

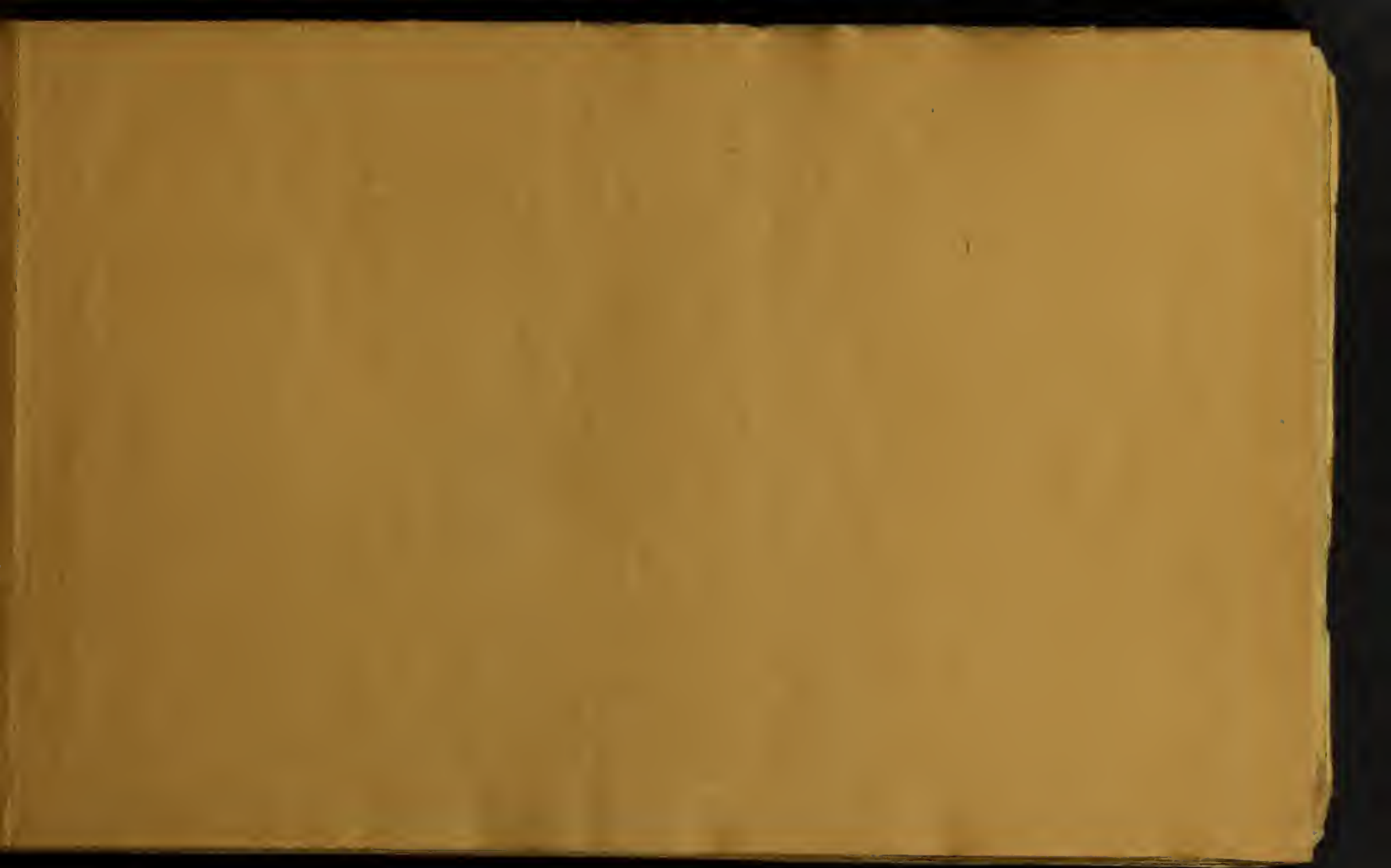


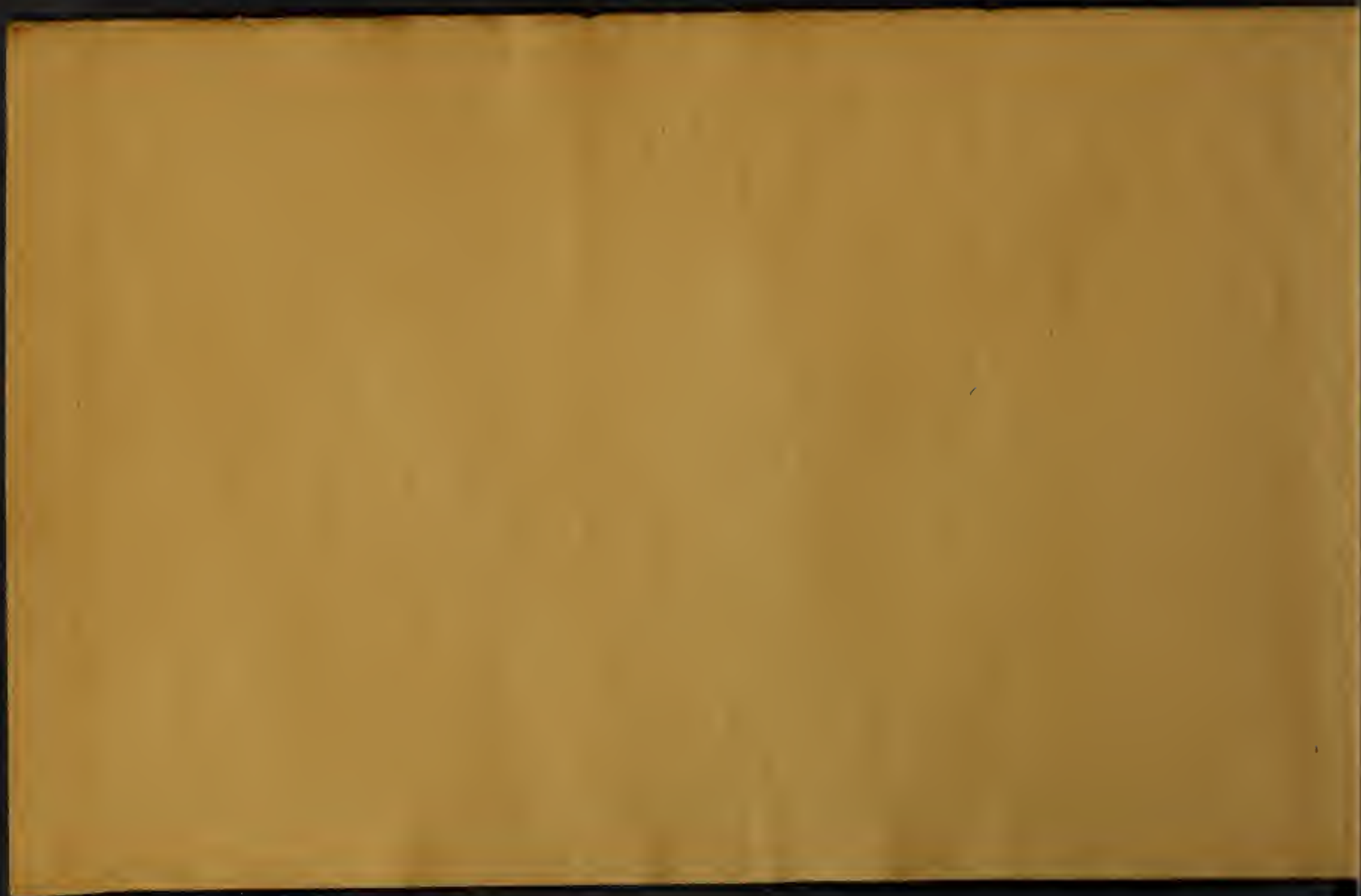
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*Bought with the income of
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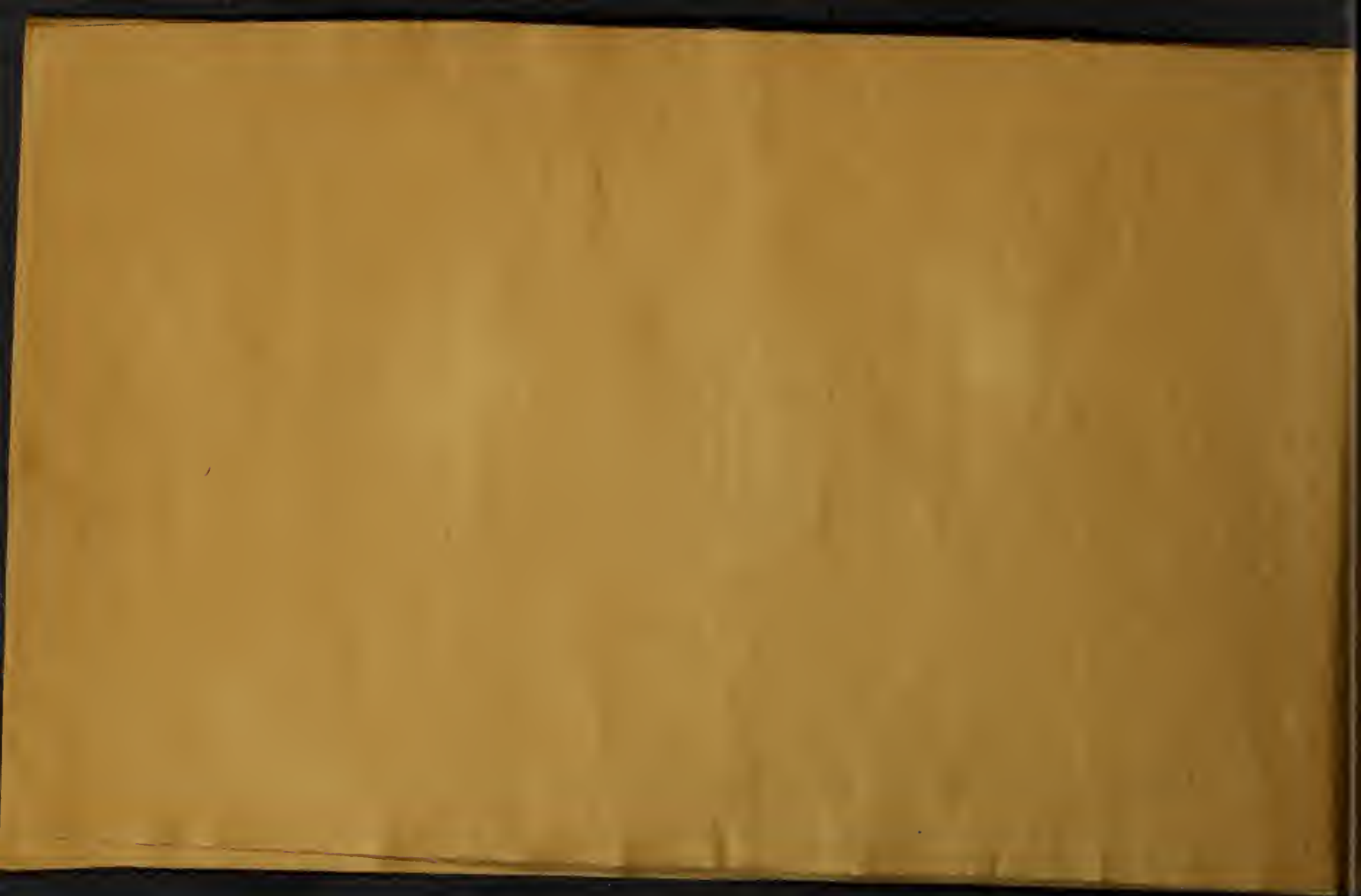
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Wells

Wells

Wells

Wells



MILBURY



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

2nd Imp. 1763.

1890

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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. **W**HICH of the bright celestial throng,
 With love so warm and heart so strong,
 Drest in 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. **T**HROUGH 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.

2. **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 etherial 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 pierc'd 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.

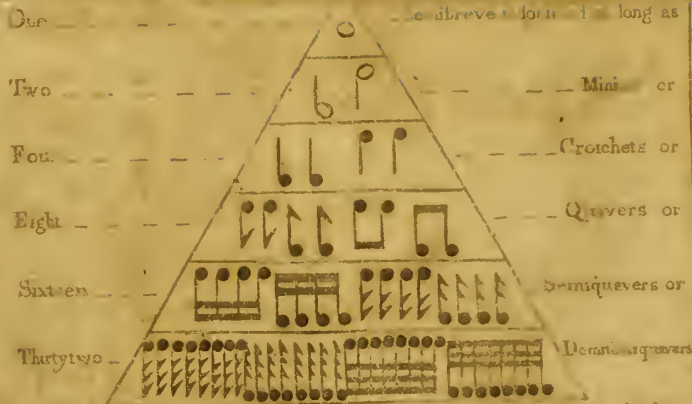
<i>Tunes Names.</i>	<i>Page.</i>	<i>Tunes Names.</i>	<i>Page.</i>	<i>Tunes Names.</i>	<i>Page.</i>
Aurora,	29	Hebron,	83	Stafford,	5
Andover,	44	Invitation,	45	Salisbury,	9
America,	10	Jubilee,	8	Stroud,	26
Amherst,	59	Ketery,	17	Trumbull,	7
Bridgewater,	28	Laindon,	84	Virginia,	45
Bolton,	47	Landaff,	33	Warwick,	27
Buckland,	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
Cambridge,	52	Philadelphia,	46	Yarmouth.	6
Charter,	35	Pfalm 19,	54		
Colchester,	12	24	38		
Columbia,	32	33	34		
Charleston,	16	34	36		
Christ's Hymn,	18	46	19		
Durham,	48	90	53		
Dunstable,	58	95	5		
Eastham,	43	Roxbury,	41		
Easton,	64	Royalton,	57		
Eastonham,	14	Repentance,	64		
Eastonham,	69	Sunday,	56		
Eastonham,	37	Sunderland,	60		
Eastonham,	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



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

Characters. Explanations. Examples

- The last of Distinct notes** being fe over a note, denotes it to be pronounced as distinct and as plain as possible.
- Repeat** Shows the note 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 yed together to be sung after the repeat.
- Clef** denotes the conclusion 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.
- Natural, ♮** Flat and sharps are more fully explained in the Introduction.
- Stur, ()** Drawn over or under many notes as are long to one syllable.
- Singl bars, |** 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 quick as two such notes without the figure.
- Dot or point, .** At the right-hand of a note it half as long again as the note without the dot.

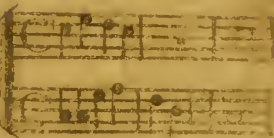
Characters

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, or 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.



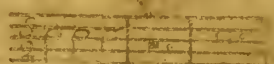
Fourth

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



TRIPLE TIME MOODS

First Treble time is measured by odd number of 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.



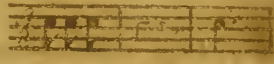
Second

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.

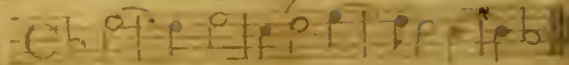
These notes are called notes of Syncopation, or Division of notes. by reason the bar or beating of Time falls in the middle, or within the part of a Semibreve, minima &c or when our voice driven till the Time falls even again, the Hand or Foot being either put down or up while the note is going.

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

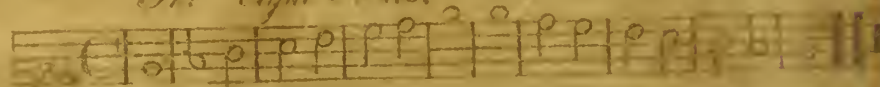
A Key in Music, is the principal and governing tone. There are but two natural primitive keys in Music. VIZ. C the sharp key, and A the flat key. No tune can be formed, rightly and truly but on one of these two keys, except the Mi be transposed by flats or sharps, which bring them to the same state as 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.

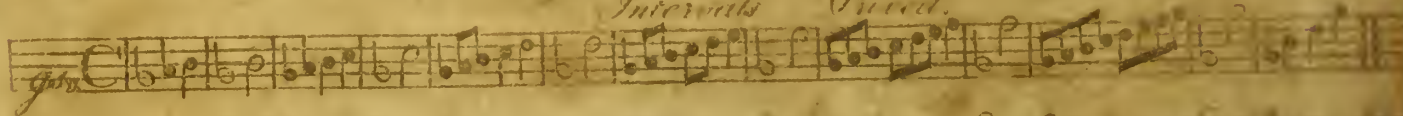
Examples.



The Eight Notes.



Intervals (Pract.)



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?

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

6 *Yarmouth by Benham.* C.M.

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

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

Trumbull by Benham.

C.M.

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

His
His Life a Shadow,

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

1 2

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

1 2

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, and ye mansoul 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.

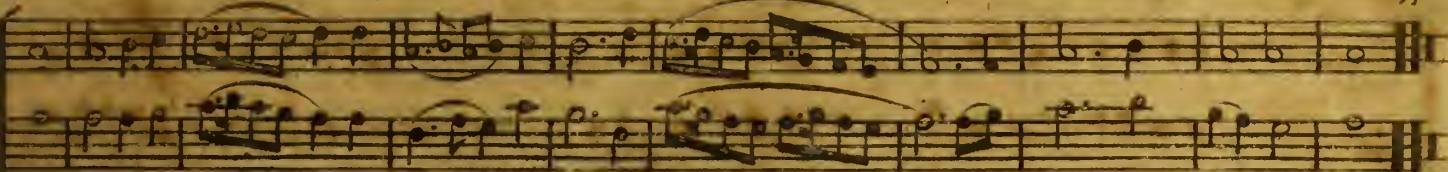
God of my Salvation hear, and help me to be-lieve; simply do I now draw near, thy Blessing to receive, full of Guilt alas! I am: But

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

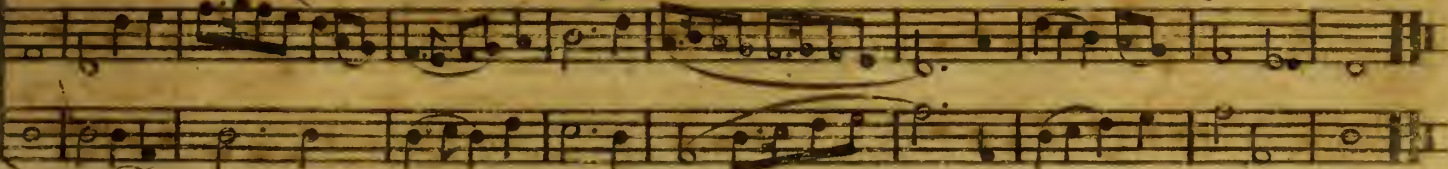
America by Strong. America by P.M.

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

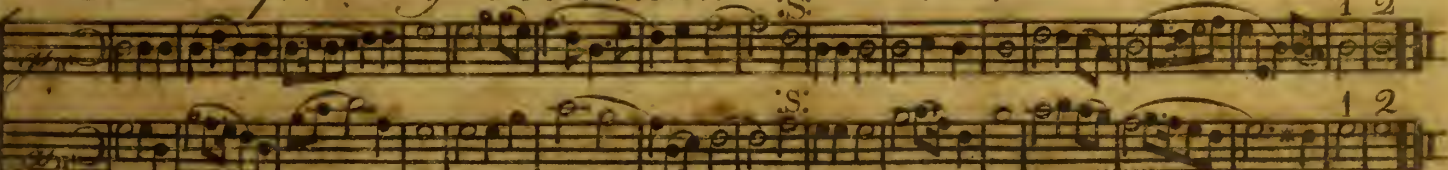
Ye holy Throng Of Angels bright, Ye holy Throng Of An . . . gels bright. Of Angels
 ator's Praie. Ye holy Throng Of Angels bri . . . ght, Ye holy Throng Of Angels
 Ye holy Throng Of Angels bright, Ye holy Throng Of An . . . gels
 Ye holy Throng Of Angels bright, Ye holy Throng Of An . . . gels bright,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



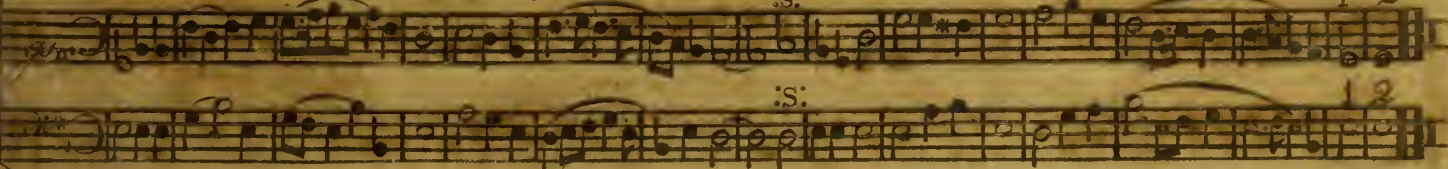
bright, In Worlds of Light, Be - gin the Song In Wor - ds of Light, Be - gin the Song.



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




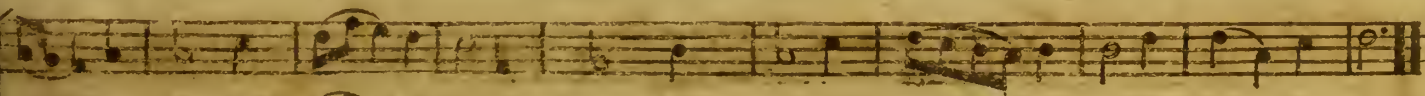
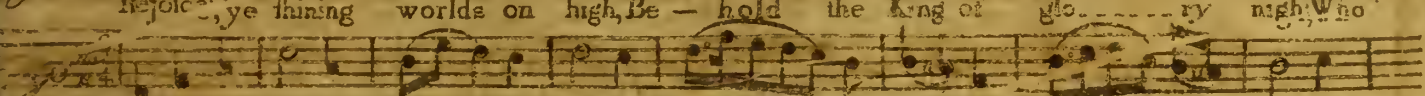
Great God! How well con- sider'd France do- the the Glories of thy Name: there thy rich Works of Wonder thine a thou-

--- find stary Beau-ties there, A thousand ra- dian Mar- --- ks appear, of boundless Pow'r 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...

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

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.

Musical score for 'Christmas Hymn' featuring four staves. The first two staves are for vocal parts (Soprano and Alto), and the last two are for piano accompaniment (Right and Left Hand). The music is in 3/4 time and includes repeat signs and first/second endings. The lyrics are written below the piano part.

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 this Day.

Buckingham. C.M.

Musical score for 'Buckingham' featuring four staves. The first two staves are for vocal parts (Soprano and Alto), and the last two are for piano accompaniment (Right and Left Hand). The music is in 2/2 time and includes repeat signs. The lyrics are written below the piano part.

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 verisome nights are appoi... nt... ed to me

and verisome nights and verisome 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 I 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 see me 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 see me in the morning but I shall not be.

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

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

Greenfield by Edson.

P. M.

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

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

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

Earth were from her center tost, And mountains in the ocean lost Torn piecemeal 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, how out a long complaint.

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

In-to thy bosom O my God,

Detailed description: This is a four-staff musical score for the hymn 'Norwich'. The top staff is the vocal line in G major, 3/4 time, with lyrics 'My sorrows like a flood, Impatient of restraint.' The second staff is a treble clef accompaniment. The third staff is the vocal line with lyrics 'In-to thy bosom O into thy bosom O my God, how out a long complaint.' The bottom staff is a bass clef accompaniment. The score includes repeat signs and first/second endings.

Stroud.

C. M.

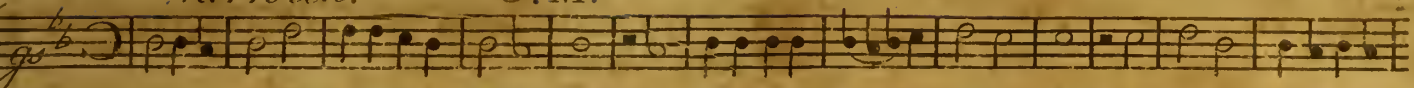
Now let our Lips with holy Fear And mournful Pleasurs sing The Sufferings of our great King! The Sorrows of our King.

Detailed description: This is a four-staff musical score for the hymn 'Stroud'. The top staff is the vocal line in G major, 3/4 time, with lyrics 'Now let our Lips with holy Fear And mournful Pleasurs sing The Sufferings of our great King! The Sorrows of our King.' The second staff is a treble clef accompaniment. The third staff is the vocal line with lyrics 'The Sufferings of our great King! The Sorrows of our King.' The bottom staff is a bass clef accompaniment. The score includes repeat signs and first/second endings.

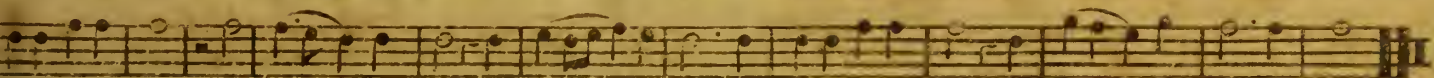
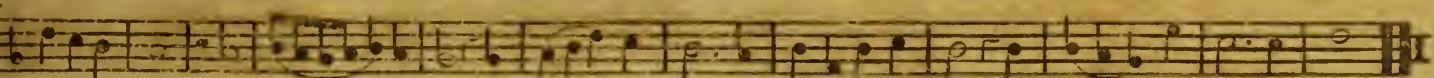
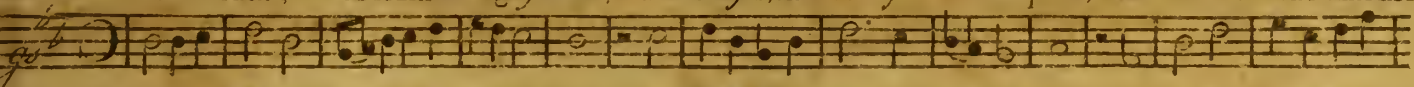
Warwick.

C. M.

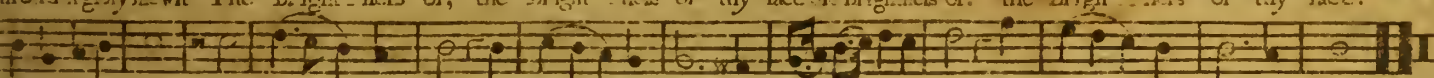
27



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'd in thy heav'n 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 Majesty 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 Majesty appears And like a Robe his Glory wears.' are written below the notes. The third and fourth staves are further piano accompaniment parts, with lyrics 'He in And like And like' and 'He in And like And like' respectively. The score includes various musical notations such as notes, rests, and clefs.

Plymouth. C.M.

O God of Mercy, hear my Call, My Loads of Guilt remove; Break down this separating 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 separating Wall That bars me from thy Love.' are written below the notes. The second and third staves are piano accompaniment parts, starting with a bass clef and a common time signature. The score includes various musical notations such as notes, rests, and clefs.

Aurora by Billings.

S. M.

3/2 The

3/2 The

A wake my Soul, a wake, A wake look up and view, The glor'ous Sun, who has be-gun, His dai-ly task a new.

3/2 The

3/2 The glor'ous sun who

The glor'ous sun who

glor'ous sun, who has begun His daily task a new his daily task a new his daily task a new.

The glor'ous sun, who has begun his daily task a new The glor'ous sun who has begun,

The glor'ous sun, who has begun his daily task a new The glor'ous sun who has begun,

The glor'ous sun who has begun his dai-ly task a new.

The glor'ous sun who has begun his dai-ly task a new.

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

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

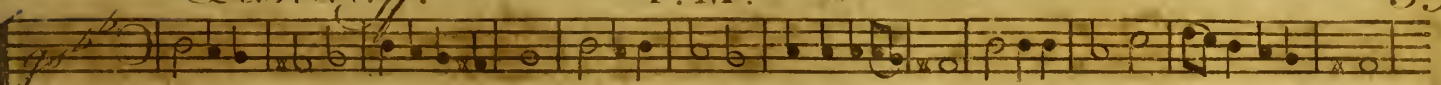
P.M.

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

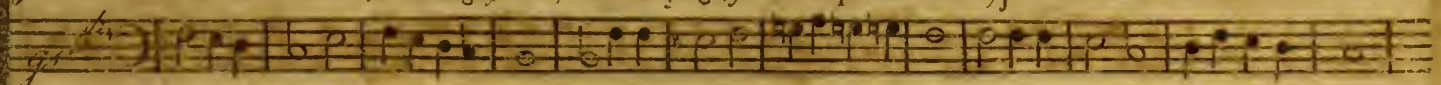
nothing can ex...cel. Since such a friend in God we find; A dieu to fears of evry kind.

Landaff.

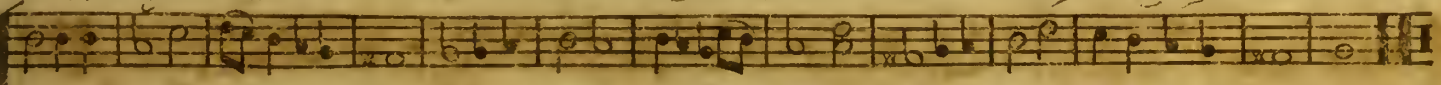
P.M.



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 Geosin his Book gave him by H



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. His mercy and his righteou - ness Let

1 2 35

1 2

1 name. 2

1 2

and L. M. pro-claim: His works of nature and of grace Re-veal his wondrous

Chester by Billings. L.M.

Let Tyrants take their i-ron Rods, And slavery clank her gauling chains, For when we trust in God, New-England God for-e-ver Reign.

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

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 Praise, 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.

Erect your heads, o'ertop the gates, Unfold to enter.

Who is this King, this King of Glory? The

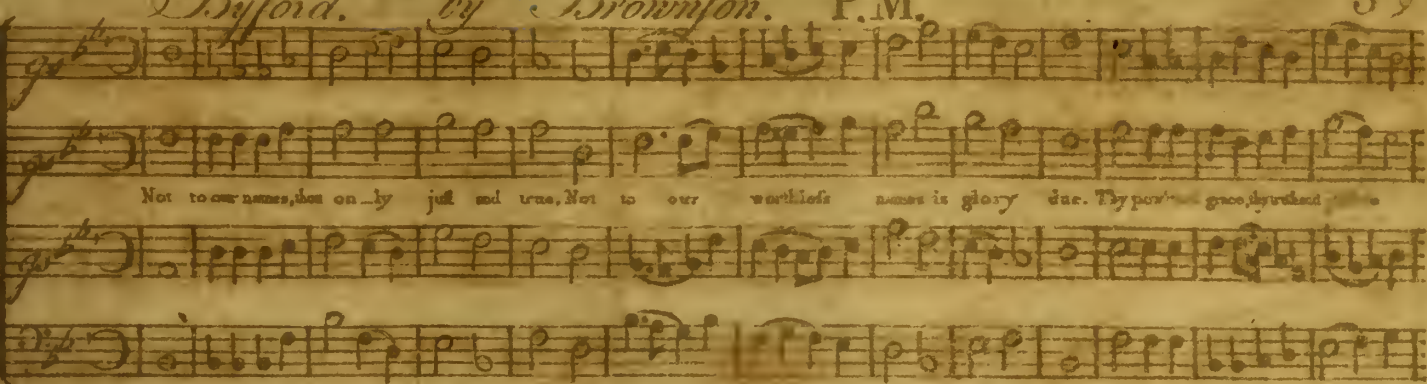
King of Glory: for he comes with his celestial train.

Who?

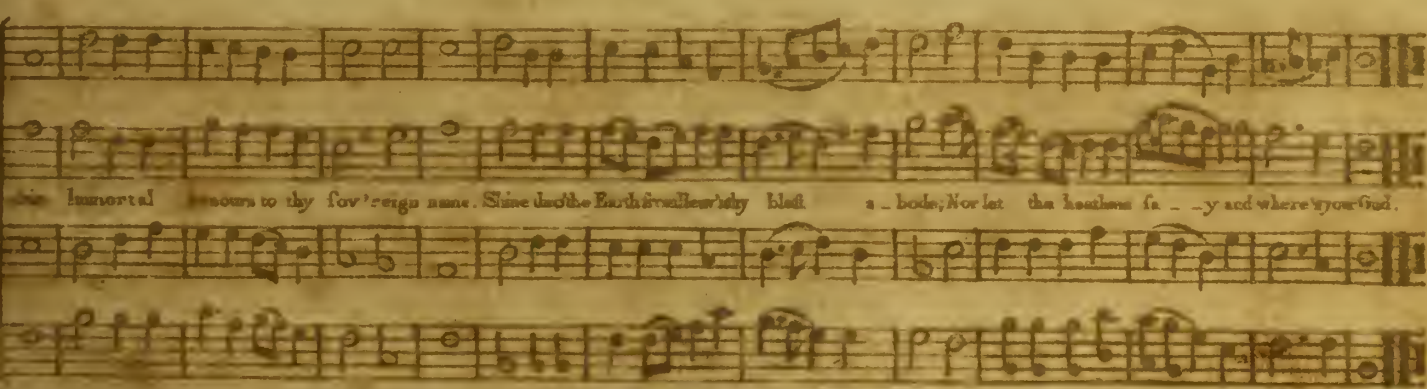
Lo! for strength. The Lord for strength renown'd is hail'd almighty: o'er his foes Eternal Victor crown'd, Eternal Victor crown'd.

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.

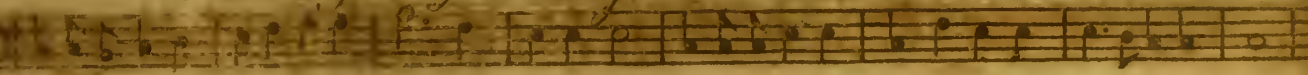
C. M.

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

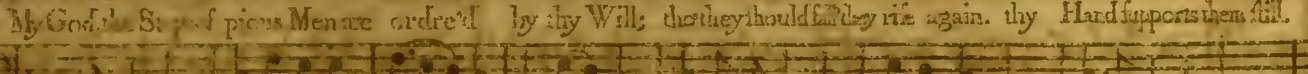

wor... ms are we, what dying worms what dying worms are we?
 What dy... ing are we?
 worms are we, what dy... ing wor... ms

Roxbury by Strong C.M.


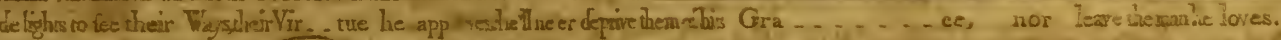


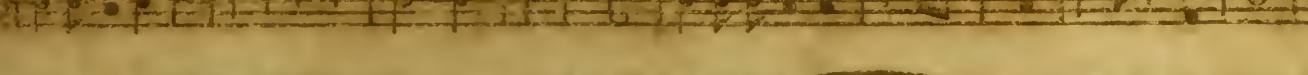

45



My God! the Stup'nd pious Men are ordred by thy Will; tho' they should fall they rise 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 ha...nd, my God I came, A work of such a cu...rious fra.me;

In me thy fearful

In me thy fearful won...ders shine, And each pro...claim thy still di...vine, And each proclaim thy sti...ll

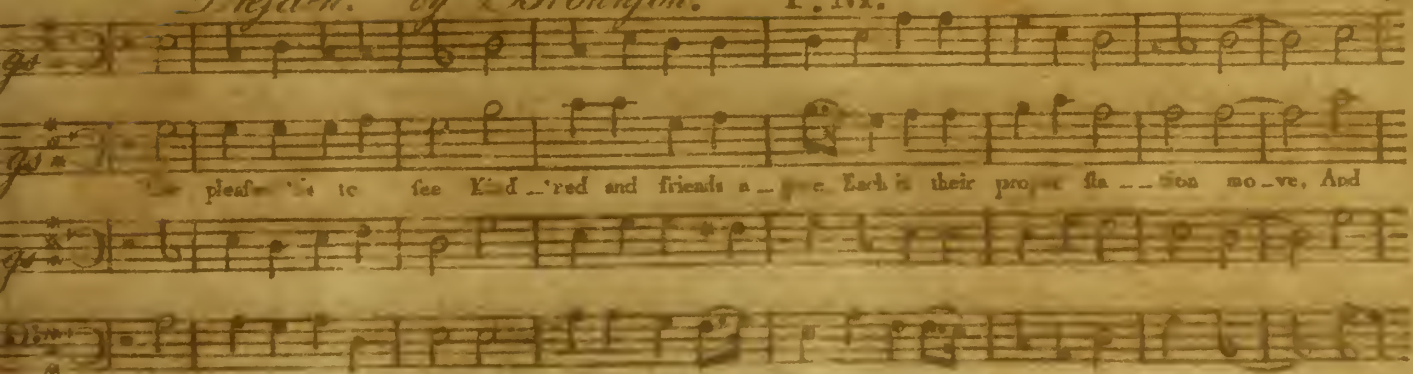
In me thy fearful wonders shine, And ea...ch proclaim thy sti...ll di...vine.

me thy fearful won...ders shine, And each pro...cl...

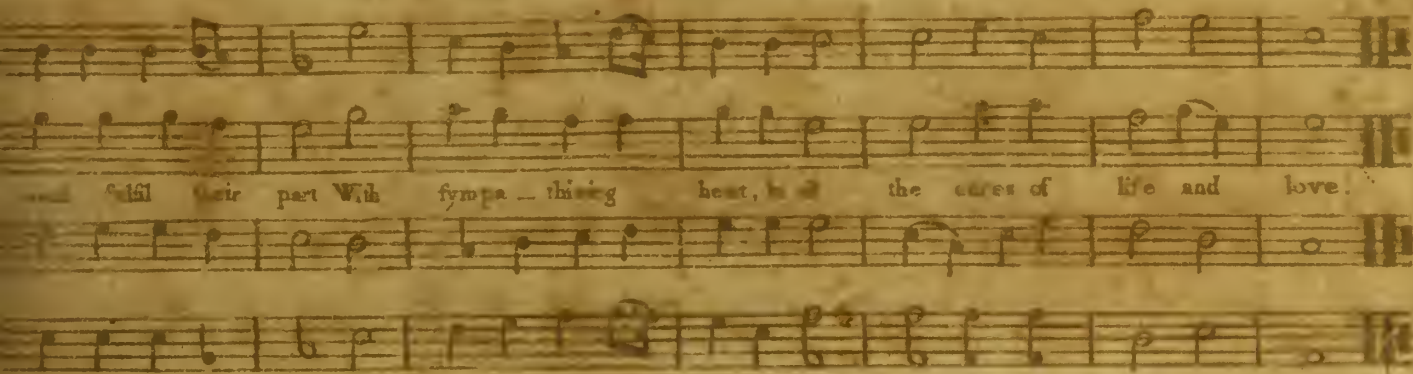
won...ders shine

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, be-hind 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 Billows roll the roll - - - ing Billows keep the roll - ing Billows a pop.

The musical score for 'Virginia' consists of three staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second and third staves are accompaniment lines, likely for a keyboard instrument, with a bass clef and a common time signature. The lyrics are written below the second staff. 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.

The musical score for 'Invitation' consists of three staves. The first staff is the vocal line, starting with a treble clef and a common time signature. The second and third staves are accompaniment lines, likely for a keyboard instrument, with a bass clef and a common time signature. The lyrics are written below the second staff. 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

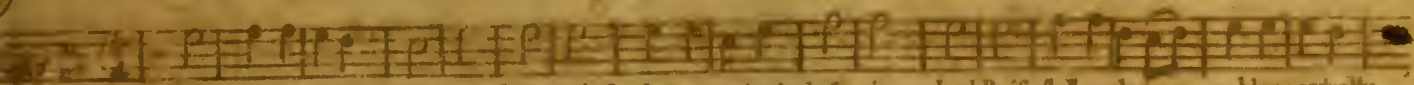
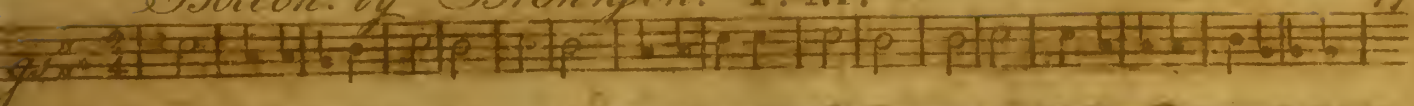
And all the World, O Lord, O Lord, com - bine, To praise, to praise thy glorious Name.

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

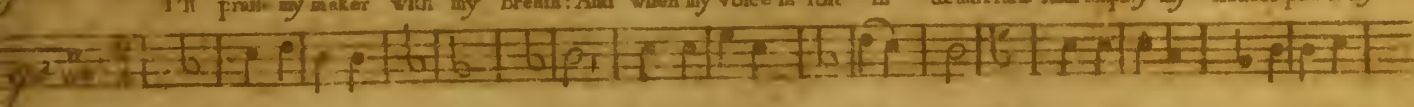
all the World, O Lord, O Lord,

Bolton. by Brownson. P. M.

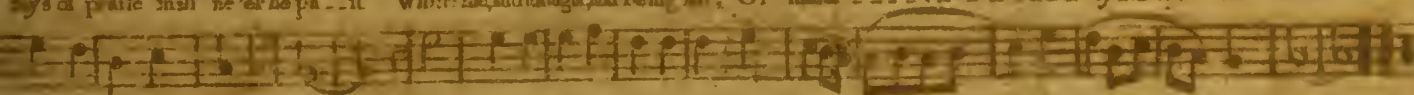
47



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



ty 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'ng - 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 key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves.

Norfolk by Brownson

S.M.

And was this Body of this Mortal Frame de - cay and must these active limbs of mine
 by molting in the clay
 by molting in the clay
 by molting in the clay
 by molting in the clay
 by molting 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 key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves. There are several 'S:' markings in the score, likely indicating a section or a specific instruction.

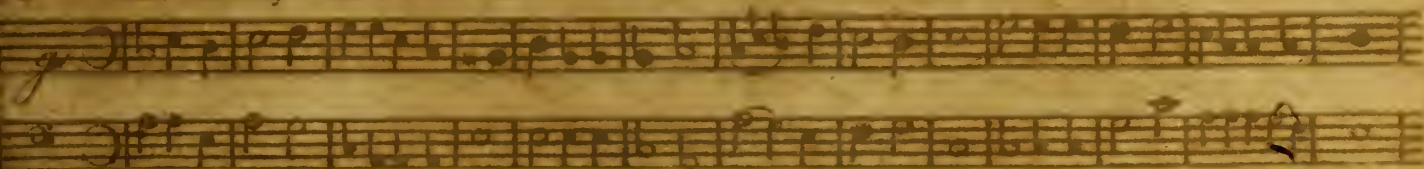
Wrote by Brownson.

P. M.

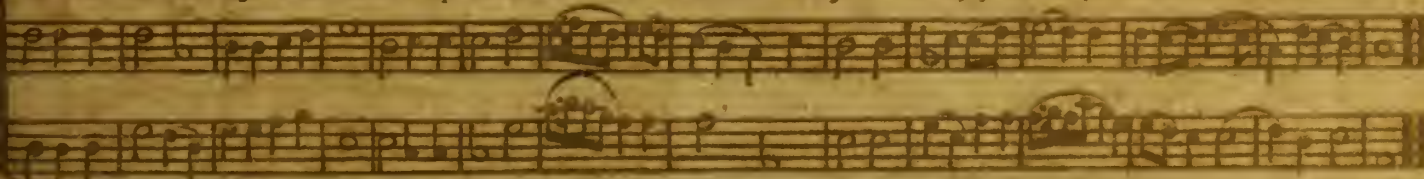
10



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 - full Voice.



Buckland. by Brownson.

The Eternal speaks, all Heaven at-tends, Who the 'mhappy Race defends, While Justice

aims to Blow, See Nature tremble at their Fates, Death with his Iron seep -- tre

Hail

Glorious And triumphs at their Wo - 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.

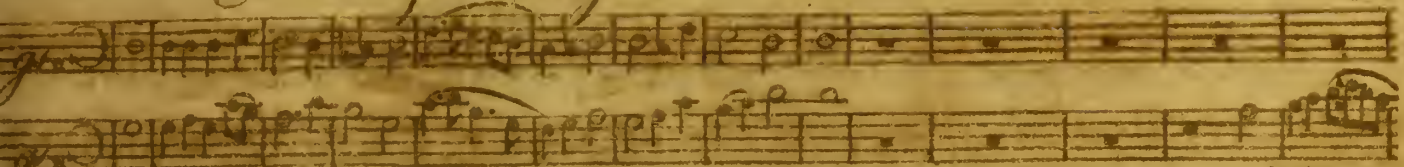
My Saviour and my King, Thy beauties are di - vine; Thy lips with blessings o - ver flow, And ev - 'ry grace is thine.

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

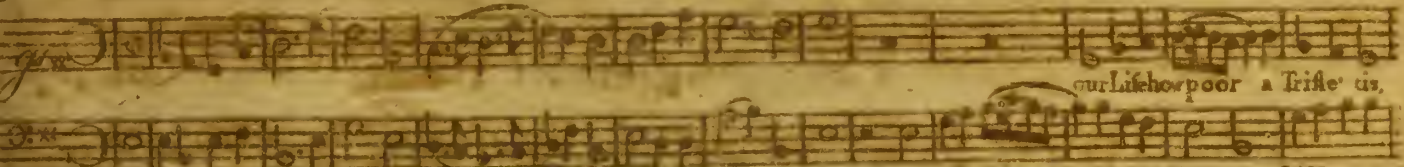
Deep in our Hearts let us re- cord the dee- per Sorrows of our Lord; be- hold the ris- ing

ful to o- ver
 Hark how roll, to o- ver what is ho- ly fo- ul to over when his ho- ly Soul
 fo- ul to o- ver
 fo- ul to over

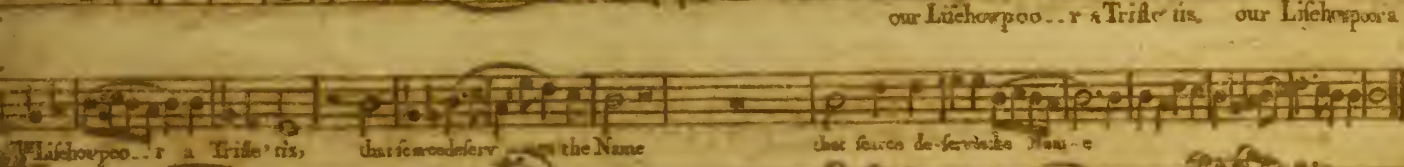
90th by Strong S.M.



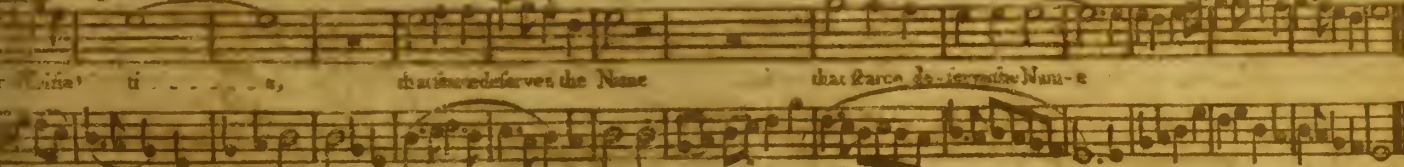
Lord what a while I recet this our mor tal France in our mortal France! our Litchopoo-



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



Litchopoo . . . 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



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

Litchopoo a Trife' us, that

54 1st by Chandler.

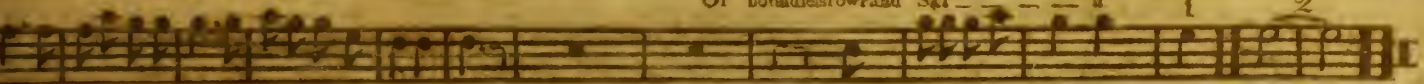
P. M.

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

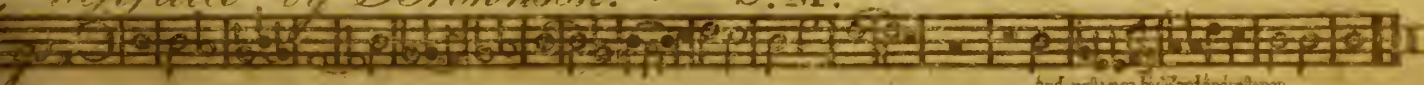


Of boundless Power and Skill divine



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.

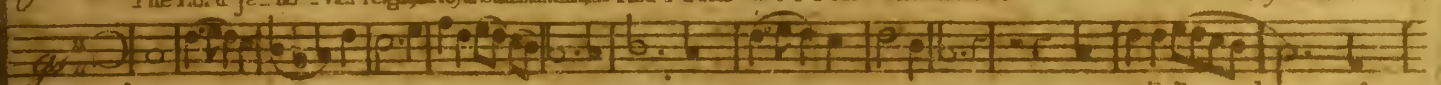
by his own almighty Pow'r: Halle...lujah, Halle...lujah, Halle...lujah, to the glorious Son of God.

Royalton by Strong. P.M.



The Lord Je-ho-vah reign'd royal State in earth's Hea-d with aw-ful Glories crown'd:

array'd in Ro...



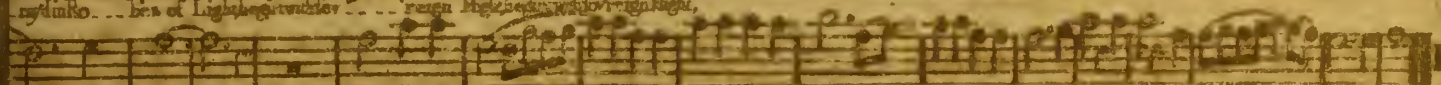
array'd in Ro... be of



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



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

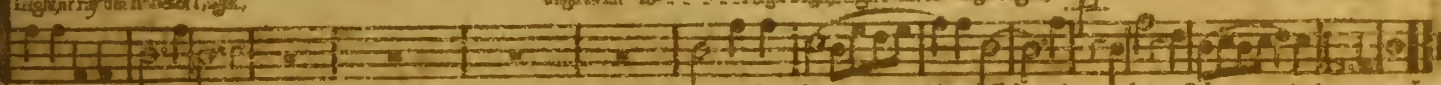


be of Light, begin with for... reign Might begin with for night, begin with for night and days of Ma... ig around,



Light array'd in Robes of Light,

begin with for... reign Might begin with for night,



Robes Light in Robes of Light,

begin with for... reign Might and days of Ma... ig around.

Deaths Alarm by Benham.

L.M.

Ho, ho, Prepara to go with me, For I am sent to Summon thee, Steady Companion

The first system of musical notation consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle and bottom staves are accompaniment lines, likely for a keyboard instrument, in the same key and time. The lyrics are written below the middle staff.

See! He with Blood, Who se — — — 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. The top staff continues the vocal line, featuring a large slur over several notes. The middle and bottom staves continue the accompaniment. The lyrics are written below the middle staff.

1 259

Under threat I and di-vids, my Name is Death I'll stop thy Breath from my A... sets thou can't not live. 2

Attention. L.M.

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

Sunderland by Strong. L.M.

g^{ra} Sho' thy Lord, O. Lord forgive, Lord forgive,
 p^{ra} Sho' thy Lord, O. Lord forgive, O Lord forgive, a repeating Rebel because so thy dances large and
 Sho' thy Lord, O. Lord, O. Lord forgive
 Sho' 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 deserv'd to mourn for him for whom alone he

deserv'd to mourn for him for whom alone he **Prise** Praise God from whose all things

proceed all things come forth for whom alone he

praise him all Creatures here below **Prise** the **Loz** ye Angelick host praise the Father

praise the Father

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

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

God omnipotent reign - - eth

Let us re - joi - - ce re joi

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

Let us re - joi - - ce re joi

Let us re - joi - - ce re joi

ce rejoice re-joice and be glad be glad

ce and be glad and give ho - - -

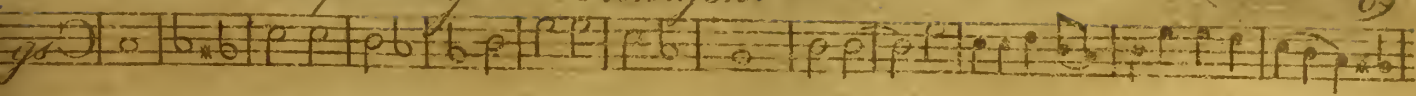
re - - - joy - - - ce re - - - jo - - - ce and be glad

ce and be glad be glad

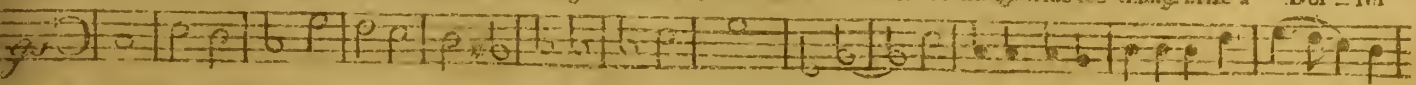
na o hin Haila - luh baEs luh hilla - luh A - men amen amen a - men a - men

men

Friendship. by Brownson.



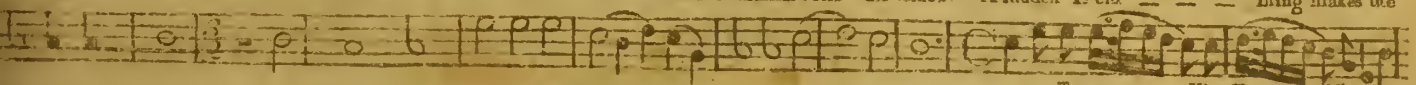
He dies! the friend of Sinners dies, the tidings strike a Dol - ful Sound! the tidings strike the tidings strike a Dol - ful



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 bottom two staves contain the text: "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

First musical staff with treble clef and a key signature of one sharp (F#). The melody begins with a series of eighth notes.

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

Second musical staff, continuing the melody from the first staff.

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

Third musical staff, continuing the melody.

We have heard without

Fourth musical staff, continuing the melody.

We have heard without ears O Lord And our

Fifth musical staff, continuing the melody.

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

Sixth musical staff, continuing the melody.

And our fathers have told us of thy mighty -- ty mighty works thy mighty works that thou hast done in the

Seventh musical staff, continuing the melody.

ears O Lord And our fathers have told us of thy mighty is --

Eighth musical staff, continuing the melody.

fathers have told us of thy mighty works mighty -- ty

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 -- nance

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 hisupreme 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 'Tim - brels' above the drum staff.

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.

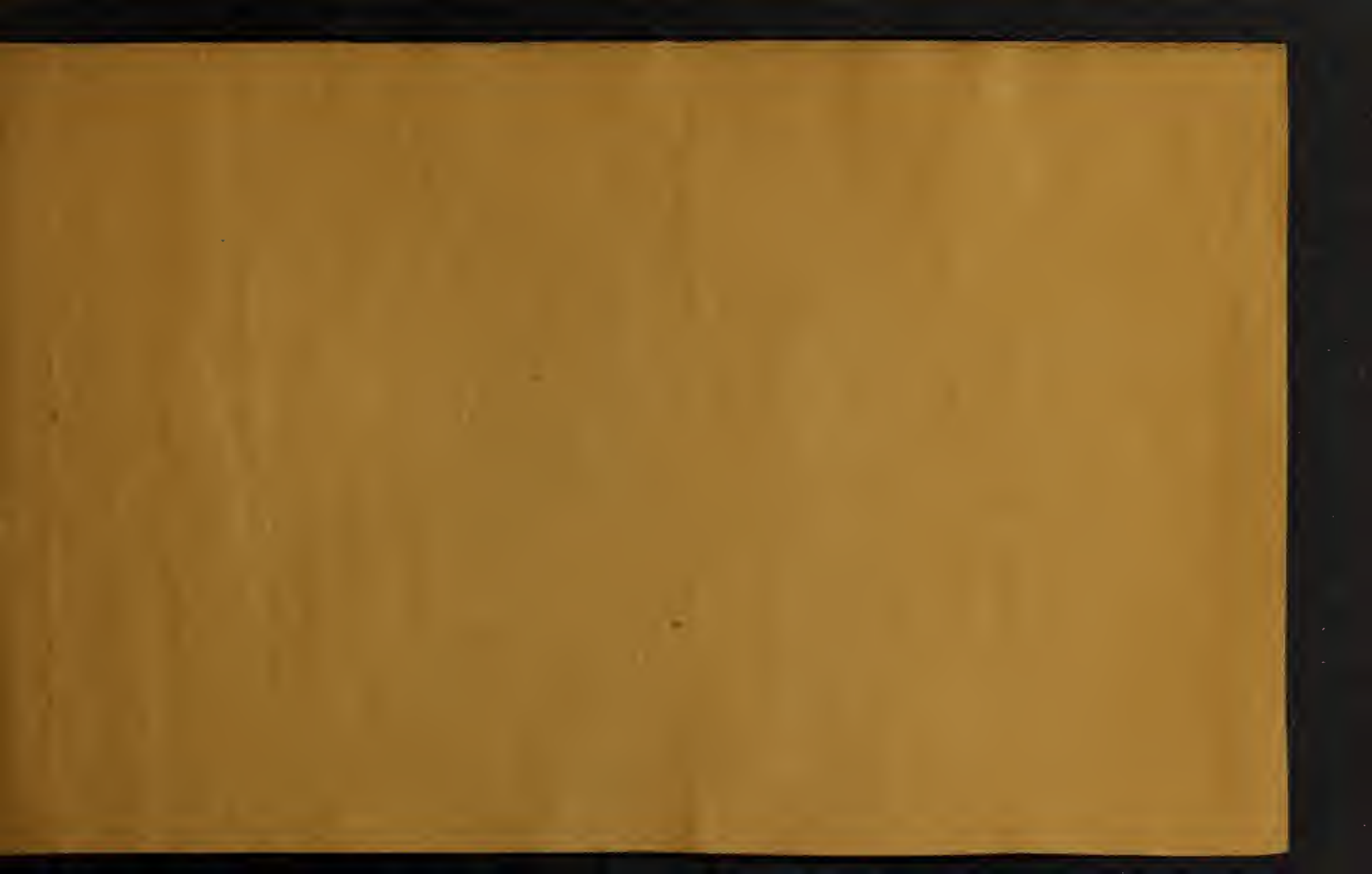
Detailed description: This block contains the musical score for the hymn 'Bath'. It consists of four staves of music. The first staff is the vocal line, followed by a lute or guitar accompaniment, then a keyboard accompaniment, and finally a drum part. The lyrics are written below the vocal line. The 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.'

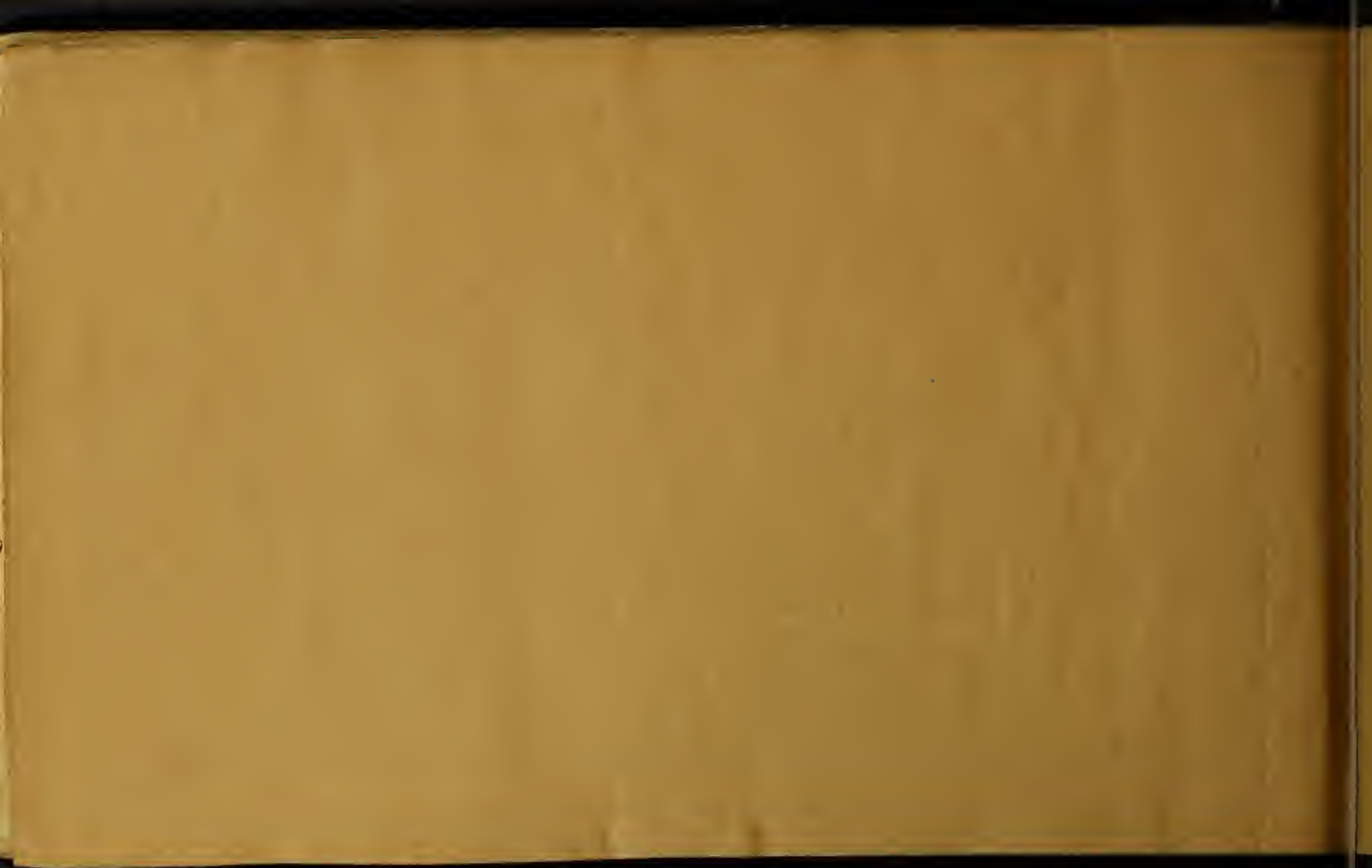
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