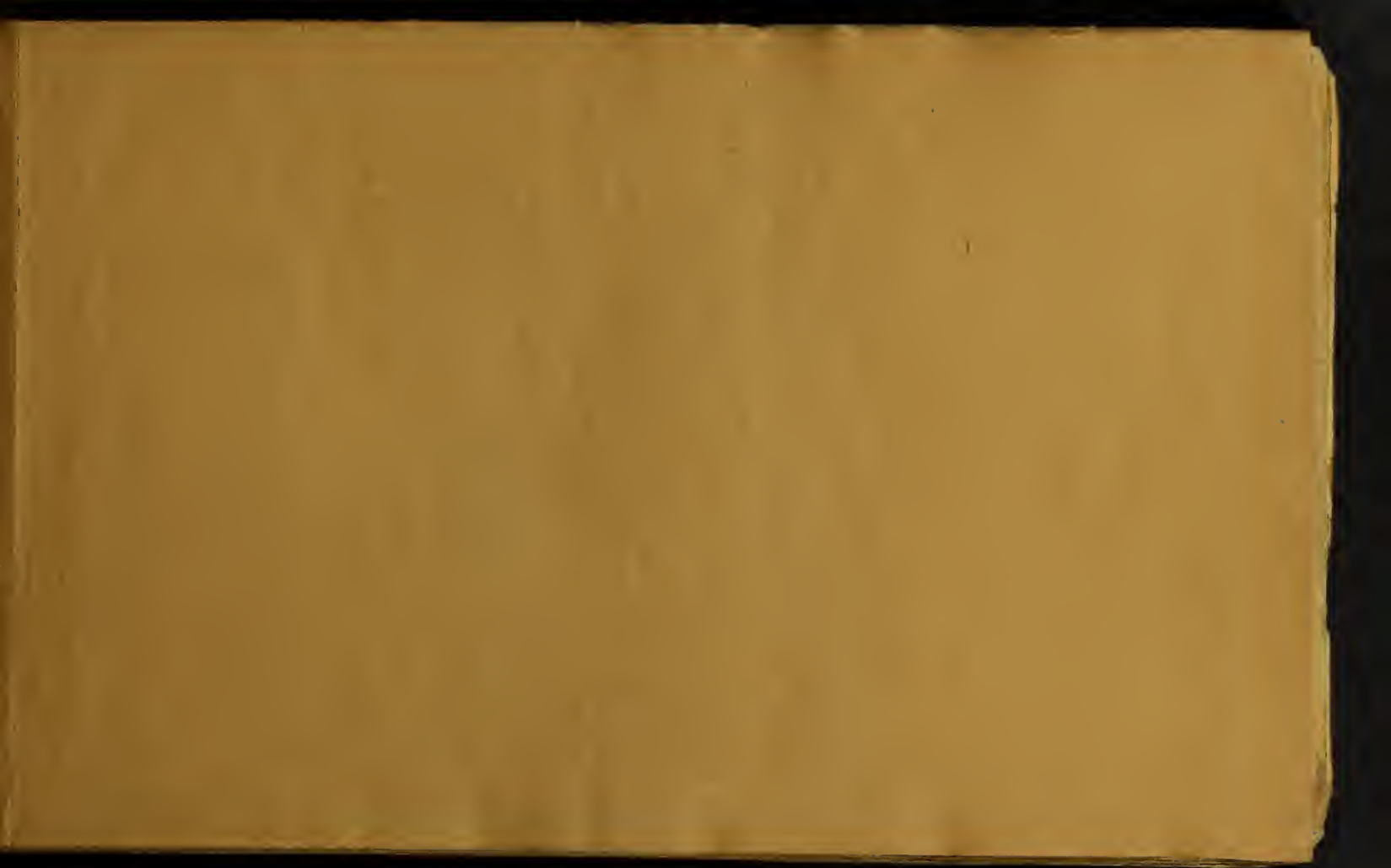
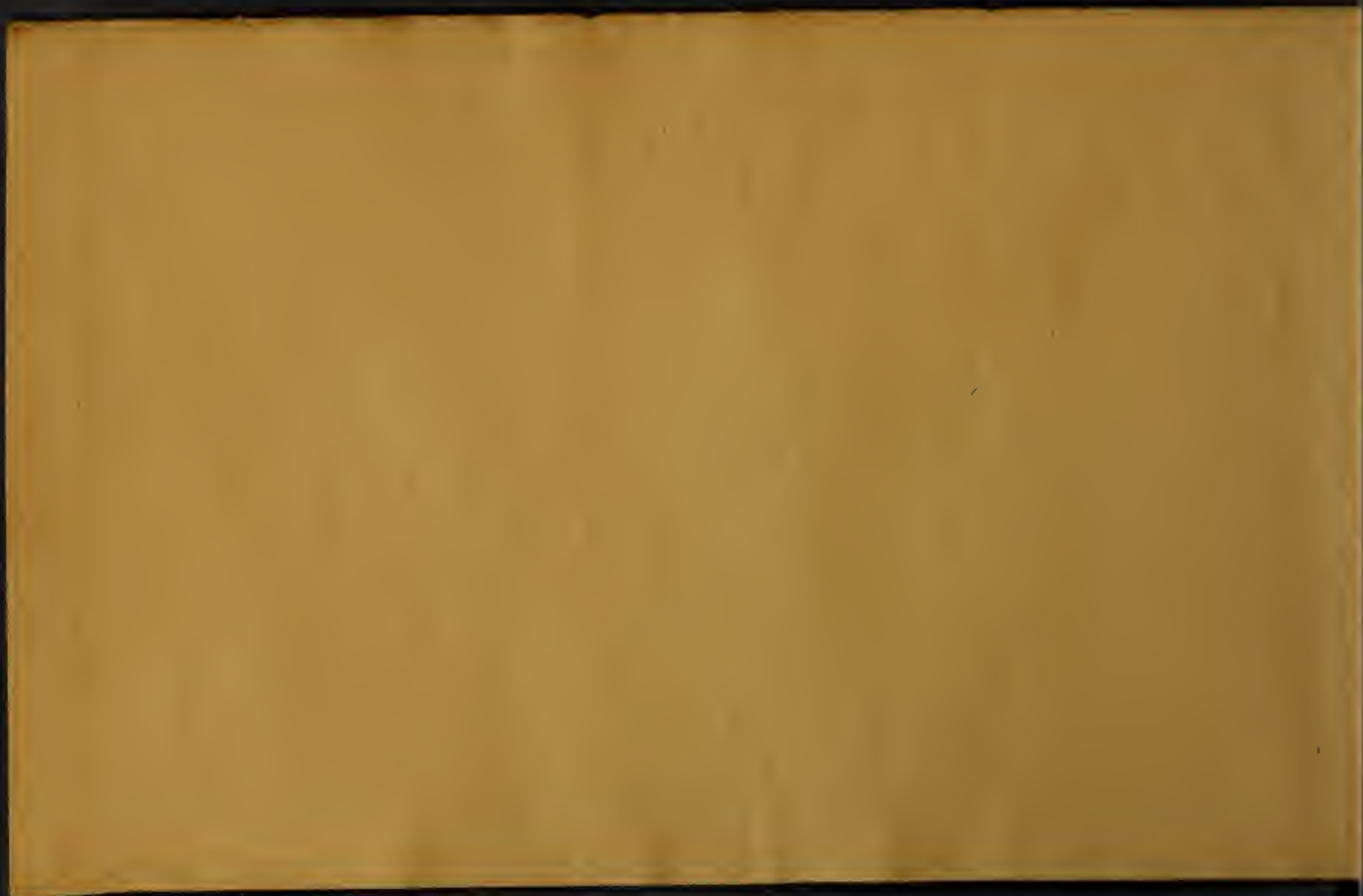


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No. 129.127 R.



*Bought with the income of
the Scholfield bequests.*






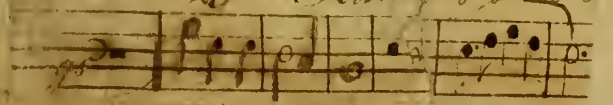
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Handwritten text, possibly a title or name, written in cursive script.

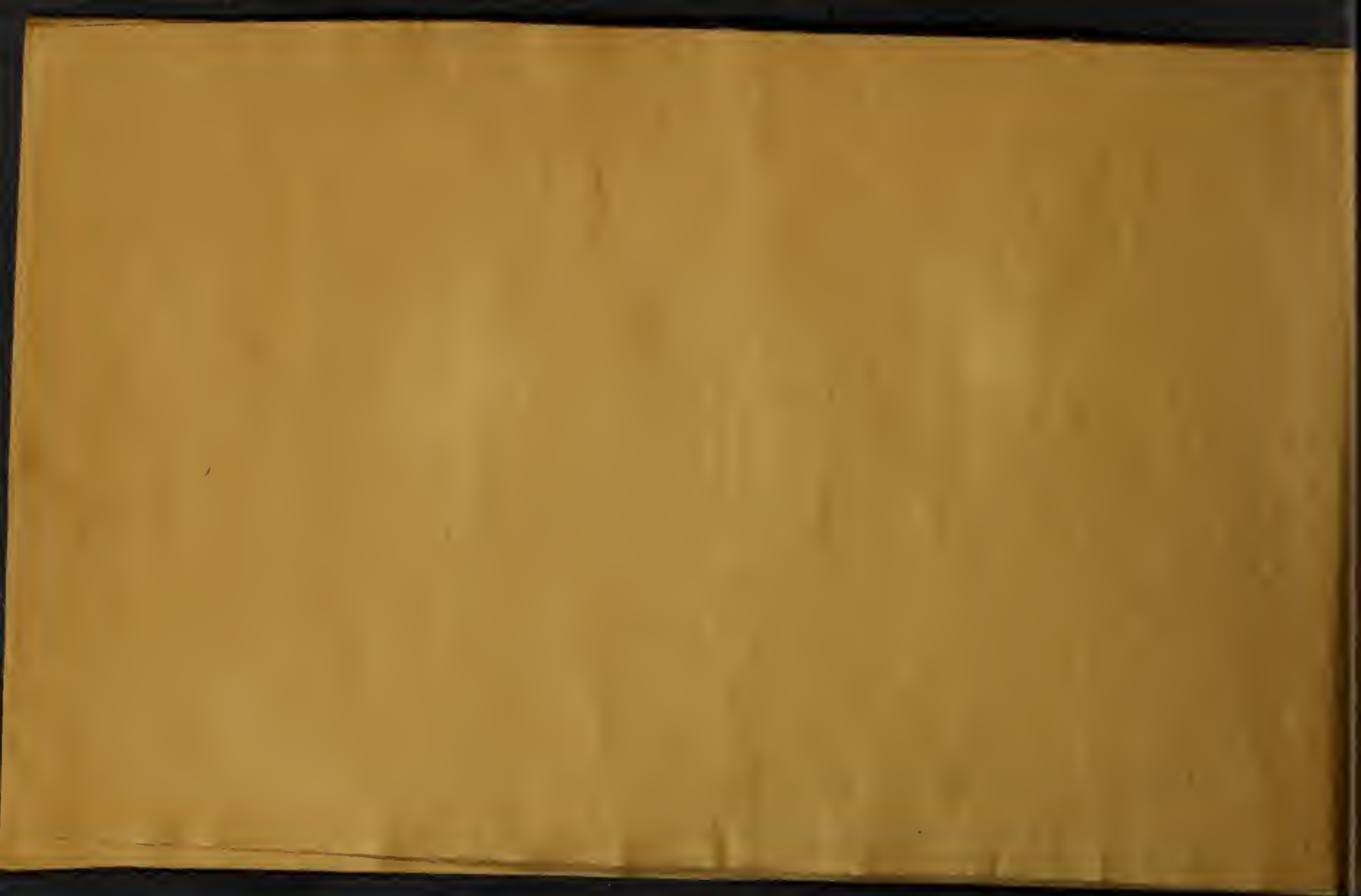
Wells



Wells



Two staves of handwritten musical notation. The top staff is labeled 'Wells' and contains a series of notes on a five-line staff. The bottom staff is also labeled 'Wells' and contains a series of notes on a five-line staff. Both staves appear to be in a similar key and time signature.



MILBURY



Select Harmony.
 Containing the Necessary
 Rules of Harmony, Together with a Collection
 Of approved Psalm Tunes,
 HYMNS AND ANTHEMS,
 By Oliver Brownson

Ed. Sculp. 1783.

1890

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3HT 70
KOTBOE 70YTD

P R E F A C E.

AS the design of this Publication was to serve the interest of so-
cial Worship, no pains has 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.

THE 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 con-
form to this Publication.

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

In Forming and Tuning the Voice.

LET 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 spoke 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 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 eighth, 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 $\frac{2}{2}$

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.

1. WHICH of the bright celestial throng,
 With love so warm and heart so strong,
 Did re-anguish on a cross?
 Who can leave liberty for chains,
 Abandon extacy for pains?
 What Angel fortitude sustains
 Th' inestimable loss.
 2. He ro'd, 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!
 3. 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.
 4. 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 forth 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.

1. **H**O ye needy, 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 glim'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-atoning Lamb ;
 Redemption in his blood,
 Throughout the world proclaim :
 The year of Jubilee is come,
 Return ye ransom'd sinners home.

Hymn for SALISBURY.

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.
 Rises conqueror o'er the tomb.
3. See, my friends, is that the Saviour
 Who was crown'd 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.

<i>Tunes Names.</i>	<i>Page.</i>	<i>Tunes Names.</i>	<i>Page.</i>	<i>Tunes Names.</i>	<i>Page.</i>
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America,	10	Jubilee,	8	Stroud,	26
Amherst,	59	Ketery,	17	Trumbull,	7
Bridgewater,	28	Laindon,	84	Virginia,	45
Bolton,	47	Landaff,	33	Warwick,	27
Buckham,	50	Lebanon,	13	Worthington,	40
Bath,	84	Litchfield,	42	Willington,	15
Bedford,	37	Norwich,	26	Wakefield,	20
Branch,	11	Norfolk,	48	Westfield,	55
Buckingham,	18	Newcastle,	51	Washington,	30
Byford,	39	Plymouth,	28	York,	49
Cambidge,	52	Philadelphia,	46	Yarmouth.	6
Chatter,	35	Pfalm 19,	54		
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Easton,	14	Repentance,	64		
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Easton,	37	Sunderland,	60		
Easton,	25	Sutton,			

A N T H E M S.

Arise, shine, O Zion,	77
Holy Lord God Almighty,	61
Is there not an appointed,	65
O that mine eyes,	21
We have heard.	73

Planting Day 1821

~~Planting Day 1821~~
~~Planting Day 1821~~
Planting Day 1821
Planting Day 1821

Gammut. or Scale of Music



The 7th called
the G-sharp always
standing upon the
second line and
never on the first

This character is
called the C-sharp
standing upon the
middle line and
used by some Au-
thors to represent

The character is
called the G-sharp
standing upon the
second line and
used only in some

If we have two or three parts
of the same

If we have two or three parts
of the same

Transposition in B Minor

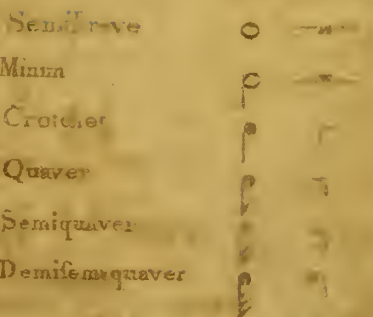
When there is neither a flat nor
a sharp for the beginning of
a piece, the key is
B.
If B, F, A, G, E, D, C
If B, F, A, G, E, D, C
If B, F, A, G, E, D, C
If B, F, A, G, E, D, C
If B, F, A, G, E, D, C

If F, C, G, B, A, E, D
If F, C, G, B, A, E, D
If F, C, G, B, A, E, D
If F, C, G, B, A, E, D

If H, the master note
in the above, observe the follow-
ing rules.
When the note is H, the master note
in the above, observe the follow-
ing rules.

When the note is H, the master note
in the above, observe the follow-
ing rules.

Notes, Rests.

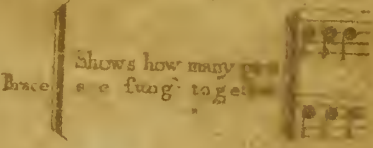


2 Bars, 4 Bars, 8 Bars.



Rests.
The marks of Silence, of 2 Bars, 4 Bars, 8 Bars, etc., are as the notes, and are placed in the same manner as the notes in the organ.

The dot or point at the right-hand of the note serves the same purpose as at the right-hand of the note.



One ————— is abbreviated as long as

Two ————— Mini or

Four ————— Crotchets or

Eight ————— Quavers or

Sixteen ————— Demiquavers or

Thirtytwo ————— Demisiquavers

B, The notes have the same proportion to each other as the words of time

Characters. Explanations. Examples

The first of Distinct notes being fe over a note, denotes it to be pronounced as distinct and as plain as possible.

Repeat Shows the tune is to be sung over again from the note over which it is placed to a double bar or clof.

Figure 12 Shows that the note under figure 1, being before the repeat and the note under figure 2, after passing the note under figure 1, are if tied together to be sung after the repeat.

Clef Shows the beginning and end of a piece.

Ledgerline Is added where notes should be found above the staff.

Flat, b At the left hand of a note, sinks it half tone.

Sharp, # At the left hand of a note raises it half a tone.

Flat and sharps are more fully explained in the Introduction.

Natural, ♮ At the left hand of a note which is made flat or sharp by the foregoing flats or sharps at the beginning of a tune, restores it to its positive sound.

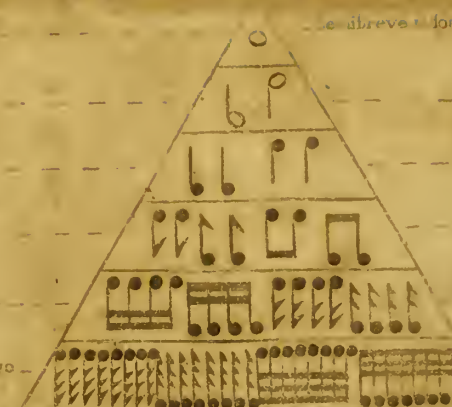
Slur, ~ Drawn over or under many notes as are long to one syllable.

Single bar, | Divide the time according to the measure note of the measure.

Double bar, || Shows the end of a piece.

Figure, 3 Over or under any two notes shows they are sounded as quavers two such notes without the figure.

Dot or point, . At the right hand of a note it half as long again as the note before it.



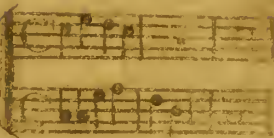
Characters

Explanations.

Examples

COMMON TIME MOODS

Common time is measured by even number of beats in each bar as two four, the first mood has a femibre 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, while you may leisurely tell 1, 2, 3, 4, counting 1, 2, with the hand or foot down and 3, 4, with it up.



Second

Has the same measure-note as the first mood, and beat in the same manner only a third quicker.



Third

Has the same measure-note, and sung is quick again as the first mood, two beats in a bar one down the other up.



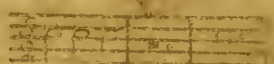
Fourth

Has a minim for a measure-note, crotchet beat as before in the third mood only a third quicker.



TRIPLE TIME MOODS

First Treble time is measured by odd number as three. The first mood has a pointed femibre 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 beat downward one up.



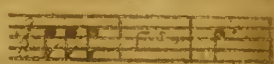
Second

Has a pointed minim for a measure-note, and beat in the same manner as the first mood only a third quicker.



Third

Has a pointed crotchet for a measure-note, and sung a third quicker than the second mood and beat in the same manner



Contains six crotchets in a bar and sung in the time of two seconds, two equal beats, one down the other up.



Contains six quavers in a bar, and beat as the first mood of compound time, only a third quicker.



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

Explanation.

These notes are called notes of Syncope, or Division of notes. by reason the bar or beating of Time falls in the middle, or within the part of a Semibreve, minima &c or when our voice driven till the Time falls even again, the Hand or Foot being either put down or up while the note is going.

Chooing notes, are when one stands directly over another, and are 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 be transposed by flats or sharps, which bring them to the same state as the two natural keys. The 1st 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. The G sharp key (which is cheerful) every third, sixth and seventh is half a tone higher than in the flat and mournful key.

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

Examples.

Examples of musical notation showing various note values and rests on a staff.

The Eight Notes.

Musical notation showing the eight notes of a scale on a staff.

Intervals (Pract.)

Musical notation showing intervals on two staves.

Stafford by Brownson. C.M.

5

Re-vert, O God of Lov- - e, re-turneth is A iudice Place: How long shall we thy Children mournour Ab - - - sence from thy Face?

The musical score consists of four staves. The first two staves are vocal lines with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is in common time (C.M.) and features a mix of eighth and sixteenth notes.

95th by Brownson. L.M.

Come let our Voices join to raise a sacred Song of solemn Praise God is a sov'reign King re-hearfe his Honour in ex-alted Verse

The musical score consists of four staves. The first two staves are vocal lines with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is in common time (L.M.) and features a mix of eighth and sixteenth notes.

6 *Yarmouth by Benham.* C. M.

As on some lonely Building's Top The Sparrow tell her Moan, Far

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, and two lower staves for the organ or keyboard. The lyrics are written below the piano staff.

from the Tents of Joy and Hope I sit and grieve alone, I sit and grieve alone.

The second system of the musical score also consists of four staves, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the piano staff.

Trumbull by Benham.

C.M.

Lord, what is Man, poor fee ble Man, Born of the Ear. th at first?

His Life a Shadow, light and vain, Still hastening to the Dust

His Life a Shadow, light and vain, Still hastening to the Dust t. Still hastening to the Dust.

His Life a Shadow, light and vain, Still hastening to the Dust

light and vain, Still hastening to the Dust t.

Jubilee by Brownson.

P. M.

Blow ye the trumpet, blow blow ye

Blow ye the trumpet, blow the trumpet, blow the gladly sound, let all the nations knowe eachs sweete sounds the year of ju-bi-lee is come on us ye nations sinners knowe.

Blow ye the trumpet, blow blow ye

Blow ye the trumpet, blow

Sutton by Brownson.

S. M.

je-hovah is the sovreign God, the univarsal King.

Come forth this Praise a-broad and Hymns of Glory sing: je---hovah is the sovrign God, the universal King.

je-hovah is the sovreign God, the uni-verfal King the

je hovah is the sovreign God, the uni-verfal King.

Salisbury by Brownson.

P.M.

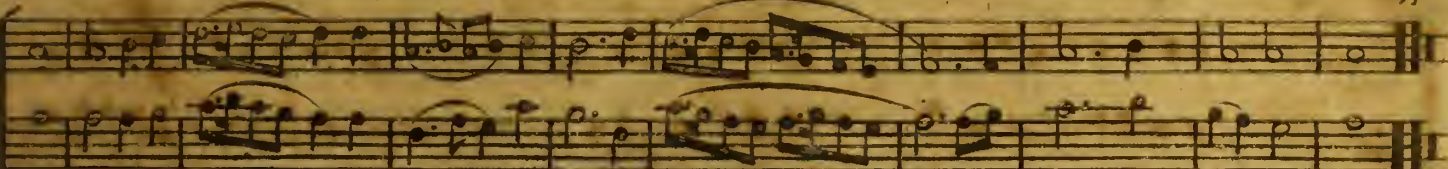
God of my Salvation hear, and help me to be-lieve; simply do I now draw near, thy Blessing to receive, full of Guilt alas! I am: But

t.....o thy Wounds for Refuge a.....ce: friend of Sinners, spotless Lamb, thy Bloo.....d was shed: for me.

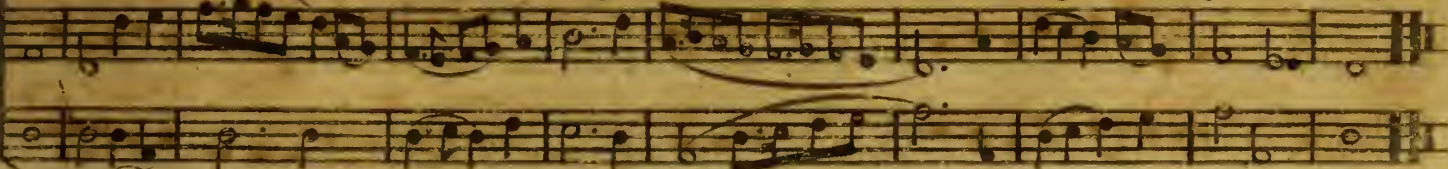
America by Strong. America by P.M.

Ye Tribes of Adam join With Heavn, and Earth, and Sea . . . s, And offer Notes divine To your Cre-

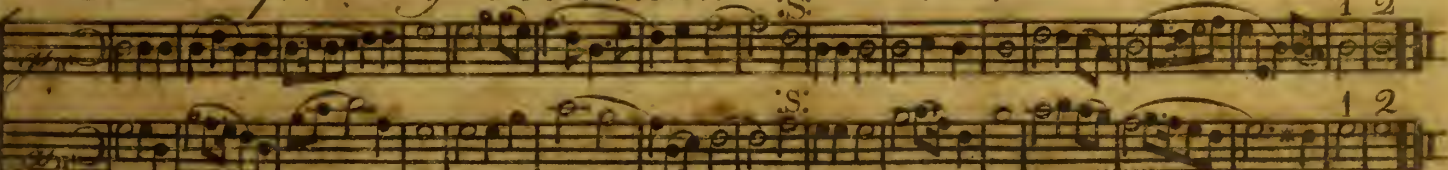
Ye holy Throng Of Angels bright, Ye holy Throng Of An . . . gels bright. Of Angels
 ator's Praie. Ye holy Throng Of Angels bri . . . ght, Ye holy Throng Of Angels
 Ye holy Throng Of Angels bright, Ye holy Throng Of An . . . gels
 Ye holy Throng Of Angels bright, Ye holy Throng Of An . . . gels bright, Of Angels



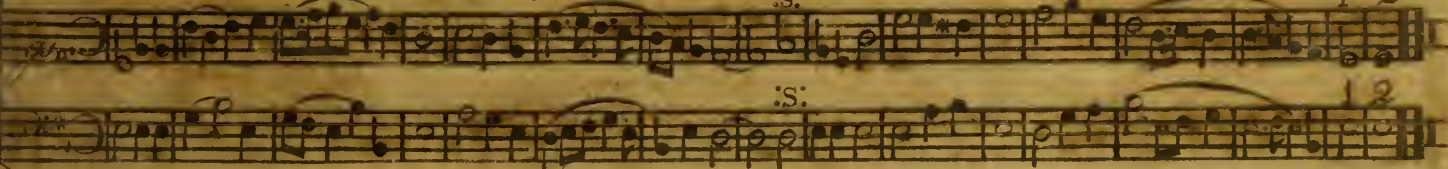
bright, In Worlds of Light, Be - gin the Song In Wor - ds of Light, Be - gin the Song.



Brandford by Benham. C. M.




Save me, O God, the swelling Floods Brake in upon my Soul I sink; and Sorrows o'er my Head Like mighty Waters roll




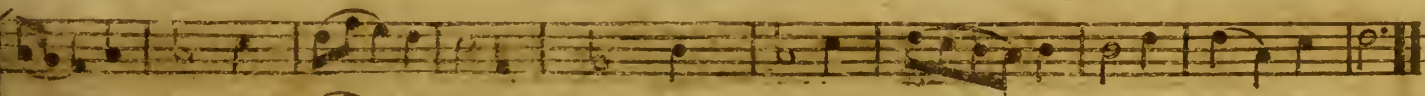
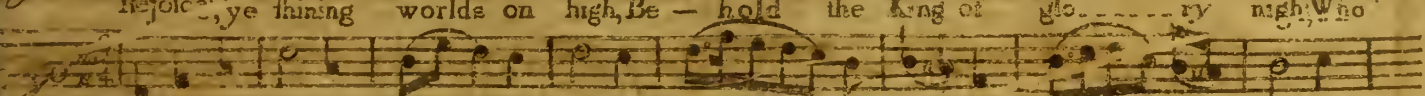
Great God! How well con- sider'd France do- the the Glories of thy Name: there thy rich Works of Wonder thine thou-

---- find starry Beau-ties there, A thousand ra-diant Mar- ---- ks appear, of boundless Pow-er and Ski- ---- ll di- ---- vine.



Lebanon. L. M.



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



can this King of glo - ry be? The migh - ty Lord, the migh - ty Lord the Saviour's he.



Framingham by Billings.

S.M.

Shall Wisdom cry aloud and not her voice be heard The voice of Gods eternal Son, De...serves it no re...

S: The voice of Gods eternal Son, De serves it no re...gard? the

...gard? The voice of Gods eternal Son, De...serves it no re...gard? de...

S: The voice of Gods eternal Son, De...serves it no re...gard? Shall Wis...dom

The voice of God eternal Son, De...serves it no re...gard? de...serves it no re...gard? The voice of Gods e...

1 2 15

voice of Gods eternal Son, De serves it no re _ _ _ gard: The voice of Gods eternal Son, De serves it no re _ _ _ gard?

De serves it no re _ _ _ gard, De _ serves it no re _ _ _ ga _ _ _ _ _ rd? The voice of Gods eternal Son, De serves it no re _ _ _ gard?

cry aloud and not her voice be heard, and not her voice be heard?

eternal Son, De serves it no re _ _ _ gard?

1 2

Willington. L.M.

Where shall we go to seek and find An Ha bi _ _ _ ta tion for our God, A Dwelling for th' eternal Mind A mongst the Souls of Flesh and Blood.

Chatham by Benham.

P. M.

Zeal We haste to
 How pleased wast 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 a cheerful Zeal We haste to Zion's

Zion's Hill, Yes with a cheer-ful Zeal We haste to Zion's Hill, And there our Vows and Hon-ours pay.
 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.
 Zeal We haste to Zion's Hill, And there our Vows and Hon-ours pay. And there our Vows and
 Hill, and there our Vows and honours pay. Yes with a cheerful Zeal We haste to Zions
 Hi-ll, and

Flutery.

S:

17

Thy Kingdom come Thy will be done through

S:

Our Father who in Heaven art All hallowed be thy name,

Thy

Thy Kingdom come Thy will be done throughout this Earthly

S:

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

1 2

out this Earthly Frame, Our Father who in Heaven art All hallowed be thy name Thy

1 2

Kingdom come Thy will be done throughout this Earthly Frame, Thy Kingdom come Thy will be done throughout this Earthly Frame, 2

Frame, Our Father who in Heaven art All hallowed be thy name,

1 2

Father who in

Father who in

Christmas Hymn.

1 2

gt $\frac{3}{4}$ *gt* $\frac{3}{4}$ *gt* $\frac{3}{4}$ *O* $\frac{3}{4}$

A Virgin un-spotted, the Prophet fore-told, To be our Re-deemer from Death, Hell, and Sin, Which Adam's Trans-gressions directed us is.
Should bring forth a Saviour, which now we be-hold, Then let us be merry and Sorrow away; our Saviour Christ Jesus was born on a Day.

1 2

1 2

Buckingham. C.M.

gt $\frac{3}{2}$ *gt* $\frac{3}{2}$ *gt* $\frac{3}{2}$ *O* $\frac{3}{2}$

Lord, thou wilt hear me when I pray; I an-swer e-ver thine I fear be-fore thee all the Day; Nor would I dare to Sin.

46th by Chandler.

P. M.

He send the lab'ring Con - - -

The Lord has Eyes to give the Blind: The Lord supports the sink - ing Mind; He send the lab'ring

He send the lab'ring Conscience: He send the lab'ring

Conscience Peace

He Helps the Stranger in Distress: The Widow and the Fatherless: And grants the Pris'ner sweet Re - - -

Conscience Peace

20 Wakefield by Benham.

S. M.



Let ev'ry Creature join To Praise th' eter... nal God; Ye heav'nly Ho... As the Song be...



gin, Ye heav'nly hosts the Song begin, And fou... nd his Name a broad, And found his Name abroad,
So... ng begin, And fou... nd his Name a broad And fou... nd

Anthem. Job 7th Chap.

I'm made to possels months of
Is there not an appointed time to Man upon Earth are not his days al. so as the days of an hireling

va... ni. ty, and verifome nights are appoi... nt... ed to me
and verifome nights and verifome nights are appointed to me.

When I lie down,
 When I lie down, I say, when shall I arise, and the night be gone I'm full of toiling

When I lie down, When lie down, I'm full of toiling
 to and fro, toiling to and fro, unto the dawning of the day. My flesh is cloth'd with worms, my skin is broken and become loathsome.
 My flesh is cloth'd with worms, and clods of dust

I loath it I wouldnot live always

I loath it I wouldnot, I wouldnotlive always I wouldnotlive always. Let me alone for my

I loath it I wouldnotlivealways, live always, I loath it

I loath it I wouldnot, I loath it I wouldnot,

daysare va .ni . . . ty, my daysare vani . . . ty

My days are swifter than a wea . . . vers shuttle andarespent with . . . out hope

S:

O remember As the cloud and vanitheth a way.

S: O remember that my life, is wind mine eyes shall no more see good, as the cloud is consum... ed and vanitheth away, so he that goeth

O remember that my life, my as the cloud and vanitheth away,

As the cloud is con... sum... ed

1 2
for now shall I sleep, shall I sleep, in the dust, and thou shalt seeke in the morning thou shalt see me

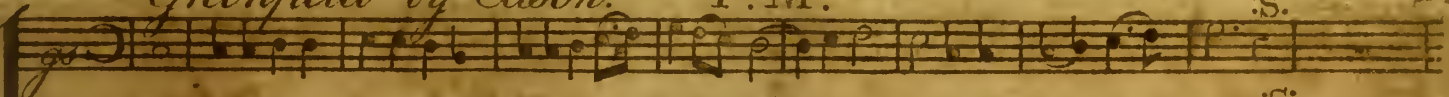
1 2
down to the grave, shall come up no... more; for now shall I sleep in the du... st and thou shalt seeke in the morning but I shall not be.

2
for now shall I sleep, shall I sleep in the dust, and thou shalt seeke in the morning thou shalt see me,

1 2
no... re; for now shall I sleep in the du... st and thou shalt seeke in the morning

Greenfield by Edson.

P. M.

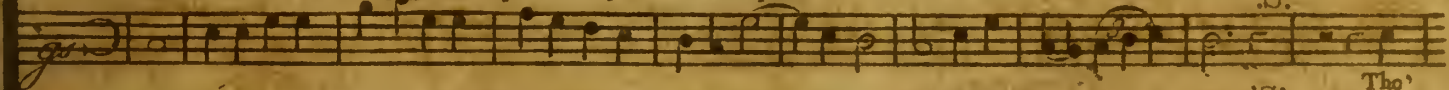


:S:



:S:

God is our refuge in distress: A present help when dangers press: in him, undaunted, we'll con . fide



:S:

Tho'

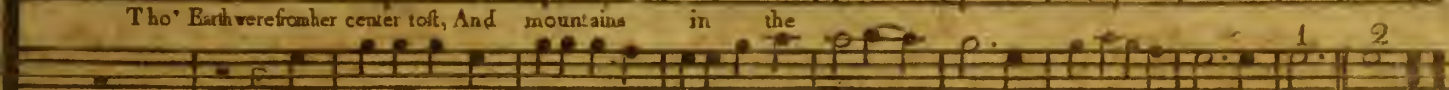


Tho' Earth were from her



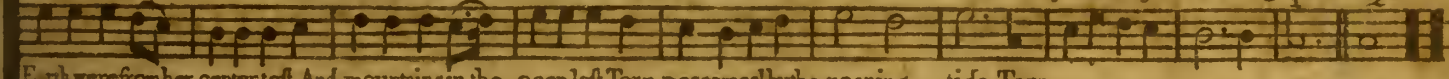
1 2

Tho' Earth were from her center tost, And mountains in the



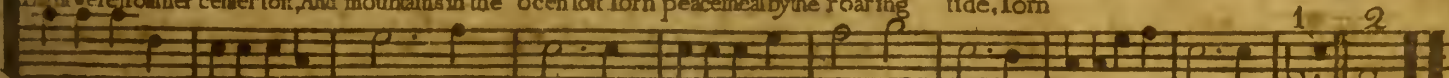
1 2

Tho' Earth were from her center tost, And mountains in the ocean lost, Torn piece meal by the roaring tide.



1 2

Earth were from her center tost, And mountains in the ocean lost, Torn piece meal by the roaring tide, Torn



center tost, And mountains in the ocean lost, Torn

Torn

Norwich.

S. M. :S:

1 2

My sorrows like a flood, Impatient of restraint. In-to thy bosom O into thy bosom O my God, In-to thy bosom O my God, In-to thy bosom O my God, In-to thy bosom O my God,

In-to thy bosom O into thy bosom O my God, In-to thy bosom O my God,

In-to thy bosom O my God,

Stroud.

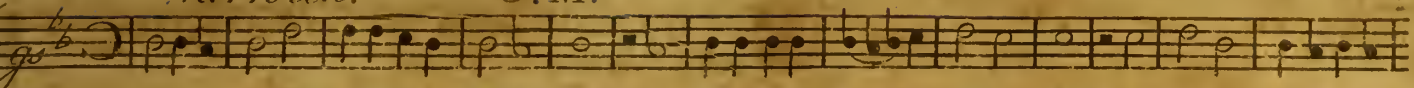
C. M.

Now let our Lips with holy Fear And mournful Pleasurs sing The Sufferings of our great King The Sorrows of our King.

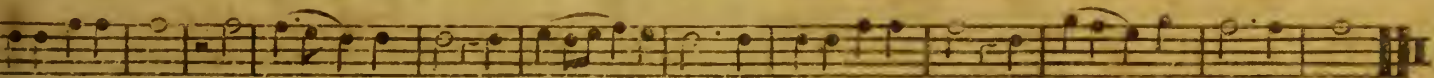
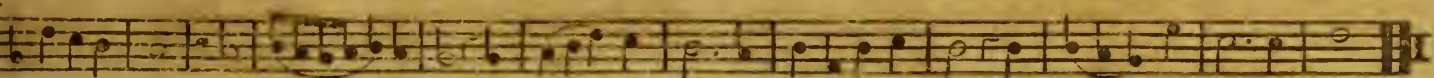
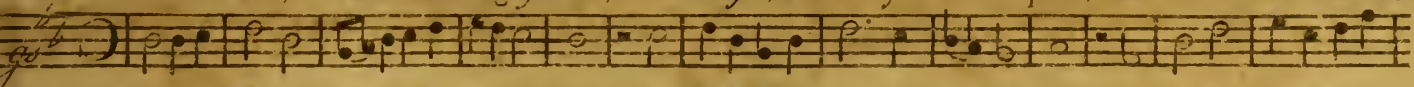
Warwick.

C. M.

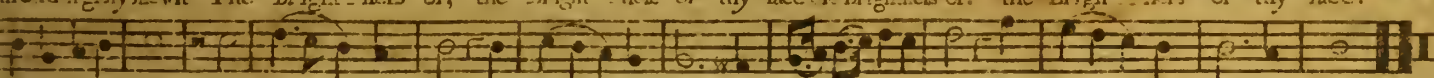
27



O God of hosts, O God of hosts the mighty Lord, How lovely is, how lovely is the place, Where thou enthron'd Where thou en-



thron'ding by thine will The brightness of, the brightness of thy face the brightness of, the brightness of thy face.



28 *Bridg-water by Edson.* :S: L.M.

He in And li-ke

My Soul thy great Creator praise When cloth'd in his celestial Rays. He is full Maj-esty appears And like a Robe his Glory wears.

He in And like And like

He in And like And like

Detailed description: This block contains the musical score for the hymn 'Bridg-water by Edson'. It consists of four staves of music. The first staff is the vocal line, starting with a treble clef and a common time signature. The lyrics 'He in And li-ke' are written below the notes. The second staff is a piano accompaniment, starting with a bass clef and a common time signature. The lyrics 'My Soul thy great Creator praise When cloth'd in his celestial Rays. He is full Maj-esty appears And like a Robe his Glory wears.' are written below the notes. The third staff is another vocal line, starting with a treble clef and a common time signature. The lyrics 'He in And like And like' are written below the notes. The fourth staff is another piano accompaniment, starting with a bass clef and a common time signature. The lyrics 'He in And like And like' are written below the notes. The piece concludes with a double bar line and the numbers '1 2' indicating a repeat.

Plymouth. C.M.

O God of Mercy, hear my Call, My Loads of Guilt remove; Break down this sepa... rating Wall That bars me from thy Love.

Detailed description: This block contains the musical score for the hymn 'Plymouth'. It consists of three staves of music. The first staff is the vocal line, starting with a treble clef and a common time signature. The lyrics 'O God of Mercy, hear my Call, My Loads of Guilt remove; Break down this sepa... rating Wall That bars me from thy Love.' are written below the notes. The second staff is a piano accompaniment, starting with a bass clef and a common time signature. The lyrics 'O God of Mercy, hear my Call, My Loads of Guilt remove; Break down this sepa... rating Wall That bars me from thy Love.' are written below the notes. The third staff is another piano accompaniment, starting with a bass clef and a common time signature. The lyrics 'O God of Mercy, hear my Call, My Loads of Guilt remove; Break down this sepa... rating Wall That bars me from thy Love.' are written below the notes. The piece concludes with a double bar line.

Aurora by Billings.

S. M.

The

A wake my Soul, a wake, A wake look up and view, The glorious Sun, who has begun, His dai-ly task a new.

The glorious sun who

glorious sun, who has begun His daily task a new his daily task a new his daily task a new.

The glorious sun, who has begun his daily task a new The glorious sun who has begun,

The glorious sun who has begun his dai-ly task a new.

has begun, His dai-ly dai-ly dai-ly

ly

ly

Washington by Billings. L.M.

Lord, when thou did'st ascend on high, Ten thousand Angels fill'd the sky, Ten thousand Angels fill'd the

Those heav'nly guards a-round thee wait, Like char'ots that at ---
 fly, Those heav'nly guards a--round thee wait, Like
 Those heav'nly guards a-round thee wait, Like char'ots that at --- tend thy state, Like
 Those heav'nly guards a--round thee wait, Like char'ots that at --- tend thy state, Like char'ots that at ---

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

cha - r'ots cher'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 state Those

ots. like cha - r'ots,

state Those heav'nly guards a - round thee wait, Like char'ots that at - tend thy state.

char'ots that at - tend thy state,

heav'nly guards a - round thee wait, Like char'ots,

Columbia by Billings.

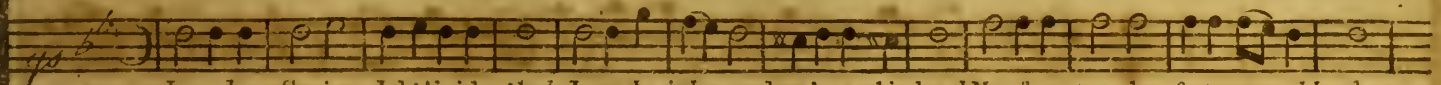
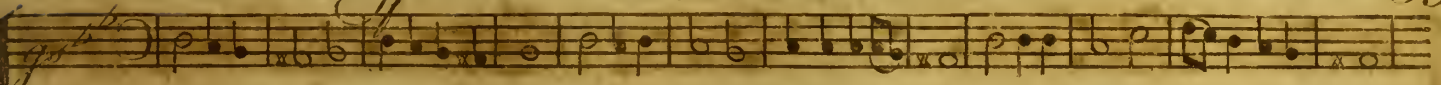
P.M.

Not all the powr's on Earth, join'd in a league with He...ll, Can disconcert our plan, Which

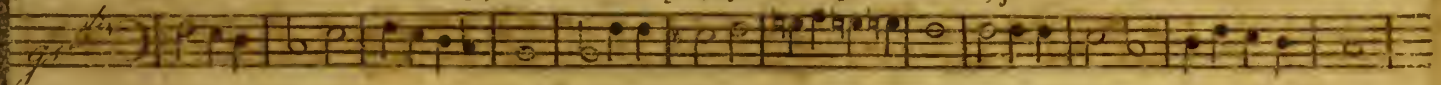
nothing can ex...cel. Since such a friend in God we find; A dieu to fears of evry kind.

Landaff.

P.M.



I am the Saviour, I th' Almighty God, I am the judge, ye heav'ns proclaim abroad my just eternal sentence. and de. clare



Salter Georcin luo Book gave luo by K



Those awful truths that sinners dread to hear, When God appears all nature shall adore him; While sinners tremble, saints rejoice before him.



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. :S: His mercy and his righteou- ness Let

and L. pro_clam: His works of nature and of grace Re_vral his wondrous name.

Chester by Billings. L.M.

Let Tyrants shak their i_ ron Rods, And slavery clank her gauling chains, For when we trust in God, New-England God for_ e_ ver Reign.

g's The praises of my God shall
 Thro' all the changing scenes of life, In trouble and in joy, The praises of my
 g's The praises of my God shall still, The
 b The praises of my God shall sti---ll

g's still, the praises of my God shall still My heart
 God, the praises of my God shall still, My heart and tongue employ, My heart and tongue employ.
 praises of my God shall still

Gouldsford by Brownson.

S. M.

37

For as thy Name is knowne the World declares thy Praiser by Saints O Lord before thy Throne their Songs of Honour raise.

Bedford by Brownson.

C. M.

My never-ceasing Song shall show the Mercies of the Lord, and make succeeding Ages know how faithful is his Word.

Tenor

2^{da} 4th

by Brown.

C.M.

E-rect your heads, o'ertop the gates, Un-til'd to en-ter.

Who is this King, this King of Glory? The

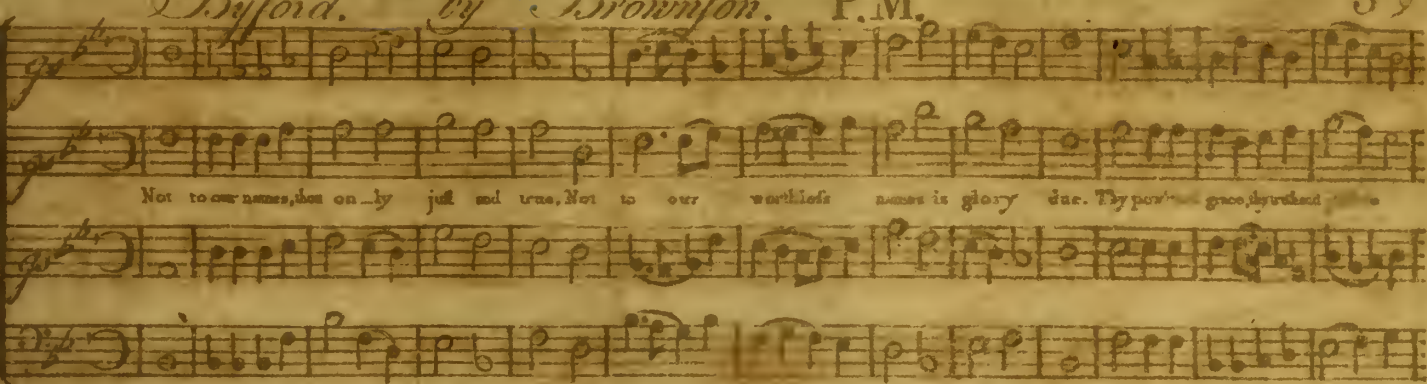
King of Glory: for he comes with his ce-les-tial train.

Who?

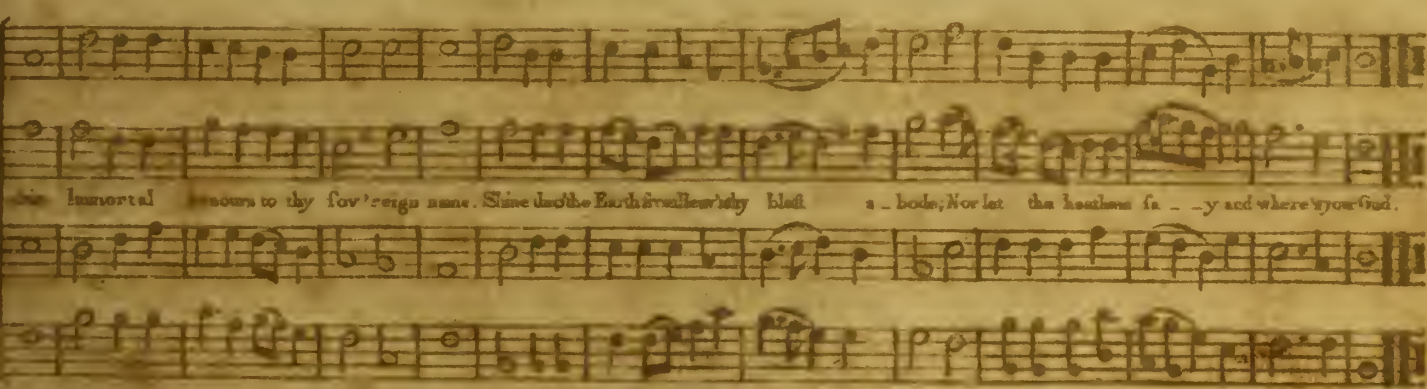
Loose for strength. The Lord for strength renow'd is haile a-sigh: o'er his foes Eternal Victor crown'd, Eternal Vic-tor crown'd.

Byford. by Brownson. P.M.

39



Not to our names, but on _ly just and true, Not to our worthless names is glory due. Thy power and grace, thy



Immortal honours to thy sov'reign name. Since God the Father will thy bliss a _bode, Nor let the heathen sa _y and where thy God.

Worthington by Strong.


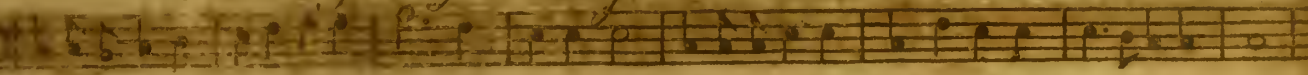
C. M.

Thewe adore, eternal name, and humbly own to thee, how feeble is our mortal frame, how

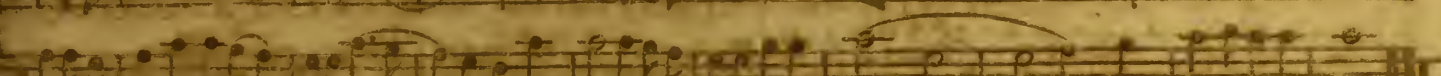



wor... ms are we, what dying worms what dying worms are we?
 What dy... ing are we?
 worms are we, what dy... ing wor... ms

Roxbury by Strong C.M.


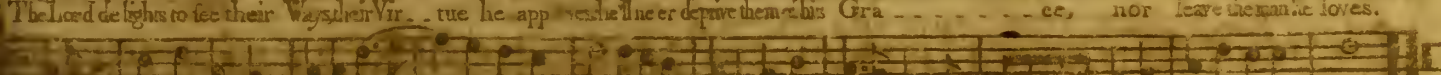
45



My God! the Stup'nd pious Men are ordred by thy Will; that they should fall by us again. thy Hand supports them still.



The Lord delights to see their Ways their Vir- tue he approves he'll ne'er deprive them of his Gra- ce, nor leave them if he loves.



Litchfield. by Brownson. L.M.

Thus from thy hand, my God I came, A work of such a curious frame;

In me thy fearful

In me thy fearful wonders shine, And each proclaim thy still di-vine, And each proclaim thy

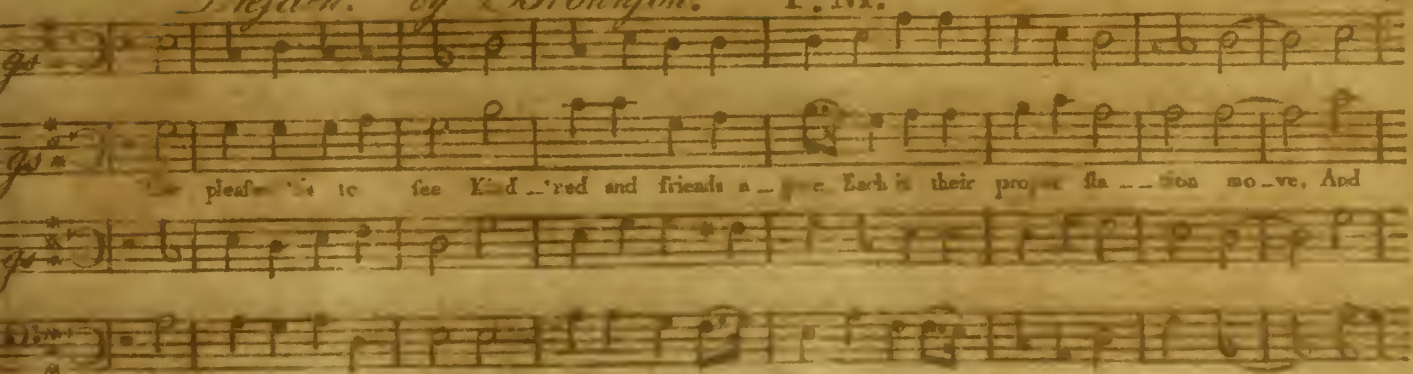
In me thy fearful wonders shine, And each proclaim thy still di-vine.

me thy fearful wonders shine, And each pro-

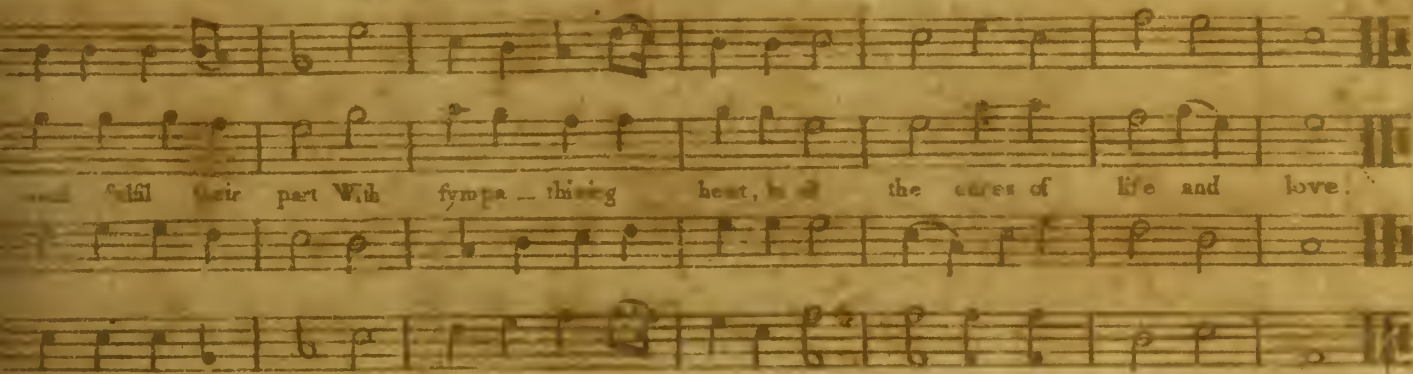
won - - - - - ders shine

Prefden. by Brownson. P.M.

43



pleas-ure to see Kind-red and friends a-ge Each in their pro-per sta-tion mo-ve, And



ful-ly fill their part With sym-pa-thizing heart, in all the cares of life and love.

Andover is Strong

C. M.

The busy Tribes of Flesh and Blood with all their Lives and Care are carried onwards

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

Virginia (by Brownson) C.M.

Thy Word that gives Wind con-trol and ru-le the boisterous Deep; they makethe sleeping Billow roll the roll - - - ing Billowz keeps the roll - ing Billowz & pop.

The musical score for 'Virginia' consists of four staves. The first staff is the vocal line, followed by three accompaniment staves. The lyrics are written below the second staff. The piece is in common time (C.M.) and features a key signature of one flat. There are repeat signs and first/second endings indicated by '1' and '2' above the notes.

Invitation (by Brownson) P.M.

Come, ye sinners, poor and wretched, woe and wounding sick and sore, your ready to receive you, full of pity, Love and sorrow, he is able, he is willing to save you.

The musical score for 'Invitation' consists of three staves. The first staff is the vocal line, followed by two accompaniment staves. The lyrics are written below the first staff. The piece is in common time (P.M.) and features a key signature of one flat. There are repeat signs and first/second endings indicated by '1' and '2' above the notes.

Philadelphia. by Billings. S.M.

Let diff'rent nations join To cele - brate thy name, And all the World, O Lord, com - bine To praise thy glorious Name.

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

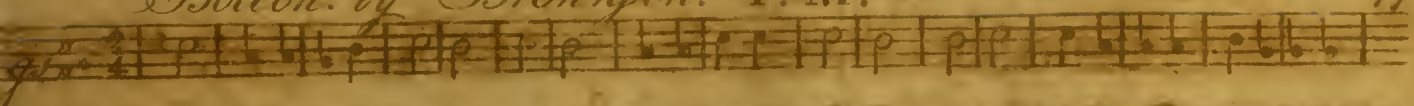
And all the World, O Lord, O Lord, com - bine, To praise, to praise thy glorious Name.

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

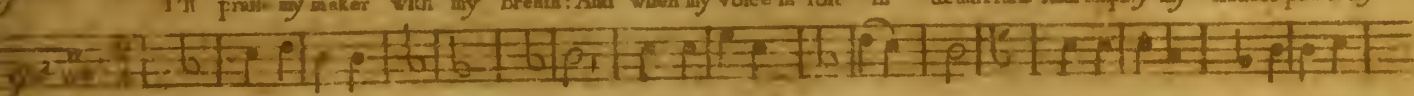
all the World, O Lord, O Lord,

Bolton. by Brownson. P. M.

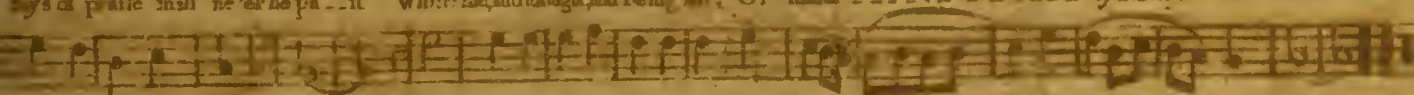
47



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



lys of praise shall ne'er be past. While life and thought and being last, Or more ... til ... y ... ce ... dures.



Durham by Brownson.

L.M.

Sweet is the Workday God may King to praise thy Name give Thanks and sing, to show thy Love by Morn- ing - light and talk of all thy Truths Night.

This musical score is for the hymn 'Durham by Brownson'. It consists of four staves of music. The first two staves are vocal parts, and the last two are a basso continuo line. The lyrics are written below the vocal staves. The music is in a common time signature (C) and features a mix of eighth and sixteenth notes.

Norfolk by Brownson

S.M.

And was this Body of this Mortal Frame de - cay and must these active limbs of mine
 by melting in the clay
 by melting in the clay
 by melting in the clay
 by melting in the clay
 by melting in the clay

This musical score is for the hymn 'Norfolk by Brownson'. It consists of four staves of music. The first two staves are vocal parts, and the last two are a basso continuo line. The lyrics are written below the vocal staves. The music is in a common time signature (C) and features a mix of eighth and sixteenth notes. There are several repeat signs and first/second endings indicated by numbers 1 and 2.

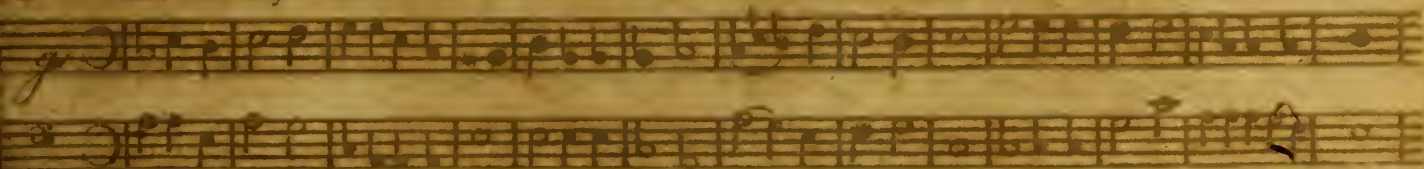
Wrote by Brownson.

P. M.

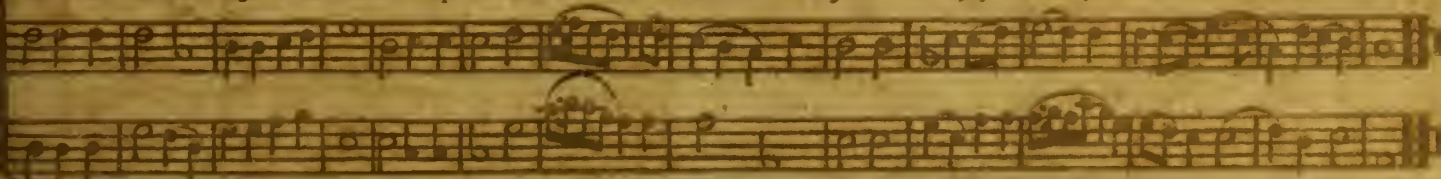
10



The God of Glory sends his Summons forth, Calls the South Nations, and awakes the North: from East to West the sov'reign Order spreads,



Thro' the World and Regions of the Dead, the Trumpet founds the endless Havoc: let us rejoice, lift up your Heads, ye Saints with cheer - fill Your - on.



Buckland. by Brownson.

Th' Eternal speaks, all Heaven at-tends, Who the 'mhappy Race defends, While Jus-tice

aims to Blow, See Nature tremble at their Fate, Death with his Iron sleep--tre

Hail ...
 ... ter ada ... mantia ... Great Audiences at their ... es, And triumphs at their Vos.

Newcastle. S.M

My Saviour and my King, Thy beauties are di ... vine; Thy lips with blessings o ... ver flow, And ev ... ry grace is thine.

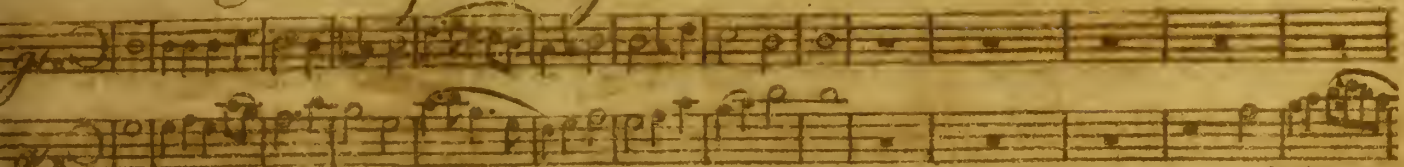
Deep in our Hearts let us re-cord the dee-per Sorrows of our Lord; be-hold the ris-ing

ful-ly to o-verwhelm his ho-ly Soul.

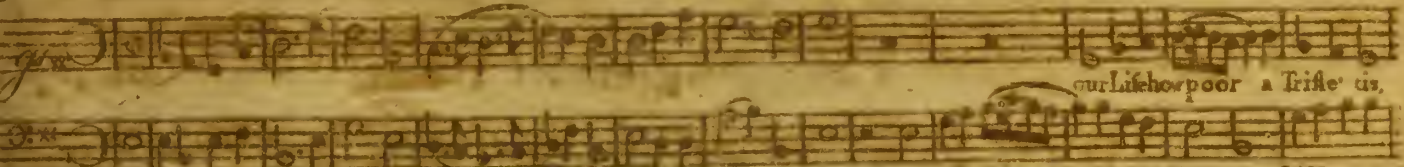
ful-ly to o-verwhelm his ho-ly Soul.

ful-ly to o-verwhelm his ho-ly Soul.

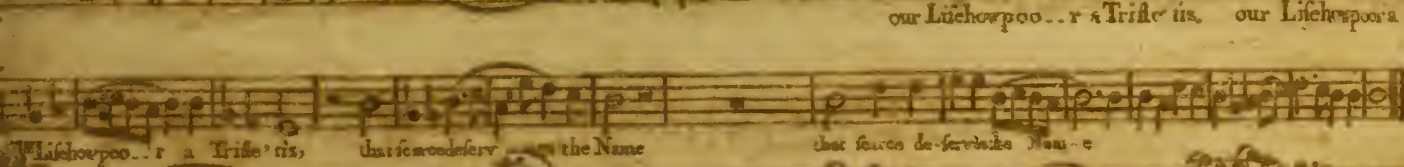
90th by Strong S.M.



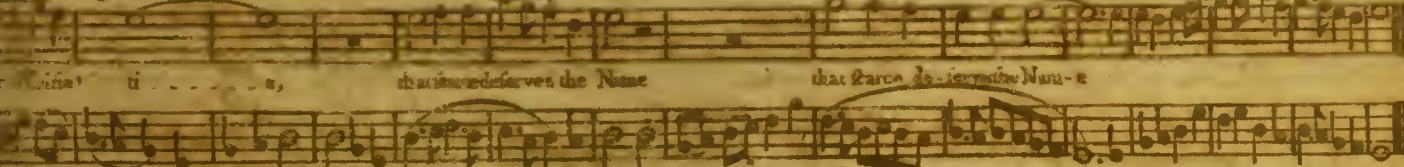
Lord what a while I recet this our mor tal France in our mortal France! our Litchowpoo-



our Litchowpoo a Trife' us,
our Litchowpoo . . . r a Trife' us, our Litchowpoo a



Litchowpoo . . . r a Trife' us, that scarce deserves the Name that scarce de-serve the Name



Trife' us, that scarce deserves the Name that scarce de-serve the Name



Litchowpoo . . . r a Trife' us that scarce de- . . . ves the Name that scarce de-serve the Name

Litchowpoo a Trife' us, that

54 1st by Chandler.

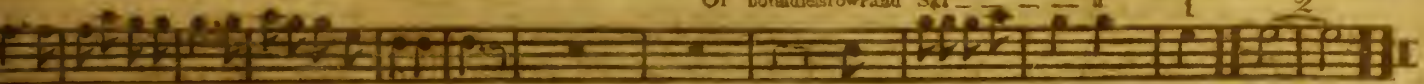
P. M.

Great God, the best and truest, From De-clares the Glo-ries o-f thy Name De-clares the Glo-ries of thy Name: There

there thy rich Works of Wonder show. A dardial stary Beanie there, A thovred stary Beanie there, A
 thy rich Works of Wonder show. A dardial stary Beanie there, A thovred stary Beanie there, A
 there thy rich Works of Wonder show. A dardial stary Beanie there, A thovred stary Beanie there, A



Of boundless Power and Skill



I airy Beasts there, A thousand radiant Martlets pair,
Of boundless Power and Skill di-vine.

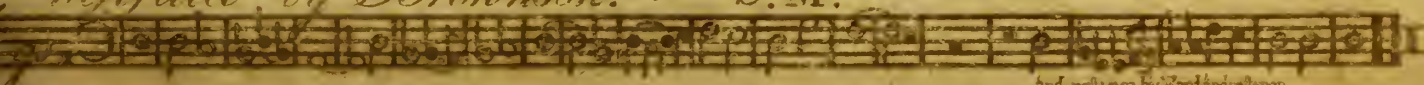


Of boundless Power and Skill divine



Of boundless Power and Skill di-vine

Westfield by Brownson. S.M.



And rest upon his Word



mine Eyes and my Desires Are ever to the Lord; I love to praise his Praises.

And rest upon his Word



And rest upon his Word



And rest upon his Word

Sunday by Brownson.

P. M.

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a five-line staff.

Hail thou happy Morn, so glorious! Come ye Saints your Grief give o'er Sing how Jesus rose Victorious,

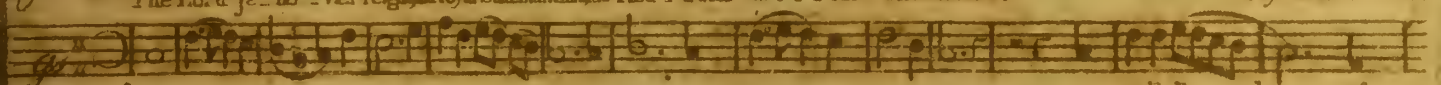
Handwritten musical notation for the second system, continuing the melody from the first system. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature.

by his own almighty Pow'r: Halle...lujah, Halle...lujah, Halle...lujah, to the glorious Son of God.

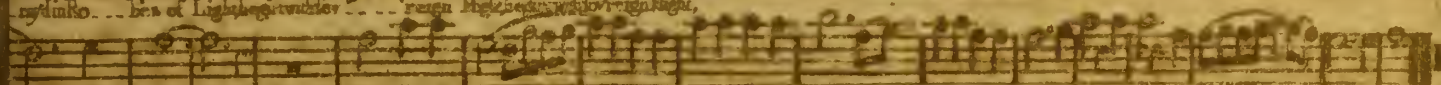
Royalton by Strong. P.M.



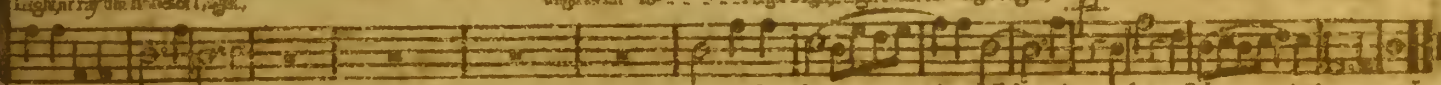
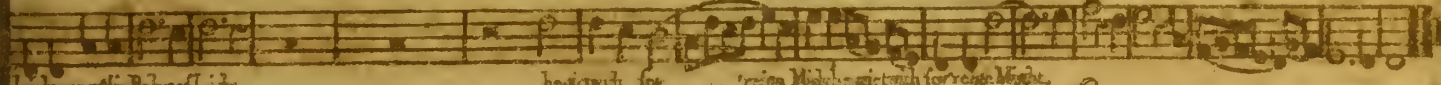
The Lord Je-ho-vah reigns in royal State in his Hea- d with aw-ful Glories around: array'd in Ro-



array'd in Ro... be of
array'd in Ro... be of Light array'd in



be of Light, begin with for... reign Might begin with for night, begin with for night and days of Ma- jesty around,



Light array'd in Robes of Light, begin with for... reign Might and mystery of Ma- jesty around.

Deaths Alarm by Benham.

L.M.

He, he, Prepares to go with me, For I am sent to Summon thee, See thy Commission

The first system of musical notation consists of three staves. The top staff is the vocal line, followed by a piano accompaniment staff, and a bass line staff. The music is in common time and features a mix of eighth and sixteenth notes.

See I'd with Blood, Wash'd — — — at it he will Make it Good, The Life of Man is but a span, which

The second system of musical notation also consists of three staves. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal line, with some words like 'See' and 'The' appearing at the beginning of the line.

1 59

Under threat I and diavls, my Name is Death I'll stop thy breath from my A... who can't see him.

Adagio L.M.

Give your soul to mortal... Grace to God... Mercies in your Song

Sunderland by Strong. L.M.

gtr
 Show Thy Lord, O Lord forgive,
 Show Thy Lord, O Lord forgive, O Lord forgive a repeating Rebel because so thy dancie large and
 Show Thy Lord, O Lord forgive
 Show Thy 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 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

Anthem For Good Friday.

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.

O that mine Eyes would melt in -- to a Flood that I might Plunge in Tears for Thee as thou didst swim in Blood to ransom

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

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

O that this Fleshly Limb would begin to drop to drop to drop a Tear to drop a Tear

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

me O that this Fleshly Limb would begin to drop to drop to drop a Tear for every Sin

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

to drop to drop a Tear a Tear

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

see see how his Bloody dabled Arms are spread to Enter --tain Deaths welcome Bands be -- hold his

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

see how his Bloody dabled Arms are spread to Enter --tain Deaths

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

See how his Bloody dabled Arms are spread to enter -- --tain

His oft re-peated Strip's his wounded hark.
 His oft re-peated Strip's his wounded Side hark
 Let how he Groans! Re-member how he
 how he Groans! Re-member how he Cried how he Cried
 how he Groans. how he Groans. Re-member how he
 Hard hearted Man
 weeds or mossing on the solid Rocks in fender Rest and yet this Stone will not re-leave hard hearted Man Only Man de
 Only Man deni'd to

Only Man desir'd to mourn for him for whom alone he

would to mourn for him for whom alone he Praise God from whose all things

proceed for him for whom alone he

we praise him all Creatures here below Praise the Everye Angelick host praise the Father

praise the

praise the Son

Father praise the Son praise the holy Ghost praise the Father praise the Son praise the holy Ghost.

1 2

Repentance : by Benham.

L.M.

Behold and see as you pass by As you are now so once was I As I am now so you must be Prepare for Death and follow me.

Falmouth.

C.M.

I Set the Lord before my Face, He bears my Courage up: My Heart and Tongue their Joys ex - press, My Flesh shall rest in Hope in Hope.

Anthem from Sundry Parts of Revelations. by Benham.

Bar Solo.

Holy holy holy Lord God almighty which was and is and is to come

Tenor Solo.

Thou art worthy O Lord to receive Glory and honour and Powr for thou hast cre-ated all things.

Thou art worthy O Lamb of God to take the Book and open the seals there of For thou wast slain

Blessing and

Blessing blessing

and hast redeemed us to God by thy Blood

Blessing and ho - - - now and

Blessing and ho - -

ho - nou and glory
 blessing and honour and glory and Pow'r be unto him who sitteth up - on the Throne and to the Lamb for -
 glo - ry
 - nou and glo - - - - ry

ever for - ever for - e - - - - ver more for - ever for - ever ever for - e - - - - ver more amen
 - ever for - e - - - - - ver

Pra - - - ise our God all ye his ser - vants and all that fear him both small and great

Alle - uia for the Lord

Alle - uia for the Lord

Alle - uia for the Lord

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

God omnipotent reign - - eth

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

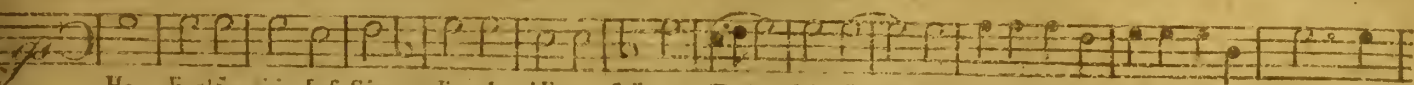
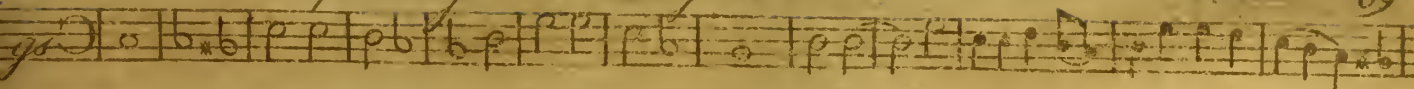
Let us re - joi - - ce re joi - - ce re joi

Let us re - joi - - ce re joi

ce re-joice re-joice and be glad be glad
 ce and be glad and give ho- - - - -
 re-joice re-joice and be glad
 ce and be glad be glad

na o bin Halla-luiah be-les-luiah bella-luiah A-men amen amen a-men a-men
 a - - - - - men

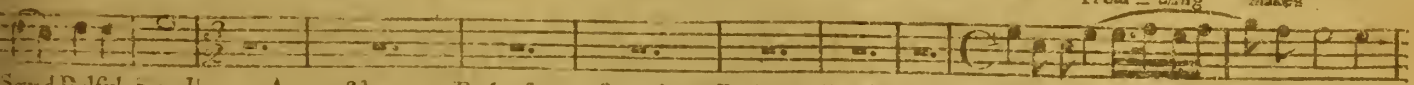
Friendship. by Brownson.



He dies! the friend of Sinners dies, the tidings strike a Dol - ful Sound! the tidings strike the tidings strike a Dol - ful



Trem - bling shakes



Sound Dolful sound! A solemn Darkness a so - lemn Darkness veils the Skies! A sudden Trem - - - bling shakes the



Trem - - - bling Trem - - - bling



K

Trembling

Ground, Come saints, and drop a Tear or two For him who groined beneath you: I paid Him a hundred thousand Drops for you A thousand Drops of richer Blood

than a hundred Drops of richer Blood, Hath Love and Grief be good De- grees, The Lord of Glo- ry Res- for- Man,

Handwritten musical score on aged paper, featuring ten staves of music with lyrics. The lyrics are: "But lo! what sudden lo what sudden Joys I see! But lo! what sudden Joys I see Joys I But lo! what sudden Joys I see Jo-ys Jo-ys I But lo! what sudden Joys I see! But lo! what sudden Joy But lo! what sudden Joy Joy - - - a, I see. But lo! what sudden Joy The just the dead revives a - gain re - vives a - gain! The rising God, for takes the tomb! The Tomb in vain i for - bids his rise! Che -".

great Deliverer rei - -

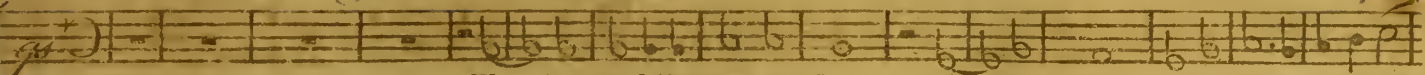
rubic Legions guard him home And shout him welcome to the skies! Break off your Teary eyes fair and tell How high and tell how high is

Sing here he spoil'd the Hells of Hell, And led the Monster Death in Chains! the Monster Death in Chains.

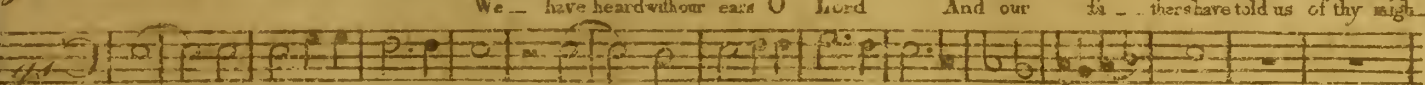
Eve - rer reigns,

Anthem for America.

12



We have heard without ears O Lord And our fathers have told us of thy mighty works



We have heard without ears O Lord And our fathers have told us of thy mighty works



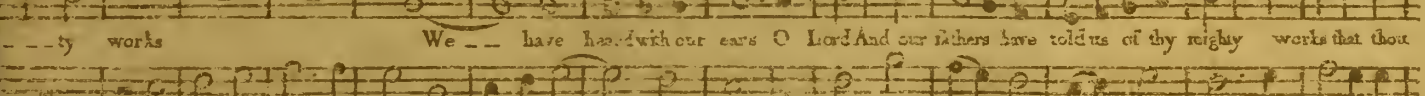
We have heard without ears O Lord And our fathers have told us of thy mighty works



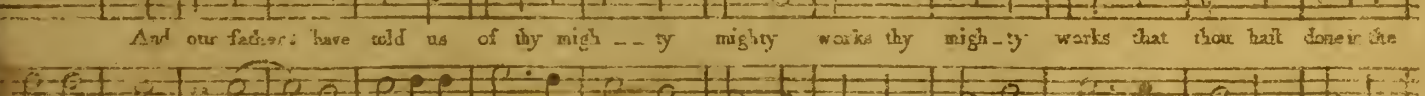
We have heard without ears O Lord And our fathers have told us of thy mighty works



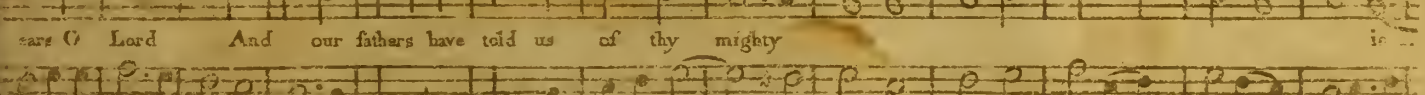
We have heard without ears O Lord And our fathers have told us of thy mighty works



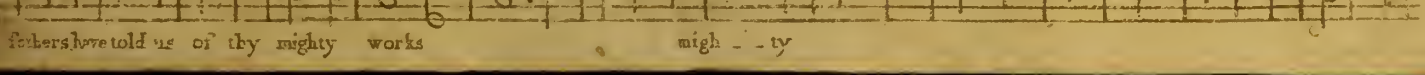
We have heard without ears O Lord And our fathers have told us of thy mighty works



We have heard without ears O Lord And our fathers have told us of thy mighty works



We have heard without ears O Lord And our fathers have told us of thy mighty works



We have heard without ears O Lord And our fathers have told us of thy mighty works

best done in the time of old How thou didst drive out
 time of old How thou didst drive out the He- that How thou didst drive out the Hethen
 the time of old How thou didst drive out the Hethen with thine hand and plant them in And plant them in
 time of old How thou didst drive out the Hethen with thine hand and plant them in and plant them in
 the Hethen with thine hand And plant and plant them in It was not their own arm
 with thine hand and plant them in and plant them in And plant them in For they got not the
 and plant them in For they got not the Land by their own sword it was not
 For they got not the Land by their own sword it was not their own Arm not their own arm that

helped them For they got not the Land by their own Sword for they got not the Land by their own Sword
 Land by their own Sword it was not their own Arm not their own arm help - ed them
 their own Arm that help - - - ed them For they got not the Land by their own Sword the Land by their own Sword
 helped them For they got not the Land by their own Sword it was

It was not their own Arm - - - it was not their own Arm that helped help - - - ed them It
 It was not their own Arm not their own Arm that helped them But it was thy right
 It was not their own Arm that help - - - ed them
 not their own Arm that helped them - It was not their own Arm that help - - - ed them

was not their own Arm But it was thy right hand thine arm and the light of thy Countenance since thy Countenance It was not
 hand thine arm and the light of thy Countenance -- nance not their own Arm But it was thy right hand thine Arm and the
 It was not their own Arm But it was thy right hand thine arm
 But it was thy right hand thine arm and the light of thy Countenance

their own Arm But it was thy right hand thine arm and the light
 light of thy Countenance -- nance And the light of thy Countenance
 Countenance thy right hand thine arm and the light of
 But it was light of thy Countenance thy

Hebron by King.

P. M.

The thing Works a bove In glorious Order stand, Or in swift Courtes move By his supreme Comrang

He spake the Word, And all their Frame From No --- thing came To pra --- ise

He spake the Word, And all their Frame From Nothing came To praise the Lord.

He spake the Word, And all their Frame From No --- thing ca --- me

He spake the Word, And all their Frame From No --- thing came

Laindon.

C. M.

The Singers go be - fore with Joy, the Minstrels make no Stay, And in the Midd the Danck's do with Timbrels sweet - ly play.

with Timbrels

Tim - brels

Detailed description: This block contains the musical score for the hymn 'Laindon'. It consists of four staves of music. The first staff is the vocal line, followed by a lute or guitar accompaniment, then a keyboard accompaniment, and finally a drum part. The lyrics are written below the vocal line. The tempo is marked 'C. M.' (Common Time). The key signature has one flat (B-flat). The time signature is 3/2. The lyrics are: 'The Singers go be - fore with Joy, the Minstrels make no Stay, And in the Midd the Danck's do with Timbrels sweet - ly play.' There are two annotations 'with Timbrels' and 'Tim - brels' pointing to the drum part.

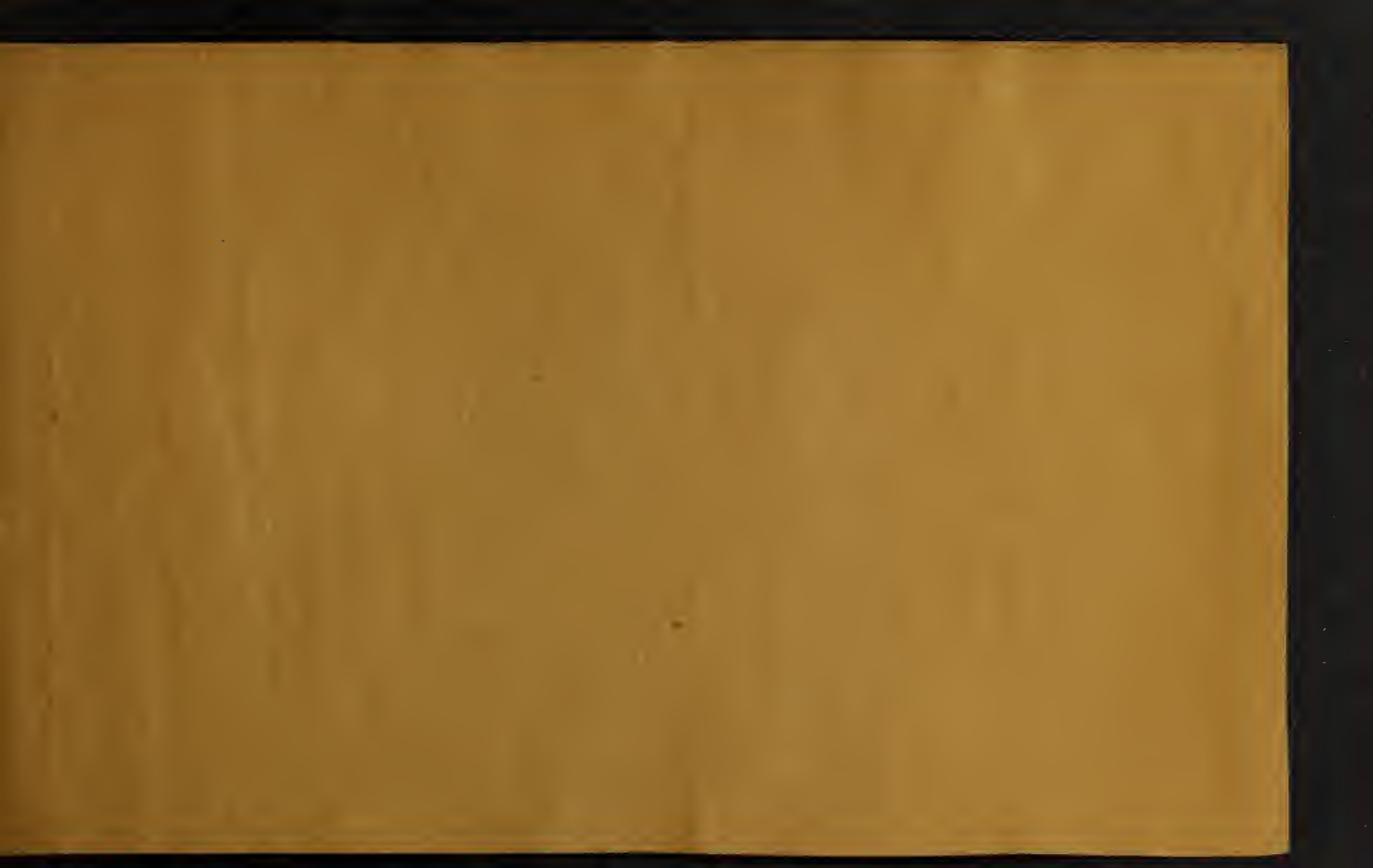
Bath.

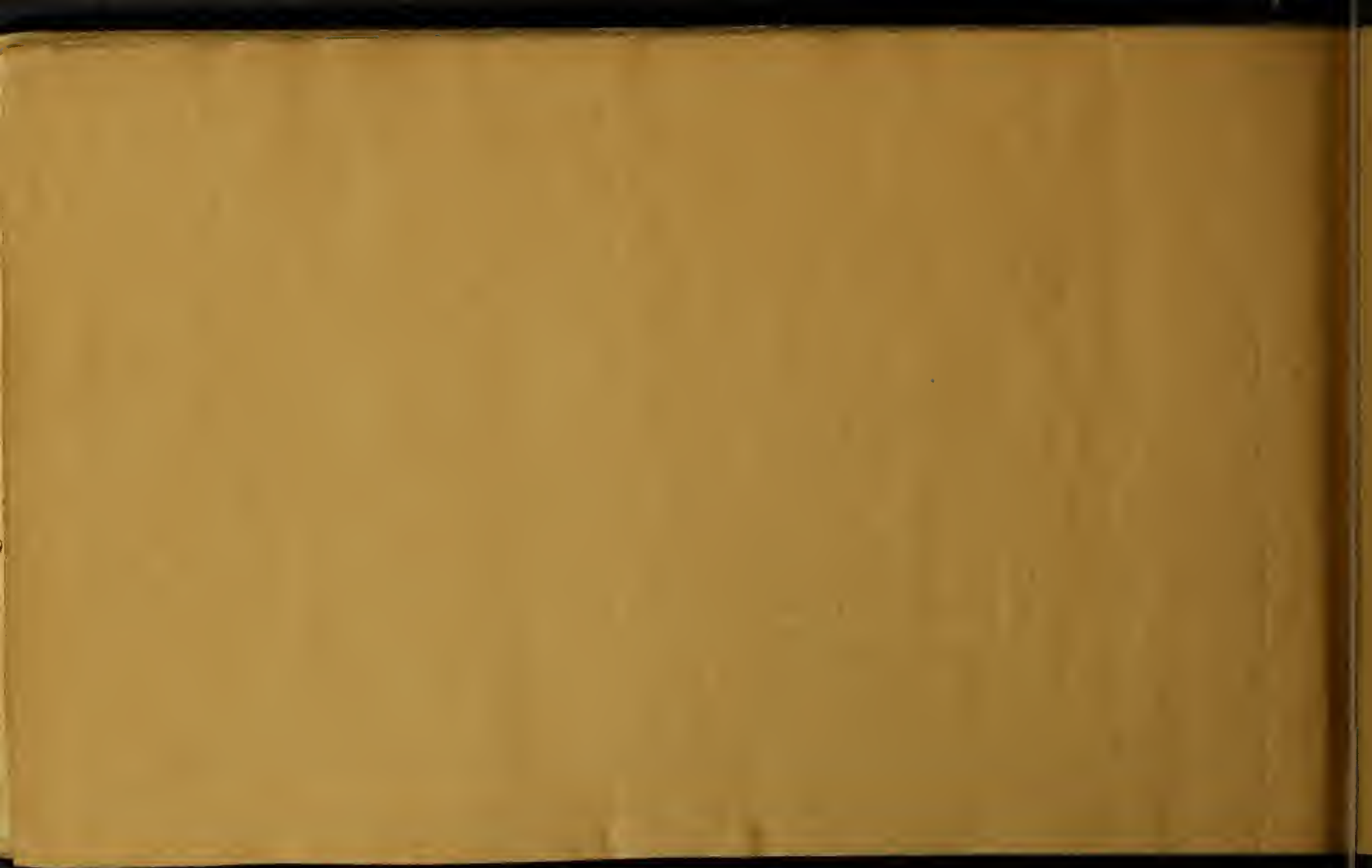
L. M.

He reigns; the Lord, the Saviour reigns; Thine him in evan - gelick Strains: Let the whole Earth in Songs re - joice, And distant Islands join their Voice.

Detailed description: This block contains the musical score for the hymn 'Bath'. It consists of four staves of music. The first staff is the vocal line, followed by a lute or guitar accompaniment, then a keyboard accompaniment, and finally a drum part. The lyrics are written below the vocal line. The tempo is marked 'L. M.' (Lento Moderato). The key signature has one flat (B-flat). The time signature is 3/2. The lyrics are: 'He reigns; the Lord, the Saviour reigns; Thine him in evan - gelick Strains: Let the whole Earth in Songs re - joice, And distant Islands join their Voice.'







OCT 13 1920

