

The Canadian Chronicle and General Advertiser

ESTABLISHED 1826
PUBLISHED EVERY MORNING

KING STREET EAST,
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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, Fawcett, Leach, Clark, Jackson, Mason, and other Celebrated Composers.

CAREFULLY SELECTED AND COMPILED

BY A COMMITTEE.

"Venite exultemus Domino."—Psalm xcvi.



Toronto

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

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.

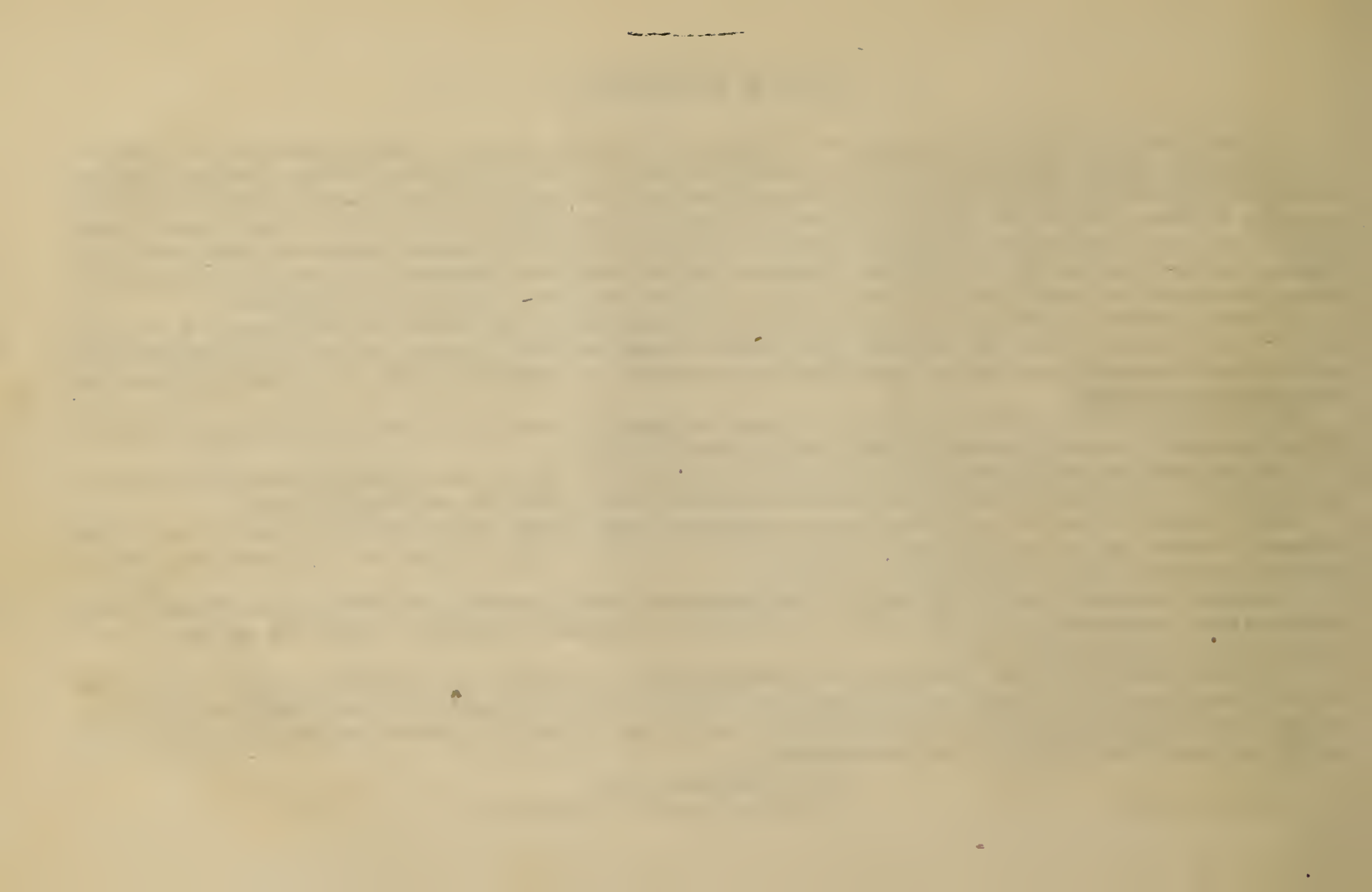
It has not been so much their purpose to present *new* music to the public as to give anew to the world many pieces hallowed by long use in the sanctuaries of the family and the Church, and endeared to myriads by their power to please, and warm the heart to praise.

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.

" Let the people praise thee, O God ;
Let all the people praise thee."—PSALM lxxvii : 3.



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

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?

NOTE. 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

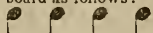
SINGING IN CONNECTION WITH BEATING TIME AND ACCENT.

§ 18. The teacher gives out a sound to the syllable *la* (a as in *father* or in *far*) at a suitable pitch, say, E 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 points 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.)

NOTE. 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: .

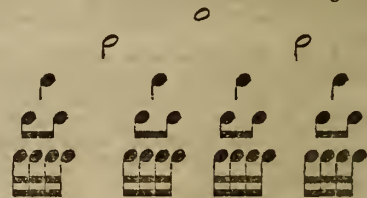
NOTE. Dotting a note adds one half to its length.

§ 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)

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:



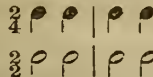
NOTE. The characters  or  are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

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

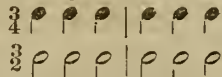


§ 32. In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples:

Double Measure.



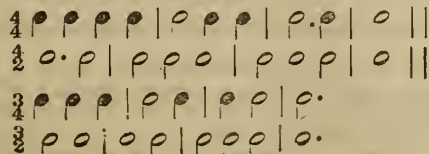
Triple Measure.



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. 

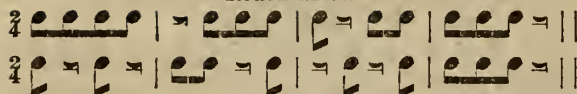
The teacher exhibits the rests upon the board.

§ 37. Rhythmical exercises with rests.

QUARTER RESTS.



EIGHTH 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.

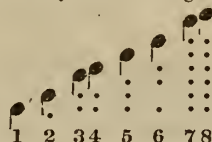
PART II. MELODY.

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.

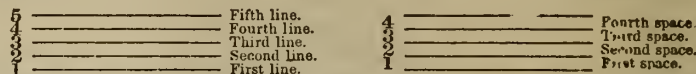
What is the second distinction made in musical sounds? What is that department called which is founded upon this distinction? Of what does Melody treat? What is that series of sounds called which lies at the foundation of Melody? How many sounds are there in the scale? How do we designate or speak of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

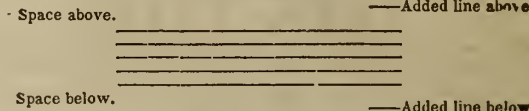
EXAMPLE.



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

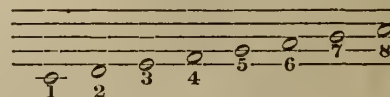
§ 46. If more than nine degrees are wanted, the spaces below or above the staff are used; also additional lines, called *ADDED LINES*.

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 *do*. (pronounced *doe*;) to *two*, *RE*. (ray;) 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.

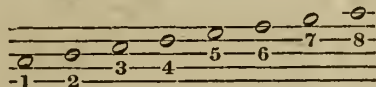
The scale is now sung ascending and descending with *la*, and also with the appropriate syllables.

NOTE. Those teachers who use seven syllables in solmization will omit section 49, 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 *FA*. (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.

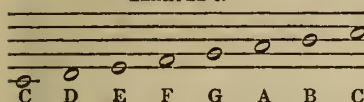
§ 50. We have written the sound *one* upon the added line below, but it is often placed upon the second space. The whole scale is then written thus:—



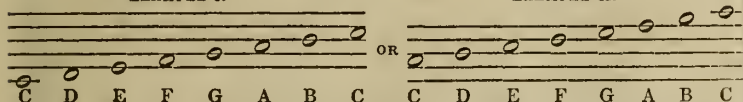
Practise as before

§ 51. The sounds of the scale are also named from the first seven letters of the alphabet, namely: A, B, C, D, E, F, and G.

EXAMPLE I.



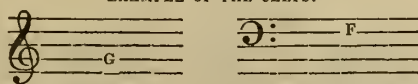
EXAMPLE II.



§ 52. When the scale is written as in the first example above, a character called the Treble Clef is used at the beginning of the staff. This is also called the G Clef, and fixes G upon the second line of the staff.

When the scale is written as in the second example above, a character called the Base Clef is used at the beginning of the staff. This is also called the F Clef, and fixes F upon the fourth line of the staff.

EXAMPLE OF THE CLEFS.



§ 53. The distance or step from any one sound in the scale to another is called an INTERVAL.

§ 54. In the regular ascending and descending scales there are two kinds of intervals, namely: WHOLE TONES and HALF TONES.

§ 55. From one to two, and from two to three, are whole tones; from three to four is a half tone; from four to five, from five to six, and from six to seven, are whole tones, and from seven to eight is a half tone. Thus there are five whole tones and two semitones in the scale.

NOTE. It is very important that the pupils should become thoroughly acquainted with the scale, its numerals, letters, syllables, and intervals, before proceeding any further.

QUESTIONS.

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?

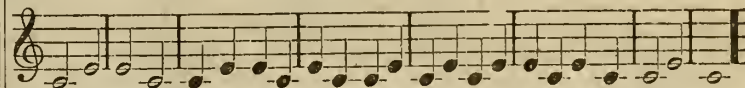
The teacher should now write the scale upon the board both in the Treble and in the Base Clef, and point as he asks the following or similar questions:—To which sound of the scale do I now point? The answer should be given by numerals. What syllable is applied to one? to two? &c. What letter is one? two? &c. What syllable is C? D? &c. What numeral is Do? Re? &c. What numeral is C? D? &c. What is the distance from any one sound of the scale to another called? *Ans.* An Interval. How many kinds of intervals are there in the scale? What are they called? How many whole tones? How many half tones? What is the interval from 1 to 2? from 2 to 3? from 3 to 4? &c.

CHAPTER VIII.

OF THE DIFFERENT SOUNDS OF THE SCALE.

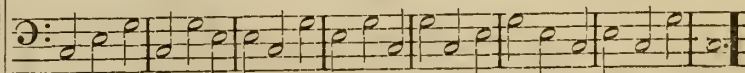
§ 56. Having become familiar with the scale in its regular progression, we must now learn to strike each sound separately, or in connection with any other sound. In order to do this, we must pay attention to each particular sound. We commence with THREE in connection with ONE.

§ 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:—



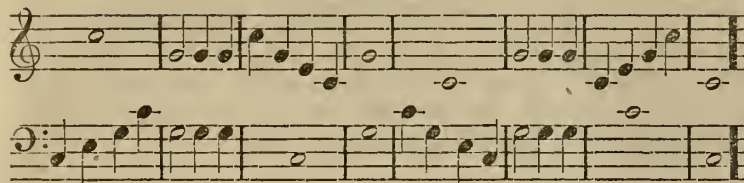
§ 59. EIGHT. Sing the scale and prolong 8. Sing 1, 3, 5, 8. Sing these four sounds in the following order:—

1 3 5 8	3 1 5 8	5 1 3 8	8 1 3 5
1 3 8 5	3 1 8 5	5 1 8 3	8 1 5 3
1 5 3 8	3 5 1 8	5 3 1 8	8 3 1 5
1 5 8 3	3 5 8 1	5 8 1 3	8 3 5 1
1 8 3 5	3 8 1 5	5 8 1 3	8 5 1 3
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

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

INTRODUCTION TO THE SCIENCE OF MUSIC

EXAMPLE IN TWO PARTS.

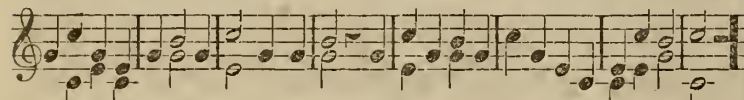


In singing the above and similar lessons, let the male and female voices be formed into separate classes, and sing each of the parts alternately.

§ 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 8, 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.

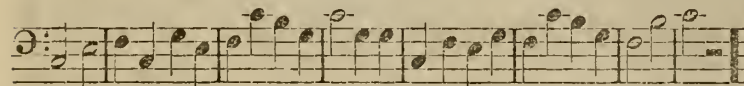
Lessons like the following may be written and sung in one or two parts.



§ 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.

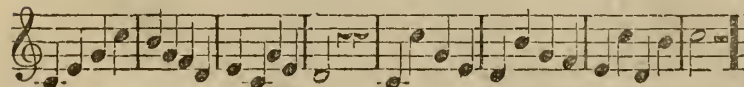
§ 63 The teacher gives out, 1 3 4, 5 3 4, 8 3 4, &c., also 1 4, 5 4, 8 4, &c.

EXAMPLE.



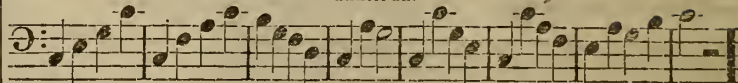
§ 64. Two. One or three will either of them guide to two.

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 chapter, 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.)

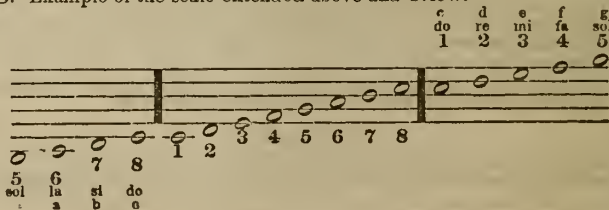
CHAPTER IX.

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.

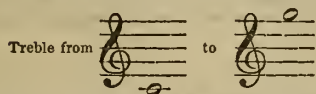
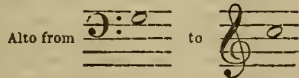
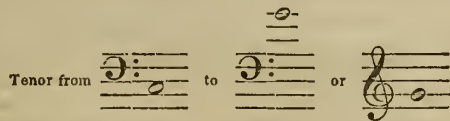
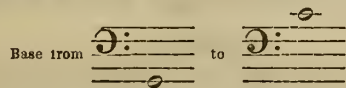
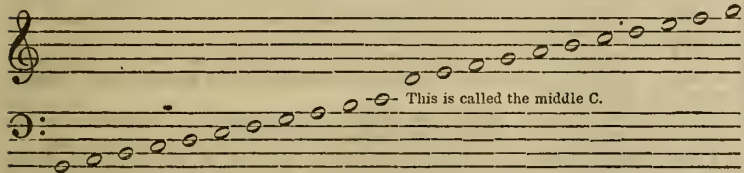


QUESTIONS.

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 **BASE**; 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 Base 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

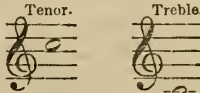
to . On this note the Base stops and the Treble begins. The Treble

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 ~~revera.~~ 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

When he has done this, they will perceive that he now sings the same sound with 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?

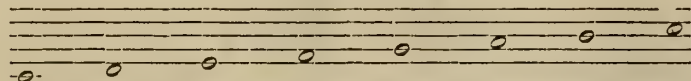
CHAPTER X.

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.

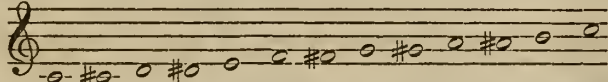


¶ 74. Between any two sounds, a tone distant from each other, as from one to two, &c., another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the CHROMATIC SCALE.

§ 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.

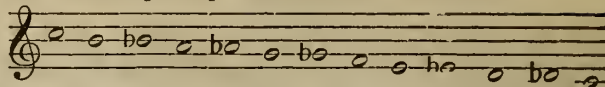
§ 76. In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus #, and is called a *sharp*. A note thus elevated is said to be *sharped*.

The teacher may now introduce the sharpened 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 $\flat$, 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 sharpened note naturally leads upward, or after a sharpened note the ear naturally expects the next note above it; hence, the note above is always the guide to a sharpened 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 sharpened, the syllable appropriated to it in solmization terminates in the vowel sound *e*—thus Do becomes *when* sharpened, *De*; Rae becomes *Re*; 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.

§ 33. When a sharped or flatted note is to be restored to its natural sound, the following character $\natural$, 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

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 C, for C 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

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.* Bb. What is the signature to the key of F? *Ans.* One flat. What letter is flatted? *Ans.* B. Why is Bb 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 Bb, SECOND TRANSPOSITION BY FLATS

§ 101. The fourth from F (Bb) is taken as *one*, and the scale investigated as before. They will find that E, the seventh in the key of F, must be flatted.

Questions as at § 100.—Sing tunes in Bb.

KEY OF Eb; THIRD TRANSPOSITION BY FLATS.

§ 102. In examining the scale in Eb, 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 Bb.

KEY OF Ab; FOURTH TRANSPOSITION BY FLATS.

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

Questions after the same manner as at § 100.—Sing in Ab.

§ 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?

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.

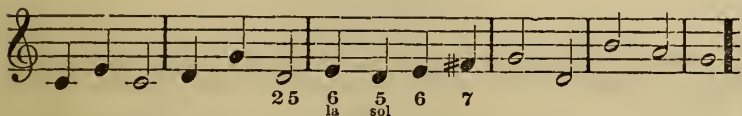


§ 112. RULE 1. If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on the last.

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

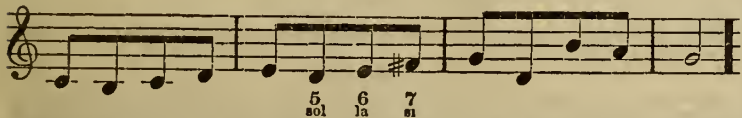
§ 113. RULE 2. If two notes, on the same degree, precede the note of modulation, the change should be made on a note somewhat longer than the rest.

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.

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

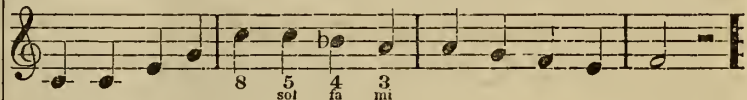
§ 116. Bb is the NOTE OF MODULATION, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

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

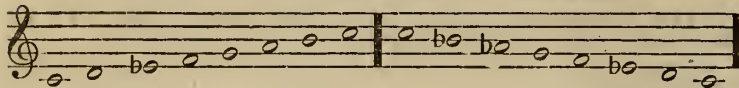
§ 122. Hitherto we have sung *semitones* between three and four, and between seven and eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural, but artificial, in which the *semitones* are differently placed.

EXAMPLE.

Ascending.

Minor Scale.

Descending.



§ 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 flattened; in descending, the *seventh*, *sixth*, and *third* are flattened.

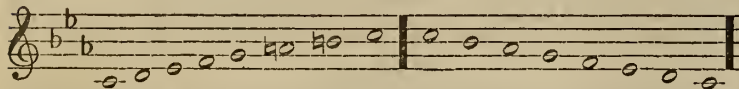
§ 125. In ascending (Minor scale) the semitones occur between two and three, and seven and eight; in descending, between six and five, and three and two.

§ 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," § 449.

§ 127. Instead of marking the flattened 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 flattened in ascending, we are now obliged to alter these 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 flattened?

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?

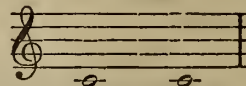
CHAPTER XV.

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.

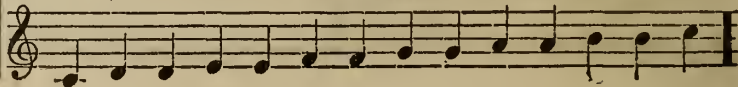
EXAMPLES.

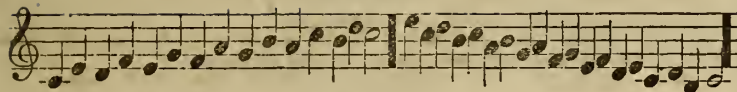
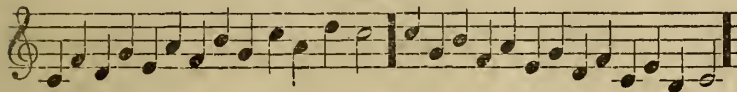
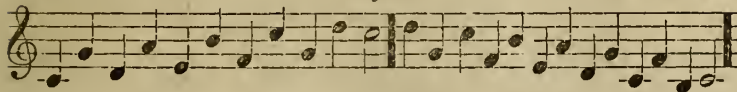
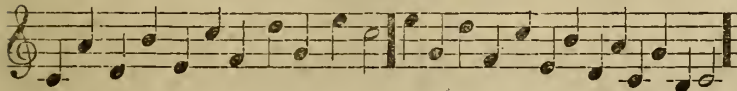
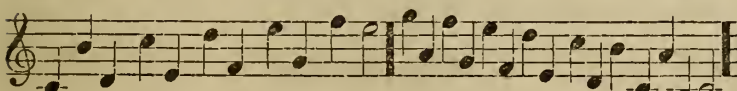
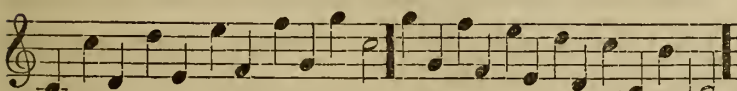
1. Unison.



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.



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 APPROPRIATIONS.

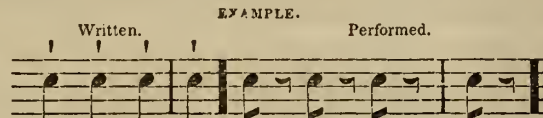
EXAMPLE.

	After notes.	EXAMPLE.	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 *SYNCOATED 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*.

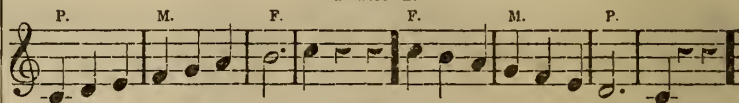
§ 152. *PIANO.* A sound produced by some restraint of the organs is a soft sound; it is called *PIANO*, (pronounced *peano*), and is marked *P*.

§ 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.

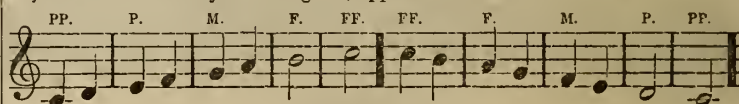
EXAMPLE.



§ 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 .

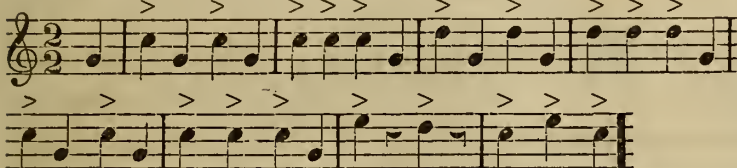
§ 161. *DIMINUENDO.* A tone commencing loud and gradually diminishing to soft is called a *DIMINUENDO TONE*; and is marked *dim.* or .

§ 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*.

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



See "Manual," for more particular instructions.

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

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

(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.

Affettuoso, 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.

Amoroso, 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 time.

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 $\curvearrowright$, with an increasing sound.

Con spirito, with spirit.

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

Diminuendo, *Dim.*, or $\curvearrowleft$, 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 tune

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

Giusto, 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 *PP.*, very soft.

Pomposo, grand, dignified.

Presto, quick.

Prestissimo, very quick.

Quartetto, a composition consisting of 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.

Rippienno, 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 short, articulate, and distinct style of performance.

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

Soave, agreeable, pleasing

Soto Voce Dolce, with a sweetness of tone.

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 performed with no other chords than unisons and octaves.

Trio, a composition for three voices.

Tutti, all, all together.

Veloce, quick.

Vigorouso, with energy.

Verse, one voice to a part.

Vivace, in a brisk and lively manner.

Volti, turn over.

THE CANADIAN CHURCH HARMONIST.

HYMN 540.

Old Hundred. L. M.

LUTHER.

TENOR.

ALTO

Be-fore Je-ho-vah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a-lone, He can cre-ate, and he destroy.

SOPRANO.

BASS.

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 organ. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics 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

The second system of the musical score continues the composition. It includes dynamic markings 'p' (piano) and 'f' (forte) above the vocal staves. The organ part is labeled 'Organ.' and the vocal part is labeled 'Voice' at the bottom. The lyrics continue below the vocal staves.

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.

Hannathon. L. M.

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

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 3/4. The second staff is also a treble clef with the same key signature and time signature, and it contains the lyrics. 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.

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

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 3/4. The second staff is also a treble clef with the same key signature and time signature, and it contains the lyrics. 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.

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

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

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

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

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

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

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

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

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

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, containing the lyrics. 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.

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

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, containing the lyrics. 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.

How do thy mer - - cies close me round ! For ev - - er be 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 ;

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

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

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

Rothwell. 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 staves. 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 melody is simple and hymn-like, with a clear emphasis on the lyrics. The piano accompaniment provides a steady harmonic support.

* 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 in 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 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, containing the lyrics "The morn - ing flowers dis - play their sweets, And gay their silk - en leaves un - fold,". 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 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 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, containing the lyrics "As care - less of the noon - tide heats, As fear - less of the even - ing cold." 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.

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

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 time signature of 2/2. It contains a melody of eighth and quarter notes. The second staff is a treble clef with the same key signature and time signature, containing a melody of eighth and quarter notes. The third staff is a treble clef with the same key signature and time signature, containing a melody of eighth and quarter notes. The fourth staff is a bass clef with the same key signature and time signature, containing a melody of eighth and quarter notes. The lyrics 'God of my life, through all my days, My grate-ful powers shall sound thy praise ; My song shall wake with' are written below the second and third staves. A dynamic marking 'p' (piano) is placed above the fourth staff. The word 'Organ.' is written below the fourth staff.

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

p
Organ.

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 (B-flat) and a time signature of 2/2. It contains a melody of eighth and quarter notes. The second staff is a treble clef with the same key signature and time signature, containing a melody of eighth and quarter notes. The third staff is a treble clef with the same key signature and time signature, containing a melody of eighth and quarter notes. The fourth staff is a bass clef with the same key signature and time signature, containing a melody of eighth and quarter notes. The lyrics 'ope - ning light, And cheer the dark and si - lent night, And cheer the dark and si - lent night.' are written below the second and third staves. A dynamic marking 'f' (forte) is placed above the top staff. The word 'Voice.' is written below the fourth staff.

ope - ning light, And cheer the dark and si - lent night, And cheer the dark and si - lent night.

f
Voice.

Glastonbury. L. M.

FAWCETT.

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 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 time signature of 2/4. The second staff is a treble clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second and third staves.

The morn - ing flow'rs dis - play their sweets, And gay their sil - ken , 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 and a time signature of 2/4. The second staff is a treble clef with a key signature of one flat and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are written below the second and third staves. Dynamics *p* and *f* are marked above the first and fifth measures of the top staff, and *p* and *f* are marked below the first and fifth measures of the third staff.

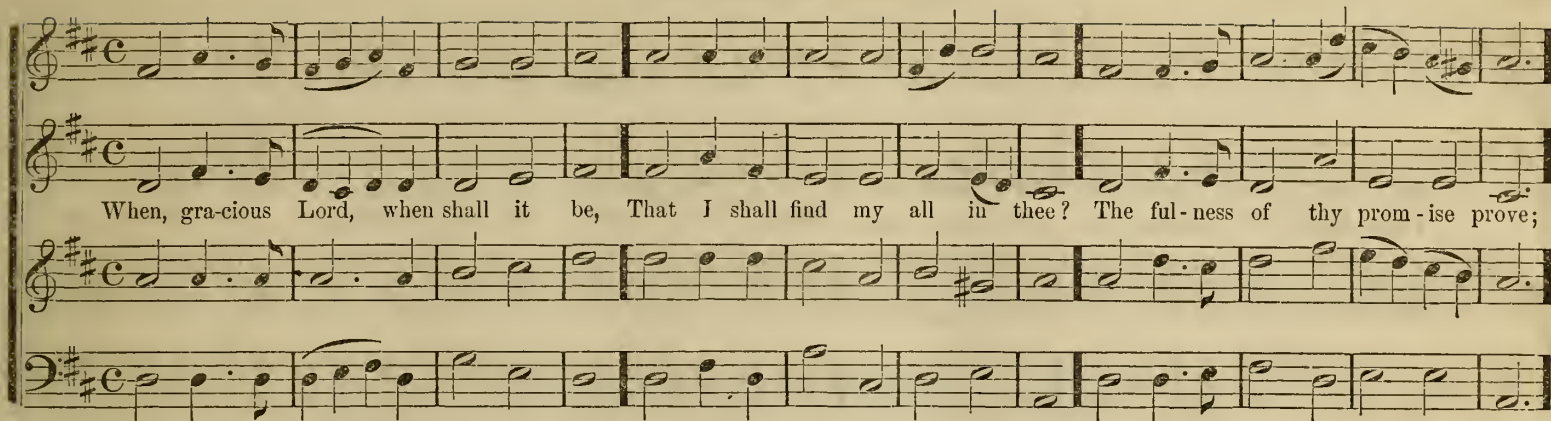
As care - less of the noon - tide heats, As fear - less of the eve - ning cold.

Portugal. L. M.

THORNLEY.

Au - 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.



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-

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

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.

F. BARTHELEMON.

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

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

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 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 3/2 time signature. 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 melody. 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 and third staves.

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

The second system of the hymn consists of four staves. The top staff is a treble clef with a key signature of two flats and a 3/2 time signature, containing a piano introduction marked with a 'p' dynamic. 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 melody. 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 and third staves. The system is marked with a 'p' dynamic at the beginning and a 'f' dynamic at the start of the second staff.

Angel's Song. L. M.

Dr. ORLANDO GIBBONS

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

This musical system 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 vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature.

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

This musical system 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 vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature.

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?

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

The first system of the musical score for 'New Haven' hymn. It consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 3/2 time signature. 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.

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

The second system of the musical score. It also consists of four staves with the same key signature and time signature as the first system. The lyrics are written below the second staff.

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

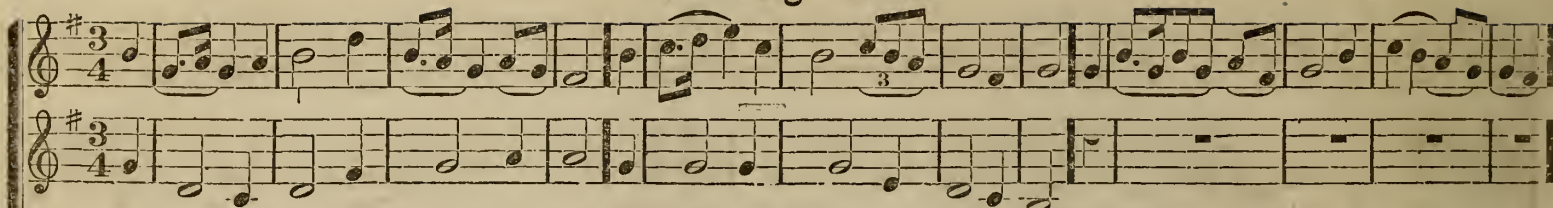
name be sung, Thro' eve - ry land, by eve - ry tongue, Thro' eve - ry land by eve - ry tongue.

The first system of the musical score 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 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, containing a second vocal melody. The fourth staff is a bass clef with the same key signature and time signature, containing the bass line. The lyrics for the first system are: "I thirst, thou wound - ed Lamb of God, To wash me in... thy cleans - ing blood ;".

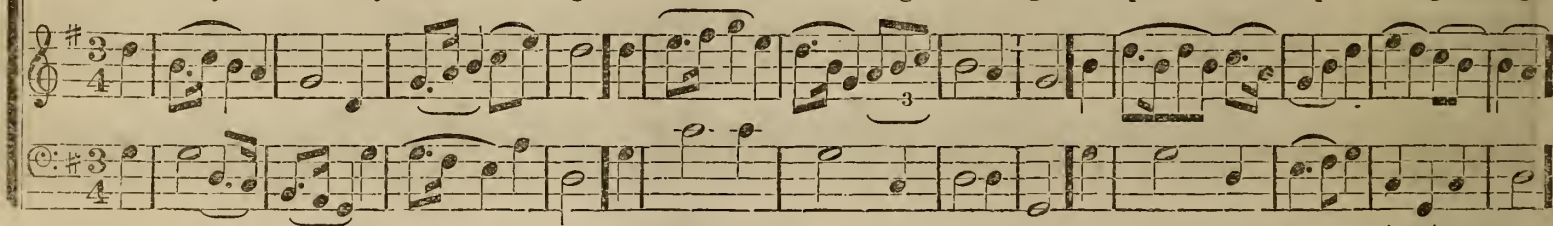
I thirst, thou wound - ed Lamb of God, To wash me in... thy cleans - ing blood ;

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats and a 3/2 time signature, containing rests followed by a melody starting with a forte (*f*) dynamic. 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, containing a second vocal melody. The fourth staff is a bass clef with the same key signature and time signature, containing the bass line with a piano (*p*) dynamic at the start and a forte (*f*) dynamic later. The lyrics for the second system are: "To dwell... with - in thy wounds : then pain Is sweet, and life or death is gain.".

To dwell... with - in thy wounds : then pain Is sweet, and life or death is gain.



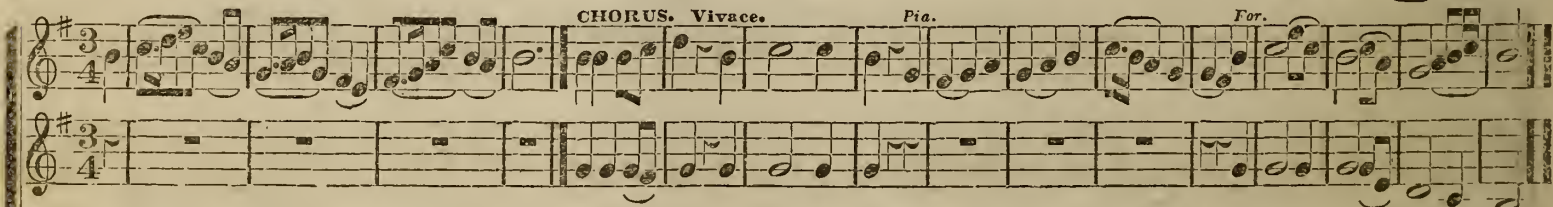
Glo - ry to thee, my God, this night, for all the bless - ings of the light: Keep me, O keep me, King of kings,



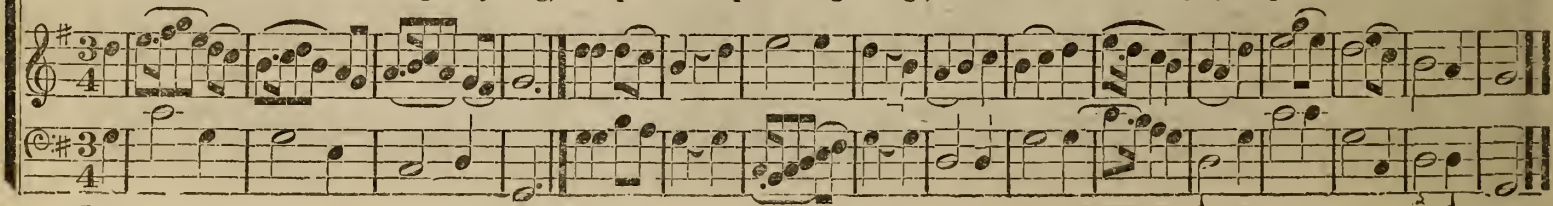
CHORUS. Vivace.

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.



First system of the hymn, consisting of four staves. The first three staves are in treble clef with a common time signature (C). The fourth staff is in bass clef. The melody is written on the first staff, and the lyrics are placed below the second staff. The music features a series of eighth and sixteenth notes, with some rests.

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

Second system of the hymn, consisting of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The melody continues on the first staff, with a key signature change to one sharp (F#) indicated by a sharp sign on the second staff. The lyrics are placed below the second staff. The music concludes with a double bar line.

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: three treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody is written in the first treble staff. The lyrics are written below the second and third staves.

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: three treble clefs and one bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody continues from the first system. Dynamics markings *p* (piano) and *f* (forte) are present. The lyrics are written below the second and third staves.

beam - 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 treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. It contains a melody with a repeat sign. The second staff is a treble clef with the same key signature and time signature, containing a melody with a repeat sign. The third staff is a treble clef with the same key signature and time signature, containing a melody with a repeat sign. The fourth staff is a bass clef with the same key signature and time signature, containing a melody with a repeat sign. The lyrics are written below the second and third staves.

To spend one day with thee on earth, Exceeds a thousand 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 treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. It contains a melody with a repeat sign. The second staff is a treble clef with the same key signature and time signature, containing a melody with a repeat sign. The third staff is a treble clef with the same key signature and time signature, containing a melody with a repeat sign. The fourth staff is a bass clef with the same key signature and time signature, containing a melody with a repeat sign. The lyrics are written below the second and third staves.

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

This system contains the first four staves of the musical score. The first 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 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 organ accompaniment. The lyrics are written below the second and third staves.

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

Organ.

This system contains the next four staves of the musical score. The first 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 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 organ accompaniment. The lyrics are written below the second and third staves. The word 'Organ.' is written below the fourth staff.

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

Thy hands, &c.

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

Organ.

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 the hymn. It consists of four staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, starting with a whole rest followed by a melody. The second staff is a vocal line with 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 is a vocal line. The bottom staff is a bass line. The system concludes with the words 'my rich - est'.

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 hymn. It consists of four staves. The top staff is a vocal line with the lyrics 'My rich - est gain, &c. And pour con - tempt, And pour, &c.'. The second staff is a vocal line with the lyrics 'My rich - est gain I count but loss, And pour contempt, And pour con - tempt on all my pride.'. The third staff is a vocal line. The bottom staff is a bass line. The system concludes with the words 'My rich - est gain, &c. And pour con - tempt, And pour, &c.'.

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

The first system of the musical score for 'Tranquility' 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). It begins with a piano (p) dynamic marking. The second staff is a treble 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.

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

The second system of the musical score for 'Tranquility' 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. 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.

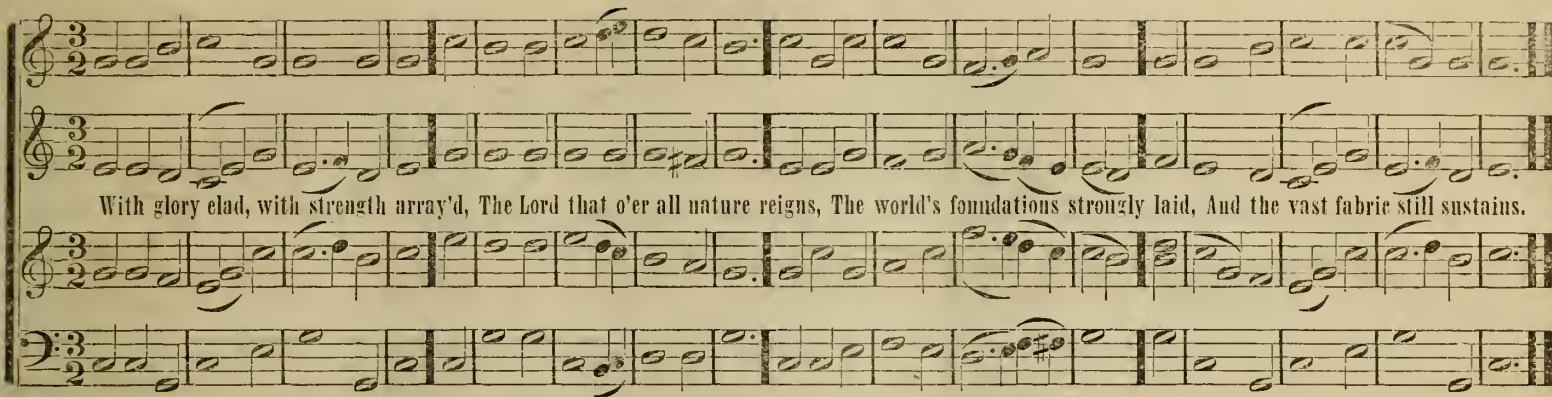
Maestoso.

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

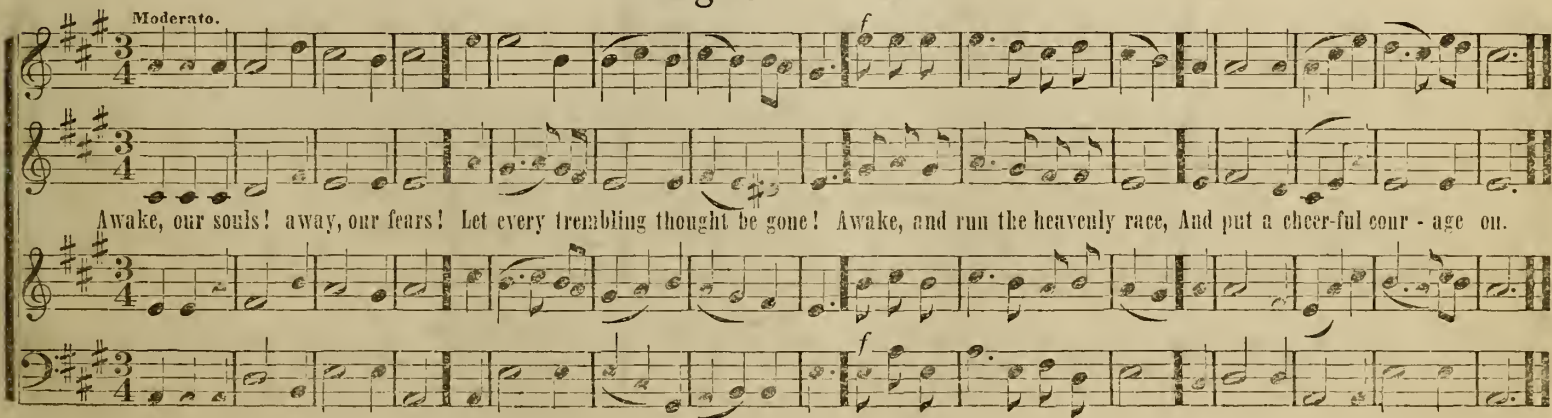
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 3/4. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. The third staff is 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.

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 consists of four staves. The top staff is a treble clef with a key signature of two flats and a time signature of 3/4. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. 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. Dynamics *p* and *f* are marked above the second and third staves respectively.



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.

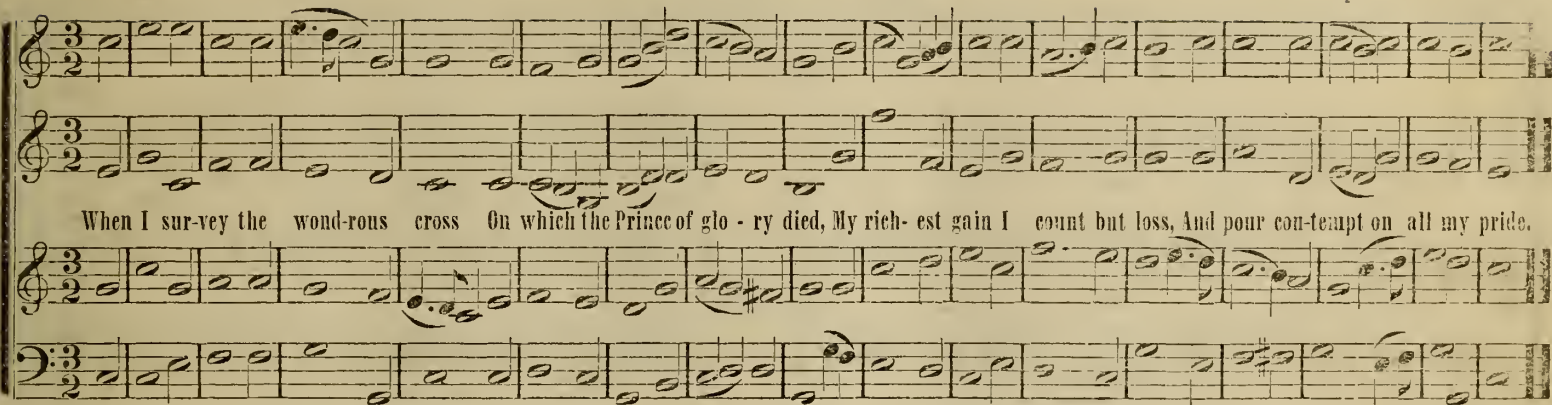


Moderato.

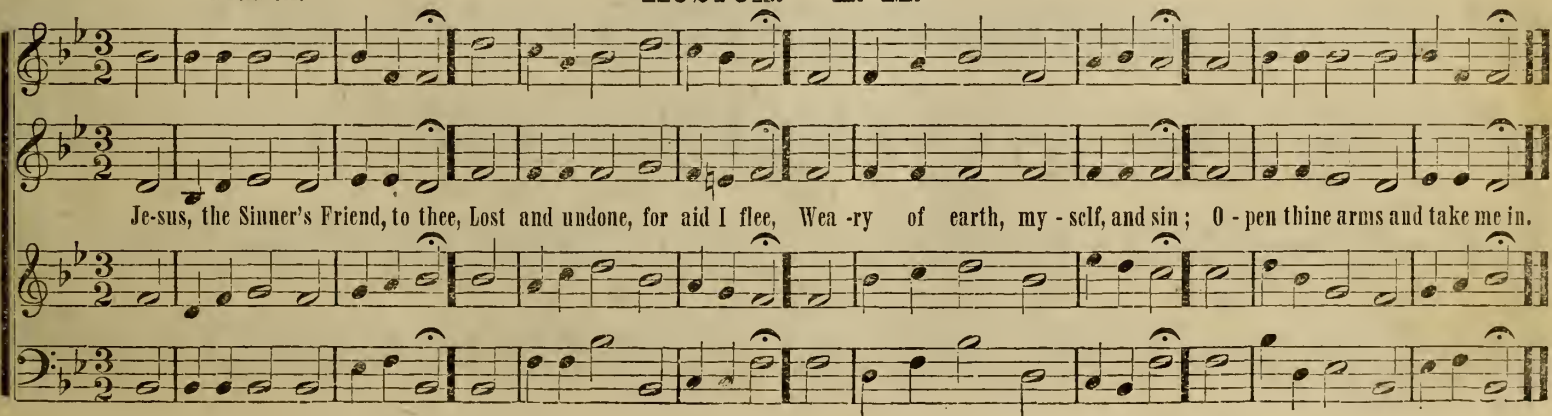
Awake, our souls! away, our fears! Let every trembling thought be gone! Awake, and run the heavenly race, And put a cheer-ful cour - age on.

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.



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.



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

Effingham. L. M.

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

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

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

The first system of the hymn consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#), and the time signature is 2/2. The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are written below the first two staves.

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.

The second system of the hymn consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#), and the time signature is 2/2. The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are written below the first two staves. A forte (f) dynamic marking is present above the first staff of this system.

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 time signature of 2/2. It contains the melody for the first part of the hymn. The second staff is a treble clef with a key signature of one flat and a time signature of 2/2, containing the melody for the second part. The third staff is a treble clef with a key signature of one flat and a time signature of 2/2, containing the melody for the third part. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/2, containing the bass line. The lyrics are written below the staves, aligned with the notes.

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 time signature of 2/2, containing the melody for the first part. The second staff is a treble clef with a key signature of one flat and a time signature of 2/2, containing the melody for the second part. The third staff is a treble clef with a key signature of one flat and a time signature of 2/2, containing the melody for the third part. The fourth staff is a bass clef with a key signature of one flat and a time signature of 2/2, containing the bass line. The lyrics are written below the staves, aligned with the notes.

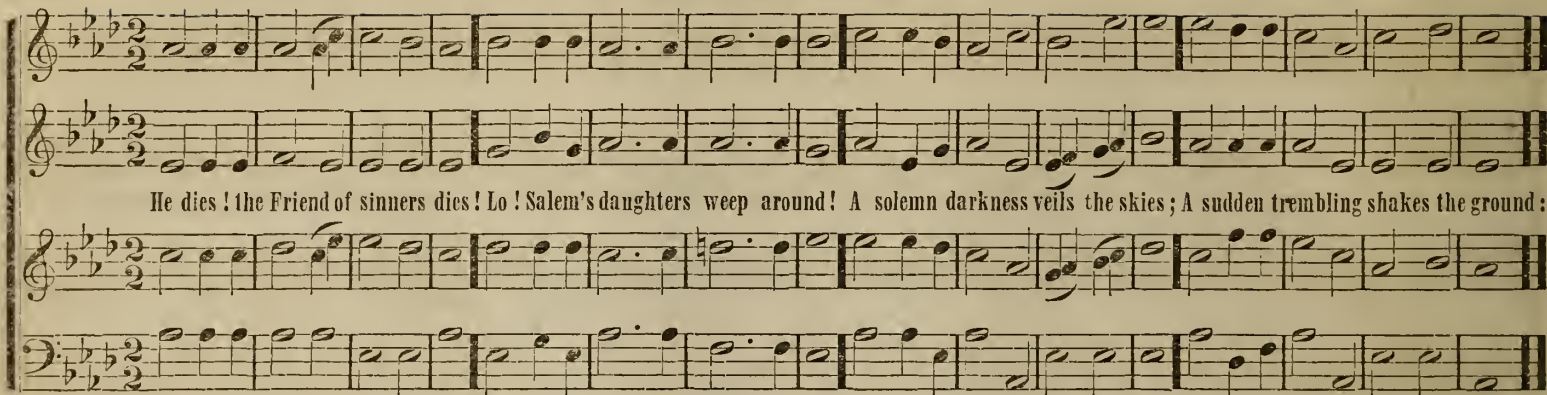
E - ter-nal Beam of Light Di - vine, Fountain of un - ex - haust - ed love, In whom the Father's glo-ries shine, Thro' earth beneath, and heaven above:

Legato Piano.

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 divine a - bode.

Federal Street. L. M.

H. K. OLIVER.

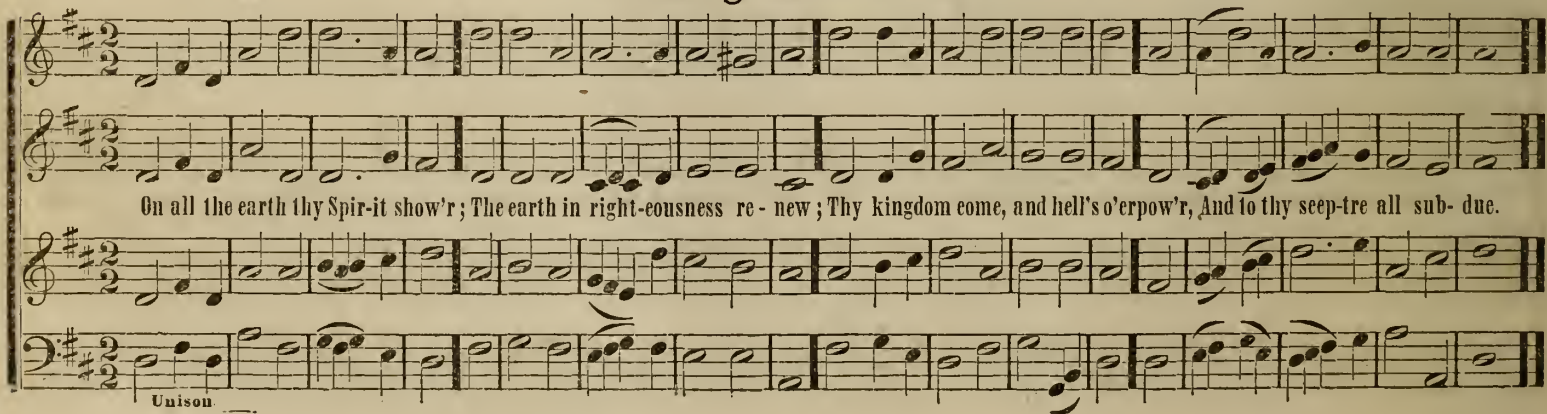


He dies ! the Friend of sinners dies ! Lo ! Salem's daughters weep around ! A solemn darkness veils the skies ; A sudden trembling shakes the ground :

HYMN 457.

Birmingham. L. M.

HALL.



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

Unison

The first system of the musical score 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 time signature of 2/2. 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 line. The fourth staff is a bass clef with the same key signature and time signature, containing the organ accompaniment. The lyrics are written below the second and third staves.

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

Organ.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats and a time signature of 2/2, containing the vocal melody. The second staff is a treble clef with the same key signature and time signature, containing a second vocal line. The third staff is a treble clef with the same key signature and time signature, containing a third vocal line. The fourth staff is a bass clef with the same key signature and time signature, containing the organ accompaniment. The lyrics are written below the second, third, and fourth 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.

Manchester. L. M.

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

The first system of the musical score for 'Manchester. L. M.' 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 a vocal line with lyrics. The third staff is a treble clef with a key signature of two flats and a 3/2 time signature. The bottom staff is a bass clef with a key signature of two flats and a 3/2 time signature.

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

The second system of the musical score for 'Manchester. 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 vocal line with lyrics. The third staff is a treble clef with a key signature of two flats and a 3/2 time signature. The bottom staff is a bass clef with a key signature of two flats and a 3/2 time signature.

Manchester. L. M. (Concluded.)

67

f

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

This musical score is for the hymn 'Manchester, L. M. (Concluded.)'. It features four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'f' (forte). The lyrics are: 'Or turned a - side the fa - - tal hour, Or lift - ed up my sink - ing head.'

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. (Hymn 161)'. It features four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Moderato.' and the meter is 3/2. The lyrics are: '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.'

Judgment. L. M.

He comes ! he comes ! the Judge . . . se - vere ! The se - venth trum - pet ³ speaks him near,

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

The musical score is written for four staves. The first system (staves 1-4) is in 3/2 time and B-flat major. The second system (staves 5-8) is in 4/4 time and B-flat major. The lyrics are printed below the vocal staves.

Judgment. L. M. Concluded.

69

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

This musical system 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). The melody is primarily in the treble clef, with the bass clef providing a harmonic accompaniment. The lyrics are written below the second staff.

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

This musical system also consists of four staves in the same key signature and clef arrangement as the first system. The melody continues across the staves, with the lyrics written below the second staff. The system concludes with a double bar line.

Sandbach. L. M.

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

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

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

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

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!

The second system of the musical score continues the melody. It also consists of four staves in the same 2/2 time and key signature. The lyrics are written below the second and third staves.

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 sharp (F#), and the time signature is 2/2. The melody is primarily in the treble staves, with the bass staves providing a harmonic accompaniment. The lyrics are written below the staves, with some words like 'Cap - tain' appearing above the staff lines.

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 'Shalt lead me to the promised land' are repeated at the end of the system. The words 'Cap - tain of my' appear above the staff lines in two places.

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.

Pia. *For.*

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'. It is written in G major (one sharp) and 2/2 time. The score consists of four staves. The first staff is the treble clef melody. The second staff is an alto clef part. The third staff is a tenor clef part. The fourth staff is the bass clef part. The lyrics are written below the second and third staves.

HYMN 659.

Gethsemane. L. M.

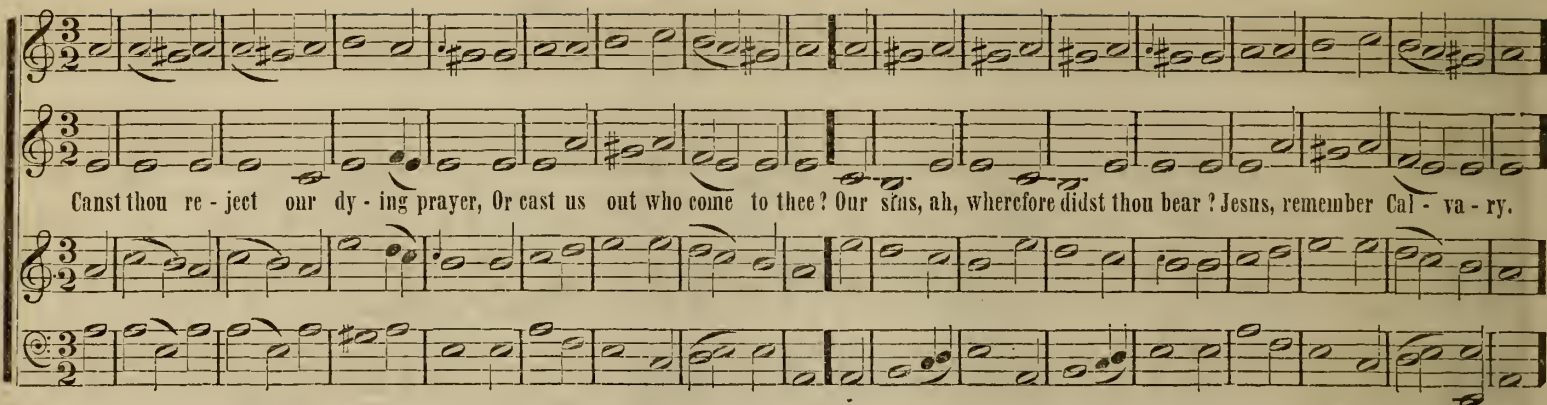
GRAUN.

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

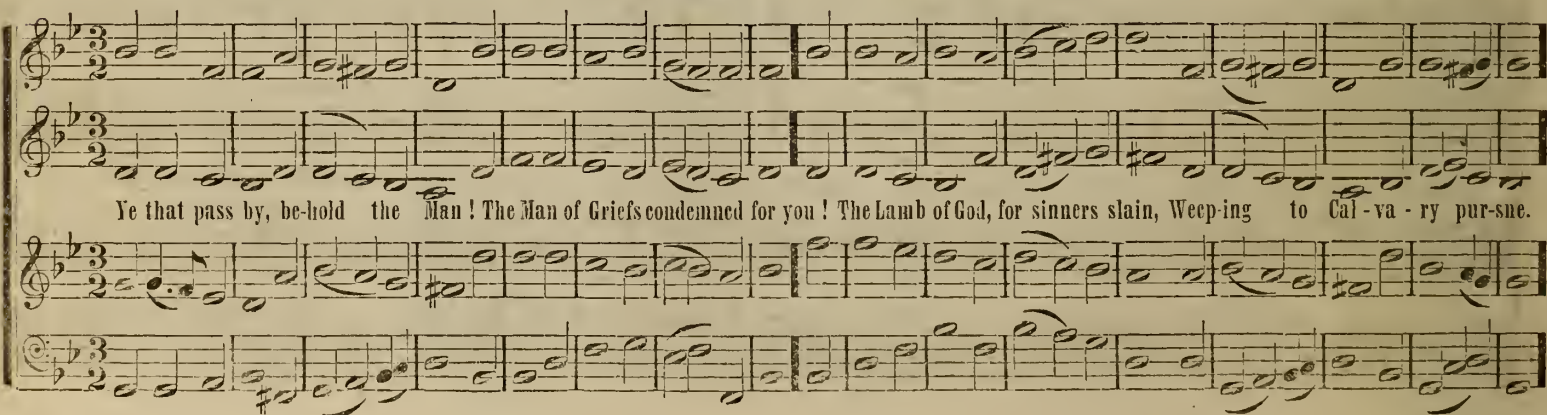
This musical score is for the hymn 'Gethsemane' by Johann Sebastian Bach. It is written in G major (one sharp) and 2/2 time. The score consists of four staves. The first staff is the treble clef melody. The second staff is an alto clef part. The third staff is a tenor clef part. The fourth staff is the bass clef part. The lyrics are written below the second and third staves.

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.



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.



Ye that pass by, be-hold the Man! The Man of Grievs 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

The first system of the musical score for 'Wexford' is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are placed below the treble staff, with the first line of the hymn starting with 'Bless'd are the hum - ble souls that see Their emp - ti - ness..... and pov - er - ty : Treasures of'.

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

The second system of the musical score continues the melody and accompaniment from the first system. The lyrics are placed below the treble staff, with the second line of the hymn starting with 'grace to them are given, And crowns of joy laid up... in heav'n, And crowns of joy... laid up in heav'n.'

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

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

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.

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

Barby. C. M.

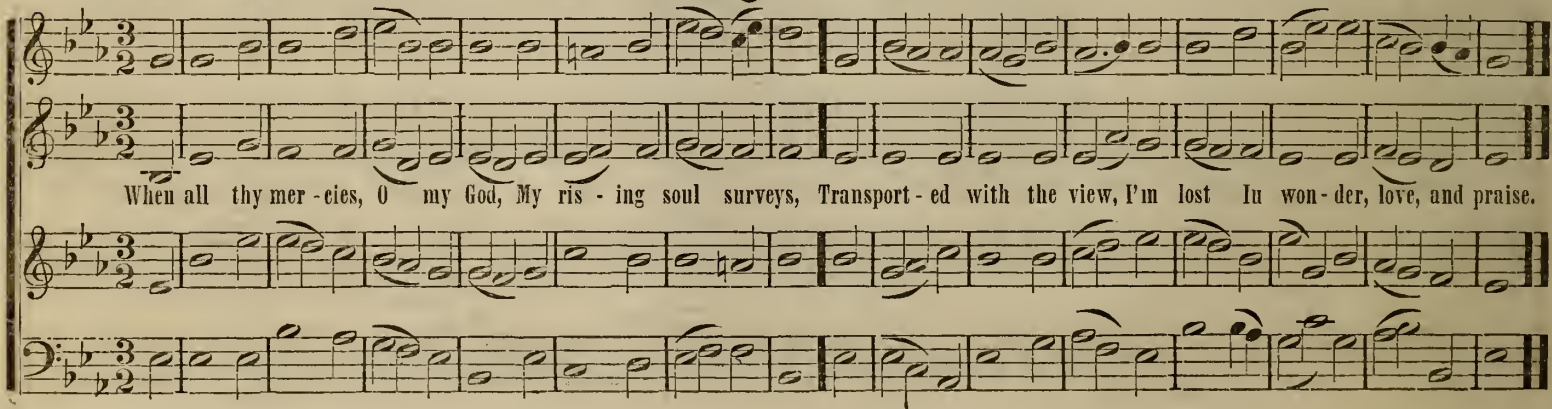


Try us, O God, and search the ground Of eve - ry sin - ful heart: Whate'er of sin in us is found, O bid it all de-part.

This musical score is for Hymn 503, titled 'Barby. C. M.'. It is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has three sharps (F#, C#, G#), and the time signature is 3/2. The lyrics are: 'Try us, O God, and search the ground Of eve - ry sin - ful heart: Whate'er of sin in us is found, O bid it all de-part.'

Abridge. C. M.

ISAAC SMITH.



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

This musical score is for Hymn 592, titled 'Abridge. C. M.' by Isaac Smith. It is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats (Bb, Eb), and the time signature is 3/2. The lyrics are: 'When all thy mer - cies, O my God, My ris - ing soul surveys, Transport - ed with the view, I'm lost In won - der, love, and praise.'

f

Come, let us, who in Christ be - lieve, Our com - mon Sa - viour praise ; To him with joy - ful

This system contains the first four staves of the hymn. 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 bottom 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. A dynamic marking of *f* (forte) is placed above the first staff.

p *f*

voi - ces give The glo - - ry of his grace, The glo - ry of his grace.

p *f*

Organ. Voice.

This system contains the next four staves of the hymn. 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 bottom 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. Dynamic markings of *p* (piano) and *f* (forte) are placed above the first and second staves. The bottom staff is labeled 'Organ.' and 'Voice.' at the end.

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 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.

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

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 remains one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves. Dynamics markings *p* (piano) and *f* (forte) are present above the vocal staves.

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 common time signature (C). It contains a melody of eighth and sixteenth notes. The second staff is a treble clef with the same key and time signature, containing a melody with some slurs and a dynamic marking of *p* (piano) at the beginning of the second half. The third staff is a treble clef with the same key and time signature, containing a melody with slurs and a dynamic marking of *p* at the beginning of the second half. The fourth staff is a bass clef with the same key and time signature, containing a bass line with slurs. The lyrics are written below 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,

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 common time signature (C). It contains a melody with slurs and a dynamic marking of *f* (forte) at the beginning of the second half. The second staff is a treble clef with the same key and time signature, containing a melody with slurs and a dynamic marking of *f* at the beginning of the second half. The third staff is a treble clef with the same key and time signature, containing a melody with slurs and a dynamic marking of *f* at the beginning of the second half. The fourth staff is a bass clef with the same key and time signature, containing a bass line with slurs and a dynamic marking of *p* (piano) at the beginning. The lyrics are written below the second and third staves.

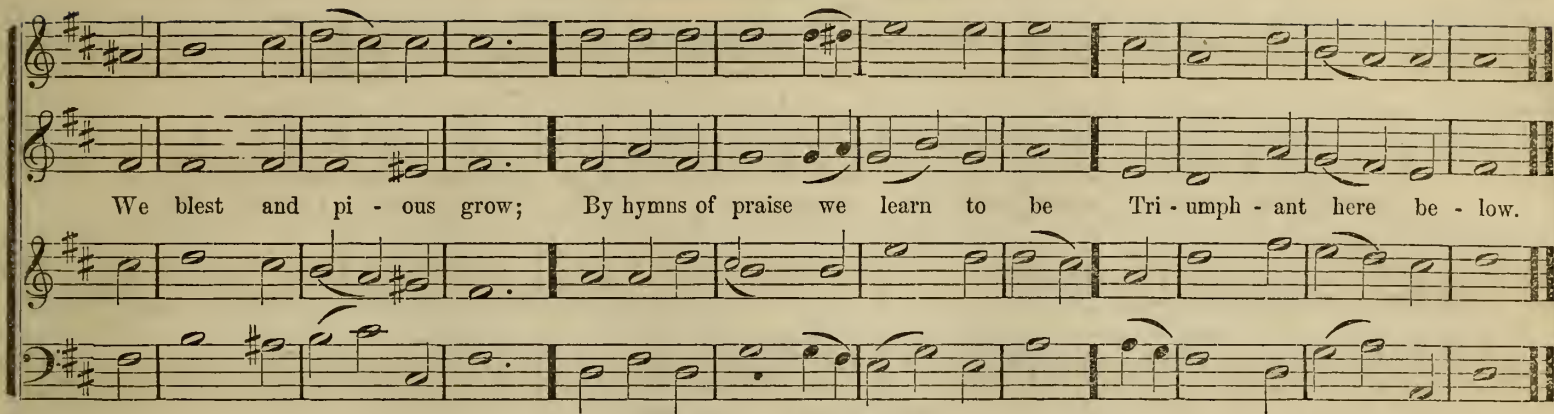
And nev - er grieve..... thee more. Power to be - lieve, and go in peace, And nev - er grieve thee more.

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

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

St. Matthews. C. M. Concluded.

85

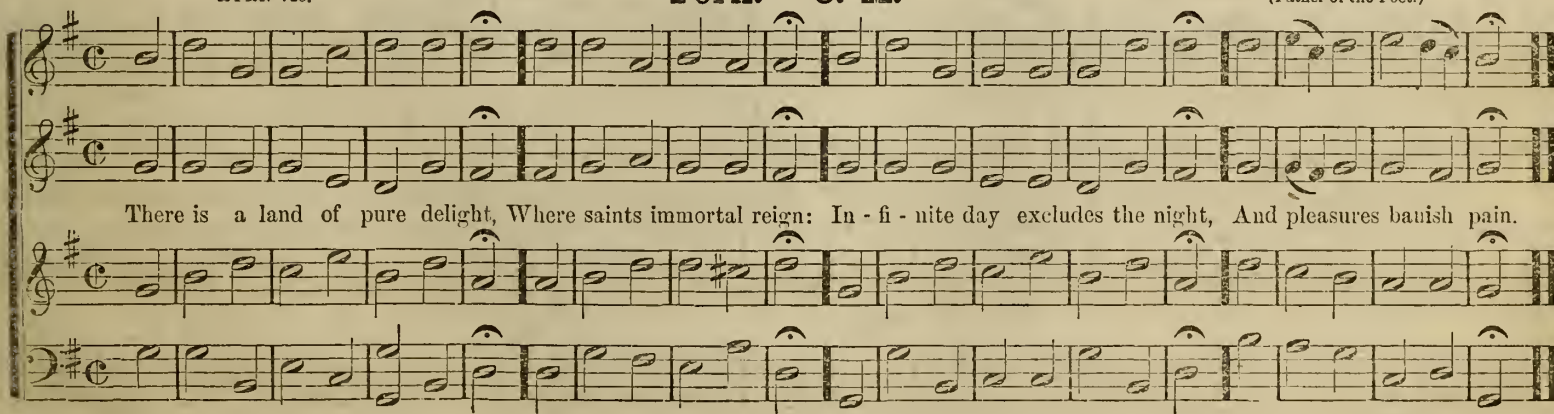


We blest and pi - ous grow; By hymns of praise we learn to be Tri - umph - ant here be - low.

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

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

p

This system contains the first four staves of the hymn. The first 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 and third staves. A dynamic marking of *p* (piano) is placed above the fifth measure of the second staff.

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

f

This system contains the next four staves of the hymn. The first 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 and third staves. A dynamic marking of *f* (forte) is placed below the fifth measure of the third staff.

Bishophthorpe. 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

f *p* *f*

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.

Be-gin, my soul, some heavenly theme, A-wake, my voice, and sing The migh - ty works or migh-tier name, Of our e - ter - nal King.

Charmouth. C. M.

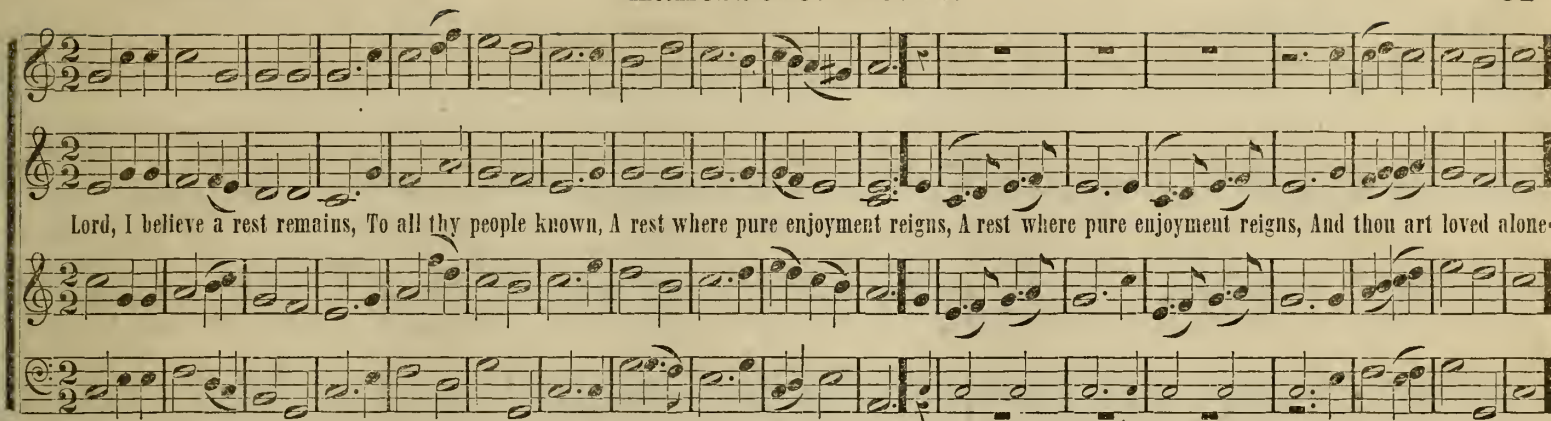
DR. WAINWRIGHT.

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 - viour died!

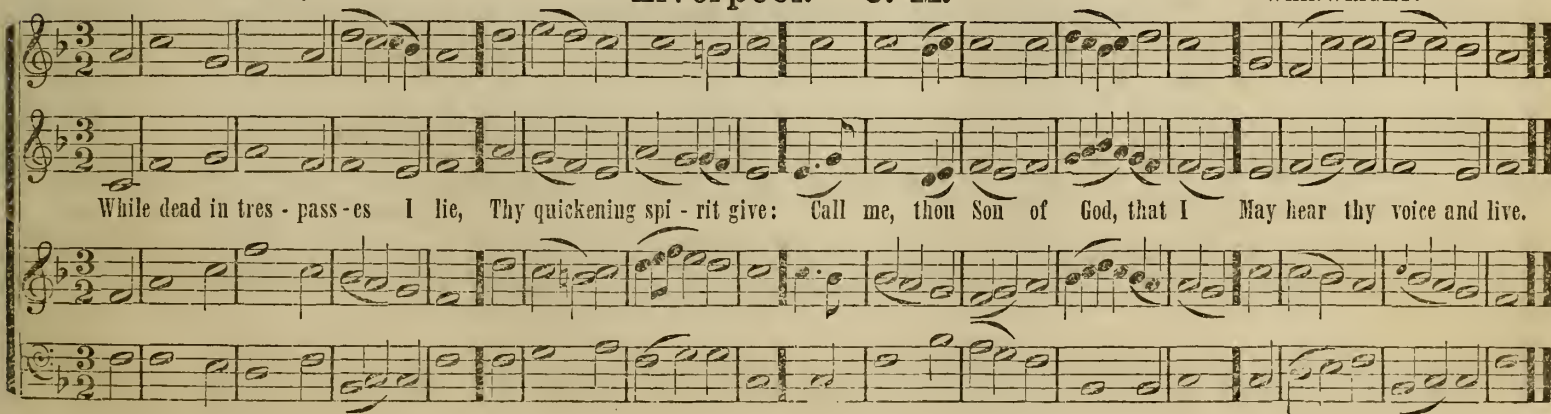
HYMN 384.

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.



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.



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.

Allegretto Risoluto.

First system of the musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music is in a lively, resolved tempo. 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 staves.

But all their joys, &c.

Second system of the musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The music continues from the first system. The lyrics 'But all their joys are one. :||:' are written below the staves, followed by a repeat sign. The lyrics 'But all.... their joys are oue.' are written below the staves.

p

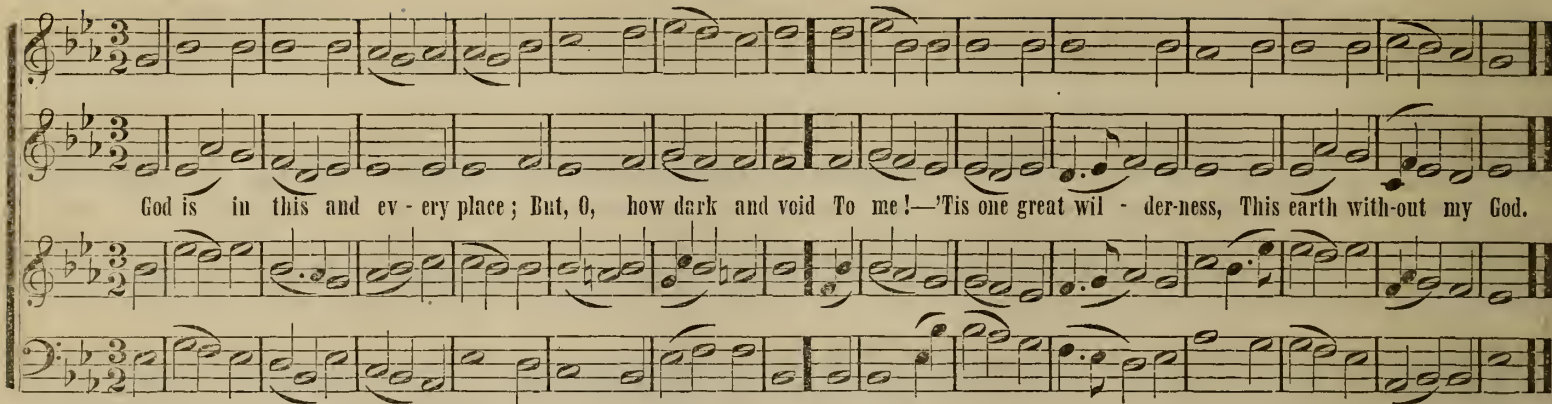
Hear what the voice from heav'n proclaims For all the pi-ous dead, For all the pi - ous dead ; Sweet is the sa - vour

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 dy - ing bed.

Havana. C. M.

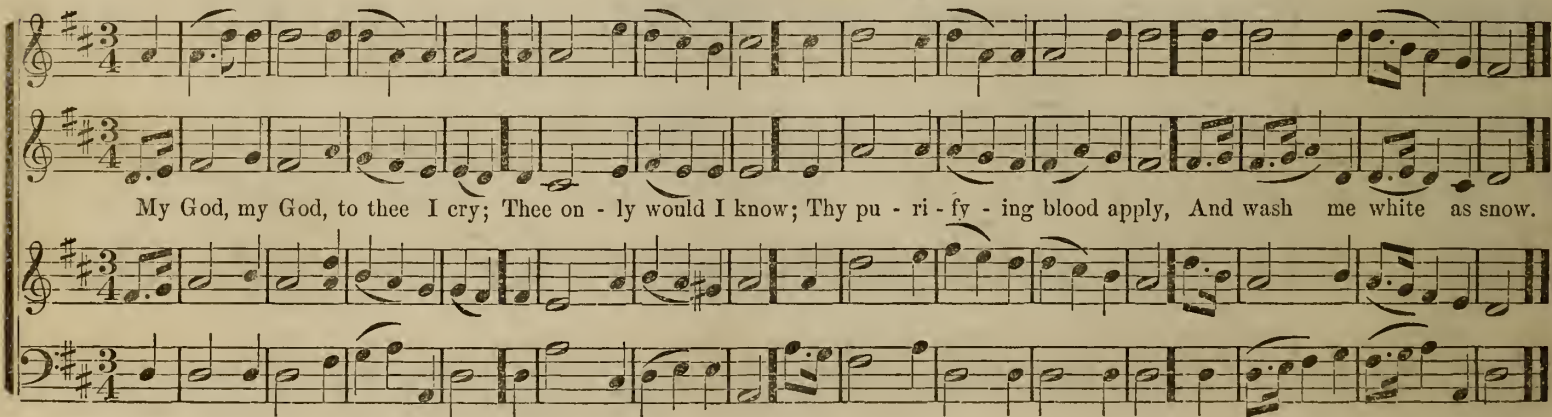
DR. HARRINGTON.



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 184.

Howard. C. M.

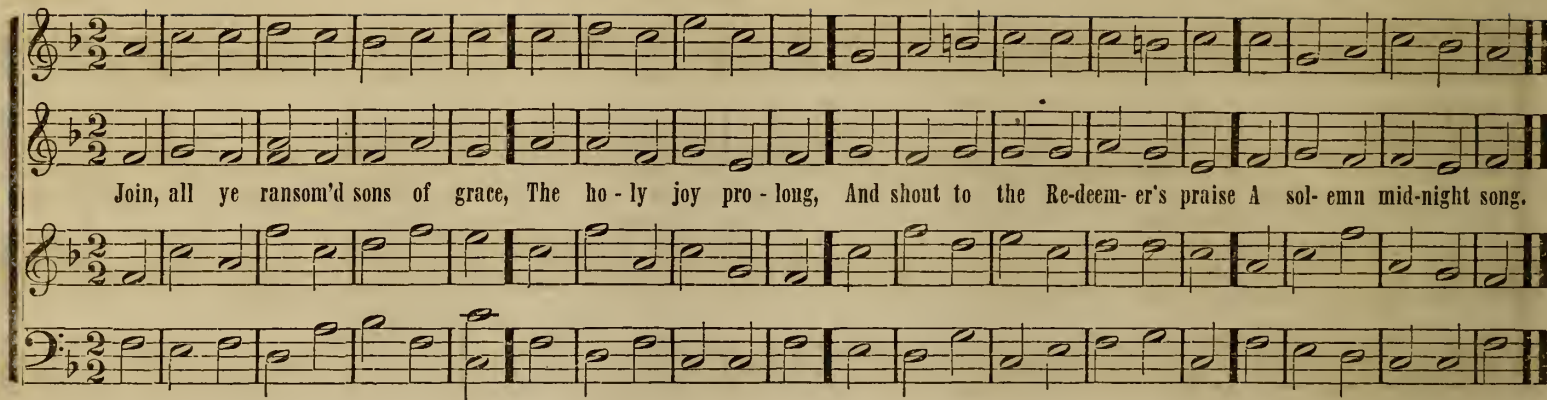


My God, my God, to thee I cry ; Thee on - ly would I know ; Thy pu - ri - fy - ing blood apply, And wash me white as snow.

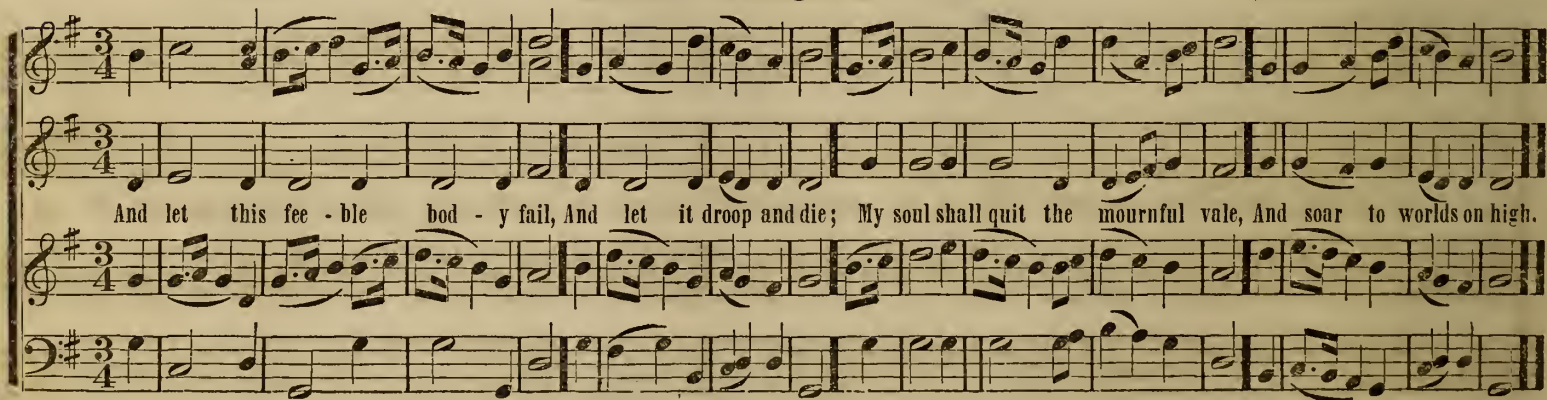
Thee we a - dore, e - ter - nal Name! And hum - bly own to thee How fee - ble is our mor - tal frame—What dying worms we be!

Allegretto.

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



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.



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.

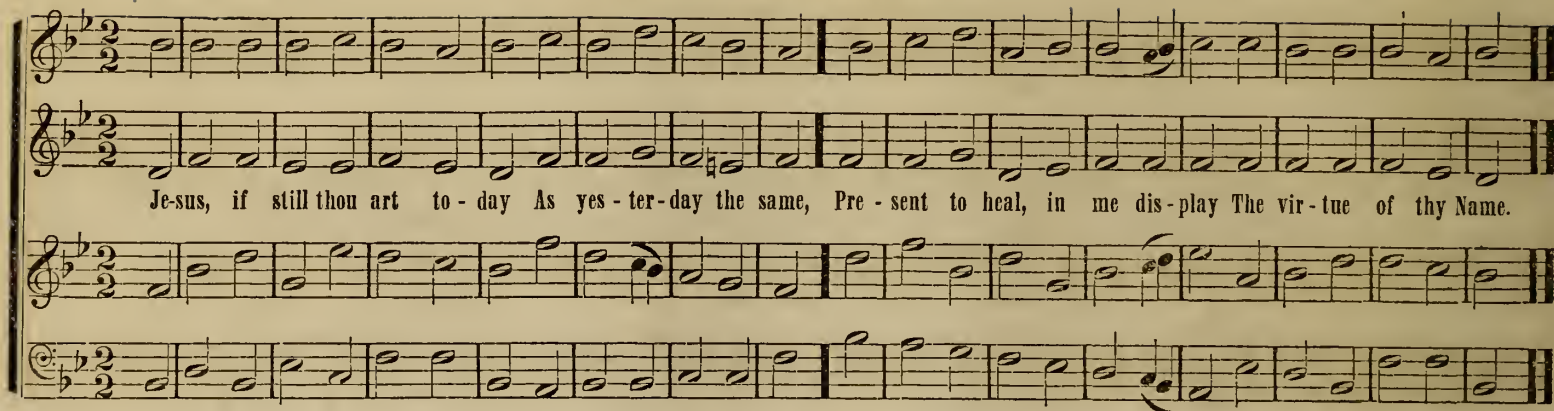
Moderato.

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.

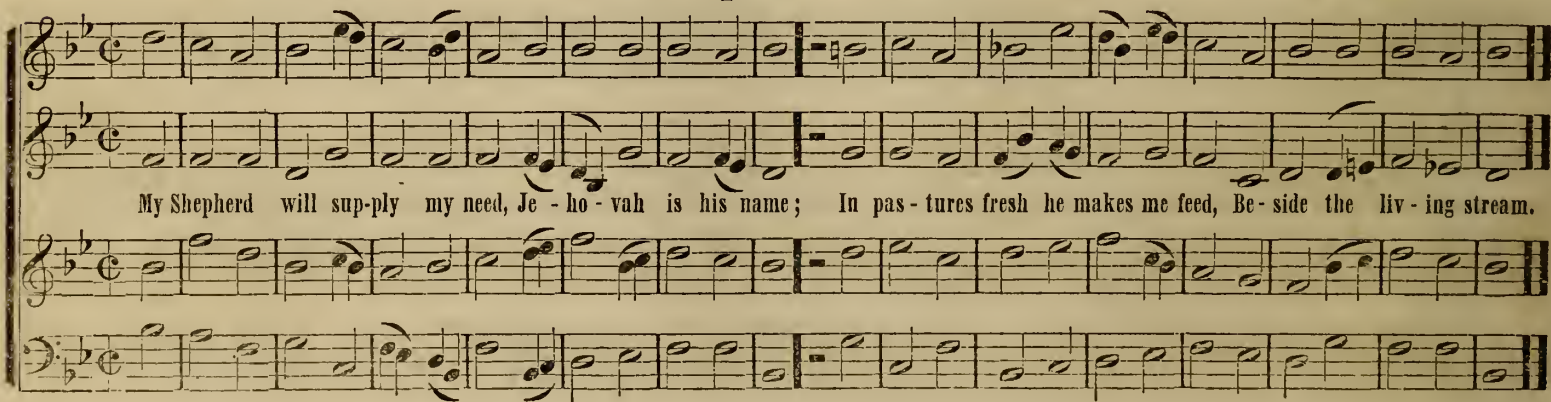
HYMN 640.

Harmonia. C. M.

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.



Je-sus, 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 Name.



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.

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 356, 'Wear Well. 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 one flat (B-flat), and the time signature is 2/2. The melody is simple and hymn-like, with a central section of four measures of rest. The lyrics are: '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. 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 one flat (B-flat), and the time signature is common time (C). The melody is more complex than the first hymn, featuring dynamic markings of *p* (piano) and *f* (forte). 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.'

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

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 common time (C). The melody is in a major mode. The lyrics are written below the vocal staves.

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

The second system of the hymn also consists of four staves. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves. The system ends with a double bar line. Dynamics markings *p* (piano) and *f* (forte) are present above the vocal staves.

Delight. C. M.

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 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 second staff.

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 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 second staff. Dynamics *p* and *f* are marked above the top staff.

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

He

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

This system contains the first four staves of the hymn. The first staff is a treble clef melody in G major (one sharp) and 2/2 time. The second staff is a treble clef accompaniment. The third staff is a treble clef melody. The fourth staff is a bass clef accompaniment. The lyrics are written below the staves, with 'He' at the end of the first staff and the rest of the lyrics below the second and third staves.

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.

This system contains the next four staves. The first staff continues the treble melody. The second staff continues the treble accompaniment. The third staff continues the treble melody. The fourth staff continues the bass accompaniment. The lyrics are written below the staves, with 'plants his footsteps in the sea, And rides up - on the storm.' at the end of the first staff and 'And rides upon the storm, And rides upon the storm, And rides up - on the storm.' below the second and third staves.

Kendall. C. M.

CLARK.

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

HYMN 128.

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,

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 voi - ces give The glo - ry 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

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

Spruce Street. C. M.

Allegretto.

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

HYMN 214.

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.

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.

Tasto.

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.

f FAWCETT.

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 *f*

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!

G

Keliah. C. M.

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.

The first system of the hymn is written for four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line. The bottom staff is an organ accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The music is in common meter (C. M.).

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 voi - ces give The glo - ry of his grace.
The glo - ry of his grace :

The second system of the hymn is written for four staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line. The bottom staff is an organ accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The music is in common meter (C. M.).

f

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

p *f*

This system contains the first four staves of the hymn. The first staff is a treble clef melody. The second staff is a treble clef accompaniment. The third staff is a treble clef melody with lyrics. The fourth staff is a bass clef accompaniment. Dynamics include *f* at the beginning, *p* and *f* on the third staff.

f

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

p *f*

This system contains the next four staves of the hymn. The first staff is a treble clef melody. The second staff is a treble clef accompaniment. The third staff is a treble clef melody with lyrics. The fourth staff is a bass clef accompaniment. Dynamics include *f* at the beginning, *p* and *f* on the third staff.

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

The sovereign goodness we record, Thy glorious power we sing, Thy glorious power we sing

p *f*

This musical score is for a hymn in G major, 4/4 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: 'The sovereign goodness we record, Thy glorious power we sing, Thy glorious power we sing'. The music features a key signature of one sharp (F#) and a common time signature of 4/4. Dynamics include piano (*p*) and forte (*f*).

HYMN 250.

Ballerma. C. M.

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

This musical score is for a hymn in G major, 3/4 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: 'Thy ceaseless, un-exhausted love, Un-mer-it-ed and free, Delights our e-vil to . . . re-move, And help our mis-e-ry'. The music features a key signature of one sharp (F#) and a common time signature of 3/4.

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.

And rides up - on the storm.

Let the re - deem'd, &c. To

Let the re - deem'd, &c.

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. HEIGHINGTON.

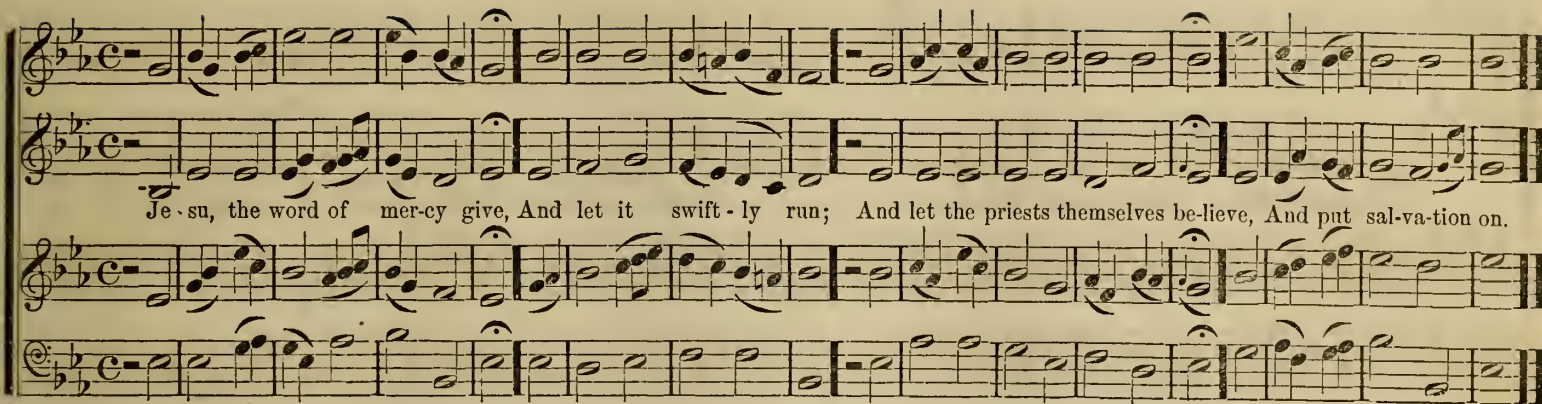
Be - ing of Beings, God of love! To thee our hearts we raise; Thy all - sus - tain - ing power we prove, And gladly sing thy praise.

HYMN 84.

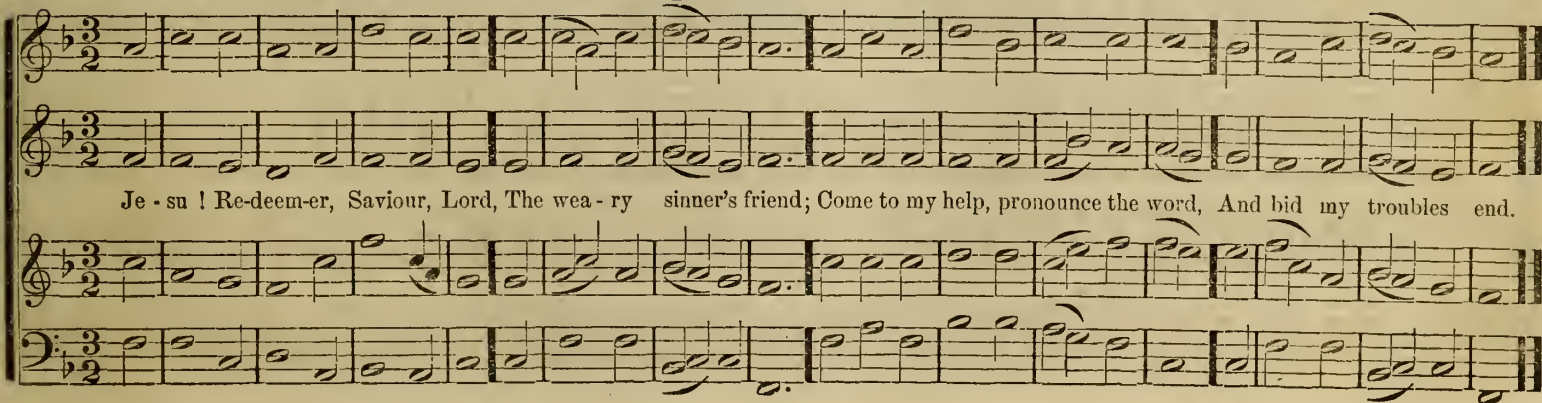
Arlington. C. M.

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!



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 sinner's friend; Come to my help, pronounce the word, And bid my troubles 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.

This musical score is for a hymn in C major, 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 melody is a simple, joyful tune with a range of one octave. The lyrics are printed below the vocal staves.

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.

This musical score is for a doxology in C major, 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 tempo is marked 'Slowly'. The dynamics are marked 'p' (piano) and 'f' (forte). The lyrics are printed below the vocal staves.

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

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 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 bottom 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.

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

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 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 bottom 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.

Sheldon. C. M.

Four-part musical score for Hymn 138. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The melody is in the soprano part. The lyrics are: "O that thou would'st the hea - vens rent, In ma - jes - ty come down; Stretch out thine arm.... om -".

HYMN 208.

Gabriel. C. M.

Four-part musical score for Hymn 208. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody is in the soprano part. The lyrics are: "ni - po - tent, And sieze me for thine own! Come, let us, who in Christ believe, Our common Saviour praise, Our common Saviour praise."

Four staves of music. The first two staves are treble clef, and the last two are bass clef. The music is in common time (C). The lyrics are written below the second staff.

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.

Four staves of music. The first two staves are treble clef, and the last two are bass clef. The music is in common time (C) with a key signature of one sharp (F#). The lyrics are written below the second staff.

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.

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

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 consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The third staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The fourth staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The lyrics are written below the second staff. The word 'p' is written above the second staff, indicating a piano dynamic.

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.

This musical score is for the hymn 'Sovereign Balm. Concluded.' It is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is 3/2. The music begins with a forte (f) dynamic. The lyrics are: 'Je - sus Christ is our Re - deem-er, Hal - le - lu - jah, Hal-le - lu - jah, Hal - le - lu - jah,— Praise the Lord.' The score concludes with a double bar line and repeat dots.

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!

This musical score is for the hymn 'Mear. C. M.' It is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one sharp (F-sharp), and the time signature is 3/2. The lyrics are: '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!' The score concludes with a double bar line and repeat dots.

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 we 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.

HYMN 685.

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.

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!

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

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

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 a hymn in G major (one sharp) and 2/4 time. It consists of four staves. The first staff is a treble clef melody. The second staff is a treble clef accompaniment with dynamics *p* and *f*. The third staff is a treble clef harmony. The fourth staff is a bass clef accompaniment. 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 a hymn in D major (two sharps) and 3/2 time. It consists of four staves. The first staff is a treble clef melody. The second staff is a treble clef accompaniment. The third staff is a treble clef harmony. The fourth staff is a bass clef accompaniment. 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?"

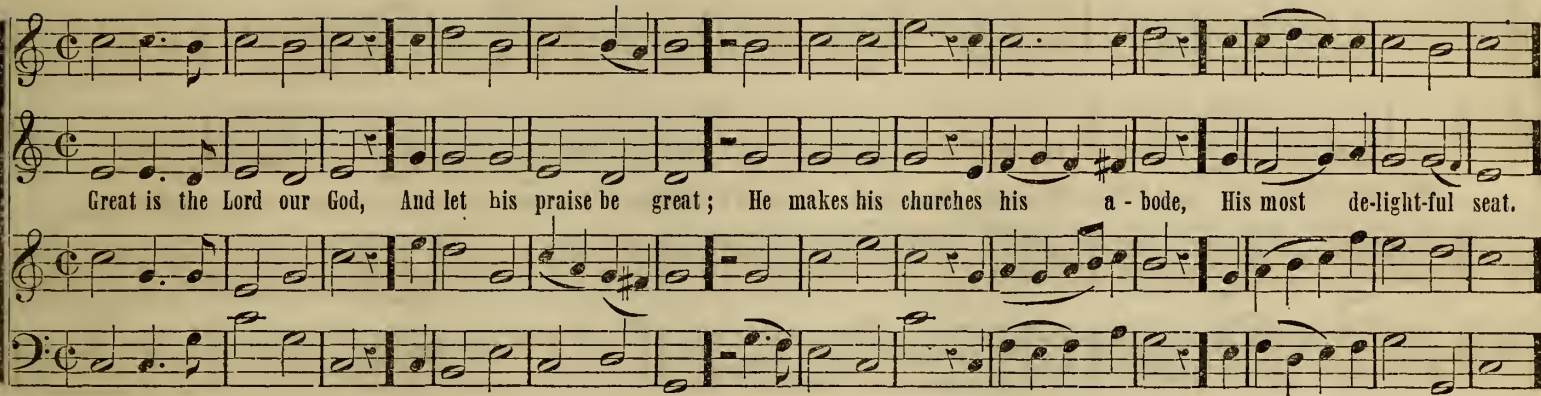
And am I born... to die? To lay this bod-y down? And must my trembling spirit fly In-to..... a world unknown?

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.

Doxology.

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

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

sume to pray, And scarce presume to pray.

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

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 G major, 4/4 time. It consists of four staves. The first staff is the treble clef melody. The second staff contains the lyrics. The third staff is the alto clef part, and the fourth staff is the bass clef part. The music concludes with a double bar line.

HYMN 685.

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 G major, 3/4 time. It consists of four staves. The first staff is the treble clef melody. The second staff contains the lyrics. The third staff is the alto clef part, and the fourth staff is the bass clef part. The music concludes with a double bar line.

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, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. 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, and the last 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: 'And brings re - demp - - tion near.' and 'How beau-teous are their feet, Who stand on Si - on's hill;'. There is a small 'C' in a box above the piano part of the second system.

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

This musical score is for the hymn 'Mathias. S. M. Concluded.' It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is B-flat major (two flats). The melody begins with a half rest, followed by a series of eighth and quarter notes. Dynamics include *p* (piano) and *f* (forte). The lyrics are written below the vocal staves.

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!

This musical score is for the hymn 'Watchman. S. M.' by James Leach. It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is D major (two sharps). The melody begins with a half rest, followed by a series of eighth and quarter notes. Dynamics include *p* (piano) and *f* (forte). The lyrics are written below the vocal staves.

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.

This musical score is for Hymn 579, 'Dover'. It is written in 3/2 time with a key signature of one flat (B-flat). The score consists of four staves: a soprano line, an alto line, a tenor line, and a bass line. The lyrics are printed below the alto and tenor staves.

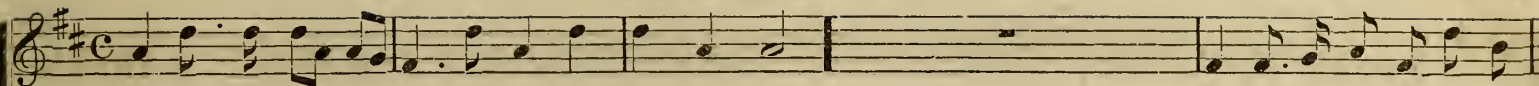
HYMN 387.

Shrewsbury. S. M.

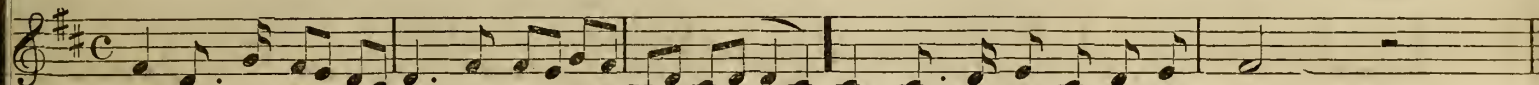
HARWOOD.

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

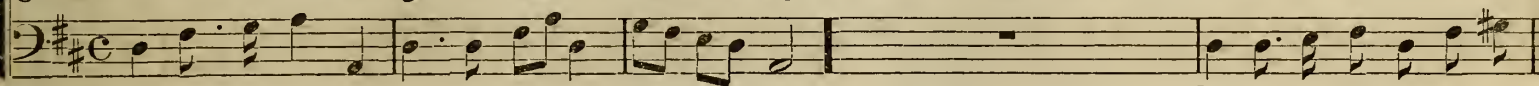
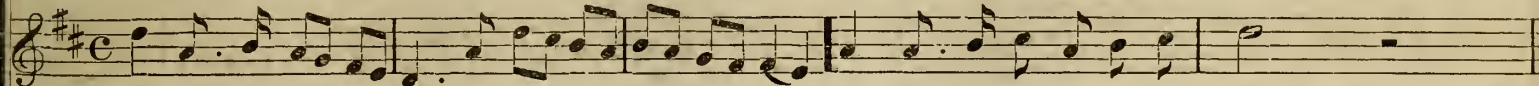
This musical score is for Hymn 387, 'Shrewsbury'. It is written in 3/4 time with a key signature of one sharp (F-sharp). The score consists of four staves: a soprano line, an alto line, a tenor line, and a bass line. The lyrics are printed below the alto and tenor staves.



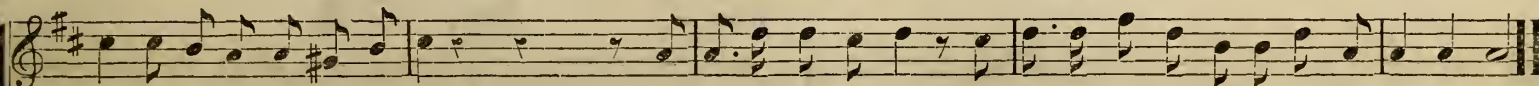
Join in a song with sweet ac -



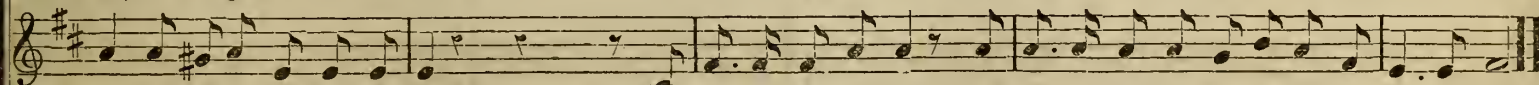
Come, ye that love the Lord, And let your joys be known; Join in a song with sweet ac - cord,



Join in a song, &c.

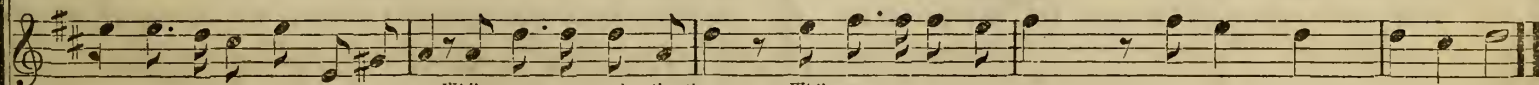


cord, in a song, &c.

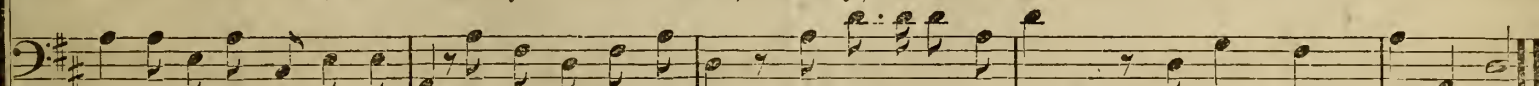


Join in a song with sweet accord,

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 266, "Bethel. S. M." in 2/2 time, key of B-flat major. The score consists of four staves. The first staff has dynamics *p*, *f*, *p*, and *f*. The second staff contains the lyrics: "Strong in the strength which God supplies Through his e-ter-nal Son." The third staff contains the lyrics: "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:" The fourth staff is the bass line.

Joy. S. M.

Musical score for Hymn 253, "Joy. S. M." in 2/2 time, key of B-flat major. The score consists of four staves. The first staff has the lyrics: "Strong in the strength which God supplies Thro' his e-ter-nal Son:". The second staff has the lyrics: "Fa-ther, in whom we live, In whom we are and move, In whom we are and move." The third and fourth staves are the bass line.

*p**f*

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

HYMN 665.

Eastbourne. S. M.

WEBBE.

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

Dallas. S. M. Concluded.

143

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

Join in a song with sweet ac - cord,

HYMN 673.

Sacrifice. S. M.

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 cre - at - ing love, Of thy cre -

HYMN 701.

Christianity. S. M.

W. ARNOLD.

at - ing love, Of thy cre - at - ing love.

How beauteous are their feet, Who stand on Si - on's hill; Who bring sal -

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

This musical score is for a hymn in G major (one sharp) and 4/4 time. It consists of four staves. The first staff is a vocal line with a melodic line and a dotted quarter note. The second staff is a vocal line with a melodic line and a dotted quarter note. The third staff is a vocal line with a melodic line and a dotted quarter note. The fourth staff is a bass line with a melodic line and a dotted quarter note. The lyrics are: 'va - tion in their tongues, And words of peace re - veal! And words of peace reveal! And words of peacere - veal!'.

HYMN 296.

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

This musical score is for a hymn in D major (two sharps) and 4/2 time. It consists of four staves. The first staff is a vocal line with a melodic line and a dotted quarter note. The second staff is a vocal line with a melodic line and a dotted quarter note. The third staff is a vocal line with a melodic line and a dotted quarter note. The fourth staff is a bass line with a melodic line and a dotted quarter note. The lyrics are: '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,

HYMN 300.

Zeal. S. M.

FAWCETT.

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 *f*

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.

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.

Voice

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!

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

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

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.

{ 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

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 consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 3/2. The second staff is a treble clef with a key signature of one flat and a time signature of 3/2. The third staff is a treble clef with a key signature of one flat and a time signature of 3/2. The fourth staff is a bass clef with a key signature of one flat and a time signature of 3/2. 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 time signature of 3/2. The second staff is a treble clef with a key signature of one flat and a time signature of 3/2. The third staff is a treble clef with a key signature of one flat and a time signature of 3/2. The fourth staff is a bass clef with a key signature of one flat and a time signature of 3/2. The lyrics are written below the second and third staves. A piano (p) marking is present at the beginning of the second staff in the second system.

Cleft of the Rock. Concluded.

153

f

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

HYMN 494.

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

M. LUTHER.

Largo.

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,

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

p

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

p

This musical system consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains the first line of the melody. The second staff is a treble clef with the same key signature and time signature, containing the second line of the melody. The third staff is a treble clef with the same key signature and time signature, containing the third line of the melody. 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 and third staves. The first line of the melody ends with a measure of rest, followed by a measure of rest on the second staff. The second line of the melody ends with a measure of rest, followed by a measure of rest on the third staff. The third line of the melody ends with a measure of rest, followed by a measure of rest on the fourth staff. The fourth line of the melody ends with a measure of rest, followed by a measure of rest on the fifth staff.

f

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

f

This musical system consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains the first line of the melody. The second staff is a treble clef with the same key signature and time signature, containing the second line of the melody. The third staff is a treble clef with the same key signature and time signature, containing the third line of the melody. 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 and third staves. The first line of the melody ends with a measure of rest, followed by a measure of rest on the second staff. The second line of the melody ends with a measure of rest, followed by a measure of rest on the third staff. The third line of the melody ends with a measure of rest, followed by a measure of rest on the fourth staff. The fourth line of the melody ends with a measure of rest, followed by a measure of rest on the fifth staff.

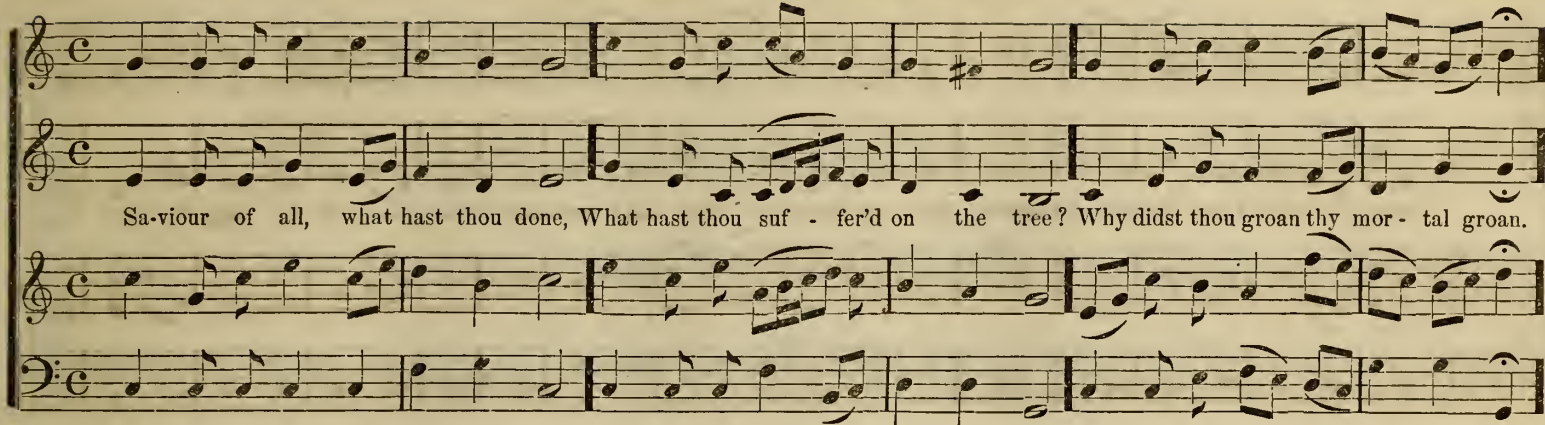
Plymouth Dock. (6 lines 8s.)

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

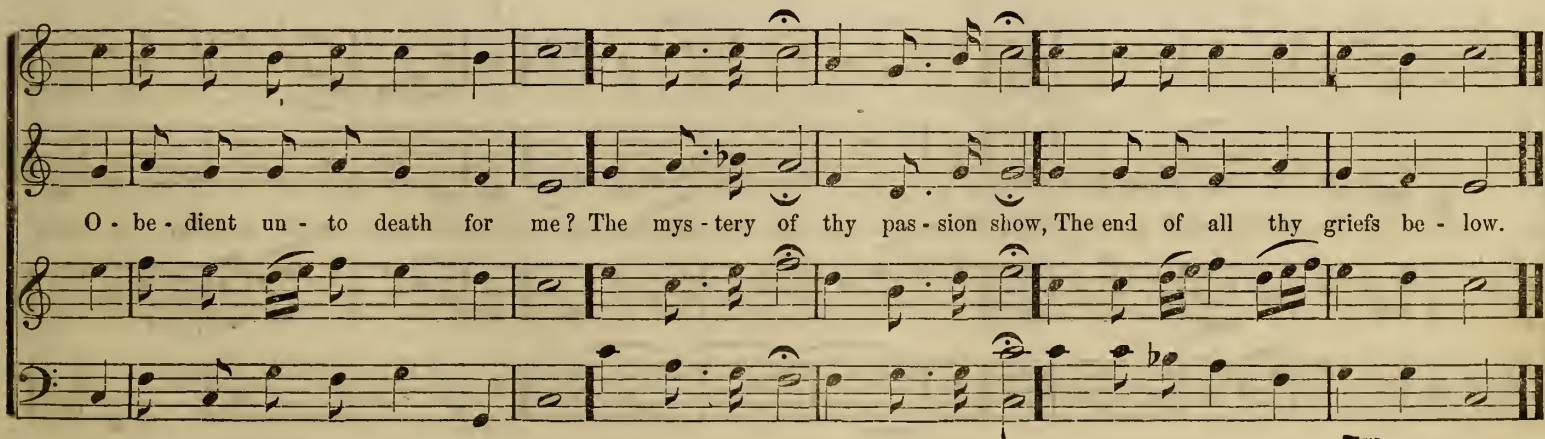
The first system of the musical score for 'Plymouth Dock'. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the lyrics are placed below the second and third staves. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are fermatas over the notes 'glass' and 'mankind!'.

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, also consisting of four staves in the same key and time signature as the first. The melody continues on the top staff, with lyrics on the second and third staves. The music concludes with a double bar line and repeat dots. There are fermatas over the notes 'find!' and 'love!'.



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.



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

Now I have found the ground wherein Sure my soul'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, ce - les - tial Dove, And, brood - ing o'er my na - ture's night, Call forth the ray of heav'n - ly Love.

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 one sharp (F#), and the time signature is 3/2. The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are printed below the first two staves.

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

The second system of the musical score also consists of four staves, with the same instrumentation and key signature as the first system. The melody continues in the upper staves, and the bass line continues in the lower staves. The lyrics are printed below the first two staves. There are some markings below the bass line, including a 'j' and an 'i'.

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 musical score 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 (B-flat) and a common time signature (C). The third staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The fourth staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). 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.

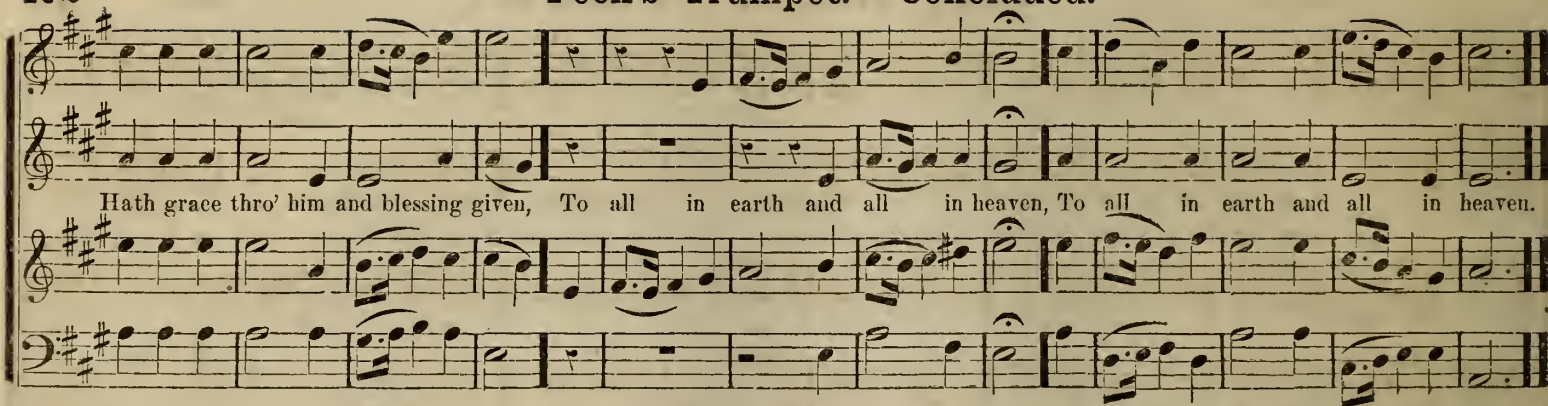
The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third staff is a treble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

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 2/2. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are written below the 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 also consists of four staves in the same key and time signature as the first. The music continues with similar notation. The lyrics are written below the 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,

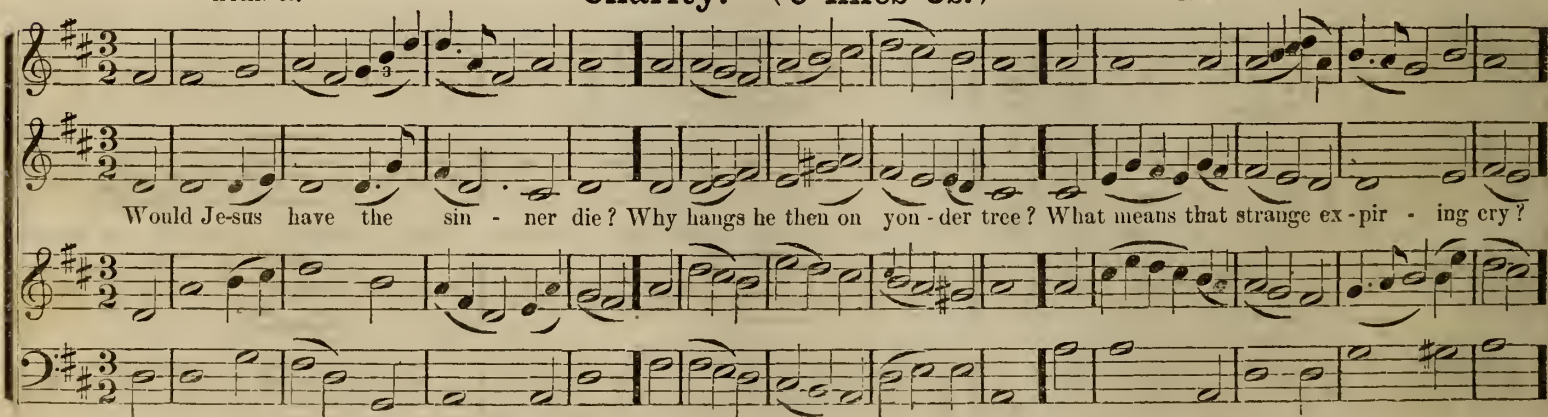


Hath grace thro' him and blessing given, To all in earth and all in heaven, To all in earth and all in heaven.

HYMN 33.

Charity. (6 lines 8s.)

STANLEY & DR. WAINWRIGHT.



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

First system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is two sharps (F# and C#). The time signature is 3/4. The music features a melody in the upper staves and a supporting bass line in the lower staves. The lyrics are written below the second staff.

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

Second system of musical notation. It consists of four staves, continuing from the first system. The key signature and time signature remain the same. The melody continues across the staves, with the lyrics written below the second staff.

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,

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

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 musical score 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 musical score 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 hymn, consisting of four staves. The top staff is a vocal line in G major, 3/2 time, starting with a piano (*p*) dynamic. The second staff is a vocal line in the same key and time. The third staff is a vocal line in the same key and time. The fourth staff is a piano accompaniment line in G major, 3/2 time. The lyrics are: "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

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 hymn, consisting of four staves. The top staff is a vocal line in G major, 3/2 time, starting with a forte (*f*) dynamic. The second staff is a vocal line in the same key and time. The third staff is a vocal line in the same key and time. The fourth staff is a piano accompaniment line in G major, 3/2 time. The lyrics are: "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."

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

The first system of the musical score for 'Zalmonah' consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. The second staff is a treble 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.

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

The second system of the musical score for 'Zalmonah' consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. The second staff is a treble 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.

Musical score for the first system of the hymn. It 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 time signature of 3/4. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. 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: "Sa - viour from sin, I wait to prove That Je - sus is thy heal - ing name; To, lose, when per - fect - ed in love,". There is a dynamic marking *p* (piano) above the bottom staff.

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

Musical score for the second system of the hymn. It 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 time signature of 3/4. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. 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: "Whate'er I have, or can, or am: I stay me on thy faith - ful word, 'The servant shall be as his Lord.'". There is a dynamic marking *f* (forte) above the top staff.

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

Simeon's Joy. (6 lines 8s.)

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,

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

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,

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

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 consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many beamed eighth notes. A dynamic marking of *p* (piano) appears above the first staff on the right side.

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 also consists of four staves in the same key signature and time signature. It continues the melody from the first system. Dynamic markings include *f* (forte) at the beginning of the first staff, *p* (piano) above the second staff, and *f* (forte) above the third staff.

Sa- viour, on me.... the grace be-stow, To trample on my mor - tal foe, Conqueror of death with thee to rise,

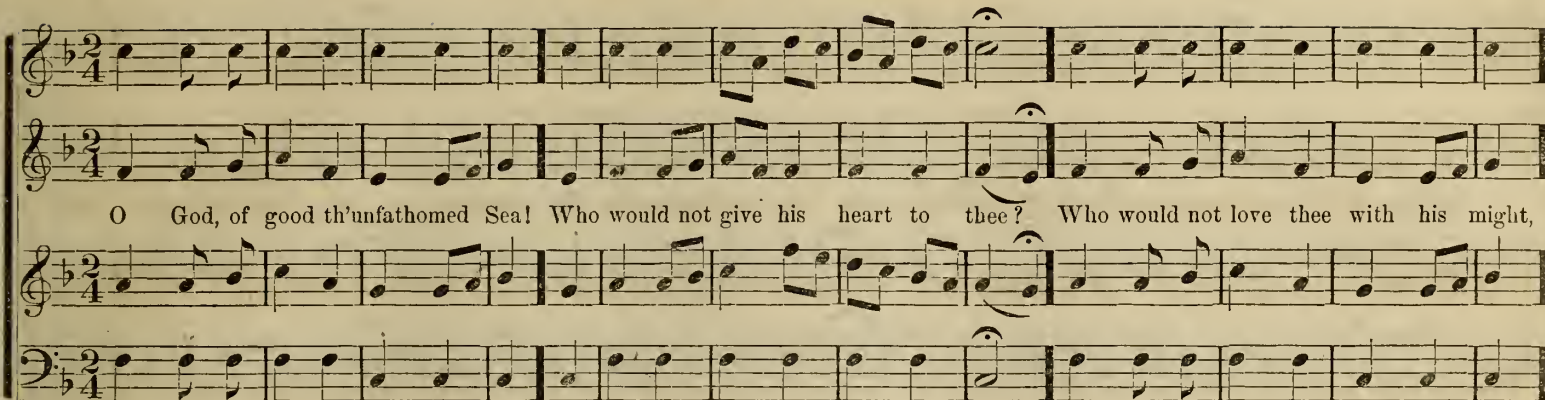
The first system of the musical score for 'Madrid' consists of four staves. The top staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C). The third staff is a treble clef with a common time signature (C). The fourth staff is a bass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

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.

The second system of the musical score for 'Madrid' consists of four staves. The top staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C). The third staff is a treble clef with a common time signature (C). The fourth staff is a bass clef with a common time signature (C). The lyrics are written below the second and third staves.

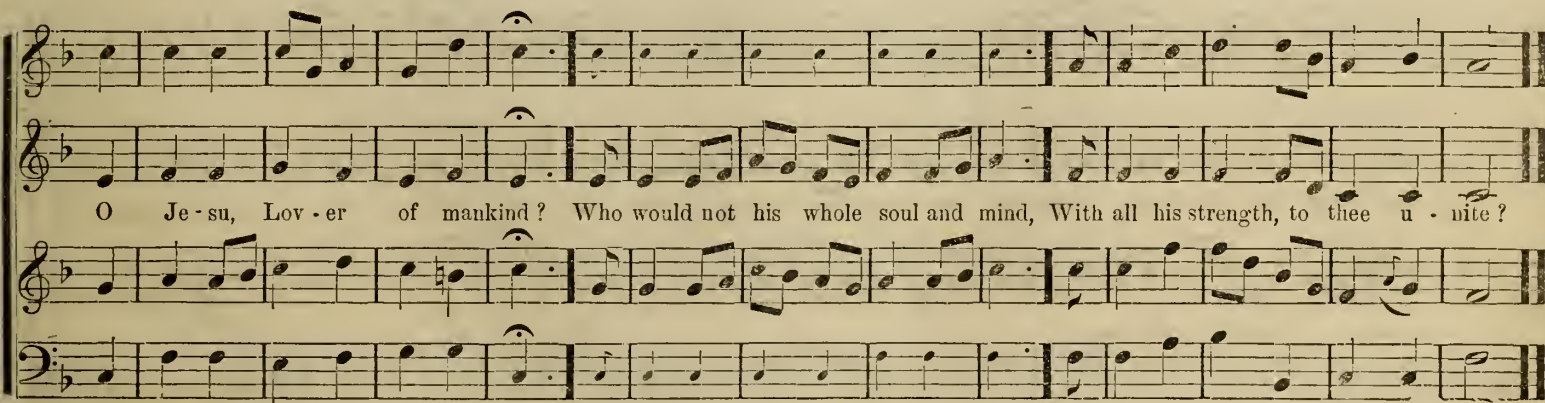
Prison-ers of hope, lift up your heads; The day of lib-er-ty draws near; Je-sus, who on the Serpent treads, Shall soon in your be-

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.



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 treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The second staff is an alto clef with a key signature of one flat and a 2/4 time signature. The third staff is a treble clef with a key signature of one flat and a 2/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature. The lyrics are written below the second 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?

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.

p

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 staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is also a treble 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. The word 'Organ.' is written below the fourth staff.

hast in hon - our of thy Son, The gift un-speak - a - ble sent down, The Spirit of life, and pow'r, and love.

oice.

This block contains the second system of the hymn. It features four staves of music. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is also a treble 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. The word 'oice.' is written below the fourth staff.

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,

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 organ. The music is in 4/4 time and B-flat major. The lyrics are written below the vocal staves.

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

The second system of the hymn also consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the organ. The music is in 4/4 time and B-flat major. The lyrics are written below the vocal staves. The system concludes with a double bar line. Below the organ staves, the text 'Voice or Organ.' and a key signature 'K' are present.

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 melody, written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are for the piano accompaniment, written in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves, aligned with the notes.

My soul out - flies the an - gel choir, And faints, o'erpow' red with strong de - sire, To meet thy spe - cial presence there.

The second system of the musical score also consists of four staves, following the same format as the first system. It continues the vocal melody and piano accompaniment, with the lyrics written 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. Voice.

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

PETTIT.

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 choolest to re - cord Thy name, or place thy house of prayer.

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 3/2. The lyrics are written below the vocal staves.

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 hymn also consists of four staves, following the same layout as the first system. The lyrics are written below the vocal staves.

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

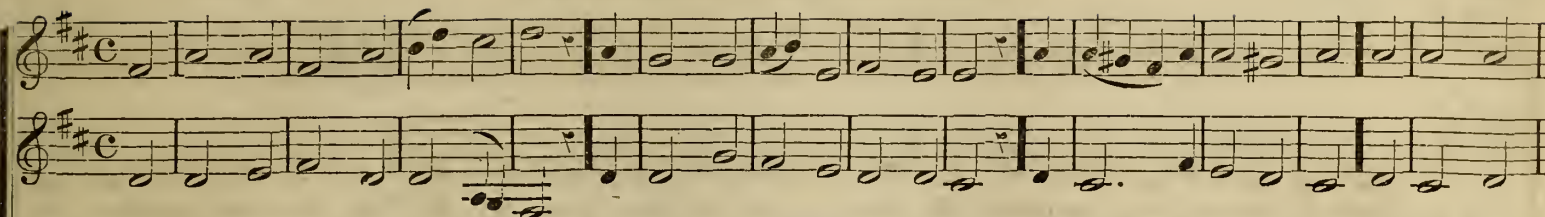
This musical system consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with the same key signature. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are written below the second staff.

The greatness of re - deem - ing Love, The love of Christ to me!..... The love of Christ to me!

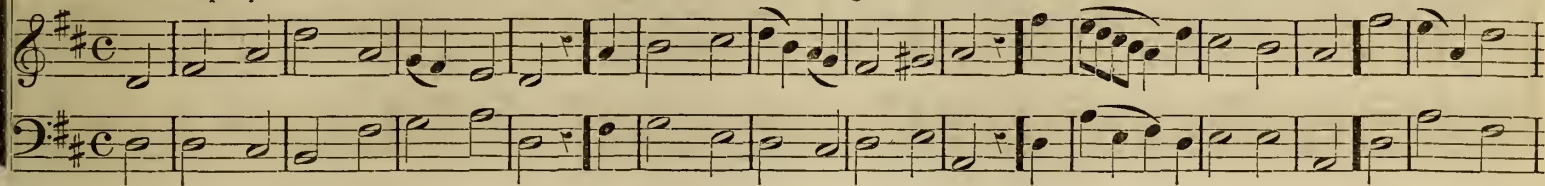
This musical system also consists of four staves in the same key signature and clef arrangement as the first system. The lyrics are written below the second staff. The system concludes with a double bar line. A dynamic marking 'p' (piano) is visible above the third staff in the lower system.

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

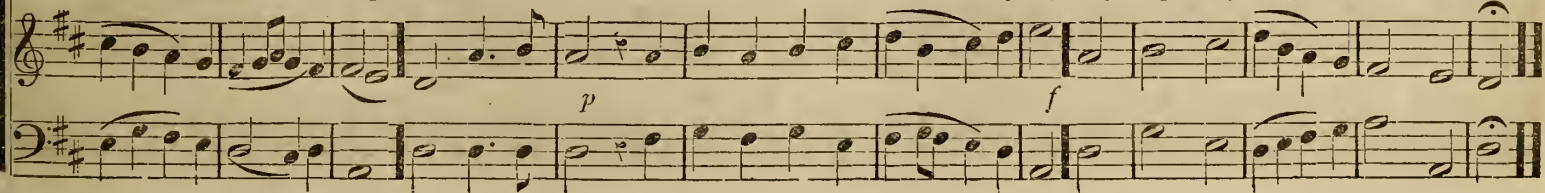
With Jesus' priests and kings
 makes me for some moments feast With Jesus' priests and kings, It gives my ravish'd soul a taste, And makes me for some moments feast With, &c.
 With Jesus' priests and kings.



How hap - py are the lit - tle flock, Who, safe beneath their guardian-rock, In all commotions rest ! When war's and



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.



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 treble clef, and the bottom two are bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The melody is written on the top staff, with the lyrics underneath. The accompaniment is written on the bottom two staves. The system ends with a double bar line.

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 consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The melody is written on the top staff, with the lyrics underneath. The accompaniment is written on the bottom two staves. The system ends with a double bar line.

Je - sus, thou soul of all our joys, For whom we now lift up our voice, And all our strength ex - ert.

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 two flats (B-flat and E-flat), 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 staff.

Vouchsafe the grace we humbly claim, Compose in-to a thankful frame, And tune thy peo-ple's heart, And tune thy peo - ple's heart.

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 across the staves, with some passages in the lower staves. The lyrics are written below the second staff.

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-ple-ci-ty im-part, To fash-ion ev-ery pas-sive heart, And mould it in-to love.

p

How happy is the pil-grim's lot ! How free from ev-ery anx-ious thought, From worldly hope and fear ! From worldly hope and fear ! Confined to nei-ther

p *p* *f*

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 melody is simple and hymn-like, with a steady rhythm.

HYMN 569.

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:

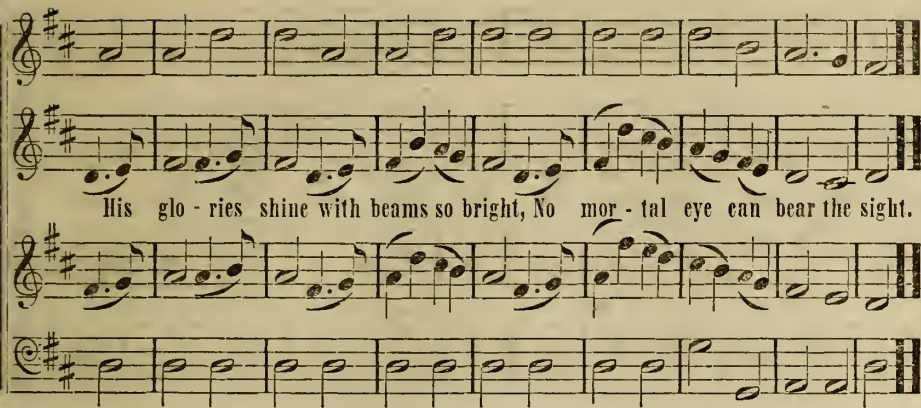
The musical score for Hymn 569, 'Haddam', is written in D major (two sharps) and 2/2 time. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The melody is more complex than the previous hymn, with a strong emphasis on the downbeat.

Haddam. Concluded.

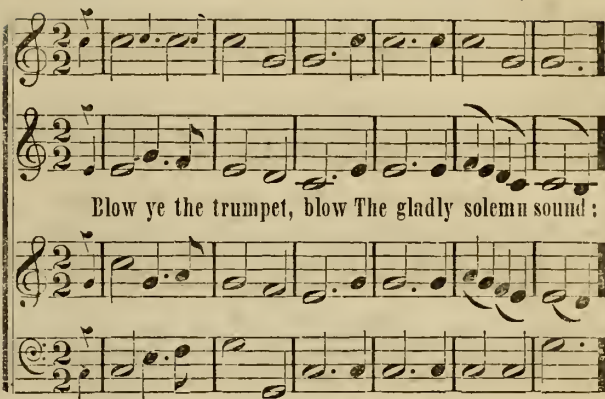
Murray. (4 6s & 2 8s.) 189

HYMN 645.

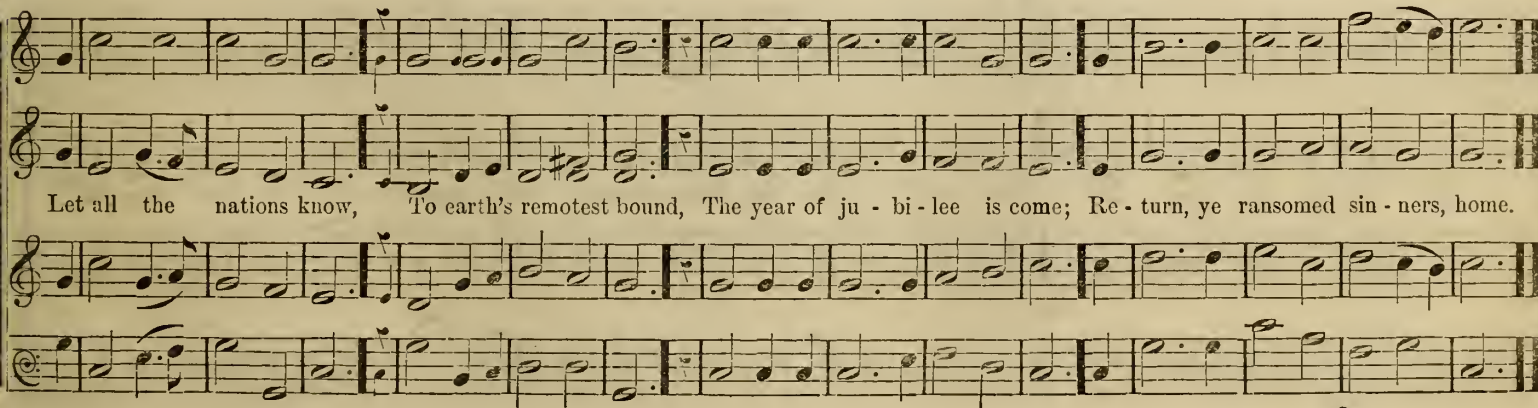
MASON.



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.

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 in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the lyrics are placed below the second staff. The music features a mix of eighth and sixteenth notes, with some rests.

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 also consists of four staves in the same key and time signature as the first system. The melody continues on the top staff, with lyrics on the second staff. Dynamic markings 'p' (piano) and 'f' (forte) are present above the third and fourth staves respectively. The music concludes with a double bar line.

God of my life, to thee My cheer - ful soul I raise! Thy good - ness bade me be, And

The first system of the musical score for 'St. Swithin.' 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 time signature of 3/2. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. 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.

still pro - longs my days; I see my na - tal hour re - turn, And bless the day that I was born.

The second system of the musical score for 'St. Swithin.' 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 time signature of 3/2. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. 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. A 'L' (Lento) marking is present below the fourth staff.

The Lord of earth and sky, The God of a-ges praise; Who reigns enthron'd on high, Ancient of endless days; Who lengthens out our

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.....

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 - toning Lamb, the all a - ton - ing Lamb. of Je - sus', &c.

dore the all - a - tening 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 - toning 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 *p* *f*

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;"

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 flat (B-flat) and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a hymn style with various note values and rests.

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.

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 flat and a time signature of 3/4. The bottom two staves are in bass clef with the same key signature and time signature. The tempo marking 'Vivace.' is placed above the first staff. The music continues with similar notation to the first system.

A - rise, my soul, a - rise, Shake off thy guilt - 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 in treble clef, and the bottom two are in bass clef. The time signature is 4/4. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the 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 consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 4/4. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

Oil in your ves - - sels

Ye virgin souls, arise, With all the dead awake! Un-to sal-va-tion wise, Oil in your vessels take, Oil in..... your ves - sels

Oil in your ves - - sels

Detailed description: This system contains the first three staves of the hymn. The top staff is a treble clef melody in 4/4 time, starting with a half note G4 and a half note F#4. The second staff continues the melody. The third staff is a bass clef accompaniment. The lyrics are placed below the staves, with 'Oil in your ves - - sels' under the first staff, the full verse 'Ye virgin souls, arise, With all the dead awake! Un-to sal-va-tion wise, Oil in your vessels take, Oil in..... your ves - sels' under the second staff, and 'Oil in your ves - - sels' under the third staff.

take: Upstarting at the midnight cry, Upstarting at the midnight cry, "Behold the heavenly Bridegroom nigh!" "Behold the heavenly, &c.

Detailed description: This system contains the next three staves. The top staff begins with a piano (p) dynamic marking. The second staff continues the melody. The third staff is a bass clef accompaniment. The lyrics 'take: Upstarting at the midnight cry, Upstarting at the midnight cry, "Behold the heavenly Bridegroom nigh!" "Behold the heavenly, &c.' are placed below the staves. A forte (f) dynamic marking appears above the second staff.

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: T'a - dore the all - a - ton - ing Lamb, And bless the soul of Je - sus' name.

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'. It consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. The second staff is a treble 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.

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'. It consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. The second staff is a treble 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 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.

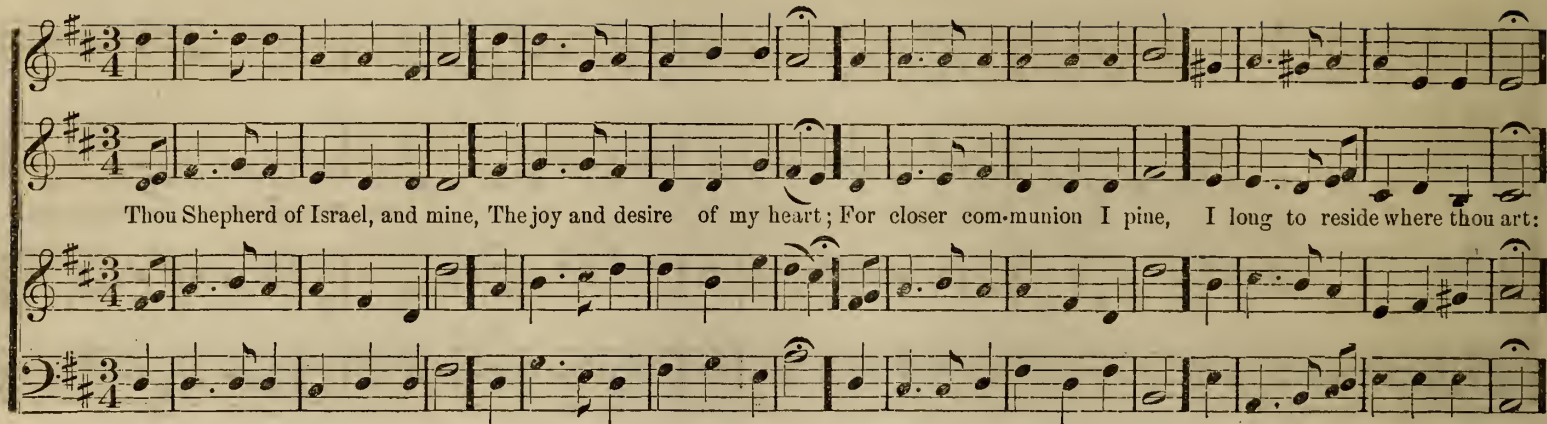
0 when shall we sweet-ly remove, 0 when shall we en - ter our rest, Re - turn to the Si - on a - bove, The moth-er of spir-its distress'd!

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes. The lyrics are printed below the second staff.

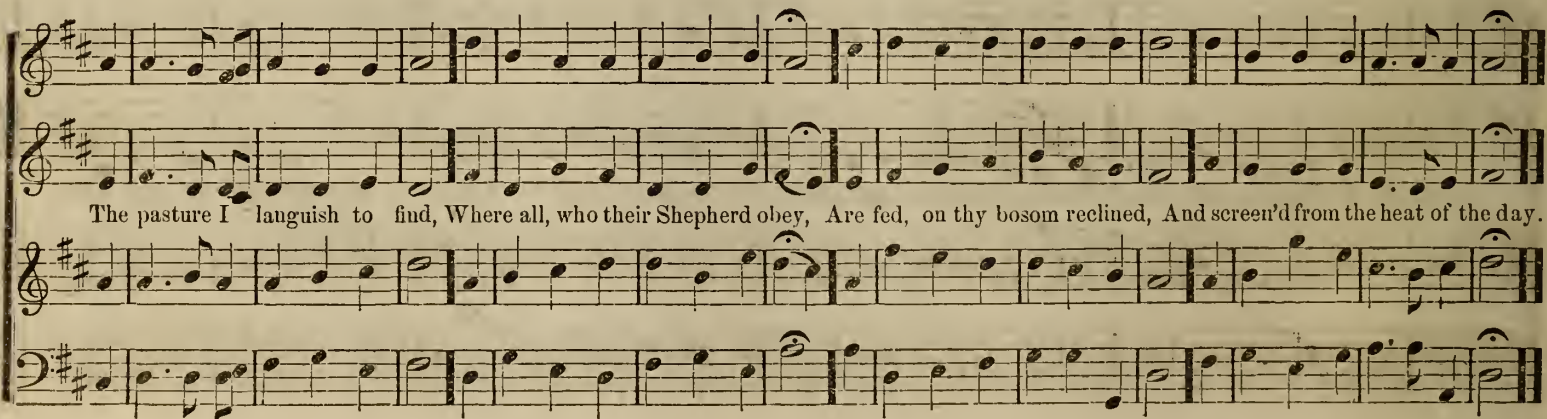
That ci - ty of God the great King, Where sorrow and death are no more, But saints our Im-man - u - el sing, And ehe - rub and se - raph a-dore.

The second system of the musical score also consists of four staves, continuing the melody and harmony from the first system. The lyrics are printed below the second staff.

Israel. (8 lines 8s.)



Thou Shepherd of Israel, and mine, The joy and desire of my heart; For closer com-munion I pine, I long to reside where thou art:



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.

I long to be-hold him ar-ray'd, With glo-ry and light from a-bove, The King in his beau-ty displayed,

The first system of the musical score for 'Mansion' consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the second staff.

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 musical score continues the piece. It also consists of four staves (two treble, two bass) in the same key and time signature. Dynamics markings 'p' (piano) and 'f' (forte) are present above the first and third staves respectively. The lyrics are written below the second staff.

Mansion. Concluded.

O when shall we meet in the air, And fly to the mount-ain of God! And fly to the mountain of God!

This musical score is for the hymn 'Mansion. Concluded.' It is written in G major (one sharp) and 4/4 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 treble clef accompaniment. The third staff is a vocal harmony, also starting with *p* and ending with *f*. The fourth staff is a bass clef accompaniment. 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.)

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.

This musical score is for the hymn 'Carnaby.' It is written in G major (one sharp) and 3/4 time. The score consists of four staves. The first staff is the vocal melody. The second staff is a treble clef accompaniment. The third staff is a vocal harmony. The fourth staff is a bass clef 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.'

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.

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*

Detailed description: This is a four-part musical score for the hymn 'Goshen'. It is written in 3/2 time with a key signature of two flats (B-flat and E-flat). The score consists of four staves. The first staff is the soprano line, the second is the alto line, the third is the tenor line, and the fourth is the bass line. The lyrics are written below the tenor staff. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Dynamics markings 'p' (piano) and 'f' (forte) are present in the tenor and bass staves respectively.

HYMN 66.

Calcutta. (8s, 7s & 4s.)

T. CLARK.

Lo! He comes with clouds descending, Once for favour'd sin - ners slain; Thousand, thousand saints attending, Swell the tri - umph

Detailed description: This is a four-part musical score for the hymn 'Calcutta'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The score consists of four staves. The first staff is the soprano line, the second is the alto line, the third is the tenor line, and the fourth is the bass line. The lyrics are written below the tenor staff. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The tempo is indicated by the time signature 4/4.

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 system consists of four staves. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody with a half note, a quarter note, and a half note, followed by a measure with a whole rest. The second staff is a treble clef with a key signature of two flats, containing a melody with a half note, a quarter note, and a half note, followed by a measure with a whole rest. The third staff is a treble clef with a key signature of two flats, containing a melody with a half note, a quarter note, and a half note, followed by a measure with a whole rest. The fourth staff is a bass clef with a key signature of two flats, containing a melody with a half note, a quarter note, and a half note, followed by a measure with a whole rest.

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 system consists of four staves. The first staff is a treble clef with a key signature of two flats, containing a melody with a half note, a quarter note, and a half note, followed by a measure with a whole rest. The second staff is a treble clef with a key signature of two flats, containing a melody with a half note, a quarter note, and a half note, followed by a measure with a whole rest. The third staff is a treble clef with a key signature of two flats, containing a melody with a half note, a quarter note, and a half note, followed by a measure with a whole rest. The fourth staff is a bass clef with a key signature of two flats, containing a melody with a half note, a quarter note, and a half note, followed by a measure with a whole rest.

First system of the hymn. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#), and the time signature is 2/2. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written between the second and third staves.

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. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#), and the time signature is 2/2. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written between the second and third staves.

Sig-ni-fy thy king-dom near: True and faith-ful! True and faith-ful! 'Stab-lish thy do-min-ion here.

{ 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!

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of D major (two sharps) and 2/4 time. The first system contains the first line of the hymn, and the second system contains the second line. The lyrics are printed below the vocal staves. The piece concludes with a double bar line at the end of the second system.

p

Come, thou Con-q'ror of the na - tions, Now on thy white horse ap - pear: Earthquakes, deaths, and des-o-la - tions,

p

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-scending, Once for favoured sin-ners slain; Thousand, thousand saints at-tend-ing,

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.

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 pia.

{ Hail, thou once des - pi - sed Je - 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.

Hap-py 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;

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 & 7s.)

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 two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in common time (C) and the key signature has one flat (B-flat). The lyrics are written below the vocal staves.

While thou visitest the nations, Thy selected people spare, *f* Arm our caution'd. Arm our caution'd, *p* 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 two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in common time (C) and the key signature has one flat (B-flat). The lyrics are written below the vocal staves. The first staff of the second system begins with a rest, followed by a forte (*f*) dynamic marking. The second staff begins with a piano (*p*) dynamic marking. The lyrics are written below the vocal staves.

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 time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a simple, hymn-like style with many eighth and sixteenth notes. Dynamics include *p* (piano) and *f* (forte).

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,

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 time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music continues with the same style as the first system. Dynamics include *f* (forte) and *p* (piano). The word "CHORUS." is written above the third staff.

Let our faith and love increase, Let our faith and love increase. Hal-le-lujah, Halle-lu-jah, Halle-lu-jah, Hal-le-

Let our faith and love, &c.

Let our faith, &c,

Hal-le -

Dismission. Concluded.

Adagio.

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 thank - ful mind, All the Saviour's dy - ing merit, All his suff'rings for man - kind!

Earth, re - joice, our Lord is King! Sons of men, his prais - es sing; Sing ye in tri - umph - ant

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 three sharps (F#, C#, G#) and the time signature is 3/2. The lyrics are written below the vocal staves.

Je - sus our Mes - si - - - ah reigns!

strains, Je - sus our Mes - si - ah reigns! Je - sus our Mes - si - ah reigns!

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 three sharps (F#, C#, G#) and the time signature is 3/2. The lyrics are written below the vocal staves. The word 'strains,' is written below the first vocal staff, and the word 'reigns!' is written below the second vocal staff. The word 'Je - sus' is written below the first vocal staff, and the word 'Mes - si - ah' is written below the second vocal staff. The word 'reigns!' is written below the third vocal staff, and the word 'Je - sus' is written below the fourth vocal staff. The word 'Mes - si - ah' is written below the fifth vocal staff, and the word 'reigns!' is written below the sixth vocal staff. The word 'Je - sus' is written below the first vocal staff, and the word 'Mes - si - ah' is written below the second vocal staff. The word 'reigns!' is written below the third vocal staff, and the word 'Je - sus' is written below the fourth vocal staff. The word 'Mes - si - ah' is written below the fifth vocal staff, and the word 'reigns!' is written below the sixth vocal staff.

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.

Depth of mercy, can there be Mercy still reserved for me? Can my God his wrath forbear? Me, the chief of sinners, spare?

Sicilian Mariners. (4 lines 7s.)

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 for the vocal parts, featuring a treble clef and a key signature of one flat (B-flat). The third staff continues the vocal melody, and the fourth staff is for the basso continuo, featuring a bass clef. The time signature is common time (C). The lyrics are written below the vocal staves.

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 for the vocal parts, featuring a treble clef and a key signature of one flat (B-flat). The third staff continues the vocal melody, and the fourth staff is for the basso continuo, featuring a bass clef. The time signature is common time (C). The lyrics are written below the vocal 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.

HYMN 514.

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?

N

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.)

FLEYEL.

Lord and God of heavenly powers! Theirs,—yet, O! benignly ours! Glorious King! let earth proclaim, Worms attempt to chant thy name.

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,

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;

Mount Hermon. Concluded.

227

p *f*
 Wean my soul, and keep it low, Will - ing thee, Will - ing thee, Will - ing thee a - lone to know.
p *f*

HYMN 287.

Ambleside. 4 lines 7s.

FAWCETT.

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.)

BURGESS.

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:

The first system of the musical score for 'Culpinstock' consists of four staves. The top staff is a vocal line in treble clef, 2/2 time, with lyrics 'Kindled by a spark,'. The second staff is another vocal line in treble clef, also with lyrics. The third staff is a vocal line in treble clef. The bottom staff is an organ accompaniment in bass clef. 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!

The second system of the musical score continues with four staves. The top staff is a vocal line in treble clef with lyrics. The second staff is another 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. Dynamics include *p* (piano) and *f* (forte).

Organ. Voice.

f

f

All partake the glo - rious bliss!

Repeat this stave to the third and fourth lines of each verse.

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 musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a standard notation style with various note values, rests, and bar lines. The lyrics are printed below the second staff.

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 of the musical score also consists of four staves, continuing the melody and harmony from the first system. The notation and key signature remain consistent. The lyrics are printed below the second staff.

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 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 three flats (B-flat, E-flat, A-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 - ven guide; O receive, O receive, O receive my soul at last!

The second system of the hymn also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

Martyn. (8 lines 7s.)

S. B. MARSH.

Christ, from whom all bless - ing flow. Per - fect - 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,

Let us still re - ceive of thine: Still for more on thee we call, Thou who fill - est all in all.

f *p* *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: Gasps my faint - ing soul for grace,

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 2/4 time signature. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. 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.

As a thirst - y land for showers: Haste, my Lord, no more de - lay, Come, my Sa - viour, come a - way.

The second 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 2/4 time signature. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. 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 first system of the hymn consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. 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 line. 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.

Sav - iour, Prince of Is - rael's race, See me from thy loft - y throne; Give the sweet re - lent - ing grace,

The second system of the hymn consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. 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 line. 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. Dynamics *p* and *f* are marked above the top staff.

Sof - ten this ob - du - rate stone! Stone to flesh, O God, con - vert; Cast a look, Cast a look, and break my heart!

Cen - tre of our hopes thou art, End of our en - larged de - sires; Stamp thine im - age on our heart;

Fill us now with heav'n - ly fires; Ce - ment - ed by love di - vine, . . . Seal our souls for - ev - er thine!

Cen - tre of our hopes thou art, End of our enlarged de-sires; Stamp thine im-age on our heart; Fill us now with

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.

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,

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:

f

This system contains the first two staves of music. The key signature is two sharps (F# and C#). The first staff begins with a forte (*f*) dynamic marking. 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?

p *p* *f*

O Organ. Voice.

This system contains the second two staves of music. The key signature remains two sharps. The lyrics are written below the second staff. Dynamic markings of *p* (piano) and *f* (forte) are present. The system concludes with the labels 'O Organ.' and 'Voice.' below the bottom staff.

Venice. (6 lines 7s.)

Wear - ry souls, that wan - der wide From the cen - tral point of bliss, Turn to Je - sus cru - ci - fied,

p

p

Organ.

Detailed description: This block contains the first system of a musical score. It 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 time signature of 2/2. It contains a melodic line with various note values and rests. The second staff is also a treble clef with the same key and time signature, containing a similar melodic line. The third staff is a treble clef with the same key and time signature, containing a melodic line. The fourth staff is a bass clef with the same key and time signature, containing a bass line. The lyrics 'Wear - ry souls, that wan - der wide From the cen - tral point of bliss, Turn to Je - sus cru - ci - fied,' are written below the second and third staves. There are two dynamic markings, 'p' (piano), one above the second staff and one above the third staff. The word 'Organ.' is written below the fourth staff.

Fly to those dear wounds of his: Sink in - to the pur - ple flood: Rise in - to the life of God.

f

f

Voice.

Detailed description: This block contains the second system of a musical score. It 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 time signature of 2/2. It contains a melodic line with various note values and rests. The second staff is also a treble clef with the same key and time signature, containing a similar melodic line. The third staff is a treble clef with the same key and time signature, containing a melodic line. The fourth staff is a bass clef with the same key and time signature, containing a bass line. The lyrics 'Fly to those dear wounds of his: Sink in - to the pur - ple flood: Rise in - to the life of God.' are written below the second and third staves. There are two dynamic markings, 'f' (forte), one above the second staff and one above the third staff. The word 'Voice.' is written below the fourth staff.

Cen - tre of our hopes thou art, End of our en - larged de - sires; Stamp thine im - age on our heart;

Fill us now with heaven - 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 Hymn 116 is written in G major (one flat) and 2/2 time. It consists of four staves. The first staff is the treble clef melody, the second is the alto clef melody, the third is the tenor clef melody, and the fourth is the bass clef accompaniment. The lyrics are printed below the second staff.

HYMN 191.

Birmingham. (2 6s & 4 7s.)

C. J. LATROBE, 1820.

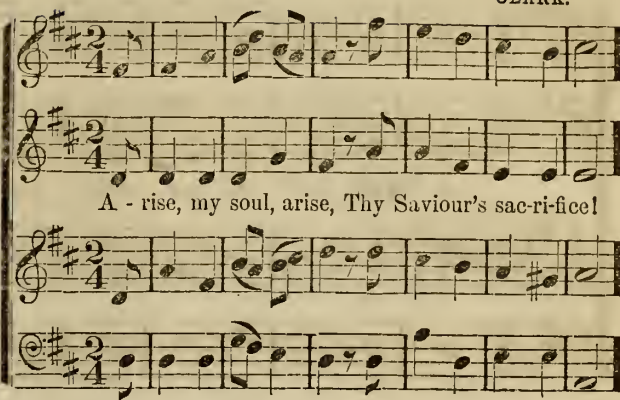
gasp to find, Wretched I, and poor, and blind.

Thee, O my God and King, My Father, thee I sing! Hear, well-pleas'd the joyous sound, Praise from

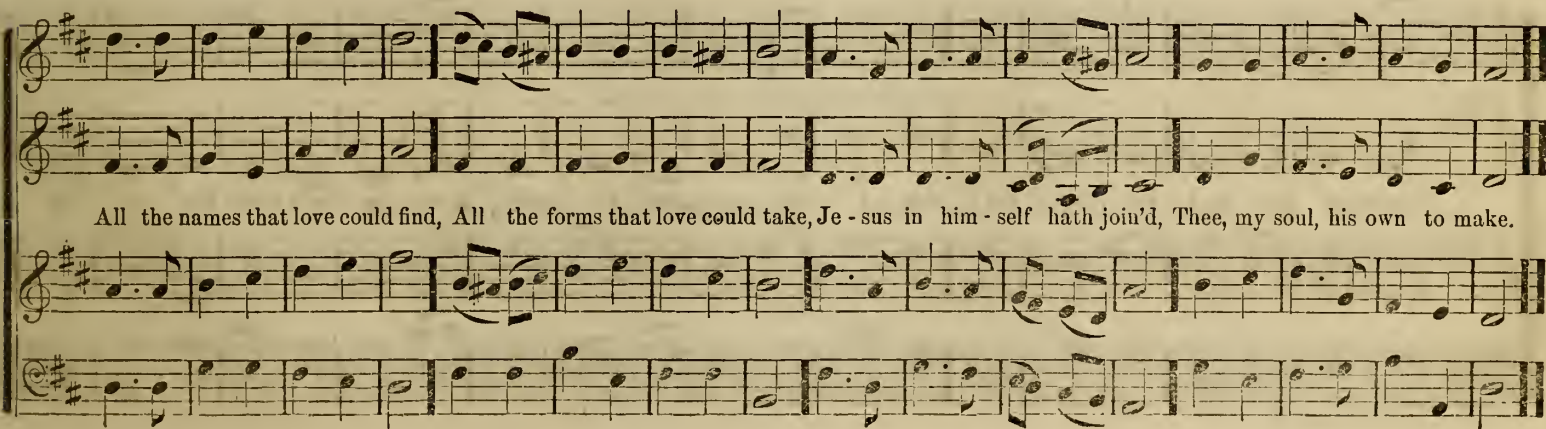
The musical score for Hymn 191 is written in G major (one flat) and 3/2 time. It is divided into two systems, each with four staves. The first system includes the lyrics 'gasp to find, Wretched I, and poor, and blind.' and the second system includes 'Thee, O my God and King, My Father, thee I sing! Hear, well-pleas'd the joyous sound, Praise from'. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.



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 sac-ri-fice!



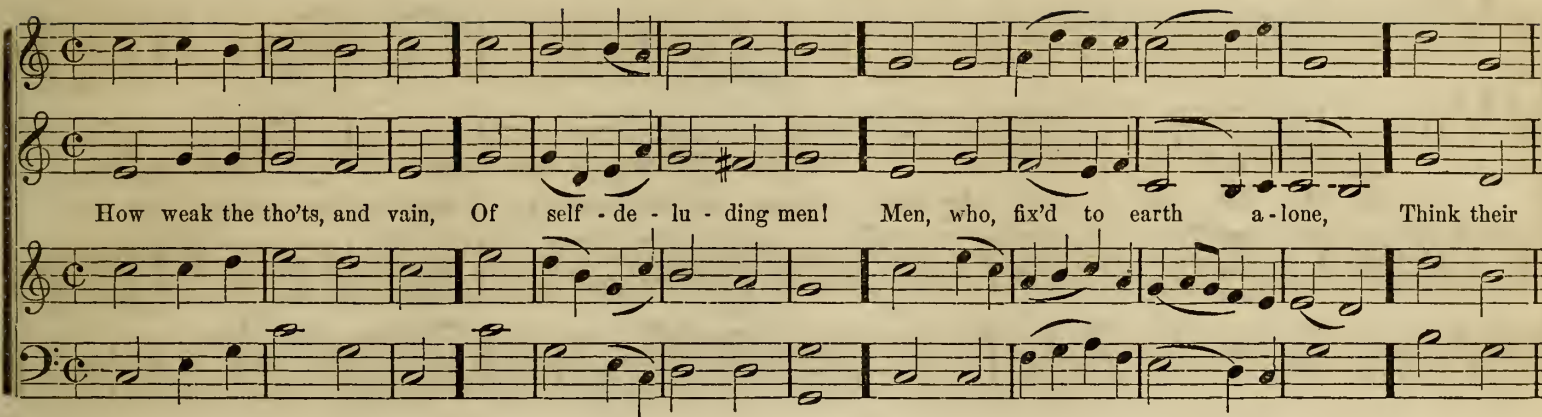
All the names that love could find, All the forms that love could take, Je - sus in him - self hath join'd, Thee, my soul, his own to make.

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 staff is a treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/2. The second staff is also a treble 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.

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 consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/2. The second staff is also a treble 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.



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 - lial De - i - ty, Ac - cept, ac - cept my new-born cry; See the tra - vail of my soul,

The first system of the musical score for 'Dedication'. 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 three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are written below the vocal staves.

Sa - viour, and be sa - tis - fied; Take me, take me, take me now, possess me whole, Who for me, for me hast died.

The second system of the musical score. It continues with four staves. The vocal parts have dynamic markings of *p* (piano) and *f* (forte) above certain notes. The piano accompaniment also has *p* and *f* markings. The lyrics are written below the vocal staves.

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 distrest, Ah! whith - er shall I fly? Ev - er gasping af - ter rest, I can - not find it nigh:

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 time signature of 3/4. The second staff is also a treble 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.

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 musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is also a treble 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.

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 4/4 time signature. It begins with a whole rest, followed by a half rest, then a series of eighth and sixteenth notes, and ends with a half note. The second staff is a treble clef with a key signature of one flat and a 4/4 time signature, containing a continuous melody of eighth and sixteenth notes. The third staff is a treble clef with a key signature of one flat and a 4/4 time signature, containing a continuous melody of eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one flat and a 4/4 time signature, containing a continuous melody of eighth and sixteenth notes. The lyrics are written below the second and third staves.

Hear - en to the sol - emn voice, The aw - ful midnight cry ! Wait - ing souls, re - joice, re-joyce, And see the bridegroom nigh :

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 4/4 time signature, containing a continuous melody of eighth and sixteenth notes. The second staff is a treble clef with a key signature of one flat and a 4/4 time signature, containing a continuous melody of eighth and sixteenth notes. The third staff is a treble clef with a key signature of one flat and a 4/4 time signature, containing a continuous melody of eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one flat and a 4/4 time signature, containing a continuous melody of eighth and sixteenth notes. The lyrics are written below the second and third staves.

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.

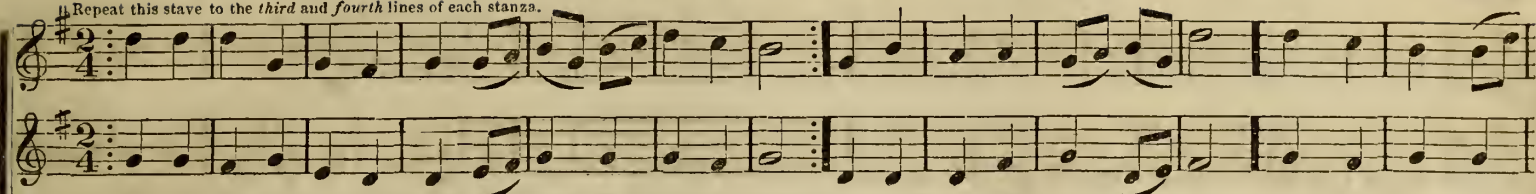
Us, who climb thy holy hill, A gen-'ral blessing make: Let the world our influence feel, Our gospel grace partake: Grace, to help in time of

The first system of the musical score for 'Asylum' 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 3/2. The melody is written on the top staff, with the lyrics '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' written below it. The bass staff provides a harmonic accompaniment.

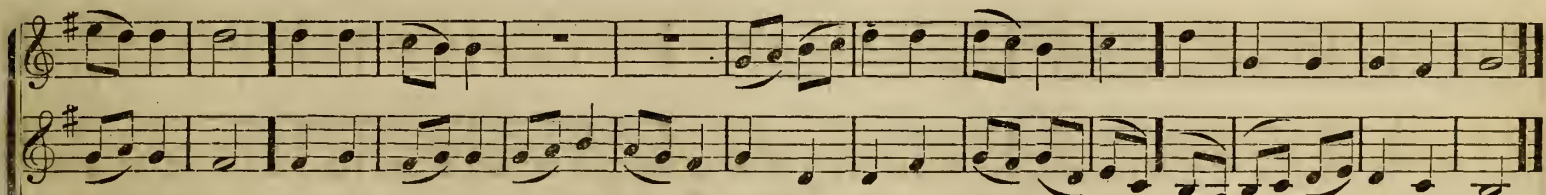
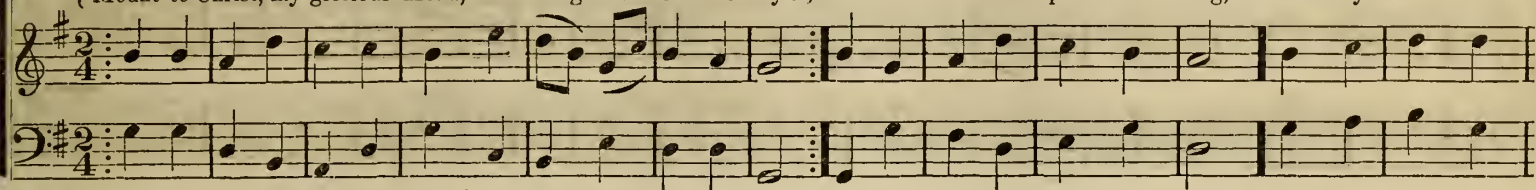
need, Pour out on sinners from above: All thy Spi - rit's fulness shed, All thy Spi - rit's fulness shed, In show'rs of heav'n-ly love.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves (two treble, two bass). The lyrics '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.' are written below the top staff. The bottom staff includes dynamic markings: a piano (*p*) marking and a forte (*f*) marking.

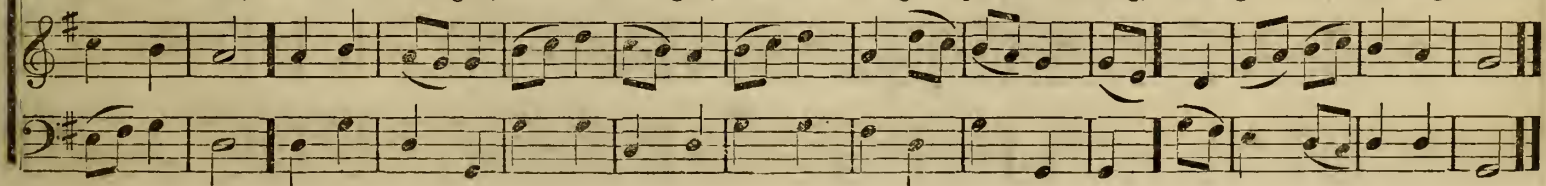
Repeat this stave to the *third* and *fourth* lines of each stanza.



{ Oft I in my heart have said, Who shall as - cend on high, }
 { Mount to Christ, my glorious Head, And bring him from the sky ? } Borne on con - tem - pla - tion's wing, Sure - ly I shall



find him there, Where the an - gels, where the an - gels, Where the an - gels praise their King, And gain the morning star.



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

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

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

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!

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

The first system of the musical score for 'Amaziah' consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is written in a hymn style with various note values and rests.

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!

The second system of the musical score continues the hymn. It also consists of four staves (two treble, two bass) in the same key and time signature. Dynamics markings 'p' (piano) and 'f' (forte) are present. The lyrics are written below the staves, with some words like 'ho-ly' and 'Lord' repeated. The system ends with a double bar line.

Je-sus drinks the bit-ter cup, The wine-press treads alone; Tears the graves and mountains up, By his ex - piring groan; Lo! the pow'rs of

The first system of the musical score for 'Dependance'. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the second staff.

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 second system of the musical score. It also consists of four staves in the same key and time signature. The lyrics continue across the staves. The final line of the system, 'The great Je - ho-vah dies!', is repeated at the end of the system.

p

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:

This system contains the first four staves of music. The first staff is in treble clef with a key signature of two flats and a 4/4 time signature. 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 music is written in a single melodic line across all staves. The first staff begins with a treble clef and a key signature of two flats. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The music is written in a single melodic line across all staves. The first staff begins with a treble clef and a key signature of two flats. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody.

p *f*

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 Chords - - -

p

This system contains the next four staves of music. The first staff is in treble clef with a key signature of two flats and a 4/4 time signature. 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 music is written in a single melodic line across all staves. The first staff begins with a treble clef and a key signature of two flats. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The music is written in a single melodic line across all staves. The first staff begins with a treble clef and a key signature of two flats. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody.

City Road. (7s & 6s.)

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 common time signature (C). It contains a melody with various note values including eighth and sixteenth notes, and rests. The second staff is a treble clef with a key signature of one flat and a common time signature, containing a melody that often moves in parallel motion with the first staff. The third staff is a treble clef with a key signature of one flat and a common time signature, containing a melody with many beamed sixteenth notes. The fourth staff is a bass clef with a key signature of one flat and a common time signature, containing a bass line with mostly quarter and eighth notes.

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 second system of the musical score also consists of four staves. The top staff is a treble clef with a key signature of one flat and a common time signature, continuing the melody from the first system. The second staff is a treble clef with a key signature of one flat and a common time signature, continuing the melody. The third staff is a treble clef with a key signature of one flat and a common time signature, continuing the melody with beamed sixteenth notes. The fourth staff is a bass clef with a key signature of one flat and a common time signature, continuing the bass line. A triplet of eighth notes is marked with a '3' above it in the third staff.

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 -

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.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It contains a melody with several triplet markings. The second staff is also in treble clef with the same key signature and time signature, providing a harmonic accompaniment. The third staff is in bass clef with the same key signature and time signature, continuing the accompaniment. The fourth staff is in bass clef with the same key signature and time signature, providing a low-frequency accompaniment. The lyrics are written below the second staff.

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

The second system of the musical score consists of four staves, continuing the composition from the first system. It maintains the same key signature of two flats and 3/4 time signature. The melody in the top staff continues with triplet markings. The accompaniment staves provide a consistent harmonic and rhythmic foundation. The lyrics are written below the second staff.

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 - li - ver, So

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 3/2. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics are written below the second staff.

good to re - deem, The weakest be - liev - er, The weakest be - liev - er, The weakest be - liev - er That hangs up - on him,

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 across the staves, with the lyrics 'good to re-deem, The weakest be-liev-er, The weakest be-liev-er, The weakest be-liev-er That hangs up-on him,' written below the second staff. The system concludes with a double bar line.

Ye servants of God, Your Mas - ter proclaim, And publish a - broad His wonderful name; The name all vic - to - rious 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.

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 untie 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.

First system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody is primarily in the treble staves. The lyrics are written below the second staff.

Come, let us a - rise, And press to the skies; The sum - mons o - bey, The sum - mons o - bey,

Second system of the musical score. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody continues from the first system. Dynamics *p* and *f* are marked above the first and fifth measures of the top staff respectively. The lyrics are written below the second staff.

p My friends, my be - lov - ed, My friends, my be - lov - ed, *f* My friends, my be - lov - ed, and has - ten a - way.

First 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 is three sharps (F#, C#, G#) and the time signature is 3/4. 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, and the bottom two are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. 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."

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 organ (Right and Left hands). The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: "All ye that pass by, To Jesus draw nigh: To you is it nothing that Je-sus should die? Your ransom and peace, Your

Second system of the hymn. It continues the four-staff format. The lyrics are: "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." The organ part includes dynamic markings: *p* (piano), *f* (forte), *p* (piano), and *ff* (fortissimo). The vocal parts have some notes with fermatas.

NOTE.—In this Metre some lines have an additional short syllable, to bring in which, it is necessary to divide or untie the corresponding notes of the tune; instances of which occur in the second, third, and fourth lines of the above stanza.

Rapture. P. M.

Tenderly.

My God, I am thine, what a 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!

The first system of the musical score consists of four staves. The top two staves are in treble clef with a 3/4 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the top staff, aligned with the notes.

In the hea-ven-ly Lamb Thrice hap-py I am, And my heart it doth dance at the sound of his name.

The second system of the musical score also consists of four staves, with the same instrumental arrangement as the first system. The melody continues on the top staff, and the bass line is on the bottom staff. The lyrics are written below the top staff, aligned with the notes.

A-way with our fears! The glad morning ap - pears, When an heir of 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 untie the corresponding notes of the tune; instances of which occur in the second, third, and fourth lines of the above stanza.

Come a - way to the skies, My be - lov - ed a - rise, And re - joice in the day thou wast born;

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 consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is primarily in the treble staves, with the bass staves 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 also consists of four staves in the same key and time signature as the first. The melody continues across the staves, with the lyrics written below the second staff. The score concludes with a double bar line.

Worship, and thanks, and blessing, And strength ascribe to Je - sus ! Je - sus a-lone Defends his own, When earth and hell oppress us.

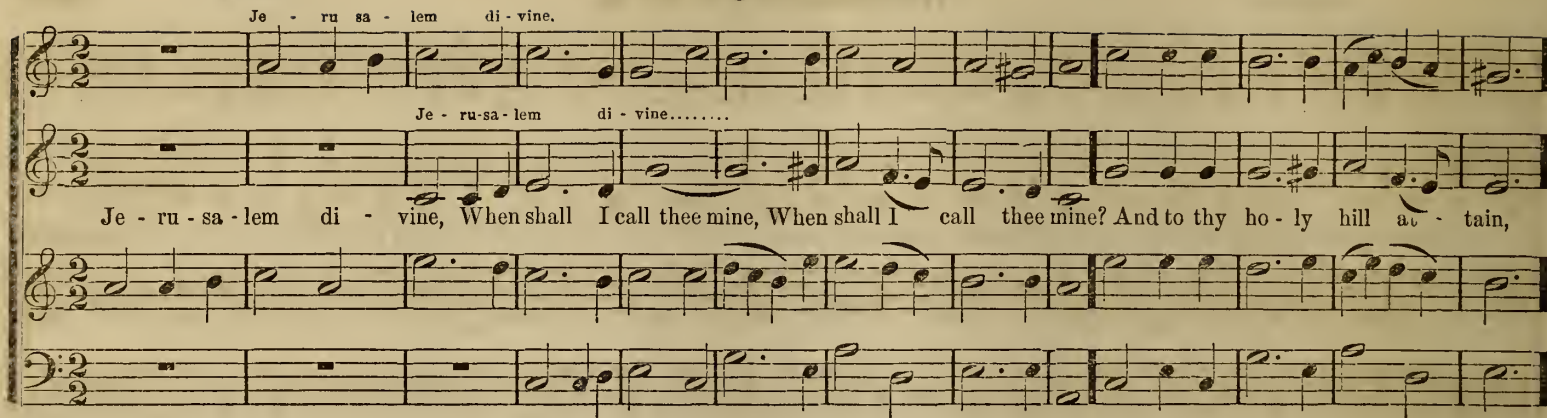
Je - sus with joy we wit - ness Al-migh - ty to de - liv - er : Our seals set to That God is true, And reigns a King for ever.

Q Our seals set to, That &c.

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,

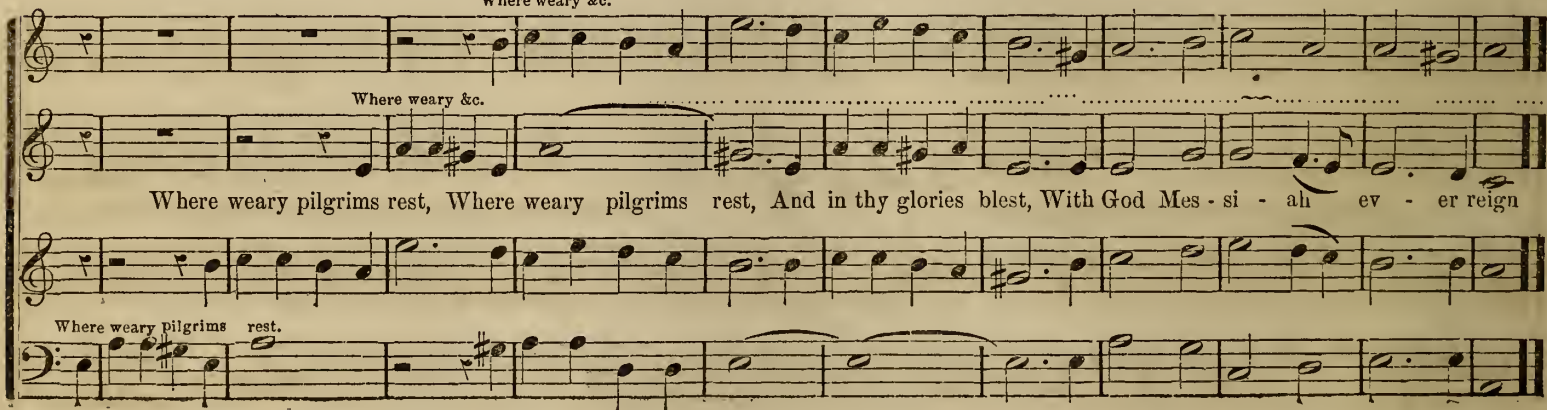


Where weary &c.

Where weary &c.

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.



My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat;

The first system of the musical score for 'Galilee. P. M.' consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The second staff is a treble clef with a key signature of one flat and a time signature of 3/4. The third staff is a treble clef with a key signature of one flat and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 3/4. 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.

The second system of the musical score for 'Galilee. P. M.' consists of four staves. The top staff is a treble clef with a key signature of one flat and a time signature of 3/4. The second staff is a treble clef with a key signature of one flat and a time signature of 3/4. The third staff is a treble clef with a key signature of one flat and a time signature of 3/4. The fourth staff is a bass clef with a key signature of one flat and a time signature of 3/4. The lyrics are written below the second and third staves.

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 consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. 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.

Where wea - ry pil - grims rest, And in thy glo - ries blest, With God Mes - si - ah ev - er reign.

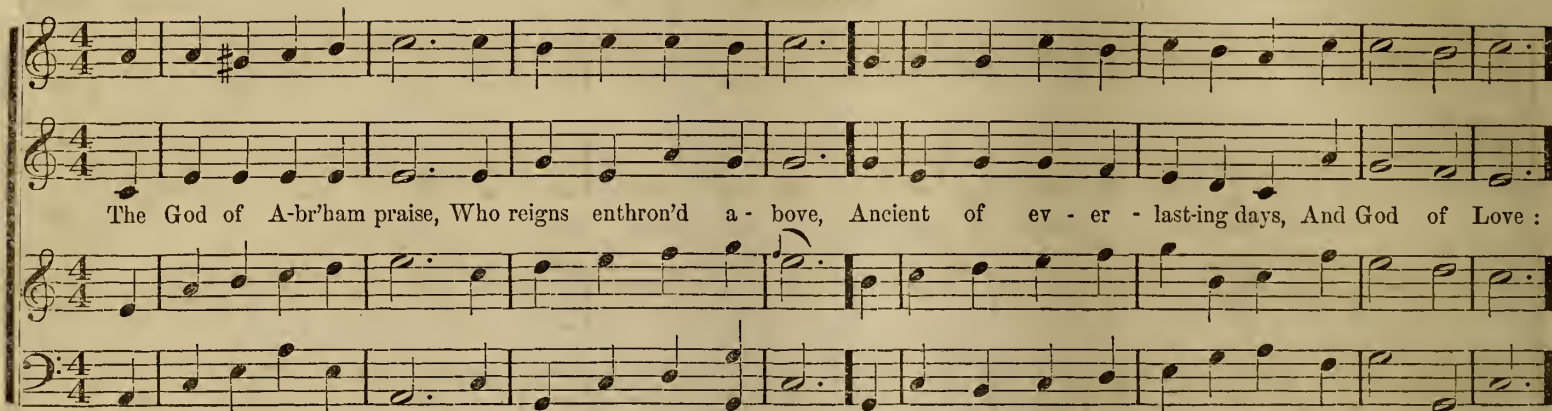
The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The second staff is a treble clef with the same key signature and time signature, containing the lyrics. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature.

My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat;

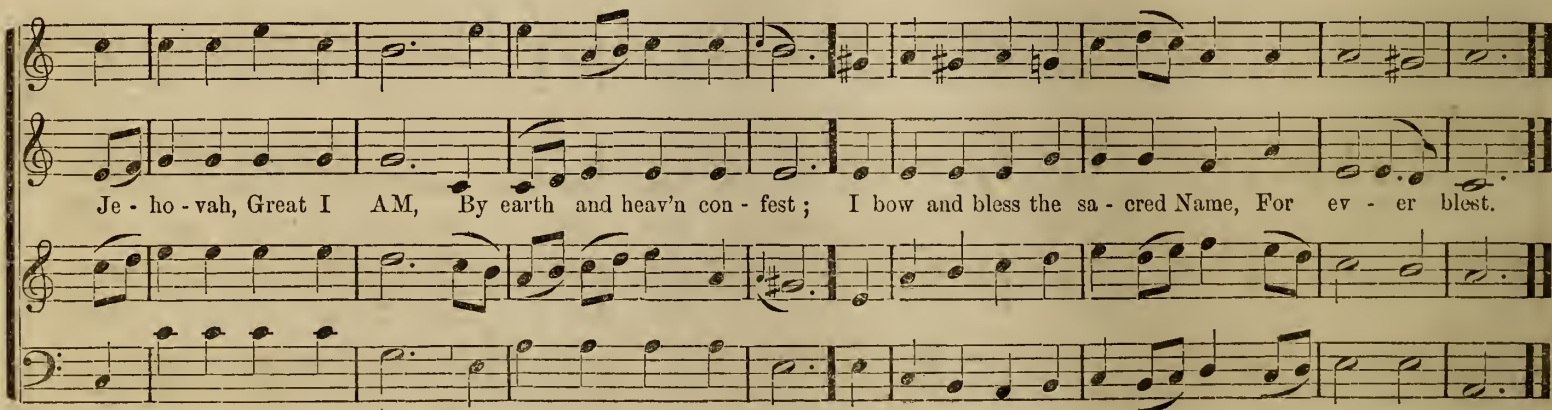
The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature, containing the lyrics. The third staff is a treble 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 u - ni - ver - sal, Lord, By whose al - migh - ty word Cre - a - tion rose in 'form com - plete.

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 common time signature (C). The second staff is a treble clef with the same key signature and time signature, containing the lyrics. 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 God of A-br'ham praise, Who reigns enthron'd a - bove, Ancient of ev - er - last-ing days, And God of Love :



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.

Tho' nature's strength de-cay, And earth and hell withstand, To Canaan's bonnds I urge my way, at his command. The wat'ry deep I pass,

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

With Jesus in my view; And thro' the howling wilderness, And thro' the howling wilderness, And thro' the howling wilderness, My way pursue.

No Chorus.

The second system of the musical score for 'Judea. P. M.' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The fourth staff is a bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are written below the second and third staves. The first staff of this system has a *p* (piano) dynamic marking. The second staff of this system has a *f* (forte) dynamic marking. The third staff of this system has a *f* (forte) dynamic marking. The fourth staff of this system has a *f* (forte) dynamic marking.

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 melody, and the bottom two are for the piano accompaniment. The key signature is D major (two sharps) 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 melody and accompaniment from the first system. The lyrics are written below the vocal staves.

SENTENCE. I will arise.

CECIL.

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

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.

pp

mf

Rall. p

Moderato.

SOLI.

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.

all good things; Graft in our hearts the love of thy name, the love of thy name; Increase in us true re - li-gion, Lord of all power and might,

CHORUS.

SOLI.

SOLO.

nourish us in all goodness, Lord of all power and might ; And of thy great merey, And of thy great merey, Keep us

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.

Moderato.

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 Bases.

*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

*cres**f**p**lento.**f**tempo primo.*

trouble he shall hide me in his pa - vil - ion; in the se - cret of his tab - er - na - cle he shall hide me: he shall set me up, up-

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, ..

I will sing, I will sing, sing praises unto the Lord, I will sing, I will sing, sing praises unto the Lord. A - men, A - men.

Psalm 117.

Thanksgiving Anthem. (Brevis.)

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, &c.

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, &c.

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.*

Ho-ly Ghost. As it was in the be - ginning, is now, As it was in the be - ginning, is now, and ev - er

mp

As it was in the be - ginning, is R now, As it was in the be - gin - ning, is now, and ev - er

shall be, and ev - er shall be, world without end, *f* end *mf*

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. *f*

SENTENCE. Holy! Lord God of Sabaoth.

289

Maestoso.

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

dim. *p* *f* *slow.*

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—

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, Glo-ry 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 sinless band, God reigns a-lone; Where, a-mid Eden's bloom,

2 There is a hap-py clime, Christ is the sun; Light from whose orb sublime, Shines ev-er on: A-dieu the earth for aye;

dim.

Flowers gathered from the tomb, Breathe fragrance to perfume, Bow'rs, glo-ry's own.

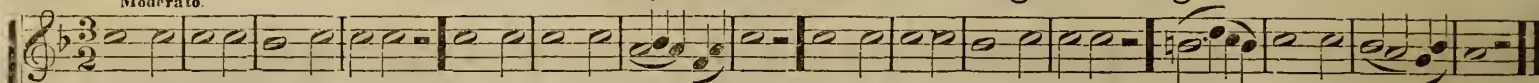
Spir-it burst thy bond of clay, Haste thith-er, haste a-way To endless day.

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.

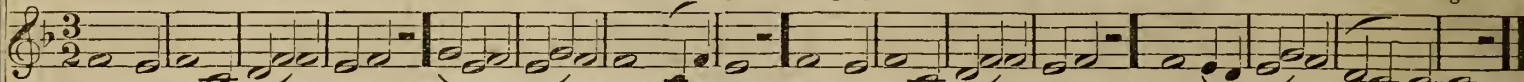
HYMN. Father, breathe an evening blessing.

Moderato.

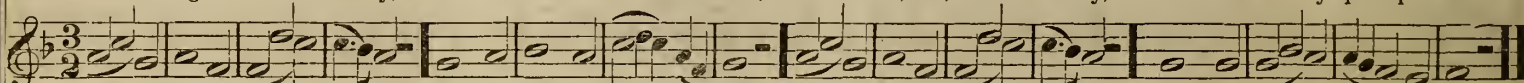


1. Fa-ther, breathe an evening blessing, Ere re - pose our spir - its seal; Sin and want we come confessing; Thou canst save and thou canst heal.

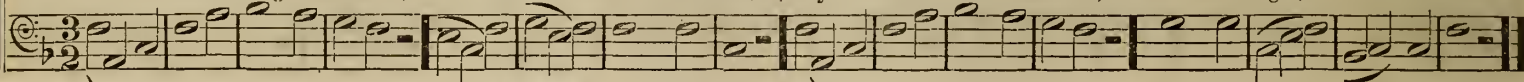
2. Tho' destruction walk a-round us, Tho' the ar - rows past us fly, An - gel guards from thee surround us; We are save if thou art nigh.



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.



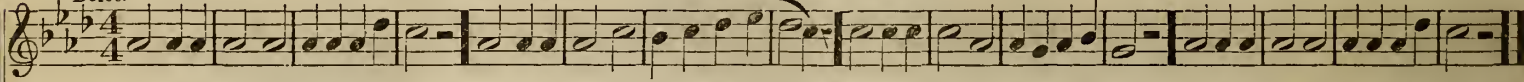
4. Should swift death this night o'ertake us, And command us to the tomb, May the morn in heav'n a-wake us, Clad in bright, e - ter - nal bloom.



HYMN. Go to the grave. 10s.

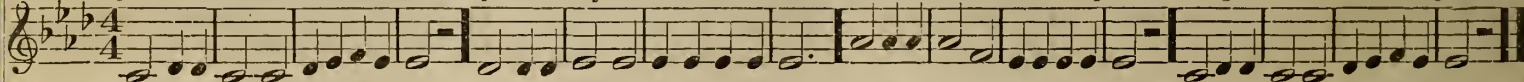
T. B. WHITE.

Dolce.

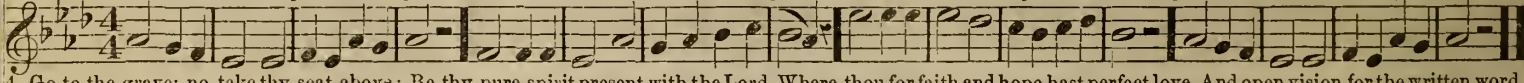


1. Go to the grave in all thy glorious prime, In full ac-tiv-i - ty of zeal and pow'r; A Christian cannot die before his time, The Lord's appointment is the servants hour.

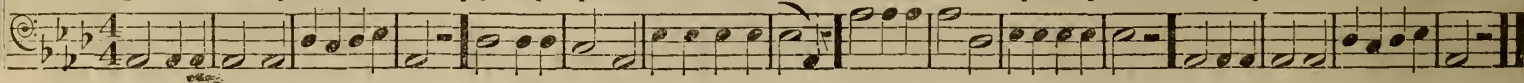
2. Go to the grave; at noon from labor cease; Rest on thy sheaves, thy harvest task is done, Come from the heat of battle, and in peace, Soldier go home; with thee the fight is won.



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.



Allegro.

O come, &c. Let us hear-ti-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 hear-ti-ly re-joice,

O come, &c. Let us, &c.

Let us hear-ti-ly re-joice,

hear-ti-ly re-joice..... Let us hearti-ly re-

Let us hearti-ly rejoice in the strength of our sal-va-tion, Let us hearti-ly rejoice.....

Let us hear-ti-ly re-joice

joyce..... in the strength of our salvation. **DUET-Treble and Bass.**
Andantino

Let us hear-ti-ly re-joyce in the strength of our salvation, Let us come before his presence, Let us come before his presence with thanks-

giv-ing, with thanksgiving, come be-fore his presence, Let us come be-fore 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

Sym.

in him with psalms.

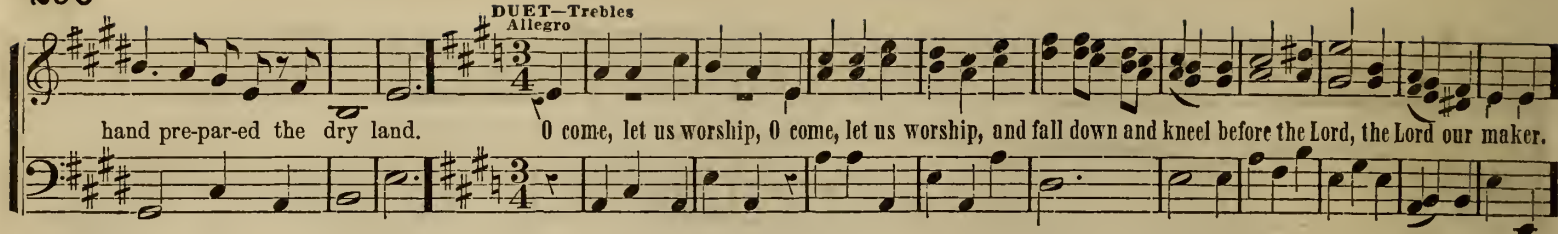
glad.....

f **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.

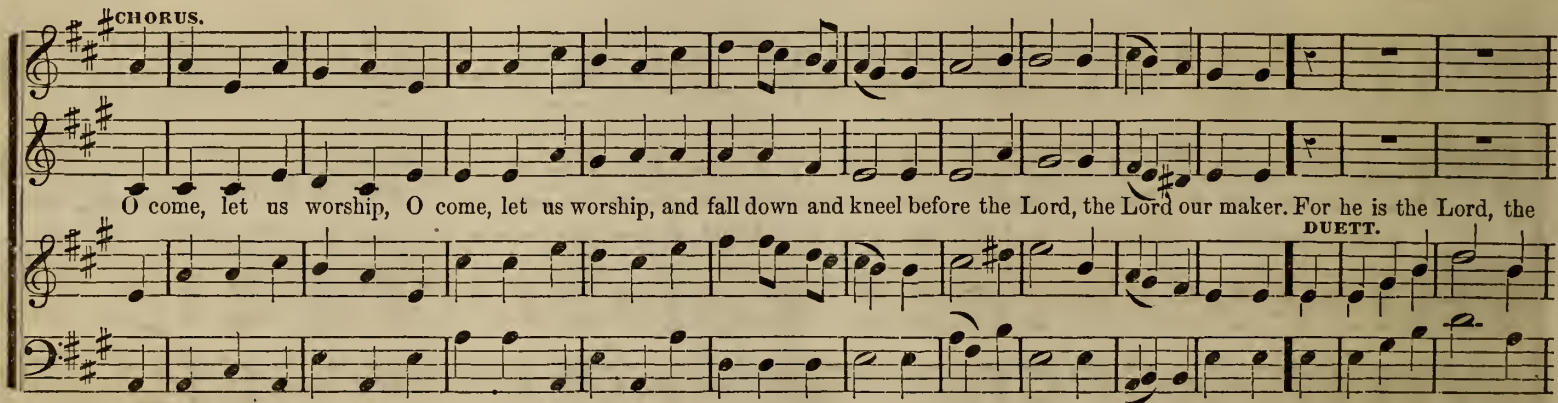
Recitative—Bass.

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
Allegro


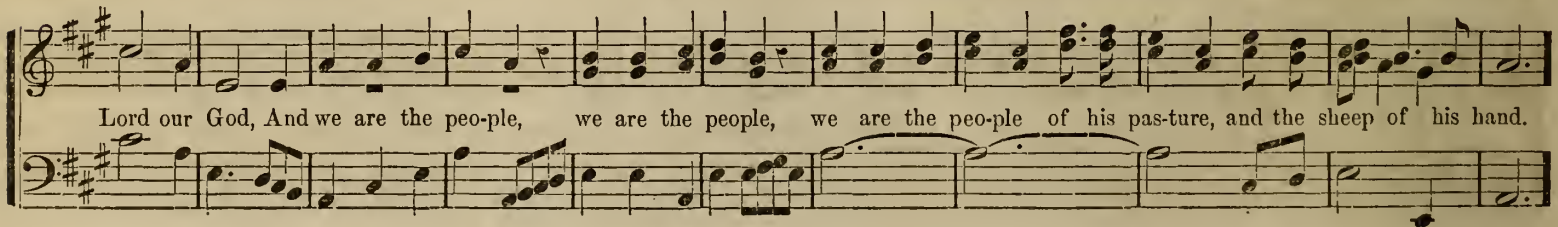
hand pre-par-ed the dry land. O come, let us worship, O come, let us worship, and fall down and kneel before the Lord, the Lord our maker.

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 people, we are the people, we are the people of his pas-ture, and the sheep of his hand.

CHORUS. *f* **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. *f*

HYMN. Vital spark of heavenly flame.

HARWOOD.

Adagio.

Vi-tal spark of heavenly flame! Quit, oh! quit this mor - tal frame: Trembling, hoping, lingering, 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,

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

I mount! I fly!

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!

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!

mount, fly, fly!

O grave! where is thy vic-to-ry! thy vic-to-ry! O death! O death! where is thy sting!

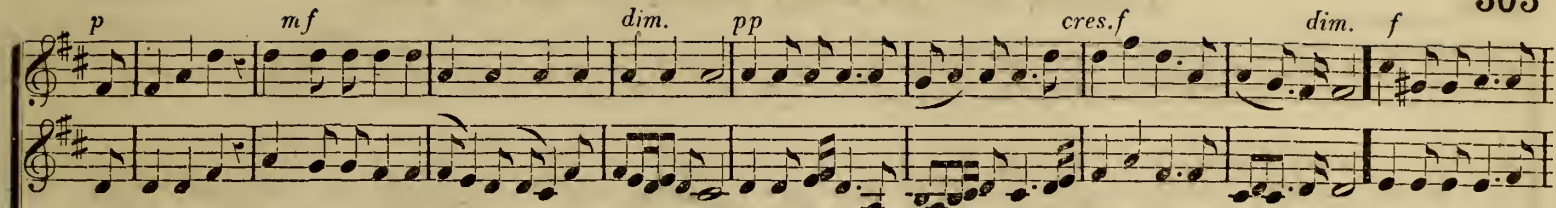
Adagio.

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 Invade thy bounds, no mortal woes Can reach the peaceful sleeper here, While angels watch the soft repose.

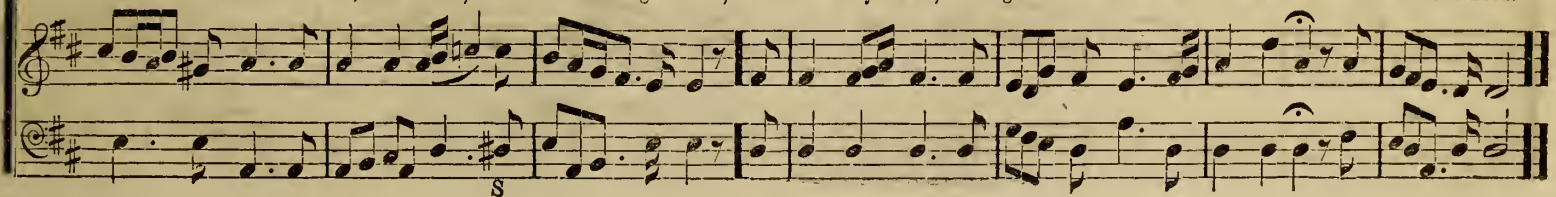


So Jesus slept; God's dying Son Pass'd thro' the grave, and blest the bed. Rest here, blest saint, till from his throne The morning break, and pierce the shade.

4. Break from his throne, il-



lus - trious morn! Attend, O earth, his sov' - reign word; Re-store thy trust, a glo - rious form Shall then arise to meet the Lord.



Slow and soft

1. Hear, hear, hear what the voice from heav'n pro-claims, for all the pi-ous dead, for all.... the

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 one flat (B-flat), and the time signature is 3/2. The music is written in a slow and soft tempo. The lyrics are written below the staves, with the first line of lyrics starting under the second staff.

pi-ous dead, Sweet, sweet, sweet is the sa-vour of their names, And soft their sleep-ing

The second 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 one flat (B-flat), and the time signature is 3/2. The music is written in a slow and soft tempo. The lyrics are written below the staves, with the second line of lyrics starting under the second staff. There are triplets marked with a '3' in the third and fourth staves.

bed,..... and soft their sleep - - ing bed.

bed, and soft, and soft their sleep - ing bed. **DUETT.** 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

and are bless'd; How kind..... their slum - bers are, How kind their slum - - bers are From suff - 'rings

2d Treble

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

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

The first system of the musical score consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, melodic style with many eighth and sixteenth notes. A repeat sign is present in the middle of the system.

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-

The second system of the musical score also consists of four staves, continuing the melody from the first system. It features the same instrumental arrangement of three treble staves and one bass staff in 3/4 time with a key signature of one sharp. The lyrics continue below the staves, with some words aligned under specific notes.

rise, for the night of thy sorrow is o'er. Strong were thy foes; but the arm that subdued them, And scattered their legions was mightier, far;

They fled like the chaff, from the scourge that pursued them ; Vain were their steeds, and their chariots of war, Vain were their steeds, and their chariots of

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

free,..... Zi-on is free,
 foe is destroyed that enslaved 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, 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

SOLO.

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-

ru-sa-lem, thou ho-ly, ho-ly ci - ty. How beau-ti-ful up-on the mountains, How beautiful upon the mountains are the feet of him

DUETT—Affettuoso.

CHORUS—Vigorous.

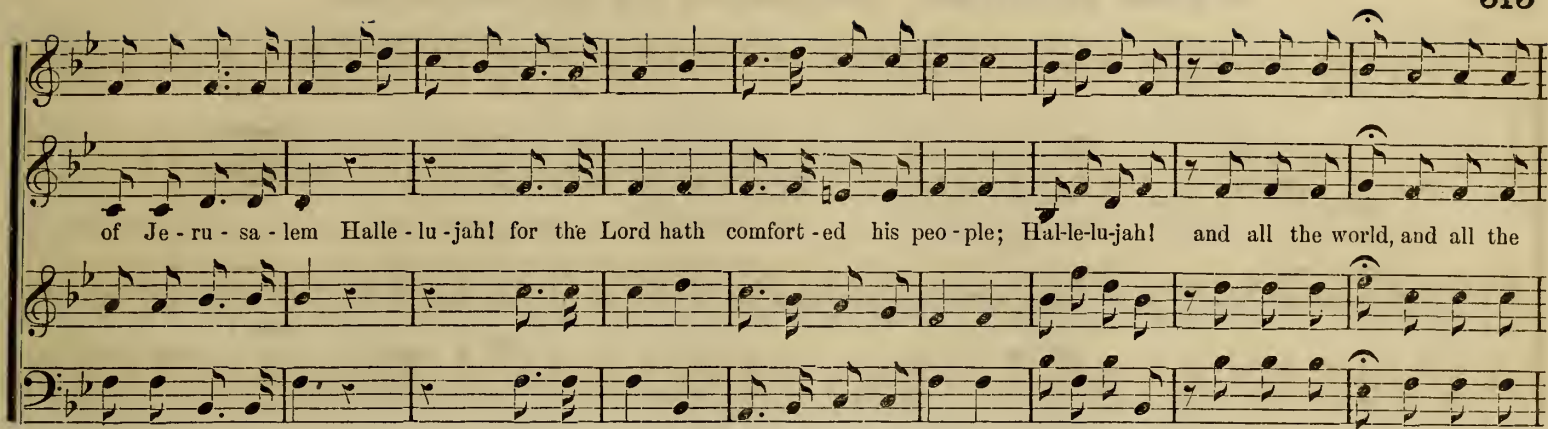
that brings glad tidings, of peace and salvation, that saith un-to Zi-on, thy God reigneth. Sing, O heav'ns, sing, O heav'ns sing, O heav'ns, and be

sing, O heav'ns.....
 joyful, O earth, Sing, O heav'ns, Sing, O heav'ns, and be joyful, O earth. Break forth in - to joy, Hallelujah, Break forth into joy, Halle-

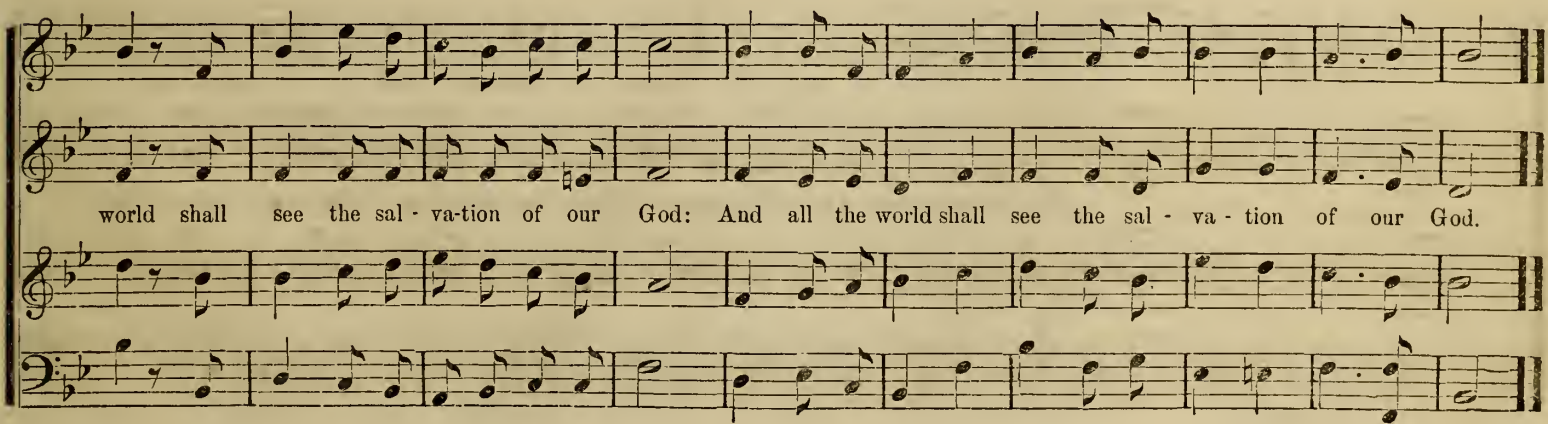
This system contains the first four staves of the musical score. The first staff is a vocal line with lyrics. The second staff continues the vocal line with a long melisma on 'heav'ns'. The third and fourth staves are instrumental accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

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

This system contains the next four staves of the musical score. The first staff continues the vocal line. The second staff continues the vocal line. The third and fourth staves are instrumental accompaniment. The key signature remains two flats, and the time signature is common time.



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.

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 com-eth that shall burn as an oven, and all the proud, yea, and all that do wick-ed-ly shall be as stubble, and the

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 3/4. The music is written in a solemn, measured style with many ties and slurs.

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.

And the day that

This musical system continues the piece with four staves. It includes repeat signs and first/second endings for the vocal parts. The lyrics are spread across the staves, with some words appearing below the piano accompaniment. The key signature remains one sharp (F#) and the time signature is 3/4.

With animation

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

you that fear my name, shall the Sun of righteousness a - rise, with heal - ing in his wings, with heal-ing in his wings.

his wings

ritard.

EASTER ANTHEM. Lift your glad voices.

MOZART.

Allegro mf

1 Lift your glad voices in tri-umph on high, For Je-sus 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

p

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-

ff

glo - ry, to live and to save ; Loud was the chorus of an - gels on high, The Saviour hath ri-sen and man shall not die.

ff *ritard.*

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

m CHORUS

DUETT.

Sup-pliant, Lo! thy children bend, O Fa-ther, Fa-ther for thy bless-ing now, Heav'nly Fa-ther, Heav'nly Fa-ther,

TENOR SOLO

TRIO

f CHORUS

SOLO

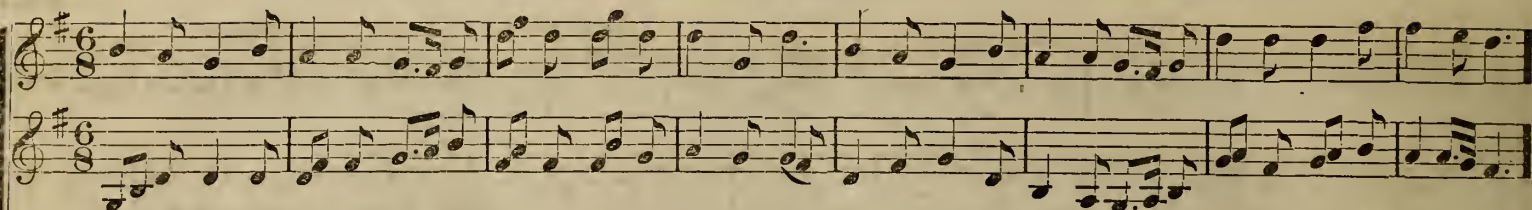
Father we thy blessing seek; For thy blessing suppliant, Lo! thy children bend. Lord thou canst teach us, guide, defend. Father, Father, we are weak, al-

Organ Voice Organ

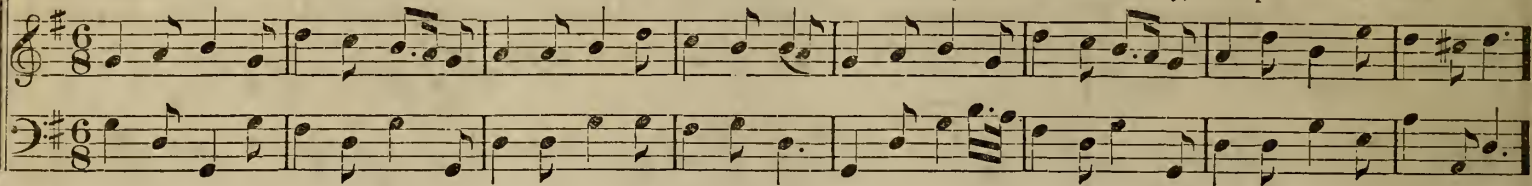
f CHORUS.

migh-ty thou, al-migh-ty thou. Heav'nly Fa-ther, Heav'nly Fa-ther, we are weak, al-migh-ty thou, are weak, al-migh-ty thou.

Voice



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.



Come and worship, Come and worship, Worship Christ the newborn King, Worship Christ the newborn King. Angels from the realms of glo - ry,



p *f*

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-

p *f*

si - ah's birth, Now proclaim Mes-si - ah's birth. Ye who sang cre - a - tion's sto - ry, Now pro - elaim Mes - si - ah's birth.

p *f*

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.

f *p* *f*

A sovereign balm

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 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 power be un-to the Lamb, be unto 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 ev-er

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 ri-ses to my sight, That ris-es to my sight, Sweet fields ar - O the trans-port-ing, &c. That ris-es to my sight,

p *f*

Sweet fields arrayed in living green, And riv-ers of de-light, And rivers 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.

Sym. Cho.

There gen'rous fruit that nev-er fails, On trees im - mor - tal grow, On trees im - mor - tal grow;

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—Treble 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.

Sym.

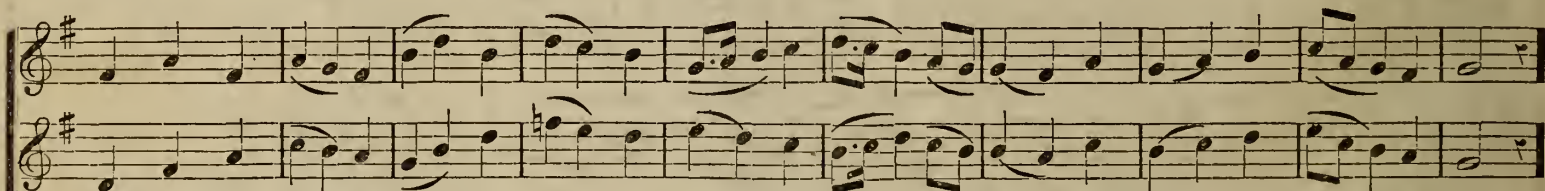
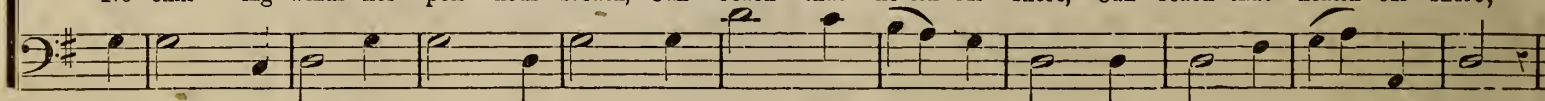


TRIO—2 Trebles and Bass

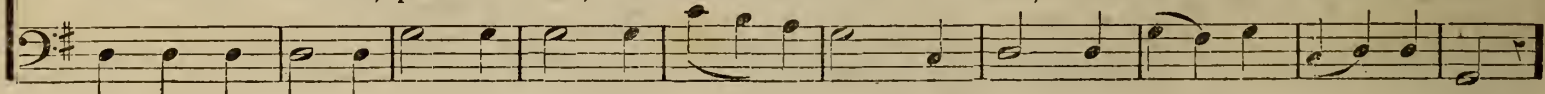
2d



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.



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-lujah, Hal-le-lu-jah, Hal-le-lu-jah, Amen, Hal-le-lujah, Amen,

Hal-le-lu-jah, Hal-le-lu-jah, A-men

Hal-le-lu-jah, Amen, A-men, Hal-le-lu-jah, Amen,

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. C. WHITFIELD.

ff

CHORUS—Lively

CHORUS

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

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.

ff

VERSE. FIVE VOICES *Moderato*

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

U

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 - - - -
 na - cle, his dwell - ing, his

dwell - ing, his dwell - ing in Si - on, his dwell - ing, his
 dwell - ing, his dwell - - - - - ing, his
 - - ing, his dwell - ing in Si - on, his dwell - ing, his dwell - ing, his dwell - ing in Si - on.
 dwell - ing, his dwell - ing, his

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,

Verse

Verse

bat - tle, 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 ; There brake he the

bat - tle . There... brake he the ar - rows of the bow, the

bat - tle, the shield, the sword, the sword and the bat - tle, the shield, the sword, the sword and the bat - tle.

Ascension.

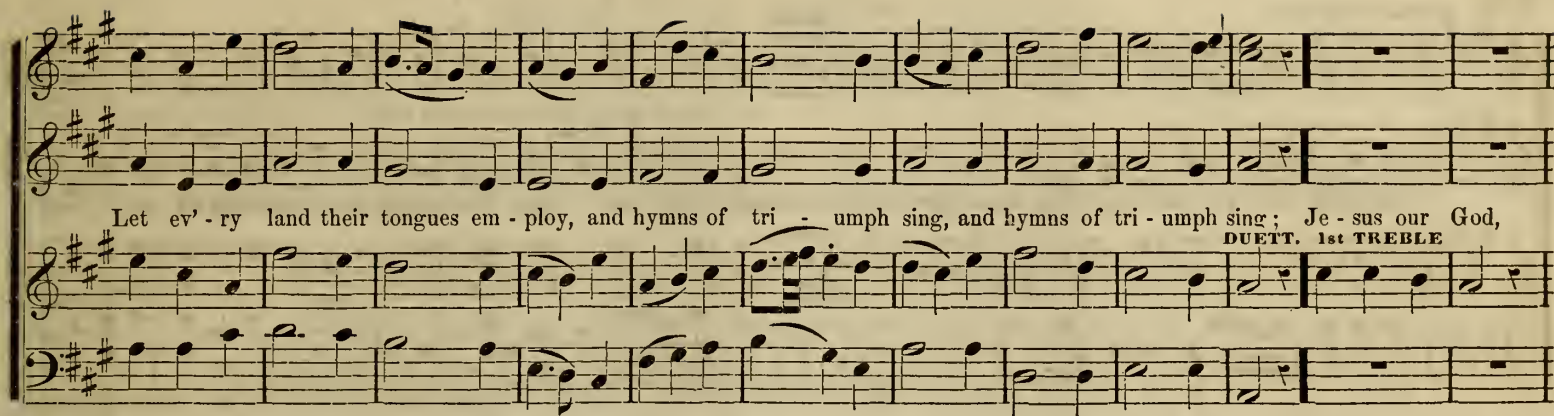
FAWCETT.

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;

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 -

2d TREBLE

tend him ris - ing through the sky, With trum-pets joy - ful sound, with trum-pets joy - ful sound.

CHORUS—Lively

Let mor-tals learn their strains, learn their strains, Let all the earth his honours

While angels shout and praise their king, Let mortals learn their strains, Let mor - tals learn their strains, Let all the earth his hon - ours

Let mor-tals learn their strains, ... Let mortals learn their strains, Let all the earth his honours

Adagio

sing, O'er all the earth he reigns, the earth he reigns,

sing, O'er all the earth he reigns, o'er all the earth he reigns, o'er all... the earth he reigns, the earth he reigns, O'er all the earth he reigns.

sing, O'er all..... the earth he reigns.

sing, O'er all the earth he reigns, o'er all the earth he reigns, o'er all the earth he reigns, the

Sacred Peace, celestial treasure.

A. BAUMBACH.

341

p

Sa - cred peace, ce - les - tial trea - sure, Here be - stow thy smiles a - gain, Care and grief have made us wea - ry,

pp

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 -

8va

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 -

p *Trebles*

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 - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

p

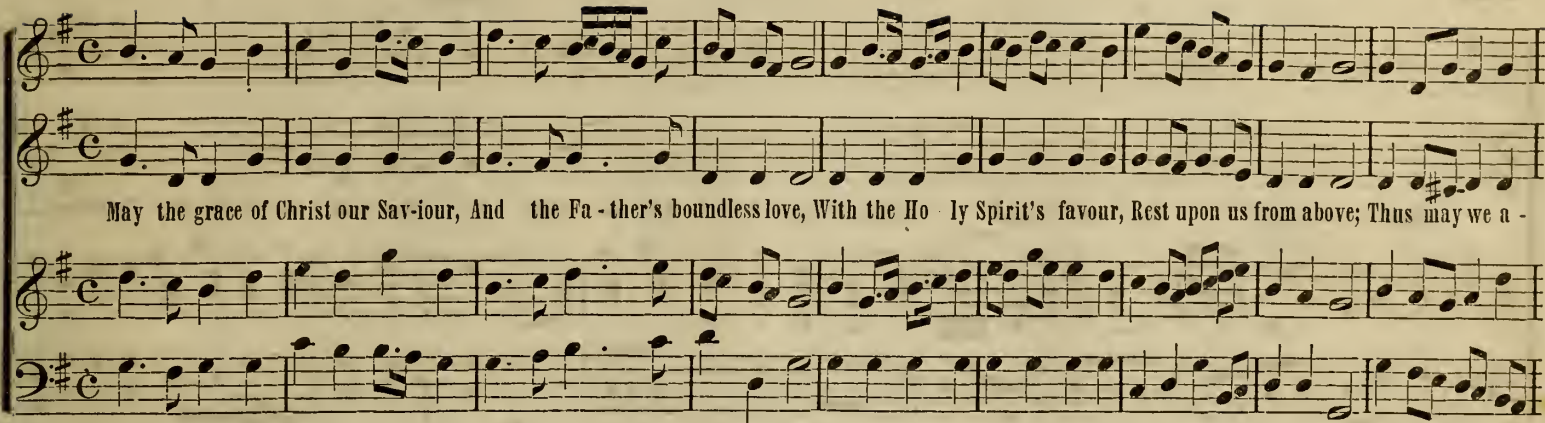
lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men,

Hal - le - lu - jah, Hal - le - lu - jah, A - men, Amen, Hal - le - lu - jah, A - men, A - men.

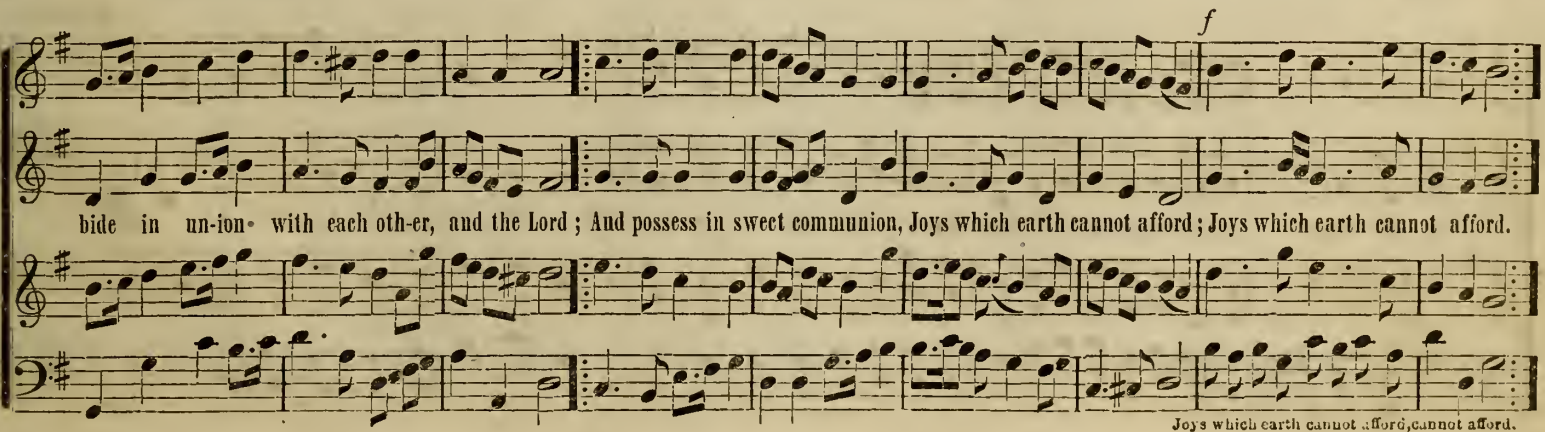
Doxology.

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 un-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!

Organ

let us sing, Halle-lu-jah! Hallelu-jah! Hal-le-lu-jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men.

Repeat *f*

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GENERAL INDEX TO THE HYMNS AND SUITABLE TUNES.

This Index is not intended to prevent the Hymns being sung to other suitable Tunes, but only as a ready guide to such Tunes as are suitable; nor is the order in which the Tunes are arranged intended to indicate any preference of one Tune over another

Hym.	Page.	First Lines.	Metres.	Names of Suitable Tunes.		Hym.	Page.	First Lines.	Metres.	Names of Suitable Tunes.	
1	7	O for a thousand...	C. M.	Attercliffe	Bolton	46	48	The morning flowers.	L. M.	Rockingham	Wilton
2	8	Come, sinners, to...	L. M.	Canada	Devotion	46	49	Come, let us anew...	P. M. Cl. 1.	Holton	Derbe
3	9	O all that pass by...	10's & 11's.	Hanover	Norton	47	50	Pass a few swiftly...	L. M.	Newington Green	Wareham
4	10	Hol every one that...	L. M.	Peru	Justification	45	50	Ah, lovely appear...	8-8's.	Arabia	Carnaby
5	11	Thy faithfulness...	10's & 11's.	Portuguese Hymn		49	51	Rejoice for a brother	8-8's.	Albion	Gosben
6	12	Sinners, turn, why...	8-7's.	Hotham	Seville	50	52	Blessing, honour...	8-7's.	Hotham	Seville
7	13	Let the beasts their...	8-7's.	German Hymn	Sicilian Mariners	51	53	Hark! a voice di...	8-7's.	German Hymn	Faversham
8	14	What could your...	8-7's.	Mount Hermon	Alma	52	55	Again we lift our...	2-6's & 4-7's.	Dedication	Irene
9	15	Sinners, obey the...	L. M.	Stonefield	Duke Street	53	56	Give glory to Jesus...	8-8's.	Mansions	Prescott
10	16	Ye thirsty for God...	10's & 11's.	Hanover	Norton	54	57	Hark to the...	7's & 6's.	Preparation	Assynm.
11	17	God, the offended...	L. M.	Wareham	Hamburg	55	58	Thou Judge of...	S. M.	Wirksworth	Sarah
12	17	Come, ye that love...	S. M.	Cranbrook	Dallas	56	59	He comes! he comes	L. M.	Judgment	Melcombe
13	18	Happy soul, that...	8-7's.	Hotham	Seville	57	60	The great Archangel	L. M.	Joh	Old Hundred
14	19	Happy the man that...	L. M.	Angel's Song	Duke Street	58	61	Thou God of glori...	7's & 6's.	Preparation	City Road
15	20	Happy the souls to...	C. M.	Warwick	Oldham	59	62	Righteous God...	4-8's & 2-6's.	Ariel	Harwood
16	21	Happy the souls that...	L. M.	Stonefield	Ward	60	62	Stand th' Omnipot...	7's & 6's.	Burdale	St. John's
17	22	Jesus, from whom...	L. M.	Rockingham	Angel's Song	61	63	How happy are the...	4-8's & 2-6's.	C. M.	Balmora
18	23	Maker, Saviour of...	7's & 6's.	Assynm.	King Street	62	64	Woe to the men on...	C. M.	Abbridge	Penaltry
19	24	Rejoice evermore...	10's & 11's.	Portuguese	Wellspring	63	65	Ye virgin souls...	1-6's & 2-8's.	Majesty	Lennox
20	24	Weary souls, that...	6-7's.	Cambridge	Dallas	64	66	Lo! he comes with...	8's, 7's & 4's.	Helston	Calvary
21	25	Ye simple souls...	S. M.	Prescott	St. Ann's	65	67	How weak the...	2-6's & 4-7's.	Howell	Dedication
22	27	Behold the Saviour...	C. M.	Rockingham	Munich	66	68	How happy is the...	4-8's & 2-6's.	New Street	St. John's
23	27	Extended on a cur...	L. M.	Uffingham	Angel's Song	67	69	Thou, Lord, on...	6-3's.	Carey's	Eaton
24	28	Ye that pass by...	L. M.	Wareham	Melcombe	68	70	I long to behold...	8-8's.	Mansions	Israel
25	29	O thou dear sof...	L. M.	Stonefield	Duke Street	69	72	Leader of faithful...	6-8's.	Plymouth Dock	Terah
26	30	I thirst, thou woun...	L. M.	Stonefield	Duke Street	70	72	Saviour, on me the...	6-8's.	Madrid	Siloam
27	31	Saviour, the world's...	2-6's & 4-7's.	Irene	Dedication	71	73	Away with our sor...	8-8's.	Albion	Carnaby
28	32	O love Divine I what	6-8's.	Homerton	Terah	72	74	Woe know, by faith...	S. M.	Mansfield	Cambridge
29	33	Come, ye weary sin...	8-7's.	Townhead	Savona	73	75	Lift your eyes of...	8-7's.	Alma	Seville
30	33	Where shall my...	6-8's.	Luther's Hymn	Eaton	74	76	The Chureh in her...	8-8's.	Theodora	Narcisus
31	35	See sinners, in the...	6-8's.	Plymouth Dock	Cleft of the Rock	75	77	What are these ar...	8-8's.	Prescott	Carnaby
32	35	Sinners, believe the...	6-8's.	Madrid	Terah	76	78	The thirty are...	8-8's.	Israel	David
33	36	Would Jesus have...	6-8's.	Barrett	Charity	77	79	A fountain of Life...	8-8's.	Carnaby	Prescott
34	37	Let earth and hea...	4-8's & 2-8's.	Burnham	Dunstable	78	80	Terrible thought I...	C. M.	Walsal	St. Mary's
35	38	Jesus, thou all re...	C. M.	Hensbury	Bedford	79	81	Father of omnipot...	6-8's.	Luther's Hymn	Plymouth Dock
36	39	Lovers of pleasure...	C. M.	Bristol	Broomsgrove	80	82	Shepherd of souls...	L. M.	Rockingham	Justification
37	40	Jesus, the Name...	C. M.	Arlington	Rose Lane	81	83	Thou Son of God...	C. M.	Abbridge	Dundee
38	40	O God of good th...	6-8's, 2nd	Monmouth	New Court	82	84	Come O thou all...	C. M.	Arlington	Lydia
39	42	Father whose ever...	L. M.	Justification	Newhaven	83	85	Spirit of Faith, come	S. M.	Shirland	Spilsby
40	43	Ye neighbours and...	10's & 11's.	Walsal	Norton	84	86	Sinners, your hearts...	2-6's & 4-7's.	Dedication	Irene
41	43	O God our help in...	C. M.	China	St. Mary's	85	87	Come, Holy Ghost...	C. M.	Sheldon	Hensbury
42	44	Thou we adore...	C. M.	Sarah	Boylston	86	88	Father of all, in...	C. M.	Abingdon	Warwick
43	45	And am I born to...	S. M.	Willow-hby	Richdale	87	89	Inspirer of the an...	6-8's.	Desire	Carey's
44	47	And am I only born...	4-8's & 2-6's.	Complaint	Sandbach	88	89				

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91	Long have I wept.	C. M.	St. Mary's . . .	Burford . . .	Walsal.	143	Jean, Lover of my . .	8-7's.	Narcissus . . .	Sicilian Mariners	Mount Hermon.
92	Still art thou loving . .	C. M.	Charmouth . . .	David's Harp .	Warwick.	144	Thee, Jesus, thou . .	4-8's & 2-6's.	Harwood . . .	Ariel . . .	Praise.
93	My gracious loving . .	S. M.	Isaiah . . .	Thatcher . . .	Sarah . . .	145	O Jesus, let me . .	4-8's & 2-6's.	St. John's . . .	Latrohe . . .	New Street.
94	The men who might . .	C. M.	Bedford . . .	Arlington . .	Warwick.	146	Still, Lord, I languish .	4-8's & 2-6's.	Rochdale . . .	Willoughby . .	St. John's.
95	How can a father, eter-	L. M.	Portugal . . .	Port Hope . .	Adoration.	147	O Love Divine, how .	4-8's & 2-6's.	St. John's . . .	Harwood . . .	Ariel . . .
96	Author of sinners . .	S. M.	Falmouth . . .	Mathias . . .	Boyston.	148	Patience of Jesus . .	6-8's.	Carey's . . .	Homerton . .	Terah . . .
97	Thou great mysteri-	4-8's & 2-6's.	Harwood . . .	Latrohe . . .	Ariel . . .	149	Thus saith the Lord .	L. M.	Wareham . . .	Angel's Song . .	Job.
98	Upright, both in . .	7's & 6's.	Clark's . . .	Dependence . .	Joshiah . .	150	Thou hidden God . .	C. M.	St. Ann's . . .	Henshury . . .	Nehemiah.
99	Father of lights, fr-	6-8's.	Luther's Hymn .	Homerton . .	Desire . . .	151	Out of the deep I . .	2-6's & 4-7's.	Eccles . . .	Irene . . .	Dedication.
100	Jesus, my Advocate .	L. M.	Stonefield . . .	Manre . . .	Dresden . .	152	Ab! whether should .	S. M.	Boyston . . .	Cranbrook . .	Bradley Church.
101	Saviour, Prince of . .	6-7's.	Egton . . .	Wellspring . .	Damascus .	153	Le! in thy hand I . .	S. M.	Shirland . . .	Dallas . . .	Egypt.
102	O that I could rep-	S. M.	Sarah . . .	St. Bride's . .	Wirksworth.	154	Fain would I leave .	6-8's.	Siloam . . .	Barrett . . .	Love.
103	O that I could rev-	S. M.	St. Bride's . .	Zeal . . .	Boyston . .	155	God of my life, what .	L. M.	Justification . .	Washington .	Stonefield.
104	O for that tenderness .	C. M.	York . . .	Antioch . . .	Gabriel . .	156	O disclose thy . .	6-7's.	Linton Green . .	Safety . . .	Marsden.
105	O that I could rep-	S. M.	Mount Ephraim .	Aynhoe . . .	Bradley Church.	157	My sufferings all . .	L. M.	Daventry . . .	Wareham . . .	Daniel.
106	Jesus, let thy pity . .	7's & 6's.	Kingwood . . .	Dependence . .	City Road .	158	O my God, what . .	8-7's.	Hotham . . .	Martin . . .	German Hymn.
107	The Spirit of the . .	L. M.	Morning Hymn .	Wakefield . .	Devotion . .	159	Lay to thy hand . .	6-8's.	Desire . . .	Ledbury . . .	Carey's . . .
108	Enslaved to sense . .	C. M.	Irish . . .	Arlington . .	London . .	160	O Jesus, my hope . .	P. M. Cl. II.	Rapture . . .	Harwich . . .	Old Ge. man.
109	Wretched, helpless . .	7's & 6's.	Clark's . . .	Assylum . .	Amaziah .	161	Stay, thou insulted .	L. M.	Windham . . .	Melcombe . .	Munich.
110	Jesus, Friend of . .	7's & 6's.	Joshiah . . .	Dependence . .	Kingwood .	162	O my offended God .	S. M.	Mount Ephraim .	Sarah . . .	Essex.
111	Thus saith the Lord .	L. M.	Adoration . . .	Daventry . .	Effingham .	163	When, gracious . .	L. M.	Effingham . .	Justification .	Loughborough.
112	Woe is me! what . .	7's & 6's.	Clark's . . .	Assylum . .	City Road .	164	Lord, regard my . .	7's & 6's.	City Road . .	King'swood . .	Dependence.
113	Thou, whom faint . .	6-8's.	Cleft of the Rock .	Desire . . .	Siloam . . .	165	Come, hily, celestial .	8-8's.	Israel . . .	Alhion . . .	Carnaby.
114	Jesus, in whom . .	6-8's.	Siloam . . .	Zauberflöte .	Castleton .	166	Jesus, take my . .	7's & 6's.	Assylum . .	Joshiah . . .	Dependence.
115	Let the world, their .	7's & 6's.	Clark's . . .	Assylum . .	Woodhouse Grove.	167	Lamb of God, for . .	7's & 6's.	City Road . .	King'swood . .	Joshiah . .
116	Saviour, cast a pity .	6-7's.	Mount Calvary .	Egton . . .	Linton Green.	168	Depth of mercy . .	8-7's.	Alma . . .	Narcissus . .	Pilton.
117	God is in this aid . .	C. M.	Dundee . . .	Havanna . .	St. Steven's.	169	Jesus, the all re-	C. M.	Bedford . . .	Abridge . . .	Bristol.
118	Author of faith, to .	4-8's & 2-6's.	Praise . . .	Ariel . . .	New Street .	170	O 'tis enough, my . .	6-8's.	Terah . . .	Simon's Joy . .	Witsandide.
119	Father of Jesus . .	C. M.	Warwick . . .	Rose Hill . .	Geneva . .	171	O God, if thou art .	6-8's.	Carey's . . .	Cleft of the Rock.	Eaton.
120	Comfort ye mine . .	6-8's.	Admah . . .	Plymouth Dock .	Ledbury . .	172	O unexhausted . .	S. M.	Sarah . . .	Wirksworth . .	Gerar.
121	Expand thy wings . .	6-8's.	Desire . . .	Siloam . . .	Desire . . .	173	Jesus, I believe . .	6-7's.	Egton . . .	Damascus . .	Venice.
122	O thou who hast onr .	4-8's & 2-6's.	Latrohe . . .	Willoughby . .	Rochdale . .	174	How shall a lost . .	8-8's.	Daventry . .	Joshiah . . .	Israel.
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124	O that I, first of . .	4-8's & 2-6's.	St. John's . . .	Ariel . . .	Rochdale .	176	O God, thy right . .	6-8's.	Homerton . .	Whitelandide .	Siloam.
125	O that I could my . .	C. M.	Sproston . . .	Oaklands . .	York . . .	177	Jesus, thou know'st .	6-8's.	Carey's . . .	Eaton . . .	Barrett.
126	Too strong I was . .	L. M.	Old Hundred . .	Wexford . .	Ward . . .	178	Yes, from this in-	6-8's.	Admah . . .	Madrid . . .	Joshiah.
127	Wherewith, O God . .	L. M.	Wakefield . .	Port Hope . .	Nottaway .	179	Ward . . .	7's & 6's.	Clark's . . .	Preparation .	Winchester.
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129	Adam, descended . .	L. M.	Alfreton . . .	Federal Street .	Loughborough.	181	Thou man of griefs .	L. M.	Melbourne . .	Manre . . .	Dependence.
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426	401	Lord, in the strength	S. M.	Mount Ephraim...	478	447	And are we yet alive	S. M.	Aynhoe.....
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429	403	Behold the servant...	6-8's.	Plymouth Dock...	481	449	All thanks to the...	10's & 11's.	Hanover.....
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432	406	Fathe, I into thy...	C. M.	Martyrdom.....	484	452	Appointed by Thee...	10's & 11's.	Portuguese Hymn...
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516	480	Other ground can	8-7's.	Savona	Aaron	Melville	568	531	God is a name my	L. M.	Daisy Hill	Evering Hymn	Effingham.
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719	649	May not a creating...	7's & 6's.	Assylum	City Road	Dependence.	747	672	Jesus, thy servants...	S. M.	Mansfield	Aynhoe	Bethel.
720	650	Why do we mourn...	C. M.	Dundee	Revelation	Walsal.	748	673	O God! how often...	6-8's.	Luther	Carey's	Ledbury.
721	650	And must this body...	S. M.	Egypt	Sarah	Wirksworth.	749	674	O how shall a sin...	8-8's.	Israel	Arabia	Mansions.
722	651	Almighty Maker of...	L. M.	Old Hundred	Portugal	Federal Street.	750	675	O happy day that...	L. M.	Dresden	Hannathon	Atlantic.
723	652	Happy who in Josms.	7's & 6's.	Clark's	Kingswood	Josiah.	751	675	The promise of my...	C. M.	Bedford	York	Trinity.
724	653	Hosannah to God...	P. M. Cl. I.	Derbe	Holton	Troas.	752	676	From Jesu's sacri...	2-6's & 4-7's.	Irene	Dedication	Eccles.
725	654	Happy soul, thy...	8's & 7's.	Vienna	Romanza	Jesse.	753	677	Let all who truly...	S. M.	Sarah	Bethel	Cranbrook.
726	654	I know that my...	L. M.	Dresden	Melcombe	Adoration.	754	677	Prostrate, with eyes...	6-8's. 2nd.	Gay's	New Court	Monmouth.
727	655	O when shall we...	8-8's.	Arabia	Israel	Albion.	755	678	Lord, thou hast bid...	4-8's & 2-6's.	Latrobe	Harwood	Rochedale.
728	656	There is a land of...	C. M.	West's	York	Rose Lane.	756	679	Brethren in Christ...	L. M.	Rockingham	Duke Street	Port Hope.
729	657	Lift your heads, ye...	8's, 7's, & 4.	Calvary	Helston	Church Street.	757	680	Awake, my soul, and	L. M.	Morning Hymn...	Hannathon	Angel's Song.
730	658	Give me the wings...	C. M.	St. Stephen's	Oatlands	Deritend.	758	680	Glory to thee, my...	L. M.	Evening Hymn...	Evening	Warrington.
731	658	Where shall true...	7's & 6's.	Preparation	City Road	Clark's.	759	681	O thou that hang...	L. M.	Old Hundred	Munich	Windham.
732	659	The saints who die...	L. M.	Angel's Song	Wareham	Rockingham.	760	682	Canst thou reject...	L. M.	Munich	Mamre	Hamburg.
733	660	How happy every...	C. M.	Coronation	Hensbury	Rose Lane.	761	682	Lord of the wide...	L. M.	Wareham	Wilton	Oldham.
734	662	And let this feeble...	C. M.	Gainsborough	Walsal	St. Mary's.	762	683	Infinite God, thy...	L. M.	Stonefield	Peru	Justification.
735	664	Come, let us join...	C. M.	Mount Pleasant...	Attercliffe	Oatlands.	763	684	Lord, whom winds...	4-7's.	German Hymn...	Aaron	Prayer.
736	665	Great God, thy wa...	L. M.	Old Hundred	Stonefield	Job.	764	684	Lord of earth, and...	7's & 6's.	Kingswood	Amaziah	City Road.
737	666	Thou, who hast in...	7's & 6's.	Dependence	Josiah	Clark's.	765	685	How are thy ser...	C. M.	Hensbury	Arling'on	Sheldon.
738	667	How pleasant, how...	L. M.	Wilton	Loughborough...	Sandbach.	766	686	How many pas...	6-8's.	Terah	Admah	Simeon's Joy.
739	667	Father of all, thy...	L. M.	Morning Hymn...	Evening Hymn...	Tranquility.	767	687	Join all ye ransom'd.	C. M.	London	David's Harp	Carr's Lane.
740	668	God of eternal truth	6-8's.	Charity	Siloam	Desire.	768	687	Out of the depth of.	C. M.	Abridge	Rose Lane	St. Stephen's.
741	669	How large the pro...	C. M.	Arlington	Condescension...	Witte.	769	688	I give immortal...	1-6's & 2-8's.	Waterstock	Remembrance	Warsaw.



