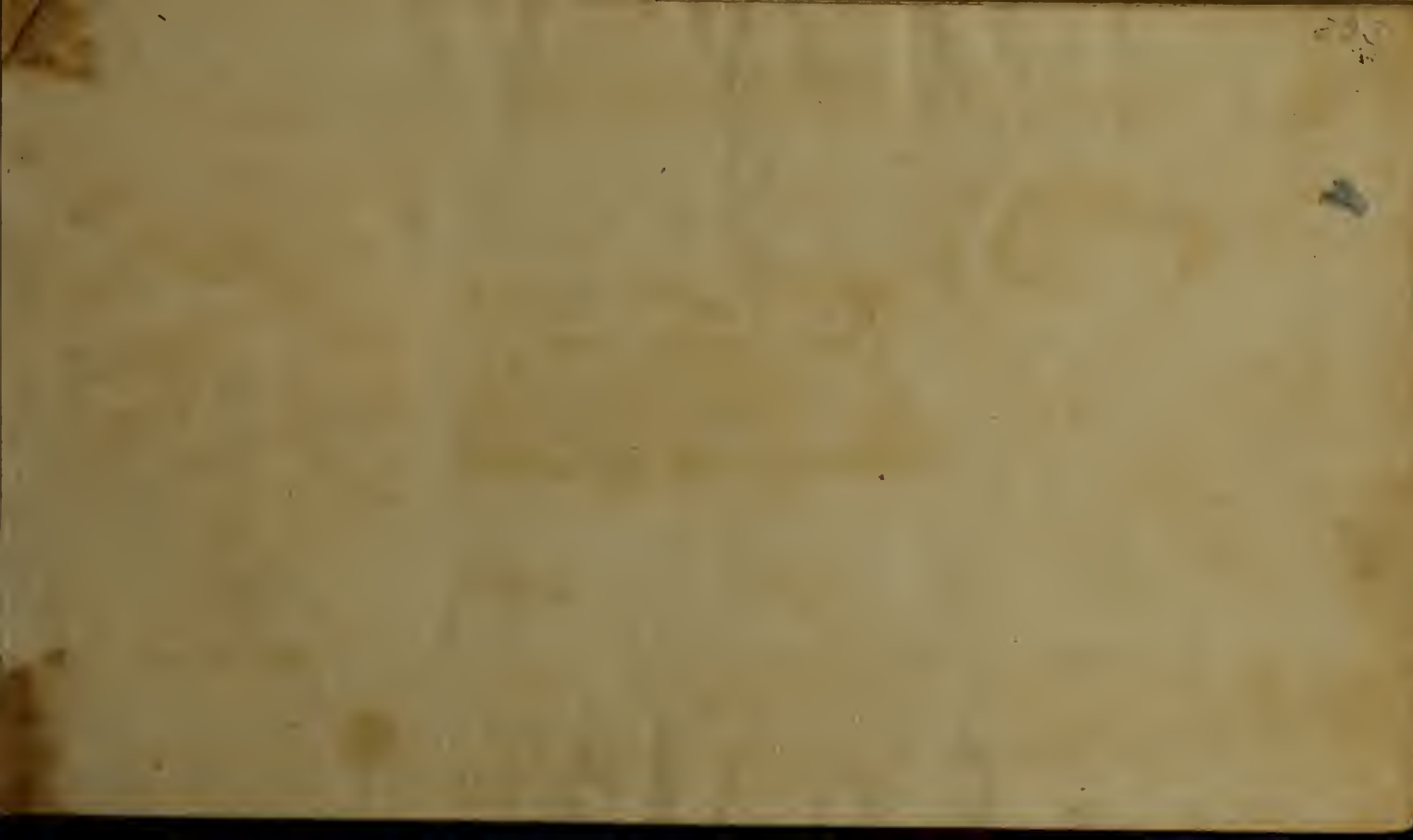


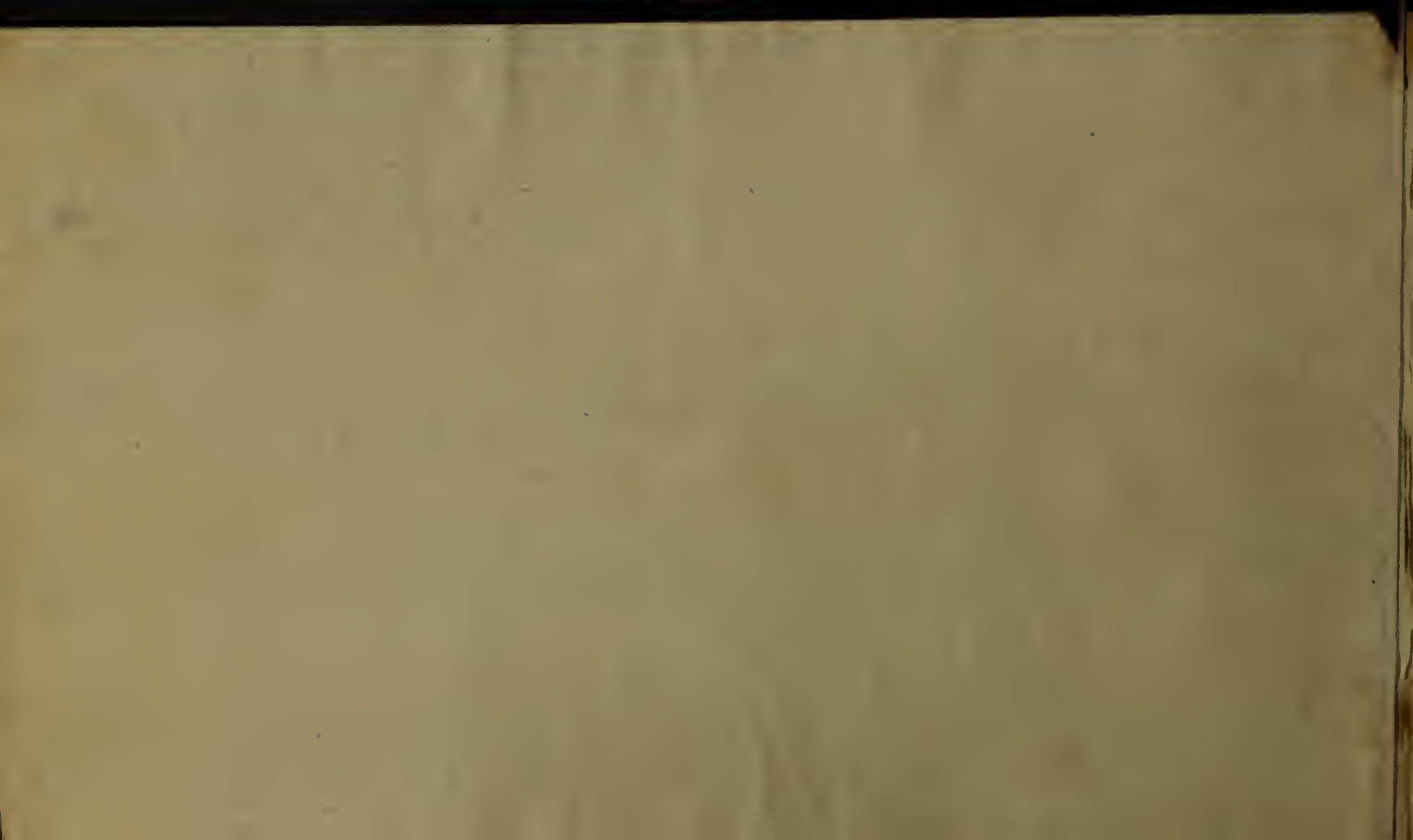
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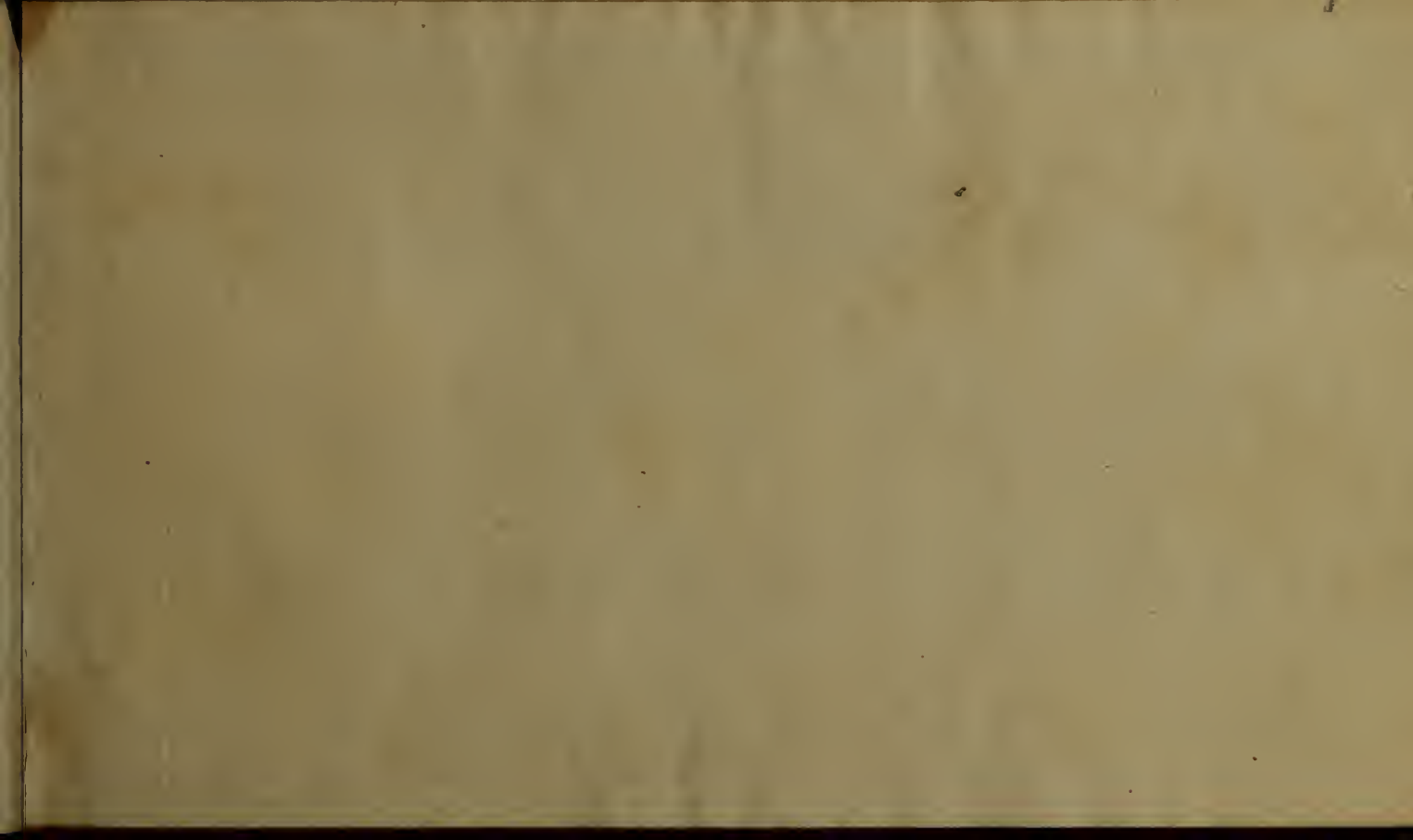
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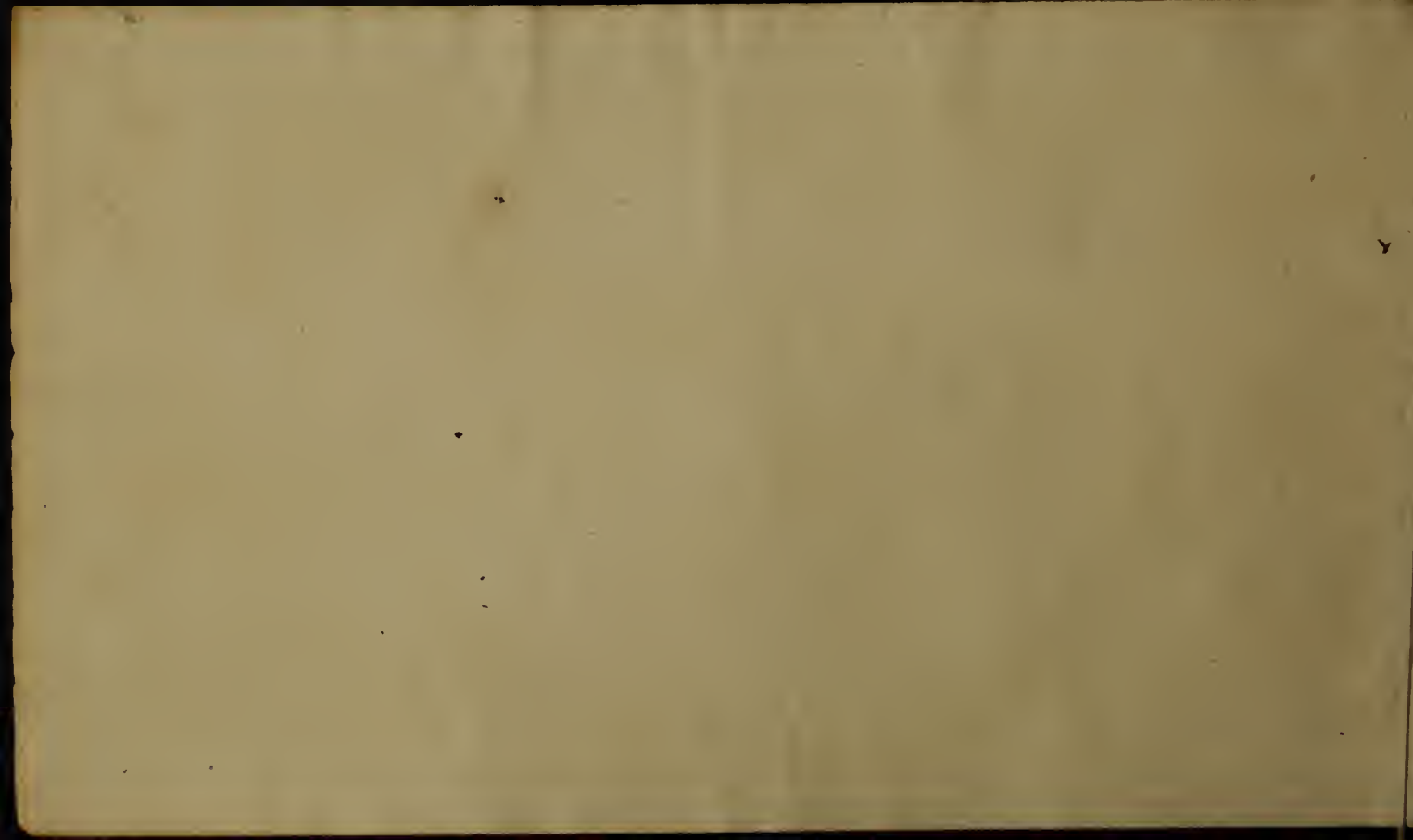
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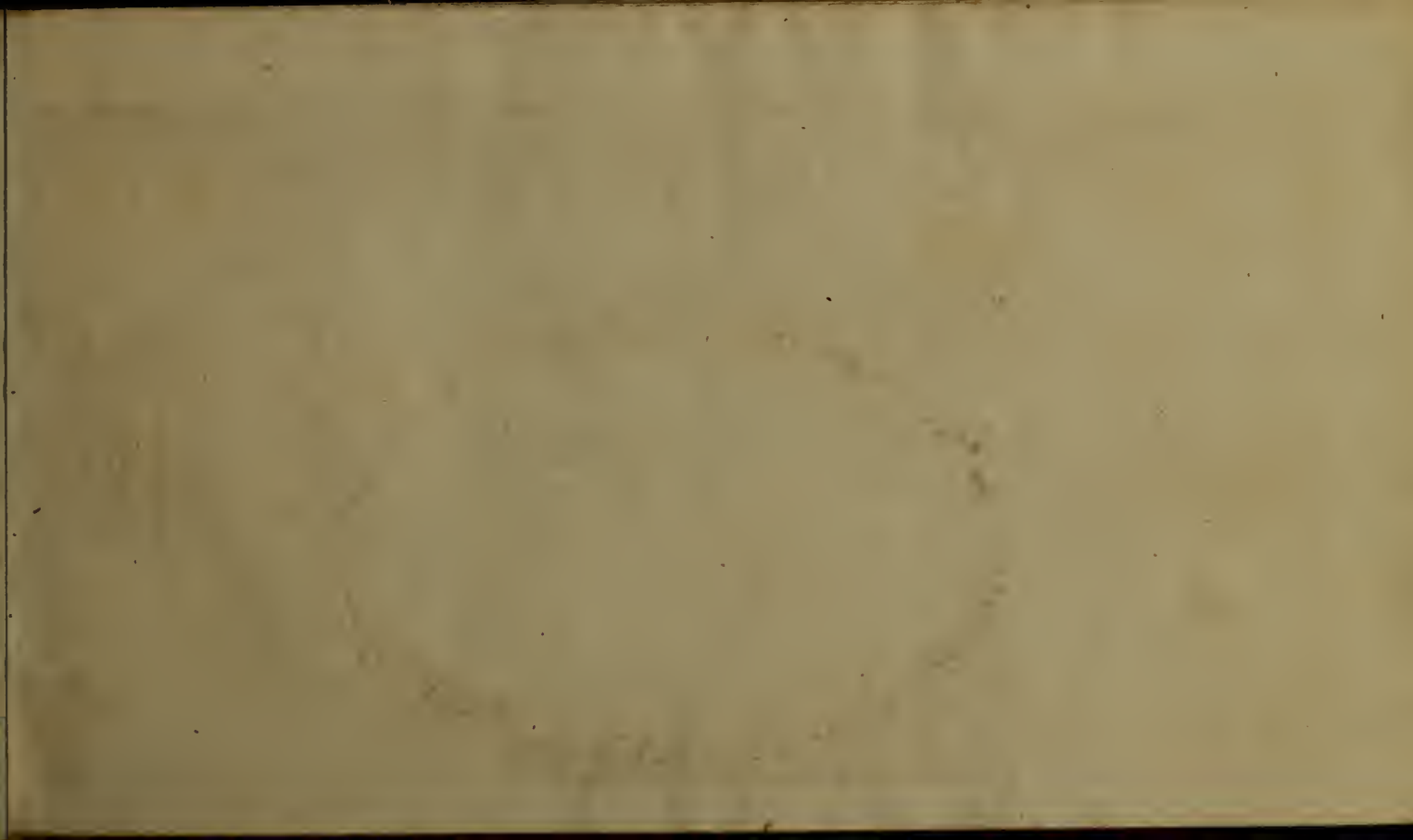
GUY ROWLAND PHELPS,
SIMSBURY.















Elizabet
Feb. 12, 1921
A

1921

P R E F A C E.

AS 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.

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 conform to this Publication.

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

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 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 authors 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 swaddings 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.

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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.

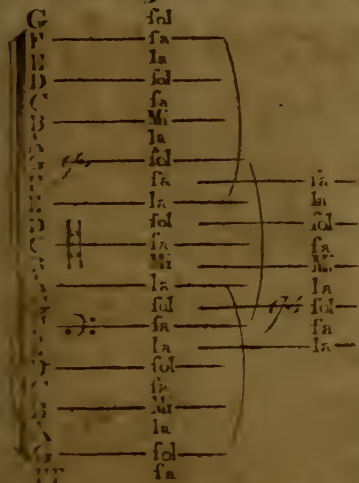
3. Soon as the evening shade prevail,
'The moon takes up her wondrous tale.
And nightly to the list'ning earth,
Repeats the story of her birth.

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 cliff, always standing upon the second line is properly used in treble.

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

This character *3* is called the F cliff, 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* cliff 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.

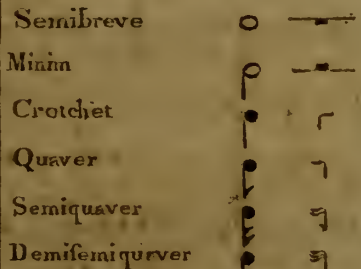
But, -----
 If B be flat, Mi is in ----- E.
 If B and E, Mi is in ----- A.
 If B, E, and A, Mi is in ----- D.
 If B, E, A and D, Mi is in ----- G.
 If B, E, A, D and G, Mi is in ----- C.

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.

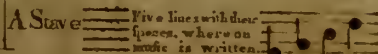
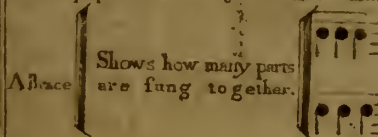


2 Bars, 4 Bars, 8 Bars.

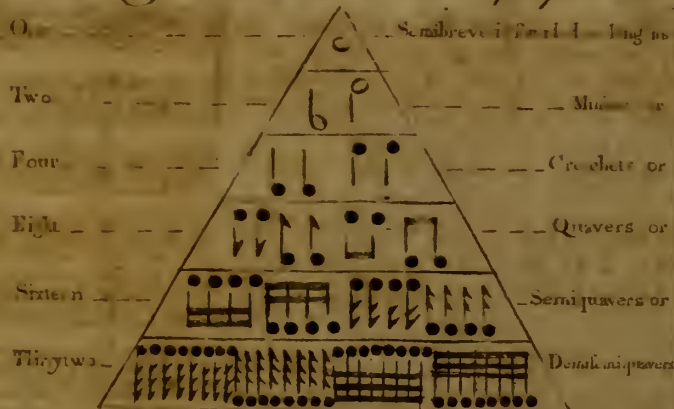


Rests are marks of silence, of the same length in time as the notes for which they stand. The rests of two, four and eight bars, are designed for music set to the organ.

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.



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



N.B. The notes here be used in proportion to each other in all kinds of time.

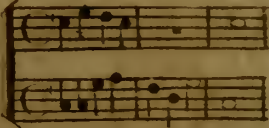








Characters.	Explanations.	Examples.
Messa voce	Being set over a note, denotes it is to be pronounced as distinct and emphatic as possible.	
Repeat	Shows the tune is to be sung over again from the note over which it is placed to a double bar or close.	
Figure 1, 2	Shows that the note under figure 1, is to be sung the first time, and the note under figure 2, after passing the first time, but if tyed together, both are to be sung after the repeat.	
Coda	Shows the conclusion or end of a tune.	

Basso continuo	I added where notes ascend or descend a line beyond the staff.	
Flat,	At the left hand of a note, lowers it half a tone.	
Sharp,	At the left hand of a note raises it half a tone.	
Natural,	Flats 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 governing flat or sharp at the beginning of a tune, restores it to its primitive sound.	
Slur,	Drawn over or under, shews notes as are long to one syllable.	
Single bar,	Divides the time according to the measure note of the movement.	
Double bar,	Shows the end of a strain.	
Figure, 3	Over or under, by three notes, shews they are founded as quavers, or two such notes without the figure 2.	
Dot or point,	At the right hand of a note lowers it half as long again, a demi-breve equal three minims.	

Characters.

Explanations.

Examples. 3

First	C	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.	
Second	C	Has the same measure note as the first mood, and beat in the same manner only a third quicker.	
Third	C	Has the same measure note, and sung as quick again as the first mood; two beats in a bar one down the other up.	
Fourth	2/4	Has a minim for a measure note; crotchets beat as minims in the third mood only a third quicker.	
Fifth	3/2	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.	
Sixth	3/4	Has a pointed minim for a measure note, and beat in the same manner as the first mood, only a third quicker.	
Seventh	6/8	Has a pointed crotchet for a measure note, and sung a third quicker than the second mood and beat in the same manner.	
Eighth	6/4	Contains six crotchets in a bar and sung in the time of two seconds, two equal beats, one down the other up.	
Ninth	9/8	Contains six quavers in a bar, and beat as the first mood of compound time, only a third quicker.	

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.

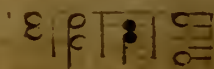
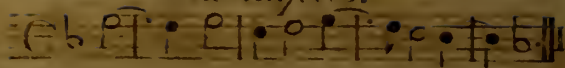
A Key in Music, is the principal and governing tone.

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 be 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.

7th Mi 7th fa

6th la 6th fa

5th fa 5th la

4th fa 4th la

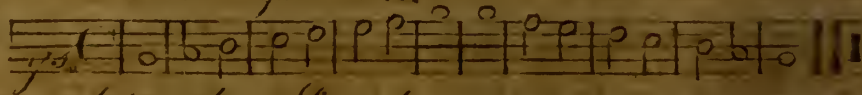
3rd fa 3rd la

2nd fa 2nd la

1st fa 1st la

Key fa Key la

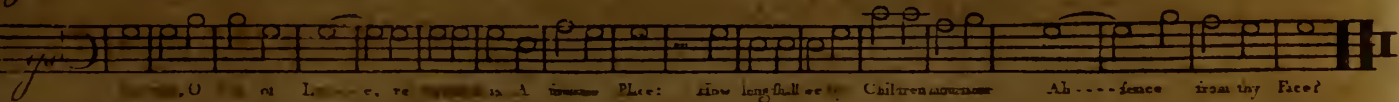
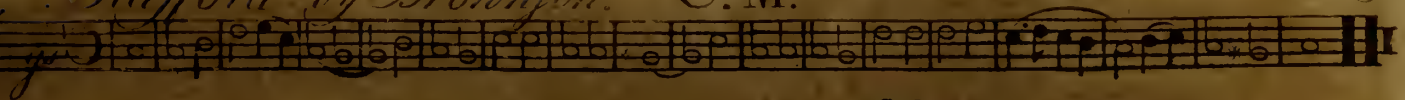
The Eight Notes.



Intervals (Scaud.)



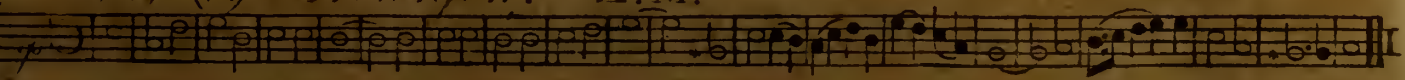
Stafford by Brownson. C. M.



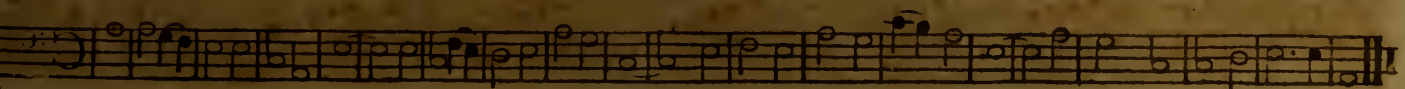
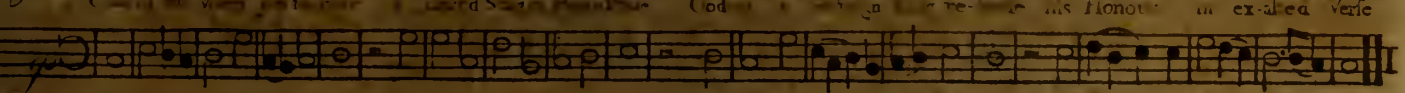
How long shall we Children mourn Ah - - - sence from thy Face!



25th by Brownson. L. M.



God in exalted Verse



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, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C.M.). The lyrics are written below the staff. The second staff is the piano accompaniment, starting with a bass clef and a common time signature. The third and fourth staves continue the piano accompaniment.

from the Founts of Joy and Hope I find relief

This system contains the next four staves of the musical score. The first staff is the vocal line, continuing the lyrics. The second, third, and fourth staves are the piano accompaniment. The system concludes with a double bar line.

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 to see, poor ... be Ma ... at, Born of the ... that first". The second staff is a piano accompaniment. The third and fourth staves are also piano accompaniment. The system ends with a double bar line and a repeat sign.

Second system of musical notation. It consists of four staves. The top staff is a vocal line with lyrics: "le D ... do ... Do ... his ... his". The second staff is a piano accompaniment. The third and fourth staves are also piano accompaniment. The system ends with a double bar line and a repeat sign.

Salisbury by Brownson.

God of my life and love, lead me to be-leave; simply do I now con-vert my heart to thee, full of Guilt and I am; but

... to thy sacred Re-fig-ure: friend of sinners, in this hour, O Lord, was shed for me! 2

10 2 America by Strong

P. M.

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

Ye holy Throng Of Angels bright. Ye hol ...
 ator's Praise. Ye hol Throng Of Angels ...
 Ye holy Throng Of Angels bright. Ye ...
 Ye holy Throng Of Angels bright, Ye holy Throng 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 and slurs. The bottom two staves provide a harmonic accompaniment. The lyrics "Lord, Be - gin the Song in Wor - ds of Light, Re - gin the Song." are written below the second staff.

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. The lyrics "...ers roll" are visible at the end of the third staff. The notation includes various note values, rests, and slurs across all staves.

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 '4/4' time signature. The lyrics 'Gloria in excelsis deo or-dered from de-crease of thy Name:' are written below the second vocal staff.

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 second vocal staff.

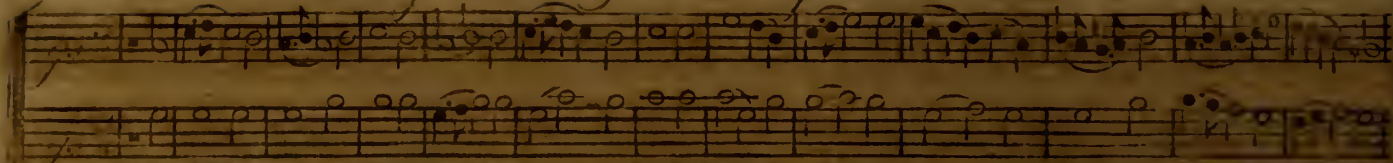
Lebanon. M. M.

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

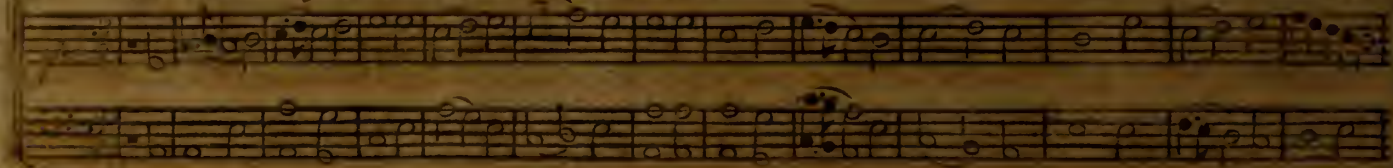
Can this King of glory be The might - ty Lord the might - ty Lord the Saviour's he.


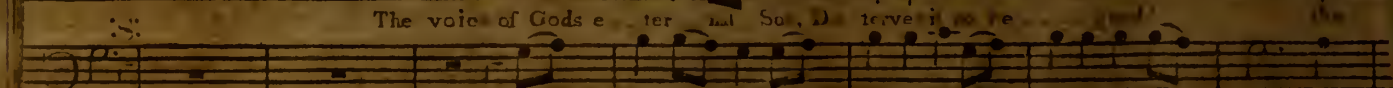
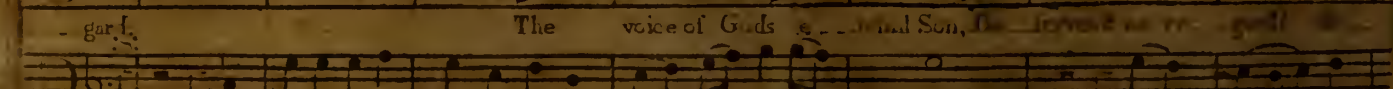
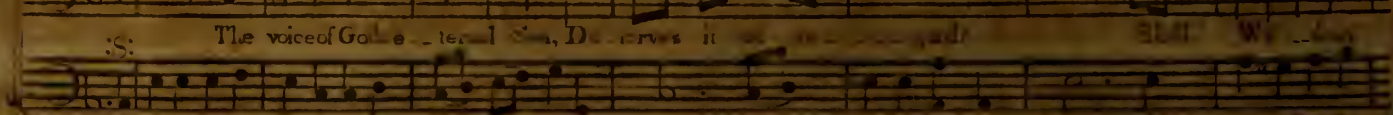
Traningham by Billings.

S.M.



Shall we then cry aloud and let our 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

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

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

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, Can I ever be Col o du

Zion's Hill, Yes with a clear Zeal we halt to Zion's Hill, And there our

Vows, And there our Vows and Honors pay, Yes with a clear Zeal we halt to Zion's Hill, And there our

Zeal we halt to Zion's Hill, And there our Vows and Honors pay, Yes with a clear Zeal we halt to Zion's Hill, And there our

Hill, and there our Vows and Honors pay, Yes with a clear Zeal we halt to Zion's Hill, and there our Vows and Honors pay, Yes with a clear Zeal we halt to Zion's Hill, and there our

Pitt

S:

Thy Kingdom come Thy will be done through

S:

Our Father whom 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

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

Thy

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

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

Thy

Our Father whom 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 was born of a woman, and was born in a manger, who was born in a manger.

Should bring forth a Saviour, which now we hold, Then let us be merry, and sing with a glad heart.

Musical notation for four staves: Treble clef, 3/4 time signature, and various notes and rests.

Buckingham. C.M.

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

Musical notation for four staves: Treble clef, 3/4 time signature, and various notes and rests.

He sends the bl'ning Con-

The Lord the Eyes of the Blind, The Lord support the sinking Mind, He sends the bl'ning

He sends the bl'ning Conscience, each sends the bl'ning

He Pr'ns the Sinner in Disref, The Widow and the Fisher, And grants the Pris'ner sweet Re-lease.

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 and a 2/4 time signature. The notes are mostly quarter and eighth 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.

1 2

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

1 2

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

2

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

1 2

When I lie down,
 When I lie down,
 When I lie down,
 When I lie down,
 When I lie down, When I lie down,
 I will not sleep until I have said

1 2
 and in the evening of the day
 My beloved is as a rose
 My beloved is as a rose
 My beloved is as a rose

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

O remember

:S: O remember a lie, in which I have been deceived, and which I have
 O remember that life, my

As the darkness was

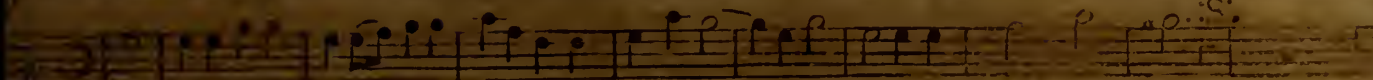
for now all I keep in my heart, and I have not forgotten
 do unto the good, because no more; for now all I keep in the du... and I shall not
 for now all I keep in my heart, and I have not forgotten
 no more, for now all I keep in the du... and I shall not

Greenfield by Edson.

P. M.

S:

13

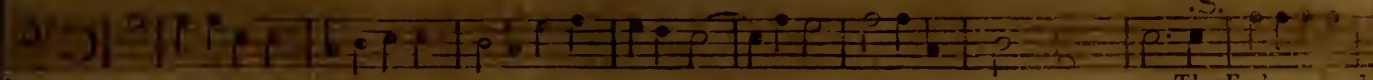


And in our thro' in danger A present help when dangers press. in his, and we d on side

S:



S:



The Earth were made:



The World was made: and the mountains in the



The Earth was made: and the mountains in the ocean lof, Torn, cease, and roaring tide



Water toll And now the tube ocean lof Torn



Water toll And now the tube ocean lof Torn

14

Winch.

S. M. :s:

by Hibbard

1 2

My sorrows like nood, I patient of restraint; In to y bota O

VICTORY

C.M.

In to y bota O G

by Brownson

H... to the Prince fight That... himself... Ent... of D... A...

19th

LM. by Benham.

2: 1 2 27

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melody with various note values including quarter, eighth, and sixteenth notes, along with rests. The lower staff is a bass clef with a 3/4 time signature, providing a harmonic accompaniment with notes and rests.

That flesh so delicately fed Lies cold & moulders in the Ground.

The second system of musical notation continues the piece from the first system, maintaining the same two-staff structure (treble and bass clefs) and key signature. The melody and accompaniment progress through the second and third lines of the page.

Recovery by Bronnson. C.M.

The first system of musical notation for 'Recovery by Bronnson' consists of two staves. The upper staff is a treble clef with a common time signature (C.M.) and a key signature of one flat. The melody features a mix of note values. The lower staff is a bass clef with a common time signature, providing accompaniment.

Let the dead that are buried in the grave No shall rise again to die. No what he live & none can lie. If God will live to save.

The second system of musical notation continues the piece, showing the continuation of the melody and accompaniment across two staves.

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

Handwritten musical score 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 piano accompaniment, starting with a bass clef and a common time signature. The third staff is a continuation of the piano accompaniment. The lyrics "My heart is glad in the Lord" are written below the second staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo/meter marking is "I.M." (Moderato).

Plymouth. C.M.

Handwritten musical score 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 piano accompaniment, starting with a bass clef and a common time signature. The third staff is a continuation of the piano accompaniment. The lyrics "O God of Mercy, hear my Call" are written below the second staff. The key signature is one sharp (F#) and the time signature is common time (C). The tempo/meter marking is "C.M." (Crescendo).

Aurora by Billings.

S. M.

The

A wide look up d vi wThe glor'ous Sun, who has be_gun, His dai...ly task a_new.

The glor'ous sun, who

his dai...ly task a_new.

The glor'ous sun who has begun,

The glor'ous sun who has begun his dai...ly task a_new.

His dai...ly dai...ly dai...ly

E

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-

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

Columbia by Billings.

P.M.

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

nothing can excel, Since such a friend in God we find; A div' to ease of every kind.
 (Soprano, Alto, Tenor, Bass)

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 works of nature and of grace reveal his wonderful name

Chorus by Billings. L.M.

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

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. (Short Measure) style. It consists of four staves of music. The first two staves are vocal parts, and the last two are accompaniment. The lyrics are: 'For as his Name is knowne World detest, Heav'nly 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) style. It consists of four staves of music. The first two staves are vocal parts, and the last two are accompaniment. The lyrics are: 'By ascending high above the Earth of the Lord, and making eed - - - ing Age know how faithful is his Word.'

Lark by *Brownson* L.M.

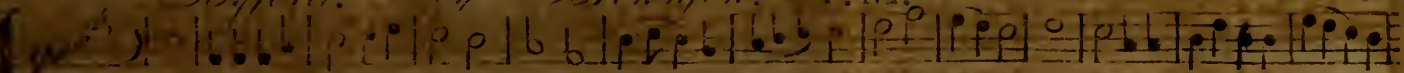
From pleasant Trees that shade the brink, The lark & Linnet light to drink, Then long the Lark & Linnet taste, Their songs the lark & Linnet raise And hide our tears in his praise

Sharon by *Brownson* S.M.

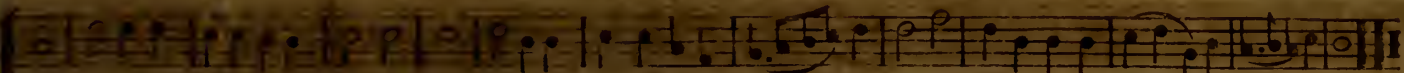
My Saviour and my King Thy beauties are Divine; Thy lips with blessings overflow, And every Grace is thine.

Byford. by Brownson. P.M.

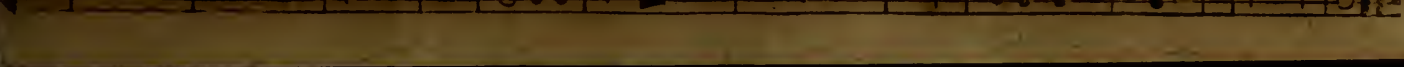
39



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



ty and where thy God.



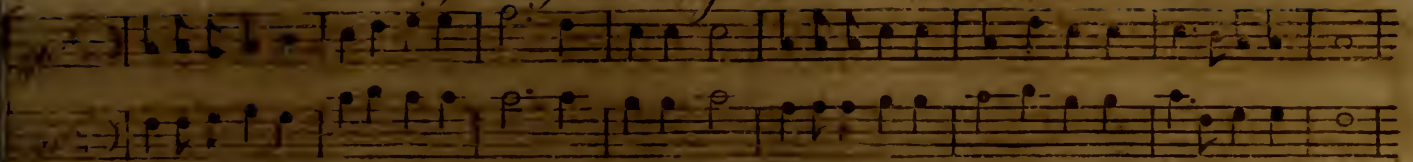
Northampton by Strong.

C.M.

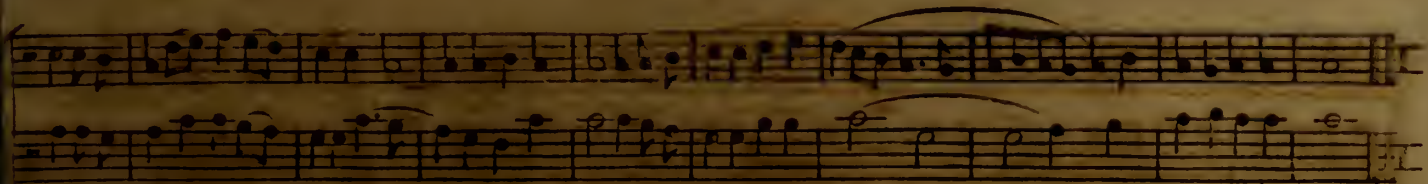
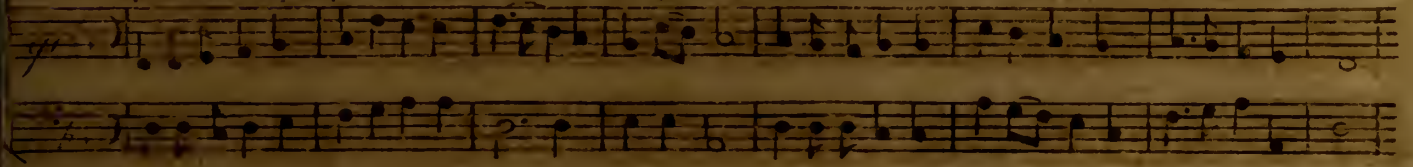
These adore, eternal
 and humbly own to thee, how feeble is our mortal frame. How

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

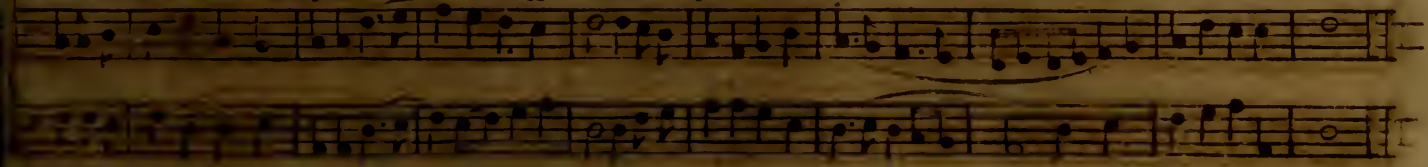
Roxbury by Strong C.M.



By God's love of peace, No war ordred by thy Will: should rise again, thy Hand is over them still.



And he that loves his neighbor, let him be approved in his duty, nor leave the mantle of love.



Litchfield. by Brownson. I. M.

ps. 1

ps.

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

In

In my fearful wonders fine. And such prodigies

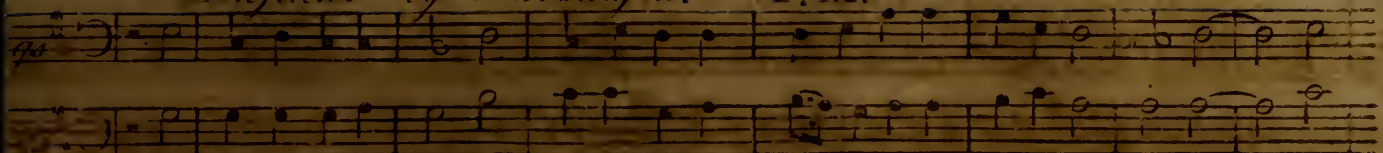
In my fearful wonders fine. And such prodigies

my fearful wonders fine. And such prodigies

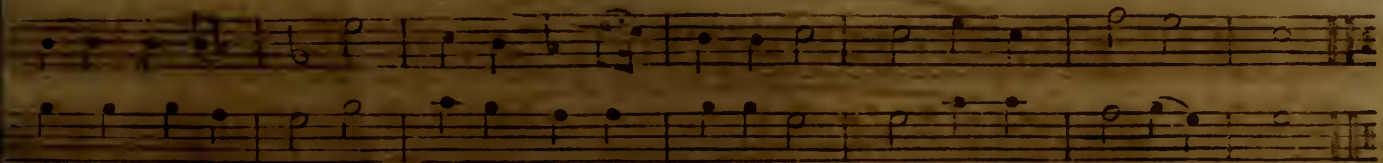
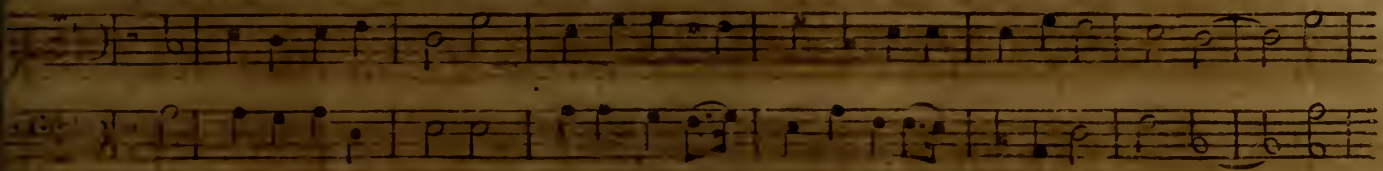
won - - - - - ders fine

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.



Answer by Trinity.

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 rise to stir the
 grass blades, the gentle roll - - - and the sleep the roll ing Billows sleep.

1 2

1 2

1 2

1 2

Invitation (by Brownson)

C.M.

Can ye receive the word which he has
 said? he is ready to receive you full of His Love and Power, he is able, he is willing that no more.

1 2

1 2

1 2

1 2

Philadelphia. by Billings. S.M.

:S:

Let diff'ring nations join To cele - brate thy time, 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 dissolved in glory: O Lord our Liberty - en - dures.

Durham by Brownson.

H.M.

Sweet is the Workday Godray King, to praise by Name give Thanks and sing, to see thy Love by Morning li... of all thy Truth...

Sorfolk by Brownson

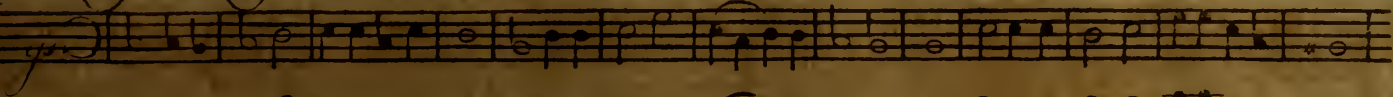
S.M.

A d munit Body die this Mortal Frame de cas and matches active limbs of mine.

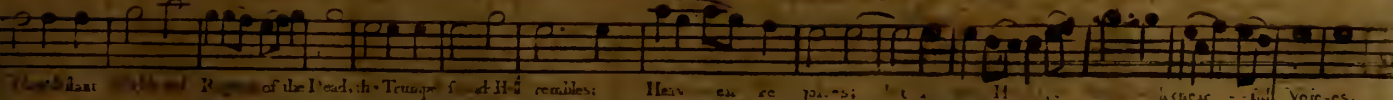
York by Dr. Johnson.

P.M.

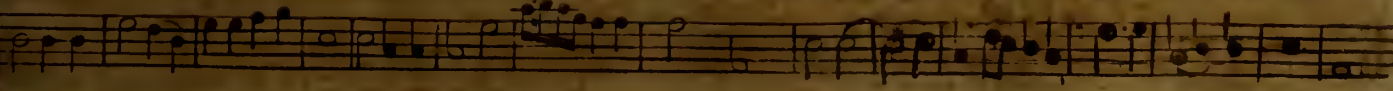
12



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, th' Trumpets of Heav'n re-embles; Heav'n ex-cep-tive; let the Heav'n's full Voic-es,



Buckland. by J. Brownson.

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

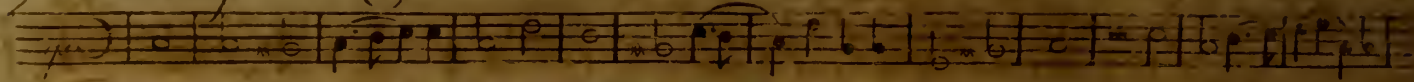
aims the Blow, See Nature tremble at their Fates, Dash with the Air. Let's imp...
 m.

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.



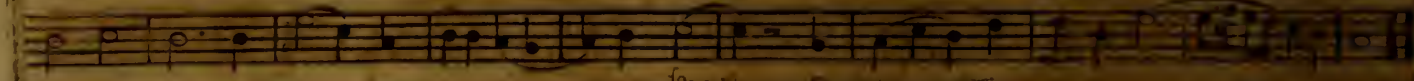
Deep in our Hearts let us re- cord the de- per- ous crimes of our Lord; be- hold the



ful to o-



llows roll, to o-ver which ho-ly fo-llows roll, to o-ver which ho-



ful to o-



ful to over

90th by Strong

S.M.

I wish that all the World were our mor . . . t'lf. in a sou' mortal Frame: our Lifehowpoor

our Lifehowpoor a Trifle' tis,
our Lifehowpoor . . . r a Trifle' tis, our Lifehowpoora

That man that scarce deserves the Name that scarce deserves the Nam-e

our . . . 's'd scarce deser . . . ve the Name that scarce deserves the Nam . . . e

our Lifehowpoor a Trifle' tis, that

Handwritten lyrics for the first system:
 - Great and wonderful works of wonder
 - are done by thee, O Lord

Handwritten lyrics for the second system:
 - these thy wondrous works
 - thy wondrous works of wonder
 - are done by thee, O Lord
 - there

1 2 .55

Of Loud Power and Skill divine

Of Loud Power and Skill divine

Of Loud Power and Skill divine

Of Loud Power and Skill divine

Method by Brownson. S. M.

And res... Word and

And res... Word and

And res... Word and

And res... Word and

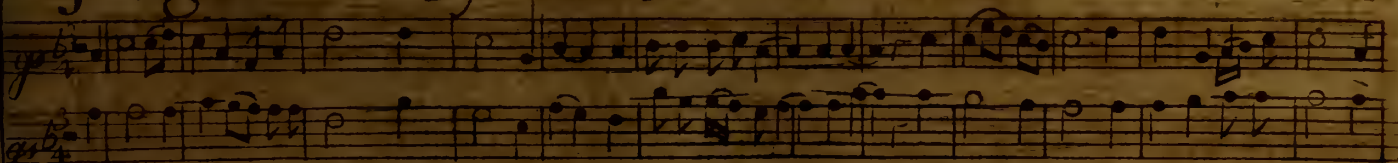
Sunday by Brownson.

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

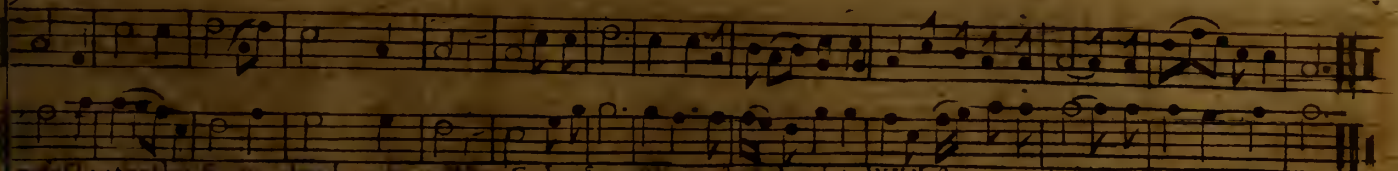
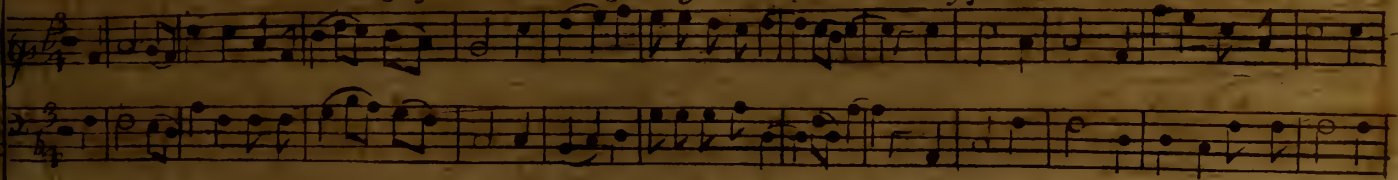
by his own almighty Pow'r: Halle...lujah, Halle...lujah, Halle...lujah, to the glorious Son in Heav'n.

Judgment by Brownson. P.M.

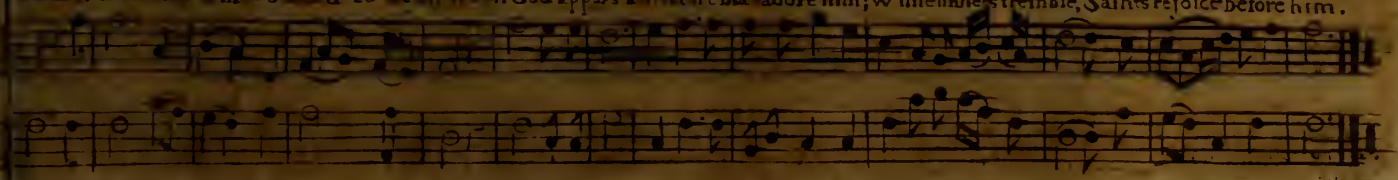
57



I praise the Saviour & the Almighty God I am the Judge: ye Haves proclaimed broad My just eternal Sentence & declare Those



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



Madrid as 149th T. B. by Billings.

O praise the Lord, ye that are 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 and rests, ending with a double bar line.

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 3/2 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, ending with a double bar line.

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 4/4 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 the soul is cast, and how to die

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 4/4 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 cast, and how to die.

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 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues the melody from the previous systems.

Look down O Lord, an'ying eye. And see how low the soul is cast, and how to die.

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

My Friends I am going I am going A

My Friends I am going I am going A long

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

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

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

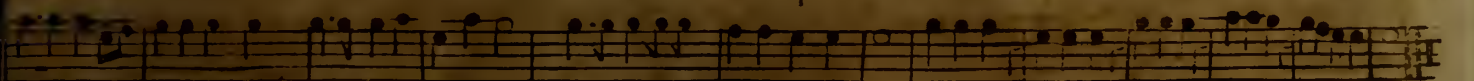
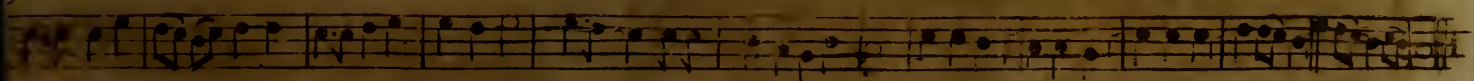
I am going along a long journey never to return I am

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

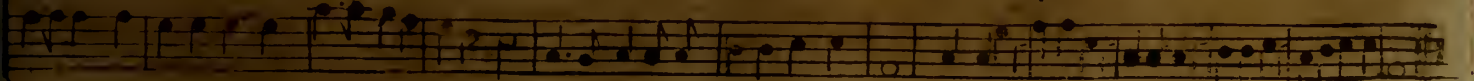
n never to ret I am going A long journey neer to return Fare you well my friends &c
 n never to re...turn never // // // never to re. turn Fare you well my friend
 never to re...turn never // // // to re...turn Fare you well my friend
 turn never to re...turn neer to re...turn fare you well fare you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



Good black' N. / I wish my dear friends for D. which / and I must go and bid you farewell



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

He send his show'rs of rain, He send his winds that scatter the seed, He send his words that quicken the soul, He send his words that quicken the soul.

into captivity

Antiphon from Sunday Parts of Visitations by Benham.

Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

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

Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

Thou art with us O Lord of God in glory and honour and Power that create - all things.

Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

Thou art with us O Lord of God in glory and honour and Power that create - all things.

Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

Blessed and

Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

Blessed and

Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

Handwritten musical notation on a single staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests.

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 five-line staff. The notes are mostly eighth and sixteenth notes, some beamed together. There are several rests. The lyrics "e-ri-jo" and "be glad" are written below the staff.

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes, some beamed together. There are several rests. The lyrics "re-jo" and "be glad" are written below the staff.

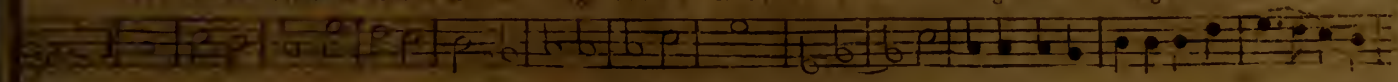
Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes, some beamed together. There are several rests. The lyrics "na" and "I h" are written below the staff.

Handwritten musical notation on a five-line staff. The notes are mostly eighth and sixteenth notes, some beamed together. There are several rests. The lyrics "na" and "I h" are written below the staff.

Friendship by Brewster.



The friendship of the sea is the noblest, for it is the friendship of the sea that has made the world a friend.



Tis a bling flakes



And the sea is the friend of the sea, for it is the sea that has made the world a friend.

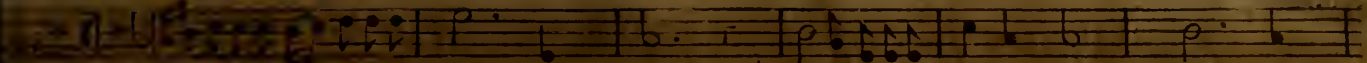


Tis a bling flakes



Grand, O Saints, and weep a Tear or two For him who shed bene-dict-ed Blood, and He shall be the first of the new A-dam. The ops of rich blood

thou - shalt Drink of richer Blood, His Love and Grief be - and Drink of The Lead of Glor - y. The Lead of Glor - y.



But lo, what fudden Joy I fee But lo, what fudden Joy I fee Joy I



But lo, what fudden Joy I fee Joy I



But lo, what fudden Joy I fee! But lo, what fudden Joy -- s I



But lo, what fudden Joy -- s I fee. But lo, what fudden Joy -- s



Joy I fee! But lo, what fudden Joy -- s



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

Since here he spoild the Hell And 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, featuring a series of notes and rests.

Ten thousand thousand are their tongues ten

Ten

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

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

but all their joy are one but all their joy are one

but

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

but all their joy are one

Babylon by Bertham P. II.

Handwritten musical score for the first system of the hymn 'Babylon by Bertham P. II.'. The system consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. Below the piano staff is a line of lyrics, and the bottom staff is another piano accompaniment line. The lyrics for this system are: "A world of woe shall be our portion - Our country shall be a wilderness of thorns".

A world of woe shall be our portion - Our country shall be a wilderness of thorns

Handwritten musical score for the second system of the hymn 'Babylon by Bertham P. II.'. The system consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. Below the piano staff is a line of lyrics, and the bottom staff is another piano accompaniment line. The lyrics for this system are: "For it is there an idol is mingled with the dead Her maid her child - our strength our shield".

For it is there an idol is mingled with the dead Her maid her child - our strength our shield

Poland by Swan C. H.

The first system of musical notation consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with various note values and rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature, providing a harmonic accompaniment. There are some handwritten annotations in the left margin, including '6th 3' and '4th 2'.

God of my life tak' 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 top staff continues the melody from the first system. The bottom staff continues the accompaniment. There are some handwritten annotations in the left margin, including '4th 2'.

Lisbon by Swan S. M.

The first system of musical notation for 'Lisbon by Swan' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature, providing a harmonic accompaniment. There are some handwritten annotations in the left margin, including '4th 2'.

In palaces of joy

O let thy God exult 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 top staff continues the melody from the first system. The bottom staff continues the accompaniment. There are some handwritten annotations in the left margin, including '4th 2'.

Enfield by Chandler

C. M.

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with a treble clef and a common time signature. The second and fourth staves are piano accompaniment with a C-clef and a common time signature. The third staff contains the lyrics: "In the joy dawn old days to the no G. All day A. and the joy of the world".

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with a treble clef and a common time signature. The second and fourth staves are piano accompaniment with a C-clef and a common time signature. The third staff contains the lyrics: "and the joy of the world. Glide down the midnight air. What high... O B. The...".

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

Pristel by Swan L. M.

The lofty pil-lars of the sky And firm-ly set high spread vi-sions at their feet

This system contains three staves of music. The top staff is the vocal line, the middle is the alto line, and the bottom is the bass line. The lyrics are written below the middle staff.

Then we rise and nod to him on his golden throne And publish in every land The wonders of his name

And And

This system contains three staves of music. The top staff is the vocal line, the middle is the alto line, and the bottom is the bass line. The lyrics are written below the middle staff. The word 'And' appears twice below the bottom staff.

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 Taverner P.M.

His beauties are majesty and light

He fram'd the globe by his hand the twinkling worlds on high And reigns with glory there His

His

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 rhythmic pattern of eighth and sixteenth notes. Both staves end with a double bar line and repeat signs.

The birds shall warble in his days. The hills shall be so joyant as the Feast of a river from his throat shall flow to an islet unknown

The second system of musical notation 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 notation continues from the first system, with similar note values and 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 notation begins with a key signature change to one flat.

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

The second 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 notation continues from the first system.

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

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

drest our wrongs, Let justice

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

drest 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.

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

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

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

84 *Lairdon.*

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.

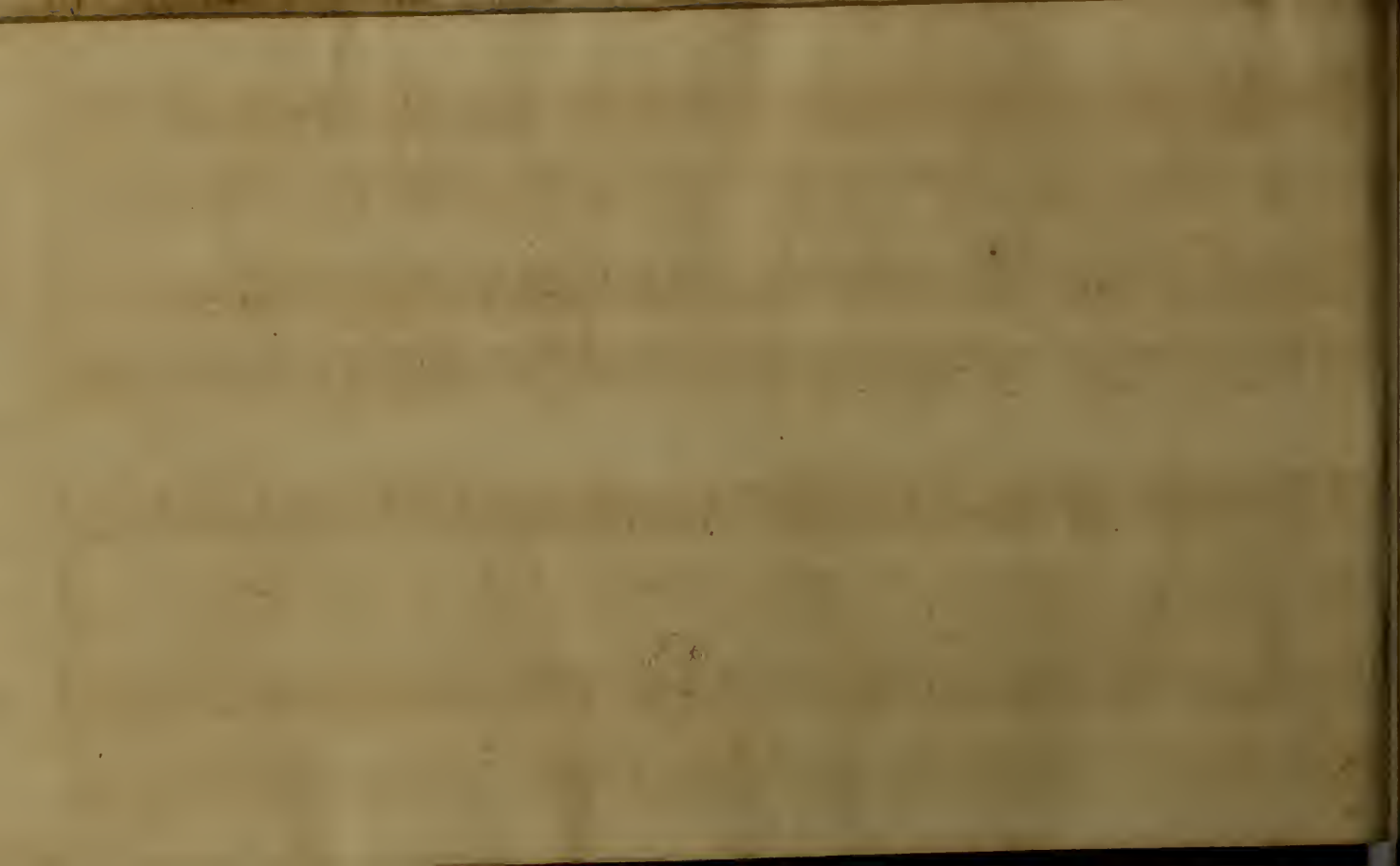
He reigns; the Lord, the Saviour reigns. Praise him in evan-gelick Strains! Let the whole Earth in Songs re-joice, And distant Islands his Voice.

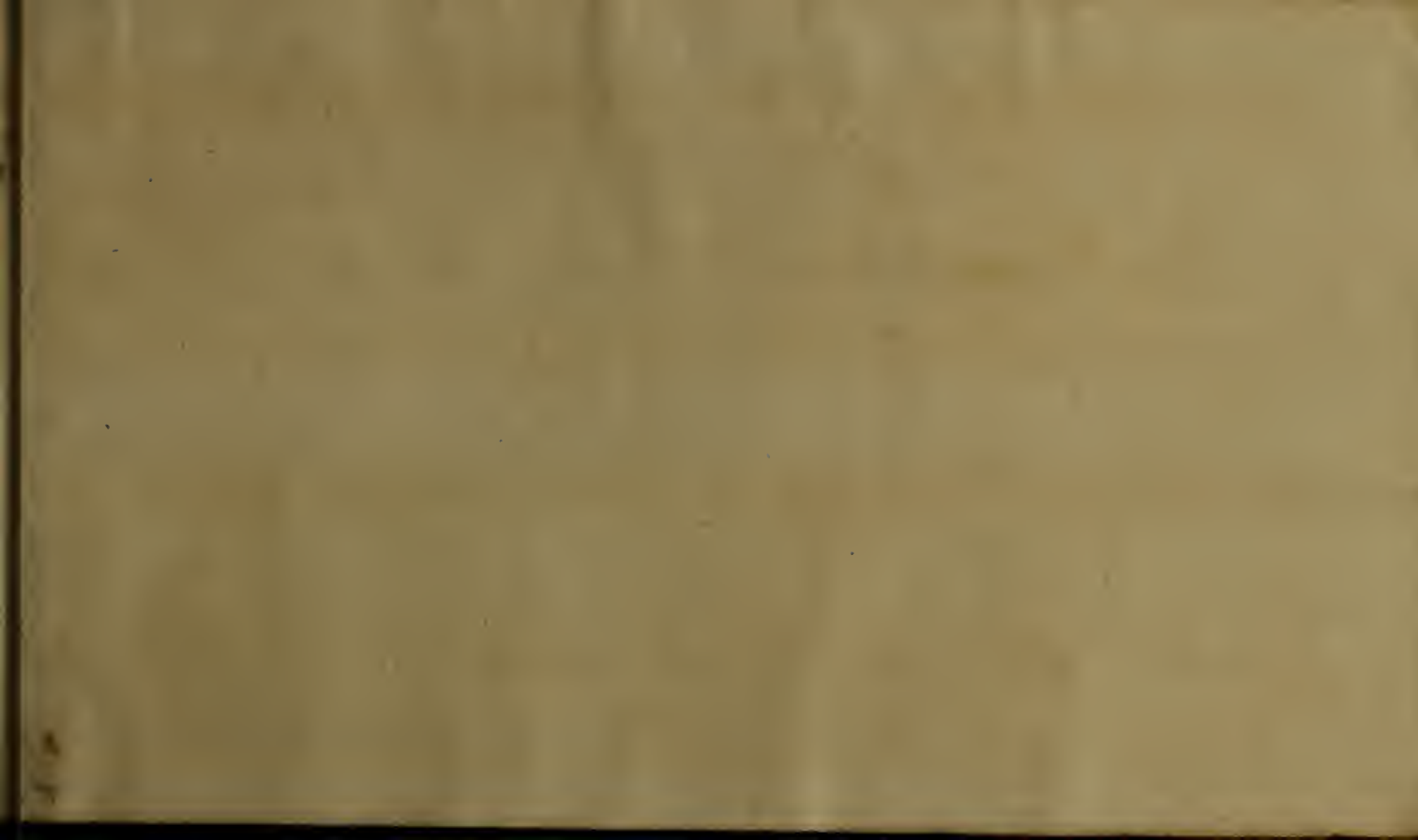
Handwritten musical notation on four staves, likely a vocal line. The notation is dense and appears to be in an older script, possibly Arabic or Persian. The paper is aged and yellowed.

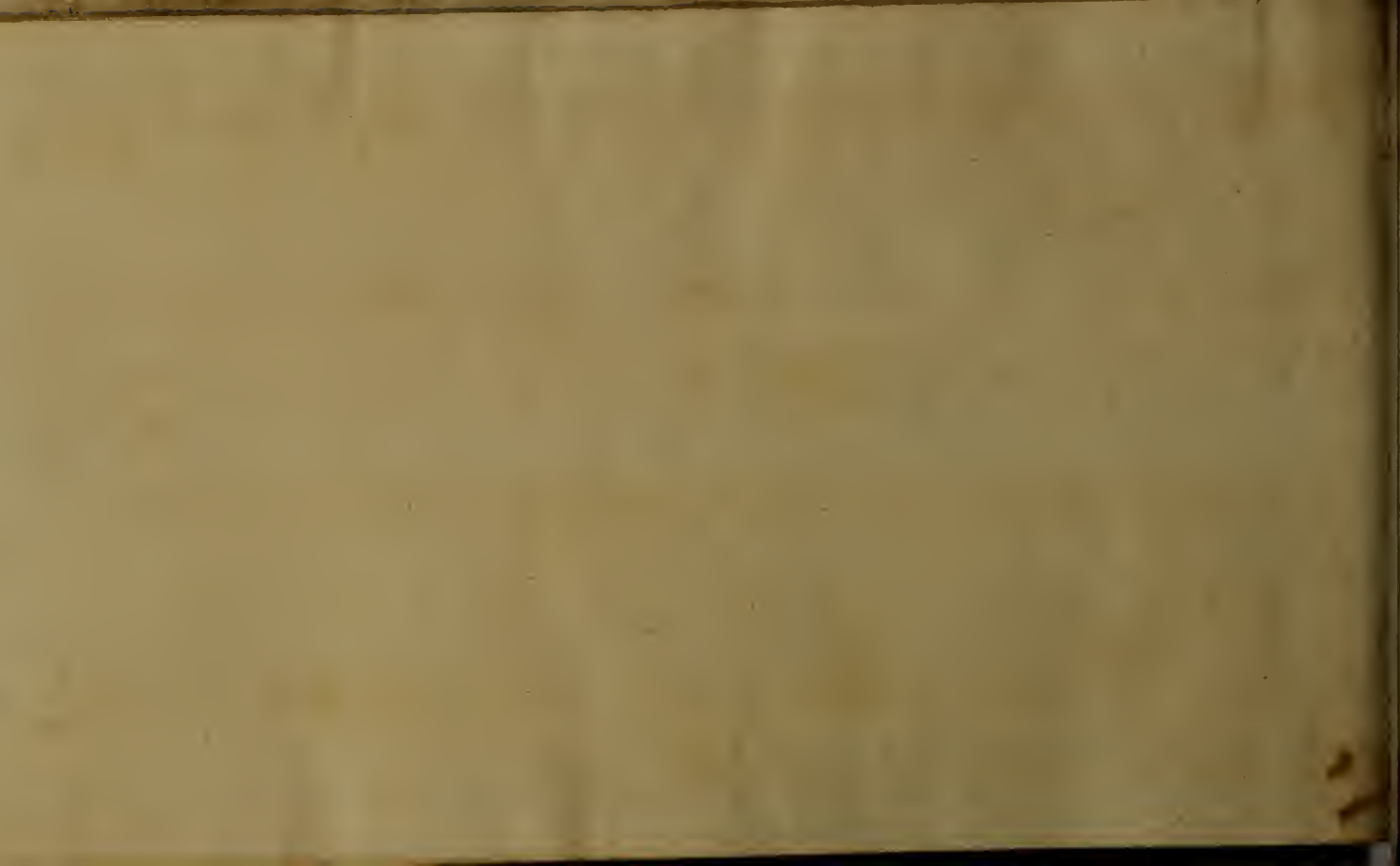
Handwritten text or a signature in the center of the page, possibly indicating the author or a specific section of the manuscript.

Handwritten text or a signature on the right side of the page, possibly indicating the author or a specific section of the manuscript.

Handwritten musical notation on four staves, likely a vocal line. 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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