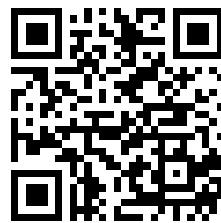


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TUNES  
NEW AND OLD







*D. 601.*

# TUNES, NEW AND OLD,

COMPRISING ALL THE METRES

IN THE

## WESLEYAN HYMN BOOK,

ALSO

CHANTS, RESPONSES, AND DOXOLOGIES.

COMPILED BY

JOHN DOBSON, *k*

AND FOR THE MOST PART REVISED OR RE-ARRANGED BY

HENRY JOHN GAUNTLETT, Mus. Doc.;

JOHN FREDERICK BRIDGE, Mus. Doc., OXON.,

ORGANIST OF WESTMINSTER ABBEY; AND

SAMUEL REAY, Mus. Bac., OXON.,

ORGANIST OF THE PARISH CHURCH, NEWARK-ON-TRENT.

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*TENTH THOUSAND, ENLARGED.*

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TUNES, NEW AND OLD.

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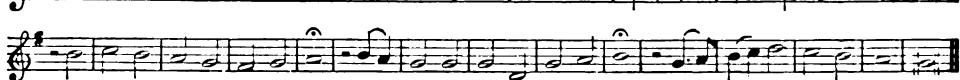


## PREFACE.

THE Collection of Hymns for which this Work was designed to furnish suitable music having recently been much enlarged, it became necessary to increase the number of tunes contained in the Volume, partly in order to provide for a considerable number of hymns written in metres before unknown to Methodism, partly to supply additional tunes for metres already in familiar use.

In the selection of the tunes, the same object has been kept in view as before, viz., to adopt such music only as may be employed in the intelligent expression of the sentiment of the hymns, without needless repetition of the words; the word "Hallelujah" being the only one repeated in connection with the music in the following pages.

Many of the hymns in the "New Supplement" are translations from the German, and generally in the original metres. In such cases it has been thought desirable to adopt, as far as practicable, the original tunes. Under what form these should appear was often difficult to determine, because of the various readings exhibited by the tunes, as they are found in the German Hymnals and other works from which they are taken. The following, for example, are a few only out of a large number of diversities of setting presented by the tune known as "Luther's" in different German publications.



The sources and dates given with the tunes throughout the Volume are the earliest which could be verified from such printed books as were accessible during the preparation of it. It is well known, however, that several of the melodies were in print much earlier. Each melody is to be found in the work quoted in connection with it; but it does not always appear exactly in the form adopted in this volume.

The Compiler offers his grateful acknowledgments to the following Composers and Proprietors for permission to print their copyright tunes, &c.:—

Her Majesty the Queen, for her gracious permission to insert the tunes Nos. 199 and 215, composed by H.R.H. the late Prince Consort.

The Rev. Sir Frederick A. Gore Ouseley, Bart., Mus. Doc., &c., for No 285.

Sir George J. Elvey, Mus. Doc., Oxon., Organist of St. George's Chapel, Windsor, for Nos. 203 and 267.

Sir John Goss, Mus. Doc., Organist of St. Paul's Cathedral, for Nos. 71, 123, and 279.

The Rev. Henry Allon, D.D., for Nos. 112 and 292, from the "Congregational Psalmist."

The Rev. W. J. Blew, M.A., Oxon., for Nos. 56, 93, 95, and 146, from the "Church Hymn and Tune Book."

Arthur H. Brown, Esq., for No. 166.

The Rev. R. R. Chope, B.A., for Nos. 223 and 268, from the "Congregational Hymn and Tune Book."

W. G. Cusins, Esq., Director of Her Majesty's Music, for No. 62.

The Rev. Thomas Darling, for No. 245, from "Hymns for the Church of England, with proper Tunes."

Mrs. Gauntlett, for Nos. 95 and 284; also for several arrangements of tunes by the late H. J. Gauntlett, Mus. Doc.

Mrs. Havergal, for Nos. 9, 234, and 249, from "Havergal's Psalmody;" also for the arrangements of Nos. 47, 185, and 257, by the late Rev W. H. Havergal, M.A., Honorary Canon of Worcester.

E. J. Hopkins, Esq., Organist of the Temple Church, for No. 224.

Benjamin St. J. B. Joule, Esq., J.P., Honorary Organist of St. Peter's, Manchester, for No. 351.

H. Lahee, Esq., for No. 80.

Messrs. Longmans, Green and Co., for the hymn to No. 302.

Messrs. J. Masters and Co., for No. 181.

The Rev. T. R. Matthews, B.A., for Nos. 118, 152, 210, and 248, from the "North Coates Supplemental Tune Book."

The Rev. P. Maurice, D.D., for Nos. 71, 101, 127, and 285, from "Choral Harmony."

Messrs. R. Mills and Sons, for Nos. 323 and 348, from Dr. Crotch's "Collection of Chants."

Messrs. Novello, Ewer and Co., for Nos. 78 and 255, from the "Hymnary;" Nos. 192 and 202, from "Church Psalmody;" No 346, from "Chants as used at Westminster Abbey;" also for No. 266, and the Hymns printed with Nos. 298 and 300.

The Rev. Henry Parr, for Nos. 283 and 295; also for much valuable information from "Church of England Psalmody."

A. R. Reinagle, Esq., for Nos. 25 and 206.

W. Spark, Mus. Doc., Organist of the Town Hall, Leeds, for No. 201.

Charles Steggall, Mus. Doc., Cantab., for Nos. 192, 202, and 245.

Charles M. Troyte, Esq., for Nos. 299 and 302, by the late Arthur H. D. Troyte, Esq.

James Turle, Esq., Organist of Westminster Abbey, for Nos. 28 and 346.

Special acknowledgments are due to John Frederick Bridge, Mus. Doc., Oxon., Organist of Westminster Abbey, and Samuel Reay, Mus. Bac., Oxon., Organist of the Parish Church, Newark-on-Trent, for many valuable tunes composed for this Work; and also for the masterly arrangement or revision of many others with which their names are associated in the Alphabetical Index.

6, MERTON VILLAS, RICHMOND, SURREY.

June, 1876.

## PREFACE TO THE FIRST EDITION.

---

THE following tunes are submitted to the Wesleyan Societies and Congregations, at the urgent request of many who take a lively interest in the improvement of our "Service of Song." It is earnestly hoped that they will prove acceptable to all who endeavour to "sing with the spirit;" that they will be found to accord with that high character of sacred poetry which marks the "Hymns for the use of the people called Methodists;" and that the adoption of them will promote intelligent expression and devout feeling in one of the most delightful exercises of Christian worship.

The present work dates its origin from a manuscript collection of tunes, prepared twenty-five years ago by John Fernley, Esq., for the congregation of the Wesleyan Chapel, Oxford Road, Manchester. The selection was made under the guidance of principles which did not then command the suffrages of the religious public. All fugued melodies, adaptations of popular songs, operatic and other secular music, and, with few exceptions, all repeating tunes—that is to say, such as could not be adapted to any verse of a hymn without some portion of the words being sung more than once—were carefully excluded. In these and in other respects it was much in advance of the period; for our hymn music, in common with that of other Christian Churches, was in a most deplorable condition, tunes of the class just pointed out being not only tolerated, but highly admired and constantly employed in our services, to such an extent, indeed, that music of truly devotional character was well nigh banished from the sanctuary.

Under these circumstances, it was not to be supposed that the tunes forming the Collection alluded to would be immediately received with favour; yet, from a firm conviction of their fitness for the purposes of congregational worship, they were gradually introduced, care being taken, as far as practicable, to employ the tunes better known for the first and last hymns in each service. In a short time opposition gave way; syllabic tunes were felt to be most suitable for the united expression of praise and prayer, and the music recommended itself to the intelligence of the congregation. This was only in accordance with general experience, for, whatever is correct in the application of music to devotional purposes, when rightly presented, seldom fails eventually to be appreciated, although preconceived opinions, the result of early association, and other causes may for a season prejudice the judgment.

During the interval before mentioned, many tunes were added to the Collection; partly to replace such as proved to be below the required standard, partly to supply the want of good "peculiar" metres, so that no hymn might be precluded from use by the want of music suited to its character.

When this object was in some measure accomplished, it was suggested that good service would be done by publishing the Collection in a cheap form. A difficulty, however, arose: the proprietors of certain copyright tunes would not permit their music to be reprinted on any terms whatever: hence the necessity, when the publication was decided upon, of introducing a number of new compositions. These have in no case been admitted for the sake of novelty, but to provide music for many of our finest

hymns, which, but for such an arrangement, must have remained, so far as this Collection is concerned, without suitable music. A few familiar tunes are retained on account of their usefulness in the more private religious services of Methodism. The Chants, Responses, and Doxologies, which formed no part of the original plan, are inserted by special request.

It has been often remarked that tunes written in open notes are sung too slowly. On this subject there appears to be much misapprehension, which may partly account for the disuse of the good old melodies of Est and Ravenscroft; for it is not unusual to hear the "Old Hundreth," "York," &c.—types of cheerful congregational music—sung like dirges. The mistake lies in supposing that all music so written is necessarily slow, and that a minim, or any given note, must always indicate the same duration of time; whereas the value of a note, whatever it be, is only relative. Thus the minim in a chant, as usually sung,



occupies less time in its performance than a crocheted note in the tune "Warwick," c.m.,



or a quaver in "Arabia," 8-8s, as commonly written,



These remarks are offered chiefly in order to give a correct view of the time intended by the notation adopted in the following pages, especially as regards the new compositions; for, if taken too slowly, their real character cannot be understood. Perhaps a more definite impression may be conveyed by the guiding terms, "Joyful," &c., prefixed to the tunes, these terms being supposed to represent the time as marked by the single beat of a pendulum or metronome, somewhat as follows:—

<i>Joyful</i>	Pendulum	22 inches.	Metronome	80	= P
<i>Cheerful</i>	"	27 "	"	72	= P
<i>Moderate</i>	"	31 "	"	66	= P
<i>Slowly</i>	"	38 "	"	60	= P
<i>Slow</i>	"	48 "	"	54	= P

The above indications have reference to tunes in common time only, and in following them it should be remembered that the character of the hymn, the construction of the melody, the size of the congregation, and many other circumstances will be found to exert an influence upon the speed of the music.

The character of our singing will be much improved if those who have the direction of it are ever careful to remember that the great design of music in the sanctuary is the solemn worship of God, and also the "teaching and admonishing one another in psalms and hymns and spiritual songs." The tune, therefore, should not be chosen for the sake

of musical display, or to gratify a craving for novelty, but with a view to the united and impressive rendering of the hymn ; the music should be kept in strict subservience to the poetry, and the union of both should be made to tend, so far as human science can secure such an object, to the glory of God and the edification of the people.

Constant attention to these points would prevent much that is to be lamented in our singing ; the feelings of those who appreciate the devotional effect of well-adapted music would be spared unnecessary pain ; and while none could suffer from a change, which is quite as much to be desired on religious as on other grounds, the general taste of our congregations would be insensibly refined and educated.

To facilitate the choice of proper tunes, when there is not sufficient time to make a deliberate selection, an index is placed at the end of the book, containing the numbers of the hymns, with the names and numbers of suitable tunes.

To those who have kindly permitted their copyright music to be inserted in this collection, the Compiler begs to offer his sincere thanks. To the Rev. H. Allon, for tune No.\* 184 from the "Congregational Psalmist;" to the Rev. W. J. Blew, for Nos. 1, 36, and 55 from the "Church Hymn and Tune Book;" to G. J. Elvey, Esq., Mus. Doc., Organist of St. George's Chapel, Windsor, for No. 76; to C. Gardner, Esq., for Nos. 69 and 125; to John Goss, Esq., Organist of St. Paul's Cathedral, for Nos. 48 and 94, the insertion of the latter of these, taken from "Choral Harmony," being kindly permitted by the Rev. P. Maurice ; to the Rev. W. H. Havergal, Canon of Worcester, for the arrangement of Nos. 30, 70, 108, and much valuable aid from "Old Church Psalmody," also for Chant 170 ; to C. Lonsdale, Esq., for Nos. 56 and 129 ; to J. McMurdie, Esq., Mus. Bac., and to Messrs. Brewer and Co., for No. 89 ; to the Proprietors of "Congregational Church Music," for No. 6 ; to A. R. Reinagle, Esq., for No. 19 ; to J. Hallet Sheppard, Esq., for No. 130 ; to W. Shore, Esq., for No. 51 ; to S. S. Wesley, Esq., Mus. Doc., Organist of Winchester Cathedral, for Chant No. 166 ; to Mr. Wesley, Queen's Head Passage, Paternoster Row, and to the Proprietors of Dr. Mainzer's "Standard Psalmody of Scotland," for No. 35 ; to Mrs. Wilson, Proprietress of the "Devotional Tune Book," for No. 126.

To Samuel Reay, Esq., Organist of the Parish Church, Bury, Lancashire, particular acknowledgments are due for the Doxology, No. 23, for several tunes of great merit composed for this work, and for the careful arrangement of many others. Lastly, to H. J. Gauntlett, Esq., Mus. Doc., very special thanks are offered for his masterly rearrangement and revision of the greater portion of the music, and for much other valuable assistance in preparing the work for publication. Dr. Gauntlett has dedicated many years not only to the improvement of Church Music in general, but also to the composition of tunes, which, like those of Luther and the early composers, bear an individual expression of the text of many beautiful and highly-valued hymns. The numerous excellent original compositions supplied to this work, and to so many others by our distinguished countryman, justly place him in the highest position as a composer of this particular order of sacred music.

10, ARDWICK GREEN, MANCHESTER,  
January, 1864.

(\* These are the Numbers in the First Edition.)

# ALPHABETICAL INDEX.

The Tunes marked thus \* were composed for this work, and are copyright of the Compiler. Those marked thus † are copyright Tunes inserted by permission. All the rest have been harmonized or revised for this work.

Name of Tune.	Metre.	No.	Harmonized or Revised by	Name of Tune.	Metre.	No.	Harmonized or Revised by
Abbey.....	C.M.	1	Dr. Bridge	Canon .....	L.M.	47	W. H. Havergal
Abridge .....	C.M.	2	Do.	Carlsburg .....	7773.	172	Dr. Bridge
*Alderley .....	6-8s	253	Dr. Gauntlett	*Carlton .....	8884.	247	Dr. Bridge
*Alford.....	77,447.	167	Dr. Bridge	Cassel .....	8-7s	198	S. Reay
Althorpe.....	6-8s	254	Dr. Gauntlett	*Chorley .....	886,886.	235	Do.
Amsterdam .....	7s and 6s	153	Do.	†Christmas .....	L.M.D.	78	Sir John Goss
Andorf .....	8s and 7s	228	S. Reay	†Cleethorpes .....	76,76,76,76.	152	T. R. Matthews
Angels .....	L.M.	42	Dr. Bridge	†Coburg .....	8-7s	199	H.R.H. Prince Albert
Antwerp.....	L.M.	43	Do.	Colmar .....	6-8s	257	W. H. Havergal
Arabia .....	8-8s.	277	S. Reay.	†Compline .....	4-10s	284	Dr. Gauntlett
*Ardwick .....	555,11.	102	Dr. Gauntlett	Constance .....	S.M.D.	99	S. Reay
Armenia.....	L.M.	44	Dr. Bridge	†Cowley .....	7s and 6s	155	H. B. Walmisley
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*Ascension .....	559,559.	107	Dr. Gauntlett	Culross .....	C.M.	6	Do.
*Ashford .....	77,78,88.	205	S. Reay	Darmstadt .....	76,76,76,76.	148	Dr. Bridge
Ashley .....	{ C.M. with } Doxology }	34	Dr. Gauntlett	David .....	88,88.	252	Do.
*Ashton .....		272	Do.	†Day of Wrath .....	888.	245	Dr. Steggall
Audi Israel .....	L.M.	45	Do.	*Deliverance .....	77,447,77,447	169	Dr. Gauntlett
Augsburg .....	76,76,76,76.	147	S. Reay	Dettingen .....	87,87,887.	232	Dr. Bridge
Austria .....	8s and 7s	229	Dr. Gauntlett	Dibon .....	8-6s	125	Do.
Babylon .....	L.M.	46	Do.	*Dies Irae .....	888.	246	Do.
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†Barnby .....	6-8s	255	J. Barnby	*Dominion .....	6s and 7s	135	Dr. Gauntlett
Basle .....	6-8s, 113th	273	Dr. Gauntlett	*Dover .....	L.M.	49	Do.
Bavaria .....	86,86,86.	211	Dr. Bridge	Doxology .....	(Ashley)	35	Do.
*Bayreuth .....	777.	170	Do.	*Doxology .....	(Salisbury)	37	S. Reay
Bedford .....	C.M.	3	Dr. Gauntlett	Dresden .....	6-8s, 113th	274	Dr. Gauntlett
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Berne.....	10,10,11,11.	290	Do.	Easter .....	8-7s	200	Dr. Gauntlett
†Bethabara .....	8886.	249	W. H. Havergal	Eatington .....	C.M.	8	Do.
*Bethany .....	64,64,664.	117	Dr. Bridge	Eaton .....	6-8s	258	S. Reay
Bethlehem .....	S.M.	81	Dr. Gauntlett	Eisenach .....	87,87,47.	220	Dr. Bridge
†Bevan .....	6s and 8s	127	Sir John Goss	Emden .....	S.M.D.	100	S. Reay
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*Brighton .....	555,11,555,11	106	Dr. Bridge	Fairfield .....	S.M.D.	101	S. Reay
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†Calcutta.....	6-8s	256	H. B. Walmisley	Fortress .....	87,87,66,667.	225	Dr. Bridge
Cambridge .....	S.M.	83	Dr. Gauntlett	Franconia .....	S.M.	86	Do.
Canada .....	S.M.	84	Do.				

Name of Tune.	Metre.	No.	Harmonised or Revised by	Name of Tune.	Metre.	No.	Harmonised or Revised by
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French .....	c.m.	12	Dr. Gauntlett	Linden .....	76.76.	144	Dr. Bridge
Fulneck .....	6s and 7s	136	Do.	†Litaney .....	8-7s	201	Dr. Spark
Garston .....	L.M.	52	Dr. Bridge	London .....	c.m.	16	Dr. Gauntlett
Geneva .....	{ 10 10, 10 10,	289	Do.	Lubeck .....	4-7s	178	Dr. Bridge
	{ 10 10, 10 6.			Luneburg .....	L.M.D.	79	Do.
Germany .....	. 4-7s	174	Dr. Gauntlett	Lusatia .....	6-8s	262	S. Reay
Gloucester .....	c.m.	13	Do.	Luther's .....	87,87,887.	233	Dr. Bridge
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†Gotha .....	87,87.	215	H.R.H. Prince	*Madeley .....	87,87,47.	222	S. Reay
			Albert	Magdeburg .....	{ 11 10,11	294	Dr. Bridge
Grosvenor .....	8s and 6s	236	Dr. Gauntlett		{ 10,10 10.		
Halle .....	s.m.	87	Dr. Bridge	†Mainzer .....	L.M.	55	Dr. Mainzer
Hamburg .....	6-8s	261	S. Reay	Marburg .....	4-7s	179	Dr. Bridge
*Hampton .....	8886.	250	Dr. Bridge	Manchester .....	c.m.	17	Dr. Gauntlett
Hanover .....	10s and 11s	291	Dr. Gauntlett	Marienbourn .....	6-8s	263	Do.
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Harwich .....	55 11,55 11.	111	S. Reay	Martyrdom .....	c.m.	18	Dr. Gauntlett
†Hattfeld .....	7s and 6s	156	G. D. Wilson	†Matlock .....	L.M.	56	Do.
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	{ 664,448.			Minden .....	7773.	173	S. Reay
†Houghton .....	10s and 11s	292	Dr. Gauntlett	Missionary .....	76,76,76,76.	149	Dr. Bridge
†Huntroyd .....	11 12,12 10.	295	H. Parr	Moldavia .....	76,76.	145	Do.
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Italy .....	87,87,77.	226	Dr. Bridge	Nazareth .....	4-6s	122	Dr. Bridge
*Jedwood.....	87,87,47.	221	Dr. Gauntlett	*Newark .....	86,86,887.	218	S. Reay
Jena .....	55 12.	114	Dr. Bridge	Newmarket .....	L.M.	58	Do.
*Jerusalem .....	668,668.	142	Dr. Gauntlett	Newton .....	s.m.	90	Do.
*Jeshurun .....	7s and 6s	159	Do.	Norden .....	L.M.	59	Dr. Bridge
*Jubilee .....	6s and 8s	129	Dr. Bridge	Norfolk .....	L.M.	60	Do.
Jutland .....	8s and 6s	238	S. Reay	Norwich .....	4-7s	180	S. Reay
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†Keswick .....	7s and 6s	160	Do.	Nuremburg .....	6-8s	264	Do.
Kingston .....	8s and 6s	239	Do.	Oldendorf .....	78,78,88.	208	Dr. Bridge
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			Ouseley	Old 100th .....	L.M.	61	Dr. Gauntlett
Lausanne .....	86,86,86.	212	S. Reay	Old 112th .....	6-8s	265	Do.
Leamington ...	7s and 6s	161	Dr. Gauntlett	Old 113th .....	6-8s. 113th	275	Do.
*Lebanon .....	c.m.	15	Dr. Bridge	Old 120th .....	6-6s	123	Dr. Bridge
Leipsic .....	s.m.	88	Dr. Gauntlett	Old 124th .....	4-10s	286	Do.
Leoni .....	66,84,66,84.	140	Do.	Old 132nd .....	c.m.	88	Dr. Gauntlett
*Lewisham .....	8s and 6s	240	Do.	Oxford .....	c.m.	20	Do.
				Palestine .....	8-6s	126	Dr. Bridge
				†Palmae .....	L.M.	62	W. G. Cusins

Name of Tune.	Metre.	No.	Harmonized or Revised by	Name of Tune.	Metre.	No.	Harmonized or Revised by
*Parkside .....	6s and 7s	138	S. Reay	Shropshire.....	6s and 8s	133	S. Reay
Pascal .....	L.M.	63	Dr. Bridge	Sion .....	8-8s	280	Dr. Gauntlett
Perga.....	87,87.	217	S. Reay	Skipton .....	C.M.D.	41	Dr. Bridge
Peterboro' .....	C.M.	21	Dr. Gauntlett	Sleaford .....	C.M.	27	Dr. Gauntlett
*Petworth .....	85,83.	209	Dr. Bridge	Somerton .....	4-7s	183	Dr. Bridge
*Portland .....	86,86,887.	214	Do.	Southampton...	6s and 8s	134	Dr. Gauntlett
Portsmouth .....	6s and 8s	131	Dr. Gauntlett	*Southport .....	555,11.	104	Do.
Prague .....	S.M.	91	Do.	†South Somer- } cotes .....	8884.	248	{ T. R. Matthews
Presburg .....	87,87,77.	227	Dr. Bridge	Spain.....	6-7s	194	Dr. Gauntlett
*Preston .....	55 11,55 11.	113	S. Reay	Spires .....	L.M.	67	Do.
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Ratisbon .....	{ 12,44,10, }	297	Do.	Stettin .....	87,87.	219	Dr. Bridge
	{ 66,10,6. }			Stockport .....	6-10s	288	Do.
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Richmond .....	C.M.	22	Dr. Gauntlett	Supplication .....	777.	171	Dr. Bridge
†Rochester .....	6-8s	266	V. Novello	Surrey .....	6-8s	270	Dr. Gauntlett
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St. Clement .....	6-7s	192	Dr. Steggall	Tuscany.....	4-7s	184	S. Reay
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†St. Edmund .....	8-7s	202	Dr. Steggall	*Ulverston .....	7s and 6s	164	S. Reay
†St. George.....	S.M.	95	Dr. Gauntlett	†Undershaft .....	L.M.	71	Sir John Goss
†St. George.....	8-7s	203	Sir G. J. Elvey	Vienna .....	4-7s	185	W. H. Havergal
St. Giles .....	S.M.	96	Dr. Bridge	Wareham .....	L.M.	72	Dr. Gauntlett
†St. Jerome.....	8s and 6s	241	J. McMurdie	Warrington .....	L.M.	73	Do.
St. John .....	6-7s	193	Dr. Gauntlett	†Wavertree .....	L.M.	74	W. Shore
†St. Martin .....	6-8s	267	Sir G. J. Elvey	Webbe .....	L.M.	75	Dr. Gauntlett
St. Mary .....	C.M.	24	Dr. Gauntlett	Weimar .....	8-7s	204	Dr. Bridge
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†St. Peter .....	C.M.	25	A. R. Reinagle	*Whitford .....	6-7s	196	Dr. Gauntlett
†St. Raphael .....	87,87,47.	224	E. J. Hopkins	Wiltshire .....	C.M.	29	Do.
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†St. Werburg .....	6-8s	268	Dr. Dykes	Wisbaden .....	4-7s	186	Dr. Bridge
Salim.....	8 7,8 7.	218	Dr. Gauntlett	Worley .....	6-8s	271	Dr. Gauntlett
Salisbury .....	C.M.	36	Do.	Wurtemburg .....	4-7s	187	Do.
†Samaria.....	7s and 6s	162	J. H. Shepherd	York .....	C.M.	82	Do.
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Sardis .....	6-6s	124	Do.	†Zohaleth .....	87,87,887.	284	W. H. Havergal
Sarepta .....	4-10s	287	Do.	Zurich .....	L.M.	77	Dr. Gauntlett
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*Shaftesbury .....	6s and 7s	189	Dr. Bridge				
Sharon .....	4-7s	182	Dr. Gauntlett				
*Shoreham .....	559,559.	110	Dr. Bridge				
Shrewsbury .....	C.M.D.	40	S. Reay				

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## 1. ABBEY.

C. M.

Scotch Psalter, 1615.

## 2. ABRIDGE.

C. M.

ISAAC SMITH.

## 3. BEDFORD.

C. M.

W. WHEALL.

(1)

## 4. BURFORD.

C. M.

Ascribed to  
H. PURCELL.

Musical notation for Burford, Common Measure (C. M.) in 3/2 time. The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation includes various note heads (solid black, hollow white, and cross-hatched) and rests, separated by vertical bar lines and double bar lines with repeat dots. The first section ends with a double bar line and repeat dot, followed by a section of eighth-note patterns.

## 5. BYZANTIUM.

C. M.

T. JACKSON.

Musical notation for Byzantium, Common Measure (C. M.) in 2/2 time. The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation includes various note heads and rests, separated by vertical bar lines and double bar lines with repeat dots. The first section ends with a double bar line and repeat dot, followed by a section of eighth-note patterns.

## 6. OULROSS.

C. M.

Scotch Psalter, 1685.

Musical notation for Oulross, Common Measure (C. M.) in 2/2 time. The music consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation includes various note heads and rests, separated by vertical bar lines and double bar lines with repeat dots. The first section ends with a double bar line and repeat dot, followed by a section of eighth-note patterns.

## 7. DUNFERMLINE.

C. M.

Scotch Psalter, 1615.

## 8. EATINGTON.

C. M.

Dr. CROFT

## 9. EVAN.

C. M.

Rev. W. H. HAVEGAL.

## 10. FARRANT.

C. M.

*Slowly.*

## 11. FERRY.

C. M.

J. Green's Psalmody.  
11th Edition, 1761.

## 12. FRENCH.

C. M.

Scotch Psalter, 1615.

*Moderately.*

(4)

## 13. GLOUCESTER.

C. M.

Ravenscroft's Psalter, 1621.

## 14. IRISH.

C. M.

"Hymns and Sacred Poems," 1749.

## 15. LEBANON.

C. M.

Joyful 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.

## 16. LONDON.

C. M.

Scotch Psalter, 1656.

Musical notation for hymn 16, London, in common time, C. M. The notation consists of two staves of music with various note heads and rests.

## 17. MANCHESTER.

C. M.

Dr. W. WILKINSON.

Musical notation for hymn 17, Manchester, in common time, C. M. The notation consists of two staves of music with various note heads and rests.

## 18. MARTYRDOM.

C. M.

Musical notation for hymn 18, Martyrdom, in common time, C. M. The notation consists of two staves of music with various note heads and rests. A 'Slowly.' instruction is placed between the staves.

(6)

## 19. NOTTINGHAM.

C. M.

JEREMIAH CLARK.

## 20. OXFORD.

C. M.

## 21. PETERBORO'.

C. M.

## 22. RICHMOND.

C. M.

DR. HAWKINS.

## 23. ST. ANN.

C. M.

DR. CROFT ?

*Moderately.*

## 24. ST. MARY.

C. M.

Welsh Psalter, 1621.

*Slowly.*

(8)

## 25. ST. PETER.

C. M.

A. R. REINAGLE.

Moderate.

## 26. ST. STEPHEN.

C. M.

REV. W. JONES.

Moderate.

## 27. SLEAFORD.

C. M.

DR. ARNOLD, 1791.

(9)

## 28. WESTMINSTER.

C. M.

JAMES TURLE.

## 29. WILTSHIRE.

C. M.

SIR. GEORGE SMART.

## 30. WINCHESTER.

C. M.

Est's Psalter, 1592.

## 31. WINDSOR.

C. M.

Est's Psalter, 1592.

Slow.

## 32. YORK.

C. M.

Scotch Psalter, 1615.

Joyful.

## 33. ZWINGLE.

C. M.

KNECHT, 1792.

Cheerful.

(11)

## 34. ASHLEY.

C. M.

MADAN.

## 35. DOXOLOGY.

*Joyful. Glo - ry, ho-nour, praise and power, Be un - to the Lamb for e - ver: Je - sus Christ is  
our Redeem - er, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Praise the Lord.*

## 36. SALISBURY.

C. M.

Ravenscroft's Psalter, 1621.

*Cheerful.*

## 37. DOXOLOGY.

S. REAY, Mus. Bac.

Glo - ry, honour, praise and pow - er, Be un - to the Lamb for e - ver: Je - sus Christ is  
our Re - deem - er: Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Praise the Lord.

## 38. OLD 132ND.

D. O. M.

DAY'S PSALTER, 1563.

(18)

## 39. ST. MATTHEW.

D. C. M.

Dr. Croft, 1706?

The musical score for hymn 39, St. Matthew, is presented in four systems. It is written for two voices (treble and bass) and a piano. The key signature changes from common time to G major (one sharp) and back to common time. The music features sustained notes and simple harmonic patterns.

## 40. SHREWSBURY.

D. O. M.

Dr. W. Hayes,  
About 1775.

The musical score for hymn 40, Shrewsbury, is presented in four systems. It is written for two voices (treble and bass) and a piano. The key signature is G major throughout. The music features sustained notes and simple harmonic patterns.



41. SKIPTON.

D. C. M.

Chetham's Psalmody, 1718.

The image shows four staves of musical notation, likely for organ or piano. The top two staves are in G major (one sharp) and the bottom two are in E major (no sharps or flats). The notation includes quarter and eighth notes, with a double bar line and repeat dots indicating a return to the previous section.

( 18 )

## 42. ANGELS'.

L. M.

ORLANDO GIBBONS, 1623.

## 43. ANTWERP.

L. M.

KNECHT, 1796.

## 44. ARMENIA.

L. M.

Schein's Cantional, 1627.

## 45. AUDI ISRAEL.

L. M.

Day's Psalter, 1563.

## 46. BABYLON.

L. M.

DR. CAMPION.  
About 1600.

## 47. CANON.

L. M.

TALLIS.  
About 1565.

## 48. CRASSELIUS.

L. M.

CRASSELIUS, ?  
About 1650.

## 49. DOVER.

L. M.

DR. GAUNTLETY.

## 50. ERFURT.

L. M.

LUTHER, ?  
About 1540.

## 51. ERNAN.

L. M.

Dr. L. MASON.

## 52. GARSTON.

L. M.

S. WEBBE, 1794.

## 53. INTERCESSION.

L. M.

(19)

## 54. INVITATION.

L. M.

J. F. LAMPE, 1746.

*Moderate.*

## 55. MAINZER.

L. M.

Standard Psalmody of Scotland.

*Slowly.*

## 56. MATLOCK.

L. M.

DR. GAUNTLETT.

*Slow.*

## 57. MELCOMBE.

L. M.

S. WEBBE, 1792.

Moderate.

## 58. NEWMARKET.

L. M.

DR. WAINWRIGHT.

## 59. NORDEN.

L. M.

STORL's Choral Book, 1710.

## 60. NORFOLK.

L. M.

Dr. HOWARD, 1762.

Musical notation for hymn 60, NORFOLK, in L. M. key signature of G major (two sharps). The notation consists of two systems of four staves each, separated by a double bar line. The first system starts with a common time signature, followed by a measure of eighth notes, a measure of sixteenth notes, and a measure of eighth notes. The second system starts with a common time signature, followed by a measure of eighth notes, a measure of sixteenth notes, and a measure of eighth notes.

## 61. OLD HUNDREDTH.

L. M.

Day's Psalter, 1563.

Musical notation for hymn 61, OLD HUNDREDTH, in L. M. key signature of G major (two sharps). The notation consists of two systems of four staves each, separated by a double bar line. The first system includes the word "Cheerful." above the staff. The first system starts with a common time signature, followed by a measure of eighth notes, a measure of sixteenth notes, and a measure of eighth notes. The second system starts with a common time signature, followed by a measure of eighth notes, a measure of sixteenth notes, and a measure of eighth notes.

## 62. PALMÆ.

L. M.

W. G. CUDWELL.

Musical notation for hymn 62, PALMÆ, in L. M. key signature of F major (one sharp). The notation consists of two systems of four staves each, separated by a double bar line. The first system starts with a common time signature, followed by a measure of eighth notes, a measure of sixteenth notes, and a measure of eighth notes. The second system starts with a common time signature, followed by a measure of eighth notes, a measure of sixteenth notes, and a measure of eighth notes.

## 63. PASCAL.

L. M.

## 64. ROCKINGHAM.

L. M.

## 65. SARUM.

L. M.

Ancient.

Cheerful.

## 66. SAUL.

L. M.

FROM HANDEL.

*Moderate.*

## 67. SPIRES.

L. M.

LUTHER?

*Slowly.*

## 68. SUSANNAH.

L. M.

C. WESLEY.

*Moderate.*

## 69. TRANMERE.

L. M.

S. REAY, MUS.BAC.

Two staves of musical notation for piano. The top staff is in common time (C), treble clef, and the bottom staff is in common time (C), bass clef. The music consists of eighth and sixteenth note patterns. The first measure is labeled "Lively." The second measure begins with a forte dynamic.

## 70. TRURO.

L. M.

DR. BURNETT.

Two staves of musical notation for piano. The top staff is in common time (C), treble clef, and the bottom staff is in common time (C), bass clef. The music features eighth and sixteenth note patterns. The first measure is labeled "Bold." The second measure begins with a forte dynamic.

## 71. UNDERSHAFT.

L. M.

SIR JOHN Goss, MUS.DOC.  
By permission.

Two staves of musical notation for piano. The top staff is in common time (C), treble clef, and the bottom staff is in common time (C), bass clef. The music consists of eighth and sixteenth note patterns. The first measure begins with a forte dynamic. The second measure begins with a forte dynamic.

## 72. WAREHAM.

L. M.

W. KNAPP, 1738.

*Moderate.*

## 73. WARRINGTON.

L. M.

REV. R. HARRISON.

*Bold.*

## 74. WAVERTREE.

L. M.

W. SHORE.

*Slowly.*

## 75. WEBBE.

L. M.

S. WEBBE.

Musical score for hymn 75, WEBBE, in common time, C major. The score includes two systems of music for two voices (treble and bass) with corresponding organ accompaniment. The melody is simple, featuring mostly quarter notes and half notes.

## 76. WINDLE.

L. M.

Musical score for hymn 76, WINDLE, in common time, C major. The score includes two systems of music for two voices (treble and bass) with corresponding organ accompaniment. The melody is more complex than the previous hymn, with eighth-note patterns and grace notes.

## 77. ZURICH.

L. M.

J. H. SCHENK, 1628?

Musical score for hymn 77, ZURICH, in common time, C major. The score includes two systems of music for two voices (treble and bass) with corresponding organ accompaniment. The melody features eighth-note patterns and grace notes, similar to hymn 76.

## 78. CHRISTMAS.

D. L. M.

Sir JOHN Goss, Mus. Doc.  
From the "Hymnary," by permission.

## 79. LUNEBURG.

D. L. M.

From KNECHT, 1796.



80. ST. SERF.

D. L. M.

H. LAHER.



## 81. BETHLEHEM.

S. M.

S. WESLEY.

*Moderately.*

## 82. BRENTFORD.

S. M.

Foundry Collection, 1742.

## 83. CAMBRIDGE.

S. M.

Rev. R. HARRISON.

*Slowly.*

## 84. CANADA.

S. M.

W. MATHER.

## 85. DURHAM.

S. M.

*Cheerful.*

## 86. FRANCONIA.

S. M.

"Choral-Buch," 1754.

## 87. HALLE.

S. M.

Ancient.

## 88. LEIPSIC.

S. M.

MENDELSSOHN.

*Slowly.*

## 89. NARENZA.

S. M.

Ancient.

## 90. NEWTON.

S. M.

ISAAC SMITH.

Musical score for hymn 90, Newton, in common time. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one flat (B-flat). The music includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests. The bass staff features a prominent bassoon-like line with sustained notes and grace notes. The piece concludes with a final cadence.

## 91. PRAGUE.

S. M.

REV. L. R. WEST.

Musical score for hymn 91, Prague, in common time. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). The music includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests. The bass staff features a prominent bassoon-like line with sustained notes and grace notes. The piece concludes with a final cadence.

## 92. SABBATH.

S. M.

Musical score for hymn 92, Sabbath, in common time. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat). The bass staff has a key signature of one flat (B-flat). The music includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests. The bass staff features a prominent bassoon-like line with sustained notes and grace notes. The piece concludes with a final cadence.

## 93. ST. BASIL.

S. M.

DR. GAUNTLETT.

## 94. ST. BRIDE.

S. M.

DR. HOWARD, 1762.

## 95. ST. GEORGE.

S. M.

DR. GAUNTLETT.

## 96. ST. GILES.

S. M.

"Supplement," 1708.

## 97. ST. MICHAEL.

S. M.

The Psalter, 1588.

## 98. SWABIA.

S. M.

"Choral-Buch," 1745.

## 99. CONSTANCE.

D. S. M.

From C. GREGOR, 1784.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

## 100. EMDEN.

D. S. M.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16



## 101. FAIRFIELD.

D. S. M.

Rev. P. La Trobe.

A handwritten musical score for four voices (two treble and two bass) and piano. The music is in common time, with a key signature of one sharp. The four voices are grouped by a brace. The piano part is indicated by a treble clef and a bass clef above the staff, with a right hand (dotted line) and left hand (solid line) symbol.

## 102. ARDWICK.

555,11.

DR. GAUNTLETT.

Moderate.

## 103. KENSINGTON.

555,11.

DR. GAUNTLETT.

Moderate.

## 104. SOUTHPORT.

555,11.

DR. GAUNTLETT.

Moderate.

## 105. THYATIRA.

555,11.

"Musicalischer Christen Schatz," 1745.

## 106. BRIGHTON.

555,11 ; 555,11.

J. F. BRIDGE, Mus. Doc., Oxon.

## 107. ASCENSION.

559,559.

Dr. GAUNTLETT.

Musical score for "Ascension" (107). The score consists of three systems of music for piano. The top system has a treble clef, a key signature of one flat, and common time. The middle system has a bass clef, a key signature of one flat, and common time. The bottom system has a bass clef, a key signature of one flat, and common time. The first system is labeled "Lively." The music features eighth-note patterns and occasional sixteenth-note grace notes. The tempo marking "Lively." is placed above the first system.

## 108. BURNLEY.

559,559.

S. REAY, MUS. BAC.

Musical score for "Burnley" (108). The score consists of three systems of music for piano. The top system has a treble clef, a key signature of two sharps, and common time. The middle system has a bass clef, a key signature of two sharps, and common time. The bottom system has a bass clef, a key signature of two sharps, and common time. The first system is labeled "Cheerful." The music features eighth-note patterns and occasional sixteenth-note grace notes. The tempo marking "Cheerful." is placed above the first system.

## 109. EASTBOURNE.

559,559.

J. F. BRIDGE, Mus. Doc., Oxon.

A musical score for a hymn. It features three staves of music for a piano, with the treble and bass staves connected by a brace. The music is in G major (indicated by a sharp sign) and 3/4 time. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The first staff starts with a dotted half note followed by eighth notes. The second staff begins with a quarter note. The third staff starts with a half note. The music is divided into measures by vertical bar lines and sections by double bar lines with repeat dots.

## 110. SHOREHAM.

559,559.

A musical score for a hymn. It features three staves of music for a piano, with the treble and bass staves connected by a brace. The music is in G major (indicated by a sharp sign) and 3/4 time. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The first staff starts with a dotted half note followed by eighth notes. The second staff begins with a quarter note. The third staff starts with a half note. The music is divided into measures by vertical bar lines and sections by double bar lines with repeat dots.

## 111. HARWICH.

55,11,55,11.

Adapted from MILGROVE.

## 112. MORIAH.

55,11,55,11.

Dr. GAUNTLETT.  
"Congregational Psalmist."

## 113. PRESTON.

55,11,55,11.

S. REAY, MUS. BAC.

Musical score for Preston, 55,11,55,11. The score consists of three staves of music for two voices (treble and bass) and piano. The key signature is one flat, and the time signature is common time. The music features eighth-note patterns and some sixteenth-note figures. The piano part provides harmonic support with sustained notes and rhythmic patterns.

## 114. JENA.

55,12.

Musical score for Jena, 55,12. The score consists of three staves of music for two voices (treble and bass) and piano. The key signature is one flat, and the time signature is common time. The music features eighth-note patterns and some sixteenth-note figures. The piano part provides harmonic support with sustained notes and rhythmic patterns.

## 115. MORAVIA.

55,12.

Musical score for Moravia, 55,12. The score consists of three staves of music for two voices (treble and bass) and piano. The key signature is one sharp, and the time signature is common time. The music features eighth-note patterns and some sixteenth-note figures. The piano part provides harmonic support with sustained notes and rhythmic patterns.

## 116. OLD GERMAN.

55,12.

"Sacred Melody," 1761.

Musical score for Old German, 55,12. The score consists of three staves of music for two voices (treble and bass) and piano. The key signature is one sharp, and the time signature is common time. The music features eighth-note patterns and some sixteenth-note figures. The piano part provides harmonic support with sustained notes and rhythmic patterns.

## 117. BETHANY.

64,64,664.

The musical notation for hymn 117 consists of two staves of music. The top staff is in G major and 3/4 time, featuring a soprano-like melody with eighth-note patterns. The bottom staff is in G major and 2/4 time, providing harmonic support. Both staves begin with a common time signature.

## 118. MARSHCHAPEL.

64,64,664.

Rev. T. R. MATTHEWS, B.A.

The musical notation for hymn 118 consists of two staves of music. The top staff is in F major and 3/4 time, with a soprano-like melody. The bottom staff is in F major and 2/4 time, providing harmonic support. Both staves begin with a common time signature.

## 119. BERMONDSEY.

664,6664.

From MILGROVE, 1781.

The musical notation for hymn 119 consists of two staves of music. The top staff is in G major and 3/4 time, with a soprano-like melody. The bottom staff is in G major and 2/4 time, providing harmonic support. Both staves begin with a common time signature.

## 120. TRINITY.

664,6664.

F. GIARDINI, 1769.

## 121. MICAH.

66,66.

H. LAWES, 1637.

## 122. NAZARETH.

66,66.

"Nürnbergisches Gesangbuch," 1677.

## 123. OLD 120TH.

66,66,66.

Day's Psalter, 1580.

## 124. SARDIS.

66,66,66.

## 125. DIBON.

66,66,66,66.

Stort's Choral Book, 1710.



## 126. PALESTINE.

66,66,66,86.

*"Dresdenisch Gesangbuch," 1656.*

The image displays four staves of musical notation, each consisting of a treble clef staff above a bass clef staff. The notation is in common time. The top two staves begin with a key signature of one sharp. The bottom two staves begin with a key signature of one sharp. All staves use a mix of quarter notes and rests. The notes are white with black stems, and the rests are black shapes. Vertical bar lines divide the measures.

## 127. BEVAN.

66,66,88.

SIR JOHN GOES, MUS. DOC.  
By permission.

## 128. GOPSAL.

66,66,88.

G. F. HANDEL.

(48)

## 129. JUBILEE. (Hymn 738.)

66,66,88.

J. F. BRIDGE, Mus. Doc., Oxon.

*First line of verses 3, 4 and 6 thus:—*

## 130. MILFORD.

66,66,88.

G. TAYLOR.

## 131. PORTSMOUTH.

66,66,88.

REV. J. DARWALL.

*Joyful Union.*

## 132. ST. SWITHIN.

66,66,88.

(50)

## 133. SHROPSHIRE.

66,66,88.

H. LAWES, 1637.

The musical score for "Shropshire" features three staves of music. The top two staves represent the vocal part, while the bottom staff represents the piano accompaniment. The music is set in common time and uses a treble clef for both the voice and the piano. The vocal part consists of two voices in a two-part setting, indicated by the two staves above the piano. The piano part provides harmonic support and includes bass notes. The music is organized into measures separated by vertical bar lines, with a double bar line and repeat dots indicating a return to the beginning of the section. The notation uses standard musical symbols like quarter and eighth notes, with some slurs and grace notes.

## 134. SOUTHAMPTON.

66,66,88.

The musical score for "Southampton" features four staves of music. The top two staves represent the vocal part, while the bottom two staves represent the piano accompaniment. The music is set in common time and uses a treble clef for both the voice and the piano. The vocal part consists of two voices in a two-part setting, indicated by the two staves above the piano. The piano part provides harmonic support and includes bass notes. The music is organized into measures separated by vertical bar lines, with a double bar line and repeat dots indicating a return to the beginning of the section. The notation uses standard musical symbols like quarter and eighth notes, with some slurs and grace notes. A small instruction "Cheerful." is placed above the first staff of the vocal part.

## 135. DOMINION.

66,77,77.

DR. GAUNTLETT.

## 136. FULNECK.

66,77,77.

REV. C. I. LA TROBE.

(52)

## 137. IRENE

66,77,77.

From Freylinghausen, 1705.

*Moderate.*

## 138. PARKSIDE.

66,77,77.

S. REAY, Mus. Bac.

*Cheerful.*

## 139. SHAFTESBURY.

66,77,77.

J. F. BRIDGE, Mus. Doc., Oxon.

Musical score for hymn 139, Shafesbury, in 3/2 time, key signature of two flats. The score consists of three staves of music for piano or organ, featuring sustained notes and simple harmonic patterns.

## 140. LEONI

66,84,66,84,

Musical score for hymn 140, Leoni, in common time, key signature of one flat. The score consists of four staves of music for piano or organ, featuring more complex rhythmic patterns and dynamics.

(54)

## 141. ASCALON.

668,668.

Crusaders' Melody.

The musical score for Ascalon consists of three staves of music in common time. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is one sharp. The music is divided into two sections by double bar lines, each ending with a repeat sign and a double bar line. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The first section ends with a final cadence on the eighth note of the scale.

## 142. JERUSALEM.

668,668.

Dr. GAUNTLETT.

The musical score for Jerusalem consists of three staves of music in common time. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is two sharps. The music is divided into two sections by double bar lines, each ending with a repeat sign and a double bar line. The first section includes the word "Cheerful." above the first measure. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The first section ends with a final cadence on the eighth note of the scale.

## 143. HEIDELBURG.

76,76.

"Neu Leipziger Gesangbuch," 1682.

## 144. LINDEN.

76,76.

## 145. MOLDAVIA.

76,76.

(56)

## 146. ST. ALPHEGE.

76,76.

Dr. GAUNTLETT.

## 147. AUGSBURG.

76,76,76,76.

"Praxis Pietatis," 1668.

(57)

## 148. DARMSTADT.

76,76,76,76.

"Praxis Pietatis," 1668.

Musical score for hymn 148, Darmstadt, in common time with a key signature of one sharp. The score consists of three staves of music with note heads and stems. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music features various note values including eighth and sixteenth notes, with rests and bar lines indicating the rhythm. The notation is typical of early printed music.

## 149. MISSIONARY.

76,76,76,76.

Dr. L. Mason.

Musical score for hymn 149, Missionary, in common time with a key signature of two sharps. The score consists of three staves of music with note heads and stems. The top staff has a treble clef, the middle staff has a bass clef, and the bottom staff has a bass clef. The music features various note values including eighth and sixteenth notes, with rests and bar lines indicating the rhythm. The notation is typical of early printed music.

## 150. PRUSSIA.

76,76,76,76.

Princess Amalia of Prussia, 1782.

## 151. SARDINIA.

76,76,76,76.

Schein's "Cantional," 1627.

## 152. CLEETHORPES.

76,76,76,76, with Chorus.

Rev. T. R. MATTHEWS, B.A.

CHORUS.—Hymn 988.

All good gifts a - round us Are sent from heaven a - bove, Then  
thank the Lord, O thank the Lord, For all his . . Love.

## 153. AMSTERDAM.

\* 76,76,77,76.

Foundry Collection, 1742.

## 154. BARNABAS.

76,76,77,76.

French Psalter, 1563.

\* Nos. 153 to 162, inclusive, are adapted for either 76,76,77,76, or 76,76,78,76 (7s and 6s, or 7s and 6s †).

## 155. COWLEY.

76,76,77,76.

H. B. WALMISLEY.  
By permission.

## 156. HATFIELD.

76,76,77,76.

G. D. WILSON.  
By permission.

## 157. HEILBRONN.

76,76,77,76.

Musical score for Heilbronn, featuring four staves of music. The top two staves are in G major (two sharps) and common time. The bottom two staves are also in G major (two sharps) and common time. The music consists of eighth and sixteenth note patterns, primarily using the notes A, B, C, D, E, F, and G.

## 158. ILFRACOMBE.

76,76,77,76.

Musical score for Ilfracombe, featuring four staves of music. The top two staves are in E minor (one sharp) and common time. The bottom two staves are also in E minor (one sharp) and common time. The music consists of eighth and sixteenth note patterns, primarily using the notes A, B, C, D, E, F, and G.

(68)

## 159. JESHURUN.

76,76,77,76.

Dr. GAUNTLETT.

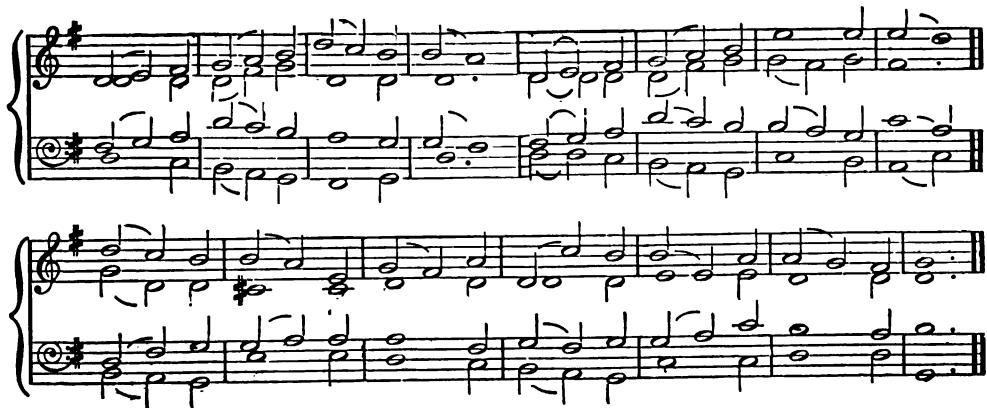
The musical score for hymn 159, Jeshurun, is composed of four staves of music. The first staff begins with a C-clef and a key signature of one flat. The tempo is marked 'Joyful.' The subsequent staves switch to a G-clef and a key signature of one sharp. The music is primarily composed of quarter notes and eighth notes, with some sixteenth-note patterns in the bass line.

## 160. KESWICK.

76,76,77,76.

Dr. GAUNTLETT.

The musical score for hymn 160, Keswick, is composed of four staves of music. It begins with a G-clef and a key signature of one sharp. The music consists of quarter notes and eighth notes, with some sixteenth-note patterns in the bass line. The style is more rhythmic and dynamic than the previous hymn.



## 161. LEAMINGTON.

76,76,77,76.

From J. B. Sale's Psalms and Hymns.

The image shows four staves of musical notation. The top staff has a tempo marking of "Moderate." The notation includes note heads with stems and dashes. The middle staves show a continuation of the musical pattern. The bottom staves conclude the piece. All staves use a treble clef and common time.

## 162. SAMARIA.

76,76,77,76.

J. HALLET SHEPPARD  
By permission.

A handwritten musical score for "SAMARIA". The score is in G major (indicated by a key signature of one sharp) and 2/4 time. It features four systems of music, each with two staves: a treble staff and a bass staff. The music is written in a cursive, handwritten style, with note heads and stems drawn individually. The first system starts with a dotted half note followed by eighth notes. The second system begins with a quarter note. The third system starts with a dotted half note followed by eighth notes. The fourth system begins with a quarter note.

## 163. TWYFORD.

76,76,78,76.

Dr. GAUNTLETT.

A handwritten musical score for "TWYFORD". The score is in C major (indicated by a key signature of zero sharps or flats) and 2/4 time. It features four systems of music, each with two staves: a treble staff and a bass staff. The music is written in a cursive, handwritten style, with note heads and stems drawn individually. The first system starts with a quarter note followed by eighth notes. The second system begins with a quarter note. The third system starts with a quarter note followed by eighth notes. The fourth system begins with a quarter note.



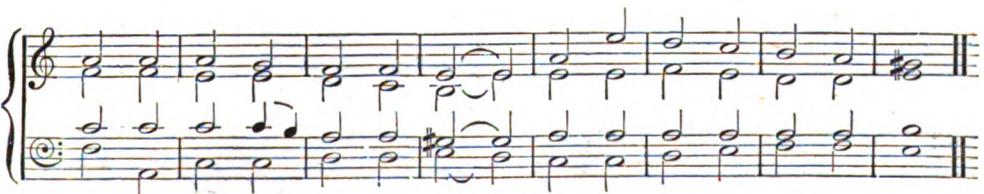
Major.



164. ULVERSTON.

76,76,78,76.

S. REAY, Mus. Bac.



## 165. LUXEMBURG.

76,76,88.

Schein's "Cantional," 1627.

The musical score for Luxemburg consists of three staves of music in common time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music features various note values including eighth and sixteenth notes, with some sharp and natural signs indicating key changes. Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 16.

## 166. ST. ANATOLIUS.

76,76,88.

ARTHUR H. BROWN.

The musical score for St. Anatolius consists of three staves of music in common time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music features eighth and sixteenth notes, with a key change indicated by a sharp sign. Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 16.

( 68 )

## 167. ALFORD.

77,447.

J. F. Bridge, Mus. Doc., Oxon.

## 168. BIRKDALE.

77,447,77,447.

S. May, Mus. Bac., Oxon.

## 169. DELIVERANCE.

77,44,7.

DR. GAUNTLETT.

The musical score for hymn 169, "DELIVERANCE," features four systems of music. The top system starts with a treble clef and a common time signature, with a key signature of one sharp (F#). The lyrics begin with "Joyful." The second system starts with a bass clef and a common time signature, with a key signature of one sharp (F#). The third system starts with a treble clef and a common time signature, with a key signature of one sharp (F#). The fourth system starts with a bass clef and a common time signature, with a key signature of one sharp (F#). The music concludes with a final cadence in common time, with a key signature of one sharp (F#).

## 170. BAYREUTH.

777.

The musical score for hymn 170, "BAYREUTH," features four systems of music. The top system starts with a treble clef and a common time signature, with a key signature of one sharp (F#). The second system starts with a bass clef and a common time signature, with a key signature of one sharp (F#). The third system starts with a treble clef and a common time signature, with a key signature of one sharp (F#). The fourth system starts with a bass clef and a common time signature, with a key signature of one sharp (F#). The music concludes with a final cadence in common time, with a key signature of one sharp (F#).

(70)

## 171. SUPPLICATION.

777.

"Praxis Pietatis," 1668.

## 172. CARLSBURG.

7773.

## 173. MINDEN.

7773.

From Freylinghausen, 1705.

(71)

## 174. GERMANY.

77,77.

PLAYFUL

Moderate.

## 175. GOSHEN.

77,77.

DR. GAUNTLETT.

Slowly.

## 176. HART.

77,77.

MILGROVE.

## 177. INNOCENTS.

77,77.

Cheerful.

## 178. LUBECK.

77,77.

From Freylinghausen, 1705.

## 179. MARBURG.

77,77.

KONIG's "Lieder-Schatz," 1738.

(73)

## 180. NORWICH.

77,77.

ORLANDO GIBSON, 1636.

## 181. RETFORD.

77,77.

R. REDHEAD.

## 182. SHARON.

77,77.

Dr. BOYCE.

## 183. SOMERTON.

77,77.

J. BATTISHILL.

## 184. TUSCANY.

77,77.

"Dreszdenisch Gesangbuch," 1656.

## 185. VIENNA.

77,77.

KNECHT, 1797.

(75)

## 186. WISBADEN.

77,77.

## 187. WURTEMBERG.

77,77.

## 188. YOXFORD.

77,77.

Dr. CAMPION, about 1600.

## 189. FRANKFORT.

77,77,77.

J. D. MULLER's "Choral-Buch," 1754

Handwritten musical score for Frankfort, 77,77,77. The score is for two voices (Soprano and Alto) and piano. The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The key signature is A major (two sharps). The time signature is common time. The music consists of three systems of eight measures each. The vocal parts have eighth-note patterns, and the piano part has sixteenth-note figures.

## 190. MUNICH.

77,77,77.

Handwritten musical score for Munich, 77,77,77. The score is for two voices (Soprano and Alto) and piano. The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The key signature is F major (one sharp). The time signature is common time. The music consists of three systems of eight measures each. The vocal parts have eighth-note patterns, and the piano part has sixteenth-note figures. The piano part includes a "Slow." instruction.

## 191. NASSAU.

77,77,77.

J. ROSENmüLLER, 1655

Musical score for hymn 191, NASSAU. The score is written for two voices (two staves) in common time. The top staff is in G major (indicated by a G clef) and the bottom staff is in C major (indicated by a C clef). The music consists of three staves of music, each ending with a double bar line and repeat dots.

## 192. ST. CLEMENT.

77,77,77.

C. STEGGALL, Mus. Doc.

Musical score for hymn 192, ST. CLEMENT. The score is written for two voices (two staves) in common time. The top staff is in G major (indicated by a G clef) and the bottom staff is in C major (indicated by a C clef). The music consists of three staves of music, each ending with a double bar line and repeat dots.

## 193. ST. JOHN.

6-7a.

REV. R. CECIL.

Musical score for "ST. JOHN." (6-7a). The score consists of three systems of music for two voices (Soprano and Alto) and piano. The key signature is one flat (B-flat), and the time signature is common time. The vocal parts are in soprano and alto clefs. The piano part is in bass clef. The first system starts with a piano dynamic. The second system begins with a forte dynamic. The third system starts with a piano dynamic. The vocal parts sing eighth-note patterns, while the piano part provides harmonic support with sustained notes and eighth-note chords.

## 194. SPAIN.

6-7a.

Musical score for "SPAIN." (6-7a). The score consists of three systems of music for two voices (Soprano and Alto) and piano. The key signature is two sharps (F major), and the time signature is common time. The vocal parts are in soprano and alto clefs. The piano part is in bass clef. The first system starts with a piano dynamic. The second system begins with a forte dynamic. The third system starts with a piano dynamic. The vocal parts sing eighth-note patterns, while the piano part provides harmonic support with sustained notes and eighth-note chords.

(79)

## 195. WELLS.

77,77,77. (4.)

Musical score for hymn 195, Wells, in 77,77,77. (4.) time signature. The score consists of two staves: Treble and Bass. The music features various note heads (circles, dots, etc.) and rests, with some notes having stems and others not. The bass staff includes several bass clef changes.

Hymn 714.

Hal - le - lu - jah.

## 196. WHITFORD.

77,77,77. (4.)

Dr. GAUNTLETT.

Musical score for hymn 196, Whitford, in 77,77,77. (4.) time signature. The score consists of two staves: Treble and Bass. The music features various note heads (circles, dots, etc.) and rests, with some notes having stems and others not. The bass staff includes several bass clef changes.

Hymn 714.

Hal - le - lu - jah.

## 197. BERLIN.

77,77,77,77.

*Joyful.*

## 198. CASSEL.

77,77,77,77.

*Moderate.*

(81)

## 199. COBURG.

77,77,77,77.

H.R.H. The PRINCE CONSORT.

Musical score for hymn 199, COBURG, featuring two staves of music in G major, common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eight measures, each ending with a double bar line and repeat dots, indicating a repeating section.

## 200. EASTER.

77,77,77,77.

"Lyra Davidica," 1708.

Musical score for hymn 200, EASTER, featuring three staves of music in G major, common time. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The music consists of eight measures, each ending with a double bar line and repeat dots. A "Joyful." instruction is written above the first staff. The score includes a basso continuo part with a cello-like line and a bassoon-like line.

## 201. LITANY.

77,77,77,77.

W. SPARK, Mus. Doc.

Musical score for "Litany" (No. 201). The score consists of three systems of music for two voices. The top voice is in treble clef and the bottom voice is in bass clef. The key signature changes between G major (two sharps) and C major (no sharps or flats). The time signature is common time. The vocal parts are primarily sustained notes (holds) and short eighth-note patterns. The third system includes dynamic markings: *p* (pianissimo) and *rall.* (rallentando).

## 202. ST. EDMUND.

77,77,77,77.

C. STEGGALL, Mus. Doc.

Musical score for "St. Edmund" (No. 202). The score consists of four systems of music for two voices. The top voice is in treble clef and the bottom voice is in bass clef. The key signature changes between F major (one sharp) and C major (no sharps or flats). The time signature is common time. The vocal parts feature sustained notes and eighth-note patterns. The fourth system concludes with a final cadence.

## 203. ST. GEORGE.

77,77,77,77.

Sir G. J. ELVEY, Mus. Doc.. Oxon

Music score for Hymn 203, St. George, featuring three staves of music for two voices (treble and bass). The key signature is one sharp. The music is in common time and consists of three measures per staff.

## 204. WEIMAR.

77,77,77,77.

"Neu Leipziger Gesangbuch," 1682.

Music score for Hymn 204, Weimar, featuring three staves of music for two voices (treble and bass). The key signature is one sharp. The music is in common time and consists of three measures per staff.

## 205. ASHFORD.

77,78,88.

S. REAY, Mus. Bac.

## 206. FLORENCE.

77,78,88.

A. R. REINAGLE.

## 207. BOHEMIA.

78,78,88.

(Ahle, 1664.)

Musical score for Boemia, 3 staves in G major, 2/4 time. The score consists of three staves of music, each with a treble clef, a key signature of one sharp (G major), and a common time signature. The music is divided into measures by vertical bar lines and repeat signs. The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a dotted half note followed by eighth notes. The third staff begins with a dotted half note followed by eighth notes.

## 208. OLDDENDORF.

78,78,88.

Musical score for Oldendorf, 3 staves in C major, 2/4 time. The score consists of three staves of music, each with a treble clef, a key signature of no sharps or flats (C major), and a common time signature. The music is divided into measures by vertical bar lines and repeat signs. The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a dotted half note followed by eighth notes. The third staff begins with a dotted half note followed by eighth notes.

(86)

## 209. PETWORTH.

85,83.

J. F. BRIDGE, Mus. Doc., Oxon.

Musical notation for Petworth, numbered 209. It consists of two staves. The top staff is in common time (C) and G major (indicated by a sharp sign). The bottom staff is in common time and A major (indicated by a sharp sign). The notation uses a mix of quarter and eighth notes, with various dynamics like 'p' (piano), 'd' (decrescendo), and 'f' (forte). Measures include patterns of eighth-note pairs and sixteenth-note groups.

## 210. TRUSTHORPE.

85,83.

Rev. T. R. MATTHEWS, B.A.

Musical notation for Trusthorpe, numbered 210. It consists of two staves. The top staff is in common time and G major. The bottom staff is in common time and A major. The notation features eighth-note patterns and sixteenth-note groups, with dynamics like 'p' and 'd' indicating performance style.

## 211. BAVARIA.

86,86,86.

..

Musical notation for Bavaria, numbered 211. It consists of two staves. The top staff is in common time and G major. The bottom staff is in common time and A major. The notation includes eighth-note patterns and sixteenth-note groups, with dynamics like 'p' and 'd'.

Continuation of the musical notation for Bavaria, numbered 211. It consists of two staves. The top staff is in common time and G major. The bottom staff is in common time and A major. The notation continues the eighth-note and sixteenth-note patterns established in the previous section.

## 212. LAUSANNE.

86,86,86.

"Praxis Pietatis," 1698.

Musical notation for Lausanne, numbered 212. It consists of two staves. The top staff is in common time and G major. The bottom staff is in common time and A major. The notation features eighth-note patterns and sixteenth-note groups, with dynamics like 'p' and 'd'.

Continuation of the musical notation for Lausanne, numbered 212. It consists of two staves. The top staff is in common time and G major. The bottom staff is in common time and A major. The notation continues the eighth-note and sixteenth-note patterns established in the previous section.

## 213. NEWARK.

86,86,88,7.

S. REAY, Mus. Bac., Oxon.

## 214. PORTLAND.

86,86,88,7.

J. F. BRIDGE, Mus. Doc., Oxon.

(88)

## 215. GOTHA.

87,87.

H. R. H. The Prince Consort.

Musical score for Gottha, measures 1-2. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of three sharps (F major). The bottom staff is also in common time and has a key signature of three sharps. Both staves feature eighth-note patterns primarily consisting of eighth-note pairs and quarter notes.

## 216. MENTZ.

87,87.

"Dreszdenisch Gesangbuch," 1656.

Musical score for MENTZ, measures 1-2. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of three sharps. The bottom staff is also in common time and has a key signature of three sharps. The music features eighth-note patterns with some sixteenth-note figures.

## 217. PERGA.

87,87.

Musical score for PERGA, measures 1-2. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (G major). The bottom staff is also in common time and has a key signature of one sharp. The music features eighth-note patterns with some sixteenth-note figures.

## 218. SALIM.

87,87. (3.)

Ancient.

Hymn 790.  
E - ven me.

## 219. STETTIN.

87,87. (3.)

Hymn 790.  
E - ven me.

## 220. EISENACH.

87,87,47.

STORI's Choral Book, 1744.

( 90 )

## 221. JEDWOOD.

87,87,47.

Dr. GAUNTLETT.

Moderate.

## 222. MADELEY.

87,87,47.

S. REAY, MUS. BAC.

Moderate.

## 223. ST. ANDREW.

87,87,47.

Rev. J. B. DYKES, Mus. Doc.  
"Congregational Hymn and Tune Book."

## 224. ST. RAPHAEL.

87,87,47.

E. J. HOPKINS, '863.

## 225. FORTRESS.

87,87,66,66,7. SPANGENBERG's "Kirchengesenge." 1545.

## 226. ITALY.

87,87,77.

## 227. PRESBURG.

87,87,77.

"Praxis Pietatis," 1668.

Musical score for Presburg, 3 staves, treble clef, key of G major (2 sharps), common time. The score consists of three staves of music, each with a treble clef and a key signature of two sharps. The music is divided into measures by vertical bar lines and ends with double bar lines. The notes are represented by short vertical strokes on the stems.

## 228. ANDORF.

87,87,87,87.

KNECHT, 1797.

Musical score for Andorf, 3 staves, treble clef, key of G major (1 sharp), common time. The score consists of three staves of music, each with a treble clef and a key signature of one sharp. The music is divided into measures by vertical bar lines and ends with double bar lines. The notes are represented by short vertical strokes on the stems.

## 229. AUSTRIA.

87,87,87,87.

HAYDN.

## 230. BENEDICTION.

87,87,87,87. (4.)

WEBBE's Collection, 1792.

(95)

## 231. DISMISSION.

87,87,87,87, (4.)

WEBBE's Collection, 1792.

*Hymn 1007.*

Halle - lu - jah.

## 232. DETTINGEN.

87,87,88,7.

(J. G. SCHOTT, 1603.)

(96)

## 233 LUTHER'S.

87,87,88,7.

LUTHER?

A musical score for three voices. The top staff is in common time, C major, with a treble clef. The middle staff is in common time, C major, with a bass clef. The bottom staff is in common time, C major, with a bass clef. The music features various note heads (circles, squares, diamonds) and rests, separated by vertical bar lines.

## 234. ZOHELETH.

87,87,88,7.

Rev. W. H. HAVERGAL, M.A.

A musical score for three voices. The top staff is in common time, C major, with a treble clef. The middle staff is in common time, C major, with a bass clef. The bottom staff is in common time, C major, with a bass clef. The music features various note heads (circles, squares, diamonds) and rests, separated by vertical bar lines.

( 97 )

## 235. CHORLEY.

886,886.

S. REAY, Mus. Bac.

The musical score for Chorley (No. 235) is composed of three systems of music. It features two staves for voices (treble and bass) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time. The vocal parts consist of sustained notes or simple rhythmic patterns like eighth and sixteenth notes.

## 236. GROSVENOR.

886,886.

E. HARWOOD, 1786.

The musical score for Grosvenor (No. 236) is composed of three systems of music. It features two staves for voices (treble and bass) and a piano accompaniment. The key signature is C major (no sharps or flats). The time signature is common time. The vocal parts feature more complex rhythms, including eighth and sixteenth note patterns.

( 98 )

## 237. HEREFORD.

886,886.

Dr. BOYCE.

## 238. JUTLAND.

886,886.

From CRUGER.  
About 1650.

*Slowly.*

( 99 )

## 239. KINGSTON.

886,886.

DR. W. HAYES.

239. KINGSTON.

886,886.

DR. W. HAYES.

## 240. LEWISHAM.

886,886.

DR. GAUNTLETT.

240. LEWISHAM.

886,886.

DR. GAUNTLETT.

(100)

## 241. ST. JEROME.

886,886.

J. McMURDIE, Mus. Bac.  
By permission.

Moderate.

## 242. SERLBY.

886,886.

Dr. WOBGAN ?

## 243. TREVES.

886,886.

German  
About 1490.

Moderate.

## 244. TUNBRIDGE.

886,886.

J. F. BRIDGE, Mus. Doc., Oxon.

(102)

## 245. DAY OF WRATH.

888.

C. STEGGALL, Mus. Doc., Cantab.



## 246. DIES IRÆ.

888,888.

J. F. BRIDGE, Mus. Doc., Oxon.

( 108 )

## 247. CARLTON.

8884.

## 248. SOUTH SOMERCOTES.

8884.

Rev. T. R. MATTHEWS, B.A.

## 249. BETHABARA.

8886.

Rev. W. H. HAVERGAL, M.A.

( 104 )

## 250. HAMPTON.

8886.

J. F. BRIDGE, Mus. Doc., Oxon.

## 251. BROMLEY.

88,88.

J. F. BRIDGE, Mus. Doc., Oxon.

## 252. DAVID.

88,88.

FROM HANDEL.

## 253. ALDERLEY.

88,88,88.

DR. GAUNTLET.

## 254. ALTHORPE.

88,88,88.

J. Green's "Psalmody," 1751.

## 255. BARNBY.

88,88,88.

J. BARNBY.  
From the "Hymnary," by permission.

The musical score consists of three staves of music. The top staff is for the voice, starting with a bass clef, a key signature of two sharps, and a common time signature. The middle staff is for the piano, also in common time. The bottom staff is for the piano, also in common time. The music is set in measures of 88, 88, and 88, as indicated by the title.

## 256. CALCUTTA.

88,88,88.

H. B. WALMSLEY.  
By permission.

The musical score consists of three staves of music. The top staff is for the voice, starting with a bass clef, a key signature of two sharps, and a common time signature. The middle staff is for the piano, also in common time. The bottom staff is for the piano, also in common time. The music is set in measures of 88, 88, and 88, as indicated by the title.

## 257. COLMAR.

88,88,88.

MICHAEL GASTERITZ.

Musical score for hymn 257, COLMAR, in G major, common time. The score consists of three staves of music, each with two voices (treble and bass). The music is divided into two sections by double bar lines. The first section ends with a repeat sign and begins again below it. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

## 258. EATON.

88,88,88.

WYVILL.

Musical score for hymn 258, EATON, in C major, common time. The score consists of four staves of music, each with two voices (treble and bass). The music is divided into two sections by double bar lines. The first section ends with a repeat sign and begins again below it. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

(108)

## 259. EMMAUS.

88,88,88.

DR. GAUNTLET.

*Joyful.*

## 260. FARNWORTH.

88,88,88.

DR. GAUNTLET.

*Moderate.*

## 261. HAMBURG.

88,88,88.

Ascribed to  
E. BACH.

## 262. LUSATIA.

88,88,88.

From Freylinghausen, 1705.

## 263. MARIENBOURN.

88,88,88.

"Sacred Harmony."

*Slowly.*

## 264. NUREMBURG.

88,88,88.

Spangenberg's "Kirchengesenge," 1545.

*Moderately.*

(111)

## 265. OLD 112TH.

88,88,88.

(LUTHER.)

*Slowly.*

The musical score for hymn 265 consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes between G major (two sharps) and A major (one sharp). The time signature is common time. The music features a mix of quarter and eighth notes, with some sustained notes and rests. The first staff begins with a half note followed by a quarter note, then a series of eighth notes. The second staff starts with a half note, followed by a series of eighth notes. The third staff begins with a half note, followed by a series of eighth notes.

## 266. ROCHESTER.

88,88,88.

V. NOVELLO.

The musical score for hymn 266 consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes between G major (two sharps) and A major (one sharp). The time signature is common time. The music features a mix of quarter and eighth notes, with some sustained notes and rests. The first staff begins with a half note followed by a quarter note, then a series of eighth notes. The second staff starts with a half note, followed by a series of eighth notes. The third staff begins with a half note, followed by a series of eighth notes.

(112)

## 267. ST. MARTIN.

88,88,88.

Sir G. J. ELVEY, Mus. Doc. Oxon.

By permission.

## 268. ST. WERBURG.

88,88,88.

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

*"Congregational Hymn and Tune Book."*

(118)

## 269. STRASBURG.

88,88,88.

(LUTHER.)

Moderate.

The musical score for hymn 269, Strasburg, features three systems of music. The top system shows the treble and bass staves with piano accompaniment. The middle system shows the same, with a slight change in bass line. The bottom system shows the treble and bass staves with piano accompaniment. The music is set to the tune "88,88,88." The key signature is C major (one sharp).

## 270. SURREY.

88,88,88.

"Lyra Davidica," 1706.

The musical score for hymn 270, Surrey, features three systems of music. The top system shows the treble and bass staves with piano accompaniment. The middle system shows the same, with a slight change in bass line. The bottom system shows the treble and bass staves with piano accompaniment. The music is set to the tune "88,88,88." The key signature is G major (three sharps).

(114)

## 271. WORSLEY.

88,88,88.

HOWGATE.

## 272. ASHTON.

888,888.

DR. GAUNTLETT.

( 115 )

## 273. BASLE.

888,888.

"Recueil de Psautiers," &c.  
Basle, 1815.

## 274. DRESDEN

886,888.

( 116 )

## 275. OLD 113TH.

888,888.

Adapted from Day's Psalter, 1563.

## 276. STAMFORD.

888,888.

S. REAY, Mus. Bac.

## 277. ARABIA.

88,88,88,88.

## 278. LEYBURN.

88,88,88,88.

REV. R. HARRISON.

(118)



## 279. ST. CYPRIAN.

88,88,88,88.

Sir JOHN Goss, Mus. Doc.

The image shows five staves of musical notation. All staves use a treble clef and have a key signature of one sharp (G major). The time signature is 3/2. The notation consists of measures separated by double bar lines with repeat dots. The notes are mostly eighth notes, with some sixteenth notes and quarter notes.

(119)

## 280. SION.

88,88,88,88.

" Sacred Harmony "

## 281. HERRENHUT.

898,898,664,448.

( 120 )



**282. BREMEN.**

98,98.

"Neu Leipziger Gesangbuch," 1682.

Musical notation for hymn 282, BREMEN, featuring two staves of music in G major, common time. The top staff uses a treble clef, and the bottom staff uses a bass clef.

**283. LYTHWOOD.**

98,98.

Rev. H. PARB,  
"Church of England Psalmody."

Musical notation for hymn 283, LYTHWOOD, featuring two staves of music in C minor, common time. The top staff uses a treble clef, and the bottom staff uses a bass clef.

## 284. COMPLINE.

10,10,10,10.

Dr. GAUNTLETT.

## 285. LANGLEY.

10,10,10,10.

Rev. Sir F. A. G. OUSELEY, Bart.,  
M.A., Mus. D.c.e., Oxon.

## 286. OLD 124th.

10,10,10,10.

Adapted from Day's Psalter, 1663.

( 122 )

## 287. SAREPTA.

1010,1010.

The musical score consists of two staves of music. The top staff is in common time and has a key signature of one sharp. It features a soprano-like melody with eighth-note patterns. The bottom staff is also in common time and has a key signature of one sharp. It provides harmonic support with sustained notes and eighth-note chords. The music is divided into measures by vertical bar lines and concludes with a final double bar line.

## 288. STOCKPORT.

1010,1010,1010.

Dr. WAINWRIGHT.

The musical score consists of four staves of music. The top two staves are in common time with a key signature of two sharps. They feature a soprano and alto-like melody with quarter and eighth notes. The bottom two staves are also in common time with a key signature of two sharps. They provide harmonic support with sustained notes and eighth-note chords. The music is divided into measures by vertical bar lines and concludes with a final double bar line.

## 289. GENEVA.

1010,1010,1010,106.

Genevan Psalter, 1563.

The musical score for Geneva Hymn No. 289 consists of four systems of two staves each. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time and features a key signature of one flat. The notation includes eighth and sixteenth notes, with various dynamics indicated by letters such as 'd' for down and 'p' for up.

## 290. BERNE.

1010,1111.

The musical score for Berne Hymn No. 290 consists of four systems of two staves each. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is in common time and features a key signature of one sharp. The notation includes eighth and sixteenth notes, with various dynamics indicated by letters such as 'd' for down and 'p' for up.

( 124 )

## 291. HANOVER.

10,10,11,11.

(DR. CROFT.)

*Joyful.*

## 292. HOUGHTON.

10,10,11,11.

Dr. GAUNTLETT.

"Congregational Psalmist" (by permission.)

*Cheerful.*

## 293. MONTGOMERY.

10,10,11,11.

J. STANLEY.

*Cheerful.*

## 294. MAGDEBURG.

11 10, 11 10, 10 10.

## 295. HUNTRYD.

11 12, 12 10.

Rev. H. PARR.  
"Church of England Psalmody."

(126)

## 296. ST. ATHANASIUS.

11 12,12 10.

## 297 RATISBON.

12,44,10,6 6,10,6.

(127)

## HYMN CHANTS

**298.**

S. REAY, Mus. Bac.

A musical score for Hymn Chant 298. It consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the piano, starting with a bass clef and a common time signature. Both staves show a series of eighth and sixteenth note patterns.

**299.**

A. H. D. TROYTE.

A musical score for Hymn Chant 299. It consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the piano, starting with a bass clef and a common time signature. Both staves show a series of eighth and sixteenth note patterns.

1.

*f* The foe behind, the | deep be- | fore, || Our hosts have dared and | passed the | sea : ||  
And Pharoah's warriors | strew the | shore, || And Israel's ransomed | tribes are | free. ||

2.

*cres.* Lift up, lift up your | voices | now ! || The whole wide world re- | joices | now ! ||  
*ff* The Lord hath triumphed | glorious- | ly ! || The Lord shall reign vic- | torious- | ly ! ||

3.

*p* Happy morrow, turning sorrow into | peace and | mirth ! ||  
Bondage ending, love descending | o'er the | earth ! ||

4.

*cres.* Seals assuring, guards securing, watch his | earthly | prison. ||  
Seals are shattered, guards are scattered, | *f* Christ hath | risen ! ||

5.

*p* No longer must the | mourners | weep, || Nor call departed | Christians | dead ; ||  
*pp* For death is hallowed | into | sleep, || And every grave be- | comes a | bed. ||

6.

*mf* Now once more Eden's door open stands to | mortal | eyes ; ||  
*f* For Christ hath risen, and | man shall | rise ! ||

7.

*mf* Now at last, old things past, hope and joy, and | peace be- | gin ; ||  
*f* For Christ hath won, and | man shall | win ! ||

8.

*p* It is not exile, | rest on | high : || It is not sadness, | peace from | strife ; ||  
To fall asleep is | not to | die : || To dwell with Christ is | better | life. ||

9.

*mf* Where our banner leads us, we may | safely | go : ||  
Where our Chief precedes us, we may | face the | foe. ||

10.

*cres.* His right arm is o'er us, He our | guide will | be : ||  
*f* Christ hath gone before us ; Christians, | follow | ye ! ||

300.

## HYMN CHANTS.

J. F. BRIDGE, Mus. Doc., Oxon.

A - men.

301.

S. REAY, Mus. Bac., Oxon.

A - men.

- f* The strain upraise of joy and praise, Alle- | lu- | ia! ||  
To the glory of their King shall the ransomed | people | sing || Alle- | lu- | ia! || Alle- | lu- | ia! ||
- 2.*  
And the choirs that | dwell on | high || Shall re-echo | through the | sky || Alle- | lu- | ia! || Alle- | lu- | ia! ||
- mf* They in the rest of Para- | dise who | dwell, || The blessed ones, with joy the | chorus | swell, || Alle- | lu- | ia! || Alle- | lu- | ia! ||
- 3.*  
The planets beaming on their | heavenly | way, || The shining constellations | join, and | say || Alle- | lu- | ia! || Alle- | lu- | ia! ||
- 4.*  
Ye clouds that onward sweep, ye winds on | pinions | light, ||  
*f* Ye thunders, echoing loud and deep, ye lightnings, | wildly | bright, || In sweet con- | sent u- | nite ||  
Your Alle- | lu- | ia! ||
- 5.*  
Ye floods and ocean billows, ye storms and | winter | snow, || Ye days of cloudless beauty, hoar frost and | summer | glow! ||  
Ye groves that wave in spring, and glorious | forest, | sing || Alle- | lu- | ia! ||
- p* First let the birds, with painted | plumage | gay || Exalt their great Creator's | praise, and | say || Alle- | lu- | ia! || Alle- | lu- | ia! ||
- 7.*  
*mf* Then let the beasts of earth, with | varying | strain, || Join in creations hymn, and | cry a- | gain || Alle- | lu- | ia! || Alle- | lu- | ia! ||
- 8.*  
*f* Here let the mountains thunder forth so- | no- | rous || Alle- | lu- | ia! ||  
*p* There let the valleys sing in gentler | cho- | rus || Alle- | lu- | ia! ||
- 10.*  
*mf* Thou jubilant abyss of | ocean, | cry || Alle- | lu- | ia! || Ye tracts of earth and conti- | nents, re- | ply || Alle- | lu- | ia! ||
- 11.*  
To God, who all cre- | ation | made, || The frequent hymn be | duly | paid : || Alle- | lu- | ia! || Alle- | lu- | ia! ||
- 12.*  
This is the strain, the eternal strain, the Lord Al- | mighty | loves : || Alle- | lu- | ia! ||  
This is the song, the heavenly song, that Christ the | King ap- | proves : || Alle- | lu- | ia! ||
- f* Wherefore we sing, both heart and voice a- | wak- | ing, || Alle- | lu- | ia! || *p* And children's voices echo, answer | mak- | ing, || Alle- | lu- | ia! ||
- 14.*  
*f* Now from all men | be out- | poured || Alleluia | to the | Lord ; || With Alleluia | ever | more || The Son and Spirit | we a- | dore, ||
- f* Praise be done to the | Three in | One, || Alle- | lu- | ia! || Alle- | lu- | ia! || Alle- | lu- | ia! || A- | men. ||

(120)

## HYMN CHANTS.

**302.**

A. H. D. TROYTE.

**303.**

S. REAY, Mus. Bac., Oxon.

HYMN 851.

1. I will not let Thee go, Thou Help in | time of | need ! ||  
    Heap | ill on | ill, ||  
    I | trust Thee | still, ||  
E'en when it seems that Thou wouldest | slay in- |  
    dead ! ||

2. Do as Thou | wilt with | me, ||  
    I yet will | cling to | Thee ; ||  
Hide Thou Thy face, yet, Help in | time of | need, ||  
    I will not | let Thee | go ! ||

8. I will not let Thee go. Should I for- | sake my | bliss ? ||  
    No, | Thou art | mine, ||  
    And | I am | Thine, ||  
Thee will I hold when all things | else I | miss ! ||  
4. Though dark and | sad the | night, ||  
    Joy cometh | with Thy | light, ||  
O Thou my Sun; should I for- | sake my | bliss ? ||  
    I will not | let Thee | go ! ||

5. I will not let Thee go, my God, my | Life, my | Lord, ||  
    Not | death can | tear ||  
    Me | from His | care, ||  
Who for my sake His soul in | death out- | poured. ||  
6. Thou diedst for | love to | me, ||  
    I say in | love to | Thee, ||  
E'en when my heart shall break, my God, my | Life,  
    my | Lord, ||  
    I will not | let Thee | go ! ||

HYMN 972.

Abide with me ! fast falls the | even- | tide ; ||  
The darkness deepens; Lord, with | me a- | bide ! ||  
When other helpers fail, and | comforts | flee, ||  
Help of the helpless, O, a- | bide with | me ! ||

HYMN 973.

Sun of my soul ! Thou | Saviour | dear, ||  
It is not night if | Thou be | near ; ||  
O may no earth-born | cloud a- | rise, ||  
To hide Thee from Thy | servant's | eyes ! ||

HYMN 796.

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 ! ||

HYMN 841.

My God and Father ! | while I | stray ||  
Far from my home, in | life's rough | way, ||  
O teach me from my | heart to | say ||  
    Thy | will be | done. ||

HYMN 87.

Come, Holy Ghost, our | hearts in- | spire, ||  
    Let us Thine | influence | prove, ||  
Source of the old pro- | phetic | fire, ||  
    Fountain of | light and | love. ||

## Single Chants.

**304.**

Ancient. **305.**

Ancient.

Chant 304 consists of two staves of music. The top staff uses a soprano C-clef and common time. It features a series of short vertical dashes (short strokes) on a five-line staff. The bottom staff also uses a soprano C-clef and common time, showing a similar pattern of short dashes. Chant 305 follows the same format, with two staves of short dashes in soprano C-clef and common time.

**306.**

5th Tone. **307.**

H. PURCELL.

Chant 306 (5th Tone) and Chant H. Purcell both feature two staves of short dashes in soprano C-clef and common time. Chant 307 (H. Purcell) also features two staves of short dashes in soprano C-clef and common time.

**308.**

WOODWARD. **309.**

BAILEY.

Chant 308 (Woodward), Chant 309 (Bailey), and Chant 310 (Dr. Gauntlett) all feature two staves of music. These staves include a mix of short vertical dashes and longer vertical dashes, indicating different note values or rhythmic patterns compared to the earlier chants.

**310.**

DR. GAUNTLETT.

**311.**

TRAVERS.

Chant 310 (Dr. Gauntlett), Chant 311 (Travers), and Chant 312 (Dr. Gauntlett) all feature two staves of music. These staves include a mix of short vertical dashes and longer vertical dashes, similar to the previous chant set.

**312.**

SAVAGE. **313.**

DANIEL PURCELL.

Chant 312 (Savage), Chant 313 (Daniel Purcell), and Chant 314 (Dr. Croft) all feature two staves of music. These staves include a mix of short vertical dashes and longer vertical dashes, continuing the pattern established in earlier chant sets.

**314.**

DR. CROFT.

**315.**

FELTON.

Chant 314 (Dr. Croft), Chant 315 (Felton), and Chant 316 (Dr. Croft) all feature two staves of music. These staves include a mix of short vertical dashes and longer vertical dashes, maintaining the established pattern of the earlier chant sets.

## Single Chants.

**316.** DR. BRIDGE. **317.** S. REAY.

**318.** TALLIS? **319.** P. HAYES.

**320.** W. LEE. **321.** BATTISHILL.

**322.** S. REAY. **323.** DR. CROTCHE.

**324.** BATTISHILL. **325.** RUSSELL.

**326.** C. GIBBONS. **327.** DR. BLOW.

## Double Chants.

328.

BOYCE.

Musical notation for Double Chant 328 by Boyce. The music is in common time, key signature of one sharp (F#), and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation features various note heads (circles, squares, diamonds) and stems, with some notes having vertical strokes through them. The music is divided into four measures by vertical bar lines.

329.

MORNINGTON.

Musical notation for Double Chant 329 by Mornington. The music is in common time, key signature of three sharps (G#), and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation features various note heads and stems, with some notes having vertical strokes. The music is divided into four measures by vertical bar lines.

330.

DUPUIS.

Musical notation for Double Chant 330 by Dupuis. The music is in common time, key signature of two sharps (A#), and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation features various note heads and stems, with some notes having vertical strokes. The music is divided into four measures by vertical bar lines.

331.

WOODWARD.

Musical notation for Double Chant 331 by Woodward. The music is in common time, key signature of one sharp (F#), and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation features various note heads and stems, with some notes having vertical strokes. The music is divided into four measures by vertical bar lines.

332.

HENLEY.

Musical notation for Double Chant 332 by Henley. The music is in common time, key signature of one sharp (F#), and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation features various note heads and stems, with some notes having vertical strokes. The music is divided into four measures by vertical bar lines.

333.

Dr. S. S. WESLEY.  
By permission.

Musical notation for Double Chant 333 by Dr. S. S. Wesley. The music is in common time, key signature of one sharp (F#), and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation features various note heads and stems, with some notes having vertical strokes. The music is divided into four measures by vertical bar lines.

## Double Chants.

DR. GAUNTLETT  
By permission.

**334.**

Musical notation for Double Chant 334, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a variety of note heads (solid, hollow, double) and rests.

**335.**

HIGGINS.

Musical notation for Double Chant 335, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a variety of note heads (solid, hollow, double) and rests.

**336.**

PARNELL.

Musical notation for Double Chant 336, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a variety of note heads (solid, hollow, double) and rests.

**337.**

W. H. HAVERGAL.

Musical notation for Double Chant 337, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a variety of note heads (solid, hollow, double) and rests.

**338.**

RANDALL.

Musical notation for Double Chant 338, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a variety of note heads (solid, hollow, double) and rests.

**339.**

NO. 28.

Musical notation for Double Chant 339, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and feature a variety of note heads (solid, hollow, double) and rests.

340.

**Double Chants.**

341.

DR. GAUNTLETT (from 7th Tone).

342.

DR. GAUNTLETT (from 8th Tone).

343.

LAWES.

344.

FLINTOFF.

345.

DR. GAUNTLETT (from Morley).

## Double Chants.

J. TURLE.

**346.**

**347.**

DR. BRIDGE.

**348.**

DR. CROUCH.

**349.**

S. REAY.

**350.**

ROBINSON.

**351.**

J. T. HARRIS.

From Joule's Collection, by permission.

352.

## Responses.

Lord have mercy upon us, and incline our hearts to keep this law.  
Lord have mercy upon us, and write all these thy laws in our hearts, we beseech Thee.

353.

HILTON.

Lord have mercy upon us, and incline our hearts to keep this law.  
Lord have mercy upon us, and write all these thy laws in our hearts, we beseech Thee.

## Doxologies.

354.

355.

ORLANDO GIBBONS.

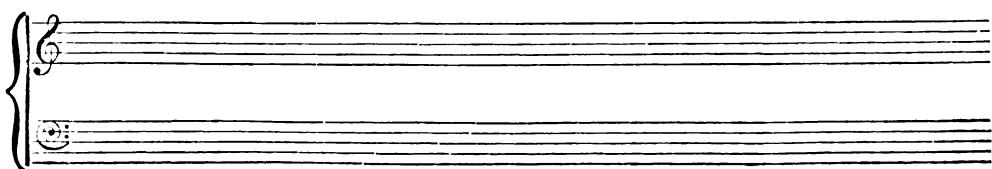
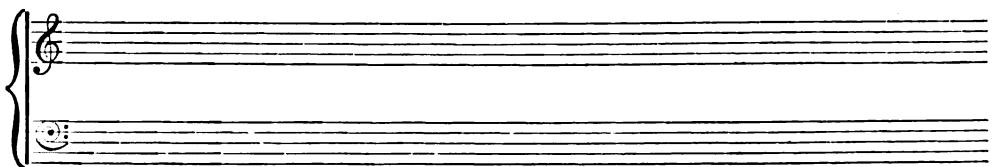
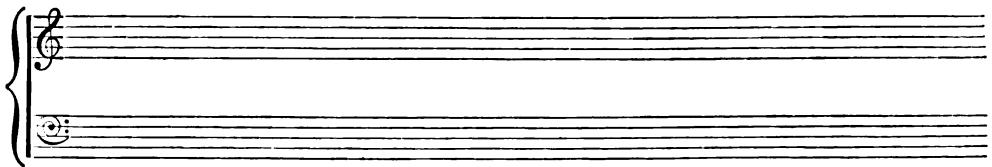
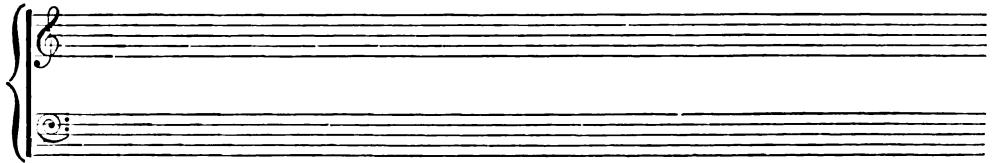
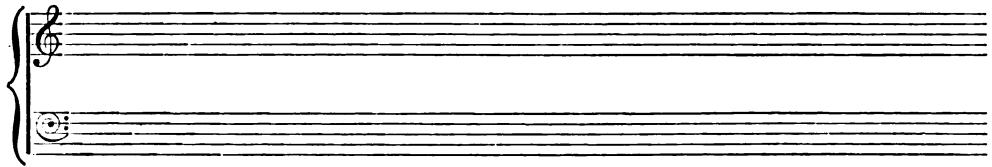
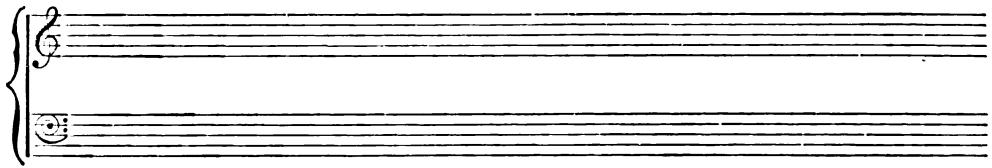
Glo-ry be to Thee, O Lord. Glo-ry be to Thee, O Lord most High.

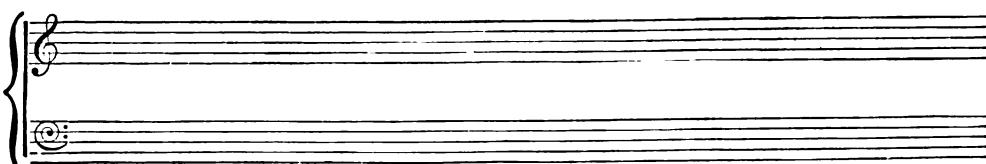
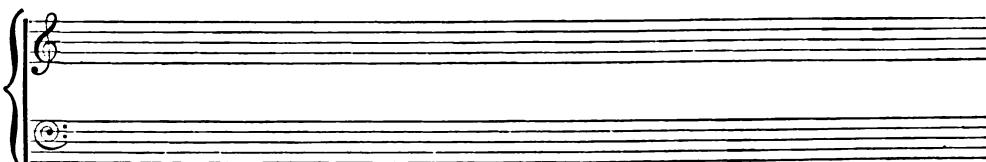
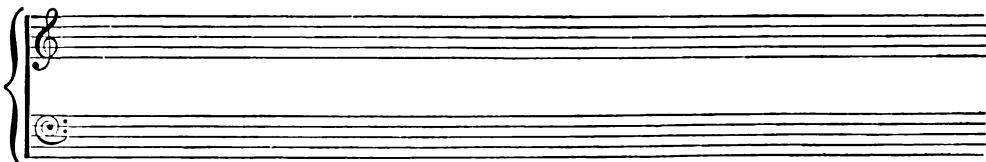
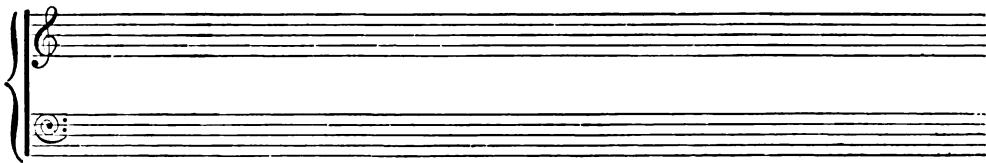
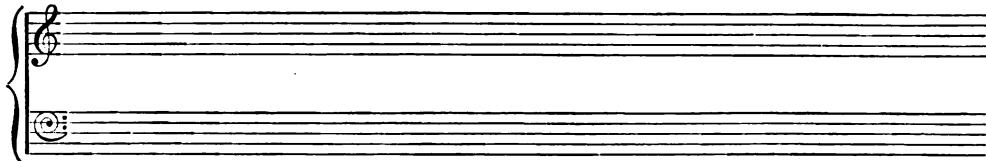
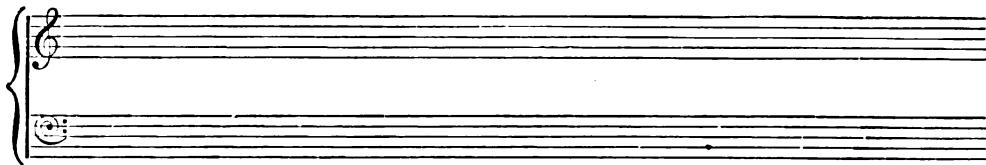
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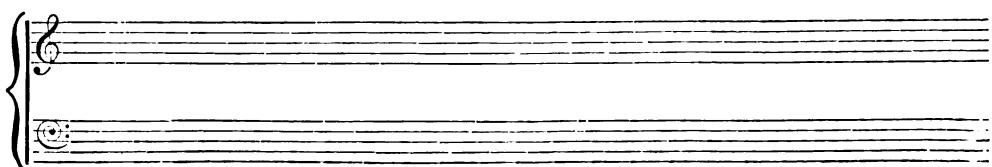
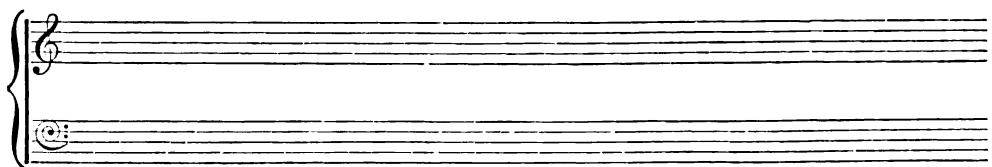
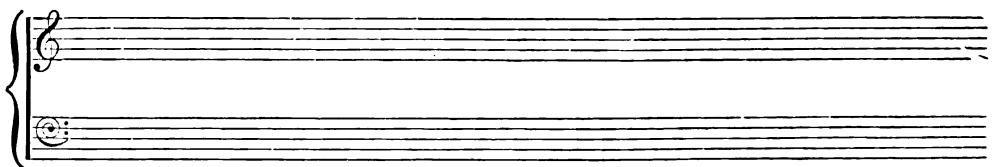
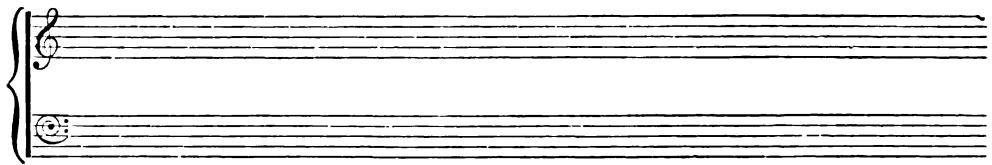
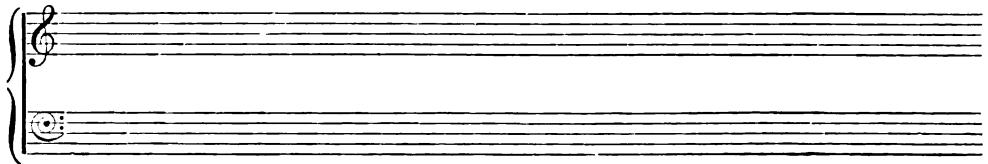
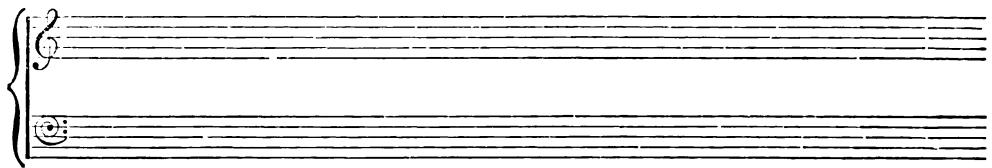
NARES.

FELTON.

Glo-ry be to Thee, O Lord most High. Glo-ry be to Thee, O Lord.







# INDEX TO SUITABLE TUNES.

THE first tune named in connection with each hymn is supposed to be best adapted to that hymn as a whole; though, in many instances, the second or even the third may be equally suitable; but when several verses of a hymn are omitted, a special adaptation is sometimes necessary in order to give the best expression to those verses which are sung.

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- 4 Wavertree 74. Webbe 75. Pascal 63.
- 5 Berne 290. Montgomery 293. Hanover 291.
- 6 Litany 201. Weimar 204. Retford 181.
- 7 Weimar 204. Cassel 198. Vienna 185.
- 8 Weimar 204. Cassel 198. Vienna 185.
- 9 Webbe 75. Wavertree 74. Invitation 54.
- 10 Berne 290. Montgomery 293. Hanover 291.
- 11 Melcombe 57. Saul 66. Garston 52.
- 12 Emden 100. Constance 99. St. Michael 97.
- 13 St. Edmund 202. Cassel 198. Sharon 182.
- 14 Audi Israel 45. Trannmere 69. Ernan 51.
- 15 Dunfermline 7. Oxford 20. Evan 9.
- 16 Saul 66. Webbe 75. Pascal 63.
- 17 Wavertree 74. Saul 66. Webbe 75.
- 18 Barnabas 154. Leamington 161. Samaria 162.
- 19 Houghton 292. Hanover 291. Montgomery 293.
- 20 Whitford 196. Nassau 191. St. John 193.
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- 22 Windsor 31. Culross 6. St Ann 23.
- 23 Babylon 46. Dover 49. Matlock 56.
- 24 Weimar 204. Cassel 198. Hart 176.
- 25 Treves 243. Hereford 237. St. Jerome 241.
- 26 Matlock 56. Melcombe 57. Mainzer 55.
- 27 Shaftesbury 139. Fulneck 136. Irene 137.
- 28 Barnby 255. Farnworth 260. Marienbourn 263.
- 29 Wisbaden 186. Retford 181. Vienna 185.
- 30 Calcutta 256. Alderley 253. Farnworth 260.
- 31 St. Werburg 268. Alderley 253. Farnworth 260.
- 32 Calcutta 256. Barnby 255. Farnworth 260.
- 33 Farnworth 260. Old 112th 265. Barnby 255.
- 34 Jubilee 129. Milford 130. Southampton 134.
- 35 Farrant 10. St. Ann 23. Abbey 1.
- 36 Ferry 11. Farrant 10. St. Ann 23.
- 37 Richmond 22. Bedford 3. Evan 9.
- 38 Ashton 272. Dresden 274. Basle 273.
- 39 Saul 66. Angels' 42. Canon 47.
- 40 Berne 290. Hanover 291. Montgomery 293.
- 41 St. Mary 24. Windsor 31. Burford 4.
- 42 St. Mary 24. Windsor 31. Burford 4.
- 43 Leipzig 88. St. Bride 94. Brentford 82.
- 44 Jutland 238. Lewisham 240. St. Jerome 241.
- 45 Dover 49. Newmarket 58. Garston 52.
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- 47 Ardwick 102. Kensington 103. Southport 104.
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- 49 Sion 280. St. Cyprian 279. Arabia 277.
- 50 Easter 200. St. Edmund 202. Tuscany 184.
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- 58 Samaria 162. Hatfield 156. Amsterdam 153.
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- 61 Hatfield 156. Barnabas 154. Cowley 155.
- 62 Tunbridge 244. Kingston 239. Chorley 235.
- 63 Windsor 31. St. Mary 24. Burford 4.

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- 70 Arabia 277. St. Cyprian 279. David 252.
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- 72 St. Werburg 268. Lusatia 262. Alderley 253.
- 73 Sion 280. St. Cyprian 279. Arabia 277.
- 74 Fairfield 101. Bethlehem 81. Narenza 89.
- 75 St. George 203. Berlin 197. Yoxford 188.
- 76 St. Edmund 202. Cassel 198. Sharon 182.
- 77 St. Cyprian 279. Arabia 277. David 252.
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- 79 St. Cyprian 279. Sion 280. Arabia 277.
- 80 St. Ann 23. French 12. Farrant 10.
- 81 St. Martin 267. Farnworth 260. St. Werburg 268.
- 82 Dover 49. Babylon 46. Mainzer 55.
- 83 Burford 4. French 12. St. Stephen 26.
- 84 Farrant 10. Martyrdom 18. St. Ann 23.
- 85 Fairfield 101. Franconia 56. Sabbath 92.
- 86 Irene 137. Parkside 138. Fulneck 136.
- 87 Farrant 10. Ferry 11. St. Stephen 26.
- 88 Ferry 11. Farrant 10. Evan 9.
- 89 Farnworth 260. St. Martin 267. Nuremburg 264.
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- 91 Farrant 10. Martyrdom 18. St. Ann 23.
- 92 Ferry 11. Farrant 10. Evan 9.
- 93 St. Giles 96. Leipsic 88. St. Bride 94.
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- 95 Saul 66. Erfurt 50. Angels' 42.
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- 122 Jutland 238. Lewisham 240. St. Jerome 241.
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 252 London 16. Bedford 3. Nottingham 19.  
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