

The EDITH and LORNE PIERCE
COLLECTION *of* CANADIANA



Queen's University at Kingston

**THE CANADIAN
CHURCH HARMONIST:**

A COLLECTION OF SACRED MUSIC,

CONSISTING OF A CHOICE SELECTION OF

PSALM AND HYMN TUNES, ANTHEMS, INTROITS, SENTENCES, &c.,

FROM THE WORKS OF

Handel, Haydn, Mozart, Lawcett, Teach, Clark, Jackson, Mason, and other Celebrated Composers.

CAREFULLY SELECTED AND COMPILED

BY A COMMITTEE.

"Venite exultemus Domino."—Psalm xov.

Toronto

**PUBLISHED BY SAMUEL ROSE, WESLEYAN BOOK ROOM,
NO. 80 KING STREET EAST.**

LP M2133. C3W5

THE CHURCH OF THE SACRED HEART

1210 10th Ave. S. Minneapolis, Minn.

Rev. Fr. [Name] Pastor

St. [Name] [Address]

[Name] [Address]

[Name] [Address]

been
Sacre
of the
to con
Provi
this c
T
and C
vering
their
T
will be
I
the sa
S
are w
them
A
well-k
right
-M
ay; b
has be
devoti

To

P R E F A C E .

THE "Sacred Harmony," with its admirable Supplement, has done good service to the Churches of Canada; but, for obvious reasons, has been found inadequate fully to meet the wants of the Church and the public generally. Desirous of supplying this want, and furnishing a complete Sacred Music Book, to be used by all the Church choirs and congregations under its care, the late Conference appointed a Committee, consisting of the Rev. Dr. GREEN, *President*, Rev. Dr. WOOD, *Ex-President*, and Rev. Dr. JEFFERS, *Editor*, with full power to employ competent persons to compile such a work. The Committee, after adding several good and popular musicians to their number, applied to the principal choirs in the Province to aid them in selecting such tunes, from approved authors, as they might wish to have incorporated in the new book. In responding to this call, several parties have rendered valuable assistance, to whom the Committee would tender their grateful acknowledgements.

The labor of compiling has principally devolved upon the Rev. J. A. WILLIAMS, REV. N. BURWASH, B.A., and J. B. BOUSTEAD, R. H. SAVAGE and C. W. COATES, Esqrs., who have been, from their youth, engaged in singing our Church Psalmody; and who, by their ability and persevering industry in bringing the work to maturity, have laid the Committee under lasting obligations, and they hereby tender to these gentlemen their cordial and sincere thanks.

The Committee have now the pleasure of presenting to the Church and public, a collection of Sacred Tunes and Anthems which, it is believed, will be found second to none now in use, either for purity of style or richness of harmony.

It has not been so much their purpose to present *new* music to the public as to give anew to the world many pieces hallowed by long use in the sanctuaries of the family and the Church, and endeared to myriads by their power to please, and warm the heart to praise.

Some of the pieces will, doubtless, be considered difficult, and will require a little more than ordinary perseverance to master them; but they are worth the trouble. Try them; and persevere until they are learned. They will bear singing. They are not of the wear-out kind. Many of them have been devoutly and harmoniously sung by our forefathers.

An effort has been made to correct an evil (loudly and justly complained of), namely, the *alteration*, by musical meddlers, of many of our old, well-known tunes; in consequence of which the majority of worshippers in the congregation are compelled to be silent, while they have as good a right as the choir to sing the praises of God.

Much that is called "Church Music," at the present day, is distinguished by the regularity of its cadences and the chime of its simple harmony; but it possesses no power to lay hold of our moral nature, or to inspire us to "sing with the spirit and the understanding also." An attempt has been made to exclude everything of a tame, monotonous, imbecile character; and to embody grave, touching, and enrapturing tunes, to enkindle devotion, and cause the spirit of the Christian to glow with piety.

Toronto, January. 1864.

"Let the people praise thee, O God;
Let all the people praise thee:"—PSALM lxxvii. 2

815441

§ 1
differ
§ 2

§ 3.
sounds
differ
tions.

§ 4.
RHYTH

MELOD

DYNAM
§ 5.

§ 6.
pursue

How
What
How
music
What
On w
Melo

INTRODUCTION TO THE SCIENCE OF MUSIC.

CHAPTER I.

GENERAL DIVISION.

§ 1. There are three distinctions made in musical sounds; or musical sounds differ from one another in three respects, namely:

- § 2. (1) They may be *long or short*,
- (2) They may be *high or low*,
- (3) They may be *soft or loud*.

§ 3. From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three principal divisions of the subject, or of three different departments, one department being founded on each of the above distinctions.

§ 4. (1) That department which is founded on the first distinction is called RHYTHM, and relates to the *length* of sounds.

(2) That department which is founded on the second distinction is called MELODY, and relates to the *pitch* of sounds.

(3) That department which is founded on the third distinction is called DYNAMICS, and relates to the *strength or force* of sounds.

§ 5. General view

<i>Distinctions.</i>	<i>Departments.</i>	<i>Subjects.</i>
LONG or SHORT.	RHYTHM.	LENGTH.
HIGH or LOW.	MELODY.	PITCH.
SOFT or LOUD.	DYNAMICS.	STRENGTH or FORCE.

§ 6. Each of these departments requires particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

QUESTIONS.

How many distinctions are there in musical sounds?

What is the first distinction? Second? Third?

How many separate departments are there in the elementary principles of music?

What is the first department called? Second? Third?

On what distinction in the nature of musical sounds is RHYTHM founded?

Melody? Dynamics?

To what in the nature of musical sounds does RHYTHM relate?
Melody? Dynamics?

CHAPTER II.

PART I. RHYTHM: or

DIVISION OF TIME AND LENGTH OF SOUNDS.

§ 7. During the performance of a piece of music, *time passes away*. This must be regularly divided into equal portions.

[For illustrations of this subject, see Mason's Manual of Instruction in the Elements of Vocal Music, p. 35.]

§ 8. Those portions of time into which music is divided are called MEASURES.

§ 9. Measures are again divided in PARTS OF MEASURES.

- § 10. A measure with two parts is called DOUBLE MEASURE;
- " " THREE " TRIPLE MEASURE;
- " " FOUR " QUADRUPLE MEASURE,
- " " SIX " SEXTUPLE MEASURE.

§ 11. The parts of measures are marked by a motion of the hand. This is called BEATING TIME.

§ 12. Double time has two motions or beats, namely: Downward beat and Upward beat.

§ 13. Triple time has three beats, namely: Downward beat, Hither beat, and Upward beat.

§ 14. Quadruple time has four beats, namely: Downward beat, Hither beat, Thither beat, and Upward beat.

§ 15. Sextuple time has six beats, namely: Downward beat, Downward beat, Hither beat, Thither beat, Upward beat, Upward beat.

§ 16. The character used for separating the measures is called a bar, and is made thus: |

ACCENT.

§ 17. Double time is accented on the *first* part of the measure.
Triple time is accented on the *first* part of the measure

INTRODUCTION TO THE SCIENCE OF MUSIC.

Quadruple time is accented on the *first* and *third* parts of a measure.
Sextuple time is accented on the *first* and *fourth* parts of the measure.

QUESTIONS.

What is that fact in the nature of musical sounds, from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performances? *Ans.* Correct time.

What is that which is more difficult to acquire than anything else in music? *Ans.* Correct time.

What is that in which singers are usually most deficient? *Ans.* Time.

What is that to which those who are learning to sing are usually unwilling to attend? *Ans.* Time.

What are those portions of time called into which music is divided? § 8.

What are those portions of time, smaller than measures, called? § 9.

How many parts has double measure? Triple? Quadruple? Sextuple?

How do we mark the different parts of measures in music? What is that motion of the hand called?

How many motions or beats has double measure, or double time? Triple? Quadruple? Sextuple?

What is that character called which is used for separating measures?

Nota. Observe the difference between a *bar* and a *measure*. Do not call a *measure* a *bar*.

On which part of the measure is double time accented? Triple? Quadruple? Sextuple?

CHAPTER III

SINGING IN CONNECTION WITH BEATING TIME AND ACCENT.

§ 18. The teacher gives out a sound to the syllable *la* (a as in father or in far) at a suitable pitch, say, F or F—first line or space, Treble clef, (disregarding the octave between male and female voices,) and after repeating it frequently, calling the attention of the school to it in various ways, requires those who feel *certain* that they can make the sound right, to imitate him; afterward he requires those who think it *probable* that they can make it right, to imitate; and, finally, the *whole*.

§ 19. The pupils are now required to beat and sing one *la* to each beat in different kinds of measure. Mind the accent.

§ 20. Beat Quadruple time, and sing one *la* to each beat.

After this has been done, the teacher may write on the black board as follows:—



He then pounds and says,—

The characters I have written represent the sounds we have sung; they are called notes. Notes represent the length of sounds. Made in this form, they are called Quarter notes, or *Quarters* (*Crotchets*.)

Nota. The names *Crotchets*, *Minims*, &c., are given here, although it is strongly recommended to adhere to the more significant terms, *Quarters*, *Halves*, &c.

§ 21. A sound that continues as long as four quarters, is a *whole* sound. Exercise. The note representing a whole sound is made thus,  and is called a whole note. (*Semibreve*.)

§ 22. A sound that continues as long as two quarters is called a *half* sound Exercise.

The note representing a half sound is made thus,  and is called a half note. (*Minim*.)

§ 23. A sound that continues as long as three quarters is called *Three-quarters*. Exercise. The note representing this sound is a dotted half, thus: .

Nota. Dotted a note adds one half to its length

§ 24. Beat, and sing to each part of the measure, or to each beat, two sounds. Exercise

We now sing *eighths*; the note representing an *eighth* sound is made thus,  and is called an Eighth note. (*Quaver*.)

§ 25. Beat, and sing to each part of the measure, four sounds. Exercise. We now sing *sixteenths*; the note representing a *sixteenth* is made thus,  and is called a Sixteenth. (*Semiquaver*.)

§ 26. The teacher may now exhibit all the notes at one view, showing their relative length, thus:



§ 27. Thirtyseconds (*Demisemiquavers*)  may also be exhibited, but it is not necessary to exercise on them.

§ 28. Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done the figure 3 is placed over or under them thus,  or  and they are called *Triplets*. Exercise on Triplets.

QUESTIONS

By what characters do we represent the length of sounds?

How many kinds of notes are there in common use? *Ans.* Five.

What kind of a note is this ? (writing the note on the board)

INTRODUCTION TO THE SCIENCE OF MUSIC.

What kind of a note is this ? this ? this ? this ? this ? this ? (64)

The teacher will question, also, as to the comparative length of notes.

When three notes are sung to one part of the measure, what are they called? How marked?

CHAPTER IV.

VARIETIES OF MEASURE.

§ 29. There are different varieties of Double, Triple, Quadruple, and Sextuple time, obtained by the use of different notes on each part of the measure. Each variety of time is designated by figures, expressive of the contents of a measure, placed at the beginning of a piece of music.

§ 30. If the parts of quadruple measure are expressed by *quarters*, the measure is called *four-four* measure, and is thus marked:



NOTE. The characters  or  are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

§ 31. If the parts of quadruple measure are expressed by *halves*, the measure is called *four-two* measure, and is thus marked:



§ 32. In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples:

Double Measure.



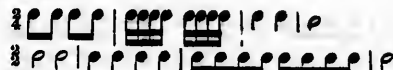
Triple Measure.



Sextuple Measure.



EXAMPLES



§ 33. Different kinds of notes may also occur in the same measure, as in the following examples:



QUESTIONS.

How are different varieties of measure obtained? § 29.

By what do we designate the different varieties of measure? *Ans.* By figures. What do the figures placed at the beginning of a piece of music express? *Ans.* The contents of each measure.

CHAPTER V.

RESTS.

§ 34. We are often required in music to count or beat certain parts of a measure, or a whole measure, or any number of measures, in silence. This is called *resting*, and the sign for it is called a *rest*.

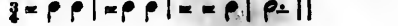
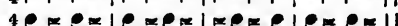
§ 35. Each note has its corresponding rest, which is of equal length with the note it represents.

§ 36. EXAMPLE. Whole rest. = Half rest. = Quarter rest. = Eighth rest. = Sixteenth rest. =

The teacher exhibits the rests upon the board.

§ 37. Rhythmical exercises with rests.

QUARTER RESTS.





QUESTIONS.

What is beating in silence called? What is that character called which requires us to beat in silence? How many kinds of rests are there in common use? Are those notes which are succeeded by rests to be sung shorter or longer than in other circumstances?

CHAPTER VI.

PART II. MELODY

THE SCALE.

§ 38. Musical sounds may be *high* or *low*. Hence the necessity of that department in music called *Melody*, which treats of the pitch of sounds.

§ 39. At the foundation of Melody lies a certain series of eight sounds, which is called the *scale*.

§ 40. The scale may be represented by the following notes; thus,



The teacher should write the above on the board.

§ 41. The sounds of the scale are known, or designated, by numerals; thus we speak of the musical sound, one, two, three, &c.

The teacher should point to the written scale by way of illustration.

§ 42. The teacher says, Listen to a sound which I will give you, and which we will consider as *one*.

§ 43. The teacher now sings one, two, to the syllable *la*, and requires the pupils to do the same.

QUESTIONS.

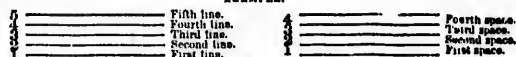
What is the second distinction made in musical sounds? What is that department called which is founded upon this distinction? Of what does Melody treat? What is that series of sounds called which lies at the foundation of Melody? How many sounds are there in the scale? How do we designate or speak of the sounds of the scale? *Ans.* By numerals.

CHAPTER VII.

STAFF, SYLLABLES, CLEFS, LETTERS, INTERVALS

§ 44. The scale is written on horizontal lines, and on the spaces between those lines. Five lines are commonly used for this purpose, which, together with the spaces, are called a *STAFF*.

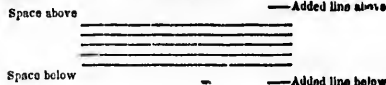
EXAMPLE.



§ 45. Each line and space of the staff is called a *degree*; thus the staff contains nine degrees, five lines and four spaces.

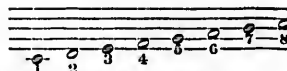
§ 46. If more than nine degrees are wanted, the spaces below or above the staff are used; also additional lines, called *ADDED LINES*.

EXAMPLE.



§ 47. The sound *one* we will now write upon the first added line below the staff, two upon the space below, three upon the first line, and so on.

EXAMPLE.



§ 48. In singing, certain syllables are applied to each of the different sounds of the scale. To *one* is applied the syllable *no*, (pronounced doe); to *two*, *ra*, (my); to *three*, *mi*, (mee); to *four*, *fa*, (fah, *a* as in father); to *five*, *sol*, (sole); to *six*, *la*, (lah, *a* as in father); to *seven*, *si*, (see); and to *eight*, *do*, again.

The scale is now sung ascending and descending with *la*, and also with the appropriate syllables.

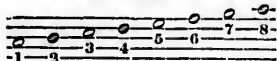
NOTE. Those teachers who use seven syllables in solmization will omit section 48, and pass to section 50.

§ 49. In singing we apply certain syllables to the sounds of the scale, as follows:—To *one* we apply the syllable *ra*, (pronounced fah, *a* as in father); to *two* *sol*, (sole); to *three*, *la*, (*a* as in father); to *four*, *fa*; to *five*, *sol*; to *six*, *la*; to *seven*, *mi*, (mee); and to *eight*, *fa*, again.

The scale is now sung both up and down with *la*, and also with the appropriate syllables.

Q

een those
with the



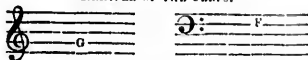
with space.
and space.
and space.
of space.

It contains

above the

Below the

EXAMPLE OF THE CLEFS.



ent sounds
to two, RE,
OL, (sole; .
ain.

... and pass to

ale, as fo'
er;) to two
six. LA; to

Tables

What are those lines and spaces called on which the scale is written?
The teacher points and asks, Which line is this? Which space is this? &c.
What is each line and space of the staff called? How many degrees does the staff contain? When more than nine degrees are wanted, what is used?

CHAPTER VIII.

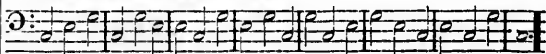
§ 56. Having become familiar with the scale in its regular progression, we must now learn to strike each sound separately, or in connection with any other sound. In order to do this, we must pay attention to each particular sound. We commence with THREE in connection with ONE.

§ 57. THREE. The pupils sing by syllables 1, 2, 3, and repeat THREE several times. After which the teacher should write lessons like the following, and require the whole to sing them.



§ 58. FIVE. The pupils sing 1, 2, 3, 4, 5—repeat 5. Sing 1 3 5, 1 5 3, 3 1 5, 3 5 1, 5 1 3, 5 3 1, &c. The teacher sings similar successions to the syllable *la*; the pupils determine what they are, and answer by numerals.

The teacher writes lessons like the following:—



§ 59. **Flout.** Sing the scale and prolong 3. Sing 1, 3, 5, 3. Sing these four sounds in the following order:—

1353	3158	5133	8135
1355	3195	5183	8153
1538	3518	5318	8315
1583	3581	5881	8251
1835	3815	5813	8513
1853	3851	5831	8531

The teacher writes examples with 1 3 5 8 in one and two parts.

INTRODUCTION TO THE SCIENCE OF MUSIC

EXAMPLE IN TWO PARTS.



In singing the above and similar lessons, let the male and female voices be formed into separate classes, and sing each of the parts alternately.

§ 60. Seven. Sing the scale and prolong 7. Seven naturally leads to 8, or after 7 we naturally expect to hear 8. It is perfectly easy to sing 7 in connection with 6, or immediately succeeding to 8. In order, therefore, to strike 7 correctly, and separately, we must think of 8. This will serve as a guide to 7.

§ 61. The teacher gives out similar lessons to the following: 5 8 7 8, 3 8 7 8, 1 8 7 8, 1 3 8 7, 3 5 8 7, 1 5 8 7, 1 8 7, 3 8 7, 5 8 7, &c. Also, 1 7, 3 7, 5 7, &c.

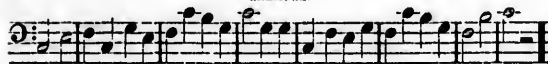
Lessons like the following may be written and sung in one or two parts.



§ 62. Four. Sing the scale and dwell on 4. Four naturally leads to 3, as 7 does to 2. Three, therefore, is the guide to 4.

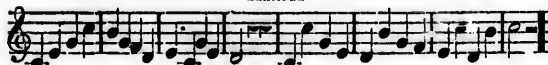
§ 63. The teacher gives out, 1 3 4, 5 3 4, 8 3 4, &c., also 1 4, 5 4, 8 4, &c.

EXAMPLE.



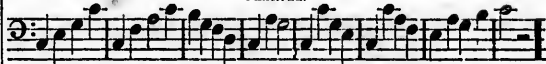
§ 64. Two. One or three will either of them guide to two.

EXAMPLE



§ 65. Six. Sing the scale and prolong 6. Five will guide to 6.

EXAMPLE.



NOTE. The teacher will spend more or less time upon the foregoing chapters, according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired.

QUESTIONS.

When we have learned the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connection with one? *Ans.* Three. Sing one. Sing three. What sound do we take after one and three? *Ans.* Five. Sing one. Sing three. Sing five. What sound do we take next? *Ans.* Eight. (Sing as before.) What sound do we take after eight? *Ans.* Seven. What is the distance from seven to eight? To what does seven naturally lead—or what does the ear naturally expect after seven? *Ans.* Eight. If we would strike seven correctly, what must we think of as a guide to it? *Ans.* Eight. (Practise.) After one, three, five, eight, and seven, what sound do we take? *Ans.* Four. To what does four naturally lead? *Ans.* Three. What is the distance from three to four? What is the guide to four? (Practise.) After four what sound do we take? *Ans.* Two. (Question and practise.) After two what sound, &c. *Ans.* Six. (Question and practise.)

CHAPTER IX.

EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

§ 66. We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing the scale, and can extend it upward above eight; or downward, below one.

§ 67. When we sing above eight, we consider eight as one of a new scale above; and when we sing below one, we consider one as eight of a new scale, below.

§ 68. Example of the scale extended above and below.



INTRODUCTION TO THE SCIENCE OF MUSIC

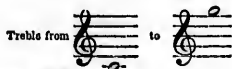
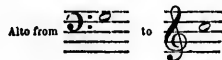
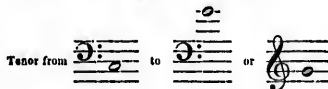
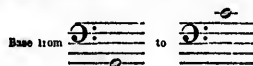
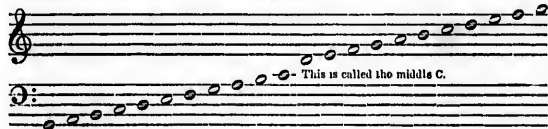
21

QUESTIONS.

When we sing higher than the scale, what do we consider eight? When we sing lower than the scale, what do we consider one? What letter is applied to one of the upper scale? To two? &c. What syllable? So also question with respect to the lower scale.

§ 69. The human voice is naturally divided into four classes, namely, lowest male voices, or **BASS**; highest male voices, or **TENOR**; lowest female voices, or **ALTO**; highest female voices, or **TREBLE**. Boys, before their voices change, also sing the **ALTO**.

EXAMPLE.



§ 70. Practise the foregoing example as follows. The Bass commence with G, the lowest sound; at  they are joined by the Tenor, and both proceed to

gether to  Here the Alto unite, and the three parts sing together

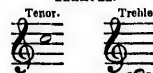
to . On this note the Bass stops and the Treble begins. The Treble

Alto, and Tenor go on to , when the Tenor stops; the Treble and Alto go

on to  Here the Alto stops, and the Treble goes on alone. In descending, let the several parts unite on that note on which they stopped in ascending, and stop on that note on which they commenced in ascending.

§ 71. The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.

EXAMPLE.



The same sound, or unison, namely: middle C is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.

§ 72. The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former. In order to prove this, let him give out the middle C as a pitch,

namely, , and require the female voices to imitate him. They will, in

almost all cases, sing an octave higher, namely, , unless they have been

already taught to distinguish between the two. To make it evident to them that they do sing an octave higher, the teacher should require them to dwell upon the

sound , while he, beginning with , sings the whole scale, ascending

INTRODUCTION TO THE SCIENCE OF MUSIC.

he has done this, they will perceive that he now sings the same sound them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

See "Manual" Appendix for the Teacher, chap. 37.

QUESTIONS.

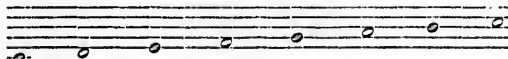
Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto? When the Treble Clef is used for Tenor, does it signify G an octave higher or lower than when used for Treble? What is the natural difference, or interval, between male and female voices?

CHAPTER X.

CHROMATIC SCALE.

§ 73. Let the teacher write the scale on the board, and review what was said in chap. vii, by asking questions similar to those found at the end of that chapter. In writing the scale, leave room between the whole tone intervals for inserting the semitones.

EXAMPLE.

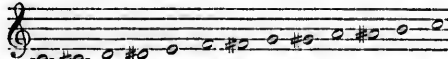


§ 74. Between any two sounds, a tone distant from each other, as from one to two, &c., another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the CHROMATIC SCALE.

§ 75. The semitone between any two sounds, a whole tone distant, may be obtained either by elevating the lower of the two, or by depressing the upper.

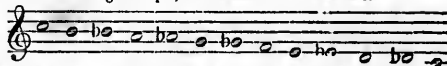
§ 76. In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus #, and is called a *sharp*. A note thus elevated is said to be *sharped*.

The teacher may now introduce the sharped notes, so as to present the following example:—



§ 77. In descending, the semitones are usually obtained by depression. The sign of depression is made thus b, and is called a *flat*. A note thus depressed is said to be *flatted*.

Exhibit the following example, in connection with the other.



§ 78. In speaking of the altered notes (sharped or flatted) by numerals, we always say, sharp one, sharp four, flat six, flat seven, &c.; but in speaking of them by letters, we say, C sharp, D sharp, E flat, B flat, &c.

§ 79. A sharped note naturally leads upward, or after a sharped note the ear naturally expects the next note above it; hence, the note above is always the guide to a sharped note.

§ 80. A flatted note naturally leads downward; hence the note below is always the guide to a flatted note.

§ 81. When a note is sharped, the syllable appropriated to it in solmization terminates in the vowel sound e—thus Do becomes De when sharped, De; Re becomes Ro; Fa, Fe, &c.

§ 82. When a note is flatted, the syllable appropriated to it terminates in the vowel sound a (as in fate)—thus, Do becomes Da; Si Sa; La (lah) Lay, &c.

§ 83. When a sharped or flatted note is to be restored to its natural sound, the following character ♮, called a natural, is placed before it. A natural takes away the force of a flat or sharp.

QUESTIONS.

Which of the intervals of the natural scale (Diatonic) may be divided? *Ans.* The whole tones. What is that scale called which is formed wholly of semitones? In how many ways may the semitones be obtained? In ascending, how do we obtain the semitones? What is the sign of elevation called? In descending, how are the semitones obtained? What is the sign of depression called? Does a sharped note lead upward or downward? What note is the guide to a sharped note? What is the guide to sharp four? sharp two? &c. Does a flatted note lead upward or downward? What note is the guide to a flatted note? What is the guide to flat six? flat three? &c. When a note is sharped, with what vowel sound does the syllable applied to it terminate? What syllable is applied to sharp four? sharp six? &c. When a note is flatted, with what vowel sound does the syllable appropriated to it terminate? What syllable is applied to flat three? flat seven? &c. When a sharped or flatted note is to be restored, what character is used? What is the use of a natural?

CHAPTER XI.

TRANSPOSITION OF THE SCALE.

§ 84. In all our exercises, hitherto, we have taken C as one of the scale, or as the key note, or tonic. When C is thus taken for one, the scale is said to be in its

INTRODUCTION TO THE SCIENCE OF MUSIC.

41

natural position, the natural key being that of C. But any other letter may be taken as one of the scale; and when this is done, the scale is said to be transposed. Thus, if D be taken as one, the scale is said to be transposed to D, or to be in the key of D; if E be taken as one, the scale is said to be in E, &c.

§ 85. In the transposition of the scale, care must be taken to preserve the relative order of the tones and semitones; that is, from three to four, and from seven to eight, must always be semitones, and the rest whole tones, whatever may be the key.

KEY OF G; FIRST TRANSPOSITION BY SHARPS.

The teacher writes the scale in C, on the upper staff, on the board, and says:—

§ 86. We will now transpose the scale to G, or take five of the C scale as one of a new scale.

He writes the scale, beginning with G, on the lower staff, directly under the C scale, and then says:—

§ 87. We will now proceed to examine the G scale, and see if the semitones are right.

NOTE. In order to find out the proper interval from one sound to another, in the scale in any key, we must examine it by numerals: thus, from one to two must be a whole tone; from two to three a whole tone; from three to four a half tone, &c.; but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters: thus, from B to D is a whole tone, &c.

EXAMINATION.

Ques. What must be the interval from one to two? Ans. A tone.

Ques. What is the interval from G to A? Ans. A tone.

Pointing at the same time to the letters on the C scale

Thus we see the first interval is right.

Ques. What must the interval be from two to three? Ans. A tone.

Ques. What is the interval from A to B? Ans. A tone

Pointing as before.

Ques. What must the interval be from three to four? Ans. A semitone.

Ques. What is the interval from B to C? Ans. A semitone.

Ques. What must the interval be from four to five? Ans. A tone.

Ques. What is the interval from C to D? Ans. A tone.

Ques. What must the interval be from five to six? Ans. A tone.

Ques. What is the interval from D to E? Ans. A tone.

Ques. What must the interval be from six to seven? Ans. A tone.

Ques. What is the interval from E to F? Ans. A semitone.

The teacher now observes,—Since the interval from six to seven must be a tone, and since from E to F the interval is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G. He writes a sharp before F, and pointing asks,—

Ques. What letter is seven now? Ans. F sharp.

Never allow the pupil to say F for F sharp or G, for G sharp, &c. He proceeds.

Ques. What must be the interval from seven to eight? Ans. A semitone.

Ques. What is the interval from F# to G? Ans. A semitone.

§ 88. The teacher observes, In transposing the scale to G, we have found one sharp necessary, namely, before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed once for all, at the commencement of the piece, on the letter altered. It is then called the *signature* of the key. Thus one sharp, or F# is the signature of the key of G. When there is neither flat nor sharp in the signature, it is said to be natural: it is then the signature to the key of C.

§ 89. A sharp or flat in the signature affects all the notes on the letter on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ 90. The scale being now transposed, the numerals and syllables applied to it have all changed their places; but the letters remain as before, with the exception that F# is substituted for F.

§ 91. In the transposition of the scale from C to G, it is carried a *fifth higher* or a *fourth lower*. Thus, a *fifth above* is the same thing as a *fourth below*.

Explain and illustrate.

QUESTIONS.

When the scale is in its natural position, what letter is one?

Where any other letter than C is taken as one, what is said of the scale? Ans. It is transposed.

In transposing the scale, of what must we be particularly careful? Ans. The order of the intervals.

In transposing the scale to G, what sound is it necessary to alter? Ans. Four. What must we do to it? Ans. Sharp it. What does the sharp fourth become in the new key? Ans. Seven.

What is the signature to the key of G? Ans. F#. Why is F# necessary in the key of G? Ans. To preserve the relative order of the intervals.

What is the signature to the key of C? Ans. Natural.

How much *higher* is the key of G than that of C? How much *lower* is the key of G than that of C?

NOTE. Tunes in the key of G, whose rhythmical construction is not too difficult, may now be introduced and practised.

KEY OF D; SECOND TRANSPOSITION BY SHARPS.

§ 92. The key of D is examined in connection with that of G, in the same manner as was G with that of C. A new sharp will be found necessary, namely, on C, which having been found as before, the teacher removes it to the signature, and then presents to the school the key of D with two sharps.

QUESTIONS.

In transposing the scale from G to D, what sound must we alter? Ans. Four. What must we do with it? Ans. Sharp it. What does the sharp fourth become

INTRODUCTION TO THE SCIENCE OF MUSIC

in the new key? *Ans.* Seven. What is the signature to the key of D? *Ans.* Two sharps. What letters are sharped? *Ans.* F and C. Why are these sharps necessary in the key of D? *Ans.* To preserve the proper order of tones and semitones in the scale. How much higher is the key of D than that of G? How much lower? Tunes in the key of D may now be introduced.

KEY OF A; THIRD TRANSPOSITION BY SHARPS.

§ 93. Examine the key of A with that of D; and investigate the scale by the same process as before.

Questions after the same manner as at § 92.
Introduce tunes in A.

§ 94. It will be perceived, that if the fifth of any key, natural, or with sharps in the signature, be taken as one of a new key, a new sharp must be introduced, namely, on the fourth; which sharp fourth becomes the seventh in the new key.

KEY OF E; FOURTH TRANSPOSITION BY SHARPS.

§ 95. Examine the key of E in connection with that of A, and proceed as before.

Questions after the same manner as at § 92.—Sing tunes in E

§ 96. It is not necessary to proceed further in the transposition of the scale by sharps, as others very seldom occur.

CHAPTER XII.

KEY OF F; FIRST TRANSPOSITION BY FLATS.

§ 97. In the transposition of the scale, we have hitherto always taken *five* as one of a new key; we will now take *four* as such.

§ 98. The teacher writes the C scale on the upper staff, and the F scale (without the signature) below it, and investigates as before. It will be found that from three to four is a whole tone; and a flat must be introduced on seven, of the C scale on B, in order to preserve the relative order of tones and semitones in the new key of F.

§ 99. The teacher may explain in relation to this transposition after the same manner as at § 88.

§ 100. In the transposition of the scale from C to F, it is carried a *fourth* higher, or a *fifth* lower; thus a *fourth* above is the same as a *fifth* below.

QUESTIONS.

In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with seven? *Ans.* Flat it. What does the flat seventh become in the new key? *Ans.* Four. What letter is seven in the key of C? *Ans.* B. What letter is four in the key of F? *Ans.* B $\flat$. What is the signature to the key of F? *Ans.* One flat. What letter is flattened? *Ans.* B. Why is B $\flat$ necessary in

the key of F? How much higher is the key of F than that of C? How much lower?

Tunes in F may be introduced.

KEY OF B $\flat$; SECOND TRANSPOSITION BY FLATS.

§ 101. The fourth from F (B $\flat$) is taken as one; and the scale investigated as before. They will find that E, the seventh in the key of F, must be flattened.

Questions as at § 100.—Sing tunes in B $\flat$.

KEY OF E $\flat$; THIRD TRANSPOSITION BY FLATS.

§ 102. In examining the scale in E $\flat$, it will be found necessary to flat A. Questions after the same manner as at § 100.

§ 103. If the fourth of any key (natural, or with flats in the signature) be taken as one of a new key, a new flat must be introduced, namely, on the seventh; which flat seventh becomes four in the new key.
Introduce tunes in B $\flat$.

KEY OF A $\flat$; FOURTH TRANSPOSITION BY FLATS.

§ 104. In examining the scale in A $\flat$, it will be found necessary to flat D.

Questions after the same manner as at § 100.—Sing in A $\flat$.

§ 105. Further transposition by flats is unnecessary. Others, however, may be exhibited and explained, if the teacher thinks proper.
For further remarks and illustrations, see "Manual."

CHAPTER XIII.

MODULATION INTO RELATIVE KEYS.

§ 106. Preparatory exercises.

1. The scholars sing the C scale; then assume *two* as one of another scale, which they also sing through; then three; then four; and so on. A scale is formed upon each, as far as the voice extends.

2. They take eight, seven, six, &c., as five, and complete the scale, ascending and descending.

3. Similar exercises should be practised, until the scholars can immediately take any sound which is given them, and consider it as any other sound, and from that form the scale, upward or downward.

§ 107. When, in a piece of music, the scale is transposed, such change is called MODULATION.

FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G

§ 108. What is the signature to the key of C? What is the signature to the key of G?

INTRODUCTION TO THE SCIENCE OF MUSIC

27

What is F in the G scale? *Ans.* Seven.

To what does F# lead? *Ans.* To G.

§ 109. F# is the note of modulation from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS. What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

§ 110. When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

§ 111. When a modulation occurs from C to G, C appears no longer as *one*; but, according to the G scale, as *four*: A as *two*; D as *five*, &c.

EXAMPLE.



§ 112. RULE 1. If several notes, on the same degree, occur before the note of modulation; the change is most conveniently made on the last.

See the above example, where the second note on D is changed to five.

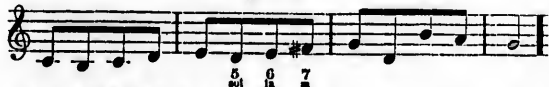
§ 113. RULE 2. If no two notes, on the same degree, precede the note of modulation, the change should be made on a note somewhat longer than the rest.

EXAMPLE.



§ 114. RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

EXAMPLE.



NOTE. The teacher will be able to point out numerous examples, as they occur in almost every piece of music.

A

SECOND MODULATION, OR FROM C TO F.

§ 115. What is the signature to the key of C?

What is the signature to the key of F?

What is Bb in the F scale? *Ans.* Four

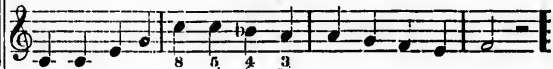
§ 116. Bb is the note of modulation, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS. What is the note of modulation from C to F? From F to Bb? From G to C? &c.

§ 117. See § 110.

§ 118. When a modulation occurs from C to F, C appears no longer as *one*; but, according to the F scale, as *five*, D as *six*, &c.

EXAMPLE.



§ 119. Rules the same as at § 112, 113, 114.

§ 120. These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the "Manual."

§ 121. In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts, should adopt the solmization of the new key.

QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? *Ans.* From one to five. What the next? *Ans.* From one to four.

When modulations occur, what must be done with the syllables? *Ans.* Changed according to the new key.

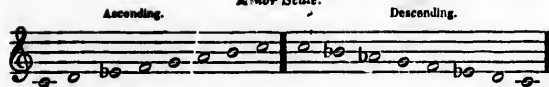
CHAPTER XIV.

MINOR SCALE

§ 122. Hitherto we have sung *semitones* between three and four, and between seven and eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural, but artificial, in which the *semitones* are differently placed.

INTRODUCTION TO THE SCIENCE OF MUSIC.

EXAMPLE. Minor Scale.



§ 123. The teacher should sing the Minor scale slowly, carefully, and repeatedly, until the pupils can tell him what sound he flats in ascending, and what sounds he flats in descending; and where the semitones occur.

§ 124. In ascending (Minor scale) the third is flatted; in descending, the seventh, sixth, and third are flatted.

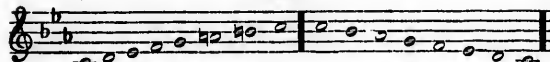
§ 125. In ascending (Minor scale) the semitones occur between two and three, and seven and eight; in descending, between six and five, and three and two.

§ 126. This scale is called the MINOR SCALE, or MODE, (by the Germans *moll*, soft,) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the MAJOR SCALE, or MODE, (by the Germans, *dur*, hard.)

See "Manual," § 440.

§ 127. Instead of marking the flatted sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signature.

EXAMPLE.



§ 128. As six and seven are not flatted in ascending, we are now obliged to alter those two sounds from the signature, by the sign of elevation; in this case a natural.

§ 129. It will be perceived that Eb Major has the same signature as C Minor, namely, three flats.

§ 130. Every Minor scale has the same signature as the Major scale, which is based on its third. Hence these two are said to be related. C Minor is the *relative Minor* of Eb Major; and Eb Major is the *relative Major* of C Minor.

§ 131. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable Do is applied to Eb in both cases, although it is one in the Major, and three in the Minor mode.

§ 132. If the signature is three flats, the music may be either in Eb Major, or C Minor. In which of the two it is, however, can only be known by an examina-

tion of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

§ 133. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters. Some of the most common Minor modes should be written upon the board, examined, and practised.

QUESTIONS.

In the ascending Minor scale, what sound is flatted?

In descending?

In the ascending Minor scale, where is the first semitone?

Ans. Between two and three. Where the second?

In descending, where is the first semitone found?

Ans. Between six and five. Where the second?

What two sounds of the ascending Minor scale must be altered from the signature? *Ans.* Six and seven. What must be done to them? *Ans.* They must each be raised a semitone.

What is the relative Major scale to C Minor? To D? To E? &c.

What is the relative Minor scale to C Major? To G? To D? &c.

What syllable is applied to one in the Major mode? In the Minor? &c.

Which mode is the most common, Major or Minor? *Ans.* Major.

Which is the most brilliant or lively? Which is the most mournful? Which best expresses joy or praise? Which best expresses sorrow, grief, penitence?

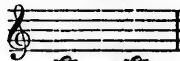
CHAPTER XV.

INTERVALS.

§ 134. We have hitherto spoken of the intervals of a tone and semitone, but there are also other intervals, namely, seconds, thirds, fourths, fifths, &c.

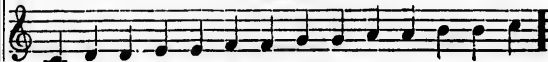
EXAMPLES.

1. Unison.



NOTE. Although the unison is not strictly an interval, yet, in the theory of music, it is spoken of and treated as one.

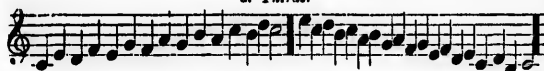
2. Seconds.



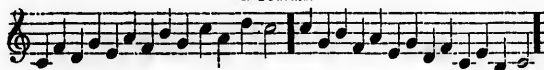
INTRODUCTION TO THE SCIENCE OF MUSIC

371

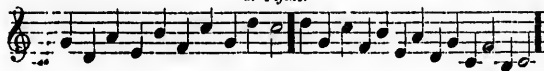
3. Thirds.



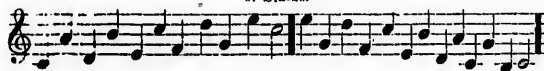
4. Fourths.



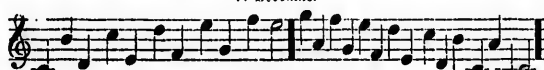
5. Fifths.



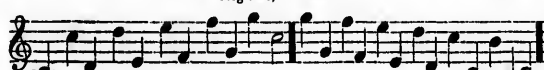
6. Sixths.



7. Sevenths.



8. Eighths, or Octaves.



N. B. Practise all the above.

QUESTIONS. What is the interval from one to two called? From two to three? &c. From one to three? &c. From one to four? &c., &c.

§ 135. Major and Minor intervals.

SECONDS. A second, including a *semitone*, is called a MINOR second: a second, including a whole *tone*, is called a MAJOR second.

NOTE. The teacher writes the scale on the board, points, and questions.

What is the second from C to D? *Ans.* Major. From D to E? *Ans.* Major. From E to F? *Ans.* Minor, &c.

THIRDS. An interval, including a *tone* and a *semitone*, is called a MINOR third: one including *two tones* is called a MAJOR third. Questions as before.

FOURTHS. An interval, including *two tones* and a *semitone*, is called a PERFECT fourth: one including *three tones*, a SHARP fourth. Questions as before.

FIFTHS. An interval, including *two tones* and *two semitones*, is called a FLAT fifth: one including *three tones* and a *semitone*, a PERFECT fifth. Illustrations and questions.

SIXTHS. An interval of *three tones* and *two semitones* is called a MINOR sixth: one of *four tones* and a *semitone*, a MAJOR sixth. Questions, &c.

SEVENTHS. An interval of *four tones* and *two semitones* is called a FLAT or MINOR seventh: one of *five tones* and a *semitone*, a SHARP or MAJOR seventh. Questions.

OCTAVES. All the octaves are equal, including *five tones* and *two semitones*.

§ 136. If the lower note of any *Minor* interval be depressed, or the upper one elevated, the interval becomes *Major*.

§ 137. If the lower note of any *Major* interval be elevated, or the upper one depressed, the interval becomes *Minor*.

§ 138. If the lower note of any *Major* interval be depressed, or the upper note elevated, there arises a SUPERFLUOUS or EXTREME SHARP interval.

§ 139. If the lower note of any *Minor* interval be elevated, or the upper note depressed, there arises a DIMINISHED, or EXTREME FLAT interval.

For further examples and illustrations, see "Manual."

CHAPTER XVI

PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ 140. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called PASSING NOTES.

§ 141. When passing notes *follow* the essential notes, they are called AFTER NOTES.

§ 142. When passing notes *precede* the essential notes, they are called APPROPRIATES.

EXAMPLE.

	After notes.	Appoggiatures
Written		
Performed.		

§ 143. *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a *syncopated note*.

§ 144. *Pause.* When a note is to be prolonged beyond its usual time, a character called a *PAUSE* is placed over or under it. Example: 

§ 145. *Staccato.* When singing is performed in a short, pointed, and articulate manner, it is said to be *staccato*.



§ 146. *Legato.* When singing is performed in a smooth, gliding manner, it is said to be *legato*.

NOTE. The distinction between *Staccato* and *Legato* is very important, and should be well and practically understood.

§ 147. *Tie.* A character called a *Tie* is used to show how many notes are to be sung to one syllable. The same character is often used to denote *Legato* style. Example: 

§ 148. *Repeat.* Dots across the staff require the repetition of certain parts of the piece.

EXAMPLE.



Question on this chapter.

CHAPTER XVII

PART III. DYNAMICS.

§ 149. Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called *DYNAMICS*, which treats of the *force* or *strength* of sounds.

§ 150. A sound, be it loud or soft, must still be of a good quality. It must never be so soft or so loud, as to injure the quality of tone.

DYNAMIC DEGREES.

§ 151. *MEZZO.* A sound produced by the ordinary exertion of the organs is a *medium* or *middle* sound; it is called *mezzo*, and is marked *M*.

§ 152. *PIANO.* A sound produced by some restraint of the organs is a soft sound; it is called *piano*, (pronounced *peano*), and is marked *P*.

§ 153. *FORTE.* A sound produced by a strong or full exertion of the organs is a loud sound; it is called *forte*, and is marked *F*.

§ 154. *Mezzo, Piano, and Forte* are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

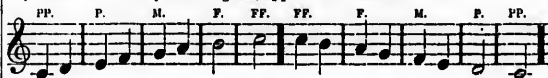
§ 155. Applications of the three principal Dynamic degrees to the scale.



§ 156. *PIANISSIMO.* If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called *pianissimo*, (pronounced *peanissimo*), and is marked *PP*.

§ 157. *FORTISSIMO.* If a sound is delivered with a still greater exertion of the organs than is required for *Forte*, but not so loud as to degenerate into a scream, it is called *fortissimo*, and is marked *FF*.

§ 158. The five Dynamic degrees, applied to the scale:



See further exercises, &c., in "Manual."

CHAPTER XVIII

DYNAMIC TONES.

§ 159. *ORGAN TONE.* A tone which is commenced, continued, and ended with an equal degree of force, is called an *ORGAN TONE*.

NOTE. The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired the pupil should not attempt any other Dynamic tone.

§ 160. *CRESCENDO.* A tone commencing soft and increasing to loud is called a *CRESCENDO TONE*; and is marked *cres.* or 

§ 161. *DIMINUENDO.* A tone commencing loud and gradually diminishing to soft is called a *DIMINUENDO TONE*; and is marked *dim.* or 

§ 162. *SWELL.* A tone consisting of a union of *Crescendo* and *Diminuendo* is called a *SWELLING TONE*, or a *SWELL*. It is marked 

§ 163. *Crescendo, Diminuendo, and Swell*, are not only applied to individual tones, but also to passages in music.

Sing the scale in *Crescendo, Diminuendo, and Swelling tones*.

§ 164. **PRESSURE TONE.** If a single short sound is sung with a very sudden, forcible *Crescendo*, or *Swell*, there arises the **PRESSURE TONE**—marked < or > . It is often applied to syllabated passages.

§ 165. **EXPLOSIVE TONE.** A single short sound which is struck suddenly, with very great force, and instantly diminished, is called an **EXPLOSIVE TONE**. It is marked > , or *fz.* (*forzando*), or *sf.* (*sforzando*.)

Practise the explosive tone to the syllable *Hah*, as in the following example.



The practice of this tone is calculated to give great power and strength to the voice.

§ 166. **EXPRESSION.** The proper application of Dynamics to music constitutes essentially that which is usually called **EXPRESSION**. Dynamics should be much practised; no other exercises have such a powerful tendency to bring out, strengthen, and improve the voice.

See "Manual," for more particular instructions.

CHAPTER XIX.

EXPRESSION OF WORDS, IN CONNECTION WITH SOUNDS, AND MISCELLANEOUS DIRECTIONS.

§ 167. Besides the Dynamic designations of the last chapter, vocal expression depends essentially on Articulation, Accent, Pause, and Emphasis.

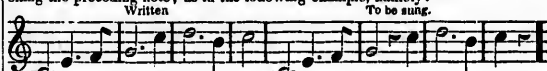
§ 168. **VOWEL SOUNDS.** The vowel sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the end of a sound; not the least change should be allowed in the position of the lips, teeth, tongue, or throat; nor indeed of the head or body.

§ 169. **CONSONANTS.** Articulation is almost entirely dependant on the consonants. These should, therefore, receive very particular attention, and be delivered or articulated very quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants is a principal cause of indistinctness in singing.

§ 170. **ACCENT.** Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ 171. **PAUSE.** Pauses, both grammatical and rhetorical, are also essential to good singing. In general, where necessary, they must be obtained, not by a pause

in the time, the computation of which should be regularly carried on, but by shortening the preceding note; as in the following example, namely:—



Joy to the world—the Lord is come! Joy to the world—the Lord is come!
§ 172. **EMPHASIS.** Emphatic words should be given with a greater or less degree of the explosive tone, (*sf.*) without reference to rhythmical accent. In common psalmody its application is often very difficult, from a want of a proper adaptation of the poetry to the music, or appropriateness of one to the other. The effect of Emphasis may often be increased by a momentary pause.

§ 173. **OPENING OF THE MOUTH.** The mouth should, in general, be so far opened as to admit the end of the fore finger freely between the teeth. Singers do not usually open their mouths sufficiently wide to give a free and full passage to the sound.

§ 174. **TAKING BREATH.** (1) In taking breath make as little noise as possible.

(2) Let it be done quickly, and without any change in the position of the mouth.

(3) Never breathe between the different syllables of the same word.

(4) When several notes come together, to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun, or the preposition and its noun, should not be separated by taking breath.

(6) The practice of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fz.*) will greatly assist in acquiring the art of taking breath.

§ 175. **QUALITY OF TONE.** The most essential quantities of a good tone are *purity, fulness, firmness, and certainty.*

(1) A tone is **PURE**, or clear, when no extraneous sound mixes with it; **IMPURE**, when something like a hissing, screaming, or huskiness is heard. Impurity is usually produced by an improper position of the mouth.

(2) A tone is **FULL**, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is **FAINT**, when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is **FIRM** and **CERTAIN**, which, being correctly given, is held steadily, without change; and which seems to be perfectly under the control of the performer. Hence the following are faults, namely:—

(1) Striking below the proper sound and sliding up to it, as from *five* to *eight*, &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position until the sound ceases.

EXPLANATION OF MUSICAL TERMS

Adagio (or *Ado.*) signifies the slowest time.

Ad libitum, at pleasure.

Ad libitum, in a style of execution adapted to express affection, tenderness, supplication, and deep emotion.

Allegro, a brisk and sprightly movement.

Allegretto, less quick than Allegro.

Alto, Counter, or high Tenor.

Amorevole, in a soft and delicate style.

Andante, with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.

Andantino, quicker than Andante.

Anthem, a musical composition set to sacred prose.

A tempo, in tune.

Bass, the lowest part in harmony.

Bis, this term denotes a repetition of a passage in music.

Cantabile, elegant, graceful, melodious.

Canto, song; or, in choral compositions, the leading melody.

Chorus, a composition or passage designed for a full choir.

Chromatic, a term given to accidental semitones.

Con furia, with boldness.

Crescendo, *Cres.*, or , with an increasing sound.

Con spirito, with spirit.

Da Capo, or *D. C.*, close with the first strain.

Diminuendo, *Dim.*, or , with a decreasing sound.

Dirge, a piece composed for funeral occasions.

Divoto, in a solemn and devout manner.

Duetto, or *Duet*, music consisting of two parts.

Dolce, sweetness, softness, gentleness, &c.

Espressivo, with expression.

Forte, strong and full.

Fortissimo, very loud.

Fugue, or *Fuge*, a piece in which one or more of the parts lead, and the rest follow in different intervals of time.

Forzando, [or *forz.*] the notes over which it is placed are to be boldly struck with strong emphasis.

Givato, in an equal, steady, and just time.

Grave, *Gravemente*, deep emotion.

Grazioso, graceful; a smooth and gentle style of execution, approaching to piano.

Harmony, an agreeable combination of musical sounds, or different melodies, performed at the same time.

Interlude, an instrumental passage introduced between two vocal passages.

Interval, the distance between any two sounds.

Largo, somewhat quicker than *Grave*.

Larghetto, not so slow as *Largo*.

Legato, signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.

Lento, *Lentamente*, slow.

Melody, an agreeable succession of sounds.

Mezza voce, with a medium fullness of tone.

Mezza, half, middle, mean.

Moderato, between Andante and Allegro.

Oratorio, a species of musical drama, consisting of airs, recitatives, duets, trios, choruses, &c.

Overture, in dramatic music, is an instrumental strain, which serves as an introduction.

Orchestra, the place or band of musical performances.

Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing, tender, and delicate.

Piano, or *Pia.*, soft.

Pianissimo, *Pianiss.*, or *P.P.*, very soft.

Pomposo, grand, dignified.

Presto, quick.

Prestissimo, very quick.

Quartetto, a composition consisting of four parts, each of which occasionally takes the leading melody.

Quintetto, music composed in five parts, each of which occasionally takes the leading melody.

Recitative, a sort of style resembling speaking.

Ripieno, full.

Sempre, throughout; as *sempre piano*, soft throughout.

Soprano, the treble or higher voice part.

Sostenuto, sustaining the sounds to the utmost of their nominal length.

Staccato, the opposite to *Legato*, requiring a separate, late, and distinct style of performance.

Stilistano, a composition written in measure of 4 or 6-8, to be performed in a slow and graceful manner.

Soave, agreeable, pleasing.

Solo Voce Dolce, with a sweetness of voice.

Spirituoso, with spirit.

Solo, a composition designed for a single voice or instrument.

Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.

Subito, quick.

Symphony, a passage to be executed by instruments, while the vocal performers are silent.

Tempo, time.

Tasto Solo, denotes that the movement should be with no other chords than unisons and octaves.

Trio, a composition for three voices.

Tutti, all, all together.

Veloce, quick.

Vigoroso, with energy.

Verse, one voice to a part.

Vivace, in a brisk and lively manner.

Volte, turn over.

THE CANADIAN CHURCH HARMONIST.

HYMN 540.

Old Hundred. L. M.

LUTHER.

TENOR.

ALTO.

Be - fore Jeho - vah's aw - ful throne, Ye na - tions bow with sac - red joy; Know that the Lord is God a - lone, He can cre - ate, and He de - stroy.

SOPRANO.

BASS.

Daisy Hill. L. M.

FAWCETT.

Musical score for the first system of the hymn 'Daisy Hill'. It consists of four staves: two for the vocal melody (treble clef) and two for the organ accompaniment (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics 'Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise: His na - ture and his' are written below the vocal staves.

Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise: His na - ture and his

Musical score for the second system of the hymn 'Daisy Hill'. It consists of four staves: two for the vocal melody (treble clef) and two for the organ accompaniment (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics 'works in - vite To make this du - ty our de - light, To make this du - - ty our de - light.' are written below the vocal staves. Dynamics 'p' (piano) and 'f' (forte) are marked above the vocal staves. The organ part is labeled 'Organ.' and the vocal part is labeled 'Voice' at the bottom.

works in - vite To make this du - ty our de - light, To make this du - - ty our de - light.

Organ. Voice.

1 Come, Sa - viour, Je - sus, from a - - bove! As - sist me with thy heav'n - ly grace;

Emp - ty my heart of earth - ly love, And for thy - self pre - pare the place.

1 Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise:

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is also in treble clef with the same key signature and time signature. The third staff is in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

His na - ture and his works in - vite. To make this du - . ty our de - light.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The lyrics are written below the second and third staves.

1 Thou Lamb of God, thou Prince of Peace, For thee my thirst - y soul doth pine ;

This system contains the first four staves of the hymn. The first staff is the treble clef melody, the second is the vocal line with lyrics, the third is the treble clef accompaniment, and the fourth is the bass clef accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

My long - ing heart im - plores thy grace ; O make me in thy like - ness shine !

This system contains the next four staves of the hymn. The first staff is the treble clef melody, the second is the vocal line with lyrics, the third is the treble clef accompaniment, and the fourth is the bass clef accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

Wareham. L. M.

W. KNAPP, 1750.

O Thou dear suffer - ing Son of God, How doth thy heart to sin - ners move !

Help me to catch thy pre cious blood ; Help me to taste thy dy - ing love.

Glo - ry to God, whose sove - reign grace Hath au - i - ma - ted sense - less stones ;

This system contains the first four staves of the hymn. The first two staves are vocal parts (Soprano and Alto), and the last two are piano accompaniment (Treble and Bass). The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are written below the vocal staves.

Call'd us to stand be - fore his face, And raised us in - - to A-braham's sons !

This system contains the next four staves of the hymn, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

How do thy mer - cies close me round! For ev - er bo thy name a - dored;

I blush in all things to a - bound: The ser - vant is a - bove his Lord!

God of my life, through all my days, My grate-ful powers shall sound thy praise ;

This block contains the first system of the musical score. It consists of four staves: a soprano staff, an alto staff, a tenor staff, and a bass staff. The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are written below the tenor staff.

My song shall wake with opo - ning light, And cheer the dark and si - lent night

This block contains the second system of the musical score, continuing from the first. It also consists of four staves (soprano, alto, tenor, and bass) in the same key and time signature. The lyrics continue below the tenor staff.

Rothweil. L. M.*

1 E - ter - nal depth of love di - vine, In Je - sus, God with us, dis - play'd ; How bright thy beam - ing

glo - ries shine ! How wide thy heal - ing streams are spread ! How wide thy heal - ing streams are spread !

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) in 3/4 time, with a key signature of one flat (B-flat). The lyrics are printed below the vocal staves. The first system contains the first line of the hymn, and the second system contains the second line. The music is written in a traditional hymn style with clear note values and rests.

* The first four notes of this tune may be sung in unison.

The great Arch-an - gel's trump shall sound, While twice ten thou - sand thun - ders roar, Tear up the

graves, and cleave the ground, And make the gree - dy,* And make the gree - dy sea re - store.

* When two syllables are appropriated to this bar, as above. It should be sung with two minims. When it has but one syllable, as to all the other verses of this hymn, except the last, it should be sung as one semibreve.

Rockingham. L. M.

Dr. E. MILLER, 1780.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a time signature of 3/2. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat (Bb) and a time signature of 3/2. The fourth staff is a bass clef with a key signature of one flat (Bb) and a time signature of 3/2.

The morn - ing flowers dis - play their sweets, And gay their silk - en leaves un - fold,

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a time signature of 3/2. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat (Bb) and a time signature of 3/2. The fourth staff is a bass clef with a key signature of one flat (Bb) and a time signature of 3/2.

As care - less of the noon - tide heats, As fear - less of the even - ing cold.

Daniel. L. M.

fold,

God of my life, through all my days, My grate-ful powers shall sound thy praise ; My song shall wake with

Op - ening light, And cheer the dark and si - lent night, And cheer the dark and si - lent night.

Organ.

Voice

p

f

f

Glastonbury. L. M.

FAWOETT

Come, Sa - viour, Je - sus, from a - bove! As - sist me with thy heaven - ly grace; Emp - ty..... my

Organ.

heart of earth - - ly love, And for.... thy - self..... pre - pare the place.

Voice



The morn - ing flow'rs dis - play their sweets, And gay their sil - ken leaves un - fold,

As care - less of the noon - tide heats, As fear - less of the eve - ning cold.

Portugal. L. M.

THORNLEY.

An - thor of faith, e - ter - nal Word, Whose Spi - rit breathes the ac - tive flame ;

Faith, like its Fin - ish - er and Lord, To - day as yes - ter - day the same.

Justification. L. M.

ve flame ;

same.

When, gra-cious Lord, when shall it be, That I shall find my all in thee? The ful-ness of thy prom-ise prove;

p The seal of thine e - ter - nal love, *f* The seal of thine e - ter - nal love.

Thou Man of griefs, re - mem - ber me, Who nev - er canst thy - self for - get, Thy last mys -

The first system of the musical score for 'Melbourne' consists of four staves. The top staff is a vocal line in G major (one flat) and common time, starting with a half note G4 and a half rest. The second staff is a vocal line in G major, starting with a half note G4 and a half rest. The third staff is a vocal line in G major, starting with a half note G4 and a half rest. The fourth staff is a bass line in G major, starting with a half note G2 and a half rest. The lyrics are written below the second staff.

te - rious a - go - ny, Thy faint - ing pangs, and blood - y sweat, Thy faint - ing pangs, and blood - y sweat:

The second system of the musical score for 'Melbourne' consists of four staves. The top staff is a vocal line in G major, starting with a half note G4 and a half rest. The second staff is a vocal line in G major, starting with a half note G4 and a half rest. The third staff is a vocal line in G major, starting with a half note G4 and a half rest. The fourth staff is a bass line in G major, starting with a half note G2 and a half rest. The lyrics are written below the second staff.



E - ter - nal Source of eve - ry joy, Well may thy praise our lips em - ploy,

While in thy tem - ple we ap - pear, Whose good - ness crowns the cir - cling year.

Morning Hymn. L. M.

BARTHELEMON.

A . wake, my soul, and with the sun Thy dal . ly stage of du - ty run :

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody is written on the top staff, with the lyrics 'A . wake, my soul, and with the sun Thy dal . ly stage of du - ty run :' written below it. The bass staff provides a harmonic accompaniment.

Shuko of dull sloth, and ear - ly rise, To pay thy moru - ing sa - - cri - fice.

The second system of the musical score also consists of four staves in the same key and time signature as the first. The melody continues on the top staff with the lyrics 'Shuko of dull sloth, and ear - ly rise, To pay thy moru - ing sa - - cri - fice.' The bass staff continues the accompaniment.

Evening Hymn. L. M.

Glo - ry to thee, my God, this night, For all the bless - ings of the light :

Keep me, oh keep me, King of kings, Be - neath thine own ai - - nigh - ty wings !

God of my life, thro' all my days, My grate - ful pow'rs shall sound thy praise ;

The first system of the musical score for 'Daventry. L. M.' consists of four staves. The top staff is a treble clef with a key signature of two flats and a 3/2 time signature. The second staff is a treble clef with a key signature of two flats and a 3/2 time signature. The third staff is a treble clef with a key signature of two flats and a 3/2 time signature. The fourth staff is a bass clef with a key signature of two flats and a 3/2 time signature. The lyrics are written below the second staff.

p My song shall wake with open - ing light, *f* And cheer the dark, And cheer the dark and si - lent night.

The second system of the musical score for 'Daventry. L. M.' consists of four staves. The top staff is a treble clef with a key signature of two flats and a 3/2 time signature. The second staff is a treble clef with a key signature of two flats and a 3/2 time signature. The third staff is a treble clef with a key signature of two flats and a 3/2 time signature. The fourth staff is a bass clef with a key signature of two flats and a 3/2 time signature. The lyrics are written below the second staff. The first staff of this system has a piano (*p*) dynamic marking and the second staff has a forte (*f*) dynamic marking.

Angel's Song. L. M.

Dr. ORLANDO GIBBONS

The Saints who die of Christ pos - sess, Ea - ter in - to im me - diate rest;

This block contains the first system of the musical score. It consists of four staves: a soprano staff, an alto staff, a tenor staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the tenor staff.

For them no fur - ther test re - mains, Of purg - ing fires, and tor - turing pains.

This block contains the second system of the musical score, continuing from the first. It also consists of four staves (soprano, alto, tenor, and bass) in the same key and time signature. The lyrics continue below the tenor staff.

Wakefield. L. M.

J. STANLEY.

Where - with, O God, shall I draw near, And bow my - self be - fore thy face?

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/2 time signature. The second staff is a treble clef with the same key signature and time signature, containing the vocal melody with lyrics. The third staff is a treble clef with the same key signature and time signature, likely for a second voice or instrument. The fourth staff is a bass clef with the same key signature and time signature, likely for a third voice or instrument. The lyrics are: "Where - with, O God, shall I draw near, And bow my - self be - fore thy face?"

How in thy pur - er eyes ap - pear? What shall I bring to gain thy grace?

The second system of the musical score also consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/2 time signature. The second staff is a treble clef with the same key signature and time signature, containing the vocal melody with lyrics. The third staff is a treble clef with the same key signature and time signature, likely for a second voice or instrument. The fourth staff is a bass clef with the same key signature and time signature, likely for a third voice or instrument. The lyrics are: "How in thy pur - er eyes ap - pear? What shall I bring to gain thy grace?"

My soul, thro' my Re - deem - er's care, Saved from the sec - ond death I feel,

This musical system consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

My eyes from tears of dark de - spair, My feet from fall - - ing in - to hell.

This musical system consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the second and third staves.

Nottaway. L. M.

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise: Let the Re - deem-er's

name be sung, Thro' eve - ry land, by eve - ry tongue, Thro' eve - ry land by eve - ry tongue.

First system of the hymn. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are: "I thirst, thou wound - ed Lamb of . God, To wash me in.... thy cleans - ing blood ;".

Second system of the hymn. It consists of four staves: three vocal staves and one bass staff. The key signature remains two flats, and the time signature is 3/2. The lyrics are: "To dwell... with - in thy wounds: then pain Is sweet, and life or death is gain." Dynamics markings include *p* (piano) at the beginning of the system and *f* (forte) at the beginning of the second vocal staff.

Glo - ry to thee, my God, this night, for all the bless - ings of the light: Keep me, O keep me, King of kings,

CHORUS. *Vivace.* *Pia.* *For.*

Be - neath thine own al - migh - ty wing, Keep me, O keep me, King of kings, Beneath thine own Almighty wings, Beneath thine own, &c.

King of kings,

Hap - py the man that finds the grace, The bleas - ing of God's cho - sen race, The wis - dom

This block contains the first system of musical notation for the hymn. It consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The lyrics are: "King of kings," "Hap - py the man that finds the grace, The bleas - ing of God's cho - sen race, The wis - dom".

com - ing from a - bove, The faith that sweetly works by love, The faith that sweetly works by love.

This block contains the second system of musical notation for the hymn. It consists of four staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The lyrics are: "com - ing from a - bove, The faith that sweetly works by love, The faith that sweetly works by love.".

The faith that sweetly works by love

Loughborough. L. M.

First system of the hymn. It consists of four staves: two treble and two bass. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the first treble staff. The lyrics are: "E - ter - nal depth of love di - vine, In Je - sus, God with us, dis - play'd; How bright thy".

Second system of the hymn. It consists of four staves: two treble and two bass. The key signature is one sharp (F#) and the time signature is common time (C). The melody continues from the first system. Dynamics are marked: *p* (piano) at the beginning of the second staff and *f* (forte) at the beginning of the third staff. The lyrics are: "bean - ing glo - ries shine! How wide thy heal - ing streams are spread! How wide thy heal - ing streams are spread!".

Great God, at - tend, while Si - on sings The joy that from thy presence springs, The joy that from thy presence springs:

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a vocal line in treble clef with the same key signature and time signature. The third staff is a vocal line in treble clef with the same key signature and time signature. The fourth staff is a bass line in bass clef with the same key signature and time signature. The lyrics are written below the second staff.

To spend one day with thee on earth, Ex-ceeds a thou-sand days of mirth, Exceeds a thou - sand days of mirth.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a vocal line in treble clef with the same key signature and time signature. The third staff is a vocal line in treble clef with the same key signature and time signature. The fourth staff is a bass line in bass clef with the same key signature and time signature. The lyrics are written below the second staff.

Newcastle. L. M.

SNOZA.

The Lord is King, and earth sub-mits, How-e'er im - pa - . . . tient, to... his sway ; Between the Cher - u -

This block contains the first system of the musical score. It consists of four staves: a vocal melody in the first staff, a vocal harmony in the second staff, a vocal harmony in the third staff, and an organ accompaniment in the fourth staff. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal staves.

bim he sits, And makes his rest-less foes... o - . . bey, And makes his rest-less foes.. o - bey.

Organ.

This block contains the second system of the musical score. It also consists of four staves: a vocal melody in the first staff, a vocal harmony in the second staff, a vocal harmony in the third staff, and an organ accompaniment in the fourth staff. The lyrics continue from the first system. The word 'Organ.' is written below the organ staff.

Admiration. L. M.

the Cher - u -

o - bey.

Let ev - er - last - ing glo - ries crown Thy head, my Sa - vour and my Lord; Thy hands have brought salvation down. And

p

p

Organ.

f

Thy hands, &c.

f

writ the bless-ing in thy word. Thy hands have brought sal - va - tion down, And writ the bless-ing in thy word.

Voice.

Wondrous Cross. L. M.

my rich - est

When I sur - vey the won - drous cross On which the Prince of glo - ry died, My rich - est gain,

my rich - est

Detailed description: This block contains the first system of a musical score for the hymn 'Wondrous Cross'. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a vocal line in treble clef, also with a key signature of one sharp and 4/4 time. The third staff is a vocal line in treble clef, with a key signature of one sharp and 4/4 time. The bottom staff is a bass line in bass clef, with a key signature of one sharp and 4/4 time. The lyrics are written below the staves. The first staff has the lyrics 'my rich - est' at the end. The second staff has the lyrics 'When I sur - vey the won - drous cross On which the Prince of glo - ry died, My rich - est gain,'. The third staff has the lyrics 'my rich - est' at the end.

My rich - est gain, &c. And pour con - tempt, And pour, &c.

My rich - est gain I count but loss, And pour contempt, And pour con - tempt on all my pride.

My rich - est gain, &c. And pour con - tempt, And pour, &c.

Detailed description: This block contains the second system of the musical score. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp and 4/4 time. The second staff is a vocal line in treble clef, with a key signature of one sharp and 4/4 time. The third staff is a vocal line in treble clef, with a key signature of one sharp and 4/4 time. The bottom staff is a bass line in bass clef, with a key signature of one sharp and 4/4 time. The lyrics are written below the staves. The first staff has the lyrics 'My rich - est gain, &c. And pour con - tempt, And pour, &c.'. The second staff has the lyrics 'My rich - est gain I count but loss, And pour contempt, And pour con - tempt on all my pride.'. The third staff has the lyrics 'My rich - est gain, &c. And pour con - tempt, And pour, &c.'.

Tranquility. L. M.

W. MATTHEWS.

55

p

God is the ref - uge of his saints, When storms of sharp dis - tress in - vade; Ere we can

Detailed description: This is the first system of a musical score for a hymn. It consists of four staves: a vocal melody staff (treble clef), a vocal harmony staff (treble clef), a piano accompaniment staff (treble clef), and a bass line staff (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The lyrics 'God is the ref - uge of his saints, When storms of sharp dis - tress in - vade; Ere we can' are written below the staves. A piano dynamic marking 'p' is placed above the first measure of the piano accompaniment.

of - fer our com-plaunts, Be - hold him pres - ent with his aid! Be-hold him pres-ent with his aid!

Detailed description: This is the second system of the musical score. It continues with the same four-staff format. The melody staff has a fermata over the final note of the first phrase. The lyrics 'of - fer our com-plaunts, Be - hold him pres - ent with his aid! Be-hold him pres-ent with his aid!' are written below the staves. The system concludes with a double bar line.

Canada. L. M.

T. OLARE.

Maestoso.

Fa - ther, if just - ly still we claim To us and ours the pro - mise made, To us be gra - cious -

The first system of the musical score for 'Canada' is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of four staves: a vocal melody line, a piano accompaniment line, and two additional staves for a second vocal part or organ. The lyrics are: 'Fa - ther, if just - ly still we claim To us and ours the pro - mise made, To us be gra - cious -'.

ly the same, And crown with liv - ing fire our head, And crown with liv - ing fire our head.

The second system of the musical score continues the melody and accompaniment. It includes dynamic markings: *p* (piano) and *f* (forte). The lyrics are: 'ly the same, And crown with liv - ing fire our head, And crown with liv - ing fire our head.'

Warrington. L. M.

R. HARRISON.

57

With glory clad, with strength array'd, The Lord that o'er all nature reigns, The world's foundations strongly laid, And the vast fabric still sustains.

Migdol. L. M.

Moderate.

Awake, our souls! away, our fears! Let every trembling thought be gone! Awake, and run the heavenly race, And put a cheer-ful cour- age on.

Great God, at-tend, while Si - on sings The joy that from thy pres - ence springs: To spend one day with

thee on earth Ex - ceeds a thous-and days of mirth, Ex - ceeds a thous - and days of mirth.



HYMN 623.

Winchester. L. M.

DR. CROFT.

59

When I sur-vey the wond-rous cross On which the Prince of glo - ry died, My rich - est gain I count but loss, And pour con-tempt on all my pride.

HYMN 132.

Hebron. L. M.

Je-sus, the Sinner's Friend, to thee, Lost and undone, for aId I flee, Wen-ry of earth, my - self, and sin; O - pen thine arms and take me in.

Effingham. L. M.

First system of the hymn, consisting of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

E - ter - nal, spot - less Lamb of God, Be - fore the world's found - a - tion slain!

Second system of the hymn, consisting of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

Sprin - kle us ev - er with thy blood; O cleanse, and keep us ev - - er clean!

tion slain!

Je - sus, thy Blood and Right-eous - ness My beau - ty are, my glo - rious dress: 'Midst flam - ing worlds, in

This block contains the first system of the hymn. It features four staves of music in 2/2 time. The vocal parts (Soprano, Alto, Tenor, and Bass) are written on the top four staves. The lyrics are printed below the staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat.

er clean!

these ar - rayed, With joy shall I lift up my head, With joy shall I lift up my head, With joy shall I lift up my head.

This block contains the second system of the hymn. It features four staves of music in 2/2 time. The vocal parts (Soprano, Alto, Tenor, and Bass) are written on the top four staves. The lyrics are printed below the staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat.

Allegretto.

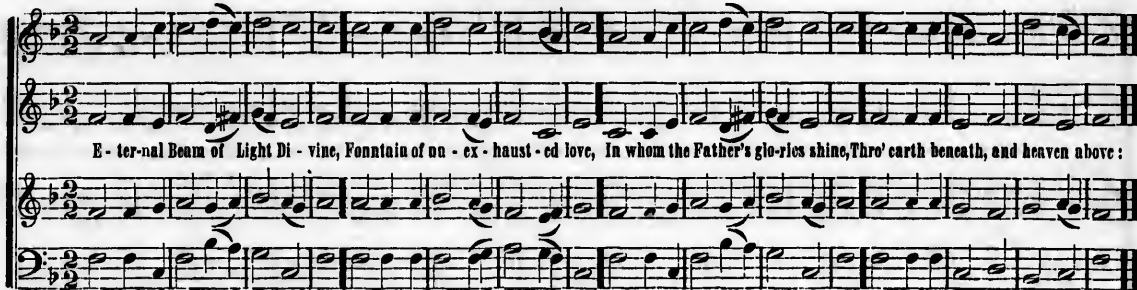
E - ter - nal Source of ev - 'ry joy, Well may thy praise our lips em - ploy, While in thy tem - ple we ap -

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The second staff is a treble clef with a key signature of one flat and a 2/2 time signature. The third staff is a treble clef with a key signature of one flat and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 2/2 time signature. The lyrics are written below the staves.

pear, Whose good - ness crowns the circ - ling year. While in thy tem - ple we.. ap - pear, Whose good - ness crowns the circ - ling year.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 2/2 time signature. The second staff is a treble clef with a key signature of one flat and a 2/2 time signature. The third staff is a treble clef with a key signature of one flat and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 2/2 time signature. The lyrics are written below the staves.

Hamburg. L. M.

From a Gregorian Chant by
Dr. LOWELL MASON.


E - ter-nal Beam of Light Di - vine, Fonntain of na - ex - haust - ed love, In whom the Father's glo-ries shine, Thro' earth beneath, and heaven above :

HYMN 678.
Legato Piano.

Ward. L. M.



There is a stream, whose gentle flow Supplies the ci - ty of our God ! Life, love, and joy still gliding thro', And wat'ring our divlne a - bode.

Federal Street. L. M.

W. R. OLIVER.

He dies ! the Friend of sinners dies ! Lo ! Salem's daughters weep around ! A solemn darkness veils the skies ; A sudden trembling shakes the ground :

Birmingham. L. M.

HALL.

On all the earth thy Spir-it show'r ; The earth in right-consess re - new ; Thy kingdom come, and hell's o'erpow'r, And io thy seep-tre all sub- dne.

Unison

Perseverance. L. M.

Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise; His na - ture and his works in - vite To

Orgnn.

Detailed description: This is the first system of a musical score for a hymn. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 2/2 time signature. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is an organ accompaniment in bass clef. The lyrics are written below the vocal staves.

His nature and his works in - vite, To make, &c.

make this du - ty our de - light, His na - ture and his works in - vite, To make this du - ty our de-light.

His nature and his works in - vite, To make, &c.

Detailed description: This is the second system of the musical score. It continues the four-staff format from the first system. The lyrics are written below the vocal staves. The organ accompaniment continues in the bottom staff.

Manchester. L. M.

God of my life, whose gra - cious power Thro' va - ried deaths my soul hath led,

The first system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

p
Or turn'd a - side the fa - - - tal hour, Or lift - ed up my sink - ing head,

The second system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves. A piano (*p*) dynamic marking is placed above the second staff. The system concludes with a double bar line and the initials 'W.S.' at the bottom right.

Manchester. L. M. (Concluded.)

67

f

Or turned a - side the fa - . . . tel hour, Or lift - ed up my sink - ing head.

This musical score is for the hymn 'Manchester. L. M. (Concluded.)'. It consists of four staves. The first staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are written below the second and third staves. The first staff begins with a forte dynamic marking 'f'.

Moderato.

HYMN 161.

Windham. L. M.

READ.

Stay, thou in-sult - ed Spirit, stay, Tho' I have done thee such despite; Nor cast the sin-ner quite a - way, Nor take thine ev-er - last - ing flight.

This musical score is for the hymn 'Windham. L. M.'. It consists of four staves. The first staff is a treble clef with a key signature of one flat (Bb) and a time signature of 3/2. The second staff is a treble clef with a key signature of one flat (Bb) and a time signature of 3/2. The third staff is a treble clef with a key signature of one flat (Bb) and a time signature of 3/2. The fourth staff is a bass clef with a key signature of one flat (Bb) and a time signature of 3/2. The lyrics are written below the second and third staves. The first staff begins with a moderate tempo marking 'Moderato.'.

Judgment. L. M.

He comes! he comes! the Judge.... se - vere! The se - venth trum - pet speaks him near,

The first system of the hymn is in 3/2 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "He comes! he comes! the Judge.... se - vere! The se - venth trum - pet speaks him near,"

His lightnings flash; his thun - ders roll: How wel - come to.. the faith - ful soul!

The second system of the hymn is in 4/4 time. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: "His lightnings flash; his thun - ders roll: How wel - come to.. the faith - ful soul!"

Judgment. L. M. Concluded.

69

him near,

His lightnings flash ;..... his thun - ders roll ;..... How wel - come to the faith - ful soul !

soul !

His lightnings flash ; his thun - ders roll ; How wel - come to... the faith - - ful soul !

Sandbach. L. M.

Je - sus,.... the Sin - ner's Friend, to thee, Lost and..... un - done, for aid I flee,

The first system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 2/2 time signature. The second staff is a treble clef with a key signature of one flat (Bb) and a 2/2 time signature. The third staff is a treble clef with a key signature of one flat (Bb) and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one flat (Bb) and a 2/2 time signature. The lyrics are written below the second staff.

Wea - ry..... of earth,.... my - self, and sin; O - - pen thine arms, and take me in!

The second system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 2/2 time signature. The second staff is a treble clef with a key signature of one flat (Bb) and a 2/2 time signature. The third staff is a treble clef with a key signature of one flat (Bb) and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one flat (Bb) and a 2/2 time signature. The lyrics are written below the second staff.

Coronation. L. M.

71

I flee,
Glo - ry to God, whose sovereign grace Hath an - i - ma - ted sense-less stones; Call'd us to stand be - fore his face,

me in I
And raised us in - to Abraham's sons! Call'd us to stand be - fore his face, And raised us in - to Abraham's sons!

Triumph. L. M.

Je - sus, my King, to thee I bow, En - list - ed un - der thy command; Cap - tain of my sal - va - tion, thou

Cap - tain

Cap - tain, &c.

Detailed description: This block contains the first system of a musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 2/2. The melody is primarily in the upper staves. The lyrics are written below the staves, with some words aligned under specific notes. The system ends with a double bar line.

Cap - tain of my

Shalt lead me to the promised land, Cap - tain of my sal - va - tion, thou Shalt lead me to the promised land.

Cap - tain of my

Detailed description: This block contains the second system of the musical score. It also consists of four staves in the same key and time signature as the first system. The melody continues from the first system. The lyrics are written below the staves. The system ends with a double bar line.

Cap - tain

- va - tion, thou

Cap - tain, &c.

promised land.

Fa - ther of all, whose power - ful voice Called forth this u - ni - ver - sal frame! Whose mer - cies

o - ver all re-joice, Thro' end - less a - ges still the same, Thro' end - less a - ges still the same.

Fis. *Fis.* *Fis.* *Fis.*

Newington Greene. L. M.

Pass a few swiftly - fleeting years, And all that now in bo - dies live Shall quit, like me, the vale of tears, Their righteous sentence to receive.

This musical score is for the hymn 'Newington Greene' in the Long Meter (L. M.) style. It is written in 2/2 time and features a key signature of one flat (B-flat). The score is arranged for four staves, with the first two staves likely representing the vocal parts and the last two representing the piano accompaniment. The lyrics are printed below the first two staves.

HYMN 659.

Gethsemane. L. M.

GRAUN.

O thou that hear'st when sinners ery, Though all my crimes before thee lie, Behold me not with an-gry look, But blot their memory from thy book.

This musical score is for the hymn 'Gethsemane' in the Long Meter (L. M.) style, composed by Johann Christian Graun. It is written in 2/2 time and features a key signature of one flat (B-flat). The score is arranged for four staves, with the first two staves likely representing the vocal parts and the last two representing the piano accompaniment. The lyrics are printed below the first two staves.

Complaint. L. M.

ment to receive.

RAUN.

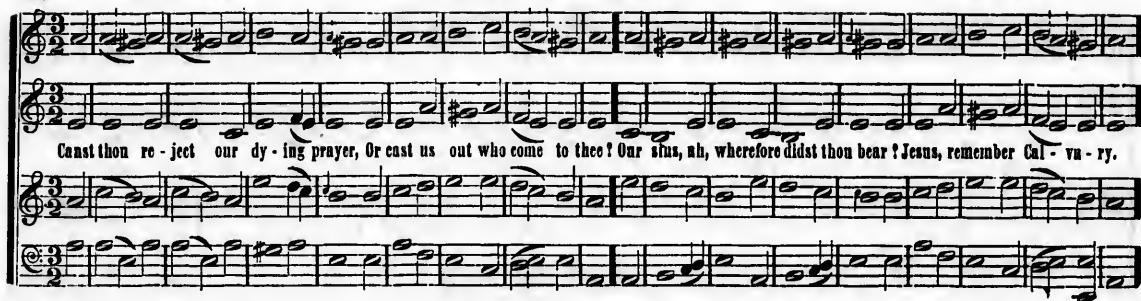
memory from thy book.

Shrink - ing from the cold hand of death, I too shall gath - er up my feet;

Shall soon re - sign this fleet - ing breath, And die, my fa - ther's God to meet.

Munich. L. M.

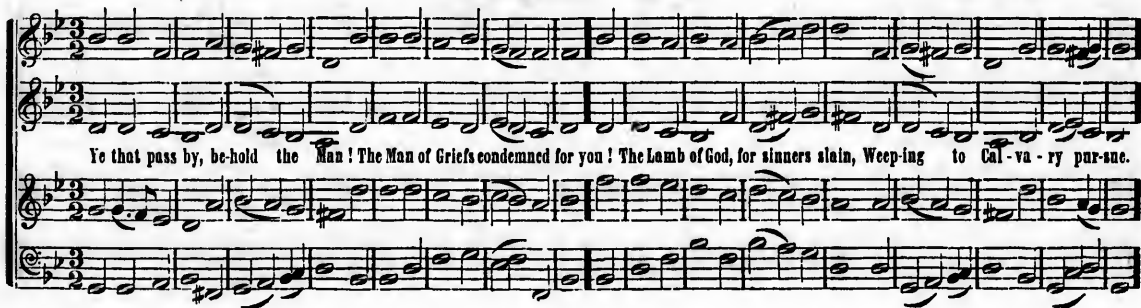
German Choral.



Canst thou re - ject our dy - ing prayer, Or cast us out who come to thee? Our sins, ah, wherefore didst thou bear? Jesus, remember Cal - va - ry.

Uffingham. L. M.

JER. CLARK.



Ye that pass by, be-hold the Man! The Man of Griets condemned for you! The Lamb of God, for sinners slain, Weep-ing to Cal - va - ry pur-sue.

Bless'd are the hum - ble souls that see Their emp - ti - ness..... and pov - er - ty : Treasures of

This musical system consists of four staves. The top two staves are vocal parts (Soprano and Alto) in treble clef, and the bottom two staves are piano accompaniment (Right and Left Hand) in treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staves.

grace to them are given, And crowns of joy laid up.... in heav'n, And crowns of joy... laid up in heav'n.

This musical system continues the piece with four staves. The vocal parts and piano accompaniment follow the same format as the first system. The lyrics are written below the vocal staves.

Je - sus, my life! thy - self ap - ply, Thy Ho - ly Spir - it breathe; My vile af - fec - tions

cru - ci - fy,..... *p* Con - form me to thy death, *f* Con - form me to thy death.

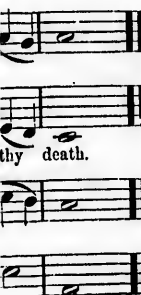
Dundee. C. M.



f - fec - tions

God is in this and eve - ry place; But, O. how dark and void To me! 'tis one great wil - der - ness, This earth with - out my God.

Irish. C. M.



thy death.

While dead in tres - pas - ses I lie, Thy quiekning Spir - it give: Call me, thou Son of God, that I May hear thy voice and live.

Barby. C. M.

Try us, O God, and search the ground Of eve - ry sin - ful heart: What'er of sin in us is found, O bid it all de-part.

The musical score consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/2. The melody is simple and hymn-like, with a clear cadence at the end of each line.

Abridge. C. M.

ISAAC SMITH.

When all thy mer - eies, O my God, My ris - ing soul surveys, Transport - ed with the view, I'm lost In won - der, love, and praise.

The musical score consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature is one flat (Bb) and the time signature is 3/2. The melody is more complex than the first hymn, with a more active bass line in the piano accompaniment.

First system of the hymn. It consists of four staves: three for voices (Soprano, Alto, Tenor) and one for the Organ. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Come, let us, who in Christ be - lieve, Our com - mon Sa - viour praise; To him with joy - ful". The first staff has a forte (*f*) dynamic marking at the beginning.

Second system of the hymn. It consists of four staves: three for voices (Soprano, Alto, Tenor) and one for the Organ. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "voi - ces give The glo - - ry of his grace, The glo - ry of his grace." The first staff has a piano (*p*) dynamic marking at the beginning. The second staff has a forte (*f*) dynamic marking at the beginning. The third staff has a piano (*p*) dynamic marking at the beginning. The fourth staff has a forte (*f*) dynamic marking at the beginning. The Organ part is labeled "Organ." and the Voice part is labeled "Voice."

Sprowston. C. M.

WHITE.

See, Je - sus, thy dis - ci - ples see, The prom - ised bless - ing give! Met in thy name, we

The first system of the hymn consists of four staves. The top staff is the vocal melody in G major (one sharp) and common time. The second staff is the vocal harmony. The third and fourth staves are the piano accompaniment, with the right hand in G major and the left hand in C major. The lyrics are written below the vocal staves.

look to thee, Ex - pect - ing to re - ceive, Ex - pect - ing to re - ceive, Ex - pect - ing to re - ceive.

The second system of the hymn consists of four staves. The top staff is the vocal melody, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The second staff is the vocal harmony. The third and fourth staves are the piano accompaniment, with the right hand in G major and the left hand in C major. The lyrics are written below the vocal staves.

First system of the hymn. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are also treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves. The first staff has a whole rest for the first measure, followed by a half rest for the second measure, and then a whole note for the third measure. The second staff has a half note for the first measure, followed by a half note for the second measure, and then a whole note for the third measure. The third staff has a half note for the first measure, followed by a half note for the second measure, and then a whole note for the third measure. The bottom staff has a half note for the first measure, followed by a half note for the second measure, and then a whole note for the third measure. The lyrics are: "I ask the gift of righteous-ness, The sin-sub-du-ing power, Power to be-lieve, and go in peace,". There are dynamic markings *p* (piano) at the beginning of the second and third staves.

I ask the gift of righteous-ness, The sin-sub-du-ing power, Power to be-lieve, and go in peace,

Second system of the hymn. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are also treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves. The first staff has a whole rest for the first measure, followed by a half rest for the second measure, and then a whole note for the third measure. The second staff has a half note for the first measure, followed by a half note for the second measure, and then a whole note for the third measure. The third staff has a half note for the first measure, followed by a half note for the second measure, and then a whole note for the third measure. The bottom staff has a half note for the first measure, followed by a half note for the second measure, and then a whole note for the third measure. The lyrics are: "And nev-er grieve..... thee more. Power to be-lieve, and go in peace, And nev-er grieve thee more." There are dynamic markings *f* (forte) at the beginning of the second and third staves.

And nev-er grieve..... thee more. Power to be-lieve, and go in peace, And nev-er grieve thee more.

The Lord of Sab - bath let us praise, In con - cert with the blest, Who, joy - ful, in har -

This block contains the first system of a four-part musical score. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are written below the second and third staves.

mo - nious lays Em - ploy an end - less rest. Thus, Lord while we re - mem - ber Thee,

This block contains the second system of the musical score, continuing from the first. It also consists of four staves in the same key and time signature. The lyrics continue across the staves, with the melody and accompaniment following the same structural pattern as the first system.

St. Matthews. C. M. Concluded.

85



We blest and pi - ous grow; By hymns of praise we learn to be Tri - umph - ant here be - low.

HYMN 728.

York. C. M.

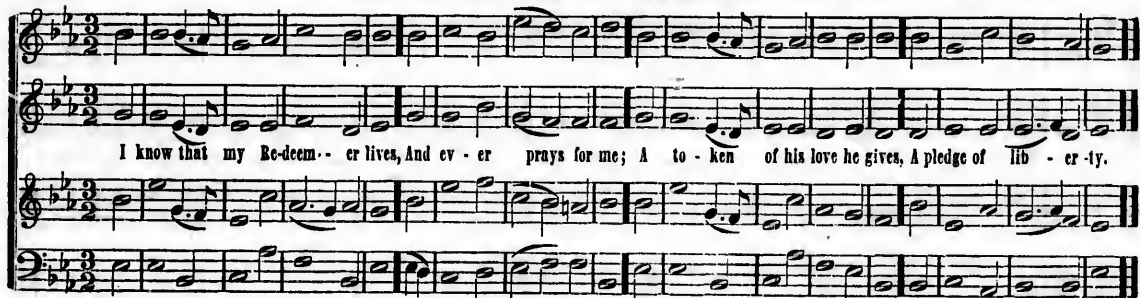
JOHN MILTON.
(Father of the Poet.)



There is a land of pure delight, Where saints immortal reign: In - fi - nite day excludes the night, And pleasures banish pain.

Messiah. C. M.

Adapted from HANDEL'S Messiah.



I know that my Re-deem-er lives, And ev-er prays for me; A to-ken of his love he gives, A pledge of lib-er-ty.

HYMN 1.

Toronto. C. M.



O for a thousand tongues to sing, My great Re-deemer's praise! The glories of my God and King, The glories, &c., The triumphs of his grace, The, &c.

Rose Hill. C. M.

87

While dead in tres - pass - es I lie, Thy quick'ning Spir - it give; Call me, thou Son of God, that

p

This musical system consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves. A piano (*p*) dynamic marking is placed above the second vocal staff.

I May hear thy voice, and live, Call me, thou Son of God, that I May hear thy voice and live.

f

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staves. A forte (*f*) dynamic marking is placed below the piano accompaniment staves.

Bishopthorpe. C. M.

JER. CLARK.

Je - sus, great Shepherd of the sheep, To thee for help we fly; Thy lit - tle flock in safe - ty keep;

HYMN 415.

Piety. C. M.

For, O! the wolf is nigh.

Je - sus hath died that I might live, Might live to God a - lone;

Piety. Concluded.

89

Musical score for 'Piety. Concluded.' in G major (one sharp) and 2/4 time. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a forte (f) dynamic, followed by a piano (p) dynamic, and then returns to forte (f). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The lyrics are: 'Might live to God a-lone; In him e-ter-nal life re-ceive, In him e-ter-nal life re-ceive, And be in spir-it one.'

HYMN 599.

Wilts. C. M.

Sir G. SMART.

Musical score for 'Wilts. C. M.' in G major (one sharp) and 3/2 time. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The lyrics are: 'Be-gin, my soul, some heavenly theme, A-wake, my voice, and sing The migh-ty works or migh-tyer name, Of our e-ter-nal King.'

Charmouth. C. M.

DR. WAINWRIGHT.

For ev - er here my rest shall be, Close to thy bleed-ing side: This all my hope, and all my plea, For me the Sa - vour died!

Trinity. C. M.

I know that my Re - deem-er lives, And ev - er prays for me; A to - ken of... his love he gives, A pledge of lib - - er - ty.

Lanesboro. C. M.

91

Lord, I believe a rest remains, To all thy people known, A rest where pure enjoyment reigns, A rest where pure enjoyment reigns, And thou art loved alone.

Liverpool. C. M.

WAINWRIGHT.

While dead in tres - pass - es I lie, Thy quickening spi - rit give: Call me, thou Son of God, that I May hear thy voice and live.

Antioch. C. M.

Arranged from
HANDEL.*Allegretto Risoluto.*

First system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is written in the first treble staff, with accompaniment in the other three staves. The lyrics "Come, let us join our cheerful songs With an-gels round the throne; Ten thou-sand thou-sand are their tongues," are written below the first two staves.

But all their joys, &c.

Second system of the musical score. It consists of four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody is written in the first treble staff, with accompaniment in the other three staves. The lyrics "But all their joys are one. :||:" are written below the first two staves. The lyrics "But all.... their joys are one." are written below the third and fourth staves. The lyrics "But all their joys, &c." are written below the fourth staff.

p

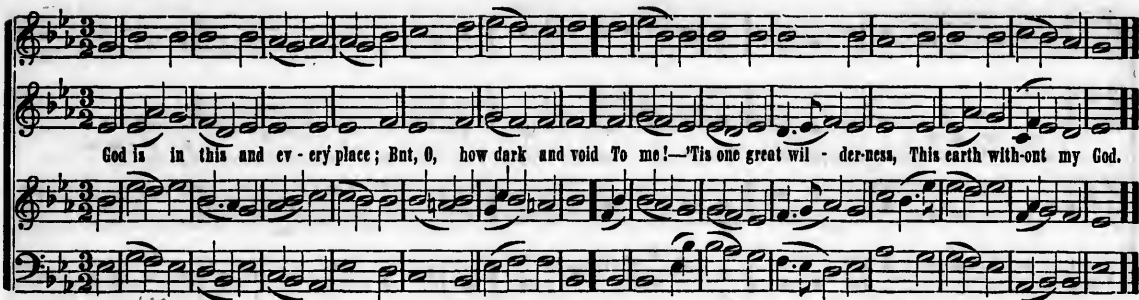
Hear what the voice from heav'n proclaims For all the pi-ous dead, For all the pi-ous dead; Sweet is the sa-vour

of their names, And soft their dy-ing bed, And soft, And soft, And soft their dy-ing bed.

And soft their dy-ing bed, And soft their ing bed.

Havana. C. M.

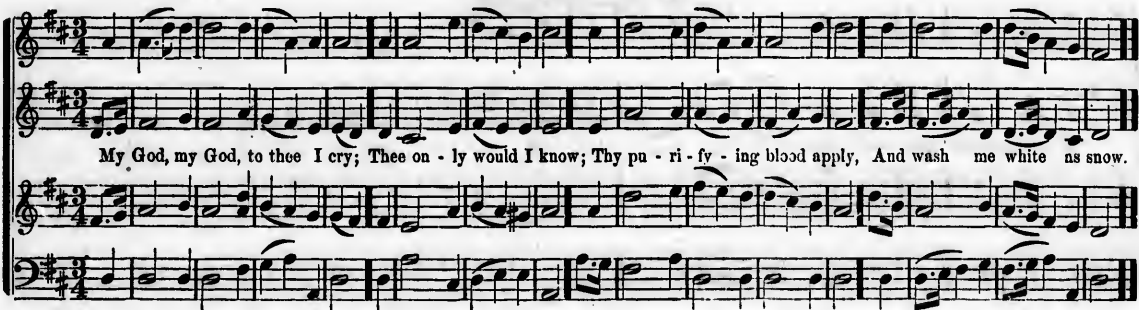
DR. HARRINGTON.



God is in this and ev-ery place; But, O, how dark and void To me!—'Tis one great wil-der-ness, This earth with-out my God.

HYMN 164.

Howard. C. M.



My God, my God, to thee I cry; Thee on-ly would I know; Thy pu-ri-fy-ing blood apply, And wash me white as snow.

Thee we a-dore, e-ter-nal Name! And hum-bly own to thee How fee-ble is our mor-tal frame—What dying worms we be!

Affettuoso.

Be-hold the Saviour of mankind, Nailed to the shameful tree! How vast the love that him inclined To bleed and die for thee!

London. C. M.

DR. CROFT.

Join, all ye ransom'd sons of grace, The ho - ly joy pro - long, And shout to the Re-deem - er's praise A sol - emn mid-night song.

HYMN 734.

Gainsborough. C. M.

TANSUR.

And let this fee - ble bod - y fail, And let it droop and die; My soul shall quit the mournful vale, And soar to worlds on high.

HYMN 600.

Martyrdom. C. M.

H. WILSON.

97

Moderato.

How sad our state by nature is! Our sin, how deep its stains! And Sa-tan binds our captive souls Fast in his sla-vish chains.

HYMN 640.

Harmonia. C. M.

p *f* *p* *f*

Come, let us join our cheerful songs With angels round the throne, With angels round, &c. Ten thousand thousand are their tongues, But all their joys are one, But all, &c.

Bristol. C. M.

DR. HODGES.

Je-sus, if still thou art to-day As ye-ter-day the same, Pre-sent to heal, ; me dis-play The vir-tue of thy Name.

This musical score is for the hymn 'Bristol' in Common Meter (C. M.), composed by Dr. Hodges. It is arranged in four staves. The first two staves are for the vocal parts, featuring a treble clef and a key signature of one flat (B-flat). The third and fourth staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The lyrics are written below the vocal staves.

St. Stephens. C. M.

REV. W. JONES

My Shepherd will sup-ply my need, Je-ho-vah is his name; In pas-tures fresh he makes me feed, Be-side the liv-ing stream.

This musical score is for the hymn 'St. Stephens' in Common Meter (C. M.), composed by Rev. W. Jones. It is arranged in four staves. The first two staves are for the vocal parts, featuring a treble clef and a key signature of one flat (B-flat). The third and fourth staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The lyrics are written below the vocal staves.

thy Name.

Lord, I be-lieve thy ev - ery word, Thy ev - ery promise, true; And, lo! I wait on thee, .. my Lord, Till I my strength renew, Till I my strength renew.

This musical score is for Hymn 350, 'Wear Well', in Common Meter (C. M.). It is written in 2/2 time and features four staves. The first staff is the vocal melody, followed by three staves of piano accompaniment. The lyrics are: 'thy Name. Lord, I be-lieve thy ev - ery word, Thy ev - ery promise, true; And, lo! I wait on thee, .. my Lord, Till I my strength renew, Till I my strength renew.'

Sing to the Great Jehovah's praise; All praise to him belongs: Who kindly lengthens out our days, Demands our choicest songs, Demands our choicest songs.

This musical score is for Hymn 712, 'Lydia', in Common Meter (C. M.). It is written in 2/2 time and features four staves. The first staff is the vocal melody, followed by three staves of piano accompaniment. The lyrics are: 'Sing to the Great Jehovah's praise; All praise to him belongs: Who kindly lengthens out our days, Demands our choicest songs, Demands our choicest songs.' Dynamic markings 'p' (piano) and 'f' (forte) are present in the piano parts.

There is a land of pure delight, Where saints immortal reign, Where saints immortal reign; In-fi-nite day ex-cludes the

night, And pleasures banish pain, And pleasures banish pain, And pleas-ures ban-ish pain.
And pleasures ban-ish pain, And pleasures ban-ish pain, And pleas-ures, pleas-ures ban-ish pain.

Je - sus, to thee I now can fly, On whom my help is laid: On whom my help is laid: Oppress'd by

sins, I lift my eye, And see the shadows fade, And see the shadows fade, And see the shadows fade.

Delight. C. M.

First system of the hymn. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are: "All praise to our re-deem-ing Lord, Who joins us by his grace, Who joins us by his grace;"

All praise to our re-deem-ing Lord, Who joins us by his grace, Who joins us by his grace;

Second system of the hymn. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature remains one sharp (F#) and the time signature is 2/2. The lyrics are: "And bids us, each to each re-stored, To-geth-er seek his face,— To-geth-er seek his face." The first staff of this system has a *p* (piano) dynamic marking above the first measure and a *f* (forte) dynamic marking above the fifth measure.

And bids us, each to each re-stored, To-geth-er seek his face,— To-geth-er seek his face.

His grace ;
 God moves in a mys - te - rious way, His won - ders to per - form; He plants his foot-steps in the sea,
 plants his footsteps in the sea, And rides up - on the storm.
 And rides upon the storm, And rides upon the storm, And rides up - on the storm.

The musical score is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody is primarily in the treble staves, with the bass staves providing a harmonic accompaniment. The lyrics are placed below the staves, with some words appearing on the first staff and others on the subsequent staves. The score ends with a double bar line on the fourth staff.

Kendall. C. M.

CLARK.

My God, the spring of ail, my joys, The life of my delights, The glo - ry of my bright - est days,

This musical score is for the hymn 'Kendall. C. M.' by Clark. It is in 3/2 time and G major. The score consists of four staves: a vocal melody (treble clef), a vocal accompaniment (treble clef), a piano accompaniment (treble clef), and a piano accompaniment (bass clef). The lyrics are: 'My God, the spring of ail, my joys, The life of my delights, The glo - ry of my bright - est days,'.

HYMN 126.

Rose Lane. C. M.

CLARK.

And com - fort of my nights. With glo - rious clouds en - com - passed round, Whom an - gels dim - ly see,

This musical score is for the hymn 'Rose Lane. C. M.' by Clark. It is in 3/2 time and G major. The score is split into two systems, each with four staves: a vocal melody (treble clef), a vocal accompaniment (treble clef), a piano accompaniment (treble clef), and a piano accompaniment (bass clef). The lyrics are: 'And com - fort of my nights. With glo - rious clouds en - com - passed round, Whom an - gels dim - ly see,'.

Rose Lane. C. M. Concluded.

105

Will the Unsearch - a - ble be found, Or God ap - pear to me? Or God ap - pear to me?

Organ. Voice.

HYMN 139.

Condescension. C. M.

ISAAC TUCKER

Je - su! Redeemer, Saviour, Lord, The wea - ry sinner's friend; Come to my help, pronounce the word, And bid my troubles end.

Peterborough. C. M.

Come, let us, who in Christ believe, Our common Saviour praise; To him with joyful voices give The glory of his grace.

HYMN 15.

Oldham. C. M.

LEACH.

Happy the souls to Jesus join'd, And saved by grace alone: Walking in all his ways, they find Their heaven on earth begun, Their heaven, &c.

Be - gin, my soul, some heavenly theme, A - wake, my voice, and sing, A - wake, my voice, and sing The mighty works or mightier

This system contains the first four staves of the hymn. The first two staves are vocal parts (Soprano and Alto), and the last two are piano accompaniment (Treble and Bass). The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are written below the vocal staves.

name, The mighty works or mightier name, Of our e - ter - nal King, Of our..... e - ter - nal King.

This system contains the next four staves of the hymn, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal staves.

Spruce Street. C. M.

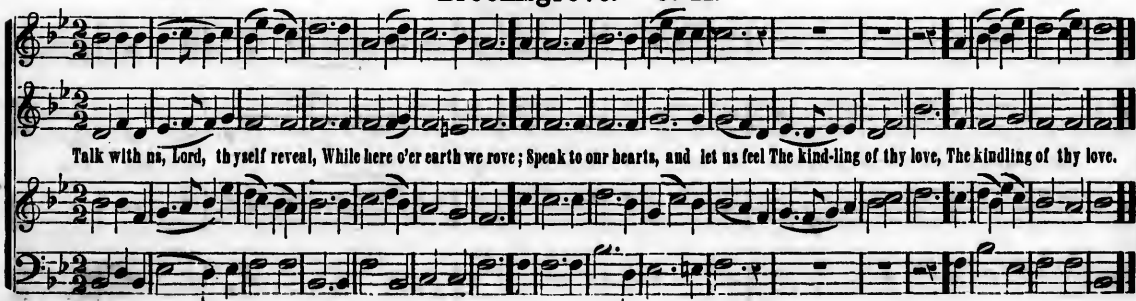
Allegretto.



Hap-py the heart where gra-cies reign, Where love in-spires the breath: Love is the brightest of the train And per-fects all the rest.

HYMN 314.

Broomsgrove. C. M.



Talk with us, Lord, thyself reveal, While here o'er earth we rove; Speak to our hearts, and let us feel The kind-ling of thy love, The kindling of thy love.

Coronation. C. M.

O. HOLDEN.

109

How happy every child of grace, Who knows his sins forgiven! This earth, he cries, is not my place, I seek my place in heaven; This earth, he cries, is not, &c.

Taste.

Carr's Lane. C. M.

S. STANLEY.

When all thy mercies, O my God, My ris-ing soul sur-veys, Transported with the view, I'm lost in wonder, love, and praise, In wonder, love, and praise.

Oatlands. C. M.

CLARK.

And be in Spir - it

Je - sus hath died that I might live, Might live to God a-lone ; In him e - ter - nal life receive, And be in spir - it one, — And be in

HYMN 403.

Bolton. C. M.

FAWOETT.

spir - it one, And be in spir - it one.

Lord, I be - lieve a rest remains, To all thy peo - ple known, To all thy peo - ple known,

Bolton. Concluded.

111

p

A rest where pure en-joyment reigns, And thou art loved a-lone, And thou art loved a-lone, And thou art loved a-lone.

HYMN 22.

St. Ann's. C. M.

Dr. CROFT.

Be-hold the Saviour of mankind, Nail'd to the shameful tree! How vast the love that him in-clined To bleed and die for thee!

Our com - mon Sa - viour praise.

Come, let us, who in Christ be - lieve, Our com - mon Sa - viour praise, Our com - mon Sa - viour praise: To him with joyful

Organ. Our com - mon Sa - viour praise.

Detailed description: This is the first system of a musical score for the hymn 'Keliiah'. It consists of four staves. The top staff is a vocal line in G major (one sharp) and 2/2 time, with lyrics 'Our com - mon Sa - viour praise.' The second staff is another vocal line with lyrics 'Come, let us, who in Christ be - lieve, Our com - mon Sa - viour praise, Our com - mon Sa - viour praise: To him with joyful'. The third staff is a vocal line with lyrics 'Our com - mon Sa - viour praise.' The bottom staff is an organ accompaniment with lyrics 'Organ. Our com - mon Sa - viour praise.'

The glo - ry of his grace;

voices give The glo - ry of his grace, The glo - ry of his grace: To him, with joy - ful vo - ces give The glo - ry of his grace

The glo - ry of his grace:

Detailed description: This is the second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics 'The glo - ry of his grace;'. The second staff is another vocal line with lyrics 'voices give The glo - ry of his grace, The glo - ry of his grace: To him, with joy - ful vo - ces give The glo - ry of his grace'. The third staff is a vocal line with lyrics 'The glo - ry of his grace:'. The bottom staff is an organ accompaniment with lyrics 'The glo - ry of his grace:'.

Talk with us, Lord, thy self re - veal, While here o'er earth we rove, While here o'er earth we rove; Speak to our hearts, and

This system contains the first four staves of the musical score. The first staff is the vocal melody, followed by three staves of piano accompaniment. The lyrics are written below the vocal staff. The system ends with a repeat sign.

let us feel The kind-ling of thy love, The kind-ling of thy love, - The kind - ling of thy love.

This system contains the next four staves of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff. The system ends with a repeat sign.

Mount Pleasant. C. M.

LEACH.

Je - su, if still thou art to-day As yes-ter-day the same, Pre - sent to heal, in me dis-play The vir-tue of thy

HYMN 248.

Axbridge. C. M.

T. CLARK.

Name,... The vir-tue of..... thy name.

Bless be our ev - er - last - ing Lord, Our Fa ther, God, and King!

The sove - reign good - ness we re - cord, Thy glo - rious power we sing, Thy glo - rious power we sing

HYMN 250.

Ballerma. C. M.

Thy ceaseless, un - ex - hausted love, Un - mer - it - ed and free, Delights our e - vil to . . . re - move, And help our mis - e - ry.

Camberwell. C. M.

ADAMS.

God moves in a mys · te · rious way, His won · ders to per · form; He plants his foot · steps in the sea,

HYMN 123.

Geneva. C. M.

Let the re · deem'd, &c. To

Let the re · deem'd, &c.

And rides up · on the storm. Let the re · deem'd give thanks and praise To a for .

Let the re · deem'd, &c.

Geneva. C. M. Concluded.

117

a for-giv-ing God, My fee-ble voice, &c.

Till washed, &c.

giv-ing God! My fee-ble voice I can-not raise, Till wash'd in Je-sus' blood.

My fee-ble voice, &c.

HYMN 169,

Bedford. C. M.

WHEALL.

Je-sus, the all-re-stor-ing Word, My fall-en spir-it's hope, Af-ter thy love-ly like-ness, Lord, Ah, when shall I wake up?

Abingdon. C. M.

DR. REIGHINGTON.

Be-ing of Beings, God of love! To thee our hearts we raise; Thy all - sus - tain - ing power we prove, And gladly sing thy praise.

The musical score for 'Abingdon' is written in 3/2 time with a key signature of one sharp (F#). It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.

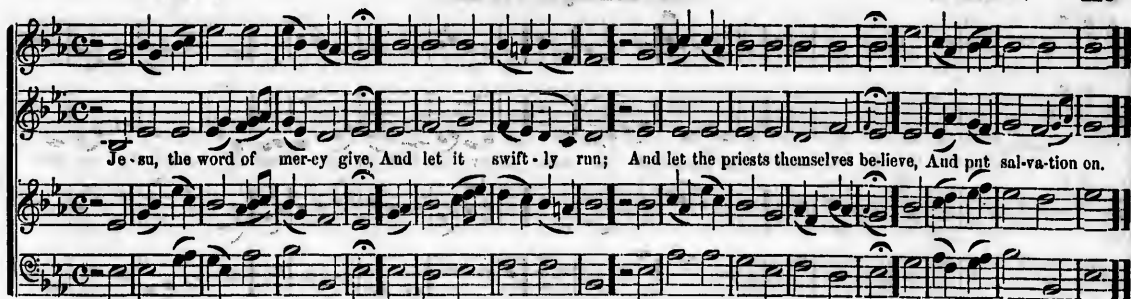
HYMN 54.

Arlington. C. M.

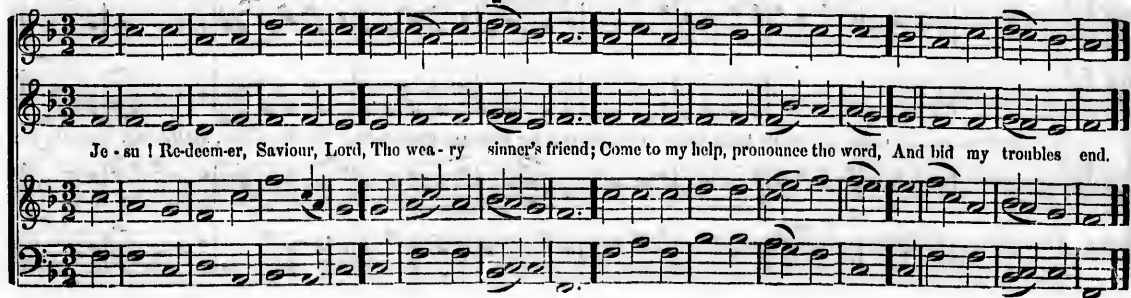
DR. ARNE.

Come, O thou all-victorious Lord, Thy power to us make known: Strike with the hammer of thy word, And break these hearts of stone!

The musical score for 'Arlington' is written in 3/2 time with a key signature of one sharp (F#). It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves.



Je - su, the word of mer-cy give, And let it swift - ly run; And let the priests themselves be-lieve, And put sal-va-tion on.



Je - su ! Re-deem-er, Saviour, Lord, The wea - ry sin-ner's friend; Come to my help, pronoun-ee the word, And bid my trou-bles end.

Ashley. C. M.

Sal-va-tion! O the joy-ful sound! What pleasure to our ears! A sovereign balm for every wound, A cordial for our fears.

The Doxology.

Glory, honor, praise, and power, be unto the Lamb forever: Jesus Christ is our Redeemer, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Praise the Lord.



our fears.



Praise the Lord.



When all thy mercies, O my God, My ris - ing soul sur - veys—My ris - ing soul sur - veys, Transport - ed with the



view, I'm lost—Transport - ed with the view, I'm lost In wonder, love, and praise, In won - - - der, love, and praise.

Sheldon. C. M.

that thou would'st the hea - vens rent, In ma - jes - ty come down; Stretch out thine arm.... om -

This musical score is for Hymn 133, 'Sheldon. C. M.'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The lyrics are: 'that thou would'st the hea - vens rent, In ma - jes - ty come down; Stretch out thine arm.... om -'.

Gabriel. C. M.

hi - po - tent, And seize me for thine own!

Come, let us, who in Christ believe, Our common Saviour praise, Our common Saviour praise.

This musical score is for Hymn 208, 'Gabriel. C. M.'. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The lyrics are: 'hi - po - tent, And seize me for thine own! Come, let us, who in Christ believe, Our common Saviour praise, Our common Saviour praise.'

Gabriel. C. M. Concluded.

123

... om -

To him with joy - ful voi-ces give The glo-ry of his grace,..... The glo - ry of his grace, The glo - ry of his grace.

HYMN 214.

Attercliffe. C. M.

MATHER.

a Saviour praise.

Talk with us, Lord, thy-self re-veal, While here o'er earth we rove ; Speak to our hearts, and let us feel The kindling of thy love.

Sovereign Balm. C. M.

FAWCETT.

Sal - va - tion! oh the joy - ful sound! What pleasure to our ears, A sovereign balm for eve - ry wound, A cor - dial

The first system of the musical score for 'Sovereign Balm' consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is a treble clef with a key signature of one flat and a 3/2 time signature. The third staff is a treble clef with a key signature of one flat and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/2 time signature. The lyrics are written below the second and third staves.

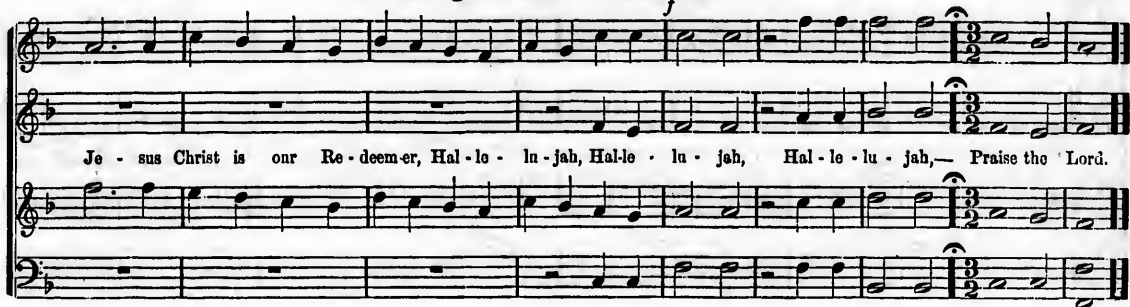
Chorus. *ff*

for our fears, A cor - dial for our fears. Glo - ry, honor, praise, and pow - er, Be un - to the Lamb for ev - er,

The second system of the musical score for 'Sovereign Balm' consists of four staves. The top staff is a treble clef with a key signature of one flat and a 3/2 time signature. The second staff is a treble clef with a key signature of one flat and a 3/2 time signature. The third staff is a treble clef with a key signature of one flat and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/2 time signature. The lyrics are written below the second and third staves. The word 'p' is written above the second staff, and the word 'ff' is written above the first staff.

Sovereign Balm. Concluded.

125



Je - sus Christ is our Re - deem - er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, - Praise the Lord.

HYMN 663.

Mear. C. M.

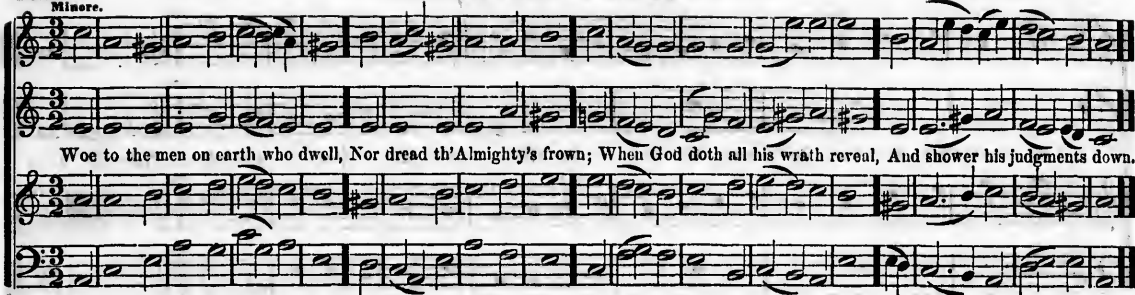


O for a clos - er walk with God, A calm and heavenly frame; A light, to shine up - on the road That leads me to the Lamb'

Burford. O. M.

PURCELL.

Minore.

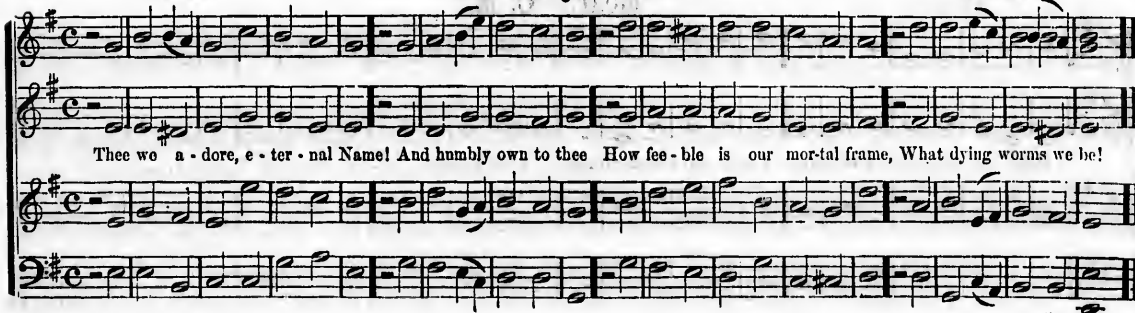


Woe to the men on earth who dwell, Nor dread th'Almighty's frown; When God doth all his wrath reveal, And shower his judgments down.

HYMN 42.

St. Mary's. C. M.

RATHIEL.



Thee wo a - dore, e - ter - nal Name! And humbly own to thee How fee - ble is our mor - tal frame, What dying worms we be!

Ter-ri-ble thought! shall I a-lone, Who may be saved—shall I— Of all, a-las! whom I have known, Thro' sin, for ev-er die?

The pray-ing spir-it breathe, The watch-ing power im-part; From all en-tan-gle-ments beneath Call off my peaceful heart.

Shirland. S. M.

Tenor or Alto ad lib.

S. STANLEY.

Great is the Lord our God, And let his praise be great; He makes his churches his a-bode, His most delight-ful seat.

The musical score for 'Shirland' is written in G major (one sharp) and 3/4 time. It consists of four staves. The first staff is for the Tenor or Alto ad lib. The second staff is for the Soprano. The third staff is for the Alto. The fourth staff is for the Bass. The lyrics are written below the staves.

Compassion. S. M.

A. RADIGER.

'To God the only wise, Our Saviour and our King, Let all the saints below the skies, Let all the saints below the skies, Their humble praises bring.

The musical score for 'Compassion' is written in G major (one sharp) and 3/4 time. It consists of four staves. The first staff is for the Tenor or Alto ad lib. The second staff is for the Soprano. The third staff is for the Alto. The fourth staff is for the Bass. The lyrics are written below the staves.

HYMN 681.

Milton Abbey. S. M.

T. CLARK.

129

p

Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, Welcome to this reviving breast, And these rejoicing eyes!

HYMN 685.

Mount Ephraim. S. M.

B. MILGROVE.

To God the on - ly wise, Our Sa-viour and our King, Let all the saints be - low the skies Their hm - ble praises bring.

130

HYMN 260.

Bradley Church. S. M.

MORTIMER.

p *f* *p*

Soldiers of Christ, arise, And put your armour on, Soldiers of Christ, arise, And put your armour on, Strong in the strength which God sup-

Organ.

plies, Strong in the strength which God supplies, Thro' his eternal Son.

Voice.

HYMN 318.

Reuben. S. M.

WAKELY.

A charge to keep I have, A God to glo - ri - fy; A

Reuben. S. M. Concluded.

131

God to glo - ri - fy, A nev - er dy - ing soul to save, A nev - er dy - ing soul to save, And fit it for the sky.

p *f*

This musical score is for the hymn 'Reuben. S. M. Concluded.' It consists of four staves. The first staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). The second staff is a vocal line with a treble clef and a key signature of two sharps, featuring dynamic markings *p* (piano) and *f* (forte). The third staff is a vocal line with a treble clef and a key signature of two sharps. The fourth staff is a bass line with a bass clef and a key signature of two sharps. The lyrics are: 'God to glo - ri - fy, A nev - er dy - ing soul to save, A nev - er dy - ing soul to save, And fit it for the sky.'

HYMN 152,

Boylston. S. M.

L. MASON.

Ah! whither should I go, Burdened, and sick, and faint; To whom should I my troubles show, And pour out my complaint?

This musical score is for the hymn 'Boylston. S. M.' by L. Mason. It consists of four staves. The first staff is a vocal line with a treble clef and a 3/2 time signature. The second staff is a vocal line with a treble clef and a 3/2 time signature. The third staff is a vocal line with a treble clef and a 3/2 time signature. The fourth staff is a bass line with a bass clef and a 3/2 time signature. The lyrics are: 'Ah! whither should I go, Burdened, and sick, and faint; To whom should I my troubles show, And pour out my complaint?'

Sarah. S. M.

W. ARNOLD.

And am I born... to die? To lay this bod-y down? And must my trembling spirit fly In - to.... a world unknown?

HYMN 478.

Aynhoe. S. M.

DR. NARES.

And are we yet a - live, And see each oth - er's face? Glo - ry and praise to Je - sus give For his re-deem-ing grace.

Great is the Lord our God, And let his praise be great; He makes his churches his a-bode, His most de-light-ful seat.

Dorology.

Praise ye the Lord! Hal-le-lu-jah! Praise ye the Lord! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Praise ye the Lord!

Isaiah. S. M.

MORETON.

My gra - cious, lov - ing Lord, To thee what shall I say? Well may I trem - ble at thy word, And scarce pre-

HYMN 12.

Mansfield. S. M.

sume to pray, And scarce presume to pray.

Come ye that love the Lord, And let your joys be known; Join in a

Mansfield. S. M. Concluded.

135

song with sweet ac - cord, While ye surround his throne, Join in a song with sweet ac-cord, While ye surround his throne.

This musical score is for a hymn in 4/4 time. It consists of four staves: a vocal melody line, a vocal accompaniment line, and two piano accompaniment lines (treble and bass). The melody is written in a soprano clef, and the piano parts are in treble and bass clefs. The lyrics are printed below the vocal lines.

HYMN 665.

Gerar. S. M.

To God the on - ly wise, Our Sa-viour and our King, Let all the saints be - low the skies, Their humble prais-es bring.

This musical score is for a hymn in 3/4 time. It consists of four staves: a vocal melody line, a vocal accompaniment line, and two piano accompaniment lines (treble and bass). The melody is written in a soprano clef, and the piano parts are in treble and bass clefs. The lyrics are printed below the vocal lines.

Ipswich. S. M.

Pris - ners of hope, a - rise, And see your Lord ap - pear: Lo! on the wings of love he flies,

This musical score is for Hymn 387, 'Ipswich. S. M.'. It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: 'Pris - ners of hope, a - rise, And see your Lord ap - pear: Lo! on the wings of love he flies,'.

HYMN 701.

Mathias. S. M.

STANLEY.

And brings re - demp - - tion near.

How beau-teous are their feet, Who stand on Si - on's hill;

This musical score is for Hymn 701, 'Mathias. S. M.' by Stanley. It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: 'And brings re - demp - - tion near.' and 'How beau-teous are their feet, Who stand on Si - on's hill;'. There are double bar lines at the end of the first and third staves, indicating the end of a phrase or a measure.

Mathias. S. M. Concluded.

137

Who bring sal - va - tion in their tongues, And words of peace re - veal, And words of peace re - veal.

p *f* *p* *f*

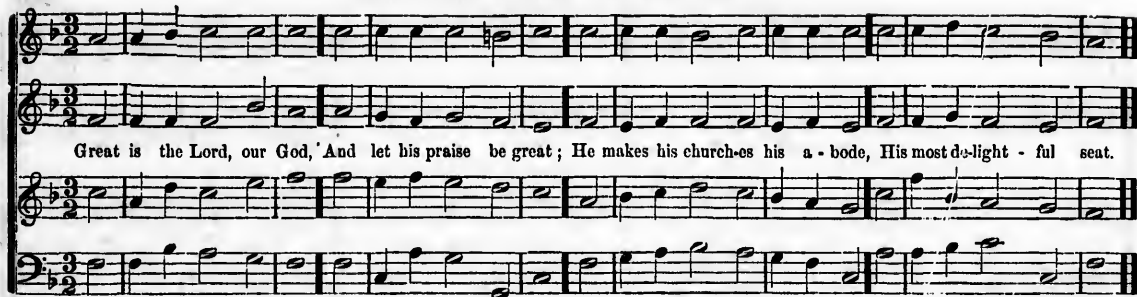
HYMN 303.

Watchman. S. M.

JAMES LEACH.

Ah, when shall I awake From sin's soft-soothing power, The slum - ber from my spi - rit shake, And rise to fall no more.

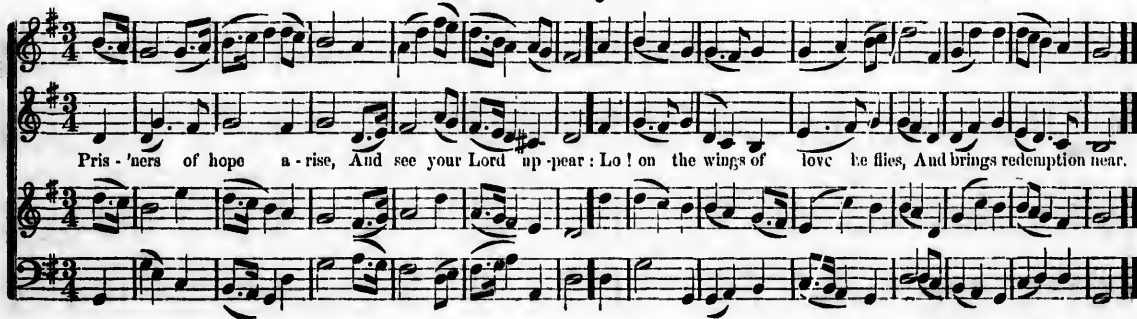
Dover. S. M.



Great is the Lord, our God, And let his praise be great; He makes his church-es his a - bode, His most de-light - ful seat.

Shrewsbury. S. M.

HARWOOD.



Pris - 'ners of hope a - rise, And see your Lord up - pear: Lo! on the wings of love he flies, And brings redemption near.

Join in a song with sweet ac -

Come, ye that love the Lord, And let your joys be known; Join in a song with sweet ac - cord,

Join in a song, &c.

cord, in a song, &c.

Join in a song with sweet accord, While ye surround the throne, While ye surround the throne, While ye surround the throne.

While ye surround the throne, While ye, &c.

cord, in a song &c. While ye surround the throne, While ye, &c.

Bethel. S. M.

Musical score for Hymn 206, "Bethel. S. M." in 2/2 time. The score consists of four staves. The first staff is the vocal melody, featuring dynamic markings *p* (piano) and *f* (forte). The second staff contains the lyrics: "Strong in the strength which God supplies Through his e-ter-nal Son." The third and fourth staves provide harmonic accompaniment. The lyrics for the third staff are: "Soldiers of Christ, arise, And put your ar-mour on, And put your armour on; Strong in the strength which God supplies Thro' his eternal Son:"

Joy. S. M.

Musical score for Hymn 233, "Joy. S. M." in 2/2 time. The score consists of four staves. The first staff is the vocal melody. The second staff contains the lyrics: "Strong in the strength which God supplies Thro' his e-ter-nal Son:". The third and fourth staves provide harmonic accompaniment. The lyrics for the third staff are: "Fa-ther, in whom we live, In whom we are and move, In whom we are and move."

Joy. S. M. Concluded.

141

The glory, pow'r, and praise receive, Of thy creating love, The glory, power, and praise receive Of thy cro-a-ting love.

HYMN 685.

Eastbourne. S. M.

WESBE.

To God the on-ly wise, Our Sa-viour and our King, Let all the saints be-low the skies Their humble prais-es bring.

Cornhill. S. M.

T. CLARK

And gather
Shepherd of Is - rael, hear Our suppli - ca - ting cry, Onr sup - pli - ca - ting cry; And gather in the souls sin -
Our sup - pli - ca - ting cry, Our sup - pli - ca - ting cry: And gather in the souls sin - cere, And gather
And gather in the souls sin - cere,

In the souls sin - cere That from their breth - ren fly.
cere, And gather in the souls sincere, That from their brethren fly.
In the souls sin - cere that from their breth - ren fly.
And gath - er in the souls sincere That from their brethren fly, That from their brethren fly.

HYMN 12.

Dallas. S. M.

Come, ye that love the Lord, And let your joys be known;

Dallas. S. M. Concluded.

143

And gather
souls sin-
And gather
- cere,

Join in a song with sweet ac- cord.

Join in a song with sweet accord, While ye surround his throne, While ye surround his throne.

Join in a song with sweet ac- cord,

HYMN 673.

Sacrifice. S. M.

ys be known;

Commit thou all thy griefs And ways in - to His hands, To His sure truth and ten- der care, Who earth and heaven commands.

Falmouth. S. M.

Father, in whom we live, In whom we are, and move, The glo-ry, power, and praise receive, Of thy ere-at-ing love, Of thy ere-

HYMN 701.

Christianity. S. M.

W. ARNOLD.

at-ing love, Of thy ere-at-ing love. How beauteous are their feet, Who stand on Si-on's hill; Who bring sal-

Christianity. S. M. Concluded.

145

va - tion in their tongues, And words of peace re - veal! And words of peace reveal! And words of peace.....re - veal!

HYMN 206

Narenza. S. M.

The praying Spir - it breathe, The watching power im-part; From all en - tan - gle-ments beneath, Call off my peace-ful heart

Come ye that love the Lord, And let your joys be known And let your joys be known; Join in a song with sweet accord, While ye surround his throne,

While ye surround his throne, While ye surround his throne;

Je - sus, ... I fain would find Thy zeal ... for God in me,

Zeal. S. M. Concluded.

147

p

Thy yearn-ing pi-ty for... man-kind, Thy burn-ing char-i-ty, Thy burn-ing char-i-ty.

HYMN 93.

Thatcher. S. M.

HANDEL.

My gra-cious lov-ing Lord, To thee what shall I say? Well may I trem-ble at thy word, And scarce presume to pray.

Harmony. S. M.

Je - sus the conqueror, &c.

Je - sus, the conqueror, reigns, In glorious strength array'd, In glo - rious strength array'd, His king - dom o - ver

Organ.

all maintains, And bids the earth be glad, And bids the earth be glad, And bids..... the earth be glad.

Voices

St. Bride's. S. M.

DR. HOWARD.

149

O that I could re-vere My much-of-fend-ed God! O that I could but stand in fear Of thy af-flict-ing rod!

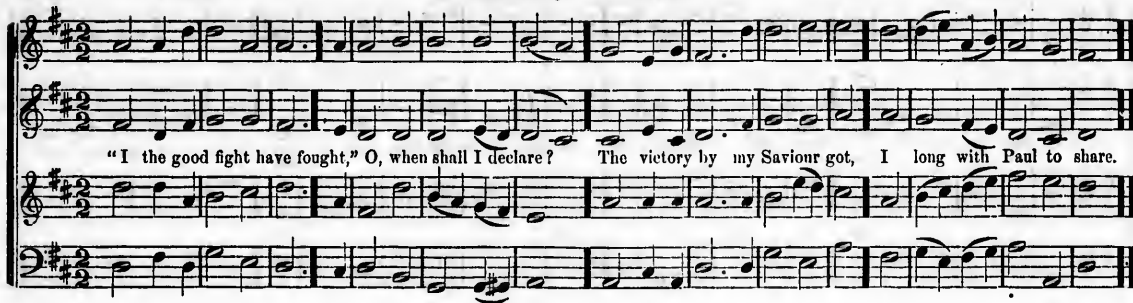
Egypt. S. M.

LEACH.

And must this bo-dy die? This well-wrought frame decay? And must these active limbs of mine Lie mould'ring in the clay?

Spilsby. S. M.

DR. MILLER.



"I the good fight have fought," O, when shall I declare? The victory by my Saviour got, I long with Paul to share.

Sandforth. S. M.



Lord, if at thy command, The word of life we sow, Wa-ter'd by thy almighty hand, The seed shall surely grow, The seed shall surely grow.

Carey's. (6 lines 8s.)

HENRY CAREY, 1740.

151

O God! how of - ten hath thine ear To me in will - ing mer - cy bow'd! { While wor-ship-ping thine al - tar near, Low - ly I wept and strong - ly vow'd: } But ah! the fee - ble - ness of man! Have I not

Wirksworth. S. M.

DR. GREENE.

vow'd and wept in vain? Thou judge of quick and dead, Before whose bar severe, With ho - ly joy, or guilty dread, We all shall soon appear.

Cleft of the Rock. (6 lines 8s.)

FAWCETT.

I call the world's Re-deem - er mine! He lives who died for me, I know; Who bought my soul with blood di -

The first system of the musical score for 'Cleft of the Rock' consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is a treble clef with a key signature of one flat and a 3/2 time signature. The third staff is a treble clef with a key signature of one flat and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/2 time signature. The lyrics are written below the second and third staves.

vine, Je - sus shall re - ap - pear be - low. Stand in that dread - ful day unknown, And fix on earth his

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 3/2 time signature. The second staff is a treble clef with a key signature of one flat and a 3/2 time signature. The third staff is a treble clef with a key signature of one flat and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 3/2 time signature. The lyrics are written below the second and third staves.

Cleft of the Rock. Concluded.

153

heav'n - ly throne. Staud in the dread - ful day un - known, And fix on earth his heav'n - ly throne.

Luther's Hymn. (6 lines 8s.)

M. LUTHER.

Larga. HYMN 404.

Lo! God is here! let us adore, And own how dreadful is this place, }
 Let all within us feel his power, And silent bow before his face; } Who know his pow'r, his grace who prove, Serve him with awe, with reverence love, Serve, &c.

Admah. (6 lines 8s.)

Je - sus, thou sove - reign Lord of all, The same through one e - ter - nal day, At - tend thy feeblest fol - lowers' call,

The first system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the second and third staves.

And O in - struct us how to pray! Pour out the sup - pli - ca - ting grace, And stir us up to seek thy face!

The second system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the second and third staves.

Homerton. (6 lines 8s.)

First system of the hymn. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "O God, of good th'unfathomed Sea! Who would not give his heart to thee? Who would not love thee with his might,". The piano part includes dynamic markings *p* (piano) on the second and fourth staves.

O God, of good th'unfathomed Sea! Who would not give his heart to thee? Who would not love thee with his might,

Second system of the hymn, continuing from the first. It also consists of four staves (two vocal, two piano). The lyrics are: "O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength, to thee u - nite?". The piano part includes dynamic markings *f* (forte) on the first and third staves.

O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength, to thee u - nite?

Plymouth Dock. (6 lines 8s.)

See, sin - ners, in the gos - pel glass, The Friend and Sav - iour of mankind! Not one of all th'a - pos - tate race,

The first system of the musical score for 'Plymouth Dock' consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the staves.

But may in him sal - va - tion find! His thoughts, and words, and ac - tions prove, His life and death,—that God is love!

The second system of the musical score for 'Plymouth Dock' consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef with a key signature of one flat. The lyrics are written below the staves.

Terah. (6 lines 8s.)

W. ARNOLD. 157

Sa-viour of all, what hast thou done, What hast thou suf - fer'd on the tree? Why didst thou groan thy mor - tal groan.

This system contains the first four staves of the hymn. The top staff is a treble clef melody, the second is a treble clef accompaniment, the third is a treble clef melody, and the fourth is a bass clef accompaniment. The lyrics are written below the second and third staves.

O - be - dient un - to death for me? The mys - tery of thy pas - sion show, The end of all thy griefs be - low.

This system contains the next four staves of the hymn. The top staff is a treble clef melody, the second is a treble clef accompaniment, the third is a treble clef melody, and the fourth is a bass clef accompaniment. The lyrics are written below the second and third staves.

Siloam. (6 lines 8s.)

HAYDN.

Now I have found the ground wherein Sure my son's an - chor may re - main: The wounds of Je - sus, for my sin

Be - fore the world's found - a - tion slain; Whose mer - cy shall un - sha - ken stay, When heaven and earth are fled a - way.

Organ. Voice.

Ex - pand thy wings, co - les - tial Dove, And, brood - ing o'er my na - ture's night, Call forth the ray of heav'n - ly Love.

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The lyrics are written below the second staff.

Let there in my dark soul be light; And fill th'il - lus - tra - ted a - byss With glorious beams of end-less bliss.

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The lyrics are written below the second staff.

Thou, Lord, on whom I 'still de-pend, Shalt keep me faith-ful to the end: I trust thy truth, and love, and power,

The first system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat and a common time signature. The third staff is a treble clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are written below the second staff.

Shall save me to the lat-est hour; And, when I lay this bo-dy down, Re-ward with an im-mor-tal crown.

The second system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a treble clef with a key signature of one flat and a common time signature. The third staff is a treble clef with a key signature of one flat and a common time signature. The fourth staff is a bass clef with a key signature of one flat and a common time signature. The lyrics are written below the second staff.

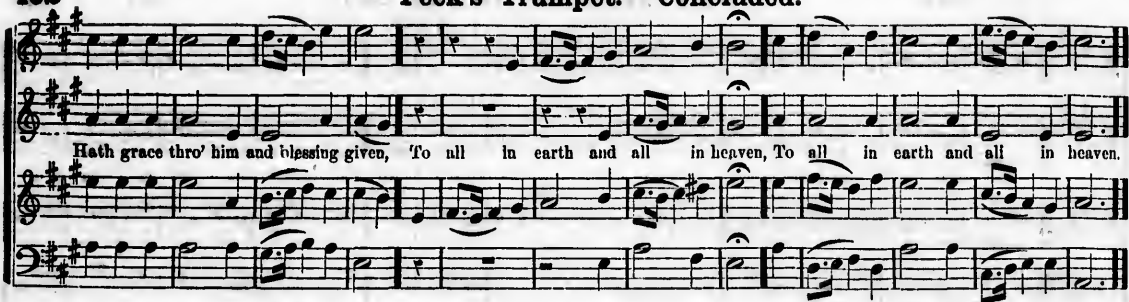
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second staff is a treble clef with a key signature of two sharps and a 3/4 time signature. The third staff is a treble clef with a key signature of two sharps and a 3/4 time signature. The fourth staff is a bass clef with a key signature of two sharps and a 3/4 time signature. The lyrics are written below the second and third staves.

Sin - ners, rejoice: your peace is made; Your Sa - viour on the cross hath bled; Your God, in Je - sus re - con - cil'd,

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The second staff is a treble clef with a key signature of two sharps and a 3/4 time signature. The third staff is a treble clef with a key signature of two sharps and a 3/4 time signature. The fourth staff is a bass clef with a key signature of two sharps and a 3/4 time signature. The lyrics are written below the second and third staves.

On all his works a - gain hath smil'd; Hath grace thro' him and bless - ing given, 'To all in earth and all in heaven,

Peck's Trumpet. Concluded.

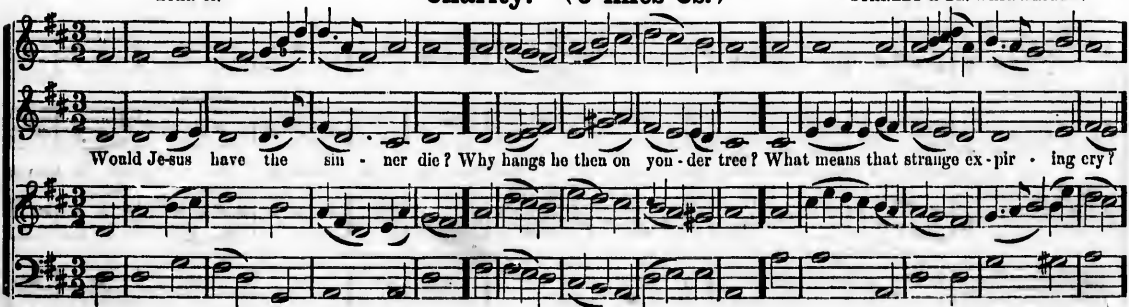


Hath grace thro' him and blessing given, 'To all in earth and all in heaven, To all in earth and all in heaven.

HYMN 33.

Charity. (6 lines 8s.)

STANLEY & DR. WAINWRIGHT.



Would Je-sus have the sin - ner die? Why hangs he then on you - der tree? What means that strange ex - pir - ing cry?

Charity. Concluded.

163



WRIGHT.



(Sin - ners, he prays for you and me.) "Forgive them, Fa - ther, O for - give, They knew not that by

me they live, For - give them, Fa - ther, O for - give, They know not that by me they live."

Ledbury. (6 lines 8s.)

THOMAS CLARK.

Come, Ho-ly Ghost, all - quick'ning fire, Come, and in me de-light to rest ; Drawn by the lure of strong de - sire,

The first system of the hymn consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature, containing the vocal melody. The third staff is a treble clef with the same key signature and time signature, containing a second vocal part. The fourth staff is a bass clef with the same key signature and time signature, containing the bass line. The lyrics are written below the second staff.

O come, and con - se - crate my breast ! The tem - ple of my soul pre-pare, And fix thy sa - cred pre - sence there !

The second system of the hymn also consists of four staves, following the same musical notation as the first system. The lyrics are written below the second staff.

Castleton. (6 lines 8s.)

ADAM WRIGHT.

165

Je - su, thy bound - less love to me No thought can reach, no tongue de - clare; O knit my thank - ful heart to thee,

The first system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The lyrics are written below the second and third staves.

And reign without a ri - val there! Thine whol - ly, thine a - lone, I am; Be thou a - lone my con - stant flame!

The second system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 3/2. The lyrics are written below the second and third staves.

Barrett. (6 lines 8s.)

Con Spirito.

p

Would Je-sus have the sinner die? Why hangs he then on yon-der tree? What means that strange ex-pir-ing cry? (Sinners, he

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The music is in a common meter (6 lines 8s.). The lyrics are written below the vocal staves.

prays for you and me:) "Forgive them, Father, O forgive: They know not that by me they live!" They know not that by me, &c.

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves. Dynamic markings *f*, *m*, and *f* are present above the vocal staves. The piano part has a *f* marking above the first staff of the system.

Zalmonah. (6 lines 8s.)

Watch'd by the world's ma-lignant eye, Who load us with reproach and shame, As servants of the Lord Most High, As

This system contains the first four staves of the hymn. The first staff is the vocal melody in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a vocal harmony in treble clef. The third staff is a vocal harmony in treble clef. The fourth staff is the bass line in bass clef. The lyrics are written below the second and third staves.

zeal-ous for his glo-rious name, We ought in all his paths to move, With ho-ly fear and hum-ble love.

This system contains the next four staves of the hymn, continuing the melody and accompaniment from the first system. The lyrics are written below the second and third staves.

Whitsuntide. (6 lines 8s.)

C. 222.

Sa - viour from sin, I wait to prove That Je - sus is thy heal - ing name; To lose, when per - fect - ed in love,

The first system of the hymn, consisting of four staves. The top staff is the vocal melody in G major (one sharp) and 3/4 time. The second staff continues the melody with the lyrics. The third and fourth staves provide a harmonic accompaniment. A piano (p) dynamic marking is placed above the fourth staff.

What'e'er I have, or can, or am: I stay me on thy faith - ful word, "The servant shall be as his Lord."

The second system of the hymn, also consisting of four staves. It continues the melody and accompaniment from the first system. A forte (f) dynamic marking is placed above the first staff of this system.

Simeon's Joy. (6 lines 8s.)

169

Mes - si - ah, joy of ev - ery heart, Thou, thou the King of glo - ry art, The Fa - ther's ev - er - last - ing Son,

on thee de - pend,
Thee it de - lights thy Church to own ; For all our hopes on thee de - pend, Whose glo - rious mer - cies nev - er end.
For all our hopes on thee depend,

Love. (6 lines 8s.)

My heart is full of Christ, and longs Its glorious matter to declare! Of him I make my loftier songs, I cannot from his praise forbear;

The first system of the musical score for the hymn 'Love'. It consists of four staves. The top staff is the vocal melody, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a piano (*p*) dynamic. The second staff is a piano accompaniment, also in treble clef. The third staff is the vocal melody in bass clef. The fourth staff is the piano accompaniment in bass clef. The lyrics are written below the vocal staves.

My ready tongue makes haste to sing The glo - ries of my heaven-ly King, The glo - ries of my heavenly King.

The second system of the musical score. It also consists of four staves. The vocal melody in the top staff begins with a forte (*f*) dynamic, followed by a piano (*p*) section. The piano accompaniment in the bottom staff also features a forte (*f*) dynamic. The lyrics are written below the vocal staves.

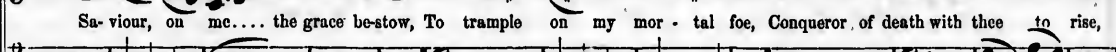


forbear;



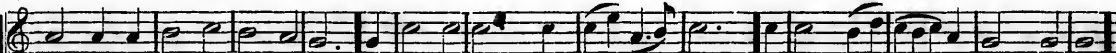


Sa- viour, on me.... the grace be- stow, To trample on my mor- tal foe, Conqueror of death with thee to rise,

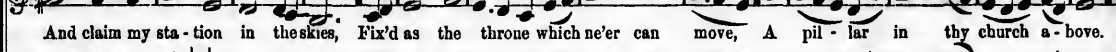




reely King.


And claim my sta- tion in theskies, Fix'd as the throne which ne'er can move, A pil- lar in thy church a- bove.




Prison-ers of hope, lift up your heads; The day of lib-er-ty draws near; Je-sus, who on the Serpent treads, Shall soon in your be-

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of two flats and a 3/4 time signature. The second staff is a treble clef with a key signature of two flats and a 3/4 time signature. The third staff is a treble clef with a key signature of two flats and a 3/4 time signature. The fourth staff is a bass clef with a key signature of two flats and a 3/4 time signature. The lyrics are written below the second and third staves.

half ap-pear; The Lord will to his tem-ple come; Prepare your hearts to make him room, Prepare your hearts to make him room.

This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of two flats and a 3/4 time signature. The second staff is a treble clef with a key signature of two flats and a 3/4 time signature. The third staff is a treble clef with a key signature of two flats and a 3/4 time signature. The fourth staff is a bass clef with a key signature of two flats and a 3/4 time signature. The lyrics are written below the second and third staves.

O God, of good th'unfathomed Sea! Who would not give his heart to thee? Who would not love thee with his might,

This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains the melody for the first line of the hymn. The second staff is an alto line in treble clef. The third staff is a tenor line in treble clef. The fourth staff is a bass line in bass clef. The lyrics are written below the staves, aligned with the notes.

O Je-su, Lov-er of mankind? Who would not his whole soul and mind, With all his strength, to thee u-nite?

This musical system also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the staves, aligned with the notes.

Father of ev - er - last - ing grace, Thy goodness and thy truth we praise, Thy goodness and thy truth we prove; Thou

Organ.

This block contains the first system of the hymn. It features four staves of music. The first two staves are for the vocal parts, with the lyrics 'Father of ev - er - last - ing grace, Thy goodness and thy truth we praise, Thy goodness and thy truth we prove; Thou' written below them. The third staff is for the organ, and the fourth staff is for the organ. The key signature is one flat (B-flat), and the time signature is common time (C).

hast in hon - our of thy Son, The gift un-speak - a - ble sent down, The Spirit of life, and pow'r, and love.

Voice.

This block contains the second system of the hymn. It features four staves of music. The first two staves are for the vocal parts, with the lyrics 'hast in hon - our of thy Son, The gift un-speak - a - ble sent down, The Spirit of life, and pow'r, and love.' written below them. The third staff is for the organ, and the fourth staff is for the organ. The key signature is one flat (B-flat), and the time signature is common time (C).



vo; Thou



Organ.

O God, of good th'un-fath-omed Sea! Who would not give his heart to thee? Who would not love thee with his might,



r, and love.



O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength to thee u - nite?

Voice or Organ. K

Martin's Lane. (6 lines 8s.)

DR. ARNE.

How love - ly are thy tents, O Lord! Where'er thou choos - est to re - cord Thy name, or place thy house of prayer

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

My soul out - flies the an - gel choir, And faints, o'erpow'rd with stroug de - sire, To meet thy spe - cial presence there

The second system of the musical score also consists of four staves, following the same vocal and piano arrangement as the first system. The lyrics continue below the vocal staves.

O Je - su, source of calm re - pose, Thy like nor man nor an - gel knows; Fair - est among ten thou - sand fair!

E'en those whom death's sad fetters bound.

E'en those whom death's sad fet - ters... bound, Whom thick - est darkness com - pass'd round, Find light and life if thou ap - pear.

E'en those whom death's sad fetters bound. Organ.

Voces.

Jackson's Hymn. (6 lines 8s.)

FETTER.

I'll praise my Maker while I've breath; And when my voice is lost in death, Praise shall employ my nobler pow'rs! My days of praise shall ne'er be past,
While life, and thought, and

Organ.

being last, Or im-mor-tal-i-ty endures, My days of praise shall ne'er be past, While life, and thought, and being last, Or immortality endures.

Voice Org. Voice. Org. Voice.

How love - ly are - thy tents, O Lord! Where'er thou choosest to re - cord Thy name, or place thy house of prayer.

The first system of the musical score for 'Didsbury' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

My soul outflies the an - gel choir, And faints, o'erpow'ed with strong de - sire, To meet thy spe - cial pre - sence there.

The second system of the musical score for 'Didsbury' also consists of four staves, following the same instrumental arrangement as the first system. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

Be it my on - ly wisdom here, To serve the Lord with fil - ial fear, With lov - ing grat - i - tude; Su - pe - rior sense may

HYMN 147.

St. John's. 4 8s & 2 6s. LEACH.

I display, By shunning eve - ry e - vil way, And walking in the good.

O Love Divine, how sweet thou art!

St. John's. Concluded.

181

When shall I find my will-ing heart All ta - - ken up by thee? I thirst, I faint, I die to prove

This block contains the first system of a musical score. It features four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The melody is written on the top staff, and the lyrics are placed below the second staff. The music is in a common time signature (C).

The greatness of re - deem - ing Love, The love of Christ to me!..... The love of Christ to me!

This block contains the second system of the musical score. It also features four staves in the same key signature and time signature as the first system. The melody continues on the top staff, with lyrics placed below the second staff. The music concludes with a double bar line.

O glorious hope of per - fect love! It lifts me up to things above; It bears on eagles' wings; It gives my ravished soul a taste, And

With Jesus' priests and kings.....

makes me for some moments feast With Jesus' priests and kings, It gives my ravish'd soul a taste, And makes me for some moments feast With, &c.

With Jesus' priests and kings.....

How hap - py are the lit - tle flock, Who, safe beneath their guardian-rock, In all commotions rest! When war's and

The first system of the hymn, consisting of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

tu - mult's waves run high, Un-mov'd a-bove, Unmov'd above the storm.. they lie, They lodge, they lodge in Je - su's breast.

The second system of the hymn, also consisting of four staves. It continues the vocal and piano parts from the first system. Dynamics markings 'p' (piano) and 'f' (forte) are placed above the vocal staves to indicate volume changes. The lyrics continue below the vocal staves.

Willowby. (4 8s & 2 6s.)

Lord, I a - dore thy gra - cious will: Thro' ev - 'ry in - stru - ment of ill My Fa - ther's goodness see.

The first system of the hymn consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

Ac - cept the com - pli - ca - ted wrong Of Shi - mei's hand and Shi - mei's tongue, As kind re - bukes from thee!

The second system of the hymn also consists of four staves, following the same vocal and piano arrangement as the first system. The lyrics are written below the vocal staves.

Je - sus, thou soul of all our joys, For whom we now lift up our voice, And all our strength ex - ert.

This system contains the first four staves of the hymn. The first staff is the vocal melody in G major, 3/4 time. The second staff is the vocal melody in G major, 3/4 time. The third staff is the vocal melody in G major, 3/4 time. The fourth staff is the bass line in G major, 3/4 time.

Vouchsafe the grace we humbly elaim, Compose in-to a thankful frame, And tune thy peo-ple's heart, And tune thy peo - ple's heart.

This system contains the next four staves of the hymn. The first staff is the vocal melody in G major, 3/4 time. The second staff is the vocal melody in G major, 3/4 time. The third staff is the vocal melody in G major, 3/4 time. The fourth staff is the bass line in G major, 3/4 time.

Minore.

O Sa - viour, cast a gra - cious smile! Our gloom-y guilt and sel - fish guile, And shy dis - trust, re - move:

The true sim - pli - ci - ty im - part, To fash - ion ev - ery pas - sive heart, And mould it in - to love.

How happy is the pil-grim's lot! How free from ev-ery anx-i-ous thought, From worldly hope and fear! From worldly hope and fear! Confined to nei-ther

court nor cell, His soul disdains on earth to dwell, He on-ly sojourns here, He on-ly sojourns here, He on-ly sojourns here.

Warsaw. (4 6s & 2 8s.)

Join all the glorious names Of wis-dom, love, and power, That ever mor - tals knew, That angels ev - er bore; All are too mean to

The musical score for Hymn 641, 'Warsaw', is written in G major (one sharp) and common time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'Join all the glorious names Of wis-dom, love, and power, That ever mor - tals knew, That angels ev - er bore; All are too mean to'.

Haddam. (4 6s & 2 8s.)

L. MASON.

speak his worth, Too mean to set our Saviour forth.

The Lord Jehovah reigns, His throne is built on high; The garments he assumes Are light and majesty:

The musical score for Hymn 569, 'Haddam', is written in D major (two sharps) and 2/2 time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are: 'speak his worth, Too mean to set our Saviour forth. The Lord Jehovah reigns, His throne is built on high; The garments he assumes Are light and majesty:'.

Haddam. Concluded.

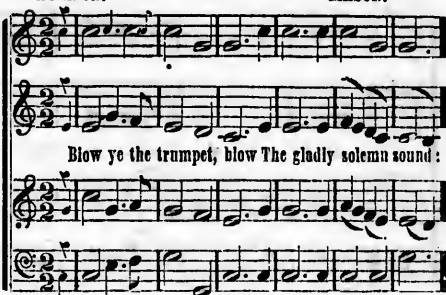
Murray. (4 6s & 2 8s.) 189

HYMN 645.

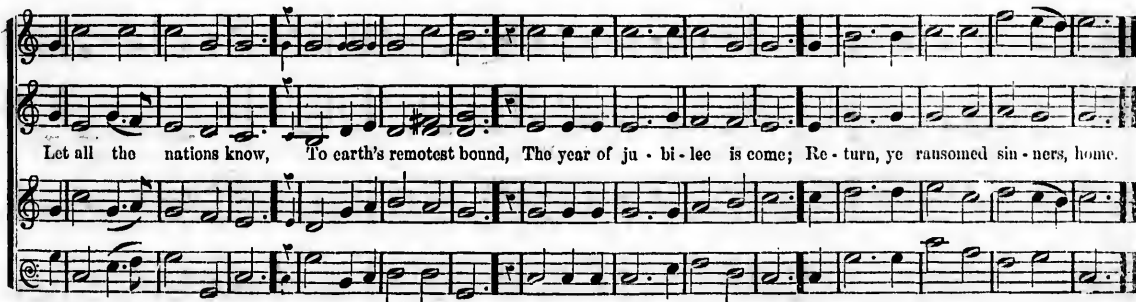
MASON.



His glo - ries shine with beams so bright, No mor - tal eye can bear the sight.



Blow ye the trumpet, blow The gladly solemn sound:



Let all the nations know, To earth's remotest bound, The year of ju - bi - lee is come; Re - turn, ye ransomed sin - ners, home.

MASON.

ght and majesty:

Remembrance. (4 6s & 2 8s.)

Lord of the worlds a - bove! How pleas - ant and how fair The dwell - ings of thy love,

The first system of the musical score for 'Remembrance'. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staves.

Thy earth - ly tem - ples, are! To thine a - bode My heart as - pires, With warm de - sires To see my God.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves. The piano part includes dynamic markings: *p* (piano) at the beginning of the system and *f* (forte) later on.

thy love, God of my life, to thee My cheer-ful soul I raise! Thy good-ness bade me be, And

my God. still pro-longs my days; I see my na-tal hour re-turn, And bless the day that I was born.

L

The Lord of earth and sky, The God of a-ges praise; Who reigns ent' n'd on high, Ancient of endless days; Who lengthens out our

This musical system consists of four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

tri - al here, And spares us yet an-oth - er year. Who lengthens out our tri - al here, And spares us yet an-oth - er year.....

This musical system continues the hymn with four staves. The vocal parts and piano accompaniment continue. The lyrics are written below the vocal staves, ending with an ellipsis.

Let earth and heaven a - gree, An - gels and men be joined, To cel - e - brate with me / The Saviour of mankind; T'a -

T'a - dore the all - a - ton - ing Lamb, the all a - ton - ing Lamb. of Je - sus', &c.

dore the all - a - ton - ing Lamb, T'a - dore the all - a - ton - ing Lamb, And bless the sound of Je - sus' name, And bless the sound of Jesus' name.

T'a - dore the all - a - ton - ing Lamb, T'a - dore the all a - ton - ing Lamb.

Lord, we thy will o - bey, And in thy pleasure rest; We, on - ly we, can say, "Whatev - er is, is best;" Joy - ful to

p

Organ. Voice.

Joy - ful to meet, &c.

meet, will - ing to part, Joy - ful to meet, will - ing to part, Convinced, convinced we still are one in heart.

Joy - ful to meet, &c.

Lord, we thy will o - bey, And in thy pleas - ure rest; We, on - ly we, can say, "Whatev - er is, is best;"

This musical system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written in a simple, hymn-like style with many eighth and sixteenth notes.

Vivace.

Joy - ful to meet, will - ing to part, Con - vinced we still are one in heart, Con - vinced we still are one in heart.

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. It begins with the tempo marking 'Vivace.' The piano accompaniment features more active, flowing lines in the lower register, while the vocal parts continue the hymn's melody. The system concludes with a double bar line.

A - rise, my soul, a - rise, Shake off thy gull - ty fears; The bleeding Sac - ri - fice In my be - half ap - pears;

The first system of the hymn consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staves.

Be - fore the throne my Sure - ty stands, Be - fore the throne my Sure - ty stands; My name is writ - ten on his hands.

The second system of the hymn also consists of four staves, following the same vocal and piano arrangement as the first system. The lyrics continue below the vocal staves.

Majesty: (4 6s & 2 8s.)

197

Oil in your ves - - els

Ye virgin souls, arise, With all the dead awake! Un-to sal - va - tion wise, Oil in your vessels take, Oil in..... your ves - els

Oil in your ves - - els

p *f*

take: Upstarting at the midnight cry, Upstarting at the midnight cry, "Behold the heavenly Bridegroom nigh!" "Behold the heavenly, &c.

p *f*

Let earth and heav'n a - gree, An - gels and men be join'd, To cel - e - brate with me

The Sa - viour of man-kind: Ta - lore the all - a - ton - ing Lamb, And bless the soul of Je - sus' name.

Albion. (8 lines 8s.)

Old English Melody.

199

A-way with our sorrow and fear, We soon shall re-cov - er our home, The ci - ty of saints shall appear; The day of e - ter - ni - ty come:

The first system of the musical score for 'Albion' consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The second staff is a vocal line in treble clef with the same key signature and time signature. The third staff is a vocal line in treble clef with the same key signature and time signature. The fourth staff is a bass line in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

From earth we shall quickly re-move, And mount to our native a-bode; The house of our Father a - bove, The palace of angels and God.

The second system of the musical score for 'Albion' consists of four staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The second staff is a vocal line in treble clef with the same key signature and time signature. The third staff is a vocal line in treble clef with the same key signature and time signature. The fourth staff is a bass line in bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

A fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his offers embrace, For all it is: o-pen and free: Je-

hovah himself doth in - vite To drink of his pleasures unknown; The streams of immor-tal de-light, That flow from his heavenly throne.

0 when shall we sweet-ly remove, 0 when shall we en-ter our rest, Re- turn to the El- on a - bove, The moth-er of spir-its distress'd!

The first system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The lyrics are written below the second and third staves.

That el- ty of God the great King, Where sorrow and death are no more, But saints our Im-man - u - el sing, And che - rub and se - raph a-dore.

The second system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/2. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/2. The lyrics are written below the second and third staves.

Israel. (8 lines 8s.)

Thou Shepherd of Israel, and mine, The joy and desire of my heart; For closer communion I pine, I long to reside where thou art:

The first system of the musical score for 'Israel' consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal staves.

The pasture I languish to find, Where all, who their Shepherd obey, Are fed, on thy bosom reclined, And screen'd from the heat of the day.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves with the same vocal and piano parts. The lyrics continue below the vocal staves.

I long to be-hold him ar-ray'd, With glo-ry and light from a-hove, The King in his beau-ty displayed,

The first system of the hymn consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal staves.

His beau-ty of ho-li-est love: I lan-guish and sigh to be there, Where Je-sus hath fixed his a-bode;

The second system of the hymn consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal staves. Dynamics markings 'p' (piano) and 'f' (forte) are present above the vocal staves.

Mansion. Concluded.

Musical score for "Mansion. Concluded." in G major (one sharp) and 2/4 time. The score consists of four staves. The first staff is the vocal melody, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The second staff is a whole rest. The third staff is the piano accompaniment, also starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The lyrics are: "O when shall we meet in the air, And fly to the mount-ain of God! And fly to the mountain of God!"

HYMN 79.

Carnaby. (4 lines 8s.)

Musical score for "Carnaby." in G major (one sharp) and 4/4 time. The score consists of four staves. The first two staves are the vocal melody, and the last two staves are the piano accompaniment. The lyrics are: "A fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his of-fers em - brace, For all, it is o - pen and free."

Hythe. (4 lines 8s.)

FAWOETT.

205

A Fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his offers embrace, For all, it is open and free, For all, it is open, and free.

David. (4 lines 8s.)

HANDEL.

The thirsty are called to their Lord, His glorious ap - pearing to see; And, drawn by the power of his word, The promise, I know, is for me.

Goshen. (4 lines 8s.)

The Church in her mi - li - tant state Is weary, and cannot forbear; The saints in an a - go - ny wait To see him a - gain in the air.

p *f*

This musical score is for hymn 77, 'Goshen'. It consists of four staves of music. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: 'The Church in her mi - li - tant state Is weary, and cannot forbear; The saints in an a - go - ny wait To see him a - gain in the air.' There are dynamic markings 'p' (piano) and 'f' (forte) in the piano part.

Calcutta. (8s, 7s & 4s.)

T. OLARK.

Lol He comes with clouds descending, Once for favour'd sin - ners slain; Thousand, thousand saints attending, Swell the tri - umph

This musical score is for hymn 66, 'Calcutta'. It consists of four staves of music. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: 'Lol He comes with clouds descending, Once for favour'd sin - ners slain; Thousand, thousand saints attending, Swell the tri - umph'. The piano part features a steady accompaniment with some melodic lines.

Calcutta. Concluded.

207

of his train: Hal-le-lu-jah! Hal-le-lu-jah! God appears on earth to reign, God appears on earth to reign, God appears on

This musical system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The key signature is one flat (B-flat), and the time signature is 4/4.

earth to reign, God appears on earth to reign, God ap-pears on earth to reign, God ap-pears on earth to reign.

earth to reign.

This musical system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The bottom staff is a bass line. The key signature is one flat (B-flat), and the time signature is 4/4.

Calvary. (8s, 7s & 4.)

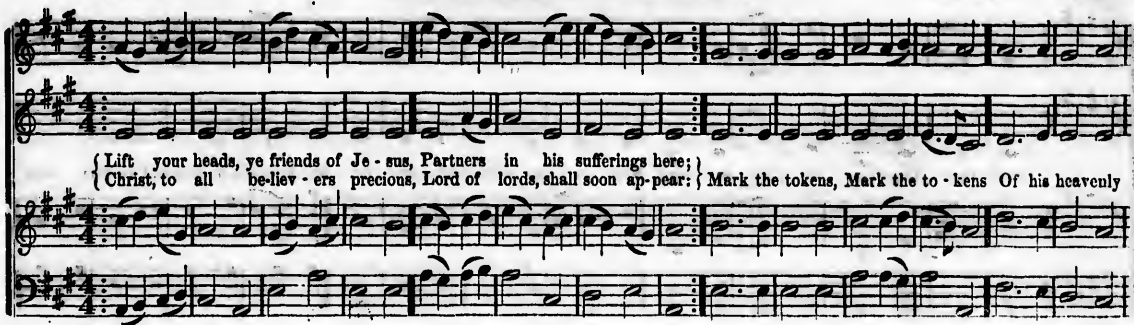
STANLEY.

First system of the hymn. It consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#), and the time signature is 2/2. The melody is written in the first treble staff, with the lyrics underneath. The bass staves provide harmonic support.

Come, thou Conqueror of the na-tions, Now on thy white horse ap-pear; Earthquakes, deaths, and des-o-la-tions

Second system of the hymn, continuing from the first. It also consists of four staves (two treble, two bass) in the same key and time signature. The melody continues with the lyrics. The system concludes with a double bar line.

Sig-ni-fy thy king-dom near: True and faith-ful! True and faith-ful! 'Stab-lish thy do-min-ion here.



la - tions

{ Lift your heads, ye friends of Je - sus, Partners in his sufferings here; }
 { Christ, to all be - liev - ers precious, Lord of lords, shall soon ap - pear: } Mark the tokens, Mark the to - kens Of his heavenly



king - dom near: Mark the to - kens, Mark the to - kens Of his heavenly kingdom near, Of his heavenly kingdom near!

Helston. (8s, 7s & 4.)

Come, thou Con-q'ror of the na-tions, Now on thy white horse ap-poar: Earthquakes, deaths, and des-o-la-tions,

Sig-ni-fy thy king-dom near: True and faith-ful! True and faith-ful! 'Stab-lish thy do-min-ion here.

Lo! He comes with clouds de-scend-ing, Once for favoured sin-ners slain; Thousand, thousand saints at-tend-ing,

This system contains the first four staves of the hymn. The first staff is a vocal line in G major (one sharp) and common time. The second staff is a vocal line in G major. The third staff is a vocal line in G major. The fourth staff is a bass line in G major. The lyrics are written below the second staff.

Swell the tri-umph of his train: Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! God ap-pears on earth to reign.

This system contains the next four staves of the hymn. The first staff is a vocal line in G major. The second staff is a vocal line in G major. The third staff is a vocal line in G major. The fourth staff is a bass line in G major. The lyrics are written below the second staff.

Advent. (8s & 7s.)

WAINWRIGHT.

Light of those whose dreary dwelling, Bor - ders on the shades of death, Come, and by thy love re - vealing, Dis - si - pate the

clouds be - neath, The new heav'n and earth's Creator, In our deep - est dark - ness rise, Scatt'ring all the night of nature,

Pour-ing eyesight on our eyes.

(Repeat this stave to the third and fourth lines of each verse.) 2d time pla.

{ Hail, thou once des - pi - sed Jo - sus! Hail, thou Ga - li - le - an King! }
 { Thou didst suf - fer to re - lease us; Thou didst free sal - va - tion bring. } Hail, thou

a - go - nizing Savionr, Bear - er of our sin and shame! By thy merits we find fa - vour; Life is giv - en thro' thy name.

Northampton Chapel. (8s & 7s.)

A. WILLIAMS.

Happy soul, thy days 'are ended, All thy mourn-ing days be - low: Go, by an - gel guards at-tend-ed, To the sight of

HYMN 385.

Vienna. 8s & 7s.

HAYDN.
Hymn to the Emperor.

Je - sus go, To the sight of Je - sus go.

Love Di-vine, all loves ex - cell-ing, Joy of heav'n, to earth come down;

Vienna. Concluded.

215

Fix in us thy humble dwelling, All thy faith-ful mercies crown: Jesus, thou art all compassion; Pure, un-bounded love thou art;

Vis - it us with thy sal - va - tion; En - ter eve-ry trembling heart; * Visit us with thy sal - vation; En - ter eve-ry trembling heart.

* In short hymns, or when not more than three stanzas are sung, the last two lines may be repeated, as above: the first time *pia*, second time *forte*.

Queenborough (8s & 7a.)

T. CLARK.

Righteous God! whose vengeful phi-als All our fears and thoughts exceed, Big with woes and fie-ry trials, Hanging, bursting o'er our head;

The first system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second and third staves.

While thou visitest the nations, Thy selected people spare, Arm our caution'd, Arm our caution'd, Arm our caution'd souls with patience, Fill our humble hearts with prayer.

The second system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the second and third staves. The word 'f' is written above the second staff, and 'p' is written below the second staff.

First system of the hymn. It consists of four staves. The top staff is the vocal melody in G major, 4/4 time. The second staff is the piano accompaniment, starting with a piano (*p*) dynamic and then a forte (*f*) dynamic. The third and fourth staves are additional piano parts. The lyrics are: "Lord, dis-miss us with thy blessing! Bid us now de-part in peace; Bid us now depart in peace; Still on heavenly manna feed-ing,"

Second system of the hymn. It consists of four staves. The top staff continues the vocal melody. The second staff continues the piano accompaniment, with a forte (*f*) dynamic. The third and fourth staves are additional piano parts. The lyrics are: "Let our faith and love increase, Let our faith and love increase. Hal-le-lu-jah, Halle-lu-jah, Halle-lu-jah, Hal-le-". Below the staves, there are three lines of text: "Let our faith and love, &c.", "Let our faith, &c.", and "Hal-le-".

Dismission. Concluded.

lujah, Hal-le-lujah, Halle - lujah, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lujah, Halle - lujah, Halle - lujah. Amen, Amen.

Romanza. (8s & 7s.)

From BEETHOVEN.

Come, thou ev - erlast - ing Spi - rit, Bring to eve - ry thankful mind, All the Saviour's dy - ing merit, All his suff'ring for man-kind!

Narcissus. (4 lines 7s.)

BRADBURY. (English.)

219

Earth, re-joice, our Lord is King! Sons of men, his praises sing; Sing ye in triumph-ant

The first system of the hymn is written for four voices (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 2/2 time. The lyrics are: "Earth, re-joice, our Lord is King! Sons of men, his praises sing; Sing ye in triumph-ant". The music features a variety of note values including eighth, quarter, and half notes, with some rests.

strains, Je - sus our Mes - si - ah reigns! Je - sus our Mes - si - ah reigns!

The second system continues the hymn. It includes the lyrics: "strains, Je - sus our Mes - si - ah reigns! Je - sus our Mes - si - ah reigns!". The music is marked with a piano (*p*) dynamic. The notation continues with similar rhythmic patterns as the first system.

220

HYMN 240.

Aaron. (4 lines 7s.)

ARNOLD.

Holy Lamb, who thee receive, Who in thee begin to live, Day and night they cry to thee, As thou art, so let us be! As thou art, so let us be!

Organ. Voice.

HYMN 168.

Alma. (4 lines 7s.)

WEBER.

Depth of mercy, can there be Mercy still reserved for me? Can my God his wrath forbear? Me, the chief of sinners, spare?

HYMN 519.

Sicilian Mariners. (4 lines 7s.)

221

Christ, from whom all blessings flow, Perfecting the saints below, Hear us, who thy na - ture share, Who thy mystic bo - dy are.

The musical score for 'Sicilian Mariners' consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in common time (C) and features a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the staves.

HYMN 76.

Theodora. (4 lines 7s.)

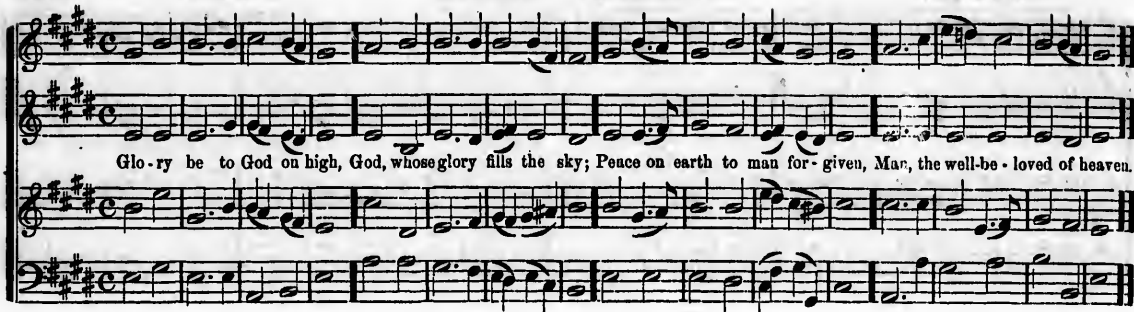
From HANDEL.

What are these arrayed in white, Brighter than the noonday sun? Foremost of the sons of light, Nearest the e - ter - nal throne?

The musical score for 'Theodora' consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in common time (C) and features a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the staves.

Melville. (4 lines 7s.)

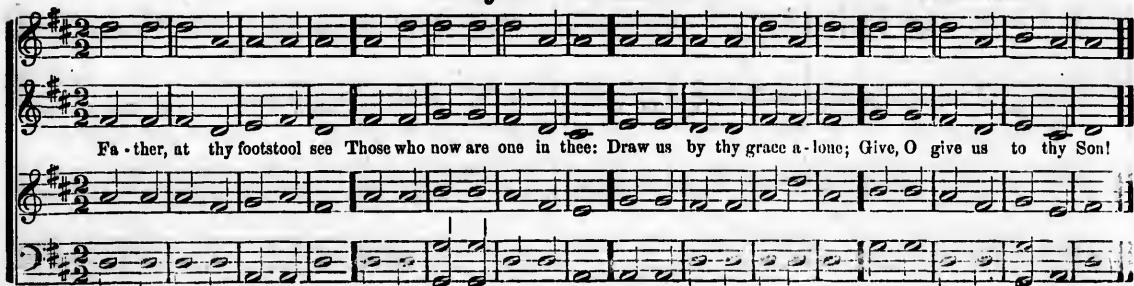
ADAM WRIGHT.



Glo-ry be to God on high, God, whose glory fills the sky; Peace on earth to man for-given, Man, the well-be-loved of heaven.

Prayer. (4 lines 7s.)

ASAHEL ABBOT.



Fa-ther, at thy footstool see Those who now are one in thee: Draw us by thy grace a-lone; Give, O give us to thy Son!

Hark, the herald an - gels sing Glo - ry to the new - born king; " Peace on earth, and mer - cy mild: God and sin - ners re - conciled."

Depth of mercy, can there be Mercy still reserved for me? Can my God his wrath forbear? Me, the chief of sinners, spare?

Feversham. (4 lines 7s.)

DR. WORGAN.

Je - sus, all a - ton - ing Lamb, Thine, and only thine, I am; Take my bod - y, spir - it, soul; On - ly thou pos - sess the whole,

HYMN 142.

Anxiety. 4 lines 7s.

FAWCETT.

Take my bo - dy, spi - rit, soul, On - ly thou possess the whole.

Droop - ing soul, shake off thy fears; Fearful soul, be strong, be

Anxiety. Concluded.

225

bold; Tar-ry till the Lord ap-pears, Nev-er, nev-er quit thy hold! Nev-er, nev-er quit thy hold!

HYMN 542.

German Hymn. (4 lines 7s.)

PLEYEL.

Lord and God of heavenly powers! Theirs,—yet, O! benignly ours! Glorious King! let earth proclaim, Worms attempt to chant thy name.

226

HYMN 669.

Townhead. (4 lines 7s.)

Come, De - sire of na - tions; come! Has - ten, Lord, the gen - ral doom! Hear the Spi - rit and the Bride; Come, and take,

This block contains the musical score for the hymn 'Townhead'. It consists of four staves of music. The first two staves are in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp, and the fourth staff is in bass clef with a key signature of one sharp. The lyrics are written below the staves.

HYMN 302.

Mount Hermon. (4 lines 7s.)

LEACH.

Come, and take us to thy side.

Lord, that I may learn of thee, Give me true sim - pli - ci - ty;

This block contains the musical score for the hymn 'Mount Hermon'. It consists of four staves of music. The first two staves are in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one flat (Bb), and the fourth staff is in bass clef with a key signature of one flat. The lyrics are written below the staves.

Mount Hermon. Concluded.

227

and take,
Wean my soul, and keep it low, Will - ing thee, Will - ing thee, Will - ing thee a - lone to know.

LEACH.

HYMN 287.

Ambleside. 4 lines 7s.

FAWCETT.

cl - ty;
Om - ni-pres - ent God, whose aid No one ev - er asked in vain, Be this night a - bout my bed, Eve - ry e - vil thought restrain.

Culpinstock. (8 lines 7s.)

BURGES.

Kindled by a spark,

See how great a flame aspires, Kindled by a spark of grace! Jesus' love the nations fires, Sets the kingdoms on a blaze:

This system contains the first two staves of music. The first staff is for the vocal melody, and the second staff is for the organ accompaniment. The key signature has one flat (B-flat), and the time signature is 2/2. Dynamics include *p* (piano) and *f* (forte).

To bring fire on earth he came; Kin - dled in some hearts it is; O that all might catch the flame, All partake the glorious bliss!

Organ. Voice

This system contains the next two staves of music. The first staff continues the vocal melody, and the second staff continues the organ accompaniment. Dynamics include *p* (piano) and *f* (forte).

Repeat this verse to the third and fourth lines of each verse.

f

f

All partake the glo - rious bliss!

f

p

{ See how great a flame aspires, Kindled by a spark of grace! }

{ Je - sus' love the na - tions fires, Sets the kingdoms on a blaze: } To bring

p

f

p

fire on earth he came; Kindled in some hearts it is: O that all might catch the flame, All partake the glo - rious bliss!

p

f

What are these array'd in white, Brighter than the noon-day sun? Foremost of the sons of light, Nearest the e - ter - nal throne?

The first system of the hymn is written in G major (one sharp) and 4/4 time. It consists of four staves: two for the vocal melody and two for the piano accompaniment. The lyrics are written below the vocal staves.

These are they that bore the cross, No - bly for their Master stood; Sufferers in his righteous cause, Followers of the dy - ing God.

The second system continues the hymn in the same key and time signature. It also consists of four staves with vocal and piano parts and lyrics.

Je - su, lov - er of my soul, Let me to thy bosom fly, While the near - er wa - ters roll, While the tempest still is high; Hide me, O my

The first system of the hymn, consisting of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staves.

Saviour hide, Till the storm of life be past; Safe in - to the ha - vou gulde; O receive, O receive, O receive my soul at last!

The second system of the hymn, also consisting of four staves. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

Martyn. (8 lines 7s.)

S. F. MARSH.

Christ, from whom all bless-ing flow. Perfect-ing the saints be-low, {
Hear us, who thy na-ture share,— Who thy mys-tic bo-dy are.} Join us, in one spir-it join,

The first system of the hymn, consisting of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staves.

Let us still re-ceive of thine: Still for more on thee we call, Thon who fill-est all in all.

The second system of the hymn, also consisting of four staves. The key signature and time signature remain the same. The lyrics continue below the vocal staves.

f

Rock of A - ges, cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy wounded side which flow'd,

p *f*

Be of sin the dou - ble cure, Save from wrath and make me pure, Save from wrath and make me pure.

Safety. (6 lines 7s.)

REV. J. WEST.

O dis - close thy love - ly face; Quick - en all my droop - ing powers: Gasp my faint - ing soul for grace,

The first system of the hymn consists of four staves. The top staff is the melody in G major (one sharp) and 2/4 time. The second staff contains the lyrics. The third and fourth staves provide harmonic accompaniment. The system concludes with a repeat sign.

As a thirst - y land for showers: Haste, my Lord, no more de - lay, Come, my Sa - viour, come a - way.

The second system also consists of four staves, continuing the melody and accompaniment from the first system. It concludes with a final double bar line.

Wellspring. (6 lines 7s.)

for grace,
Sav - iour, Prince of Is - rael's race, See me from thy loft - y throne; Give the sweet re - leat - ing grace,

The first system of the musical score for 'Wellspring' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the second and third staves.

a - way.
Sof - ten this ob - du - rate stone! Stone to flesh, O God, con - vert; Cast a look, Cast a look, and break my heart!

The second system of the musical score for 'Wellspring' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the second and third staves. Dynamics markings 'p' (piano) and 'f' (forte) are present above the top staff.

Ramsey. (6 lines 7s.)

J. T. FAYE.

Cen - tre of our hopes thou art, End of our en - larged de - sires; Stamp thine im - age on our heart;

The first system of the hymn consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves.

Fill us now with heav'n - ly fires; Ce - mented by love di - vine, ... Seal our souls for - ev - er thine!

The second system of the hymn also consists of four staves, following the same layout as the first system. The lyrics are written below the vocal staves.

our heart;

Cen - tre of our hopes thou art, Ead of our enlarged de-sires; Stamp thine im-age on our heart; Fill us now with

This system contains four staves of music. The first staff is a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The second staff is a treble clef with a key signature of one flat and a 2/2 time signature. The third staff is a treble clef with a key signature of one flat and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 2/2 time signature. The lyrics are written below the second and third staves.

er thine!

heav'n-ly fires; Ce-ment-ed by love di-vine, Seal our souls for ev-er thine,—Seal our souls for ev-er thine.

This system contains four staves of music. The first staff is a treble clef with a key signature of one flat and a 2/2 time signature. The second staff is a treble clef with a key signature of one flat and a 2/2 time signature. The third staff is a treble clef with a key signature of one flat and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one flat and a 2/2 time signature. The lyrics are written below the second and third staves.

Linton Green. (6 lines 7s.)

Lamb of God, who bear'st away All the sins of all mankind, Bow a na-tion to thy sway;—While we may acceptance find,

p *f*

Let us thankful-ly em-brace The last of-fers of thy grace.

HYMN 411.

Eglon. (6 lines 7s.) MORETON.

Why not now, my God, my God? Ready if thou

Eglon. Concluded.

239

al - ways art, Read - y if thou al - ways art, Make in me thy mean a - bode, Take pos - ses - sion of my heart:

This system consists of four staves. The top staff is a vocal line in G major (one sharp) with a forte (*f*) dynamic. The second staff is a piano accompaniment. The third and fourth staves are additional vocal or instrumental parts. The lyrics are written below the second staff.

If thou canst so great - ly bow, Friend of sin - ners, why not now? Friend of sin - ners, why not now?

O Organ. Voice

This system also consists of four staves. It includes dynamic markings of *p* (piano) and *f* (forte). The lyrics are written below the second staff. At the bottom, the words "O Organ." and "Voice" are aligned with specific notes in the lower staves.

Venice. (3 lines 7s.)

p

Wea - ry souls, that wan - der wide From the cen - tral point of bliss, Turn to Je - sus cru - ci - fied,

p

Organ.

Detailed description: This block contains the first system of a musical score. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats and a 2/2 time signature. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a bass line in bass clef. The lyrics are written between the second and third staves. Dynamics include piano (*p*) and Organ.

f

Fly to those dear wounds of his: Sink in - to the pur - ple flood: Rise in - to the life of God.

f

Voice

Detailed description: This block contains the second system of a musical score. It consists of four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The fourth staff is a bass line in bass clef. The lyrics are written between the second and third staves. Dynamics include forte (*f*) and Voice.

el - sed,

Cen - tre of our hopes thou art, End of our en - larged de - sires; Stamp thine im - age on our heart;

of God.

Fill us now with heav - en - ly fires; Ce - ment - ed by love di - vine, Seal our souls for ev - er thine.

Mount Calvary. (6 lines 7s.)

Saviour, cast a pitying eye, Bid my sins and sorrows end: Whither should a sinner fly? Art not thou the sinner's Friend? Rest in thee I

The musical score for 'Mount Calvary' is written in 2/4 time with a key signature of one flat (B-flat). It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written below the first two staves.

HYMN 101.

Birmingham. (2 6s & 4 7s.)

C. J. LATROBE, 1830.

gasp to find, Wretched I, and poor, and blind.

Thee, O my God and King, My Father, thee I sing! Hear, well-pleas'd the joyous sound, Praise from

The musical score for 'Birmingham' is written in 3/4 time with a key signature of one flat (B-flat). It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are written below the first two staves.

earth and heav'n receive; Lost—I now in Christ am found, Dead—by faith in Christ I live.

A - rise, my soul, arise, Thy Saviour's sacri-fice!

All the names that love could find, All the forms that love could take, Je - sus in him - self hath join'd, Thee, my soul, his own to make.

A - gain we lift our voice, And shout our sol - emn joys; Cause of high - est rap - tures this,

The first system of the musical score for 'Irene'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal staves.

Rap-tures that shall nev - er fail; See a soul es - caped to bliss, Keep the Chris - tian Fes - ti - val.

The second system of the musical score for 'Irene'. It also consists of four staves, with the same layout as the first system. The lyrics continue on the vocal staves.

How weak the tho'ts, and vain, Of self - de - lu - ding men! Men, who, fix'd to earth a - lone, Think their

Fond - ly call their lands their own,
hou - ses shall en - dure, Fond - ly call their lands their own, To their dis - tant heirs se - cure.
Fond - ly call their lands their own,

Dedication. (2 6s & 4 7s.)

O Fi - nal De - i - ty, Ac - cept, ac - cept my new-born cry; See the tra - vil of my soul,

This system contains the first four staves of the musical score. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the soprano and alto staves, with the lyrics placed below the notes. The bass staff provides a harmonic accompaniment.

Sa - viour, and be sa - tis - fied; Take me, take me, take me now, possess me whole, Who for me, for me hast died.

This system contains the next four staves of the musical score. It continues the melody and accompaniment from the first system. Dynamic markings of *p* (piano) and *f* (forte) are visible above the notes in the second and fourth staves. The lyrics are placed below the notes.

Je - sus, thou art our King! To me thy suc - cour bring; Christ, the migh - ty One, art thou; Help for all on

thee is laid; This the word; I claim it now; Send me now the pro - mised aid, Send me now the promised aid.

Organ. Voice.

Wretch - ed, helpless, and distress, Ah! whith - er shall I fly? Ev - er gasping af - ter rest, I can - not find it nigh:

The first system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

Na - ked, sick, and poor, and blind, Fast bound in sin and mis - e - ry, Friend of sinners, let me find My help, my all, in thee.

The second system of the hymn consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

it nigh:

Hear - en to the sol - emn voice, The aw - ful midnight cry! Wait - ing souls, re - joice, re-joyce, And see the bridegroom nigh:

in thee.

Lo! he comes to keep his word, Light and joy his looks im - part: Go ye forth to meet your Lord, And meet him in your heart.

Asylum. (7s & 6s.)

T. OLARK.

Us, who climb thy holy hill, A gen'-ral blessing make: Let the world our influence feel, Our gospel grace partake: Grace, to help in time of

need, Pour out on sinners from above: All thy Spi - rit's fulness shed, All thy Spi - rit's fulness shed, In show'rs of heav'n-ly love.

Repeat the
{ Or
Moun

find him

Repeat this stave to the third and fourth lines of each stanza.

First system of the hymn, consisting of four staves. The first two staves are vocal parts (Soprano and Alto), and the last two are piano accompaniment (Right and Left Hand). The key signature has one sharp (F#), and the time signature is 4/4. The music features a melody with various note values including eighth and sixteenth notes, and rests.

Oft I in my heart have said, Who shall as - cend on high,
 Mount to Christ, my glorions Head, And bring him from the sky? } Borne on con - tem - pla - tion's wing, Sure - ly I shall

Second system of the hymn, also consisting of four staves. It continues the melody and accompaniment from the first system. The lyrics continue across the vocal staves.

find him there, Where the an - gels, where the an - gels, Where the an - gels praise their King, And gain the morning star.

Je-sus, thou hast bid us pray, Pray always, and not faint; With the word a power convey To ut - ter 'our complaint: Qui - et shalt thou

This musical system consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are written below the vocal staves.

nev-er know, Till we from sin are fully freed; O avenge us, O avenge us, O avenge us of our foe, And bruise the Serpent's head!

This musical system also consists of four staves, following the same vocal and piano arrangement as the first system. The lyrics continue below the vocal staves.

Meet and right it is to sing, In every time and place, Glory to our heavenly King, The God of Truth and Grace: Join we then with sweet accord, All in

This system contains the first four staves of the hymn. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staves.

one thanksgiving join! Holy, ho-ly, ho-ly Lord, Ho-ly, ho-ly, ho-ly Lord, Ho-ly, ho-ly, ho-ly Lord, E-ter-nal praise be thine!

This system contains the next four staves of the hymn. It includes dynamic markings: *p* (piano) at the beginning of the first staff and *f* (forte) at the beginning of the second staff. The lyrics continue below the vocal staves.

Dependence. (7s & 6s.)

STODART.

Je-ana drinks the bit-ter eup, The wine-press trends alone; Tears the graves and mountains up, By his ex - piring groan; Lo! the pow'rs of

The great Je - ho - vah dies!

heav'n he shakes; Nature in convulsions lies; Earth's profoundest cen-tre quakes, Earth's profoundest centre quakes: The great Je - ho-vah dies!

The great Je - ho - vah dies!

None is like Jeshurun's God, So great, so strong, so high: Lo! he spreads his wings abroad, He rides upon the sky: Israel is his first-born son:

God, th' Almighty God, is thine; See him to thy help come down, The excellence divine. See him to thy help come down, The excellence di-vine.

No Chorus

City Road. (7s & 6s.)

Jesu, let thy pitying eye Call back a wand'ring sheep! False to thee, like Peter, I Would fain, like Peter, weep; Let me be by grace re-

The first system of the musical score for 'City Road' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

stored, On me be all long - suff - 'ring shown; Turn, and look up - on me, Lord, And break my heart of stone, Turn, and look up -

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics continue below the vocal staves. The musical notation includes various notes, rests, and bar lines.

on me, Lord, And break my heart of stone.

My Father, my God, I long for thy love; O shed it a-

broad; Send Christ from above! My heart ev-er fainting, He on-ly can cheer; And all things are wanting, Till Je-sus is here.

Portuguese Hymn. (10s & 11s.)

Thy faithful-ness, Lord, Each moment we find, So true to thy word, So lov-ing and kind; Thy mer-cy so ten-der To

all the lost race, The vil-est of-fend-er, The vil-est of-fend-er, The vil-est of-fend-er May turn and find grace.

un - der To

O all that pass by, To Je - sus draw near; He ut - ters a cry, Ye sin - ners, give ear! From hell to retrieve you, He spreads out his hands

d find grace.

Now, now to receive you, He graciously stands; From hell to retrieve you, He spreads out his hands, Now, now to receive you, He graciously stands.

O what shall I do, my Saviour to praise, So faith-ful and true, So plenteous in grace, So strong to de-liv-er, So

good to re-deem, The weakest be-liev-er, The weakest be-liev-er, The weakest be-liev-er That hangs up-on him,

King Street. (10s & 11s.)

Ye servants of God, Your Mas-ter proclaim, And publish a-broad His wonderful name; The name all vic-torious of Je-sus ex-

tol; His king-dom is glo-rious, And rules o-ver all, His king-dom is glo-rious, And rules o-ver all.

p *f*

Organ. Voice.

Come, let us a new Our jour-ney pur-sue, Roll round with the year, Roll round with the year,
His a-dor-a-ble will Let us glad-ly ful-fill, And our tal-ents im-prove, And our tal-ents im-prove.

And nev-er stand still till— And nev-er stand still till the Mas-ter ap-pear.
By the pa-tience of hope, and— By the pa-tience of hope, and the la-bour of love.

Note.—In this Metre some lines have an additional short syllable: to bring in which, it is necessary to divide or unite the corresponding notes of the tune. An instance occurs in the second stanza of the 46th Hymn, which, as well as the first stanza is given to illustrate this peculiarity.

Come, let us a - rise, And press to the skies; The sum - mons o - bey, The sum - mons o - bey,

Detailed description: This is the first system of a musical score. It consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the second and third staves.

My friends, my be - lov - ed, My friends, my be - lov - ed, My friends, my be - lov - ed, and has - ten a - way.

Detailed description: This is the second system of the musical score. It also consists of four staves, with the same instrumental and vocal parts as the first system. The lyrics are written below the second and third staves. The system ends with a double bar line.

First system of the hymn. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Come, let us a - new Our jour - ney pur - sue, With vi - gour a - rise, With vi - gour a - rise,"

Second system of the hymn. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "And press to our per - ma - nent place in the skies, And press to our per - ma - nent place in the skies."

All ye that pass by, To Jesus draw nigh: To you is it nothing that Je-sus should die? Your ransom and peace, Your

surety he is; Come, see, Come, see, Come, see, if there ev-er Was sorrow like his; Come, see if there ev-er was sorrow like his.

Organ. Voice. Organ. Voice.

Note. — In this Metre some lines have an additional short syllable, to bring in which, it is necessary to divide or ntile the corresponding notes of the time: Instances of which occur in the second, third, and fourth lines of the above stanza.

Rapture. P. M.

Andorly.

My God, I am thine, what's comfort divine, What a blessing to know that my Jesus is mine! In the hea-ven - ly Lamb thrice happy I am,

Hal - le - lu - jah, A - men,

And my heart it doth dance at the sound of his name. Hal-le-lu-jah, A-men, Hal-le-lujah, Amen, Hal-le-lujah, Hal-le-lujah, Hal-le-lujah, Amen.

Hal le lu jah, A - men,

My God, I am thine, What a com-fort di-vine, What a blessing to know that my Je-sus is mine!

This system contains the first four staves of the hymn. The first staff is the vocal melody in G major, 4/4 time. The second staff is the vocal harmony. The third staff is the piano accompaniment in the right hand. The fourth staff is the piano accompaniment in the left hand. The lyrics are written below the second staff.

In the hea-ven-ly Lamb Thrice hap-py I am, And my heart it doth dance at the sound of his name.

This system contains the next four staves of the hymn. The first staff is the vocal melody. The second staff is the vocal harmony. The third staff is the piano accompaniment in the right hand. The fourth staff is the piano accompaniment in the left hand. The lyrics are written below the second staff.

A-way with our fears! The glad morning ap - pears, When an hel - sal - va-tion was born! From Je - ho-vah I came, For his

glo - ry I am, And to him I with sing-ing re - turn..... And to him I with sing - ing re - turn.

NOTE.—In this Metre some lines have an additional short syllable, to bring in which, it is necessary to divide or unite the corresponding notes of the tune; instances of which occur in the second, third, and fourth lines of the above stanza.

First system of the hymn, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is written on the top staff, with the lyrics underneath. The accompaniment is on the bottom two staves.

Come a - way to the skies, My be - lov - ed a - rise, And re - joice in the day thou wast born;

Second system of the hymn, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody continues on the top staff, with the lyrics underneath. The accompaniment is on the bottom two staves.

On this fes - ti - val day, Come ex - ult - ing a - way, And with sing - ing to Si - on re - turn.

Wor-ship and thanks, and blessing, And strength ascribe to Je - sus! Je - sus a - lone De-fends his own, When earth and hell oppress us.

The first system of the musical score for 'Stephen. P. M.' consists of four staves. The top staff is the vocal melody in G major, 4/4 time, featuring a prominent eighth-note pattern. The second staff is a piano accompaniment in G major, 4/4 time, with a steady eighth-note accompaniment. The third and fourth staves are additional piano parts, also in G major, 4/4 time, providing harmonic support. The lyrics are written below the second staff.

Je - sus with joy we witness, Almigh - ty to de - liv - er; Our seals set to, That God is true, And reigns a King for ev - er.

The second system of the musical score continues the composition. It also consists of four staves, maintaining the same instrumental arrangement as the first system. The vocal melody continues with the same eighth-note pattern. The piano accompaniment and other parts continue to provide harmonic support. The lyrics are written below the second staff.



Worship, and thanks, and blessing, And strength ascribe to Je - sus ! Je - sus a-lone Defends his own, When earth and hell oppress us.



Je - sus with joy we wit - ness Al-migh - ty to de - liv - er : Our seals set to That God is true, And reigns a King for ever.

Q Our seals set to, That do.

Je - ru - sa - lem di - vine.

Je - ru - sa - lem di - vine.....

Je - ru - sa - lem di - vine, When shall I call thee mine, When shall I call thee mine? And to thy ho - ly hill at - tain,

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the staves, with some words aligned with specific notes.

Where weary are.

Where weary are.

Where weary pilgrims rest, Where weary pilgrims rest, And in thy glories blest, With God Mes - si - ah ev - er reign

Where weary pilgrims rest.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the staves, with some words aligned with specific notes.

My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat;

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the second and third staves.

The u - ni - ver - sal Lord, By whose al-migh - ty word Cre - a - - tion rose in form com - plete.

This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the second and third staves.

Repose. P. M.

Je - ru - sa - lem di - vine, When shall I call thee mine? And to thy ho - ly hill at - tain;

The first system of the musical score is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is primarily in the soprano and alto parts, with the lyrics written below the notes. The lyrics are: "Je - ru - sa - lem di - vine, When shall I call thee mine? And to thy ho - ly hill at - tain;"

Where wea - ry pil - grims rest, And in thy glo - ry blest, With God Mes - si - ah ev - er reign.

The second system of the musical score continues the melody on four staves. The key signature and time signature remain the same. The lyrics are: "Where wea - ry pil - grims rest, And in thy glo - ry blest, With God Mes - si - ah ev - er reign."

My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat;

The u - ni - ver - sal, Lord, By whose al - migh - ty word Cre - a - tion rose in form com - plete.

The God of A-br'ham praise, Who reigns enthron'd a - bove, Ancient of ev - er - last-ing days, And God of Love.

This system consists of four staves of music. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody is written across the staves with various note values and rests.

Je - ho - vah, Great I AM, By earth and heav'n con - fest; I bow and bless the sa - cred Name, For ev - er blest.

This system also consists of four staves of music, with the same instrumentation as the first system. It continues the melody and includes the lyrics for the second line of the hymn.

Tho' nature's strength de-cay, And earth and hell withstand, To Canaan's bounds I urge my way, at his command. The wat'ry deep I pass,

The musical score for the first system is written for four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The melody is in the soprano part, with the piano accompaniment providing harmonic support.

With Jesus in my view; And thro' the howling wilderness, And thro' the howling wilderness, And thro' the howling wilderness, My way pursue.

No Chords.

The musical score for the second system continues the melody and accompaniment. It includes dynamic markings: *p* (piano) at the beginning of the second staff and *f* (forte) at the beginning of the third staff. The piano part features a prominent bass line. The system concludes with a double bar line.

The God of Abraham praise, Who reigns enthron'd a-bove : Ancient of ev - er - last-ing days, And God of love :

This musical system consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staves.

Je - ho - vah, Great I AM ! By earth and heaven con - fest ; I bow and bless the sa - cred Name, For ev - er blest.

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

SENTENCE. I will arise.

OEILL.

279

Larghetto.

p

Cres.

mf

I will a - rise, will a - rise &c.

I will a - rise, I will a - rise, will a - rise, And go to my Fa-ther; and will say un - to him, Fa - ther, Father, I have sinned, have sinned, I have

pp

mf

Rall. p

sinned against heav'n and before thee, be - fore thee, and am no more worthy to be called thy son, and am no more worthy to be called thy son.

COLLECT. Lord of all power and might.

WILLIAM MASON

Moderate.

SOLI.

Lord of all power and might, Lord of all power and might; Thou that art the author, Thou that art the author, Thou that art the author of

CHORUS.

f p m f

all good things; Graft in our hearts the love of thy name, the love of thy name; Increase in us true re - ligion, Lord of all power and might,

f p m f

CHORUS.

SOLI.

nourish us in all goodness, Lord of all power and might; And of thy great mercy, And of thy great mercy, Keep us

SOLO.

SOLI. CHORUS. SOLI. CHORUS.

Keep us, Keep us in the same, through Je-sus Christ our Lord, through Je - sus Christ our Lord. A - men.

MOTET. One thing have I desired of the Lord.

W. B. B.

Moderate.

One thing have I de-sired of the Lord; that will I seek af-ter: that I may dwell in the house of the Lord all the days of my life;

Steady time.

One thing I have desired of the Lord; that will I seek after: that I may dwell in the house of the Lord all the days of my life; To be-

1st and 2d Basso.

hold
hold t

cres
troub

cres. *dim.* *p*

hold the beauty of the Lord, To be - hold the beauty of the Lord,

hold the beauty of the Lord, to be - hold the beauty of the Lord, and to in-quire in his temple. For in the time of

p

cres *f* *p* *lento.* *f* *tempo primo.*

trouble he shall hide me in his pa - vil - lon; in the se - cret of his tab - er - na - cle he shall hide me: he shall set me up, ap -

f *p* *f*

f *staccato. con spirito.*

on a rock, he shall set me up, up - on a rock. And now shall my head be lifted up above mine enemies round about me: therefore will I

offer in his tab-er-na-cle sac - ri - fi - ces of joy, therefore will I offer in his tab-er-na-cle sac - ri - fi - ces of joy; I will sing, I will

I will sing....

I will sing....

sing,

I will sing....

O

I will sing... I will sing

sing, sing praises unto the Lord, I will sing, I will sing, sing praises unto the Lord. A - men, A - men.

I will sing, I will sing... I will sing.

Thanksgiving Anthem. (Brevis.)

Psalm 117.

Allegro.

O praise the Lord, all ye nations, Praise him all ye people, Praise him, praise him all ye people, Praise him, praise him all ye

For his mer-ci-ful kindness, ac.

people, people, For his mer-ci-ful kindness is great toward us, is great..... And the truth of the

For his mer-ci-ful kindness, ac.

Lord en-du-reth for ev-er, And the truth of the Lord en-du-reth for ev-er, ev-er, Praise ye the Lord.

Gloria Patri.

287

Allegro. f

Glory, glory, be to the Father, and to the Son, and to the Ho-ly Ghost, Glory, glo-ry, be to the Fa-ther, and to the Son, and to the

mp *cres.*

As it was in the be-ginning, is now, As it was in the be-ginning, is now, and ev-er

Holy Ghost.

As it was in the be-ginning, as it was in the beginning, is now,

mp

mp

As it was in the be-ginning, is R now, As it was in the be-gin-nig, is now, and ev-er

shall be, and ev - er shall be, world without end, end.....

and ev - er shall be, and ev - er shall be, world without end, world without end, world without end, as it
cres. *f* *mf*

shall be, and ev - er shall be, world without end, end.....

was in the be - gin - ning, is now, and ev - er shall be, world without end, A - men, A - men, A - men, A - men.

SENTENCE. Holy! Lord God of Sabaoth.

289

Musical notation for the first system, featuring treble and bass staves with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is marked with a forte (f) dynamic.

Ho - ly! Ho - ly! Ho - ly! Lord God of Sa - ba - oth! Heaven and earth are full of the majesty of thy glo - ry: Heaven and earth are full of the

*Musical notation for the second system, continuing the melody with dynamic markings of *dim.*, *p*, and *f*, and a *slow.* tempo instruction. The lyrics are spread across the staves.*

Glo - ry be to thee— Glo - ry be to thee— to thee—

majesty of thy great glo - ry— Glory be to thee— Glory be to thee— Glory be to thee—to thee, O Lord most high.

Glo - ry be to thee— Glo - ry be to thee— to thee—

SANCTUS. Holy, Lord God of Sabaoth.

SWAFFIELD.

mf Andante Maestoso. *p* *f*

Ho-ly, ho-ly, ho-ly Lord God of Sa-ba-oth, Heav'n and earth, Heav'n and earth, Heav'n and earth are full of the

Allegro.

ma-jes-ty of thy glo-ry. Glo-ry be to thee, Glo-ry be to thee, ty be to thee, O Lord, most high. A-men.

Happy Land.

291

1 There is a hap - py land, Fast by the throne, Where, with a sleasless band, God reigus a - lone; Where, a - mid Eden's bloom,

2 There is a hap - py cline, Christ is the sun; Light from whose orb sublime, Shines ev - er on: A - dien the earth for aye;

dim.

Flowers gathered from the tomb, Breathe fragrance to perfume, Bow's, glo-ry's own.

A - men.

Spir - it burst thy boud of clay, Haste thith - er, haste a - way To endless day.

3.
Earth's charms shall ne'er decoy
Thee back again;
For earth hath not a joy Without its pain;
Bliss is a thing that seems;
Hopes are only fleeting dreams,
'Till death in Christ redeems, All, all is vain

4.
On to thy happy home,
No more to sigh;
Where sin nor sorrow come, Where none
may die;
On to that happy clime;
Oh, break forth, thou all sublime,
Angel I bide my time To soar on high.

HYMN. Father, breathe an evening blessing.

Moderato

1. Fa-ther, breathe an evening blessing, Ere re - pose our spir - its seal; Sin and want we come confessing; Thou canst save and thou canst heal.
 2. Tho' destruction walk a-round us, Tho' the ar - rows past us fly, An - gel guards from thee surround us; We are save if thou art nigh.
 3. Tho' the night be dark and dreary, Darkness cannot hide from thee; Thou art he, who, nev - er weary, Watchest where thy peo - ple be.
 4. Should swift death this night o'er-take us, And command us to the tomb, May the morn in heav'n a-wake us, Clad in bright, e - ter - nal bloom.

HYMN. Go to the grave. 10s.

T. B. WHITE.

Dolce.

1. Go to the grave in all thy glorious prime, In full ac-tiv-i - ty of zeal and pow'r; A Christian cannot die before his time, The Lord's appointment is the servant's hour.
 2. Go to the grave; at noon from labor cease; Rest on thy sheaves, thy harvest task is done, Come from the heat of battle, and in peace, Soldier go home; with thee the fight is won.
 3. Go to the grave, for there thy Saviour lay, In death's embraces, ere he rose on high; And all the ransom'd, by that narrow way, Pass to eternal life beyond the sky.
 4. Go to the grave; no, take thy seat above; Be thy pure spirit present with the Lord, Where thou for faith and hope hast perfect love, And open vision for the written word.

Psalms 99.

ANTHEM. O come, let us sing unto the Lord.

SAMUEL CHAPPEL.

293

Allergro.

O come, &c. Let us heart-ly rejoice, O come, &c. Let us

O come, let us sing unto the Lord, O come, let us sing unto the Lord, Let us heart-ly rejoice,

O come, &c. Let us, &c. Let us heart-ly re-joice,

heart-ly re-joice..... Let us heart-ly re-

Let us heart-ly rejoice in the strength of our sal-va-tion, Let us heart-ly rejoice.....

Let us heart-ly re-joice

joyce..... in the strength of our salvation. **DUET—Treble and Bass.**
Andantino

Let us heartily rejoice in the strength of our salvation, Let us come before his presence, Let us come before his presence with thanks-

giving, with thanksgiving, come before his presence, Let us come before his presence with thanksgiving, *Sym*

And show our - selves glad, And show our - selves glad, And show our - selves glad,.....

And show our - selves glad, And show our - selves glad, And show our - selves glad,

sym.

in him with psalms.

q *184*

CHORUS - Largo.

For the Lord is a great God, the Lord is a great God, and a great King a-bove all gods, a great King above all gods.

Recitative - Bass.

In his hands are all the corners of the earth. And the strength of the hills is his al-so: The sea is his, and he made it, And his

DUET—Trebles
Alléluia



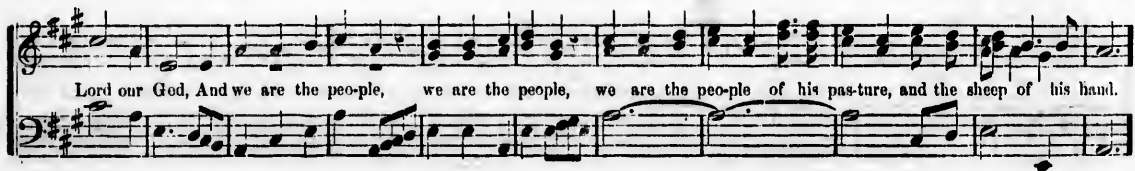
hand pre-par-ed the dry land. O come, let us worship, O come, let us worship, and fall down and kneel before the Lord, the Lord our maker.

CHORUS.



O come, let us worship, O come, let us worship, and fall down and kneel before the Lord, the Lord our maker. For he is the Lord, the

DUETT.



Lord our God, And we are the peo-ple, we are the people, we are the peo-ple of his pas-ture, and the sheep of his hand.

CHORUS

TUTTI.

Adagio.

SOLO.

For he is the Lord, the Lord our God, And we are the people, we are the people, we are the people of his pasture, And the sheep of his hand.

SOLO.

HYMN. Vital spark of heavenly flame.

HARWOOD.

Adagio.

Vital spark of heavenly flame! Quit, oh! quit this mortal frame: Trembling, hoping, Engering, fly-ing—Oh! the pain, the bliss of dying!

Allegro.

Cease, fond na-ture, cease thy strife, And let me lan-guish in-to life! Hark! they whis-per, an-gels say, Hark! they whis-per,

an-gels say, "Sis-ter spir-it, come a-way:" "Sis-ter spir-it, come a-way:" What is this ab-sorbs me quite? Steals my sen-ses,

his - per, shuts my sight—Drowns my spir - it— draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death?

Andante.

The world re - cedes— it dis - ap - pears, Heaven o - pens on my eyes! my ears With sounds se - raph - ic ring!

Lend, lend your wings! I mount! I fly! O grave! where is thy vic-to-ry! O death! where is thy sting! O grave! where is thy vic-to-ry! O

death! where is thy sting! Lend, lend your wings! I mount! I fly! O grave! where is thy vic-to-ry! thy vic-to-ry! O

I mount! I fly!

I mount! I fly!

I mount! I fly!

grave! where is thy vic-to-ry! thy vic-to-ry! O death! where is thy sting! O death! where is thy sting! Lend, lend your wings! I mount! I

O death!

fly! O grave! where is thy vic-to-ry! thy vic-to-ry! O death! O death! where is thy sting!

HYMN ANTHEM. Unvail thy bosom, faithful tomb.

Newly arranged from
HANDEL'S Dead March in Saul.

mp *Adagio* *m* *cres.* *dim.*

1. Un-vail thy bo-som, faith-ful tomb; Take this new treasure to thy trust, And give these sacred relics room, To slumber in the si-lent dust,

p *cres. mf* *p* *cres. dim.*

2. Nor pain, nor grief, nor anxious fear In-vade thy bounds, no mortal woes Can reach the peaceful sleeper here, While angels watch the soft repose.

p *mf* *dim.* *pp* *cres. f* *dim.* *f*

So Jeaus slept; God's dying Son Pass'd thro' the grave, and blest the bed. Rest here, blest saint, till from his throne The morning break, and pierce the shade.

4. Break from his throne, il-

dim. *mp* *cres.* *f* *dim.*

lux - trious morn! Attend, O earth, his sov' - reign word; Re-store thy trust, a glo - rious form Shall then arise to meet the Lord.

Blessed are the Dead which die in the Lord.

TAWHETT.

1. Hear, hear, hear what the voice from heav'n pro-claims, for all the pi-ous dead, for all.... the

This system contains the first four staves of the musical score. The first staff is the vocal melody in treble clef with a key signature of one flat and a 3/2 time signature. The second staff is a piano accompaniment in treble clef. The third staff is a vocal melody in treble clef, continuing the vocal line. The fourth staff is a piano accompaniment in bass clef.

pi-ous dead, Sweet, sweet, sweet is the sa-vour of their names, And soft their sleep-ing

This system contains the next four staves of the musical score. The first staff is a vocal melody in treble clef. The second staff is a piano accompaniment in treble clef. The third staff is a vocal melody in treble clef. The fourth staff is a piano accompaniment in bass clef.

bed,..... and soft their sleep ing bed. **DUETT.**
 bed, and soft, and soft their sleep - ing bed. They die in Je - sus, They die in Je - sus
 bed,..... and soft their sleep ing bed.
 bed, soft their sleep-ing bed, and soft, and soft their sleep - ing bed,

1st Treble
 2d Treble
 and are bless'd; How kind.... their slum - bers are, How kind their slum - bers are From soft - rings
 and from sins re - leas'd, And freed from ev - ry snare, And freed from ev - ery snare.

CHORUS *Con spirito.*

Far from this world of toil and strife, They're pre-sent with the Lord, They're present with the Lord, The la-bours of their mor-tal

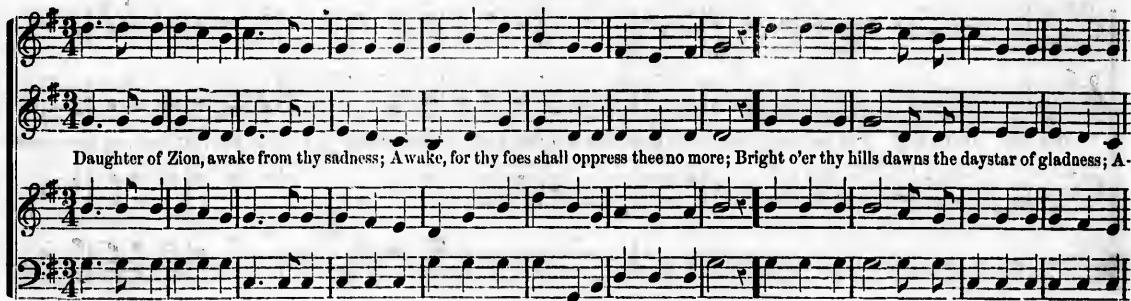
CHORUS. *Adagio*

life, End in a large reward, a large re-ward, a large re-ward, The labours of their mortal life, End in a large re-ward.

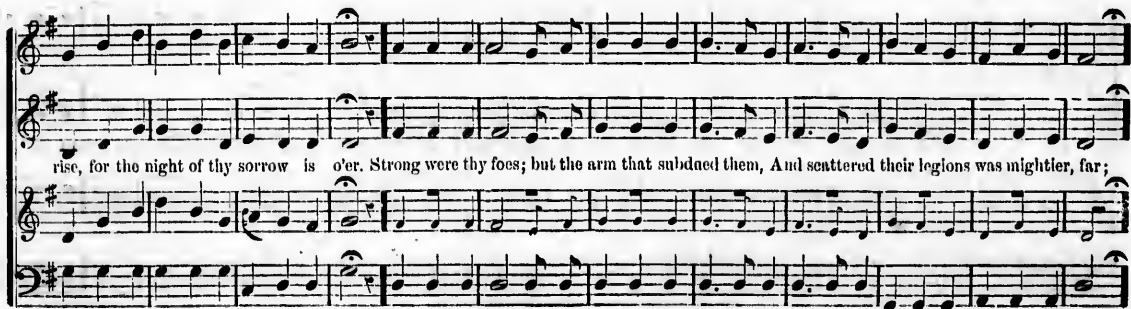
a large re-ward, The

Daughter of Zion.

307



Daughter of Zion, awake from thy sadness; Awake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the daystar of gladness; A-



rise, for the night of thy sorrow is o'er. Strong were thy foes; but the arm that subdaed them, And senttered their legions was mightier, far;

They fled like the chaff, from the scourge that purged them; Vain were their steeds, and their chariots of war, Vain were their steeds, and their chariots of

This musical system contains measures 1 through 8. It features four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The melody is primarily in the upper staves, with the bass line providing harmonic support. The lyrics are written below the second staff.

war, and their chariots of war. Daughter of Zion, the power that hath saved thee, Extolled with the harp and the timbrel should be; Shout, for the

This musical system contains measures 9 through 16. It continues the four-staff format from the first system. The melody and bass line are consistent in style. The lyrics continue below the second staff.

free,..... Zi-on is free,
 foe is destroyed that enlaved thee, Th'oppress-or is vanquished, and Zi-on is free, Th'op-press-or is vanquished, and Zi-on is free.

Isaiah 52.

ANTHEM. Awake, awake, put on thy strength.

A-wake, awake, put on thy strength, O Zi-on, awake, awake, put on thy strength, a-wake, awake, put on thy strength.

A - wake. Awake, put on thy strength, a - wake,

strength, O Zi-on, put on thy beau-ti-ful garments, O Je - ru - sa - lem. Loose thy - self from thy bands, the bands of thy neck, Loose

CHORUS.

.... thyself from thy bands, the bands of thy neck, O captive daughter of Zi-on. Shake thyself from the dust, Shake thyself from the dust, O Je-

Jerusalem, thou holy, holy ci - ty. How beau-ti-ful up-on the mountains, How beautiful upon the mountains are the feet of him

DUETT—Affettuoso.

that brings glad tidings, of peace and salvation, that saith un-to Zi-on, thy God reigneth. Sing, O heav'ns, sing, O heav'ns sing, O heav'ns, and be

CHORUS—Vigorous.

joyful, O earth, Sing, O heav'n's, Sing, O heav'n's, and be joyful, O earth. Break forth in - to joy, Hallelujah, Break forth into joy, Halle-

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, with lyrics "joyful, O earth, Sing, O heav'n's, Sing, O heav'n's, and be joyful, O earth. Break forth in - to joy, Hallelujah, Break forth into joy, Halle-". The second staff continues the vocal line with a long note on "heav'n's". The third and fourth staves are piano accompaniment, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

lu-jah, Sing to - geth-er, Sing to - gether, ye waste places of Je - ru - sa - lem, Hal - le - lu-jah, Sing to - geth-er, Sing together, ye waste pla-ces

The second system of the musical score continues the vocal and piano parts. The vocal line (top staff) has lyrics "lu-jah, Sing to - geth-er, Sing to - gether, ye waste places of Je - ru - sa - lem, Hal - le - lu-jah, Sing to - geth-er, Sing together, ye waste pla-ces". The piano accompaniment (bottom two staves) continues with the same rhythmic patterns, providing a harmonic foundation for the vocal melody.

of Je - ru - sa - lem Hal-le-lu-jah! for the Lord hath comfort - ed his peo - ple; Hal-le-lu-jah! and all the world, and all the

world shall see the sal - va - tion of our God: And all the world shall see the sal - va - tion of our God.

HYMN ANTHEM. Jerusalem, my glorious home.

L. MASON.

Allegretto, mf

Je-ru-salem! my glorious home! Name ever dear to me! When! When shall my labours have an end, In joy.... In joy and peace, In

In joy and peace, 2. Oh, when shall I thy courts, thy courts as -
 joy,.... In joy..... and peace with thee. 2. Oh, when, thou city of my God, Shall I thy courts as - cend:
 In joy and peace, 2. Oh, when shall I thy courts, thy courts as -

cend: Oh, when shall I thy courts, thy courts ascend? 3. There happier bowers, than Eden's bloom.
 Where congregations ne'er break up, And Sab - baths have no end? 3. There happier bowers, than E - den's bloom, No sin nor
 cend: Oh, when shall I thy courts, thy courts ascend? 3. There happier bowers, than Eden's bloom,

nor sorrow know: Blest seats! thro' rude and stormy scenes I onward press to you, I onward press to you
 sor - row know: Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, I onward press to you. Je-
 nor sorrow know: Blest seats! thro' rude and stormy scenes I onward press to you, I onward press to you

ru-salem! Je - ru - sa - lem! Name ev - er dear to me.... 4. Why should I shrink at pain and woe, Or feel at death dis-

may? I've Ca-naan's good - ly land in view, And realms of end - - less day. 5. Je - ru-salem! My glorious home! My soul still pants, My

I've Ca - naan's good - ly land in view, And realms of endless day.....

thee; Then, When I thy joys, thy joys shall see,
 soul still pants for thee; Then, Then shall my labors have an end, When I.... thy joys,.... When I..... thy

thy joys.....
 joys shall see, thy joys shall see. Je - ru - salem! Je - ru - sa - lem! Name ev - er dear to me! Name ev - er dear to me!

For behold the day cometh.

W. B. B.

For behold the day cometh that shall burn as an oven, and all the proud, yea, and all that do wickedly shall be as stubble, and the

And the day that day..... that cometh shall burn them up, saith the Lord of hosts, that it shall leave them neither root nor branch. branch.

1st time 2d time

And the day that

With animation

a - rise

But unto you that fear my name, shall the Sun of righteousness arise, shall the Sun of righteousness arise, with healing in his

wings; but un - to you that fear my name, shall the Sun of righteousness a - rise, with heal - ing in his wings; but un - to

yon that fear my name, shall the Sun of righteousness a - rise, with heal - ing in his wings, with heal-ing in his wings.

ritard.

EASTER ANTHEM. Lift your glad voices.

MOZART

Allegro 7/16 *f*

1 Lift your glad voices in triumph on high, For Jesus hath risen, and man shall not die; Vain were the terrors that gather around him, And

2 Glo - ry to God in full anthems of joy: The be - ing he gave us death cannot destroy; Sad were the life we may part with to-morrow, If

short the do-min-ion of death and the grave : He burst from the fet-ters of dark-ness that bound him, Resplen-dent in

He burst from the fet-ters of dark-ness that
But Je-sus hath cheer'd the dark val-ley of

tears were our birthright and darkness our end ; But Je-sus hath cheer'd the dark val-ley of sor-row, And bade us im-

glo-ry, to live and to save ; Loud was the chorus of un-gels on high, The Saviour hath ri-sen and man shall not die.

mor-tal to hea-ven as-cend ; Lift then your voices in tri-umph on high, For Je-sus hath ri-sen and man shall not die.

Heavenly Father.

From the "INTERCESSION."

TENOR SOLO

CHORUS

m

Heav'nly Father, Heav'nly Father, Father we thy blessing seek, Heav'nly Fa-ther, Heav'nly Father, Father we thy blessing seek.

Organ Voice

DUETT.

m CHORUS

Suppliant, Lo! thy children bend, O Father, Fa-ther for thy bless-ing now, Heav'nly Fa-ther, Heav'nly Fa-ther,

TENOR SOLO **TRIO** **f CHORUS** **SOLO**

Father we thy blessing seek; For thy blessing suppliant, Lo! thy children bend. Lord thou canst teach us, guide, defend. Father, Father, we are weak, al-

Organ Voice Organ

f CHORUS.

migh-ty thou, almighty thou. Heav'nly Fa-ther, Heav'nly Fa-ther, we are weak, al-migh - ty thou, are weak, al-migh - ty thou.

Voice

CHRISTMAS ANTHEM. Angels from the realms of glory.

Angels from the realms of glo - ry, Wing your flight o'er all the earth, Ye who sang Cre - a - tion's sto - ry, Now proclaim Mes - si - ah's birth.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a continuous line across the staves, with lyrics placed below the middle staves.

Come and worship, Come and worship, Worship Christ the newborn King, Worship Christ the newborn King. Angels from the realms of glo - ry,

The second system of the musical score also consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a continuous line across the staves, with lyrics placed below the middle staves. The system concludes with a double bar line and a 4/4 time signature change.

An - gels from the realms of glo - ry, Wing your flight o'er all the earth. Ye who sang cre - a - tion's sto - ry, Now proclaim Mes-

si - ah's birth, Now proclaim Mes - si - ah's birth. Ye who sang cre - a - tion's sto - ry, Now pro - claim Mes - si - ah's birth.

p

Come and wor-ship, Come and worship, Worship Christ the newborn King, Worship Christ the newborn King, Worship Christ the newborn King.

Salvation, O the joyful sound.

Sal-va-tion, sal-va-tion, O the joyful sound, What plea-sure to our ears; A sovereign balm for ev-'ry wound, A cordial

A sovereign balm

A sovereign balm

A cor-dial, A cor-dial, A cor-dial for our fears. Glo-ry, hon-our, Glo-ry, hon-our, Glo-ry, hon-our,

be un-to the Lamb, be un-to the Lamb, be un-to the Lamb.....
 be un-to the Lamb, be un-to the Lamb, be un-to the Lamb.....
 praise and pow-er be un-to the Lamb, be un-to the Lamb, be un-to the Lamb, be un-to the Lamb.....
 be un-to the Lamb, be un-to the Lamb, be un-to the Lamb, for ever

for ev - er, Je - sus Christ is our Redeem - er, Hal-le-lu-jah, Hal-le-lujah, Hal-le-lujah, Hal-le - lu - jah,

for ev - er,

Praise the Lord, Hal-le - lu - jah, Praise the Lord, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Praise the Lord.

The Promised Land.

329

DUETT—Treble and Bass

On Jor-dan's storm-y banks I stand, And cast a wish-ful eye, And cast a wish-ful eye, To Ca-naan's fair and hap-py land, Where my pos-ses-sions lie, Where my pos-ses-sions lie.

CHORUS—Lively

O the trans-port-ing, &c. O the trans-port-ing, rapt - - 'rous scene, That rises to my sight, That rises to my sight, Sweet fields ar - O the trans-port-ing, &c. That we see to my sight.

Sweet fields arrayed in living green, *p* And riv-ers of de-light. And riv-ers of
 - rayed in liv - ing green, And riv - ers of delight, Sweet fields arrayed in liv - ing green, And riv - ers - of de -
 Sweet fields arrayed in living green, And riv-ers And riv-ers of de-

- light.
 There gen-rous fruit that nev-er falls, On trees im - mor - tal grow, On trees im - mor - tal grow;
 Sym. Cho.

With milk and hon-ey flow. With milk, &c.

With milk and hon - ey flow, With milk..... and hon-ey flow.

There rocks and hills, and brooks and vales With milk and hon - ey flow, With milk and hon - ey flow.

With milk and hon - ey flow.

DUETT—Trehle and Bass

All o'er those wide ex - tend - ed plains Shines one e - ter - nal day, Shines one e - ter - nal day; There God the

Son for ev - er reigns, And scat - - ters night a - way, And scat - ters night a - way.

332

Sym.

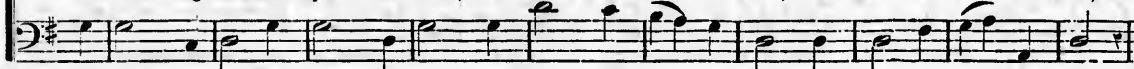


TRIO—2 Trebles and Bass

2d



No chill - ing winds nor pois - 'nous breath, Can reach that health - ful shore, Can reach that health - ful shore;



sick - ness and sor - row, pain and death, Are felt and fear'd no more, Are felt and fear'd no more.



CHORUS—Allegro

Hal-le-lu-jah, Hal-le-lu-jah, A-men,
 Hal-le-lu-jah, A-men, Amen, Hal-le-lu-jah, A-men, Amen, Hal-le-lu-jah, Hal-le-lu-jah, Amen, Hal-le-lu-jah, Amen,
 Hal-le-lu-jah, Hal-le-lu-jah, A-men

Hal-le-lu-jah, Amen, A-men, Hal-le-lu-jah, Amen, Adagio
 Hal-le-lu-jah, A-men, Hal-le-lu-jah, Hal-le-lu-jah, Amen, Hallelujah, A-men, Halle-lujah, Hal-le-lujah, A-men, Amen, A-men.
 Hal-le-lu-jah, Hal-le-lu-jah, Amen, A-men, Hal-le-lujah, Hal-le-lu-jah, A-men.

In Jewry God is known.

J. G. WHIT

CHORUS—Lively

CHORUS

Musical score for the Chorus, marked "Lively". It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 2/2. The melody is written in the first treble staff, with accompaniment in the second treble and both bass staves. The lyrics are: "In Jew-ry is God known, his name is great in Is-ra-el In Jew-ry is God known, his name is great in Is-ra-el, his".

verse

Musical score for the Verse. It consists of four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 2/2. The melody continues from the chorus in the first treble staff, with accompaniment in the second treble and both bass staves. The lyrics are: "name is great, his name is great, his name is great in Is-ra-el, his name is great, his name is great, his name is great in Is-ra-el." The piece ends with a double bar line. A dynamic marking of *ff* (fortissimo) is present at the beginning of the verse.

VERSE. FIVE VOICES Moderate.

At Sa - lem is his, &c.

At Sa - lem is his ta - ber na - cle, is his ta - ber na - cle, and his dwell - ing in

1st TREBLE

2d TREBLE

At Sa - lem is his, &c.

At Sa - lem is his, &c.

Si - on and his dwell - ing, in Si - on, at Sa - lem is his ta - ber na - cle, is his ta - ber na - cle, and his

At Sa - lem is his, &c.

his dwell - ing, his
dwelling in Si - on, At Sa - lem, at Sa - lem is his ta - ber na - cle, and his dwell

sa - els, his dwell - ing, his
dwell - ing, his dwell - ing in Si - on, his dwell - ing, his dwell - ing, his dwell - ing in Si - on.

CHORUS—Lively

There brake he the ar - rows of the bow, the shield, the sword,

There brake he the ar - rows of the bow, the shield, the sword, the sword and the

There brake he the ar - rows of the bow, the shield, the sword, the sword and the

There brake he the ar - rows of the bow, the shield, the sword,

Verse

but - tie, There brake he the ar - rows of the bow, the ar - rows of the bow ; The shield, the sword, the sword and the

but - tie, There brake he the ar - rows of the bow, the ar - rows of the bow ; The shield, the sword, the sword and the

but - tie, There brake he the ar - rows of the bow, the ar - rows of the bow ; The shield, the sword, the sword and the

but - tie, There brake he the ar - rows of the bow, the ar - rows of the bow ; The shield, the sword, the sword and the

bat - tle, the shield, the sword, the sword and the bat - tle, the shield, the sword, the sword and the bat - tle.

Ascension.

FAWCETT.

p

O for a shout of sa - cred joy,

O for a shout of sa - cred joy, to God, to God the sov' - reign King, to God the sov'reign King;

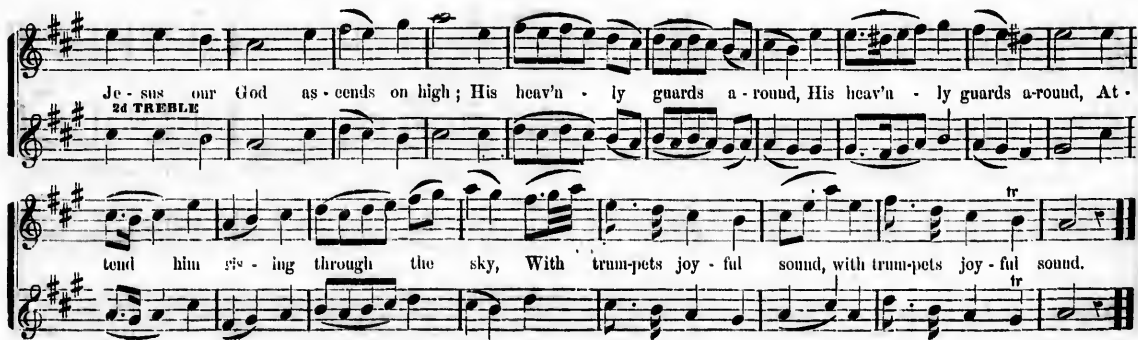
3

O for a shout of sa - cred joy,



Let ev'-ry land their tongues em-ploy, and hymns of tri-umph sing, and hymns of tri-umph sing; Je-sus our God,

DUETT. 1st TREBLE



Je-sus our God as-cends on high; His heav'n - ly guards a-round, His heav'n - ly guards a-round, At -

24 TREBLE

tend him giv-ing through the sky, With trum-pets joy-ful sound, with trum-pets joy-ful sound.

tr

♯CHORUS—Lively

CHORUS—Lively

While angels shout and praise their King, Let mortals learn their strains, Let mor - tals learn their strains, Let all the earth his hon - our

Let mor - tals learn their strains, ... Let mortals learn their strains, Let all the earth his honours

Sacred Peace, celestial treasure.

A. BAUMBACH.

341

p *pp*

Sa - cred peace, ce - les - tial trea - sure, Here be - stow thy smiles a - gain, Care and grief have made us wea - ry,

p

Sa - cred peace..... Sa - cred peace..... Here be
Care and grief have made us wea - ry, Come, O come, and soothe our pain, Celestial treasure, Celestial treasure,

Here be - stow thy smiles a - gain, Sa - cred peace, Here bestow thy smiles a - gain, Celestial treasure, Here be - stow thy smiles a - gain.

Now, Lord, we part in thy great Name.

FAWCETT.

In which we here to - geth - er came, In which we here to - geth - er came,

Now, Lord, we part in thy great name, In which we here to - geth - er came, In which we here to - geth - er came:

In which we here to geth - er came, In which we here to - geth - er came.

Help us our few re-main-ing days to live un-to Je-hovah's praise, To live un-to Je-ho-vah's praise.

DUETT—1st and 2d Trebles.
Not too quick.

Help us in life and death to bless The Lord our strength and righteousness, The Lord our strength and righteousness.

And bring us all to meet a-bove, Then shall we bet-ter sing thy love, Then shall we bet-ter sing thy love.

CHORUS—Moderato

And bring us all to meet a -

Help us in life and death to bless The Lord our strength and righteous - ness, And bring us all to meet a -

And bring us all to meet a -

Then shall we bet - ter sing thy love, Then shall we, &c. Then shall we bet - ter sing thy love.

bove, Then shall we bet - ter sing thy love, Then shall we bet - - ter sing thy love.

bove. Then shall we bet - ter sing thy love, Then shall we bet - ter sing thy love.

f

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

p *Treble*

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

p

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

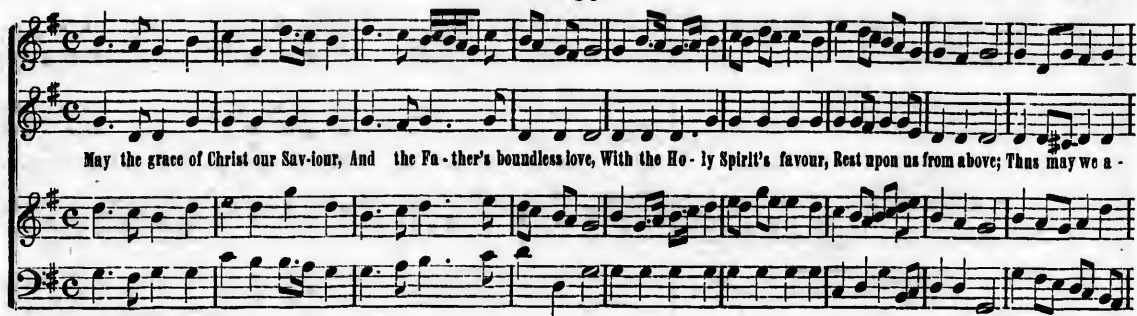
lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men,

Hal - le - lu - jah, Hal - le - lu - jah, A - men, Amen, Hal - le - lu - jah, A - men, A - men.

Doxology.

FAWCETT.

347



May the grace of Christ our Sav-iour, And the Fa-ther's boundless love, With the Ho-ly Spirit's favour, Rest upon us from above; Thus may we a-



bide in nu-ion with each oth-er, and the Lord; And possess in sweet communion, Joys which earth cannot afford; Joys which earth cannot afford.

Joys which earth cannot afford, cannot afford.

CHORUS

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah let us sing, Hal - le - lu - jah! Hal - le - lu - jah! Hallelu-jah!

Sym. *Sym.*

Organ

let us sing, Hallelu-jah! Hallelu-jah! Hal-le-lu-jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men

Repeat f

Aaron
 Abingdon
 Abridge
 Admah
 Admiration
 Adoration
 Advent
 Albion
 Alfreton
 Alma
 Amasiah
 Ambleside
 Angel's Song
 Antioch
 Anxiety
 Arabla
 Ariel
 Arlington
 Ashley
 Assylum
 Attlecliffe
 Auburn
 Abridge
 Aynhoe
 Balerna
 Barbry
 Barrett
 Beaumont
 Bedford
 Bethel
 Birmingham
 Birmingham

ALPHABETICAL INDEX TO THE TUNES.

	PAGE.		PAGE.		PAGE.		PAGE.
Aaron.....	4-7's 220	Bishopsthorpe.....	C M 88	Culpestock.....	8-7's 228	Essex.....	S M 148
Abingdon.....	C M 118	Bolton.....	C M 110	Daisy Hill.....	L M 22	Evening.....	L M 48
Abridge.....	C M 80	Boylston.....	S M 131	Dallas.....	S M 142	Evening Hymn.....	L M 41
Admah.....	6-8's 154	Bradley Church.....	S M 180	Dalston.....	P M Cl. V 275	Falcon Street.....	S M 133
Admiration.....	L M 53	Brighton.....	6-8's 173	Damascus.....	6-7's 233	Falmouth.....	S M 144
Adoration.....	L M 51	Bristol.....	C M 98	Daniel.....	L M 33	Federal Street.....	L M 64
Advent.....	8's & 7's 212	Brooms Grove.....	C M 108	Daventry.....	L M 42	Feversham.....	4-7's 224
Albion.....	8-8's 199	Burford.....	C M 128	David.....	4-8's 205	Gabriel.....	C M 122
Alfreton.....	L M 27	Bornham.....	4-6's & 2-8's 194	David's Harp.....	C M 121	Gainsborough.....	C M 90
Alma.....	4-7's 220	Calcutta.....	8-7's & 4's 208	Dedication.....	2-6's & 4-7's 248	Galilee.....	P M Cl. V 273
Amasiah.....	7's & 6's 253	Calvary.....	8-7's & 4's 208	Delight.....	C M 102	Gay's.....	6-8's, 2nd 177
Ambleside.....	4-7's 227	Canterwell.....	C M 118	Dependence.....	7's & 6's 254	Geneva.....	C M 116
Angel's Song.....	L M 43	Cambridge.....	S M 127	Derbe.....	P M Cl. I 262	Gerar.....	S M 135
Antioch.....	C M 92	Canada.....	L M 58	Deritend.....	C M 103	German Hymn.....	4-7's 225
Anxiety.....	4-7's 224	Caney's.....	6-8's 151	Devises.....	C M 78	Gethsemane.....	L M 74
Arabia.....	8-8's 201	Carnaby.....	4-8's 204	Devotion.....	L M 73	Glastonbury.....	L M 34
Ariel.....	4-8's & 2-8's 185	Carr's Lane.....	C M 109	Didsbury.....	6-8's, 2nd 179	Goshen.....	4-8's 206
Arlington.....	C M 118	Castleton.....	6-8's 165	Dismissal.....	8's & 7's 217	Haddam.....	4-6's & 2-8's 188
Ashley.....	C M 120	Charly.....	6-8's 182	Dover.....	S M 138	Hamburg.....	L M 63
Asylum.....	7's & 6's 250	Charmouth.....	C M 90	Dresden.....	L M 39	Hannathon.....	L M 24
Atlantic.....	L M 28	China.....	C M 95	Duke Street.....	L M 29	Hanover.....	10's & 11's 257
Attorcliffe.....	C M 123	Christianity.....	S M 144	Dundee.....	C M 70	Harmonia.....	C M 97
Auburn.....	C M 113	Church Street.....	8-7's & 4's 209	Dunstable.....	4-6's & 2-8's 103	Harmony.....	S M 146
Axbridge.....	C M 114	City Road.....	7's & 6's 250	Eastbourne.....	S M 141	Harmony.....	10's & 11's 260
Aynhoe.....	S M 132	Clark's.....	7's & 6's 248	Easter.....	8-7's 230	Harwich.....	P M Cl. II 265
Balerna.....	C M 115	Cleft of the Rock.....	6-8's 152	Eaton.....	6-8's 160	Harwoods.....	4-8's & 2 6's 180
Barby.....	C M 80	Compassion.....	S M 128	Eccles.....	2-6's & 4-7's 247	Havanna.....	C M 94
Barrett.....	6-8's 158	Complains.....	L M 75	Effingham.....	L M 99	Haydn.....	L M 62
Beaumont.....	P M Cl. VI 206	Condescension.....	C M 105	Egypt.....	6-7's 238	Hebron.....	L M 59
Bedford.....	C M 117	Cornhill.....	S M 142	Ephesus.....	C M 118	Helmstedt.....	8-7's & 4's 211
Bethel.....	S M 140	Coronation.....	L M 71			Helston.....	8-7's & 4's 210
Birmingham.....	L M 84	Coronation.....	C M 109				
Birmingham.....	2-6's & 4-7's 242	Cranbrook.....	S M 139				



Hallelu-jah!



ALPHABETICAL INDEX TO THE TUNES.

	PAGE.		PAGE.		PAGE.		PAGE.
Hensbury	O M 81	Luther's	6-8's 153	Northampton Chapel	6's & 7's 214	Rose Lane	O M 104
Halton	P M Cl. I 264	Lutman	4-6's & 2-8's 152	Norton	10's & 11's 259	Bothwell	L M 30
Homerton	6-8's 155	Lydia	O M 98	Nottaway	L M 46		
Botham	6-7's 231					Sacrifice	S M 143
Howard	O M 94	Madrid	6-8's 171	Oatland's	O M 110	Safety	6-7's 234
Howell	2-6's & 4-7's 245	Majesty	4-6's & 2-8's 197	Old German	P M Cl. II 267	Sandbach	L M 70
Ilythe	4-8's 205	Mamre	L M 23	Oldham	O M 106	Sandforth	S M 150
		Manchester	L M 66	Old Hundred	L M 21	Sarah	S M 132
Ipswich	S M 186	Manfield	S M 184			Savona	4-7's 223
Irene	2-6's & 4-7's 244	Mansion	8-8's 203	Paradise	P M Cl. III 268	Seville	8-7's 229
Irish	O M 79	Marsden	6-7's 237	Pack's Trumpet	6-8's 161	Sheldon	O M 129
Isalah	O M 134	Martin's Lane	6-8's, 2nd 176	Perseverance	L M 65	Shirland	S M 128
Israel	8-8's 202	Martyn	8-7's 232	Peru	L M 58	Shrewsbury	S M 138
		Martyrdom	O M 97	Peterborough	O M 106	Sicilian Mariners	4-7's 221
Jackson's Hymn	6-8's, 2nd 178	Mathias	S M 136	Plety	O M 89	Silcom	6-8's 156
Jesse	8's & 7's 213	Mear	O M 125	Pilton	4-7's 223	Simeon's Joy	6-8's 169
Job	L M 31	Melbourne	L M 38	Plymouth Dock	6-8's 156	Slaterford	2-6's & 4-7's 243
Josiah	7's & 6's 255	Melcombe	L M 25	Port Hope	L M 61	Sovereign Balm	O M 124
Joy	S M 149	Melville	4-7's 222	Portugal	L M 36	Spilaby	S M 150
Judea	P M Cl. VI 277	Messiah	O M 86	Portuguese	10's & 11's 253	Sprawston	O M 82
Judgment	L M 67	Migdol	L M 57	Praise	4-8's & 2-6's 181	Spruce Street	O M 108
Justification	L M 37	Milton Abbey	S M 129	Prayer	4-7's 222	St. Ann's	O M 111
		Mouth	6-8's, 2nd 174	Preparation	7's & 6's 249	St. Bride's	S M 110
Kellah	O M 112	Morning Hymn	L M 49	Prescott	O M 95	St. John's	4-8's & 2-6's 180
Kendall	O M 104	Mount Calvary	6-7's 242	Prescott	8-8's 200	St. Mary's	O M 126
King Street	10's & 11's 261	Mount Ephraim	S M 129			St. Matthew's	O M 84
Kingswood	7's & 6's 251	Mount Hermon	4-7's 226	Queenborough	8's & 7's 216	St. Pancras	O M 107
		Mount Pleasant	O M 114			St. Stephen	O M 88
Lanesborough	O M 91	Munich	L M 76	Ramsey	6-7's 236	St. Swithin	4-6's & 2-8's 191
Latrobe	4-8's & 2-6's 186	Murray	4-6's & 2-8's 189	Rapture	P M Cl. II 266	Stephen	P M Cl. IV 270
Ledbury	6-8's 164			Remembrance	4-6's & 2-8's 190	Stonefield	L M 47
Lennox	4-6's & 2-8's 196	Narcissus	4-7's 219	Repose	P M Cl. V 274	Suffolk	O M 83
Leoul	P M Cl. VI 276	Narenes	S M 145	Reuben	S M 130		
Liberia	P M Cl. III 269	Nehemiah	O M 101	Revelation	O M 93	Terah	6-8's 157
Linton Green	6-7's 238	Newcastle	L M 52	Reward	4-6's & 2-8's 195	Thatcher	S M 147
Liverpool	O M 91	New Court	6-8's, 2nd 175	Roche's	4-8's & 2-6's 163	Theodora	4-7's 221
London	O M 90	Newhaven	L M 45	Rockingham	L M 32	Toronto	O M 86
Loughborough	L M 80	Newington Green	L M 74	Romana	8's & 7's 216	Townhead	4-7's 220
Love	6-8's 170	New Street	4-8's & 2-6's 187	Rose Hill	O M 87	Tranquillity	L M 85

Triumph

Trinity

Tross

Uffingham

Venice

Vienna

Wakefield

Angels from the
Ascension ...
Awake, awake
Blessed are the
Christmas An
Daughter of Z
Doxology ...
Easter Anthem
Father, breath
For behold the
Gloria Patri...
Go to the grav
Happy Land ...
Heavenly Fat
Holy! Lord G
Holy! Lord G

ALPHABETICAL INDEX TO THE TUNES.

PAGE.	PAGE.	PAGE.	PAGE.	PAGE.	PAGE.
OM 104	Triumph..... L M 72	Walsal..... C M 127	Wednesbury..... P M Cl. IV 271	Windham..... L M 67	
LM 30	Trinity..... C M 90	Ward..... L M 63	Wellspring..... 6-7's 235	Wirksworth..... S M 151	
	Troas..... P M Cl. I 263	Wareham..... L M 26	West's..... C M 160	Woodrous Cross... L M 54	
S M 143	Ugtingham..... L M 76	Warrington..... L M 57	Woxford..... L M 77	Woodhouse Grove. 7's & C's 252	
6-7's 234		Warsaw..... 4-6's & 2-8's 188	Whitsuntide..... 6-8's 168		
LM 70		Warwick..... C M 119	Wigan..... P M Cl. V 272	York..... C M 85	
S M 150	Venice..... 6-7's 240	Watchman..... S M 137	Willowby..... 4-8's & 2-6's 184		
S M 132	Vienna..... 8-7's 214	Waterstock..... 4-6's & 2-8's 198	Wilton..... L M 35	Zaimonah..... 6-8's 167	
4-7's 223		Watson..... 6-7's 241	Wilts..... C M 89	Zauberflöte..... 6-8's 173	
8-7's 229	Wakefield..... L M 44	Wearwell..... C M 99	Winchester..... L M 59	Zeal..... S M 148	
OM 122					
S M 128					
S M 138					
4-7's 221					
6-8's 158					
6-8's 169					
2-6's & 4-7's 243					
CM 124					
SM 150					
CM 82					
CM 108					
CM 111					
S M 119					
4-8's & 2-6's 189					
CM 126					
CM 84					
CM 107					
CM 88					
4-8's & 2-8's 191					
P M Cl. IV 270					
LM 47					
CM 83					
6-8's 157					
S M 147					
4-7's 221					
CM 86					
4-7's 228					
LM 85					

ANTHEMS, &c.

PAGE.	PAGE.
Angels from the realms of glory. (Christmas Anthem)..... 324	I will arise..... 275
Ascension..... 338	In Jewry is God known..... 334
Awake, awake, put on thy strength..... 309	Jerusalem, my glorious home..... 314
Blessed are the dead which die in the Lord..... 805	Lift your glad voices. (Easter Anthem)..... 320
Christmas Anthem. (Angels from the realms of glory)..... 324	Lord of all power and might..... 280
Daughter of Zion..... 307	Now Lord we part in thy great name..... 342
Doxology..... 347	O come, let us sing unto the Lord..... 283
Easter Anthem (Lift your glad voices)..... 320	O praise the Lord all ye nations. (Thanksgiving Anthem)..... 285
Father, breathe an evening blessing..... 292	One thing have I desired of the Lord..... 282
For behold the day cometh..... 318	Sacred Peace, celestial treasure..... 341
Gloria Patri..... 287	Salvation, O the joyful sound..... 328
Go to the grave..... 292	Thanksgiving Anthem. (O praise the Lord all ye nations)..... 285
Happy Land..... 291	The Promised Land..... 329
Heavenly Father..... 322	Unveil thy bosom, faithful tomb..... 302
Holy I Lord God of Sabaoth..... 289	Vital spark of heavenly flame..... 297
Holy I Lord God of Sabaoth..... 290	

METRICAL INDEX.

PAGE.
182
128
138
150
140
147
137
151
146

-8's.
Metre.
154
166
173
151
165
162
152
159
160
155
164
170
153
171
161
156
158
169
157
168
167
172

6-8's.
Second Metre.
PAGE.
Didsbury..... 179
Gays..... 177
Jackson's Hymn..... 178
Martin's Lane..... 176
Monmouth..... 174
New Court..... 175

4 LINES 8's & 2-8's.
Ariel..... 185
Harwood's..... 180
Latrobe..... 186
New Street..... 187
Prairie..... 182
Rochdale..... 183
St. John's..... 180
Willowby..... 184

4 LINES 8's & 2-8's.
Burnham..... 194
Dunstable..... 183
Haddam..... 188
Lennox..... 196

PAGE.
Lutman..... 192
Majesty..... 197
Murray..... 189
Remembrance..... 190
Reward..... 195
St. Swithin..... 181
Warsaw..... 188
Waterstock..... 198

EIGHTS.
Albion..... 199
Arabia..... 201
Carnaby..... 204
David..... 205
Goshen..... 208
Hythe..... 205
Israel..... 202
Mansion..... 213
Prescott..... 200

8-7 & 4's.
Calcutta..... 206
Calvary..... 208
Church Street..... 209
Helmsley..... 211
Helston..... 219

8's & 7's.
PAGE.
Advent..... 212
Dismissal..... 217
Jesse..... 213
Northampton Chapel..... 214
Queenborough..... 216
Romanes..... 218
Vienna..... 214

4 LINES 7's.
Aaron..... 220
Alma..... 220
Ambleside..... 227
Anxiety..... 224
Feversham..... 224
German Hymn..... 225
Melville..... 222
Mount Herman..... 226
Nardassus..... 219
Pluton..... 223
Prayer..... 222
Savona..... 223
Sicilian Mariners..... 231
Theodora..... 221
Townhead..... 226

6 LINES 7's.
PAGE.
Culpinstock..... 228
Easter..... 230
Hotham..... 231
Martyn..... 232
Seville..... 229

6 LINES 7's.
Damascus..... 233
Eglon..... 238
Linton Green..... 238
Marsden..... 237
Mount Calvary..... 242
Ramsey..... 236
Safety..... 224
Venice..... 240
Watson..... 241
Wellepring..... 235

2-6 & 4-7's.
Birmingham..... 242
Dedication..... 246
Eccles..... 247
Howell..... 245
Irene..... 244
Slateford..... 243

7's & 6's.
PAGE.
Amaziah..... 253
Asylum..... 250
City Road..... 256
Clark's..... 248
Dependence..... 254
Josiah..... 255
Kingswood..... 251
Preparation..... 249
Woodhouse Grove..... 252

10's & 11's.
Hanover..... 257
Harmony..... 260
King Street..... 261
Norton..... 259
Portuguese Hymn..... 258

P. M. CLASS I.
Derby..... 262
Halton..... 264
Troes..... 263

P. M. CLASS II.
PAGE.
Harwich..... 265
Old German..... 267
Rapture..... 266

P. M. CLASS III.
Liberia..... 269
Paradise..... 268

P. M. CLASS IV.
Stephen..... 270
Wednesbury..... 271

P. M. CLASS V.
Dalston..... 275
Galilee..... 273
Repose..... 274
Wigan..... 273

P. M. CLASS VI.
Beaumont..... 278
Judea..... 277
Leoni..... 276

TOVES AND

		First Lines.	Metric.	Names of Suitable Tunes.		Page.	First Lines.	Metric.	Names of Suitable Tunes.			
Tunes are	90	Thus saith the Lord.	L. M.	Wareham.	Wareington.	142	130	Drooping soul.	8-7s.	German Hymn.	Hottham.	Townhead.
	91	Long have I seem'd.	C. M.	St. Mary's.	Burford.	143	140	Jesus, Lover of my	8-7s.	Narcissus.	Sieffhan Mariners.	Mount Heimon.
	92	Still for thy loving.	C. M.	Charmouth.	David's Harp.	141	181	Thee, Jesus, thee.	4-8s & 2-8s.	Harwood.	Ariel.	Fraile.
	93	My glorious loving.	S. M.	Isleah.	Thatcher.	145	143	O Jesus, let me.	4-8s & 2-8s.	St. John's.	Latrobe.	New Street.
	94	The men who slight.	C. M.	Bedford.	Archer.	146	144	Still, Lord, I sing.	4-8s & 2-8s.	Warrick.	Wiltoughby.	St. John's.
	95	Author of faith, eter-	L. M.	Port Maje.	Fort Maje.	147	145	O Love Divine, how	4-8s & 2-8s.	St. John's.	Hallas.	Scrit.
	96	How can a sinner.	S. M.	Falmouth.	Mathias.	146	135	Father of Jesus.	6-8s.	Carey's.	Wilmerton.	Terah.
Mamre.	97	Thou great myster-	4-8s & 2-8s.	Harwood.	Latrobe.	149	148	Thus saith the Lord.	L. M.	Wareham.	Angel's Song.	Job.
Troas.	98	Upright, both in	7s & 9s.	Clark's.	Dependence.	100	147	Thou hidden God.	C. M.	St. Ann's.	Hensbury.	Nehemiah.
Minch.	99	Father of Lights, fir-	6-8s.	Luther's Hymn.	Horner.	151	148	Out of the deep I.	2-8s & 4-7s.	Scot.	Irene.	Dedication.
Prescott.	100	Jesus, my redee-	6-8s.	Medfield.	Marg.	152	149	What a wonder thou	L. M.	Warrick.	Frankbrook.	Bradley Church.
	101	Saviour, Prince of	6-7s.	Egton.	Wellington.	163	150	Let in thy bond I.	6-8s.	Shirland.	Dependence.	Love.
Maryn.	102	O that I could rep-	S. M.	Sarah.	St. Dido's.	164	151	Warkworth.	6-8s.	Silcom.	Barrett.	Stoned.
Aaron.	103	O that I could rep-	S. M.	St. Bride's.	Zeal.	165	151	God of my life, what	L. M.	Justification.	Washington.	Marden.
Ecceles.	104	O for that tenderness	C. M.	York.	Antioch.	166	153	O disclose thy	6-7s.	Linton Green.	Safety.	Daniel.
Carnaby.	105	O that I could rep-	S. M.	Mount Ephraim.	Aynhoe.	167	158	My sufferings all	L. M.	Warrick.	Warrick.	Hymn.
Barham.	106	Jesus, let thy love	7s & 9s.	Dependence.	Dependence.	168	159	O my Redeemer,	6-8s.	Hobbs.	Ledbury.	Carey's.
Aynhoe.	107	The Spirit of the	L. M.	Morning Hymn.	Wakefield.	169	158	Lay to thy hand.	6-8s.	Desire.	Harwich.	Old German.
Job.	108	Enlared to sense	C. M.	Irish.	Arlington.	169	166	O Jesus, my hope.	P. M. Cl. II.	Rapture.	Harwich.	Munich.
Old Hundred.	109	Wretched, helpless,	7s & 9s.	Clark's.	Asylum.	167	187	Stay, thou faint-	L. M.	Windham.	Melecombe.	Rexes.
Jonah.	110	Jesus, Friend of	7s & 9s.	Jonah.	Dependence.	162	187	O my offended God.	S. M.	Monni Ephraim.	Sarah.	Longborough.
New Street.	111	Thus saith the Lord.	7s & 9s.	Adoration.	Whan, gracious.	164	168	When, gracious.	L. M.	Kingham.	Justification.	Carnaby.
Edham.	112	Woe is me! what	7s & 9s.	Clark's.	Asylum.	165	169	Lord, regard my	7s & 9s.	City Road.	Kingwood.	Dependence.
Kingwood.	113	O thou, whom faint	6-8s.	Cloft of the Rock.	Desire.	166	161	Come, holy, celestial	6-8s.	Israel.	Albion.	Warrick.
Fraile.	114	Jesus, in whom.	6-8s.	Silcom.	Zauberhole.	166	162	Jesus, take my	7s & 8s.	Asylum.	Jonah.	Dependence.
Marytdon.	115	Lat the world, the	7s & 9s.	Clark's.	Asylum.	167	164	Lamb of God, for	7s & 8s.	City Road.	Kingwood.	Jonah.
Oaklands.	116	Saviour, cast a pity-	7s & 9s.	Mount Calvary.	Egton.	168	163	Depth of mercy.	6-7s.	Alma.	Narcissus.	Pilton.
Barham.	117	God in heaven.	C. M.	Dundee.	Dundee.	169	164	Redeemer of the	7s & 9s.	Dependence.	David.	Warrick.
Bolnsey.	118	Author of faith, to	4-8s & 2-8s.	Fraile.	Ariel.	170	167	O 'tis enough, my	6-8s.	Terah.	Simon's Joy.	Wiltonside.
Ecceles.	119	Father of Jesus.	C. M.	Warwick.	Rose Hill.	171	107	O God, if thou art.	6-8s.	Carey's.	Cloft of the Rock.	Eaton.
Harwood.	120	Comfort ye mis-	6-8s.	Admah.	Plymouth Dock.	172	108	O unexhasted.	S. M.	Sarah.	Wirksworth.	Geras.
Madrid.	121	Expand thy wings.	6-8s.	Desire.	Silcom.	172	168	Jesus, I believe.	6-7s.	Egton.	Damascus.	Venice.
Arabia.	122	O thou who hast sur-	4-8s & 2-8s.	Latrobe.	Wiltoughby.	170	170	Gods all, thy	7s & 9s.	Dependence.	David.	Jarrel.
St. Stephen.	123	Lat the Redeem-	C. M.	St. Stephen.	Geova.	171	171	God of my salvation.	7s & 9s.	Dependence.	David.	Warrick.
Cloft of the Rock.	124	O that I, first of	4-8s & 2-8s.	St. John's.	Ariel.	170	172	O God, thy right-	6-8s.	Homertou.	Whitnside.	Ledbury.
David.	125	O that I could my	C. M.	Sproston.	Oaklands.	177	178	Jesus, thou know'st.	6-8s.	Carey's.	Eaton.	Silcom.
Mathias.	126	Too strong I was.	L. M.	Old Hundred.	Wexford.	178	174	Yes, from this in-	6-8s.	Admah.	Madrid.	Barrett.
Narcissus.	127	Wherewith, O God.	L. M.	Wakefield.	Tort Hope.	178	174	Father, if thou	7s & 9s.	Clark's.	Preparation.	Jonah.
Warrick.	128	With ease, I can	L. M.	Rose Lane.	Warrick.	179	175	Woe is me, I can	L. M.	Fargate.	Warrick.	Warrick.
Albion.	129	Adam, descended.	C. M.	Alfreton.	Federal Street.	181	176	Thou man of grief.	L. M.	Melbourne.	Mamre.	Windham.
Carnaby.	130	Thou God unsearch-	6-7s.	Eaton.	Desire.	189	177	I will hearken.	7s & 9s.	Preparation.	Kingwood.	Dependence.
Hythe.	131	Lord, I despair.	L. M.	Complaint.	Windham.	188	178	Jesus, Shepherd of.	6-7s.	Egton.	Mount Calvary.	Linton Green.
Balerna.	132	Jesus, the sincere.	L. M.	Sandbach.	Mebron.	184	179	My God, my God.	C. M.	Howard.	Broomgrove.	Concessionation.
Madrid.	133	Jesus, whose glory's	S. M.	Afordon Cross.	Simon's Joy.	189	180	After all that I have	C. M.	Scott Harmon.	Arnon.	Matville.
Warrington.	134	Jesus, if still the	L. M.	Cloft of the Rock.	Simon's Joy.	189	181	Woe of wailing.	7s & 9s.	Admah.	Charity.	Warrick.
Irish.	135	See it still thou.	C. M.	Bristol.	Mount Pleasant.	187	182	God of God, if thy.	7s & 9s.	Asylum.	Dependence.	Amasiah.
Antioch.	136	While dead in trea-	C. M.	Liverpool.	Rose Hill.	188	183	Lord, and is thine.	7s & 9s.	Preparation.	City Road.	Jonah.
Bethel.	137	What shall thy.	C. M.	Reuben.	St. Ireland.	189	188	Now I have found.	6-8s.	Silcom.	Cloft of the Rock.	Charity.
Ecceles.	138	O that thou wouldst.	S. M.	Sheldon.	Carr's Lane.	189	188	Jesus, thy Blood and	L. M.	Tort Hope.	Atlantic.	Duke Street.
Ecceles.	139	See I Redeem-	C. M.	Concessionation.	Concessionation.	189	189	O that I could	6-8s & 7s.	Scot.	Declination.	Irene.
Rose Lane.	140	Concessionation.	6-8s.	Cloft of the Rock.	Plymouth Dock.	189	189	Off I in my heart.	7s & 9s.	Asylum.	Dependence.	Warrick.
Edph.	141	Yield to me now.	6-8s.	Desire.	Eaton.	188	188	O Piliat Deliv-	2-8s & 4-7s.	Ecceles.	Dedication.	Birmingham.

GENERAL INDEX TO THE HYMNS AND TUNES.

S.	N.	First Lines.	Meters.	Names of Suitable Tunes.	S.	N.	First Lines.	Meters.	Names of Suitable Tunes.				
194	191	A rise, my soul, arise.	3-8's & 4-7's.	Howell.....	Eccles.....	Slattford.	246	229	My soul through.....	L. M.	Nawhaven.....	Nottaway.....	Port Hope.
195	192	High above every.....	2-8's & 4-7's.	Irene.....	Dedication.....	Eccles.....	247	230	Holy as thou, O.....	L. M.	Riffingham.....	Warham.....	Salomede.
196	193	Into thy gracious.....	L. M.	Rockingham.....	Devotion.....	Rockingham.....	248	231	Thou be our ever.....	L. M.	Walsborough.....	Walsborough.....	Walsborough.
197	194	Heavy soul, who.....	8-7's.	Townhead.....	Devotion.....	Cainstock.....	249	232	Great G-d to me.....	C. M.	Gracia.....	Kendall.....	Howard.
198	195	O what shall I do.....	10's & 11's.	Norton.....	Harmony.....	Harmony.....	250	233	Thy ceaseless, on.....	C. M.	Abridge.....	Balmora.....	Outland.
199	196	O heavenly King.....	10's & 11's.	Norton.....	King Street.....	King Street.....	251	234	Father of me, and.....	C. M.	Pity.....	Devizes.....	Dundee.
200	197	My Father, my God.....	10's & 11's.	Harvey.....	Harmony.....	Norton.....	252	235	Cor, Father, B. G.....	C. M.	O dham.....	Rose Hill.....	Irish.
201	198	And call of be that.....	8-7's.	Brighton.....	Harmony.....	Brighton.....	253	236	Thou be our ever.....	L. M.	Walsborough.....	Walsborough.....	Walsborough.
202	199	A rise, my soul.....	4-8's & 2-8's.	Lennox.....	Donham.....	Majesty.....	254	237	The day of Christ.....	L. M.	Argel's Song.....	St. Chadfield.....	Newcastle.
203	200	Glory to God, whose.....	L. M.	Alfreton.....	Coronation.....	Alfreton.....	255	238	Spirit of Truth, ev.....	6-8's.	Deal's.....	Easton.....	Admah.
204	201	Jesus, thou son of.....	4-8's & 2-8's.	Arlie.....	Harwood.....	St. John's.....	256	239	Glory be to God.....	C. M.	Alfreton.....	Trinity.....	St. Ann's.
205	202	My God, I am thine.....	F. M. G. L. II.	Harwell.....	Raynora.....	O d German.....	257	240	Let us adore thee.....	C. M.	Isidore Marlowers.....	Aspen.....	Townhead.
206	203	Jesus is our com.....	8-7's.	Carp's.....	Everetam.....	Silam.....	258	241	Let us adore thee.....	C. M.	Isidore Marlowers.....	Aspen.....	Townhead.
207	204	Come, let us, who.....	O. M.	Gabri.....	Hensbury.....	Kilash.....	259	242	Holy, holy, holy.....	A-7's.	Narcissus.....	Alm.....	Nchemiah.
208	205	Thou hidden Source.....	6-8's.	Barrett.....	Shenon's Joy.....	Homerton.....	260	243	Cor, Father, Son.....	6-8's.	Madrid.....	Tern.....	Plymouth Dock.
209	206	Thou wilt I love, my.....	6-8's.	Clarity.....	Peck's T. camp.....	King Street.....	261	244	A thousand ored a.....	C. M.	Broomsgrove.....	London.....	David's Harp.
210	207	Let all men rejoice.....	10's & 11's.	Harvey.....	Norton.....	King Street.....	262	245	Father, how wide.....	C. M.	Antioch.....	Lidia.....	Outland.
211	208	My brethren beloved.....	10's & 11's.	Harvey.....	Norton.....	King Street.....	263	246	O all-creating God.....	C. M.	Worton.....	Wilton Abbey.....	Ever.
212	209	My God, the spring.....	O. M.	Outland.....	Shedon.....	Kennell.....	264	247	O may the power.....	S. M.	Falcon Street.....	Reuben.....	Sorh.
213	210	Talk with us, Lord.....	O. M.	Alfreton.....	Shedon.....	Kennell.....	265	248	Soldiers of Christ.....	S. M.	Rebel.....	Br. dley Church.....	Cranbrook.
214	211	Glorious Saviour of.....	7's & 8's.	Clara's.....	Proprietion.....	Asylum.....	266	249	But, above all, lay.....	S. M.	Christianity.....	Shirley.....	Matias.
215	212	Indulge, aneath.....	O. M.	Mount P. Ramot.....	Attercliffe.....	O dlapia.....	267	250	In follow hip, alone.....	S. M.	Bethel.....	Fair-croft.....	Manfield.
216	213	Jesus, to thee I.....	C. M.	Nebmiah.....	Marlydom.....	Durdee.....	268	251	Surrounded by a.....	6-8's.	Barrett.....	harly.....	Madrid.
217	214	See how great a.....	8-7's.	N. cianus.....	Fert's.....	Holman.....	269	252	Liqu p ne for the.....	R. M.	Reuben.....	Brady Church.....	B. thel.
218	215	All things to God.....	F. M. G. L. II.	Israel.....	Albion.....	Arila.....	270	253	Alas, my God of.....	7's & 8's.	Arila.....	Brady Church.....	B. thel.
219	216	All glory to God in.....	7's & 8's.	Israel.....	Albion.....	Arila.....	271	254	Alas, my God of.....	7's & 8's.	Arila.....	Brady Church.....	B. thel.
220	217	M-e and right it is.....	7's & 8's.	Israel.....	Albion.....	Arila.....	272	255	Alas, my God of.....	7's & 8's.	Arila.....	Brady Church.....	B. thel.
221	218	How happy gra.....	4-8's & 2-8's.	St. John's.....	Laurel.....	N. W. Street.....	273	256	O omnipotent Lord.....	10's & 11's.	Harvey.....	Preparation.....	Corbhill.
222	219	How I have been out.....	6-8's.	St. John's.....	Laurel.....	N. W. Street.....	274	257	O my old, my bo.....	7's & 8's.	Clark's.....	Warrington.....	Warrington.
223	220	I'll praise my Maker.....	6-8's.	St. John's.....	Laurel.....	N. W. Street.....	275	258	The Lord is King.....	C. M.	Hensbury.....	Gancl.....	St. Stephen's.
224	221	Praise ye the Lord.....	6-8's.	St. John's.....	Laurel.....	N. W. Street.....	276	259	Worship, and thank.....	F. M. G. L. IV.	Hensbury.....	Gancl.....	St. Stephen's.
225	222	Eternal Wisdom I.....	C. M.	Arington.....	Rose Lane.....	Attercliffe.....	277	260	Jesus, the conquer.....	7's & 8's.	Clark's.....	Warrington.....	Warrington.
226	223	How do thy mercies.....	O. M.	Atlanta.....	Port Hope.....	Stonefield.....	278	261	Who is this signa.....	L. M.	Clark's.....	Warrington.....	Warrington.
227	224	Thou Shepherd of.....	8-7's.	Israel.....	Goethe.....	Manchester.....	279	262	Who is this signa.....	L. M.	Clark's.....	Warrington.....	Warrington.
228	225	God of my life, to.....	4-8's & 2-8's.	St. Swithin.....	Rememberance.....	Wersaw.....	280	263	But can it be, that.....	4-8's & 2-8's.	Clark's.....	Warrington.....	Warrington.
229	226	Fountain of life.....	6-8's.	Castleton.....	Plymouth Dock.....	Enton.....	281	264	O God, my hope.....	6-8's.	Clark's.....	Warrington.....	Warrington.
230	227	A way with our fears.....	P. M. G. L. III.	Liberia.....	Paradise.....	Enton.....	282	265	To thee, great God.....	6-8's.	Clark's.....	Warrington.....	Warrington.
231	228	Young men and.....	4-8's & 2-8's.	Burton.....	Hidden.....	Enton.....	283	266	My hope.....	6-8's.	Clark's.....	Warrington.....	Warrington.
232	229	Happy men whom.....	8-7's.	Townhead.....	Mont Hermon.....	Warrington.....	284	267	Abraham, when.....	L. M.	Glastonbury.....	Duke Street.....	Hebron.
233	230	Let all that breathe.....	L. M.	Old Hundred.....	Adoration.....	Warrington.....	285	268	Devotion.....	8-7's.	Rothen.....	Devilla.....	Savona.
234	231	Father of all, whose.....	L. M.	Canaan.....	Daniel.....	Devotion.....	286	269	O God, thy faith.....	4-8's & 2-8's.	St. John's.....	Harwood.....	Rockfield.
235	232	Son of thy Bir's.....	L. M.	Edinburgh.....	Justification.....	Manchester.....	287	270	God of my life.....	L. M.	Manchester.....	Tranquil.....	Newcastle.
236	233	Eternal Spirit as.....	L. M.	Edinburgh.....	Justification.....	Manchester.....	288	271	My God, if I me.....	L. M.	Manchester.....	Tranquil.....	Newcastle.
237	234	Meet and ght.....	8-7's.	Asiety.....	Prayer.....	Asiety.....	289	272	My God, if I me.....	L. M.	Manchester.....	Tranquil.....	Newcastle.
238	235	Hail Father, Son.....	C. M.	St. Stephen's.....	Mount Pleasant.....	Wills.....	290	273	Foodly my feeli.....	L. M.	Wilton.....	Justification.....	Port Hope.
239	236	O God, thou bo.....	L. M.	Wreham.....	Rockingham.....	M. lcombe.....	291	274	To the haven of.....	7's & 8's.	Triumph.....	Duke Street.....	Asylum.
240	237	Thou, true and only.....	L. M.	Wreham.....	Rockingham.....	M. lcombe.....	292	275	Jesus, thou overcom.....	L. M.	Adm's.....	City Road.....	Port Hope.
241	238	Glorious God, etc.....	8-7's.	Preparation.....	Kingwood.....	Joshia.....	293	276	Clare's ye followe.....	7's & 8's.	Clark's.....	City Road.....	Port Hope.
242	239	Thou, my God, at.....	7's & 8's.	Clark's.....	City Road.....	Woodhouse Grove.....	294	277	The praying Spitt.....	R. M.	Cambridge.....	Narcissa.....	Shirland.
243	240	God thou art, and.....	7's & 8's.	Preparation.....	Dependence.....	Asylum.....	295	278	Shepherd Dvice.....	C. M.	St. Stephen's.....	Attercliffe.....	Sprowston.

S.	N.	First Lines.	Meters.	Names of Suitable Tunes.
296	286	O w.....		O w.....
297	287	Jesus.....		Jesus.....
298	288	Jesus.....		Jesus.....
299	289	Jesus.....		Jesus.....
300	290	Jesus.....		Jesus.....
301	291	Jesus.....		Jesus.....
302	292	Jesus.....		Jesus.....
303	293	Jesus.....		Jesus.....
304	294	Jesus.....		Jesus.....
305	295	Jesus.....		Jesus.....
306	296	Jesus.....		Jesus.....
307	297	Jesus.....		Jesus.....
308	298	Jesus.....		Jesus.....
309	299	Jesus.....		Jesus.....
310	300	Jesus.....		Jesus.....
311	301	Jesus.....		Jesus.....
312	302	Jesus.....		Jesus.....
313	303	Jesus.....		Jesus.....
314	304	Jesus.....		Jesus.....
315	305	Jesus.....		Jesus.....
316	306	Jesus.....		Jesus.....
317	307	Jesus.....		Jesus.....
318	308	Jesus.....		Jesus.....
319	309	Jesus.....		Jesus.....
320	310	Jesus.....		Jesus.....
321	311	Jesus.....		Jesus.....
322	312	Jesus.....		Jesus.....
323	313	Jesus.....		Jesus.....
324	314	Jesus.....		Jesus.....
325	315	Jesus.....		Jesus.....
326	316	Jesus.....		Jesus.....
327	317	Jesus.....		Jesus.....
328	318	Jesus.....		Jesus.....
329	319	Jesus.....		Jesus.....
330	320	Jesus.....		Jesus.....
331	321	Jesus.....		Jesus.....
332	322	Jesus.....		Jesus.....
333	323	Jesus.....		Jesus.....
334	324	Jesus.....		Jesus.....
335	325	Jesus.....		Jesus.....
336	326	Jesus.....		Jesus.....
337	327	Jesus.....		Jesus.....
338	328	Jesus.....		Jesus.....
339	329	Jesus.....		Jesus.....
340	330	Jesus.....		Jesus.....
341	331	Jesus.....		Jesus.....
342	332	Jesus.....		Jesus.....
343	333	Jesus.....		Jesus.....
344	334	Jesus.....		Jesus.....
345	335	Jesus.....		Jesus.....
346	336	Jesus.....		Jesus.....
347	337	Jesus.....		Jesus.....
348	338	Jesus.....		Jesus.....
349	339	Jesus.....		Jesus.....
350	340	Jesus.....		Jesus.....

GENERAL INDEX TO THE HYMNS AND TUNES

Page	First Lines.	Meter.	Names of Suitable Tunes.	Page	First Lines.	Meter.	Names of Suitable Tunes.
305	286 O wondrous power...	6-8's	Peck's Trumpet...	350	371 Holy Lamb, who...	4-7's	Aaron...
306	287 Jesus, thou hast...	1's & 8's	Kingwood...	351	372 Come, Holy Ghost...	6-8's, 2nd.	Brighton...
307	288 Jesus, I fain would...	S. M.	Zeeb...	352	373 Jesus, thou art out...	5's & 4-7's	free...
308	289 Lord, my strength...	S. M.	Dallas...	353	374 O Jesus, son of...	6-8's, 2nd.	Gay's...
309	290 Lord, that I may...	4-7's	Pilton...	354	375 Ever abiding with...	7's & 6's	Clark's...
310	291 Ah, when shall I...	S. M.	Brady Church...	355	376 Lord, I tell thee...	4-7's	Clark's...
311	292 Sweet on me thou...	4-8's & 8's	Harwood...	356	377 Jesus, to Life, the...	S. M.	Abington...
312	293 O glorious Redeemer...	S. M.	Falcon Street...	357	378 Op'n, Lord, my...	7's & 6's	Dependence...
313	294 Father, to thee...	6-8's	Carry's...	358	379 God of Israel's...	7's & 9's	reparation...
314	295 I want a principle...	C. W.	Renbury...	359	380 Father of Jesus...	C. M.	Charmouth...
315	296 Sweet, I love thee...	C. M.	Devine...	360	381 My God, I know y...	C. M.	Atleoch...
316	297 Into a world of rub...	4-8's & 2-8's	Leoboe...	361	382 Be it according to...	C. M.	Sudth...
317	298 Bid me of men be...	C. M.	Barford...	362	383 What I never speak...	L. M.	Whester...
318	299 Jesus, my Saviour...	S. M.	Shirland...	363	384 Jesus, the gift di...	6-8's	Admah...
319	300 Pierce, fill me with...	L. M.	Mamm...	364	385 O God of my salva...	4-8's, 2nd.	Marty's Lane...
320	301 Hark, how the wind...	L. M.	Windham...	365	386 Good shall beget...	C. M.	Good...
321	302 Angels, your march...	S. M.	Brady Church...	366	387 O come, and dwell...	C. M.	Watkinson...
322	303 Eternal Power...	L. M.	Barb...	367	388 Father, see this li...	7's & 6's	Dependence...
323	304 Ah, Lord, with...	L. M.	Daley Hill...	368	389 O God, most mercel...	L. M.	Anna's Song...
324	305 A charge to keep...	S. M.	Wareham...	369	390 Deepen the wonda...	C. M.	Asbridge...
325	306 Watch by the...	L. M.	Renber...	370	391 Whence have I com...	C. M.	Carahy...
326	307 Be it my only w...	4-8's & 2-8's	Harwood...	371	392 Give me the ev...	7's & 6's	Dependence...
327	308 Summon'd my...	C. M.	New Street...	372	393 Jesus, thou bound...	6-8's	Castles...
328	309 Servant of all, to...	C. M.	Warwick...	373	394 Come, Holy Ghost...	6-8's	Leithy...
329	310 God of almighty...	S. M.	Barby...	374	395 Saviour from sin...	6-8's	Whitewide...
330	311 Forth in thy name...	S. M.	Cambridge...	375	396 I want the spirit...	6-8's	Warret...
331	312 Let I be comfort...	7's & 6's	Worship...	376	397 Father, send...	6-8's, 2nd.	Brighton...
332	313 Captains of Israel...	6-8's	Belb...	377	398 What shall I do...	6-8's	Silous...
333	314 O thou who earnest...	L. M.	Charmouth...	378	399 O Love, I languish...	6-8's	Brighton...
334	315 When quiet in my...	6-8's	Barby...	379	400 Piousness of hope...	4-8's	Zander...
335	316 Jesus, thou...	C. M.	Barby...	380	401 When, my Saviour...	6-8's	Siellian Mariner...
336	317 Saviour of the lost...	C. M.	Derind...	381	402 Great God, I pray...	7's & 6's	Carahy...
337	318 Thou, Lord, hast...	C. M.	Derind...	382	403 Who hath a light...	7's & 6's	reparation...
338	319 Master, I own thy...	6-8's	Derind...	383	404 I know that my Re...	C. M.	Mershal...
339	320 Come on, my part...	4-8's & 2-8's	Derind...	384	405 Love Divine, all...	6's & 7's	Vienra...
340	321 Lord, I adore thy...	4-8's & 2-8's	Derind...	385	406 Priests of God, I...	L. M.	St. Cham...
341	322 O God on earth...	7's & 6's	Derind...	386	407 O that my joy d...	S. M.	Derind...
342	323 Father, in the Name...	L. M.	Derind...	387	408 O Jesus, at thy...	C. M.	Arilto...
343	324 Eternal Beam of...	L. M.	Derind...	388	409 Shine on the Son bath...	6-7's	Eaton...
344	325 Thou Lamb of God...	L. M.	Derind...	389	410 God of all power...	L. M.	Duke Hill...
345	326 O thou to whose...	S. M.	Derind...	390	411 Father, supply my...	L. M.	Ston...
346	327 O Jesus, let thy...	C. M.	Derind...	391	412 My, God, I trust...	L. M.	Ston...
347	328 God of eternal truth...	C. M.	Derind...	392	413 O C'd of our fore...	6-8's	Admah...
348	329 O for a heart to...	C. M.	Derind...	393	414 O God, to whom...	L. M.	Adoration...
349	330 Thou shining love...	6-8's	Derind...	394	415 O Thou, when once...	L. M.	Windham...
350	331 Ye ransomed sin...	4-8's & 2-8's	Derind...	395	416 Jesus, thy first...	L. M.	North...
351	332 For ever have I...	C. M.	Derind...	396	417 Saviour of the...	L. M.	Alma...
352	333 Jesus, my life!	C. M.	Derind...	397	418 Light of Life, the...	5-7's	Alma...
353	334 Heavenly Father...	3-7's	Derind...	398	419 Jesus comes with...	4-7's	Townhead...
354	335 Where the ancient...	6-7's	Derind...	399	420 All things are pre...	6-8's	St. mouth Dock...

GENERAL INDEX TO THE HYMNS AND TUNES.

No.	Page	First Line.	Metric.	Names of Suitable Tunes.	No.	Page	First Line.	Metric.	Names of Suitable Tunes.
402	583	O might I this mo-	7's & 6's.	Dependence.....	454	426	God of unspotted...	L. M.	Wareham.....
403	363	Lore, I believe a-	O. M.	Botton.....	455	426	Let us our own...	L. M.	Evening Hymn...
404	384	O glorious hope of...	6's & 3's.	Prison.....	456	426	Father, if justly...	L. M.	Canada.....
406	385	O joyful sound of...	O. M.	Brooksgrove.....	457	427	On all the earth...	L. M.	Newcastle.....
408	386	What is our calling?	O. M.	Antioch.....	458	428	Author of faith, we...	L. M.	Birmingham...
407	387	None is like Jesus...	7's & 6's.	Joshua.....	459	428	Shepherd of Israel...	S. M.	Daler Hill.....
408	389	Be still, that I...	L. M.	Daisy Hill.....	460	429	God of all power and...	S. M.	Cornhill.....
409	390	Jesus, my Lord, I...	C. M.	Sheldon.....	461	430	Savior, to thee we...	6-8's.	Isiah.....
410	390	Path, I dare be...	S. M.	Shirland.....	462	431	O let the presence...	L. M.	Cesar.....
411	391	Why not now, my...	6-7's.	Lincoln Green...	463	431	Lamb of God, who...	6-7's.	Barrett.....
412	392	Thou God that an-	L. M.	Old Hundred.....	464	432	Jesus, from thy...	7's & 6's.	Widham.....
413	392	Once thou didst...	7's & 6's.	Dependence.....	465	432	Sovereign of all I...	C. M.	London Green...
414	393	Now, ev'n now, I...	7's & 6's.	Clark's.....	466	433	A Nation God de...	1-8's & 2-8's.	City Road.....
415	394	Jesus hath died that...	O. M.	Outland.....	467	433	Father of all by...	L. M.	Harwood.....
416	394	I ask the gift of...	O. M.	Suffolk.....	468	436	God, only wise, Al-	C. M.	Melcombe.....
417	395	Corse, O my God...	O. M.	Abington.....	469	437	Father of Lights I...	L. M.	Bedford.....
418	395	God I who did'st so...	7's & 6's.	Joshua.....	470	439	Master supreme, I...	L. M.	Antioch.....
419	397	Quicken'd with our...	L. M.	Old Hundred.....	471	440	How shall I walk...	4-8's & 2-8's.	Portugal.....
420	398	'Ye faithful ser-	L. M.	Tranquillity.....	472	441	I and my house will...	4-8's & 2-8's.	St. John's.....
421	399	the good light...	S. M.	Spilay.....	473	441	Jesus, to thee our...	6-8's.	New Street.....
422	399	Let not the wise his...	L. M.	Job.....	474	443	Come, Father, Son...	6-8's.	Whitcliffe.....
423	400	Who can worthily...	7's & 6's.	Clark's.....	475	443	But who sufficient...	6-8's.	Plymouth Dock...
424	401	Us who claim thy...	7's & 6's.	Asylum.....	476	444	Come, Father, Son...	L. M.	Cleft of the Rock...
425	401	The voice that...	L. M.	Melcombe.....	477	445	Father, Son, and...	7's & 6's.	Peru.....
426	401	Lord, in the strength...	6-8's.	Mount Ephraim...	478	445	And we too will...	6-8's.	Clark's.....
427	402	God of all redeem-	6-7's.	Hotham.....	479	446	Peace be on this...	6-7's.	Antioch.....
428	403	Let him to whom...	O. M.	Hensbury.....	480	446	Glory be to God a...	6-7's.	Northam.....
429	403	Behold the servant...	6-8's.	Plymouth Dock...	481	446	All thanks to the...	10's & 11's.	Ilancove.....
430	404	Father, Son, and...	6-7's.	Wallingford.....	482	446	Savior of sinners...	S. M.	King Street.....
431	405	O God, what offer...	C. M.	Barry.....	483	446	Shout to thee our...	S. M.	Manstead.....
432	406	Father, Son, and...	O. M.	Marydom.....	484	449	Appointed by Thee...	10's & 11's.	Shiloh's Joy.....
433	407	Give me the faith...	6-8's.	Madrid.....	485	450	Jesus, we look to...	S. M.	Northam.....
434	407	Jesus, all-stoning...	4-7's.	Almah.....	486	453	Soo, Jesus, thy dir...	C. M.	South Street...
435	408	Father, to thee my...	O. M.	Rose Lane.....	487	454	Two are better far...	7's & 6's.	Reuben.....
436	409	Jesus, my Truth, my...	S. M.	Shirland.....	488	455	Hardy are we...	7's & 6's.	Spurston Lodge...
437	411	O God, my God...	L. M.	Warrington.....	489	456	How good and pl...	6-8's.	Lydia.....
438	412	O God of Peace and...	6-8's.	God.	490	457	Behold how good a...	1-8's & 2-8's.	City Road.....
439	412	Thy power and sar...	6-8's.	God.	491	459	Come away to the...	P. M. Cl. III.	Paradise.....
440	414	Thou, Jesus, thou...	6-8's.	God.	492	459	What shall we offer...	L. M.	Adoration.....
441	415	Let God who con-	6-8's.	God.	493	461	The people that in...	6-8's.	Adoration.....
442	416	Our earth we now...	6-8's.	Madrid.....	494	464	Lo! God is here!	6-8's.	Adoration.....
443	416	Sun of unclouded...	6-8's.	Peck's Trumpet...	495	465	Come, let us arise...	P. M. Cl. I.	Adoration.....
444	417	Lord, over all, if...	6-8's.	Silvan.....	496	465	The earth is thine...	10's & 11's.	Adoration.....
445	417	O come thou ragi-	6-8's.	Charity.....	497	466	Come, let us arise...	4-8's & 2-8's.	Adoration.....
446	418	Jesus, a word of...	O. M.	Warrington.....	498	466	Come, let us arise...	P. M. Cl. I.	Adoration.....
447	419	Messiah, Prince of...	S. M.	Madrid.....	499	466	House, let us ascend...	P. M. Cl. III.	Adoration.....
448	420	Prayer of universal...	7's & 6's.	Clark's.....	500	467	All praise to our...	C. M.	Delight.....
449	420	Happy day of union...	7's & 6's.	Asylum.....	501	468	Jesus, great Shep...	1-7's.	Delight.....
450	421	Messiah, full of...	S. M.	Sarah.....	502	469	Come, thou Omni-	C. M.	Delight.....
451	421	Father of faithful...	6-8's.	Madrid.....	503	470	Try us, O God and...	C. M.	Delight.....
452	422	Almighty God of...	S. M.	Welshman.....	504	470	Jesus, united by...	C. M.	Delight.....
453	424	Sinners the call...	S. M.	Sarah.....	505	472	Unchangeable, Al-	L. M.	Delight.....

No.	Page	First Line.	Metric.	Names of Suitable Tunes.
506	473	Father, Son, and...	6-8's.	Madrid.....
507	474	Barrett.....	6-8's.	Madrid.....
508	474	God of all redeem...	6-7's.	Madrid.....
509	475	Thou, Jesus, thou...	6-8's.	Madrid.....
510	476	Thou, Jesus, thou...	6-8's.	Madrid.....
511	477	Forgiveness.....	6-8's.	Madrid.....
512	478	Jesus, my Lord, I...	6-8's.	Madrid.....
513	478	Jesus, my Lord, I...	6-8's.	Madrid.....
514	479	Father, Son, and...	6-8's.	Madrid.....
515	479	Father, Son, and...	6-8's.	Madrid.....
516	480	Thou, Jesus, thou...	6-8's.	Madrid.....
517	481	Christ, the Son of...	6-8's.	Madrid.....
518	481	Christ, the Son of...	6-8's.	Madrid.....
519	482	Coast of the Sea...	6-8's.	Madrid.....
520	483	Coast of the Sea...	6-8's.	Madrid.....
521	483	Let us arise...	6-8's.	Madrid.....
522	484	Let us arise...	6-8's.	Madrid.....
523	484	Let us arise...	6-8's.	Madrid.....
524	485	Let us arise...	6-8's.	Madrid.....
525	485	Let us arise...	6-8's.	Madrid.....
526	486	Let us arise...	6-8's.	Madrid.....
527	486	Let us arise...	6-8's.	Madrid.....
528	487	Let us arise...	6-8's.	Madrid.....
529	487	Let us arise...	6-8's.	Madrid.....
530	488	Let us arise...	6-8's.	Madrid.....
531	488	Let us arise...	6-8's.	Madrid.....
532	489	Let us arise...	6-8's.	Madrid.....
533	489	Let us arise...	6-8's.	Madrid.....
534	490	Let us arise...	6-8's.	Madrid.....
535	490	Let us arise...	6-8's.	Madrid.....
536	491	Let us arise...	6-8's.	Madrid.....
537	491	Let us arise...	6-8's.	Madrid.....
538	492	Let us arise...	6-8's.	Madrid.....
539	492	Let us arise...	6-8's.	Madrid.....
540	493	Let us arise...	6-8's.	Madrid.....
541	493	Let us arise...	6-8's.	Madrid.....
542	494	Let us arise...	6-8's.	Madrid.....
543	494	Let us arise...	6-8's.	Madrid.....
544	495	Let us arise...	6-8's.	Madrid.....
545	495	Let us arise...	6-8's.	Madrid.....
546	496	Let us arise...	6-8's.	Madrid.....
547	496	Let us arise...	6-8's.	Madrid.....
548	497	Let us arise...	6-8's.	Madrid.....
549	497	Let us arise...	6-8's.	Madrid.....
550	498	Let us arise...	6-8's.	Madrid.....
551	498	Let us arise...	6-8's.	Madrid.....
552	499	Let us arise...	6-8's.	Madrid.....
553	499	Let us arise...	6-8's.	Madrid.....
554	500	Let us arise...	6-8's.	Madrid.....
555	500	Let us arise...	6-8's.	Madrid.....
556	501	Let us arise...	6-8's.	Madrid.....
557	501	Let us arise...	6-8's.	Madrid.....
558	502	Let us arise...	6-8's.	Madrid.....
559	502	Let us arise...	6-8's.	Madrid.....
560	503	Let us arise...	6-8's.	Madrid.....
561	503	Let us arise...	6-8's.	Madrid.....
562	504	Let us arise...	6-8's.	Madrid.....
563	504	Let us arise...	6-8's.	Madrid.....
564	505	Let us arise...	6-8's.	Madrid.....
565	505	Let us arise...	6-8's.	Madrid.....
566	506	Let us arise...	6-8's.	Madrid.....
567	506	Let us arise...	6-8's.	Madrid.....
568	507	Let us arise...	6-8's.	Madrid.....
569	507	Let us arise...	6-8's.	Madrid.....
570	508	Let us arise...	6-8's.	Madrid.....
571	508	Let us arise...	6-8's.	Madrid.....
572	509	Let us arise...	6-8's.	Madrid.....
573	509	Let us arise...	6-8's.	Madrid.....
574	510	Let us arise...	6-8's.	Madrid.....
575	510	Let us arise...	6-8's.	Madrid.....
576	511	Let us arise...	6-8's.	Madrid.....
577	511	Let us arise...	6-8's.	Madrid.....
578	512	Let us arise...	6-8's.	Madrid.....
579	512	Let us arise...	6-8's.	Madrid.....
580	513	Let us arise...	6-8's.	Madrid.....
581	513	Let us arise...	6-8's.	Madrid.....
582	514	Let us arise...	6-8's.	Madrid.....
583	514	Let us arise...	6-8's.	Madrid.....
584	515	Let us arise...	6-8's.	Madrid.....
585	515	Let us arise...	6-8's.	Madrid.....
586	516	Let us arise...	6-8's.	Madrid.....
587	516	Let us arise...	6-8's.	Madrid.....
588	517	Let us arise...	6-8's.	Madrid.....
589	517	Let us arise...	6-8's.	Madrid.....
590	518	Let us arise...	6-8's.	Madrid.....

GENERAL INDEX TO THE HYMNS AND TUNES.

Page	First Line.	Meter.	Names of Suitable Tunes.	Page	First Line.	Meter.	Names of Suitable Tunes.
506 173	Father of our dying.	7's & 8's.	Josiah	558 619	Come, Lord, from . . .	F. M. C. II.	Barwick
507 174	Saviour of all in . .	L. M.	Haydn	559 620	God moves in a . .	O. M.	Camberwell
508 175	God of Love that . .	4-7's.	German Hymn . .	560 621	Lord, dwell on . .	7's & 7's.	Dismission
509 176	Jesus, Lord, we . .	4-7's.	Narcissus	561 622	Half, Father, whose .	1 M.	St. Ann's
510 177	Thou God of truth . .	6-8's & 2-8's.	Remembrance . .	562 623	Half, paternal . . .	3-8's & 4-7's.	Irish
511 178	Forgive us for thy . .	4-7's.	Admah	563 624	Great is our redemption	7's & 7's.	Dedication
512 179	Centre of our hopes .	6-8's.	Eglon	564 625	Infinite God, to . .	4-7's.	City Road
513 180	Jesus, with kindness .	6-8's.	Carry's	565 626	Unwearied, joy of . .	6-8's.	Terah
514 181	Faith, at thy foot . .	4-7's.	Faversham	566 627	Saviour, we now . .	6-8's.	Simson's Joy . . .
515 182	Father, Son, and Sp . .	8-7's.	Hosham	567 628	The spacious firm . .	L. M.	Whitsonide
516 183	Other ground can . .	4-7's.	Pilton	568 629	God is a name my . .	L. M.	Warrington
517 184	Christ our head . . .	4-7's.	Aaron	569 630	The Lord Jehovah . .	1-6's & 2-8's.	Justification
518 185	Christ, from whom . .	4-7's.	Alma	570 631	High in the hea . .	L. M.	Hadden
519 186	Come, and let us . .	8-7's.	German Hymn . .	571 632	With glory clad, with	L. M.	Daisy Hill
520 187	Come, thou high . .	8-7's.	Narcissus	572 633	The earth and all . .	L. M.	Warrington
521 188	Let us join, 'tis . .	8-7's.	Hosham	573 634	Sound his	L. M.	Alfreton
522 189	Prisoners of a glo . .	8-7's.	Seville	574 635	How lovely are thy . .	S. M.	Cranebrook
523 190	O thou, our Ho . .	L. M.	Old Hundred . .	575 636	Who Jesus our sa . .	6-8's.	Diddley
524 191	Our friendship . . .	0-8's, 2nd.	Brighton	576 637	Martin's Inspir'd . .	6-8's.	Siloam
525 192	Jesus, thou great . .	6-8's.	Barrett	577 638	Great God, attend . .	L. M.	Admah
526 193	Except the Lord . .	4-8's & 2-8's.	Harwood	578 639	Sweet is the work . .	L. M.	Advent
527 194	Come, dwell on . .	4-8's & 2-8's.	Rockdale	579 640	Father is the Lord . .	S. M.	Dover
528 195	O Saviour cast a . .	4-8's & 2-8's.	Rockdale	580 641	Great God, this hal . .	6-8's.	Luther's Hymn . .
529 196	Holy Lamb, who . .	8-7's.	Seville	581 642	Welcome, sweet day .	S. M.	Milton Abbey . . .
530 197	Come, thou all-in . .	8's & 7's.	Romance	582 643	Lord of the Sabbath .	L. M.	Rockingham . . .
531 198	Christ, whose glory .	7's & 6's.	Anyman	583 644	Again our weekly . .	L. M.	Stonfield
532 199	Come, let us	O. M.	London	584 645	Remember thy . . .	L. M.	Stonfield
533 200	Lord, we thy will . .	4-8's & 2-8's.	Rebward	585 646	Far as creation's . .	6-8's.	Scribner
534 201	Steepest be the dear .	O. M.	Lydia	586 647	Etternal depth of . .	L. M.	Rothwell
535 202	And let our bodies . .	8-7's.	Bradley Church . .	587 648	Every tongue	O. M.	Devine
536 203	Jesus, except the . .	6-8's & 2-8's.	Remembrance . .	588 649	Let every	6-8's.	Carnaby
537 204	God of all comfort .	O. M.	Marydon	589 650	Abide	O. M.	Abide
538 205	Jesus, soft harmo . .	6-7's.	Martin	590 651	In all my vast son . .	O. M.	Radford
539 206	Lift up your hearts .	C. M.	Arlington	591 652	O that I could in . .	4-8's & 2-8's.	St. John's
540 207	Before Jehovah's . .	L. M.	Old Hundred . .	592 653	Who all thy mar . .	C. M.	Abide
541 208	Lord of the world . .	1-6's & 2-8's.	Remembrance . .	593 654	The Lord, how we . .	L. M.	Daniel
542 209	Lord and God of . .	6-8's.	Narcissus	594 655	Triumph of earth and	4-8's & 4-7's.	Portsmouth
543 210	Being of Selves . . .	O. M.	Abington	595 656	Piunged in a gulf . .	C. M.	Warwick
544 211	The Lord of Sab . .	O. M.	St. Matthews . .	596 657	Who can describe . .	L. M.	Wareham
545 212	O thou eternal Vie .	6-8's.	Siloam	597 658	Great God, indolge .	L. M.	Warrington
546 213	Come, all who truly .	6-8's.	Seaborn	598 659	"My heart is as'd . .	6-8's.	Cleft of the Rock .
547 214	Come, love ever . .	7's & 7's.	Viona	599 660	S. M.	O. M.	St. Pascoe
548 215	Lamb of God, whom	7's & 6's.	Anyman	600 661	Jesus, thou sav . .	O. M.	Stonfield
549 216	Jesus, at whose . . .	C. M.	Grace Street . . .	601 662	Half, God the Soc . .	L. M.	Sheldon
550 217	Come, Holy Ghost . .	C. M.	St. Stephen's . .	602 663	Hark, the herald . .	4-7's.	St. John's
551 218	Victim, Divine, thy .	6-8's.	Luther's Hymn . .	603 664	Celebrate Immortu . .	7's & 7's.	Clark's
552 219	Jesus drink the . . .	7's & 6's.	Prey all	604 665	Sing, all in his sup . .	L. M.	Warwick
553 220	He dies the Friend .	L. M.	Federal Street . .	605 666	To us a Child of . .	L. M.	Ucho Street
554 221	Our Lord is risen . .	4-7's.	Port Hope	606 667	Light of those whose	8-7's.	Viona
555 222	Come, desire of na . .	7's & 7's.	Stellian Mariners .	607 668	Glory to be to God on	7's & 7's.	Preparation
556 223	To the hills I lift . .	4-7's.	Dependence . . .	608 669	Stupendous height .	6-8's.	Plymouth Dock . .
557 224	To the temple of God	10's & 11's.	Discover	609 670	Let earth and hea . .	4-8's & 2-8's.	Barham
558 225	Anyman		Clark's	559 671	Warrington		Warrington
559 226	Mount Hermon . . .		Mount Hermon . .	560 672	Stellian Mariners .		Stellian Mariners .
560 227	Murray		Murray	561 673	Charity		Charity
561 228	Mount Calvary . . .		Mount Calvary . .	562 674	Zachariah		Zachariah
562 229	Stellian Mariners .		Stellian Mariners .	563 675	Martyr		Martyr
563 230	Prayer		Prayer	564 231	God is a name my . .		God is a name my . .
564 231	Maria		Maria	565 232	The Lord Jehovah . .		The Lord Jehovah . .
565 232	Theodore		Theodore	566 233	High in the hea . .		High in the hea . .
566 233	Anxiety		Anxiety	567 234	With glory clad, with		With glory clad, with
567 234	Outpost		Outpost	568 235	The earth and all . .		The earth and all . .
568 235	Townhead		Townhead	569 236	Sound his		Sound his
569 236	Romance		Romance	570 237	Who Jesus our sa . .		Who Jesus our sa . .
570 237	Martin's Lane . . .		Martin's Lane . .	571 238	Great God, attend . .		Great God, attend . .
571 238	Love		Love	572 239	Sweet is the work . .		Sweet is the work . .
572 239	New Street		New Street	573 240	Father is the Lord . .		Father is the Lord . .
573 240	Ariel		Ariel	574 241	Great God, this hal . .		Great God, this hal . .
574 241	Narcissus		Narcissus	575 242	Welcome, sweet day .		Welcome, sweet day .
575 242	Advent		Advent	576 243	Lord of the Sabbath .		Lord of the Sabbath .
576 243	Josiah		Josiah	577 244	Again our weekly . .		Again our weekly . .
577 244	St. Mathews		St. Mathews . . .	578 245	Remember thy . . .		Remember thy . . .
578 245	Murray		Murray	579 246	Far as creation's . .		Far as creation's . .
579 246	Snolk		Snolk	580 247	Etternal depth of . .		Etternal depth of . .
580 247	Shewsbury		Shewsbury	581 248	Every tongue		Every tongue
581 248	Lennox		Lennox	582 249	Let every		Let every
582 249	Ephe		Ephe	583 250	Abide		Abide
583 250	Boham		Boham	584 251	In all my vast son . .		In all my vast son . .
584 251	Aterelle		Aterelle	585 252	O that I could in . .		O that I could in . .
585 252	Wareham		Wareham	586 253	Who all thy mar . .		Who all thy mar . .
586 253	Warwick		Warwick	587 254	The Lord, how we . .		The Lord, how we . .
587 254	Townhead		Townhead	588 255	Triumph of earth and		Triumph of earth and
588 255	St. Steven's		St. Steven's . . .	589 256	Piunged in a gulf . .		Piunged in a gulf . .
589 256	Toronto		Toronto	590 257	Who can describe . .		Who can describe . .
590 257	Clark's		Clark's	591 258	Great God, indolge .		Great God, indolge .
591 258	Christanity		Christanity . . .	592 259	"My heart is as'd . .		"My heart is as'd . .
592 259	N. thampson		N. thampson . . .	593 260	S. M.		S. M.
593 260	Woodhouse Grove .		Woodhouse Grove .	594 261	Jesus, thou sav . .		Jesus, thou sav . .
594 261	London		London	595 262	Half, God the Soc . .		Half, God the Soc . .
595 262	Dundee		Dundee	596 263	Celebrate Immortu . .		Celebrate Immortu . .
596 263	Siloam		Siloam	597 264	Sing, all in his sup . .		Sing, all in his sup . .
597 264	Anyman		Anyman	598 265	To us a Child of . .		To us a Child of . .
598 265	Colcombe		Colcombe	599 266	Light of those whose		Light of those whose
599 266	Alma		Alma	600 267	Glory to be to God on		Glory to be to God on
600 267	Josiah		Josiah	601 268	Stupendous height .		Stupendous height .
601 268	King Street		King Street . . .	602 269	Let earth and hea . .		Let earth and hea . .

GENERAL INDEX TO THE HYMNS AND TUNES

First Lines.		Notes.	Names of Suitable Tunes.		First Lines.		Notes.	Names of Suitable Tunes.					
611	61	O God of gods, in...	6-7-8. And	New Court.	Monmouth.	Gay's.	602	04	In gardens now of...	G-8's.	Castles.	Charity.	Tenth.
612	62	Jenna, thou thy...	7-8. 6's	Dependence.	Josiah.	Kingwood.	603	05	O for a closer walk...	C. M.	Metc.	Charmouth.	Oxmouth.
613	63	Deloid, the blind...	L. M.	Old Hundred.	Rockingham.	Lancaster.	604	06	Indispose Power...	C. M.	Bedford.	Altitude.	Oxmouth.
614	64	From whence these...	L. M.	St. Ann's.	Irish.	St. Edward.	605	07	Long have I sat...	C. M.	Irish.	Metc.	Dundee.
615	65	The Sinner's Th...	L. M.	Old Hundred.	Irish.	St. Edward.	606	08	Falser, I stretch...	C. M.	St. Ann's.	St. Matthew's.	Charmouth.
616	66	Not at the black...	L. M.	Bradley Church.	Irish.	St. Edward.	607	09	US never it found...	G. M. & 7's.	St. Ann's.	St. Peter's.	Spiny.
617	67	Thy thine by...	P. M. & 7's.	Old German.	Harwich.	St. Edward.	608	10	Long have I waited...	S. M.	Wetman.	St. Peter's.	Spiny.
618	68	Thou very Paschal...	P. M. & 7's.	Sarah.	Cambridge.	St. Edward.	609	11	Thou of Abro...	P. M. & 7's.	St. Ann's.	Josiah.	St. Peter's.
619	69	Thou, thou to He...	S. M.	M. n. d. d.	Cambridge.	St. Edward.	610	12	Thou nature's...	P. M. & 7's.	St. Ann's.	Josiah.	St. Peter's.
620	70	On this chosen offer...	L. M.	Wetman.	Angels Song.	Daniel.	611	13	Before the great...	P. M. & 7's.	St. Ann's.	Josiah.	St. Peter's.
621	71	Not at the black...	L. M.	Wetman.	Angels Song.	Daniel.	612	14	Arable, ever and...	L. M.	St. Ann's.	Josiah.	St. Peter's.
622	72	God of unnumbered...	C. M.	City Road.	Angels Song.	Daniel.	613	15	Arable, ever and...	L. M.	St. Ann's.	Josiah.	St. Peter's.
623	73	Whom Jesus' blood...	C. M.	St. Mary's.	Angels Song.	Daniel.	614	16	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
624	74	When I survey the...	L. M.	Wetman.	Angels Song.	Daniel.	615	17	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
625	75	Rock of Ages, clef...	6-7-8.	Angels Song.	Angels Song.	Daniel.	616	18	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
626	76	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	617	19	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
627	77	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	618	20	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
628	78	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	619	21	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
629	79	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	620	22	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
630	80	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	621	23	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
631	81	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	622	24	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
632	82	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	623	25	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
633	83	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	624	26	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
634	84	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	625	27	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
635	85	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	626	28	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
636	86	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	627	29	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
637	87	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	628	30	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
638	88	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	629	31	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
639	89	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	630	32	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
640	90	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	631	33	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
641	91	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	632	34	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
642	92	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	633	35	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
643	93	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	634	36	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
644	94	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	635	37	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
645	95	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	636	38	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
646	96	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	637	39	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
647	97	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	638	40	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
648	98	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	639	41	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
649	99	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	640	42	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
650	100	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	641	43	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
651	101	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	642	44	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
652	102	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	643	45	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
653	103	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	644	46	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
654	104	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	645	47	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
655	105	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	646	48	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
656	106	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	647	49	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
657	107	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	648	50	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
658	108	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	649	51	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
659	109	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	650	52	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
660	110	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	651	53	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
661	111	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	652	54	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
662	112	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	653	55	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
663	113	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	654	56	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
664	114	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	655	57	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
665	115	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	656	58	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
666	116	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	657	59	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
667	117	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	658	60	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
668	118	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	659	61	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
669	119	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	660	62	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
670	120	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	661	63	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
671	121	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	662	64	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
672	122	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	663	65	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
673	123	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	664	66	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
674	124	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	665	67	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
675	125	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	666	68	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
676	126	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	667	69	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
677	127	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	668	70	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
678	128	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	669	71	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
679	129	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	670	72	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
680	130	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	671	73	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
681	131	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	672	74	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
682	132	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	673	75	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
683	133	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	674	76	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
684	134	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	675	77	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
685	135	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	676	78	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
686	136	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	677	79	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
687	137	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	678	80	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
688	138	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	679	81	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
689	139	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	680	82	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
690	140	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	681	83	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
691	141	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	682	84	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
692	142	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	683	85	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
693	143	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	684	86	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
694	144	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	685	87	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
695	145	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	686	88	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
696	146	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	687	89	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
697	147	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	688	90	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
698	148	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	689	91	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
699	149	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	690	92	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
700	150	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	691	93	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
701	151	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	692	94	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
702	152	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	693	95	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
703	153	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	694	96	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
704	154	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	695	97	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
705	155	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	696	98	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
706	156	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	697	99	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
707	157	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	698	100	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
708	158	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	699	101	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
709	159	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	700	102	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
710	160	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	701	103	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
711	161	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	702	104	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
712	162	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	703	105	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
713	163	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	704	106	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
714	164	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	705	107	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
715	165	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	706	108	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
716	166	inner, to love...	6-7-8.	Angels Song.	Angels Song.	Daniel.	707	109	Give to the winds...	S. M.	Falcon Street.	St. Peter's.	Whitland.
717	167	inner, to love...	6-7-8										

GENERAL INDEX TO THE HYMNS AND TUNES

No.	P.	First Lines.	Meters.	Names of Suitable Tunes.		No.	P.	First Lines.	Meters.	Names of Suitable Tunes.	
714	648	God of my life, thro-	L. M.	Daniel	Dorebury.	748	640	Lord of all, with-	G-Ts.	Walspring.	Yenice.
715	647	Jesus, was ever low-	G-Fs.	Sileam	Carey's.	749	649	See Israel's genti-	C. M.	Marydun.	Warwick.
716	647	Hear what the voice.	C. M.	Revelation.	Dunice.	750	670	The Saviour, when.	L. M.	Duke Street.	Mamre.
717	618	Tremendous God...	L. M.	Old Hundred.	W. sham.	751	671	Father, live by all.	G-Fs.	German Hymn.	Savona.
718	618	May call the world's...	G-Fs.	Clift of the Ro-	Sileam	752	671	Father of marries...	C. M.	Bedford.	Liverpool.
719	619	May not a cresting...	Ts & Gs.	Tyrum.	Deane's.	753	672	Jesus, the sea-lan-	G-Fs.	Mansfield.	St. George's.
720	650	Why do we mourn...	C. M.	Dunice.	Revelation.	754	673	O God! how often	G-Fs.	Lather.	Carey's.
721	650	And must this body.	S. M.	Egypt	Sarah.	755	674	O how shall a sin-	G-Fs.	Israel.	Arabia.
722	661	Almighty Maker of...	L. M.	Old Hundred.	Portugal.	756	675	O happy day that...	L. M.	Dresden.	Hannathon.
723	661	Happy who in Jesus.	Ts & Gs.	Carey's.	Kingwood.	757	676	The promises of my	C. M.	Bedford.	York.
724	662	Communion to God.	F. & G.	Derby.	Derby.	758	677	Jesus, the sea-lan-	G-Fs & T's.	Israel.	Trinity.
725	663	Happy soul, thy...	S's & T's.	Vienna.	Romana.	759	677	Let all who truly...	S. M.	Gary.	Bothel.
726	634	I know that my...	L. M.	Dresden.	Melcombe.	760	677	Prostrate, with eye.	G-Fs. 2nd.	Gay's.	New Court.
727	636	O then shall we...	G-Fs.	Arabia.	Albion.	761	678	Lord, thou hast bid.	G-Fs & G-Fs.	Lathro.	Harwood.
728	636	There is a land th.	C. M.	York.	Rose Lane.	762	679	Brother in Christ.	L. M.	Rockingham.	Duke Street.
729	637	With joy and glad.	Ts & Gs.	Calvary.	Calvary.	763	680	Morning Hymn.	L. M.	Rockingham.	St. George's.
730	638	Give me the wings...	C. M.	St. Stephen's.	Outlands.	764	680	Glorious to thee, my.	L. M.	Evening Hymn.	Evening.
731	658	Where shall thou...	T's & Gs.	Preparation.	City Road.	765	681	O thou that hang-	L. M.	Old Hundred.	Munk.
732	616	The saints who die...	C. M.	Angel's Song.	Wareham.	766	682	Canst thou reject.	L. M.	Musich.	Mamre.
733	680	How happy every...	L. M.	Coronation.	Hensbury.	767	682	Lord of the wide...	L. M.	Wareham.	Wilton.
734	681	And let this feeble...	C. M.	Gainebrough.	Walm.	768	683	Infinite God, thy	L. M.	Woodfield.	Fort.
735	681	Come, let us join...	C. M.	Mount Pleasant.	Attercliffe.	769	684	Lord, whom winds.	G-Fs.	German Hymn.	Aaron.
736	682	Great God, thy wa-	L. M.	Old Hundred.	Stonesseld.	770	684	Lord of earth, and	T's & Gs.	Kingwood.	Amamah.
737	686	Thou, who hast in-	T's & Gs.	Dependence.	Joiah.	771	685	How are the ser-	C. M.	Hensbury.	Arling'o.
738	687	How pleasant, how...	L. M.	Wilton.	Loughborough.	772	686	How many pas-	C. M.	Yarn.	Admah.
739	687	For all thy...	C. M.	For all thy...	For all thy...	773	687	For all thy...	C. M.	Abridge.	Root Lane.
740	689	God of eternal thr.	G-Fs.	Charity.	Sileam.	774	687	Out of the depth.	C. M.	Abridge.	Root Lane.
741	689	How large the pre-	G-Fs.	Arlington.	Condemnation.	775	688	I give immortal.	G-Fs & G-Fs.	Waterloo.	Remembrance.