

THE
UNION
TUNE BOOK
WITH
SUPPLEMENT

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THE

✓
UNION TUNE BOOK.

WITH SUPPLEMENT.

A Selection of Tunes and Chants

SUITABLE FOR USE IN

CONGREGATIONS AND SUNDAY SCHOOLS.

EIGHTH EDITION

London :

SUNDAY SCHOOL UNION:

56, OLD BAILEY, E.C.

The Gresham Press,

UNWIN BROTHERS,

CHILWORTH AND LONDON.

PREFACE.

IN the year 1837, the Committee of the Sunday School Union published the first edition of the UNION TUNE BOOK, in the hope of supplying a collection of agreeable and useful tunes, which should contain such a variety as would be adapted to religious services in general. The effort was successful, and the work obtained a large circulation.

The continued demand for the collection induced the Committee, in the year 1842, to undertake a revision of the entire book and the selection of additional tunes, in order to render it still more acceptable and complete. In doing this, the Committee secured the best professional assistance available at the time, and the result was a large increase in the demand for the work.

In the year 1854, an effort was again made to increase the variety of the contents and thereby the usefulness of the book, and in the form of a "Continuation" 112 Tunes and 37 Chants were added to the original collection. This attempt to render the UNION TUNE BOOK more acceptable was as successful as those which had preceded it, and the work continued to grow in public favour.

Since that date, however, much has been done to improve devotional psalmody, both by the teaching of the art of singing and by the publication of suitable tunes for the exercises of the school and the sanctuary. The greatly improved musical taste which has thus been created has rendered a further extension of the work desirable; and as there is still a considerable demand for the book, and as also modern hymnology embraces a variety of metres for which previous editions make no provision, the Committee determined to issue it in its present form with a SUPPLEMENT, which will be found commencing with Tune No. 484.

In reference to this new Supplement, the Committee have spared neither pains nor expense in the endeavour to render it acceptable to the Christian public. In requesting Mr. Hullah to undertake its editorship, the Committee felt that they were entrusting it to a gentleman not only thoroughly competent, but to one who, perhaps more than any living musician, had made the advance of musical knowledge among the people his life-work. The tunes that have been written by Mr. Hullah, those selected by him, as well as those written by other eminent composers at his request specially for this work, will prove how fully he has entered into the views and carried out the wishes of the Committee.

The Committee thankfully acknowledge their obligation to the following gentlemen, either for permission kindly granted by them to insert very valuable tunes, or for assistance cordially rendered:—The Proprietors of “Hymns Ancient and Modern;” the Proprietors of “The Bristol Tune Book;” the Proprietors of “The Bradford Tune Book;” the Society for Promoting Christian Knowledge; Messrs. Nelson & Co.; Messrs. Nisbet & Co.; Messrs. Novello & Co.; Messrs. Routledge & Co.; the Rev. H. Allon, D.D.; A. H. Brown, Esq.; the Rev. R. R. Chope, M.A.; R. F. Coules, Esq.; C. Darnton, Esq.; Sir G. Elvey, Mus. Doc.; H. Gilbert, Esq.; E. J. Hopkins, Esq.; A. King, Esq.; A. E. Leigh, Esq.; C. E. Mudie, Esq.; A. R. Reinagle, Esq.; H. Smart, Esq.; Dr. A. Sullivan; Dr. Steggall; and others.

For the sake of portability and convenience the present enlarged edition is issued in Compressed Score.

In once more issuing an improved edition of this work, the Committee hope for the same success which has attended previous efforts of the kind, and trust that the book, in its enlarged form, will greatly aid the Church’s service of praise.

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	Goudimel	623		Triumph	147
	Halle	622	112th. (8.8.8.8.8.8) ...	Anticipation	246
	Stella	619		Avard's	273
	St. Matthias	624		Berwick	7
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8.9.8.8.9.8.6.6.4.8.8 ...	Luneberg	625		Cardiff...	34
9.6.9.6.9.6.9.6 ...	Watford	627		Carey's	122
9.8.9.8.9.8.9.8 ...	Navarre	626		Eaton	86
9.9.8.9.9.8.6.6.4.8.8 ...	Hernhutt	682		Foundling	108
10.4.10.4 ..	St. Helena	628		Gloucester	81
10.4.10.4.10.10 ...	Sandon	629		Homerton	73
10.6.10.6... ..	Hale	609		Ilford	31
10.10.10.10 ...	Ellers	631		New Creation..	46

		No.			No.
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	Weymouth New	41		Carmarthen New	116
113th. (3.8.8.8.8.8) ...	Anniversary ...	182		Darwell's ...	338
	Jude's ...	104		Finsbury ...	412
	Martin's Lane	27		Greenwich New	239
	Monmouth ...	29		Grove ...	323
	Newcourt ...	213		Jubilee ...	482
	Refuge ...	225		Jubilee New ...	277
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	Ascension ...	457		Warsaw ...	435
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	Belfast New ...	516	Double Chants ...	...	1 to 23
	Bridge Street ..	184	Single Chants ...	...	24 to 37

THE UNION TUNE BOOK.

1

Bradley Church. S.M.

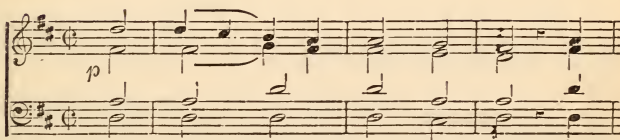
MORTIMER.

TREBLE.

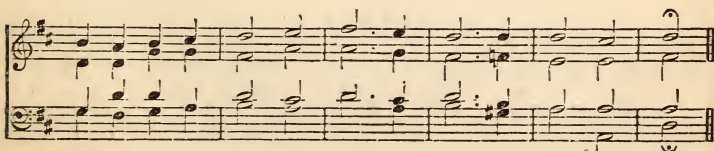
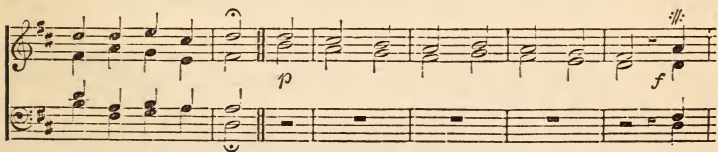
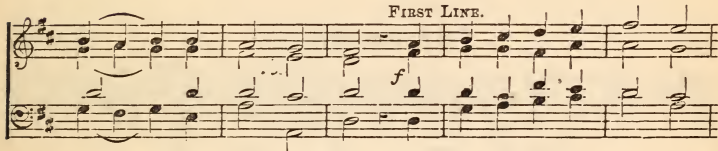
ALTO.

TENOR.

BASS.



FIRST LINE.

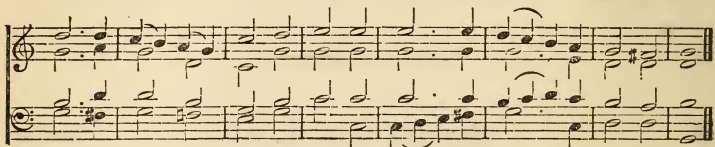
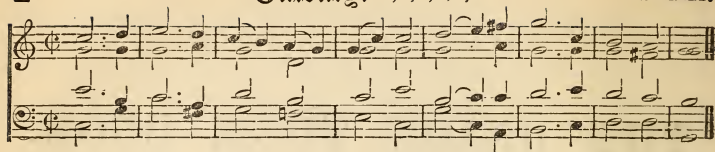


B

2

Calvary. 8,7; 8,7; 8,7.

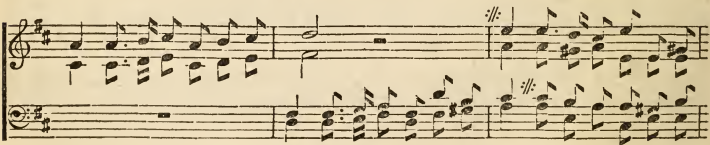
S. STANLEY.



3

* Cranbrook. S.M.

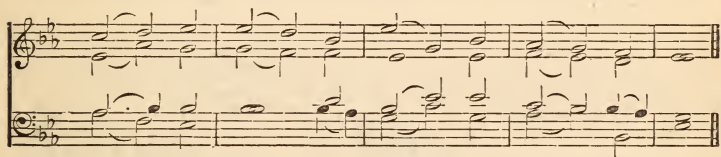
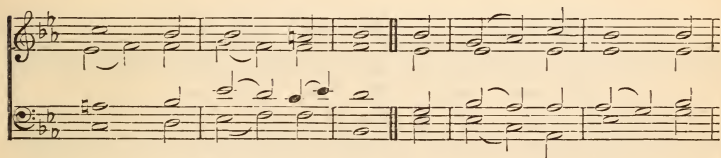
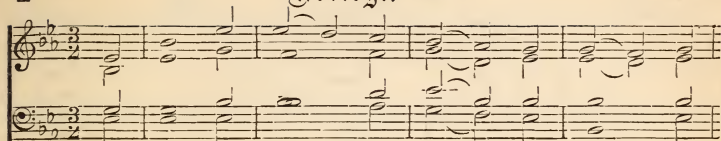
T. CLARK.



4

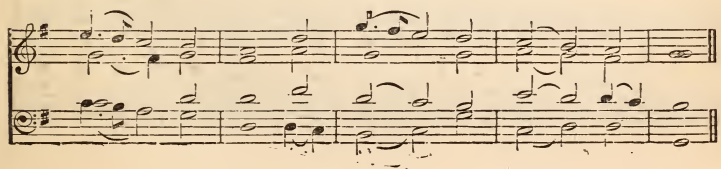
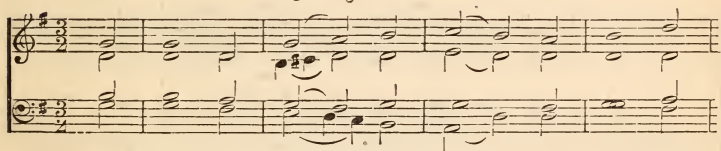
Abridge. C.M.

ISAAC SMITH.



5

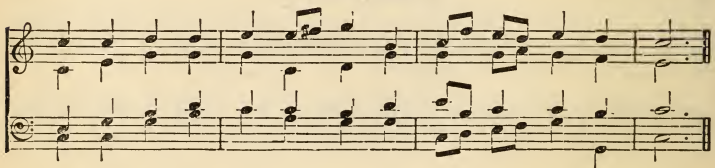
Irish. C.M.



6

Lonsdale. S.M.D.

CORELLI.



7

Berwick. L.M.





8

Essex. S.M.

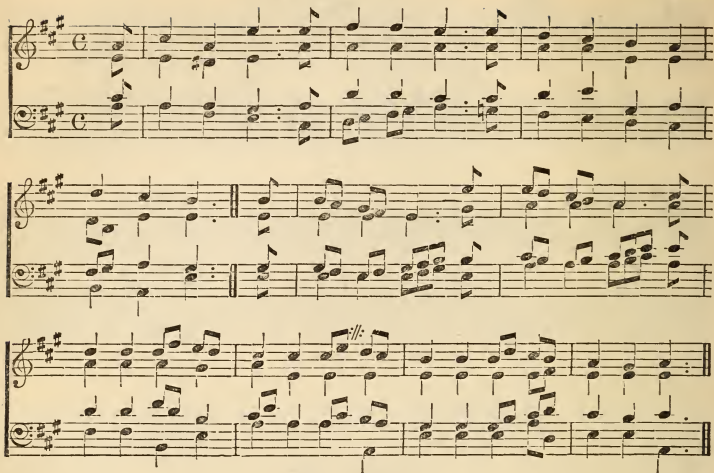
W. MATTHEWS.



9

*Colombo. L.M.

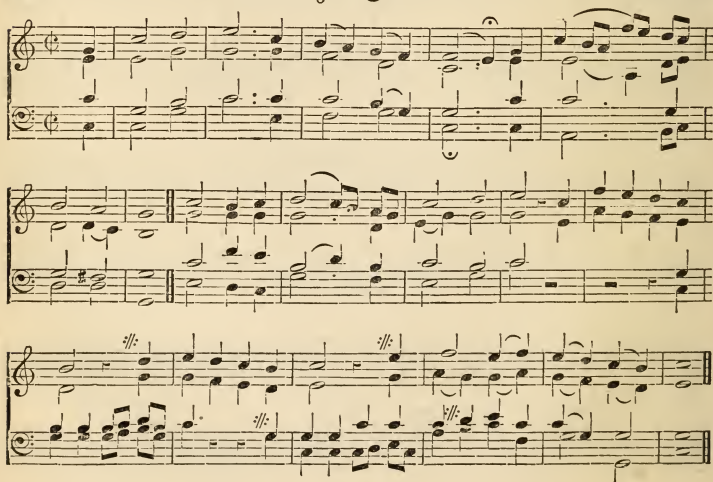
T. CLARK.

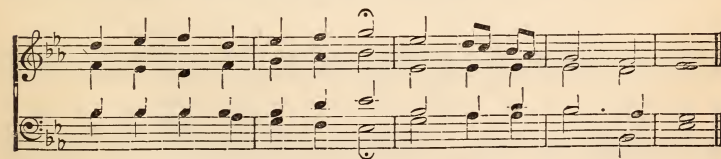
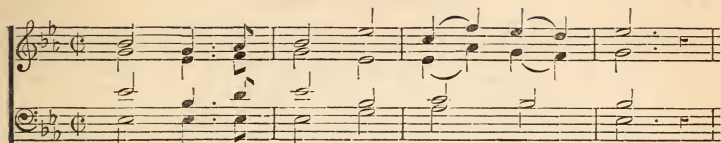


10

Ebenezer New. C.M.

MORETON.





12

*Burnham. 148th M.

T. CLARK.

Handwritten musical score for "Burnham. 148th M." by T. Clark. The score is written on three systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a treble clef and a bass clef. The melody is primarily in the treble, with accompaniment in the bass. A dynamic marking of *p* (piano) appears in the first system. The second system continues the melody and accompaniment. The third system features repeat signs (double bar lines with dots) at the beginning and end of the system, indicating a repeated section.

13

Reuben. S.M.

WAKELY.

Handwritten musical score for "Reuben. S.M." by Wakely. The score is written on three systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a treble clef and a bass clef. The melody is primarily in the treble, with accompaniment in the bass. A dynamic marking of *p* (piano) appears in the second system. The second system continues the melody and accompaniment. The third system features repeat signs (double bar lines with dots) at the end of the system, indicating a repeated section.

14

*Haberhill. L.M.

N. GIBSON.

Handwritten musical score for the hymn "Haberhill" by N. Gibson. The score is written for two staves (treble and bass clef) in G major (one sharp) and common time (C). The tempo is marked "L.M." (Lento Moderato). The score consists of three systems of music. The first system has two staves. The second system has two staves, with a piano (p) marking at the beginning and a forte (f) marking later. The third system has two staves, with repeat signs (double bar lines with dots) indicating a repeat of the first two staves. The score ends with a double bar line.

15

*Serenity. L.M.

T. CLARK.

Affettuoso

Handwritten musical score for the hymn "Serenity" by T. Clark. The score is written for two staves (treble and bass clef) in D major (two sharps) and 2/4 time. The tempo is marked "L.M." (Lento Moderato) and the mood is marked "Affettuoso" (Affectionate). The score consists of three systems of music. The first system has two staves. The second system has two staves. The third system has two staves, with a repeat sign (double bar line with dots) indicating a repeat of the first two staves. The score ends with a double bar line.

16

Dobersdale. L.M.

S. STANLEY

16 Dobersdale. L.M. S. STANLEY

17

Hensbury. C.M

17 Hensbury. C.M

18

Bath Abbey. 7s. D.

MILGROVE.

19

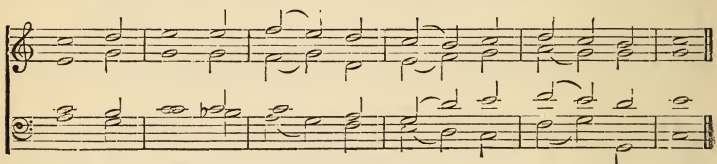
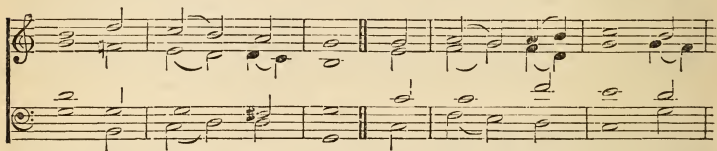
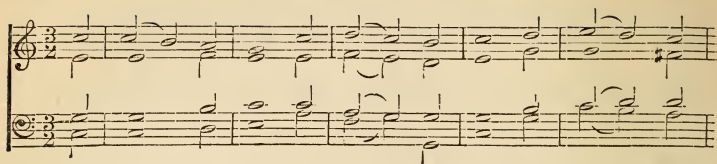
Condescension. C.M.

TUCKER

20

Wareham. L.M.

KNAPP.



21

Bredby. L.M.

BOWMAN.





22

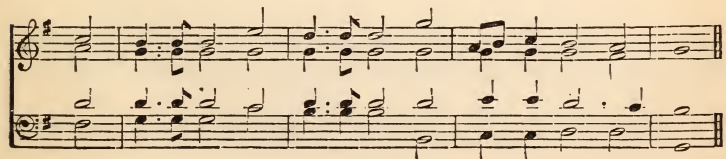
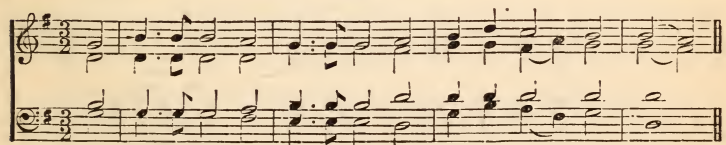
Mariners. 8, 7, or 8, 7, 4.



23

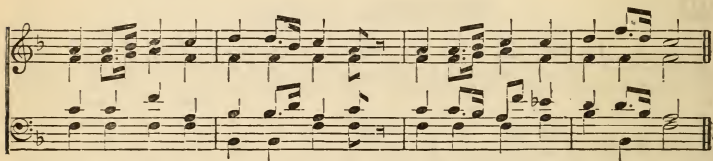
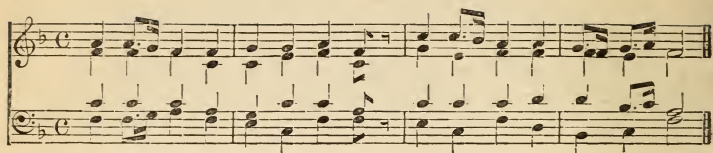
Arlington. C.M.

DR. ARNE.



24

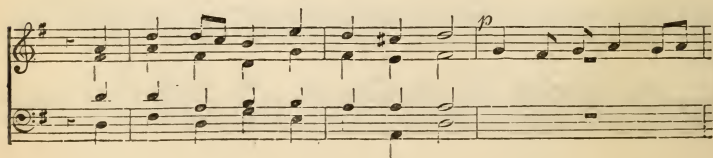
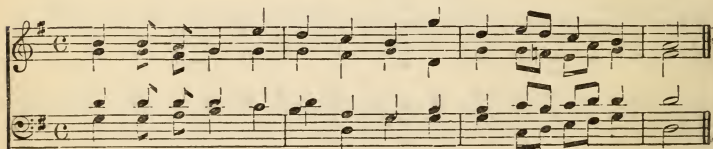
Rousseau. 8,7,4.

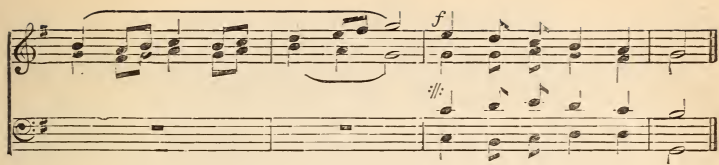


25

*Oallands. C.M.

T. CLARK.





26

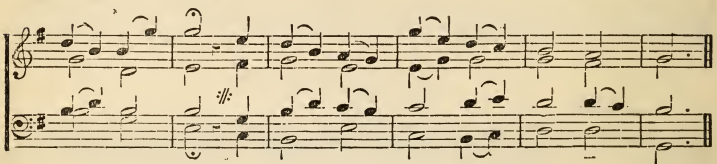
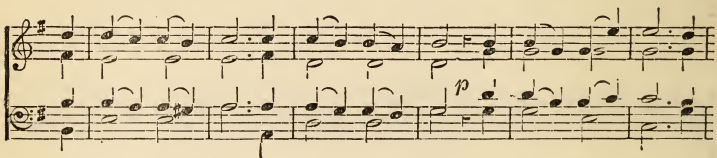
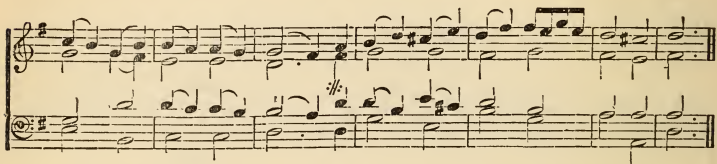
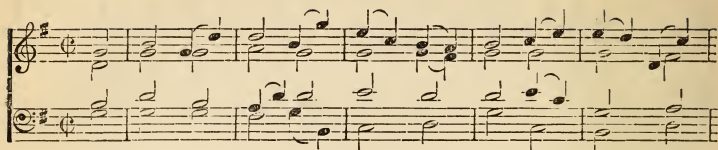
Georgia. 7's, SIX LINES.

HANDEL.



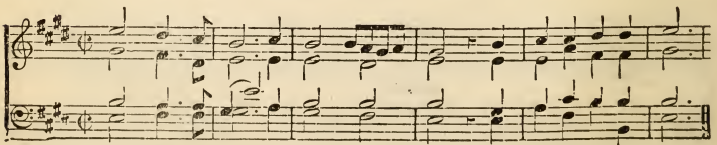
27

Martin's Lane. L.M. or 113th M.



28

Jerusalem. C.M.



First system of musical notation for 'Monmouth'. It consists of two staves, treble and bass, in G major (one sharp) and 2/4 time. The melody is primarily in the treble staff, featuring eighth and sixteenth notes with various rests. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano) and *f* (forte). Repeat signs (||:) are used to indicate repeated rhythmic patterns.

29

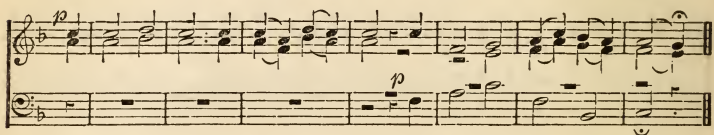
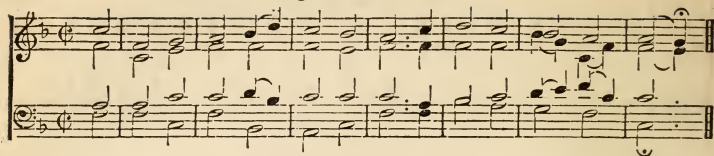
Monmouth. L.M. or 113th M.

G. DAVIS.

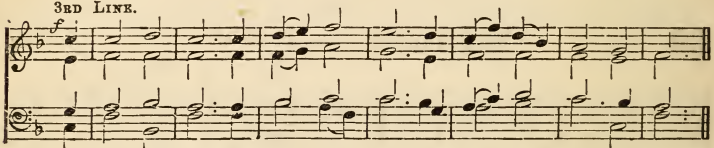
Second system of musical notation for 'Monmouth', continuing from the first system. It also consists of two staves, treble and bass, in G major and 2/4 time. The melody continues with similar rhythmic patterns. Dynamics include *p* (piano) and *f* (forte). Repeat signs (||:) are used to indicate repeated rhythmic patterns.

30

Arabia. C.M.



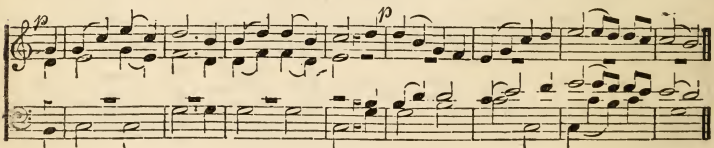
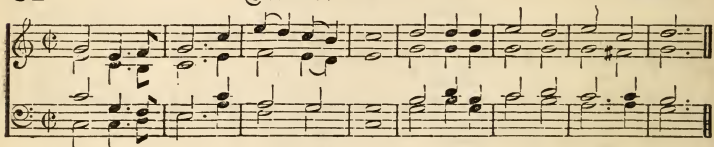
3RD LINE.



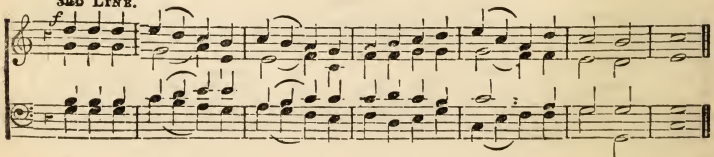
31

Ilford. L.M. or 112th M.

STRAHAN.

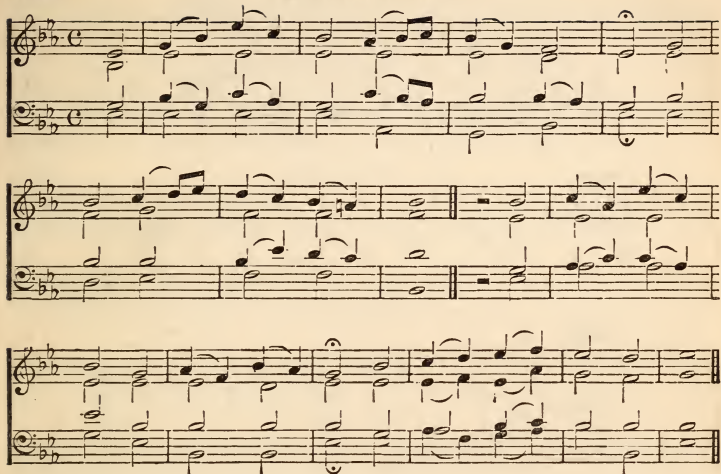


3RD LINE.



32

Warwick. C.M.



33

Compassion. S.M.

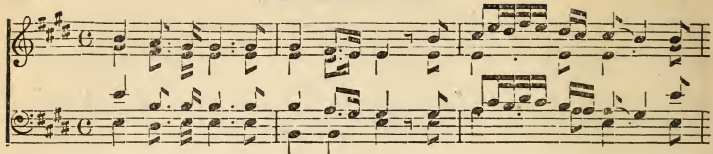
A. RADIGER.

Three systems of musical notation for the hymn 'Compassion'. Each system consists of a treble and bass staff joined by a brace. The key signature has two sharps (D major), and the time signature is '3/4'. The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The first system contains 8 measures, the second system contains 8 measures with a repeat sign and dynamic markings 'p' and 'f', and the third system contains 8 measures.

34

Cardiff. 112th M.

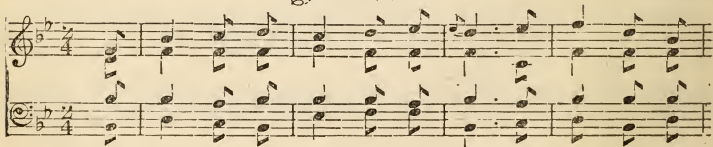
J. F. HERRING.



35

Haweis. 8s.

DR. HAWEIS.

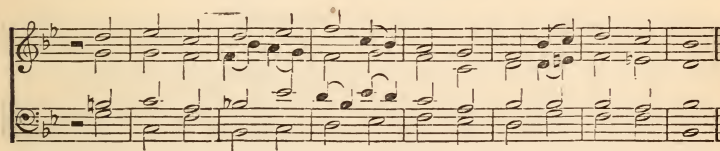
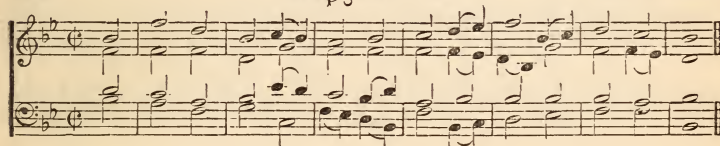




36

Stephens. C.M.

REV. W. JONES.



37

Shore Cottage. 7s.

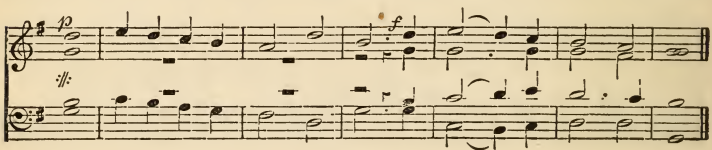
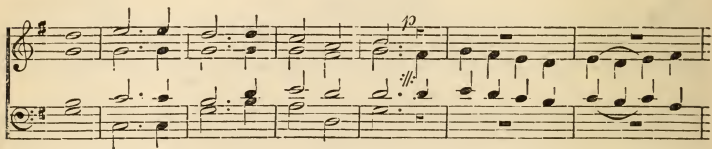
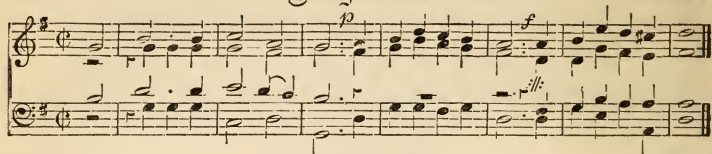
VOGLER.



38

Bengal. S.M.

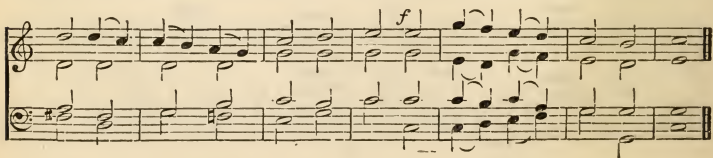
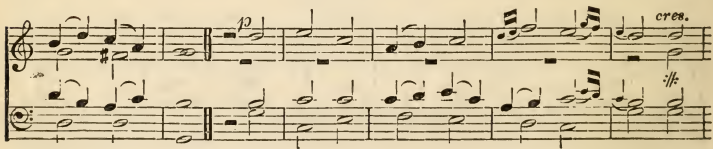
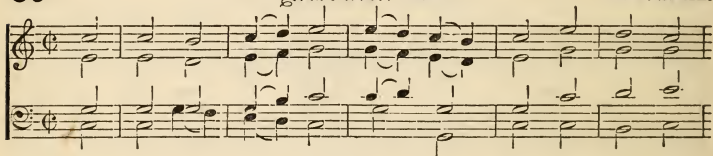
MORETON.



39

Kelburn. C.M.

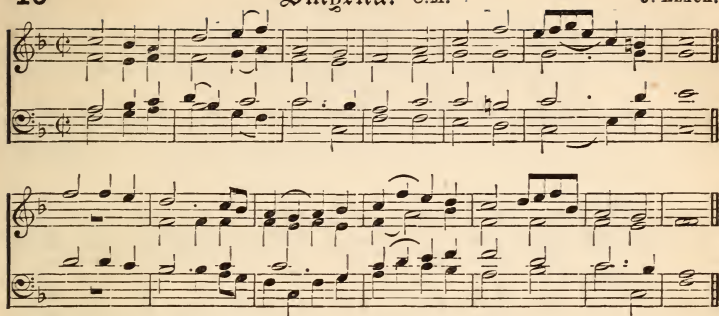
R. A. SMITH.



40

Smyrna. C.M.

J. LEACH.



41

Weymouth New. L.M.

DR. RANDALL.

Three systems of musical notation for the hymn 'Weymouth New'. Each system consists of a treble and bass staff joined by a brace. The key signature has one flat (B-flat), and the time signature is common time (C). The first system contains two measures, the second system contains two measures, and the third system contains two measures. The music is written in a simple, homophonic style with chords and moving lines in both hands. The third system is labeled '3RD LINE.' at the beginning.

3RD LINE.

42

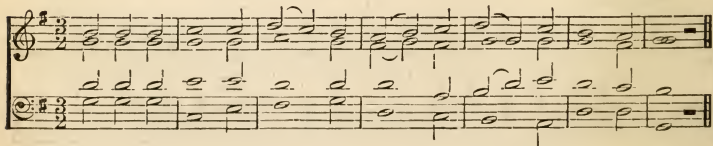
*Bolton. C.M.

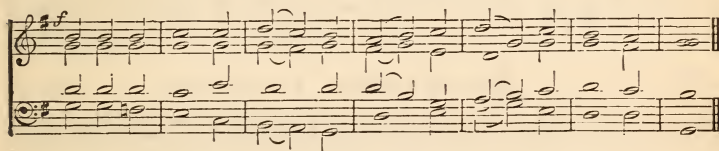
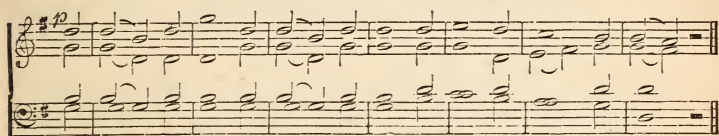
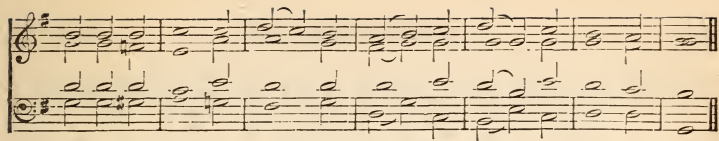
FAWCETT.



43

Prospect. C.M.D.



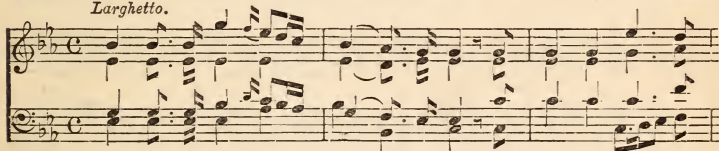


44

Crucifixion. L.M.

C. WESLEY.

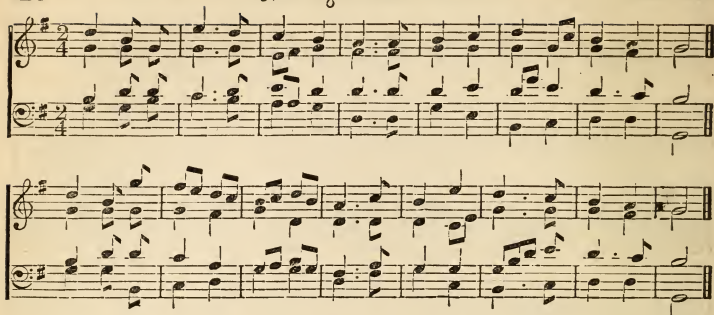
Larghetto.



45

Switzerland. L.M.

SWISS AIR.



46

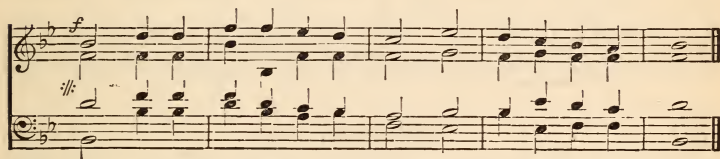
New Creation. L.M. or 112th M.

HAYDN.



47

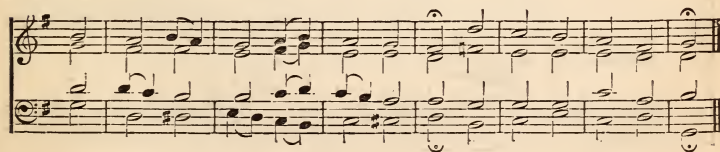
Milbourn Port. C.M.



48

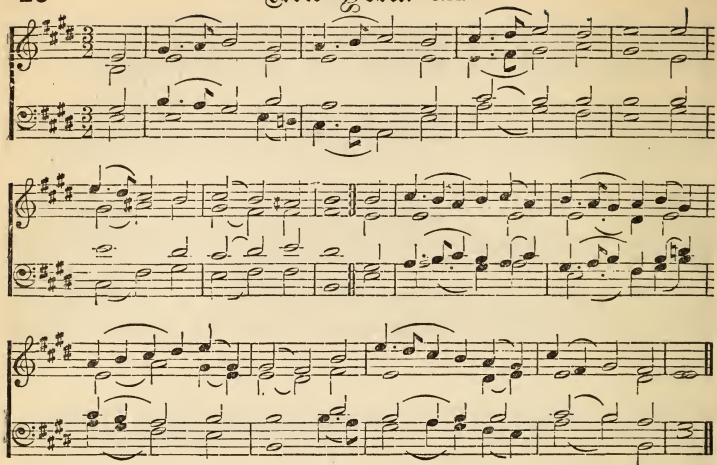
Kestwick. S.M.

J. I. COBBIN.

Slow and full.

49

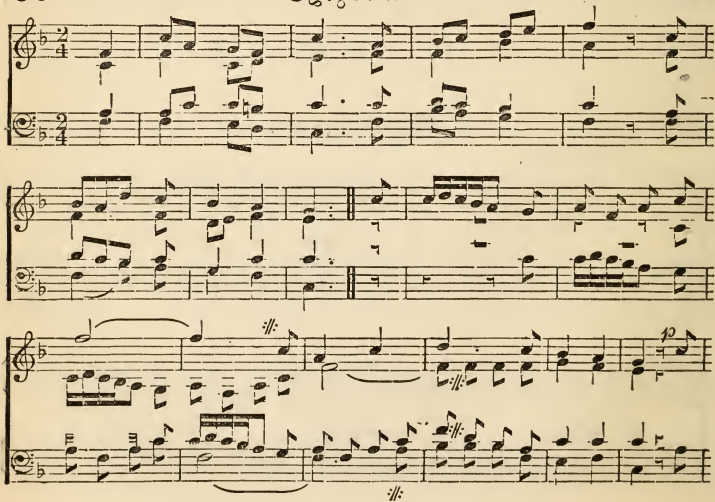
New York. C.M.

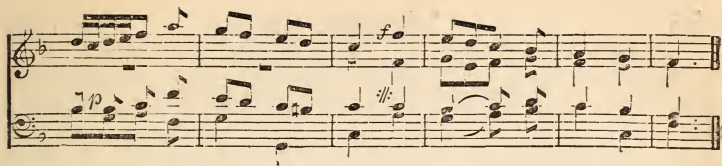


50

*Gythorn. C.M.

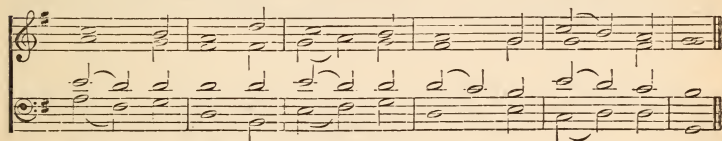
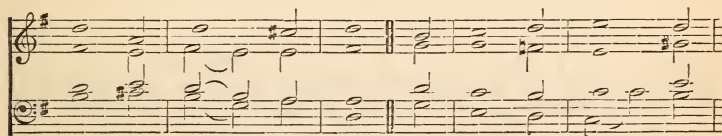
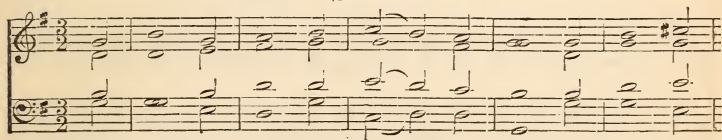
T. CLARK.





51

Angels' Hymn. L.M.



52

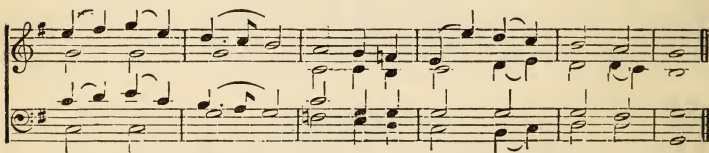
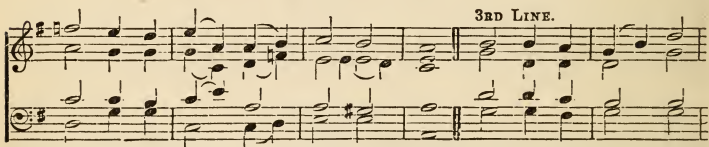
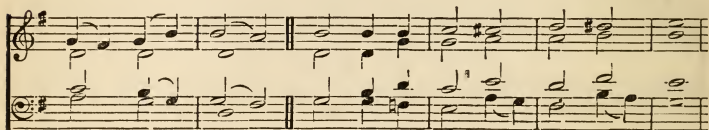
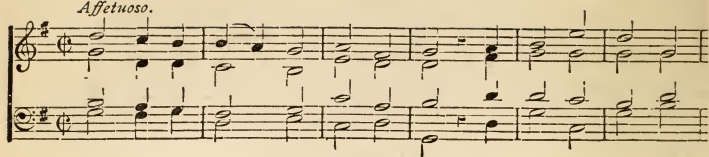
Crucif. L.M.



53

*Zealand. L.M.

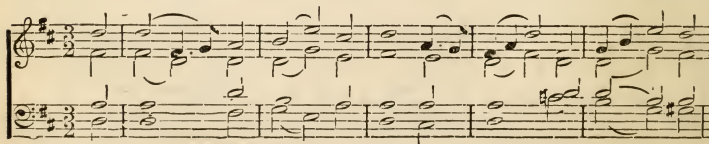
T. CLARK.

Affettuoso.

54

Sutton, Colefield. S.M.

S. STANLEY

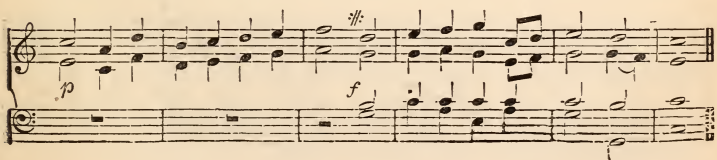




55

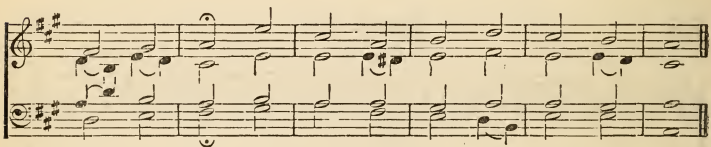
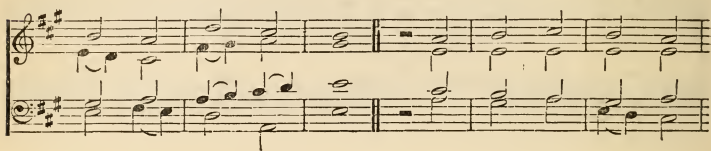
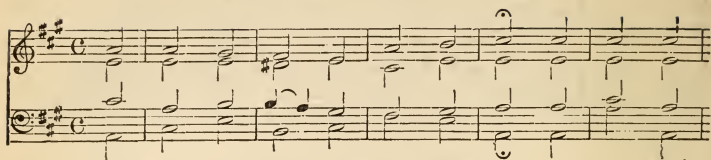
Peru. L.M.

J. LEACH.



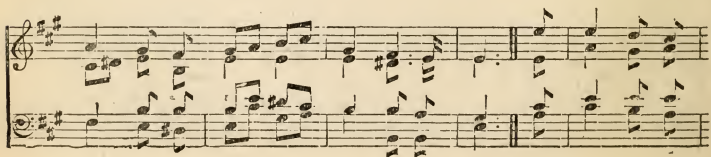
56

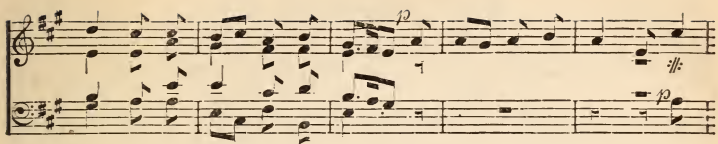
Old Hundredth. L.M.



57

Portugal New. 10, 11, or 104th M.





58

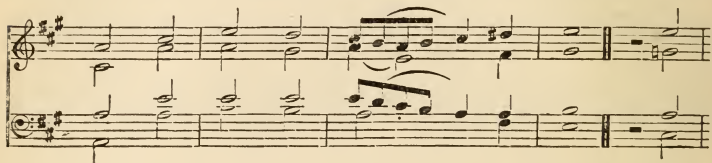
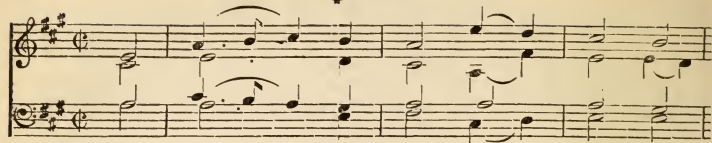
Portugal New. L.M.



59

Mount Pleasant. C.M.

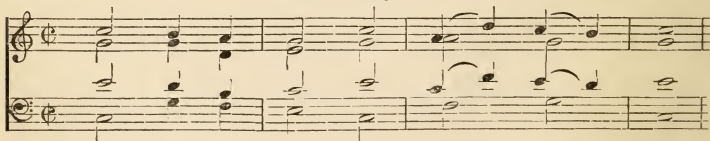
J. LEACH.

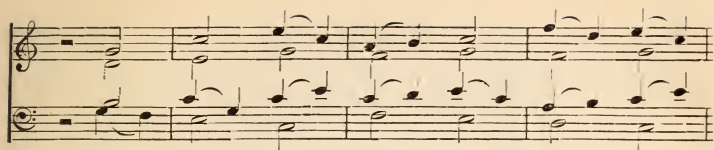


60

Oswestry. L.M.

S. STANLEY.



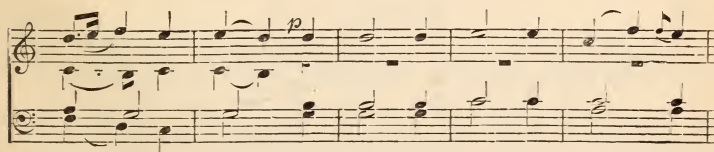
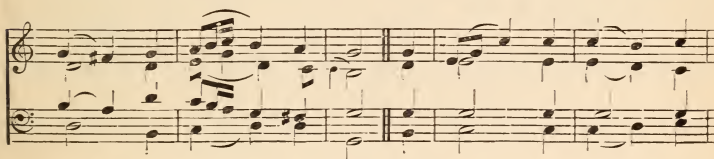
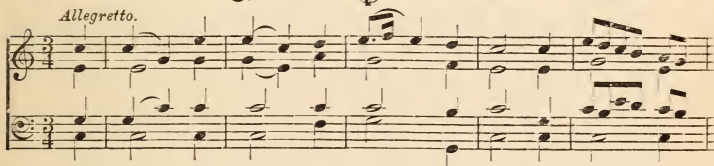


61

* Mamres Plains. L.M.

C. W. BANISTER.

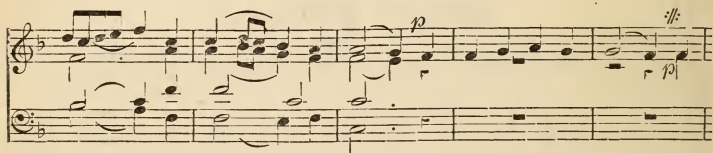
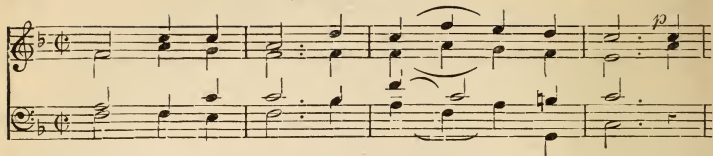
Allegretto.



62

Auburn. C.M.

REV. J. LAWSON.

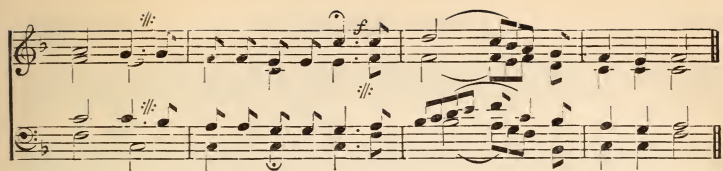


63

Tucker's. C.M.

TUCKER.

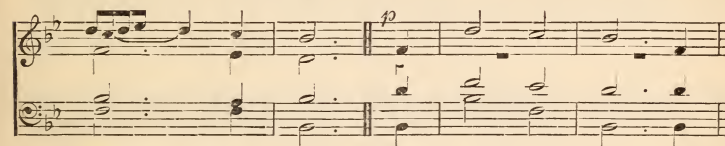


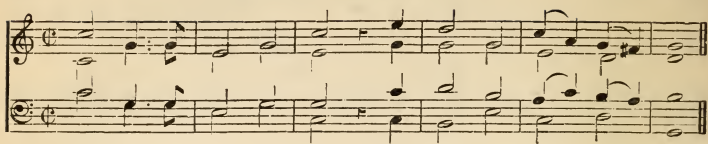


64

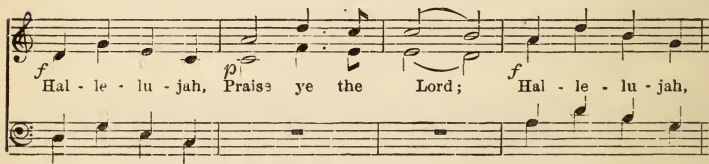
Majesty. 148th M.

WILLIAM ON.





CHORUS.



66

Portugal. L.M.

THORLEY.

Three systems of musical notation for the piece 'Portugal' by Thorley, L.M. The music is in 2/4 time and G major. The first system consists of two staves. The second system also consists of two staves and includes triplets marked with a '3' above the notes. The third system consists of two staves and ends with a double bar line.

67

Carr's Lane. C.M.

S. STANLEY.

Three systems of musical notation for the piece 'Carr's Lane' by S. Stanley, C.M. The music is in 3/4 time and B-flat major. The first system consists of two staves. The second system consists of two staves and includes a piano dynamic marking 'p' in the right hand. The third system consists of two staves and includes repeat signs (double bar lines with dots) at the beginning and end of the system.

68

Rebeleration. C.M.

Largo.

Handwritten musical score for 'Rebeleration' in common time (C.M.). The score is written for two staves, treble and bass clef, with a key signature of one flat (B-flat). The tempo is marked 'Largo.' The music features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests. There are repeat signs (double bar lines with dots) at the end of the first and third systems. The third system includes dynamic markings 'p' (piano) and 'f' (forte).

69

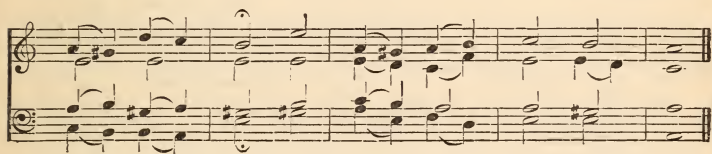
Wiltshire. C.M.

STEPHENSON.

Handwritten musical score for 'Wiltshire' in common time (C.M.). The score is written for two staves, treble and bass clef, with a key signature of one flat (B-flat). The music features a variety of note values including eighth, sixteenth, and quarter notes, as well as rests. There are repeat signs (double bar lines with dots) at the end of the first and third systems. The third system includes dynamic markings 'p' (piano) and 'f' (forte).

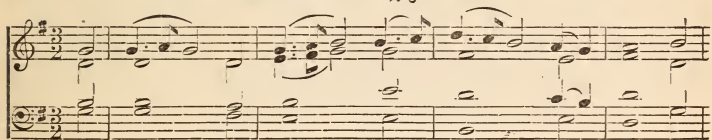
70

Elalsal. C.M.



71

Gainsborough. C.M.



72

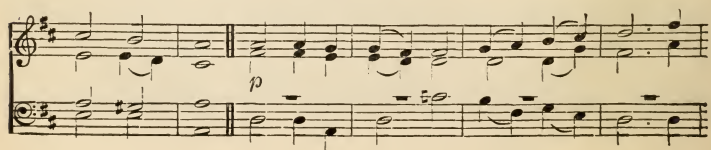
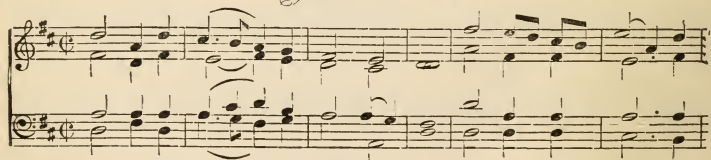
Gabriel New. C.M.

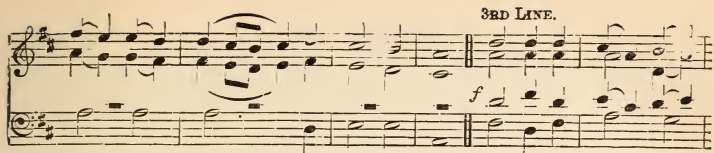
ARNOLD.



73

Homerton. L.M.





74

Henley. S.M.

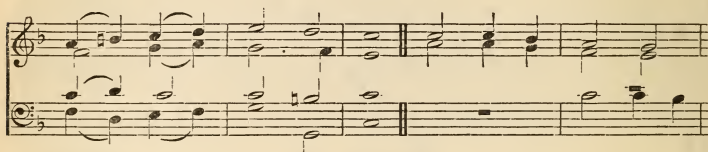
ISAAC SMITH.



75

Greece. C.M.

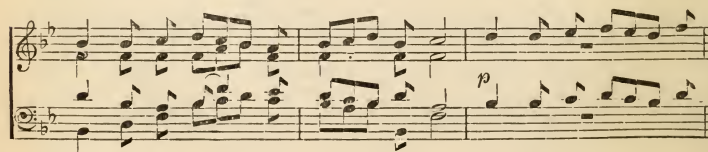
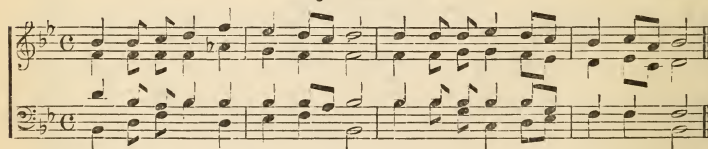
H. BOND.



76

China. L.M.

B. CUZENS.

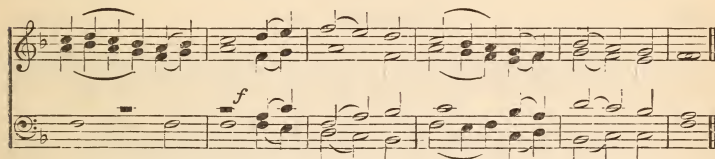
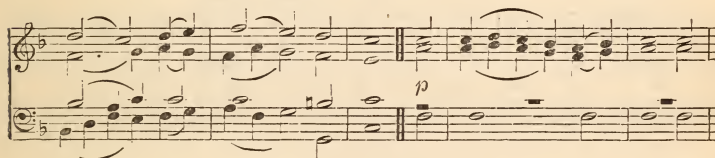
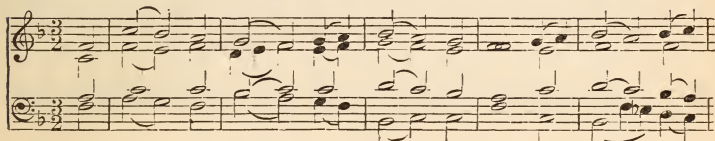




77

Pierrepont. L.M.

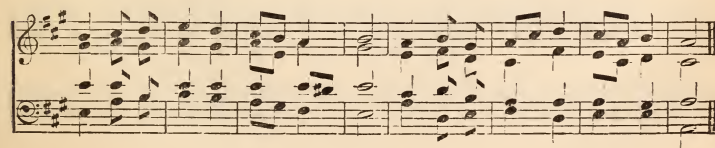
W. MATTHEWS.



78

Alberstone. L.M.

MILGROVE.



79

Broomsgrobe. C.M.

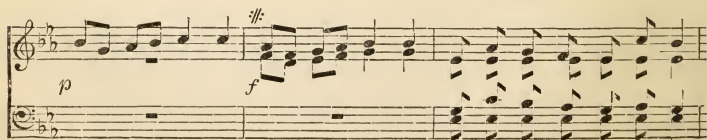
COLLINS.



80

Calcutta. 8.7.4.

T. CLARK.

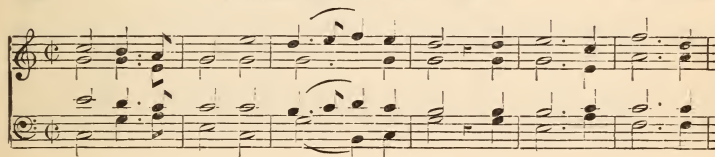




81

Gloucester. L. M. or 112th M.

MILGROVE.



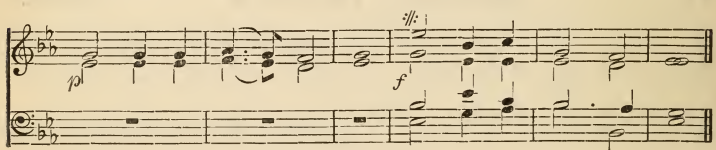
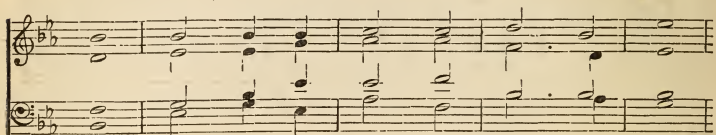
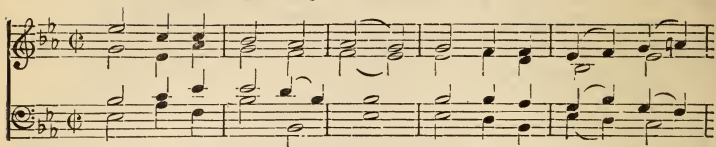
1ST LINE.



82

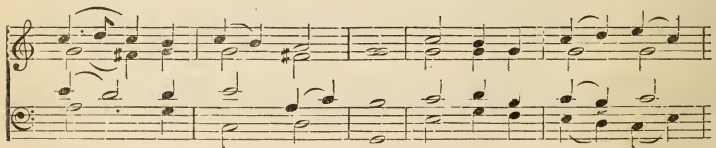
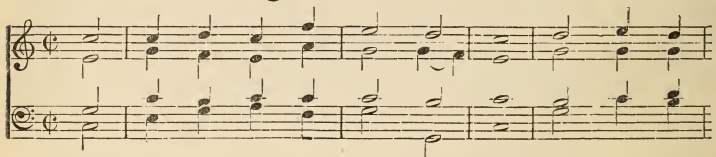
*Fonthill Abbey. S.M.

WHITE.



83

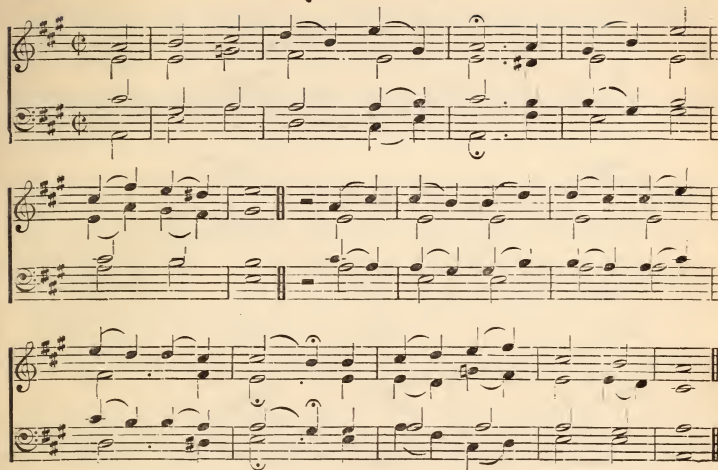
Bramcoate. L.M.



84

Shirland. S.M.

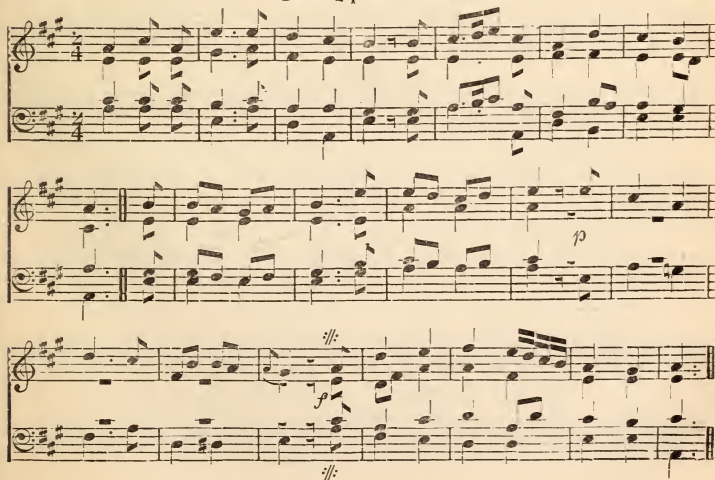
S. STANLEY.



85

*Langport. L.M.

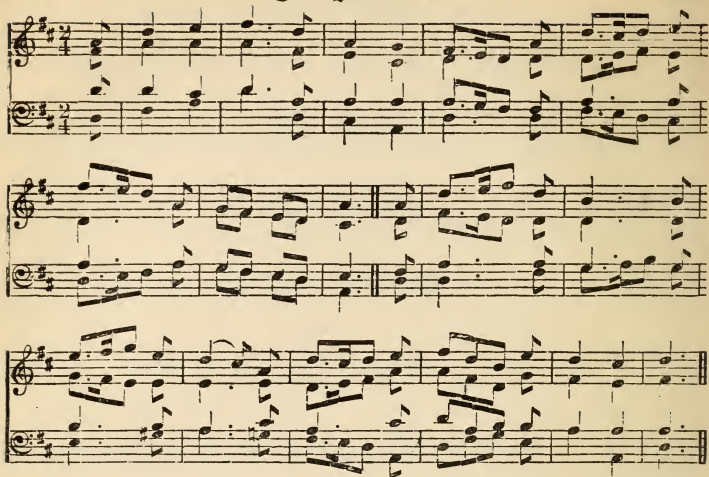
T. CLARK.



86

Antigua. L.M.

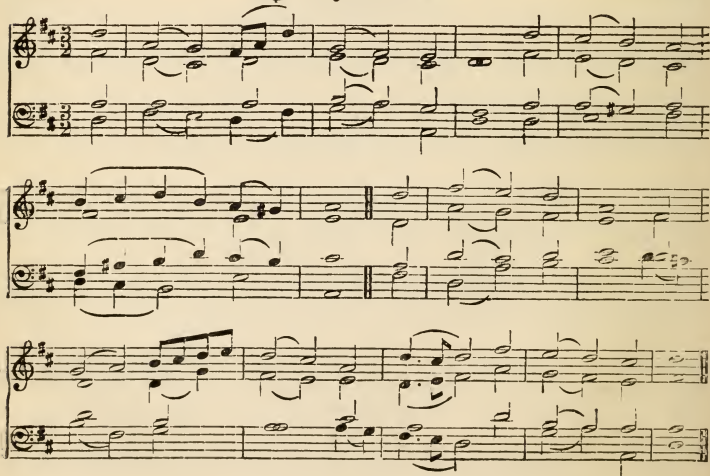
WELLS.

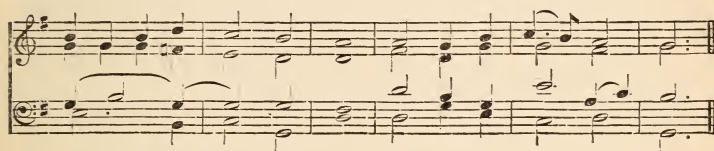
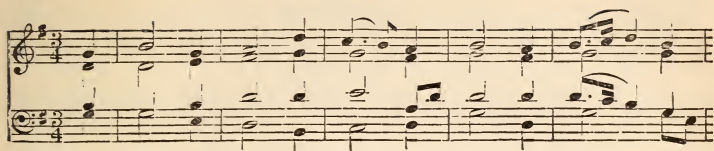


87

Peckham. S.M.

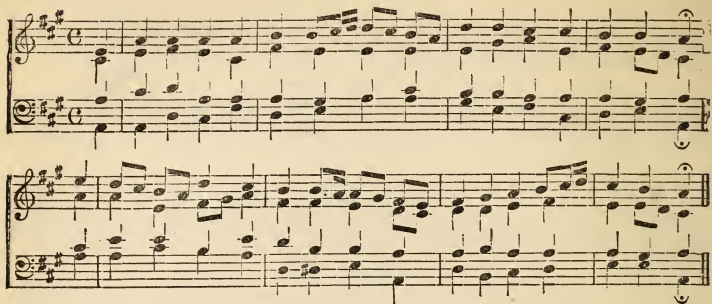
ISAAC SMITH.





90

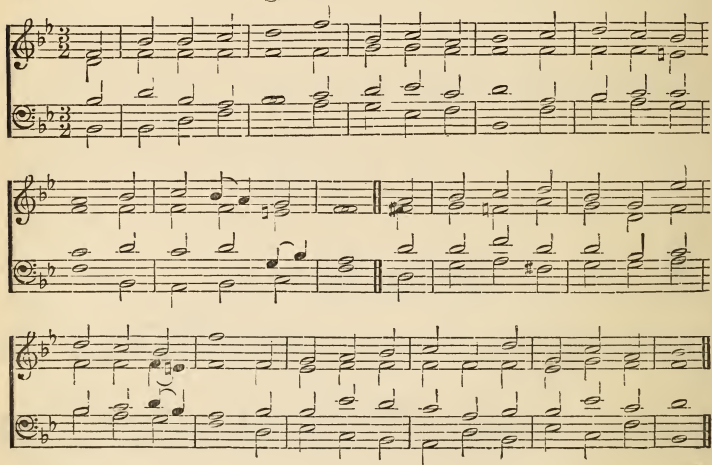
Evening Hymn. L.M.



91

Hanover. 104th M.

G. F. HANDEL.



92

America. C.M.

ISAAC SMITH.





93

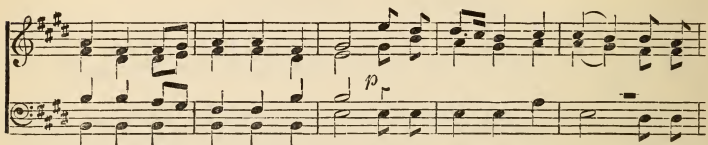
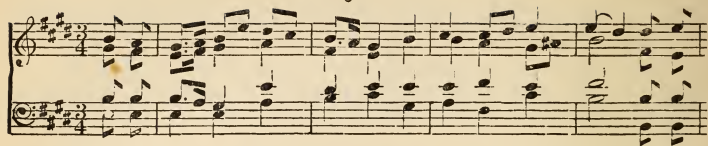
Hodnet. 7.6. Peculiar Accent.



94

Oakbill. 12s.

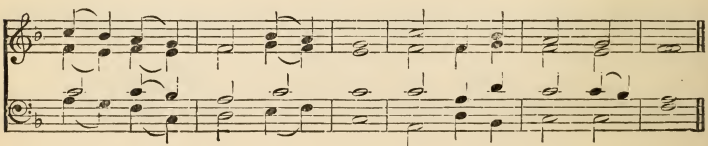
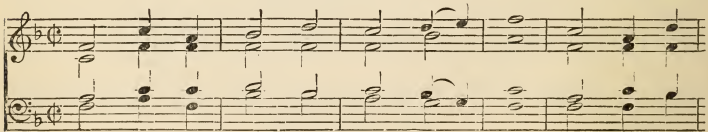
J. I. COBBIN.

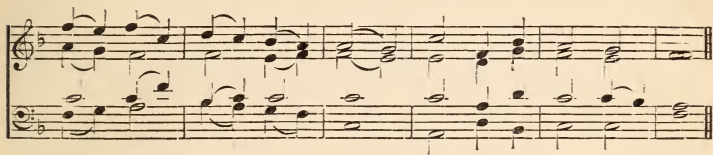


95

Bethany. 8.8.6.

N. GIBSON.





96

Eaton. L.M., or 112th M.

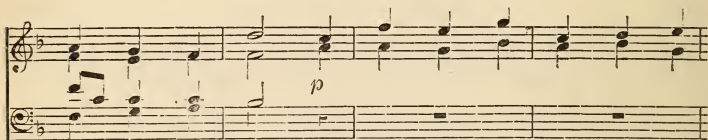
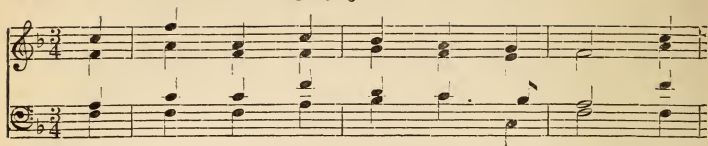
WYVILL.



97

Hythe. 8s.

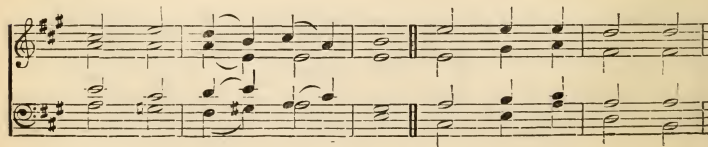
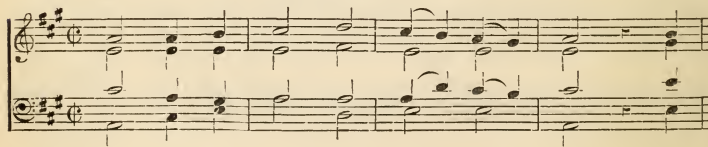
+ AWCETT.

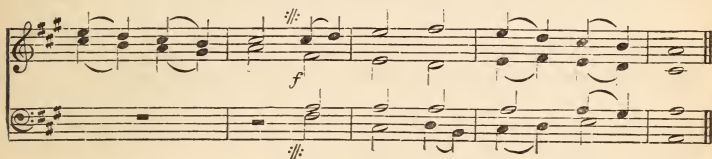


98

Devizes. C.M.

TUCKER.

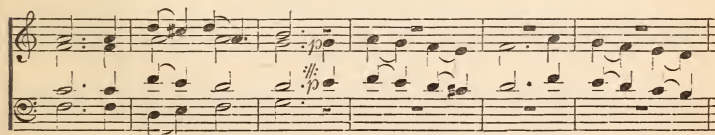
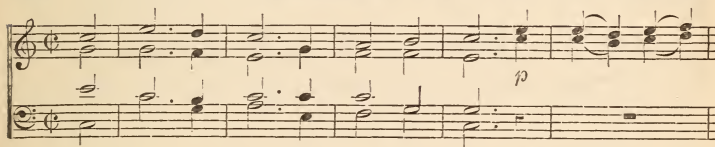




99

Smithfield. C.M.

MORETON.



100

New Victory. C.M.

Handwritten musical score for 'New Victory' in C major, common time. The score consists of four systems of two staves each. The first system shows the beginning of the piece. The second system contains a repeat sign. The third system includes a piano (*p*) dynamic marking. The fourth system includes a crescendo (*cres.*) and a forte (*f*) dynamic marking. The piece concludes with a double bar line and repeat dots.

101

Bromley. L.M.

J. BRODERIP.

Handwritten musical score for 'Bromley' in D major, common time. The score consists of two systems of two staves each. The first system shows the beginning of the piece. The second system includes a piano (*p*) dynamic marking. The piece concludes with a double bar line and repeat dots.

3RD LINE.



102

Ridgetwell. C.M.

REV. D. E. FORD.



103

Easter Hymn. 7s.

DR. WORGAN.

Hal - - le - lu - jah,

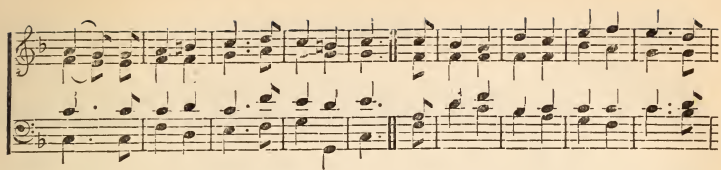
Hal - - le - lu - jah,

Hal - - le - lu - jah,

Hal - - le - lu - jah.

104

Jude's. 113TH M. OR L.M.



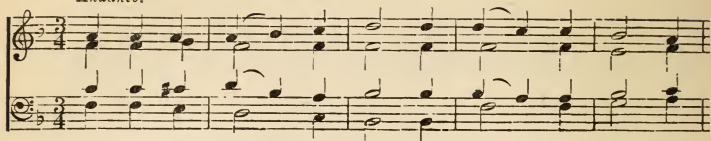
105

Jude's Doxology. C.M



106

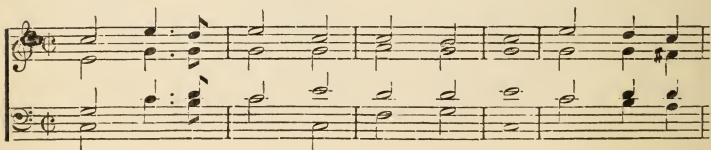
*Belfast. L.M.

Andante.

107

Chard. L.M.

ENGLAND.

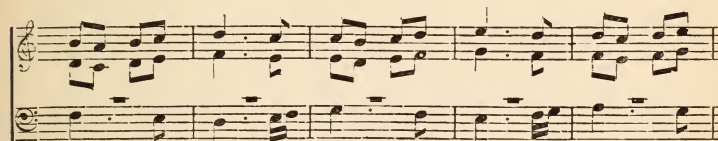


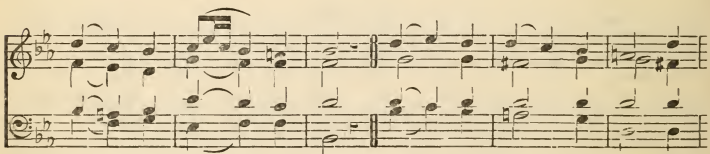
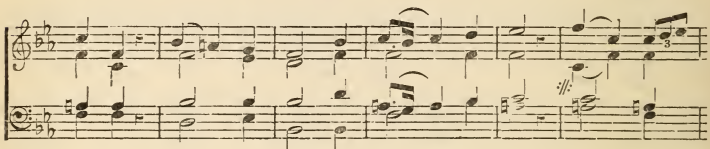
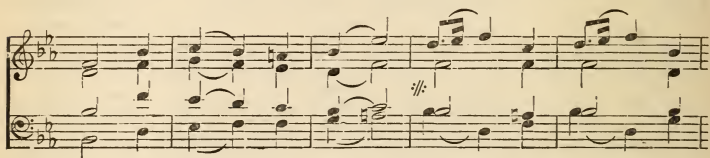
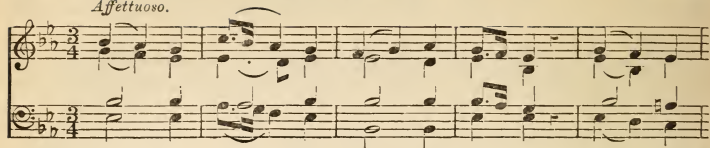


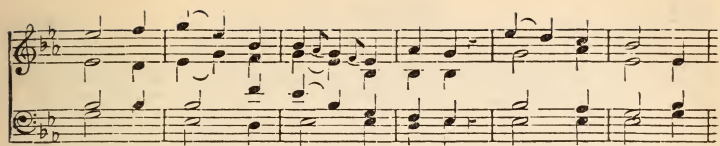
108

Foundling. L.M. or 112th M.

W. MATTHEWS.



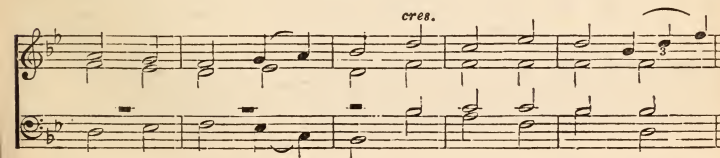
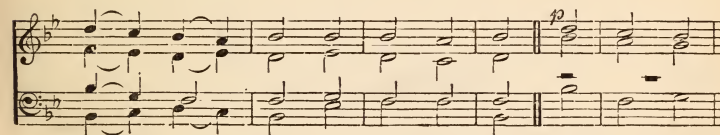
Affettuoso.

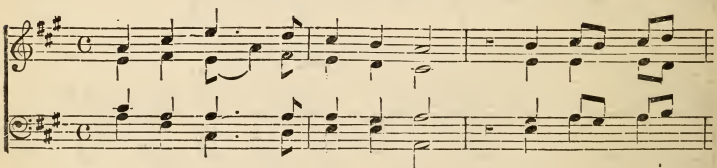
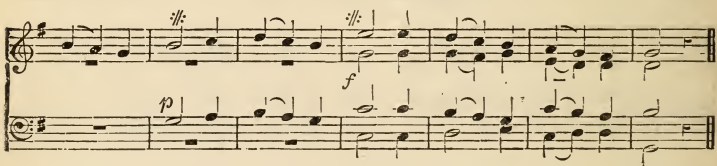
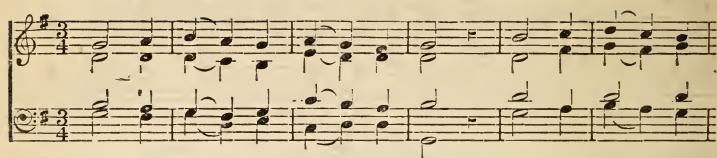


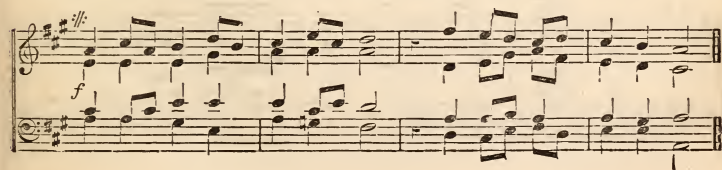
110

*Melbourne. L.M.

REV. D. E. FORD.







113

Infancy. L.M.

J. LEACH.

114

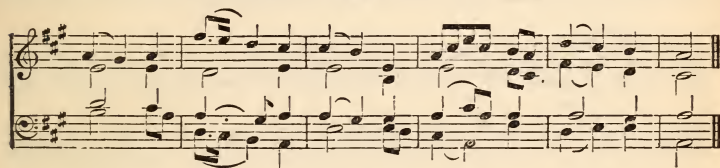
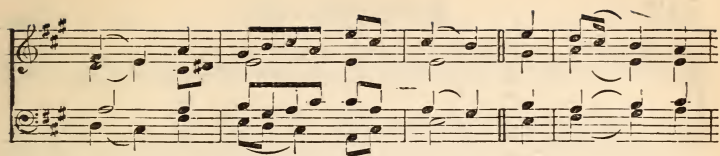
Duke Street. L.M.

J. HATTON.

115

Abingdon. C.M.

DR. HEIGHINGTON.



116

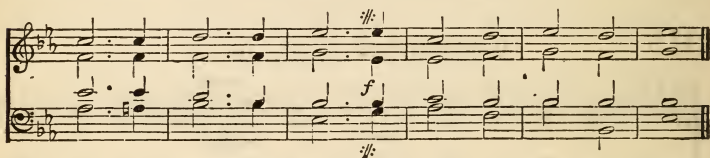
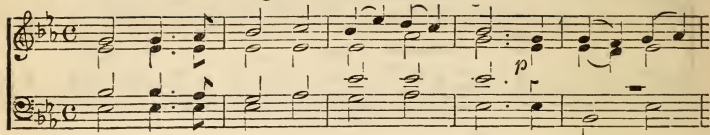
Carmarthen New. 148th M.



117

Beckington. C.M.

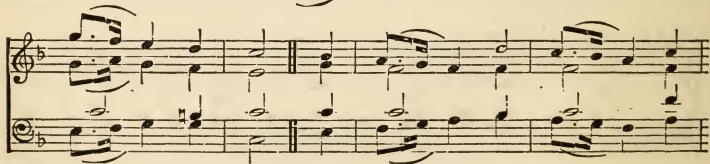
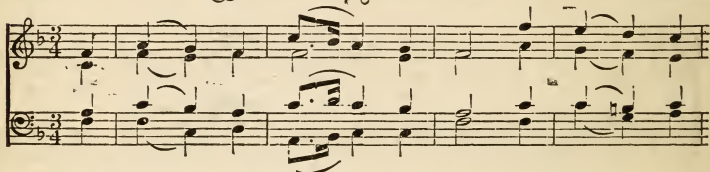
REV. D. E. FORD.



118

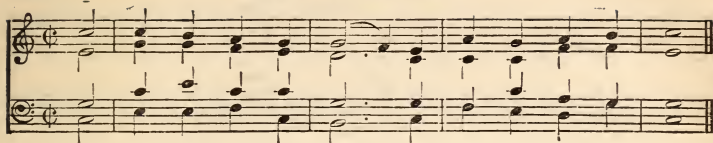
Mount Ephraim. S.M.

MILGROVE.



119

Mansfield. S.M.



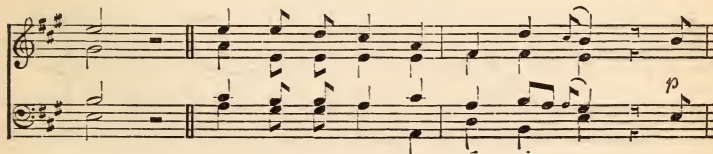
3RD LINE.



120

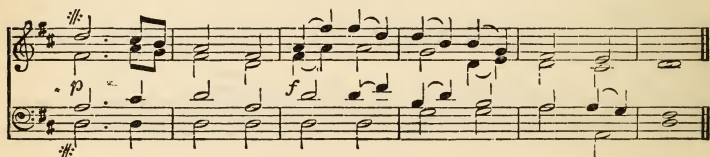
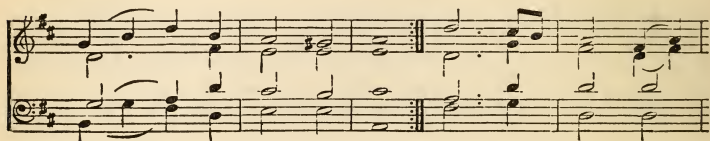
Fredville. C.M.

T. CLARK.

Affettuoso.

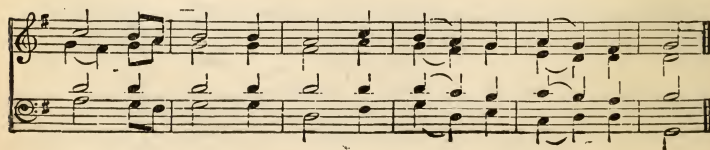
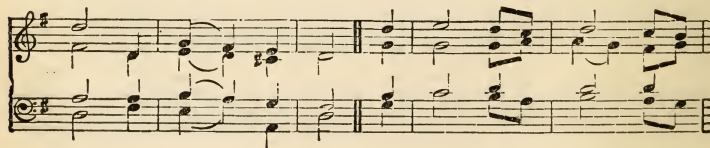
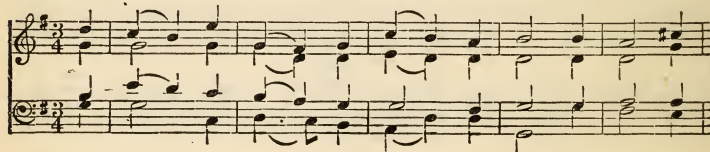
121

Alma. 8.7.4.



122

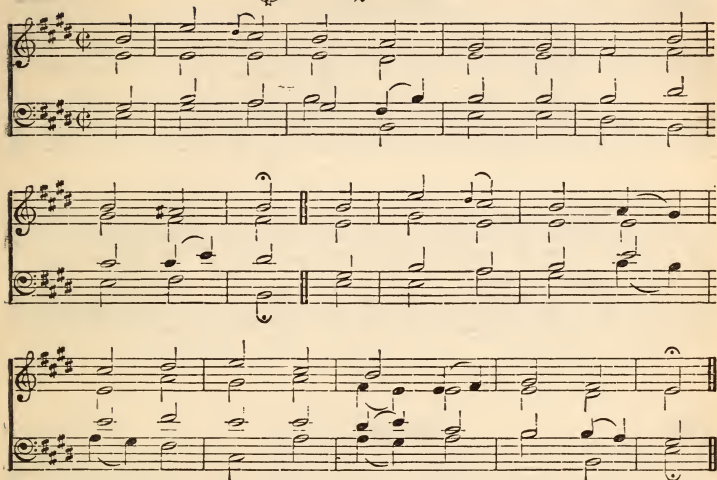
Carey's. L.M., or 112th M., repeating 1st Movement.



123

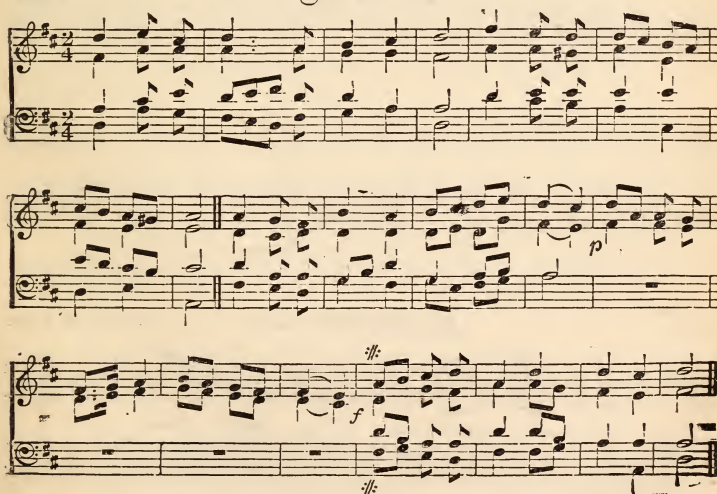
Paddington. S.M.

REV. BASIL WOODD.



124

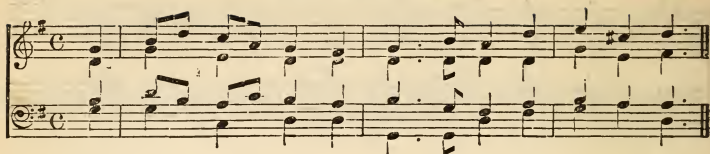
Alfred. L.M.



125

Margate. S.M.

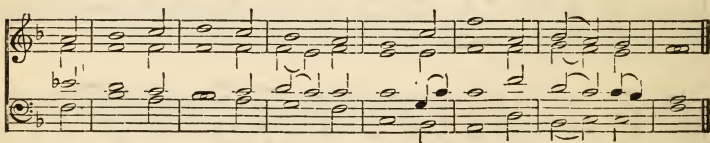
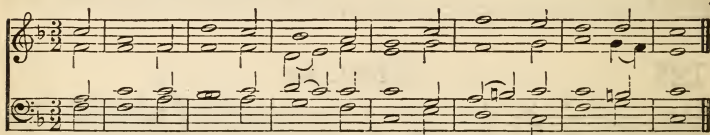
T. CLARK.



126

Bedford. C.M.

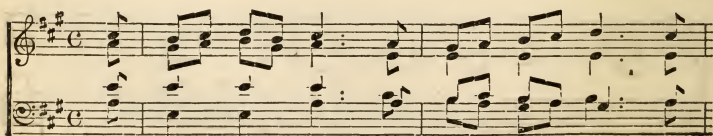
W. WHEALL.



127

Blaiemoor. L.M.

REV. D. E. FORD.





128

Matthias. S.M.

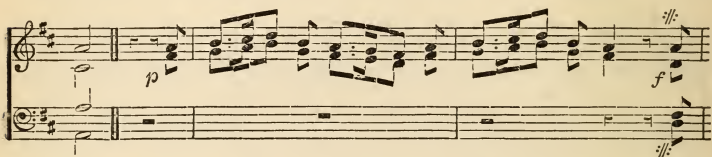
G. STANLEY.



129

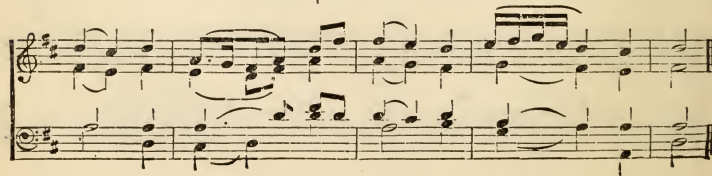
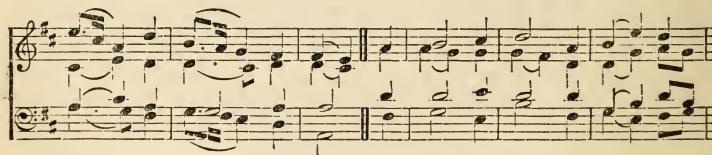
Bessel's Green. C.M.

T. CLARE.



130

New Sabbath. L.M.



131

Edgeware. 8s.

J. I. COBBIN.

Edgeware. 8s. by J. I. COBBIN. The score is in 2/4 time, key of B-flat major. It consists of three systems of two staves each. The first system shows a melody in the treble staff and a bass line in the bass staff. The second system includes repeat signs (double bar lines with dots) at the beginning and end of the first measure. The third system includes dynamic markings 'p' (piano) and 'f' (forte) in the treble staff.

132

Norwich. L.M.

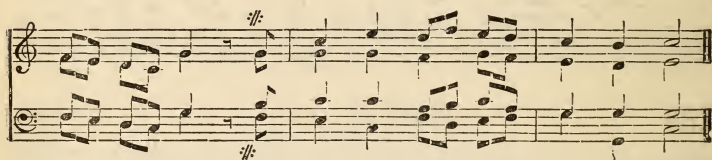
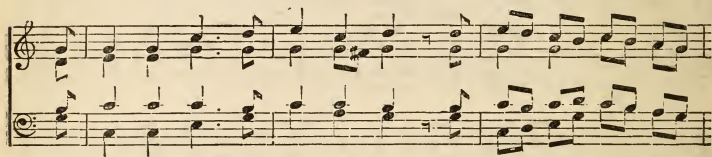
S. WEDDE.

Norwich. L.M. by S. WEDDE. The score is in 4/4 time, key of B-flat major. It consists of three systems of two staves each. The first system shows a melody in the treble staff and a bass line in the bass staff. The second system includes repeat signs (double bar lines with dots) at the end of the first measure. The third system shows a continuation of the melody and bass line.

133

Ramsgate. L.M.

T. CLARK.

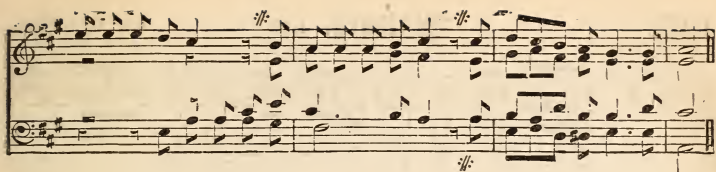


134

Furman. C.M.

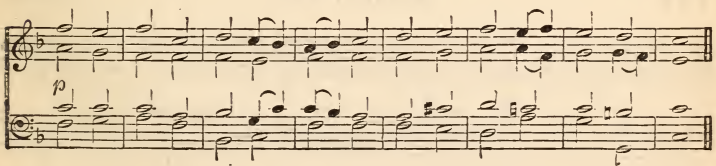
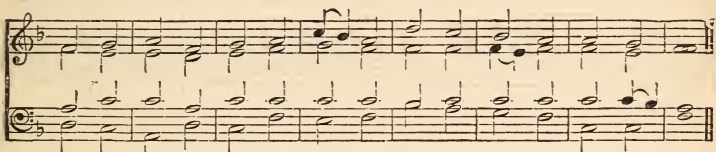
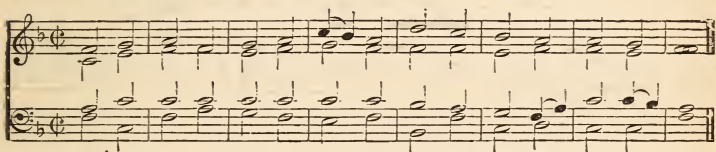
Z. W. VINCENT.





135

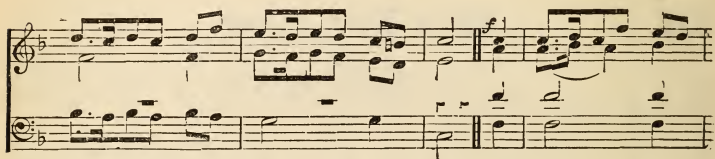
Divine Love. 8.7. Double.



136

*Baldock. L.M.

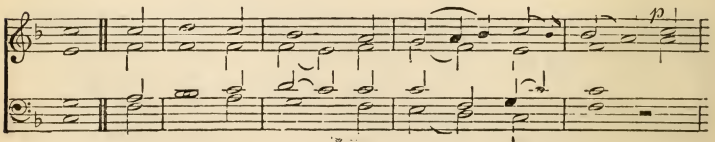
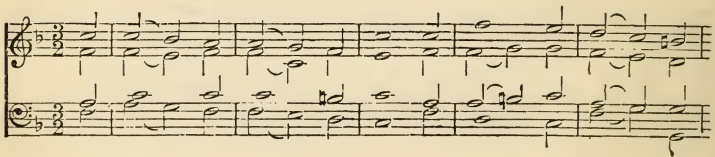
REV. D. E. FORT.

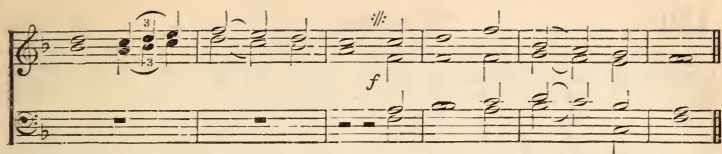


137

Isaiah. S.M.

MORETON.

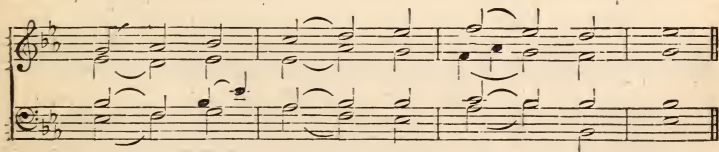
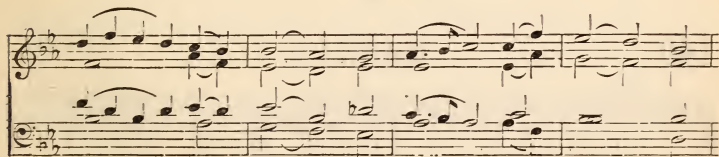
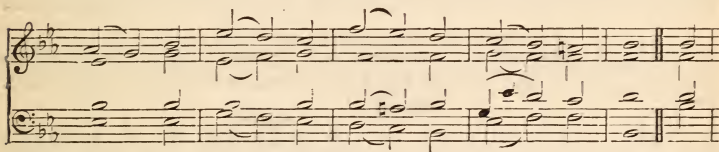
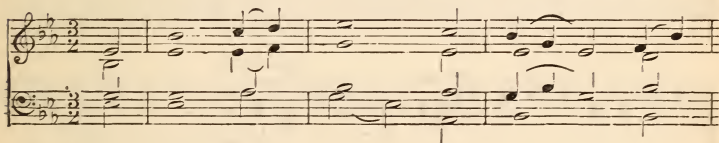




138

Charity. L.M.

S. STANLEY.



139

* Twyford. C.M.

T. CLARK.

3RD LINE.

140

Exeter. C.M.

3RD LINE.

141

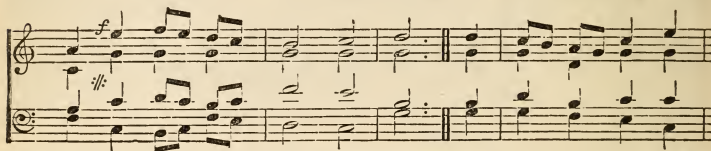
Arminster. 7's.

W. ESSEX.

142

Grange Road. 7.6. PECULIAR.

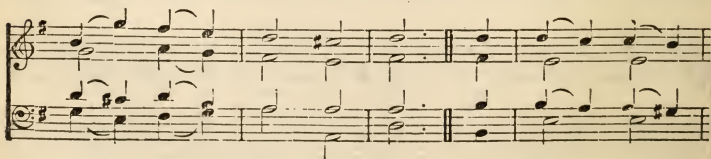
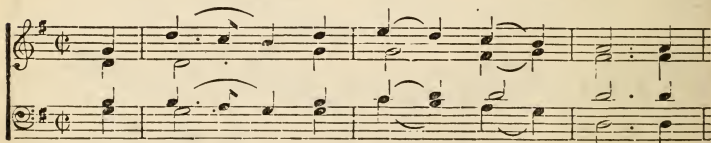
T. WALKER.

Larghetto.

143

Trust. S.M.

J. SKINNER.



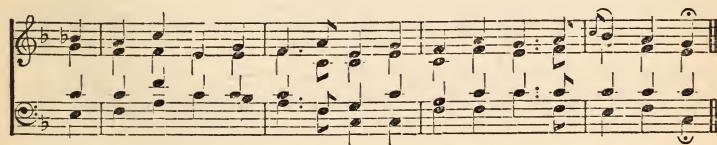


144

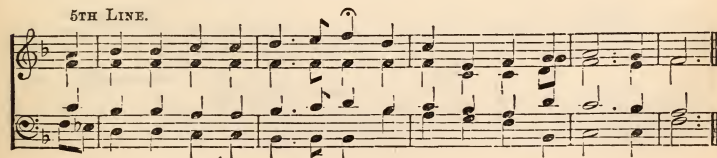
* Snowdonia. 149th M.

B. F. FLINT.

Affettuoso.



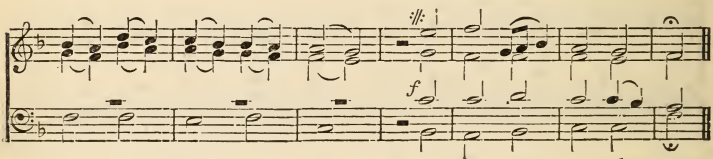
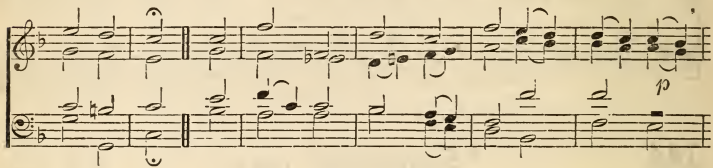
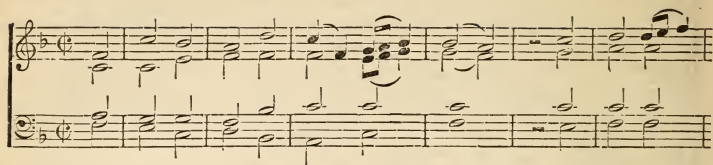
5TH LINE.



145

Pittsburgh. S.M.

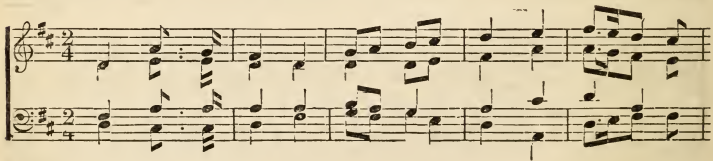
J. I. COBBIN.

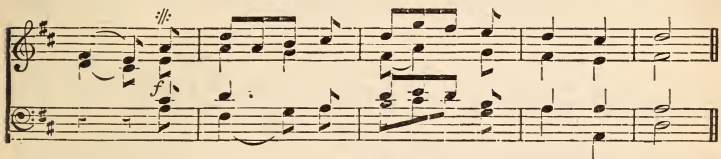
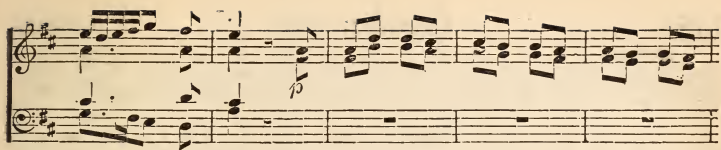


146

Hare Court. L.M.

J. JONES.

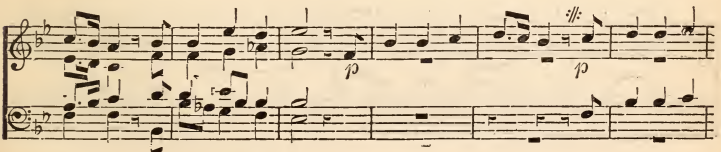




147

Triumph (Old). 104TH M.

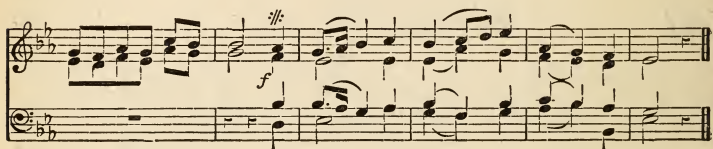
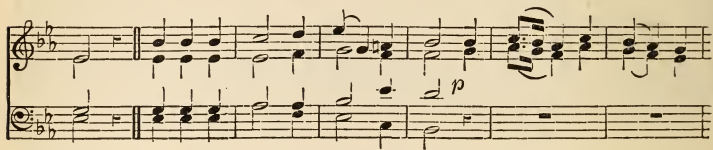
W. DIXON.



148

Canada. L.M.

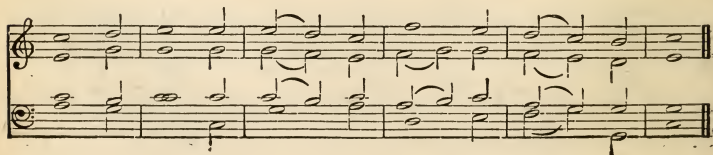
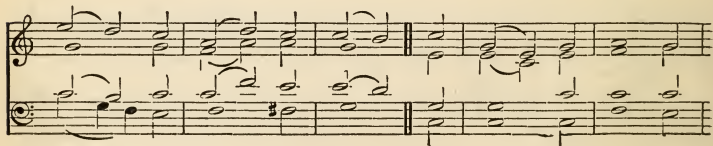
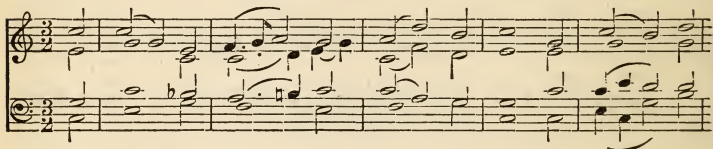
T. CLARK.

Maestoso.

149

Mount Zion. L.M.

N. GIBSON.



150

George's. C.M.

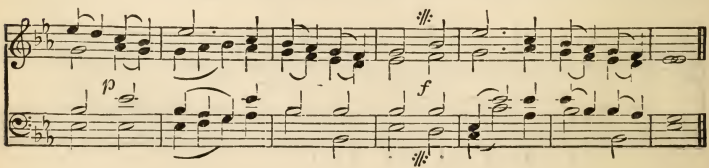
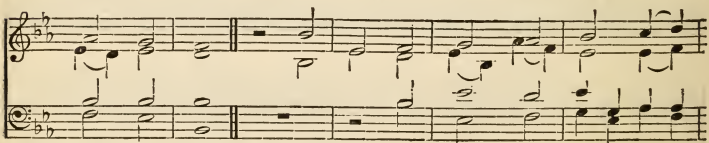
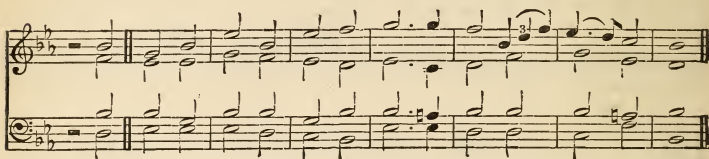
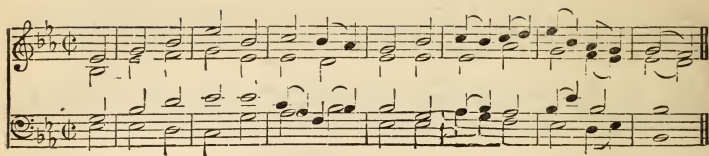
Two systems of musical notation for the piece "George's, C.M.". Each system consists of a treble and bass staff joined by a brace. The key signature has one sharp (F#) and the time signature is common time (C). The first system ends with a double bar line. The second system includes dynamic markings: *p* (piano) in the bass staff and *f* (forte) in the treble staff, both appearing under a slur. The piece concludes with a double bar line and repeat dots (//).

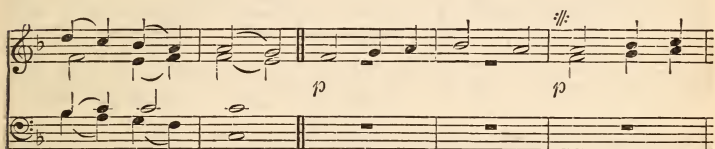
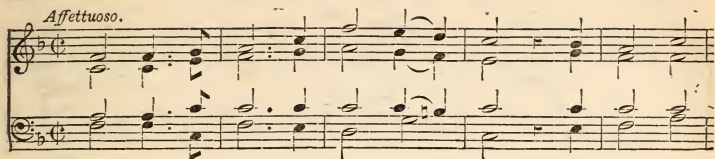
151

Nuremberg. 8.7. Double.

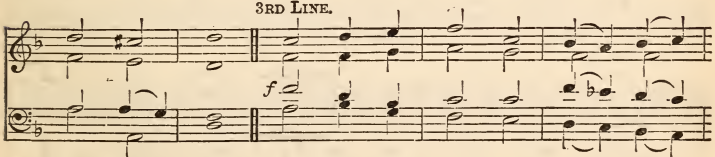
J. SEB. BACH.

Four systems of musical notation for the piece "Nuremberg, 8.7. Double" by J. Seb. Bach. Each system consists of a treble and bass staff joined by a brace. The key signature has one sharp (F#) and the time signature is common time (C). The notation is dense, featuring many beamed sixteenth and thirty-second notes. The piece concludes with a double bar line.



Affettuoso.

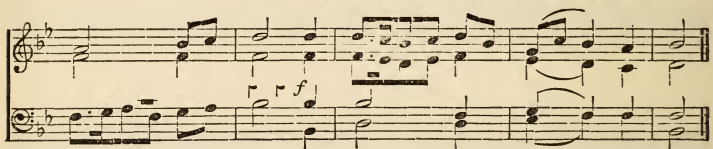
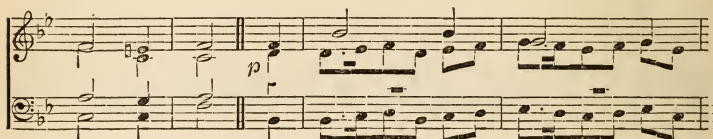
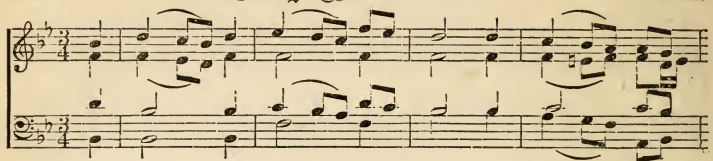
3RD LINE.



154

Long Melford. S.M.

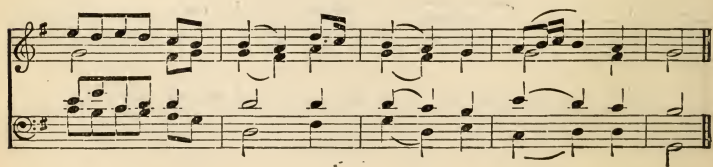
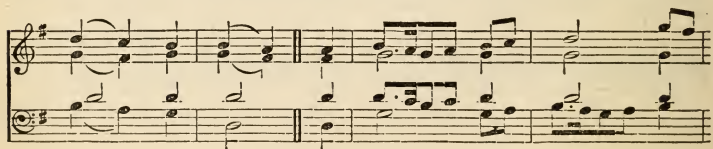
REV. D. E. FORD



155

St. Bernard's. S.M.

BEAUMONT.



156

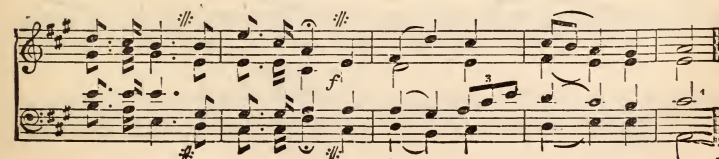
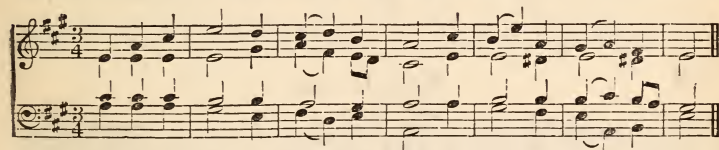
Brighton New. L.M.



157

Mount Calvary. C.M.

DR. HAWEIS.



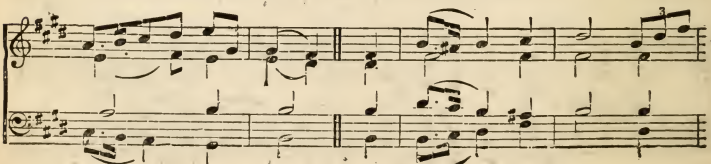
158

Helmsley. 8.7.4.



159

Powell. S.M.

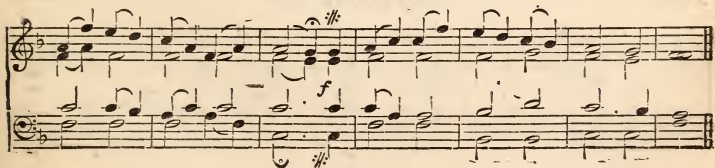
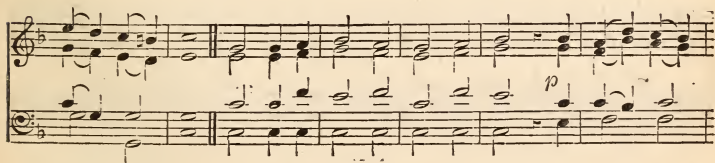




160

Pees Court. L.M.

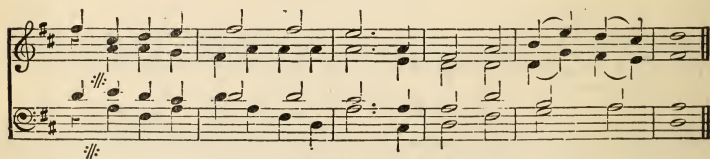
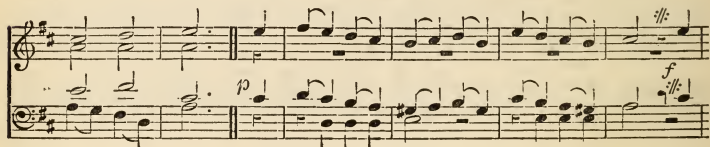
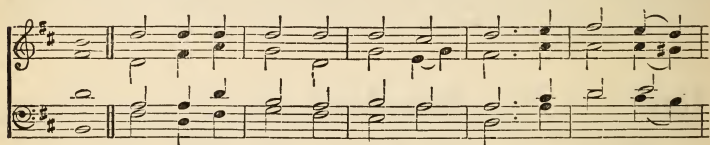
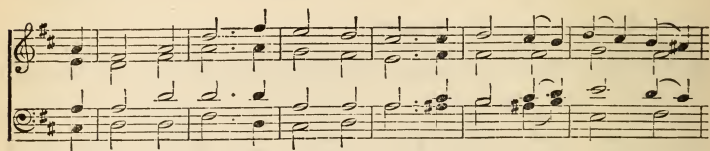
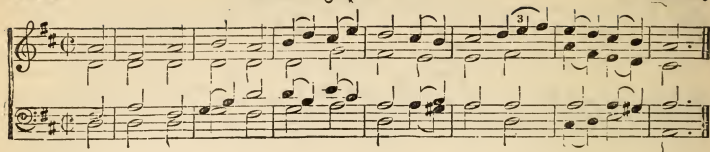
T. CLARK.



161

Worship. C.M. Double.

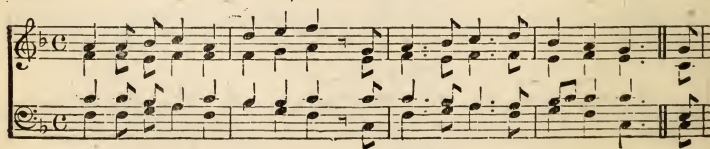
MORETON.



162

Barnwell. L.M.

HANDEL.

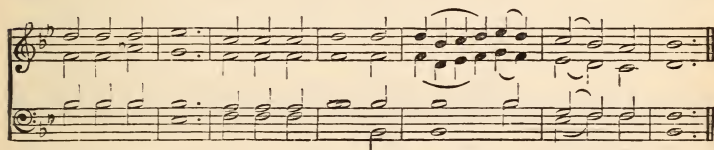
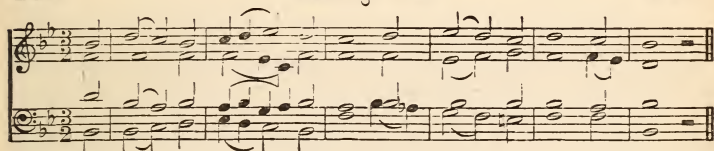




163

Sarah. S.M.

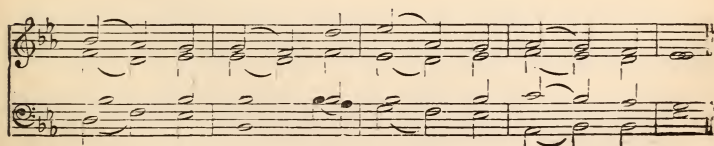
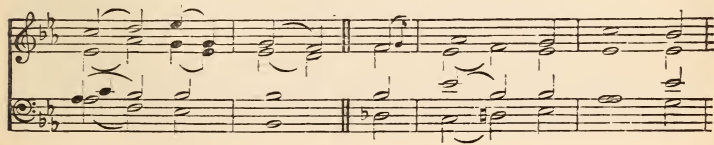
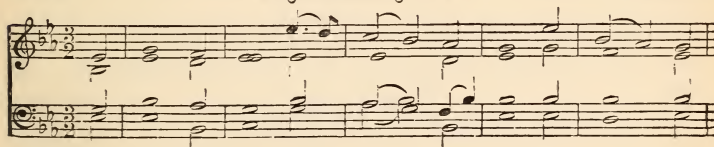
ARNOLD.



164

Charmouth C.M.

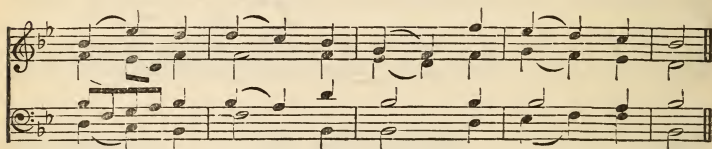
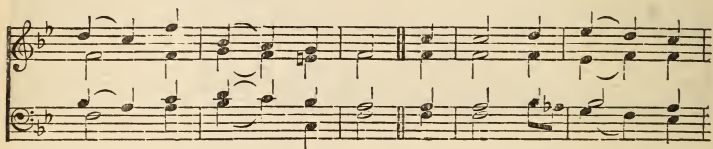
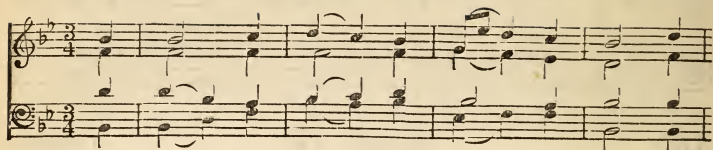
DR. WAINWRIGHT.



165

*Paris. C.M.

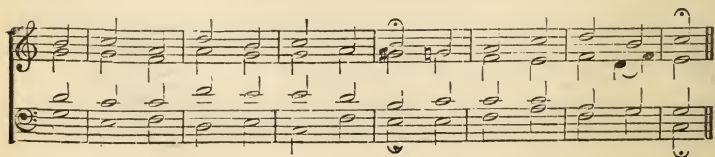
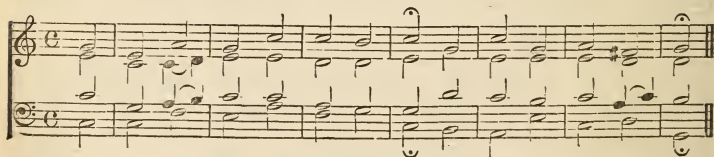
E. EVEREST.



166

Ann's. C.M.

DR. CROFT.



167

Islington. L.M.

Three systems of musical notation for hymn 167. The first system is in 3/4 time. The second system includes a repeat sign. The third system includes dynamic markings *p* and *f*, and a repeat sign. The music is written for two staves, treble and bass.

138

Coombs. L.M.

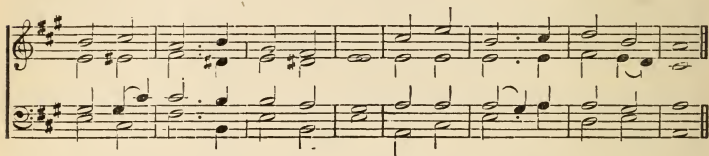
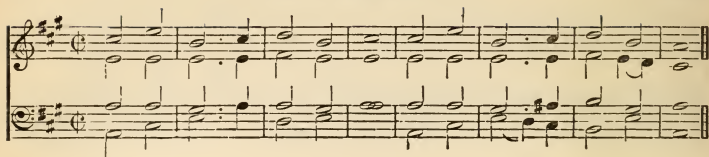
COOMBS.

Three systems of musical notation for hymn 138. The first system is in common time. The second system includes a dynamic marking *p*. The third system includes dynamic markings *f* and *ff*, and a repeat sign. The music is written for two staves, treble and bass.

169

German Hymn. 7s.

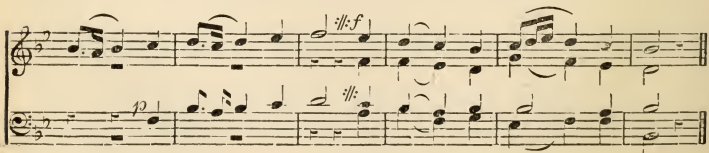
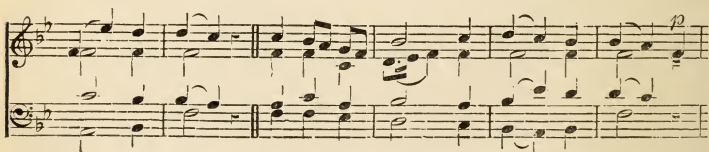
PLEYEL.



170

*Welsh's. C.M.

T. CLARK.



171

* Hermon. C.M.

W. MATTHEWS

Three systems of musical notation for the hymn "Hermon, C.M." by W. Matthews. The music is in 5/7 time and B-flat major. The first system consists of two staves. The second system also consists of two staves, with a repeat sign at the beginning of the second staff. The third system consists of two staves, with a repeat sign at the beginning of the second staff. The music features various musical notations including notes, rests, and dynamic markings such as *f* and *p*.

172

Job. L.M.

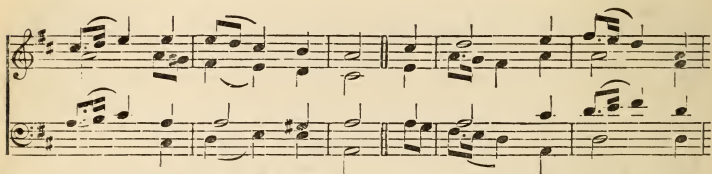
ARNOLD.

Three systems of musical notation for the hymn "Job, L.M." by Arnold. The music is in common time (C) and B-flat major. The first system consists of two staves. The second system consists of two staves, with a repeat sign at the beginning of the second staff. The third system consists of two staves, with a repeat sign at the beginning of the second staff. The music features various musical notations including notes, rests, and dynamic markings such as *p* and *f*.

173

Dixon's. L.M.

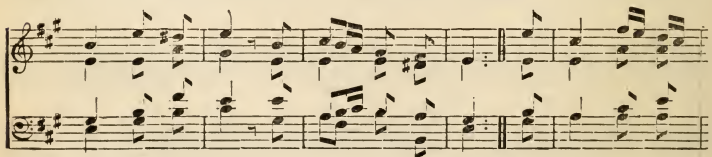
W. DIXON.

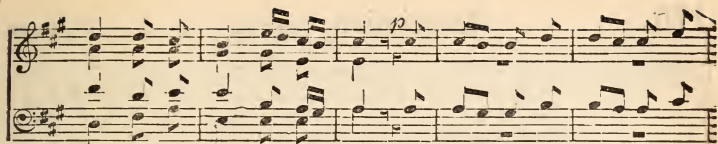


174

King Street. 104th M.

MORETON.

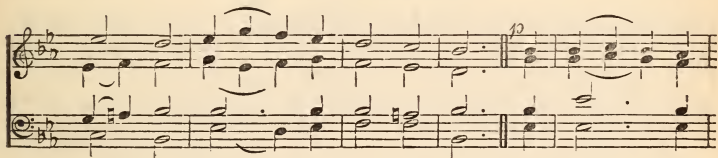




175

*Tranquillity. L.M.

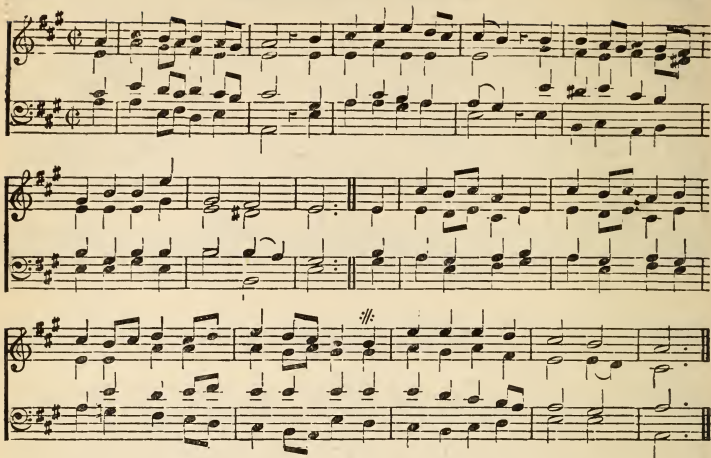
W. MATTHEWS.



176

Association. 148TH M.

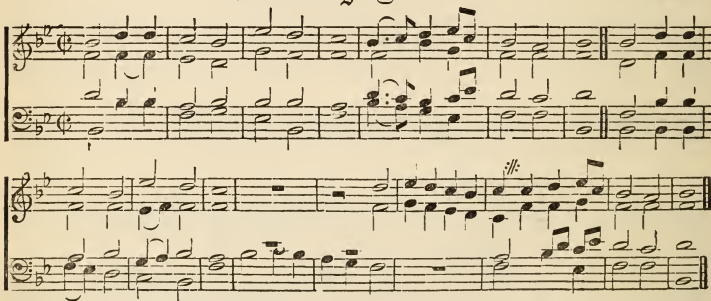
T. CLARK.



177

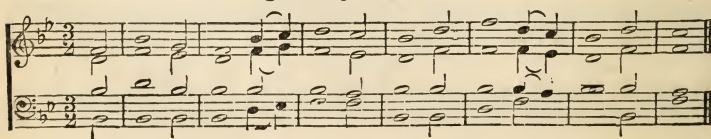
Cambridge New. C.M.

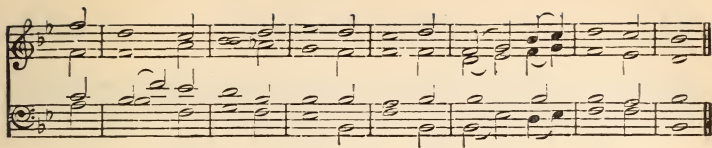
DR. RANDALL.



178

Martyrdom. C.M.

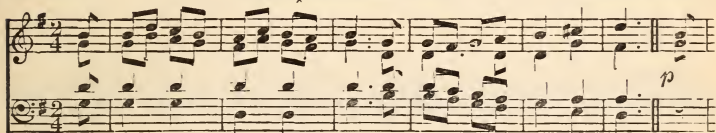




179

*Maplestead. S.M.

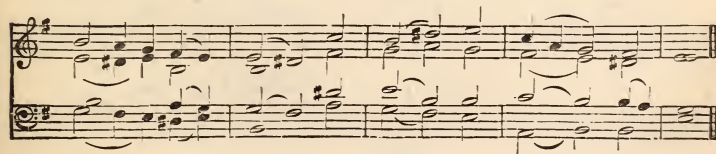
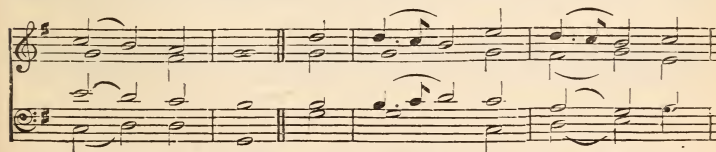
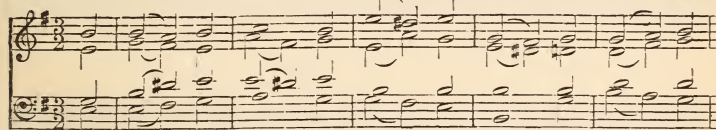
REV. D. E. FORD.

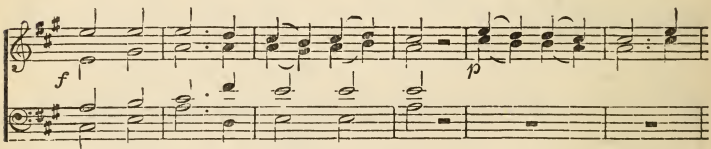
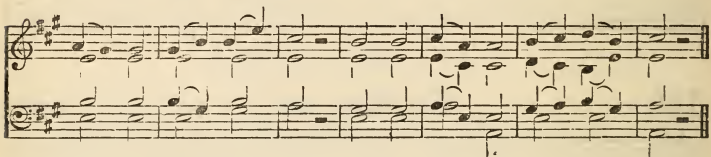
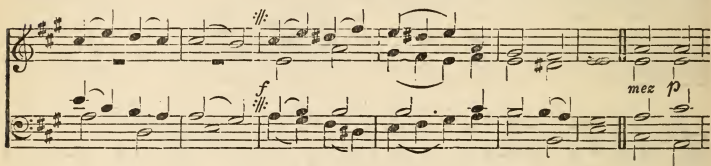
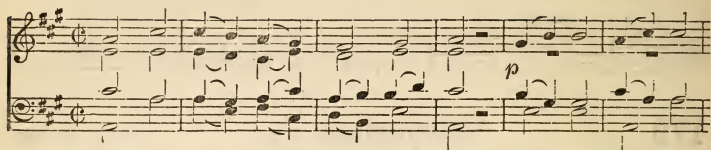


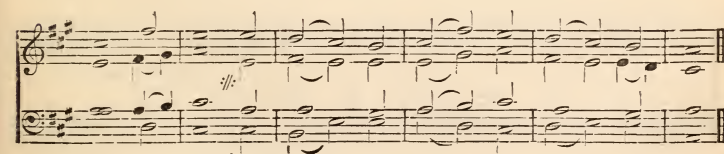
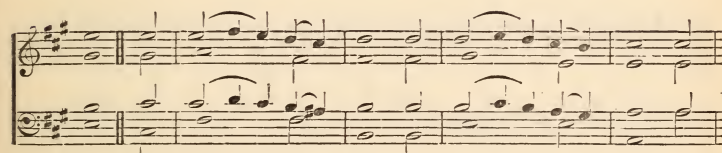
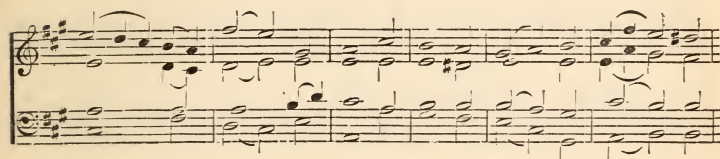
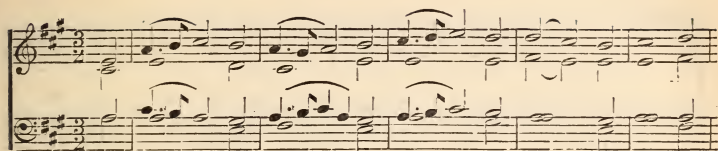
180

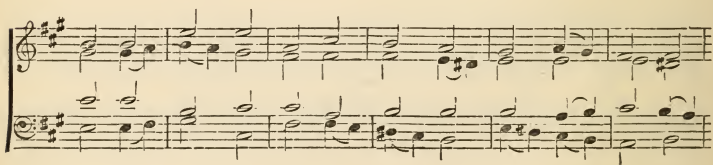
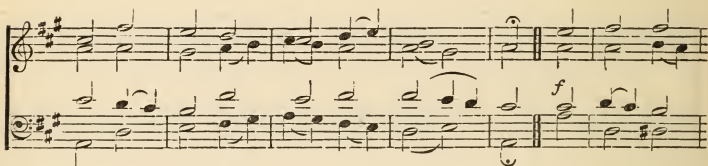
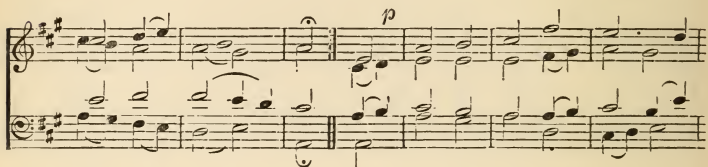
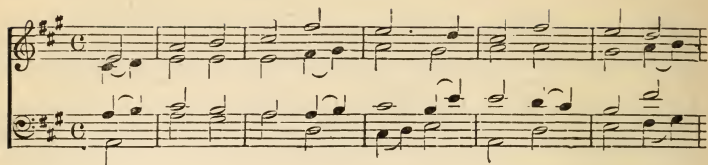
Carolina. C.M.

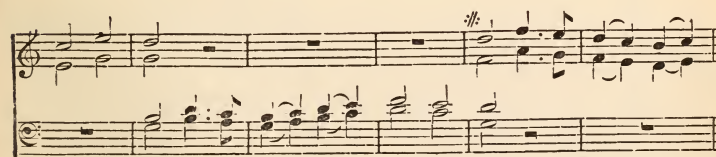
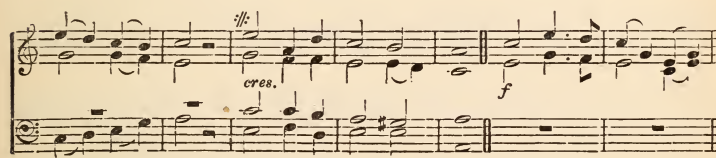
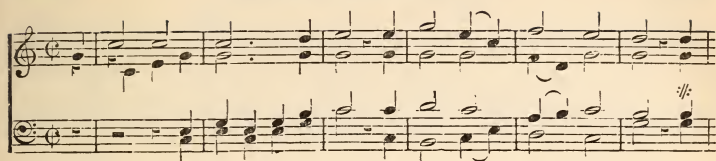
COOMBS.





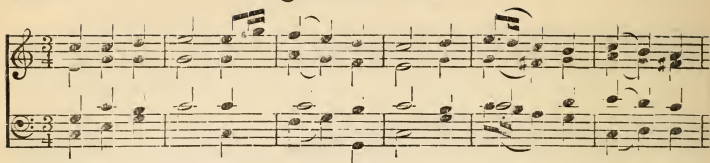






135

Grundel. C.M.



186

*Milton Abbey. S.M.

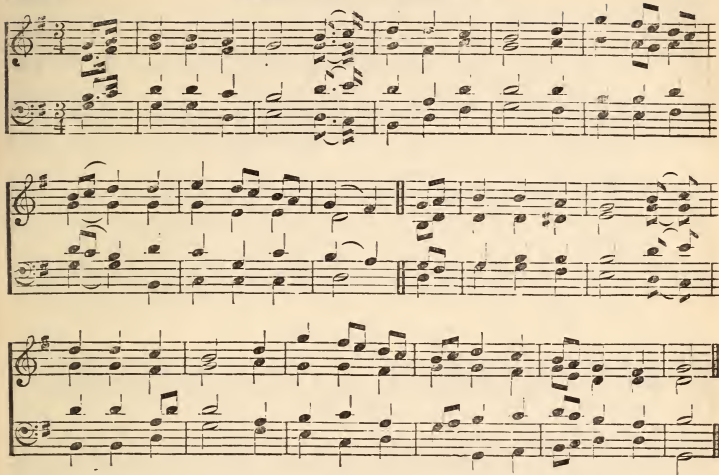
T. CLARK.



187

* Malvern. 11s. or 104th M.

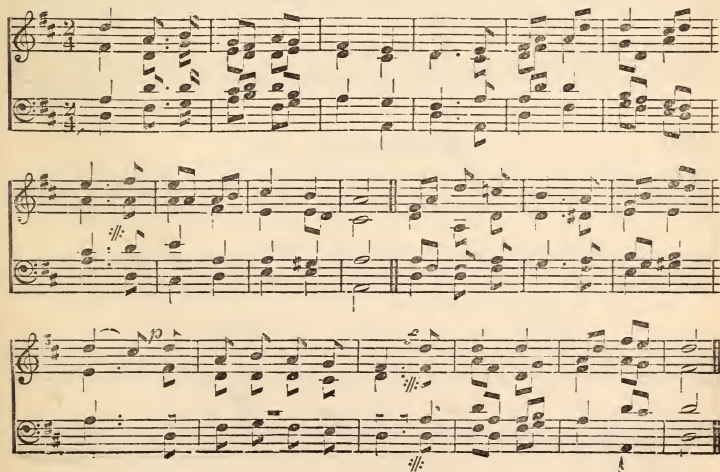
J. PESC.



188

Providence. C.M.

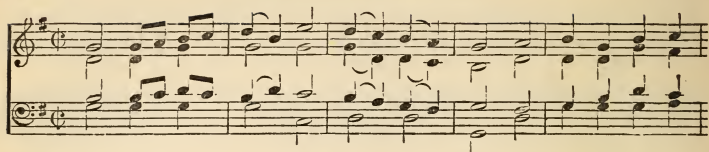
PUGH.



189

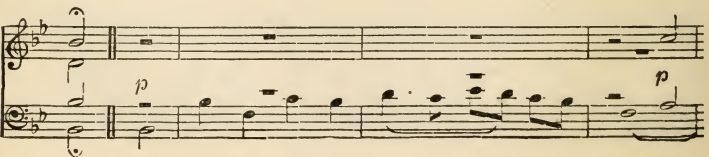
Jehemiah. C.M.

ARNOLD.



190

Missionary. C.M.



191

Remsey. L.M.

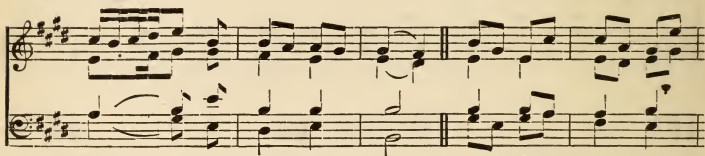
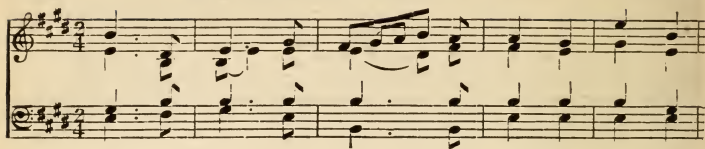
MORETON.

1

192

Northampton Chapel. 8.7.

A. WILLIAMS



193

Wrotham. 7s.

T. CLARK.

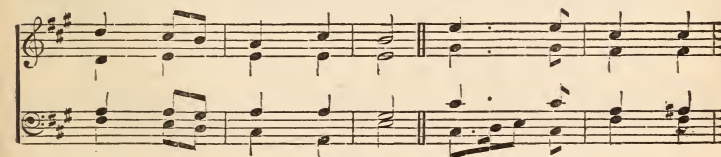
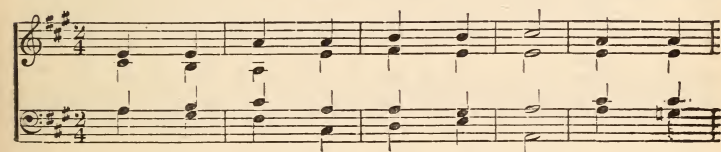


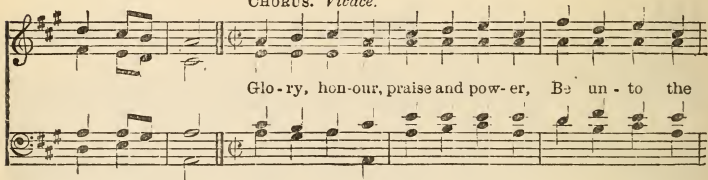


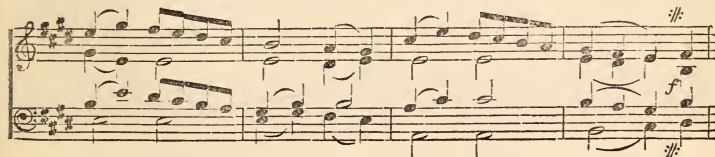
194

Hart's. 7s.

MILGROVE.



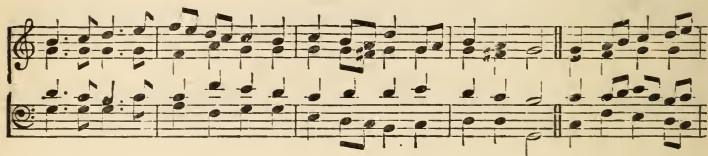
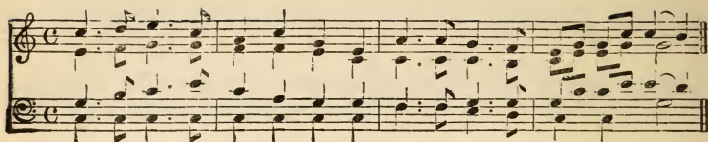
CHORUS. *Vivace.*



197

Lubeck. 8.7.7.7.

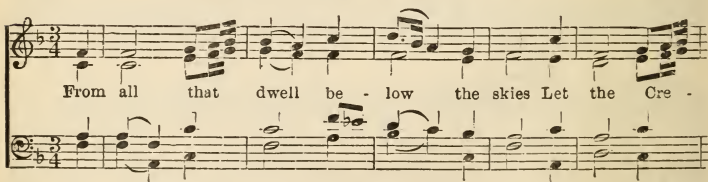
T. CLARK.



198

Denbigh. L.M. Double.

MADAN.





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



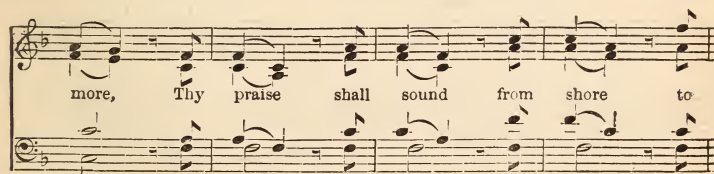
E - ter - nal are thy mer - cies, Lord; E - ter - nal



truth at - tends thy word; Thy praise shall sound from



shore to shore, Till suns shall rise and set..... no



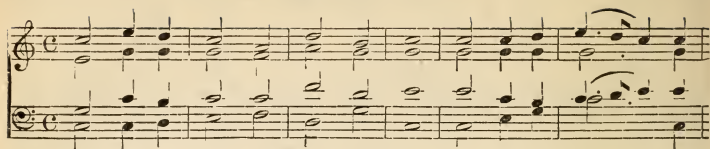
more, Thy praise shall sound from shore to



shore, Till suns shall rise and set no more.

199

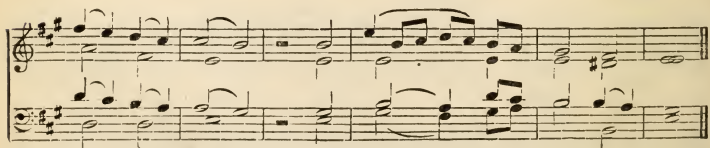
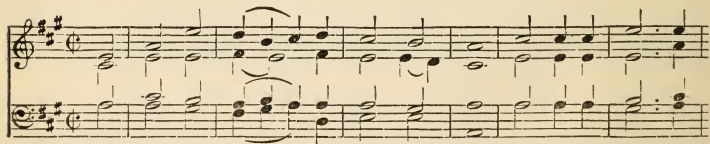
Derby. L.M.



200

Leach. 8.8.6.

J. LEACH.





201

Newport. L.M.

CUZENS.



202

John's. 122nd M.

Three systems of musical notation for the hymn 'John's. 122nd M.'. Each system consists of a treble and bass staff joined by a brace. The key signature has one flat (B-flat) and the time signature is 3/4. The first system contains 8 measures. The second system contains 8 measures, with a double bar line after the 4th measure. The third system contains 8 measures, with a double bar line after the 4th measure.

203

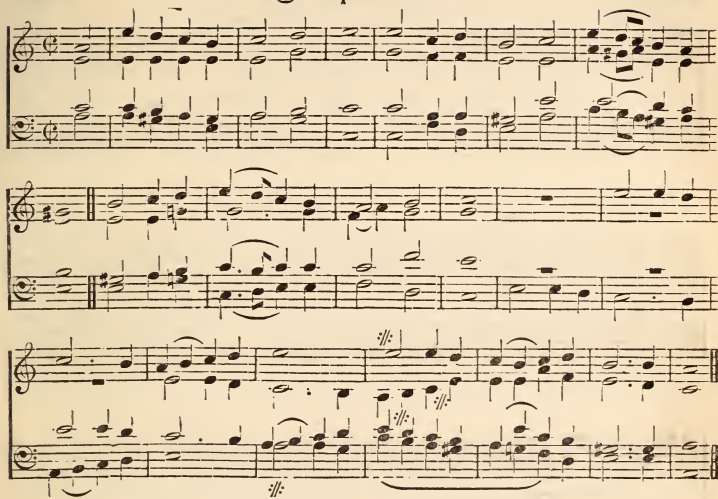
Oxford. C.M.

COOMBS.

Three systems of musical notation for the hymn 'Oxford. C.M.' by Coombs. Each system consists of a treble and bass staff joined by a brace. The key signature has one flat (B-flat) and the time signature is 3/4. The first system contains 8 measures. The second system contains 8 measures, with a double bar line after the 4th measure. The third system contains 8 measures, with a double bar line after the 4th measure.

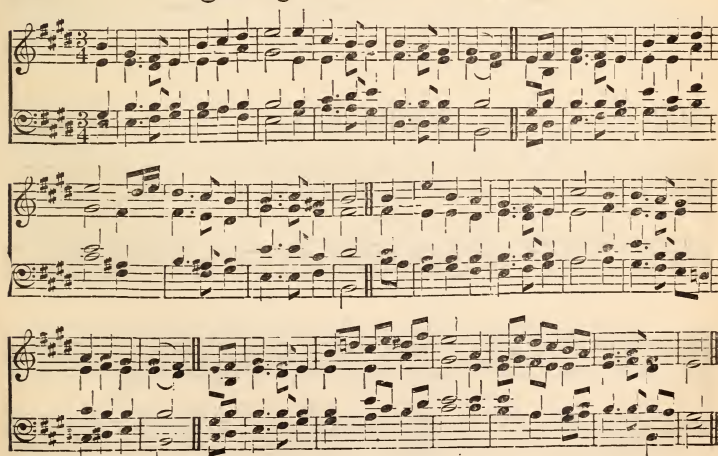
204

Hampton. L.M.



205

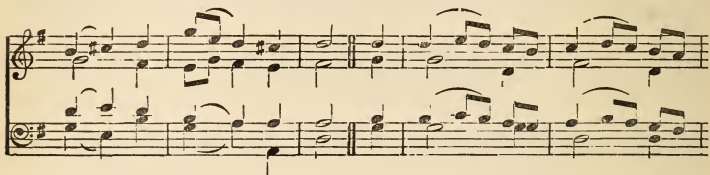
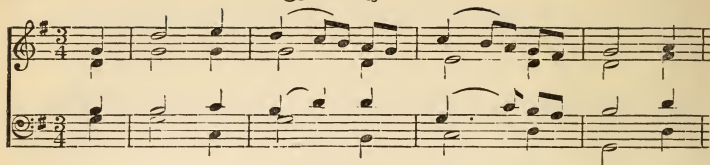
New Jerusalem. SS. DOUBLE.



206

Melody. C.M.

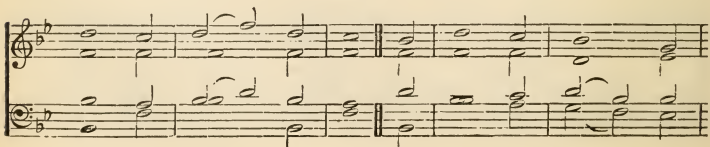
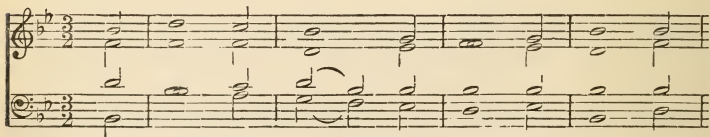
J. LEACH.

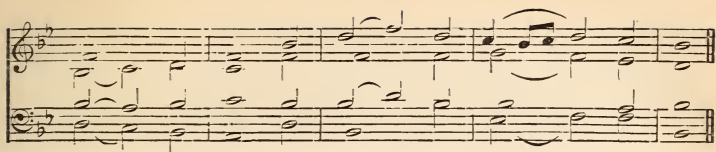


207

Ballermæ. C.M.

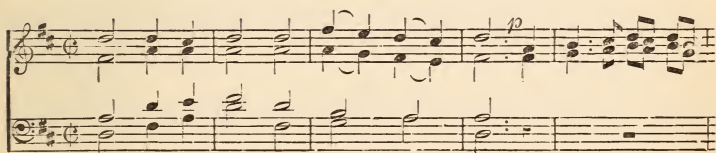
SIMPSON.





208

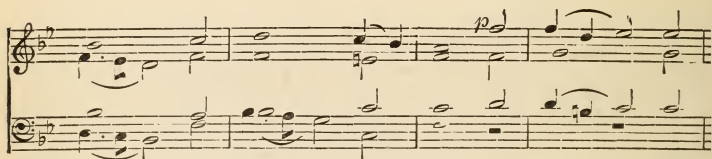
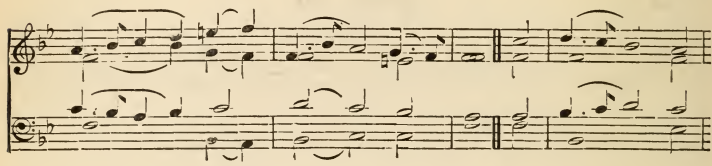
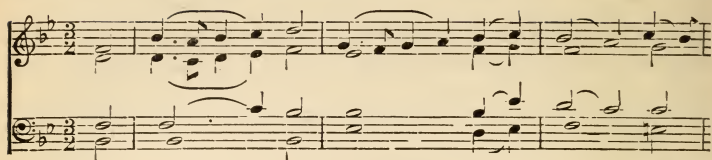
Pietry. C.M.



209

*Acknowledgment. S.M.

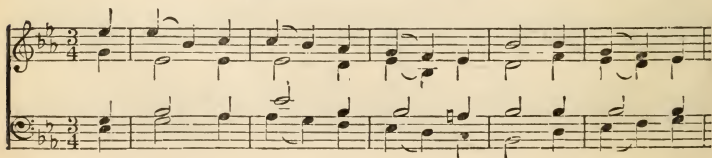
J. I. COBBIN.

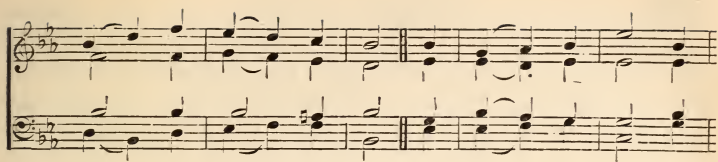


210

Montgomery. L.M.

J. STANLEY.

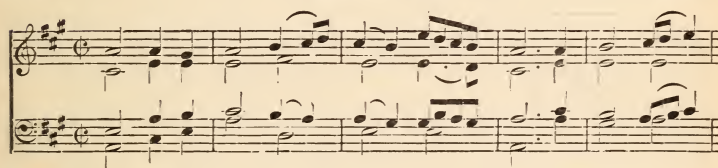




211

Israel. C.M.

MORRISON.



212

Hotham. 7s. Double.

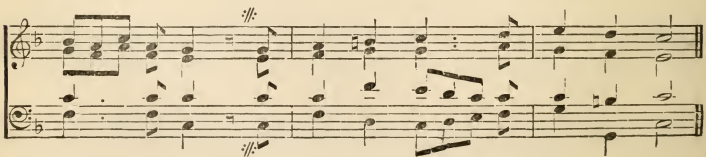
MADAN.

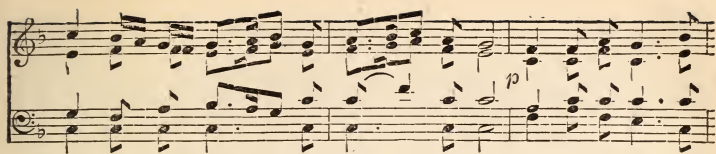


213

Newcourt. L.M. or 113th. M.

BOWMAN.

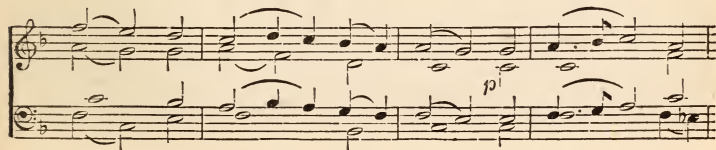
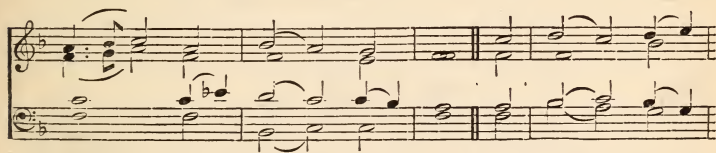




214

Exbridge. C.M.

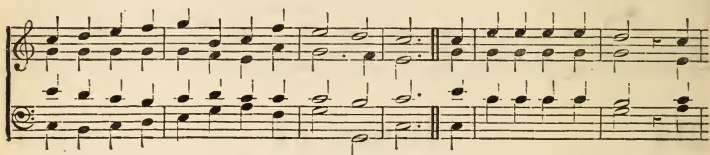
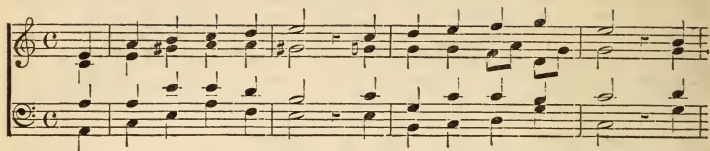
T. CLARK.



215

Peoni. 6.8.4.

Jewish Air.



216

Hephzibah. C.M.





217

Newington. C.M. Double.

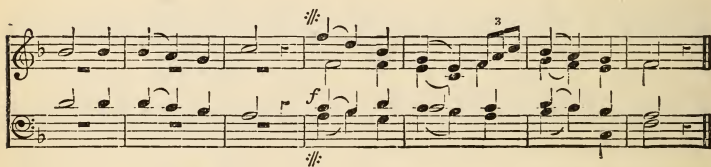
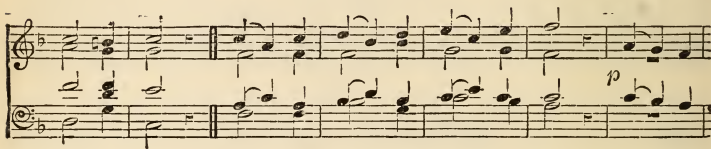
MILGROVE.

Four systems of musical notation for the second system, containing measures 9 through 16. The notation includes various rhythmic values and rests, with repeat signs (double bar lines with dots) at the end of measures 12, 14, and 16. The first system of this block includes a *p* (piano) dynamic marking. The second system includes a *p* (piano) dynamic marking. The third system includes a *f* (forte) dynamic marking.

218

Melchisedec. 7s.

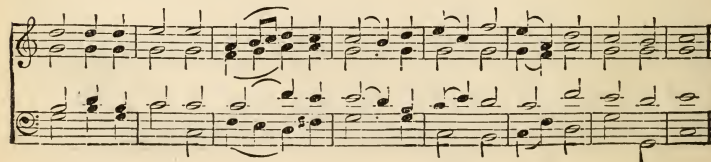
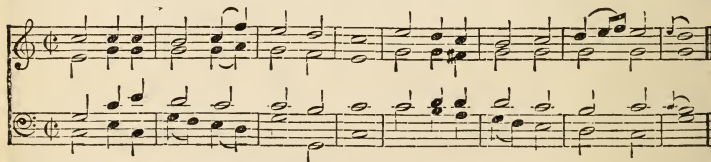
T. CLARK.



219

Admiration. L.M.

MORETON.



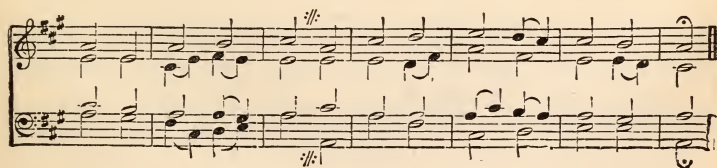
220

Cookham. 7s.



221

Luther's. L.M.



222

Luther's. 8.7.8.3.7.



223

Geard. 11s.

R. KEENE!

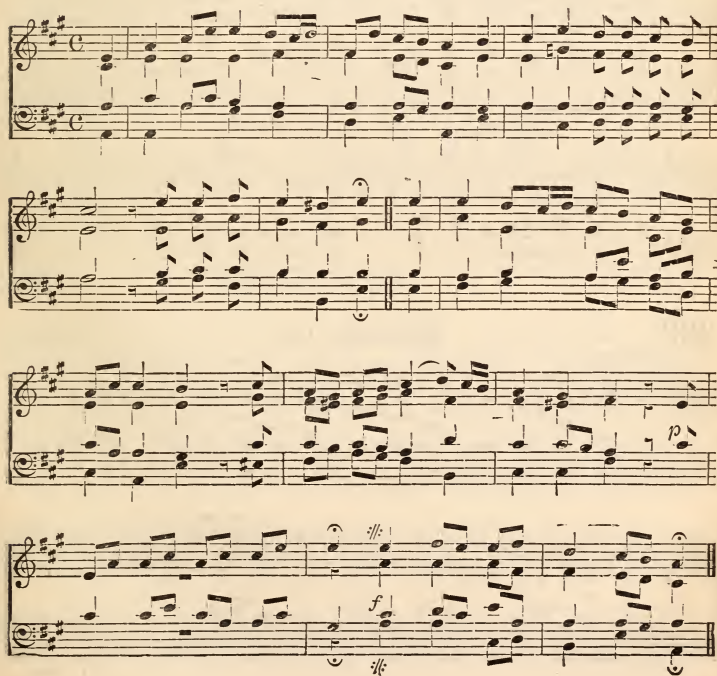




224

Westbury Leigh. 8.8.6.

TUCKER.



225

Refuge. L.M.

MORETON.

226

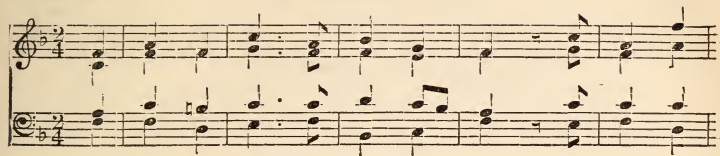
Moriah. L.M.

T. CLARK.

Affettuoso.

227

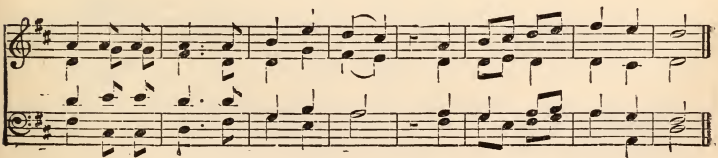
St. Alban's. C.M.



228

Whitefield New. S.M.

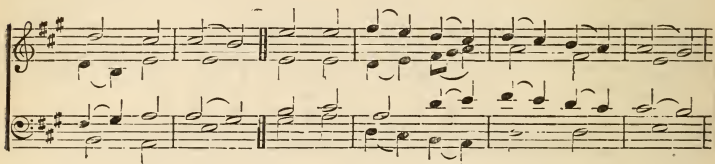
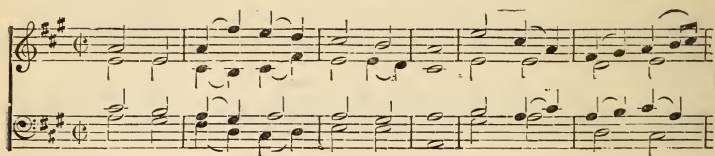
DR. MILLER.



229

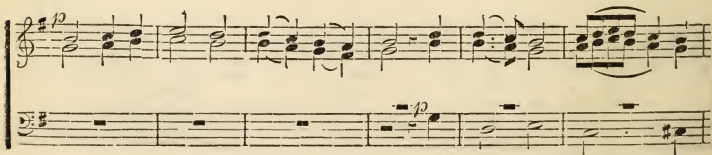
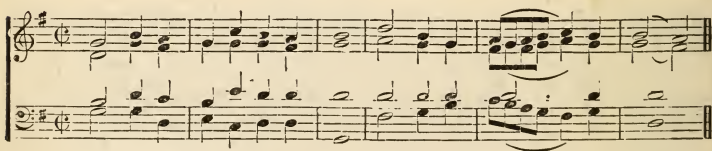
Cotwthead. 7s.

J. LEACH.

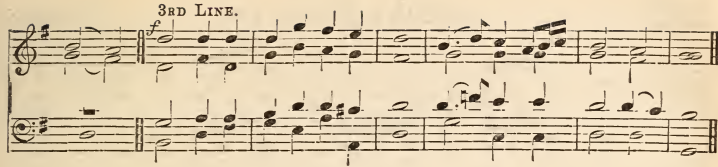


230

Suffolk. C.M.



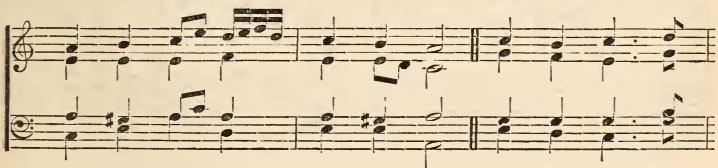
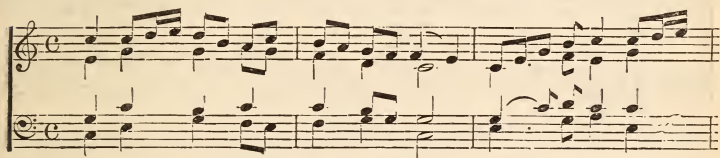
3RD LINE.



231

Rest. 7s. SIX LINES.

J. LEACH.



232

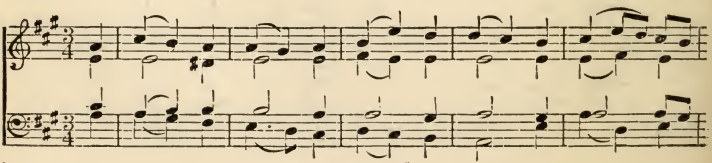
Judah's Harp. L.M.

T. CLARK.



233

Salem. c.m.





234

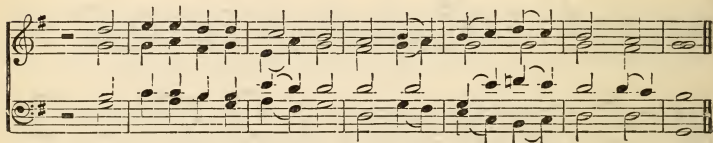
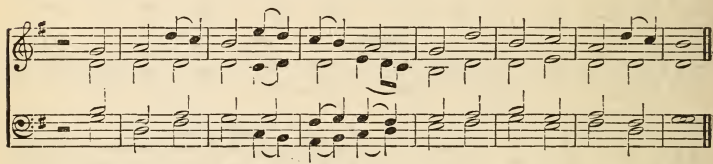
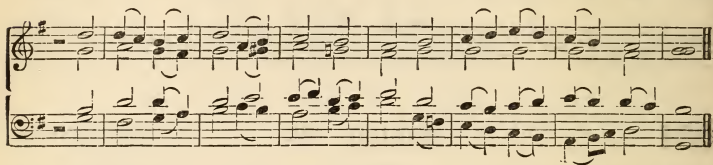
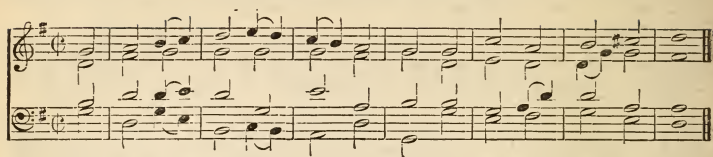
Hinton. L.M.

REV. P. TAYLOR.



235

Great Milton. C.M. Double.

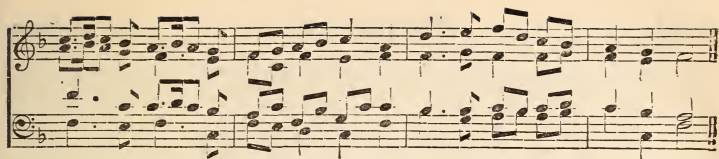


236

Queenborough. 8.7. Double.

T. CLARK.

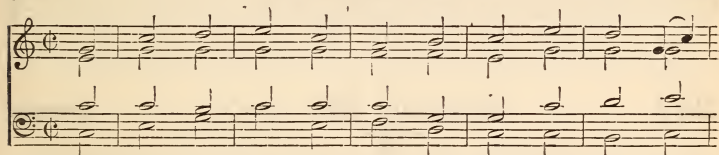




237

Tiberton. C.M.

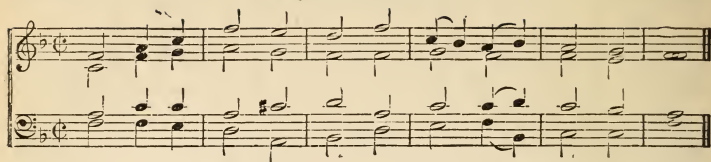
GRIGG.



238

Sharon. S.M.

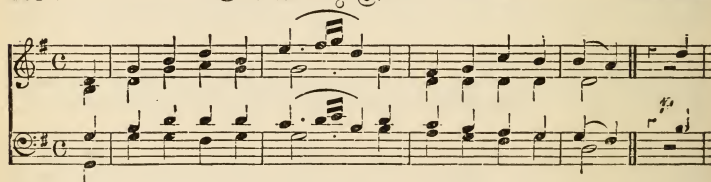
J. LEACH.



239

Greenwich New. 148th M.

HARRISON.





5TH LINE.



240

Miles' Lane. C.M.

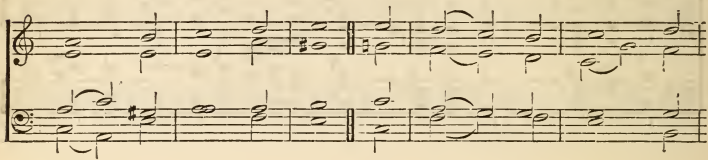
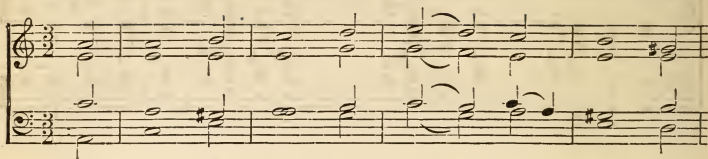
SHRUBSOLE.



241

Hurford. C.M.

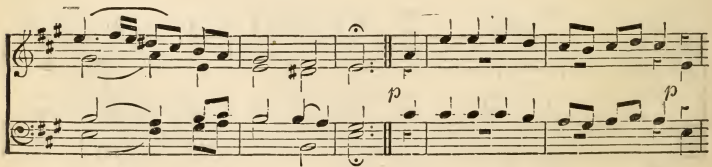
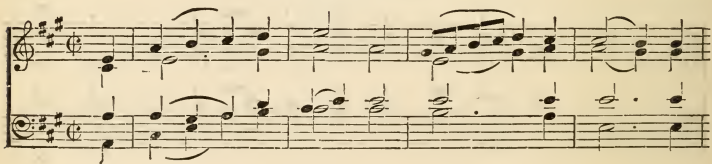
PURCELL.



242

Zion Church. C.M.

MORETON.

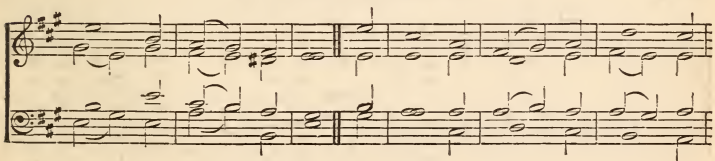
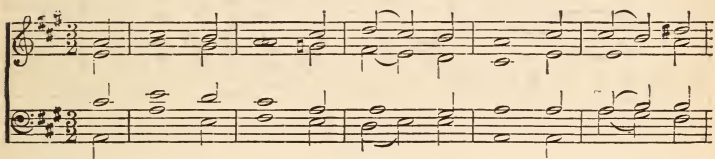


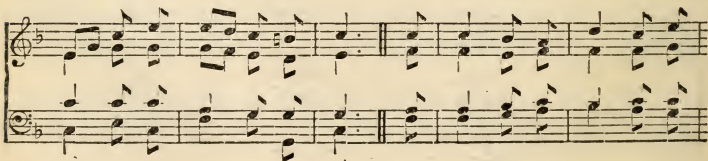
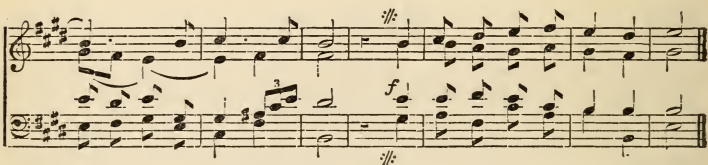


243

Peter's. L.M.

HARWOOD.



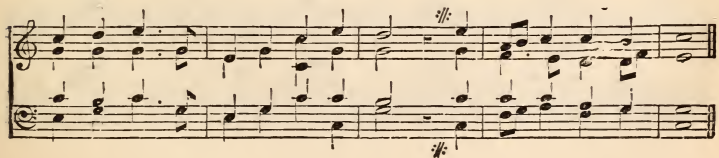
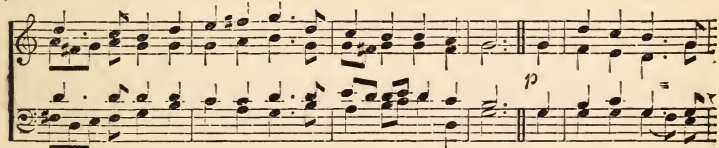
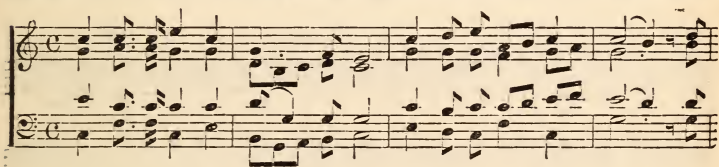




246

Shepton. 8.6.8.6.8.8.6.

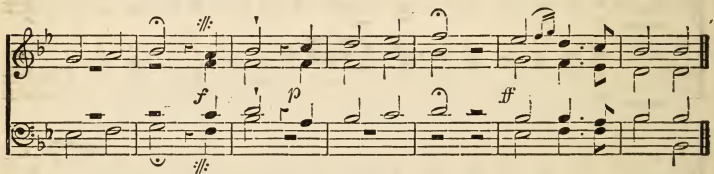
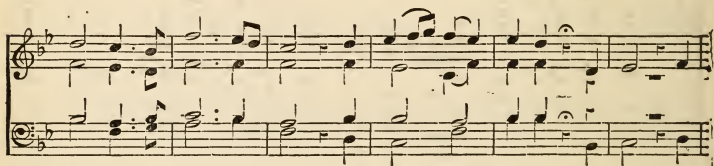
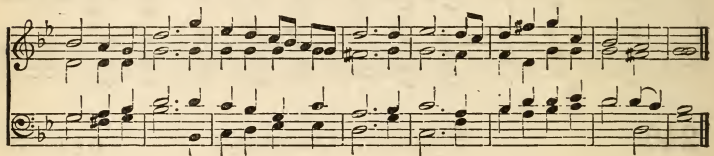
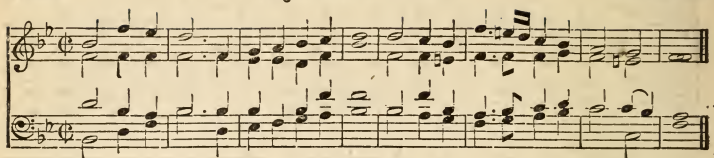
J. I. COBBIN.



247

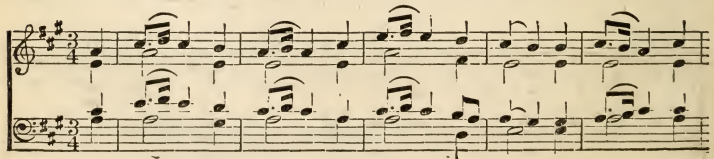
Cherriton. 50th M.

T. WALKER.



248

Weston Fabel. 8.6.8. or C.M.



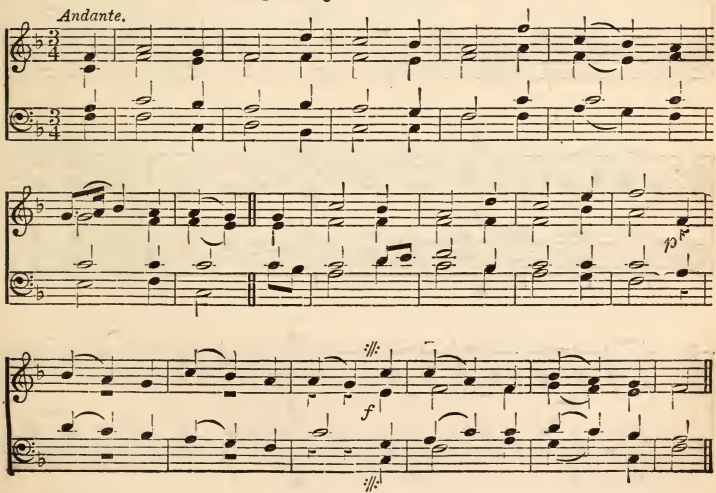


249

Northwood. C.M.

T. CLARK.

Andante.



250

Staughton. C.M.

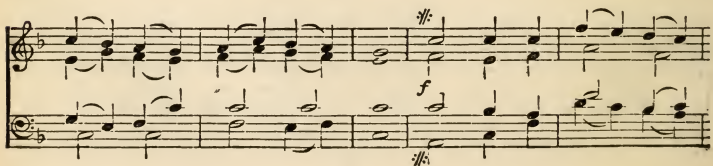
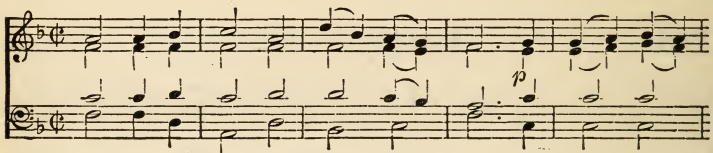
COLLINS.



251

New Melody. C.M.

J. WAREHAM.

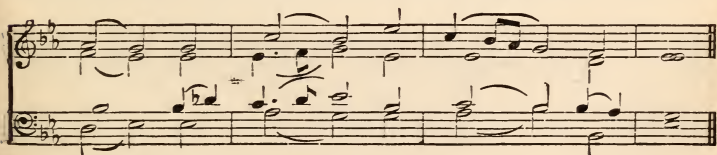
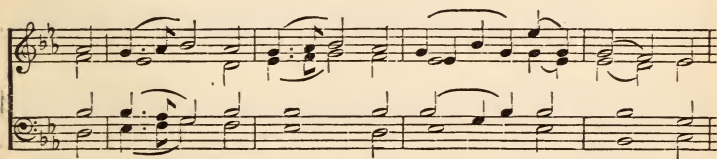
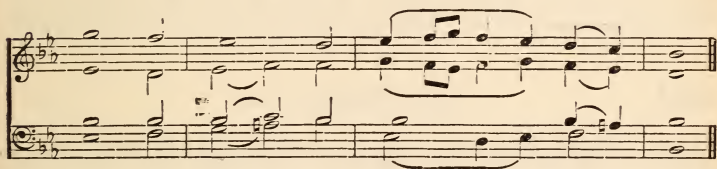




252

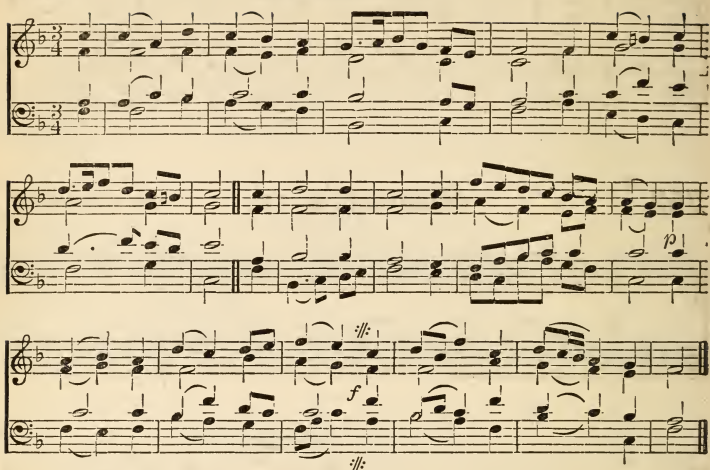
Stonemason's. L.M.

DR. WAINWRIGHT.



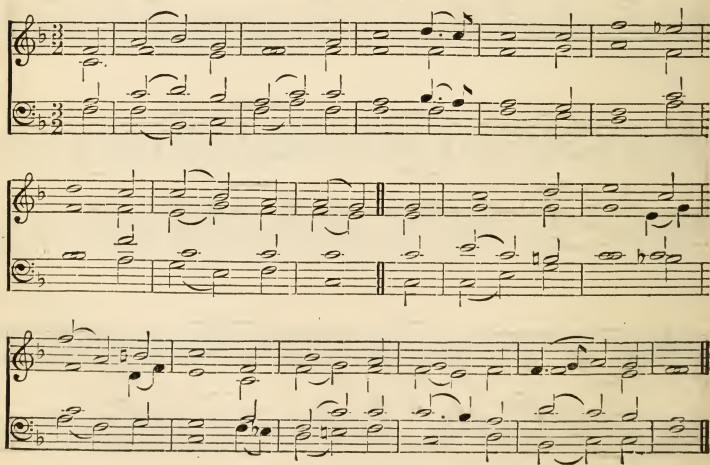
253

Worcester. C.M.



254

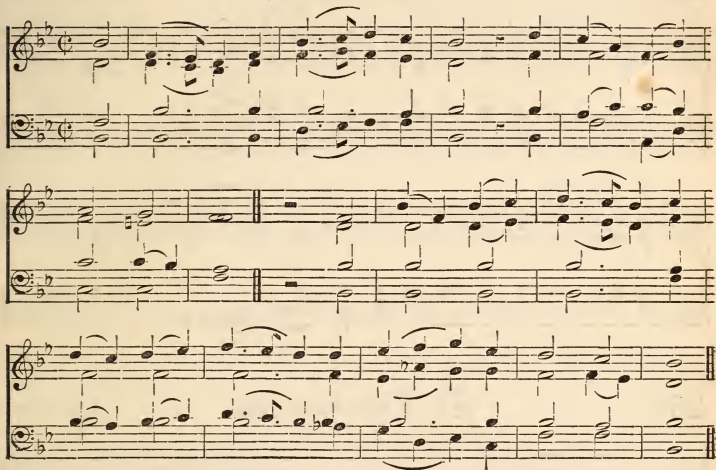
Rockingham. L.M.



255

Fernyside. S.M.

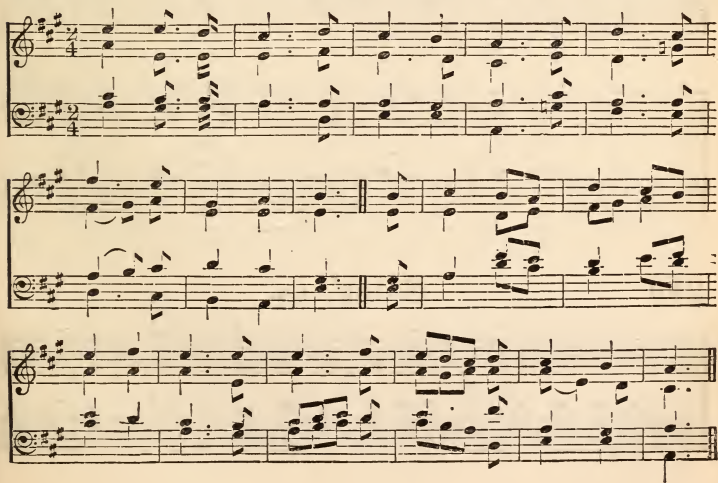
DR. BARNES.



256

Simeon. L.M.

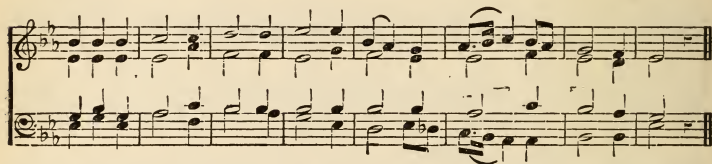
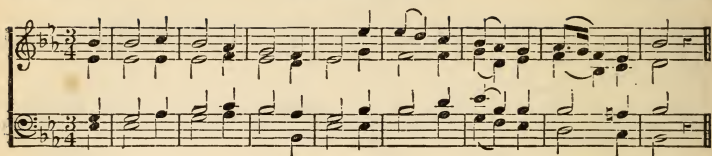
S. STANLEY.



257

Luton. L.M.

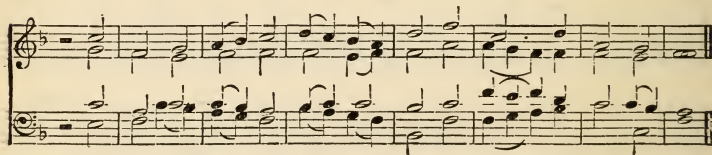
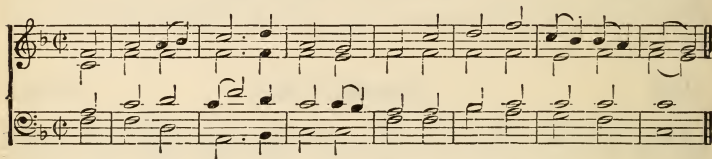
REV. G. BURDER



258

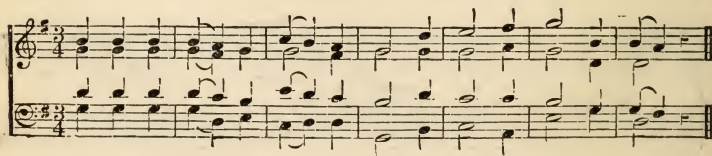
St. Lawrence. C.M.

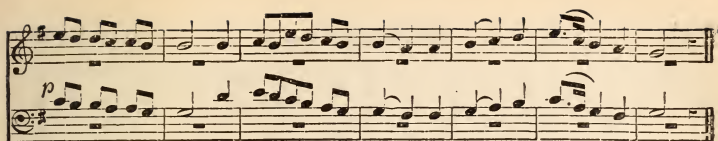
R. A. SMITH.



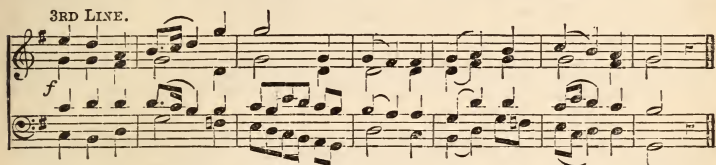
259

Ebans'. C.M.





3RD LINE.



260

Portsmouth New. 148th M.



5TH LINE.



261

Wisdom. C.M.

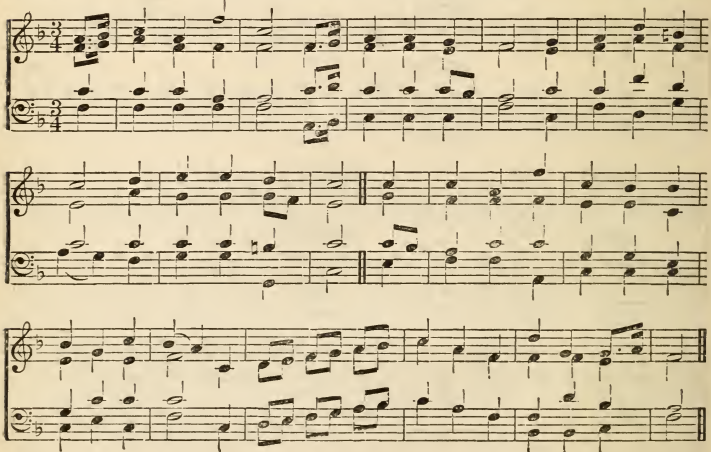
HANDEL.



262

City Road Chapel. 104th M.

WHITAKER.



263

Knaresborough. C.M.

J. LEACH.





264

Safety. 7s., six lines.

REV. J. WEST.



265

* Cornhill. S.M.

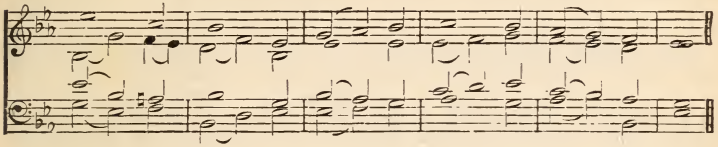
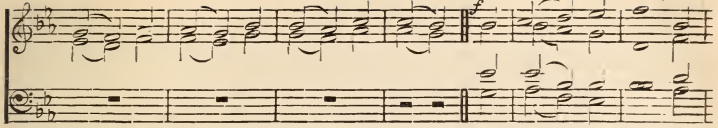
T. CLARE.

266

Anticipation. L.M. or 112th M.

G. MURDEN.

3rd LINE.



267

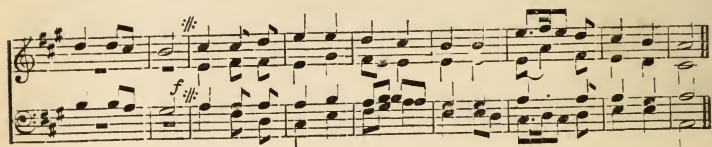
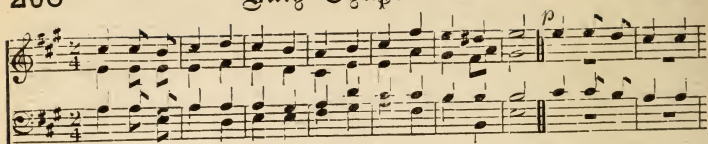
Jerwin Street. 3.7. DOUBLE.



268

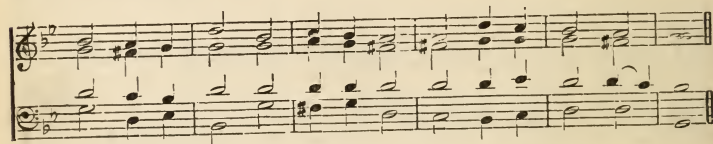
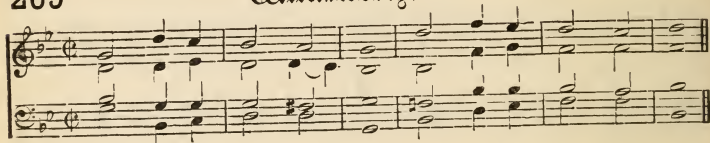
Baig Chapel. C.M.

MILGROVE.



269

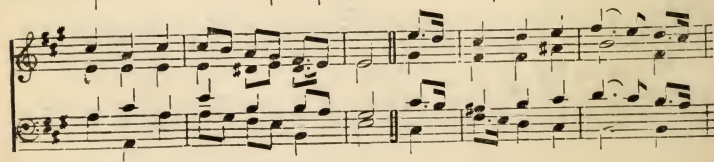
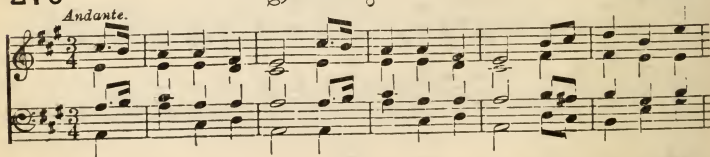
Wirksworth. S.M.



270

Hartwich. 10.11.

MILGROVE.

Andante.

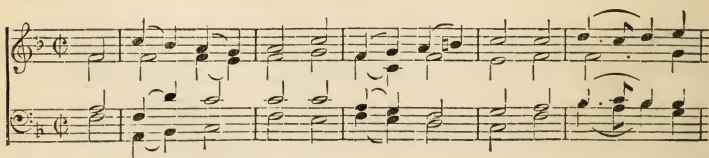
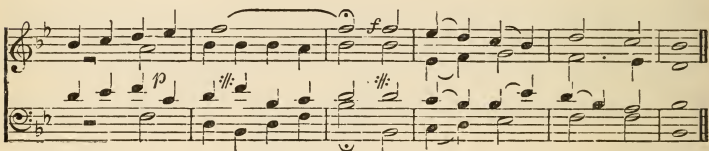
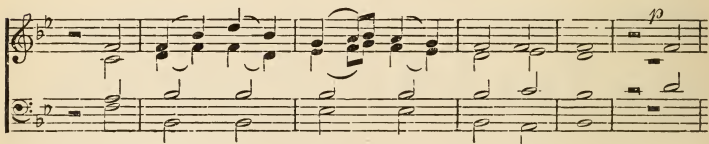
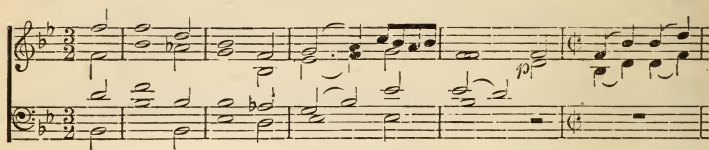
12

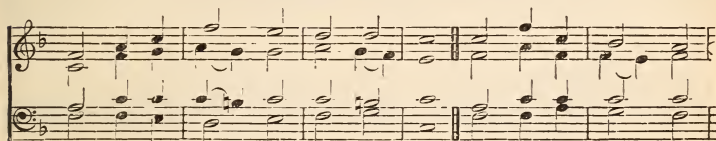
f

271

Haydn's. 8.7. DOUBLE.

HAYDN.





274

St. Asaph. C.M.D.

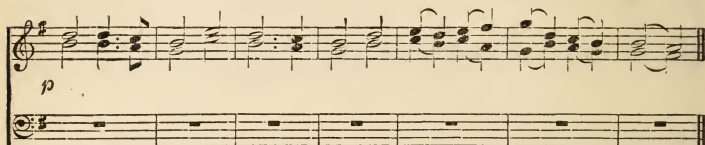
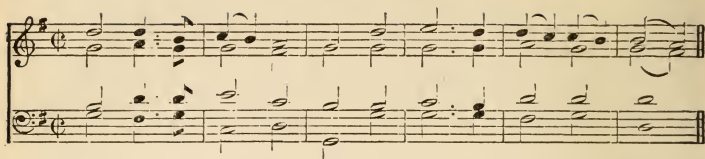
GIOBIVICHI.



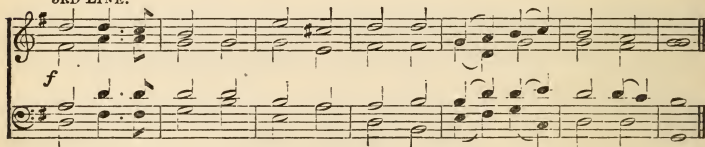
275

Rothsay. S.M.

WYVILL.



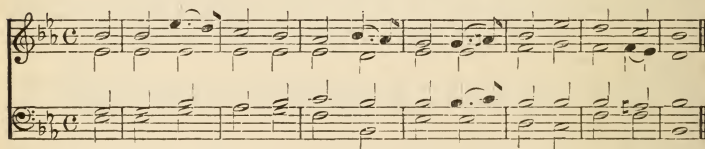
3RD LINE.



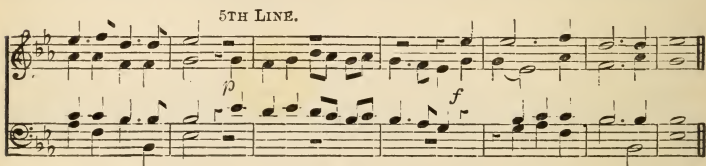
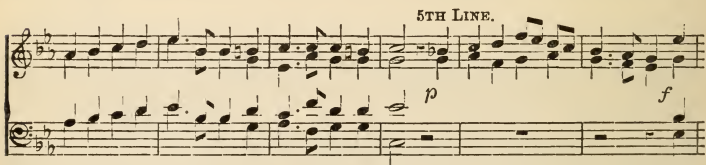
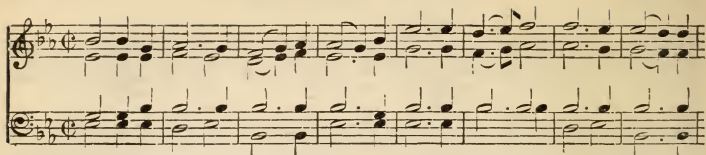
276

Jackson's. C.M.

JACKSON.









280

Palestine. C.M. Double.

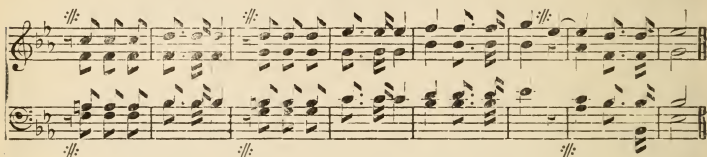
German Air.



231

Northcourt. 6.4.

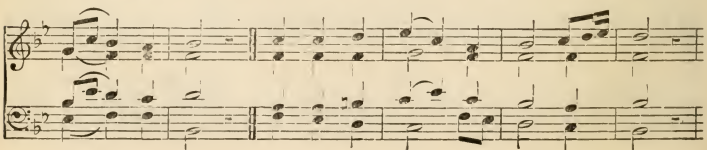
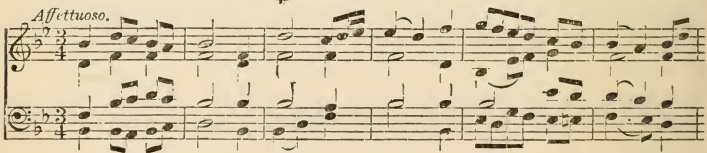
T. CLARK.



282

Pasture. L.M.

J. SHOUBRIDGE.



3RD LINE.

p *f*

233

Zion. C.M.

RADIGER.

3RD LINE.

p

3RD LINE.

f

284

Tooley Street. L.M.

T. WALKER.

Two systems of musical notation for the hymn "Tooley Street" by T. Walker. The music is in 2/4 time, with a key signature of one flat (B-flat). Each system consists of a treble and bass staff joined by a brace. The first system includes repeat signs (double bar lines with dots) at the end of the first and fourth measures. The second system includes repeat signs at the end of the second and fifth measures. The notation features various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano).

285

Kingston. 8.7.

REV. D. E. FORD.

Two systems of musical notation for the hymn "Kingston" by Rev. D. E. Ford. The music is in common time (C), with a key signature of one sharp (F-sharp). Each system consists of a treble and bass staff joined by a brace. The notation includes various note values, rests, and dynamic markings such as *f* (forte).

286

Sprolston. C.M.

WHITE.

Handwritten musical score for 'Sprolston. C.M.' by White. The score is written on three systems of two staves each. The first system shows a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The second system continues the melody and bass line. The third system includes dynamic markings: 'p' (piano) in the first measure and 'f' (forte) in the second measure, with a crescendo hairpin. The piece concludes with a double bar line and repeat dots.

287

Nativity. C.M.

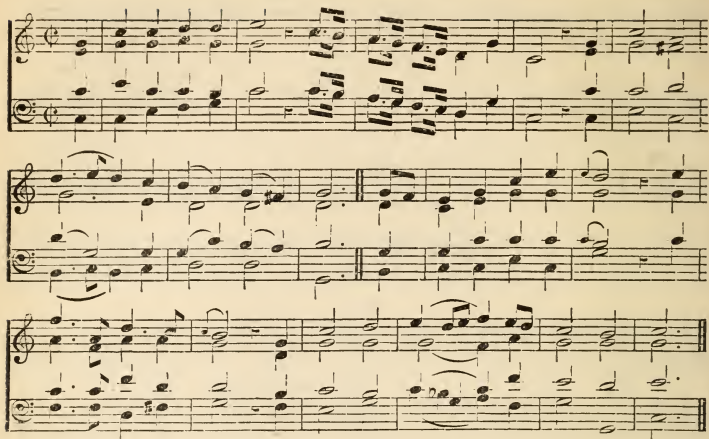
T. JARMAN.

Handwritten musical score for 'Nativity. C.M.' by T. Jarman. The score is written on three systems of two staves each. The first system shows a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The second system continues the melody and bass line. The third system includes dynamic markings: 'p' (piano) in the first measure and 'f' (forte) in the second measure, with a crescendo hairpin. The piece concludes with a double bar line and repeat dots.

288

Nates'. 122nd M.

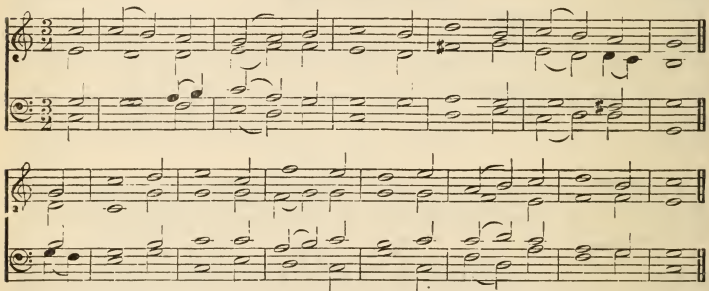
RADIGER.



289

Lynhoe. S.M.

DR. NARES.

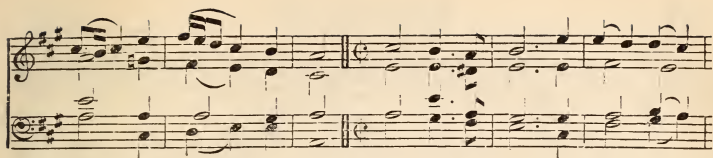


290

Southampton. L.M. Double.

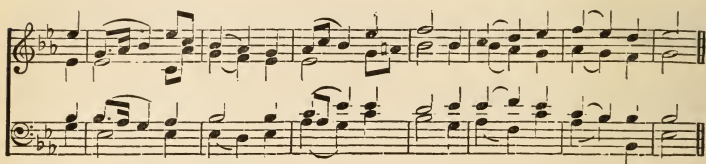
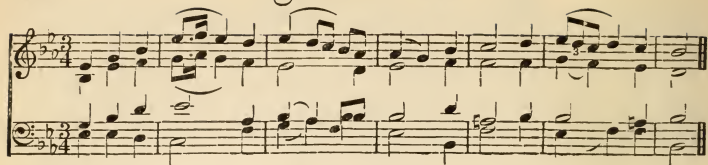
ISAAC SMITH.





291

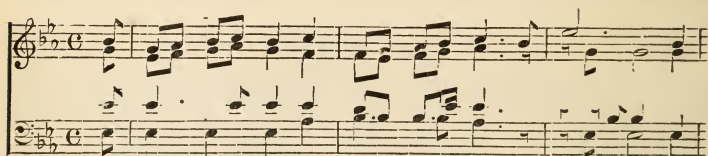
Braintree. C.M.



292

Waldingfield. C.M.

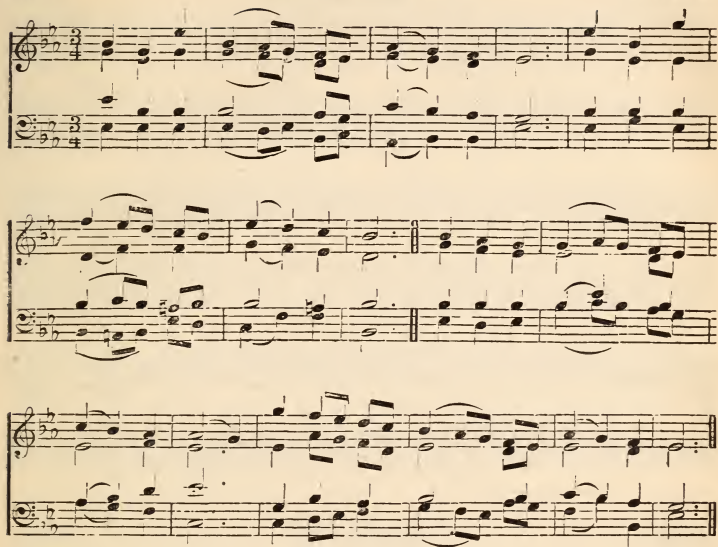
Rev. D. E. Ford.



293

Stwinnton, L.M.

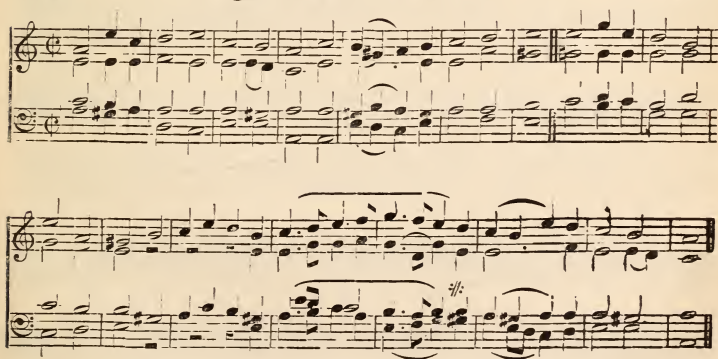
WILLIAMSON.



294

New Windsor, C.M.

J. LEACH.



295

Lydia. C.M.

Three systems of musical notation for the hymn 'Lydia'. Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat) and the time signature is common time (C). The first system contains four measures. The second system contains two measures, each with a repeat sign, followed by two measures. The third system contains four measures, with a double bar line and repeat sign after the second measure. Dynamics include *f* (forte) and *p* (piano).

296

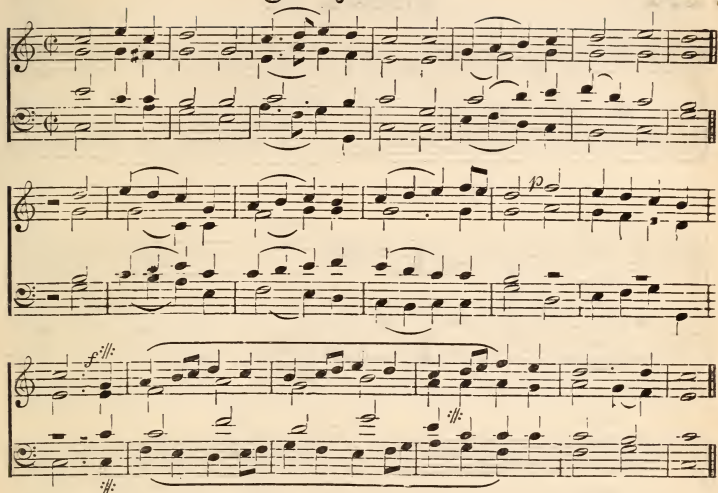
Hoyce. L.M.

Three systems of musical notation for the hymn 'Hoyce'. Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat) and the time signature is common time (C). The first system contains eight measures. The second system contains two measures, each with a repeat sign, followed by two measures. The third system contains four measures, with a double bar line and repeat sign after the second measure. Dynamics include *f* (forte) and *p* (piano).

297

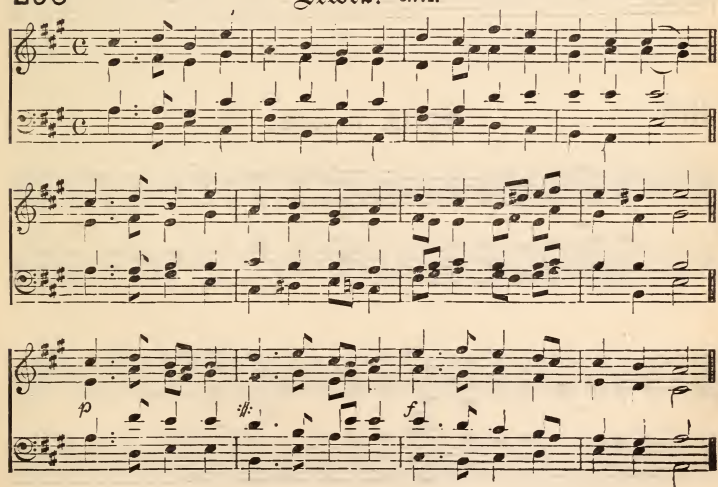
Darkhouse. C.M.

JOB TURNER.



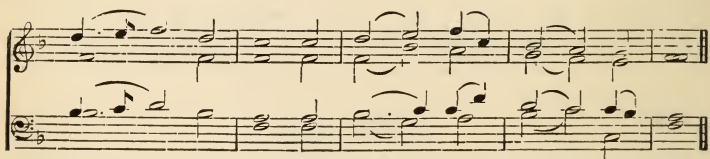
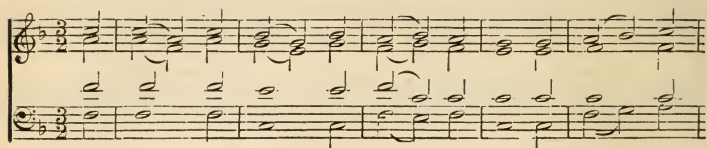
298

Peewes. 8.7.4.



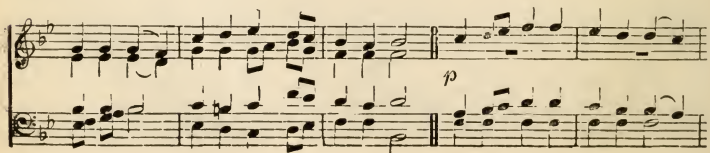
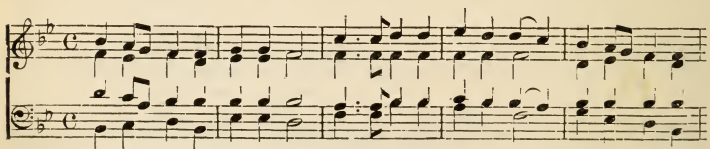
293

Arnold's. C.M.



300

Syria. 7s. DOUBLE.

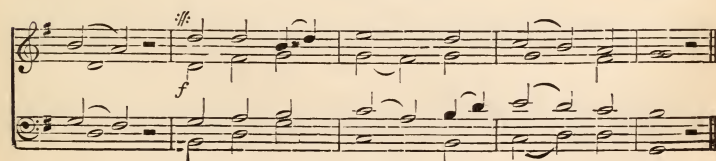
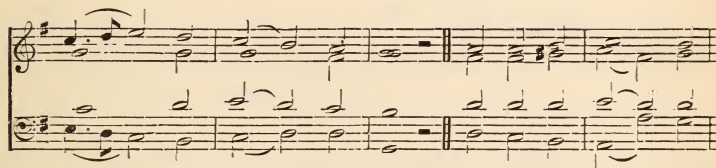
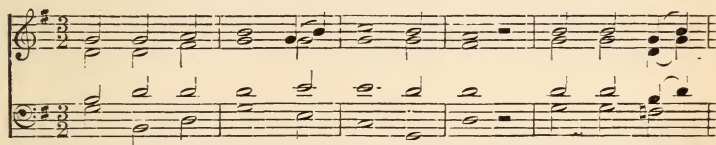


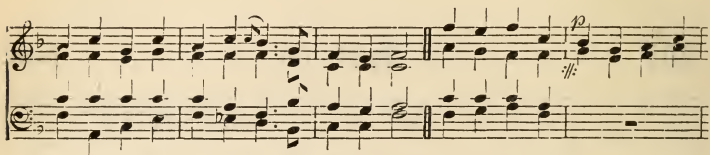
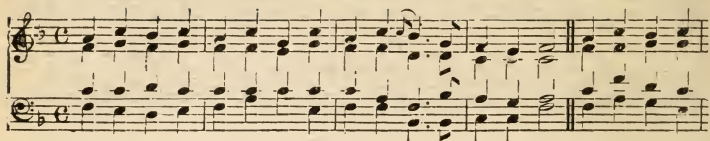


301

Jaba. L.M.

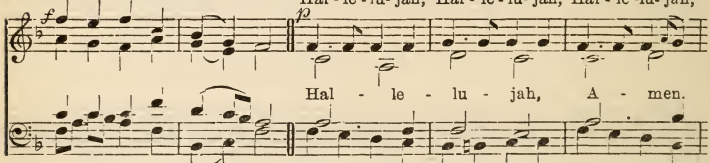
SHOEL.





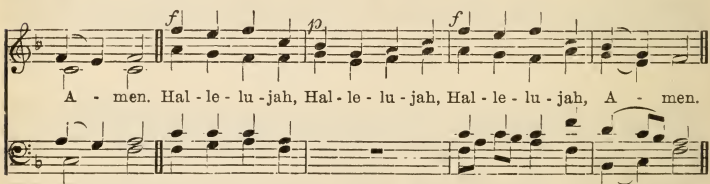
Coda.

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

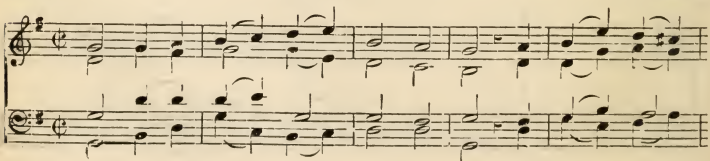


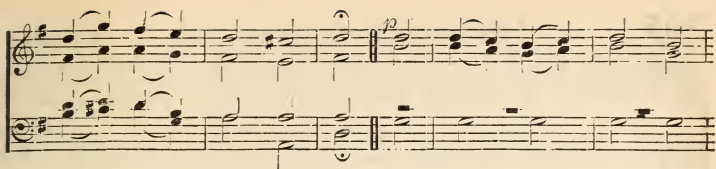
Hal - le - lu - jah, A - men.

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



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

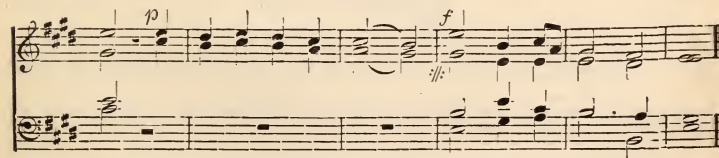




304

*Harmonia. C.M.

WHITE.



305

*Exultation. 7.8. PECULIAR ACCENT.

J. I. COBBEN.

Three systems of musical notation for the hymn "Exultation". Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 7.8. The first system contains two measures. The second system contains two measures, with a mezzo-forte (*mp*) dynamic marking above the treble staff and a crescendo (*cres.*) marking above the bass staff. The third system contains two measures, with a forte (*f*) dynamic marking above the treble staff. The piece concludes with a double bar line.

306

*Flint. S.M.

T. CLARK.

Two systems of musical notation for the hymn "Flint". Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system contains two measures. The second system contains two measures, with a piano (*p*) dynamic marking above the treble staff and a fortissimo (*f*) dynamic marking above the bass staff. The piece concludes with a double bar line.

307

Penitent's. L.M.

T. WALKER.

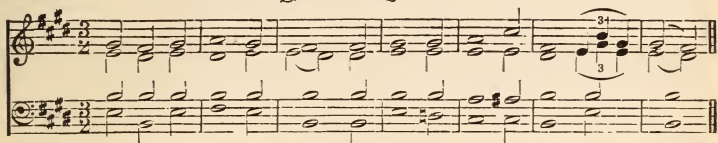
Two systems of musical notation for the hymn "Penitent's". Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system contains two measures, with a triplet of eighth notes in the treble staff of the first measure. The second system contains two measures. The piece concludes with a double bar line.



308

*Humility. C.M.

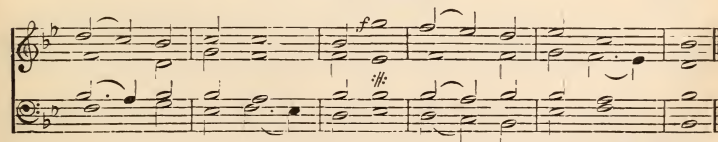
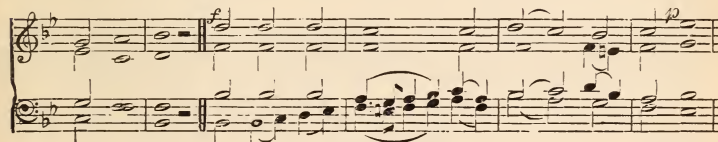
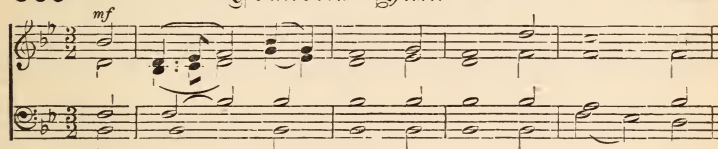
J. MOODY.



309

Founders' Hall. S.M.

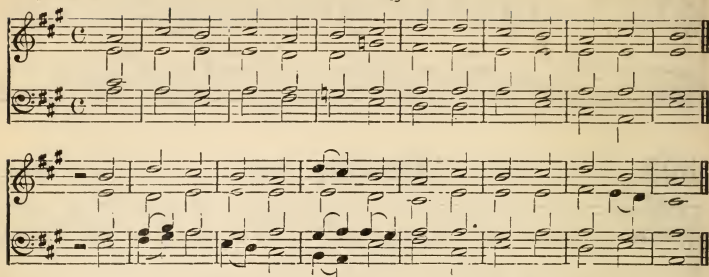
T. WALKER.



310

Canterbury. C.M.

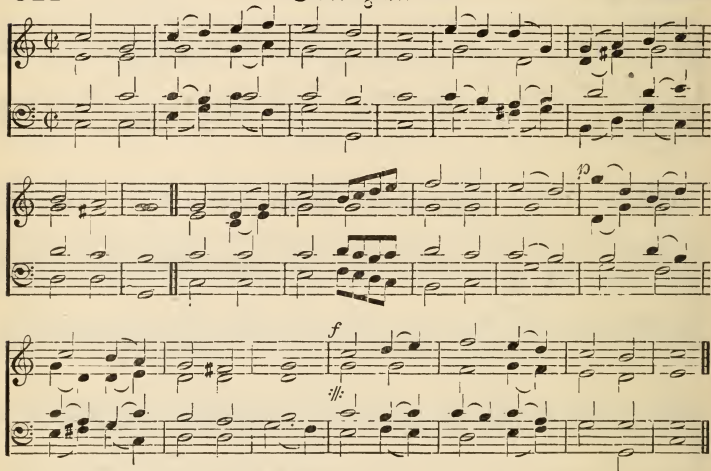
E. BLANKS.



311

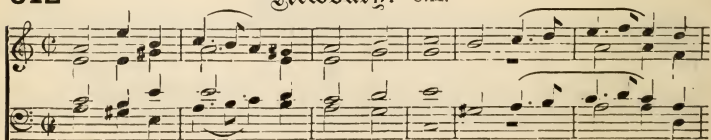
*Coleshill. 7⁸.

W. JOHNSON.



312

Newbury. C.M.

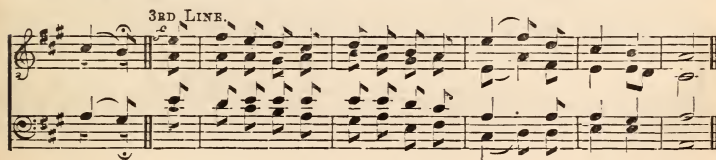
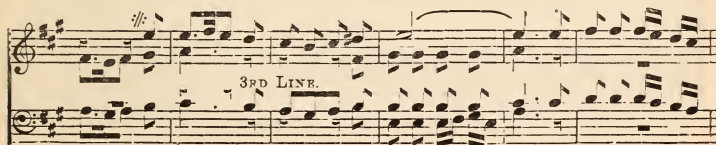




313

Hampshire. C.M.

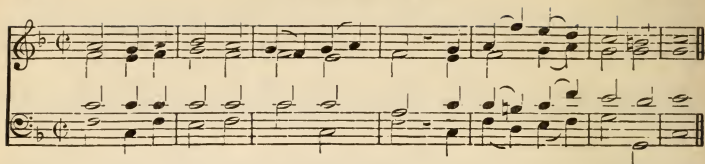
MORETON.



314

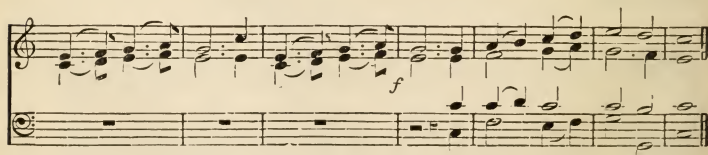
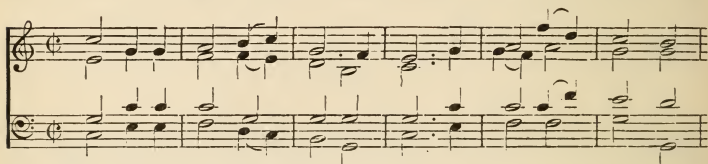
Orford. C.M.

T. CLARK.



315

Lanesborough. 8.6.8.8.6. or C.M.



316

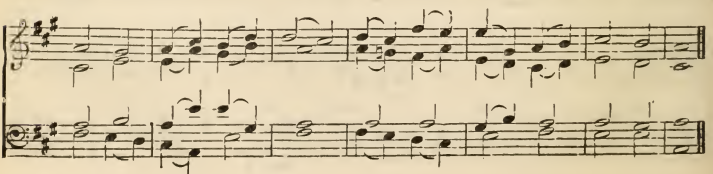
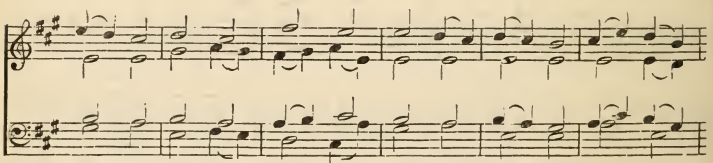
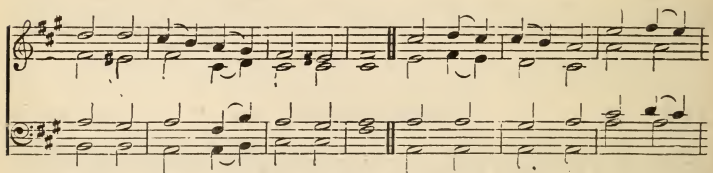
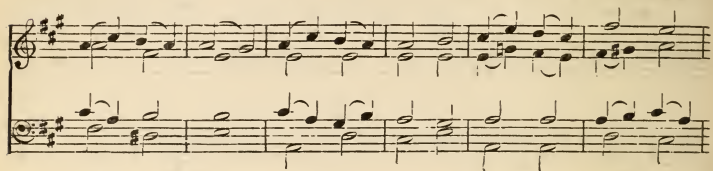
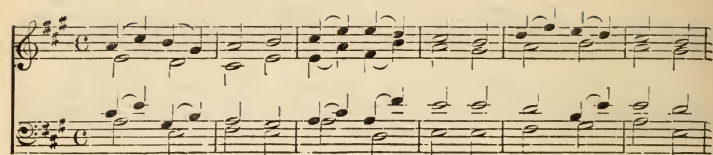
Hamilton. C.M.

R. A. SMITH.

317

* Saunderstead. 11s.

J. SHOUBRIDGE.



319

Mark's. L.M.

Three systems of musical notation for hymn 319. Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat) and the time signature is 3/4. The music features a melody in the treble staff and a supporting bass line in the bass staff, primarily using chords and simple intervals.

320

Milford. S.M.

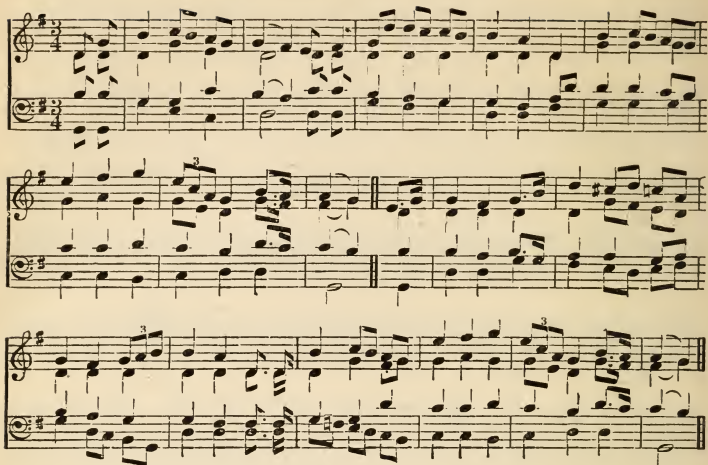
HUSBAND.

Three systems of musical notation for hymn 320. Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat) and the time signature is 3/4. The music features a melody in the treble staff and a supporting bass line in the bass staff. The third system includes dynamic markings: *f* (forte) and *ff* (fortissimo) in the treble staff, and *p* (piano) in the bass staff.

321

Immortality. 13.11.12.12.

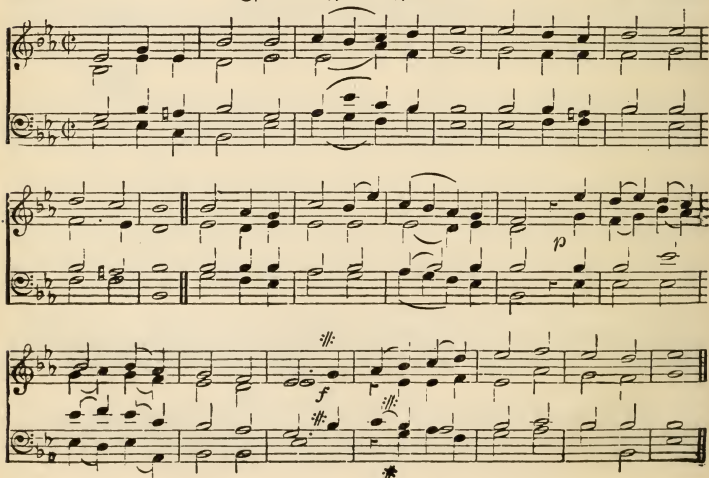
BEETHOVEN.



322

Fordingbridge. L.M.

T. WALKER.



323

Grove. 143th M.

5TH LINE.

This musical score is for hymn 323, 'Grove'. It is written in 4/4 time with a key signature of one flat (B-flat). The score consists of three systems of two staves each. The first system begins with a treble clef and a common time signature 'C'. The melody is primarily composed of eighth and sixteenth notes. The second system continues the melody and includes a repeat sign. The third system is marked '5TH LINE.' and features a treble clef with a key signature change to two flats (B-flat and E-flat). The score concludes with a double bar line.

324

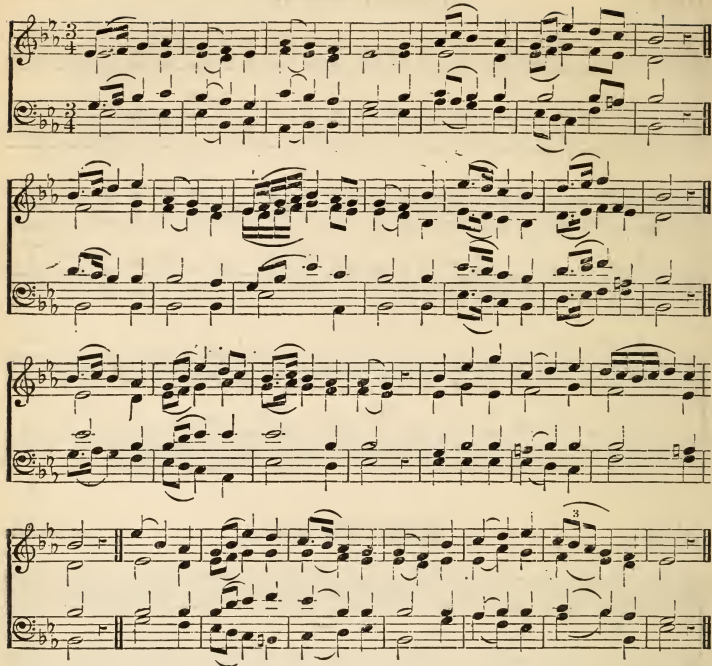
Pancras. L.M

BATTISHILL.

This musical score is for hymn 324, 'Pancras'. It is written in 3/2 time with a key signature of two flats (B-flat and E-flat). The score consists of three systems of two staves each. The first system begins with a treble clef and a 3/2 time signature. The melody is composed of quarter and eighth notes. The second system continues the melody and includes a repeat sign. The third system concludes the hymn with a double bar line. A small circle is visible at the bottom right of the page.

325

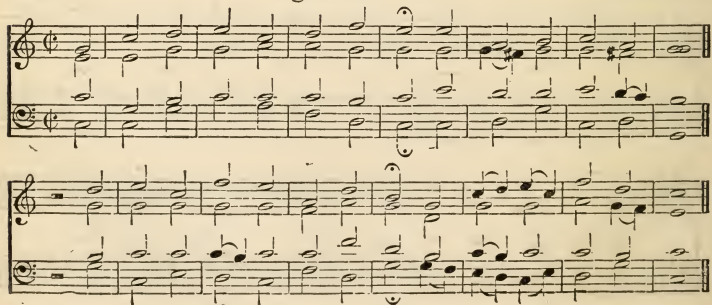
Clark's. 7.6.7.8.7.6.



326

James'. C.M.

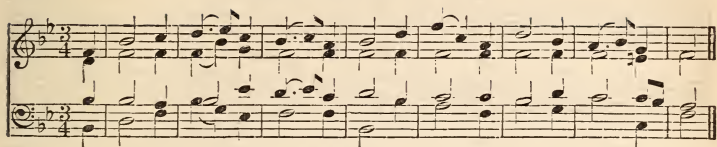
COURTEVILLE.



327

Remembrance. L.M.

MOZART.



328

Hosanna. 7.9.

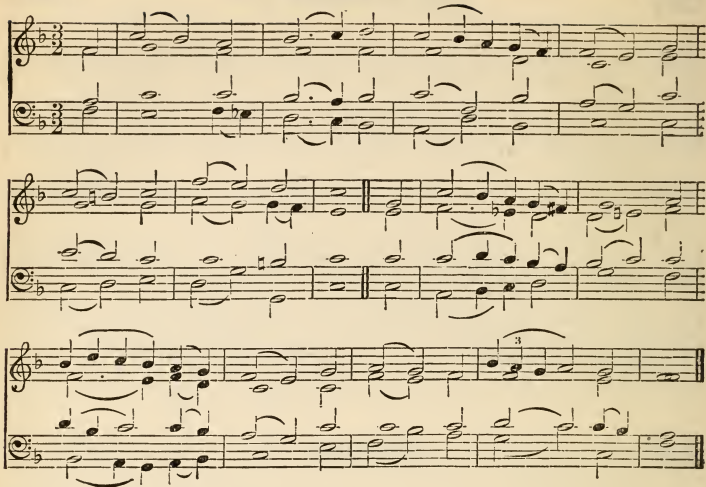
J. I. COBBIN.



329

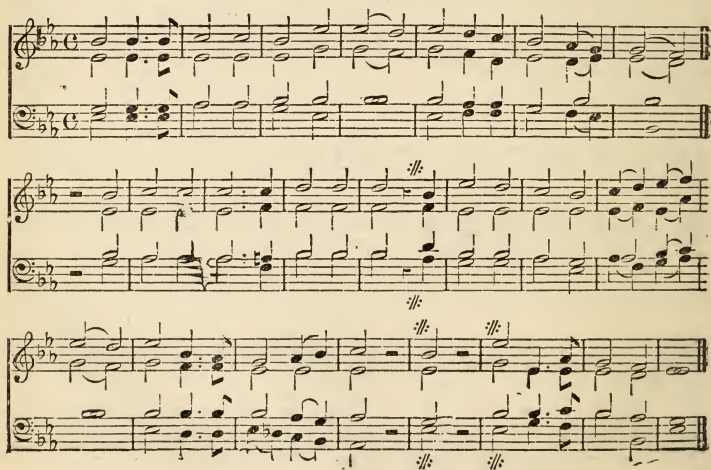
Olabe's. C.M.

J. SCOTT.



330

Tunbridge. C.M.



331

Nottingham. 8.8.6.

Handwritten musical score for Nottingham, 8.8.6. The score is written on four staves, two for the treble clef and two for the bass clef. The key signature is one sharp (F#) and the time signature is 8.8.6. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) and a double bar line with a repeat sign at the end of the piece.

332

Eagle Street New. S.M.

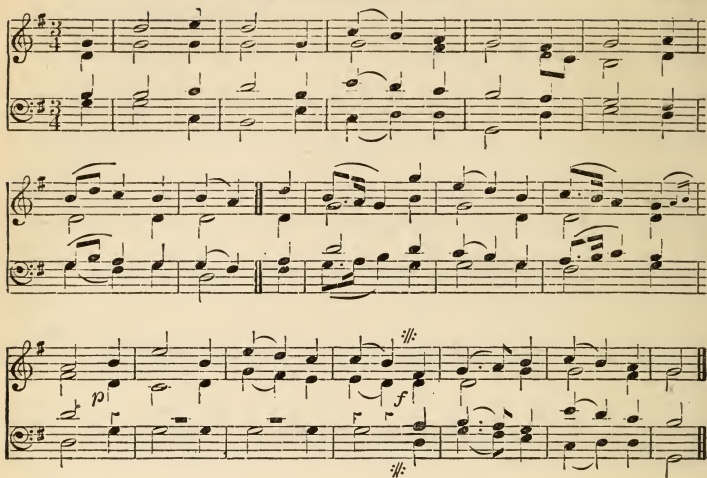
ISAAC SMITH.

Handwritten musical score for Eagle Street New, S.M. by Isaac Smith. The score is written on four staves, two for the treble clef and two for the bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) and a double bar line with a repeat sign at the end of the piece.

333

Huddersfield. C.M.

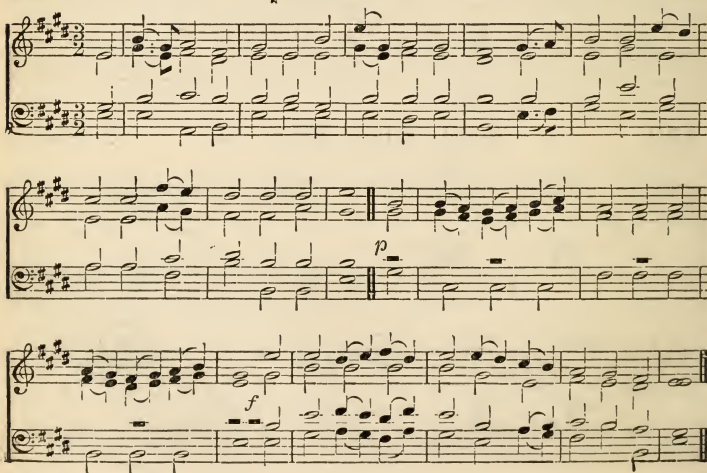
MADAN.



334

Promise. 11s.

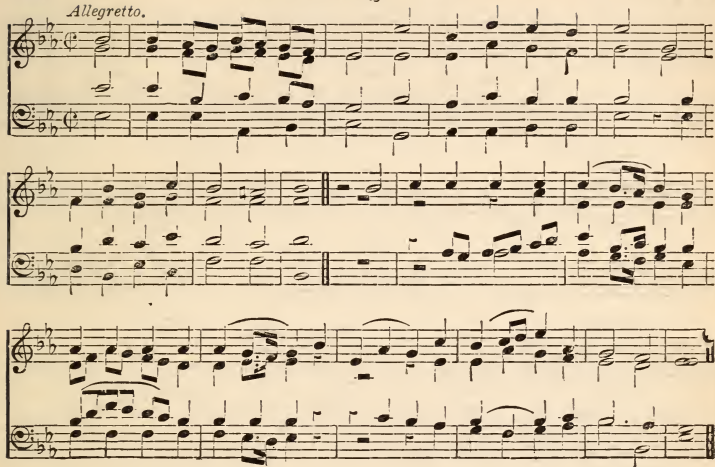
E. WOOD.



335

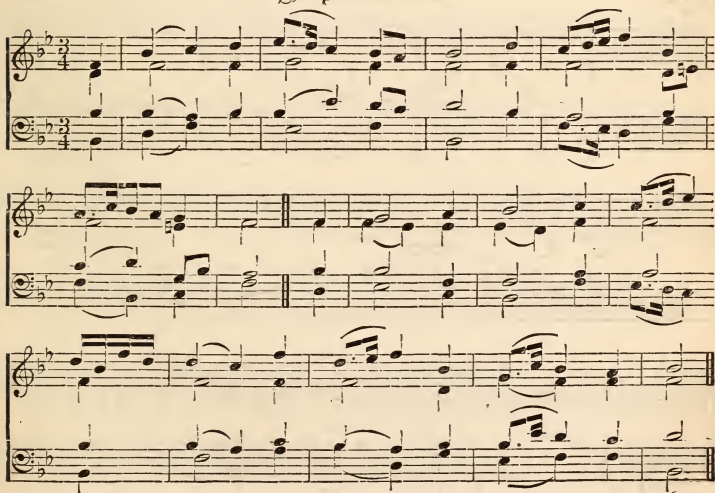
Sanctuary. 122nd M.

J. SHOUBRIDGE.

Allegretto.

336

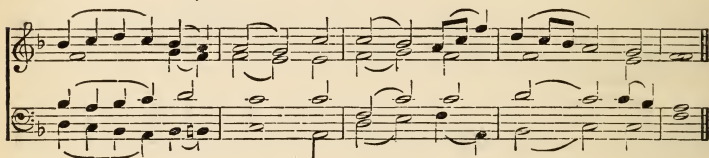
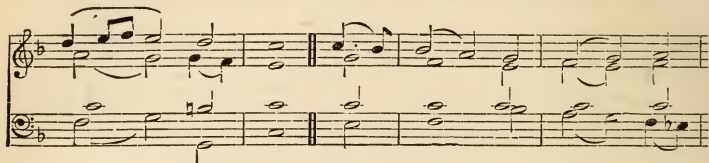
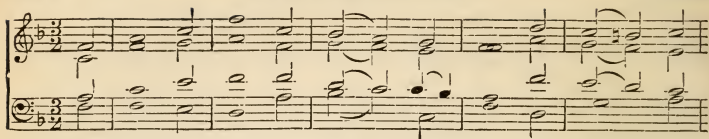
Hopkins. S.M.



337

Liverpool. C.M.

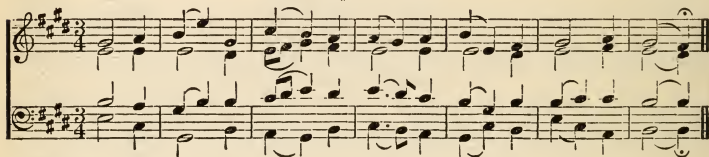
DR. WAINWRIGHT.



338

Sarepta. 7.6.7.

J. I. COBBIN.





340

Darlington. L.M.

Three systems of musical notation for the hymn 'Darlington. L.M.'. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system contains 8 measures. The second system contains 8 measures, with a 'p' (piano) dynamic marking above the 6th measure and a 'cres.' (crescendo) marking above the 7th measure. The third system contains 8 measures, with an 'f' (forte) dynamic marking above the 3rd measure. The piece concludes with a double bar line.

341

Stoel. 7s.

T. WALKER.

Two systems of musical notation for the hymn 'Stoel. 7s.' by T. Walker. The key signature is one flat (Bb) and the time signature is 2/4. Each system consists of a treble and bass staff joined by a brace. The first system contains 8 measures. The second system contains 8 measures, with a 'p' (piano) dynamic marking above the 1st measure and an 'f' (forte) dynamic marking above the 5th measure. The piece concludes with a double bar line.

342

Unibersity. C.M.

DR. RANDALL.

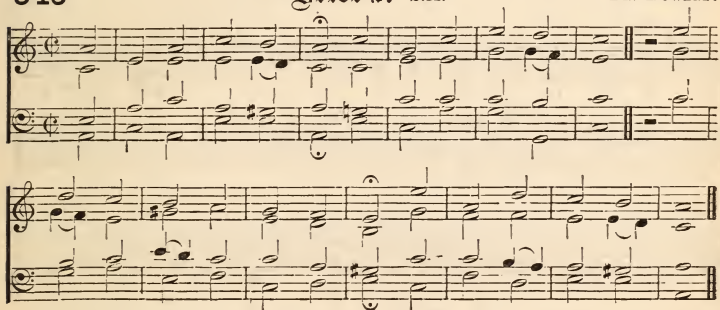
One system of musical notation for the hymn 'Unibersity. C.M.' by Dr. Randall. The key signature is two flats (Bb, Eb) and the time signature is 2/4. It consists of a treble and bass staff joined by a brace, containing 8 measures. The piece concludes with a double bar line.



343

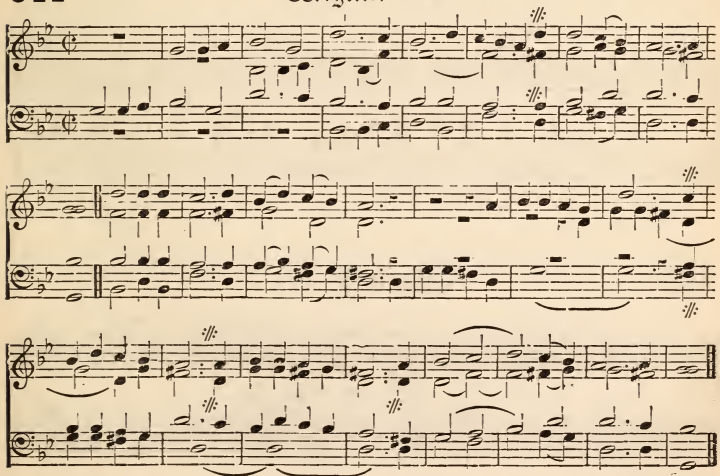
Bride's. S.M.

DR. HOWARD.



344

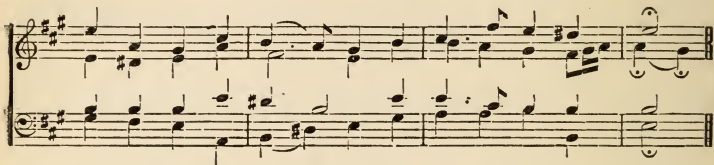
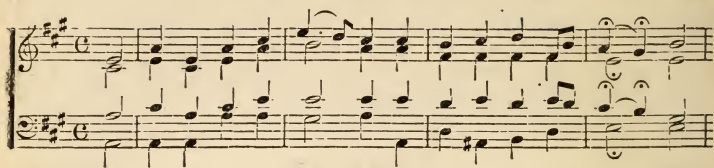
Ullan. S.M.



345

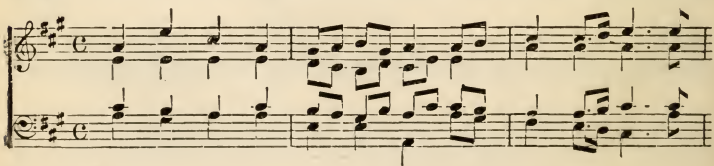
*Dulwich. 7.6. DOUBLE.

J. I. COBBIN.



346

Wenlock. 8.7.4.

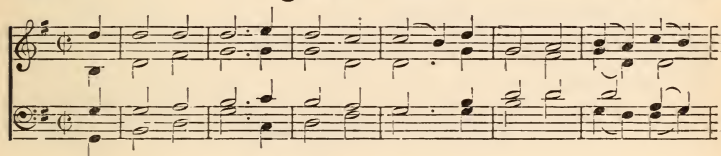


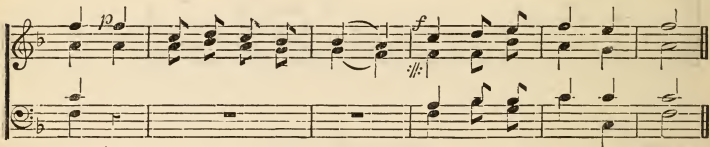
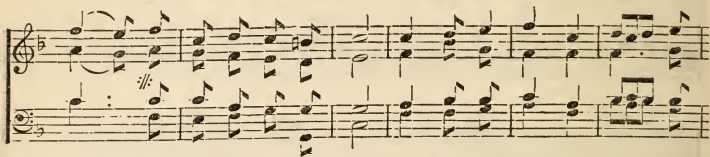
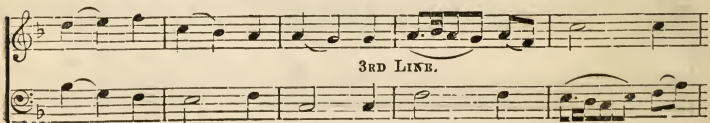
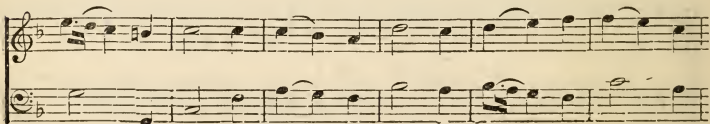
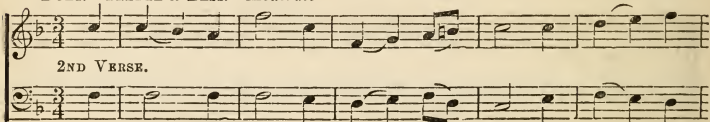


347

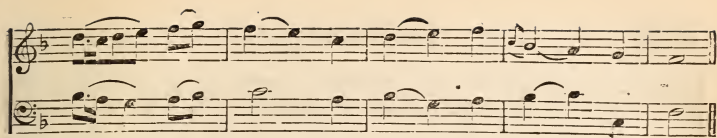
Bristol. 8.6.5.8.

M. MADAN.

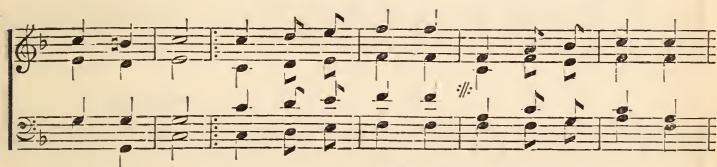


DUET. TREBLE & BASS. *Moderato*

3RD LINE.



CHORUS. *Vivace.*



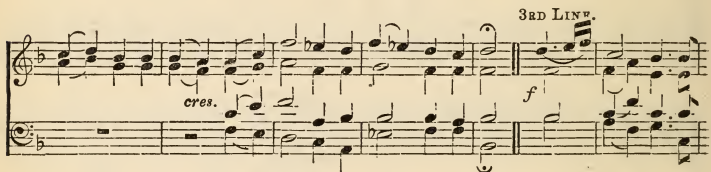
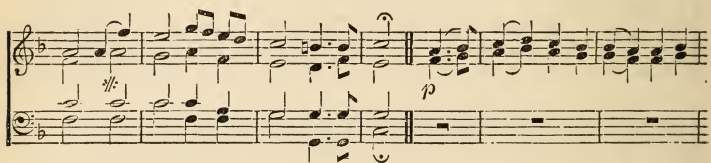
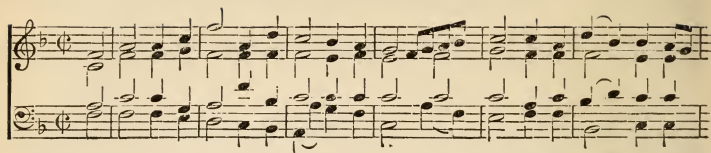
349

Brighthelmstone. C.M.



350

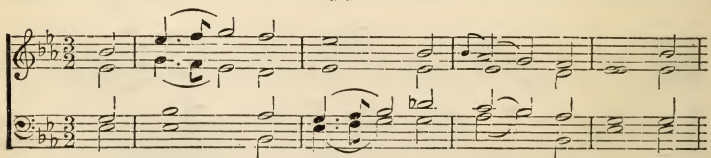
Farnborough. 11.3.

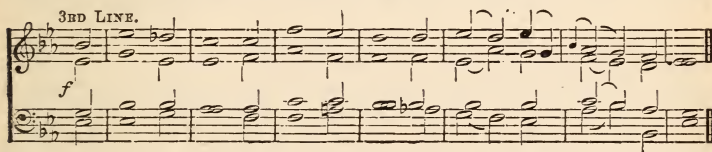
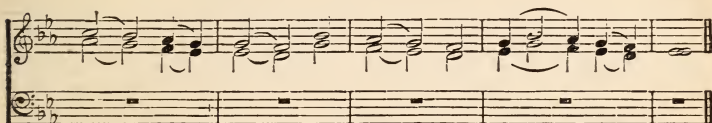
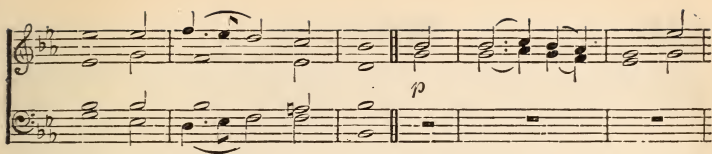


351

Support. C.M.

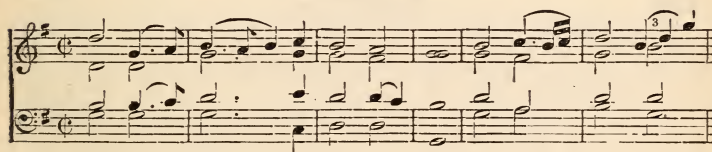
REV. J. WEST.





352

Ceylon. 78.



353

Halifax. C.M.

Three systems of musical notation for the piece "Halifax, C.M.". Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system shows a melody in the treble staff and a bass line in the bass staff. The second system continues the melody and bass line. The third system concludes the piece with repeat signs (double bar lines with dots) at the end of both staves.

354

Acton. C.M.

Larghetto.

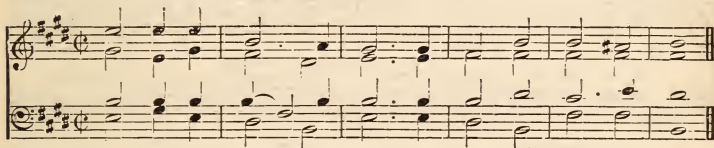
Three systems of musical notation for the piece "Acton, C.M.". Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a piano (*p*) dynamic marking. The second system includes repeat signs (double bar lines with dots) in both staves. The third system is marked "1ST LINE." and begins with a forte (*f*) dynamic marking and the tempo instruction "Vivace." below the treble staff.



355

Westminster. S.M.

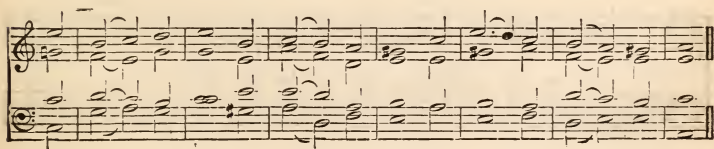
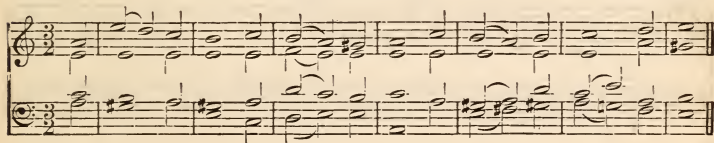
DR. BOYCE.



356

Crowle. C.M.

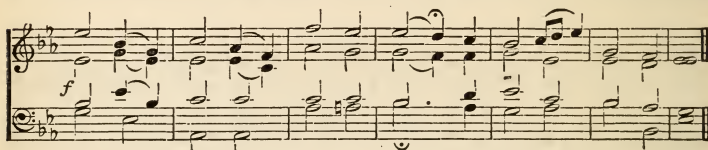
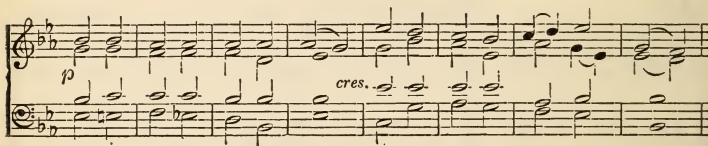
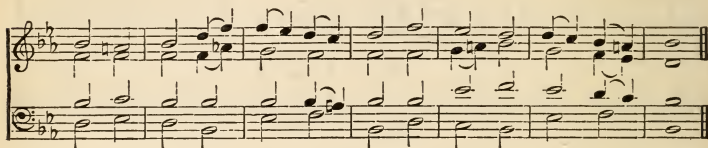
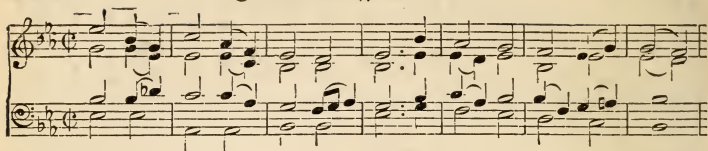
DR. GREEN.



357

Nettlebridge. 7.6.7.7.6.

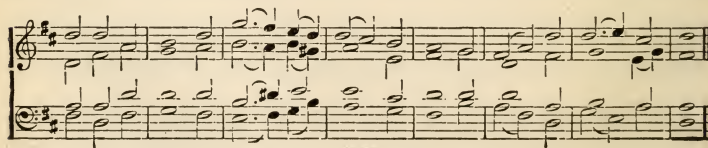
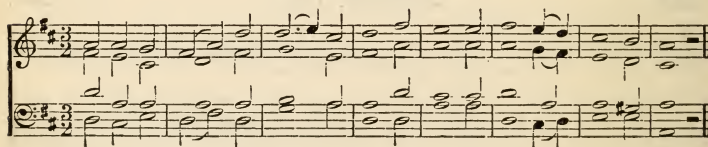
J. I. COBBIN.



358

Warrington. L.M.

R. HARRISON.



359

Coronation. C.M.

T. CLARK.



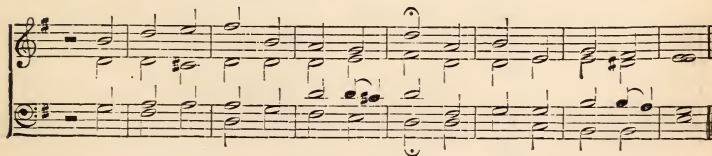
3RD LINE.



360

Mary's. C.M.

DR. CROFT.



361

Oldham. L.M.

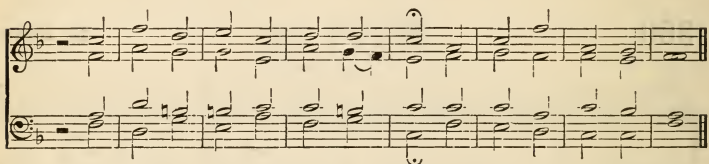
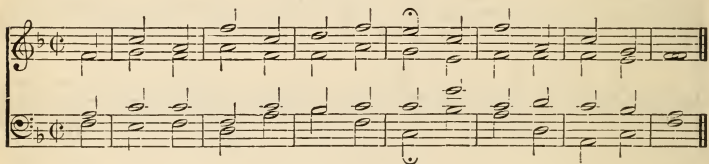
S. WEBBE, JUN.



362

London. C.M.

DR. CROFT.

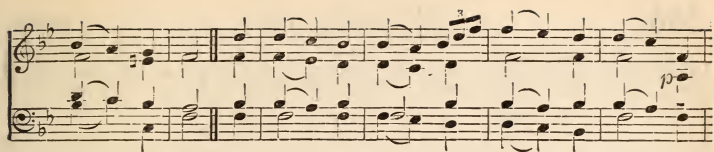


363

Swanwick. C.M.

LUCAS.

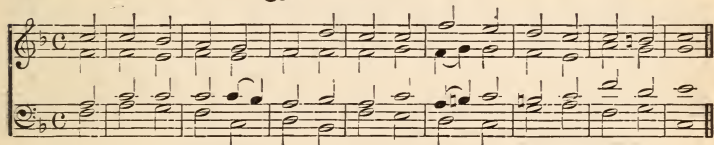




364

Melcombe. L.M.

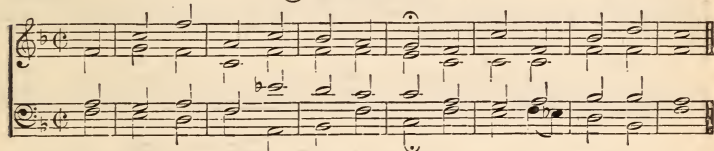
S. WEBBE.



365

David's. C.M.

RAVENSCHROFT.



366

Plymouth. C.M.

TUCKER.



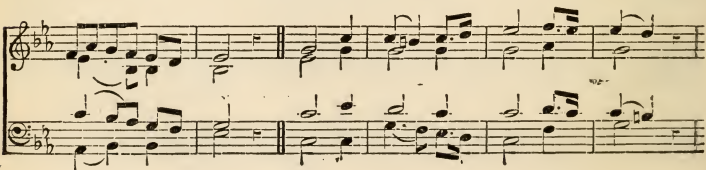
3RD LINE.



367

Surrey. 7s., six lines.

G. BREILLAT.





368

Holywell Mount. C.M.

R. ENGLEBURTT.



369

Jonathan. L.M.

HANDEL.

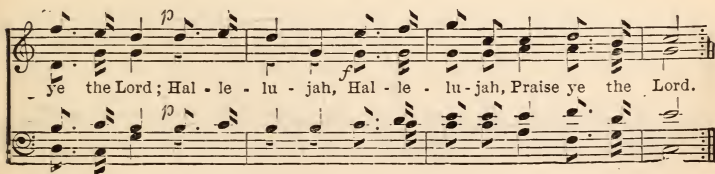
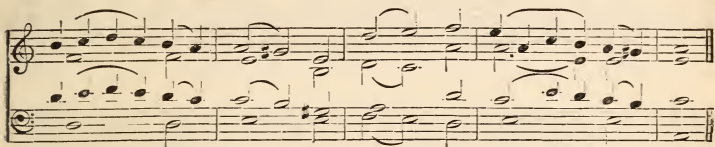
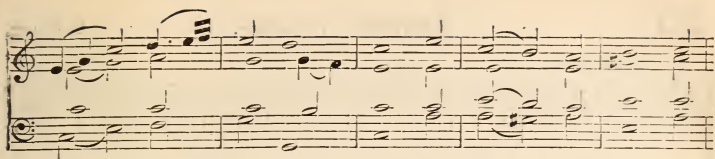
Musical score for "Jonathan" by Handel, L.M. The score is in G major (one sharp) and 3/4 time. It consists of three systems of two staves each (treble and bass clef). The first system has a repeat sign at the end. The second system has a repeat sign at the end. The third system has a repeat sign at the end.

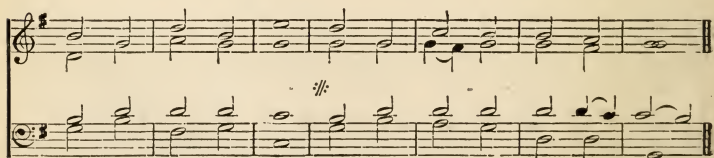
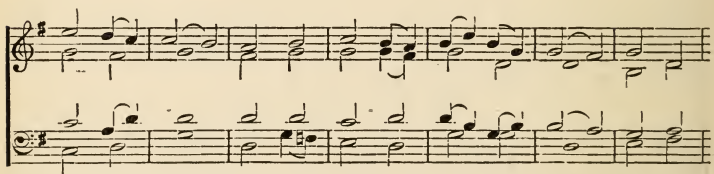
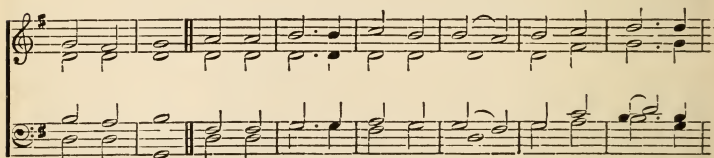
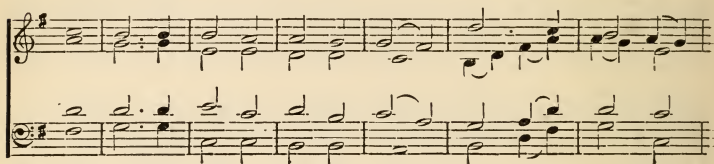
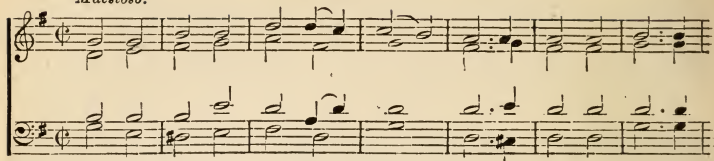
370

Sydenham. C.M. (3 verses).

ISAAC SMITH.

Musical score for "Sydenham" by Isaac Smith, C.M. (3 verses). The score is in G major (one sharp) and 2/4 time. It consists of three systems of two staves each (treble and bass clef). The first system is marked "Virace." and "f". The second system is marked "2ND VERSE." and "p Larghetto."



Maestoso.

372

Mount of Olives. 8.7.4.

Three systems of musical notation for 'Mount of Olives'. Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat) and the time signature is common time (C). The music is written in a homophonic style with chords and moving lines. The first system ends with a double bar line. The second system also ends with a double bar line. The third system ends with a double bar line.

373

*Galclutha. L.M.

B. F. FLINT.

Affettuoso.

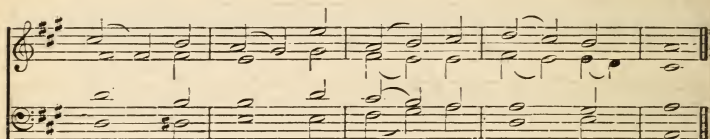
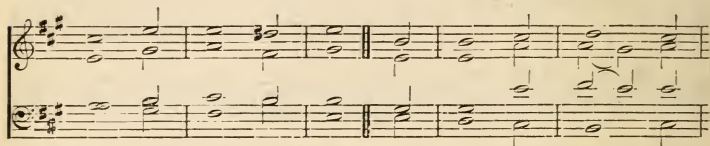
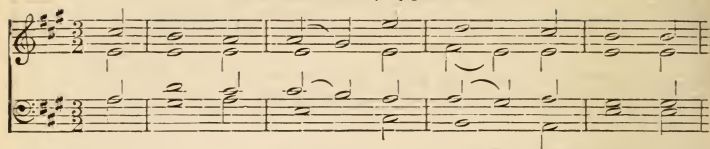
Three systems of musical notation for 'Galclutha'. Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (B-flat) and the time signature is 3/4. The music is written in a homophonic style with chords and moving lines. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line. A dynamic marking 'p' (piano) is present in the second system.

374

*Northampton. C.M.

DR. CROFT.

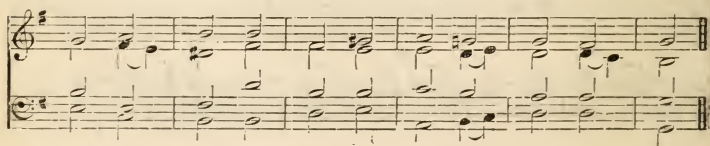
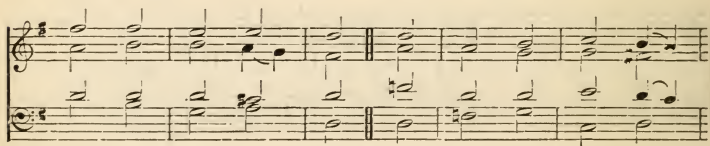
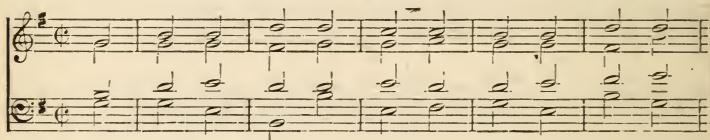
From "The Psalmist," by permission.



375

Norfolk. L.M.

H. WESTROP.

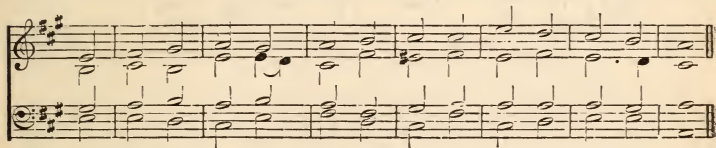


376

* Lancaster. C.M.

DR. HOWARD.

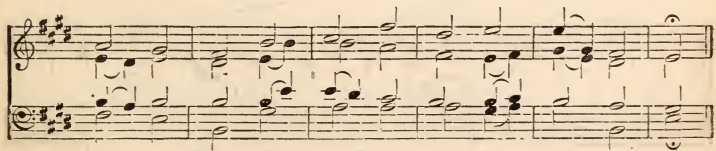
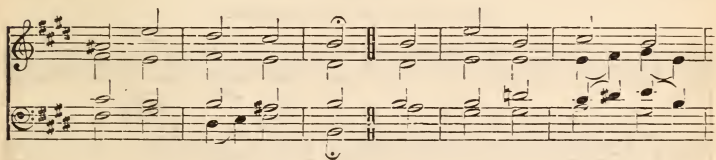
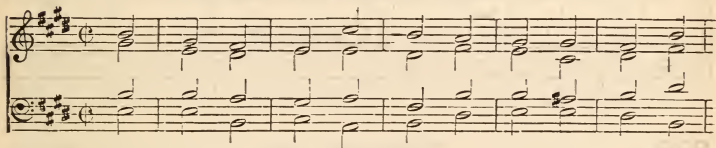
From "The Psalmist," by permission.



377

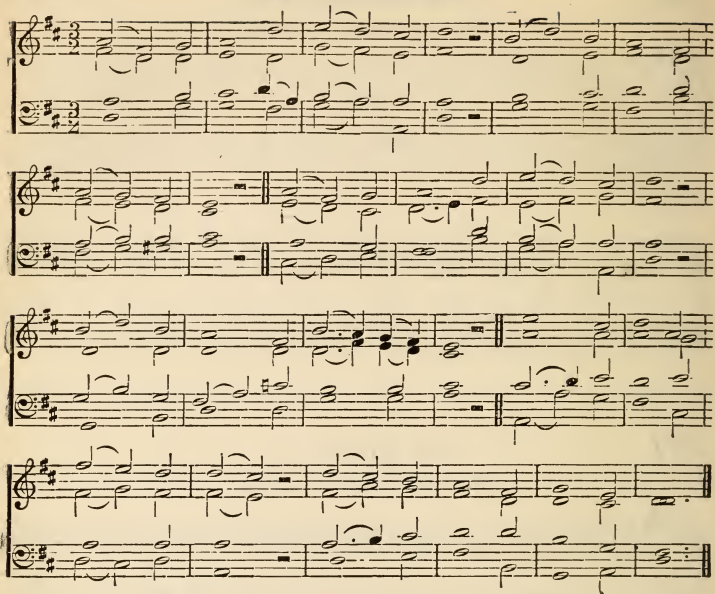
St. Paul. L.M.

From "The Psalmist," by permission.



378

Wells. 7s. SIX LINES.

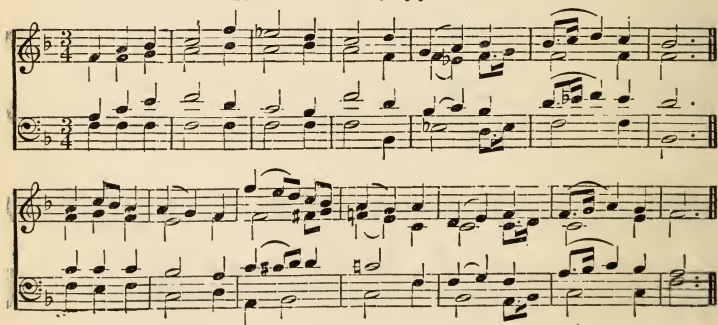


379

*Adelphi. C.M.

HANDEL.

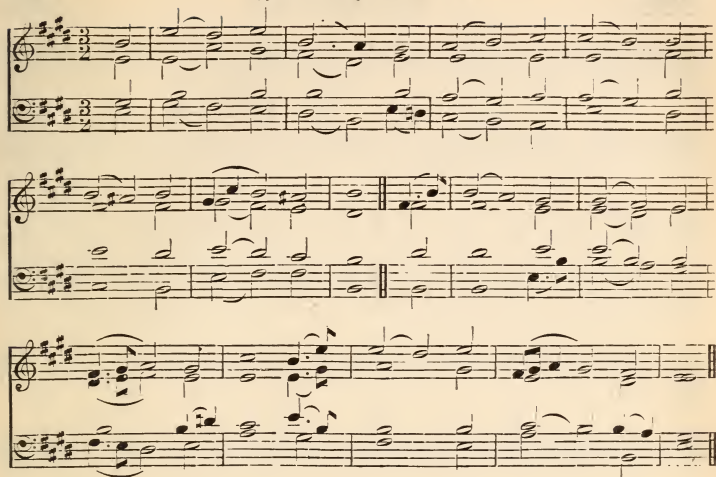
From "The Psalmist," by permission.



380

Harrington. C.M.

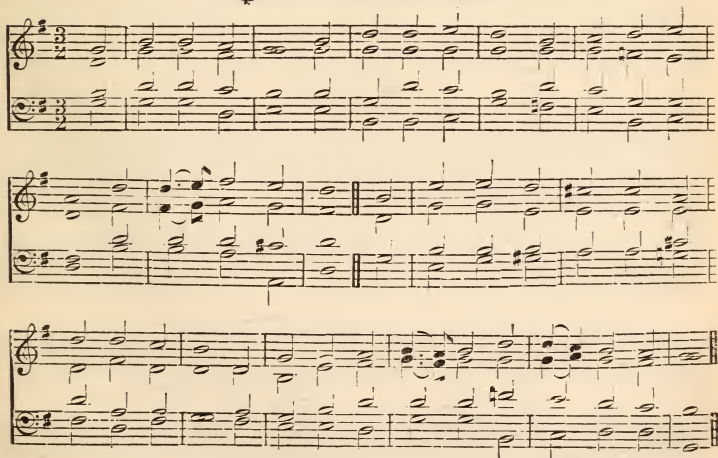
DR. HARRINGTON.



381

*Proclamation. 104th M.

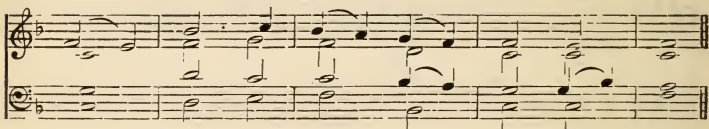
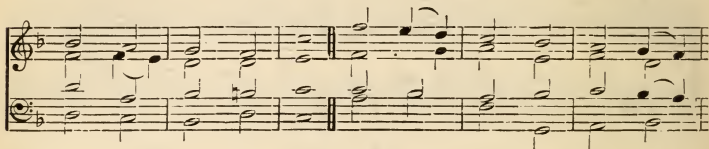
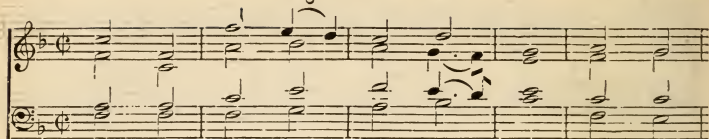
J. CUNNINGHAM.



382

Theodora. 7s.

From HANDEL.

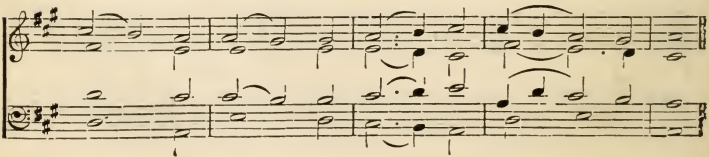
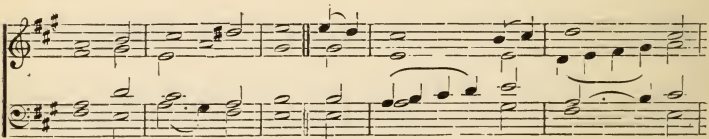


383

* Prestwich. C.M.

THE EARL OF WILTON.

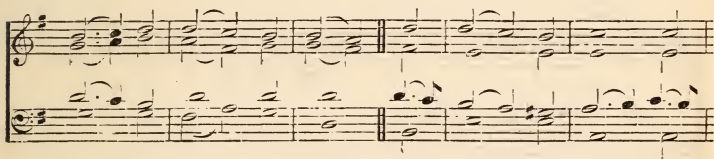
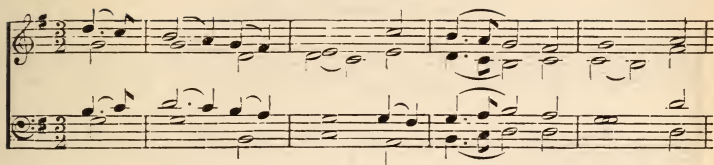
From "The Psalmist," by permission.



384

Bisphothorpe. C.M.

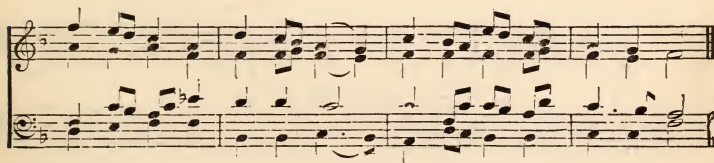
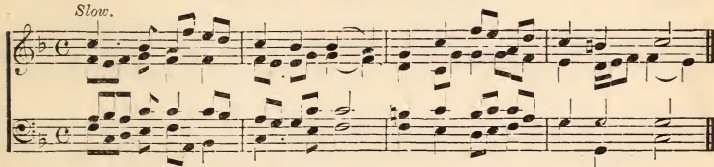
JER. CLARK.



385

*Hadleigh. 7s.

H. BELL.

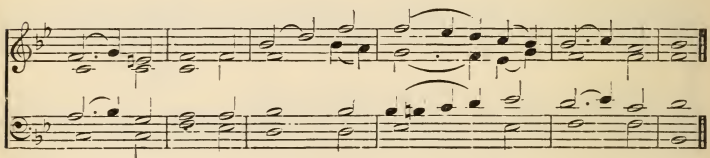
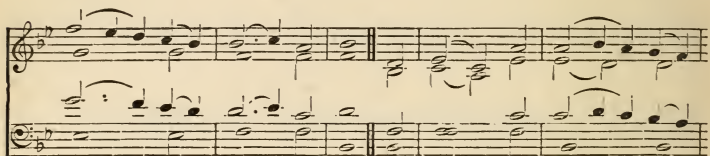
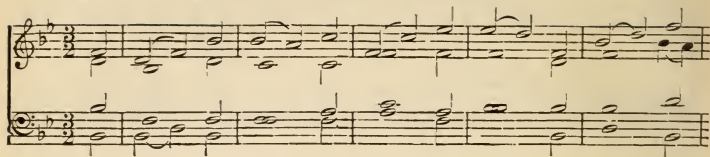
Slow.

386

* Neapolis. L.M.

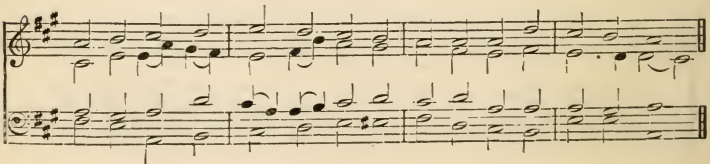
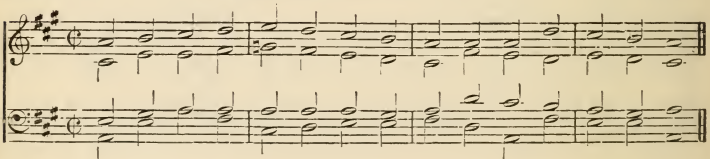
HAYDN.

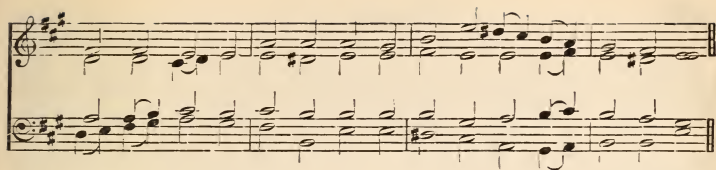
From "The Psalmist," by permission.



387

Benediction. 8.7. DOUBLE.

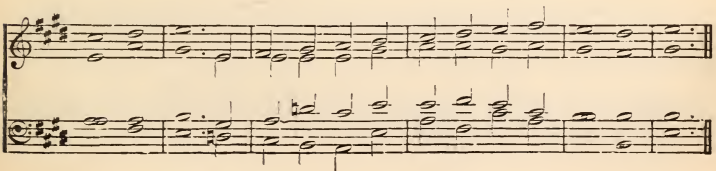




388

Darwell's. 148th.

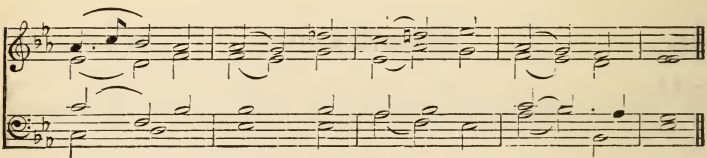
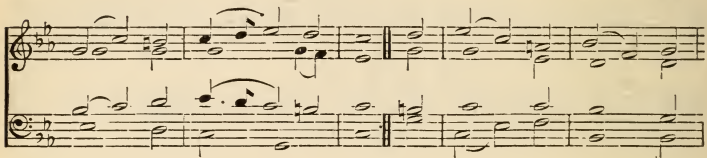
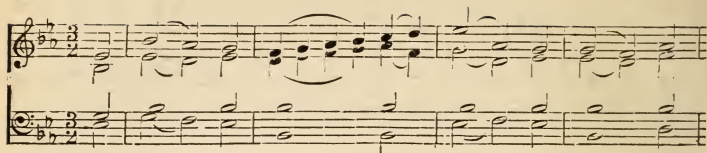
REV. J. DARWELL.



389

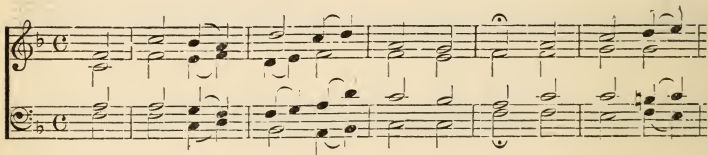
*Ebersley. C.M.

DR. NABES.



390

Alfreton. L.M.

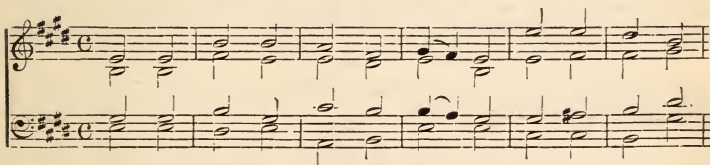




391

Brussels. 8.7.4.

LUTHERAN.

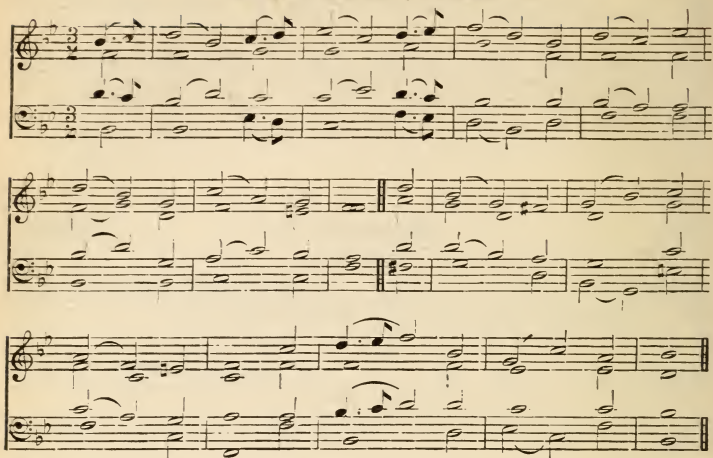


392

* Clifton. C.M.

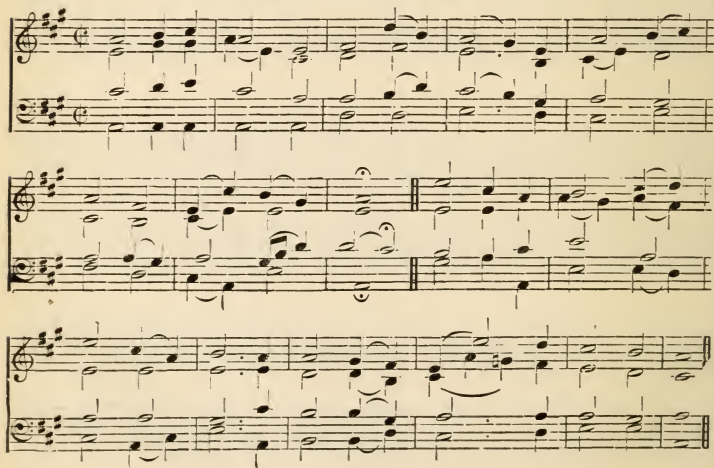
S. WESLEY.

From "The Psalmist," by permission.



393

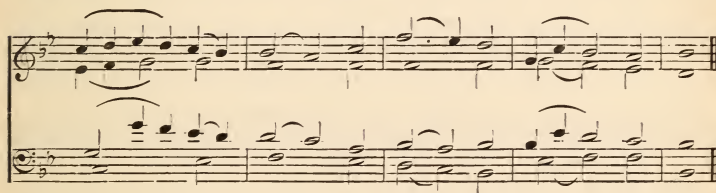
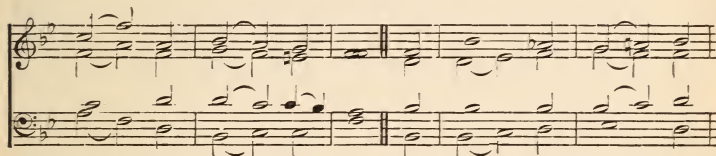
Wimborne. L.M.



394

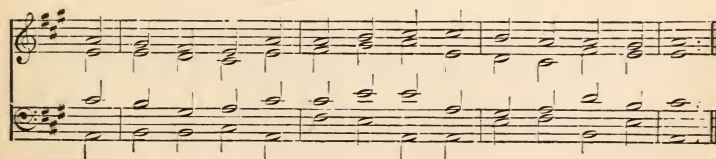
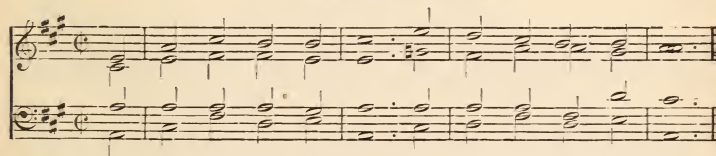
St. Gregory. C.M.

DR. WAINWRIGHT.



395

St. Michael's. S.M.



396

* St. Saviour's. 7.7.8.7.

J. I. COBBIN.

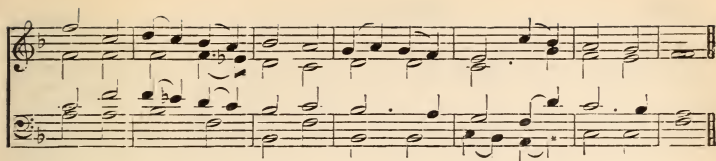
Four systems of musical notation for St. Saviour's. Each system consists of a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation is primarily homophonic, with chords in the bass and single notes or simple intervals in the treble. The piece concludes with a double bar line.

397

* Psalm 148. 145th M.

From "The Psalmist," by permission.

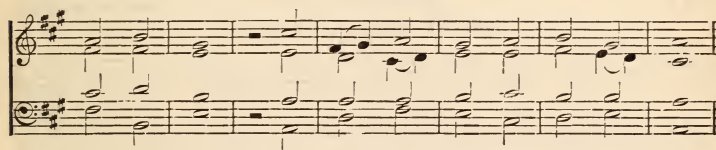
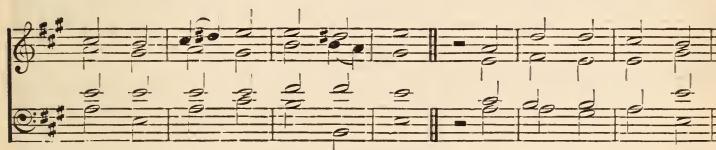
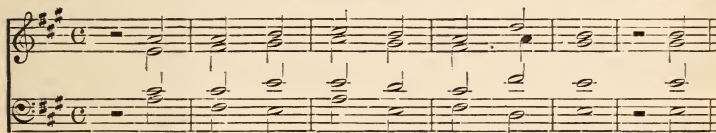
Two systems of musical notation for Psalm 148. Each system consists of a treble and bass staff joined by a brace. The key signature is one flat (Bb) and the time signature is common time (C). The notation is homophonic, with chords in the bass and single notes in the treble. The piece concludes with a double bar line.



398

Verulam. L.M.

From FARRANT.

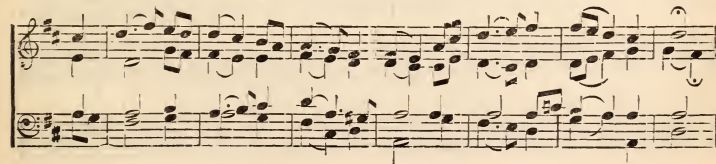
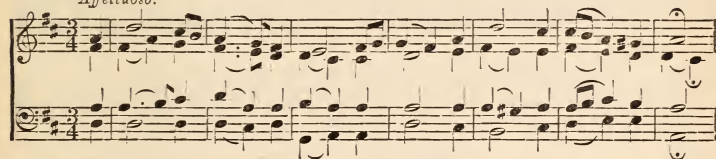


399

Contrition. C.M.

From HAYDN.

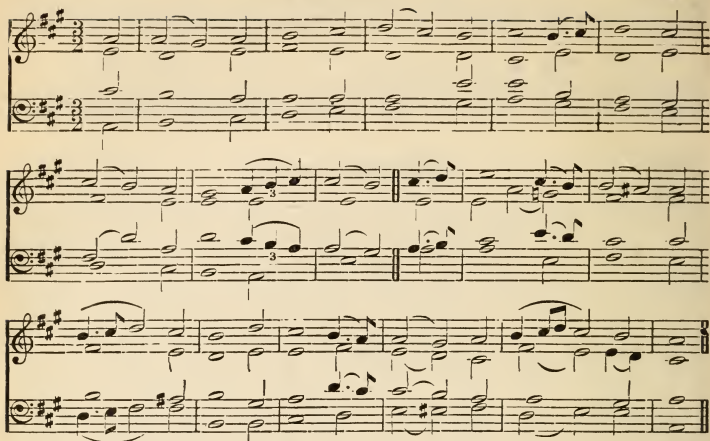
Affettuoso.



400

* Winslow. L.M.

J. MARSH.

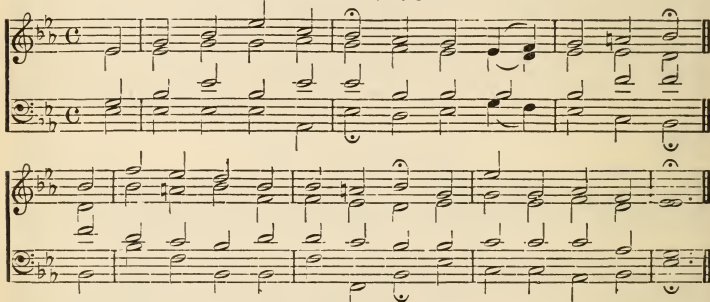


401

* Prague. S.M.

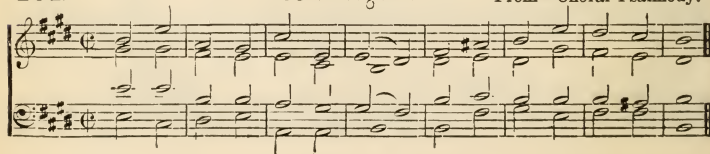
GERMAN CHORALE.

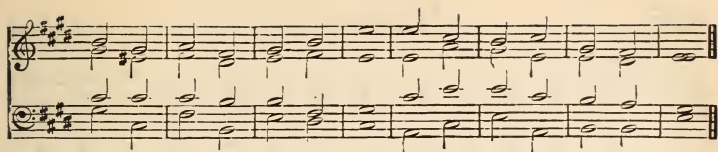
From "The Psalmist," by permission.



402

* Wrentham. 7s.

J. I. COBBIN.
From "Choral Psalmody."

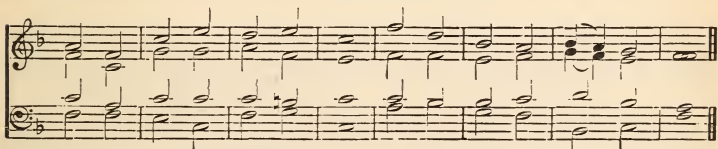
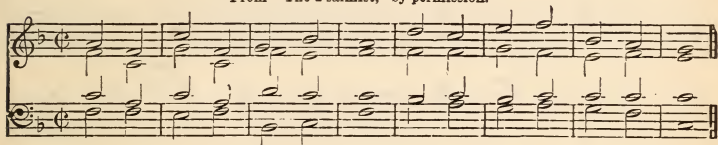


403

*Kettering. 7s.

DR. BOYCE.

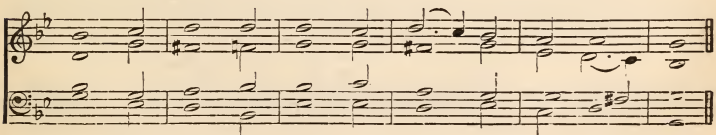
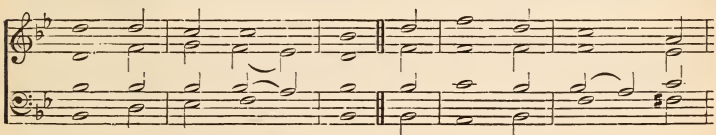
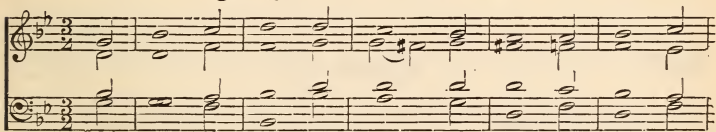
From "The Psalmist," by permission.



404

Babylon Streams. L.M.

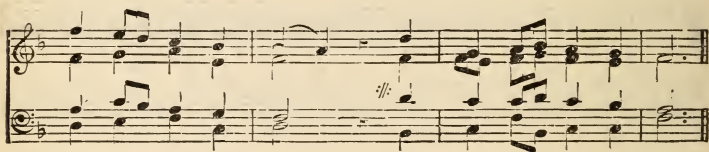
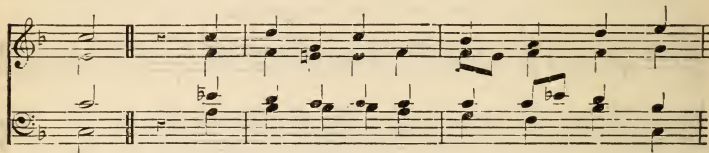
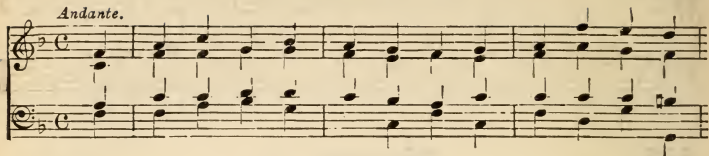
H. PURCELL.



405

*Canaan. C.M.

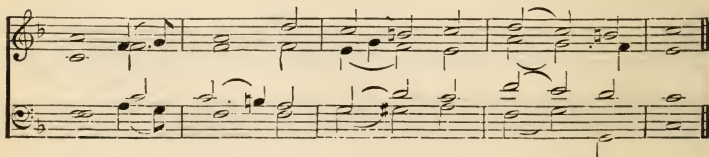
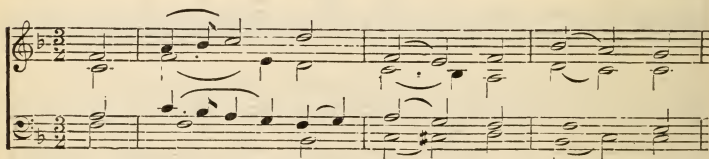
T. CLARK.

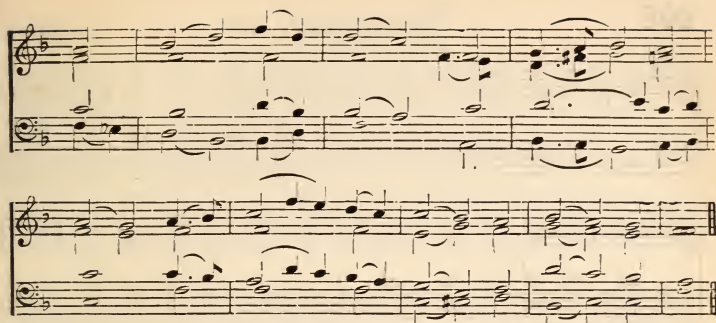
Andante.

406

Olibet. L.M.

HUDSON.

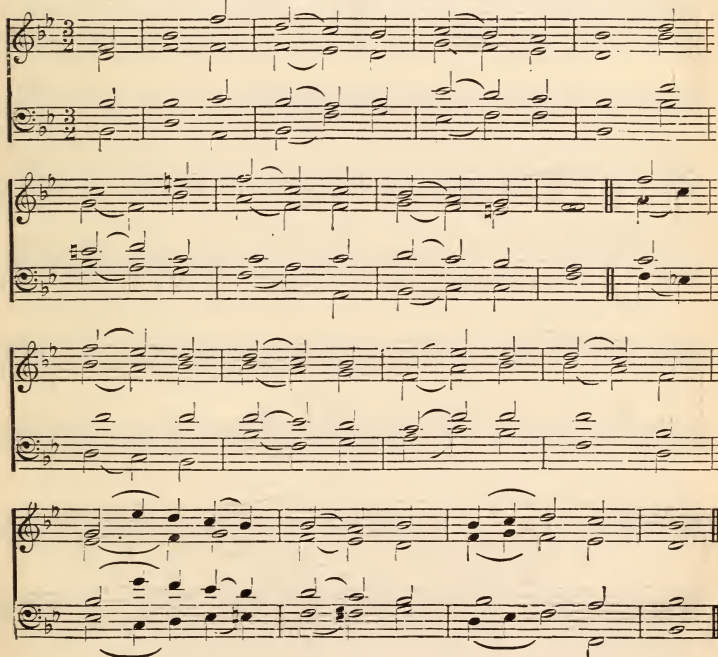




407

*Pyrron. L.M.

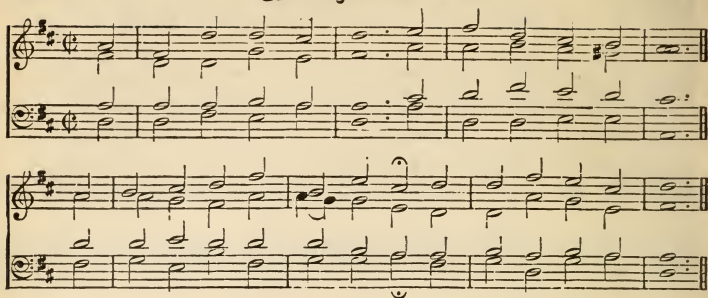
From "The Psalmist," by permission.



408

* Marchwood. S.M.

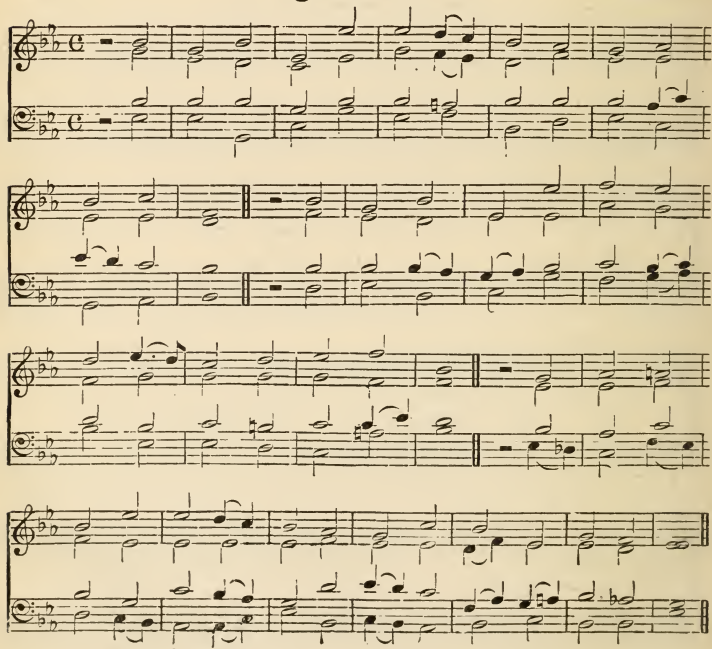
J. I. COBBIN.



409

Baden. 8.6.8.

From Spohr.

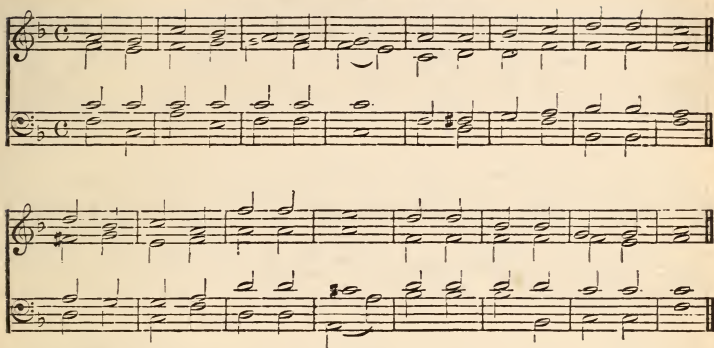


410

* Kiel. 78.

ROMBERG.

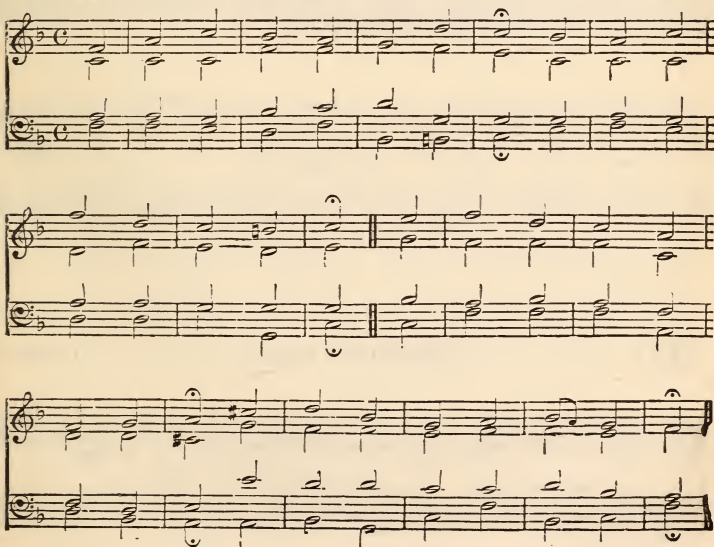
From "The Psalmist," by permission.



411

Ipswich. L.M.

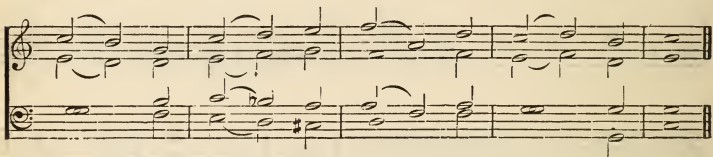
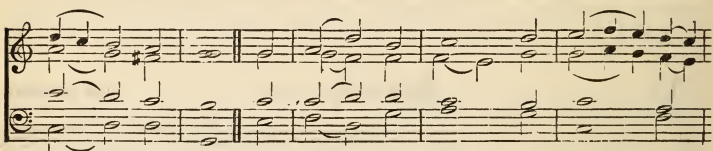
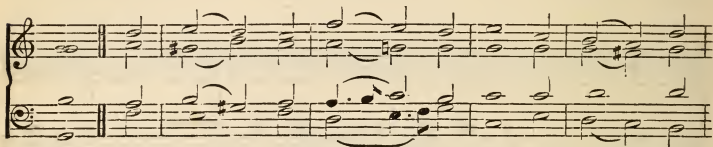
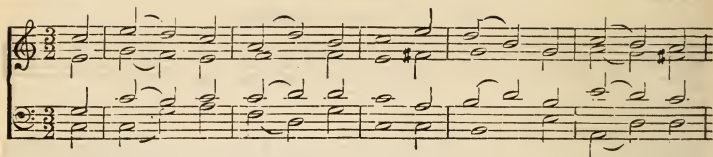
DR. CAMIDGE.



412

* Finsbury. 148TH M.

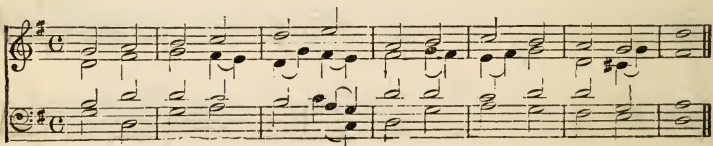
W. TURNER.

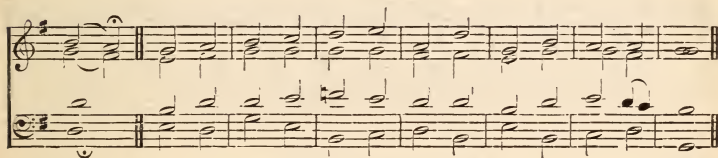
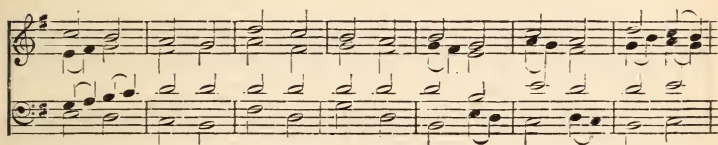
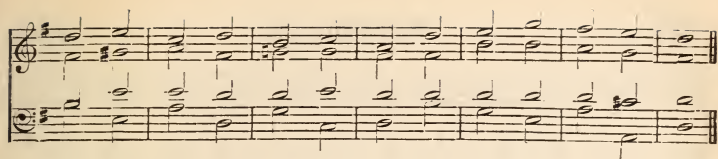


413

* Nutford. 7.6.7.8.7.6.

J. I. COBBIN.

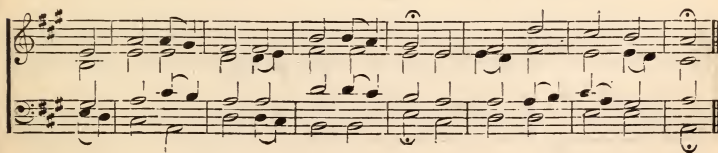




414

Cambridge S.M.

REV. R. HARRISON.



415

Samson. L.M.

HANDEL.

Handwritten musical score for 'Samson' by Handel, L.M. The score is in G major, 2/4 time, and consists of three systems of two staves each. The melody is in the treble clef, and the bass line is in the bass clef. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign.

416

* Haddiscoe. 6.5. DOUBLE.

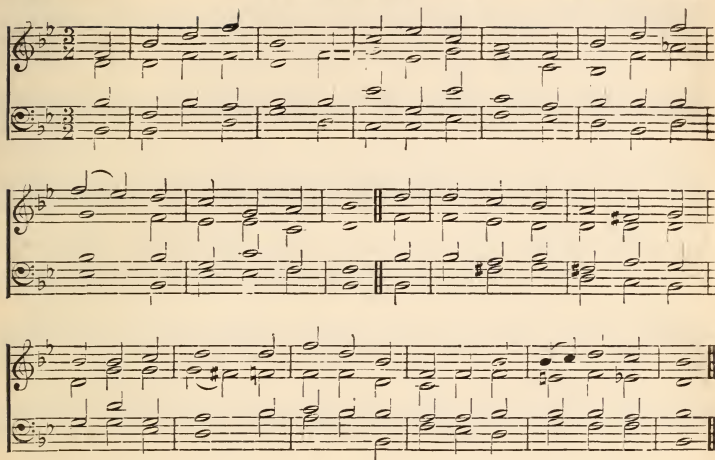
J. I. COBBIN.

Handwritten musical score for 'Haddiscoe' by J. I. Cobbin, 6.5. DOUBLE. The score is in G major, 2/4 time, and consists of three systems of two staves each. The melody is in the treble clef, and the bass line is in the bass clef. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign.

417

*Landsdowne. 104th.

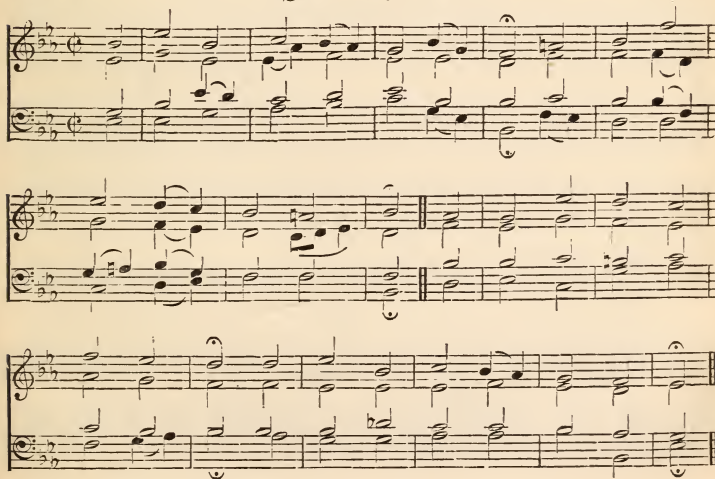
THEOPHILUS COOPER.



413

*Hackney. L.M.

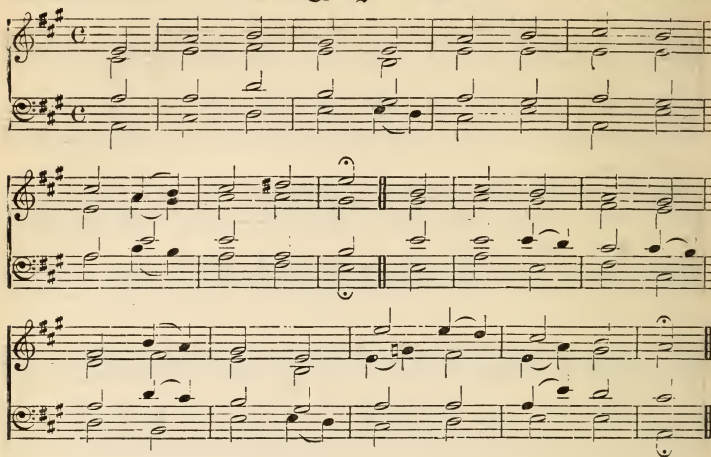
H. BELL.



419

St. Magnus. C.M.

DR. JEE. CLARK.

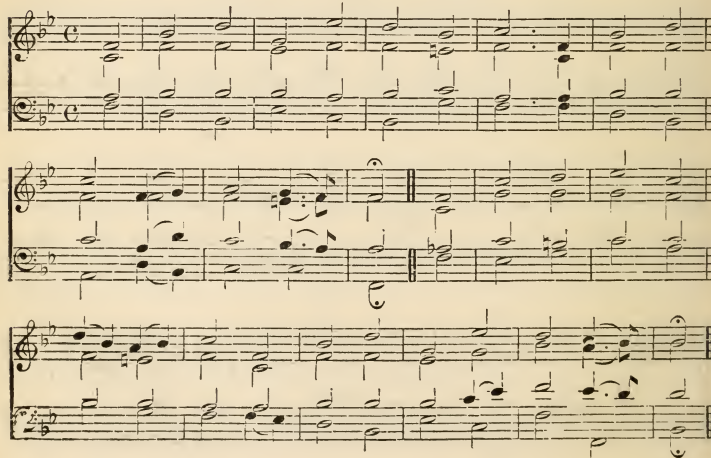


420

* Wesley [or Leicester]. L.M.

C. WESLEY.

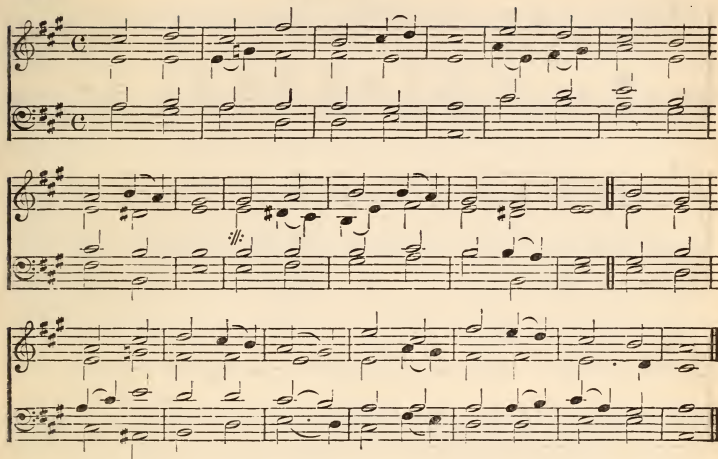
From "The Psalmist," by permission.



421

*Willesden. 7s.

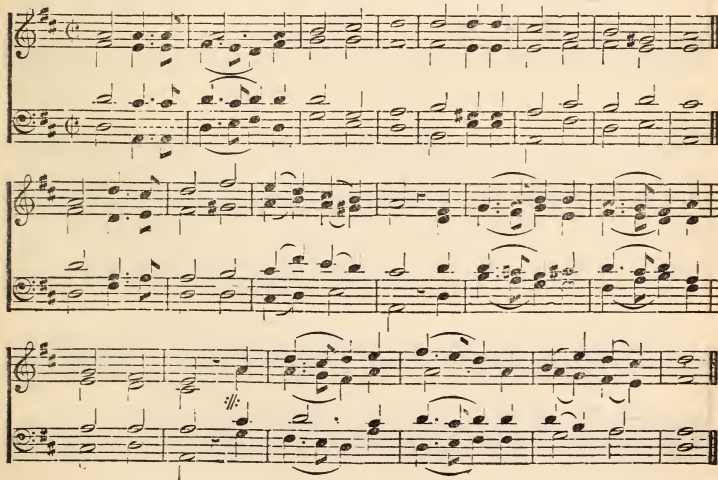
J. I. COBBIN.



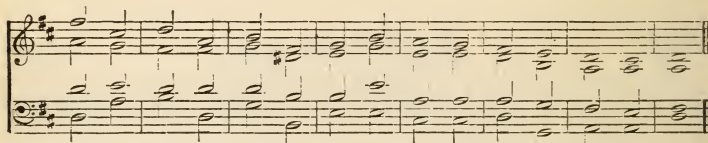
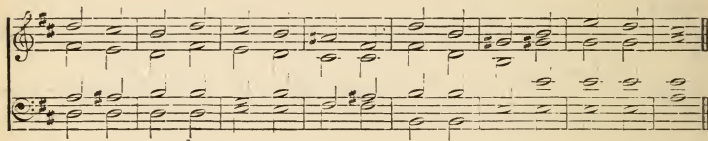
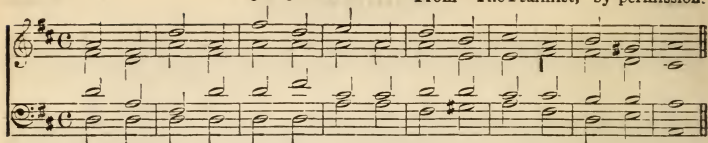
422

Justification. L.M.

EAGLETON.

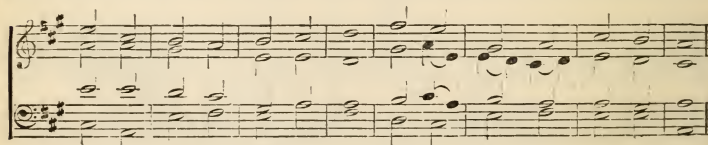
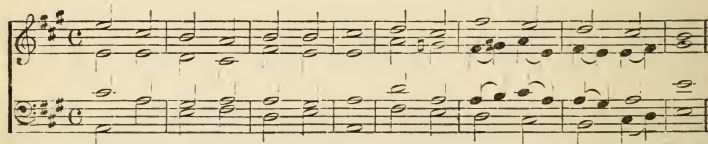


423

Chichester. 8.7. Double. S. WESLEY.
From "The Psalmist," by permission.

424

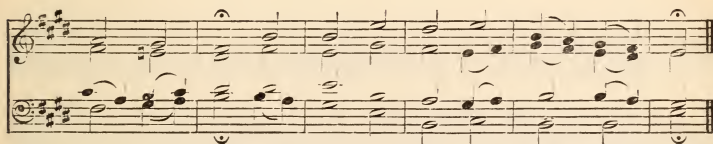
Battishill. 7s. JONATHAN BATTISHILL.



425

Kent. L.M.

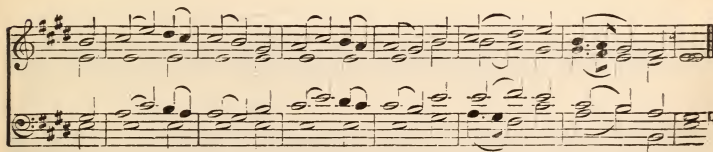
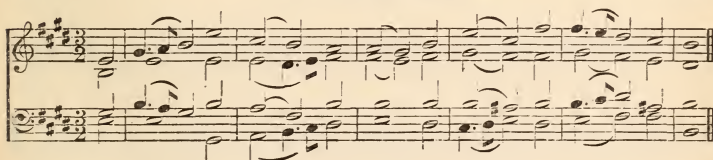
W. DIXON.



426

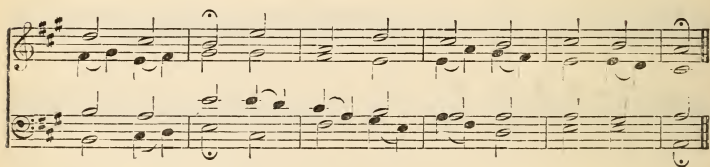
Winchmore Hill. S.M.

W. TURNER.



427

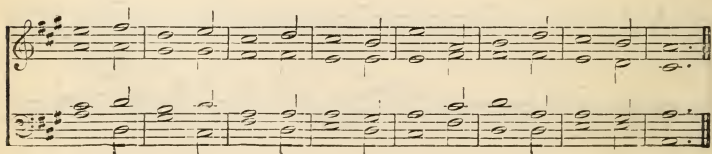
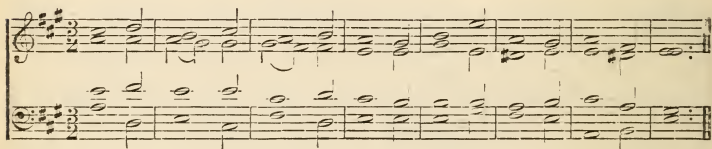
Galilee. L.M.



428

* Buckenham. 8.7.

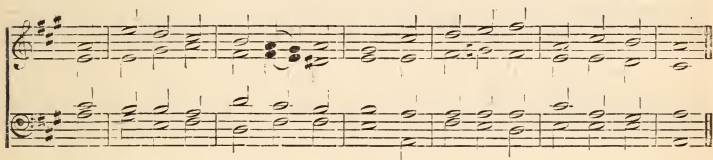
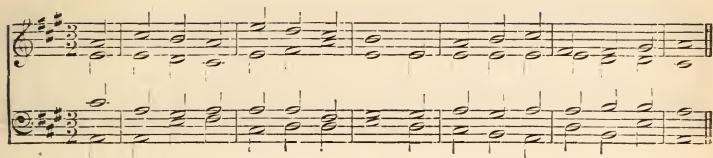
J. I. COBBIN.



429

Hammersmith. 8s.

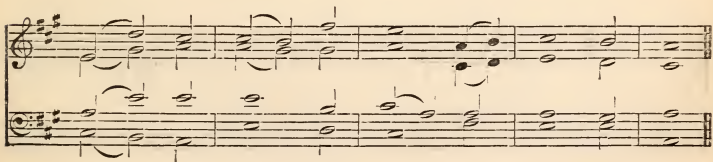
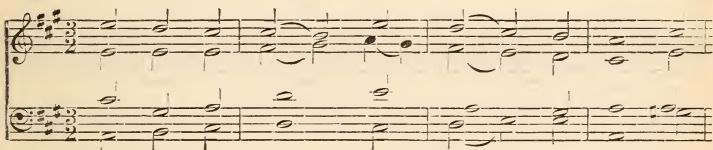
From HANDEL.



430

Malta. C.M.

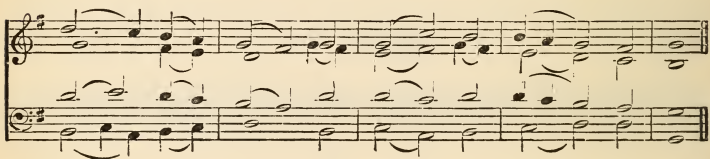
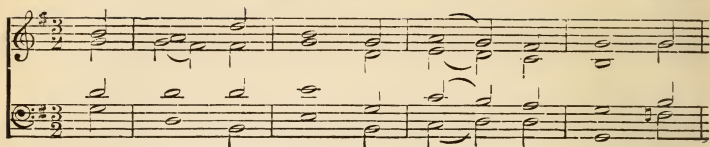
From WHITE.



431

* Ladbford. C.M.

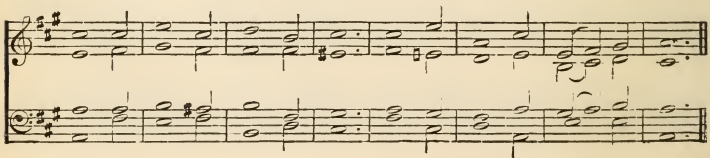
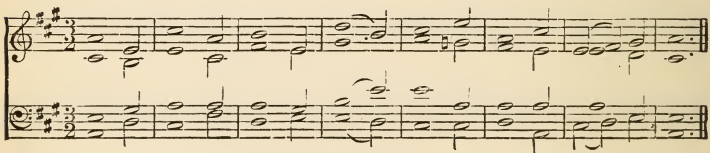
T. CLARK



432

* Hopton. 7s.

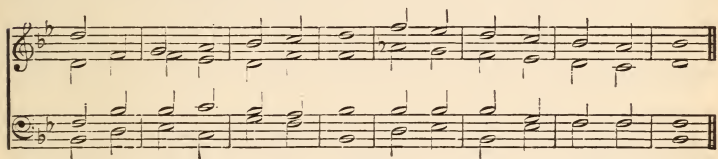
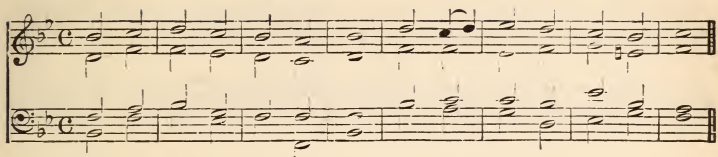
F. M. B.



433

Pentonville. 7s.

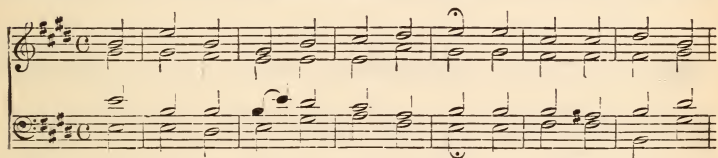
H. J. HUBBARD.



434

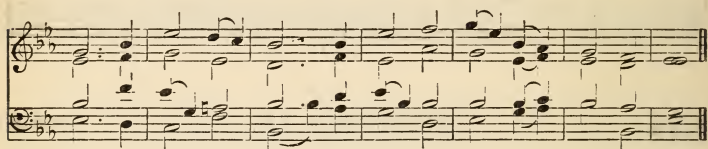
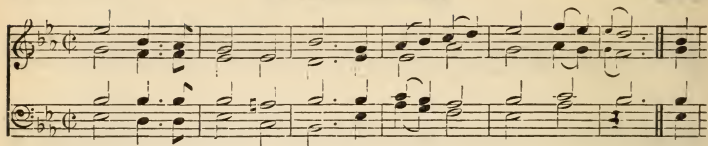
Barnstaple. L.M.

JARMAN.



435

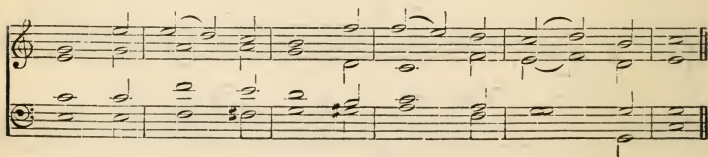
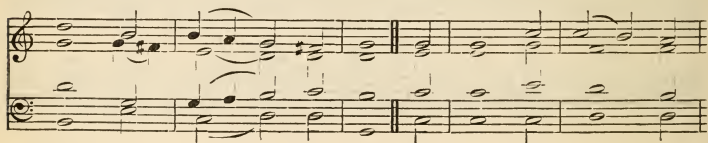
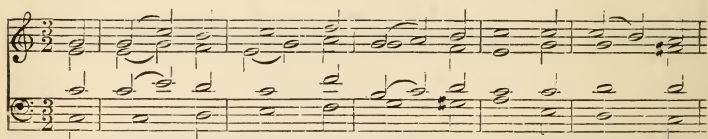
Warsaw. 148th. From "The Wesleyan Psalmist."



436

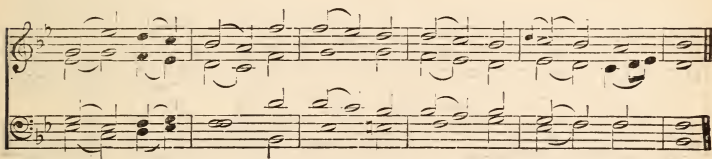
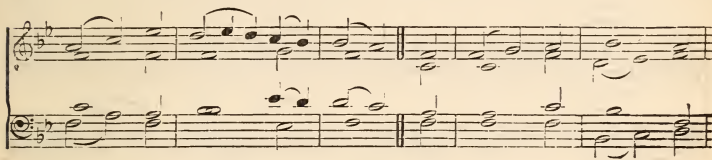
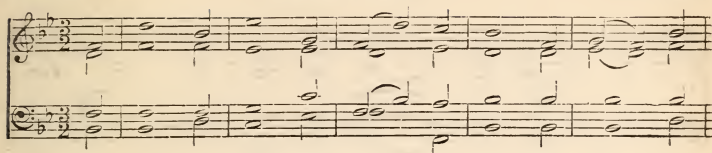
Germany. L.M.

BEETHOVEN.



437

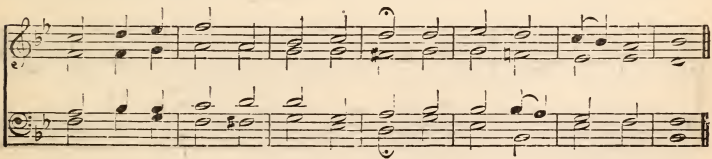
Obedience. L.M. From "The Wesleyan Psalmist."



438

Wakefield. S.M.

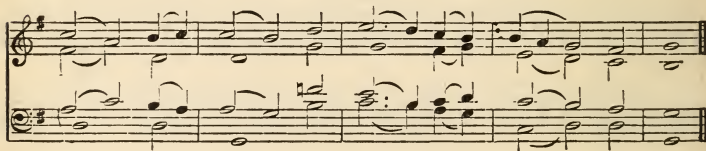
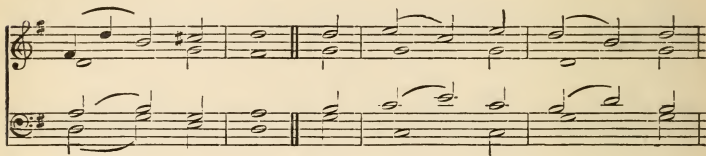
JONES.



439

Steele. S.M.

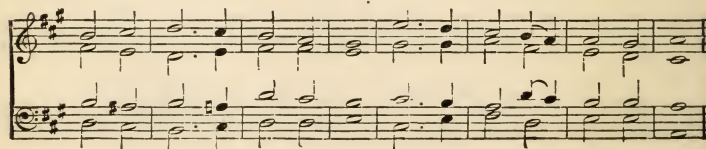
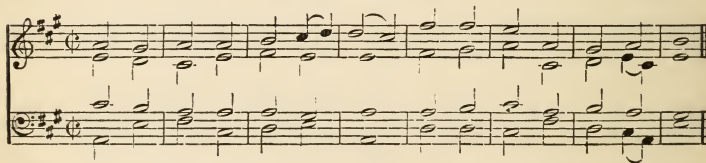
J. I. COBBIN.



440

Chiswick. 7s.

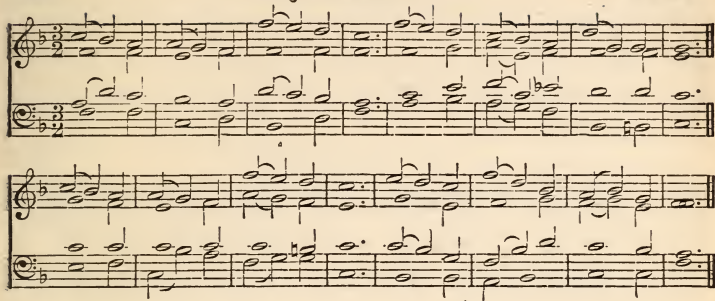
CRATHERN.



441

Chelmsford. 7s.

W. TURNER.



442

* Fountains Abbey. C.M.

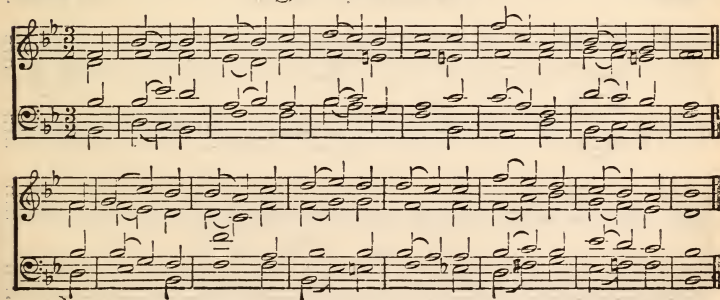
C. CHIPCHASE.



443

* Hartfield. C.M.

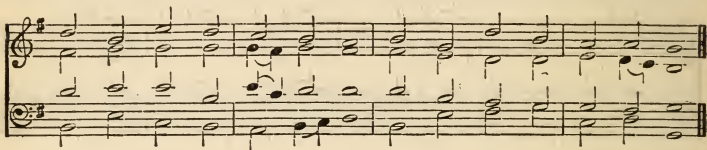
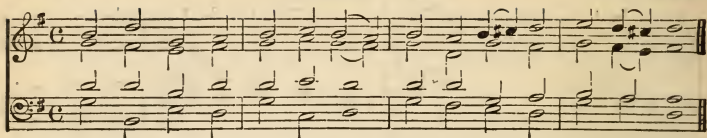
W. TURNER.



444

Corydon. 7s.

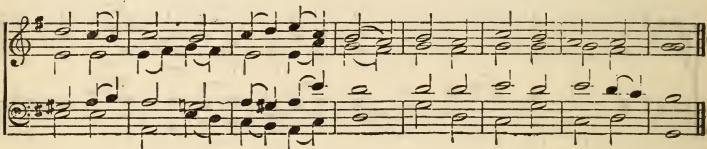
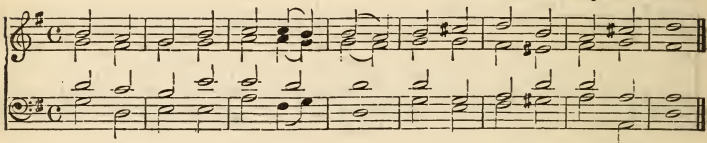
German Chorale.



445

Winter's. 7s. From "The Wesleyan Psalmist."

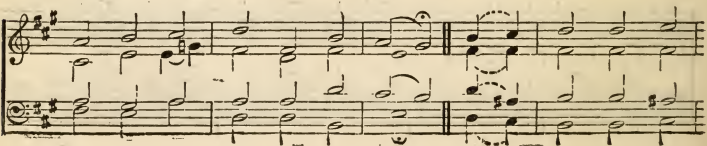
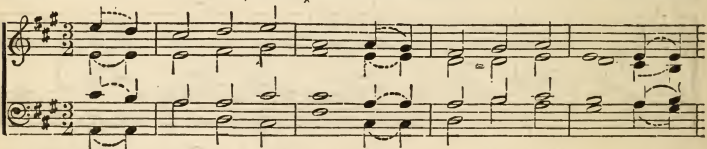
WINTER.



446

* Knaxton. 5.6.9.6.6.9.

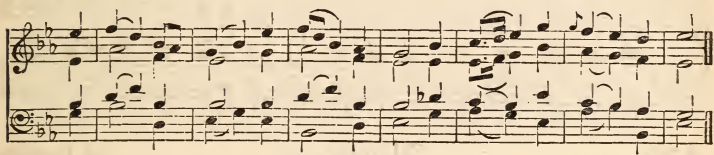
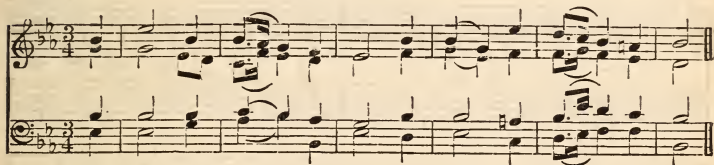
J. I. COBBIN.





447

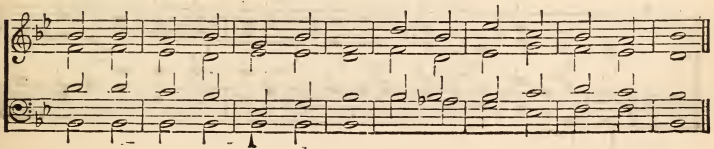
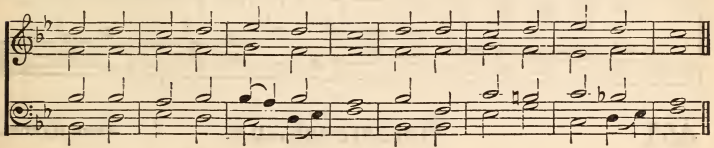
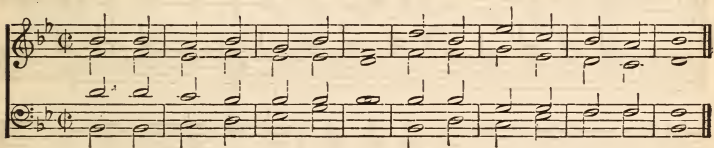
* Forbearance. S.M. From "TURNER'S Psalmody."



448

Madrid. 7s., Six lines.

Spanish Melody.



449

Stockton. 10.10.11.11. German Chorale.
From "The Wesleyan Psalmist."

Handwritten musical score for the chorale "Stockton" (10.10.11.11.). The score is written for two staves, Treble and Bass, in G major (one sharp) and 3/4 time. It consists of 11 measures. The melody is primarily in the Treble staff, while the Bass staff provides a harmonic accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines.

450

Aleppo. 8.7.

DR. HOWARD.

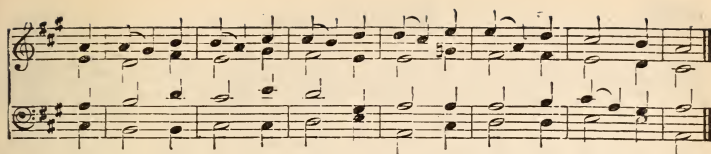
Handwritten musical score for the chorale "Aleppo" (8.7.). The score is written for two staves, Treble and Bass, in G major (one sharp) and common time (C). It consists of 8 measures. The melody is primarily in the Treble staff, while the Bass staff provides a harmonic accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines.

451

Harborough. C.M.

From HANDEL.

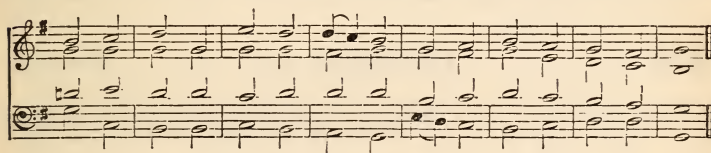
Handwritten musical score for the chorale "Harborough" (C.M.). The score is written for two staves, Treble and Bass, in G major (one sharp) and common time (C). It consists of 8 measures. The melody is primarily in the Treble staff, while the Bass staff provides a harmonic accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines.



452

Munich. 8.7.

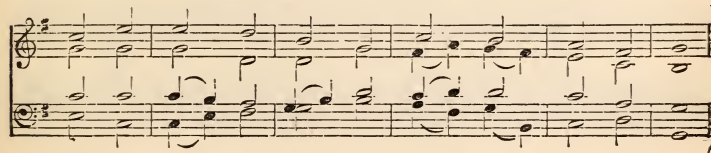
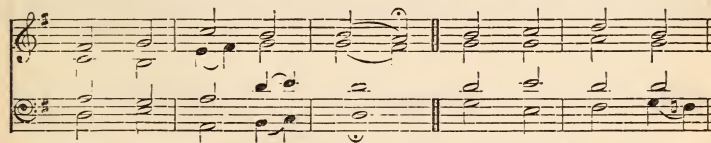
WINTER.



453

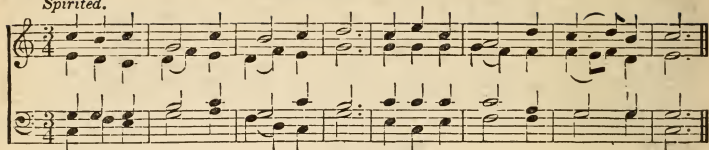
* Repose. 8.7.

T. CLARK.



454

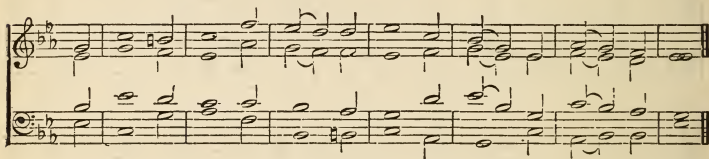
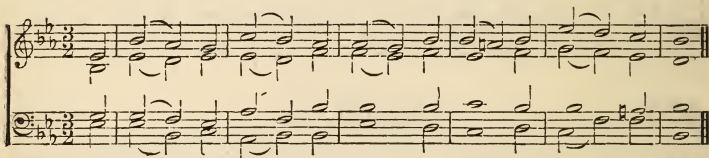
Mendon. L.M.

Spirited.

455

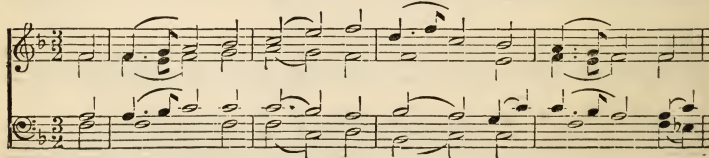
Edenbridge. S.M.

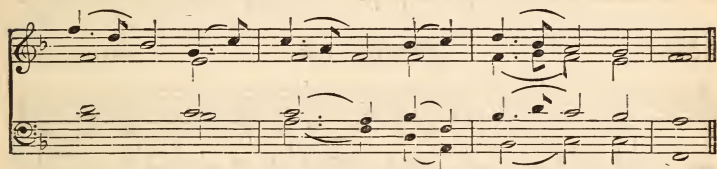
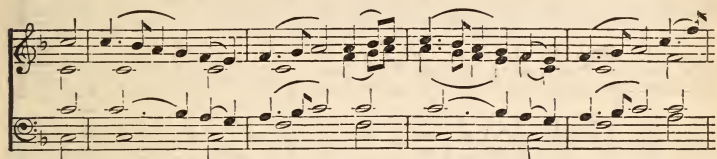
W. JOHNSON.



456

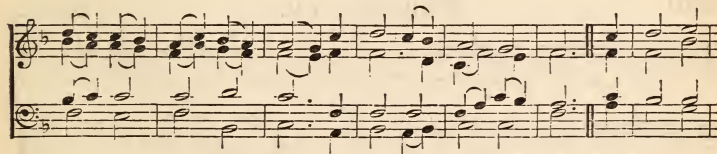
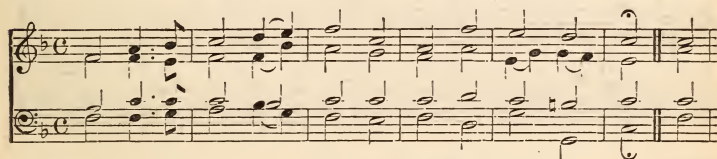
Naples. L.M.

Italian Melody.
From "The Psalmist." By permission.



457

Ascension. 148th M. From "The Wesleyan Psalmist."



458

Chestnut Street. C.M.

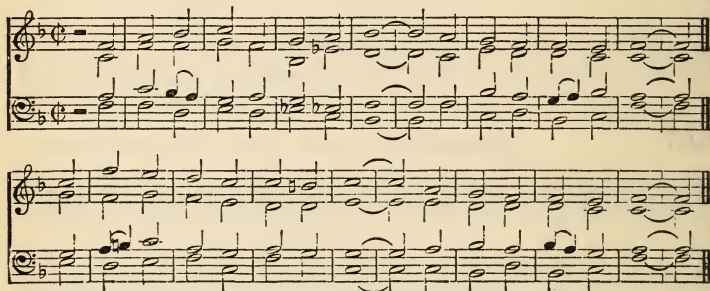
H. K. OLIVER.



459

French. C.M.

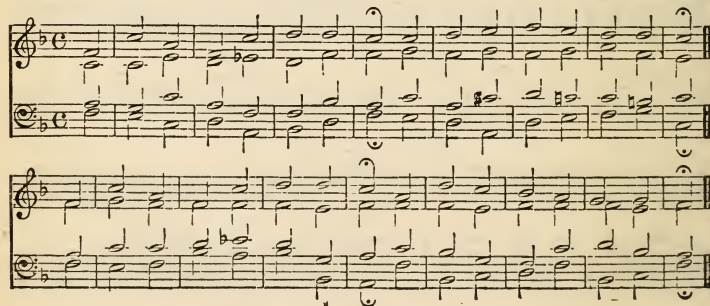
RAVENSCHROFT.



460

Taunton. L.M.

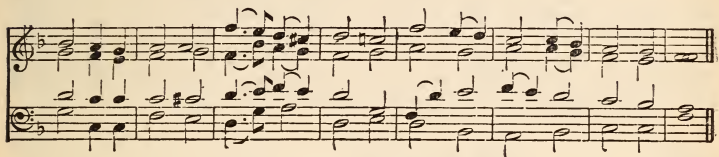
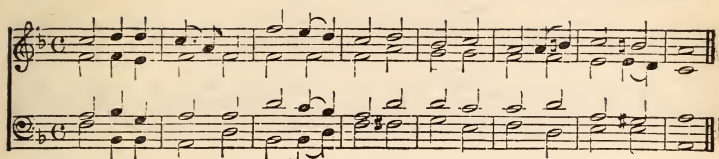
LUTHER.



461

St. Petersburg. L.M.

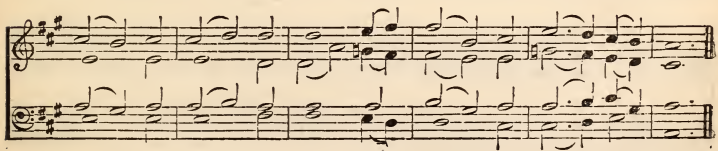
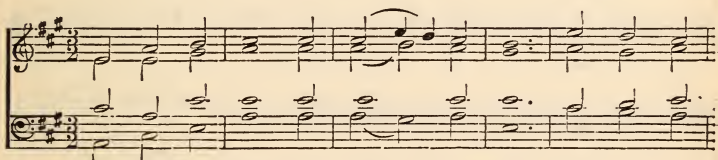
Russian Melody.



462

Bonn. L.M.

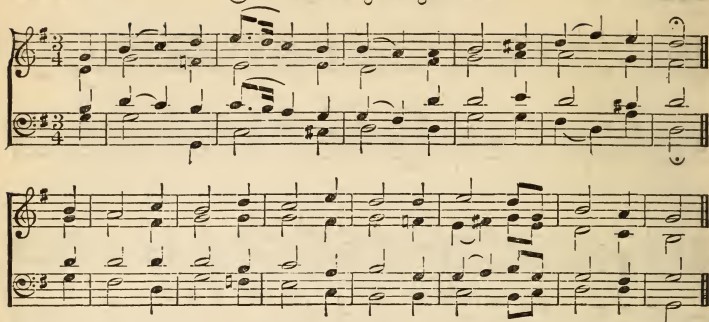
From BEETHOVEN.



463

Redcliff Church. S.M.

C. CHIPCHASE.



464

St. Justin's. 7s. Six lines.

Four systems of musical notation for the hymn 'St. Justin's, 7s. Six lines.' The key signature is one flat (Bb) and the time signature is common time (C). The first system is a treble and bass staff. The second system continues the melody and accompaniment. The third system includes a repeat sign (double bar line with dots) in the treble staff. The fourth system concludes the piece with a double bar line and a repeat sign (double bar line with dots) in the bass staff.

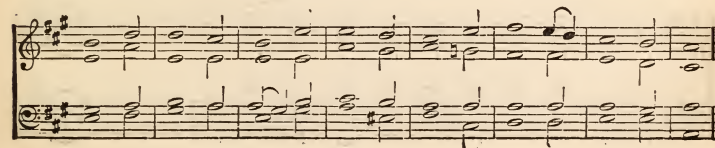
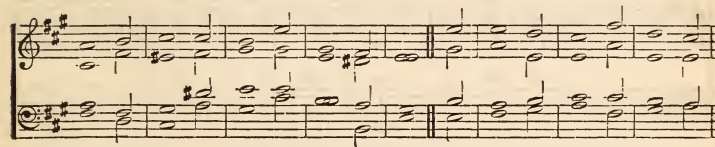
465

Bradford. 7.6. Double. From "The People's Service of Song."
By permission.

466

Clarendon. 8.8.6.

THEOPHILUS COOPER.



467

* Southam. 8.8.6.

T. CLARK.

Three systems of musical notation for the hymn "Southam. 8.8.6." by T. Clark. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system contains 8 measures. The second system contains 8 measures, with a double bar line after the 4th measure. The third system contains 8 measures, ending with a double bar line.

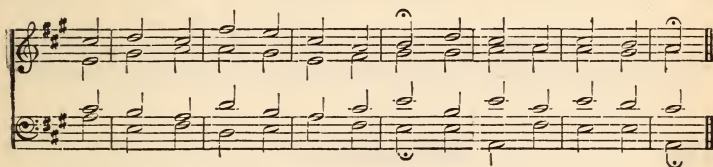
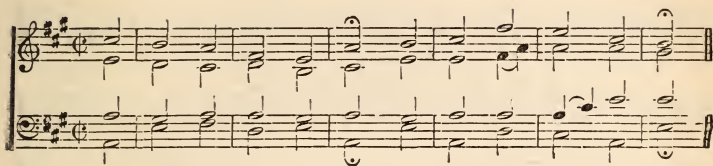
468

Snowfield. S.M.

Two systems of musical notation for the hymn "Snowfield. S.M.". Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system contains 8 measures. The second system contains 8 measures, ending with a double bar line.

469

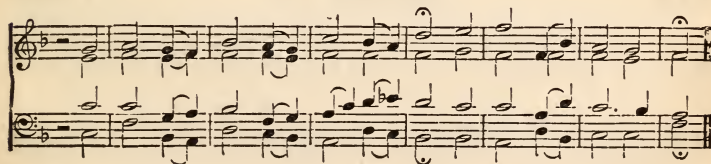
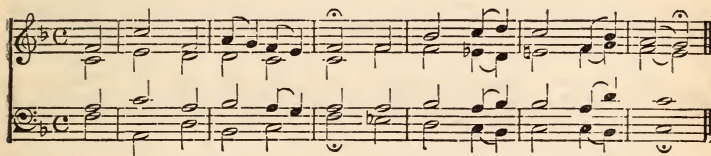
*Arran. S.M. J. S. GEIKIE. By permission.



470

Carlisle. S.M.

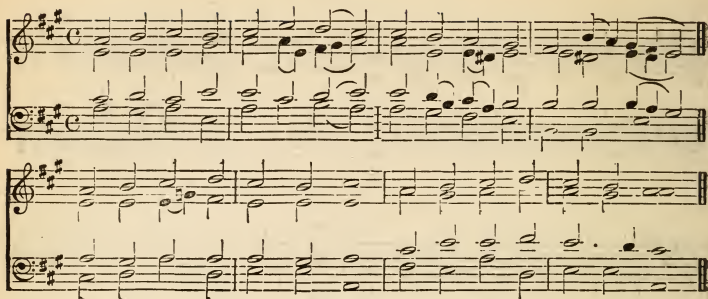
LOCKHART.



471

Milan. 7s.

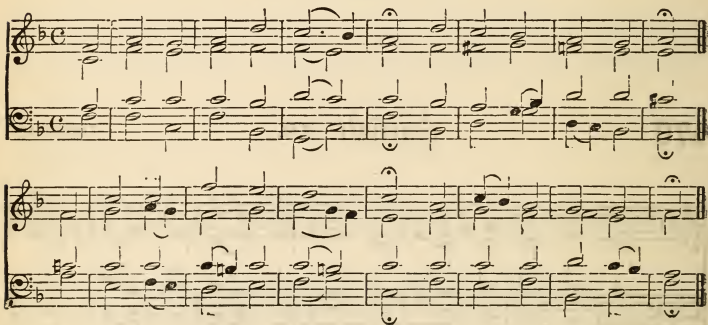
ANCIENT STABAT MATER.



472

Wittenberg. 7.6.

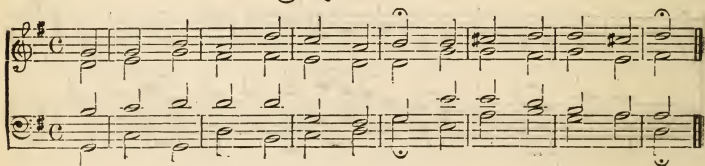
From "German Chorales."

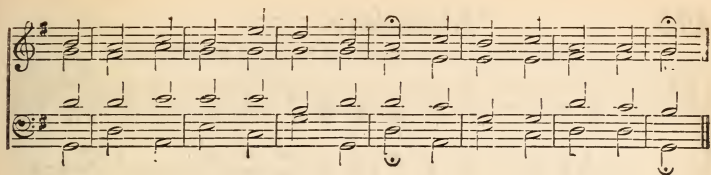


473

*Belgium. C.M.

J. I. COBBIN.

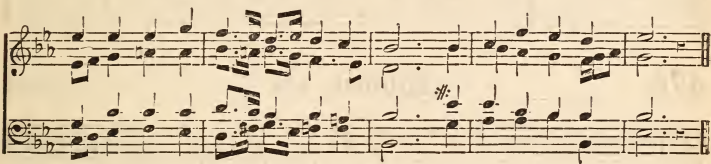




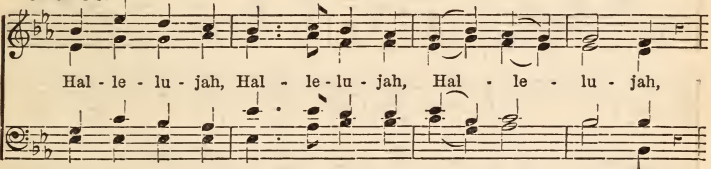
474

* Egypt. S.M.

KELLY.



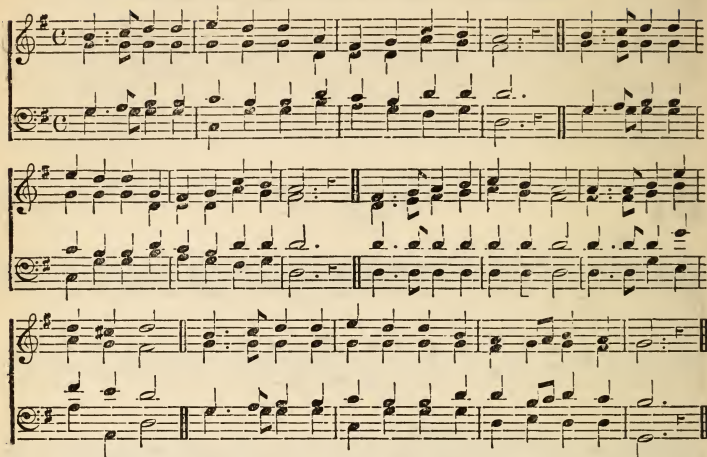
CHORUS.



475

*Abbotsford. 7.6.7.7.6.

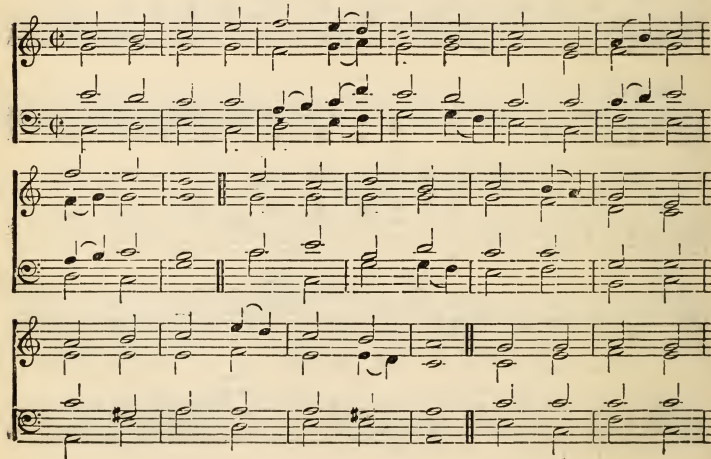
From "The People's Service of Song," by permission.

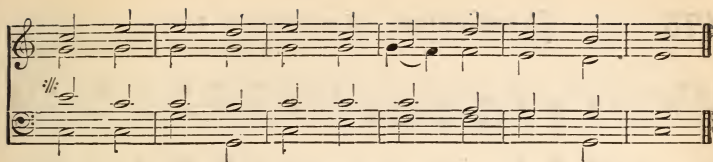


476

Revival, 8.7.4.

T. CLARK.

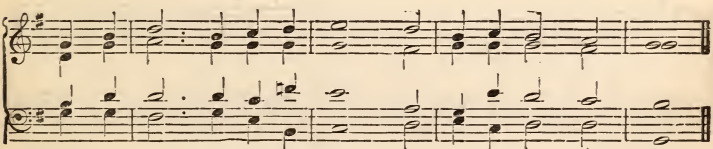
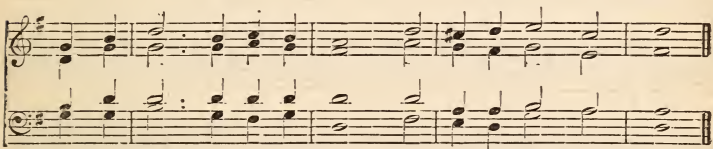
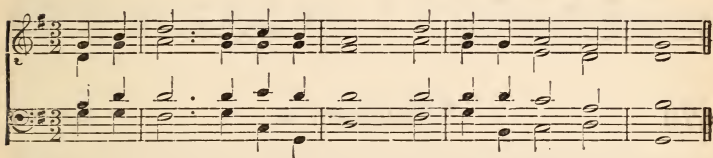




477

Palestrina. 7.6.7.7.6.

T. CLARK.



478

Kensington. (OR ST. GREGORY). L.M.

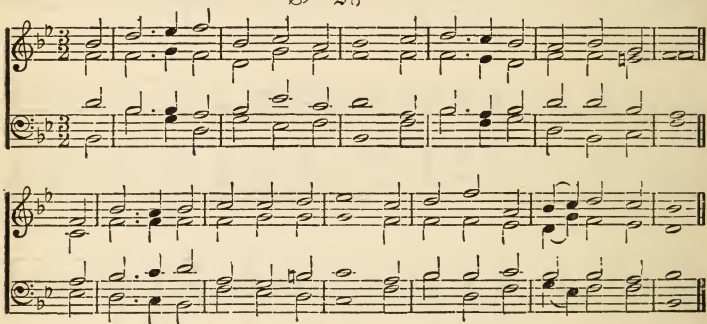
W. HORSLEY, M.B., by permission.



479

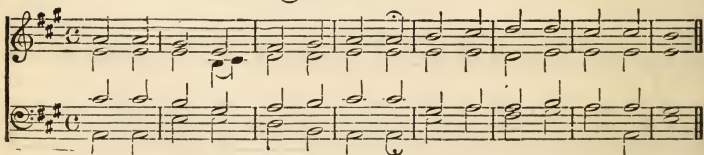
* Heigham. 8s.

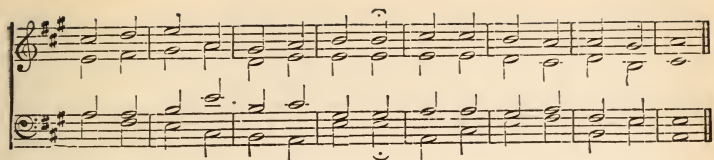
T. CLARK.



480

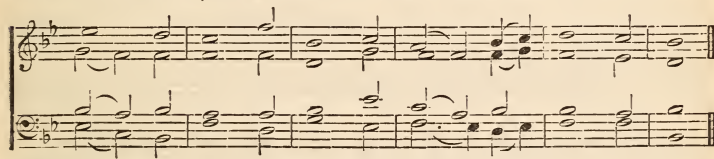
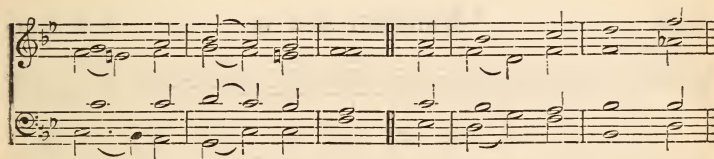
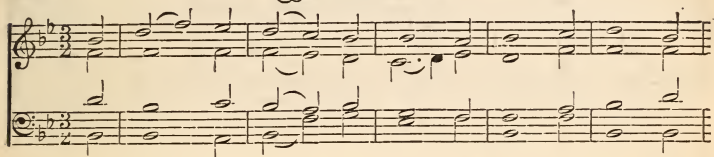
Berlin. 8.7.





481

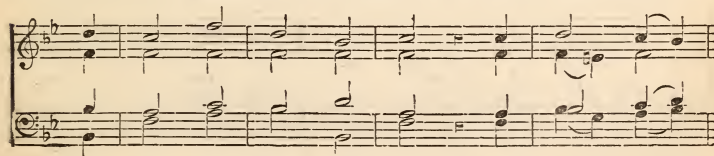
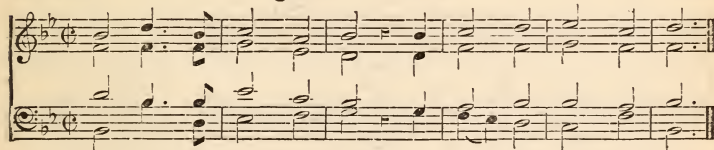
Morabia. L.M.

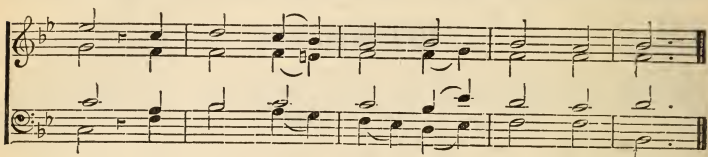


482

Jubilee. 148th M.

T. CLARK.



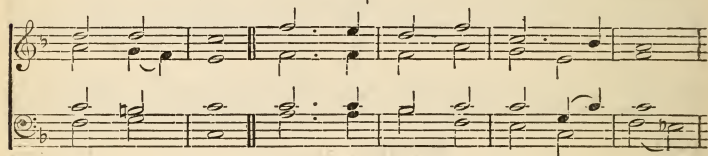
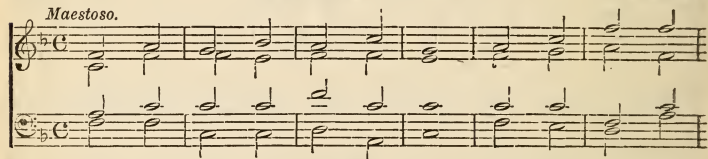


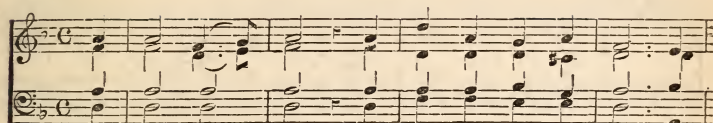
483

* Sanctus. No. 2. 7s.

B. F. FLINT.

Maestoso.

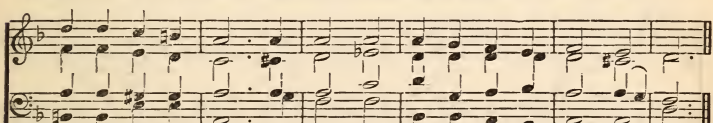




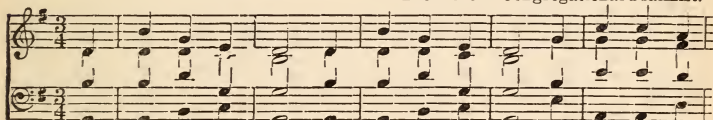
Show pi - ty, Lord, For we are ve - ry frail; We



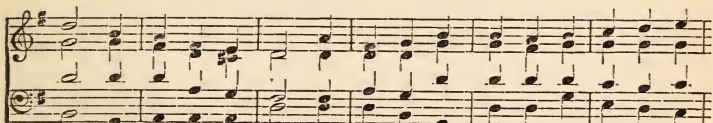
fade a - way, And heart and flesh must fail: We fade a - way, Like



flowers in scorching sun; We just be - gin, And then our work is done.



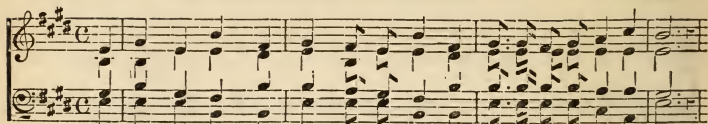
Oh, wor-ship the King, All glo-rious a - bove! Oh, grate-ful - ly



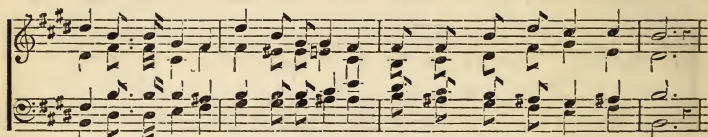
sing His pow'r and His love! Our shield and de - fend - er, the An - cient of



days, Pa - vi - lion'd in splen - dour, And gird - ed with praise.



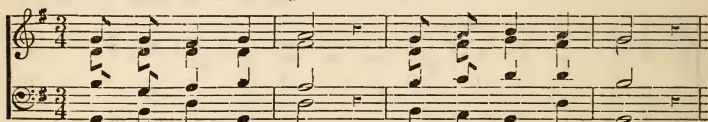
We praise, we bless Thee, Lord, We confess Thee, Uncre-a-ted God and King:



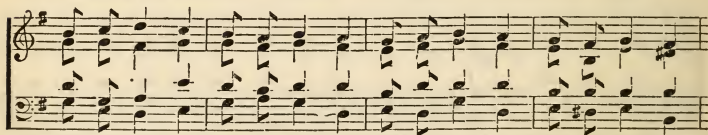
Let all cre - a-tion Bring a-do-ra-tion, Earth and heaven Thy prais-es sing;



Father Eternal, all shall adore Thee, Lord God Almighty, all shall implore Thee.



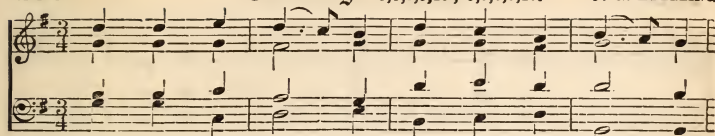
Fa - ther, thron'd on high, Thou to us art nigh;



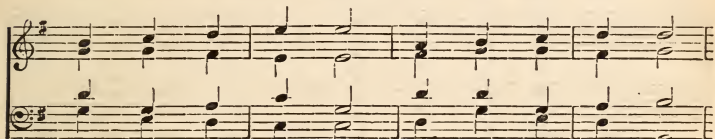
With the heavenly hosts be - fore Thee, We in spi - rit would a - dore Thee:



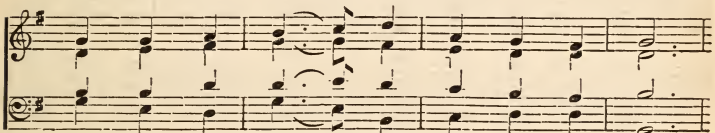
And with rap - ture raise Hymns of love and praise.



Even - ing and morn - ing, Sun - set and dawn - ing,



Wealth, peace, and glad - ness, Com - fort in sad - ness.



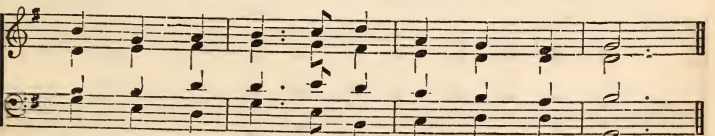
These are Thy works; all the glo - ry be Thine:



Times with - out num - ber, A - wake or in slum - ber,



Thine eye ob - serves us, From dan - ger pre - serves us.

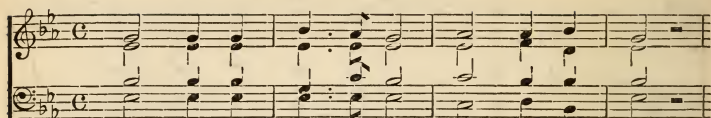


Caus - ing Thy mer - cy up - on us to shine.

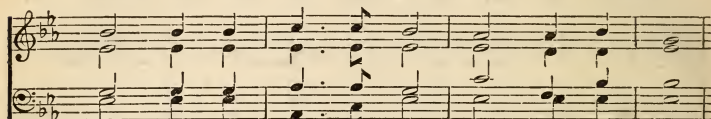
489

Hope. 6,4; 6,4; 6,6,4.

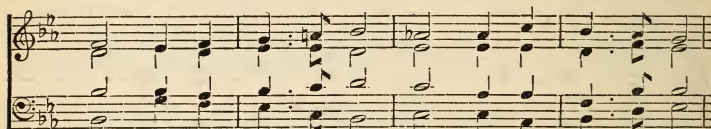
G. D. SAWYER.



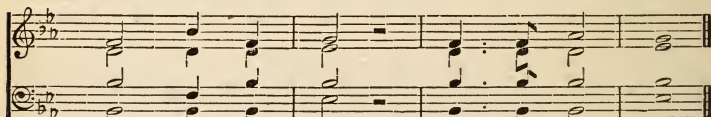
Near - er, my God, to Thee, Near - er to Thee,



E'en though it be a cross That rais - eth me;



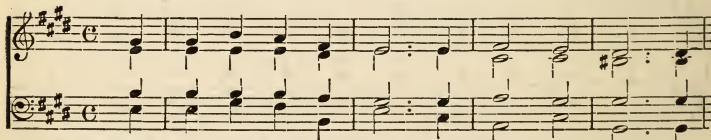
Still all my song shall be, Near - er, my God, to Thee,



Near - er to Thee, Near - er to Thee.

490

Sunset. 6,4; 6,6.

 ARTHUR G. LEIGH.
 By permission.


The sun is sink - ing fast, The day - light dies; Let

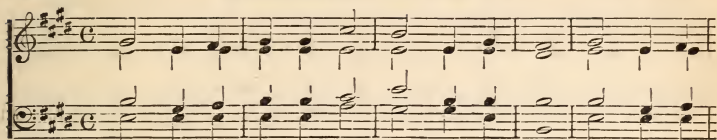


love a - wake and pay Her even - ing sac - ri - fice.

491

Carthusian. 6,4; 6,4; 6,6,4.

JOHN HULLAH.



Near - er, my God, to Thee, Near - er to Thee, E'en though it



be a cross That rais - eth me; Still all my song shall be,



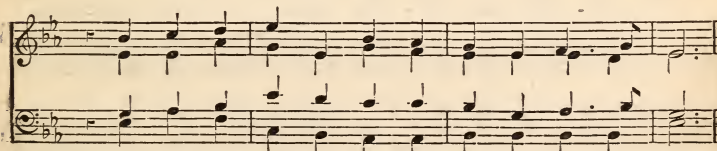
Near - er, my God, to Thee, Near - er to Thee.

492

Capesthorpe. 6,4; 6,6.

JOHN HULLAH.
Composed for this Work.

The sun is sink - ing fast, The day - light dies;



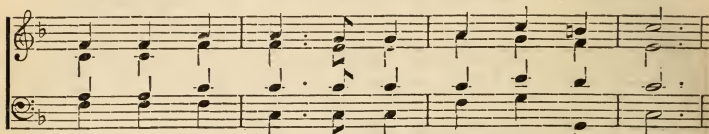
Let love a - wake, and nav. Her even - ing sac - ri - fice.

493

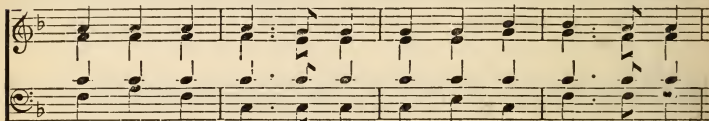
Bristol. 6,4; 6,4; 6,6,8,4.

From the
"Bristol Tune Book."
By permission.

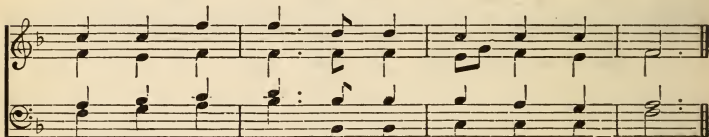
We are but stran - gers here, Heaven is our home;



Earth is a des - ert drear, Heaven is our home:



Dan - ger and sor - row stand Round us on ev' - ry hand;

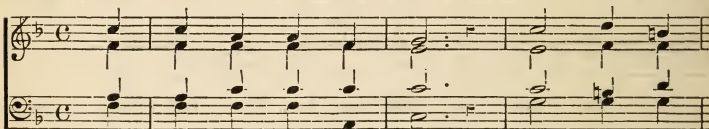


Heaven is our Fa - ther - land, Heaven is our home.

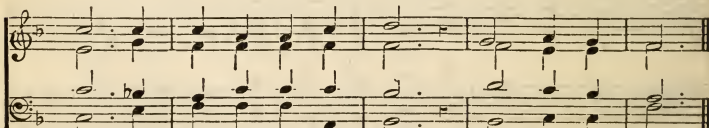
494

Hain. 6,4; 6,4.

LOWELL MASON.



To - day the Sa - viour calls Ye wan - d'ers



home; Oh, ye be - night - ed souls, Why long - er roam?

495

Papworth. 6,5; 6,5; 6,5; 6,5.

E. J. HOPKINS.
By permission.

Je - sus, great Re - deem - er, Source of Life Di - vine,

In our souls for e - ver Grant the life to shine:

Org. Ped.
Source of life e - ter - nal, Hope and peace re - store;

Light of life - im - mor - tal, Shine for e - ver - more.

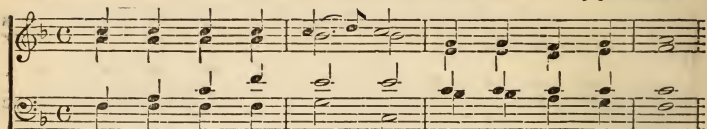
496

Sunlight. 6,5; 6,5.

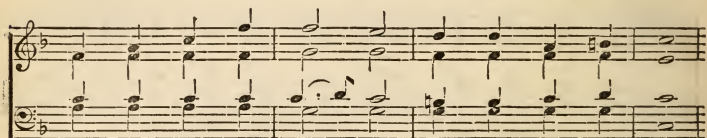
FRANZ FILITZ.

Glo - ry be to Je - sus, Christ the Son of God,

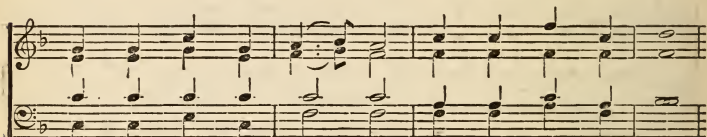
Who to save and bless us Shed His pre - cious blood.



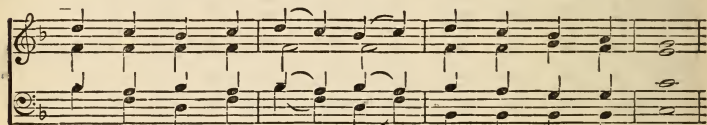
For - ward be our watch - word, Steps and voi - ces join'd;



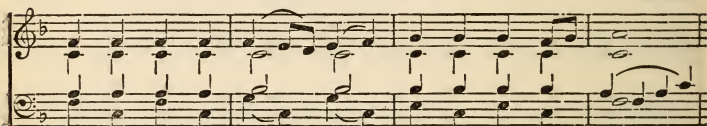
Seek the things be - fore us, Not a look be - hind:



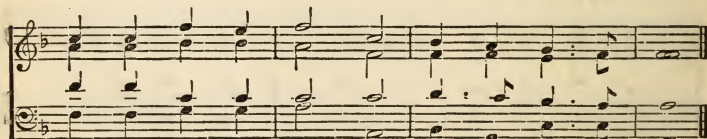
Burns the fier - y pil - lar At our ar - my's head;



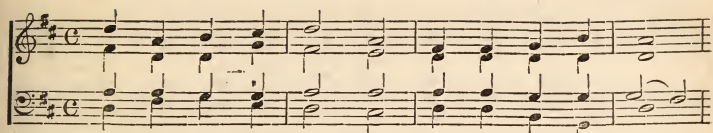
Who shall dream of shrink - ing, By our Cap - tain led?



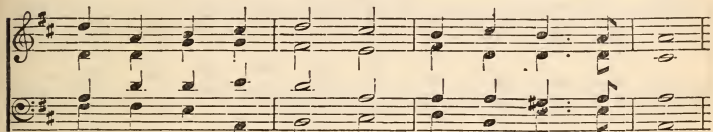
For - ward thro' the de - - sert, Thro' the toil and fight:



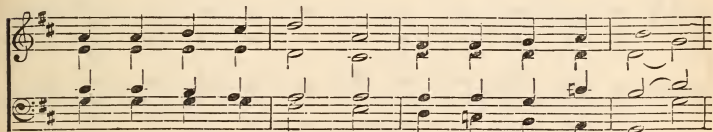
Ce - naan lies be - fore us, Si - on beams with light.



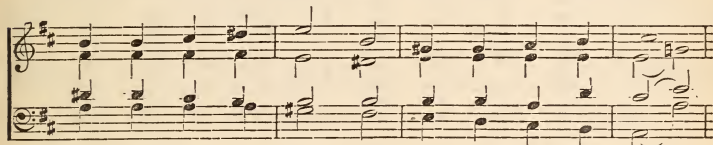
For - ward be our watch - word, Steps and voi - ces join'd;



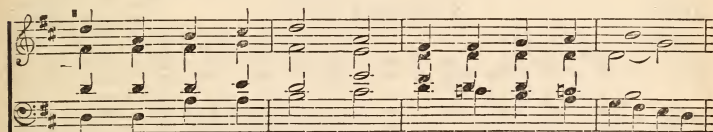
Seek the things be - fore us, Not a look be - hind: -



Burns the fier - y pil - lar At our ar my's head



Who shall dream of shrink - ing, By our Cap - tain led?



For - ward thro' the de - sert, Thro' the toil and fight:

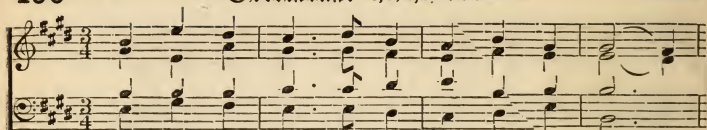


Ca - naan lies be - fore us, Si - on beams with light.

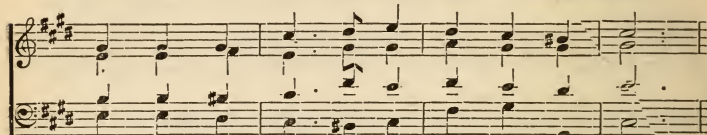
499

Excelsius. 6,4; 6,½; 6,6,6,4.

LODER.



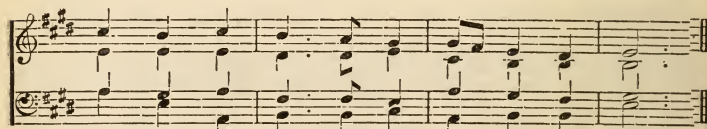
We are but stran - gers here, Heav'n is our home;



Earth is a de - sert drear, Heav'n is our home;



Dan - ger and sor - row stand Round us on ev' - ry hand;

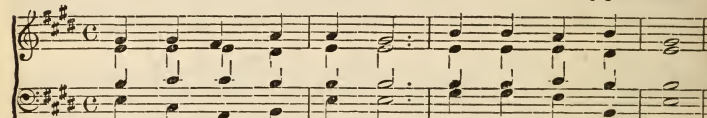


Heav'n is our fa - ther - land, Heav'n is our home.

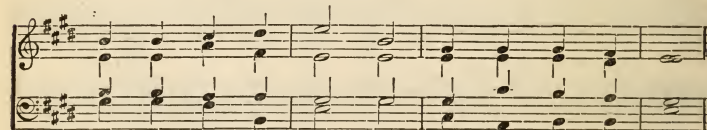
500

Lambert. 6,5; 6,5.

Rev. R. R. CHOPÉ.
By permission.



Je - sus, meek and low - ly, Son of God most high;



Pi - tying, lov - ing Sa - vicur, Hear Thy chil - dren's cry.

501

Buddleigh. 6,4; 6,4; 10,10.

T. M. MUDIE.
By permission.

I lift my heart to Thee, Sa - viour di - vine, For

Thou art all to me, And I am Thine:

Is there on earth a clos - er bond than this, That

"my Be - lov - ed's mine, and I am His?"

502

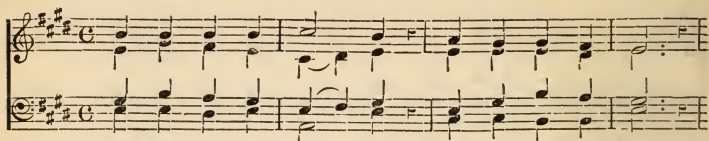
Steggall. 6,5; 6,5. CHARLES STEGGALL, Mus. Doc.

Je - sus, meek and low - ly, Son of God most high,

Pi - tying, lov - ing Sa - viour, Hear Thy chil - dren's cry.

503

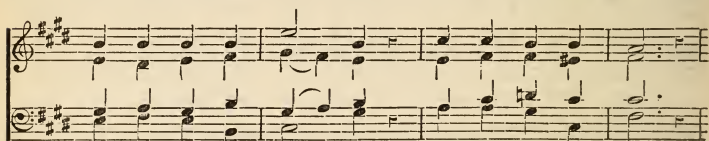
Bohemia. 6,5; 6,5; 6,5; 6,5. Melody of the 16th century. Harmonised by E. J. HOPKINS.



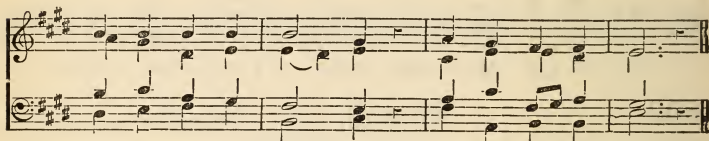
Oh let him, whose sor - row No re - lief can find,



Trust in Christ, and bor - row Rest for heart and mind:



Where the mourn-er, weep - ing, Sheds the se - cret tear,

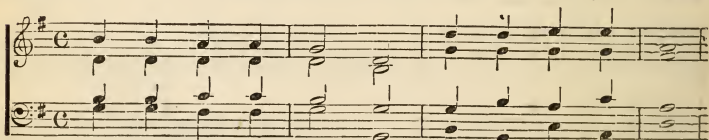


He His watch is keep - ing, Though none else be near.

504

Onward. 6,5; 6,5; 6,5; 6,5.

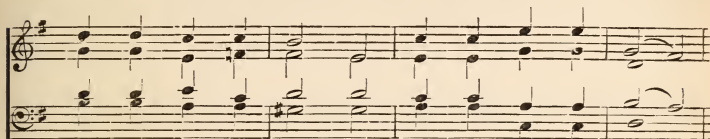
HAYDN.



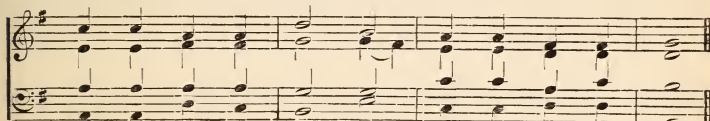
In the hour of tri - al, Je - sus, pray for me,



Lest by base de - ni - al I de - part from Thee;



When Thou seest me wa - ver, With a look re - call,



Nor, through fear n.r fa - vour Suf - fer me to fall

505

Goreb. 6,6,4; 6,6,6,4.

BRUN.



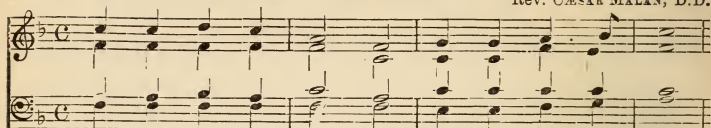
Come, Ho - ly Ghost, in love, Shed on us from a - bove



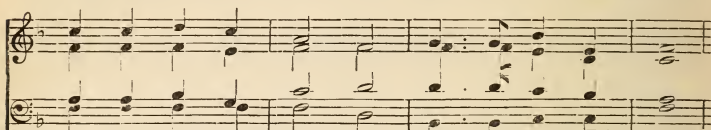
Thine own bright ray: Di - vine - ly good Thou art; Thy sa - cred



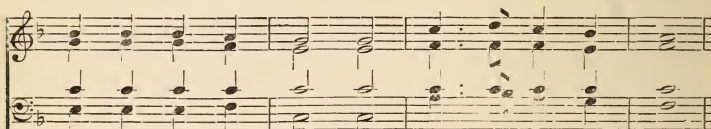
gifts im - part To glad - den each sad heart: Oh come to - day.



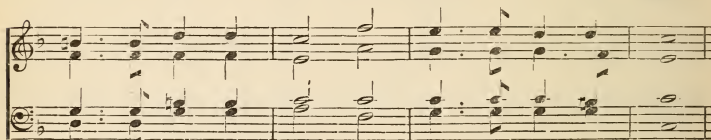
For - ward! be our watch - word, Steps and voi - ces join'd;



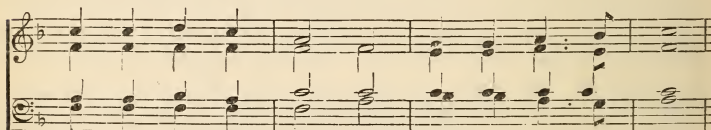
Seek the things be - fore us, Not a look be - hind:



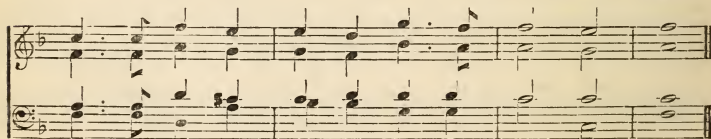
Burns the fier - y pil - lar At our ar - my's head:



Who shall dream of shrink - ing, By our Cap - tain led?



For - ward thro' the de - sert, Thro' the toil and fight:

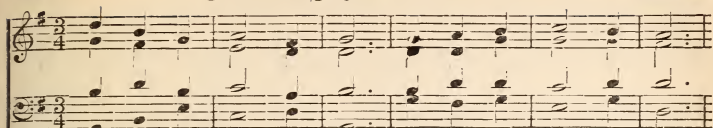


Ca - naan lies be - fore us, Si - on beams with light.

507

Italian Hymn. 6,6,4; 6,6,6,4.

GIARDINI.



O Thou Who trodst the sea, We lift our cry to Thee,



Save us, O Lord: Thou who once tast-edst death, Aid us, when



death is near, Con-firm our wav'-ring faith, Hear, Je-sus, hear.

508

Olibet. 6,6,4; 6,6,6,4.

Dr. LOWELL MASON.
Harmonised by E. J. HOPKINS.

Come, Ho-ly Ghost, in love, Shed on us from a-bove



Thine own bright ray: Di-vine-ly good Thou art: Thy sa-cred



gifts im-part To glad-den each sad heart: Oh come to-day.



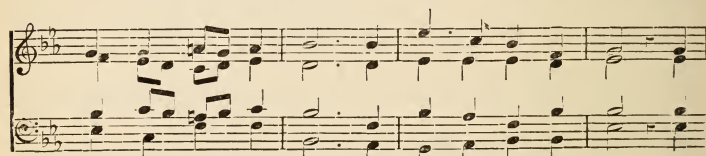
I said, My God, at length, This e - vil heart re - move,



De - ny all o - ther strength, But give me strength to love.



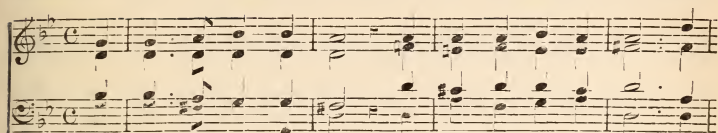
When morn-ing gilds the skies, My heart a - wak - ing cries, May



Je - sus Christ be prais'd. A - like at work and pray'r To



Je - sus I re - pair; May Je - sus Christ be prais'd.



My spi - rit longs for Thee With - in my troubled breast, Though



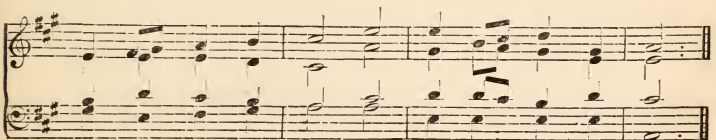
I un - wor - thy be Of so Di - vine a guest.



A - bide in Him, a - bide In Christ the Cru - ci - fied: He



liv - eth and was dead, Him an - gel hosts a - dore, He



is cre - a - tion's Head, A - live for e - ver - more.



Thy way, not mine, O Lord, How - e - ver dark it be; Lead



me by Thine own hand, Choose out the path for me: Smooth



let it be or rough, It will be still the best; Wind -



- - ing or straight, it leads Right on - ward to Thy rest.



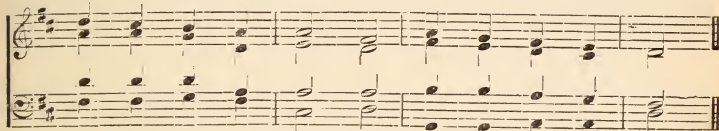
Thy way, not mine, O Lord, How - e - ver dark it be; Lead



me by Thine own hand, Choose out the path for me: Smooth



let it be or rough, It will be still the best; Wind -



- - ing or straight, it leads Right on - ward to Thy rest.

515

Adoration. 6,6,6,6; 8,8.

Harmonised by
JAMES TURLE.



One sole bap - tis - mal sign, One Lord be - low, a - bove, One



faith, one hope di - vine, One on - ly watch-word—love: From



different tem - ples though it rise, One song as - cend - eth to the skies.



One sole bap - tis - mal sign, One Lord be - low, a - bove, One



faith, one hope di - vine, One on - ly watch-word- love: From



different tem-ples though it rise, One song as-cend-eth to the skies.



The Lord thee hear and bless In day of



thy dis - tress; The God of Ja - cob thee de -



- fend: Let Him give help to thee Out of His

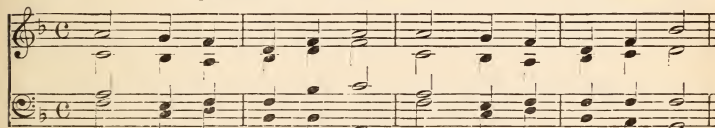


sanc - tu - ary, And strength from Zi - on let Him send.

518

Malvern Wells. 6,6,10; 6,6,10.

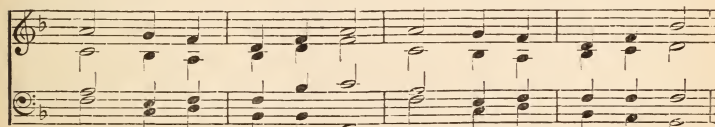
JOHN HULLAH.



Thou, Who didst stoop be - low To drain the cup of wee,



And wear the form of frail mor - tal - i - ty;



Thy bless - ed la - bours done, Thy crown of vic - tory won,



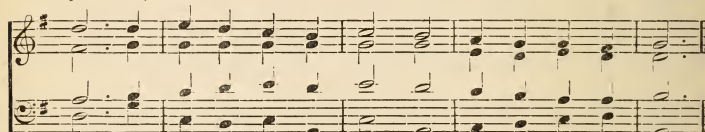
Hast passed from earth, passed to Thy home on high.



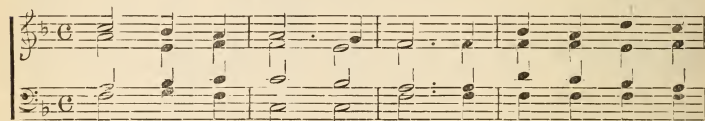
Now thank we all our G-d, With heart, and hands, and
Who wond-rous things hath done, In whom His world re-



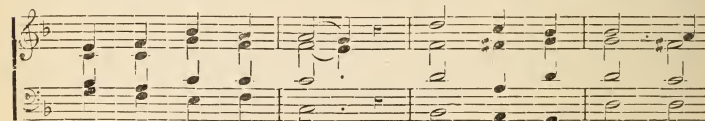
voi - ces, } Who, from our mo-ther's arms, Hath blessed us on our
- joi - ces; }



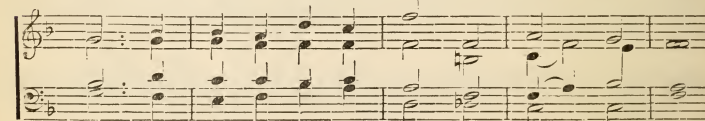
way With count-less gifts of love, And still is ours to - day.



Birds have their qui - et nest, Fox - es their holes, and



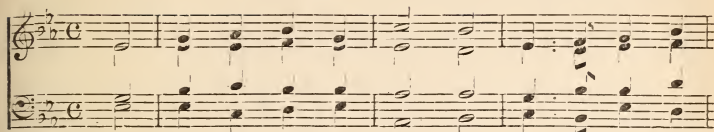
man his peace - ful bed; All crea - tures have their



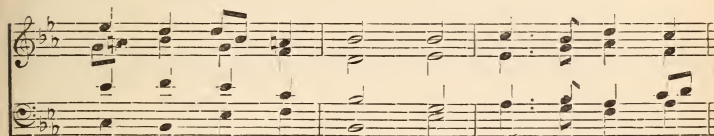
rest, But Je - sus had not where to lay His head.

521

Judges. 6, 10; 10, 6.

CHARLES STEGGALL, Mus. Doc.
Composed for this Work

Bless - ed be God, our God, Who free - ly His be-



lov - ed Son up gave His en - e - mies to



re - con - cile and save: Bless - ed be God, our God.

522

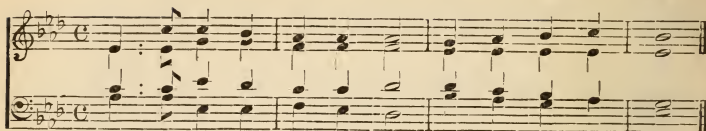
Jerusalem. 7, 6; 7, 6.

DR. DYKES.
By permission.

O Je - sus, e - ver pres - ent, O Shep-herd e - ver



kind, Thy ve - ry Name is mu - sic To ear, and heart, and mind.



When the wea - ry, seek - ing rest, To Thy good - ness flee:



When the hea - vy - la - den cast All their load on Thee:



When the trou - bled, seek - ing peace, On Thy Name shall call;



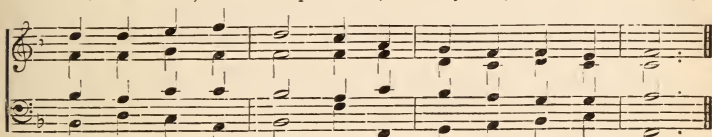
When the sin - ner, seek - ing life, At Thy feet shall fall: . . .



Hear Thou in love, O Lord, the cry, In heaven Thy dwelling-place on high.

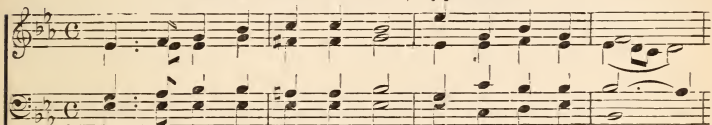


O Je - sus, e - ver pre - sent, O Shep - he: d, e - ver kind, Thy



ve - ry Name is mu - sic To ear, and heart, and mind.

From the "Bristol Tune Book," by permission.



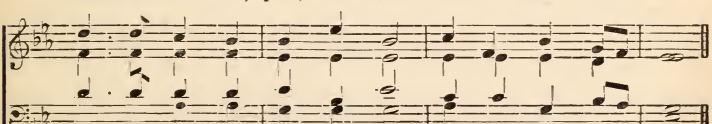
Fa - ther, here we de - di - cate This new year to Thee,



In what - e - ver world - ly state Thou wilt have us be.



Not from sor - row, pain, or care, Free - dom dare we claim:

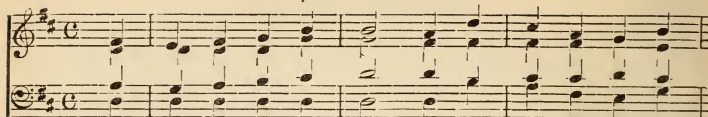


This a - lone shall be our prayer, Glo - ri - fy Thy Name.

526

Bentley. 7,6; 7,6; 7,6; 7,6.

JOHN HULLAH.



The Day of Re - sur - rec - tion! Earth, tell it out a -



- broad; The Pass - o - ver of glad - ness, The Pass - o - ver of



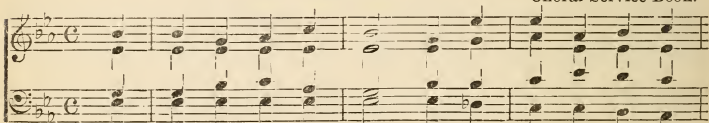
God. From Death to Life E - ter - nal, From earth un - to the



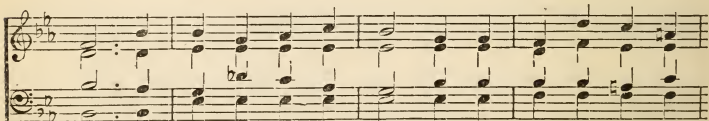
sky, Our Christ hath brought us o - ver, With hymns of vic - to - ry.

527

Lancashire. 7,6; 7,6; 7,6; 7,6.

HENRY SMART.
From the "Temple
Choral Service Book."

I lay my sins on Je - sus, The spot - less Lamb of



God; He bears them all, and frees us From the ac - cur - sed



load. I bring my guilt to Je - sus, To wash my crim - son



stains White in His blood most pre - cious, Till not a spot re - mains.

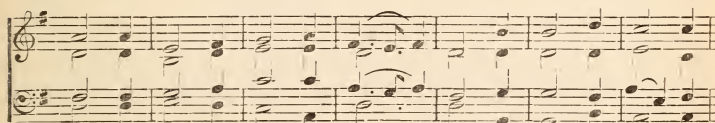
528

Andernach. 7,6; 7,6; 7,6; 7,6.

PRÆTORIUS.



To Thee, O bless - ed Sa - - viour, My spi - rit turns for



rest; My peace is in Thy fa - - vour, My pil - low on Thy



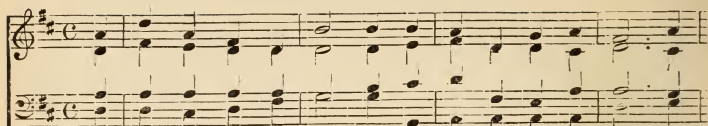
breast; In Thee my trust a - bi - - deth, On Thee my hope re -



- lies, O Thou whose love pro - vid - - eth For all be - neath the skies.

529

Uppack. 7,6; 7,6; 7,6; 7,6.

E. J. HOPKINS,
By permission.

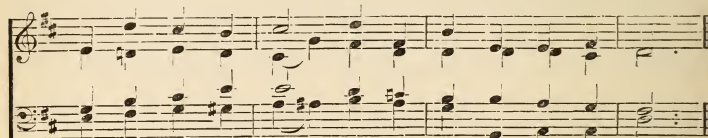
O day of rest and glad - ness, O day of joy and light, O



balm of care and sad - ness, Most beau - ti - ful, most bright; Thou



art a cool - ing foun - tain In life's dry drear - y sand; From



thee, like Pis - gah's moun - tain, We view our pro - mis'd land.

530

Missionary. 7,6; 7,6; 7,6; 7,6.

Dr. LOWELL MASON.



Lord of the liv - ing har - vest, That whi - tens o'er the plain, Where



an - gels soon shall ga - ther Their sheaves of gold - en grain ; Ac -



- cept these hands to la - bour, These hearts to trust and love, And

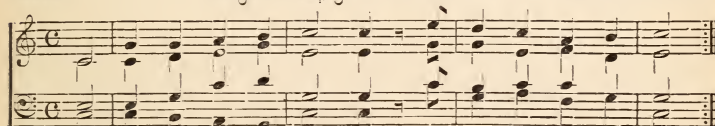


deign with them to hast - en Thy king - dom from a - bove.

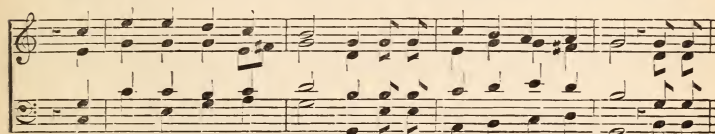
531

Theodulph. 7,6; 7,6; 7,6; 7,6.

MELCHIOR VULPIUS.



We can - not praise Thee now, Lord, As spi - rits per - fect made,
Who walk in white be - fore Thee. With Christ the Liv - ing Head ;



But praise is wait - ing for Thee In the glo - rious fu - ture time, When we



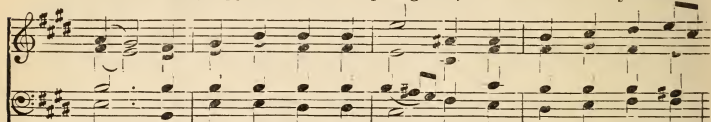
read life's hid - den sto - ry, And reach our spi - rit's prime.

532

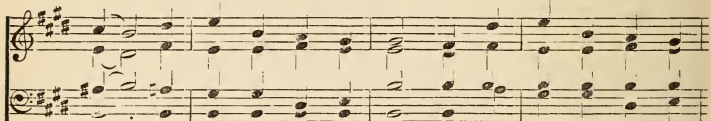
Lausanne. 7,6; 7,6; 7,6; 7,6.

From the "Temple
Choral Service Book."
By permission.

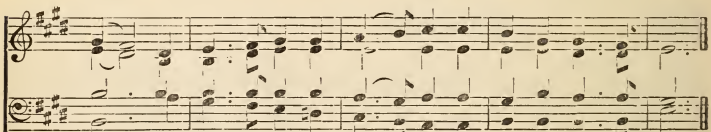
O hap - py band of pil - grims, if on - ward ye will



tread, With Je - sus as your Fel - low, To Je - sus as your



Head; O hap - py, if ye la - bour As Je - sus did for

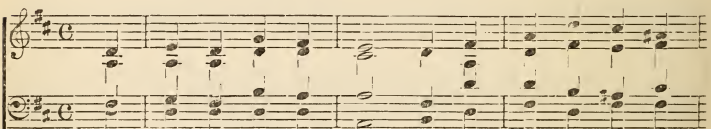


men; O hap - py, if ye suf - fer As Je - sus suf - fered then.

533

Ewing. 7,6, 7,6; 7,6; 7,6.

ALEXANDER EWING.



Brief life is here our por - tion; Brief sor - row, short-lived



care; The life that knows no end - ing, The tear - less life, is



there. O hap - py re - tri - bu - tion! Short toil, e - ter - nal



rest; For mor - tals and for sin - ners A man - sion with the blest.

534

Borrowdale. 7,6; 7,6; 7,6; 7,6.

E. J. HOPKINS.
By permission.



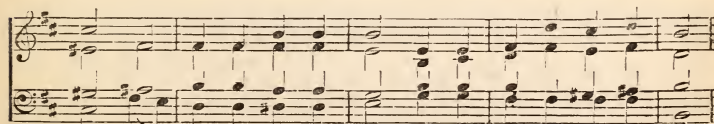
I need Thee, pre - cious Je - sus, For I am full of



sin; My soul is dark and guil - ty, My heart is dead with-



- in: I need the cleans - ing foun - tain Where I can al - ways



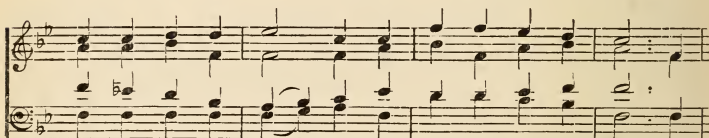
flee, The blood of Christ most pre - cious, The sin - ner's per - fect plea.



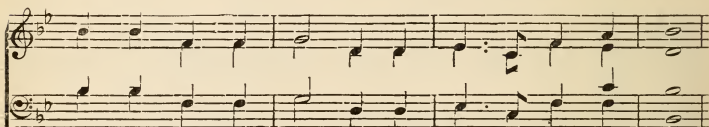
We plough the fer - tile mea - dows, We sow the fur - row'd land; But



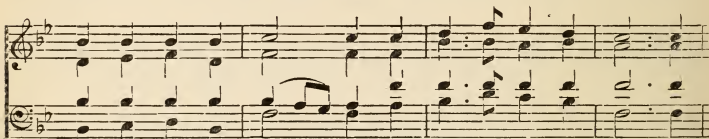
all the growth and in - crease Are in God's migh - ty hand; He



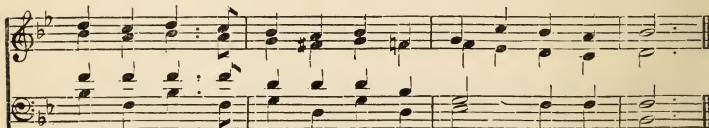
gives the show'r and sun - shine To swell the quick'ning grain, The



spring - ing corn He bless - es, He clothes the gold - en plain:



Ev' - ry boun - teous bless - ing His faith - ful love be - stows; Then



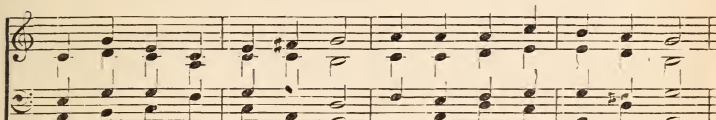
mag - ni - fy His glo - rious Name, From whom all good - ness flows.

536

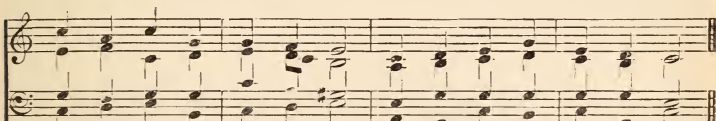
Tabor. 7,6; 7,6; 7,7,7,6.

Collection of the
Bohemian Brethren.

Migh - ty Quickener, Spi - rit blest, Who to life didst wake me,
Wilt Thou not be - come my guest, For Thy dwell - ing take me?



E - ver - more in me a - bide, To all truth be - come my guide,

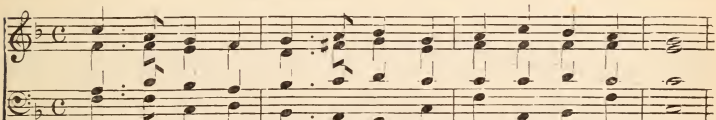


And for spi - rits glo - ri - fied Meet com - pa - ni - on make me.

537

Norwood. 7,6; 7,6; 7,7.

C. DARTON.



Nor Thy gar - ment's hem a - lone My trem - bling faith would hold,



Though Di - vine com - pas - sion shone Be - neath its sa - cred fold:



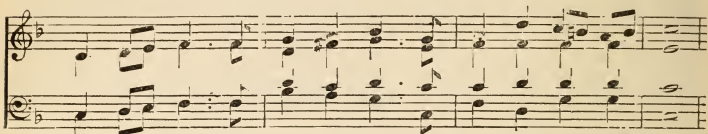
Thou didst own her mute ap - peal, Who be - sought Thy pow'r to heal.

538

Rendsberg. 7,6; 7,6; 7,7,7,6.

S. SMITH.
By permission.

Meet and right it is to sing, In ev' - ry time and place,



Glo - ry to our Heavenly King, The God of truth and grace.



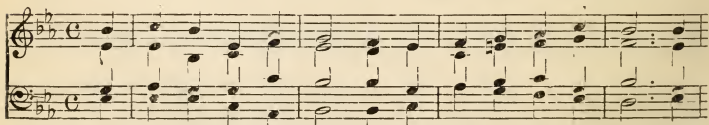
Join we then with sweet ac - cord, All in one thanks-giv - ing join;



Ho - ly, Ho - ly, Ho - ly Lord, E - ter - nal praise be Thine.

539

St. Inatolius. 7,6; 7,6; 8,8.

ARTHUR HENRY BROWN.
By permission.

The day is past and o - ver, All thanks, O Lord, to Thee: We



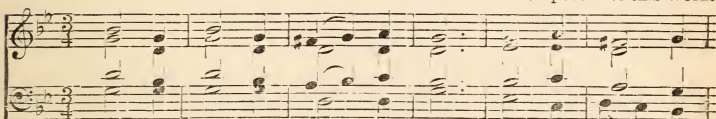
pray Thee now that sin - less The hours of dark may be: O



Je - sus, keep us in Thy sight, And guard us through the com - ing night.

540

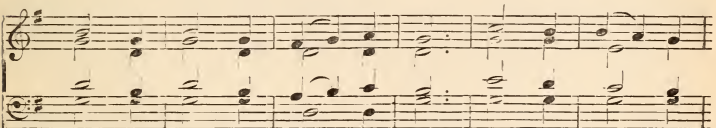
Staunton-on-Wye. 7,7,7; 7,7,7. JOHN HULLAH.
Composed for this Work.



Ho - ly Spi - rit, Lord of light, From Thy clear ce -



les - tial height, Thy pure beam - ing ra - diance give:



Come Thou Fa - ther of the poor, Come with trea - sures

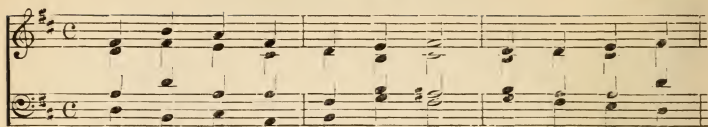


which en - dure, Come, Thou Light of all . . . that live.

541

Sandsend. 7,7,7.

JAMES TURLE.



Je - sus, to Thy ta - ble led, Now let ev - ry



heart be fed With the true and liv - ing Bread.

542

Gorgan. 7,7,7.

J. CRÜGER.



Je - sus, to Thy ta - ble led, Now let ev - ry



heart be fed With the true and liv - ing Bread.

543

Hoppart. 7,6; 7,6; 8,8.

J. HERMANN SCHEIN.



The day is past and o - ver, All thanks, O Lord, to Thee: We



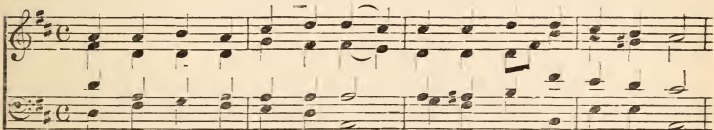
pray Thee now that sin - less The hours of dark may be: O



Je - sus, keep us in Thy sight, And guard us thro' the com - ing night.

544

Solicitude. 7,7,7,7.



Morn of morns, and day of days, Beauteous were thy new-born rays;

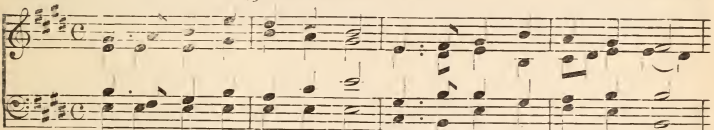


Bright - er yet, from death's dark prison, Christ, the Light of life, is risen.

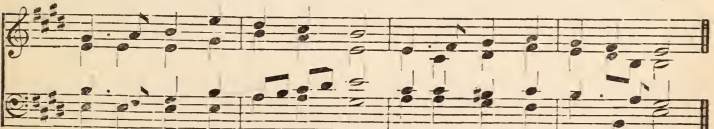
545

Innocents. 7,7; 7,7.

S. WEBBE.



Morn of morns, and day of days, Beauteous were thy new-born rays;



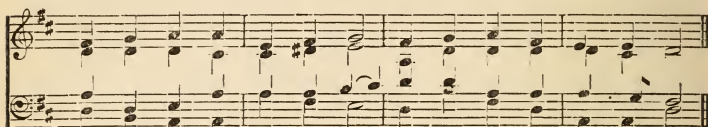
Bright - er yet, from death's dark prison, Christ, the Light of life, is risen.

546

Lubeck. 7,7,7,7.

From the
"Geistliches Gesangbuch."
Harmonised by E. J. HOPKINS.

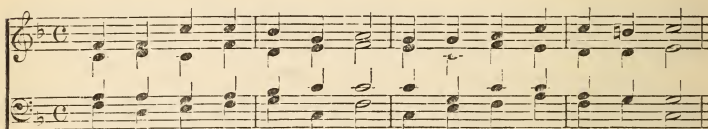
Ne - ver fur - ther than Thy Cross; Ne - ver high - er than Thy feet:



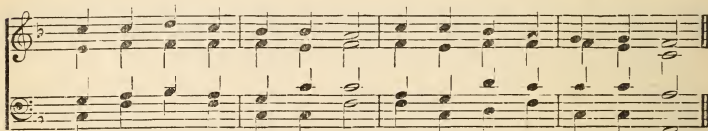
Here earth's precious things seem dross; Here earth's kit - ter things grow sweet.

547

Freiburg. 7,7;7,7.



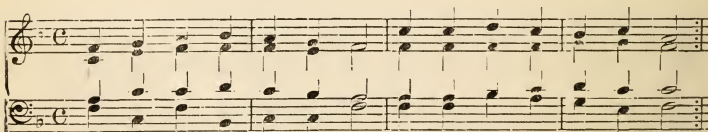
Sin - ful, sigh - ing to be blest, Bound and long - ing to be free,

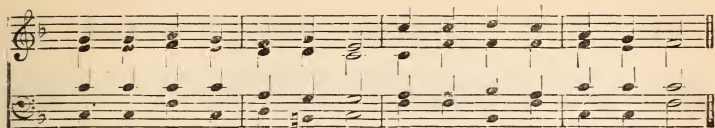


Wea - ry, wait - ing for my rest: "God be mer - ci - ful to me!"

548

Paderburn. 7,7;7,7;7,7. From Naue's Choralbuch.

For the beau - ty of the earth, For the beau - ty of the skies,
For the love which from our birth O - ver and a - round us lies:

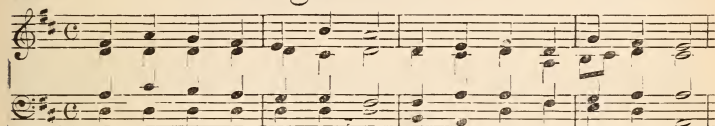


Fa-ther, un-to Thee we raise This, our sac-ri-fice of praise.

549

St. Bruno. 7,7;7,7;7,7.

JOHN HULLAH.



Ho-ly, Ho-ly, Ho-ly, Lord God of Hosts, E-ter-nal King,



Thee, by heaven and earth a-dor'd, An-gels and arch-an-gels sing,

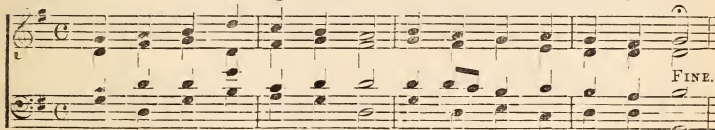


Chant-ing e-ver-last-ing-ly To the Bless-ed Trin-i-ty.

550

Cassel. 7,7,7,7,7,7.

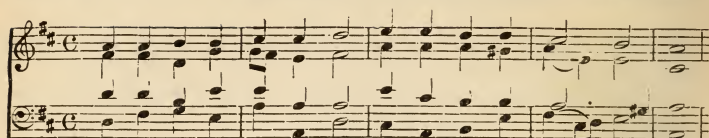
Harmonised by J. TURLE.



Wea-ry with my load of sin: All dis-eased and faint with-in,
See me, Lord, Thy grace en-treat, See me pros-trate at Thy feet:



Here be-fore Thy Cross I lie, Here I live or here I die.



Lord of mer-cy and of might, God and Fa-ther of us all,



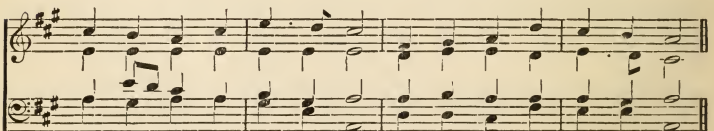
Lord of day, and Lord of night, List-en to our so-lemn call:



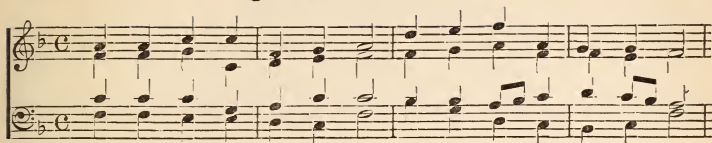
List-en, whilst to Thee we raise Songs of prayer and songs of praise.



As with glad-ness men of old Did the guid-ing star be-hold,
As with joy they hailed its light, Lead-ing on-ward, beam-ing bright;



So, most gra-cious Lord, may we E-ver-more be led to Thee.



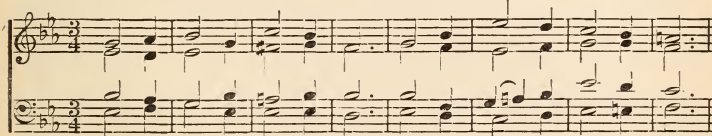
Come, and let us sweet-ly join, Christ to praise in hymns di-vine;



Give we all, with one ac-cord, Glo-ry to our com-mon Lord:



An-te-date the joys a-bove, Ce-le-brate the feast of love.



Lord, in this Thy mer-cy's day, Ere it pass for aye a-way,

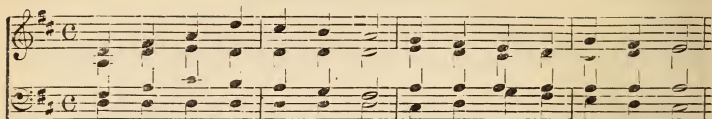


Hear us, as to Thee we pray, Have mer-cy Lord.

555

Honiton. 7,7; 7,7; 7,7; 7,7.

EDWIN FLOOD.



Plea-sant are Thy courts a - bove, In the land of light and love;



Plea-sant are Thy courts be - low, In this land of sin and woe:



Oh, my spi - rit longs and faints For the con-verse of Thy saints,



For the brightness of Thy face, For Thy ful - ness, God of grace.

556

Maidstone. 7,7; 7,7; 7,7; 7,7

W. B. GILBERT,
Mus. Bac.

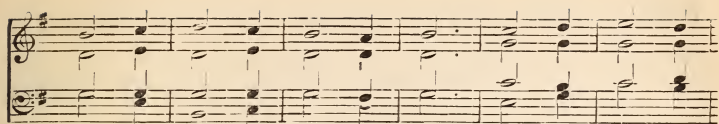
From "Hymns Ancient and Modern," by permission.



Plea - sant are Thy courts a - bove, In the land of
Plea - sant are Thy courts be - low, In this land of



light and love; } Oh, my spi - rit longs and faints
sin and woe:



For the con - verse of Thy saints, For the bright - ness



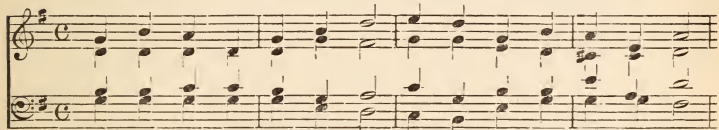
of Thy face, For Thy ful - ness, God of grace.

557

Sutton. 7,7; 7,7; 7,7; 7,7.

JOHN HULLAH.

Composed for the Annual Celebration of "Founder's Day," Charterhouse.



God, who dost the in-crease grant To Thy labourers here be - low,



When they wa - ter, when they plant, When the heaven-ly seed they sow :



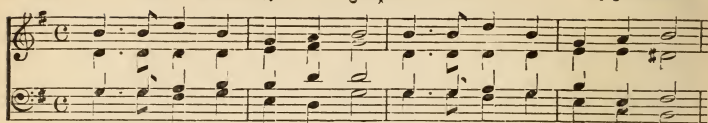
Bless, O Fa - ther, bless our toil With the sun-shine of Thy face ;



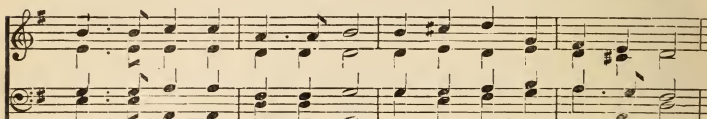
Fer - til - ize this bar - ren soil With the dews of love and grace.

558

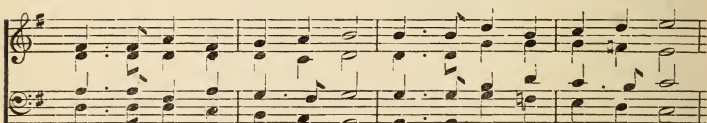
St. George's Chapel. 7,7; 7,7; 7,7; 7,7.

DR. G. J. ELVEY.
By permission.

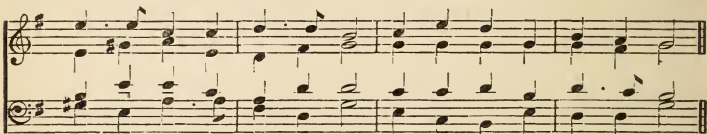
Come, ye thank-ful peo-ple, come, Raise the song of har-vest-home:



All is safe-ly ga-thered in, Ere the win-ter storms be-gin;



God, our Ma-ker, doth pro-vide For our wants to be sup-plied:

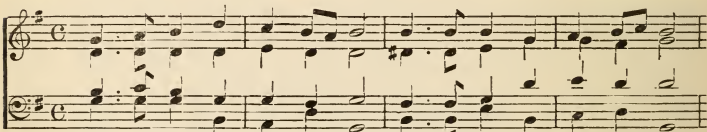


Come to God's own tem-ple, come, Raise the song of har-vest-home.

559

Ascension. 7,7; 7,7; 7,7; 7,7.

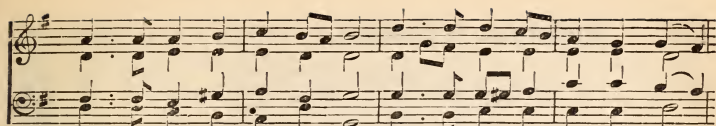
HENRY BOYS.



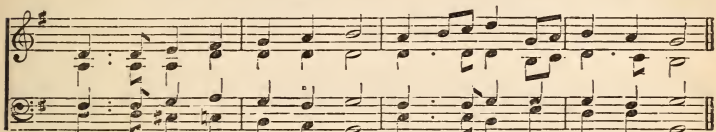
Come, ye thank-ful peo-ple, come, Raise the song of har-vest-home:



All is safe-ly ga-thered in Ere the win-ter storms be-gin;



God, our Ma - ker, doth pro - vide For our wants to be sup - plied,

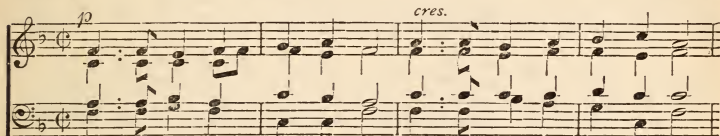


Come to God's own tem - ple, come, Raise the song of har - vest - home.

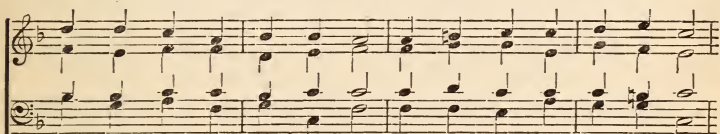
560

Litany. 7,7; 7,7; 7,7; 7,7.

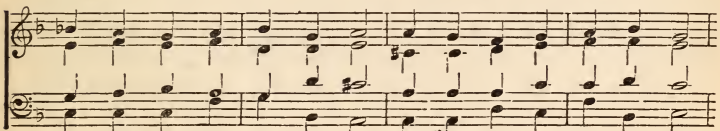
C. DABNTON.



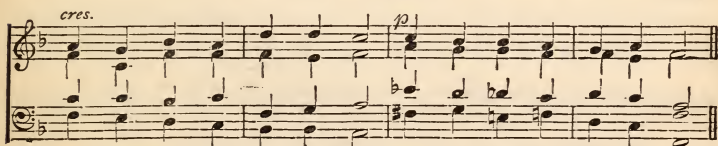
Sa - viour, when in dust to Thee Low we bend th'a - dor - ing knee;



When, re - pent - ant, to the skies Scarce we lift our weep - ing eyes;



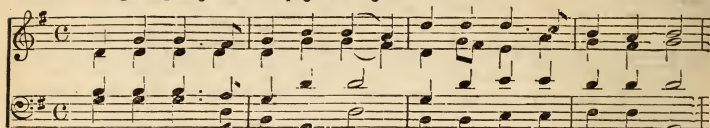
Oh, by all Thy pains and woe Suf - fer'd once for man be - low,



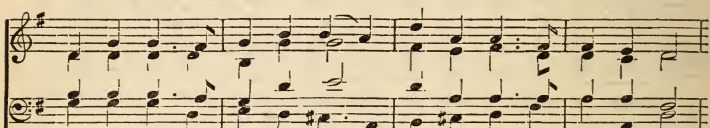
Bend - ing from Thy throne on high, Hear our so - lemn li - ta - ny.

561

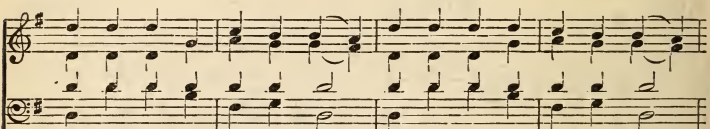
Bethlehem Ephrath. 7,7;7,7;7,7;7,7. MENDELSSOHN.



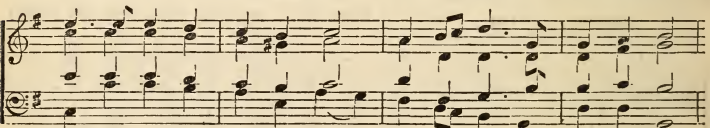
Hark! the he - rald an - gels sing, Glo - ry to the new-born King,



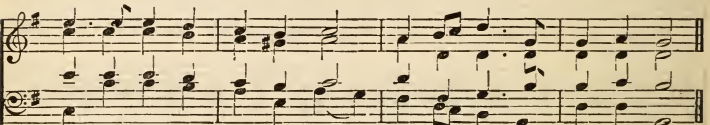
Peace on earth and mer - cy mild, God and sin - ners re - con - cil'd.



Joy - ful all ye na - tions rise, Join the tri - umph of the skies:



With th' an - gel - ic hosts pro - claim, Christ is born in Beth - le - hem.

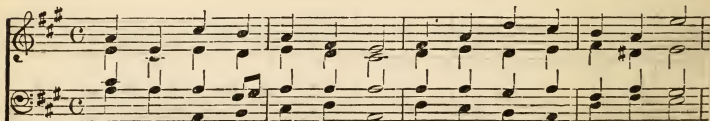


Hark! the he - rald an - gels sing, Glo - ry to the new-born King.

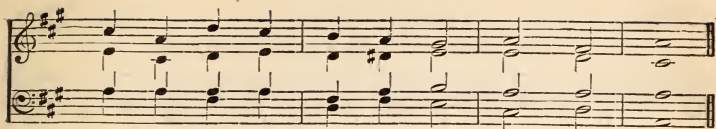
562

Samos. 7,7,7;3.

Rev. W. H. HAVERGAL.



Chris - tian, seek not yet re - pose, Cast thy dreams of ease a - way;

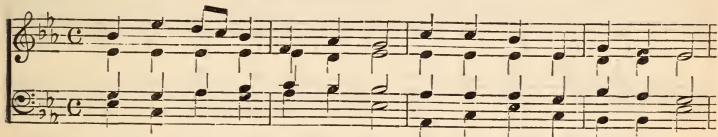


Thou art in the midst of foes: "Watch and pray."

563

Brunswick. 7,7,7; 5.

ROBERT HALL.



Gra-cious Spi - rit, Ho - ly Ghost, Taught by Thee, we co - vet most,



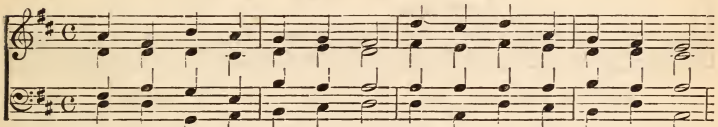
Of Thy gifts at Pen - te - cost, Ho - ly, heaven - ly love.

564

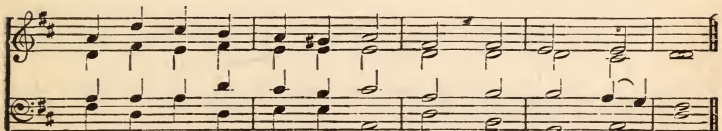
Capetown. 7,7,7; 5.

FILITZ.

From the "Bristol Tune Book," by permission.



Ev - er Bless - ed Trin - i - ty, Source of life and pu - ri - ty,



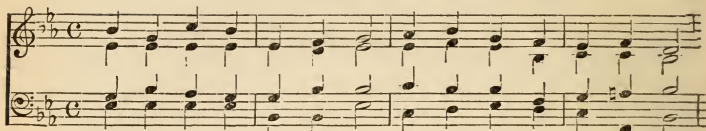
Hear us, while we lift to Thee Ho - ly chant and psalm.

565

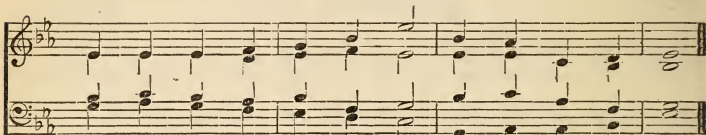
Lincoln's Inn. 7,7,7; 5.

CHARLES SUGGALL,
Mus. Doc.

From "Hymns for the Church of England," by permission.



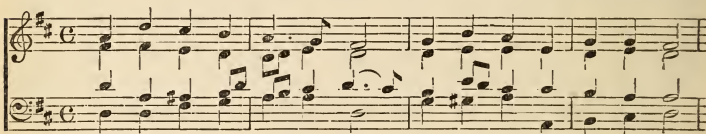
E - ver Bless-ed Trin - i - ty, Source of life and pu - ri - ty,



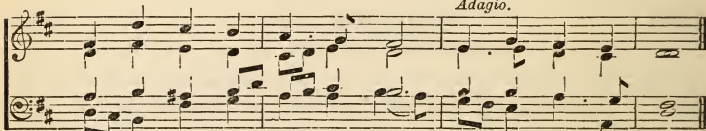
Hear us, while we lift to Thee Ho - ly chant and psalm.

566

Ledbury. 7,7,7; 5.

ALFRED KING, Mus. Bac.
By permission.

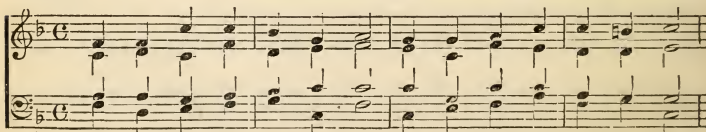
Gra-cious Spi - rit, Ho - ly Ghost, Taught by Thee, we co - vet most,

Adagio.

Of Thy gifts at Pen - te - cost, Ho - ly heaven-ly love.

567

Godesberg. 7,7,7; 6. Freylinghausen Collection.



In the dark and cloud-y day, When I can - not see Thy way,

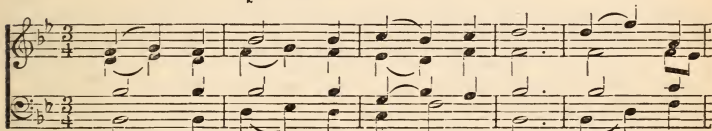


And the last hope will not stay; My Sa-viour, com-fort me.

568

Progress: 7,7; 7,7; 8,8.

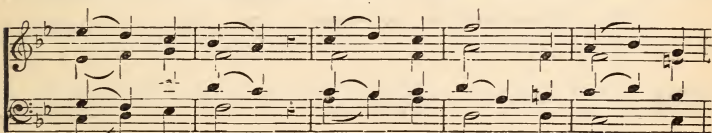
WILLIAM JACKSON,
of Masham.



On - ward let My chil - dren go, God, the



Lord, com-mands us so; Though the path be



through the sea, Lit - - tle flock, what's that to



thee? On - - ly trust His love un - bound - ed,



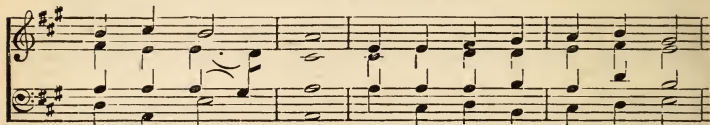
Thou shalt ne-ver . . . be con-found-ed.

569

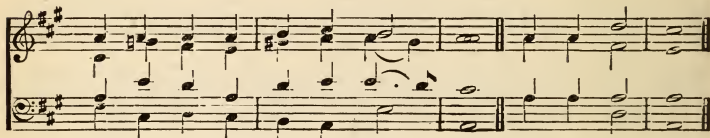
Irnheim, 7,8; 7,8; 4.

Harmonised by
C. DABNTON.

Je - sus lives! no lon - ger now Can thy ter - rors,



Death, ap - pal us; Je - sus lives! by this we know,



Thou, O Grave, canst not en - thral us. Hal - le - lu - jah!

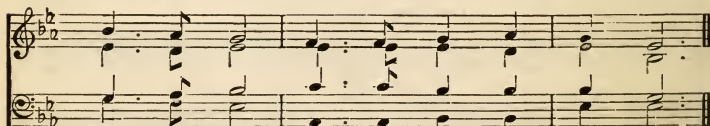
570

Rest. 8,6,6.

C. DABNTON.



Ere I sleep, for ev' - ry fa - vour, This day show'd



By my God, I will bless my Sa - viour.

571

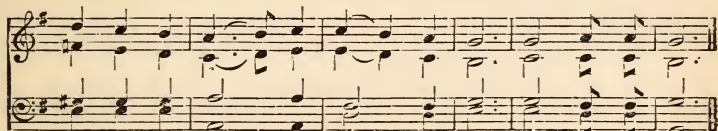
Chelsea. 8,4; 8,4; 8,4.

W. CROWTHER ALWYN.
Composed for this Work.

Our God, we thank Thee, who hast made The earth so bright;



So full of splen - dour and of joy, Beau - ty and light;

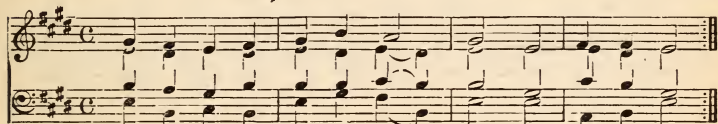
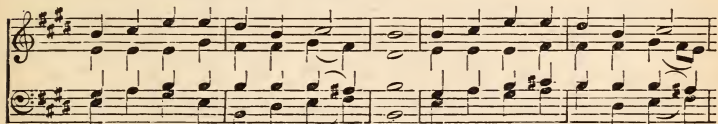


So ma - ny glo - rious things are here, No - ble and right.

572

Upsall. 8,4; 8,4; 8,8,8,4.

J. CRÜGER.

God, that mad - est earth and heav - - en, Dark - ness and light;
Who the day for toil hast giv - - en, For rest the night;

May Thine an - gel guards de - fend us, Slumber sweet Thy mer - cy send



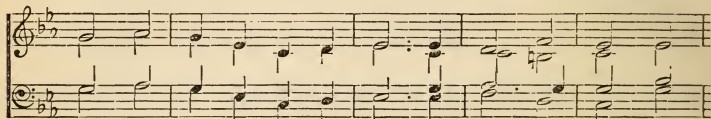
us, Ho - ly dreams and hopes at - tend us, This live - long night.

573

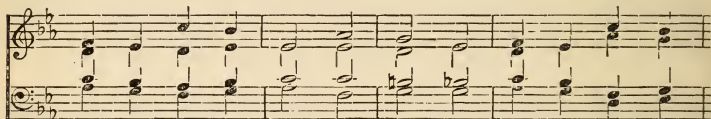
West Hsley. 8,4; 8,4; 8,8,8.

JOHN HULLAH.
Composed for this Work.

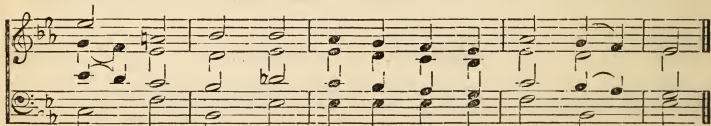
My Sa - viour, 'mid life's va - ried scene Be Thou my stay; Guide



me through each per - plex - ing path, To per - fect day: In



weak - ness and in sin I stand; Still faith can clasp Thy

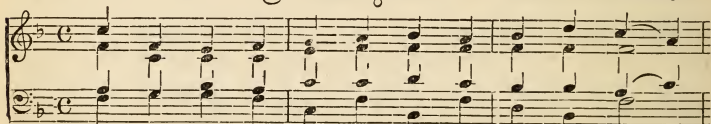


migh - ty hand, And fol - low at Thy dear com - mand.

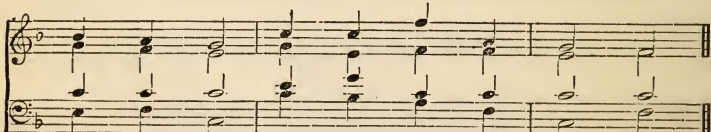
574

Bedworth. 8,6,6.

From "The Hallelujah."



Ere I sleep, for ev' - ry fa - vour This day showed



by my God, I will bless my Sa - viour.

575

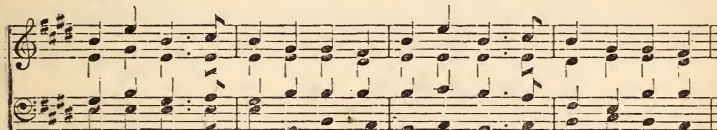
Windum. 8, 4; 8, 4; 8, 8, 8; 4. CHARLES STEGGALL, Mus. Doc.



God, that mad - est earth and hea - ven, Dark - ness and light;



Who the day for toil hast giv - en, For rest the night;



May Thine an - gel guards defend us, Slumber sweet Thy mer - cy send us,



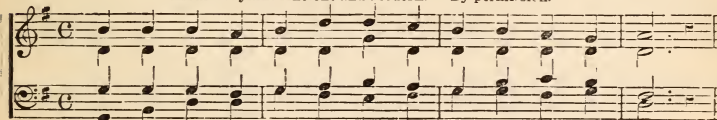
Ho - ly dreams and hopes at - tend us This live - long night.

576

Christus Consolator. 8, 5; 8, 3.

J. B. DYKES,
Mus. Doc.

From "Hymns Ancient and Modern." By permission.



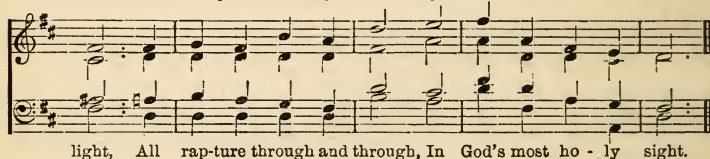
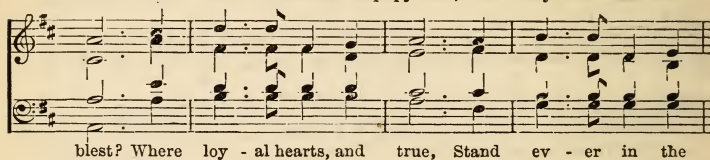
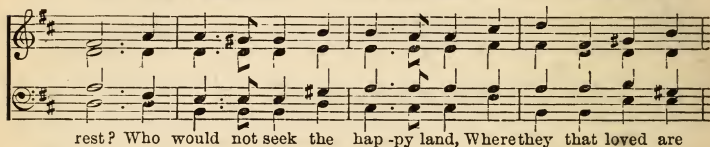
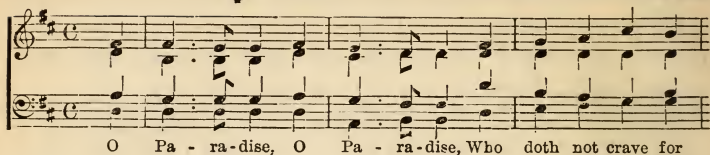
Art thou wea - ry, art thou lan - guid, Art thou sore dis - tress?



"Come to Me," saith One "and com - ing, Be at rest."

577

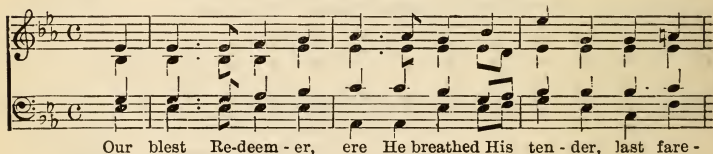
Paradise. 8,6; 8,6; 6,6,6,6. JOHN HULLAH. Composed for this Work.

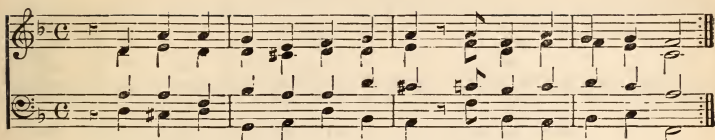


578

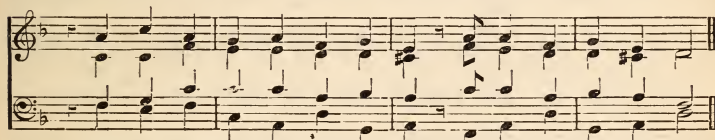
St. Cuthbert. 8,6; 8,4. J. B. DYKES, Mus. Doc.

From "Hymns Ancient and Modern," by permission.





Go not far from me, O my Strength, Whom all my times o - bey;
Take from me an - y-thing Thou wilt, But go not Thou a - way;



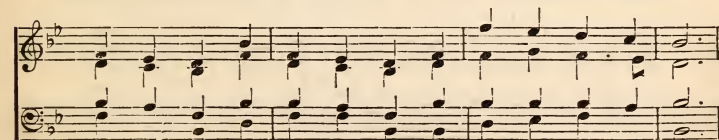
And let the storm that does Thy work Deal with me as it may.



There is an hour of peace - ful rest, To



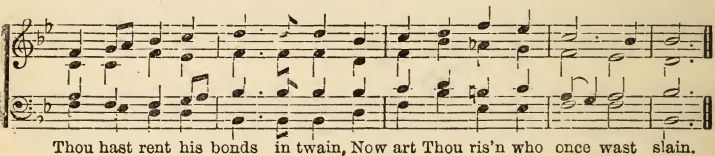
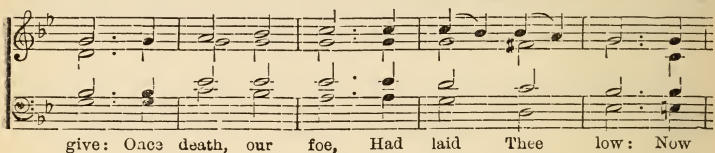
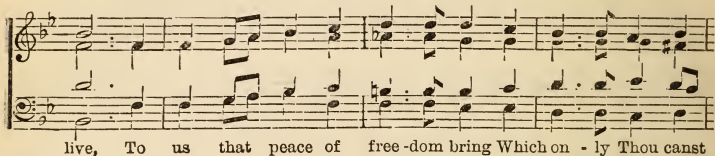
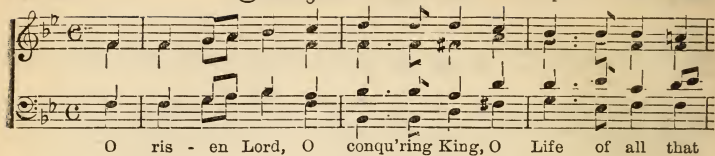
mourn - ing wand'-rers giv'n; There is a joy for souls dis-tress'd, A



balm for ev' - ry wound - ed breast—'Tis found a - lone in heav'n.

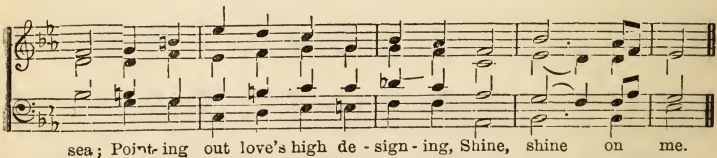
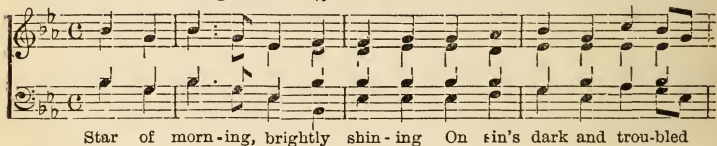
581

Walsize. 8,6; 8,6; 4,4; 8,8.

FLORENCE MARSHALL.
Composed for this Work

582

Morning Star. 8,7; 8,4

OLIVIERA PRESCOTT.
Composed for th's Work



The spring-tide hour brings leaf and flow'r, With songs of life and
Bird, flow'r, and tree seem to a - gree Their choic - est gifts to



love; And many a lay wears out the day In
bring; But this dead heart bears not its part, In



many a leaf - y grove: } In it there is no spring.
it there is no spring,



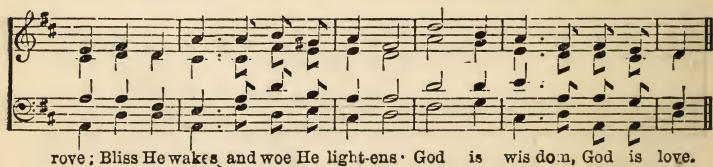
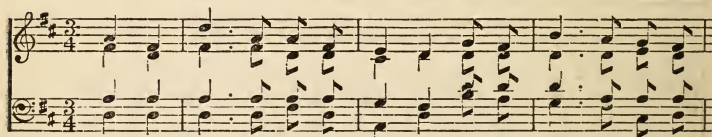
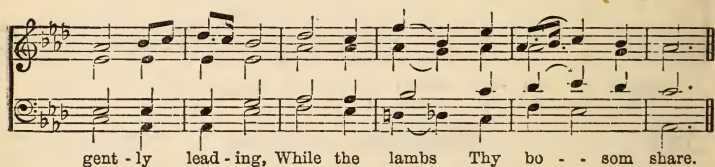
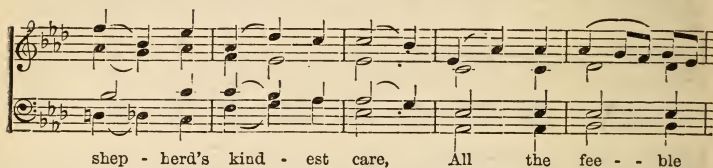
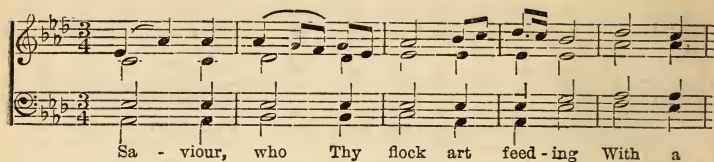
A - no - ther year has fled: re - new, Lord, with our days, Thy love; }
Our days are e - vil here, and few, We look to live a - bove: }



We will not grieve, tho' day by day We pass from earth -



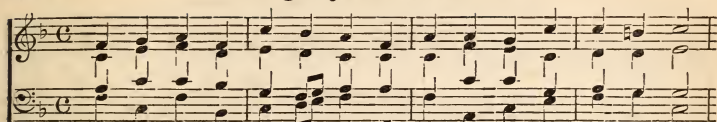
ly joys a - way; Our joy a-bides in Thee, Our joy a-bides in Thee.



587

Botzen. 8,7; 8,7.

From NAVE's Choralbuch.



Al-ways with us, Al-ways with us, Words of cheer, and words of love ;



Thus the ris - en Sa-viour whispers, From His dwelling - place a - bove.

588

Gnadau. 8,7; 8,7.

From the
GLADAU Choralbook.

Sa-viour, who Thy flock art feed - ing, With a shepherd's kind - est care,



All the fee - ble gent - ly lead - ing, While the lambs Thy bo - som share.

589

Durham. 8,7; 8,7.

J. B. DYKES, Mus. Doc.
By permission.

God is love: His mer - cy brightens All the path in which we rove;



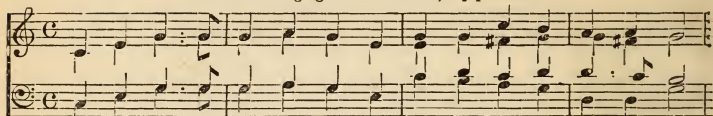
Bliss He wakes, and woe He light - ens; God is wis - dom, God is love

590

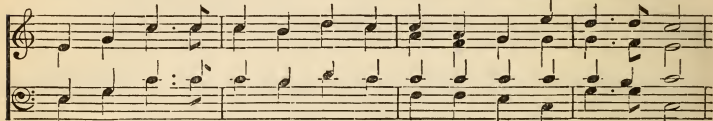
Triumph. 8,7; 8,7; 8,7.

Dr. GAUNTLETT.

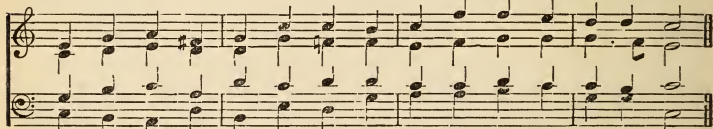
From the "Congregational Psalmist," by permission.



Glo - ry be to Him who lov'd us, Wash'd us from each sin - ful stain;



Glo - ry be to Him who made us Priests and kings with Him to reign:



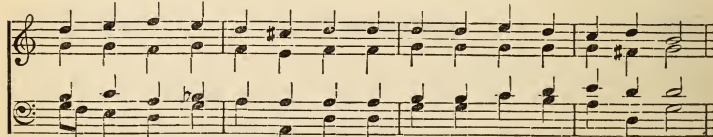
Glo - ry, wor-ship, laud, and bless - ing To the Lamb who once was slain.

591

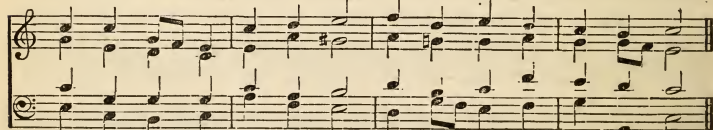
Victory. 8,7; 8,7; 7,7.

Adapted from the German by
JAMES TURLE.

Thro' the day Thy love has spar'd us: Now we lay us down to rest;



Thro' the si - lent watch-es guard us, Let no foe our peace mo - lest:



Je - sus, Thou our guar-dian be; Sweet it is to trust in Thee.



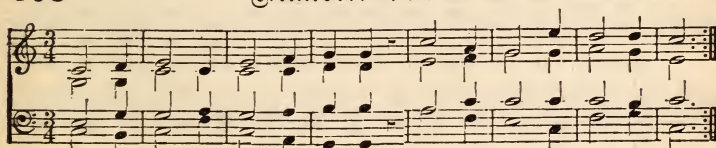
Re-joice to-day, with one ac-cord, Sing out with ex-ul - ta - tion;
Re-joice and praise our mighty Lord, Whose arm hath brought sal-va - tion:



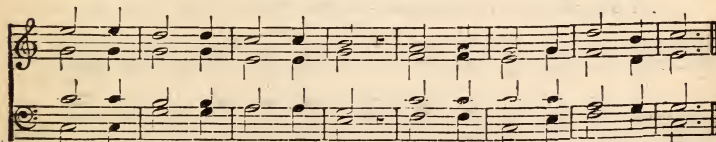
His works of love pro-claim The greatness of His name; For He is God a -



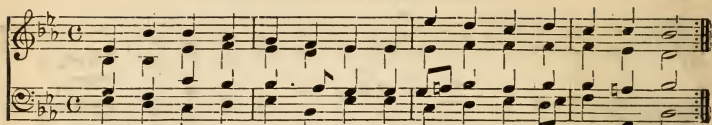
- lone Who hath His mer-cy shown; Let all His saints a - dore Him.



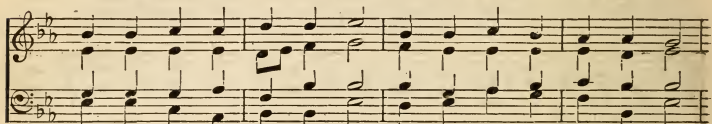
O - pen now thy gates of beau-ty, Zi - on, let me en - ter there,
Where my soul, in joy - ful du - ty, Waits for Him who answers pray'r:



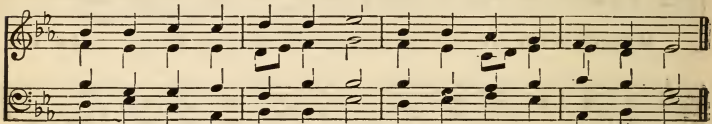
O how bless - ed is this place, Fill'd with so - lace, light, and grace.



Heaven-ly Fa-ther, all cre-a-tion Shows the won-ders of Thy hand;
Now ac-cept our a-dor-a-tion, Lord, Thy bless-ing now com-mand.



Thee the fount of life we own, Thee our Ma-ker, Thee a-lone;

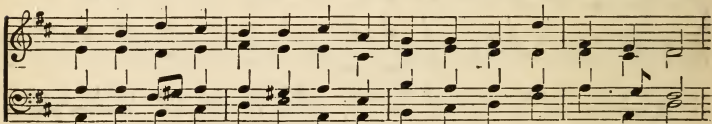


Hear our prayers, ac-cept the praise We Thy flock, Thy chil-dren, raise.

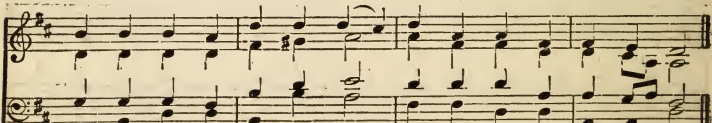
Composed for the Scholars of Charterhouse.



Lead us, O our Heavenly Fa-ther, While we wan-der here be-low;



All Thy new-born chil-dren gath-er Safe from ev'-ry hurt-ful foe;



Keep us by Thy might-y hand, Lead us to our fa-ther-land.

596

Regent Square. 8,7; 8,7; 8,7.

HENRY SMART.

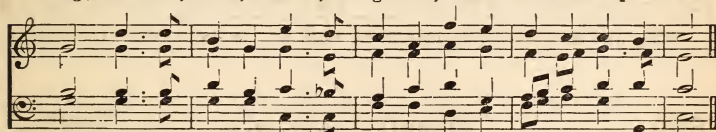
By permission of Messrs. J. Nisbet & Co.



Praise, my soul, the King of heav-en; To His feet Thy tri-bute



bring; Ransomed, healed, re-stored, for-giv-en, E-ver-more His prais-es

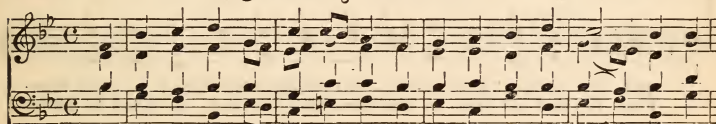


sing: Hal-le-lu-jah, Hal-le-lu-jah! Praisetho e-ver-last-ing King.

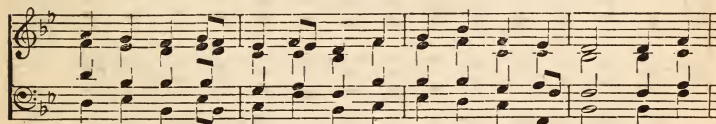
597

Messiah. 8,7; 8,7; 8,8.

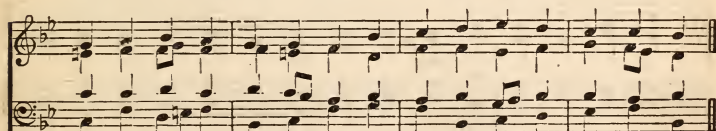
JAMES TURLE.



O Je-sus! sweet-est, ho-liest name To God's dear children giv-en; A



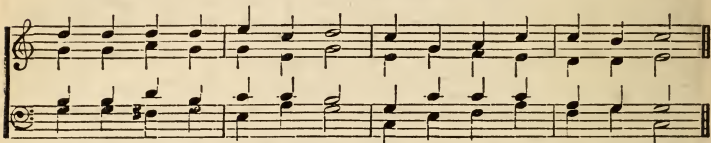
so-lace in their wea-ri-ness, A fore-taste of their hea-ven; To



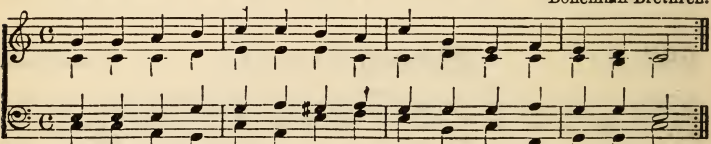
ev'-ry mourning, anx-ious breast It whis-pers e-ver-last-ing rest.



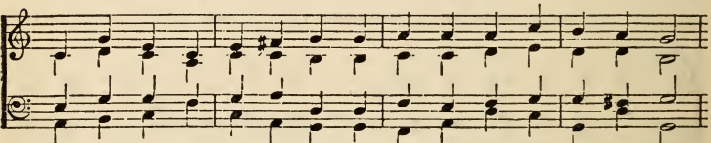
One there is, a - bove all o - thers, Well de-serves the name of Friend; }
His is love be - yond a brother's, Cost-ly, free, and knows no end: }



They who once His kind-ness prove, Find it e - ver - last - ing love.



Hal - le - lu - jah! Hal - le - lu - jah! Hearts to heav'n and voi - ces raise; }
Sing to God a hymn of glad-ness, Sing to God a hymn of praise: }



He, who on the Cross a vic - tim For the world's sal - va - tion bled,

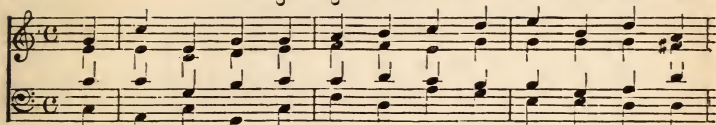


Je - sus Christ, the King of Glo - ry, Now is ri - sen from the dead.

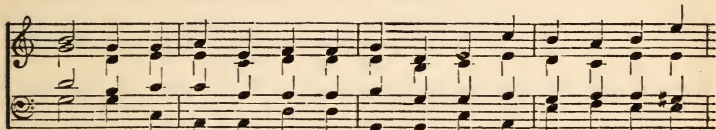
600

Zobeleth. 8,7; 8,7; 8,8,7.

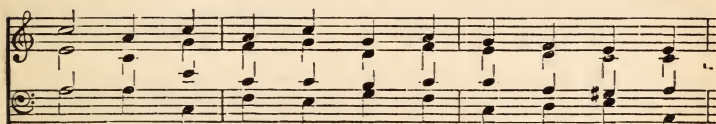
Rev. W. H. HAVERGALL.



'Lord, Thou hast been our dwell - ing - place In ev' - ry ge - ne -



- ra - tion; Thy peo - ple still have known Thy grace, And bless'd Thy con - so -



- la - tion; Thro' ev' - ry age Thou heardest our cry; Thro'

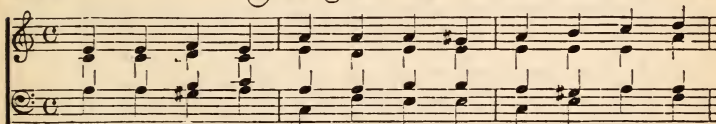


ev' - ry age we found Thee nigh, Our strength and our sal - va - tion.

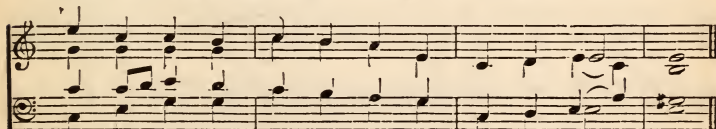
601

Dies Ira. 8,8,8.

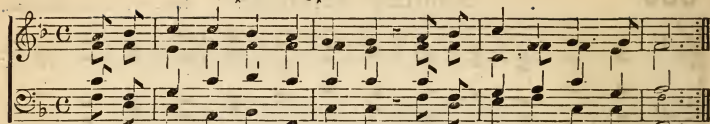
CHARLES STEGGALL, Mus. Doc.



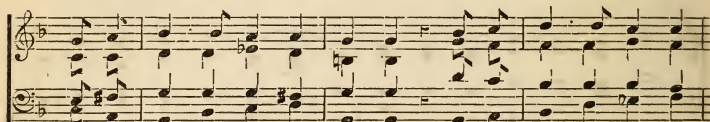
Day of wrath! that day dis - may - ing Shall ful - fil the



pro - phets' say - ing, Earth in mould - ring ash - es lay - ing.



On the dew - y breath of e - ven While the o-dours ming-ling rise, }
 Borne like in-cense up to heav-en, Na-ture's even-ing sac - ri - fice,— }



With her balm - y off'-rings blend-ing, Let our glad thanksgiv - ing



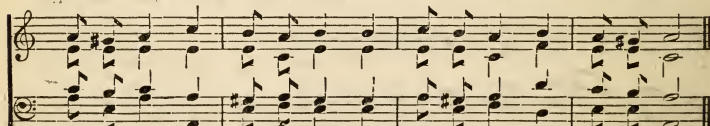
be To Thy throne, O Lord, as - cend-ing, In-cense of our hearts to Thee.



Je - sus calls us o'er the tu - mult Of this world's wild, rest-less sea; }
 Day by day His sweet voice whispers, Say-ing to us, "Fol-low Me:— }



In our joys and in our sor - rows, Days of toil and hours of ease,



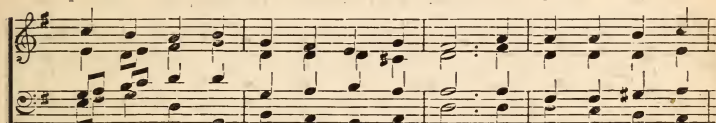
In our cares and in our plea-sures, Saying, "Love Me more than these."

604

Hereford. 8,8,6; 8,8,6.

Dr. BOYCE.
Harmonised by
E. J. HOPKINS.

O Ho - ly Ghost, Thou Fount of light, Thy bless - ed ra-diance



puts to flight The dark-ness of the mind; The pure are on - ly



pure through Thee; And Thou the pris'ner dost set free, And cheer with light the blind.

605

Worcester. 8,8,6; 8,8,6.

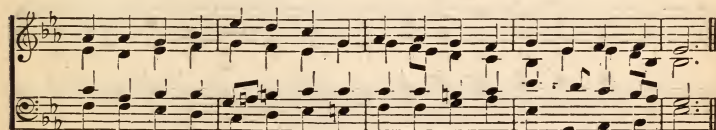
JOHN HULLAH.



Be - yond the bounds of time and space Look for-ward to that



heaven-ly place, The saint's se - cure a - bode; On faith's strong ea - gle -



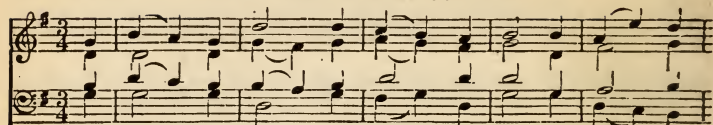
pin-ions rise, And force your passage to the skies, And scale the mount of God.

606

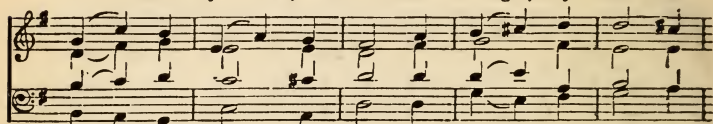
Pembroke. 8,8,6; 8,8,6.

JOHN FOSTER.

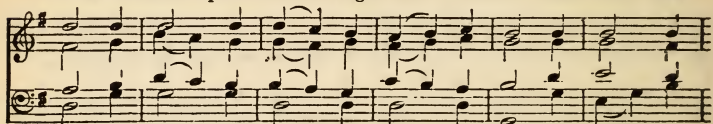
From the "Bristol Tune Book," by permission.



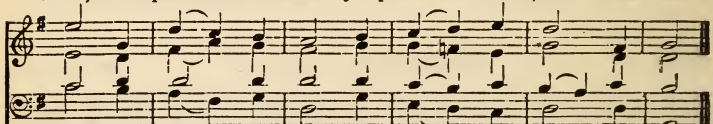
O Ho - ly Ghost, Thou Fount of light, Thy bless - ed



ra - diance puts to flight The dark - ness of the



mind; The pure are on - ly pure thro' Thee; And Thou the

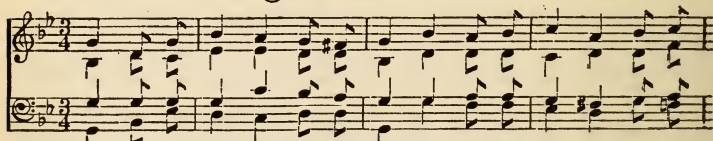


pris - 'ner dost set free, And cheer with light the blind.

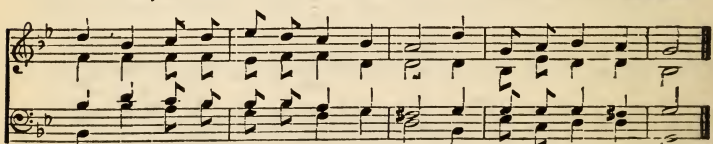
607

Decision. 8,8,8,6.

DR. LOWELL MASON.



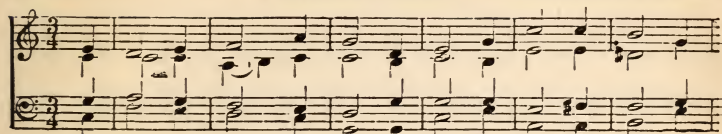
O Thou, who didst this rite re - veal, Of our blest faith the sign and



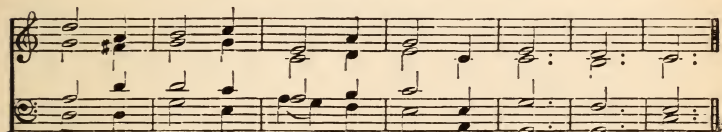
seal, To Thee in spi - rit, Lord, we kneel, Met to re - mem - ber Thee.

608

Cyprus. 8,8,8.

JOHN HULLAK.
Composed for this Work.

O God of life, Whose pow'r di-vine Doth o'er the world in



mer-cy shine, Ac-cept our praise, for we are Thine.

609

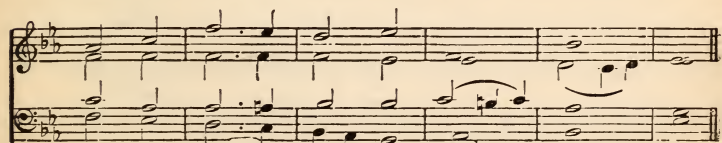
Hale. 10,6; 10,6.

HENRY HILES, Mus. Doc.
Composed for this Work.

Eye hath not seen. Thy glo-ry; Thou a-lone The



path of light hast trod; And in Thy king-dom, on the

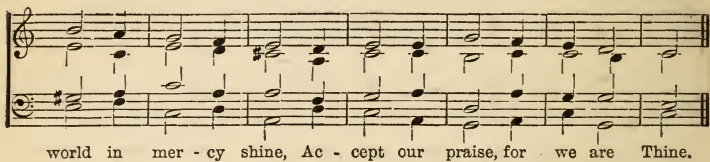
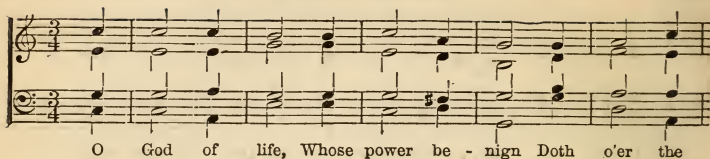


Fa-ther's throne Thou reign-est, Son of God.

610

Altenberg. 8,8,8.

M. WEISS.

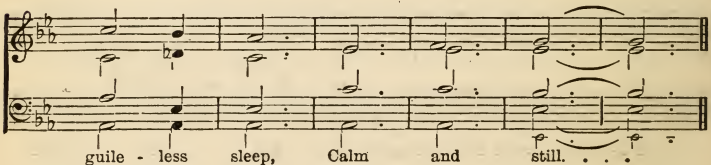
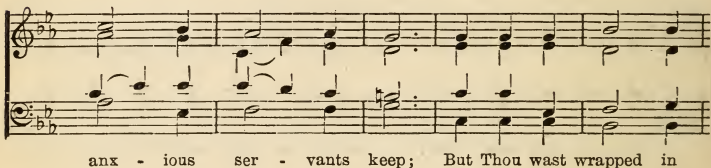


611

St. Aelred. 8,8,8,3.

Rev. J. B. DYKES,
Mus. Doc.

From "Hymns Ancient and Modern," by permission.



612

Sarum. 8,8,8,4.

JOHN HULLAH.



The ra-diant morn has passed a-way, And spent on earth his



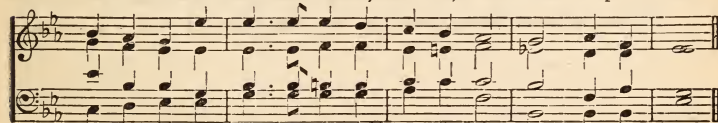
gold-en store; The shadows of de-part-ing day Creep on once more.

613

Hanford. 8,8,8,4.

ARTHUR SULLIVAN.
From "Wesley Hymns."

O Lord of heaven, and earth, and sea, To Thee all praise and

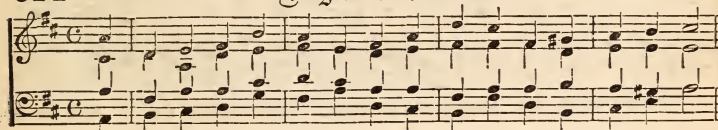


glo-ry be: How shall we show our love to Thee, Giv-er of all?

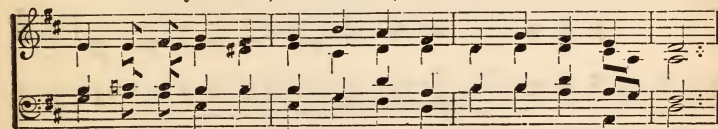
614

Hognor. 8,8,8,6.

JOHN HULLAH.



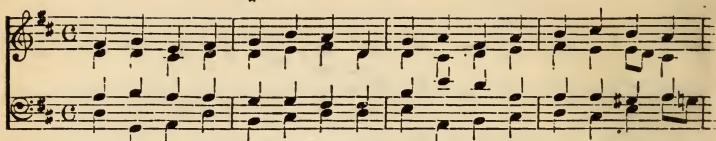
O Ho-ly Saviour, Friend unseen, The faint, the weak, on Thee may lean:



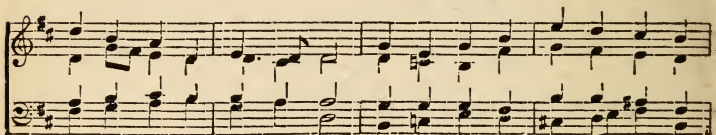
Help me, throughout life's varying scene, By faith to cling to Thee.

615

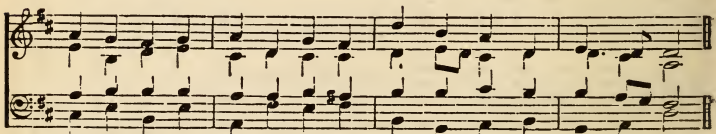
Passion. 8,8,7; 8,8,7.

JOHN HULLAH.
Composed for this Work.

Dark-ly rose the guil-ty morning, When, the King of Glo-ry scorn-ing,



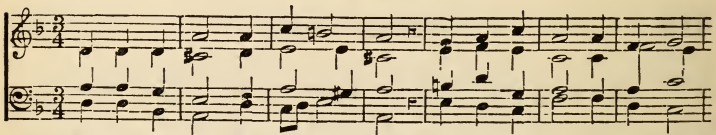
Rag'd the fierce Je - ru - sa - lem: See the Christ His cross up-bear - ing,



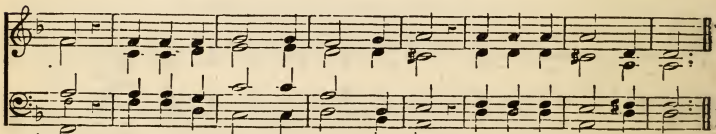
See Him stricken, spit on, wearing The thorn-plait - ed di - a - dem.

616

Alm. 8,8,8,6.

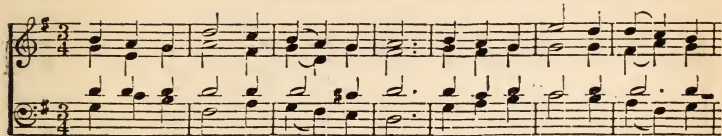


The Sab-bath day has reach'd its close, Yet, Sa-viour, ere I seek re -

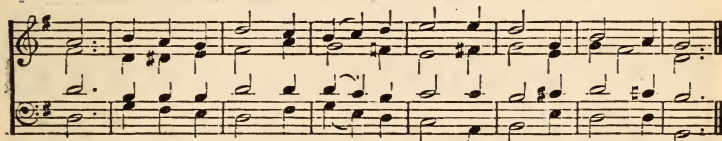


- pose, Grant me the peace Thy love be-stows; Smile on my ev'n - ing hour.

617

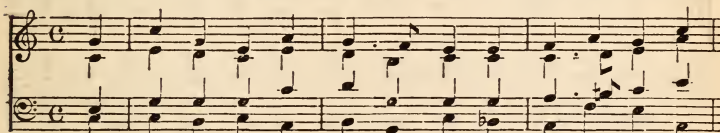
Orville. 8,8,8,8. W. HENMAN.
From the "Christian Psalmist."

O ho - ly Sa - viour, Friend un - seen, The faint, the weak, on Thee may

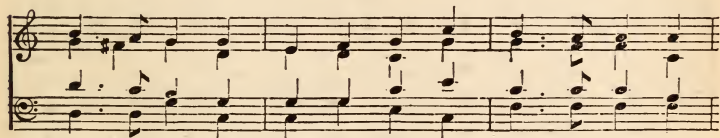


lean: Help me, throughout life's vary - ing scene, By faith to cling to Thee

618

Waterbury. 8,8,8,8; 6. E. J. HOPKINS.
Composed for this Work.

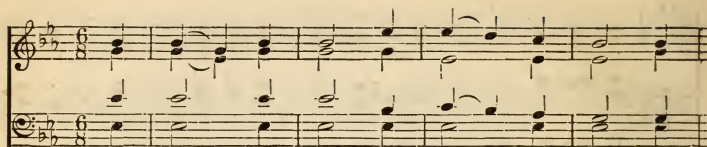
O Lord, Thy heav'n - ly grace im - part, And fix my frail in -



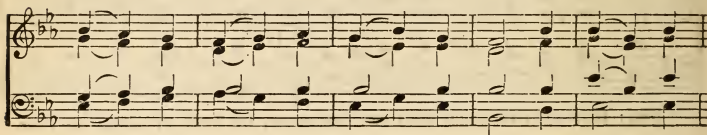
- con - stant heart; Hence - forth my chief de - sire shall be To



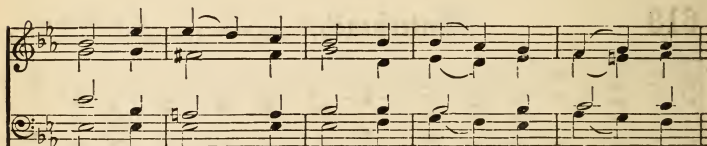
de - di - cate my - self to Thee, To Thee, my God, to Thee.



He send - eth sun, He send - eth show'r; A -



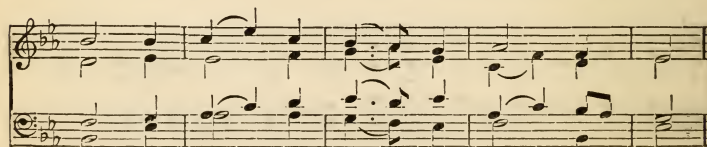
- - like they're need - ful for the flow'r; And joys and



tears a - like are sent To give the soul fit



nou - rish - ment; As comes to me, or cloud or



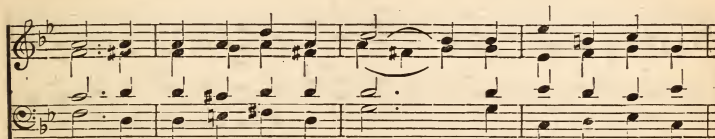
sun, Fa - ther, Thy will, not mine, be done.



Send out Thy light and truth, O God, With sound of trum-pet from a -



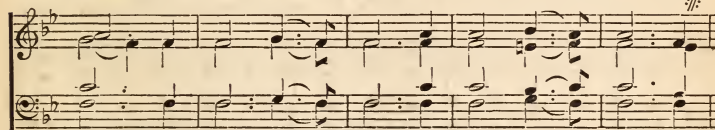
- bove; Break not the na-tions with Thy rod, But draw them with the cords of



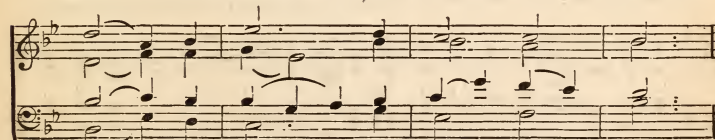
love: Jus-tice and mer-cy meet: The work is well be -



- - gun; . . Thro' ev'-ry clime their feet, . . . Who bring glad tid-ings



run; Here, as in heav'n, Thy will be done, Here,

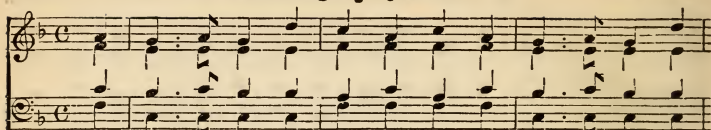


as in heav'n, Thy will be done.

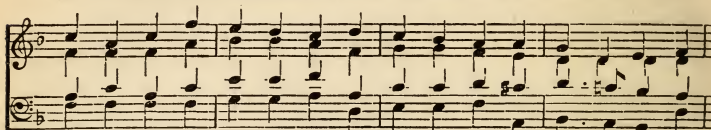
621

Canons Ashby. 8,8; 8,8; 8,8.

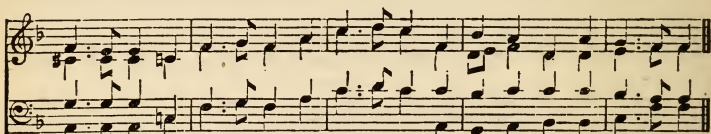
JOHN HULLAH.



O Love, who form-edst us to wear The im - age of Thy



God-head here; Who soughtest us with ten - der care Through all our wand'rings

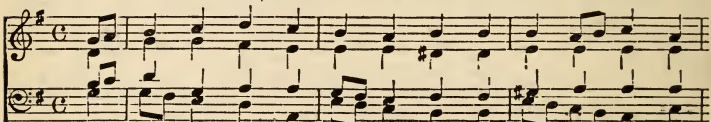


wild and drear: O Love, we give ourselves to Thee, Thinee-ver, on - ly Thine to be.

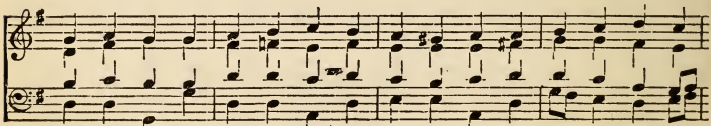
622

Halle. 8,8; 8,8; 8,8.

H. KUGELMANN.



Peace, doubt-ing heart! my God's I am, Who formed me man for -



- bids my fear: The Lord hath called me by my name; The Lord pro- tects, for



e-ver near; His blood for me did once a-tone, And still He loves and guards His own.

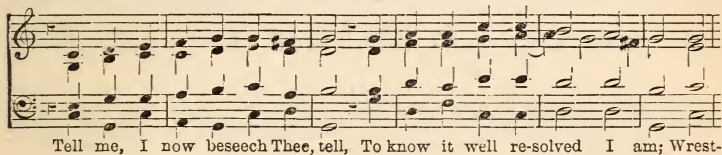
623

Goudimel. 8,8; 8,8; 8,8.

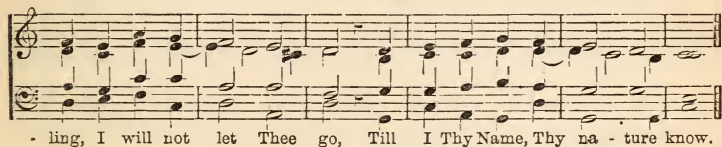
Goudimel.



O Lord, my God, to me re-veal Thy new, un-ut-ter-a-ble name;



Tell me, I now beseech Thee, tell, To know it well re-solved I am; Wrest-



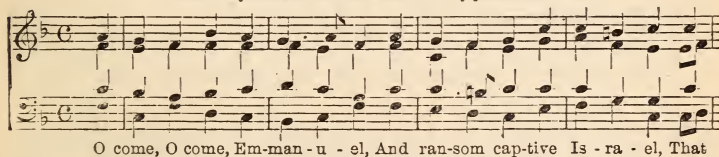
-ling, I will not let Thee go, Till I Thy Name, Thy na-ture know.

624

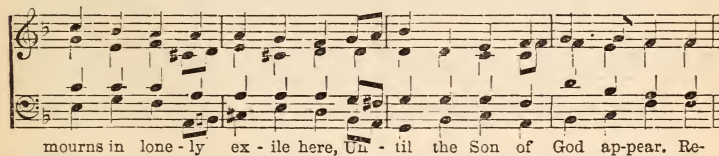
St. Matthias. 8,8; 8,8; 8,8.

W. H. Monk.

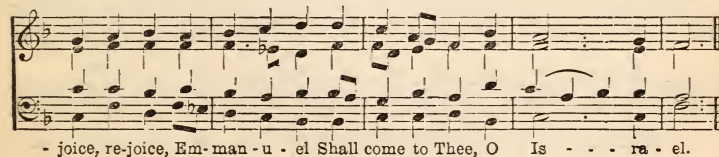
From "Hymns Ancient and Modern." By permission.



O come, O come, Em-man-u-el, And ran-som cap-tive Is-ra-el, That

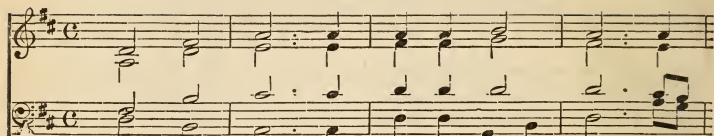


mourns in lone-ly ex-ile here, Un-til the Son of God ap-pear. Re-

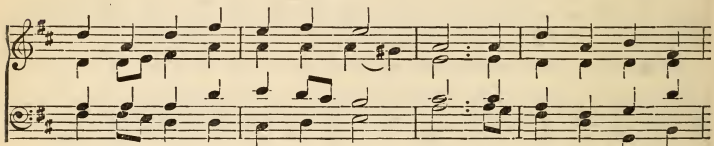


-joice, re-joyce, Em-man-u-el Shall come to Thee, O Is - - - ra-el.

From "The Chorale Book for England," by permission.



Wake, a - wake, for night is fly - - ing, The
Mid - night's so - lemn hour is toll - - ing, His



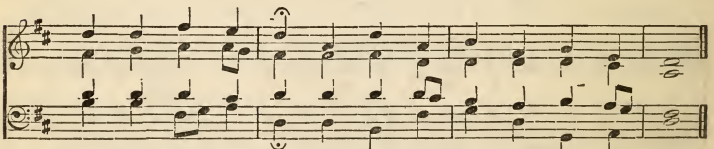
watch-men on the heights are cry - - ing, A - wake, Je - ru - sa - }
cha-riot-wheels are near - er roll - - ing, He comes! pre- pare, ye }



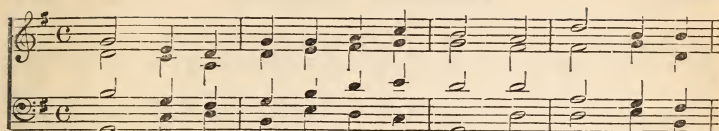
- lem, a - rise! Vir - gins wise: Rise up; with will - ing feet Go



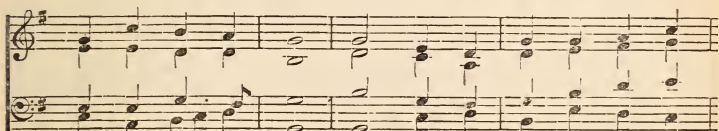
forth, the Bride-groom meet; Hal - le - lu - - jah! Bear through the



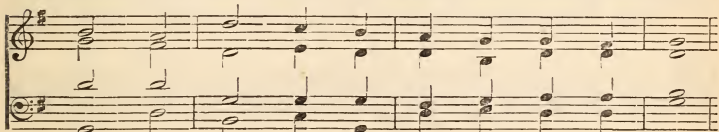
night your well-trimmed Night, Speed forth to join the mar-riage rite.



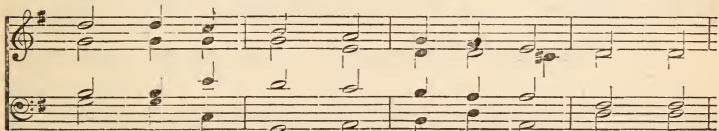
Bread of the world, in mer - cy bro - ken, Wine of the



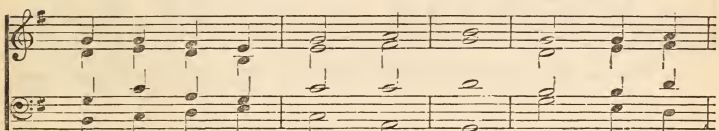
soul, in mer - cy shed, By Whom the words of life were



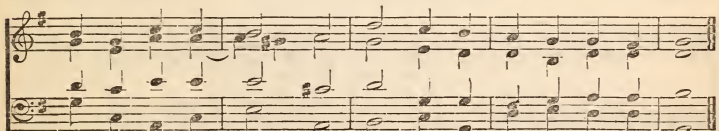
spo - ken, And in whose death our sins are dead;



Look on the heart by sor - row bro - ken, Look



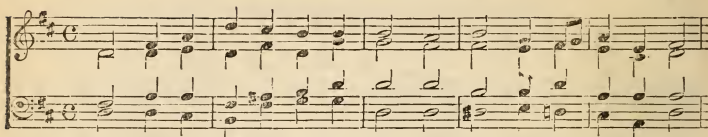
on the tears by sin - ners shed, And be Thy



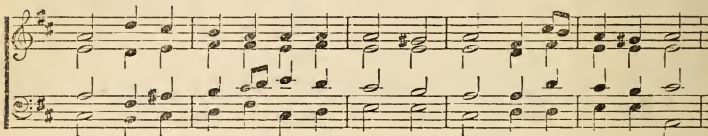
feast to us the to - ken That by Thy grace our souls are fed.

627

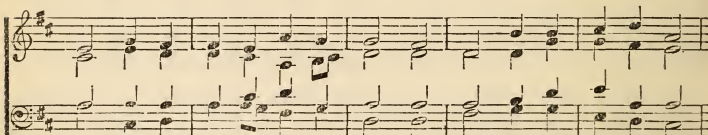
Watford. 9,6; 9,6; 9,6; 9,6.

REV. P. MAURICE, D.D.
By permission.

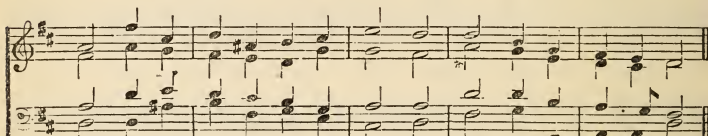
Oh, show me not my Sa-viour dy - ing, As on the Cross He bled;



Nor in the tomb a cap-tive ly - ing, For He has left the dead:



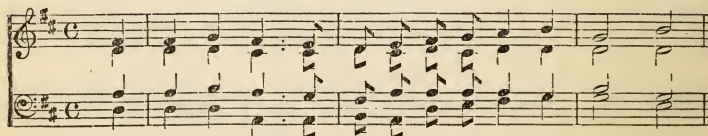
Then bid me not that Form sus - pend - ed For my Re - deem-er own,



Who, to the highest heavens as - cend - ed, In glo - ry fills the throne.

628

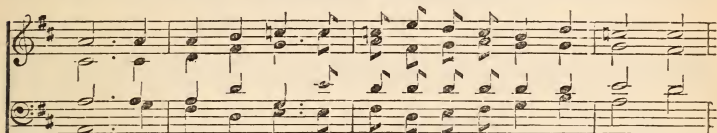
St. Helena. 10,4; 10,4.

THOMAS WINGHAM.
Composed for this Work.

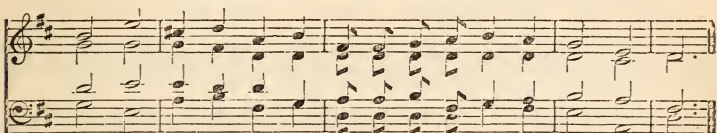
I do not ask, O Lord, that life may be A plea - sant



road: I do not ask that Thou wouldst take from me Aught of its



load: I do not ask that flowers should always spring be - neath my

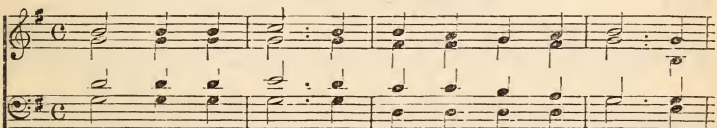


feet; I know too well the poi - son and the sting Of things too sweet.

629

Sandon. 10,4; 10,4; 10,10.

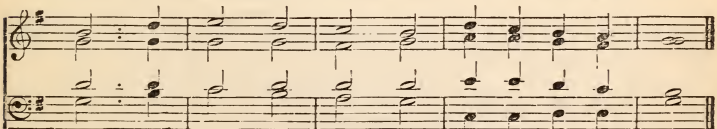
By permission of
Messrs. Routledge.



Lead, kind - ly Light, a - mid th'en - circ - ling gloom, Lead
The night is dark, and I am far from home, Lead



Thou me on. } Keep Thou my feet; I do not ask to
Thou me on.

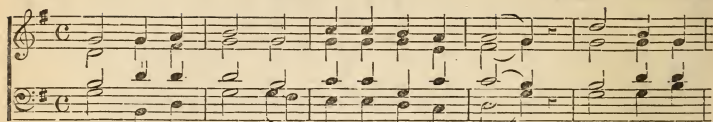


see The dis - tant scene; One step e - nough for me.

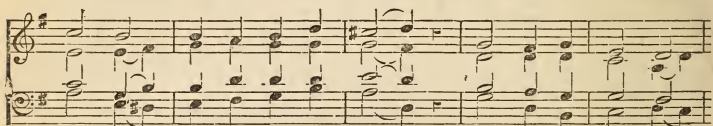
630

Itala. 10,10,10,10.

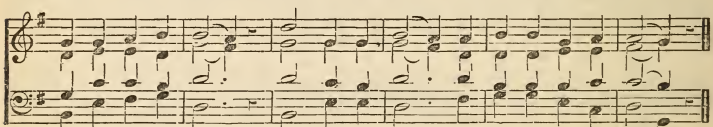
From LA FEUILLÉE.



Sa-viour, a - gain to Thy dear Name we raise, With one ac -



- cord, our part - ing hymn of praise; Once more we bless Thee

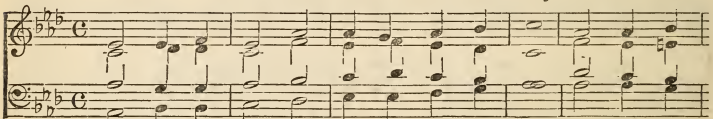


ere our wor-ship cease, And Thou command on us Thy word of peace.

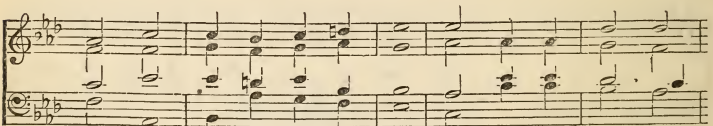
631

Ellers. 10,10,10,10. Harmonised by ARTHUR SULLIVAN.

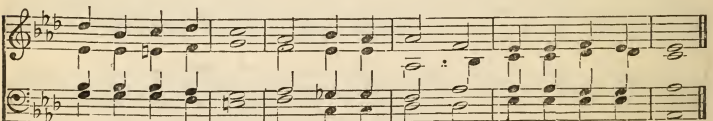
E. J. HOPKINS.



De-scent to Thy Je - ru - sa - lem, O Lord, Her faith - ful



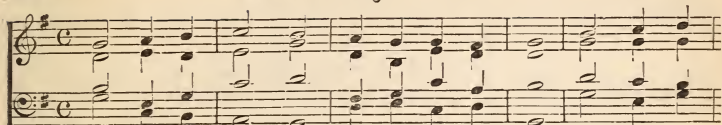
chil - dren cry with one ac - cord; Come, ride in tri - umph



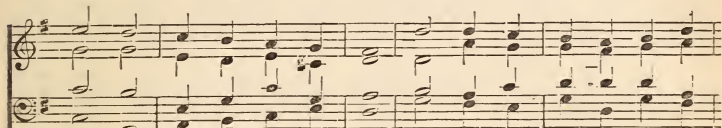
on; be-hold, we lay Our guilt-y lusts and proud wills in Thy way.

632

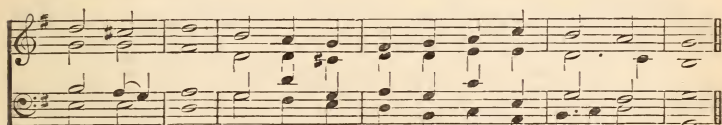
Old 124th. 10,10,10,10. From "Day's Psalter."



Wea - ry of war - fare, striv - ing a - gainst sin, I look to



heav'n, and long to en - ter in: But there no e - vil thing may



find a home: And yet a well-known voice is say - ing, "Come."

633

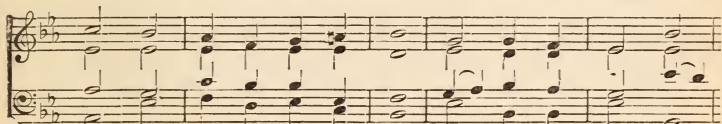
Eventide. 10,10,10,10.

W. H. MONK.

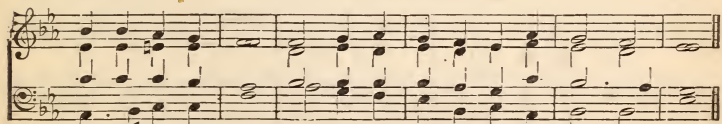
From "Hymns Ancient and Modern," by permission.



"This is My Bo - dy, which is giv'n for you; Do this," He



said, and brake, "re-memb'ring Me." O Lamb of God, our



Pas - chal off'ring true, To us the Bread of Life each mo - ment be.

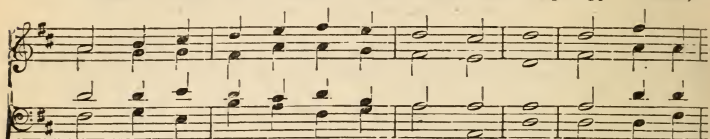
634

Stockport. 10,10; 10,10; 10,10.

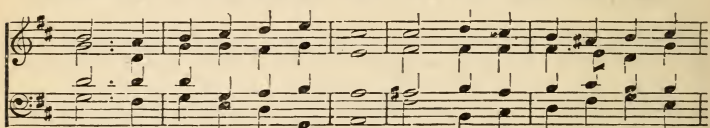
JOHN WAINWRIGHT.



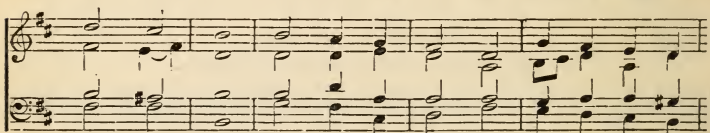
Chris - tians, a - wake, sa - lute the hap - py morn,



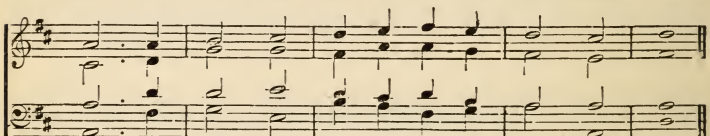
Where - on the Sa - viour of man - kind was born; Let us a -



- dore the mys - te - ry of love, Which hosts of an - gels chant-ed



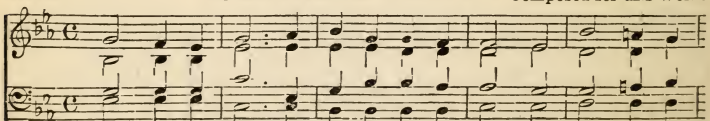
from a - bove; With them the joy - ful tid - ings first be -



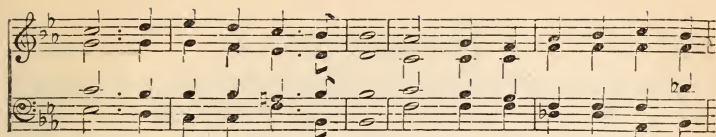
- gun, Of God In - car - nate, of the Vir - gin's Son.

635

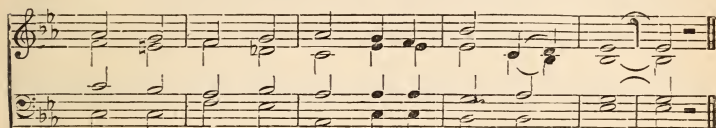
Camberwell. 11,10; 11,6.

HENRY GADSBY.
Composed for this Work.

Still will we trust, though earth seem dark and drear - y, And the heart



faint be - neath His chastening rod; Though rough and steep our path-way,

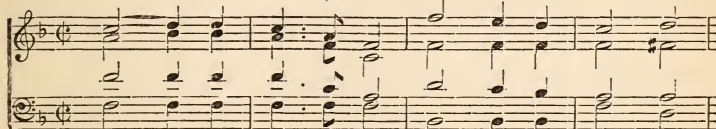


worn and wea - ry, Still will we trust in God. . .

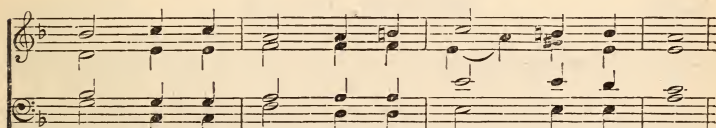
636

Russian Hymn. 11,10; 11,9.

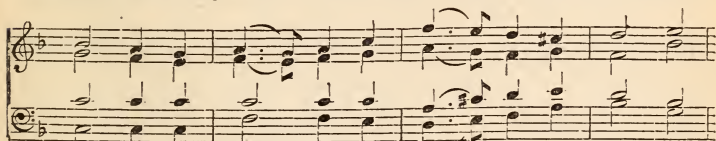
Harmonised by
the Editor.



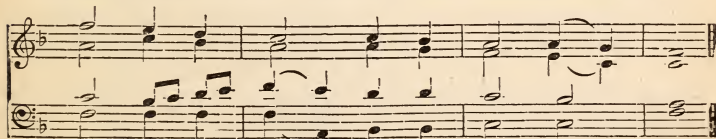
God, the all - ter - ri - ble King, who or - dain - est



Great winds Thy cla - rion, The light - ning Thy sword;



Show forth Thy pi - - ty on high where Thou reign - est:

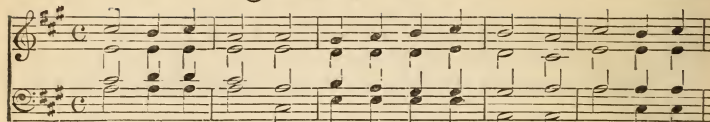


Give to us peace in our time, O Lord.

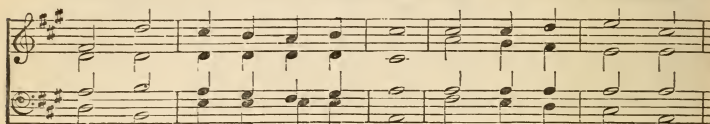
637

Dawning. 11,10; 11,10.

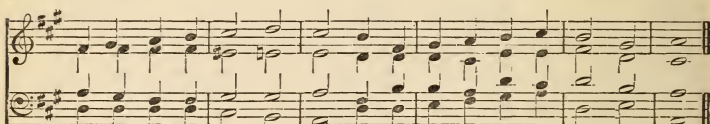
R. G. CLEMENTS.



Praise ye Je - ho - vah, praise the Lord most ho - ly, Who cheers the



con - trite, girds with strength the weak; Praise Him who will with

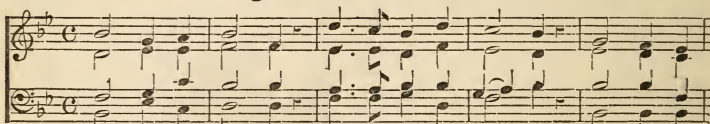


glo - ry crown the low - ly, And with sal - va - tion beau - ti - fy the meek.

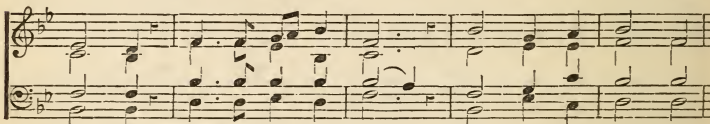
638

Herstead. 11,10; 11,10.

JOHN HULLAH.



Praise ye Je - ho - vah, praise the Lord most ho - ly, Who cheers the



con - trite, girds with strength the weak; Praise Him who will with

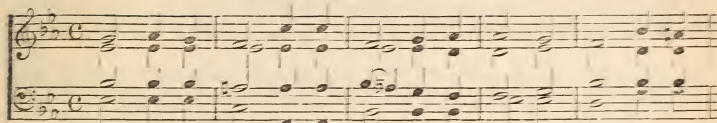


glo - ry crown the low - ly, And with sal - va - tion beau - ti - fy the meek.

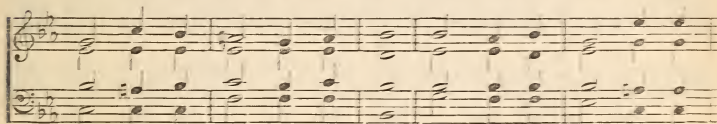
639

Starbright. 11,10; 11,10. From a "Short Collection."

E. J. HOPKINS.



Bright-est and best of the sons of the morn-ing, Dawn on our



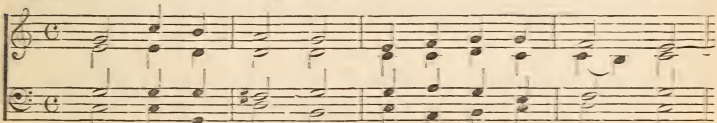
dark-ness, and lend us Thine aid: Star of the East, the ho-



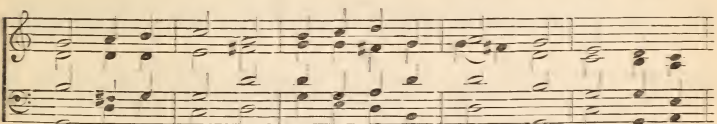
- ri - zon a - dorn - ing, Guide where our In - fant Re-deem-er is laid.

640

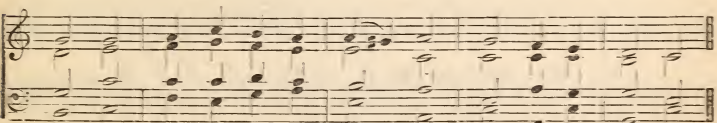
Salvation. 11,11,11,5.

From the
"Praxis Pietatis."

Lord of our life, and God of our sal - va - tion,



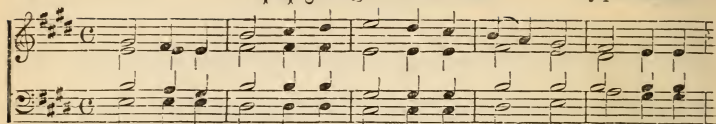
Star of our night, and hope of ev'-ry na - tion, Hear and re -



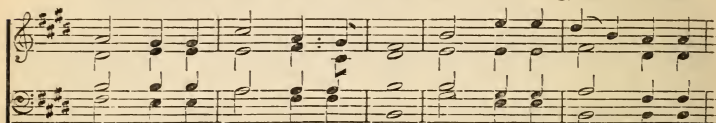
- ceive Thy Church's sup - pli - ca - tion, Lord God Al - migh - ty.

641

Epiphany. 11,10; 11,10.

Rev. J. F. THURPP.
By permission.

Bright-est and best of the sons of the morn - ing, Dawn on our



dark - ness and lend us thine aid: Star of the East, the ho-



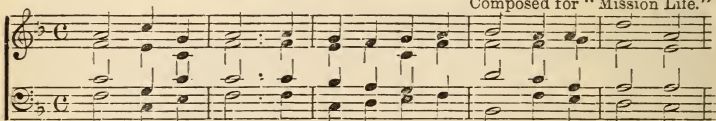
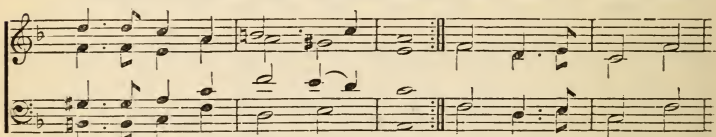
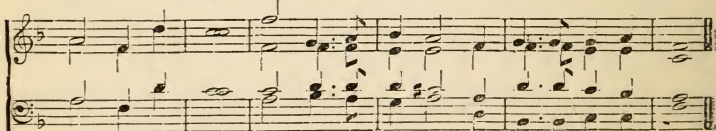
- ri - zon a - dorn - ing, Guide where our In - fant Re - deem - er is laid.

642

Mission. 11,10; 11,10; 9,11.

JOHN HULLAH.

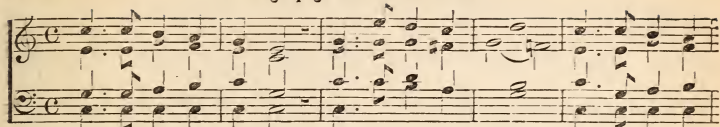
Composed for "Mission Life."

Hark, hark, my soul: an - gel - ic songs are swell - ing O'er earth's green
How sweet the truth those bless-ed strains are tell - ing Of that newfields and o - cean's wave - beat shore: } An - gels of Je - sus,
life when sin shall be no more. }

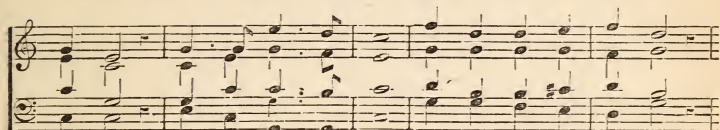
an - gels of light, Sing - ing to wel - come the pilgrims of the night.

643

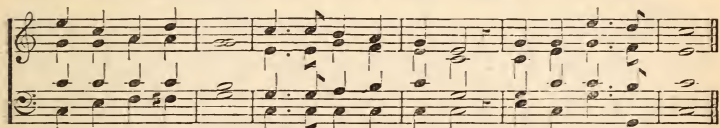
Shepherd. 11, 11; 11, 11.



Praise the Lord of hea-ven, praise Him in the height, Praise Him all ye



an - gels, praise Him stars and light; Praise Him skies and wa - ters,



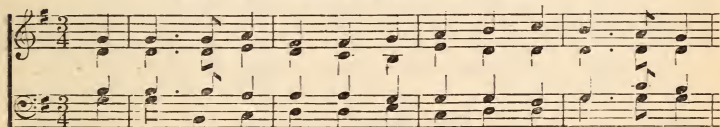
which a - bove the skies, When His word commanded, 'stablish'd did a - rise.

644

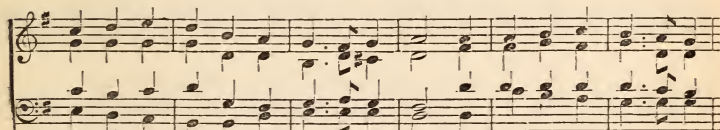
Sunnyside. 12, 10; 12, 10.

E. J. HOPKINS.

From "A Short Selection of Hymns," by permission.



O wor - ship the Lord in the beau - ty of ho - li - ness,



Bow down be - fore Him, His glo - ry pro-claim; With gold of o - be-dience, and



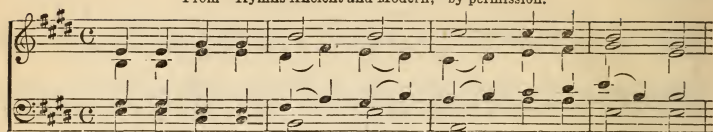
in-cense of low - li-ness, Kneel and a - dore Him, the Lord is His Name.

645

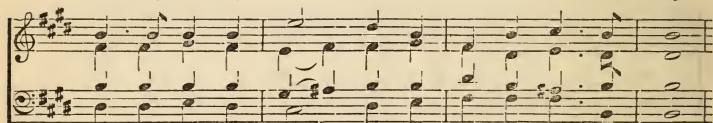
Nicaea. 12,12; 12,12.

Dr. DYKES.

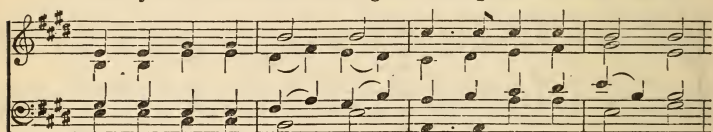
From "Hymns Ancient and Modern," by permission.



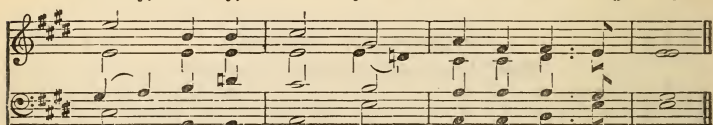
Ho - ly, ho - ly, ho - - ly, Lord God Al - migh - ty!



Ear - ly in the morn - ing our song shall rise to Thee:



Ho - ly, ho - ly, ho - - ly! mer - ci - ful and migh - ty:

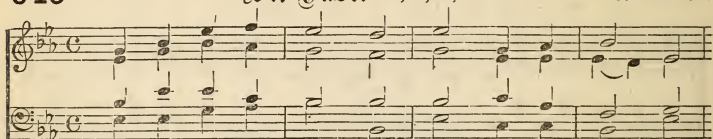


God in Three Per - sons bless - ed Tri - ni - ty.

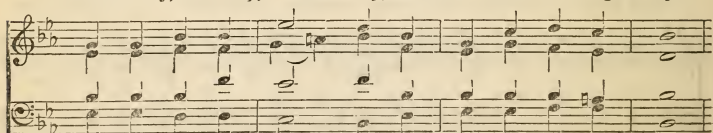
646

St. Jude. 12,12; 12,12.

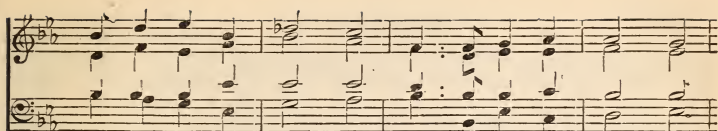
C. DABNTON.



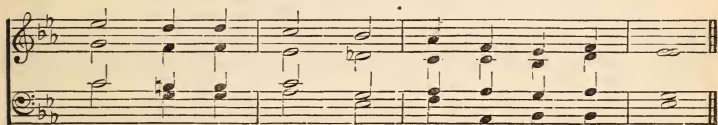
Ho - ly, ho - ly, ho - - ly, Lord God Al - migh - ty!



Ear - ly in the morn - ing our song shall rise to Thee:



Ho - ly, ho - ly, ho - ly! mer - ci - ful and migh - ty:



God in Three Per - sons, bless - ed Tri - ni - - ty.

647

Osborne. 12,12; 12,12.

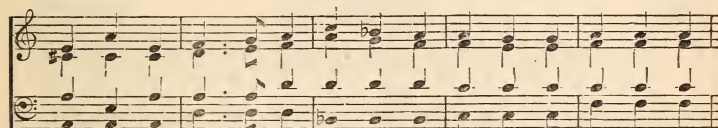
HENRY SMART.
Composed for this Work.



When through the torn sail the wild tem - pest is streaming, When



o'er the dark wave the red light - ning is gleam -- ing, Nor



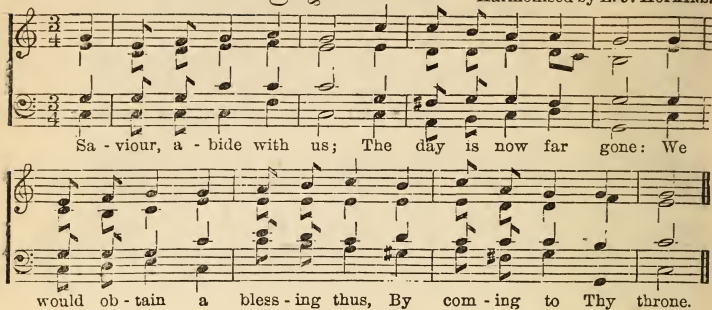
hope lends a ray the poor sea - man to cher - ish, We fly to our



Sa - viour:—"Save, Lord, . . . or we pe - . . . rish."

648

Hoylston. S.M.

LOWELL MASON.
Harmonised by E. J. HOPKINS.


Sa - viour, a - bide with us; The day is now far gone: We
would ob - tain a bless - ing thus, By com - ing to Thy throne.

649

Huxton. S.M.

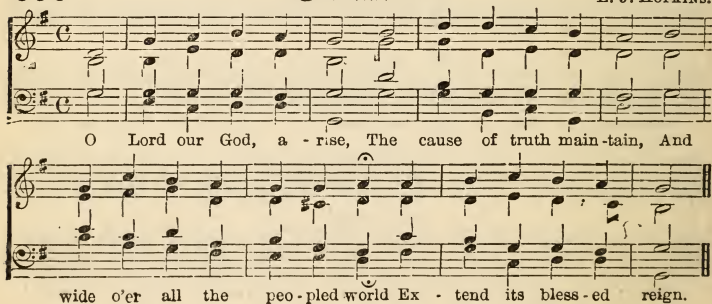
JOHN HULLAH.



Out of the deep I call, To Thee, O Lord, to Thee; Be -
- fore Thy throne of grace I fall: Be mer - ci - ful to me.

650

Gildas. S.M.

Harmonised by
E. J. HOPKINS.


O Lord our God, a - rise, The cause of truth main - tain, And
wide o'er all the peo - pled world Ex - tend its bless - ed reign.

651

Franconia. S.M.

Harmonised by
E. J. HOPKINS.

Help me, my God, to speak True words to Thee each day, True

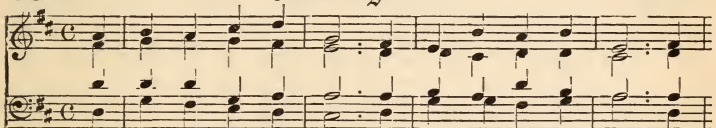


let my voice be when I praise, And trust-ful when I pray.

652

Sellindge. S.M.

JOHN HULLAH.



O e - ver - last - ing Light, Shine gra - cious - ly with - in; Bright -

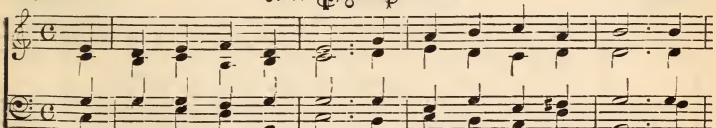


- - est of all on earth that's bright, Come, shine a - way my sin.

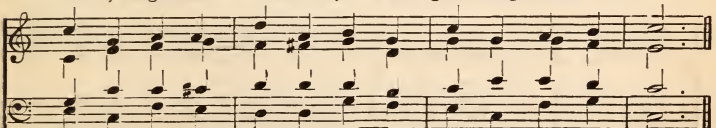
653

St. Philip. S.M.

E. J. HOPKINS.



Come, king-dom of our God, Blest reign of light and love, Shed

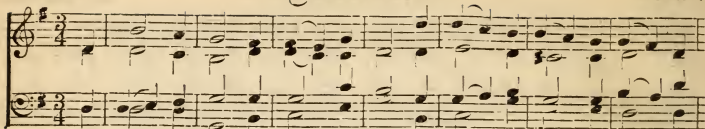


peace, and hope, and joy a - broad, And wis - dom from a - bove.

654

Belmont. C.M.

MOZART.



Calm me, my God, and keep me calm, While these hot breez - es blow ; Be



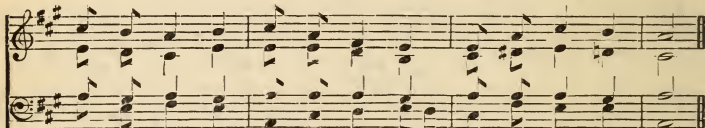
like the night-dew's cool - ing balm Up - on earth's fe - ver'd brow.

655

Eban. C.M.

LOWELL MASON.
Harmonised by JAMES TURLB.

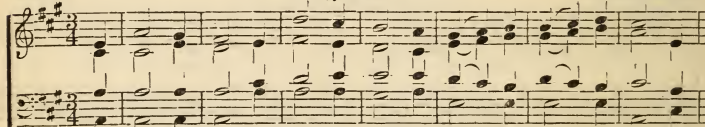
I worship Thee, O bless-ed God, And all Thy ways a - dore ; And



ev - ry day I live, I long To know and love Thee more.

656

Evangelist. C.M.

Adapted from
MENDELSSOHN.

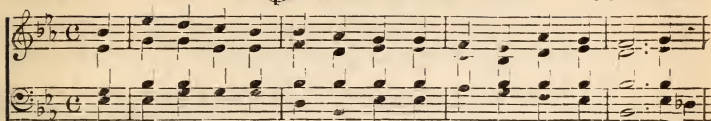
Je - sus, these eyes have ne - ver seen That ra - diant form of Thine ; The



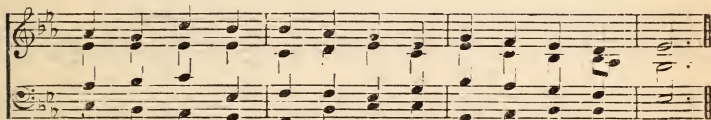
veil of sense hangs dark be-tween Thy bless - ed face and mine.

657

St. Peter's, Oxford. C.M.

A. R. REINAGLE.
By permission.

O Je - sus, when I think of Thee, — Thy manger, cross, and throne, My

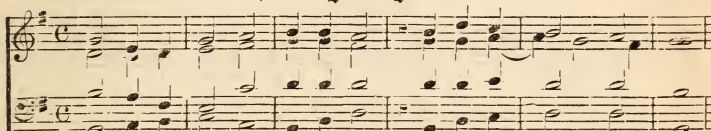


spi - rit trusts ex - ult - ing - ly In Thee, and Thee a - lone.

658

Thanksgiving. C.M.

J. CÄUGER.



Lord, give me light to do Thy work, For on - ly, Lord, from Thee



Can come the light, by which these eyes The work of truth can see.

659

Winchester. C.M.

Harmonised by
JAMES TURLE.

Sing to the Lord in joy - ful strains, Let earth His praise re - sound ; Ye

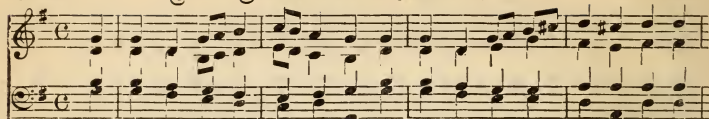


who up - on the o - cean dwell, And fill the isles a - round.

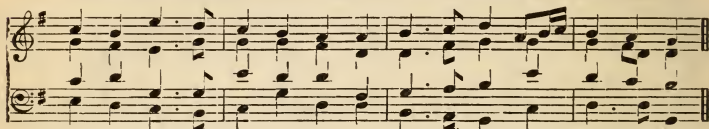
660

Iam Lucis Orto Sidere. L.M.

JOHN BISHOP.



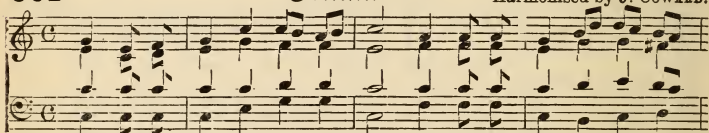
O Thou, the true and on - ly light, Di - rect the souls that walk in night, And



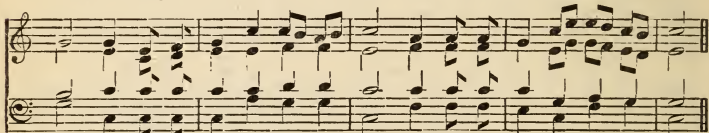
bring them 'neath Thy shelt'ring care, To find their blest Re - demp-tion there.

661

Ernan. L.M.

LOWELL MASON.
Harmonised by J. COWARD.

Grant us Thy light, that we may know The wis-dom Thou a - lone canst

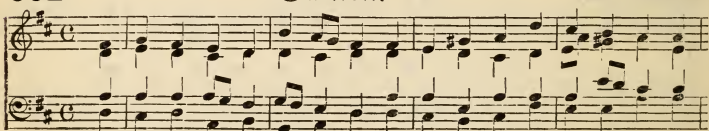


give; That truth may guide where'er we go, And vir-tue bless where'er we live.

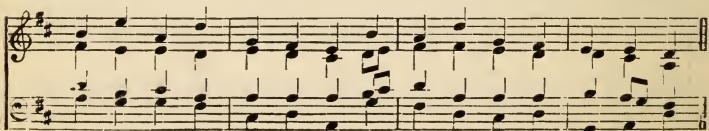
662

Guilton. L.M.

JAMES HARRISON.



Lord, I was blind: I could not see In Thy marred vis-age an - y grace; But

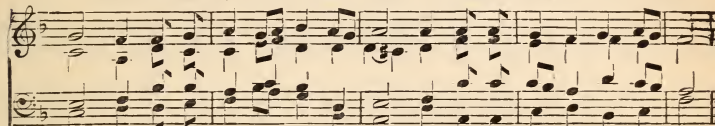


now the beau - ty of Thy face In ra-diant vi - sion dawns on me.

663

Hamburg. L.M. LOWELL MASON.
Harmonised by E. J. HOPKINS.

O bow Thine ear, E - ter - nal One, On Thee our heart a - dor - ing

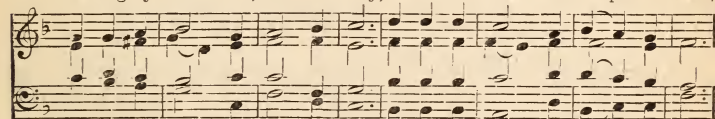


calls; To Thee, the followers of Thy Son Have raised, and now de-vote, these walls.

664

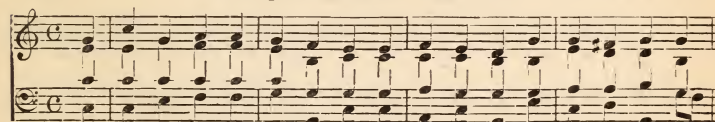
Pascal. L.M. Harmonised by J. COWARD.

Almighty Fa - ther, hear our cry, As o'er the track-less deep we roam;

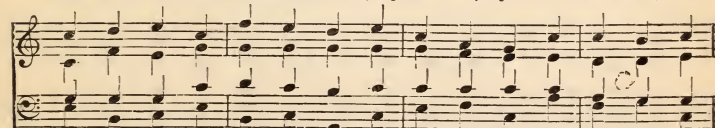


Be Thou our ha - ven al - ways nigh, On homeless wa - ters Thou our home.

665

Winchester New. L.M. JAMES KENT.
Harmonised by JAMES TURLE.

Let me be with Thee where Thou art, My Saviour, my e - ter - nal Rest, Then



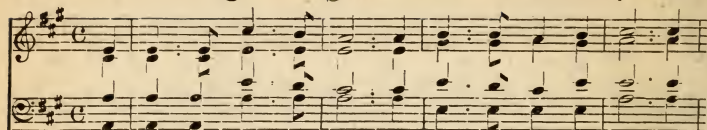
on - ly will this long - ing heart Be ful - ly and for e - ver blest.

666

Nearer Home. S.M.D.

J. B. WOODBURY.

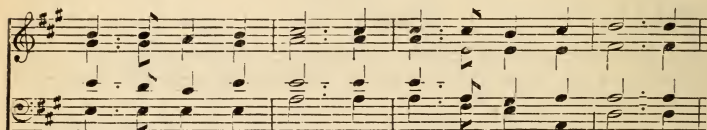
Harmonised by J. TURLE.



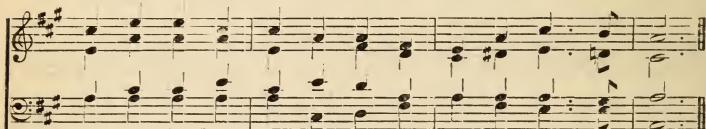
"For e - ver with the Lord!" A - men, so let it be; Life



from the dead is in that word, 'Tis im - mcr - tal - i - ty. Here



in the bo - dy pent, Ab - sent from Him I roam, Yet

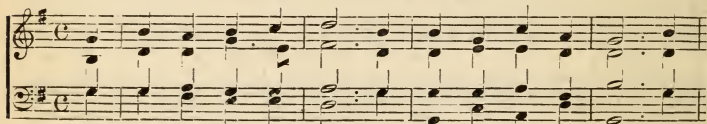


night - ly pitch my mov - ing tent A day's march near - er home.

667

Old Twenty-fifth. S.M.D.

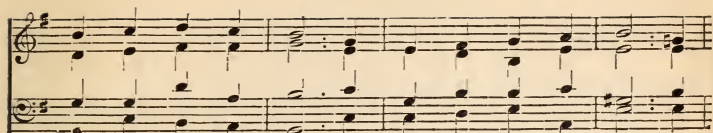
From Este's 'Whole Book of Psalms.'



Thou art gone up on high To realms be - yond the skies, And



round Thy throne un - ceas - ing - ly The songs of praise a - rise; But



we are lin - g'ring here, With sin and care op - press'd: Lord,

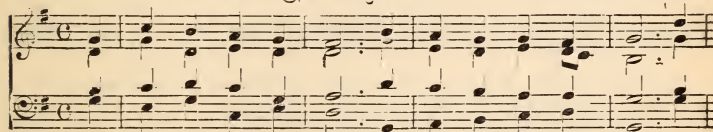


send Thy pro-mis'd Com-fort-er, And lead us to our rest.

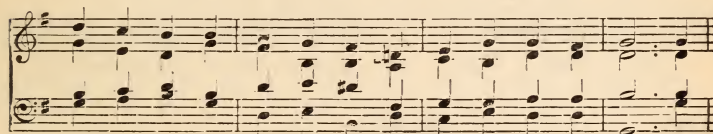
668

Old Fiftieth. S.M.D.

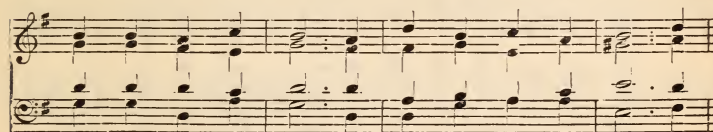
From
DAY'S PSALTER.



I give my heart to Thee, O Je - sus most de - sir'd; And



heart for heart the gift shall be, For Thou my soul hast fired; Thou



hearts a - lone wouldst move, Thou on - ly hearts dost love; I

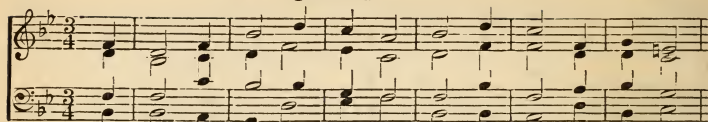


would love Thee as Thou lov'st me, O Je - sus most de - sir'd.

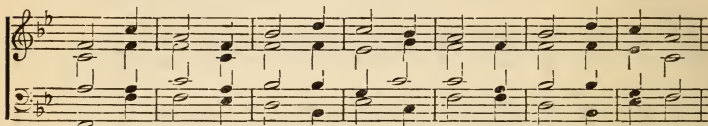
669

St. Matthew. C.M.D.

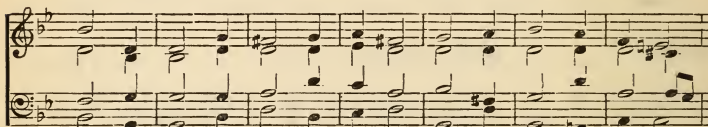
WILLIAM CROFT.



I heard the voice of Je - sus say, "Come un - to Me and



rest; Lay down, thou wea - ry one, lay down Thy head up - on My



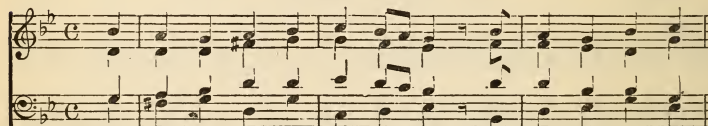
breast." I came to Je - sus as I was, Wear - y, and worn, and



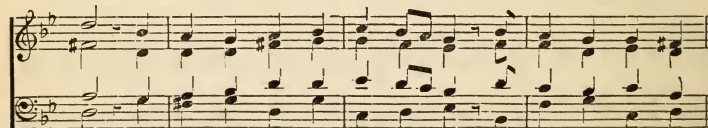
sad; I found in Him a rest - ing-place, And He has made me glad.

670

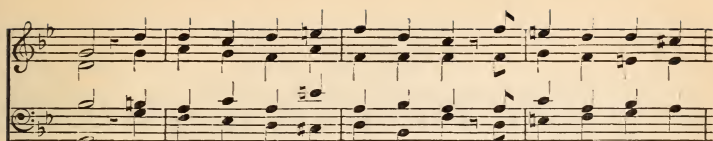
Stelvio. C.M.D.



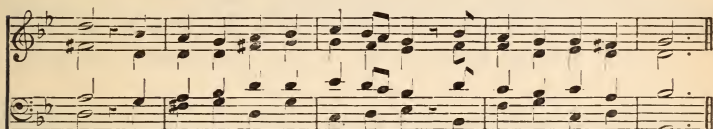
We love Thee, Lord, yet not a - lone Be - cause Thy boun - teous



hand Showers down its rich and cease - less gifts On o - cean and on



land: For these Thy gifts we praise Thee, Lord; Yet not for these a -



- lone, The in-cense of Thy children's love A - ri - ses to Thy throne.

671

Severn C.M.D.

JOHN HULLAH.
Composed for this Work.



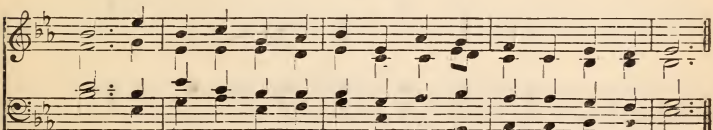
O where is He that trod the sea, O where is He that



spake, And de - mons from their vic - tims flee, The dead their slum - ber



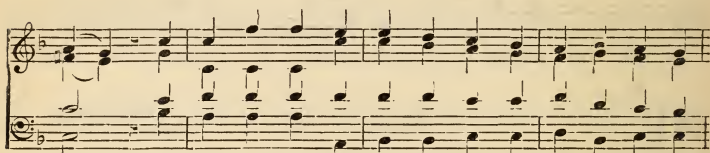
break: The pal - sied rise in free - dom strong, The dumb men talk and



sing, And from blind eyes, be - night - ed long, Bright beams of morn - ing spring.



We love Thee, Lord, yet not a - lone Be - cause Thy boun-teous



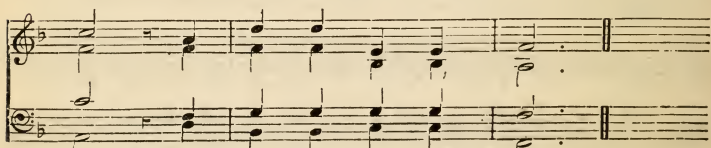
hand Show'rs down its rich and cease-less gifts, On o - cean and on



land; For these Thy gifts we praise Thee, Lord; Yet not for these a -



- lone, The in-cense of Thy chil-dren's love A - ris - es to Thy

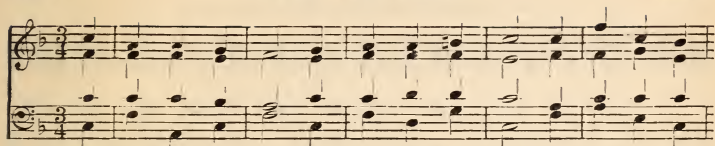


throne. A - ris - es to Thy throne.

673

Lucerne. 5,5,5,11.

GERMAN.



Come, let us a - new our jour - ney pur - sue, Roll round with the



year, And ne - ver stand still Till the Mas - ter ap - pear.

674

Weston. 6,6,8; 6,8,8.

C. DABNTON.



Friend af - ter friend de - parts; Who hath not lost a friend? There



is no un - ion here of hearts, That finds not here an end. Were

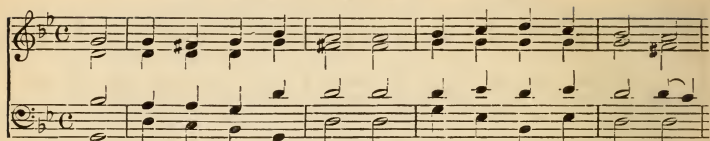


this frail world our fi - nal rest, Liv - ing or dy - ing, none were blest.

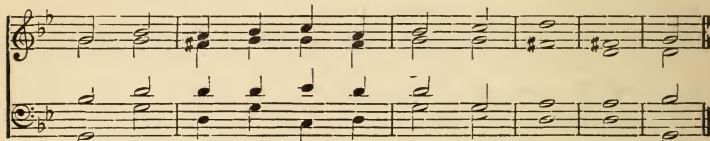
675

Gethsemane. 6,8,6,4.

From "Congregational Church Music." By permission.



Lo, on th'in-glo-rious tree, The Lord, the Lord of glo-ry



hangs; For-sa-ken now is He, And pierc'd with pangs,

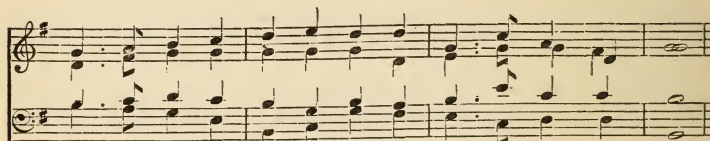
676

Russell Place. 7,6,7,6; 7,8,7,6.

Sir W. STERDALE BENNETT. By permission.



Praise the Lord, who reigns a-bove, And keeps His courts be-low;



Praise Him for His bound-less love, And all His good-ness show;



Praise Him for His no-ble deeds, Oh praise Him for His match-less pow'r;



Him, from whom all good pro-ceeds, Let earth and leav'n a - dore.

677

York Minster. 7,7,7,7; 4,4,7.

Dr. GAUNTLETT.
From the
"Hallelujah."



Thou who didst for Pe - ter's faith Kind - ly



con - de - scend to pray, Thou whose lov - ing - kind-ness hath Kept us



to the pre - sent day; Kind Con - duc - tor! Kind Con -



duc - tor! Oh di - rect my de - vious way.

678

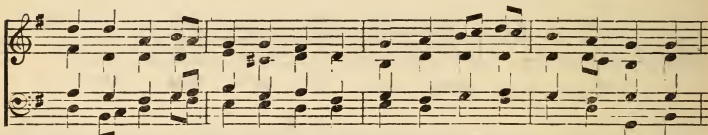
Rosenau. 8,6,8,6; 8,8,8,6. Partly adapted from the German by JAMES TURLE.



Sing Hal-le - lu-jah, praise the Lord! Sing with a cheer-ful voice, Ex -



- alt your God with loud ac-cord, And in His name re - joice; Ne'er



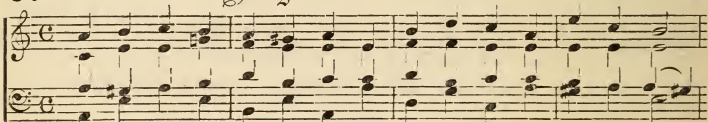
cease to sing, thou ransomed host, Praise Father, Son, and Ho - ly Ghost, Un -



- til in realms of end - less light Your prais - es shall u - nite.

679

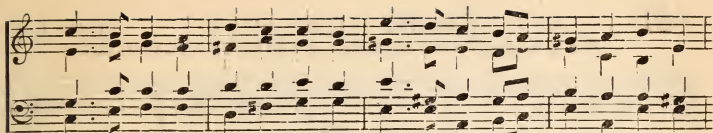
Bargrave. 8,7,8,7; 8,8,7,7. RALPH HORNER.



Man of sor-rows, and ac-quaint-ed With our griefs, what shall we say?



Ne - ver lan-guage yet hath paint-ed All the woes that on Thee lay.



Had I seen Thee, clothed in weakness, Bear-ing our re - proach with meekness,

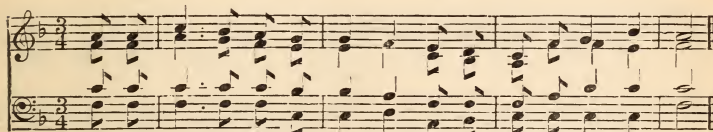


To at - tend Thee day and night Would have been my heart's de - light,

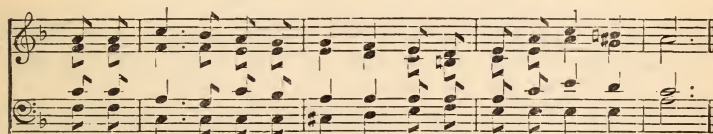
680

Sullivan. 8,7,8,7; 7,7; 4,4; 7,7.

ARTHUR SULLIVAN.
By permission.



Of Thy love some gracious to - ken Grant us, Lord, be - fore we go;



Bless Thy word which has been spo - ken, Life and peace on all be - stow!

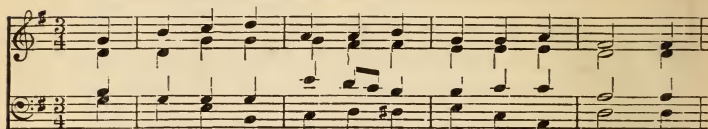


When we join the world again, Let our hearts with Thee remain: O di - rect us

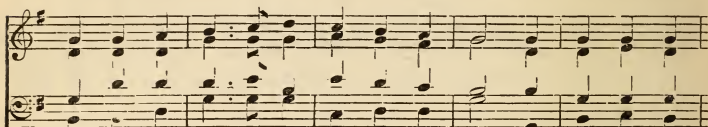


And pro - tect us, Till we gain the heavenly shore, Where Thy people want no more!

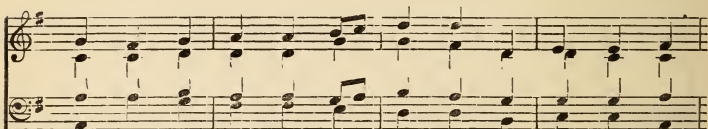
Also, by omitting the first note in first and third lines, 10,11,11,11,12,11,10,11.



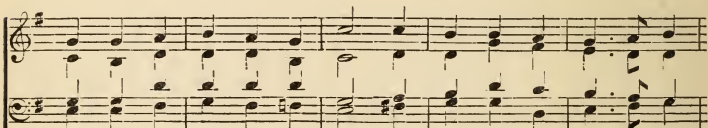
The voice of Je - ho - vah, ma - jes - tic and loud, In



thun-ders comes forth from His pa - lace of cloud; That voice o'er the



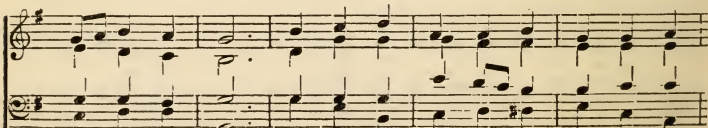
si - lence of o - cean is break-ing, It rolls o'er the



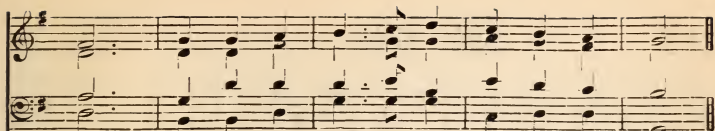
wa - ters, it bursts on the shore; The fo - rests are bend-ing, the



moun-tains are quak-ing, Earth and her crea - tures stand



still and a - dore. Glo - ry and praise to Je - ho - vah on



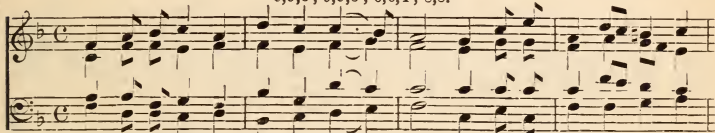
high! Glo - ry from all, through the earth and the sky!

682

Hernhutt.

C. KOCHER.
Arranged by JOHN HULLAH.

9,9,8; 9,9,8; 6,6,4; 8,8.



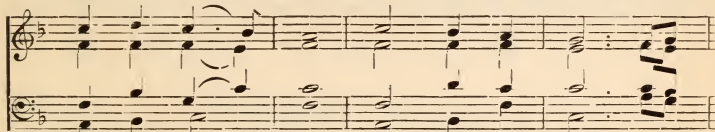
Thee, God Almighty, Lord thrice ho - - ly, Thine an-gel hosts with reverence
Thy glo-ry fill-eth earth and heav - en, And praise to Thee is e - ver



low - ly A - dore in so - lemn, so - lemn hymn;
giv - en By che - rub - im and se - raph - - - im: } With



veil - ed face they cry, Thrice ho - ly God most high,

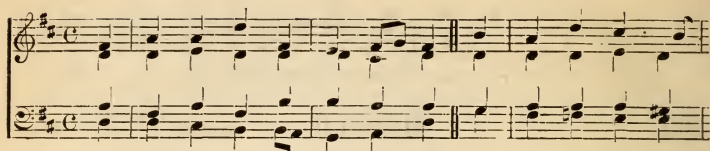


E - ver, E - - - ver; We too are Thine; Thee



we con - fess, We wor - ship Thee, Thy Name we bless.

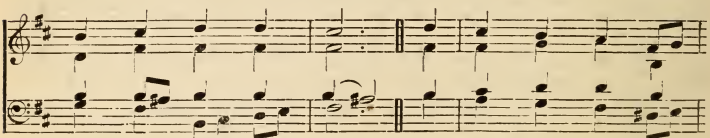
683

Glebe Field. 8,6; 8,6; 8,6. W. H. MONK.
Composed for this Work.

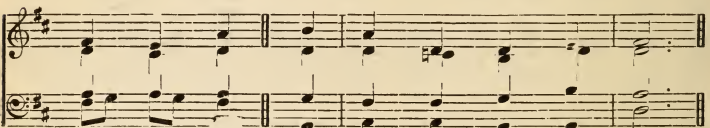
Dis - miss me not Thy ser - vice, Lord, But train me for Thy



will; For e - ven I, in fields so broad, Some

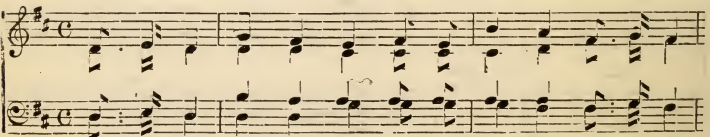


du - ties may ful - fil; And I will ask for



no re - ward, Ex - cept to serve Thee still.

684

Confidence. 10,10; 11,12; 10,10. JOHN HULLAR.
Composed for this Work.

Breast the wave, Chris-tian, when it is strong - est; Watch for day,



Chris-tian, when the night's longest; On-ward, and on-ward still, urge thine -



- dea-vour, The rest that a - wait-eth thee shall be for e-ver. Breast the wave,

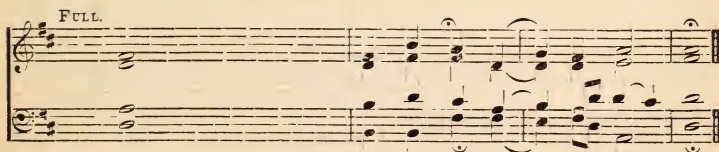


Chris-tian, when it is strongest, Watch for day, Ch-istian, when night is longest.

685

The Strain Upraise.

JOHN HULLAH.



1. The strain upraise of joy and praise; Al - le - lu - ia.

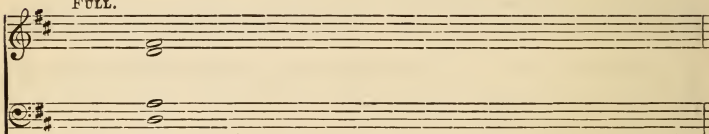
The Strain Upraise—(continued).

FIRST CHOIR.



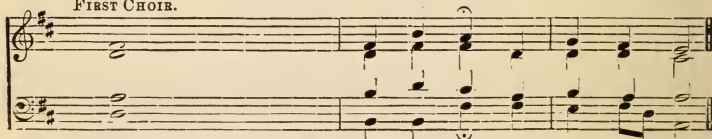
- | | | |
|--|-----------------------|---------------|
| 2 To the glory of their King
Shall the ransom'd | peo - ple sing Al - | le - lu - ia. |
| 4 They through the fields of Paradise
that roam,
The blessed ones, repeat through . | that bright home Al - | le - lu - ia. |
| 6 Ye clouds, that onward sweep!
Ye winds on pinions light!
Ye thunders, echoing loud and deep!
Ye lightnings, wildly bright!
In sweet con- | sent unite your Al - | le - lu - ia. |
| 8 First let the birds with painted plu-
mage gay
Exalt their great Creator's . . | praise, and say Al - | le - lu - ia. |
| 10 Here let the mountains thunder . | forth so-norous Al - | le - lu - ia. |
| 12 Thou jubilant abyss of | o - cean cry Al - | le - lu - ia. |

FULL.



- 14 To God, Who all Creation made, The frequent hymn be

FIRST CHOIR.



- | | | |
|---|------------------------|---------------|
| 15 This is the strain, the eternal strain,
the Lord of | all things loves, Al - | le - lu - ia. |
| 17 Wherefore we sing, both heart and | voice a - waking Al - | le - lu - ia. |

The Strain Upraise—(continued).

SECOND CHOIR.



- 3 And the choirs that dwell on high
Shall re-echo . . . thro' the sky, Al - le - lu - ia.
- 5 The planets glittering on their hea-
venly way,
The shining constellations, . . . join and say Al - le - lu - ia.
- 7 Ye floods and ocean billows!
Ye storms and winter snow!
Ye days of cloudless beauty!
Hoar frost and summer glow!
Ye groves that wave in spring,
And glorious . . . fo - rests, sing Al - le - lu - ia.
- 9 Then let the beasts of earth, with
varying strain,
Join in Creation's hymn, and . . . cry a - gain Al - le - lu - ia.
- 11 There let the valleys sing in . . . gen - tler chorus Al - le - lu - ia.
- 13 Ye tracts of earth and conti - . . . nents re - ply Al - le - lu - ia.



SECOND CHOIR.

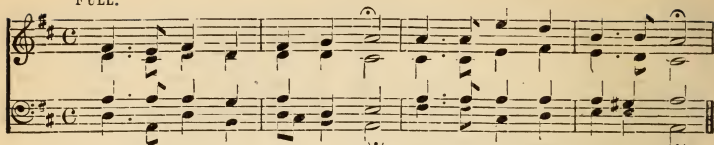


- 16 This is the song, the heavenly song,
that Christ Him - self ap-proves, Al - le - lu - ia.
- 18 And children's voices echo - answer making, Al - le - lu - ia.

The Strain Alpraise—(continued).

FULL.

CHORALE.



19. Now from all men be out-pour'd Al - le - lu - ia to the Lord ;



Al - le - lu - ia e - ver - more, Son and Spi. rit we a - dore.

FULL.



20. Praise be done to the Three in One. Al - le - lu - ia.

686

Hucklersbury. L.M.D.

From the "Harmonia Perfecta."



Fa - ther of lights, who dwell'st in light, No darkness dims Thy perfect day ; A -



• round us fall the shades of night, Thy brightness to our hearts dis-play. We



sing our morn-ing hymn to Thee, To Thee our ev'n-ing vows are giv'n: O



grant us in Thy light to see, And praise Thee in the courts of heav'n.

687

Creation. D.L.M.

E. J. HOPKINS.



O Lord of hosts, whose glory fills The bounds of the e-ter-nal hills,



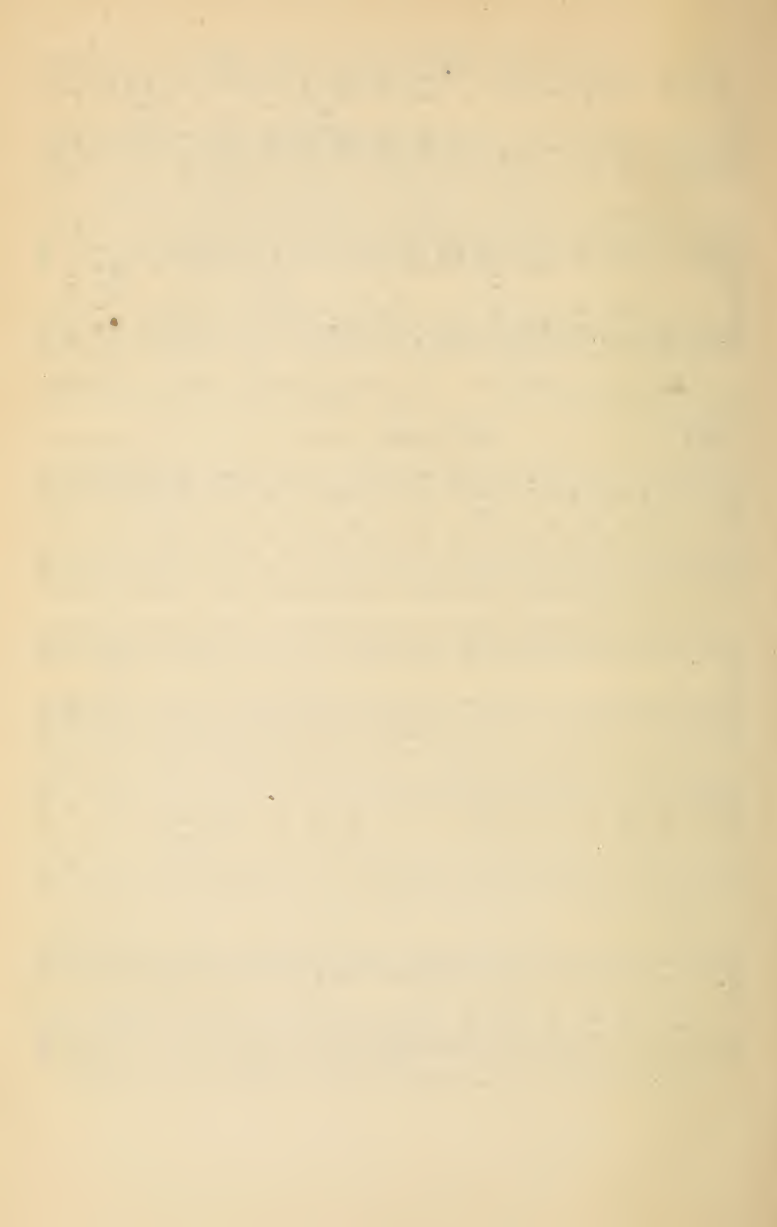
And yet vouchsafes in Christian lands, To dwell in temples made with hands,



Grant that all we who here to-day, Re-joic-ing, this foun-da-tion lay,



May be in ve-ry deed Thine own, Built on the precious Cor-ner-st ne.



CHANTS.



1 (PSALM xcvi.)

DR. CROTCH.

O sing unto the Lord a new song, || for he hath done marvellous things;

his right hand and his ho - ly arm, || hath got - ten him the victory.

2 (PSALM ciii.)

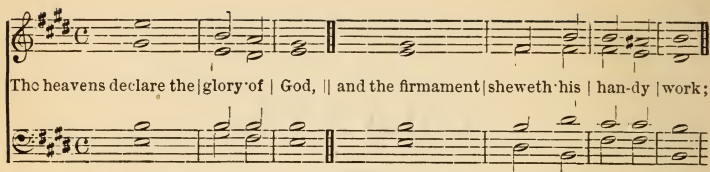
ROBINSON.

Bless the Lord, | O my soul, || and all that is within me, | bless his ho - ly name.

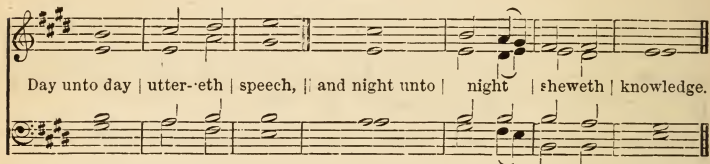
Bless the Lord, | O my soul, || and for - get not | all his benefits.

3 (PSALM xix.)

DR. BOYCE.



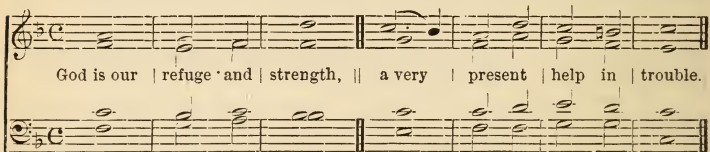
The heavens declare the | glory of | God, || and the firmament | sheweth his | han-dy | work ;



Day unto day | utter-eth | speech, || and night unto | night | sheweth | knowledge.

4 (PSALM xlv.)

REV. PHOCION HENLEY.



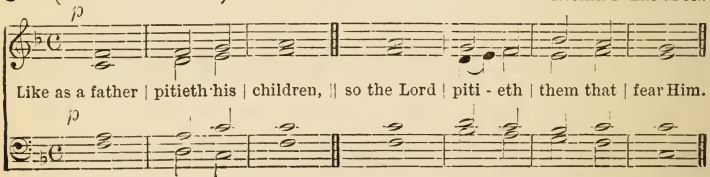
God is our | refuge and | strength, || a very | present | help in | trouble.



Therefore will not } earth be re- | moved, { and though the } into the | midst of the | sea.
we fear, though } the } mountains be } carried }

5 (PSALM ciii. 13.)

RICHARD LANGDON.



Like as a father | pitieth his | children, || so the Lord | piti-eth | them that | fear Him.

cres. *dim.* *p*

For he | knoweth our | frame, || he re- | membereth that | we are | dust.

cres. *dim.* *p*

6 (PSALM cxvi.)

DR. BOYCE.

I | love the | Lord, || because he hath heard my | voice & my | sup- pli- | cations.

Because he hath } ear un- | to me, { therefore will I } on him as | long as I | live.

inclined his } calt up- }

7 (PSALM lxxv.)

J. BATTISHILL.

Praise waiteth for thee, O | God, in | Sion, | and unto thee shall the | vow be per- | formed.

O Thou that | hear - est | prayer, || unto | Thee shall | all flesh | come.

8 (Psalm xevii.)

DR. BECKWITH.

O praise the Lord, | all ye nations : || praise him | all ye people :

For His merciful kindness is | great toward us : | and the truth of the | Lord en- dureth for | ever.

9 (Psalm xcvi.)

JONES.

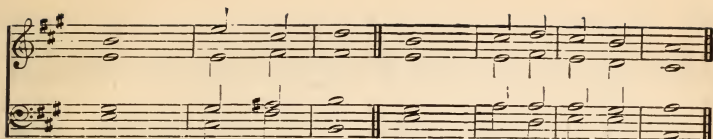
O come, let us sing un- | to the Lord : | let us make a joyful | noise to the | rock of | our sal- vation.

Let us come before | His presence | with thanks- | giving, || & make a joyful | noise unto | him with | psalms.

10 (Psalm lxxvii.)

THOS. NORRIS, M.B.

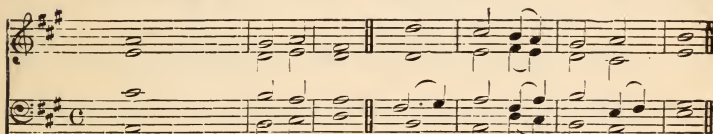
God be merciful unto | us, and | bless us, || and cause His | face to | shine up- | on us ;



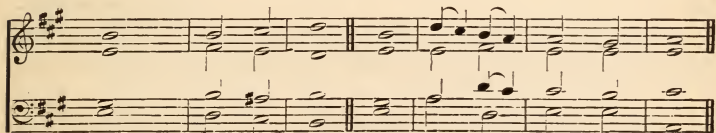
That thy way may be | known up-'on | earth, || thy saving | health a- | mong all | nations.

11 (PSALM CXXI.)

DR. DUPUIS.



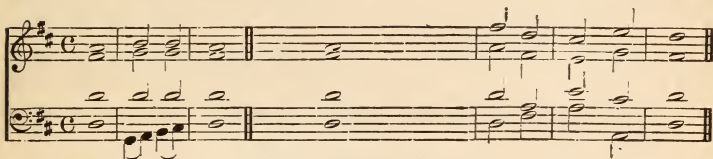
I will lift up mine eyes un- | to the | hills, || from | whence | cometh my | help.



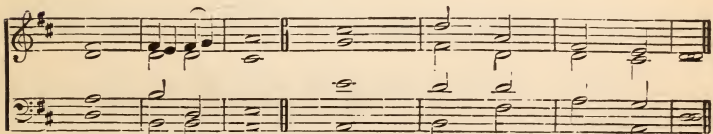
My help cometh | from the | Lord, || which | made | heaven and | earth.

12 (PSALM CXI.)

MENDELSSOHN.



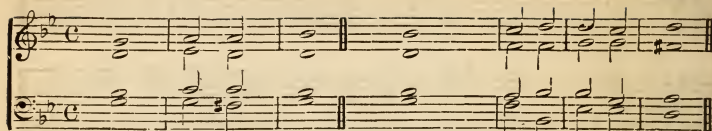
Praise | ye the | Lord, { I will praise the Lord with } in the | con -gre- | gation.
my whole heart, in the as-
sembly of the upright, and



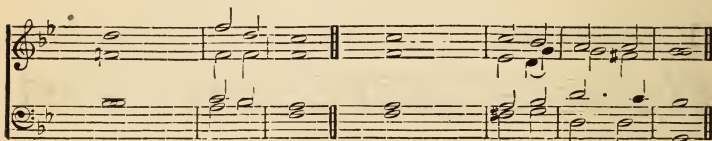
The works of the | Lord are | great, || sought out of all | them that have | pleasure there- | in.

13 (PSALM vi.)

FLINTOFF.



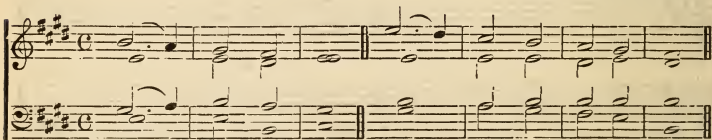
O Lord, rebuke me | not in thine | anger, || neither chasten me | in thy | hot dis- | pleasure.



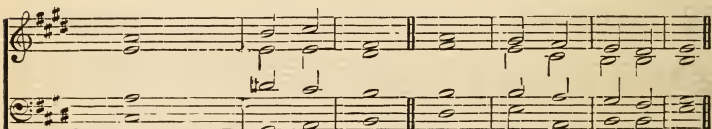
Have mercy upon me. } I am | weak ; || O Lord, heal me, | for my | bo es are | vexed.
O Lord, for

14

EARL OF MORNINGTON.



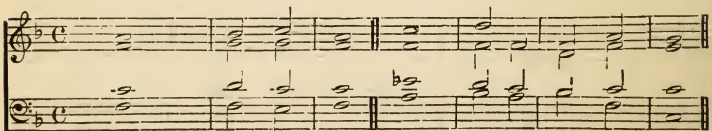
O bless the | Lord, my | soul, || Let | all with- | in me | join,



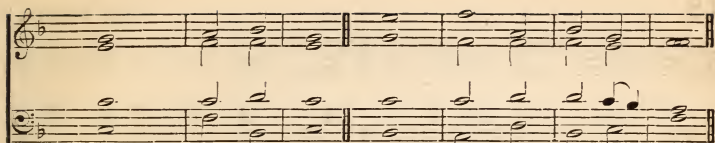
And aid my tongue to | bless his | name, || Whose | fa - vours | are di - vine.

15

J. I. COBBIN.



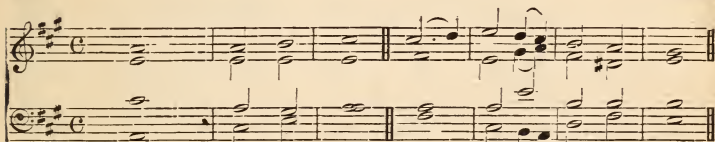
Lord, we come be- | fore thee | now, || At thy | feet, we | hum - bly | bow.



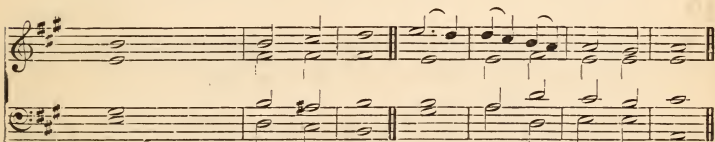
O do not our | suit dis- | dain; || Shall we | seek Thee, | Lord, in | vain?

16

SOBER.



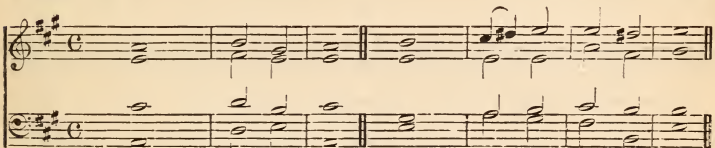
With rev'rence let the | saints ap- | pear, || And | bow be- | fore the | Lord;



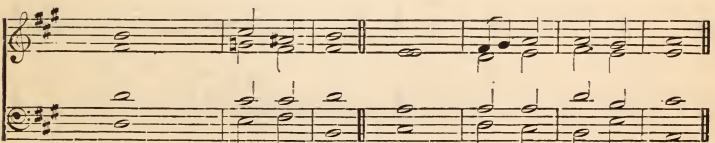
His high commands with | rev'-rence | hear, || And | trem-ble | at his | word.

17

J. I. COBBIN.



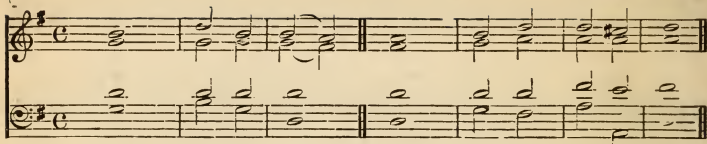
O Zion, when I | think on | thee, || I wish for | pin - ions | like a | dove,



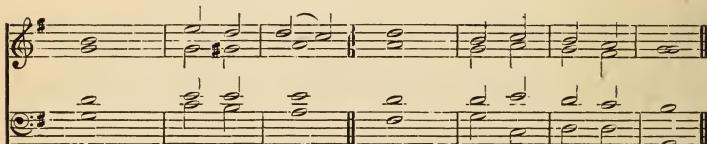
and mourn to think that | I should | be || So distant | from the | place I | love.

18

DEAN ALDRICH.



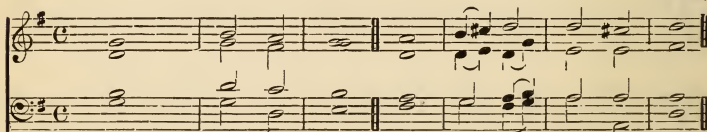
To the Source of | ev' - ry | blessing, || Grateful | an - thems | let us | raise.



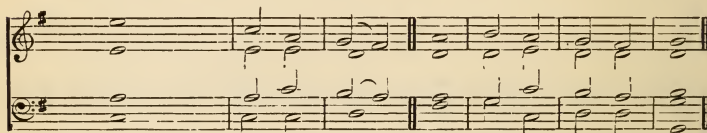
Holy joy, our | souls pos - | sessing, || Swells the | tri - bute | of our | praise.

19

J. FURNER.



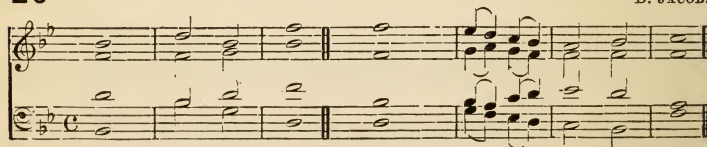
Come, let us join our | cheer - ful | songs, || With | an - gels | round the | throne.



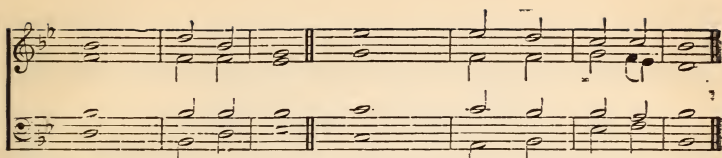
Ten thousand thousand | are their | tongues, || But | all their | joys are | one.

20

B. JACOB.



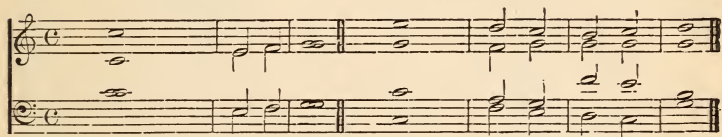
Ye servants of } Master-pro- | claim, || And publish a- | broad his | wonder-ful | name.
God, your }



The name all } Jesus'ex- | tol; || His kingdom is | glorious'and | rules'over | all.
victorious of }

21

T. CLARK.



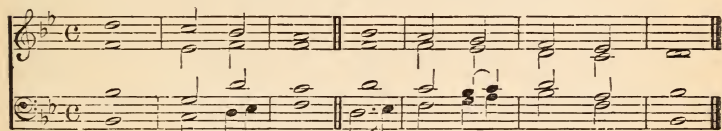
We praise, we worship | thee, O | God, || Thy sov'reign | pow'r we | sound a- | broad;



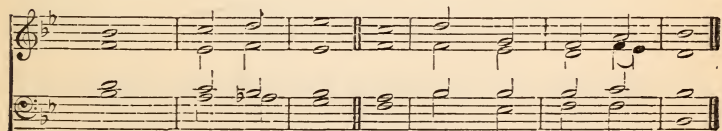
All nations bow be- | fore thy | throne, || And thee the | great Je- | ho- vah | own.

22

JACKSON.

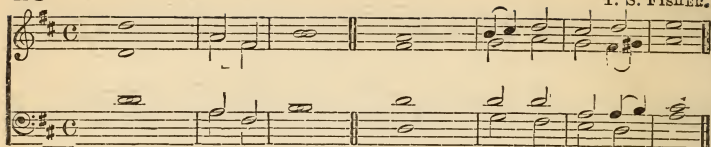


This God is the | God'we a- | dore, || Our | faithful'un - | changea-ble | Friend;

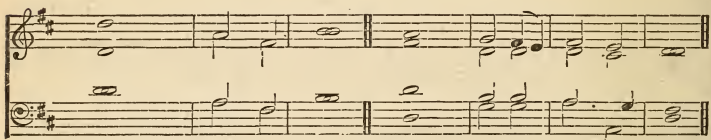


Whose love is as | large'as his | pow'r, || And | knows'neither | measure'nor | end.

E E



Glorious things of thee are spoken, || Zion, | ci . ty | of our | God ;



He whose word can- | not be | broken, || Firm'd thee | for his | own a' | bode.

SINGLE CHANTS.

24 (PSALM xxxiv.)

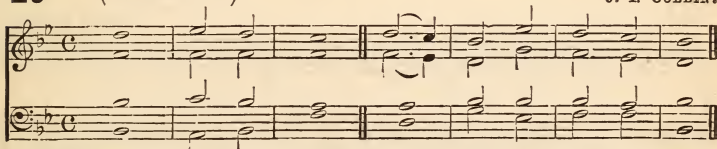
THOMAS TALLIS.



I will bless the | Lord at all | times; { his praise shall } continually be | in my | mouth.
con-

25 (PSALM lxx.)

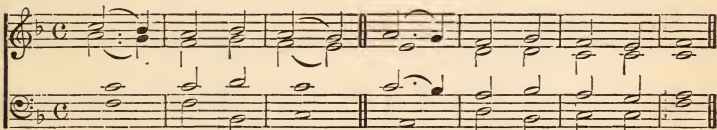
J. I. COBBIN.



Make haste, O | God · to de- | liver me; || make | haste to | help me, O | Lord.

26 (PSALM xvi.)

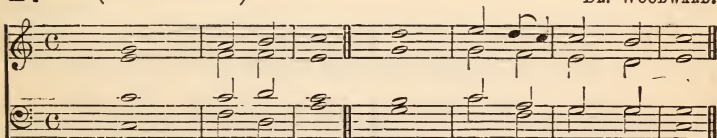
DR. PHILIP HAYES.



Preserve | me, O | God: || for in | thee · do I | put my | trust.

27 (PSALM cxxii.)

DR. WOODWARD.



I was glad when they | said · unto | me, || Let us go in- | to the | house of the | Lord.

28 (PSALM xxiv.)

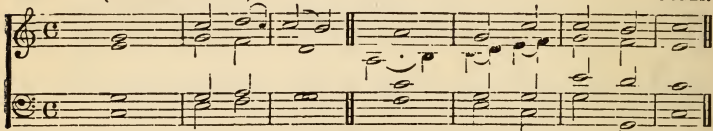
GREGORIAN.



The earth is the } fulness there- | of ; || the world and | they that | dwell there- | in.

29 (PSALM xcvi.)

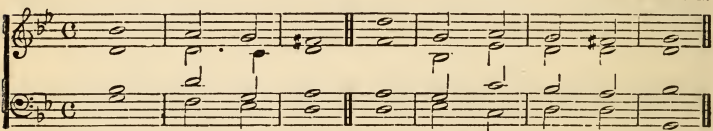
JONES.



The Lord reigneth ; } earth re- | joice ; { let the mul- } isles be | glad there- | of.
let the } titude of }

30

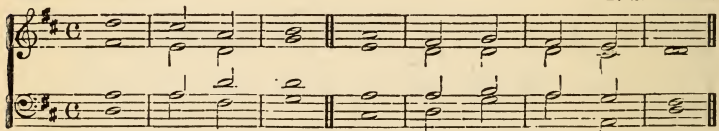
THOMAS PURCELL.



Shall we go | on to | sin, || Be- | cause thy | grace a- | bounds?

31

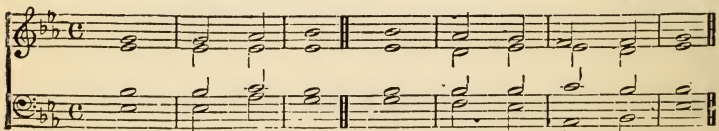
T. S. FISHER.



'Tis religion | that can | give, || Sweetest | plea - sures | while we | live ;

32

BRAILSFORD.



God of mercy, | God of | grace, || Show the | bright-ness | of thy | face.

33

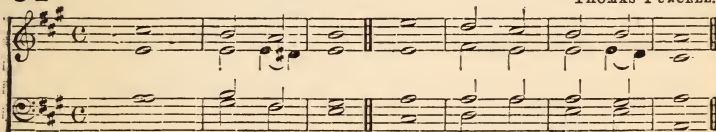
T. S. FISHER.



I will praise thee | ev - 'ry | day, || Now thine | an - ger's | turn'd a - | way.

34

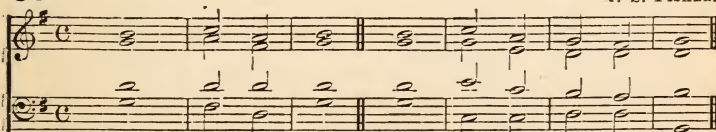
THOMAS PURCELL.



One there is a - | bove all | others, || Well de - | serves the | name of | Friend.

35

T. S. FISHER.



Peace be to this | hab - i - | tation, || Peace to | all that | dwell there - | in.

36

PURCELL.



Praise the Lord who | reigns a - | bove, || And | keeps his | courts be - | low.

37

FARRANT.



Come, thou Fount of | ev - 'ry | blessing, || Tune my | heart to | sing thy | grace.

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