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THE  
**Congregational Psalmist:**

A COMPANION TO

ALL THE NEW HYMN BOOKS;

PROVIDING

TUNES, CHORALES, AND CHANTS

FOR

THE METRICAL HYMNS AND PASSAGES OF SCRIPTURE  
CONTAINED IN THOSE BOOKS.

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FIRST SECTION. TUNES AND CHORALES.

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*Compressed Score Edition.*

EDITED BY

THE REV. HENRY ALLON,

AND

HENRY JOHN GAUNTLETT, Mus. Doc.

*EIGHTH THOUSAND.*

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## P R E F A C E .

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THE rapid sale of fifty-two thousand copies of the "Congregational Psalmist" is a gratifying indication of the interest felt in popular Psalmody, as well as of the adaptation of this work to meet the want which occasioned its compilation.

The object of the Editor was to render available for worshipping use the finest chorals of every age and of every section of the Church. Gifts of poetry and of song have been bestowed upon every generation, and upon none, perhaps, more richly than our own. Hence the canon of Church song can never be completed; additions will continuously be made to the richness of the worship of the Church, and to the joy of its spiritual life. It were, therefore, an egregious folly and loss, either to refuse the precious inheritance of the past, or to exclude ourselves from the fresh contributions to it that from time to time are proffered. The past is commended to us by the test of successive generations, the present by contemporary form and feeling; the old that remains to us has filtered out of much that has perished, and the new that is proffered to us is doubtless destined to undergo the same process. It is simple pedantry to restrict the music of the Church to either any particular age or any particular school. Like a hymn-book, a tune-book should provide for various tastes and degrees of capacity; the ruling canon of its compilation should be, not conformity to dogmatic rules, but practical fitness for devotional use. Whatever contributes to worshipping reverence and joy—so long as it is free from incongruous associations—is both legitimate and desirable. In the "Congregational Psalmist," both tunes and harmonies of various periods, and of various schools, will be found; of the chorals of the Latin Church, from Ambrose to Luther, it contains twenty-five; from the rich choral

treasures of the German Protestant Churches, ninety-five have been selected; the limited Psalmody of the French Protestant Church has furnished seven; from the English and Scottish Psalters of the sixteenth and seventeenth centuries, thirty-four have been taken; living composers of various churches and schools have contributed seventy-six; the rest have been gathered from various writers of the last two centuries. It is scarcely too much to say that no existing English compilation contains so large and so Catholic a representation of the worship-song of "the Holy Church throughout the world."

The varying capacities of congregations have also been considered; while the great bulk of the tunes are such as the least advanced may use, some tunes are inserted which only the cultured can sing.

To the Catholic character of the book, to the imperishable qualities of the grand chorals which have come down to us from past generations, and to the variety of taste and capacity for which it provides, its large success is doubtless owing.

The present Edition contains fifty-three additional tunes. These are added, partly, to supply such deficiencies as the practical use of the book had revealed, partly, to add some tunes of unquestionable excellence which had been overlooked, and partly, to enable the use of tunes which have appeared since this work was published, and which, from various causes, have become popular. Permission to use the latter has in every instance been most readily and generously given, and is hereby most gratefully acknowledged.

HENRY ALLON.

*Canonbury, April, 1867.*





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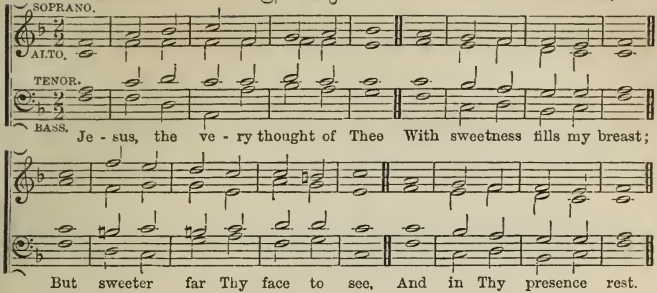


1. *Moderate.*

*French.* C.M.

ANDRO HART'S PSALTER, 1615.

SOPRANO.  
ALTO.  
TENOR.  
BASS.

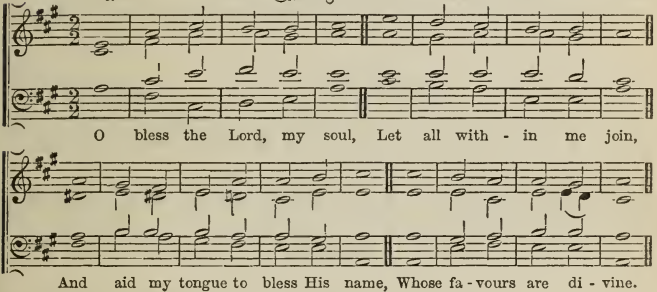


Je - sus, the ve - ry thought of Thee With sweetness fills my breast;  
But sweeter far Thy face to see, And in Thy presence rest.

2. *Joyful.*

*St. Michael.* S.M.

GUILLAUME FRANC.  
Marot's Psalms. Ps. ci. 1543

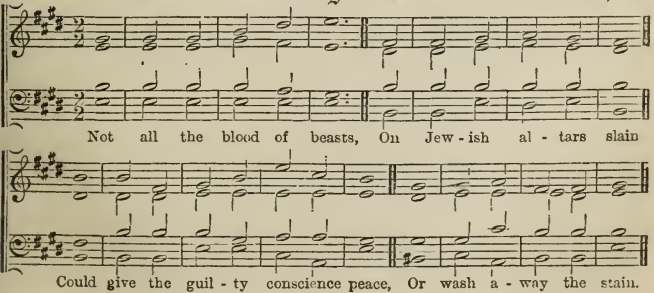


O bless the Lord, my soul, Let all with - in me join,  
And aid my tongue to bless His name, Whose fa - vours are di - vine.

3. *Moderate.*

*Sorning.* S.M.

DR. GAUNTLETT, 1856.



Not all the blood of beasts, On Jew - ish al - tars slain  
Could give the gail - ty conscience peace, Or wash a - way the stain.

4. *Slow.*

# Birkenhead.

8.7.8.7.

DR. GAUNTLETT, 1857.

The first system of musical notation for 'Birkenhead'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 2/2. The music is written in a slow, hymn-like style with block chords and simple melodic lines.

Sweet the moments, rich in bless-ing, Which be-fore the cross I spend;

The second system of musical notation for 'Birkenhead'. It continues the two-staff format from the first system, maintaining the same key signature and time signature.

Life and health and peace pos-sess-ing, From the sin-ner's dy-ing Friend.

5. *Moderate.*

# Eckington.

8.7.8.7.4.7.

GIOVANNI MARTINI,  
*Scuola d'Organo, 1804.*

The first system of musical notation for 'Eckington'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is 2/2. The music is written in a moderate, hymn-like style.

Come, ye sin-ners, poor and wretched, Weak and wounded, sick and sore;

The second system of musical notation for 'Eckington'. It continues the two-staff format from the first system, maintaining the same key signature and time signature.

Je-sus rea-dy stands to save you, Full of pi-ty joined with power.

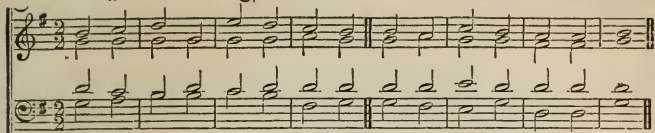
The third system of musical notation for 'Eckington'. It continues the two-staff format from the first system, maintaining the same key signature and time signature.

He is a-ble; He is a-ble; He is will-ing: doubt no more.

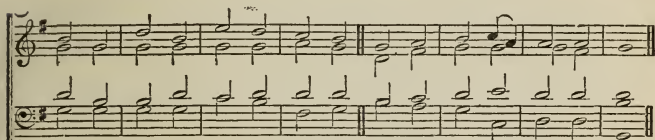
6. *Joyful.*

Frankfort. 8.7.8.7.

PETER VON WINTER, d. 1825.



Praise the Lord, ye heavens, a-dore Him; Praise Him, angels, in the height;

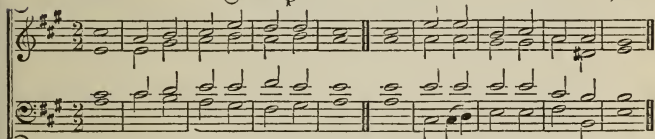


Sun and moon, re-joyce be-fore Him; Praise Him, all ye stars of light.

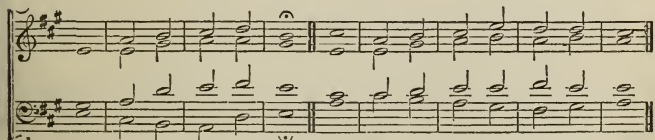
7. *Bold.*

Innsbruck. 886. 886.

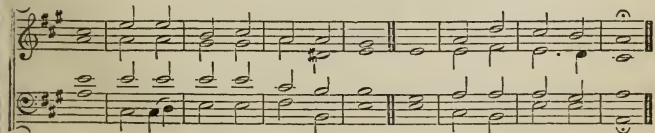
HENRY ISAAC, 1490.



O Love di-vine, how sweet 'Thou art! When shall I find my wil-ling heart



All ta-ken up by Thee? I thirst, I faint, I die to prove



The great-ness of re-deem-ing love, The love of Christ to me!

8. *Plaintive.***Martyrs.** C.M. ANDRO HART'S PSALTER, 1615.

Musical notation for the first system of 'Martyrs', featuring a treble and bass staff in 2/2 time with a key signature of one sharp (F#).

Be - hold the Sa - viour of man - kind, Nailed to the shameful tree!

Musical notation for the second system of 'Martyrs', continuing the melody and accompaniment.

How vast the love that Him in - clined To bleed and die for me!

9. *Joyful.***Dunfermline.** C.M. ANDRO HART'S PSALTER, 1615.

Musical notation for the first system of 'Dunfermline', featuring a treble and bass staff in 2/2 time with a key signature of one sharp (F#).

When all Thy mer - cies, O my God, My ri - sing soul sur - veys,

Musical notation for the second system of 'Dunfermline', continuing the melody and accompaniment.

Trans - por - ted with the view, I'm lost In won - der, love, and praise.

10. *Moderate.***Pascal.** L.M.

MOZART.

Musical notation for the first system of 'Pascal', featuring a treble and bass staff in 3/4 time with a key signature of one sharp (F#).

Sun of my soul, Thou Sa viour dear, It is not night if Thou be near :

Musical notation for the second system of 'Pascal', continuing the melody and accompaniment.

O may no earth-born cloud a - rise, To hide Thee from Thy ser - vant's eyes.

11. *Bold.*

Trinity. 664.6664.

F. GIARDINI, 1760.

The first system of music for 'Trinity' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various rests and note values.

Glo - ry to God on high! Let earth to heaven re - ply; Praise ye His name:

The second system of music for 'Trinity' continues the two-staff format. It features a melody in the upper staff and a supporting bass line in the lower staff, with various rests and note values.

His love and grace a-dore, Who all our sorrows bore; And praise Him evermore; Worthy the Lamb!

12. *Moderate.*

Canon. L.M.

T. TALLIS.  
*Abp. Parker's Psalter, 1561.*

The first system of music for 'Canon' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various rests and note values.

Glo - ry to Thee, my God, this night, For all the blessings of the light.

The second system of music for 'Canon' continues the two-staff format. It features a melody in the upper staff and a supporting bass line in the lower staff, with various rests and note values.

Keep me, O keep me, King of kings, Be-neath Thine own Al-migh - ty wings.

13. *Bold.*

Silsoe. 66.66.88.

DR. GAUNTLETT, 1857.

The first system of music for 'Silsoe' consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb and Eb) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various rests and note values.

Gird on Thy conquering sword, Ascend Thy shining car, And march, Almighty Lord, To wage Thy

The second system of music for 'Silsoe' continues the two-staff format. It features a melody in the upper staff and a supporting bass line in the lower staff, with various rests and note values.

ho - ly war. Be-fore His wheels, In glad sur - prise Ye val-leys rise, And sink, ye hills.

14. *Moderate.*

**Waston, OR Canterbury.** C.M.

ESTE'S PSALTER,  
1592.

As pants the hart for cool - ing streams, When heat-ed in the chase,

So pants my soul, O God, for Thee, And Thy re - fresh - ing grace.

15. *Slow.*

**Holy Cross.** 68. 64.

DR. GAUNTLETT, 1852.

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

For - sa - ken now is He, And pierced with pangs. A - men.

16. *Moderate.*

**Barnabas.** 76. 76. 77. 76.

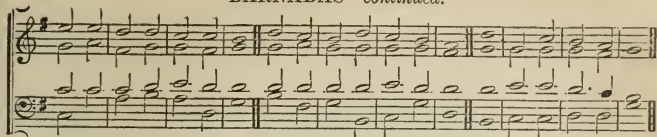
C. DAMANTIUS, d. 1620.

Rise, my soul, and stretch thy wings; Thy bet - ter por - tion trace : Rise from transi -

to - ry things, Towards heaven thy native place. Sun and moon and stars de - cay;



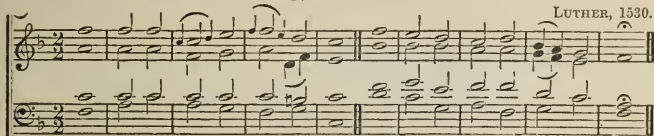
BARNABAS—continued.



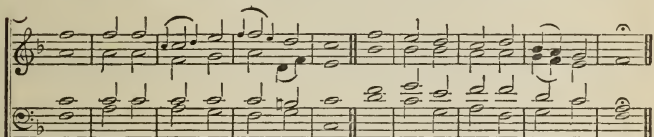
Timeshall soon this earth remove : Rise, my soul, andhaste away To seats prepared a-bove.

17. *Bold.* Worms, OR Fortress. (CHORAL). 8888, 6666, S.

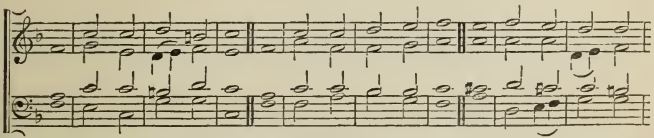
LUTHER, 1530.



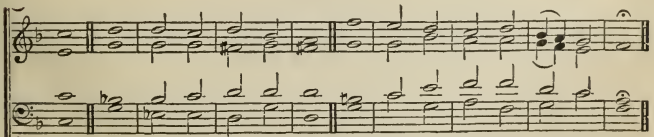
God is our re - fuge in dis-tress, Our shield of hope thro' ev - ery care,  
God is our hope and strength in woe, Thro' earth He maketh wars to cease,



Our Shepherd watch - ing us to bless, And therefore will we not des - pair;  
His pow - er break - eth spear and bow, His mer - cy send - eth end - less peace.



Although the mountains shake, And hills their place forsake, And billows o'er them  
Then though the earth re - move, And storms rage high above, And seas tem - pestuous



break; Yet still will we not fear, For Thou, O God, art e - ver near.  
prove, Yet still will we not fear, The Lord of Hosts is e - ver near.

18. *Moderate.*

**Etcard.** (CHORAL) 87.87.887.

STRASBURGER KIRCHENHAMT, 1525.

1. O let us mag - ni - fy the Lord, In songs of grate -  
 2. He wrought the spa - cious fir - ma - ment, The stars in or -

- ful feel - ing; Oh, glo - ri - fy His might - y word,  
 - der shin - ing; All good - ly things by Him were sent,

. . . . All bliss on earth re - veal - ing. With fer - vour  
 . . . . In har - mo - ny com - bi - ning. E - ter - nal

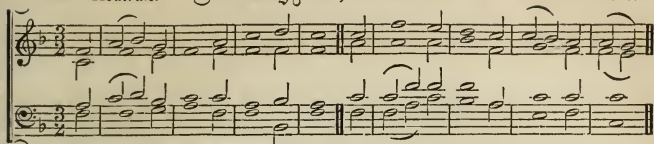
praise His ho - ly name, . . . With heart - felt voice His worth pro -  
 is His boundless throne, . . . He is the Lord our God a -

- claim, Whose mer - cy fail - eth nev - er!  
 - lone; His glo - ry lives for ev - er!

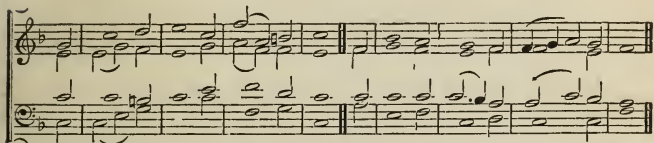
*N.B.—This Choral being so different in character from the other tunes in the book, it has been thought best to give a Pianoforte arrangement of it.*



19. *Moderate.* Rockingham, OR Cator. L.M. DR. MILLER, 1787.

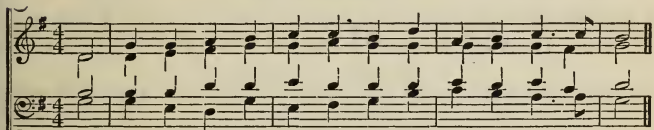


Al - migh - ty King, whose wondrous hand Supports the weight of sea and land :

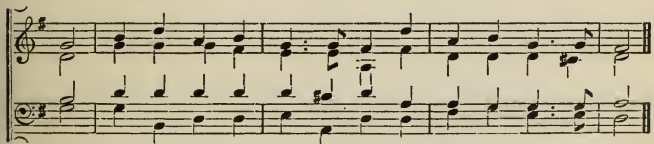


Whose grace is such a bound - less store, No heart in vain shall sigh for more.

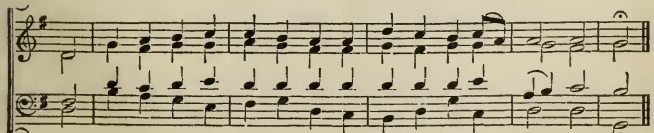
20. *Joyful.* St. Vincent. 86. 86. 88. DR. GAUNTLETT, 1852.



When I can trust my all with God, In tri - al's fear - ful hour ;



Bow, all re - signed, be - neath His rod, And bless His spar - ing power ;

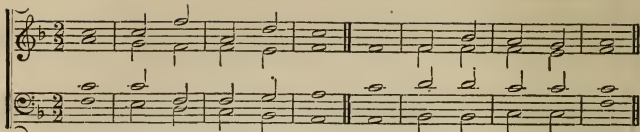


A joysprings up a - mid dis - tress, A fount - ain in the wil - der - ness.

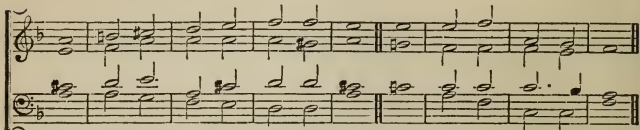
21. *Bold.*

Cyril. S.M.

DR. GAUNTLETT, 1857.



The Lord on high pro - claims His God - head from His throne:—

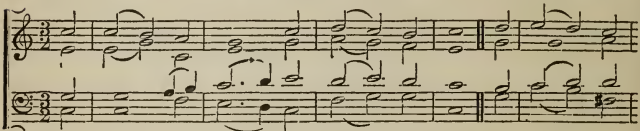


Mer - cy and jus - tice are the names By which I will be known.

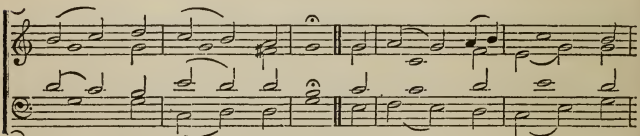
22. *Moderate.*

Wareham. L.M.

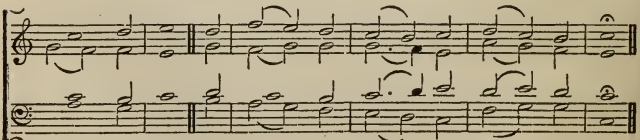
W. KNAPP, d. 1768.



Blest be the Fa - ther and His love, To whose ce -



les - tial source we owe Riv - ers of end - less



joys a - bove, And rills of com - fort here be - low.

23. *Joyful.*

Heidelberg. 7.6.7.6. or C.M.

M. VULPUS, 1609.

The first system of musical notation for 'Heidelberg' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is written in a simple, homophonic style with chords and moving lines.

The Lord is King, and wear - eth A robe of glo - ry bright;

The second system of musical notation for 'Heidelberg' continues the melody and accompaniment from the first system. It maintains the same key signature and time signature.

He clothed with strength ap - pear - eth, And girt with powerful might.

24. *Moderate.*

Samson. L.M.

Arranged from HANDEL.

The first system of musical notation for 'Samson' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/2 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is written in a simple, homophonic style with chords and moving lines.

Stand up, my soul, shake off thy fears, And gird the

The second system of musical notation for 'Samson' continues the melody and accompaniment from the first system. It maintains the same key signature and time signature.

gos - pel ar - mour on: March to the gates of

The third system of musical notation for 'Samson' continues the melody and accompaniment from the previous systems. It maintains the same key signature and time signature.

end - less joy, Where thy great Cap - tain - Sa - viour's gone.

*Moderate.*

P. NICOLAI, 1597.

1. Be - hold! how glo - rious is yon sky! Lo! there the  
 2. Con - fi - ding in Thy sa - cred word, Our Sa - viour

right - eous ne - ver die, But dwell in peace for e - ver;  
 is our hope, O Lord, The gui - ding star be - fore us;

Then who would wear this earth - ly clay, When bid to  
 Our Shep - herd, lead - ing us the way, If from Thy

cast life's chains a - way, And win Thy gra - cious fa - vour?  
 paths our foot - steps stray, To Thee He will re - store us:

Ho - ly, Ho - ly, O for - give us, And re - ceive us,  
 Ho - ly, Ho - ly, E - ver hear us, And re - ceive us,

heaven - ly Fa - ther, When a - round Thy throne we ga - ther.  
 while we ga - ther, Round Thy throne, Al - migh - ty Fa - ther.

26. *Joyful.*

Praise. 7.7.7.7.7.7.7.

MEDELSSOHN'S  
Fest Gesang.

The first system of musical notation for 'Praise' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/2 time signature. The music is written in a joyful, rhythmic style with eighth and sixteenth notes. The bass staff begins with a bass clef and the same key signature and time signature, featuring a steady accompaniment of eighth notes.

Hark! the he-rald an-gels sing,—Glo-ry to the new-born King; Peace on earth, and

The second system of musical notation continues the piece. The treble staff features a melodic line with some rests and a final note with a fermata. The bass staff continues the accompaniment with consistent eighth-note patterns.

mer-cy mild; God and sin-ners re-con-ciled. Joy-ful all ye nations rise;

The third system of musical notation shows the continuation of the joyful melody and accompaniment. The treble staff has a melodic line with some rests, and the bass staff provides a steady accompaniment.

Join the tri-umph of the skies: With th'an-ge-lic host pro-claim,—Christ is born in

The fourth system of musical notation concludes the piece. The treble staff ends with a melodic line that includes a fermata on the final note. The bass staff continues with the accompaniment.

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

27. *Moderate.*

Canonbury. L.M.

DR. GAUNTLETT, 1857.

The first system of musical notation for 'Canonbury' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/2 time signature. The music is written in a moderate, dignified style with quarter and eighth notes. The bass staff begins with a bass clef and the same key signature and time signature, featuring a steady accompaniment of quarter notes.

Let e-ver-last-ing glories crown Thy head, my Saviour and my Lord;

The second system of musical notation continues the piece. The treble staff features a melodic line with some rests and a final note with a fermata. The bass staff continues the accompaniment with consistent quarter-note patterns.

Thy hands have brought salva-tion down, And writ the blessings in Thy word.

28. *Slow.*

Refuge. 7.7.7.7.7.7.7.

ANDREAS HAMMERSCHMIDT, 1646.

Lord, have mer - cy when we pray Strength to seek a bet - ter way;

When our wak'-ning thoughts be - gin First to loathe our che-rished sin;

When our wea - ry spi - rits fail, And our ach - ing brows are pale;

When our tears be - dew Thy word, Then, O then, have mer - cy, Lord!

29. *Bold.*

Triumph. 87. 87. 87.

DR. GAUNTLETT, 1852.

[May be sung to 8 lines of the same metre, by repeating the first two lines, or as 8.7.4.]

Look, ye saints, the sight is glo - rious: See the Man of sor - rows now,

From the fight re - turned vic - to - rious; Ev' - ry knee to Him shall bow.



TRIUMPH—continued.

Musical score for 'TRIUMPH—continued.' consisting of two staves (treble and bass clef) with a key signature of one flat and a common time signature. The melody is primarily in the treble clef, and the bass clef provides a harmonic accompaniment.

Crown Him, crown Him : Crown Him, crown Him : Crowns become the vic - tor's brow.

30. *Moderate.*

Wells. 7.7.7.7.7.

D. BORTNIANSKI, d. 1826.

Musical score for 'Wells.' consisting of two staves (treble and bass clef) with a key signature of one flat and a 3/4 time signature. The melody is primarily in the treble clef, and the bass clef provides a harmonic accompaniment.

God of mer - cy, God of grace, Show the brightness of Thy face.

Musical score for 'Wells.' consisting of two staves (treble and bass clef) with a key signature of one flat and a 3/4 time signature. The melody is primarily in the treble clef, and the bass clef provides a harmonic accompaniment.

Shine up - on us, Sa - viour, shine; Fill Thy church with light di - vine;

Musical score for 'Wells.' consisting of two staves (treble and bass clef) with a key signature of one flat and a 3/4 time signature. The melody is primarily in the treble clef, and the bass clef provides a harmonic accompaniment.

And Thy sa - ving health ex - tend, Un - to earth's re - mo - test end.

31. *Moderate.*

Sherborne. L.M.

ANCIENT CHURCH.

Musical score for 'Sherborne.' consisting of two staves (treble and bass clef) with a key signature of one flat and a 2/4 time signature. The melody is primarily in the treble clef, and the bass clef provides a harmonic accompaniment.

O God, Thou art my God a - lone: Ear - ly to Thee my soul shall cry:

Musical score for 'Sherborne.' consisting of two staves (treble and bass clef) with a key signature of one flat and a 2/4 time signature. The melody is primarily in the treble clef, and the bass clef provides a harmonic accompaniment.

A pil - grim in a land un - known, A thirs - ty land, whose springs are dry.

32. *Bold.*

# Dumab. (CHORAL.)

LUTHERAN.

From P. NICOLAI'S *Freudenspiegel*, 1599.

Sleep - ers, wake! a voice is call - ing; It is the

Watch-man on the walls . . . Thou ci - ty of Je -

- ru - sa - lem! For lo! the Bridegroom comes. A - rise, and

take your lamps. Hal - le - lu - jah! A - wake! His king - dom

is at hand! Go forth, go forth, to meet your Lord!



33. *Joyful.*

## Sion. 887. 887.

DR. GAUNTLETT, 1857.

The first system of music for 'Sion' consists of a treble and bass staff. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 2/4.

Praise Je - ho - vah ! bow be - fore Him ; O be joy - ful ! saints a - dore Him,

The second system of music continues the melody and accompaniment from the first system. It maintains the same rhythmic and harmonic structure.

E - ver - more His deeds pro - claim. He is migh - ty in cre - a - tion,

The third system of music concludes the piece. The melody ends with a final cadence, and the accompaniment provides a steady harmonic support.

He is good in His sal - va - tion, Ev - er mag - ni - fy His name.

34. *Moderate.*

## Bohemia.

L.M.

G. RHAU'S *Gesangbuch*, 1544.

The first system of music for 'Bohemia' features a treble and bass staff. The treble staff has a melody with some chromaticism, and the bass staff has a simple accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 2/4.

Great Form - er of this va - rious frame, Our souls a - dore Thine aw - ful name,

The second system of music continues the melody and accompaniment. The treble staff melody is more active, with some sixteenth-note passages.

And bow and tremble while they praise The Ancient of e - ter - nal days.

35. *Moderate.* **Advent Evening Hymn.** L.M. MELODY OF THE 4TH CENTURY.

Thus far the Lord has led me on, Thus far His power prolongs my days,  
 And eve-ry evening shall make known Some fresh memorial of His grace.

36. *Bold.* **St. Basil.** 8.7.8.7. or L.M. OLD LATIN, 7th Cent.

Fast climbs the sun Heaven's crystal mount, With vest of light un - fold - en ;  
 From him flows fast, as from a fount, A glo-rious flood all gold - en.

37. *Moderate.* **Croyland.** 888.6. DR. GAUNTLETT, 1852.

O Thou, the con-trite sin-ner's Friend, Who, lov-ing, lov-est to the end,  
 On this a-lone my hopes de-pend, That thou wilt plead for me.

38. *Joyful.*

## Ratisbon. 7.7.7.7.

OLD LITANY, 13th Cent.

Let us, with a glad-some mind, Praise the Lord, for He is kind:

For His mer-cies shall en-dure, Ev-er faith-ful, ev-er sure.

39. *Moderate.*

## Olivet. 664.6664.

DR. LOWELL MASON.

My faith looks up to Thee, Thou Lamb of Calvary: Sa-viour di-vine; Now hear me

while I pray; Take all my guilt away; O let me from this day Be whol-ly Thine.

40. *Joyful.*

## Modena. L.M.

MEDIÆVAL MELODY.

God of my life, through all its days, My grateful powers shall sound Thy praise;

The song shall wake with opening light, And e-cho to the si-lent night.

41. *Bold.*

## Masbury. C.M.

GRIGG.

The first system of musical notation for 'Masbury' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a bold, blocky style characteristic of early 20th-century hymnals.

I sing th'al-migh-ty power of God, That made the mountains rise;

The second system of musical notation for 'Masbury' continues the melody and accompaniment from the first system, maintaining the same musical settings.

That spread the flow-ing seas a-broad, And built the lof-ty skies.

42. *Moderate.*

## St. Stephen. C.M.

REV. WM. JONES.

The first system of musical notation for 'St. Stephen' consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a moderate, blocky style.

Let all the just to God, with joy, Their cheer-ful voi-ces raise;

The second system of musical notation for 'St. Stephen' continues the melody and accompaniment from the first system, maintaining the same musical settings.

For well the righteous it be-comes To sing glad songs of praise.

43. *Cheerful.*

## Naderborn. 886.886.

DR. W. HAYES, d. 1799.

The first system of musical notation for 'Naderborn' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a cheerful, blocky style.

Lord, from my bed a-gain I rise, To of-fer

The second system of musical notation for 'Naderborn' continues the melody and accompaniment from the first system, maintaining the same musical settings.

up the sa-cri-fice Of praise and prayer to Thee:

PADERBORN—continued.

I laid me down to sleep at night; I trust - ed

in Thine arm of might; Thine arm pro - tect - ed me.

44. *Bold.*

*Olney.* 66.66.88.

REV. J. DARWELL.

God is gone up on high, With a tri - um - phant noise; The

cla - rions of the sky Pro - claim th' an - gel - ic joys. Join all on

earth, re - joice and sing; Glo - ry as - cribe to glo - ry's King.

45. *Moderate.*

## Sarah. S.M.

W. ARNOLD.

The first system of musical notation for 'Sarah' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment starts with a half note G3, followed by quarter notes A3, Bb3, and C4.

Al - migh - ty Ma - ker, God, How won - drous is Thy name!

The second system of musical notation for 'Sarah' continues the melody and accompaniment from the first system. The treble staff continues with quarter notes D5, E5, F5, and G5. The bass staff continues with quarter notes D4, E4, F4, and G4.

Thy glo - ries, how dif - fused a - broad, Through the cre - a - tion's frame!

46. *Moderate.*

## Aynhoe. S.M.

DR. NARES.

The first system of musical notation for 'Aynhoe' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment starts with a half note G3, followed by quarter notes A3, Bb3, and C4.

To bless Thy cho - sen race, In mer - cy, Lord, in - cline,

The second system of musical notation for 'Aynhoe' continues the melody and accompaniment. The treble staff continues with quarter notes D5, E5, F5, and G5. The bass staff continues with quarter notes D4, E4, F4, and G4.

And cause the bright - ness of Thy face On all Thy saints to shine.

47. *Moderate.*

## Palestine. L.M. "Jam lucis orto sidere." 7th Cent.

OLD LATIN.

The first system of musical notation for 'Palestine' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment starts with a half note G3, followed by quarter notes A3, Bb3, and C4.

O time - ly hap - py, time - ly wise, Hearts that with ris - ing morn a - rise.

The second system of musical notation for 'Palestine' continues the melody and accompaniment. The treble staff continues with quarter notes D5, E5, F5, and G5. The bass staff continues with quarter notes D4, E4, F4, and G4.

Eyes that the beam ce - les - tial view, Which e - ver - more makes all things new.



48. *Joyful.*

## Ely. L.M.

Goudimel's Psalter, 1562.

O come, loud anthems let us sing, Loud thanks to our Almighty King ;

For we our voi - ces high should raise, When our sal - va - tion's rock we praise.

49. *Slow.*

## Wauldby. S.M.

Dr. Gauntlett, 1857.

How hea - vy is the night That hangs up - on our eyes,

Till Christ, with His re - viv - ing light, O - ver our souls a - rise!

50. *Moderate.*

## Rochester. L.M.

Day's Psalter, 1562.

My gracious Lord, I own Thy right To eve-ry ser-vice I can pay ;

And call it my su-preme de-light To hear Thy dic-tates, and o - bey.

51. *Moderate.*

St. James. C.M.

COURTEVILLE

The first system of musical notation for 'St. James' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/2 time signature. The melody starts on a half note G4, followed by quarter notes A4, B-flat4, and C5. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment starts with a half note G3, followed by quarter notes A3, B-flat3, and C4.

Christ and His cross is all our theme; The mysteries that we speak,

The second system of musical notation continues the piece. The treble staff continues the melody with quarter notes D5, E5, F5, and G5. The bass staff continues the accompaniment with quarter notes D4, E4, F4, and G4.

Are scandal in the Jew's es-teem, And fol-ly to the Greek.

52. *Slow.*

St. Thomas. 888.6.

DR. GAUNTLETT, 1853.

The first system of musical notation for 'St. Thomas' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps (D major), and a 2/2 time signature. The melody starts on a half note D5, followed by quarter notes E5, F#5, and G5. The bass staff begins with a bass clef and a key signature of two sharps. The accompaniment starts with a half note D3, followed by quarter notes E3, F#3, and G3.

Just as I am—without one plea, But that Thy blood was shed for me,

The second system of musical notation continues the piece. The treble staff continues the melody with quarter notes A5, B5, C6, and D6. The bass staff continues the accompaniment with quarter notes A3, B3, C4, and D4. Dynamic markings include *Cres.*, *f*, and *p*.

And that Thou bid'st me come to Thee, O Lamb of God, I come.

53. *Moderate.*

Welton. 8888. (Anapæstic.)

DR. GAUNTLETT, 1853.

The first system of musical notation for 'Welton' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps (D major), and a 3/2 time signature. The melody starts on a half note D5, followed by quarter notes E5, F#5, and G5. The bass staff begins with a bass clef and a key signature of two sharps. The accompaniment starts with a half note D3, followed by quarter notes E3, F#3, and G3.

To Je-sus, the crown of my hope, My soul is in haste to be gone;

The second system of musical notation continues the piece. The treble staff continues the melody with quarter notes A5, B5, C6, and D6. The bass staff continues the accompaniment with quarter notes A3, B3, C4, and D4.

Oh bear me, ye che-ru-bim, up, And waft me a-way to His throne.



54. *Bold.*

St. Ann. C.M. DR. CROFT. Lutheran Melody.

Lord, we con - fess our numerous faults, How great our guilt has been!

Fool - ish and vain were all our thoughts, And all our lives were sin.

55. *Moderate.*

Malaga. L.M.

H. A. WEDD, 1857.

Au - thor of faith, E - ter - nal Word, Whose Spirit breathes the active flame;

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

56. *Joyful.*

Nassau. 7.7.7.7.7.7.

ROSENMÜLLER, 1694.

Come, O come, with sacred lays, Sound we God Al-migh-ty's praise; Come, ye sons of human race,

In this cho-rus take your place; And, a-mid the mor-tal throng, Be ye mas-ters of the song

57. *Bold.*

## Winchester. L.M.

*Spiritual Melodies, 1690.*

The first system of musical notation for 'Winchester' consists of a treble and bass staff. The treble staff begins with a treble clef, a 2/2 time signature, and a key signature of one sharp (F#). The music is written in a bold, blocky style. The bass staff begins with a bass clef and a 2/2 time signature. The music is written in a similar bold style.

How do Thy mer-cies close me round! For e - ver be Thy name a-dored;

The second system of musical notation for 'Winchester' consists of a treble and bass staff. The treble staff begins with a treble clef, a 2/2 time signature, and a key signature of one sharp (F#). The music is written in a bold, blocky style. The bass staff begins with a bass clef and a 2/2 time signature. The music is written in a similar bold style.

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

58. *Moderate.*

## Newland. S.M.

DR GAUNTLETT, 1857.

The first system of musical notation for 'Newland' consists of a treble and bass staff. The treble staff begins with a treble clef, a 2/2 time signature, and a key signature of one flat (Bb). The music is written in a moderate, blocky style. The bass staff begins with a bass clef and a 2/2 time signature. The music is written in a similar moderate style.

Come, we that love the Lord, And let our joys be known;

The second system of musical notation for 'Newland' consists of a treble and bass staff. The treble staff begins with a treble clef, a 2/2 time signature, and a key signature of one flat (Bb). The music is written in a moderate, blocky style. The bass staff begins with a bass clef and a 2/2 time signature. The music is written in a similar moderate style.

Join in a song with sweet ac - cord, And thus sur-round the throne.

59. *Moderate.*

## Tallis. C.M.

T. TALLIS, 1561.

The first system of musical notation for 'Tallis' consists of a treble and bass staff. The treble staff begins with a treble clef, a 2/2 time signature, and a key signature of two flats (Bb, Eb). The music is written in a moderate, blocky style. The bass staff begins with a bass clef and a 2/2 time signature. The music is written in a similar moderate style.

Come, Ho - ly Spi - rit, heavenly Dove, With all Thy quickening powers;

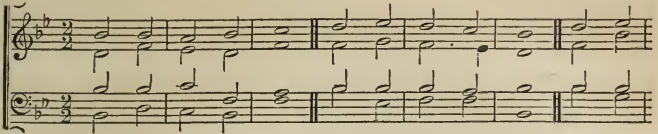
The second system of musical notation for 'Tallis' consists of a treble and bass staff. The treble staff begins with a treble clef, a 2/2 time signature, and a key signature of two flats (Bb, Eb). The music is written in a moderate, blocky style. The bass staff begins with a bass clef and a 2/2 time signature. The music is written in a similar moderate style.

Kin - dle a flame of sa - cred love In these cold hearts of ours.

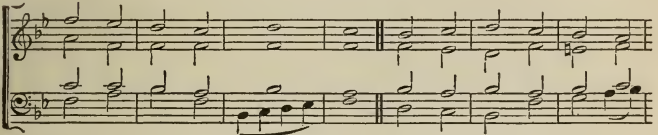
60. *Joyful.*

*Spire.* 55.88.55.

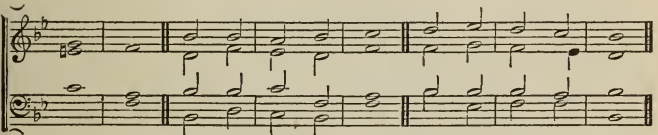
ADAM DRESE, 1680.



Je - sus, still lead on, Till our rest be won; And, al -



though the way be cheer - less, We will fol - low, calm and

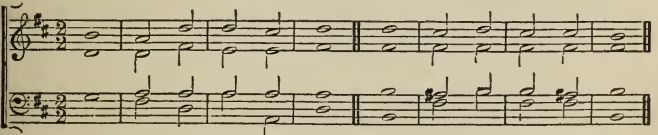


fear - less: Guide us by Thy hand To our Fa - ther - land.

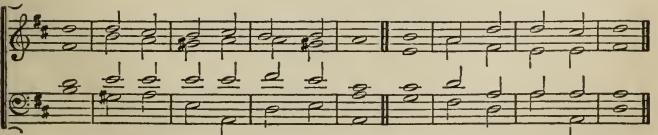
61. *Bold.*

*Ferriby.* S.M.

DR. GAUNTLETT, 1857.



See what a liv - ing stone The buil - ders did re - fuse;

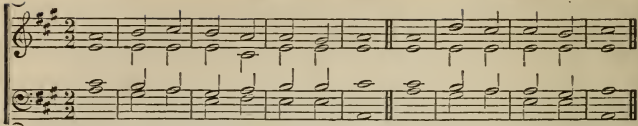


Yet God hath built His church there - on, In spite of en - vious Jews.

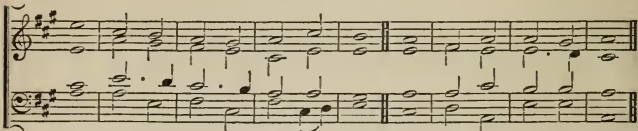
62. *Joyful.*

Lincoln. C.M.

ALLISON'S PSALTER, 1599.



We sing to Thee, Thou Son of God, Foun-tain of life and grace;

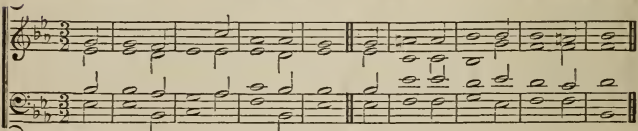


We praise Thee, Son of Man, whose blood Re-deemed our fal-len race.

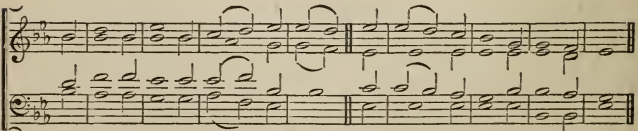
63. *Plaintive.*

Gibraltar. L.M.

C. W. POOLE, 1857.



God of my life, to Thee I call: Af-flict-ed at Thy feet I fall.

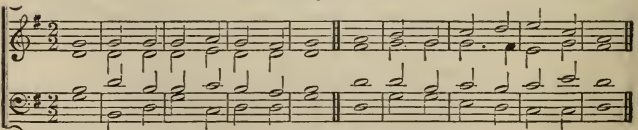


When the great wa-ter-floods pre-vail, Leave not my trembling heart to fail.

64. *Moderate.*

Nedfortly. 886.886.

HICKSON.



That Thou, O Lord, art e-ver nigh, Though veiled in aw-ful ma-jes-ty,

LEDFORTH—continued.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with chords and moving lines.

Thy might-y works de-clare; Thy hand this earth-ly frame up-holds,

The second system of music continues the piece from the first system, maintaining the same musical notation and structure.

Thine eye the u-ni-verse be-holds With pro-vi-den-tial care.

65. *Joyful.*

**Corsica.** 7.7.7.7.

Melody by GLUCK.

The first system of music for '65. Joyful. Corsica.' is in treble and bass clefs with a key signature of one flat (Bb) and a 2/2 time signature. The melody is joyful and features a mix of eighth and sixteenth notes.

Now be-gin the heaven-ly theme: Sing a-loud in Je-su's name;

The second system of music continues the piece, maintaining the same musical notation and structure.

Ye who His sal-va-tion prove, Tri-umph in re-deem-ing love.

66. *Bold and Joyful.*

**Christmas Choral.**

L.M.

M. LUTHER, 1535.

The first system of music for '66. Bold and Joyful. Christmas Choral.' is in treble and bass clefs with a key signature of one flat (Bb) and a 2/2 time signature. The music is bold and features a mix of eighth and sixteenth notes.

Praise, e-ver-last-ing praise, be paid To Him that earth's foundation laid;

The second system of music continues the piece, maintaining the same musical notation and structure.

Praise to the God, whose strong decrees Sway the wide realms of earth and seas.

67. *Cheerful.* **Saxony.** 8.8.8.8.8.8.8.8. (Anapaestic.)

LUTHERAN.

This God is the God we a - dore, Our faith-ful, unchange-a - ble Friend ;

Whose love is as great as His power, And knows neither measure nor end.

'Tis Je - sus, the First and the Last, Whose Spi-rit shall guide us safe home ;

We'll praise Him for all that is past, And trust Him for all that's to come.

68. *Moderate.*

**Gibbons.** C.M. ORLANDO GIBBONS, Mus. Doc., 1623.

God, my sup - port - er and my hope, My help for e - ver near,

Thine arm of mer - cy held me up, When sink - ing in des - pair.



69. *Slow and Moderate.*

**Ambrose.** 777.5.

DR. GAUNTLETT.

Lord of mer - cy and of might, Of man - kind the life and light,

Ma - ker, Teach - er, In - fi - nite; Je - sus, hear and save.

70. *Moderate.*

**Bremen.** 88.88.88.

HANS KUGELMANN, 1540.

To Thee, Thou bleeding Lamb, to Thee, For par-don, peace, and life we flee;

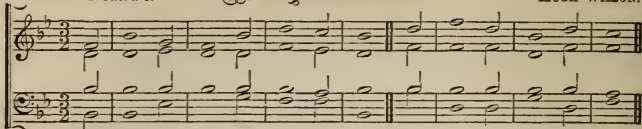
The shel-ter of Thy cross we claim; Thy righteous-ness a-lone we name.

Low at Thy feet we, sup-pliant, fall, Our Lord, our Life, our All in all.

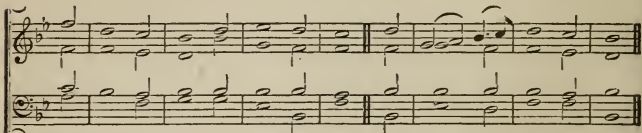
71. *Moderate.*

Martyrdom. C.M.

HUGH WILSON.



O God of Beth-el, by whose hand Thy peo-ple still are fed;

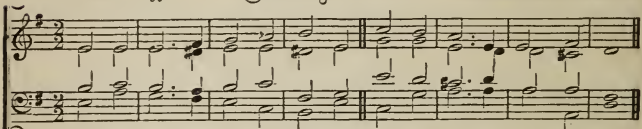


Who through this wea-ry pil-grim-age Hast all our fa-thers led.

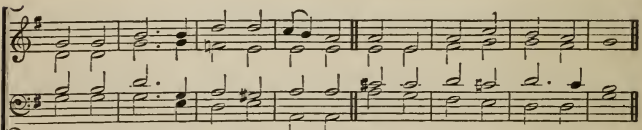
72. *With energy.*

Namah. 87. 87. 47.

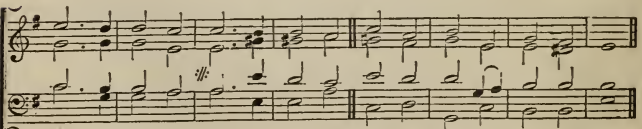
ANCIENT JEWISH MELODY.



Lo! He comes with clouds de-scend-ing, Once for fa-voured sin-ners slain;



Thou-sand thou-sand saints at-tend-ing, Swell the tri-umph of His train:



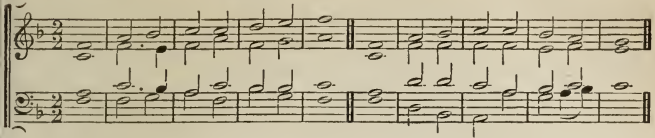
Hal-le-lu-jah! Hal-le-lu-jah! Je-sus comes, and comes to reign.



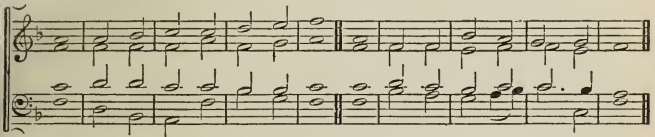
73. *Bold.*

Wycliffe. 88.88.88.

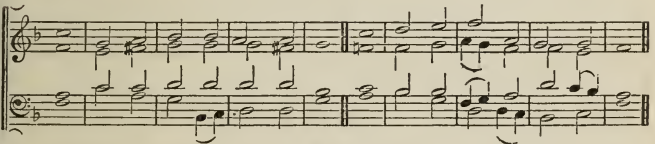
JOHANN SCHOP, 1641.



Now I have found the ground wherein Sure my soul's an-chor may re - main :—



The wounds of Je - sus, for my sin Be - fore the world's foun-da - tion slain ;

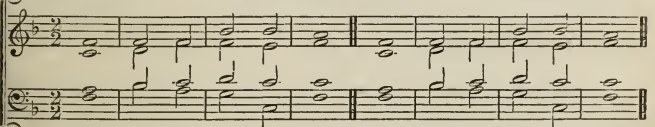


Whose mer-cy shall un - sha - ken stay, When heaven and earth are fled a - way.

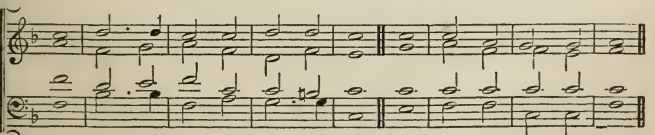
74. *Sustained.*

Swanland. S.M.

DR. GAUNTLETT, 1857



Be - hold the a - maz - ing sight, The Sa - viour lift - ed high !

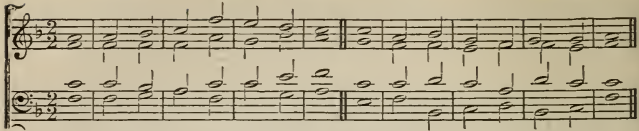


Be - hold the Son, God's chief de - light, Ex - pire in a - go - ny !

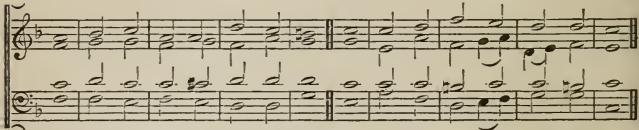
75. *Moderate.*

Huntingdon. 88.88.88.

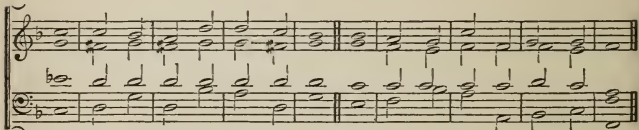
DR. GAUNTLETT, 1857.



The Lord my pas-ture shall pre-pare, And feed me with a Shep-herd's care :



His pre-sence will my wants sup-ply, And guard me with a watch-ful eye :

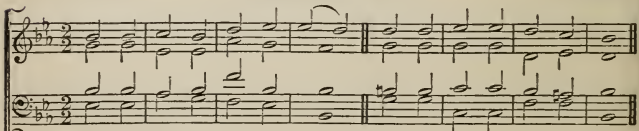


My noon-day walks He will at-tend, And all our mid-night hours de-fend.

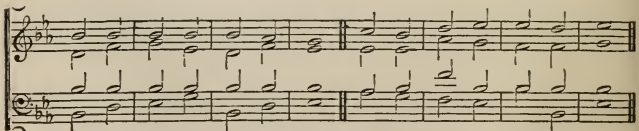
76. *Joyful.*

Solicitude. 7.7.7.7.

J. DANIELL



Oft in sor-row, oft in woe, On-ward, Christians, on-ward go ;



Fight the fight, main-tain the strife, Strengthened with the bread of life.

77. *Moderate.*

## Chanet. 8. 3. 3. 6.

REV. J. JOWETT,  
'*Musæ Solitariae*,' 1823.

Musical score for 'Chanet' in 2/4 time, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece is marked 'Moderate'.

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

Musical score for 'Chanet' in 2/4 time, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece is marked 'Moderate'.

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

78. *Bold.*

## Melcombe. L.M.

S. WEBBE, 1800.

Musical score for 'Melcombe' in 2/2 time, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece is marked 'Bold'.

Now to the Lord a no - ble song! A - wake my soul; a-wake, my tongue;

Musical score for 'Melcombe' in 2/2 time, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece is marked 'Bold'.

Ho - san - na to th'è - ter - nal Name, And all His boundless love pro - claim.

79. *Joyful.*

## Kiel. 7. 7. 7. 7.

ANDREAS ROMBERG, 1802.

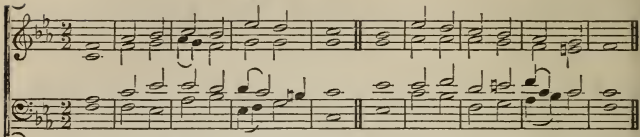
Musical score for 'Kiel' in 2/4 time, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece is marked 'Joyful'.

Songs of praise the an - gels sang, Heaven with hal - le - lu - jahs rang,

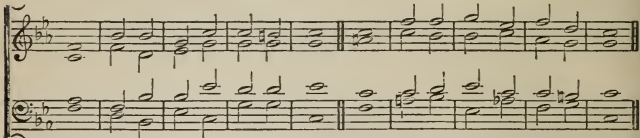
Musical score for 'Kiel' in 2/4 time, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The piece is marked 'Joyful'.

When Je - ho - vah's work be - gun; When He spake, and it was done.

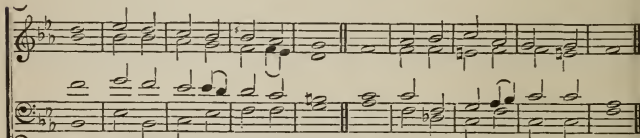
80. *Bold, and rather slow.* **Manfeld.** 88. 88. 88. *M. LUTHER, 1525. Called the Baptismal Hymn.*



Lead - er of faith-ful souls, and guide Of all who tra-vel to the sky,

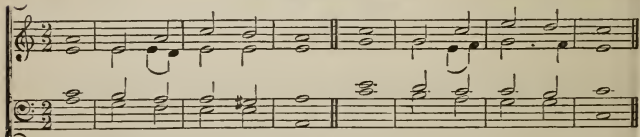


Come, and with us, even us, a - bide, Who would on Thee a-lone re - ly:

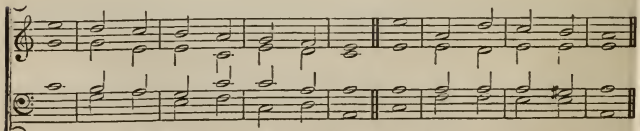


On Thee a - lone our spi-rits stay, While held in life's un - e - ven way.

81. *Slow.* **St. Bride.** S.M. *RILEY'S Psalms, 1762.*



To - mor - row, Lord, is Thine, Lodged in Thy sove-reign hand;



And if its sun a - rise and shine, It shines by Thy com-mand.

82. *Bold.***Crucio.** L.M.

DR. BURNEY.

Thy fa-vours, Lord, surprise our souls; Will the E-ter-nal dwell with us?

What canst Thou find be-neath the poles To tempt Thy chariot downward thus?

83. *Moderate.***Gregory.** L.M.

GREGORIAN.

Show pi-ty, Lord; O Lord, for-give, Let a re-pent-ing re-bel live;

Are not Thy mer-cies large and free? May not a sin-ner trust in Thee?

84. *Moderate.***Southwell.** S.M.

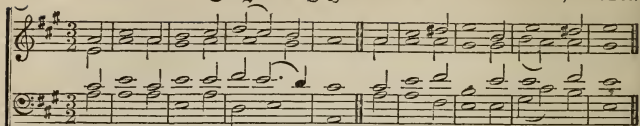
DENHAM'S PSALTER, 1588.

Like sheep we went a-stray, And broke the fold of God,

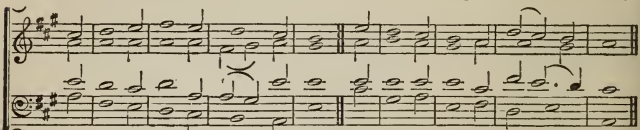
Each wander-ing in a dif-ferent way, But all the down-ward road.

85. *Moderate.*

Angel's Hymn. L.M. ORLANDO GIBBONS, Mus. Doc.



E - ter - nal Power—whose high a - bode Be - comes the grandeur of a God ;

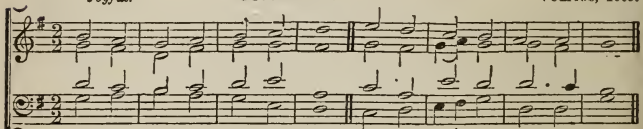


In - fi - nite length be - yond the bounds Where stars revolve their fi - nite rounds.

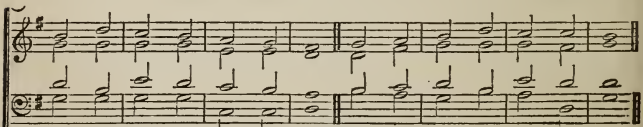
86. *Joyful.*

Weimar. 7.7.7.7.7.7.7.

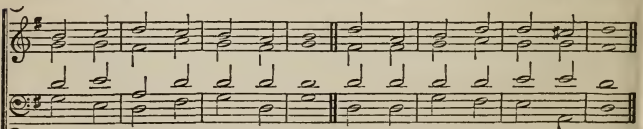
VULPIUS, 1609.



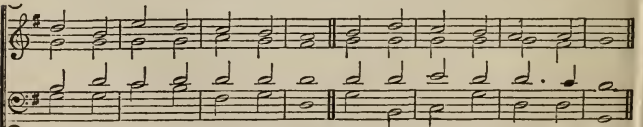
Je - sus, Re - fuge of my soul, Let me to Thy bo - som fly,



While the near - er wa - ters roll, While the tem - pest still is high.



Hide me, O my Sa - viour, hide, Till the storm of life be past:



Safe in - to the ha - ven guide: O re - ceive my soul at last.



87. *Moderate.*

## Eban. C.M.

DR. LOWELL MASON.

With joy we me - di - tate the grace Of our High Priest a - bove :

His heart is made of ten - der - ness, His bow - els melt with love.

88. *Slow and sustained.* Maldon. 888.6. (Trochaic.) DR. GAUNTLETT, 1858.

Lo! the storms of life are break . . . . ing, Faith - less fears our

hearts are shak . . . . ing; For our suc - cour un - der - tak - ing; Lord and

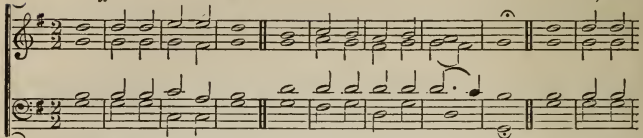
Sa - viour, Lord and Sa - viour, hear . . . . us.



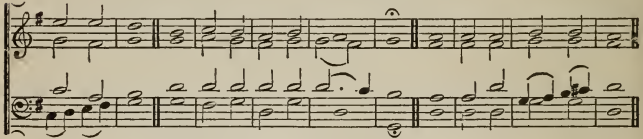
89.

## Wittenburg.\* 6.7.6.7.6.6.6.6.—(CHORAL.)

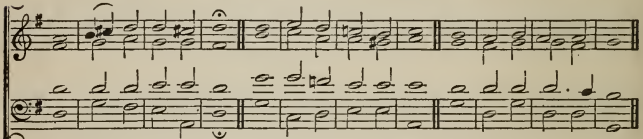
JOHANN CRÜGER, 1653.

*Joyful.*

1. Let all men praise the Lord, In wor-ship low-ly bend - ing; On His most  
 2. Glo - ry and praise to God,— To Fa-ther, Son, be giv - en, And to the



ho - ly word, Redeemed from woe, de-pend - ing. He gra-cious is, and just,  
 Ho - ly Ghost,—On high enthroned in Hea - ven. Praise to the Tri - une God;



From childhood us doth lead; On Him we place our trust And hope, in time of need.  
 With powerful arm and strong, He changeth night to day; Praise Him with grateful song.

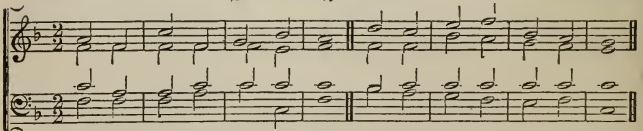
\* The 1st verse may be sung in unison, the 2nd in harmony.

90.

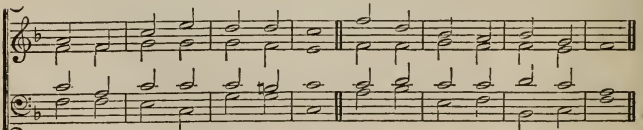
*Joyful.*

## Kettering. 7.7.7.7.

DR. BOYCE.



Wel-come, wel-come! sin-ner, hear; Hang not back through shame or fear.



Doubt not, nor dis - trust the call; Mer - cy is pro-claimed to all.

91. *Cheerful.*

Dijon. 7.7.7.7.

GERMAN EVENING HYMN.

Hark, my soul, it is the Lord: 'Tis thy Saviour; hear His word.

Je-sus speaks, and speaks to thee,— Say, poor sin-ner, lov'st thou Me?

92. *Cheerful.*

Montgomery. L.M.

J. STANLEY.

Bright as the sun's me-rid-ian blaze, Vast as the blessings he con-veys,

Wide as his reign from pole to pole, And per-ma-nent as his con-trol.

93. *Grave.*

Altona. L.M. ISRAEL CLAUDER'S PSALMODIA, 1630.

O God of mer-cy, God of might, How should weak sinners bear the sight,

If, as Thy power is sure-ly here, Thine o-pen glo-ry should ap-pear?

94. *Bold.* Old Hundredth Psalm. L.M.

MAROT AND BEZA'S  
PSALMS, 1545.

All peo-ple that on earth do dwell, Sing to the Lord with cheerful voice:

Him serve with mirth, His praise forth tell; Come ye be-fore Him and re-joice.

95. *Bold.* London New. C.M.

SCOTS PSALTER, 1635.

Sing to the Lord Je-ho-vah's name, And in His strength re-joice;

When His sal-va-tion is our theme, Ex-alt-ed be our voice.

96. *Moderate.* Liverpool. C.M.

DR. WAINWRIGHT.

When ri-sing from the bed of death, O'er-whelmed with guilt and fear

I see my Ma-ker, face to face, O! how shall I ap-pear!

97. *Bold.*

## St. David. C.M.

RAVENSCROFT'S  
Whole Book of Psalms, 1621.

Ho - san - nah to the Prince of light, That clothed Him-self in clay,

En - tered the i - ron gates of death, And tore the bars a - way.

98. *Bold.*

## York. C.M.

ANDRO HART'S Psalter, 1615.

The Sa - viour calls: let eve - ry ear, At - tend the heaven-ly sound,

Ye doubt-ing souls, dis - miss your fear; Hope smiles re - vi - ving round.

99. *Lively.*

## Irlington. C.M.

DR. ARNE.

Lord, as a fa - mi - ly we meet, Thy good-ness to pro - claim;

We wait be - fore Thy mer - cy seat, And plead the Sa - viour's name.

100. *Moderate.*

Solomon. C.M.

Arranged from HANDEL.

Je - sus, the word of mer - cy give, And let it swift - ly run ;

Now let Thy miu - is - ters be - lieve, And put sal - va - tion on.

101. *Grave.*

Luther's Hymn. L.M.

M. LUTHER, 1535.

Or L.M. six lines, by repeating the first two lines.

The Lord shall come ! the earth shall quake ; The mountains to their centre shake ;

And, withering from the vault of night, The stars withdraw their fee - ble light.

102. *Grave.*

Eisleben. 87.87.887.

M. LUTHER, 1535.

Great God, what do I see and hear? The end of things cre -

- a - ted : Be - hold the Judge of man ap - pear, On clouds of

EISLEBEN—continued.

glo - ry seat - ed! The trum - pet sounds, the graves re - store The  
 dead which they con - tained be - fore; Pre - pare, my soul, to meet Him.

103. *Bold and Joyful.* **Hanover.** 10.10.11.11. DR. CROFT, 1699.

O praise ye the Lord, prepare your glad voice His praise in the great assembly to sing;  
 In our great Cre-a-tor let Is-ra-el re-joice, And children of Zi-on be glad in their King.

104. *Bold and Joyful.* **Prague.** S.M. L. WEST, 1795.

A - wake, and sing the song Of Mo - ses and the Lamb;  
 Wake ev - ry heart and eve - ry tongue, To praise the Sa - viour's name.



105. *Moderate.*

Farrant. C.M. RICHARD FARRANT, 1585.  
Adapted by Dr. EDWARD HODGES.

The first system of music for 'Farrant' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/2. The music is written in a block style with chords and stems.

Lord, it be - longs not to my care, Whe - ther I die or live;

The second system of music for 'Farrant' consists of two staves, continuing the block-style musical notation from the first system.

To love and serve Thee is my share, And this Thy grace must give.

106. *Cheerful.*

Bethlehem. 8.7.8.7. Latin Melody of the 14th Cent.

The first system of music for 'Bethlehem' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/2. The music is written in a block style with chords and stems.

Sa - viour, breathe an eve - ning bless - ing, Ere re - pose our spi - rits seal.

The second system of music for 'Bethlehem' consists of two staves, continuing the block-style musical notation.

Sin and want we come con - fess - ing: Thou canst save, and Thou canst heal.

107. *Solemn.*

Melton. 7.7.7.7.

DR. GAUNTLEIT, 1853.

The first system of music for 'Melton' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb and Eb) and the time signature is 2/2. The music is written in a block style with chords and stems.

Time is ear - nest, pass - ing by; Death is ear - nest, draw - ing nigh:

The second system of music for 'Melton' consists of two staves, continuing the block-style musical notation.

Sin - ner, wilt thou tri - fling be? Time and death ap - peal to thee.



108. *Bold.***Hain.** 6. 4. 6. 4.

DR. LOWELL MASON.

To - day, the Sa - viour calls Ye, wand - erers, home;

O ye be - night - ed souls, Why lon - ger roam?

109. *Moderate.***Normandy.** 8.7.8.7.8.7.8.7.

AMI BOET.

Love di - vine, all love ex - cel - ling, Joy of heaven, to earth come down;

Fix in us Thy hum - ble dwell - ing; All Thy faith - ful mer - cies crown.

Je - sus, Thou art all com - pas - sion; Pure, un - bound - ed love Thou art:

Vi - sit us with Thy sal - va - tion; En - ter eve - ry long - ing heart.

110. *Slowly.*

Southwold. C.M.

DR. GAUNTLETT, 1852

There is a foun - tain filled with blood, Drawn from Im - man - uel's veins ;

And sin - ners plunged be - neath that flood Lose all their guil - ty stains.

111. *Bold.*

Vienna. 8.7.8.7.8 7.8.7.

HAYDN.

Praise to Thee, Thou great Cre - a - tor, Praise be Thine from eve - ry tongue ;

Join, my soul, with eve - ry crea - ture, Join the u - ni - ver - sal song.

Fa - ther, source of all com - pas - sion, Pure, un - bound - ed grace is Thine :

Hail! the God of our sal - va - tion, Praise Him for His love di - vine.

112. *Moderate.*

Kelso. 10.10.10.10.

DR. GAUNTLET, 1858.

A - bide with me, fast falls the e - ven - tide: The dark-ness

thick - ens: Lord, with me a - bide: When o - ther help - ers

fail, and com-forts flee, Help of the help - less, O a - b'ide with me.

113. *Sustained.*

Linz. 8.7.8 7.

MOZART.

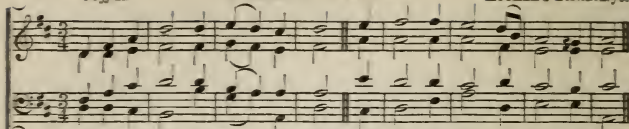
Hear my prayer, O heaven-ly Fa - ther, Ere I lay me down to sleep:

Bid Thy an - gels, pure and ho - ly, Round my bed their vi - gil keep.

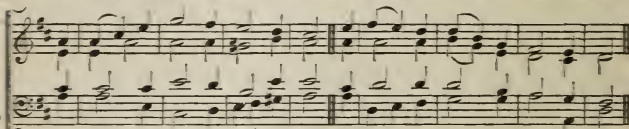
114. *Joyful*

Witton. L.M. 8 lines.

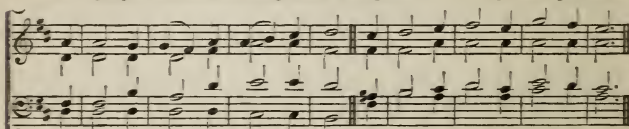
KOCHER'S *Zionsharfe*.



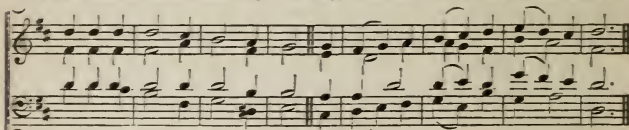
The spacious fir - ma - ment on high, With all the blue e - the - real sky,



And spangled heavens a shining frame, Their great O - ri - gi - nal pro - claim.



Th' un - wearied sun, from day to day, Doth his Cre - a - tor's power dis - play,

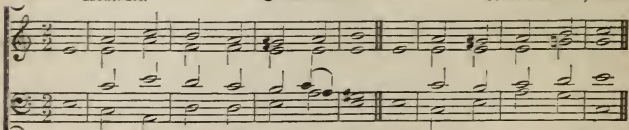


And pub - lish - es to eve - ry land The work of an Al - might - y hand.

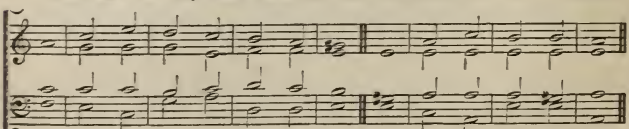
115. *Moderate*

Culross. C.M.

SCOTS PSALTER, 1635.



Lord, as to Thy dear cross we flee, And plead to be for - given,

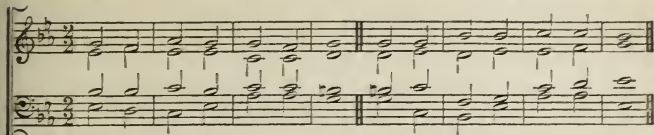


So let Thy life our pat - tern be, And form our souls for heaven.

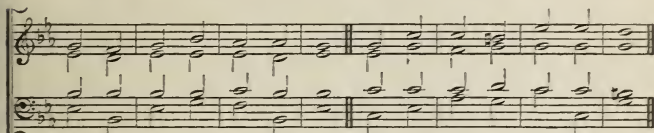
116. *Slow.*

Cuthbert. 7.7.7.7.7.7.

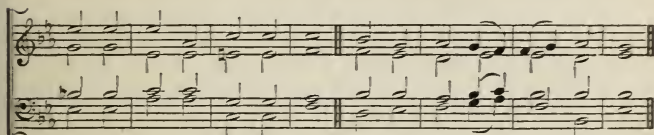
DR. GAUNTLETT, 1852.



Rock of A - ges, cleft for me, Let me hide my - self in Thee.



Let the wa - ter and the blood, From Thy riv - er side which flowed,

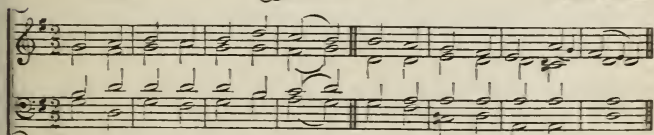


Be of sin the dou - ble cure, — Cleanse me from its guilt and power.

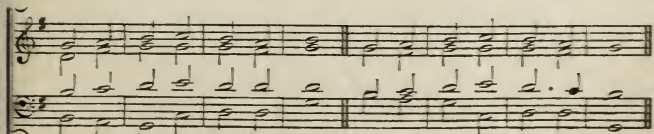
117. *Cheerful.*

Milan. 7.7.7.7.

STABAT MATER.



Day by day the man - na fell; Oh! to learn the les - son well:



Still by con - stant mer - cy fed, Give me, Lord, my dai - ly bread.





LUTZEN—continued.

on - ly crown! How pale art Thou with an - guish,

With sore a - buse and scorn! How does that vi - sage

lan - guish, Which once was bright as morn! . . .

120. *Moderate.*

Waldeck. L.M.

RINCK.

We bless the Lord, the just, the good, Who fills our hearts with joy and food;

Who pours His blessings from the skies, And loads our days with rich supplies.



121. *Joyful.*

## St. Andrew. 7.7.8.7.7 7.8.7.

DR. GAUNTLETT, 1852.

The first system of music for 'St. Andrew' consists of a treble and bass staff in G major and 4/4 time. The melody is joyful and features a mix of eighth and quarter notes.

Head of the Church tri-um-phant! We joy-ful-ly a-dore Thee.

The second system continues the melody with similar rhythmic patterns and chordal accompaniment.

Till Thou ap-pear, Thy mem-bers here Shall sing like those be-fore Thee.

The third system shows the continuation of the hymn's melody and accompaniment.

We lift our hands and voi-ces In blest an-ti-ci-pa-tion,

The fourth system concludes the first part of the hymn with a final cadence.

And cry a-loud, and give to God The praise of our sal-va-tion.

122. *Bold.*

## Doncaster. S.M.

S. WESLEY.

The first system of music for 'Doncaster' is in G major and 2/2 time, featuring a bold and stately melody.

Be-hold, the grace ap-pears; The pro-mise is ful-filled:

The second system continues the hymn's melody and accompaniment.

Ma-ry, the won-drous vir-gin, bears; And Je-sus is the child.

123. *Slowly.*

Heber. 11.12.12.10.

DR. GAUNTLETT, 1858.

Ho - ly, ho - ly, ho - ly, Lord God Al - migh - ty! Grate - ful - ly a -

dor - ing, our songs 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!

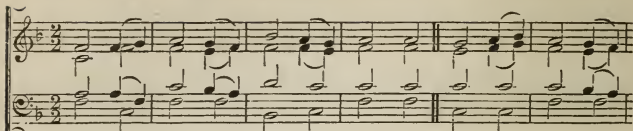
124. *Joyful.*

Constance. L.M. GOTHAIſCHEN CANTIONAL, 1651.

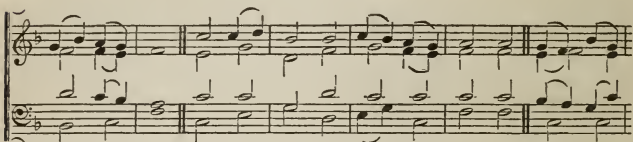
O Spi - rit of the liv - ing God, In all Thy plen - i - tude of grace,

Wher - e'er the foot of man hath trod, Des - cend on our a - pos - tate race.

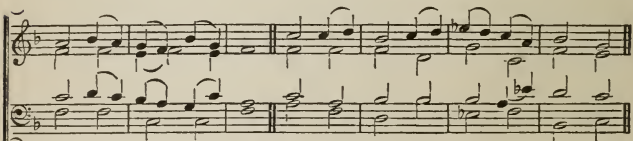
125. *Moderate.* **Alla Trinita.** 8.7.8.7 8.7.8.7. LAUDI SPIRITUALI, 1545.



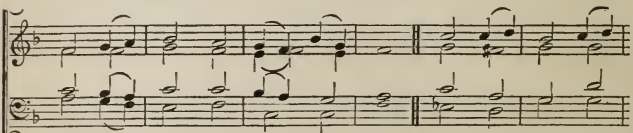
May the grace of Christ our Sa - viour, And the Fa - ther's



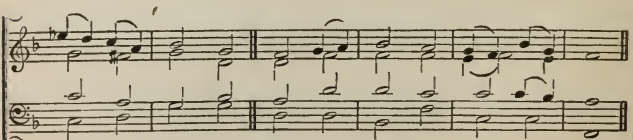
bound - less love, With the Ho - ly Spi - rit's fa - vour, Rest up -



on us from a - bove! Thus may we a - bide in u - nion



With each o - ther and the Lord; And pos - sess, in



sweet com - mu - nion, Joys which earth can - not af - ford.

126. *Joyful.*

Ascalon. 668.668.

CRUSADER'S MELODY.

The first system of musical notation for 'Ascalon' consists of a treble and bass staff in 4/4 time, with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The music is divided into three measures by double bar lines.

How pleased and blest was I To hear the peo - ple cry,— Come, let us

The second system of musical notation continues the piece in the same key and time signature. It also consists of a treble and bass staff, divided into three measures.

seek our God to - day! Yes, with a cheer-ful zeal We haste to

The third system of musical notation concludes the piece. It consists of a treble and bass staff, divided into three measures.

Zi - on's hill, And there our vows and ho - nours pay.

127. *Moderate.*

Fulda. L.M.

BEETHOVEN.

The first system of musical notation for 'Fulda' is in 3/2 time with a key signature of one flat (B-flat). It features a treble and bass staff, with the melody in the treble clef and bass line in the bass clef. The system is divided into two measures.

Just are Thy ways, and true Thy word, Great Rock of my se - cure a - bode:

The second system of musical notation continues the piece in the same key and time signature. It consists of a treble and bass staff, divided into two measures.

Who is a God be-side the Lord? Or where's a re - fuge like our God?

128. *Slow.*

Salzburg. 8.7.8.7.8.7.8.7.

MOZART.

Hail! Thou once des-pi - sed Je - sus, Hail! Thou Ga - li - le - an King;

Thou didst suf - fer to re - lease us; Thou didst free sal - va - tion bring.

Hail! Thou glo - rious God and Sa - viour, Bear - er of our sin and shame,

By Thy me - rits we find fa - vour; Life is , giv - en through Thy name.

129. *Moderato.*

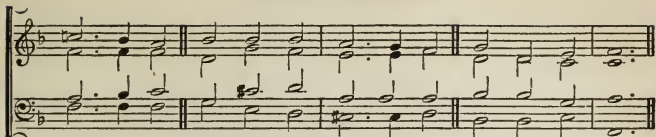
Hermon. 664.6664.

BRAUN, 1675.

Fa - ther of love and power, Guard Thou our eve - ning hour,

Shield with Thy might. For all Thy care this day Our grate - ful

HERMON—continued.

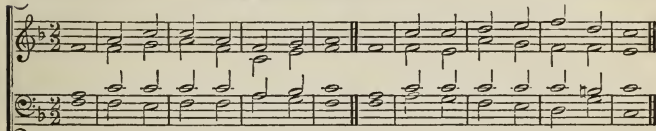


thanks we pay, And to our Fa - ther pray,—Bless us to - night.

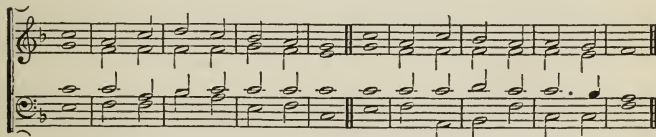
130. *Bold.*

Mecklenburg. L.M.

J. S. BACH, 1736.



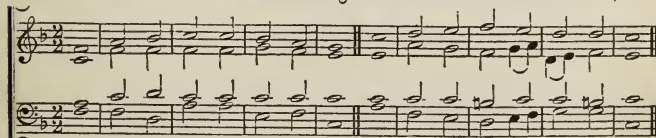
Je - sus shall reign wher - e'er the sun Doth his suc - ces - sive jour - neys run ;



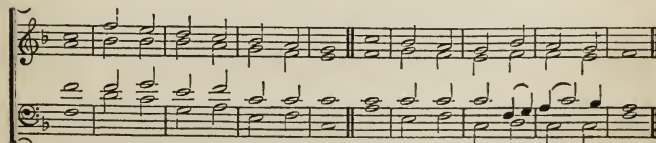
His kingdom stretch from shore to shore, Till moons shall wax and wane no more.

131. *Bold.*

Eisenach. L.M. JOHANN HERMANN SCHEIN, 1628.



Je - sus, Thy robe of right - eous - ness My beau - ty is, my glo - rious dress ;



'Midst flau - ing worlds, in this ar - rayed, With joy shall I lift up my head.



132. *Bold.*

Leoni. 6684.6684.

OLD HEBREW MELODY.

The first system of musical notation for 'Leoni' consists of a treble and bass staff in 2/2 time, with a key signature of one flat (B-flat). The melody is written in a bold, blocky style. The lyrics 'The God of Abra-ham praise, Who reigns en-throned a - bove;' are printed below the staff.

The God of Abra-ham praise, Who reigns en-throned a - bove;

The second system of musical notation continues the melody from the first system. The lyrics 'An - cient of e - ver - last - ing days, And God of love.' are printed below the staff.

An - cient of e - ver - last - ing days, And God of love.

The third system of musical notation continues the melody. The lyrics 'Je - ho - vah, great I AM, By earth and heaven con - fessed :' are printed below the staff.

Je - ho - vah, great I AM, By earth and heaven con - fessed :

The fourth system of musical notation concludes the piece. The lyrics 'We bow, and own the sa - cred name, For e - ver blest.' are printed below the staff.

We bow, and own the sa - cred name, For e - ver blest.

133. *Joyful.*

Old Winchester. C.M.

ESTE'S PSALTER, 1592.

The first system of musical notation for 'Old Winchester' consists of a treble and bass staff in 2/2 time, with a key signature of one sharp (F#). The melody is written in a joyful, rhythmic style. The lyrics 'Be - hold the glo-ries of the Lamb A - midst His Fa-ther's throne;' are printed below the staff.

Be - hold the glo-ries of the Lamb A - midst His Fa-ther's throne;

The second system of musical notation continues the melody. The lyrics 'Pre - pare new ho-nours for His name, And songs, be - fore un-known.' are printed below the staff.

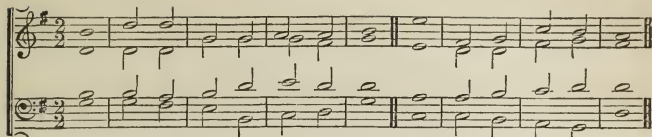
Pre - pare new ho-nours for His name, And songs, be - fore un-known.



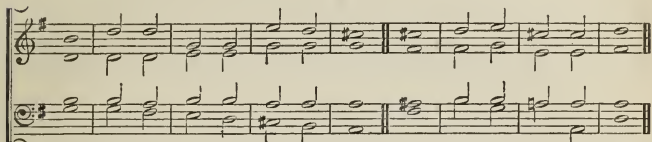
134. *Moderate.*

Sherwood. 86.86.86.

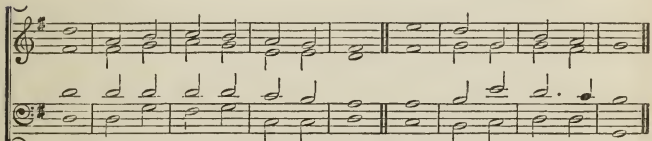
DR. GAUNTLETT, 1858.



Be - yond, be - yond that bound-less sea, A - bove that dome of sky,



Far - ther than thought it - self can flee, Thy dwell - ing is on high ;

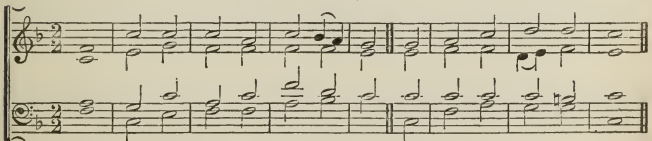


Yet dear the aw - ful thought to me, That Thou, my, God, art nigh.

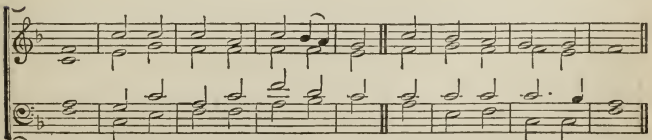
135. *Bold.*

St. George. C.M.

NICOLAUS HERMANN, 1560.



How con - des - cend - ing and how kind Was God's e - ter - nal Son!



Our mis - ery reached His heavenly mind, And pi - ty brought him down.

136. *Bold.**Chanted.* 7.8.7.8.

DR. GAUNTLETT, 1858.

Je - sus lives, no lon - ger now Can thy ter - rors, Death, ap - pal us :

Je - sus lives, and this we know, Thou, O Grave, canst not en - thral us.

137. *Cheerful.**Corinth.* 8.7.8.7.8.7.8.7

S. WEBBE.

Light of those, whose drea-ry dwell-ing Bor-ders on the shades of death,

Come, and all Thy love re - veal-ing, Dis - si - pate the clouds be - neath.

The new heaven and earth's Cre-a - tor, On our deep - est dark-ness rise ;

Scat-tering all the night of na - ture, Pour - ing day up - on our eyes.

138. *Moderate.*

## Pleyel. 7.7.7.7.

PLEYEL.

Musical score for Pleyel's 'Moderate'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/2. The melody is primarily in the treble staff, with accompaniment in the bass staff. There are two measures of *ffz* (fortissimo forzando) in the treble staff.

Lord, we come be - fore Thee now: At Thy feet we hum-bly bow:

Musical score for Pleyel's 'Moderate', continuing from the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#) and the time signature is 3/2. The melody is primarily in the treble staff, with accompaniment in the bass staff. There are two measures of *ffz* (fortissimo forzando) in the treble staff.

Oh do not our suit dis - dain: Shall we seek Thee, Lord, in vain?

139. *Bold.*

## Neapolis. L.M.

HAYDN.

Musical score for Haydn's 'Neapolis'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is 3/2. The melody is primarily in the treble staff, with accompaniment in the bass staff.

Forth in Thy name, O Lord, I go, My dai - ly

Musical score for Haydn's 'Neapolis', continuing from the first system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is 3/2. The melody is primarily in the treble staff, with accompaniment in the bass staff.

la - bour to pur - sue; Thee, on - ly Thee, re -

Musical score for Haydn's 'Neapolis', continuing from the second system. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (Bb, Eb) and the time signature is 3/2. The melody is primarily in the treble staff, with accompaniment in the bass staff.

solved to know, In all I think, or speak, or do.

140.

*Cheerful.***Waterford.** 7.6.7.6.7.6.7.6. MELCHIOR TESCHNER, 1613.

Some-times a light sur - pri - ses The Chris-tian while he sings:

It is the Lord who ri - ses, With heal - ing in His wings.

When com-forts are de - clin - ing, He grants the soul, a - gain,

A sea - son of clear shin - ing, To cheer it af - ter rain.

141.

*Slow.***St. Mary.** C.M.ARCH. PRY'S  
*Book of Psalms, 1621.*

Why do we mourn de - part - ing friends, Or shake at death's a - larms?

'Tis but the voice that Je - sus sends To call them to His arms.

142. *Plaintive.*

*Silesia.* 7.6.7.6.7.6.7.6.

HANS SACHS, 1526.

In time of tri - bu - la - tion, Hear, Lord, my fee - ble cries : .

With hum - ble sup - pli - ca - tion, To Thee my spi - rit flies. . .

My heart with grief is break - ing ; Scarce can my voice complain ; . .

Mine eyes, with tears kept wa - king, Still watch and weep in vain. . .

143. *Cheerful.*

*Chester.* C.M.

DOWLAND, 1592.

O what a - ma - zing words of grace Are in the gos - pel found !

Suit - ed to eve - ry sin - ner's case Who hears the joy - ful sound.

144.

## Gethsemane 7.7.7.7.7.

OLD LATIN MELODY.

*Plaintive.*

(May also be sung in Common time.)

The first system of musical notation for 'Gethsemane' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a style typical of early printed music, with square notes and stems.

Go to dark Geth - se - ma - ne, Ye that feel the tempter's power;

The second system of musical notation continues the piece. It features two staves in the same key signature and time signature as the first system. The melody in the upper staff continues with a similar plaintive character.

Your Re - deemer's con - flict see: Watch with Him one bit - ter hour:

The third system of musical notation is the final system for this piece. It consists of two staves in the same key signature and time signature. The piece concludes with a final cadence.

Turn not from His griefs a - way: Learn of Je - sus Christ to pry.

145.

*Bold and fervent.*

## Wartburg. L. M.

MARTIN LUTHER, 1543.

The first system of musical notation for 'Wartburg' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a bold and fervent style.

O Thou, to whom in an - cient time The lyre of Hebrew bards was strung;

The second system of musical notation continues the piece. It features two staves in the same key signature and time signature as the first system. The melody in the upper staff is bold and fervent.

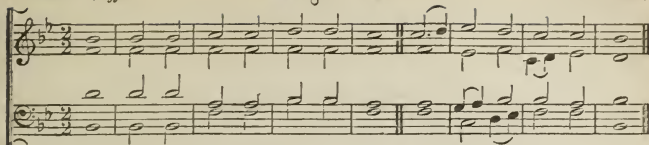
Whom kings a - dored in song sub - line, And prophets prais'd with glowing tongue.



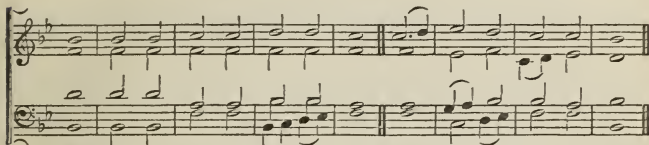
146. *Joyful.*

## Soho. C.M.

OLD CHANT.



In God's own house pro-nounce His praise, His grace He there re - veals ;

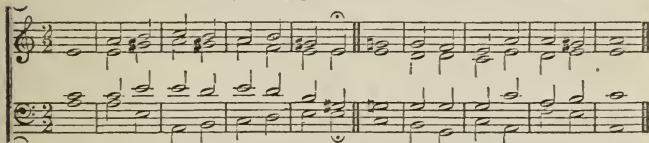


To heaven your joy and won - der raise, For there His glo - ry dwells.

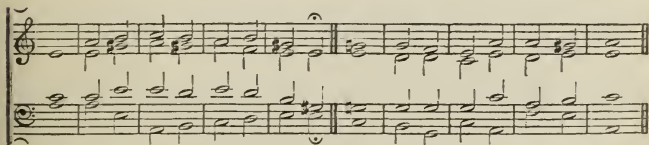
147. *Slowly.*

## Morabia. 9.8.9.8.8.8.—(CHORAL.) CH. NEUMARK, 1657.

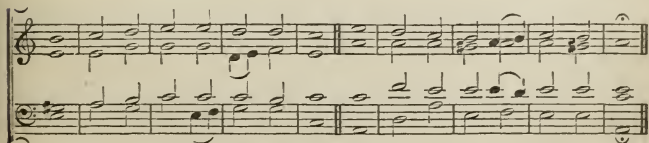
Or L.M. six lines, by omitting the last note in the 1st and 3rd lines.



To Thee, O Lord, I yield my spi - rit, Who break'st in love this mor-tal chain ;



My life I but for Thee in - he - rit, And death be-comes my chief - est gain.



In Thee I live, in Thee I die, Con-tent, for Thou art e - ver nigh.



148. *Bold.* Arno. 7.6.7.6.7.6.7.6. (Peculiar accent.) ANCIENT MELODY.  
 Or (with two equal notes in the third bar of the alternate lines) 8 lines 7a.

Dy - ing souls, fast bound in sin, Tremb-ling and re - pi - ning,

With no ray of light di - vine On your path - way shin - ing,

Why in dark-ness wan - der on, Filled with con - ster - na - tion?

Je - sus lives,—in Him a - lone Can you find sal - va - tion.

149. *Moderate.* Whitechurch. S.M. HANDEL.

Wel - come, sweet day of rest, That saw the Lord a - rise; Wel - come to

this re - viv-ing breast, And these re-joic-ing eyes, And these re-joic-ing eyes.

150. *Joyful.*

Oldenburg. 11.11.11.11.

T. SELLE, 1655.

How firm a foun - da - tion, ye saints of the Lord, Is laid for your

faith in His ex - cel - lent word! What more can He say, than to

you He hath said, You, who un - to Je - sus for re - fuge have fled?

151. *Joyful.*

Morning Hymn. L.M.

F. H. BARTHELEMON.

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

Shake off dull sloth, and joy - ful rise, To pay thy morning sac - ri - fice.

152. *Grave.*

Nuremberg. 886.886.

HANS SACH, 1539.

The first system of musical notation for 'Nuremberg' consists of a treble and bass staff. The treble staff features a melody with a mix of eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2.

When Thou, my righteous Judge, shalt come, To fetch Thy ransomed peo - ple home,

The second system of musical notation continues the piece. It maintains the same melodic and accompanimental structure as the first system, with the treble staff carrying the main melody and the bass staff providing harmonic support.

Shall I a - mong them stand? Shall such a worth-less worm as I,

The third system of musical notation concludes the piece. The treble staff ends with a final cadence, and the bass staff provides a concluding accompaniment. The overall mood is solemn and reflective.

Who some-times am a - fraid to die, Be found at Thy right hand?

153. *Cheerful.*

Meaux Abbey. C.M.

JOHANN CRÜGER, 1658.

The first system of musical notation for 'Meaux Abbey' features a treble and bass staff. The treble staff has a more active melody with eighth and sixteenth notes, and the bass staff has a rhythmic accompaniment. The key signature has one flat (F), and the time signature is 2/2.

Come, let us join our cheer-ful songs With an-gels round the throne;

The second system of musical notation continues the cheerful piece. The treble staff carries the melody, and the bass staff provides a steady accompaniment. The piece ends with a final cadence in the treble staff.

Ten thou-sand thou-sand are their tongues, But all their joys are one.

154. *Bold.*

Halle. 87.87.887.-(CHORAL.)

HANS KUGELMAN 1504.

The first system of musical notation for 'Halle' consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The key signature is one sharp (F#) and the time signature is 2/4.

To God on high be thanks and praise, Who deigns our bonds to se - ver;

The second system of musical notation continues the melody and accompaniment from the first system. It maintains the same rhythmic and harmonic structure.

His cares our droop - ing souls up - raise, And harm shall reach us

The third system of musical notation continues the piece, showing the vocal line and accompaniment.

ne - ver: On Him we rest with faith as - sured, Of all that

The fourth system of musical notation concludes the piece with a final cadence in the treble and bass staves.

live, the migh - ty Lord, For e - ver and for e - ver!

155. *Grave.*

Conway. 664.664.

FREYLINGHAUSEN, 1704.

The first system of musical notation for 'Conway' is in a 3/2 time signature. The treble staff has a melody with dotted rhythms, and the bass staff provides a steady accompaniment. The key signature is one flat (Bb).

Low-ly and so-lemn be Thy children's cry to Thee, Father di - vine;

The second system of musical notation continues the piece, maintaining the solemn and grave character of the music.

A hymn of suppliant breath, Owning that life and death, A - like are Thine.

156. *Moderate.*

# Abridge. C.M.

ISAAC SMITH, 1770.

The first system of music for 'Abridge. C.M.' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, with notes and rests clearly marked.

Must friends and kin - dred droop and die, And helpers be with-drawn?

The second system of music for 'Abridge. C.M.' continues the melody and accompaniment from the first system, maintaining the same musical notation and structure.

While sor - row, with a weep - ing eye, Counts up our com-forts gone?

157. *Joyful.*

# Styria. 446.446., or L.M.

VOPELIUS, 1682.

The first system of music for 'Styria. 446.446., or L.M.' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a joyful style, with many eighth and sixteenth notes.

My God, my King, Thy praise I sing, My heart is all Thine own: . .

The second system of music for 'Styria. 446.446., or L.M.' continues the joyful melody and accompaniment from the first system.

My highest powers, My choicest hours, I yield to Thee a - lone. . . . .

158. *Moderate.*

# Minden. 8.7.8.7.

HEINRICH ALBERT, 1644.

The first system of music for 'Minden. 8.7.8.7.' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a moderate, steady style.

In the cross of Christ I glo - ry, Tower-ing o'er the wrecks of time,

The second system of music for 'Minden. 8.7.8.7.' continues the moderate melody and accompaniment from the first system.

All the light of sa - cred sto - ry Ga - thers round its head sub - lime.

159. *Moderate.*

## Christchurch. S.M.

S. WESLEY.

The first system of musical notation for 'Christchurch' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The bass staff begins with a bass clef, the same key signature, and time signature. The music is written in a homophonic style with chords and moving lines.

My soul, re - peat His praise, Whose mer - cies are so great :

The second system of musical notation continues the piece. It maintains the same key signature and time signature as the first system.

Whose an - ger is so slow to rise, So rea - dy to a - bate.

160. *Joyful.*

## Franconia. S.M.

LUTHERAN MELODY, c. 1720.

The first system of musical notation for 'Franconia' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 2/4 time signature. The bass staff begins with a bass clef, the same key signature, and time signature. The music is written in a homophonic style with chords and moving lines.

My God, per - mit my tongue This joy, to call Thee mine ;

The second system of musical notation continues the piece. It maintains the same key signature and time signature as the first system.

And let my ear - nest cries pre - vail, To taste Thy love di - vine.

161. *Cheerful.*

## Leben. 7.6.7.6.

DR. GAUNTLETT, 1852.

The first system of musical notation for 'Leben' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The bass staff begins with a bass clef, the same key signature, and time signature. The music is written in a homophonic style with chords and moving lines.

God is my strong sal - va - tion, What foe have I to fear ?

The second system of musical notation continues the piece. It maintains the same key signature and time signature as the first system.

In dark - ness and temp - ta - tion, My light, my help is near.



162. *Sustained.*

**Haun.** 8.7.8.7.

BETHOVEN.

Sweet the moments, rich in blessing, Which be - fore the cross I spend;

Life and health and peace pos - sessing, From the sin - ner's dy - ing Friend.

163. *Bold.*

**Bedford.** C.M.

WM. WHEALL, Mus. Bac., 1699.

There is a house not made with hands, E - ter - nal and on high:

And here my spi - rit wait - ing stands, Till God shall bid it fly.

164 *Slow.*

**Riston.** 8.7.8 7.8.7.8.7.

LUTHER, 1525.

Love di - vine, all love ex - cell - ing, Joy of heaven, to earth come down;

Fix in us Thy humble dwelling; All Thy faithful mercies crown.

RISTON—continued.

The first system of musical notation consists of a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in a simple, homophonic style. The bass staff provides a harmonic accompaniment with chords and single notes.

Je - sus, Thou art all com - pas - sion; Pure, un - bound - ed love Thou art:

The second system of musical notation continues the melody and accompaniment from the first system. It features similar rhythmic patterns and harmonic support.

Vi - sit us with Thy sal - va - tion: En - ter eve - ry long - ing heart.

165. *Cheerful.*

**Munich.**

7.6.7.6.7.6.7.6.

GOTHAISCHEN CANTIONAL, 1715.

The first system of musical notation for '165. Cheerful' is in 2/4 time. The treble staff has a key signature of one flat (B-flat). The melody is more rhythmic and lively than the previous piece. The bass staff provides a steady accompaniment.

To thee, O dear, dear coun - try, Mine eyes their vi - gils keep;

The second system of musical notation continues the melody and accompaniment. It maintains the same rhythmic and harmonic structure.

For ve - ry love, be - hold - ing Thy hap - py name, they weep.

The third system of musical notation continues the melody and accompaniment. The treble staff shows some melodic ornamentation.

The men - tion of thy glo - ry Is unc - tion to the breast,

The fourth system of musical notation concludes the piece. The melody ends with a final cadence, and the accompaniment provides a solid foundation.

And me - di - cine in sick - ness, And love and life and est.

166. *Moderate.*

## Bethany. C.M.

GREGORIAN MELODY.

The first system of musical notation for 'Bethany' consists of a treble and bass staff. The treble staff begins with a G-clef and a key signature of one sharp (F#). The bass staff begins with an F-clef. The music is in 2/4 time and features a Gregorian melody in the treble staff with a supporting accompaniment in the bass staff.

O Je - sus, King most won - der - ful, Thou Con - que - rer re - nowned ;

The second system of musical notation continues the piece. It maintains the same key signature and time signature as the first system. The melody and accompaniment continue across two staves.

Thou sweetness most in - ef - fa - ble, In whom all joys are found.

167. *Moderate.*

## St. Matthew. C.M.D.

DR. CROFT, 1703.

The first system of musical notation for 'St. Matthew' consists of a treble and bass staff. The treble staff begins with a G-clef and a key signature of one sharp (F#). The bass staff begins with an F-clef. The music is in 3/4 time and features a Gregorian melody in the treble staff with a supporting accompaniment in the bass staff.

My soul, how love - ly is the place To which thy God re - sorts !

The second system of musical notation continues the piece. It maintains the same key signature and time signature as the first system. The melody and accompaniment continue across two staves.

'Tis heaven to see His smil - ing face, Though in His earth - ly courts.

The third system of musical notation continues the piece. It maintains the same key signature and time signature as the first system. The melody and accompaniment continue across two staves.

There the great Monarch of the skies His sav - ing power displays ;

The fourth system of musical notation continues the piece. It maintains the same key signature and time signature as the first system. The melody and accompaniment continue across two staves.

And light breaks in up - on our eyes With kind and quick - ening rays.

168. *Slowly.*

## Rabensworth. 7.7.7.5.

DR. GAUNTLET, 1858.

Come to our poor nature's night, With Thy blessed in-ward light,

Ho-ly Ghost, the In-fi-nite; Com-fort-er . . . Di-vine.

169. *Moderate.*

## Nabarre. 9.8.9.8.9.8.9.8.

Goudimel, 1502.

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 sorrow 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.

170. *Cheerful.*

## Geneva. 7.7.7.7.

The first system of musical notation for 'Geneva' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with block chords and moving lines.

Ho - ly Lamb, who Thee receive, Who in Thee be - gin to live,

The second system of musical notation for 'Geneva' continues the melody and accompaniment from the first system, maintaining the same musical structure.

Day and night they cry to Thee;— As Thou art, so let us be.

171. *Moderate.*

## Lyons. 8.7.8.7.8.7.8.7.

Goudimel, 1562.

The first system of musical notation for 'Lyons' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is more complex than the previous piece, featuring more intricate chordal textures and melodic lines.

Come, Thou e - ver - last - ing Spi - rit, Bring to eve - ry thankful mind,

The second system of musical notation for 'Lyons' continues the piece, showing the development of the musical themes.

All the Saviour's dy - ing me - rit, All His suf - ferings for man - kind.

The third system of musical notation for 'Lyons' continues the piece, maintaining the moderate tempo and complex texture.

True Re - cor - der of His pas - sion, Now the liv - ing faith im - part:

The fourth system of musical notation for 'Lyons' concludes the piece with a final cadence.

Now re - veal His great sal - va - tion; Preach His gos - pel to each heart.

172. *Bold and Joyous.*

**Baden.** 88.88.7.

J. PACHELBEL, 1690.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with block chords and simple melodic lines.

Ho - san - na to the liv - ing Lord! Ho - san - na to the In -

The second system of musical notation consists of two staves, continuing the piece from the first system. It maintains the same key signature and time signature.

car - nate Word! To Christ, Cre - a - tor, Sa - viour, King, Let

The third system of musical notation consists of two staves, continuing the piece. It maintains the same key signature and time signature.

earth, let heaven, ho - san - na sing. Ho - san - na in the high - est.

173. *Joyful.*

**Stukely.** C.M.

MENDELSSOHN.

The first system of musical notation for 'Je-ru-sa-lem' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature.

Je - ru - sa - lem, my hap - py home; Name e - ver dear to me:

The second system of musical notation for 'Je-ru-sa-lem' consists of two staves, continuing the piece from the first system. It maintains the same key signature and time signature.

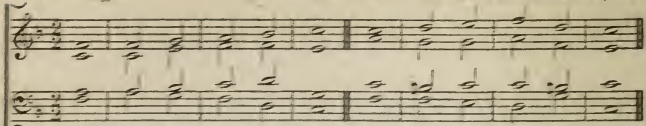
When shall my la - bours have an end In joy and peace and Thee



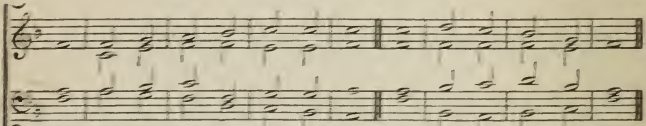
174. *Joyful.*

Snabia. S.M.D.

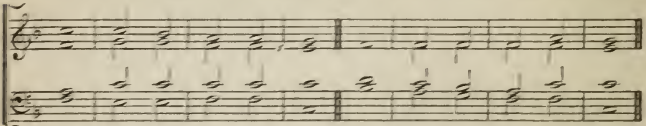
GERMAN CHORAL,  
Eisner'schen Psalmbuch, 1646.



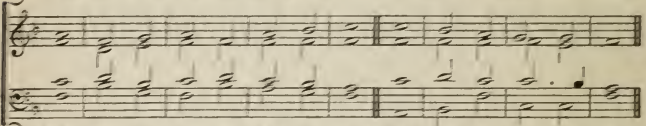
Give to the winds thy fears; Hope, and be un-dis-mayed:



God hears thy sighs, and counts thy tears: God shall lift up thy head.



Thro' waves, thro' clouds and storms, He gent-ly clears thy way.

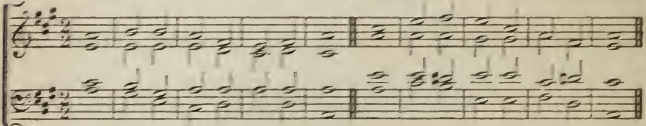


Wait thou His time; so shall the night Soon end in joy-ous day.

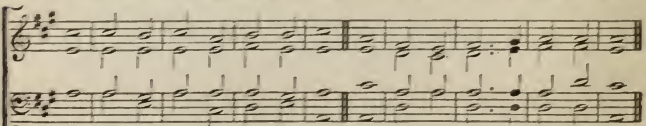
175. *Bold.*

Soldau. L.M.

GERMAN MELODY of the 18th Century.



Lord of the Sabbath! hear our vows, On this Thy day, in this Thy house:



Ac-cept, as grate-ful sa-cri-fice, The songs which from the de-ert rise

176. *Slow and sustained.*

Coburg. 8.7.8.7.8.8.7.

LUTHER, 1524.  
(HARMON. BY MENDELSSOHN.)

Out of the depths I cry to Thee, Lord God, O

hear my wail - - ing! Thy gra - cious ear in - cline to me,

And make my prayer a - vail - - ing: On my mis -

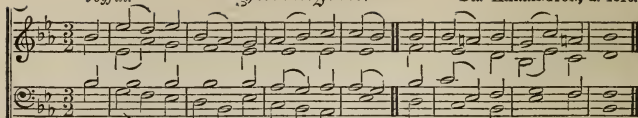
deeds in mer - cy look, O deign to blot them

from Thy book, Or who can stand be - fore Thee?

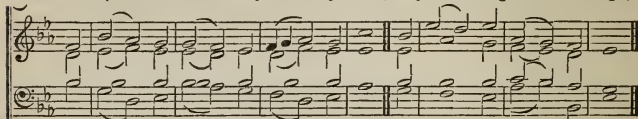
177. *Joyful.*

## Harrington. C.M.

DR. HARRINGTON, d. 1816.



Lord, I have made Thy word my choice, My last - ing he - ri - tage;



There shall my no - blest powers re - joice, My warm - est thoughts engage.

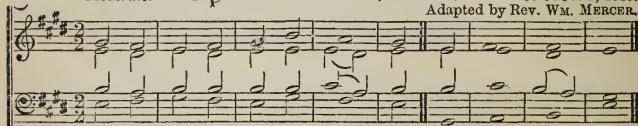
178. *Moderate.*

## Psalm. 84.84 8884. (CHORAL.)

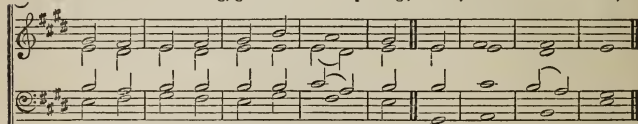
An Evening Hymn.

J. CRÜGER, 1646.

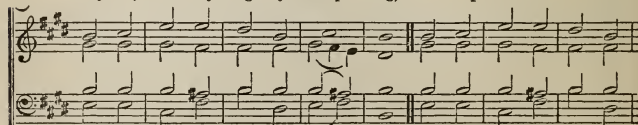
Adapted by Rev. WM. MERCER.



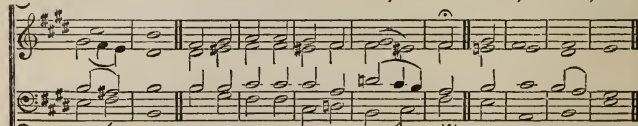
1. God, that mad - est earth and hea - ven, Dark - ness and light!  
2. Guard us wak - ing, guard us sleep - ing; And, when we die,



Who the day for toil hast giv - en, For rest the night!  
May we, in Thy migh - ty keep - ing, All peace - ful lie!



May Thine an - gel guards de - fend us, Slum - ber sweet Thy mer - cy  
When the last dread call shall wake us, Do not Thou, our God, for -



send us, Ho - ly dreams and hopes at - tend us, This live - long night.  
sake us, But to reign in glo - ry take us, With Thee on high!

179. *Plaintive.*Ludlow. S.M. RAVENSCROFT'S *Whole Booke of Psalms*, 1621.

How swift the tor - rent rolls That bears us to the sea;

The tide that bears our death-less souls To vast e - ter - ni - ty!

180. *Moderate.*

## Dresden. (CHORAL.) 5.5.5.5.10.11.11.10. J. G. EEBLING, 1666. Words from MERCER'S Psalter.

Evening 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 without num - ber, A - wake or in slum - ber, Thine eye ob - serves us, From

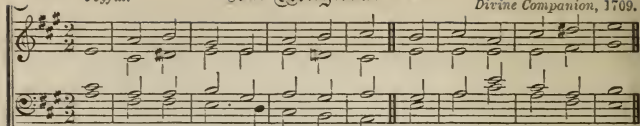
dan - ger pre - serves us, Caus - ing Thy mer - cy up - on us to shine.

Father, O hear me! Pardon and spare me!  
 Quench all my terrors, Blot out my errors,  
 That by Thine eyes they may no more be scanned.  
 Order my goings, direct all my doings,  
 As it may please Thee, retain or release me,  
 All I commit to Thy Fatherly hand.

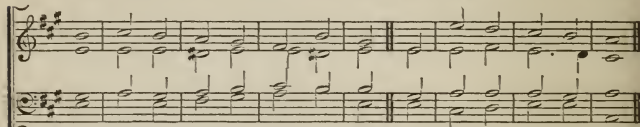
Griefs of God's sending, All have an ending;  
 Clouds may be pouring, Wind and wave roaring,  
 Sunshine will come when the tempest has passed,  
 Joys still increasing, and peace never ceasing,  
 Faith lost in visiou, and hope in fruition;  
 These are the joys which I look for at last.

181. *Joyful.*

## St. Magnus. C.M.

PLAYFORD'S  
*Divine Companion*, 1709.

Lift up to God the voice of praise, Whose breath our souls in-spired;

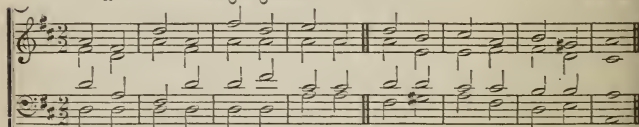


Loud and more loud the an - them raise, With grate - ful ar - dour firea.

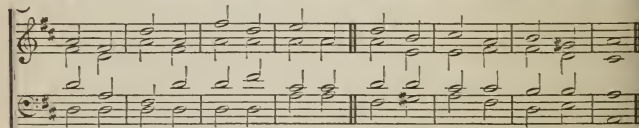
182. *Joyful.*

## Chichester. 8.7.8.7.8.7.8.7.

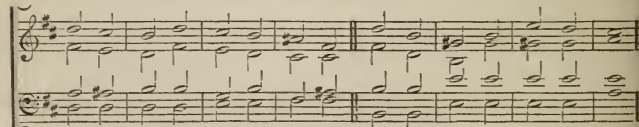
S. WESLEY.



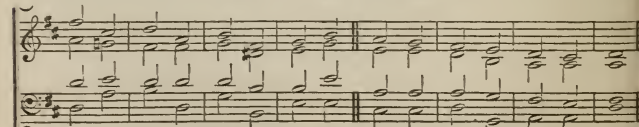
Migh - ty God, while an - gels bless Thee, May a mor - tal sing Thy name?



Lord of men as well as an - gels, Thou art eve - ry creature's theme;



Lord of eve - ry land and na - tion, An - cient of e - ter - nal days;



Sound - ed through the wide cre - a - tion Be Thy just and end - less praise.

183. *Joyful.*

Hampton. S.M.

How beau-teous are their feet Who stand on Zi-on's hill!

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

184. *Moderate.*

Carey. 88.88.88.

CAREY, 1730.

Cre - a - tor Spi - rit! by whose aid The world's foun - da - tions

first were laid, Come, vi - sit eve - ry hum - ble mind: Come,

pour Thy joys on all man - kind: From sin and sor - row

set us free, And make us tem - ples wor - thy Thee.



185. *Slow.*

Wirksworth. S.M.

J. GREEN'S Collection, 1724.

Far from my heaven-ly home, Far from my Fa-ther's breast,

Faint-ing, I cry,—Blest Spi-rit come, And speed me to my rest.

186. *Sustained.*

Pentecost. L.M.

Ascribed to AMBROSE.  
Harmonized by BACH.

E-ter-nal Spi-rit! we con-fess And sing the won-ders of Thy grace;

Thy power conveys our blessings down From God the Fa-ther and the Son.

187. *Moderate.*

Irish. C.M.

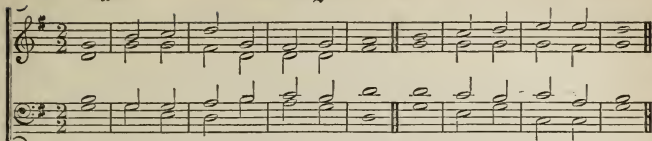
ASHWORTH'S Collection, 1765.

O for an o-ver-com-ing faith, To cheer my dy-ing hours;

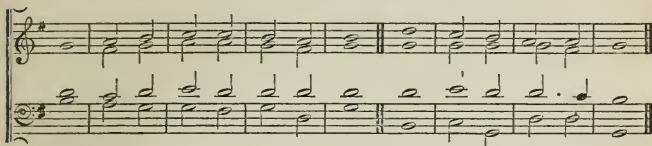
To tri-umph o'er the mon-ster Death, And all his frightful powers.

188. *Joyful.*

Glasgow. C.M. ANDRO HART'S PSALTER, 1615.



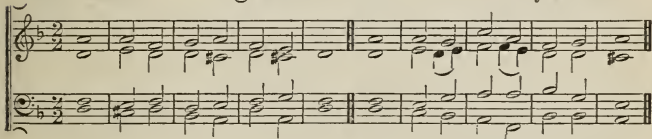
Thrice hap - py souls, who boru from heaven, While yet they so - journ here,



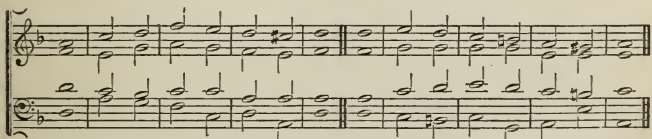
Thus all their days with God be - gin, And spend them in His fear.

189. *Moderate.*

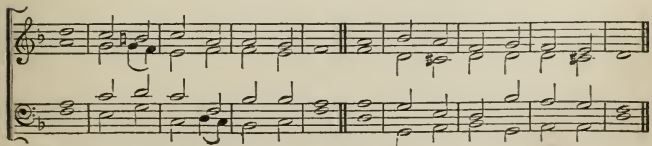
Lubeck. 88.88.88. LUTHER, 1537. Harmonized by MENDELSSOHN.



Lo! God is here; let us a - dore, And own how dreadful is this place!



Let all with - in us feel His power, And si - lent, bow be - fore His face;

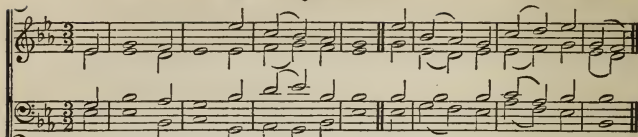


Who know His power, His grace who prove, Serve Him with awe, with reverence love.

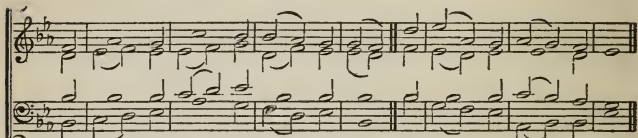
190. *Moderate.*

# Manchester. C.M.

DR. WAINWRIGHT, d. 1782.



How sad our state by na - ture is Our sin, how deep it stains!

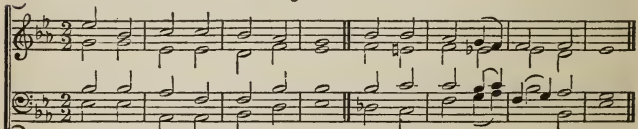


And Sa - tan binds our cap - tive souls Fast in his slav - ish chains.

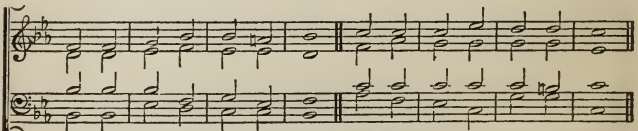
191. *Calm and slow.*

# Gotha. 7.7.7.7.7.

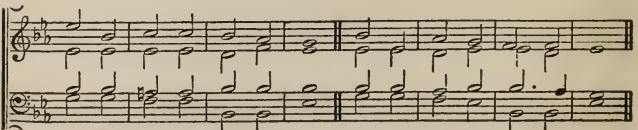
GERMAN CHORAL.



Son of God, to Thee I cry: By the ho - ly mys-te - ry



Of Thy dwell - ing here on earth, By Thy pure and ho - ly birth,



Lord, Thy pre - sence let me see, Man - i - fest Thy - self to me.

192. *Moderate.*

Potsdam. S.M.

From BACH.

The first system of musical notation for 'Potsdam' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with block chords and moving lines.

Your harps, ye trem - bling saints, Down from the wil - lows take ;

The second system of musical notation for 'Potsdam' continues the piece with two staves in the same key and time signature as the first system.

Loud to the praise of love di - vine Bid eve - ry string a - wake.

193. *Moderate.*

Emmaus. C.M.

The first system of musical notation for 'Emmaus' consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature.

There is a land of pure de - light, Where saints im - mor - tal reign ;

The second system of musical notation for 'Emmaus' continues the piece with two staves in the same key and time signature as the first system.

In - fi - nite day ex - cludes the night, And plea - sures ba - nish pain.

194. *Calm and sustained.* Northampton. C.M.

DR. CROFT, d. 1727.

The first system of musical notation for 'Northampton' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature.

The Spi - rit breathes up - on the word, And brings the truth to sight :

The second system of musical notation for 'Northampton' continues the piece with two staves in the same key and time signature as the first system.

Precepts and pro - mi - ses af - ford A sanc - ti - fy - ing light.

195. *Slow.*

Liguria. 7.7.7.7.

AMPROSE, d. 397.

The first system of music for 'Liguria' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a slow, steady pace with a consistent eighth-note accompaniment in the bass.

While with ceaseless course the sun Hast-ed through the for-mer year,

The second system of music continues the piece. It maintains the same musical structure as the first system, with two staves in treble and bass clefs, one sharp key signature, and a 2/2 time signature.

Ma - ny souls their race have run, Ne - ver more to meet us here.

196. *Plaintive.* Hamburg. 8.7.8.7.8.8.7.7. DARMSTÄDTER CANTIONAL, 1687.

The first system of music for 'Hamburg' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a plaintive, slow style with a consistent eighth-note accompaniment in the bass.

Man of sorrows, and ac-quant-ed With our griefs, what shall we say?

The second system of music continues the piece. It maintains the same musical structure as the first system, with two staves in treble and bass clefs, two sharps key signature, and a 2/2 time signature.

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

The third system of music continues the piece. It maintains the same musical structure as the first system, with two staves in treble and bass clefs, two sharps key signature, and a 2/2 time signature.

Had I seen Thee, clothed in weakness, Bearing our reproach with meekness,

The fourth system of music continues the piece. It maintains the same musical structure as the first system, with two staves in treble and bass clefs, two sharps key signature, and a 2/2 time signature.

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

197. *Moderate.*

## Haarlem. L.M.

HANDEL.

So let our lips and lives ex-press The Lo-ly Gos-pel we pro-fess;

So let our works and vir-tues shine, To prove the doc-trine all Di-vine.

198. *Moderate.*

## Castor. C.M.

PHILIP HART, 1689.

Sal-va-tion! O the joy-ful sound! 'Tis plea-sure to our ears;

A sove-reign balm for eve-ry wound, A cor-dial for our fears.

199. *Bold.*Carinthia. 7.7.7.7. FREYLINGHAUSEN'S *Gesangbuch*, 1704.

Children of the heaven-ly King, As ye journey, sweet-ly sing:

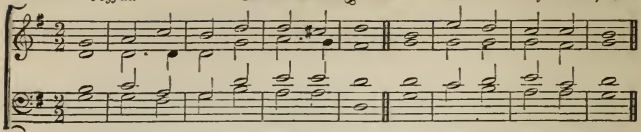
Sing your Saviour's wor-thy praise, Glo-rious in His works and ways.



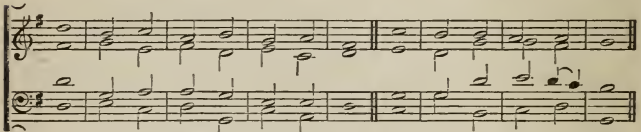
200. *Joyful.*

Salisbury. C.M.

RAVENSCROFT'S  
Whole Booke of Psalmes, 1621.



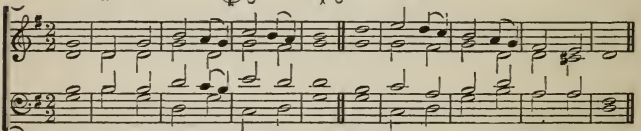
O for a heart to praise my God: A heart from sin set free;



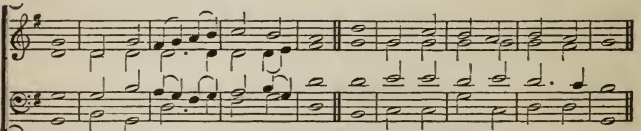
A heart that's sprinkled with the blood So free-ly shed for me.

201. *Joyful.*

Philadelphia. L.M.



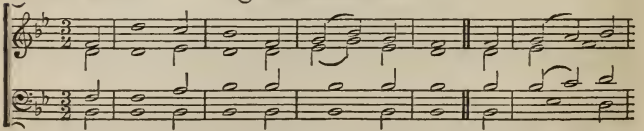
Sweet is the work, my God, my King, To praise Thy name, give thanks and sing:



To show Thy love by morn-ing light, And talk of all Thy truth at night.

202. *Moderate.*

Invitation. C.M.



Re - turn, O wan - derer, to thy home, Thy Fa - ther

INVITATION—*continued.*

calls for thee; No long - er now an ex - ile roam,

In guilt and mi - se - ry. Re - turn, re - turn.

203. *Sustained.*

Windsor. C.M.

ESTE'S PSALTER, 1592.

Great God, I own Thy sen - tence just; And na - ture must de - cay:

I yield my bo - dy to the dust, To dwell with fel - low - clay.

204. *Joyful.* Southminster. 7.7.7.7. ORLANDO GIBBONS, Mus. Doc., 1623.

I will praise Thee eve - ry day, Now Thine an - ger's turned a - way:

Com - fort - a - ble thoughts a - rise From the bleed - ing sa - cri - fice.

205. *Joyful.* **Islacton.** 8.7.8.7.4.7., or 8.7.8.7.8.7. DR. GAUNTLETT, 1859.

An - gels, from the realms of glo - ry, Wing your flight o'er all the earth,

Ye who sang cre - a - tion's sto - ry Now pro - claim Mes - si - ah's birth;

Come and worship; Come and worship; Wor - ship Christ, the new-born King.

206. *Joyful.* **Arnsberg.** 8.8.7.8.8.7. FREYLINGHAUSEN, 1704.

Praise Je - ho - vah! bow be - fore Him; O be joy - ful! saints a - dore Him,

E - ver - more His deeds pro - claim. He is migh - ty in cre - a - tion,

He is good in His sal - va - tion, E - ver mag - ni - fy His name.

207. *Moderate.*

Boston. L.M.

Italian Melody, adapted by  
DR. LOWELL MASON.

Up to the Lord, that reigns on high, And views the na-tions from a - far.

Let e-ver-last-ing prais-es fly, And tell how large His boun-ties are.

208. *Moderate.*

Palestrina. 88.88.88.

PALESTRINA.

Je-sus, Thy boundless love to me No thought can reach, no tongue de-clare;

O knit my thankful heart to Thee, And reign without a ri-val there:

Thine wholly, Thine a-lone, I am; Lord, with Thy love my heart in-flame.

209. *Moderate.*

Dusseldorf. 7.7.7.5.

JOHANN CRÜGER, 1656.

God of pi - ty, God of grace, When we hum - bly seek Thy face,

Bend from heaven, Thy dwell - ing place: Hear, for - give, and save.

210. *Joyful.*

Lucerne. 888.888.

Strasburg Gesangbuch, 1525.

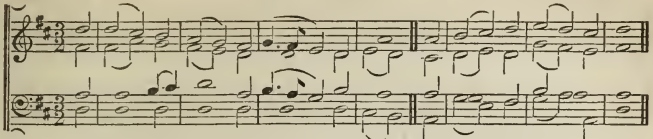
I'll praise my Ma - ker with my breath, And when my voice is lost in death,

Praise shall em - ploy my no - bler powers: My days of praise shall ne'er be past,

While life and thought and be - ing last, Or im - mor - tal - i - ty en - dures.

211. *Moderate.*

## Bexley. C.M.

From *Sacred Harmony*, 1760.

The mer - cies of my God and King My tongue shall still pur - sue ;

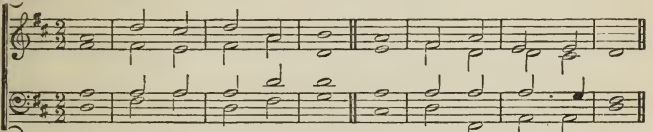


O hap - py they who, while they sing Those mer - cies, share them too.

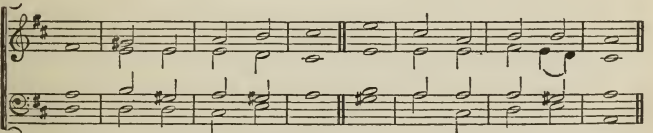
212. *Moderate.*

## Burnham. 6.6.6.6.8.8.

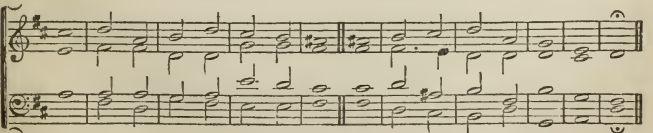
DR. CROFT, d. 1727.



Ye vir - gin souls, a - rise ; With all the dead, a - wake ;



Un - to sal - va - tion wise, Oil in your ves - sels take :



Up - start - ing at the midnight cry, Be - hold the heavenly Bridegroom nigh.



213. *Bold.*

## Holywell. L.M.

GLUCK.

With all my powers of heart and tongue, I'll praise my Ma - ker in my song :

An - gels shall hear the notes I raise, Ap - prove the song, and join the praise.

214. *Grave.*

## Lutterworth. 8.7.8.7.4.7. (Stabat Mater, or Dies Iræ.)

ANCIENT MELODY.

Lo! He comes with clouds de - scend - ing, Once for favoured sin - ners slain ;

Thousand thousand saints at - tend - ing, Swell the tri - umph of His train :

Hal - le - lu - jah! Hal - le - lu - jah! Je - sus comes, and comes to reign.

215. *Bold.*

## Miles' Lane. C.M.

SHRUBSOLE.

The first system of music for 'Miles' Lane' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4.

All hail the power of Je - sus' name! Let an - gels

The second system of music continues the piece. The upper staff has a quarter rest followed by quarter notes G4, A4, Bb4, and C5. The bass line continues with quarter notes D4, E4, F4, and G4.

pros - trate fall. Bring forth the roy - al di - a - dem, And

The third system of music features a more complex texture. The upper staff has a half note G4 with a fermata, followed by quarter notes A4, Bb4, and C5. The bass line has a half note G3 with a fermata, followed by quarter notes A3, Bb3, and C4.

crown Him, crown Him, crown Him, Crown Him Lord of all.

216. *Sustained.*

## St. John. 66.66.98.

HANDEL, 1742.

The first system of music for 'St. John' is in 3/4 time and has a key signature of two flats (B-flat and E-flat). The upper staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, Bb3, and C4.

The Lord my Shep - herd is, And He my soul will keep;

The second system of music continues the piece. The upper staff has a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass line continues with quarter notes D4, E4, F4, and G4.

He knoweth who are His, And watch - eth o'er His sheep. A - way with

The third system of music features a more complex texture. The upper staff has a half note G4 with a fermata, followed by quarter notes A4, Bb4, and C5. The bass line has a half note G3 with a fermata, followed by quarter notes A3, Bb3, and C4.

eve - ry anxious fear; I can - not want while He is near.

217. *Cheerful.*

**Honiton.** L.M.

JOHN HATTON.

The first system of music for 'Honiton' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is written in a simple, homophonic style with block chords and moving lines.

Ye sons of men, with joy re - cord The various wonders of the Lord;

The second system of music for 'Honiton' continues the melody and accompaniment from the first system, maintaining the same musical notation and structure.

And let His power and good-ness sound Through all your tribes the earth around.

218. *Joyful.*

**Cassell.** 7.7.7.7.7.7.7.

*Choral Book of the Bohemian Brethren, 1784.*

The first system of music for 'Cassell' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The bass staff begins with a bass clef and the same key signature and time signature. The music is written in a simple, homophonic style with block chords and moving lines.

Thou who art enthroned a - bove, Thou by whom we live and move,

The second system of music for 'Cassell' continues the melody and accompaniment from the first system, maintaining the same musical notation and structure.

O how sweet, with joy - ful tongue, To re - sound Thy praise in song!

The third system of music for 'Cassell' continues the melody and accompaniment from the first system, maintaining the same musical notation and structure.

When the morn - ing paints the skies, When the sparkling stars a - rise,

The fourth system of music for 'Cassell' continues the melody and accompaniment from the first system, maintaining the same musical notation and structure.

All Thy fa - vours to re - hearse, And give thanks in grate - ful verse.

219. *Moderate.*

## Bowlston. S.M.

DR. LOWELL MASON.

Musical notation for the first system of 'Bowlston', featuring a treble and bass clef with a 2/2 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of two measures.

Not with our mor - tal eyes Have we be - held the Lord ;

Musical notation for the second system of 'Bowlston', continuing the melody and bass line from the first system. It consists of two measures.

Yet we re - jice to hear His name, And love Him in His word.

220. *Slow and sustained.* **Paleham.** 64.64.664. DR. GAUNTLETT.From *St. Mark's Tune Book.*

Musical notation for the first system of 'Paleham', featuring a treble and bass clef with a 3/4 time signature. The melody is in the treble clef, and the bass line is in the bass clef. The music consists of two measures. A dynamic marking of *sf* is present in the second measure of the bass line.

1. Near - er, my God, to Thee, Near - er to Thee, E'en though it
2. Though like a wan - der - er, Day - light all gone, Dark - ness be

Musical notation for the second system of 'Paleham', continuing the melody and bass line. It consists of two measures. A dynamic marking of *cres.* is present in the second measure of the bass line.

be a cross That rais - eth me ; Still all my song would be,  
o - ver me, My rest a stone ; Yet in my dreams I'd be

Musical notation for the third system of 'Paleham', continuing the melody and bass line. It consists of two measures. Dynamic markings of *f*, *dim.*, and *p* are present in the bass line.

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

221. *Bold.*

Dyrton. L.M.

Away from eve - ry mor - tal care, Away from earth our souls re - treat;

We leave this worthless world a - far, And wait and wor - ship near Thy seat.

222. *Cheerful.*

Shiloh. 7.6.7.6.7.6.7.6.

Goudimel, 1562.

Lord of the vast cre - a - tion, Sup - port of worlds un - known,

De - sire of eve - ry na - tion, Be - hold us at Thy throne.

We come for mer - cy cry - ing, Through Thine a - ton - ing blood;

And, on Thy grace re - ly - ing, We seek each promised good.

223. *Bold.*

## Mamre. L.M.

FROM HANDEL.

O God, who didst Thy will un - fold In wondrous modes to saints of old,

By dream, by o - ra - cle, or seer: Wilt Thou not still Thy peo - ple hear?

224. *Joyful.*

## Bonchurch. 7.6.7.6.7.6.7.6.

BEETHOVEN.

Hail to the Lord's A - noint - ed; Great Da-vid's great-er Son!

Hail, in the time ap - point - ed, His reign on earth be - gun!

He comes to break op - pres - sion, To set the cap-tive free; . .

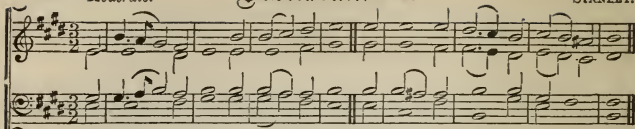
To take a - way trans-gres-sion, And rule in e - qui - ty.



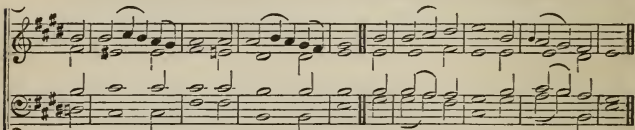
225. *Moderate.*

Dobersdale. L.M.

STANLEY.



Be - set with snares on eve - ry hand, In life's un - cer - tain path I stand;

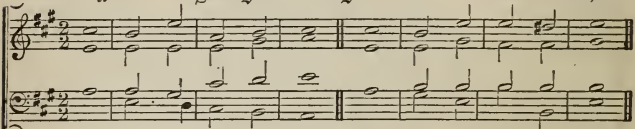


Sa - viour di - vine, dif - fuse Thy light, To guide my doubtful footsteps right.

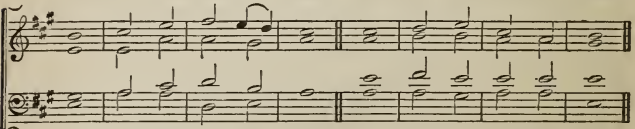
226. *Joyful.*

King's College. 66.66.88.

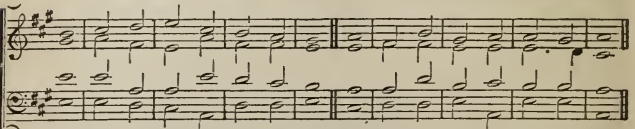
HENRY LAWES, 1637.



Lord of the worlds a - bove, How plea - sant and how fair

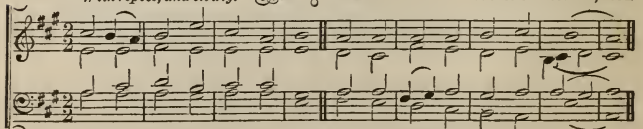


The dwell - ings of Thy love, Thy earth - ly tem - ples are!



To Thine a - bode, My heart as - pires With warm de - sires, To see my God.

227.

*With repose, and slowly.* Mulhausen. 7.7.7.7. J. RUDOLPH AHLE, 1664.

Ho - ly, ho - ly, ho - ly Lord, In the high - est heavens a - dored, . .

MULHAUSEN—continued.

Au - thor of all na - ture's frame; Fa - ther, hallowed be Thy name. .

228. *Moderate.*

Norland. S.M.

Who in the Lord con - fide, And feel His sprin - kled blood,

In storms and hur - ri - canes a - bide Firm as the mount of God.

229. *Moderate.*

Zurich. 888.888.

SWISS MELODY.

Let all the earth their voi - ces raise, To sing the choi - cest psalm of praise,

To sing and bless Je - ho - vah's name: His glo - ry let the hea - then know,

His won - ders to the na - tions show, And all His sav - ing works proclaim.

230. *Slow.*

Cinzab. S.M.

HENRY PURCELL

Musical score for No. 230, Henry Purcell's 'Cinzab. S.M.'. The score is in 2/2 time and consists of two systems of staves. The first system shows the beginning of the piece with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.

It is Thy hand, my God, My sor - row comes from Thee :

Musical score for No. 230, Henry Purcell's 'Cinzab. S.M.'. The second system of staves continues the melody and accompaniment from the first system.

I bow be - neath Thy chasten - ing rod, 'Tis love that bruise - es me.

231. *Moderate.*

Oxford. S.M.

DR. GAUNTLETT, 1860.

Musical score for No. 231, Dr. Gauntlett's 'Oxford. S.M.'. The score is in 2/2 time and consists of two systems of staves. The first system shows the beginning of the piece with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.

Be - hold, what won - drous grace The Fa - ther hath be - stowed

Musical score for No. 231, Dr. Gauntlett's 'Oxford. S.M.'. The second system of staves continues the melody and accompaniment from the first system.

On sin - ners of a mor - tal race, To call them sons of God.

232. *Moderate.*

Elberfeldt. 8.7.8.7.8.7.8.7.

JOHANN CRÜGER, 1649.

(An adaptation of this melody will be found in No. 178.)

Musical score for No. 232, Johann Crüger's 'Elberfeldt. 8.7.8.7.8.7.8.7.'. The score is in 2/2 time and consists of two systems of staves. The first system shows the beginning of the piece with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.

Je - sus, full of all com - pas - sion, Hear a hum - ble sin - ner's cry :

ELBERFELDT—continued.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a homophonic style with block chords and moving lines.

Let me see Thy great sal - va - tion, Or in dark de - spair I die.

The second system of music continues the piece with two staves in the same key and time signature as the first system.

Guil - ty, but with heart re - lent - ing, O-ver-wheled with helpless grief;

The third system of music continues the piece with two staves in the same key and time signature.

Pros - trate at Thy feet re - pent - ing, Send, O send me quick re - lief.

233. *Joyful.*

Abbey. C.M.

ANDRO HART'S PSALTER, 1615.

The first system of music for '233. Joyful.' consists of two staves. The key signature has one flat (Bb) and the time signature is 2/2. The music is written in a homophonic style.

Spi - rit Di - vine, at - tend our prayers, And make this house Thy home;

The second system of music continues the piece with two staves in the same key and time signature.

De - scend with all Thy gra - cious powers, O come, great Spi - rit, come!

234. *Joyful*

## Naples. L.M.

ITALIAN MELODY.

The first system of musical notation for 'Naples' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment starts with a half note G3, followed by quarter notes A3, Bb3, and C4.

De - scend from heaven, im - mor - tal Dove, Stoop down and

The second system of musical notation continues the melody and accompaniment. The treble staff continues with quarter notes D5, E5, F5, and G5. The bass staff continues with quarter notes D4, E4, F4, and G4.

take us on Thy wings, And mount and bear us

The third system of musical notation continues the melody and accompaniment. The treble staff continues with quarter notes A5, Bb5, and C6. The bass staff continues with quarter notes A4, Bb4, and C5.

far a - bove The reach of these in - fe - rior things.

235. *Joyful*

## Holstein. S.M.D.

J. S. BACH.

The first system of musical notation for 'Holstein' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The melody starts with a half note D5, followed by quarter notes E5, F#5, and G5. The bass staff begins with a bass clef and a key signature of two sharps. The accompaniment starts with a half note D4, followed by quarter notes E4, F#4, and G4.

Thou ve - ry pre - sent aid In suffer - ing and dis - tress;

The second system of musical notation continues the melody and accompaniment. The treble staff continues with quarter notes A5, B5, and C6. The bass staff continues with quarter notes A4, B4, and C5.

The soul which still on Thee is stayed, Is kept in per - fect peace.

The third system of musical notation continues the melody and accompaniment. The treble staff continues with quarter notes D6, E6, and F#6. The bass staff continues with quarter notes D4, E4, and F#4.

The soul, by faith re - lined On the Re - deem - er's breast,

HOLSTEIN—*continued.*

'Mid ra-ging stormsex - ults to find An e - ver - last-ing rest.

236. *Joyful.*

Warrington. L.M. REV. R. HARRISON, d. 1810.

Nature with o - pen volume stands, To spread her Maker's praise a - broad;

And eve-ry la - bour of His hands Shows something wor - thy of a God.

237. *Slow.*

Holyrood. 7.7.7.7.

ROMBERG.

Fa - ther of e - ter - nal grace, Glo - ri - fy Thy - self in me;

Meek - ly beam - ing in my face May the world Thine i - mage see.



238. *Joyful.*

# Highbury. 66.86.47.

DR. GAUNTLETT, 1860. *Hallelujah, from the German.*

From E - gypt's bond - age come, Where death and dark - ness reign,

We seek our new, our bet - ter home, Where we our rest shall gain.

Hal - le - lu - jah! Hal - le - lu - jah! We are on our way to God.

Hal - le - lu - jah! Hal - le - lu - jah! We are on our way to God.

239. *Moderate.*

# Mount Ephraim. S.M.

MILGROVE, d. 1810.

To God the on - ly wise, Our Sa - viour and our King,

Let all the saints be - yond theskies Their hum - ble prais - es bring.

240. *Grave.*

Dettingen. 87.87.887.

Melody of the 15th Century.  
Harmonized by BACH.

The first system of musical notation for 'Dettingen' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/2. The bass staff begins with a bass clef, the same key signature, and time signature. The music is written in a style characteristic of 18th-century Baroque keyboard or lute music, with a focus on harmonic support for the vocal line.

The Lord of might from Si - nai's brow Gave forth His voice of

The second system of musical notation continues the piece. It maintains the same instrumental and key signature as the first system. The vocal line continues with the lyrics 'thun - der; And Is - rael lay on earth be - low, Outstretched in

thun - der; And Is - rael lay on earth be - low, Outstretched in

The third system of musical notation continues the piece. The vocal line continues with the lyrics 'fear and won - der; Be - neath His feet was pitch - y night,

fear and won - der; Be - neath His feet was pitch - y night,

The fourth system of musical notation concludes the piece. The vocal line continues with the lyrics 'And at His left hand, and His right, The rocks were rent a - sun - der.'

And at His left hand, and His right, The rocks were rent a - sun - der.

241. *Moderate.*

Felix. C.M.

From MENDELSSOHN.

The first system of musical notation for 'Felix' consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/2. The bass staff begins with a bass clef, the same key signature, and time signature. The music is written in a style characteristic of 19th-century Romantic music, with a focus on harmonic support for the vocal line.

I'm not a - shamed to own my Lord, Or to de - fend His cause :

The second system of musical notation continues the piece. It maintains the same instrumental and key signature as the first system. The vocal line continues with the lyrics 'Main - tain the ho - nour of His word, The glo - ry of His cross.'

Main - tain the ho - nour of His word, The glo - ry of His cross.

242. *Joyful.* Easter Hymn. 7.7.7.7., with "Hallelujah."

From *Lyra Davidica*, 1708.

Christ, the Lord, is risen to - day, Hal - - - - le - lu - jah!

Sons of men, and an - gels, say: Hal - - - - le - lu - jah!

Raise your songs and tri - umphs high: Hal - - - - le - lu - jah!

Sing, ye heavens, and earth re - ply, Hal - - - - le - lu - jah!

243. *Cheerful.*

Glastonbury. L.M. From CHETHAM'S *Psalmody*.

Bu - ried in shadows of the night, We lie till Christ restores the light;

Wis - dom descends to heal the blind, And chase the dark - ness of the mind.

244. *Bold.*

Danube. 83.83.83.

MENDELSSOHN.

The first system of musical notation for 'Danube' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. It features a melody of eighth notes and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

We sing His love, who once was slain, Who soon o'er death re- vived a- gain,

The second system of musical notation continues the piece. It maintains the same two-staff structure with treble and bass clefs, featuring a consistent melodic and harmonic flow.

That all His saints through Him might have E- ter- nal con-quest o'er the grave.

The third system of musical notation concludes the piece. It follows the same two-staff format, ending with a final cadence in the bass staff.

Soon shall the trum- pet sound, and we Shall rise to im- mor- tal- i- ty.

245. *Bold.*

St. Paul. L.M.

C. F. LAMPE, c. 1745.

The first system of musical notation for 'St. Paul' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The lower staff is in bass clef and provides a harmonic accompaniment.

Je- sus, Thou e- ver- last- ing King, Ac- cept the tri- bute which we bring;

The second system of musical notation continues the piece. It maintains the same two-staff structure with treble and bass clefs, featuring a consistent melodic and harmonic flow.

Ac- cept the well- de- served re- nown, And wear our prais- es as Thy crown

246. *Moderate.*

Doughton. 10.10.11.11.

DR. GAUNTLETT, 1860.

O wor-ship the King, All glo-rious a - bove; O grate-ful - ly

sing His power and His love. Our shield and de - fend - er, The

An - cient of days, Pa - vil - ioned in splendour, And gird - ed with praise.

247. *Cheerful.*

Colchester. C.M.

PLAYFORD.

Hap - py the souls to Je - sus joined, And saved by grace a - lone:

Walk - ing in all His ways they find Their heaven on earth be - gun.

248. *Moderate.*

## Benevento. 7.7.7.7.7.7.7.

S. WEBBE.

Ob - ject of my first de - sire, — Je - sus, cru - ci - fied for me: —

All to hap - pi - ness as - pire, On - ly to be found in Thee;

Thee to praise, and Thee to know, Con - sti - tute our bliss be - low;

Thee to see, and Thee to love, Con - sti - tute our bliss a - bove.

249. *Sustained.*

## Babaria. L.M.

MOZART.

Lord, how de-light-ful 'tis to see A whole as - sem-bly worship Thee!

At once they sing, at once they pray; They hear of heaven and learn the way.



250. *Slow.*

Berlin. L.M.

GRAUN.

A - rise, my tenderest thoughts, a-rise; Dis - solve in grief, my streaming eyes;

And thou, my heart, with an-guish feel Those e - vils which thou can'st not heal.

251. *Moderate.*

Arnold. C.M.

DR. S. ARNOLD, 1791.

When I can read my ti - tle clear To mansions in the skies,

I bid fare - well to eve - ry fear, And wipe my weep - ing eyes.

252. *Plaintive.*

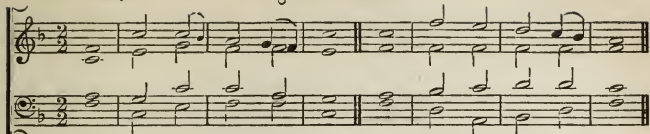
Buxford. C.M. Attributed to H. PURCELL, d. 1695.

O Thou, from whom all goodness flows, I lift my soul to Thee:

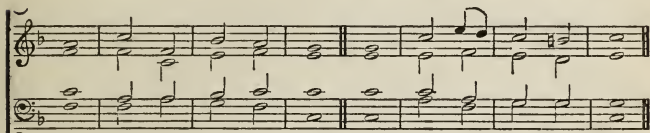
In all my sor - rows, con - flicts, woes, Good Lord, re - mem - ber me.

253. *Cheerful.*

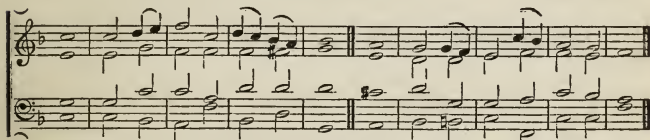
Ghent. 66.66.88.



A - wake, ye saints, a - wake! And hail this sa - cred day:



In loft - iest songs of praise Your joy - ful ho - mage pay:

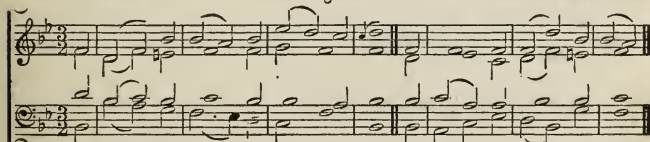


Come, bless the day that God hath blest, The type of heaven's e - ter - nal rest.

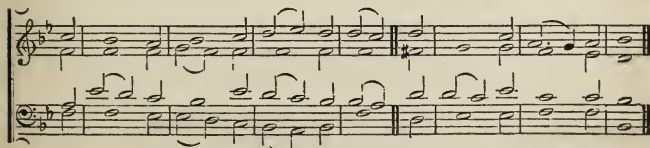
254. *Moderate.*

Wiltshire. C.M.

SIR GEORGE SMART, d. 1867.



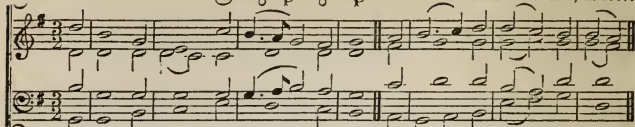
My God, the spring of all my joys, The life of my de - lights,



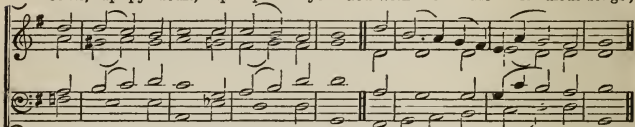
The glo - ry of my bright - est days, And com - fort of my nights.

255. *Bold.*

## Bischofsthorpe. C.M. JEREMIAH CLARKE, d. 1707.



Come, hap - py souls, ap - proach your God With new me - lo - dious songs ;

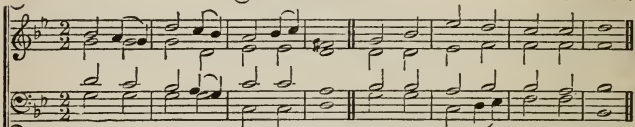


Come, ren - der to Al - migh - ty grace The tri - bute of your tongues.

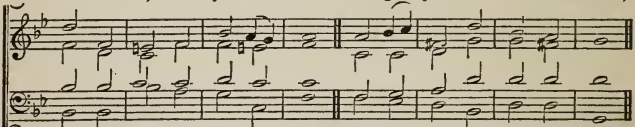
256. *Slow.*

## Armstadt. 7.7.7.7.

J. S. BACH.



Fa - ther, to Thy sin - ful child Though Thy law is re - con - ciled,

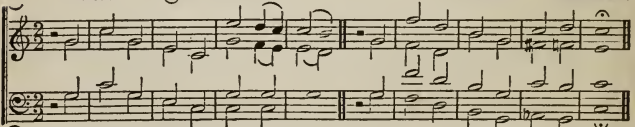


By Thy pardoning grace I live; Dai - ly still I cry, — For - give.

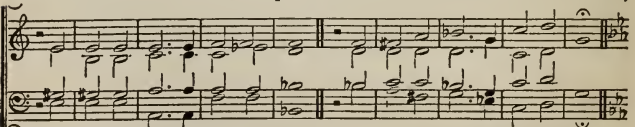
257. *Bold.*

## Incarnation. L.M. 8 lines.—(CHORAL.)

BEETHOVEN.



Fa - ther of heaven ! whose love pro - found A ran - som for our souls hath found,



Be - fore Thy throne we sin - ners bend : To us Thy pardoning love extend.

INCARNATION—continued.

The first system of music consists of a treble and bass staff. The treble staff begins with a G4 quarter note, followed by a dotted quarter note, and then a half note. The bass staff begins with a G2 quarter note, followed by a dotted quarter note, and then a half note. The key signature has two flats (Bb and Eb), and the time signature is 3/4.

Al - migh - ty Son! In - car - nate Word! Our Pro - phet, Priest, Re -

The second system of music continues the melody. The treble staff has a half note followed by a quarter note. The bass staff has a half note followed by a quarter note. The key signature and time signature remain the same.

deem - er, Lord, Be - fore Thy throne we sin - ners bend: To

The third system of music continues the melody. The treble staff has a half note followed by a quarter note. The bass staff has a half note followed by a quarter note. The key signature and time signature remain the same.

us Thy sa - ving grace ex - tend, To us Thy sa - ving grace ex - tend.

258. *Moderate.* Lambeth. 13.11.13.12. (Irregular.) DR. GAUNTLETT, 1860.

The first system of music for '258. Lambeth.' consists of a treble and bass staff. The treble staff begins with a G4 quarter note, followed by a dotted quarter note, and then a half note. The bass staff begins with a G2 quarter note, followed by a dotted quarter note, and then a half note. The key signature has two flats (Bb and Eb), and the time signature is 2/2.

Thou art gone to the grave! but we will not de - plore thee, Though sorrows and

The second system of music continues the melody. The treble staff has a half note followed by a quarter note. The bass staff has a half note followed by a quarter note. The key signature and time signature remain the same. Dynamic markings include *sf*, *dim.*, *p*, and *cres.*

darkness en - com - pass the tomb; The Saviour has passed through its por - tal be -

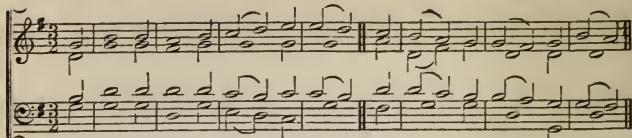
The third system of music continues the melody. The treble staff has a half note followed by a quarter note. The bass staff has a half note followed by a quarter note. The key signature and time signature remain the same. A dynamic marking of *sf* is present.

fore thee, And the lamp of His love is thy guide through the gloom.

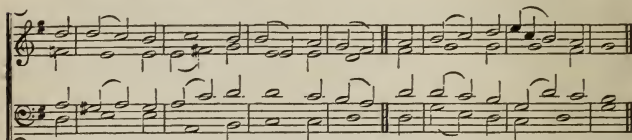
259. *Moderate.*

Westminster. C.M.

DR. NARES, d. 1783.



How sweet the name of Je - sus sounds In a be - liev - er's ear!

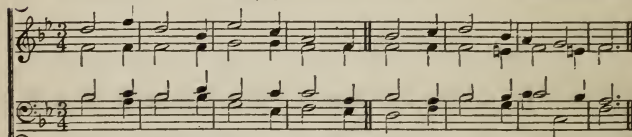


It soothes his sor - rows, heals his wounds, And drives a - way his fear.

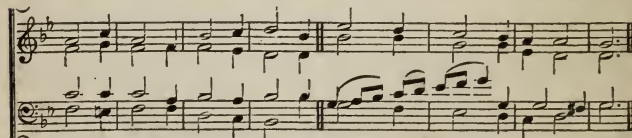
260. *Moderate.*

Isaiah. 8.7.8.7.7.7., or 8.7.4.

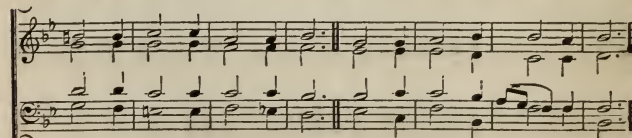
HENRY PURCELL.



Come to Cal - vary's ho - ly mountain, Sin - ners, ru - ined by the fall;



Here a pure and heal - ing foun - tain Flows to <sup>b</sup> you, to me, to all,



In a full, per - pet - ual tide, Open - ed when our Sa - viour died.

261. *Moderate.*

**Maccabeus.** L.M.

From HANDEL.

O Thou who cam-est from a-bove, The pure ce - les - tial fire to impart,

Kin - dle a flame of sa - cred love On the mean al - tar of my heart.

262. *Sustained.*

**Flanders.** 8.7.8.7 8.7.8.7. *Württemberg Choralbuch, 1641.*

JOHANN SCHOP.

Hap - py soul thy days are end - ed, All thy mourning days be - low;

Go, by an - gel guards at - tend - ed, To the throne of Je - sus, go:

Wait - ing to re - ceive thy spi - rit, Lo! the Sa - viour stands a - bove;

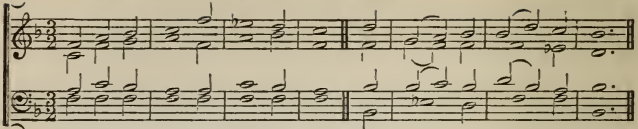
Shows the purchase of His me - rit, Reach - es out the crown of love.



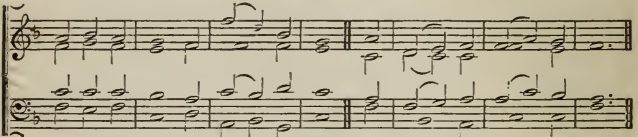
263. *Moderate.*

Brunswick. C.M.

FROM HANDEL.



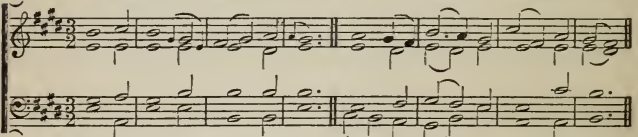
What shall I ren-der to my God For all His kind-ness shown?



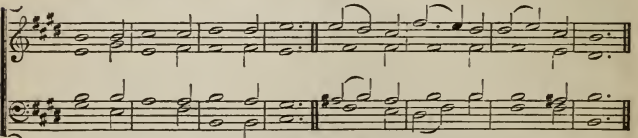
My feet shall vi-sit Thine a-bode, My songs ad-dress Thy throne.

264. *Sustained.*

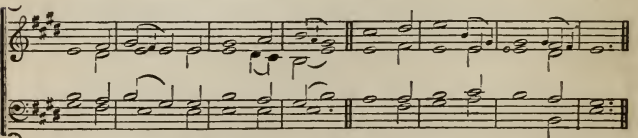
Waltham. 7.7.7.7.7.7. REV. W. E. MILLER, d. 1839.



When this passing world is done, When has sunk yon ra-diant sun;



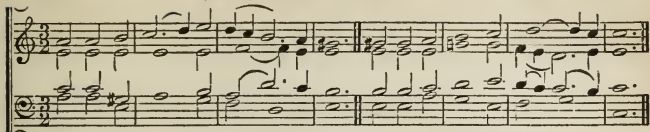
When I stand with Christ on high, Look-ing o'er life's his-to-ry,



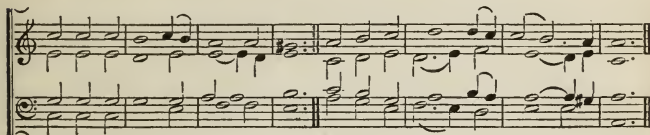
Then, Lord, shall I ful-ly know— Not till then—how much I owe.

265. *Cheerful.*

Magdalen College. L.M. DR. BENJ. ROGERS, 1695.  
(His original parts.)



My God, my King, Thy va - rious praise Shall fill the remnant of my days;

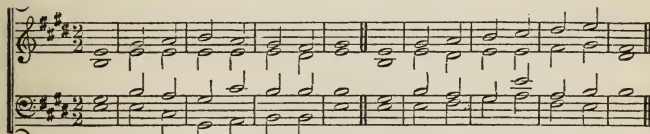


Thy grace employ my hum - ble tongue Till death and glo - ry raise the song.

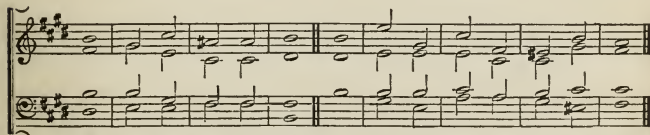
266. *Moderate.*

Redron. 886.886.

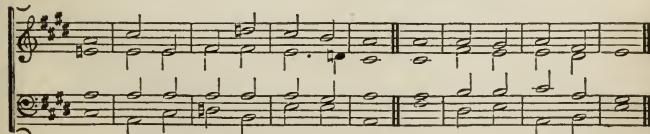
HANDEL, c. 1742



O Lord, how hap - py should we be, If we could cast our care on Thee,



If we from self could rest; And feel at heart that One a - bove,



In per - fect wis - dom, per - fect love, Is work - ing for the best.

267. *Bold.*

**Carmel.** L.M. J. BISHOP, 1700. (His original parts.)

The first system of musical notation for 'Carmel' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/2. The music is written in a bold, blocky style characteristic of early printed music.

My God, per-mit me not to be A stran-ger to my-self and Thee;

The second system of musical notation for 'Carmel' consists of two staves, continuing the melody and accompaniment from the first system.

A - midst a thousand thoughts I rove, For-get - ful of my high - est love.

268. *Joyful.*

**Hereford.** 886.886.

DR. W. BOYCE, 1745.

The first system of musical notation for 'Hereford' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/2. The music is written in a joyful, rhythmic style.

Come on, my part-ners in dis-tress, Ye pilgrims through the wil-der-ness

The second system of musical notation for 'Hereford' consists of two staves, continuing the melody and accompaniment.

Who still your sor-rows feel; A - while for - get your griefs and fears,

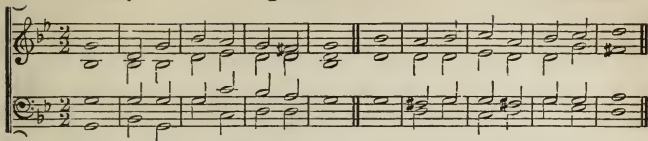
The third system of musical notation for 'Hereford' consists of two staves, concluding the piece.

And look be - yond this vale of tears, To that ce - les - tial hill.

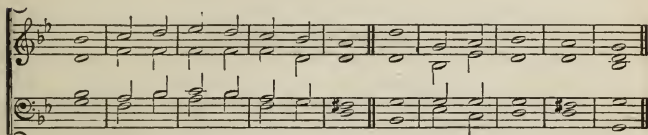
269. *Calmly.*

*Needs.* 888.6.

DR. LOWELL MASON.



Just as I am—without one plea, But that Thy blood was shed for me,

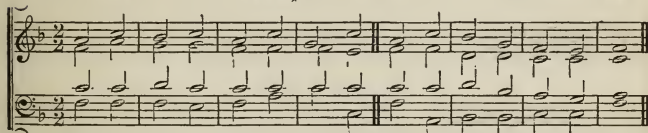


And that Thou bidst me come to Thee, O Lamb of God, I come.

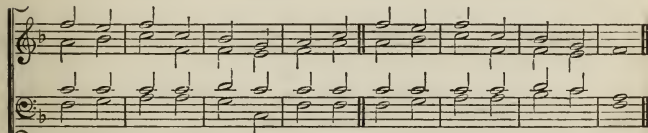
270. *Slowly.*

*Vesper.* 8.7.8.7.4.7.

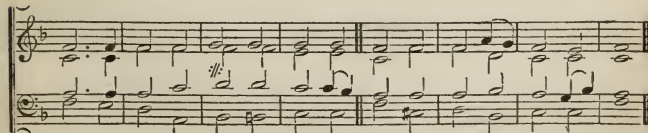
SIR J. STEVENSON.



Hark! the voice of love and mer - cy Sounds a - loud from Cal - va - ry;



See, it rends the rocks a - sun - der, Shakes the earth and veils the sky:

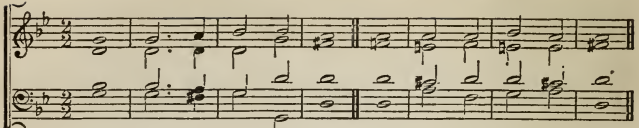


It is finished! It is fin - ished! Hear the dy - ing Sa - viour cry.

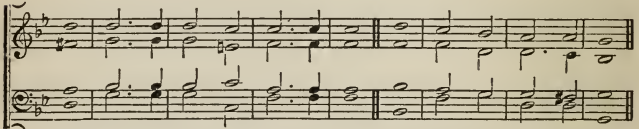
271. *Moderate.*

Canterbury. S.M.

From RAVENSCROFT, 1621.



The church of God be - low, Is like His church a - bove;

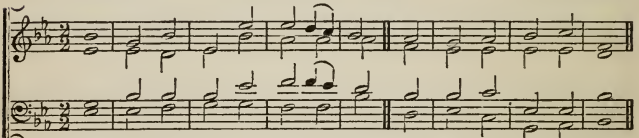


Safe shield - ed from her eve - ry foe, By heaven - ly power and love.

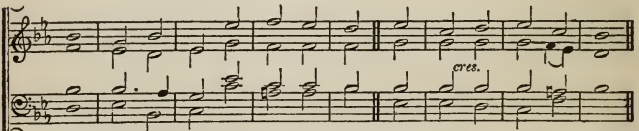
272. *Moderate.*

Lebanon. 86.86.88.

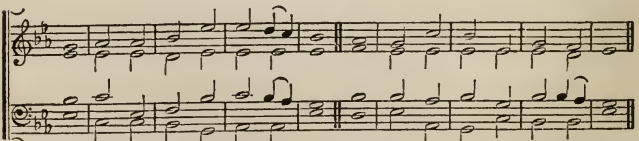
DR. LOUIS SPÖHR.



Thou art the E - ver - last - ing Word, The Fa - ther's on - ly Son;



God, man - i - fest - ly seen and heard, And Heaven's be - lov - ed One.



Wor - thy, O Lamb of God, art Thou, That eve - ry knee to Thee should bow.

273. *Slow.*

Shore. 7.7.7.7.

FROM WEBER.

Musical notation for the first system of 'Shore'. It consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is 2/2. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.

'Tis my hap - pi - ness be - low, Not to live with - out the Cross,

Musical notation for the second system of 'Shore'. It consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is 2/2. The melody continues in the treble staff, and the bass staff provides a harmonic accompaniment.

But the Sa - viour's power to know, Sanc - ti - fy - ing eve - ry loss.

274. *Bold.*

Moscow. 87.87.47., or 87.87.87.

LVORFF.

Musical notation for the first system of 'Moscow'. It consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is 2/2. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment.

Guide me, O Thou great Je - ho - vah! Pilgrim, through this bar - ren land;

Musical notation for the second system of 'Moscow'. It consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is 2/2. The melody continues in the treble staff, and the bass staff provides a harmonic accompaniment.

I am weak, but Thou art migh - ty, Hold me with Thy powerful hand:

Musical notation for the third system of 'Moscow'. It consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is 2/2. The melody continues in the treble staff, and the bass staff provides a harmonic accompaniment.

Bread of hea - ven! Bread of hea - ven! Feed me till I want no more.



275. *Sustained.*

Alsace. L.M.

BEETHOVEN.

How shall I fol - low Him I serve? How shall I co - py Him I love?

Nor from those blessed foot-steps swerve, Which lead me to His seat a - bove?

276. *Slow.*

Moriab. 5.5.11.5.5.11.

DR. GAUSTLETT, 1860.

All ye that pass by, To Je - sus draw nigh; To you is it

nothing your Sa - viour should die? Your ran - som and peace, Your

sure - ty He is? Come, see if there e - ver was sor - row like His.

277. *Moderate.*

Litany. 777.6., or 7.7.7.7.

JOHN HATTON.

The first system of musical notation for 'Litany' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/2. The music is written in a homophonic style with chords and moving lines.

In the dark and cloud - y day, When earth's rich - es flee a - way,

The second system of musical notation for 'Litany' consists of two staves, continuing the melody and accompaniment from the first system.

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

278. *Slow.*

Reverley. 87.87.88. From PERGOLESI'S *Stabat Mater*.

The first system of musical notation for 'Reverley' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is 2/2. The music is written in a homophonic style with chords and moving lines.

From all e - vil, all temp - ta - tion That be - sets our earth - ly path ;

The second system of musical notation for 'Reverley' consists of two staves, continuing the melody and accompaniment from the first system.

From Thy fi - nal con - dem - na - tion, From Thy tran - si - to - ry wrath,

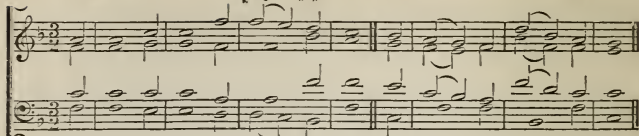
The third system of musical notation for 'Reverley' consists of two staves, continuing the melody and accompaniment from the second system.

God of good - ness, us de - li - ver, And Thy name be praised for e - ver

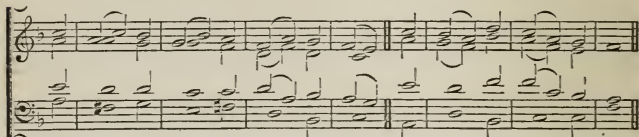
279. *Moderate.*

**Philippi.** C.M. (By permission, from the *Psalmist*.)

S. WESLEY.



A - wake, my soul, stretch eve - ry nerve, And press with vi - gour on:

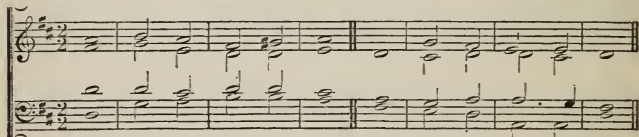


A heav - en - ly race de - mands thy zeal, And an im - mor - tal crown.

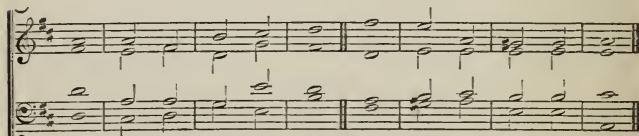
280. *Joyful.*

**Caernarvon.** 66.66.88.

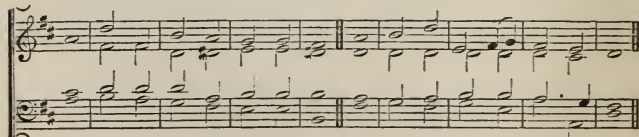
HANDEL, c. 1742.



Give thanks to God most high, The u - ni - ver - sal Lord,



The sove - reign King of kings; And be - His grace a - dored.

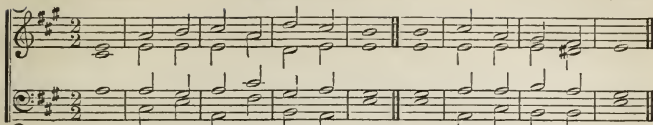


His power and grace are still the same; And let His name have end - less praise

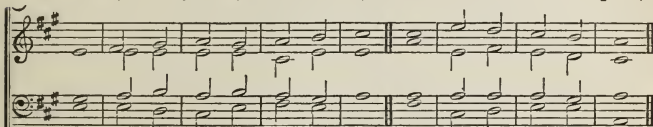
281. *Cheerful.*

Lancaster. C.M.

DR. HOWARD, 1762.



Come, Ho - ly Ghost, our hearts in - spire; Let us Thine influence prove,

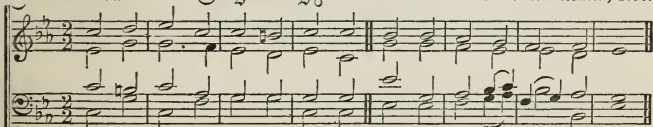


Source of the old pro - phet - ic fire, Foun - tain of light and love.

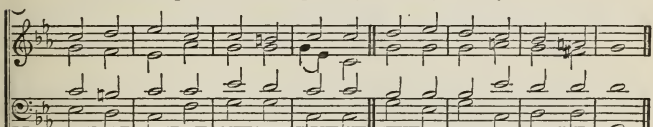
282. *Bold.*

Augsburgh. 8.7.8.7.8.7.8.7.

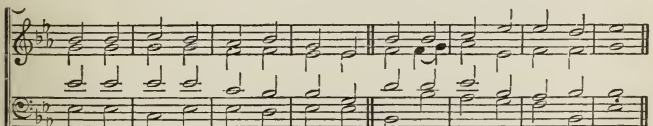
TOEPLER'S  
Alte Choral Melodien, 1850.



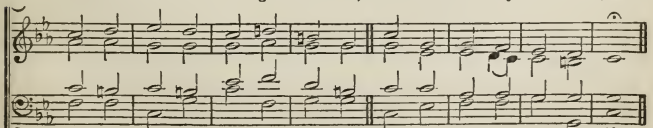
Glorious things of thee are spo - ken, Zi - on, ci - ty of our God:



He whose word can - not be bro - ken, Formed thee for His own a - bode.



On the Rock of A - ges found - ed, What can shake thy sure re - pose?



With sal - va - tion's walls sur - round - ed, Thou mayst smile at all thy foes.

283. *Joyful.*

Tottenham. C.M.

T. GREATORIX, d. 1831.

The first system of musical notation for 'Tottenham' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/2. The music is written in a simple, homophonic style with block chords and moving lines.

Through all the chang - ing scenes of life, In trou - ble and in joy,

The second system of musical notation for 'Tottenham' consists of two staves, continuing the melody and accompaniment from the first system.

The prais - es of my God shall still My heart and tongue em - ploy.

284. *Grave.*

Provence. 7.7.7.7.7.7.7.7.

OLD PROVENÇAL MELODY.

The first system of musical notation for 'Provence' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (Bb, Eb) and the time signature is 2/2. The music is written in a simple, homophonic style with block chords and moving lines.

Sa - viour, when in dust to Thee Low we bow the a - doring knee;

The second system of musical notation for 'Provence' consists of two staves, continuing the melody and accompaniment from the first system.

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

The third system of musical notation for 'Provence' consists of two staves, continuing the melody and accompaniment from the second system.

Oh! by all Thy pains and woe, Suf - fered once for man be - low,

The fourth system of musical notation for 'Provence' consists of two staves, continuing the melody and accompaniment from the third system.

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

285. *Joyful.*

# Byzantium. C.M.

JACKSON.

The first system of music for 'Byzantium' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with block chords and moving lines.

O for a thousand tongues to sing My great Re - deem - er's praise ;

The second system of music continues the piece. It follows the same musical notation as the first system, with two staves in treble and bass clefs, one flat key signature, and a 2/2 time signature.

The glo - ries of my God and King, The triumphs of His grace.

286. *Joyful.*

# Missionary. 7.6.7.6.7.6.7.6.

DR. LOWELL MASON.

The first system of music for 'Missionary' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with block chords and moving lines.

From Greenland's i - cy mount - ains, From In - dia's co - ral strand,

The second system of music continues the piece. It follows the same musical notation as the first system, with two staves in treble and bass clefs, two sharps key signature, and a 2/2 time signature.

Where Af - ric's sun - ny fount - ains Roll down their gold - en sand,

The third system of music continues the piece. It follows the same musical notation as the first system, with two staves in treble and bass clefs, two sharps key signature, and a 2/2 time signature.

From many an an - cient ri - ver, From many a palm - y plain,

The fourth system of music continues the piece. It follows the same musical notation as the first system, with two staves in treble and bass clefs, two sharps key signature, and a 2/2 time signature.

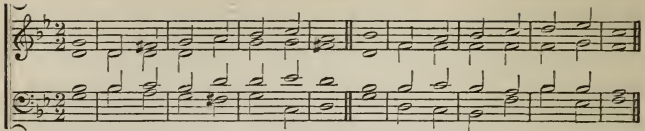
They call us to do - li - ver Their land from er - ror's chain.



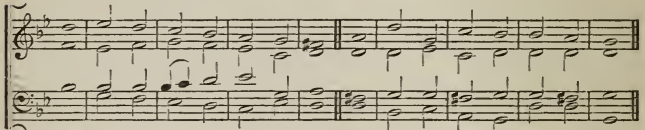
287. *Moderate.*

# Cannons. L.M.

HANDEL, c. 1742.



Ho! eve - ry one that thirsts, draw nigh; Thus God in - vites the fall - en race;

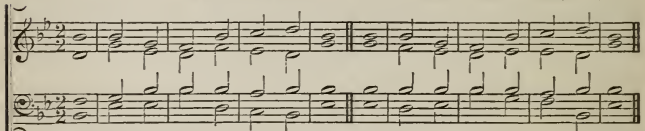


Mer - cy and free sal - va - tion buy,—Buy wine and milk and Gos - pel grace.

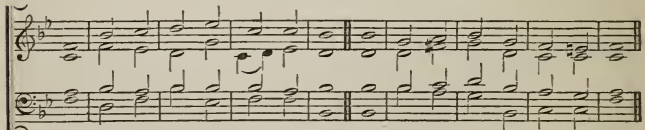
288. *Moderate.*

# Coberdale.

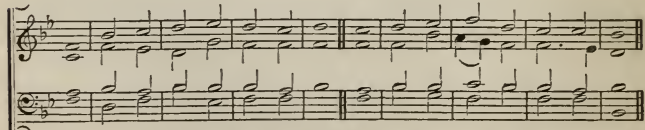
888.888. JOHANN WALTER'S *Gesangbuch*, 1525.



With grate - ful hearts, with joy - ful tongues, To God we raise u - ni - ted songs;



His power and mer - cy we proclaim. Through eve - ry age may Bri - tons own,



Je - ho - vah here has fixed His throne, And tri - umph in His migh - ty name.

289. *Moderate.*

Westenbanger. S.M.

C. W. POOLE, 1860.

My Sa - viour, I am Thine, By e - ver - last - ing bands :

My name, my heart, I would re - sign : My soul is in Thy hands.

290. *Bold.*

Leipsic. 7.7.7.7.7.

JOHANN SCHOP, 1642.  
Harmonized by BACH.

(Or 8 lines, by repeating the first two, or 8's and 7's.)

O give thanks to Him who made Morn - ing light and even - ing shade ;

Source and Giv - er of all good, Night - ly sleep and dai - ly food ;

Quickener of our wea - ried powers ; Guard of our un - con - scious hours.

291. *Bold.*

Gull. 886.886.

OLD MELODY.

The fes-tal morn, my God, is come, That calls me to Thy hallowed dome,

Thy pre-sence to a-dore; My feet the sum-mons shall at-tend,

With will-ing steps Thy courts as-cend, And tread the sa-cred floor.

292. *Cheerful.*

Portuguese. 11.11.11.11.

JOHN READING, 1760.  
*Adeste Fideles.*

O had I, my Saviour, the wings of a dove, How soon would I

soar to Thy pre-sence a-bove! How soon would I fly where the

wea-ry have rest, And hide all my cares in Thy shel-ter-ing

PORTUGUESE—continued.

breast, And hide all my cares in Thy shel - ter - ing breast!

293. *Joyful.*

**Mariners.** 87.8.7.

SICILIAN MELODY.

Come, Thou long-ex - pect - ed Je - sus, Born to set Thy peo - ple free;

From our fears and sins re - lease us; Let us find our rest in Thee.

294. *Moderate.*

**Jerusalem.** 86.86.86.

JOHANN CRÜGER, 1653.

For ev - er will I bless the Lord, Nor cease His praise to speak:

My song His good - ness shall re - cord, That the oppressed and weak

May trust in Him who will re - ward The hum - ble and the meek.

295. *Moderate.*

Galilee. L.M.

OLD LATIN. *Cruelis Herodes.*

The first system of musical notation for 'Galilee' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century church music, featuring block chords and simple melodic lines.

Stay, Thou in - sult - ed Spi - rit, stay, Though I have done Thee such de - spite ;

The second system of musical notation for 'Galilee' continues the two-staff format from the first system. It maintains the same key signature and time signature, with similar harmonic and melodic structures.

Nor cast the sin - ner quite a - way, Nor take Thine e - ver - last - ing flight.

296. *Slow.*

Strene. 87.87.87., or 87.87.47.

DR. LOUIS SPOHR.

The first system of musical notation for 'Strene' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century church music, featuring block chords and simple melodic lines.

Sing, my tongue, the Saviour's glo - ry, Of His cross the mys - tery sing ;

The second system of musical notation for 'Strene' continues the two-staff format from the first system. It maintains the same key signature and time signature, with similar harmonic and melodic structures.

Lift on high the wondrous tro - phy, Tell the tri - umph of the King :

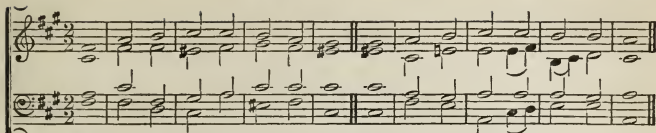
The third system of musical notation for 'Strene' continues the two-staff format from the first system. It maintains the same key signature and time signature, with similar harmonic and melodic structures.

He, the world's Re - deem - er, conquers Death, through death now vanquishing.

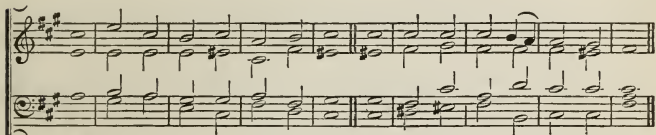
297. *Grave.*

Babylon. L.M.

DR. T. CAMPION, 1600.



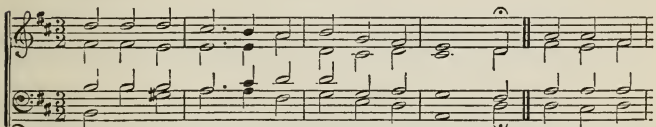
When I sur-vey the wondrous cross On which the Prince of glo - ry died,



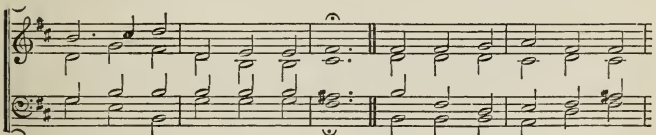
My rich-est gain I count but loss, And pour contempt on all my pride

298. *Cheerful.*

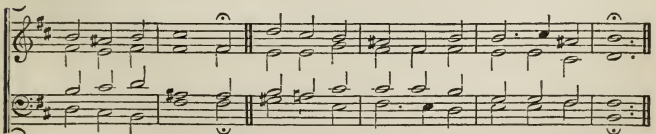
Strasburg. 11.10.11.10. JOHN RUDOLPH AHLE, d. 1673.



.Brightest and best of the sons of the morn - ing, Dawn on our



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



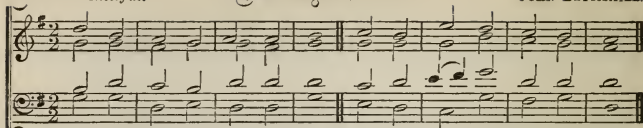
ri - zon a - dorn - ing, Guide where our in - fant Re - deem - er is laid.



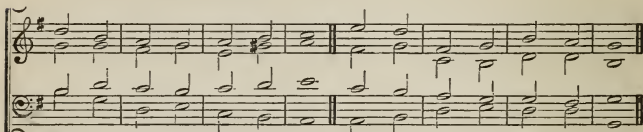
299. *Cheerful.*

**Battisbill.** 7.7.7.7.

JOHN BATTISBILL.



Ho - ly Bi - ble, book Di - vine; Pre - cious trea - sure, thou art mine;

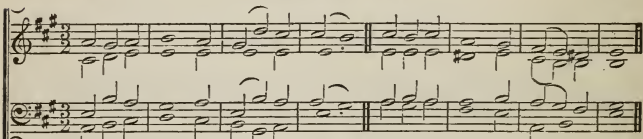


Mine, to tell me whence I came; Mine, to teach me what I am.

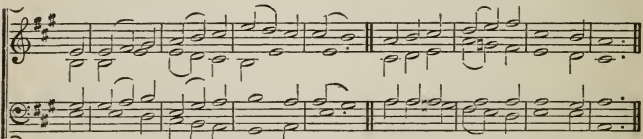
300. *Moderate.*

**Courland.** L.M.

HAYDN.



Jesus, our best - be - lov - ed Friend, Draw out our soul: in pure de - sire:



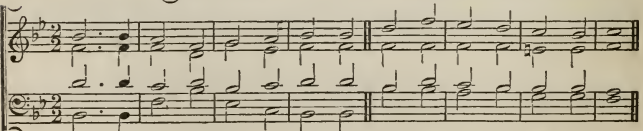
Je - sus, in love to us de - scend: Baptize us with Thy Spi - rit's fire.

301. *Joyful.*

**Darmstadt.**

87.87.87.,  
or 87.87.47.

*Darmstadt Cantional, 1687.*  
Attributed to JOACHIM NEANDER.



Hal - le - lu - jah! song of glad - ness, Song of ev - er - last - iug joy;

DARMSTADT—*continuel.*

The first system of musical notation for 'Darmstadt' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century church music, featuring a steady rhythm and a focus on harmonic support.

Hal - le - lu - jah! song the sweet - est That can an - gel hosts em - ploy ;

The second system of musical notation for 'Darmstadt' continues the two-staff format from the first system. It maintains the same key signature and time signature, with the melody and accompaniment continuing their respective parts.

Hymn - ing in God's ho - ly pre - sence Their high praise e - ter - nal - ly.

302. *Cheerful.*

Bartholomew. 10.10.10.10.

GOUDIMEL, 1562.

The first system of musical notation for 'Bartholomew' is in 4/4 time and features a key signature of two sharps (D major). It consists of two staves with a more rhythmic and melodic style than the previous piece, characteristic of Goudimel's work.

Again returns the day of holy rest Which, when He made the world, Jehovah blest ;

The second system of musical notation for 'Bartholomew' continues the two-staff format, maintaining the D major key signature and 4/4 time signature.

When, like His own, He bade our labours cease, And all be pi - e - ty, and all be peace.

303. *Grave.*

Walsal. C.M.

WILKIN'S *Psalmody*, 1699.  
Attributed to PURCELL.

The first system of musical notation for 'Walsal' is in common time (C.M.) and features a key signature of one flat (B-flat). It consists of two staves with a slower, more somber tempo as indicated by the 'Grave' marking.

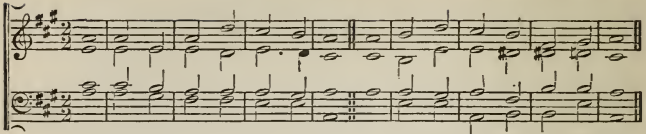
My soul lies cleav - ing to the dust ; Lord, give me life Di - vine ;

The second system of musical notation for 'Walsal' continues the two-staff format, maintaining the B-flat key signature and common time signature.

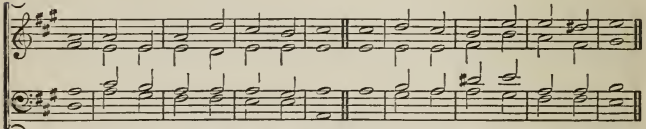
From vain de - sires and eve - ry lust Turn off these eyes of mine.

304. *Joyful.*

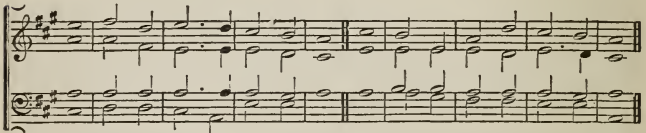
*Melanchthon.* 88.88.88. *LUTHER.* *Eight Spiritual Songs, 1524.*



Thou hid - den source of calm re - pose; Thou all suf - fi - cient love di - vine;



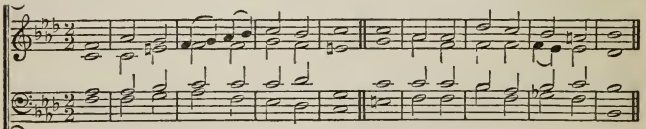
My help and re - fuge from my foes, Se - cure I am, if Thou art mine,



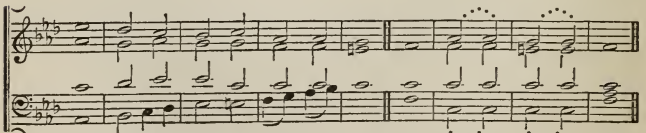
From sin and grief, from guilt and shame: I hide me, Je - sus, in Thy name.

305. *Slow.*

*Leicester.* 888.6., or 888.4. *KOCHER'S Zionscharfe.*



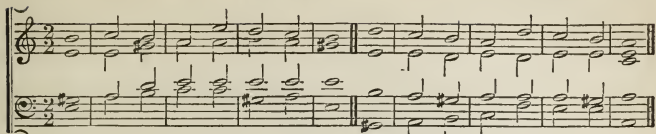
My God, my Fa - ther, while I stray Far from my home, on life's rough way,



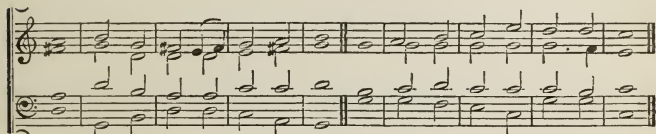
O teach me from my heart to say,— Thy will be done!

306. *Moderate and bold.* **Ephesus.** 88.88.88.

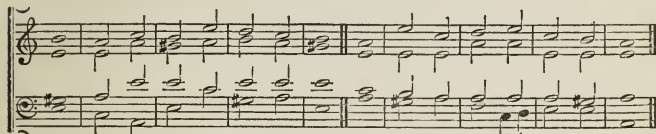
LUTHER,  
*Erfurt Enchiridion, 1524.*



Great God of won-ders! all Thy ways Are wor-thy of Thyself,—divine:—



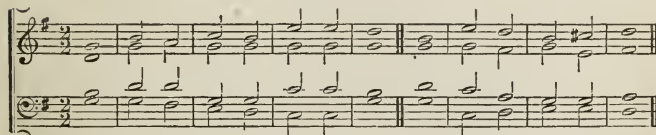
But the bright glo-ries of Thy grace, Be-yond Thine o-ther wonders shine.



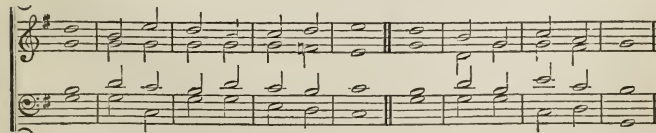
Who is a pardoning God like Thee? Or who has grace so rich and free?

307. *Bold.* **Exeter.** C.M.

RAVENSCROFT.



God moves in a mys-te-rious way His won-ders to per-form:

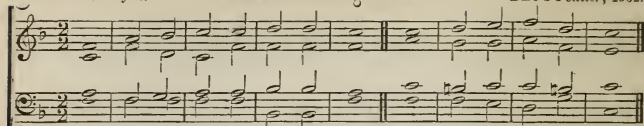


He plants His footsteps in the sea, And rides up-on the storm.

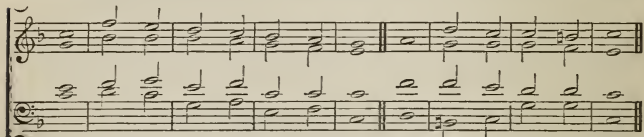
308. *Cheerful.*

## Wearmouth. C.M.D.

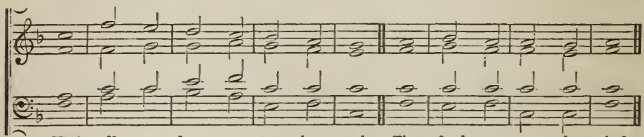
DAY'S Psalter, 1562.



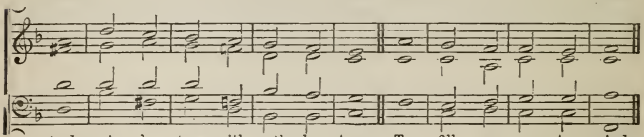
Let eve-ry mor-tal ear at - tend, And eve - ry heart re - joice;



The trum - pet of the Gos - pel sounds With an in - vi - ting voice.



Ho! all ye hun - gry, starv - ing souls, That feed up - on the wind,

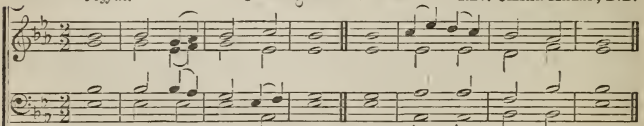


And vain - ly strive with earth - ly toys To fill an emp - ty mind.

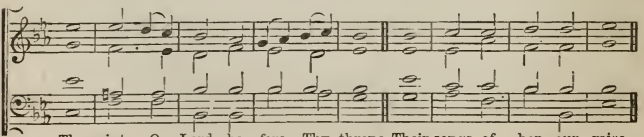
309. *Joyful.*

## Silchester. S.M.

REV. CÆSAR MALAN, D.D.



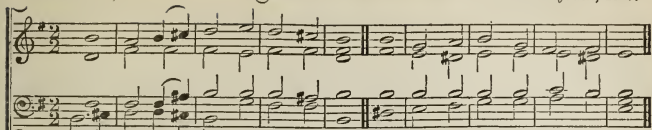
Far as Thy name is known. The world de - clares Thy praise;



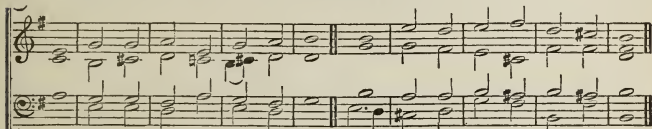
Thy saints, O Lord, be - fore Thy throne Their songs of hon - our raise.

310. *Slow.*

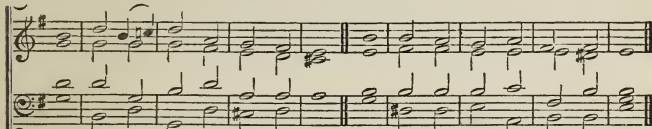
Jena. 88.88.88.

OLD LATIN, adapted by LUTHER.  
WALTHER'S *Gesangbuch*, 1525.

When gath-ering clouds a-round I view, And days are dark and friends are few,



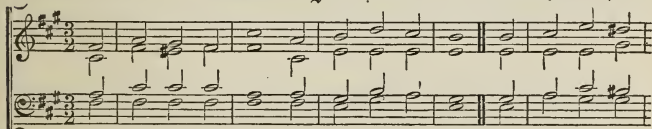
On Him I lean, who not in vain Ex - pe - rienced eve - ry hu - man pain.



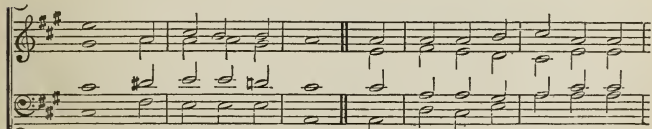
He sees my wants, al - lays my fears, And counts and trea - sures up my tears.

311. *Joyful.*

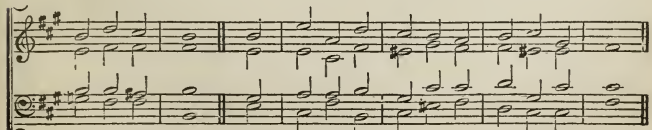
Eberburg. 10.10.11.11.

RAVENSCROFT'S  
Whole Booke of Psalms, 1621.

Be - gone, un - be - lief; My Sa - viour is near, And for my re -



lief Will sure - ly ap - pear. By prayer let me wres - tle, And



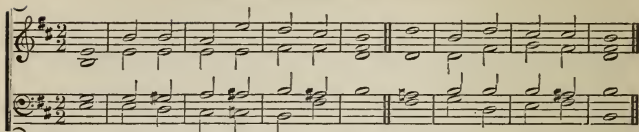
He will per - form; With Christ in the ves - sel, I smile at the storm.



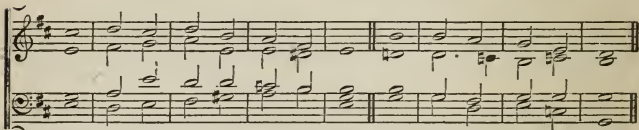
312. *Moderate.*

Westphalia. 86.86.86. LUTHER. WALTHER'S *Gesangbuch*, 1525.

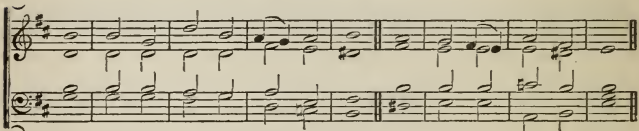
(Or 8 lines, by repeating the first two.)



Fa - ther, I know that all my life Is por-tioned out for me,



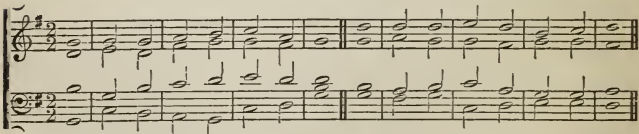
The chang-es that will sure-ly come I do not fear to see;



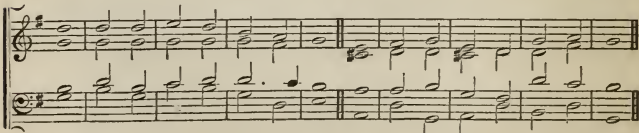
I ask Thee for a pre-sent mind In-tent on pleas-ing Thee.

313. *Moderate.*

Smyrna. L.M. OLD LATIN. "Jesu Redemptor omnium."



Who can de-scribe the joys that rise Through all the courts of Par - a - dise,



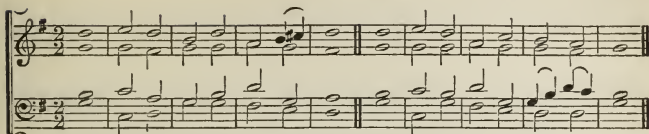
To see a prod-i-gal re-turn, To see an heir of glo-ry born?

314. *Moderate.*

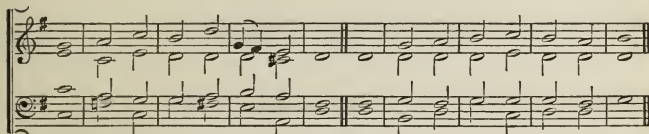
**Antioch.** 888.888.

OLD LATIN.  
"Veni Sancte Spiritus."

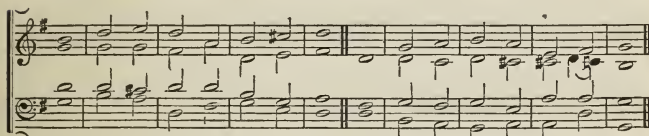
Adapted by LUTHER in his *Eight Spiritual Songs*, 1524.



Ye that de-light to serve the Lord, The ho-nours of His name re-cord,



His sa-cred name for ev-er bless: Where-e'er the cir-cling sun dis-plays

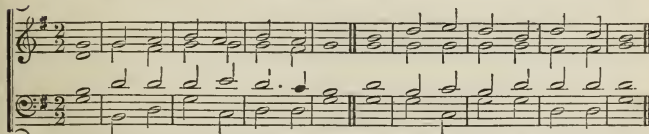


His ris-ing beams, or set-ting rays, Let lands and seas His power con-fess.

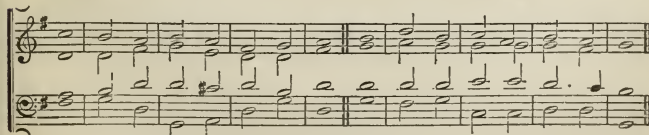
315. *Moderate.*

**Nicea.** L.M.

OLD LATIN. "Lucis Creator."  
7th or 8th Century.



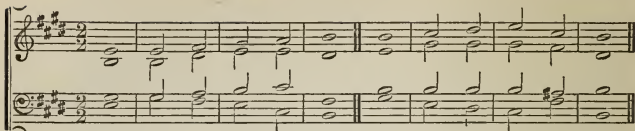
Com-mand Thy bless-ing from a-bove, O God, on all as-sem-bled here;



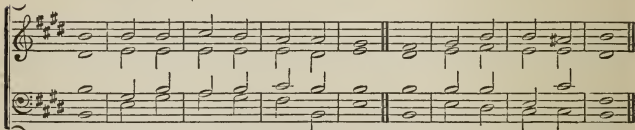
Be-hold us with a Fa-ther's love, While we look up with fil-ial fear.

316. *Bold.*

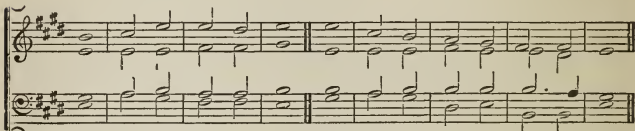
*Gilary.* 668.668. MAROT and BEZA's *Psalms*, 1561.



The Lord Je - ho - vah reigns, And roy - al state main - tains,



His head with aw - ful glo - ries crowned; Ar - rayed in robes of light,

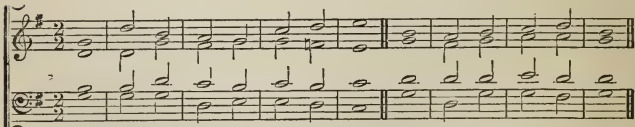


Be - girt with sove - reign might, And rays of ma - jes - ty a - round.

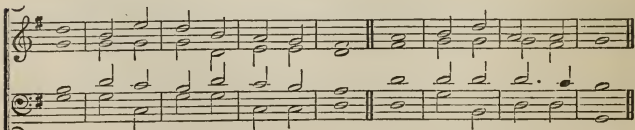
317. *Joyful.*

*Gloucester.* C.M.

RAVENSCROFT'S  
*Whole Booke of Psalms*, 1621.



Hap - py the heart where gra - ces reign, Where love in - spires the breast :



Love is the bright - est of the train, And strength - ous all the rest.

318. *Joyful.*

**Arimathea.** 7.7.7.7.7.7.7.7. Melody of the 14th Century.  
"Resonet in laudibus."

(May also be sung in Common time.)

Christ, the Lord, is risen to - day, Sons of men, and an - gels, say :

Raise your songs and tri - umphs high : Sing, ye heavens, and earth re - ply.

Love's re - deem - ing work is done ; Fought the fight, the bat - tle won.

Lo ! our sun's e - clipse is o'er : Lo ! he sets in blood no more.

319. *Moderate.*

**Pergamos.** L.M.

OLD LATIN.  
"Tristes erant Apostoli."

O God of mer - cy, God of might, How should weak sin - ners bear the sight,

If, as Thy power is sure - ly here, Thine o - pen glo - ry should ap - pear ?

320. *Slow and earnestly.*

Bethel. 76.76.77.

H. A. WEDD, 1859.

In the day of thy dis - tress, May Je - ho - vah hear thee;

In the hour when dan - gers press, Ja - cob's God be near thee;

Send thee, from His ho - ly place, Time - ly aid or strength - ening grace.

May thy prayers and offerings rise,  
By thy God recorded;  
Thine oblations reach the skies,  
Graciously rewarded;  
Granted be thy heart's request;  
All thy purposes be blest!

Thy success our heart shall cheer;  
We, with exultation,  
In Jchovah's name will rear  
Trophies of salvation.

Go beneath His guardian care,  
And the Lord fulfil thy prayer.

Vain the despot's haughty boasts,  
Fleets or martial forces;  
Be our trust the God of hosts,  
Heavenly our resources:  
Theirs shall be defeat and shame;  
We shall triumph in Thy name.

J. CONDER.

321. *Joyous.*

Gildas. S.M.

Attributed to PETER ABELARD,  
A. D. 1120. "Mittet ad Virginem."

Sol - diers of Christ, a - rise, And put your ar - mour on,

Strong in the strength which God sup - plies Through His e - ter - nal Son.

322. *Joyful.*

Nativity. 7.7.7.7.7.7.7.

OLD LATIN. 15th Century.  
"In dulci jubilo."

(May also be sung in Common time.)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a style characteristic of 15th-century Latin chant, featuring a mix of quarter, eighth, and sixteenth notes, often beamed together in groups.

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

The second system of musical notation consists of two staves, continuing the melody and accompaniment from the first system. The notation remains consistent in clef, key signature, and time signature.

Peace on earth, and mer - cy mild; God and sin - ners re - con - ciled.

The third system of musical notation consists of two staves, continuing the piece. The notation is consistent with the previous systems.

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

The fourth system of musical notation consists of two staves, continuing the piece. The notation is consistent with the previous systems.

With th' an - gel - ic host pro - claim, — Christ was born in Beth - le - hem.

323. *Moderate.*

Burmah. C.M.

The first system of musical notation for 'Burmah' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a 2/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a style characteristic of 19th-century hymnody, featuring a mix of quarter, eighth, and sixteenth notes.

Give me the wings of faith to rise With - in the veil, and see

The second system of musical notation for 'Burmah' consists of two staves, continuing the melody and accompaniment from the first system. The notation remains consistent in clef, key signature, and time signature.

The saints a - bove, how great their joys! How bright their glo - ries be!



324. *Slow.*

## Thuringia. L. M. D.

LUTHER.  
KÖPFL'S *Gesangbuch*, 1543.

Why should we start and fear to die? What timorous worms we mortals are!

Death is the gate of end-less joy, And yet we dread to enter there.

The pains, the groans, and dying strife, Fright our approaching souls away;

Still we shrink back again to life, Fond of our prison and our clay.

325. *Calmly.*

## Saron. 888.4

J. HULLAH. By permission, from  
HULLAH'S *Tune Book*.

My God, my Father, while I stray Far from my home, on life's rough way,

O teach me from my heart to say,— Thy will be done!

326. *Moderate.*

Albion. 664.6664.

H. CAREY, d. 1743.

The first system of music for 'Albion' consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The melody is written in a simple, homophonic style. The bass staff provides a harmonic accompaniment with chords and single notes.

God bless our na - tive land, Firm may she ev - er stand,

The second system of music continues the melody and accompaniment from the first system. It features similar rhythmic patterns and harmonic support.

Through storm and night; When the wild tem - pests rave, Ru - ler of

The third system of music concludes the piece. The melody ends with a final cadence, and the accompaniment provides a steady harmonic base.

winds and wave, Do Thou our coun - try save, By Thy great might.

327. *Joyful.*

Jonah. 66.66.88.

The first system of music for 'Jonah' is in a 2/2 time signature. The melody is more rhythmic and joyful in character. The accompaniment is also more active, with more frequent chord changes.

We give im - mor - tal praise To God the Fa - ther's love,

The second system of music continues the joyful melody and accompaniment. The rhythmic patterns are consistent with the first system.

For all our com - forts here, And bet - ter hopes a - bove:

The third system of music concludes the piece. The melody ends with a final cadence, and the accompaniment provides a steady harmonic base.

He sent His own e - ter - nal Son To die for sins that man had done.

328. *Joyful.*

Norwich. C.M.D.

DAY'S Psalter, 1563.  
(Old 137th.)

The first system of music for 'Norwich' consists of a treble and bass staff in 2/2 time, with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The music is a simple, joyful tune with a steady rhythm.

Je - sus, with all Thy saints a - bove, My tongue would bear her part,

The second system of music continues the melody from the first system. It maintains the same 2/2 time and key signature, with the treble and bass staves showing the continuation of the simple, joyful tune.

Would sound a - loud Thy sav - ing love, And sing Thy bleed - ing heart.

The third system of music continues the melody. The treble and bass staves show the continuation of the simple, joyful tune in 2/2 time and one sharp key signature.

All glo - ry to the dy - ing Lamb, And nev - er - ceas - ing praise,

The fourth system of music concludes the melody for 'Norwich'. The treble and bass staves show the final notes of the simple, joyful tune in 2/2 time and one sharp key signature.

While an - gels live to know His name, Or saints to feel His grace.

329. *Moderate.*

Rabenna. L.M.

OLD LATIN MELODY.  
Adapted by LUTHER, 1525.

The first system of music for 'Rabenna' consists of a treble and bass staff in 2/2 time, with a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The music is a simple, moderate tune with a steady rhythm.

Where high the heaven-ly tem - ple stands, The house of God, not made with hands,

The second system of music continues the melody from the first system. It maintains the same 2/2 time and key signature, with the treble and bass staves showing the continuation of the simple, moderate tune.

A great High Priest our na - ture wears; The Guard - ian of man - kind ap - pears.

330. *Moderate.*

Dismission. 8.7.8.7.8.7.8.7.

Lord, dis - miss us with Thy bless - ing, Bid us all de - part in peace;

Still, on gos - pel man - na feed - ing, Pure se - ra - phic joys in - crease:

Fill our hearts with con - so - la - tion, Un - to Thee our voi - ces raise;

When we reach that bliss - ful sta - tion We will give Thee no - bler praise.

331. *Moderate.*

Oriel. 10.4.10.4.10.10. Words by Dr. J. H. NEWMAN.

1. Lead, kindly Light, amid the encircling gloom, Lead Thou me on. The night is dark, and I am far from home.

<p>Lead Thou me on. Keep Thou my feet; I do not ask to see The distant scene,—one step enough for me.</p> <p>2. I was not ever thus, nor pray'd that Thou Should'st lead me on. I loved to choose and see my path; but now Lead thou me on. I loved the garish day, and, spite of fears, Pride ruled my will: remember not past years.</p>	<p>3. So long Thy power hath blest me, sure it still Will lead me on, O'er moor and fen, o'er crag and torrent, till, The night is gone; And with the morn those angel faces smile Which I have loved long since, and lost a while.</p>
--	---

332. *Moderate.*

St. Peter. C.M.

A. R. REINAGLE.  
Inserted by his permission.

The first system of music for 'St. Peter' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The music is written in a simple, homophonic style with block chords and moving lines.

Be known to us in breaking bread, And do not then de-part;

The second system of music for 'St. Peter' continues the two-staff format. It features similar chordal textures and melodic lines as the first system, maintaining the 2/2 time signature and two-flat key signature.

Sa-viour, a-bide with us, and spread Thy ta-ble in our heart.

333 *Slow.*

St. Agnes. 7.7.7.7.7.7.7.

BETHOVEN, d. 1827.

The first system of music for 'St. Agnes' consists of two staves. The key signature has two flats, and the time signature is 7/8. The music is characterized by a slower tempo and more complex rhythmic patterns, including eighth and sixteenth notes.

Saviour, when in dust to Thee Low we bow the adoring knee;

The second system of music for 'St. Agnes' continues the two-staff format. It features intricate rhythmic patterns and a focus on sustained chords and moving lines, typical of Beethoven's style.

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

The third system of music for 'St. Agnes' continues the two-staff format. It maintains the 7/8 time signature and two-flat key signature, with complex rhythmic textures.

Oh, by all Thy pains and woe, Suffered once for man be-low,

The fourth system of music for 'St. Agnes' is the final system on the page. It concludes the piece with a final cadence in the two-flat key signature and 7/8 time signature.

Bend-ing from Thy throne on high, Hear our so-lemn lit-a-ny.

334. *Moderate.*

Ellerker. 8.7.8.7.

J. B. KÖNIG, 1738.  
Harmonized by LUDWIG ERK.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/2. The music is a simple harmonic setting of a hymn line.

Sweet the moments, rich in bless - ing, Which be - fore the cross I spend ;

The second system of musical notation consists of two staves, continuing the melody and accompaniment from the first system.

Life and health and peace pos - sess - ing, From the sin - ner's dy - ing Friend.

335. *Bold.* Stuttgart. 87.87.87.87. (or six lines). J. ROSENMÜLLER, 1650.  
Harmonized by BACH.

The first system of musical notation for '335. Bold.' consists of two staves. The key signature has two sharps (F# and C#) and the time signature is 2/2. The melody is more rhythmic and bold in character.

Glorious things of thee are spo - ken, Zi - on, ci - ty of our God!  
He whose word can - not be bro - ken, Formed thee for His own a - bode.

The second system of musical notation continues the bold melody and accompaniment.

On the Rock of a - ges found - ed, What can shake thy sure re - pose?

The third system of musical notation concludes the piece with a final cadence.

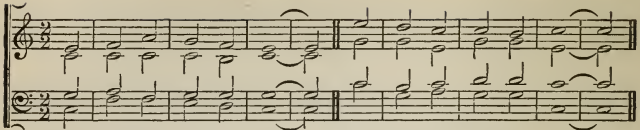
With sal - va - tion's walls sur - round - ed, Thou may'st smile at all thy foes.



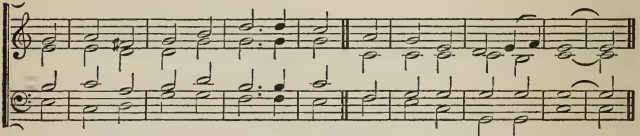
336. *Joyful.*

Rambley. S.M.

DR. GAUNTLETT, 1852.



How beautiful are their feet Who stand on Zi-on's hill!



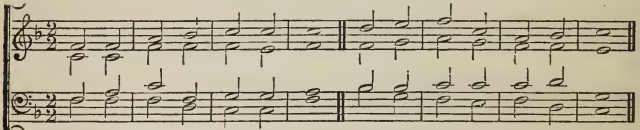
Who bring sal - va - tion on their tongues, And words of peace re - veal.

337. *Cheerful.*

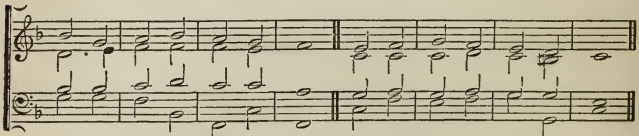
Göttingen. 7.7.7.7.7., MICHAEL WEISS, 1531.

Harmonized by Dr. FILITZ.

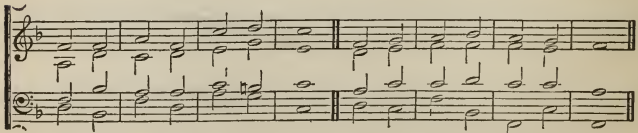
(Or 8 lines, by repeating the first two lines.)



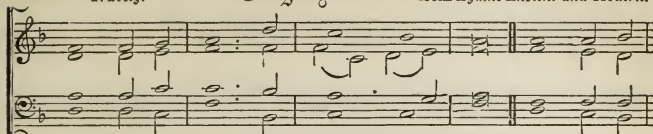
Bless-ed are the sons of God; They are bought with Christ's own blood;



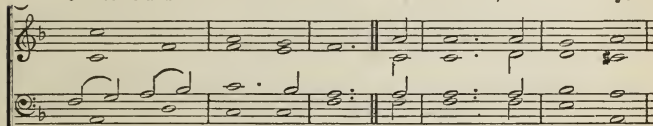
They are ransomed from the grave; Life e - ter - nal they shall have.



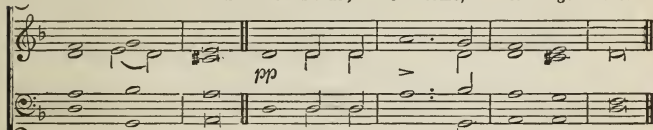
With them numbered may we be, Now and through e - ter - ni - ty.

338. *Gravely.*Golgotha. L.M. Rev. J. B. DUKES. By permission,  
from *Hymns Ancient and Modern.*

O come and mourn with me a - while; O come ye



to the Sa - viour's side; O come, to - ge - ther

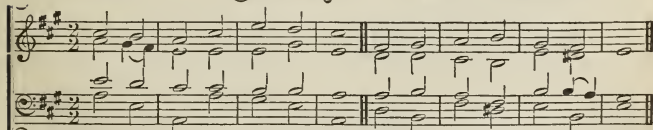


let us mourn; Je - sus, our Lord, is cru - ci - fied.

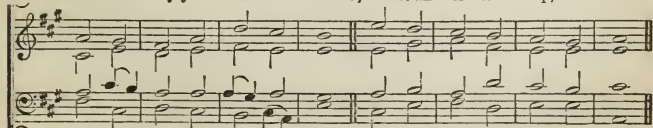
Have we no tears to shed for Him,  
While soldiers scoff and Jews deride?  
Ah! look how patiently He hangs;  
Jesus, our Lord, is crucified.  
How fast His hands and feet are nailed;  
His throat with parching thirst is dried;  
His falling eyes are dimmed with woe;  
Jesus, our Lord, is crucified.  
Seven times He spake, seven words of love;  
And all three hours His silence cried

For mercy on the souls of men;  
Jesus, our Lord, is crucified.  
Come, let us stand beneath the Cross;  
The fountain opened in His side,  
Shall purge our deepest stains away;  
Jesus, our Lord, is crucified.  
A broken heart, a fount of tears,  
Ask, and they will not be denied;  
The broken heart He heals and saves;  
For us our Lord was crucified.

F. W. FABER, D.D.

339. *Joyful.*Riberach. 7.7.7.7. From the *Württemberg Choralbuch.* J. H. KNECHT, 1797.

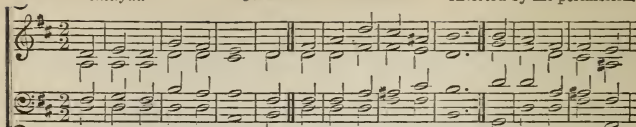
Great the joy when Christians meet; Christian fel - low - ship, how sweet!



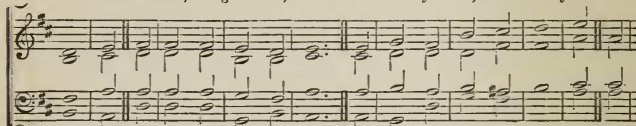
When, their theme of praise the same, They ex - alt Je - ho - vah's name.

340. *Cheerful.*

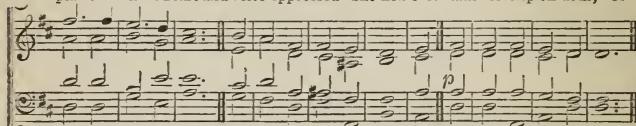
## Salem. 76.76.76.76.

A. EWING, Bishop of Argyll.  
Inserted by his permission.

Je - ru - sa - lem, the gol - den, With milk and honey blest; Beneath thy contem-



pla - tion Sink heart and voice oppressed. The home of fade - less splen - dour, Of



flowers that have no thorn; Where they shall dwell as children, Who here as exiles mourn.

Jerusalem, the only,  
That look'st from heaven below;  
In thee is all my glory;  
In me is all my woe.  
I strive to win that glory;  
I toil to gain that light;  
Send hope before to grasp it,  
Till hope is lost to sight.

Jerusalem! exulting,  
On that securest shore;  
I hope thee, wish thee, sing thee,  
And love thee evermore.

O happy, holy city,  
The portion of the blest;  
True vision of true beauty,  
Sweet balm of all distress.

Thou hast no shore, fair ocean!  
Thou hast no time, bright day!  
Dear fountain of refreshment  
To pilgrims far away!

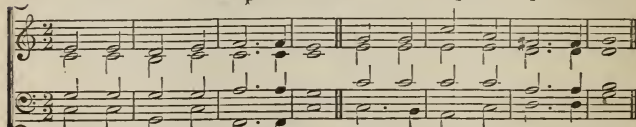
Upon the Rock of Ages,  
They raise thy holy tower;  
Thine is the victor's laurel.  
And thine the golden dower.

The Lamb is all thy splendour,  
The Crucified thy praise;  
His laud and benediction,  
Thy ransomed people raise.  
And He whom now we trust in,  
Shall then be seen and known;  
And they that know and see Him,  
Shall have Him for their own.

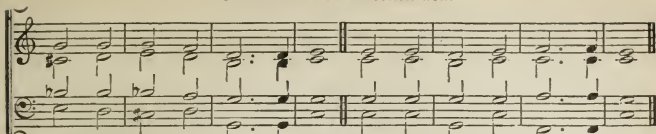
O sweet and blessed country,  
When shall I see thy face?  
O sweet and blessed country,  
When shall I win thy grace?  
Exult, O dust and ashes!  
The Lord shall be thy part;  
His only, His for ever,  
Thou shalt be, and thou art.

*Cento from the Rhythm of ST. BERNARD.*341. *Grave.*

## Capernaum. 7.7.7.7.

R. REDHEAD. Inserted by  
purchased permission.When our heads are bowed with woe, When our bit - ter tears o'er - flow,  
(160)

CAPERNAUM—continued.

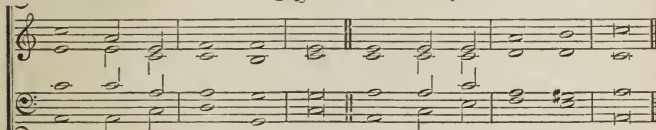


When we mourn the lost and dear, Je - sus, son of Da - vid, hear.

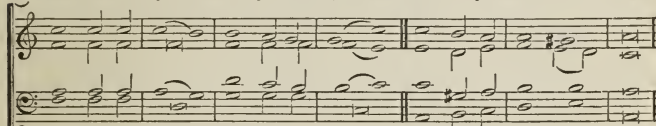
342. *Plaintive.*

Lyte. S.M.

J. B. WILKES. By permission, from  
*Hymns Ancient and Modern.*



Far from my heaven - ly home, Far from my Fa - ther's breast

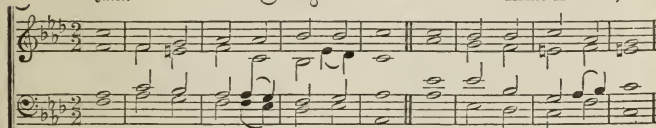


Fainting, I cry,— blest Spi - rit, come, And speed me to my rest.

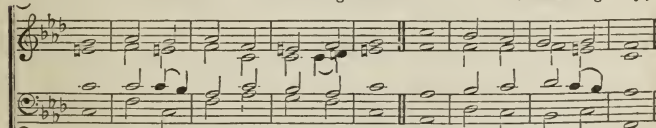
343. *Quiet.*

Arnheim. C.M.

ADAM KRIEGER, 1666.



The sha-dows of the evening hours Fall from the dark'ning sky;



Up - on the fra-grance of the flowers The dews of even - ing lie.

Before Thy throne, O Lord of Heaven,  
We kneel at close of day;  
Look on Thy children from on high,  
And hear us while we pray.

The sorrows of Thy servants, Lord,  
Oh, do not Thou despise;  
But let the incense of our prayers,  
Before Thy mercy rise.

The brightness of the coming light,  
Upon the darkness rolls;

With hopes of future glory chase,  
The shadows on our souls.

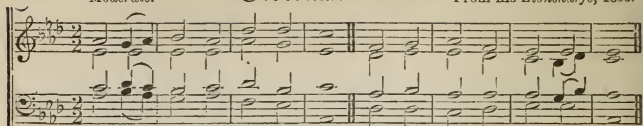
Let peace, O Lord, Thy peace, O God,  
Upon our souls descend;  
From midnight fears and perils, Thou  
Our trembling hearts defend.

Give us a respite from our toil,  
Calm and subdue our woes;  
Through the long day we suffer, Lord,  
Oh, give us now repose!

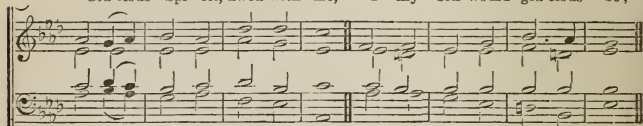
344. *Moderate.*

**Ciberias.** 77.77.77.

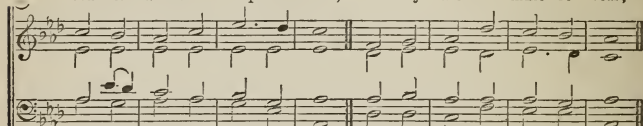
CONRAD KOCHER.  
From his *Zionsharfe*, 1855.



Gra-cious Spi - rit, dwell with me, I my - self would gra-cious be ;



And with words that help and heal, Would Thy life in mine re - veal ;



And with ac - tions bold and meek, Would for Christ, my Sa - viour, speak.

Truthful Spirit, dwell with me,  
I myself would truthful be ;  
And with wisdom kind and clear,  
Let Thy life in mine appear ;  
And with actions brotherly,  
Speak my Lord's sincerity.

Tender Spirit, dwell with me,  
I myself would tender be ;  
Shut my heart up like a flower,  
In temptation's darksome hour ;  
Open it when shines the sun,  
And His love by fragrance own.

Mighty Spirit, dwell with me,  
I myself would mighty be ;  
Mighty so as to prevail,  
Where, unaided, man must fail ;  
Ever, by a mighty Lope,  
Pressing on and bearing up.

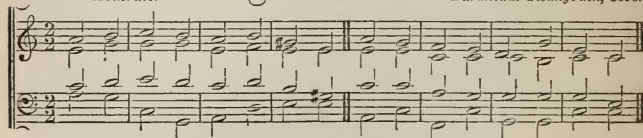
Holy Spirit, dwell with me,  
I myself would holy be ;  
Separate from sin, I would  
Choose and cherish all things good ;  
And whatever I can be,  
Give to Him, who gave me Thee.

T. T. LYNCH.

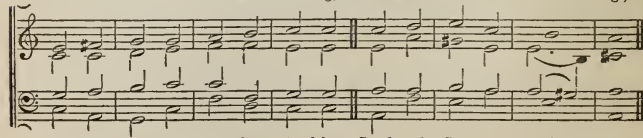
345. *Moderate.*

**Boniface.** 8.8.8.6.

Darmstadt Gesangbuch, 1693.



Lo! the storms of life are breaking, Faithless fears our hearts are shaking ;



For our suc - cour un - der ta - king, Lord and Saviour, help us.

346.

## Melita. 88.88 88.

Rev. J. B. DYKES. By permission,  
from *Hymns Ancient and Modern*.

E - ter - nal Fa - ther, strong to save, Whose arm hath bound the restless wave,

Who bid'st the mighty o - cean deep Its own ap - point - ed lim - its keep;

O hear us when we cry to Thee For those in pe - ril on the sea. A - men.

O Christ, whose voice the waters heard,  
And hushed their raging at Thy word,  
Who walkedst on the foaming deep,  
And calm amidst its rage did'st sleep;  
O hear us when we cry to Thee  
For those in peril on the sea.

Most Holy Spirit, who did'st brood  
Upon the chaos dark and rude,  
And bid its angry tumult cease,

And give, for wild confusion, peace;  
O hear us when we cry to Thee  
For those in peril on the sea.

O Trinity of love and power,  
Our brethren shield in danger's hour;  
From rock and tempest, fire and foe,  
Protect them wheresoe'er they go;  
Thus evermore shall rise to Thee  
Glad hymns of praise from land and sea.

WHITING.

347. *Moderate.*

## Patmos. L.M. Latin Melody of the 7th Century.

A - way from every mor - tal care, A - way from earth our soul's re - treat;

We leave this worthless world a - far, And wait and wor - ship near Thy seat.



348.

Monkland. 11.12.12.10.

Rev. J. B. DYKES. By permission,  
from *Hymns Ancient and Modern*.

Ho-ly, Ho-ly, Ho - ly! Lord God Al-migh - ty! Grate-ful-ly a-

dor - ing, our songs shall rise to Thee: Ho - ly, Ho-ly, Ho - ly, mer-ci-

ful and migh - ty; God in Three per - sons, blessed Tri - ni - ty. A-men.

349. *Grave.*

Heinlein. 77.77.

PAUL HEINLEIN, 1677.

When on Si-nai's top I see, God de-scend in ma-jes-ty,

To pro-claim His ho-ly law, All my spi-rit sinks with awe

350. *Joyful.*

Habenshaw. 8.6.8.6.8.8.8.6.

J. H. SCHEIN, 1627.

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

RAVENSHAW—continued.

Ex - alt our God with loud ac - cord, And in His name re - joice ;

Ne'er cease to sing, thou ransomed host, Praise Fa - ther, Son, and Ho - ly Ghost,

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

There, we to all eternity,  
Shall join th' angelic lays,  
And sing, in perfect harmony,  
To God the Saviour's praise :

"He hath redeemed us by His blood ;  
Hath made us kings and priests to God ;  
For us the heavenly Lamb was slain ;  
Praise ye the Lord. Amen." SWEETNER.

351. *Moderate.*

Magdala. 86.84.

Rev. J. B. DYKES. By permission,  
from *Hymns Ancient and Modern.*

Our blest Re - deem - er, ere He breathed His ten - der last fare - well,

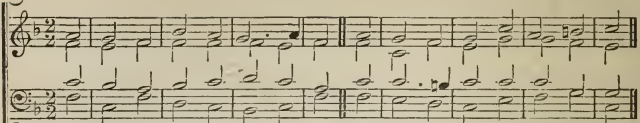
A Guide, a Com - fort - er, bequeathed With us to dwell. A - men.

He came sweet influence to impart,  
A gracious willing Guest,  
While He can find one humble heart,  
Wherein to rest.  
And His that gentle voice we hear,  
Soft as the breath of even, [fear,  
That checks each thought, that calm, each  
And speaks of heaven.  
And every virtue we possess,  
And every conquest won,

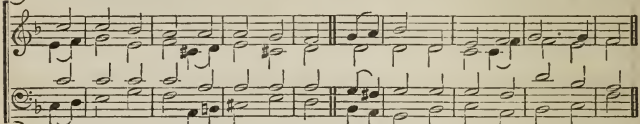
And every thought of holiness,  
Are His alone.  
Spirit of purity and grace,  
Our weakness, pitying, see :  
O make our hearts Thy dwelling - place,  
And worthier Thee.  
O praise the Father ; praise the Son ;  
Blest Spirit, praise to Thee ;  
All praise to God, the Three in One,  
The One in Three. H. AUBER.

352. *Moderate.*

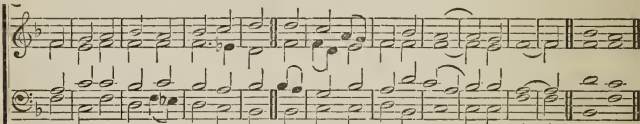
Siloam. 88.88.88. W. H. MONK. By permission, from *Hymns Ancient and Modern.*



Sweet Sa - viour, bless us ere we go; Thy word in - to our minds in - stil;



And make our luke - warm hearts to glow With low - ly love and fer - vent will.



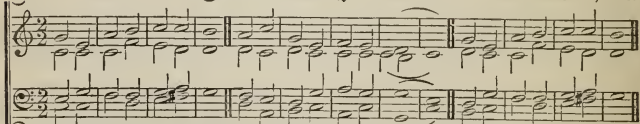
Thro' life's long day and death's dark night, O gen - tle Je - sus, be our Light. A - men.

The day is gone, its hours have run,  
And Thou hast taken count of all,  
The scanty triumphs grace hath won,  
The broken vow, the frequent fall.  
Through life's long day and death's dark night,  
O gentle Jesus, be our Light.  
Grant us, dear Lord, from evil ways  
True absolution and release;  
And bless us, more than in past days,  
With purity and inward peace.  
Through life's long day and death's dark night,  
O gentle Jesus, be our Light.  
Do more than pardon; give us joy,  
Sweet fear, and sober liberty,  
And simple hearts without alloy,

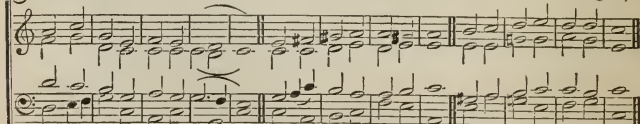
That only long to be like Thee.  
Through life's long day and death's dark night,  
O gentle Jesus, be our Light.  
Labour is sweet, for Thou hast toiled;  
And care is light, for Thou hast cared;  
Ah! never let our works be soiled  
With strife, or by deceit ensnared.  
Through life's long day and death's dark night,  
O gentle Jesus, be our Light.  
For all we love, the poor, the sad,  
The sinful, unto Thee we call;  
O let Thy mercy make us glad;  
Thou art our Jesus, and our all.  
Through life's long day and death's dark night,  
O gentle Jesus, be our Light. F. W. FABER, D.D.

353. *Joyful.*

Brandenburg. 77.77.77., or 78.78.77. JOHANN CRÜGER, 1653.



O give thanks to Him who made Morning light and evening shade; Source and Giver of all good,



Night - ly sleep and daily food; Quickener of our wearied powers; Guard of our unconscio - us hours

354. *Moderate.*

**Hollingside.** 77.77.77.77. Rev. J. B. DYKES. By permis.,  
from *Hymns Ancient and Modern.*

The first system of musical notation for 'Hollingside' consists of a treble and bass staff. The treble staff begins with a G-clef and a key signature of two flats (B-flat and E-flat). The bass staff begins with an F-clef and the same key signature. The music is in 2/2 time and features a melody in the treble staff with accompaniment in the bass staff.

Je - su, re-fuge of my soul, Let me to Thy bo - som fly, While the near-er

The second system of musical notation continues the piece. It features a treble and bass staff with the same key signature and time signature as the first system. The melody in the treble staff includes a fermata over the final note of the phrase.

wa-ters roll, While the tempest still is high : Hide me, O my Saviour, hide, Till the

The third system of musical notation concludes the piece. It features a treble and bass staff with the same key signature and time signature. The melody in the treble staff includes a fermata over the final note of the phrase.

storm of life be past : Safe in-to the haven guide : O receive my soul at last. A-men.

355. *Moderate.*

**Cobenev.** C.M. T. M. WOOD, 1866.

Harmonized by J. BANISTER. Inserted by permission

The first system of musical notation for 'Cobenev' consists of a treble and bass staff. The treble staff begins with a G-clef and a key signature of three sharps (F-sharp, C-sharp, and G-sharp). The bass staff begins with an F-clef and the same key signature. The music is in 2/2 time and features a melody in the treble staff with accompaniment in the bass staff.

Christ and His cross is all our theme ; The mysteries that we speak

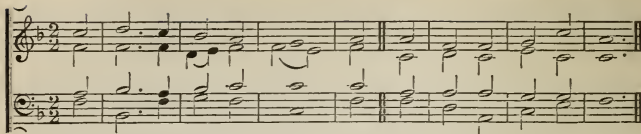
The second system of musical notation continues the piece. It features a treble and bass staff with the same key signature and time signature as the first system. The melody in the treble staff includes a fermata over the final note of the phrase.

Arc scan - dal in the Jews' es - teem, And fol - ly to the Greek.

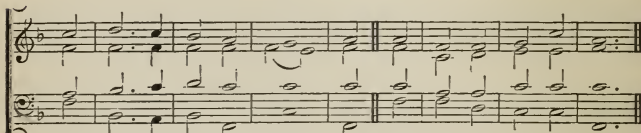
356. *Moderate.*

*Lusatia.* 76.76.76.76.

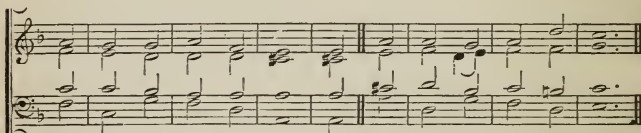
JOHANN CRÜGER, 1640.



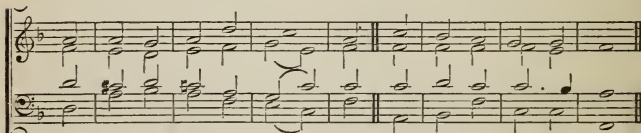
Hail to the Lord's A - noint - ed; Great Da - vid's great - er Son!



Hail, in the time ap - point - ed, His reign on earth be - gun!



He comes to break op - pres - sion; To set the cap - tive free;

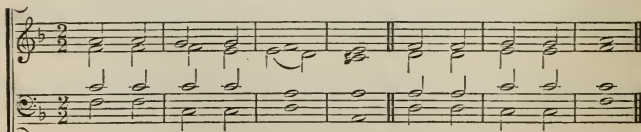


To take a - way trans - gres - sion, And rule in e - qui - ty.

357. *Moderate.*

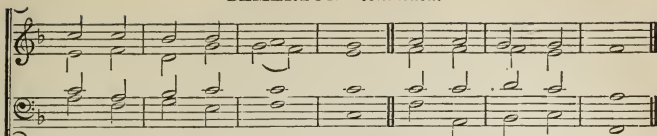
*Remerton.* 6 5.6.5.

DR. FRED. FILITZ, 1846.



Je - su, meek and gen - tle, Son of God most high,

BEMERTON—continued.



Pity - ing, lov - ing Sa - viour, Hear Thy child - ren's cry.

Pardon our offences,  
Loose our captive chains,  
Break down every idol  
Which our soul detains.

Give us holy freedom,  
Fill our hearts with love;  
Draw us, holy Jesus,  
To the realms above.

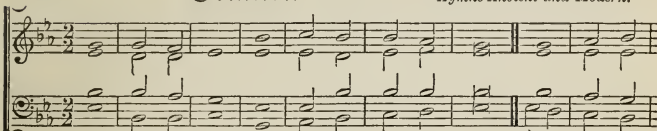
Lead us on our journey,  
Be Thyself the Way  
Through terrestrial darkness,  
To celestial day.

Jesu, meek and gentle,  
Son of God most high,  
Pitying, loving Saviour,  
Hear Thy children's cry.—PRYNNE.

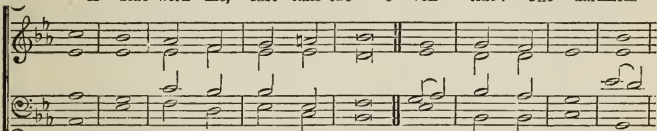
358.

Eventide. 10.10.10.10.

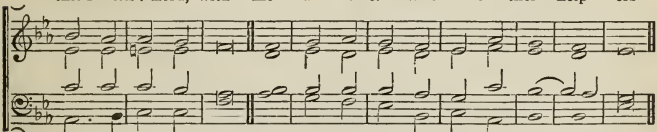
W. H. MONK. By permission, from  
*Hymns Ancient and Modern.*



A - bide with me, fast falls the e - ven - tidé: The darkness



thick - ens: Lord, with me a - bide. When o - ther help - ers



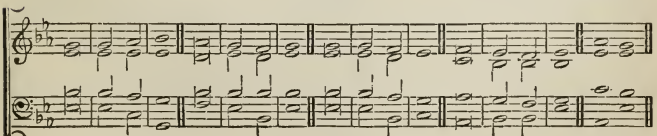
fail, and comforts flee, Help of the helpless, O a - bide with me.

[OR THIS CHANT.]

359.

Troyte.

A. H. D. TROYTE, d. 1859.  
Inserted by permission.

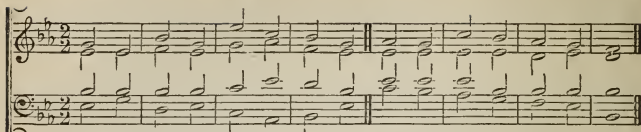




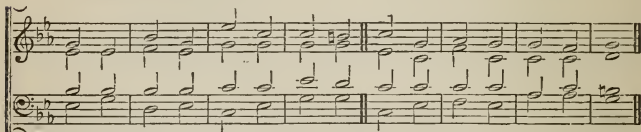
360. *Moderate.*

Nazareth. 8.7.8.7 4.7.

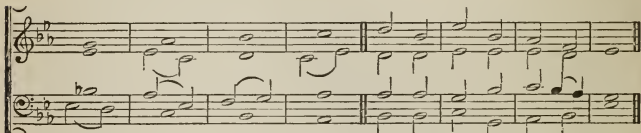
J BANISTER, 1866.  
Inserted by permission



Come, Thou soul-transform - ing Spi - rit, Bless the sow - er and the seed ;



Let each heart Thy grace in - her - it ; Raise the weak, the hungry feed :

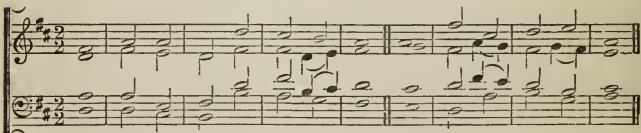


From the gos - pel, Now sup - ply Thy peo-ple's need.

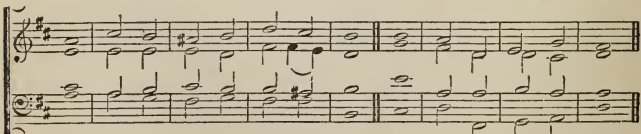
361. *Moderate.*

St. Margaret. C.M.

J. TURLE.  
Inserted by permission.



Ac - cord - ing to Thy gra-cious word, In meek hu - mil - i - ty,



This will I do, my dy - ing Lord ; I will re - mem - ber Thee.

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.

And yet He came to give  
The weary and the heavy laden rest,  
To bid the sinner live, [breast,  
And soothe my griefs to slumber on His  
I—who once made Him grieve,  
I—who once bade His gentle spirit mourn;  
Whose hand essayed to weave  
For His meek brow the cruel crown of thorn.  
O, why should I have peace?  
Why? but for that unchanged, undying love  
Which would not, could not cease  
Until it made me heir of joys above?

Yes, but for pardoning grace,  
I feel I never should in glory see  
The brightness of that face,  
That once was pale and agonized for me.  
Let the birds seek their nest,  
Foxes their holes, and man his peaceful bed;  
Come, Saviour! in my breast  
Deign to repose Thine oft-rejected head.  
On earth Thou lovest best  
To dwell in humble souls that mourn for sin;  
O come and take Thy rest,  
This broken, bleeding, contrite heart within.

J. B. MONSELL, LL.D.

363. *Moderate.* Saboy, OR Old Hundredth.

GUIL. FRANC, 1545.  
(Original form.)

All peo - pie that on earth do dwell, Sing to the Lord with cheerful voice:

Him serve with mirth, His praise forth tell; Come ye be - fore Him and re - joice.

364. *Moderate.* **Broadlands.** 66.66.66.66. Arranged by DR. RIMBAULT.  
 French Collection for the Churches of the Augsburg Confession, 1846.

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, Winding or straight, it leads Right onward to Thy rest.

I dare not choose my lot;  
 I would not if I might:  
 Choose Thou for me, my God,  
 So shall I walk aright.  
 The kingdom that I seek  
 Is Thine; so let the way  
 That leads to it be Thine,  
 Else I must surely stray.

Take Thou my cup, and it  
 With joy or sorrow fill,  
 As best to Thee may seem;  
 Choose Thou my good and ill.  
 Not mine, not mine the choice,  
 In things or great or small;  
 Be Thou my guide, my strength,  
 My wisdom, and my all.

H. BONAR, D.D.

365. *Moderate.* **St. Leonard.** C.M. HENRY SMART.  
 By permission, from *Psalms and Hymns for Divine Worship.*

All that I was, my sin, my guilt, My death, was all mine own;

All that I am I owe to Thee, My gra-cious God, a - lone.

By permission, from *Psalms and Hymns for Divine Worship.*

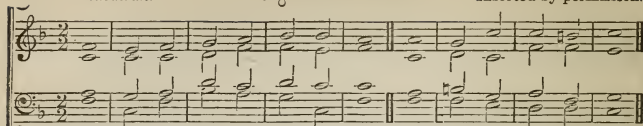
When the weary, seeking rest, To Thy goodness flee; When the heavy la - den  
cast All their load on Thee; When the troubled, seeking peace, On Thy  
name shall call; When the sin - ner, seeking life, At Thy feet shall fall:

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

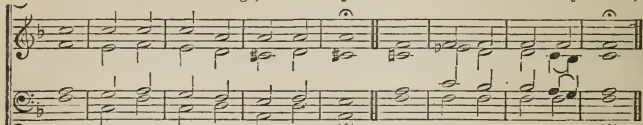
When the worldling, sick at heart, Lifts his soul above;	Tired of earthly fame, Upon higher joys intent, Name the blessed Name:
When the prodigal looks back To his Father's love;	Hear then, in love, O Lord, the cry, In heaven, Thy dwelling-place on high.
When the proud man from his pride, Stoops to seek Thy face;	When the child, with grave fresh lip, Youth, or maiden fair;
When the burdened brings his guilt To Thy throne of grace:	When the aged, weak and grey, Seek Thy face in prayer;
Hear then, in love, O Lord, the cry, In heaven, Thy dwelling-place on high.	When the widow weeps to Thee, Sad and lone and low;
When the stranger asks a home, All his toils to end;	When the orphan brings to Thee All his orphan woe:
When the hungry craveth food, And the poor a friend;	Hear then, in love, O Lord, the cry, In heaven, Thy dwelling-place on high.
When the sailor on the wave Bows the fervent knee;	When creation, in her pangs, Heaves her heavy groan;
When the soldier on the field Lifts his heart to Thee:	When Thy Salem's exiled sons Breathe their bitter moan;
Hear then, in love, O Lord, the cry, In heaven, Thy dwelling-place on high.	When Thy waiting, weeping church, Looking for a home, Sendeth up her silent sigh, Come, Lord Jesus, come!
When the man of toil and care In the city crowd;	Hear then, in love, O Lord, the cry, In heaven, Thy dwelling-place on high.
When the shepherd on the moor Names the name of God;	
When the learned and the high,	

367. *Moderate.*

## Chertwell. C.M.

J. TURLF.  
Inserted by permission.

God is our re - fuge, tried and proved A - mid a stor - my world ;



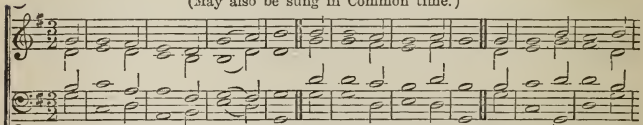
We will not fear though earth be moved, And hills in o - cean hurled.

368. *Moderate.*

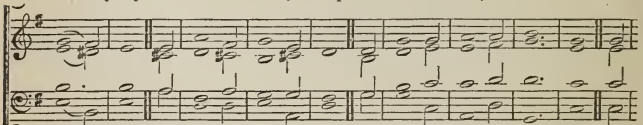
## Tabor. 7.6.7.6.7.6.7.6.

H. KUGELMANN, 1540.

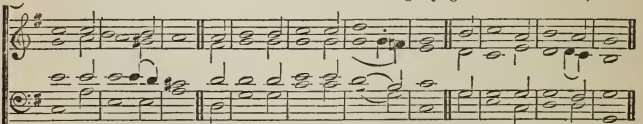
(May also be sung in Common time.)



I lay my sins on Je - sus, The spotless Lamb of God ; He bears them all and



frees us From the ac - curs - ed load. I bring my guilt to Je - sus, To



wash my crimson stains White in His blood most precious, Till not a spot remains.

I lay my wants on Jesus ;  
 All fulness dwells in Him ;  
 He heals all my diseases,  
 He doth my soul redeem.  
 I lay my griefs on Jesus,  
 My burdens and my cares ;  
 He from them all releases,  
 He all my sorrows shares.

I rest my soul on Jesus ;  
 This weary soul of mine ;  
 His right hand me embraces,  
 I on His breast recline.

I love the name of Jesus,  
 Immanuel, Christ, the Lord ;  
 Like fragrance on the breezes,  
 His name abroad is poured.

I long to be like Jesus,  
 Meek, loving, lowly, mild ;  
 I long to be like Jesus,  
 The Father's only child.

I long to be with Jesus,  
 Amid the heavenly throng,  
 To sing with saints His praises,  
 To learn the angels' song.

O had I, my Saviour, the wings of a dove, How soon would I soar to Thy presence above!

How soon would I fly where the weary have rest, And hide all my cares in Thy sheltering breast!

Thou who didst stoop be - low To drain the cup of woe, And wear the

form of frail mor - tal - i - ty. Thy bless - ed la - bours done, Thy

crown of victory won, Hast passed from earth,—passed to Thy home on high.

It was no path of flowers,  
Through this dark world of ours,  
Beloved of the Father, Thou didst tread;  
And shall we in dismay,  
Shrink from the narrow way, [spread?  
When clouds and darkness are around it

O Thou, who art our life,  
Be with us through the strife; [bowed.  
Thine own meek head by rudest storms was

Raise Thou our eyes above,  
To see a Father's love,  
Beam like a bow of promise thro' the cloud.

'Een through the awful gloom,  
Which hovers o'er the tomb,  
That light of love our guiding-star shall be.  
Our spirits shall not dread  
The shadowy path to tread, [to Thee.  
Friend, Guardian, Saviour, which doth lead

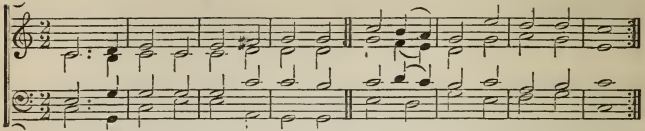


371. *Joyful.*

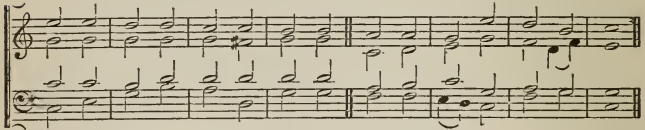
**Paran.**

8.7.8.7.4.7.; or, without  
repeat, 8.7.8.7.

JOACHIM NEANDER, 1680.



O'er the gloomy hills of darkness Look, my soul, be still and gaze;  
All the pro - mises do travail With a glo - rious day of grace;



Bless - ed jubi - lee, Bless - ed jubi - lee, Let thy glori - ous morn - ing dawn.

372. *Joyful.*

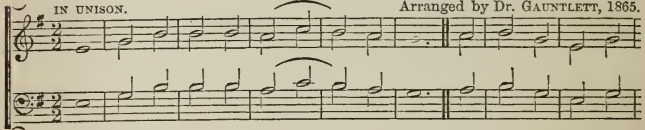
**Epbratab.**

8.8.8.8.8.8.

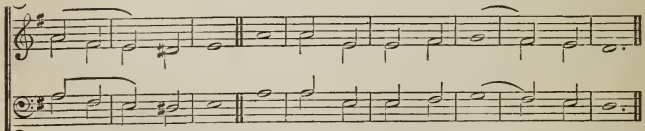
Latin Melody, "Veni, veni,  
Emmanuel," 12th Cent.

IN UNISON.

Arranged by Dr. GAUNTLETT, 1865.



O come, O come, Em - man - u - el, And ransom captive

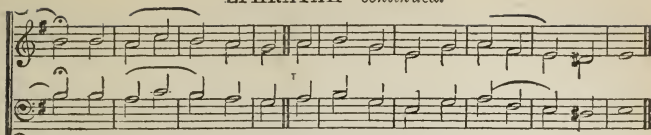


Is - ra - el; That mourns in lone - ly ex - ile here,



Un - til the Son of God ap - pear. Re - joice! re - joice;

EPHRATAH—continued.



joice! Em - man - u - el Shall come to Thee, O Is - ra - el!

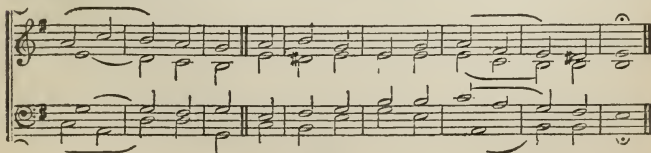
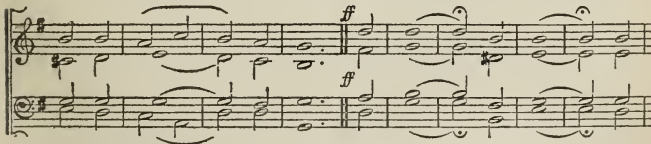
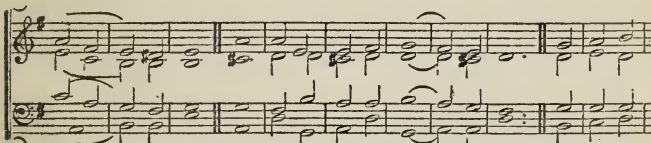
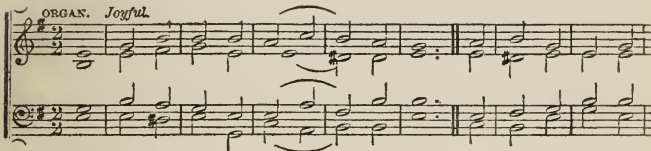
O come, thou rod of Jesse, free  
Thine own from Satan's tyranny;  
From depths of hell Thy people save,  
And give them victory o'er the grave.  
Rejoice! rejoice! Emmanuel  
Shall come to thee, O Israel!

O come, Thou Day-spring, come and cheer  
Our spirits by Thine Advent here;  
Disperse the gloomy clouds of night,  
And death's dark shadows put to flight.  
Rejoice! rejoice! Emmanuel  
Shall come to thee, O Israel!

O come, Thou Key of David, come,  
And open wide our heavenly home;  
Make safe the way that leads on high,  
And close the path to misery.  
Rejoice! rejoice! Emmanuel  
Shall come to thee, O Israel!

O come, O come, Thou Lord of might!  
Who to Thy tribes, on Sinai's height,  
In ancient times didst give the law,  
In cloud, and majesty, and awe.  
Rejoice! rejoice! Emmanuel  
Shall come to thee, O Israel!

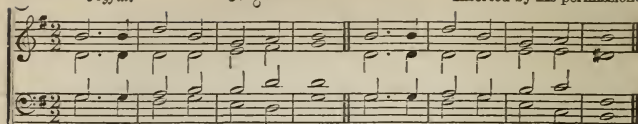
J. M. NEALE, D.D.



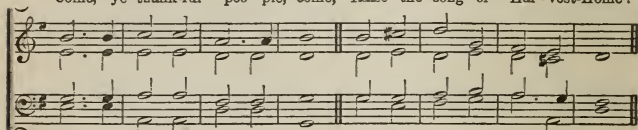
373. *Joyful.*

Sharon. 7.7.7.7.7.7.7.

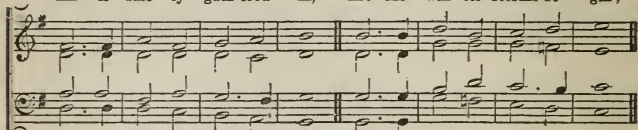
G. J. ELVEY, Mus. Doc.  
Inserted by his permission.



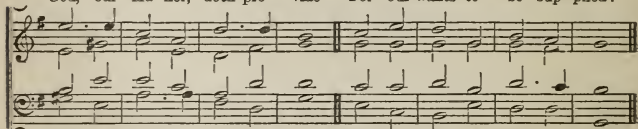
Come, ye thank-ful peo-ple, come, Raise the song of Har-vest-Home!



All is safe-ly gath-ered 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!

All this world is God's own field,  
Fruit unto His praise to yield;  
Wheat and tares together sown,  
Unto joy or sorrow grown:  
First the blade, and then the ear,  
Then the full corn shall appear:  
Lord of Harvest, grant that we  
Wholesome grain and pure may be.  
For the Lord our God shall come,  
And shall take His Harvest home:  
From His field shall in that day  
All offences purge away;

Give His angels charge at last,  
In the fire the tares to cast;  
But the fruitful ears to store  
In His garner evermore.

Even so, Lord, quickly come  
To Thy final Harvest-Home!  
Gather Thou Thy people in,  
Free from sorrow, free from sin;  
There, for ever purified,  
In Thy presence to abide;  
Come, with all Thine angels, come,  
Raise the glorious Harvest-Home!

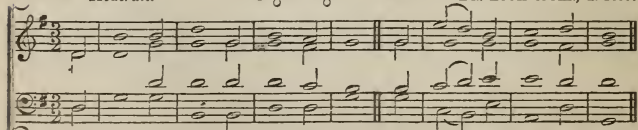
DEAN ALFORD (revised for this work.)

374. *Moderate.*

Cherith.

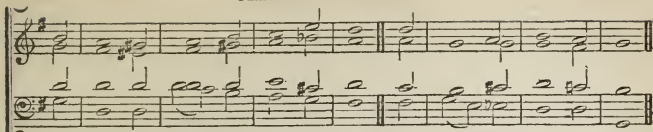
C.M.

DR. LOUIS SPOHR, d. 1859.



O God un-seen, yet e-ver near, Thy pre-sence may we feel;

CHERITH—continued.



And thus in - spired with ho - ly fear, Be - fore thine al - tar kneel.

Here may Thy faithful people know  
The blessings of Thy love;  
The streams that through the desert flow;  
The manna from above.

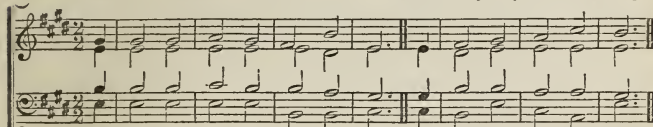
We come, obedient to Thy word,  
To feast on heavenly food;

Our meat, the body of the Lord;  
Our drink, His precious blood.

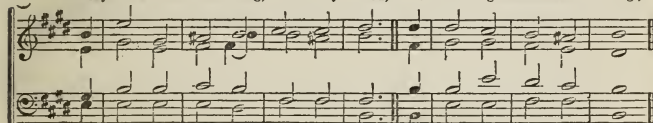
Thus may we all Thy words obey;  
For we, O God, are Thine;  
And go rejoicing on our way,  
Renewed with strength Divine.—E. OSLER.

375. *Moderate.* *Elim.* C.M.D. (irreg.)

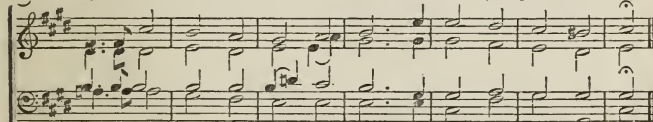
W. H. CALCOTT. By permission, from  
*Psalms and Hymns for Divine Worship.*



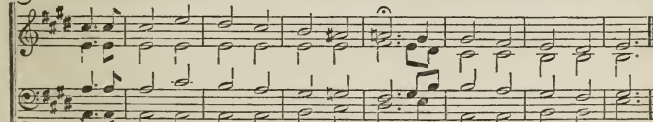
My heart is rest - ing, O my God,— I will give thanks and sing;



My heart is at the se - cret source Of eve - ry pre - cious thing.



Now the frail ves - sel Thou hast made No hand but Thine shall fill.



For the wa - ters of the earth have failed, And I am thirs - ty still.

I thirst for springs of heavenly life,  
And here all day they rise;  
I seek the treasure of Thy love,  
And close at hand it lies.  
And a new song is in my mouth  
To long-loved music set;  
Glory to Thee for all the grace  
I have not tasted yet.

Glory to Thee for strength withheld,  
For want and weakness known;  
And the fear that sends me to Thyself  
For what is most my own.

I have a heritage of joy  
That yet I must not see;  
But the hand that bled to make it mine  
Is keeping it for me.

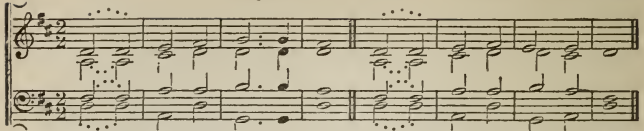
My heart is resting, O my God,  
My heart is in Thy care;  
I hear the voice of joy and health  
Resounding everywhere.  
"Thou art my portion," saith my soul,  
Ten thousand voices say,  
And the music of their glad Amen  
Will never die away.

A. L. WARING.

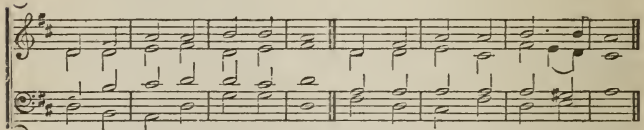
376. *Quietly.*

*Ajalon.* 77.77.77., or  
66.77.77.

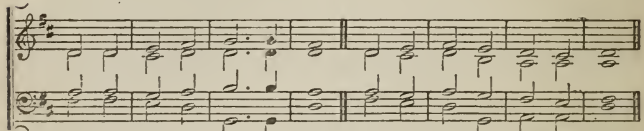
R. REDHEAD. Inserted  
by purchased permission.



Bread of heaven! on Thee I feed, For Thy flesh is meat in - deed.



Ev - er may my soul be fed With this true and liv - ing bread:



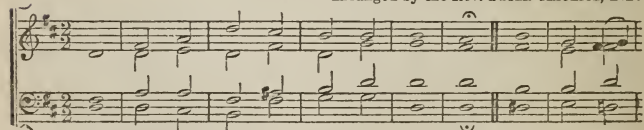
Day by day with strength supplied Through the life of Him who died.

377.

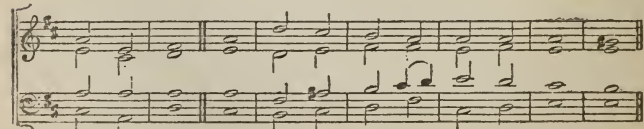
*Walford.* 96.96.96.96.

GERMAN CHORALE.

Arranged by the Rev. PETER MAURICE, D.D.



Oh, show me not my Saviour dy - ing, As on the



cross He bled; Nor in the tomb, a cap - tive ly - ing,

WATFORD—continued.

For He has left the dead. Then bid me not that form sus-

pend - ed For my Re - deem - er own, Who, to the

high - est heavens as - cend - ed, In glo - ry fills the throne.

Weep not for Him on Calvary dying;  
Weep only for thy sins.  
Come see the place where he was lying;  
'Tis there our hope begins.  
Yet stay not there, thy sorrows feeding,  
Amid the scenes He trod:  
Look up and see Him interceding  
At the right hand of God.

Still in the shameful cross I glory,  
Where His dear blood was spilt;  
His shameful cross, set forth before me,  
Hath cancelled all my guilt,

Yet what 'mid conflict and temptation,  
Shall strength and succour give?—  
He lives, the Captain of Salvation;  
Therefore His servants live.

By death, He death's dark king defeated,  
And overcame the grave:  
Rising, the triumph He completed;  
He lives, He reigns to save.  
Heaven's happy myriads bow before Him:  
He comes, the Judge of Men;  
These eyes shall see Him and adore Him:  
Lord Jesus! own me then. CONDER.

378. *Moderate.*

Cyprus. 7.7.7.7.

MENDELSSOHN, d. 1847.

In - ter - val of grate - ful shade, Wel - come to my wea - ry head;

Wel - come slum - ber to mine eyes, Tired with glare - ing van - i - ties.



379. *Moderate.*

**Hebron.** 6.5.6.5.6.5.6.5. Melody of the 15th Century.

Musical score for 'Hebron' in G major, 4/4 time. It consists of three systems of two staves each (treble and bass clef). The melody is simple and homophonic, typical of a 15th-century setting. The lyrics are printed below the staves.

O, let him whose sor - row No re - lief can find, Trust in God and

bor - row Ease for heart and mind. When the mourner weep - ing,

Sheds the so - cret tear, God His watch is keep - ing, Though none else is near.

God will never leave thee,  
All thy wants He knows,  
Feels the pains that grieve thee  
Sees thy cares and woes.  
Raise thine eyes to heaven  
When thy spirits quail,  
When by tempests driven,  
Heart and courage fail.

When in grief we languish,  
He will dry the tear,  
Who His children's anguish  
Soothes with succour near.

All our woe and gladness  
In this world below,  
Balance not the gladness  
We in heaven shall know.

On Thy truth relying,  
In the mortal strife,  
Lord, receive us dying  
To eternal life.  
Jesus, gracious Saviour,  
In the realms above,  
Crown us with Thy favour;  
Fill us with Thy love.

HEINRICH S. OSWALD.

380. *Bold.*

**Mannheim.** 8.7.8.7.8.7., or German Chorale, arranged  
8.7.8.7.4.7. by DR. LOWELL MASON.

Musical score for 'Mannheim' in G major, 2/4 time. It consists of two systems of two staves each (treble and bass clef). The melody is more rhythmic and complex than the first piece, with a 'bold' character. The lyrics are printed below the staves.

O how blest the con - gre - ga - tion, Who the gos - pel know and prize!

Joy - ful ti - dings of sal - va - tion Brought by Je - sus from the skies

MANNHEIM—continued.

He is near them, He is near them, Knows their wants and hears their cries.

381. *Grave.*

Serbal. S.M.

MENDELSSOHN, d. 1847.

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

A ne - ver - dy - ing soul to save, And fit it for the sky.

382. *Moderate.*

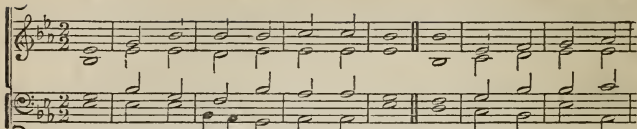
Altorf. 8.3.3.6.8.3.3.6.

JOHANN GEO. EBELING, 1662.

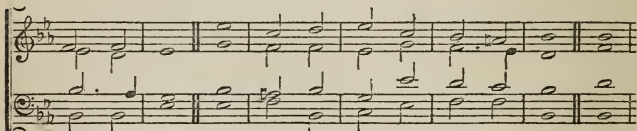
Ere I sleep, for ev - ery fa - vour, This day showed By my God,

I will bless my Sa - viour. O my Lord, what shall I ren - der

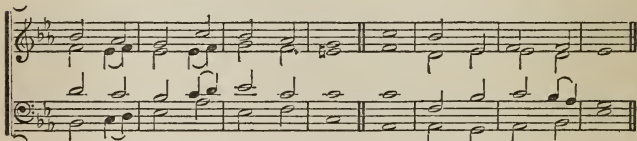
To Thy name, Still the same, Mer - ci - ful and ten - der?



O Lord, Thy heav-en-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.

Whate'er pursuits my time employ,  
One thought shall fill my soul with joy:  
That silent, secret thought shall be,  
That all my hopes are fixed on Thee.  
On Thee, my God, on Thee.

Thy glorious eye pervades all space;  
Thou'rt present, Lord, in every place;  
And wheresoe'er my lot may be,  
Still shall my spirit cleave to Thee.  
To Thee, my God, to Thee.

Renouncing every worldly thing;  
Safe 'neath the covert of Thy wing:  
My sweetest thought henceforth shall be,  
That all I want I find in Thee.  
In Thee, my God, in Thee.