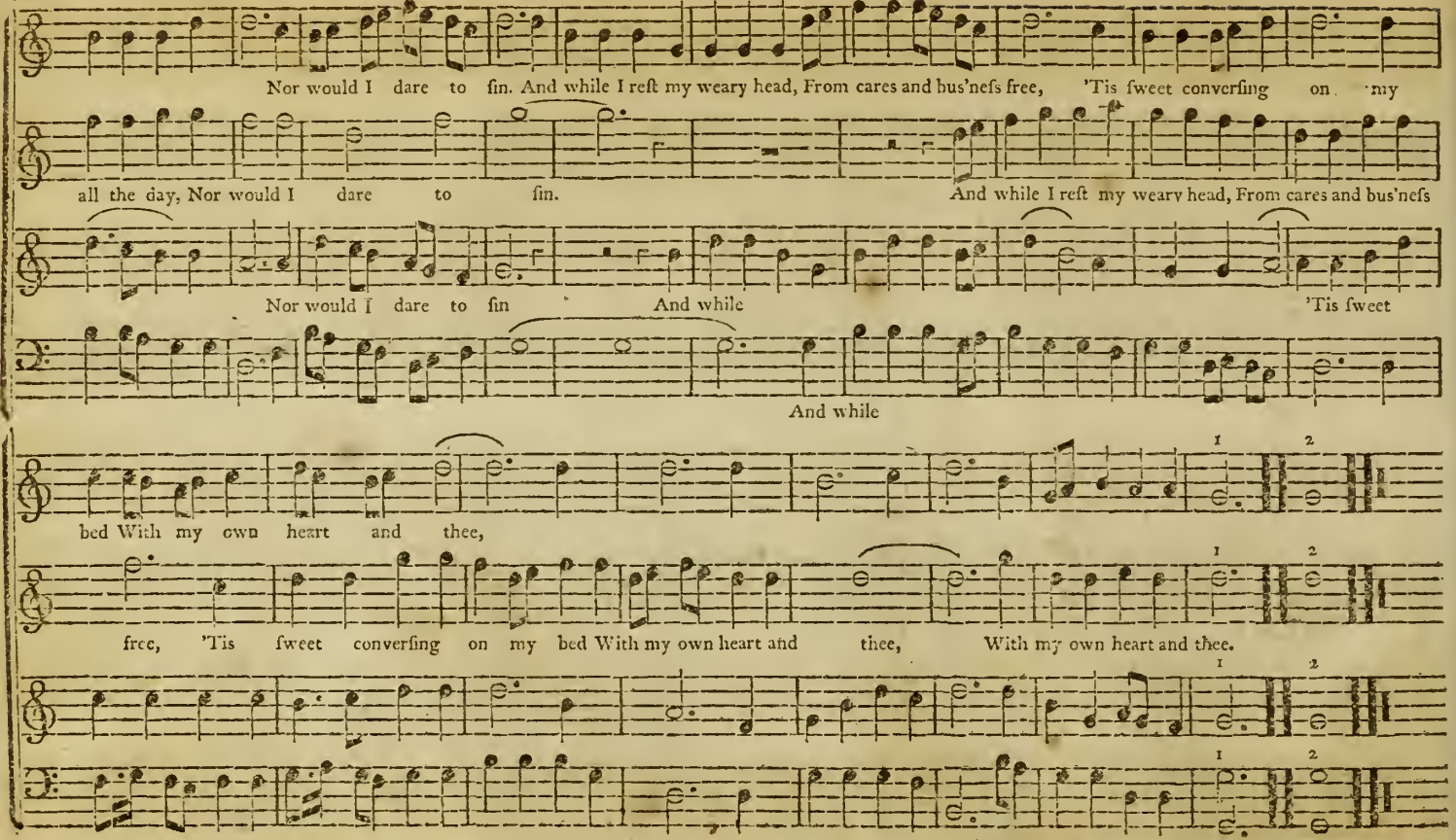

Lord, what is man, poor feeble man, Born of the earth at firſt!
His life a ſhadow,
His
His life a ſhadow,
His life a ſhadow,
His life a ſhadow, light and vain, Still haſting to the duſt, His life a ſhadow, light and vain, Still
His life a ſhadow,
Still haſting
life a ſhadow,
Still haſting
Still haſting, haſting, haſting, haſting to

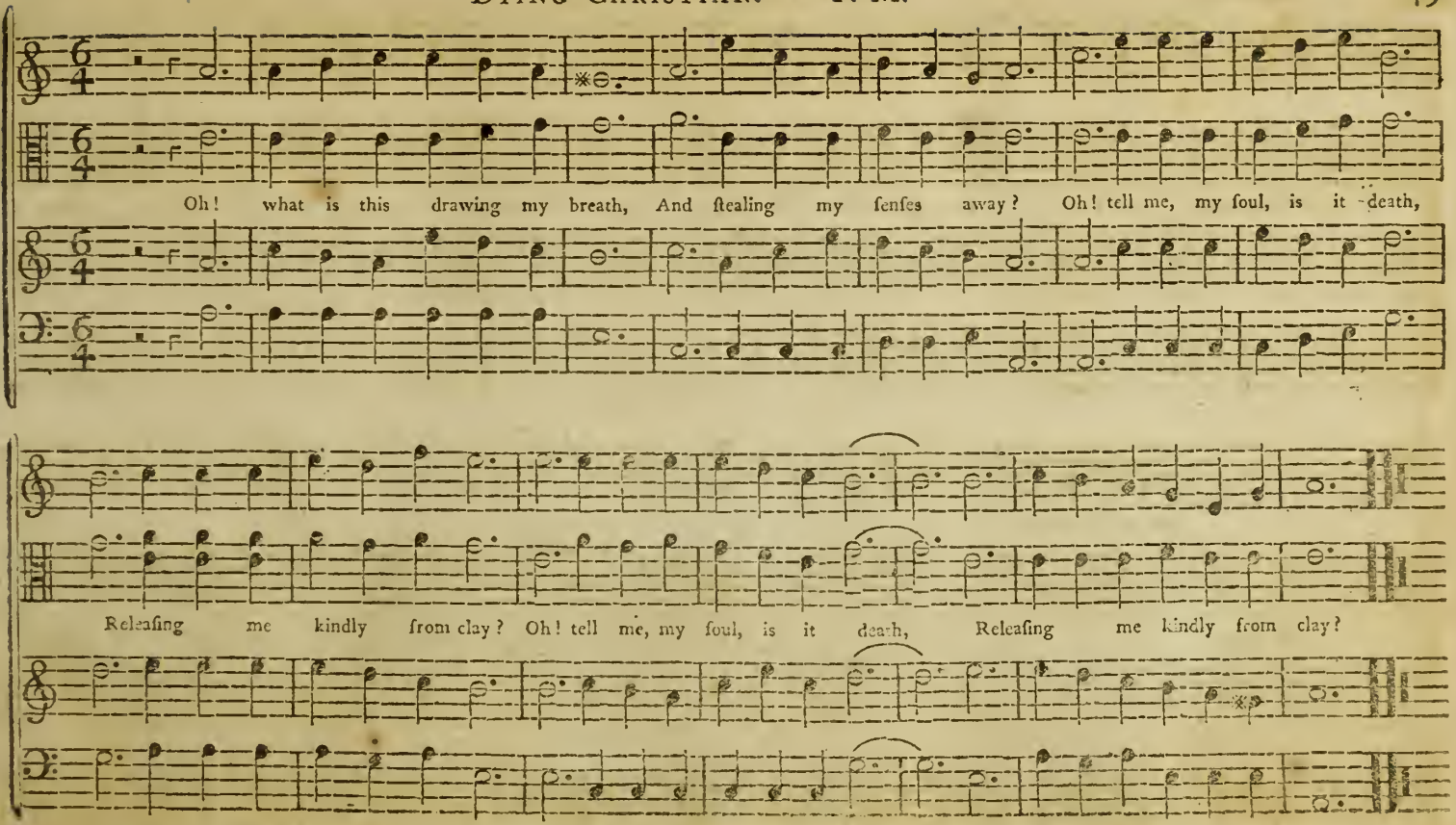


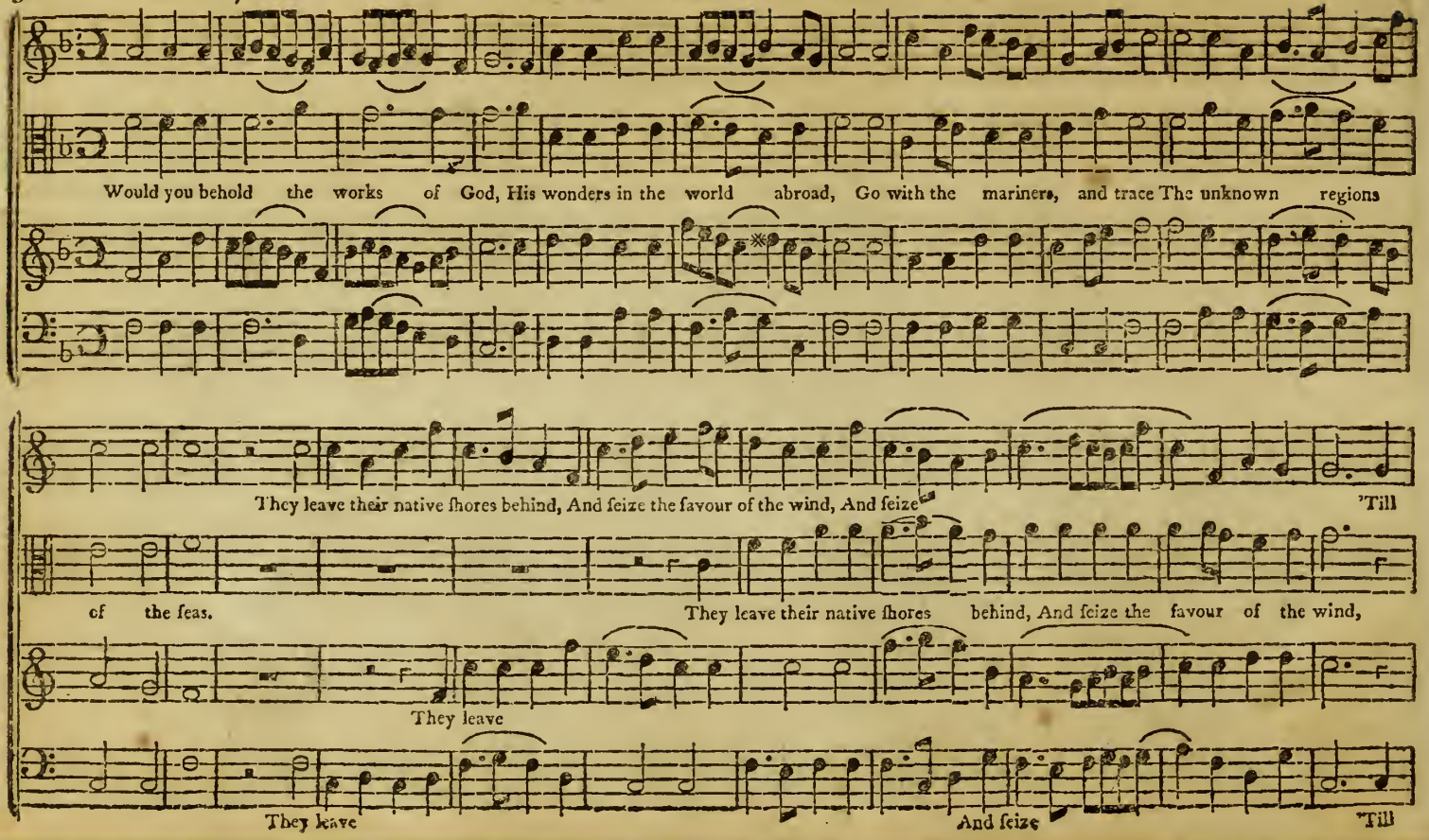
Pf. 4. LANSINGBURGH. C. M. *Child.*

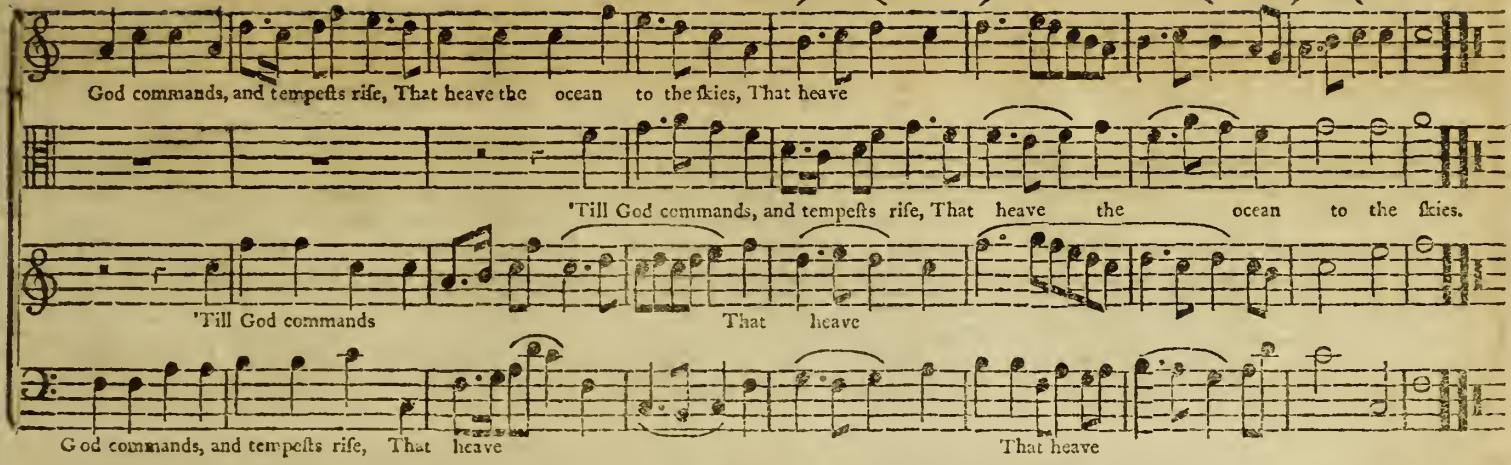


LANSINGBURGH continued.

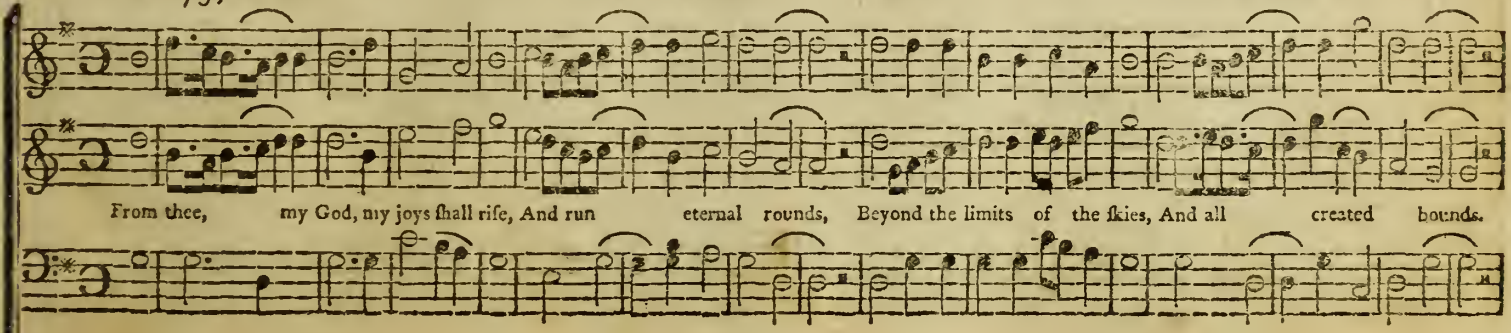


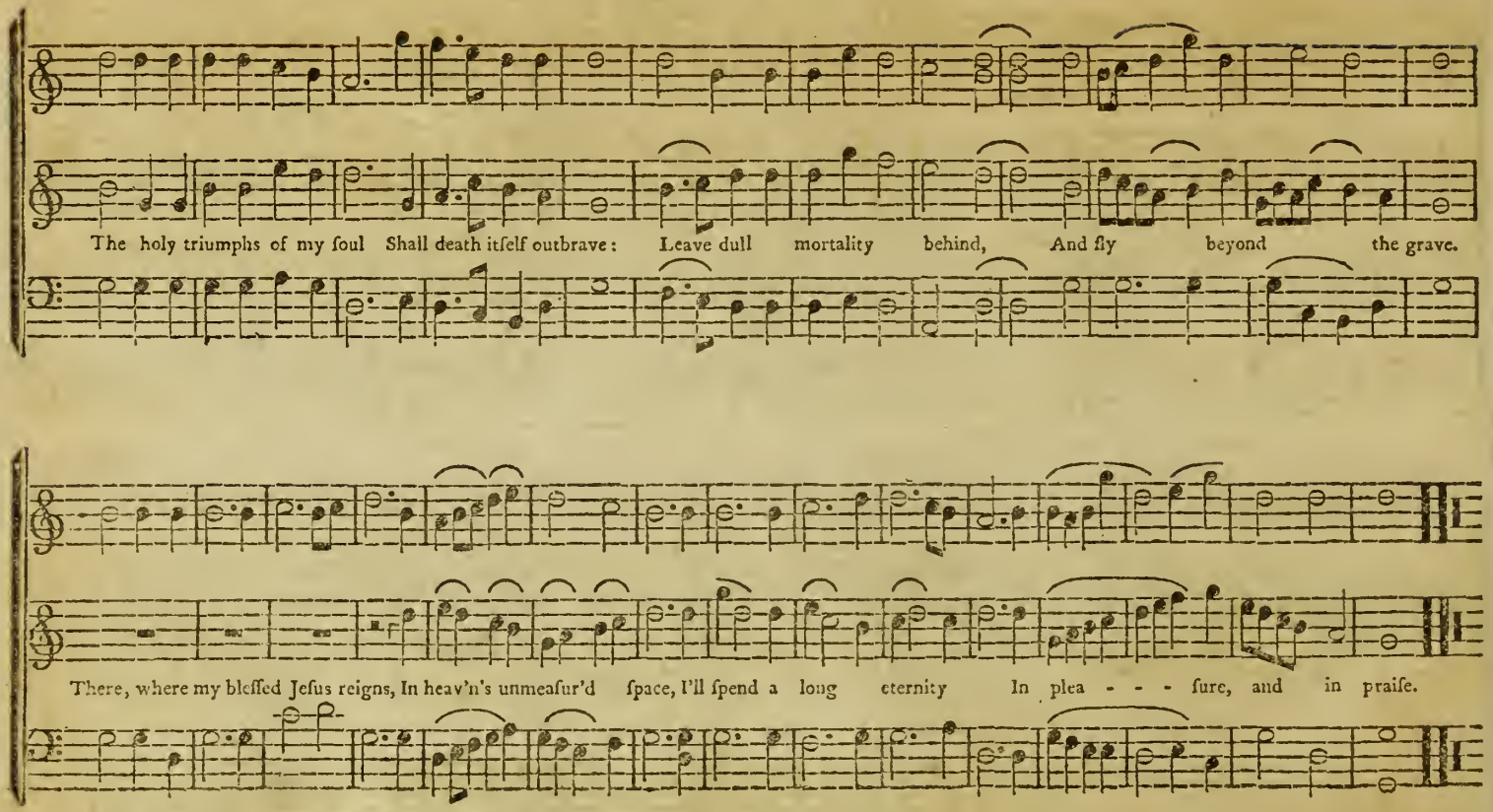

Oh! what is this drawing my breath, And ſtealing my ſenſes away? Oh! tell me, my ſoul, is it death,
Releaſing me kindly from clay? Oh! tell me, my ſoul, is it death, Releaſing me kindly from clay?

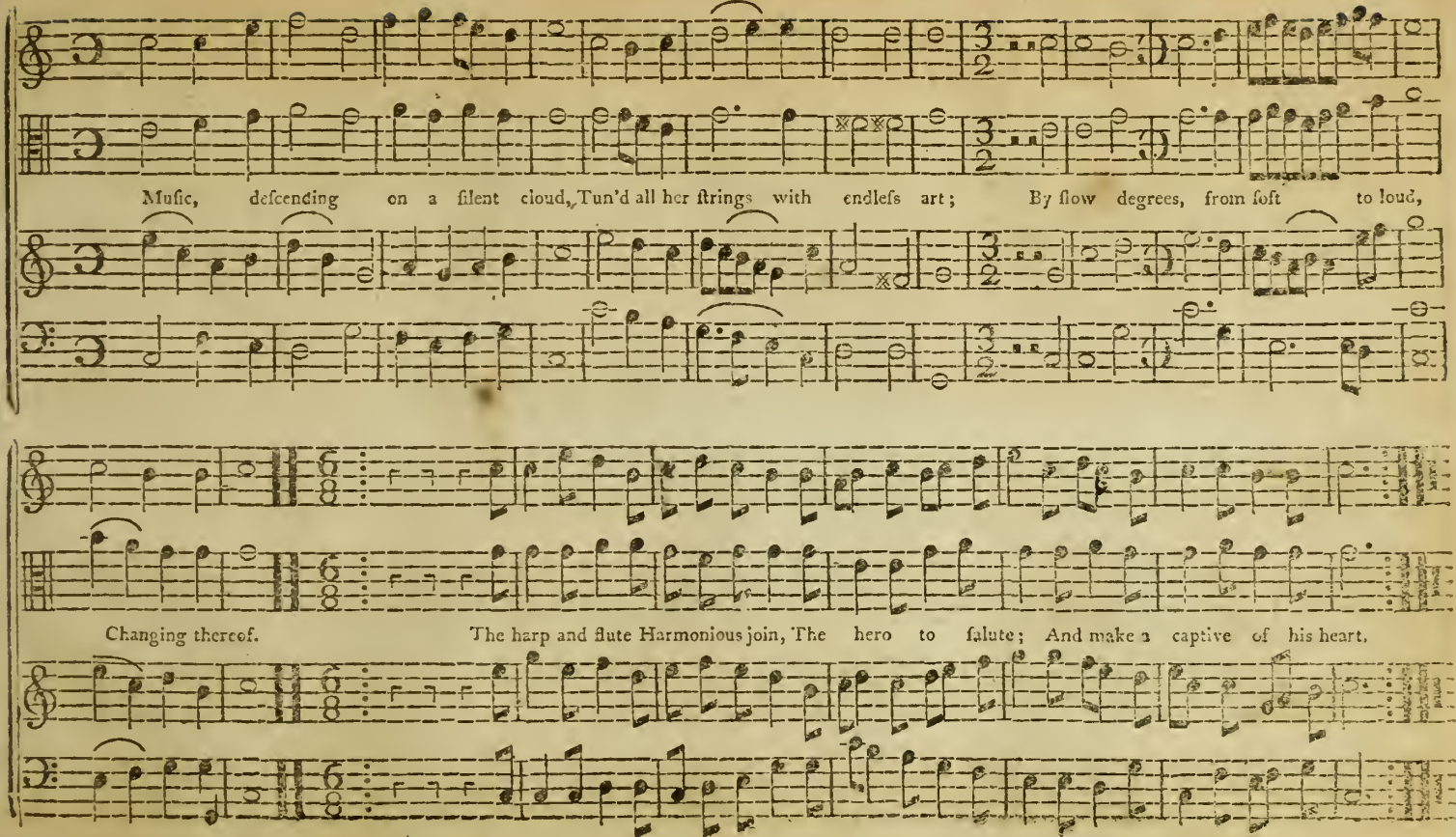

Would you behold the works of God, His wonders in the world abroad, Go with the mariners, and trace The unknown regions
They leave their native ſhores behind, And ſeize the favour of the wind, And ſeize
'Till
of the ſeas.
They leave their native ſhores behind, And ſeize the favour of the wind,
They leave
They leave
And ſeize
'Till

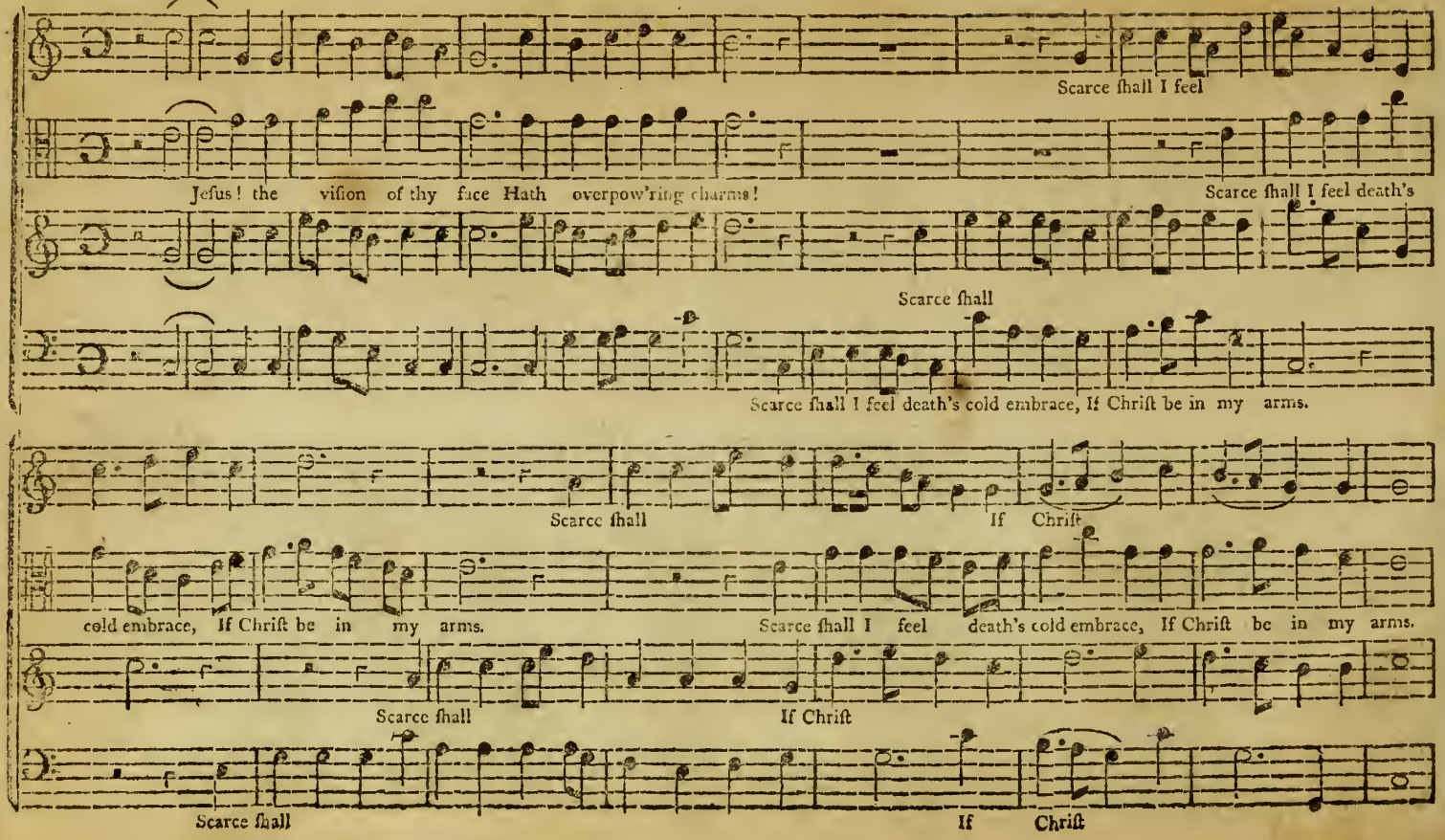


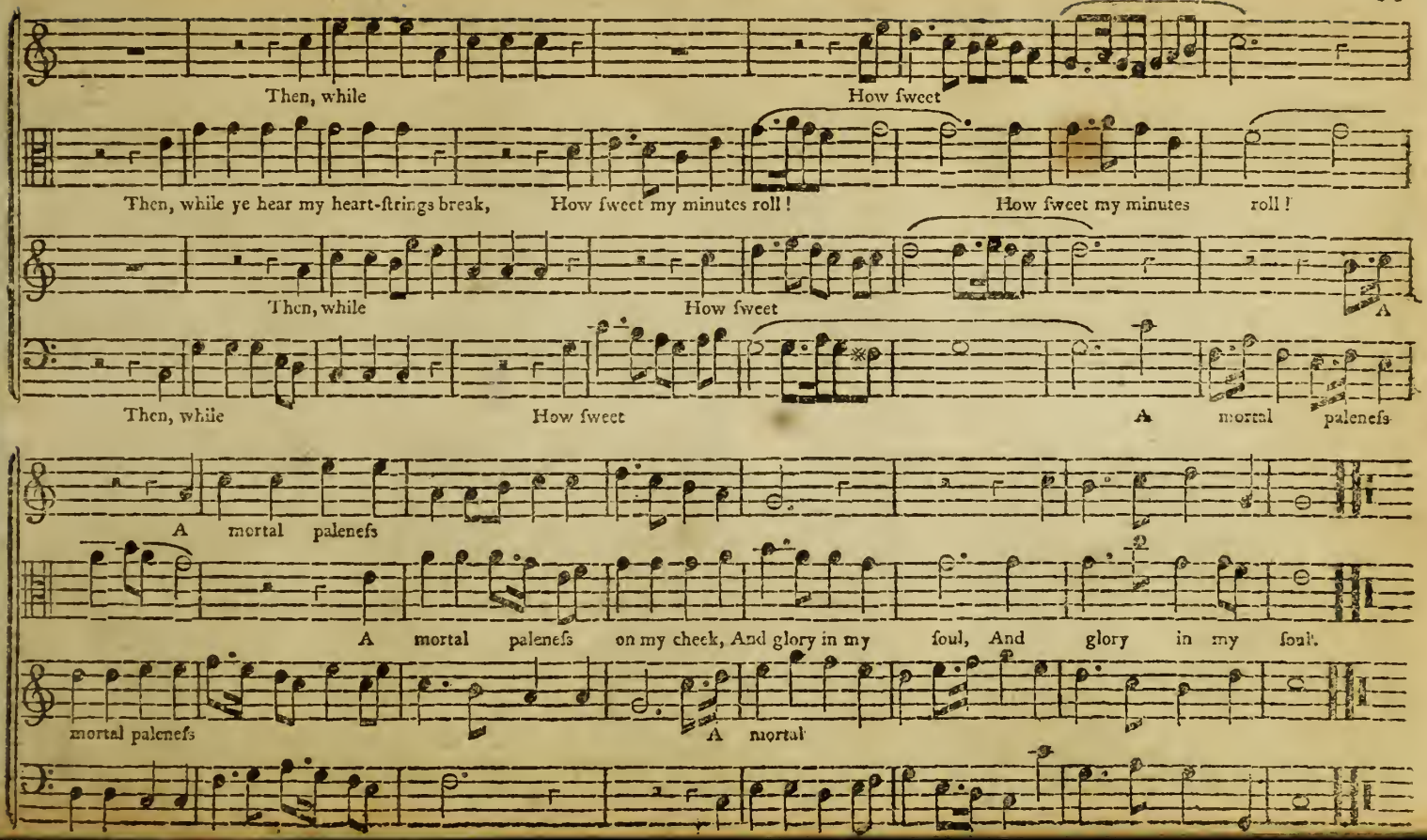
H. 75, B. II. BRADFORD. C. M. *Child.*

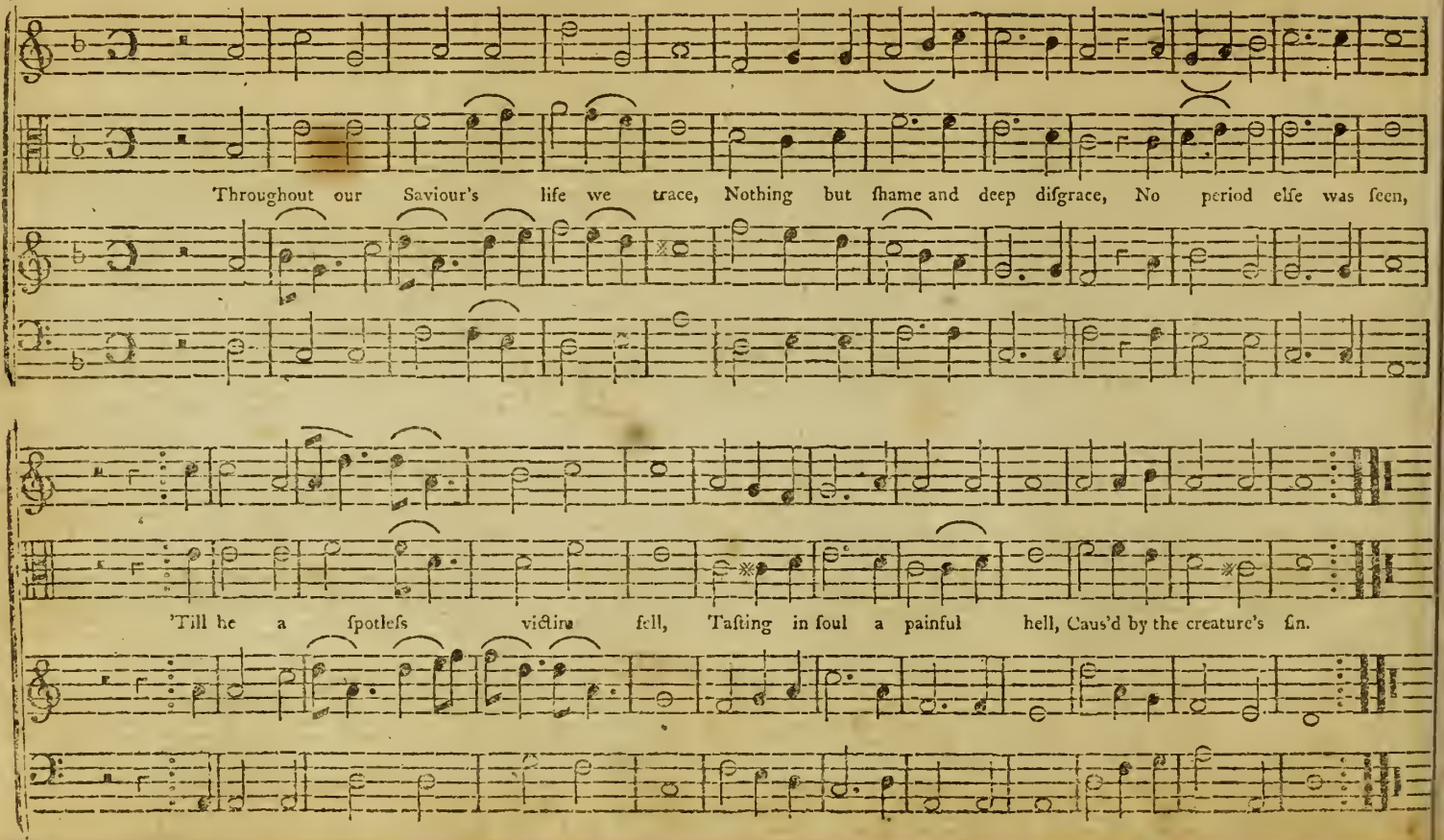


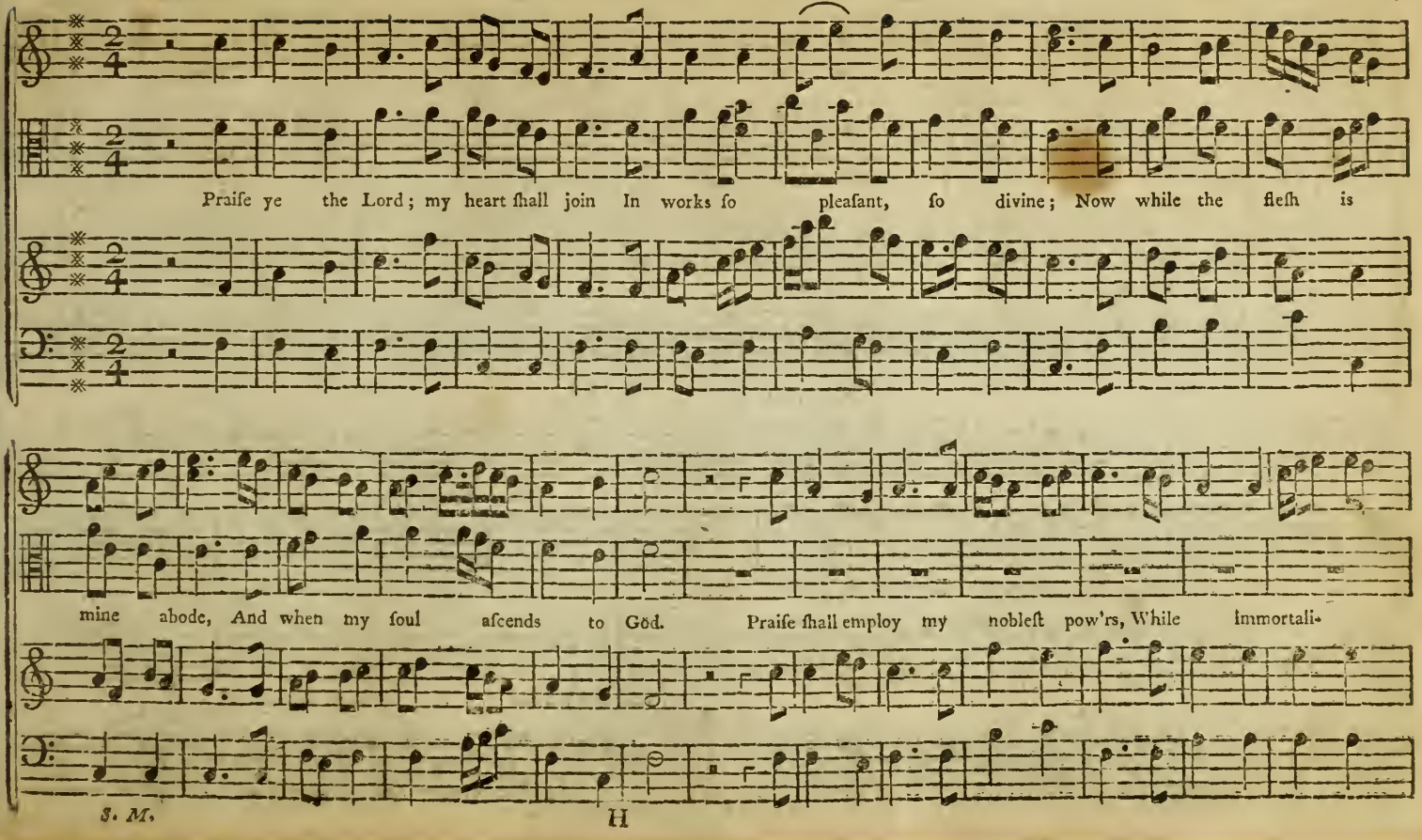

The holy triumphs of my ſoul Shall death itſelf outbrave: Leave dull mortality behind, And fly beyond the grave.
There, where my bleſſed Jeſus reigns, In heav'n's unmeaſur'd ſpace, I'll ſpend a long eternity In plea - - - ſure, and in praiſe.

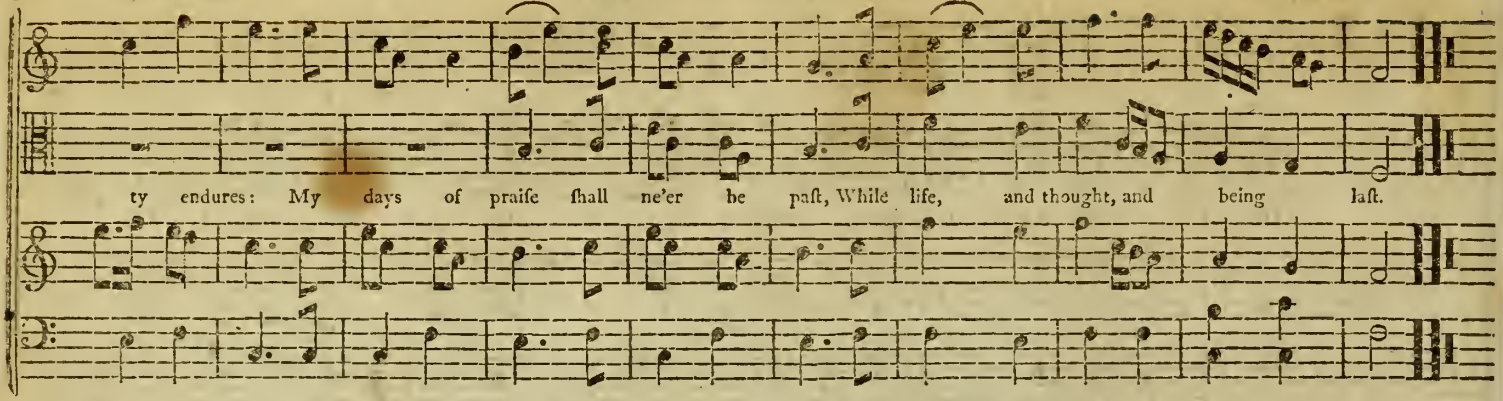

Muſic, deſcending on a ſilent cloud, Tun'd all her ſtrings with endleſs art; By ſlow degrees, from ſoft to loud,
Changing thereof. The harp and flute Harmonious join, The hero to ſalute; And make a captive of his heart.


Scarce ſhall I feel
Jeſus! the viſion of thy face Hath overpow'ring charms!
Scarce ſhall I feel death's
Scarce ſhall
Scarce ſhall I feel death's cold embrace, If Chriſt be in my arms.
Scarce ſhall
If Chriſt
cold embrace, If Chriſt be in my arms.
Scarce ſhall I feel death's cold embrace, If Chriſt be in my arms.
Scarce ſhall
If Chriſt
Scarce ſhall
If Chriſt

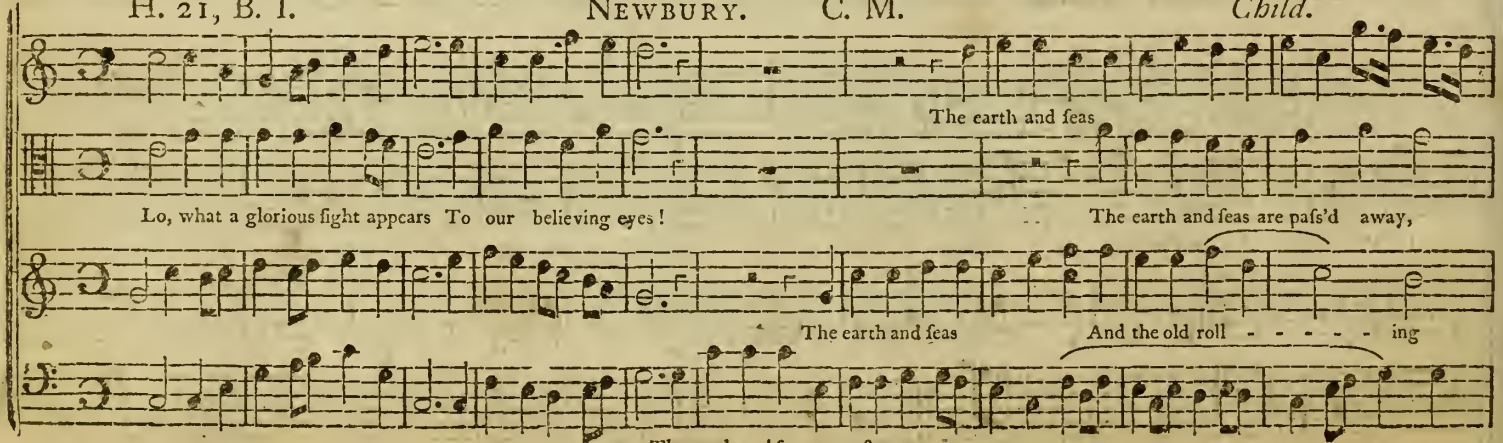

Then, while
How ſweet
Then, while ye hear my heart-ſtrings break,
How ſweet my minutes roll!
How ſweet my minutes
roll!
Then, while
How ſweet
A
Then, while
How ſweet
A
mortal
paleneſs
A
mortal
paleneſs
A
mortal
paleneſs on my cheek, And glory in my
ſoul, And
glory
in
my
ſoul.
mortal paleneſs
A
mortal

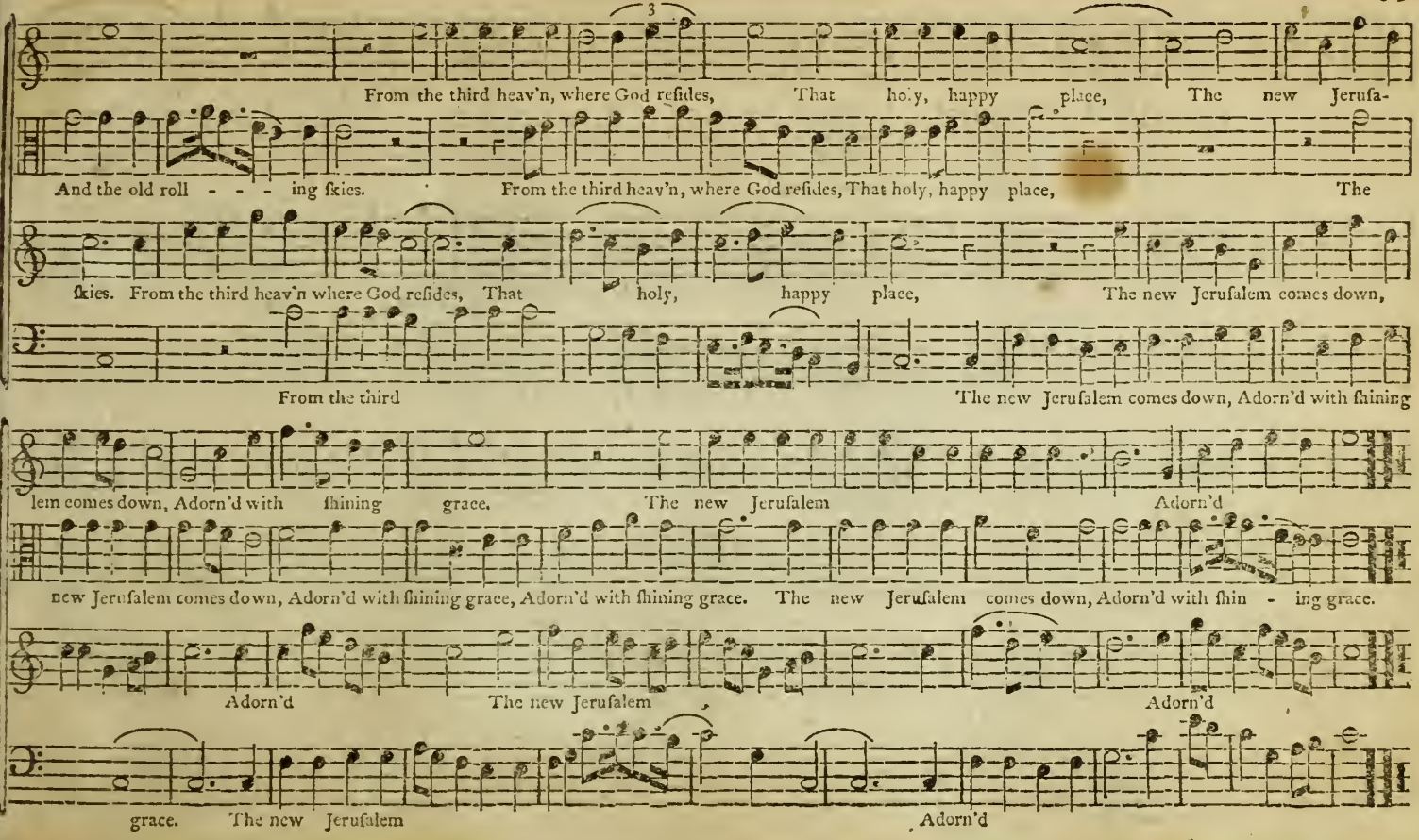

Throughout our Saviour's life we trace, Nothing but ſhame and deep diſgrace, No period elſe was ſeen,
'Till he a ſpotleſs victim fell, Taſting in ſoul a painful hell, Caus'd by the creature's ſin.

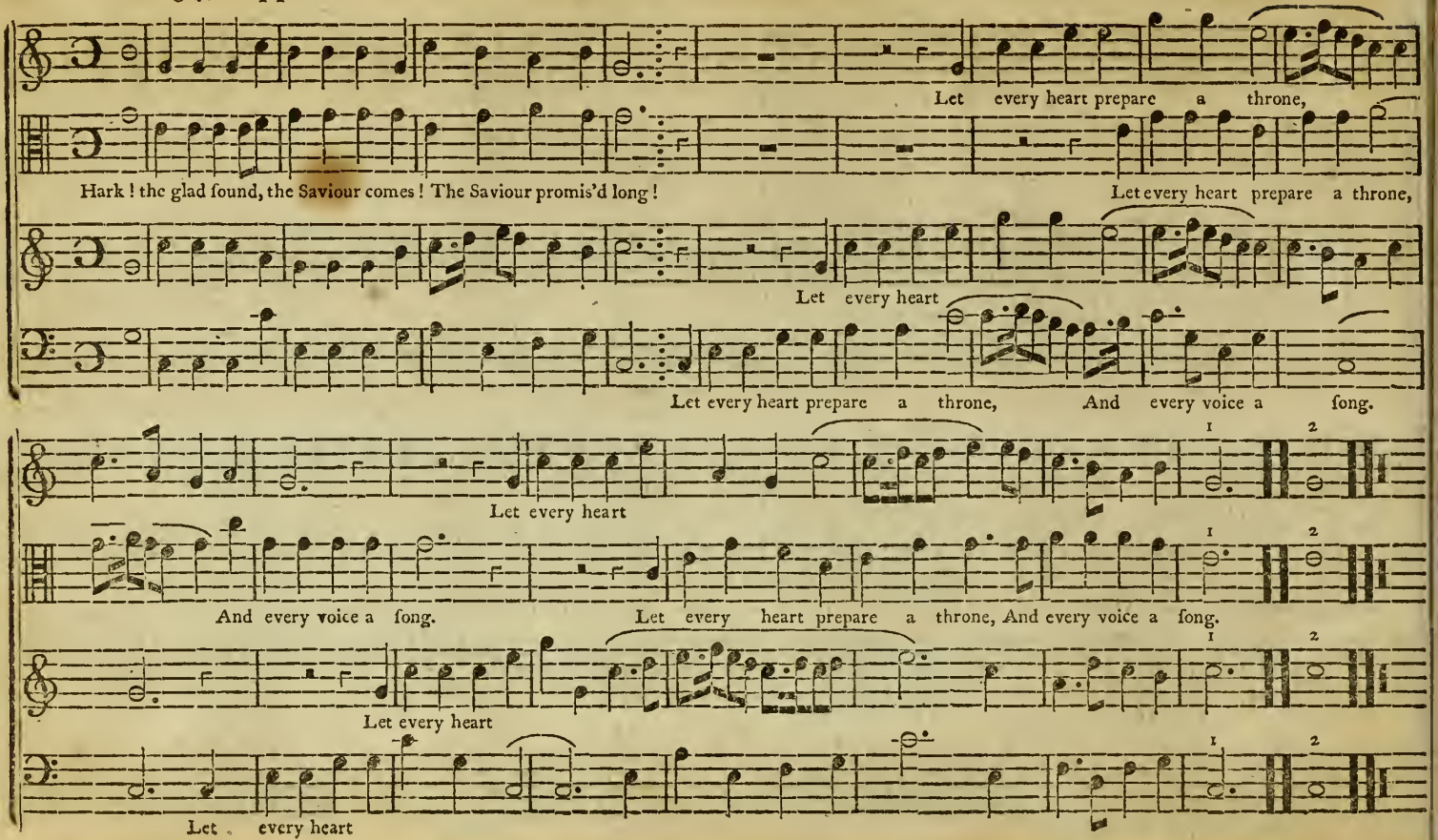

Praiſe ye the Lord; my heart ſhall join In works ſo pleaſant, ſo divine; Now while the fleſh is
mine abode, And when my ſoul aſcends to God. Praiſe ſhall employ my nobleſt pow'rs, While immortali-

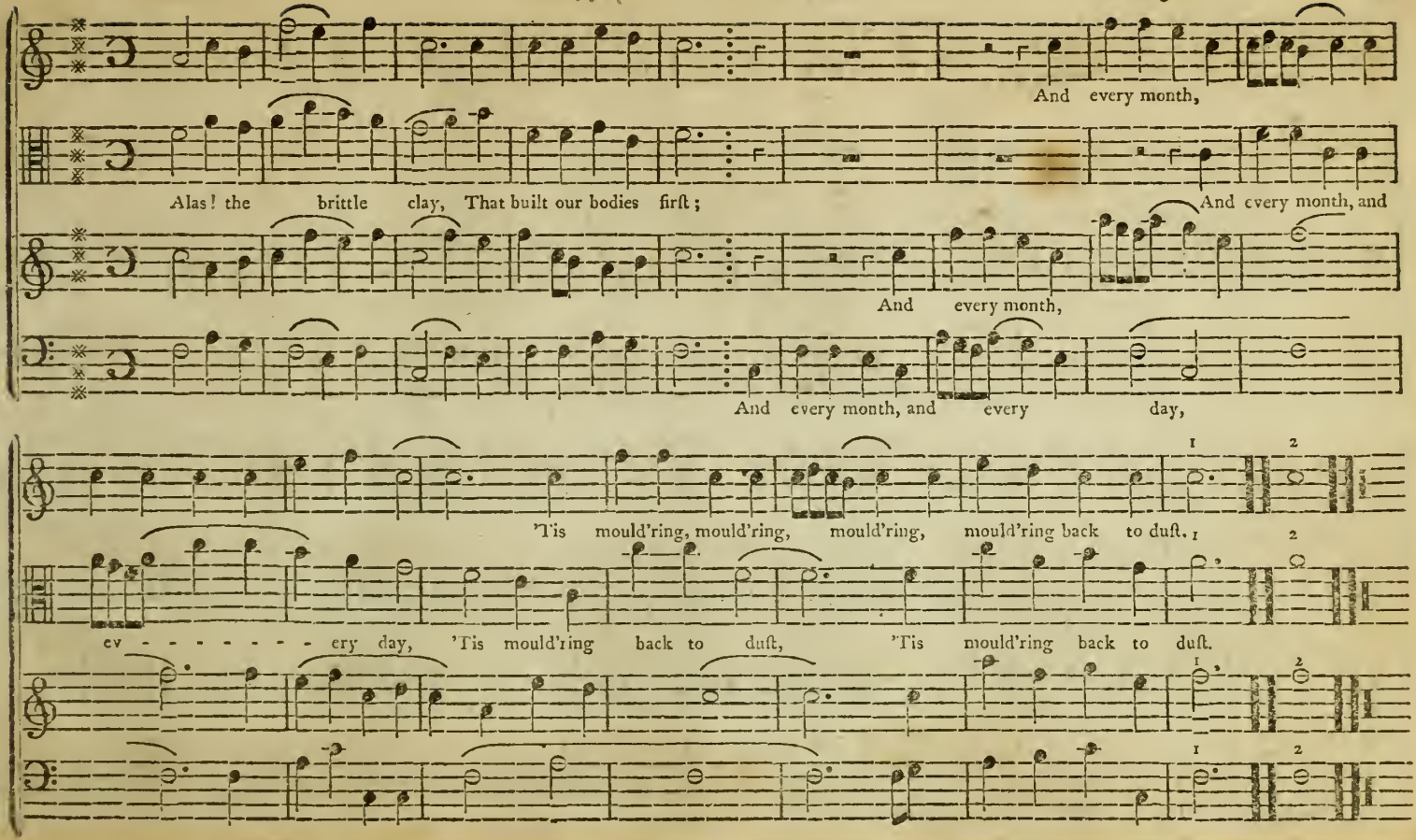


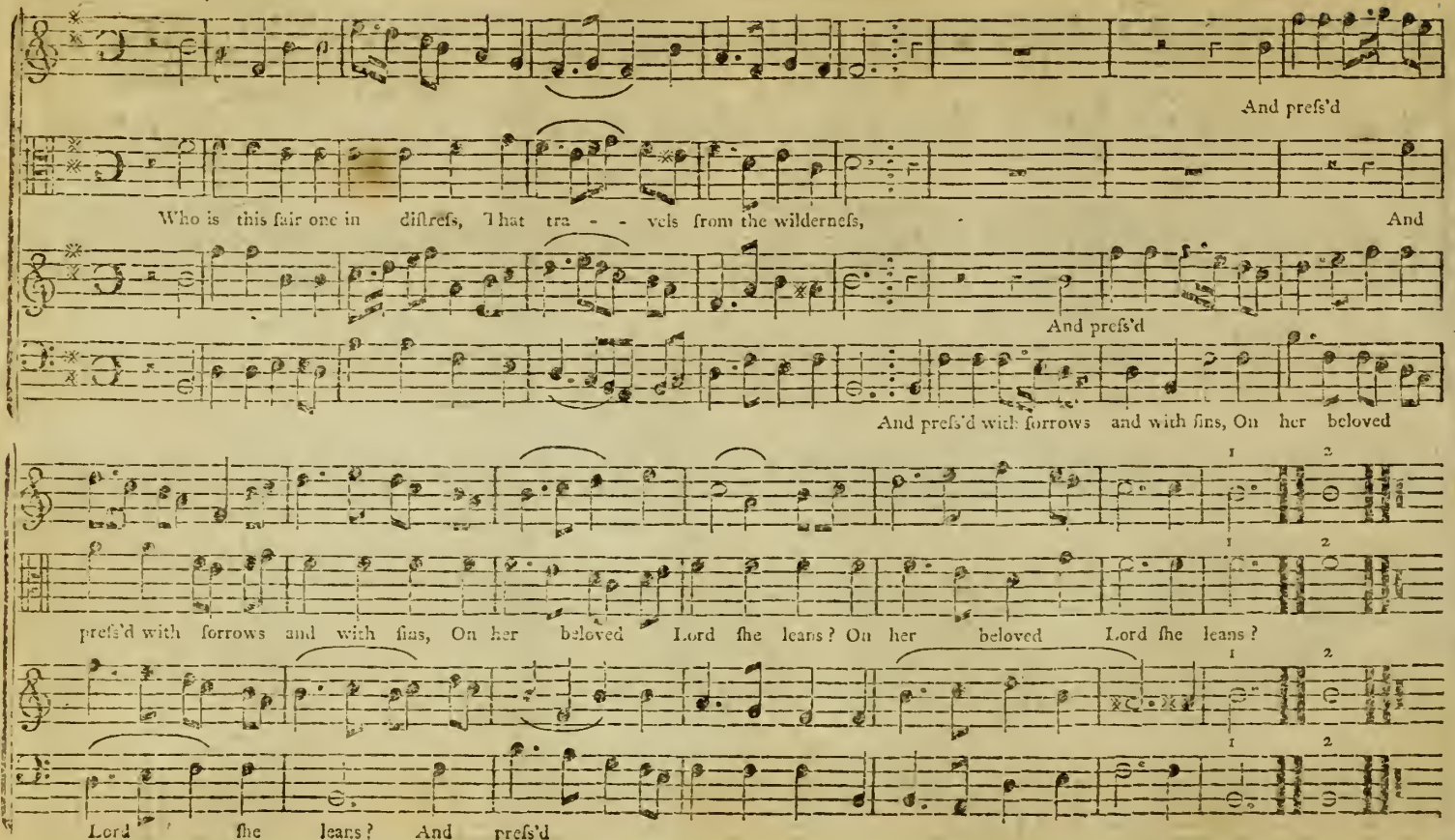
H. 21, B. I. NEWBURY. C. M. *Child.*

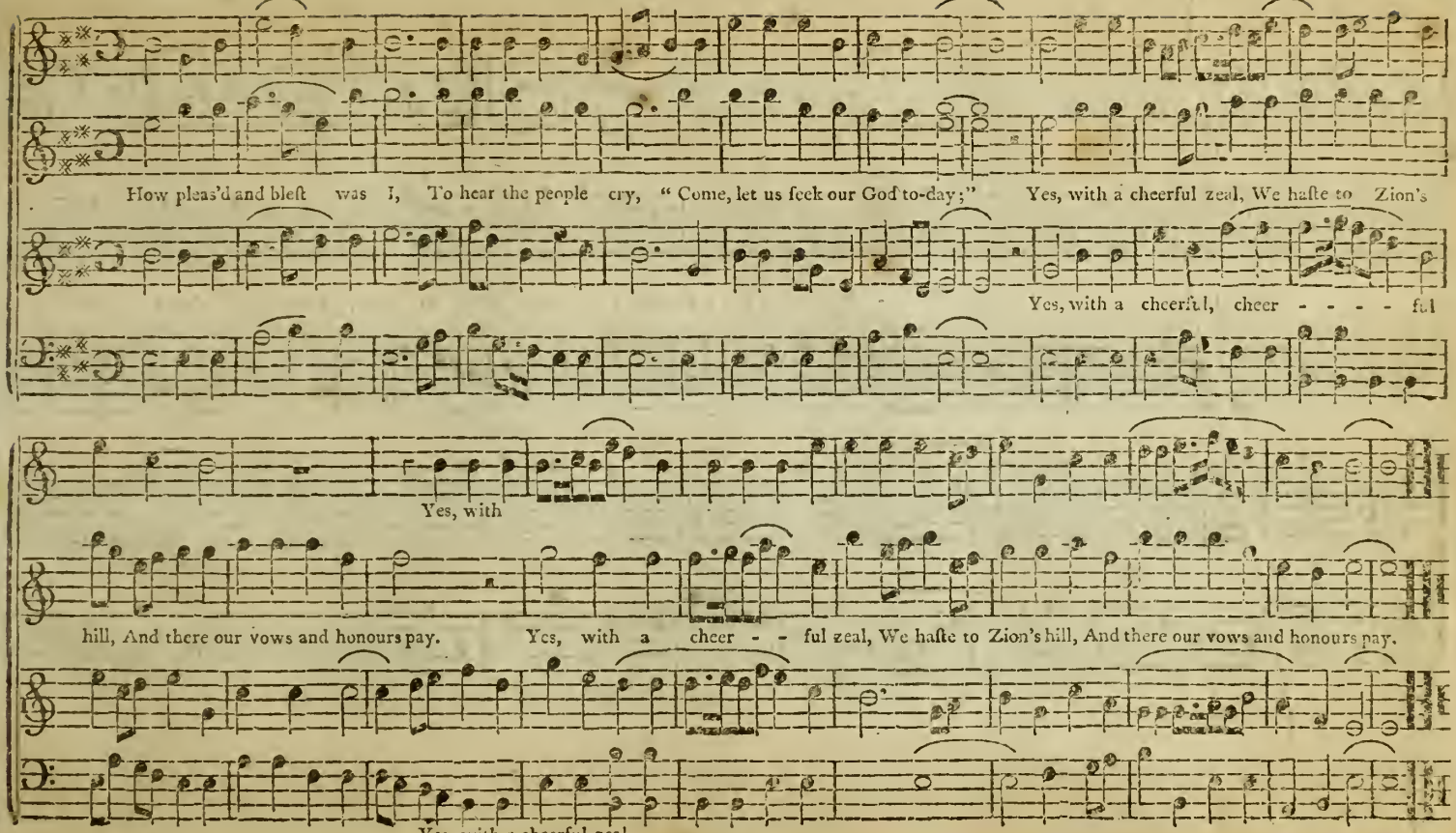


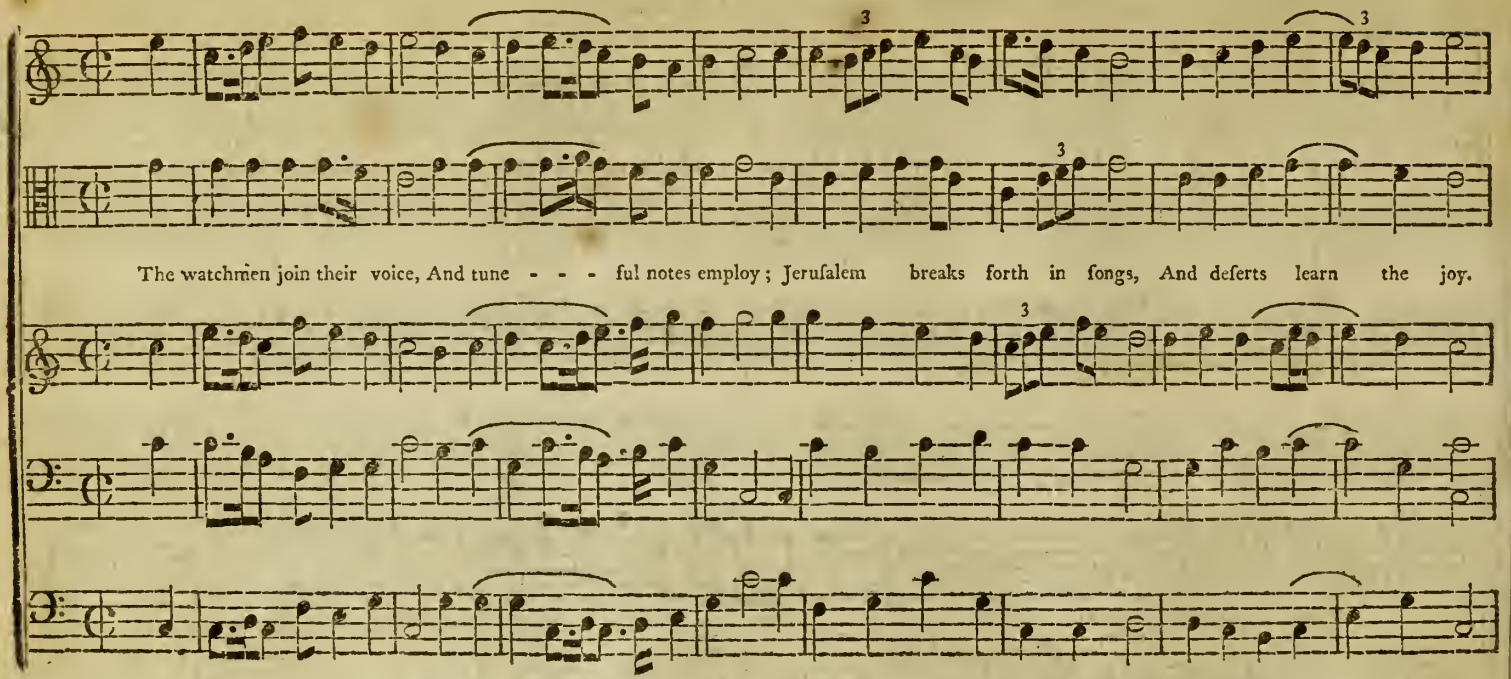

From the third heav'n, where God reſides, That holy, happy place, The new Jeruſa-
And the old roll - - - ing ſkies. From the third heav'n, where God reſides, That holy, happy place, The
ſkies. From the third heav'n where God reſides, That holy, happy place, The new Jeruſalem comes down,
From the third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

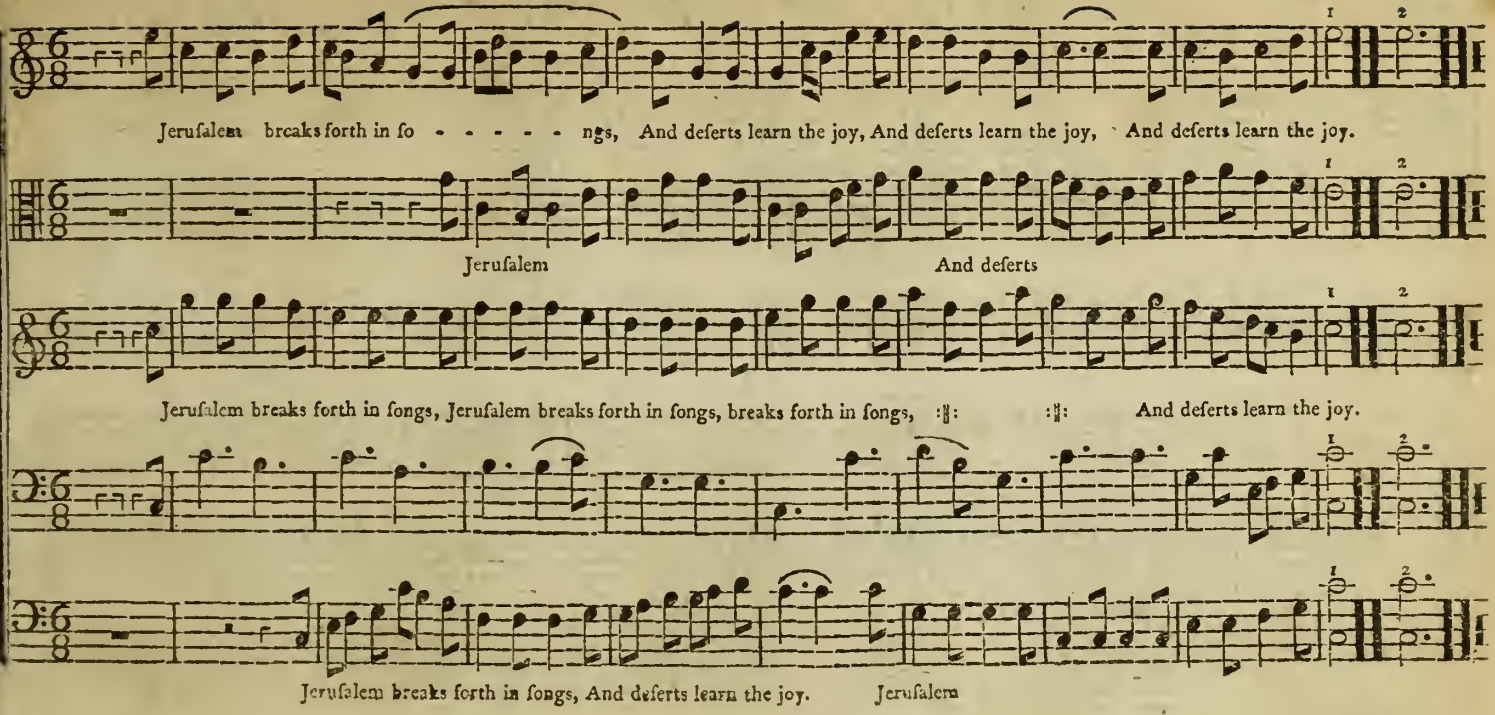

Let every heart prepare a throne,
Hark! the glad found, the Saviour comes! The Saviour promis'd long!
Let every heart prepare a throne,
Let every heart
Let every heart prepare a throne, And every voice a song.
Let every heart
And every voice a song.
Let every heart prepare a throne, And every voice a song.
Let every heart
Let every heart

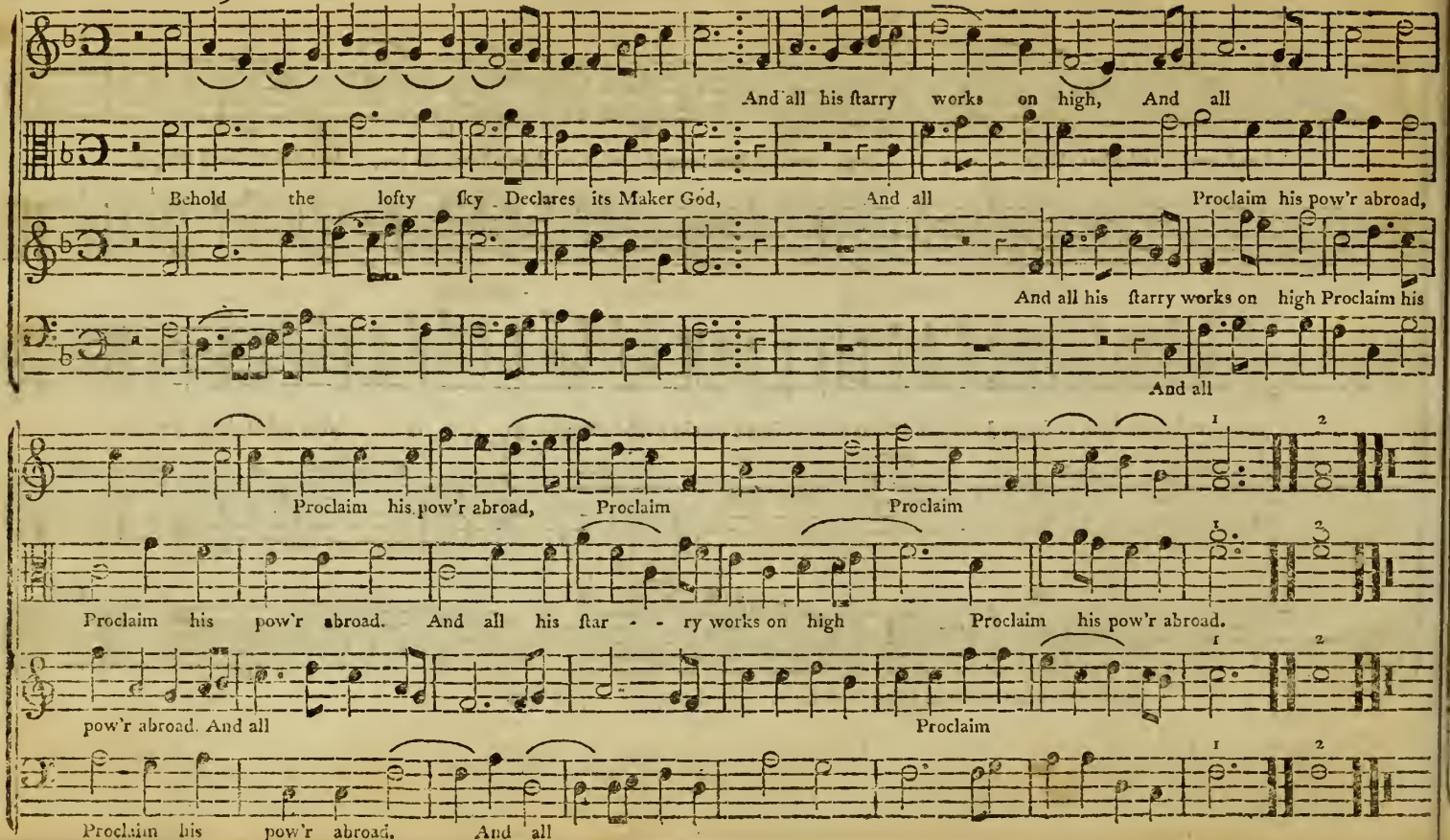

And every month,
Alas! the brittle clay, That built our bodies first;
And every month, and
And every month,
And every month, and every day,
'Tis mould'ring, mould'ring, mould'ring, mould'ring back to duſt.
ev - - - - - - - ery day, 'Tis mould'ring back to duſt, 'Tis mould'ring back to duſt.

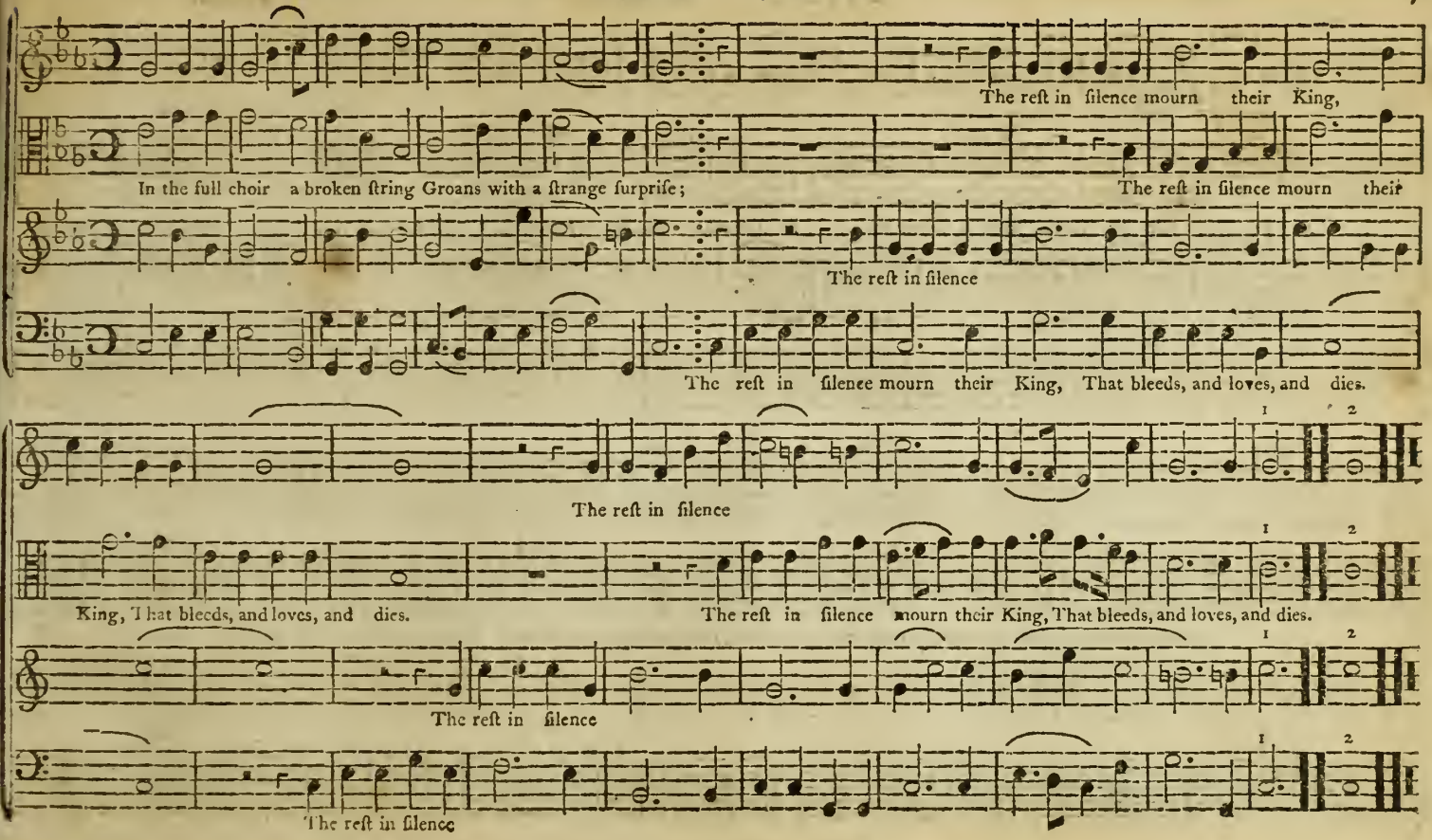

And preſs'd
Who is this fair one in diſtreſs, That tra - - vels from the wilderneſs, And
And preſs'd
And preſs'd with ſorrows and with ſins, On her beloved
preſs'd with ſorrows and with ſins, On her beloved Lord ſhe leans? On her beloved Lord ſhe leans?
Lord ſhe leans? And preſs'd

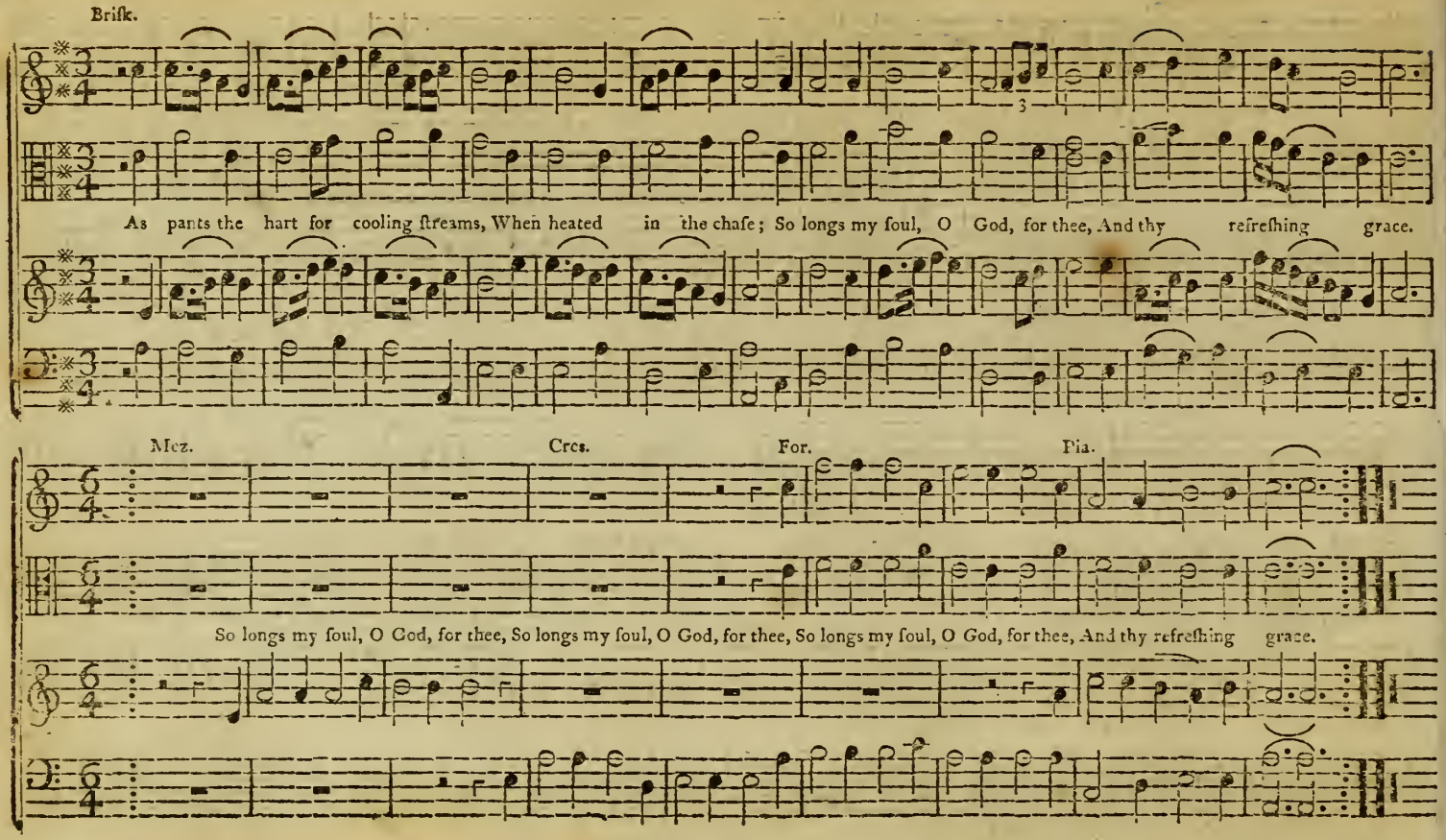

How pleas'd and bleſt was I, To hear the people cry, "Come, let us ſeek our God to-day;" Yes, with a cheerful zeal, We haſte to Zion's
Yes, with a cheerful, cheer - - - - ful
Yes, with
hill, And there our vows and honours pay. Yes, with a cheer - - ful zeal, We haſte to Zion's hill, And there our vows and honours pay.
Yes, with a cheerful zeal,

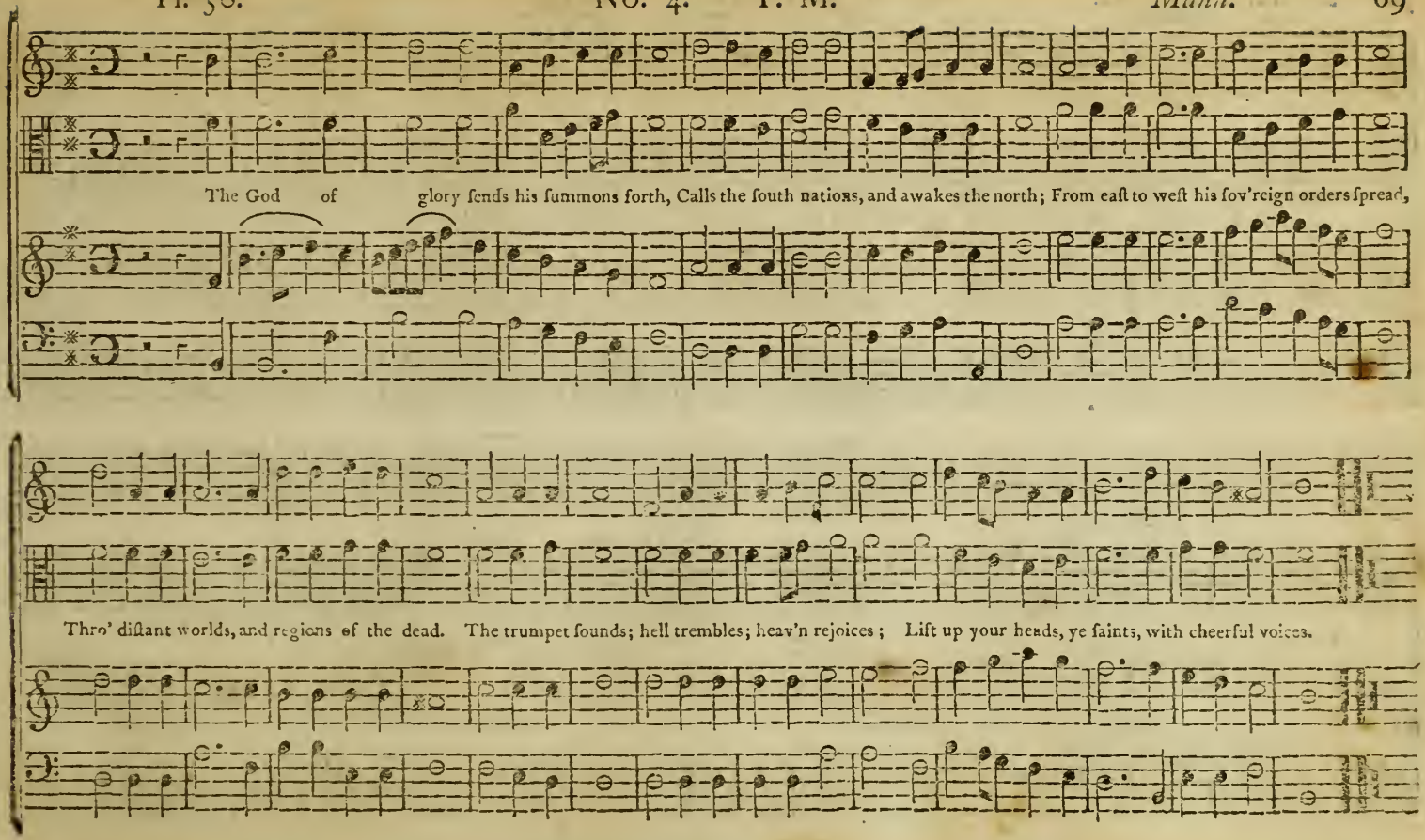

The watchmen join their voice, And tune - - - ful notes employ; Jeruſalem breaks forth in ſongs, And deſerts learn the joy.

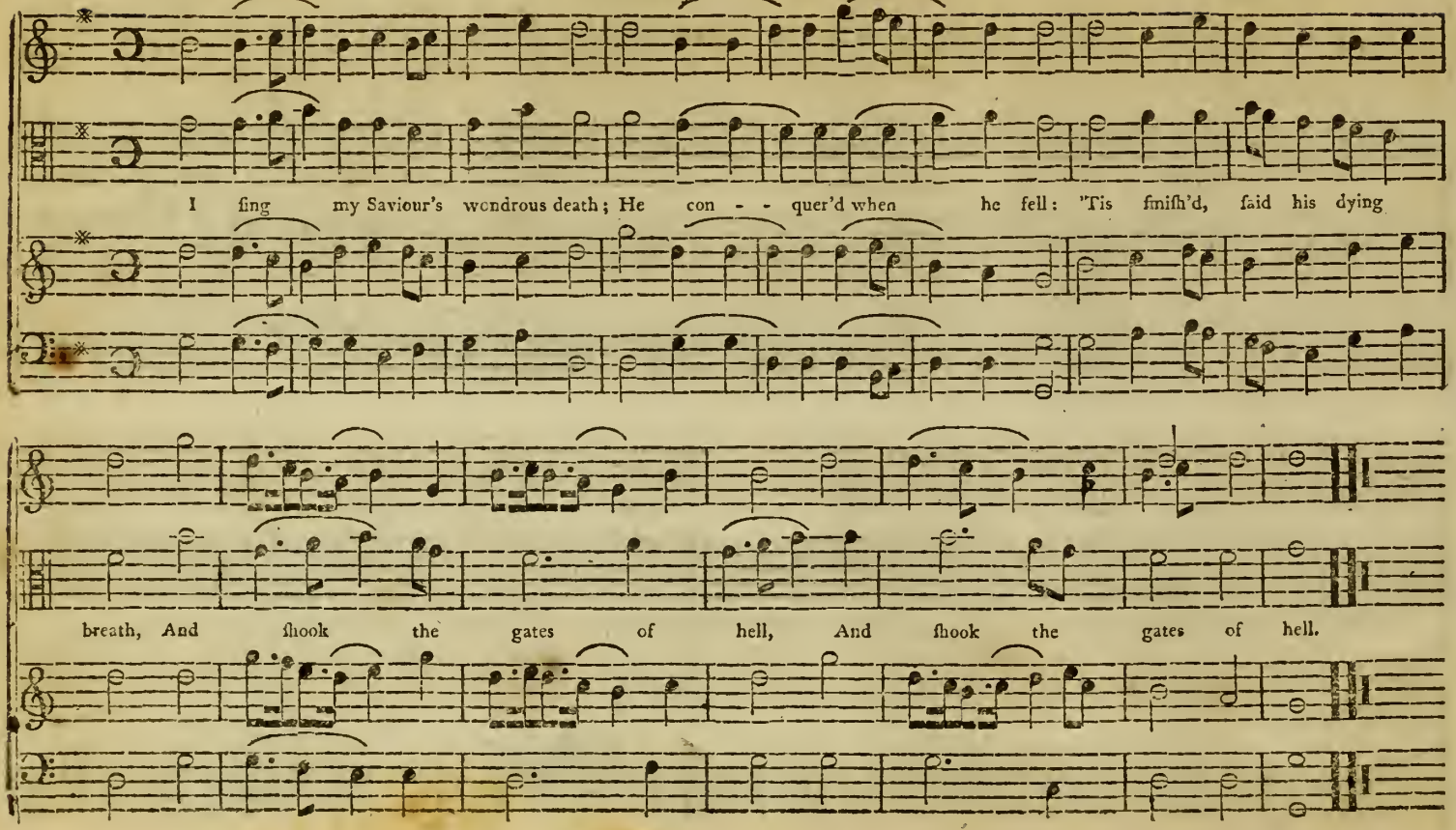

Jeruſalem breaks forth in ſo - - - - - ngs, And deſerts learn the joy, And deſerts learn the joy, And deſerts learn the joy.
Jeruſalem
And deſerts
Jeruſalem breaks forth in ſongs, Jeruſalem breaks forth in ſongs, breaks forth in ſongs,
And deſerts learn the joy.
Jeruſalem breaks forth in ſongs, And deſerts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

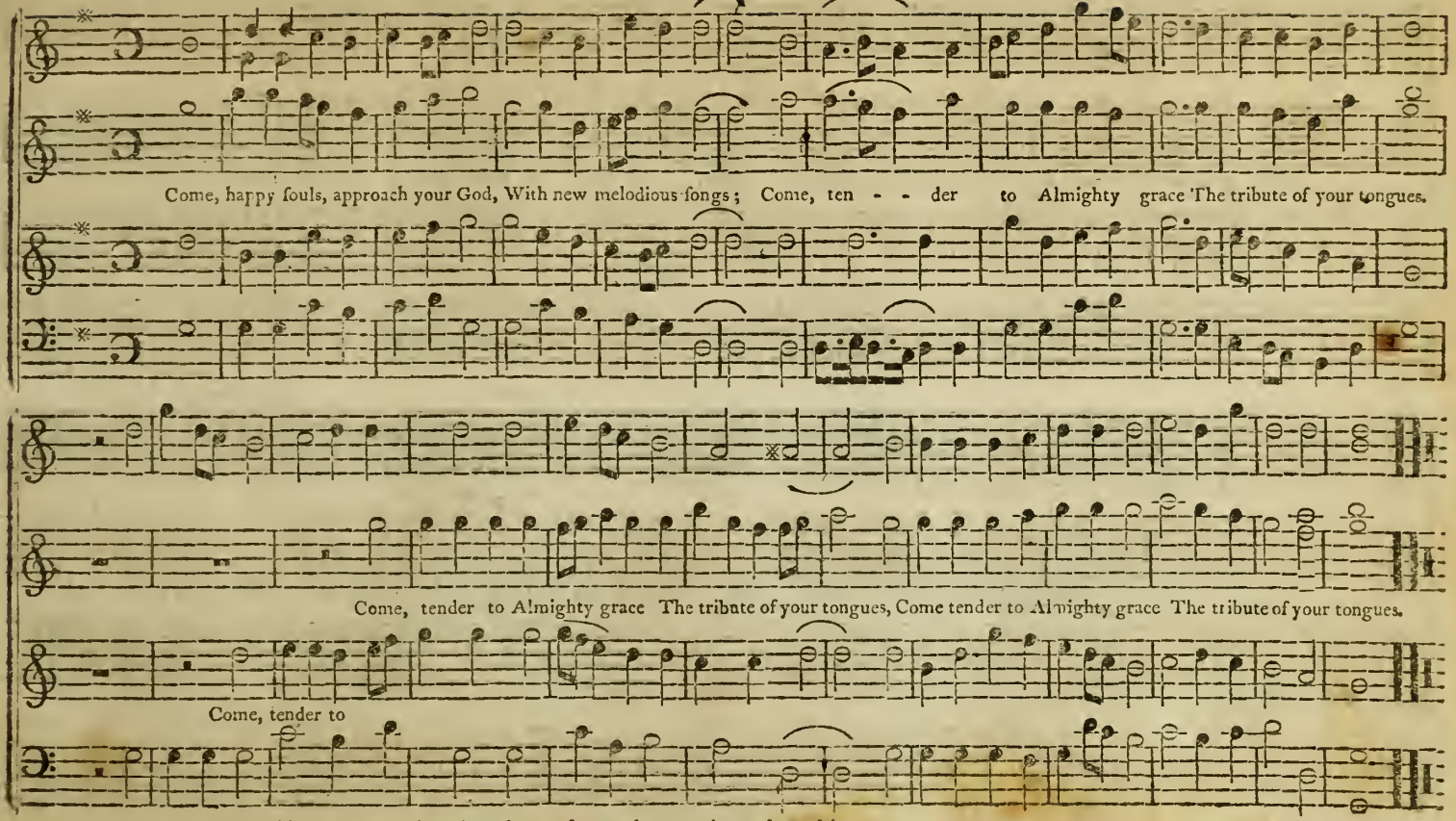

And all his ſtarry works on high, And all
Behold the lofty ſky Declares its Maker God, And all Proclaim his pow'r abroad,
And all his ſtarry works on high Proclaim his
And all
Proclaim his pow'r abroad, Proclaim Proclaim
Proclaim his pow'r abroad. And all his ſtar - - ry works on high Proclaim his pow'r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

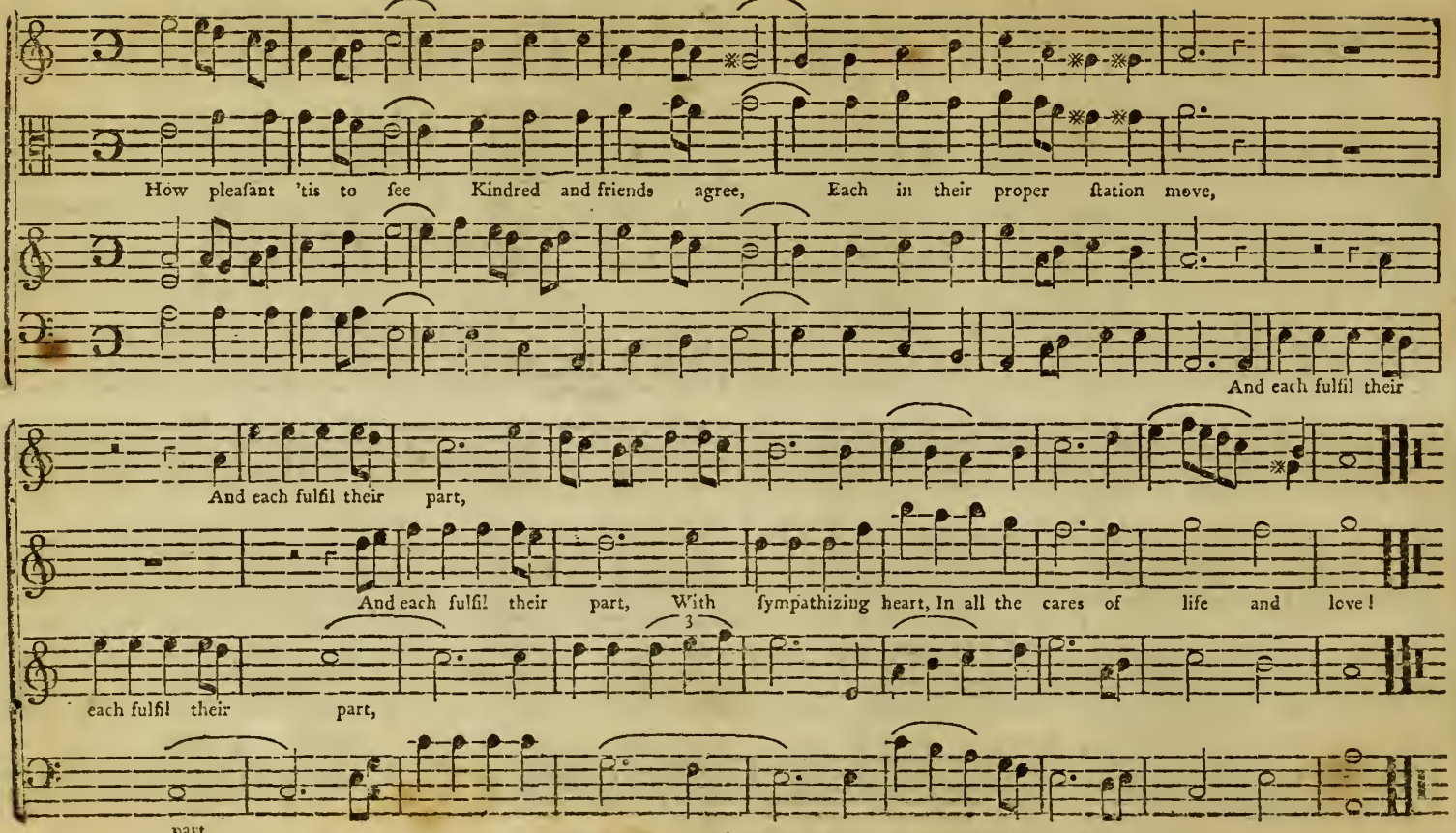

Brisk.
As pants the hart for cooling streams, When heated in the chase; So longs my soul, O God, for thee, And thy refreshing grace.
Mez.
Cres.
For.
Pia.
So longs my soul, O God, for thee, So longs my soul, O God, for thee, So longs my soul, O God, for thee, And thy refreshing grace.

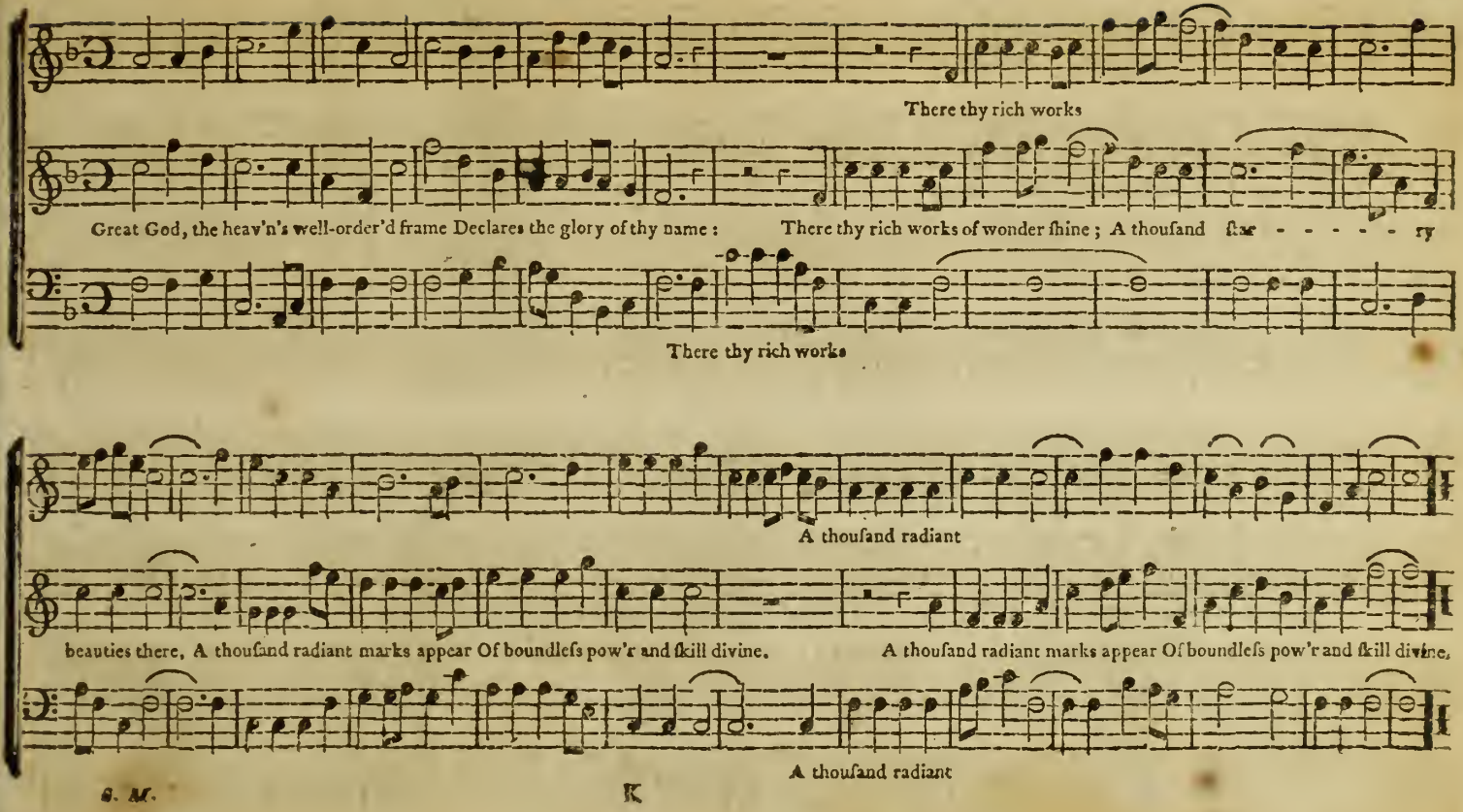

The God of glory ſends his ſummons forth, Calls the ſouth nations, and awakes the north; From eaſt to weſt his ſov'reign orders ſpread,
Thro' diſtant worlds, and regions of the dead. The trumpet ſounds; hell trembles; heav'n rejoices; Liſt up your heads, ye ſaints, with cheerful voices.

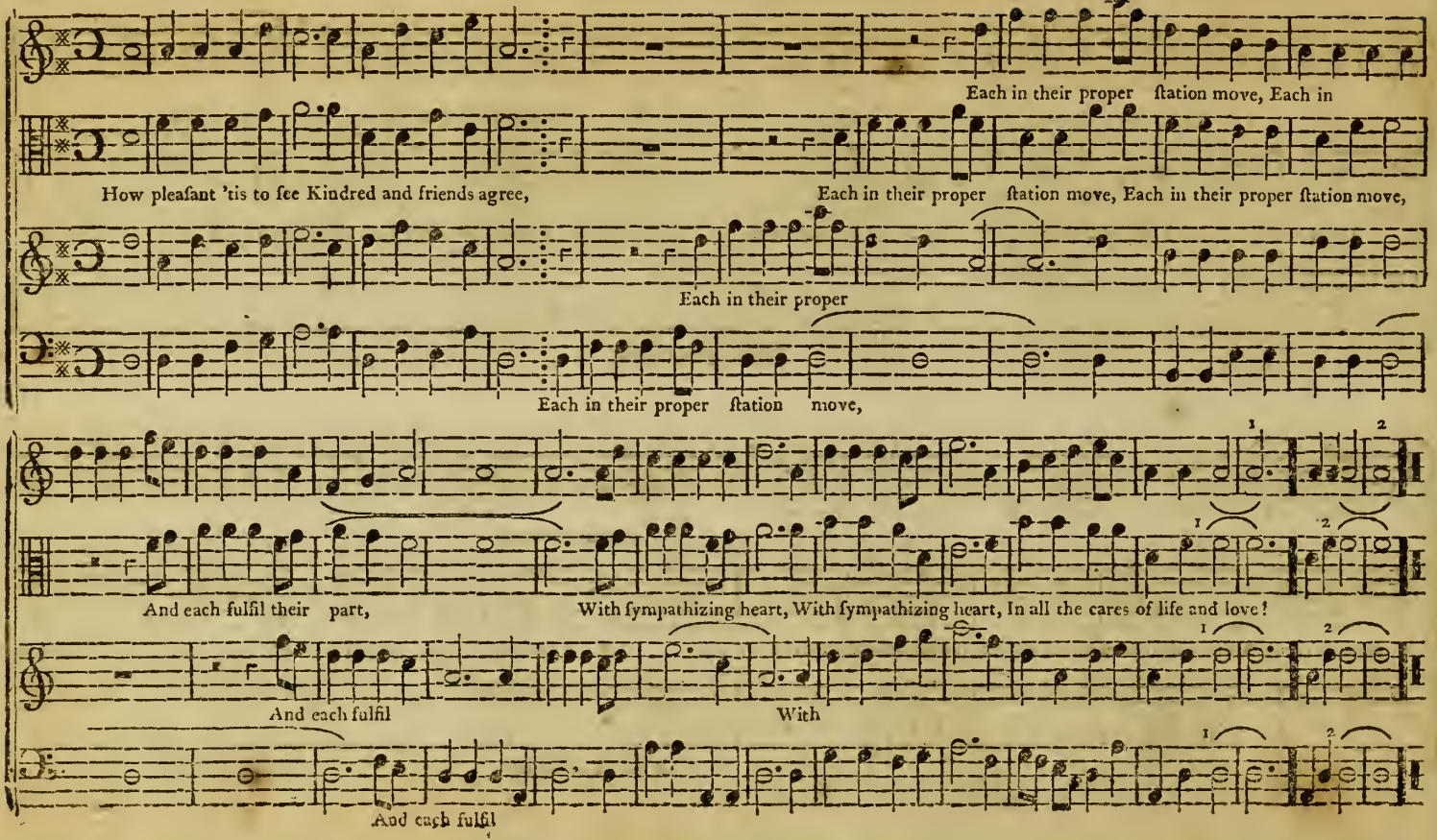

I ſing my Saviour's wondrous death; He con - - quer'd when he fell: 'Tis finiſh'd, ſaid his dying
breath, And ſhook the gates of hell, And ſhook the gates of hell.

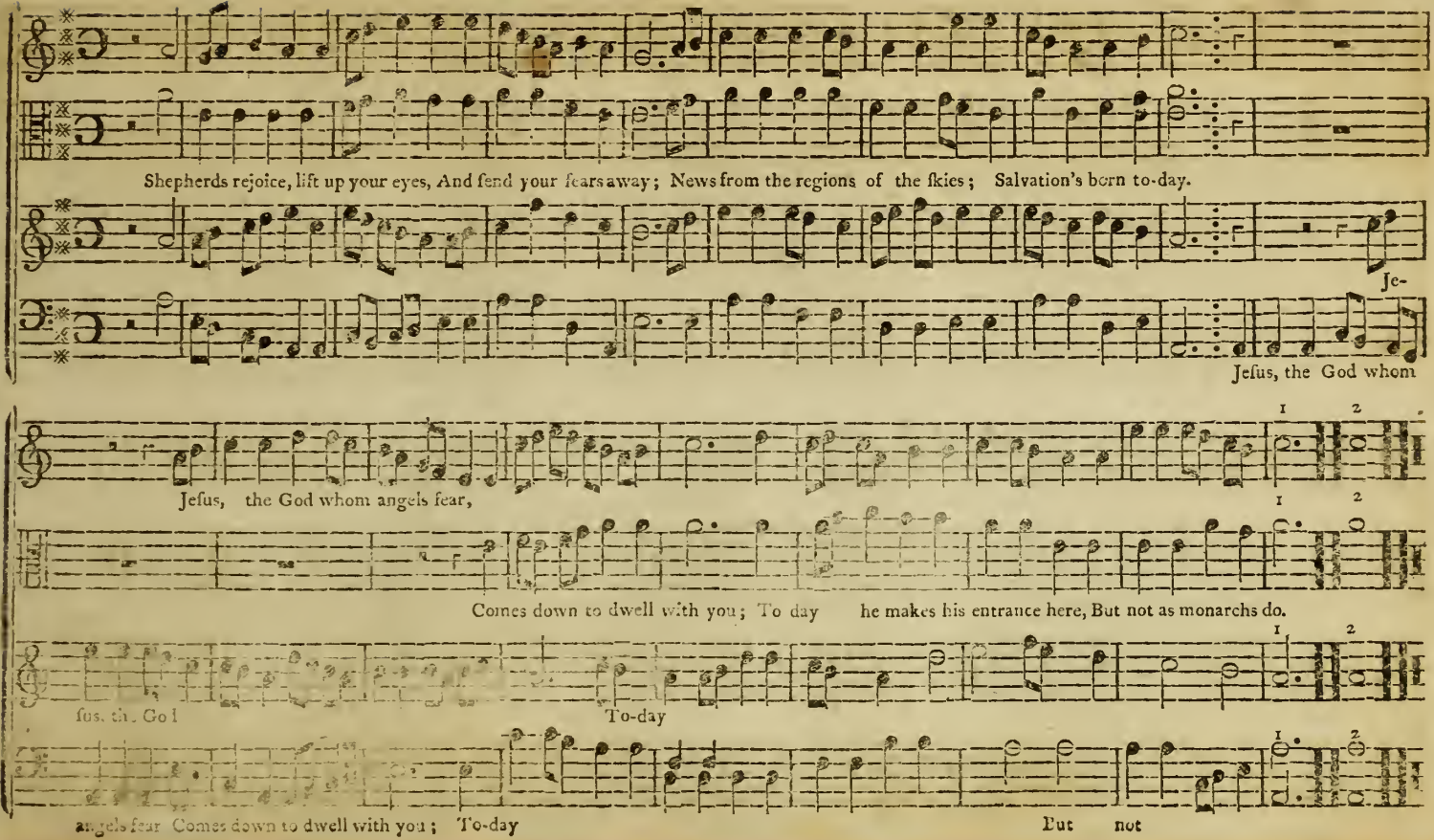


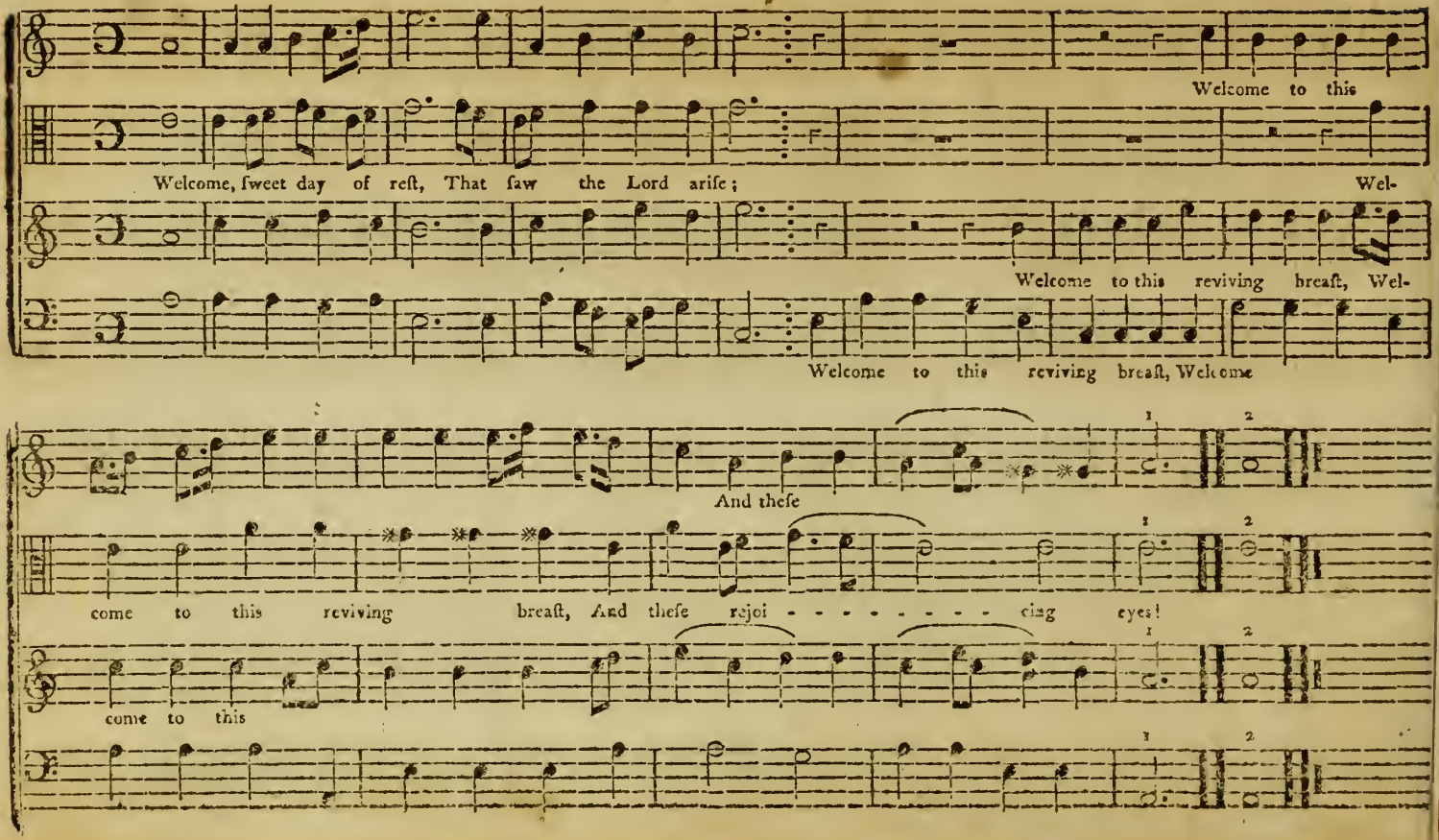
* This tune was made to include two ſtanzas, but may be performed in one.

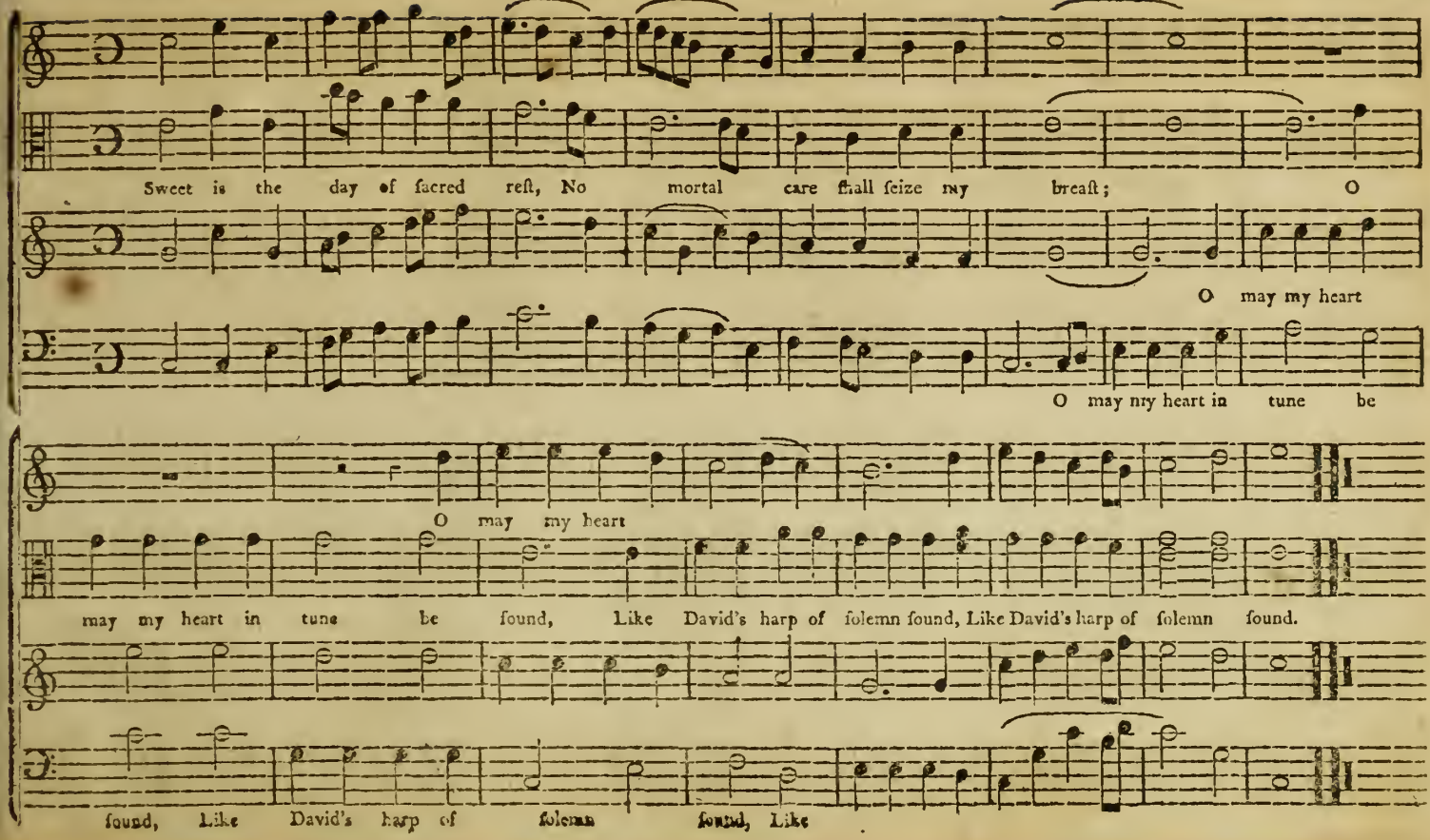

How pleaſant 'tis to ſee Kindred and friends agree, Each in their proper ſtation move,
And each fulfil their
And each fulfil their part,
And each fulfil their part, With ſympathizing heart, In all the cares of life and love!
3
each fulfil their part,
part,

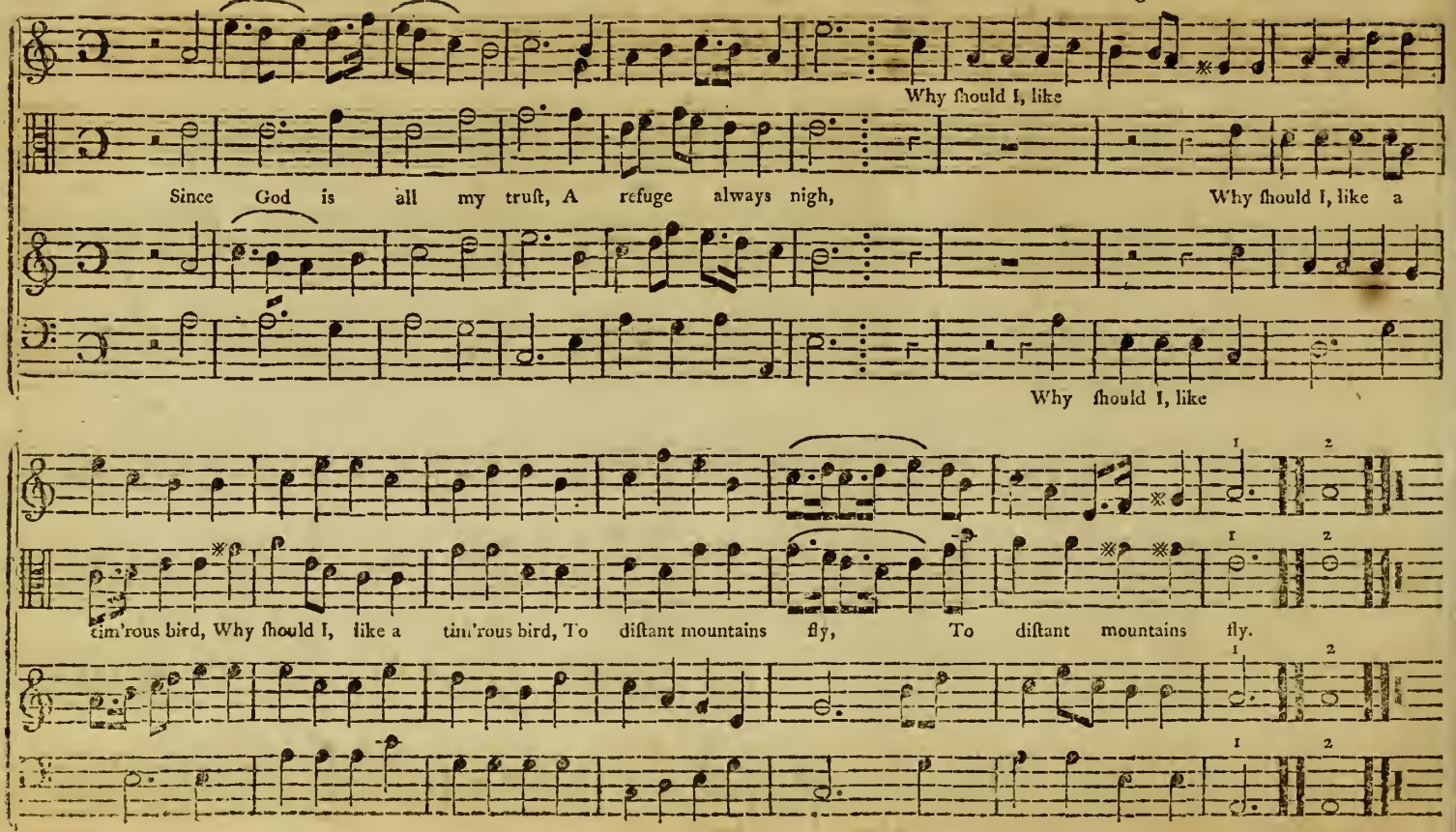

There thy rich works
Great God, the heav'n's well-order'd frame Declares the glory of thy name :
There thy rich works of wonder ſhine ; A thouſand ſtar - - - - - ry
There thy rich works
A thouſand radiant
beauties there, A thouſand radiant marks appear Of boundleſs pow'r and ſkill divine.
A thouſand radiant marks appear Of boundleſs pow'r and ſkill divine.
A thouſand radiant

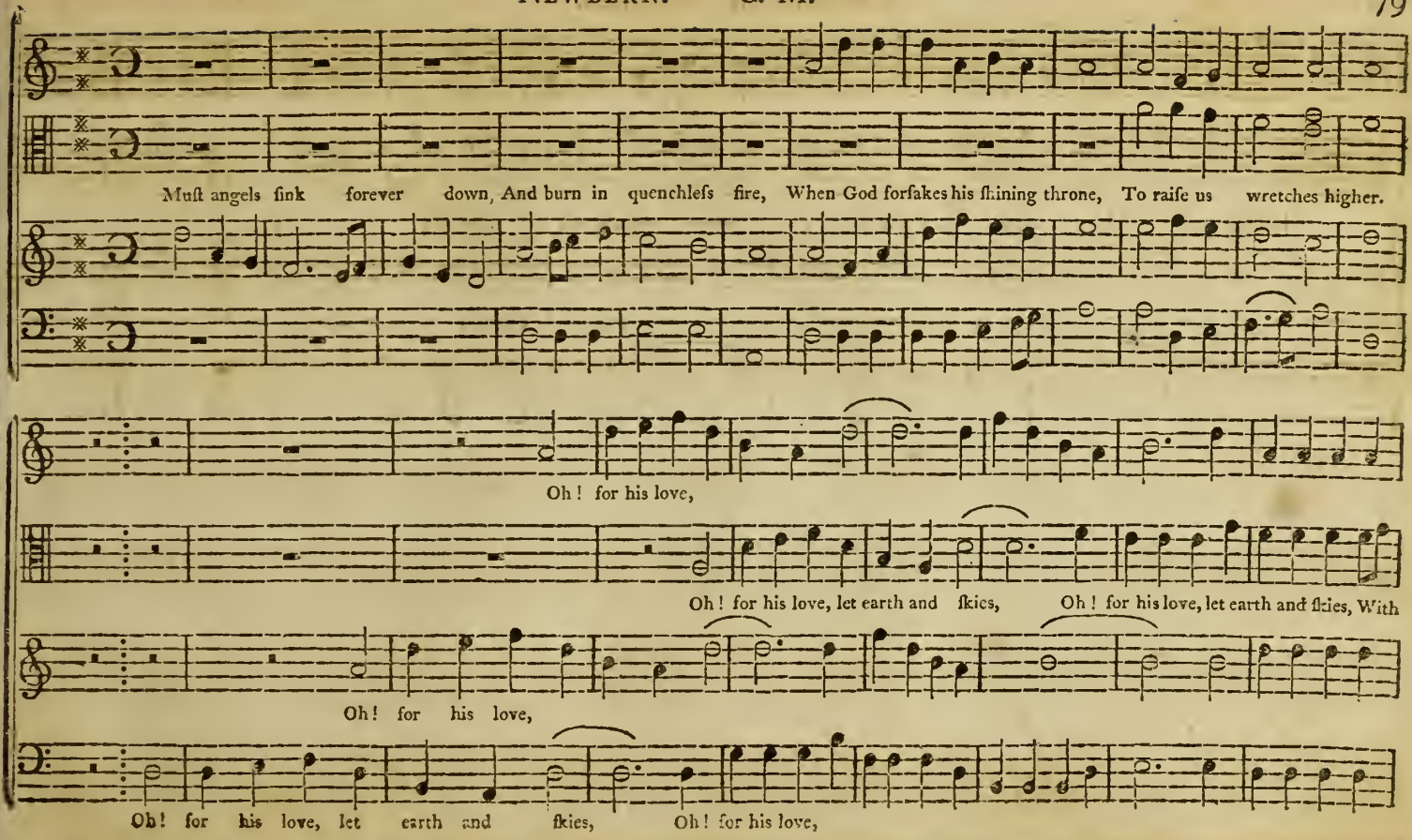

Each in their proper ſtation move, Each in
How pleaſant 'tis to ſee Kindred and friends agree,
Each in their proper ſtation move, Each in their proper ſtation move,
Each in their proper
Each in their proper ſtation move,
And each fulfil their part,
With ſympathizing heart, With ſympathizing heart, In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

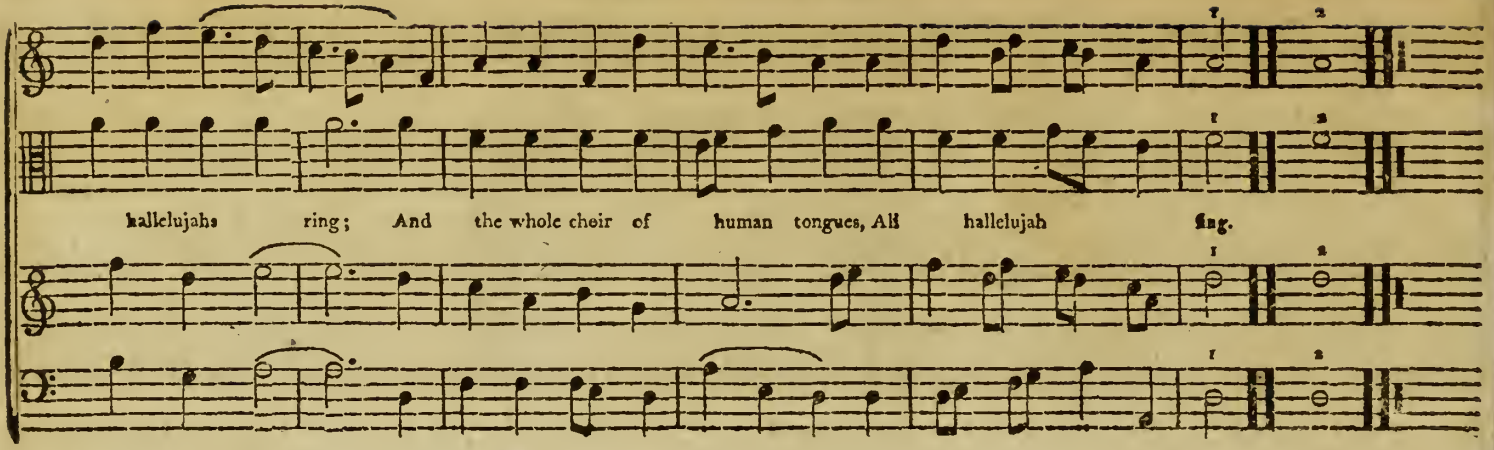

Shepherds rejoice, lift up your eyes, And send your fears away; News from the regions of the skies; Salvation's born to-day.
Je-
Jesus, the God whom
Jesus, the God whom angels fear,
Comes down to dwell with you; To day he makes his entrance here, But not as monarchs do.
To-day
angels fear Comes down to dwell with you; To-day
But not


Welcome to this
Welcome, ſweet day of reſt, That ſaw the Lord ariſe;
Wel-
Welcome to this reviving breaſt, Wel-
Welcome to this reviving breaſt, Welcome
And theſe
come to this reviving breaſt, And theſe rejoi - - - - - - - - cing 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 ſound, Like David's harp of ſolemn ſound.
ſound, Like David's harp of ſolemn ſound, 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.


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 cheir of human tongues, All hallelujah sing.

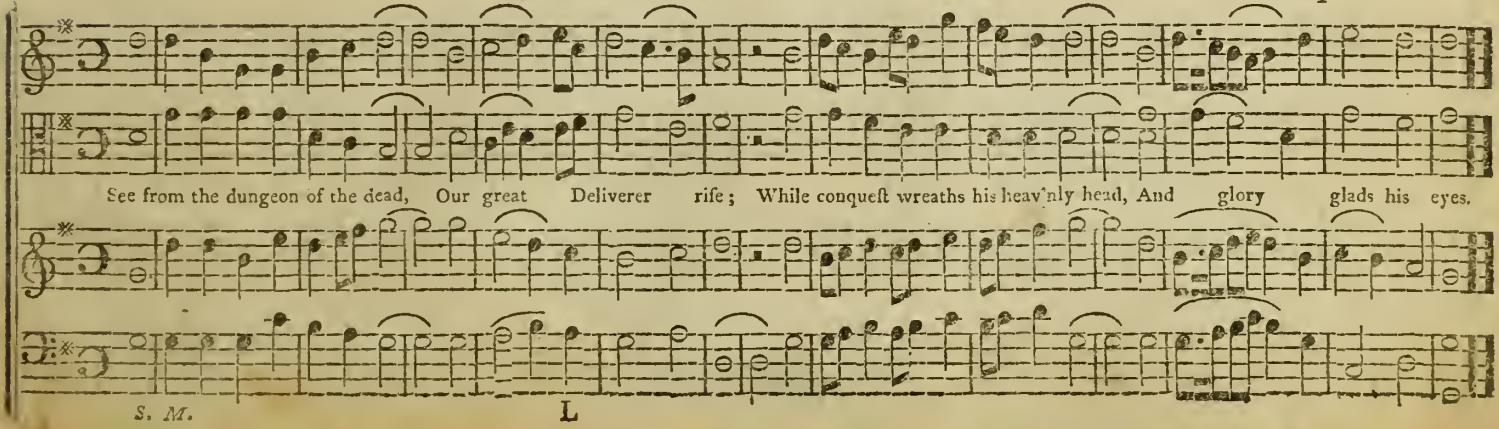
THE

Sacred Musician, &c.

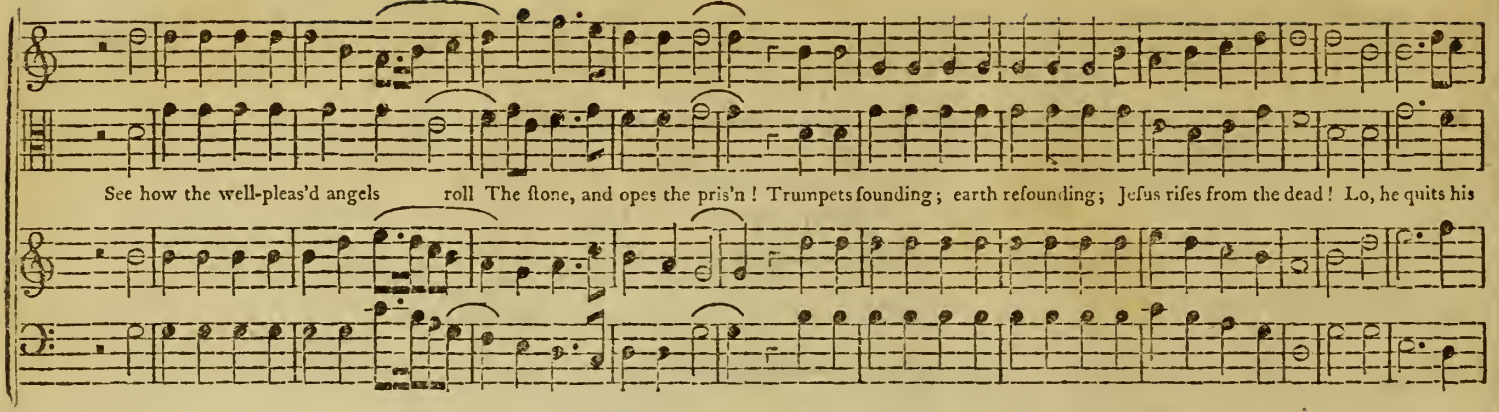
PART III.

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

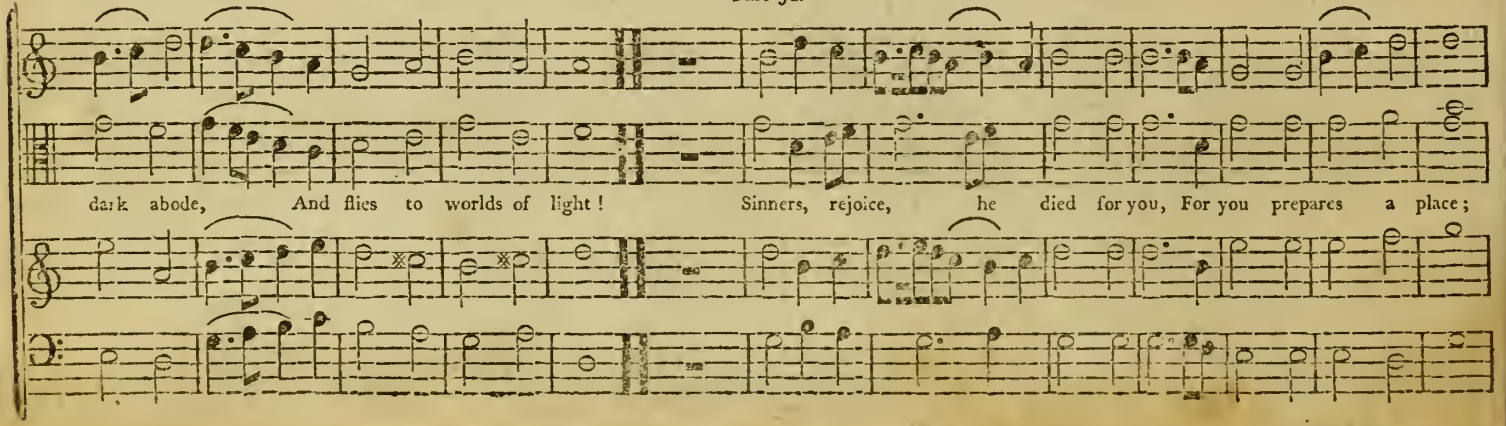
Part 1st. ANTHEM FOR EASTER. *Belknap.*

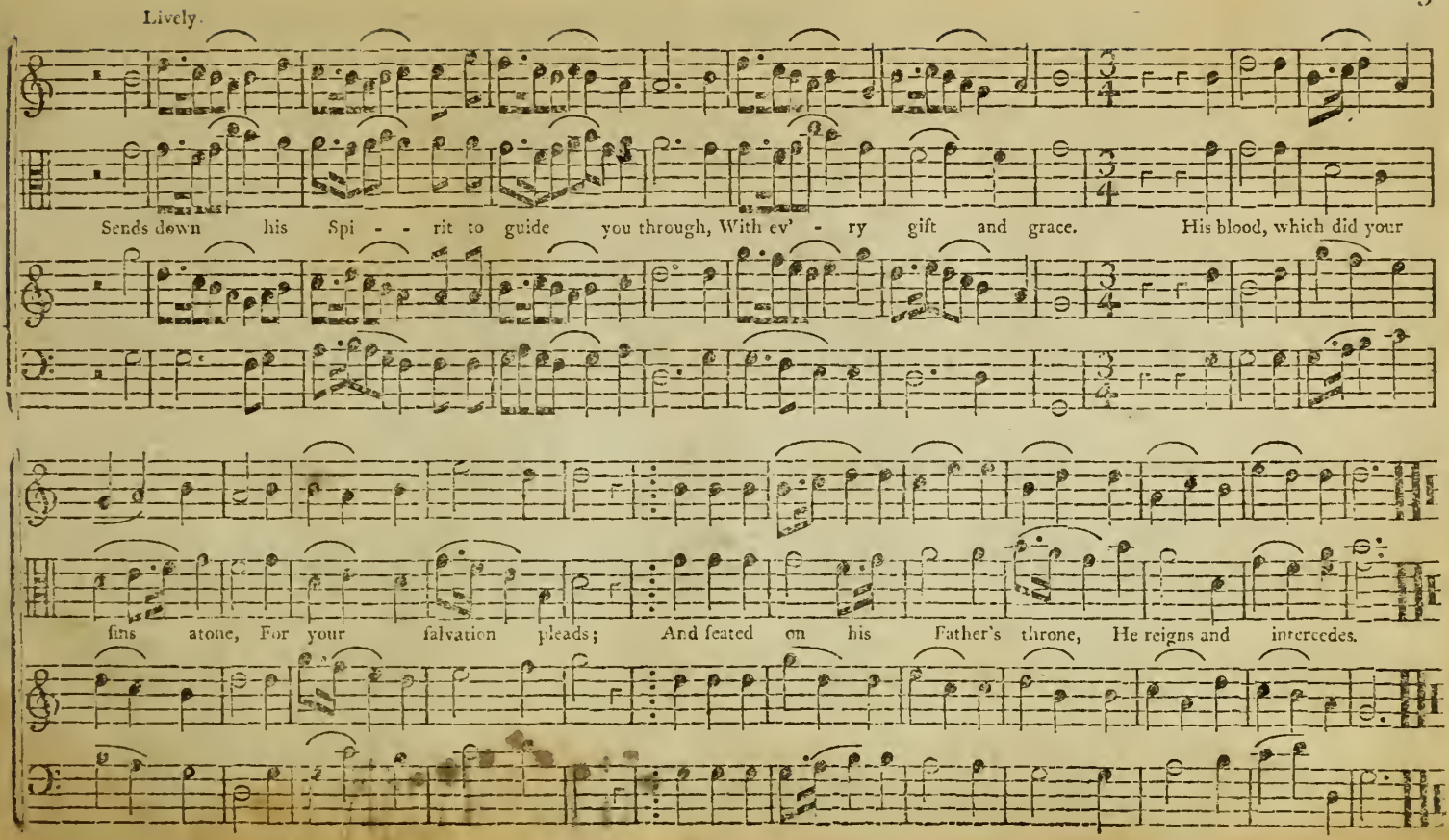


Part 2d.



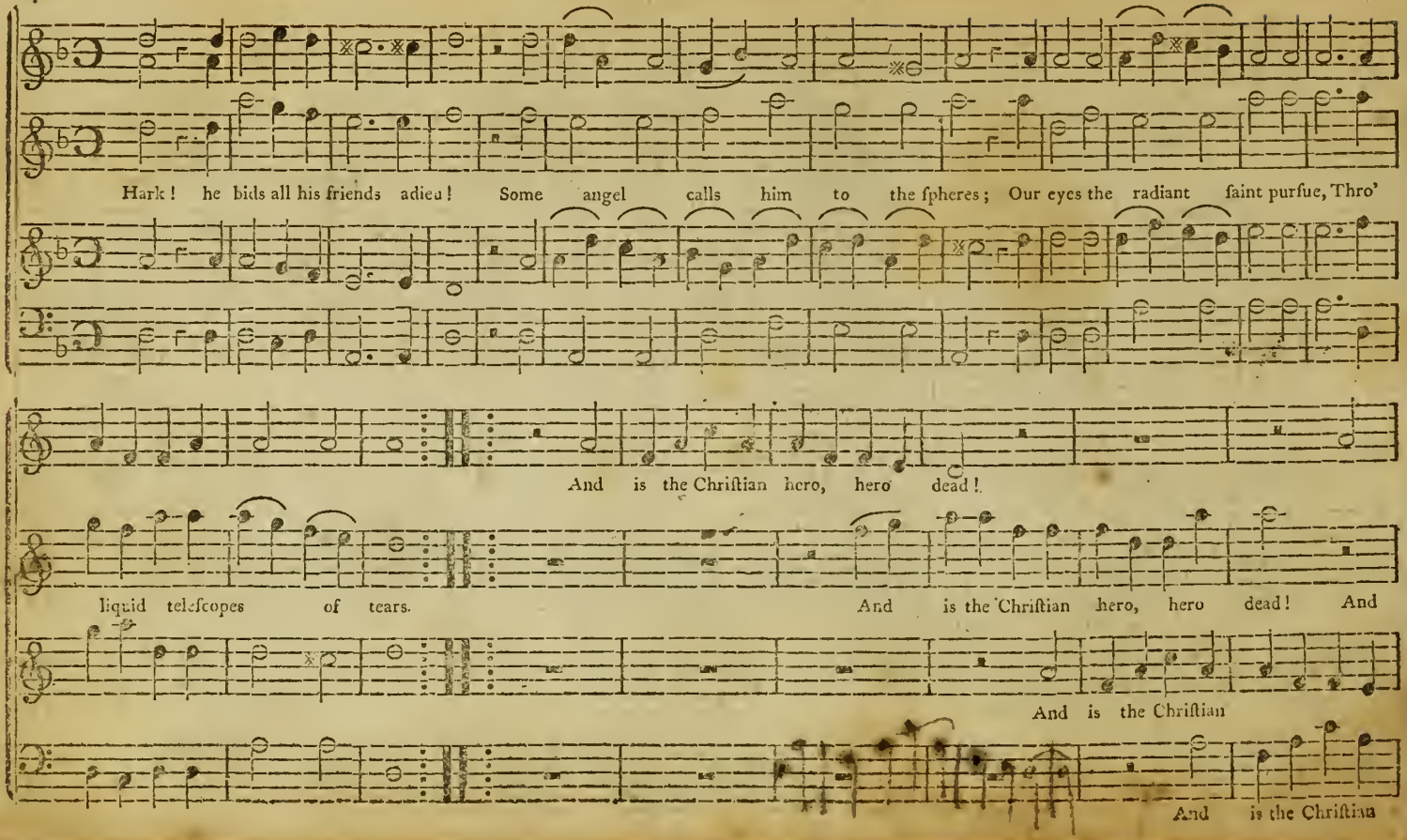
Part 3d.

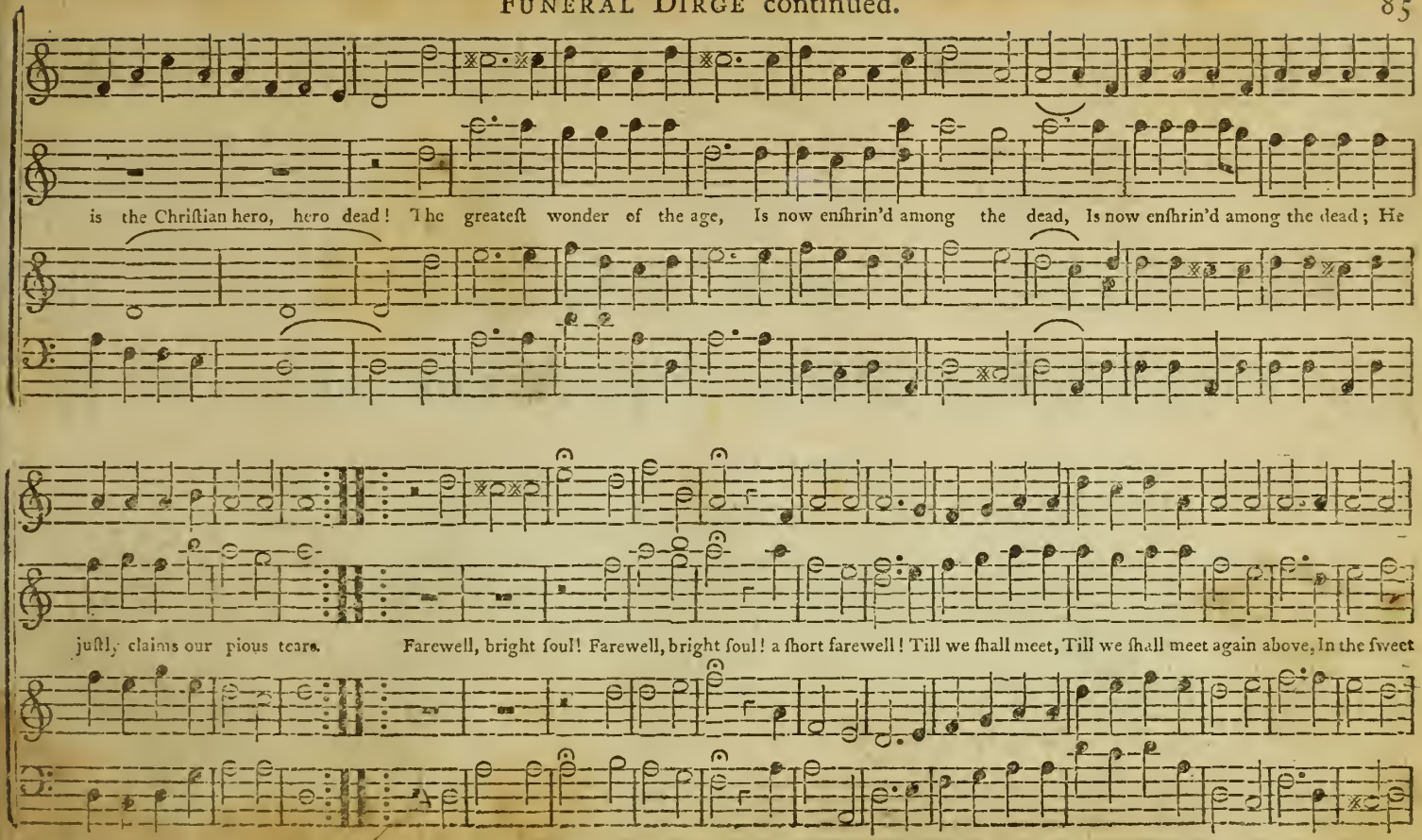


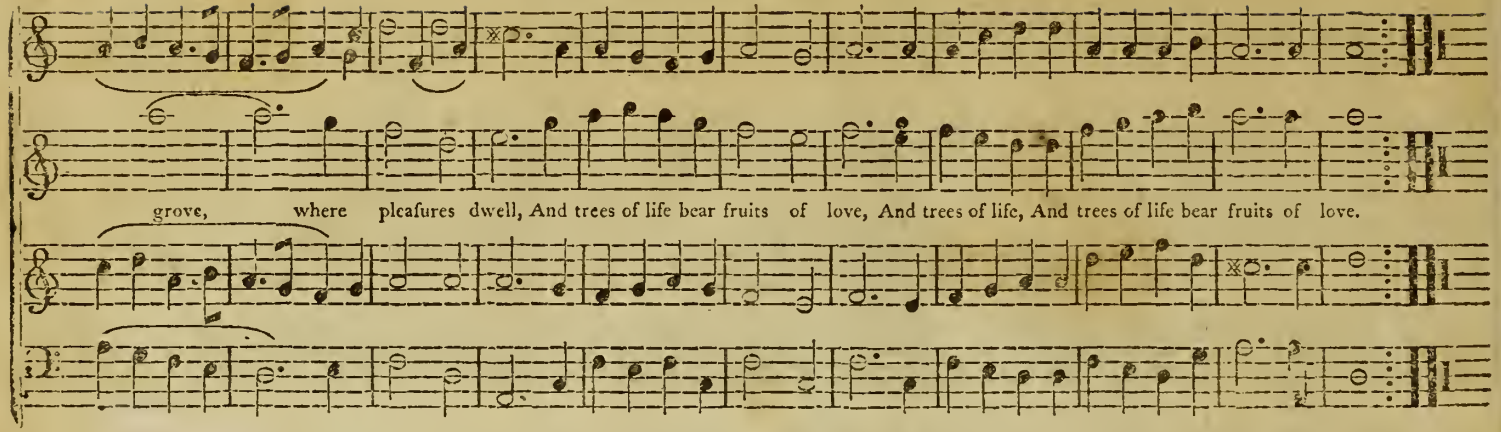

Lively.
Sends down his Spi - - rit to guide you through, With ev' - ry gift and grace. His blood, which did your
fins atone, For your falvation pleads; And feated on his Father's throne, He reigns and intercedes.

A Funeral Dirge.

Unknown.

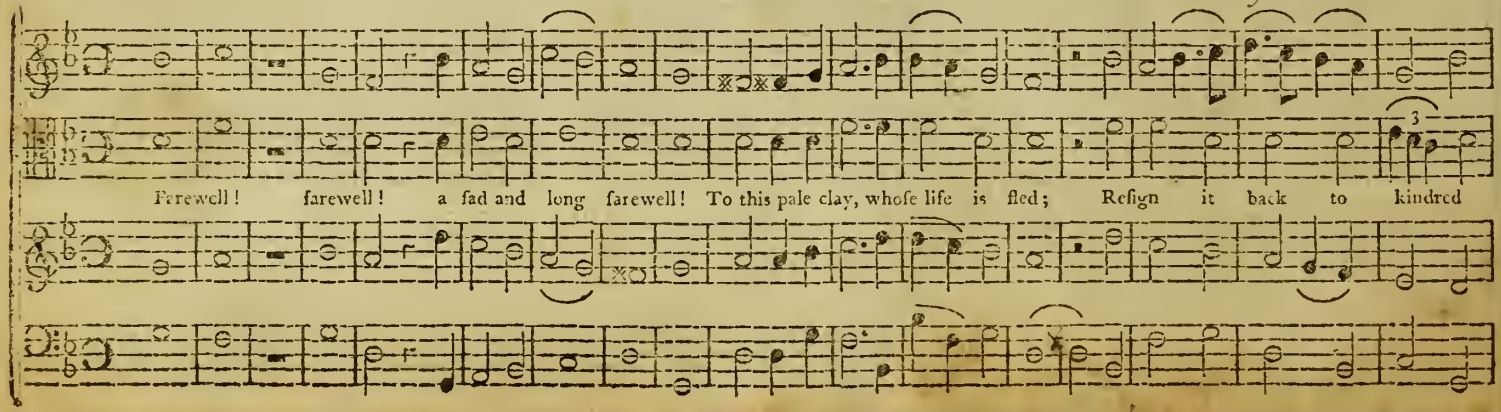


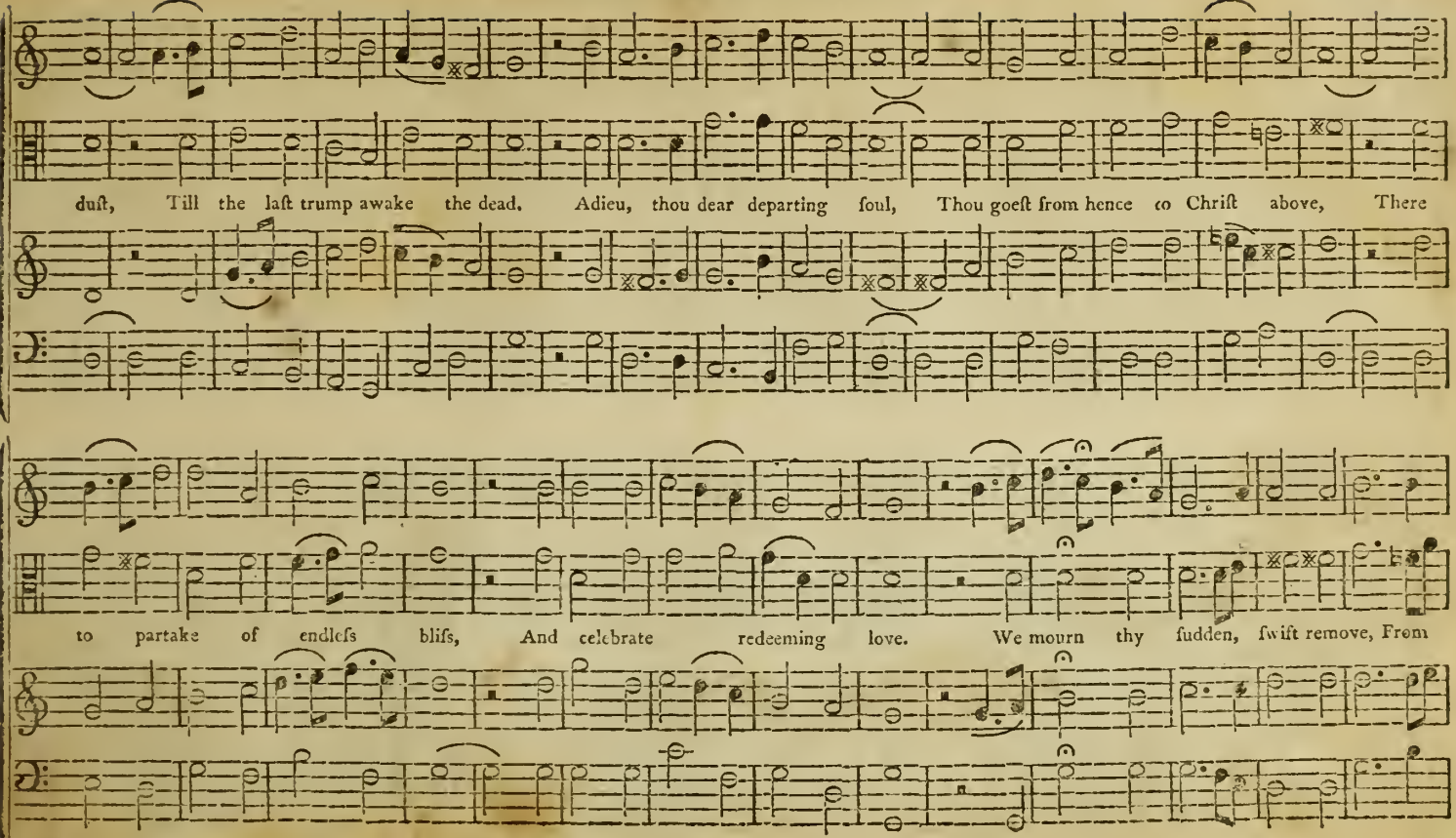

is the Chriſtian hero, hero dead! The greateſt wonder of the age, Is now enſhrin'd among the dead, Is now enſhrin'd among the dead; He
juſtly claims our pious tears. Farewell, bright ſoul! Farewell, bright ſoul! a ſhort farewell! Till we ſhall meet, Till we ſhall meet again above, In the ſweet

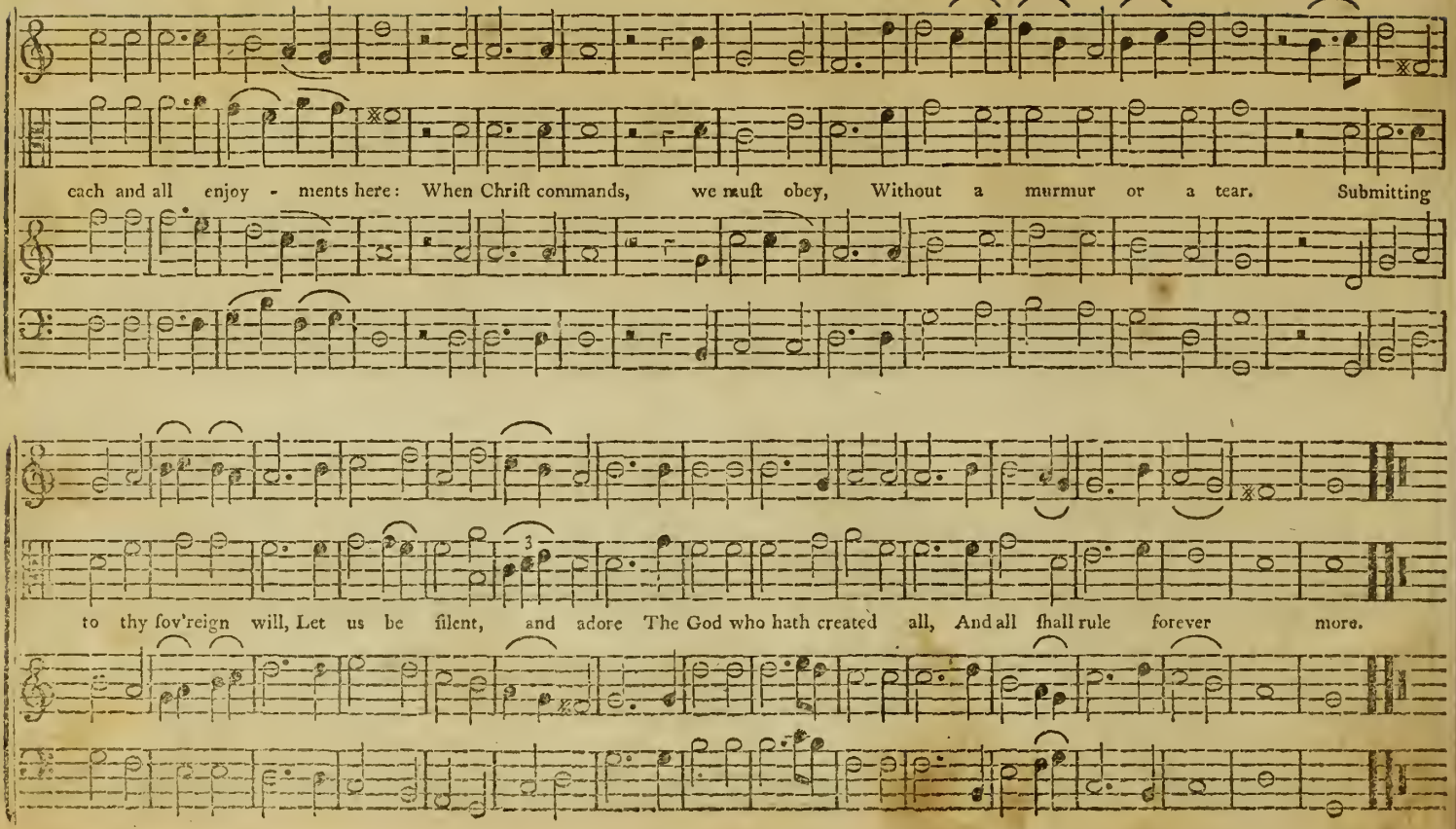


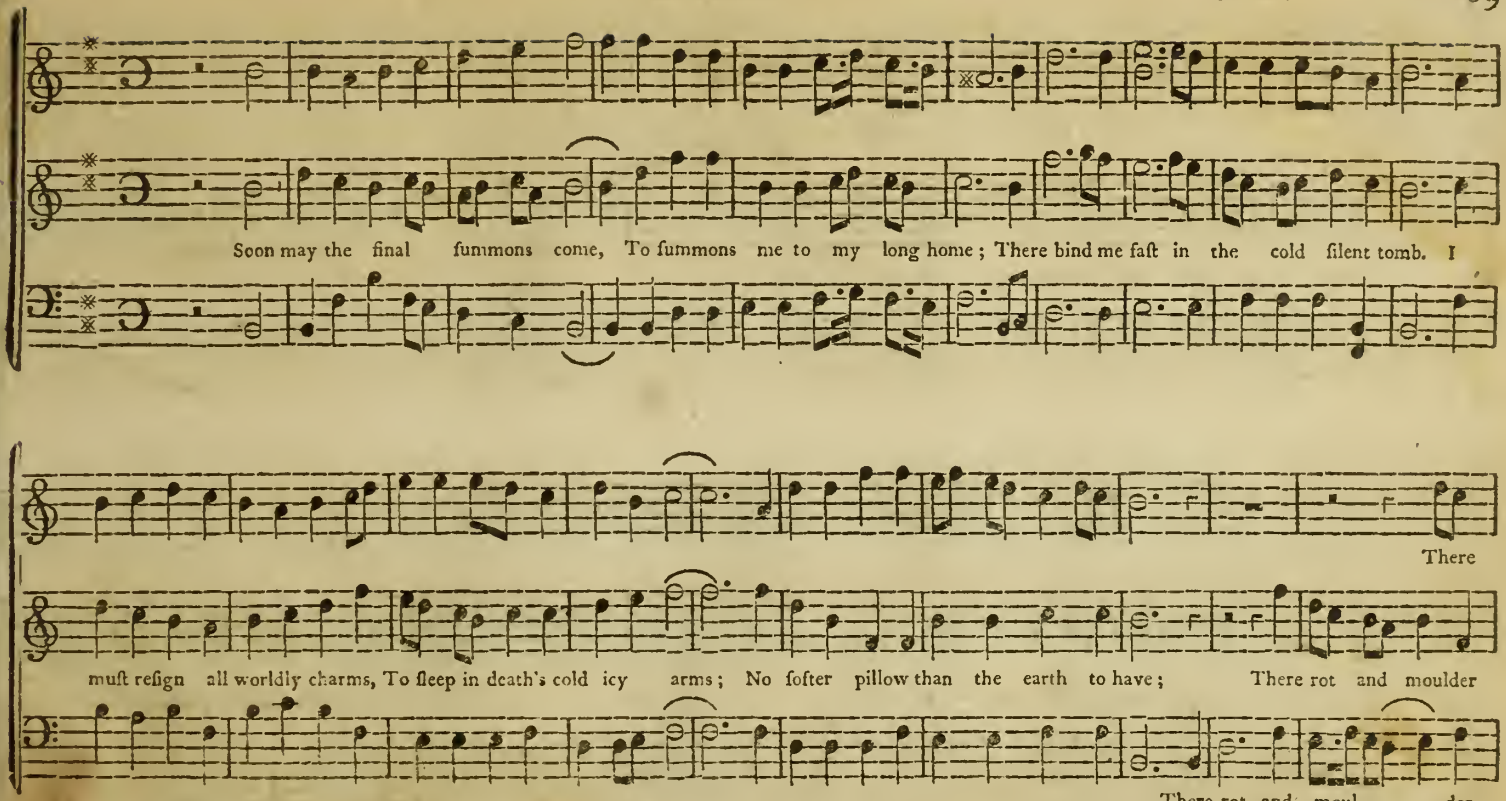
SOLEMN DIRGE.

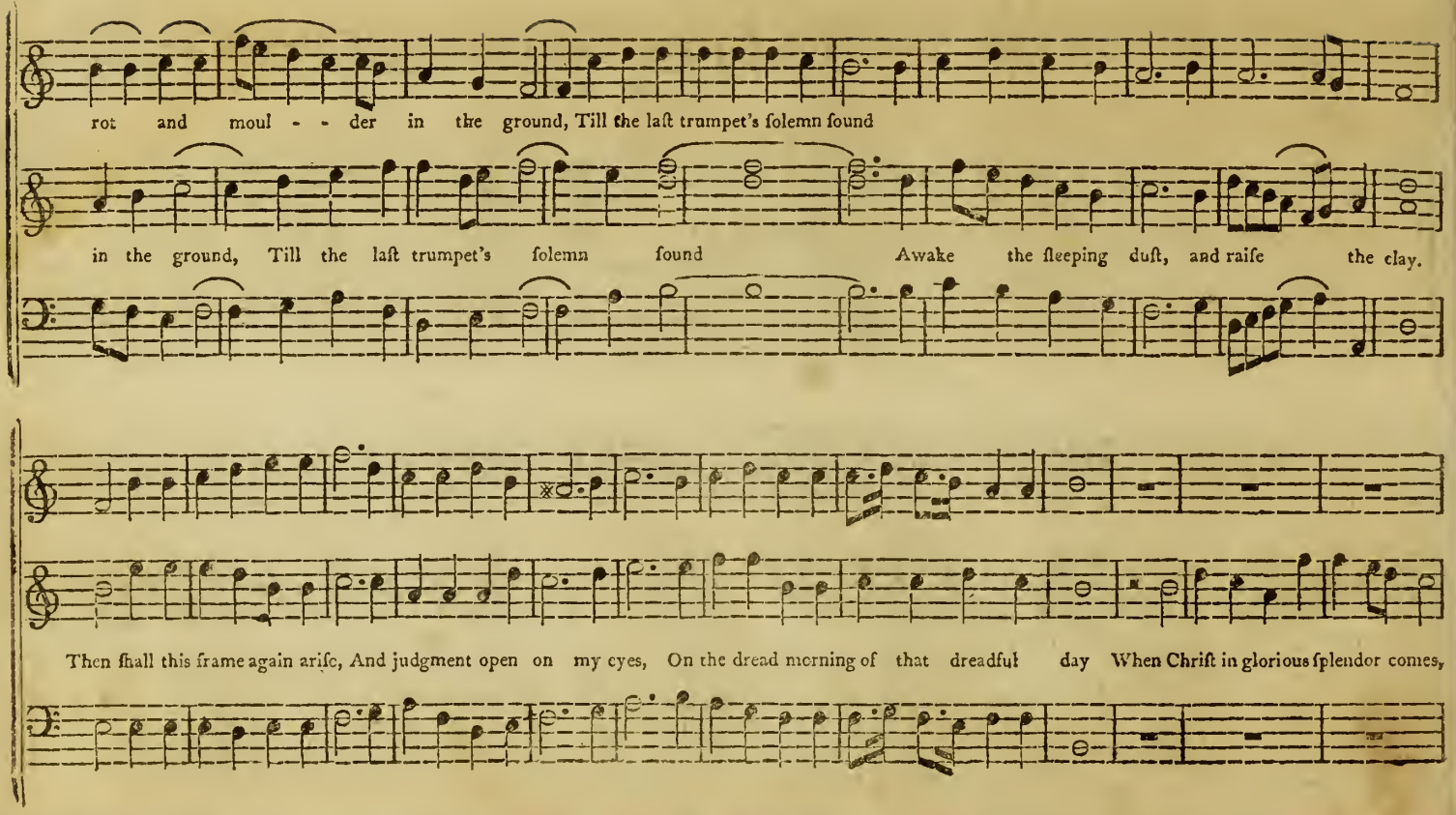
Holyoke.

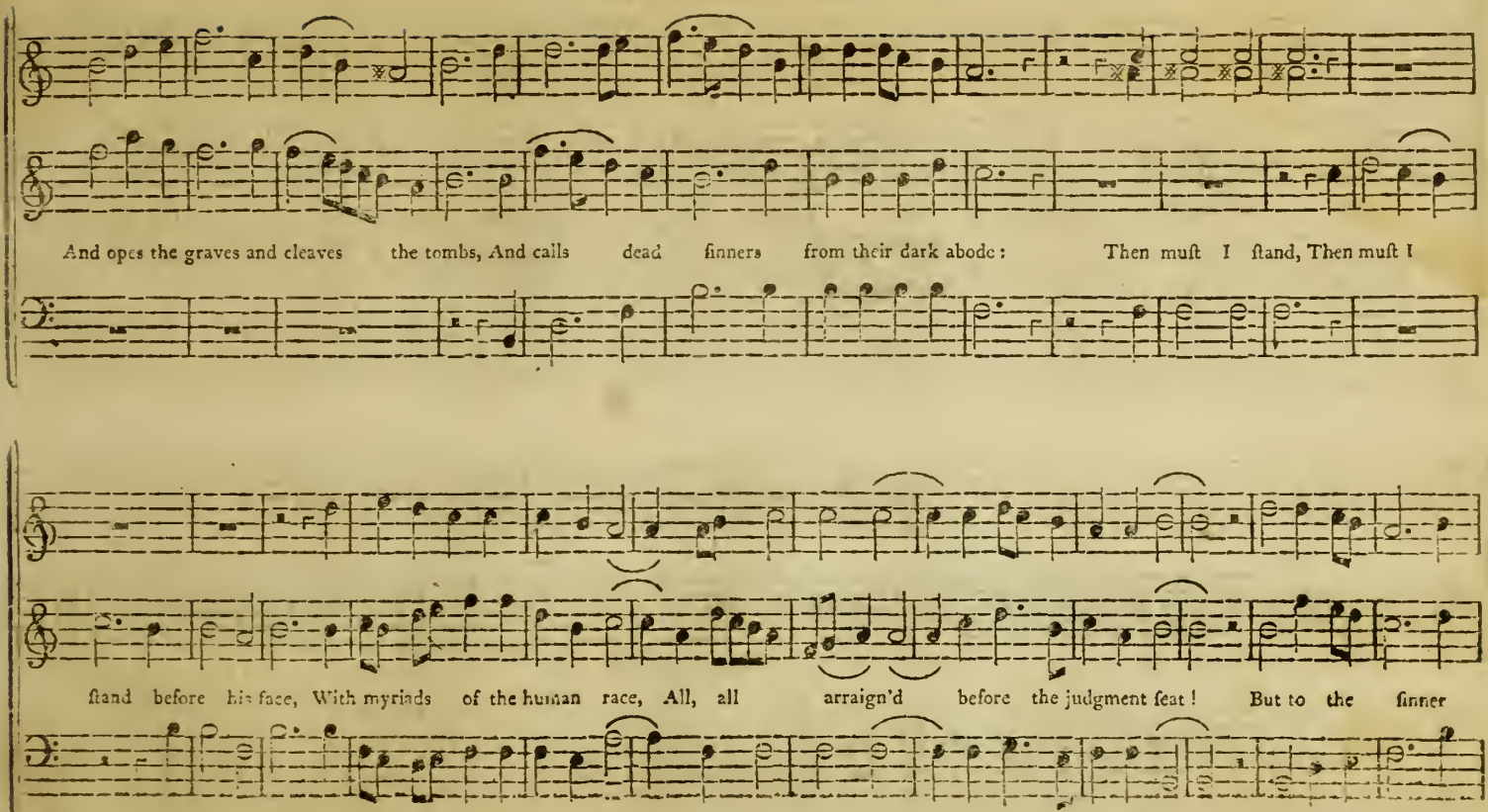


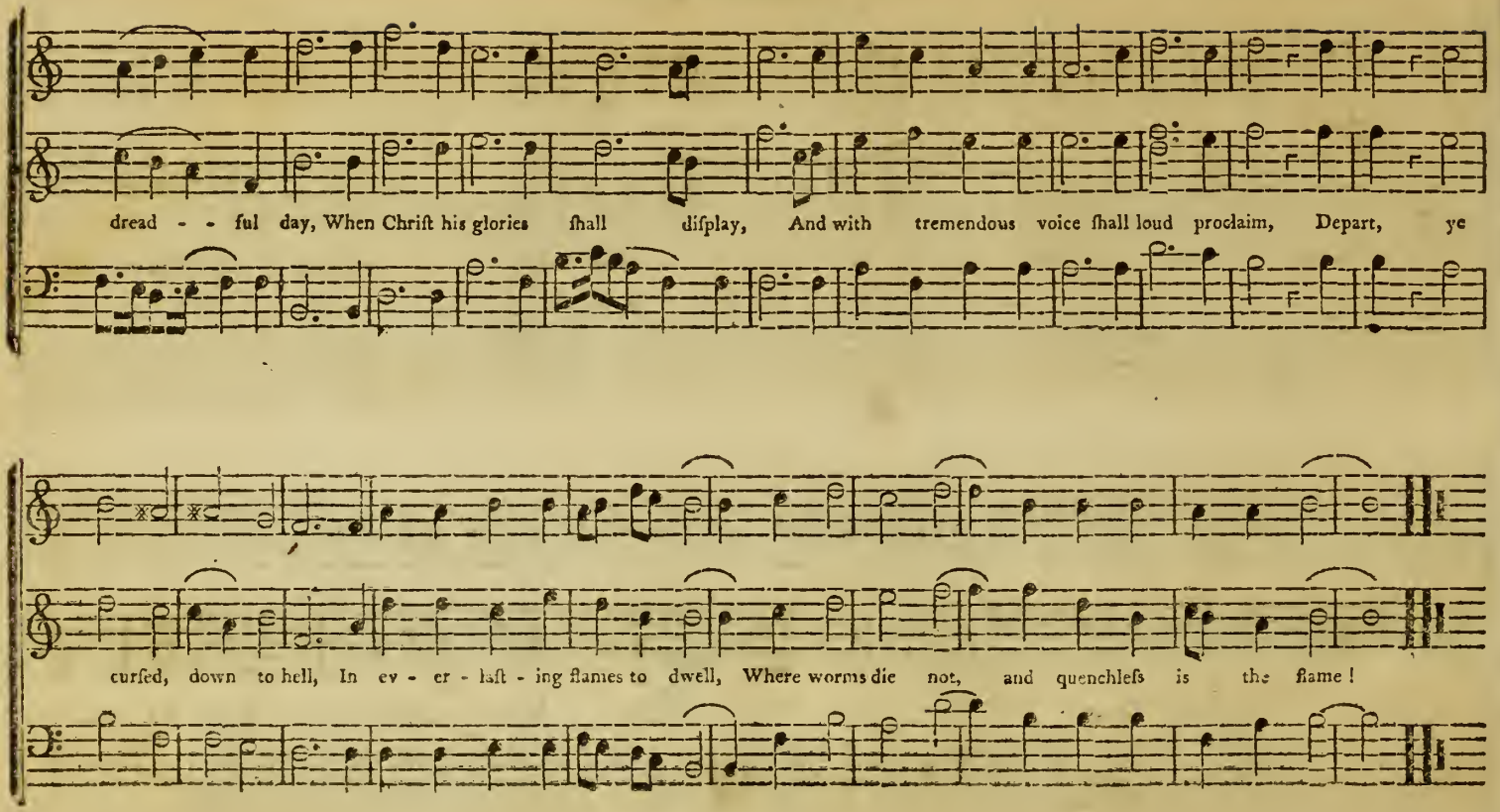

duſt, Till the laſt trump awake the dead. Adieu, thou dear departing ſoul, Thou goeſt from hence to Chriſt above, There
to partake of endleſs bliſs, And celebrate redeeming love. We mourn thy ſudden, ſwift remove, From

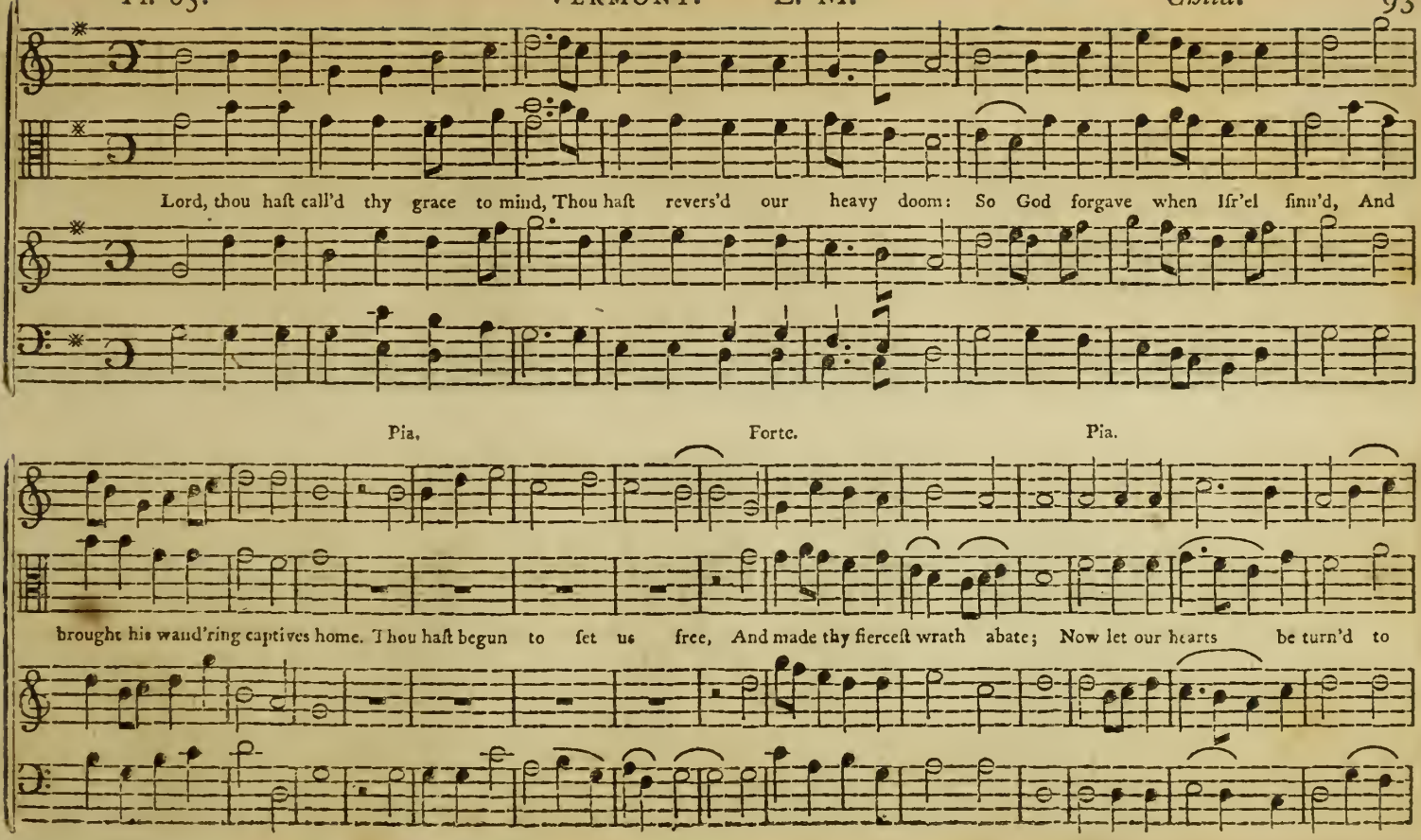

each and all enjoy - ments here: When Chriſt commands, we muſt obey, Without a murmur or a tear. Submitting
to thy ſov'reign will, Let us be ſilent, and adore The God who hath created all, And all ſhall rule forever more.


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

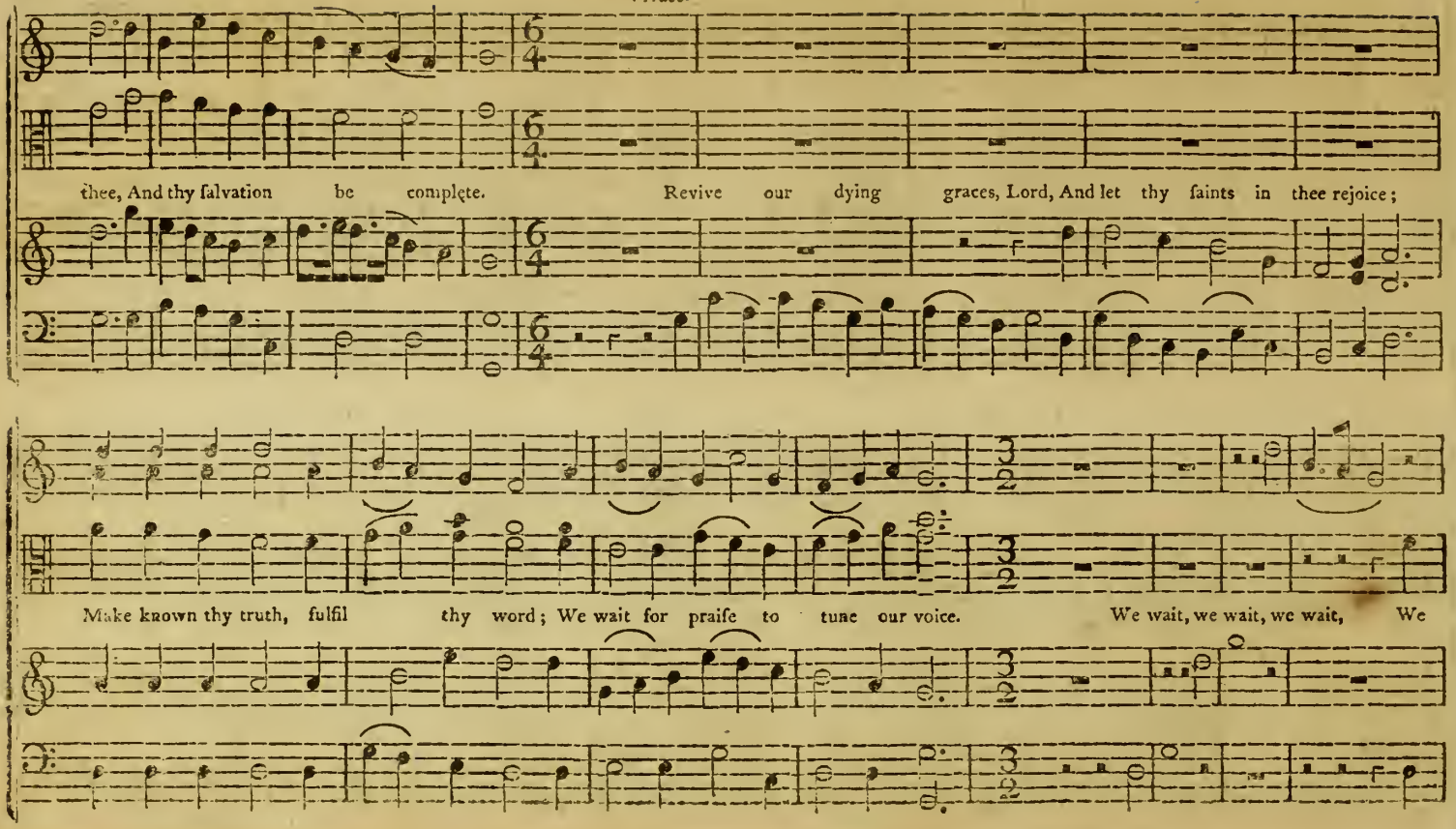

And opes the graves and cleaves the tombs, And calls dead ſinners from their dark abode: Then muſt I ſtand, Then muſt I
ſtand before his face, With myriads of the human race, All, all arraign'd before the judgment ſeat! But to the ſinner

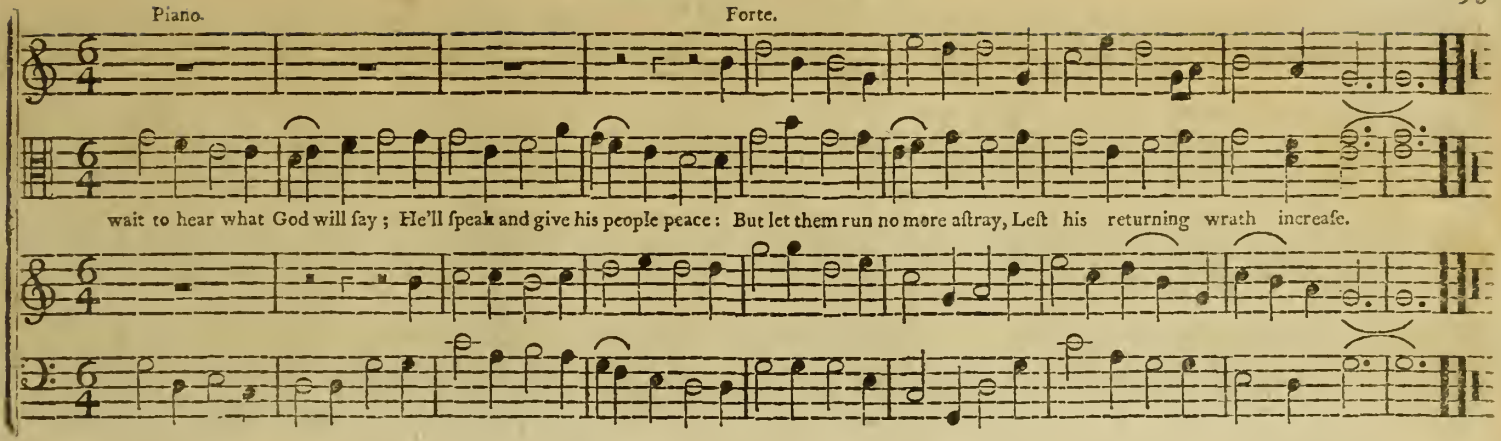

dread - - ful day, When Chriſt his glories ſhall diſplay, And with tremendous voice ſhall loud proclaim, Depart, ye
curſed, down to hell, In ev - er - laſt - ing flames to dwell, Where worms die not, and quenchleſs is the flame!


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
Pia.
Forte.
Pia.
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

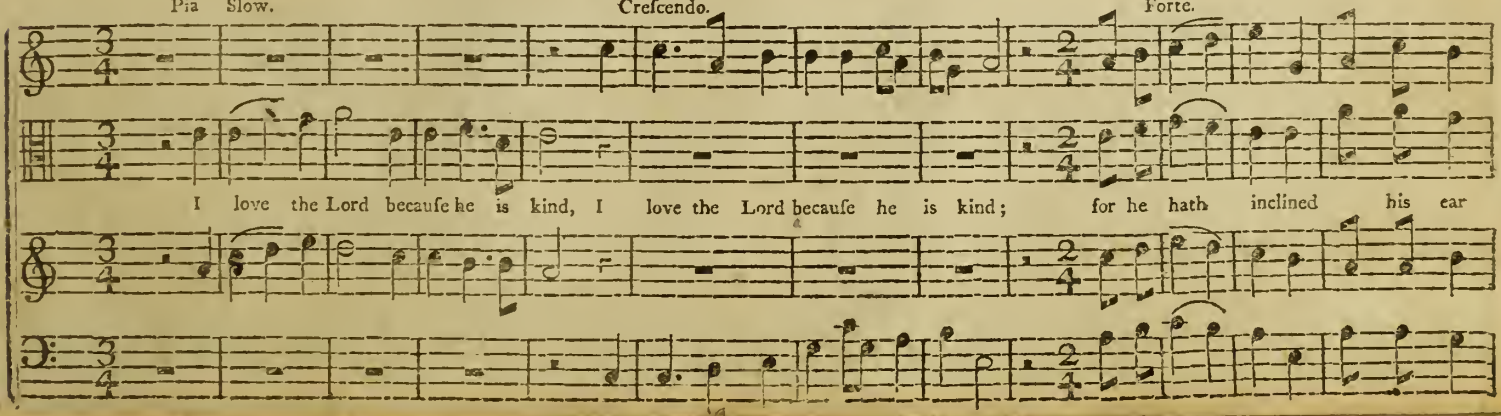
VERMONT continued.

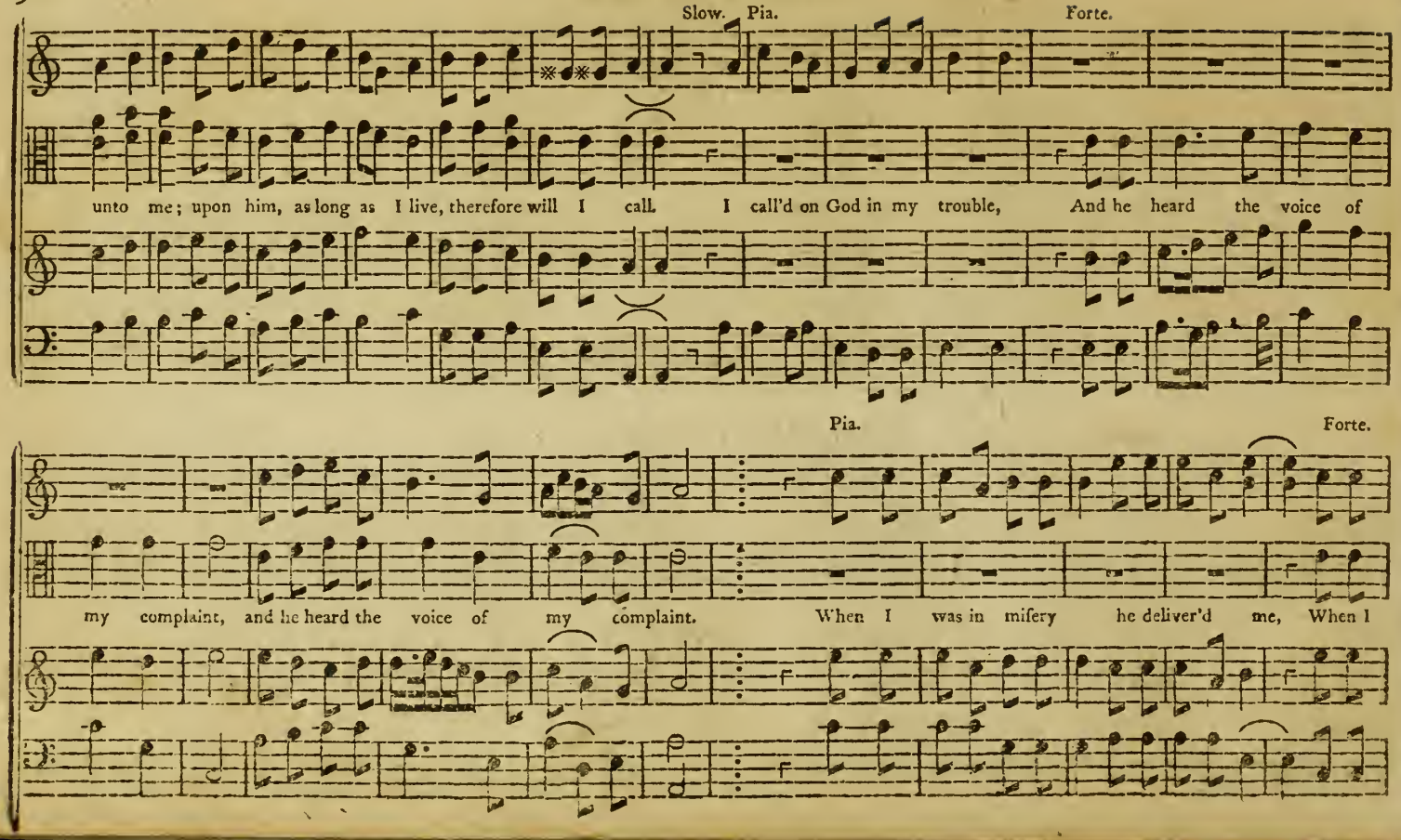
Vivace.

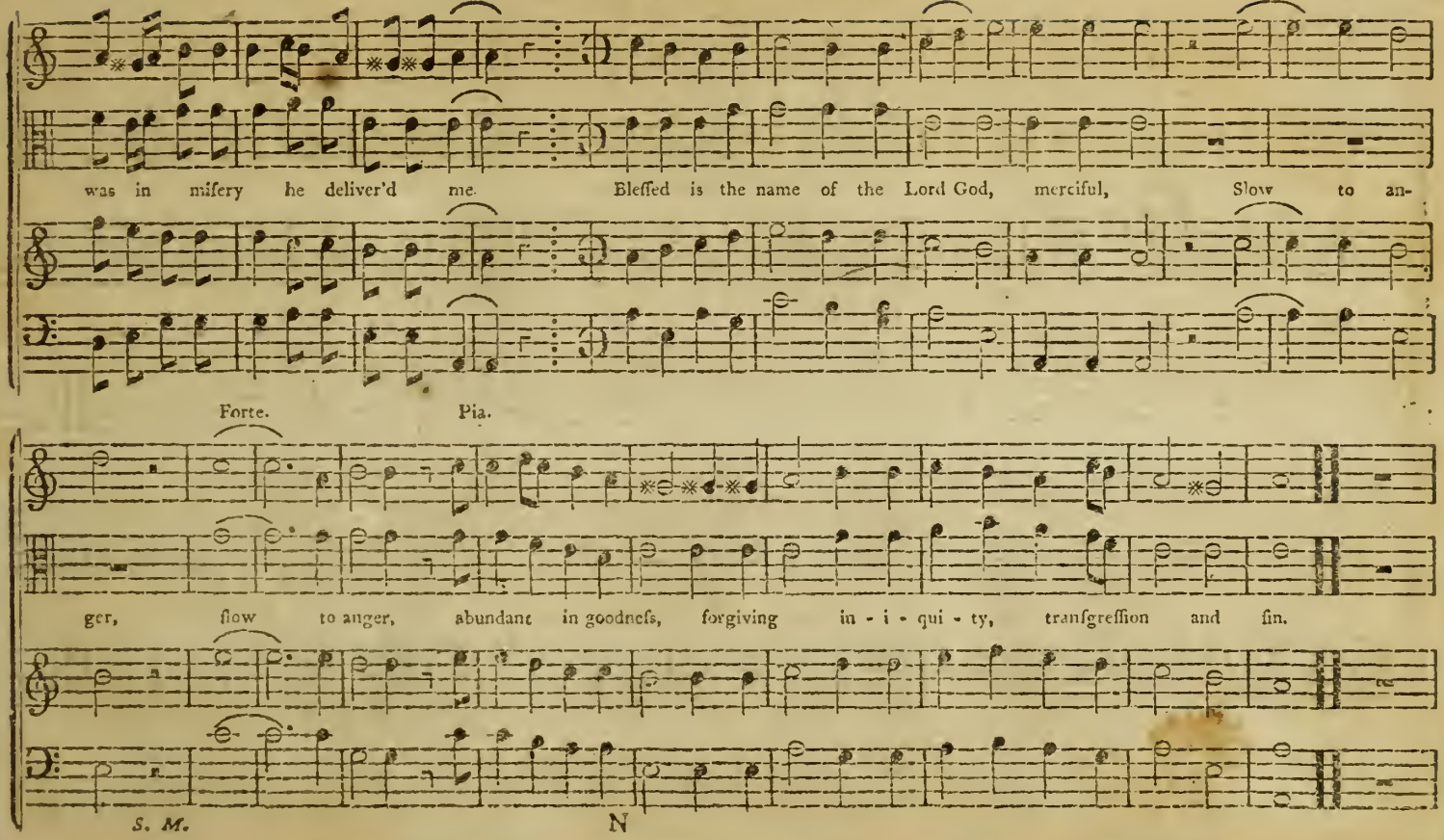




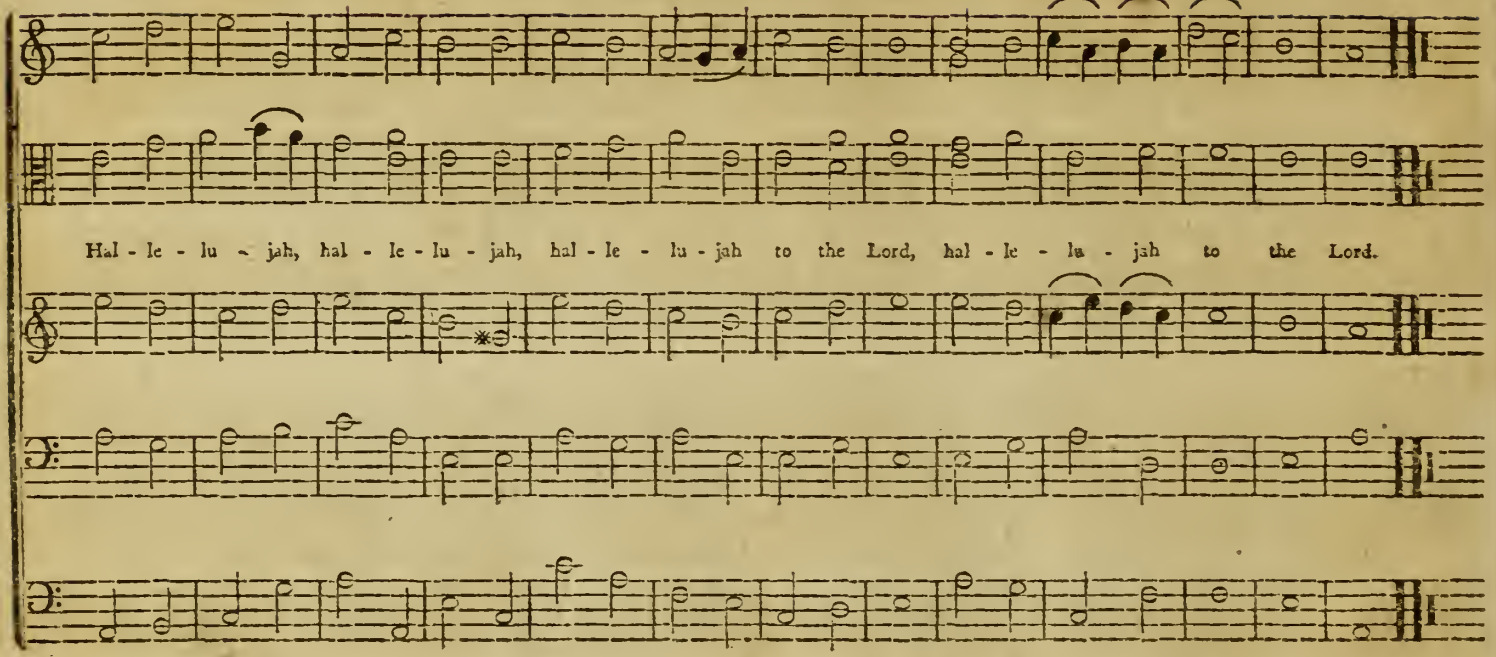
AN ANTHEM SELECTED FROM PSALMS. *Child.*

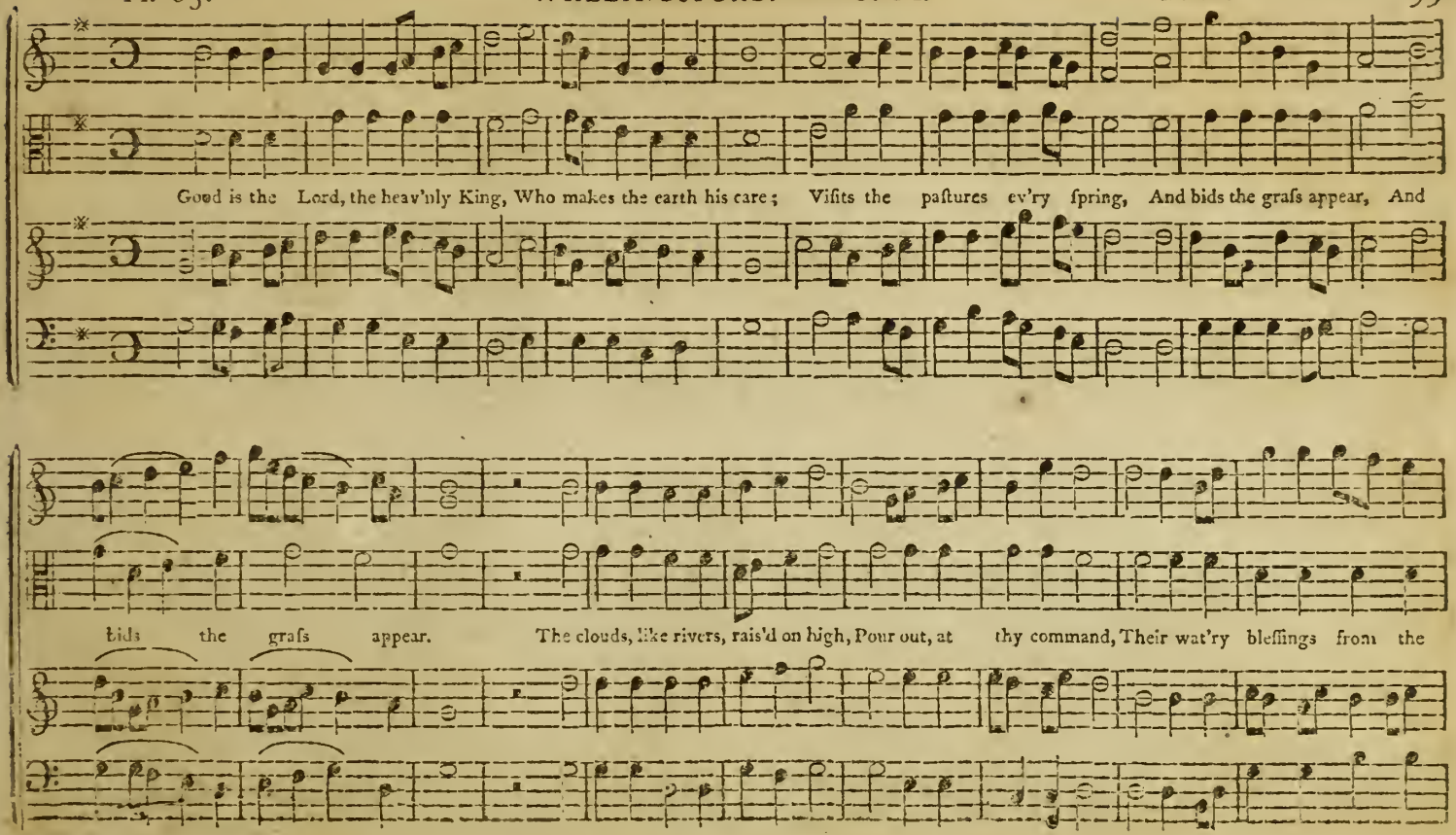


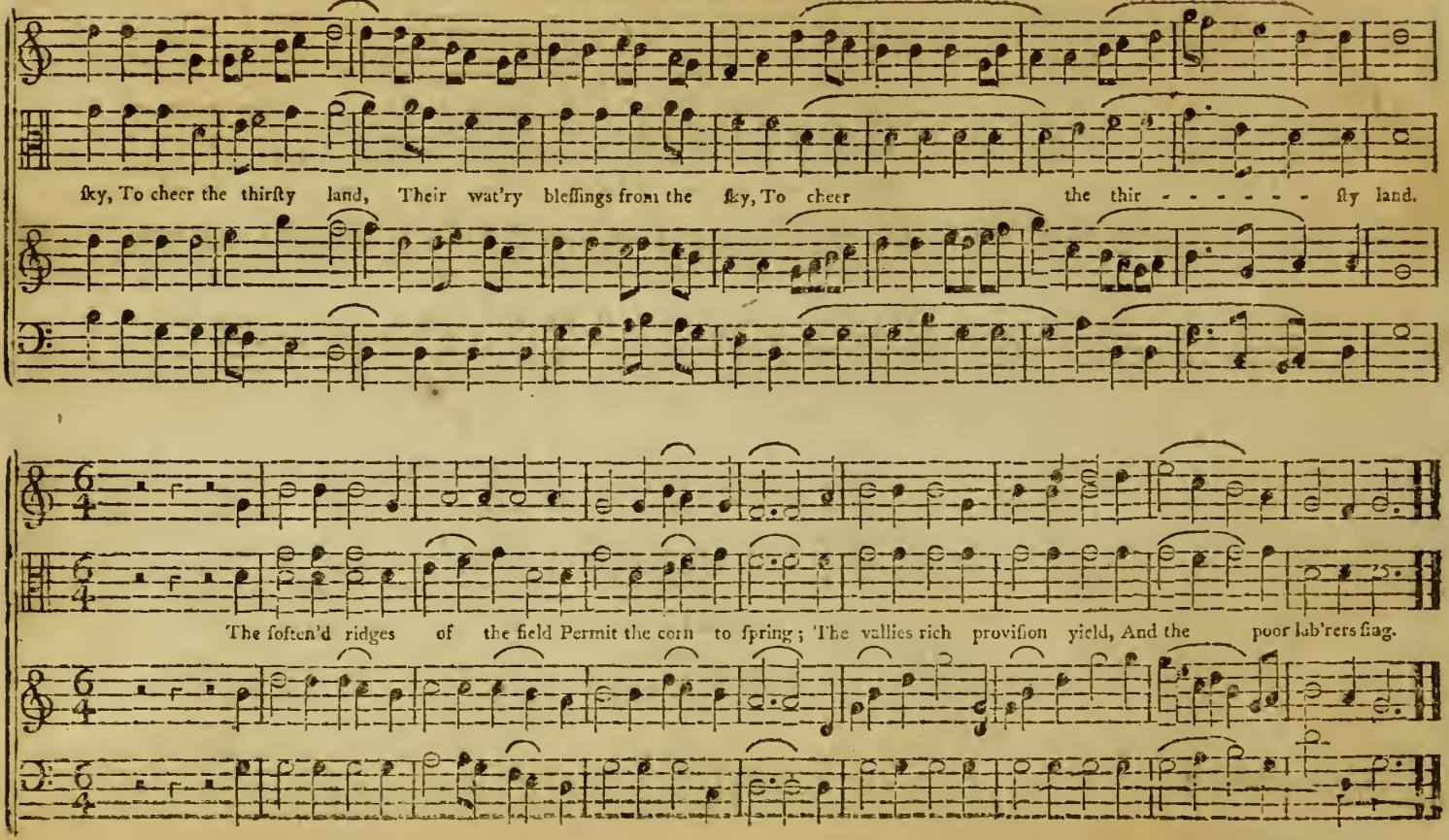

Slow. Pia.
Forte.
unto me; upon him, as long as I live, therefore will I call. I call'd on God in my trouble, And he heard the voice of
Pia.
Forte.
my complaint, and he heard the voice of my complaint. When I was in misery he deliver'd me, When I

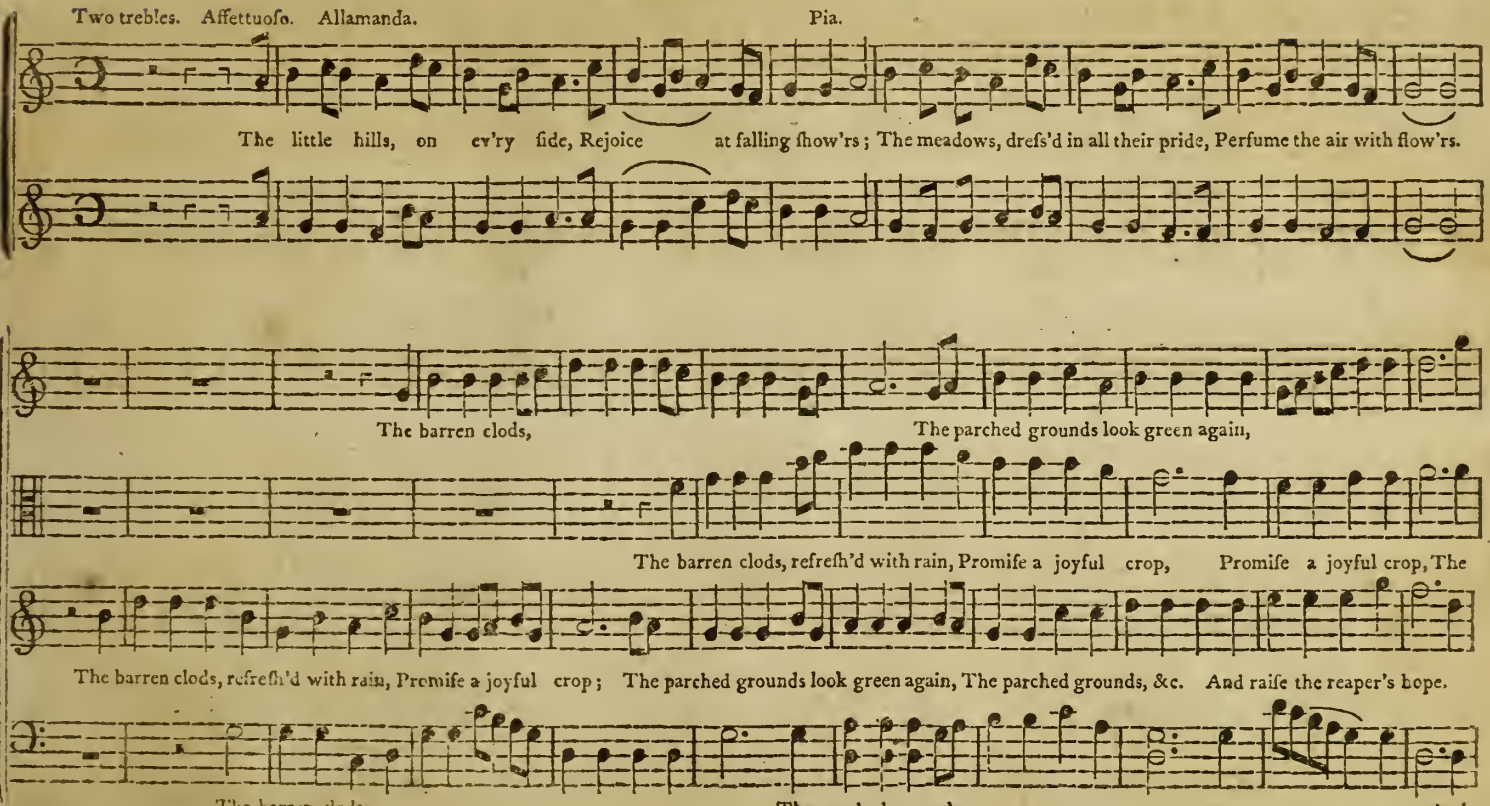

Pia.
was in misery he deliver'd me. Bleſſed is the name of the Lord God, merciful, Slow to an-
Forte. Pia.
ger, flow to anger, abundant in goodneſs, forgiving in-i-qui-ty, tranſgreſſion and ſin.

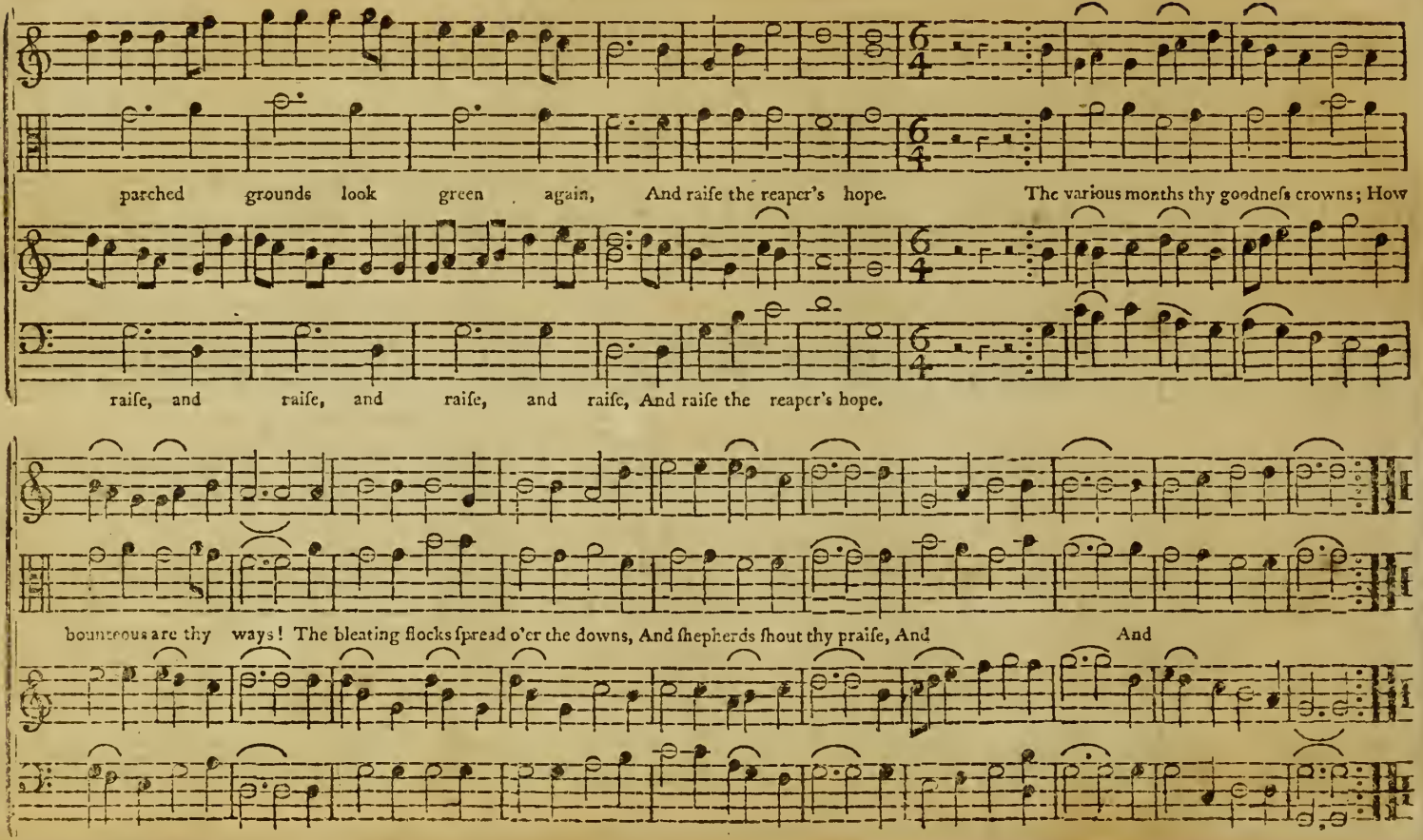
Choro. Con Spirito.

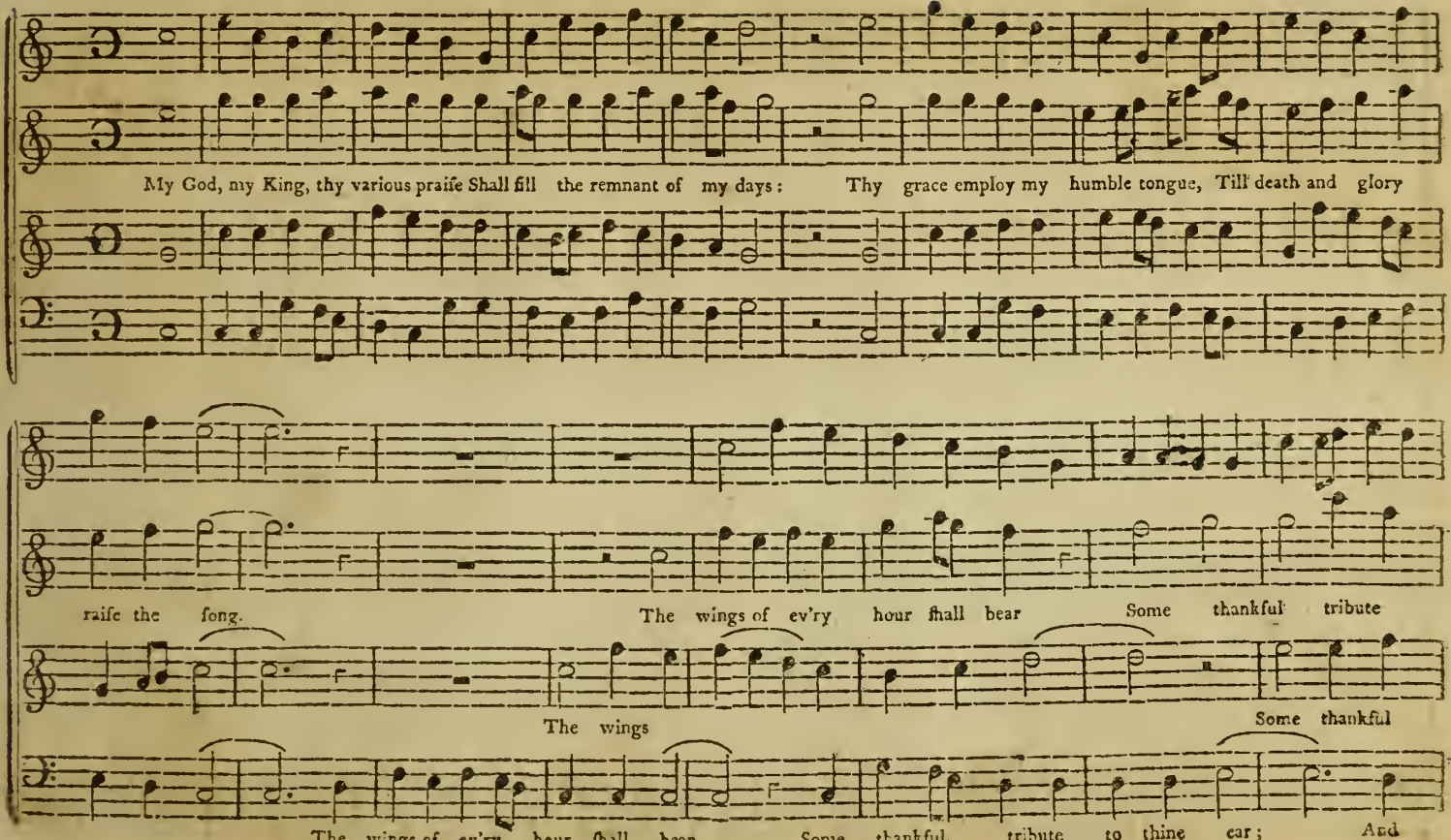


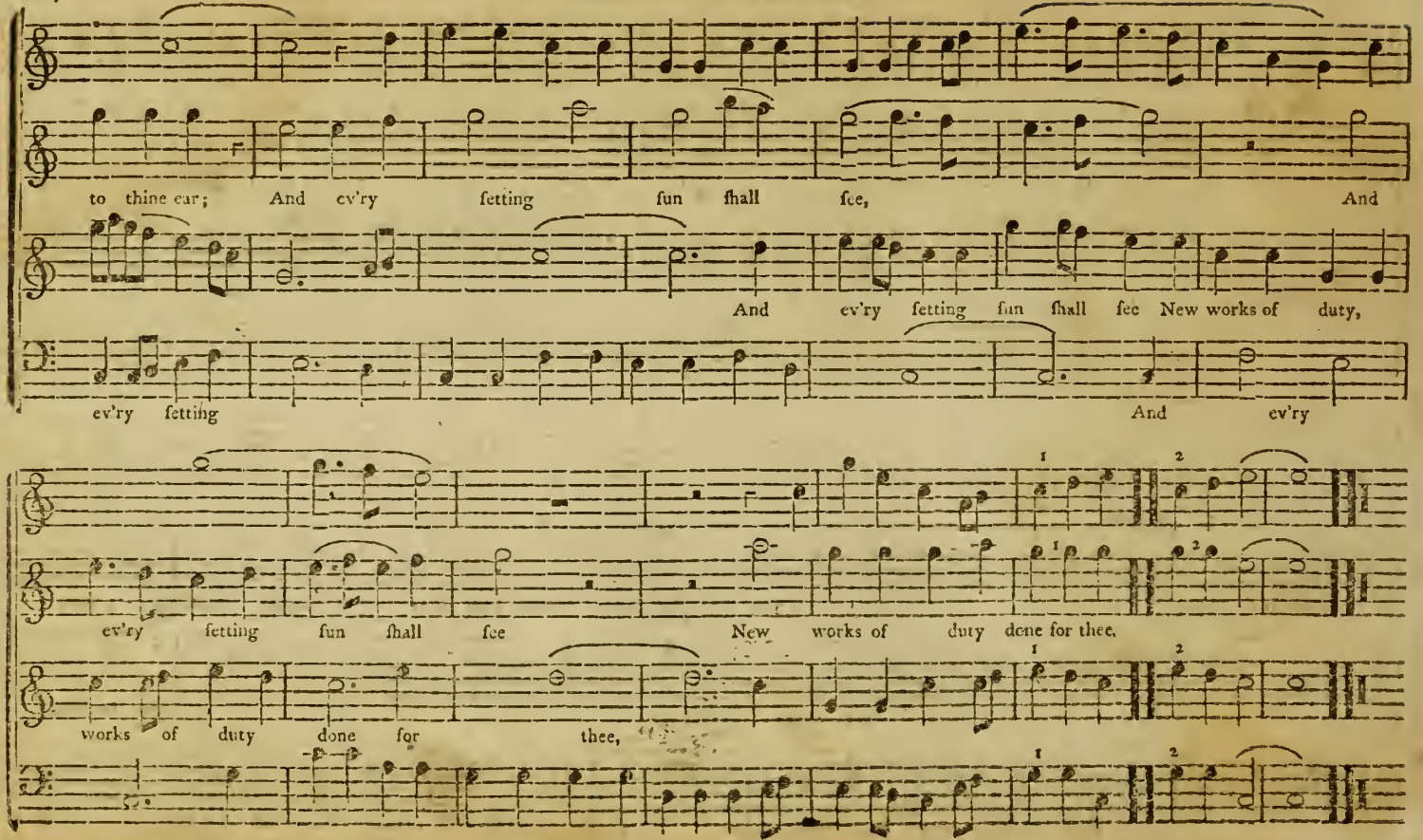

Good is the Lord, the heav'nly King, Who makes the earth his care; Viſits the paſtures ev'ry ſpring, And bids the graſs appear, And
bids the graſs appear. The clouds, like rivers, rais'd on high, Pour out, at thy command, Their wat'ry bleſſings from the

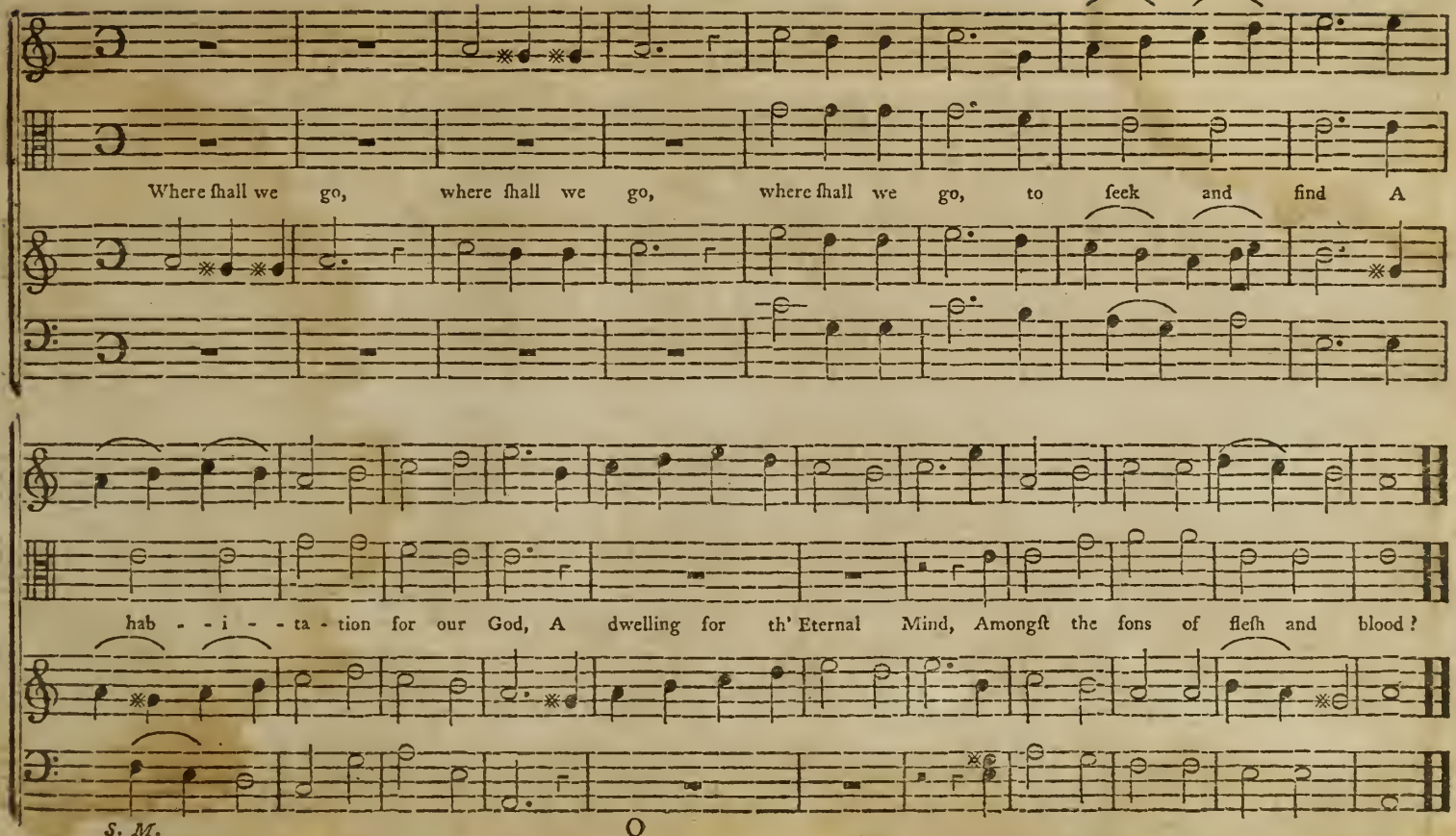

ſky, To cheer the thirſty land, Their wat'ry bleſſings from the ſky, To cheer the thir - - - - - - - ſty land.
The ſoften'd ridges of the field Permit the corn to ſpring; The vallies rich proviſion yield, And the poor lab'rers ſing.


Two trebles. Affettuoſo. Allamanda.
Pia.
The little hills, on ev'ry ſide, Rejoice at falling ſhow'rs; The meadows, dreſs'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

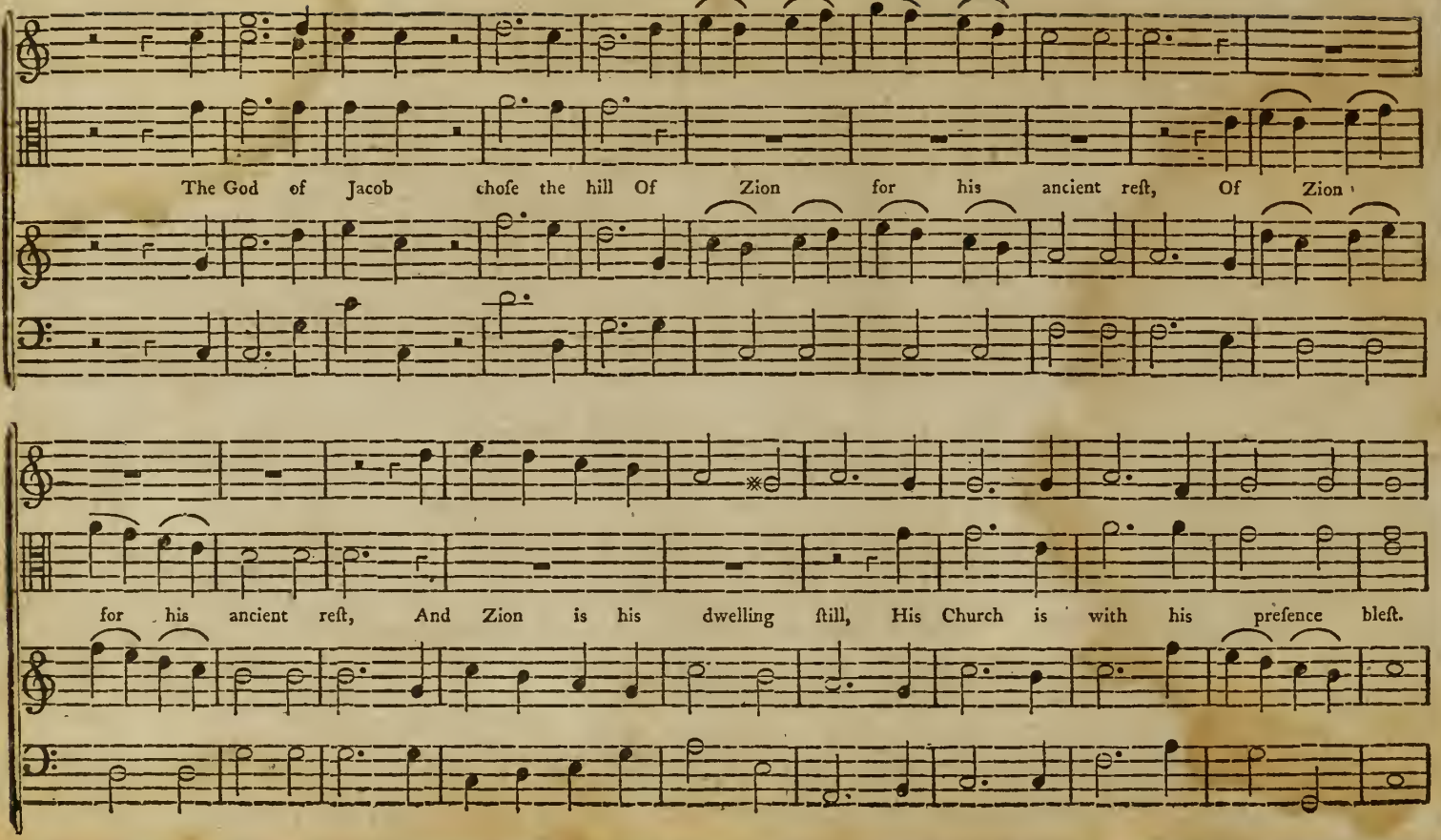

parched grounds look green again, And raiſe the reaper's hope. The various months thy goodneſs crowns; How
raiſe, and raiſe, and raiſe, and raiſe, And raiſe the reaper's hope.
bounteous are thy ways! The bleating flocks ſpread o'er the downs, And ſhepherds ſhout thy praiſe, And And

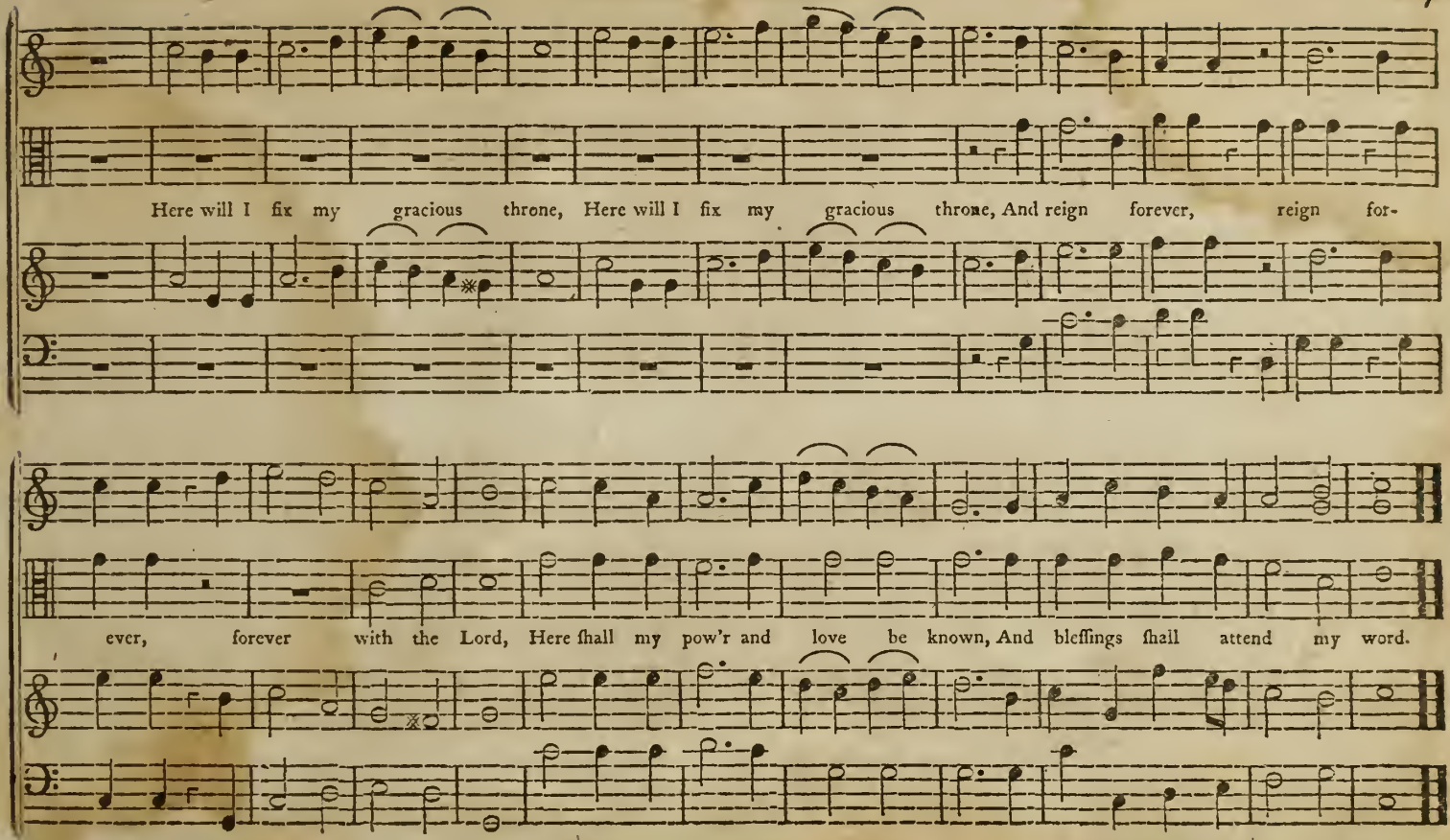

My God, my King, thy various praiſe Shall fill the remnant of my days: Thy grace employ my humble tongue, Till death and glory
raiſe the ſong. The wings of ev'ry hour ſhall bear Some thankful tribute
The wings
Some thankful
The wings of ev'ry hour ſhall bear Some thankful tribute to thine ear; And

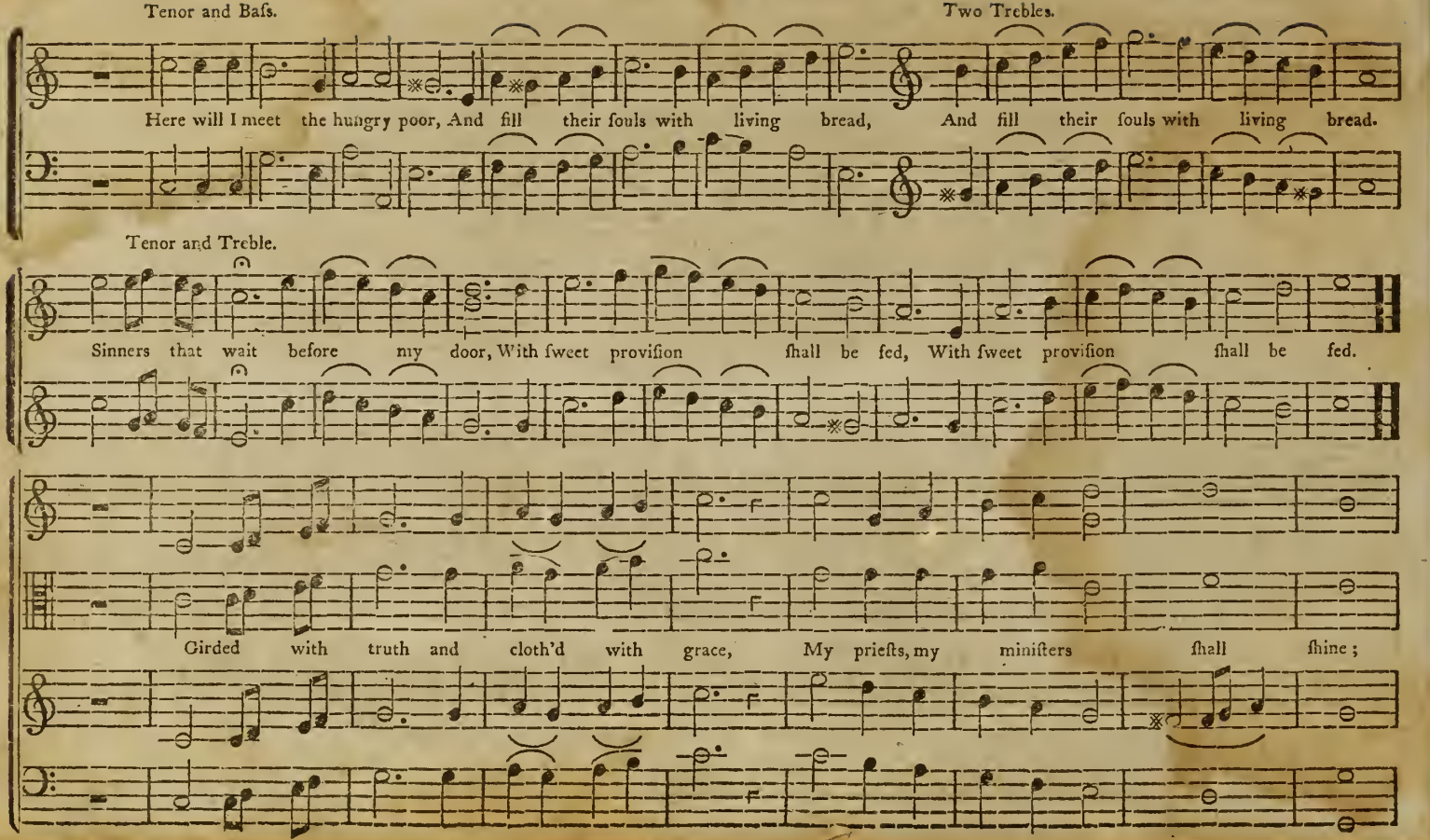

to thine ear; And ev'ry ſetting ſun ſhall ſee, And
And ev'ry ſetting ſun ſhall ſee New works of duty,
ev'ry ſetting And ev'ry
ev'ry ſetting ſun ſhall ſee New works of duty done for thee,
works of duty done for thee,

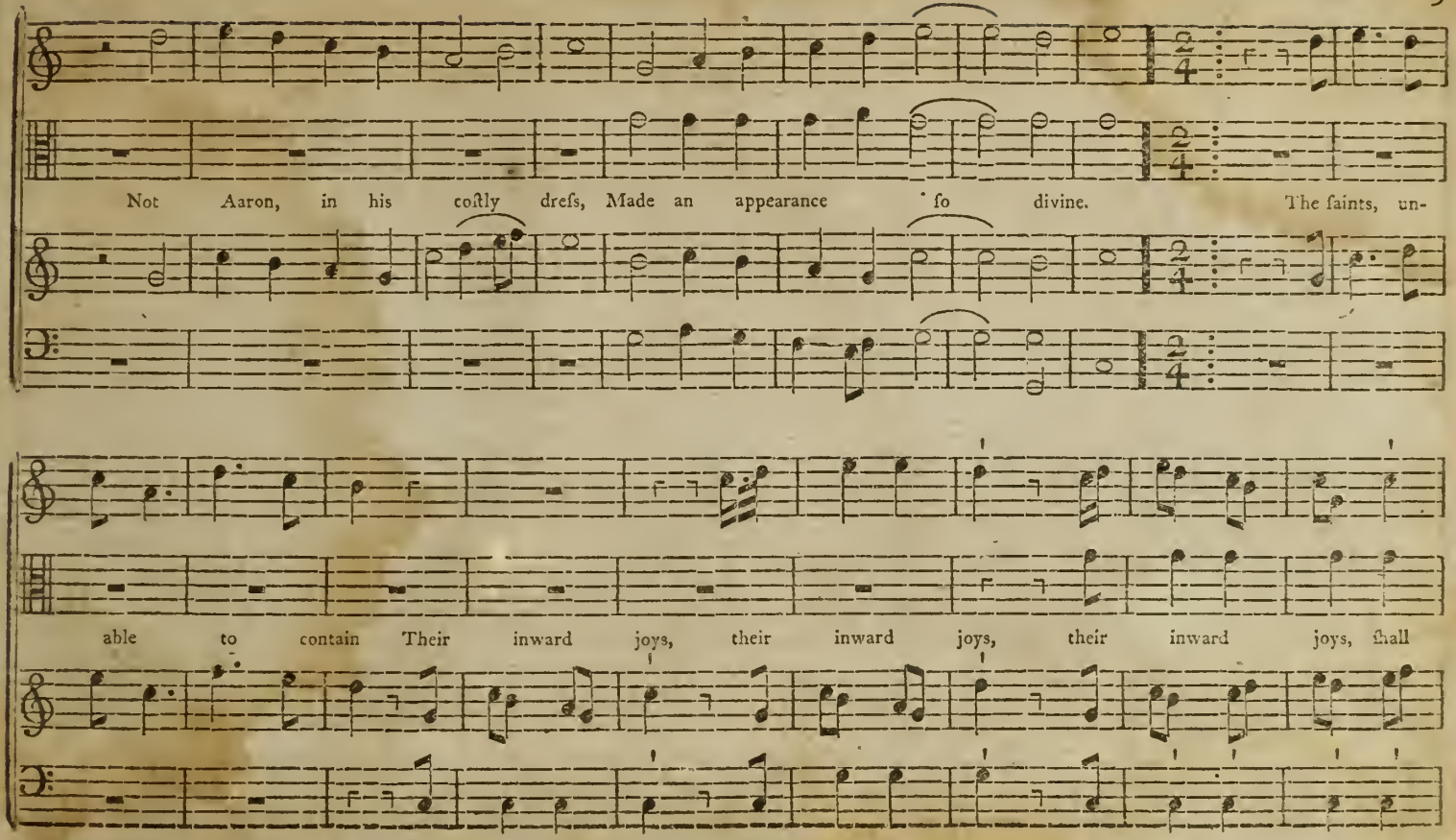

Where ſhall we go, where ſhall we go, where ſhall we go, to ſeek and find A
hab - - i - - ta - tion for our God, A dwelling for th' Eternal Mind, Amongſt the ſons of fleſh and blood?

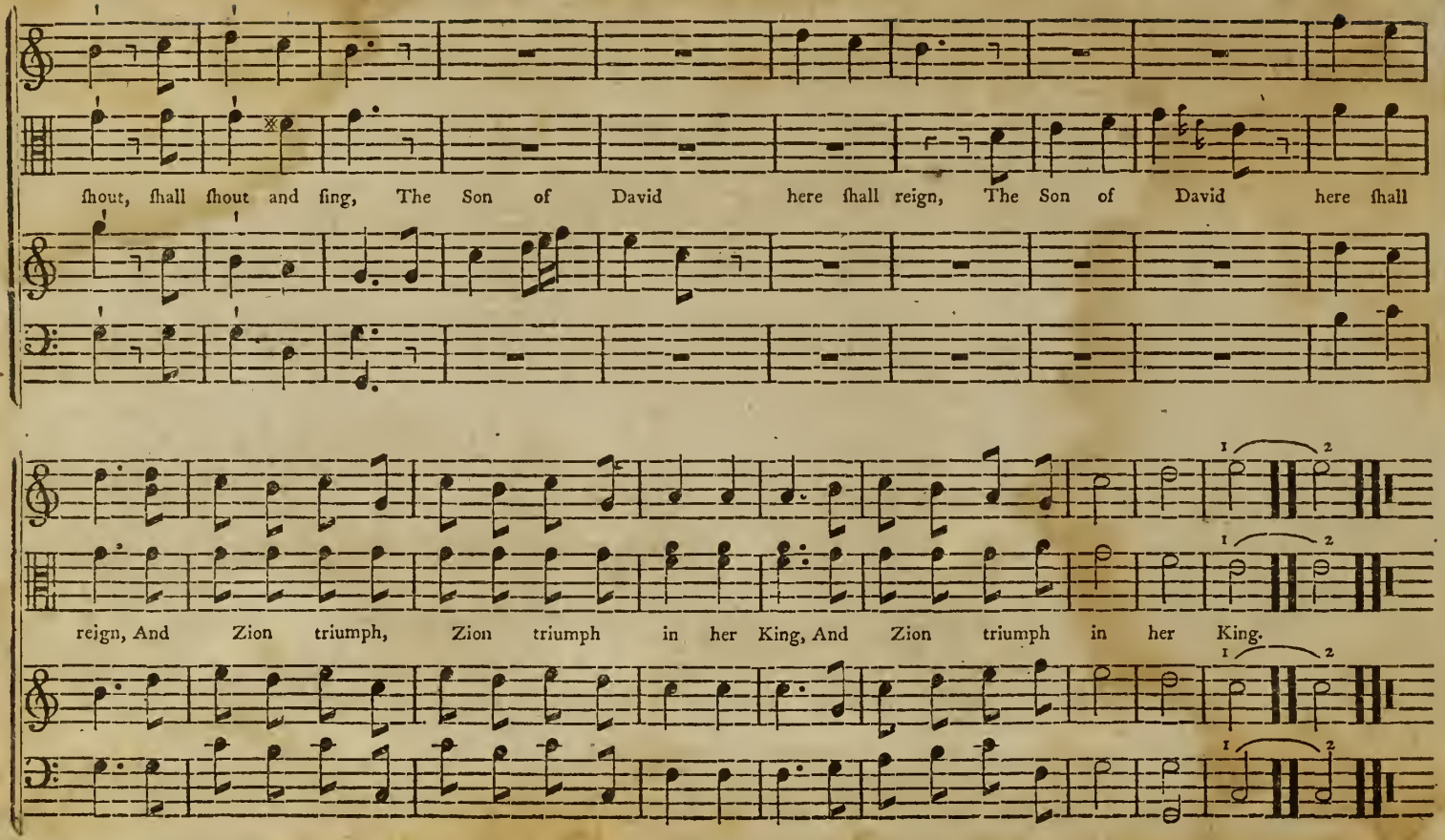
S. M.

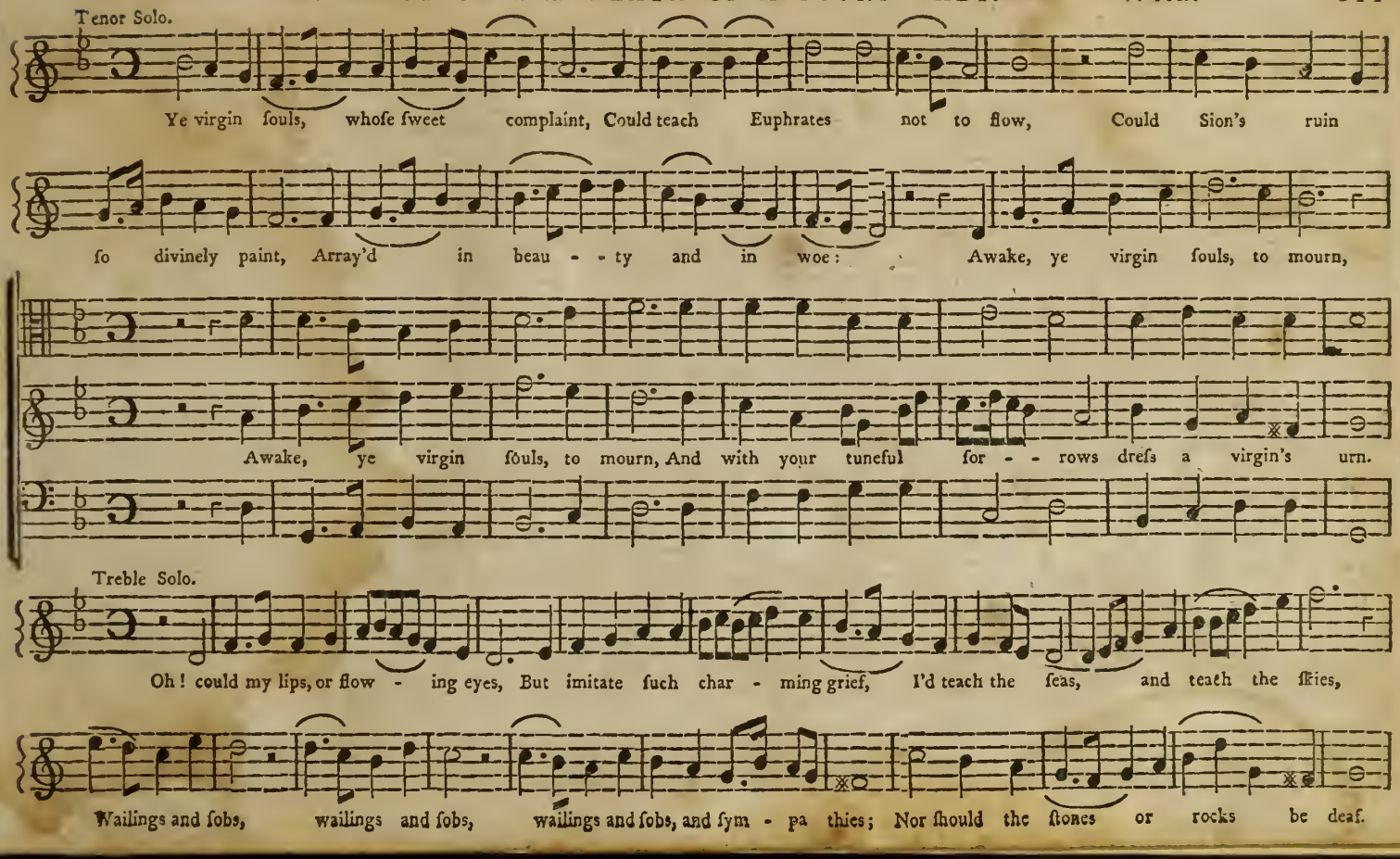

The God of Jacob chose the hill Of Zion for his ancient rest, Of Zion
for his ancient rest, And Zion is his dwelling still, His Church is with his presence blest.

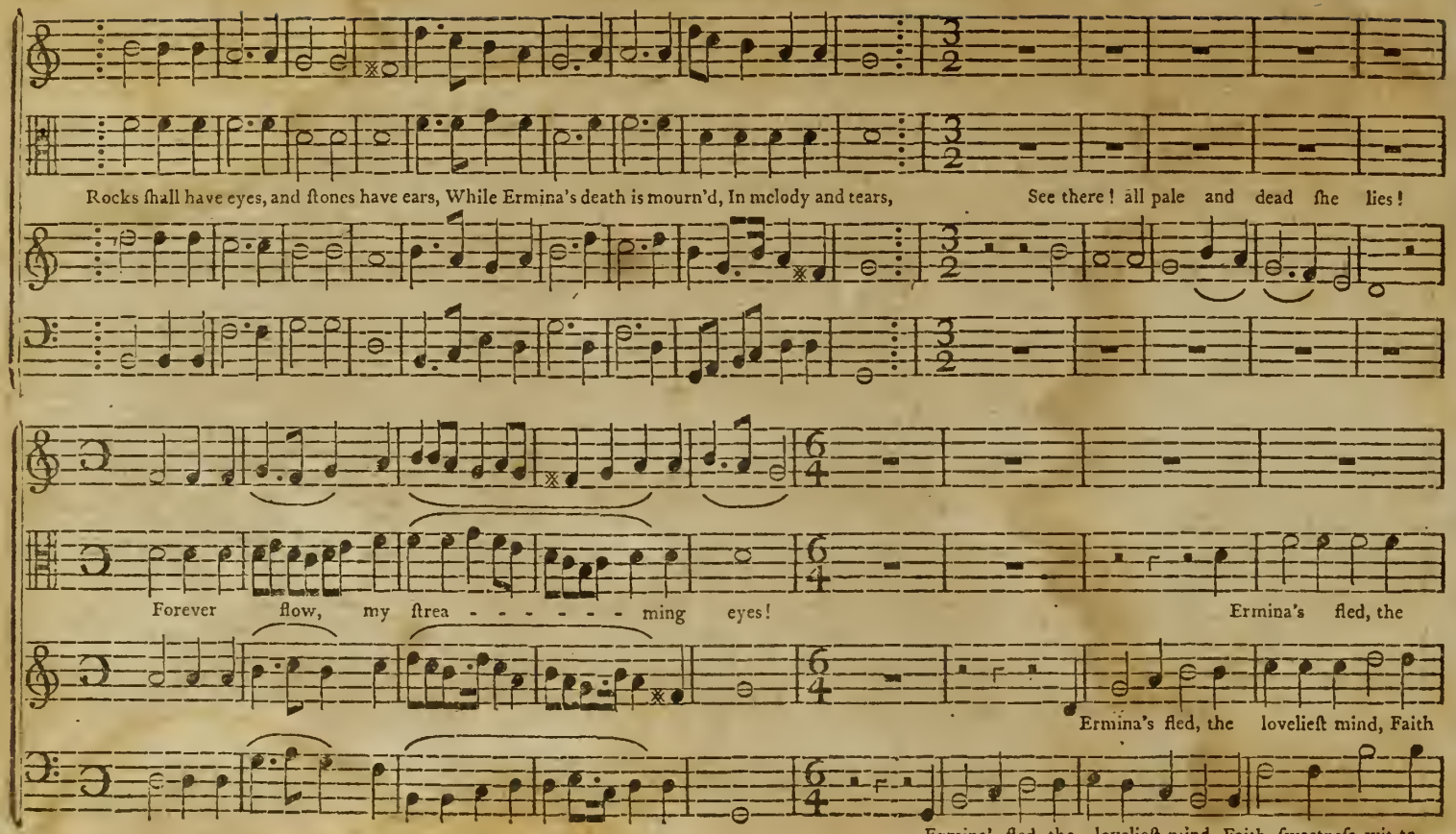

Here will I fix my gracious throne, Here will I fix my gracious throne, And reign forever, reign for-
ever, forever with the Lord, Here ſhall my pow'r and love be known, And bleſſings ſhall attend my word.

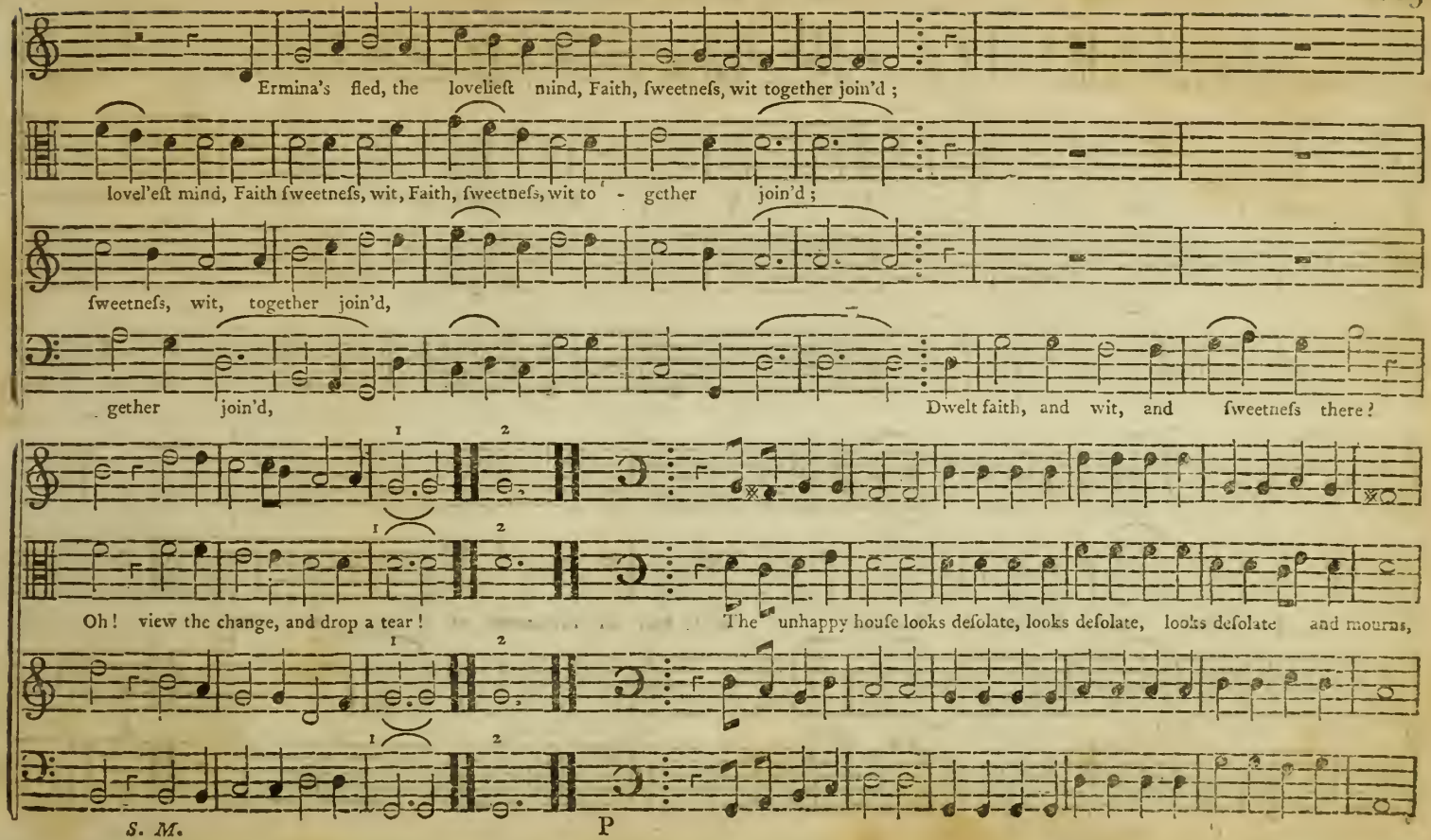

Tenor and Baſs.
Two Trebles.
Here will I meet the hungry poor, And fill their ſouls with living bread, And fill their ſouls with living bread.
Tenor and Treble.
Sinners that wait before my door, With ſweet proviſion ſhall be fed, With ſweet proviſion ſhall be fed.
Girded with truth and cloth'd with grace, My prieſts, my miniſters ſhall ſhine;

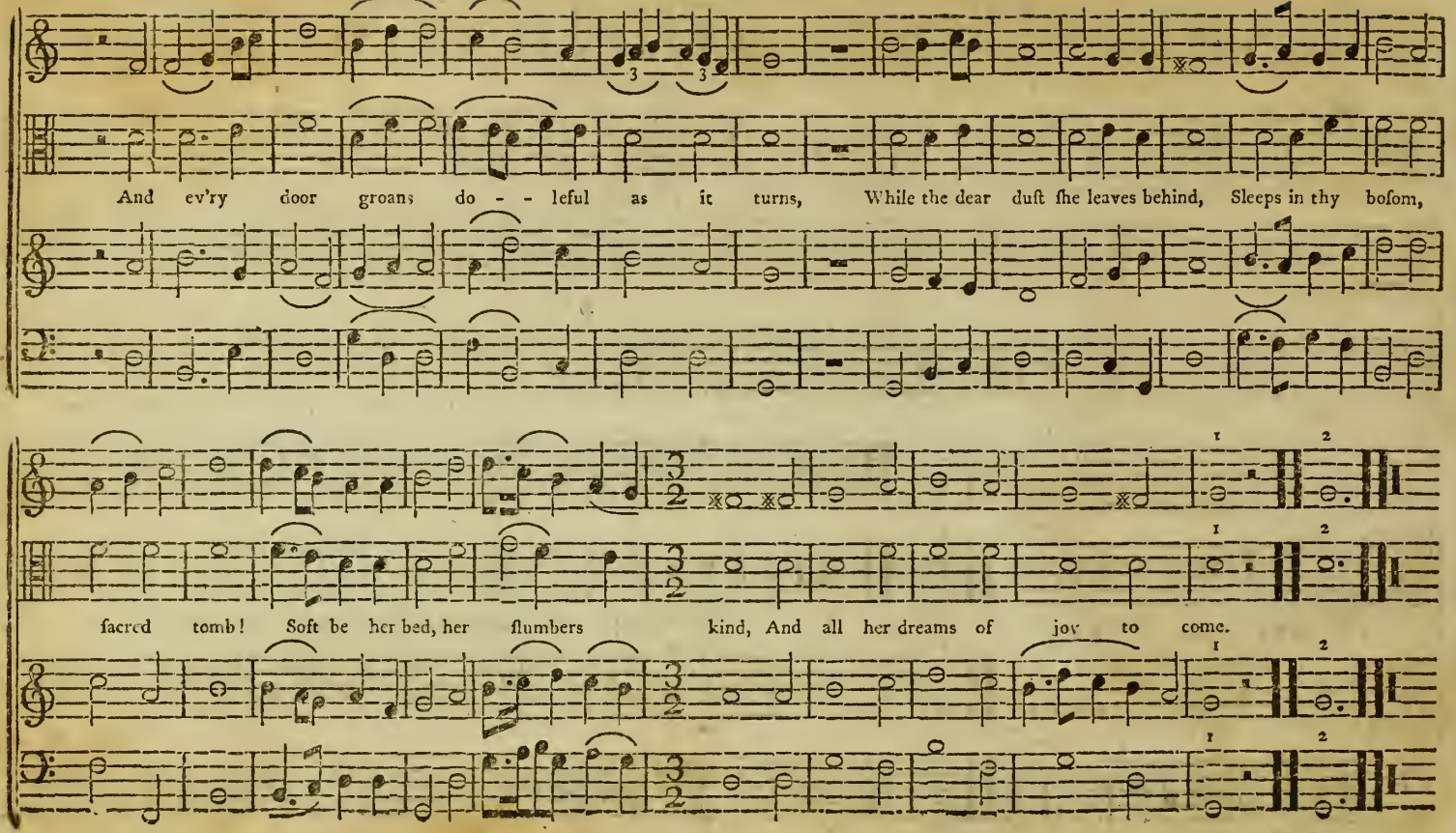

Not Aaron, in his coſtly dreſs, Made an appearance ſo divine. The ſaints, un-
able to contain Their inward joys, their inward joys, their inward joys, ſhall

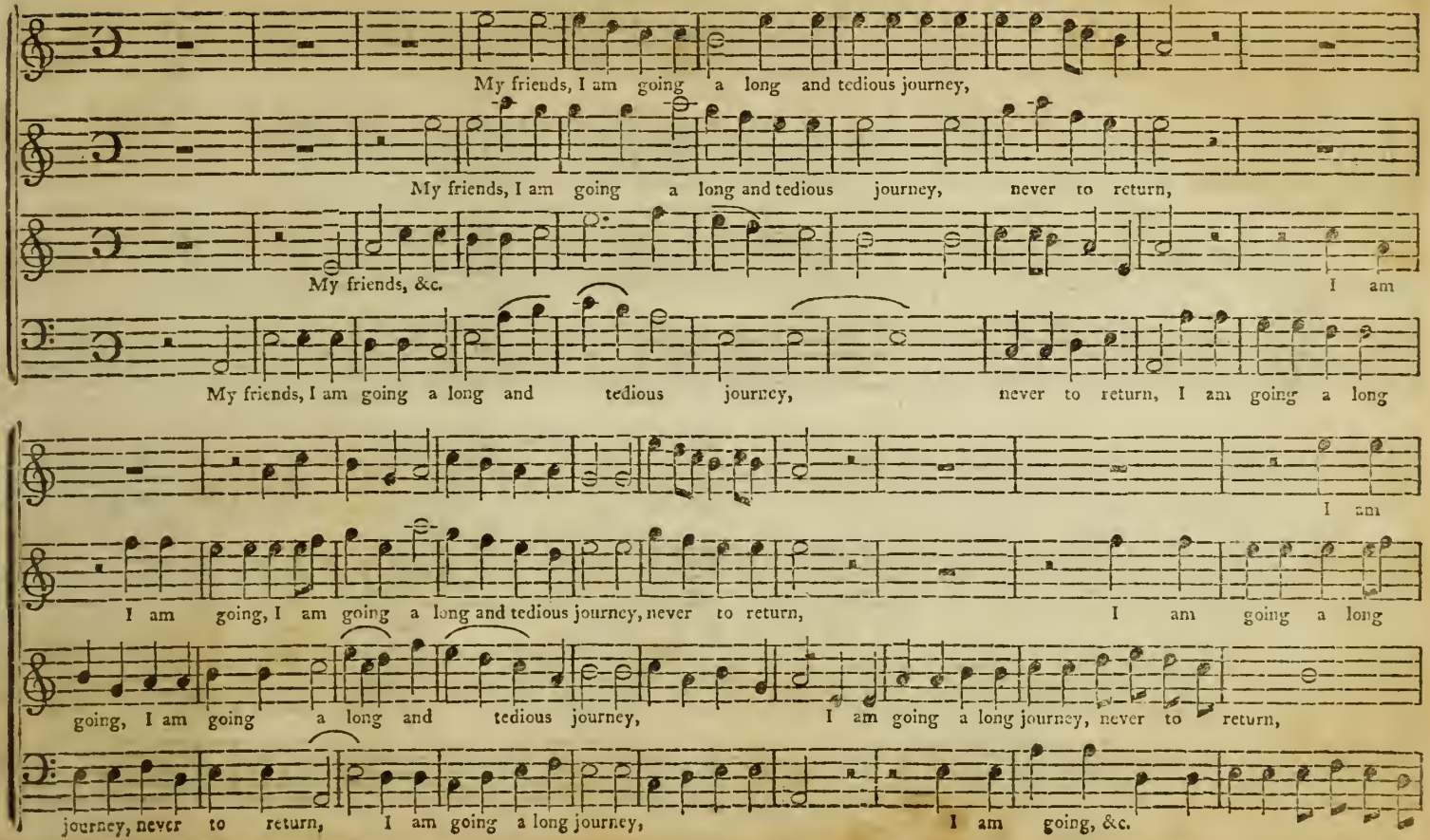

ſhout, ſhall ſhout and ſing, The Son of David here ſhall reign, The Son of David here ſhall
reign, And Zion triumph, Zion triumph in her King, And Zion triumph in her King.

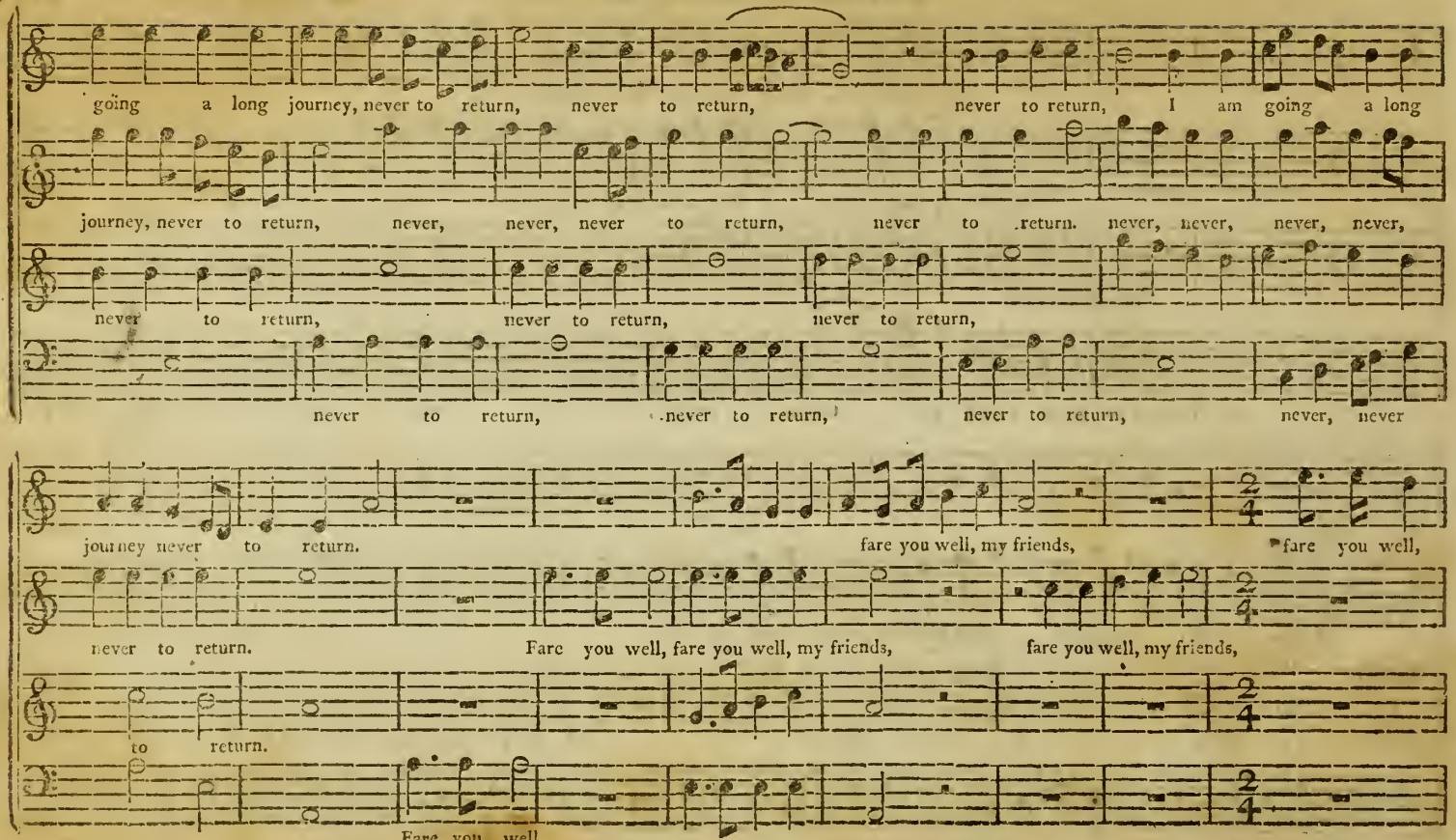

Tenor Solo.
Ye virgin ſouls, whoſe ſweet complaint, Could teach Euphrates not to flow, Could Sion's ruin
ſo divinely paint, Array'd in beau - - ty and in woe: Awake, ye virgin ſouls, to mourn,
Awake, ye virgin ſouls, to mourn, And with your tuneful for - - rows dreſs a virgin's urn.
Treble Solo.
Oh! 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.

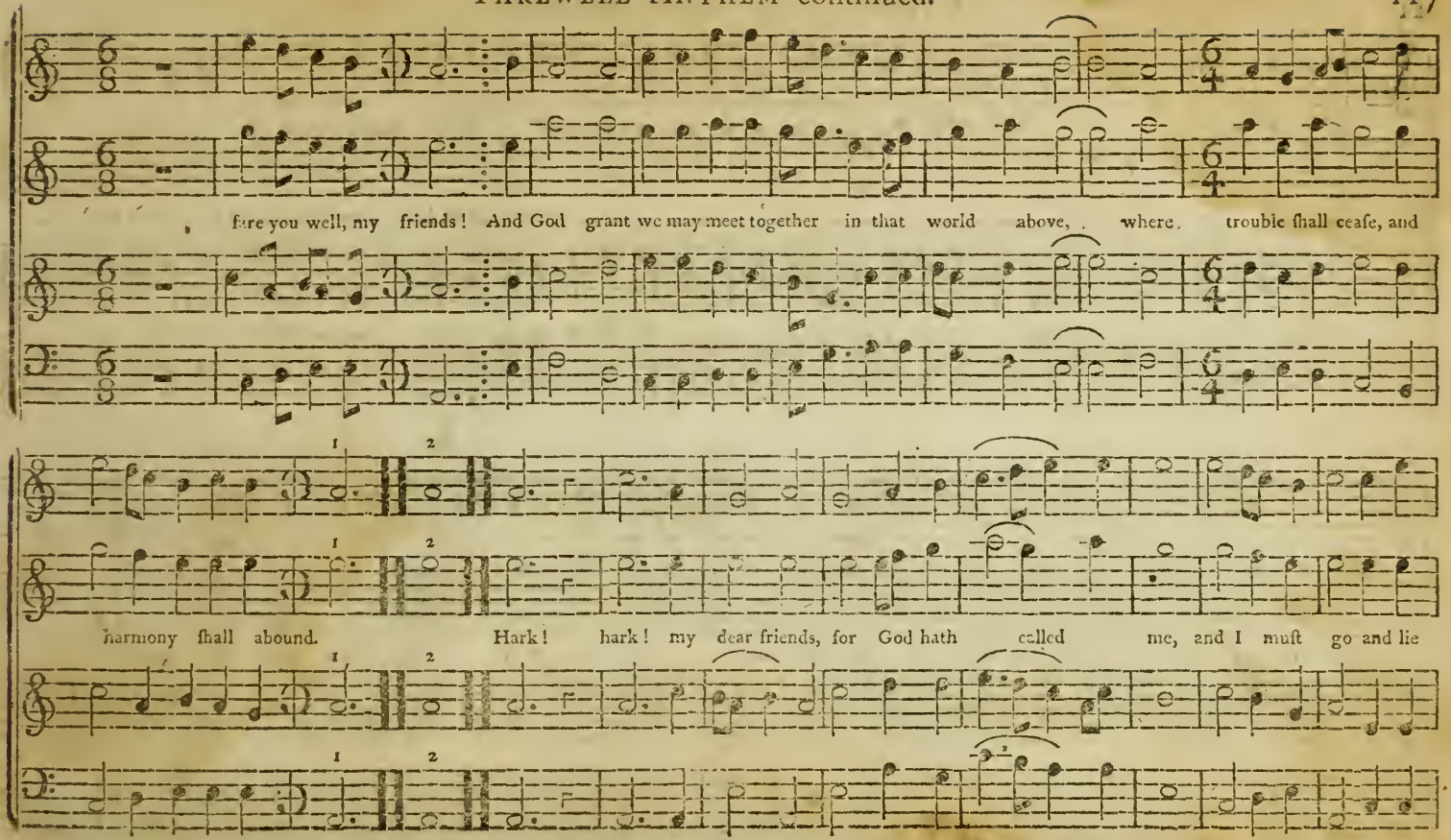

Rocks ſhall have eyes, and ſtones have ears, While Ermina's death is mourn'd, In melody and tears,
See there! all pale and dead ſhe lies!
Forever flow, my ſtrea - - - - - - - ming eyes!
Ermina's fled, the
Ermina's fled, the lovelieſt mind, Faith
Ermina's fled, the lovelieſt mind, Faith, ſweetneſs, wit to-

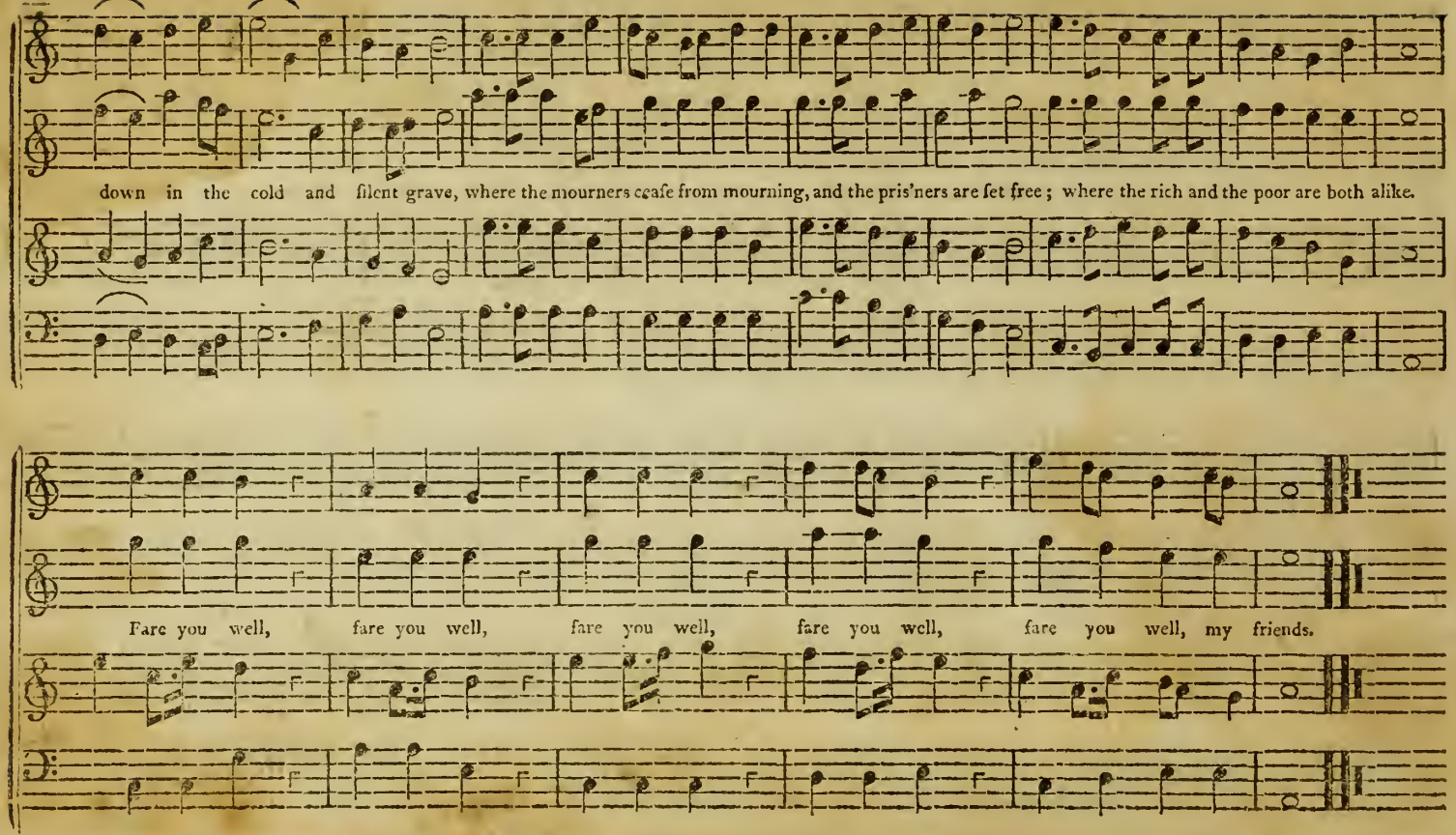

Ermina's fled, the lovelieſt mind, Faith, ſweetneſs, wit together join'd ;
lovel'eſt mind, Faith ſweetneſs, wit, Faith, ſweetneſs, wit to - gether join'd ;
ſweetneſs, wit, together join'd,
gether join'd,
Dwelt faith, and wit, and ſweetneſs there?
Oh! view the change, and drop a tear!
The unhappy houſe looks deſolate, looks deſolate, looks deſolate and mourns,


And ev'ry door groans do - - leful as it turns, While the dear duſt ſhe leaves behind, Sleeps in thy boſom,
1 2
1 2
ſacred tomb! Soft be her bed, her ſlumbers kind, And all her dreams of joy to come.
1 2
1 2


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.


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,


fare you well, my friends! And God grant we may meet together in that world above, where trouble shall cease, and
harmony shall abound. Hark! hark! my dear friends, for God hath called me, and I must go and lie


down in the cold and silent grave, where the mourners ceafe from mourning, and the pris'ners are fet free; where the rich and the poor are both alike.
Fare you well, fare you well, fare you well, fare you well, fare you well, my friends.

INDEX.

			Page
ABINGTON,	L. M.	*Stone.*	62
*Admonition,	C. M.	*Child.*	44
America,	S. M.	*Unknown.*	22
Auſtria,	S. M.	*Stone.*	45
*Benſon,	C. M.	*Child.*	23
*Bennington,	C. M.	do.	46
*Bolton,	C. M.	do.	33
*Bradford,	C. M.	do.	51
Brookfield,	L. M.	*Stone.*	50
*Burlington,	S. M.	*Child.*	34
Chatham,	P. M.	*Benham.*	63
*Citation,	L. M.	*Child.*	41
Content,	S. M.	*Janes.*	78
Concord,	S. M.	*Holden.*	29
Coronation,	C. M.	do.	40
*Danville,	L. M.	*Child.*	36
David's Harp,	L. M.	*Unknown.*	38
Dauphin,	S. M.	*French.*	76
Declaration,	L. M.	do.	77
Delight,	P. M.	*Unknown.*	35
*Devotion New,	S. M.	*Child.*	39
Dover,	C. M.	*Unknown.*	37
*Dying Chriſtian,	P. M.	*Child.*	49
*Exhortation,	L. M.	do.	15
*Fairfax,	C. M.	do.	75
Grafton,	C. M.	*Stone.*	54
*Haverhill,	S. M.	*Weſt.*	61
*Hampton,	L. M.	*Child.*	57
*Hudſon,	L. M.	do.	28
*Interrogation,	S. M.	do.	20
*Invitation,	C. M.	do.	42
Jeruſalem,	C. M.	*Weſt.*	16
*Lanſingburgh,	C. M.	*Child.*	47
Majeſty,	P. M.	*Swan.*	32
Muſical Captive,	P. M.	*Wood.*	53
Mount Vernon,	P. M.	*Unknown.*	73
Newbern,	C. M.	do.	79
*Newbury,	C. M.	*Child.*	58
No. 4.	P. M.	*Mann.*	69
Occom,	P. M.	*Wood.*	56
Ohio,	P. M.	*Holyoke.*	21
Oxford,	C. M.	*Stone.*	60
*Panton,	S. M.	*Child.*	64
*Paulet,	C. M.	do.	68
Penſylvania,	P. M.	*Ingalls.*	30
*Perſia,	C. M.	*Child.*	43
*Plainfield,	C. M.	do.	71
*Plattſburg,	C. M.	do.	70
*Pomfret,	P. M.	do.	72
Pſalm 58,	P. M.	*Harwood.*	26
Sharon,	P. M.	*Weſt.*	74
Sheffield,	C. M.	*Unknown.*	25
Shoreham,	C. M.	*Stone.*	67
Spring,	C. M.	do.	18
Sunday,	P. M.	*Janes.*	24
Venus,	S. M.	*French.*	17
Venus New,	S. M.	*Unknown.*	66

ANTHEMS, &c.

			Page
Anthem for Eaſter,		*Belknap.*	81
A Funeral Dirge,		*Unknown.*	84
Solemn Dirge,		*Holyoke.*	86
*An Ode,		*Child.*	89
*Vermont,	L. M.	do.	93
*An Anthem ſelected from Pſalms,		do.	95
*Wallingsford,	C. M.	do.	99
Vineyard,	L. M.	*Unknown.*	103
Anthem for Dedication,		*Mann.*	105
An Elegy on the Death of a young Lady,		*Wood.*	111
Farewell Anthem,		*Unknown.*	115

* Never before publiſhed.