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MUSIC A SACRA,

Being a Choice Collection of *Psalm* and *Hymn Tunes*, and *Chants*,

In *Three Parts*, with a FIGURED BASS,

As they are used in the *Right Hon. the Countess* of
Huntingdon's Chapels, in Bath, Bristol, &c.

* * * Many of the Tunes were never before printed.

Dedicated (by Permission) to the *Right Hon. the Countess* of *Huntingdon*.

Sing ye Praises with Understanding.
Singing in your Heart to the Lord.
My Tongue shall sing aloud of thy Righteousness.
They stood up to praise the Lord God of Israel.

*I will sing Praises unto my God while I have
any Being.*
*O let my Mouth be filled with thy Praise that I
may sing of thy Glory and Honour all the Day long.*

BATH: Printed and Sold by W. GYE, in *Westgate-Buildings*; also, by S. HAZARD, Printer and Bookfeller, in *King's-Mead-Square*; J. UNDERWOOD, at his Music-Shop in *Stall-Street*; T. MILLS, Bookfeller, *Wine-Street*, BRISTOL; and by other Bookfellers in Town and Country.



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To the Right Honourable the Countess of Huntingdon.

IT is my Honor and very great Privilege to make this public Acknowledgment of the indulgent Permission of addressing this Collection of Sacred Music to your Ladyship. Such a Sanction cannot but approve it to the Judgment of the Religious Part of Mankind, for whose Godly Solace it is calculate. I shall only say that with much Laborious Pleasure I have endeavoured to collect such Tunes as seem'd, to me, best adapted to harmonize the Soul and exalt the Praises of REDEEMING LOVE. Care has been also taken that there are Tunes applicable to every Metre in your Ladyship's Hymn-Book: The Want of which has long rendered Part of that Collection usefess, with respect to public Service. May the GOD of Peace and Harmony, even JESUS CHRIST the Prince of Peace and Love, smile on these poor Endeavours for his NAME'S Sake: And enrich every Soul in the Use of them with all Joy and Peace in believing; and so allure their Hearts in Love and Praise, that the sweetest Melody may be discoursed within in loudest Diapason: Then will their Lives and Conversations sound forth in all the Divine Harmony of Faith, Hope and Love!

That the LORD may long hold you as a Star in his Right Hand to shed further Light and Influence on a benighted World, and at length (very late may it be!) receive you among the Glorified Hosts of Redeemed Ones, who with Eternal Hallelujahs shout, " Worthy is the LAMB that was slain, and hath redeemed us to GOD by His Blood, to receive Power and Riches, and Wisdom, and Strength, and Honour, and Glory and Blessing"

*Is the Heart-felt Wish,
and earnest Prayer of Your much obliged and devoted Friend,
The EDITOR.*

Courteous Reader,

I cannot forbear making a few Strictures on the *General* Practice of the Religious World, with Regard to the solemn Ordinance of Singing: An Ordinance not of Man's but GOD's Appointment, and therefore most deservedly entitled to our most industrious Care and accurate Attention. Surely it cannot be a Matter of Indifference *how* it is done, or *whether* it is done at all! No: let us, as the Sweet Singer of *Israel*, strain every Nerve to exalt the Praises of Him, whose Transcendent Worth exceeds all the Praises of all the Hosts of Heaven to all Eternity. We are not only commanded to sing Praises, but with *Understanding*: By which is meant, I conceive, that we should endeavour to attain the most perfect Knowledge of *Divine Music*. But how unhappily is this Sacred Precept transgressed in many Places of Worship: Where, instead of taking any Pains to learn and adapt the Tunes and Hymns, so that the Sound may be an Instructive Eccho to the Sense, you frequently hear the most awfully solemn Invocations applied to Music, so very light and frothy, in Style and Expression, that one would think they were calculate for the Meridian of the Theatre, rather than for the Celebration of GOD's Praises in his own House. At other Times you shall hear the most drawling, lifeless Tunes affix'd to the most cheerful Strains of Praise. From one Extreme to the other the Transition is easy; and in avoiding the tiresome Drawl we are apt to get into the *Allegro Immoderato* or Giddy Gallop. Can this harmonize the Soul or promote Melody within? As well might the Funeral Dirge exhilarate the Nuptial Solemnities, or the croaking Howl of the most solemn Bird of Night, unison with the Nightingale's transporting Warble. Is this praising GOD with the *Understanding*? No: Singing Praises in the madly rapid Way in which many do, is not Praise but Riot; unworthy any but the Bacchanalian Reveller. It implies such a Want of Feel as cannot be where there's any *true* Music in the Soul.

This Glorious Part of Divine Worship is too often disgraced by an almost total Disregard. How few are jealous of GOD's Honour in this Part of his Service! Nothing so common as to see the greatest Part of the Congregation *sitting down* most comfortably mute. This is more especially observable where there are *Select Singers*: For then the Congregation seem to have no Part or Lot in the Matter, and appear only to have met either to be amused or to exercise a Critical Spirit of Censure or Applause. Such Behavior, in solemn Mockery, seems to proclaim the Drudgery of Praise; unmindful of the Command "to rejoice to Him with *Reverence*" and of "Praise the Name of the LORD ye that *stand* in the Courts of the House of our GOD." The Rubric orders the Psalms to be read *standing*; which Direction of the Church is scarce ever violated. Why is not the same Respect due when they are sung? The Singers *stood* when they performed the Service in the Temple, 2 Chron. v. 12. *All Israel stood* in praising GOD, 2 Chron. vii. 6. *All the Congregation stood*, Psal. 134. The blest Hosts of the Redeemed are described as *standing* when they ascribe Salvation to the LAMB. The very Angels also are represented as *standing* before the Throne and *prostrating* themselves when they proclaim Blessing, Honour, Wisdom and Power to GOD and to the LAMB. Shall it not reprove the Indolent Irreverence of those who meet in GOD's House that, at the *Theatre*, the whole Auditory *stand up* during the Performance of the two principal Chorusses in the *Messiah*. Would the King's Band presume to *sit down* while performing even the Birth-day-Ode, or come unpracticed to the Performance? —When the Clerk invites the whole Congregation to join Him in celebrating the High Praises of Him, who graciously says, "*He that offers me Praise honours me.*" Doth not the lazy Loll and Supineness of the generality seem to reply *you may sing if you please, but I have no Heart to do it*, for what is Singing but expressing in Sound the Music of the Heart. I would ask with great Seriousness, for the Matter requires it, whether Indolence and a Want of Devotion of Heart are not in the Cause of this much to be lamented and disgraceful Evil.

To what shall we attribute the indecent Practice of many who as soon as the Sermon is finished hurry out of the Church as if their Places of Abode were on Fire; to the no small Disturbance of those who think it their Duty as well as Privilege to sing the Praises of GOD? I believe the Truth is they are *tired out* and glad to cut short a Service, which so far from being perfect Freedom, has been a most irksome and burthensome Slavery of Bodily Worship. For the most part they are those who, with a heartless, dead Insipidity, come when the Service is more than half over, and *sit down* during the remaining part of the Prayers and while the Praises of GOD are singing. If this is not making GOD's House, instead of a House of Prayer and Praise, a Den of Thieves, by robbing Him of that Honour in which He chiefly delights, I know not what is.

One Word to those Happy and highly honoured few who glory in singing the Praises of Him who has redeemed them by his Blood: Take heed of, and pray against the Danger of being puffed up with Self-applause; for, as a Sweet Singer in our Israel sweetly says,

The very Songs I frame § *And steal the Honours of thy Name,*
Are faithless to my Cause; § *To build their own Applause.*

I shall sum up what I have to advance upon this Subject in the following admirable Exhortation.

“*Let me entreat you Men and Brethren never to forget this Point. Set GOD alway before you, whenever you are going to sing to his Praise. Do it as in his Presence, and to his Glory. If you think it your bounden Duty to sing with your Voices to be heard of one another, take heed you sing with your Hearts unto the LORD. Let it be the Service of every Faculty, and each exerted to the utmost. Praise your Blessed IM-MANUEL with your warmest Gratitude; Give Him the best you have, He richly deserves it: And remember you thereby pay Him nothing again; you only give Him his own. Your Gratitude is the Gift of his Grace, and by it you only make an Acknowledgment of your vast Obligations to Him. O beg of Him to enable you to praise Him with a growing Sense of your Debt and of his increasing Favours: And may you so praise Him as to find fresh Reason to continue your Praises from Day to Day, and For Evermore!*” FAREWELL.

College.

Venite.

E. with sharp third.

O come, &c. to the LORD let us, &c. of our Sal - va - tion

AIR O come, &c. to the LORD let us, &c. of our Sal - va - tion.

7 4 3 4 3

Chichester.

Te Deum.

E. with sharp third.

We praise Thee O GOD we, &c. Thee to be the LORD All, &c. doth wor—ship Thee

We praise Thee O GOD we, &c. Thee to be the LORD All, &c. doth wor—ship Thee

6 6 6 9 8 8 4 3 6 5 6 5 turn over

The Father e - ver - last - ing. *tr*

The Fa-ther e - ver - last - ing.

6 8/4 7/3

Bristol.

Benedicite.

E. with sharp Third.

piano *forte*

O all ye Works of the LORD blefs ye the LORD praise Him and mag-ni-fy Him for e - ver.

piano

O all ye Works of the LORD blefs ye the LORD praise Him and mag-ni-fy Him for e - ver.

6 6 6 4 3

Blessed be &c. of If — ra — el for he &c. deem — ed his Peo — ple

Blessed be &c. of If — ra — el for he &c. deem — ed his Peo — ple

and hath &c. va — tion for us in the &c. of his Ser — vant Da — vid.

and hath &c. va — tion for us in the &c. of his Ser — vant Da — vid.

6 6 4 5

4. Minster.

Jubilate.

A. with sharp Third.

Musical score for '4. Minster. Jubilate. A. with sharp Third.' The score consists of three staves: Treble, Alto, and Bass. The time signature is common time (C). The key signature has one sharp (F#). The lyrics are: 'O be &c. all ye Lands serve &c. Pre fence with a Song.' Fingerings are indicated by numbers 6, 6, 4, and 3.

O be &c. all ye Lands serve &c. Pre fence with a Song.

O be &c. all ye Lands serve &c. Pre fence with a Song.

6 6 4 3

Trevecca.

Magnificat.

E. with sharp third.

Musical score for 'Trevecca. Magnificat. E. with sharp third.' The score consists of three staves: Treble, Alto, and Bass. The time signature is common time (C). The key signature has one sharp (F#). The lyrics are: 'My Soul &c. fy the Lord, and &c. God my Sa—vior.' Trills (tr) are indicated above the notes for 'fy' and 'vior'. Fingerings are indicated by numbers 5 6, 6, 9, 6, 8 7, and 4 3.

My Soul &c. fy the Lord, and &c. God my Sa—vior.

My Soul &c. fy the Lord, and &c. God my Sa—vior.

5 6 6 9 6 8 7 4 3

O Sing, &c a new Song, for &c done mar — vel — lous Things With his ho — ly Arm

hath, &c Him — self the Vic — tory.

hath, &c Him — self the Vic — tory.

6. Bangor.

Nunc dimittis.

D. with sharp Third.

Lord now &c. part in Peace according to thy Word.

Lord now &c. part in Peace according to thy Word.

87

Abbey.

Deus Misereatur.

C. with sharp Third.

God be, &c. and blefs us and shew, &c. ci-ful un-to us.

God be, &c. and blefs us and shew, &c. ci-ful un-to us.

Brighthelmstone.

F. with sharp Third.

7.

Glory be, &c and to the Son and to the Ho—ly Ghost.

Glory be, &c and to the Son and to the Ho—ly Ghost.

tr

tr

5 6 6 5 8 7
4 3

Purcell.

D. with sharp Third.

Glory be &c to the Son and to the Holy Ghost.

Glory be &c to the Son and to the Holy Ghost.

8. Glenorchy.

C. with flat Third.

Glory be &c and to the Son and to the Ho — ly Ghof.

Glory be &c and to the Son and to the Ho — ly Ghof.

Oat-Hall.

D. with flat Third.

Glory be &c to the Son and to the Ho — ly Ghof.

Glory be &c to the Son and to the Ho — ly Ghof.

O all &c. of - - - - the Lord blefs ye the Lord praise him and mag-ni-fy

O all &c. of - - - - the Lord blefs ye the Lord praise him and mag-ni-fy

him for e - - ver.

him for e - - ver.

O Je—su our Lord thy Name be a—dor'd for all the rich blessings for all the rich

O Je—su our Lord thy Name be a—dor'd for all the rich blessings for all the rich

6 6 7 6 3 3

bleffings con—vey'd thro' thy Word con — vey'd thro' thy Word.

bleffings con—vey'd thro' thy Word con — vey'd thro' thy Word.

6* 6 6 6 5 7

Affetuoso.

O Je—su our Lord thy Name be a—dor'd for all the rich blessings con—vey'd thro' thy Word.

In Spi—rit we trace thy Won—ders of Grace and cheer—ful—ly join in a Con—cert of Praise.

and cheer-ful-ly join in a Con-cert of Praise.

and cheer-ful-ly join in a Con-cert of Praise.

and cheer-ful-ly join in a Con-cert of Praise.

Detailed description: This block contains three staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The middle staff is an alto clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics 'and cheer-ful-ly join in a Con-cert of Praise.' are written below each staff. The music consists of eighth and quarter notes, with some notes beamed together. There are fermatas over the final notes of each staff.

Pontypool.

(St. M.)

Page 299.

E. with flat Third.

Affetuoso.

All ye that pass by to Je-fus draw nigh to you is it

All ye that pass by to Je-fus draw nigh to you is it

All ye that pass by to Je-fus draw nigh to you is it

Detailed description: This block contains three staves of music. The top staff is a treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The middle staff is a treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The bottom staff is a bass clef with a 3/4 time signature and a key signature of one flat (B-flat). The lyrics 'All ye that pass by to Je-fus draw nigh to you is it' are written below each staff. The music is marked 'Affetuoso' and features various ornaments and dynamics like 'f' and 'ff'. There are asterisks on some notes in the middle and bottom staves.

no - thing that Je - fus should die? your ran - fom and Peace your Sure - ty he is come

no - thing that Je - fus should die? your ran - fom and Peace your Sure - ty he is come

fee if there e - ver was Sor - row like his come fee if there e - ver was Sor - row like his.

fee if there e - ver was Sor - row like his come fee if there e - ver was Sor - row like his.

Affetuoso.

All ye that pass by to Je—sus draw nigh to you is it nothing that Je—sus should die?

All ye that pass by to Je—sus draw nigh to you is it nothing that Je—sus should die?

6 6 5 7 6

your ransom and peace your sure—ty He is come see if there e—ver was for—row like his

ria.

your ransom and peace your sure—ty He is come see if there e—ver was for—row like his

5 6 6 6 5

Moderato.

O Je—su we pray be with us to Day thy Blef—sing be — flow and make all our

O Je—su we pray be with us to Day thy Blef—sing be — flow and make all our

6 5 2 8 6

4 3 4 3 6

Harts with pure Joy ov—er—flow.

Harts with pure Joy ov—er—flow.

4 6 6

2 4

Moderato.

O Je-fu we pray be with us to Day thy Bles-sing be—flow and make all our Hearts with pure

O Je-fu we pray be with us to Day thy Bles-sing be—flow and make all our Hearts with pure

6 6 6 8 7 6 6 7 * 6 6 7 * 6

Joy o—ver—flow a right sim—ple Heart to each one im—part and a lift—ning

Joy o—ver—flow a right sim—ple Heart to each one im—part and a lift—ning

* 4 6 6 8 7 6 6 7 * 6 7 *

ear which may thy still small voice at—ten-tive—ly hear which may thy still small voice at—ten-tive—ly hear

ear which may thy still small voice at—ten-tive—ly hear which may thy still small voice at—ten-tive—ly hear

6 7 6 6 7 6 6 5 4 3

Everton.

(6. 4.)

Page 253.

G. with sharp Third.

Moderato

Come Thou Al—migh—ty King help us thy Name to sing help us to praise Fa—ther all
pia.

Come Thou Al—migh—ty King help us thy Name to sing help us to praise Fa—ther all

6 6 * 5 * 5 3 5 6 4 3

*
 glo—ri—ous o'er all vic—to—ri—ous come and reign ov—er us Antient of days
forte

*
 glo—ri—ous o'er all vic—to—ri—ous come and reign ov—er us Antient of days

*
 3/5 6/4 7/5 5/6 6/4 5/3

Stamford.

(6. 4.)

Page 253.

G. with sharp Third.

Moderato

*
 3/4
 Come Thou Al—mighty King help us thy Name to sing help us to praise Fa—ther all—glo
pia.

*
 3/4
 Come Thou Al—mighty King help us thy Name to sing help us to praise Fa—ther all—glo

*
 3/4
 6 6 6 6 6 6 5 6 6

ri-ous o'er all vic-to-ri-ous come and reign o-ver us An-tient of days

ri-ous o'er all vic-to-ri-ous come and reign o-ver us An-tient of days

6 6 6 6 6 6 6 4 5

Bath-Easton.

(6. 4.)

Page 253.

D. with sharp Third.

Moderato

Come Thou Al-mighty King help us thy Name to sing help us to praise Fa-ther All-glo-ri-ous

Come Thou Al-mighty King help us thy Name to sing help us to praise Fa-ther All-glo-ri-ous

6 4 3 6

o'er all vic-to-ri-ous come and reign ov-er us An-tient of Days An-tient of Days.

o'er all vic-to-ri-ous come and reign ov-er us An-tient of Days An-tient of Days:

6 * 6 6 6 6 6

Nailsey.

(104th)

Page 260

A. with sharp Third.

Vivace

Ye Ser-vants of God your Mas-ter pro-claim and pub-lish a-broad his won-der-ful Name the

Ye Ser-vants of God your Mas-ter pro-claim and pub-lish a-broad his won-der-ful Name the

6 4 3 6 7 6

Name All-vic—to-rious of Je—fus ex—tol his King-dom is glorious and rules o—ver all

Name All-vic—to-rious of Je—fus ex—tol his King-dom is glorious and rules o—ver all

5 6 5 6 6 4 3

Black-Fryars.

(104th.)

Page 132

D with sharp Third.

Vivace.

O what shall I do my Sa—vior to praise so faithful and true so plen-teous in grace

O what shall I do my Sa—vior to praise so faithful and true so plen-teous in grace

4 2 6 5

So strong to de—li—ver fo good to re—deem the weak—est Be—lie—ver the weak—est Be—

So strong to de—li—ver fo good to re—deem the weak—est Be—lie—ver the weak—est Be—

6 6

—liever that hangs upon Him Hal—le—lu—jah Hal—le—lu—jah Hal—le—lu—jah Hal—le—lu—jah

—liever that hangs upon Him Hal—le—lu—jah Hal—le—lu—jah Hal—le—lu—jah Hal—le—lu—jah

4 3 6 5 4 3

Vivace

Give Glo—ry to God ye Chil—dren of Men and pub—lish a—broad a—gain and a—gain

Give Glo—ry to God ye Chil—dren of Men and pub—lish a—broad a—gain and a—gain

* 5 * 3 6 — * 7 3 5 6 6 5 4 3

the Soul's glo—ri—ous me—rit the Fa—ther's free Grace the Gift of the

the Soul's glo—ri—ous me—rit the Fa—ther's free Grace the Gift of the

* 6 6 * 6 * 5 6 * 5 * 5 6 * 6 * 5

Spi—rit to A--dam's loft Race.

Spi—rit to A--dam's loft Race.

6 6 7 * 5
4 4 3 3

Marlborough.

(104th.)

Page 453

A. with sharp Third.

Vivace.

the Lord let us blefs who reigns on the Throne the Prince of our

Our Shepherd a — lone the Lord let us blefs who reigns on the Throne the Prince of our

6 6 4 3 7 6 6 4 3

Peace who ev—er-more faves us by shed—ding his Blood all Hail all Hail Ho—ly Je—sus our

Peace who ev—er-more faves us by shed—ding his Blood all Hail all Hail Ho—ly Je—sus our

5 5 4 3 7 5 6

Lord and our God all Hail all Hail all Hail Ho—ly Je—sus our Lord and our God

Lord and our God all Hail all Hail all Hail Ho—ly Je—sus our Lord and our God

4 3 7 6 6 5 4 3

Thy glorious Sal—va-tion till joy-ful we see the beau-ti-ful Visi—on com—pleat-ed in Thee.

Thy glorious Sal—va-tion till joy-ful we see the beau-ti-ful Visi—on com—pleat-ed in Thee.

4 3 4 3 6 6 7 6 4 3

Haverford. (104th) Page 371 C. with sharp Third.

Moderato

O Fa—ther of Heav'n be ev—er a dor'd thy Mer—cy we find in fend—ing our Lord to

O Fa—ther of Heav'n be ev—er a dor'd thy Mer—cy we find in fend—ing our Lord to

6 6 6 7 5 6 4 3 6 6 6 3 5

pia.

ran—som and blefs us thy Good-nefs we praife for fend-ing in Je—fus Sal—va—tion by Grace for

ran—som and blefs us thy Good-nefs we praife for fend-ing in Je—fus Sal—va—tion by Grace for

Figured Bass: * 6 6 5 * 3 * 3 6 7 6 5 6 4 6 5 4 7 4 3

fend-ing in Je—fus Sal—va—tion by Grace.

fend-ing in Je—fus Sal—va—tion by Grace.

Figured Bass: 6 6 7 7 6 6 5 6 4 5

28. Arundel.

(8 6 6)

Page 438

G. with sharp Third.

Moderato.

Ere I sleep for ev-ry Fa-vor this Day shew'd by my God I will blefs my Sa-vior:

Ere I sleep for ev-ry Fa-vor this Day shew'd by my God I will blefs my Sa-vior.

7 6 * 6 4 3 6 6 4 3

Petherton.

(8 6 6)

Page 432

D. with flat Third.

Rife my Soul a-dore thy Ma-ker An-gels praise join thy Lays with them be Par-ta-ker

Rife my Soul a-dore thy Ma-ker An-gels praise join thy Lays with them be Par-ta-ker

6 6 6 6 7 6

with them be Par—ta—ker Sov—reign Lord of ev—ry Spi—rit in thy Light lead me right

with them be Par—ta—ker Sov—reign Lord of ev—ry Spi—rit in thy Light lead me right

6 6 5 * 6 7 * 5 * 6 * 6 6 7 * 6 6 *

thro' my Sa—vior's Me—rit thro' my Sa—vior's Me — — rit.

thro' my Sa—vior's Me—rit thro' my Sa—vior's Me — — rit.

6 * 6 2/4 6 * 6 6 * 6 6 5 *

Moderato.

Rise my Soul a — dore thy Ma — ker An — gels praise join thy Lays with them with them

Rise my Soul a — dore thy Ma — ker An — gels praise join thy Lays with them with them

6 6 6 7 2 6 4 4 7 6 6 7 4 3 6 5 3 6

be Par — ta — ker with them with them be Par — ta — ker.

be Par — ta — ker with them with them be Par — ta — ker.

6 4 * 3 6 4 3

Moderato.

Stand fast in the Gos-pel 'tis Christ makes you free the Au-thor of Faith and the

Stand fast in the Gos-pel 'tis Christ makes you free the Au-thor of Faith and the

6 7 6 6 6 6 6 6 * 6 6 6

Fi-nish-er He He faith to the mourn-ing but di-li-gent Band what's water'd with

Fi-nish-er He He faith to the mourn-ing but di-li-gent Band what's water'd with

* 6 6 4 6 2 6 6 6 6 6 6

*
Tears shall be reap'd by your Hand.

*
Tears shall be reap'd by your Hand.

*
6 6

Upton. (118) Page 158 D. with flat Third.

Moderato.

Com-pas-sion-ate Bridegroom my Shep-herd and Friend thy Child from the Fu-ry of Sa-tan de-

Com-pas-sion-ate Bridegroom my Shep-herd and Friend thy Child from the Fu-ry of Sa-tan de-

6/4 6/4 6 6/4 6/4 4/3 6/4 6/4 7 6

send thy presence con — ti-nue thy blessing con — vey and grant me a Spi — rit to praise & to pray.

send thy presence con — ti-nue thy blessing con — vey and grant me a Spi — rit to praise & to pray.

6 5
4 *

6 6 6 4 6 6 3 6 6 * — 6 6 *

Taunton.

(108)

Page 329

D. with flat Third.

Moderato.

A — wake O slothful Spi-rit rouze a — — — wake the Lord Him — self is ris'n & where art

A — wake O slothful Spi-rit rouze a — — — wake the Lord Him — self is ris'n & where art

6 6 6 5
4 *

thou the Night is past the Morn be—gins to break the Day Star glit—ters on yon Moun—tains Brow.

thou the Night is past the Morn be—gins to break the Day Star glit—ters on yon Moun—tains Brow.

4 3 9 8
 4 3 * 6 6 5 * 6 * 6 6 6 6 6 6 4 *

Durfley.

(108)

Page 150.

G. with sharp Third.

Moderato.

O Dear—est Sa—vior please to look on me and draw my heart with cords of love to Thee

O Dear—est Sa—vior please to look on me and draw my heart with cords of love to Thee

 6 6 6 4 3

O save me from the World's en-snar-ing Bait and grant that I may hum-bly on Thee wait.

O save me from the World's en-snar-ing Bait and grant that I may hum-bly on Thee wait.

O save me from the World's en-snar-ing Bait and grant that I may hum-bly on Thee wait.

O save me from the World's en-snar-ing Bait and grant that I may hum-bly on Thee wait.

O save me from the World's en-snar-ing Bait and grant that I may hum-bly on Thee wait.

O save me from the World's en-snar-ing Bait and grant that I may hum-bly on Thee wait.

Vivace.

*
 A—wake and sing the song of Mo—ses and the Lamb wake ev—ry heart and ev—ry
 *
 A wake and sing the song of Mo—ses and the Lamb wake ev—ry heart and ev—ry
 *
 5 3 6 4 4 3 6 6

*
 tongue to praise the Sa—vior's Name wake ev—ry heart and ev—ry tongue to praise the Sa—vior's Name.
 *
 tongue to praise the Sa—vior's Name wake ev—ry heart and ev—ry tongue to praise the Sa—vior's Name.
 *
 6 7 4 3 4 6 4 3 6 6 5 6 5 4 3

Affettuoso.

They peirc'd Him to the Heart O let me view the wound and count the precious pre-cious

They peirc'd Him to the Heart O let me view the wound and count the precious pre-cious

6 6 6 7 6 4 3

Drops that stain the thir-sly Ground

Drops that stain the thir-sly Ground

6 6 4 3

Affetuoso.

My Sa-vior thou didst shed thy pre-cious Blood for me O dwell with---in my worth-les heart

My Sa-vior thou didst shed thy pre-cious Blood for me O dwell with---in my worth-les heart

6 6 6 4 3 6 5 4 * 3 6 6 4 * 3

and let me live to Thee and let me live to Thee and let and let me live to Thee.

and let me live to Thee and let me live to Thee and let and let me live to Thee.

* 6 6 4 * 3

Moderato.

My Soul re—peat his Praise whose Mer—cies are so great whose An—ger is so slow to rise so

My Soul re—peat his Praise whose Mer—cies are so great whose An—ger is so slow to rise so

5 6/4 6 9/4 8/3 6 6/4 9/7 8/3

rea dy to a—bate high as the Heav'ns are rais-ed above the Ground we tread so far the

rea dy to a—bate high as the Heav'ns are rais-ed above the Ground we tread so far the

6/4 5/3 6/4 *5/3 7/4 — 6/4 — —

rich--es of his Grace our high--est Thoughts ex--ceed our high--est Thoughts ex--ceed.

rich--es of his Grace our high--est Thoughts ex--ceed our high--est Thoughts ex--ceed.

6 6 6 5 6 6 5

Gloucester.

(S. M. double)

Page 23.

B. with sharp Third.

Moderato.

The God whose Smiles we court from whom we Fa--vor claim

The God whose Smiles we court whose love a-- lone new

and gives the Heavenly Flame is none but the meek Lamb our
 Life im—parts and gives the Heavenly Flame is none but the meek Lamb our

6 7

dear ex—al—ted Lord whose Grace & Spi—rit still re—main to blefs us in his Word.
 dear ex—al—ted Lord whose Grace & Spi—rit still re—main to blefs us in his Word.

6 5 6 4 5 6 7 6 5 6 4 5 6 6 5 4 3

Moderato.

O Lord how great's the Fa-vor that we such Sin-ners poor can thro' thy Blood's sweet

O Lord how great's the Fa-vor that we such Sin-ners poor can thro' thy Blood's sweet

6 *5 * 6 6 * 6 7- * 6 *5

Sa-vor ap-proach thy Mer-cy's Door and find an o-pen Pas-sage un-to the

Sa-vor ap-proach thy Mer-cy's Door and find an o-pen Pas-sage un-to the

6 6 — 6 7 * 3 6/4 9/7

Throne of Grace there wait the welcome Mes—sage which bids us go in Peace there

Throne of Grace there wait the welcome Mes—sage which bids us go in Peace there

7 4 3 6 4 6 6 5 3 * 6 4 3

wait the welcome Mes—sage which bids us go in Peace.

wait the welcome Mes—sage which bids us go in Peace.

6 6 6 5 6 4 * 3 6 6

44. Shrewsbury.

(7. 6. double)

Page 14.

F. with sharp Third.

Affetuoso.

O Lord come sweet-ly bind me fast to thy pierc-ed Side and e-ver more re-

O Lord come sweet-ly bind me fast to thy pierc-ed Side and e-ver more re-

6 6 6 7

mind me that Thou for me hast dy'd I wish to hear thy Spi-rit of

mind me that Thou for me hast dy'd I wish to hear thy Spi-rit of

6 4 6

that for ev—er preach that thy Love Blood and Me—rit may me O --- be-dience teach.

that for ev—er preach that thy Love Blood and Me—rit may me O --- be-dience teach.

7 6 4 3 6 6 4 3

Georgia. (7. 6.) Page 356. G. with flat Third.

Affetuoso.

Faith - ful Bride-groom Ho-ly Lamb by thy Church be --- lov --- ed ma -- ni --- fest thy

Faith - ful Bride-groom Ho-ly Lamb by thy Church be --- lov --- ed ma -- ni --- fest thy

6 6 6 4 5

sweet - est Name to each Heart ap - - - - prov - ed.

sweet - est Name to each Heart ap - - - - prov - - ed.

4 5
6 4 5

St. Agnes.

(7s.)

Page 35.

A. with sharp Third.

Affetuoso.

Dear - est JE - sus come to me and a - - - bide e - - - ter - nal - - ly Wor - thy Friend of

Dear - est JE - sus come to me and a - - - bide e - - - ter - nal - - ly Wor - thy Friend of

6 6 4 3 6 4 3 6 6

Sin-ners come fill and make my Heart thy Home.

Sin-ners come fill and make my Heart thy Home. D A C A P O.

4 3 6 6 4 3

Detailed description: This block contains a three-staff musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics 'Sin-ners come fill and make my Heart thy Home.' are written below the top two staves. The word 'D A C A P O.' is written below the middle staff. Below the bottom staff, there are three groups of numbers: '4 3', '6 6', and '4 3', which likely indicate fingerings or rhythmic patterns.

Padstow.

(7s.)

Page 321.

D. with sharp Third.

Vivace.

JESUS our Tri-umphant Head Hal-le-lu-jah ris'n vic-to-rious from the Dead

JESUS our Tri-umphant Head Hal-le-lu-jah ris'n vic-to-rious from the Dead

6 4 3 6 6 4 3 6 6 6 4 3

Detailed description: This block contains a three-staff musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics 'JESUS our Tri-umphant Head Hal-le-lu-jah ris'n vic-to-rious from the Dead' are written below the top two staves. Below the bottom staff, there are several groups of numbers: '6', '4 3', '6', '6', '4 3', '6', '6', '6', '4 3', which likely indicate fingerings or rhythmic patterns.

Hal — le — — lu — jah to the Realms of Glo — ry's gone Hal — le — — lu — jah to ascend his

Hal — le — — lu — jah to the Realms of Glo — ry's gone Hal — le — — lu — jah to ascend his

6 6 4 3 * 6 4 2 6 6 6 * 6 4 5 * 4 2

right — ful Throne Hal — — le — — lu — jah

right — ful Throne Hal — — le — — lu — jah.

4 3 6 6 4 3

Moderato.

Now be — gin the Heav'n—ly Theme sing a — loud in JE—SU'S Name sing a - - loud in

pia *forte*

5 7 7 — — 6 — 4 3 6 4 5

JE—SU'S Name ye who JE—SU'S Kind--ness prove tri — umph in Re—deem — ing Love.

pia *forte*

7 * 6 5 6 7 4 3 7

tri — umph in Re — deem — ing Love.

pia

tri — umph in Re — deem — ing Love.

6 4 3

Frome.

(7s.)

Page 364.

D. with flat Third.

Affetuoso.

Harts of Stone re — lent re — lent break by JE — su's Crofs sub — du'd fee his Bo — dy

Harts of Stone re — lent re — lent break by JE — su's Crofs sub — du'd fee his Bo — dy

6 4 6 6 *6 7 6 *7 * 6 6 4

man-gled rent co-ver'd with a Gore of Blood Sin-ful Soul what hast thou done murther'd God's E—

man-gled rent co-ver'd with a Gore of Blood Sin-ful Soul what hast thou done murther'd God's E—

7 6 4 * 6 * 6 6 4 * 3 6 * 6 * 6 6

Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The middle staff is a vocal line in treble clef with a key signature of one flat. The bottom staff is a guitar accompaniment in bass clef with a key signature of one flat. The lyrics are: "man-gled rent co-ver'd with a Gore of Blood Sin-ful Soul what hast thou done murther'd God's E—". The guitar part includes chord diagrams: 7, 6, 4, *, 6, *, 6, 6, 4, *, 3, 6, *, 6, *, 6, 6.

ter — nal Son sin-ful Soul what hast thou done murther'd God's E — — ter — nal Son.

ter — nal Son sin-ful Soul what hast thou done murther'd God's E — — ter — nal Son:

6 4 — 5 3 4 6 * 6 * — 6 4 * 3

Detailed description: This system contains three staves of music. The top staff is a vocal line in treble clef with a key signature of one flat. The middle staff is a vocal line in treble clef with a key signature of one flat, featuring dynamic markings *pia* and *forte*. The bottom staff is a guitar accompaniment in bass clef with a key signature of one flat. The lyrics are: "ter — nal Son sin-ful Soul what hast thou done murther'd God's E — — ter — nal Son." and "ter — nal Son sin-ful Soul what hast thou done murther'd God's E — — ter — nal Son:". The guitar part includes chord diagrams: 6, 4, —, 5, 3, 4, 6, *, 6, *, —, 6, 4, *, 3.

Vivace.

Hail the Day that sees Him rise ravish'd from our wish-ful Eyes Christ a-while to Mor-tals giv'n

Hail the Day that sees Him rise ravish'd from our wish-ful Eyes Christ a-while to Mor-tals giv'n

6 6 6 6 6 4

re-a-scends her na-tive Heav'n there the pomp-ous tri-umph waits lift your Heads E-ter-nal Gates

re-a-scends her na-tive Heav'n there the pomp-ous tri-umph waits lift your Heads E-ter-nal Gates

6 6 7 6 4 6 6 5 4 4

wide un--fold the ra--diant Scene take the King of Glo--ry in take the King of Glo--ry in.

wide un--fold the ra--diant Scene take the King of Glo--ry in take the King of Glo--ry in:

6 7 6 5 6 6 7 4 6 6 4 3

Bridgewater.

(7s.)

Page 167.

C. with flat Third.

Affetuoso.

Gra--cious LORD in--cline thine Ear my Com--plaints vouch--safe to hear

Gra--cious LORD in--cline thine Ear my Com--plaints vouch--safe to hear

6 5 6 6 4 3 4 3

fore dis—treſt with Guilt am I give me Chriſt or elſe I die give me Chriſt

fore dis—treſt with Guilt am I give me Chriſt or elſe I die give me Chriſt

6 6 4 5 3 6 6 6

forte *pia*

or elſe or elſe I die.

or elſe or elſe I die.

5 5 4 6 6 4 3

elſe I die.

Vivace.

Christ the Lord is ris'n to Day Sons of Men and An — gels fay

Christ the Lord is ris'n to Day Sons of Men and An — gels fay

6 6

raife your Joys and tri — umphs high sing ye Heav'ns & Earth re — ply

raife your Joys and tri — umphs high sing ye Heav'ns & Earth re — ply

Da Capo.

Affetuoso.

Source of Light and Pow'r di-vine deign up-on thy Truth to shine Lord be-

Source of Light and Pow'r di-vine deign up-on thy Truth to shine Lord be-

6 4 3 6 6 4 3 4 3 6

hold thy Ser-vant stands lo! to Thee he lifts his Hands fa-tis-sy his

hold thy Ser-vant stands lo! to Thee he lifts his Hands fa-tis-sy his

4 3 6 4 3 5 6 6

Soul's de — fire touch his Lip with ho — ly Fire touch his Lip with ho — ly Fire

Soul's de — fire touch his Lip with ho — ly Fire touch his Lip with ho — ly Fire

5 6 5 6 * 6 6 6 6 4 3 *Da Capo.*

Detailed description: This is a three-staff musical score. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music is in a common time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes. There are asterisks (*) under some notes in the piano part, likely indicating ornaments or specific performance techniques. The piece concludes with a 'Da Capo' instruction.

Peterborough.

(7s.)

Page 106.

E. with sharp Third.

Moderato.

JE-SU LO-ver of my Soul let me to thy Bo-som fly while the Bil-lows near me roll

JE-SU LO-ver of my Soul let me to thy Bo-som fly while the Bil-lows near me roll

6 6 4 3 5 — 6 4 3 * 6

Detailed description: This is a three-staff musical score. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The music is in a common time signature with a key signature of two flats (B-flat and E-flat). The piano part features a rhythmic pattern of eighth and sixteenth notes. There are asterisks (*) under some notes in the piano part, likely indicating ornaments or specific performance techniques. The piece concludes with a 'Da Capo' instruction.

while the Tem-pest still is high hide me O my Sa-vior hide till the Storm of Life is past

while the Tem-pest still is high hide me O my Sa-vior hide till the Storm of Life is past

6 6 4 6 5 4 4 3 7 4 3 6 4 6 4 4 3

safe in — to the Ha-ven guide O re — ceive O re — ceive O re-ceive my Soul at last.

safe in — to the Ha-ven guide O re — ceive O re — ceive O re-ceive my Soul at last.

6 3 7 3 6 4 3

Moderato.

Ye that in his Courts are found list'-ning to the Gos-pel Sound lost and help-les as ye

Ye that in his Courts are found list'-ning to the Gos-pel Sound lost and help-les as ye

6 6 6 4 3 7

are Sons of Sor-row Sin and Care glo-ri - fy the KING of KINGS take the Peace the Gos-pel brings.

are Sons of Sor-row Sin and Care glo-ri - fy the KING of KINGS take the Peace the Gos-pel brings.

6 6 6 4 6 5 6 5

Affetuoso.

A — las and did my SA—VIOR bleed and did my SOV—REIGN die would He de—
 A — las and did my SA—VIOR bleed and did my SOV—REIGN die would He de—
 A — las and did my SA—VIOR bleed and did my SOV—REIGN die would He de—

6 6 *6 4 * 6

vote that fa—cred Head for such a Worm as I Hal—le—lu—jah.
 vote that fa—cred Head for such a Worm as I Hal—le—lu—jah.
 vote that fa—cred Head for such a Worm as I Hal—le—lu—jah.

5 6 6/5 6/5 forte

Hal — le — lu — jah Hal — le — lu — jah A — men.

forte

pia

Hal — le — lu — jah Hal — le — lu — jah A — men.

7

Bridport. (C. M.) Page 142. F. with sharp Third.

Affetuoso.

Sweet is the Mem'ry of thy Grace My God my Heav'n-ly King let Age to

Sweet is the Mem'ry of thy Grace My God my Heav'n-ly King let Age to

6 7 5 5 7 6 7 * 5 4 3

*
 Thee look up to Thee our Shepherd flee.
 *
 Thee look up to Thee our Shepherd flee.
 *
 6 4 3

Chester.

(C. M.)

Page 335.

E. with sharp Third.

Affetuoso.

Come HO-LY SPI-RIT Heav'n-ly Dove with all Thy quick-ning Pow'rs kin-dle a
 Come HO-LY SPI-RIT Heav'n-ly Dove with all Thy quick-ning Pow'rs kin-dle a
 6 6 6 5 5 6 7 6

Flame of Sa—cred Love in these cold Hearts of ours.

Flame of Sa—cred Love in these cold Hearts of ours.

6 6 5 7

Detailed description: This block contains a three-staff musical score. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The middle staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics 'Flame of Sa—cred Love in these cold Hearts of ours.' are written below the first two staves. The bottom staff includes figured bass notation: '6' under the first two measures, '6' under the third measure, and '5 7' under the final measure. The piece concludes with a double bar line.

Weston-Favel.

(C. M.)

Page 367.

G. with sharp Third.

Vivace.

Come let us join our cheer—ful Songs with An—gels round the Throne

Come let us join our cheer—ful Songs with An—gels round the Throne

7 6 4 3 6 5*

Detailed description: This block contains a three-staff musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics 'Come let us join our cheer—ful Songs with An—gels round the Throne' are written below the first two staves. The bottom staff includes figured bass notation: '7' under the first measure, '6' under the second, '4 3' under the third, and '6 5*' under the final measure. The piece concludes with a double bar line.

Ten Thou—sand Thou—sand are their Tongues but all their Joys are one
 Ten Thou—sand Thou—sand are their Tongues but all their Joys are one
 6 6 3 4 6 6 7

Ten Thou—sand Thou—sand are their tongues but all but all their Joys are one.
 Ten Thou—sand Thou—sand are their tongues but all but all their Joys are one.
 7 4 3 7 6 6 6 4 3

pia *forte*

Affetuoso.

Come happy Souls approach your God with new me-lo-dious Songs Come ten-der to Al-
 Come happy Souls approach your God with new me-lo-dious Songs Come ten-der to Al-

4 3 5 7/3 4 3

migh-ty Grace the Tri-bute of your Tongues Blessing Honor Praise and Power be un-to the
 migh-ty Grace the Tri-bute of your Tongues Blessing Honor Praise and Power be un-to the

6 4 6 6

Moderato

Lamb for ever Jesus Christ is our Redeemer Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah A-men.

Lamb for ever Jesus Christ is our Redeemer Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah A-men.

4 3 5 6 6 4 3 6 + 3

Dorchester.

(C. M.)

Page 114.

D. with sharp Third.

Moderato.

Hap—py the Heart where Gra—ces reign where Love in—spires the Breast Love

Hap—py the Heart where Gra—ces reign where Love in—spires the Breast Love

6 4 3 4 * 1

is the bright-est of the Train and per-fects all the rest.

is the bright-est of the Train and per-fects all the rest.

6 5 6 4 3

Falmouth.
Moderato.

(C. M.)

Page 43.

C. with sharp Third.

Grace how ex-ceeding sweet to those who fe-el they Sin-ners are

Grace how ex-ceeding sweet to those who fe-el they Sin-ners are

6 6 4 6 6

Sunk and dis-trest they taste and know their Hea—v'n is on—ly there.

Sunk and dis-trest they taste and know their Hea—v'n is on—ly there.

6 6 5 6 4 3

Launceston.

(C. M.)

Page 26.

D. with sharp Third.

Affettuoso.

My Dear—est Lord I now— sink down and bow be—fore Thy Feet Here is my

My Dear—est Lord I now— sink down and bow be—fore Thy Feet Here is my

4 3 6 6 *6 4 3 6 4 3 6 6 6

Heart most vile and base make it for Thee most meet.

Heart most vile and base make it for Thee most meet.

Heart most vile and base make it for Thee most meet.

*6 *7 6 *5 6 6 6 4 3

Chelsea.

(C. M.)

Page 251.

G. with sharp Third.

Moderato.

Sal—va—tion Oh the Joy—ful Sound what Plea—sure to—our Ears

Sal—va—tion Oh the Joy—ful Sound what Plea—sure to—our Ears

Sal—va—tion Oh the Joy—ful Sound what Plea—sure to—our Ears

6 7 6 7 9 8 6 6

7 3

A Sov'—reign Balm for ev'—ry Wound a Cor—dial for our Fears

A Sov'—reign Balm for ev'—ry Wound a Cor—dial for our Fears

7 5 6

A Sov'—reign Balm for ev'—ry Wound a Cor—dial for— our Fears.

pia.

A Sov'—reign Balm for ev'—ry Wound a Cor—dial for— our Fears.

7 6 4 3 6 4 3

Affetuoso.

In Thee O Christ is all my Hope my Com—fort all in Thee Whilst here I feel Thy Mer-cy

In Thee O Christ is all my Hope my Com—fort all in Thee Whilst here I feel Thy Mer-cy

* 6 4 3 6

nigh I know Thou guardest me.

nigh I know Thou guardest me.

6 *

Affetuoso.

My hi—ding Place my Re—fuge Tow'r and Shield art Thou O Lord I firm—ly

My hi—ding Place my Re—fuge Tow'r and Shield art Thou O Lord I firm—ly

4 3 6 4 3 2 6 5 5 6

an—chor all my Hopes on Thy un—er—ring Word on Thy un—er—ring Word.

an—chor all my Hopes on Thy un—er—ring Word on Thy un—er—ring Word.

6 5* 8 7 6 5 7 6 6 4 3

Affetuoso.

Thou Friend of Sinners hear my Cry and grant me my Re—quest that in Thy wounds I

Thou Friend of Sinners hear my Cry and grant me my Re—quest that in Thy wounds I

* * * 6 6 * * 5*

now may find my e—ver—last—ing Rest.

now may find my e—ver—last—ing Rest.

* * 6 4 *

Moderato.

No more with trem—bling Heart I try a Mul—ti—tude of Things still
 No more with trem—bling Heart I try a Mul—ti—tude of Things still
 6 6 7 4 3 4 *

wish—ing to find out that Point from whence Sal—va—tion springs.
 wish—ing to find out that Point from whence Sal—va—tion springs.
 6 6 6 4 3 6 6 4 3

Affetuoso.

Why do we mourn de—par—ting Friends or shake at Death's a—larms 'tis but the

Why do we mourn de—par—ting Friends or shake at Death's a—larms 'tis but the

6 * 6 6 + 3 6

Voice that Je—sus sends to call them to His Arms.

Voice that Je—sus sends to call them to His Arms.

6 6 6 6 6 + *

Moderato.

The Sin—ner that by Pre—cious Faith has felt his Sins for—giv'n is

The Sin—ner that by Pre—cious Faith has felt his Sins for—giv'n is

6 4 6 6 6

from that Mo—ment pas'd from Death and seal'd - - - - - an Heir of Heav'n.

from that Mo—ment pas'd from Death and seal'd - - - - - an Heir of Heav'n.

6 6 4 3

Affetuoso.

With Joy we me—di—tate the Grace of our High-Priest a—bove His Heart is

With Joy we me—di—tate the Grace of our High-Priest a—bove His Heart is

* * 6 * 5 6 6 4 *

made of Ten—der—ness His Bow—els melt with Love.

made of Ten—der—ness His Bow—els melt with Love.

6 5 6 6 6 7 4 *

Affetuoso.

O God our Hope in A—ges past our Hope for Years for Years to come our Shel—ter

O God our Hope in A—ges past our Hope for Years for Years to come our Shel—ter

6 6 7 5 6 4 3 6 7 7 5 6 5

from the stormy Blast and our e—ter—nal e—ter—nal Home be—fore the Hills in or—

from the stormy Blast and our e—ter—nal e—ter—nal Home be—fore the Hills in or—

6 6 7 5 6 5 6 5 7 3 4

—der flood or Earth re—ceiv'd re—ceiv'd it's Frame from e—ver—lasting Thou art God

—der flood or Earth re—ceiv'd re—ceiv'd it's Frame from e—ver—lasting Thou art God

♯3 7₅ 9₇ 8₆ 7

to end—less end—less Years the Same to end—less end—less Years the Same.

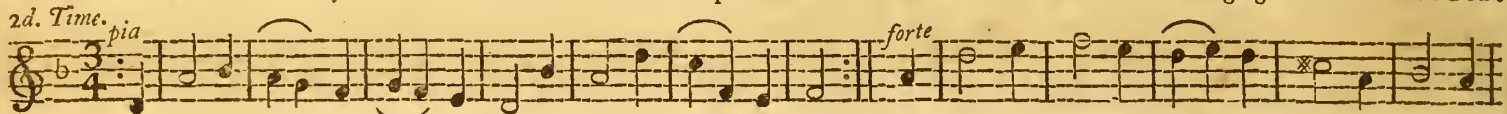
to end—less end—less Years the Same to end—less end—less Years the Same.

pia *forte*

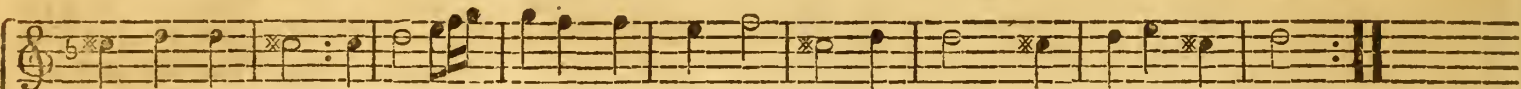
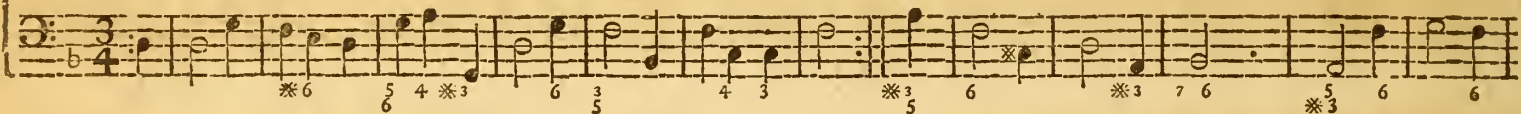
2₅ 6 4 3 7 6 6 6 4 3

Affetuoso.

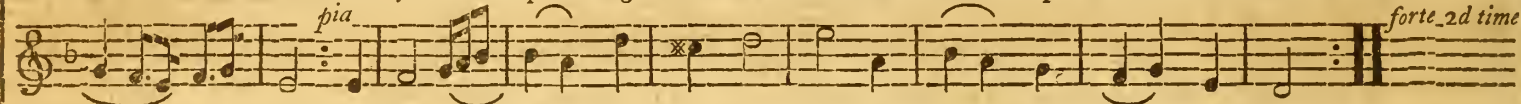
How sad our state by na—ture is our sin how deep it stains but there's a voice of Sov'—reign grace sounds from God's



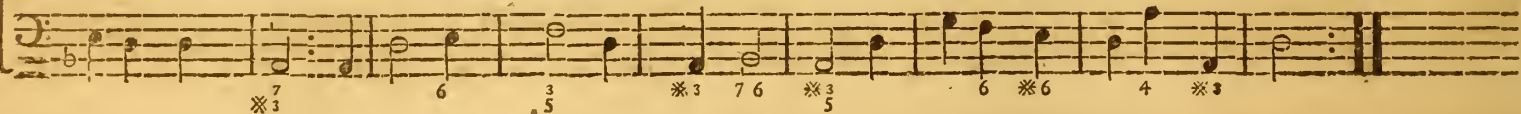
How sad our state by na—ture is our sin how deep it stains but there's a voice of Sov'—reign grace sounds from God's
And Satan binds &c.



fa—cred Word Ho! ye de—spair—ing Sin—ners come and trust up—on the Lord.



fa—cred Word Ho! ye de—spair—ing Sin—ners come and trust up—on the Lord.



Moderato.

Is there a thing that moves & breaks a heart as hard as stone or warms a heart as cold as ice 'tis Je—su's blood a—lone

Is there a thing that moves & breaks a heart as hard as stone or warms a heart as cold as ice 'tis Je—su's blood a—lone

One drop of this can truly cheer and heal the wounded soul what mul—ti—tudes of broken hearts this living stream makes whole.

One drop of this can truly cheer and heal the wounded soul what mul—ti—tudes of broken hearts this living stream makes whole.

Affetuoso.

Thou Dear Re—dee—mer dy—ing Lamb we love to hear of Thee no Mu—fick like thy

Thou Dear Re—dee—mer dy—ing Lamb we love to hear of Thee no Mu—fick like thy

6 6 4 3 6 *6 *

love—ly Name - - - does found - - fo sweet to me O may - - we e—ver

love—ly Name - - - does found - - fo sweet to me O may - - we e—ver

6 6 6 6 4 7 6

hear - - Thy voice in Mer-cy to us speak and in - - - our Priest will

pia. *forte*

6 * 6 6 6 * 6

we - - re-joice - - Thou Great Mel-chi-se-dec.

we - - re-joice - - Thou Great Mel-chi-se-dec. *turn over.*

6 6 6 4 3

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

pia Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah Hal-le- *forte*

6 6 *6 6 6 7

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

pia lu-jah Hal-le-lu-jah Hal-le-lu-jah A-men. *forte*

5 6 6

Moderato.

He lives! He lives! and fits a-bove for e-ver in-ter-ceed-ing

He lives! He lives! and fits a-bove for e-ver in-ter-ceed-ing

* 6 6 5 * 6 6 5 4 *

there who shall di-vide us from Christ's Love or what shall tempt us to def-pair.

there who shall di-vide us from Christ's Love or what shall tempt us to def-pair.

6 * 6 6 4 *

Zi—on a—wake a—rife a—rife the Sun in it's Me—ri—dian stands the

Zi—on a—wake a—rife a—rife the Sun in it's Me—ri—dian stands the

6 6 4 3 6

Clouds dif—perfe each Sha—dow flies Thour't call'd to leave thy na—tive Land.

Clouds dif—perfe each Sha—dow flies Thour't call'd to leave thy na—tive Land.

6 6 4 3

Moderato.

Je—sus my all to Heav'n is gone He whom I fix my Hopes up—on his

Je—sus my all to Heav'n is gone He whom I fix my Hopes up—on his

6 6 * 5*6 6 5 6

Track I see and I'll pur—sue the narrow Way 'till Him I view.

Track I see and I'll pur—sue the narrow Way 'till Him I view.

6 6 * 6 4 3

Affetuoso.

Je-sus Thy Blood and Righteousness my Beauty are my glorious Dress

Je-sus Thy Blood and Righteousness my Beauty are my glorious Dress

6 6 7 4 3 6 6 7

midst flaming Worlds in these array'd with Joy shall I lift up my Head.

midst flaming Worlds in these array'd with Joy shall I lift up my Head.

5 6 5 6 6 9 7 4 3 5 6 4 2

4 3 3 3

Moderato.

The one Thing needful that go Part which Ma—ry chose with all her Heart

The one Thing needful that good Part which Ma—ry chose with all her Heart

6 4 3 6 4 3

I would pur—sue with anxious Mind and seek un—wearied 'till I find.

I would pur—sue with anxious Mind and seek un—wearied 'till I find.

4 3 6 4 3

Affetuoso.

When I sur-vey the wondrous Cross on which the Prince of Glo-ry dy'd

When I sur-vey the wondrous Cross on which the Prince of Glo-ry dy'd

6 6 4 3 6 6 6

my richest Gain I count my Loss & pour Contempt on all my Pride all - - - my Pride.

my richest Gain I count my Loss & pour Contempt on all my Pride all - - - my Pride.

pia *forte*

6 6 6 5 3 6 4 3

Moderato.

O come Thou wounded Lamb of God come wash us in Thy clean—sing Blood give

O come Thou wounded Lamb of God come wash us in Thy clean—sing Blood give

6 6 6 4 3 7 4 3

us to know Thy Love then Pain is sweet and Life is sweet and Life or Death is Gain.

us to know Thy Love then Pain is sweet and Life is *pia* sweet and Life or Death is Gain.

6 6 6 5 6 6 4 3

Moderato.

How blest are they whose feet have found the way un—to Im — ma-nuel's ground and stedfast

How blest are they whose feet have found the way un—to Im — ma-nuel's ground and stedfast

* 6 * 6 6 * 6 7 * 6 6 * 7

walk the blisful Road far from the Paths - - - - - by Sin — ners trod.

walk the blisful Road far from the Paths - - - - - by Sin — ners trod.

6 * 6 * 6 * 6 7 * 8 7 * 6 5

Moderato.

Glo-ry and Honor be to Thee Thou Self-Ex-ist-ent De-i-ty

Glo-ry and Honor be to Thee Thou Self-Ex-ist-ent De-i-ty

4 2 6 6 5 7 6 6 5 6 6 5

Thee we re-vere and Thee a-dore in Mer-cy In-fi-nite and Pow'r.

Thee we re-vere and Thee a-dore in Mer-cy In-fi-nite and Pow'r.

6 5 6 + * 7 + 7

Affetuoso.

Be—lie—vers hear the Gospel Word haste to the Sup—per of our Lord

Be—lie—vers hear the Gospel Word haste to the Sup—per of our Lord

6 6 6 6 7

be wife to know your Gracious Day all things are rea—dy come a—way.

be wife to know your Gracious Day all things are rea—dy come a—way.

6 6 6 6 4 7

Moderato.

This is my Hope O Pre—cious Christ when earth's al—lu—ring things ap—pear

This is my Hope O Pre—cious Christ when earth's al—lu—ring things ap—pear

6 6 5 6 4 5

I call I fight for Thee I thirst and long to feel Thee on—ly there.

I call I fight for Thee I thirst and long to feel Thee on—ly there.

6 4 3 6 5 6 4 3

Affettuoso.

In dreary Wastes wherc Hor—ror dwells where Sa—tan holds his gloomy Reign

In dreary Wastes where Hor—ror dwells where Sa—tan holds his gloomy Reign

6 6 6 4 *

4 *

4 *

and each re—tur—ning Day but tells the Tale re—new'd of Grief and Pain.

and each re—tur—ning Day but tells the Tale re—new'd of Grief and Pain.

6 4 3 6 5 # 3

Moderato

How sweet a thing it is to see the chosen People of the Lord dwelling in

How sweet a thing it is to see the chosen People of the Lord dwelling in *pia*

7 6 6 6 6 6 6 5+ 6 4* 6 7

Love and U—ni—ty a—bi—ding sted—fast in the Word.

Love and U—ni—ty a—bi—ding sted—fast in the Word. *forte.*

6 6 6 6 6 6 6 5 4 3

Affettuoso

What can a Sin-ner do like me when struck by an Al—migh—ty Pow'r and

What can a Sin-ner do like me when struck by an Al—migh—ty Pow'r and

6 6 6 6 + 3 6 4 4

funk in deep-est Mi—se—ry nothing but wait at Mercy's Door nothing but wait at Mercy's Door.

funk in deep-est Mi—se—ry nothing but wait at Mercy's Door nothing but wait at Mercy's Door.

6 6 6 6 4 3 6 4 5

Moderato.

This God is the God we a—dore our faith—ful un—changea—ble Friend whose Love is as

This God is the God we a—dore our faith—ful un—changea—ble Friend whose Love is as

6 6 7 6 6 4 3 4 - 3

Great as His Pow'r and neither knows Mea—sure nor End 'Tis Je—sus the First and the Last

Great as His Pow'r and neither knows Mea—sure nor End *pia* 'Tis Je—sus the First and the Last

3 6 7 3 4 6 + * 4

* whose Spirit shall guide us safe home we'll praise Him for all that is past and trust Him for
 * ³ whose Spirit shall guide us safe home we'll *forte* praise Him for all that is past and trust Him for
 * 6 6 5 6 * 6 3 6 6 5 6 6

* all that's to come,
 * ³ all that's to come,
 * 6 4 3

Affetuoso.

Ah love-ly Ap-pearance of Death no Sight up-on Earth is so fair not all the gay

Ah love-ly Ap-pearance of Death no Sight up-on Earth is so fair not all the gay

Figured bass notation: * 6 6 9 8 7 * 6 6 4 2

Pa-geants that breathe can with a dead Bo-dy com-pare with solemn De-light I fur-

Pa-geants that breathe can with a dead Bo-dy com-pare *pia* with solemn De-light I fur-

Figured bass notation: 4 6 6 4 * 6 6 * 6 4 * 6 8 7

—vey the Corps when the Spi—rit is fled in love with the beau—ti—ful Clay and longing to

—vey the Corps when the Spi—rit is fled in love with the beau—ti—ful Clay and longing to

6* 6* 6 9 6 7 5 9 * 9 6 * 6 6 * 5 6 *

lie in it's stead and long—ing to lie in it's stead.

lie in it's stead and long—ing to lie in it's stead.

6 6* * 6 5 6 5 + *

Affetuoso.

Un—fathom'd Wisdom of our King who ga—thers in His purchas'd Flock leads on and

Un—fathom'd Wisdom of our King who ga—thers in His purchas'd Flock leads on and

6 6 6

Detailed description: This system contains three staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The middle staff is an alto clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are printed below each staff. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

will to Glo—ry bring and grounds them on Him — self the Rock with lit — tle Hur —

will to Glo—ry bring and grounds them on Him — self the Rock with lit — tle Hur —

6 4 3 r

pia

Detailed description: This system continues the musical score with three staves. The top staff is a treble clef, the middle is an alto clef, and the bottom is a bass clef, all with a key signature of one flat and a 2/4 time signature. The lyrics are printed below each staff. The music includes various note values and rests. A dynamic marking of *pia* (piano) is placed above the word 'Rock' in the middle staff. The bottom staff has some fingerings indicated by numbers 6, 4, 3, and a repeat sign (r) above a note.

—ry Noife or Shew He fafely guid—eth ev'—ry Soul no more the blind—ed World

—ry Noife or Shew He fafely guid—eth ev'—ry Soul *forte* no more the blind—ed World

6 4 3

can do than fcorn and ri—di—cule the whole.

can do than fcorn and ri—di—cule the whole.

6 5 4 3

Affetuoso.

Flow fast my Tears the Cause is great this Tribute claims an injur'd Friend

Flow fast my Tears the Cause is great this Tribute claims an injur'd Friend

b3 6 6 6 6 6 6 6 4 3

One whom I long pur—su'd with Hate and yet He lov'd me to... the End

One whom I long pur—su'd with Hate and yet He lov'd me to... the End

b3 6 6 6 6 6 6 4 3

when Death his Terrors round me spread and aim'd his Ar—rows round my Head

pia
when Death his Terrors round me spread and aim'd his Ar—rows round my Head

6 6 6 3

Christ in—ter—pos'd the Wound He bore and bade the Mon—ster dare no more.

forte.
Christ in—ter—pos'd the Wound He bore and bade the Mon—ster dare no more—

b¹ 6 6 6 6 6 6 3

Moderato.

Thou Shepherd of Is—r'el Di—vine the Joy of the up—right in Heart for

Thou Shepherd of Is—r'el Di—vine the Joy of the up—right in Heart for

6 6 4 3 7 7 4 3

closer Com—mu—nion they pine still still to re—side where Thou art The Pasture

closer Com—mu—nion they pine still still to re—side where Thou art The Pasture

4* 6 6 5 4* 6 4 3 7 4 *

Oh! when shall we find Where all who their Shep—herd o—bey are fed on thy Bo—som re—

Oh! when shall we find Where all who their Shep—herd o—bey are fed on thy Bo—som re—

7 4 3 6 6 4 * 7 6 7

clin'd are skreen'd from the Heat of the Day are skreen'd from the Heat of the Day.

clin'd are skreen'd from the Heat of the Day are skreen'd from the Heat of the Day.

6 6 6 4 3 4 3

Moderato.

Say where's thy Hope thou Sin — ner fay look ev' — ry where and

Say where's thy Hope thou Sin — ner fay look ev' — ry where and

6 6 4 3 4 3

ask a — round who all the migh — ty Debt can pay

ask a — round who all the migh — ty Debt can pay

6 6 6

can a fit Ran-son ere be found yes Lord be—fore I drew my Breath

can a fit Ran-son ere be found *pia* yes Lord be—fore I drew my Breath

6 6 6 6

the Lamb for me had suf-fer'd Death.

forte. the Lamb for me had suf-fer'd Death.

6 6 4 2

Moderato.

God spake the Word let Light ap—pear and Light came glit tring thro' the Air Cre—a—tion

God spake the Word let Light ap—pear and Light came glit tring thro' the Air Cre—a—tion

6 4 3 4 3

then in Or—der rose and Man a—dorn'd the Glorious Close Th'An—ge—lic Hofts God's Prai --

then in Or—der rose and Man a—dorn'd the Glorious Close *pia.* Th'An—ge—lic Hofts God's Prai --

4 3 6

—ses fung God's Prai—ses fung with Shouts Shouts Shouts the wide Em—py—rean ra—

—ses fung *forte* God's Prai—ses fung with Shouts Shouts *pia forte* the wide Em—py—rean ra—

6 4 3 6 6

Adagio.

ng the wide Em—py—rean rang.

ng the wide Em—py—rean rang. Turn Over. HALLELUJAH

6 5 4 3

Musical score for the first system, featuring three staves (Soprano, Alto, Bass) with lyrics:

— jah — Hal — — — — — le — lu — jah — — — Hal — — — le — lu — jah — — —

Musical score for the second system, featuring three staves (Soprano, Alto, Bass) with lyrics:

— — Hal — — — — — le — lu — jah Hal — — — — — le — lu — jah

— — Hal — — — — — le — lu — jah Hal — — — — — le — lu — jah

6 5 4 3

Moderato.

The Lord my Pas—ture shall pre—pare and feed me with a Shep—herd's Care His Pre—sence

The Lord my Pas—ture shall pre—pare and feed me with a Shep—herd's Care His Pre—sence

4 4 6 6 5 4 3 6 * 6 6 4 *

piao.

shall my Wants sup—ply and guard me with a watchful Eye my Noonday Walks He will

shall my Wants sup—ply and guard me with a watchful Eye my Noonday Walks He will

4 + 6 6 5 + 3 6 * 6 6 4 * 4 3 6 5

at—tend and all my Mid—night hours de—fend.

at—tend and all my Mid—night hours de—fend. *forte 2d. time.*

4 3 7 6 5 4 2

Lewis.

(6 8s.)

Page 416.

F. with sharp Third.

Moderato.

Hail Jesus Hail our Great High-Priest enter'd in—to thy Glorious Rest that Ho—ly blifs-ful Place a—bove

Hail Jesus Hail our Great High-Priest enter'd in—to thy Glorious Rest that Ho—ly blifs-ful Place a—bove

6 6 6 6 6 6 6 6 8 5 4 9

the Conquest Thou hast more than gain'd the Heav'n-ly Hap—pi—nefs obtain'd for all that

pia. the Conquest Thou hast more than gain'd the Heav'n-ly Hap—pi—nefs obtain'd for all that *forte*

b 6 * *6 6 b * 6 b 6 *6 4 * 4 6

trust thy Dy—ing Love for all that trust thy Dy—ing Love.

trust thy Dy—ing Love for all that trust thy Dy—ing Love.

6 8 7 6 6 4 3 6 5

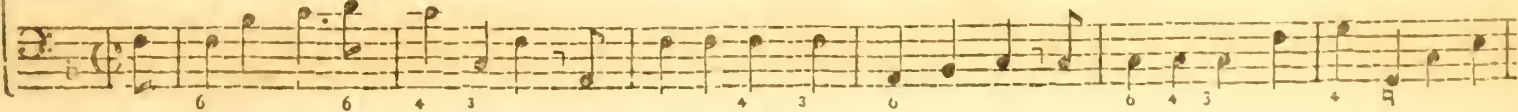
Affettuoso.



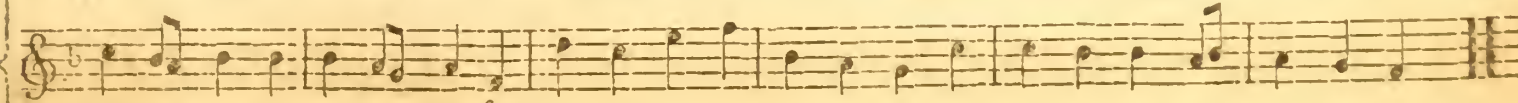
O Thou whose mercy knows no bounds else hadst thou ne'er redeem'd thy foes whose love's a fathom—less profound which



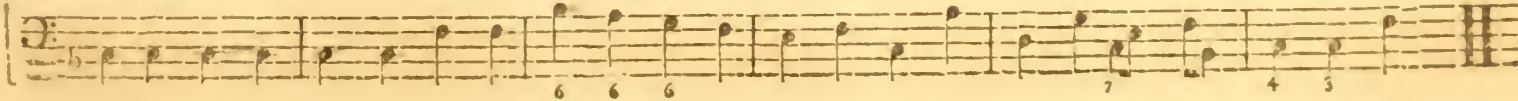
O Thou whose mercy knows no bounds else hadst thou ne'er redeem'd thy foes whose love's a fathom—less profound which



known we wish still more to know that mercy Lord that Love re—veal and let thy Spi—rit stamp the Seal.



known we wish still more to know that mercy Lord that Love re—veal and let thy Spi—rit stamp the Seal.



Moderato.

Sweet as the Shep—herd's tune—ful Reed from Si—on's Mount I heard the Sound

Sweet as the Shep—herd's tune—ful Reed from Si—on's Mount I heard the Sound

4 3 5 6 6

Gay sprang the Flow—rets of the Mead and glad—en'd Na-ture smil'd a—

Gay sprang the Flow—rets of the Mead and glad—en'd Na-ture smil'd a—

6 *7 6

—round the Voice of Peace sa—lutes mine Ear Christ's love—ly Voice per—fumes the Air.

Adagio. pia. forte.

—round the Voice of Peace sa—lutes mine Ear Christ's love—ly Voice per—fumes the Air.

7 5 4 1

Abergavenny.

(6 8s.)

Page 413.

A. with sharp Third.

Moderato.

Je—sus we claim Thee for our own our Kinf—man near al—ly'd in blood

Je—sus we claim Thee for, our own our Kinf—man near al—ly'd in Blood

* 6 6 6 4 3 *

Flesh of our Flesh Bone of our Bone the Son of Man the Son of GOD

Flesh of our Flesh Bone of our Bone the Son of Man the Son of GOD

6 4 6 6 6 4 4 3

And lo we lay us at thy Feet our Sen—tence from thy Mouth to meet.

And lo we lay us at thy Feet our Sen—tence from thy Mouth to meet.

6 4 6 6 4 3

Affetuoso.

Thou Lamb of God once slain think now u—pon Thy pain and before the Mer—cy—Seat let Thy

Thou Lamb of God once slain think now u—pon Thy pain and before the Mer—cy—Seat let Thy

4 3 5 6 7 4 *

Merits in—ter—cede plead for us thy bloody Sweat pour down blessings on our head pour down blessings on our head

Merits in—ter—cede plead for us thy bloody Sweat pour down blessings on our head pour down blessings on our head

6 4 3 6 6 6 6 * 6 * 7 * 6 7 * 6 5 6 6 6 4 *

Moderato.

Blow ye the Trumpet blow - - - the gladly folemn Sound let all the Nations know - -

Blow ye the Trumpet blow - - - the gladly folemn Sound let all the Nations know - - -

6 6 4 6 6 6 6 6 4 6

let all the Nations know - - to Earth's re—mo—teft Bound to Earth's re—mo—teft Bound the Year of

pia. *forte.*

let all the Nations know - - to Earth's re—mo—teft Bound to Earth's re—mo—teft Bound the Year of

6 6 6 4 4 6

Ju—bi—lee is come re—turn ye ranfom'd Sinners home the Year of Ju—bi—lee is come re—

Ju—bi—lee is come re—turn ye ranfom'd Sinners home the Year of Ju—bi—lee is come re—

pia. *forte.*

6 6 6 - 6 5 6

—turn ye ran—fom'd Sinners home.

—turn ye ran—fom'd Sinners home.

6 4 3

Vivace.

Re—joice the Lord is King your Lord and King a—dore Be—lievers praise and sing and tri—umph

Re—joice the Lord is King your Lord and King a—dore Be—lievers praise and sing and tri—umph

pia.

6 5 4 3 6 * 7 * 6

e—ver—more lift up your Hearts lift up your Voice re—joice a—gain I say re—joice re—joice re—joice re—

e—ver—more lift up your Hearts lift up your Voice re—joice a—gain I say re—joice re—joice re—joice re—

forte.

6 5 4 * 4 2 * 6 4 2 6 6 6 5 6 6 5 * 4 2 6 6

—joyce a—gain I fay re—joyce

—joyce a—gain I fay re—joyce

4 3

Carmarthen.

(6. 8.)

Page 108.

G. with sharp Third.

Moderato.

Join all the glo—rious names of wisdom love and pow'r that mortals e—ver knew that Angels e—ver bore

Join all the glo—rious names of wisdom love and pow'r that mortals e—ver knew that Angels e—ver bore

6 6 6 4 3 6 7

* All is too mean to speak his worth too mean to fet our Sa-vior forth. too mean

forte. All is too mean to speak his worth too mean to fet our Sa-vior forth *pia.* too mean

6 5 4 3

* too mean too mean to fet our Sa-vior forth.

* too mean too mean to fet our Sa-vior forth,

6 4 3

Moderato.

I thank Thee High and Migh—ty One that Thou didst give thine on—ly Son to tra—vail

I thank Thee High and Migh—ty One that Thou didst give thine on—ly Son to tra—vail

6 7 4 3 7 6 7 4 3 6

in my stead I thank Thee for that Love Di—vine thro' which Re—demption's Grace was

in my stead I thank Thee for that Love Di—vine thro' which Re—demption's Grace was

6 4 * 6 * 6 7 * 6 . 5 3

mine be—fore the World was made.

mine be—fore the World was made.

mine be—fore the World was made.

6 4 3

Kidderminster.

(8. 8. 6.)

Page 6.

E. with flat Third.

Affetuoso.

Think now Dear Je—sus on Thy Pain the Toil and Smart Thou didst suf—tain to ran—som

Think now Dear Je—sus on Thy Pain the Toil and Smart Thou didst suf—tain to ran—som

6 * 6 6 7 6 * 6 6 7 4 6 6 6 6 6 6

my poor Heart kindly Dear Lamb re—turn and come and make my Heart thy constant Home nor

my poor Heart kindly Dear Lamb re—turn and come and make my Heart thy constant Home nor

pia. *forte.*

* * 6 * 6 6 6 * 6 4 2 6 6

e—ver—more de—part.

e—ver—more de—part.

6 6 4 *

Affetuoso.

No farther go to—Night but stay Dear Sa—vior 'till the Break of Day turn in Dear Lord with me

No farther go to—Night but stay Dear Sa—vior 'till the Break of Day turn in Dear Lord with me

6 7 6 6 6 6 7 6 6

turn in dear Lord with me and in the Morning when I wake me in thine Arms my Je—sus take and

turn in dear Lord with me and in the Morning when I wake me in thine Arms my Je—sus take and

6 6 4 * 6 4 6

Musical score for the hymn "I'll go on with Thee". It consists of three staves: a vocal line in G major (one sharp), a piano accompaniment in G major, and a bass line. The lyrics are: "I'll go on with Thee and I'll go on with Thee." The piano part includes fingerings: 7, 6, 6 5, and η.

I'll go on with Thee and I'll go on with Thee.

I'll go on with Thee and I'll go on with Thee.

7 6 6 5 η

Tottenham-Court. (6. 7. 8.) Page 376. G. with sharp Third.

Affetuoso.

Musical score for the hymn "God of my Salvation". It consists of three staves: a vocal line in G major (one sharp), a piano accompaniment in G major, and a bass line. The lyrics are: "God of my Salvation hear and help me to believe simply do I now draw near thy blessing to receive". The piano part includes fingerings: 4, 3, 5, 6, 6, 4, 3, 5, 6, 6.

God of my Sal—vation hear and help me to be—lieve simply do I now draw near thy blessing to re—ceive

God of my Sal—vation hear and help me to be—lieve simply do I now draw near thy blessing to re—ceive

4 3 5 6 6 4 3 5 6 6

* full of guilt a—las I am but to thy wounds for re—fuge flee Friend of Sinners Friend of Sinners
 * full of guilt a—las I am but to thy wounds for re—fuge flee *pia* Friend of Sinners Friend of Sinners
 * 6 4 3 4 3

* Friend of Sinners spot—less Lamb thy Blood was shed for me.
 * Friend of Sinners spot—less Lamb thy Blood was shed for me.
 * *forte.* 6 5 4 3

Moderato.

No—thing in this World I want no Trea—sure here be—neath on—ly

No—thing in this World I want no Trea—sure here be—neath on—ly

6 6 6 5 4 3 6 6 5 7 4 7 6

for Thee Lord I pant for Thee a—lone I breathe wipe a—way my

for Thee Lord I pant for Thee a—lone I breathe wipe a—way my

1 0 6 * 6 6 4 3 7

Na—ture's Sin Thy Image to my Breast re—store Thou a—lone canst

Na—ture's Sin Thy Image to my Breast re—store *forte.* Thou a—lone canst

7 * 6 * 6 6

make me clean and bid me sin no more.

make me clean and bid me sin no more.

3 6 6 6 6 4 8

Moderato.

* 4
2

God of un—ex—hausted Grace of e—ver—lasting Love what hast Thou for Sinners done;
O'erpower'd before

* 4
2

God of un—ex—hausted Grace of e—ver—lasting Love what hast Thou for Sinners done
O'erpower'd before

6 6 6 7 6 6 3 4 3

* 4
2

for so poor a Worm as me Thou hast giv'n thine on—ly Son to bring us back to Thee.

* 4
2

for so poor a Worm as me Thou hast giv'n thine on—ly Son to bring us back to Thee.

6 7 6 6 6 6 4 3

Vivace.

Rise my Soul and stretch thy wings thy bet—ter por— thy bet—ter portion trace rise from tran—si—to—ry

Rise my Soul and stretch thy wings *pia* thy bet—ter por— *forte.* thy bet—ter portion trace rise from tran—si—to—ry

6 6 6 6

things rise from tran—si—to—ry things tow'rds heav'n thy native place tow'rds heav'n thy native place sun and

things *pia* rise from tran—si—to—ry things tow'rds heav'n thy native place *forte.* tow'rds heav'n thy native place sun and

6 0 6 6 4 * 2

Moon and Stars de—cay Time shall soon this Time shall soon this Time shall soon this earth remove rise my Soul and

Moon and Stars de—cay Time shall soon this Time shall soon this Time shall soon this earth remove rise my Soul and

pia *forte.* *pia.*

6 6 6 6 4*

rise my Soul and rise my Soul and haste away rise my Soul and haste a-way to seats prepar'd a—bove.

forte. *pia.* *forte.*

rise my Soul and rise my Soul and haste away rise my Soul and haste a-way to seats prepar'd a—bove.

4 3 6 6 6 4 2 6 4 3

Moderato.

Come Thou Fount of ev'—ry Blessing tune my heart to sing thy Praise streams of mercy ne—ver ceasing

Come Thou Fount of ev'—ry Blessing tune my heart to sing thy Praise streams of mercy ne—ver ceasing

pia

4 3 6 7

call for songs of loudest praise call for songs of loud—est praise teach me some me—lodious sonnet sung by

call for songs of loudest praise call for songs of loud—est praise teach me some me—lodious sonnet sung by

pia

4 * 3 6

flam—ing Tongues a—bove praise the Mount Oh fix us on it Mount of God's un—chang—ing Love

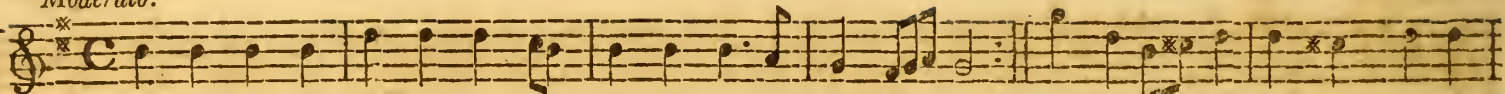
flam—ing Tongues a—bove *pia.* praise the Mount Oh fix us on it Mount of God's un—chang—ing Love

6

Mount of God's un—changing Love.

forte.
Mount of God's un—changing Love.

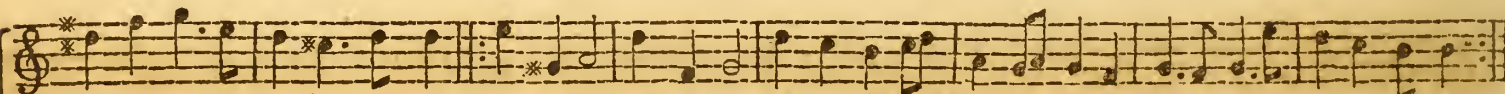
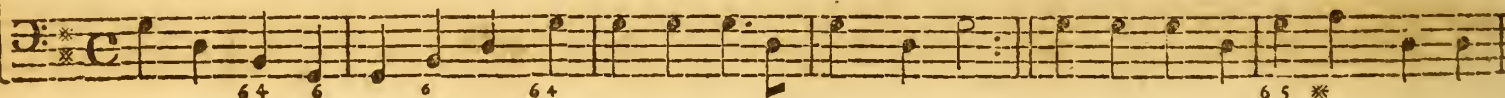
6 4 3

Moderato.

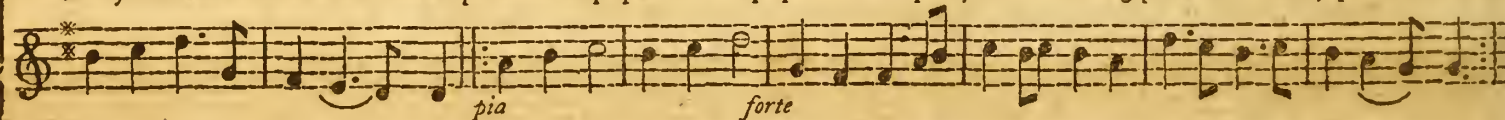
Sweet the moments rich in blef—sing which before the crofs I spend here I'll fit for e—ver viewing
Life and health



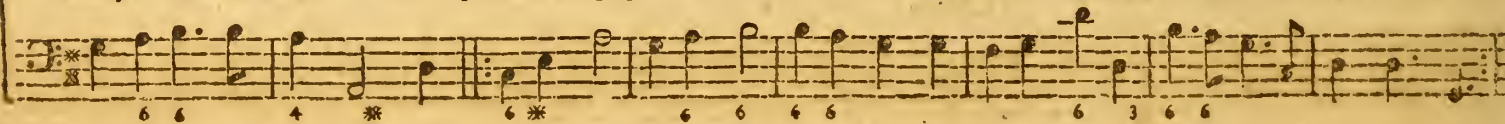
Sweet the moments rich in blef—sing which before the crofs I spend here I'll fit for e—ver viewing
Life and health



mercy's streams in streams of blood precious drops precious drops precious drops my soul bedewing plead & claim my peace with God.



mercy's streams in streams of blood precious drops precious drops precious drops my soul bedewing plead & claim my peace with God.



Moderato.

Ho—ly Ghost in—spire our Prai—ses touch our Hearts and tune our Tongues Hal—le

pia. 2d. time.

Ho—ly Ghost in—spire our Prai—ses touch our Hearts and tune our Tongues Hal—le
Laud we

6 6 5 6 5 6 5 6 6

lu—jah Hal—le—lu—jah Hal—le—lu—jah Hal—le—lu—jah A—men.

forte.

lu—jah Hal—le—lu—jah Hal—le—lu—jah Hal—le—lu—jah A—men.

* *

Moderato.

Guide me O Thou Great Je—ho—vah Pil—grim thro' this bar—ren Land Bread of

Guide I am O Thou Great Je—ho—vah Pil—grim thro' this bar—ren Land Bread of
2d. time pia.

b⁶

Hea—ven Bread of Hea—ven feed me till I want no more.

Hea—ven Bread of Hea—ven feed me till I want no more.
pia. 2d. time.

* * * *

Moderato.

Head of the Church tri—um—phant we joy—ful—ly a—dore Thee till Thou ap—pear thy Members

Head of the Church tri—um—phant we joy—ful—ly a—dore Thee till Thou ap—pear thy Members

6 6 5 * 6 6 * * 6 * 6

here shall sing like those in Glo—ry we lift our hearts and voi—ces with blest an—ti—ci—

here shall sing like those in Glo—ry we *forte.* lift, our hearts and voi—ces with blest an—ti—ci—

4 2 6 6 7 * 6 6 6 5 4 *

pa—tion and cry a—loud and give to God the Praise of our Sal—va—tion

pa—tion and cry a—loud and give to God the Praise of our Sal—va—tion

4 2 6 4 3

Abury.

(8. 10.)

Page 52.

G. with sharp Third.

Moderato.

Thou Soul's best Friend Thou ten—der Heart who full of Love by Na—ture art

Thou Soul's best Friend Thou ten—der Heart who full of Love by Na—ture art

6 6 6 6 5 4 3 6 6 6 6 6 5 4 3

who e—ver can pre—sume to say he lov'd e'er Thou hadst shewn the way who e'er could

who e—ver can pre—sume to say he lov'd e'er Thou hadst shewn the way who e'er could

4 * * 6 4 *

pi.

boast his Heart was in a Flame be—fore the Bridegroom woo'd and o—ver—came.

boast his Heart was in a Flame be—fore the Bridegroom woo'd and o—ver—came.

6 6 6 +3 6 6 6 6 +3

Moderato.

Lo He comes with Clouds de-scend-ing once for fa-vor'd Sin-ners slain Hal-le

Lo He comes with Clouds de-scend-ing once for fa-vor'd Sin-ners slain Hal-le
Thousand, &c. *2d. time. pia.*

5 6+ 6 6 4 3 6

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

lu-jah *pia* Hal-le-lu-jah Hal-le-lu-jah *forte.* A-men.

6 6 4 3 6 4 3

Moderato.

Welcome welcome Blessed Servant Mes-sen-ger of Je-su's Grace O how beau-ti-ful the Feet of

Welcome welcome Blessed Servant Mes-sen-ger of Je-su's Grace *piu.* O how beau-ti-ful the Feet of

6 7 6

Him that brings good News of Peace All hail Herald all hail Herald Priest of God thy People's Joy.

Him that brings good News of Peace All hail Herald all hail Herald Priest of God thy People's Joy.

4 * 6 7 7 * 4 3

Affetuoso.

He comes He comes the Sa-vior dear the fe-venth Tru-mpet speaks Him

He comes He comes the Sa-vior dear the fe-venth Tru-mpet speaks Him

6 4 3 7 6 5 4 3

near his lightnings flash his thunders ro-ll he's welcome welcome he's welcome to the faith-ful soul.

near his lightnings flash his thunders ro-ll he's welcome welcome he's welcome to the faith-ful soul.

pia. *forte.*

6 6 6 6 5 6 4 3

Affetuoso.

He comes he comes the Sa—vior dear the seventh trumpet speaks him near his lightnings flash his thunders roll he's

He comes he comes the Sa—vior dear the seventh trumpet speaks him near his lightnings flash his thunders roll he's *pia*

5* 5* 7

welcome to the faithful Soul welcome welcome welcome welcome to the faithful Soul.

welcome to the faithful Soul *forte.* welcome *pia* welcome *forte* welcome to the faithful Soul.

5* 7 6+ 5 5* 4 3

Vivace.

* Lift up your heads in joy-ful hope fa-lute the hap-py morn fa-lute the hap-py morn each

* Lift up your heads in joy-ful hope fa-lute the hap-py morn *pia.* fa-lute the hap-py morn *forte.* each

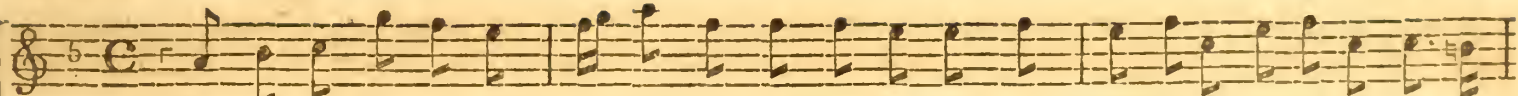
6 4 7 6 6 6 6 4 3

* Heav'nly pow'r proclaims the glad hour lo Je-sus the Sa-vior is born lo Je-sus the Sa-vior is born.

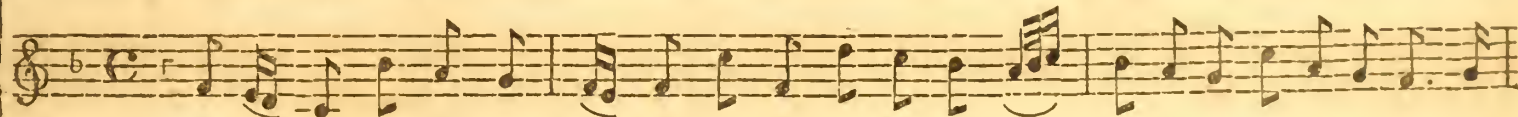
* Heav'nly pow'r proclaims the glad hour *pia.* lo Je-sus the Sa-vior is born *forte.* lo Je-sus the Sa-vior is born.

6 6 5 4 3 4 3

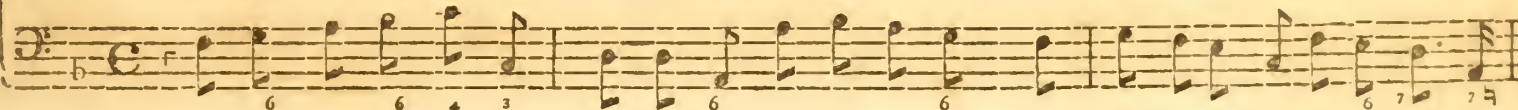
Moderato.



Who hath our Report be—liev—ed Shiloh come is not re—ceiv—ed not received by his



Who hath our Report be—liev—ed Shiloh come is not re—ceiv—ed not received by his



own promis'd Branch from Root of Jef—se David's Offspring sent to blefs ye comes too meekly to be known.



own promis'd Branch from Root of Jef—se David's Offspring sent to blefs ye comes too meekly to be known.



Moderato.

Oh how glorious is that myste—ry into which the Angels look & pry who can tell who can tell the height &

Oh how glorious is that myste—ry into which the Angels look & pry who can tell who can tell the height &

6 64 6 6 64 64

depth know the utmost length and breadth of that love that love that forc'd the lamb to die to die that forc'd the lamb to die.

depth know the utmost length and breadth of that love that love that forc'd the lamb to die to die that forc'd the lamb to die.

pia. *forte.*

6 7 2 64 6 64 54 * 6

Moderato.

We thy children claim a spe—cial—care keep our feet O Lord from ev—ry snare spotless Vir-gins

We thy children claim a spe—cial—care keep our feet O Lord from ev—ry snare *pia* spotless Vir-gins

6 6 6 4 6 4 6 4

our burthens our burthens our burthens

let—us be sim—ply lo—ving on-ly Thee who *forte* our burthens who our burthens our burthens

b b

on the Cross on the Cross the Cross didst bear.

on the Cross on the Cross the Cross didst bear.

6 4 6 6 4 6 4

Yelding.

(6. 8. 4.)

Page 1. *Appendix.*

G. with flat Third.

Moderato.

The God of Abra'm praise who reigns enthron'd on High Ancient of e-ver—last—ing days and

The God of Abra'm praise who reigns enthron'd on High Ancient of e-ver—last—ing days and

6 6 6 5 6 6 6

God of Love Je—ho—vah Great I am by Earth and Heav'n con—fess I bow and blefs the

God of Love *pia.* Je—ho—vah Great I am by Earth and Heav'n con—fess I bow and blefs the

4 3 6 6 * 6 5 7

fa—cied Name for e—ver blest.

fa—cied Name for e—ver blest.

*

Vivace.

Praise the Lord who reigns a—bove and keeps his Courts be—low praise the Ho—ly God of

Praise the Lord who reigns a—bove and keeps his Courts be—low *pia.* praise the Ho—ly God of

6

Love praise the Ho—ly God of Love & all his Greatness, shew and all his Greatness his Greatness

Love praise the Ho—ly God of Love & all his Greatness shew and all his Greatness his Greatness

forte

2 6 *

shew praise Him praise Him praise Him praise Him for his matchless Pow'r him from whom all
 shew praise Him praise Him for his No-ble Deeds praise Him praise Him for his matchless Pow'r him from whom all

2 6 4 6 6

good pro-ceeds let Earth and Heav'n a-dore pub-lish spread to all around the Great Im-manuel's Name
 good pro-ceeds let Earth and Heav'n a-dore pub-lish spread to all around the Great Im-manuel's Name

fortissimo.

7. 2 6 6 * 6 *

Let the Trumpet's martial Sound let the Trumpet's martial Sound Him Lord of Hosts proclaim Him Lord of hosts proclaim

Let the Trumpet's martial Sound let the Trumpet's martial Sound Him Lord of Hosts proclaim Him Lord of hosts proclaim

6 4 6 * 6

praise Him ev—ry tune—ful String all the Reach of Heavenly Art all the Pow'rs of Mu—sic bring the Mu—sic

Moderato.
praise Him ev—ry tune—ful String all the Reach of Heav'nly Art all the Pow'rs of Mu—sic bring the Mu—sic

6 * 6 4 * 6 7 6

of the Heart Him in whom they move & live let ev'ry Creature sing Glo—ry to their Maker give

of the Heart *pia.* Him in whom they move & live let ev'ry Creature sing *forte.* Glo—ry to their Maker give

4 3 6 4 3 *6

and Homage to their King Hallow'd be His Name be—neath as in Heav'n on Earth a—dor'd

and Homage to their King *very slow.* Hallow'd be His Name be—neath as in Heav'n on Earth a—dor'd

4 3 6 4 3

*
 *
 praise the Lord in ev—ry breath in ev'—ry breath let all things praise the Lord let all things praise the Lord.

Vivace.
 praise the Lord in ev—ry breath in ev'—ry breath let all things praise the Lord let all things praise the Lord. *Adagio.*

*
 *
 7 4 3

Moderato.

From Heav'n the loud the An-ge-lic Song be-gan it shook the Skies and reach'd a-stonish'd man

From Heav'n the loud the An-ge-lic Song be-gan it shook the Skies and reach'd a-stonish'd man

by Man re-echo'd it shall mount a-gain Whilst fra-grant Odors whilst fra-grant

by Man re-echo'd it shall mount a-gain Whilst fra-grant Odors whilst fra-grant

45 *

Odors whilst fragrant Odors fill fill the blissful Plain Worthy the Lamb of

Odors whilst fragrant Odors fill fill the blissful Plain Worthy the Lamb of

6 4 3 7 4 6

boundless Sway in Earth or Heav'n the Lord of All Ye Princes Rulers Pow'rs o'—

boundless Sway in Earth or Heav'n the Lord of All Ye Princes Rulers Pow'rs o'—

6 6 6 7 6 6 6

—bey and low be—fore His Footstool fall The Deed was done the Lamb was slain the groaning Earth the

—bey and low be—fore His Footstool fall The Deed was done the Lamb was slain the groaning Earth the

Affetuoso.

2 4 6 4 3 7 7 7

Burthen bore He rose He lives He lives to reign nor Time shall shake His end—less Pow'r.

Burthen bore He rose He lives He lives to reign nor Time shall shake His end—less Pow'r. He rose

7. ✘ 6

Higher still higher swell the Strain Cre—ation's Voice the Note prolong. .S'

Higher still higher swell the Strain Cre—ation's Voice the Note prolong. the Lamb shall

64 64

Vivace.

Hal—le—lu—jah Hal—le—lu—jah Hal—le—lu—jah Hal—le—lu—jah

Hal—le—lu—jah Hal—le—lu—jah Hal—le—lu—jah Hal—le—lu—jah

64 64

Hal-le-lu-jah

pia.
Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah *fertissimo.*
Hal-le-lu-jah

Hal-le-lu-jah Halle-lu-jah A-men

Hal-le-lu-jah Halle-lu-jah A-men *tender.* *pia.* Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah

Hal—le—lu—jah Hal—le—lu—jah Hal—le—lu—jah Halle—lu—

for. *pia.* *for.* *tender.*

lu—jah Halle—lu—jah Halle—lu—jah Halle—lu—jah Halle—lu—jah Hal—le—lu—

—jah A—men A—men A—men Hal—le—lu—jah A—men Hal—le—lu—jah A—men

fortissimo.

—jah A—men A—men A—men Hal—le—lu—jah A—men Hal—le—lu—jah A—men

59
40

I N D E X.

Name.	Page.	Chants.
C OLLEGE	1	O come let us
Chichester	1	We praise Thee
Bristol	2	O all ye Works
Wells	3	Blessed be the
Minster	4	O be joyful
Trevecca	4	My Soul doth
Bath	5	O sing unto the
Bangor	6	Lord now lettest
Abbey	6	God be merciful
Brightelmstone	7	Glory be to the
Purcell	7	Glory be to the
Glenorchy	8	Glory be to the
Oat-Hall	8	Glory be to the
Birmingham	9	O all ye Works

St M.	or	5	5	11.	Page.	Hymn.	Book
Brecknock	10	O Jesu our Lord			—	221	
Devizes	11	O Jesu our Lord			-	221	
Pontypool	12	All ye that pass			-	299	
Tunbridge	14	All ye that pass			-	299	

	10	5	or	10	5	11.
Westminster	15	O Jesu we pray				229
Hull	16	O Jesu we pray				229

	6	4	or	6	6	4.	6	6	4.
Everton	17	Come Thou Almighty					—	253	
Stamford	18	Come Thou Almighty					—	253	
Bath-Easton	19	Come Thou Almighty					—	253	

	104th.	or	10	10.	11	11.
Nailsey	20	Ye Servants of God			—	260
Black-Fryars	21	O what shall			-	132
Rodborough	23	Give Glory to God			—	460
Marlborough	24	Our Shepherd alone			—	453
Haverford	26	O Father of Heav'n			—	371

		8	6	6.	
Arundel	28	Ere I sleep		—	438
Petherton	28	Rise my Soul		-	432
Norwich	30	Rise my Soul		—	432

	11S.	OR	11	11	11	11.
Worcester	31	Stand fast in the			—	13
Upton	32	Compassionate Bridegroom			—	158

		10S.	OR	10	10.	
Taunton	33	Awake O slothful			—	329
Dursley	34	O dearest Savior			—	150

	S M.	or	6	6	8	6.
Somerton	36	Awake and sing			—	134
Chester	37	They pierc'd Him			—	379
Leominster	38	My Savior Thou			—	402

	S M.	double.		
Weymouth	39	My Soul repeat	—	258
Glocester	40	The God whose	—	23

2.

I N D E X.

	7	6.	double.		
Durham	42	O Lord how great's	—	98	
Shrewsbury	44	O Lord come	—	14	

	7	6.	or	7	6	7	6.		
Georgia	45	Faithful Bridegroom	—					356	

	78.	or	7	7	7	7.		
St. Agnes	46	Dearest Jesus come	—				35	
Padstow	47	Jesus our triumphant	—				321	
Wooton	49	Now begin the	—				47	
Frome	50	Hearts of Stone	—				364	
Talgarth	52	Hail the Day	—				325	
Bridgwater	53	Gracious Lord	—				167	
Loughrea	55	Christ the Lord	—				307	
Weston	56	Source of Light	—				231	
Peterborough	57	Jesu lover of	—				106	
Angmering	59	Ye that in	—				256	

C M. or 8 6 8 6.

Asby	60	Alas and did	—	357
Bridport	61	Sweet is the	—	142
Beaminster	62	Companions of	—	1
Chesterfield	63	Come Holy Spirit	—	335
Weston-Favel	64	Come let us join	—	367
Dublin	66	Come happy Souls	—	194
Dorchester	67	Happy the Heart	—	114
Falmouth	68	Grace how exceeding	—	43
Launceston	69	My dearest Lord	—	26
Chelsea	70	Salvation O the	—	251
Twiverton	72	In Thee O Christ	—	121

Wincanton	73	My hiding Place	—	146
Minehead	74	Thou Friend of	—	19
Halfstock	75	He is a God	—	145
Lincoln	76	No more with	—	38
Matlock	77	Why do we mourn	—	426
Nottingham	78	The Sinner that	—	154
Hardwick	79	With Joy we	—	186

C M. double.

Oxford	80	O God our Help	—	147
Plymouth	82	How sad our State	—	80
Reading	83	Is there a Thing	—	110
Penzance	84	Thou dear Redeemer	—	39

L M. or 8 8 8 8.

Brinkworth	87	He lives He lives	—	159
Truro	88	Zion awake	—	15
Luther	89	Jesus my all	—	59
Brislington	90	Jesus thy Blood	—	420
Twickenham	91	The one Thing	—	102
Seeton	92	When I survey	—	410
Aldwinckle	93	O come Thou	—	360
Knightbridge	94	How blest are	—	76
Cheveley	95	Glory and Honour	—	252
Melksham	96	Believers hear	—	237
Keynsham	97	This is my	—	12
Dover	98	In dreary Wastes	—	316
Margate	99	How sweet a	—	62
Shawbury	100	Beloved Savior faithful	—	243
Kingswood	101	What can a	—	71

L M. double.

Bradford	102	This God is the	—	255
----------	-----	-----------------	---	-----

I N D

Tabernacle	104	Ah lovely Appearance [Appendix]	10
Epfom	106	Unfathom'd Wisdom	51
Belmont	108	Flow fast my Tears	294
Moulfey	110	Thou Shepherd	148
6 8s. or 8 8 8 8.			
St. Columb	112	Say where's thy	40
Winyards	114	God spake the	152
Morton	118	The Lord my	139
Lewis	119	Hail Jesus	416
Melton Mowbray	121	O Thou whose	124
Hay	122	Sweet as the Shepherd's	126
Abergavenny	123	Jesus we claim	413
6 7.			
Shorcham	125	Thou Lamb of	354
6 8.			
Broomsgrove	126	Blow ye the Trumpet	238
Crickhowel	128	Rejoice the Lord	323
Carmarthen	129	Join all the	108
8 8 6.			
Keevil	131	I thank Thee	63
Kidderminster	132	Think now	6
Ludlow	134	No farther go	439
6 7 8.			
Tottenham Court	135	God of my Salvation	376
Huthersfield	137	Nothing in this	101
6s.			
Collingtree	139	God of unexhausted	343
Henbury	130	Rite my Soul	175

E X. 3.

8 7.			
Clapham	142	Come thou Fount	113
Streicham	144	Sweet the Moments	414
Pewsey	145	Holy Ghost inspire	247
Deptford	146	Guide me O	138
St. Stephens.			
Duke's Place	147	Head of the	90
8 10.			
Abury	148	Thou Soul's best	52
8 7 4.			
Deal	150	Lo He comes	84
Usk	151	Welcome Welcome	234
8 7 8.			
Pembroke	152	He comes He	86
Beverley	153	He comes He	86
8 5 8.			
Blackheath	154	Lift up your Heads	282
8 8 7.			
Handel	155	Who hath our	295
9s.			
Hawkstone	156	Oh how glorious	396
Kippax	157	We thy Children	25
6 8 4.			
Yelding	158	The God of Abraham [Appendix]	1
Christ-Church	160	Praise the Lord	117
Woolwich	165	From Heav'n the loud	312

I thank Thee	-	-	-	131
Join all the	-	-	-	129
L.				
Lift up your Heads	-	-	-	154
Lo He comes	-	-	-	150
Lord now lettest	-	-	-	6
M.				
My dearest Lord	-	-	-	69
My hiding Place	-	-	-	73
My Saviour Thou	-	-	-	38
My Soul doth	-	-	-	4
My Soul repeat	-	-	-	39
N.				
No farther go	-	-	-	134
No more with	-	-	-	76
Nothing in this	-	-	-	137
Now begin the	-	-	-	49
O.				
O all ye Works	-	-	-	2
O all ye Works	-	-	-	9
O be joyful	-	-	-	4
O come let us	-	-	-	1
O come Thou	-	-	-	93
O dearest Saviour	-	-	-	34
O Father of Heav'n	-	-	-	26
O God our Help	-	-	-	80
O how glorious is	-	-	-	156
O Jesu our Lord	-	-	-	10
O Jesu we pray	-	-	-	15
O Jesu we pray	-	-	-	16

O Jesus our Lord	-	-	-	11
O Lord come	-	-	-	44
O Lord how great's	-	-	-	42
O sing unto the Lord	-	-	-	5
Our Shepherd alone	-	-	-	24
O Thou whose	-	-	-	121
O what shall I	-	-	-	21
P.				
Praise the Lord	-	-	-	160
R.				
Rejoice the Lord	-	-	-	128
Rise my Soul	-	-	-	28
Rise my Soul	-	-	-	30
Rise my Soul & stretch thy wings	-	-	-	140
S.				
Salvation O the	-	-	-	70
Say where's thy	-	-	-	112
Source of Light	-	-	-	56
Stand fast in	-	-	-	31
Sweet as the Shepherd's	-	-	-	122
Sweet is the	-	-	-	61
Sweet the Moments	-	-	-	144
T.				
The God of Abra'm	-	-	-	158
The God whose	-	-	-	40
The Lord my Pasture	-	-	-	118
The one Thing	-	-	-	91
The Sinner that	-	-	-	78
They pierc'd Him	-	-	-	37

Think now dear	-	-	-	132
This God is the	-	-	-	102
This is my	-	-	-	97
Thou dear Redeemer	-	-	-	84
Thou Friend of	-	-	-	74
Thou Lamb of God	-	-	-	125
Thou Shepherd	-	-	-	110
Thou Soul's best Friend	-	-	-	148
U.				
Unfathom'd Wisdom	-	-	-	106
W.				
Welcome Welcome	-	-	-	151
We praise Thee	-	-	-	1
We thy Children	-	-	-	157
What can a	-	-	-	101
When I survey	-	-	-	92
Who hath our	-	-	-	155
Why do we mourn	-	-	-	77
With Joy we	-	-	-	79
Y.				
Ye Servants of	-	-	-	20
Ye that in	-	-	-	59
Z.				
Zion awake	-	-	-	88



I N D E X.

A.	
A BBEY	Jesus we claim — 6
Abergavenny	God be merciful — 123
Abury	Thou Soul's best — 148
Aldwinckle	O come Thou — 93
Angmering	Ye that in — 59
Arundel	For I sleep — 28
Asby	Atas and did — 60

B.	
Bangor	Lord now lettest — 6
Bath	O sing unto the — 5
Bath-Easton	Come Thou Almighty — 19
Belmont	Flow fast my Tears — 108
Beeminster	Companions of — 62
Beverley	He comes He comes — 153
Birmingham	O all ye Works — 9
Black-Fryars	O what shall I — 21
Blackheath	Lift up your Heads — 154
Bradford	This God is the — 102
Brecknock	O Jesu our Lord — 10
Bridgwater	Gracious Lord — 53

Bridport	Sweet is the — 61
Brighthelmstone	Glory be to the — 7
Brinkworth	He lives He lives — 87
Brislington	Jesus thy Blood — 90
Bristol	O all ye Works — 2
Broomsgrove	Blow ye the Trumpet — 126

C.	
Carmarthen	Join all the — 129
Chelsea	Salvation O the — 70
Chester	They peirc'd Him — 37
Chesterfield	Come Holy Spirit — 63
Chevely	Glory and Honor — 95
Chichester	We praise Thee — 1
Christ-Church	Praise the Lord — 160
College	O come let us — 1
Collingtree	God of unexhausted — 139
Clapham	Come Thou Fount — 142
Crickhowel	Rejoice the Lord — 128

D.	
Deal	Lo He comes — 150

	I	N	D	
Deptford	Guide me O Thou	-	—	146
Devizes	O Jesu our Lord		—	11
Dorchester	Happy the Heart		—	67
Dover	In dreary Wastes	-	—	98
Dublin	Come happy Souls	-	—	66
Duke's Place	Head of the	-	—	147
Durham	O Lord how great's	-	—	42
Dursley	O dearest Savior	-	—	34

E.

Epsum	Unfathom'd Wisdom		—	106
Everton	Come Thou Almighty		—	17

F.

Falmouth	Grace how exceeding		—	68
Frome	Hearts of Stone		—	50

G.

Georgia	Faithful Bridgroom	-	—	45
Glenorchy	Glory be to the	-	—	8
Glocester	The God whose	-	—	40

H.

Halstock	He is a God	-	—	75
Handel	Who hath our	-	—	155
Hardwick	With Joy we	-	—	79
Haverford	O Father of Heav'n	-	—	26
Hawkstone	Oh how glorious		—	156
Hay	Sweet as the Shepherd's		—	122
Henbury	Rise my Soul	-	—	140
Hull	O Jesu we pray	-	—	16
Huthersfield	Nothing in this	-	—	137

	K.				7.
Keevil	I thank Thee	-	-	—	131
Keynsham	This is my	-	-	—	97
Kidderminster	Think now	-	-	—	132
Kingswood	What can a	-	-	—	101
Kippax	We thy Children		—	—	157
Knightsbridge	How blest are they		—	—	94

L.

Launceston	My dearest Lord		—	—	69
Leominster	My Savior Thou		-	—	38
Lewis	Hail Jesus		-	—	119
Lincoln	No more with	-	-	—	76
Loughrea	Christ the Lord	-	-	—	55
Ludlow	No farther go	-	-	—	134
Luther	Jesu my all	-	-	—	89

M.

Margate	How sweet a		—	—	99
Marlborough	Our Shepherd alone		—	—	24
Matlock	Why do we mourn		—	—	77
Melksham	Believers hear		—	—	96
Melton-Mowbray	O Thou whose	-	—	—	121
Minehead	Thou Friend of	-	—	—	74
Minster	O be joyful	-	-	—	4
Morton	The Lord my	-	—	—	118
Moulsey	Thou Shepherd	-	—	—	110

N.

Nailsey	Ye Servants of God		—	—	20
Norwich	Rise my Soul	-	-	—	30
Nottingham	The Sinner that	-	-	—	78

8. I N D E X.

Oat-Hall	O.	Glory be to the	- - - - -	8
Oxford		O God our Help	- - - - -	80
P.				
Padflow		Jesus our Triumphant	- - - - -	42
Pembroke		He comes He comes	- - - - -	152
Penzance		Thou dear Redeemer	- - - - -	84
Peterborough		Jesu Lover of	- - - - -	57
Petherton		Rise my Soul	- - - - -	28
Pewsey		Holy Ghost inspire	- - - - -	145
Plymouth		How sad our State	- - - - -	82
Pontypool		All ye that pass by	- - - - -	12
Purcell		Glory be to the	- - - - -	7
R.				
Reading		Is there a Thing	- - - - -	83
Rodbarough		Give Glory to God	- - - - -	23
S.				
Seeton		When I survey	- - - - -	92
Shawbury		Beloved Saviour	- - - - -	100
Shoreham		Thou Lamb of God	- - - - -	125
Shrewsbury		O Lord come	- - - - -	44
Somerton		Awake and sing	- - - - -	36
Stamford		Come Thou Almighty	- - - - -	18
St. Agnes		Dearest Jesus come	- - - - -	46
St. Columb		Say where's thy	- - - - -	112
Stretham		Sweet the Moments	- - - - -	144
T.				
Tabernacle		Ah lovely Appearance	- - - - -	104
Talgarth		Hail the Day	- - - - -	52

Taunton	Awake O fleshful	- - - - -	33
Tottenham-Court	God of my Salvation	- - - - -	135
Trevecca	My Soul doth	- - - - -	4
Truro	Zion awake	- - - - -	88
Tunbridge	All ye that pass by	- - - - -	14
Twickenham	The one Thing	- - - - -	91
Twiverton	In Thee O Christ	- - - - -	72

U.			
Upton	Compassionate Bridegroom	- - - - -	32
Usk	Welcome welcome	- - - - -	151

W.			
Wells	Blessed be the	- - - - -	3
Westminster	O Jesu we pray	- - - - -	15
Weston	Source of Light	- - - - -	56
Weston-Favel	Come let us join	- - - - -	64
Weymouth	My Soul repeat	- - - - -	39
Wincanton	My hiding Place	- - - - -	73
Winyards	God spake the Word	- - - - -	114
Woolwich	From Heav'n the loud	- - - - -	165
Wooton	Now begin the	- - - - -	49
Worcester	Stand fast in the	- - - - -	31

Y.			
Yelding	The God of Abra'm	- - - - -	158

F I N I S.







