

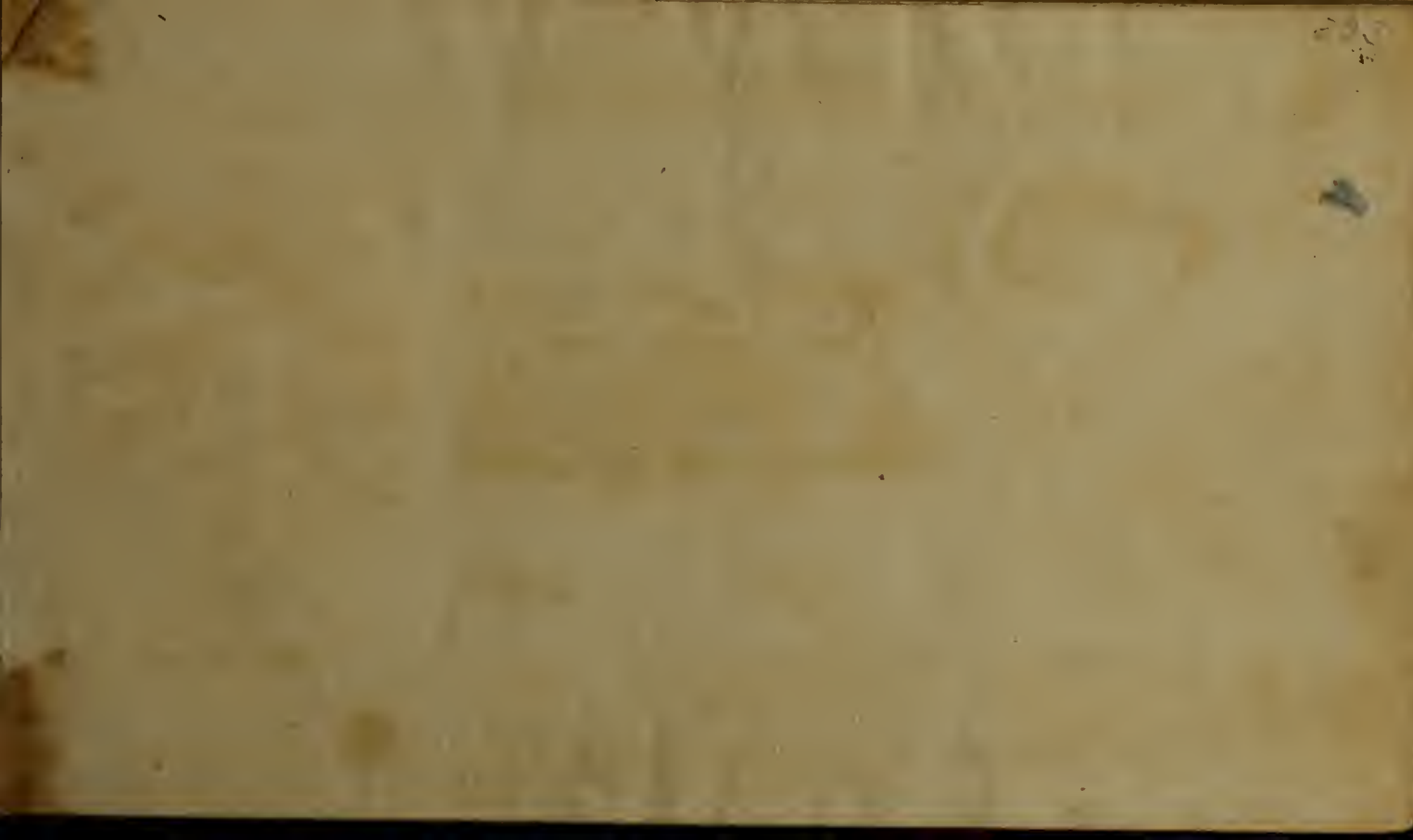


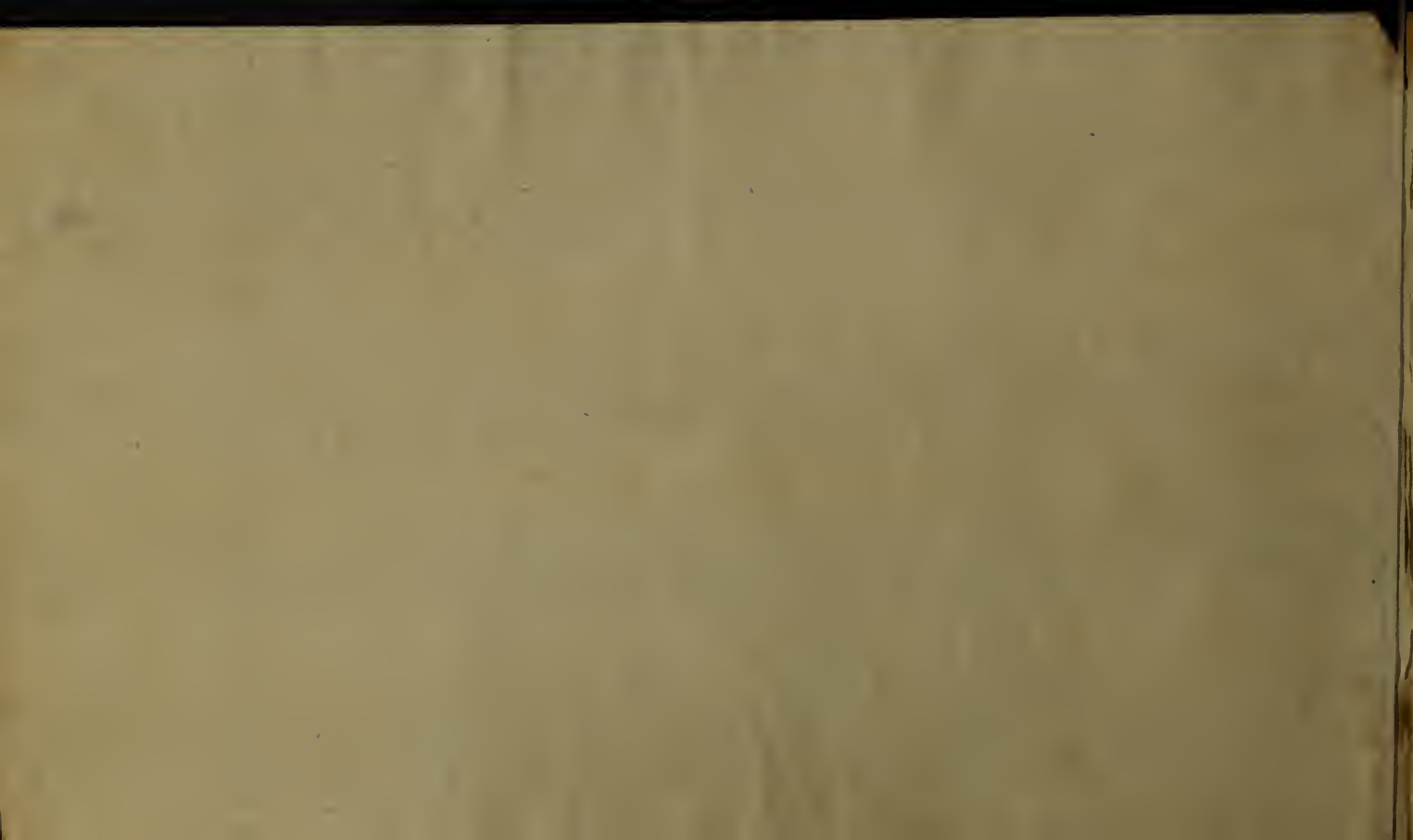
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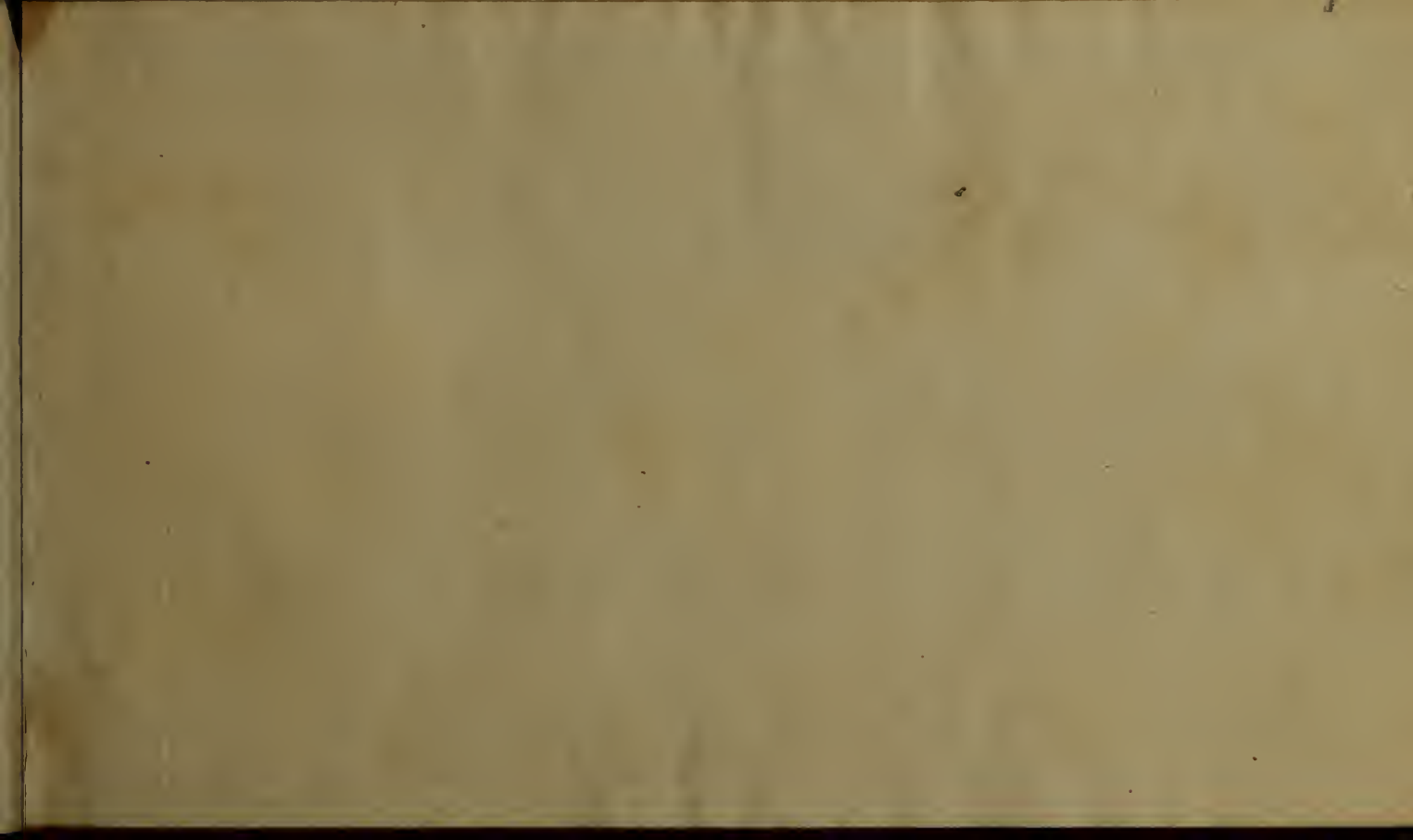
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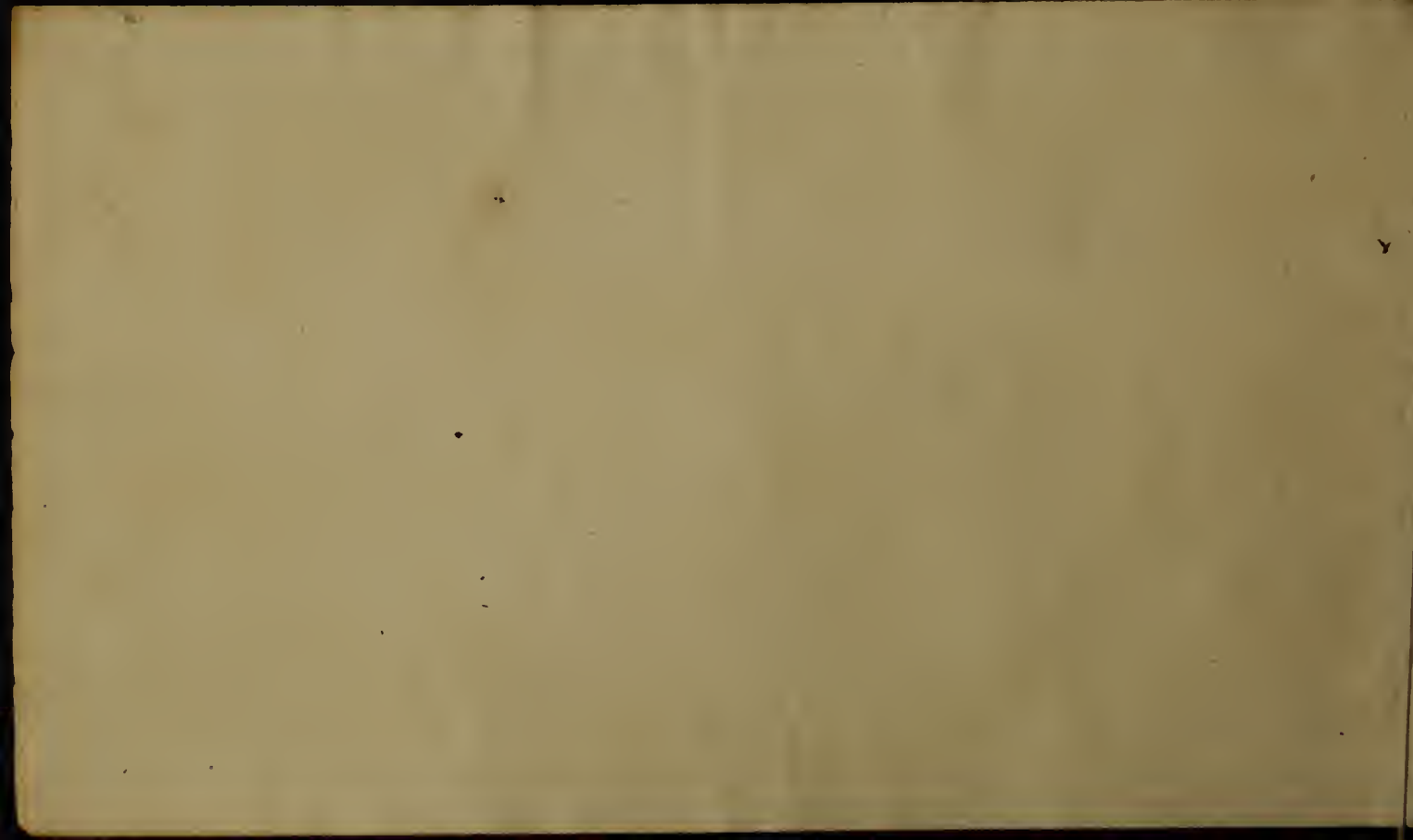
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**GUY ROWLAND PHELPS,**  
SIMSBURY.

















Elizabet  
Feb. 12, 1921  
A

1921

# P R E F A C E.

**A**S the design of this Publication was to serve the interest of social Worship, no pains have been spared in collecting a set of Psalm Tunes, Hymns and Anthems, best adapted to the worship of that God who is the author of Harmony.

## A D V E R T I S E M E N T.

**T**HE Author having made alterations in some of the Tunes that were given out of his hands, desires that those who have received former Copies, would conform to this Publication.

American Compositions, in this Book, have their Author's Names set over the Tunes.

## In Forming and Tuning the Voice.

**L**ET Learners begin with the Eight Notes, and be careful to give each a true and distinct sound. Singers often fail in pronouncing the Names of the Notes; a medium between *me* and *mi* is most agreeable, and likewise between *fa* and *faw*, and between *la* and *law*. It is not so essential that the Names of Notes should be spoken plain, as it is that they should be sounded round, easy and graceful.

Great care should be taken to avoid sounding through the nose, or blowing the breath through the teeth. High Notes should be sounded soft but not faint, and low notes should be sounded full but not harsh; notes should be struck and ended soft, gently swelling the middle of each sound, unless contradicted by the mark of distinction.

Accent, and propriety of expression, is especially necessary to be attended to. Observe that a Bar of Common Time being divided into four equal parts; a Bar of Treble Time, three and a Bar of Compound Time, into six equal parts, the first and third parts of a bar of Common Time, the first of Treble Time, and the first and fourth of Compound Time, ought to be adapted to the accent of the words, and in singing, the accented parts should be sounded fuller than the unaccented parts.

Regard

Regard should be had to the words to sing loud or soft as the words require. The Music should bend to the words and not the words to the music. Some words are not to be spoken as they are spelt; many words ending with y should be pronounced as ending with e or the short i, such as lofty, eternity, &c. but not where it spoils the sense, as in sanctify, magnify, my, thy, &c.

There are several graces in Music, commonly used by individuals, such as the trill, turn, transition, &c. which I have omitted, as the principal grace that can be used in common schools, is to sing with ease and life, and with hearts deeply affected with a sense of the great truths we utter. Music, thus performed, of all things on earth, bears the nearest resemblance to the employment of heaven.

### G E N E R A L R E M A R K S.

The order in which the parts are placed is, first the bass, then tenor, counter and treble. There are seven distinct sounds in nature, five of which are whole tones, and the others half tones, all above or below being the same in effect only higher or lower. The unison, third, fifth, sixth and eights, are called Concords; the second, fourth and seventh are called Discords. In regulating mi by flats, which are added by one at a time, a fourth above or fifth below, coming in that order they first strike the five whole notes, and then the two half notes, which are made whole ones by the foregoing flats. In regulating mi by sharps, which are added by one at a time, a fifth above or fourth below, coming in that order they first strike the two half notes, and then the others which are made half notes by the foregoing sharps, and thus mi may be driven into any of the seven letters by flats or sharps.

N. B. Flats take the place where mi was before added; and sharps the place where mi is, when added.

Treble

Treble Time is derived from common time, and those figures used as marks of the different moods, show the proportion they bear to common time; the upper figure shows the number of notes that fill a bar in that mood, and the under figure shows the number of the same kind that fill a bar in common time. For instance; the first mood marked thus  $\frac{3}{2}$  the 3 shows that three notes fill a bar in that mood, and the 2 shows that they are such notes that two of them fill a bar in common time, the same proportion may be seen in all the moods; hence the propriety of those figures for marks of the moods. Likewise the fourth mood of common time is properly marked with the figures  $\frac{3}{4}$

Notes driven through the bar should not be spoken as two distinct notes when sung by note. In beating of time it is not very material what motion a person uses if it be but a true movement, by which he can count both notes and rests. All author's agree that rests are marks of silence of the same length in time as the notes for which they stand, and immediately contradict it by saying that a semibreve rest fills a bar in all moods of time; to prevent such inconsistencies I have set a dot or point at the right hand of a rest, which answers the same purpose as at the right hand of a note.

Either tune or words repeated should be sounded somewhat louder so as to give fresh life to the music. All notes going to one syllable should be sung with the lips and teeth asunder, and if possible, at one breath.

## Hymn for BUCKLAND.

2. WHICH of the bright celestial throng,  
 With love so warm and heart so strong,  
 Dares languish on a cross?  
 Who can leave liberty for chains,  
 Abandon extacy for pains?  
 What Angel fortitude sustains  
 Th' inestable loss.
3. He said, and death-like silence reign'd,  
 Deep was their awe, the radiant band  
 The mighty task declin'd;  
 At length heaven's Prince the silence broke  
 And ardent thus the Sire bespoke,  
 None but thy Son can ward the stroke,  
 Then let the task be mine?
4. Mine be the feeble infant state;  
 Mine, in return for love, be hate;  
 A manger be my throne;  
 Pain, when thy glory calls, is bliss;  
 When man's in danger torture's peace;  
 Shame praise a paradise th' abys,  
 Then yield thy darling Son.
5. Th' Almighty smil'd assent,  
 Loud was the shout that ether rent,  
 All heaven was in a maze?  
 Go, my lov'd image, said the Sire,  
 Be born in anguish to expire,  
 Earth triumph, Angels strike the lyre  
 To everlasting praise.

## Hymn for CHRISTMAS.

2. THROUGH Bethlehem city in Jewry it was  
 That Joseph and Mary together did pass,  
 And for to be taxed when thither they came,  
 Since Cæsar Augustus commanded the same,  
 Then let us be merry, &c.
3. But Mary's full time being come as we find,  
 She brought fourth her first-born to save all mankind;  
 The inn being full for this heavenly guest  
 No place there was found where to lay him to rest,  
 Then let us be merry, &c.
4. But Mary, blest Mary, so meek and so mild,  
 Soon wrapp'd in swaddlings this heav'nly child,  
 Contented she laid him where oxen do feed,  
 The great God of nature approv'd of the deed,  
 Then let us be merry, &c.
5. To teach us humility all this was done,  
 Then learn we from hence haughty pride for to shun;  
 A manger's his cradle, who came from above,  
 The great God of mercy, of peace and of love,  
 Then let us be merry, &c.
6. Then presently after the shepherds did spy,  
 Vast numbers of Angels to stand in the sky,  
 So merrily talking, so sweet they did sing,  
 All glory and praise to our heavenly king,  
 Then let us be merry cast sorrow away,  
 Our Saviour Christ Jesus was born on this day.

## Hymn for INVITATION.

2. **H**O ye needs, come in welcome,  
God's free bounty glorify;  
True belief and true repentance,  
Every grace that brings us nigh,  
Without money,  
Come to Jesus Christ and buy.
3. Let not conscience make you linger,  
Nor of fitness fondly dream,  
All the fitness he requireth,  
Is to feel your need of him;  
This he gives you,  
'Tis the spirit's glimm'ring beam.
4. Agonizing in the garden,  
Lo your Maker prostrate lies,  
On the bloody tree behold him,  
Hear him cry before he dies,  
It is finish'd,  
Sinners will not this suffice.
5. Lo th' incarnate God ascended,  
Pleads the merits of his blood,  
Venture on him, venture freely,  
Let no other trust intrude.  
None but Jesus  
Can do helpless sinners good.
6. Saints and angels join in concert,  
Sing the praises of the Lamb,  
While the blissful seats of Heaven,  
Sweetly echo with his name.  
Hallelujah,  
Sinners here may do the same.

## Hymn for JUBILEE.

2. **T**HE gospel trumpet hear:  
The news of heavenly grace,  
Ye happy souls draw near,  
Behold your Saviour's face;  
The year of Jubilee is come,  
Return to your eternal home.
3. Extol the Lamb of God,  
The all-atoneing Lamb;  
Redemption in his blood,  
Throughout the world proclaim:  
The year of Jubilee is come,  
Return ye ransom'd sinners home.

## Hymn for SALSBURY.

2. **N**OTHING have I, Lord, to pay,  
Nor can thy grace procure,  
Empty send me not away  
For I, thou know'st, am poor.  
Dust and ashes is my name,  
My all is sin and misery,  
Friend of sinners, spotless Lamb,  
Thy blood was shed for me.
3. Without money, without price,  
I come, thy love to buy,  
From myself I turn my eyes,  
The chief of sinners I;  
Take O take me as I am,  
And let me loose myself in thee,  
Friend of sinners, spotless Lamb,  
Thy blood was shed for me.

## Hymn For SUNDAY.

2. **C**ountless bands of angels glorious,  
Cloath'd in bright ethereal blue,  
Strait the sound of Christ victorious,  
From their silver trumpets flew.  
Christ triumphant, &c. &c.  
Rites conqueror o'er the tomb.
3. See, my friends, is that the Saviour  
Who was crowned with the thorns,  
Glorious majesty and power,  
Now his sacred head adorns.  
Hallelujah, &c.  
That dear head no more shall bleed.
4. Is that he who dy'd on Calvary,  
That was pierced with the spear,  
Clad with countless suns of glory,  
See he rises through the air,  
Hallelujah, &c.  
Zion's mourners now rejoice.



I N D E X.

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Friendship, - - - - -	69	46 - - - - -	19	O that mine eyes, - - - - -	61

WORDS for BRISTOL.

1. The lofty pillars of the sky,  
And spacious concave rais'd on high,  
Spangled with stars, a shining frame,  
Their great original proclaim.

2. The unwearied sun from day to day,  
Pours knowledge on his golden ray,  
And publishes to ev'ry land,  
The work of an Almighty hand.

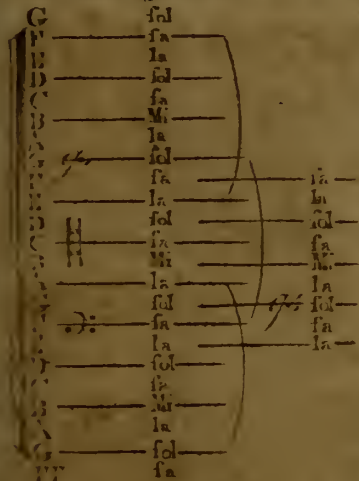
3. Soon as the evening shade prevail,  
'The moon takes up her wondrous tale.  
And nightly to the list'ning earth,  
Repeats the story of her birth.

4. Whilst all the stars that round her burn,  
And all the planets in their turn,  
Confirm the tidings as the roll,  
And spread the truth from pole to pole.


5. What though in solemn silence all,  
Move round this dark terrestrial ball;  
What though no real voice nor sound,  
Amid the radiant orbs be found.


6. In reason's ear they all rejoice,  
And utter forth a glorious voice,  
Forever singing as they shine,  
The hand that made us is divine.

# 1 The Gamut, or Scale, of Music.



The *g*, called the **G** cleff, always standing upon the second line is properly used in treble.

This character  is called the **C** cleff, standing upon the middle line, and used by some Authors; in counter:

This character  is called the **F** cleff, standing upon the fourth line, and used only in bass.

By the above scale we learn how the different parts in Music; pitch together.

N.B. The right-hand staff in this scale shows the propriety of using the *g* cleff in my upper part, and in this Book it is used in the three upper parts.

## Transposition of B-Mi &c

When there is neither a flat nor a sharp set at the beginning of a tune, Mi is in          **B**.













But,           
 If **B** be flat, Mi is in          **E**.  
 If **B** and **E**, Mi is in          **A**.  
 If **B**, **E**, and **A**, Mi is in          **D**.  
 If **B**, **E**, **A** and **D**, Mi is in          **G**.  
 If **B**, **E**, **A**, **D** and **G**, Mi is in          **C**.

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

Having found Mi, the master note for the others, observe the following rule, *Viz.*

Above Mi, twice *fa, sol, la*, ascending,  
 Below Mi, twice *la, sol, fa*, descending,  
 Then comes Mi in either way.

## Notes, Rests.

Semibreve		
Minim		
Crotchet		
Quaver		
Semiquaver		
Demisemiquaver		

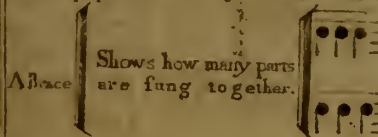
2 Bars, 4 Bars, 8 Bars.

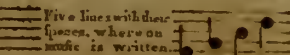
Rests. 

Rests are marks of silence, of the same length in time as the notes for which they stand

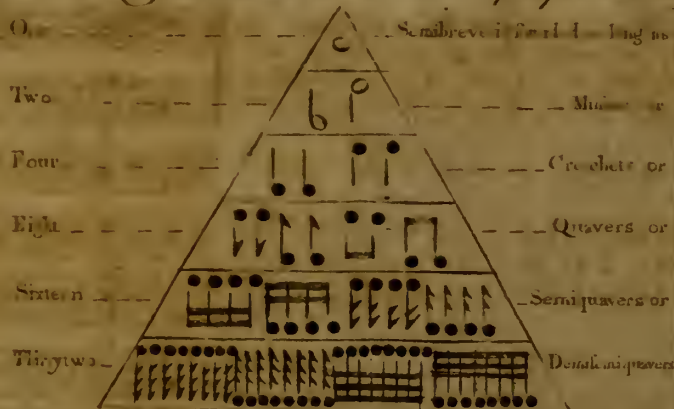
The rests of two, four and eight bars, are designed for music set to the organ.

N.B. A dot or point at the right hand of a rest answers the same purpose as at the right hand of a note.

 Shows how many parts are sung together.

A STAVE  Five lines with descenders, where on music is written.

## 2. Scale of Notes and their proportions. Characters. Explanations. Examples.



N.B. The above line is to be used to exclude in all moods of use.

Characters.	Explanations.	Examples.
<b>Mark of Duration</b>	Being set over a note, denotes it is to be pronounced as distinct and emphatic as possible.	
<b>Repeat</b>	Shows the tune is to be sung over again from the note over which it is placed to a double bar or close.	
<b>Figure 1, 2</b>	Shows that the note under figure 1, is to be sung the repeat, and the note under figure 2, after passing the first time, but if tyed together, and the first note is not after the repeat.	
<b>Conclusion</b>	Shows the conclusion or end of a tune.	

<b>Long</b>	Added where notes ascend or descend a line beyond the staff.	
<b>Flat, b</b>	At the left hand of a note, lowers it half a tone.	
<b>Sharp, #</b>	At the left hand of a note raises it half a tone.	
<b>Natural, p</b>	At the left hand of a note which is made flat or sharp by the governing flat or sharp at the beginning of a tune, restores it to its primitive sound.	
<b>Slur, ( )</b>	Drawn over or under many notes as are long to one syllable.	
<b>Single bar,  </b>	Divides the time according to the measure note of the movement.	
<b>Double bar,   </b>	Shows the end of a strain.	
<b>Figure, 3</b>	Over or under any three notes, shows they are founded as quarts, as two such notes will be the figure 2.	
<b>Dot or point, .</b>	At the right hand of a note lowers it half as long again, a demi-breve equal three minims.	

# Characters.

# Explanations.

# Examples. 3

<p>First <math>\text{C}</math></p>	<p>Common time is measured by even numbers or beats, in each bar, as two four, the first mood has a semibreve for a measure note, containing that or other notes or rests equal to it in a bar, which is performed in the time of four seconds, or while you may leisurely say 1, 2, 3, 4, counting 1, 2, with the hand or foot down and 3, 4, with it up.</p>	
<p>Second <math>\text{C}</math></p>	<p>Has the same measure note as the first mood, and beat in the same manner only a third quicker.</p>	
<p>Third <math>\text{C}</math></p>	<p>Has the same measure note, and sung as quick again as the first mood; two beats in a bar one down the other up.</p>	
<p>Fourth <math>\frac{2}{4}</math></p>	<p>Has a minim for a measure note; crotchets beat as minims in the third mood only a third quicker.</p>	
<p>Fifth <math>\frac{3}{4}</math></p>	<p>Treple time is measured by odd numbers or threes. The first mood has a pointed semibreve for a measure note, containing that or other notes or rests equal to it in a bar, and commonly sung in the time of three seconds, two beats down and one up.</p>	
<p>Second <math>\frac{3}{4}</math></p>	<p>Has a pointed minim for a measure note, and beat in the same manner as the first mood, only a third quicker.</p>	
<p>Third <math>\frac{3}{8}</math></p>	<p>Has a pointed crotchet for a measure note, and sung a third quicker than the second mood and beat in the same manner.</p>	
<p>Fourth <math>\frac{6}{4}</math></p>	<p>Contains six crotchets in a bar and sung in the time of two seconds, two equal beats, one down the other up.</p>	
<p>Fifth <math>\frac{6}{8}</math></p>	<p>Contains six quavers in a bar, and beat as the first mood of compound time, only a third quicker.</p>	

N.B. The hand falls at the beginning of every single bar in all moods of time.

# Explanation.

These notes are called notes of Syncopation, or Driving of notes, by reason the bar or beating of Time falls in the middle, or within some part of a Semibreve, minima &c or when notes are driven till the Time falls even again; the Hand or Foot being either put down or up while the note is sounding.

Choosing notes, are when one stands directly over another, and one only to be sung by the same Voice.

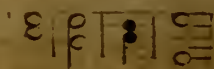
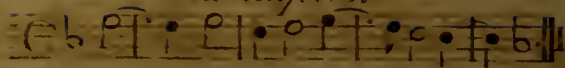
A Key in Music, is the principal and governing tone.

There are but two natural primitive keys in Music, VIZ. C the sharp key, and A the flat key. No tune can be formed, rightly and truly but on one of these two keys, except the Mi Le transposed by flats or sharps, which bring them to the same affect as the two natural keys, The last note in the bass is the key note, which is next above or below Mi if above it is a sharp key, if below Mi it is a flat key. or in other words, if the last note in the bass is named fa it is a sharp key, and if la it is a flat key.

In the sharp key, (which is cheerful) every third, sixth and seventh, is half a tone higher than in the flat and mournful key.

In raising and falling the notes, between Mi and fa and la and fa is but half the distance as between the other notes.

# Examples.



Sharp Key, The Key.

7<sup>th</sup> Mi 7<sup>th</sup> fa

la

fa

la

fa

la

fa

la

fa

la

# The Eight Notes.

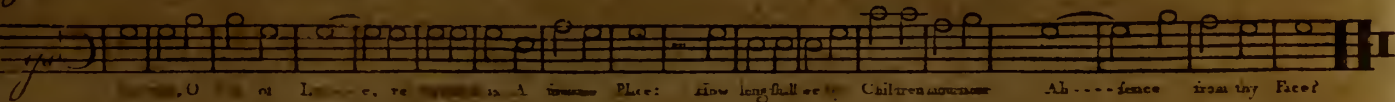
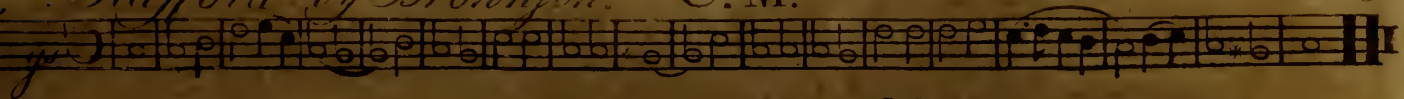


# Intervals (Scaud.)



Stafford by Brownson. C. M.

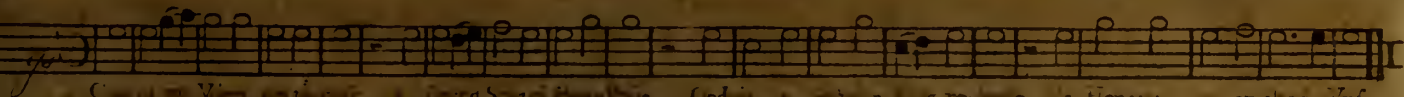
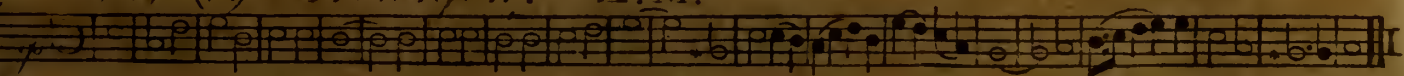
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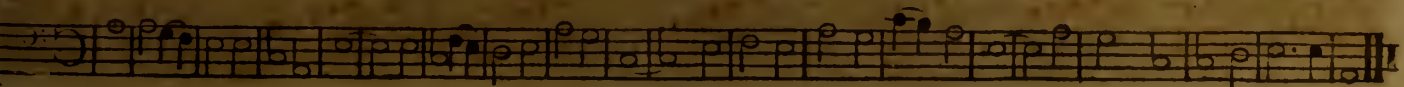
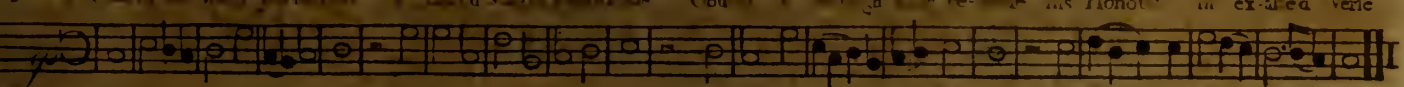
How long shall we be Children mourn- Ah - - - sence from thy Face!



25<sup>th</sup> by Brownson. L. M.



How long shall we be Children mourn- Ah - - - sence from thy Face!



6 Yarmouth by Benham. C. M.

As on some high building's Top The Spirit of the Lord - Is

This system contains the first four staves of the musical score. The first staff is the vocal line, followed by three accompaniment staves. The lyrics are written below the second staff. The music is in common time (C.M.) and features a variety of note values and rests.

from the Founts of Joy and Hope I find relief

This system contains the next four staves of the musical score. The lyrics continue below the second staff. The musical notation includes various rhythmic patterns and phrasing marks.



Trumbull by Benham

C.M.

First system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics: "I wish I was poor". The second staff is a piano accompaniment. The third and fourth staves continue the vocal and piano parts respectively. The lyrics continue: "be Man - a, Born of the Ear that first".

Second system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics: "le D - ch.". The second staff is a piano accompaniment. The third and fourth staves continue the vocal and piano parts respectively. The lyrics continue: "I do, Do - t his".

*Subito by Brownson.*

P.M.

This musical score is for the piece 'Subito' by Brownson. It consists of four staves of music, all in common time (C). The first staff begins with a treble clef, a sharp sign (F#), and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some rests. The lyrics under the first staff are: 'Blow ye the trumpet, blow'. The second staff has the lyrics: 'Blow ye the trumpet, blow the horn; the shofar and all de rousing instruments'. The third staff has the lyrics: 'Blow ye'. The fourth staff has the lyrics: 'the trumpet, blow'. The piece concludes with a double bar line and repeat signs.

*Sullion by Brownson.*

S.M.

This musical score is for the piece 'Sullion' by Brownson. It consists of four staves of music, all in common time (C). The first staff begins with a treble clef, a sharp sign (F#), and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some rests. The lyrics under the first staff are: 'I will sing of your great deeds, O Lord, your deeds that you have done'. The second staff has the lyrics: 'I will sing of your great deeds, O Lord, your deeds that you have done'. The third staff has the lyrics: 'I will sing of your great deeds, O Lord, your deeds that you have done'. The fourth staff has the lyrics: 'I will sing of your great deeds, O Lord, your deeds that you have done'. The piece concludes with a double bar line and repeat signs.

Salisbury by Brownson.

Handwritten musical notation on a single staff, beginning with a treble clef and a common time signature.

Handwritten musical notation on a single staff, continuing the melody from the first staff.

God of my heav'n be-mind, hel me to be-leave; sim-ple do I now can-rye, in a roo-ve, full of Guilt and I am; but

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, including a repeat sign and first/second endings.

Handwritten musical notation on a single staff, including a repeat sign and first/second endings.

... to the heav'n be-leave; friend of sin-ners, in that I am; and was shed for me! 2

Handwritten musical notation on a single staff, including a repeat sign and first/second endings.

Handwritten musical notation on a single staff, including a repeat sign and first/second endings.

10 2 America by Strong

P. M.

Ye Tribes of Adan join with Heben, and E. and c. ...

Ye holy Through Of Angels bright. Ye hol ...  
 ator's Praise. Ye hol Through Angels ...  
 Ye holy Throne Of light. Ye ...  
 Ye holy Through Of Angel bright, Ye hol Through Of An ... gel bright, Of Angels

The first system of the musical score consists of four staves. The top two staves contain a vocal melody with various note values, including eighth and sixteenth notes, and rests. The bottom two staves provide a harmonic accompaniment, primarily using quarter and eighth notes. The music is written in a common time signature.

... Be - ... in the Song La Word - ... ds of Light, Re - gin the Song.

*Brandford by Benham* C.M.

The second system of the musical score also consists of four staves. It continues the melody and accompaniment from the first system. At the end of each staff, there are markings for first and second endings, labeled '1' and '2'. The notation includes various rhythmic patterns and rests.

First system of musical notation. It consists of four staves. The top three staves are vocal parts, each beginning with a treble clef and a 'p' dynamic marking. The bottom staff is a basso continuo line, starting with a bass clef and a '3' time signature. The lyrics 'Gloria in excelsis deo or-dered from de-crease of thy Name:' are written below the vocal staves.

Second system of musical notation, continuing from the first system. It also consists of four staves. The top three staves are vocal parts, and the bottom staff is the basso continuo line. The lyrics 'and that Plea-ties were, A unan-ims ra-dant Har-mo-ny of sweetest Praises' are written below the vocal staves.

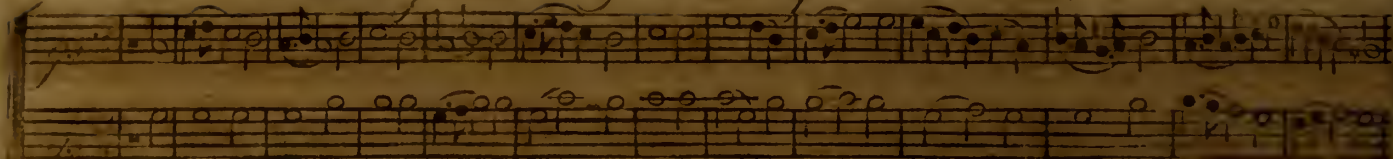
Lebanon. M. M.

Rejoice, ye shining worlds on high, Be - hold the King of glo - ry nigh, Who

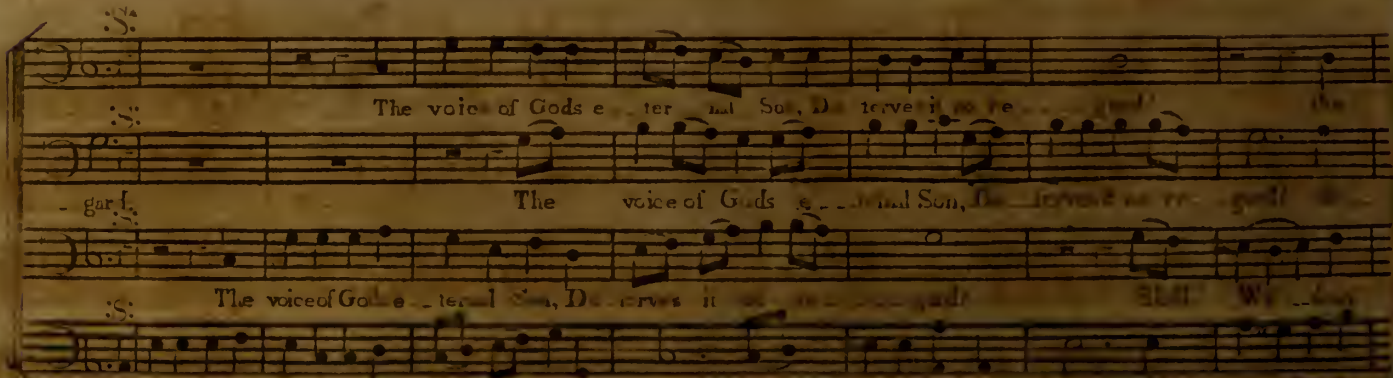
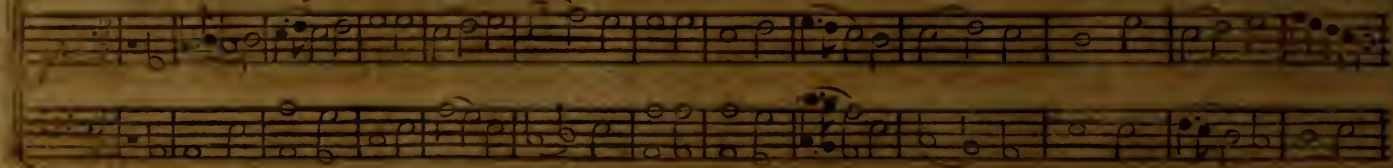
Can this King of glory be The might - ty Lord the might - ty Lord the Saviour's he.

Traningham by Billings.

S.M.



Shall we then cry aloud and his voice be heard The voice of Gods e-ter-nal Son, De-erves it no re-gard



The voice of Gods e-ter-nal Son, De-erves it no re-gard

-gard

The voice of Gods e-ter-nal Son, De-erves it no re-gard

The voice of Gods e-ter-nal Son, De-erves it no re-gard

Shall we then

The voice of Gods eternal Son, De-erves it no re-gard The voice of Gods



Gods eternal Son, Deserves it no re--gard: The voice of Gods eternal Son, Deserves it no re--gard:  
 Deserves it no re--gard, Deserves it no re--ga--rd: The voice of Gods eternal Son, Deserves it no re--gard:  
 My Lord and our her voice heard, and not her voice be heard:  
 eternal Son, Deserves it no re--gard:

Trumpet. L.M. by Brownson.

My Ills shall ~~be~~ in the ground, Till the last Trumpet joyful Sound; Then burst the chains with sweet surprise in my Saviours Image rise.

No part and blest are I. To learn the People say, Come draw us to your side

Zion's Hill, Yes with a clear and Zeal we hail to Zion's Hill, And there our vows all pay

Zion's Hill, And there our vows all pay, Yes with a clear and Zeal we hail to Zion's Hill, and there our vows all pay.

Hill, and there our vows all pay. Yes with a clear and Zeal we hail to Zion's Hill, and there our vows all pay.

*Pitt*

S:

Our Father who in Heaven art All hallow'd be thy name,

S:

Thy Kingdom come Thy will be done through

Our Father who in Heaven art All hallow'd be thy name,

Our Father who in Heaven art All hallow'd be thy name,

Thy

S:

Thy Kingdom Thy will be done throughout this Earthly

Thy Kingdom come Thy will be done throughout this Earthly Frame, Our

Thy Kingdom come Thy will be done throughout this Earthly Frame, Our

Our Father who in Heaven art All hallow'd be thy name,

Our Father who in Heaven art All hallow'd be thy name,

1 2

Our Father who in Heaven art All hallow'd be thy name,

Our Father who in Heaven art All hallow'd be thy name,

2

Our Father who in Heaven art All hallow'd be thy name,

Our Father who in Heaven art All hallow'd be thy name,

1 2

Our Father who in Heaven art All hallow'd be thy name,

Our Father who in Heaven art All hallow'd be thy name,

S: Christmas Hymn.

A Virgin un-spotted, the Prophet we call, To be our Redeemer, he called us all. Who came from Heaven, and was sent to us,  
Should bring forth a Saviour, which now we do hold, Then let us be merry, and sing with gladness.

Buckingham. C.M.

Lord, thou wilt hear me when I pray; I amior ever thine I will be, for ever I will be thine.

He sends the bl'ning Con-

The Laidly Eye receive | Blind, The Lord support the sinking Mind, He sends the bl'ning

He sends the bl'ning Conscience teach the bl'ning

He Prisons Sins in Disref. The Wid-wid the Fisher's, And grants the Pris'ner sweet Re-lcase.

Let ev'ry Creature join To Praise th' eter- - - - - nal God, Ye heav'nly Ho - - - - - lity the Song be-

gin, Ye heav'nly hoity the Song begin, And fou - - - - - nd his Name a bro'd, A d' - - - - - d, A d' - - - - - d,  
So - - - - - ng begin, A d' fou - - - - - d, A d' - - - - - d, A d' - - - - - d

Inthem. Job 7. Chap.

Handwritten musical notation on a single staff, featuring a treble clef, a 2/4 time signature, and a key signature of one flat. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

... and to possess his mouth

Handwritten musical notation on a single staff, continuing the melody from the first staff.

... and to possess his mouth

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody. A repeat sign (:S:) is present at the end of the staff.

1 2

Handwritten musical notation on a single staff, continuing the melody. A repeat sign (:S:) is present at the beginning of the staff.

1 2

... and to possess his mouth

Handwritten musical notation on a single staff, continuing the melody.

:S:

1 2

When I lie down,  
 When I lie down, I say, what shall I do, when I lie down  
 When I lie down,  
 When I lie down, When I lie down, I will not sleep and I will not sleep

1 2  
 and so, with the dominion of the day  
 My delischold  
 My delischold  
 My delischold  
 My delischold



I love it

I would not

I would not

I love it

I love it I would not, I love it I would not,

My days are fewer than wax

My days are fewer than wax

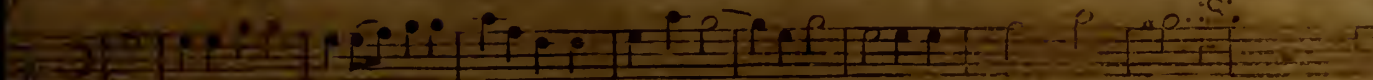


Greenfield by Edson.

P. M.

S:

13

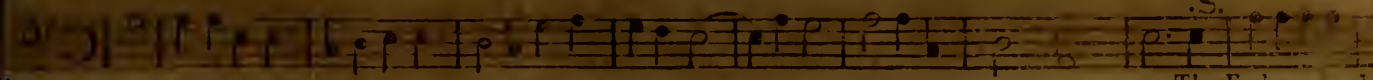


And in our thro' in di' rect A - - - sent help when dangers pres. in his, and we d - - - on side

S:



S:



The Earth were roars:



The Mountains were in the



The Earth were roars: A d - - - in the ocean lof, Torn, sea, and roaring tide



Water toll And waves in the ocean lof Torn



Water toll And waves in the ocean lof Torn

14

Worship.

S. M. :S:

by Hibbard

1 2

My sorrows like wood, I patient of restraint; In the O...

VICTORY

C.M.

In the year O...

by Brownson

Hallelujah to the Prince of Light...

19<sup>th</sup>

LM. by Benham.

2.

1

2

27

The first system of musical notation consists of two staves. The upper staff contains a melody with various note values and rests. The lower staff contains a bass line with notes and rests. The music is written in a common time signature.

That I should be deli . . . cately fed Lies cold & mouldrs in the Ground.

The second system of musical notation continues the piece from the first system, featuring two staves of music with a melody and a bass line.

Recovery by Bronnson.

C.M.

The first system of musical notation for 'Recovery by Bronnson.' consists of two staves. The upper staff has a melody, and the lower staff has a bass line. The music is in common time.

Let the dead be raised up from the grave. I shall live again. die. I will be live & none can lie. If God will live to save.

The second system of musical notation for 'Recovery by Bronnson.' continues the piece with two staves of music.

28. *Bridg-water by Colson.* :S: I.M.

Handwritten musical notation for the hymn "Bridg-water by Colson". It consists of three staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the bass line, starting with a bass clef and a common time signature. The third staff is a basso continuo line, starting with a bass clef and a common time signature. The lyrics are written below the second staff. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked with a repeat sign at the end of the first staff.

My ... C ... las ce ... He ...

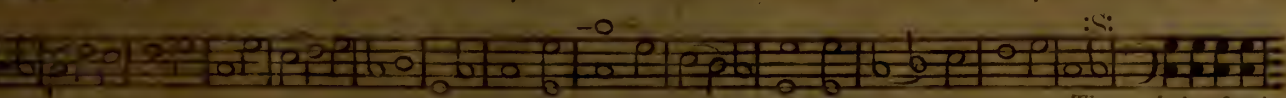
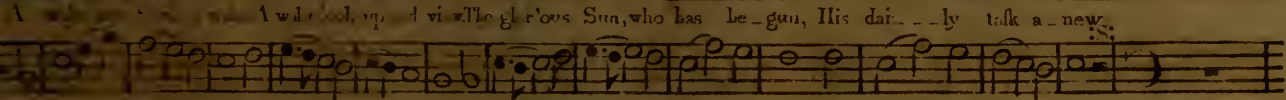
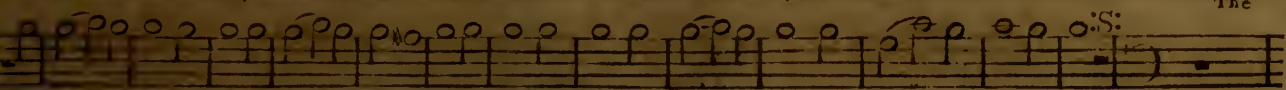
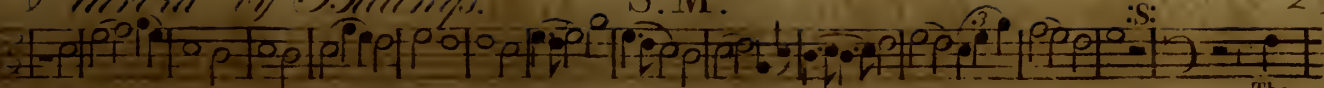
*Plymouth.* C.M.

Handwritten musical notation for the hymn "Plymouth". It consists of three staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the bass line, starting with a bass clef and a common time signature. The third staff is a basso continuo line, starting with a bass clef and a common time signature. The lyrics are written below the second staff. The key signature is one sharp (F#) and the time signature is common time (C). The piece is marked with a repeat sign at the end of the first staff.

O God of Mercy, be my Call My Look of Grace ...

*Aurora* by Billings.

S. M.



## Washington by Billings. L.M.

Lord, when thou did'st ascend on high, Ten thousand angels all'd the sky, Ten thousand A-

Those heav'nly guards a-round thee wait, Like char-iots that

Those heav'nly guards a-round thee wait, Like

Those heav'nly guards a-round thee wait, Like char-iots that at - - - and thy throne, Like

Those heav'nly guards a-round thee wait, Like char-iots that at - - - tend thy throne, Like char-iots that at - - -



tend thy sta - te, Those heav'nly guards a round thee wait, Like cha'ots

r'ots char'ots that attend thy

cha r'ots like cha r'ots, like

- tend thy sta - te, Those heav'nly guards a round thee wait, Like char'ots that at - tend thy fate Those

like cha r'ots

like This heav'nly guards a round thee wait, Like char'ots that at - tend thy fate.

char'ots that at - tend thy fate,

heav'nly guard a round thee wait, Like char'ots,

## Columbia by Billings.

P.M.

Not all the pow'r's on Earth, Join'd in a league with Hell, Can disarm our rage (S. With.)

nothing can excel, Since such a friend in God we find; A div' to ease of my kind.

Sherburne by Preed.

C.M.

Thunder & darkness

Thunder and darkness fire & storm lead

Thunder & darkness fire and storm lead on the

Thunder & darkness fire and Storm Lead o . . . . . n the

Thunder & darkness fire and Storm Lead o . . . . . n the

Thunder &c.

Thunder and darkness fire & storm lead on the dreadful day

Thunder &c.

Lead on the dreadful day

Thunder &c.

Re -- joice, ye righteous in the Lord: This work be- longs to you: Sing of his

name, his ways, his word, how ho -- ly just and true: His way is

The first two staves of the hymn. The first staff contains the treble clef and the first line of music. The second staff contains the bass clef and the second line of music. The lyrics 'The works of nature and of grace' are written below the second staff.

The works of nature and of grace Reveal his wondrous name

The third and fourth staves of the hymn. The third staff contains the treble clef and the third line of music. The fourth staff contains the bass clef and the fourth line of music. The lyrics 'The works of nature and of grace' are written below the second staff.

*Chorus by Billings. L.M.*

The first two staves of the chorus. The first staff contains the treble clef and the first line of music. The second staff contains the bass clef and the second line of music. The lyrics 'In Thy name, O Lord, Adore thee, we trust in God, New England God for ever Reign.' are written below the second staff.

In Thy name, O Lord, Adore thee, we trust in God, New England God for ever Reign.

The third and fourth staves of the chorus. The third staff contains the treble clef and the third line of music. The fourth staff contains the bass clef and the fourth line of music. The lyrics 'In Thy name, O Lord, Adore thee, we trust in God, New England God for ever Reign.' are written below the second staff.

The praise of my God shall  
 Thro' the changing scenes of life In trouble and in joy,  
 The praise of my God shall  
 The praise of my God shall

ill, the praises of my God shall till My heart  
 God, the praise of my God shall till My heart  
 l, the praises of my God shall till My heart

Guilford by Brownson.

S. M.

Handwritten musical score for 'Guilford by Brownson' in S. M. (Small Measure) time. The score consists of four staves of music. The lyrics are: 'For his Name is knowne World detest: His Holy Saints O Lord, before thy Throne their Songs of Honour raise.'

Bedford by Brownson.

C. M.

Handwritten musical score for 'Bedford by Brownson' in C. M. (Common Measure) time. The score consists of four staves of music. The lyrics are: '... of the Lord, and make eed... ing Age know how faithful is his Word.'

*Lark* by *Brownson* L.M.

From pleasant Trees that shade the brink, The lark & Linnet light to drink, Then sings the Lark & Linnet taste, Their songs the lark & Linnet raise And hide, and hide in his B.

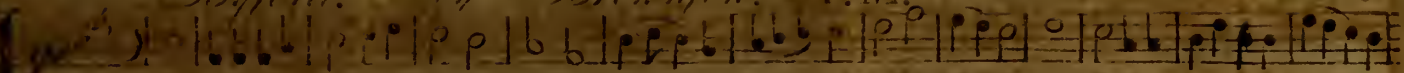
*Sharon* by *Brownson* S.M.

My Saviour and my King; Thy beauties are Divine; Thy lips with blessings overflow, And every Grace is thine.



Byford. by Brownson. P.M.

39



to our on ly p ad tr e, Not to our worth less names is glory due: Thy pow' and grace, thy truth and justice



and our by tri gion, and our B. lit. by B u - bode, Nor let the hea then fa - y and where you God.



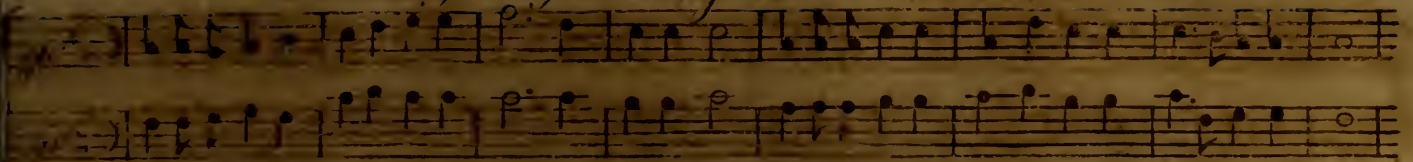
Northampton by Strong.

C.M.

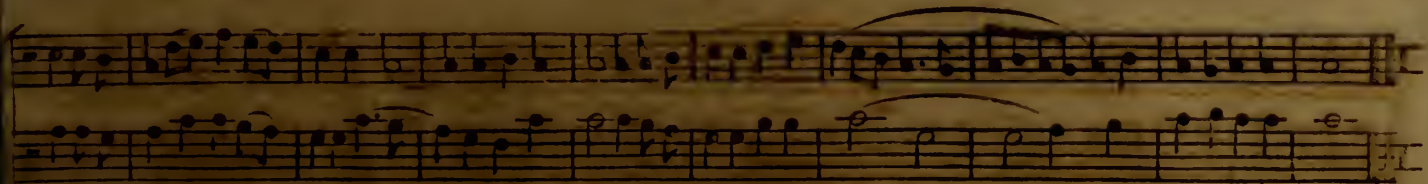
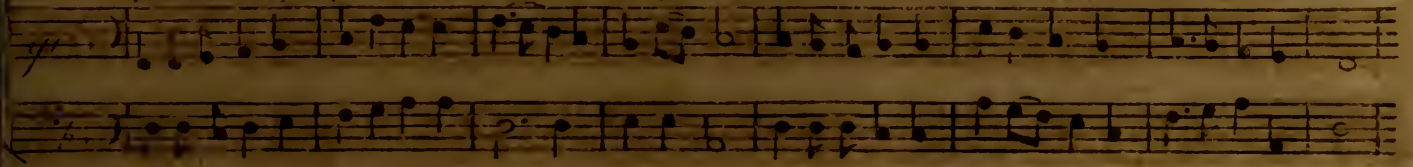
These adore, eternal  
 and humbly own to thee, how feeble is our mortal frame. How

wor-... ing  
 What dy- ing  
 worms are we, what d- ing

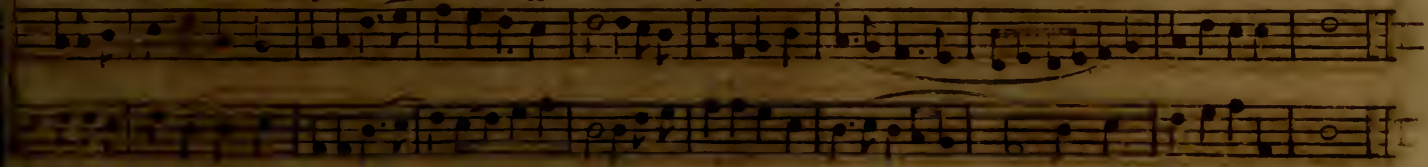
Roxbury by Strong C.M.



By God's love of peace, No war ordred by thy Will: shall should be by ric again, thy Handi p... them fill.



... he approchd ... nor leave the manlie loves.



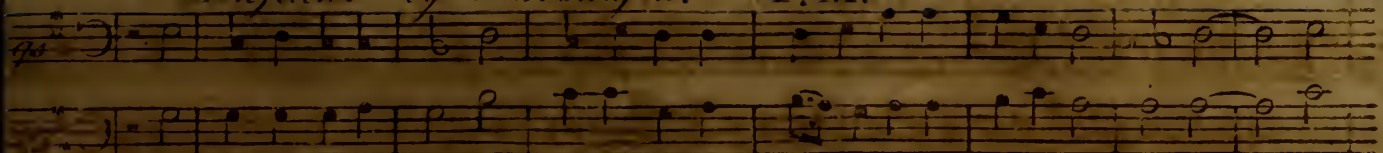
Litchfield. by Brewster. I. M.

Two, from by land, my God I came. A work of such a curious nature

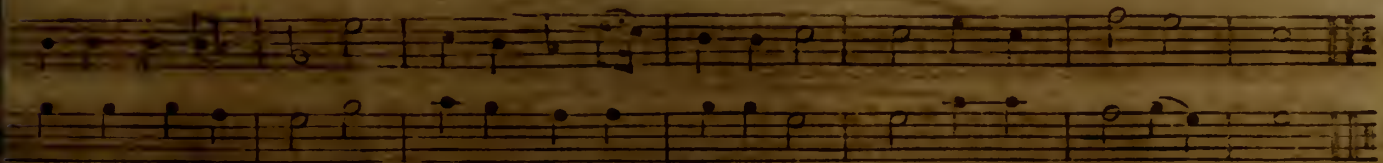
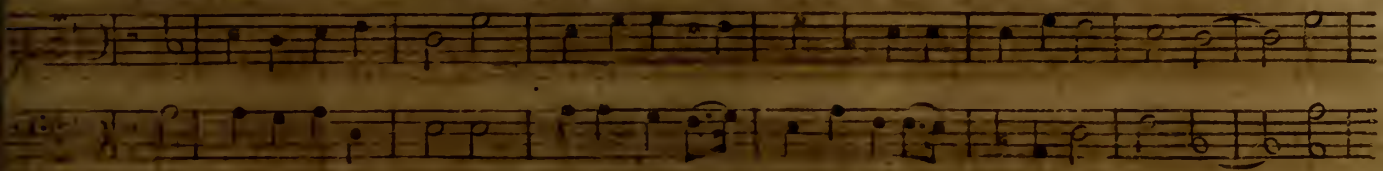
In my fearful wonders fine. And such prodigies

Dresden. by J. Brownson. P. M.

43



Now please us to see kind and true friends a-gree, Each in their proper sta-tion mo-ve, And



mark fill their part With sympa-thy in heart, In all the cares of life and love.



Andover by Young.

C. M.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests.

The busy Tribes of Flesh and Blood with all their Lives and Cares are carried downward.

The second system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the one-flat key signature and 2/2 time signature. The notation includes various rhythmic patterns and rests.

The third system of musical notation consists of two staves in treble and bass clefs. This system features a prominent melodic line in the upper staff with a long, sweeping slur over several measures, and a corresponding accompaniment in the lower staff.

by the Flood and lo... in following...

The fourth system of musical notation consists of two staves in treble and bass clefs. It continues the melodic and accompanimental lines from the previous system, ending with a final cadence.

Virginia

(by Brownson)

C.M.

The North wind does not howl in our ears, and the rill - - - and the willow sleep the rolling Billows sleep.

Invitation (by Brownson)

C.M.

Come ye sinners and we will give you rest, for he is ready to receive you full of pity. Love and Power, he is able, he is willing to do more.

Philadelphia. by Billings. S.M.

:S:

Let diff'ring nations join To cele - brate thy name, And all the World, O Lord, combine To praise thy glorious Name

And all the World, O Lord, com - - bine, and all the World, O Lord, combine

And all the World, O Lor - d, O Lord, com bine, To praise, to praise thy glorious Name

And all the World, O Lord, com - bine To prai -

all the World, O Lord, O Lord,



Belton. by Brownson. P. M.

47

I'll praise my maker with my breath: And when my voice is lost in death: Praise shall employ my nobler powers: My

voice of praise shall never rest: Till I be dust and ashes: O Lord our Liberty - en - dures.

Sweet is the Workday Godday King, to praise thy Name give Thanks and sing, to see thy Love by Morning lit a candle of all thy Truth, O, Ja.

## Norfolk by Brownson S.M.

And murther'd body die this Mortal Frame de cay and murther'd active limbs of mine

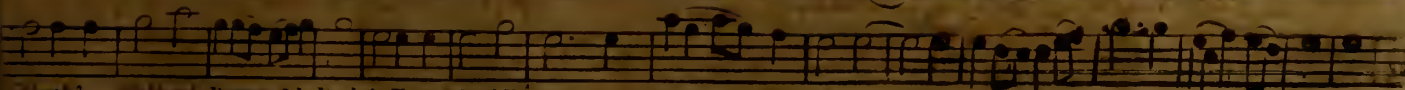
York by Brownson.

P.M.

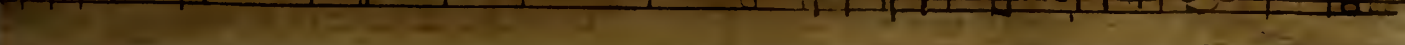
12



The God of Glory send his Seraphs forth, Call the four Nations. and a waite the North, from East to West the foreign Order spreads,



that shall attend the Rites of the Dead, the Trumpets of Heav'n re-echo: Heav'n exults; let the Heav'nly Choir - full Voice.



Buckland. by T. Rowson.

The Eternal speaks, all Heaven attends, Who the unhappy Race direct. What Justice

aims the Blow, See Nature tremble at their Fates, Dash with the Air, and sweep the

163 *pes*

hell o — let her ad — man — Gates And triumphs at their Wo — e, And triumphs at their Woe.

*circastle.* S.M.

And y King Thy L — ties are di — vine; Thy lips with benings o — ver — flow, And ev — ry grace is thine.

Deep in our Hearts let us re- cord the de- per- ous-ness of our Lord; be- hold the

fol- low to o- ver which ho- ly fo- llow to o- ver which ho- ly fo- llow to o- ver

90<sup>th</sup> by Strong

S.M.

I wish that all the Powers in our mortal Frame: our Lifehow poor

our Lifehow poor a Trifle 'tis,

our Lifehow poor a Trifle 'tis, our Lifehow poor a

Trifles that are deserv'd the Name

that scarce deserves the Name

A, that scarce deserves the Name

that scarce deserves the Name

our Lifehow poor a Trifle 'tis, that

Gloria in excelsis Deo in principio erat Verbum

deum factum esse deum, et deum esse deum, et deum esse deum, et deum esse deum



1 2 .55

Of Loud Powerand

1 2

Of Loud Power and Skill di...

2

Of Loud Power and Skill di... vine Of

1 2

*Westfield by Brownson.* S. M.

And r... Word and

And r... on his W...

And r... paulis Wo...

And r... all W...

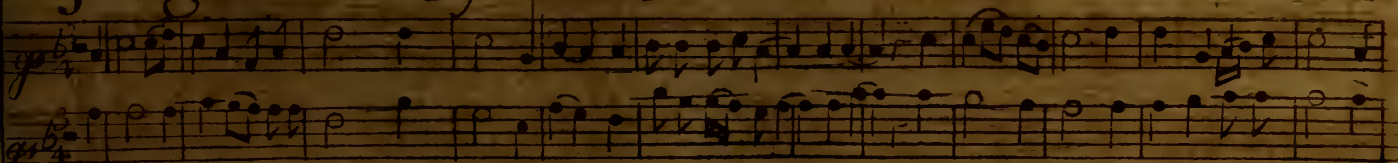
## Sunday by Brownson.

Hail thou happy Morn, so glorious. Come ye Saints, our Graces give o'er: In glory's  
 vicarions,

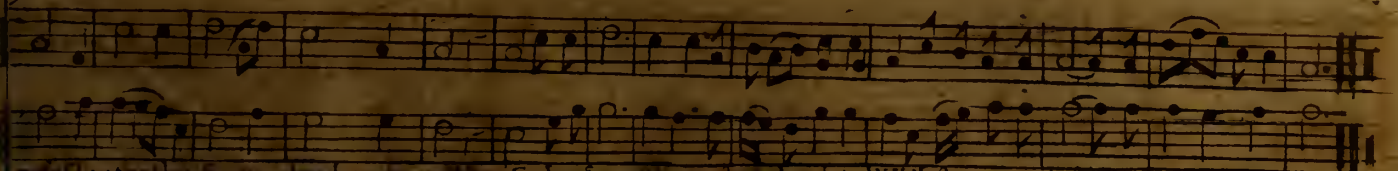
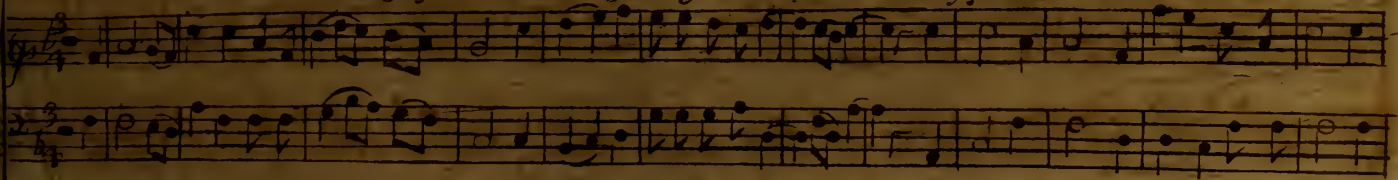
by his own almighty Pow'r: Halle...lujah, Halle...lujah, Halle...lujah, to the glorious Son in Heav'n.

# Judgment by Brownson. P.M.

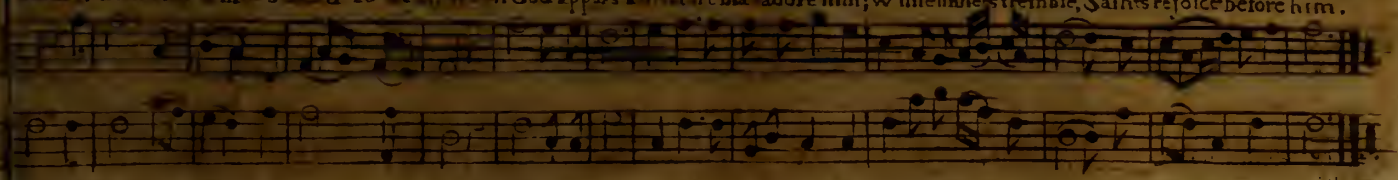
57



I praise the Saviour I th' Almighty G I am the Judge: yell-avins proclaim broad My just eternal Sentence & declare Those



and truth shall smile lead to be in Wh n God appears all that adore him; While sinners tremble, Saints rejoice before him.



Madrid as 149<sup>th</sup> T. B. by Billings.

O praise the Lord, in praise your glad voice, His Praise in the great assembly Sing:

In the great congregation let Israel rejoice, And children of Zion be glad in their song:

Cumberland S. M. by Benham

The first system of musical notation for 'Cumberland S. M.' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with various note values including eighth and sixteenth notes, and rests.

The Lord, the sovereign King, Hath fix'd his Throne on high; O'er all the heavenly World he rules, And all beneath the Sky.

The second system of musical notation for 'Cumberland S. M.' consists of two staves. The top staff is in treble clef with a key signature of one flat and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues the melody from the first system.

Pittsfield L. M.

The first system of musical notation for 'Pittsfield L. M.' consists of two staves. The top staff is in treble clef with a key signature of one flat and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music begins with a melody in the treble clef.

Look down O Lord, an'ying eye, And see how low we lie, how low we lie

The second system of musical notation for 'Pittsfield L. M.' consists of two staves. The top staff is in treble clef with a key signature of one flat and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues the melody from the first system.

Look down O Lord, an'ying eye, and see the soul how low we lie.

The third system of musical notation for 'Pittsfield L. M.' consists of two staves. The top staff is in treble clef with a key signature of one flat and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues the melody from the first system.

Look down O Lord, an'ying eye. And see how low we lie, how low we lie

# Sunderland by Strong. L.M.

Shew Pity, Lord, O - - - - - Lord, O - - - - -  
 Shew Pity, Lord, O - - - - - Lord, O - - - - -  
 Shew Pity, Lord, O - - - - - Lord, O - - - - -  
 Shew Pity, Lord, O - - - - - Lord, O - - - - -

May not a Sinner trust in thee may not a Sinner trust in thee  
 May not a Sinner trust in thee may not a Sinner trust in thee  
 May not a Sinner trust in thee may not a Sinner trust in thee  
 May not a Sinner trust in thee may not a Sinner trust in thee

# Farewel Anthem

My Friends I am going A

All Friends I am going I am going A

My Friends I am going I am going A long A

I am going along a long journey never to return I am going a long journey never to return I am

I am in A long journey never to return I am going a long journey never to return I am

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

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

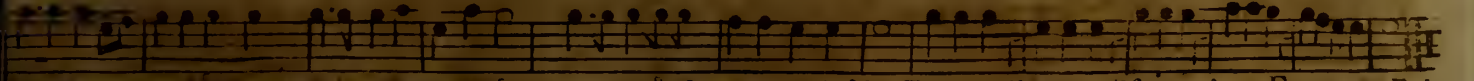
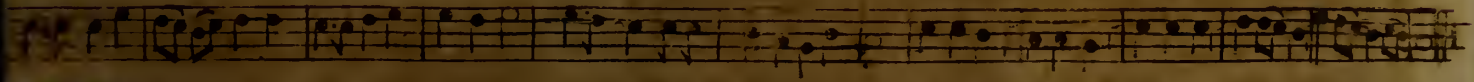
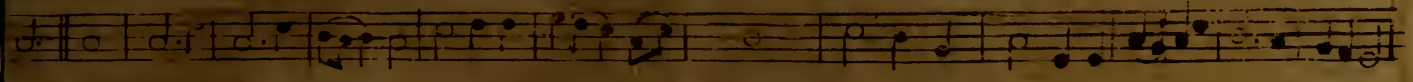
I am going a long journey never to return I am going a long journey never to return I am

n never to ret I am going A long journey neer to return Fare you well my friends &c  
 n never to re...turn never // // // never to re. turn Fare you well my friend  
 never to re...turn never // // // to re...turn Fare you well my friend  
 turn never to re...turn neer to re...turn fare you well fare you well my friends  
 Fare you well  
 Fare you well &c. Fare you well my friends & God grant womanen to returne the world the...

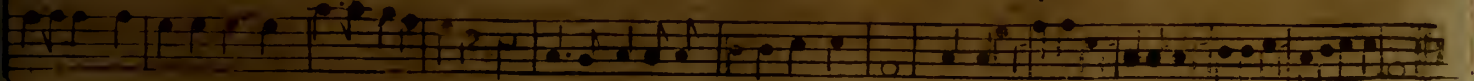




and black' M' ... friends for D' which ... and I must go and bid ... give

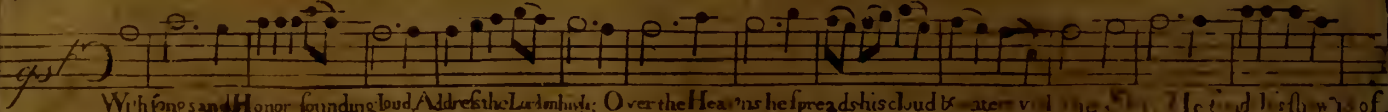
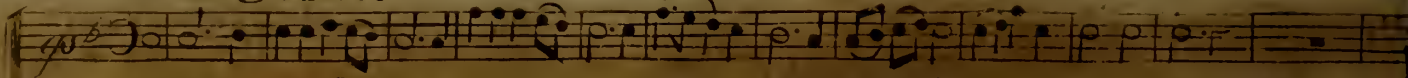


... where the rich & the poor are both alike Fare you well fare you well fare you well fare you well my friends

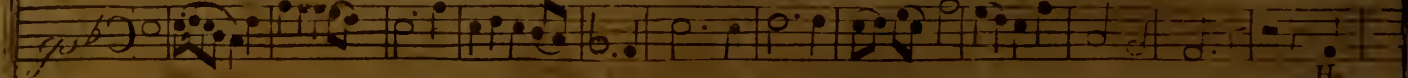


# Ocean.

C M.



With songs and Honor sounding loud, Address the Lord in haste; Over the Heavens he spreads his cloud & waters visit the Sky. He send his winds of



H.



He send the lightning



He send the snow



He send the ice

He send the rain



He send the hail



Antiphon from Sunday Parts of Visitations by Benham.

B. 2nd

hol-ly-wood God-ly which was and is and is to come

Thou art with O Lord of God in the Bank and op... seals there of For thou wait in

Glorious and honour and Power that thou create all things.

Thou art with O Lord of God in the Bank and op... seals there of For thou wait in

Blessed and

Blessed and

Blessed and

Blessed and

ho - - - our and glory

Bless - - - ed and glory and Pow'r be unto the who reach up - - - en the

our and glo - - - ry

ever for - ev - - - er for - e - - - ver

ever for - e - - - ver

ever for - e - - - ver

Loud

Pro - - - - - its own G. I all ye his for - - - - - that f ar him both foall

All - - - - - Let

Let us re - joi - - - - - ce re joi - - - - - ce re joi - - - - -

Let us re - joi - - - - - ce re joi - - - - -

Let us re - joi - - - - - ce re joi - - - - - ce re joi - - - - -

Let us re - joi - - - - - ce re joi - - - - -

Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes, some beamed together. The lyrics "e-ri-jo" and "be glad" are written below the staff. There are some faint markings above the staff, possibly "ad" and "ad".

Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes, some beamed together. The lyrics "re-jo" and "be glad" are written below the staff. There are some faint markings above the staff, possibly "ad" and "ad".

Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes, some beamed together. The lyrics "na" and "H" are written below the staff. There are some faint markings above the staff, possibly "ad" and "ad".


Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes, some beamed together. The lyrics "na" and "H" are written below the staff. There are some faint markings above the staff, possibly "ad" and "ad".



Grand, O Saints, and weep, a Tear or two For him who shed bene-dict-ed blood, and He shall show his glory. A- men. The ops of rich blood.

thou - shalt Drink of richer Blood, His Love and Grief be - and D - give The Lord of Glo - ry the Ho - nor.







But lo! what fiddles what fiddles Joy I fee But lo! what fiddles Jys I fee Jys I




But lo! what fiddles what fiddles Joy I fee Jys Jys I




But lo! what fiddles what fiddles Jys I fee! But lo! what fiddles Joy -- s I



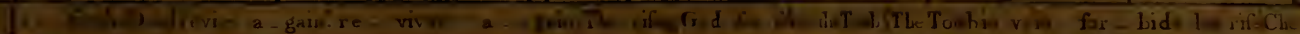
But lo! what fiddles Joy -- s I fee. But lo! what fiddles joy -- s




Jys I fee! But lo! what fiddles what fiddles Jys I fee! But lo! what fiddles Joy -- s I




Jys I fee! But lo! what fiddles what fiddles Jys I fee! But lo! what fiddles Joy -- s I




But lo! what fiddles what fiddles Jys I fee! But lo! what fiddles Joy -- s I



But lo! what fiddles what fiddles Jys I fee! But lo! what fiddles Joy -- s I



But lo! what fiddles what fiddles Jys I fee! But lo! what fiddles Joy -- s I



But lo! what fiddles what fiddles Jys I fee! But lo! what fiddles Joy -- s I

Jys I fee! But lo! what fiddles what fiddles Jys I fee! But lo! what fiddles Joy -- s I

rabie Legio is guard his home And the King welcome to the skies. Hail to the King who is the King of Kings

Since here he spoild the Hell And the King who is the King of Kings

live - rer - rer -

Georgia by L. C. M. S.

Handwritten musical notation on a single staff, featuring a series of notes and rests.

Handwritten musical notation on a single staff with the lyrics: "Ten thousand thousand are their tongues ten".

Handwritten musical notation on a single staff with the lyrics: "but all their joy are one".

Handwritten musical notation on a single staff with the lyrics: "but all their joy are one".

# Babylon by Benham P. II.

Handwritten musical score for the first system of the hymn "Babylon by Benham P. II." The system consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, and two more staves of accompaniment. The lyrics are written below the piano accompaniment staff.

Lyrics: *As the wind scattereth chaff, so shall he scatter them: as the whirlwind driveth away stubble, so shall he drive away Babylon.*

Handwritten musical score for the second system of the hymn "Babylon by Benham P. II." The system consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, and two more staves of accompaniment. The lyrics are written below the piano accompaniment staff.

Lyrics: *For it is built upon a hill, is mingled with the dead: Her friend her child, and her strength are all decayed.*

*Poland by Swan C. H.*

The first system of musical notation consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with similar note values and rests. The music is written in a common time signature.

God of my life tak'g me by down Behold the pains I feel But I am dumb before thy throne Nor dare dispute thy will

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. The music is written in a common time signature.

*Lisbon by Swan S. M.*

The first system of musical notation for 'Lisbon by Swan' consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with similar note values and rests. The music is written in a common time signature.

*In palaces of joy*

O let thy God exalt thy sweet in thine temple thy children shall his praises sing ----- In palaces of joy

The second system of musical notation for 'Lisbon by Swan' consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. The music is written in a common time signature.

Enfield by Chandler

C. M.

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music is in common time (C.M.).

Lyrics for the first system:  
 In the joy dawn old days to the no G. All day. A whole day of joy and love. For ever and ever.

Handwritten musical score for the second system. It consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The music continues from the first system.

Lyrics for the second system:  
 and for ever. A win-ter. Glad days in mid- night as. What will you say. O B! The time is now call. To

# Rain-bow by Swans.

C.M.

77

The sea grows calm at thy command and tempests cease to  
Tis by thy strength the mountains stand God of eternal power The  
The  
The  
And tempests cease to roar And tempests cease to roar

The musical score consists of ten staves. The first staff is the vocal line, with lyrics written below it. The second staff is the piano accompaniment. The third and fourth staves are for a second vocal part. The fifth and sixth staves are for a second piano accompaniment. The seventh and eighth staves are for a third vocal part. The ninth and tenth staves are for a third piano accompaniment. The score is written in common time (C.M.) and features various musical notations including notes, rests, and dynamic markings.

Brk

*Pristel by Swan L. M.*

The lofty pil lars of the sky And firm as a rock high spru d vi fers at in d on the

Then we arise and nod vly to him on his golden throne And publish in every land The wonders of his hand

And And



# Balloon by Swan L. M.

579

B. 1. I fill before thy face My only refuge is to see No outward show of consternation The lamp of life is deep within. Nor

And thou dost bleed for me When I am full of sin No outward show of consternation The lamp of life is deep within. Exp. 2

## Majesty by Swain P.M.

His beauties are lovely and light  
 He from the globe buds his flow'rs and the living worlds on high And reigns' complacently there His

Reigns' how his beauties how  
 His beauties His beauties His temple how divinely fair  
 His beauties His temple  
 His beauties how divinely bright His temple how divinely fair

# Manders by Swan L.M.

S:

87

The first system of musical notation consists of two staves. The upper staff is a vocal line with a treble clef and a common time signature. It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is a piano accompaniment with a bass clef and a common time signature, featuring a steady eighth-note accompaniment. Both staves end with a double bar line and repeat signs.

The birds shall warble in his days. The earth shall be joyous. The seas shall flow from his throne. Shall flow to an islet unknown.

The second system of musical notation continues the piece with two staves. The vocal line and piano accompaniment follow the same format as the first system, with a treble clef for the voice and a bass clef for the piano. The melody continues with similar rhythmic patterns.

# Mindham by Brownson C.M.

The first system of musical notation for 'Mindham by Brownson C.M.' consists of two staves. The upper staff is a vocal line with a treble clef and a common time signature. The lower staff is a piano accompaniment with a bass clef and a common time signature. The melody is simple and features a mix of quarter and eighth notes.

And all are called to seek her last a. lode. To those that have no God, When the poor soul is forlorn. To seek her last a. lode.

The second system of musical notation continues the piece with two staves. The vocal line and piano accompaniment follow the same format as the first system, with a treble clef for the voice and a bass clef for the piano. The melody continues with similar rhythmic patterns.

82 *Newport* by *Brownson.* C.M.

O God: to whom re-venge be-- long, Proclaim thy wrath --- a-- loud;

dres our wrongs, Let justice

Sovereign Pow'r re-- smite the proud Let jus-- tice

dres our wrongs, Let jus-- tice

# Hebron by King

P.M.

S. P. 2

The thin' Worlds a bove In glorious Order stand Or in swift Courtes move By His supreme Command :S.:

He gale the Word, And all their Frame from Nothing came To praise the Lord. 1 2

He gale the Word, And all their Frame from Nothing came To praise the Lord. 1 2

He gale the Word, And all their Frame from Nothing came To praise the Lord. 1 2

He gale the Word, And all their Frame from Nothing came To praise the Lord. 1 2

84 *Laindon.*

C.M.

The Singers go be-fore with Joy, the Minstrels make us Stay; And in the midst the Daniels do with Timbrels sweetly play.

with Timbrels

with Timbrels

*Bath.*

L.M.

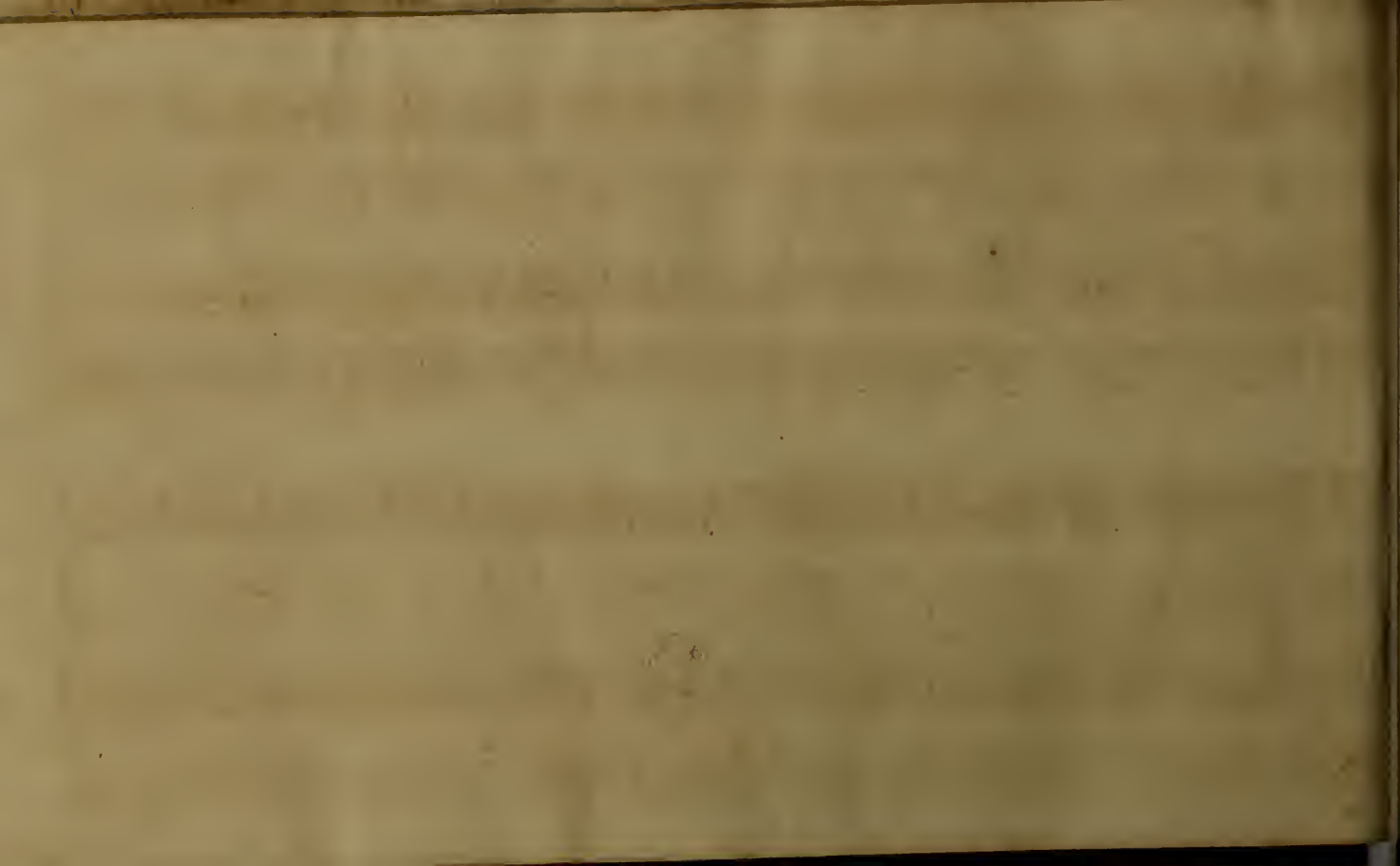
He reigns; the Lord, the Saviour reigns. Praise him in evan-gelick Strains! let the whole Earth in Songs re-joice, And distant Islands his Voice.

Handwritten musical notation on four staves, likely a vocal score or instrumental part. The notation is dense and appears to be in an older script, possibly Arabic or Persian. The paper is aged and yellowed.

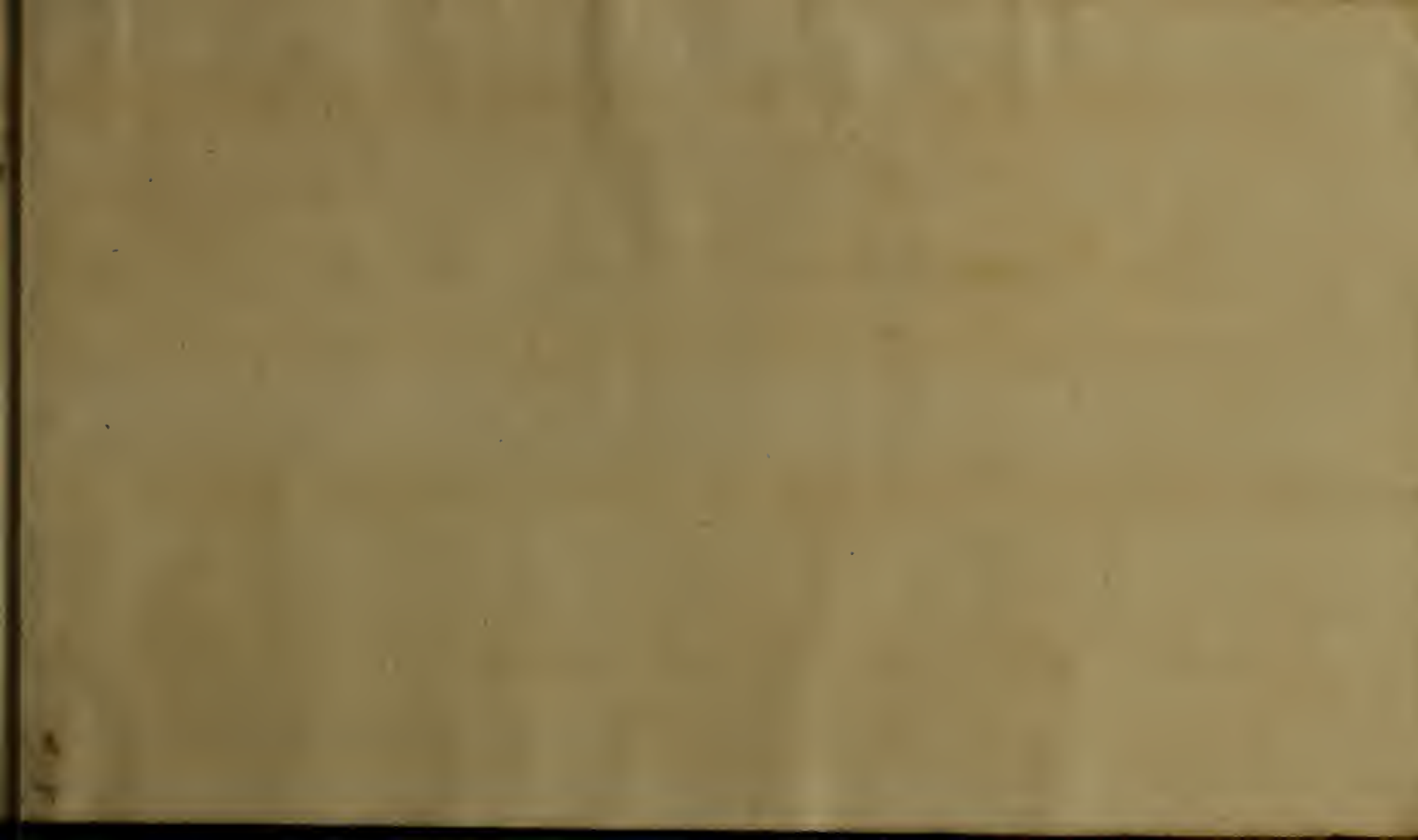
Handwritten text or signature in the center of the page, possibly a name or a title.

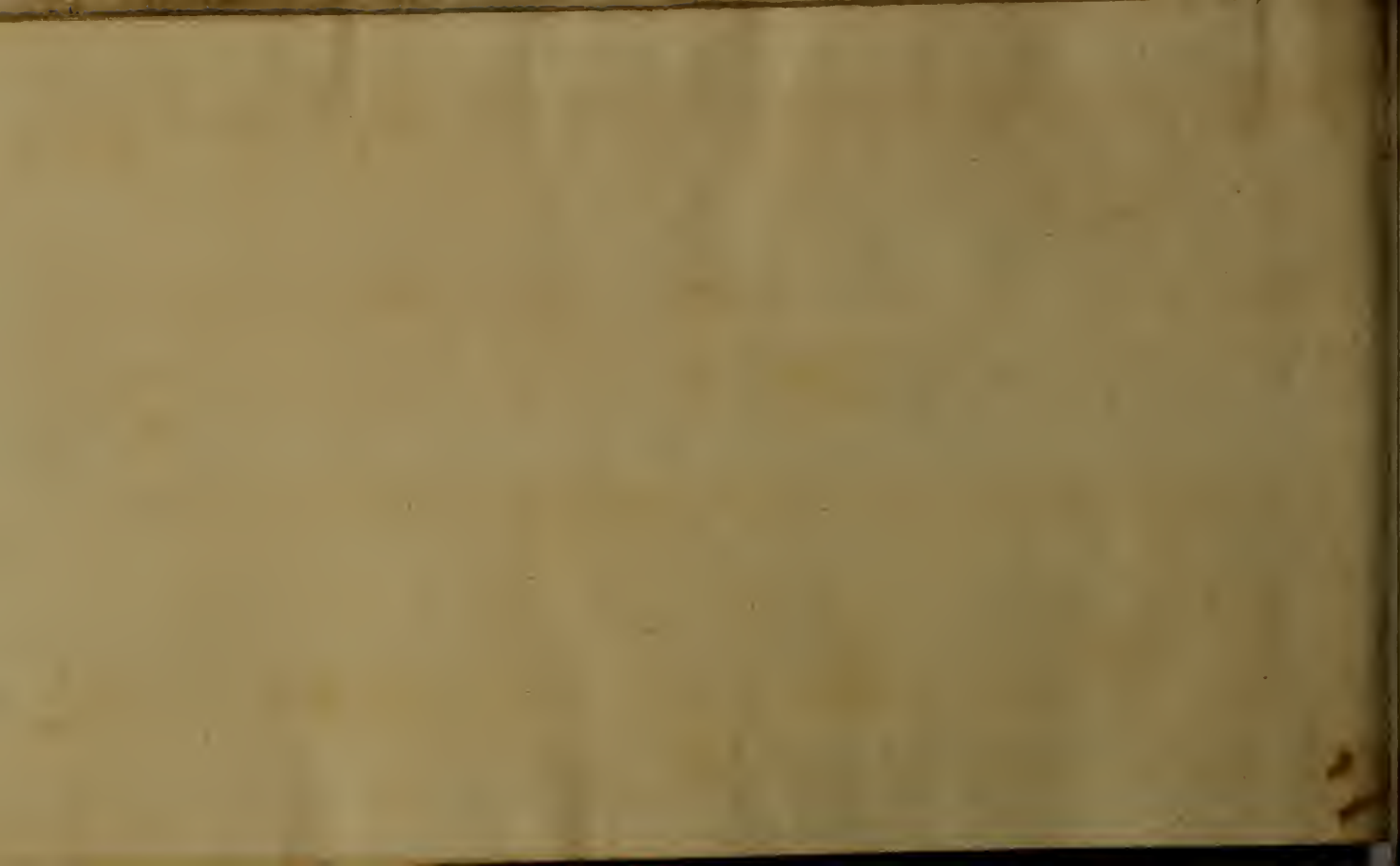
Handwritten text or signature on the right side of the page, possibly a name or a title.

Handwritten musical notation on four staves, continuing the piece from the top section. The notation is dense and appears to be in an older script, possibly Arabic or Persian. The paper is aged and yellowed.













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