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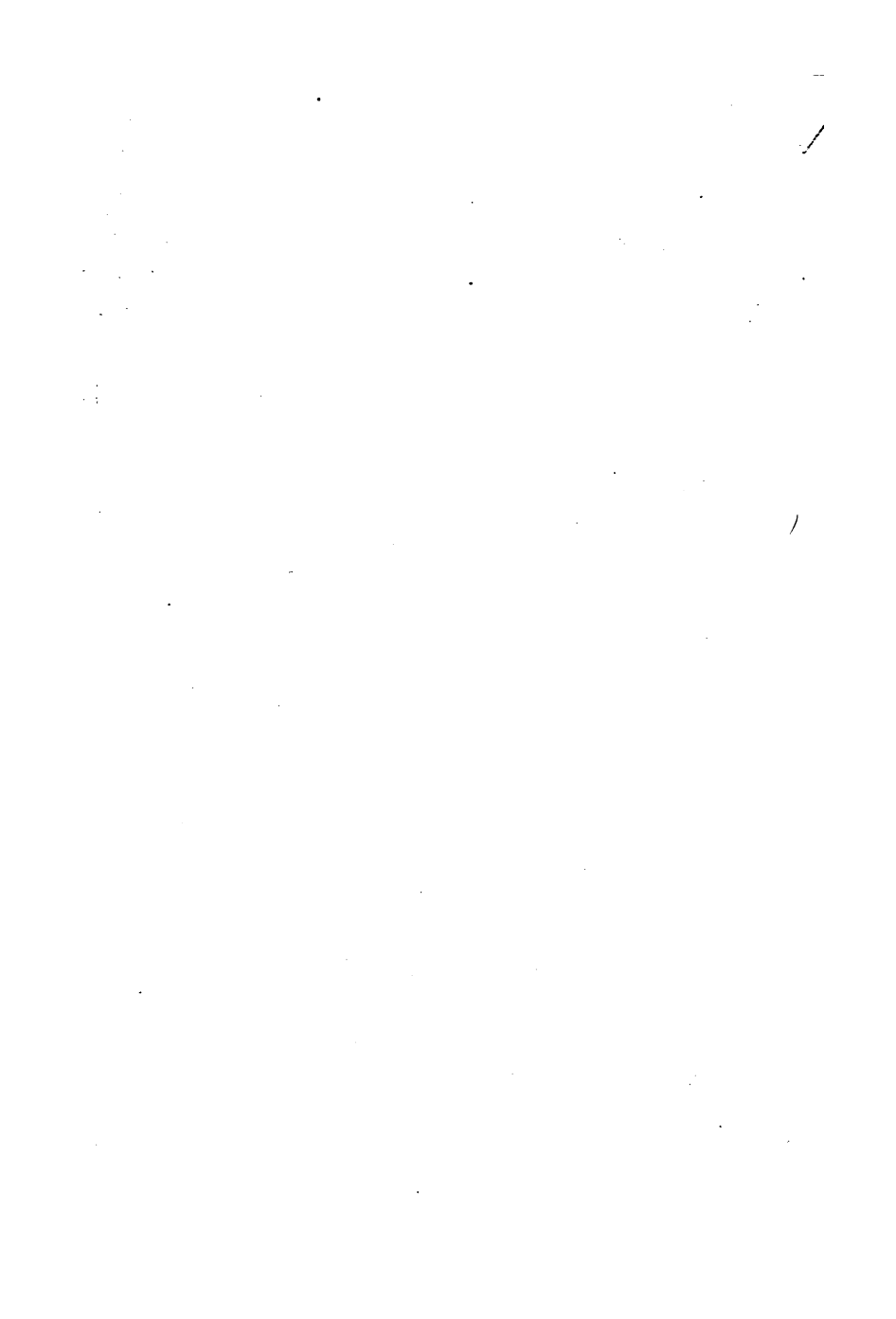
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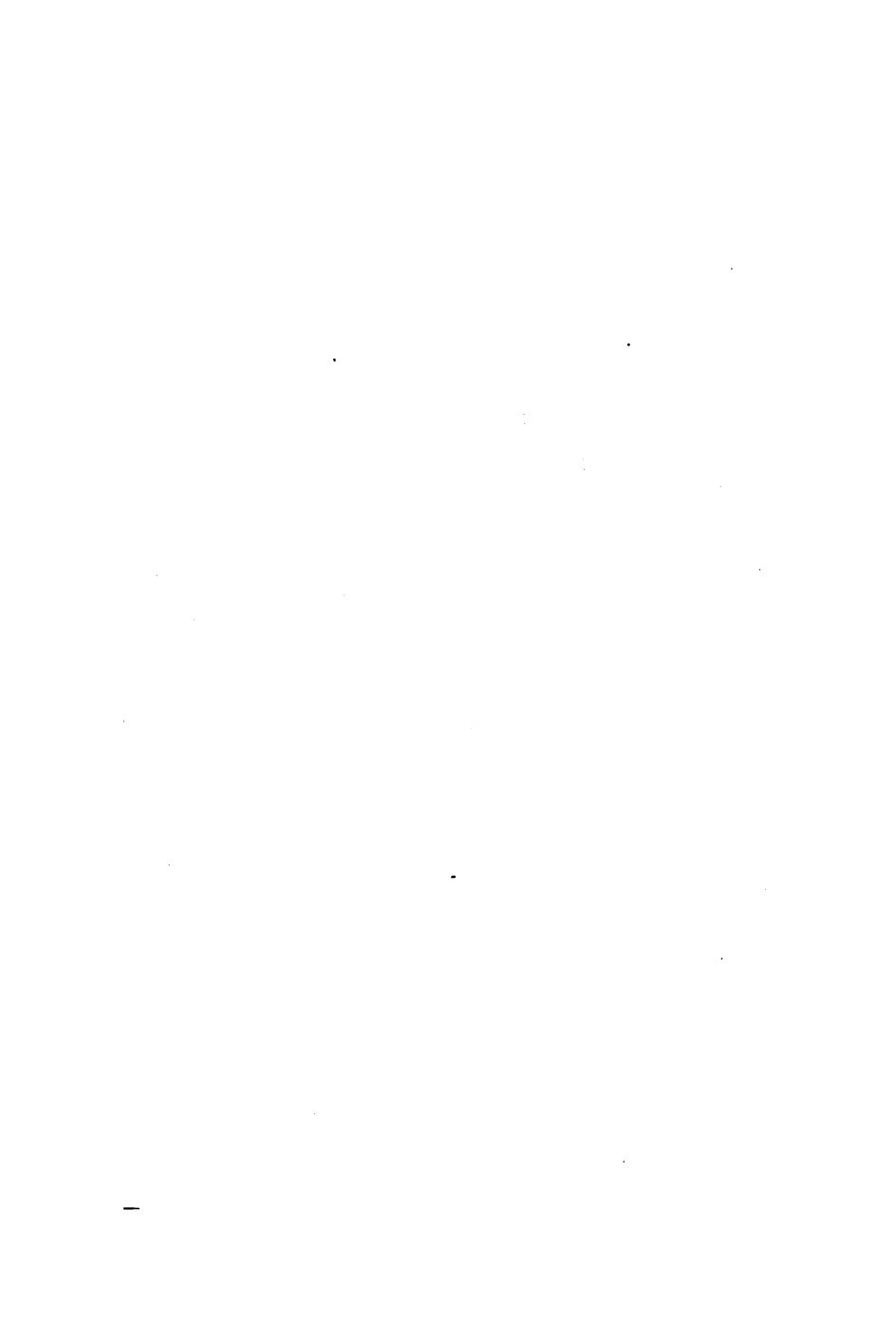


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A MANUAL  
OF  
TUNES AND CHANTS.

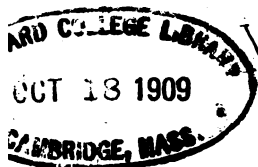
EDITED BY

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AND OTHERS.

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1891.



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2136  
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## PREFACE.

THE Compilers of the "Bristol Tune-Book" have much gratification in thus publicly acknowledging the very large amount of assistance they have received in this undertaking. Especially are they indebted to the Rev. W. H. Havergal, Canon of Worcester, the Rev. P. Maurice, D.D., the Rev. P. Latrobe, E. B. Fripp, Esq., H. Bamrose, Esq., and the Society for Promoting Christian Knowledge, for unrestricted use of their respective compilations; to the Rev. J. B. Dykes, Mus. Doc., Precentor of Durham Cathedral, A. H. Brown, Esq., Brentwood, J. Summers, Esq., Weston-super-Mare, and A. R. Reinagle, Esq., Oxford, for contributions of original tunes and much valuable assistance; to the Lord Bishop of Argyll and the Isles, for permission to print tune No. 159; to the Lord Bishop of Ely, for No. 98; to the Rev. Sir H. W. Baker, Bart., and the Compilers of "Hymns Ancient and Modern," the Rev. B. B. Chope, Rev. W. J. Blew, Rev. H. Allon, Rev. J. Curwen, Mr. E. Stock, and Messrs. T. Nelson and Sons, for permission to use several tunes from their excellent works; to the Oheadle Association for the promotion of Church Music, for Mr. W. H. Monk's tune to the Easter-Hymn; to Dr. Steggall, Sir M. Costa, and their Publishers, Messrs. Addison and Lucas, for tunes Nos. 92 and 104, from Dr. Steggall's Psalmody, for Sir M. Costa's arrangement of the Chorale No. 144 from the "Eli," and for liberty to adapt tune No. 105 from the same Oratorio; to the Proprietors of "Congregational Church Music," for No. 152, and for arrangements of Nos. 8, 81, 44, 71, 198, and 256; and to those of the "Psalmist," for Nos. 85 and 89; to Messrs. Novello and Co., for kindly allowing the use of Nos. 54, 76, 87, 102, 145, 191, 202, 209, 214, 238, 243, and 255 (No. 2); to the Hon. and Rev. F. B. Grey, Rev. W. Jacobs, J. Goss, Esq., A. King, Esq., Dr. Henry Leslie, W. Woodward, Esq., G. A. Löhr, Esq., W. Mason, Esq., J. Daniell, Esq., J. Foster, Esq., and others, for tunes which bear their names; to W. R. Braine, Esq., Dr. Gauntlett, Messrs. Masters and Co., Messrs. Burns and Lambert, Messrs. Richardson and Sons, and others, for tunes for which consideration has been paid; to Mr. B. M. Mills, for Dr. Crotch's Chants; to Messrs. R. Cocks and Co., for Chant No. 831; to Mr. Masters, for the words of "Dies iræ"; and for the kind permission, so courteously granted, to print the Chants bearing the name of A. H. D. Troyte.

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	" H. A. Prothero.	Rev. E. Young, M.A.

Their thanks are also due for offers of many hundreds of compositions which are necessarily omitted for want of space.

The Compilers have been most anxious to acknowledge all copyrights. If any have been inadvertently overlooked, they will have much pleasure in rectifying the omission in future editions.

The first edition of the "Bristol Tune-Book," published in 1863, provided for about 100 varieties of metre. This number was increased to nearly 200 by the issue of the Second Series in 1876. Since then still further varieties have been introduced, to provide for which a small Supplement is now added, containing thirty-seven tunes, Nos. 713 to 751.

F. Morgan begs to acknowledge the valuable assistance he has received in this last compilation, including permission to use tunes from "Hymns Ancient and Modern," the "Hymnary," and Lady Victoria Evans Freke's "Song of Praise," and contributions from Mr. A. H. Brown, Mr. A. M. Edwards, Mr. J. W. Elliott, Mr. W. C. Filby, Mr. A. J. Foxwell, Dr. Bennett Gilbert, Mr. F. C. Maker, Mr. S. Beay, and Mr. J. Walch, to all of whom he tenders sincere thanks.

*Bristol, September, 1881.*

# PREFACE TO THIRD SERIES (1891).

COMPILED AND EDITED BY

FREDERICK MORGAN AND H. ELLIOT BUTTON.

THE present Series has been compiled chiefly in order to provide Tunes for many fine hymns of peculiar metres contained in *Congregational Hymns*, edited by the Rev. W. Garrett Horder, and published by Elliot Stock, to which book the compilers refer for most of the complete hymns, of which the first verse only appears with the Tune.

The compilers have taken the opportunity of adding a number of valuable Tunes suitable for hymns already in use. They have also incorporated in metrical order the thirty-seven Tunes added as a Supplement in 1881, believing that the temporary inconvenience of double numbering will be more than counter-balanced by improved arrangement and convenience of reference.

Many excellent Tunes have been written expressly for this book, as well as highly-valued permissions granted for the use of Tunes already published. For all of these the compilers tender hearty thanks, especially naming the following:—

Mr. T. Adams, F.C.O. for the use of No. 765; Mr. John Adcock for the use of No. 723; Dr. Hy. Allon for the use of No. 775; Mr. Erskine Allon for the use of No. 737; Mr. H. Ford Benson for No. 811; Mr. Arthur Berridge for Nos. 724, 813; Mr. Hy. R. Bird for the use of No. 768; Mr. J. Booth for the use of No. 778; Professor J. F. Bridge, Mus. Doc. for the use of Nos. 858, 903; Mrs. Carey-Brock for the use of No. 821, from the *Children's Hymn Book*; Mr. Arthur H. Brown for the use of Nos. 751, 876; Messrs. Brown and Co. for the use of No. 874; Lady Victoria Carbery for the use of Nos. 716, 720, 809, 885, 903; Mr. Arthur Carnall, Mus. Bac. for the use of No. 729; Rev. R. R. Chope for the use of Nos. 790, 836; Mr. G. F. Cobb for the use of No. 880; Mr. H. J. Coldwell for the use of No. 780; the Proprietors of the *Congregational Church Hymnal* for the use of Nos. 718, 864; Mr. F. Dykes for the use of No. 865; Mr. J. W. Elliott for the use of Nos. 738, 763; Sir G. J. Elvey, Mus. Doc. for the use of No. 792; Mr. W. C. Filby for the use of Nos. 754, 862; Mr. A. Croil Falconer for the use of No. 870; Mr. A. R. Gaul for the use of No. 814; Mr. J. Gill for the use of No. 791; Mr. C. Hancock for the use of No. 826; Mr. H. M. Higgs for the use of Nos. 732, 761, 776; the Proprietors of the *Home Hymn Book* for the use of Nos. 715, 868; Rev. Edward Husband for the use of No. 773; the Chairman, Rev. G. C. White, and the Compilers of *Hymns Ancient and Modern* for the use of Nos. 749, 762, 815, 838, 843, 855, 876, 895, 897; Mr. James Langran for the use of No. 877; Mr. A. Legge for the use of No. 860; Mr. F. C. Maker for Nos. 717, 727, 753, 866; Dr. A. H. Mann for No. 901, and for the use of No. 760; Rev. Dr. James Martineau for the use of No. 810; Rev. R. N. Matthews for the use of No. 798; Mr. E. Minshall for the use of No. 740; Mr. E. Moss for the use of No. 900; Mr. H. Ernest Nichol, Mus. Bac. for Nos. 755, 797, 881; Messrs. Nisbet and Co. for the use of Nos. 767, 823; the Proprietors of the *Nonconformist Musical Journal* for the use of No. 868; Messrs. Novello, Ewer and Co. for the use of Nos. 758, 769, 771, 772, 785, 793, 808, 805, 812, 852, 871, 896; Mr. W. Pitts for the use of No. 730; Rev. H. J. Poole, M.A. for the use of No. 890; Mr. Percy J. Starnes for the use of Nos. 733, 817, 824; Sir R. P. Stewart, Mus. Doc. for the use of Nos. 719, 807; Sir Arthur Sullivan, Mus. Doc. for the use of Nos. 746, 763, 789, 813, 820, 825, 837; Miss Alexandra Thomson for No. 904; Mr. Berthold Tours for Nos. 800, 862, and for the use of Nos. 828, 867; Dr. A. E. T ozer for the use of No. 851; Mr. Ferris Tozer for Nos. 756, 787, 816, 840, 855, 864, 867; Mr. James Uglow for the use of No. 847; Mr. J. Walch for the use of Nos. 744, 799, 808, 839; Mr. John E. West, F.C.O. for Nos. 725, 759, 784, 851, 892, and for the use of No. 893; the Wesleyan Sunday School Union for the use of No. 889; Rev. F. G. Wesley for the use of No. 835.

An immense number of Tunes—not all of equal merit—were sent in answer to advertisements. The compilers fear that the limited space at their disposal may have caused some disappointment.

If any errors have crept in, or any acknowledgments have been overlooked, the compilers will be grateful to have them pointed out for correction in future editions.

*Easter, 1891.*

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1

Augustine. S.M.

J. S. BACH.

The first system of musical notation for 'Augustine' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major) and a common time signature. It begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The lower staff is in bass clef and provides a harmonic accompaniment with quarter notes G2, A2, Bb2, and C3.

The second system of musical notation for 'Augustine' continues the two-staff format. The upper staff continues the melody with quarter notes D5, E5, F5, and G5. The lower staff continues the accompaniment with quarter notes D2, E2, F2, and G2.

2

Bethlehem. S.M.

S. WESLEY.

The first system of musical notation for 'Bethlehem' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major) and a common time signature. It begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The lower staff is in bass clef and provides a harmonic accompaniment with quarter notes G2, A2, Bb2, and C3.

The second system of musical notation for 'Bethlehem' continues the two-staff format. The upper staff continues the melody with quarter notes D5, E5, F5, and G5. The lower staff continues the accompaniment with quarter notes D2, E2, F2, and G2.

3

Clifton. S.M.

J. BRADHAM.

The first system of musical notation for 'Clifton' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat major) and a common time signature. It begins with a treble clef, a key signature of two flats, and a common time signature. The melody starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The lower staff is in bass clef and provides a harmonic accompaniment with quarter notes G2, A2, Bb2, and C3.

The second system of musical notation for 'Clifton' continues the two-staff format. The upper staff continues the melody with quarter notes D5, E5, F5, and G5. The lower staff continues the accompaniment with quarter notes D2, E2, F2, and G2.

4

Eastnor. S.M.

A. KING.

5

Franconia. S.M.

German Melody.

6

Holy Rood. S.M.

ARTHUR HENRY BROWN.

7

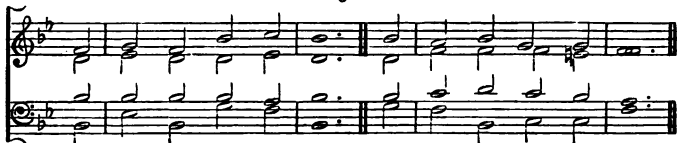
## Huddersfield. S.M.



8

## Olmütz. S.M.

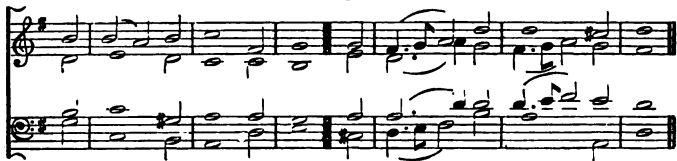
Dr. L. MASON.



9

## Serenity. S.M.

G. BRYAN.





10

**Spatomut.** S.M.

Musical score for 'Spatomut.' in 2/4 time, S.M. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one flat. The melody is simple and rhythmic, supported by a bass line with chords. The second system continues the piece, ending with a double bar line.

11

**Silchester.** S.M.

Rev. Dr. MALAN.

Musical score for 'Silchester.' in 2/4 time, S.M., by Rev. Dr. MALAN. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of two flats. The melody is more complex than the first piece, featuring some eighth notes and rests. The second system continues the piece, ending with a double bar line.

12

**Stwabia.** S.M.

German Melody.

Musical score for 'Stwabia.' in 2/4 time, S.M., German Melody. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one flat. The melody is simple and rhythmic, supported by a bass line with chords. The second system continues the piece, ending with a double bar line.

13

St. Bride. S.M.

Dr. HOWARD.

First system of musical notation for 'St. Bride. S.M.' by Dr. Howard. It consists of two staves: a treble clef staff and a bass clef staff. The music is in common time and features a simple, hymn-like melody with block chords in the bass.

Second system of musical notation for 'St. Bride. S.M.' by Dr. Howard, continuing the two-staff format from the first system.

14

St. John. S.M.

A. KING.

First system of musical notation for 'St. John. S.M.' by A. King. It consists of two staves: a treble clef staff and a bass clef staff. The music is in common time and features a simple, hymn-like melody with block chords in the bass.

Second system of musical notation for 'St. John. S.M.' by A. King, continuing the two-staff format from the first system.

15

St. Mary Redcliffe. S.M.

C. BRYAN.

First system of musical notation for 'St. Mary Redcliffe. S.M.' by C. Bryan. It consists of two staves: a treble clef staff and a bass clef staff. The music is in common time and features a simple, hymn-like melody with block chords in the bass.

Second system of musical notation for 'St. Mary Redcliffe. S.M.' by C. Bryan, continuing the two-staff format from the first system.

16

St. Michael. S.M.

First system of musical notation for St. Michael, S.M. (16). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). The music is written in a simple, homophonic style with chords and single notes.

Second system of musical notation for St. Michael, S.M. (16). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). The music continues with chords and single notes.

17

St. Raphael. S.M.

PHILIP R. SLEEMAN.

First system of musical notation for St. Raphael, S.M. (17). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). The music is written in a simple, homophonic style with chords and single notes.

Second system of musical notation for St. Raphael, S.M. (17). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). The music continues with chords and single notes.

18

Chetford. S.M.

F. C. ATKINSON.

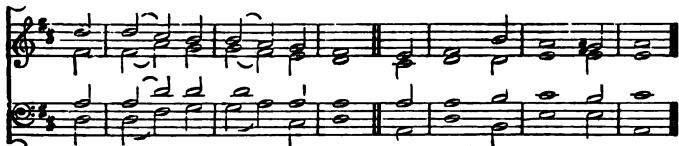
First system of musical notation for Chetford, S.M. (18). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). The music is written in a simple, homophonic style with chords and single notes.

Second system of musical notation for Chetford, S.M. (18). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The bass staff begins with a bass clef and a common time signature (C). The music continues with chords and single notes.

19

Quam. S.M.

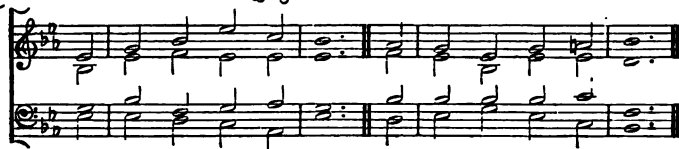
W. Mason.



20

Cytherton. S.M.

Rev. L. B. West.



21

Abbey. C.M.

Scottish Psalter, 1615.



22

Abridge. C.M.

ISAAC SMITH.

First system of musical notation for 'Abridge'. It consists of two staves: a treble clef staff and a bass clef staff. The music is in common time (C.M.) and features a melody in the treble staff and a supporting bass line in the bass staff. The first four measures are shown.

Second system of musical notation for 'Abridge', continuing from the first system. It consists of two staves (treble and bass clef) showing measures 5 through 8.

23

Arnold's. C.M., or 11.8.11.8.

DR. ARNOLD.

First system of musical notation for 'Arnold's'. It consists of two staves: a treble clef staff and a bass clef staff. The music is in common time (C.M.) and features a melody in the treble staff and a supporting bass line in the bass staff. The first four measures are shown.

Second system of musical notation for 'Arnold's', continuing from the first system. It consists of two staves (treble and bass clef) showing measures 5 through 8.

24

Bedford. C.M.

W. WHEALL.

First system of musical notation for 'Bedford'. It consists of two staves: a treble clef staff and a bass clef staff. The music is in common time (C.M.) and features a melody in the treble staff and a supporting bass line in the bass staff. The first four measures are shown.

Second system of musical notation for 'Bedford', continuing from the first system. It consists of two staves (treble and bass clef) showing measures 5 through 8.

25

Belmont. C.M.

S. WESS.

Musical score for Belmont, C.M. by S. Wess. The score is written in G major and 2/4 time. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the piece, ending with a double bar line.

26

Bristol. C.M.

Dr. HODGE.

Musical score for Bristol, C.M. by Dr. Hodge. The score is written in G major and 2/4 time. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the piece, ending with a double bar line.

27

Chichester. C.M.

HAVENSCROFT'S PSALTER, 1631.

Musical score for Chichester, C.M. from Havenscroft's Psalter, 1631. The score is written in G major and 2/4 time. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the piece, ending with a double bar line.

28

## Claremont. C.M.

J. FOSTER.

Musical score for 'Claremont' in C major, common time. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the piece, ending with a double bar line.

29

## Dublin. C.M.

Musical score for 'Dublin' in C major, common time. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the piece, ending with a double bar line.

30

## Dundee. C.M.

Scotch Psalter, 1615.

Musical score for 'Dundee' in C major, common time. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The second system continues the piece, ending with a double bar line.

31

Evan. C.M.

Havergal.

Musical score for 'Evan. C.M.' by Havergal. The score is written in two systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C.M.). The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

32

Farrant. C.M.

R. FARRANT.

Musical score for 'Farrant. C.M.' by R. FARRANT. The score is written in two systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C.M.). The melody in the treble staff features a mix of eighth and quarter notes, with some rests. The bass staff accompaniment includes chords and rhythmic patterns.

33

Gloucester. C.M. RAVENSCROFT'S Psalter, 1631.

Musical score for 'Gloucester. C.M.' from RAVENSCROFT'S Psalter, 1631. The score is written in two systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is common time (C.M.). The melody in the treble staff is characterized by a series of eighth notes, while the bass staff provides a steady accompaniment with chords and moving lines.



34

London. C.M.

Dr. Croft

Musical score for 'London' in C Major, Common Time. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a common time signature. The melody is simple and homophonic, with a bass line providing harmonic support. The second system continues the piece, ending with a double bar line and repeat dots.

35

Manchester. C.M.

Dr. Wainwright.

Musical score for 'Manchester' in C Major, Common Time. The score consists of two systems of two staves each. The first system begins with a treble clef and a common time signature. The melody is more active than in 'London', featuring some eighth-note patterns. The second system continues the piece, ending with a double bar line and repeat dots.

36

Martyrdom. C.M.

Hugh Wilson.

Musical score for 'Martyrdom' in C Major, Common Time. The score consists of two systems of two staves each. The first system begins with a treble clef and a common time signature. The melody is characterized by a steady, rhythmic pattern. The second system continues the piece, ending with a double bar line and repeat dots.

37

Wiles' Lane. C.M.P.

SHRUBSOLE.

All hail the power of Je - su's name, Let an - gels pros - trate fall; Bring forth the

Roy - al Di - a - dem, And crown Him, crown Him, crown Him, crown Him Lord of all.

38

Wynon. C.M.

39

Palestine. C.M.

J. SUMMERS.

40

Rome. C.M.



41

Salisbury. C.M.

RAVENSCROFT'S Psalter, 1621.



42

Solomon. C.M.

From HANDEL.



43

Southampton. C.M.

Dr. CHOR.

The first system of music for 'Southampton' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system of music for 'Southampton' continues the two-staff format. The upper staff maintains the melodic line, and the lower staff provides the accompaniment. The system concludes with a double bar line.

44

Sprague. C.M.

The first system of music for 'Sprague' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system of music for 'Sprague' continues the two-staff format. The upper staff maintains the melodic line, and the lower staff provides the accompaniment. The system concludes with a double bar line.

45

St. Ann. C.M.

DANCE.

The first system of music for 'St. Ann' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system of music for 'St. Ann' continues the two-staff format. The upper staff maintains the melodic line, and the lower staff provides the accompaniment. The system concludes with a double bar line.

46

## St. Benedict. C.M.

Two systems of musical notation for St. Benedict. Each system consists of a treble clef staff and a bass clef staff. The first system is in G major (one sharp) and the second system is in F major (one flat). Both are in common time (C.M.).

47

## St. Bernard. C.M.

Two systems of musical notation for St. Bernard. Each system consists of a treble clef staff and a bass clef staff. The first system is in G major (one sharp) and the second system is in F major (one flat). Both are in common time (C.M.).

48

## St. David. C.M. PLAYFORD'S PSALTER, 1671.

Two systems of musical notation for St. David. Each system consists of a treble clef staff and a bass clef staff. The first system is in G major (one sharp) and the second system is in F major (one flat). Both are in common time (C.M.).

49

St. frances. C.M.

G. A. LOHR.



50

St. Magnus. C.M.

J. CLARK.



51

St. Mary. C.M.

Dr. BLOW.



52

St. Peter. C.M.

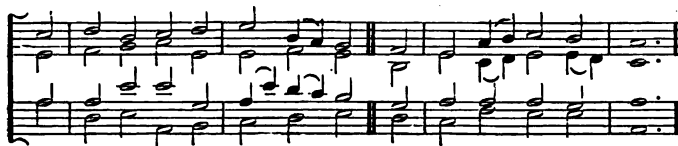
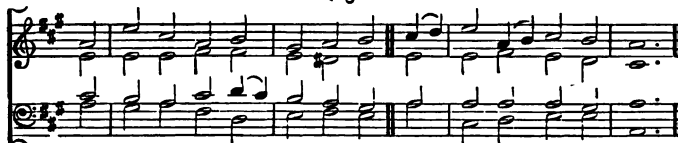
A. R. REINAGLE.



53

St. Stephen. C.M.

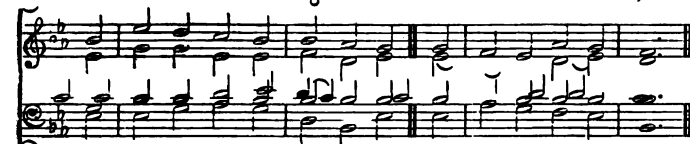
REV. W. JONES.



54

St. Thomas. C.M.

G. FARNABY, 1592.



55

## Callis. C.M. (Ordination Hymn.)

F. TALLIS

56

## Tiberton. C.M.

GRIGG.

57

## Tottenham. C.M.



58

# Winchester Old. C.M.

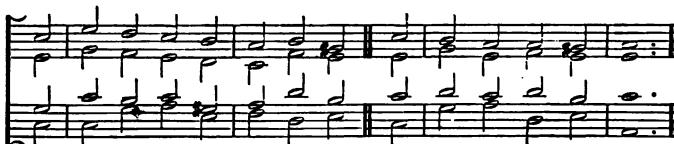
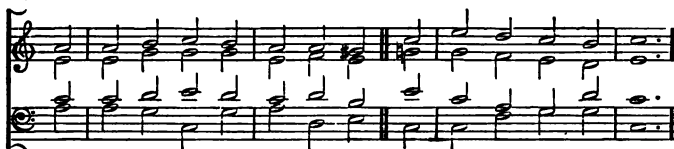
Alison's Psalter, 1598



59

# Windsor. C.M.

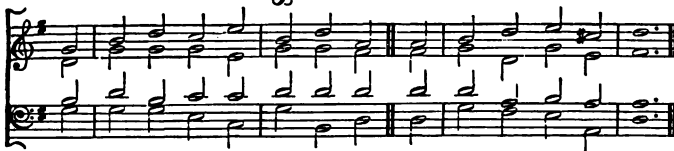
G. Kirbye.



60

# York. C.M.

Scott's Psalter.



61

Angels' Hymn. L.M.

ORLANDO GIBBONS.

Musical score for 'Angels' Hymn' by Orlando Gibbons. The score is written for two staves, treble and bass clef, in a common time signature. It consists of two systems of music, each with a treble and bass staff. The melody is simple and hymn-like, with a steady rhythm.

62

Grundel. L.M.

S. WEBER.

Musical score for 'Grundel' by S. Weber. The score is written for two staves, treble and bass clef, in a common time signature. It consists of two systems of music, each with a treble and bass staff. The melody is more complex than the first hymn, with some grace notes and a more varied rhythmic pattern.

63

Boston. L.M.

Dr. L. MASON.

Musical score for 'Boston' by Dr. L. Mason. The score is written for two staves, treble and bass clef, in a common time signature. It consists of two systems of music, each with a treble and bass staff. The melody is simple and hymn-like, with a steady rhythm.

64

## British. L.M.

Musical score for 'British' hymn, measures 1-8. The score is written in G major and 4/4 time. It consists of two systems of two staves each. The first system contains measures 1-4, and the second system contains measures 5-8. The melody is in the treble clef, and the bass line is in the bass clef.

65

## Carey's. L.M.

Musical score for 'Carey's' hymn, measures 1-8. The score is written in G major and 4/4 time. It consists of two systems of two staves each. The first system contains measures 1-4, and the second system contains measures 5-8. The melody is in the treble clef, and the bass line is in the bass clef.

66

## Cathedral Chant. L.M.

Musical score for 'Cathedral Chant' hymn, measures 1-8. The score is written in G major and 4/4 time. It consists of two systems of two staves each. The first system contains measures 1-4, and the second system contains measures 5-8. The melody is in the treble clef, and the bass line is in the bass clef.

The Lord shall come, the earth shall quake, The mountains to their cen - tre shake;

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

67

## Charmouth. L.M.

E. B. PARÉ.

Musical score for 'Charmouth' by E. B. Paré. The score is in 2/4 time and consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one flat. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The second system continues the piece, ending with a double bar line.

68

## David's Harp. L.M.

J. DANIELL.

Musical score for 'David's Harp' by J. Daniell. The score is in 2/4 time and consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of two flats. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The second system continues the piece, ending with a double bar line.

69

## Eden. L.M.

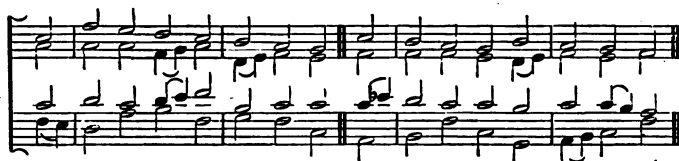
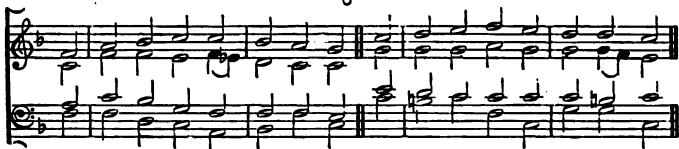
DR. L. MASON.

Musical score for 'Eden' by Dr. L. Mason. The score is in 2/4 time and consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of two flats. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The second system continues the piece, ending with a double bar line.

70

## Eisenach. L.M.

J. H. SCHREIN.



71

## Ernan. L.M.

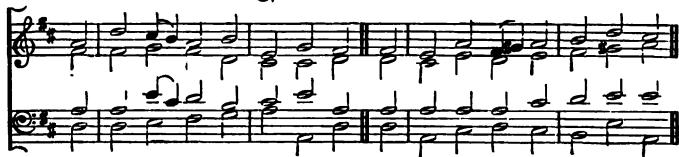
Dr. L. MASON.



72

## Jestus. L.M.

From a German Chorale.



73

## Gloucester. L.M.

Dr. Hobbs.

74

## Home. L.M.

From Mozart.

75

## Bursley. L.M.

Huguenot Melody.

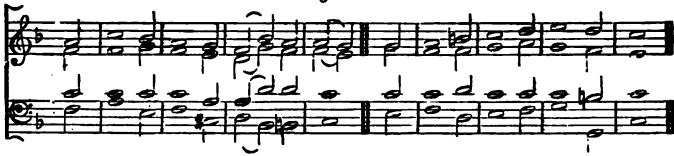
Sun of my soul, Thou Sa- viour dear, It is not night if Thou be near.

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

76

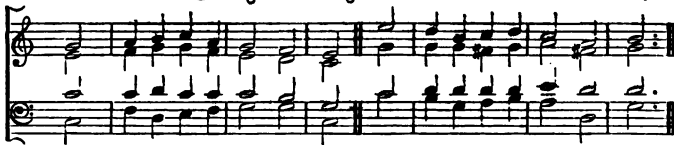
## Lentz. L.M.

LEWIS.



77

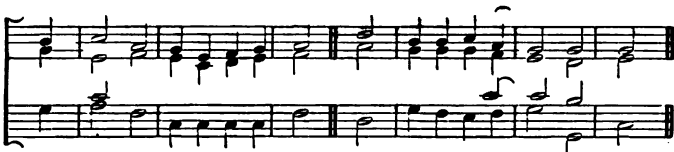
## Luther's Chant. L.M.



78

## Luton. L.M.

BURDER.



79

# Magdeburgh. L.M.

Old "Ten Commandments" Tune.

The first system of musical notation for 'Magdeburgh' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line.

The second system of musical notation for 'Magdeburgh' continues the piece. It features two staves in treble and bass clefs. The melody in the upper staff continues with quarter notes D5, E5, and F5. The bass line continues with quarter notes D3, E3, and F3. The system concludes with a double bar line.

80

# Mainzer. L.M.

DR. MAINZER.

The first system of musical notation for 'Mainzer' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line.

The second system of musical notation for 'Mainzer' continues the piece. It features two staves in treble and bass clefs. The melody in the upper staff continues with quarter notes D5, E5, and F5. The bass line continues with quarter notes D3, E3, and F3. The system concludes with a double bar line.

81

# Melcombe. L.M.

S. WEBER.

The first system of musical notation for 'Melcombe' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line.

The second system of musical notation for 'Melcombe' continues the piece. It features two staves in treble and bass clefs. The melody in the upper staff continues with quarter notes D5, E5, and F5. The bass line continues with quarter notes D3, E3, and F3. The system concludes with a double bar line.



82

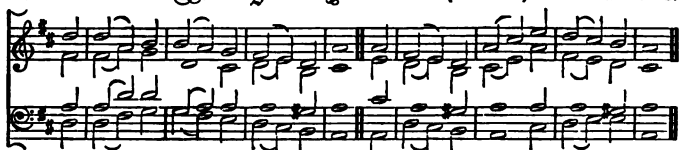
## Missionary Chant. L.M.



83

## Montgomery. L.M. (or 11s.)

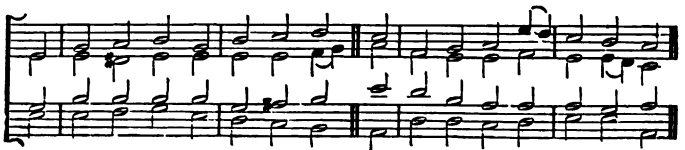
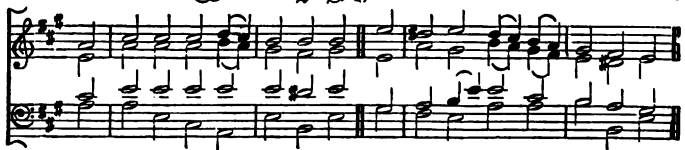
STANLEY.



84

## Morning Hymn. L.M.

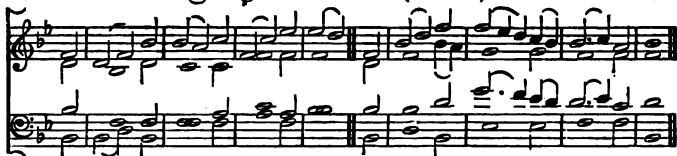
BARTHELEMON.



85

## Neapolis. L.M. (or 11s.)

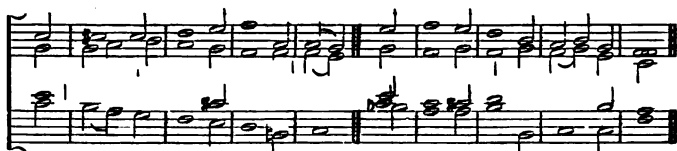
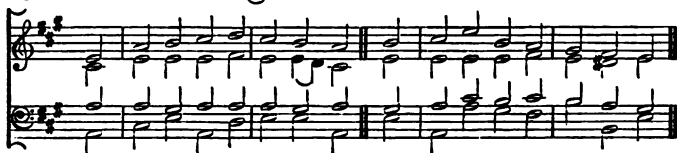
From the Psalmist.



86

## Norfolk. L.M.

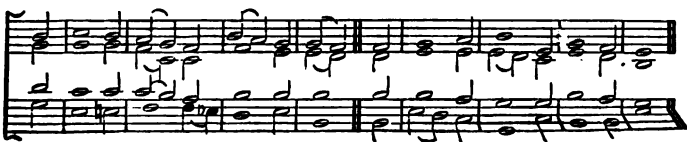
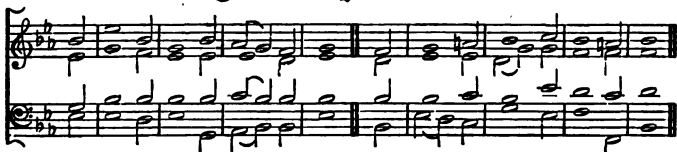
Dr. HOWARD.



87

## Nuremberg.

L.M. From BERT'S Eighty Chorales.



88

## Old Hundredth. L.M.

W. FRANCO.

First system of musical notation for 'Old Hundredth'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and sixteenth notes. The bass staff contains a bass line with chords and eighth notes.

Second system of musical notation for 'Old Hundredth'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and sixteenth notes. The bass staff contains a bass line with chords and eighth notes.

88

## Old Hundredth. L.M.

(2nd Arrangement.)

First system of musical notation for the second arrangement of 'Old Hundredth'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and sixteenth notes. The bass staff contains a bass line with chords and eighth notes.

Second system of musical notation for the second arrangement of 'Old Hundredth'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and sixteenth notes. The bass staff contains a bass line with chords and eighth notes.

89

## Philadelphia. L.M.

From the Psalmist.

First system of musical notation for 'Philadelphia'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and sixteenth notes. The bass staff contains a bass line with chords and eighth notes.

Second system of musical notation for 'Philadelphia'. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and sixteenth notes. The bass staff contains a bass line with chords and eighth notes.

90

Rockingham. L.M.

Dr. MILLAR.

Musical score for 'Rockingham' by Dr. Millar. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one flat. The second system continues the melody and accompaniment.

91

Samson. L.M.

FROM HANDEL.

Musical score for 'Samson' from Handel's works. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one flat. The second system continues the melody and accompaniment.

92

St. Agnes. L.M.

A. A. AUSTIN.

Musical score for 'St. Agnes' by A. A. Austin. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one flat. The second system continues the melody and accompaniment.

93

## St. Edward. L.M.

Dr. TUNTON.



94

## St. Cross. L.M.

Rev. J. B. DYKES

The first system of musical notation for 'St. Cross' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature and features a series of eighth and sixteenth notes, with some rests and dynamic markings.

O come and mourn with me a - while; O come ye to the Saviour's side;

The second system of musical notation for 'St. Cross' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar rhythmic patterns and includes some rests and dynamic markings.

O come, to - ge - ther let us mourn; Je - sus, our Lord, is cru - ci - fied. A - men.

95

## St. Gaur. L.M.

The first system of musical notation for 'St. Gaur' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature and features a series of eighth and sixteenth notes, with some rests and dynamic markings.

The second system of musical notation for 'St. Gaur' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar rhythmic patterns and includes some rests and dynamic markings.

96

St. Gregory. L.M.

W. HOBBSLEY.

Musical score for St. Gregory, L.M. by W. Hobbsley. It consists of two systems of two staves each. The first system is in G major, and the second system is in D major. The music is a simple, homophonic setting with a clear melody in the upper voice and a supporting bass line.

97

St. Luke. L.M.

By permission of  
BURNS & LAMBERT.

Musical score for St. Luke, L.M. by Burns & Lambert. It consists of two systems of two staves each. The first system is in G major, and the second system is in D major. The music is a simple, homophonic setting with a clear melody in the upper voice and a supporting bass line.

98

St. Olaves. L.M.

HUDSON.

Musical score for St. Olaves, L.M. by Hudson. It consists of two systems of two staves each. The first system is in G major, and the second system is in D major. The music is a simple, homophonic setting with a clear melody in the upper voice and a supporting bass line.

99

Callis' Canon. L.M.



100

Winchester. L.M.

CRASSELLIUS.



101

Antioch. 7.7.7.7.



102

Beethoven. 7.7.7.7.

From BARRINGTON.



103

Chester. 7.7.7.7.

A. STONE.



104

Christ Chapel. 7.7.7.7.

DR. STEGGALL.





105

Elk. 7.7.7.7.

From COSTA'S Elk

Musical score for 'Elk' (No. 105). The score is in 7/8 time and consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef on the upper staff and a bass clef on the lower staff. The second system continues the melody and accompaniment.

106

Ephraim. 7.7.7.7.

Dr. H. LINDLIE.

Musical score for 'Ephraim' (No. 106). The score is in 7/8 time and consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef on the upper staff and a bass clef on the lower staff. The second system continues the melody and accompaniment.

107

Geneva. 7.7.7.7.

Rev. C. J. LATROBE.

Musical score for 'Geneva' (No. 107). The score is in 7/8 time and consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef on the upper staff and a bass clef on the lower staff. The second system continues the melody and accompaniment.

108

German Hymn. 7.7.7.7.

PLEVEL

Musical score for German Hymn, measures 1-4. The score is written in G major and 3/4 time. It consists of two systems, each with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The piece concludes with a double bar line.

109

Dart's. 7.7.7.7.

Musical score for Dart's, measures 1-4. The score is written in G major and 3/4 time. It consists of two systems, each with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The piece concludes with a double bar line.

110

Innocents. 7.7.7.7.

Musical score for Innocents, measures 1-4. The score is written in G major and 3/4 time. It consists of two systems, each with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The piece concludes with a double bar line.

111

## Trotze. 7.7.7.7

Musical score for 'Trotze' in 7.7.7.7 time signature. The score is written for two systems, each with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece is in a major key and consists of two measures in each system.

112

## Litany. 7.7.7.7.

W. WOODWARD.

Musical score for 'Litany' in 7.7.7.7 time signature. The score is written for two systems, each with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece is in a major key and consists of two measures in each system.

113

## Lubeck. 7.7.7.7.

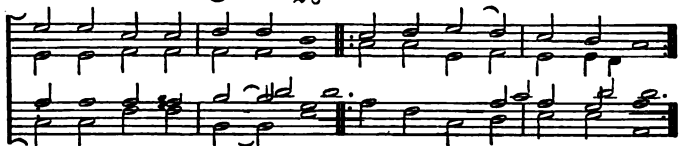
German-Chorale.

Musical score for 'Lubeck' in 7.7.7.7 time signature. The score is written for two systems, each with a treble and bass staff. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The piece is in a major key and consists of two measures in each system.

114

Nottingham. 7.7.7.7.

FROM MOZART



115

Redhead, No. 47. 7.7.7.7.

R. REDHEAD.



116

Sherborne. 7.7.7.7.

FROM MENDELSSOHN.



117

St. Cecilia. 7.7.7.7.

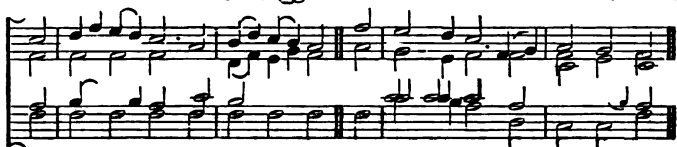
J. SUMMERS.



118

St. Mark. 7.7.7.7.

J. ADGOCK.



119

Vienna. 7.7.7.7.

German Chorale.



120

Weber. 7.7.7.7.

From WEBER.

First system of musical notation for piece 120, featuring a treble and bass staff with a key signature of one flat and a 7/8 time signature.

Second system of musical notation for piece 120, continuing the melody and accompaniment.

121

Hanover. 5.5.5.5.6.5.6.5.

"Ye servants of God."

Dr. CROFT.

First system of musical notation for piece 121, featuring a treble and bass staff with a key signature of one flat and a 6/8 time signature.

Second system of musical notation for piece 121, continuing the melody and accompaniment.

122

Houghton. 5.5.5.5.6.5.6.5.

"O worship the King."

Dr. GAUNLETT.

From the Congregational Psalmist, by permission.

First system of musical notation for piece 122, featuring a treble and bass staff with a key signature of one flat and a 6/8 time signature.

Second system of musical notation for piece 122, continuing the melody and accompaniment.

123

## New Year Hymn. 5.5.5.11.

Come, let us a - new Our jour - ney pur - sue;  
 Roll round with the year, And nev - er stand still till the Mas - ter ap - pear.

124

## Hafodwen. 5.5.8.8.5.5. Rev. P. MAURICE, D.D.

Je - su guide our way To e - ter - nal day: So shall we, no more de - lay - ing,  
 Fol - low Thee, Thy voice b - bey - ing: Lead us by Thy hand To our Fa - ther's land.

125

## Wareham. 5.5.11.5.5.11, or L.M.

"All ye that pass by."

KNAPP.

126

## All Saints. 6.4.6.4.

P. R. SHERMAN.

To - day the Sa - viour calls Ye wan - d'ers home:  
O ye be - night - ed souls, Why long - er roam?

The musical score for 'All Saints' consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 6/8. The lyrics are printed below the vocal line.

127

## Excelsins. 6.4.6.4.6.6.4.

Near-er, my God, to Thee, Near-er to Thee; E'en though it be a cross  
That raiseth me, Still all my song shall be, Nearer, my God to Thee, Nearer to Thee!

The musical score for 'Excelsins' consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 6/8. The lyrics are printed below the vocal line.

128

## St. Nicholas. 6.4.6.4.6.6.6.4.

"I'm but a stranger here."

The musical score for 'St. Nicholas' consists of two systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 6/8. The lyrics are printed below the vocal line.



129

# Franconia. 6.5.6.5.6.5.6.5.

"Why that look of sadness?"

First system of musical notation for Franconia, featuring a treble and bass staff with a complex rhythmic pattern.

Second system of musical notation for Franconia, continuing the complex rhythmic pattern.

130

# Derby. 6.5.6.5.

Dr. FILITZ'S Collection.

First system of musical notation for Derby, including the lyrics: "Glo - ry be to Je - sus, Who in bit - ter pains,"

Second system of musical notation for Derby, including the lyrics: "Pour'd for me the life - blood From His sa - cred veins."

131

# Barlan. 6.6.4.6.6.4.

"Lowly and solemn be."

First system of musical notation for Barlan, featuring a treble and bass staff with a complex rhythmic pattern.

Second system of musical notation for Barlan, continuing the complex rhythmic pattern.

132

## Moscow. 6.6.4.6.6.6.4.

GIARDINI.

Glo-ry to God on high! Let heav'n and earth re- ply Praise ye His name: Angels, His  
love a- dore, Who all our sorrows bore; And Saints, cry e- vermore Wor- thy the Lamb!

133

## Philippi. 6.6.4.6.6.6.4.

"Father of love and power."

J. G. EBELING.

134

## Miriam. 6.6.6.4.

J. SUMMERS.

Je - sus Im - man - u - el, Thou shalt our Lead - er be;  
Guide Thine own Is - ra - el O - ver life's sea.

## Entreaty. 6.6.6.6. (Iambic.)

By permission of T. Nelson and Sons.

Re - turn, once more re - turn, O wan - derer to thy God;

A voice yet on thee calls; A fin - ger points the road.

## St. Margaret. 6.6.6.6.6.6.6.6.

Come, breth - ran, ere we part, Bless the ' Re - deem - er's name:

Join ev - ry tongue and heart, To a - dore and praise the Lamb;

Je - sus, the sin - ner's friend! Him, whom our souls a - dore;

His prais - es have no end; Praise Him for e - ver - more.

137

## St. Bede. 6.6.6.6.7.7.

J. S. SUMNER.

An - gels, as - sist to sing The hon - ours of your God;

Touch ev' - ry tune - ful string, And sound His name a - broad;

Pour the trem - bling notes a - long, Swell the u - ni - ver - sal song.

138

## Adoration. 6.6.6.6.8.8.

Re - joice, the Lord is King, Your Lord and King a - dore,

Mor - tals, give thanks and sing. And tri - umph e - ver more.

Lift up your hearts, lift up your voice, Re - joice; He bids His saints re - joice.

139

## Croft's 148th. 6.6.6.6.8.8.

Join all the glo-ri-ous 'names Of wis-om, love and power,

That e - ver mor - tals knew, That an - gels e - ver bore:

All are too mean to speak His worth, Too mean to set my Sa - viour forth.

140

## Bartwell's 148th. 6.6.6.6.8.8.

Yes! the Re - deem - er rose; The Sa - viour left the dead,

And o'er our hell - ish foes High rais'd His conquer - ing head.

In wild dis - may, The guards around Fell to the ground, And sank a - way.

141 Old Hundred-and-forty-eighth. 6.6.6.6.8.8.

God is gone up on high, With a tri-um-phant noise,  
 The cla-rions of the sky Pro-claim th'an-ge-lic joys,  
 Join all on earth, re-joice and sing, Glo-ry as-cribe to glo-ry's King.

The image shows a three-system musical score for the hymn 'Old Hundred-and-forty-eighth'. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in a 6/8 time signature and features a simple, homophonic style with clear harmonic support for the vocal line.

142 St. Switthin. 6.6.6.6.8.8. JESSEX.

O Heaven, a-bode of saints, Where sin can ne-ver come,  
 For Thee my spi-rit faints; I long to be at home.  
 O world of peace, O land of rest, When shall I reach thee and be bless'd?

The image shows a three-system musical score for the hymn 'St. Switthin'. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in a 6/8 time signature and features a simple, homophonic style with clear harmonic support for the vocal line.

143

Fullneck. 8.6.7.7.7.7.

Rev. C. J. LA TROBE



Wor - thy, O Lord, art Thou, That ev' - ry knee should bow,  
Ev' - ry tongue to Thee con - fess; U - ni - ver - sal na - ture join,  
Strong and migh - ty, Thee to bless, Gra - cious, mer - ci - ful, be - nign.

144

Leoni. 6.6.8.4.6.6.8.4.

Hebrew Melody.  
Harmony by Sir M. COSTA.


The God of A - bram praise, Who reigns enthron'd a - bove; An - tient of e - ver -  
last - ing days, And God of Love! Je - ho - vah, great I AM! By  
earth and heav'n con - fess'd; I bow and own the sa - cred name, For e - ver bless'd.

145

**Bach.** D.S.M.

German Chorale  
"Thou art gone up on high." Harmonised by J. S. БАХЪ.

Musical score for the chorale 'Bach'. It consists of three systems of two staves each. The top staff of each system contains the vocal line, and the bottom staff contains the piano accompaniment. The music is written in a common time signature and features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

146

**Fairfield.** D.S.M.

"Give to the winds thy fears." Rev. P. LA TROBE.

Musical score for the chorale 'Fairfield'. It consists of three systems of two staves each. The top staff of each system contains the vocal line, and the bottom staff contains the piano accompaniment. The music is written in a common time signature and features a mix of eighth and sixteenth notes, with some rests and dynamic markings.



147

**Jacalon.** 6.6.8.6.6.8.

From the Congregational Psalmist, by permission.

How pleased and blest was I To hear the peo - ple cry, -  
 Come, let us seek our God to - day! Yes, with a cheer - ful zeal  
 We haste to Si - on's hill, And there our vows and ho - mage pay.

148

**St. Vincent.** 6.6.8.6.8.7.

A. STONE.

From E - gypt's bon - age come, Where death and dark - ness reign,  
 We seek our new, our bet - ter home, Where we our rest shall gain,  
 Al - le - lu - ia! Al - le - lu - ia, We are on our way to God.

149

Lucra. 6.6.8.6.8.8.

J. H. SCHREIB.

Friend at - ter friend de - parts, Who hath not lost a friend?

There is no u - nion here of hearts, That finds not here an end.

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

150

Elbey. 6.6.10.6.6.10.

SIR GEORGE ELBEY.

Thou Who didst stoop be - low To drain the cup of woe, And wear the form of

frail mor - tal - i - - ty; Thy bless - ed la - bours done, Thy crown of

vic - t'ry won, Hast pass'd from earth, pass'd to Thy home on high.

151

## Wittenburg. 6.7.6.7.6.6.6.6.

"Let all men praise the Lord."

J. CRUGER

Musical score for Wittenburg, featuring two systems of treble and bass staves with rhythmic notation.

152

## Halifax. 6.8.6.4.

From Congregations! Church Music, by permission.

Lo, on th'inglorious tree, The Lord, the Lord of glo - ry hangs;  
For - sa - ken now is He, And pierc'd with pangs.

153

## Homburg. 6.10.6.10.

A. R. REINAGLE.

Birds have their qui - et nests, Fox - es their holes, and man his peace - ful bed;  
All creatures have their rest, But Je - sus had not where to lay His head.

154

Easter Hymn. 7.4.7.4.7.4.7.4.

HENRY CARRY.

Musical score for hymn 154, 'Easter Hymn' by Henry Carry. It consists of three systems of two staves each (treble and bass clef). The music is in 4/4 time and features a melody in the treble clef with accompaniment in the bass clef. The melody includes various rhythmic values such as eighth and sixteenth notes, and rests. There are some 'd' markings above the bass staff in the first system, possibly indicating dynamics or fingerings.

155

Easter Hymn. 7.4.7.4.7.4.7.4.

W. H. MONK.

Musical score for hymn 155, 'Easter Hymn' by W. H. Monk. It consists of three systems of two staves each (treble and bass clef). The music is in 4/4 time and features a melody in the treble clef with accompaniment in the bass clef. The melody includes various rhythmic values such as eighth and sixteenth notes, and rests. The lyrics "Al - le - lu - ia." are written below the treble staff in each system.

156

## St. Alphege. 7.6.7.6.

Dr. GAURILETT.

157

## St. Philip. 7.6.7.6.

Brief life is here our por - tion; Brief sor - row, short - liv'd care:

The life that knows no end - ing, The tear - less life, is there.

158

## St. Alban's. 7.6.7.6.7.6.7.6.

"O sacred Head, once wounded."

GRAUN.

159

## Ewing. 7.6.7.6.7.6.7.6.

A. EWING.

Je - ru - sa - lem the gol - den, With milk and honey blest; Be - neath thy con - tem -

pla - tion Sink heart and voice op - prest: I know not, Oh, I know not, What

joys a - wait us there; What ra - diancy of glo - ry, What bliss beyond com - pare!

160

## Missionary. 7.6.7.6.7.6.7.6.

Dr. L. MASON.

Sometimes a light sur - pri - ses The Christian while he sings: It is the Lord, Who

ri - ses With heal - ing in His wings, When com - for - ts are de - clin - ing, He

grants the soul a - gain A sea - son of clear shi - ning, To cheer it af - ter rain.

161

**Munich.** 7.6.7.6.7.6.7.6.

"For thee, O dear, dear Country."

German Melody, 1648

Musical score for 'Munich' in G major, 3/4 time. The score consists of three systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line and repeat dots.

162

**St. Obedulph.** 7.6.7.6.7.6.7.6.

"From Greenland's icy mountains."

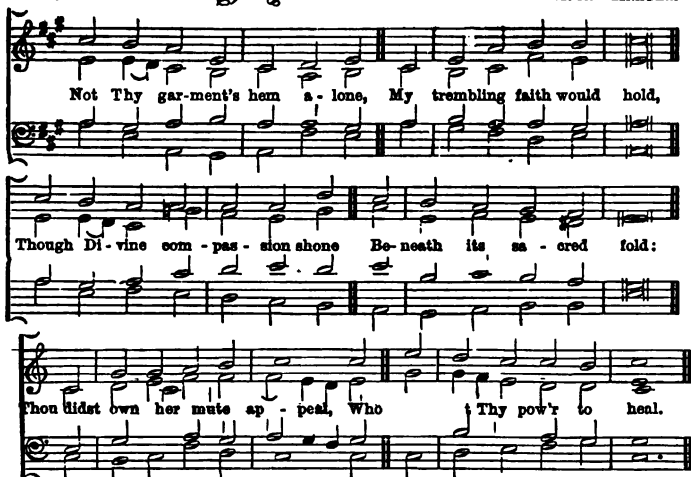
MELCHIOR TESCHNER, 1618.

Musical score for 'St. Obedulph' in G major, 3/4 time. The score consists of three systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The melody is written in the treble clef, and the bass line is in the bass clef. The piece concludes with a double bar line and repeat dots.

163

## Holtwell. 7.6.7.6.7.7.

A. R. REYNOLDS.



Not Thy gar-ment's hem a-lone, My trembling faith would hold,  
 Though Di-vine com-pas-sion shone Be-neath its sa-cred fold:  
 Thou didst own her mute ap-peal, Who Thy pow'r to heal.

164

## St. Saviour's. 7.6.7.6.7.7. FROM MENDELSSOHN.



In the day of thy dis-tress, May Je-ho-vah hear thee!  
 In the hour when dan-gers press, Ja-cob's God be near thee!  
 Send thee from His ho-ly place, Time-ly aid, or strength'ning grace!



165

## Chesterfield. 7.6.7.6.7.7.6.

Moravian.

Meet and right it is to sing, At ev'ry time and place,  
Glo - ry to our heaven-ly King, The God of truth and grace:

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

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

The musical score consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one flat (B-flat), and the time signature is 7/8. The first system contains the first two lines of lyrics. The second system contains the next two lines of lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

166

## St. Hilary.—7.6.7.6.7.7.6.

Rev. J. B. DYKES.

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

- to - ry things Tow'rd's heav'n, thy na - tive place. Sun and moon and stars de - cay,

Time shall soon this earth remove, Rise, my soul, and haste a - way, To seats prepar'd a - bove.

The musical score consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The first system contains the first two lines of lyrics. The second system contains the next two lines of lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

167

## Atonement. 7.6.7.6.7.8.7.6.

Lamb of God, Whose bleed-ing love We now re-call to mind, Send the answer  
 from a-bove, And let us mer-cy find; Think on us who think on Thee, And  
 ev'-ry struggling soul release; O remember Cal - va-ry, And bid us go in peace.

168

## Russell Place. 7.6.7.6.7.8.7.6. Sir W. S. BENNETT.

Praise the Lord who reigns a - bove, And keeps His courts be - low; Praise Him for His  
 boundless love, And all His great-ness shew; Praise Him for His no-ble deeds; O  
 praise Him for His matchless power! Him, from Whom all good pro-ceeds, Let earth and heaven a - dore.

169

## Capetown. 7.7.7.5.

F. Lutz.

170

## Ledbury. 7.7.7.5.

A. King.

Lord of mer-cy and of might, Of man-kind the Life and Light,

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

rall.

171

## Bethany. 7.7.7.7.7.

"God of mercy, God of grace."

Moravian.

172

Dix. 7.7.7.7.7.

German.

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

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

173

Hassau. 7.7.7.7.7.7.

J. ROSENMULLER.

"Christ, Whose glory fills the skies."

174

Cassel. 7.7.7.7.7.7.

*Fine.*

*D.O.*

175

Spain. 7.7.7.7.7.

176

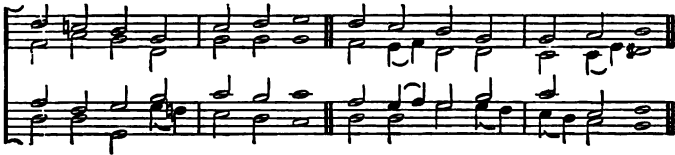
Wells. 7.7.7.7.7.

Rock of a - ges, cleft for me, Let me hide my - self in Thee;

Let the Wa - ter and the Blood, From Thy wound - ed Side which flow'd,

Be of sin the dou - ble cure, Save from wrath and make me pure.

H.R.H. the late PRINCE CONSORT.



Come, ye thankful people, come,  
 Raise the song of Harvest-Home!  
 All is safely gathered in,  
 Ere the winter storms begin;  
 God, our Maker, doth provide  
 For our wants to be supplied;  
 Come to God's own temple, come;  
 Raise the song of Harvest-Home!

## Christmas Hymn.

MENDELSSOHN

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

mer-cy mild, God and sin-ners re-con-ciled. Joy-ful, all ye na-tions, rise,

Join the triumph of the skies; With th'ange-lic host proclaim Christ is born in

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

*Organ Pedal.*

## Refuge. 7.7.7.7.7.7.

J. SUMMERS.

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

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

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

Safe in - to the ha - ven guide, O re - ceive my soul at last!

180

*Syria.* 7.7.7.7.7.7.7.

Ho - ly Ho - ly Ho - ly, Lord God of Hosts, when heav'n and earth

Out of dark - ness, at Thy word, Is - sued in - to glo - rious birth:

All Thy works a - round Thee stood, And Thine eye be - held them good,

While they sang with sweet ac - cord, Ho - ly, Ho - ly, Ho - ly Lord



181

## Titchfield. 7.7.7.7.7.7.

From "Crown of Jesus" Music.

Saviour, when in dust to Thee Low we bow th'a-dor-ing knee; When, repentant,

to the skies Scarce we lift our weeping eyes, Oh, by all y pains and woe offer'd once for

man be - low, Bending from Thy throne on high, Hear our so-lemn Li - ta - ny.

The musical score consists of three systems of two staves each (treble and bass clef). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The lyrics are printed below the notes.

182

## Peter's Hill. 7.7.7.8.7.

R. A. FIRTH.

Thou Who didst for Pe-ter's faith Kind-ly con-des-cend to pray!

Thou Whose lov-ing kind-ness hath kept me to the pre-sent day!

Kind Conduc-tor, Kind Conduc-tor, Still di-rect my de-vi-ous way.

The musical score consists of three systems of two staves each (treble and bass clef). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The lyrics are printed below the notes.

183

## Glentworth. 7.7.7.8.8.

J. SUMMERS.

On-ward let my chil-dren go,  $\text{\textcircled{H}}$  God the Lord com-mands us so;

Though the path be through the sea, Lit-tle flock, what's that to thee?

On-ly trust His love un-bound-ed, Thou shalt ne-ver be confound-ed.

184

## Florence. 7.7.7.8.8.8.

A. R. REINAGLE.

Lord, we raise our cry to Thee, Like the blind be-side the way;

Make our dark-en'd souls to see The glo-ry of Thy per-fect day;

O Lord, re-buke our sul-len night, And give Thy-self un-to our sight.

185

# Lostwithiel. 7.7.8.7.7.8.7.

J. TORRES.

Head of the Church tri - um - phant, We joy - ful - ly a - dore Thee ;

Till Thou ap - pear, Thy mem - bers here Shall sing like those in glo - ry ;

We lift our hearts and voi - ces, With blest an - ti - ci - pa - tion ;

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

186

# Mercy. 7.8.7.8.

J. C. KITTEL.

Jesus lives ! no long - er now Can thy terrors, Death, ap - pal us ; Je - sus lives ! and

this we know, Thou, O Grave, canst not en - thral us. Al - le - lu - ia.

187

## Knowlton. 7.8.7.8.

DR. GAUNTLETT.

Fear no more the clank-ing chain; Thou'rt free as the light of hea - ven;  
 For stripes, and wea - ri - ness, and pain, Th'e - ter - nal rest is gi - ven.

188

## Braine, No. 22. 8.4.8.4.8.8.8.4.

God, who ma - dest earth and hea - ven, Dark - ness and light;  
 Who the day for toll hath gi - ven, For rest the night;  
 May Thine an - gel - guards de - fend us, Slum - ber sweet Thy mer - cy send us,  
 Ho - ly dreams and hopes at - tend us, This live - long night.

189

## St. Cuthbert. 8.6.8.4.

Rev. J. B. DYKES.

Our blest Re-deem-er, ere He breath'd His ten-der last fare-well,  
A Guide, a Com-fort-er, be-queath'd With us to dwell.

190

## Allhallowes. 8.6.8.6.8.6.

A. H. BROWN.

Be-yond, be-yond that boundless sea, A-bove that dome of sky,  
Far-ther than thought it-self can flee, Thy dwell-ing is on high;  
Yet dear the aw-ful thought to me, That Thou, my God, art nigh.

191 Spöhr.—8.6.8.6.8.6., (or C.M. omitting \* to \*.)

From SPÖHR.

For ev-er will I bless the Lord, Nor cease His praise to speak;

My song His good-ness shall re - cord, That the oppressed and weak

May trust in Him, Who will re - ward The hum - ble and the meek.

192

St. Matthew. D.C.M.

Dr. CHOR.

193

Ask. D.C.M.

English Psalter, 1662.

When as we sat in Ba-by-lon, The ri-vers round a-bout,

And in re-mem-brance of Si-on, The tears for grief burst out;—

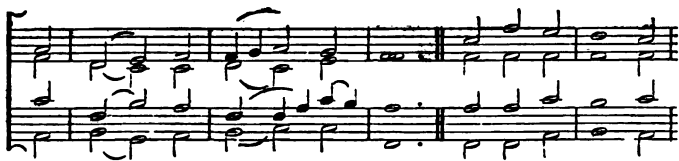
We hanged our harps and in-struments The wil-low trees up-on;

For in that place men for their use Had plant-ed ma-ny one.

194

Brunswick. 8.6.8.6.8.8.

FROM HANDEL



195

Palmyra. 8.6.8.6.8.8.

J. SUMMERS.

Thou art the E - ver - last - ing Word, The Fa - ther's on - ly Son;

God, man - i - fest - ly seen and heard, And Heav'n's be - lov - ed One.

Wor - thy, O Lamb of God, art Thou, That ev' - ry knee to Thee should bow.



196

**Royal Fort.** 8.6.8.8.6.

E. J. ORCHARD.

Eternal Light!

Musical notation for the first system of 'Royal Fort.', featuring a treble and bass staff with a key signature of one flat and a 4/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff.

Musical notation for the second system of 'Royal Fort.', continuing the melody and accompaniment from the first system.

197

**Gulme.** 8.6.6.

J. C. EBELING.

Musical notation for the first system of 'Gulme.', featuring a treble and bass staff with a key signature of one flat and a 4/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff.

Ere I sleep, for ev'-ry fa - vour, This day shewed by my God, I will bless my Sa - vour.

Musical notation for the second system of 'Gulme.', continuing the melody and accompaniment from the first system.

O my Lord, what shall I ren - der, To Thy Name, still the same, Gra-cious, good, and ten - der.

198

**Batabia.** 8.7.8.7.

German.

Musical notation for the first system of 'Batabia.', featuring a treble and bass staff with a key signature of one flat and a 4/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff.

Musical notation for the second system of 'Batabia.', continuing the melody and accompaniment from the first system.

199

Canterbury. 8.7.8.7.

Rev. C. J. LA TROSE

Musical score for 'Canterbury' in 8.7.8.7 time signature. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one flat. The second system continues the melody and accompaniment.

200

Mariners'. 8.7.8.7.

Musical score for 'Mariners'' in 8.7.8.7 time signature. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of two flats. The second system continues the melody and accompaniment.

201

Pange lingua. 8.7.8.7.

Ancient Latin Hymn.

Musical score for 'Pange lingua' in 8.7.8.7 time signature. It consists of two systems of two staves each. The first system shows the beginning of the piece with a treble clef and a key signature of one flat. The second system continues the melody and accompaniment.

202

Sardis. 8.7.8.7.

From BACHHOFFER.

The first system of musical notation for 'Sardis' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

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

203

Sharon. 8.7.8.7.

Dr. BOYCE.

The first system of musical notation for 'Sharon' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 4/4 time signature. The melody is composed of eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment.

The second system of musical notation for 'Sharon' continues the melody and accompaniment from the first system.

204

St. Oswald. 8.7.8.7.

Rev. J. B. DYKES

The first system of musical notation for 'St. Oswald' consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 4/4 time signature. The melody is composed of eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment.

The second system of musical notation for 'St. Oswald' continues the melody and accompaniment from the first system.

205

**Solicitude.** 8.7.8.7.7.7.

J. DANIELL.



206

**Ebensong.** 8.7.8.7.7.7.

J. SUMMERS.



Through the day Thy love has spared us,  
 Now we lay us down to rest ;  
 Through the silent watches guard us,  
 Let no foe our peace molest ;  
 Jesu, Thou our guardian be ;  
 Sweet it is to trust in Thee.

207

Benediction. 8.7.8.7.8.7.

S. WEBBE.

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

The second system of music for 'Benediction' consists of two staves, continuing the composition from the first system. It features similar chordal textures and melodic lines.

The third system of music for 'Benediction' consists of two staves, concluding the piece. The notation includes various rhythmic values and rests.

208

Dismissal. 8.7.8.7.8.7.

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

The second system of music for 'Dismissal' consists of two staves, continuing the composition from the first system. It features similar chordal textures and melodic lines.

The third system of music for 'Dismissal' consists of two staves, concluding the piece. The notation includes various rhythmic values and rests.

209

Vogler. 8.7.8.7.8.7.

The Abbé VOGLER.

The first system of music for 'Vogler' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melody of eighth and sixteenth notes, often beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece with two staves. The upper staff shows the continuation of the melodic line, and the lower staff shows the accompaniment. The piece concludes with a double bar line.

The third system continues the piece with two staves. The upper staff shows the continuation of the melodic line, and the lower staff shows the accompaniment. The piece concludes with a double bar line.

210

St. Werburgh. 8.7.8.7.8.7.

S. WEBBE.

The first system of music for 'St. Werburgh' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melody of eighth and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment.

The second system continues the piece with two staves. The upper staff shows the continuation of the melodic line, and the lower staff shows the accompaniment. The piece concludes with a double bar line.

The third system continues the piece with two staves. The upper staff shows the continuation of the melodic line, and the lower staff shows the accompaniment. The piece concludes with a double bar line.

# Zurich. 8.7.8.7.8.7.

or 7:7.

J. SCHOOP, 1640.

211

What is life? 'tis but a va - pour, Soon it van - ish - es a - way:

Life is like a dy - ing ta - per; O, my soul, why wish to stay?

Why not spread thy wings and fly. . . Straight to yon - der world of joy?

212

# Hanover Palace.

8.7.8.7.7.4.4.7.7.

His Majesty GEORGE V., King of Hanover.

Lord, vouchsafe us Thy pro - tec - tion, As we leave Thy house of pray'r;

Grant us Thy di - vine di - rec - tion, Thro' a world of

sin and care; Ma - ny foes be - set our way, As we jour - ney

day by day: But pos-sess-ing Thy good blessing, We shall reach the

leav'n - ly shore, Where temp - ta - tions vex no more.

213

Granta. 8.7.8.7.8.7.8.7. Dr. T. A. WALMSLEY.

Come, Thou long ex - pect-ed Je - sus, Born to set Thy peo - ple free;

From our fears and sins re-lease us: Let us find our rest in Thee.

Israel's strength and con - so - la - tion, Hope of all the earth Thou art:

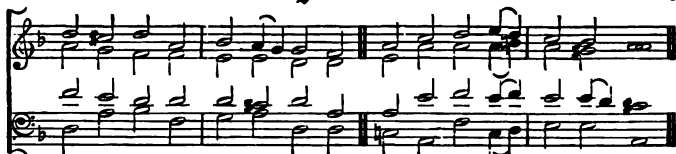
Dear de - sire of ev - ry na - tion, Joy of ev - ry long - ing heart.



214

Cantum ergo. 8.7.8.7.8.7.8.7.

V. NOVELLO.



215

Vesper. 8.7.8.7.8.7.8.7.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature and features a melody in the upper staff with accompaniment in the lower staff.

216

Stanmore. 8.7.8.7.6.6.8.8.

A. GILBERT.

The second system of music includes the first line of lyrics. It consists of two staves of music with the vocal line in the upper staff and the piano accompaniment in the lower staff.

I lay me down in peace to sleep, To Thee I would com-mend me;

The third system of music includes the second line of lyrics. It consists of two staves of music with the vocal line in the upper staff and the piano accompaniment in the lower staff.

I trust my Guardian Thou wilt keep, And in this night de-fend me:

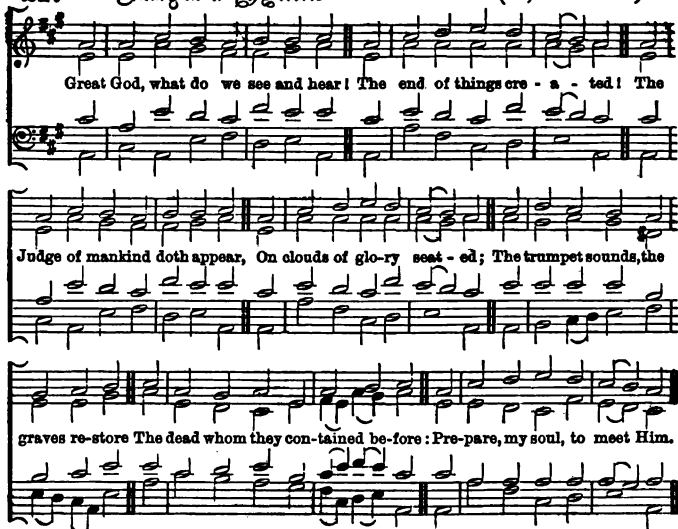
The fourth system of music includes the third line of lyrics. It consists of two staves of music with the vocal line in the upper staff and the piano accompaniment in the lower staff.

Of death I'm not a-fraid, Nor world, nor hell I dread;

The fifth system of music includes the fourth line of lyrics. It consists of two staves of music with the vocal line in the upper staff and the piano accompaniment in the lower staff. A small 'G' is written below the bottom staff at the end of the system.

For who with Je-sus shuts his eyes, He al-so shall with Je-sus rise.

217 Luther's Hymn. 8.7.8.7.8.7. (or, 8.8.8.8.8.)



Great God, what do we see and hear! The end of things cre - a - ted! The  
 Judge of mankind doth appear, On clouds of glo-ry seat - ed; The trumpet sounds, the  
 graves re-store The dead whom they con-tained be-fore: Pre-pare, my soul, to meet Him.

218 Zepheleth. 8.7.8.7.8.8.7. Rev. W. H. HAYESGAL.



The Lord of might from Si-nai's brow Gave forth His voice of thun-der; And  
 Is-rael lay on earth be-low, Outstretch'd in fear and won-der; Beneath His feet was  
 pitch-y night, And at His left hand and His right The rooks were rent a - sun - der.

219

Drayton. 8.8.6.8.8.6.

Metre: 11

O Lord, how hap-py should we be, If we could cast our care on Thee,

If we from self could rest; And feel, at heart, that One a - bove,

In per - fect wis - dom, per - fect love, Is work - ing for the best!

220

Inspruck. 8.8.6.8.8.6.

German Chorale.  
Harmony by C. H. RINK.

That Thou, O Lord, art ev - er nigh, Though veil'd in aw - ful ma - jes - ty,

Thy migh - ty works de - clare; Thy hand this earth - ly frame up - holds,

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

221

## Pembroke. 8.8.6.8.8.6.

J. FOSTER.

Musical score for 'Pembroke' in G major, 3/4 time. It consists of three systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The piece concludes with a double bar line.

There is a Dwelling-place above;—  
 Thither, to meet the God of love,  
 The poor in spirit go;  
 There is a Paradise of rest;—  
 For contrite hearts and souls distressed  
 Its streams of comfort flow.

222

## Stabat mater. 8.8.7.

Musical score for 'Stabat mater' in G major, 3/4 time. It consists of two systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, with a supporting bass line in the bass clef. The lyrics are written below the treble staff.

At the Cross her sta - tion keep - ing, Stood the mourn - ful  
 o - ther weep - ing, Where He hung, the dy - ing Lord;

223

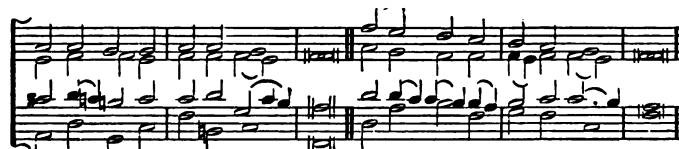
Winter. 8.8.7.

From WINTER.



224

Link. 8.8.7.8.8.7.8.8.8.

German Chorale.  
Harmony by C. H. RINK.

Behold how glorious is yon sky ;  
 Lo ! there the righteous never die,  
 But dwell in peace for ever ;  
 Then who would wear this earthly clay,  
 When bid to cast life's chains away,  
 And win Thy gracious favour ?  
 Holy, Holy, O forgive us,  
 And receive us, Heavenly Father,  
 When around Thy throne we gather

225

## St. Aidan. 8.8.8. (Iambic.)

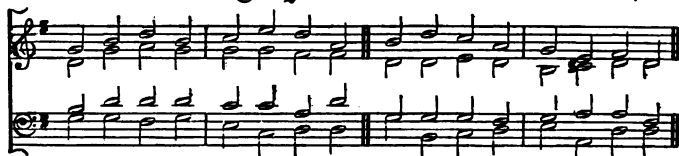
Hon. and Rev. F. R. Goss  
Arranged by Rev. J. B. Dykes.

O God of life, Whose power benign  
Doth o'er the world in mercy shine,  
Accept our praise, for we are Thine.

226

## Abignon. 8.8.8.6.

TRILLER, 1859



Lo, the storms of life are breaking,  
Faithless fears our hearts are shaking,  
For our succour undertaking,  
    Lord and Saviour, help us.

Day of Wrath! O day of mourning! See fulfilled the

prophet's warning! Heav'n and earth in ashes burning.

v. 18. Ah! that day of tears and mourning! From the dust of earth returning.

Man for judgment must prepare him; Spare, O God, in mercy spare him!

Lord, all pitying, Jesus blest, Grant him Thine eternal rest. A-men.



228

## St. Fabian. 8.8.8.6.

J. SUMMERS

Just as I am, with-out one plea, But that Thy blood was shed for me,

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

229

## Silverstone. 8.8.8.6.

T. M. MUDIE

O ho - ly Sa - vour, Friend un - seen, Since on Thine arm Thou bid'st us lean;

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

230

## David. 8.8.8.8.

From HANDEL.

231

**Doncaster.** 8.8.8.8. Adapted from Dr. MILLER.

In - spi - rer and Hear - er of Pray'r, Thou Shepherd and Guar - dian of Thine,  
My all to Thy co - ve - nant care, I, sleep - ing and wak - ing, re - sign.

232

**Oberlin.** 8.8.8.8.6.

"O Lord, Thy heavenly grace impart."

Dr. S. ELVY.

rall.

233

**Hosanna.** 8.8.8.8.7.

Ho - san - na to the Liv - ing Lord! Ho - san - na to th' In - car - nate Word! To Christ, Cre - ator,  
Saviour, King, Let earth, let heav'n, Ho - san - na sing, Ho - san - na in the high - est!

234

## Worms. 8.8.8.6.6.6.8

M. LORRA

God is our re-fuge in dis-tress, Our shield of hope thro' ev'-ry care!  
Our Help-er, watch-ing us to bless, And there-fore will we not des-pair,

Al- tho' the mountains shake, And hills their place for- sake, And wa-ters o'er them

break, Yet still we will not fear, For Thou, O God, art e- ver near.

235

## Eaton. 8.8.8.8.8.

WVVMZ

236

Galle. 8.8.8.8.8.

H. KUGELMANN, 1840.

237

Hereford. 8.8.8.8.8.

REV. P. LA TROBE.

238

## Rochester. 8.8.8.8.8.

V. NOVELLO.

Lead-er of faith-ful souls, and Guide Of all who tra-vel to the sky,  
 Come, and with us, e'en us a - bide, Who would on Thee a - lone re - ly:  
 On Thee a - lone our spi-rits stay, While held in life's un - e - ven way.

The musical score for 'Rochester' consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The music is in 8/8 time and features a simple, hymn-like melody with a steady accompaniment.

239

## Stella. 8.8.8.8.8.

"Sweet Saviour, bless us ere we go."

From "Crown of Jesus" Music, by permission.

The musical score for 'Stella' consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The music is in 8/8 time and features a simple, hymn-like melody with a steady accompaniment.

240

## Braine, No. 30. 8.8.8. 8.8.8.

O God of gods, in whom combine The heights and depths of love di-vine,

With thankful hearts to Thee we sing; To Thee our long-ing souls a-spire,

In fer-vent flames of strong de-sire; Come, and Thy sa-cred unction bring.

241

## Swiss Tune. 8.8.8. 8.8.8.

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

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

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

242

Hayer. D.L.M.

FROM LUTHER'S  
Arranged by W. R. SWANE

He dies, the Friend of sin-ners dies; Lo! Sa-lem's daughters weep a-round;

A so-lemn darkness veils the skies; A sud-den trembling shakes the ground.

Ye saints, with contrite hearts re-view, How He beneath your bur-dens groaned,

Not tears, but blood, He wept for you, And for a gull-ty world a-toned.

243

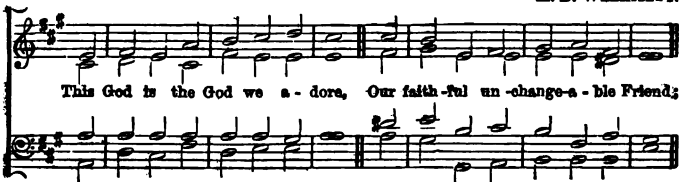
Hatten. D.L.M.

W. PATTER.

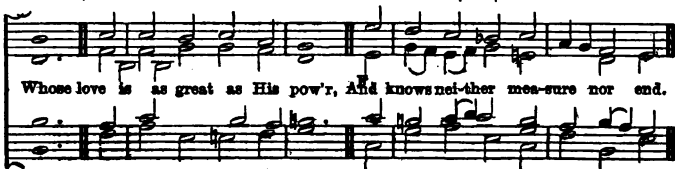


244 Cowley. 8.8.8.8.8.8.8. (peculiar.)

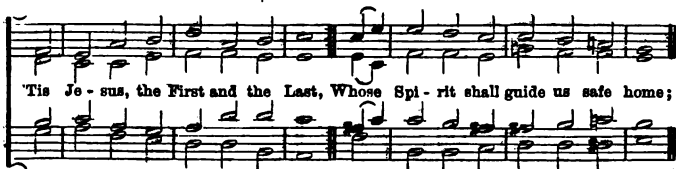
H. B. WALMSLEY.



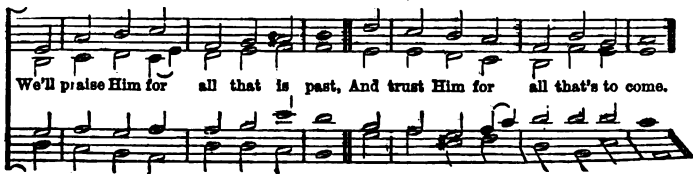
This God is the God we a - dore, Our faith - ful un - change - a - ble Friend;



Whose love is as great as His pow'r, And knows nei - ther mea - sure nor end.



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



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



245

Watford. 9.6.9.6.9.6.9.6.

German Chorale.

O show me not my Saviour dy - ing, As on the Cross He bled;

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

Then bid me not that form ex - tend - ed, For my Re - deem - er own;

*rall.*  
Who, to the high - est heav'ns as - send - ed, In glo - ry fills the throne.

246

Ellesmere. 9.8.9.8.

From MENDELSSOHN.

Bread of the world, in mer - cy broken, Wine of the soul, in full mer - cy shed,

By Whom the words of Life were spo - ken, And in Whose death our sins are dead;

247

Gotha. 9.8.9.8. H.R.H. the late PRINCE CONSORT.

There is a rest from sin and sor-row; There is a land of per-fect peace;  
In pa-tience wait, a bright-er mor-row Shall bid thy toils and con-flicts cease.

248

Bremen. 9.8.9.8.8.8.

German Chorale.  
Harmony by C. H. RINK.

To Thee, O Lord, I yield my spi-rit, Who break'st in love this mor-tal chain;  
My life I but from Thee in - he - rit, And death be-comes my chiefest gain.  
In Thee I live, in Thee I die, Con-tent-for Thou art e- ver nigh.

249

Coulon. 10.10.10.10.

C. GOUDIMEL.

\* A-bide with me, fast falls the e-ventide; The darkness: thickens; Lord, with me a- bide:  
When o-ther helpers fail, and comforts flee, Help of the helpless, O a-bide with me.

\* To these words Chant No. 262 is also suitable.

250

# Yorkshire. 10.10.10.10.10.10. Dr. WAINWRIGHT.

Christians, awake, salute the happy morn, Whereon the Saviour of mankind was born;

Rise to a-dore the myste-ry of love, Which hosts of an-gels chanted from a - bove;

With them the joy - ful tidings first be- gun Of God In- carnate and the Virgin's Son.

251

# Streatham. 10.10.10.10.11.11. Rev. G. T. DRIFFIELD.

On wings of faith mount up, my soul, and rise; View thine in - he - ri - tance be - yond the skies;

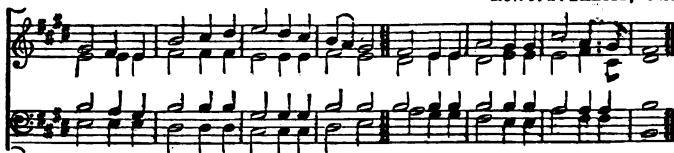
Not heart can think, nor mor - tal tongue can tell, What end less plea - sures in those man - sions dwell.

There our Re - deemer lives, all bright and glo - rious; O'er sin and death and hell He reigns vic - to - rious.

252

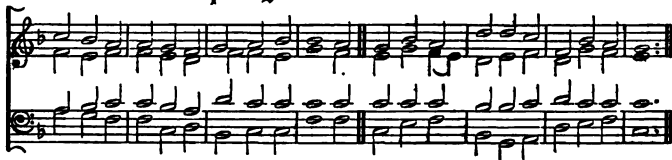
**Epiphany Hymn.** 11.10.11.10.

Rev. J. F. THURFF, 1848.



Brightest and best of the sons of the morning,  
 Dawn on our darkness and lend us Thine aid :  
 Star of the East, the horizon adorning,  
 Guide where our infant Redeemer is laid.

253

**Springfield.** 11.10.11.10.

Come, ye disconsolate, where'er ye languish,  
 Come, at the throne of God fervently kneel ;  
 Here bring your wounded hearts, here tell your anguish,  
 Earth has no sorrow that Heav'n cannot heal.

254

## Arley. 11.10.11.10.10.10.

A. STONE

Draw near, ye wea-ry, bow'd and bro-ken-heart-ed; Ye on-ward trav'lers

to a peace-ful bourne: Ye from w'ith the night hath all de-part-ed:

And ye who're left in so-li-tude to mourn: Though o'er your spi-rits

hath the storm-cloud swept, Sa-cred are sorrow's tears—since Je-sus wept.

255

## Trinity. 11.12.12.10.

"Holy, Holy, Holy! Lord God Almighty!"

A. STONE.

## 255 (2ND TUNE.) Trinity. 11.12.12.10.

J. НОРКИНА

Ho - ly, Ho - ly, Ho - ly! Lord God Al - migh - ty! Grate - ful - ly a -  
 dor - ing, our song shall rise to Thee. Ho - ly, Ho - ly, Ho - ly! mer - ci - ful and  
 migh - ty, God in Three Per - sons, Bless - ed Tri - ni - ty!

## 256

## Gms. 13.11.13.12.

German Chorale.

Thou art gone to the grave, but we will not de - plore thee, Tho' sor - row and  
 dark - ness en - com - pass the tomb; The Sa - vour hath pass'd thro' its  
 por - tals be - fore thee; And the lamp of His love was thy guide thro' the gloom.



O come, all ye faithful, joyful and triumphant ;

O come ye, O come ye to Bethlehem ;

Come, and behold Him, born the King of Angels ;

O come, let us adore Him,

O come, let us adore Him,

O come, let us adore Him, Christ the Lord.

# Metrical Chants.

258

S.M. or C.M.

American.

"Come, let us join our friends above."

Musical notation for chant 258, featuring a treble and bass staff with a 2/4 time signature and a key signature of one flat.

259

7.7.7.

From FELTOW

"Day of Wrath! that awful day."

Musical notation for chant 259, featuring a treble and bass staff with a 2/4 time signature and a key signature of two flats.

260

8.8.8.4. or 10.10.10.10.

W. L. REYNOLDS.

"My God, my Father, while I stray."

Musical notation for chant 260, featuring a treble and bass staff with a 2/4 time signature and a key signature of one flat.

"Thy will be done."

261

8.8.8.4. or 10.10.10.10.

A. H. D. TROTTE.

Musical notation for chant 261, featuring a treble and bass staff with a 2/4 time signature and a key signature of one flat.

262

8.8.8.4. or 10.10.10.10.

A. H. D. TROTTE.

"Abide with me."

Musical notation for chant 262, featuring a treble and bass staff with a 2/4 time signature and a key signature of one flat.

263

Single Chants.

ALDRICH.

Musical notation for chant 263, featuring a treble and bass staff with a 2/4 time signature and a key signature of one flat.



264

AIRTON.

Musical score for piece 264, 'AIRTON'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody in the treble staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff provides a harmonic accompaniment with chords and single notes.

265

BATTISHILL.

Musical score for piece 265, 'BATTISHILL'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody in the treble staff starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass staff provides a harmonic accompaniment.

266

BELLAMY.

Musical score for piece 266, 'BELLAMY'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody in the treble staff begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass staff provides a harmonic accompaniment.

267

BLOW.

Musical score for piece 267, 'BLOW'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody in the treble staff starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass staff provides a harmonic accompaniment.

268

COOKE.

Musical score for piece 268, 'COOKE'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody in the treble staff begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass staff provides a harmonic accompaniment.

269

CROFT.

Musical score for piece 269, 'CROFT'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody in the treble staff starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass staff provides a harmonic accompaniment.

270

FARRANT.



271

FARRANT.



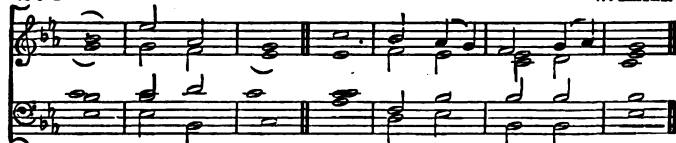
272

FELTON.



273

W. HAYES.



274

W. HAYES.



275

(Grand Chant.)

P. HUMPHREY.



276

KEST.

Musical score for measure 276, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

277

PURCELL.

Musical score for measure 277, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

278

PURCELL.

Musical score for measure 278, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

279

TALLIS.

280

TALLIS.

Musical score for measures 279 and 280, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

281

TRAVERS.

Musical score for measure 281, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

282

TURNER.

Musical score for measure 282, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

283

## Double Chants.

ALCOCK.

Musical score for Double Chant 283 by Alcock. The score is written for two staves, Treble and Bass clefs. It features a series of chords and melodic lines in a simple, homophonic style.

284

BARROW.

Musical score for Double Chant 284 by Barrow. The score is written for two staves, Treble and Bass clefs. It features a series of chords and melodic lines in a simple, homophonic style.

285

BATTISHELL.

Musical score for Double Chant 285 by Battishell. The score is written for two staves, Treble and Bass clefs. It features a series of chords and melodic lines in a simple, homophonic style.

286

BATTISHELL.

Musical score for Double Chant 286 by Battishell. The score is written for two staves, Treble and Bass clefs. It features a series of chords and melodic lines in a simple, homophonic style.

287

BENNETT.

Musical score for Double Chant 287 by Bennett. The score is written for two staves, Treble and Bass clefs. It features a series of chords and melodic lines in a simple, homophonic style.

288

BLOUNT.

Musical score for Double Chant 288 by Blount. The score is written for two staves, Treble and Bass clefs. It features a series of chords and melodic lines in a simple, homophonic style.

289

BGTOR

Musical score for piece 289, featuring a treble and bass staff. The music is in 3/4 time and consists of two measures. The melody in the treble staff is a simple, rhythmic line, while the bass staff provides a steady accompaniment.

290

CALAN.

Musical score for piece 290, featuring a treble and bass staff. The music is in 3/4 time and consists of two measures. The melody in the treble staff is a simple, rhythmic line, while the bass staff provides a steady accompaniment.

291

CALBY.

Musical score for piece 291, featuring a treble and bass staff. The music is in 3/4 time and consists of two measures. The melody in the treble staff is a simple, rhythmic line, while the bass staff provides a steady accompaniment.

292

CALBY.  
FROM BEETHOVEN.

Musical score for piece 292, featuring a treble and bass staff. The music is in 3/4 time and consists of two measures. The melody in the treble staff is a simple, rhythmic line, while the bass staff provides a steady accompaniment.

293

CHARD.

Musical score for piece 293, featuring a treble and bass staff. The music is in 3/4 time and consists of two measures. The melody in the treble staff is a simple, rhythmic line, while the bass staff provides a steady accompaniment.

294

CHARLES

Musical score for piece 294, featuring a treble and bass staff. The music is in 3/4 time and consists of two measures. The melody in the treble staff is a simple, rhythmic line, while the bass staff provides a steady accompaniment.

295

ОЛЕВЛАНД.

Musical score for piece 295, 'ОЛЕВЛАНД.'. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

296

СООКЕ.

Musical score for piece 296, 'СООКЕ.'. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff is characterized by eighth notes and rests, with a steady accompaniment in the bass staff.

297

СООКЕ.

Musical score for piece 297, 'СООКЕ.'. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff features eighth notes and rests, with a steady accompaniment in the bass staff.

298

СРОТЧ.

Musical score for piece 298, 'СРОТЧ.'. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff features eighth notes and rests, with a steady accompaniment in the bass staff.

299

СРОТЧ.

Musical score for piece 299, 'СРОТЧ.'. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff features eighth notes and rests, with a steady accompaniment in the bass staff.

300

СРОТЧ.

Musical score for piece 300, 'СРОТЧ.'. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The melody in the treble staff features eighth notes and rests, with a steady accompaniment in the bass staff.

301

DAVE.

Musical score for piece 301, composed by Dave. The score is written for two staves, treble and bass clef, in a key signature of one flat (B-flat major or D minor). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

302

DUPUIS.

Musical score for piece 302, composed by Dupuis. The score is written for two staves, treble and bass clef, in a key signature of one flat. The melody in the treble clef features a mix of eighth and sixteenth notes, with the bass clef providing a rhythmic accompaniment.

303

GIBBONS.

Musical score for piece 303, composed by Gibbons. The score is written for two staves, treble and bass clef, in a key signature of two flats (B-flat major or D minor). The melody in the treble clef is composed of eighth and sixteenth notes, with the bass clef providing a consistent accompaniment.

304

GOODENOUGH.

Musical score for piece 304, composed by Goodenough. The score is written for two staves, treble and bass clef, in a key signature of one flat. The melody in the treble clef is characterized by eighth and sixteenth notes, with the bass clef providing a steady accompaniment.

305

Goss.  
FROM BEETHOVEN.

Musical score for piece 305, composed by Goss, from Beethoven. The score is written for two staves, treble and bass clef, in a key signature of two flats. The melody in the treble clef features eighth and sixteenth notes, with the bass clef providing a rhythmic accompaniment.

306

HANDEL.

Musical score for piece 306, composed by Handel. The score is written for two staves, treble and bass clef, in a key signature of one flat. The melody in the treble clef consists of eighth and sixteenth notes, with the bass clef providing a steady accompaniment.

307

BRADGOTT.

Musical score for piece 307 by Bradgott. The score is written for two staves, treble and bass clef. It features a melody in the treble staff and a bass line in the bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The piece consists of four measures.

308

HENLEY.

Musical score for piece 308 by Henley. The score is written for two staves, treble and bass clef. It features a melody in the treble staff and a bass line in the bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The piece consists of four measures.

309

JACKSON.

Musical score for piece 309 by Jackson. The score is written for two staves, treble and bass clef. It features a melody in the treble staff and a bass line in the bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The piece consists of four measures.

310

JACOBS.

Musical score for piece 310 by Jacobs. The score is written for two staves, treble and bass clef. It features a melody in the treble staff and a bass line in the bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The piece consists of four measures.

311

JONES.

Musical score for piece 311 by Jones. The score is written for two staves, treble and bass clef. It features a melody in the treble staff and a bass line in the bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The piece consists of four measures.

312

KEMP.

Musical score for piece 312 by Kemp. The score is written for two staves, treble and bass clef. It features a melody in the treble staff and a bass line in the bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The piece consists of four measures.



313

LANGDON.

Musical score for piece 313 by Langdon. The score is written for two staves, treble and bass clef. It features a melody in the treble staff and a bass line in the bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The piece consists of four measures.

314

LANGDON.

Musical score for piece 314 by Langdon. The score is written for two staves, treble and bass clef. It features a melody in the treble staff and a bass line in the bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The piece consists of four measures.

315

LAWES.

Musical score for piece 315 by Lawes. The score is written for two staves, treble and bass clef. It features a melody in the treble staff and a bass line in the bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The piece consists of four measures.

316

LESLIE.

Musical score for piece 316 by Leslie. The score is written for two staves, treble and bass clef. It features a melody in the treble staff and a bass line in the bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The piece consists of four measures.

317

LESLIE.

Musical score for piece 317 by Leslie. The score is written for two staves, treble and bass clef. It features a melody in the treble staff and a bass line in the bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The piece consists of four measures.

318

LINGARD.

Musical score for piece 318 by Lingard. The score is written for two staves, treble and bass clef. It features a melody in the treble staff and a bass line in the bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The piece consists of four measures.

319

MORLEY.

320

MORNINGTON.

321

MORNINGTON.

322

NORRIS.

323

PEARSON.

324

RANDALL.

325

RANDALL.

Musical score for piece 325 by Randall. The score is written for two staves, treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

326

ROBINSON.

Musical score for piece 326 by Robinson. The score is written for two staves, treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody in the treble staff is composed of eighth and sixteenth notes, with the bass staff providing a steady accompaniment.

327

ROGERS.

Musical score for piece 327 by Rogers. The score is written for two staves, treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody in the treble staff features a mix of eighth and sixteenth notes, with the bass staff providing a rhythmic accompaniment.

328

RUSSELL.

Musical score for piece 328 by Russell. The score is written for two staves, treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody in the treble staff is primarily composed of eighth notes, with the bass staff providing a harmonic accompaniment.

329

SMITH.

Musical score for piece 329 by Smith. The score is written for two staves, treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody in the treble staff consists of eighth and sixteenth notes, with the bass staff providing a steady accompaniment.

330

SPORN.

Musical score for piece 330 by Sporn. The score is written for two staves, treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The melody in the treble staff is composed of eighth and sixteenth notes, with the bass staff providing a harmonic accompaniment.

331

WARREN.

Musical score for item 331 by Warren. It consists of two staves, treble and bass, with a complex polyphonic texture. The music is in a major key and features a variety of rhythmic values, including eighth and sixteenth notes, and rests.

332

WOODWARD.

Musical score for item 332 by Woodward. It consists of two staves, treble and bass, with a complex polyphonic texture. The music is in a major key and features a variety of rhythmic values, including eighth and sixteenth notes, and rests.

Gregorian Tones. (To be sung in unison.)

333

1st Tone, 1st Ending.

Musical score for item 333, 1st Tone, 1st Ending. It consists of two staves, treble and bass, with a simple Gregorian tone melody. The music is in a major key and features a variety of rhythmic values, including eighth and sixteenth notes, and rests.

334

3rd Tone, 1st Ending.

Musical score for item 334, 3rd Tone, 1st Ending. It consists of two staves, treble and bass, with a simple Gregorian tone melody. The music is in a major key and features a variety of rhythmic values, including eighth and sixteenth notes, and rests.

335

5th Tone, 1st Ending.

Musical score for item 335, 5th Tone, 1st Ending. It consists of two staves, treble and bass, with a simple Gregorian tone melody. The music is in a major key and features a variety of rhythmic values, including eighth and sixteenth notes, and rests.

336

5th Tone, 2nd Ending.

Musical score for item 336, 5th Tone, 2nd Ending. It consists of two staves, treble and bass, with a simple Gregorian tone melody. The music is in a major key and features a variety of rhythmic values, including eighth and sixteenth notes, and rests.

337

6th Tone.

Musical score for exercise 337, 6th Tone. The score is written for two staves, Treble and Bass clef. It consists of two measures of music. The first measure contains a series of chords and intervals, and the second measure continues the sequence with similar harmonic structures.

338

7th Tone, 1st Ending.

Musical score for exercise 338, 7th Tone, 1st Ending. The score is written for two staves, Treble and Bass clef. It consists of two measures of music. The first measure contains a series of chords and intervals, and the second measure continues the sequence with similar harmonic structures.

339

7th Tone, 3rd Ending.

Musical score for exercise 339, 7th Tone, 3rd Ending. The score is written for two staves, Treble and Bass clef. It consists of two measures of music. The first measure contains a series of chords and intervals, and the second measure continues the sequence with similar harmonic structures.

340

8th Tone, 1st Ending.

Musical score for exercise 340, 8th Tone, 1st Ending. The score is written for two staves, Treble and Bass clef. It consists of two measures of music. The first measure contains a series of chords and intervals, and the second measure continues the sequence with similar harmonic structures.

341

8th Tone, 2nd Ending.

Musical score for exercise 341, 8th Tone, 2nd Ending. The score is written for two staves, Treble and Bass clef. It consists of two measures of music. The first measure contains a series of chords and intervals, and the second measure continues the sequence with similar harmonic structures.

342

Tonus Perigrinus.

Musical score for exercise 342, Tonus Perigrinus. The score is written for two staves, Treble and Bass clef. It consists of two measures of music. The first measure contains a series of chords and intervals, and the second measure continues the sequence with similar harmonic structures.

343

## Amerton. S.M.

W. HAYNES.

Sol-diers of Christ a-rise, And put your ar-mour on,

Strong in the strength which God sup-plies, Thro' His e-ter-nal Son.

344

## Annil. S.M.

J. W. LAWSON.

To God the on-ly wise, Our Sa-viour and our King,

Let all the 'saints be-low the skies Their hum-ble prais-es bring.

345

## Cheltenham. S.M.

A. E. DYER.  
Mus. Bac., Oxon.

A-wake, . . and sing the song Of Mo-ses and the Lamb;

Wake ev-ry heart and ev-ry tongue, To praise the Sa-viour's Name.

346

## Christchurch. S.M.

S. Wmslow.

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

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

347

## Colmworth. S.M.

REV. T. R. MATTHEWS.

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

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

348

## Erith. S.M.

A. Stone.

Grace, 'tis a charm - ing sound, Har - mo - nious to the ear;

Heaven with the e - cho shall re - sound, And all the earth shall hear.

349

## Kirk Braddan. S.M.

GEORGE LOMAS.

Stand up and bless the Lord, Ye peo - ple of His choice;

Stand up and bless the Lord your God, With heart and soul and voice.

350

## Nuptia. S.M.

REV. H. A. CROSSIE.

How wel - come was the call, How sweet the fes - tal lay,

When Je - sus deign'd in Ca - na's hall, To bless the mar - riage day!

351

## St. Andrew. S.M.

J. BARNEY.

Sweet is Thy mer - cy, Lord, Be - fore Thy mer - cy - seat;

My soul a - dor - ing, pleads Thy Word, And owns Thy mer - cy sweet.



358

## Aubrey. C.M.

C. J. VINCENT, JUN.

To our Re-deem-er's glo-ri-ous Name A - wake the sa - cred song:  
O may His love - im - mor - tal flame - Tune ev' - ry heart and tongue.

359

## Caterham. C.M.

ARTHUR COTTMAN.

O God, our help in a - ges past, Our hope for years to come,  
Our shel - ter from the stor - my blast, And our e - ter - nal home.

360

## Dalehurst. C.M.

ARTHUR COTTMAN.

O Je - sus Christ, if aught there be That more than all be - side,  
In e - ver pain - ful me - mo - ry Must in my heart a - bide.

361

## Egley. C.M.

J. WALCH.

Come, Ho - ly Spi - rit, heav - en - ly Dove, With all Thy quick'ning powers;

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

362

## Ebersley. C.M.

ARTHUR COTTMAN.

How bright these glo - rious Spi - rits shine! Whence all their bright ar - ray?

How came they to the bliss - ful seats Of ev - er - last - ing day?

363

## Farningham. C.M.

C. E. KETTLE.

To Thee, O Lord, with dawn - ing light My thank - ful voice I'll raise;

Thy migh - ty power to ce - le - brate, Thy Ho - ly Name to praise.

364

## Fabersham. C.M.

W. C. FILBY.

Shine on our souls, E - ter - nal God, With rays of beau - ty shine:

O let Thy fa - vour crown our days, And all their round be Thine.

365

## Galilee. C.M.

A. STONE.

Who walks the waves in won - drous guise, By Na - ture's laws un - stayed?

'Tis I, a well-known voice re - plies, 'Tis I; be not a - fraid!

366

## Holy Cross. C.M.

To ce - le - brate Thy praise, O Lord, I will my heart pre - pare,

And to the list'-ning world Thy works, Thy won - drous works de - clare.

367

## Holy Trinity. C.M.

J. BARNEY.

As now the sun's de - clin - ing rays, At e - ven - tide de - scend;

So life's brief day is sink - ing down To its ap - point - ed end.

368

## Fazer. C.M.

A. E. TOZER, F.C.O.

How sweet the Name of Je - sus sounds In a be - liev - er's ear

It soothes his sor - rows, heals his wounds, And drives a - way his fear.

369

## Kendal. C.M.

ARTHUR COTTMAN.

There is a green hill far a - way, With - out a ci - ty wall,

Where our dear Lord was cru - ci - fied, Who died to save us all.

364

## Faversham. C.M.

W. C. FILBY.

Shine on our souls, E - ter - nal God, With rays of beau - ty shine:

O let Thy fa - vour crown our days, And all their round be Thine.

365

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Where our dear Lord was cru - ci - fied, Who died to save us all.

370

## Kensington. C.M.

W. R. BRAINE.

O Thou from Whom all good-ness flows, I lift my heart to Thee;

In all my sor-rows, con-flicts, woes, Dear Lord, re-mem-ber me.

371

## Lyndhurst. C.M.

F. C. MAKER.

Calm me, O God, and keep me calm, While these hot bree-zes blow,

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

372

## Merton. C.M.

JAMES P. JEWSON.

O Thou from Whom all good-ness flows, lift my heart to Thee;

*pp and Slower.*  
In all my sor-rows, con-flicts, woes, Good Lord, re-mem-ber me.

373

## Mirfield. C.M.

ARTHUR COTTMAN

All hail the power of Je - su's Name; Let an - gels pros - trate fall;

Bring forth the roy - al di - a - dem To crown Him Lord of all.

374

## St. Agnes. C.M.

REV. J. B. DYKES.

I meek - ly wait - ed for the Lord, He bowed to hear my cry;

He saw me rest - ing on His word, And brought sal - va - tion nigh.

375

## St. Fulbert. C.M.

DR. GAUNTLETT.

Je - ru - sa - lem, my hap - py home, Name ev - er dear to me,

When shall my la - bours have an end, Thy joys when shall I see?



376

## St. Marguerite. C.M.

REV. E. C. WALKER

There is a land of pure de-light, Where saints im-mor-tal reign,  
In - fi - nite day ex - cludes the night, And plea-sures ba - nish pain.

377

## St. Saviour. C.M.

F. G. BAKER.

Hark, the glad sound, the Sa-viour comes, The Sa-viour pro-mised long!  
Let ev - ry heart pre - pare a throne, And ev - ry voice a song.

378

## Tudor. C.M.

J. P. JEWSON.

Come, let us join our friends a - bove, Who have ob-tained the prize,  
And on the ea - gle wings of love To joys ce - les - tial rise.

379

## Westminster. C.M.

J. TULLA.

My God, how won - der - ful Thou art! Thy ma - jes - ty how bright!

How beau - ti - ful Thy mer - cy - seat, In depths of burn - ing Night!

380

## When fairest Eve. C.M.

Dr. E. G. MONK.

When fair - est Eve in Eden rose From sleep - A - dam's side,

Thou led'st her, Lord, Thy pre - cious gift, To A - dam for a Bride.

381

## Angelus. L.M.

J. SCHWELER

At ev - en when the sun was set, The sick, O Lord, a - round Thee lay:

O with what di - vers pains they met! O with what joy they went a - way!

K

382

## Antwerp. L.M.

W. SMALLWOOD.

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

Keep me, O keep me, King of Kings, Un-der Thine own Al-migh-ty wings.

383

## Atonement. L.M.

J. SHAW.

O come and mourn with me a-while; O come ye to the Sa-viour's side;

O come to - ge - ther let us mourn, Je - sus, our Lord is cru - ci - fied.

Unison.  
Organ.

384

## Croyland. L.M.

REV. F. R. STATHAM.

O heav'nly Fa-ther, cleanse our lips, And loos - en each sin - fet-ter'd tongue,

That all Thy won-ders of this day, May by Thy Church be fit - ly sung.

385

## Elstow. L.M.

W. HAYNES, adapted from Mendelssohn.

O God, on Whom my hopes re - ly, In Thee I trust, to Thee I cry;

Keep me from sin and dan - ger free, And guide my foot-steps home to Thee,

386

## Goodmanham. L.M.

REV. Wm. BLOW.

God of my life, to Thee, I call; Af - flic - ed at Thy feet I fall;

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

387

## Bampstead. L.M.

W. SMALLWOOD.

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

To show Thy love by morning light, And talk of all Thy truth at night,

**388****Jan Lucis. L.M.**

New every morning is the love, Our waking and up - ris - ing prove;

Thro' sleep and darkness safe - ly brought, Restor'd to life and pow'r and thought.

**389****Leamington. L.M.**A. R. GAUL,  
Mus. Bac., Cantab.

Pour out Thy Spi - rit from on high: Lord, Thine as - sem - bled peo - ple bless:  
2 Tenors.

Gra - ces and gifts to each sup - ply, And clothe Thy priests with right - eous - ness.  
2 Altos.

**390****Leeds. L.M.**

JAMES SHAW.

Ride on, ride on in Ma - jes - ty: Hark, all the tribes Ho - san - na cry;

O Sa - viour meek, pur - sue Thy road, With palms and scatter'd garments strow'd.

391

## Lux Vita. L.M.

J. TILLBAND.

O Light of life, O Sa- viour dear, Be - fore we sleep bow down Thine ear;

Thro' dark and day, o'er land and sea, We have no o - ther hope but Thee.

392

## Malta. L.M.

How blest the righteous when he dies, When sinks a wea - ry soul to rest,

How mildly beam the clos - ing eyes, How gent - ly heaves th ex - pir - ing breast!

393

## Ombersley. L.M.

W. H. GLADSTONE.

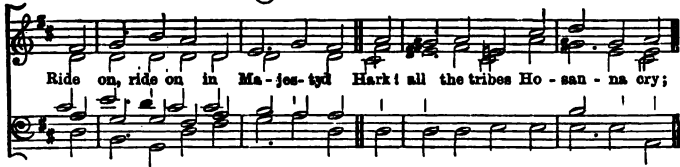
Je - sus shall reign wher - e'er the sun Doth his suc - ces - sive jour - neys run:

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

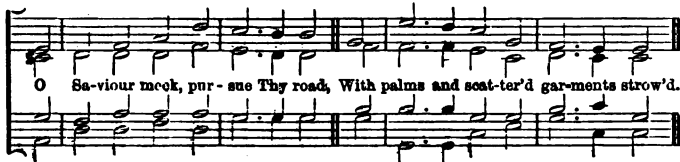
394

Boker. L.M.

C. J. VINCENT, Jun.



Ride on, ride on in Ma-jes-ty! Hark! all the tribes Ho-san-na cry;

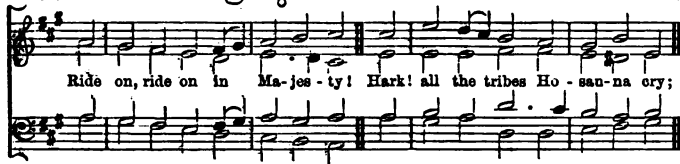


O Sa-voir meek, pur-sue Thy road, With palms and scat-ter'd gar-ments strow'd.

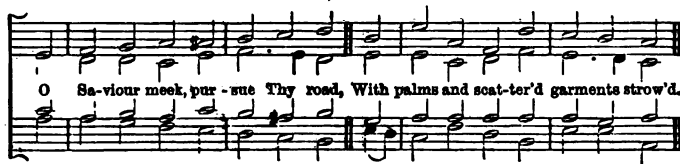
395

Rotherfield. L.M.

ARTHUR H. BROWN.



Ride on, ride on in Ma-jes-ty! Hark! all the tribes Ho-san-na cry;

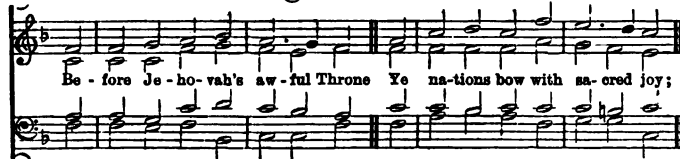


O Sa-voir meek, pur-sue Thy road, With palms and scat-ter'd gar-ments strow'd.

396

St. Anselm. L.M.

REV. DR. HAYNE.



Be-fore Je-ho-vah's aw-ful Throne Ye na-tions bow with sa-cred joy;



Know that the Lord is God a-lone, He can cre-ate, and He de-stroy.

397

## St. Polycary. L.M.

Thus far my God hath led me on, And made His truth and mercy known;

My hopes and fears alternate rise, And comforts mingle with my sighs.

398

## St. Sepulchre. L.M.

Geo. Cooper.

When at Thy foot-stool, Lord, I bend, And plead with Thee for mercy there,

Think of the sinners' dying Friend, And for His sake receive my prayer.

399

## Saxby. L.M.

Rev. T. R. MATTHEWS.

Sun of my soul, Thou Saviour dear, It is not night if Thou be near;

O may no earth-born cloud arise, To hide Thee from Thy servant's eyes.



400

## Selborne. L.M.

Ancient Melody.

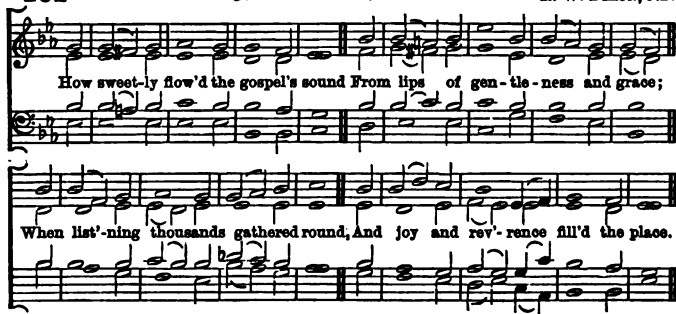


O ren-der thanks to God a-bove, The Foun-tain of e-ter-nal love,  
Whose mer-cy firm through a-ges past Hath stood, and shall for e-ver last.

401

## Staincliffe. L.M.

R. W. DIXON, J.P.

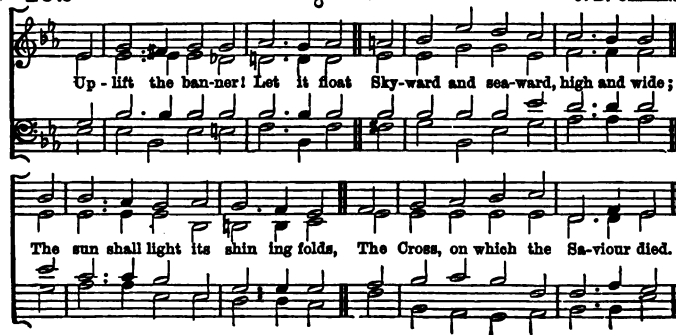


How sweet-ly flow'd the gospel's sound From lips of gen-tle-ness and grace;  
When list'-ning thousands gathered round, And joy and rev'-rence fill'd the place.

402

## Waltham. L.M.

J. B. CALKIN.



Up-lift the ban-ner! Let it float Sky-ward and sea-ward, high and wide;  
The sun shall light its shin ing folds, The Cross, on which the Sa-viour died.

403

## Whitburn. L.M.

H. BAKER, MUS. BAC.

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

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

404

## Corah. L.M.

A. H. TOWER.

At ev-en, ere the sun was set, The sick, O Lord, a-round Thee lay;

O in what di-vers pains they met, O with what joy they went a-way!

405

## Allerton. 7.7.7.7.

REV. H. A. CROSSIN.

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

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

406

Barnet. 7.7.7.7.

ARTHUR COTTREAN.



Hal - le - lu - jah! raise, O raise To our God the song of praise;

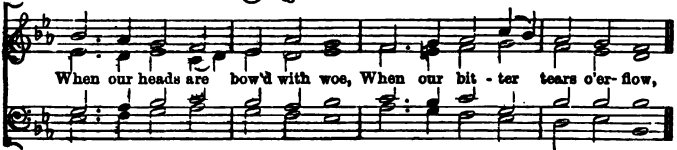


All His ser - vants join to sing, God our Sa - viour and our King.

407

Bayford. 7.7.7.7.

ARTHUR H. BROWN.



When our heads are bow'd with woe, When our bit - ter tears o'er-flow,

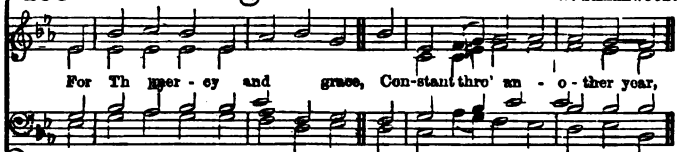


When we mourn the lost, the dear, Je - sus, Son of Ma - ry, hear.

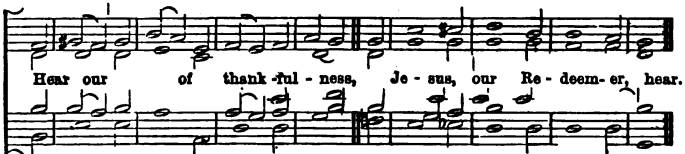
408

Blencowe. 7.7.7.7.

W. SMALLWOOD.



For Th mer - cy and grace, Con-stant thro' an - o - ther year,



Hear our of thank - ful - ness, Je - sus, our Re - deem - er, hear.

409

## Christus. 7.7.7.7.

Rev. W. BLOW

Hark! my soul, it is the Lord, 'Tis thy Sa- vour, hear His word;

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

410

## Elijah. 7.7.7.7.

FRAN MENDELSSOHN.

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

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

411

## Ellingham. 7.7.7.7.

REV. S. N. GODFREY.

Son of God, Thy bless - ing grant; Still sup - ply my ev - ry want.

Tree of Life, Thine in - fluence shed, From Thy ful - ness I am fed.

412

## festus. 7.7.7.7.

German Choral.  
Original rhythm.

Oft in dan-ger, oft in woe, On-ward, Chris-tians, on-ward go:

Bear the toll, main-tain the strife, Strengthen'd with the Bread of Life.

413

## Majesty. 7.7.7.7.

G. LOMAS.

Praise to God, im-mor-tal praise, For the love that crowns our days;

Boun-teous source of ev-er-ly joy! Thy praise our tongues employ.

414

## St. Austell. 7.7.7.7.

ARTHUR H. BROWN.

Source of light and life di-vine, Thou didst cause the light to shine;

Thou didst bring Thy sun-beams forth O'er Thy new cre-a-ted earth.

415

## St. Bees. 7.7.7.7.

W. SMALLWOOD.

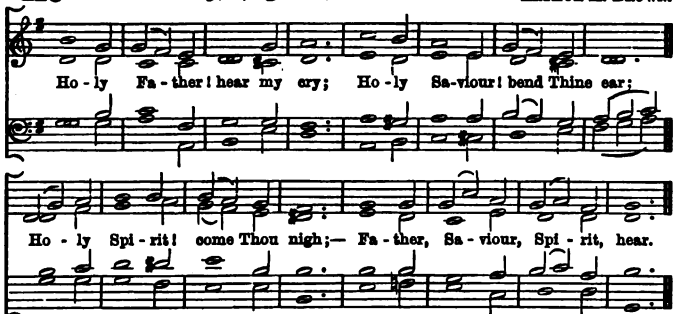


Chil-dren of the Heav'nly King, As ye jour-ney sweet-ly sing;  
Sing your Sa-viour's wor-thy praise, Glo-rious in His works and ways.

416

## St. Columb. 7.7.7.7.

ARTHUR H. BROWN.

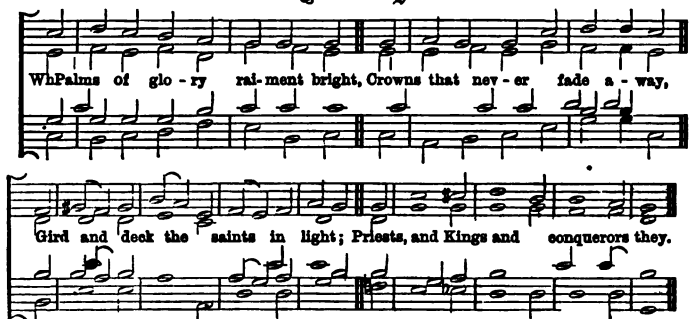


Ho-ly Fa-ther! hear my cry; Ho-ly Sa-viour! bend Thine ear;  
Ho-ly Spi-rit! come Thou nigh;- Fa-ther, Sa-viour, Spi-rit, hear.

417

## University College. 7.7.7.7.

DR. GAUNTLETT.



WhPalms of glo-ry rai-ment bright, Crowns that nev-er fade a-way,  
Gird and deck the saints in light; Priests, and Kings and conquerors they.

418

## Wickham. 7.7.7.7.

E. &amp; West.

Fa - ther of e - ter - nal grace, Glo - ri - ty Thy - self in me,

Meek - ly beam - ing in my face, May the world Thine im - age see.

419

## Requiem. 4.4.7.7.6.

F. C. MAHER.

So rest, my Best! Thou e - ver bless'd! Thy grave with sin - ners mak - ing;

By Thy pre - cious death from sin My dead soul a - wak - ing.

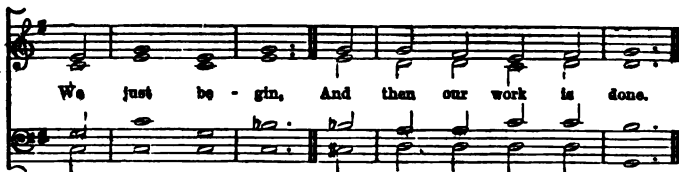
420

## Zuckland. 4.6.4.6.4.6.4.6.

F. C. MAHER.

Shew pi - ty, Lord, For we are ve - ry frail, We fade a - way,

And heart and flesh must fall. We fade a - way, Like flowers in scorching sun;

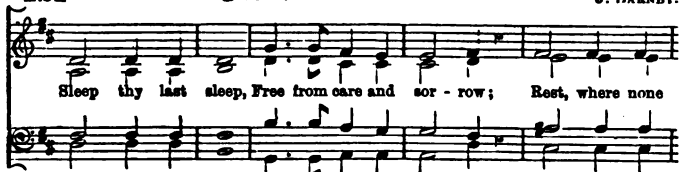


We just be - gin, And then our work is done.

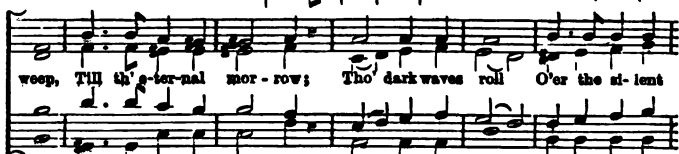
421

*Eton.* 4.6.4.6.4.6.4.6.

J. BARBY.



Sleep thy last sleep, Free from care and sor - row; Rest, where none



weep, Till th' eter - nal mor - row; Tho' dark waves roll O'er the si - lent

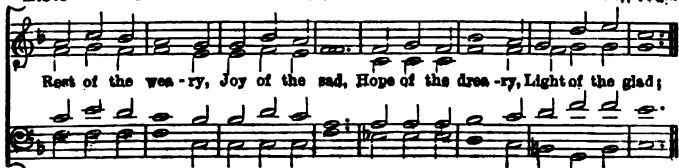


ri - ver, Thy faint - ing soul Je - sus can de - li - ver.

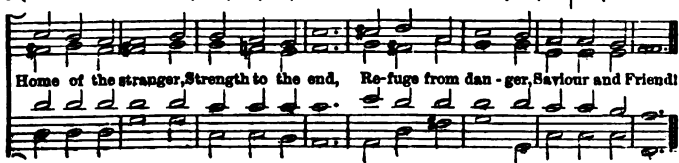
422

*Salvator amicus.* 5.4.5.4.5.4.5.4.

C. E. KETTER.



Rest of the wea - ry, Joy of the sad, Hope of the drea - ry, Light of the glad;



Home of the stranger, Strength to the end, Re - fuge from dan - ger, Saviour and Friend!



423

Tindthorpe. 5.5.5.5.10.11.11.10.

A. STONE.

Eve-ning and morn-ing, Sun-set and dawn-ing, Wealth, peace and glad-ness,

Com-fort in sad-ness; These are Thy works, all the glo-ry be Thine:

Times without num-ber A-wake or in alum-ber, Thine eye ob-serves us, From

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

424

St. Louise. 5.5.5.5.6.5.6.5.

"Breathe the wave, Christian."

FRANK SPINNEY.

425

## Introit. 5.5.7.5.5.7.7.

SEYMOUR SMITH.



O most merciful, O most bountiful, God the Father Al-migh-ty; By the Redeemer's  
sweet inter-ces-sion, Help us, help us, when we cry, Help us, help us, when we cry.

426

## Barborne. 5.5.7.5.5.7.10.10.

C. E. KITTLE.



*ritard.*

We praise, we bless Thee, Lord, we confess Thee,  
Uncreated God and King;  
Let all creation bring adoration,  
Earth and heaven Thy praises sing.  
Father Eternal, all shall adore Thee,  
Lord God Almighty, all shall implore Thee.

427

Tempest. 6.4.6.4.6.4.6.4.

F. HURTADO.

Fierce was the wild bil-low, Dark was the night, Oars la-bour'd

hea-vi-ly, Foam glim-mer'd white; Ma-ri-ners trem-bled,

Pe-ri-l was nigh: Then said the God of Gods, "Peace, it is I."

428

Propior Deo. 6.4.6.4.6.6.4. ARTHUR SULLIVAN.

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

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

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

429

Ebury. 6.4.6.4.6.6.4.

ORLANDO STANBEN.

There is a hap - py land, Far, far a - way, Where saints in

glo - ry stand, Bright, bright as day; Oh, how they sweet - ly sing,

"Worthy is Christ our King," Loud let His praises ring, Praise, praise for aye.

430

Sursum Corda. 6.4.6.4.10.10.

GEORGE LOMAS.

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

all to me And I am Thine; Is there on earth a clo - ser

bond than this, That "My be - lov - ed's mine, and I am His?"

431

## St. Oswald. 6.4.6.6.

T. HAWLETT.



The sun is sink - ing fast, The day - light dies;  
Let love a - rise, and pay Her eve - ning sa - cri - fice.

432

## St. Dominic. 6.5.6.5.

W. A. BLACKLEY.



O let him whose sor - row No re - lief can find,  
Trust in God, and bor - row Ease for heart and mind.

433

## St. Leonard. 6.5.6.5.

F. SPINNEY.



ow the y is o - ver, Night draw - nigh.  
Sha - dows of the eve - ning Steal a - cross the sky.

434

**Pax noctis.** 6.5.6.5.6.5.

C. E. KETTLER

We close the wea-ry eye, Saviour, e-ver near; We lift our souls on high,

Thro' the dark-ness drear; Be Thou our light, we cry, Sa-viour, e-ver dear.

435

**St. Anthony.** 6.5.6.5.6.5.6.5. H. A. PROTHERO.

Chris-tian, dost thou see them On the ho-ly ground,

How the troops of Mid-ian Prowl and prowl a-round?

Chris-tian, up and smite them, Count-ing gain but loss; ..

Smite them by the me-rit . . Of the Ho-ly Cross.

436

## St. Cephas. 6.5.6.5.6.5.6.5.

Rev. H. A. CROSSIN.

Je - su, meek and gen - tle, Son of God most high,  
 Pi - ty - ing, lov - ing Sa - - vour, Hear Thy chil - dren's cry;  
 Par - don our of - fen - ces, Loose our cap - tive chains,  
 Break down God, - i - dol Which our soul de - tains.

## 437 St. Mary Magdalene. 6.5.6.5.6.5.6.5.

Rev. J. B. DYKES.

In the hour of tri - al, Je - su, pray for me;  
 Lest by base de - ni - al I de - part from Thee;

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

Nor for fear or fa - vour Suf - fer me to fall.

438

Vespers. 6.5.6.5.6.5.6.5.

H. A. PROTHERO.

Sa - vour, bless - ed Sa - vour, Lis - ten whilst we sing,

Hearts and voi - ces rais - ing Prais - es to our King;

All we have we of - fer; All we hope to be,

Bo - dy, soul and spi - rit, All we yield to Thee.



439 St. Gertrude. 6.5.6.5.6.5.6.5.6.5.6.5. ARTHUR SULLIVAN.

Forward be our watchword, Steps and voi-ces joined; Seek the things be-fore us,

Not a look be-hind; Burns the fie-ry pil-lar At our ar-my's head;

Who shall dream of shrinking, By our Captain led? Forward thro' the de-sert,

Thro' the toil and fight: Canaan lies be-fore us, Si-on beams with light.  
fight: Canaan lies be-fore us,

440 Venison. 6.6.4.6.6.6.4. W. F. HUENDALL.

Fa-ther of love and power, Guard Thou our even-ing hour, Shield with Thy might. For all Thy

care day, Our gra-thanks we pay; And to our Fa-ther pray, Bless us to-night.

441

## Pentecost. 6.6.4.6.6.6.4.

GEORGE LOMAS.

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

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

- part To glad - den each sad heart: O come to - day.

442

## Weston. 6.6.4.6.6.6.4.

ARTHUR E. DYER.

My faith looks up to Thee, Thou Lamb of Cal - va - ry,

Sa - viour di - vine; Now hear me while I pray, Take all my

guilt a - way; O . . let me from this day Be whol - ly . . Thine.

443

## St. Denys. 6.6.6.6.

FRANK SPINNEY.

We love the place, O God, Where - in Thine hon - our dwells;  
The joy of Thine a - bode, All earth - ly joy . . . ex - cels.

444

## St. Dunstan. 6.6.6.6

Rev. Dr. HAYNE

Je - ru - sa - lem on high My song and ci - ty is;  
My home when - e'er I die, The cen - tre of my bliss.

445

## Kemerton. 6.6.6.6.

SPORR.

Lord, Thy word a - bid - eth, And our foot-steps guid - eth;  
Who its truth be - liev - eth, Light and joy re - ceiv - eth.

446

Oasis. 6.6.6.6.6.

GROVER LOMAX.

A - bide im, a - bide In Christ the cru - cified;

He liv - eth and was dead. Him An - gel hosts a - dore;

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

447

Laudes Domini. 6.6.6.6.6.

REV. H. F. SHEPPARD.

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

Christ . . . be praised! A - like at work and pray'r To Je - sus I re - pair,

May Je - sus Christ be praised! May Je - sus Christ . . . be praised!

448

## St. Jude. 6.6.6.6.6.6.6.

ARTHUR COTTMAN

There is a bless-ed home eyond this land of woe, Where - als ne-ver

come, Nor tears of sor - row flow; Where faith is lost in sight, And pa-tient

hope is crown'd, And ev - er - last - ing light Its glo - ry throws a - round.

449

## Resignation. 6.6.6.6.6.6.6.

C. E. KETTLER

My Je - sus, as Thou wilt, O may Thy will be mine,

In - to Thy hand of love I would my all re - sign;

Through sor - row or through joy, Con - duct me as Thine own,

*pp Slower.*

And help me still to say, My Lord, Thy will be done.

**450**

**Christchurch.** 6.6.6.6.8.8.

DR. STEGGALL.

Je - ru - sa - lem on high My song and ci - ty is;

My home when - e'er I die, The cen - tre of my bliss;

O hap - py place! When shall I be My God, with Thee, to see Thy Face.

**451**

**Thornfield.** 6.6.8.4.

C. J. VINCENT, JUN.

With the sweet word of peace, We bid our bre - thren go;

Peace, as a ri - ver to in - crease, And cease - - - less flow.

452

## Verbum Paris. 6.6.8.4.

GEORGE LOMAX.

With the sweet word of peace, We bid our bre - thren go;

Peace, as a ri - ver to in - crease, And cease - less flow.

453

## Penrhyn. 6.6.6.8.8.

R. C. TRAMPLEASURE.

Join all the glo - rious names Of wis - dom, love, and power,

That e - ver mor - tals knew, That an - gels e - ver bore: All are too

mean to speak His worth, Too mean to set my Sa - viour forth.

454

## Safe Home. 6.6.6.6.8.8.

F. C. MAHER

Safe home, safe home in port! Bent cor-dage, shat-ter'd deck,

Torn sails, pro-vi-sion short, And on-ly not a wreck:

But Oh! the joy up-on the shore, To tell our voy-age per-ils o'er!

455

## St. Godric. 6.6.6.6.8.8.

REV. J. B. DYKES.

Re-joice, the Lord is King: Your Lord and King a-dore;

Mor-tals give thanks and sing, And tri-umph e-ver-more.

Lift up your hearts, lift up your voice; Re-joice, He bids His saints re-joice



456

## Claberton. 6.6.6.6.8.8.

To Thee our God we fly For mer-cy and for grace,

Oh! hear our low-ly cry, And hide not Thou Thy face.

O Lord, stretch forth Thy might-y hand, And guard and bless our Fa-ther-land.

457

## Gilary. 6.6.8.6.6.8.

The Lord Je-ho-vah reigns, And roy-al state main-tains:

His head with aw-ful glo-ries crown'd, Ar-rayed in robes of light,

Be-girt with sov'-reign might, And rays of ma-jes-ty a-round.

458

## Starob. D.S.M.

Rev. H. A. CROSSA

Crown Him with ma - ny crowns, The Lamb up - on His throne; Hark! how the heav'nly  
 anthem drowns All mu - sic but its own. A - wake, my soul, and sing Of  
 Him who died for thee. And hail Him as thy matchless King T' all e - ter - ni - ty.

459

## Garbington. D.S.M.

C. E. KITTLE.

A charge to keep I have, A God to glo - ri - fy; A ne - ver - dy - ing  
 soul to save, And fit it for the sky; To serve the pre - sent age, My  
 call - ing to ful - fil:— O may it all my pow'rs en - gage To do my Master's will!

460

## Hastings. D.S.M.

J. ABRAM, MUS. DOE

Thou art gone up on high . . . To realms beyond the skies;

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

ut we are ling' - ring here, With sin and care op - press'd:

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

461

## Leominster. D.S.M.

G. W. MARTIN.

A few more years shall roll, A few more sea - sons come,

And we shall be with those that rest, A - sleep with - in the tomb.

Then, O my Lord, pre - pare My soul for that great day,  
 O wash me in Thy pre - cious blood, And take my sins a - way.

462

**Chepstow.** 668.668.33.66.

C. E. KETTLER.

Words by W. TIDD MATSON.

God is in His tem - ple, The Al - migh - ty Fa - ther!  
 Round His foot-stool let us ga - ther; Him with ad - o - ra - tion

Serve, the Lord most ho - ly, Who hath mer - cy on the low - ly,

*Slowly.*

Let us raise Hymns of praise, For His great sal - va - tion: God is in His tem - ple.

463

## Guth. 6.6.8.6.8.8.

W. H. COOK.

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

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

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

464

## Cambria. 6.6.8.10.6.6.

R. T. CLARK.

The land be - yond the sea! When will life's task be o'er?

When shall we reach that soft blue shore, O'er the dark strait where bil - lows foam and roar?

When shall we come to Thee... Calm land be - yond the sea?...

465

Rest. 6.10.6.10.

GEORGE LOMAS.

Come un - to Me and rest, O wea - ry wan - derer from the

fold of God; From God the e - ver blest

I come, to bring thee back to His . . . a - - - bode.

466

Benedictus. 6.10.10.6.

F. C. MARR.

Bless - ed be God our God, Who freely His beloved Son up gave,

His enemies to recon - cile and save; Bless - ed be God, our God.

467

## Hobedale. 7.5.7.5.7.5.7.5.8.8.

O. E. KERRAN.

When the wea-ry, seeking rest, To Thy goodness flee; When the heavy - la - den cast

All their load on Thee; When the troubled, seeking peace, On Thy Name shall call;

When the sin - ner seek - ing life, At Thy feet shall fall; Hear Thou in love, O

Lord, the cry, In Heav'n Thy dwell - ing - place on high.

468

## Dedicatio Anni. 7.5.7.5.7.5.7.5.

REGINALD F. COULES, F.C.O.

Father, here we de - di - cate This new year to Thee, . . . In what - e - ver

world - ly state Thou wilt have us be; Not from sor - row, pain, or care,

Freedom dare we claim; This a-lone shall be our pray'r, "Glo-ri-ty T Name."

469

Silksworthy. 7.5.7.5.7.7. C. J. VINCENT, Jun.

Ev-ry morn'ing the red sun - ses warm and bright; ut evening cometh on,  
 And the dark, cold night: There's a bright land far a - way, Where 'tis never-ending day.

470

Melancthon. 7.6.7.6.7.7. EDWIN MOSS.

His Je - sus, un - der - shield art Thou, Sun and Shield or e - ver;

Ne - ver canst Thou cease to shine, Cease to guard us, ne - ver.

Cheer our steps as on we go, Come be-tween us and the foe.



471

Barton. 7.6.7.6.

J. H. KIMBORN.



O hap-py band of pil-grims, If on-ward ye will tread,  
With Je-sus as your Fel-low, To Je-sus as your Head.

472

Sacrifice. 7.6.7.6.

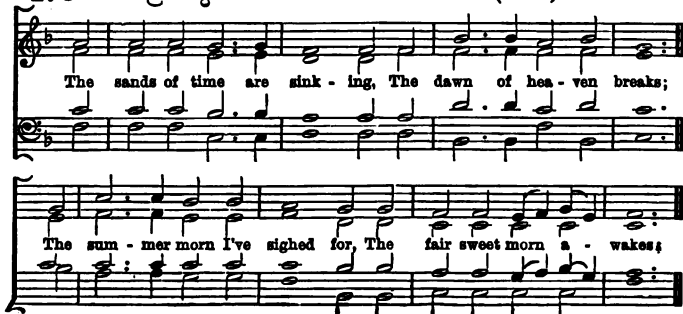
H. LAHR.



O Je-sus e-ver pre-sent, O Shep-herd, e-ver kind,  
Thy ve-ry Name is mu-sic, To ear and heart and mind.

473

Rutherford. 7.6.7.6.7.6.7.5. (or 6.)



The sands of time are sink-ing, The dawn of hea-ven breaks;  
The sum-mer morn I've sighed for, The fair sweet morn a-wakes;

Dark, dark hath been the mid-night, But day-spring is at hand,

And glo-ry, glo-ry dwell-eth In Im-man-uel's land.

474

*Lurelix.* 7.6.7.6.7.6.7.6.

Dr. WESLEY.

The Church's one foun-da-tion Is Je-sus Christ her Lord;

She is His new cre-a-tion, By wa-ter and the word;

From heaven He came and sought her To be His ho-ly Bride;

With His own blood He bought her, And for her life He died.

475

## Exultation. 7.6.7.6.7.6.7.6.

C. E. KETTLER.

Re-joice, all ye be-lie-vers, And let your lights ap-pear;

The ev'-ning is ad-van-cing, And dark-er night is near.

The Bride-groom is a-ris-ing, And soon He draw-eth night;

Up! pray and watch and wres-tle, At mid-night comes the cry.

476

## Fairford. 7.6.7.6.7.6.7.6.

SCHUBERT.

I stand up stand u for Je-sus, Ye sol-diers of the cross;

Lift high His roy-al ban-ner, It must not suf-fer loss;

From vic - t'ry un - to vic - t'ry His ar - my shall He lead,

Till ev - ry foe is van - quish'd, And Christ is Lord in - deed.

477

Lynton. 7.6.7.6.7.6.7.6.

ROBT. JACKSON.

O Sa - viour, pre - cious Sa - viour, Whom yet un - seen we love,

O Name of might and fa - vour, All o - ther names a - bove!

We wor - ship Thee, we bless Thee, To Thee a - lone we sing;

We praise Thee, and con - fess Thee Our Ho - ly Lord and King.

478

# Mossleigg. 7.6.7.6.7.6.7.6. Rev. H. A. CROSSER

O Je - su, Thou art stand - ing Out - side the fast closed door,

In low - ly pa - tience wait - ing, To pass the thres - hold o'er.

Shame on us Chris - tian bre - thren, His Name and sign who bear;

Oh shame, thrice shame up - on us, To keep Him stand - ing there.

# 479 St. George's, Bolton. 7.6.7.6.7.6.7.6. J. WALCH.

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

My soul is dark and gail - ty, My heart is dead with - in.

I need the cleans-ing foun-tain Where I can al-ways flee,

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

480

St. Ninian. 7.6.7.6.7.6.7.6.

H. A. PROTHERO.

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

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

Thou art a cool-ing foun-tain, In life's dry drea-ry sand;

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

481

## St. Ewen. 7.6.7.6.7.6.7.6.

ARTHUR COTTMAN.

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

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

Thou art a cool - ing foun - tain In life's dry drea - ry sand;

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

482

## Beacbley. 7.6.7.6.7.6.7.6. (Trochaic.)

ARTHUR COTTMAN.

Let us now new an - thems raise, Wake the song of glad - ness,

God Him - self to joy and praise, Turns the mar - tyrs' sad - ness.

Bright the day that won their crown, O-pen'd heaven's bright por-tal,

As they laid the mor-tal down, To put on th'im-mor-tal.

483

*Allegro.* 7.6.7.6.7.6.7.6.6.8.4.

F. DEAN.

We plough the fields and scat-ter The good seed on the land, But it is sad and we-ter'd by

God's Al-migh-ty Hand; He sends the snow in win-ter, The warmth to swell the grain,

The breeze, and the sun-shine, And soft re-fresh-ing rain. All good gifts a-round us are

sent from heav'n a-bove, Then thank the Lord, O thank the Lord For all His love.



484

## Brentwood. 7.6.7.6.7.7.6.

W. SMALLWOOD.

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

Rise from tran-si-to-ry things, Towards heav'n thy na-tive place.

Sun and moon and stars de-cay, Time shall soon this earth re-move;

Rise, my soul, and haste a-way To seats pre-pared a-bove.

485

## Greenock. 7.6.7.6.7.8.7.6.

A. KNOTT BAINES.

Je-su, let Thy pi-tying eye Call back a wan-d'ring sheep;

False to Thee, like Pe-ter, I Would fain, like Pe-ter, weep:

Let me be by grace re-stor'd, On thee be all long-suffering shewn;

Turn and look up - on me, Lord, And break my heart of stone.

486

Jeshurun. 7.6.7.6.7.7.6.

Dr. GAUNTLETT

None is like Jes - hu - run's God, So great, so strong, so high;

Lo! He spreads His wings a - broad, He rides up - on the sky;

Is - rael is His first-born son: God th'Almigh - ty God is thine.

See Him to thy help come down, The Ex - cel - lence di - vine.

487

Thomas. 7.6.7.6.7.8.7.6.

C. J. VINCENT, Jun.

Lamb of God, Whose bleed-ing love We now re-call to-ing mind,

Send the an-swer from a-bove, And let us mer-cy find...

Think on us who think on Thee, And ev'-ry bur-den'd soul re-lease;

O re-mem-ber Cal-va-ry, And bid us go in peace.

488

Marlow. 7.6.7.6.7.8.7.6.

ARTHUR MORRIS EDWARDS.

Lamb of God, Whose bleed-ing love We now re-call to mind,

Send the an-swer from a-bove, And let us mer-cy find.

Think on us who think on Thee, And ev'-ry bur-den'd soul re-lease;

O re-mem-ber Cal - va - ry, And bid us go in peace.

489

St. Fabian. 7.6.7.6.7.8.7.6. ARTHUR H. BROWN.

Good Thou art, and good Thou dost, Thy mer - cies reach to all;

Chief - ly those who on Thee trust, And for Thy mer - cy call;

New they ev' -ry morn - ing are: As fa - thers when their chil - dren cry,

Us Thou dost in pi - ty spare, And all our wants sup - ply.

490

## St. Ursula. 7.6.7.6.7.7.6. J. CONWAY BROWN

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

Rise from tran - si - to - ry things Towards heav'n thy na - tive place.

Sun and moon and stars de - cay; Time shall soon this earth re - move;

Rise, my soul, and haste a - way, To seats pre - pared a - bove.

491

## Taunton. 7.6.7.6.7.7.6. Rev. O. R. BARNICOTT.

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

Glo - ry to our heav'n - ly King, The God of Truth and Grace,

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

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

492

Edgbaston. 7.6.7.6.7.7.6.

C. E. KETTLER.

Migh - ty Quick - 'ner, Spi - rit blest, Who to life didst wake me,

Wilt Thou not be - come my guest, For Thy dwell - ing take me?

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

And for spi - rit - s glo - ri - fied Meet eom - pan - ion make me.

493

## St. Anatolius. 7.6.7.6.8.8. ARTHUR H. BROWN.

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

I pray Thee now that sin - less The hours <sup>of</sup> dark may be;

O Je - su, keep me in Thy sight, And guard me thro' the com - ing night.

494

## Hempton. 7.7.7.

A. R. GAUL.

The Lord, in this Thy mer - cy's day, Ere it pass for aye a - way, Ourselves kneel we fall and pray.

495

## Samos. 7.7.7.3.

REV. W. H. HAVERGAL.

Chris - tian, seek not yet re - pose, Hear thy guar - dian an - gel say,

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

496

## Beckenham. 7.7.7.4.

GEORGE LOMAS

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

On our knees we fall and pray, Have mer - cy, Lord.

497

## Ambrose. 7.7.7.5.

Gregorian

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

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

498

## Cattford. 7.7.7.6.

C E. KETTLE.

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

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



499

Ebelyn. 7.7.7.6.

A. S. SULLIVAN.

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

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

500

Richmond. 7.7.7.6.

REV. F. A. J. HERVEY.

God, the Fa-ther, throned on high; Sa-viour, who didst come to die;

Spi-rit, who dost sanc-ti-fy; Save us, Ho-ly Je-sus.

501

St. Jerome. 7.7.7.6.

ARTHUR H. BROWN.

Je-sus, dwell-ing here be-low, Teach-ing man his God to know,

One with all our toil and woe; Hear us, Ho-ly Je-sus.

502

Hartford. 7.7.7.7.3.

A. STONE.

Though the night be ve - ry long, Faith be faint, and sin be strong;

Though your hopes are al-most dead, And around are shapes of dread, Fear not ye.

503

Ashburton. 7.7.7.7.7.7.

ROBT. JACKSON.

Lord, Thy chil-dren guide and keep, As with fee-ble steps they press

On the path-way rough and steep, Through the wea-ry wil-der-ness;

Ho - ly Je - su, day by day Lead us in the nar - row way.

504

## Bekebourne. 7.7.7.7.7.

R. JACKSON.

Rock of A - ges, clef for me, Let me hide my - self in Thee:

Let the wa - ter and the blood From Thy wound - ed side which flowed,

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

505

## Guildford. 7.7.7.7.7.

W. HAYNES.

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

Your Re - deem - er's con - flict see, Watch with Him one bit - ter hour;

Turn not from His griefs a - way, Learn of Je - sus Christ to pray.

506

## Horwood. 7.7.7.7.7.7

R. RADHAM.

God of mar - cy, God of grace, Show the brightness of Thy face,

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

And Thy sav - ing health ex - tend, Un - to earth's re - mot - est end.

507

## Maidstone. 7.7.7.7.7.7.

W. B. GILBERT.

Christ whose glo - ry fills the skies, Christ, the true, the on - ly Light;

Sun of Right - eous - ness, a - rise, Tri - umph o'er the shades of night;

Day-spring from on high, be near, Day-star, in our hearts ap - pear.

508

## Lotton. 7.7.7.-7.7.7.

E. LINTER.

Day of wrath, that aw - ful day, Shall the sign in heav'n dis - play,

Earth in ash - es melt a - way; Oh, what trem - bling shall ap - pear,

When His com - ing shall be near, Who shall all things strict - ly clear.

509

## Calvary. 10 lines 7s.

J. CONWAY BROWN.

Bound up - on th'ac - curs - ed tree Faint and bleed - ing, - Who is He?

By the eyes so pale and dim, Stream - ing blood and writh - ing limb;

By the flesh with sour - ges torn, By the crown of twist - ed thorn,

By the side so deep - ly pier - ced, By the baf - fled burn - ing thirst,

By the droop - ing death - dew'd brow: Son of Man, 'tis Thou, 'tis Thou!

510

Crucifixion. 10 lines 7s.

C. J. VINCENT, Jun.

Bound up - on th'ac - curs - ed tree, Faint and bleeding, — Who is He? By the eyes so

pale and dim, Streaming blood and writhing limb; By the flesh with scourges torn, By

By the crown of twist - ed thorn, By the side so deep - ly pier - ced, By the baf - fled

burn - ing thirst, By the drooping death - dew'd brow: Son of Man, 'tis Thou, 'tis Thou!

511

## Brompton. 7.7.7.7.7.7.7.

J. R. SCRATCHNER

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

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

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

For the bright - ness of Thy face, For Thy ful - ness, God of grace!

512

## Eltham. 7.7.7.7.7.7.7.

ALFRED SHAW.

What are these in bright ar - ray, This in - nu - mer - a - ble throng,

Round the al - tar night and day, Hymn - ing one tri - umph - ant song?

Wor - thy is the Lamb once slain, Bless - ing, hon - our, glo - ry, power,

Wis - dom, rich - es to ob - tain, New do - min - ion ev - ry hour.

513

Gollingside. 7.7.7.7.7.7.7.

Rev. J. B. DYKES.

Je - su, lo - ver of my soul, Let me to Thy bo - som fly,

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

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

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



514

## Leyton. 7.7.7.7.7.7.7.

C. E. KETTLE.

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

When our wak - ing thoughts be - gin First to loathe our che - rish'd sin;

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

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

515

## Sorrento. 7.7.7.7.7.7.7.

J. H. DRANE.

Je - su, seek Thy wand'ring sheep; Bring me back and lead and keep;

Take on Thee my ev' - ry care; Bear me, on Thy bo - som bear;

Let me know my Shepherd's voice, More and more in Thee re - jice,

More and more of Thee re - ceive, E - ver in Thy spi - rit live.

516 St. Mary Magdalene. 7.7.7.7.7.7.7.

ARTHUR SULLIVAN.

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

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

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

Bend - ing from Thy throne on high, Hear our sol - emn Li - tan - y.

517

## Stainforth. 7.7.7.7.7.7.

B. JACKSON.

Ho - ly, ho - ly, ho - ly Lord, God of Hosts, when heaven and earth,

Out of dark - ness, at Thy word Is - sued in - to glo - rious birth,

All works - fore Thee stood, and eye - held them good;

They sang with sweet ac - cord, o - ly, - y, ho - Lord.

518

## Grasmere. 7.7.8.7.7.7.8.7.

EDWIN MOSE.

Head of the Church tri - umph - ant! We joy - ful - ly a - dore Thee;

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

We lift our hearts and voices, In blest an-ti-ci-pa-tion,

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

519

St. Bridget. 7.4.7.4.7.4.7.4.

ARTHUR H. BROWN.

Hail the day that sees Him rise, Al-le-lu-ia.

To His throne a-bove the skies, Al-le-lu-ia.

Christ, the Lamb for sin-ners given, Al-le-lu-ia,

En-ters now the high-est heaven, Al-le-lu-ia.

520

## St. Albinus. 7.8.7.8.4.

DR. GAUNTLETT.

Je - sus lives! no long - er now Can thy ter - rors, Death, ap - pal us;

Je - sus lives! by this we know Thou, O Grave, canst not en - thrall us. Al - le - lu - ia.

521

## Rickmansworth. 8.3.8.3.

W. F. HUNTDALL.

Je - sus the chil - dren are call ing, O draw near;

Fold the young lambs in Thy bo - som, Shep - herd, dear.

522

## Wentworth. 8.4.8.4.8.4.

F. C. MAHER.

Our God, we thank Thee, Who hast made The earth so bright, So full of splendour

and of joy, Beau - ty and light, So ma - ny glorious things are here, No - ble and right.

523

## Shipley. 8.4.8.4.8.8.8.

E. Moss.

My Sa - vour, 'mid life's va - ried scene, Be Thou my stay: . .

Guide me thro' each perplex - ing path To per - fect day; n weakness and in

sin I stand, Still faith can clasp Thy mighty Hand, And fol - low at Thy dear command.

524

## Goodrest. 8.4.8.4.8.8.8.4.

C. E. KITTLE.

God Who mad - est earth and hea - ven, Dark - ness and light, Who the day for

toil hast giv - en, For rest the night! May Thine an - gel - guards de - fend us,

Slum - ber sweet Thy mer - cy send us, Ho - ly dreams and hopes at - tend us, This live - long night.

525

## Chornbury. 8.5.8.3.

G. J. HANKE, JR.

Art thou wea - ry, art thou lan - guid, Art thou sore dis - trest;

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

526

## Linton. 8.6.8.4.

H. J. E. HOLMES.

Our blest Re - deem - er ere He breathed His ten - der last fare - well,

A guide, a Com - fort - er be - queath'd, With us to dwell.

527

## Resurrection. 8.6.8.6.4.4.8.8.

A. STONE.

O ris - en Lord, O conquering ng, O life for all that live;

To us that peace of free - dom bring Which on - ly Thou canst give.

Once Death, our foe, hath laid Thee low, Now Thou hast rent his

bonds in twain, Now art Thou risen Who once was slain.

528

Eden. 8.6.8.6.6.6.6.

H. A. PROTHRO.

O Pa - ra - dise, O Pa - ra - dise, Who doth not crave for rest?

Who would not seek the hap - py land, Where they that lov'd are bless'd;

Here loy - al hearts and true, . . . Stand - ver in the light, . . .

All rap - ture thro' and thro' . . . In God's most ho - ly sight?



529

## St. Helena. 8.6.8.6.6.6.6. W. A. C. CRUIKSHANK.

O Pa - ra - dise, O Pa - ra - dise, Who doth not crave for rest?

Who would not seek the hap - py land, Where they that lov'd are blessed;  
Where loy -

Where loy - al hearts and true, . . . Stand e - ver in the light, . . .  
- al hearts and . . . true, Stand e - ver in . . . the . . . light, All rap -

Where loy - al hearts and true, Stand e - ver in the light, . . .

All rap - ture thro' and thro', } In God's most ho - - ly sight?  
- ture thro' . . . and thro', }

All rap - ture thro' and thro', In God's most ho - ly sight?

530

## Peregrinus. 8.6.8.6.4.

A. B. GAUL.

Be - turn, O wand'rer, to thy home, Thy Fa - ther calls for thee, No

long - er now an ex - ile roam In guilt and mis - er - y. Be - turn! Be - turn!

531

## St. Silas. 8.6.8.6.8.6.

JOSEPH LANCASTER.

Go not far from me, O my Strength, Whom all my times o - bey;

Take from me a - ny - thing Thou wilt, But go not Thou a - way;

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

532

## Ellacombe. D.C.M.

The Son of God goes forth to war, A - ly crown to gain; H's blood-red banner

screams a - far; Who fol-lows in His train? Who best can drink the sup of woe,

Tri-umphant o - ver pain, Who patient bears his cross be-low, He fol-lows in His train.

533

## Bethlehem. D.C.M.

C. E. WILLIAMS.

While shepherds watch'd their flocks by night, All seat - ed on the ground,

The An - gel of the Lord came down, And glo - ry shone a - round.

"Fear not," said He, for migh - ty dread Had seized their trou - bled mind;

"Glad tid - ings of great joy I bring To you and all man - kind."

534

## Blenden. D.C.M.

C. E. KETTLE.

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

Lay down, thou wea - ry one, lay down Thy head up - on my breast."



I came to Je - sus . as I was, Wea - ry, and worn, and sad;  
I found in Him a rest - ing place, And He has made me glad.

535

Castle Rising. D.C.M.

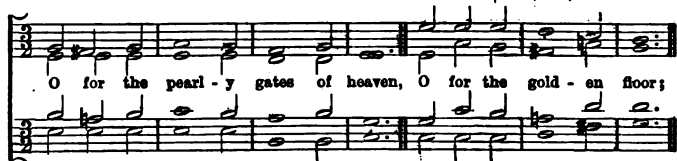
Rev. F. A. J. HEAVY, M.A.



The rose - ate hues of ear - ly dawn, The brightness of the day,  
The crim - son of the sun - set sky, How fast they fade a - way.



O for the pearl - y gates of heaven, O for the gold - en floor;  
O for the Sun of Righteous - ness, That set - teth nev - er - more.



O for the Sun of Righteous - ness, That set - teth nev - er - more.



O for the Sun of Righteous - ness, That set - teth nev - er - more.

536

# Filius Dei. D.C.M.

A. R. GAUL.

The Son of God goes forth to war, A king-ly crown to gain; His blood-red ban-ner

streams a - far; Who follows in His train? Who best can drink the cup of woe, Tri -

umph-ant o - ver pain, Who patient bears His cross below, He fol-lows in His train.

537

# Kirkstall. D.C.M.

JAMES SHAW

Lord, when we bend be - fore Thy throne, And our con - fes - sions pour,

Teach us to feel the sins we own, And hate what we de - plore.

Our con - trite spi - rits pi - tying see; True pen - i - tence im - part;

Then let a heal-ing ray from Thee Beam hope on ev-'ry heart.

538

Morley. D.C.M.

T. MORLEY.

*Voices in Unison.*

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

Lay down, thou wea - ry one, lay down Thy head up - on my breast."

I came to Je - sus as I was, Wea - ry, and worn, and sad, . . .  
sad, I found

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

539

Selwyn. D.C.M.

J. THURBARD

The sha-dows of the eve-ning hours Fall from the darkening sky;

Up - on the frag-rance of the flowers, The dews of eve-ning lie.

Be - fore Thy throne, O Lord of heaven, We kneel at close of day;

Look on Thy chil-dren from on high, And hear us while we pray.

540

Preparation. 8.6.8.6.8.8.

E. SILAS

An - o - ther week has passed a-way, With all its bu - sy cares;

And now, be-fore Thy Ho-ly Day, With its glad praise and prayers:

We rest awhile life's wea-ry oar, And think of the e - ter - nal shore.

541

Handsworth. 8.6.8.6.8.8.6.

C. E. KESTLE.

An - o - ther year has fled, re - new, Lord, with our days, Thy love;

Our days are e - vil here and few, We look to live a - bove:

We will not grieve, tho' day by day We pass from earth-ly joys a - way;

Our joy a - bides in Thee.



542

## Vantage. 8.6.8.6.8.8.6.

A. STORZ.

1. Sing Hal - le - lu - jah! praise the Lord! Sing with a cheer - ful voice;  
2. There we to all e - ter - ni - ty Shall join th' an - gel - ic lays,

Ex - alt our God with one ac - cord, And in His Name re - joice;  
And sing in per - fect har - mo - ny, To God, the Sa - vour's praise:

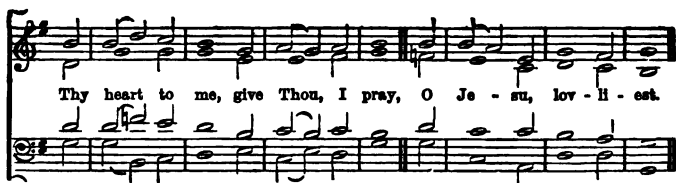
Ne'er cease to sing, thou ransom'd host, Praise Fa - ther, Son and Ho - ly Ghost,  
"He hath redeem'd us by His blood, Hath made us kings and priests to God:

Un - til, in realms of end - less light, Your prais - es shall u - nite.  
For us the heav'n - ly Lamb was slain. Praise ye the Lord! A - men."

543

## Maidstone. — 8.6.8.6.8.8.8.8. Rev. H. A. RICHINGS

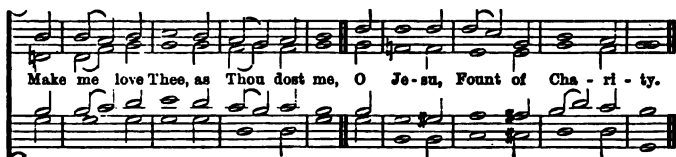
My heart to Thee I give for aye, O Je - su, sweet - est, best;



Thy heart to me, give Thou, I pray, O Je - su, lov - li - est.



Our hearts a - lone Thou dost re - quire, Our hearts a - lone Thou dost de - sire:

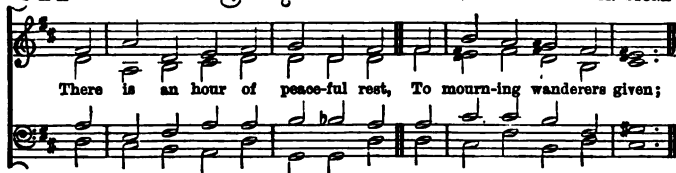


Make me love Thee, as Thou dost me, O Je - su, Fount of Cha - ri - ty.

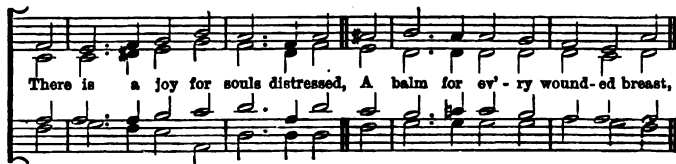
544

Dereham. 8.6.8.8.6.

A. STOKES



There is an hour of peace-ful rest, To mourn-ing wanderers given;



There is a joy for souls distressed, A balm for ev'-ry wound-ed breast,



'Tis found a - bove, in heaven.

645

Newcastle. 8.6.8.6.

HENRY L. MORLEY

E - ter - nal light, e - ter - nal light, How pure the soul must be, When placed with-in Thy  
 searching sight, It shrinks not, but with calm delight, Can live and look on Thee.

546

Sterula. 8.7.8.4.

F. C. MAKER.

Star of morn - ing bright - ly shin - On sin's dark and trou - bled sea;  
 Point - ing out love's high de - sign - , Shine, shine on me.

547

Dominus regit me. 8.7.8.7.

REV. J. B. DYKES.

The King of love my shep - herd is, Whose good - ness fail - eth ne - ver;  
 I no - thing lack if I am His, And He is mine for e - ver.

548

Creter. 8.7.8.7.7.7.7.

J. TILLARD.

Heav'n-ly Fa-ther, all cre-a-tion Shows the won-ders of Thy hand;

Now ac-cept our a-do-ra-tion, Lord, Thy bless-ing now com-mand.

Thee the fount of life we own, Thee our Mak-er, Thee a-lone,

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

549

Lightcliffe. 8.7.8.7.

A. STONE.

La-bour-ing and hea-vy-la-den, Want-ing help in time of need,

Faint-ing by the way from hun-ger, "Bread of Life!" on Thee we feed.

550

## Lucerne. 8.7.8.7.

T. A. WILLIS.

God is love, His mer - cy bright - ens All the path in which we rove;

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

551

## St. Mabyn. 8.7.8.7.

ARTHUR H. BROWN.

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

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

552

## St. Sylbester. 8.7.8.7.

REV. J. B. DYKES.

Days and moments quickly fly - ing, Blend the liv - ing with the dead;

Soon will you and I be ly - ing, Each with - in our nar - row bed.

553

## Bishopsbourne. 8.7.8.7.7.7.

B. JACKSON.

Through the day Thy love has spared us; Now we lay us down to rest;

Through the si-lent watch-es guard us; Let no foe our peace mo-lest;

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

554

## Gounod. 8.7.8.7.7.7.

C. GOUNOD.

One there is a - bove all o - thers, Well de - serves the Name of Friend;

His is love be - yond a bro - ther's, Cost - ly, free, and knows no end;

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

555

## Praise. 8.7.8.7.7.7.

C. E. KERRAN

Now, our Fa - ther, we a - dore Thee, All Thy won - drous love we own;

Hymns of praise we bring be - fore Thee, As We wor - ship at Thy throne:

Thou hast made us out of nought, Won - drous things Thine arm hath wrought.

556

## Trjby. 8.7.8.7.7.7.

Dr. GAUNTLETT.

Once in roy - al Da - vid's Ci - ty Stood a low - ly cat - tle shed,

Where a Mo - ther laid her Ba - by, In a man - ger for His bed;

Ma - ry was that Mo - ther mild, Je - sus Christ her lit - tle Child.

557

## Corke Hullen. 8.7.8.7.4.7. Rev. T. B. MATTHEWS.

Look ye saints, the sight is glorious! See the man thy sorrows now!

From the fight re-turned vic-tor-ious, Ev-'ry knee to Him shall bow.

Crown Him, crown Him; Crowns be-come the vic-tor's brow.

558

## Jerusalem Luminosa. 8.7.8.7.8.7.

W. T. HOWELL ALLOCHIN.

Sing, my tongue, the Sa-viour's glo-ry, Of His cross the mys-tery sing;

Lift on high the won-drous tro-phy, Tell the tri-umph of the King;

He, the world's Re-deem-er, con-quers Death, thro'death now van-quish-ing,



559

Huntington. 8.7.8.7.8.7.

C. E. KESTLE.

Sing, my tongue, the Sa-viour's glo-ry, Of His cross the mys-tery sing;

Lift on high the won-drous tro-phy, Tell the tri-umph of the King;

He, the world's Re-deem-er, con-quers Death, thro' death now van-quist-ing.

560

Kilveden. 8.7.8.7.4.7.

Rev. Wm. Blow.

Lord, dis-miss us with Thy bless-ing; Fill our hearts with joy and peace;

Let us each Thy love pos-sess-ing, Tri-umph in re-deem-ing grace;

Oh! re-fresh us, Trav'l-ing through life's wil-der-ness.

561

## Kenilworth. 8.7.8.7.4.7.

G. B. KITTLE.

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

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

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

562

## St. Justin. 8.7.8.7.4.7.

Hark the voice of love and mer - cy Sounds a - loud from Cal - va - ry;

See it rends the rocks a - sun - der, Shakes the earth and veils the sky,

"It is fin - ished," Hear the dy - ing Sa - vour cry.

563

## Levisham. 8.7.8.7.8.7.

J. TILLMAN.

Praise, my soul, the King of hea - ven, To His feet thy tri - bute bring;  
 Ran-somed, healed, re - stored for - giv - en, E - ver - more His prais - es sing.  
 Al - le - lu - ia, Al - le - lu - ia, Praise the e - ver - last - ing King.

564

## Mannheim. 8.7.8.7.8.7.

Germän.

Lead us, heav'n - ly Fa - ther, lead us O'er the world's tem - pes - tuous sea,  
 Guard us, guide us, keep us, feed us, For we have no help but Thee;  
 Yet pos - sess - ing ev' - ry bless - ing, If our God our Fa - ther be.

565

## Regent Square. 8.7.8.7.8.7.

H. SMART.

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

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

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

566

## Triumph. 8.7.8.7.8.7.

DR. GAUNTLETT.

O'er the gloom - y hills of dark - ness, Look, my soul, be still and gaze;

All the pro - mis - es do tra - vail, With a glo - rious day of grace.

Bless - ed ju - bilee, Bless - ed ju - bilee, Let thy glo - rious morn - ing dawn.

567

## Corde Hatus. 8.7.8.7.8.7.7.

W. T. HOWELL ALLCHIN.

Of the Fa-ther's love be-got-ten, Ere the world be-gan to be,  
He is Al-pha and O-me-ga, He the Source, the End-ing He,  
Of the things that are, that have been, And that fu-ture years shall see,  
Ev-er-more and ev-er-more! Ev-er-more and ev-er-more!

568

## Chamouni. 8.7.8.7.8.8.7.7.

GEORGE LOMAS.

Man of sor-rows, and ac-quaint-ed With our grief, what shall we say?  
Ne-ver lan-guage yet hath paint-ed, All the woes that on Thee lay;

Had I seen Thee cloth'd in weak-ness, Bearing our reproach with meek-ness,

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

569

Deerburst. 8.7.8.7.8.7.8.7.

J. LANGRAN.

Hark, the sound of ho-ly voi-ces, Chant-ing at the crys-tal sea,

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Lord, to Thee.

Mul-ti-tudes which none can num-ber, Like the stars in glo-ry stand,

Cloth'd in white ap-pa-rel, hold-ing Palms of vic-t'ry in their hand.

570

Faber. 8.7.8.7.8.7.8.7.

J. H. WILLOOK

Praise the Lord, ye heav'n's - dore Him, Praise Him an - gels in the height;

Sun and moon re-joice be - fore Him; Praise Him all ye stars and light.

Praise the Lord, for He hath spo - ken; Worlds His migh - ty voice o - bey'd:

Laws that ne - ver shall be bro - ken, For their guld-ance He hath made.

571

Juxta Crucem. 8.7.8.7.8.7.8.7.

J. BARNBY.

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

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

Here I rest, for e - ver view-ing Mer - cy pour'd in streams of blood;

Pre-cious drops my soul be - dew-ing, Plead and claim my peace with God.

572

Lux Coeli. 8.7.8.7.8.7.8.7.

ARTHUR SULLIVAN.

Hark, a thrill-ing voice is sounding; "Christ is nigh!" it seems to say;

"Cast a - way the dreams of dark-ness, O ye chil-dren of the day."

Start-led at the so - lemn warn-ing, Let the earth-bound soul a - rise;

All the pow'rs of dark-ness va - nish; Christ, our Day-star mounts the skies.



573

## Salvator, 8.7.8.7.8.7.8.7.

J. P. JAWSON.

Saviour, breathe an eve-ning bless-ing, Ere re- pose our spi- rits seal;

in and want we come con- fess- , ou can't save and u can't heal.

Though des- truc- tion walk a- round us, Though the ar- row past us fly,

An- gel guards from Thee sur- round us, We are safe if Thou art nigh.

574

## Sanctuary, 8.7.8.7.8.7.8.7.

REV. J. B. DYKES.

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

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

Fa-ther, Source of all eom-pas-sion, Pure, un-bounded grace is Thine:

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

575

S. Gilda. 8.7.8.7.8.7.8.7.

J. BARNEY.

Hail, Thou once de - spi - sed Je - sus, Hail, Thou Ga - li - le - an King;

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

Hail, Thou a - go - nis - ing Sa - viour, Bear - er of our sin and shame,

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

576

Westbourne. 8.7.8.7.8.7.

F. Duan.

On the dew - y breath of e - ven, While the o - dours ming - ling rise,

Borne like in - cense up to hea - ven Na - ture's eve - ning sac - ri - fice;

With the balm - y offerings blend - ing, Let our glad thanks - giv - ing be,

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

577

Cleve. 8.7.8.7.3.

C. J. Frost.

Lord, I hear of showers of bless - ing Thou art scattering full and free;

Showers, the thirsty land re - fresh - ing; Let some droppings fall on me - E - ven me.

578

## St. Sebastian.—8.7.8.7.8.8.

J. BARRETT.



O Je-sua, sweetest, ho-liest Name, To God's dear chil-dren giv-en,  
A so-lace in their wear-i-ness, A fore-taste of their hea-ven.  
To ev-er-y mourning, an-xious breast, It whis-pers e-ver-last-ing rest.

579

## Seaford. 8.7.8.7.8.8.

J. TILLMANN.



From all e-vil, all temp-ta-tion That be-sets our earth-ly path:  
From thy fi-nal con-dem-na-tion, From Thy tran-si-to-ry wrath,  
God of good-ness, us de-li-ver, And Thy Name be praised for e-ver.

580

Waitland. 8.7.8.7.8.8.7.

A. E. TOZMA.

Out of the depths I cry to Thee, Lord God, O hear my wail - ing,

Thy gracious ear in - cline to me, And make my pray'r - vail - ing. On my misdeeds in

mer - cy look; O deign to blot them from Thy book, Or who can stand be - fore Thee?

581

King's College. 8.8.6.8.8.6. Rev. E. C. WALKER.

That Thou, O Lord, art e - ver nigh, Tho' veil'd in aw - ful ma - jes - ty,

Thy migh - ty works de - clare; Thy hand this earth - ly frame up - holds,

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

582

## Milberton. 8.8.6.8.8.6

A. STONE.

With years oppress'd, with sorrows worn, De-ject-ed, ha-rass-ed, sick, for-lorn,

To Thee, O God, I pray: To Thee, my with-er'd hands a- rise,

To Thee, I lift these fall-ing eyes, O cast me not a-way.

583

## Ravendale. 8.8.6.8.8.6.

W. STOKES.

O love divine, how sweet thou art! When shall I find my will-ing heart

All - en up Thee? I thirst, I faint, I die to prove

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

584

## The Morning Light. 8.8.6.8.8.6. E. G. MONK.

The morning light hath shed its beams, And paved its way in living streams;

Rise, Christ I meet the ray, And we it pours its gold-en fire,

Oh, let it gold-en thoughts in-spire: Up, Chris-tian, hail the day!

585

## Cilicia. 8.8.6.8.8.6. W. T. HOWELL ALLCHIN.

The fes-tal morn, my God, is come That calls me to Thy hallowed

dom, Thy pre-sence to a-dore; My feet the sum-mons shall at-

tend, With will-ing steps Thy courts as-cend, And tread the sa-cred floor.

566

## Stourbridge. 8.8.6.8.8.6.

C. E. KITTLE.

O Lord, how hap - py should we be, If we could cast our care on Thee;

If we from self could rest, And feel at heart that One a - bove,

In per - feet wis - dom, per - feet love, Is work - ing for the best.

567

## Welfield. 8.8.6.8.8.6.

Rev. H. A. CROSSIN.

My God, when dangers press me round, And safe - ty but in Thee is found,

Do leave me not a - lone; Pre - serve my soul from ev - 'ry snare,

Grant me Thine aid, and let my pray'r Reach Thine e - ter - nal throne.



588

## Camden. 8.8.7.8.8.7.

C. E. KETTLER.

Fa-ther, in high hea-ven dwell-ing, May our eve-ning song be tell-ing

Of Thy mer-cy, large and free; Thro' the day Thy love hath fed us,

Thro' the day Thy care hath led us With di-vin-est char-i-ty.

589

## Evening Hymn. 8.8.7.8.8.7.

W. JACKSON.

Fa-ther, in high hea-ven dwell-ing, May our eve-ning song be tell-ing

Of Thy mer-cy, large and free; Thro' the day Thy love hath fed us.

Thro' the day Thy care hath led us With di-vin-est char-i-ty.

590

## Passion-tide. 8.8.7.5.3.7.

GROVER LOMAS.

"Darkly rose the guilty morning."

The first system of musical notation for 'Passion-tide' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a 2/4 time signature and features a melody with eighth and sixteenth notes, accompanied by a bass line with similar rhythmic patterns.

The second system of musical notation for 'Passion-tide' continues the melody and bass line from the first system, maintaining the same rhythmic and melodic structure.

591

## Culham. 8.8.8.3.

A. STONE.

The first system of musical notation for 'Culham' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a 2/4 time signature and features a melody with eighth and sixteenth notes, accompanied by a bass line with similar rhythmic patterns.

Fierce raged the tempest o'er the deep, Watch did Thy an-xious servants keep,

The second system of musical notation for 'Culham' continues the melody and bass line from the first system, maintaining the same rhythmic and melodic structure.

But Thou wast wrapt in guile-less sleep, Calm and still.

592

## In Memoriam. 8.8.8.4.

F. C. MAHER.

The first system of musical notation for 'In Memoriam' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a 2/4 time signature and features a melody with eighth and sixteenth notes, accompanied by a bass line with similar rhythmic patterns.

By Christ redeemed, in Christ re-stored, We keep the me-mo-ry a-dored,

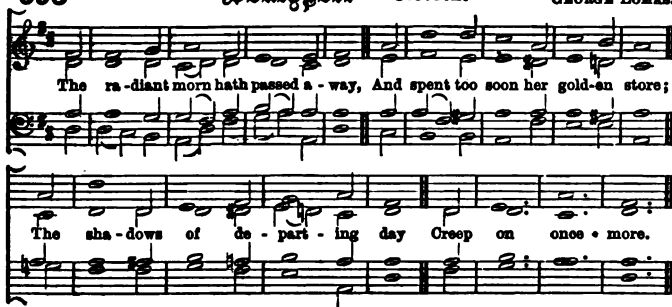
The second system of musical notation for 'In Memoriam' continues the melody and bass line from the first system, maintaining the same rhythmic and melodic structure.

And show the death of our dear Lord Un-til He come.

593

## Southport. 8.8.8.4.

GEORGE LOMAS.




The ra-diant morn hath passed a-way, And spent too soon her gold-an store;

The sha-dows of de-part-ing day Creep on once • more.

594

## Chelmsford. 8.8.8.4.

A. STONE.



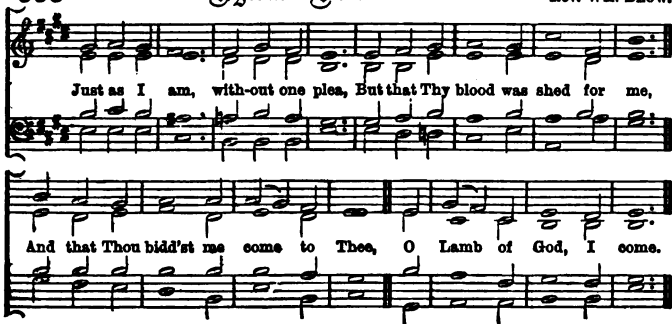
O Lord of earth and sky and sea, To Thee all praise and glo-ry be;

How shall we shew our love to Thee, Who giv-est all?

595

## Agnus Dei. 8.8.8.6.

REV. WM. BLOW.



Just as I am, with-out one plea, But that Thy blood was shed for me,

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

596

## Hardyphonia. 8.8.8.6.

Rev. E. Youns.

Just as I am, with - out one plea, But that Thy blood was shed for me,

And that Thou biddest me come to Thee, O Lamb of God, I come.

597

## Hosanna. 8.8.8.8.4.7.

C. E. KETTER.

Ho - san - na to the liv - ing Lord! Ho - san - na to th' in - carnate word!

To Christ, Cre - a - tor, Sa - viour, King, Let earth, let heav'n Ho - san - na sing;

Ho - san - na, Lord! Ho - san - na in the high - est!

598

## Hosanna. 8.8.8.4.7.

O. J. VINCENT, JUN.

Ho - san - na to the liv - ing Lord! Ho - san - na to th' in - car - nate word!

To Christ, Cre - a - tor, Sa - viour, King, Let earth, let heav'n Ho - san - na sing:

Ho - san - na, Lord! Ho - san - na in the high - est!

599

## Bickley. 8.8.8.8.8.8.

C. E. KETTLE.

When gathering clouds a - round I view, And days are dark and friends are few,

On Whom I lean, who not in vain, Ex - perience ev' - ry u - man pain;

He sees my wants, al - lays my fears, And counts and trea - sures up my tears.

600

Hura. 8.8.8.8.8.

DR. GAUNTLETT.

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

Come, and with us, e'en us, Ho-hide, Who would on Thee a-lone re-:

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

601

Rousseau. 8.8.8.8.8.

Forth from the dark and stor-my sky, Lord, to Thine al-tar's shade we fly:

Forth from the world, its hope and fear, Fa-ther, we seek Thy shel-ter here:

Wea-ry and weak, Thy grace we pray; Turn not, O Lord, Thy guests a-way.

602

## Lebanon. 8.8.8.8.8.

C. DANFORTH.

Thou hid-den love of God, whose height, Whose depth un-fath-er'd no man knows,

I see from far Thy beau-teous light, In - ly I sigh for Thy re - pose:

*Voices in Unison.**Harmony.*

My heart is pained, nor can it be At rest till it find rest in Thee.

603

## Magdalen. 8.8.8.8.8.8.

DR. STAINER.

Thou hid-den love of God, whose height, Whose depth un-fa-thom'd no man knows.

I see from far Thy beau-teous light, In - ly I sigh for Thy re - pose:

*Voices in Unison.*

My heart is pained, nor can it be At rest till it find rest in Thee.

604

## Melita. 8.8.8.8.8.

Rev. J. B. Dyess

E - ter - nal Fa - ther, strong to save, Whose arm hath bound the rest - less wave,  
 Who bid'dst the migh - ty o - cean deep Its own ap - point - ed lim - its keep;  
 O hear us when we cry to Thee, For those in pe - ril on the sea.

605

## Pater Omnium. 8.8.8.8.8.

H. J. E. Holmes

Onward thro' life Thy chil - dren stray, Groping at noon their si - lent way;  
 Long is the road, and fierce the sun: When will the drear - y way be done?  
 Foot - sore and faint, to Thee we cry, Fa - ther of all, be ve - ry nigh.



606

## St. Catherine. 8.8.8.8.8.

J. G. WALTON.

God sendeth sun, He send-eth show'r; A-like they're needful for the flow'r;

nd joy and tears a - like are sent, o give the soul fit nour-ish-ment;

As comes to me, or cloud, or sun, a - ther, Thy will, not mine, be done.

607

## St. Hilda. 8.8.8.8.8.

ARTHUR H. BROWN.

The day of rest once more comes round, A day to all believers dear;

The silver trumpets seem to sound, That call the tribes of Is - rad near;

Ye peo - ple all o - bey the call, And in Je - ho - vah's tents ap-pear.

608

## St. Matthias. 8.8.8.8.8.8.

W. H. MONK.

Sweet Sa- viour, bless us as we go; Thy word in - to our minds in - still,

And make our lukewarm hearts to glow With low - ly love and fer - vent will.

Thro' life's long day and death's dark night, O gen - tle Je - sus, be our Light.

609

## Knowle. 8.8.8.-8.8.8.

C. E. KERRL.

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

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

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

610

## St. Sulpicius. 8.8.8.-8.8.8. ARTHUR H. BROWN.

Let all the earth their voi-ces raise, To sing the choic-est psalms of praise;  
To sing and bless Je-ho-vah's Name: His glo-ry let the heathen know;  
His won-ders to the na-tions shew, And all His sav-ing works pro-claim.

611

## Corpus Christi. 9.8.9.8. or 8.7.8.7.

Bread of the world, in mer-cy bro-ken, Wine of the soul, in mer-cy shed;  
By Whom the words of life were spo-ken, And in Whose death our sins are dead.

612

## St. Serf. D.L.M.

H. LAHRE.

Thrice Ho-ly God! of wondrous might, O Tri-ni-ty of love di-vine!

To Thee be-longs un-cloud-ed Light, And e-ver-last-ing joys are Thine.

Be-fore Thy Throne dark clouds a-bound; A-bout Thee shine such das-zling rays,

That An-gels, as they stand a-round, For e-ver trem-ble as they gaze.

618

Sunset.—D.L.M.

"At even, ere the sun was set."

MEYER LUTZ

614

## Sea Bridge.—D.L.M.

W. C. FILBY.

We thank Thee, Lord, for this fair earth, The glittering sky, the sil-ver sea;

For all their beau-ty, all their worth, Their light and glo-ry come from Thee.

Thanks for the flowers that clothe the ground, The trees that wave their arms a-bove,

The hills that gird our dwell-ings round, As Thou dost gird Thine own with love.

615

## Jerusalem. 8.9.8.8.9.8.6.6.4.8.8.

E. H. THORN.

Wake, awake, for night is fly-ing, The watchmen on the heights are cry-ing; A-wake, Je-ru-sa-lem, a

-ri-sing! Mid-night's sub-ern hour is toll-ing, His cha-riot wheels are near-or-rolling, He comes, pre-

pure, ye vir-gins, wise, Rise up, with will-ing feet Go forth, the Bridgroom meet; Al - lo - lo -

In! Bear thro' the night your well-trimm'd light, Speed forth to join the mar-riage rite.

616

Stalbridge. 9.9.8.9.9.8.6.6.4.8.8.

A. STONE.

Thee, God Al-migh-ty, Lord thrice Ho-ly, Thine an-gel-hosts in  
Thy glo-ry fill-eth earth and hea-ven, And praise to Thee is

re-ference low-ly A-dore in sol-emn cease-less hymn:  
e-ver giv-en By Cher-u-bim and Se-ra-phim;

With veil-ed face they cry, Glo-ry to God Most High, E-ver, e-ver,

We too are Thine; Thee we con-fess; We wor-ship Thee; Thy Name we bless.

617

## Submission. 10.4.10.4.

GEO. LOWME.

I do not ask, O Lord, that life may be A pleasant road;  
I do not ask that Thou would'st take from me Aught of its load.

618

## Sandon.—10.4.10.4.10.10.

O. H. PURDAY.

Lead, kind-ly Light, a- mid th'en-cir- cling gloom, Lead Thou me on:  
The night is dark, and I am far from home, Lead Thou me on.  
Keep Thou my feet; I do not ask to see The dis- tant scene; one step e-nough for me.

619

## Morley. 10.4.10.4.10.10.

T. MORLEY

Lead, kind-ly Light, a- mid th'en-cir- cling gloom, Lead Thou me on: . . .  
The night is dark, and I am far from home, Lead Thou me on. . .

Keep Thou my feet; I do not ask to see .  
The dis - tant scene; one step e - nough for me.

620

Via Lucis. 10.6.10.6.

GEORGE LOMAS.

Eye hath not seen Thy glo - ry; Thou a - lone the path of light hast trod;  
And in Thy kingdom, on the Fa - ther's throne, Thou reign - est, Son of God.

621

Alleluia. 10.10.7.

ARTHUR COTTMAN.

Sing Al - le - lu - ia forth in du - teous praise, Ye ed - ti -  
zens of heaven, and sweet - ly raise An end - less Al - le - lu - ia.



622

## Bircington. 10.10.10.10.

W C FILBY.

A - gain re - turns the day of ho - ly rest, Which, when He made the world, Je - ho - vah blest:

When, like His own, He bade our la - bours cease, And all be - pt - e - s - ty and all be - peace.

623

## Dalketh. 10.10.10.10.

T. HEWLETT.

Fa - ther, a - gain in Je - sus' Name we meet, And bow in pen - i - tence be - neath Thy feet:

A - gain to Thee our fee - ble voi - ces raise, To sue for mercy and to sing Thy praise.

624

## Ellers. 10.10.10.10.

E. J. HOPKINS

Re - view, a - gain to Thy dear Name we raise, With one se - cord our part - ing hymn of praise

We stand to bless Thee ere our wor - ship cease, Then low - ly kneel - ing, wait Thy word of grace.

625

## Eventide. 10.10.10.10.

G. A. PORG.

Abide with me, fast falls the e-ventide; The darkness deepens, Lord, with me a-bide;

When o-ther helpers fail and comforts flee, Help of the helpless, O a-bide with me.

626

## Clarewood. 10.10.10.10.10.10.

A. STONE.

The day is gently sinking to a close, Faint-er and yet more faint the sunlight glows;

O Brightness of thy Father's Glo-ry, Thou E-ter-nal Light of light, be with us now;

Where Thou art present, darkness cannot be; Midnight is glorious noon, O Lord, with Thee.

627

## Cena Domini. 10.10.

A. SULLIVAN.

Draw nigh and take the bo-dy of the Lord, And drink the ho-ly blood for you out-poured.

Lift your glad voi - ces in tri - umph on high, For Je - sus hath

ri - sen, and man shall not die; . . . Vain were the ter - rors that gath - er'd a -

round Him, And short the do - min - ion of death and the grave;

He burst from the fet - ters of dark - ness that bound Him, Re - splen - dent in

glo - ry to live and to save! Loud was the cho - rus of an - gels on

high, The Sa - viour hath ri - sen, and man shall not die!

629

## St. Olaf. 11.10.11.6.

"Still will we trust, though earth seem dark and dreary." GEORGE LOMAS.

630

## Trust. 11.10.11.6.

"Still will we trust, though earth seem dark and dreary." C. E. KETTLE.

631

## Russia. 11.10.11.9.

God the all-terrible, Thou Who ordainest Thunder Thy clarion, and lightning Thy sword;

Shew forth Thy pi-ty on high where Thou reignest: Give to us peace in our time, O Lord!

632

Berlin. 11.10.11.10.

FROM MENDELSSOHN.

Still, still with Thee, when pur-ple morning break-eth, When wake the birds, and all the sha-dows see;

Fair-er than morn-ing, love-lier than the day-light, Dawns the sweet con-scious-ness I am with Thee.

633

Dawning. 11.10.11.10.

R. G. CLEMENTS.

Still, still with Thee, when pur-ple morning break-eth, When wake the birds and all the sha-dows see;

Fair-er than morn-ing, love-lier than the day-light, Dawns the sweet con-scious-ness I am with Thee.

634

Integer vite. 11.11.11.5.

FLEMING.

Lord of our life, and God of our sal - va - tion, Star of our night and Hope of ev - ry na - tion.

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

635

Doreb. 11.11.11.5.

J. BARNBY.

Now God be with us, for the night is clo - , The  
light and dark-ness are of His dis - po - sing; And 'neath His sha - dow,  
here to rest we yield us, For He will shield us.

636

St. Luke.—11.11.11.11.

By permission of BURNS &amp; LAMBERT.

O had I, my Sa-viour, the wings of a dove, How soon would I  
soar to Thy pre-sence a - bove; How soon would I fly where the  
wea-ry have rest; And hide all my cares in Thy shel-ter-ing breast.

637

## Angelic Songs. 11.10.11.10.9.11.

J. WALCH.

Hark! hark, my soul, an - gel - le songs are swell - ing, O'er earth's green fields and o - cean's wave - beat shore,

How sweet the truth those bless - ed strains are tell - ing, Of that new life when sin shall be no more.

An - gels of Je - sus, An - gels of light, Singing to welcome the pilgrims of the night.

638

## Sanctissimus. 12.10.12.10.

W. H. COOKE.

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

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

in - cense of love - li - ness, Kneel and a - dore Him, The Lord is His name.

639

## St. Asaph. 12.11.12.11.

A. H. MANN, Mus. Bac., Oxon.

How calm - ly the eve - ning once more is de - scend - ing, As  
 kind as a pro - mise, as still as a prayer; O wing of the Lord, in Thy  
 shel - ter be - friend - ing, May we and our households con - tin - ue to share.

640

## Radiance. 12.12.12.12.

W. H. COOKE

When through the torn sail the wild tem - pest is stream - ing, — When o'er the dark  
 wave the red light - ning is gleam - ing, — Nor hope lends a ray the poor  
 sea - man to cher - ish, We fly to our Sa - viour, "Save, Lord, or we per - ish."



# Single Chants.

641

Very Rev. Dr. ALDRICH.

Musical notation for chant 641, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

642

Rev. R. BACON.

Musical notation for chant 642, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

643

J. BARNEY.

Musical notation for chant 643, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

644

Dr. CHARD.

Musical notation for chant 644, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

645

Dr. CROTCH.

Musical notation for chant 645, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

646

Dr. CROTCH.

Musical notation for chant 646, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

647

Dr. CROTCH.

Musical notation for chant 647, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

648

W. F. DYER.

Musical notation for chant 648, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

649

Goss.

Musical notation for chant 649, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

650

Goss.

Musical notation for chant 650, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

651

Dr. W. HAYES.

Musical notation for chant 651, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

652

HINDLE.

Musical notation for chant 652, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

**653**

W. HERR.

**654**

J. W. LAWSON.

**655**

J. W. LAWSON.

**656**

W. LEE.

**657**

W. LEE.

**658**

NARR.

**659**

T. PURCELL.

**660**

W. RUSSELL.

**661**

W. RUSSELL.

**662**

SAVAGE.

**663**

A. STONE.

**664**

A. STONE.

665

TALLER.

666

T. T. TRIMMELL.

Musical notation for hymn 665, Tallor. Treble and bass clefs, 2/4 time signature.

Musical notation for hymn 666, T. T. Trimmell. Treble and bass clefs, 2/4 time signature.

667

T. T. TRIMMELL.

668

REV. W. TUCKER.

Musical notation for hymn 667, T. T. Trimmell. Treble and bass clefs, 2/4 time signature.

Musical notation for hymn 668, Rev. W. Tucker. Treble and bass clefs, 2/4 time signature.

669

W. WAINWRIGHT.

670

DR. WOODWARD.

Musical notation for hymn 669, W. Wainwright. Treble and bass clefs, 2/4 time signature.

Musical notation for hymn 670, Dr. Woodward. Treble and bass clefs, 2/4 time signature.

671

Double Chants.

THOMAS BENNETT.

Musical notation for hymn 671, Double Chants, Thomas Bennett. Treble and bass clefs, 2/4 time signature.

672

REV. W. BLOW.

Musical notation for hymn 672, Rev. W. Blow. Treble and bass clefs, 2/4 time signature.

673

R. W. DIXON.

Musical notation for hymn 673, R. W. Dixon. Treble and bass clefs, 2/4 time signature.

674

R. W. DIXON.

675

Sir GEORGE ELVEY.

676

Sir GEORGE ELVEY.

677

Sir GEORGE ELVEY.

678

J. H. GILBERT

679

J. T. HARRIS.

680

REV. W. H. HAVESGAL.

Musical score for hymn 680, featuring a treble and bass staff with a key signature of one flat and a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The music consists of a series of chords and single notes, typical of a hymn tune.

681

DR. HILLS.

Musical score for hymn 681, featuring a treble and bass staff with a key signature of one flat and a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The music consists of a series of chords and single notes, typical of a hymn tune.

682

DR. HILLS.

Musical score for hymn 682, featuring a treble and bass staff with a key signature of one flat and a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The music consists of a series of chords and single notes, typical of a hymn tune.

683

H. J. E. HOLMES.

Musical score for hymn 683, featuring a treble and bass staff with a key signature of two flats and a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The music consists of a series of chords and single notes, typical of a hymn tune.

684

H. J. E. HOLMES.

Musical score for hymn 684, featuring a treble and bass staff with a key signature of two flats and a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The music consists of a series of chords and single notes, typical of a hymn tune.

685

E. J. HOPKINS.

Musical score for hymn 685, featuring a treble and bass staff with a key signature of one flat and a common time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The music consists of a series of chords and single notes, typical of a hymn tune.

686

J. P. JEWSON.

687

B. ST. J. B. JOULE.

688

B. ST. J. B. JOULE, from SPOHR.

689

J. KITCHEN.

690

LINGARD.

691

R. MASSEY.

692

DR. H. G. MOFF.

Musical score for piece 692, composed by Dr. H. G. Moff. The score is written for two staves, treble and bass clef, in a 2/4 time signature. The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes. The bass clef provides a steady accompaniment with chords and moving lines.

693

SIR FREDK. A. G. OUBELLY, Bart.

Musical score for piece 693, composed by Sir Fredk. A. G. Oubelly, Bart. The score is written for two staves, treble and bass clef, in a 2/4 time signature. The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes. The bass clef provides a steady accompaniment with chords and moving lines.

694

JOSEPH ROBINSON.

Musical score for piece 694, composed by Joseph Robinson. The score is written for two staves, treble and bass clef, in a 2/4 time signature. The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes. The bass clef provides a steady accompaniment with chords and moving lines.

695

JOSEPH ROBINSON.

Musical score for piece 695, composed by Joseph Robinson. The score is written for two staves, treble and bass clef, in a 2/4 time signature. The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes. The bass clef provides a steady accompaniment with chords and moving lines.

696

ROSS.

Musical score for piece 696, composed by Ross. The score is written for two staves, treble and bass clef, in a 2/4 time signature. The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes. The bass clef provides a steady accompaniment with chords and moving lines.

697

ROSS.

Musical score for piece 697, composed by Ross. The score is written for two staves, treble and bass clef, in a 2/4 time signature. The melody is primarily in the treble clef, featuring a series of eighth and sixteenth notes. The bass clef provides a steady accompaniment with chords and moving lines.

698

A. SHAW

Musical score for piece 698 by A. Shaw. The score is written in a common time signature (C) and a key signature of one flat (B-flat). It consists of two staves: a treble staff and a bass staff. The melody in the treble staff is primarily composed of eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth notes.

699

A. SHAW.

Musical score for piece 699 by A. Shaw. The score is written in a common time signature (C) and a key signature of one flat (B-flat). It consists of two staves: a treble staff and a bass staff. The melody in the treble staff is primarily composed of eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth notes.

700

A. SHAW.

Musical score for piece 700 by A. Shaw. The score is written in a common time signature (C) and a key signature of one flat (B-flat). It consists of two staves: a treble staff and a bass staff. The melody in the treble staff is primarily composed of eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth notes.

701

JAMES SHAW.

Musical score for piece 701 by James Shaw. The score is written in a common time signature (C) and a key signature of one flat (B-flat). It consists of two staves: a treble staff and a bass staff. The melody in the treble staff is primarily composed of eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth notes.

702

JAMES SHAW.

Musical score for piece 702 by James Shaw. The score is written in a common time signature (C) and a key signature of one flat (B-flat). It consists of two staves: a treble staff and a bass staff. The melody in the treble staff is primarily composed of eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth notes.

703

W. SHORE.

Musical score for piece 703 by W. Shore. The score is written in a common time signature (C) and a key signature of one flat (B-flat). It consists of two staves: a treble staff and a bass staff. The melody in the treble staff is primarily composed of eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth notes.



704

W. SMALLWOOD.

705

W. SMALLWOOD.

706

Dr. STAINER, from SPORER.

707

T. T. TRIMMELL.

708

JAMES TURLE.

709

J. WALCH.

710

J. WALCH

Musical score for piece 710 by J. Walch. The score is written in a common time signature and a key signature of one flat (B-flat). It consists of two staves: a treble staff and a bass staff. The melody in the treble staff is primarily composed of quarter and eighth notes, while the bass staff provides a steady accompaniment with chords and moving lines.

711

Dr. WALMSLEY.

Musical score for piece 711 by Dr. Walmsley. The score is written in a common time signature and a key signature of one flat (B-flat). It consists of two staves: a treble staff and a bass staff. The melody in the treble staff features a mix of quarter and eighth notes, with some rests. The bass staff accompaniment is rhythmic and consistent throughout the piece.

712

C. J. WHITTINGTON.

Musical score for piece 712 by C. J. Whittington. The score is written in a common time signature and a key signature of one flat (B-flat). It consists of two staves: a treble staff and a bass staff. The melody in the treble staff is characterized by eighth-note patterns and some triplet-like figures. The bass staff accompaniment is steady and provides a solid harmonic foundation.

713

W. WILCOX.

Musical score for piece 713 by W. Wilcox. The score is written in a common time signature and a key signature of one flat (B-flat). It consists of two staves: a treble staff and a bass staff. The melody in the treble staff is composed of mostly quarter notes with some eighth-note runs. The bass staff accompaniment is rhythmic and consistent.

714

W. WILCOX.

Musical score for piece 714 by W. Wilcox. The score is written in a common time signature and a key signature of one flat (B-flat). It consists of two staves: a treble staff and a bass staff. The melody in the treble staff features a mix of quarter and eighth notes. The bass staff accompaniment is steady and provides a solid harmonic foundation.



715

## Dudbridge. 3. 7. 7. 7. 3.

E. Moss.

By permission, from "Home Hymn Book."

Heart, be still! In the darkness of thy woe, Bow thou si - lent -

- ly and low; Comes to thee what-e'er God will, - Be thou still, be thou still!

716

## St. Winifred's. 4. 4. 7. 8. 8. 7.

Rev. Sir F. A. G. OUSELEY.

An - gels ho - ly, High and low - ly, Sing the prais - es

of the Lord! Earth and sky, all liv - ing na - ture, Man, the

stamp of thy .. Cre - a - tor, Praise ye, praise ye, God the Lord!

717

## Windermere. 4.4.7. 8.8.7.

F. C. MAHER.

*res.*

*p* An - gels ho - ly, High and low - ly, Sing the prais - es of the Lord!

*f* Earth and sky, all liv - ing na - ture, Man, the stamp of

*f* thy Cre - a - tor, Praise ye, praise ye, God the Lord.

718

## Burstmonceur. P.M.

E. PROUT.

*Slowly and tenderly.*

Come Thou, O come; Sweet - est and kind - li - est,

Giv - er of tran - quil rest . . Un - to the wea - ry soul;

In all an - xi - e - ty With pow'r from heav'n on high . . Con - sole.

719

## Ora, labora. 4. 10.10.10. 4.

Sir R. P. STEWART.

Come, la - bour on! Who dares stand i - die on the  
har - vest plain? While all a - round him waves the gold - en grain,  
And to each ser - vant does the Mas - ter say, "Go, work to - day!"

720

## Santa Laura. P.M.

Dr. W. A. BARRETT.

Sa - viour and Mas - ter, These say - ings of Thine, . . . Help me to  
make them Do - ings of mine; . . . Words that like beams Of hu -  
man - i - ty shire, By them let me build up The ho - ly, di - vine.

721

## Fatherland. 5.5. 8.8. 5.5.

F. C. MAKER.

Je - sus, still lead on. Till our rest be won!

And al-though the way be cheer-less We will fol - low,

calm and fear-less; Guide us by Thy hand To our fa - ther - land.

722

## Spire. 5.5. 8.8. 5.5.

ADAM DRESSE, 1680.

Who as Thou makes blest, Je - sus, sweet - est rest, Choic-est

good, all good out - vy - - ing, Life of sin - ners, lost and

dy - ing, And their light so blest, Je - sus, sweet - est rest.

723

## Harvest. 5.6. 6.5. 9.

JOHN ADCOCK.

The fields are all white, And the reap - ers are few;

*p*

We chil - dren are will - ing, But what can we do

*cres.*

To work for our Lord in His har - - vest?

724

## Reaping. 5.6. 6.5. 9.

ARTHUR BERRIDGE.

The fields are all white, And the reapers are few; We children are willing, But

what can we do .. To work for our Lord in His har - vest?



725 Lord God Omnipotent. 6.4. 6.4. 6.6.4. 6.4.

JOHN E. WEST.

Lord God Om - ni - po - tent, Lord God a - lone, High o'er the

The first system of musical notation for 'Lord God Omnipotent' consists of a treble and bass staff. The treble staff contains the melody with lyrics underneath. The bass staff provides a harmonic accompaniment. The key signature has one sharp (F#), and the time signature is 6/4. The system ends with a double bar line.

fir - ma - ment Plant - ing Thy Throne, Cur - tained a - bout with Light,

The second system of musical notation continues the melody and accompaniment. The treble staff has the lyrics 'fir - ma - ment Plant - ing Thy Throne, Cur - tained a - bout with Light,'. The bass staff continues the accompaniment. The system ends with a double bar line.

Un - der Thy feet a bright Pav - e - ment of stars,

The third system of musical notation continues the melody and accompaniment. The treble staff has the lyrics 'Un - der Thy feet a bright Pav - e - ment of stars,'. The bass staff continues the accompaniment. The system ends with a double bar line.

No shade of dark - some night Thy glo - ry mars.

The fourth system of musical notation concludes the piece. The treble staff has the lyrics 'No shade of dark - some night Thy glo - ry mars.' The bass staff continues the accompaniment. The system ends with a double bar line.

726 Gottlieb. 6.4. 6.4.

F. C. MAKER.

Be - lov - ed, let us love! . . Love is of God; . .

The first system of musical notation for 'Gottlieb' consists of a treble and bass staff. The treble staff contains the melody with lyrics underneath. The bass staff provides a harmonic accompaniment. The key signature has two sharps (F# and C#), and the time signature is 6/4. The system ends with a double bar line.

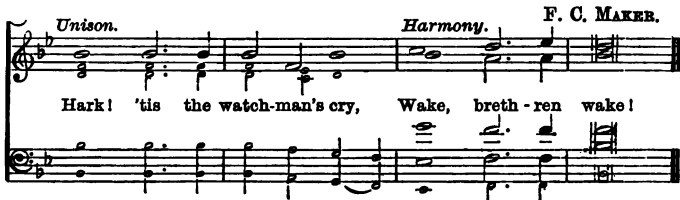


In God a-lone hath love . . Its true a - bode . .

727

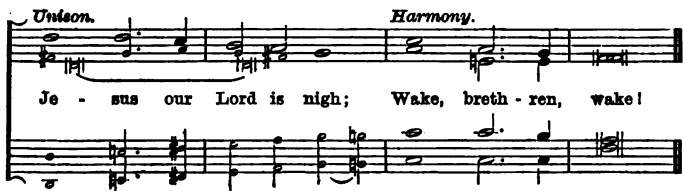
Broomsgrove. 6.4. 6.4. 6.7. 6.4.

*Unison.* *Harmony.* F. C. MAKER.

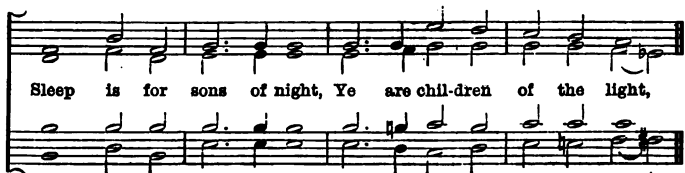


Hark! 'tis the watch-man's cry, Wake, breth-ren wake!

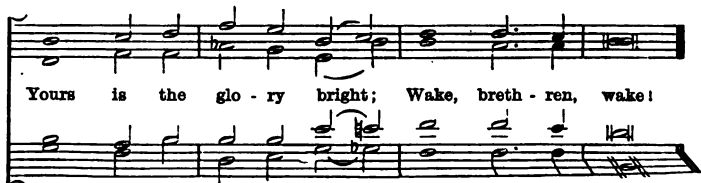
*Unison.* *Harmony.*



Je - sus our Lord is nigh; Wake, breth - ren, wake!



Sleep is for sons of night, Ye are chil-dren of the light,



Yours is the glo - ry bright; Wake, breth - ren, wake!

728

## Eversley. 6.5. (8 lines.)

J. W. ELLIOTT.

Sa - viour, bless - ed Sa - viour, Lis - ten while we sing;

Hearts and voi - ces rais - ing Prais - es to our King.

All we have to of - fer, All we hope to be,

Bo - dy, soul, and spi - rit, All we yield to Thee.

729

## Midian. 6.5. (8 lines.)

ARTHUR CARNALL.

Chris - tian, dost thou see . . . them On the o - ly ground,

How the troops of Mi - dian Prowl and prowl a - round?

Christian, up and smite them, Count-ing gain but loss;

Smite them by the.. mer - it Of the ho - ly Cross.

730

Princetborpe. 6.5. (8 lines.)

W. PIRTS.

Sa - viour, bless - ed Sa - viour, Lis - ten while we sing;

Hearts and voi - ces rais - ing Prais - es to our King.

All we have to of - fer, All we hope to be, . .

Bo - dy, soul, and spi - rit, All we yield to Thee.

## Ambleside. 6.5. (12 lines.)

ALBERT LOWE.

From the "Song of Praise," by permission of Lady Victoria E. Freke.

Bright-ly gleams our ban - ner Point-ing to the sky,

Wav-ing wan-d'ers on - ward To their home on high.

Journeying o'er the de - sert, Glad-ly thus we pray,

And with hearts u - nit - ed Take our heavenward way.

Bright-ly gleams our ban - ner Point-ing to the sky,

Wav-ing wan-d'ers on - ward To their home on high.

732

## Brightly Gleams. 6.5. (12 lines.)

H. M. HIGGS.

Bright - ly gleams our ban - ner Point - ing to the sky,

Wav - ing wan - drers on - ward To their home on high.

Journeying o'er the de - sert, . . Glad - ly thus we pray,

And with hearts u - nit - ed Take our heaven - ward way.

*Ped.*

Bright - ly gleams our ban - ner Point - ing to the sky,

*rall.*  
Wav - ing wan - drers on - ward To their home . . on high.

733 Onward, Christian Soldiers. 6.5. (12 lines.)

PERCY J. STARNLS.

On - ward, Chris - tian sol - diers, March - ing as to war,

With the Cross of Je - sus Go - ing on be - fore.

Christ the Roy - al Mas - ter Leads a - gainst the foe; . . .

For - ward in - to bat - tle, See, His ban - ners go!

On - ward, Chris - tian sol - diers, March - ing as to war,

With the Cross of Je - sus Go - ing on be - fore

H. ELLIOT BUTTON.

On - ward, Christian sol - diers, March - ing as to war, . . .

With the Cross of Je - sus Go - ing on be - fore.

*Org. p*

Christ the Roy - al Mas - ter Leads a - gainst the foe; . . . .

For - ward in - to bat - tle, See, His banners go!

On - ward, Christian sol - diers, March - ing as to war, . . . .

With the Cross of Je - sus Go - ing on be - fore.



H. ELLIOT BUTTON.

Who is on the Lord's side? Who will serve the King?

Who will be His help-ers Oth-er lives to bring?

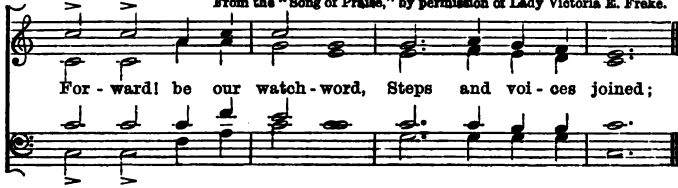
Who will leave this world's side? Who will face the foe?..

Who is on the Lord's side? Who will for Him go?

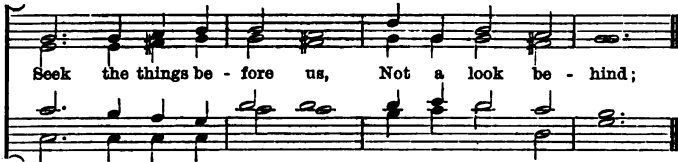
By Thy call of mer-cy, By Thy grace di-vine,

We are on the Lord's side, Sa-viour, we are Thine.

From the "Song of Praise," by permission of Lady Victoria E. Frake.



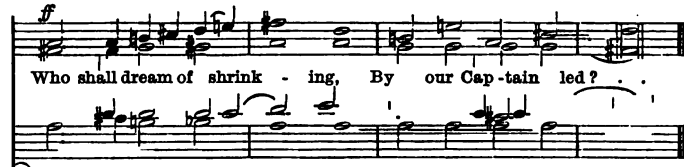
For - ward! be our watch - word, Steps and voi - ces joined;



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



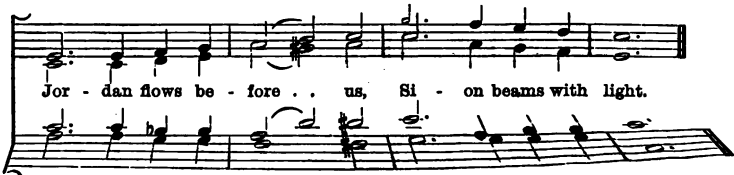
Burns the fie - ry pil - lar At our ar - my's head;



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



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



Jor - dan flows be - fore . . . us, Si - on beams with light.

737

## Sunderland. 6.5. 6.5. 6.6. 6.5.

ERSKINE ALLON.

When shall we meet a - gain, Meet ne'er to sev - er?

When will peace wreathe her chain Round us for ev - er?

Our hearts will ne'er re - pose, Safe from each blast that blows,

In this dark vale of woes; Nev - er, no, nev - er.

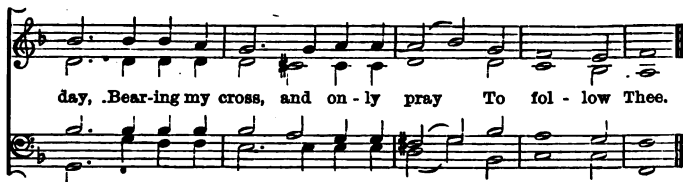
738

## St. Osyth. 6.6.4. 8.8.4.

J. W. ELLIOTT.

So tired! - I fain would rest, But, Lord, Thou knowest best, I

wait . . on Thee. I will toll on from day to

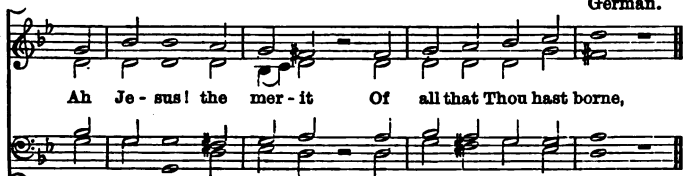


day, Bear-ing my cross, and on - ly pray To fol - low Thee.

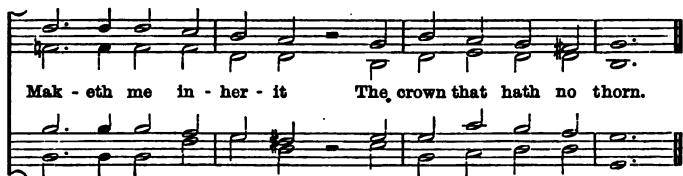
**739**

**Ab Jesus!** 6.6. 6.6.

German.



Ah Je - sus! the mer - it Of all that Thou hast borne,



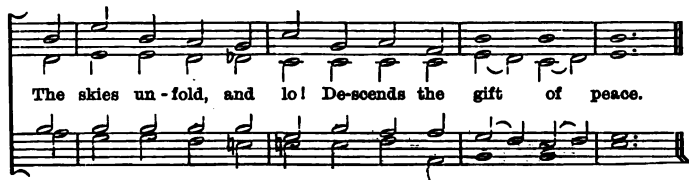
Mak - eth me in - her - it The crown that hath no thorn.

**740**

**Proctor.** 6.6. 6.6.

E. MINSHALL.

God from on high hath heard; Let sighs and sor - rows cease;



The skies un - fold, and lo! De-scends the gift of peace.

741

## Bavergal. 6.6. 6.6. 6.6.

J. W. ELLIOTT.

Thy life was given for me! Thy blood, O . . Lord, was shed

That I might ran - som'd be . . . And quick-en'd from the dead.

Thy life was given for me: What have I given for Thee?

742

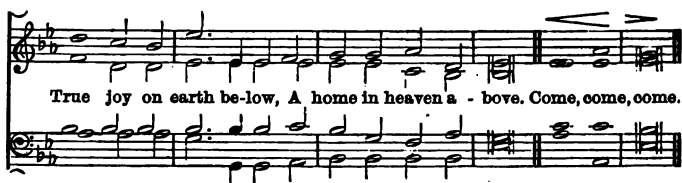
## Invitation. 6.6. 6.6. 6.6. 6.6. 3.

F. C. MAKER.

Come e Sa - viour now, e gen - tly call - eth thee;

In true re - pen - tance bow, Be - fore Him bend the knee.

He wait - eth to be - stow Sal - va - tion, peace and love,



True joy on earth be-low, A home in heaven a - bove. Come, come, come.

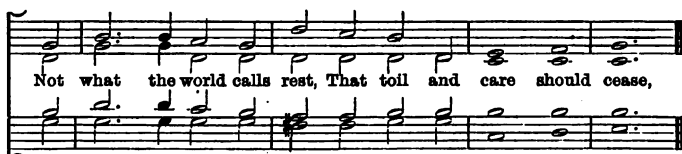
743

Peace. 6.6. 6.6. 6.6. 10.10.

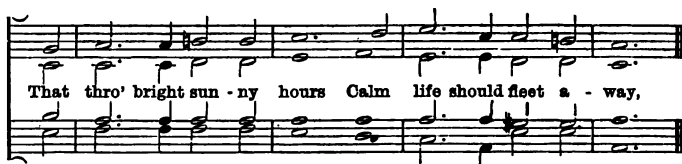
H. ELLIOT BUTTON.



We ask for Peace, O Lord! Thy chil - dren ask Thy Peace;



Not what the world calls rest, That toil and care should cease,



That thro' bright sun - ny hours Calm life should fleet a - way,



And tran - quil night should fade in smil - ing day;— It



is not for such Peace that we would pray.

744

Brookwood. 6.6. 6.6. 6.6. 6.8.

J. WALCH.

Where shall we learn to die? Go, gaze with stead-fast eye

On dark Geth - se - ma - ne, Or dark - er Cal - va - ry,

Where, thro' each lin - g'ring hour, The Lord of grace and power,

Most low - ly and most High, Has taught the Chris-tian how to die.

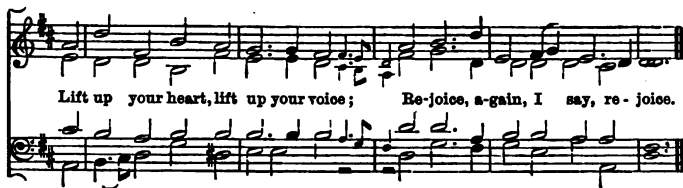
745

Gopsal. 6.6. 6.6. 8.8.

HANDEL.

Re-joice, the Lord is King, Your Lord and King a - dore;

Mor-tals, give thanks and sing, And tri - umph ev - er - more:

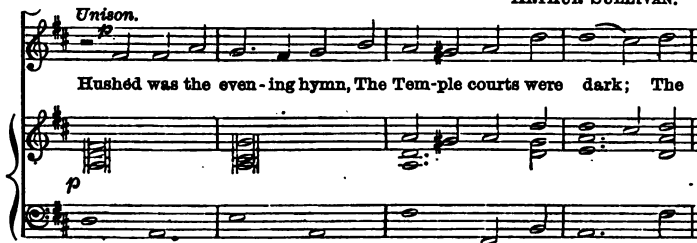


Lift up your heart, lift up your voice; Re-joice, a-gain, I say, re-joice.

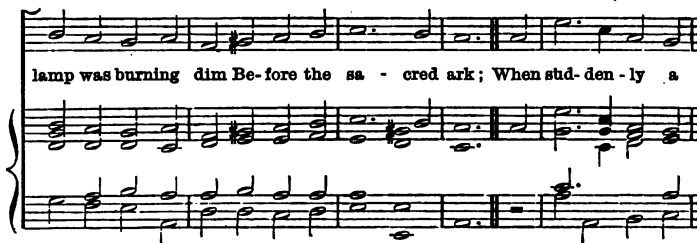
**746 Hushed was the Evening Hymn. 6.6. 6.6. 8.8.**

ARTHUR SULLIVAN.

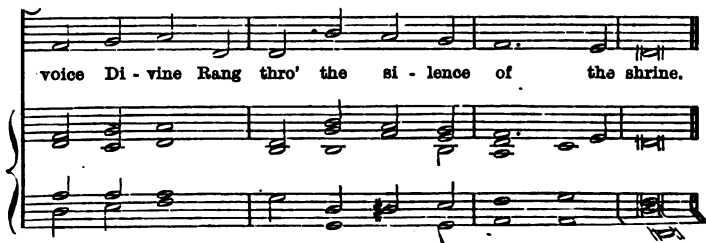
*Unison.*



Hushed was the even-ing hymn, The Tem-ple courts were dark; The



lamp was burning dim Be-fore the sa - cred ark; When stud-den - ly a



voice Di - vine Rang thro' the si - lence of the shrine.



747

## Portus Salutis. 6.6. 6.6. 8.8.

ARTHUR MORRIS EDWARDS.

Safe home, safe home in port! Rent cord-age, shatter'd deck,

Torn sails, pro-vis-ions short, And on-ly not a wreck:

But oh, the joy up-on the shore To tell our voy-age pe-rils o'er!

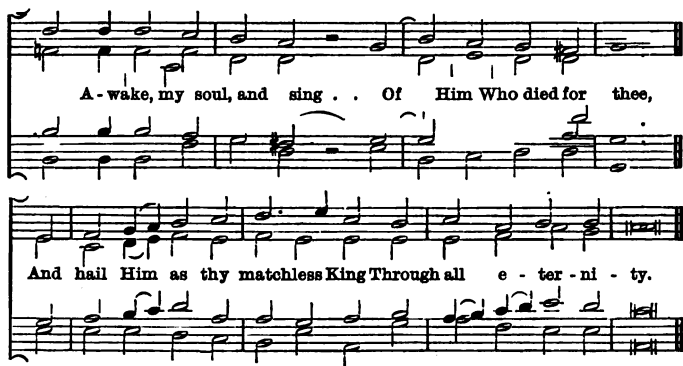
748

## Coronamento. S.M. D.

J. WALCH.

Crown Him with ma-ny crowns, The Lamb up-on His Throne;

Hark! how the heavenly anthem drowns All mu-sic but its own:

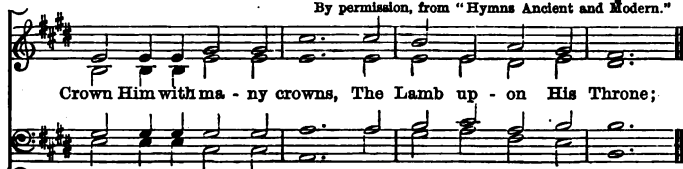


A - wake, my soul, and sing . . . Of Him Who died for thee,  
 And hail Him as thy matchless King Through all e - ter - ni - ty.

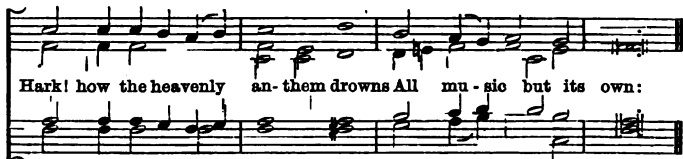
749

**Diademata.** S. M. D. Sir G. J. ELVEY.

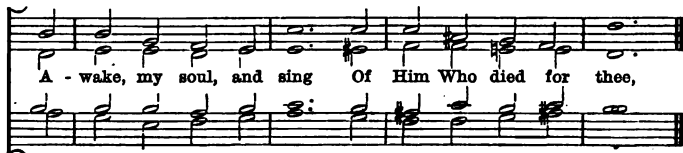
By permission, from "Hymns Ancient and Modern."



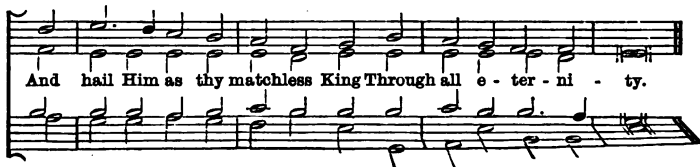
Crown Him with ma - ny crowns, The Lamb up - on His Throne;



Hark! how the heavenly an - them drowns All mu - sic but its own:



A - wake, my soul, and sing Of Him Who died for thee,



And hail Him as thy matchless King Through all e - ter - ni - ty.

750

Rabboni. 6.6. 8.6. 10.12.

S. REAR.

O Mas - ter, at Thy feet I bow in rap - ture sweet,

Be - fore me as in dark'ning glass, Some glo - rious out - lines pass,

Of love, and truth, and ho - li - ness, and power; I

own them Thine, O Christ, and bless Thee for this hour.

751

Bingham. 6. 8.8.8. 6.

ARTHUR H. BROWN.

Sweet is the Spi - rit's strain; Breath'd by soft plead - ings

in - ly heard, By all the heart's deep foun - tains, stir'd By

conscience, and the writ - ten word; Come, wanderers, home a - gain!

752

Wargrave. 6.6. 8.6. 8.6. 8.6.

W. C. FILBY.

$\text{♩} = 108$   
Stand up be - fore your God, A mul - ti - tude so bright,

Saints, martyrs, and con - fes - sors all, In ra - diant robes of white;

The Church be - low would join you now, And her sad soul would raise,

From earth - ly tears and gloom - y fears, In a glo - rious act of praise.

**753****Protection. 6.10. 10.10.**

F. C. MAKER.

Fa - ther, our chil - dren keep! . . We know not what is com - ing

on the earth; Be - neath the sha - dow of Thy heav'nly wing, O

keep them, keep them, Thou who gav'st them birth.

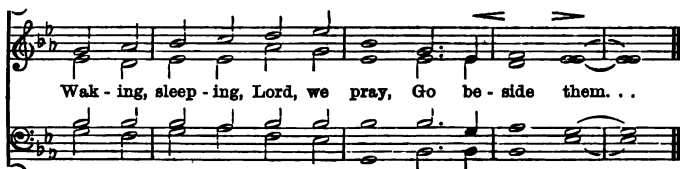
**754****Leamington. 7.4. 7.4. 7.4. 7.4.**

W. C. FILBY.

$\text{♩} = 120.$   
Stand - ing forth on life's rough way, Fa - ther, guide them;

Oh! we know not what of harm May be - tide - them; . .

'Neath the sha - dow of Thy wing, Fa - ther, hide them; . .



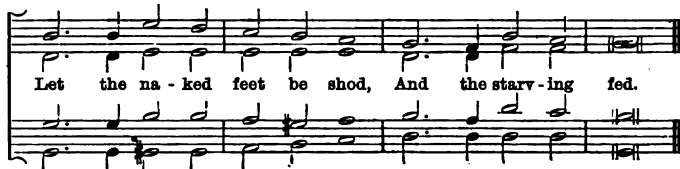
Wak - ing, sleep - ing, Lord, we pray, Go be - side them . .

755

**Dorcas.** 7.5. 7.5.

H. ERNEST NICHOL.

Thine are all the gifts, O God! Thine the bro - ken bread;



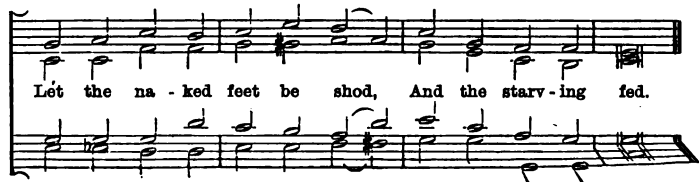
Let the na - ked feet be shod, And the starv - ing fed.

756

**God's Gifts.** 7.5. 7.5.

FERRIS TOZER.

Thine are all the gifts, O God! Thine the bro - ken bread;



Let the na - ked feet be shod, And the starv - ing fed.

757 Jehovah Shammah. 7.5. 7.5. 7.5. 8.8.

Dr. BENNETT GILBERT.

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

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

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

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

Hear then, in love, O Lord, the cry, In heav'n Thy dwelling - place on high.

758 Notre Dame. 7.6. 7.6. or 7.6. 7.6.6.

CH. GOUNOD.

The night is clos - ing o'er us, And sha - dows stalk a -

*cras.*

- broad; With hymn then, and with an - them, Give

we our - selves to God, give we our - selves to God...

**759 I love to hear the story. 7.6. 7.6. 7.6. 7.6.**

JOHN E. WEST.

I love to hear the sto - ry Which an - gels' voi - ces tell,

How once the King of glo - ry Came down on earth to dwell

I am both weak and sin - ful, But this I sure - ly know,

The Lord came down to save me, Be - cause He loved me so.



760

## Angels' Story. 7.6. 7.6. 7.6. 7.6. Dr. A. H. MANN.

I love to hear the sto - ry Which an - gels' voi - ces tell,

How once the King of glo - ry Came down on earth to dwell.

I am both weak and sin - ful, But this I sure - ly know,

The Lord came down to save me, Be - cause He loved me so.

761

## Cara Patria. 7.6. 7.6. 7.6. 7.6. H. M. HIGGS.

For thee, O dear, dear coun - try, Mine eyes their vig - ils keep;

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



The men-tion of Thy glo - ry Is unc - tion to the breast,  
 And med - i - cine in sick - ness, And love, and life, and rest.

762

Come unto Me. 7.6. 7.6. 7.6. 7.6.

Rev. J. B. DYKES.

By permission, from "Hymns Ancient and Modern."



*Org. p*  
 "Come un - to Me, ye wea - ry, And I will give you rest."  
 O bless - ed voice of Je - sus, Which comes to hearts op-pressed.  
 It tells of be - ne - die - tion, Of par - don, grace, and peace,  
 Of joy that hath no end - ing, Of love that can - not cease.

NOTE.—It is suggested that the first two lines of each verse should be sung by Tenors and Basses only, but if necessary they may be sung in Octaves by all the voices.

763

## Day of Rest. 7.6. 7.6. 7.6. 7.6.

J. W. ELLIOTT.

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

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

On thee, the high and low-ly, Thro' a-ges joined in tune,

*Unison.* Sing Ho-ly, Ho-ly, Ho-ly, *Harmony.* To the great God Tri-une.

*Man. Ped.*

764

## Evening. 7.6. 7.6. 7.6. 7.6.

H. ELLIOT BUTTON.

When eve-ning sha-dows ga-ther, And twi-light gen-tly fades;

When all is still and si-lent In mid-night's dark-er shades;

Then, O my God, be near me, Do Thou pro- tect my bed;

*dim.* *pp* *rall.*  
From e - vil and from dan - ger Let an - gels guard my head.

765

Jerusalem. 7.6. 7.6. 7.6. 7.6.

THOMAS ADAMS.

Je - ru - sa - lem the gold - en, With milk and ho - ney blest,

Be - neath Thy con - tem - pla - tion Sink heart and voice op - pressed.

I know not, oh, I know not, What joys a - wait us there,

What ra - dian - cy of glo - ry What bliss be - yond com - pare.

766 Jesu, Magister Bone. 7.6. 7.6. 7.6. 7.6.

Rev. J. B. DYKES.

From the "Song of Frahe," by permission of Lady Victoria E. Freke.

O Je - sus, I have pro - mised To serve Thee to the end;

Be Thou for ev - er near me, My Mas - ter and my Friend.

I shall not fear the bat - tle, If Thou art by my side,

Nor wan - der from the path - way, If Thou wilt be my guide.

767

Lancashire. 7.6. 7.6. 7.6. 7.6.

H. SMART.

Stand up! stand up for Je - sus, Ye sol - diers of the cross;

Lift high His roy - al ban - ner, It must not suf - fer loss.

From vic-tory un - to vic - tory His ar - my shall He lead, . .

Till ev - ry foe is van - quished, And Christ is Lord in - deed.

**768 Light of the World. 7.6. 7.6. 7.6. 7.6.**

HENRY R. BIRD.

O Je - su, Thou art stand - ing Out - side the fast - closed door,

In low - ly pa - tience wait - ing To pass the thresh - old o'er;

Shame on us, Christian bro - thers, His name and sign who bear,

Oh shame, thrice shame up - on us, To keep Him wait - ing there.

769

**Lux Mundi.** 7.6. 7.6. 7.6. 7.6.

ARTHUR SULLIVAN.

O Je - su, Thou art stand - ing Out - side the fast - closed door,

In low - ly pa - ti - ence wait - ing To pass the thresh - old o'er;

Shame on us, Chris - tian bro - thers, His name and sign who bear,

Oh shame, thrice shame u - on us, To keep wait - ing there.

770

**Pearsall.** 7.6. 7.6. 7.6. 7.6.*St. Gall Katholische Gesangbuch.*

The world is ve - ry e - vil, The times are wax - ing late,

Be so - ber and keep vig - il, The Judge is at the gate;

The Judge Who comes in mer - cy, The Judge Who comes with might,

Who comes to end the e - vil, Who comes to crown the right.

771

St. Anselm. 7.6. 7.6. 7.6. 7.6.

J. BARNBY.

For thee, O dear, dear coun - try, Mine eyes their vig - ils keep; For ve -

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

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

And med - i - cine in sick - ness, And love, and life, and rest.



## BERTHOLD TOURS.

For thee, O dear, dear coun - try, Mine

eyes their vi - gils keep; For ve - ry love be -

- hold - ing Thy hap - py name, they weep.

The mention of Thy glo - ry Is unc - tion to the breast,

And med - i - cine in sick - ness, And love, and life, and rest.

REV. EDWARD HUSBAND.

Tell me the old, old sto - - ry, Of

un - seen things a - bove, Of Je - sus and His

glo - - ry, Of Je - sus and His love.

Tell me the sto - ry sim - ply, As to a lit - tle child,

For I am weak and wea - ry, And help - less and de - filed.

We plough the fields, and scat - ter The good seed on the land,

But it is fed and wa - tered By God's Al - mighty hand;

He sends the snow in win - ter, The warmth to swell the grain,

The breez - es and the sun - shine, And soft re - fresh - ing rain.

All good gifts a - round us Are sent from heaven a - bove,

Then thank the Lord, O thank the Lord, For all . . . His love.

*Tenderly.*

The way is long and drear - y, The path is bleak and bare,

Our feet are worn and wea - ry, But we will not de - spair;

*cres.*

More hea - vy was Thy bur - den, More de - so - late Thy

way; O Lamb of God! who tak - est The sin of the

*cres.* *dim. e rall.*

world a - way, Have mer - cy up - on . . . us.

\* First and second lines of last verse.

Our hearts are faint with sor - row, Hea - vy and hard to bear;

The sow - er went forth sow - ing, The seed in se - cret slept,  
Thro' weeks

Thro' weeks of faith and pa - tience, Till out the green blade crept;  
of

And warmed by gold - en sun - shine, And fed by sil - ver rain, . .

At last the fields were whi - tened To har - vest once a -

- gain. . . O praise the heaven - ly Sow - er, Who

gave the fruit - ful seed, And watch'd and wa - tered

And . . .

du - ly, And ri - pened for our need.

777

St. Winifred. 7.6. 7.6. 7.7.

J. WALSH.

In the day of thy dis-tress May Je - ho - vah hear thee!

In the hour when dan-gers press, Ja - cob's God be near thee!

Send thee from His ho - ly place Time - ly aid or strength'ning grace.

778

## Commonwealth. 7.6. 7.6. 8.8. 8.5.

J. BOOTH.

*mf*  
When wilt Thou save the peo - ple? O God of mer - cy, when?

*mf*

*dim.*  
Not kings and lords, but na - tions! Not thrones and crowns, but men!

*p*

*mf*  
Flowers of Thy heart, O God, art they; Let them not pass, like weeds a - way -

*mf*

*cres.*  
Their her - i - tage a sun - less day. God save the peo - ple!

*f*

779

## How pray we. 7.6. 7.7. 7.6. 8.6.

ELIZA FLOWER.

*2nd time f*  
Now pray we for our coun - try, That Eng - land long may be The

*p*

ho - ly and the hap - py, And the glo - ri - ous - ly free!

*Repeat f*

*Lento.* *p*

Who bless - eth her is bless - ed! So peace be in her walls; And

*p* *mf*

joy in all her pal - a - ces, Her cot - ta - ges and halls.

*p*

780

Webden. 7.6. 8.6.

H. J. COLDWELL.

God bless the lit - tle chil - dren, The fa - ces sweet and fair, . . .

The bright young eyes, so strange - ly wise, The bon - ny silk - en hair. . .



781

**Alford.** 7.6. 8.6. 7.6. 8.6. Rev. J. B. DYKES.

By permission, from "Hymns Ancient and Modern."

Ten thousand times ten thousand, In spark-ling rai-ment bright,

The ar-mies of the ransomed saints Throng up the steeps of light.

'Tis fin-ished, all is fin-ished, Their fight with death and sin; . . .

Fling o-pen wide the gold-en gates, And let the vic-tors in.

782

**St. Christopher.** 7.6. 8.6. 7.6. 8.6.

F. C. MAKER.

Be-neath the cross of Je-sus I fain would take my stand; . . .

The sha - dow of a might - y rock With - in a wea - ry land.

A home with - in the wil - der - ness, A rest up - on the way,

From the burn - ing of the noon - tide heat And the bur - den of the day.

783

St. Dillicent. 7.7.4.

ARTHUR SULLIVAN.

*Tenderly.*

Let no tears to - day be shed, Ho - ly

is this nar - row bed. Al - le - - lu - ia!

784

## Lord of Love. 7.7.5. 7.7.5.

JOHN E. WEST.

When the Lord of Love was here, Hap-py hearts to Him were dear,

Though His heart was sad; Worn and lone-ly for our sake,

Yet He turned a - side to make All the wea - ry glad.

785

## Lacrymæ. 7.7.7.

ARTHUR SULLIVAN.

Weep - ing as . . they go their way, Their dear Lord in

earth to lay, Late at e - ven! - who are they?

786

## Agathos. 7.7.7.3.

J. W. ELLIOTT.

Christian! seek not yet re - pose, Cast thy dreams of ease a - way,

Watch and pray.  
Thou art in the midst of foes; Watch and pray, watch and pray.

787

## Silent Night. 7.7.7.4.

FERRIS TOZER.

In the dark and si - lent night, Blessed Lord, be Thou my light,

So shall noth - ing me af - fright. Hal - le - lu - jah!

788

## Stille Nacht. 7.7.7.4.

H. ELLIOT BUTTON.

*cres.*  
In the dark and si - lent night, Bless - ed Lord, be Thou my light,

So shall noth - ing me af - fright. Hal - le - lu - jah!

789

## Clarence. 7.7. 7.7.

ARTHUR SULLIVAN.

*1st, 2nd, 3rd, and 4th verses.*

Win - ter reign - eth o'er the land, Freez - ing with its i - cy breath:

Dead and bare the tall trees stand, All is chill and drear as death.

*5th and 6th verses.*

But the sleep - ing earth shall wake, And the flowers shall burst in bloom.  
So the saints from alum - ber blest, Ris - ing, shall a - wake and sing,

And all na - ture ris - ing break Glo - rious from its win - try tomb.  
And our flesh in hope shall rest, Till there breaks the end - less spring.

790

## St. Bees. 7.7. 7.7.

REV. J. B. DYKES.

Hark, my soul! it is the Lord; 'Tis thy Sa - viour, hear His Word:

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

**791 New St. Andrews. 7.7. 7.7. 7.7. 7.7.**

J. GILL.

Lord! what off - ring shall we bring, At Thine al - tars when we bow?

Hearts, the pure, un - sul - lied spring, Whence the kind af - fections flow;

Soft com - pas - sion's feel - ing soul, By the melt - ing eye ex - pressed;

Sym - pa - thy, at whose con - trol Sor - rows leave the wound - ed breast.

792

## St. George. 7.7. 7.7. 7.7.

Sir G. J. ELVEY.

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

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

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

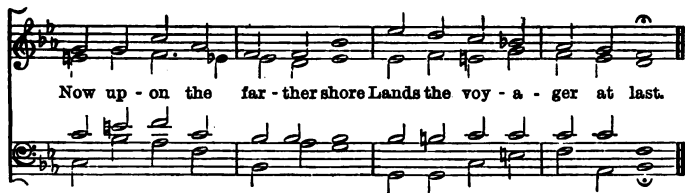
Come to God's own Tem-ple, come; Raise the song of Har-vest-home.

793

## Hebron. 7.7. 7.7. 8.8.

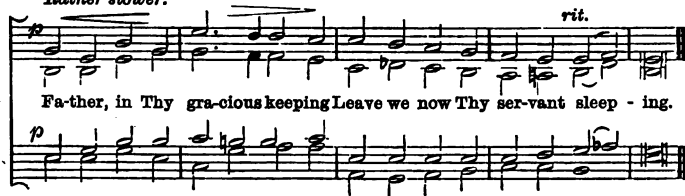
J. BARNBY.

Now the labourer's task is o'er: Now the bat-tle-day is pas#.



Now up - on the far - thershore Lands the voy - a - ger at last.

*Rather slower.*

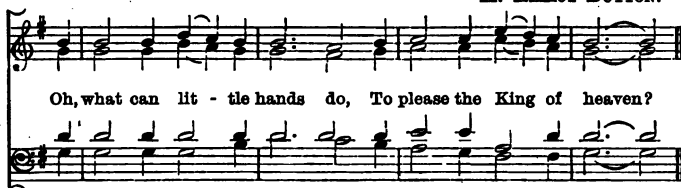


Fa-ther, in Thy gra-cious keeping Leave we now Thy ser-vant sleep - ing.

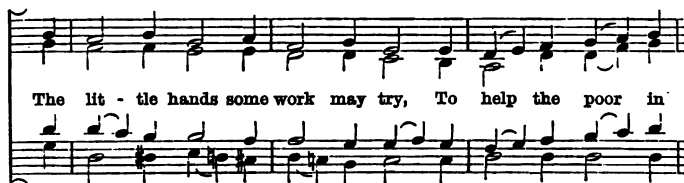
794

Child Service. 7.7. 8.8.7.

H. ELLIOT BUTTON.



Oh, what can lit - tle hands do, To please the King of heaven?



The lit - tle hands some work may try, To help the poor in



mi - se - ry: Such grace to mine be given. . .



795

## Tender Shepherd. 7.8. 7.8. 7.7.

H. ELLIOT BUTTON.

Ten - der Shepherd, Thou hast stilled Now Thy lit - tle lamb's brief weep - ing;

Oh, how peace - ful, pale, and mild, In its nar - row bed . . 'tis sleep - ing,

And no sigh of an - guish sore Heaves that lit - tle bo - som more.

796

## Bellige Jesu. 7.8. 7.8. 8.8.

German.

Bless - ed Je - sus, at Thy word We are gathered all to hear . . Thee;  
Let our hearts and soul be stirr'd Now to seek and love and fear . . Thee;

By Thy teachings sweet and ho - ly Drawn from earth to love Thee sole - ly.

797

## Kirk Ella. 8.3.3.6. H. ERNEST NICHOL.

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

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

798

## Christmas. P.M. Rev. R. N. MATTHEWS.

There came a lit - tle Child to earth.. Long a - go;

And the an - gels of God pro - claimed His birth, High and low.

799

## Cburt. 8.4.8.4.

J. WALCH.

I know not if the dark or bright Shall be my lot;

If that where - in my hopes de - light Be best or not.

800

Refuge. 8.4. 8.4. 8.4. 8.4.

BERTHOLD TOURS.

Lord, with a ve - ry tir - ed mind I seek Thy face;

Thy sha - dowing wing a - lone can be My rest - ing - place.

O let the ev - er - last - ing arms, A - round me throw, *be be*

My se - cret sanc - tu - ar - y be From ill - s un - known. *cres.*

801

Ashford. 8.5. 8.3.

W. C. FILBY.

*♩ = 72.*  
Dost thou bow beneath the bur - then Of a crush - ing care? . . . .  
*p*

*cres.*  
Bring it to the feet of Je - sus, *pp* Lay it there.

802

## Stephanos. 8.5. 8.3.

Rev. Sir H. W. BAKER.

By permission, from "Hymns Ancient and Modern."

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

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

803

## Angel Voices. 8.5. 8.5. 8.4.3.

ARTHUR SULLIVAN.

An - gel voi - ces, ev - er sing - ing Round Thy throne of light -

An - gel harps for ev - er ring - ing, Rest not day nor night;

Thousand - ly live to bless Thee, And con - fess Thee, Lord of might!

804

## Rativity. 8.6.6. 8.6.6.

F. C. MAKER.

All my heart this night re-joice - es, As I hear, far and near,

Sweet-est an - gel voi - ces; "Christ is born!" their choirs are sing - ing,

Till the air ev - ry-where Now with joy is ring - ing.

805

## Coventry Carol. C.M.

*p* Lullay, Thou lit - tle ti - ny Child, By, by, lul - ly, lul - lay: *mf*

*dim.* *pp rall.*  
- lay, Thou lit - tle ti - ny Child, By, by, lul - ly, lul - lay. . . *pp*

806

## Borsley. C.M.

WILLIAM HORSLEY.

There is a green hill far a - way, With-out a ci - ty wall

Where the dear Lord was cru - ci - fied, Who died to save us all.

807

## Mount Calvary. C.M.

Sir R. P. STEWART.

There is a green hill far a-way, With-out a ci - ty wall,

Where the dear Lord was cru - ci - fied, Who died to save us all.

808

## Sawley. C.M.

J. WALCH.

Lamp of our feet, where-by we trace Our path when wont to stray;

*Org.*

Stream, from the fount of heaven - ly grace, Brook, by the traveller's way.

*Org.*

809

## Sudeley. C.M.

J. STAINER.

Je - su, the ve - ry thought of Thee With sweet-ness fills the breast;

But sweet-er far Thy face to see, And in Thy pre-sence rest.

810

## Baden. 8.6. 8.6. 4.4. 8.8.

JOHANN PACHELBEL (d. 1760).

Harmonized by RUSSELL MARTINEAU.

What - e'er my God or - dains is right; His will is ev - er just;

How - e'er He or - ders now my cause, I will be still and trust.

He is my God; Tho' dark my road, He holds me that I

shall not fall, Where - fore to Him I leave it all.

The rose-ate hues of ear - ly dawn, The bright-ness of the day,

*Org. Ped.*

The crim-son of the sun-set sky, How fast they fade a - way. . .

*af* O for the pearl-y gates of heaven, O for the gold-en floor; . .

*af*

*senza Ped.* *Ped.*

O for the Sun of Right-eous-ness That set-teth nev-er - more.



# 812 Christmas Morning Hymn. C.M. D.

J. BARNBY.

*mf*  
 'Twas in the win-ter cold, when earth Was de-so-late and wild,..  
*atm.*  
 That an-gels wel-come-d at His Birth The ev-er-last-ing Child.  
*f* *p*  
*cres* *cen* *do*  
 From realms of ev-er-bright-ning day, And from His throne a-bove.  
*poco . . . a . poco.* *f* *p* *rit.*  
 He came, with hu-man kind to stay, All low-li-ness and love.

# 813

# Noël. C.M. D.

Traditional Air. Re-arranged by ARTHUR SULLIVAN.

It came up-on the mid-night clear, That glo-ri-ous song of old,  
 From an-gels bend-ing near the earth, To touch their harps of gold-

"Peace on the earth, good will to men," From heaven's all-gracious King;

*A little slower.*

The world in so-lemn still-ness lay, To hear the an-gels sing.

814

**St. Petersburg.** C.M. D.

ALFRED R. GAUL

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

Lay down, thou wea-ry one, lay down Thy head up-on My Breast."

I came to Je-sus as I was, Wea-ry, and worn, and sad;

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

815

## Vor Dilecti. C.M. D.

Rev. J. B. DYKES.

By permission, from "Hymns Ancient and Modern."

I heard the voice of Je - sussy, "Come un - to Me and rest;

Lay down, thou wea - ry one, lay down Thy head up - on My Breast."

I came to Je - sus as I was, .. Wea - ry, and worn, and sad;

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

816

## Faber. 8.7. 8.7.

FERRIS TOZER.

UNISON OR SOLO.

Souls of men! why will ye scat - ter Like a crowd of frightened sheep?

Fool-ish hearts! why will ye wan-der From a love so true and deep?

**817**                      **Love Divine.**    8.7. 8.7.                      **PERCY J. STARNES.**

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

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

**818**                      **Carleton.**    8.7. 8.7. 7.7.                      **ARTHUR BERRIDGE.**

One there is a-bove all o-thers Well de-serves the Name of Friend,

His is love be-yond a bro-ther's, Cost-ly, free, and knows no end;

They who once His kind-ness prove, Find it ev-er-last-ing love.

819

## Requiem. 8.7. 8.7. 7.7.

W. SCHULTHER.

Thou to Whom the sick and dy - ing Ev - er came, nor

came in vain, Still with heal - ing words re - ply - ing

To the wea - ried cry of pain; Hear us, Je - su,

Org.

as we meet Sup - pliants at Thy mer - cy seat.

820

## Resurrexit. 8.7. 8.7. 7.5. 7.5. 8.7. 8.7.

ARTHUR SULLIVAN.

*Maestoso.*

Christ is ris - en! Christ is ris - en! He hath burst His bonds in twain!

Christ is ris - en! Christ is ris-en! Earth and Heaven,prolong the strain!

He who suf - fered pain and loss, In His love to us, ...

. Dy - ing on the bit - ter Cross, Lives vic - to - ri - ous! ...

Christ is ris - en! Christ is ris - en! He hath burst His bonds in twain!

Christ is ris - en! Christ is ris - en! Earth and Heaven,pro - long the strain!

821

Advent. 8.7. 8.7. 8.7. 8.7.

BERTHOLD TOURS.

They are com-ing! They are com-ing, Who have been in dark-ness long,

They are com-ing to the Sa-viour With a glad, tri-um-phant song;

From the lands be-yond the o-cean, From the is-lands of the sea,

From the val-leys and the mountains, They are com-ing, Lord, to Thee.

822

Austria. 8.7. 8.7. 8.7. 8.7.

HAYDN.

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

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

Praise the Lord, for He hath spo-ken, Worlds His might-y voice o-beyed:

Laws which nev-er shall be bro-ken, For their guid-ance He hath made.

823

Bethany. 8.7. 8.7. 8.7. 8.7.

HENRY SMART.

Sa-viour, sprinkle ma-ny na-tions, Fruitful let Thy sor-rows be;

By Thy pains and con-so-la-tions, Draw the Gen-tiles un-to Thee;

Of Thy cross the won-drous sto-ry Be to all the na-tions told;

Let them see Thee in Thy glo-ry, And Thy mer-cy man-i-fold.



824

## Deus Omnipotens. 8.7.8.7.8.7.

PERCY J. STARNES.

Who is this, *Org.* so weak and help-less, Child of low-ly He-brew maid,

Rude-ly in a sta-ble shel-ter'd, Cold-ly in a man-ger laid?

'Tis the Lord of all cre-a-tion, Who this wondrous path hath trod;

He is God from ev-er-last-ing, And to ev-er-last-ing, God.

825

## Golden Sheaves. 8.7.8.7.8.7.

ARTHUR SULLIVAN.

To Thee, O Lord, our hearts we raise In hymns of a-do-ra-tion,

To Thee bring sac-ri-fice of praise With shouts of ex-ul-ta-tion.

Bright robes of gold the fields a-dorn, The hills with joy are ring-ing,

The val-leys stand so thick with corn That e-ven they are sing-ing.

826

Scopas. 8.7. 8.7. 8.7. 8.7.

C. HANCOCK.

Who is this, so weak and help-less, Child of low-ly He-brew maid,

Rude-ly in a sta-ble shel-tered, Cold-ly in a man-ger laid?

*Boldly.*

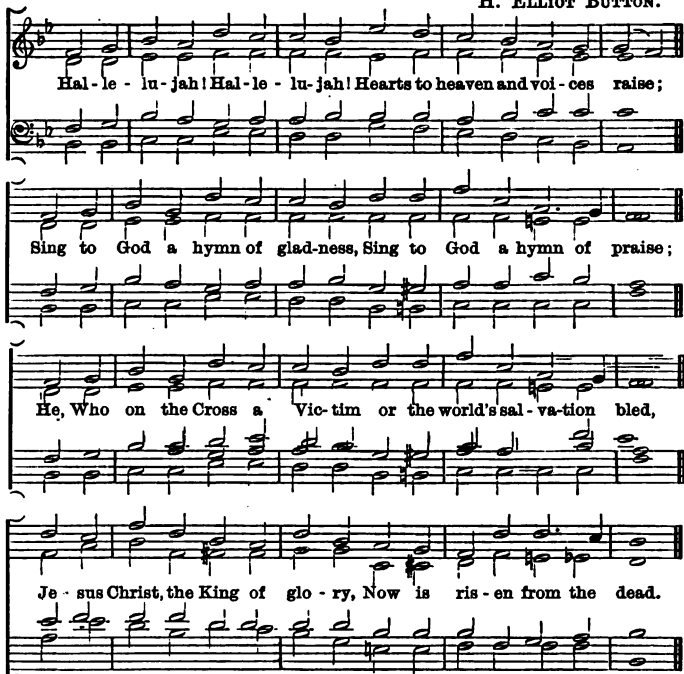
'Tis the Lord of all cre-a-tion, Who this wondrous path hath trod;

He is God from ev-er-last-ing, And to ev-er-last-ing, God.

827

## Sursum Voces. 8.7. 8.7. 8.7. 8.7.

H. ELLIOT BUTON.



Hal-le-lu-jah! Hal-le-lu-jah! Hearts to heaven and voi-ces raise;

Sing to God a hymn of glad-ness, Sing to God a hymn of praise;

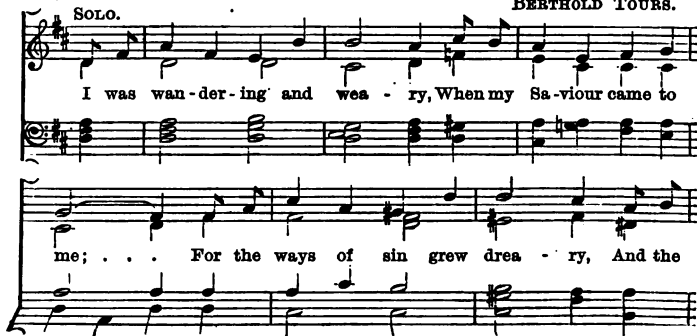
He, Who on the Cross a Vic-tim or the world's sal-va-tion bled,

Je-sus Christ, the King of glo-ry, Now is ris-en from the dead.

828

## Brandon. P.M.

BERTHOLD TOURS.



SOLO.

I was wan-der-ing' and wea-ry, When my Sa-viour came to

me; . . . For the ways of sin grew drea-ry, And the

world had ceas'd to woo me: And I thought I heard Him

say, . . . As He came a - long His way, O

wand'ring souls! come near Me; My sheep should nev - er fear Me; I

am the Shep-herd true, I am the Shep-herd true, . . O

wand'ring souls! come near Me; My sheep should nev - er fear Me: I

*Ped.*

am the Shep-herd true, I am the Shep-herd true. . .

*Unison.* *Harmony.* F. C. MAHER.

*ff.* Christ is ris-en! Hal-le-lu-jah! Ris-en our vic-to-ri-ous Head!

*Unison.* *Harmony.*

Sing His prais-es, Hal-le-lu-jah! Christ is ris-en from the dead,

*mf.*

Grate-ful-ly our hearts a-dore Him As His light once more ap-pears,

*rit.*

Bow-ing down in joy be-fore Him, Ris-ing up from grief and tears.

*Unison. a tempo.* *Harmony.*

*ff.* Christ is ris-en, Hal-le-lu-jah! Ris-en our vic-to-ri-ous Head!

*Unison.* *Harmony.*

Sing His prais-es, Hal-le-lu-jah! Christ is ris-en from the dead.

830. **Jehovah Shalom.** 8.7. 8.7. 8.8.

Dr. BENNETT GILBERT.

O Je-sus, sweet-est, ho-liest Name, To God's dear children giv-en,

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

To ev-ry mourn-ing, anxious breast It whis-pers ev-er-last-ing rest.

831

**Solace.** 8.7. 8.7. 8.8.

JOHN E. WEST.

*Slow.*  $\text{♩} = 69.$   
O Je-sus, sweet-est, holiest Name, To God's dear children giv-en,

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

*Unison.* *Harmony.*  
To ev-ry mourn-ing, anxious breast It whis-pers ev-er-last-ing rest.

832

## Dettingen. 8.7. 8.7. 8.8.7.

Melody of 15th Century. *Harmonized by BACH.*

The Lord of might, from Si - nal's brow, Gave forth His voice of

thun - der; And Is - rael lay on earth be - low,

Outstretch'd in fear and won - der: Be - neath His feet was pitch - y night,

And at His left hand, and His right, The rocks were rent in sun - der.

833

## Comforter Divine. 8.8.6.

S. REAY.

To Thee, O Comfort - er Di - vine, For all Thy grace and power, be - nign,

Org.

Sing we Hal - le - lu - jah, Hal - le - lu - jah!

834

Sundridge. 8.8.6. 8.8.6.

W. C. FILBY.

From the "Song of Praise," by permission of Lady Victoria E. Freke.

$\text{♩} = 104.$

To Thee, O Com - fort - er Di - vine, For all Thy grace and

power be - nign, Sing we Hal - le - lu - jah.

*p* *cres.*

To Thee, whose faith - ful voice doth win, The wan - d'ring from the

ways of sin, Sing we Hal - le - lu - jah.

835

Whitby. 8.8.8.2.

Dr. S. S. WESLEY.

By permission, from the "European Psalmist."

He knows the bit - ter, wea - ry way, The end - less striv - ing

day by day, The souls that weep, the souls that pray, He . . . knows.



836

St. Aelred. 8.8.8.3.

Rev. J. B. DYKES.

Fierce raged the tem - pest o'er the deep, Watch did Thine anx - ious

ser - vants keep : But Thou wast wrapp'd in guileless sleep, Calm and still

837

Banford. 8.8.8.4.

ART : UR SULLIVAN.

Lean - ing on Thee, my Guide, my Friend, My gracious Sa - viour, I am blest :

'tho' wea - ry, Thou dost con - de - scend To be my Rest.

838

Victory. 8.8.8.4.

FROM PALESTRINA.

Cres. By permission, from "Hymns Ancient and Modern."

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

*Org. i*

The strife is o'er, the bat - tle done; Now is the Vic - tor's tri - umph won.

*f* O let the song of praise be sung. Al - le - lu - ia!

*f*

839

Farnham. 8.8. 8.4. 8.4.

J. WALCH.

The child leans on its pa - rent's breast, Leaves there its cares, and

is at rest; The bird sits sing - ing by his nest, And tells a - loud His

trust in God, and so is blest 'Neath ev - 'ry cloud.

840

## Trust. 8.8. 8.4. 8.4.

FERRIS TOZER.

The child leans on its par-ent's breast, Leaves there its cares, and is at rest;

The bird sits sing-ing by his nest, And tells a - loud

His trust in God, and so is blest Neath ev - 'ry cloud.

841

## Chiselhurst. 8.8. 8.4. 8.8. 8.4.

W. C. FILBY.

My God, is a - ny hour so sweet; From blush of morn to

even - ing star, As that which calls me to Thy feet, The hour of pray'r?

For then a day-spring shines on me, Brighter than morn's e - the - real

*cres.* *dim.*

glow; And rich - er dews de - scend from Thee! . . . Than earth can know.

**842 Sleepers, Wake!** 8.8. 8.6. 6.4. 8.8.

German. *Harmonized by MENDELSSOHN.*

*f*

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

on the walls,

on the walls, the walls, Thou ci - ty of Je - ru - sa - lem!

*mf*

For lo! the Bridegroom comes. A - rise, and take your lamps. Hal - le - lu -

*mf* *f*

- jah! Awake! His kingdom is at hand! Go forth, go forth to meet your Lord!

843

Alstone. L.M.

C. E. WILLING.

By permission, from "Hymns Ancient and Modern."

We are but lit-tle chil-dren weak, Nor born in a - ny high es-tate;  
What can we do for Je-sus' sake, Who is so high and good and great?

844

Eisenach. L.M. or 8.7. 8.7. 8.8. J. H. SCHEIN.

O Je-sus, sweetest, ho-liest Name, To God's dear children giv - en,  
A so-lace in their wea-ri-ness, A fore-taste of their hea - ven.  
To ev - ry mourning, anx-i-ous breast It whispers ev - er - last-ing rest.

845

Bolly. L.M.

G. HEWS.

Pour out Thy Spi-rit om on high; Lord, Thine as-sem-bled ser-vants bless;  
Gra ces and gifts to each sup - ply, And clothe Thy priests with righteous-ness.

846

## Pentecost. L.M.

W. BOYD.

Spi-rit of mer-cy, truth, and love, O send Thine influence from a - bove,

And still omage to age con-vey, The wonders of this sa - cred day.

847

## St. Vincent. L.M.

JAMES UGLOW.

The Heaven - ly Word pro - ceed - ing forth Yet

leav - ing not . . . the Fa - - ther's side, . . .

Ac - com - plish - ing . . . His work on . . . earth Had

reached at length life's e - - ven - tide. . .

848 **Veni Emmanuel.** L.M., with Refrain.

Ancient Plain Song.

*Unison.*

O come, O come, Em - man - u - el, And ran - som cap - tive  
 Is - ra - el, That mourns in lone - ly ex - ile here, Un -  
 - til the Son of God . . ap - pear. Re - joice, re - joice: Em -  
 - man - u - el Shall come to thee, O Is - ra - el.

The musical score consists of two staves, treble and bass clef, with lyrics written below the notes. The melody is simple and characteristic of an ancient plain song. There are repeat signs at the end of the first and third lines of music.

849

**Wormweb.** 8.8. 8.8. 4.

NICOLAUS HEERMANN, 1560.

I would have gone; God bade me stay: I would have  
 worked; God bade me rest: He broke my will from day to

The musical score consists of two staves, treble and bass clef, with lyrics written below the notes. The melody is more complex than the previous piece, with many beamed eighth notes. There are repeat signs at the end of the first and second lines of music.

day, He read my yearnings, un-expressed, And said them Nay.

**850**      **Come, Holy Ghost.**    8.8. 8.8. 8.8.    T. ATTWOOD.

Come, Ho-ly Ghost, our souls in-spire, And light-en with ce-

-les-tial fire; . . . Thou the a-noint-ing Spi-rit art,

Who dost Thy seven-fold gifts im-part, Thy bless-ed

unc-tion from a-bove, Is com-fort, life, . . . and

fire of love; Is com-fort, life, and fire of love.



851

## Corpus Christi. 8.8. 8.8. 8.8.

Dr. A. E. TOZER.

Je - su, my Lord, my God, my all, . . . Hear me, blest Sa - viour,

when I call; . . . Hear me, and from Thy dwell - ing - place . .

Pour down the rich - es of Thy grace. . . Je - su, my Lord, I

Thee a - dore: O make me love Thee more and more.

852

## St. Chrysostom. 8.8. 8.8. 8.8.

J. BARNBY.

Je - su, my Lord, my God, my all, Hear me, blest Sa - viour,

when I call; Hear me, and from Thy dwell - ing-place Pour

down the rich - es of . . Thy grace. Je - su, my Lord, I

*Slower. cres.*

Thee a - dore: O make me love Thee more and more.

*dim.*

853

St. Mark. 8.8. 8.8. 8.8.

J. W. ELLIOTT.

O Love, who form-edst me to wear The im-age of the God-head here;

Who soughtest me with ten-der-care Through all my wand-rings wild and drear;

O Love, I give my - self to Thee, Thine ev - er, on - ly Thine to be.

*Unison.*

854

## Wrestfield. 8.8. 8.8. 8.8. (trochaic.)

J. KINROSS.

Hope of those that have none o - ther, Left for life by fa - ther, mo - ther,

All their dear - est lost or tak - en, On - ly not by Thee for - sak - en,

Com - fort Thou the sad and lone - ly, Sa - viour dear, for Thou canst on - ly.

855

## Turton. 8.8. 8.8. 8.8. 8.6.

FERRIS TOZER.

Mys - te - rious Spi - rit, un - to whom I know my sad and earth - bo und frame

Thou whom my soul, 'midst doubt and gloom, A - doreth with a per - fect flame;

Give me the speed of bird or wind, Or tor - rent rush - ing to the sea,

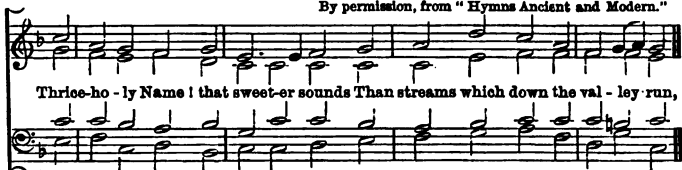


That soaring upwards I may find My resting place in Thee.

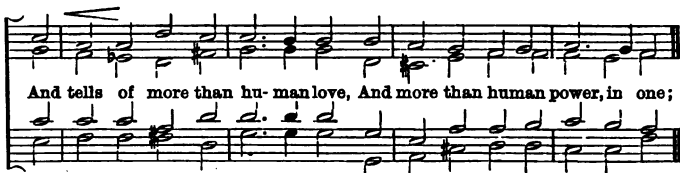
856

Thrice Holy Name. 8s. (10 lines.) J. BARNBY.

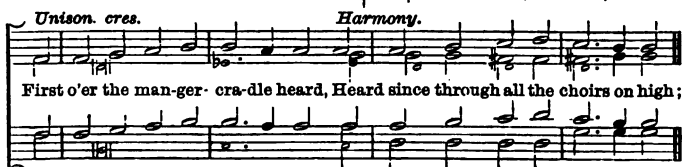
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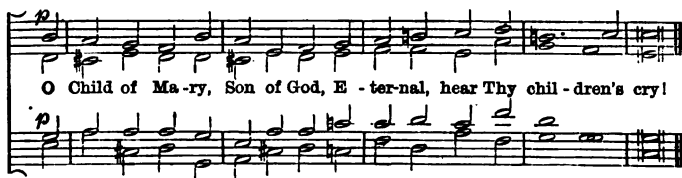
Thrice-ho-ly Name! that sweet-er sounds Than streams which down the val-ley run,



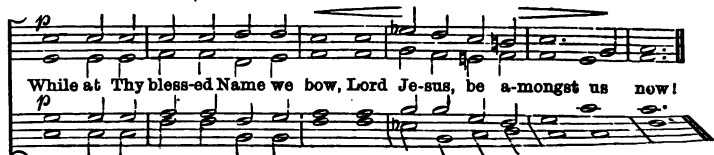
And tells of more than hu-man love, And more than human power, in one;



*Unison. cres.* *Harmony.*  
First o'er the man-ger-cra-dle heard, Heard since through all the choirs on high;



*p*  
O Child of Ma-ry, Son of God, E-ter-nal, hear Thy chil-dren's cry!



*p*  
While at Thy bless-ed Name we bow, Lord Je-sus, be a-mongst us now!

857

## Eucharist. 8.10.10.8.6.

H. ELLIOT BUTTON.

O ho-ly Jesus, Prince of Peace, Thy peace be with us gath'ring round Thy board,

Hear where the presence of an un-seen Lord Waits to be gracious, charg'd with

full re-lease To ev-'ry hea-vy - la-den soul Which here remembers Thee.

858

## Ninety and Nine. 9.7. 9.7. 9.9.

Dr. J. FREDERICK BRIDGE.

There were nine-ty and nine that safe - ly lay In the shel-ter

of the fold; But one .. was out on the hills a - way, Far

*cras.*

off from the gates of . . gold, A - way on the moun - tains

*rall.* *Last verse ff* *pp*

wild and bare, A - way from the ten - der Shep - herd's care.

*pp*

859

Walmer. 9.8. 9.8. 8.8.

A. J. FOXWELL.

Baptized in-to Thy Name most ho - ly, O Father, Son, and Ho - ly Ghost!

I claim a place, tho' weak and low - ly, Among Thy seed, Thy cho - sen host;

Buried with Christ, and dead to sin, Thy Spi - rit now shall dwell with - in.

860

## Theodora. 6.9.9.9.

A. LEGG.

Rest of the wea - ry, joy of the sad; Hope of the

drea - ry, light of the glad; Home of the stran - ger,

strength to the end; Re - fuge from dan - ger, Sa - viour and Friend.

861

## Wilton. 10.4.6.6. 6.6. 10.4.

H. ELLIOT BUTTON.  
Harmony.

*Unison or Harmony ad lib.*

Let all the world in ev - 'ry cor - ner sing My God and King!

Let all the

The heavens are not too high; His praise may thi-ther fly:

The heavens .. are not too high; His praise . . may thi-ther fly: The

The heavens are not too high; . . His praise may thi-ther fly: . . .

earth is not too low; His prais-es there may grow.

Ped.

*Unison.*

Let all the world in ev-'ry cor-ner sing My God and King

862

Dortsea. 10.4. 10.4.

W. C. FILBY.

$\text{♩} = 104.$

God draws a cloud o-ver each gleam-ing morn, Wouldst thou ask why?

It is be-cause all no-blest things are born In a go-ny.

863

Magister. 10.4. 10.4.

H. ELLIOT BUTTON.

Thou art our Mas-ter! Thou of God the Son, Of man the Friend;

By Thee a-lone the vic-to-ry is won; Our souls de-fend!



UNISON OR SOLO.

FERRIS TOZER.

*Slowly.*

O Lord my God, do Thou Thy ho - ly will -

I will lie still - I will not stir, lest

I for - sake Thine arm, And break the charm Which lulls me, . . .

cling - ing to my Fa - ther's breast In per - fect rest.

Rev. J. B. DYKES.

Lead, kind - ly Light, a - mid th' en - circ - ling gloom, . . .

Lead Thou me on; The night is dark, and I am far from

home, . . . . Lead Thou me on. . . . Keep Thou my

feet; I do not ask to see . . . .

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

866

## Thou God of Love. 10.6. 10.4.

F. C. MAKER.

*Slow and soft.*

Thou God of love! beneath Thy she'll'ring wings We leave our ho-ly dead,

To rest in hope! From this world's suffer-ings . . . Their souls have fled!

867

## St. John. 10.6. 10.6.

BERTHOLD TOURS.

There is no love like the love of Je - sus, Nev - er to

fade or fall, . . . Till in - to the fold of the

peace of God, . . . He has gathered us all . . .

868 Thou didst leave Thy Throne. Irr.

E. MOSS.

By permission, from the "Home Hymn Book."

Thou didst leave Thy throne and Thy king - ly crown, When Thou

cam - est to earth for me; But in Beth-le-hem's home there was

found no room For Thy ho - ly Na - ti - vi - ty. . .

**REFRAIN.**

O . . . come to my heart, Lord Je - sus, There is room in my heart for Thee, O come,

O come to my heart, Lord Je - sus, There is room in my heart for Thee.

H

869 **Glory to God.** 10.9. 10.9. 10.10.8. 10.10.8.

Words by W. TIDD MATSON.

From SCHUBERT.

Glo-ry, glo-ry to God in the High-est! An-gels in cho-rus  
 joy-ful-ly cry; Glo-ry, glo-ry to God in the High-est!  
 Trembling and weak our voi-ces re-ply: Fain would we e-cho their  
 an-them a-bove, Fain would we sing to the Foun-tain of love,  
 Glo-ry to God in the High-est! What tho' but fee-bly our  
 ac-cents a-rise, . . . Deign-ing to hear-k-en, He bends from the skies,

Glo - ry to God in the High - est! *p Org.*

870

**Holy Nativity.** Irr. A. CROIL FALCONER.

Thou didst leave Thy throne and Thy king - ly crown, When Thou cam - est to

earth for me: But in Bethlehem's home there was found no room For Thy

ho - ly Na - ti - vi - ty. O come to my

heart, Lord Je - sus, There is room in my heart for Thee.



J. BARNBY.



joy - ous strain, Our Har - vest - tide Thanks - giv - ing.  
safe - ly home, With Har - vest - tide Thanks - giv - ing.  
we ap - pear With Har - vest - tide Thanks - giv - ing.  
forth a - gain The Har - vest - tide Thanks - giv - ing.



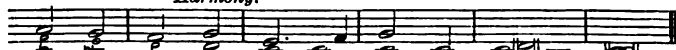
all the land Glad Har - vest - tide Thanks - giv - ing.  
name all bless In Har - vest - tide Thanks - giv - ing.  
rev - rent mirth, This Har - vest - tide Thanks - giv - ing.  
of - fered be The Har - vest - tide Thanks - giv - ing.



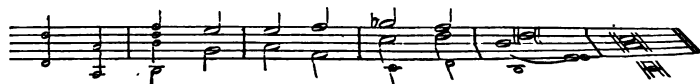
grate - ful voice Of Har - vest - tide Thanks - giv - ing.  
- geth - er bring Our Har - vest - tide Thanks - giv - ing.



*Harmony.*



hom - age be, In Har - vest - tide Thanks - giv - ing.





872

## Brabourne. 10.10.4.6. 10.10.4.6.

W. C. FILBY.

*♩* = 104.

*mf*

Yet there is room! The Lamb's bright hall of song With its fair glo-ry

*f*

beck-ons thee a - long. Room, room, still room! Oh, en - ter, en - ter now.

*p*

Day is do - clin - ing, and the sun is low: The sha-dows length-en,

*f*

light makes haste to go. Room, room, still room, Oh, en - ter, en - ter now.

*Last verse.*

Ere night that gate may close, and seal thy doom. Then the last low, long

*p*

cry, "No room, no room." No room, no room, Oh, woe-ful cry, . . . "No room!"

873

## Jehovah Nissi. 10.10. 10.4

F. C. MAHER.

*Unison.*

For all the {Saints who} la-bours rest, {Who Thee by faith} world con-fessed,  
from their before the

Thy Name, O Jesu, be for ev - er . . blest. Al - le - lu - ia!

874

## St. Philip. 10.10. 10.4

J. BARNBY.

From "Sarum Hymnal," by permission of Messrs. Brown &amp; Co.

For all the Saints who from their la - bours rest, Who Thee by

faith be - fore the world con - fessed, Thy Name, O Je - su,

be for ev - er blest. Al - le - lu - ia! Al - le - lu - ia!

875

## Loddon. 10.10. 10.6.

ARTHUR H. BROWN.

Be-cause I knew not when my life was good, And when there

was a light up - on my path, But turned my soul per -

-verse-ly to the dark- O Lord, I do . . . re - pent.

876

## Eventide. 10.10. 10.10.

DR. W. H. MONK.

By permission, from "Hymns Ancient and Modern."

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

deep-ens; Lord, with me a - bide; When o - ther help - ers

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

877

## St. Agnes. 10.10. 10.10.

JAMES LANGRAN.

Wear-y of earth and la-den with my sin, I look at

heaven and long to en-ter in; But there no e-vil

thing may find a home; And yet I hear a voice that bids me "Come."

878

## Westerham. 10.10. 10.10.

W. C. FILBY.

From the "Song of Praise," by permission of Lady Victoria E. Freke.

$\text{♩} = 104.$

Wear-y of earth and la-den with my sin, I look at

heaven and long to en-ter in; But there no e-vil

*cres.* *dim.*

thing may find a home; And yet I hear a voice that bids me "Come."

879

## St. Keeverne. 10.10. 10.10.4.

ARTHUR H. BROWN.

It passeth knowledge, that dear love of Thine, My Jesus Saviour,

yet this soul of mine Would of Thy love, in all its breadth and length,

Its height and depth and ev - er - last - ing strength Know more and more.

880

## Bolderness. 10.10. 10.10.6.

G. F. COBB.

We ask not that our path be always bright, But for Thine aid to walk there-

- in a-right; That Thou, O Lord! thro' all its de-vi-ous way, Wilt

*All verses except the last.*

give us strength suf-fi-cient to our day, For this, for this we pray.

*Last verse.*

And crowns of glo - ry win, and crowns of glo - ry win.

881

St. Augustine. 10.10. 10.10.6.

H. ERNEST NICHOL.

We ask not that our path be al - ways bright, But

for Thine aid to walk there - in a - right; That Thou, O Lord! thro'

all its de - vious way, Wilt give us strength suf -

- fi - cient to our day, For this, for this . . . we pray.

882

## Thanksgiving. 10.10. 10.10.6.

BERTHOLD TOURS.

For the dear love that kept us through the

night, And gave our senses to sleep's gentle sway,

For the new mi - ra - cle of dawn - ing light Flush - ing the

east with pro - phe - cies of day, We thank Thee, O our God!

883

## Nachtlied. 10.10. 10.10. 10.10.

HENRY SMART.

The day is gent - ly sinking to a close, Fainter, and yet more faint the

sun - light glows. O bright-ness of . . . Thy Father's glo-ry, Thou, E -

ter - nal light of life, be with us now; Where Thou art pre - sent

darkness cannot be; . . . Mid-night is glorious noon, O Lord, with Thee.

884 . . . **Deerestille.** 10.10. 10.10. 10.10.

*Slowly.*

Dr. BENNETT GILBERT.

Long did I toil, and knew no earth - ly rest; Far

did I rove, and found no cer-t in home; At last I sought them

in His sheltering breast, Who opes His arms and bids the wea-ry come.

With Him I found a home, a rest Di-vine; And I since then am His and He is mine.



885

Genoa. 10.10. 10.10.

HENRY SMART.

Bear Thou my bur - den, Thou who bear'st my sin; Both

are too hea - vy, Lord, for me to bear;...

Oh! take them, call them Thine; yes Thine, though mine; And

give me calm re - pose in hours of fear and care.

886

Whittier. 11.4. 11.4.

H. ELLIOT BUTTON.

With si - lence on - ly as their be - ne - dic - tion,

God's an - gels come, . . . Where, in the sha-dow of a

great af - fic - tion, The soul sits dumb.

887 True Light. 11.6. 11.6.

FERRIS TOZER.

Light of the world! for ev - er, ev - er shin - ing; There is

no change in Thee; . . . True Light of life, all

joy and health en - shrin - ing, Thou canst not fade nor flee.

## Buddleston. Irr. ARTHUR BERRIDGE.

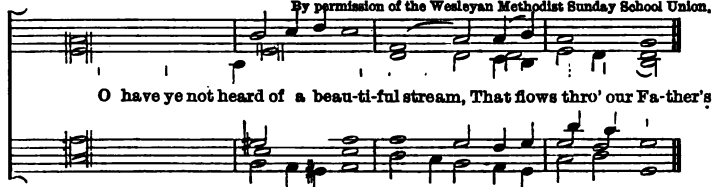
By permission, from "The Nonconformist Musical Journal."

I think, when I read that sweet sto - ry of old, When  
Je - sus was here a - mong men, How He called lit - tle chil - dren as  
lambs to His fold, I should like to have been with them then!  
I wish that His hands had been placed on my head, That His  
arm had been thrown around me; And that I might have seen His kind  
look when He said, "Let the lit - tle ones come un - to Me!"

889 Beautiful Stream. 11.7. 11.7. 7.7. 10.7.

J. BAPTISTE CALKIN.

By permission of the Wesleyan Methodist Sunday School Union.

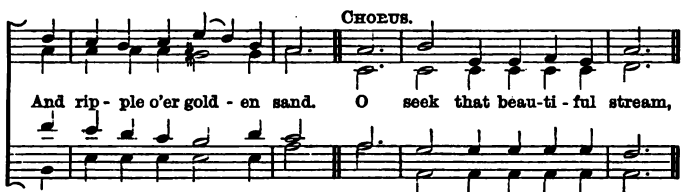


O have ye not heard of a beau-ti-ful stream, That flows thro' our Fa-ther's



land? . . Its wa-ters gleam bright in the hea-ven-ly light,

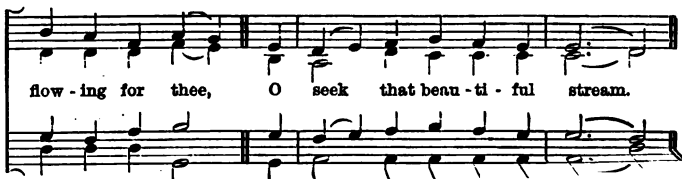
CHORUS.



And rip-ple o'er gold-en sand. O seek that beau-ti-ful stream,



Seek now that beau-ti-ful stream: Its wa-ters so free are



flow-ing for thee, O seek that beau-ti-ful stream.

*Unison.*

I think, when I read that sweet story of old, When Je-sus was here among

men, . . . How He called lit-tle chil-dren as lambs to His fold,

I should like to have been with them then . . . I.. wish that His hands had been

placed on my head, That His arm had been thrown a-round me; . . . .

And that I might have seen His kind look when He said, "Let the lit-tle ones

come un-to Me, . . . Let the lit-tle ones come un-to Me!" . . .

891

St. Feock. 11.10. 11.10. or 9.8. 9.8.

ARTHUR H. BROWN.

Oh! for the peace  
that floweth } as a riv-er, Making life's desert pla-ces bloom and smile!

Oh! for the faith  
to grasp heaven's } light for ev-er, Amid the shadows of earth's "lit-tle while."

892

Wycombe. 11.10. 11.10.

JOHN E. WEST.

Still, still with Thee, when pur-ple morning break-eth, When the bird

wak-eth; and the sha-dows flee; . . Fair-er than morn-ing,

love-lier than the day-light; Dawns the sweet consciousness, I am with Thee.

893 **Hark! hark, my soul!** 11.10. 11.10. 9.11.

JOHN E. WEST.

Hark! hark, my soul! an - gel - ic songs are swell - ing

O'er earth's green fields, . . . and o - cean's wave-beat shore:

How sweet the truth . . . those ble - ss - ed strains are tell - ing

Of that new life when sin shall be no more.

*Unison.* *poco cres.* *Harmony.*  
An - gels of Je - sus, An - gels of light, Sing - ing to  
*p* *poco cres.*

*dim.* *rit.*  
wel - come the pil - grims, the pil - grims of the night!  
*dim.* *p* *rit.*

## Pilgrims' Song. 11.10. 11.10. 9.11.

ARTHUR MORRIS EDWARDS.

Hark! hark, my soul! an - gel - ic songs are swell - ing

O'er earth's green fields, and o - cean's wave-beat shore:

How sweet the truth those bless - ed strains are tell - ing

Of that new life when sin shall be no more.

light,  
An - gels of Je - sus, An - gels of light, Sing - ing,

sing - ing to wel - come the pil - grims of the night!



By permission, from "Hymns Ancient and Modern"

Hark! hark, my soul! an - gel - ic songs are swell - ing

O'er earth's green fields, and o - cean's wave - beat shore:

*mf* How sweet the truth those bless - ed strains are tell - ing

*mf* Of that new life when sin shall be no more.

An - gels of Je - sus, An - gels of light,

Sing - ing to wel - come the pil - grims of the night!

896 Thou knowest, Lord. 11.10. 11.10. 10.10.

J. BARNBY.

Thou know-est, Lord, the wea - ri - ness and sor - row Of

the sad heart that comes to Thee for rest;

Cares of to - day, and bur - dens for to - mor - row,

Bless - ings im - plored, and sins to be con - fessed;

*A little slower.*

We come be - fore Thee at Thy gra - cious word, And

lay them at Thy feet: Thou know - est, Lord.

897

Nicaea. 11.12. 12.10.

Rev. J. B. DYKES.

By permission, from "Hymns Ancient and Modern.

Ho - ly, Ho - ly, Ho - ly! Lord God Al - might - y!

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

Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and Might - y,

God in Three Per - sons, Bless - ed Trin - i - ty!

898

Cherbourg. 11.10. 11.10.

W. C. FILBY.

Oh! for the peace that flow-eth as a riv - er, Mak - ing life's

de - sert pla - ces bloom and smile! Oh! for the faith to

grasp heaven's light for ev - er, A - mid the sha - dow of earth's "lit - tle while."

899

Passion. 11.11. 10.6. or 11.11. 11.6.

German. *Harmonized by BACH.*

O bless - ed Je - sus, what is Thy trans - gres - sion? That

Thou must suf - fer all this vile op - pres - sion. What is Thy guilt? in

- to what err - - ing . . . way Did Thy blest foot - steps stray?

\* It is suggested that Ch be used in all verses except the last.

900

## Baltimore. Irr.

E. Moss.

Is thy cruse of comfort wast-ing? rise and share it with an - other,

And thro' all the years of fam - ine it shall serve thee and thy bro - ther:

901

## Springtide. Irr.

Dr. A. H. MANN.

When spring un-locks the flow - ers to paint the laughing soil; When

sum-mer's balm - y show - ers re - fresh the mow - er's toil;

When win - ter binds in frost - y chains the fal - low and the flood; In

God the earth re - joic - eth still, and owns its Mak - er good.

902

Maas. Irr.

Dr. J. FREDERICK BRIDGE.

*Slow.*

Bro - ther, thou art gone be - fore us; and thy saintly soul is flown

Where tears are wiped from ev - 'ry eye, and sor - row is un - known;

From the bur - den of the flesh, and from care and fear re - leased,

*rall.*

"Where the wick - ed cease from trou - bling, and the wea - ry are at rest."

FIRST VERSE. *Unison.*

Praise, my soul, the King of hea - ven; To His

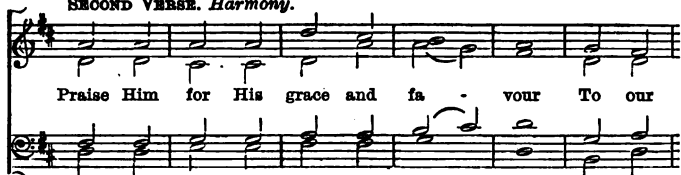
feet thy tri - bute bring; Ransomed, healed, re - stored, for - giv - en,

Who like thee His praise should sing? Praise Him, praise Him,

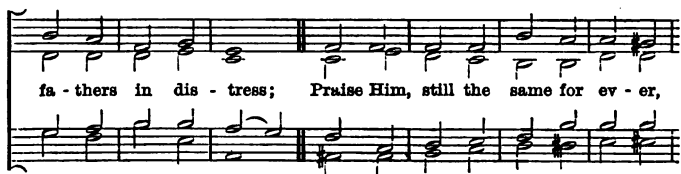
praise Him, praise Him! Praise the ev - er - last - ing King!

PRAISE. MY SOUL.

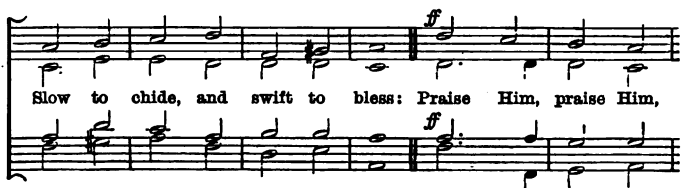
SECOND VERSE. *Harmony.*



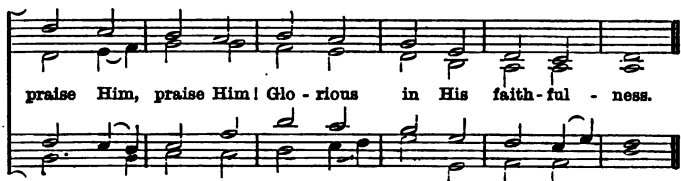
Praise Him for His grace and fa - vour To our



fa - thers in dis - tress; Praise Him, still the same for ev - er,




Slow to chide, and swift to bless: Praise Him, praise Him,



praise Him, praise Him! Glo - rious in His faith - ful - ness.

THIRD VERSE. *Trebles only.*

*Slower.*



Fa - ther - like, He tends and spares us, Well our

*Slower.*



PRAISE, MY SOUL.

fee - ble frame He knows: In His hands He gent - ly bears us,

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The lyrics are: "fee - ble frame He knows: In His hands He gent - ly bears us,". The music is in 4/4 time and includes a repeat sign at the end of the phrase.

Res - cues us from all our foes; Praise Him, praise Him,

The second system continues the vocal line and piano accompaniment. The lyrics are: "Res - cues us from all our foes; Praise Him, praise Him,". The music includes a forte (*f*) dynamic marking and a repeat sign.

praise Him, praise Him! Wide - ly as His mer - cy flows.

The third system continues the vocal line and piano accompaniment. The lyrics are: "praise Him, praise Him! Wide - ly as His mer - cy flows." The music includes a repeat sign.

FOURTH VERSE. *Harmony.*

Frail as sum - mer's flower we flour - ish, Blows the

The fourth system is titled "FOURTH VERSE. *Harmony.*" and features a piano accompaniment in G major with a grand staff. The lyrics are: "Frail as sum - mer's flower we flour - ish, Blows the". The music is in 4/4 time and includes a piano (*p*) dynamic marking.

PRAISE, MY SOUL.

wind, and it is gone; But, while mor-tals rise and per-ish,

The first system of musical notation for the song. It consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "wind, and it is gone; But, while mor-tals rise and per-ish,"

*res.* God en-dures un-chang-ing on. *f* Praise Him, praise Him,

The second system of musical notation. It continues the vocal line and piano accompaniment. The lyrics are: "God en-dures un-chang-ing on. Praise Him, praise Him,". The word "res." is written above the first measure, and "f" (forte) is written above the first measure of the second phrase.

praise Him, praise Him! Praise the high e-ter-nal One!

The third system of musical notation. The lyrics are: "praise Him, praise Him! Praise the high e-ter-nal One!"

**FIFTH VERSE. Unison.**  
An-gels, help us to a-dore Him: Ye be-

The fourth system of musical notation, starting with the heading "FIFTH VERSE. Unison." The lyrics are: "An-gels, help us to a-dore Him: Ye be-". The piano accompaniment is marked with "f" (forte).

-hold Him face to face; Sun and moon bow down, be-

The fifth system of musical notation. The lyrics are: "-hold Him face to face; Sun and moon bow down, be-".

- fore Him, Dwellers all in time and space, Praise Him, praise Him,

praise Him, praise Him! Praise with us the God of grace.

904

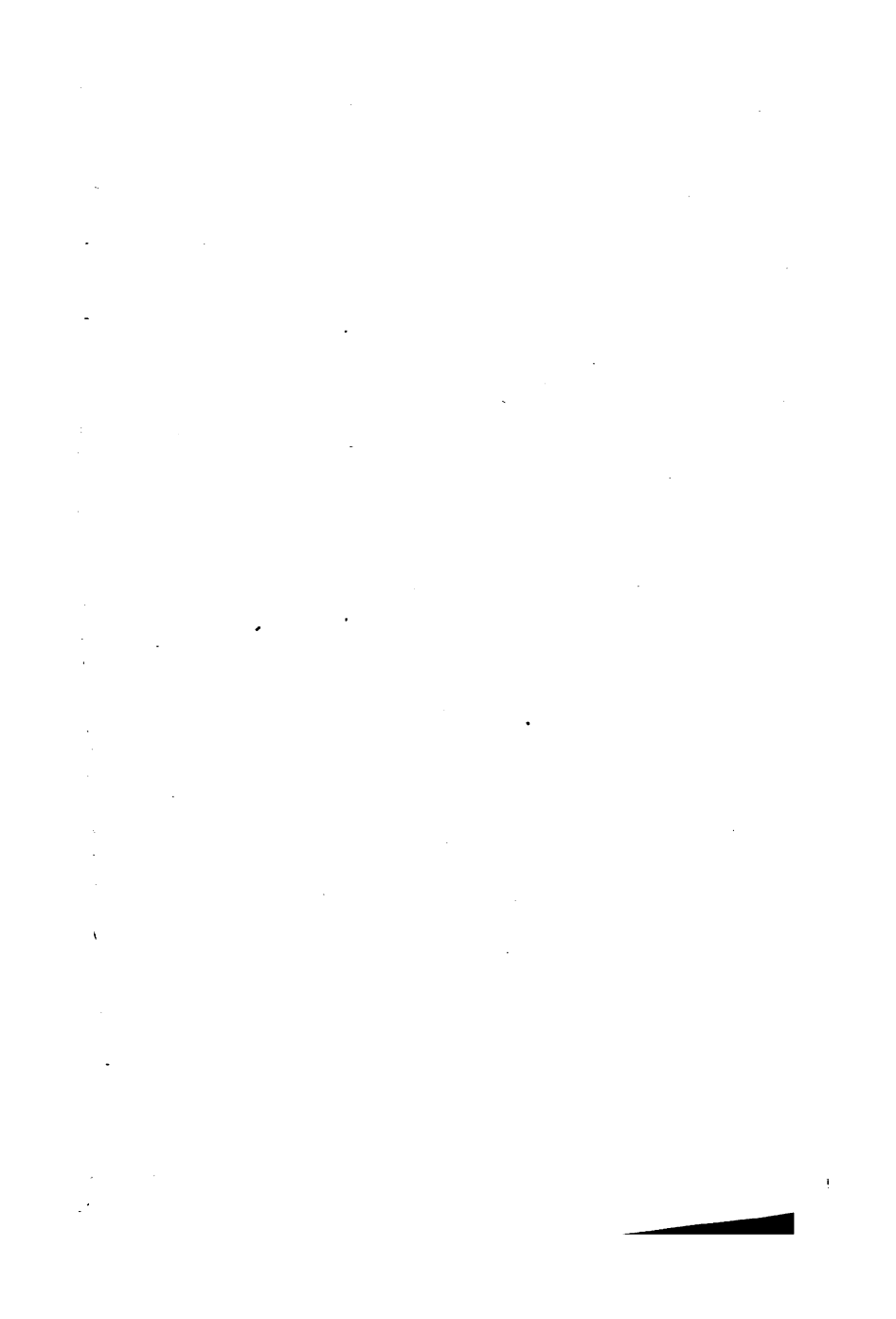
Eboracum. Irr.

ALEXANDRA THOMSON.

In His own rai-ment clad, With His blood dyed, Wo - men walk

sor-row-ing .. By His .. side. . . Hea - vy that cross to Him-

Wea - ry the weight— One who will help Him waits At the gate.



-

1950

1950

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Andover-Harvard



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